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interiors buildings cities

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msc 3 palace

archiving architecture

project journal



tudelft
faculty of architecture and the built environment
graduation studio 2024~2025
interiors buildings cities
msc3,4 palace: archiving architecture
project journal

part 1

liren chu

Archiving Architecture

2024-25 MSc3 AR3AI100

Model Archives

In parallel, the Design Studio will research and document eight reference projects that embody aspects of the themes addressed in the seminar, in built form and space. The chosen projects are:

John Soane Museum, London, 1808-1812, Sir John Soane;

Beinicke rare books and manuscripts library, Yale University, New Haven, Connecticut, 1963, SOM;

Canadian Centre for Architecture, Montreal, 1989, Peter Rose;

Ungers House extension, 1990, OM Ungers;

Drawing Matter Archive, Somerset, UK 2014, Hugh Strange;

Herzog de Meuron Kabinett, Basel, 2014, HdM;

City Archive, Bordeaux, 2015, Robbrecht en Daem;

Ark Des, Stockholm, 2024, Rafael Moneo (conversion), Arhov Frick (redesign).

Seen together, these range between the intimate and the institutional, between past and present, between the archive as machine and as space of representation. Working in groups of four, the history, provenance and architecture of each project will be carefully analysed and set into context. Each of the chosen situations will be redrawn at a range of appropriate scales and in ways which allow their comparability while also expressing their individual character or concerns.

The scope of these drawings will be defined collectively by the studio. Alongside the drawings, the groups will each make a spatial model, carefully analysing and recreating a representative image of different aspects of an archive, found within each of the precedents. Made primarily of paper and card, these models will be designed to be photographed, reproducing the image, atmosphere and detail of the original view as closely as possible.

Their purpose is to address different scales of attention, considering in detail the material character and atmosphere of the space, the ways in which artefacts are placed within it, its furnishing and the presence of the technical installations, required for it to operate. Alongside the drawings and models, groups will develop analytical diagrams which will allow each precedent to be understood and compared in terms of its scale, spatial order, programmatic function and process. By the end of this you should understand the impulses and motivations which inform the various reference projects studied, but also, when seen collectively, the wider possibilities of an architectural archive and the ways and means through which they operate.

In both studio and seminar you will in effect become an archival researcher, or indeed an archivist. The archive is a less well documented architectural type than many others we have studied in the past. Undertaking these exercises might require invention in terms of how you procure information. You might need to become investigators or negotiators, piecing things together rather than finding them in a monograph. You should therefore record the processes of acquisition alongside what you acquire. The ways in which you choose to carefully document the references can be understood as a fragment of other archives – that of the studio project, which is itself part of the larger archive of Interiors Buildings Cities.

FIRST THOUGHTS: Weeks 5-9

Building Ensembles

In the second period, the research seminars will address the context of the 'de Singel', the modernist culture campus in the context of which we propose to work. Inspired by monastic precedents, the abstract white volumes of the building ensemble are connected by glazed cloisters. Now set against the Antwerp Ring, the composition of buildings and spaces were originally proposed as overlooking a pastoral landscape, set away from the fabric of the 19th Century extension to the existing historic centre. Intended as primarily a performing arts venue, de Singel was extended in the 1990's by Stéphane Beel, to include accommodation and exhibition spaces for the Flemish Architecture Institute, the VAI. The Seminar will explore de Singel in the context of other modernist building ensembles, exploring their architecture and relationship to the city, as a precursor to exploring it as a potential site for an intervention.

Archival Ensembles

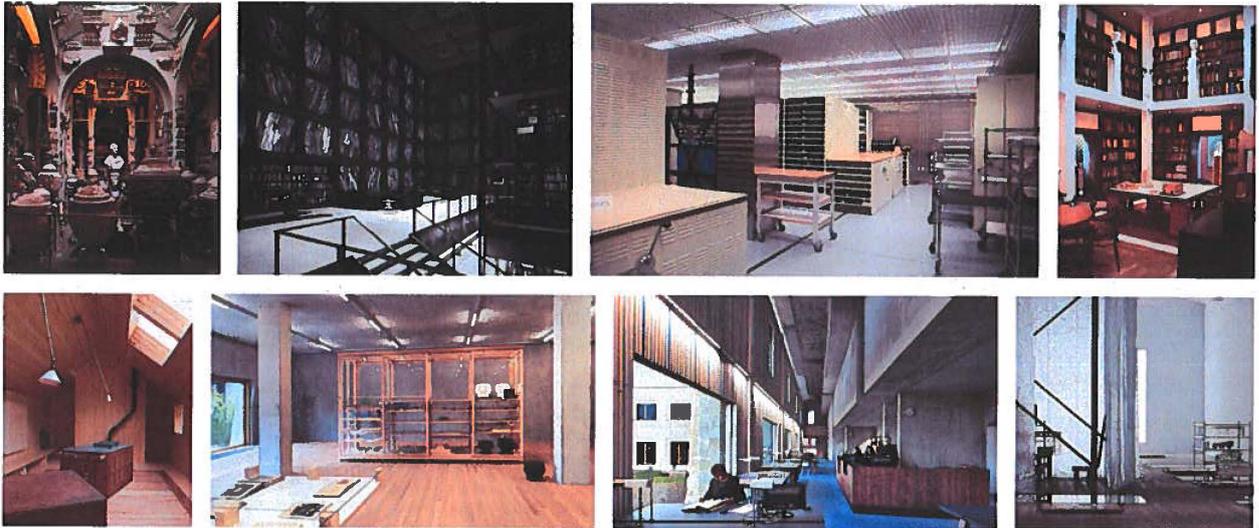
The second period of the design studio will involve the study of a series of significant ensembles of material, held in the collection of the Flemish Architecture Archive. Researching these, and the buildings or architects to which they pertain, you will individually design a setting for one of them. This will be conceived as an accessible archive, somewhere between storage and display. Through this introductory design project, which will be presented primarily through a detailed model, supported by drawings and photographs, you will begin to consider how an archive might be conceived in relation to some form of public engagement. Questions of scale, light and material, view, spatial sequence and furnishing may be explored, while the technical questions and parameters that underpin the effective performance of an archive will also be introduced. This intense, introductory design project offers students opportunities to consider themselves as, at once, archivist, curator, architect and audience, drawing together their reflections, observations and developing understanding in a first act of proposition.

Project Journal

Finally the research seminar will introduce the Project Journal, a document made by each student individually. The purpose of this is to record their process of thinking, making, development and reflection over the course of the graduation studio and finally, to form a key body of evidence against which research and process can be marked at the end of the year, in the P5 examination. The Journal should be developed on an ongoing basis, within a form and structure chosen individually. It should record and communicate the process of the project, including outcomes and reflections on tutorials and reviews, while also offering a space for reflection and critique of the work being made and the issues that define it. Material from the Project Journal can be used to inform the research plan to be submitted at the conclusion of the research seminar.

Archiving Architecture

2024-25 MSc3 AR3A1100



The Reference Projects, from left to right as stated in 'Model Archives'.

PREPARATION

Brief 1: Thinking and doing

The opening weeks of the Graduation Studio engage in a collective period of design research, as preparation for the main project. This will establish the contexts in which it will develop, through a process of thinking and doing, across design studio and research seminar. Themes, questions and your developing positions, as students, will oscillate between these two spaces, with each informing the other. This is emphasised through the shared teaching and in group work, from which individual projects will emerge.

The conclusion will be a set of drawn and modelled outcomes, which are situated in a body of thinking, articulated through collective research documents and individual research plans that, together, begin to establish the concerns and ambitions of your individual graduation project. Previous examples of each will be available for consultation and discussion. The period up to the P1 will be arranged in two parts within both the research seminar and design studio respectively. These will overlap and inter-relate.

LOOKING CAREFULLY: Weeks 1-4

The archive extends far beyond a mere repository of buildings. It gives access to ideas, positions, education, knowledge and images, and that across generations. It gives insight into the social context in which designs were created. At the same time, the archive shows alternatives. Archives are not repositories of truths but places of research. They are incubators of new ideas, breeding grounds for speculation about the future, ... Without research or interpretation, the archive has little meaning.

Sofie de Caigny, former director, Flemish Architecture Institute | VAI

Through this brief, we will begin to unpack the archive, not the archive, for the VAI in Antwerp, the development of which will be the subject of this graduation study, but the idea of an archive, both historically and in its contemporary, public form. Archives, as an architectural type, have developed as a means to document, store and protect records and precious things. Access to them has

typically been restricted. What was their historical form and as they reshape themselves, as more open, public institutions, what can we imagine an archive is now, what is its purpose and who is it for? Your focus will be the development of a particular type of archive, the architectural archive. In the next four weeks you will start to define your first thoughts about this, through two parallel studies:

The idea of an archive for architecture

The Research Seminars will encompass a series of lectures and readings through which the architectural archive will be addressed as an idea, within social, political, cultural, theoretical, historical and practical contexts. Together, you will study a series of significant references that address the development of archives for architecture the architecture of archives, indeed one is an archive building by an architect, Robbrecht en Daem, whose work is also present in the VAI archive. These references engage different contexts, both in place and time, while also addressing the different aspects of what an archive does, encompassing preservation, documentation, storage, study and reference, display and education.

Alongside these documentary studies we intend to visit two important, relevant local archives, that of the NAI and MVRDV's recently completed Depot in Rotterdam. Visiting these will offer you a different kind of experience, of visiting an archive, seeing its collections, talking to its archivists and understanding its functionality, prior to your visit to Antwerp.

Through this research, you will not only consider what the conditions, concerns and limitations of the various studied archives might be but also the motivations of those who establish and make them, investigating the ways in which they are translated into spatial, organisational and functional strategies.

Through reflective discussion, writing and drawing, you will develop your own understandings of how such concerns have defined the history, development and current conditions of archives; what and who they are for and their relation to the institutions they are housed within. The concerns raised here will form the basis for your individual research plan.

\daniel

sir john soanes museum, john soane
 canadian centre for architecture, peter rose
 beinicke library yale university, gordon bunshaft
 drawing matter, hugh strange architects
 ungers house extension, oswald mathias ungers
 bordeaux city archive, robbrecht en daem architecten
 kabinet, herzog de meuron
 ark des, arrhov frick

the design process is a circular way
 collective work, reflect together
 project journal, scan, print

| | |
|---|-----------------------------------|
| Sem Verwey Liren Chu Ertug Çiftçi Alessandra D' Acunto | Sir John Soane Museum |
| Veronica Danesin Jenny Fang Daan Franken Yunke Li | Canadian Centre for Architecture |
| Maksymilian Jaszczuk Tim Karman Stanisław Kilian Anna Klaver | Beinicke Library, Yale University |
| Yueyi Liang Margaux Lomax Imre Lukacs | Drawing Matter |
| Iris Niederer Jakub Nowak Jur Sinia | Ungers House extension |
| Laura Tijchon Romain Touron Casper van Tilburg | Bordeaux City Archive |
| Silas Windrich Jiarui Xing Dilek Zaid | Herzo de Meuron Kabinett |
| Yuqing Zhang Maksymilian Bernady Bruno Teles Xavier | Ark Des |

\mark&amy

collective listening, talking, collective reading
a publication, drawing in the same style
what we should preserve what we should not
archive as maker of design culture
it really starts with this core generation of the autonomous architects, Henri José
van Heegh, Robert van Damme, Christian Kiekens, Nachtigua. and so it's a combi-
nation of architectural projects and writing and situating architecture.
Microcosmos

\danielle willkens

Archiving Architecture

2024-25 MSc3 AR3AI100



A selection of parts of buildings, public and private, erected from the designs of Sir John Soane, between the years 1780 and 1815. Joseph Michael Gandy (1771 - 1843). (1818).

INTRODUCTION

The archive is a foundation of human civilisation. Since people first started cultivating the earth, they began to keep records: of yields, taxes and land ownerships. Governance, whether for good or ill, has come to depend upon archives. We live in a world where archives, digital and physical, systematically collate information that facilitate power or control over each of us and all of us... a condition sometimes out of control, as Kafka or Orwell remind us. Often jealously guarded and open only to a privileged few, archives have, throughout history, retained knowledge that might otherwise have been lost. Different, and often subservient, to libraries, which present the synthesis of human knowledge and its stories, or museums, which offer readings of the world through objects, archives contain the raw material from which ideas can be mined; to emerge or be assembled in new ways.

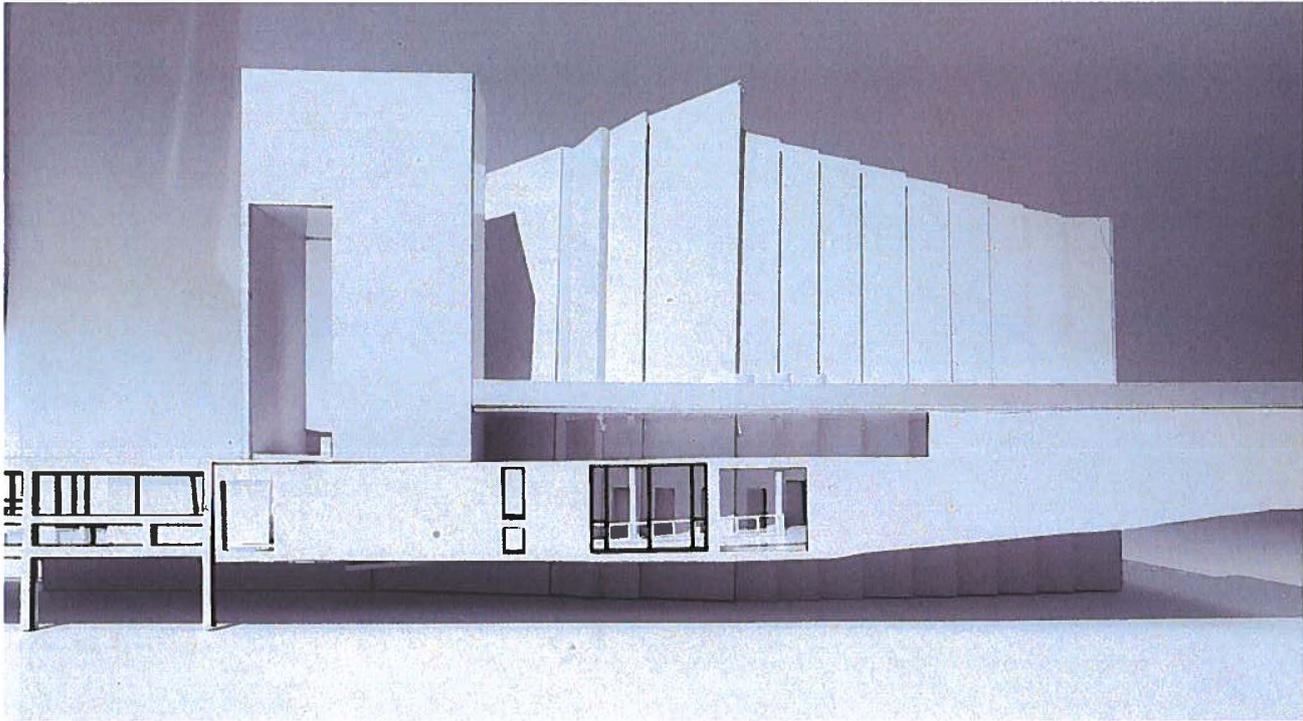
Archive can be both noun and verb. An archive, to archive. Whether data or physical materials - sometimes valuable in their own right, sometimes not - the things recorded in an archive are offered significance by the archivist's careful documentation, compilation and cross referencing of them. Individual things gain authority through multiplicity, through being part of a larger whole. Archives appear to document impassively, holding records that do not necessarily require a reader to determine their veracity. Anonymous, whether stored in boxes and files, on shelves, in drawers or encased in hermetically sealed cabinets, these wait...suspended...latent...for scholars who, like investigators, painstakingly unpack them, interrogate them, draw inference from them and gain new insights.

However, while they might contain facts, archives cannot be seen as fact. They are not innocent, they are never the complete truth. The questions archivists ask; the things they choose to keep or save; the matter of what is important and what isn't, these things are dependent on a prevailing sense of order, on the

cultural certainties and prejudices of a particular place or moment in time that the material in an archive might embody. Archives both reveal and reinforce hierarchies of power and have a tendency to overlook, or put aside, things that fit awkwardly into their frame of reference, or not at all. Nonetheless in a world where material facts have been more slippery and difficult to grasp, they offer a critical measure of authenticity.

Over the last century, while libraries became democratised and museums a popular pastime, archives have remained aloof, the preserve of the few. Yet in the highly developed society that modernity has constructed, the practice of archiving has become an orthodoxy, even a necessity. We archive almost everything. The city itself has, in parts, become a kind of archive: measured, documented, prescribed and controlled. Legislation has made states responsible for them and, increasingly, publicly funded archives feel the pressure to be more public. To make themselves more available, to find ways of opening themselves and their contents up to wider scrutiny and greater interest, to become relevant to people. How do they do this while protecting the material stored within them and thus maintaining their sense of order and purpose, their authority? is an archive only concerned with the preservation of the past or does it seek to have agency in the present or offer possibilities for the future? Is it closed or open, static or dynamic, or somewhere in between? How does the archive offer a setting for the things it archives and how might it adjust to, acknowledge or change in response to the concerns of those who archive; to the work of those who are archived, or to the desires and needs of those who only visit?

This year we will be looking at a particular type of archive, one that is particularly relevant to us: an archive for architecture. Mirroring the wider world, the history of the architectural archive is almost as old as architecture itself, whether in the form of



Model of arts centre deSingel by Leon Stynen. Florian Du Ville Lonne Dellens, olv Caroline Voet. (2018).

documentation or physical artefacts, ideas or elements of buildings cross referenced or brought from one culture to another. Beyond the publication of his own thesis for example, the importance of the 15th Century Italian architect Palladio, in Northern Europe, was in large measure due to the collection of his drawings acquired by the English architect Inigo Jones, alongside the collector Lord Burlington. These drawings, now held in the Royal Institute of British Architects drawing collection, were translated into buildings in London and other cities. Their influence going on to establish Neo Palladianism as the dominant style of 17th and 18th Century Europe.

Burlington and Inigo Jones were private collectors and many of the earliest collections of architectural drawings and artefacts were the possessions, or obsessions, of individuals. This is a lineage which continues to the present day, in the Drawing Matter archive for example. The great London architect and collector, Sir John Soane, gifted his collection and the extraordinary architecture he made to display it, to the nation, as the first house museum. His collection of fragments and casts is representative of a wider fascination, embodied in the cast courts of the 19th Century, where fragments of buildings and their ornaments were reproduced and placed on display. Architects since, both individuals or practices, have established archives, offering bodies of significant work and collections made over a career, encompassing books, drawings, models and paperwork. Sometimes, like Soane, they give over their own house to their archive, as OM Ungers did, even extending it for the purpose. Part of the role of such private archives, made public, is to ensure the ongoing recognition of those who made them. The cabinet of Herzog de Meuron is one particularly complete version of this, where – from the beginning of their career – the practice's whole oeuvre and seemingly every sketch model was conceived as part of a collection, almost as it was being made.

Sometimes such archives become subsumed into institutions, professional or cultural, whether libraries, museums, universities or professional organisations like the RIBA for example. The archive we will study is the collection held by the Flemish Institute of Architects, the VAI, in Antwerp. This intriguing body of material not only assembles the history of significant Flemish Architects from the past. It has been very proactive in considering the archive as a living, dynamic body of material, working with architects still in practice and thus also becoming representative of, and a force in, the transformation of Flemish architecture in recent decades; helping to create a culture which might be considered amongst the most exciting in the world.

Having failed to complete a project, launched via a competition, to create a new home for the archive, within a disused church, the collection remains in need of a permanent home and new direction. This will be our graduation project for this year. We will be working with the VAI and other significant voices to think speculatively about how to develop a new architectural archive, not on its originally intended site but instead in the context of the VAI's home, the architect Leon Stynen's monumental modernist culture campus of de Singel, on the periphery of Antwerp's historic centre. Stynen is, himself, represented in the collection of the VAI and so the Singel might perhaps be considered as the archive's largest artefact.

This raises interesting questions for an architectural archive, in terms of scale and the relation between the representation, the fragment and the thing itself. It asks what an architecture archive is or might be, what and who it is for and who it might address. These are amongst the many questions we will be developing over the course of this graduation year.

collective working model

经过对比建筑图纸和照片，我们发现这张照片是一个从西向东看的视角，视点在 dome area 的西侧，看向 colonnade，穿过 museum corridor 并止于 picture room。

after comparing the architectural drawings and photographs, we identified that this photograph captures a west-to-east perspective. the viewpoint is situated on the west side of the dome area, facing towards the colonnade, extending through the museum corridor, and culminating at the picture room.

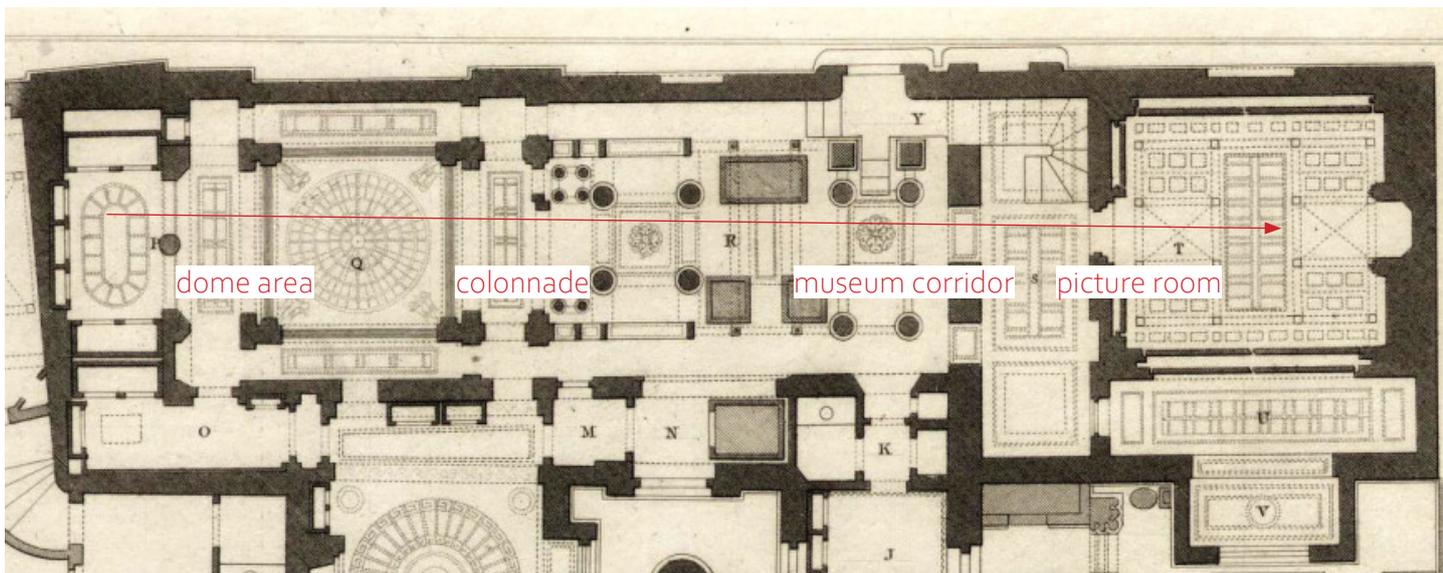


fig. 1.1.4 sight line, liren, based on drawing from sir john soane.



fig. 1.1.1 reference picture, derry moore, kodak epp 3341.



fig. 1.1.2 rhino vray render, 11.784mm, liren chu.



fig. 1.1.3 rough model, photo by liren chu.

没有现场参观却需要复原一个空间是困难的，尤其是模型起初是混乱的，从一个非常混沌的照片，看似杂乱无章陈列着的艺术品中挑选出组成空间的真正要素。在仔细对比照片和历年的建筑图纸之后我们发现其中有不少无法对应的部分，考虑到真实摄影的种种变量，最终的模型并没有完全按照照片，而是尽可能地贴合了图纸，还原了设计意图。当然，照片中能够反应的建筑更新增添的空间结构，我们也予以关注。

reconstructing a space without an on-site visit is challenging, especially when the initial model is disorganized. from a very chaotic photograph, we had to extract the essential spatial elements from what appeared to be an unordered display of artworks. after meticulously comparing photos with architectural drawings over the years, we discovered several elements that couldn't be matched. considering the various factors affecting real-life photography, the final model wasn't entirely based on the photographs; instead, it adhered as closely as possible to the drawings to reflect the design intent. naturally, we also took into account any additional spatial structures visible in the photographs that reflect architectural updates.

