ARCHITECTURE AND GENERAL EXHIBITION DESIGN STRATEGY

Museum of the Viking Age

01 10 2021
THE VISIONS OF THE MUSEUM

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Descriptions and illustrations in this design strategy are based on the work and collaboration of:
The University of Oslo
The Museum of Cultural History
AART

Showcases shown in this document are not included in this procurement.
ARCHITECTURE

Background

The existing Vikingskipshus at Bygdøy in Oslo is part of The Museum of Cultural History at the University of Oslo. The collection contains some of the biggest and most irreplaceable treasures of the nation’s cultural heritage – the grave finds from Tønne, Gokstad, Oseberg and Borre.

The Museum of Cultural History needs more space and upgraded facilities, as the museum buildings in the centre of Oslo and at Bygdøy no longer can fulfil the space requirements of the museum. The new museum will ensure protection of the cultural heritage in the future, and at the same time offer the public exhibition facilities that are adapted to the new millennia.

The current Vikingskipshus was drawn by architect Arnstein Arneberg in 1913 and will remain a central part of the complete architectural solution. The new facility will be three times the size of the existing museum at Bygdøy. The existing museum, the exterior and the surrounding property are protected as part of the cultural environment at Bygdøy.

Overall intentions

- To develop a feasible project that realizes the vision to ensure the unique Viking age collection in an inviting and inspiring exhibition environment.
- To develop a complete architectural solution that will take part in a respectful dialogue with the Vikingskipshus and its surroundings.
- To create a framework for a unique museum experience that will make the Museum of the Viking Age an important museum in a global context.
- To create architectural spaces that ensure nuanced viewing conditions as well as ensuring a flexible exhibition concept.
- To create a museum project where structural principles, technical solutions and embased choice of materials support a feasible economy and sustainable solutions. At the same time, the aim is to create a connection to the materials used in the existing building.

A unifying architecture

The overarching architectural solution in the future Museum of the Viking Age brings together the existing building, the museum park and the new building in a holistic way that ensures functionality while aiming for high aesthetic value for what will be the future framework around our cultural heritage.

Architect Arnstein Arneberg’s Vikingskipshus will be an equal and fully integrated part of the new museum. The new building creates a complete exhibition track with a natural movement through the building, as the circular shape connects the north and west wing of the Vikingskipshus.

The overall architectural approach, inside and out, is based on a humble approach to the location, to the existing building and the time perspective is represented by what is already there. The long lifetime of the chosen materials and solutions motivates an architecture that lives in the classical world more than the current.

There will be a natural difference between the original Vikingskipshus and the new museum. But at the same time, there will be a relation between the two. A relation based on harmony and an aesthetic approach more timeless than typical of the current time, and therefore just as long lasting as the existing Vikingalphpus.
THE EXISTING BUILDING

The base shape of the Vikingskipshus resembles a church building - a cross shaped church with a central tower above the crossing point of the four wings. In the tower there are circular windows that give associations to rose windows. The rooms built for the ships are large parabolic vault constructions, and the strict and simple main shape gives the building much of the same impression as a Romanesque church building. The high set windows of the vaults accentuate the vault section in an even rhythm.

The biggest changes in the existing building’s exterior will be in the transition between the existing and the new building. To be able to transport the ships into the new building, the gables will be opened. This is how the ships originally were moved into the museum. The new and the existing building will be connected by two intermediate buildings. In addition, the gable in the Tune wing will be reopened, and a window will be inserted in the opening. Other changes include opening of pre-existing openings in the Oseberg wing, and adaptation of the main entrance to accommodate the changes in the façade.

The Vikingskipshus is not suitable for continued exhibition of the collection or the ships. The new building will provide the security and climate needed in the future. The existing building will remain the main entrance. The four wings will be used as vestibule (The Oseberg wing), auditorium (The Tune Wing), museum shop (The Gokstad wing) and as introduction to the exhibition (The north wing). This will ensure that the Vikingskipshus keeps its prominence in the new museum facility.

THE NEW BUILDING

The circular shape of the new building, combined with the cross shape creates a whole new iconic signature for the Museum of the Viking Age. The circle shape itself is found both amongst the Vikings’ symbols and in the classical church architecture, but in the new Museum of the Viking Age the circle is combined with the cross in a whole new way.

