



View from Nybroviken





View from Djurgårdsbron





View from Skeppsholmen





Auditorium - 'Nobel Night'





Our work in the second phase of this competition is based on the confirmation of our principal strategies for the overall urban setting of the new Nobel Centre as a free-standing 'solitaire' sitting next to a new public garden, the placement of the auditorium on the top floor, as the highest, most visible and recognisable feature of the new institution, and a well balanced overall architectural appearance expressing dignity and civic identity – reflecting the virtues of the Nobel Institution. After contemplating the feedback and changes made to the programme as well as our personal experience of the Nobel Prize ceremony in December 2013, the following themes became key subjects for us for further investigation: Building Volume; Urban Setting; Garden; Open Ground Floor; Internal Organisation; Auditorium; Form and Expression.

Building Volume – 'Nobelhuset'

The placement of the new building as a 'solitaire' remains fundamental to our urban and architectural considerations, reflecting the notion of a 'house' as a civic building. The reduction of the programme by 15% as well as our consideration to locate museum programme also on basement floors gives us the opportunity to substantially reduce the volume by 6 m in height, 5 m in length and 3.5 m in width. In this way the character of the building as a 'house' is strengthened, tying in more harmoniously with its urban context whilst maintaining its status as a 'solitaire' on Blasieholmen along with the National Museum.

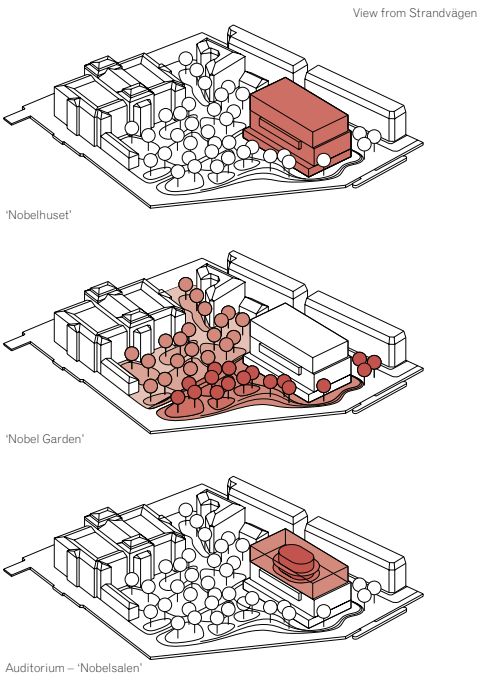
Urban Setting

The modification to the positioning of the building is related to a number of factors: the refinement of the garden topography, the clarification of the location of the entrances in relation to the open ground floor as well as the enhancement of the quality of the urban space along Hovslagargatan. We

propose to place the building at a slight angle towards the northern building block on Hovslagargatan opening the space of the street towards the water. In this way it not only strengthens its status as a 'solitaire', but allows us to create an inviting front of house area at the corner of Hovslagargatan and Nybrokajen, which will be designated for a generous entrance and drop off zone next to the main water front entrance. This is made possible through our recommendation to reduce the length of the ramp leading to the underground car park based on the reorganisation of delivery access.

Garden – 'Nobel Garden'

In relation to our considerations regarding the positioning of the building we have also refined the relationship between the topography of the garden, the house and the quay line. We suggest aligning the ground level of the house with the existing ground level of the garden – one metre above the quay line. In this way the house sits in the garden and already introduces a notion of nature even on its more urban, north-eastern side. In addition we propose to soften the garden edge towards the quay line by introducing a gradual and undulating tiering of the topography following a more natural flow of forms, integrating the landscape approach of the existing museum park. A natural stone with integrated stairs defines the main stepping lines, while the ground surfaces in the park alter between gravelled stone and water bound porous surfaces. We furthermore propose to lay a natural stone surface around the entire building, which also flows inside the building and becomes the main surface material for all public areas. In this way the spatial relationship between inside and outside is subtly strengthened, supporting the idea of a very open and public ground floor and smooth transition between inside and outside. The planting of trees will follow the random system of the museum park with additional Horse Chestnut and Maple trees also on the north-eastern side of the new building.

