COMPLEX PROJECTS

THE OTHER ART MUSEUM

Berlin

Kjestyn Yee (5521262)

July/03/2024

MUSEUMS OF BERLIN



MUSEUM TYPOLOGY

MUSEUM TIMELINE?

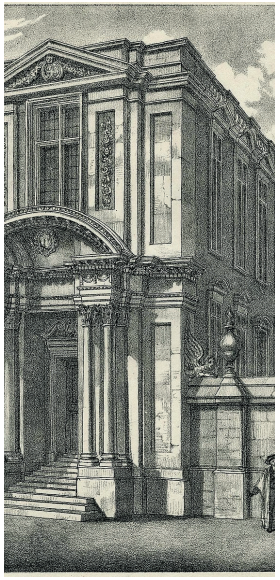
Mouseion of Alexandria

Collection of Books, possibly established during Ptolemy II Philadelphus (285–246 BC)'s reign.



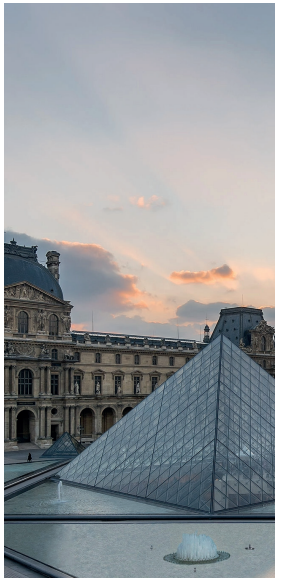
Ashmolean Museum

1678–1683



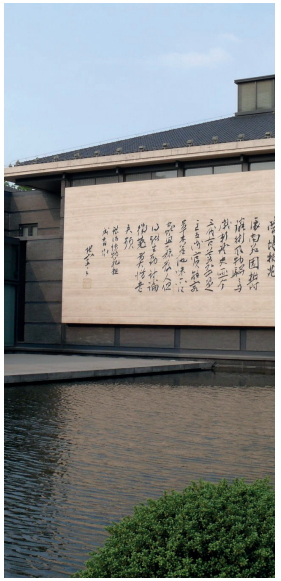
the Louvre

1793



Nantong Museum

1905



Haus der Musik

2000



Berlin Spy Museum

2015



the upside down

2020



MUSEUM TYPOLOGY

MUSEUM TIMELINE?

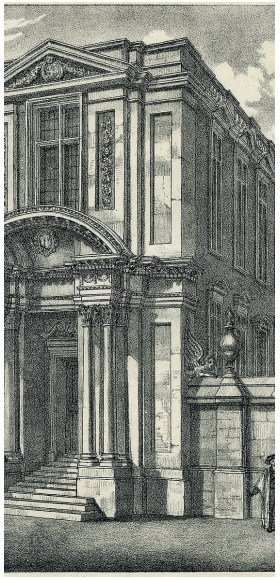
Mouseion of Alexandria

Collection of Books, possibly established during Ptolemy II Philadelphus (285–246 BC)'s reign.



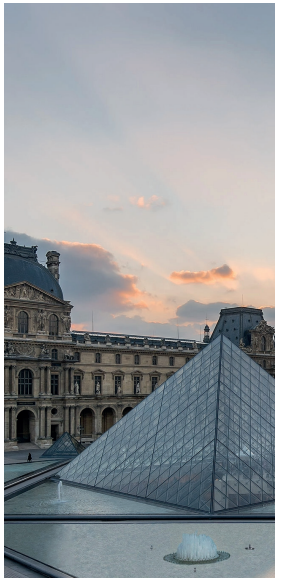
Ashmolean Museum

1678–1683



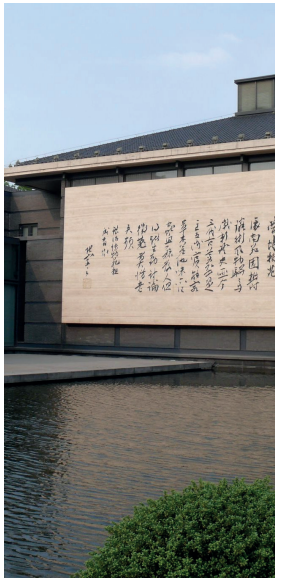
the Louvre

1793



Nantong Museum

1905



Haus der Musik

2000



Berlin Spy Museum

2015



the upside down

2020



Static
Collection and preservation

Dynamic
Becoming interactive



MORI Building Digital Art Museum, Tokyo

Demetriou, D. (2018, June 12). The death of the art gallery? Japan's new digital museum may offer a glimpse of the future. The Telegraph. https://www.telegraph.co.uk/travel/destinations/asia/japan/articles/tokyo-digital-art-museum-review/



Musee d'Orsay, Paris

'Musee d'Orsay'. n.d. Wilmotte & Associés (blog). Accessed 13 October 2023. https://www.wilmotte.com/en/projects/orsay-museum/.

ART MEDIA



ArtScience Museum in Singapore

White, Karen. 2022. '11 Simply Amazing Museum Interiors'. Interior Design (blog). 22 June 2022. https://interiordesign.net/projects/6-simply-amazing-museum-interiors/.



Pop Air Balloon Museum, Madrid

'Pop Air Balloon Museum'. 2023. 3 May 2023. https://bookingmadrid.com/en/pop-air-balloon-museum/, https://bookingmadrid.com/en/pop-air-balloon-museum/.



Garbage Fish Sculpture by Hideaki Shibata, Denmark 2014

https://pics.freeartbackgrounds.com/Garbage_Fish_Eats_Kronborg_Castle_Helsingor_Denmark_Background-1430.jpg



BIOBASED WUNDERKAMMER Exhibition

'BioArt Laboratories | Biobased Wunderkammer'. 2013. 8 October 2013. http://bioartlab.com/portfolio_page/video-performance/.



God Will Punish Him by Anya Paintsil, 2021

Figes, Lydia. 2021. 'SEVEN QUESTIONS WITH ANYA PAINTSIL'. Ed Cross. 23 September 2021. https://www.edcross-fineart.com/press/65-seven-questions-with-anya-paintsil/.



Suddenly This Overview (1981-2012) by Peter Fischli and David Weiss

Own photograph

introduction

ARTIST DISCIPLINARY



MONODISCIPLINARY

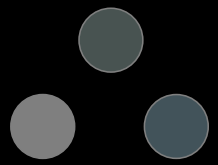
Diversity of Materials

Research into Materials

Diversity into Process

Diversity of Research

Intergration of Various Fields



MIXED-MEDIA ARTIST

Diversity of Materials

Research into Materials

Diversity into Process

Diversity of Research

Intergration of Various Fields



MULTIDISCIPLINARY

Diversity of Materials

Research into Materials

Diversity into Process

Diversity of Research

Intergration of Various Fields



INTERDISCIPLINARY

Diversity of Materials

Research into Materials

Diversity into Process

Diversity of Research

Intergration of Various Fields



TRANS-DISCIPLINARY

Diversity of Materials

Research into Materials

Diversity into Process

Diversity of Research

Intergration of Various Fields

Gill, Daric. 2013. '"What Kind Of Art Do You Make?": Defining Your Discipline'. Daric Gill Studios (blog). 26 August 2013. https://daricgill.com/2013/08/26/define-your-discipline/.

ARTISTS

“A 2020 study by the Public Library of Science found that 85.4% of the works in major US museum collections are by white artists.”

“Black artists represent just 1.2% of the global art market, according to a report by Artnet and Price in 2020.”

Magazine, Smithsonian, and Meilan Solly. 2019. ‘Study Shows U.S. Museums Still Lag When It Comes to Acquiring Works by Women Artists’. Smithsonian Magazine. 20 September 2019. https://www.smithsonianmag.com/smart-news/survey-us-museums-reveals-few-gains-female-artists-past-decade-180973190/.
Eser, Alexander . 2023. ‘Essential Diversity In Art Statistics in 2024’. 25 July 2023. https://zipdo.co/statistics/diversity-in-art/
Fostier, Dominique. 2020. ‘Women Are Still Underrepresented in The Art World - Allegrarte’. 19 October 2020. https://www.allegrarte.com/women-are-still-underrepresented-in-the-art-world/?lang=en.

PROBLEM STATEMENT



Museums are solely focused on exhibiting the final pieces.

Image credit to Friedman Benda
https://www.friedmanbenda.com/exhibitions/speechless-different-by-design/

ART PROCESS



STUDIO

ART PROCESS



PROCESS

ART PROCESS



NOT JUST THE WORK OF THE GAME OF ART

MEET THE ART

OTHER IS THE JOURNEY OF THE CREATIVE PROCESS

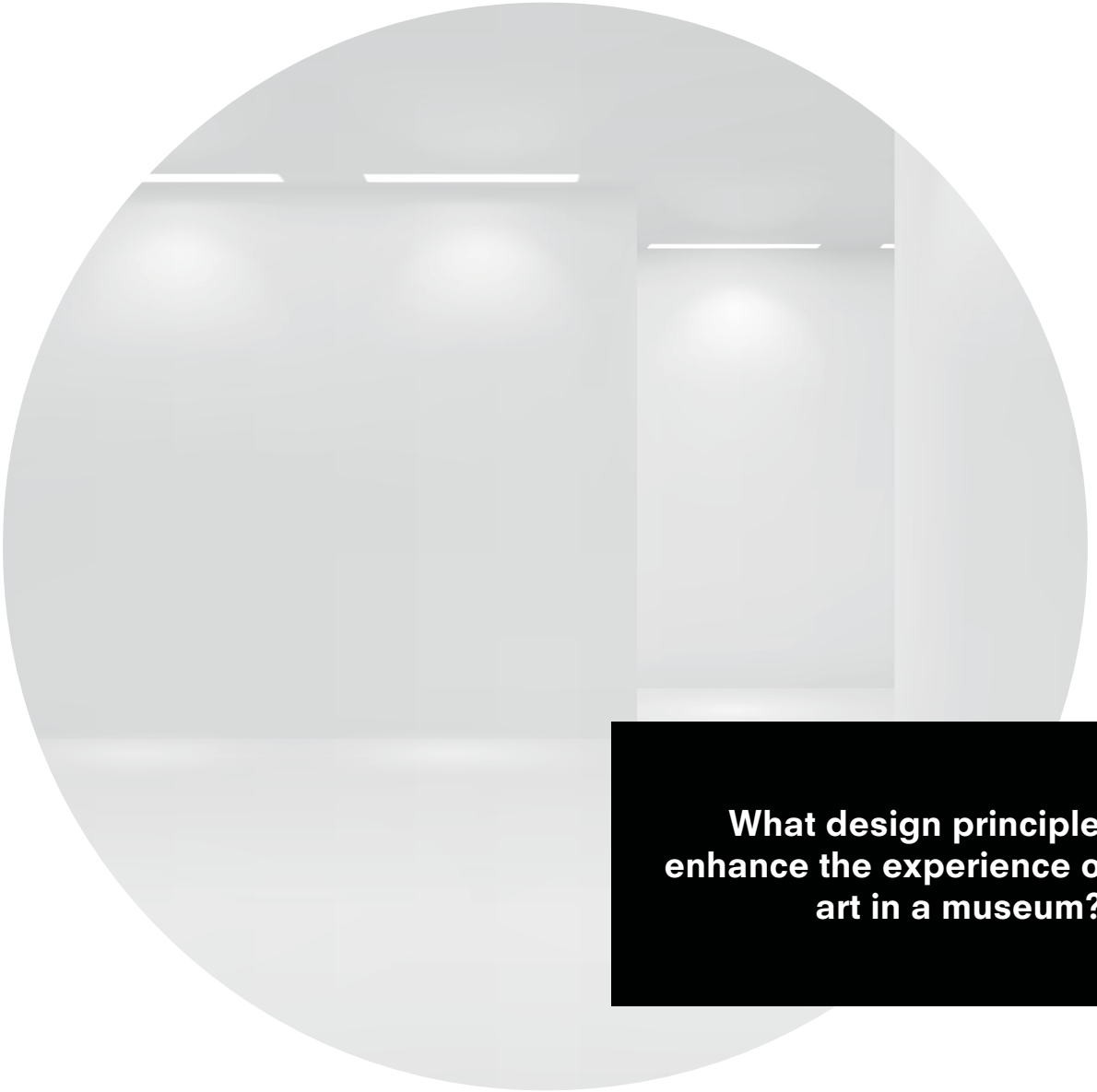
How can architecture tell the story?