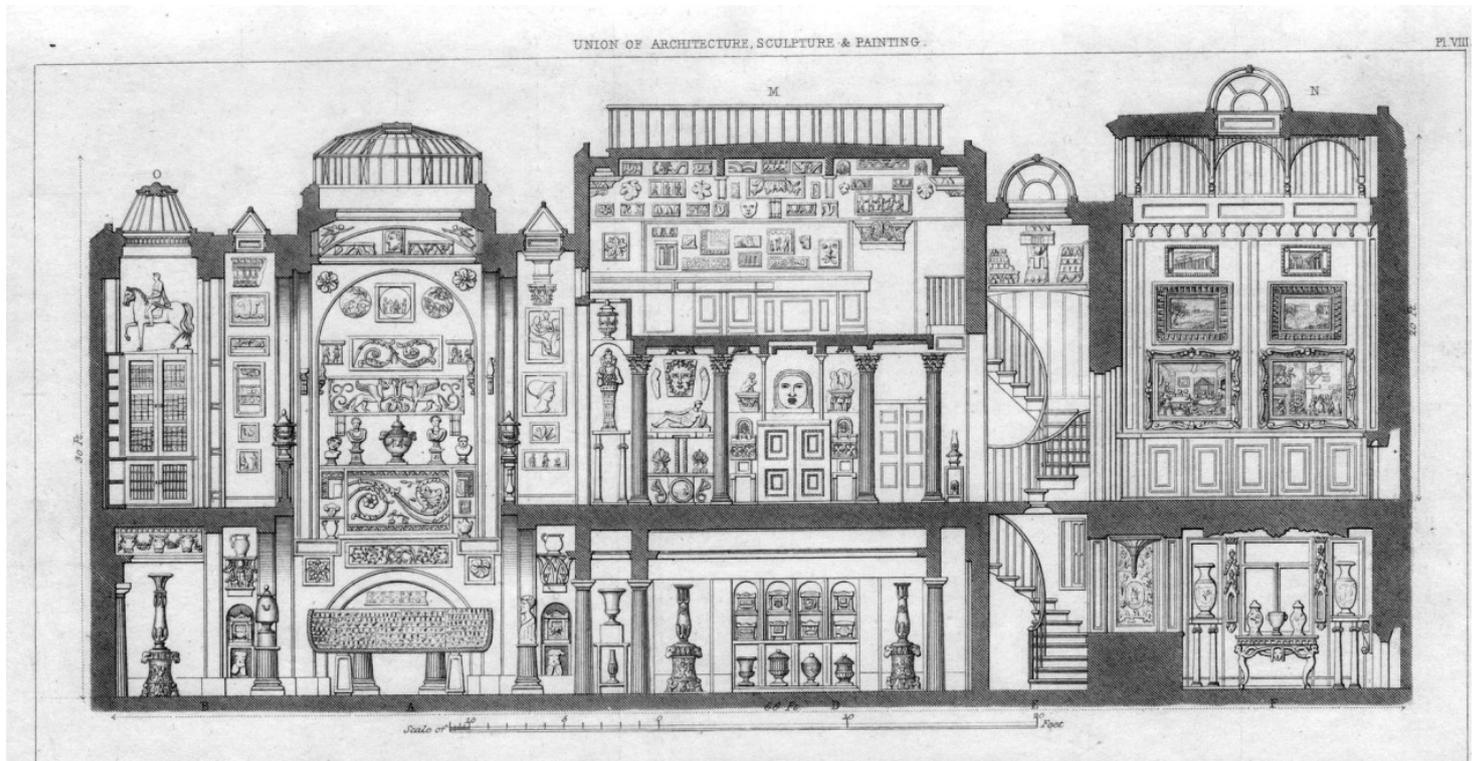


fig. 1.1.5 section, sir john soane.

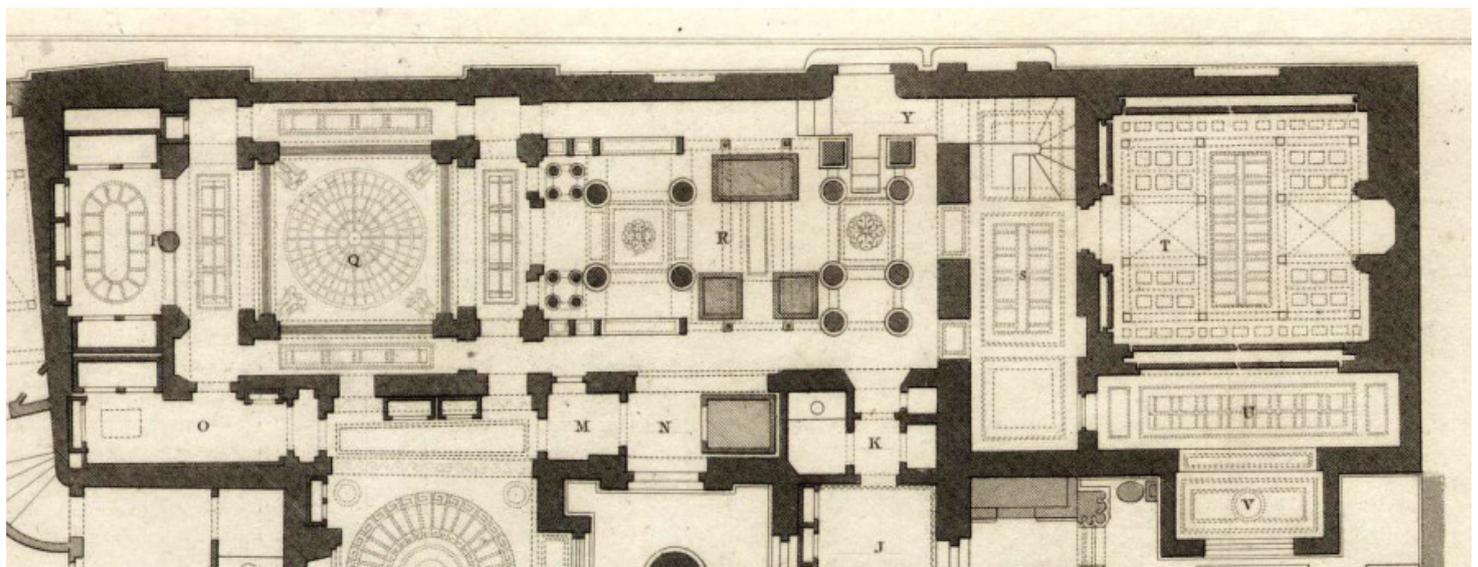


fig. 1.1.6 plan, sir john soane.

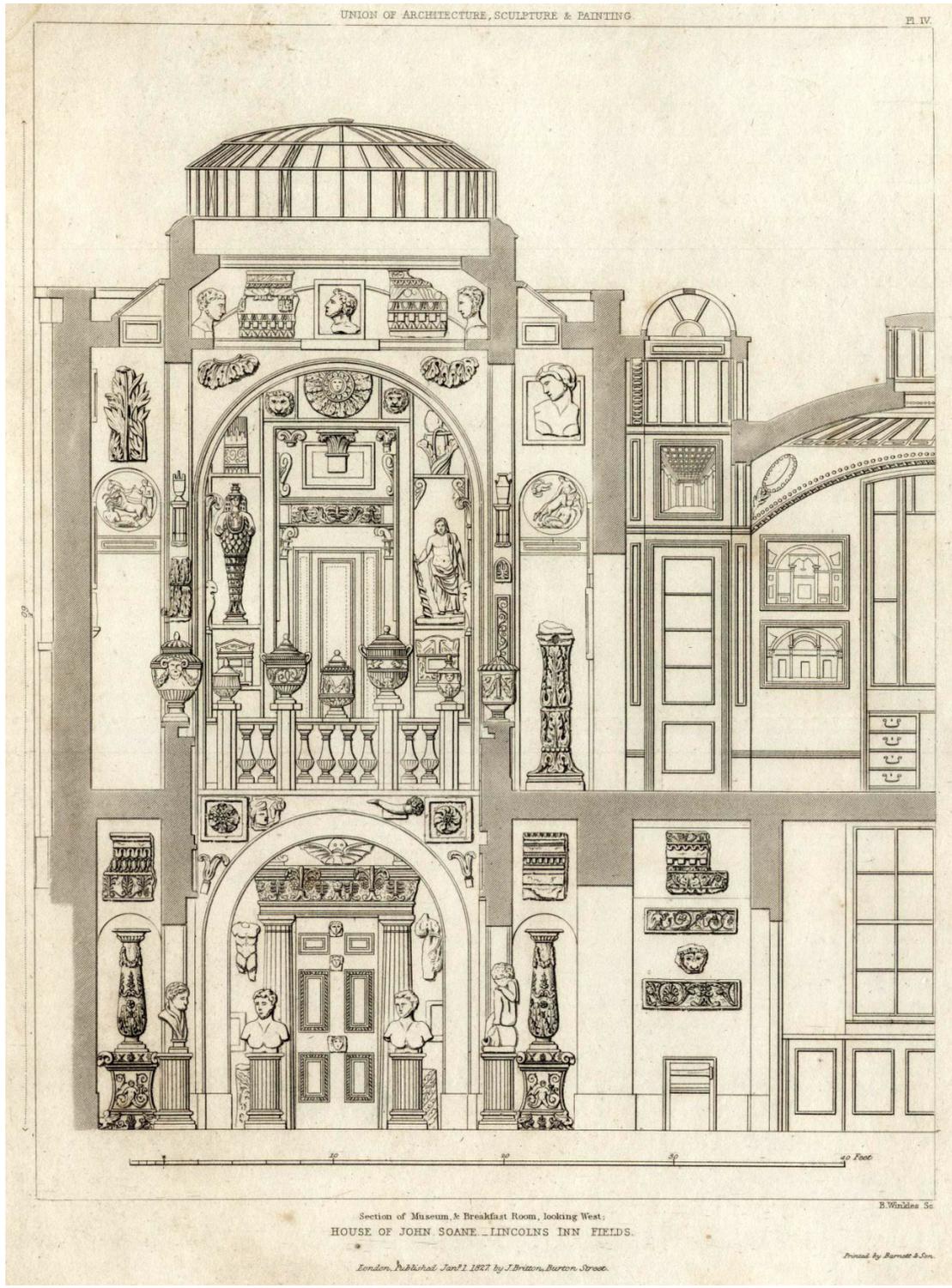


fig. 1.1.7 section of dome area, sir john soane.

collective working research plan

\ collective research of 8 precedent studies

c. 2000 words + drawings / images

in your groups you will present a document of research into the space you are modelling.

this should include histories, drawings, descriptions and interpretations of the spaces.

drawings should also show how and where these buildings are situated in their urban contexts.

the aim of these studies is to think carefully about

what the architecture of these spaces tells us about the culture of archiving within them.

what practical aspects are considered?

how do these spaces function on a symbolic level?

what do we learn through a study of their circulation, arrangement of spaces, organisation and containment of materials, systems of access and preservation?

you should include a bibliography or list of references.

\ personal statement

c. 500 words

reflective problematization of what you have learned and experienced so far.

this document should outline your personal observations, thoughts and ideas,

matters of interest, problem areas, gaps, positions, fascinations, interests, etc.

leading to research questions or things one would like to explore.

reading list

sir john soane's museum

Summerson, John. 'Soane and the Furniture of Death' *Architectural Review*, March 1978

<https://www.architectural-review.com/essays/john-soane-and-the-furniture-of-death>

Summerson, John. *A Description of the Buildings of Sir John Shane's Museum* (London: Soane Museum, 1945)

Boucher, Bruce. *John Soane's Cabinet of Curiosities: Reflections on an Architect and his Collections* (New Haven: Yale University Press, 2024)

Willkens, Danielle. 'Clouds and Cataracts: Optical Experiments at Sir John Soane's Museum'. *Technology|Architecture + Design* 3, no. 2 (3 July 2019): 211–20. <https://doi.org/10.1080/24751448.2019.1640539>.

Willkens, Danielle. 'Design by "Considerable Degree": Jefferson's Architecture as Applied Science'. *Transactions of the American Philosophical Society* 110 (1 January 2022): 167–94.

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Summerson, John. *A New Description of Sir John Soane's Museum*. London: Penguin, 1955.

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archive

Guido Beltamini, Mirko Zardini, eds. *The Future of Architecture Museums* (Vicenza: Centro Internazionale di architettura Andrea Palladio, 2024)

Various Authors, *The Architecture Archives of the Future, Conference Proceedings*, Jaap Bakema Study Centre Het Nieuwe Instituut 2023 <https://nieuweinstituut.nl/en/articles/proceedings-architecture-archives-future>

Derrida, Jacques, and Eric Prenowitz. *Archive Fever: A Freudian Impression*. Paperback edition. Religion and Postmodernism. Chicago: University of Chicago Press, 1996.

Foucault, Michel. *The Archaeology of Knowledge*. 2nd ed. 1 online resource (238 pages). vols. Routledge Classics. Hoboken: Taylor and Francis, 2013. <http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=1144626>.

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Summerson, John. 'Soane and the Furniture of Death' *Architectural Review*, March 1978
<https://www.architectural-review.com/essays/john-soane-and-the-furniture-of-death>

Summerson, John. *A Description of the Buildings of Sir John Shane's Museum* (London: Soane Museum, 1945)

Boucher, Bruce. *John Soane's Cabinet of Curiosities: Reflections on an Architect and his Collections* (New Haven: Yale University Press, 2024)

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Willkens, Danielle. 'Design by "Considerable Degree": Jefferson's Architecture as Applied Science'. *Transactions of the American Philosophical Society* 110 (1 January 2022): 167–94.

Willkens, Danielle. 'Reading Words and Images in the Description(s) of Sir John Soane's Museum'. *Architectural Histories* 4, no. 1 (11 May 2016). <https://doi.org/10.5334/ah.204>.

collective working model



fig. 1.1.1 reference picture, derry moore, kodak epp 3341.



fig. 1.2.1 rough model, 2024, september 16, liren chu, fujifilm x-a5, iso 1250, 1/100s, f/20, 13mm.



fig. 1.2.2 rough model, 2024, september 17, liren chu, fujifilm x-a5, iso 5000, 1/100s, f/9, 14mm.

\ kodak epp 3341

refers to the use of kodak ektachrome professional plus 100 (epp) film in a camera. this film was designed for professional photographers and is known for its color accuracy and balanced contrast.

film model: kodak ektachrome professional plus 100 (epp)

type: color reversal film (slide film)

iso : 100

formats: available in 35mm and 120 roll film formats
color characteristics: natural color rendering, ideal for shooting under daylight or bright artificial lighting. the colors are vibrant but not overly saturated.

contrast: moderate contrast, providing good detail in both shadow and highlight areas.

grain: fine grain, making it suitable for high-quality enlargements.



fig. 1.2.3 rough model, 2024, september 19, liren chu, fujifilm x-a5, iso 2000, 1/125s, f/8, 13mm.

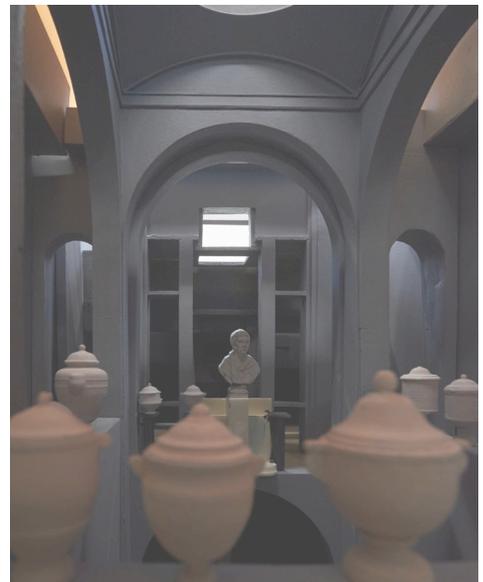
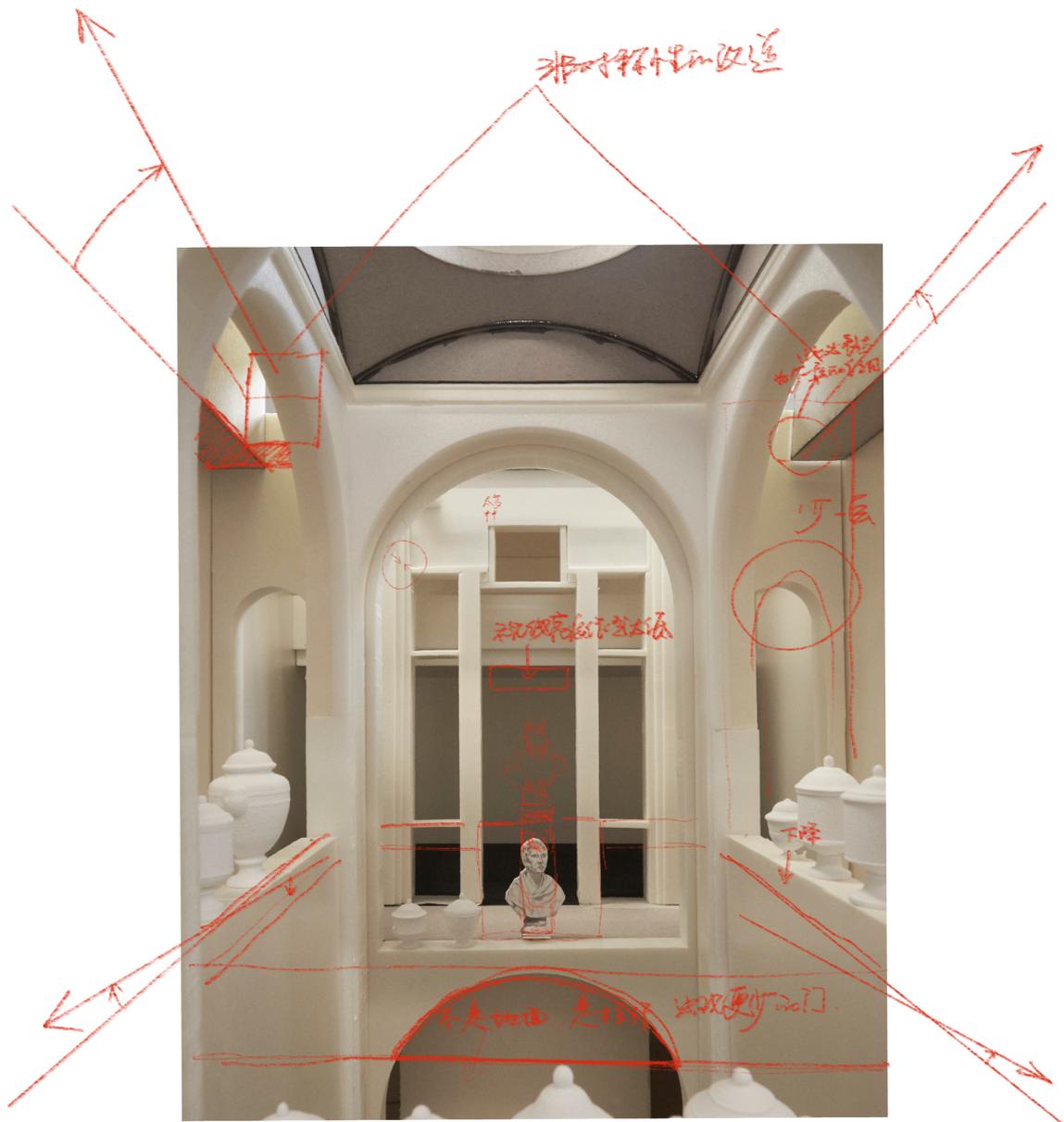


fig. 1.2.4 rough model, 2024, september 23, liren chu, fujifilm x-a5, iso 6400, 1/125s, f/7.1, 12mm.



视线下降.
视线上升.

还需要决定颜色和开口处理方式，以及雕塑的制作方式

it is also necessary to decide on the color and the treatment of openings, as well as the method for creating the sculptures.

statue: drawing, 3d in a 2d way

bones of this building rather complicated sort of skeleton

spatial layers

cornucopia of objects

think about the process of inhabiting the interior

toy theatre

pots the most architectural object

dome comes from a funerary urn

gothic that was happening at that time

literature, supernatural, dracula, frankenstein

the idea of the sublime, intertwined with themes of death and de-

cay, provides a poignant framework for designing a mausoleum

growth of the city and the way the loss of nature

misanthrope seance, Arthur Conan Doyle

the process of creating models and photographing them, focusing on the relationship between content, models, and the act of looking.

the idea of creating a series of photographs to show how objects are inhabited in the model, and how the process of placing objects into the frame is documented, is emphasized.

the models are not just about creating physical representations but also about how they relate to what you're observing and thinking through them.

there's an important consideration of time—it's the third week of the project, with one more week of model work before moving on to a new brief.

the upcoming week in Antwerp will introduce real archive objects related to the next project brief.

the suggestion is to finish the model work as thoroughly as possible before the next brief to avoid overwhelming yourself with multiple tasks at once.

the conversation also highlights the importance of balancing abstraction with detail in the models. the focus is on creating models that convey the essence of the image or space rather than striving for complete realism.

using inventive materials and techniques to suggest the quality of the space without replicating every detail is encouraged.

the questions to consider are:

where should you focus your attention?

what should be detailed, and what should be left more abstract?

how do you bring out the architect's intention in the model?

the idea of flatness in models, rather than obsessing about getting the exact shape, maybe actually the idea that things are flat is a positive for the model.

like using cardboard, can be seen as a positive feature, adding to the model's expressiveness.

the goal is to capture the essence of the space rather than aiming for perfect replication.

reading

\ Mbembe, Achille. 'The Power of the Archive and Its Limits'. In *Refiguring the Archive*, edited by Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid, and Razia Saleh, 19–27. Dordrecht: Springer Netherlands, 2002. https://doi.org/10.1007/978-94-010-0570-8_2.

\ Nieuwe Instituut. 'Gathering #5: Post/De/Colonial'. Accessed 12 September 2024. <https://nieuweinstituut.nl/en/articles/gathering-5-postdecolonial>.

On Postcolonial Readings:

\Gathering #5: Post/De/Colonial

"Decolonization": This is the central theme of this discussion, emphasizing liberation from the remnants of colonial history and the restoration of rights.

"Redress and Restitution": These terms involve addressing historical wrongs and returning cultural and material heritage taken or exploited during colonization. They also signify restoring suppressed voices.

\Uttering Visibility

Hannah Dawn Henderson

Digitalization, limitations, subjectivity, exposure to harm, alternative answers, challenges to archival practices. Decontextualization, ethical conflicts, and lack of neutrality.

关于后殖民主义的阅读：

\Gathering #5: Post/De/Colonial

“去殖民化”（decolonisation）：这是本次讨论的核心，强调要从殖民历史的遗留中解放和恢复权利。

“补偿”和“归还”（redress and restitution）：这些术语涉及到纠正历史错误，归还被殖民、剥夺的文化和物质遗产。恢复被压制的声音。

\Uttering Visibility

Hannah Dawn Henderson

数字化，局限性，非客观，暴露伤害，另外的答案，对档案方式的挑战。去语境化的，伦理冲突与中立性缺失。

lecture

\ on gender and the archive
catja edens

historical absence of women in architectural historiography, need to reevaluate male-dominated narratives

critique of traditional instruments and mediums (archives, established canon) reinforcing male dominance

social, financial, and educational barriers marginalizing women in architecture, leading to limited recognition

milestones in feminist movements and their impact on women's roles in architecture

importance of including women's contributions, enriching architectural history through diverse experiences

critical questions about architectural authorship and recognition criteria (who is deemed an architect, what constitutes significant work)

examples of women navigating male-dominated profession through adaptation or alternative pathways

ongoing interest and research in women in architecture, increasing acknowledgment in contemporary discussions

建筑史中女性缺席，需重新评估以男性建筑师为中心的叙事

批判传统工具和媒介（如档案、既定经典）如何加强男性主导地位

社会、经济和教育障碍将女性边缘化，导致她们的贡献得到有限的认可

女性主义运动的重要里程碑及其对女性在建筑中角色的影响

包括女性贡献的重要性，通过多元化的经历丰富建筑史

关于建筑创作和认定标准的关键问题（谁被认为是建筑师，什么构成重要工作）

女性通过适应或替代途径在男性主导的职业中克服挑战的例子

关于女性在建筑领域的持续关注和研究，现代讨论中对其贡献的认可不断增加

collective working model

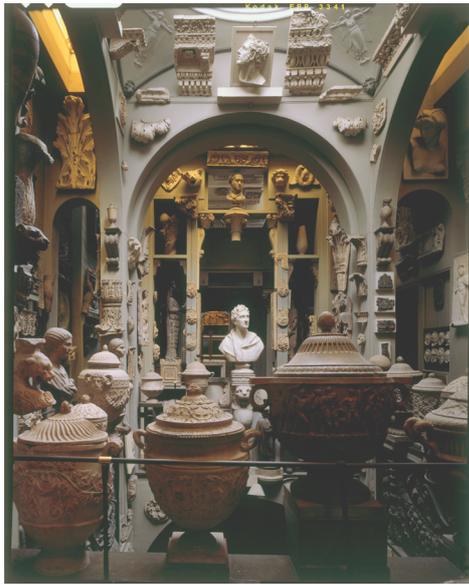


fig. 1.1.1 reference picture, derry moore, kodak epp 3341



fig. 1.3.1 rough model, 2024, september 24, liren chu, fujifilm x-a5, iso 12800, 1/80s, f/11, 10mm.



fig. 1.3.2 rough model, 2024, september 25, liren chu, fujifilm x-a5, iso 5000, 1/80s, f/9, 12mm.

