



HERITAGE

In prime position on Jernbanetorget Square, adjacent to the bustling Central Station in downtown Oslo, and just a short stride from the up-and-coming Bjørvika neighbourhood, Amerikalinjen Hotel is in the best position from which to explore this flourishing city.



“JUST LIKE AMERICA WAS CALLED THE LAND OF OPPORTUNITY, TODAY NORWAY HAS BEEN GIVEN THE SAME TITLE; PEOPLE ARE COMING HERE FULL OF THE HOPES, DREAMS AND ASPIRATIONS THAT WE HAD WHEN WE LEFT. WE WANTED TO CREATE A HOTEL THAT TELLS THIS STORY OF ‘PEOPLE IN MOTION’ AND TO REJUVENATE AND BRING LIFE BACK TO THIS HISTORICAL BUILDING. THIS IS A HOTEL NOT JUST FOR GUESTS, BUT FOR EVERYONE.”

Photography by Francisco Nogueira





Prompting the hotel's concept of 'people in motion' is its home inside the headquarters of the former cruise ship company, Norwegian America Line, which was designed by prolific Norwegian architects Andreas Bjercke and Georg Eliassen in 1919. Now, exactly a century later, the grand Neo-Baroque pile has been spruced up and polished by local firm Krittr Architects who, informed by the building's decorative maritime trimmings, soaring vaulted ceilings, ornamental mouldings and grand staircases, have carved out 122 rooms and suites and a series of humming public spaces that includes four restaurants and bars and Vista - The Heritage Room.



An impressive art collection, curated by Sune Nordgren, takes its cues from America, with a vibrant and colourful offering that includes works by American figurative painter Alex Katz, former street artist Shepard Fairey, and a two-and-a-half-metre tall sculpture, called Towers – by British artist Julian Opie – which refers to the modernity of America.



The ground floor and basement present a series of vibrant public spaces for guests and locals alike where it's possible to lunch with family or simply have a drink.

With its own curb-side entrance, Atlas is an all-day brasserie that serves an eclectic blend of European favourites, like oysters rockefeller or steak tartare, that has influenced New York's culinary scene, while its grab-'n'-go corner offers accessible healthy options like house made soups, quinoa salads or traditional Norwegian waffles topped with a savoury twist like fresh avocado, herbs, pickled onions and eggs.

At the centre of the building, in a former open-air courtyard that, thanks to the addition of a glass ceiling, has smartly been transformed into a light, plant-filled indoor space, is the aptly named Haven. Here, while away the day tapping on your laptop with a cup of coffee and a tasty snack from the afternoon waffle trolley or, on weekends, tuck into the brunch menu.

Named for the first point of entry in New York, after immigrant hopefuls got the nod from the authorities, Pier 42, with its low-slung velvet furnishings, parquet flooring and concealed lighting is the perfect setting from which to sip on classic cocktails, like the Bourbon whiskey-infused Old Fashioned made with recipes concocted by the former Head Barkeeper for the Norwegian America Line, Kåre Breiby.

Everything is bound together by a strong local tie that includes a uniform collection called In Motion, by Oslo-based fashion brand, Holzweiler; lighting fixtures and special-occasion champagne glasses – reproductions of the ships' originals – by glassblowing company, Hadeland; revived Norwegian mid-century furniture and lighting classics from companies Eikund and Northern.







The hotel includes also Vista - The Heritage Room, a library and social space, where Amerikalinjen's stories are shared.



Led by the building's original façade and wide corridors, the rooms are appropriately defined by their high ceilings and commanding paned windows, which either look out onto Jernbanetorget Square and the surrounding neighbourhood, the fjords, or an internal courtyard, while the suites – the Norwegian America Line's former boardrooms – boast original ornate ceilings.

Address: Jernbanetorget 2, 0154 - Oslo (Norway)





Helsinki-based studio, Puroplan has smartly created a sense of space by separating the bathroom with a decorative white opaque glass panel and adding a smoked-glass mirrored wall behind the bed. These details also create a modern canvas for the collection of framed maps, photographs and old dining menus from the ships – uncovered during the building process – and for the furnishings, most of which are reproductions of original mid-century classic, like Veng, an armchair designed by Torbjørn Bekken in 1960; Briger Dahl's Birdie table lamp (1952); and pendant lamps by age-old Norwegian glassblowing company, Hadeland, who also provided the ship's original glassware.