RESEARCH QUESTION



In what way can a building enhance a spatial experience or organisations?

DESIGN QUESTION



What design principles can enhance the experience of viewing art in a museum?

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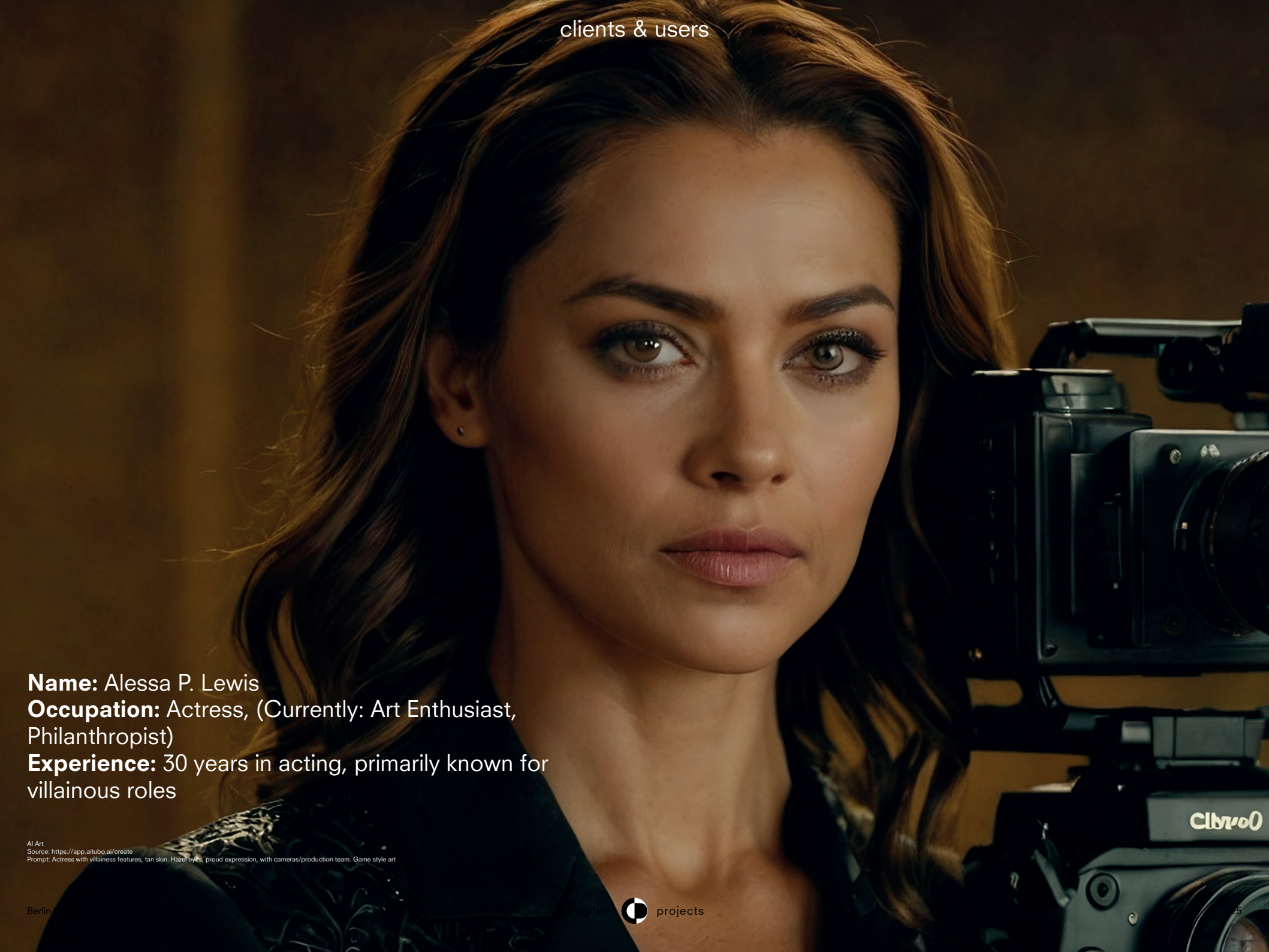
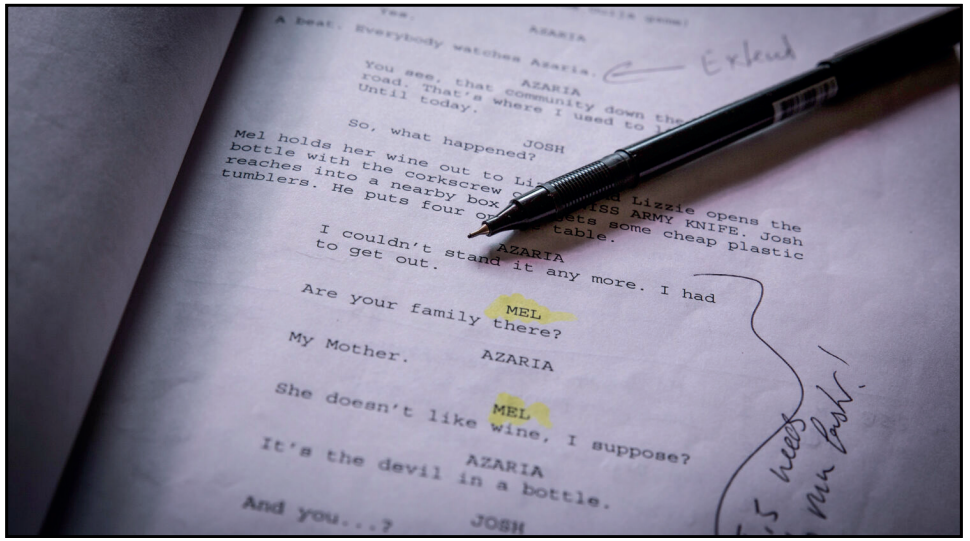


Name: Alessa P. Lewis
Occupation: Actress, (Currently: Art Enthusiast, Philanthropist)
Experience: 30 years in acting, primarily known for villainous roles

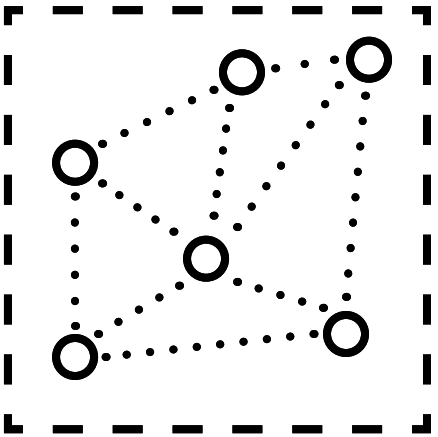
AI Art
Source: https://app.aitubo.ai/create
Prompt: Actress with villainess features, tan skin. Hazel eyes, proud expression, with cameras/production team. Game style art

clients & users





https://1148950561.blogspot.com/



She seeks partnerships and collaborations with creative institutions that align with her vision and ideals.

clients & users

finance



programme

Die Beauftragte der Bundesregierung
für Kultur und Medien

EAF
ENTER ART FOUNDATION

finance



programme

Education and Outreach

Die Beauftragte der Bundesregierung für Kultur und Medien

- Develop educational programmes
- Outreach to students, schools, and community groups

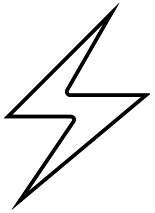
Creative Directors

EAF
ENTER ART FOUNDATION

- Non-profit
- Supports emerging artists
- Connects to professional, public and international stage
- Free exhibition space
- Currently supporting 243 artists

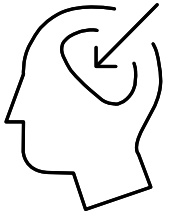
ARCHITECTURAL AMBITIONS

A space that promotes:



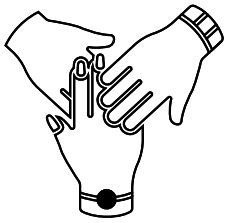
DYNAMIC

reflecting / showcasing artists' creative journey.



LEARNING

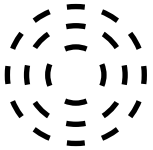
which includes workshops and interactive sessions.



COMMUNITY ENGAGEMENT

which deriving from artists communicating with the public.

