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Sculpture in norwegian architecture – architectonic work

A long and immeasurable path goes to the forest through swamps. Who has worn it? A man who first arrived here. It had not been here before he came. Later, some animals made their way through marshes and swamps, following his faint footsteps, and even later the path was scented and constantly used by a Laplander or two chasing his reindeer in the mountains. That's how a road came into being, a no-one's road leading through vast no-man's-land.

Knut Hamsun [5, p. 6]

An architectonic work as a manifestation of human creativity and an attempt to become an inherent part of the already created spatial context should – apart from permanence and purposefulness requirements – arouse positive aesthetic emotions according to the Vitruvian triad. Many a time objects influence observers by means of their form, texture and colour evoking various associations and arousing extreme emotions. By designing the shape of an object an architect often tries to create a different and individual form for the construction, which in fact makes the designed object a sign of a given place – a permanent landmark of the area, which is characteristic and recognizable. Similarly to a sculpture which constitutes an entirely different and individual entity enchanted in stone, wood or cast-iron, a building – a three-dimensional usable form – can also become a distinctly separate and emphasised fragment of the space closed in architectonic frames. Therefore, we may speculate whether a building-sculpture should be deprived of its internal usable space by its definition. If such a space already exists, it is peculiar in relation to the surroundings and forms a kind of 'time capsule', which entirely absorbs an observer and lets him transfer into alternative real-

ity. This is the sphere where time passes with another rhythm, while the observer undergoes a whole series of stimuli and associations, which open him to new experiences.

Some perfect examples of such objects can be found in Norway starting from unique small-scaled forms such as beauty spots and objects for observing birds which emphasise the beauty of the landscape, then small architecture enriching the urban space and finally public utility buildings constituting large-dimensional cubage of a unique artistic image.

The Norwegians are often called masters of arranging space in the open air and those arrangements perfectly emphasise their national identity as well as their close relations with nature and native culture. They evoke different associations – from the simplest ones which are strictly connected with a particular place or the purpose of the object to the ones which are more universal such as general motives of experiencing the world – common and characteristic of all people independently of their race and origin. Analysing Norwegian objects we can try to classify them somehow, which allows us to notice some features common to all of them.

Architectonic installation-sculpture in the open landscape

During the last years many various innovative architectonic projects have been made in Norway; they are melted into the surrounding nature and they emphasize

the beauty of the Norwegian landscape by means of their sculptural form. The objects in question – situated along the eighteen most willingly frequented tourist routes – are very interesting in their individuality. This project called National Tourist Routes comprises 1850 km of roads: Sognefjellet, Old Strynefjell Road, Hardanger og

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Helgoland and Coast North. It is assumed that the project will be completed by the year 2015. Modern constructions were designed by Norwegian as well as by international architects, landscape architects and artist. Some of the towns in which these new objects were situated gained recognition of international architectonic groups. All of those objects constitute the enrichment of the recreation space such as beauty spots and landmarks, places of rest, picnics, contemplation, shelter and observation of animals.

Each of the above discussed places consists of a complex of mutually dependent elements which form their character: a particular landscape, land form, natural rock and plant formations, colours and sounds. The function of the architectonic work as an added element is to underline this character and to make it more readable. The idea of the designed object is often directly connected with forms and colours existing in the area as well as with the choice of appropriate materials. Norwegian objects situated along tourist routes are characterised by frankness and simplicity of the construction as well as by moderation and detail saving. We can distinctly see a sort of experimenting in putting materials together by means of different combinations of wood, stone, raw concrete and glass. In many cases, water in the form of fiord, open sea, stream and waterfall becomes the core value of those places. The context of the place generates the richness of architectonic solutions acting in the space on the basis of contrast or empathy.

Bridge-sculpture as a connecting passage

The architectonic form which assumes the shape of a bridge connecting two banks and becoming a beauty spot emphasizes the land form as well as the presence of the stream and waterfall in the designed objects in Lillefjord (architect PUSHAK Langeland, Drage Kleiva, Melbye og Gromholt, realization in 2006) and Likholefossen (architect Nordplan – Arild Waage, realization in 2005). In the first design, the construction of the bridge is smoothly connected with the scarp at one end, while at the other it forms a connection with a wooden box with toilets and a picnic place. In the Likholefossen object the connector consists of a sophisticated steel and wooden construction supported by two massive pillars, which makes it possible to observe the waterfall situated below.

