

MUNCH|STENERSEN

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1. OSLO'S RIBBON

This proposal envisions the site as series of activity “loops,” connecting the city to the water by way of continuous paths and a network of intimate open spaces. The new Munch Museum is an architectural ribbon, arranged with graceful proportions so as to complement the already distinctive waterfront. It ties together the artwork of Edvard Munch and the lively culture of Oslo with active public spaces and expansive views of the fjord beyond. The museum experience begins with a rich combination of nature and the city, giving way to flexible and open public amenities at ground level. This includes free exhibition space, a dynamic multi-use hall with views of the water, a museum shop, and a restaurant/bar. Cloaked in thin, local stone—sandwiched between layers of high-performance glass—the exhibition sequence winds its way through the site, with openings at strategic points in order for visitors to feel connected to views of the city and the water. As a result, the ribbon galleries form loops around a variety of open-air courtyards, lofty interior gallery voids, and spaces from which to enjoy the natural and urban environments.

The area is not merely about the museum. A “Fjord Park” island flanks the museum to the west, providing a range of leisurely space along the water. As an extension of the Havnepromenaden, this island is a recreational space that changes character with the tides and seasons. This area includes a ferry terminal, a restaurant, and a public recreational pavilion with a café. To the north, the project offers a new kind of urban living, combining smaller groupings of housing units with sunlit courtyards and generous views of the Munch Museum and the surroundings. These loops of housing are linked together with a ribbon of gardens for the residents.

Thus, the Munch Museum and its area is a varied and interconnected experience — urban, natural and cultural—that is just as much about the site and the city as it is about the treasured work of Edvard Munch.

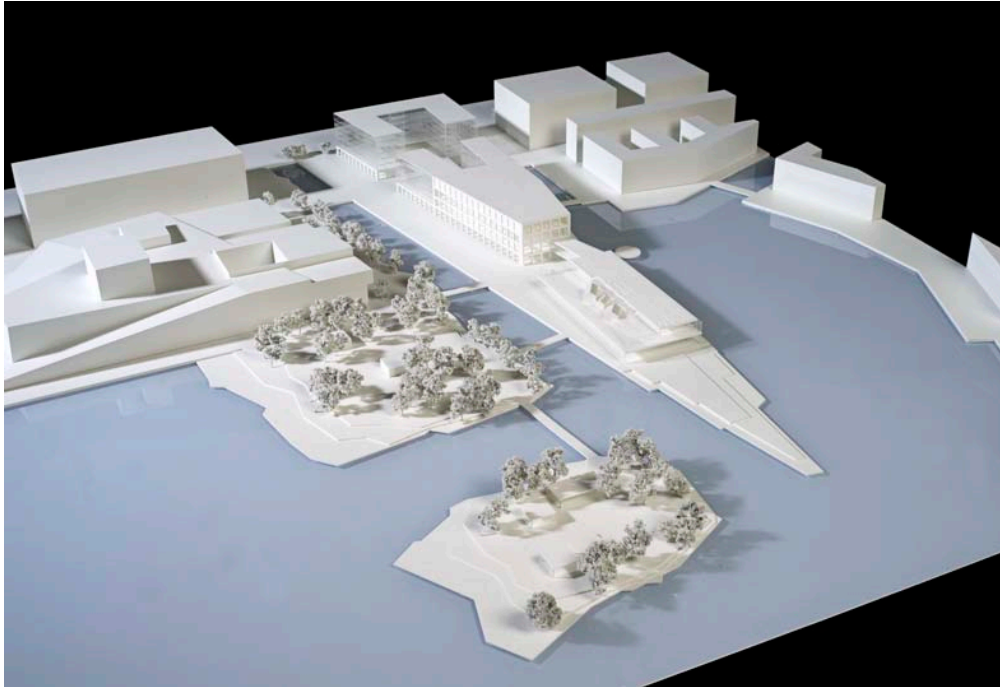


2. MELANKOLI, 2012

The new museum is not generated as a predetermined form, but rather as a sequence of pieces, like rolled stones, ships' hulls or even strange faces that gather together entering the Oslo's. The origin of our project is based on a simple rule: a polygonal geometry, which generates and encourages multiple connections between homothetic elements that are in fact the same, yet never repeated: scaled differently according to their uses, and connected with each other clearly as in a diagram. These hulls, which will house exhibition rooms in their upper floor, are supported by a long base-building which will provide a space for the museum's wide range of complementary uses.

The museum's exhibition concept is based on a sequence of modular spaces of differing sizes, all interconnected, allowing visitors to explore various alternative routes. The exhibition rooms are conceived as metal structures, which will convey lightness to the volumes open to the waterfront. Their welded recycled aluminium hulls, present a polished and continuous material resistant to the corrosive effects of saltwater, that links the new Munch-Stenersen Museum to the shipbuilding industry in Norway.

Architecture has the power to evoke - in one spot - images of many other places, whether real, imagined, or dreamed: it is capable of enveloping, within a single space, all of those spaces that we have seen or imagined at one time. The impressions of the cold light on that first day when we visited the site are blended with the hypnotic faces that Munch represented on his canvasses, and also with memories of organic shapes in Nordic architecture or with fragments of eroded rocks or ice in the sea. There on the Oslo Fjord, on the edge between city and sea, the Munch-Stenersen Museum will appear like a random cluster of strange metal hulls, redrawing the waterfront line with an architecture that is both memory and invention, looking out to sea as if it had always been there, like a fleeting vision of a remote memory of a canvas, now brought to life.



3. VPL-CS20

The Munch Museum and the Stenersen Museum Collections **VPL_CS20**

The scheme is made from fine and durable materials and is very simple in form. It is a building in three linked parts: **The Gallery House**, a classical modern building of Norwegian Marble, which stands next to the Opera and houses all of the gallery functions of the Museum. **The Public Room**, a glass-enclosed space, looking out over the fjord, which brings together all of the public activities of the Museum. **The Land on the Roof**, a unique public space on the roof of the Public Room. The Public Room has a generous entrance from the Square with bookshop, ticket desk, and a place to hang your coat. Rooms for lectures, meetings and the cinema open onto places to eat and drink, to sit by a fire and read, and for children to play or be told stories. Next to the entrance are escalators and lifts that take you to a glass bridge across the Square to the Gallery House. The Public Room has a deep double façade filled with plants to keep it warm in winter and cool in summer. It will be a place for people to spend time in the company of others. Unique to Oslo, it will be a public room for all seasons in the natural setting of the Fjord. The Gallery House is a secure, climate controlled, flexible plan building. Workshops, art storage and north-lit conservation studios are located on the third floor. Galleries are on the first and second floors. They can be configured with movable partitions as artificially lit galleries or as 'black boxes' for sound pieces, video, and film. An opening in the second floor provides a tall space for Munch's monumental paintings. Places can be configured along the east and west sides of the Gallery House where you can sit and relax, looking out to the city and fjord, while taking time out from an exhibition. On the south side of the Gallery House there is a welcoming entrance hall to the galleries, which looks out over the Square and the Land on the Roof of the Public Room. The Land on the Roof is an outdoor public space, a place to learn about Munch in rooftop structures that resemble his studios, and an open-air gallery. It recognises Norway's particular contribution to making and displaying art in the open air. Munch began this by painting outdoors in the northern climate, and it has continued in 'Artscape Nordland', where works by international artists have been installed in significant locations along the coast of northern Norway. To the north of the museum are apartments arranged around an