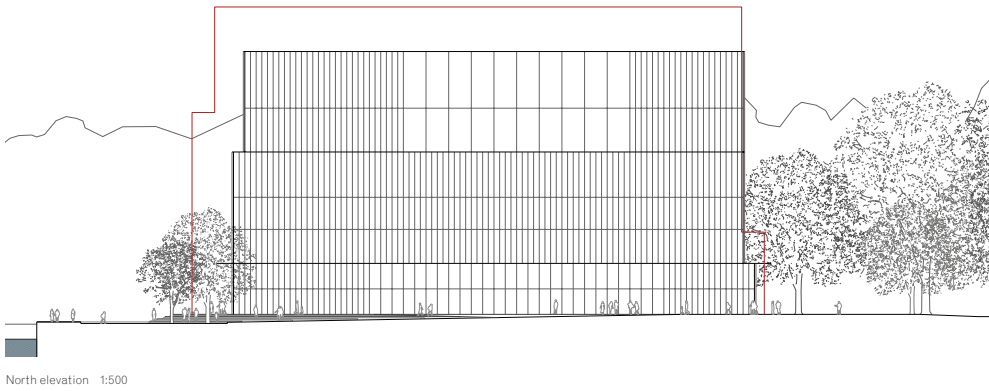
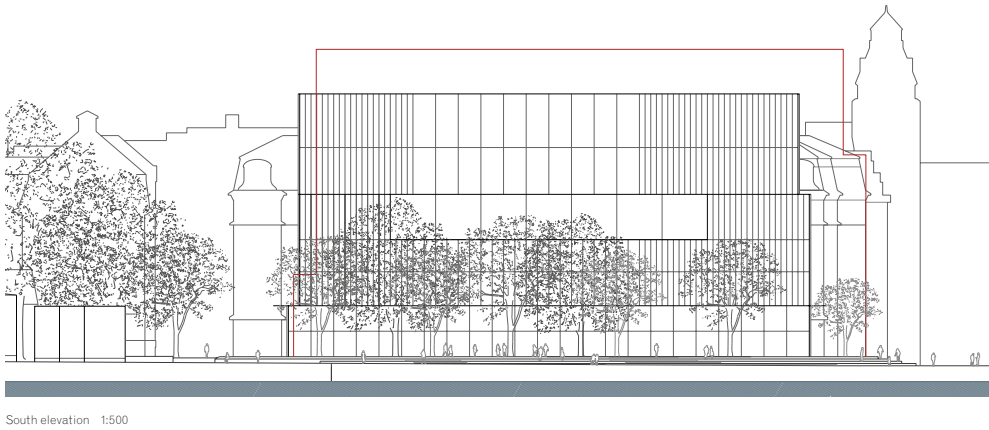
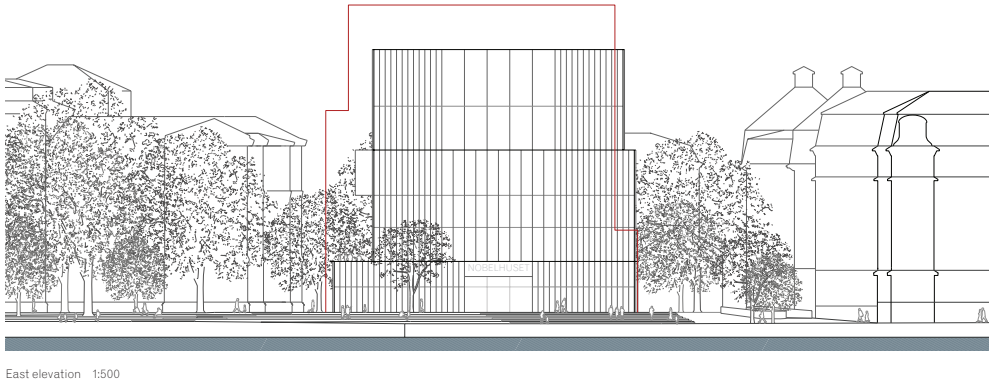
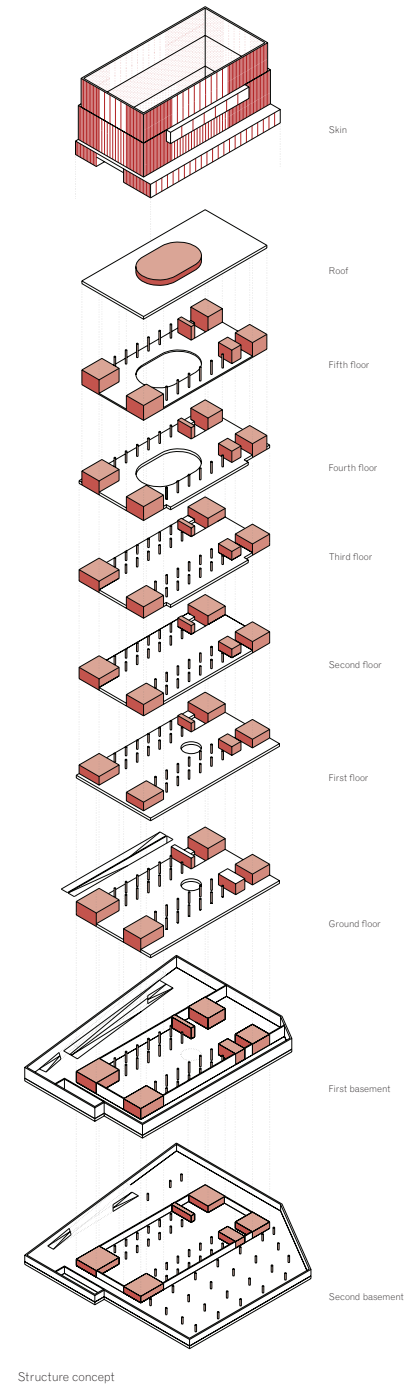


