

DEICHMAN

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1. LIBRARY CITY

1. No ordinary “city library”, we propose an entire “library city” (bibliostad)

A city thrives on its rich intermingling of spaces—places to work, dwell, learn and play – all within close reach. The library we envision emulates this complement of urban convenience and diversity by incorporating venues of different thematic characters and qualities within a single complex. We want to create a warm, friendly meeting place with something for everyone. Centrally located just a short walk from the train station, waterfront, offices, soon-to-be-built art museum and housing developments, here all people will find an open door where they can enter freely and interact.

As a city historically shapes the lives and awareness of its inhabitants, it simultaneously broadens horizons for their future. The library city will provide a vital crossroads of paths to inspire creativity, not merely a one-way outlet of information; a flexible framework that will grow with the times and the needs of the community.

2. The library as an extension of home, nested with more “living room” for different activities

A library should actively engage persons of all ages. It should be inviting and accessible, with a wide range of comfortable spaces to allow people to pursue their own interests as they would at home; a nexus of distinctive human-scale mini-environments.

3. A fractal-form landmark easily built from three modules

Only three basic modules made of simple triangles and hexagrams needed to assemble the entire structure. The entire structure is composed of three triangle- and hexagon-based polyhedrons, which can be constructed using elements of only two different lengths: 4.4m and 8.8m. The first impression is one great complexity, yet the actual construction will be eminently systematic, rational and cost-efficient. A breathtaking diversity of forms both inside and out shapes a unique fractal cosmos.



2. 7777

This proposal for the Deichmanske Library and its attached mixed-use building is a bold yet sensitive response to Oslo's vision for an urban masthead in the Bjorvika district along the harbor. Beginning with a complex and dynamic urban site, this project absorbs and channels all of its latent energies and begins to dissect and expose the visual and urban potentials that arise from architectural manipulations. This vigorous folded form attempts to surmount two seemingly opposite agendas: the ability of a building to both maximize its footprint and allow programmatic diversity while preserving suspended void spaces and expanding the urban fabric. This building achieves both with its bulky massing and faceted skin sitting atop transparent footings that tip-toe across the plaza below. Hollowed-out light wells and snaking ramps constitute three major sections of the building and extend an attenuated promenade from the city up into the belly of the building. This promenade then spills inward and upward producing novel and mixed program, maximizing the unexpected experiences available to visitors. As the visitors move vertically and out towards the skin of the building, the building achieves *maximalism*- an overproduction of surface as support for program (an urban terrace), solar performance, and extravagant views.

The Library anchors the building, not only by making crucial connections to its urban context, but as a retooling of its architectural and programmatic ambitions. This design seeks to address the contemporary importance of the Library and its institutional status. As an architectural machine, the library can no longer remain sanctified and apart. The library must be thrust out into the public and commercial sphere, generating new connections, allegiances, and capturing new users. There is no longer a simple and

transparent public square. In this proposal, the library performs public space through the replication of complexity, spatial modulation, and media dispersal. By catering to richer social interactions, multiple user identities, and knowledge exchange, the library can find new spatial and programmatic typologies to offer the city. The distribution of allied program across floor plates allows contiguous programming and flexibility across larger footprints. Mechanized and exposed book distribution systems snake and interweave open plans, expressing the ambition of flexibility and customization. Surface areas become actively charged as media platforms and digital archives are available through graphic user interface and mobile device access. By enriching Cartesian space with geometrical complexity, virtual depth, and digital transference the contemporary library is better equipped to move across future thresholds.



3. SPACE SCAPE

Structure of Knowledge - The library in the new urban geography

In these new institutions in Bjørvika resides a future 'Structure of Knowledge' about whose significance and potential evolution we can only speculate. At the section point between stored knowledge and accessibility the boundaries between institutions of knowledge are breached. The library is the generator for a programmatic attitude that is inviting and receptive. Its structure of knowledge enables and aims to evolve all aspects of programmes that can be invited into such a novel urban field of multiple crossings. The expansion of the concept of library harbours and welcomes a spectrum of potential tenants locally, nationally and internationally.

The library: connections & the series of plateaus

The openness of the library to all and its capacity to change as an institution facilitate and bestow significance to Deichman as the hub that connects, transmits and assumes the shape of a field of multiple crossings in the new urban setting. It becomes a transversal field of programmes, knowledge and movements – that provide cohesion. In terms of such a multi-faceted programming the Library Body could change its contents and scenarios. The motion of the library as brand, its being on the move towards something different, makes a statement that positions the Deichman Library as an emerging typology.

Green Space: transforming with water & the library gardens

In our time the transition from water to land can no longer be viewed as simple site for development. Bjørvika is a place where the movements of waters meet. Our concept launches the landscape of the library as a cleansing littoral machine, a new biotope in the encounter of all aspects of water. The fjord that reaches as far as Dronning Eufemias gate, the water park facing westwards and the entire park space between the library and the Opera are to be considered as a regained landscape of pleasure on the shore. Vertical gardens open up the core of the library structure. The passage through it, the Forest Park, connects Dronning Eufemias gate and the new shore park facing the Opera. This cutting and connecting of the library body introduce multiple entrance possibilities.