The ridge on the new building touches the gables on the wings of the existing building, and the double curved planes of the roof are important for the clear architectural expression. The asymmetric vault construction of the new building adopts the mighty spatial qualities from the existing building and makes for a modern interpretation of the interior. The windows in the new building will as in the existing building accentuate the vault shape and create a rhythm through the exhibition halls.

The slate cladding of the exterior contributes to enhance the connection and is important for the building’s reference to the Viking age architecture and the traditional use of materials.

The new building contains the exhibition areas, arranged over two levels. In connection to the exhibition areas there are research workshops and a café/restaurant. The café has exits to both the surrounding park and to an inner courtyard.

THE AUDITORIUM IN THE TUNE WING

The ships were moved through openings in the gables.

Level U.I.E in the existing building will contain staff facilities and offices, designated education and activity areas for school classes, and public facilities such as classrooms and restrooms.

From the cape towards the existing building.
ENTRANCE AND EXIT THROUGH THE EXISTING BUILDING

THE CONNECTION BETWEEN THE NEW AND EXISTING BUILDING

ELEVATIONS

SOUTH ELEVATION 1:600

EAST ELEVATION 1:600

THE CONNECTION BETWEEN THE NEW AND EXISTING BUILDING
The building and the materials are closely connected. When the building is completed, the goal is that all the elements – from facades, floors, and walls all the way down to furniture, signs, and door handles – will come together and create an holistic experience of this physical environment that forms the framework around the museum experience.

To ensure a holistic experience of the project, it is instrumental that the use of materials in furniture, décor and equipment is based on the materials represented in the building itself. The palette of materials used in the project is based on simplicity and consistency. The materials used in the existing building persist. The materials in the existing building consists of whitewashed walls, brick flooring, slate flooring and terrazzo flooring.

The use of slate is continued in the new building, both in the façades and as aggregates in the terrazzo floor. Concrete will be a prominent material, both in the vaults and as room dividers in the exhibition. The rooms situated near the inner part of the circle on the first floor - the arcade rooms - will have a very different expression than the bigger exhibition halls. These rooms are to be experienced as another world completely, with warm materials such as oak wood, to contrast the raw expression of concrete and terrazzo in the large exhibition halls.

Entering an arcade room will feel like entering a “jewellery box” – a more intimate, more refined world. Oak wood will be represented in windows and doors in the façades to add warmth to the expression. The flooring in the exhibition will be done in light terrazzo, while the black terrazzo will be used on smaller spaces in the public areas. The design floor will be used in areas exposed to heavy use.

Oak wood will be used in the panels and room dividers, as well as in furniture in the café and in the common rooms for the employees. Leather may be used as upholstery for the wooden furniture to continue the use of natural materials and colour palettes. Terrazzo or stone can be used as surface materials on counters, washbasin furniture, washbasins, or benches. The materials used in these areas will be based on the visual expression of the exhibition areas. Additionally, it is necessary that the materials are robust and of high quality. Durable materials that age with dignity will ensure the quality of the museum experience in the future – just as in the existing building today.
Background
The first of three Viking ships, the Tune ship, was found in 1867. The ship was soon excavated and conserved. The Gokstad ship was excavated in 1880 and the Oseberg ship in 1904. The process of selecting and building a worthy house for these Norwegian national treasures started with an architectural design competition in 1916, won by architect Arnstein Arneberg. It would take many years before the three ships were permanently placed in the new museum. The first to be moved to the Viking ship museum was the Oseberg ship in 1926. The museum was finished in 1957.

THE THREE VIKING SHIPS

The new exhibition
The three ships will play a major role in the exhibition of the new museum, being the main focal point and an important part of the dramaturgy and the story-telling of the exhibition. The ships will each play their part in the story divided into four: - the shipbuilding, the sailing ship, the burial ship, and the discovery of the ship. During their lifetime, the ships all had the four different roles, but in the dramaturgy of the exhibition they will each play their own main role in the storyline.

First the visitors will meet the discovery and excavation of the Oseberg ship in "The Discovery" in the north wing. When entering the new building the visitors will experience the Oseberg ship as a burial ship, followed by the Gokstad ship as a sailing ship, and finally the Tune ship as part of the story of shipbuilding. Through different interactive and audio-visual solutions, the visitor can indulge in the stories and details regarding the ships.

The Oseberg ship
The Oseberg ship was found near Tønsberg in 1904, and scientific dating of the ship indicates that it was buried in 834. After all this time and despite the conservation and restoration, the ship still consists of more than 90% of the original timber. It remains the most spectacular and important Viking age find.