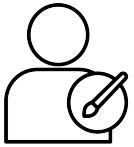
clients & users



General Public



Collectors



Artists



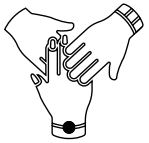
Students



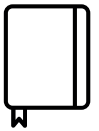
Policymakers



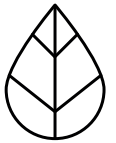
Families + Children



Patrons



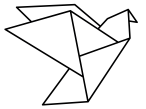
Academics



Environmental

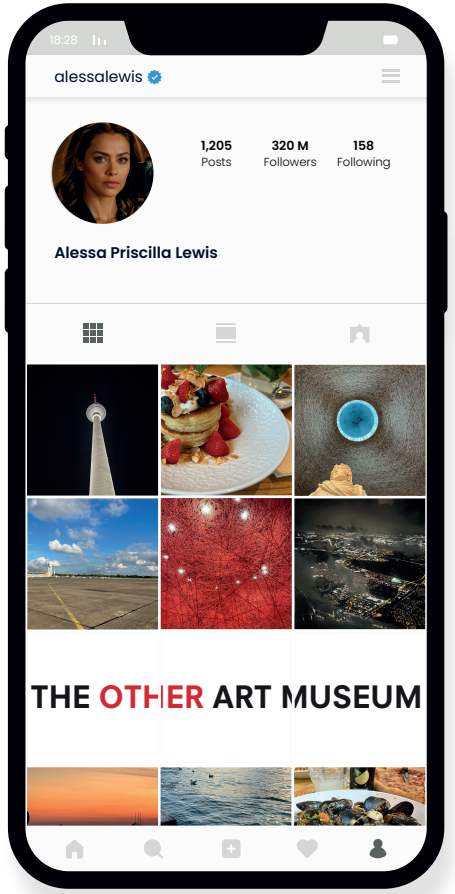


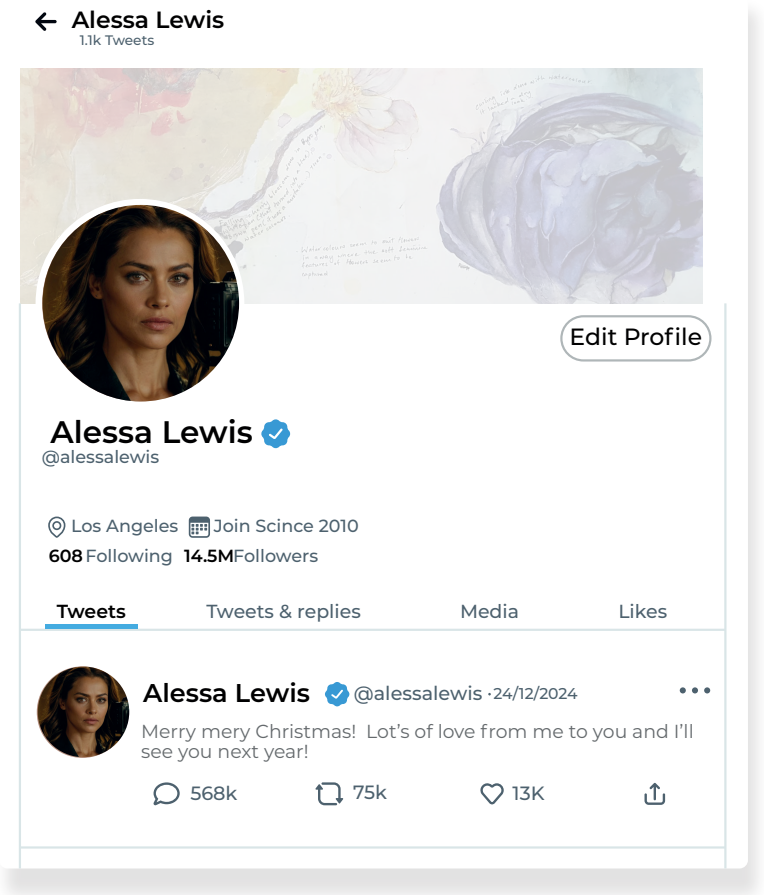
Tourists



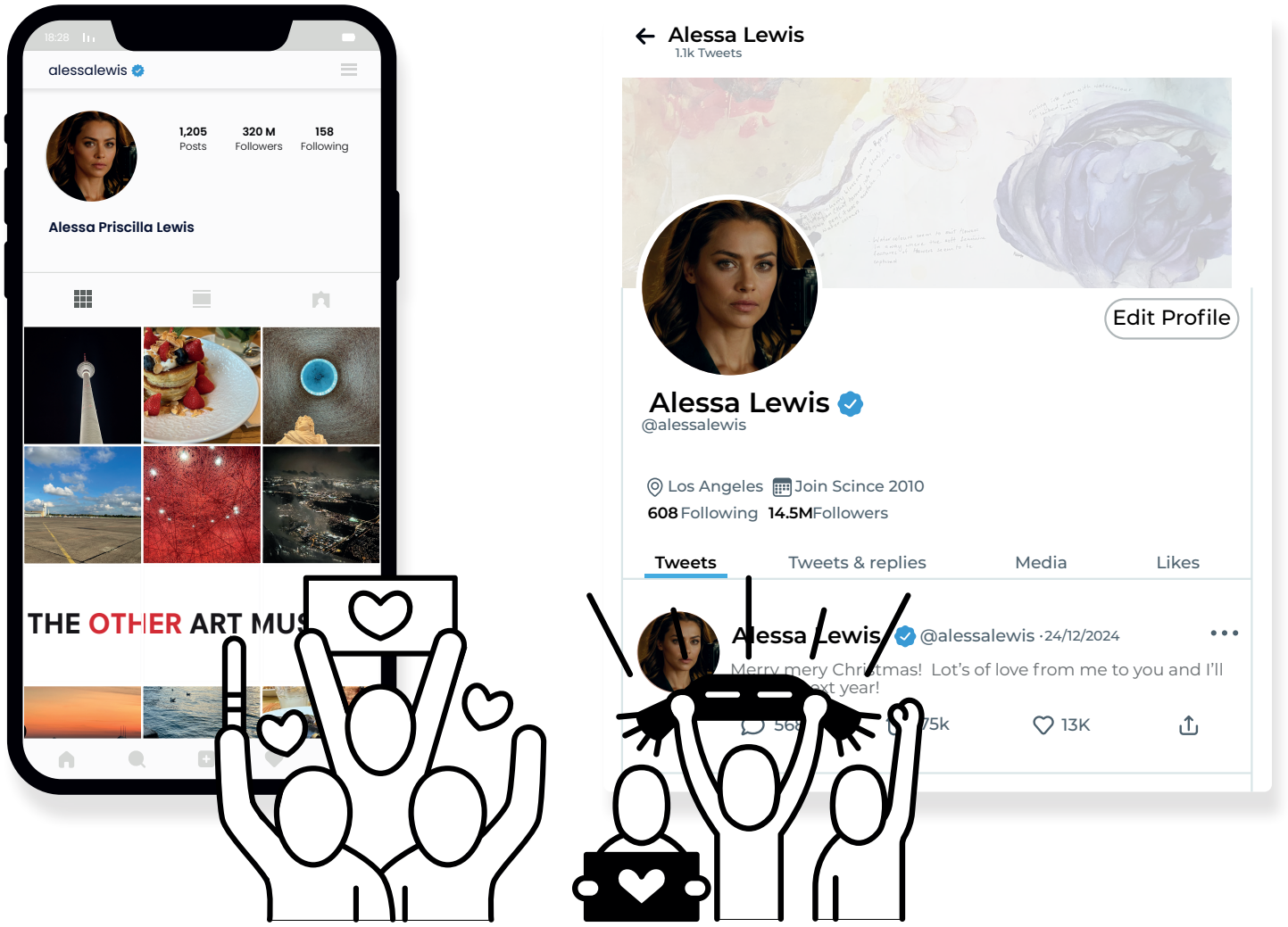
Culture

USERS


alessalewis
1,205
Posts
320 M
Followers
158
Following
Alessa Priscilla Lewis
THE OTHER ART MUSEUM


Alessa Lewis
1.1k Tweets
Edit Profile
Alessa Lewis
@alessalewis
Los Angeles
Join Scince 2010
608 Following
14.5M Followers
Tweets
Tweets & replies
Media
Likes
Alessa Lewis
@alessalewis · 24/12/2024
Merry mery Christmas! Lot's of love from me to you and I'll see you next year!
568k
75k
13K

clients & users



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BERLIN’S MUSEUMS AND GALLERIES

