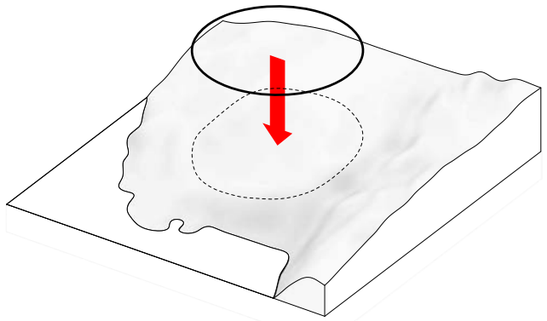
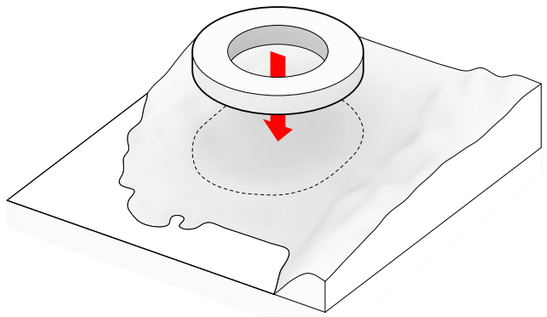
NUUK_NES_Site_Analysis_BIG_20190426



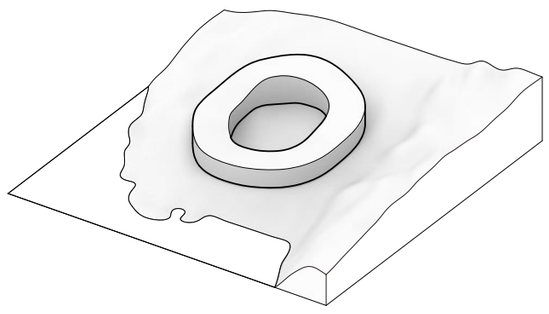
1. ABSTRACT GEOMETRY / COMPETENT TOPOGRAPHY

The National Gallery is conceived as a perfect abstract circle projected on the local landscape's concrete topography.



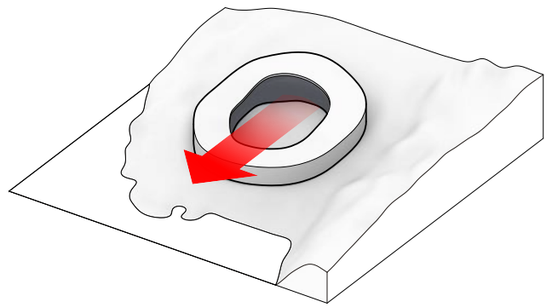
2. LOOP

The exhibition is designed as a loop of galleries with great flexibility and variety options