interior south facing court, which bridges Operagata. Their façades are designed as winter gardens, giving views along the Commons to the fjord. The harbour promenade is strengthened by enlarging the square between the Public Room and Gallery House. The scheme is complimented by new island parks and beaches in the fjord for the city of Oslo, with buildings arranged as pavilions. The new west bank of the Aker River bring the rawness of upstream to Bjørvika. Trees along the bank conceal parked vehicles. The restaurants, shops and commerce, the winter gardens of the apartments and activities visible in the windows of the Gallery House and Public Room disposed along Commons will provide life in this new part of the city during the day and evenings. The Public Room in the fjord will provide a civic and cultural identity to that life, and the Gallery House will take its place with the Opera and Deichman Library as the symbols of Oslo's commitment to Culture in the Fjord City.



4. RØD SKY

The sculptural form of the museum is floating above the water as a mysterious cloud interacting with the mountain of the Opera House emerging from the sea. Depending on the light it will look like a mirage reflecting the mountains and glaciers or like a dark cloud with a glowing or burning centre.

The cantilevered structure is stretching out above the water, the under-surface being lit up by the reflections of the water. An association springs to mind of a Norwegian wharf standing on piles in the water enveloped in fog.

THE HEART

The embracing sweep of the new buildings with the new museum as the climax frames the grandiose park. The museum on the water will together with the Opera House be the centre and icon for the new quarters around Bjørvika. The ensemble of the museum, the Opera and the commercial and residential buildings create an attractive and throbbing heart in the city.

THE MUSEUM

The design of the museum is simple and functional with the art placed in big boxes or shrines wrapped in a faceted veil of varying transparency. The exhibition shrines are strong boxes protecting the art from burglary and impact from daylight and climate. They are designed as big regular rooms with a flexible layout allowing a variety of experiences like a city with streets and squares. Towards the façades niches with glass openings will offer varying views of the surroundings.

The veil and the boxes reflect the wish that the museum on one side is presented as an art shrine on the other side as an organism opening towards the constantly changing surrounding society, as a place for the unexpected or utopian experience.



5. ISLANDS

3 clear positions (Water, Norway, Munch) inform the landmark qualities of the project:

1. This is a unique site, in and on the water. Can a building be designed which takes maximum advantage of this condition so that from almost anywhere in the Museum, there is a sense of being on the water?

2. The museum forms the edge between the fjords, so characteristic of Norway, and the transformed waterfront of Oslo. In a world of Iconic Landmarks, could identity emerge from the forms that are unique to Norway, from the fjord Islands, so that the Munch Museum's international identity is unique and cannot be transplanted?

3. Could the space of the new museum be intertwined through the city so that the local, national and international public thinks of Oslo as the city of Edvard Munch? The Museum is developed as a series of islands that extends from the land: rather than considering the Munch-Stenersen Museum as a waterside building that overlooks the Oslo fjord, the Museum becomes a microcosm of the jagged Norwegian coastline. A building that creates the transition from the block structure of the city to the fluid scape of the fjord, allowing city and fjord views to slip through and past its contours.

The Museum is designed to be a continuation of the Akerselvollmenningen public space, both inside and out. The public space and routes continues through the series of islands: the Entrance Island still attached to the land, 2 smaller islands spanning the river, and then the Museum Island.

All islands are connected along this promenade, with consistently changing views across the water to key city landmarks. The City of Oslo, Munch's city, is mapped into the route through the Museum, never dominating but always there.



6. MUNCH ISLAND

We have chosen the islet south of the Opera and west of the Aker river-mouth as the site for the Munch/Stenersen museum – and named it: Munch Island.

Islands signal seclusion and invitation, dignity and shelter and shorelines are an integral part of Edvard Munch's visual palette. Thus the island is the architectural backbone of this entry.

Within Munch Island is another island - a pristine, steel cube containing the central exhibition spaces for the Munch collection. The cube stands alone in a watery atrium, giving the everchanging

Norwegian climate access to the very heart of the museum.

The cube rises majestically up through the surrounding building, hovering proudly above it: a beacon reflecting Oslo – Munch's own city – and boldly announcing where the museum is located. It is as if the building cannot contain the power of Munch's art and therefore the exhibition space have broken through its perimeter - a vivid interpretation of the expressionism Munch pioneered.

Munch Island also holds a second large-scale exhibition space - another home to exceptional art: the Stenersen Collection. It has its own architectural identity - its shape clearly defined and dynamically present within the main building. The façade of Munch Island is constructed from slate. Varying slightly in thickness, glimmer and hue, this traditional Norwegian building material will come from all over the country: Alta-slate, Oppdalslate, Otta-slate, Vossa-slate and Snåsa-slate being but a few of the types represented. This will give the museum's façade life and symbolize that the whole of Norway has contributed to the Munch/Stenersen museum.

Like through the concentric circles of a target, Munch Island allows us to home in on Edvard Munch. The bowl-like situation of Oslo forms the outer circle. The Bjørvika bay represents the circle inside. The body of water surrounding the island acts as yet another circle, as does the island itself. The watery atrium is the inner circle – and bull's eye is the Cube housing the Munch collection.

Munch Island's choice of location:

- Ensures maximum exposure for one of Norway's most important cultural institutions
- Lays the foundations for a grand cultural urban concept at the river estuary, on the western bank
- Liberates the inherent commercial value of all the properties

Our choice of location for the museum complex gives the opportunity to clearly define and form the river estuary that has been one of Oslo's main traffic arteries for hundreds of years, and make it into a feature of visual presence in the harbour scenery.