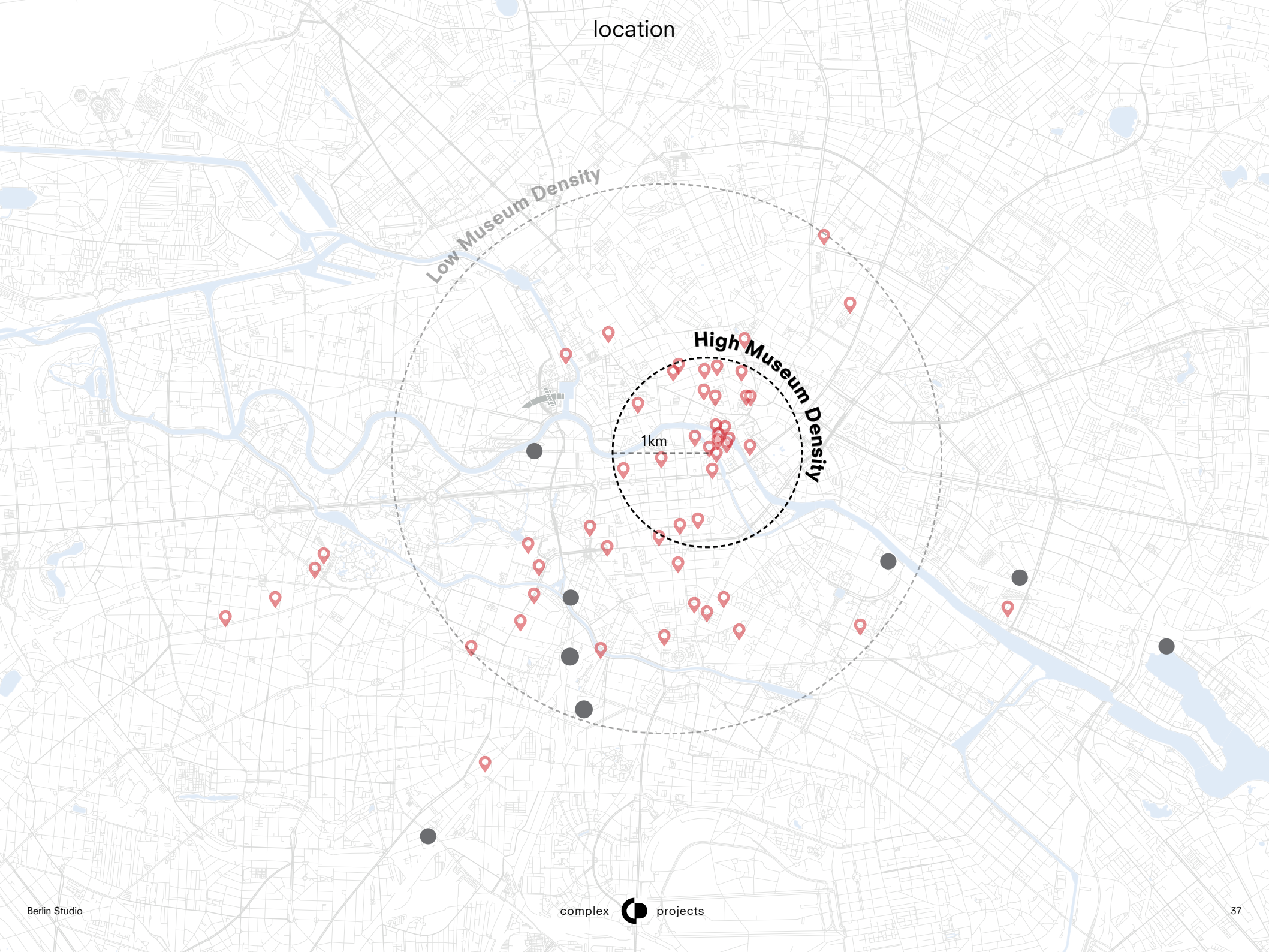


OVER-SATURATION OF ART MARKET AND SOCIAL MEDIA

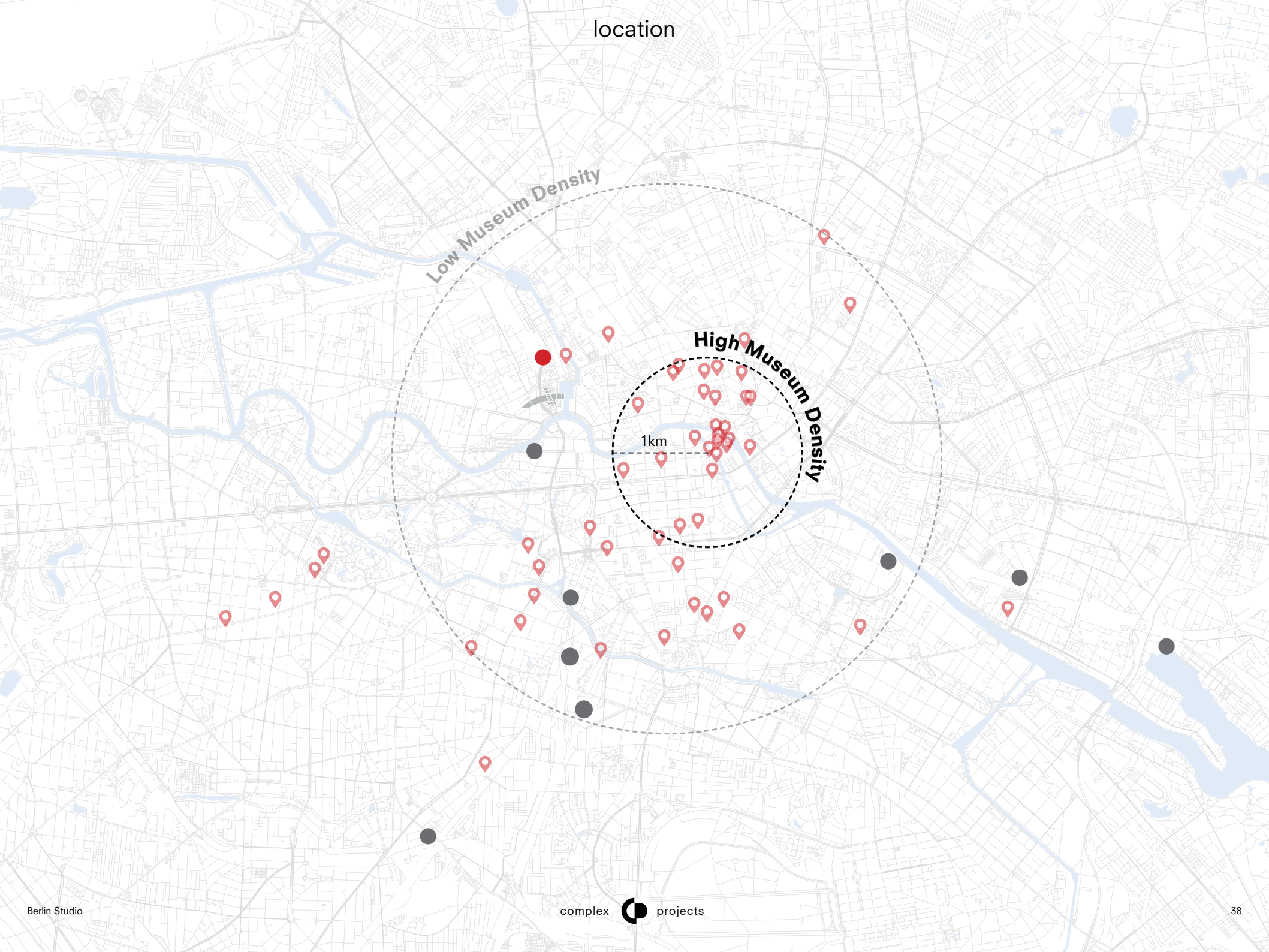
CHALLENGES WITH EXPOSURE AND RECOGNITION

'What Are The Biggest Challenges Faced By Artists Today?' n.d. ATX Fine Arts. Accessed 10 January 2024. https://www.atxfinearts.com/blogs/news/what-are-the-biggest-challenges-faced-by-artists-today.
'What Are the Top Challenges Faced by Artists in Today's Art World? - Arts To Hearts Project'. 2023. 19 October 2023. https://artstoheartsproject.com/what-are-the-top-challenges-faced-by-artists-in-todays-art-world/.

location



location



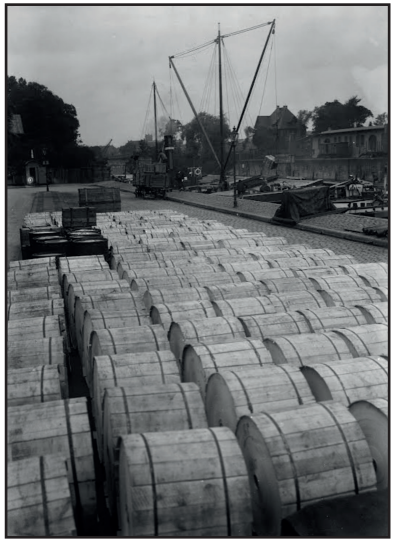
THE SITE IS PART OF A CONNECTION.

INDUSTRIALISATION

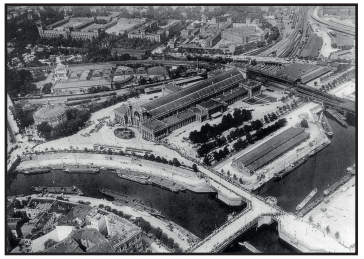


Berlin, Pharus-Verlag, 1920 to 1932

● Site in the present



Newspaper arrives in Berlin by water and lies unloaded at Humboldthafen, 1912, Willy Römer



The Lehrter station and the Humboldthafen on the right side of the picture

INDUSTRIALISATION



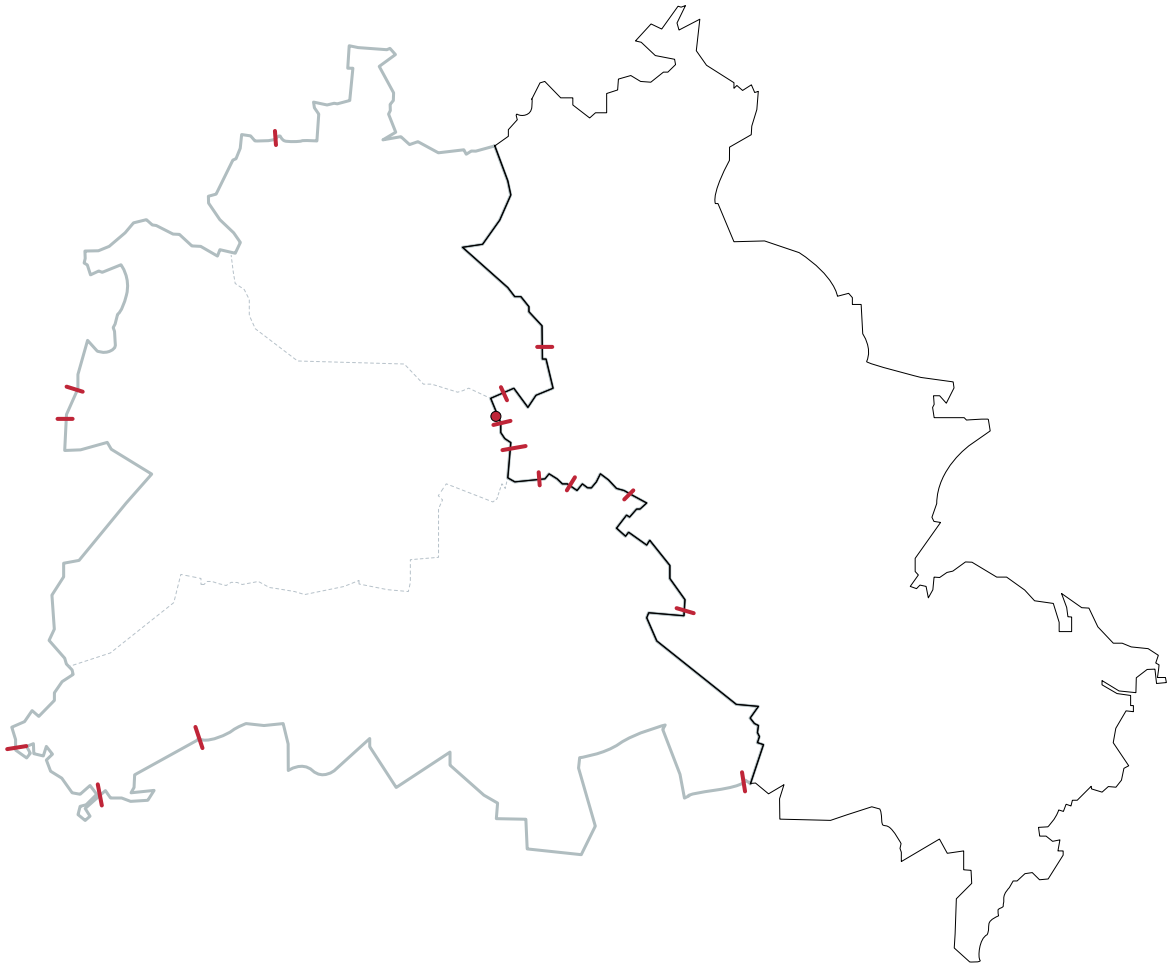
Berlin, Pharus-Verlag, 1920 to 1932



Military guards at the Berlin Wall 1962 ca. Alinari Archives, Florence

location

FALL OF BERLIN WALL - 1989





Brown, Kate. 2019. 'After the Fall: 30 Years On, Germany's Art World Reflects on the Night the Berlin Wall Fell (and What Came After)'. Artnet News. 8 November 2019. https://news.artnet.com/art-world-archives/berlin-wall-30-years-2019-1694041.

