

ARCHITECTURAL CONCEPT

Cultural sustainability

Regardless of the exhibited content, a museum will develop a complex relationship with various segments of culture. In the history of architecture, particularly in the modern period, museum buildings have been significantly overrepresented in comparison with other types of buildings. This does not happen by accident; building museums is an important aspect of public life. More often than not, their building is carried out in the focus of public attention, surrounded by wide-ranging public debate. In most cases, their design is preceded by an extensive design competition, which results in communicative and progressive buildings of high quality. A building whose purpose is to preserve historical assets must take into consideration and adapt its own message to the cultural information conveyed by the objects to be exhibited and the urban context.

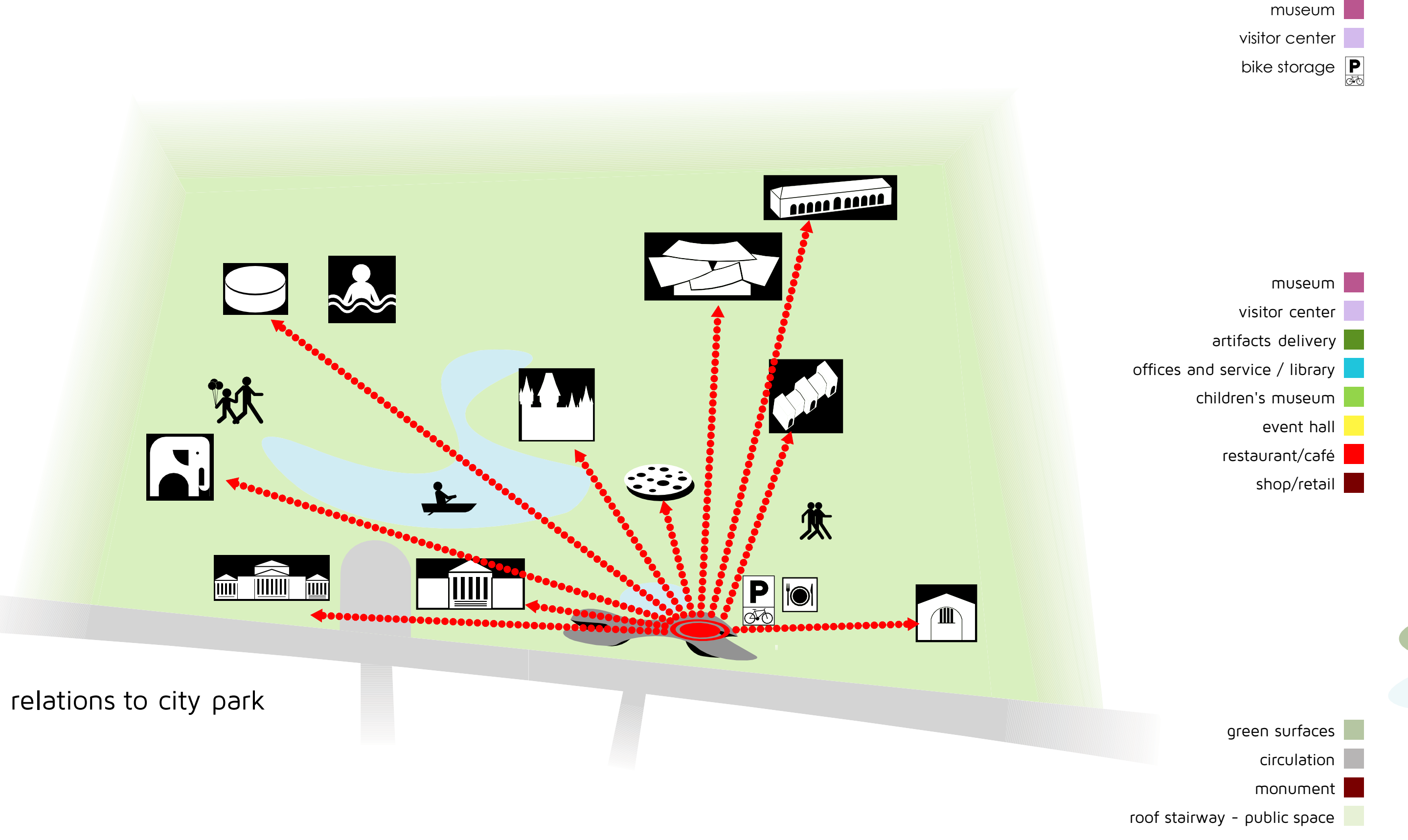


evolution of geometry

Communication gateway

In response to the axis of Városligeti fasor and in order to free the way to the extension of the axis, the building is shaped as an arched gate-orientated roughly symmetrically to the axis of the avenue. The design of the building is both practical and symbolic. It guides the flow of traffic into City Park, its other museums and the Vajdahunyad Castle and serves as a point of reference to City Park traffic and as the point of departure and destination for walks in the Park. A perpendicular axis, also relevant in terms of urban architecture, runs parallel with Dozsa György út and the building, providing a pedestrian link to Heroes' Square and the prospective City Park Theatre on the other side.

Rather than blocking it, the building should facilitate and generate spatial connections and the flow of abstract dialogues. Taking into account the location's unique character and its special historical and cultural background, the purpose of the building must not be restricted to providing space for the presentation of folk art. By reason of the role it occupies in the urban structure, it should also function as a Gate of Recognition, showing the diversity of paths from museum to park and from one museum to another. It also plays a role as a Gate of Culture, as the key element to the collective sustainability of folk art objects originating from different periods and geographical situations. During its long existence, the City Park has developed a rich and complex emotional and cultural relationship with residents. The building's gate-like design adds another layer to that relationship by reinforcing the axis of the Városligeti fasor and the role it plays in urban architecture and through a powerful reflection of today's urban design trends. The axis of Városligeti fasor represents a new structure in the texture of the City Park, whereas the layout of the new museums in line with the design principles developed at the Millennium will result in a combination of old and new design ideas.



