

NORWEGIAN WOODS

The **competition project** is a **unitary proposal** for the **NMAAD** building, with **outdoor space** and the **administrative** complex within the site.

The interplay between the different aspects can generate the **synergy** necessary to create a **pumping city** place with a **sequence of interrelated City spaces**, related to the fiord and the surrounding urban spaces.

Our project proposal intend to create a **connection** between the **city and the harbor** and between the **different civic areas of the waterfront**.

Elements of **inspiration** for the overall concept have been the **Norwegian nature...its landscape... its woods...**the relationship between nature and man, nature and art .

The wooden surface covering the entire site is shaped **interpreting** the rocks of the Norwegian landscape. The **NMAAD** and the **administrative** buildings are **woods** placed on the **landscape**, woods **cropped** from the Norwegian forest and **displaced** on the site..

On the site today are the **Nobel Peace Center** and the **Local Train Station** building. They have a **great cultural value**. We decided to take them into the new museum, **treating them as artworks**, giving them a bigger importance even in their meanings. They are just beyond the entrance and they are the first **artworks** that the visitors see and recognize as **historical and cultural points**.

Putting the **Nobel Peace Center inside** increases the **contact** between the **visitors** and the importance of the building itself. It also represents a kind **of friction** between **man** and its **strong cultural meaning**.

The visitors enter naturally from the **Nobel Peace Center**, which **becomes the gate** to the entire **museum complex**.

From the outside the buildings nature shows its content the outer **landscape** does not stop when it meets the vertical surface of the building but **continues inside the building**.

Visual permeability also insures a **continuum** between inside and outside. From the outside the perception of the museum is open, **almost naked**, where **art** is becomes part of the city .

During **opening times**, it is possible to **enter** into the building from different places, in relation with the **connection** to the city and the necessary access to functions such as the **office** area, the **library** and the **café**.

The **main access** to the Museum is from the "reception square", close to **Rådhusplassen**.

From the **Lobby**, with up to 35 meters of height. It s right there that in front of the visitor there is as a **macroscale** piece of art, the **Nobel Peace Center**, From here it is possible to **access** to the **multi-hall** and **media-hall**, the **library** and the **temporary exhibition** areas.

In this setup the **Nobel Peace Center**, beside becoming a piece of art itself, it **becomes the natural gate** to the experience of culture and art, where the visitors of the **NMAAD** can **acknowledge** as well the **achievement** of this major **international institution**.

After leaving the old Mainline Station, on the right hand side there is the **Temporary exhibition** space and the **Library** on the left. From this point the **promenade continue** by an **inclined moving walks** and brings the visitors in a **spiral movement** onto the **next spaces** of the exhibition experience. Arriving on **each level**, there are **different views** to the surroundings: the **Fiord**, the **cityscape**, the **landscape** up to the roof level culminating with a spectacular 360 degree view over the **Oslo skyline**.

The **building energy demand** for heating is **reduced** by 75% by using **saving technologies** such as: **extra insulation** of the building envelope ,**low energy windows** with good light transmission, mechanical ventilation with **heat recovery**, effective energy control, **passive solar gain** through **double glass** facades, **phase change materials** in the construction as **thermal storage**, **compact building form**, limiting the transmission area to its surroundings.

The remaining **energy demand** for **heating** is covered by a **heat pump** that collects heat from the **ground water** (Aquifer Thermal Energy Storage – ATEs) or from the sea water. The **electricity** for the heat pump **is covered by the electricity production** from 2000 – 3000 mq building **integrated solar cells**. The **heating** of the new National Museum will be **CO2 neutral** and comply with the ambitious environmental target.

The **electricity demand** is **reduced** by taking **advantage of daylight** through the **double glass façade** and skylights effective **light control**. The **skylights** allow **light from north** to enter into the building space and the **direct solar gain** is **absorbed** in the **photovoltaic systems**. The **cooling demand** is covered by the **ATES system**.