Thousands of people rushed to the Berlin Wall in the first few days after the opening of the Wall on November 9th, 1989. Photo by Robert Wallis/Corbis via Getty Images.

location

PRESENT



Photo by Benjamin Janecke. https://commons.wikimedia.org/wiki/File:BerlinHauptbahnhof.jpg

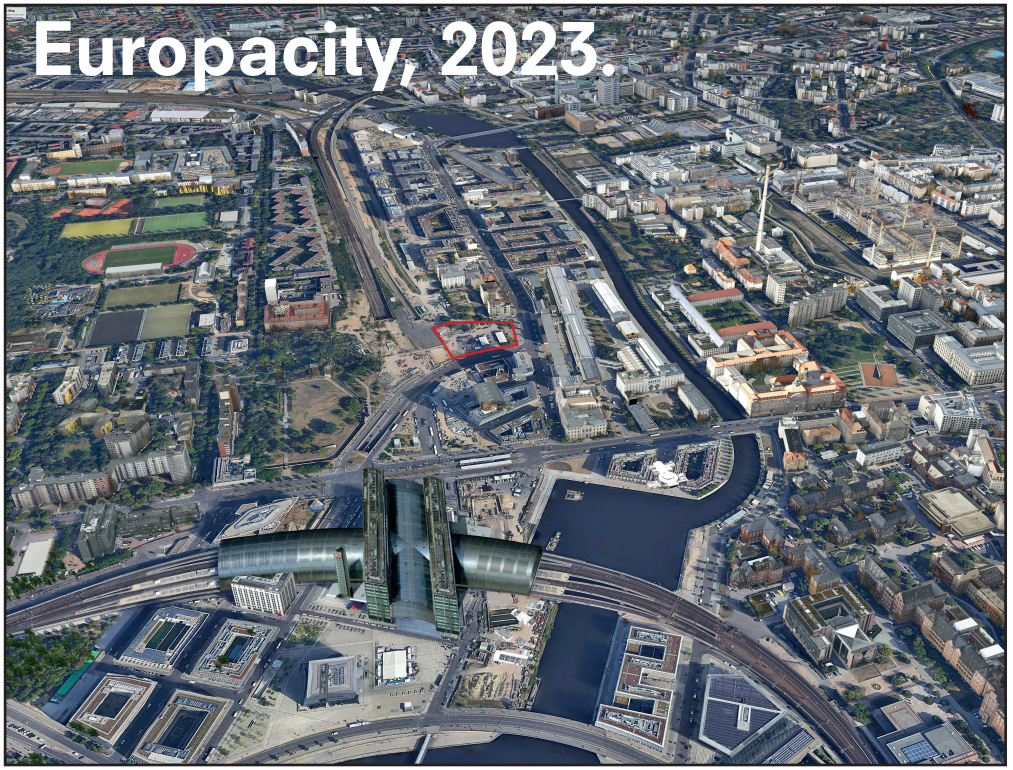


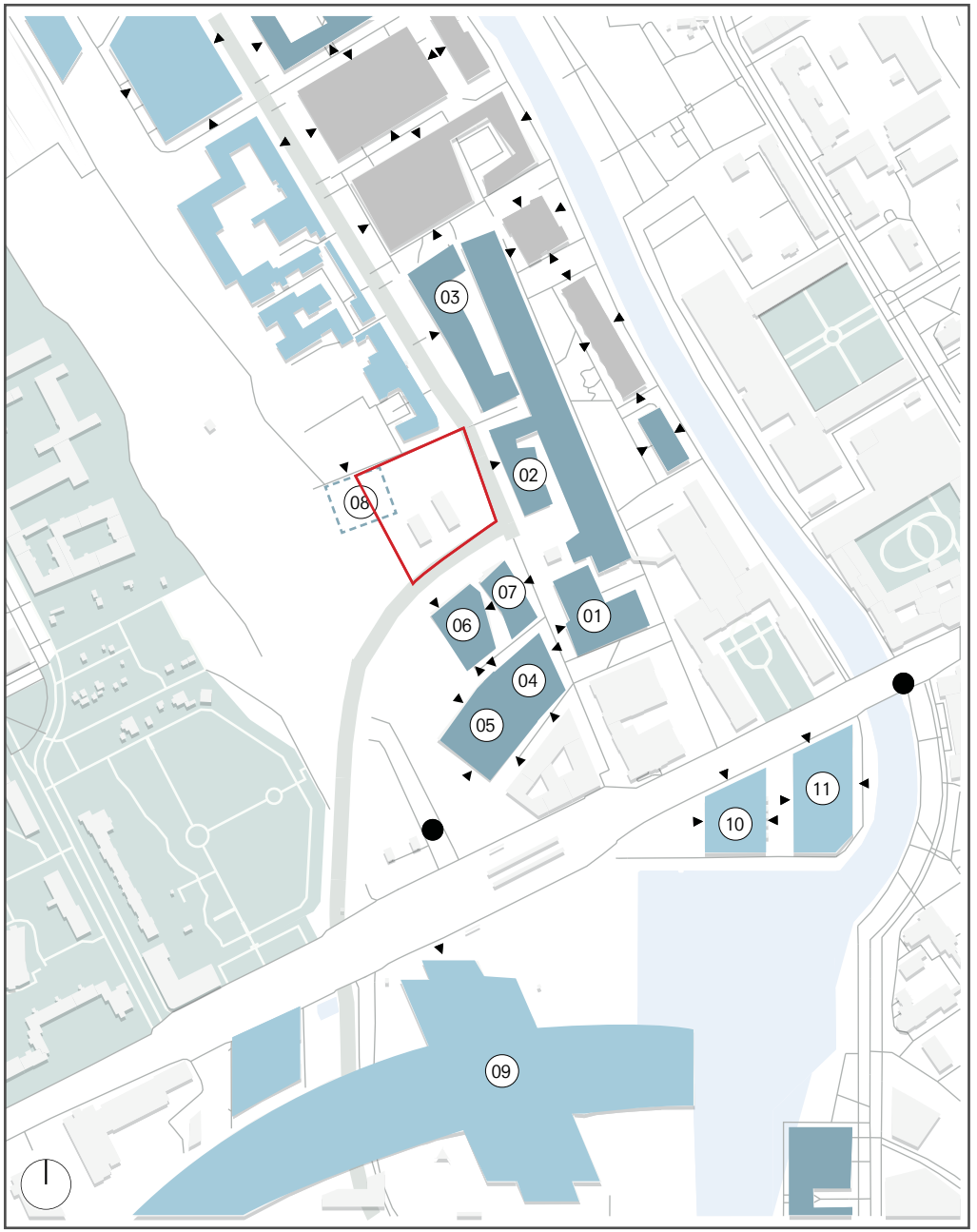
Photo from Google Earth

location

PRESENT



EXISTING CONTEXT



0 150m 450m

01_50HERTZ

ARCHITECTS: LOVE architecture and urbanism
YEAR: 2013
USE: Headquarter Office

02_MY.B

ARCHITECTS: office Henn
YEAR: 2020
USE: Office

03_OFFICEGEBÄUDE AM KUNSTCAMPUS

ARCHITECTS: Kleihues+Kleihues
YEAR: 2019
USE: Office

04_KPMG

ARCHITECTS: KSP Jürgen Engel Architekten
YEAR: 2018
USE: Office

05_KPMG

ARCHITECTS: Allmann Sattler Wappner
YEAR: 2024
USE: Office, Food Service

06_MONNET 4

ARCHITECTS: Barkow Leibinger Architekten
YEAR: 2015
USE: Office

07_TOUR TOTAL

ARCHITECTS: Barkow Leibinger Architekten
YEAR: 2019
USE: Office

08_DAILY WARTEG

ARCHITECTS: NIL
YEAR: NIL
USE: Restaurant

09_BERLIN HAUPTBAHNHOF

ARCHITECTS: Meinhard von Gerkan
YEAR: 2006
USE: Commercial, office,

Office
Mixed Use
Residential

SITE IS HORECA BASED.