光线正确·颜色不对·
相机角度应该抬起
中间狮子雕塑和花瓶比例差距太大·应该尝试
退远拍摄
如何把主要光线集中在中庭? 四周应该更加昏暗
可以考虑多增加一层黄色玻璃纸
后部画作没有给予充分的光线

应该使用更大的焦距
挡住的板应该用深红色
视角上仰更多点
后部打灯
中间光照改橙色
周边太亮

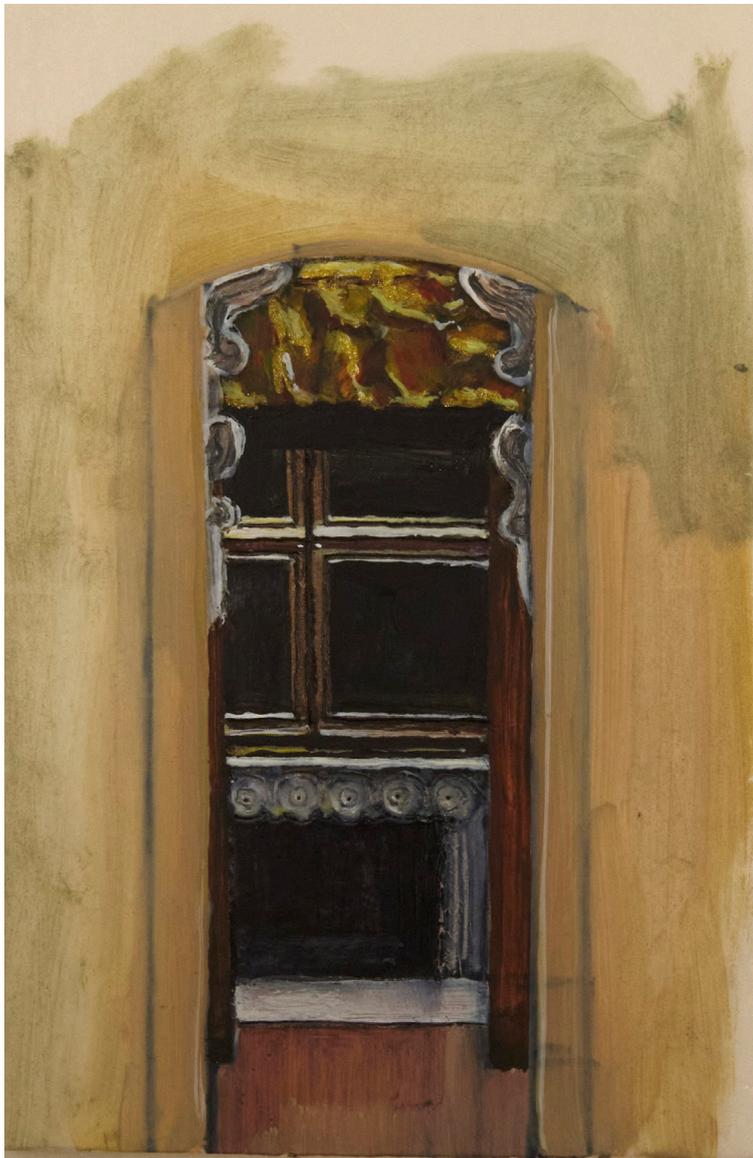


fig. 1.3.3 painting of picture room, liren.

feedback

discussions on models & archives
presentation of models

models can be presented as exhibition pieces, where viewers might look through holes to explore their interiors.
various camera angles, focal lengths, and white balance can adjust the model's appearance more precisely.
diversity of the archive

archives include not just physical objects and models, but also paintings and drawings, which add a rich dimension to the collection.
an archive is not just a preservation of objects, but a way to express a worldview through these items, creating specific atmospheres and emotions.
theatricality of archives

similar to theatrical spaces, objects in an archive are given value through their environment, creating a staged setting for the objects.
compared to traditional, dusty archives, modern archives are more theatrical, offering strong personal perspectives through their arrangement.
teaching vs. archive

unlike traditional museums designed to educate in a didactic way, archives and models are sometimes set up more to inspire and evoke feelings, offering a broader understanding of the world.

lecture

contemporary practices and the gta archive
irina davidovici, eth zürich

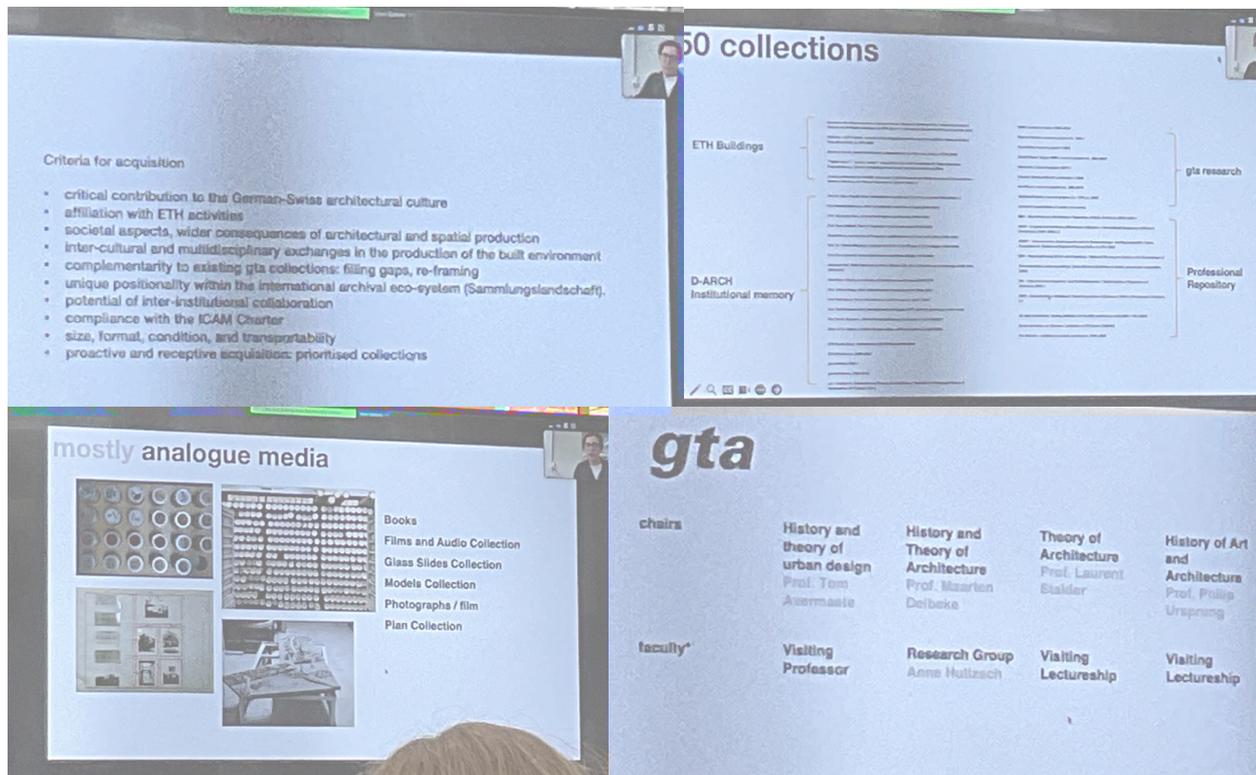


fig. 1.3.4 slides from lecture, Iren.

philip ursprung, ed. natural history (zurich: lars muller, 2005)

\ art-architecture relationship

herzog & de meuron's work bridges the boundaries between art and architecture, creating a unique balance between both fields.

their approach demonstrates how architecture can embody artistic principles, and vice versa, without fully merging the two disciplines.

herzog & de meuron's work explores the intersection of art and architecture without treating one as subordinate to the other.

the authors respect the autonomy of each discipline but highlight how they inform and influence each other in their practice.

herzog's view that "it is impossible to do art and architecture at the same time" reflects a tension in their work, constantly questioning where architecture ends and art begins.

the authors advocate for a flexible, interdisciplinary approach, embracing the dynamic and evolving relationship between architecture and art, without forcing them to conform to rigid boundaries.

\ artistic practices and theoretical positions

their designs are influenced by visual culture and materiality rather than being governed by a single architectural or artistic theory.

they maintain a flexible, evolving approach, adapting to various influences rather than adhering to fixed theoretical positions.

\ publication companion to exhibition

the book accompanies the exhibition "herzog & de meuron: archaeology of the mind" and acts as a detailed map of the inspirations, references, and aesthetic elements of their work.

it highlights their creative process, showcasing a range of influences that shape their architectural practice.

\ tension in architecture

their work alternates between ephemeral and substantial qualities, creating tension between illusion and specificity.

this tension allows their buildings to offer varying experiences, from transcendent to grounded, reflecting the complexity of human interaction with space.

\ impact of basel

basel's rich artistic and industrial environment significantly shaped herzog & de meuron's architectural sensibility.

the city's cultural influence is reflected in their designs, blending industrial materials with artistic expression.

\ medium of presentation

the book also discusses their methods of representation in architectural exhibitions, such as the use of screenprints to create layered visual representations.

these techniques show how they engage with both art and architecture through diverse forms of media.

\ cultural and historical context

the book explores the cultural and historical influences on their work, including connections to artists like joseph beuys and movements such as conceptual art.

it examines how these influences have shaped their architectural philosophy, blending art and architecture seamlessly.

\ exhibition architecture

the exhibition layout carefully arranges models and materials to highlight the ambivalence of their architectural practice.

the transformative qualities of their work are emphasized through the exhibition's design, reflecting the experimental nature of their approach.

scenography

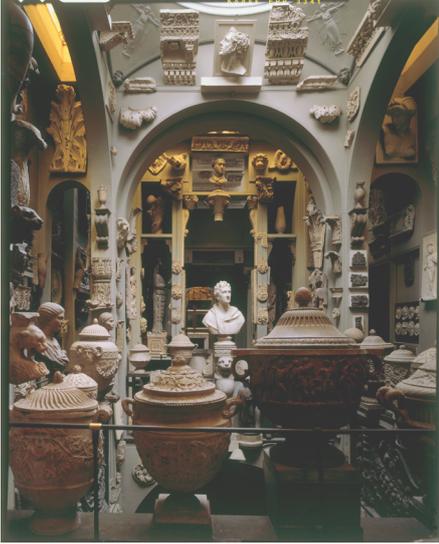


fig. 1.1.1 reference picture, derry moore, kodak epp 3341.



fig. 1.4.1 final model, 2024, september 30, liren chu, fujifilm x-a5, iso 400, 1s, f/22, 20mm.



fig. 1.4.2 final model, 2024, september 30, liren chu, fujifilm x-a5, iso 400, 1s, f/22, 21mm.

一个象征着死亡和仪式的空间 + 凝固时间的标本 + 繁复堆砌组织用于研究

a space symbolizing death and ritual + a specimen capturing time + intricately layered and organized for study



一个象征着 ? 的空间 + 凝固时间的 ? + ? 组织用于研究

a space symbolizing ? + a ? capturing time + ? organized for study



需要在自己的设计中解答 “?”

answer '?'



fig. 1.4.3 element ensemble from final model, 2024, october 14, sir john soane group



fig. 1.1.1 reference picture, derry moore, kodak epp 3341.



fig. 1.4.1 final model, 2024, september 30, liren chu, fujifilm x-a5, iso 400, 1s, f/22, 20mm.

site visit

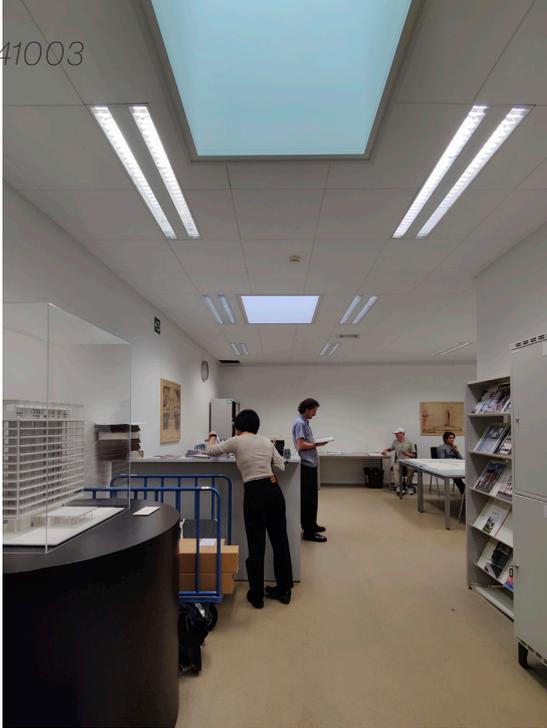


fig. 1.4.4 office&reading room in vai, parochiaanstraat 7, liren



fig. 1.4.6 corner in archive in vai, parochiaanstraat 7, liren



fig. 1.4.5 tools, liren



fig. 1.4.7 universal degreasing spray, reparaturpapier etc., liren



fig. 1.4.8 shelf in archive in vai, parochiaanstraat 7, liren



fig. 1.4.10 plan of vai archive, parochiaanstraat 7, liren

fig. 1.4.9 office&reading room in vai, parochiaanstraat 7, liren

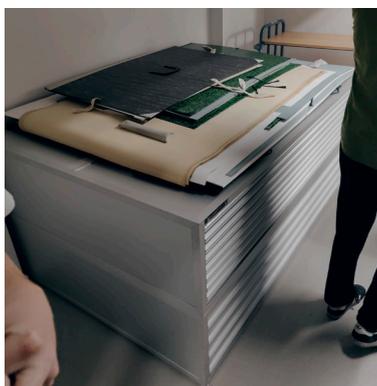


fig. 1.4.10 cabinet of large-piece drawings in vai archive, parochiaanstraat 7, liren

\ archive development and challenges
ad hoc growth of the archive
over 200 funds in its collection
development of a proactive acquisition policy
challenges in public presence due to physical location and limited visibility

\ research and public engagement
primary visitors: researchers and students
some architects and inhabitants seeking information
goal to increase public engagement
aim to make collections more accessible

\ diversity and acquisition policy
current collection lacks diversity
focus on traditional architectural practices
research to map fields beyond conventional knowledge (especially 80s and 90s)
development of acquisition policy
creation of valuation criteria to address gaps

\ role of the archive
function extends beyond document storage
involvement in research and cultural valuation
potential impact on decision-making processes (e.g., building refurbishment, demolition)

\ digitization and conservation
digitization policy in place
priorities: archives at risk and digitization on demand
challenges in digitization process
material conservation issues (e.g., silverfish infestations, asbestos contamination)

\ public access and interaction
limited public access due to material fragility
initiatives to increase engagement through website and exhibitions
collaborations with other institutions
vision for an ideal archive: large reading room with transparent wall to the depot

\ shortcomings and missed opportunities
limited public access
absence of a dedicated reading room
lack of open and interactive spaces for researchers and the public

\ the archive is not enough
sofie de caigny, formerly flemish architecture institute

\ architectural archives and museums:
challenges, changes, and new directions
speaker, former director of the archives
at the flanders architectural institute,
shares experiences and insights on the
evolution of architectural archives and
museums
shift from focus on high architec-
ture to a more inclusive approach,
considering broader social context
and architecture's role in society

\ the museum is not enough
reference to mirko zardini's publication
"the museum is not enough," challenging
traditional museum model
advocacy for a more open and inclusive
approach to architectural archives and
museums
echoed in sergio figueiredo's work, em-
phasizing better understanding of archi-
tecture, building collection of archives
and artifacts, and public accessibility

\ challenges and changes
challenges faced by architectural ar-
chives and museums: growing presence
of digital materials, need for more inclu-
sive and diverse collections, addressing
contemporary spatial issues
impact of covid-19 pandemic, increased
awareness of spatial justice, need for
more inclusive and equitable approaches

\ new directions and experiments
experiments and new directions in ar-
chitectural archives and museums: use
of critical cataloging, inclusion of over-
looked and marginalized voices, incorpo-
ration of art and artists in interpretation
of architectural archives
importance of broadening cultural per-
spectives, questioning who are the space

makers and where is passive knowledge

\ archive building design and the future of ar-
chitectural archives
evolution of architectural archives
traditional acquisition and cataloging methods
participatory and experimental approaches
engagement with contemporary issues and fu-
ture needs
focus beyond just preserving the past
challenge to traditional approach
reusing and reinterpreting existing materials
large language models and artificial intelli-
gence in archival work
ownership and privacy concerns
flexibility and openness in archival practices
moving beyond traditional laws and regula-
tions

\ designing a building for an archive
questions on the kind of building needed
spatial implications
user demands
distributed model potential
examples: cca and former l'église de l'institut
strengths and weaknesses of existing buildings

\ the importance of interdisciplinarity and col-
laboration
value of interdisciplinary approaches
collaboration example: signal building hosting
various programs
sharing space and resources instead of building
new facilities

\ challenges and opportunities
challenges in working with archives
flexibility and openness
potential for trauma and controversy
opportunities for innovation and experimenta-
tion
example: study on the bridge over the highway

ARCHIVE IS NOT ENOUGH

Dr. Sofie De Coninck
1980s - 2016 V&A

Mirko Zardini, CCA
Museum is not enough.

Reflections, Repatriation, Curatorship
2 books: The American Museum Effect - De affecten van architectuurmuzee
The NAZI Effect

What's mission / role. { memory issue, awareness



collection:
- unique pieces
- linear cataloguing
Archive
- structural coherent
body of knowledge
- hierarchical cataloguing

ICOM - International Confederation of Architectural Museums
promotes global architecture

Focus in the 20th Century
policy: uppublic white male.

Towards the end of 20th Century.

- New institutions: A&W, N&I, easters, European institutions such as MAO (Warsaw)
- Growing market

20th New Challenges

digital.
issue: authenticity, conservation, authentication, leadership
user:
> demand openness
get everything into archive
send us slide later

2008 - 2020 Disruption

2008 financial trigger
NAI > HEI NTEUWE Inviting.

growing impact Biennial: impact of
Growth, awareness about policy of collection
things needed for collectible.

COVID => spatial Justice
Metrics
George Floyd

Experiments of SELF REFLECTION / ENGAGEMENT

need for more info.
What is displayed / what not.
Who's in / against opportunity.
participation.

? overlooked, neglected.
A&W: Jewish / Nazi officers
Bruce Giff

CCA - Creating Africa: Fugitive Archive: A Sourcebook
archives as places of violence.

The Future that Never was

V&A - Marcel Raymakers, Unfolding the archives
Post-war rescue in Belgium

V&A Wiki Woman Design
Renaat Braem
intercultural.

♀: VROUWEN IN ARCHITECTUUR

Focus on networks instead of style genres
- networks > distributed mode of archives

Disciplines: Architecture
Actions: policy makers

Who is the maker?

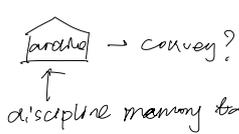
acquisition > cataloguing > research > exhibition /

→ participation at every stage of the process. publication, public outreach.

INTERMEDIATE CONCLUSIONS

From a mere professional historical information → societal feedback
how to link the collection and the profession in a different way

A BUILDING FOR THE ARCHIVE? distributed.
space, form, user, implication model - reflects multifaceted relations



"Bewaren."
preserve rather than

Ungers.

ectu architectuur Hubert

Q & A

linking of databases
DOCS & NAI & BR.



1. Missie van het VAI

Het Vlaams Architectuurinstituut beheert een rijke collectie architectuurarchieven uit Vlaanderen en Brussel.

Deze collectie is eigendom van de Vlaamse Gemeenschap. De collectie groeit voortdurend, en bestaat uit maquettes, plannen, tekeningen, foto's, publicaties, prototypes, catalogi en digitaal audiovisueel materiaal.

Het VAI beheert en ontsluit deze collectie voor het publiek, zowel professionelen als liefhebbers.

Daarnaast heeft het VAI een publiekswerking die erop gericht is te ijveren voor een goed ontworpen omgeving, en het debat daarover te stimuleren. Daarvoor organiseert het debatten, lezingen, tentoonstellingen en events. De architectuur in Vlaanderen en Brussel kende recent een flinke bloei, met ook heel wat internationale belangstelling. De internationale positie van het VAI in de sector heeft daardoor ook aan belang gewonnen.

2. Probleemstelling

Vandaag is het VAI gevestigd op twee locaties: een depot in het centrum van Antwerpen, en kantoren op de kunstencampus van deSingel. Medewerkers moeten voortdurend pendelen tussen de locaties, wat de efficiëntie en de kwaliteit van het werk hypothekeert. *两地通勤不便*

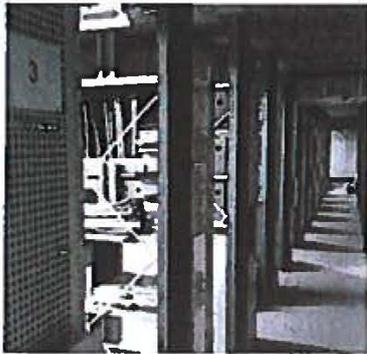
Het VAI heeft een gebruiksovereenkomst afgesloten voor 10 jaar (2018-2027) met de Provincie Antwerpen, de eigenaar van het huidige gebouw.

Het bestaande depot is te klein en niet aangepast aan de functie. Een architectuurcollectie is heel specifiek, met grote formaten plannen en maquettes, gevoelig papier en fotomateriaal enz. *大小与功能不匹配。收藏显示 保存和模型 存档和材料等*

贵重物品易损坏
 Waardevolle stukken kunnen in het huidige depot niet naar behoren bewaard worden, waardoor ze dreigen beschadigd te worden of verloren te gaan.

De werkomstandigheden voor het personeel zijn ook niet ideaal, met donkere ruimtes, te krappe werkplekken, enz. *工作条件不理想 昏暗狭窄*

Daarom is er dringend nood aan een nieuw collectiegebouw dat het VAI in staat stelt zijn goede werking te bestendigen en door te ontwikkelen, en de uitstraling heeft die past bij de huidige status van de architectuur uit Vlaanderen en Brussel.



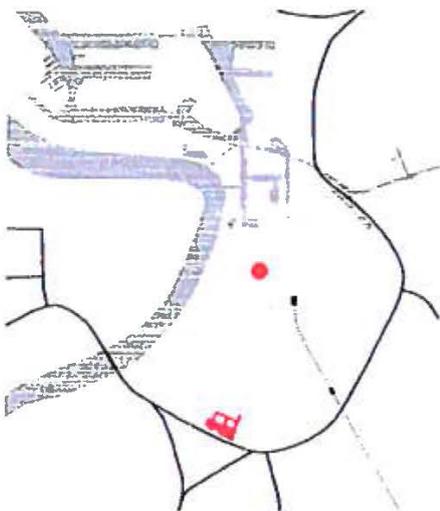
De maatvoering van de draagstructuur is niet aangepast aan de grote formaten waarmee gewerkt wordt.



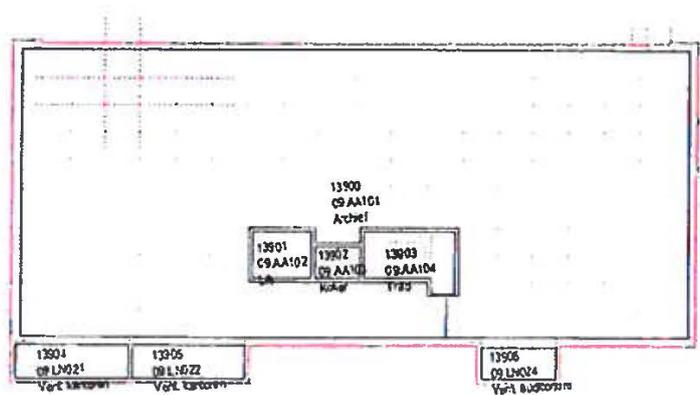
Werkplekken hebben geen daglicht of zicht naar buiten.



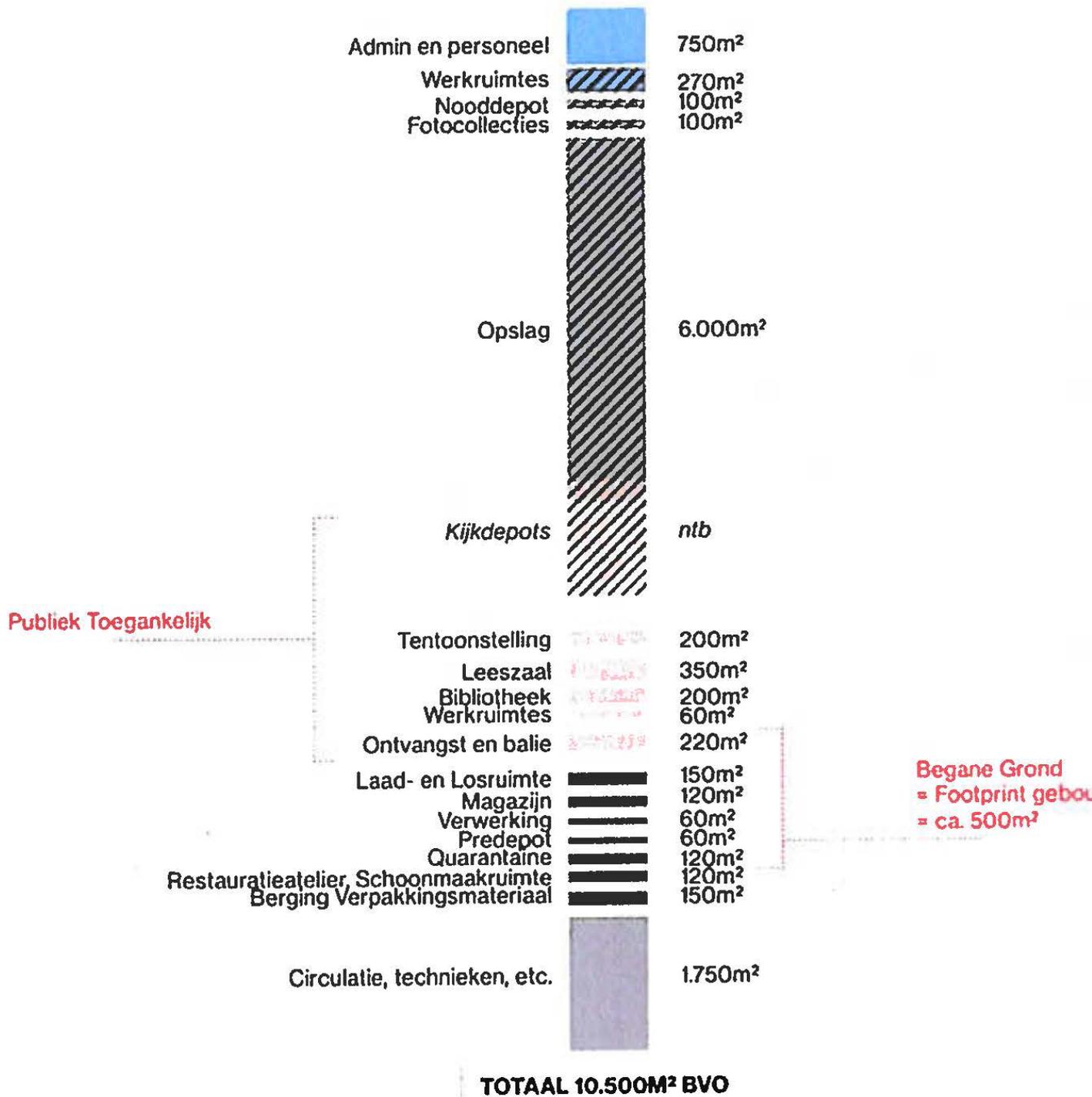
Waardvolle stukken kunnen niet naar behoren geconserveerd worden wegens plaatsgebrek



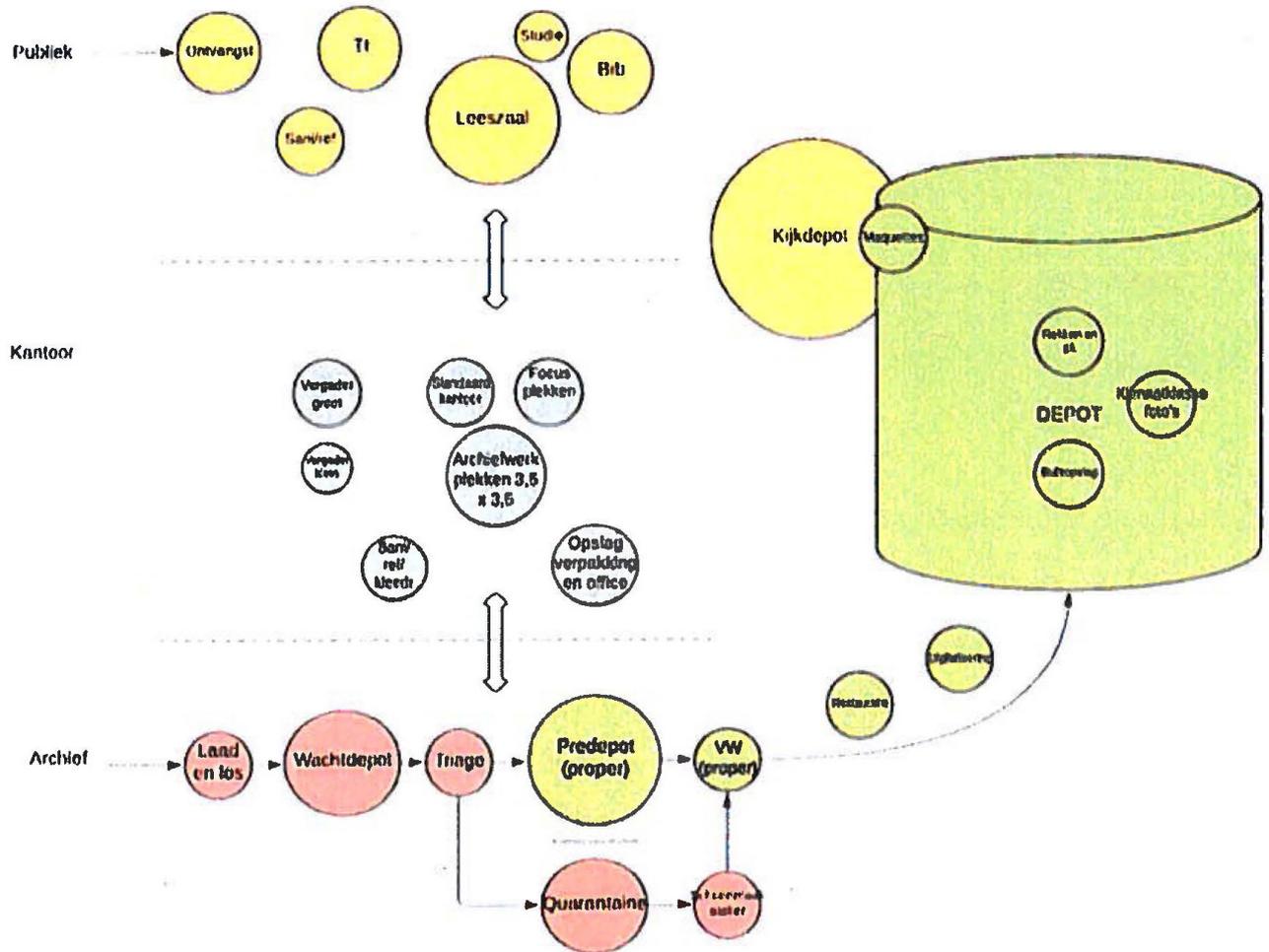
De huidige depots bevinden zich te ver van de kantoren op de Singelcampus



De maatvoering van de draagstructuur is niet aangepast aan de grote formaten waarmee gewerkt wordt.