The Oseberg ship will be situated at the beginning of the exhibition and will play the main role in the staging of a reconstructed ship burial. This story conveys the Viking rites and the cosmological order of the Viking culture.

The Gokstad ship
The Gokstad ship was excavated in 1880 and was built around 890. It was a versatile ship and could have been used for many different purposes. It could be sailed and rowed and might have been used for the owner’s own travels, for warfare or raids, for trade or for transporting a complete household with animals and farm tools.

The Gokstad ship will tell the story of life on board a Viking ship. Through this part of the story, the visitors will get a better understanding of the Viking nature, their overseas journeys, and their relationship to the sea.

The Tune ship
The Tune ship was the first of the three ships to be found and was excavated in 1867. It has been dated back to about year 910. The ship was found in far worse condition than the other two and has not been reconstructed. The ship is today exhibited in about the same state that it was found, allowing the audience to experience how a Viking ship might look when found.

The Tune ship will teach the visitors about the technology behind the Viking ships, through an inside view of the skills, techniques and economies that went into the construction and building of the Viking ships. It tells the story of the Viking ship itself and of the Vikings as craftsmen and women.
The collection of authentic artefacts curated by the Museum of the Viking Age is unique and astonishing. The museum’s main task is to let the objects speak, as they are contemporary witnesses of the past. They tell the stories of the people and societies of a time long gone, transmit technical knowledge and convey emotions.

The exhibition will display the heritage and convey the stories of the wealthy and powerful as well as the common people. This is important to create a holistic representation of the Viking age. Artefacts can be exhibited alone or together, to either show uniqueness or to let the relationship between them form an important part of the dramaturgy. Similar artefacts might be exhibited as a collection to show volume, to convey stories or to shape the narrative.

The artefacts have different roles in the exhibition. They will fascinate and engage the visitors in exploration of narratives and stories and motivate them to gain insights into the research process. The artefacts also play an important role in thematic narratives and stories that help visitors understand the context the artefacts once belonged to. Artefacts sometimes also play the role as a work of art, conveying their own story and inherent aesthetic value. The most outstanding or important artefacts will be displayed along what is called “The Highlight Track.”

Different tools will be used to help the artefacts “speak” and bring the Viking Age to life. The tools range from different light settings to an arrangement of artefacts within a “scenic context” to augmented contexts and descriptive animations.
The Highlight Track consists of a series of selected iconic artefacts that are highlighted in the exhibition. The iconic artefacts are selected to convey a scientific short version of the exhibition’s main narrative specifically for visitors with limited time in the museum.

The Highlight track will take the visitors through the whole exhibition and give the feeling of having the full museum experience, even if they spend a relatively short time on their visit.

The highlighted, iconic artefacts will stand out in the exhibition, and most can be viewed in 360 degrees. The different view angles will offer new perspectives on the artifact’s significance and different layers of interpretation and scientific research. Some artefacts will be experienced as transported into a different time or place through visual or scenographic augmentation steered by the visitor.

The Highlight track starts with selected objects from the Oseberg burial on the first level, continues down to level UE, through to the hall with the Gokstad ship, up to the ramps around the ship, and ends on level 01 in the final exhibition area.

Illustration: Atelier Brückner
CHAPTER 3
EXHIBITION
Narrative drivers

The Museum of the Viking Age will tell the story of how the Scandinavian world looked and evolved during the Viking Age, within one overall narration – “A changing world”. The visitors will throughout the museum be invited to use all their senses to experience this change.

There are three key narrative drivers. The collection – the artefacts tell the story of people and societies from the past. The architecture – the surrounding architecture plays a major role in the creation of atmospheric storytelling. Interpretation – interpretive methods will promote the interactive transfer of knowledge and participative storytelling.

Overall narrative - A changing world

What we know and how we know it

The exhibition will both tell the story of what we know and how we know it, by giving the visitors the opportunity to immerse themselves into the Viking world itself and by letting the visitors interact with research and researchers in “the research areas” on the lower floor.

By letting the visitors in on the research questions posed and the methods used to uncover knowledge about the Viking Age, they will understand that there is always more to know and discover, and that research is never ending.