4. INTERMEZZO

Approaching the library from Oslo Central Station, I am walking over Christian Fredriks plass with a couple of CDs and a film to return. The view opens up towards the fjord. The sunlight shimmers through the blossoming cherry trees. Skaters glide past a woman who sits reading on the ledge of the reflection pool. White petals from the trees float on the calm surface of the water. The urban forum is active with old men in lively debate. A girl is walking her dog. People sit working at their laptops. Teenagers lie on the wooden ramp enjoying the warmth of the sun. A gust of wind from the fjord lifts a magazine into the air from a coffee-table and a waiter runs after it down the arched ramp. On the green grass beyond the ramp people have gathered to picnic under the trees. The green façade of the library wraps around the huge curtain wall that reveals the inner life of the library. The urban garden seems to continue through the glass as an extension of the urban floor. By the entrance, on the huge bookshelf, a digital screen displays the upcoming events at the library; "The dream maker said", "A book for everyone?", "Steve Reich interpretations – A lunch concert", "Industrial traces in Norwegian literature", "The new reading cult", "Ghazal poetry slam".

The light shining through the greenery is invigorating. The sound of the traffic is gone, replaced by music from a pianist playing on the grand piano in the café on the base. The base arcs like a bridge under the undulating soft inner skin. People moving along the arching base give a sense of the impressive scale of the space. The view to the Opera is stunning, especially with the contrast of the greenery inside and outside the library. The foyer is like a foundation, a place for orientation and overview, where the currents of opportunities surface, a chance to get a feel for what is going on and a chance to ask for directions. A photo exhibition is on display in the foyer. The space underneath the base comes into view and reveals the activity of the workshops and the auditorium. The information board by the entrance is cluttered, but some notes stand out; philosophical cafe, computer class, sound workshop, environmental seminar, green shopping, LAN gaming event, meditation practice, Experia - a children's theatre show and an invitation to the morning tai-chi session.

It is so important that there is space to encounter things that are different and unexpected. This library provides an interactive environment, where the visitor can be user, creator, exhibitor and publisher. Everything is allowed and there is an inclusive feeling. Creativity is released with the equipment that can be borrowed here and people bring their own laptops and mobile devices to work here instead of at home. The library is becoming a space where

a lot of people feel welcome as if it is a part of their own living room, a public space with a domestic atmosphere almost like a 'third place' or an informal public gathering place. Do you know the term 'third place'? An American sociologist has come up with the concept. He introduced a hierarchy of spatial experiences where our homes are the 'first' places in our lives, and our work spaces the 'second place'. The 'third place' is a public space where one can unfold and engage in communal activities, like an extension of the living room. The character of a 'third place' is playful, which contrasts people's more serious engagement in other spaces. It is a completely different space from the home, but the 'third place' is very similar to a good home, from a psychological point of view, as the same comfort and support can be found here.



5. OPEN MINDS

LIBRARY_ Icon or infrastructure

The Public Library is a free public program. The new Deichmanske Main Library should maximize the interface with the public streets and surrounding context, by occupying the site from east to west.

The library can be a trans-port from the Opera to the new Munch- and Stenersen museum together with the new city area of Bjørvika, becoming a facilitator of the activity on the street level. Instead of one main entrance, the transparent library can have as many entrances as possible, creating “front sides” around the entire library building complex.

The Library will in this way become more a part of the infrastructure than an icon. What does this mean for the rest of the program and development? Is it still possible to develop the remaining commercial program with specific iconic qualities without competing with the Opera?

LIBRARY_ today's AGORA

One of the earliest examples of open public spaces is the Ancient Greek Agora. In ancient times, this was the architectural expression of the public life in the city. The agora was a public square where the exchange of information occurred alongside the exchange of goods. In the traditional sense, it is a place where citizens interact. They find an opportunity to hear one another and are provided a public space for social interaction. The use of the library services is free, a ticket is not required and everyone is welcome regardless of background, cultural or economic capital.

The library can be the contemporary indoor AGORA, an urban public square on the ground floor of the city.

The “Open Minds” proposal for the new Deichmanske main library is a platform for intensified social, political and cultural exchange. The ground floor is a field of interrelated events, a flexible surface acting as a physical extension of the public space of the city, becoming a public lounge for the library, the city and the additional functions on the “roof” of the library.

In order to maximize the openness of the Library as an urban public space, a continuation of the street, “OPEN MIND’S” is an inverted traditional library hall. The books of the new Deichmanske Main Library have swapped places with the introverted large open reading-rooms surrounded by books of the traditional library. This circle of open space varies related to the surrounding context. The largest library space is facing south towards the Opera, allowing the Opera to become part of the “extended” space of the library.