Siteplan 1:500



Form and Expression – Façade

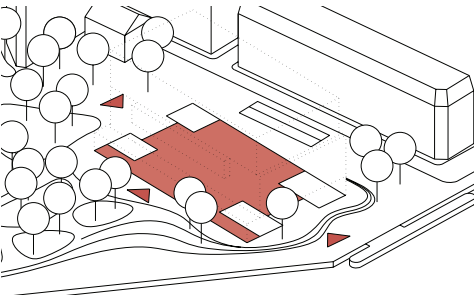
Through subtle set-backs within the volume the building maintains the disposition of a base, middle and a top section and as such relates the building to the typology of many inner city civic buildings. The façade covers the volume on all sides as a homogenous layer and unifies the building complex. The verticals within each volumetric unit are emphasized, whereas the horizontality of floor slabs is subordinate. We propose the façade as a single-layer, post-beam metal construction with an external sun protection system on the southern side. While the fillings are either glass for transparency or natural stone on glass panes for opaqueness or solidity, we propose the external fins in brass or galvanised steel. In this way – depending on the time of the day and the activities taking place inside – the building creates both a sense of dynamic light- and openness as well as a feeling of calm grounded- and solidness, mirroring the tradition as well as the ambition of the new institution.



Open Ground Floor

Our idea for reorganizing the building allows us to propose a very open and freely accessible public ground floor. Apart from four main cores, which we have relocated into the four corners of the building, the entire ground floor area is free for public activities, such as info desk, café, shop, education and flexible exhibition area. These activities are made visible through large entrances, windows and a garden loggia towards the southern side, allowing direct visual and physical transitions between inside and out. A central sculptural spiral stair, in close proximity to an additional stair and elevators, introduces routes up and down, providing easy access to the diverse functions within the building. In this way the ground floor adopts a very active role, introducing the activities inside as well as letting them spill over into the public realm.

