



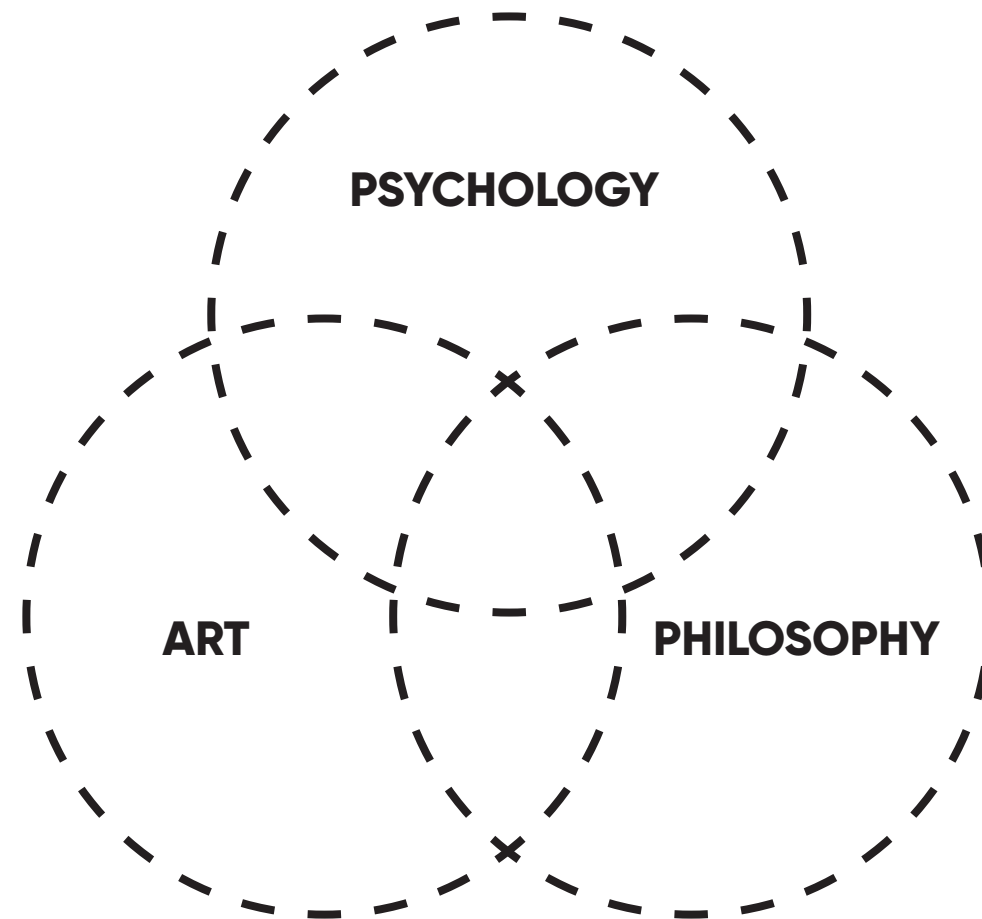
ENSEMBLE

A MUSEUM FOR PERFORMANCE ART

Public Building Graduation Studio
The New Museum | Art + the City Re-Wired
Rotterdam - Zuid | South [Maashaven - Charlois]

I-Hsuan Lee
01.07.2021

I. PERSONAL INTEREST



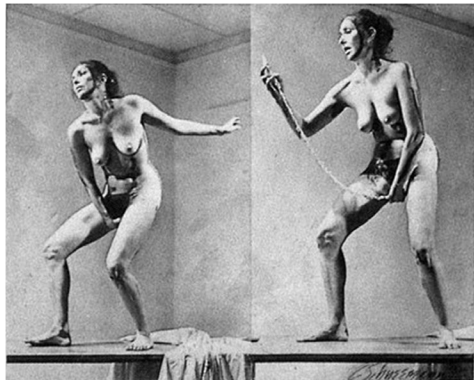
a NEW museum includes all?



"You asked what art is,
most of the time, art is a **response to the world**.

A lot of things happening in the world are lack of logic,
art is using this kind of "illogical" method
to respond to the current society."

- Ai Wei Wei



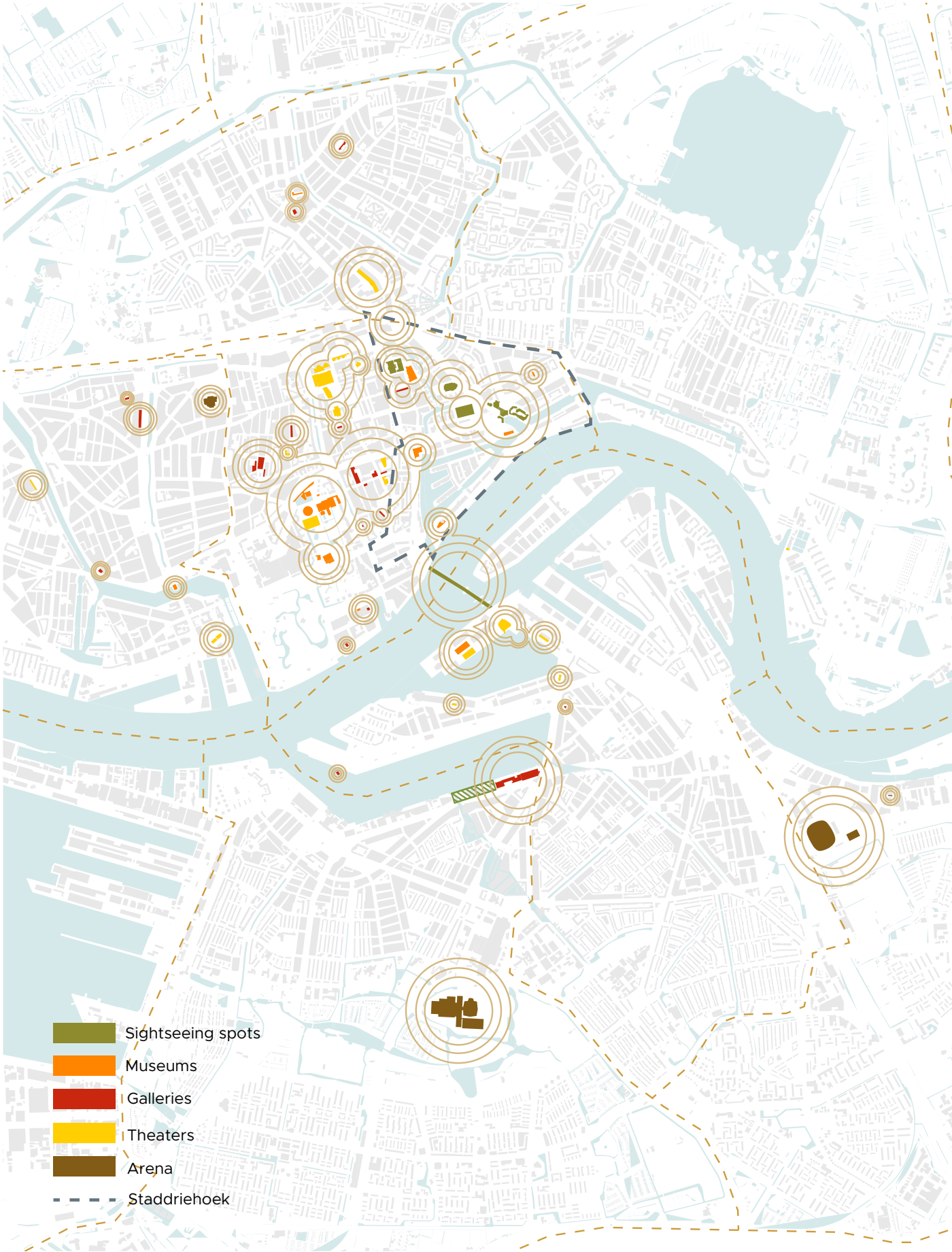
ARTMUSEUM :

ART & ARCHITECTURE
ILLOGICAL - LOGICAL

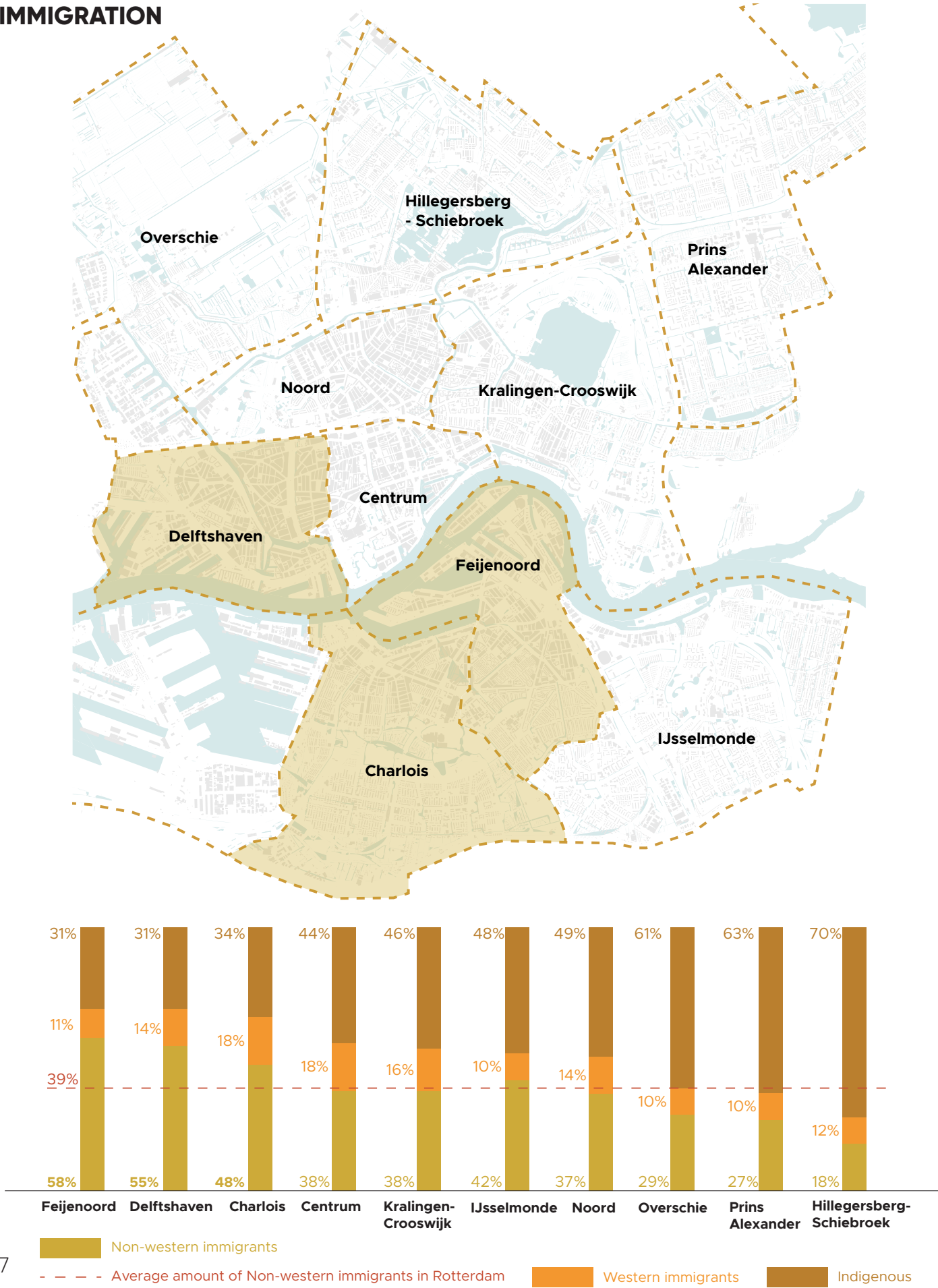
Can the current architecture design fulfill
the everchanging context of art?

How could you design a art museum when
the context of art is still undefined?

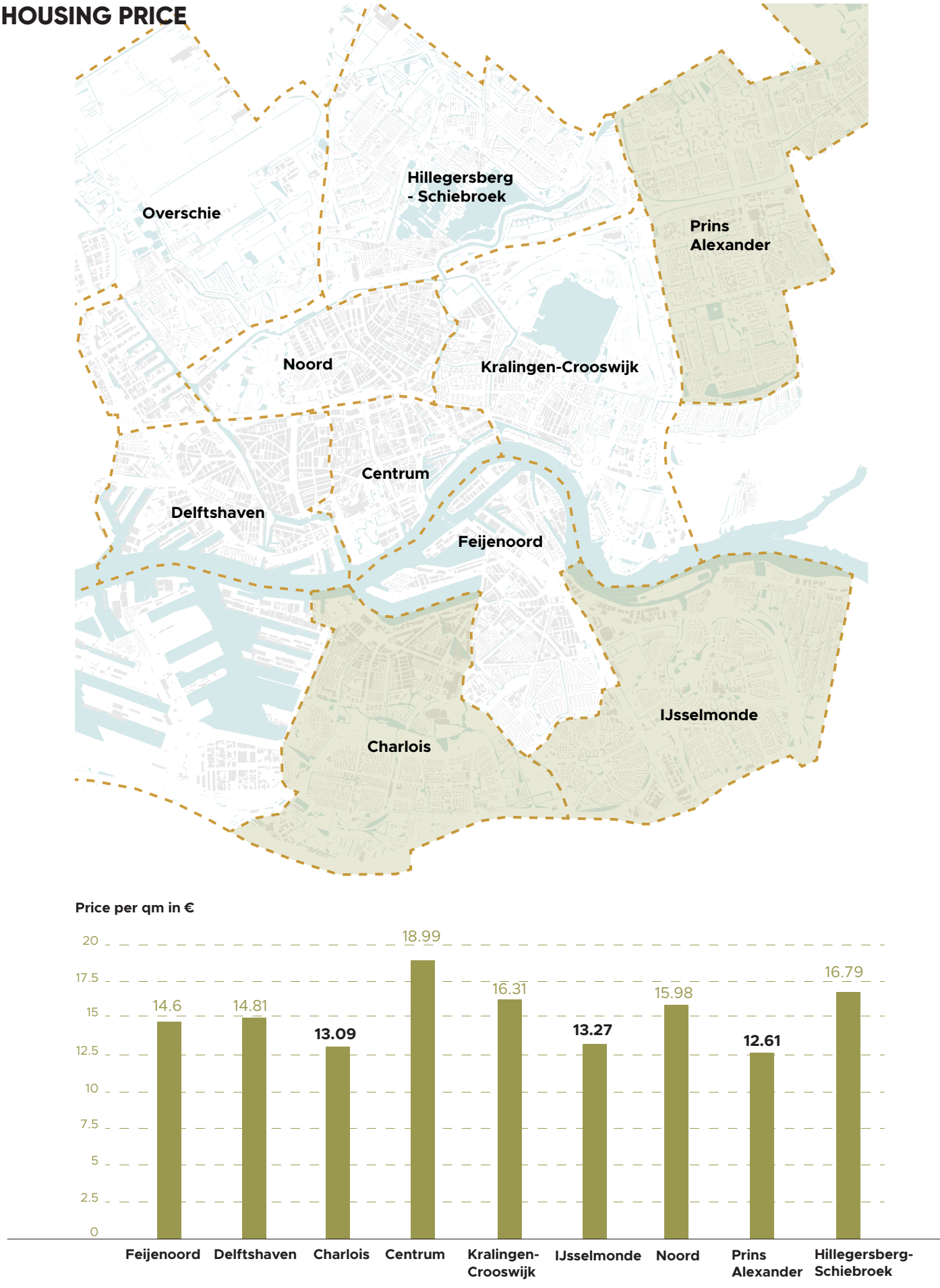
**II. RESEARCH -
ART & SOCIETY**



IMMIGRATION



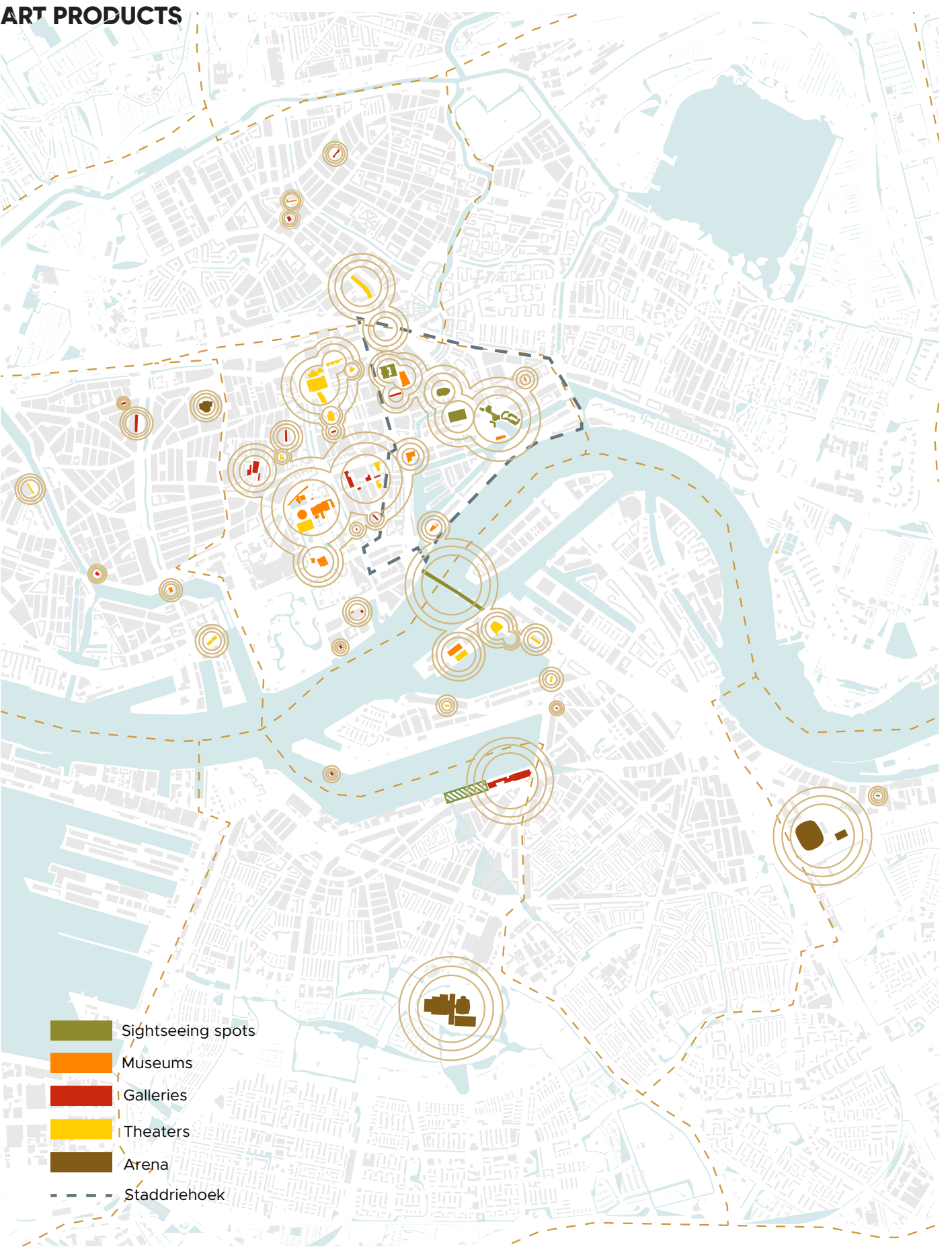
HOUSING PRICE

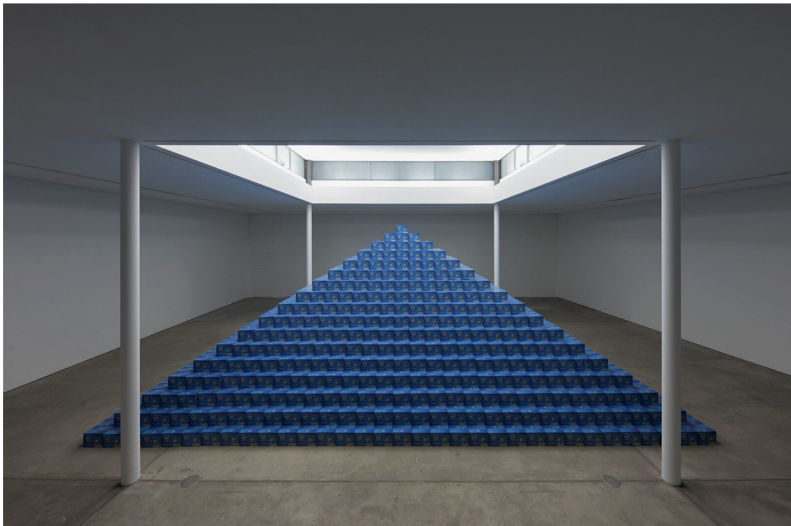
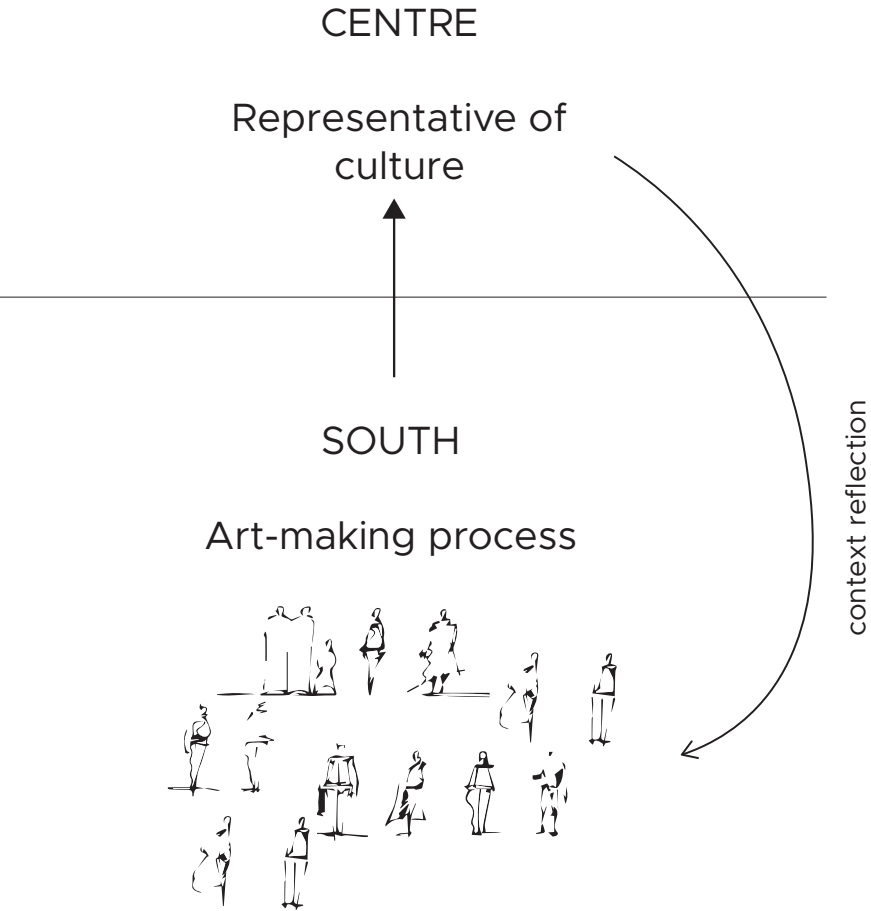


ART PRODUCTION



ART PRODUCTS





‘It was almost an art-enclave’

‘The current population of the South can not afford our work’

How could we break the boundary between ateliers and public, let the observers become active participants in the art production?

With what kind of art form could I reveal my doubt about the design of existing museums?



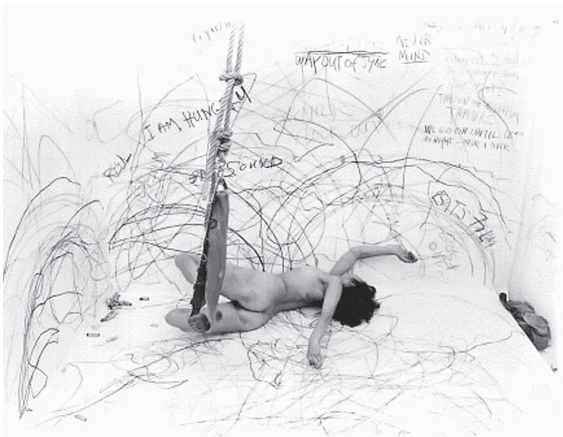
III. RESEARCH - ART, SPACE & PHYSICALITY

ARTWORK

Up to and Including Her Limits
Carolee Schneemann, The Kitchen, 1973

Idea behind:
Take the environment as a collage arena,
the action is already the art

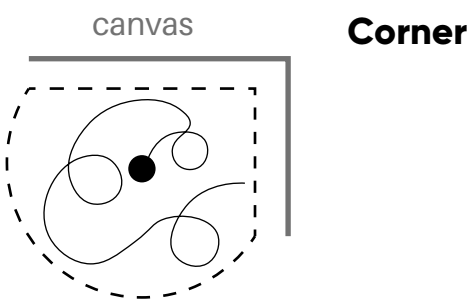
PERFORMANCE



PRODUCT & ARCHIVE

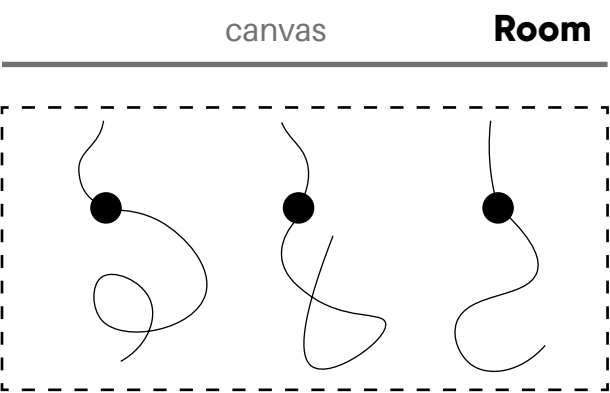


FOOTAGE TYPOLOGY



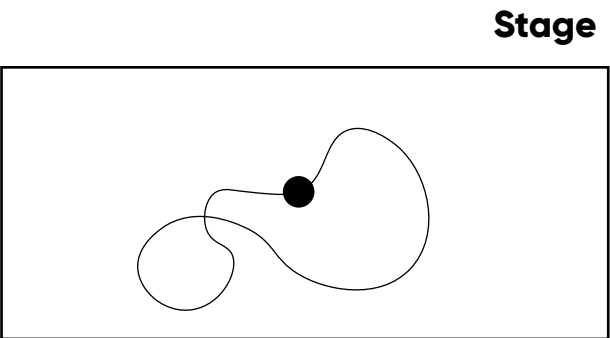
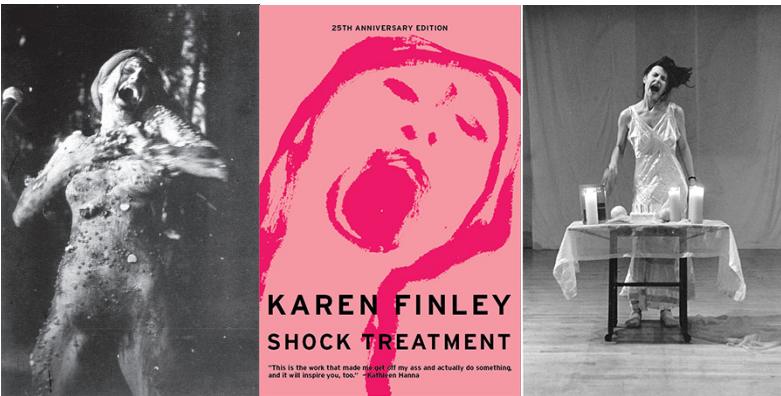
Untitled Anthropometry
Yves Klein, Tate Modern
1960

Idea behind:
'Art is everywhere that the artist goes'



We Keep Our Victims Ready
Karen Finley, Wadsworth Theater, 1990

Idea behind:
Gender equality.
"When I smear chocolate on my body,
it is a symbol of women being treated like dirt."



ARTWORK

Sonnabend Show Jan 72: Archives
Vito Acconci, Sonnabend Gallery, 1972

Idea behind:
Relational interplay between the psychological and the social, expressed in structures that emphasise the overlapping boundaries.



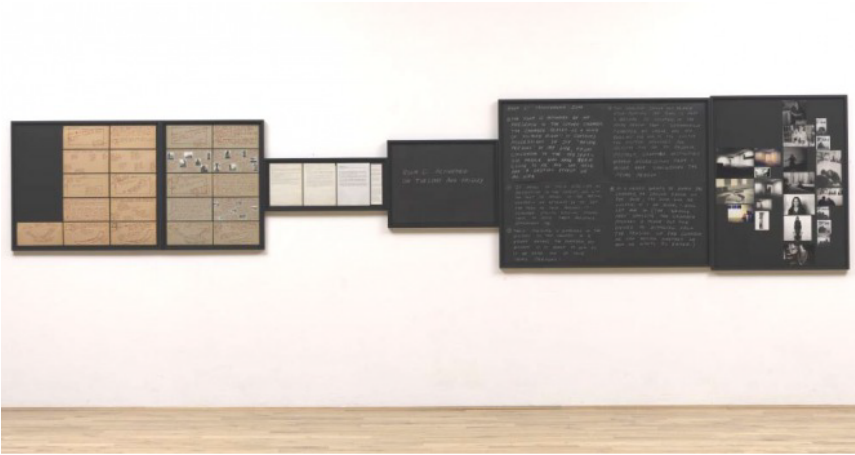
PERFORMANCE

Following Pieces
Vito Acconci, Public Spaces in New York, 1969

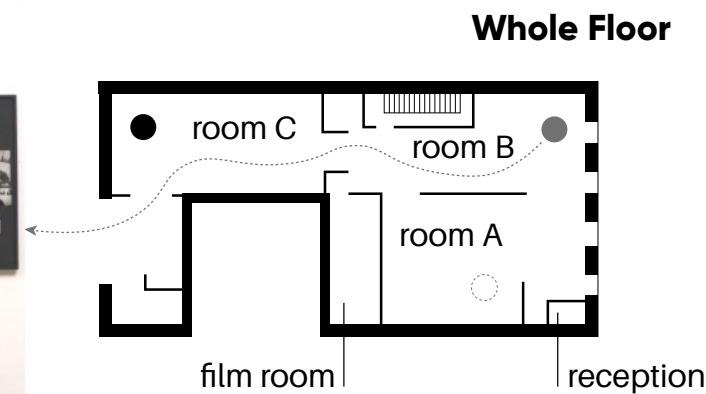
Idea behind:
How our bodies always subject to external forces that we may or may not be able to control.



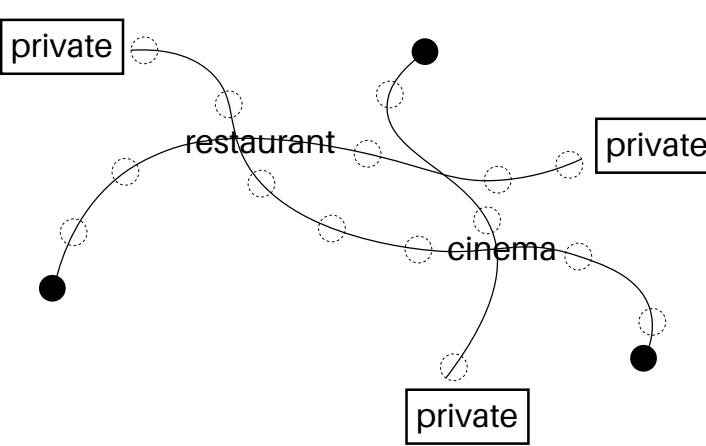
PRODUCT & ARCHIVE



FOOTAGE TYPOLOGY



Public Spaces

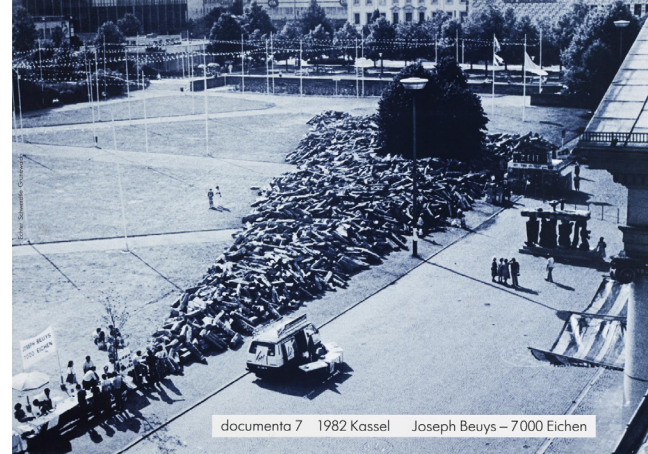


City



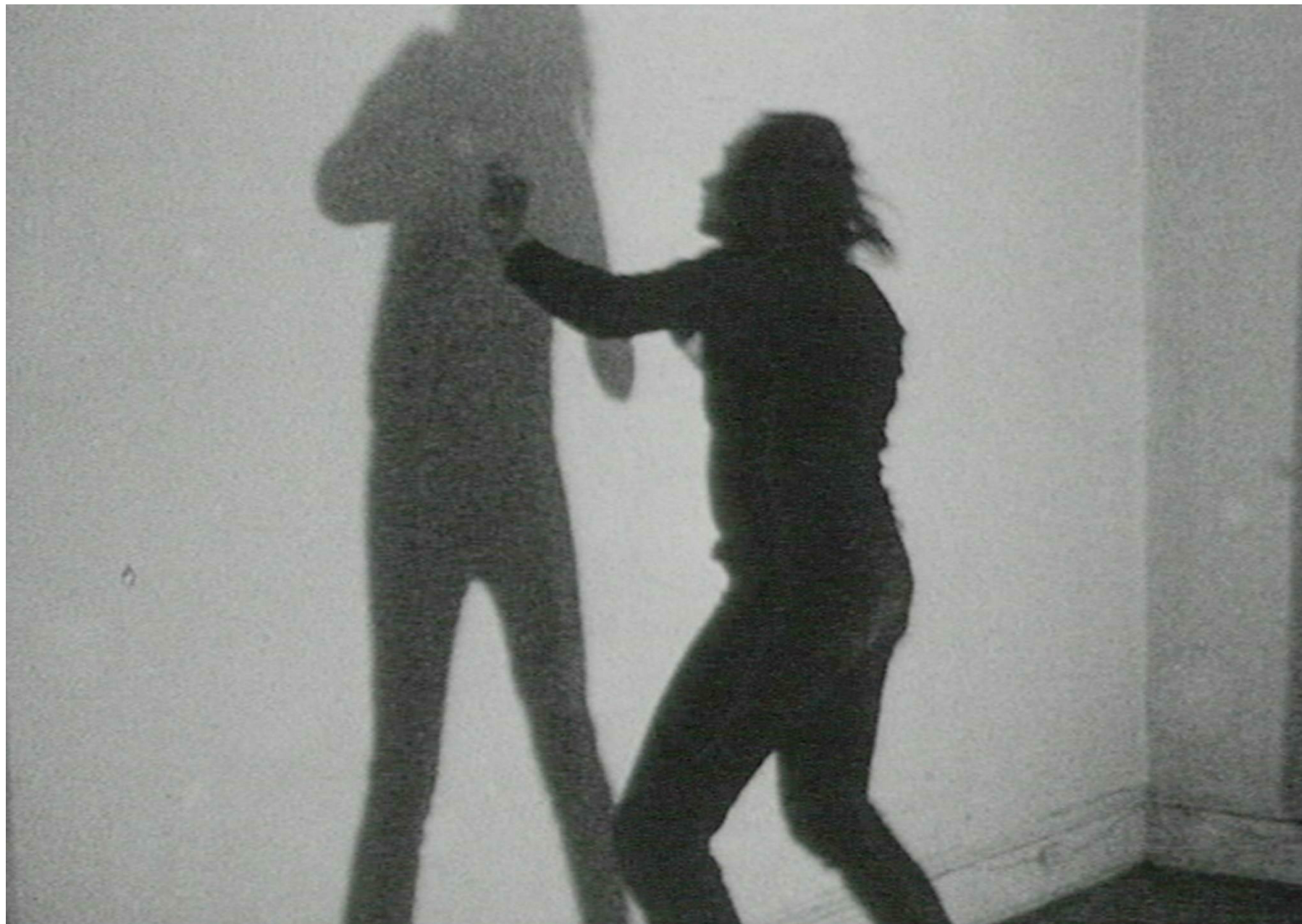
7000 Oaks
Joseph Beuys, Kassel, 1982-1987

Idea behind:
Art with social philosophy and humanism. Physically, spiritually and metaphorically alter the city's social spaces - a community-wide "social sculpture".



Before a museum for performance art,
where did the artists pick their performance spaces?

**ARTISTS ARE THE ART -
IDEA BECOMES ACTION, ACTION PICKS SPACE.**



Performance

Joseph Beuys
How to Explain Pictures to a Dead Hare
1965



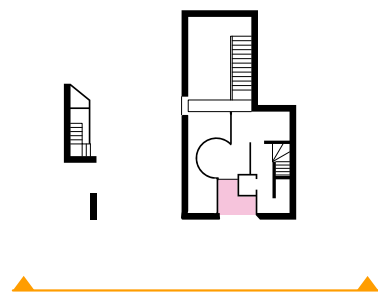
Vito Acconci
Sonnabend Show
1972



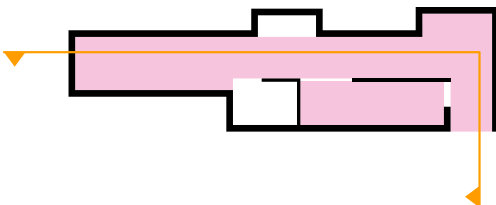
Carolee Schneeman
Up to and Including Her Limits
1973



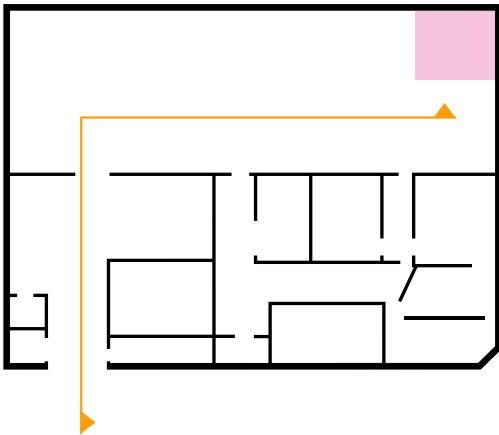
Floor plan



Galerie Schmela

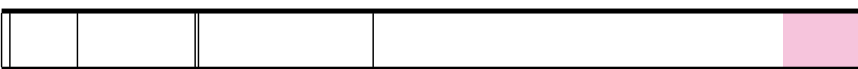
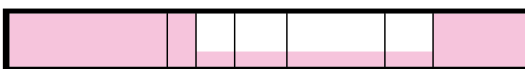
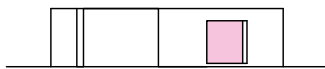


Sonnabend Gallery



The Kitchen Art Space

Space Sequence



Needed Space

Display Window
Joseph Beuys

Divided Rooms
Vito Acconci

Corner
Carolee Schneeman

Physical Relation



Audiences



Audiences



Audiences

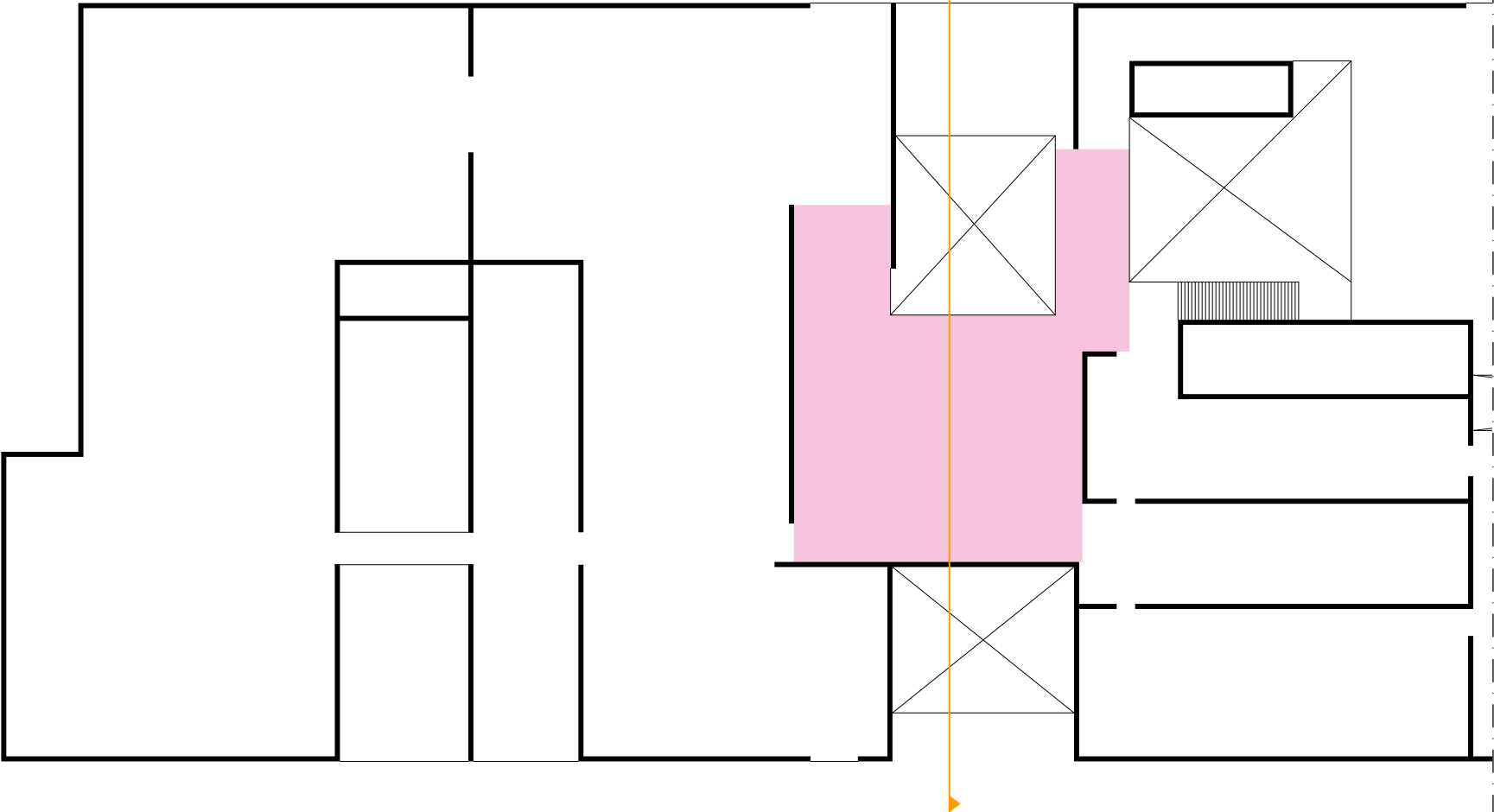
Performance

Marina Abramovic
The Artist Is Present
2010

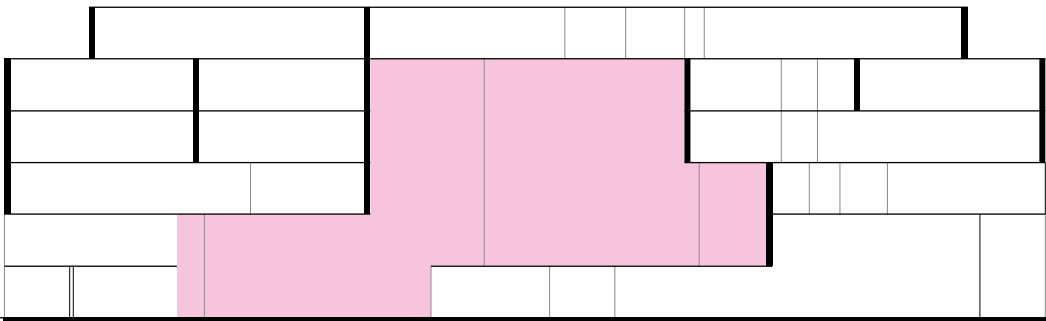


Floor plan

MoMA



Space Sequence

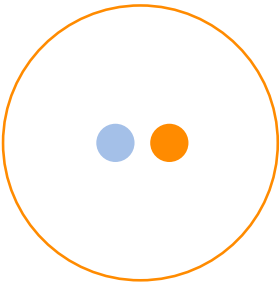


Needed Space

Atrium

Physical Relation

Marina Abrmovic



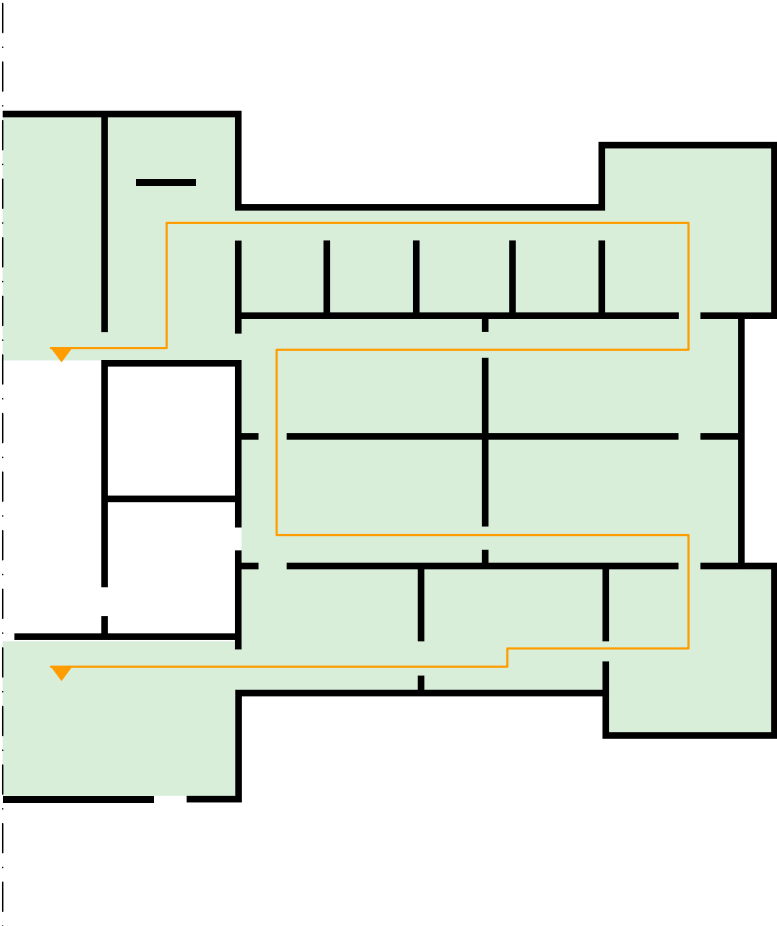
Audiences

Performance Stedelijk Museum, ULAY Foundation, Maria Rus Bojan.
Ulay Was Here
2020