The river itself, and the very gradual rise in ground level along it, towards the south, culminates in the view plateau over the fjord, as does the access route to Munch Island. The two paths follow and complement each other and the outlet of the river marks the entrance square to the museum. Our main aim is to keep The Promontory free of exposed parking, both bus- and car parking, and to blends the drop-off area into the landscape concept.



7. WAVE PERSPECTIVE FIGURE

Wave-Perspective-Figure locate the Munch Museum and the Stenersen Museum Collections at Bjørvika's most intensive intersection, as a major part of a new open accessible urban space in the Opera Street, where the Akerselva Common and Station Common are linked together.

By placing the museums at the intersection in the Opera Street, the art and activity in the museums will be made visible and accessible in the city. From the entrances in the Opera Street, the museum will have large, airy exhibition areas - a new and modern exhibition space – with international ambitions of being the most central destination for contemporary artistic and cultural life.

Wave-Perspective-Figure manufacture the entire Paulsenkaia into one interconnected urban landscape. A new urban situation developed with intimate, covered-in and outgoing urban spaces, in and along the Station Common and the Akerselva-Common. A large climatized urban space, with sunny façades and outdoor spaces with cafés, shops and galleries located between the Opera and Bispevika.

Picture text:

WPF 01

"The museums are bridging the Opera Street. The museums become a new public arena in the city - The interior of the museums become the exterior of the city"

WPF 02

"Paulsenkaia as a new recreational arena. A public space sheltered by an urban ceiling".



8. LAMBDA

The focus of this urban project is centered on the necessary relationship between the desired areas and the existing city in the unique context configured by the fjord, coastlines and geographical features that condition it. We are not proposing a site with isolated phenomena. We propose a dynamic, fruitful conversation with the surroundings, a proposal that selects the appropriate uses, scales and densities that in turn articulate the spatial forms of occupation, the dimensions and treatment of the public space and its sustained growth towards the future.

The first guideline of our proposal is a sequence of connected public spaces that are strongly characterized and sufficiently large to formulate a dialogue between the scales of the architectonic features of the area, thus integrating them into a general, readable system. Secondly, we will detail the built programs to corroborate with the suggested locations of the Master Plan: we locate the museum in the B-11 lot and then the housing programme in lots B-4 and B-5, maintaining a steadfast suggestion to stagger the heights of the buildings towards the sea.

For the residential area we have chosen an organization of blocks which are parallel to the city and slightly displaced with each other in order to ensure continuity of views and visual richness of urban perspectives which are rounded off in a square resolving the transition on through to the Museum.

The Museum is developed with slight verticality, choosing a posture which shows a double attention towards the fjord and towards the city, standing respectfully to the east of the opera house, thus extending and completing its silhouette. With these decisions we confidently intend to work on the visibility and perception of the set of buildings, from the city, to the fjord,

to the high areas from which the history of Oslo will be understood in one coherent image. The ground plan takes on great importance in our project and we imagine the set of the public space + ground floors of the building as a plan with great dynamism and leisure, commercial and productive activity, designed in detail and intensely "naturalized" and accessible, which attracts a flow of users which is not limited to residents and tourists. This will be the base for the new central nature that we want to stamp on Bjørvika and which explains our efforts in rounding off the system of public spaces generated with a unique action in the islands and the beach which open onto the fjord, and providing these privileged places with landscaped and programmed attractions so as to ensure that they are used intensively by the public.

It is worth saying now in advance that we leave the small island on the south of the Museum free, which may become a complementary enclave to the museum, and the Snelda island for which we propose a sporting and hedonistic program related to contact with the sun, the wind and water understood as urban water park or a natural park. In the peninsula adjacent to the opera, we maintain the plan of locating a beach, a tourist port and bus stop for the buses which will serve the museum, the port and the water park.



9. MSK

Six Urban Principles for Bjørvika

1. Strategic Program Layout

Locate anchor activities as public destinations within the plan, to guarantee survival and customer flow to the smaller businesses on ground floor; therefore promoting economic sustainability for all sites and simultaneously securing the waterfront as a public asset.

2. Creating a Neighborhood

Generate a cohesive identity for the Akerselva Common and a new cultural district in Oslo. Here, art production, exhibitions, performing arts, film, literature, leisure and public space are combined in a coherent design.

3. East-West Permeability

Allow several secondary public spaces to run perpendicular to the river. This will connect the Akerselva common with the Station common and also open for framed transversal views towards Bispevika to the east and Bjørvika to the west.

4. Flexible Plan and Phasing

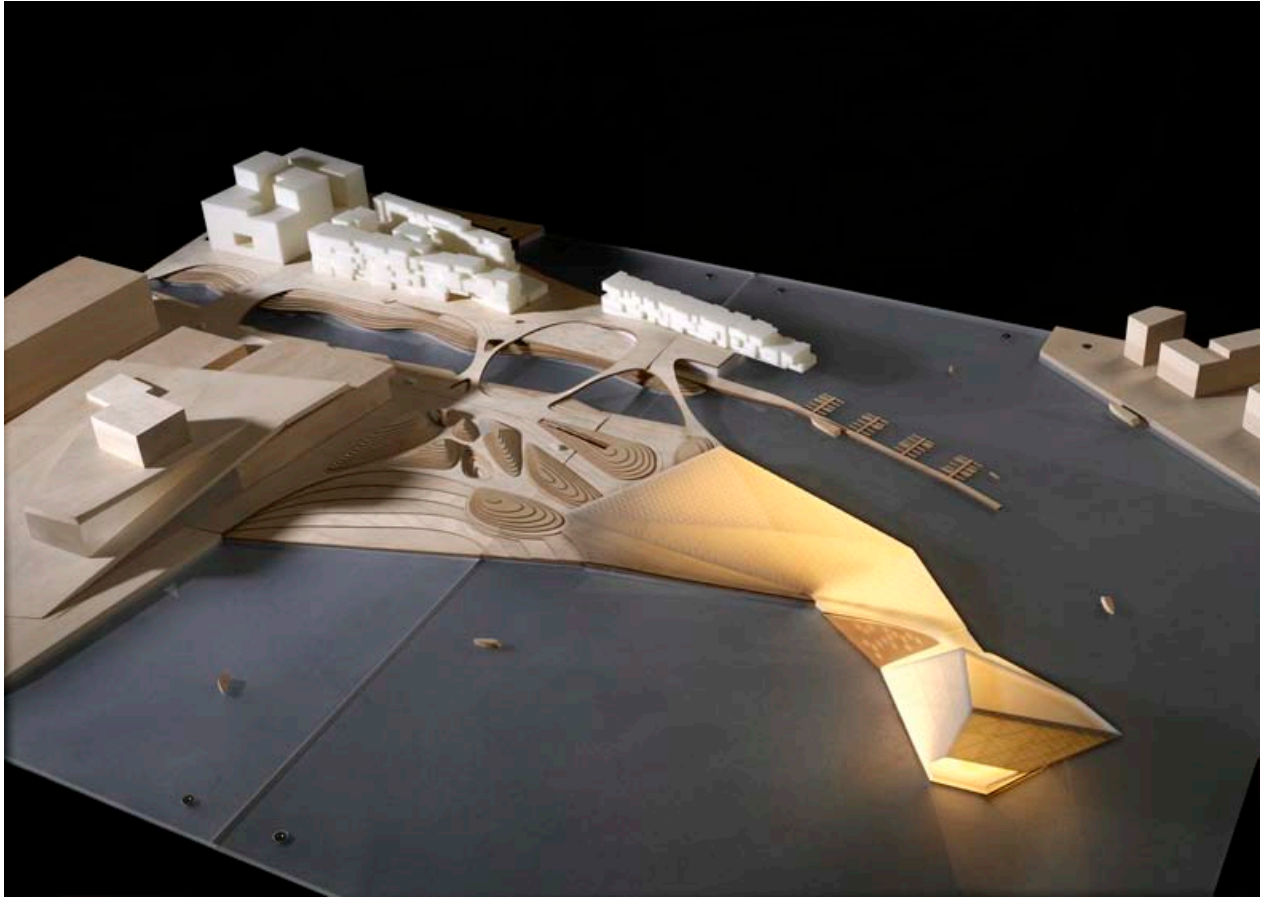
Establish a variety of autonomous sites in order to expand possibilities for programmatic alterations, or swapping throughout the planning process; facilitating also the phasing strategy and reserving room for future programming.