6. DIAGONALE

The Diagonale solution for the new Deichman Library proposes:

- To divide the site into three buildings. By doing this, we give each building a human scale and integrate the project into the city.
- To place the Library on the site towards Operaallmenningen. Library visitors are offered the best views towards the city, the fjord and the surrounding green hills of Oslo; and the shortest connection to public transport.
- To make the Library visible to the public. The top of the library cantilevers out to announce its presence to the visitors arriving from down town Oslo and the Central Station. At the same time the view to the opera is secured by a large cut in the volume.
- To create entrances to the east, west, and south. Big cuts in the facade mark the entrances on three sides of the building, inviting the public coming from all parts of the city. The same cuts give views into the different environments of the library.
- To create a spectacular interior. The core of the new Deichman library is based on light and space and continuous diagonal views established between the library interior and the surrounding streets/square. Through atriums and openings in the different floors the library is united with the city outside.
- To communicate with the city. The façade diffuses the sunlight, giving a calm feeling to the interior. At night, the building will glow and change appearance as a reflection of all the different activities and events inside the library.



7. BOOK STAND

The speed of change in society, especially in metropolitan life, has increased significantly, yet, urban developments are not in pace. A democratic, well-considered, urban development and subsequent building process takes many years. Meanwhile economic and socio-political circumstances including consumer demands and wishes change, often resulting in outdated solutions.

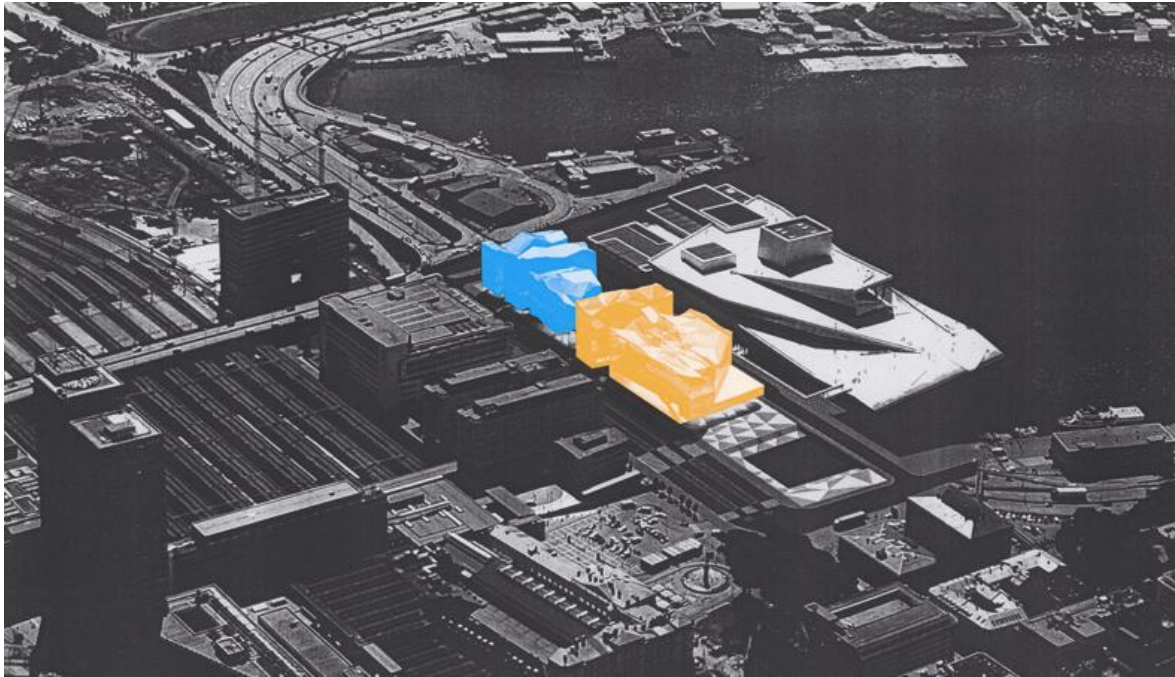
How can the 'hardware' of a city, its buildings and public spaces, sufficiently adapt? Aspirations for flexibility, for adjustment in building, often result in unsolicited uniformity subsequently resulting in demolition after a few decades and so on; full circle. On the other hand, neither an approach of mere iconic expression does the job; it ends up in shared boredom.

So, how to build a library? - The epitome of consistency and flexibility. By being a rock of knowledge and provide instant, multimedia information. It would be wonderful if it could adapt with whatever significant change will take place, being contemporary all the time. To absorb daily life, whatever is interesting to learn, to know, yet being able to memorize and value history and show that it has done so since centuries.

The Deichmanske Bibliotek is designed as a permeable membrane on both sides. In between lies a more solid element. In contrast with the traditional, monumental library that has a hard shell and an overwhelming, introvert reading room, we have inverted this concept. The ground floor is a lowered level of continuous urban street life, an urban living room, creating multifarious and immediate visual relationship from the surrounding streets into the library and its related activities. The three main levels of the library in close proximity to the street level allow various circulation routes of visitors between entrance and exit points around the building.

The new library facilitates and stimulates the interaction of persons, books, other media and technical facilities. The membrane operates as a street and the library functions as the kiosk on the corner, the bookstand along the sidewalk. One can read, watch or listen while passing by. In BOOKSTAND the city of Oslo becomes part of the library and the library part of the city; a space to organize different events, from autonomous use in segments to large-scale exposure. It will create new potentials beyond a library building as a container of books. The entry hall, forum, partly inside and partly outside will have the advantage of bigness in order to host even large conferences and parties. Technically, it may even be entirely open-air in summer time. The sunken plaza gives access to the library. Here, one can be outside, protected from the prevailing winds and the intense urban traffic. In wintertime, the shallow water pond (instead of the planned extension of the fjord) can serve as the 'Rockefeller Ice Skating Square'.