Functioneel schema archiefwerking VAI



(archiefdozen)



(fotocollectie)



(maquettes)



(kaders)



(Kleine maquettes)



fig. 1.5.1 going through archive materials in vai archive, parochiaanstraat 7, liren

archive object statistics

a bi-fold folder measuring 1100 mm long by 800 mm wide, in blue-gray color. inside the folder, there is a relatively small white folder containing the project's most significant drawings. the remaining part is outside the white folder, which includes a total of over 16 sheets, such as sketches on tracing paper, printed drawings, and site satellite maps.

a file box measuring 390 mm long, 115 mm wide, and 260 mm high, containing four blue-gray large folders. each large folder contains a4 white folders, which include documents related to the project's implementation phase, such as contracts, equipment advertisements, and design samples. however, the included documents are not part of this project and are therefore not counted.

project name: le ali del leone
internationale wedstrijd "una porta per venezia", venetië, 1990

notes/q&a

这个文件夹是怎么打开的？一层层拆解的过程，以及如何方便地取用，以及这些图绘的大小
本项目的探索是对于两个三角如何叠加的探索
如果专门仅仅根据这些材料做空间的话，分配给每一个作品的资源不是增加了吗？如此一来违背了作为 archive 应该压缩物质空间的属性，也就是说我们更偏向于博物馆了

more importantly, show how this folder opens, the step-by-step process of unfolding it, how it can be conveniently accessed, and the sizes of these drawings.

this project is an exploration of how two triangles can be overlaid.

if we were to create spaces solely based on these materials, wouldn't the resources allocated to each piece increase? In this way, it would go against the archive's inherent attribute of compressing physical space, meaning we would be leaning more towards a museum.

o09g-ck\blue bi-fold folder\white bi-fold folder

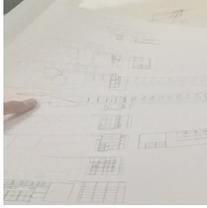
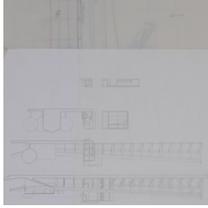
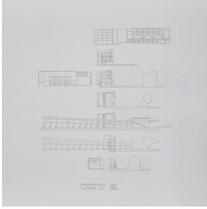
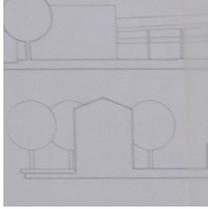
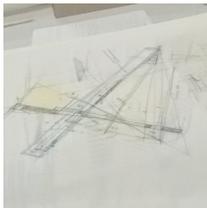
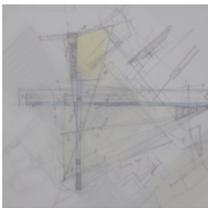
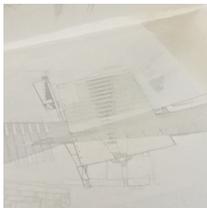
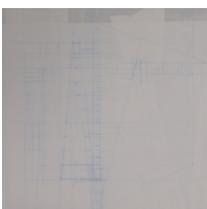
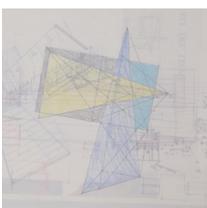
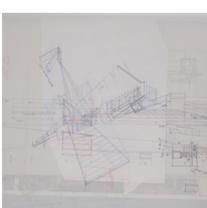
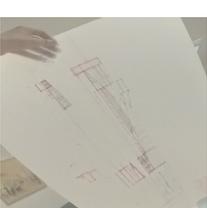
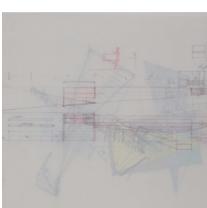
1



section sketch
tracing paper
B1 -
≈950x707mm



oogg-ck\blue bi-fold folder

| | | | | | | | |
|---|---|--|---|----|--|---|---|
| 1 |  | gf plan printer paper B1 1000x707mm |  | 9 |  | sections printer paper A3 420x297mm |  |
| 2 |  | sections printer paper B1 1000x707mm |  | 10 |  | geometric construction printer paper B1 - 470x707mm |  |
| 3 |  | axo tracing paper B1 - ≈950x707mm |  | 11 |  | plan sketch tracing paper B1 - ≈950x707mm |  |
| 4 |  | section sketch tracing paper B1 - ≈950x707mm | | 12 |  | 1f plan printer paper B1 1000x707mm |  |
| 5 |  | section sketch tracing paper B1 - ≈950x707mm |  | 13 |  | satellite lot 341 printer paper A1 841x594mm |  |
| 6 |  | plan composition tracing paper B1 - ≈950x707mm |  | 14 |  | satellite lot 342 printer paper A1 841x594mm | |
| 7 |  | axo / annotation tracing paper B1 - ≈950x707mm |  | 15 |  | satellite lot 343 printer paper A1 841x594mm | |
| 8 |  | section sketch tracing paper B1 - ≈950x707mm |  | 16 |  | satellite lot 344 printer paper A1 841x594mm | |

christian kieckens

s65, gallery, and brakke grond. form is one function too: christian kieckens architectuur, 1990-1993, 1993.

kieckens, christian. the place and the building, 1997.

christian kieckens: zoeken, denken, bouwen, 2001.

christian kieckens. [lctr_cka_ww], 2012.

christian kieckens. [img_colors], 2010.

主要的设计理念：

\primary design concept

表达性紧缩 expressive austerity

expressive austerity

northern baroque

northern baroque

他喜欢 borromini 和 baroque

he admires borromini and baroque style.

南荷兰和弗莱明的区别在于 Catholicism

the difference between southern netherlands and flemish regions lies in catholicism.

individualist

individualist

他加入 symbols but not kitsch 媚俗

he incorporates symbols but avoids kitsch.

是一个以自我为中心的建筑师，他的城市项目里没有谈及城市的概念，更多是谈到一个抽象的概念。他应该是有考虑到但是这不是他的表达重点。

he is a self-centered architect, and his urban projects lack a focus on the city as a concept; instead, they emphasize an abstract notion. while he likely considers the urban context, it is not his primary expression.

信息的分层 虽然可以被说做具有 relativity

information layering

和 labyrinthine clarity

his style can be described as having relativity and labyrinthine clarity.

追求 simplicity clarity 是他作为 Flanders

a pursuit of simplicity and clarity is characteristic of him as an architect from flanders.

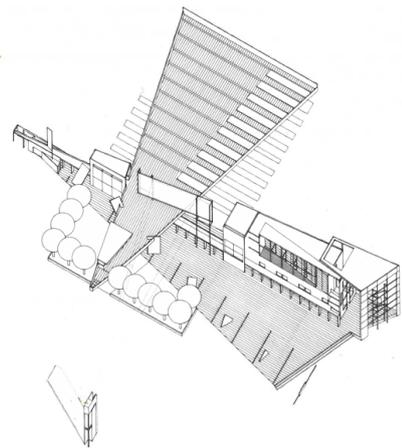
的一个建筑师的特色

Un titre. Un dernier mot comme il y a dans les livres...
 Venise interdite...
 Une Venise fin de siècles, fin de quatre siècles, rose grise et ocre.
 Étrange Venise. Venise, une dame publique...
 Venise imaginaire, inimaginable...
 Venezia...
 Il n'y a pas de fleuve à Venise, ce n'est que la mer qui passe entre les pilotes...
 Venise, où les mouettes sont ophones, où les vaparetti klaxonnent comme pour rappeler la ville...
 Venise, un bordel Byzantin, une ville mazabite, plantée dans l'eau, poutrée dans la lagune...
 Promenade. Il en faut parfois de ce genre de promenade...
 Venise aussi, elle y était déjà allée. Fin d'amour. Fin d'histoire. Stop.

(passaggi dal libro "Venise Interdite" di Eric Nanni)
 (c) Claire Martin du Gard & Cie, Paris 1990

Eén belangrijke evolutie onderscheidt de twintigste eeuw van alle vorige ontwikkelingen, nl. de mens heeft geleerd te vliegen. Hij leerde om het element 'tijd' in zijn leven te brengen, tevens het concept van snelheid introducerend in zijn leefpatroon. Gedurende de recente decennia behield Venetië echter hetzelfde tempo als 500 jaar geleden. En juist door deze merkwaardige gebeurtenis stortte deze stad in elkaar. Water vooronderstelt traagheid, beide zijn inherent aan elkaar. De breuk tussen de twintigste eeuw en Venetië lijkt een breuk tussen snelheid en traagheid, of omgekeerd: de breuk tussen snelheid en traagheid is het sterkst aanwezig te Venetië. Tevens is er een andere beweging met een paradoxale betekenis. Waar iedereen vroeger in Venetië aankwam langs-het water, de lagune, het Bacino San Marco, en bij zijn intrede gegroet werd door de leeuw en San Teodoro, wordt de stad nu voornamelijk via het land (de Veneto) of per vliegtuig benaderd. De vleugels van de leeuw die symbool staat voor de stad en de origine en kracht van Venetië vertegenwoordigt, worden hier geprojecteerd als een thematisch beeld voor een nieuw concept voor de herinrichting van Piazzale Roma.

Adres Site Piazzale Roma, I-30125 Venezia
 Project 1990 (niet uitgevoerd, not constructed)



One important evolution really makes the 20th century stand out from all preceding ones, namely that man has learned how to fly. He learned to bring the element of 'time' into his life, introducing the concept of velocity into the pattern of his life. During the last decades, Venezia, a city that had maintained the same tempo for more than 500 years collapsed due to this remarkable happening. Water presupposes inertia, they are inherent to each other. The break between the 20th century and Venezia seems to be one between speed and inertia or vice versa: the break between speed and inertia is at its strongest in the city of Venezia. There is also another movement that seems paradoxical. Whereas, in the past, one came to Venezia by sea along the lagoon, arriving in the Bacino and while regarding the Piazzetta San Marco being greeted by the lion and San Teodoro, nowadays one reaches Venezia by land (the Veneto) or by air. The wings of the lion, symbol of the city and representing the origin and power of Venezia, are projected as a thematic image in the new concept of the Piazzale Roma.

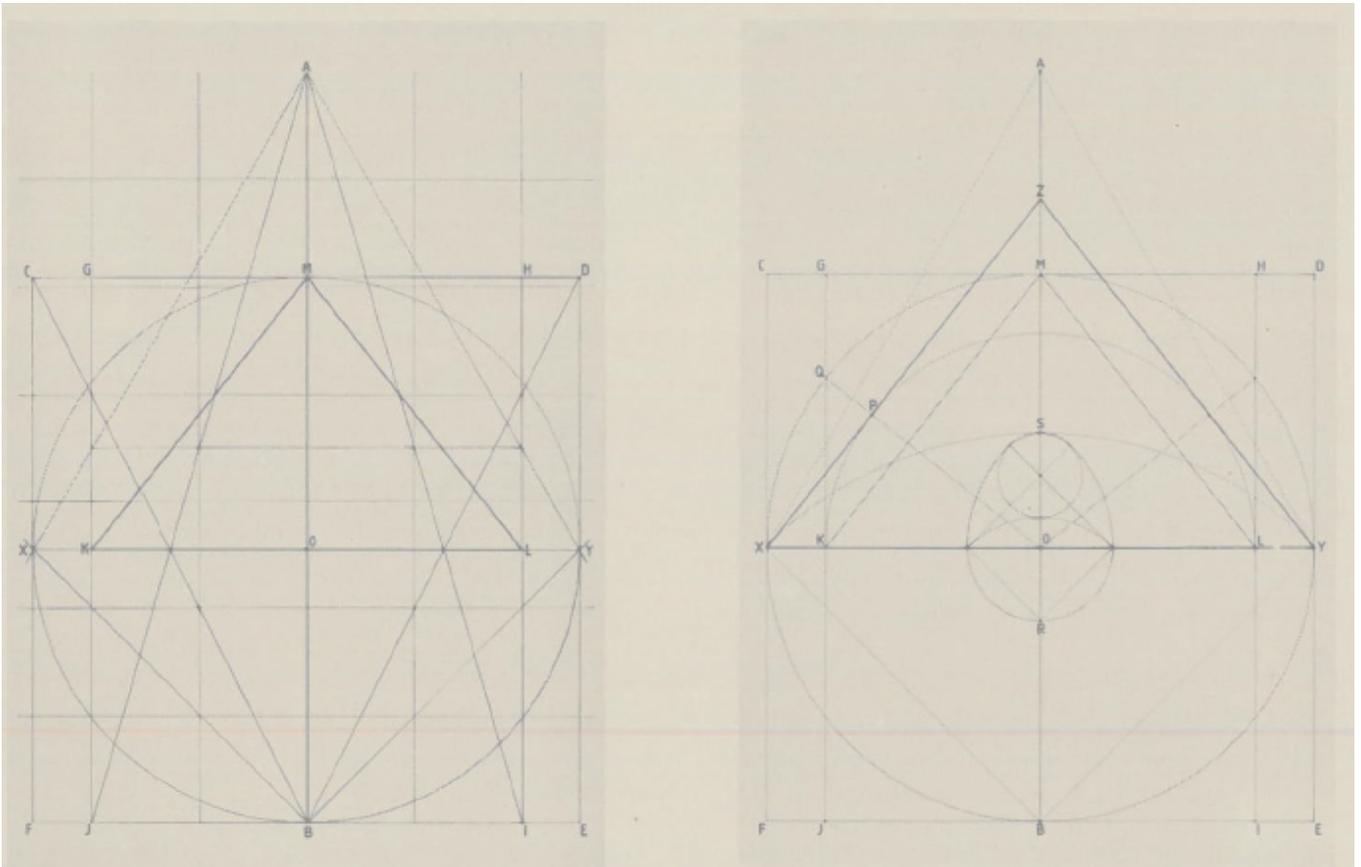


fig. 1.5.2 pages from *s65*, *gallery*, and *brakke grond*. *form is one function too*: christian kieckens architectuur, 1990-1993, 1993.

Archiving Architecture



Henry Van de Velde, Léon Stynen and Victor Bourgeois, model Belgian Pavilion for the New York World's Fair of 1939

a voice and an ongoing sense of purpose, to allow the artefacts it holds to tell stories and build ideas. It might exist somewhere between a highly rarefied warehouse and a very particular type of museum, perhaps more akin to those of 19th Century scholarship than the places of mass tourism we know today...perhaps not.

Not all the things in the archive might be perceived as being immediately valuable. As Sofie De Caigny proposes, one might discover, alongside models and beautiful drawings in the archive, items which feel less visually engaging on first glance: a marked-up site plan; a bill of quantities; a letter to a client; a brief for a project never executed. These asides might fill in the gaps, complete the story, or illuminate the manuscript you thought you were looking for.

At the outset of this brief, you will visit the current archive of the V&A, with its curators, look at documents and artefacts from the collection, meet the archivists and hear from Sofie Decaigny, its former director. They have created a series of individual ensembles of things, one for each of you, from the work of several Belgian architects held in the collection, living and dead. You will get to see these things firsthand, to carefully hold them as an archivist or researcher does.

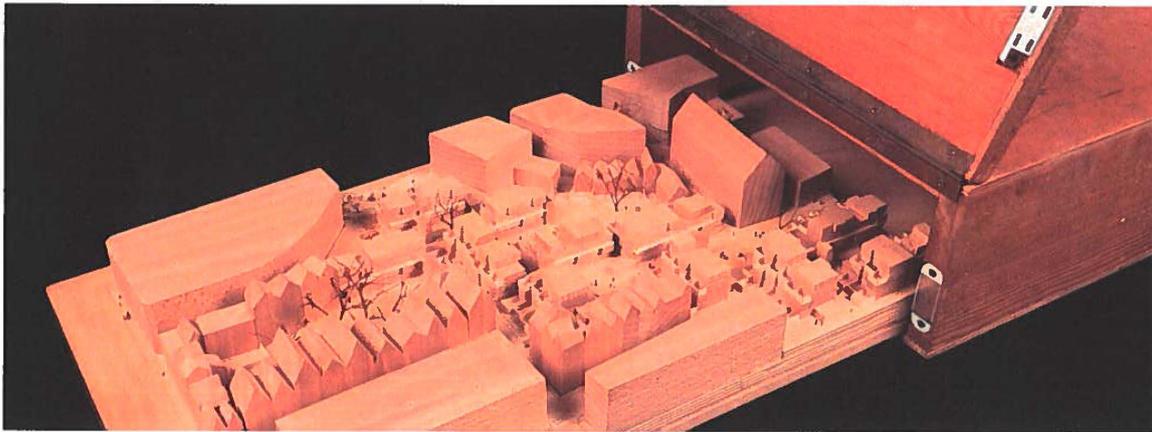
This week, prior to visiting you will research and get to know as much as you can about the architecture practice you are going to be working with,

Your task is to design the environment within which to both store, protect and present the elements you are given. What

are the conditions they need? How can they be understood? In what relation? You will make the proposal as a physical model at large scale. It should be spatial and architectural but might also include elements of furniture or display. It will be presented as a physical artefact, through photographs or other forms of visual imagery and as a short description of 100-150 words. You might choose to critique the role or limitations of the archive through it, including things not currently held or collected for example. You should think carefully about the technical parameters that need to be achieved in relation to the objects you are given to work with, such as light, air, temperature, humidity, contamination and fragility, or robustness. What impact would the control of these conditions have on the architectural character of the space you are designing. How can the restrictions they impose be balanced with the idea of people looking at the work? What process would people need to go through in order to see or engage with the artefacts, if any?

The outcome should consider whether the archived pieces need to, or have the opportunity to say anything as an ensemble. Is there a narrative that underpins them which you would like to draw out? This proposes perhaps a different kind of categorisation or relation, which moves closer to museology than archiving, as it is currently understood.

The work will be presented at the P1 in the form of a compact exhibition comprising drawings, images and the model itself, alongside your project journal and a short 150 word statement.



Dries Jageneau and Armand Vermeyen, model new city quarter in Antwerp, 1965

Wk1.4 09.26

First Thoughts: Archival Ensembles

When thinking of an architectural archive, many people think of a collection of beautiful drawings of unrealised dreams or of famous monuments. The first thought of an architectural archive conjures up representations of architecture in its purest form, without scuffs or prosthetics, spared from the mistakes of contractors or inadequate budgets, untainted by use and unweathered by time. This idea does not correspond to how the VAI intends to build its collection.

We explicitly want to consider the architectural archive that VAI (Flanders Architecture Institute) manages and continues to build as a set of interactions. The archive consists of a collection of unexecuted ideas, correspondences with clients, executors, lecturers and officials. Various material forms and contents, such as letters, bills, website, analogue and digital drawings, models, photographs and slides, collages, sketchbooks, books and magazines and material samples, make up the archive. All these objects stand in relation to each other.

Sometimes those relationships are very pronounced, at other times the relationships consist of cultural affinity, shared interest in historical examples, similar education, or the social position the designer claims for himself and architecture. The architectural archive is first and foremost a set of relationships between all

these objects, which immediately makes the immaterial meanings of those objects part of the archive. In this view, the archive becomes a unique place where conversations take place across time and space between designers among themselves, and with the world in which they find themselves.

[Sofie De Caigny, excerpt from 'Introduction: On the archive, the building, the train and the world. Some reflections before the project definition', Open

Having studied and looked carefully at existing archives, this is your first opportunity to begin to think about how to engage the archive of the VAI, and to consider how the material in it might become engaging for others, whether researchers, curious visitors, architects or the archivists themselves. The archive contains a rich collection of artefacts of many different types and is a dynamic, evolving collection, which includes the work of living, practising architects. Its purpose is to protect and preserve those things, in their various material states, from the worst effects of entropy. It stores, sorts, categorises and records them in ways that allow them to be retrieved and cross-referenced. Its other role perhaps be to give them