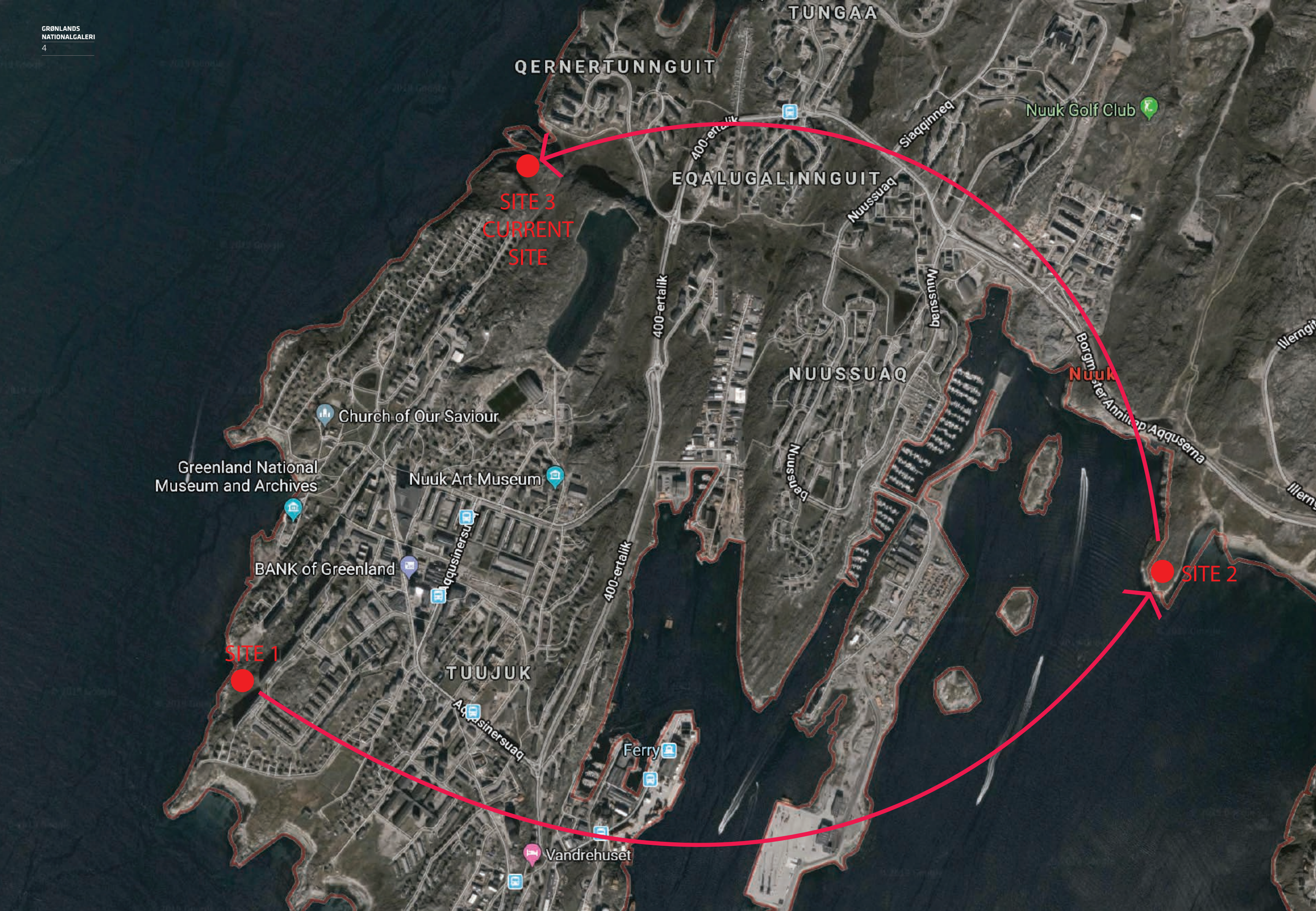
3.GLACIER

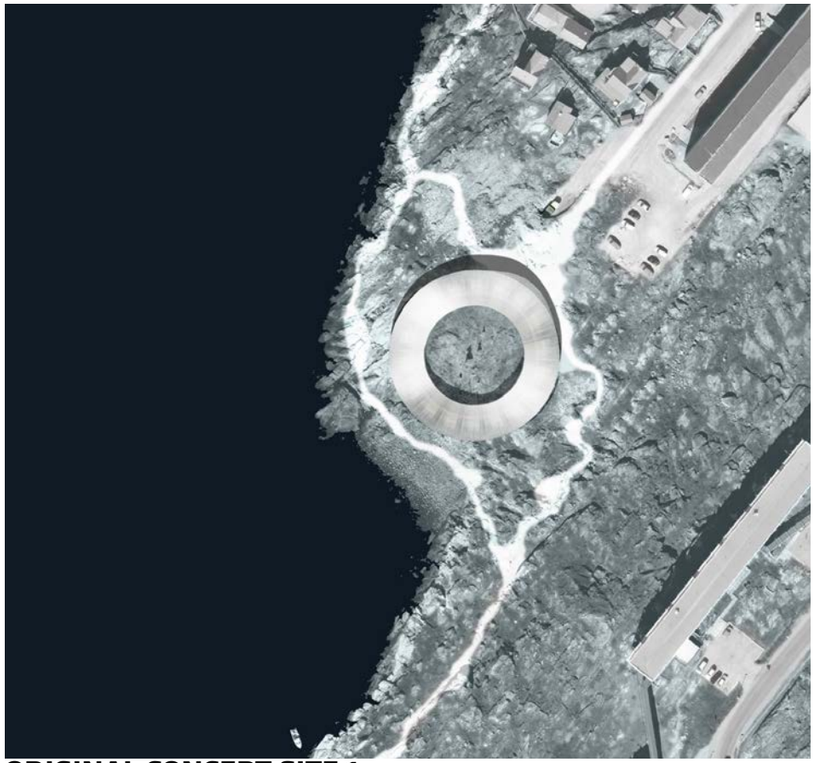
The loop follows the natural landscape and forms a form of molten circle with associations with glaciers and the geometric simplification of snowflakes in the form world.