Altogether, the building should be just sufficiently enough characteristic to be able to serve the city of Oslo as main library but at the same time not 'overdress' the opera house. The Deichmanske Bibliotek, not as a vulnerable diva but as a streetwise super server, a giant BOOKSTAND. This is in fact a liberating feeling: not to be iconic.



8. BOOK MARK

A new type of library

The Deichman library now has the possibility to manifest a new type of library. Our proposal aims at exploring and displaying the unique potential for a contemporary library that meets the challenges of an intense urban context as well as new and varied forms of use. Like rambling in a beautiful park or a lush forest, haphazardly discovering new paths and unexpected phenomena; we consider a rich presence of architectural events as an imperative premise for curiosity, inspiration, learning and creativity. This twofold occurrence of concentration and motion are akin to the experience of excitement when hiking in a beloved natural landscape.

Buildable, feasible, sustainable and flexible

We have designed a building that is easy to build. By introducing a structure that combines the primitively simple and the architecturally complex, the project harbours qualities both flexible and robust. The building will be a sustainable and versatile tool to meet the challenges in future political and economical processes. The structure can be developed further in several directions in dialogue with the clients.

The urban situation

We propose an urban strategy aiming to contribute to and intensify the diverse and continuous activities currently unfolding in the new Oslo downtown area. The dividing of the Deichman axis into blocks, streets and squares offer a flexible, general, and economically sustainable urban fabric. In combination, the proposed street lay out and the extrovertly directed buildings constitute the library axis as a cultural marketplace, in the very essence of the word.

Functions

We envisage the library as a layered, perforated structure of horizontal and vertical planes. Composed of singular, non-repeating elements, every space displays distinctive qualities. The simple structural principle allows a flexible organization of departments, sections, zones and atmospheres, and makes it easy for employees and visitors to move around effortlessly. Spaces and areas can be closed off or separated – visually or acoustically.

Lasting iconic qualities

We present a library with iconic qualities. These features are, however, an intrinsic part of the building itself, and not merely based on picturesque imagination or spectacular shapes.

Thus, the alluring inside becomes the attraction of the building. We believe this library will convey the wonderful radiance certain places, spaces and buildings can express – where people meet, talk, study and learn. Places where anything can happen.



9. MEETING PLACE/ DIVERSITY/ OPENNESS/ EXPLORATION

The main library a new pivotal meeting point in Oslo

The Deichmansk Library has all the prerequisites for becoming a fantastic meeting place for Oslo and its visitors. Situated adjacent to the spectacular new Opera House, the Opera Square, the fjord and the central train station, the library will enjoy a very privileged location as a new pivotal meeting point.

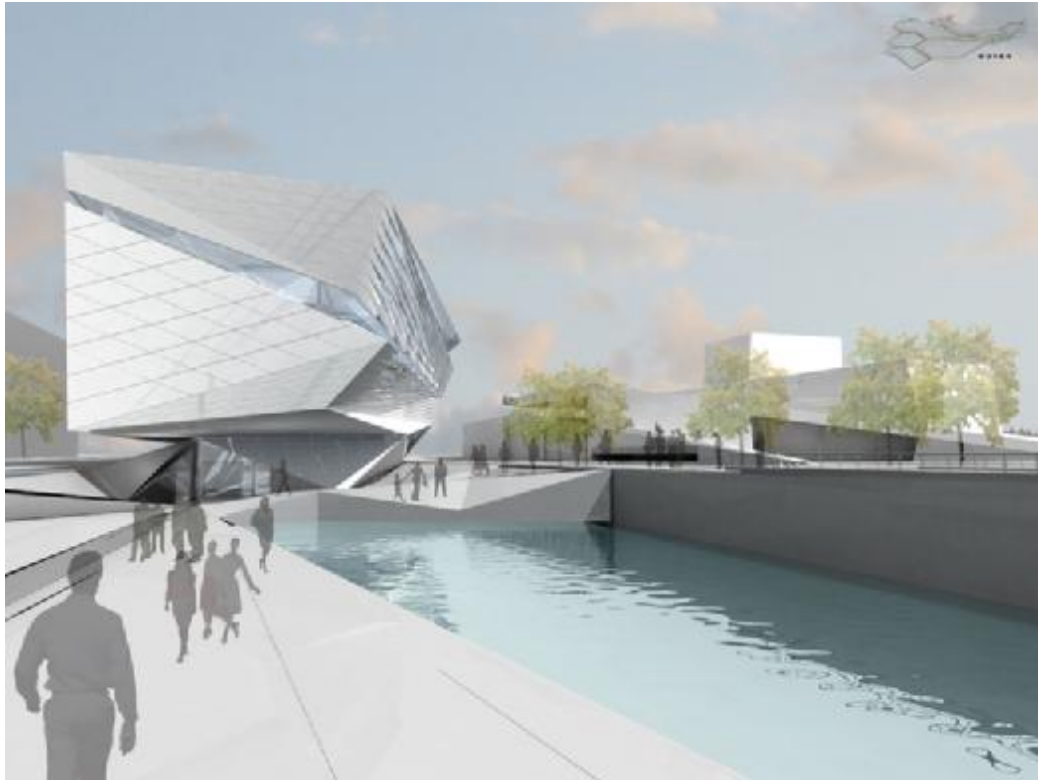
Meeting place/ diversity/openness/exploration