relations to city park

A place for dialogue

The museum as a function will in itself generate several layers of multifarious dialogue, a character the proposed location is perfectly capable of providing. The dialogues created have a structural and conceptual nature at the same time. In terms of urban structure, the dialogue between the built environment of the Városligeti fasor and the City Park's organic texture and the dialogue between the geometrical confines and large open space facing them are equally relevant. Similarly, the rich 19th and 20th-century history of the City Park inspires a significant and metaphorically interpretable conceptual dialogue with its present. There is a similar dialectic between the cultural character of Budapest and the character of the Museum of Ethnography, one that is removed from international and urban aspects. While these dialogues involve contradictions, resolving such contradictions by providing the right answers offers an excellent ground for geometrical and conceptual discourse. Beckoning from a transitional zone, the building communicates with all parties without an intention to identify with any of them, its mission being to create a series of fascinating dialogues.

Parametric structures

Rules of the cultural evolution of a city are hard to define. The museum is a reflective function expressing the response of a specific period, at a specific moment of that evolution, using the communication potentials available. In addition to architecture, it is achieved through the cultural implications and the densely woven system of relations of the exhibited material. The parametric geometrical systems applied for the design of the external shell of the building employ constraints, assignments and restrictions to create sophisticated textures that, while being similar to cultural systems, are reduced to exact mathematical structures. It is a self-building geometry: every change to a parameter or a rule will trigger an appropriate modification in the shapes created. It is suitable to create patterns without two identical components, whose dimensions and locations are yet determined with mathematical precision.

The proposed museum gives an innovative and expressive answer to the questions raised, in an emphatically present-day context. Arched, doubly-bent surfaces create the transition between the geometry and architecture of built environment and the organic shapes and patterns of the Park.

Graphic symbols

The most ancient ambition of humans is to define and locate him/herself in time and space. Two intersecting straight lines are one of the oldest painted gestures in human history. Man divides up space with two axes and he regards the point of intersection as his position in the world. He perceives time by the course of the Sun. It is no coincidence that two basic elements of visual arts are the coordinate system (namely the cross) and the circle, that stands for the Sun, the Globe where we live, and the endless universe at the same time.