View terrace as a sculpture form

Some of the objects constitute a kind of an artificially formed observation terrace which is situated above natural forms: a waterfall, forest or open beach and usually connected with a car park. Those terraces, which are situated over waterfalls as beauty spots, represent a wide variety of solutions: Svandalsfossen (architect Haga Grov/ Helge Schelderup, realization in 2006) as a combination of snow-white concrete and full balustrades made of dark wood; Videsaeterfossen (architect Jansen & Skodvin, realization in 1997) as a form of strongly waved edges with natural stone floor and contrasting balustrades: wooden – full and steel – openwork structure; Trollstigplatået Geiranger – Trollstigen (architect



Fig. 1. Trollstigplatået Geiranger – Trollstigen (arch. Reiulf Ramstad Arkitekter AS, under realization 2004–2010) – light steel construction finished with wood enabling observation of Troll Road (photo: E. Cisek)

Il. 1. Trollstigplatået Geiranger – Trollstigen (arch. Reiulf Ramstad Arkitekter AS, realizacja 2004–2010 r.) – lekka stalowa konstrukcja wykończona drewnem umożliwiającą obserwację Drogi Trolli (fot. E. Cisek)

Reiulf Ramstad Arkitekter AS, in the process of realization 2008) as a light steel construction finished with wood enabling observation of the Troll Road and hung over a mountain stream [10, p. 67] (Fig. 1).

A very interesting object can be found in Sohlbergplassen, Rondane (architect Carl-Viggo Hølmebakk, realization in 2005). The openwork concrete platform, which lets the sun light through its numerous perforations, was hung over the pine forest. A wonderful view of water and mountains covered with snow can be enjoyed from this platform. It constitutes a perfect reflection of the well-known picture by Harald Sohlberg *Vinternatt i Rondane* (1913–1914, at present in Nasjonalgalleriet). This extraordinary construction with a streamlined and soft form of the plan permeates with the surrounding plants and trees and forms an artificial, human-made, layer of space which is penetrated by trees and thanks to numerous perforations it does not disturb the life of the forest growing under the platform.

Another interesting solution is the beauty spot of Senja Sea (architect Code Arkitektur – Marte Danbolt, realization in 2007). This designed project consists of a stone road which slowly changes into a wooden platform with softly bending lines of the balustrade; the road is also connected with a car park.

Beauty spots with small platforms belong to a separate group. The most interesting solutions are represented by: Stegastein, Aurlandsfjellet (architect Todd Saunders/ Tommie Wilhelmsen, realization in 2006) – a beauty spot of the fiord shaped in the form of brackets finished with wood and fixed to a part of the rocky wall; Nedre Oskarshang (architect Carl-Viggo Hølmebakk, realization in 1997) – a beauty spot with a sculpture element – a transparent board connected with two vertical panes of glass, Askvågen Atlanterhavsvegen (architect 3RW – Jakob Røssvik, landscape architecture Smedsvig, realization in 2005) – at the end of the pier there is a beauty spot of the

sea in the form of a small stone platform with balustrades made of glass panes on both sides. The approach to it was emphasized by means of big stones marking out the road along a massive peninsula which extends far into the sea.

Architectonic form-sculpture as a figural element juxtaposed with the background on the basis of contrast or similarity

In the North of Norway, we can find a lot of interesting examples of individual solutions of modern architectonic forms. An object, which has a strongly geometric form, often functions in the space on the basis of contrast. Sneffjord Havøysund (architect PUSHAK, realization in 2005) – constitutes crude wooden cubes scattered freely in the terrain; they are shelters against the rugged landscape and traditional Norwegian *hytte*.

A detached building, which sharply stands out alone against the background of the rocky landscape, usually constitutes a tower for observing birds. Two such objects are situated on the Lofots: Lofoten Grunnfjør and Gårdsvatn Fugletittartårn (70 North – Gisle Løkken, realization in 2005 and 2004). These are wooden and glass boxes which are situated on the flat terrain of the island; a wonderful view of the sea and mountain peaks covered with snow spreads from this place.

Some of the architectonic solutions, which are situated along tourist routes, constitute peculiar small pieces of art. The building Hardanger in Hereine belongs to this group of objects (architect Asplan Viak – Knut Hellad/3RW – Suzanne Pushberger, realization in 2007). The whole object is covered with stone lining and has a steep roof, while the doors are emphasized with different colours; the object is situated on a small platform with a slope element. The artistic expressiveness of the object makes it interesting although inside the building there are only toilets.

Some of the designed objects, which are situated at beauty spots, function in space on the basis of empathy. The object Flydalsjuvet Geiranger-Trollstigen (arch. 3RW – Sixten Rahlff, landscape architecture Smeldsvig, realization in 2006) represents an interesting combination of materials. Linearly arranged wooden boxes were made of wooden ring constructions which are placed on glass elements and a stone wall base. Such a choice of materials makes the impression that the objects hover over the concrete platform. Toilets and a picnic place were designed to be at this place. The texture and color of the object resulting from the usage of the building material make the object integrate perfectly with the background. The whole object is located on a small concrete platform a few degrees higher and situated on the rocky shelf with a view of the fiords.