Stedelijk Amsterdam

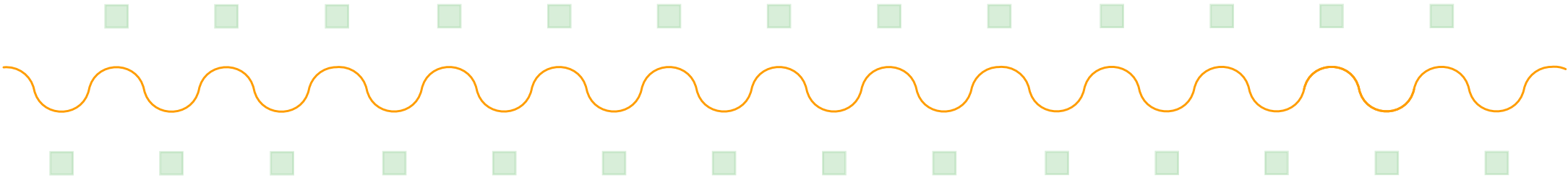


Floor plan



Needed Space Traditional Art Museum

Physical Relation



Products

Audiences

Products

Performance

Yves Klein
Antropometries
1960

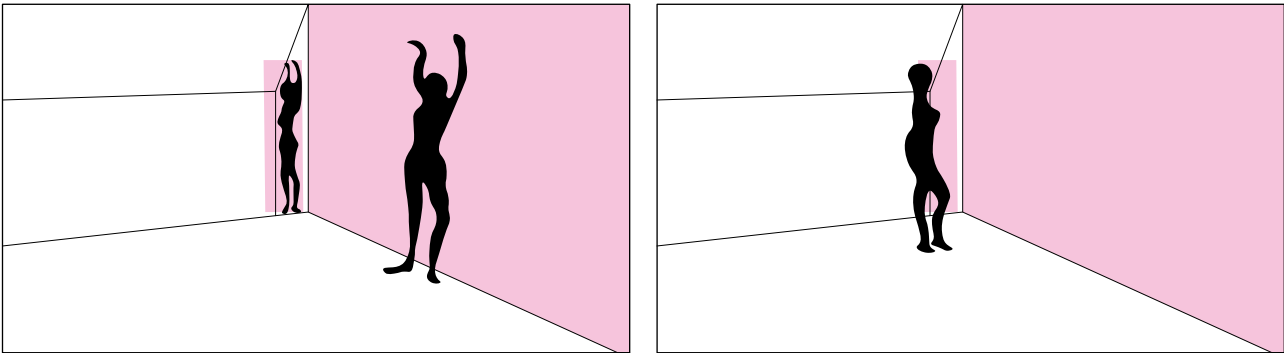


Charlotte Moorman
Nam June Paik
TV Cello
1971

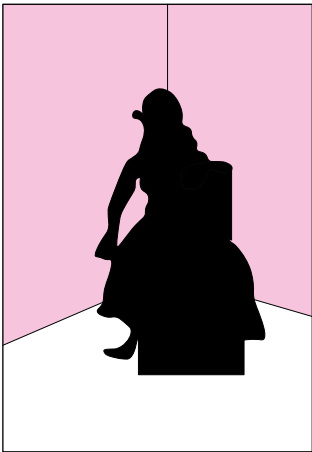


Place

Own Apartment



Art Gallery of New South Wales



Needed Space

Huge Surface of Wall, Mirror

A Corner

Physical Relation

Participants



Audiences



Charlotte Moorman



Audiences



Performance

Yoko Ono
Cut Pieces
1965

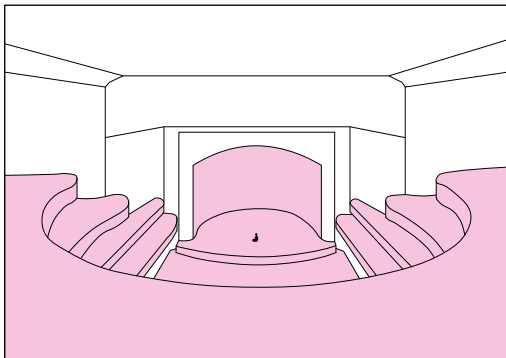


Robert Rauschenberg
Pelican
1963

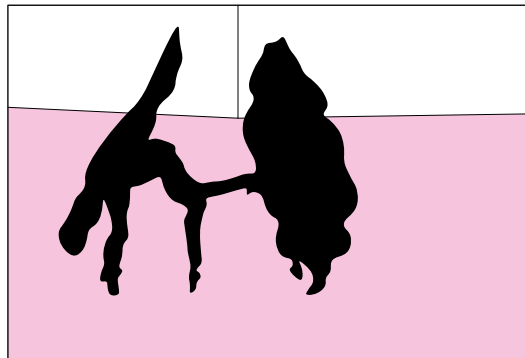


Place

Carneige Hall



First New York Theatre Rally

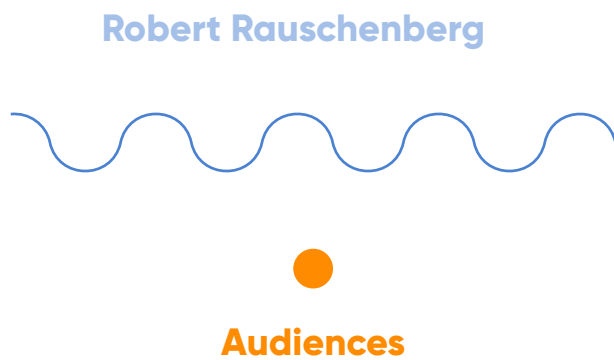


Needed Space

Centered, Being Surrounded with Distance

Huge Surface of Floor

Physical Relation



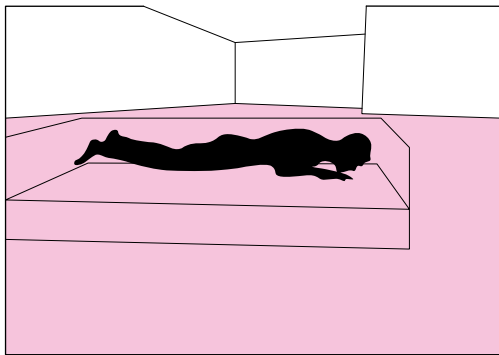
Performance

Zhang Huan
Pilgrimage - Wind and Water in New York
1998



Place

MoMA PS1



Needed Space

Semi-outdoor

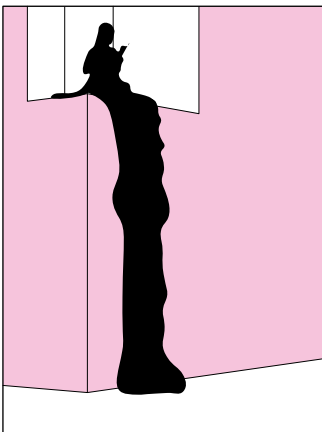
Physical Relation



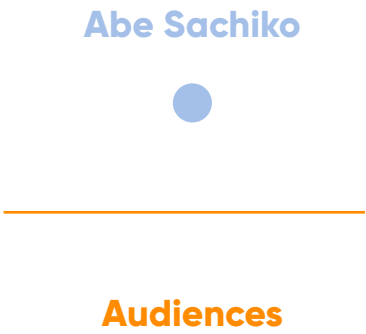
Abe Sachiko
Cut Papers
2010



A Foundation, Liverpool Biennial



Layered Space with High Ceiling



Performance

Chiharu Shiota
Wall
2010

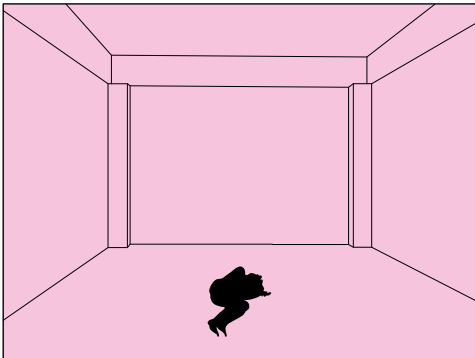


Yamamoto Motoi
Floating Garden
2013

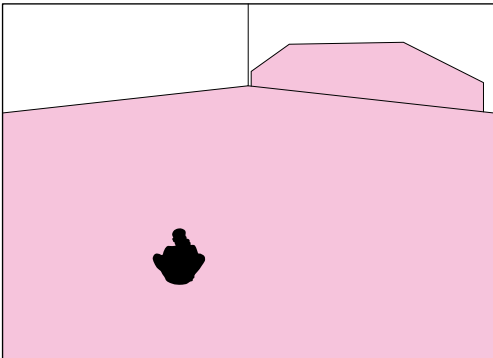


Place

Kenji Taki Gallery



Setouchi City Museum



Needed Space

White Box



Huge Surface of Floor with Step Up

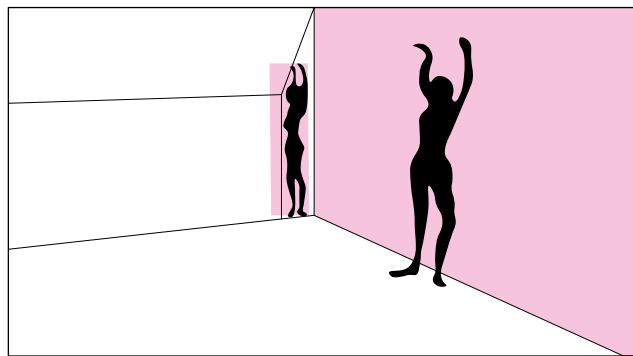


Physical Relation

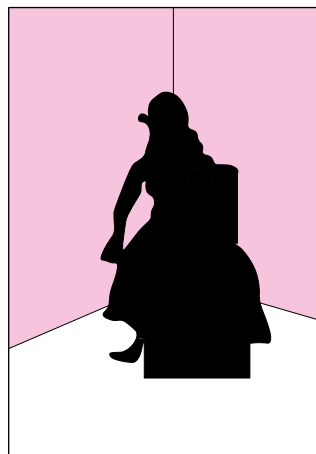
Audiences

Audiences

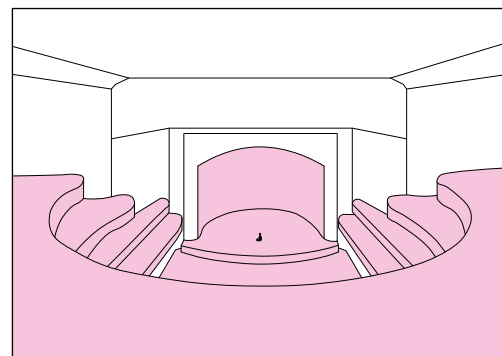
1. Huge Surface of Wall, Mirror



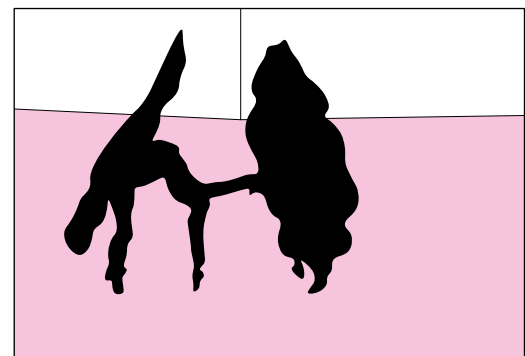
2. A Corner



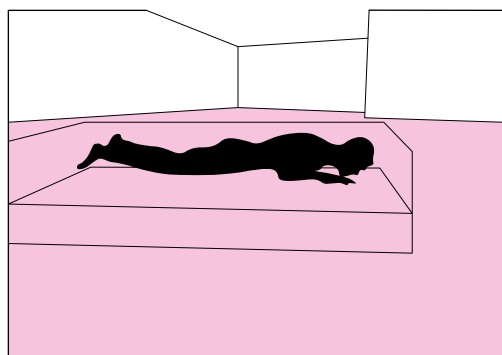
3. Centered, Being Surrounded with Distance



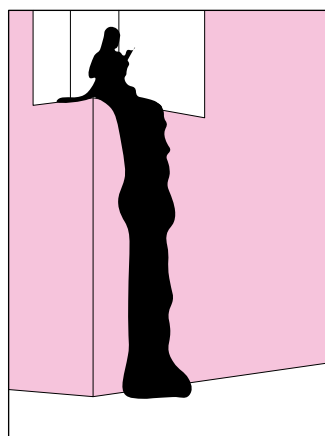
4. Huge Surface of Floor



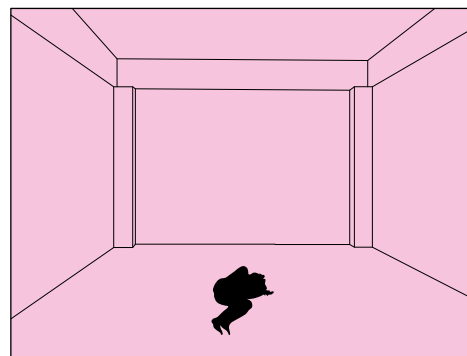
5. Semi-outdoor



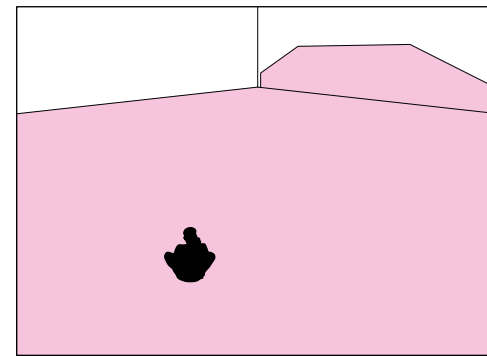
6. Layered Space with High Ceiling



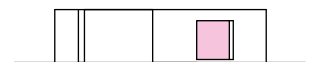
7. White Box



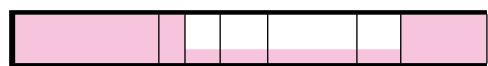
8. Huge Surface of Floor with Step Up



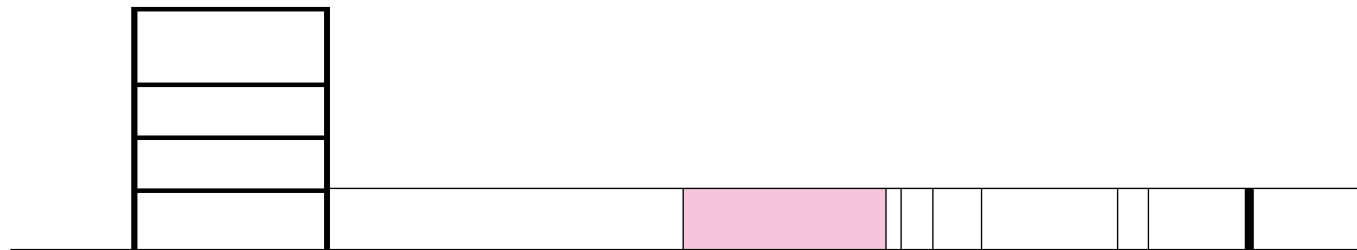
9. Display Window



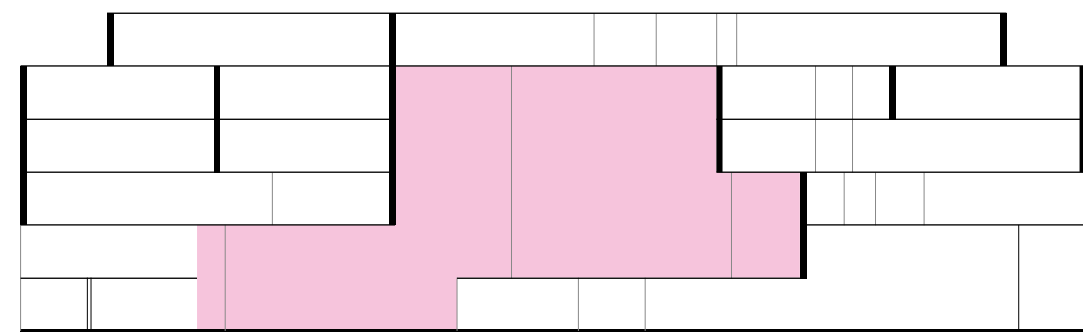
10. Divided Rooms



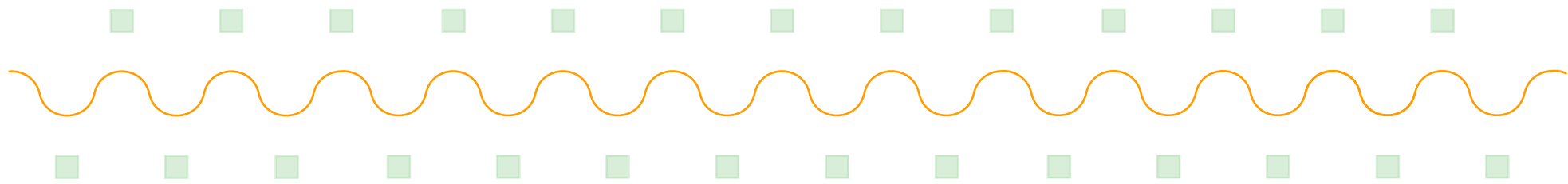
11. Seperated Stage



12. Atrium

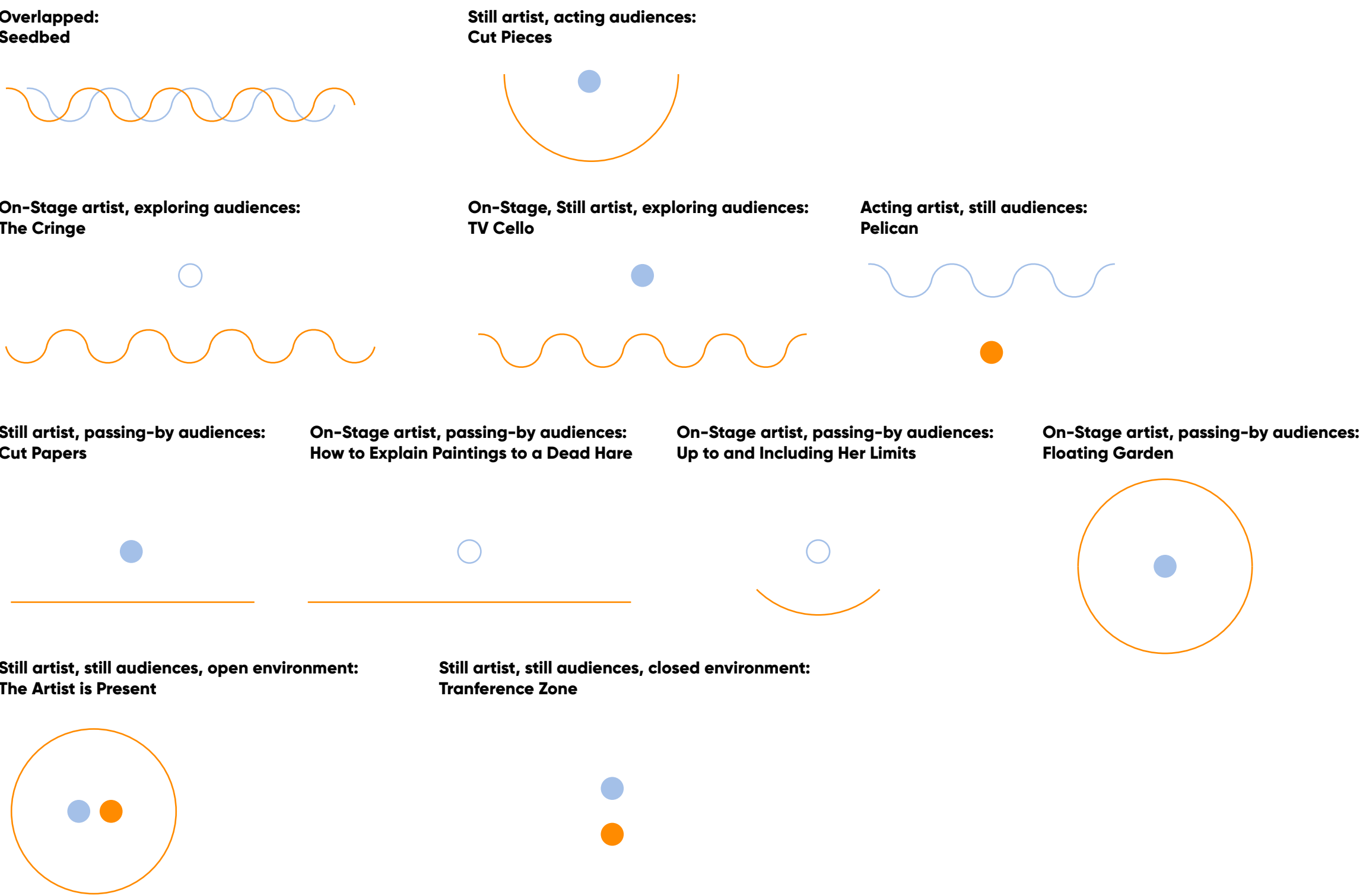


Traditional Art Museum
Physical Relation



Performance Art Museum
Physical Relation

- Focusing on
irreplaceable
physical performances



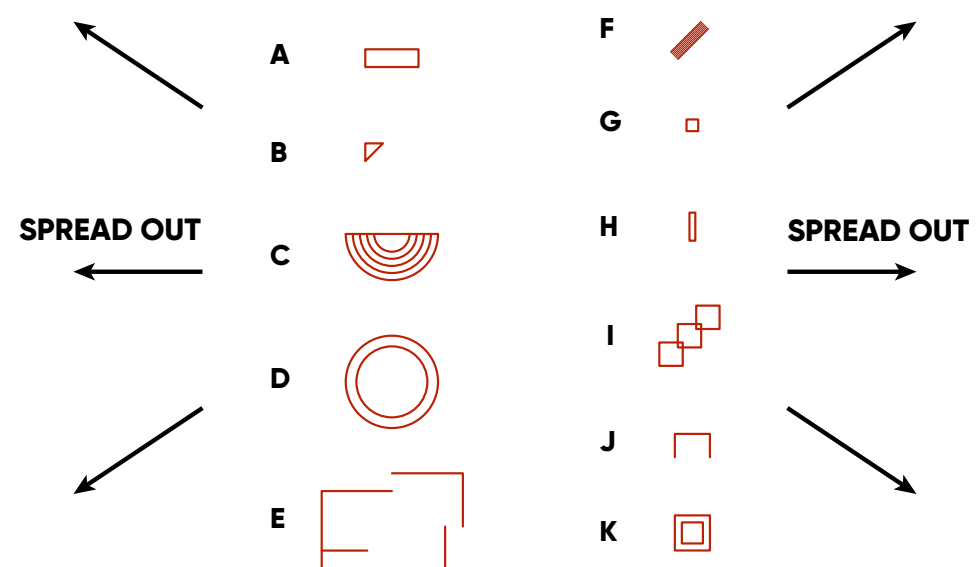
IV. DESIGN - GENERAL VISION COMES FIRST

Performance Art Elements:

- space
- physical movements
- presence of artists and participants

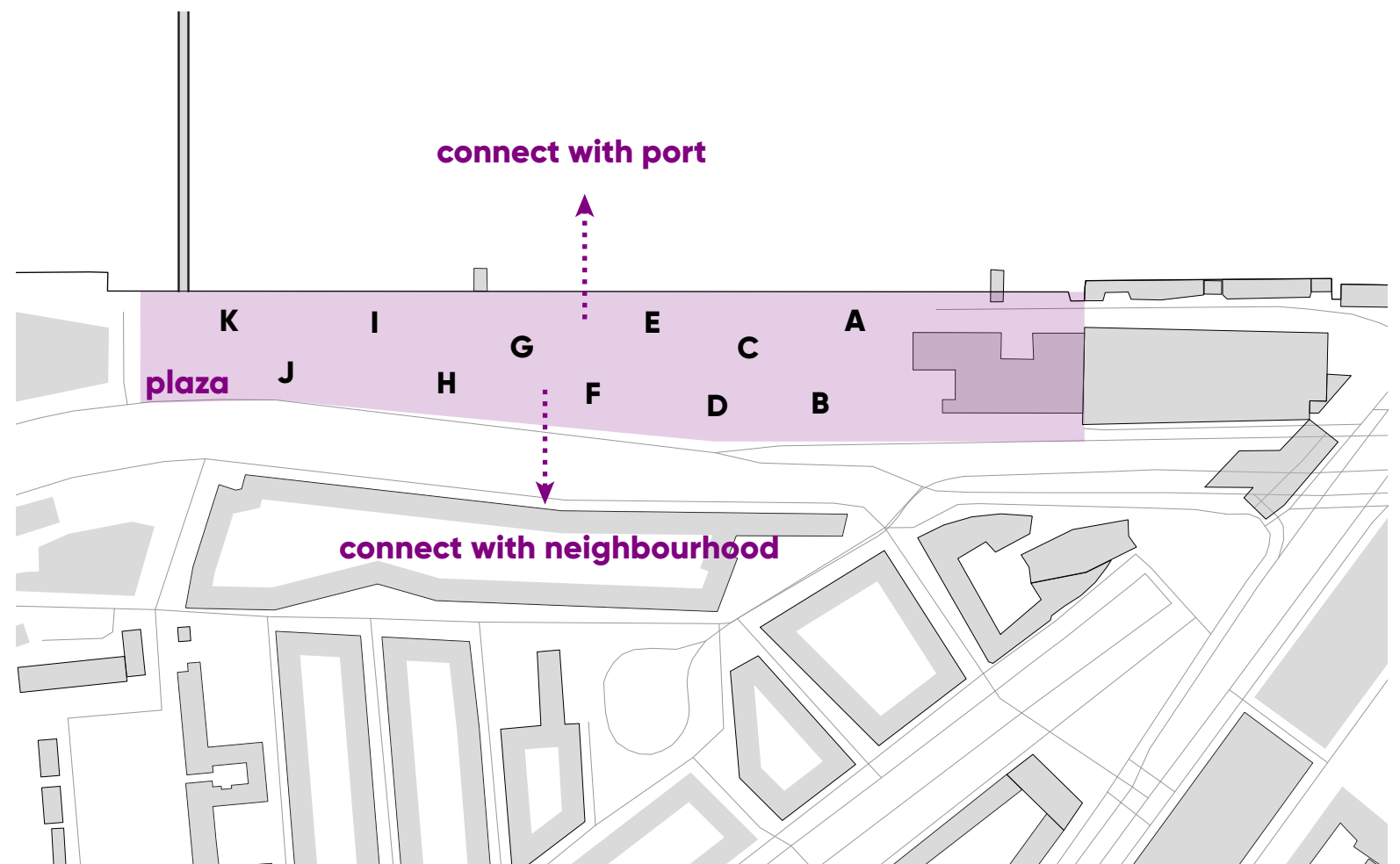
Performance Art Specialties:

- time & site specific
- distance makes them stronger
- defined by the artists & participants

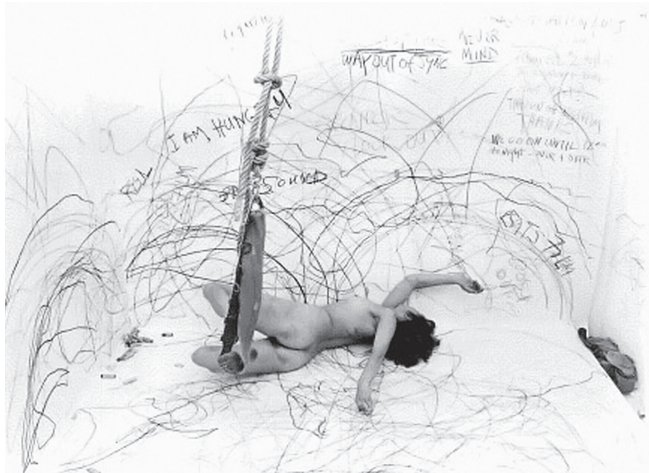


A MUSEUM WITH UNDEFINED SPACES

A 'MUSEUM' EXISTS AS CONTEXT AND GOES BEYOND 'MUSEUM BUILDING'



Generic space

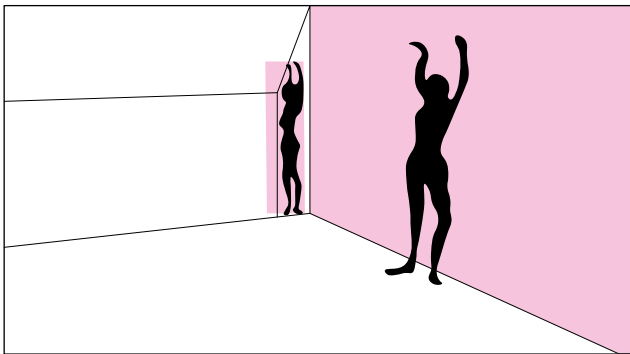


Spectacle space: site inspired

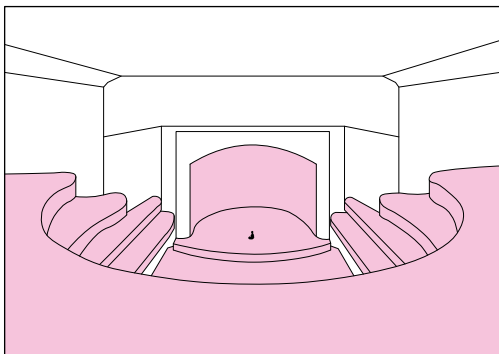


Generic space - Case Studies based

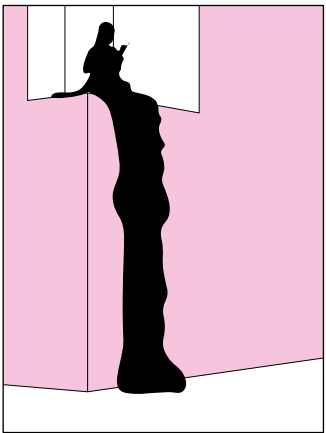
Huge Wall Surface



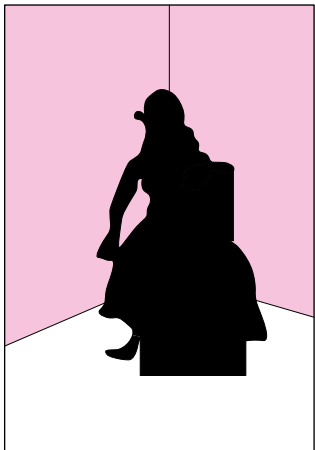
Center Surrounded



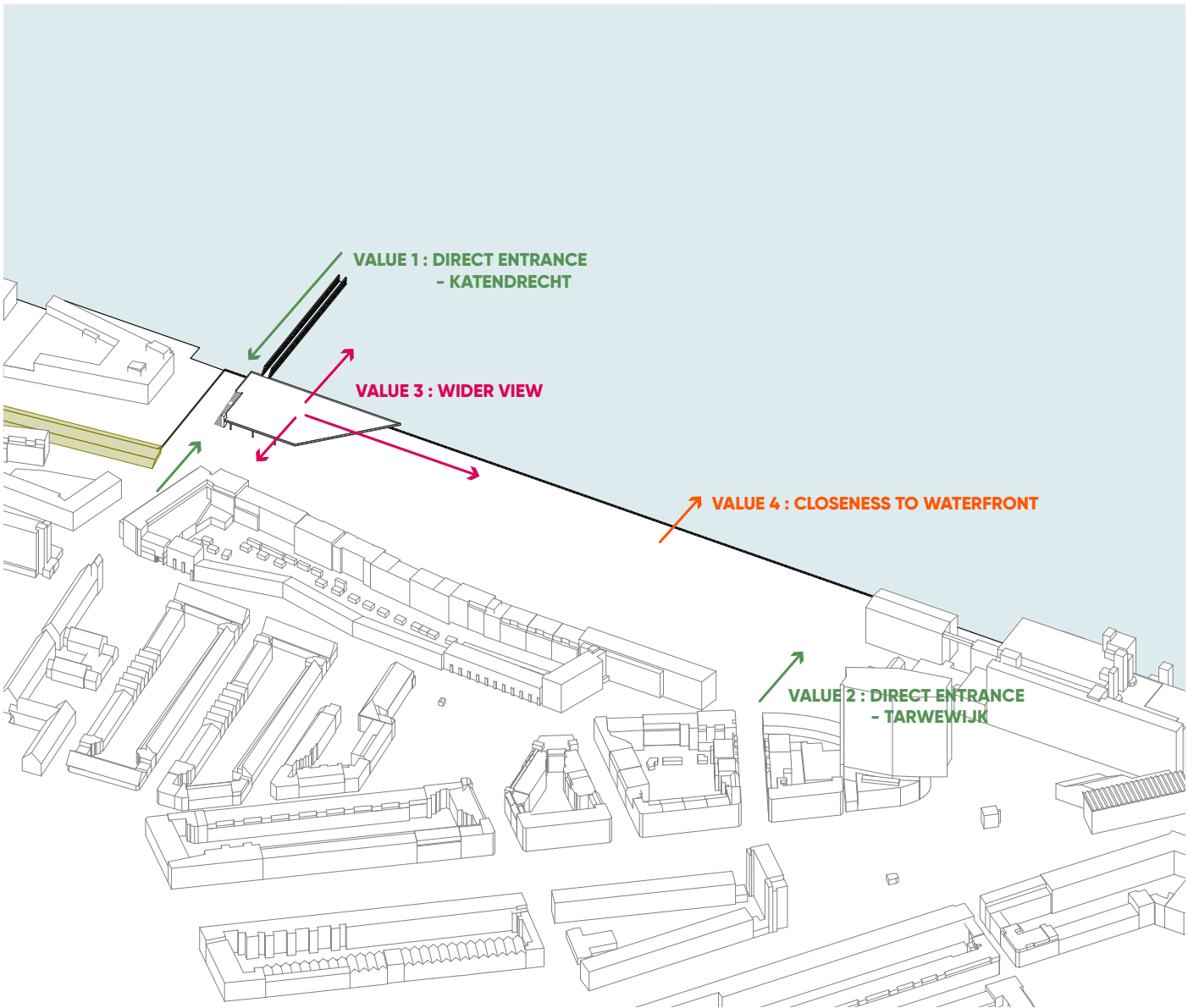
High Layered Space

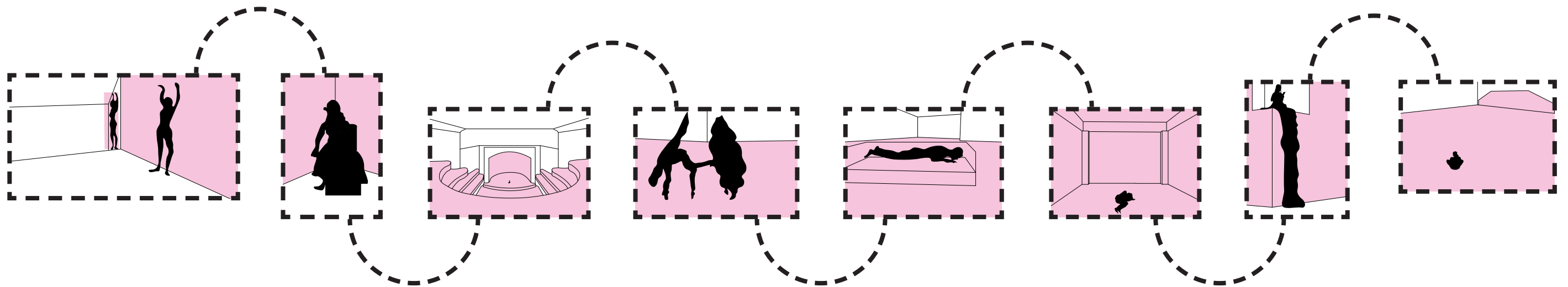


Corner



Site inspired - Character of the site based





**How to connect the site with performance art,
while avoiding it to be unrelated performance fragments?**

FIRST DESIGN AIM:

To create AN ENSEMBLING SPACE for performance art,
inviting residents to be part of the art production.

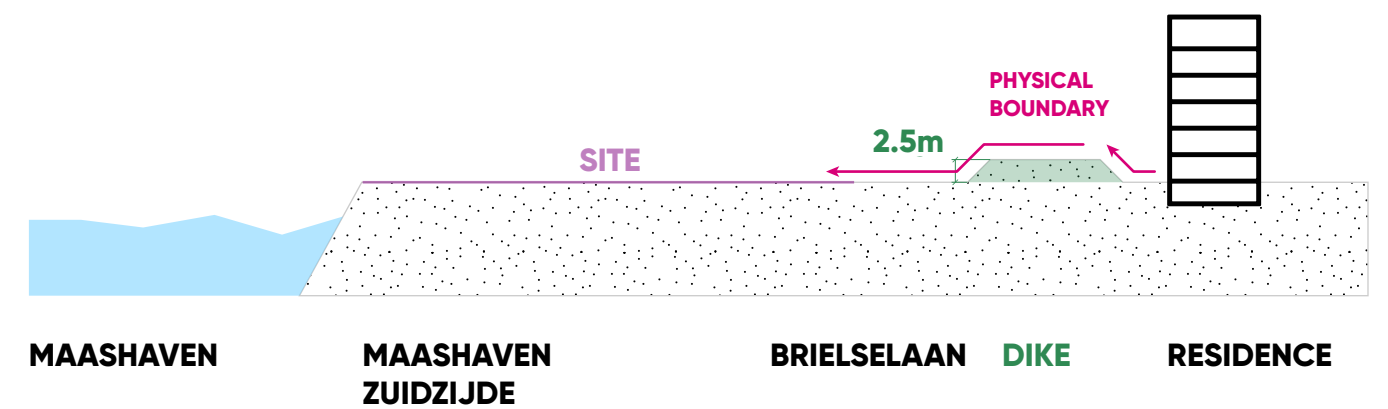
MULTIPLICITY GOAL:

Through bringing up site characters, the site-inspired performances in outdoor space could entangle with indoor performance stages,
so the context of museum goes beyond the literal "architectural boundaries".



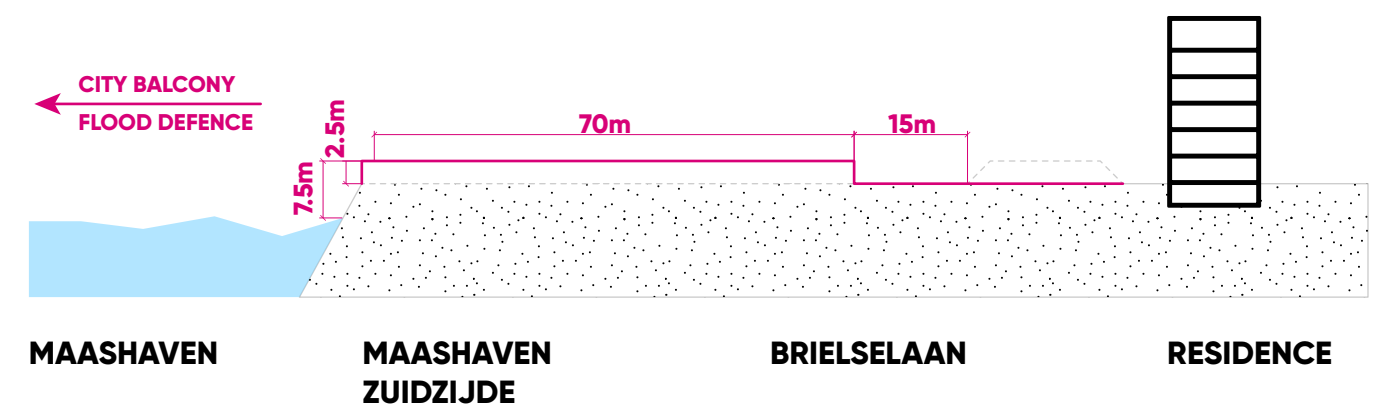
URBAN SITUATION

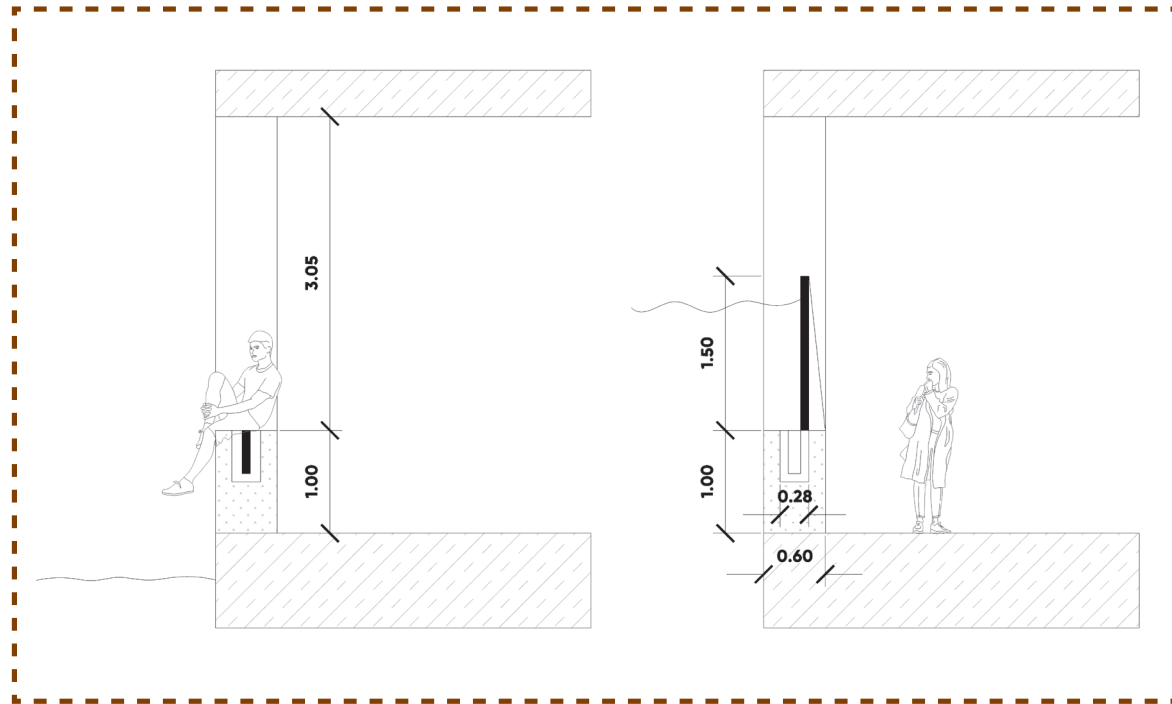
- Boudary between port and the neighbourhood
- Physical boudary of the dyke



URBAN PROPOSAL

- Offer access to the port, connecting Katendrecht with future bridge
- Eliminate the physical boundary
- Transform dyke into city balcony as extra value for the site, remaining the function of flood defence





Dutchdam explanation
- the only defence system which focuses on site value

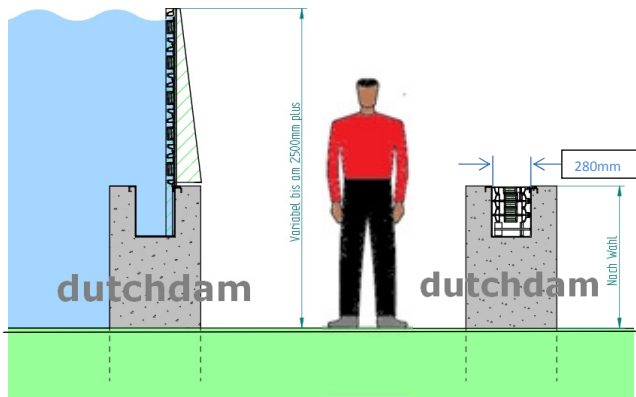
NEW DAM SITUATION



1. RE-INTRODUCE THE WATERFRONT WITH VISUAL ACCESS
2. DIRECT ENTRANCE FROM TARWEWIJK



dam-in-dam



Rapidly deployable, high quality, temporary flood barrier for both rural and urban situations

facts:
The composite panels recess inside the wall and are durable and stronger than aluminium. Thanks to the integrated struts, a comprehensive and fully dependable flood barrier using panels can be erected within a very short space of time. All components are kept under lock and key.
Storing components at a different locations, extra labour, logistics and transportation are all totally unnecessary, as are long-term infrastructure blockages. Passageways at ground level can easily be realized.
Low scrap value of the panels virtually eliminates problems of theft.