Interiors
Buildings
Cities

Palace

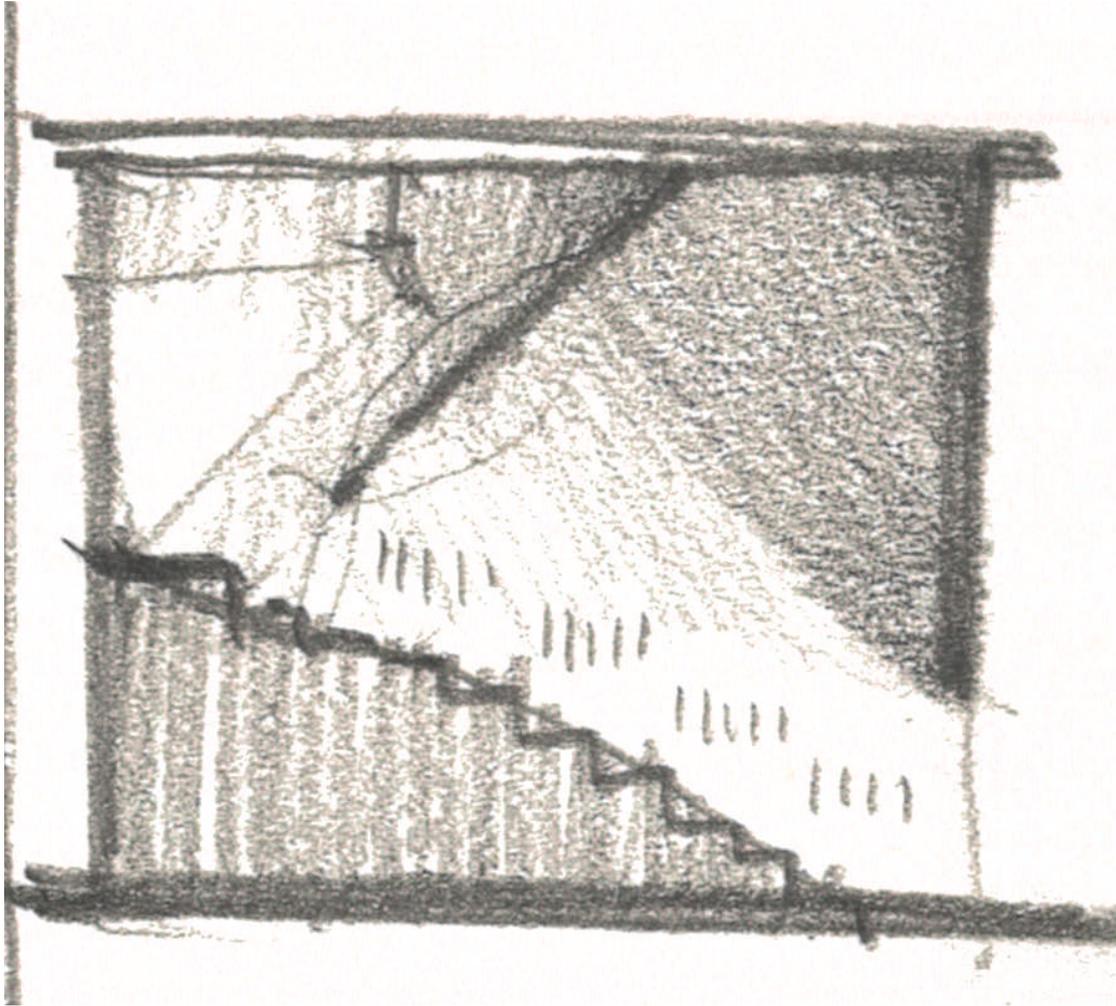


fig. 1.5.3 section, liren

feedback

think about something tangible
focus more on the material and architecture

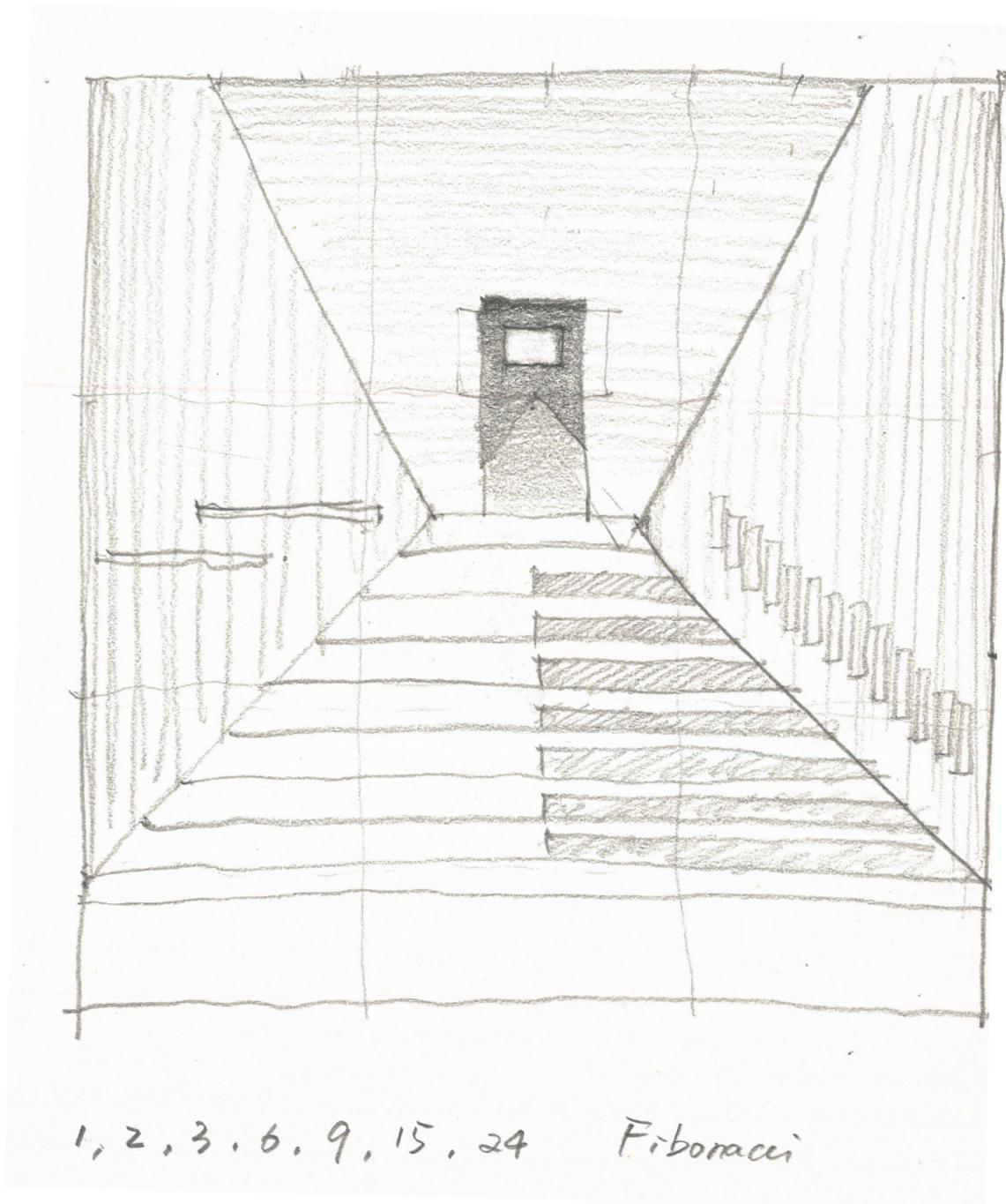


fig. 1.5.4 elevation, liren

\ exploring the role of museums as cultural platforms:
the intersection of architecture, design, and public life in contemporary sweden

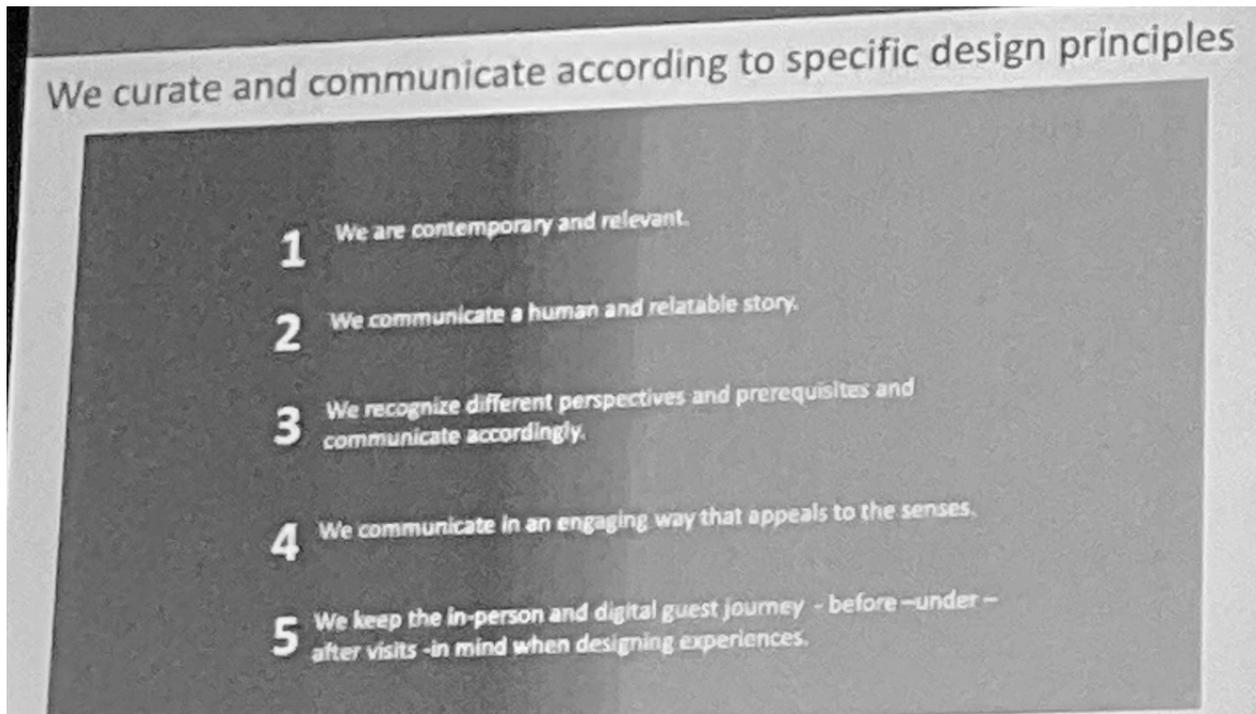


fig. 1.5.5 slide from the lecture, liren

\ the arktes, the national centre for architecture and design in sweden, serves dual roles as a cultural institution and a platform for national discussions on architecture and urban planning.

\ the museum holds an extensive collection of modern swedish architecture, addressing contemporary political issues related to culture and design.

\ the institution aims to be an agent of change, fostering dialogue and public discourse about architecture and urban life.

\ specific exhibition projects illustrate how arktes promotes dialogue among various societal sectors.

\ the museum seeks to redefine public space and design within the context of citizenship, emphasizing the influence of design on urban life.

\ challenges posed by political shifts in sweden highlight the museum's role in promoting openness in a polarized environment.

\ the institution is committed to making architecture accessible and engaging to a broader audience, addressing intimidation felt by many visitors.

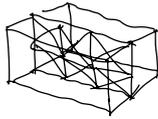
\ initiatives like interactive exhibitions and discussions invite public participation in cultural and political debates about architecture.

\ creating a comfortable space for individuals to form and express opinions about architecture and urban design is a central theme.

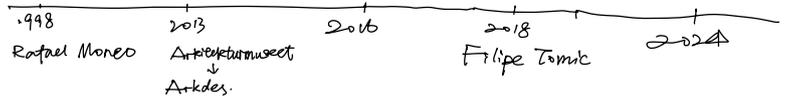
model:
 size of the drawings
 color
 blue room
 common furniture/color

pre P1 初步方案
 ↓ 完成模型

- Herzog & de Meuron
 Kabinetti - project 212 Helsinki D. 60+ projects by Herzog & de Meuron
 -2 -1 Depot housing on the Top exhibition space.
 basement depot



- ArkDes. 设计事务所 → 博物馆 (ArkDes. Design Office → Museum)
 original + Rafael Moneo +
 Boxen

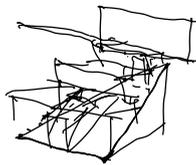


- Palladio Museum Lecture

culture institute X city symbol X powers
 a museum of design and public life
 VNA Vernissage Academy 瑞典非营利组织

Keno Martinussen. Democratizing institutions. CEO of Danish Architecture Centre.
 大量展览空间? core narrative what we are here for?
 feel comfortable about having an opinion 互动性?
 have people in engaging experience

make it accessible.
 archive with glass more.



Final
 1.10. Monday 4th Nov. 2024.

Draft
 Monday 21st Oct. 2024. 12:00. 中文讨论.
 Tue 22nd meeting ↓ feedback.

Go slide 7 min. / studio.

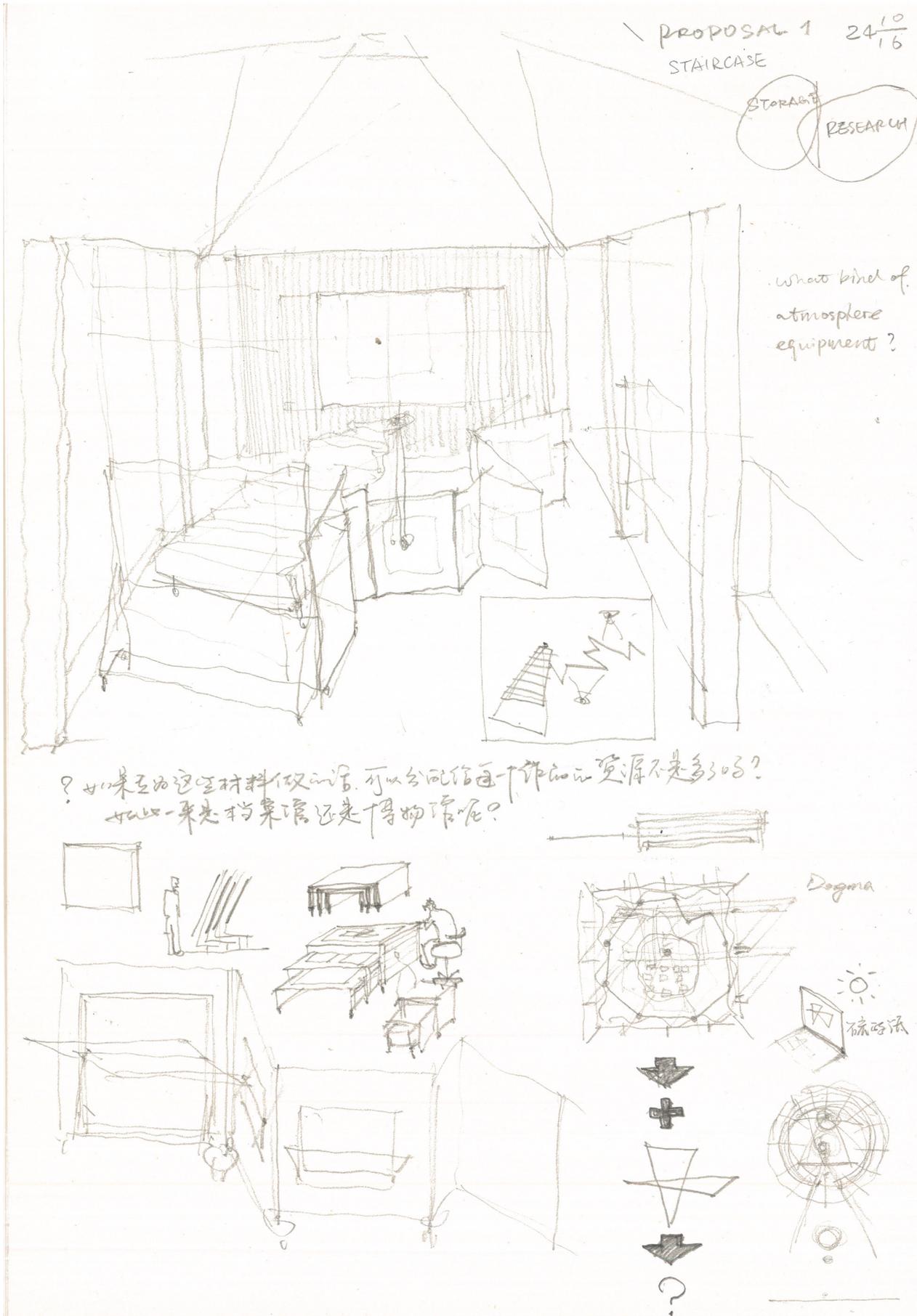
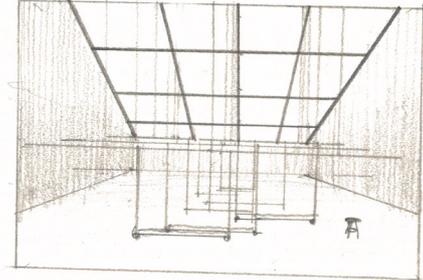
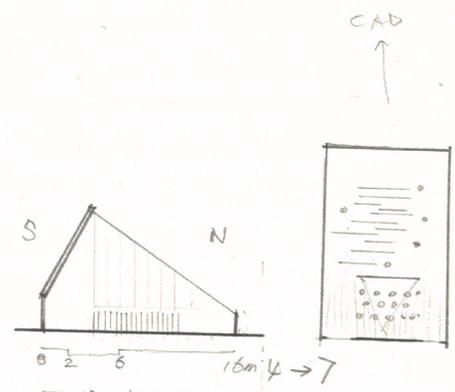
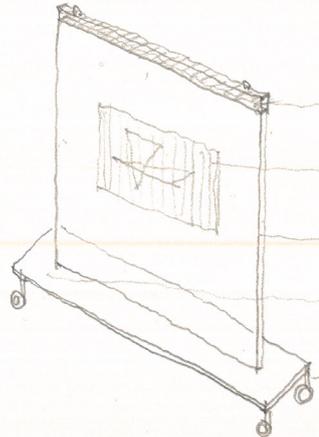
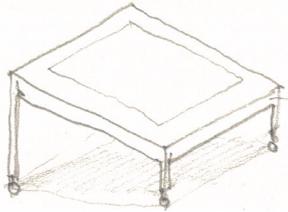
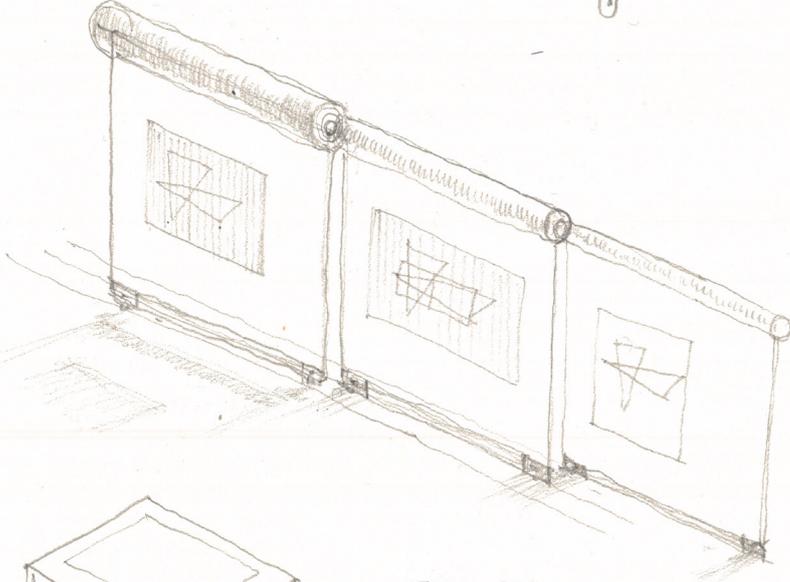
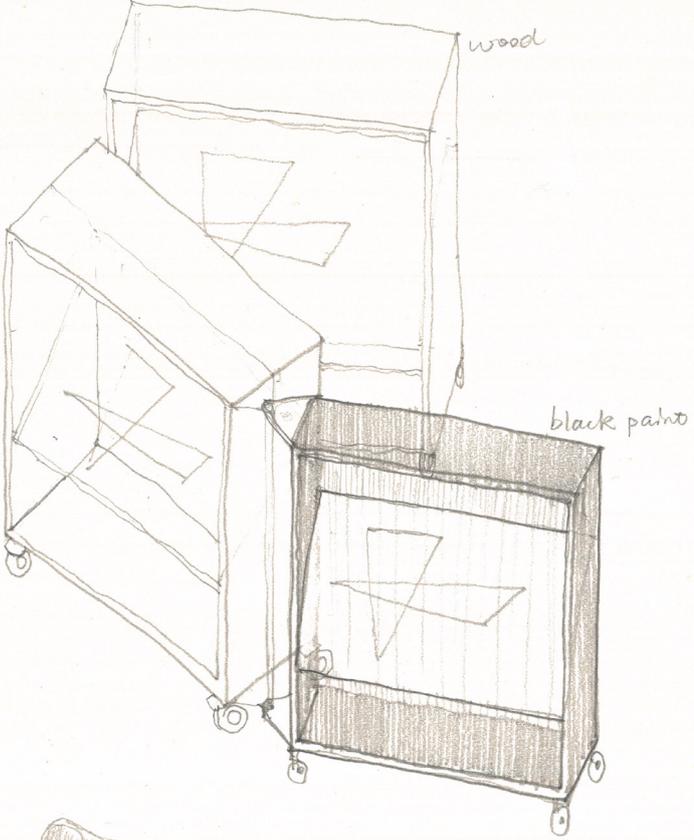


fig. 1.6.1 design sketch, liren

PROPOSAL 2 24¹⁰/₁₆
SLICE



- GLASS
- TRANSLUCENT INSULATION / I BEAM
- POLYCARBON

- DETACHABLE ELEMENT FROM THE RAILS
- DRAWINGS / PRINTS
- GLASS SLABS
- BASE SLAB
- UNIVERSAL WHEEL

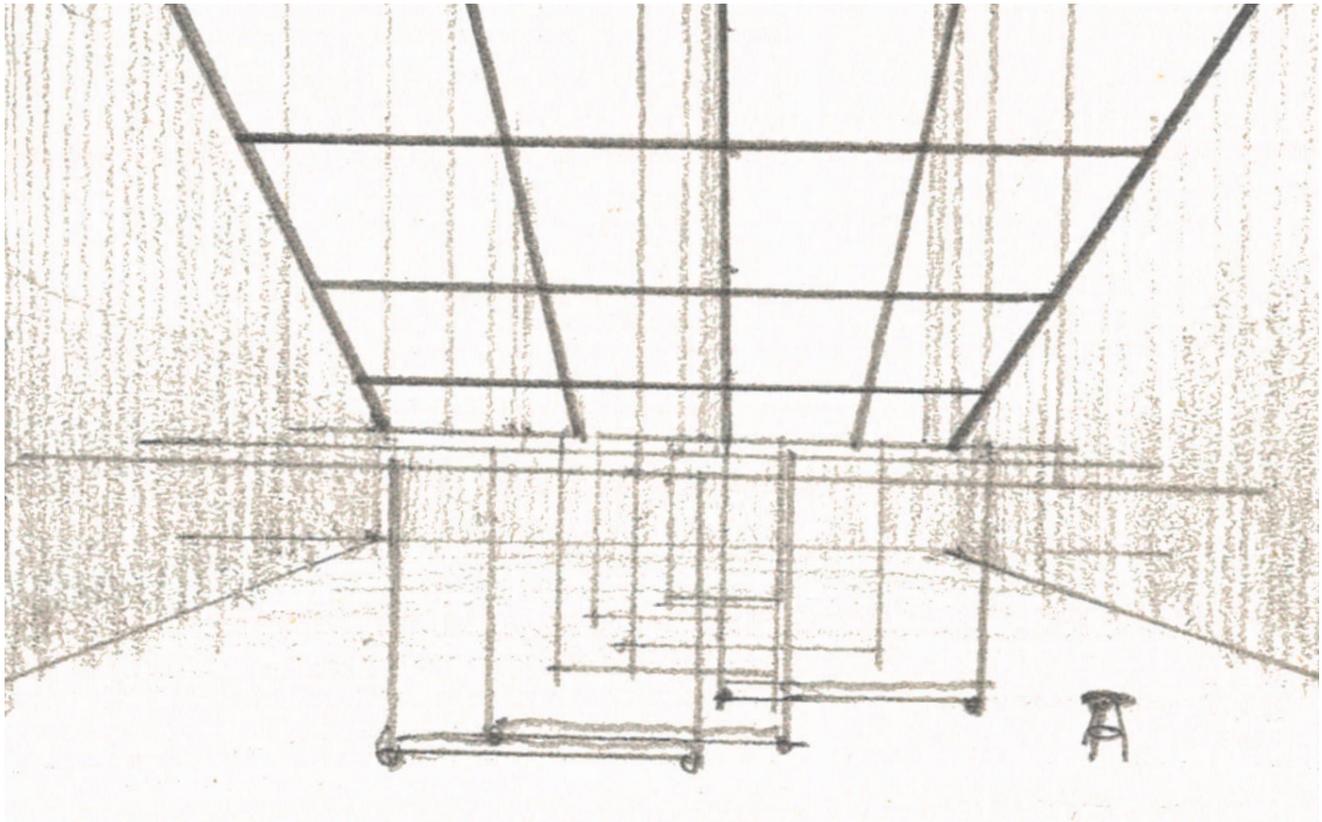


fig. 1.6.2 perspective, liren

我拿到的东西都是大张的图纸·很多都是 tracing paper·从背部打光

对于一个可达性高的 archive·我们需要一个压缩的状态和一个打开的状态。在打开的时候它是一个博物馆·是可以迷失和漫游其中·在合并的时候它是一个 archive·它是一个序列·有其自身的秩序。

因此我的设计侧重在物件的套叠上。
此外在 vai 网站的档案中·有 christian kieckens 这个项目的 slides·因而一个观众席和一个屏幕是可要的。

proposal 1
上周楼梯方案的延续
第一个方案是一个楼梯看台和一个折页屏风的组合
楼梯看台和折页屏风都是带有万向轮的。
是一个在大空间里面的物件。

proposal2
一系列可以套叠的桌子和椅子

proposal3
一个被折页屏风包围的圈·周围有柔和的光射入

proposal4
莫尔斯电码
从平面上看·这些线是夹在玻璃中间的图纸形成的展板·这些点是可以移动的家具·也就是可以在其中随意摆放的桌椅。
这些滑动轨道是固定在空中的

question to myself that need to be answered
我也在思考改进这个系统让里面的图纸可以取出·并且方便研究交叉比对。
archive 对我来说是一个坟墓·关键的问题是要回答怎么制造一个肃穆超脱的氛围？

the items I received are all large sheets of drawings, many of which are on tracing paper, illuminated from behind.

for a highly accessible archive, we need both a compressed state and an open state. When open, it functions as a museum, a space where one can get lost and wander. When compressed, it functions as an archive, organized into a sequence with its own internal order.

therefore, my design focuses on the nesting of objects.

additionally, in the VAI website archives, there are slides from Christian Kieckens' project, so a seating area and a screen are necessary.

proposal1
a continuation of last week's staircase concept.
the first proposal is a combination of a stair stand and a folding screen.
both the stair stand and the folding screen are on castors.
it is an object meant for a large space.

proposal2
a series of stackable tables and chairs.

proposal3
a circle surrounded by a folding screen, with soft light filtering in from the sides.

proposal4
morse Code
from a top-down view, the lines are exhibition panels made of drawings sandwiched between glass, and the dots represent movable furniture, i.e., freely positionable tables and chairs.
the sliding tracks are suspended from above.

questions to myself that need to be answered
i am also thinking about improving this system so that the drawings inside can be removed and easily cross-referenced for study.

to me, an archive is a tomb. The key question is how to create an atmosphere of solemnity and transcendence.