4. VIEW / COLLECTION POINT

The sloping circular layer forms the framework for a sculpture yard: the fusion of culture and nature, inside and out, as the museum's central focal point. At the same time, the slope opens up the inner courtyard - so that both courtyard and museum functions have a poetically framed view of the majestic landscape.


TUNGAA
QERNERTUNNGUIT
Nuuk Golf Club
Siaqqinneq
400-ertalik
EQALUGALINNGUIT
Nuussuaq
SITE 3
CURRENT
SITE
400-ertalik
Nuussuaq
NUUSSUAQ
Church of Our Saviour
Greenland National
Museum and Archives
Nuuk Art Museum
BANK of Greenland
400-ertalik
SITE 1
TUUJUK
Ferry
Vandrehuset
SITE 2

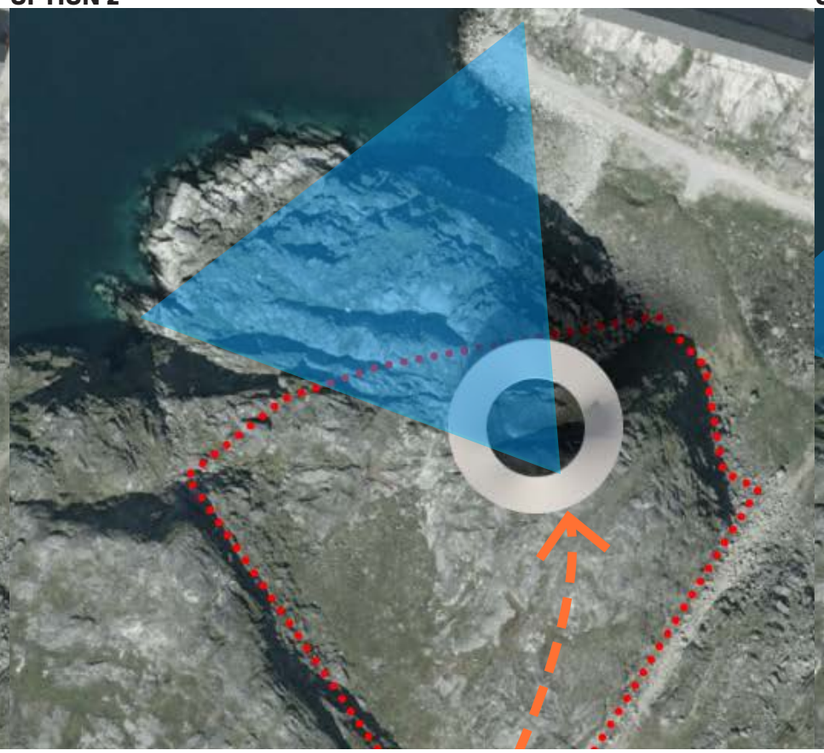


ORIGINAL CONCEPT SITE 1

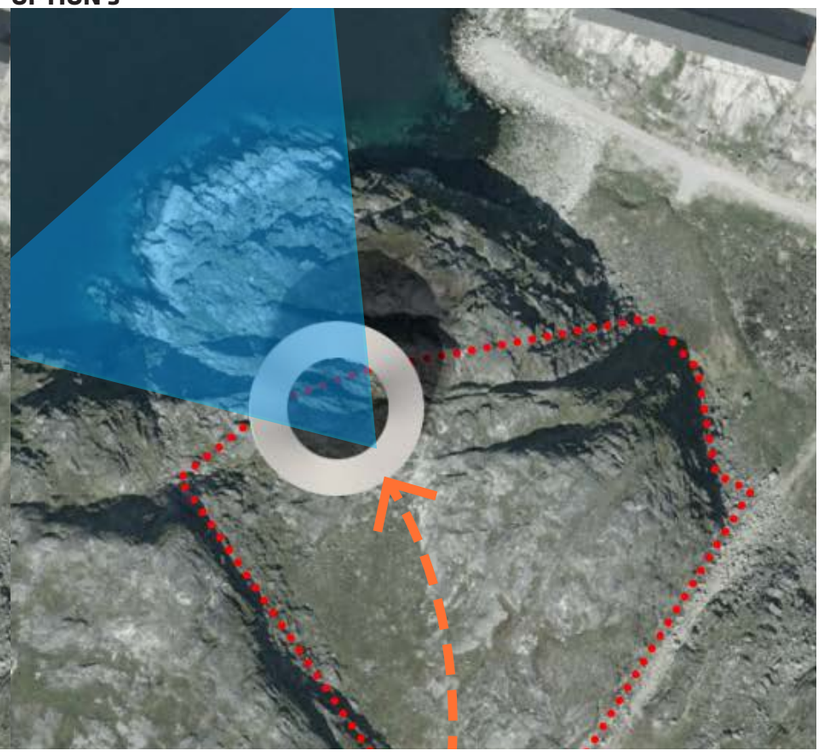
NEW SITE 3