The success of the Björvika development partly rests on the success of the Opera Square as a well defined and vibrant public space framing the horizontal view to the fjord. On this particular site, the creation of a dynamic and vigorous library is an important element in ensuring this success. The library is designed to become an open and inviting meeting place with a visible diversity of internal functions and architecture that stirs curiosity and the urge to explore what is inside. It offers as much of its inner life to the public square as possible to help making the Björvika development a brilliant example of well thought-out urban planning.

Perfect neighbour to the Opera House

The library will contribute to the social life on the site and provide much of the activity needed and invigorate the wide landscape around the Opera. In short, the perfect neighbour.

The incised front corner of the library allows an uninterrupted sightline to the Opera House "shoulder" from the railway station. The incision will furthermore become an important meeting place with its roofed outdoor space and descending amphitheatric bowl below. This outdoor atrium with café and events enjoys a south-west facing view to the water and the sun. The incised corners of staggered box shaped glass together with glass cube relief around the whole block will provide a playful, quivering impression as though the transparent façades were alive. They will convey the diversity of the inner life and the message that this is a house for everybody.



10. WOVEN

This proposal for the new Deichmanske Library rethinks the very nature of The Library; its design challenges the library's traditional structure, fusing building and landscape, program and context. With fluent circulation, the new library creates a continuation of the city's commons through increased accessibility, permeability, and transparency within architectural space. Employing a variegated facade, the library becomes animated, generating different light conditions and spatial qualities without the conventional compartmentalization of space. Through these two crucial moves, the new library captures the fluidity of the harbourfront, creating a sensorial experience from façade into plan, where light quality guides the user both inside and out.

The new Deichmanske Library creates a new kind of space that speaks to the notion of "agora", focusing more on the services needed to generate local specific knowledge than on the ubiquitous, global information. The building offers elasticity and versatility, yet is composed of comprehensible space. This elasticity is achieved through the employment of two systems of ramps – a simple resource that creates a hyperlinked space, breaking the hierarchies of common public spaces and providing a non-linear experience where incidental and accidental encounters occur between the users of the library, increasing the chances for new affinities and ultimately the production of shared knowledge. This rather simple distribution of the library, divided into three zones connected by the ramp system creates a radical, novel space that attracts citizens whom previously would not have been interested in a library.

The building does not sit within a landscape, but is an extension of it. The user enters the building from the west side – coming from the city centre in unison with the landscape; one walks down through the plaza – an artificial landscape -- to the level of the harbour before entering, connecting one to his surroundings at the human scale. This interaction with the water enhances the exterior public activities of the space – swimming during the summer months, and ice skating during the winter – sustaining a stimulating atmosphere around the building.



11. CONNECT

The new Deichmanske Main Library is not intended to be an ivory tower in isolation from the life of the city but instead is to function as a cultural platform for education, information and communication, interpreted as an extended urban level integrated within the city structure. Enhanced by a variety of uses such as shops, hotels, restaurants, bars, congress centre, health facilities, fitness, office premises, surgeries, arts centre (Academy), exhibitions and galleries, the “library” building type is no longer regarded as a solitary structure but rather as a hybrid. The proposed variety of uses guarantees a maximum urbanisation and vitalisation of the location. This increased attractiveness will open up an entirely new user sector for the library, overcoming the psychological reluctance to enter the building. This new type of building combines cultural and commercial uses into a single building.

Pursuing the urban idea, the new library will not be arranged vertically as is usual, but interpreted as a horizontal city level. The two entrances at each end of the building are positioned diagonally opposite each other. The library opens up from one end to the other by means of ramps and large staircases superimposed by a second user level at street level, where the street, the cinema, the auditorium, the shops, the hotel lobby, the restaurant and bar traverse the volume of the building. The proposed typology fuses the library with the city. The Deichmanske library becomes an urban link between the city and the redesigned Bjørvika Bay. In order to prevent a risk to and competition with the architectural brilliance and the surreal experience of the National Opera House, the new building adopts a dialectic position. The focus is not on the solitary strength of the new building but rather its glazed silhouette as a monumental reflection of the mysterious Northern lights and the National Opera House.



12. THE CITY, THE GREEN, THE LIBRARY IN BETWEEN

A vision of Oslo's New Deichmanske Main Library calls for the introduction of a strong and identifying urban icon to anchor the cultural scene on the harbour, creating an urban pulse and energy at a unique conjunction of city life, culture, and the fjord landscape.

We envision the Deichman Axis transformed into an intimate, wooded park that will act as a new cultural forum for Oslo; a common ground for all, encouraging free movement, interaction, and social engagement.