Dutchdam is contributing to the Dutch hydraulic engineering knowledge and experience going back over 1000 years with its efficient and hydraulically sound solutions.
Dutchdam is already deployed in six different countries and involved in projects that cover many hundreds of metres in length.
design & copyright: corné rijlaarsdam 2000-2013, valid & pending patents

Dutchdam BV – Holland
t. 0031.172.518088 - i. www.dutchdam.com - e. info@dutchdam.nl

de Dutchdam-Bold-3 toegepast in de zeewering in Weston-super-Mare – Somerset/UK

24 meter Dutchdam-Bold-3 door 2 personen geïnstalleerd in 45 minuten
vanaf het openen van de dekplaten tot het compleet sluiten van de kering



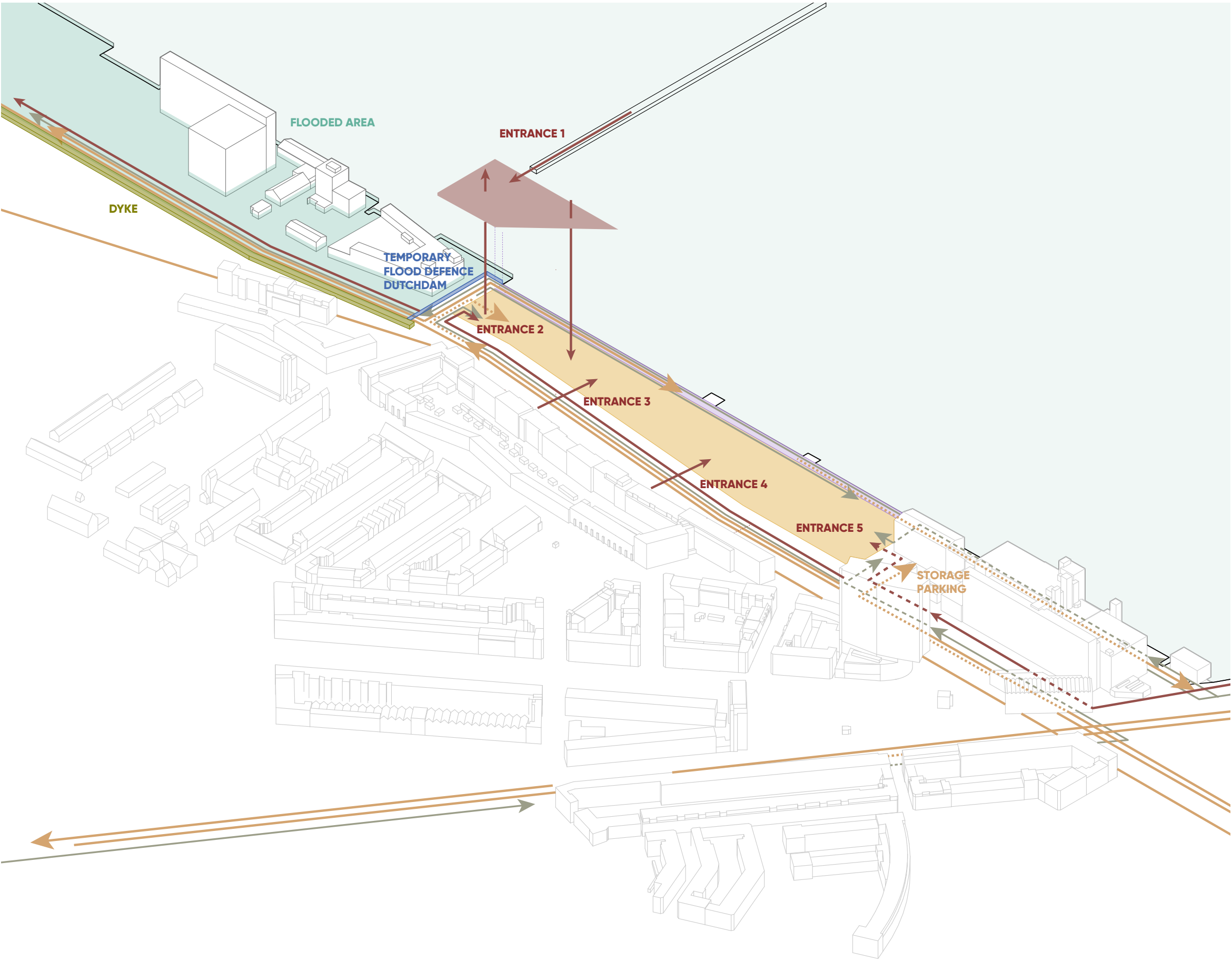
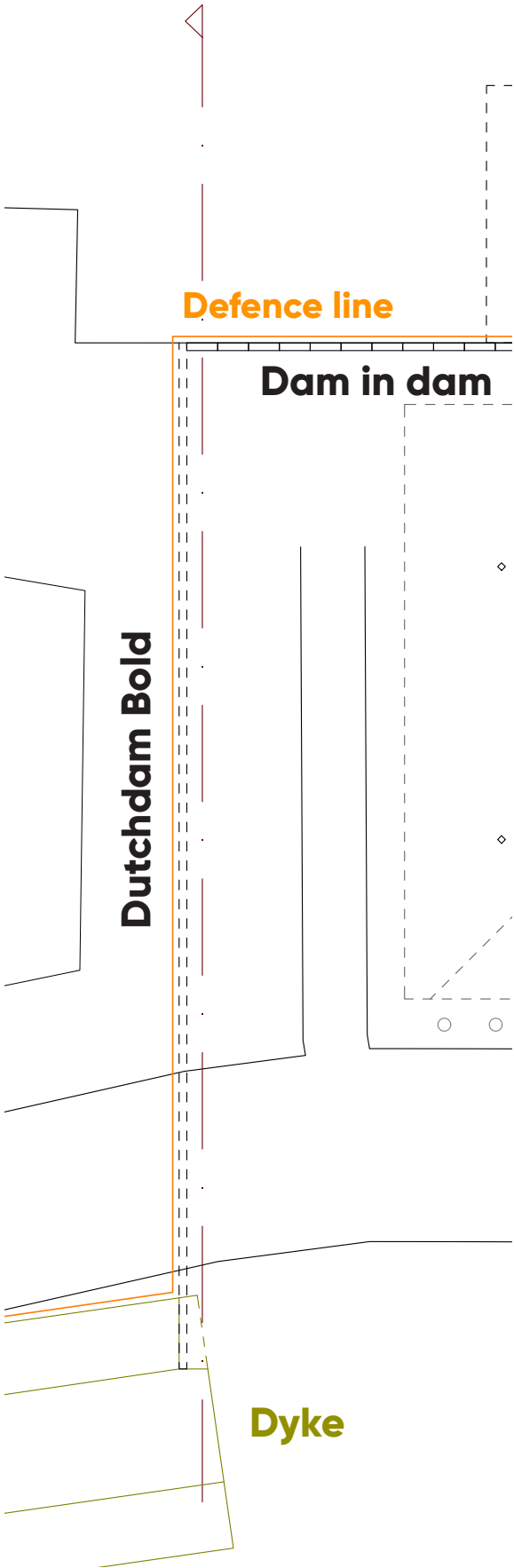
voor een snelle opbouw is alles ter plaatse



u bespaart op kosten en krijgt extra veiligheid
door de opslag ter plaatse is niet alleen een snelle inzet gewaarborgd, er vervallen daardoor ook een aantal risico's die bij opslag elders horen, zoals het mogelijk zoekraken van onderdelen en de afhankelijkheid van logistiek
daarnaast eisen de lange doorlooptijden bij inzet van schotbalken een vroegtijdige beslissing tot opbouw, waarbij in 50% van de gevallen tot een onnodige actie wordt besloten
de Dutchdam-Bold is een robuuste waterkering
deze constructie wordt gezien als een van de meest stabiele tijdelijk inzetbare waterkeringen met een dynamisch laadvermogen van ruim 45 kN/m2 [x1.25] en een hoog impact absorptievermogen
een videoverslag van de golf- en aanvaringstesten geeft u daarvan een overtuigend bewijs

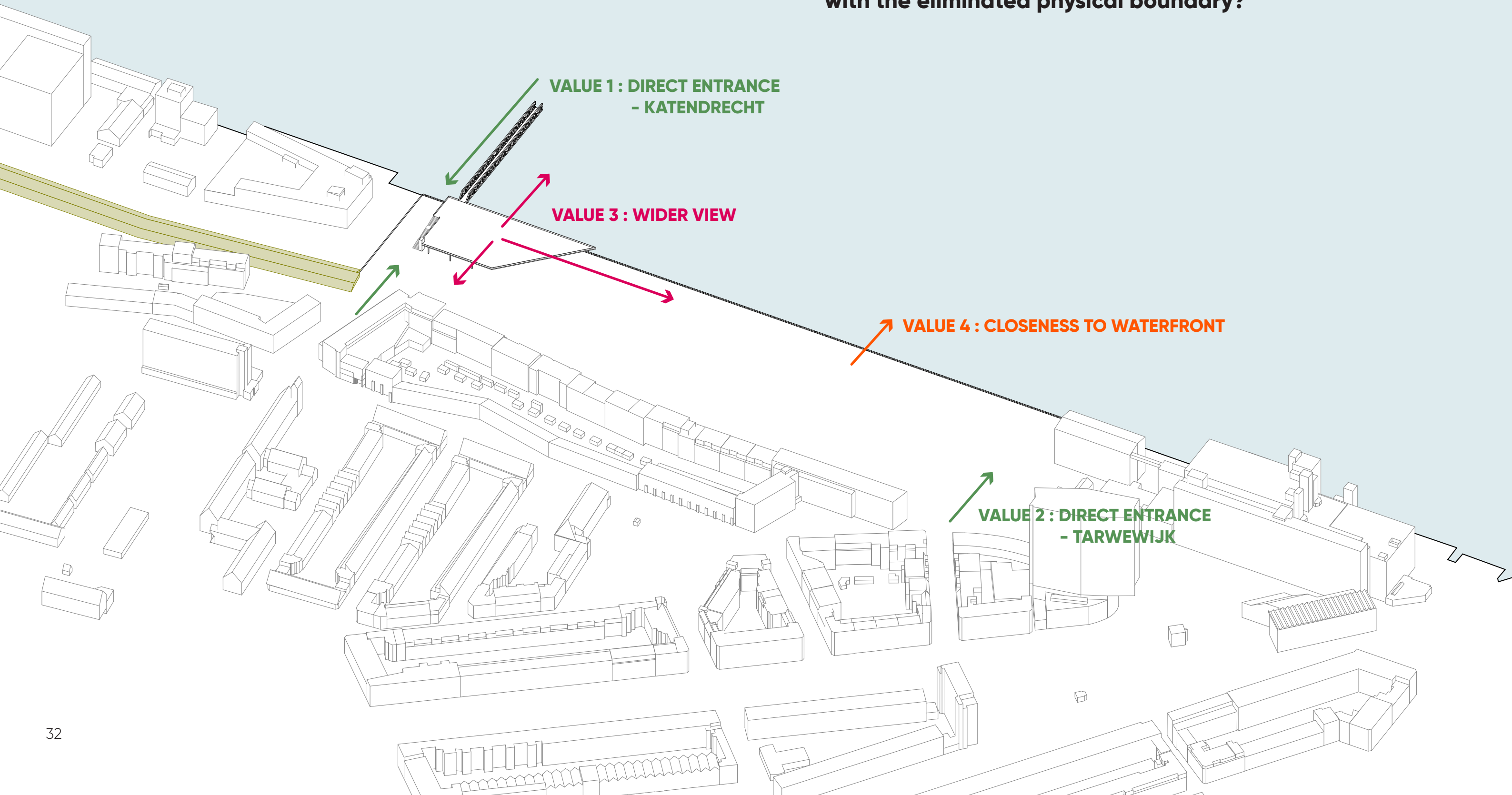
Dutchdam BV - Boddens Hosangweg 84 - NL 2481 LA Woubrugge - Holland - T. 0031 (0)172.51.8088
www.dutchdam.nl - info@dutchdam.nl - Chamber: Leiden 28072424 - VAT Dutchdam BV: NL 8055.45.098.B.01
design & copyright: corné rijlaarsdam 2000-2011 - intern. patented matters

v. 11.2.23



**CONNECT PERFORMANCE ART WITH SITE AS
AN URBAN ENSEMBLING SPACE :**

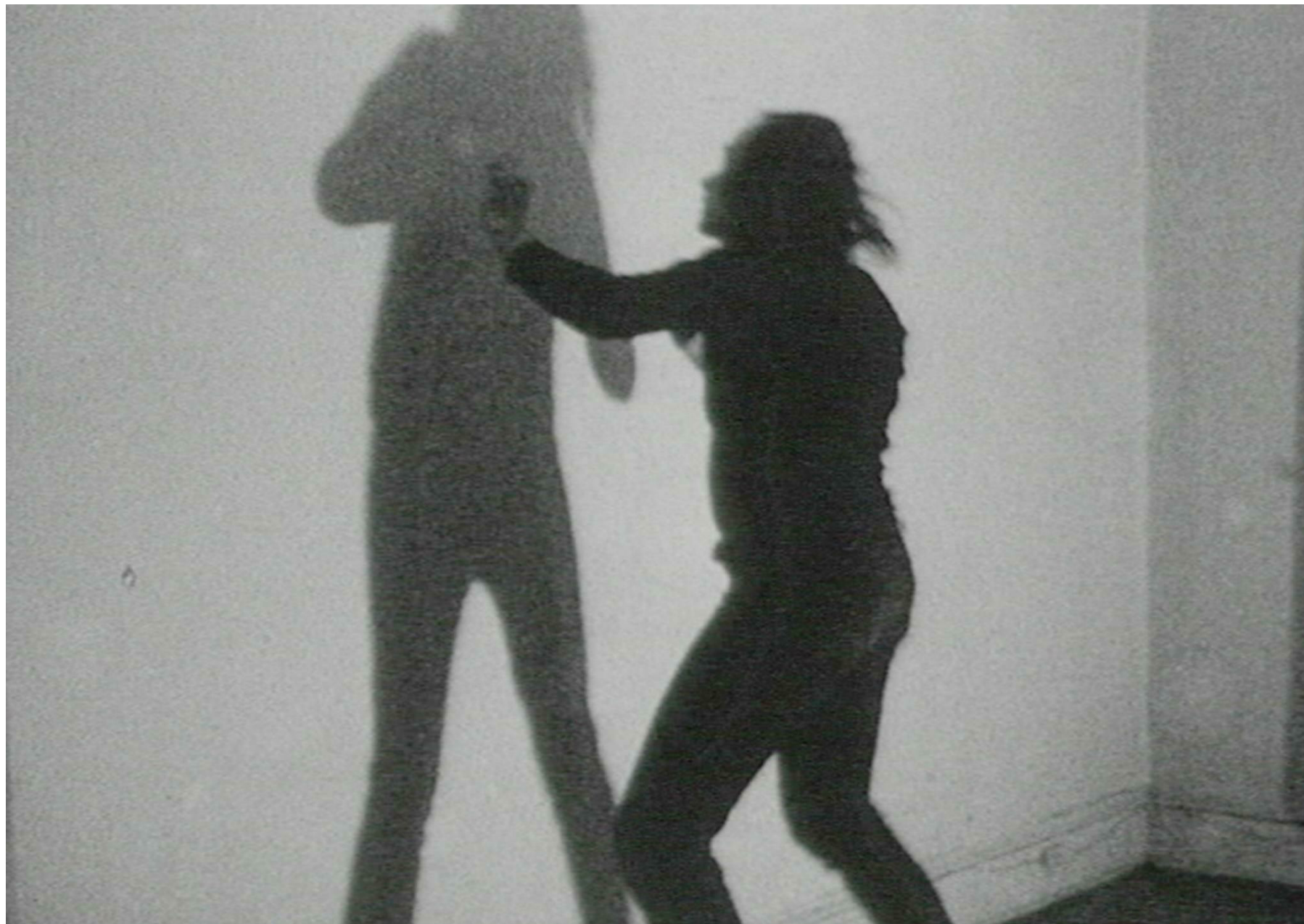
- What are the most valuable characters of the site,
with the eliminated physical boundary?



**V. DESIGN -
SMALL ELEMENTS COME NEXT**

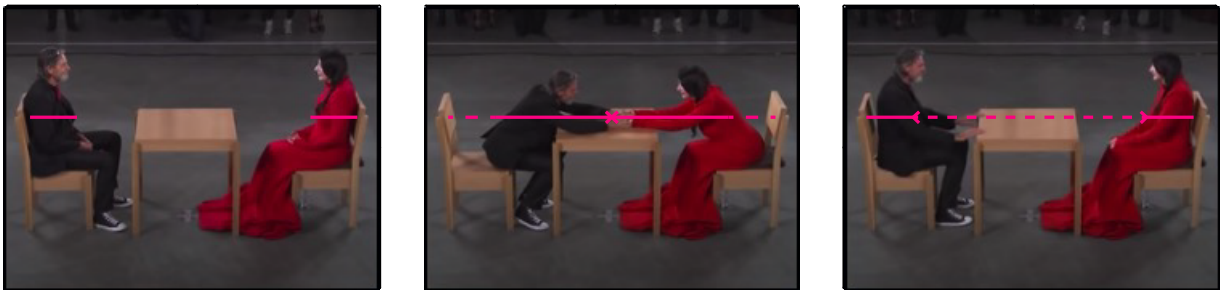
A museum for performance art starts from actions.

**ARTISTS ARE THE ART -
IDEA BECOMES ACTION, ACTION FORMS SPACE.**

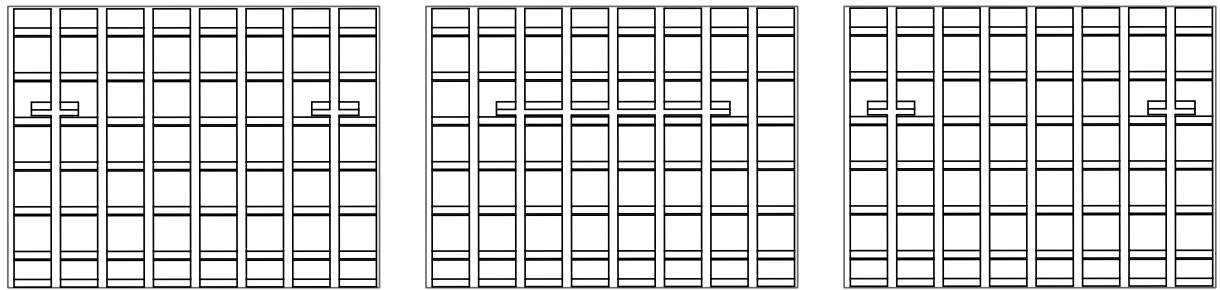
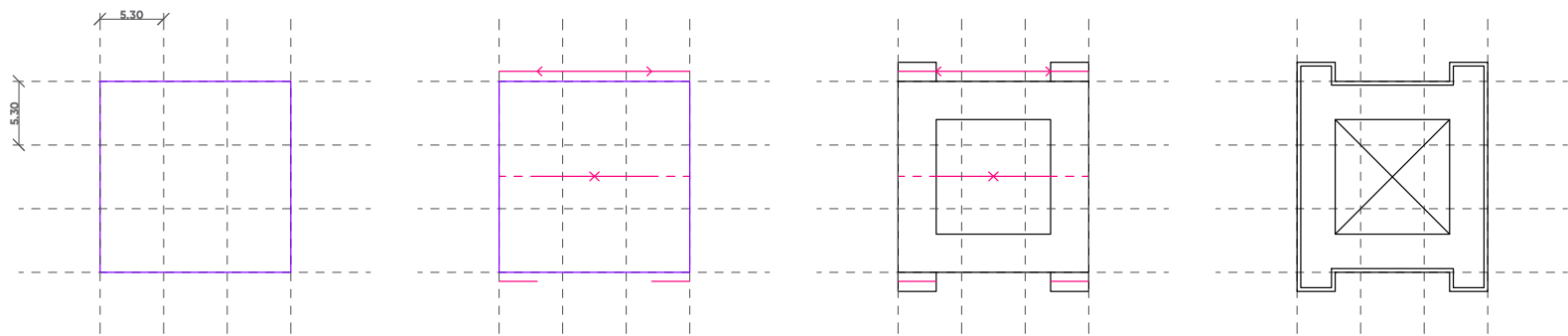


STAGE 1 - ATRIUM
840 qm

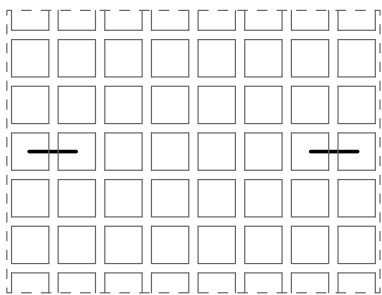
Artist is Present, Marina Abramovic, 2010



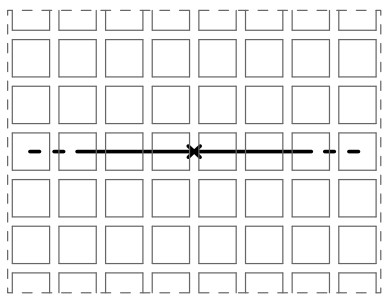
STORY



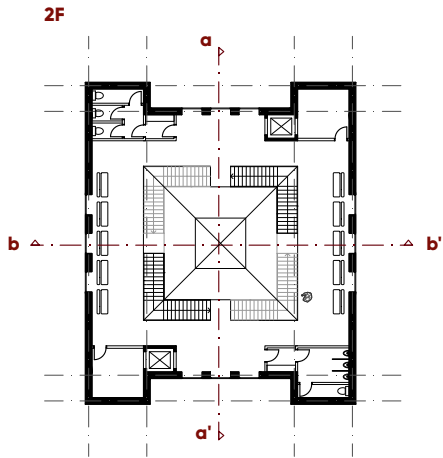
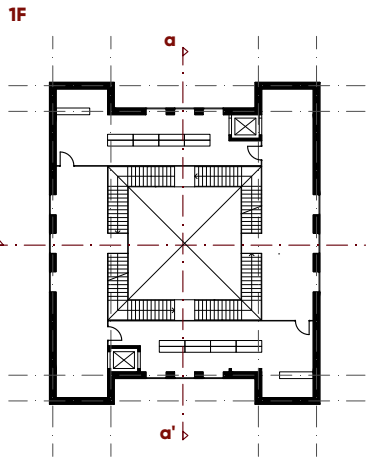
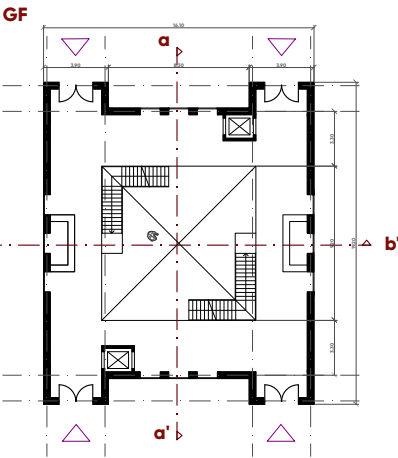
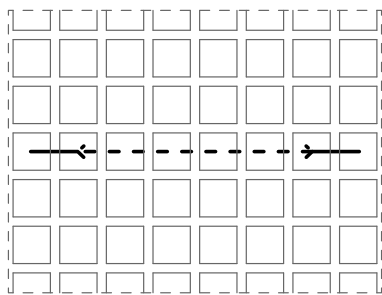
Entrance



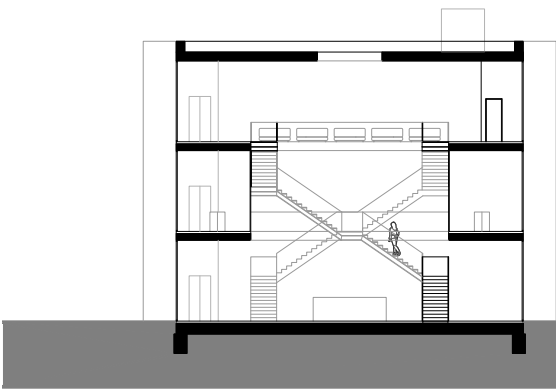
Inside



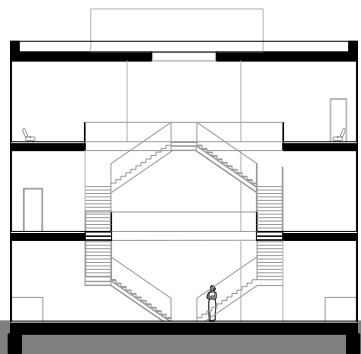
Exit



section a-a'



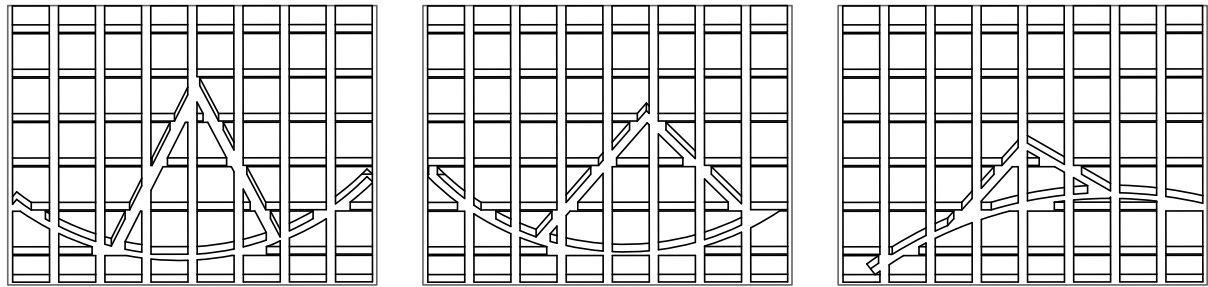
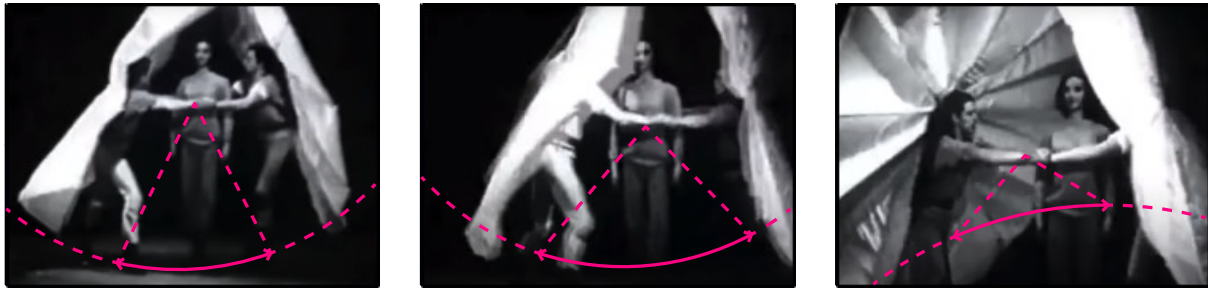
section b-b'



STAGE 2 - HUGE FLOOR SURFACE 800 qm

SMALL MUSEUM ELEMENTS

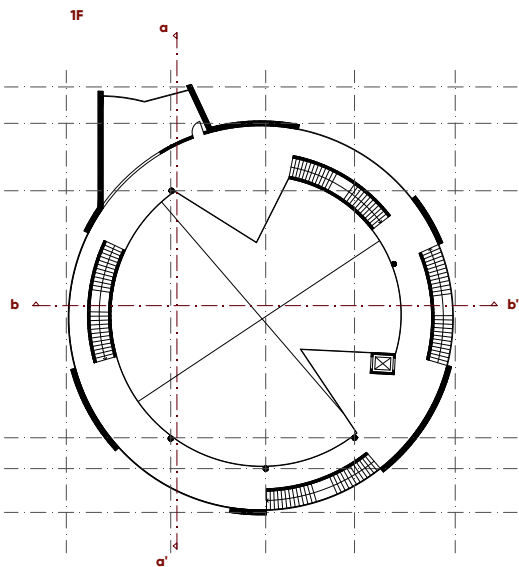
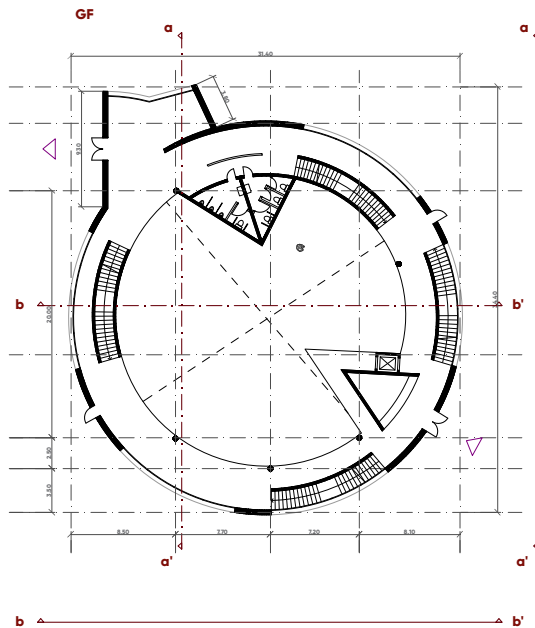
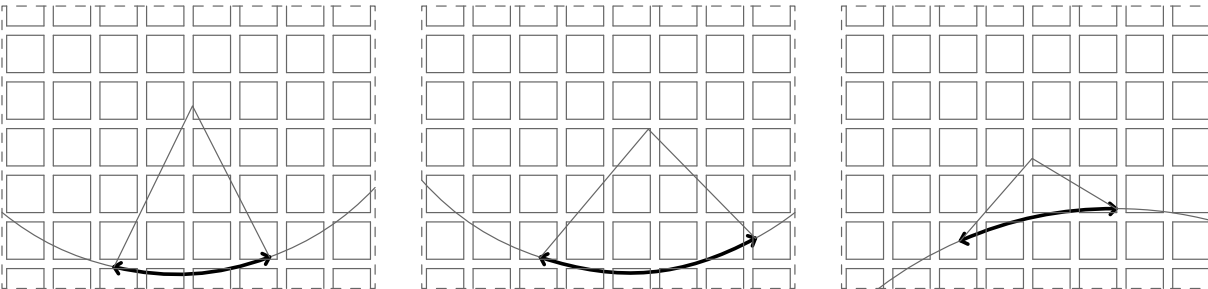
Pelican, Robert Rauschenberg, 1963



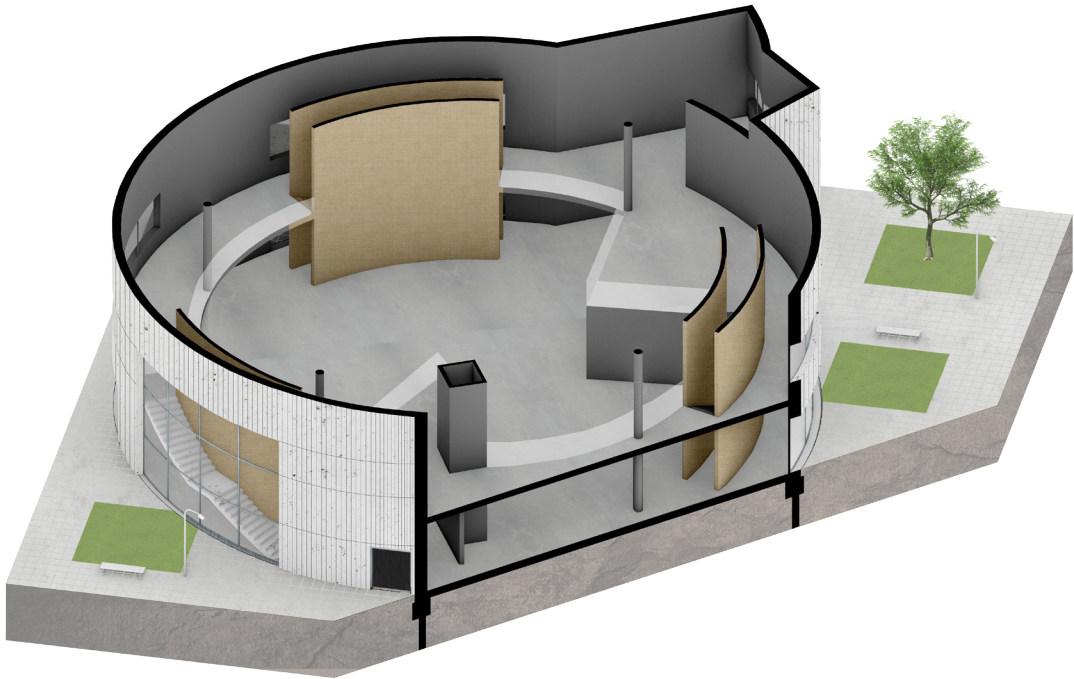
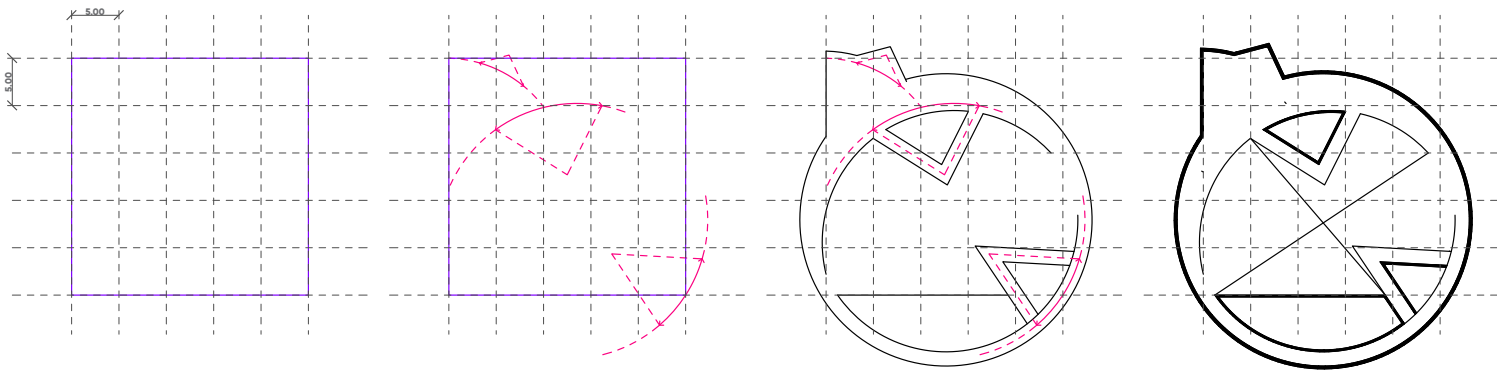
Entrance

Inside

Exit



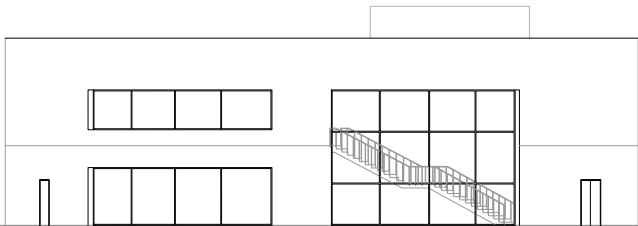
STORY :



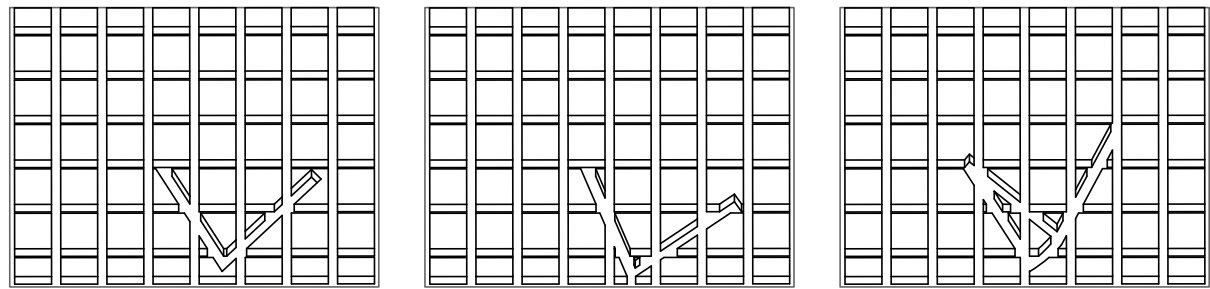
elevation a-a'



elevation b-b'



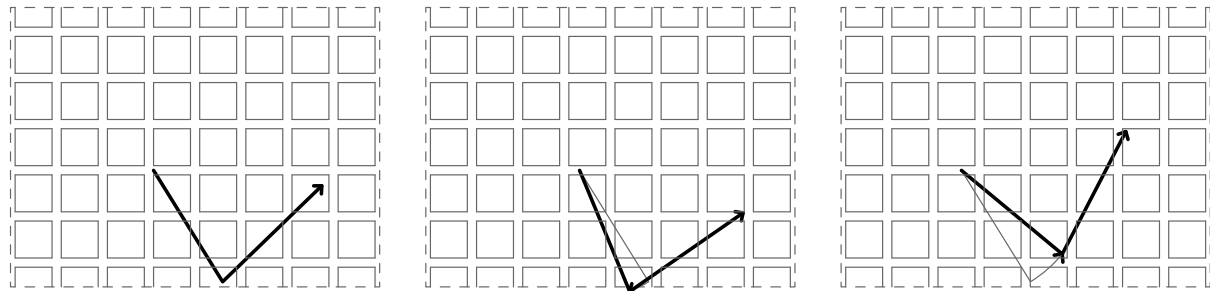
How To Explain Paintings to a Dead Hare, Joseph Beuys, 1965



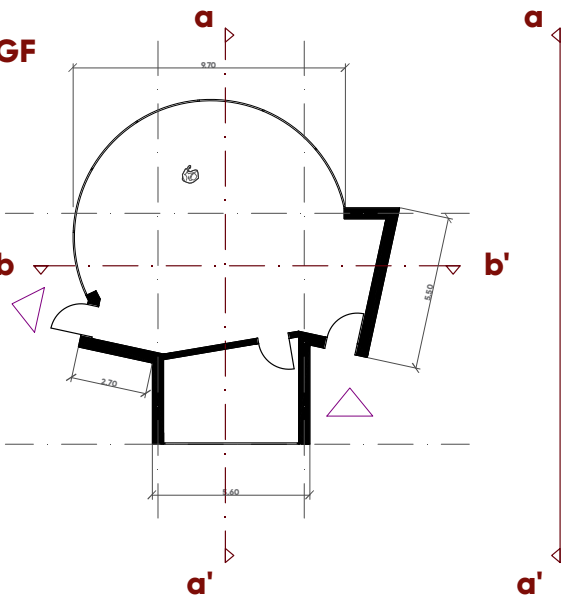
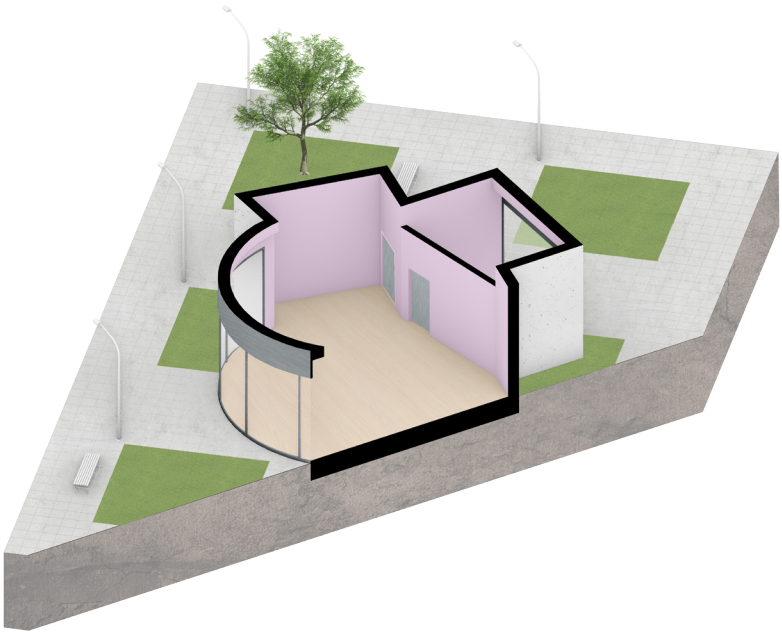
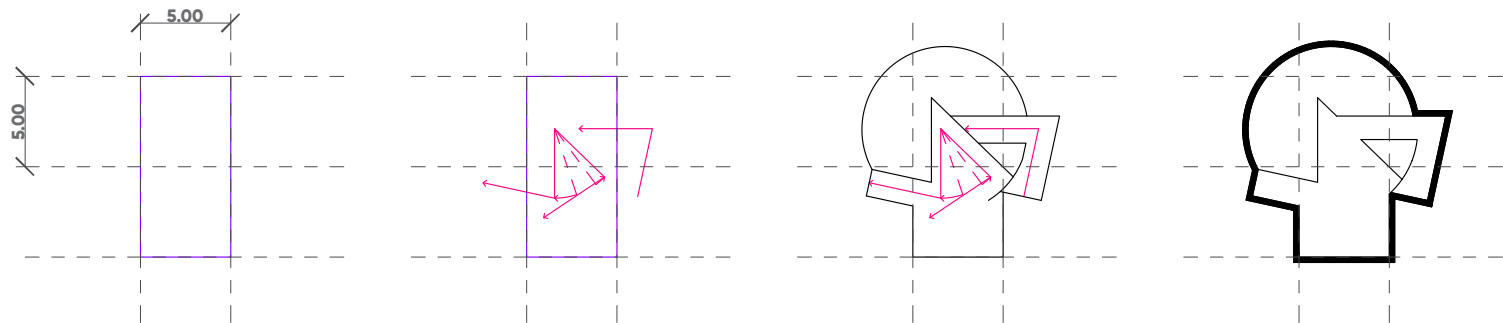
Entrance

Inside

Exit



STORY

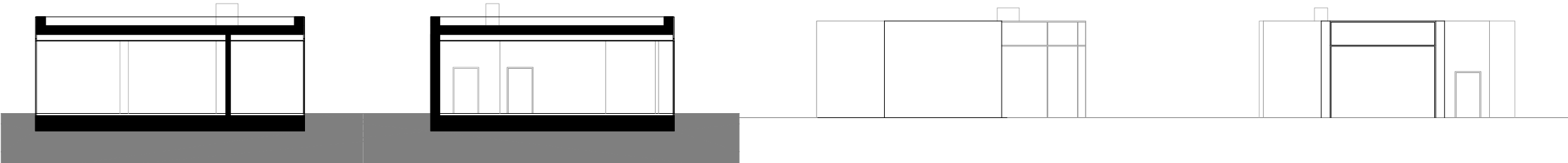


section a-a'

section b-b'

elevation a-a'

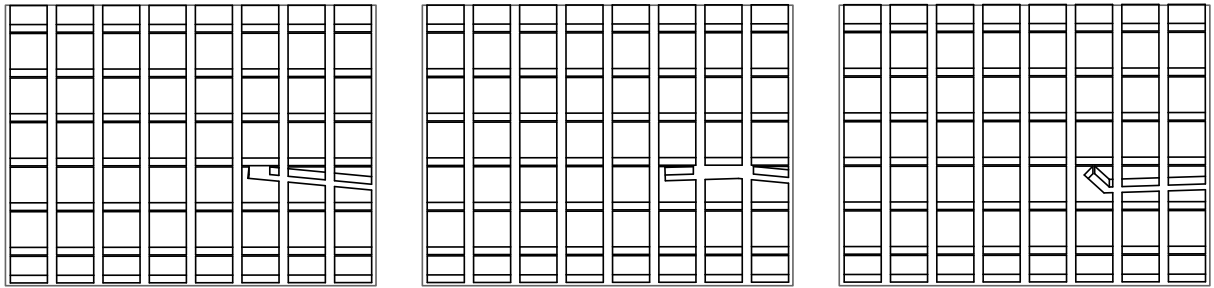
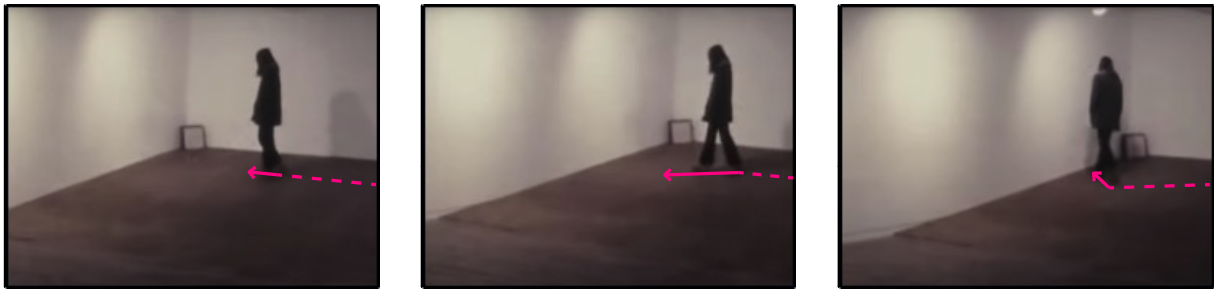
elevation b-b'