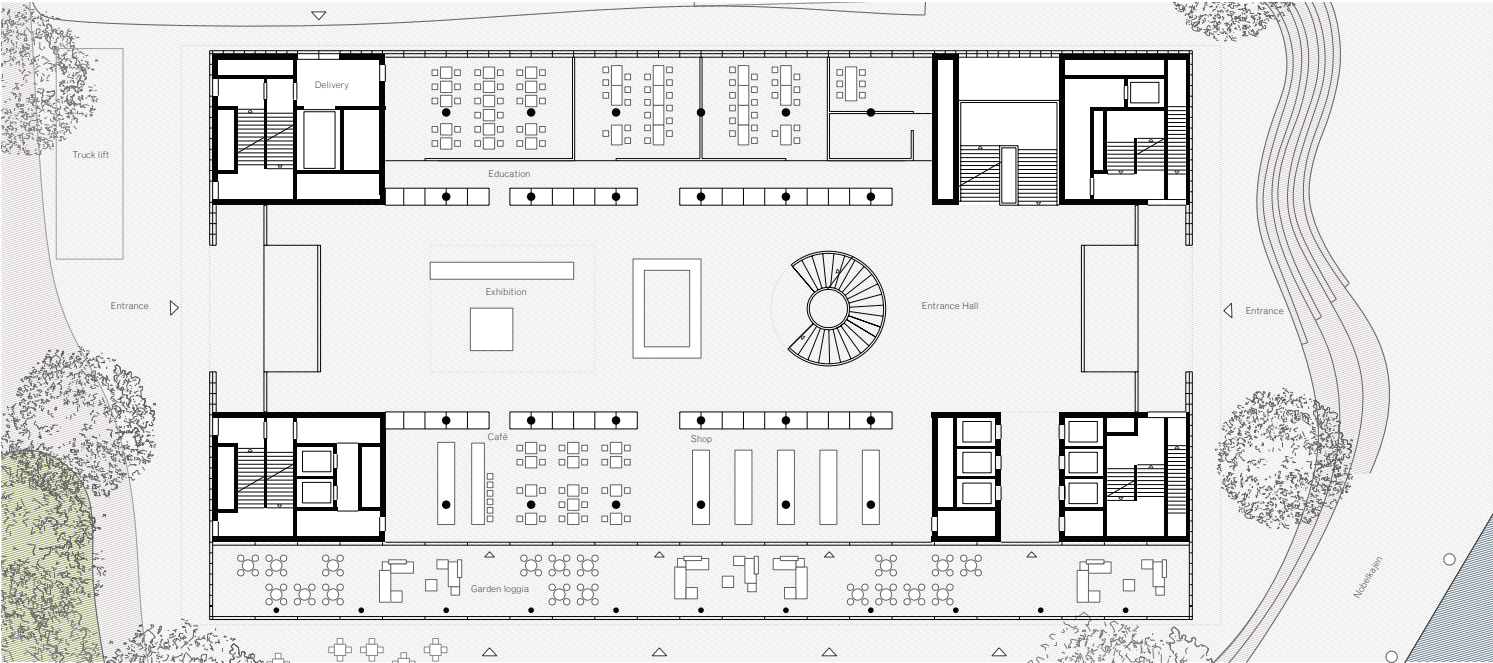
Three large entrances towards the eastern, southern and western side support this concept of public outreach and interaction, creating a generous street-like space in the centre of the building. While maintaining the waterfront entrance as one of the main entrances, especially for the annual ceremony on 10th December, we are proposing an equally important entrance on the western side, which will receive mainly pedestrian visitors coming from the National Museum and the underground station next to Kungsträdgården. In addition we suggest opening up the garden side with a public garden loggia, stretching the entire length of the southern elevation. This not only provides an inviting atmosphere towards the 'Nobel Garden', but also brings the garden inside the building, making it a vital part of the new institution. The open ground floor and the new garden both create a new public destination for the everyday life of the citizens of Stockholm and visitors alike.



Open ground floor



Garden loggia



Ground floor 1:200

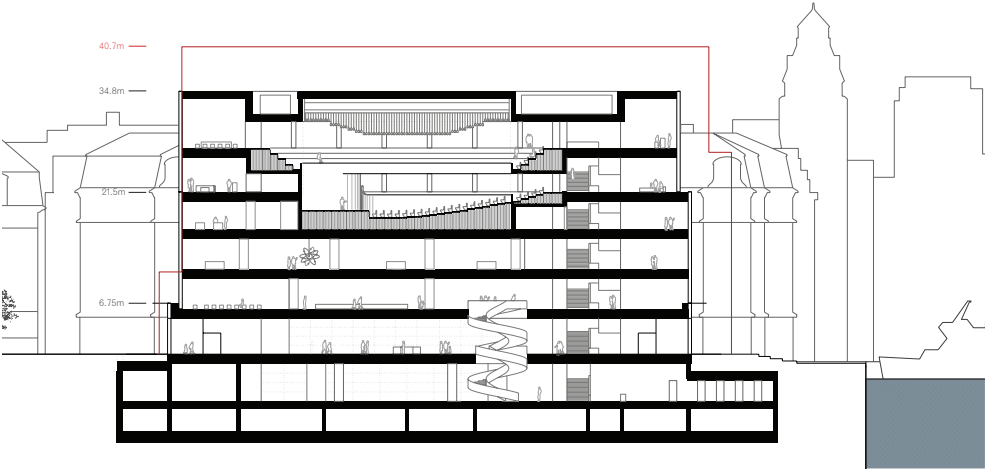


Internal Organisation – Circulation and ‘Nobel Path’