The new library takes form as the primary figure in a composition of three faceted forms, a vertical, cultural marketplace rising from the new Deichman Park. The figures provide an anchoring presence within the city, their faceted forms angling and turning according to the sight, light, and life of the city.

The clear volume of the library is penetrated and set in relief by an open central room in the form of an inner tree branching up through the various levels, creating a new vertical urban space. The central space of the library turns and rotates, like a tree with roots in the park, pulling the urban life inside and up from the street. This space is conceived as a vertical streetscape, punctuated by a series of landings along an upward course suited to wandering, chance meetings, and interaction. The inviting space functions as a skyward extension of the new tree-filled Deichman Park, becoming the city's new meeting place – a beacon of arrival, movement, and activity.



13. BETWEEN BROCHURE

A clear demarcation between the library and commercial projects will provide clarity and flexibility in the future development of the Diechmanske axis. The Library has been located on block A8 with the commercial development possibilities maintained on block A9. As a result the civic building and the commercial development will not be confused or compromised. The civic building is in the location which seems most appropriate – overlooking the Operaalmenningen, reinforcing the city's urban masterplan and the spaces leading from the station to the Opera and Fjord.

The library's architecture presents a simple but strong almost monolithic volumetric form which fills out the new masterplan's urban grain and powerfully landmarks the new civic building. It addresses Operaalmenningen, yet also accommodates the visual axis to the Opera. Its shape absorbs the crossroad, from Opera Gate to Dronning Eufemias Gate to the east of the site by cantilevering above it. The constraints on the site dictate that the library must be arranged vertically. Our project overcomes this challenge by incorporating a lively internal topography of platforms, terraces, and balconies, an exciting spatial experience, a sense of life throughout the building, an intriguing and theatrical setting for social engagement and a sculptural extension of the city. The library is an invigorating 'mountain of knowledge' and education, with panoramic views of the city to the northwest and the fjord to the southeast. A double skin facade of opaque, transparent, and translucent surfaces transmits a sense of openness, light, and transparency. Large clear picture windows provide both views out from key interior spaces and views of the activities within. During the night and long Norwegian winters, the building will appear more permeable, the light within emitting a lantern-like glow and further revealing the activities within.

A huge room at ground level accommodates lively activities overlooking the surrounding streets and public space, creating an ambience of social enjoyment and inclusion. An open lower level contains additional social functions: exhibition space, the auditorium, cinema, rehearsal rooms and meeting spaces. Library administration is located at first floor level, Reference Information Help Services are located on the second floor with the Children's section and a restaurant, both of which have access to a roof deck. Public library functions are distributed across all of the four upper levels on a series of stacked and cantilevered platforms, balconies and terraces, accessible via a number of public vertical routes, with a variety of scales, positions and views which provide Reading Rooms, Lounges and Study

Spaces. The top floor provides a spectacular citizen's penthouse containing further informal library stacks and displays, a café lounge and a semi-exterior winter-garden reading room.

The portion of block A9 available to commercial development has been maximised. A variety of plan and phasing options can be considered and therefore provide optimum commercial flexibility. Our project imagines two separate mixed-use buildings which fill the urban block while finding a balance between maximised area and ideal city grain. The library is architecturally and functionally independent of the commercial development and neither compromises the commercial nor is compromised by it. This ensures the viability and sustainability of both.



14. SUGAR

The proposed urban configuration capitalizes on the morphologic potential of the site, which is centrally and prominently located between existing and up-and-coming cultural institutions. Positioned between the waterfront and the fjord, the compact program has been divided into a number of blocks, evenly dispersed throughout the site.

Rotating the volumes towards one another, a public commons has been defined, offering diverse exteriors and unexpected perspectives. While the built volume realizes the site's commercial value, the inbetween spaces become a scenic void that superimposes the spatial qualities of the alley, the way, the forecourt and the square by merging them together into a meandering public realm.

Despite its concentration, the proposed urban footprint introduces a finer scale to the waterfront than the existing surroundings, cultivating aspects associated with old towns, as well as domestic and human scales. Downscaling the current industrial character of the area not only encourages a lively streetscape - the structure also allows for future adjustments, such as the dimensioning of potential usage, flexible phasing and reprogramming.

To the west of the property, the five blocks that comprise the new Deichmanske Main Library become a part of the project's overall spatial logic as volumes that have grown together, as well as an iconographic sculpture on the capital's skyline.

Overtly public functions are predominantly concentrated on the ground floor to engender a vivid streetscape, whereas the public areas of the library are evenly distributed in section to benefit from the vast views and to strengthen public presence and recognition value.

The Library is to become more than a place where people can consult information and enjoy tales. It will be a venue that allows for working in a concentrated manner, for audible and silent communication. It is also an open house as able to contain data as to take on stories,

where people experience a sense of gathering without the need of any other stimulation except the atmosphere that the building and its surroundings radiate.



15. BODY + MIND

The concept for the library is based on a program idea:

The spiritual knowledge and its adoption will be combined in a new type of library with functions of physical motion and recreation: the motto "body and mind" is derived from this.

URBAN PLANNING AND CONTEXT

The important site-line from the corner of the east train station building to the national opera is determining the shape of the building: the whole library building transforms into a skewed box. Furthermore this parallelogram of forces is emphasizing the site line between the library and the new Munch and Stenersen Museum. This site-line is even extended further to the Sjomannskolen hill - the origin of Munch's "Scream" path.