STAGE 4 - DIVIDED SPACE
415 qm

SMALL MUSEUM ELEMENTS

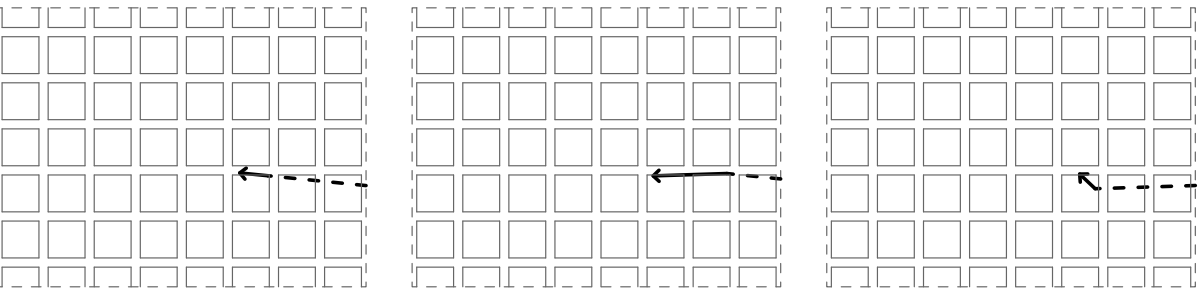
Seedbed, Vito Acconci, 1972



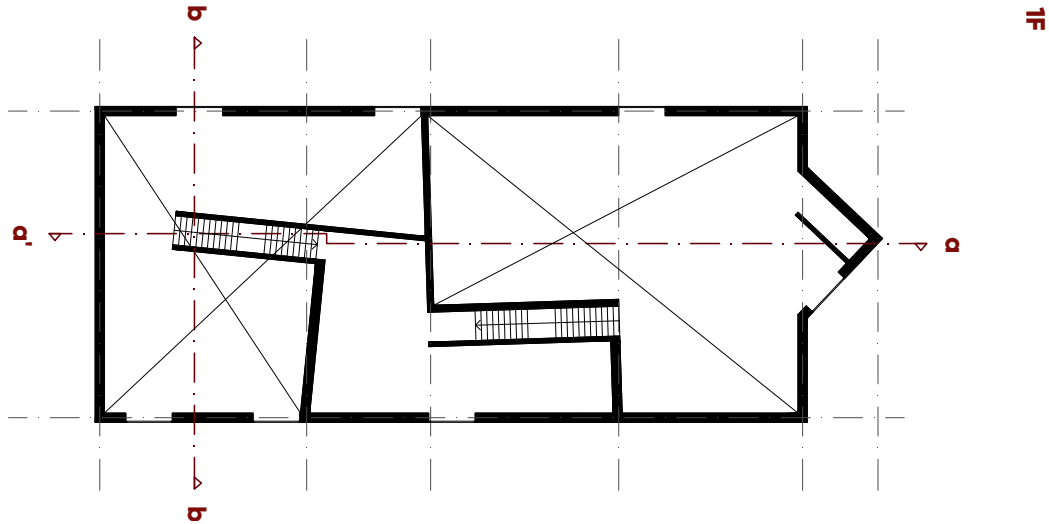
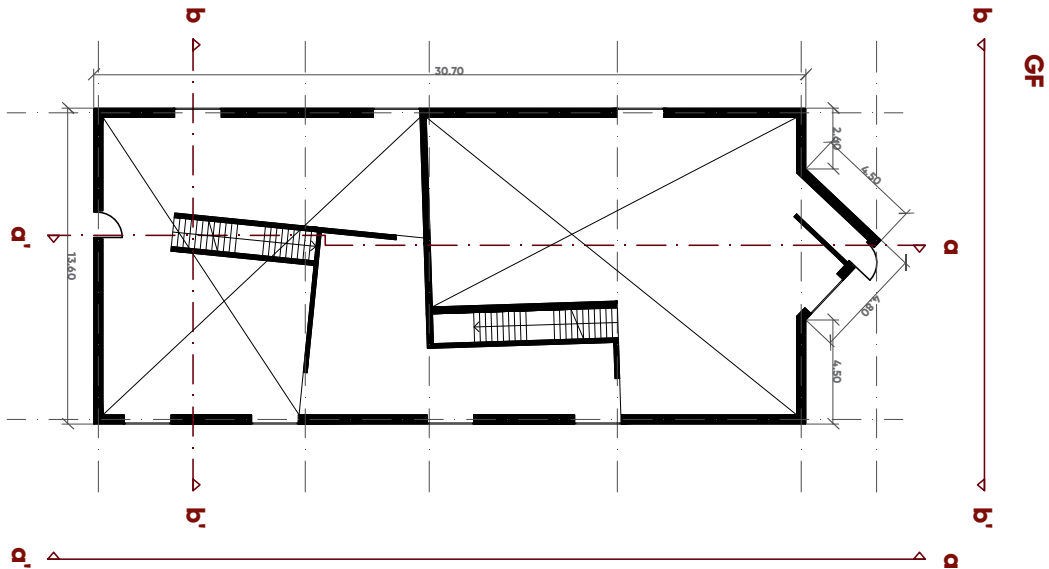
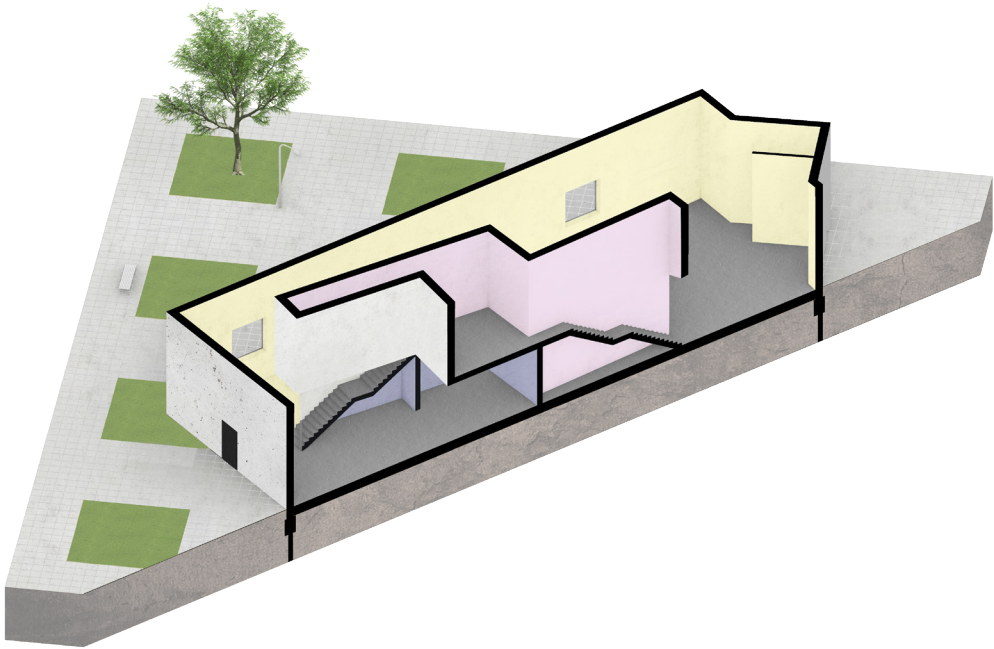
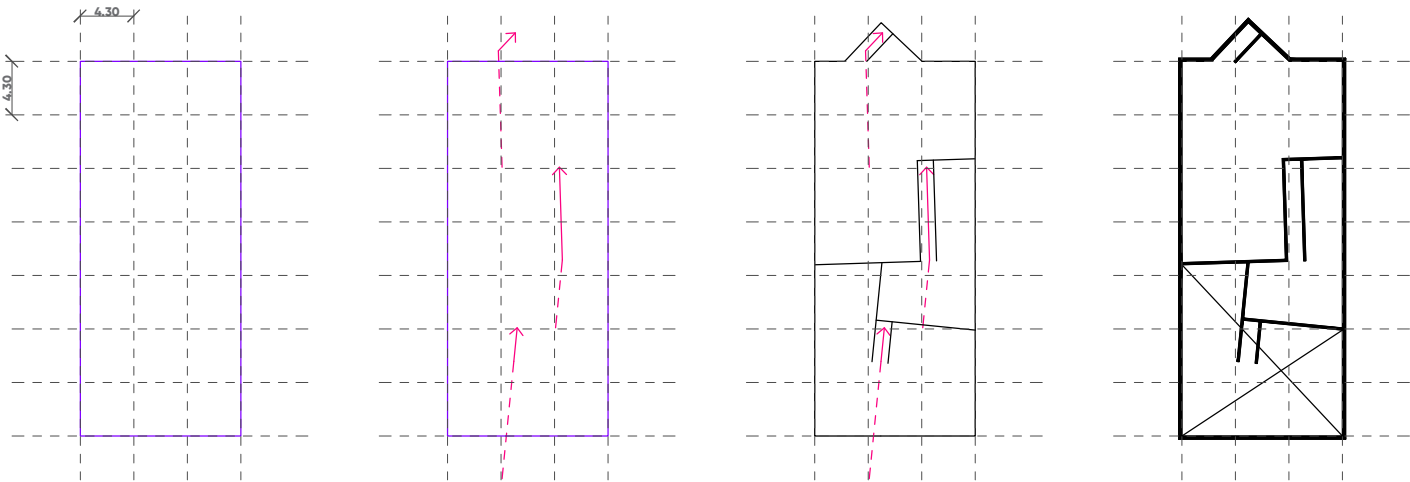
Entrance

Inside

Exit

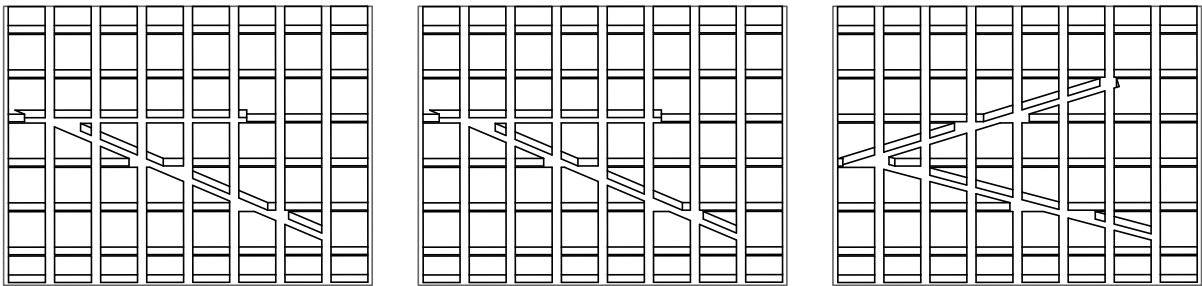
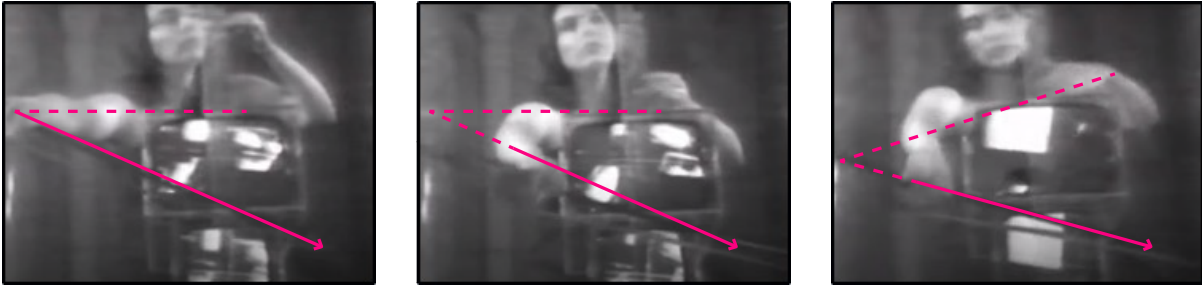


STORY

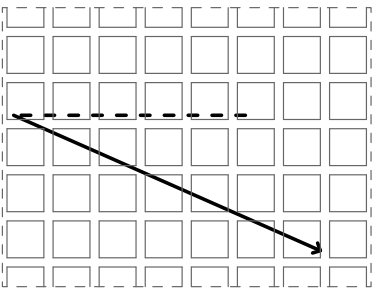


STAGE 5 - CORNER
60 qm

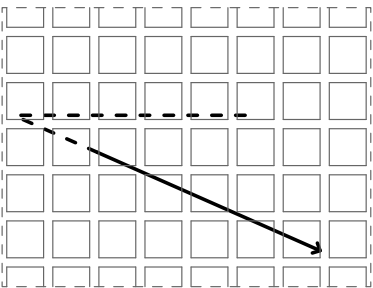
TV Cello, Charlotte Moorman, 1972



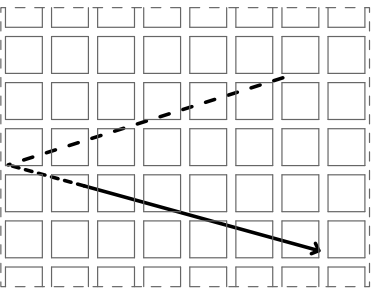
Entrance



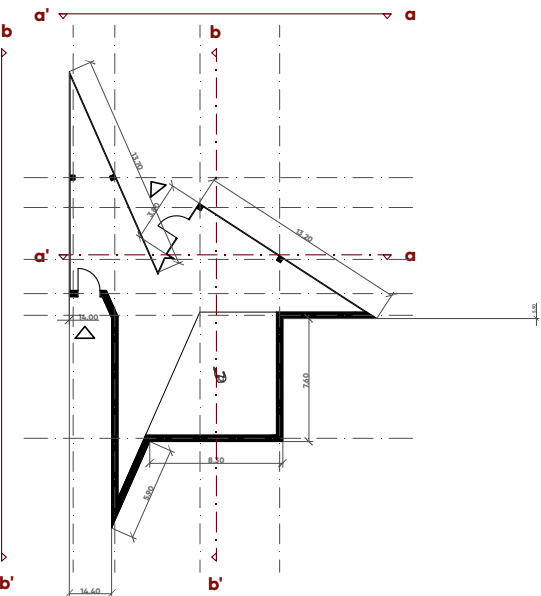
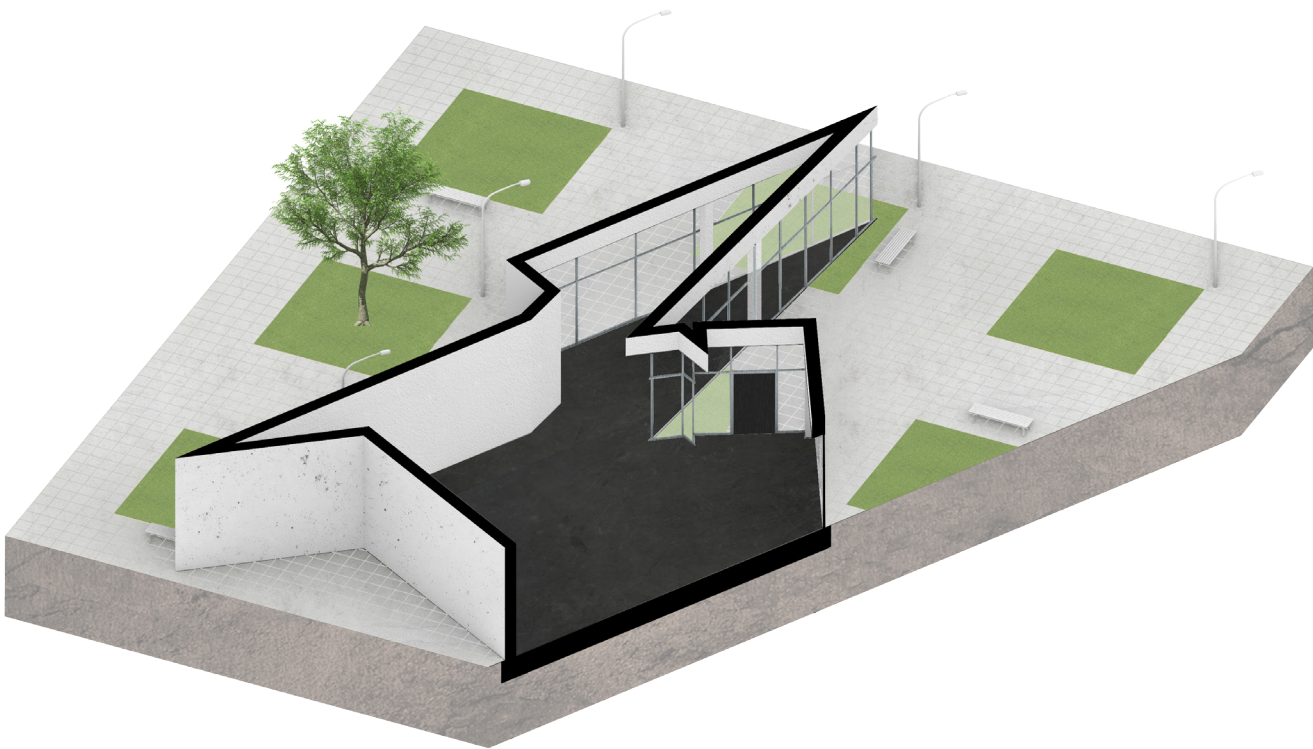
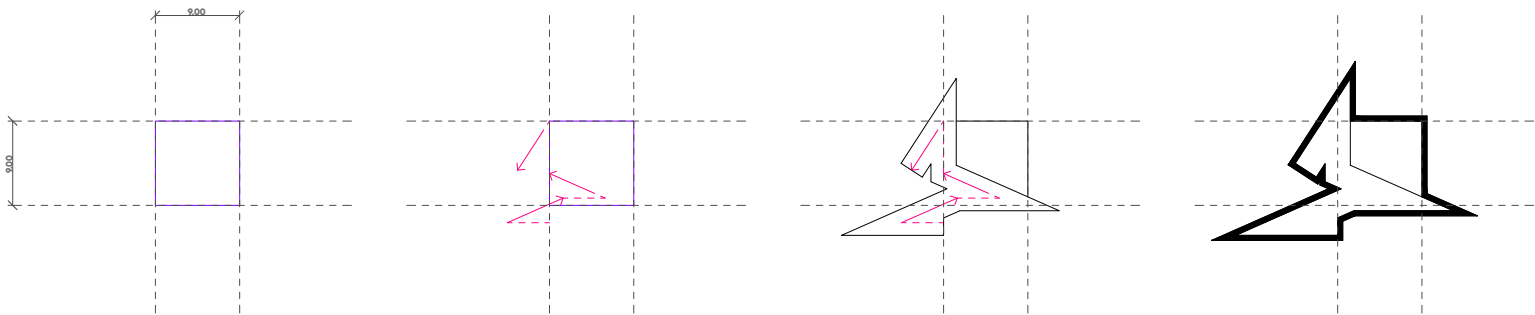
Inside



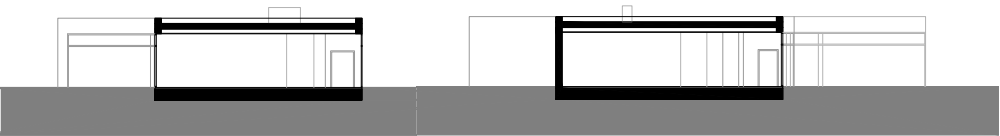
Exit



STORY :

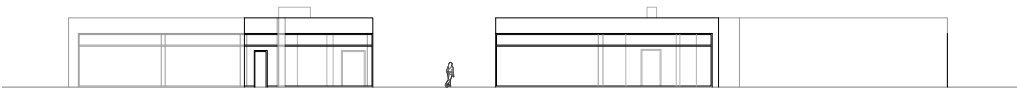


section a-a'



section b-b'

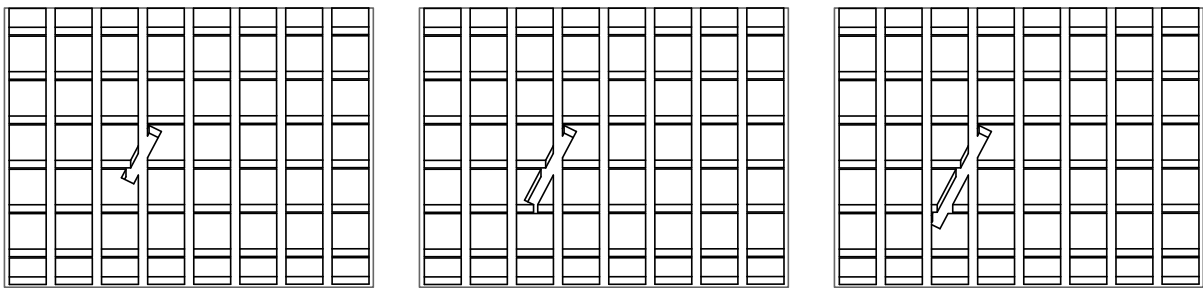
elevation a-a'



elevation b-b'

STAGE 6 - CENETER SURROUNDED SPACE
340 qm

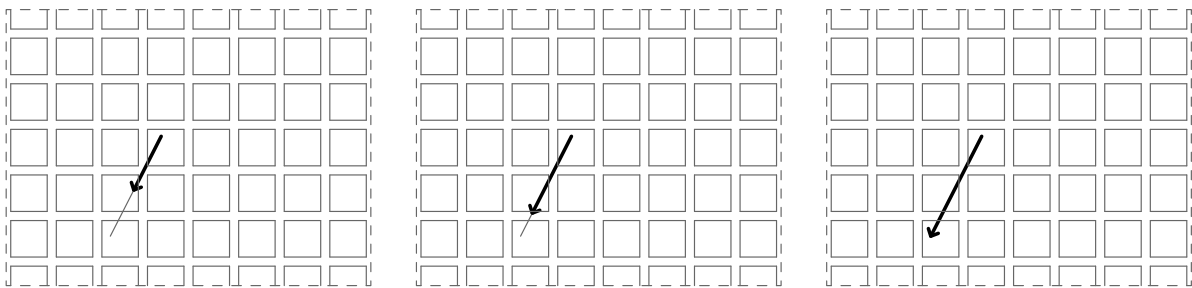
Cut Pieces, Yoko Ono, 1965



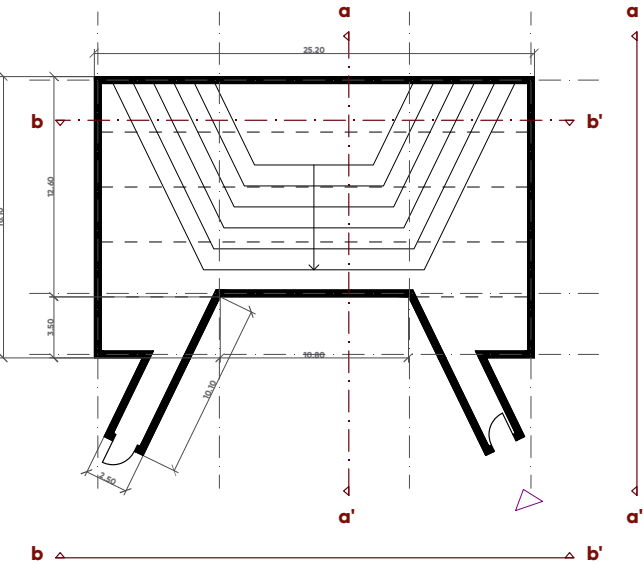
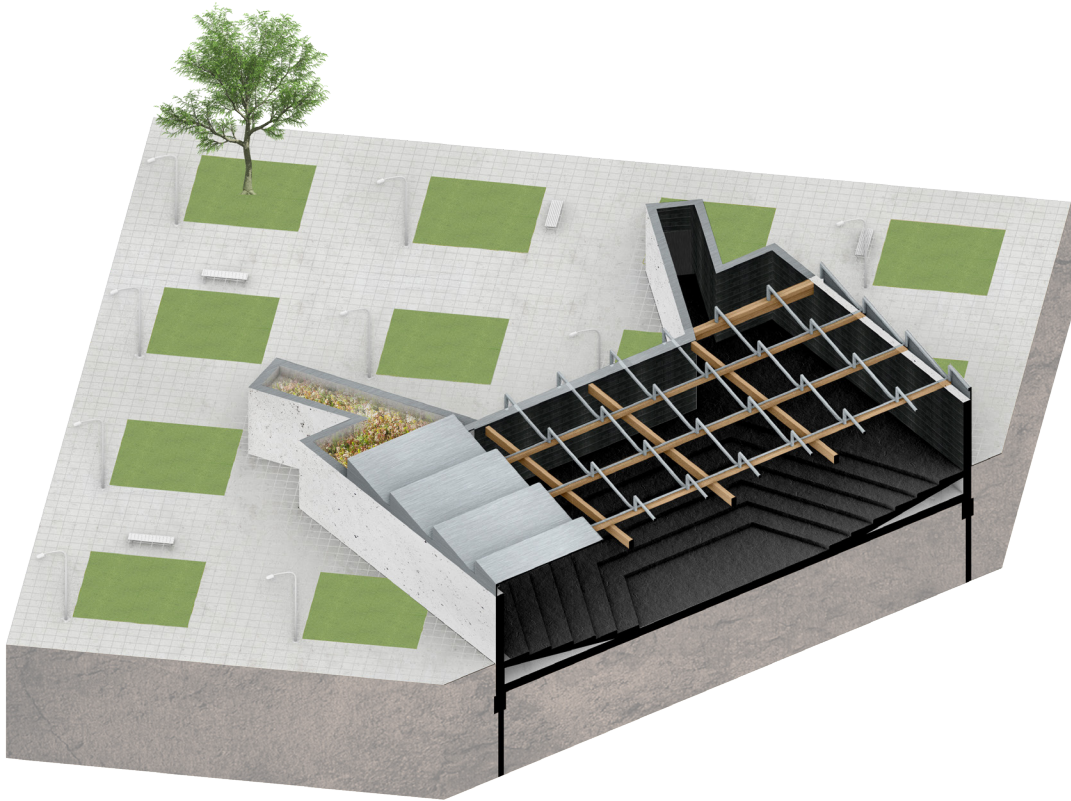
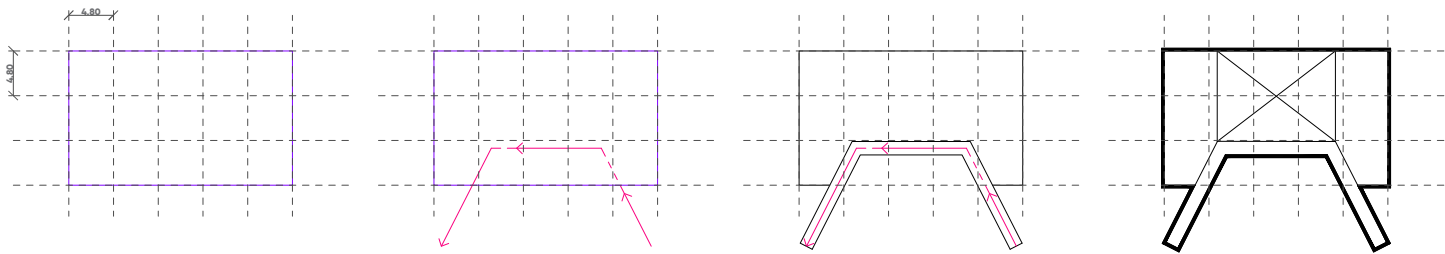
Entrance

Inside

Exit

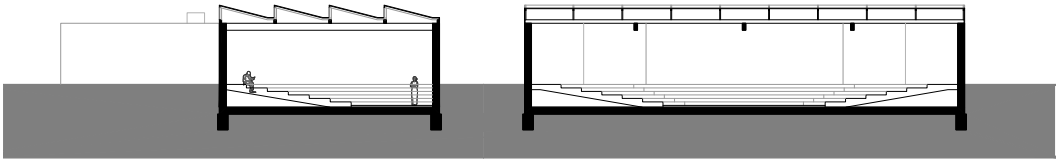


STORY



section a-a'

section b-b'



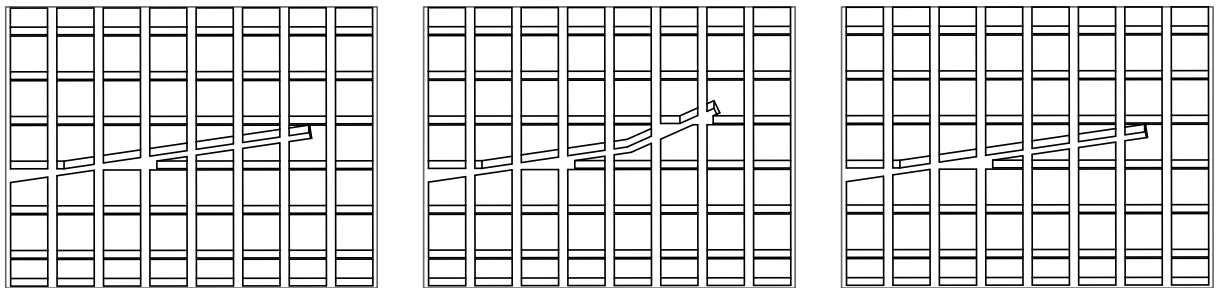
elevation a-a'

elevation b-b'



STAGE 7 - PURE WHITE BOX
30 qm

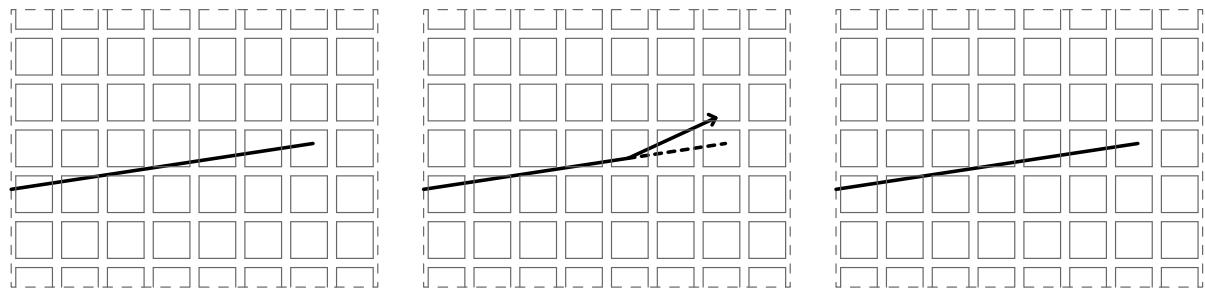
Wall, Chiharu Shiota, 2010



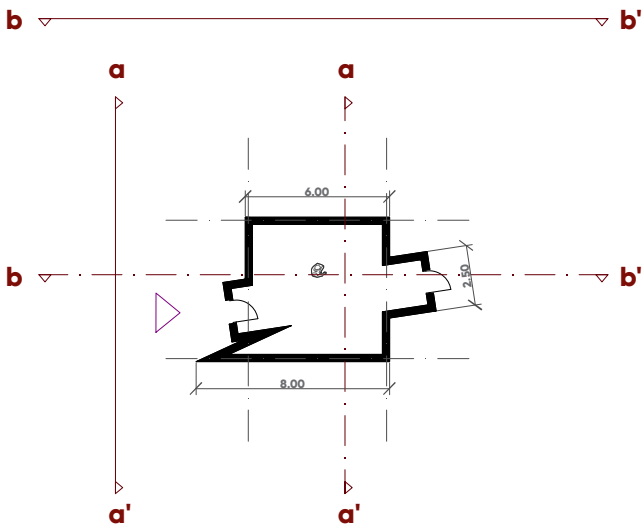
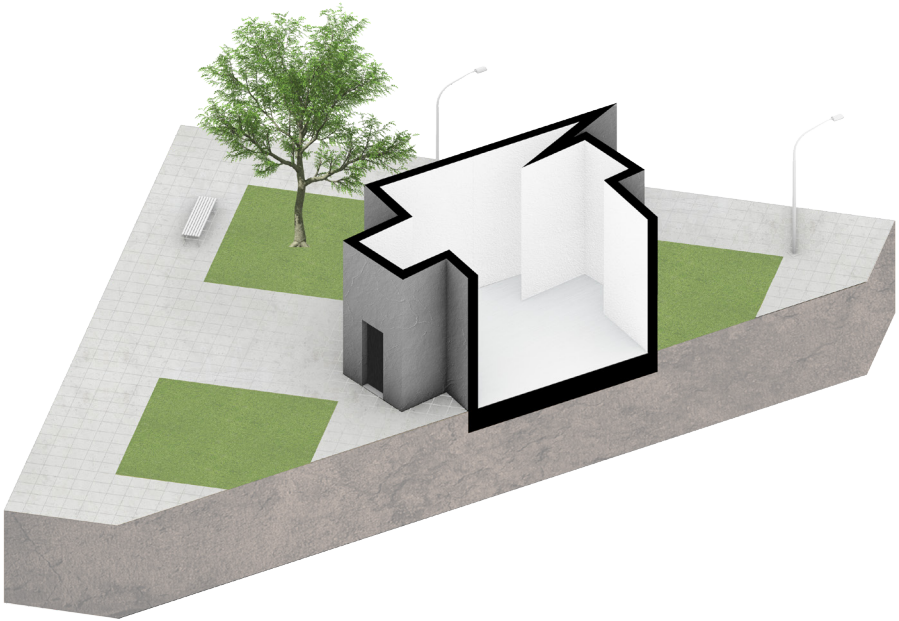
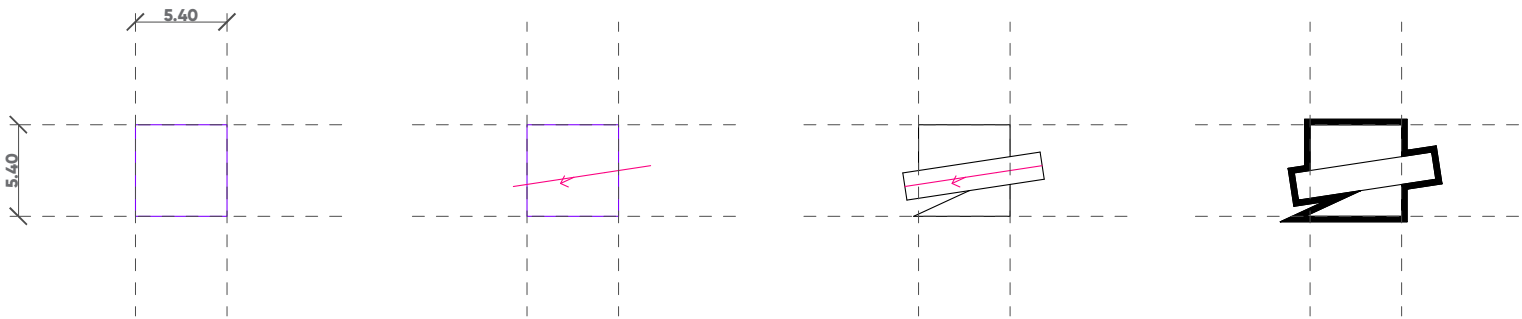
Entrance

Inside

Exit



STORY :



section a-a'

section b-b'



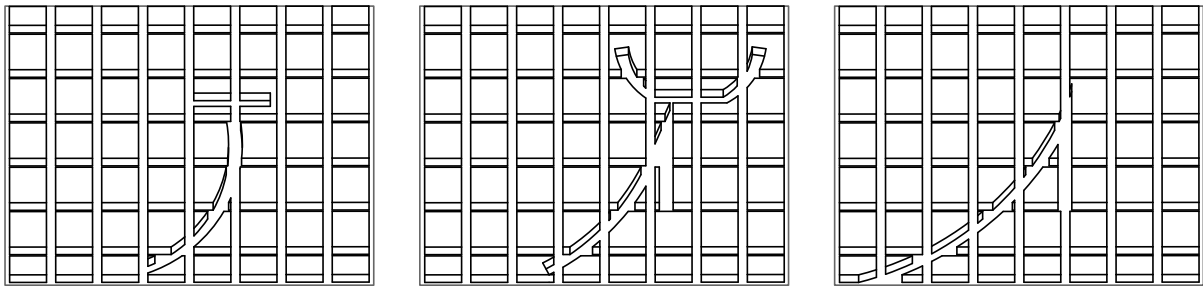
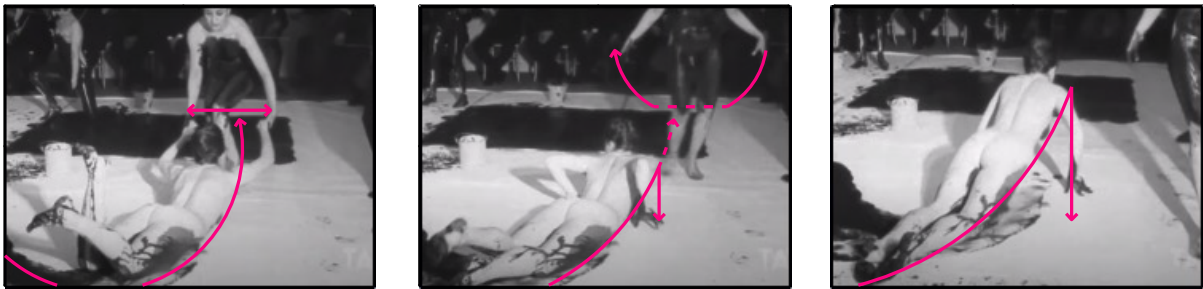
elevation a-a'

elevation b-b'



STAGE 8 - HUGE WALL SURFACE
75 qm

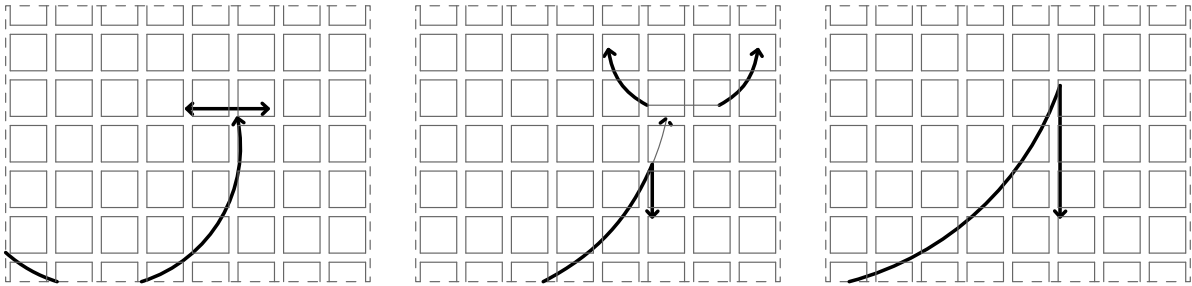
Antropometries, Yves Klein, 1960



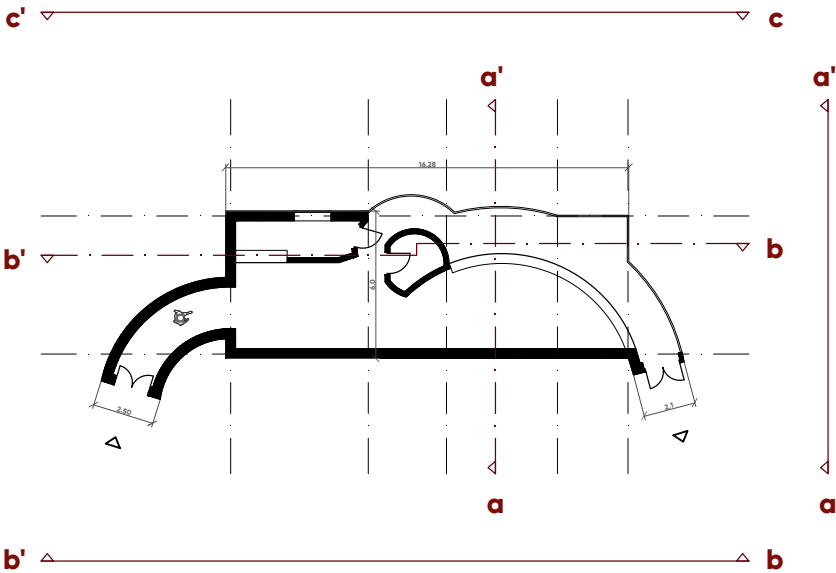
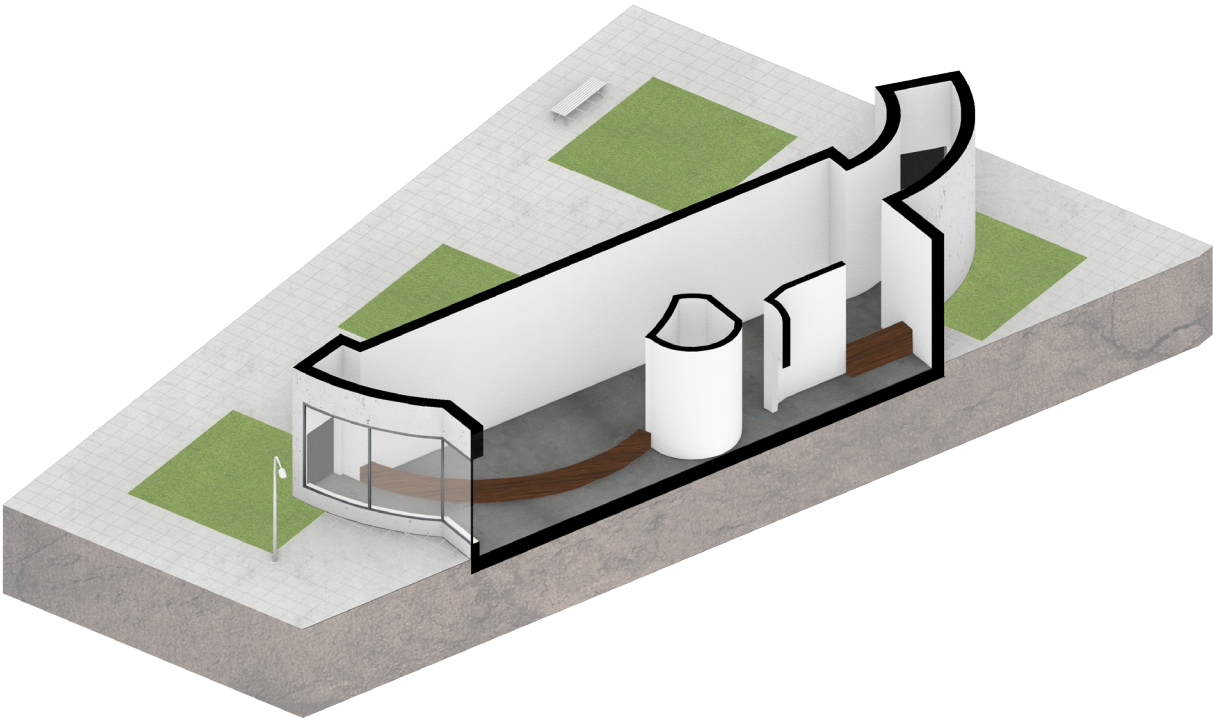
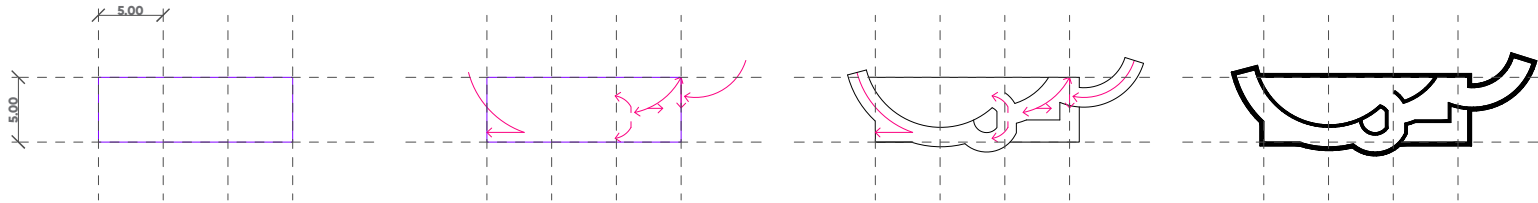
Entrance

Inside

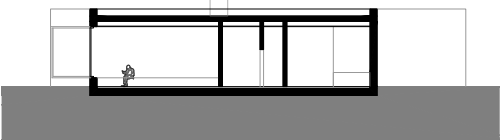
Exit



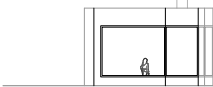
STORY :



section b-b'



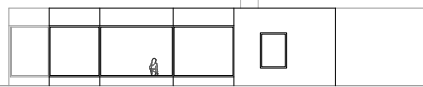
elevation a-a'



elevation b-b'

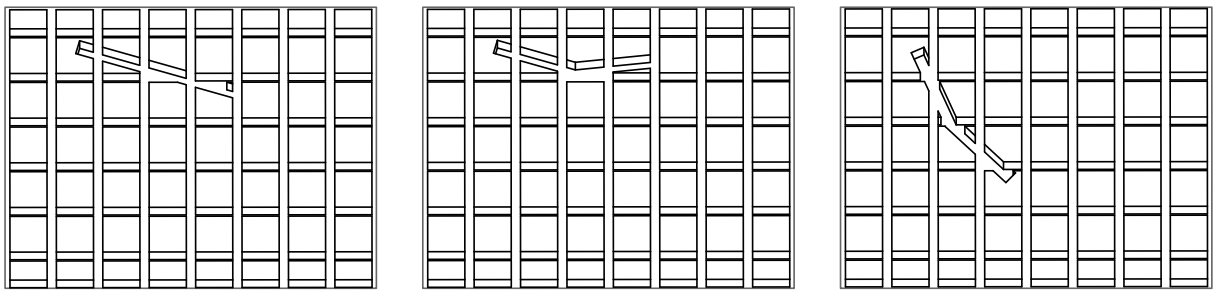
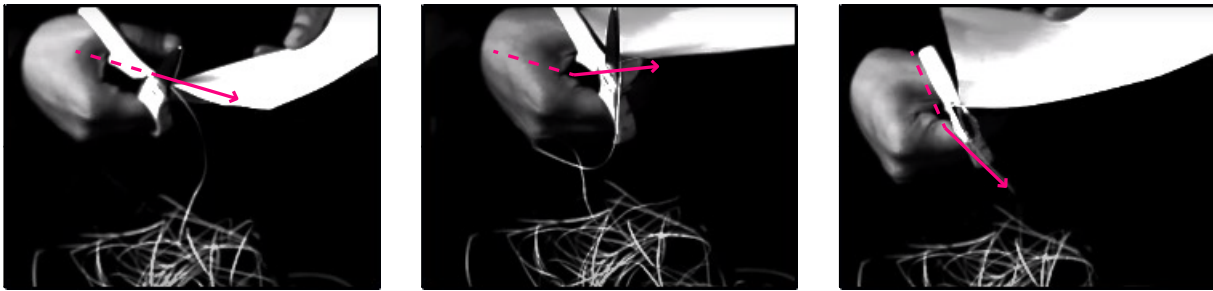


elevation c-c'



