Approaching the building

The site implies a structure visible from all sides, with no obvious back- or front. As a consequence the building has to offer something more than just dull walls which is often the case with buildings of this type. This offers a challenge but also an opportunity. By the way the building is approached a visitor will see all or move along all sides of it. As the building is approached glimpses of the back stage areas can be caught.

The different spaces are therefore categorized into three categories:

(i) Light non-public areas. Spaces with indirect sunlight suitable to work in.

(ii) Dark public/non-public areas. Located along a central spine that acts as a membrane between spectators and actors.

(iii) Light public spaces. Located to the south and west and north west offering direct sunlight all year. These directions coincides with the views of the city.

By this arrangement in combination with the structural concept which allows people on the outside and the inside to see and perceive each other - a building is created that allows little bit more than the normal experience, but far from the full picture. In a sense very much the same as The Allegory of the Cave.

The Allegory of the Cave: "The prisoners may learn what a book is by their experience with shadows of books. But they would be mistaken if they thought that the word "book" refers to something that any of them has ever seen. Likewise, we may acquire concepts by our perceptual experience of physical objects. But we would be mistaken if we thought that the concepts that we grasp were on the same level as the things we perceive."
Diagram intended to describe perceived spaciousness. The sequence being - large - small - large. The curved building helps this effect by revealing the view of central Stockholm gradually as a visitor walks along the southern passage. Falling water house is an example of a building where you move from space to space through narrow passages.

Henrik Månsson, third year, fourth project / Head Lecturer: Alexis Pontvik / Tutors: Anna Karin Edblom, César Patín.
Structural Koncept

The structural concept is a consequence of the spacial koncept. As one approaches the building from the city centre and enters it the surrounding space goes from spacious to intimate and back to spacious. The latter part, from intimate to spacious, happens within the building itself. The koncept is developed to enhance this feeling of increased openness. This is done by letting the visitor follow a curve that reveals the views gradually and by letting the roofs act as stripes blowing in the wind. This also offers the opportunity to walk on the building. Furthermore, the roof is light transmittant allowing people on the inside to perceive people on the building, once again, as a response to the spacial concept.

By borrowing the basic dimensioning system used to design the neighboring Nordiska Museet, a harmony of rhythm is ensured, even though the building’s total dimensions differ from each other. Nordiska Museet becomes a part of the genome. This is done by taking the equally sided triangle and translating it to a grid system which in turn determines the Opera’s structural order.

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