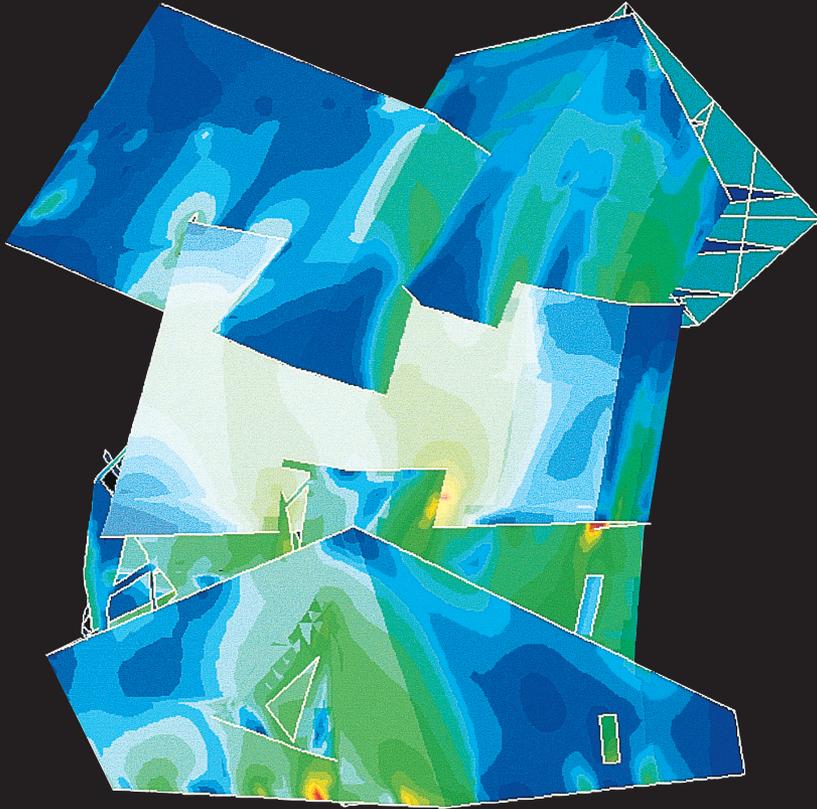


## SPIRAL



The Spiral challenges the concept of a museum: does space have to be container-like and neutered to house works of art? When there is much invention and fantasy in porcelain or jewellery or the lines of a fashion garment, should the space around the exhibits be inanimate; is not the real invention to present art, not as lost object in a static box container, but as vital trigger in a spatial dynamic?

Question: is art treasure to be hoarded, or fresh thought to be continually transformed?

With a shape that is formless and a façade that motivates geometry as a mathematical mosaic, the V&A Spiral designed by Daniel Libeskind opens the debate: Norm and Form would have new definitions from the year 2000 onwards.

A cherished symmetry and insistence of right-angled forms rejected, and the old paradigm of fixed centre left behind, the V&A Spiral vaults into new space. Inside is outside. Floors are denied columns, and walls offer no vertical short cuts for gravity. Structure and architecture become one immediacy.