The main narrative

The main narrative “A changing world” will unfold through a dynamic dramaturgy of smaller narratives. The dramaturgy is based on rhythm and change in atmospheres, with a constant dialogue between the emotional and rational. The narrative addresses the 300-year long Viking story through five sections in the museum – welcome, around 800, around 900, around 1000, and research workshop and cinema.

The Viking story is to unravel from both a mythological/cosmological and an archaeological perspective, through creating a sense of curiosity and engagement and through a constant shift in perspectives. Different scenographic tools will be used to convey the idea of time in space and create the feeling of movement.

The exhibition areas

The exhibition areas are arranged on two main levels. Entrance and main circulation are on the top level, and the ships are placed on the lower level, visible from both levels. The exhibition is organized around the Highlight track and the three ships. The Highlight track starts with selected objects from the Oseberg burial on the first level, continues down to level UE, through to the hall with the Gokstad ship, up to the ramps around the ship, and ends on level 01 in the final exhibition area.

The visitors are guided chronologically through the collection, with the ships as the exhibition’s main objects. As a natural conclusion to the visit to the museum, the visitors enter the café/restaurant and museum shop.

The exhibition starts with the Oseberg burial dated to 834 CE at the early Viking age. The Gokstad ship dated to approximately 890 CE are central at the middle part of the exhibition. The last part of the exhibition revolves around the transition to Christianity, the growth of urban centers, and the centralization of royal power.

The visitors can see the ships from different angles – from above, from the ramps and from underneath. The ramps around the ships are wide, with enough space to accommodate large groups of visitors. By the ramp landings, there are amphitheaters where school classes or other groups can gather to listen to stories about the ships.

In addition to the Highlight track there are arenas for the visitors to further immerse themselves in the themes and collections of the museum, such as in or around the arcade rooms and the research workshops. The visitors will get the opportunity to take part in the research-based functions of the museum. Windows between the exhibition areas and the research workshops make the visitor to participation and dialogue. The distance between visitor and research is short, and the research becomes a natural and central part of the museum.

The diversity of exhibition rooms ranges from magnificent to intimate and from light to dark, to create a dynamic experience of the exhibition. Changes in spatial intensity and natural intermissions are important to an active museum experience.
The focus of the overarching design strategy for the museum is creating a strongly holistic experience. Scenography and architecture will work together to enhance the narrative powers of the given space. The aim is to create a spatial image that offers several layers of interpretation – a spatial experience one can explore in different ways, encouraging visitors to return to explore narratives along a new thematic route.

**Spatial image**

The museum space both tells the story of the rise and fall of the Viking life and society and of the archaeology discovery and the never-ending research. The design approach should be dynamic and responsive, because of the duality of narration and research that is underpinned by the spatial images created by the architecture and the scenography.

**Content on demand**

The visitor will have the power to choose the narratives they want to follow and select what information they want to immerse themselves in, through the content on demand approach. What this means is that the use of smart technologies is guided and assisted by the visitor to allow them to experience the artefacts and information in different ways. These technologies are the drivers of the narratives and can play many roles; as they are in their own beauty, augmented on demand or as archaeological evidence. The different interpretation layers allow for multiple possible museum experiences.

**Flexibility**

In addition to being durable, fixtures such as showcases, interactive stations, artifact archives, media tablets and so on should be designed to be flexible so they can be easily replaced and renewed. The museum itself should be dynamic regarding atmosphere but also through time, so it can be renewed and narrated in both appearance and content. Knowledge is constantly evolving and the design of the museum must be able to accommodate change. A modular system of fixtures is envisioned. The diversity in exhibition design elements is created through the addition or subtractions of modules, and the elements should therefore be designed using the minimum number of different components.

**GENERAL DESIGN STRATEGIES**

An important part of the exhibition and the focus of the last part of this design strategy is the showcases. But in addition to the showcases there are different tools used for dissemination and to create a unique, modern museum experience.

**AV/ICT**

Use of audio visual and interactive equipment is an important part of the museum experience. This includes dynamic content and digital visual experiences. For instance, E-ink panels are used to create dynamic information about exhibited objects. Digital visual experiences are typically a digital presentation on screen, large-scale projection on walls, a holographic representation, or a projection inside the showcase.

**Light**

The use of light to substantiate or change the mood and atmosphere is also an important part of the concept for the museum experiences. The tone and atmosphere will be constantly shifting, ranging from a bright daylight atmosphere – “the plain mode” – to a darker, more dramatic atmosphere with scenographic projections on the walls – “the dramatized mode”.