location





location



location









location







location

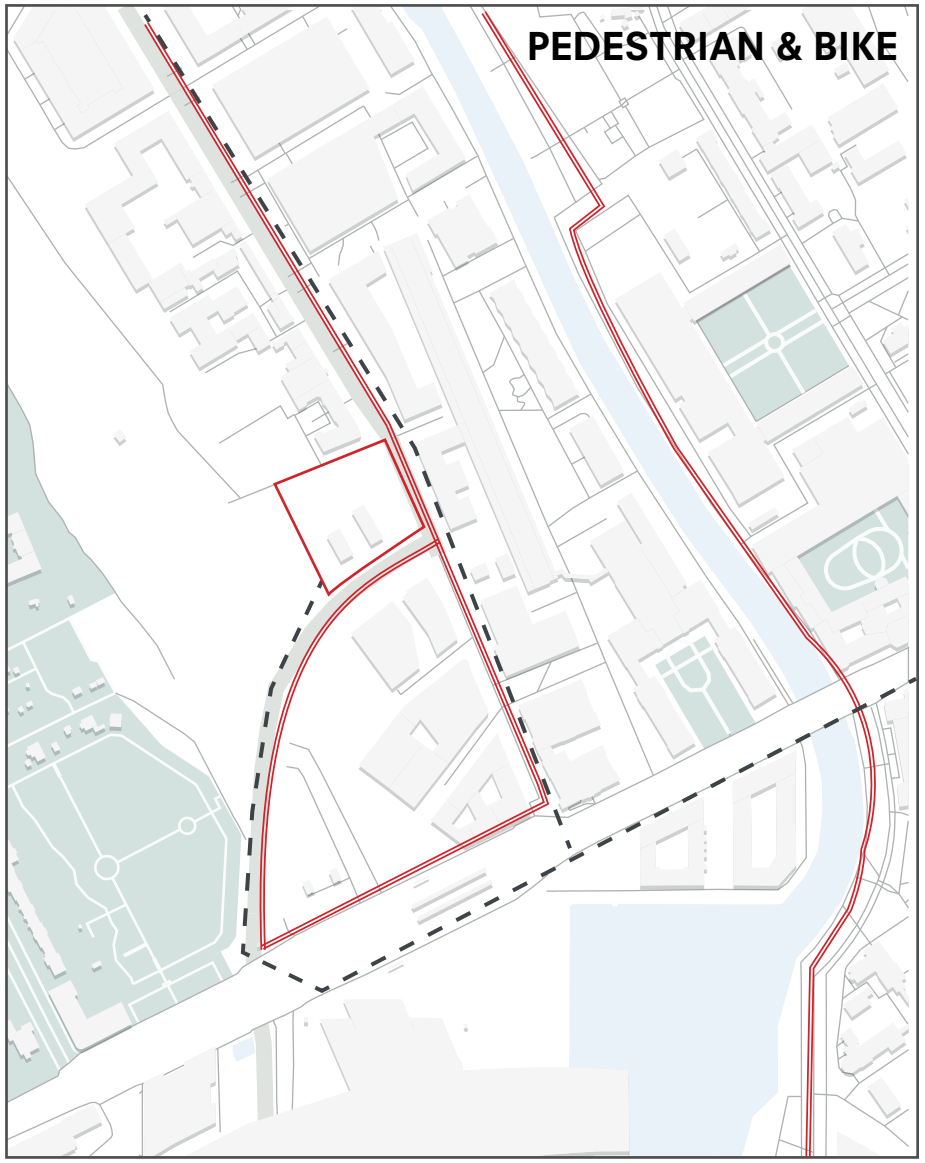


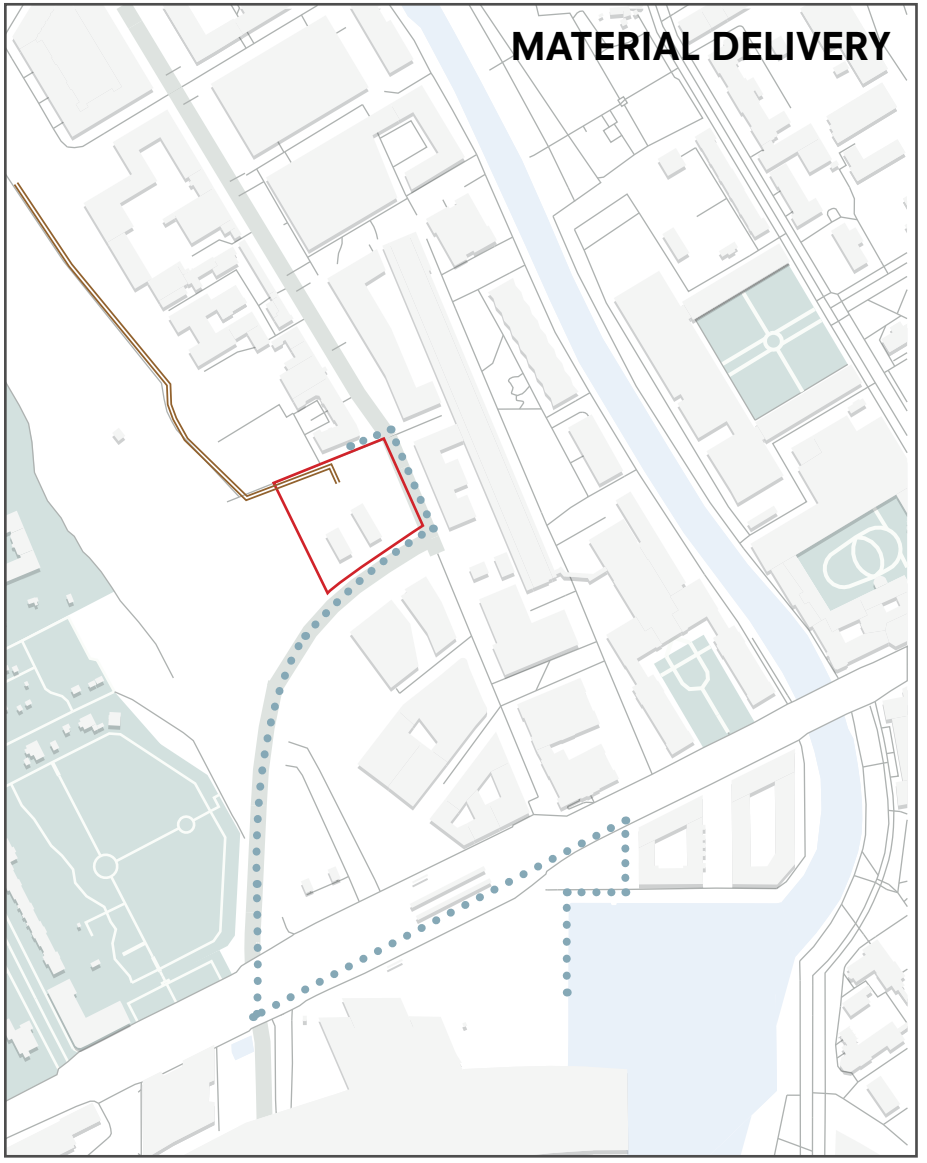




EUROPACITY IS AN OUTLIER IN BERLIN. CLEAN ARCHITECTURE WITH NO CULTURAL PROGRAMME.

location

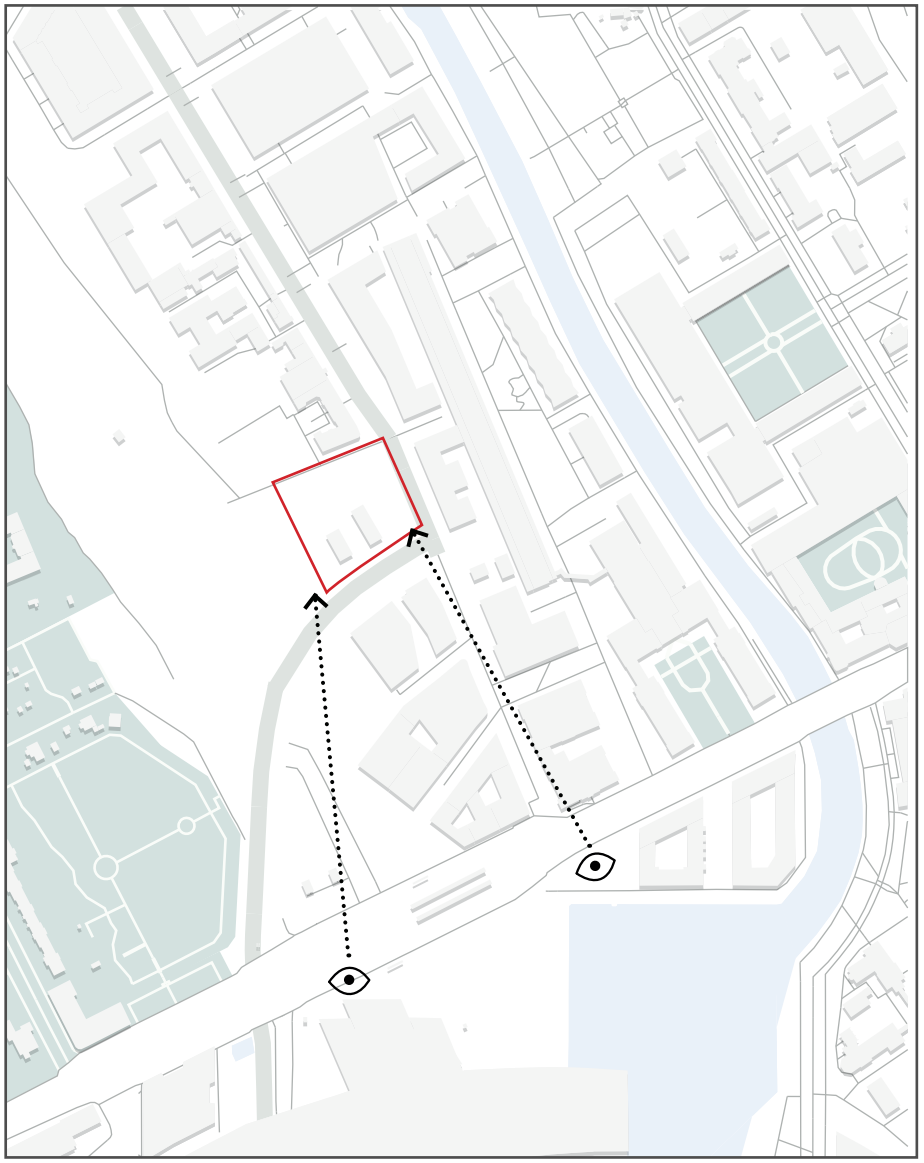




Site location
Bike route
Pedestrian Path
Train-Truck Route
Water-Truck Route

0
150m
450m

VIEWS FROM BERLIN HAUPTBAHNHOF





location



location



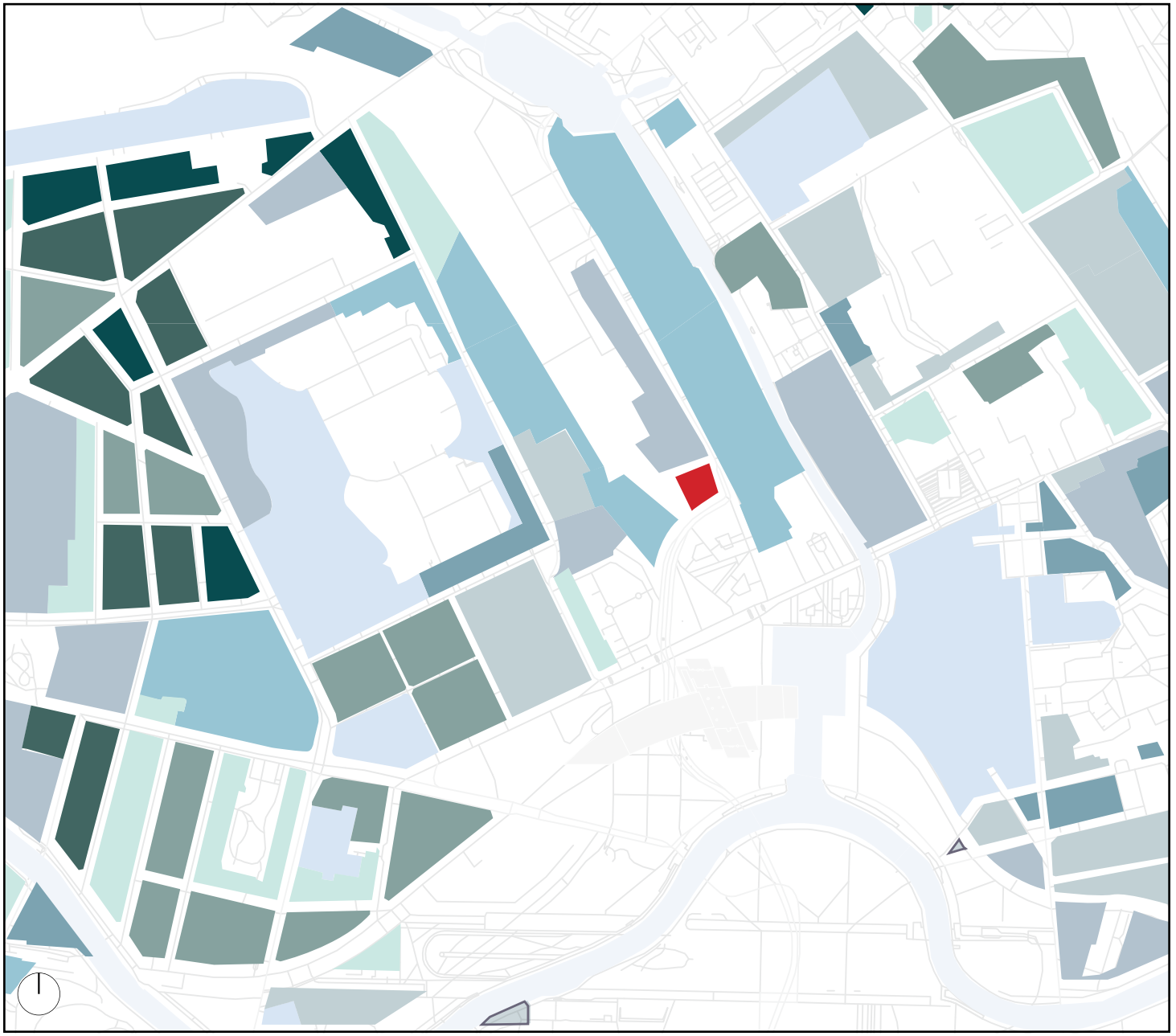
location



location



POPULATION DENSITY



Site location

INHABITANTS PER KM²

- 100 - 400
- 500 - 3 000
- 3 100 - 7 000
- 7 100 - 15 000
- 15 100 - 25 000
- 25 100 - 35 000
- 35 100 - 45 000
- 45 100 - 55 000
- > 55 000

0 100m 200m

Source: '06.06 Population Density'. 2023. 31 March 2023.
https://www.berlin.de/umweltatlas/en/land-use/population-density/2018/maps/artikel.1015398.en.php.