color Test: how the slices are illuminated

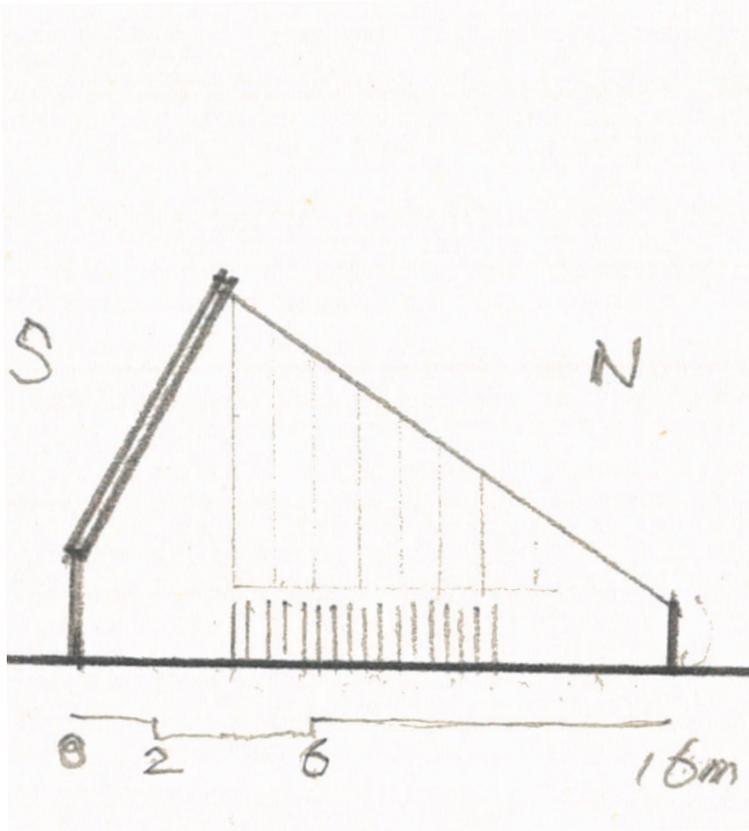


fig. 1.6.3 section, liren

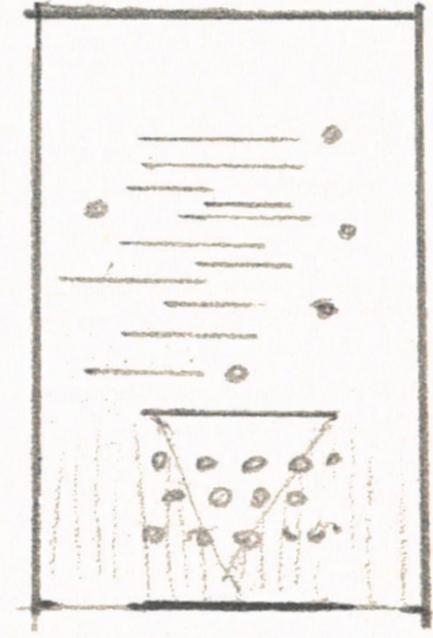


fig. 1.6.4 plan, liren

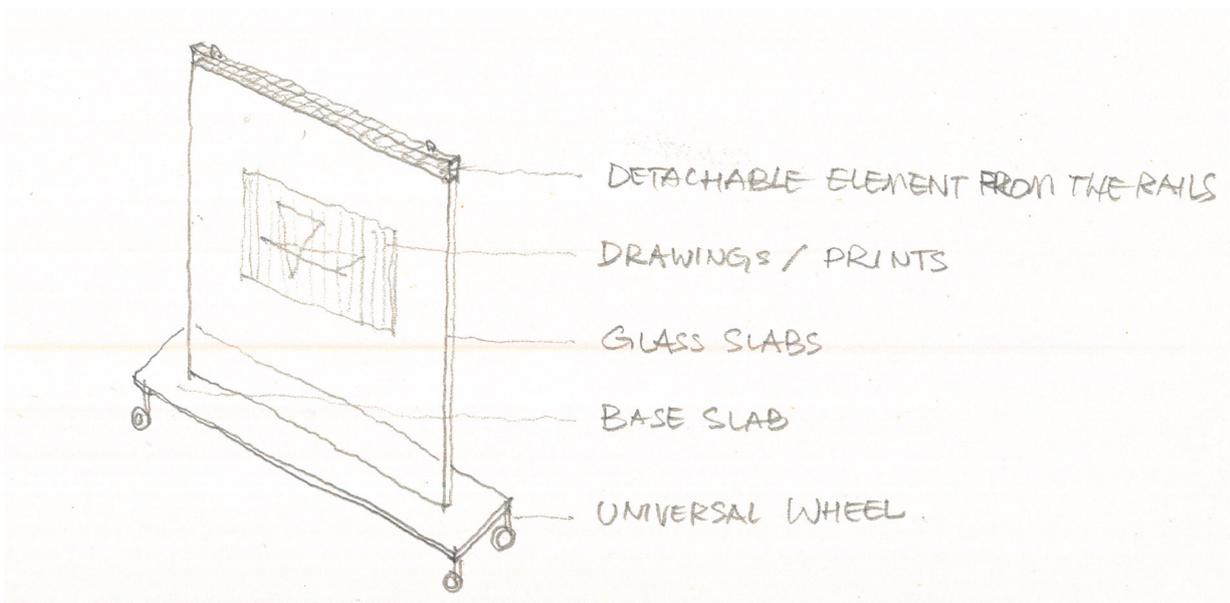


fig. 1.6.5 movable stack, liren

\ importance of christian kieckens

producer of architecture culture
 producing architectural culture
 changes the landscape of the way that people think about architecture in Belgium and a bit in the Netherlands
 a really important figure
 has an archive in an archive
 changes the nature of architecture
 stands right at the beginning of Flemish architecture culture
 critical
 how architecture is perceived in flanders
 pivotal special person

cabinet

我有点没能明白为什么说我们没有问 what the archive in it is
 因为我们很清楚这个里面有 ck 自己的 archive 并且都是书籍
 像美术馆 depot 里拉出的画

\ about proposal

rather like the way that painting is stored in archives?
 a sort of drawing that's more solid and I can have drawings on both sides because they're not tracing.
 a sort of cabinet which is partly a thing that people can use as a sort of partial exhibit moment but also partly it could be used as a way of storing things.
 not designing a space just for those 18, of this play for potentially more as a way of having an archive that also turns into an exhibition or a kind of didactic machine.
 This particular archive that's then attached to a public body that's about disseminating architectural ideas. So we're asking you to position your thinking in the archive. It's not just an exhibition.
 the pieces are still in the archive somewhere. the question is, are you in the archive? Who's the public? Is it in the archive? Is it next to the archive?
 Is it, in this case, a particular cabinet for a particular collection within the larger collection?
 position your thinking
 speculating on the way you might approach the next project

\ improvised idea

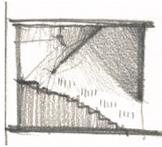
如果不仅仅是给这 18 件做空间的话，应该可以怎么展示呢？这样一来这些展品都或许是脆弱的，有些甚至是不堪展示的，难道要把每一件作品都封起来吗。lamination 会破坏材料 [推荐使用 non-invasive methods like acid-free folders, protective sleeves, or encapsulation with archival-quality materials (e.g., polyester, Mylar)]，最好是使用封装 (encapsulation) 处理所有的纸质文件

需要可以站立的，成本又低的封装的话，依然不可能把所有材料都封起来。因而只好采用软封装并且针对所有材料，使用亚克力板封装相对重要的材料 (查阅频率高的地方) (可以设计一个场景正在更换站立封装里面的内容)。不是为了达到这种效果的概念去封装，而是处于保护的需要必然需要封装。

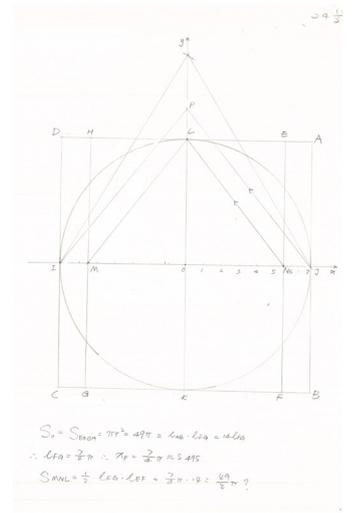
if it's not only about creating space for these 18 pieces, how could they be displayed? this would mean that many of these exhibits might be fragile, and some might even be unsuitable for display. should each piece be sealed individually? laminating could damage the materials, so it's recommended to use non-invasive methods like acid-free folders, protective sleeves, or encapsulation with archival-quality materials (such as polyester or mylar). it would be best to use encapsulation for all paper documents.

for materials that need to be both upright and cost-effective, fully encapsulating everything still isn't feasible. therefore, a soft encapsulation approach could be used, and for relatively important materials (those accessed frequently), acrylic panels can provide additional protection. (one could even create a scene where someone is replacing the contents inside a standing encapsulation.)

the purpose of encapsulation is not to achieve a certain visual effect, but rather to meet the essential need for protection.



几何画法
geometrical representation



基于 le ali del leone 形式的一个台阶空间
a staircase space based on the form of Le Ali Del Leone

几套套叠的家具
a few sets of nested furniture



移动的大幅画作
large movable artwork

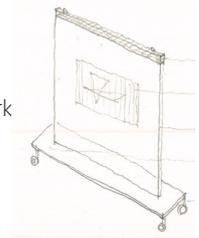


fig. 1.6.6 fragments in sketches, liren

\ practical problem

its hard to go through pic sheet of drawings.
pieces preserved in rolls are hard to flatten
pieves kept in big flat folders are hard to flip over that might cause damage easily

the space of research shouldnt be too narrow, since architects produce large pieces of works, its difficult to cross-reference when the space is tight.

the furnitures should be able to move when there is a need to make space

there should be a toolbox but not interfere with the material

\ idea

maximum compression and visually hide as many collections as possible, but reserve the possibility to show as much info from collection as possible so as to crossreference easily

everything should be movable

the color of the space should be neutral

the light should be

space is wide, 70% of it is

the archive has different functions on different days, on weekends it can be a interior park, open to the city, linked to a garden on both sides different important pieces are protectedly displayed, where provide as many chairs as possible; on work days it is a serious place for research; sometimes its a place for a lecture or academic events, the definition of the space is fluid

\ a hall for reproducing

the path to developing drawing skills has always been through copying original works. observing things directly on-site provides an immensely richer array of information compared to what can be perceived through other mediums.

so why is an architectural archive merely a place for academic research, rather than a resource for finding reference drawings, like in sir john soane's drawing office, where carefully selected objects for study and replication are displayed? in this way, the archive could also serve as an educational space for architecture students.

绘画能力的途径从来都是临摹真迹

直接现场观看感知的事物和透过其他媒介参阅到的内容相比信息极大地丰富

因而为何建筑 archive 仅仅是一个学术研究的地方，而不是一个大家找 reference 图绘的地方呢？就像 sir john soane 的 drawing office 一样，直接把精挑细选临摹学习的对象悬挂起来，因而 archive 也能成为建筑系的教学场所。

museum of finnish architecture, petteri kummala

\ museum of finnish architecture collection policy and archives
the speaker discusses the collection policy and archives of the museum of finnish architecture.

\ criteria for collecting materials
the museum emphasizes the importance of collecting materials that showcase the creative process of architects, including drawings, sketches, and other visual materials. the museum does not collect building fragments due to space constraints.

\ examples of collections
the speaker presents various examples of collections, including:

19th-century buildings, such as the norman man house
early 20th-century architects, such as ulf ulberg
competition entries, such as the proposal for the royal palace in sofia
elias saarinen's collection, which was the core collection of the museum when it was founded in 1956

\ pietilä's collection

the speaker highlights the significance of pietilä's collection, which includes over 30,000 drawings, photographs, scale models, and correspondence. the collection is considered one of the most complete and important in the museum.

\ digitization and online access

the speaker discusses the challenges of digitizing the museum's collections, including limited funding and technical issues. however, some collections are available online through the finna portal.

\ education and collaboration

the speaker presents examples of the museum's educational programs and collaborations with universities, including the inp-item course and the paperworks project.

\ challenges and future plans

the speaker discusses the challenges of working with the current facilities, including limited space and resources. the museum is planning to move to a new location, which will provide better conditions for the collections and exhibitions.

\ funding and government support

the speaker notes that the government provides significant funding for the museum, but there are still challenges in securing funding for specific projects, such as digitization.

\ initial impressions of the building

the speaker describes the building's architecture, focusing on its massive and dramatic volumes, which create a sense of gravity and intimidation. the use of raw concrete and visible connections



fig. 1.6.7 petteri kummala, liren

between slabs and walls aims to alleviate this harsh atmosphere.

\ materiality and light

the building's materiality is contrasted with the outside space, highlighting the clash between darkness and light. the speaker notes the use of colors in the building, describing it as a "glowing wind of color."

\ secrecy and disclosure

the discussion touches on the themes of secrecy and disclosure, with the speaker mentioning the concept of attention and happiness. the building's design is seen as a representation of these themes, with the use of colors and materials creating a sense of contrast.

\ design exercise

the conversation shifts to a design exercise, with the speaker discussing the importance of understanding the building's context and purpose. the group is designing for a big chunk of the building, and the speaker emphasizes the need to appreciate the people who will be using the space.

\ state archive

the topic of the state archive is introduced, with the speaker mentioning its scale and significance. the archive is described as a "cathedral," and the speaker notes the importance of accessibility and transparency in its design.

\ accessibility and transparency

the group discusses the archive's accessibility, with one member mentioning the difficulty of navigating the building and finding documents. the speaker notes the importance of sharing information and creating an open institution.

\ understanding the institution's culture

the speaker suggests that students should look at the project's precedents and analyze their cultural ideas. they emphasize that each institution has a unique character and culture that shapes its design.

\ designing the archive

the speaker questions whether the archive should be a separate entity or part of a larger institution. they encourage students to think about the relationship between the archive and the public, as well as the role of the curator.

\ research and design

the speaker emphasizes the importance of research in the design process. they suggest that students should demonstrate their methodology and value the purpose of their research.

\ group work and upcoming schedule

the speaker announces that students will be working in groups and that the groups will be set by sam. they also mention that there will be a lecture on tuesday and a pp1 (pre-p1) submission.

personal statement

my initial question regarding the sir john soane's museum is whether it is equipped with a modern, scientifically controlled climate system. during our research, we did not find any clues regarding this. however, how does it manage to keep the artworks in good condition? or, does every type of archive necessarily require a modern scientific system? what conditions are needed for preserving different types of materials? how can these conditions become a starting point or core focus of design?

the major difference between sir john soane's museum and other archives lies in the fact that it is not a homogeneous space. every object has its unique placement and spatial existence, allowing the narrative of this architect to be preserved more completely. is this method achievable in a contemporary context? if space is difficult to preserve, can it be retained through virtual reality? this approach adds many dimensions to the index of an object. how many dimensions does an object in an archive actually need? what is the basis for their spatial organization?

when designing archives, we constantly encounter a challenge—how to balance preservation and display. preservation implies closure, shelving, and exclusion, thus achieving temporal robustness. this robustness is also an essential goal of archives: collecting objects deemed important, arranging them in a certain order, and making them a carrier of memory or a clue for interpretation. display, on the other hand, implies openness, where materials must be made public. even if there are barriers to access and retrieval, efforts should be made to lower them. frequent usage naturally leads to wear and tear, which contradicts the goals of archiving. however, whether through damage or preservation in isolation, the act of collecting and exhibiting in archives is eternal.

the subject is not the producer of materials but their reproducer. aside from the need for long-term preservation, its meaning seems to resemble a highly subjective curation. thus, i propose that the archive embodies three essential attributes, each indispensable: intentional collection, long-term preservation, and scholarly interpretation or public exhibition. given these criteria, how might we, as architects, engage with the archive? what spatial relationship should these three elements maintain?

in the sir john soane's museum, soane continually adjusted the placement and spatial arrangement of his objects, creating a dynamic system that showcased his architectural experimentation and innovation (sir john soane's museum, 2014, p. ix). holding dual roles as both architect and archivist, soane curated his collection and carefully juxtaposed objects to weave their stories together. this intentional arrangement allowed each piece to transcend its individual identity, creating dialogues that transformed the archive into a cohesive whole.

i argue that contemporary archives should cultivate similar capacities. spaces within the archive

should allow the public, professionals, and archivists to reimagine and redefine the relationships among the collection in more creative ways. while the public nature of modern archives differs significantly from the private origins of sir john soane’s museum in terms of spatial upkeep, the spatial narrative of an archive need not remain fixed; it can evolve over time as a collective story shaped by broader societal engagement.

the architectural space and soft configurations of the archive should therefore possess a degree of malleability, with transparency guiding this evolving process. specific spatial design considerations emerge from this flexibility: for instance, researchers’ work—or the evolving state of ongoing research—should be visible; the positioning of objects might not be fixed, but should remain accessible through a system that allows for easy tracking and retrieval, even for objects in dynamic locations.

however, given the need for materials’ long-term preservation, the archive’s scientific systems are indispensable, often placing strict limitations on spatial flexibility and object arrangement. such constraints challenge the archive’s adaptability, underscoring the need for a built environment that balances spatial narrative dynamism with consistent climate stability.

\ microcosmos project, santiago de chile
alejandra celedon, on the archive
<https://santiagomicrocosmos.cargo.site/>

\ what did she talk about archive
archives' evolving nature and significance
archives are inherently political, reflect cultural/social narratives
archives: open by definition, yet face conflicts and limitations
relationship between existing buildings and archived information
archives help retrieve and understand historical contexts
archives are critical in understanding historical layers within buildings
physical spaces become archives, reflecting past uses and societal changes
archives hold vital meanings for architecture and communities

\ how archives should be integrated into the revitalization of urban spaces
buildings as living archives reflecting historical significance
archives inform understanding of past functions and present uses
revitalization should respect historical context while serving community needs
photographic documentation and drawings to visualize potential revitalizations
archives as active participants in urban narrative
integration of historical awareness and contemporary engagement

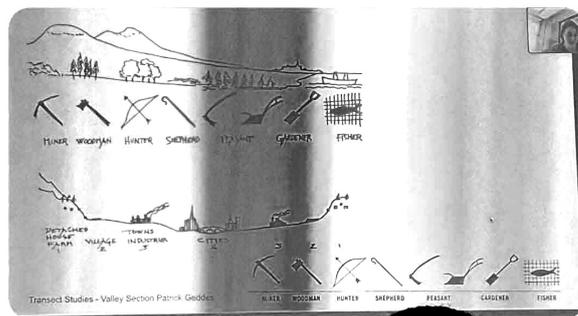
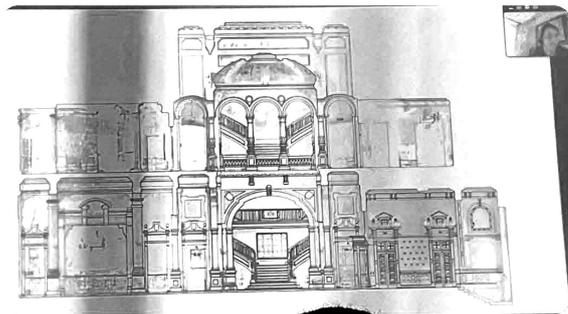
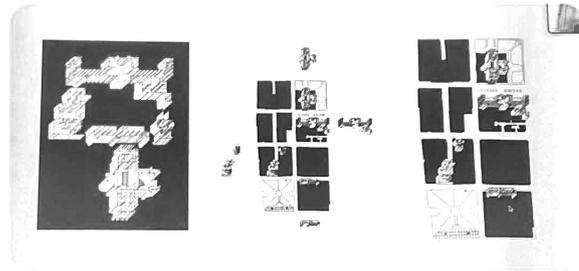
\ why she saw architecture as archive
architecture as repositories of history and cultural narratives
buildings embody social, political, and economic contexts of their time
architecture documents history and engages with ongoing societal narratives
buildings reflect functional transformations and societal changes
architecture as a living archive of community identity

\ what exactly makes her think that architecture can function as an archive
buildings contain layered histories and significance
architecture reflects cultural, political, and social moments
buildings show layers of history and their evolving uses
connection between physical structure and archival information
architecture accumulates new meanings and stories over time
architecture as a repository of collective memory and cultural identity

\ what is special about the architecture that makes her think it as an archive
architecture as repositories of historical narratives
buildings reflect changing functions and evolving societal contexts
duality of architecture: closed environment vs. openness of archives
buildings as artworks that illustrate historical layers
architectural transformations linked to societal changes
buildings serve as historical documents, encapsulating cultural and political realities
architecture as a means to preserve and express cultural heritage
architectural interiors reflect diverse social identities, both elite and working-class

SANTAGO MICROCOSMOS *Alejandra Celedón.*

- *Asoley's Amphitheatre & Royal Cockpit.*



- researcher.
- 10 years

把一个城市在公共空间当作一个architect.

Content is the Narrative - how we are.

fig. 1.7.1 slides, liren



fig. 1.7.2 rendering, liren

three attribute
collection preservation exhibition
how big pieces of drawings are preserved and get access to in an archive

ck is a producer in Flemish architecture culture
imagination the space is more like a place of teaching scene, much like the drawing room of john soane

last time big screens
its not universal for all drawings
too much exhibition atmosphere

went back to the hanging system with polly connections, we can put on drawings and take off

drawings are preserved in polyester encapsulation like some archive would do
and are placed into the dense rib structure on both sides of the space

fur movable the space is fluid and has multiple state, on workdays researcher professional,
weekends for public transparent big collection space

the ceiling light is diffused and the ground im using a similar color in a color catalog of kieckens

possibilities open to greeness

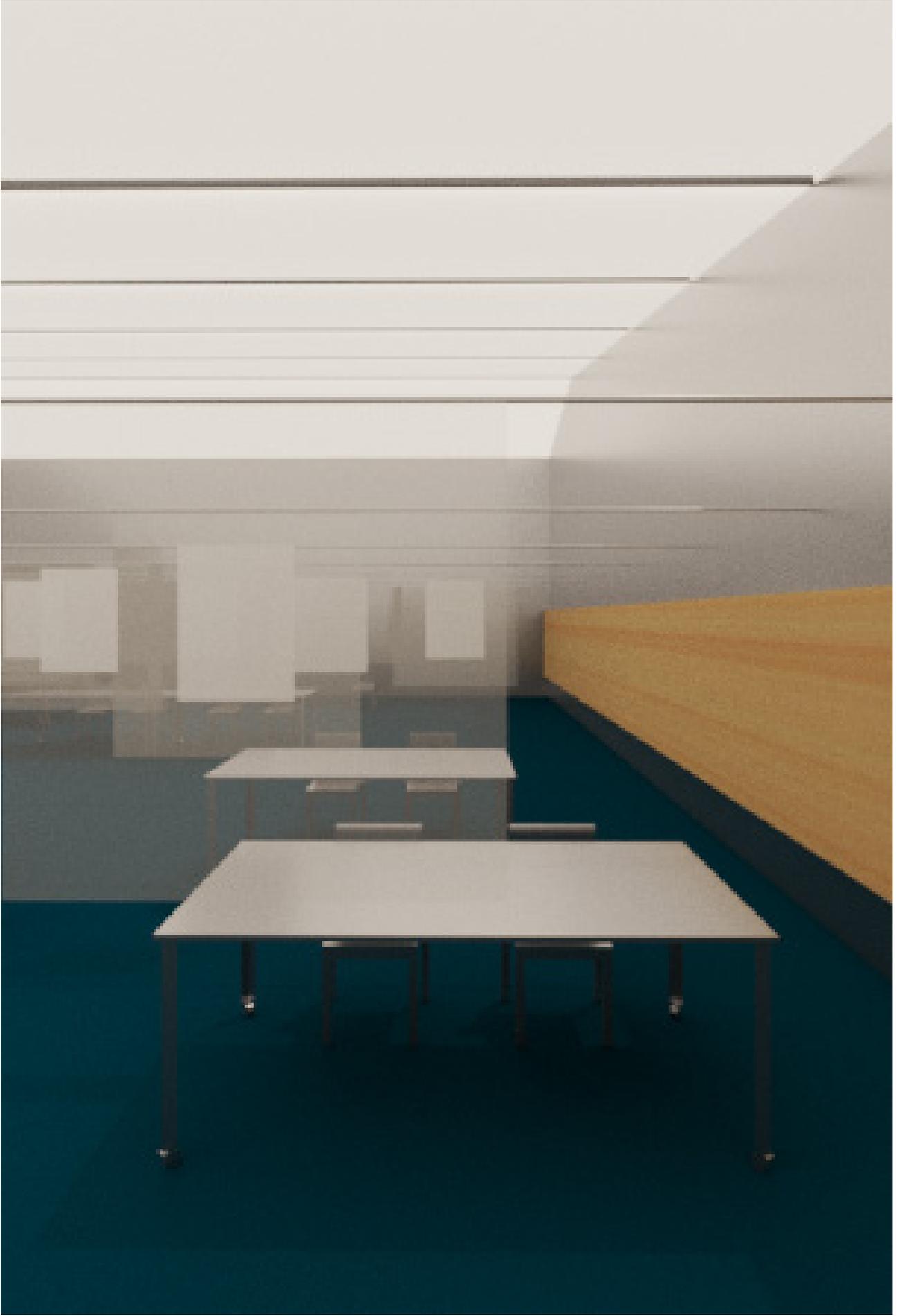
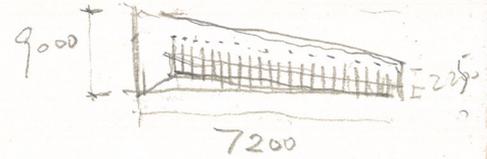
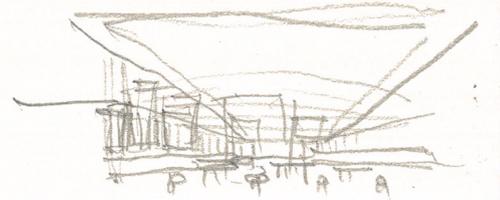
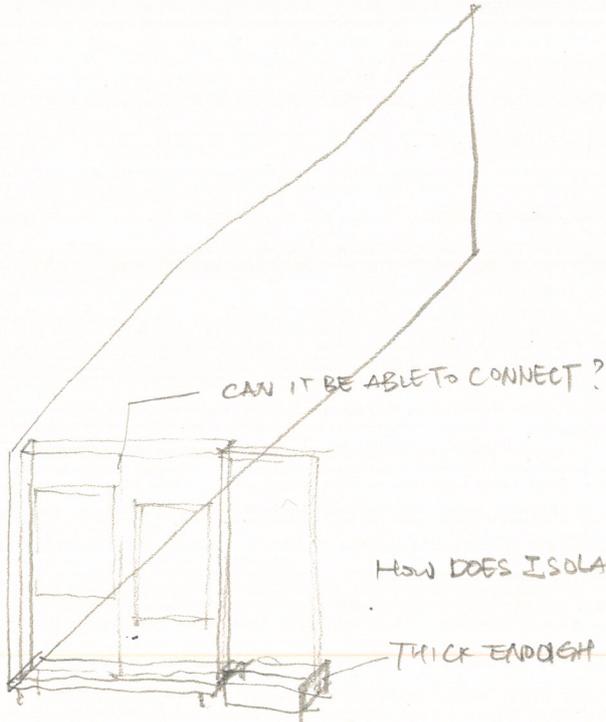
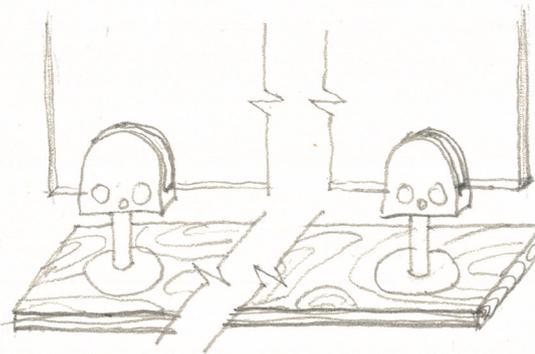
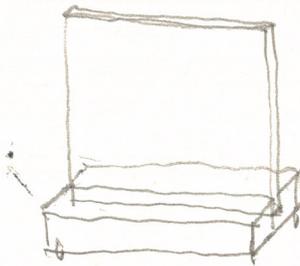


fig. 1.7.3 rendering, liren

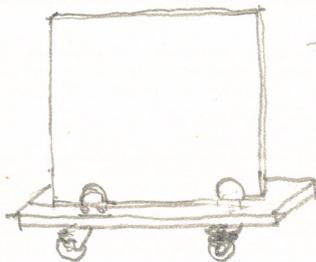
24 ¹⁰/₂₂



HOW DOES ISOLATION WORK?



x TOO MUCH MATERIAL



METAL WIRES
METAL RING
IMBED/PULLEY

POLYESTER
ENCAPSULATION

DRAWING

LABEL

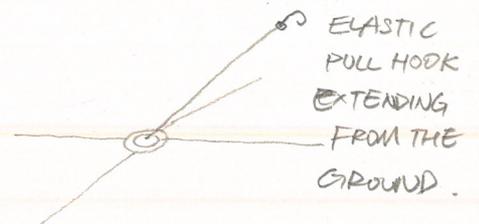
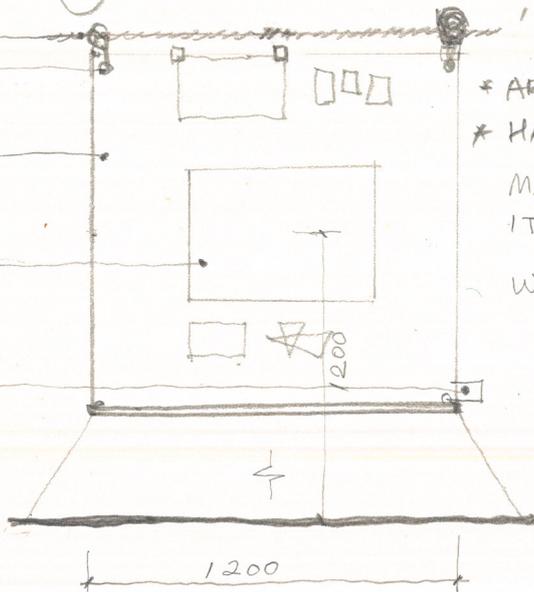
1000 x 700
1200 x 1200
1:25 48 x 48

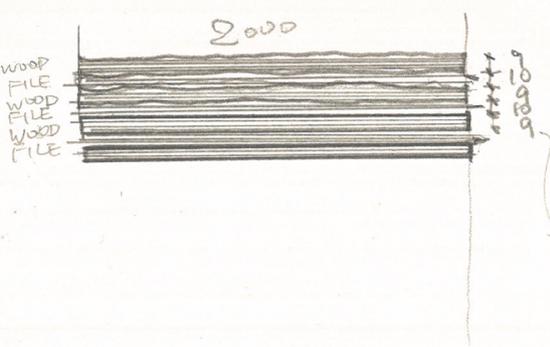
* ABLE TO ADD NOTES

* HAS A CERTAIN DEGREE OF RIGIDITY.