The long diagonal south-west facade of the library is opening another important view connection: a window into the fjord. The analysis of the urban flows of pedestrians in the area is generating a counter direction to the established site-line. A lower part of the parallelogram is rotated out. Both directions are emphasized by program that is related to movement: A swimming pool in the basement and an ice skating rink on the roof. At ground floor level the described forces generate an X-shaped form. The 24h hour library enables to keep the movements in both directions within the building.

CONTEXT OPERA

While the opera is mainly characterized by the vast urban landscape the library is not using any inclined inside or outside urban spaces. The main characteristic of the library will be one long staircase = the anti-thesis to the folded landscape. The urban landscape on the Opera is only active during the summer and not accessible for the public in winter. The roof of the library will be used in the opposite way. When the Opera landscape is vacant the library ice skating rink is activated in winter. This reference to a convertible car and a limousine is making sure the both buildings work in symbiosis and do not create any concurrence.

ARCHITECTURAL AND FUNCTIONAL SOLUTION LIBRARY

Main structure: five-storey building in the form of a parallelogram which is orientated in a turning movement from the town centre towards the opera house. The part above ground accommodates the classic functions of a library.

An underground structure, organizationally separated from the library, provides opportunities for movement and recreation: swimming, fitness, sauna, an ice skating rink on the roof. On the ground floor is the interconnecting area which connects the two areas. It is fitted out with the special communications, culture and gastronomy functions for the public and some areas are open 24 hours a day. The large glass facade facing the fjord, together with the entrance to the opera house, form a new angled urban space. The main facade hangs like a curtain of glass in front of the 6-storey air space and stages the view of the opera

house and fjord. Both functions together -body & mind - form the logo of the Deichmann Library: a simple X. They widen the overall offer for the users of the library. Intellectual and physical activities are brought into unison within the overall building. The facilities of the body part of the library (swimming pool, ice rink, etc.) widen the group of "classic" users of the library by introducing new user groups in a win - win situation.

LIBRARY - FACADES

references to barcodes on books and new media/ ASCII

The main front facade is used by a dynamic system which uses an old technology of LCD watches. The transparent LCD screen can change between the letters B O and K - standing for the Norwegian word for book.

According to the sun conditions different images can be displayed using the so called ASCII code. In this way the system is used as a media facade and to regulate the light and heat conditions inside the library.

BARCODE

All other facades are built with a system of metal sheets covering the facade. This allows a flexible and homogeneous facade system. The blades are turning where windows are required. The system is also integrating of Photovoltaic elements.

GREEN AND NATURE

Re-Integrating Nature where no one expects it.

The aim of the body & mind concept is to develop a positive psychological effect and to activate intellectual capabilities enabling each visitor to create his own fantasy world in connection with reading. The building itself will be seen as a supporting structure for a landscape formed from water and vegetation. A swimming pool in the basement and the use of the roof area in winter as an ice rink transform the rather singular function of a library building into a wellness oasis. The contact with water continues in the open with large external steps leading to the water level of the extension to the harbour basin. Plants grow on vertical surfaces, naturally on rocks or cliffs for example, wherever water and light are available. Vegetation can be created artificially inside of buildings as green walls, constructed from a modular system of pre-cultivated plant panels supported by a stainless steel structure. In this way plants survive with very little energy and develop a great diversity in morphological and anatomical aspects in order to adapt themselves to their environment. Whilst indoor plants are often viewed as pure decoration, taking up valuable space and having no purpose, green walls form space saving visual attractions creating a healthy indoor atmosphere and swallowing noise and dust. As watering and illumination function automatically, green walls are easy to maintain. Planted facades can also be used as controllable hygienic humidifiers for air conditioning.

EXTERNALLY

In order to counteract the danger of a corridor between the station - library - waterfront, the external area will be considered as an external lounge: On the spacious piazzas which are open for use and have high quality surfaces, areas will be defined near the library building, at the waterfront and at the Paléhaven Garden on the station forecourt providing space for "seeing and being seen" as well as for resting. Characteristic and flexible external furniture shapes the place and make it memorable in the townscape. Public access to the building from all sides is provided, at the hub between station - library - waterfront there is an area where pedestrians and cyclists have priority and local public transport is quickly reached.



16. DEICHMANSKE VALLEY

The project proposes a library that is most worthy of its unique context in the Fjord City as it takes into account that Oslo is an environmental city.

The Valley

We propose a gorge-like space imagined from the blue Fjord. The scenery of natural light shining into the valley, and reflecting on the complex convexo-concave surfaces, has an inherent quality that can only exist in a library in Oslo. The perpendicularly running valley of various hues of blue is a new space created in the city. This space creates a new function for the city opposite the public space of the white opera house that spreads horizontally.

The Opera Backdrop

The library can be seen behind the opera house from a ship headed for the bay. The white opera house will appear beautifully accentuated by the background of azures and vegetation of the new Deichmanske valley.