POPULATION DENSITY BY MOBILE NETWORK



Site location

INHABITANTS PER KM²

> 2 194 - 5 108

> 5 018 - 10 109

0 100m 200m

'Interactive Grid Map on "Experimental Georeferenced Population Figure"'. n.d. Federal Statistical Office. Accessed 17 January 2024. https://www.destatis.de/EN/Service/Statistics-Visualised/population-geo/_node.html.

THE MUSEUM WILL PROVIDE EUROPACITY WITH A CONNECTION THROUGH CULTURE.

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DESIGN 05 PAGE 128 - 176

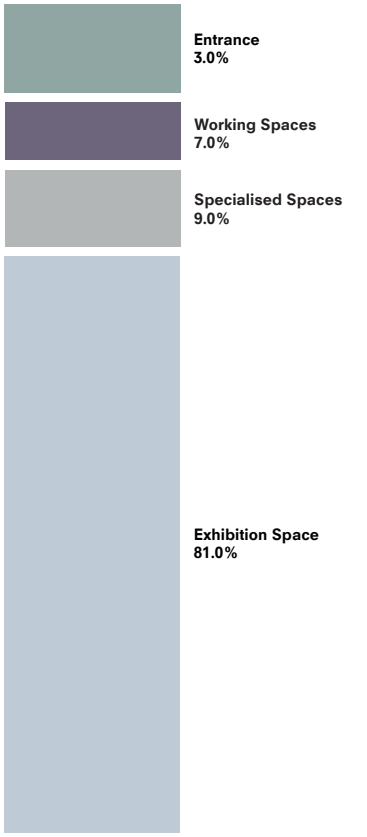
REFLECTION 06 PAGE 178 - 183

PRECEDENTS

programme

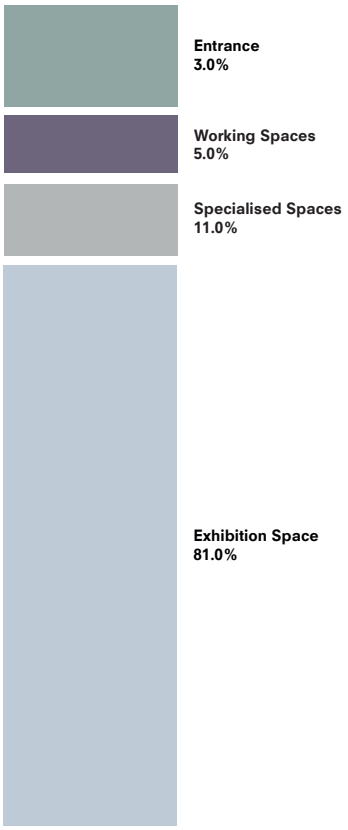
Neues Museum
Berlin, Germany

Total Area
20 500 m²
Visitor Volume
828 000



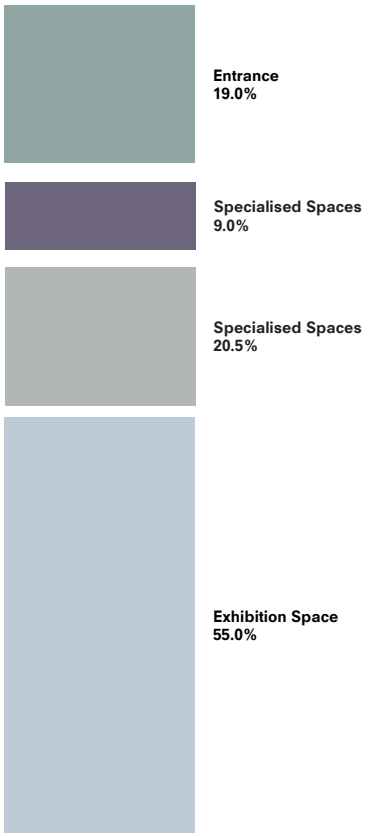
German Spy Myseum
Berlin, Germany

Total Area
3 000 m²
Visitor Volume
250 000



Fondazione Prada
Milan, Italy

Total Area
19 000 m²
Visitor Volume
450 000



Futurium
Berlin, Germany

Total Area
14 000 m²
Visitor Volume
508 000



KMSKA Museum
Antwerp, Belgium

Total Area
30 000 m²
Visitor Volume
292 000

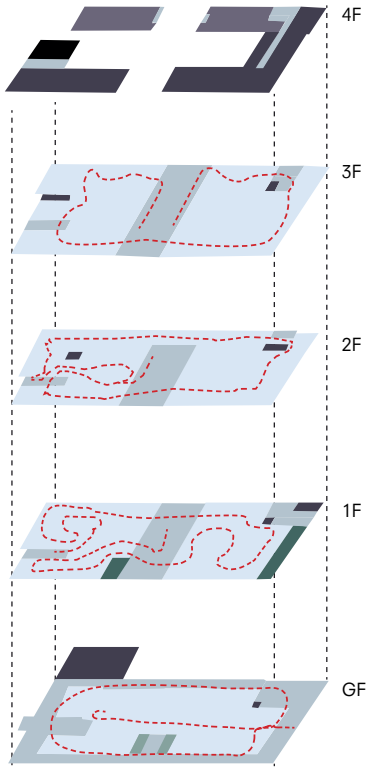


programme

ROUTING

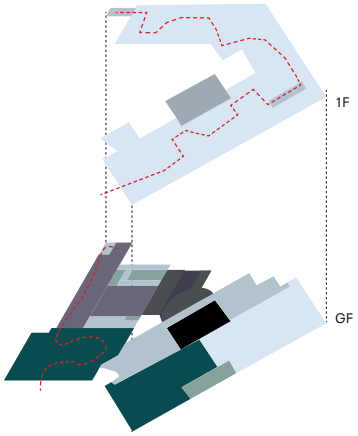
Neues Museum
Berlin, Germany

Total Area
20 500 m²
Visitor Volume
828 000



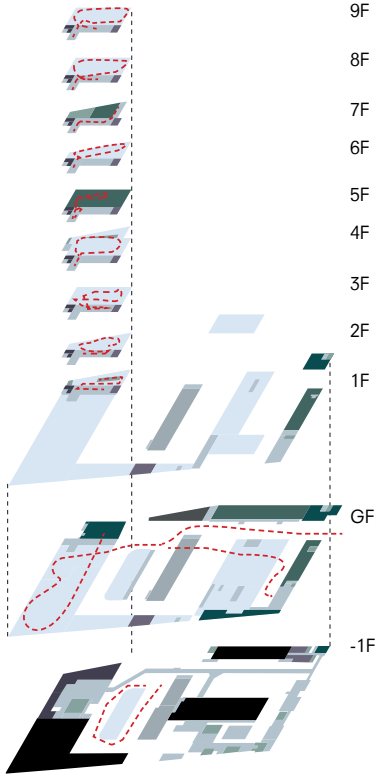
German Spy Myseum
Berlin, Germany

Total Area
3 000 m²
Visitor Volume
250 000



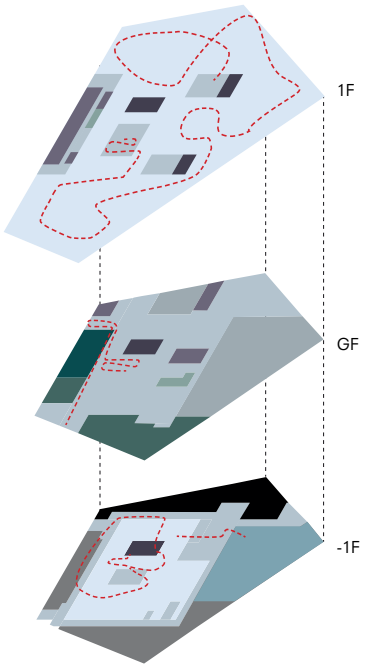
Fondazione Prada
Milan, Italy

Total Area
19 000 m²
Visitor Volume
450 000



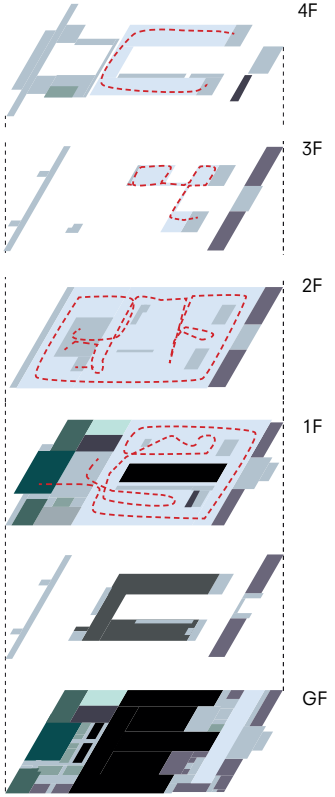
Futurium
Berlin, Germany

Total Area
14 000 m²
Visitor Volume
508 000



KMSKA Museum
Antwerp, Belgium

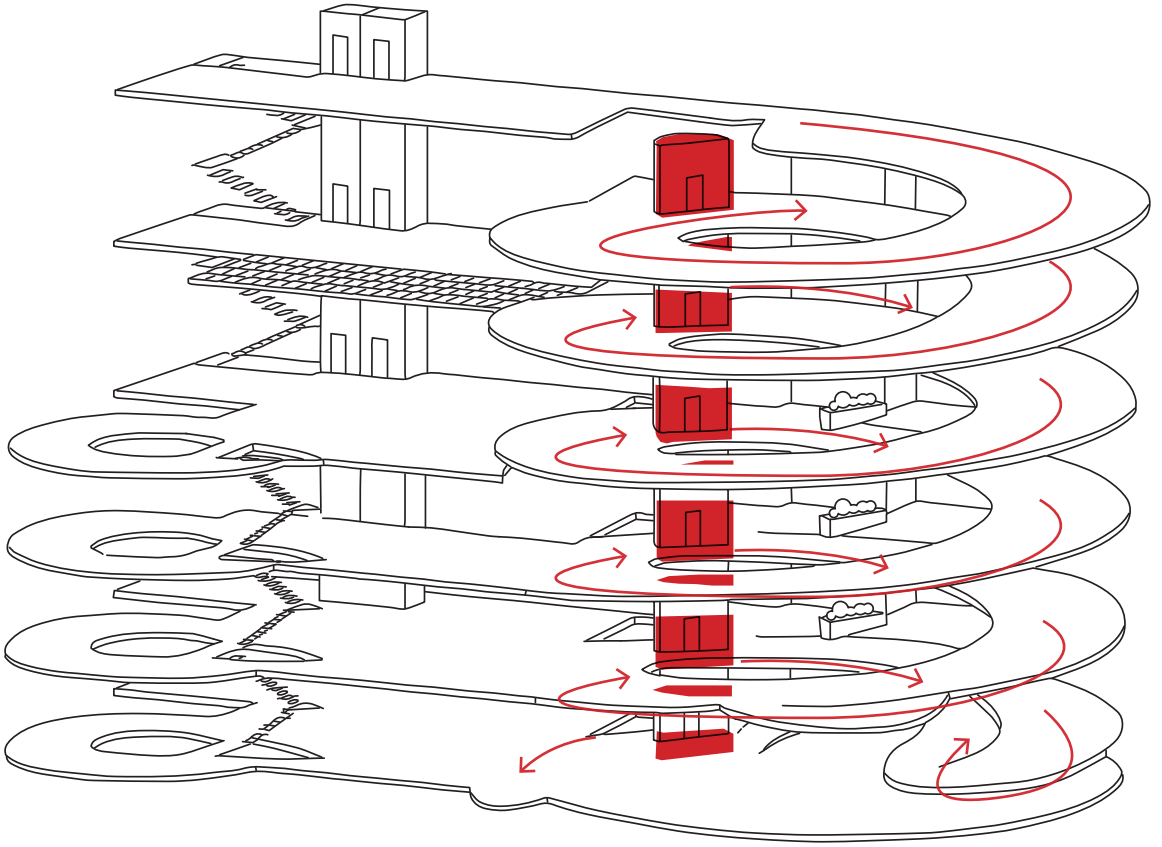
Total Area
30 000 m²
Visitor Volume
292 000



programme

ROUTING

Solomon R. Guggenheim Museum
New York USA



STUDIOS + HOUSE?

programme

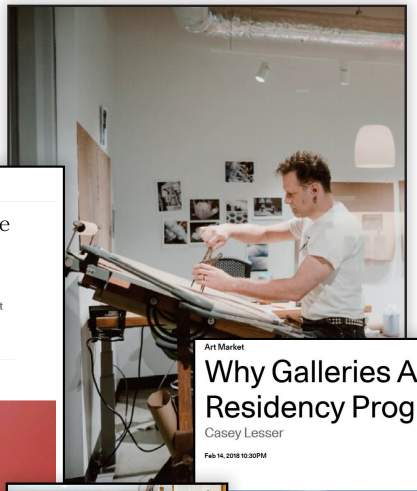
ARTIST STUDIOS

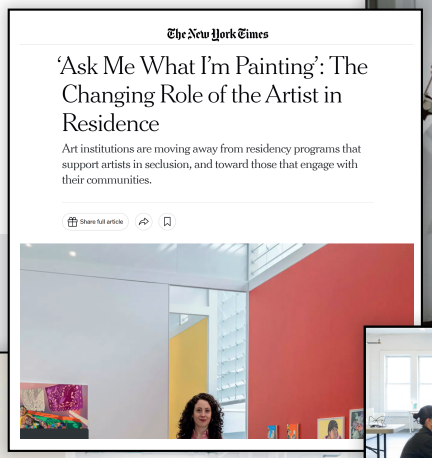
COLLABORATION

ENRICH

TEACH

SHARE



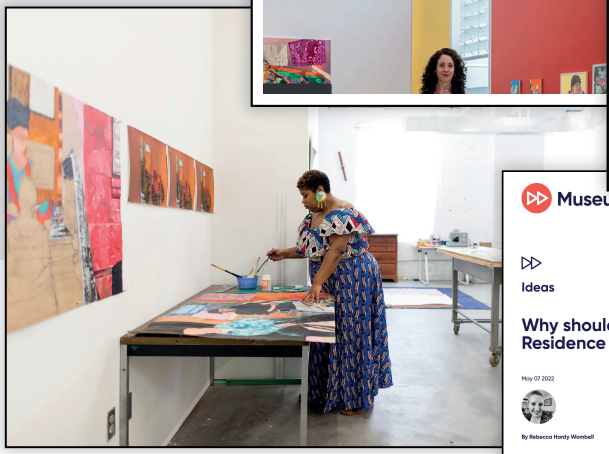

The New York Times

‘Ask Me What I’m Painting’: The Changing Role of the Artist in Residence

Art institutions are moving away from residency programs that support artists in seclusion, and toward those that engage with their communities.

Share full article



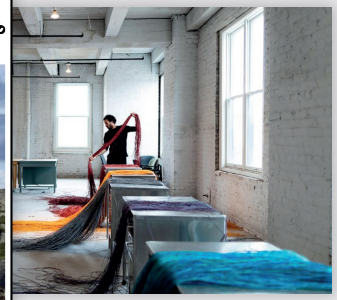


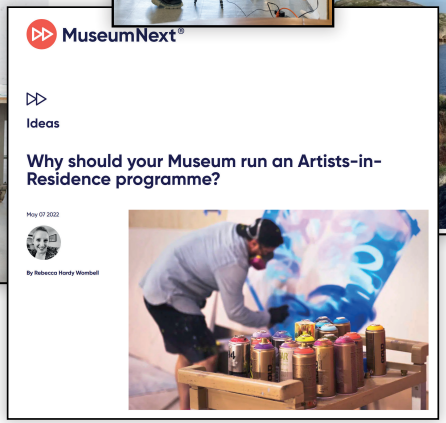

Art Market

Why Galleries Are Starting Their Own Residency Programs

Casey Lesser

Feb 14, 2018 10:30PM




MuseumNext®

Ideas

Why should your Museum run an Artists-in-Residence programme?

May 07 2022

By Rebecca Hardy Wombell

IS A HOUSE NEEDED?

The New York Times

‘Ask Me What I’m Painting’: The Changing Role of the Artist in Residence

Art institutions are moving away from residency programs that support artists in seclusion, and toward those that engage with their communities.