The next example of an object-sculpture which functions in space on the basis of similarity is a steel and glass construction in Ropeid Ryfylke (architect Jansen & Skodvin, realization in 2004). The transparent and sculptural form of the building was perfectly built in the slope of the fiord giving in this way a great opportunity to admire a panoramic view of the landscape.

Oriented spatial composition

Keeping a balance between the horizontal and vertical directions which appear in the Norwegian landscape explicitly influences the way of shaping and topographic profiling of the terrain, which emphasizes respect for the environment and strong bonds with nature. Most of the beauty spots were arranged on the border of the sea and mountains. They often constitute a combination of horizontal and vertical planes which are linearly designed in the terrain and open to the landscape.

The designed project of Ørnesvingen Geiranger – Trollstigen (arch. 3RW – Sixten Rahlff, artist May Eikåsbjerk, landscape architecture Smeldsvig, realization in 2006) is situated in one of the most remote and beautiful parts in Norway where we can admire a wonderful view of the Geirangerfjord with the Seven Sisters waterfall. On a natural rocky ledge a spatial beauty spot was arranged; it was built of white-snow concrete platforms in the form of faults coming down. They are smoothly connected with the surface of water which runs into the fiord as an artificial waterfall [10, p. 67].

The next object is represented by the Vargebakkane Valdresflye (architect Knut Hjeltnes, realization in 2006) and is situated in the central part of Norway. The object is arranged in the form of a semicircular beauty spot with a car park and an amphitheatric arrangement of seats in the direction of the spreading panorama.

The next example is the object in Torvadalshalsen on the Lofots (arch. 70 Nord – Gisle Løkken, realization in 2005). It constitutes a composition consisting of a combination of vertical and horizontal full and openwork planes with designed places for sitting and a view of the water. On the Lofots in Eggum (arch. Snøhetta AS, realization in 2007) there is also another interesting object arranged as two big forms which are put together contrastively: the first one forms a hollow covered with grey stones in the terrain surrounded with plants and trees and the other one constitutes a stone construction situated on the hill. On the border of those two forms a wooden raw construction was built in which there are toilets. It is partly sunk in the scarp and one can get there from the stone stairs which lead to the flattening part of the terrain.

Object-sculpture in the urban scenery

Small architecture

Architectonic designed objects in the open air constitute a favourite means of artistic expression of Norwegians, which emphasises their relations with the native culture.

Karl Johans Gate – the main street in Oslo – is the major urban axis of this city. On the west, it changes into a wide avenue which leads to the Royal Palace of Det Kongelige Slottet, while on the east it ends with the Jernbanetorget Square where there is the Oslo S Railway Station (Oslo



Fig. 2. „Kiosk” – building-sculpture (arch. Snøhetta, realization in 2005) in Karl Johans Gate w Oslo of minimalist form which is contrasted with the 19th-century buildings (photo: E. Cisek)

Il. 2. „Kiosk” – budynek-rzeźba (arch. Snøhetta, realizacja 2005 r.) na Karl Johans Gate w Oslo o minimalistycznej formie zestawionej z XIX-wieczną zabudową (fot. E. Cisek)

Sentralstasjon). Karl Johans Gate was designed in 1826 by the royal architect H.D.F. Linstow soon after the constitution was adopted by Norway in 1814. Originally, it connected the Royal Palace with a historic quarter ‘Kvadraturen’. Thirty years later, the street was broadened and modernized. In particular, the western part of the street at Studenterlund Park was arranged so as to make it possible to organize annual ceremonies on the occasion of the National Holiday on May 17, whose main attraction are children parades. The street is modernized all the time, which is manifested in the attractively designed pavement as well as in small architecture. One of the most interesting objects is the ‘Kiosk’ – a building-sculpture (arch. Snøhetta, realization in 2005) with a minimalist form which is contrasted with the 19th-century buildings (Fig. 2). A raw wooden construction – surrounded by summer gardens – with the unique texture and colour constitutes a part of the,



Fig. 3. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – view (photo: E. Cisek)

Il. 3. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – widok elewacji (fot. E. Cisek)



Fig. 4. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – museum garden (photo: E. Cisek)

Il. 4. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – ogród muzealny (fot. E. Cisek)

designed in a modern way, triangle-form recreation area which enriches the pedestrian route. The object – sculpture is not only the background for the already existing historic architecture but it also forms a new quality with it – by means of contrast it underlines its uniqueness, diversity and distinctness (successive modernizations of the street took place in 1970 and 2005).