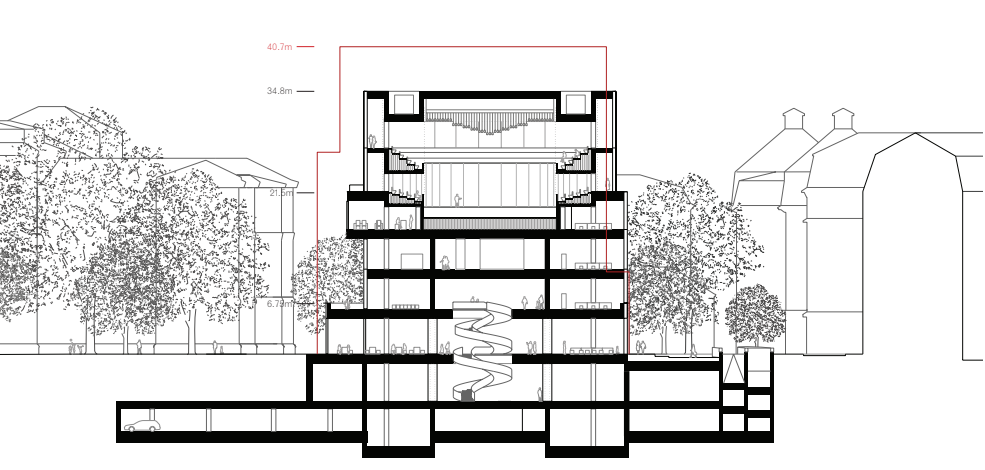
Every organisational idea we propose is always influenced by our undisputed decision in the first phase of the competition to place the auditorium on the top floor. Under the premises of reducing the building volume as well as establishing greater efficiency and orientation between the various activities, we propose a circulation that maintains the idea of the vertical route as a public path, guided by the activities of the museum leading to the auditorium on the uppermost floor. In order to accomplish this we propose to split the museum into three sections; temporary exhibition on the first and second floors; permanent exhibition on the first basement floor and open exhibition spaces distributed throughout the public areas on all floors always in connection with the vertical circulation. In this way the open exhibition functions like a ‘Nobel Path’ connecting all functions and floors and making them all part of the ‘Nobel Community’ and as such reflects what this building is about, a place to meet, gather, dine, celebrate, work, study, learn, see, enjoy and find inspiration.

Although the grand spiral stair on the ground floor connects the major public functions – such as café, education, shop, temporary exhibition, parts of the permanent exhibition, conference and some offices – on ground, first and first basement floors with a strong symbolic gesture, it primarily represents the inviting but also dynamic and representational character of the new

institution. This grand stair is supported by a second main stair connecting all floors and sitting at the right hand side of the main waterfront entrance in direct spatial relationship to a large group of elevators. Together they form the basis of a clear and comprehensible vertical circulation system, which connects all diverse activities. Following the idea that parts of the museum can become an open exhibition and be spread throughout the entire building, the distribution of all other functions support the dynamic character for the new ‘Nobel House’. The overall core layout not only provides a maximum of flexibility for fenestration but also structures the building into two outer zones and one inner zone, through which the public path oscillates.