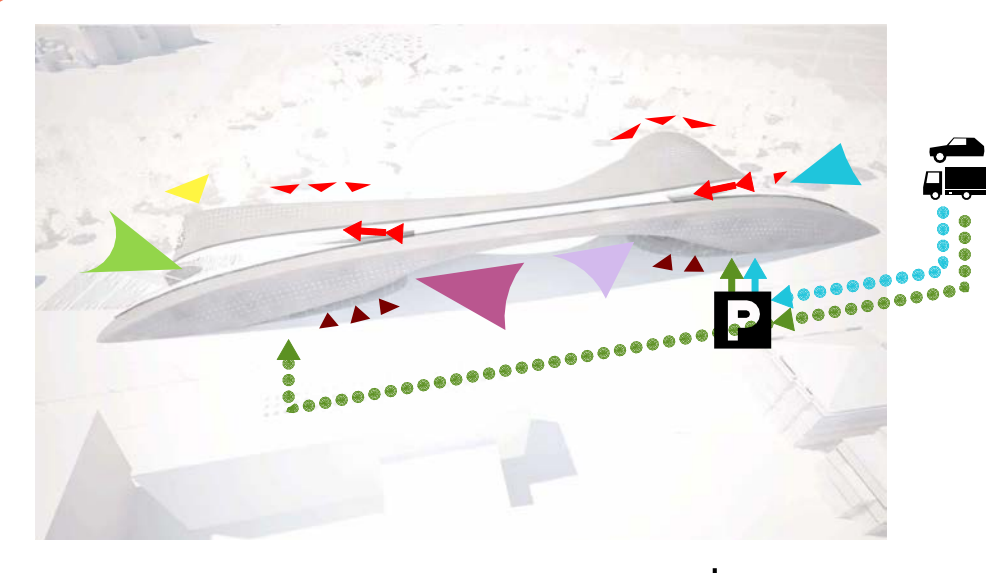
These two symbols appear in a great deal of art motifs of the world. The cross and circle combination, the ancient Sun symbol sign-archetype is appropriate to express the special function of the building in a spiritual and intellectual way.

The perforation of the outer skin of the building inspires the graphic logic of the series of sun symbols in the paving.

The system of the graphics is flexible enough to depict more complex forms such as organic creatures or human figures, that can play a role in the elaboration of a unified and optically coherent wayfinding and information system of the building.