5. Munch and Stenersen

An Art Center that houses 3 different institutions under one roof: The Edvard Munch Museum and Conservation Department, The Stenersen Hall for contemporary Art and The Ekeberg Education Center. The 3 institutions have distinct identities and have the option of running public program of its own.

6. Three Environmental Strategies

Develop few, but effective, low energy concepts: Use solid wood construction for residential and commercial buildings, reduce energy consumption for mechanically ventilated exhibition areas, and exploit the Oslo fjord as a sustainable energy source.



10. 001100

Amphibian

We propose to site the Munch+Stenersen Museum at the most dramatic location in Bjørvika, the southern tip of the development area in the harbor, thus extending a zone of distinctive architecture and landscape into the Oslofjord. As a new national cultural symbol, the Museum will be an **icon “of the water.”** The water site and all its potential-- its industrial history, its scenic beauty and harsh brutality, its mystery and its playfulness, its potential to harness wind and water energy, and its atmospherics—from social to contemplative—will be interpreted into the new building. The Museum draws the public out to the southernmost tip of the site to offer a spectacular experience of Oslofjord in a new kind of public space. While the roof of the opera provides a summer space for the public to be under the sun and experience the water, the Munch+Stenersen Museum integrates two year-round semi-conditioned public spaces. One is at the southern water’s edge--a glowing hollow eroded in the building below the galleries, brightly lit and warmed by an off-the-grid thermal storage system to create **Oslo’s new Winter Garden**. This space is imagined as a hang-out where the public can socialize, drink, have light food and enjoy the constant “perfect” weather. Fronting onto this generous public space will be a destination restaurant, an amenity to the public sharing the stunning views of the fjord. The second public space is the unique sub-aquatic public gallery for temporary art installations that is traversed on the way to the museum yet before security. Lit by ambient daylight filtered through water above and sheltered from the elements, the qualities of this space dynamically change throughout the day with high and low tides. **The museum is an amphibious land/water dweller.** The programmatic organization of the Museum exploits land, water, and the in-between to create

a rich experience for visitors and a clear functional logic for museum staff. For the public arriving from the north, an all-glass ground floor museum café-bookstore opens out onto the beach to catalyze its social life outside while promoting a library-like atmosphere for lingering and reading within. Visitors to the museum proceed along its sheltered public walk at the water's edge, descending a gentle grand stair with overlooks into the Lecture Hall / Event Space. Arriving in the sub-aquatic hall, visitors have pre-admission access to the education center, children's play area, and general information. From this hall, patrons continue through ticketing and coat check into the museum galleries. Ascending to the art experience, the gallery structure cranes towards the fjord to the south, providing visitors with alternating views of the sea and the city while circulating through the building. The circulation path culminates in a spectacular framed view of the islands in the fjord from the uppermost gallery and a panoramic view back to Oslo from the roof garden. Museum visitors will enter the building on land, then dip underwater for ticketing and guest service functions before ascending the galleries by stair or elevator. This sequence bypasses the public space at the water's edge while still offering glimpses of the water along the way. **A continuous spiral of circulation** takes visitors through four floors of galleries sheared in section into eight half levels. The Munch and Stenersen collections can be zoned independently; they could crossover or could be blended. North-facing galleries augment artificial lighting with controlled clerestory light, while south-facing galleries are artificially lit with abstracted views to the water below through glass floors along leading edges. The choreography through the museum reveals unexpected moments of orientation and moments of sublime disorientation, while providing spaces to pause and contemplate, receive interpretive information, and refresh the senses.



11. SVABERG

The new Munch + Stenersen Museum will be formed by a Norwegian piece of landscape that was eroded by time and climate: The SVABERG. The building will draw its identity directly from the land and people of Oslo and immediately reflect the fluid painting style which characterised Edvard Munch's art.

The neighbouring Oslo Opera, which refers to the image of an Iceberg, will be complemented by the Munch Museum, a synthetic representation of a carved Norwegian rock. Together, the Iceberg + the SVABERG will form a united entity which defines the character of the local area and will create a landmark of international significance.

The massing of the Museum makes it the last and most monumental of a series of residential blocks located along the site. These SVABERGS will be connected by public spaces and open arcade areas which continue on a raised ground level, designed always to relate visually to the waterfronts.

The Museum will form the final destination of the Akerselva and Stasjonsallmenningen Commons, with the building covering the full available ground and extending to the very edge of the water. The publicly accessed spaces of the building, located above a service containing socle level, will create an enclosed experience of the public waterfront. This open public level will be slightly elevated and provide a cave like experience that will frame and dramatise views to the Bjorvika and Bispevika bays. On top of the entrance level a compact cube contains all museum spaces. The main exhibition spaces conclude in an accessible green roof from which visitors can look over the Oslo Fjord, completing a loop from nature to nature, recalling the Norwegian origins of the Museum.