STAGE 9 - HIGH LAYERED SPACE
60qm

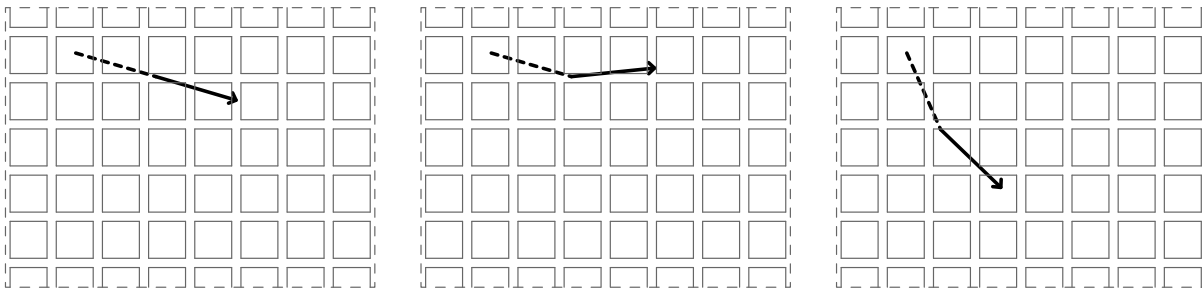
Cut Papers, Abe Sachiko, 2010



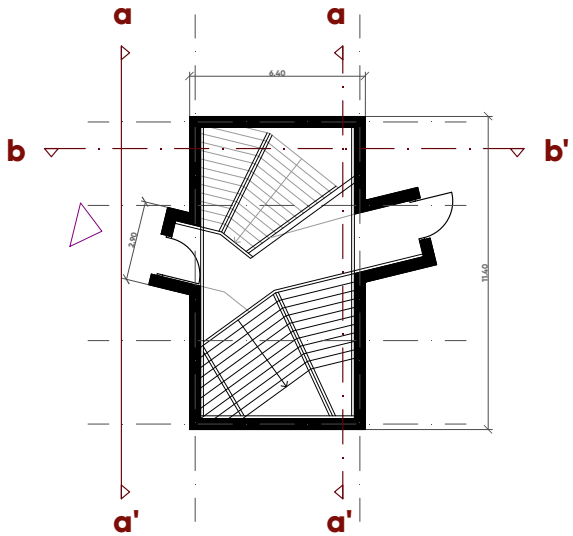
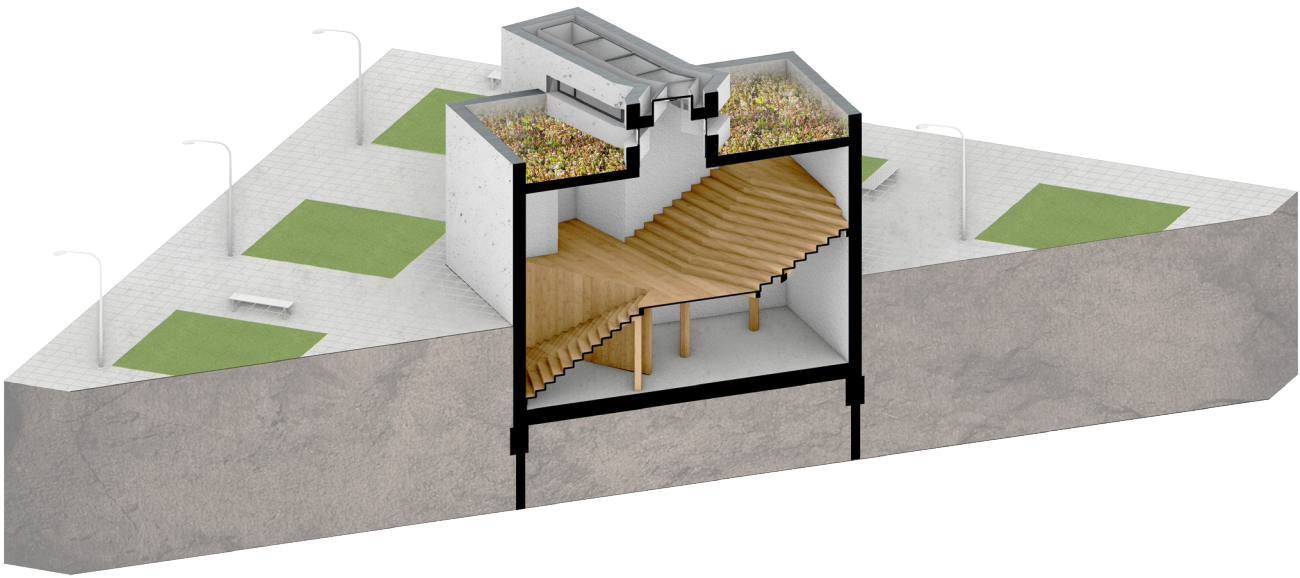
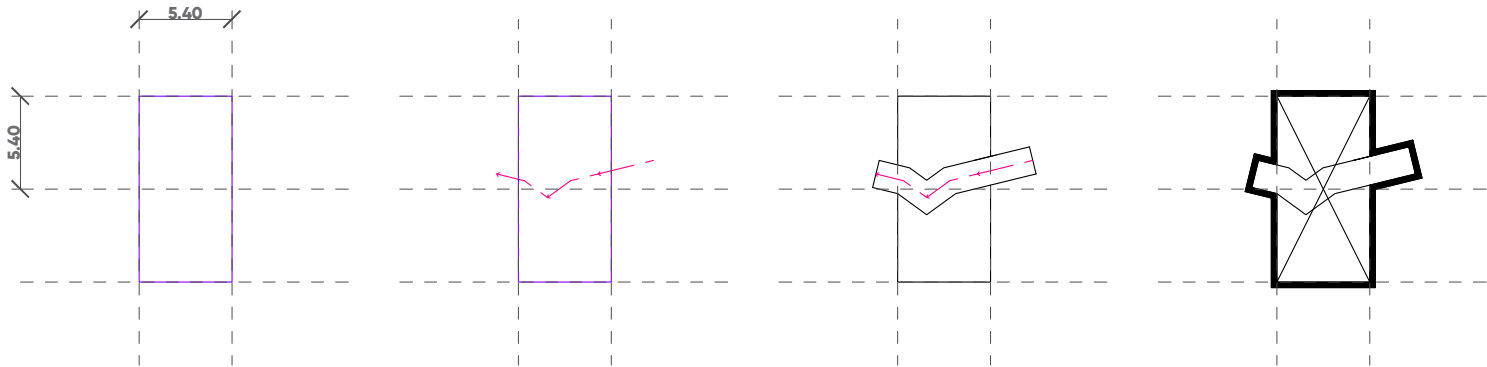
Entrance

Inside

Exit

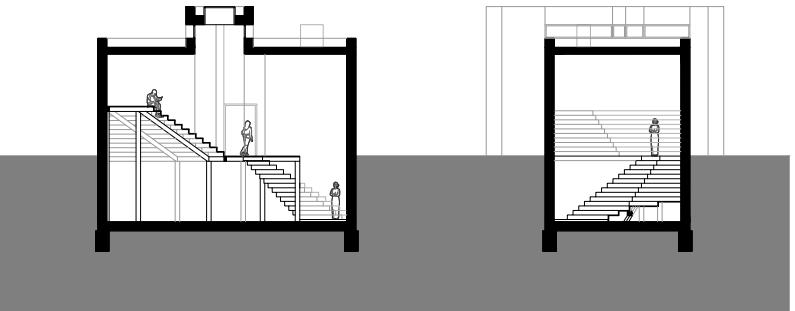


STORY :



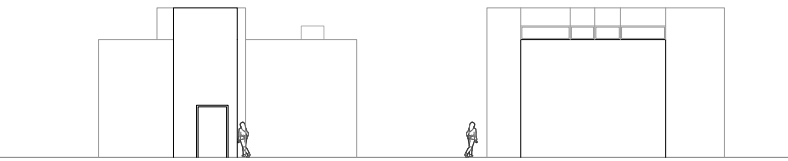
section a-a'

section b-b'



elevation a-a'

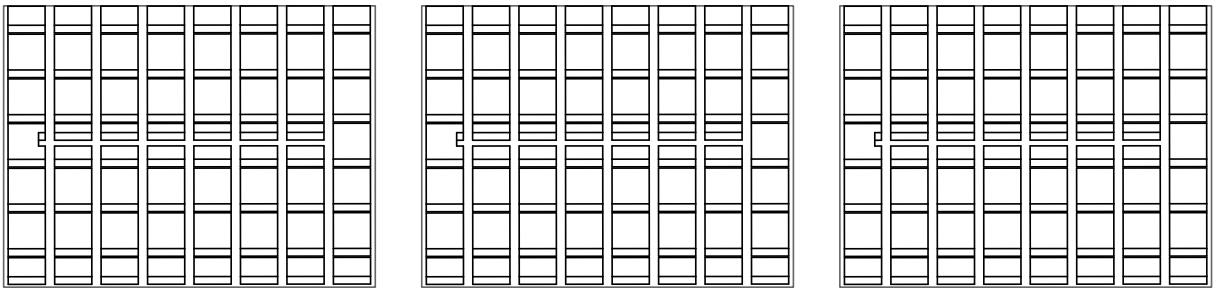
elevation b-b'



STAGE 10 - SEMI-OUTDOOR MAZE
850qm

SMALL MUSEUM ELEMENTS

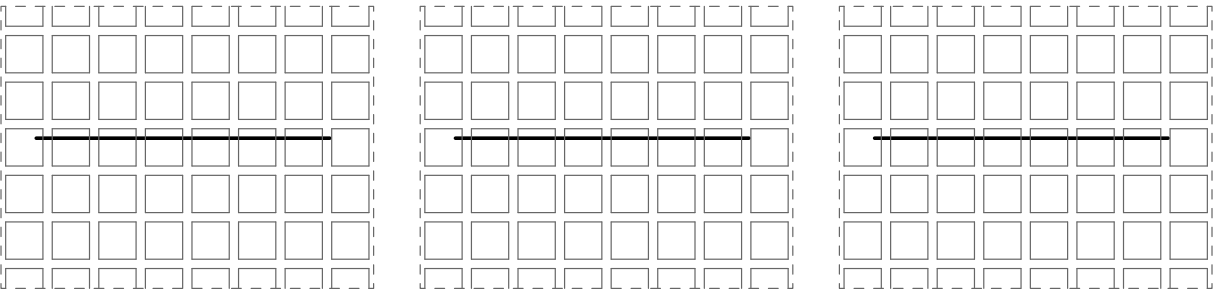
Pilgrimage-Wind and Water in New York, Zhang Huan, 1998



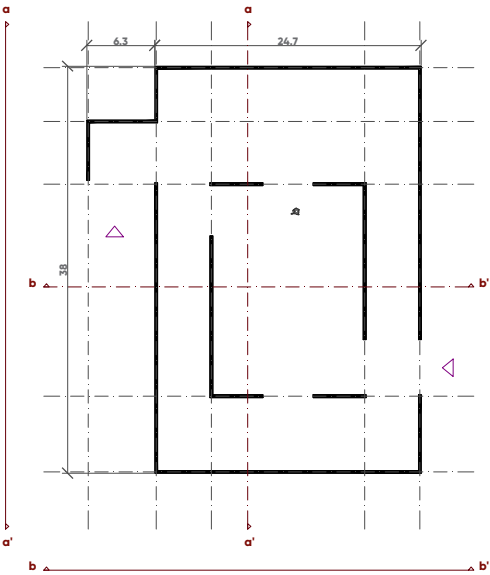
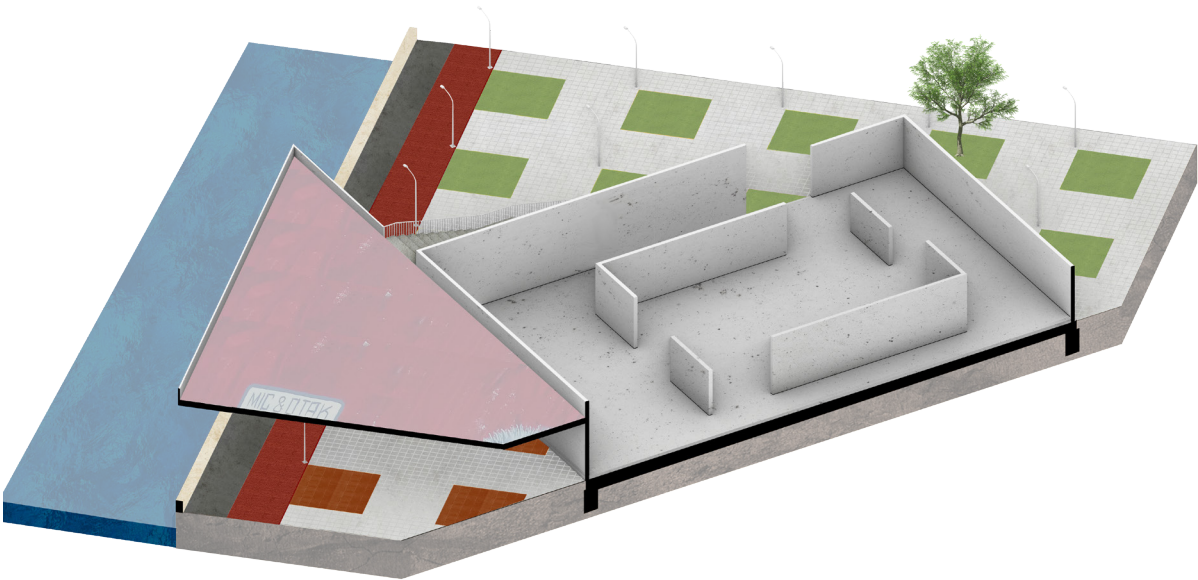
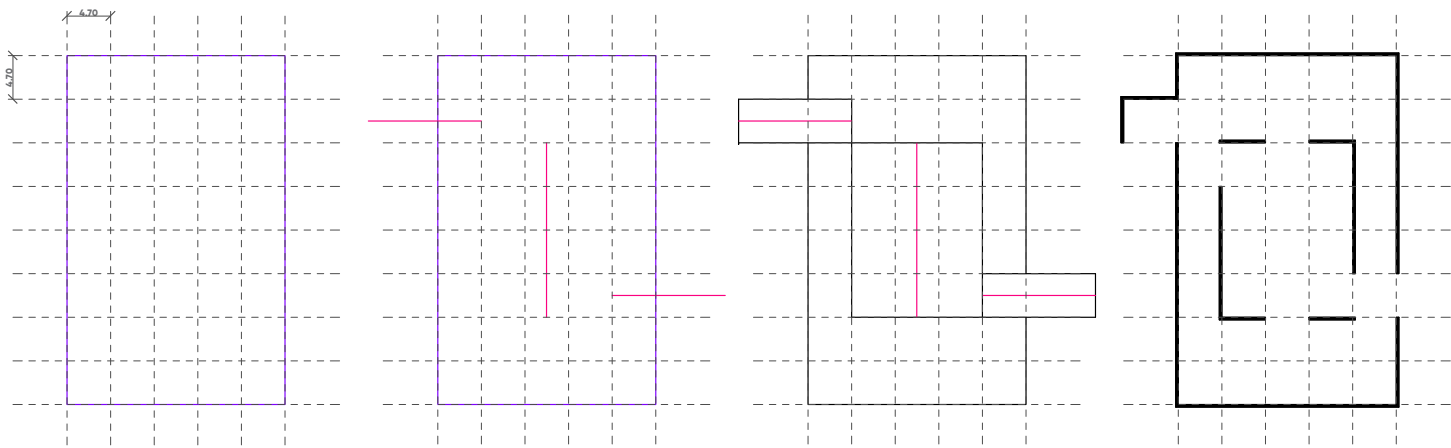
Entrance

Inside

Exit

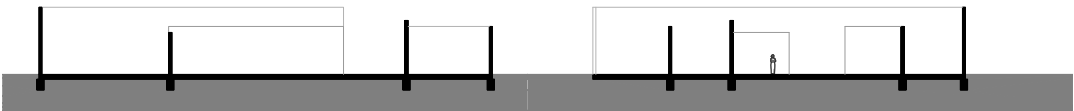


STORY :



section a-a'

section b-b'

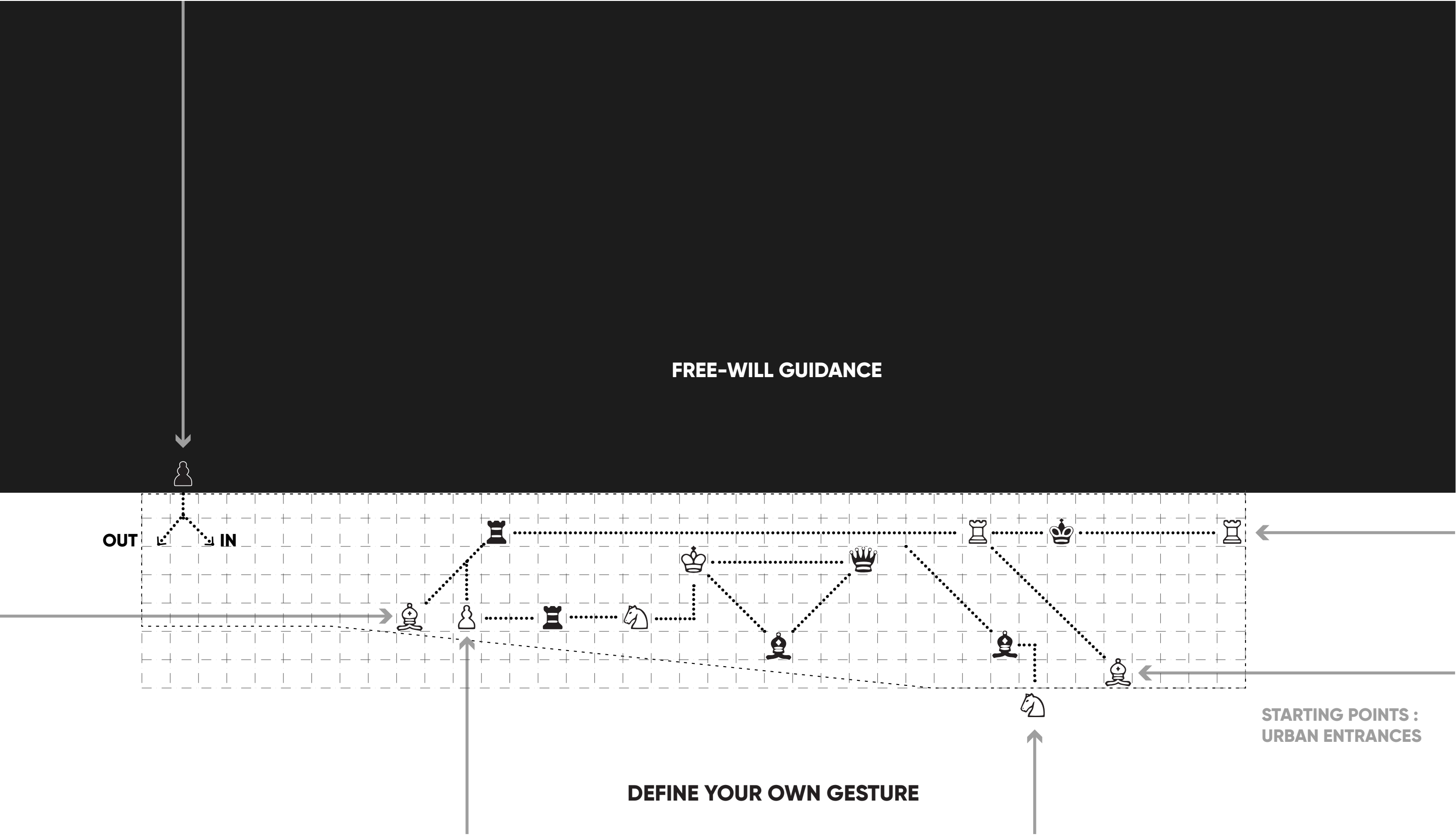


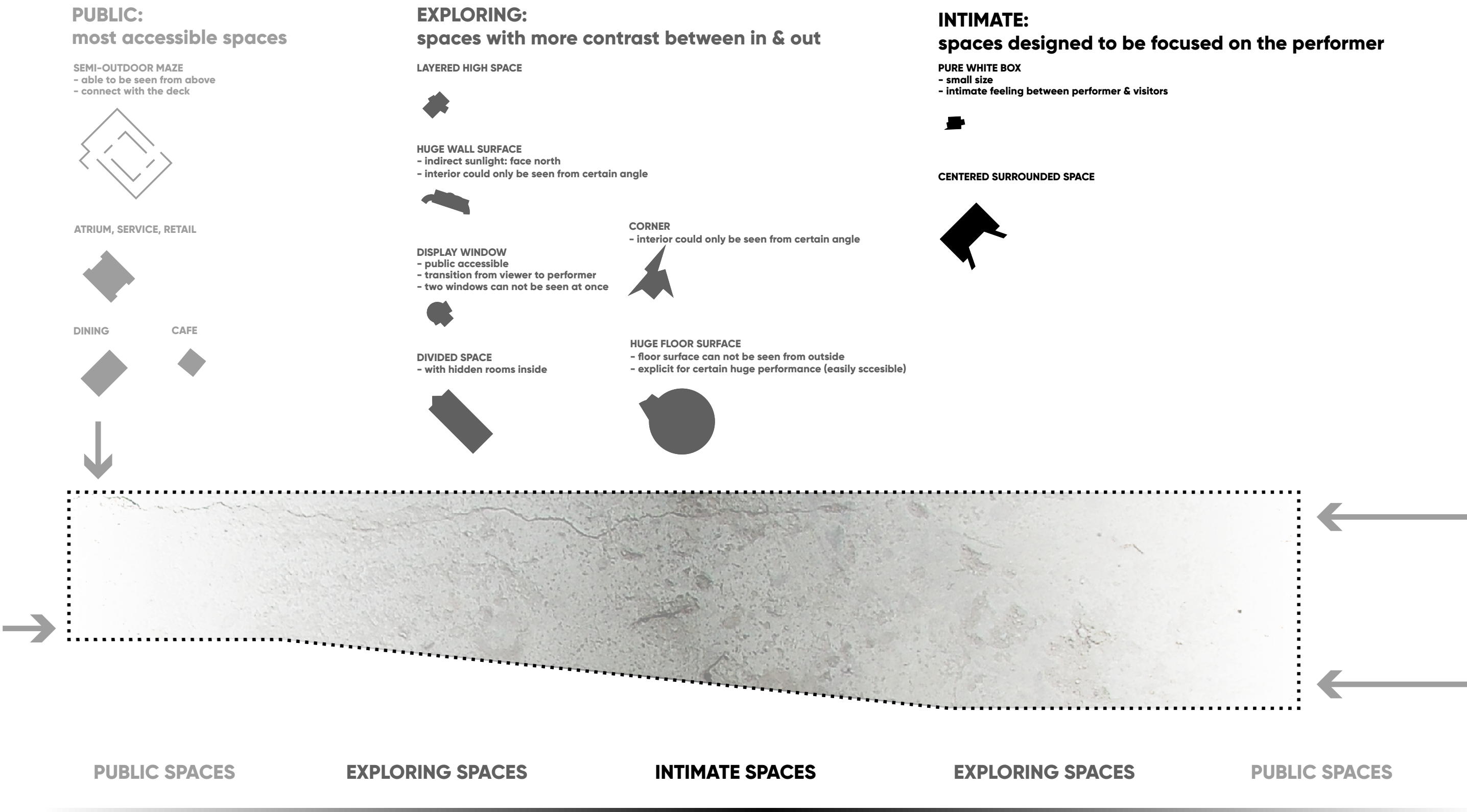
elevation a-a'

elevation b-b'



VI. DESIGN - BIG SURFACE CONNECTS ALL



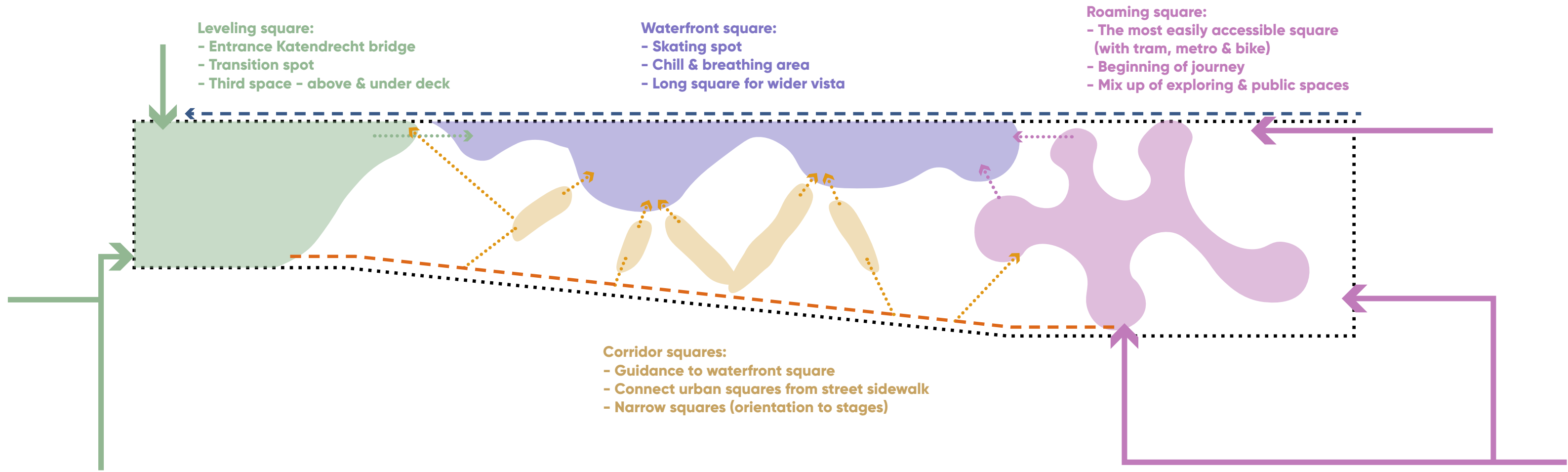


SIDEWALKS:

Waterfront sidewalk
(bike path),
Street sidewalk.

SQUARES BETWEEN STAGES:

Leveling square,
Water front squares,
Roaming square,
Corridor squares.

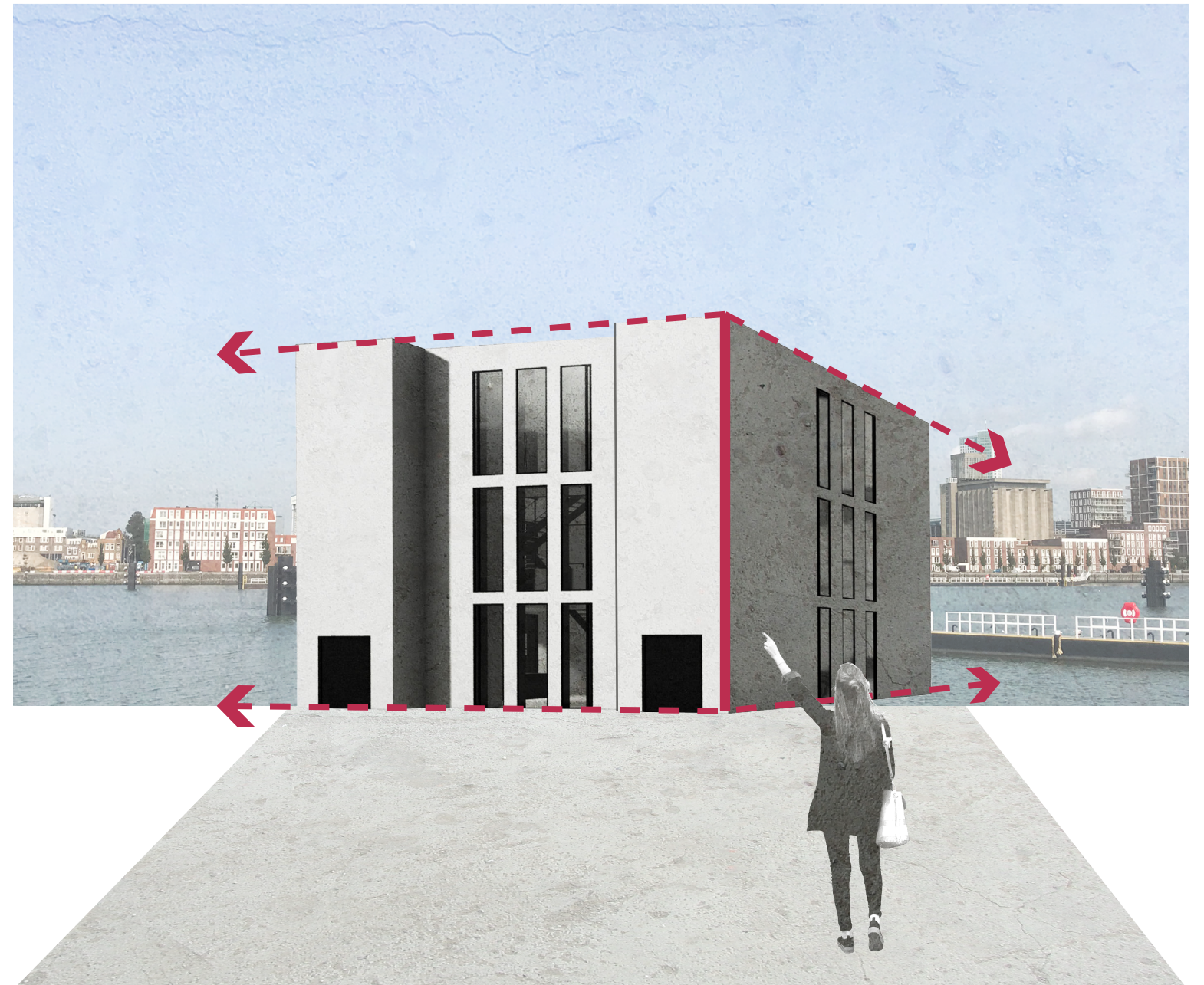


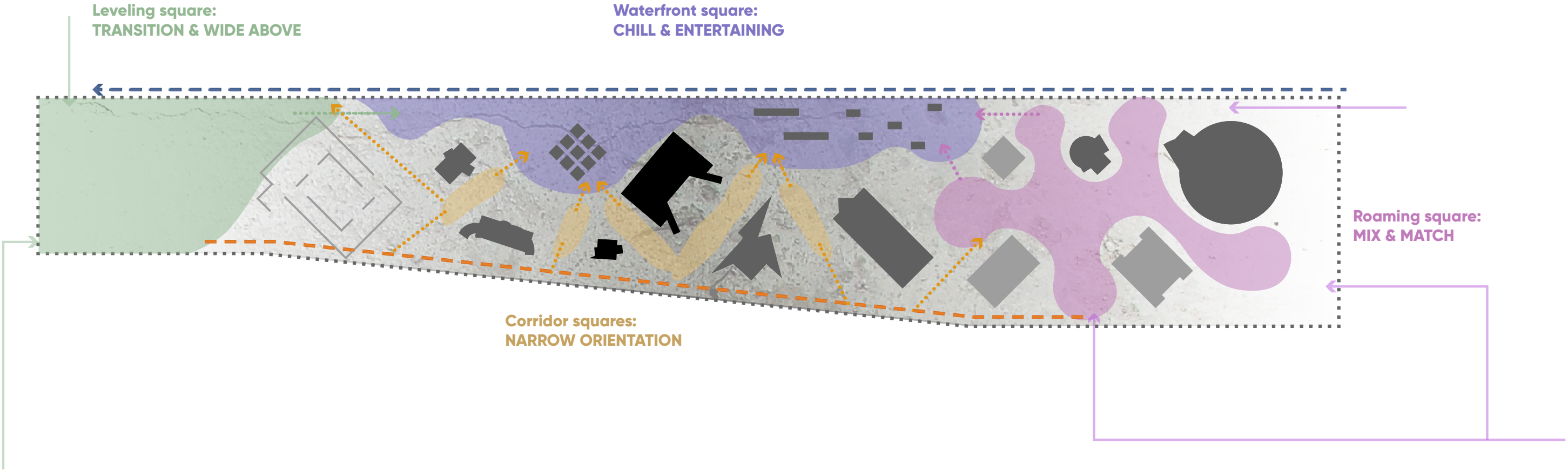
BEST ANGLE TO UNDERSTAND ARCHITECTURE : 45°

CREATE STRONG IMPRESSION OF STAGES, INCREASE VISUAL RICHNESS IN PORT SCENE.



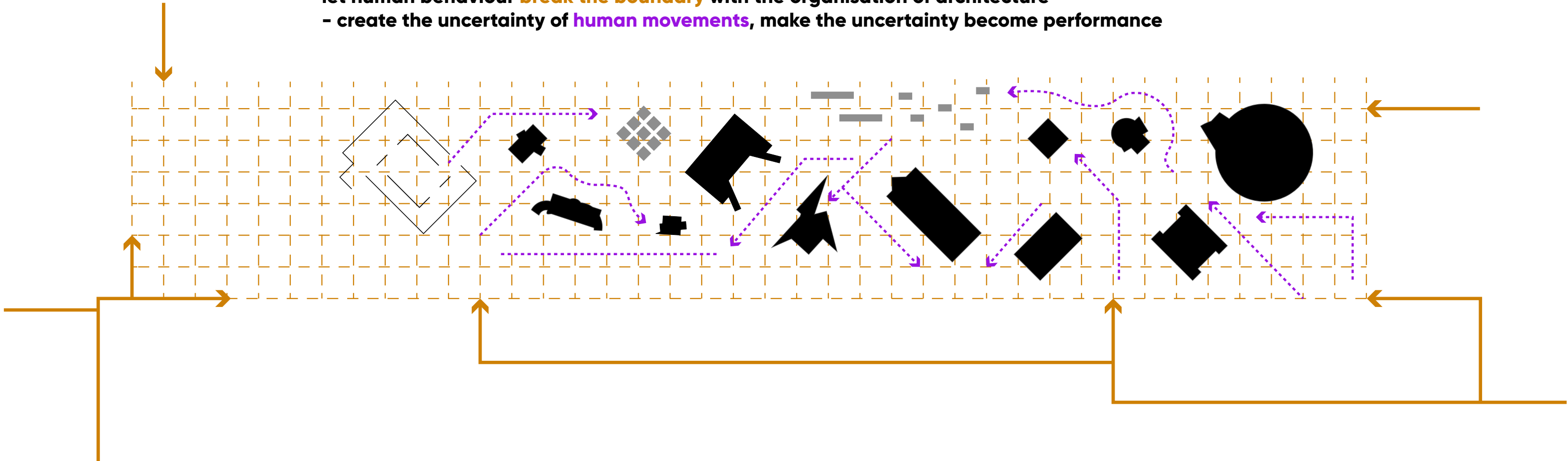
source: Ann M. Nicgorski

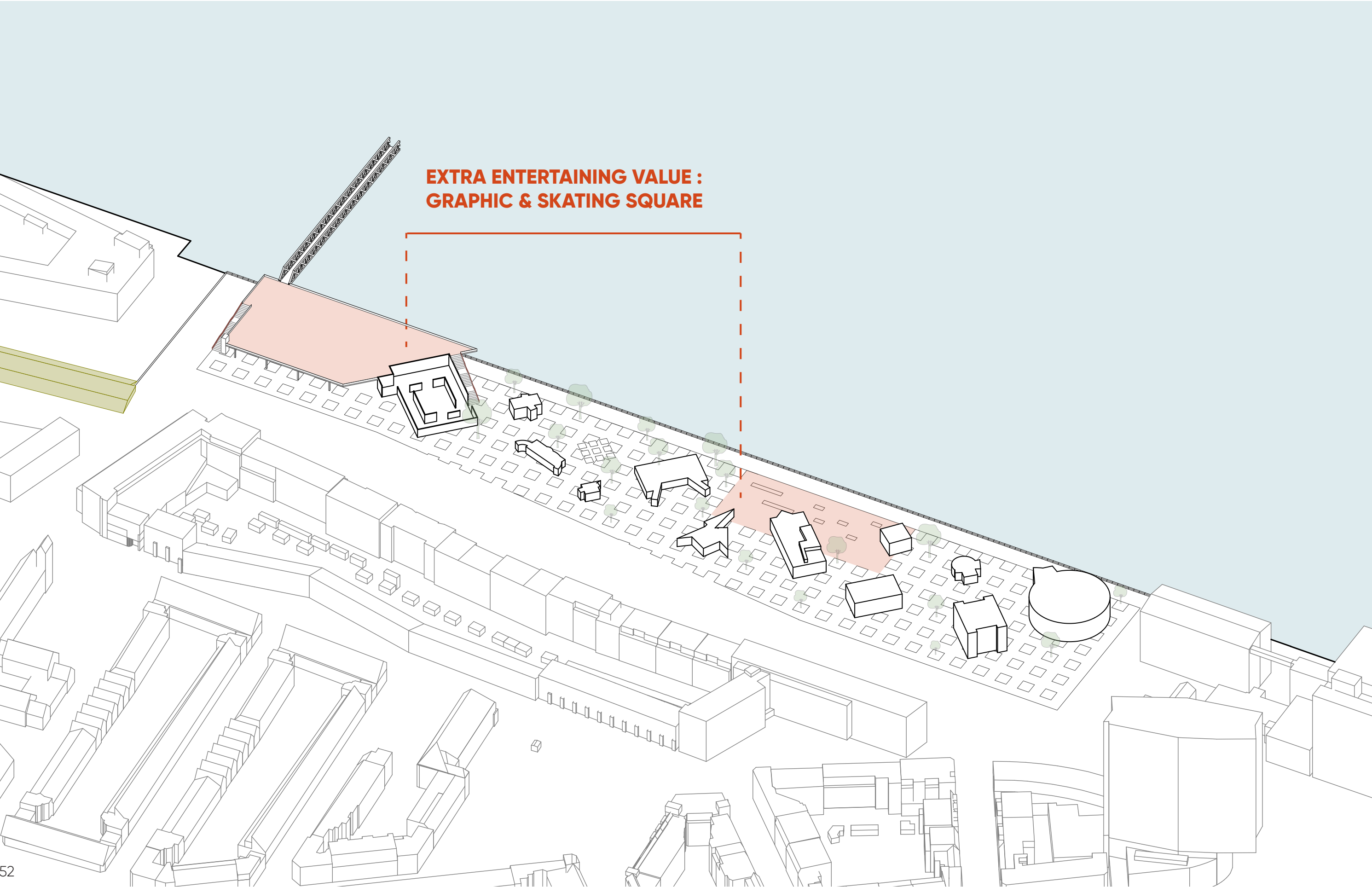


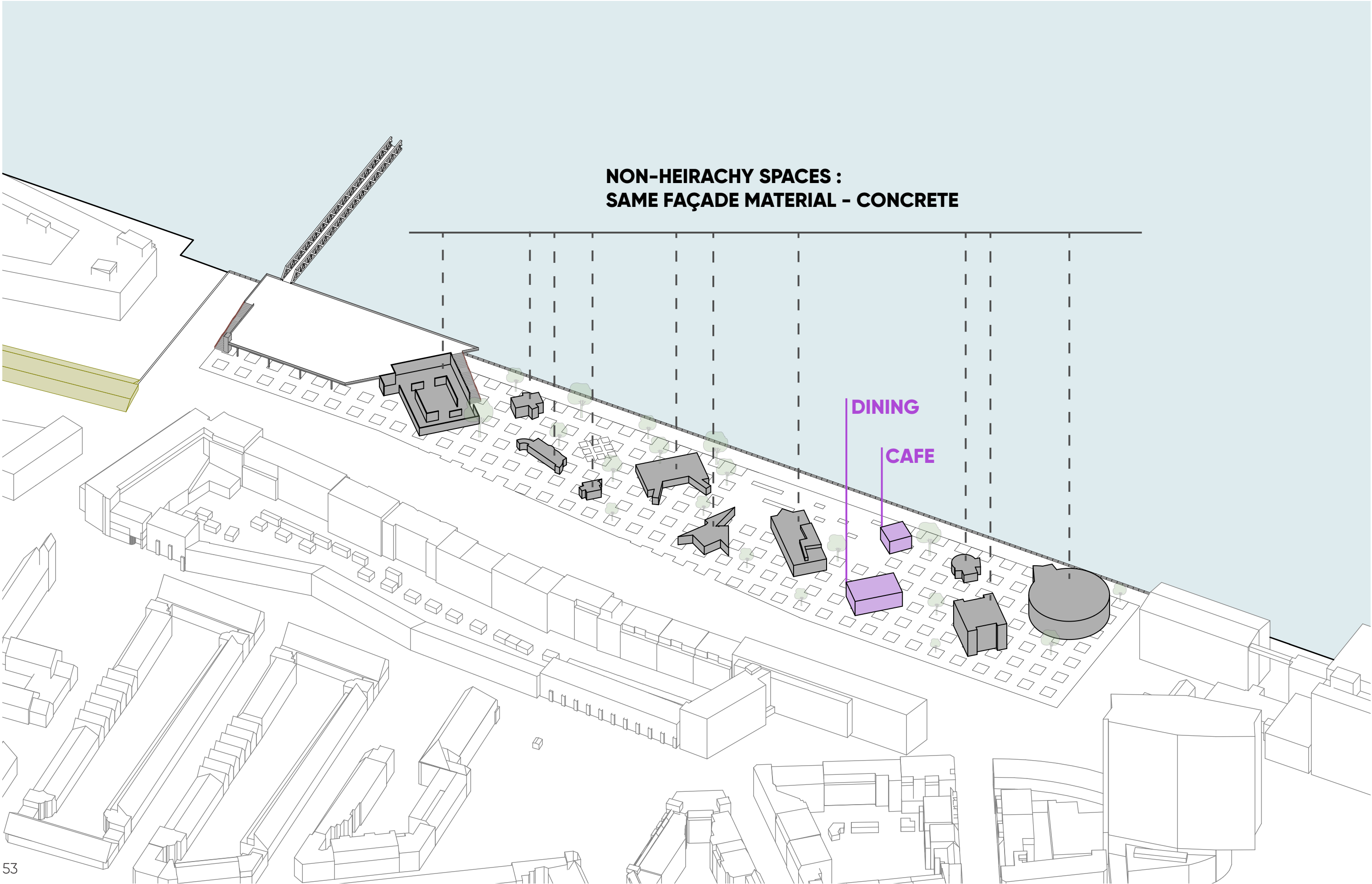


WHO SAYS THE GRIDS ARE THERE TO FOLLOW?

let human behaviour **break the boundary** with the organisation of architecture
- create the uncertainty of **human movements**, make the uncertainty become performance







**NON-HEIRACHY SPACES :
SAME FAÇADE MATERIAL - CONCRETE**

DINING

CAFE

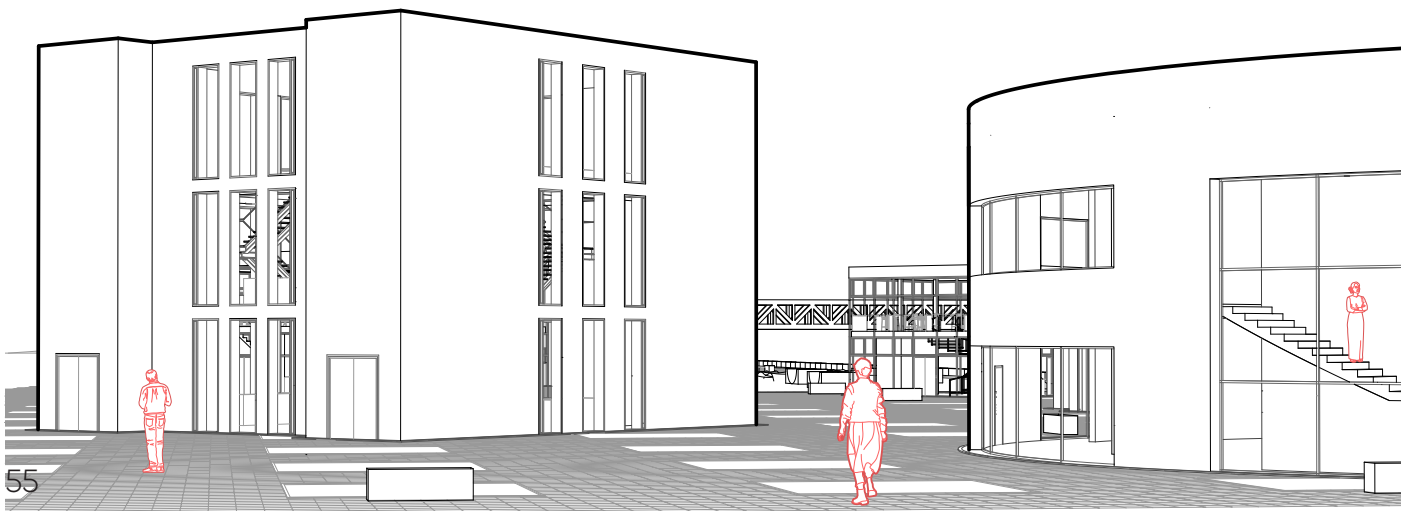
VII. EXPERIENCING - ART, SPACE, PHYSICALITY & VISUALITY