The Plain mode will showcase the objects as they are, while the Dramatized will bring artefacts to life and transport the visitor to a different time.

To make light play such a substantial role in the overall concept the design and program for light must be holistic and includes all aspects of light in the areas.

**Wayfinding**

The design process for wayfinding equipment will focus on interaction and coherence with the surrounding architecture, inventory and overall concept. The aim is that all design elements will come together and create a holistic experience.

**Timeline**

A timeline will run along the inner wall on the top level of the new museum. The timeline will offer chronological reference points and escort the visitor down the 300-year-long story and substantiate the experience of “a changing world.”
EXPERIENCE ZONES

1. Welcome
Information and introduction to the exhibition and to the Viking World. The Discovery in the north-wing casts a light on all kinds of archaeological work and methods, with the discovery of the Oseberg ship as a central theme.

2. Around 800 - A different World
Chapter 1, “Around 800”, introduces the Viking Age. Visitors get familiar with its worldview, cosmology and beliefs, the social structure, the trading and raiding culture of the Vikings themselves. They also discover how much one phenomenon, burials, influences much of what we know about the Viking Age.

3. Around 900 - The long Journey
In Chapter 2, “Around 900”, the narration joins the Vikings as they set sail to conquer and explore. This is the era of Scandinavian expansion, to the East and West, as well as to the North Atlantic. In the Scandinavian homelands, trade flourishes and wealth accumulates.

4. Around 1000 - A new Era
In “Around 1000”, a new order rings in a new era. With growing urban centres, and the introduction of a monetary economy, Viking society changes into a more regulated society with new beliefs and rituals. Christianity becomes an important vehicle for royal power and as the old Viking beliefs disappear, Norway, Denmark and Sweden later become medieval European kingdoms.

5. Research workshop & Cinema
In this area, the Viking Age Museum can fulfill its vision of being a research museum that surprises and challenges with new knowledge and perspectives. From this area the visitors can have access to research laboratories and scanning facilities. In the laboratories, the visitors will be able to go behind the scenes and meet researchers, conservators and others investigating the Viking Age, and get up close to their work of preserving and creating knowledge.

6. Temporary Exhibition
The last part of the museum for temporary exhibitions.
EXPERIENCE SUMMARY

1. WELCOME

2. AROUND 800 - A DIFFERENT WORLD
   - The Discovery
   - From the living to the dead
   - The Gokstad ship
   - The Oseberg burial chamber
   - The Hidden Treasures
   - The Thors ship

3. AROUND 900 - THE LONG JOURNEY
   - The Gokstad Ship
   - Equipped for War and the Battle
   - The Core
   - The Procession

4. AROUND 1000 - A NEW ERA
   - The Thousand Swords
   - From the living to the dead

5. RESEARCH WORKSHOP & CINEMA
   - The far North West
   - Exploro & Research Workshops
   - Research laboratory
   - The Timeline

6. EXPERIENCE CONCEPTS
   - The Arcade Rooms
   - The Far North West

Illustrations: Atelier Brückner
Holistic museum experience
An important factor in the design strategy for exhibition areas is the interaction and connection between the design elements and the showcases, as well as the surrounding architecture. The aim is that architecture, spatial elements, inventory, and fixtures come together to create a holistic and coherent environment and museum experience.

The process of designing elements in the exhibition will require close cooperation and interaction with other parties such as the architects, the museum, and other associates, to ensure coherence and quality.

Universal design
Universal design must be taken into account as to make the exhibition available to all visitors. The implementation of colours and materials, dimensioning, user interface design and accessibility must take this into consideration.

Lighting
Installations and elements in the exhibition should be designed to cooperate and interact with the overall lighting strategies of the exhibition rooms, showcase lighting, and other light equipment.

Storytelling
Showcases shown in this document are not included in this procurement. But, since many of these showcases are part of an interpretive experience presented to the viewer through integrated audio-visual and interactive equipment - a general description of the showcases is included, to provide an overview.

Showcases in the museum
The exhibition requires a variety of different showcases that will fulfil high requirements regarding design, materials used, construction and technical specifications. They are divided into 4 main categories:

1. Building integrated showcases in designated areas. Showcases that will be partially delimited by parts of the building such as underneath ramps or in wall niches.

2. Custom-made freestanding showcases in designated areas. Floor based showcases specifically customized to the given object(s) and their particular needs.