In addition to framing Oslo's natural realm through the form of building, a new park space will be set out south of the Opera on the Bjorvika area. Within this, a public beach park is introduced which returns one of the most exclusives sites of the new Oslo harbour development to the Oslo people, making the SVABERG Munch Museum a truly public project.



12. ÅND CITY

The fjord waterfront has all the potential to make Oslo a truly contemporary coastal capital. Through its topology the Opera has managed to stretch central pedestrian Oslo eastward. Upstream the multicultural Grønland pulls north. A move southward is needed to regain the shoreline for the fjord city.

RIVER

The Aker river flows into the sea on this site. Medieval Oslo was sited to the east of the river, the modern centre to the west. This point, where the fresh water meets the sea, is where the museum is placed. In this setting the museum becomes a high point of the dramatic series of public vistas starting at the railway station square at the end of Karl Johans gate and through the opera square. The new beach boulevard will meander over the opera to the museum with full views to the fjord and full exposure to the sun long into the summer nights. Locating the museum here will pull crowds to the area, creating a positive flux.

TWO PIERS

Bjørvikautstikkeren will develop into a lush beach outlined by the opera and the museum. Paulsenkaia will house a large mainly residential development which intertwines with the river and the pier, giving excellent fjord views and creating a number of public spaces alternating on each side, scaling down towards the generous square encompassing the last rays of a setting sun across the beach. The northern office section of the building rises up towards the Bar Code area linking the shore line to the high skyline behind. With the directed cuts through the building on ground floor, the result is an urban condition where people have an abundance of routes and settings to choose between.

THE MUSEUM

"...the line itself, its rise and fall and the entire curvilinear interplay, always has held greater fascination for me than the colour schemes." In his biography of Munch, Stenersen mentions the artist reflecting on man consisting of waves of spirit and matter. Stenersen quotes Munch saying "The difference between men and women is as great as between round and straight lines."

BIPOLARITIES

The programme contains an inherent polarity through the fact of housing two separate collections. The museum also contains a contradiction; wanting to inversely protect whilst extrovertly exhibit its content. This contradiction is reflected in Munch's personal dilemma of wishing to display his innermost feelings to the public at wide.

ARCHITECTURE

The building is placed in between the two view sectors across from Bispekilen and the medieval ruins towards the Akershus castle. It is shaped as a combination of a flat transparent surface and a bulging opaque wall. The vertical glass surface takes the line of the pier where the solid wall accommodates the varying sizes of the galleries within and creates an entrance foyer to complete the main vista.

As one approaches the museum its curved façade distorts the view of the city it reflects. The viewer is mirrored against the cityscape behind into a distorted series of stripes across the façade. The approaching people are lured in as they follow the undulating contours into the foyer in a direct continuation of the beach promenade. The foyer is an extrovert cave like space facing the grand view to the fjord. From here one moves into the protected introvert main body of the museum, to the other side of the main glass surface. A view upstream opens to the visitor as he heads higher into the gallery levels. Munch's story is told along the windows facing the morning sun and the medieval ruins, before continuing up into the main galleries. This section has the full blown, pregnant shape of a container. Daylight filters out into a darkness broken only by the highlighted paintings as one moves deeper into the museum.



13. ART WAVE

MOTION & CREATIVITY

In a respectful dialogue with the Fjord, we intend to create a comprehensive and open arena for people to move and to discover; multicultural, energetic, a world famous location for discovering the arts. Our concept developed from three background components:

1. Munch as a world icon of modernity and as a source of inspiration.
2. The natural landscape of the Fjord as a symbol of sensibility, contemplation and sustainability.
3. The City of Oslo and its cultural diversity with a high rate of immigrant population, and specifically the area of Bjorvika a vibrant place of dialogue, diversity and integration, with a high rate of young people, families and children.

The Museum is strategically located at the water front's edge as an iconic architectural element symbolizing the cultural revival of Oslo. The building is a three-dimensional gate open in every direction; towards the Fjord, the city of Oslo, the sky and the world. The building's bottom shell will be eternally moving and glittering; an ever-changing spectacle for people of every age and nationality, embracing the dynamism of the work of Edvard Munch. The Museum building provides a safe and flexible environment for displaying, storing and, restoring art works.

The general urban plan stimulates movement; we created a fully accessible and continuous scheme of pedestrian paths crossing through the commercial blocks and linking the existing city with the Fjord. The proposal improve the ongoing regeneration plan for the Bjorvika district, focusing on the urban fabric, the commons, the harbor promenade and the roads; in this way the waterfront becomes accessible to the public, renovating Oslo into a true Fjord city.

The commercial blocks are linked through a programmatic approach, combining housing and creative industry spaces that enhance the inspiring atmosphere of the area, ensures a smooth integration with the surrounding city and a creates permanent influx of people. The Munch Museum will become a symbol impacting the whole network of cultural institutions in Oslo, launching it as a unique world-famous cultural capital.



14. GIRLS ON THE BRIDGE

Oslo turns a new face to the fjord. A new museum for the Munch and Stenersen Collections is emerging at the Akerselvas's estuary. The existing situation is transformed into a new cultural forum on the docks: the opera, the museum and the park in the middle, bring the city to the fjord, like three fingers reaching for the infinite landscape.

The Munch Museum nestles up on the eastern shore of the Akerselva, opposite the park. Together they form the mouth of the river into the fjord and build the end of the Akerselva Common. The latter is like a long square, an urban space, in which the Akerselva flows, sometimes still contained by the historic conserved wall. A bridge from the park to the entrance of the museum transforms the natural estuary situation into a highly urban scene, a part of the promenade along the shore. Couldn't the „Girls on the bridge“ from Munch have been standing here?

Over the opera, through the park, under the museum.

The museum is an inviting open space, orientated towards the city, the water and the park. The new museum offers a continuation of the enchanting promenade across the opera's roof, regularly punctuated with leisure facilities and which leads further along the shore of Bjørvika. One experiences a sequence of spaces which leads from the city over the opera, through the park until its tip which reaches into the fjord, along the museum's diaphanous arcades where the water reflects on the slabs, onward along the sea bank up to Biskevika. Art and leisure happen in the same place and invite even outstanding events like an open-air exhibition from the Munch museum in the park or an open-air painting course under the trees.

Like a harbour dock reconquered by nature, the park floats like a wild peninsula in the fjord, just between the opera and the museum. It is planted with a cultivated nature, like the parks of the 19th century: loose tree rows respond to the tilted pillars of the museum, emphasize the length of the park and stage the beautiful view into the fjord. Its features offer many leisure possibilities: hard covering for roller skating and grass to lay down on, water basins for small children to splash about in, big steps for sitting and a wide ramp reaching into the water for adventure.