Longitudinal section 1:500



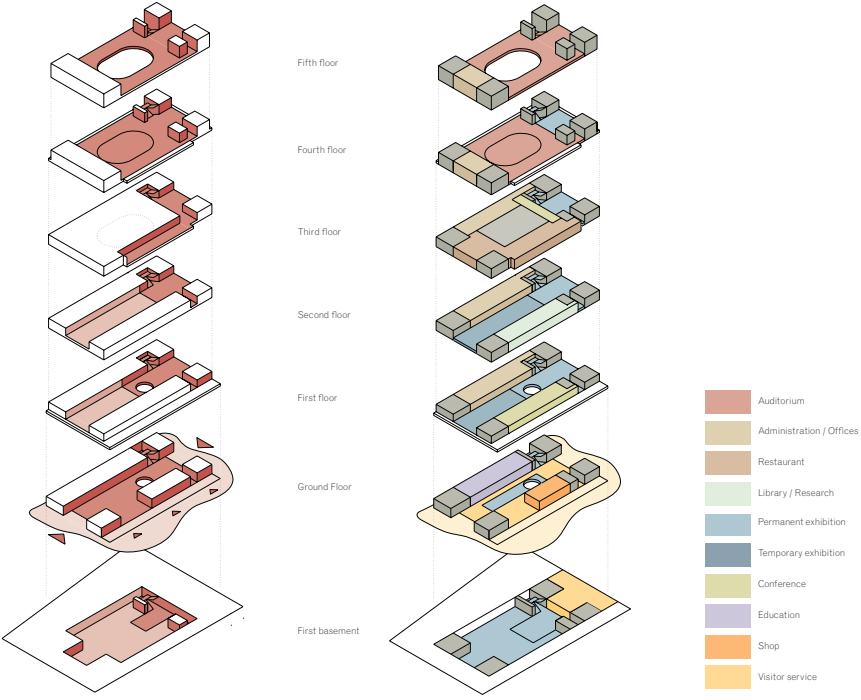
Cross section 1:500



Open Ground Floor

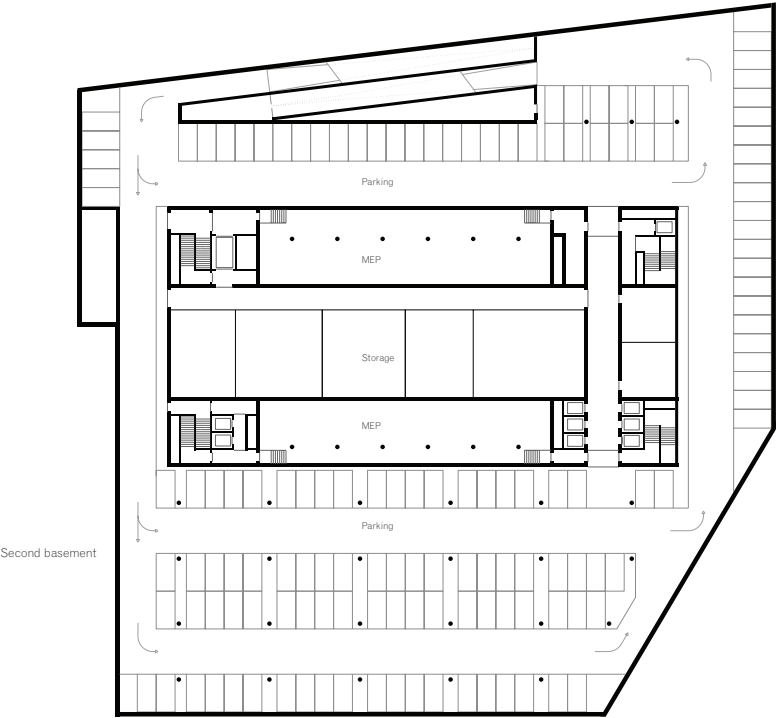


Museum – Second floor

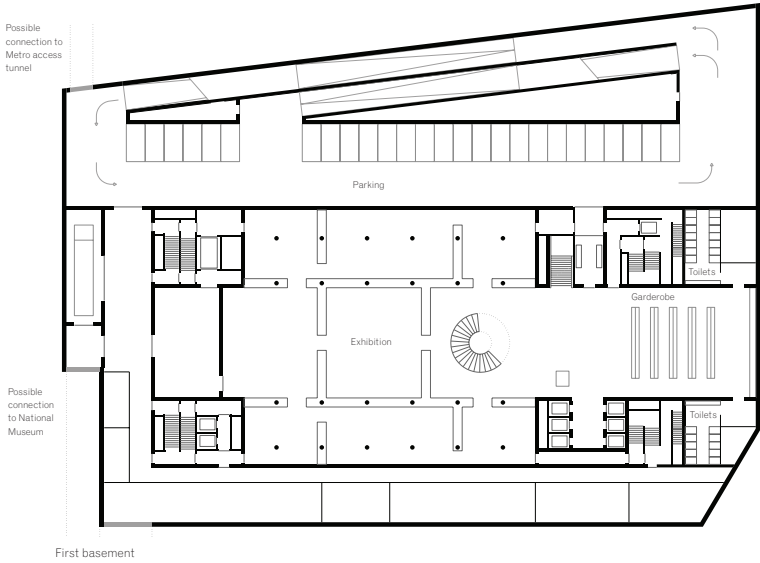


Internal circulation – ‘Nobel Path’