Building-sculpture

Some objects function in space as the image depicting the sign of the place. That is why they introduce some order into the surrounding area and they constitute an important point of reference. On the one hand, the original sculptural form of the building allows for creation of a world that is separate and rich in symbols and meanings; on the other hand, it has the features thanks to which it constitutes the continuation and a harmonic complement of the existing area.

Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) is an extraordinary building which was built on the occasion of the Winter Olympic Games in 1994 in the centre of Lillehammer. Nowadays, it is not only the symbol of the Olympic Games but it also became a characteristic landmark of the city. This object is part of the Museum of Art which was founded in 1960 and it is famous mainly for the Norwegian landscape paintings. In the new museum contemporary exhibitions and collections of modern art are presented. The form of the building, whose soft lines are finished with wood, constitutes a reminiscence of the local mountainous landscape, while the natural materials refer to the techniques which are used in the constructions of boats and traditional Norwegian houses (Fig. 3). A small museum garden, which was designed between the already existing building and the new one, is really noteworthy. It was arranged around a multilevel water cascade along with an artistic stone composition and it now serves as an additional external exhibition area (Fig. 4). The building of the Museum perfectly fits in the context of

Fig. 5. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – view from the side of the square (photo: E. Cisek)

Il. 5. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – widok od strony placu (fot. E. Cisek)



the place, thus constituting a noticeable spatial accent. The building façade at the side of the square opens to a common public space thanks to its glass construction on the ground floor and connects it discreetly with the museum garden. The designed floor within the area of the object smoothly changes into the existing motif of the square and in this way the object integrates much better with the surroundings (Figs 5, 6) [1].

According to the Saam folk accounts, the shepherd tent – *lavvo* – was situated on the promontory surrounded by water from three sides. It symbolized the place of the mystic meeting and oniric image of fulfillment as well as the final destination of wandering [2]. It is often the case in the modern Norwegian architecture that the buildings which perform a culture-producing function are located on promontories which go out far into the sea. At the same time, these buildings function as Sign, Sculpture or Symbol, thus becoming an element which introduces order into space and emphasizes their connections with the place. Such objects – sculptures, situated on peninsulas, comprise: a new building of the National Opera and the Den Norske Opera & Ballet in Bjørvika in Oslo, Norweg Museum and Cultural Center in Rørvik as well as the Museum Polaria in Tromsø.



Fig. 6. Lillehammer Olympic Art Museum (arch. Snøhetta, realization in 1994) – view of side façade (photo: E. Cisek)

Il. 6. Lillehammer Olympic Art Museum (arch. Snøhetta, realizacja 1994 r.) – widok elewacji bocznej (fot. E. Cisek)

In order to characterize the futuristic building of the Opera House in Oslo (arch. Snøhetta, realisation in 2008), we can risk a statement that this is the object which misses to some extent the features of a traditionally understood concept of building. A more appropriate term would be ‘artificially constructed sculptural landscape’ which became an integral part of the natural promontory and Bjørvika Bay (Fig. 7). A large group of architects and artists from different nations worked on the final image of the object. This building conveys numerous meanings: it emphasizes the place of the city origin, moves the sensual nature of man by means of its form and evokes extreme associations: starting from marble temples of sunny Italy and ending with the beauty of the rugged Norwegian landscape. As the object of a culture-producing function, it constitutes an integral part of the city area as its continuation and unique complement. It forms an extension and is one of the two – apart from the Royal Palace – culmination points of the main transportation artery of the capital city of Norway. The city pedestrian precinct Karl Johans Gate undergoes a smooth transition into a glass connector from where people can admire ‘topography of the object’. The last realization phase of the designed object comprises a sculpture on the water situated in front of the Opera House in Bjørvika Bay (designed by: Hun ligger/she lies, author:



Fig. 7. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – view of Bjørvika peninsula (photo: E. Cisek)

Il. 7. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – widok półwyspu Bjørvika (fot. E. Cisek)

