



NORWAY NATIONAL MUSEUM at Vestbanen



Prism — Du fins, fordi du holder hva lyset lover. (Jan Erik Vold)

The area from Radhusplassen to Aker Brygge, 100 kilometers from the open sea at the back of a fjord in recess, is a place of recreation and relaxation for Oslo people. The planning site Vestbanen, is located on the west edge of Radhusplassen, and is the junction point to the development of the west side of Oslo. To this area where various contexts of an existing city intersect, we propose to facilitate a dynamic, fruitful conversation of the environment (spatial form, public space, sustainable growth, and appropriate usage and scale) through "Prism". As the light of Norway penetrates, refract through and reflect at a "Prism", through the museum, people come and go around between the past and the future, inside and outside of Norway, daily life and the art world.

Conversation with city

Our first proposal is a big, street type public space that strongly characterizes the conversation with a peripheral architectural scale. This system gives the building the human scale, and integrates the existing building blocks with the museum and the office. The second proposal is a site planning. The building arrangement presents considerable importance in our project. Considering the adjacency with surrounding building blocks and Radhusplassen including the old train station, and to ensure the continuity of the viewpoint and the richness of the sight of the city while satisfying the required functions, the floor of the museum was designed to cover the entire area. To offer the best view toward the sea, the fjord, and Akershus Slott, the office space is planned in the upper part of the northwest. The new building shows its awareness of facing both the town and fjord.

The third proposal aims to create the public space and the first floor with easy access to attract the flow of visitors from all directions in the city including the main plaza. The conversation of soft relations of various rooms in the museum and the Nobel Peace Center (old Oslo west station) creates a new place of relaxation to people.

The fourth proposal is to let light, air, and space flow freely by connecting the floors of different uses through the linear transfer space, to combine the inside of the museum and surrounding street dynamically, and to form a spectacular internal space. At the same time it ties each city block in north, south, east, and west without dividing the town into parts. The fifth proposal is to aim at sustaining communication between nature and the city. The museum architecture reflects the sun light in daytime. At night it radiates light as the reflection of the activities and the events within the museum and changes the complexion. The National Museum faces the Oslo City Hall which is looking towards the Oslo fjord and creates radiance as a new symbol of people and culture in Norway.

Architectural plan

We consider the building of the museum as the combination of three elements, "Platform", "Server", and "Jewelry box".

"Platform"

The planned site, Vestbanen, is located on the west edge of Radhusplassen. In old days it was the Oslo West station which had been the gateway of Oslo for people who arrived in and departed from Oslo through overland traffic. This place is "Platform" where people meet each other over time and space.

"Server"

Each function of the building can be portrayed as a "Server" which, receiving requests provides services by keeping functionality and flexible relationship.

"Jewelry box"

National Gallery should have an excellent formative design as well as an architectural quality. The idea of publicity, which interconnects individual spaces containing artistic work, produces excellence of the form design and clear shape and meaning to the cityscape as a "jewelry box".

Choice of Materials

The museum is composed chiefly of three materials, stone, wood, and glass. We aimed at environmentally friendly construction by using plenty of natural material and natural energy.

Stone:

For the floor material of the public passages, in order to maintain continuity with peripheral streets, stones which is strong and lasts long and tile burnt by soil of this place are used.

Wood:

For the part that composes external walls of the building, wood is used to give countenance to the building by the technique of woodwork.

Light and the wind are penetrated so that the tree may breathe, and the outside and the inside are connected softly.

Glass:

The wall of the glass rules how the building is seen from all sides, and bears the key role. Through the glass wall the light in Northern Europe penetrates, refracts, and reflects, giving the construction brightness.

Floor planning

The building divides itself into blocks according to the flow of peripheral streets.

The east side is the place highly used by public in the site, and the sculpture garden in outdoor connected with Radhusplassen leads the visitors to the entrance and other public parts of the building.

The Nobel Peace Center becomes an exhibition work here too, and comprises the open space towards Oslo fjord which, together with the museum, acts for the Norwegian culture.