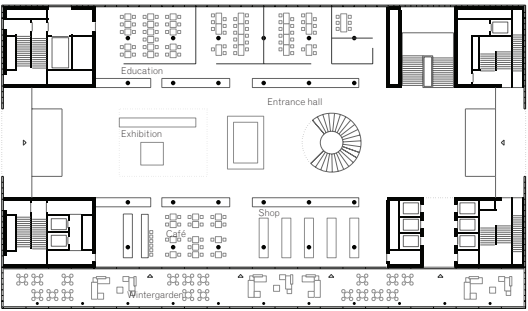
Program distribution



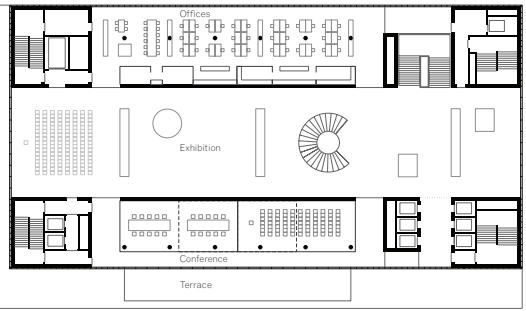
Second basement



First basement



Ground floor



First floor



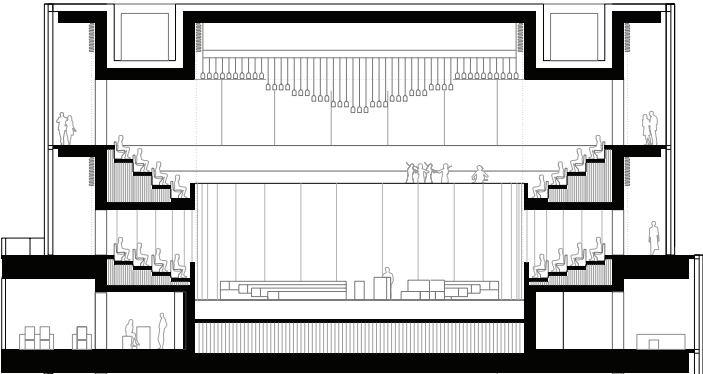
Auditorium – ‘Nobelsalen’

Following the privilege of experiencing the Nobel Prize Ceremony in December 2013 many of our considerations and thoughts about the role of the ceremonial space where confirmed, in particular our perception of a respectful and professional yet at the same time intimate and personal atmosphere. Although the Stockholm Concert Hall was not purpose-built for the Nobel Prize Ceremony it establishes a beautiful and strong atmospheric setting for one of the finest exchanges of human gratitude in the world. This experience influenced our approach for the advancement of our design for this special space. In light of the discussion about flexibility we established the criteria that the auditorium first and foremost has to perform at its best for the Nobel Prize Ceremony. Therefore any other use of the auditorium will always follow the spatial rules and atmosphere established by the ‘Nobel Night’. We were confirmed in our belief that it will be the unique character of this auditorium, which will make it a desirable space rather than a neutral, multipurpose and predominantly flexible space without character. In addition to these considerations we observed that the people flow at the Nobel Prize Ceremony does not necessarily require a large foyer space in front of the auditorium itself, as most people arrive, organise their coats on the ground floor and take up seats in a relatively short time and afterwards leave the building quickly to reach the city hall in time for the Nobel Banquet.

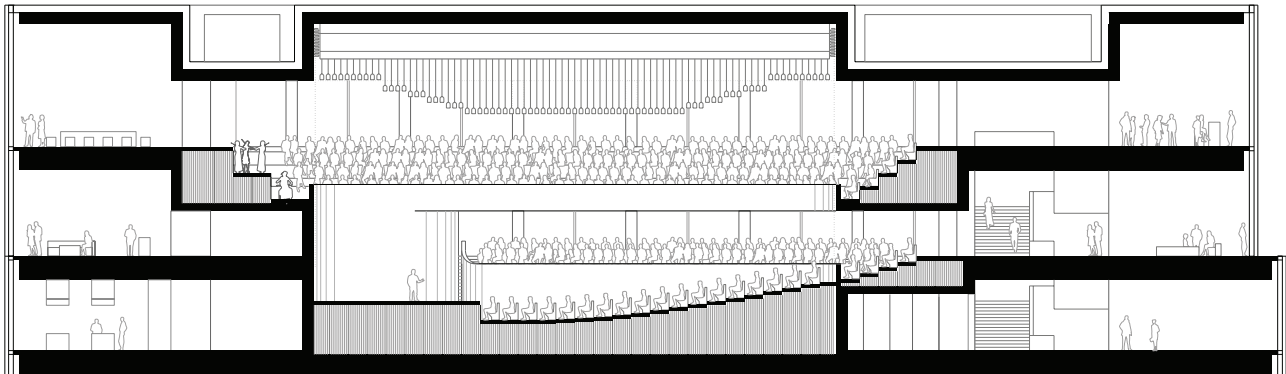
Based on these contemplations we propose a very compact horseshoe type auditorium with a sloped flexible parquet floor and a lower and upper gallery ring. The curved seating lines and the stage, which almost acts like a proscenium, together establish a very intimate atmosphere enhancing a close relationship between the audience and the stage. We propose to enter the auditorium axially from the waterside where a group of six elevators allow for fluent visitor flow, supported by the staircase vis-à-vis, directly

connecting the auditorium with the ground floor. While we maintain a foyer space in front of the auditorium overlooking the quay of Strandvägen, the entire auditorium itself becomes a ‘grand space’ with large panoramic windows on either side of the audience allowing for maximum daylight as well as dramatic views over the city. In this way ‘Nobelsalen’ establishes a public presence in the city, crowning the building not merely by architectural form but by the experience of human interaction.