A contemporary art space for Munch

The museum's architecture for the Munch and Stenersen Collections is straightforward, elegant and functional. The museum reminds one of past harbour architectures of the Akerselva's estuary in Bjørvika, with its long volume, pillars arranged in a row and a shed roof. It is not a monument, and certainly not a Munch-mausoleum, it is much rather related to the idea of Munch's own atelier in Åsgårdstrand: It is raised above the ground as if to let the water flow between its pillars. Still its strong presence sets a functional house in a Magnificent setting.

The simple architecture, which is slightly withdrawn into itself, provides a contemporary infrastructure for vital exhibitions, for an appreciation of art which is as radical and creative as Munch's. The platform features clear, functional and flexible spaces. The project's flexibility relies on the structural concept of the building. The exhibition floor provides five long partition walls, which function as beams and therefore allow a completely open space on the ground floor, as well as spanning over the area of the underwater tunnel. This spatial structure can be either opened and provide long gallery spaces, or closed with cross partitions to form traditional cabinets. Thanks to the different widths of the spatial layers from 6m up to 15m, surfaces of 16m² up to 500m² are resulting from 2,25:1 up to 1:2.25 proportions. The building hence provides proven appropriate space geometry, but can still be open to experimental exhibitions without having to build more partitions. The floor height of 5.80m enables a flexible installation in three dimensions and allows Munch's monumental work to fully exploit the different spaces.

Shed windows allow light into most of the spaces, whereby a modern light steering guarantees an optimal daylight use, the coordination of natural and artificial lighting as well as full compliance with the rigorous art conservation conditions. Nevertheless, the generous floor height allows the installation of a luminous ceiling.

The internal organisation reflects the simplicity of the volume. The art is at the top on one story only, guarded in an „art-box“, carried by tilted pillars, the public functions in the ground floor, and the workshops and administration offices are on the mezzanine floor.

A developing area

While the museum and the park reach to the fjord, the blocks B1 and B4 are anchored in the city structure. They are set orthogonally to the the Dronning Eufemias gate and draw calm and composed urban spaces along the Akerselva River thanks to their compact form. The north block is pre-destined to be an office building due to its setting and proportions. It will provide shopping facilities on the ground floor and first floor and housing on the two top floors. The south block is to be a hotel which primarily welcomes cultural tourism attracted by the museum and the opera.



15. STARRY NIGHT

Our objective is to propose a very emblematic project, which can be powerful enough to project the town of Oslo into the unique Edvard Munch's city, and which can be generous with all the inhabitants and the public.

The shape of the project takes its roots in curves, like Edvard Munch paintings. But also like the Norway Mountains, and like the fjords. There is a triangular grid, on which emerge curves designing all the peaks of the projects, with a progression in the direction of the sea: More the project goes south to the sea, more the peaks are decreasing, becoming slopes and conches for all the outdoor spaces, where you can be protected from the winds and directly in the orientation of the sun. The curves are also always created to emphasize the program: To create wonderful ceilings to the Munch collections, to give a lot of sloping facade searching the sun and the maximum of light for the housings and the other programs, to welcome in a generous way the arrival of the cable car line, to protect from the winds a lot of terraces and open spaces, ... Each curve is a story dedicated to a specific goal of each program. The Opera House and our project have some common objectives: We have tried to reinterpret some very successful objectives that are in the Opera: the generosity of the outdoor spaces, the way that the users can appropriate themselves parts of the building in walking on it. But in some other objectives, the goal was a complementary one: Connected to the colours, our project is as dark as the Opera is white. I was deeply impressed by the Munch Paintings, and by the strong colours that he used: colours that are rare and deep, that are mixed in a very fluid way, sensitive shadows... The result is a shape full of dense and different types of blues ... One of the inspirations was the "starry night" painting. And as the deep painting is spangled with stars, the shape is also spangled with openings, windows, terraces, belvederes, which are emerging everywhere to get the views in a lot of marvellous belvederes, or to be connected with the outdoor spaces. The location of Munch Museum itself is quite in the middle of the project, really irradiating and enchanting the whole site, like a heart. The interior spaces are sometimes sculpted by the shape of the curved roof, for example in the exhibition places, to give smooth impresses, like if the interiors were draped with white and partly translucent ceilings. The goal is to exhibit the Munch Paintings in a calm atmosphere, with appeasement and calmness.



16. LADY OF THE SEA

The establishment of new institutions as framework for regeneration opens the opportunity to open new integration links to the existing urban fabric. It is in this light that the proposal has opted to abstract the particularities and contradictions that seem to currently segregate Bjørvika with Oslo's city centre. This is a relationship of opposition, it is not a dialectic impasse, but more of a parallel isolated discourse. At the moment they co-exist in a shared history that doesn't really correspond to the city's present understanding of itself.

The new Opera transforms the area, isolated it is an urban island, its own topography which presents a problem of integration. Our proposal is based on superimposing a mathematical constraint to a new city vision established in the current masterplan that can only be projected onto the existing urban fabric. It is the shift, the movement and a dispersal of experiences that ground the basic principles of the morphology and are then translated into the public realm. The Fjord City Resolution interestingly tries to recover a natural aspect of Bjørvika that currently seems to be secondary to the infrastructure and the urban skyline to the west.

The intent was to use this concealed nature to interweave it with strands of culture, for geometries to link with experience. An interwoven strategy of services, transport links and public spaces form the ground fabric that continues into the building, creating contrasted and varied experiences. Shape is derived from a similar process of opposition, arranging concave-convex configurations, ripplelike, to arrive at basic lines that then are translated into surfaces by systematic modification. This new eastern-centre, framed by the new Diechmaske Main Library, Oslo's Opera and the new Munch-Sternes museum, are in our proposal understood within this system of graduated curves and thus allowing an implicit integration at all levels.

The architecture of the new museum, framing the southern tip of Paulsenkaia & Bjørvikutstikkeren distorts inwards to create sheltered space, public and private in a sense that it will relate as an extension of the new museum, hinting at the collections inside. This new concave space extends within the building where large windows establish vistas towards the south. The formal principles of opposing curves are then serially modified to rearrange curves as straight lines. The intention is to emphasize the contrast, of describing the space as tangential and allowing for fluidity within the constraints of traditional geometry.