POSITION EXPLANATION

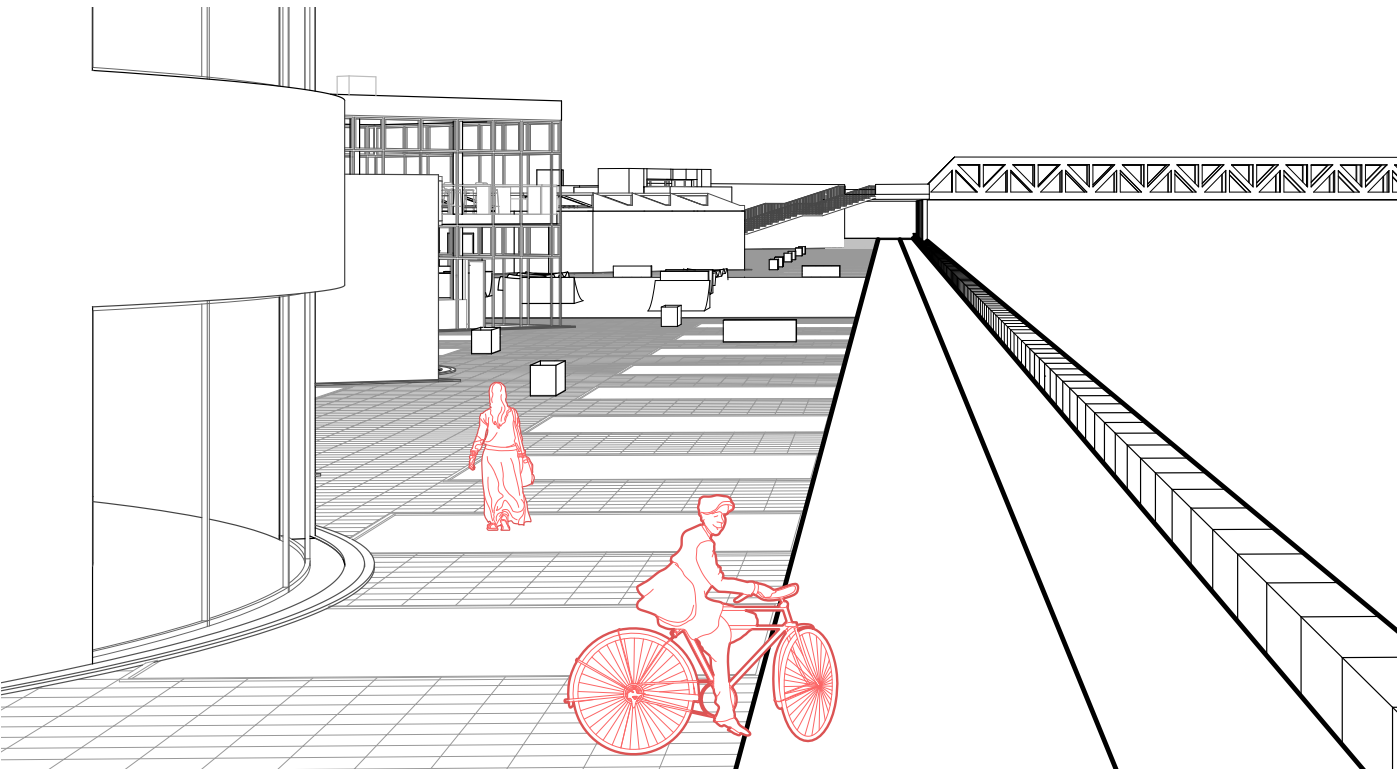
BIG MUSEUM SURFACE

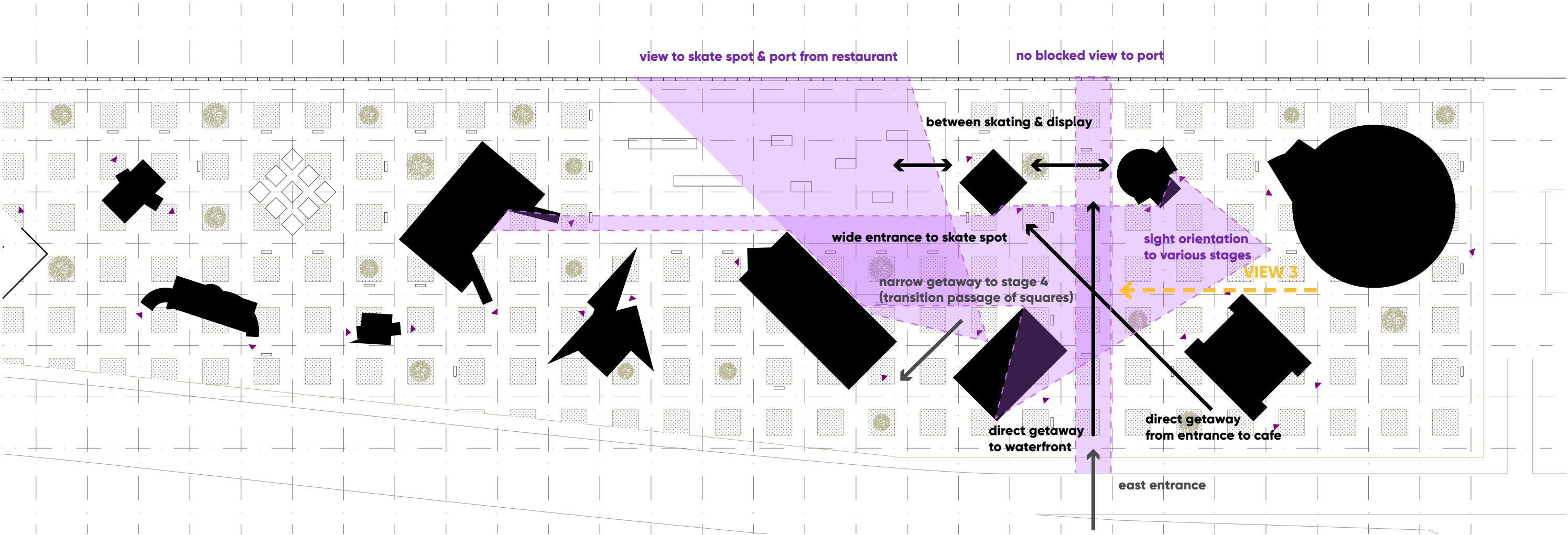


VIEW 1 : EAST ENTRANCE TRAM & METRO

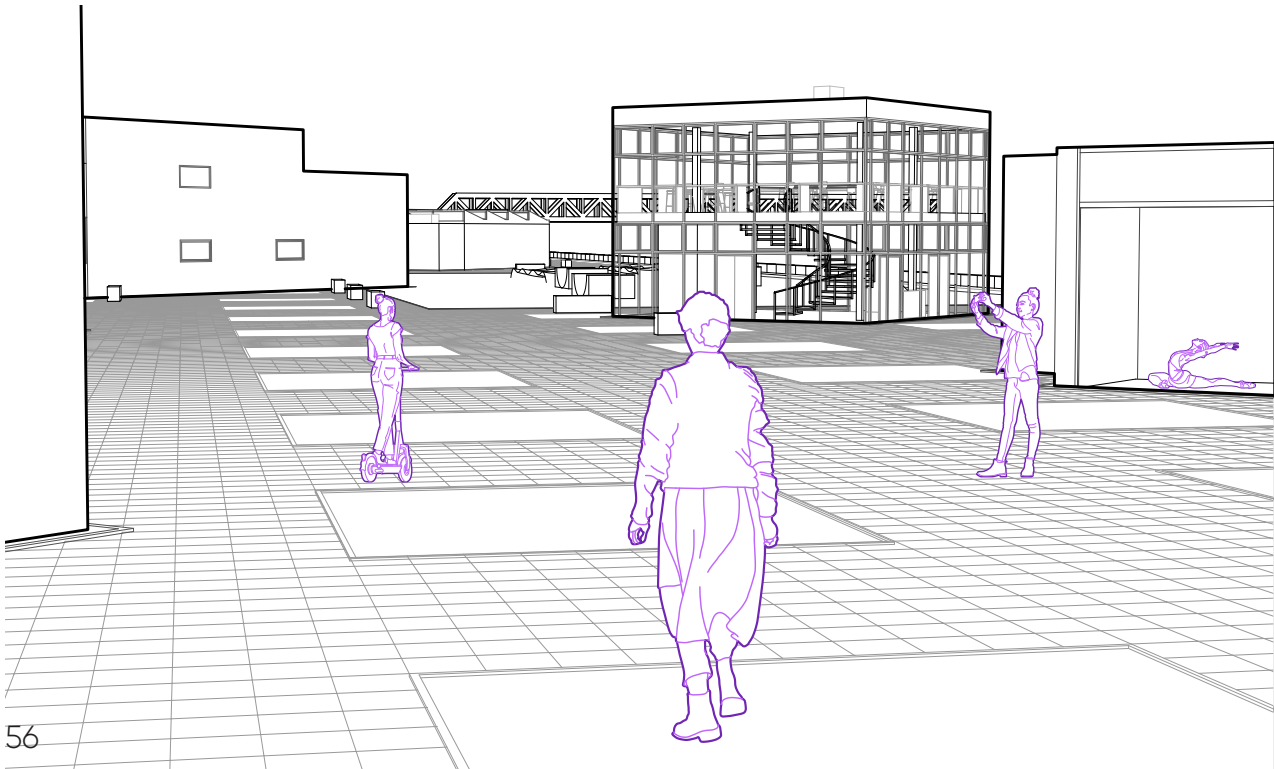


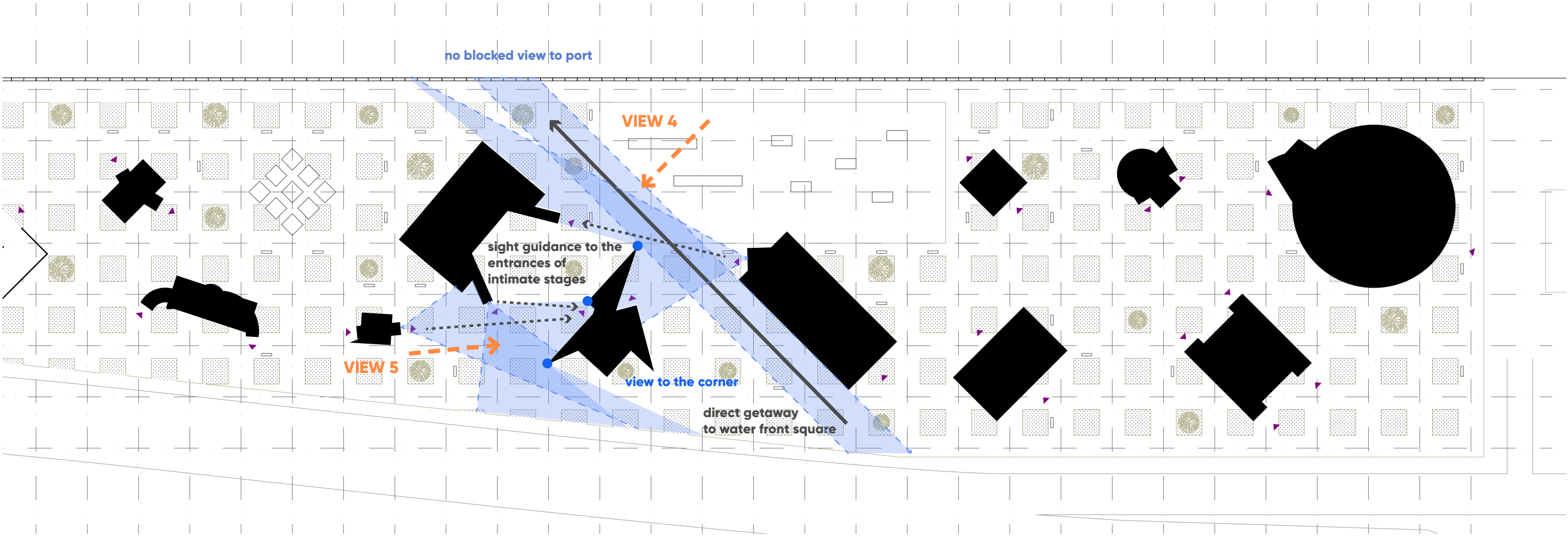
VIEW 2 : EAST ENTRANCE QUAKER'S



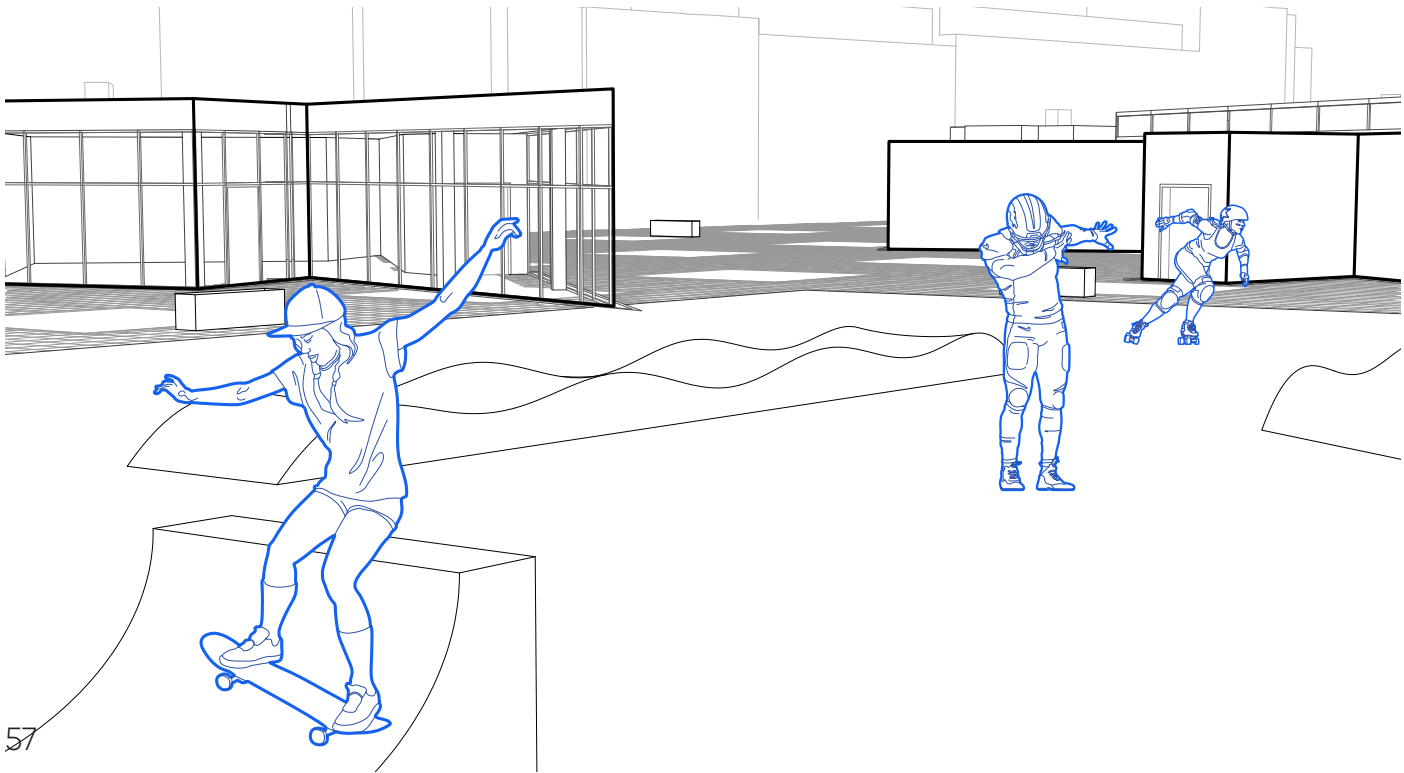


VIEW 3 : IN-BETWEEN ROAMING SQUARE

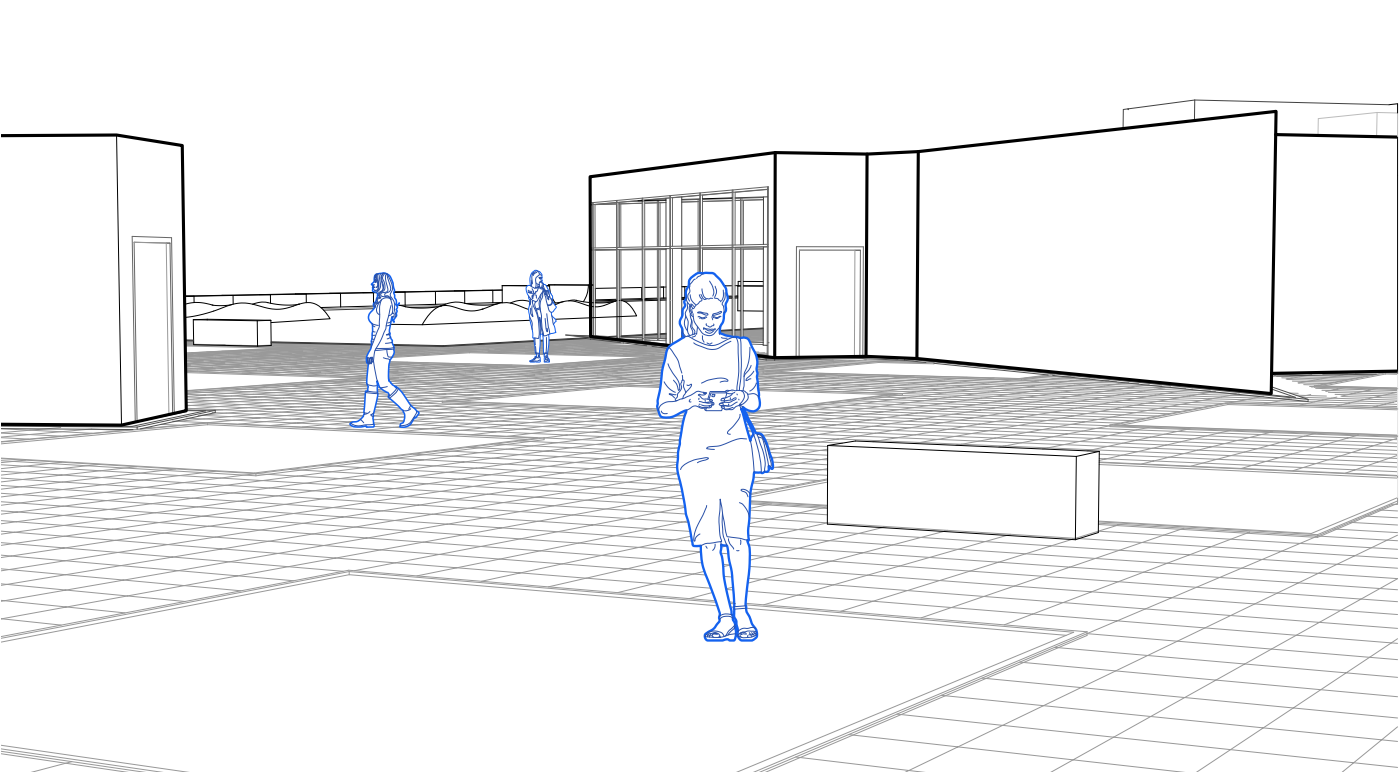


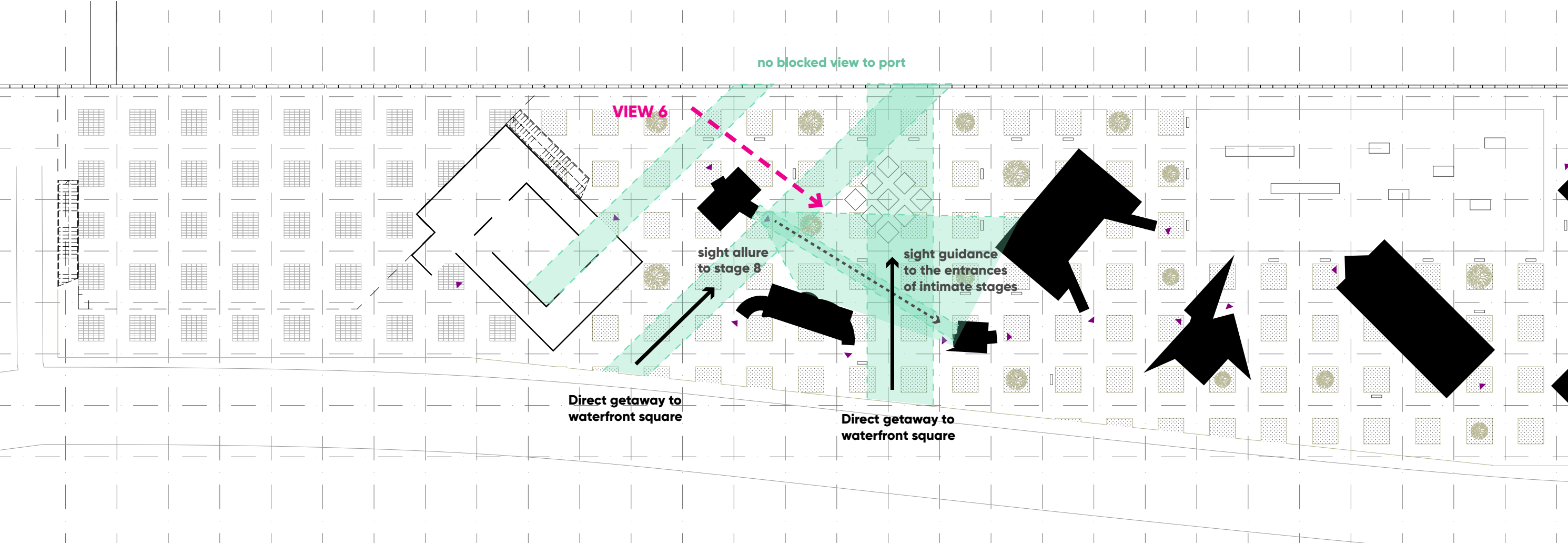


VIEW 4 : WATERFRONT SKATE PARK

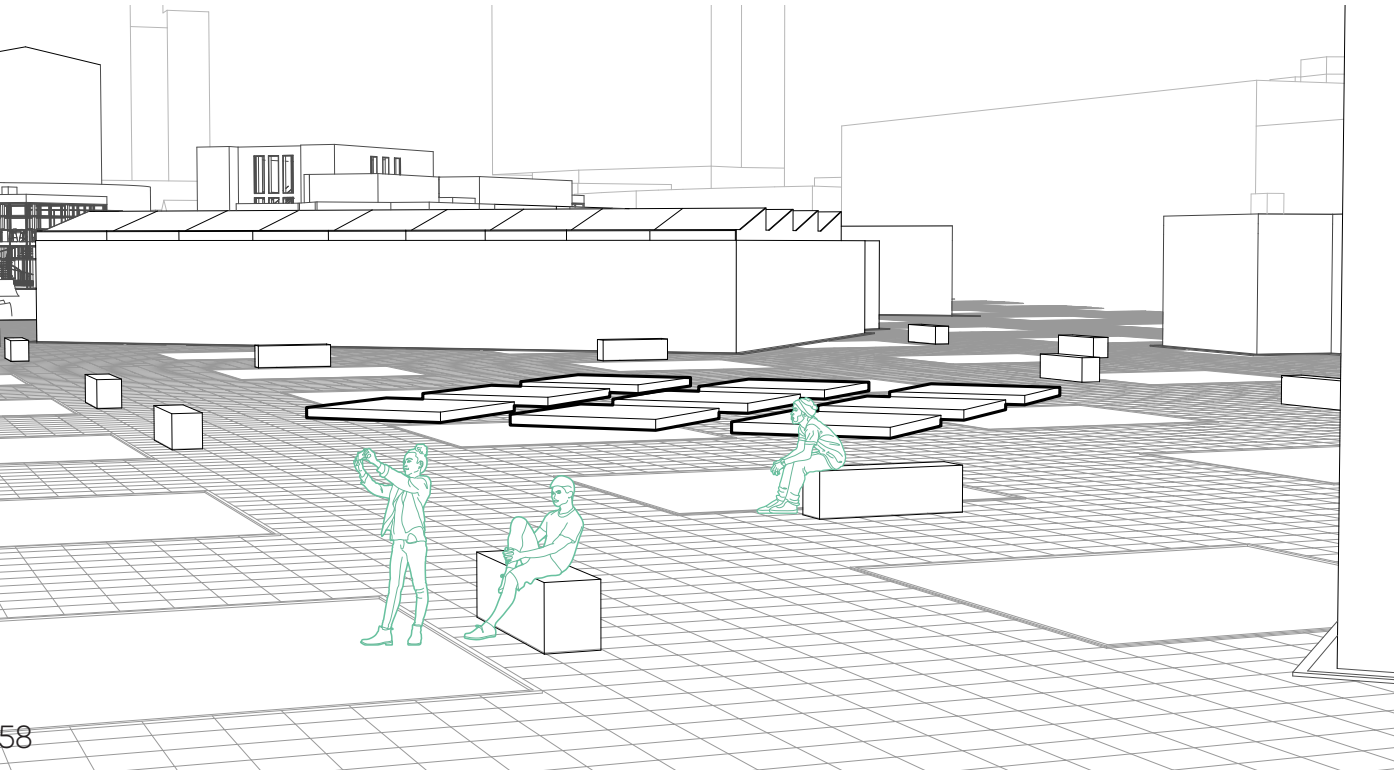


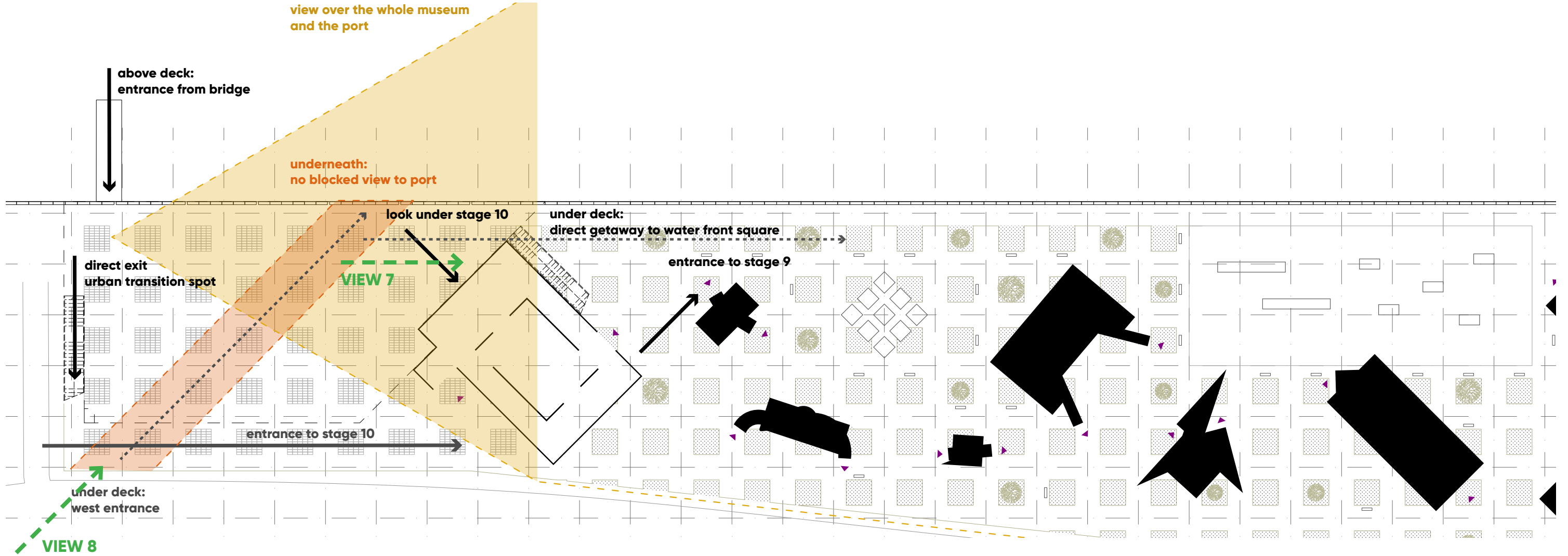
VIEW 5 : IN-BETWEEN CORRIDOR SQUARE



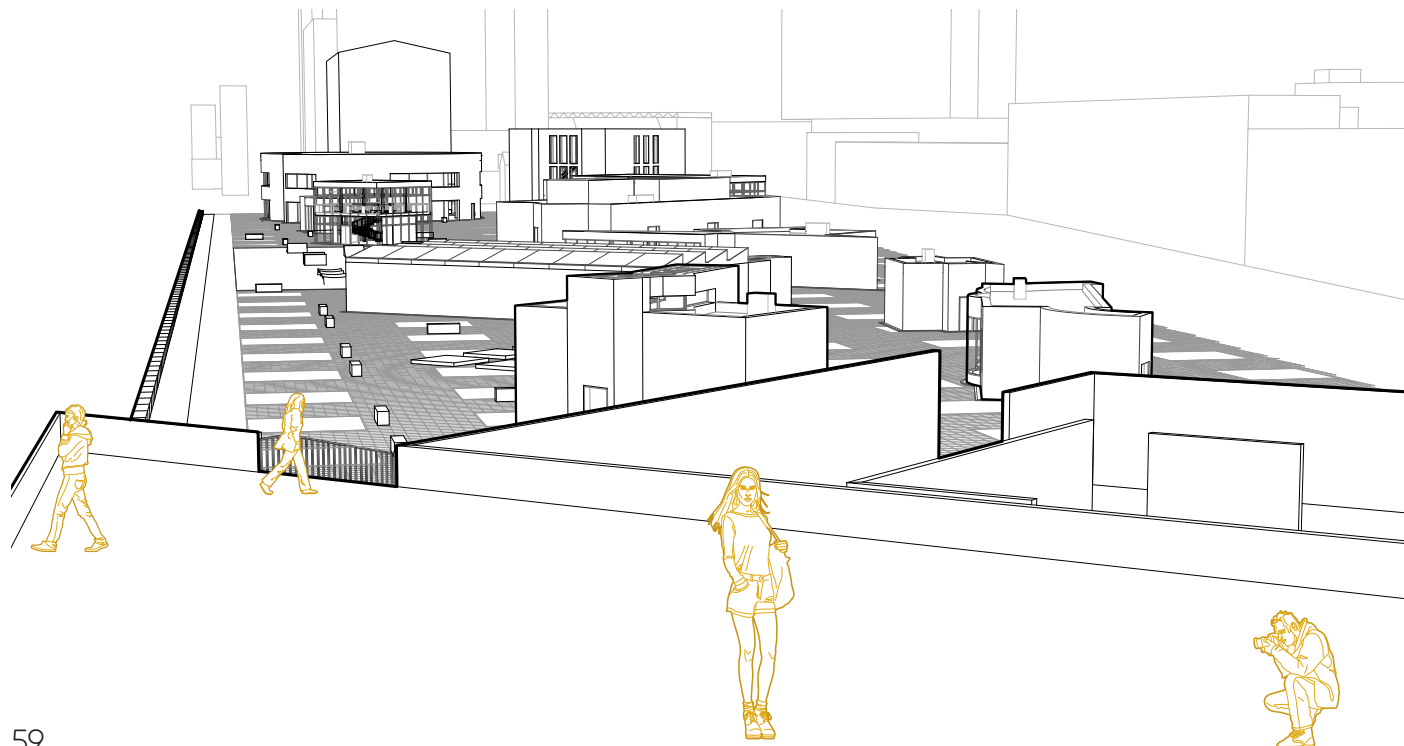


VIEW 6 : WATERFRONT GARDEN

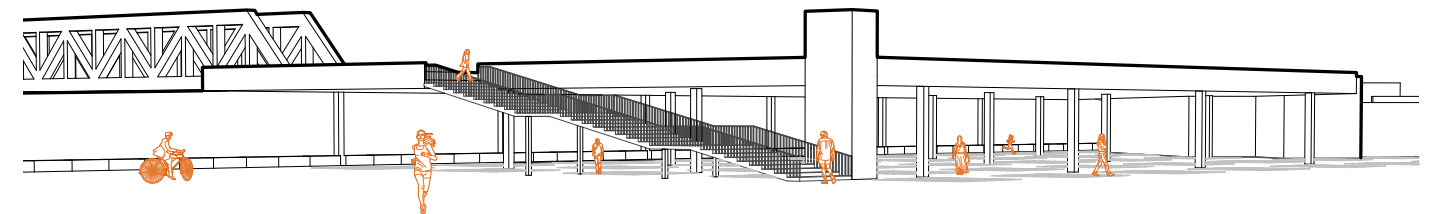


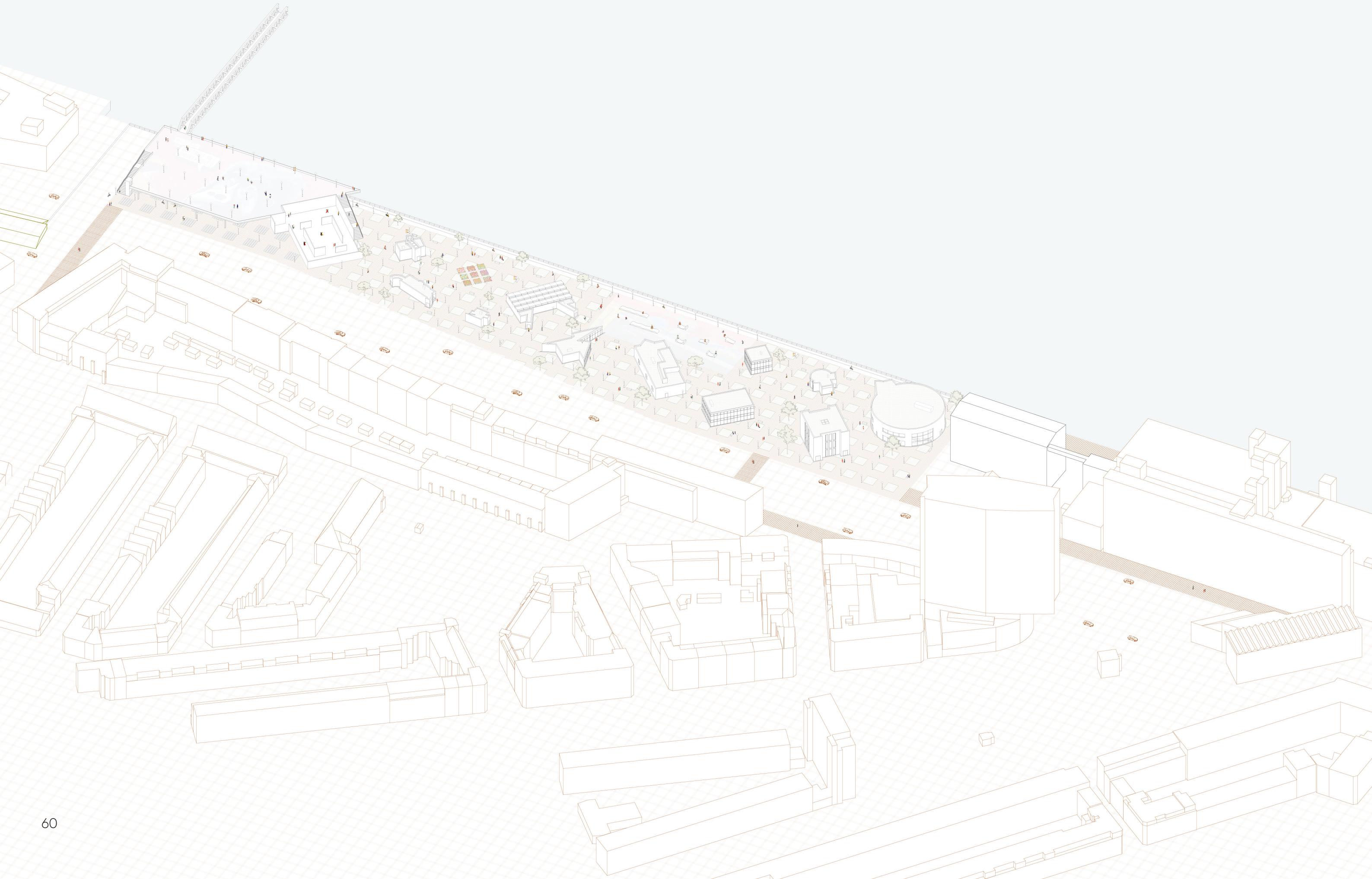


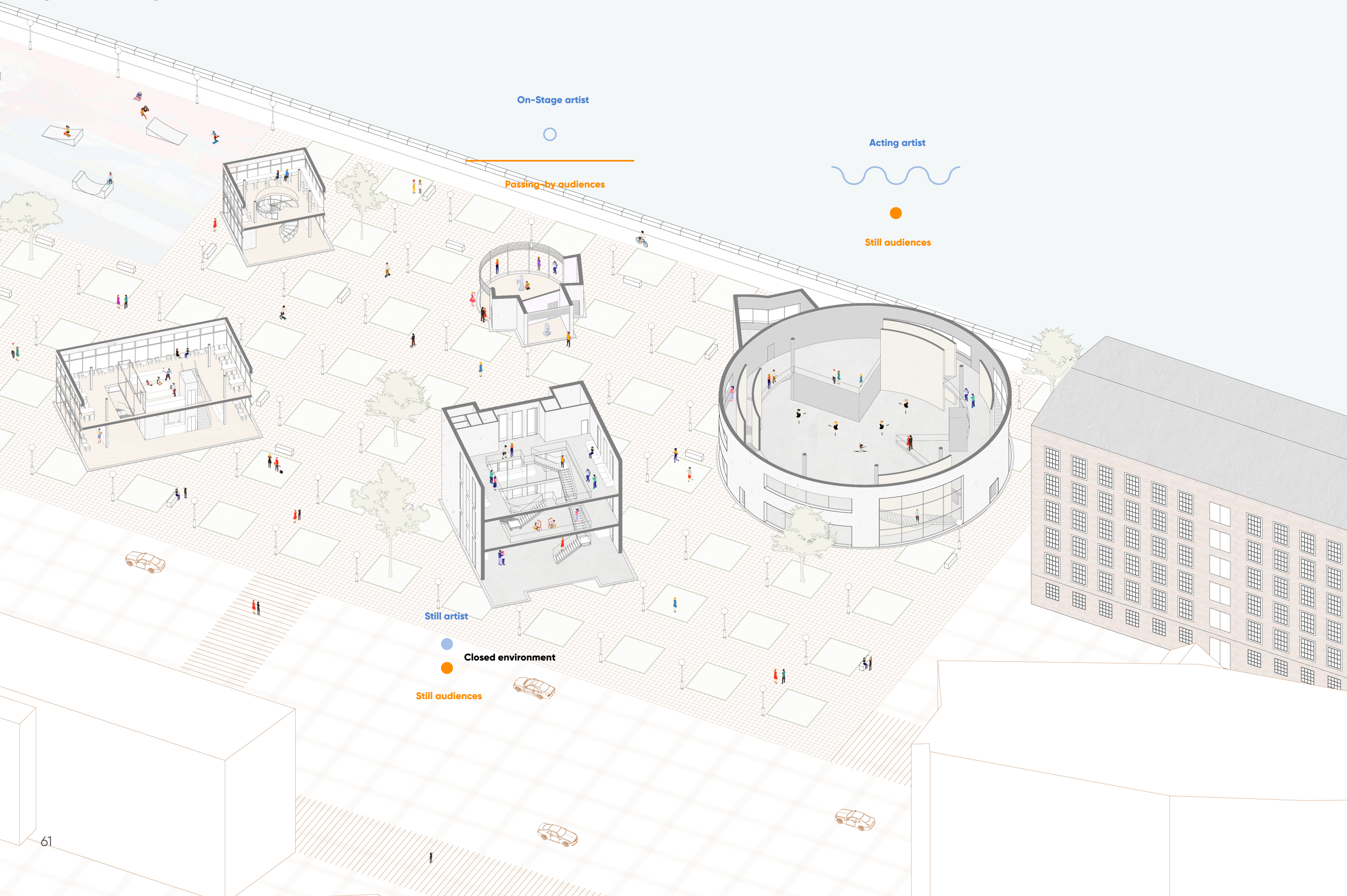
VIEW 7 : WEST ENTRANCE ABOVE DECK



VIEW 8 : WEST ENTRANCE UNDER DECK

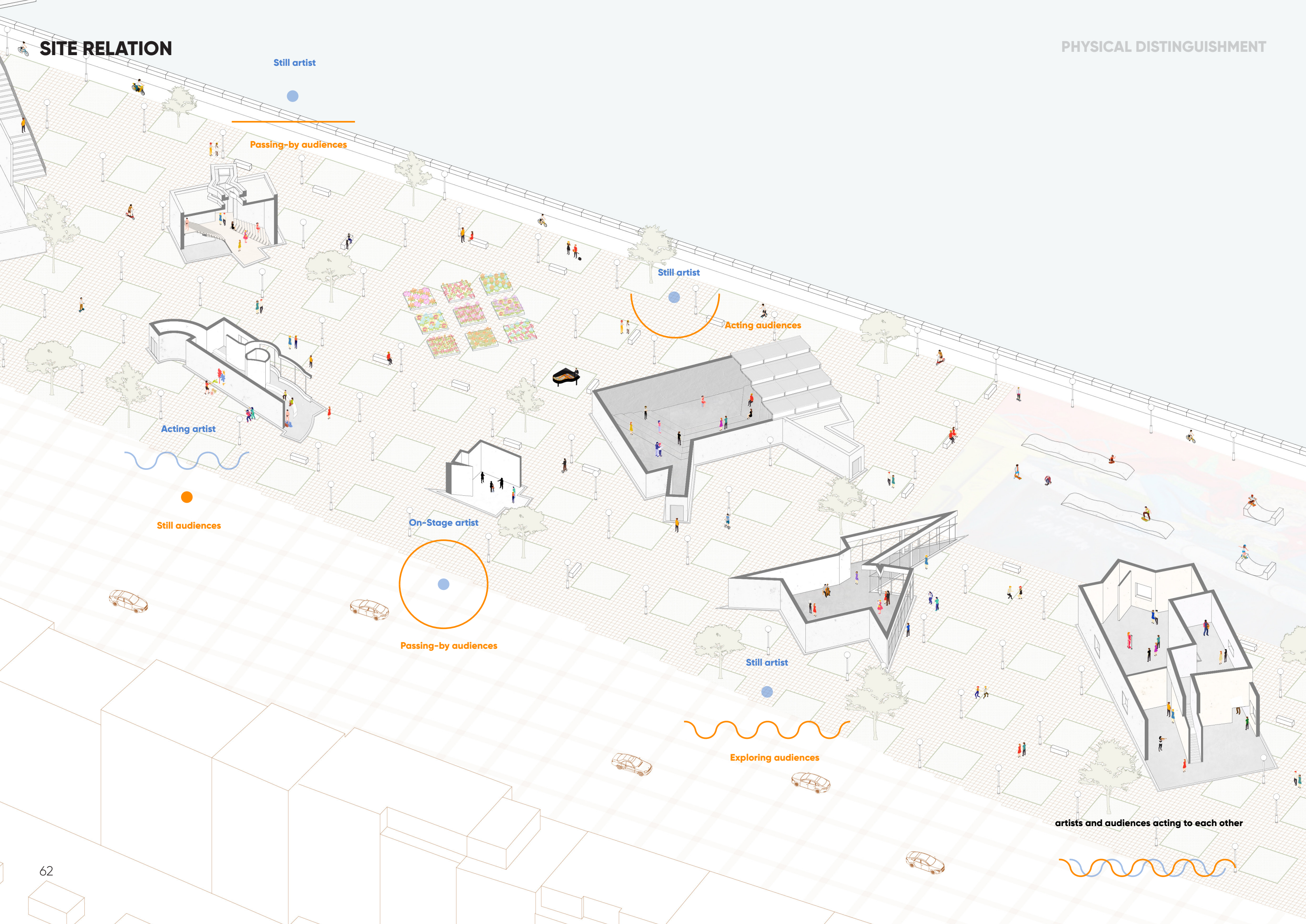






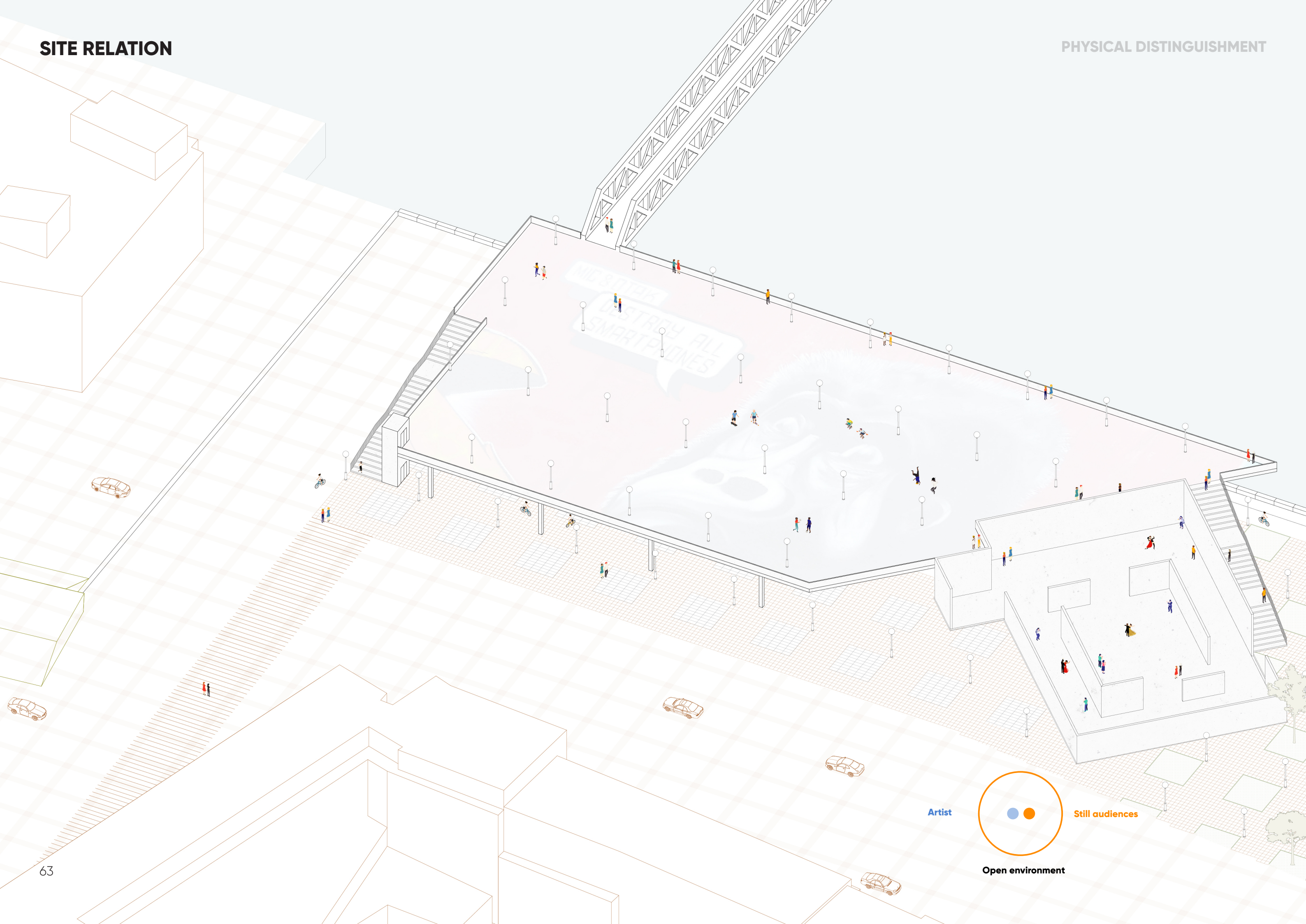
SITE RELATION

PHYSICAL DISTINGUISHMENT



SITE RELATION

PHYSICAL DISTINGUISHMENT



Artist



Still audiences

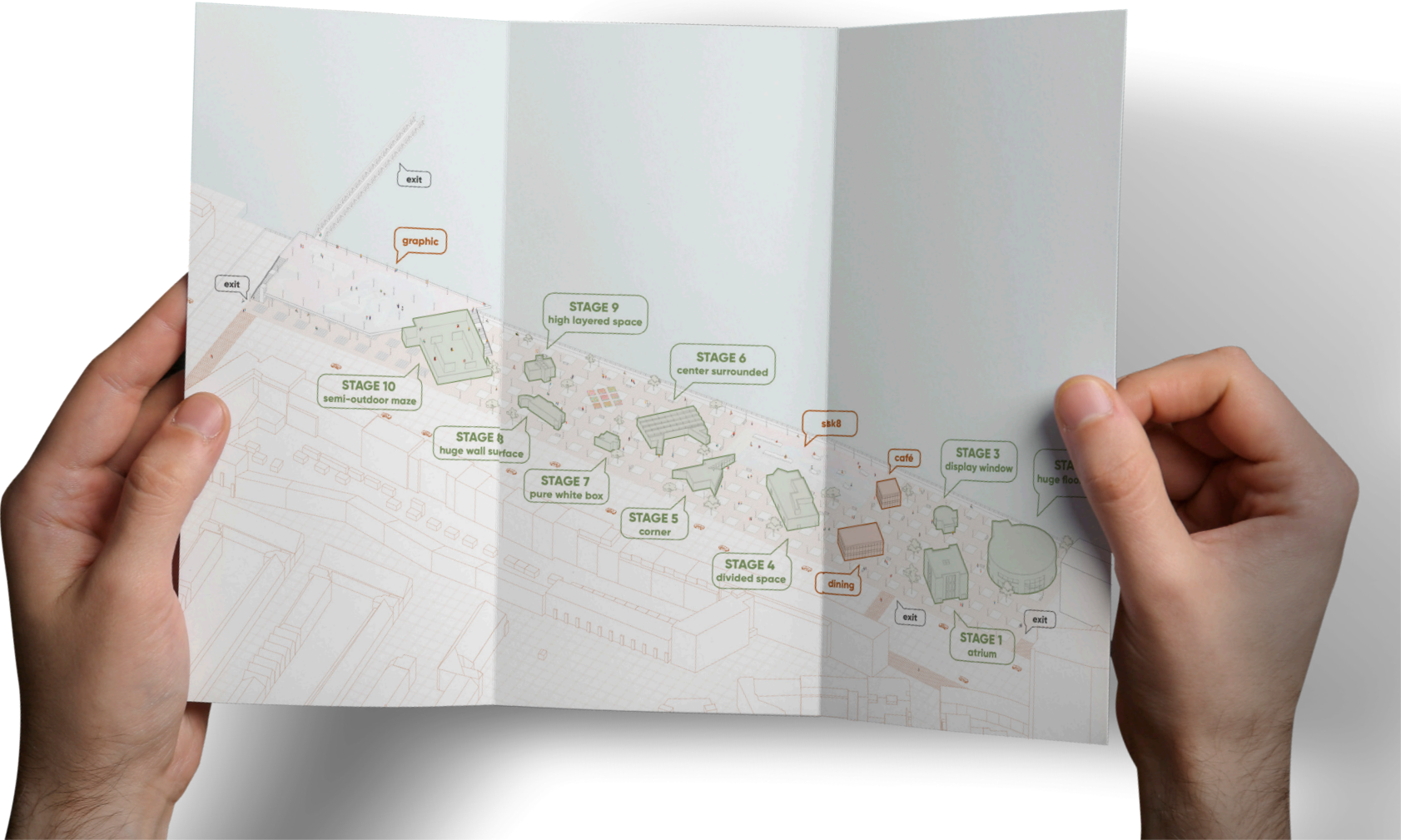
Open environment

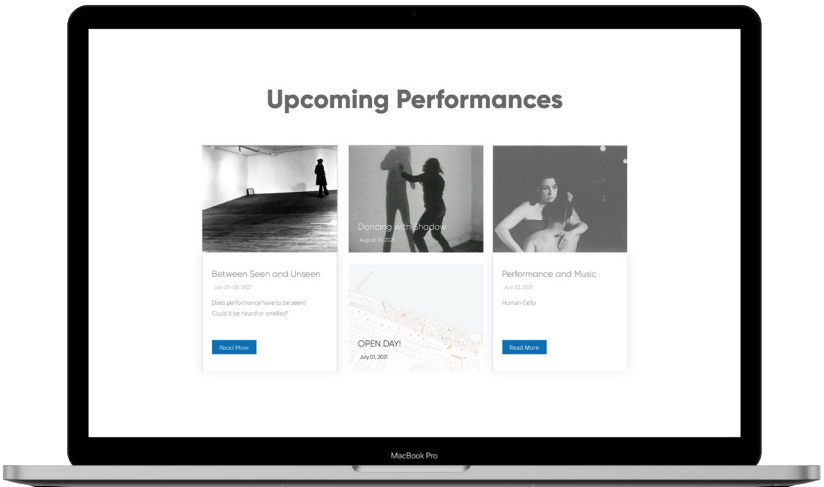
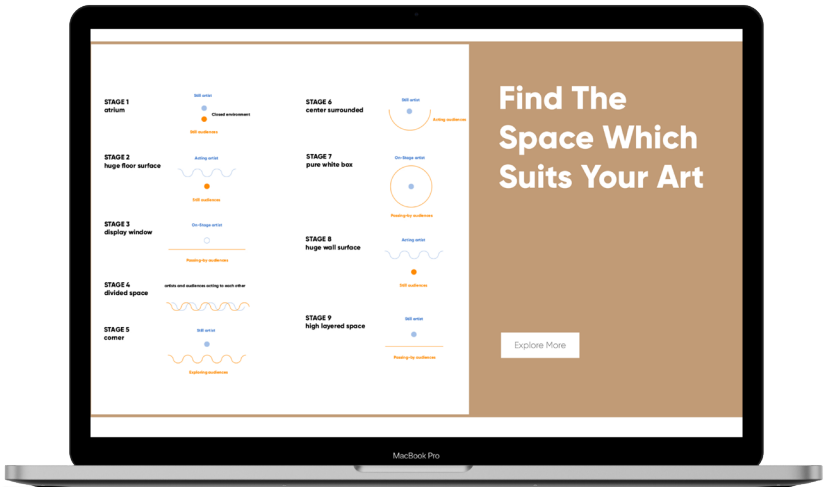
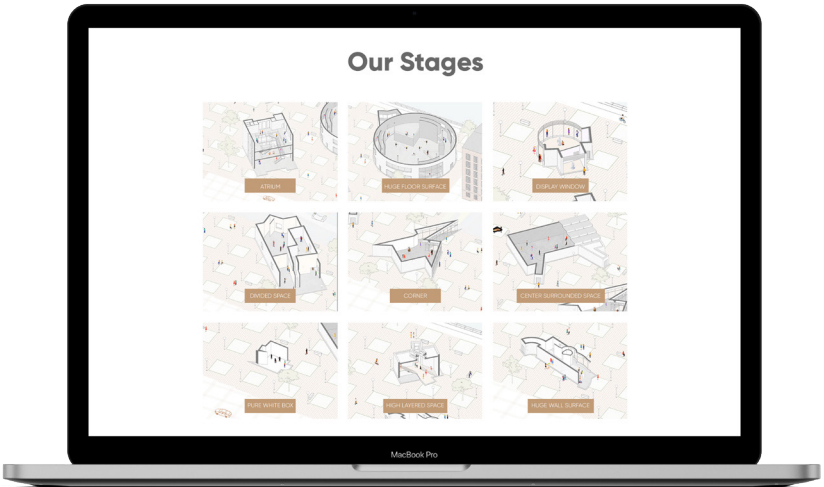
VIII. MANAGEMENT – MUSEUM CURATION & STAFF AREA