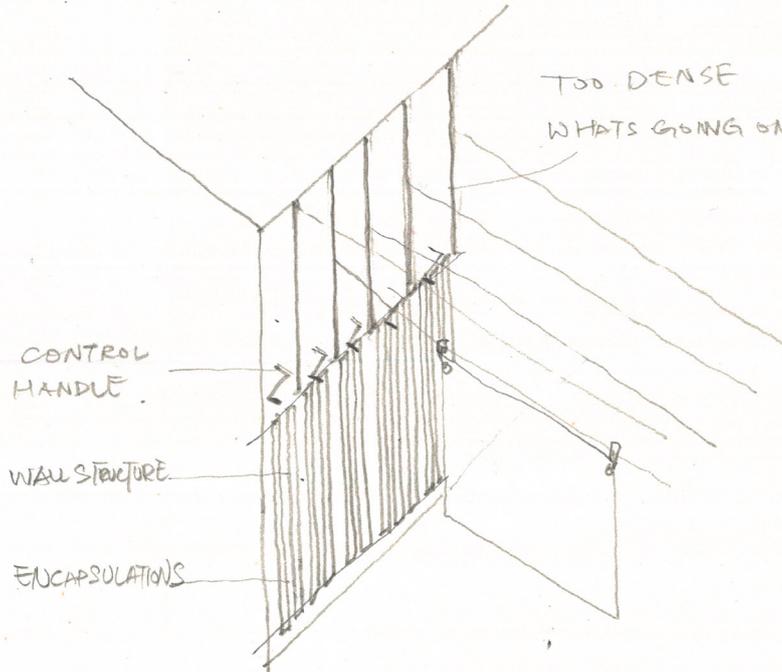
MAYBE IT DOESN'T HAVE TO BE A SLIDING SYSTEM
IT CAN BE A HANGING SYSTEM.

WITH A HEIGHT SUITABLE FOR SIT AND LOOK





STEEL SHEET
 POLYCARBON OR CARBON FIBER → WALL STRUCTURE
 OR PLYWOOD / MDF ≥ 18mm
 6 ~ 9mm
 18mm



TOO DENSE
 WHATS GOING ON INSIDE?

GRAY WALL : FOAM / CARDBOARD
 ENCAPSULATION : LASER CUT
 (ACRYLIC PANEL)
 HANDLE (cellophane)
 HANGING ROPE : thread
 silver

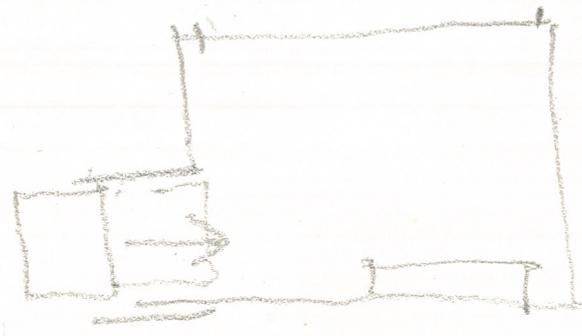
CONNECTION : JEWELRY
 FINDINGS

BOOKEND : WOOD (BALSA /
 PLYWOOD)
 9mm / 33.3 2 ~ 3mm

HANDLE : CLAY + WIRE (BLACK)

SKYLIGHT : TRACING PAPER

FLOOR : BLUE



Q: WHY THE SIZE?
 CAN ROOM BE DIVIDED

DANIEL

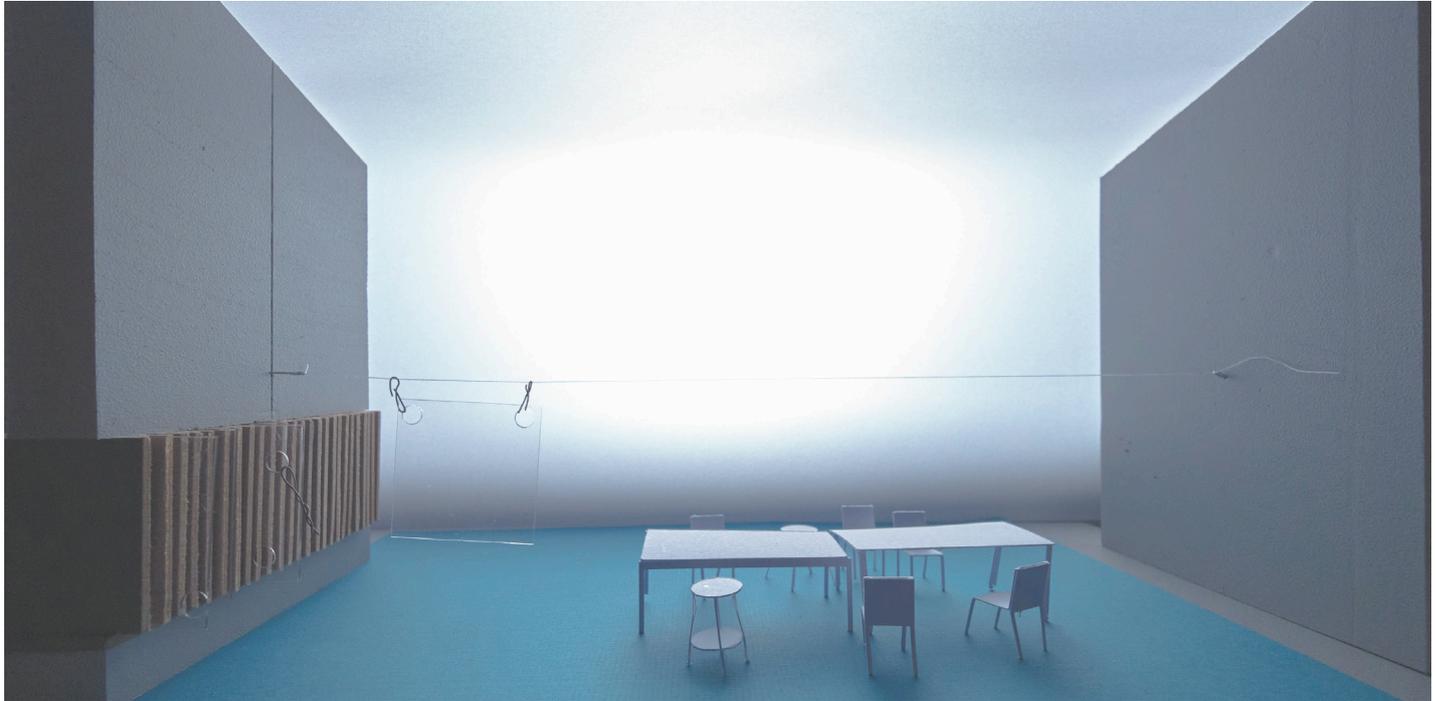


fig. 1.7.5 sketch model, liren



fig. 1.7.6 sketch model, liren



fig. 1.7.7 sketch model, liren



\ room layout and usability

the hanging system was criticized for its practicality. concerns were raised about the space becoming cluttered and difficult to navigate, particularly if people have to weave through hanging objects to reach desks.

a clearer spatial organization was suggested, possibly dividing the room into distinct zones (e.g., storage and working areas) to improve functionality.

\ alternative display methods

several alternatives were proposed, such as pull-out racks, vertical storage within walls, or free-standing movable screens like those used in art galleries or lina bo bardi's são paulo gallery.

these approaches emphasize functionality, ease of access, and better integration with the room's architecture.



fig. 1.7.8 rendering, liren

\focus on architectural elements

it was suggested to shift the focus from the mechanics of preservation or display systems to the architectural qualities of the space. for example, consider how light, proportions, and spatial composition contribute to the experience of the room.

\overcomplication and practicality

the proposed system was deemed overly complex, with features like adjustable wires adding unnecessary difficulty.

simpler solutions were encouraged, such as lit ceilings combined with adaptable panel systems, which allow for multiple uses of the space without overcomplicating it.

\safety and height issues

the height and placement of the hanging elements were flagged as potential safety hazards, with concerns about people bumping into wires or structures.

a more practical approach was recommended to ensure user safety and comfort.

并像的可能性。① 画在亚克力板上精品，作为一个精品展览空间。

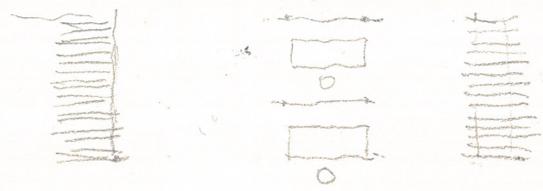
24 ¹⁰/₂₄

Collective working office.

① 看案例的 ARUNNE.
 ② 看有的材料. 视频 VA 这件是那样
 ③ 看 CK 的设计.

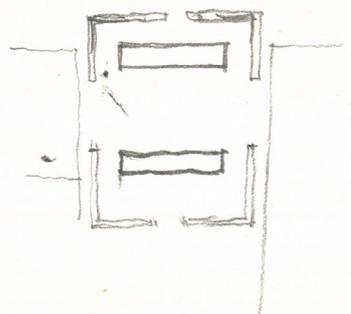
open function room

archke but taken
usille.

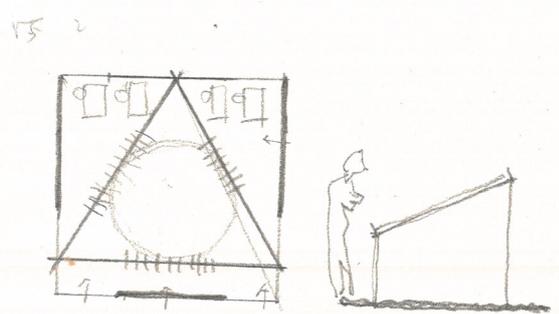
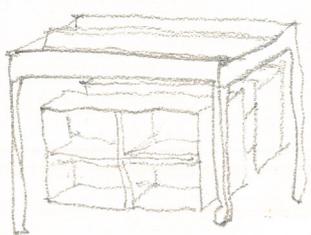
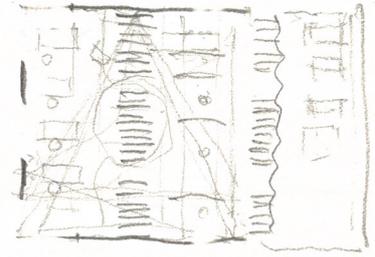


PRSV ACES COLT

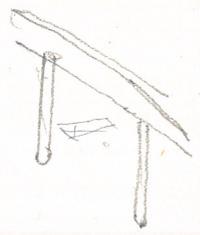
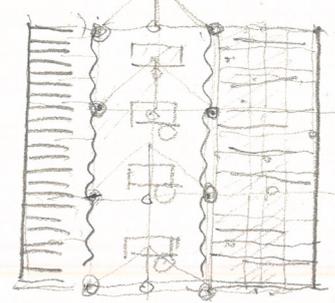
设计 ARCHIVE 的重点应该是处理 三者 的关系
RESEARCH PRESERVATION EXHIBITION | PUBLIC



A NEW TEMPORARY SPACE



PRESERVATION RESEARCH EXHIBITION

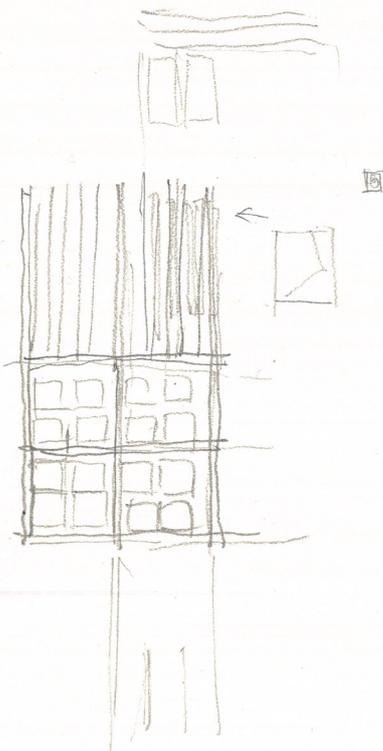


找玻璃三角吹
REFERENCE 建模
om ved Garden.

不是所有地方都需要光线

fig. 1.8.1 design sketch, liren

PROPOSAL 5 24/25



SECTION
PRESERVE

ELEMENT

METHOD

CLIMATE

DRAWING

HANG

20°~18°
RH 30%~40%
X LIGHT

PHOTOGRAPH

FILES

ROLL

DRAWING

FOLDER

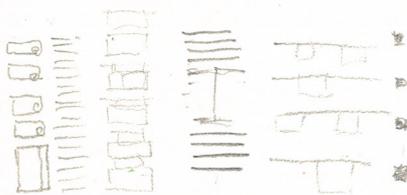
18°~22°
RH 30%~50%
X LIGHT

RESEARCH



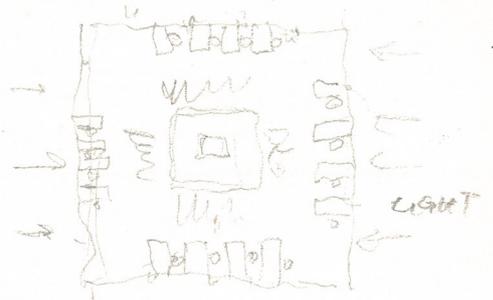
DEFUSE
LIGHT

RH: RELATIVE HUMIDITY

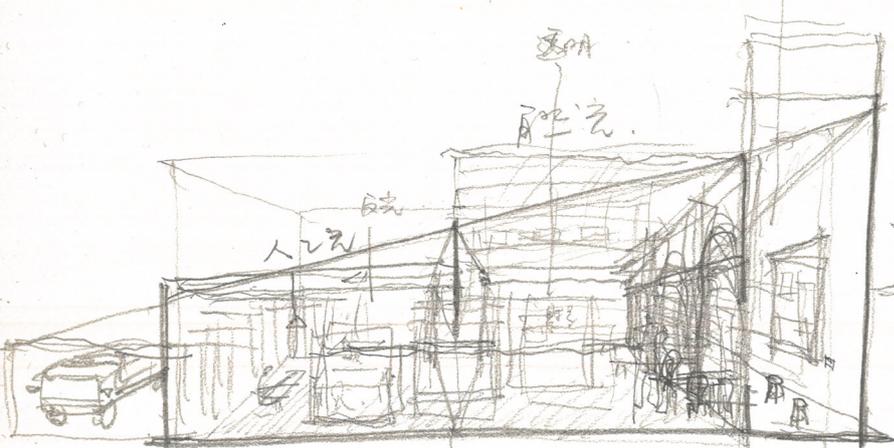


天棚或地 ECAPSULATION 更有保障

如何更真实的 ARCHIVE 空间环境?



24/26

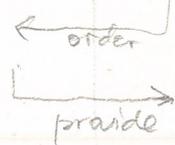


COLLECT
收集

PRESERVE
保存

RESEARCH
研究

EXHIBITION
展览
Sir John Soane's Museum



THRESHOLD

THRESHOLD



24 ¹⁰/₂₈ \ Proposal

1m 5:1000
1:200

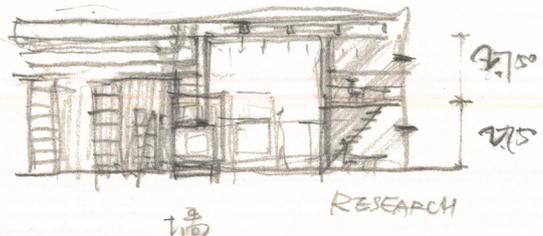
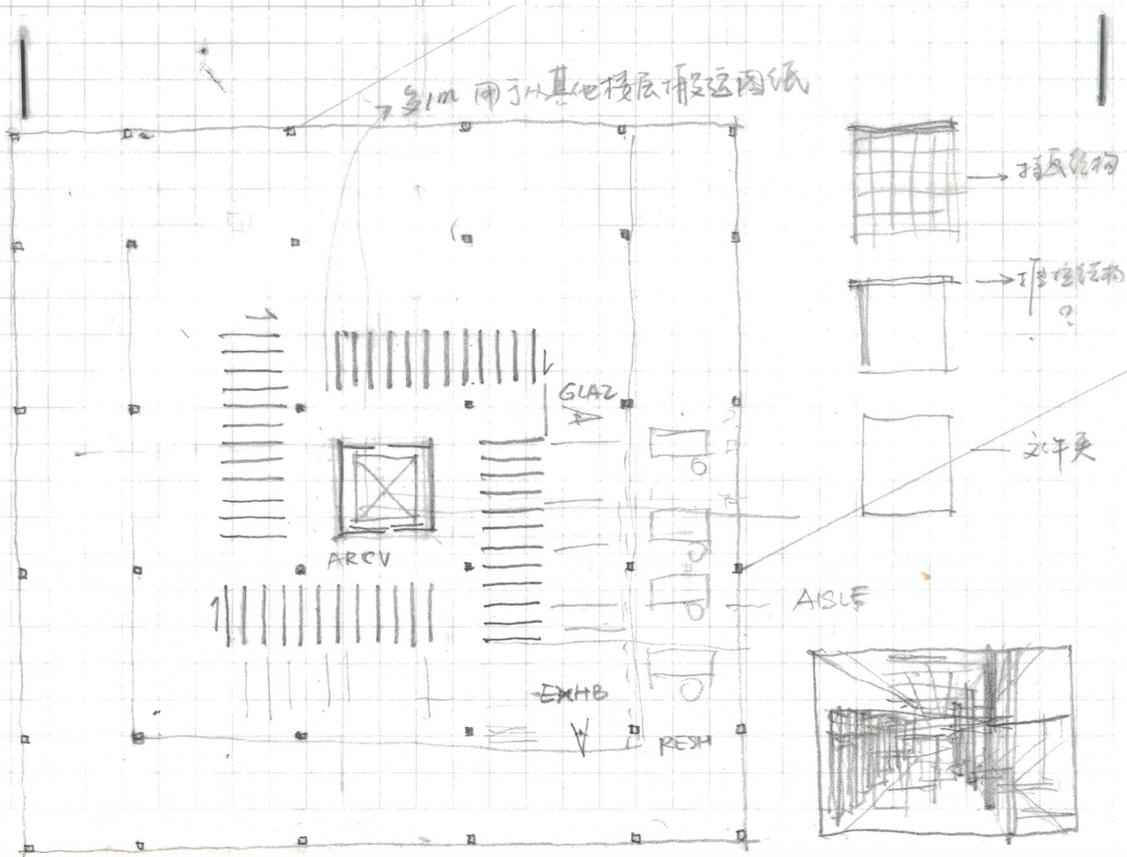
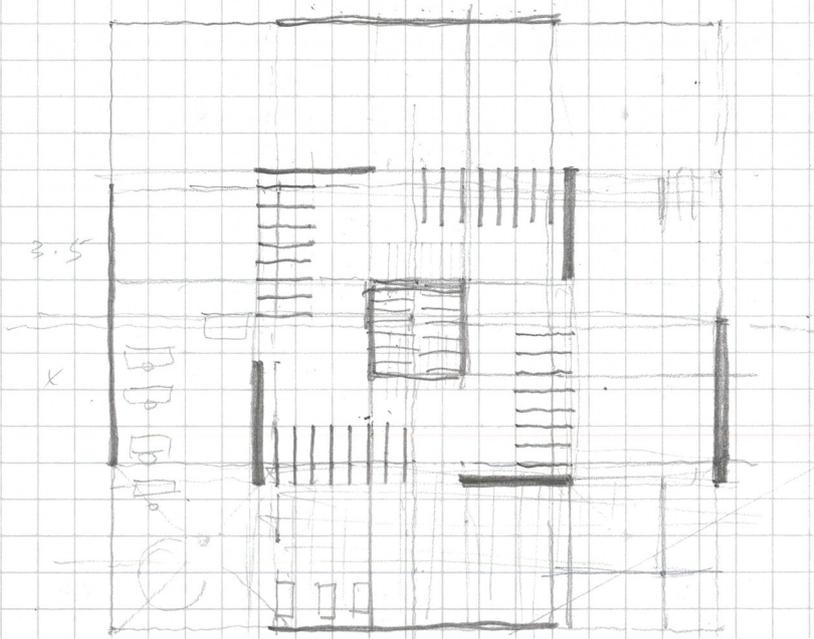
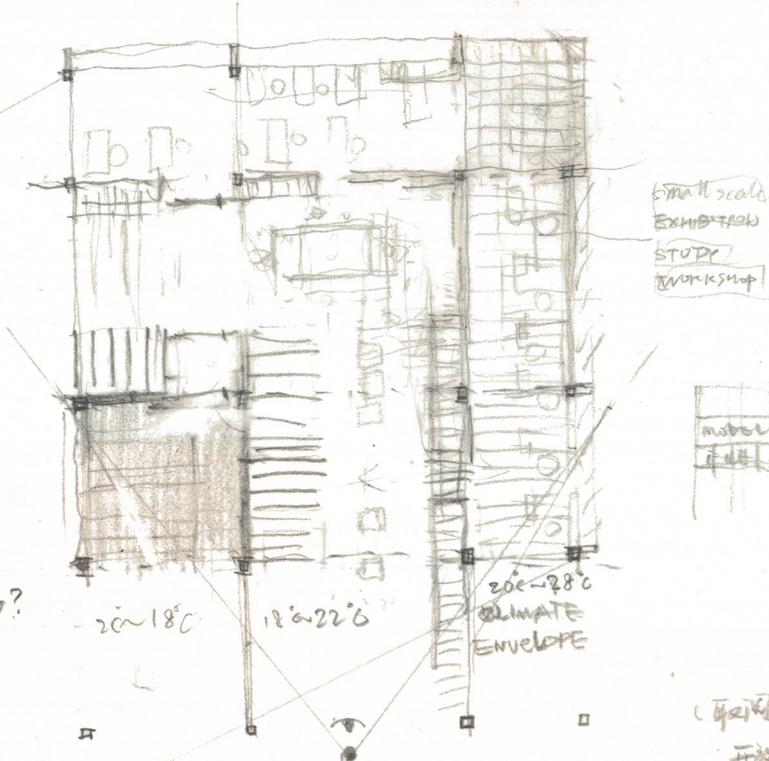


fig. 1.8.2 design sketch, liren

建筑模型室
哪些是看得见的?