3. Modular showcases for flexible use in the permanent exhibition. Showcases of standardized sizes with the possibility to be relocated within the exhibition area.

4. Demountable modular showcases for flexible use in the temporary exhibition. These showcases will be relocated more frequently than the modular showcases in the permanent exhibition and should be easy to dismantle and store when not in use.

Specifications
The showcases will fulfil different requirements such as ensuring a stable climate and a high level of security due to the vulnerability and value of the cultural-historical artefacts. Some showcases will be specifically customized to ensure the safety of specific artefacts, for instance artefacts that are extremely sensitive to vibrations.

Showcase design
There will be a high level of precision and quality in terms of execution of the showcases. The showcases are expected to have a minimalist design. The profiles and corners will be discreet so they will not disturb the view to the artefacts displayed. Hinges and latches is supposed to be as invisible as possible as to not steal attention, and locks and other technical mechanisms will be integrated and hidden in the design. All display panels, shelving, and fittings within the display area of the showcases will be of high quality.
The area called Hidden Treasures deals with a fascinating side of the Viking world: hoards. This chapter is still part of the violence section, as hoards were often connected with raids and their story is deeply interwoven with stories of violence.

This gallery is located on the bottom of the Core area in a secluded space.

The need of solving circulation issues and allowing for large numbers of visitors at a time, springs from the special nature of the main attraction: the Hoen Treasure, Norway’s largest gold hoard from the Viking Age.

The most suitable solution, considered the nature of the given space, is to exhibit the treasures in a large wall showcase. A vertical arrangement of the treasures allows for the stunning choreography of objects and maximizes visibility, also during peak hours, supporting a seamless circulation flow.

Access and exit points should be defined and perhaps controlled, with each one of the two accesses having only one specific function. It will be necessary to specify how the spatial image conveys the idea of a remote, secret space, an underground cave.

Specific ceiling and wall treatments must be designed and adopted to create this spatial effect.

VISITOR JOURNEY

The anatomy of a Viking treasure

What is a typical Viking treasure? How was it collected? What do objects tell us?

The greatest hoard

The Hoen hoard, in its own sheer beauty, but also broken down into its specific components.

Stories behind treasures

Often treasures were hidden in the ground and never reclaimed. Who hid the treasures and why?

The scenography focuses on bringing the ship to life, setting it in a scenic context and highlighting various aspects of its original function as a sailing ship. Life on board can be seen looking through the augmenting media windows. Large-scale projections act as a backdrop, showing weather conditions, water levels and waves, silhouettes of crew members, or mythological figures.

BUILDING INTEGRATED SHOWCASES

Showcases underneath the ramp in the Oseberg Hall

CUSTOM-MADE FREESTANDING SHOWCASES

“The Procession”. Illustration: Atelier Brückner

THE HIDDEN TREASURE

“The Hidden treasures”. Illustration: Atelier Brückner

The Hoen hoard
MODULAR SHOWCASES

Example of artefacts of “The Observers”

Example of artefacts of “The Procession”

Projections of human shadows - “The Observers”. Illustration: Atelier Brückner

A young girl with her horse.

The hunter from Mosegaard and a dog.

The woman from the North.

“The observers”. Illustration: Atelier Brückner
1. Welcome
1.1 Information
1.2 The Viking World
1.3 The Discovery

2. Around 800 – A different World
2.1 From the living to the dead
2.2 Cosmology
2.3 Tumulus
2.4 The Weavers
2.5 Artful Animals
2.6 Trade and Networks
2.7 Novheg
2.8 Rads
2.9 The Oseberg Ship
2.10 Life in Midgard

3. Around 900 – The long Journey
3.1 Viking Expansion
3.2 Violence
3.3 Power
3.4 Storytelling, language and runes
3.5 The rich and the powerful
3.6 Hidden treasures
3.7 The Gokstad Ship
3.8 The Tune Ship

4. Around 1000 – A new Era
4.1 The far North-West
4.2 Violence
4.3 Kings and coins
4.4 The Vikings and us
4.5 The second urbanisation wave
4.6 The Gods are dead – Long live God
4.7 A changing world

5. Research Workshop & Cinema
5.1 Explore & Experiment
5.2 Cinema
5.3 The assembly
5.4 The research laboratory & Scanning

6. Temporary Exhibition
6.1 Temporary exhibition area