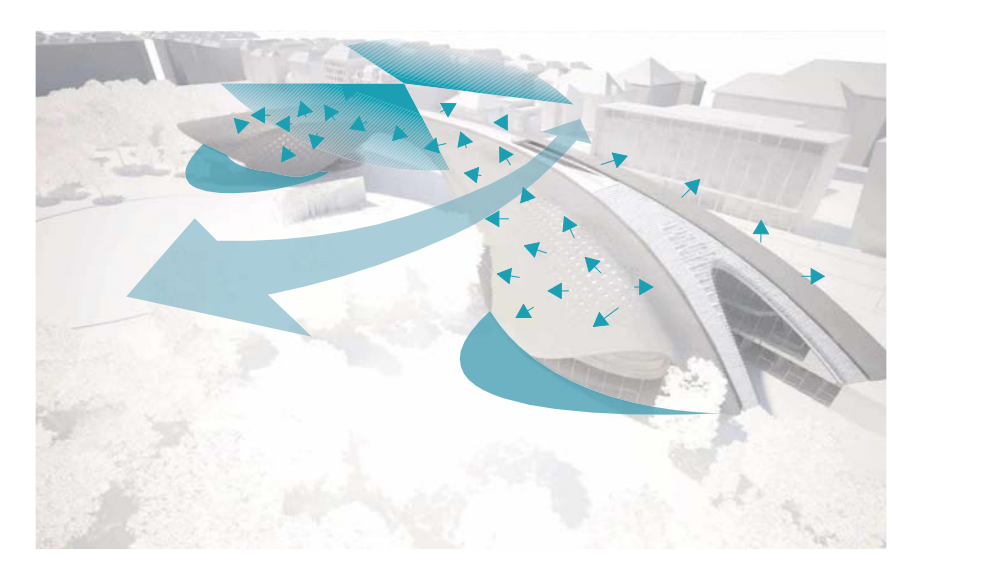
directions of arrival



entrances

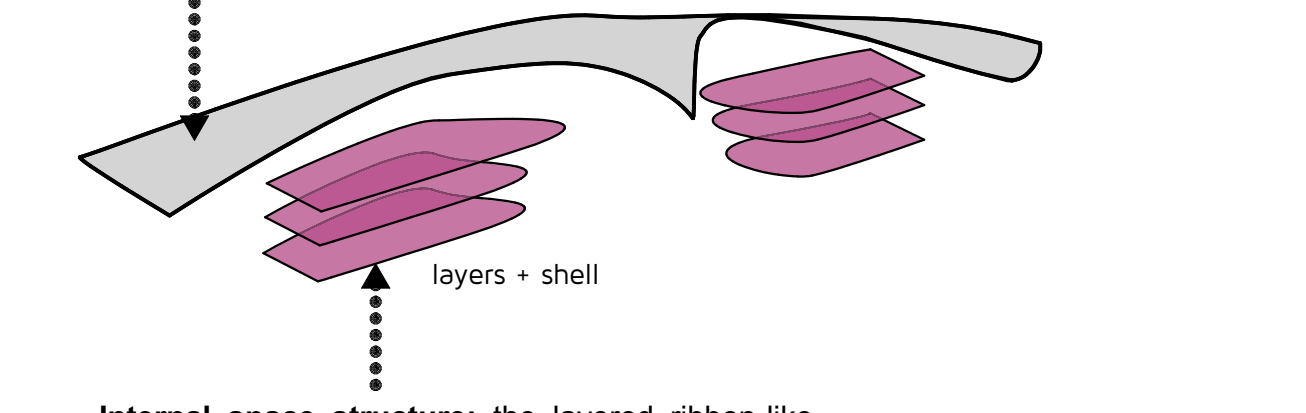


interaction with surroundings



visual continuity

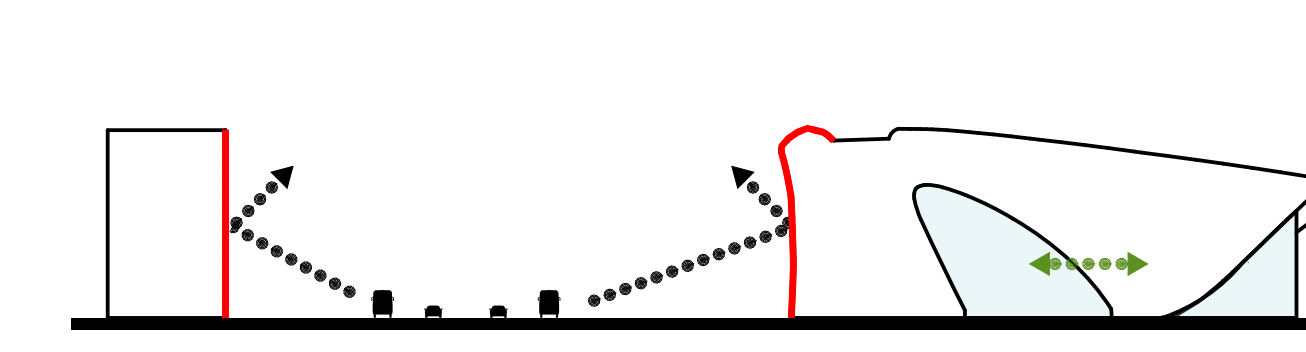
External shell: universal culture built of subcultures, an integrative experience of our times, laps over, weaves through and wraps the strip-like stratification of exhibition spaces like a veil.