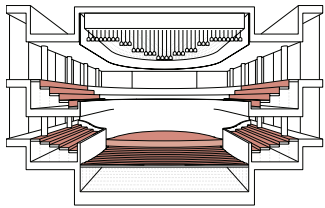
According to the user requirements we provide flexibility by establishing a sequential rather than a parallel use of the auditorium. This is possible by integrating a flexible floor system for the parquet and lower gallery level. For the ‘Nobel Night’ the auditorium accommodates 1400 seats including a flexible row of chairs at the outer ring of both galleries. The auditorium can also accommodate 800- 900 seats by excluding the upper gallery via a curtain that drops from the ceiling following the circular form of the parquet space. This curtain can further be dropped to parquet level so that the 400-500 seats available on parquet floor provide a suitable atmosphere for a medium size event. In addition the flexible parquet and lower gallery floor can be lifted to the finished floor level of the main foyer space and provide an even floor surface for the entire fourth floor. In this condition the auditorium can be used as a large or small banquet hall depending on the position of the parquet curtain. In all constellations there is sufficient foyer, mingling and break out space.



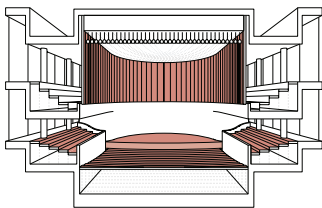
Cross section 1:200



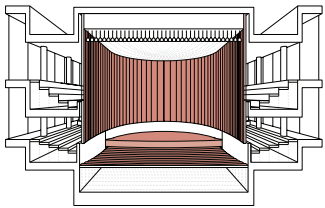
Longitudinal section 1:200



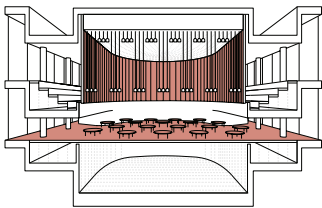
Auditorium ‘Nobel Night’ – 1400 people



Auditorium – 800 people



Auditorium – 400 people



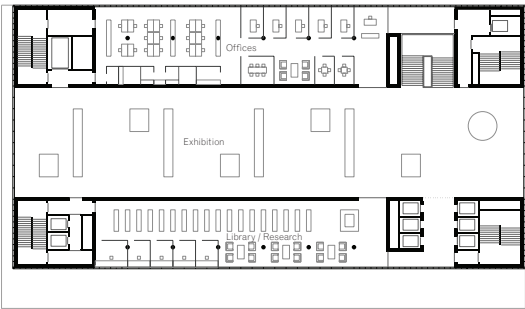
Auditorium – Banquet mode



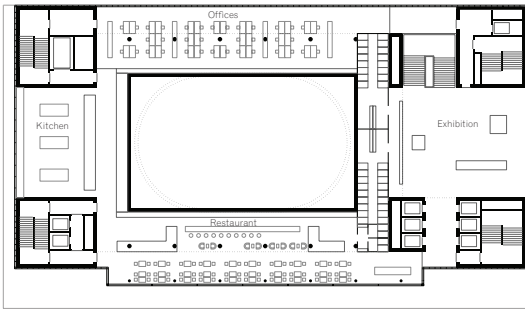
Auditorium – Panoramic windows



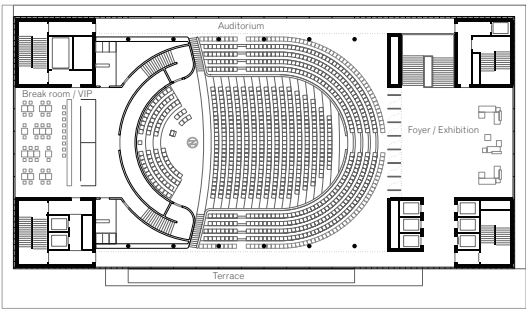
Auditorium – Banquet mode



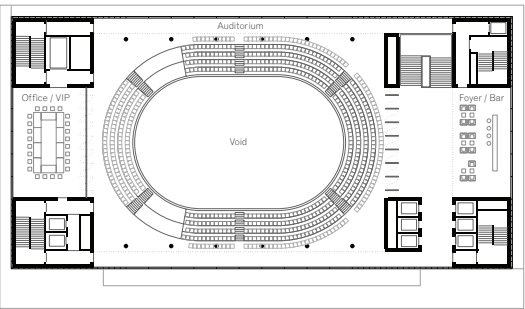
Second floor



Third floor



Fourth floor



Fifth floor