

### Place

Rådhusplassen with adjacent urban spaces forms one of the most important public places in the capital of Norway. Very strong qualities exist already. But we think it can become better, much better.

**Placemaker** aligns with the city hall, defining the large public space to strengthen it as a **place**.

It takes up the **heights** of the Aker brygge building mass, filling the urban gap and strengthening this areas connection to the city center. And it takes on a **monumental** building volume to take its righteous place next to Akershus and the City Hall.

To the side of the city the building shows a more small **scale** face, creating public spaces next to the buildings entrances. To the west a small sculpture park side by side with the cafés outside serving area. To the east the building overhang over a small entrance plaza.

The facade to Rådhusplassen is very horizontal, a large volume that does not rise above the levels of the adjacent buildings. And above all creating monumentality without competing with the City Hall. On street level the building has a simple wall that interacts with the beautiful existing listed buildings defining small urban spaces. Here art activities and outdoor serving areas can inhabit the spaces. The floor of the Rådhusplassen is extended all the way to the facade letting the existing buildings stand freely as strong and still active memories of the citys development.

### Building

The museum building itself is conceived as an urban **living room**. Public functions are collected on the elevated platform of the first floor. This floor can be reached from the surrounding city from several directions. The lobby and mingling areas are very generous in dimensions and offer not only the gateway to the museum but also possibilities for just a coffebreak, lunch or enjoying views over the surroundings. Placing the security border close to the cirkulaton ramps lets large parts of the lobby areas remain public space.

In fact almost all interconnected functions are collected on one floor each. This gives simple and effective communication. Both for bodies and thoughts.

Exhibition spaces occupies the entire second floor. The large ramp gently lifts the visitor up to a daylight courtyard from which the different exhibitions are reached. No hierarchy. The peaceful **promenade** through the exhibitions is complemented with the reflection areas where large windows open up to different panoramas of the city. Here the art experience is enriched by sitting down with relevant books and magazines, or by just taking a break.

The ground floor contains vaults for the collections and areas for deliveries. It also contains the temporary exhibition spaces. These spaces face the outside public space on the same level. It is the dynamic face of the museum to the public. With changing exhibitions, events and happenings these spaces can take on the role of an almost **independent** art forum. Which at times can be reached through its own entrance, straight from the street.

On top of the building staff shares the floor with workshops and studios. Everybody **meets** everybody, everyday. Here workplaces can be optimized, with or without direct or indirect sunlight. The canteen with beautiful views and a generous terrace becomes the meeting place for all the people working in the building.

### Materiality

The uplifted volume of the permanent exhibitions is clad with large-format solid bricks of clear recycled glass. Mounted on a distance from the actual wall they give the volume a light appearance, at the same time creating a connection to the City Hall facades.

The lobby floor is clad on all side with transparent glazing, emphasizing the connection to the surroundings.

The walls of the temporary exhibition level are made of natural stone or possibly in situ cast concrete forming a sort of base for the building mass and creating a neutral background for the listed buildings and the urban space activities.