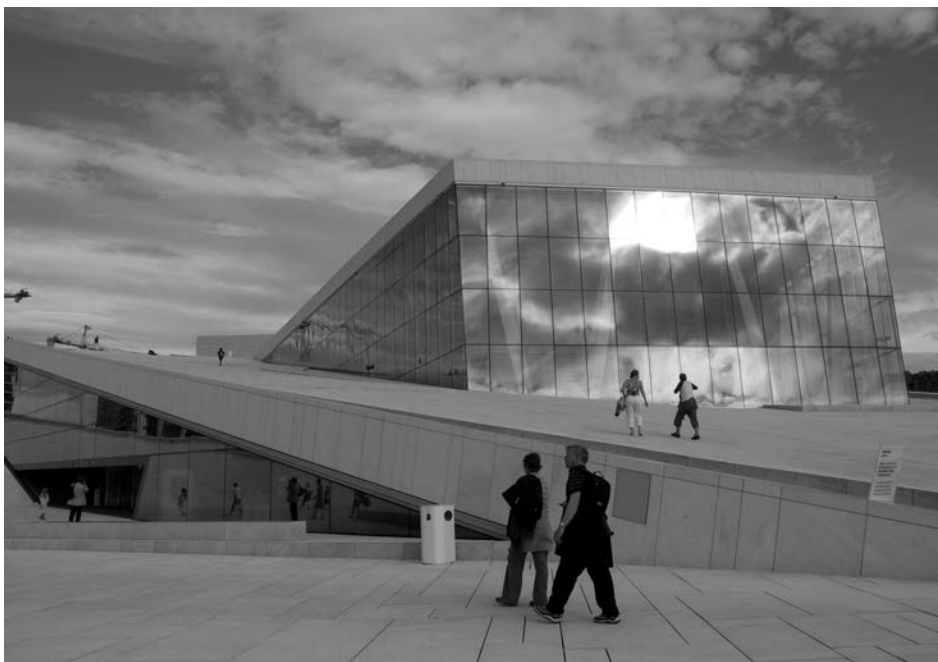


Fig. 8. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – front elevation (photo: E. Cisek)

Il. 8. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – elewacja frontowa (fot. E. Cisek)

Monica Bonvicini, Italy, in the process of realization 2009); the sculpture changes depending on the time of the day, weather and type of light.

The way in which the form of the Opera House is shaped emphasizes the fact that the place is historically conditioned and it also emphasizes the function of the building – a potential recipient is thus enabled to feel the object with all the senses. The choice of location of the new Opera edifice is not accidental. The building was erected on the peninsula which was the centre of the village in the past – a teeming mediaeval market place which gave rise to the town. The first Oslo – Valley of Gods – was situated to the east of the present city between three rivers the Bjørvik, Alna and Hovin; during the years the rivers were developed and nowadays they flow underground.



Fig. 9. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – the roof of the Opera House covered with marble slabs (photo: E. Cisek)

Il. 9. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – wyłożony marmurowymi płytami dach Opery (fot. E. Cisek)

Like most of the objects with culture-producing functions, the building has its own individual character which is manifested in a unique form and material solutions which, in turn, were the result of close cooperation of architects and artist. The external part of the southern facade consists of 450 m² of glass wall which is integrated with the panel of solar batteries. Thanks to this solution, this object is nowadays classified as the most ecological all over the world and is proud of its glorious title the 'Green Opera'.

The building has clearly specified limits which inform visitors about changes of the space character. The space of art – *sacrum* surrounded by water from three sides – is sterile and monumental. The whiteness of marble from Carrara – homeland of opera – allows us to turn into the inner part, get rid of disturbances of the perception and create an atmosphere causing specific emotions, feelings and experiences (Fig. 8). In the city context, the usage of such a 'psychological lock' performs the function of a gate which connects the Everyday World – a quick rhythm of life and chaos – with the Silence World – reflection and meditation. The key role in this whole scenery is performed by the cornerstone with a sculptured drawing which resembles circles on water. It was made by means of directing sound waves onto the wet cement – a melody which lasted one minute and forty two seconds. This hyper-overture – the work by two Swedish composers Linus Elmes and Ludwig Löfgren – consisted of 13 adequately compressed overtures to the most famous operas [9].

During the opening ceremony of the Opera House on April 12, 2008 one could hear the sounds of a marble dulcimer. Thanks to this music, it was not only possible to see and touch the material from which the object was made but also to hear its characteristic sound. The building, which brings to mind a monumental sculpture, was covered with 33 000 white marble slabs; each slab is a unique monolith. A topographic design of the roof and