OPTION 1

OPTION 2



OPTION 3



SITE CONSIDERATIONS:

This concept is heavily influenced by the natural topography of the site, however, the fundamental themes and geometries are quite often repeated in nature. Thus, this concept can be adapted to a variety of sites with minor modifications. For this particular site, the success of the museum is contingent on its positioning in response to the waterfront and the sloping landscape.

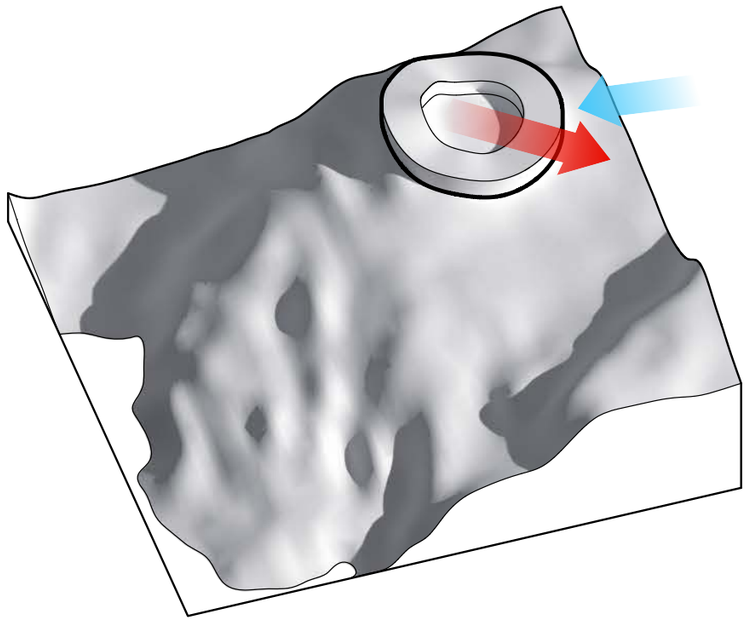
KEY POINTS:

Terrain: One of the key considerations regarding the terrain is the (fall - meaning slope? erosion?) of the topography to ensure the flows (of what? is this circulation of people? rainfall?), access, and natural light are maintained from the original scheme.