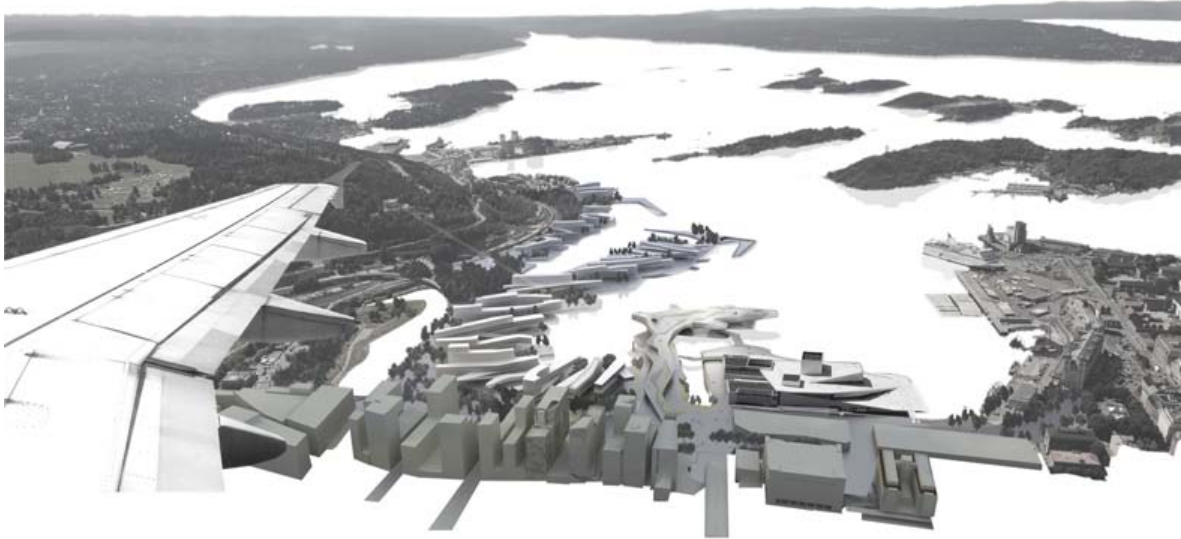
Formally, the lines that are lofted from east to west are rotated systematically north and south. This mesh allows for curvature were the intention for concentrating activity, for more extrovert areas and closing itself into a simpler system for areas of introspection. This tension is express both in the interior and in the exterior as a loop, a twisting ribbon. The mathematical constraints of the operation allow for subtle adjustment to the complementary urban requirements, to the commons and the Havnpromenade, to the inevitable flux of visitors that will converge on this new fjord eastend of Oslo, and it is these distortions that bind the object without having to delineate operational boundaries.

The proposed urban factors work at all levels, and after a series of re-arrangements site in relation to the new Bjørvika traffic system and the fjord tunnel link we have decided to lift the building to allow the extension of the quays. The main body of the programme will be suspended on a net of catenary arches that span the underside touching ground at four points and linking the quay with the interior. The underside of the new museum will shimmer with the tide and the movement of the water and also allows integration at different vertical levels. The footprints are carefully position to avoid the tunnel and follow the same formal principles of curvatures. Four large catenary arcs working together are sufficient to suspend the new structure, some of these pillars would include vital programme and secure access. They are a metaphorical sound and light radar, an artificial geological formation.

The geometric transformation and shift of lines and curves adapts to the determined view corridors. The footprint that these view corridors allow restrict the volume and we have tried to keep them intact towards the north of the museum site and contiguous to B4. However, the proposal allows for some tangential intrusion from the south side, lifting the building and creating a mini view corridor within the space outlines the vista. The view corridors south of A11 are maintained at ground level by suspending the building volume. This recourse works in tandem with bringing the city into the museum by careful and controlled gradation of spaces and of uses, from public, to public art/museum, to entrance area and to the lobby that opens up towards the south and frames the fjord as it catches sunlight.

BJØRVIKA

The design principles that inform the new Munch Museum and the Sternesen Museum Collection can be applied formally to B1 and B4, working with the T-BRA restriction to create zone envelopes for future developments. B4 in Paulenskaia in particular at ground floor level can be arranged to complement the museum access, opening vistas and creating a varied and porous pedestrian flow from Operagata to the new Museum. Vehicular access is restricted to the north east area of B4 where Operagata would feed any local traffic service this plot and also the museum's vehicular access requirement. An underground limited carpark can be established along the planned underground drop off area. This underground drop off area liberates Paulenskaia with the possibility of a continuous public realm, integrating the Commons, the Havnpromenade and the new Museum's access ramps. The sound part of Paulenskaia connecting directy to the museum will be an intersection of routes but at the same time form a pause where different nodes of transportation can converge. In this light, we propose a new pier to the east for local or small scale naval traffic. This pier is an extension of the Cable Car provision concentrating arrival and distributing pedestrian flow through and around the ground floor at B4. To the west Paulenskaia is dotted with artificial ecologies, islands that play with the boundary of the Aker River on a North South Axis, counterpoints in what is no longer just linear flow of pedestrians. We want to emphasize the possibility of B23, the public realm bordering B4 to have a particular character and not to become a mere transition space towards the new Munch Sternesen Museum.



17. REFLECTIONS

Our museum would like to be a form in communication with the rest, with the city, with the fjord, with the countryside, with the landscape, with Munch, with the Universe...Who is this museum for? If we value the aspirations of the new city of Oslo, its present ambitions, probably, we will view the international tourist as an objective to attract. The tourist would do this; he would start by situating Norway in Europe, then the fjords in Norway, Oslo at the end of its fjord, the bay of Oslo, the Museum inside the bay, the exhibition rooms of the museum, the pictures inside the exhibition rooms and in the end the person in front of the picture. In front of Munch's pictures, it is beautiful to think that this entire journey is present, in some way, in his pictures; that is to say facing this exhibition room of Munch one could recognize all the physical and human geography of Norway.

To build this museum is not only a problem of defining a building, it is furthermore, the need to build a site, a very special site for the city, the new face of Oslo. We propose a powerful piece capable of converting itself into a symbol of Oslo and managing to situate Oslo on the world map. A piece, in the middle of the bay, that looks three hundred and sixty degrees around. A landscape building that constructs an interior landscape from where it is possible to observe all the surrounding landscape.

The ambition of building a space for the city was always there from the beginning. Not just a museum but a space for the celebrations of all kind of events, encounters and activities... a hybrid of culture, production and leisure.

The building is part of the street, it is not a building inserted into the city but a part of the street that contains a building. The building is wrapped in a layer of public space that fills it with contents. The Project proposes the construction of three landscapes: one, that is a square under a great roof, another is a roof converted into an open square. Between the two, an interior landscape understood as a versatile and transformable space.