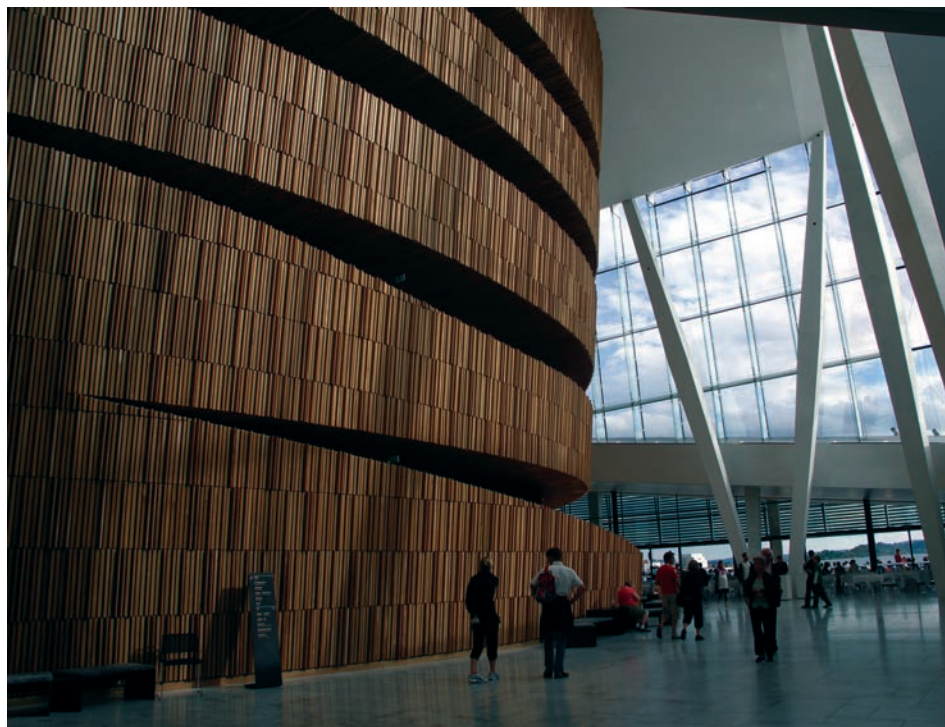


Fig. 10. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – interior (photo: E. Cisek)

Il. 10. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – wnętrze (fot. E. Cisek)

the surrounding area was made by three Norwegian artists: Jorunn Sannes, Kalle Grude and Kristian Blystad [9]. The designed pedestrian precinct changes into stone steps, ramps and hollows in some places (Fig. 9). A marble and sterile space hides inside the real heart of the object – the concert hall which emanates warmth of wood and a soft form; the place where visitors have an opportunity to commune with art (Fig. 10) [3].

Looking for beauty – the beauty of nature and truth – often makes us set out on a long journey. The iron motto: ‘You gain knowledge on the road’ becomes then a principle which conditions the way in which architectonic works are constructed and perceived. The edifice of the Opera is located at the end of the major urban axis of the city called Karl Johans Gate. The centre of Oslo is arranged in such a way that tourists can visit the whole of it on foot. The main street of the city is based on two culmination points: on the west side – on the Royal Palace situated on a natural hill and on the east side – on the edifice of the Opera built in the form of an artificial hill [6]. Walking down the Karl Johans Gate we reach a new sterile space which was shaped by means of marble blocks and which leads higher and higher to the roof of the object constituting the climax of sightseeing. At the end of the road there is an archetypal hill from which we can admire the view of the surrounding area; in a similar way, from the Opera roof we can admire a wide panorama which reflects the context of the place: a promontory surrounded by water from three sides, ferries and sailing boats passing by, the silhouette of the mediaeval stronghold Akershus, buildings in the area of the historic quarter Kvadraturen, the railway station Oslo S and harbour areas [4], [8]. The highest point in the monumental and snow-white scenery overlooks the Stage Tower which is covered with aluminium panels with an embossed hieroglyphic pattern – shining in the sun, the

work of Norwegian artists Løvaas & Wagle (Fig. 11). One can get to the roof of the Opera on foot, by bike or by boat from the water side. Walking is really fascinating because the artificially constructed landscape changes every minute. The façade glass functions as a mirror – the reality which surrounds the object: the sky, the sea, ferries passing by and the neighbouring buildings can be seen in the reflection. The white marble changes its colour depending on the time of the day, weather and the intensity of light (Fig. 12).



Fig. 11. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008). The highest point of the building where in the monumental and snow-white scenery, overlooks the Stage Tower which is covered with aluminium panels with an embossed hieroglyphic pattern – shining in the sun, the work of Norwegian artists Løvaas & Wagle (photo: E. Cisek)

Il. 11. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.). Szczyt budynku, gdzie w monumentalnej, śnieżnobiałej scenarii króluje pokryta aluminium panelami z wytłaczanym hieroglificznym wzorem Stage Tower – połyskujące w słońcu dzieło norweskich artystów Løvaas & Wagle (fot. E. Cisek)



Fig. 12. Den Norske Opera & Ballet in Bjørvika in Oslo (arch. Snøhetta, realization in 2008) – Opera glass façade reflects the surrounding area of the object (photo: E. Cisek)

Il. 12. Den Norske Opera & Ballet w Bjørvika w Oslo (arch. Snøhetta, realizacja 2008 r.) – szklana fasada opery odbijająca otoczenie obiektu (fot. E. Cisek)

Similar associations are evoked by a modern building called Polaria – the museum of the Arctic in Tromsø (realization 1997). The form of this object dominates over the surrounding area and it brings to mind gigantic, snow-white and sliding onto each other cakes of ice which are connected by glass lamels. The visitors to this place are taken on a journey in time and space during which in a panoramic projection room they can admire the wild beauty of the Svalbard isles situated in the Far

North or they observe the life of sea mammals and fish in an aquarium specially designed for that purpose.