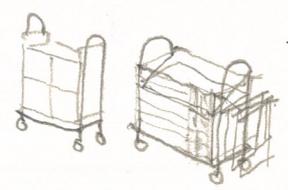


CLIMATE SYSTEM
TEMPERATURE
HUMIDITY



ELECTRICITY OUTLET

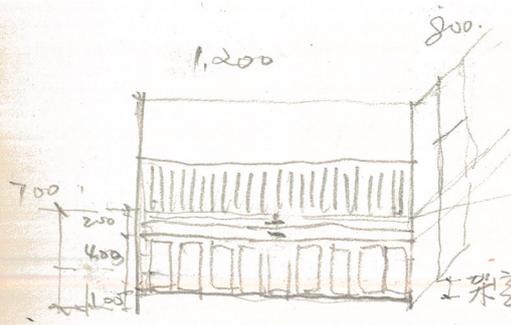
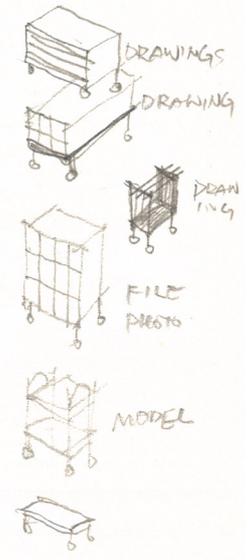
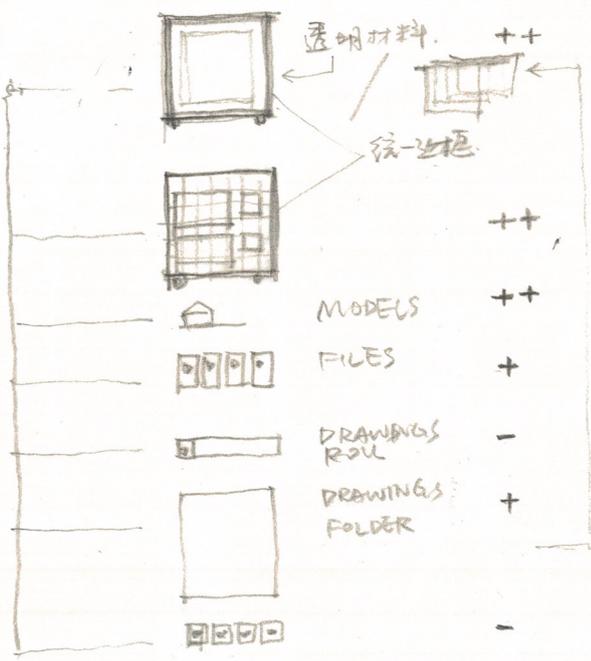
TROLLEY



(取用各角度)
开放度

COMPOSITION OF MATERIALS.

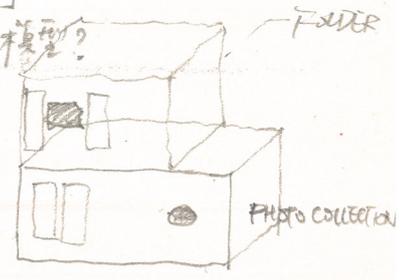
一个项目



模型
书杂志 号算 (SAB) 模型
抽屉大筒纸架 (SAB) 文件
悬挂的图纸架 (DRAWING) 图纸
(SACK) 图袋

在个项目在相邻的地方

有什么模型?



走廊柜: 轮流资料可直接翻阅

以蓝色大文件夹大小为基础



fig. 1.8.3 rendering, liren
fig. 1.8.4 rendering, liren

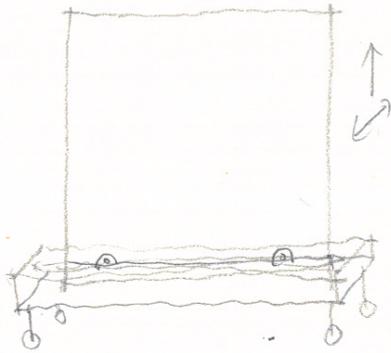


fig. 1.8.5 rendering, liren
fig. 1.8.6 rendering, liren

A LIST FOR SMALL OBJ.

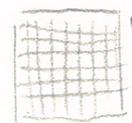
LAMP

MODELS



X 一个更加普遍的本体更好

Fr. → 500 减密度

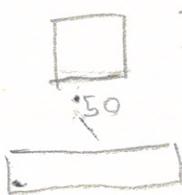


网状



透明画作?

b →



from an economic idea.

climatized energy

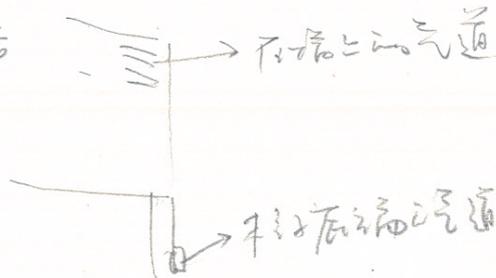
工作冷藏空间, 更接近高层的空间 ↑ 面积, 常在空间在最外侧

a → Sir John Soane's Museum → ratio

2/3 比例可以一眼看到很多信息, 新的很多资料, 方便取用, 有必要的可照学习的方式?



Curtain 根据黑



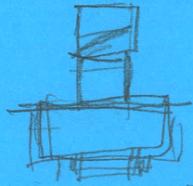
c. Ceiling

fig. 1.8.7 design sketch, liren

TDL 3 → 1.5mm plywood

分板 + 建模

不能出错



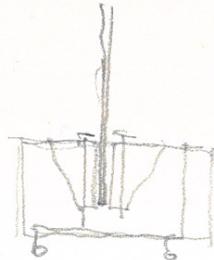
2h?

精确到5分
分钟

买铝包纸 + 牛皮纸 + 下单板?

↓ 尝试其他? → 附后 ↓

柜子怎么做?



TDL 2

平面图 新的

马地 → 恩

研究 binding → 周六? method.

↓ RESEARCH → 周六

Journal → 周六

TDL 1

待解决大问题, 时间估算

家具所有的分板回号

可以修改完的部分分板回号

可以手加的部分手加上色

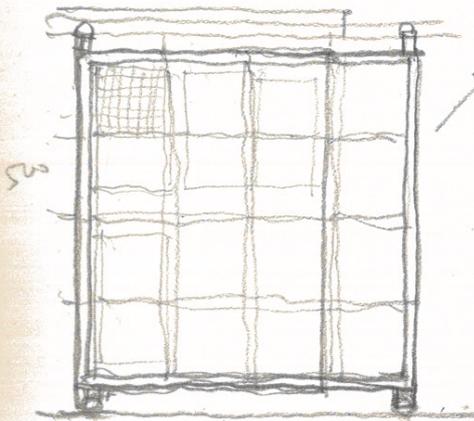
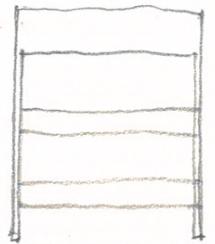
拼接

书架

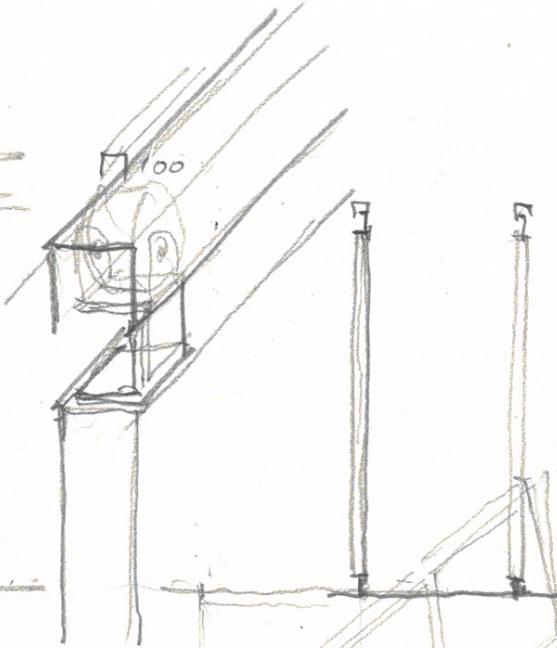
书桌 → 大桌面

★ 木板分板 + 基材材 → 发 CAMLAB

设计回号: 通风, 书桌



500



网格制作难度

注意 1/3 左右 ≥ 0.5mm

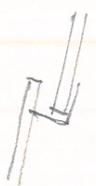
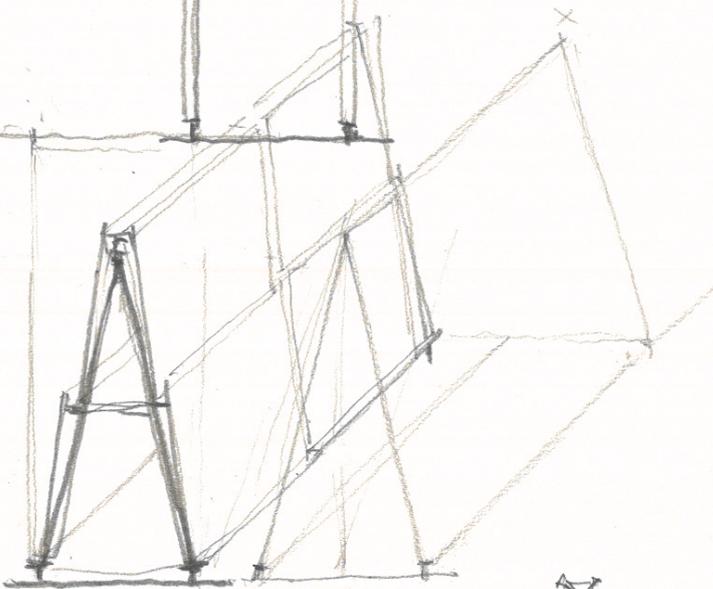
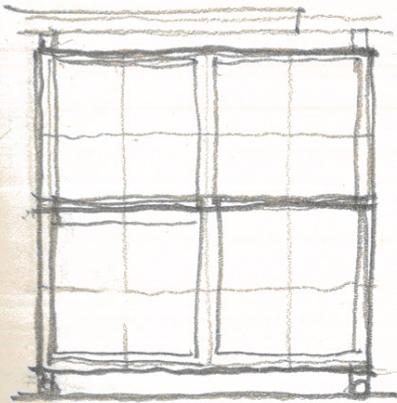




fig. 1.9.1 painting stacks in depot boijmans, liren

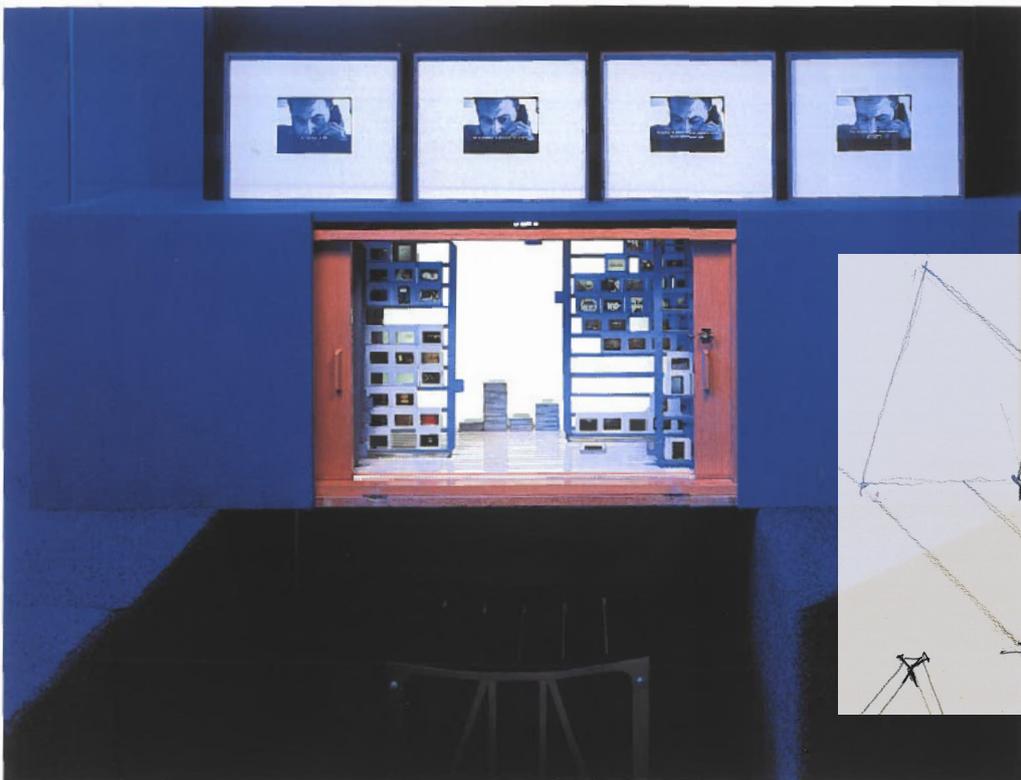


fig. 1.9.2 the work material of christian kieckens has taken over the blue room of the house of pieter de bryne. above the diakast: pierre bismuth, synopsis from saturday to wednesday, 1997, reiner lautwein.

silhouette log

| material | parameter | component |
|------------------------------|---------------------------------------|---|
| white cardstock t=±0.6mm | depth 10 force 30 passes 2 speed 1 | beam 1:33 |
| silver cardstock t=±0.4mm | depth 7 force 35 passes 2 speed 3 | furniture 1:33 |
| | depth 6 force 35 passes 1 speed 1 | ↓element↓speed almost through |
| silver paper t=±0.1mm | depth 2 force 20 passes 1 speed 2 | metal net 3.6x0.6mm |
| plywood t=0.4mm | depth 7 force 35 passes 3 speed 4 | furniture be careful with texture direction |

* 记下不同材料的切割方式和对应零件名称

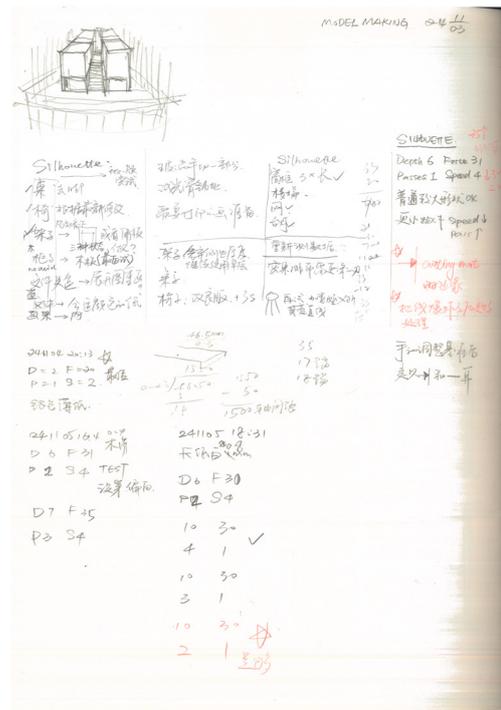
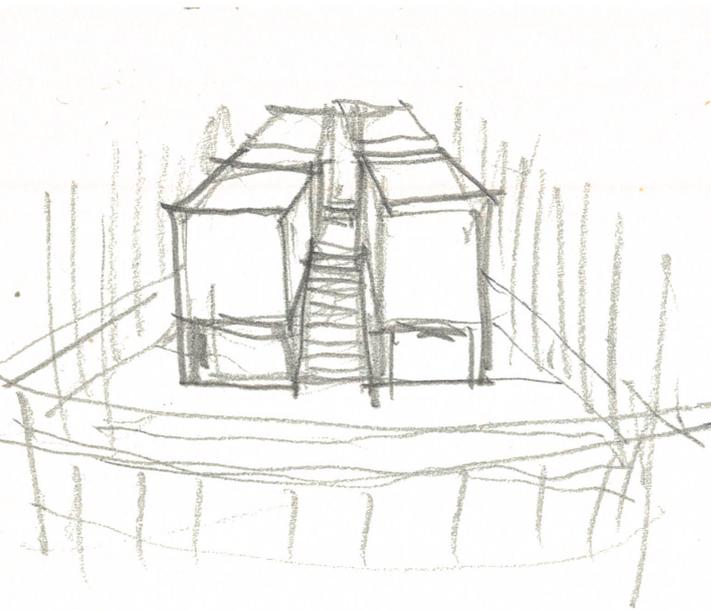


fig. 1.9.3 silhouette log & building sketch, liren

final proposal

说起 archive，如今我首先想到的空间是 sir john soane's museum 里面的 drawing room，带来舒适学习研究环境的天然和琳琅满目的细部案例。视觉感官的充盈给创造的肢体贮满活力。因此我希望这个空间是开放的，减少架子的分割，把档案物件放到空间的边缘。

其次，我对 soane museum 剖面上的比例（图）与 christian kieckens 对于比例的追求（图）印象格外深刻。空间元素的设计均为下窄上宽的，有一种沉淀的感觉，希望给空间一个厚重冷峻的氛围。

接着，也是最重要的一点，受到两次调研的启发，空间平面的策划是根据不同材料的保存特性去划分的，在我对于 archive 本质的三个属性（intentional collection, long-term preservation, and scholarly interpretation or public exhibition.）之间我作出了自己的倾向。从一个经济学的角度考虑，将更需要维持低温、保持湿度的空间放在内侧，随着空间的向外扩张温度逐渐提高，对外部的开放度也逐渐提高。在内侧的 mezzanine 上保存胶片和 slides，以及需要长期保存的物件；其下方低矮空间排列有可以推拉移动，装载有大幅画作的存放架；沿着公共阅览区和通高空间的边缘存放具体的 folder，卷轴，展平的图纸以及模型等，从外层透过玻璃可以一窥内部究竟。通高空间是一个兼具取用和储存功能的空间。

家具，每件家具根据能够拿到的材料做了细致的取用储藏划分。书架上部摆放模型，下部是 folder。在其序列中间隔放置以压缩方式存放（如卷轴和 folder）的图纸矮柜。推拉存放架有多种，可选择挂置或者倚靠摆放。用材方面偏向于金属质感的轻薄杆件以及板件，轻薄的木材。与 kieckens 的喜好相对应，追求轻盈漂浮通透的美感。

地面在 archive 储存区采用的是深色的蓝绿 epoxy floor level，在阅览区是同样颜色的地毯。反光的材质让主空间更具深度。这四张照片分别是不同打光 and 不同轴向的视角，左侧为强调背光，此时空间更具储藏状态，右侧为强调调光，空间更具阅览状态。

颜色不是从 kieckens 的书中挑选的，相反比 kieckens 的颜色饱和度和明度均有所降低。仔细观察他作品照片中的用色可以发现，他不会使用同等面积的色轮相差 120° 以上的颜色。我的用色违反他的习惯，它是我个人对于 kieckens 的主观感受。但在打光角度，使用背光勾勒剪影形状以及利用物件表面的反光是我从 kieckens 项目图片中学习到的一点。

为什么是要开放的？

最大化利用资源

化解原先的精英场所，开放知识于社会
让集体记忆的诠释受到监督

when i think of an archive space, the first place that comes to mind is the drawing room in sir john soane's museum, with its natural light that provides a comfortable environment for study and research and its abundance of detailed elements. the visual richness energizes the creative spirit.

therefore, i want this space to feel open, reducing the division of shelves and placing archival objects around the edges of the room.

additionally, i am particularly impressed by the proportions in the cross-section of the soane museum and christian kieckens' pursuit of proportion. the spatial elements are designed to be narrower at the bottom and wider at the top, creating a sense of depth and weight, which brings a heavy, austere atmosphere to the space.

next, and most importantly, inspired by two rounds of research, i divided the spatial layout according to the preservation characteristics of different materials, reflecting my understanding of the three essential attributes of an archive: intentional collection, long-term preservation, and scholarly interpretation or public exhibition. from an economic perspective, areas requiring lower temperatures and stable humidity levels are placed in the inner sections, with temperature and openness increasing towards the exterior. the mezzanine of the inner space houses films, slides, and items requiring long-term preservation; below, in a low space, are pull-out racks for storing large artworks. along the edges of the public reading area and double-height space, folders, scrolls, flattened drawings, and models are arranged, allowing a glimpse of the interior through glass from the outside. the double-height space functions as both a storage and access area.

each piece of furniture is designed with detailed storage divisions based on the available materials. models are placed on the upper shelves, folders on the lower ones, with alternating low cabinets for compressed storage, such as scrolls and folders, in between. the pull-out storage racks offer various options for hanging or leaning items.

as for materials, i prefer thin metal rods and panels, as well as light wood, aligning with kieckens' preference for a floating, airy aesthetic.

the flooring in the archive storage area is a deep blue-green epoxy resin, while the reading area has carpet in the same color. reflective surfaces add depth to the main space.

these four photos represent different lighting and perspectives. the left side emphasizes backlighting, giving the space a more storage-oriented feel, while the right side emphasizes natural light, enhancing the reading environment.

the color palette wasn't chosen directly from kieckens' work; instead, i reduced both the saturation and brightness compared to his colors. careful observation of his work shows that he avoids using colors with a hue difference of more than 120° on the color wheel in similar proportions. my color choices differ from his habit, reflecting my personal, subjective response to his style. however, the use of backlighting to outline silhouettes and the reflective quality of surfaces are techniques i learned from kieckens' project images.



fig. 1.9.4 model scenography, liren

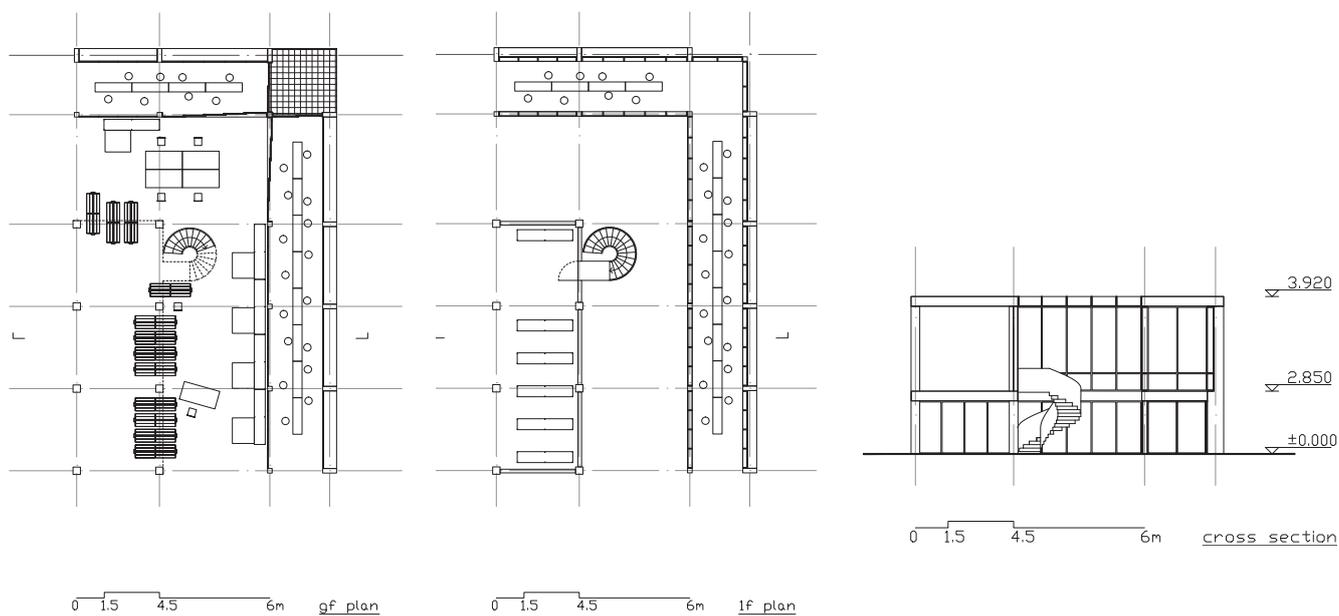


fig. 1.9.5 design drawings, liren



fig. 1.9.6 model scenography, low-key background lighting, liren



fig. 1.9.7 model scenography, high-key background lighting, liren



fig. 1.9.8 model scenography, low-key background lighting, lire



fig. 1.9.9 model scenography, high-key background lighting, liren



fig. 1.9.10 model overall view, liren

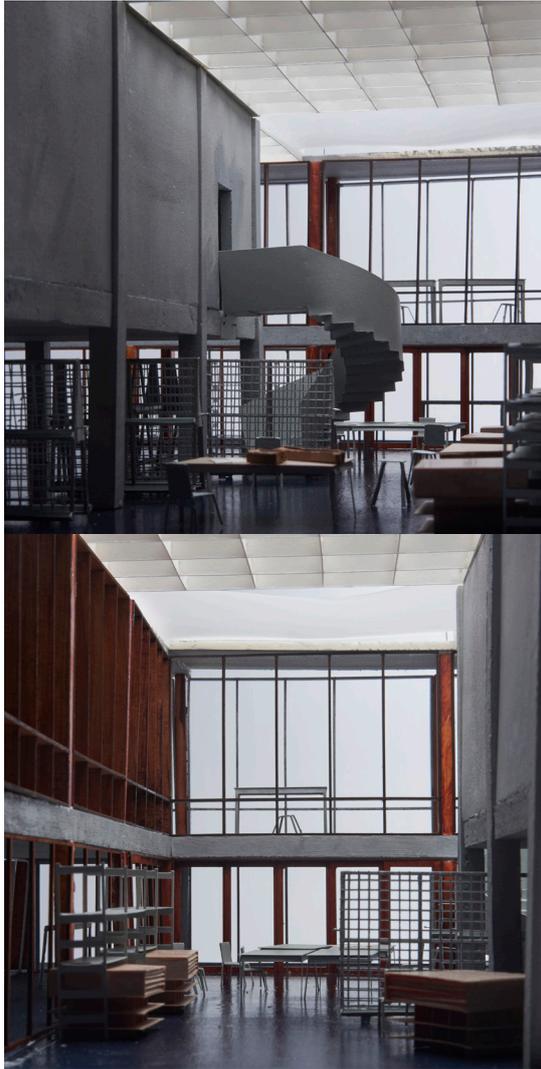


fig. 1.9.11 model view addressed, liren

该设计中的环廊与 desingel 场地的漫游走廊不谋而合，或许能够用它启发进一步的后续项目。走廊可以不单单是只有封闭走廊的功能。

图片很有说服力，从模型看并非全然。模型呈现的空间和照片呈现的空间有所差距。或许这种差距是一个可以讨论的点，或许它是有限时间内表达的侧重，亦或许可以用图片反过来去启发空间的进一步设计。该设计从经济角度讨论入手值得一提，这是 archive 在设计中不能忽略的点。

the corridor in this design aligns with the roaming corridor of the desingel site, which may inspire further subsequent projects. corridors don't necessarily have to serve only as enclosed passageways.

the images are persuasive, but the model doesn't entirely reflect this. there is a difference between the space presented in the model and the space shown in the photos. perhaps this discrepancy is a point for discussion, maybe it's a matter of emphasis in a limited timeframe, or perhaps the images can be used to further inspire the design of the space. it's worth mentioning that the design begins with an economic perspective, which is a crucial point not to overlook in archive design.