



INSIDE:

There is only one way for us and that is growth. India with its affluence will create more housing, more interiors and consumption will increase at every level, low, middle and luxury housing.  
Sajjan Bhajanka,  
Chairman, Century Plyboards (I) Ltd.







# OPPLYST

Oslo, Norway

The National Library of Norway

Nissen Richards Studio, London, UK



**Material palette:**

Timber

**Design brief and aim:**

To do justice to the display of 30 highly-significant objects from Norway's history – fragments that helped shape the nation – in a permanent exhibition.

**How this was accomplished:**

Opplyst means 'Enlightened' and refers to the new exhibition's central concept. Whilst light and darkness were metaphors for the exhibition, including the concept of knowledge arising like light out of the darkness, they also became structuring devices in the display. A second source of design inspiration was the location of the library's full collection. This archive, a catalogue of Norwegian culture, is





stored in the belly of a mountain in the country and accessed via a fully-mechanised system, whereby a robot brings objects out on demand.

The objects selected for Opplyst tell of great breakthroughs, creative masterpieces and crucial events that shaped the country's capacity for expression and sense of nationhood. They range from a 12th-century psalter and *Magnus Lagabotes Landslov*, the Norwegian equivalent of the Magna Carta, to an early example of a chain letter, known as a 'letter from heaven', a Grieg piano concerto and a letter from the South Pole by explorer Roald Amundsen, along with censored fragments from one of the earliest Norwegian silent movies made in Norway. Reminders of darker moments in the country's history are included too, including a photo negative documenting the deportation of Norwegian Jews to Auschwitz in 1942.

Timber forms a major part of Opplyst's carefully-crafted material palette. As well as the rear feature wall, the floor too, is

made up of block-end larch, which has been sanded, oiled and stained with black and white pigment and built by hand, creating the effect of subtly-different charcoal-grey tones, through which the grain is still visible. The new raised floor is also highly functional and hides all the services, with cabling running up the legs of the showcases. The use of wood throughout came from the idea of integrating a sense of the natural world, particularly the forests that cover so much Norwegian terrain, with the movement of the wind inspiring the design treatment of the two side walls, which feature grooved etchings, the result of much experimentation using a precision-cutting CMC process, with the final diagonally-patterned textural finish applied to pigmented Valcomat. A further sense of movement has been created by an incredibly slow lightwash through the space, created by lighting designers Studio ZNA. This moves from cool to warm and adds a gentle dynamism to the display.

The exhibition's identity centres on the idea of light, with the 'O' of Opplyst taking the form of an illuminated halo. +