This review is completed by the building of the Norweg Museum and Cultural Center w Rørvik (arch. Gudmundur Jonsson, realization in 2004) which is an example of a modern sculpture form situated on an artificial promontory which goes into the sea. The shape of the building refers to the Viking tradition and brings to mind a sailing boat.

Museum object-sculpture topically connected with the region and place

Nothing stirs imagination better than places whose space was designed so as to emphasize its connections with remarkable personalities closely ascribed to it or to emphasize a natural phenomenon or natural forms which occur in a given region. In the open countryside, an architectonic object performs a figurative function in relation to the background. Building – sculpture, similarly to other objects in the open air, can have an influence on the basis of contrast or similarity. In the first case, it stands out against the surroundings by means of its form, colour not typical of a given place and texture. A toned down object built from local materials – often partly hidden in the terrain – fits in the background and can be seen only from a short distance. However, buildings-sculptures differ from small-scaled objects in having an appropriately arranged internal space.

Petter Dass Museum in Alstahang (arch. Snøhetta, realisation in 2007) represents an example of building-sculpture which is hidden in the mountains and opened to fiords. The museum building perfectly fits in the natural rocky form by means of an empty space arranged

inside the building. The cubist form of the museum with two transparent elevation screens was built into this artificial space. Part of the ground floor, where the exhibition space is arranged, has glass walls on opposite sides, which was designed on purpose. Thanks to this arrangement, the space connects the view of water and sky (symbolising the future) with the view of the local church and historical buildings (symbolising the past). This designed construction constitutes a sort of bridge between the past and the future as a space *continuum* of the natural environment in which the Norwegian poet Petter Dass lived and wrote his poems at the turn of the 18th century. A modern glass façade of the museum emerges from the rocky ridge like a precious piece of art with artistic frames.

A similar concept was used in the object whose box-like form explicitly emphasises the place and like a time vehicle it transmits the potential observer into remote places which are connected, thematically, with the presented exhibition. According to the idea of continuation and permeation, the building is connected with the

ground like a plant which constitutes its natural foundation. A raw cubistic form: the Karmøy Fishing Museum in Karmøy (arch. Snøhetta, realisation in 1998) – which is firmly placed on the rocky hill and has valuable collections inside its massive walls – is characteristic thanks to one big glass wall which opens the exhibition space in the direction of the sea. Thanks to such an arrangement, the minimalist form of the building emphasizes a rugged and secluded area, while the internal construction itself allows tourists to pay attention to the exhibition connected with the place and the view of water.

The Glacier Museum in Balestrand (architect Sverre Fehn, realisation in 1991) harmoniously fits in the space *continuum* background, where architecture and the massif of mountains form one complementary entirety. The sculptural form of the object seems to function in the environment on the basis of empathy. This impression is intensified by the materials, mainly wood and glass as well as by the form of the building linearly extended in space. The Museum of Glaciers was built as homage to Nature having been closely fitted into Nature, as a creation in its spirit and for Nature itself.

Building-sculpture as *sacrum* space

An absolute work of art is created as a perfect combination of sculpture and architecture. *Sacrum* space which is filled with symbols and is close to nature and its forms deserves our special attention in the context discussed here.

The Cathedral of the Arctic Sea, the Ishavskatedralen in Tromsø (arch. Jan Inge Hovig, realization in 1965) with a gigantic 23-metre interior stained glass window created by Victor Sparry, is an architectonic monument built in honour of nature and the native inhabitants of Norway. The form of this temple is archetypal – it combines the motives of an iceberg and the traditional form of a Saam tent. It also resembles a rock which emerges out of the sea on the western coast of Tromsysten. The clear whiteness of the extremely simple form of the object, which is composed of concrete construction elements connected by glass lamels, stands in contrast with a monochromatic grey colour of the buildings nearby. The building is situated on an island connected with the mainland by means of a 1036 metres long bridge over the Strait of Tromssundet. Therefore, the bridge is perfectly visible from the sea, especially by night, when the bridge is lit up and the cathedral glows with the light that makes its way through the apertures of the glass lamels. The object's original design did not take into account the impressive stained glass which features the second coming of Christ to the world – Parousia. According to the architect's idea, the congregation was supposed to fix their eyes on the natural countryside which opened up behind the glass wall – high, snow-clad mountain peaks and arctic nature.