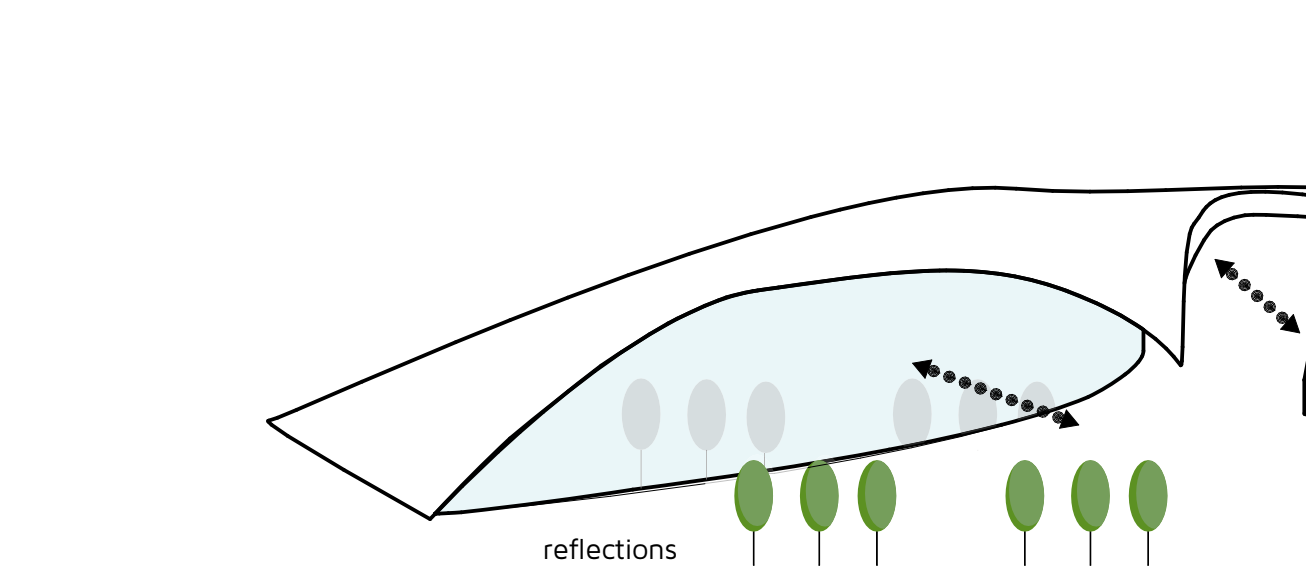
Internal space structure: the layered ribbon-like internal masses of exhibition spaces are a metaphor of interconnected cultural stratification. The design of internal spatial structure is based on the diversity and interaction of cultures.



Visitor experience concept: the concept is based on an emphasis on the contrast of internal and external spaces: exhibition spaces are surrounded by a sort of man-built 'outdoors', an intermediate space filled with experience and tension. The exhibition spaces are concentrated in enclosed blocks, independent of the external shell, offering a separated and tranquil space for a concentrated museum experience.

