



NATIONAL MUSEUM AT VESTBANEN

CONCEPT

Duality of Function

The principle concept for the building suggests a collection of volumes with minimal surface articulation containing all service and storage functions. These volumes are held in counterpoint to a diffuse and highly articulated 'quilt' of porcelain and glass that forms the envelope to the public galleries.

Scaleless Volume

The service volumes are configured to provide a secure and logical arrangement of spaces for the operation of the museum. Surface articulation is minimised, with black polished masonry and flush glazing defining external surfaces and a combination of polished and painted plaster used internally. The resulting form is intended to be devoid of detail in order that these parts of the building do not relate to the human scale in any conscious way – the resulting ambiguity of scale being a deliberate tactic to disengage the visitor from an appreciation of their function – suggesting that for the visitor they are not 'building' but simply 'formal environment'.

Interlaced Galleries

Public program is located between the service volumes, with galleries 'draped' through the building to provide a varied sequence of exhibition spaces. The public areas exist on top, below, and in between the service volumes, with a simple circulation pattern of vertical cores and flexible floorplates. The position of galleries throughout this formal environment results in an architecturally rich composition of light, dark, expansive and confined spaces, suitable for a wide range of exhibition requirements.

Clouds

The mass of the service volumes is coupled with a textured 'quilt' of translucent material that modulates natural light levels and completes the architectural form of the building. This layered quilt intersects with the massive service volumes in the manner of a cloud interacting with natural topography – concealing and revealing form and space.

Balanced Light

Comprised of thousands of suspended fins of translucent porcelain, the quilt modulates natural and artificial light for the galleries. By varying the depth and density of elements, light levels are defined for the public areas of the building. Denser accumulations of longer fins result in dimmer, more evenly lit spaces; whilst open or dispersed areas of shorter fins permit brighter and less diffuse sunlight to entrance and non-gallery spaces.