In some projects, the sculptural form of the building smoothly permeates with natural forms, namely, the rock on which it was built and the trees growing in the surrounding area. A perfect example here is represented by

the rocky church of Mortensrud in Oslo (architects Jan Olav Jansen and Børre Skodvin, realisation in 2001). The church along with the catechistic house and parsonage constitute a uniform composition which emanates the chill of the stone and is built at a right angle, broken by the wooden openwork belfry. An unusual effect is made by the natural rock which goes through the stone floor and on which the building is built. Some fragments of the sanctuary's walls are made of square stone blocks which are connected without jointing and are arranged in contrast with big glass planes in the upper part of the church. This makes the elevation look natural and spacious. The different wooden texture and the colour of the belfry as well as the trees, which penetrate into the structure of the designed object, create additional vertical divisions of space thanks to which the whole composition is balanced.

Sometimes a sculptural form is built on the foundations of previous ruins of the building and forms a harmonious *spatial continuum* with them – a fusion of two or even several technologies which come from different periods of time. The cathedral in Hamar constitutes an example of the reconstructed *sacrum* space. The domkirke ruinerna – the ruins of the mediaeval cathedral from the middle of the 10th century were covered with steel and glass structure which protects them from changeable weather conditions (architects Pal Biornstad, Inge Ormhang and Espen Pedersen). This construction constitutes an example of the old *sacrum* space which was reconstructed again and in this way it became a completely new object. Thanks to the combination of two different construction technologies, which come from different periods of time, a perfectly tuned *spatial sacrum* was achieved which emphasises a unique character of the ruins and at the same time it constitutes their complement as a new sculptural form.

The Norwegians are often called the Nation of Artists. Contemporary architectonic realizations in recent years have shown that this definition is really accurate. Starting from small forms of artistic design through small architecture, architectonic designed objects and public utility buildings we can see – in the likeness of the Nordic style – two permeating worlds – architecture and art. The Norwegian artistic production has always developed in accordance with nature, its shapes, rhythms and holistic order. As a fixed element interspersed in the architectonic activity, it is still visible in the structures which serve the place and Nature more than human vanity and willingness to exist. As it was noticed by Martin Heidegger, an architectonic work is a combination of a divine element coming from the timeless world of ideas and a human one as a new component which is added to the place and thanks to which its character becomes more readable [7]. Naturalness and deeply rooted bonds with nature contribute to the following phenomenon: both the objects coming from the past as well as those newly designed become more like a part of the natural landscape and of the already existing structure rather than the beginning of a totally and separately composed space.

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Rzeźba w norweskiej architekturze – dzieło architektoniczne

Norwegowie są często nazywani Narodem Artystów i mistrzami w aranżowaniu przestrzeni pod gołym niebem. Założenia tego typu doskonale podkreślają ich narodową tożsamość oraz bliskie związki z naturą i rodzimą kulturą. Budzą one różnorodne skojarzenia – od tych najprostszych, ściśle związanych z konkretnym miejscem czy przeznaczeniem obiektu, po te bardziej uniwersalne, takie jak powszechne motywy doświadczania świata, wspólne i właściwe wszystkim ludziom niezależnie od ich rasy i pochodzenia. Analizując norweskie obiekty-rzeźby można pokusić się o pewną ich klasyfikację, pozwalającą dostrzec pewne wspólne dla nich wszystkich cechy. Począwszy od drobnych form wzornictwa artystycznego, poprzez małą architekturę, instalacje architektoniczne i budynki użyteczności publicznej, obecne są, przenikające się na podobieństwo nordyckiego splotu, dwa światy architektury i sztuki. Norweska twórczość arty-

styczna zawsze rozwijała się w zgodzie z naturą, jej kształtami, rytmem i holistycznym porządkiem. Jako stały pierwiastek wpleciony w działalność architektoniczną jest wciąż widoczna w budowlach służących bardziej miejscu i naturze niż ludzkiej próżności i chęci zaistnienia. Jak zauważył Martin Heidegger, dzieło architektoniczne jest połączeniem pierwiastka boskiego, pochodzącego z ponadczasowego świata idei, i ziemskiego – jako materialny element dodany do miejsca, dzięki któremu jego charakter staje się bardziej czytelny.

Doskonale przykłady obiektów-rzeźb napotkać można w Norwegii, począwszy od oryginalnych w kształcie małoskalowych form podkreślających piękno krajobrazu, takich jak punkty widokowe i obiekty służące obserwacji ptaków, poprzez małą architekturę wzbogacającą przestrzeń miejską, po budynki użyteczności publicznej, stanowiące wielkowiarymowe kubatury o niepowtarzalnym wyrazie artystycznym.

Key words: sculpture, archetype, architectonic installation, architectonic work

Słowa kluczowe: rzeźba, archetyp, instalacja architektoniczna, dzieło architektoniczne