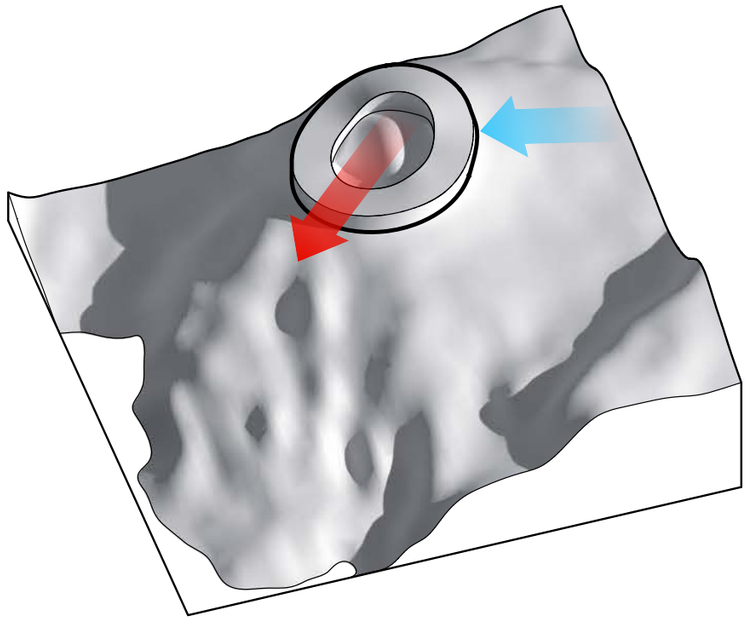
View: Visual and physical connection to the majestic landscape and seascape of Greenland are at the heart of the first concept. We feel strongly that this component should be maintained when relocating the project.

Approach: The overall visitor experience begins with the approach to the building, and sets the precedent for how the entirety of the museum is

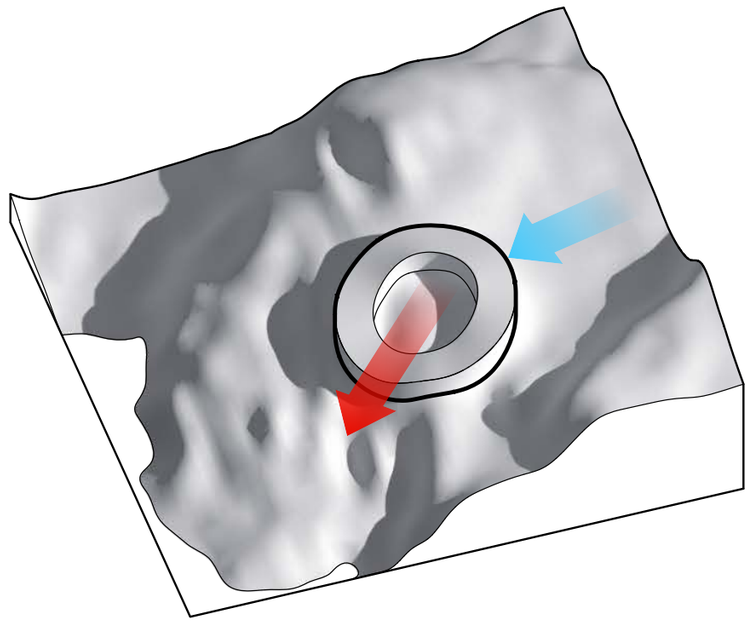
OPTION 1



OPTION 2



OPTION 3



OPTION 1

PROS
+ Sits within current defined site boundary

CONS
- Terrain does not have adequate slope for concept programing and also removes any ability for views
- Terrain faces away from the seascape, departing from a key design concept
- The approach to site in counter-intuitive to concept

OPTION 2

PROS
+ The terrains typography ensure that the flows and natural light conditions to be maintained.
+ The orientation and fall of the terrain ensures connection to landscape & seascape is maintained
+ Sits within current defined boundary

CONS
- The approach to the building is a little exposed and does not curate the user experience the landscape to the same extent as previous iterations/site
- Terrain has a few structural and programmatic challenges to overcome
- Views to seascape are restricted in this location

OPTION 3

PROS
+ The Terrains typography to ensure the flows and natural light conditions to be maintained.
+ The orientation and fall of the terrain ensures connection to landscape & seascape is maintained
+The approach to the building curates views of the landscape and museum, maximizing the visitor experience

CONS
- Sits outside the site boundary

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