The drawings express the geographical rationale of the proposal. On the other hand would be the reading of the shape as a new "vessel" of culture, that indicates a new way of expression of Munch's work. A vessel painted with the brushstrokes of the artist's poetics.

The outer walls of the building gather aspects related to the physical context and even from phenomenological features: reflections of the surrounding city, the glimmer of the water, the sky passing behind the building or of a cloud floating past.



18. VIEWING+SEEING

This museum takes the stage in Bjørvika and joins the ensemble of existing and new buildings in a confident but balanced way, forming a visible attractor and acting as a vantage point at the same time. Analogously, its spatiality celebrates the antilogies of seeing and viewing, insight and outlook.

The museum building appears as three similar volumes stacked on top of each other, forming a sculptural focus on the bay and expressing the three components of the museum: the changing exhibitions, the Stenersen Collection and the Munch Collection. The stack alludes to their function of storing valuable art. Each volume is shifted in a particular way so as to address the most important features in the vicinity: The Akerselva and Station Commons, Kongsbakken, the Fjord and the Opera House. The Museum at the mouth of the Akerselva River forms a visual and spatial centre of both Bjørvika and Bispevika. It becomes the focus of a generous waterfront park that in itself forms a major feature along the harbour promenade. Height and geometry of the museum establish a clear correspondence with the Opera House. To the north the museum is connected to Dronning Eufemias Street by three additional buildings that mediate the discipline of the city grid and the free formation of the museum.

Two distinct types of spaces run through the museum: Galleries and Viewing Spaces. While the Galleries are dedicated to the presentation of art in flexible ,white cube' conditions, the Viewing Spaces include large windows and also accommodate the circulation. Oriented towards certain points in the surrounding landscape they convey the drama of the site and offer the opportunity of presenting art in deliberate correspondence to views into the city or with the sublime presence of nature.



19. YIN YANG

Oslo recently celebrated the opening of its world-acclaimed Opera House, an important step in the city's commitment to developing Bjørvika and to unifying Oslo's eastern and western centres. With four more significant projects under development within the district – Oslo Central Station, the Barcode, the Deichman Axis and the Munch Area – Oslo must be wary of overwhelming Bjørvika with too many strong visual landmarks. Such a constellation would undermine the Opera's iconographic power, and dilute the identity of the city as a whole. To best complement the Opera, the Munch Museum should forge a new kind of iconography – one based on innovative building performance, not signature form – to command a significant place within Oslo's mental landscape. Where the Opera is strong, the Yin Yang proposal for the new Munch Museum is strategic, establishing itself as a worthy counterpart by radically addressing two cardinal challenges facing contemporary museum design.

Challenge 1: The new Munch Museum demands its galleries to be extremely flexible. They must accommodate all types of artistic idioms, to grow or shrink in accord with the number and size of temporary exhibitions, to be intimate or majestic, sky-lit or blacked out, permeable or soundproof. Contemporary museum flexibility is typically conceived as generic white boxes—a blank slate—in which any exhibition format can be constructed. In practice however, as artistic media grow more diverse and museum operational budgets become more limited, a blank slate becomes constrictive: museums can not afford to endlessly transform their generic galleries. The result is not freedom, but imprisonment within a white box.

Strategy 1: By embracing a new form of gallery flexibility, the Yin Yang proposal for the new Munch Museum avoids this trap. Yin Yang offers complete flexibility—without increasing operational costs—by providing built-in tools. The galleries are arranged into an array of eight, distinct typologies, each with its own proportions, materiality, lighting, circulation and form of flexibility. While a museum with a single gallery type requires great expense to transform itself, the array's range of galleries guarantees curatorial freedom regardless of budgetary constraints. It can accommodate a spectrum of curatorial visions and can be reconfigured, both with no future additional cost.

Challenge 2: The new Munch Museum requires a flexible circulation sequence capable of individually or simultaneously presenting the museum's own collections, self-produced exhibitions and travelling exhibitions. The classic museum procession is a lobby that begins and ends a linear loop of galleries. This compulsory circulation causes major curatorial and operational problems for the institutions it organizes: they must use all their galleries at once and cannot easily subdivide their space for simultaneous shows. Institutions with this sequence have to continuously "feed the beast," exhibiting blockbuster after blockbuster, and must support staffs capable of managing shows this size.

Strategy 2: The Yin Yang proposal for the new Munch Museum wraps all un-ticketed spaces into a public "ring" around the galleries. Rather than imposing a fixed procession on curators and patrons, this organization provides independent access to each gallery, or a procession through any plausible combination or permutation of galleries. The public ring—including shops, lecture hall, auditorium, café, restaurant, education spaces and sponsors lounges—doubles as the main circulation for the galleries, fostering new, dynamic relationships between the two and increasing area efficiency. By creating a flexible array of distinct gallery types and surrounding them with a ring of public circulation, Yin Yang asserts a unique, performance-driven presence in Bjørvika while still deferring to the new Opera's iconographic power.



20. LYST OG MØRKT

To make the Munch/Stenersen Museum a landmark is to build a 'lighthouse' in the fjord – clearly visible from the bank of the Opera Allmenningen, from the Opera house itself, from Nyland Allé, along the Akerselva Allmenningen and from Akershus. But the Munch Museum has to have more than just a perfect location, more than a spectacular design, more than beautifully proportioned, well-lit rooms. If it is to do justice to the works of this artist it has to be light and heavy, inviting and introverted, popular and solitary – light and dark.

The Munch/Stenersen Museum is to rise like a 'floating peninsula' between the Bjørvika and Bispevika fjords, hovering on piles above the water. A wide, slightly sloping bridge leads to the museum and juts further out to sea. The raised museum platform forms a spectacular, public area, not only to be enjoyed by future visitors of the museum but also by the general public.

It is extraverted and introverted at the same time. The building's functions are expressed by its volume: the inviting, hovering, public platform level, the two restaurants with views of the sea and the city, the more modest middle floor with staff offices and depots and, most important, the introverted exhibition spaces which jut out in different directions, combined with recreation areas and spectacular views for visitors.

The former Bjørvikutstikker area is to be adapted slightly and planted up to form a 'beach area' and a 'cultural port' with the aim of creating a maritime bank on the side towards Bjørvika.

In contrast, along Akerselvkai expansive outdoor spaces resembling boulevards will be created through urban development on Paulsenkaia with shops, cafés and restaurants. Steps to sit on, down both sides of the Akerselva, are an invitation to linger by the water's edge. Two new bridges link the facing banks of the Akerselva and lead to the opera house and to the museum.