17. VANDA

Bjørnvika nowadays is an area undergoing a rapid and large scale transformation. The only strong current neighbouring presence is the sculptural Opera House, taking place in a collection of buildings as isolated objects. We felt an important need for creating connexions between these parts of the city in formation, without competing with the Opera House nearby.

CONCEPT

We think the library as more than just a building: It is the combination of intertwined public spaces of different nature, opening, and climatic conditions, all organized and united by the library itself. It creates there a very strong capacity for cultural and leisure activities, enhancing the library's first purpose and complement the other public facilities of the area : the Opera House, the future and existing museums.

PROJECT

The library's building consists in a very efficient and capable structure, colonized by books, gardens, people, art, climates and connexions. It acts as a giant shelf at the city's scale, a place available for cultural, social, and creative purposes. It's multiple and intense use and its transparency transmits a popular communicative vision of the library. The building is wrapped in a very delicate and soft envelope (two inflated polyethylene skins), a kind of artificial cloud which protects it from the cold weather in winter but is totally removable during hot summer days.

PROGRAM

The library, offices, auditoriums take place in a permanent and simple structure invaded by tropical gardens, bringing a soft light and vegetation to the center of the building and organizing the reading levels. The project proposes besides the library, additional programs with a potential of public-oriented events. They consist in two parts: a vast multifunctional space below the library and a panoramic garden on the rooftop. Connexions through the different spaces within the library lead from the streets to the rooftop of the opera house and ties together these different levels of public spaces with the inner public functions of the library.



18. STAR FISH

Concept

The new Library in Oslo establishes a new type of library, explicitly dedicated to the public. A sociocultural center dialectically confronts and spatially interweaves areas of communication as well as spaces of concentration. Next to collecting, conservation and disposition of knowledge, the social encounter and the collective cultural experience will be supported by the spatial configuration of the building. Not the explicit, determined 3 dimensional creation stands in the foreground, but the formation of a polyvalent, spatial structure, that is able to offer potentials, variable, flexible and over and over anew to be programmed, yet staying in relation to the contextual specifics, which award the building a distinctive identity. In contrast to the Opera, which refers to the image of plane wide soil, the new library relates merely structurally to a system of organisation, non-hierarchical (in its direction), vertically supplied and horizontally spread.

Organization

Volumes in the shape of crosses form interior spaces, which rotate floor-wise around a central axes, are stacked and then trimmed by the boundary of the defined building envelope. Due to the rotation a spatial continuum of terraced plateaus emerges on the overlapping areas of the crosses. The crosswise interiors have large-scale panorama windows, which offer differentiated views to the surroundings and award an extroverted character to the space. The top cross adjusts to the urban grid and orients itself to the most prominent building on the Oslo waterfront – the town hall. A curtain of vertical wooden fins borders the terraced plateaus. The profile of the beams is shaped according to their height and thus the structural loads of the façade. Changing view sequences emerge, overlaid by vertical interferences, which add to a slightly more introverted and sheltered spatial character. The inner walls of the crosses are filled with bookshelves, which add up to the demanded 3.000 sqm. All levels are connected via the central void of the main staircase. Another system of longitudinal staircases is integrated in the adjacent walls of the crosses and creates a redundant connection to the plateaus.

Materiality

The use of different materials supports the two spatial categories within the building. The bookshelves dominate the walls of the crosswise spaces - the ceilings are white, acoustically effective by a layer of suspended rectangular metal plates. The floor has a coating of epoxy resin, covering text traces on the ground as part of the signage system. The plateaus of the continuum are laid out with a sound-absorbent carpet, tonal to the epoxy resin floor and support the slow-motion character of the space. The vertical fins consist of a wooden sandwich construction; they dye the spaces into a warm and welcoming light. The Opera, the Library and the four cliffs of the neighbouring A9 plot form a vivid ensemble and enhance the identity of the Bjørnvika commons.



19. 232511

The strategic location – between old and new – and the waterscape – as an urban attractor – generate a powerful potential for new library users. This project is much more than the suggested mixing of programs on the site.

It is our proposal to take advantage of the clarity available: two parcels, two programs. This allows the library as a main public institution for the city to fully address the public space. It also allows for an independent phasing of the two programs.

We propose a “water park” for the open space in front of the library, a fully public and programmed piece of water in all its different forms: from waves to warm water jets, from ice surfaces to a massive steam column. The waterscape is further organized through scattered mineral elements on different levels: a rock, an amphitheatre, an island, some sunken patios and an access platform to the library.

The building consists of three basic, contrasting volumes set one next to the other. A transparent sphere, sitting on the water surface, is intersected by a standing and hermetic volume. Together they form the library. The vertical slab contains two thirds of the total amount of books, thus liberating the sphere from their usual dominating presence. The slab cuts the sphere at its intermediate levels, where the main reading rooms are situated. The sphere is a transparent volume, where the activities are fully exposed to the public space outside. The commercial program takes the form of a single block. Lifted from the street level, it addresses the street through a recessed, covered gallery and an open, glazed ground level. The spherical void acts like a classical ‘atrium’ with escalators and circular public walkways.

The composition out of basic forms allows for a well-tempered independence for the library, in relation to the strong identity of the opera building and the new extensions of the railway station.