| STAGES: PUBLIC ACCESSIBLE
| - through online reservation

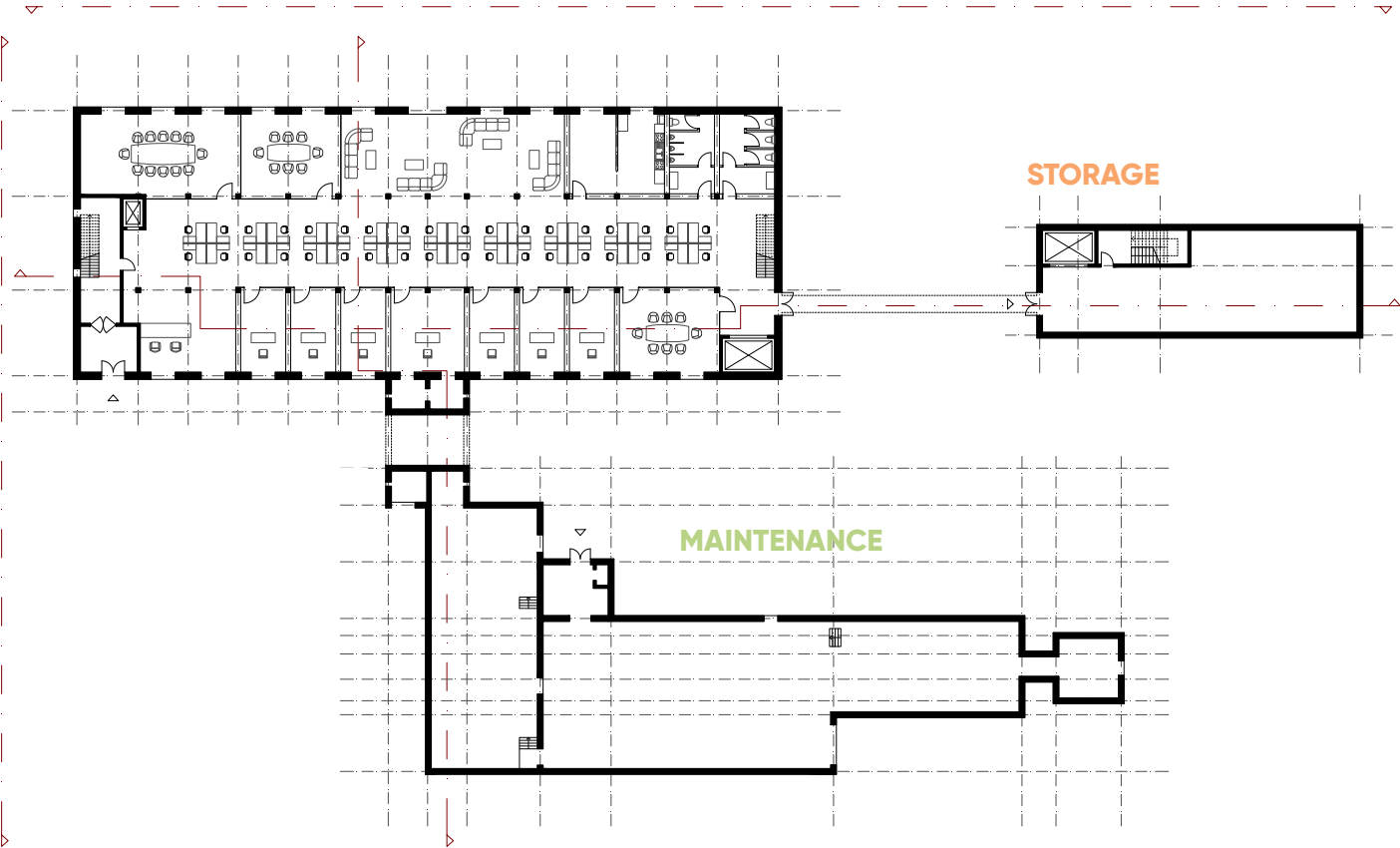
| QUAKER'S COMPLEX: PRIVATE
| - for museum staff & artists' private use



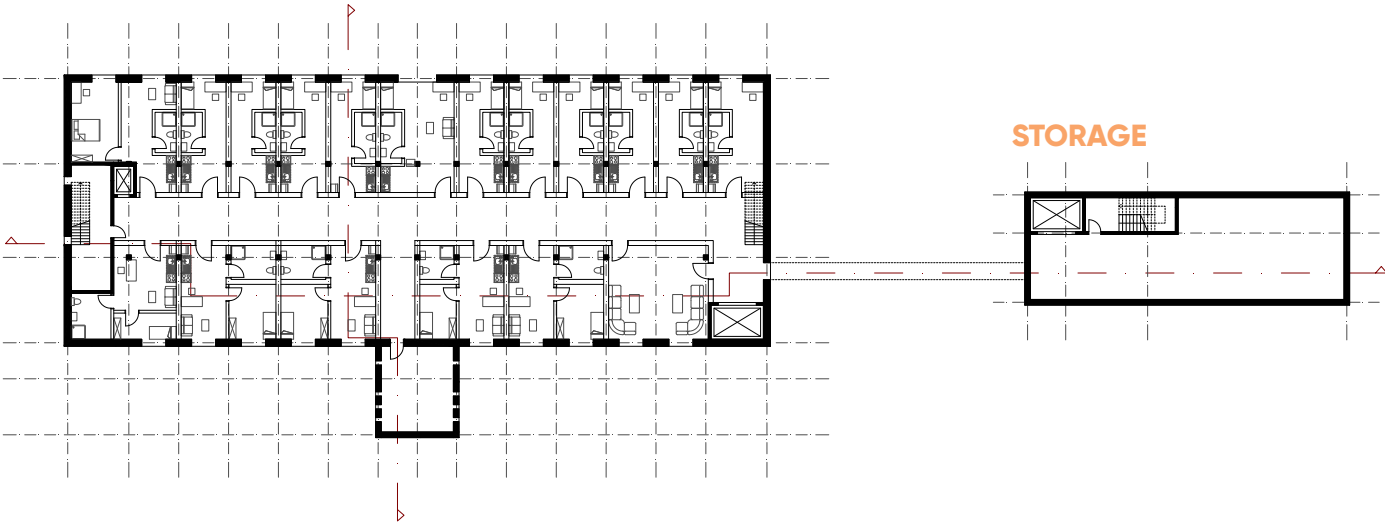




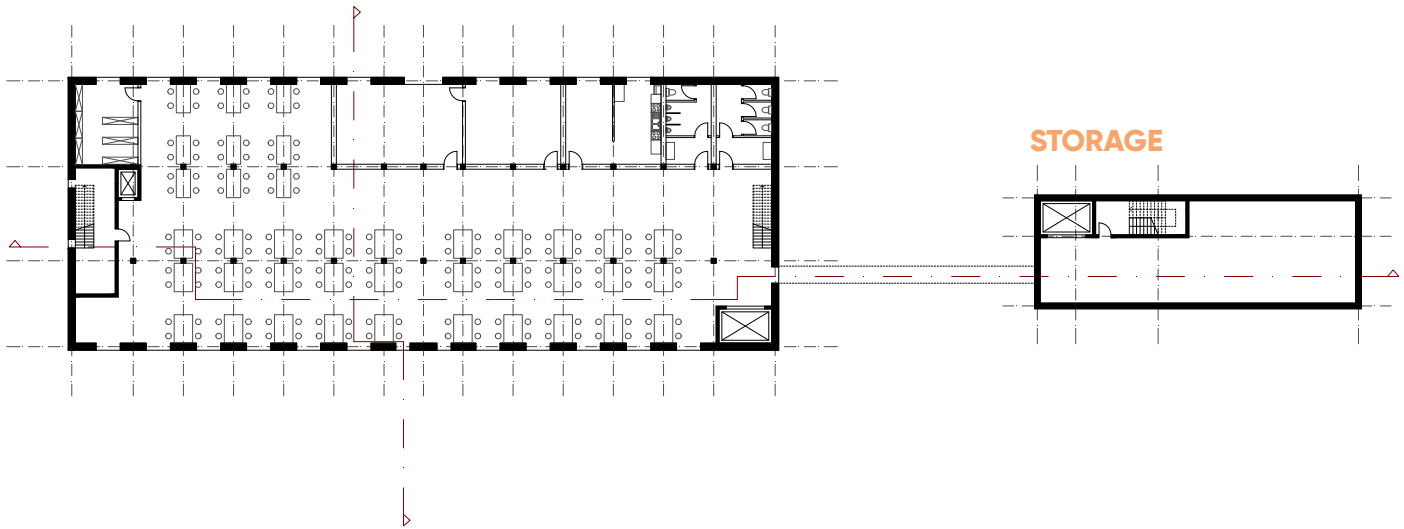
GF, 1F - OFFICE



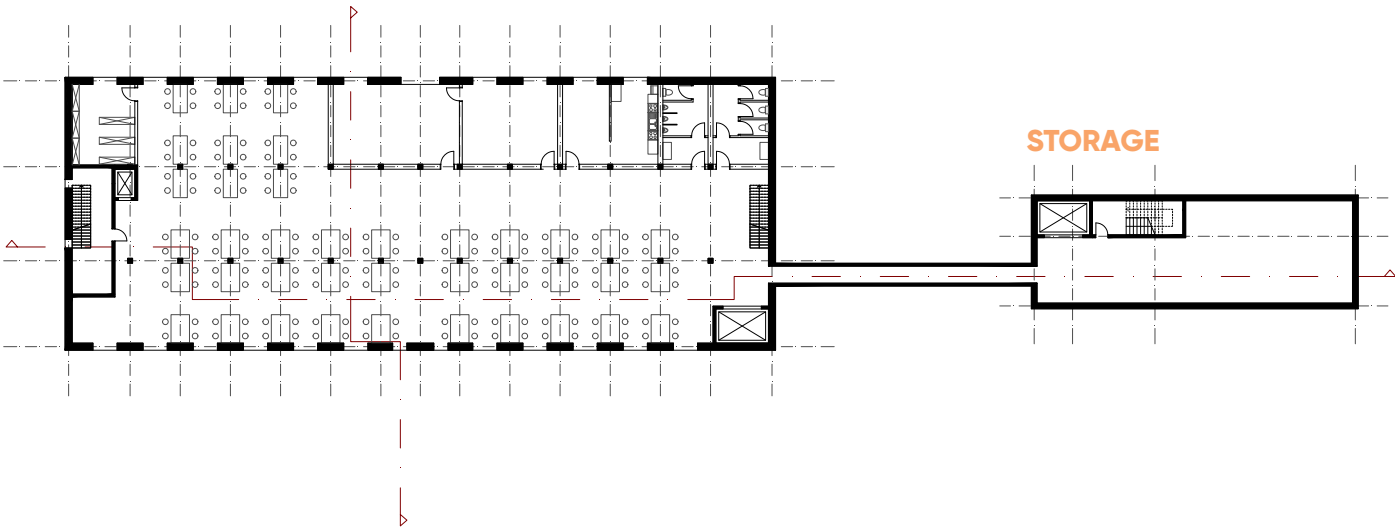
2F, 3F - ARTISTS' RESIDENCE



4F - ATELIERS



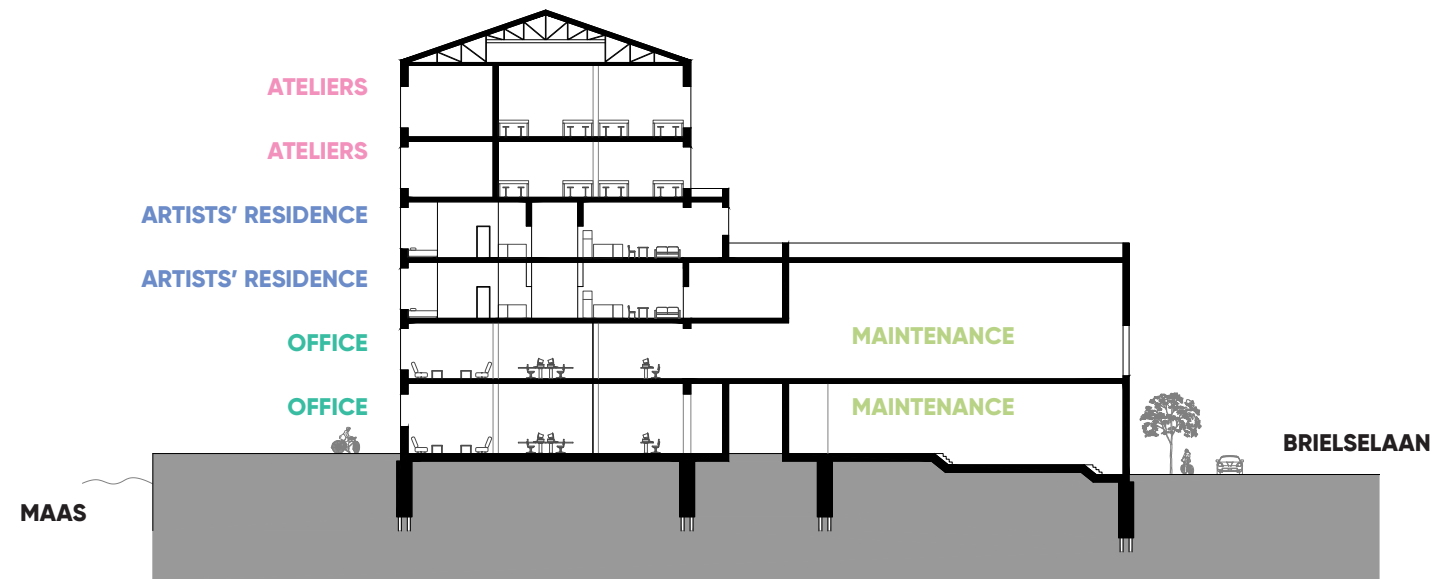
5F - ATELIERS



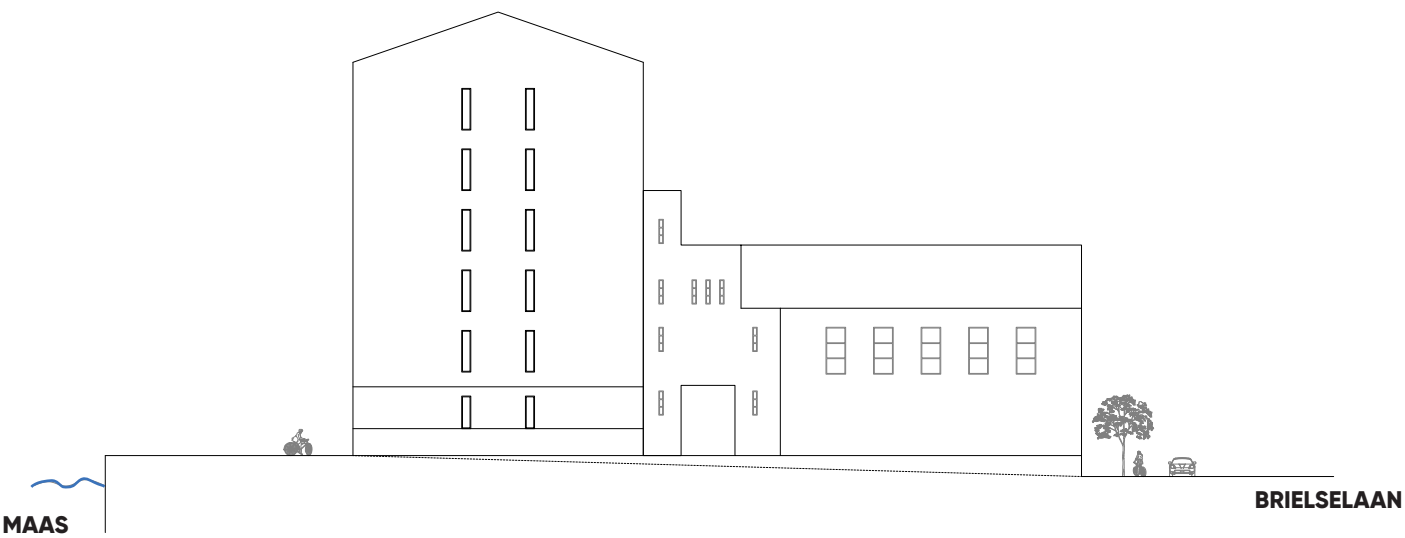
OLD QUAKER'S COMPLEX

MUSEUM PRIVATE USE

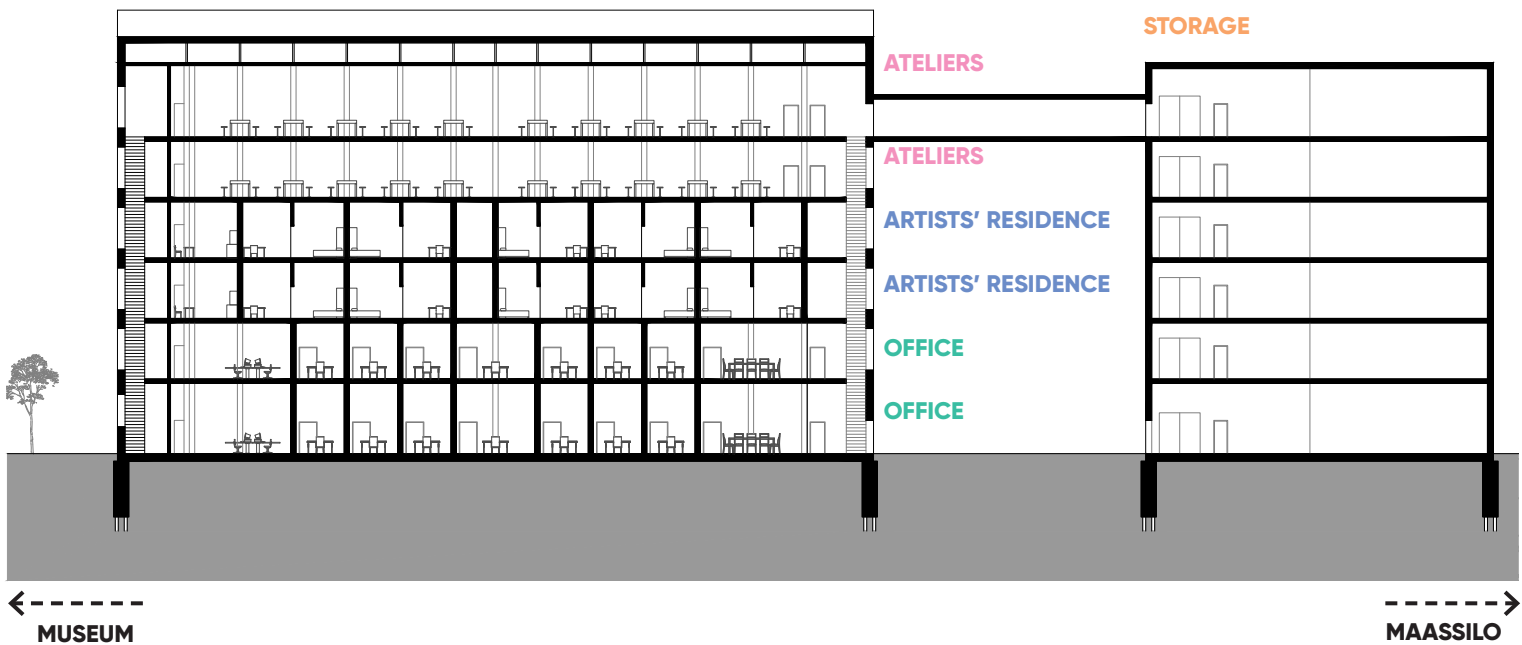
Short Section



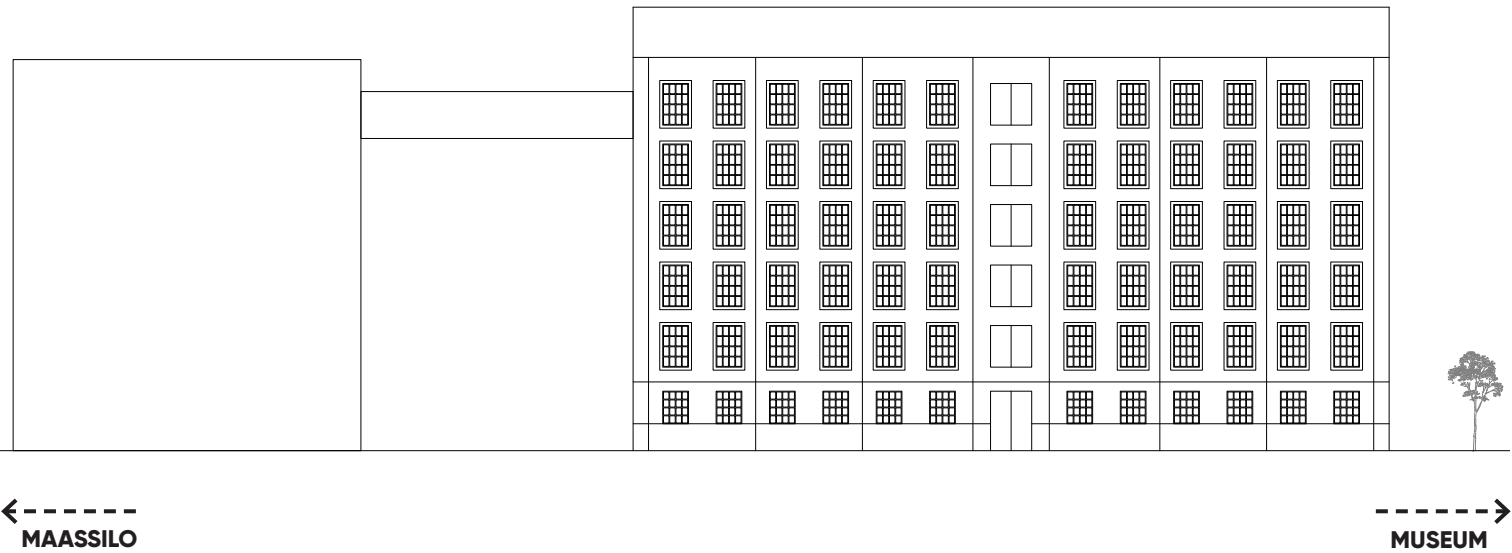
Elevation West



Long Section



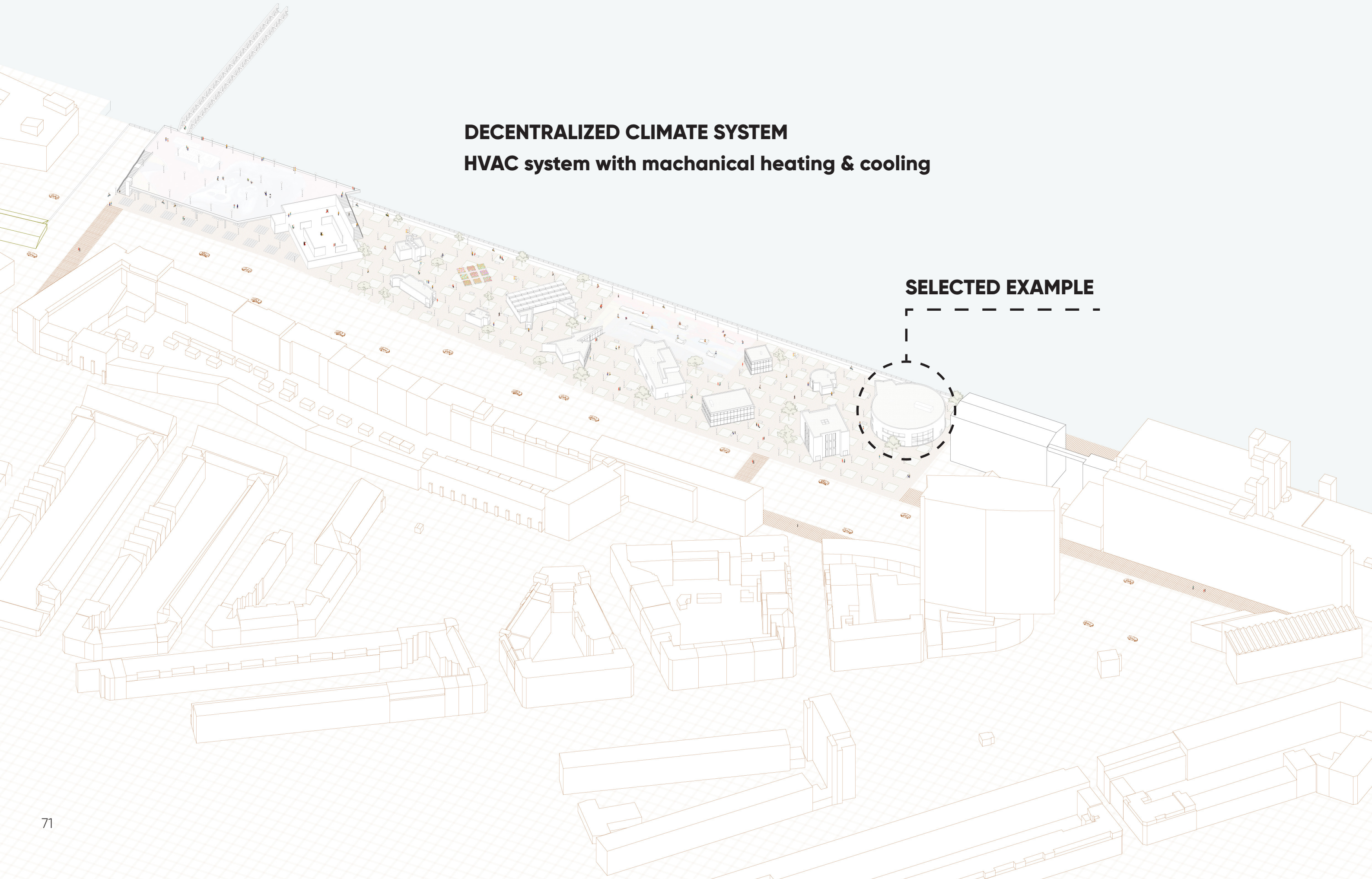
Elevation North

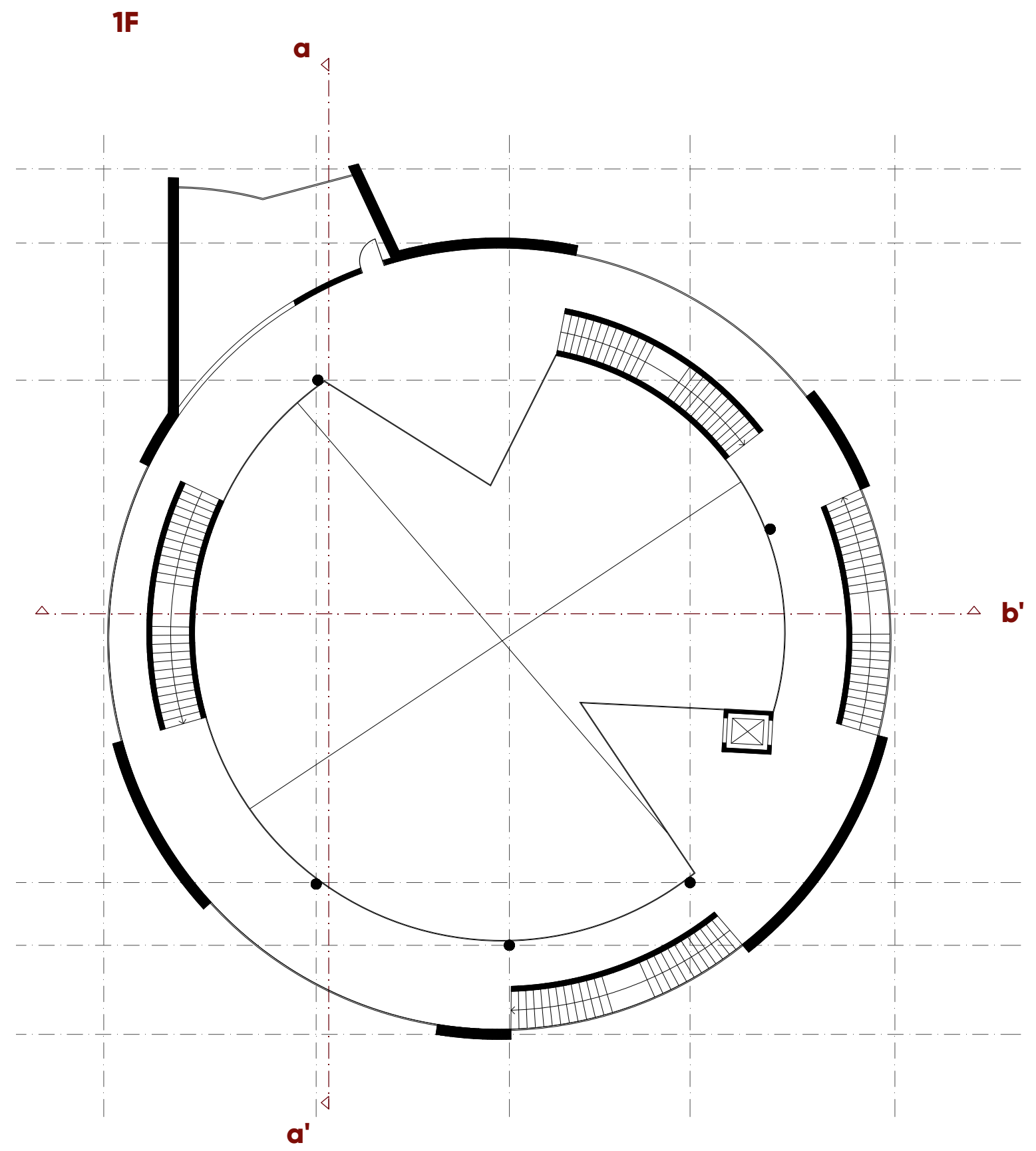
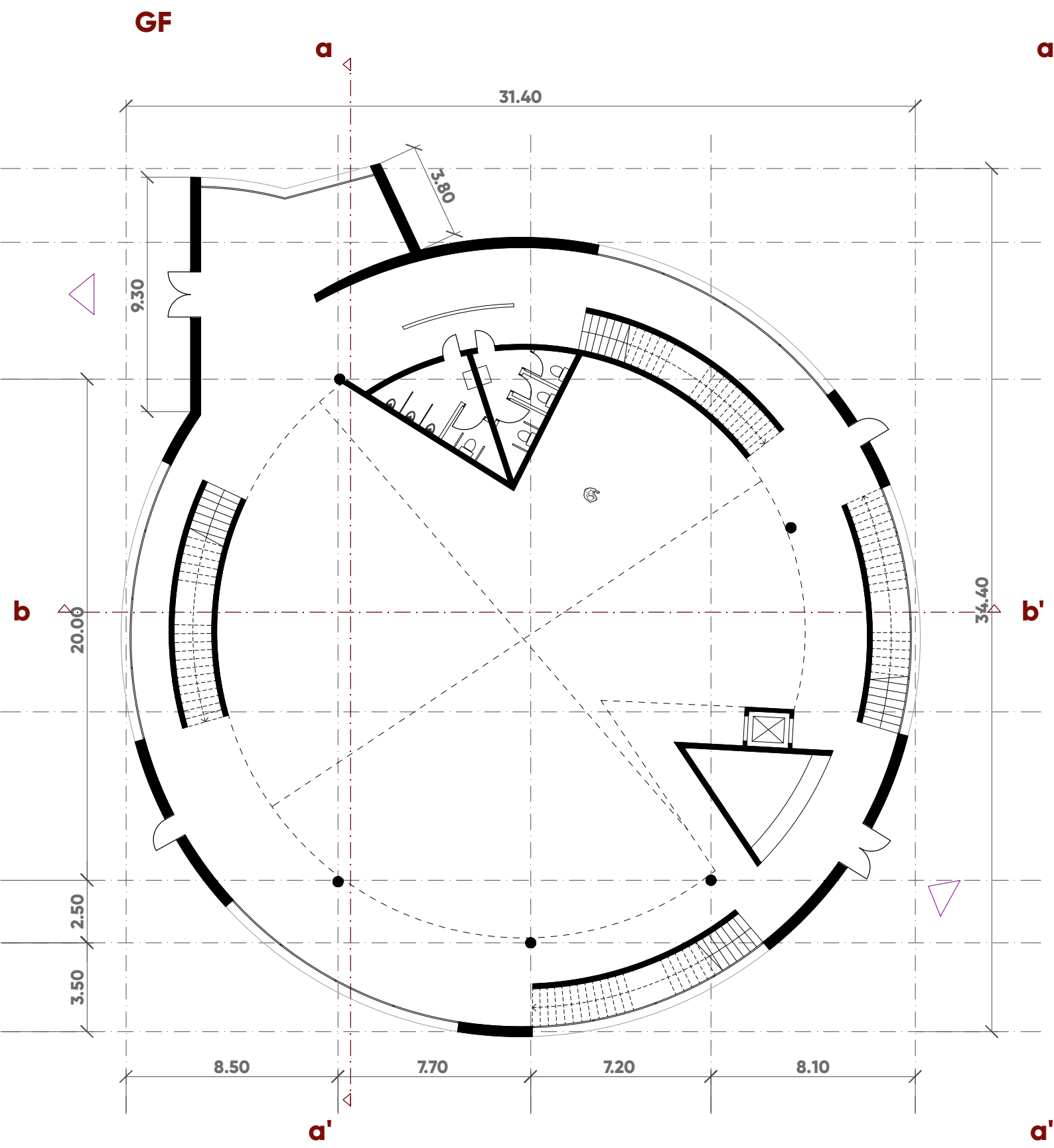


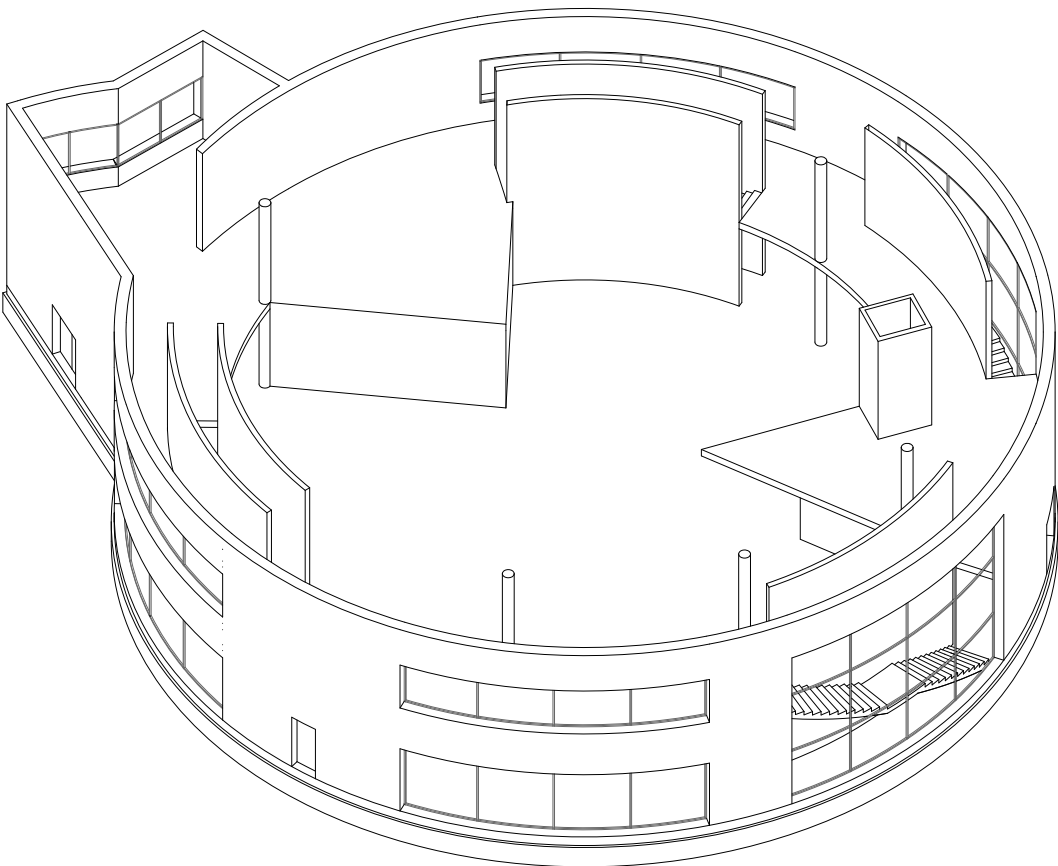
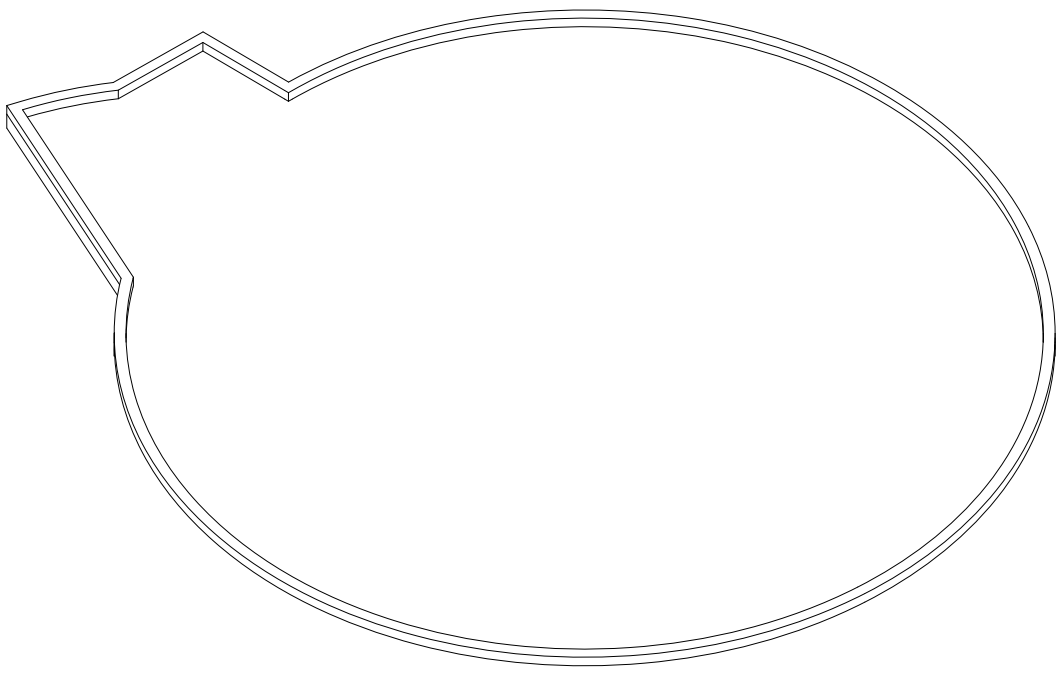
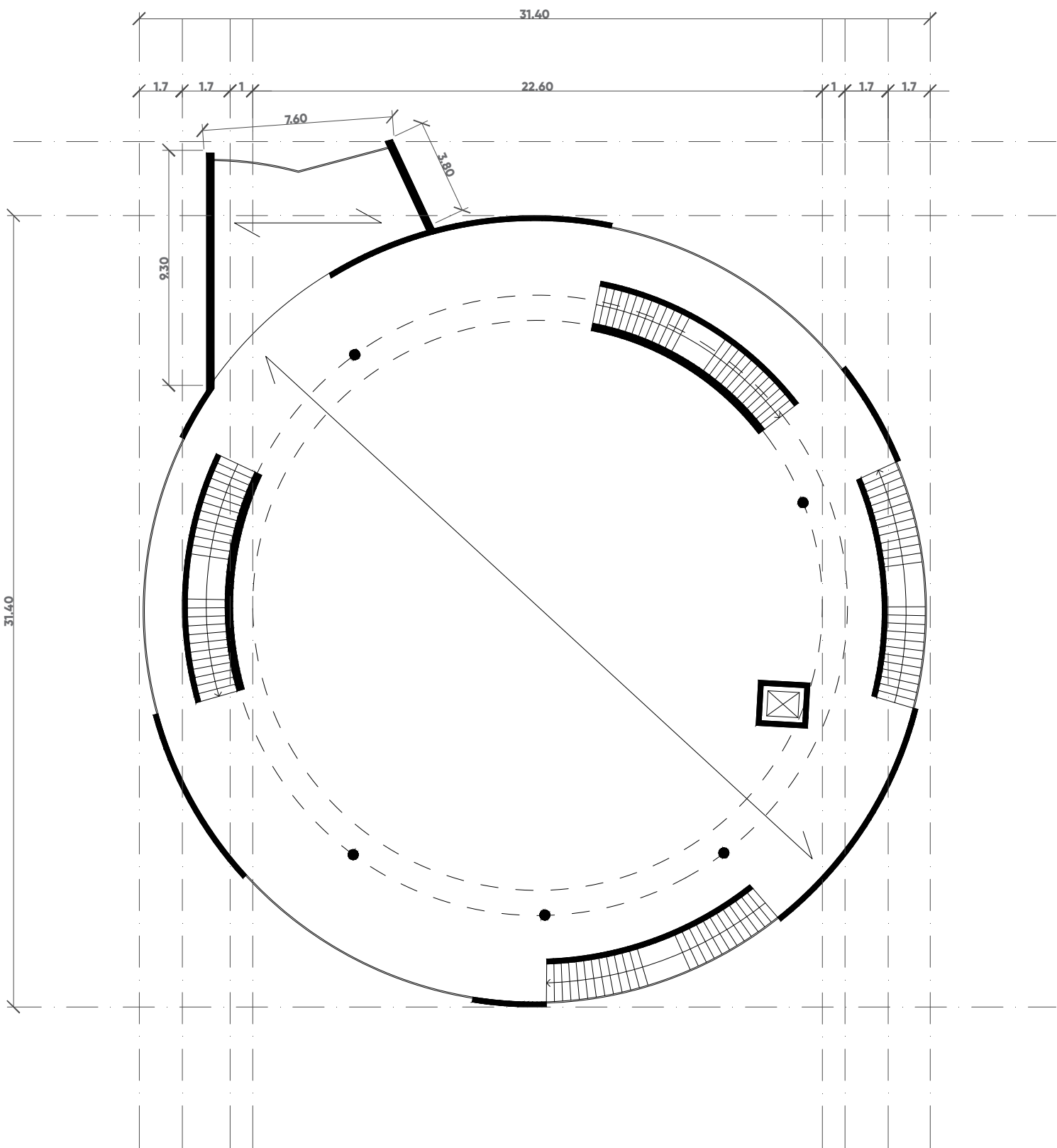
IX. REALISATION - STRUCTURE, CLIMATE & DETAILS

