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 proximity to 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 contents 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 usage 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, the city and the art world.

Conversation with of light.

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 existing building blocks and Radhusplassen, including the office blocks, and founding the continuity of the viewpoint and the richness of the site of the old train station, the museum is located at the north side of the site, the first and highest level, the office space is planned in the upper part of the northwest. The new building shows the awareness of facing both the sea and the office.

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 spacious interior space. At the same time of line each city block in north, south, east, and west without dividing the town into parts.

The fifth 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 spacious interior space. At the same time of line each city block in north, south, east, and west without dividing the town into parts.

Universal design
Fire safety
Environmental concerns
Functionality
Intruder and object security
Climate control
Special museum standards
Flood security

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 combining artistic work, produce excellence of the form design and clear shape and meaning to the cityscape as “Jewelry box”.

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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.
PRESENTATION, LIBRARY, DOCUMENTATION AND ART ON PAPER

3.2 Library, documentation and art on paper

3.2.1 Open library space
3.2.2 Reading room for library and documentation
3.2.3 Group rooms 40 x 2 2 20 Capacity for 12 ... supervisor
3.2.13 Office for archivist of documentation archives
3.2.14 Office for head librarian
3.2.15 Office workspaces

3.3 Cloakrooms

3.3.1 Visitor cloakroom/toilet

5 STORAGE ROOMS

5.1 Storage rooms

5.1.5 Textiles
5.1.6 Mirrors, chandeliers
5.1.7 Silver, jewelry
5.1.9 AV art (DVDs, videos, harddiscs, etc.)

7 ADMINISTRATION

7.1 Office area

7.1.1 Office
7.1.2 Office
7.1.3 Director's office
7.1.4 Office landscape/hot-desk
7.1.5 Copying room
7.1.6 Coffee station/kitchenette
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 contains the open space towards Oslo fjord which, together with the museum, acts for the Norwegian culture.

The south side persuades to accept the flow of people from Aker Brygge over the road.

The west side and the north side are active places where it faces the environment further without arranging the office in the part floor, and transportation facility in commuting.

Within the museum, in addition to the lobby, the hall and the museum shop are located close to the entrance. Then universal linear transfer space leads to exhibition space, the workshop, the library, and the café. Alongside the steel of the atrium, horizontal and vertical movement lines, WC, and other functionalities are aggregated, and arranged lucidly to separate museum functions from public space. This is a legible planning for people that plays a key role in disaster prevention and keeping high standard of health and safety of people.

The room of the heavy-duty function is not installed under the soil, and the risk is avoided as much as possible. This construction's realizing the tree contributes to the control of the Co2 reduction of Norway very much. The structure makes a super-frame of the prism structure the main structure, and is composed with the core and the honeycomb floor.

The axis line with full of light characterizes both the function and the design of the new building.
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