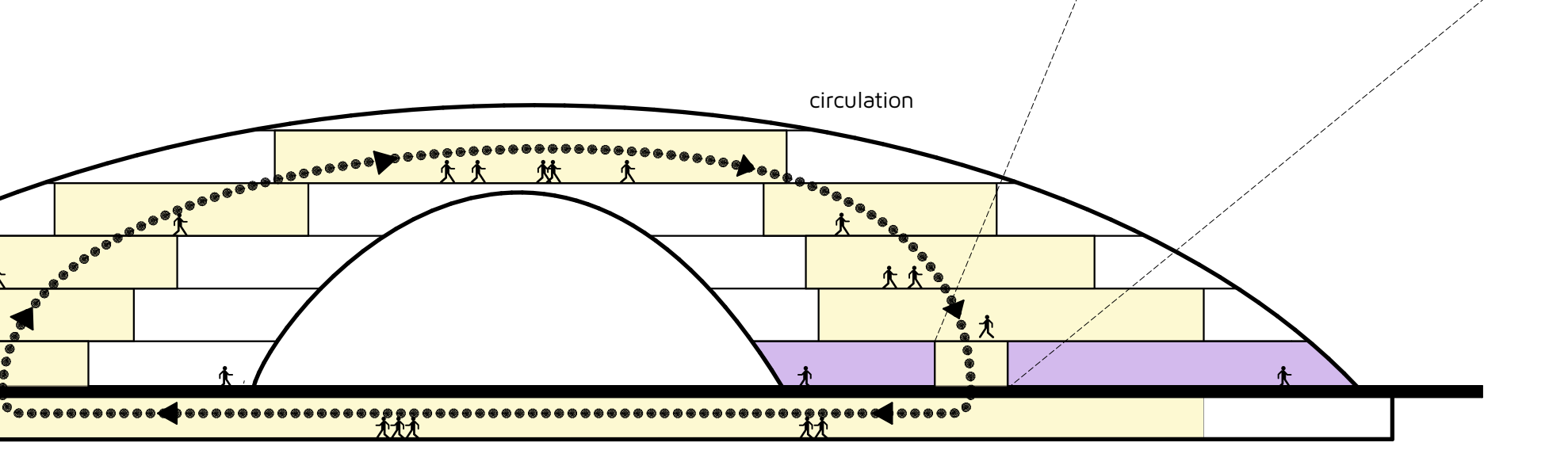


Interaction of urban texture and natural texture: the building responds to its unique spatial position at the boundary of man-built urban structure and the natural environment. The Dozsa György út façade is more enclosed, only opening up near the main entrances. By contrast, the façade facing the Park splits open, offering large surfaces for the sight, its vast glass frontpieces connecting the green environment with internal space.



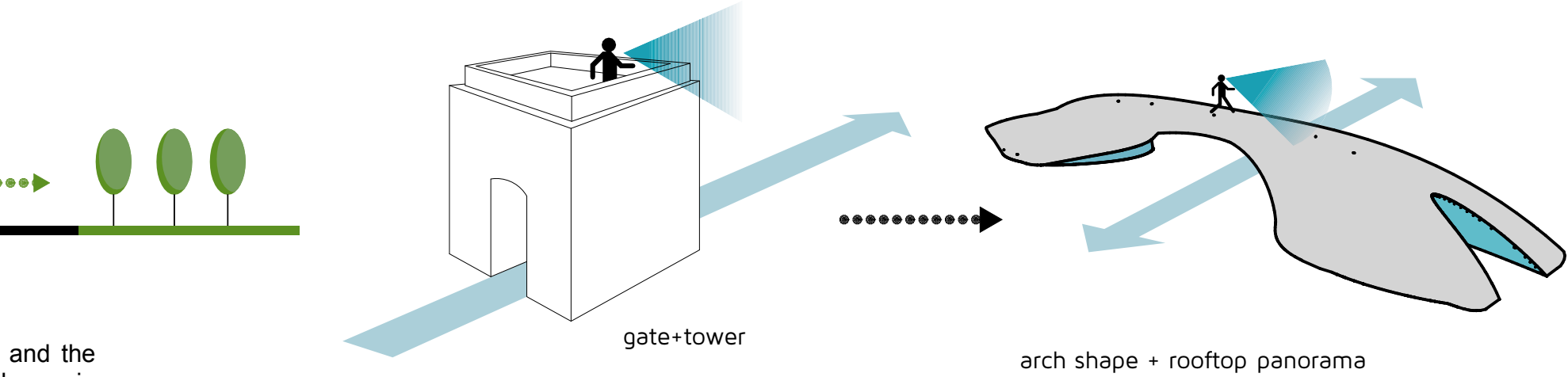
reflections

Museum concept: the main entrance to the Museum of Ethnography is on the ground floor of the building's left block. The exhibition spaces are aligned in a linear sequence on all other floors of the building. The Visitor Centre is located on the ground floor of the right-hand block. On that level, the museum exhibition space pierces through the Visitor Centre in the form of a vertical tube. Exhibition spaces in the two blocks are connected at level -1 by exhibition spaces of the temporary exhibition and the visitors' passage of the visual store.



circulation

Gate motif: the building reinforces and restores an earlier urban structure axis, which were marked by the Városligeti fasor and the Róndó. As a 'Gate to the Park', it functions as a physical and spiritual gateway between the City and the Garden, i.e. a man-built environment and natural environment. At the same time, similarly to most historical gates, it also functions as a lookout tower.



gate-tower arch shape + rooftop panorama

Interaction between the '56 Monument and the Museum: the '56 Monument is placed in a much more prominent position: in the middle of the 'Gate', with the upper mass of the museum building reaching its narrowest point right above the Monument, preventing it from covering up the sight of the sculpture from above. The chrome steel surfaces of the external shell reflect their environment, including the Monument, establishing a particular system of relations with the Monument.

