

Porsche Museum

Overview

The Porsche Museum, 6 stories total (see Figure 3), designed by Delugan Meissl, is located in Zuffenhausen, the northern edge of Stuttgart, Germany and it is surrounded by many other Porsche buildings and 2 railroads. The exterior white colour and its unique structure, which consists of a main facade being supported by 3 V-shaped columns, makes it contrast among surrounding buildings; hence, it can be noticed from several kilometers away. Together with its large entrance and the emission of white light after dark gives it an inviting atmosphere. By October 17th, 2009, this building was open to the public displaying over 80 working vehicles ordered chronologically. When one enters the building, the first thing they will see will be the ticket stand (see Figure 5). Notice that the ceiling is made of many different mainly 4 sided shapes (see figure 5), similar to the modular exterior design of the EYE Filmmuseum.

Lightness

Without a doubt, lightweight construction is one of the historical strengths of Porsche (see Figure 3). Lightness is a core brand value, which Delugan Meissl reflects clearly in the architectural design of the Porsche Museum. Delugan Meissl designed the form of the museum as a monolithic, yet virtually floating exhibition (see Figure 1), in order to evoke a sense of arrival and weightlessness in its visitors. The long flight of stairs will also emphasize this effect (see figure 2). The exhibition itself showcases a collection of high performance Porsche cars, unified by their intelligent use of innovative materials, and the characteristic theme of lightness. The entrance to the Porsche Museum is an open, clearly defined space, which incorporates all brand specific qualities. Three enormous V-shaped pillars (see figure 1) disappear into the completely reflective bottom of the exhibition space, increasing the space between base and exhibition area. The mirror architecture of the Porsche Museum appears to absorb the architectural landscape below, creating a futuristic sensorial experience.

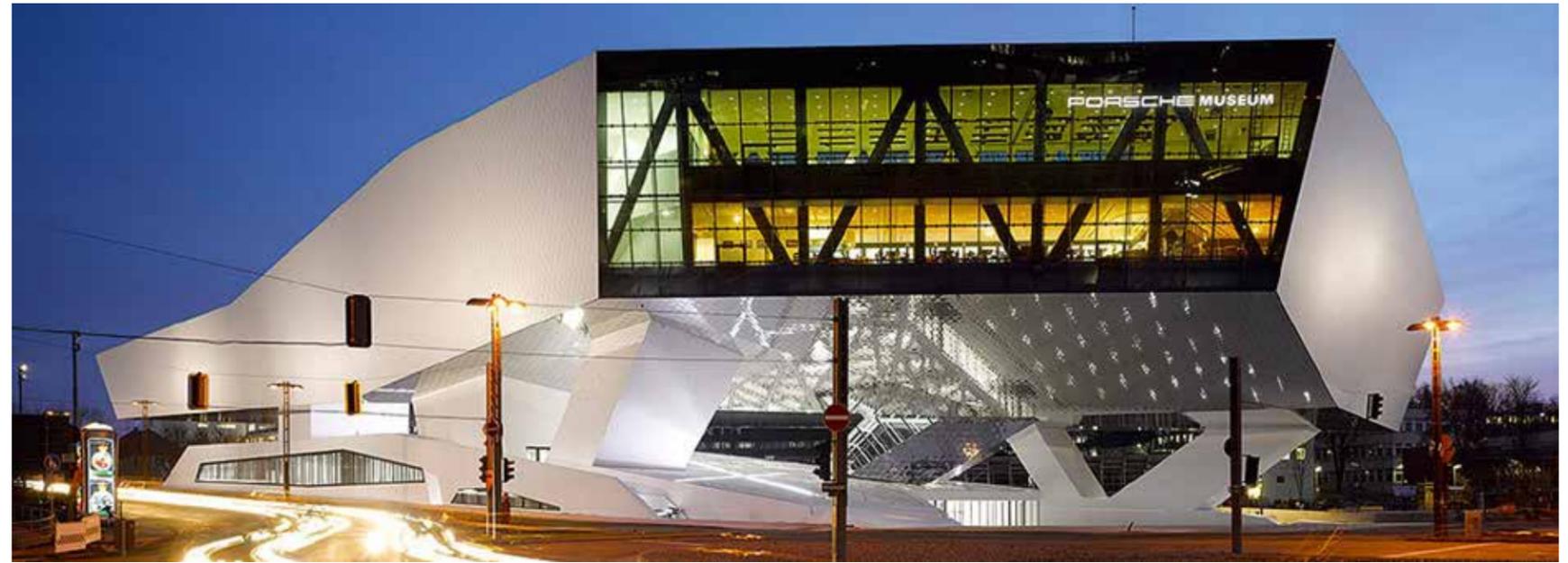


Figure 1: The white Porsche Museum stands out in the middle of the night as if it is glowing. It attracts film enthusiasts, travellers and architects from all over the world.



Figure 2: The escalator going down leads to the main entrance where the ticket stand is.



Figure 5: The white coloured main lobby has a ceiling comprised of different shapes.



Figure 3: This drawing demonstrates Delugan Meissl's consideration of lightness in their design.



Figure 4: 23,000 Horsepower of Automotive History.

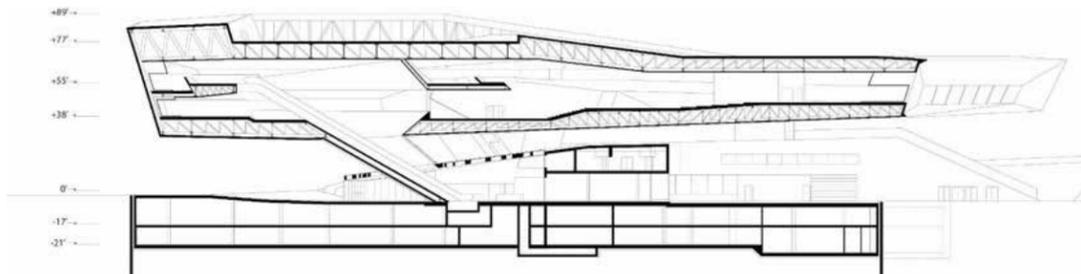


Figure 6: This is a cross-section of the Porsche art museum displaying the 4 floors and 2 underground parking stories.

Movement

Motion plays a significant role in the architectural design of the Porsche Museum. Delugan Meissl designed the form of the museum to be an ode to speed, with regard to both space and objects (see figure 4). This means that only in combination with static, latent space and the exhibit contents, can dynamism express itself in the architecture. Dynamism, which means innovation for new and exciting ideas, is another brand characteristic of Porsche which takes form of the museum architecture. Delugan Meissl do not have signature trademark in their design, and instead create atmospheres to offer a specific experience in their buildings and rooms. This duality takes form in places like the museum's glass-fronted workshop, where master craftsmen can be observed working. Delugan Meissl are conscious of integrating futuristic shapes and values in their design which imply forward movement.

Heritage

The Porsche Museum is an architectural manifestation of Porsche's heritage. The Porsche legacy is reflected in the museum's location and appearance. The building itself is located in Zuffenhausen, near Stuttgart, Germany, directly across from where the first 911 rolled off the assembly line in 1963. Striking glazed façade and polygonal avant garde forms. The Porsche Museum is designed in such a way that visitors absorb the thematic thread of the museum and exhibits themselves, and not by any external prompts telling the visitor what they should think or feel.