DECENTRALIZED CLIMATE SYSTEM
HVAC system with mechanical heating & cooling

SELECTED EXAMPLE





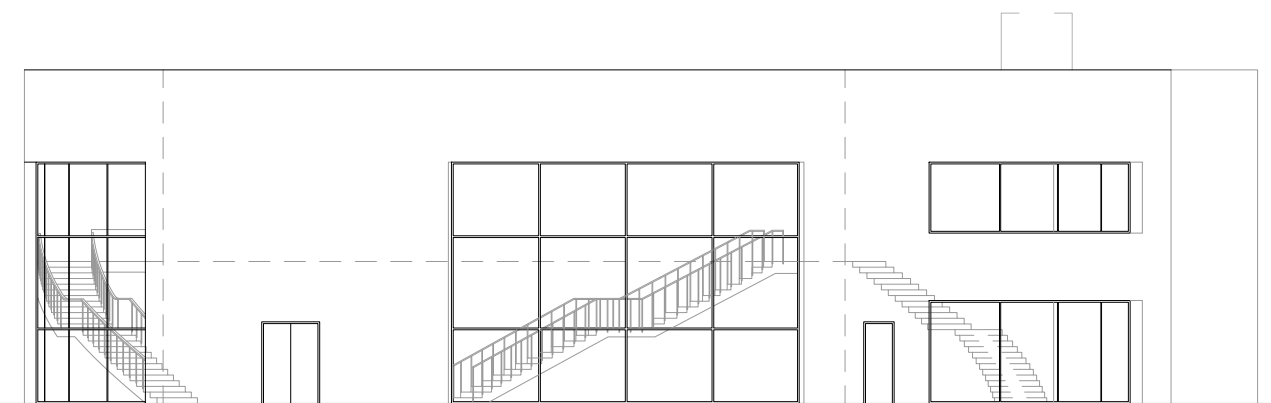


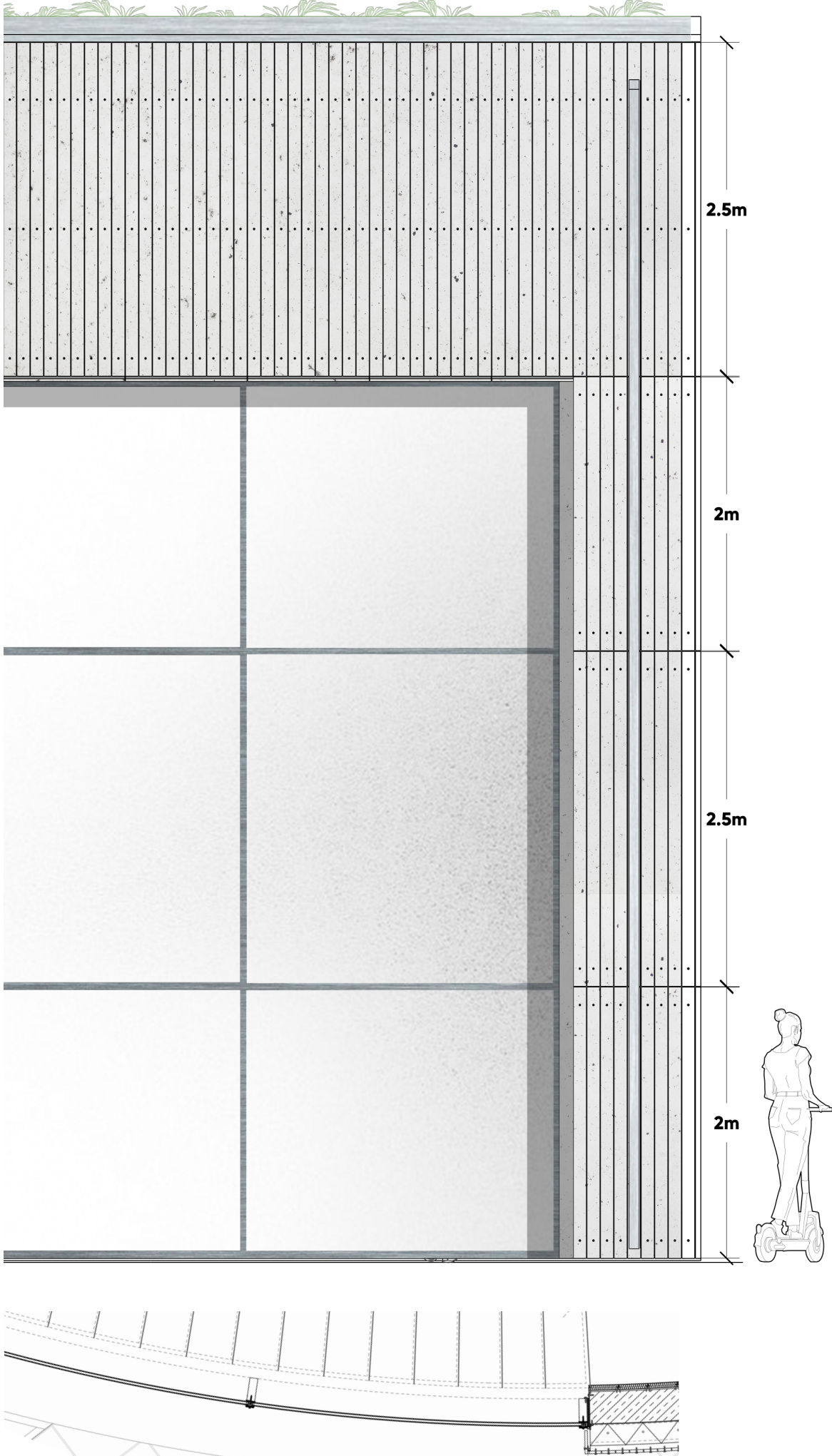
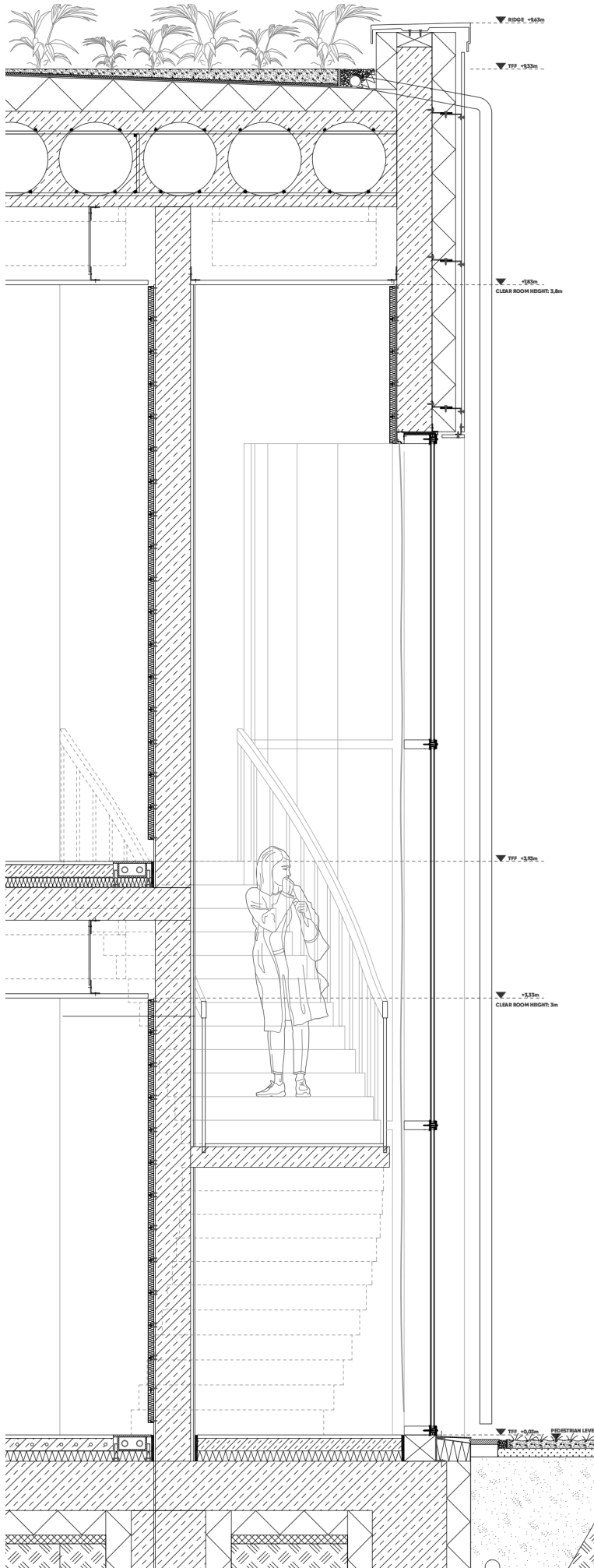
outdoor unit:
compressor & heat pump

air in

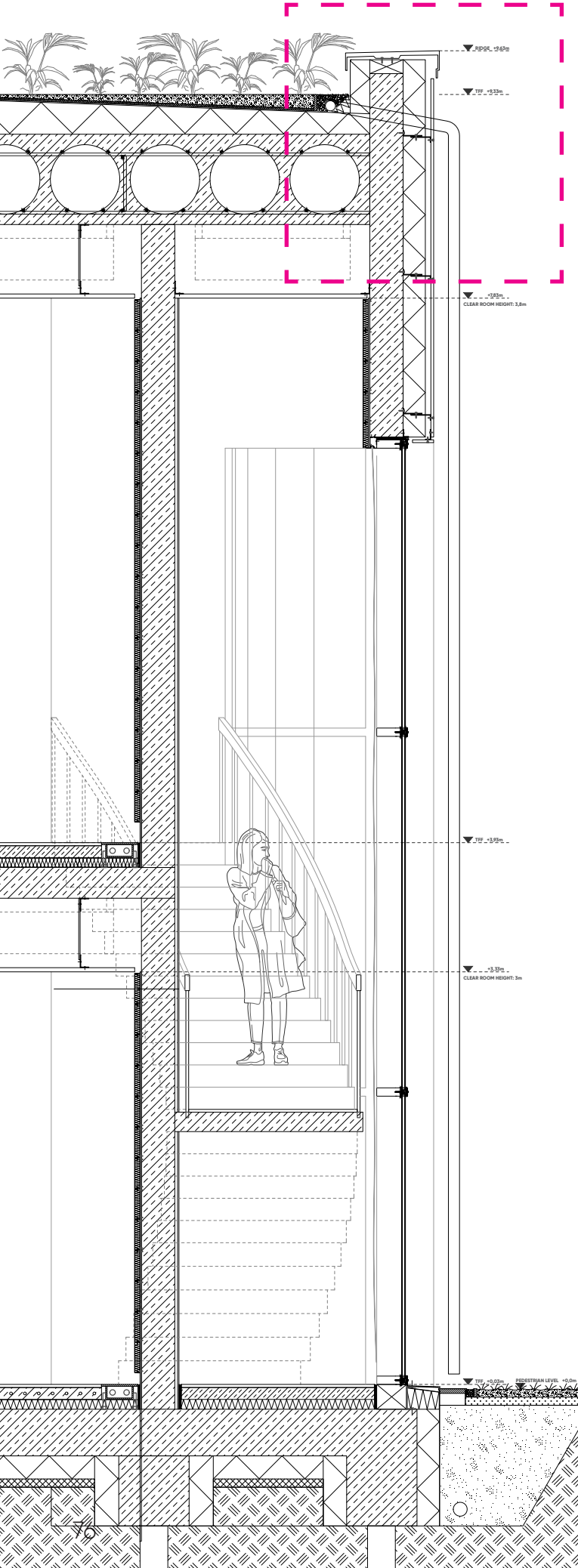
warm induced air

This architectural section drawing illustrates a building's interior structure. A central staircase is depicted with dashed lines, indicating its position and movement within the space. Above the staircase, seven yellow conical shapes represent light fixtures or ventilation units, arranged in a row. The drawing uses thick black lines for structural elements like walls and floors, and thinner lines for internal partitions and details. The overall layout suggests a multi-level design with a central vertical circulation core.



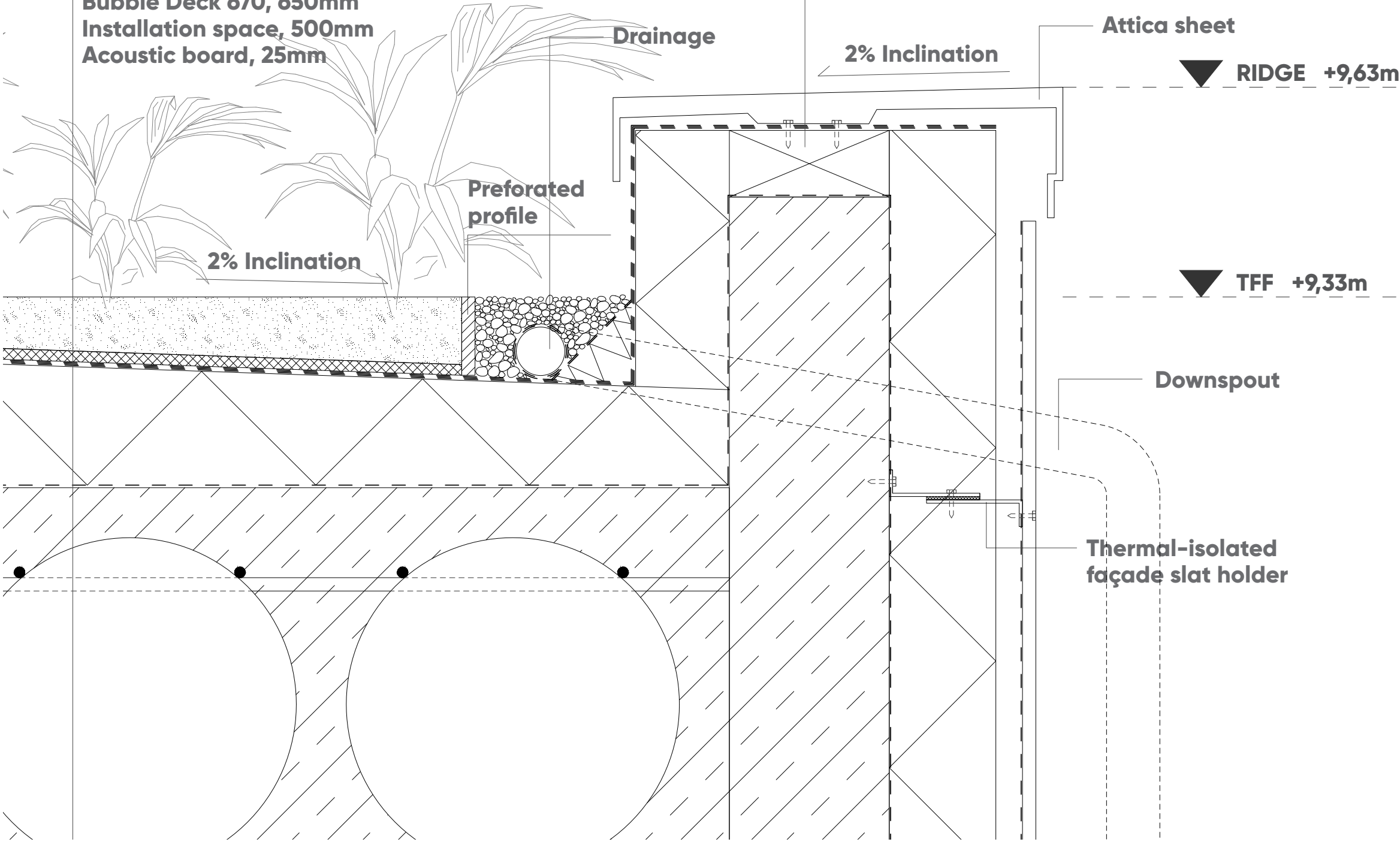


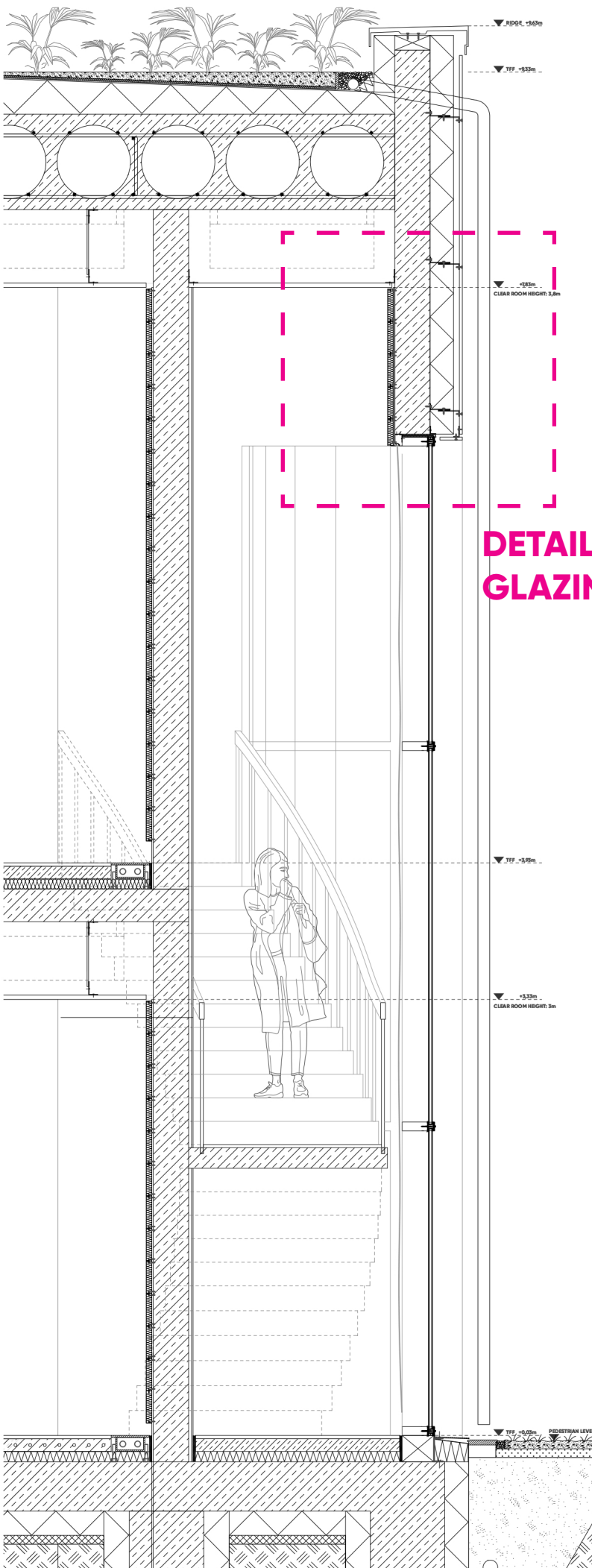
DETAIL 1:
ATTICA



Roof Composition: Top to Bottom

- Vegetation soil, 80mm
- Drainage mat, 16mm
- 2-Layered Bitumen
- Inclined insulation, 200mm
- Vapour Barrier
- Bubble Deck 670, 650mm
- Installation space, 500mm
- Acoustic board, 25mm





DETAIL 2 : GLAZING CONNECTION

L profile

Technical shaft

H-Spline Concealed fixing

U profile

Curved curtain rail

Fabric curtain

L profile

 **+7,83m**

CLEAR ROOM HEIGHT: 3,8m

Wall Composition: Outside to Inside

Concrete slat, 100x250x15mm

Water barrier (dampf-opened)

Air layer, 40mm

Insulation, 160mm

Varpour Barrier

Concrete, 240mm

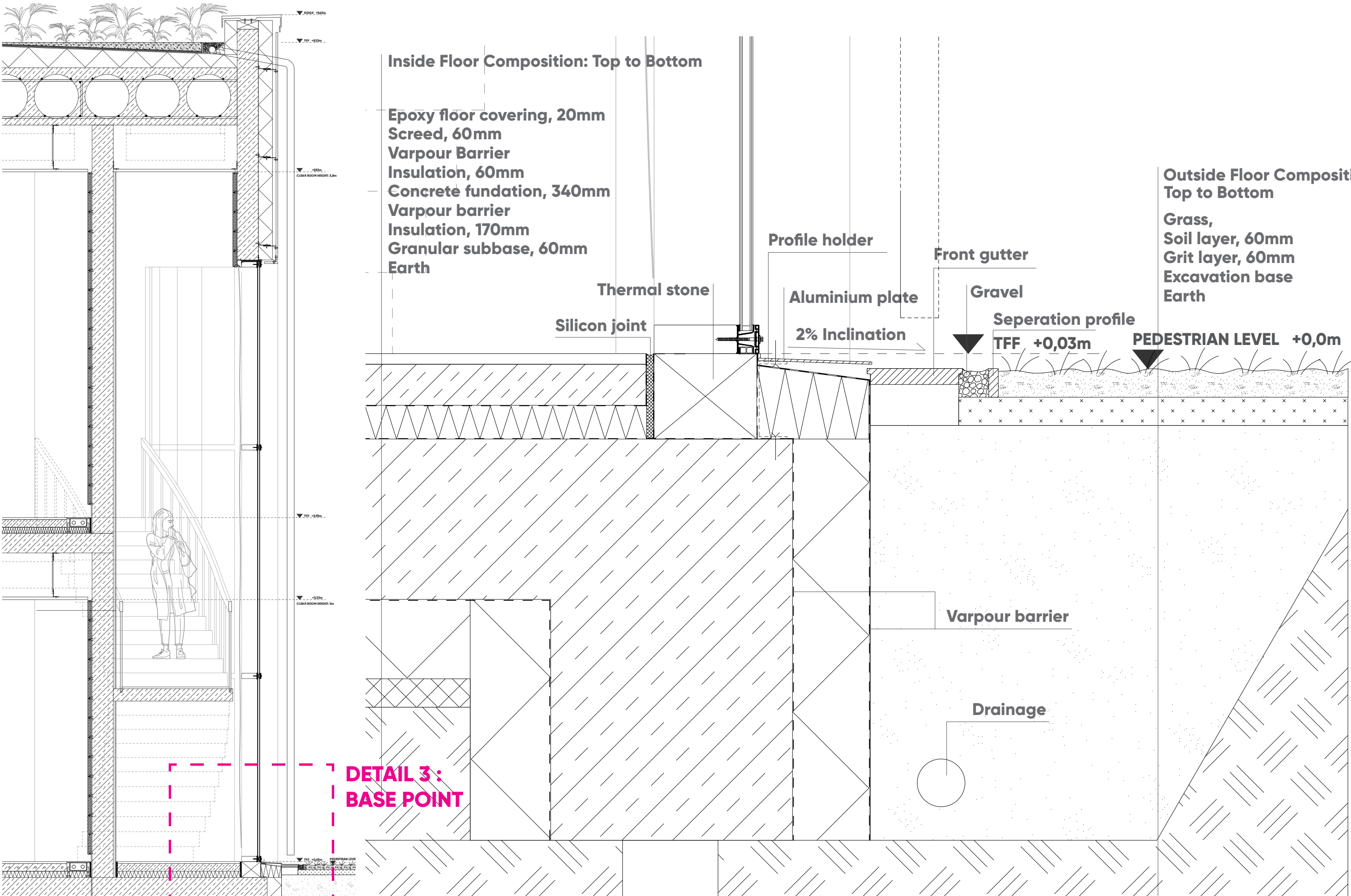
OSB plate, 10mm

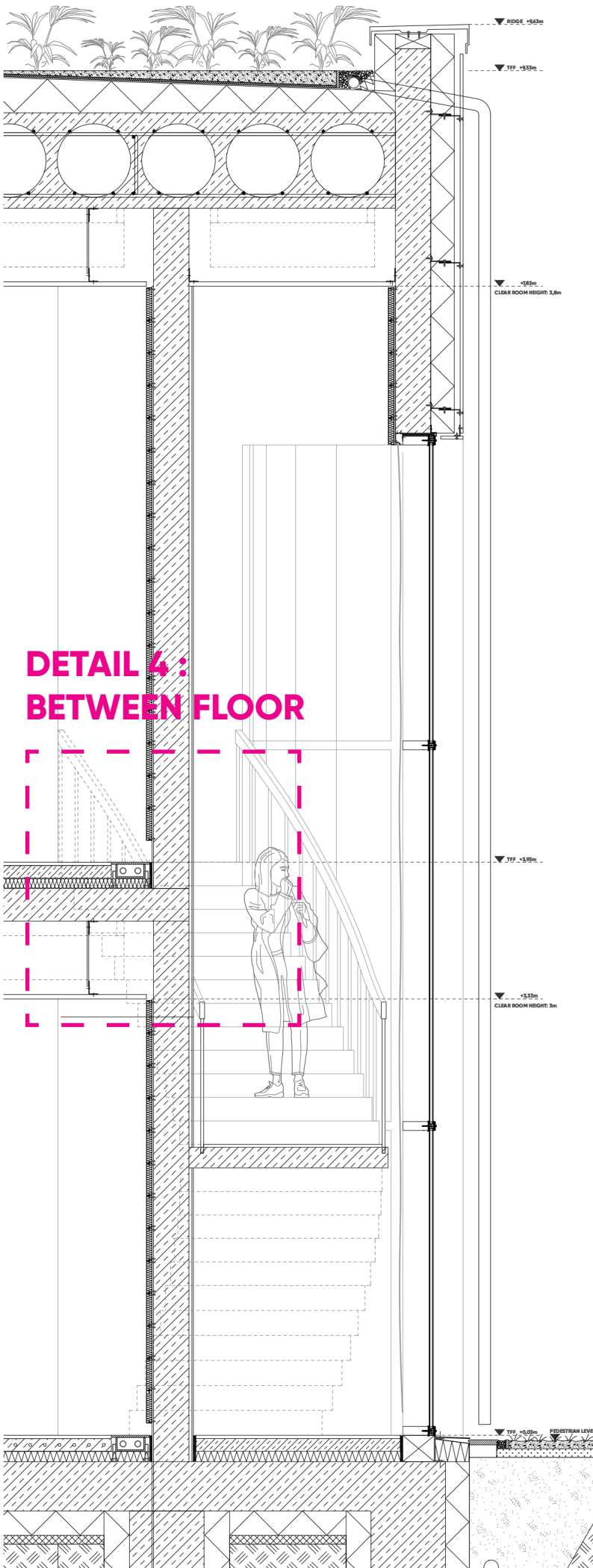
**Perforated Acoustic panel, 40mm,
wrapped in selected fabric finish.**

Thermal-isolated façade slat holder

L profile

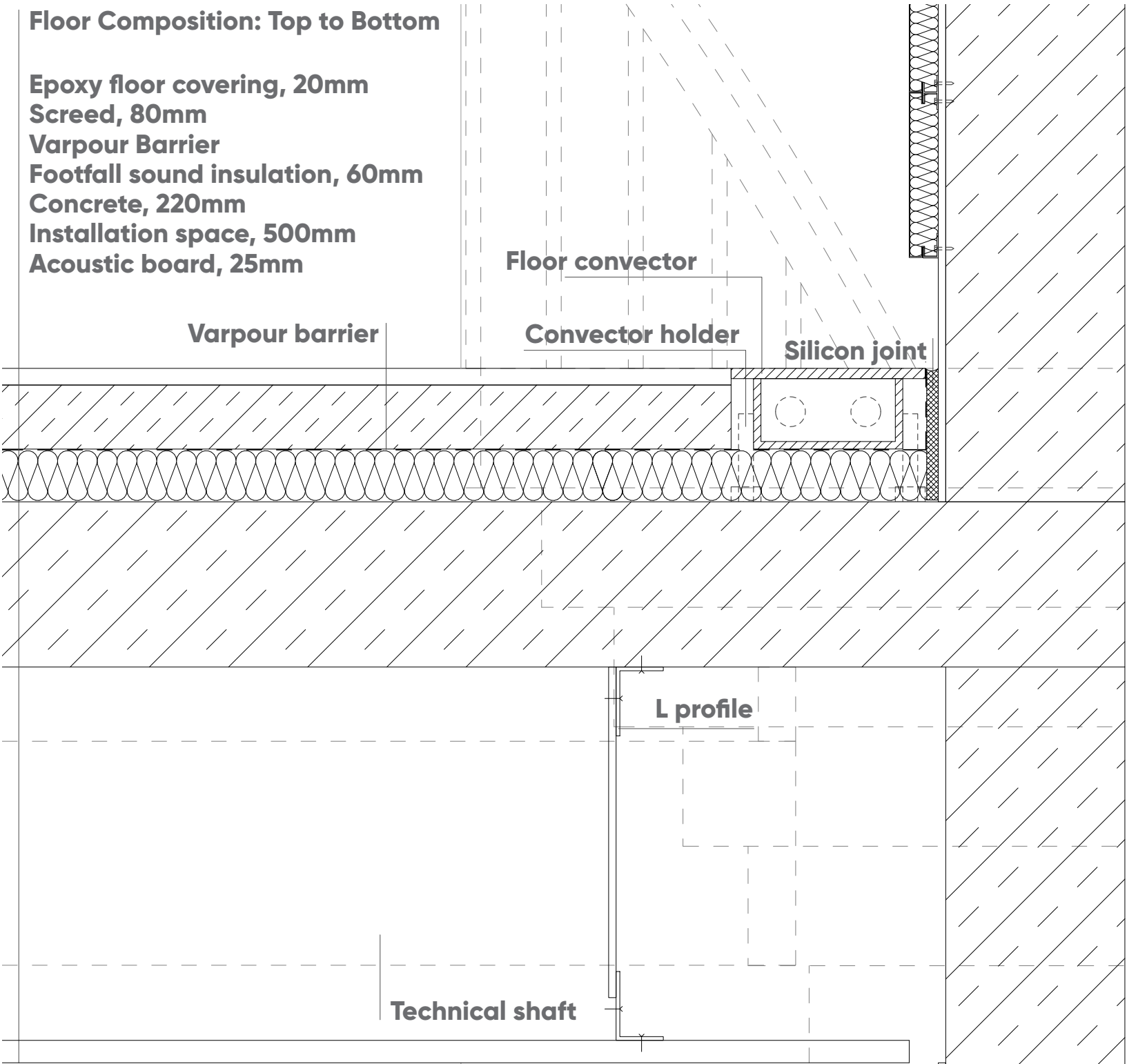
– **Insulation panel, 20mm**





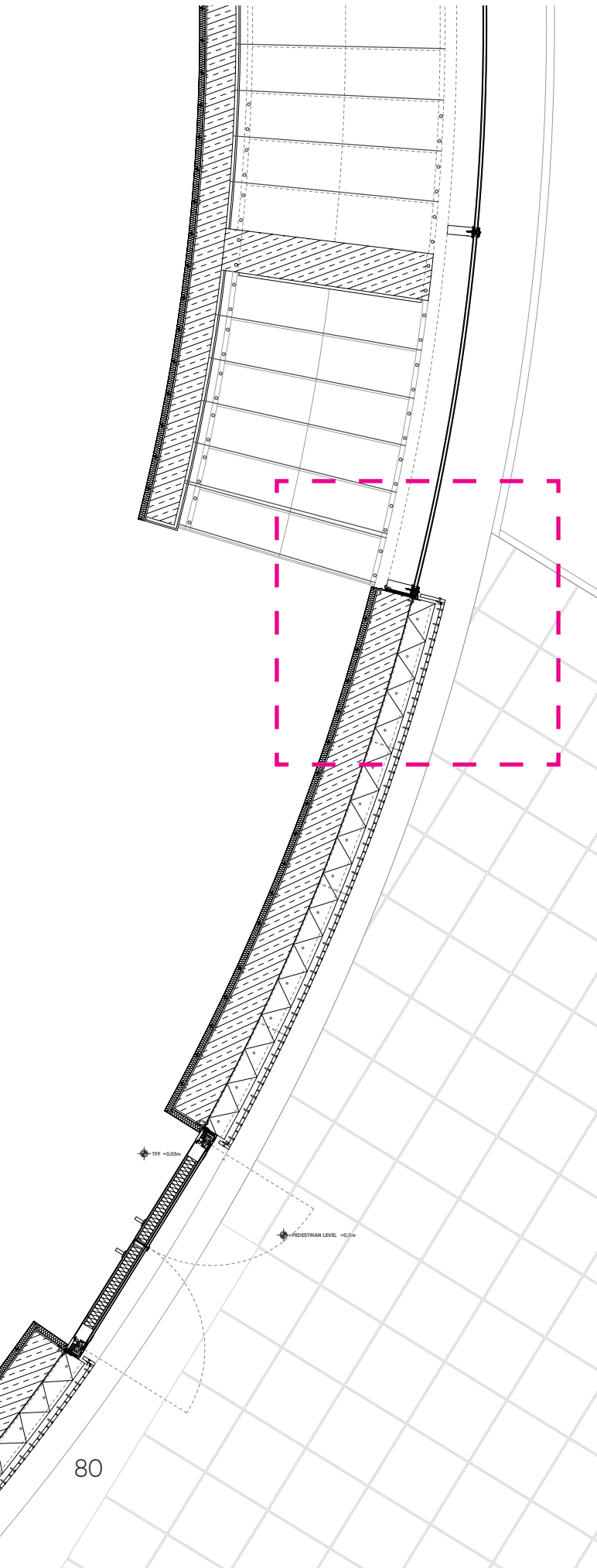
Floor Composition: Top to Bottom

- Epoxy floor covering, 20mm
- Screed, 80mm
- Varpour Barrier
- Footfall sound insulation, 60mm
- Concrete, 220mm
- Installation space, 500mm
- Acoustic board, 25mm



**Indoor wall composition :
Left to Right**

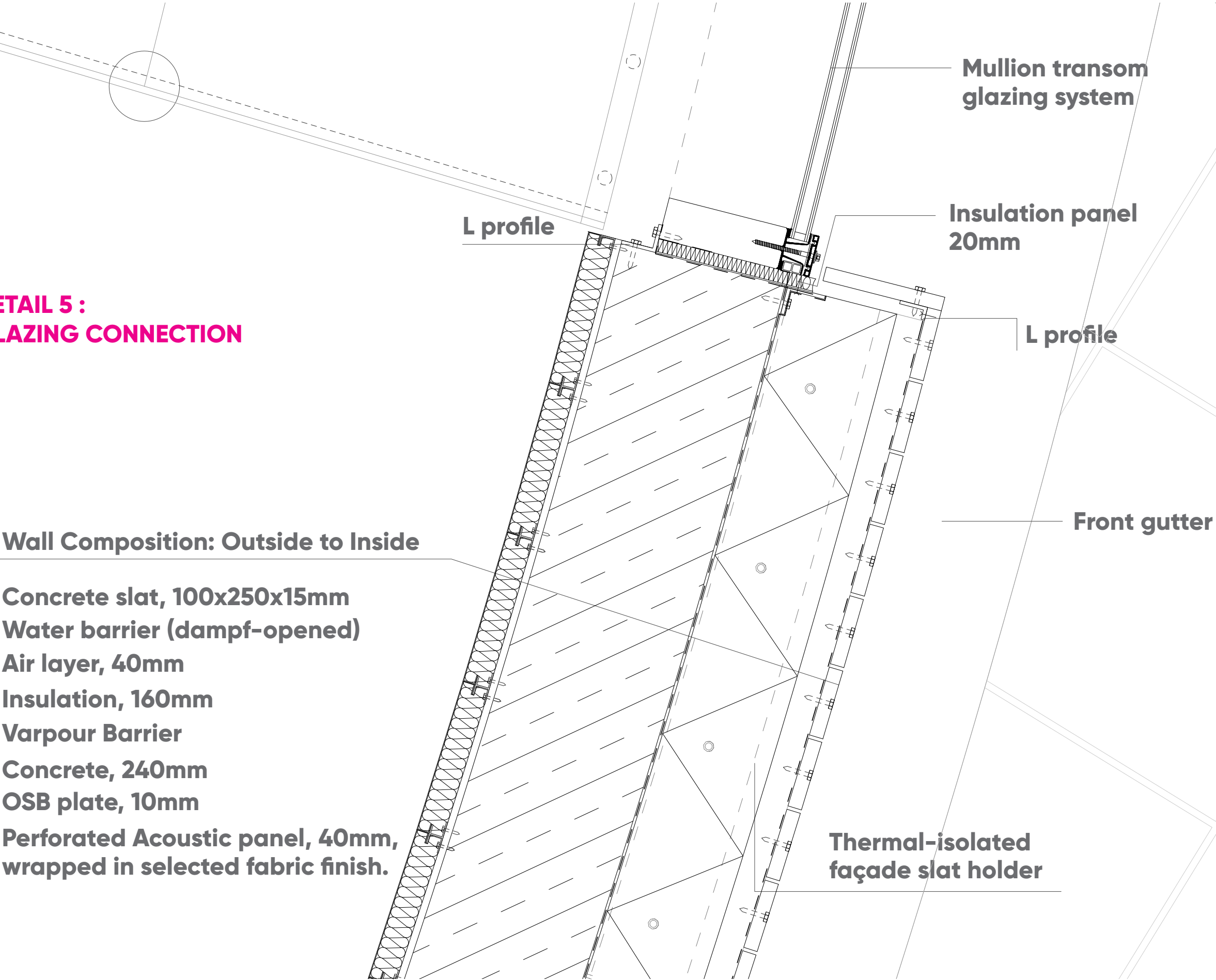
- Wall tile, 10mm
- Mortar, 20mm
- Concrete wall, 240mm
- OSB plate, 10mm
- Perforated Acoustic panel, 40mm,
wrapped in selected fabric finish.

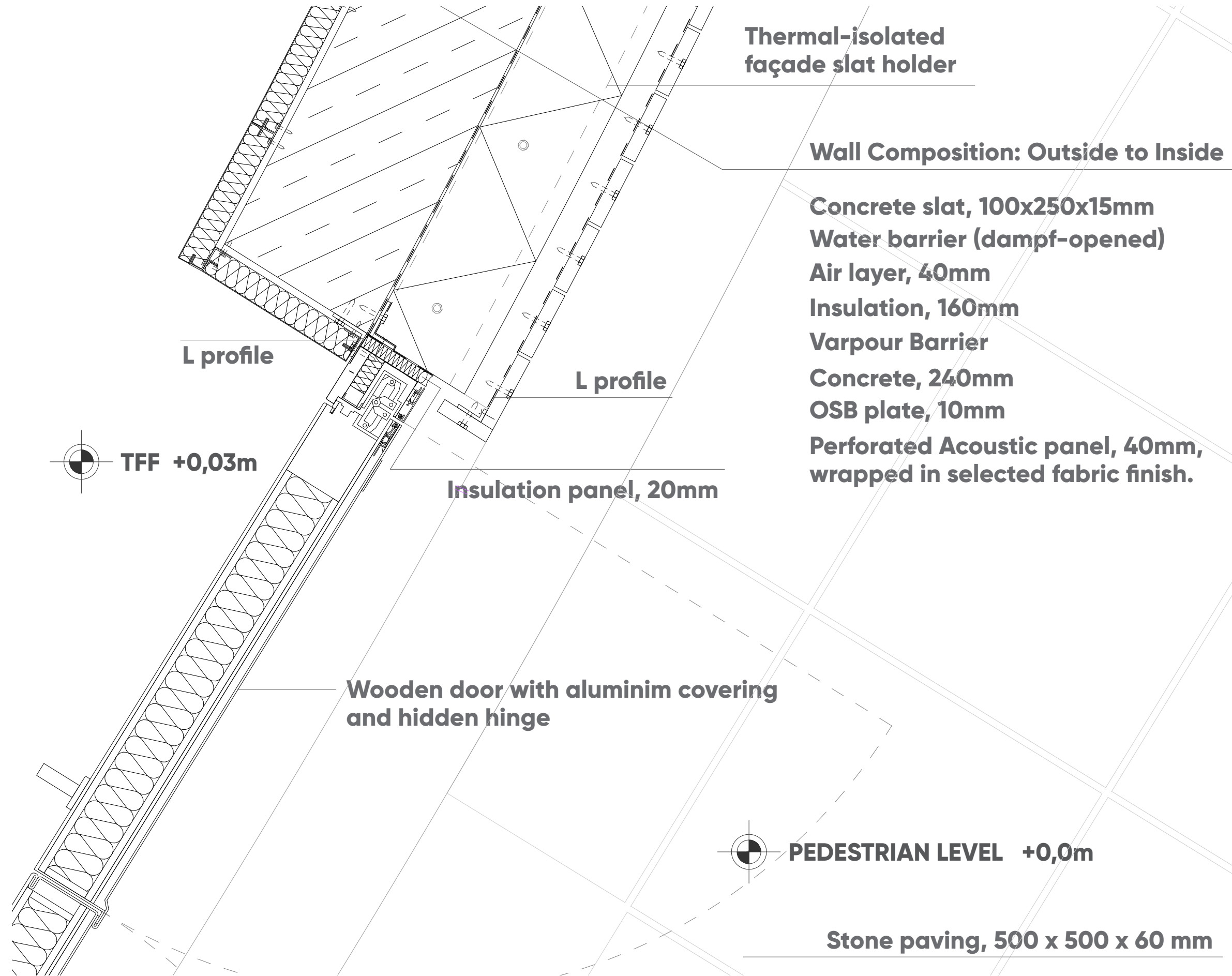
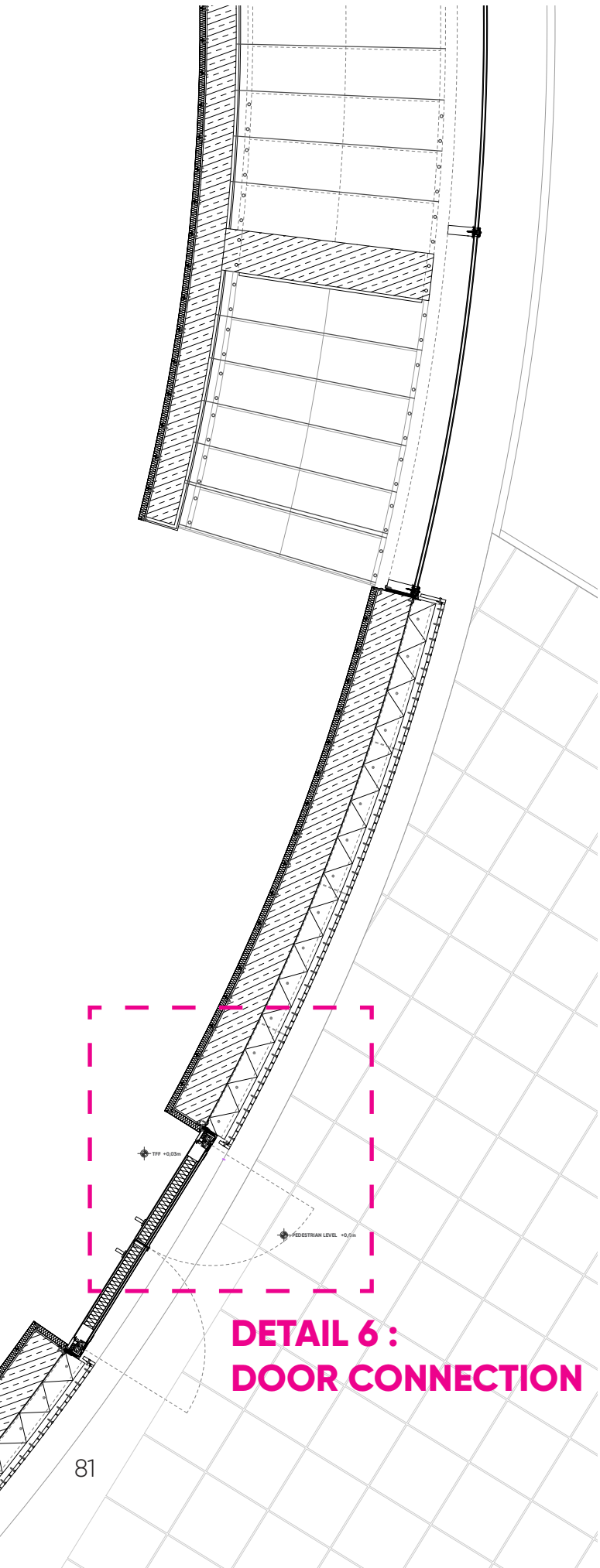


**DETAIL 5 :
GLAZING CONNECTION**

Wall Composition: Outside to Inside

- Concrete slat, 100x250x15mm
- Water barrier (dampf-opened)
- Air layer, 40mm
- Insulation, 160mm
- Varpour Barrier
- Concrete, 240mm
- OSB plate, 10mm
- Perforated Acoustic panel, 40mm, wrapped in selected fabric finish.







DEFINE YOUR STAGE

with your response to the world

By opening up art production to the society in a performative way, it could rewire the neighbourhood and bring up the living quality.

X. PROJECT CONCLUSION - URBAN ENSEMBLE & FURTHER THOUGHTS



URBAN ENSEMBLE

A theoretical project which touches the area between certain guidance & free exploration between architecture & urban spaces, not only with an opposite approach of design methodology, but also challenging the concept of existing museum architecture.