At the Art Gallery of Ontario, in Toronto, each artist gets $10,000 stipend (roughly $7,500 in U.S. currency), plus $3,000 to cover expenses, for a residency lasting from six to 10 weeks. Those terms are not carved in stone, however.

“We’re super flexible,” said Stephen Jost, the gallery’s director and chief executive. “A residency is fundamentally about a relationship between the institution and the artist and the community. We don’t want the artist worrying about their bills. Rather, we want them to be engaged in the creative process and in helping to serve that audience.”

ArTonic

The Sharpe-Walentas Studio Program

By Andrew Paul Woolbright

Rising rental costs coupled with a market centered on emerging art has led to a climate that leaves mid-career artists with few resources and desperately in need of space to work in the city.

...

“I remember the first week when I was there,” recalled artist Katie Bell (SW ’11), who attended the residency straight out of her MFA program at RISD. “I got the call from Joyce and it was just like ‘you just get the keys and that’s it!’ It felt pretty magical. Most residencies have these check-ins that make it feel like school, but from the outset this made it about having time and space.”

...

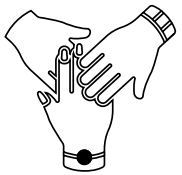
Didier William (SW ’12), now on the committee, talks about how “time and space are two things that artists just don’t get. No matter how successful you get. Within applications, deadlines, families, the work still requires and needs that time and space. And it’s blatantly noticeable when work is made that doesn’t have the time, [when you see] work that is rushed. Sharpe gives unfettered, uninterrupted blocks of time, which is unheard of in New York City. And that in itself is a certain kind of care and a certain kind of privilege. Time is a certain kind of wealth that money can’t even buy and Sharpe is really good about giving it.

Hanc, John. 2023. ‘“Ask Me What I’m Painting”: The Changing Role of the Artist in Residence’. The New York Times, 26 April 2023, sec. Arts. https://www.nytimes.com/2023/04/26/arts/design/museums-artist-in-residence.html.

Woolbright, Andrew Paul. 2022. ‘The Sharpe-Walentas Studio Program’. The Brooklyn Rail. 14 December 2022. https://brooklynrail.org/2022/12/artonic/The-Sharpe-Walentas-Studio-Program.

IS A HOUSE NEEDED?

YES, TO PROVIDE A CHANCE TO ARTISTS EMERGING FROM VARIOUS CIRCUMSTANCES.



Promotes Creative Collaboration



Public Engagement



Artistic Production



Educational Opportunities



Community Engagement



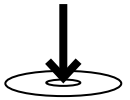
Enhanced Visibility



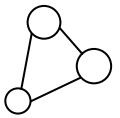
Cultural Exchange



Artistic Development



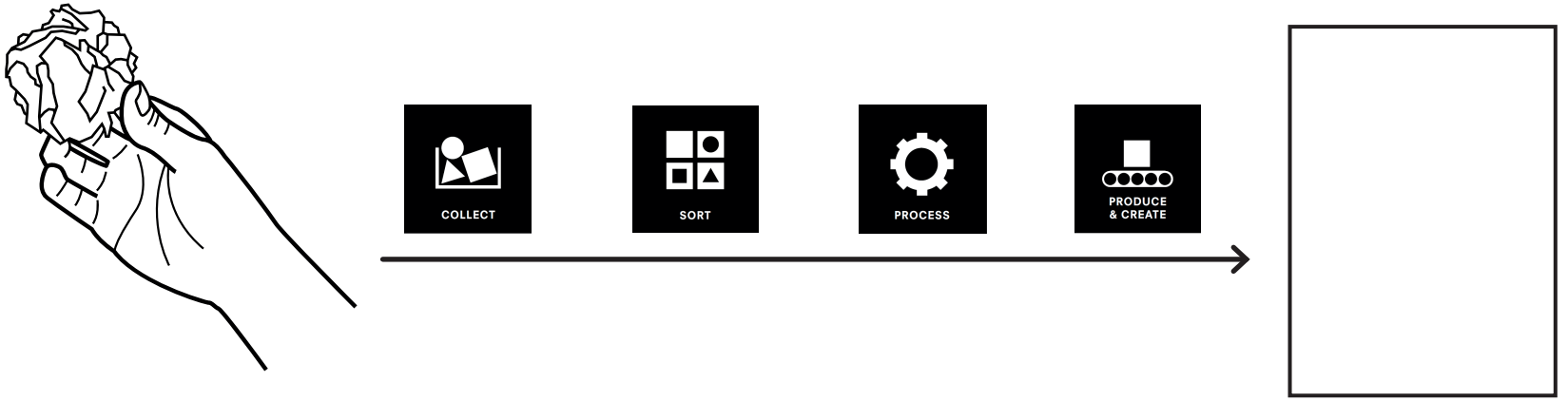
Long-Term Impact



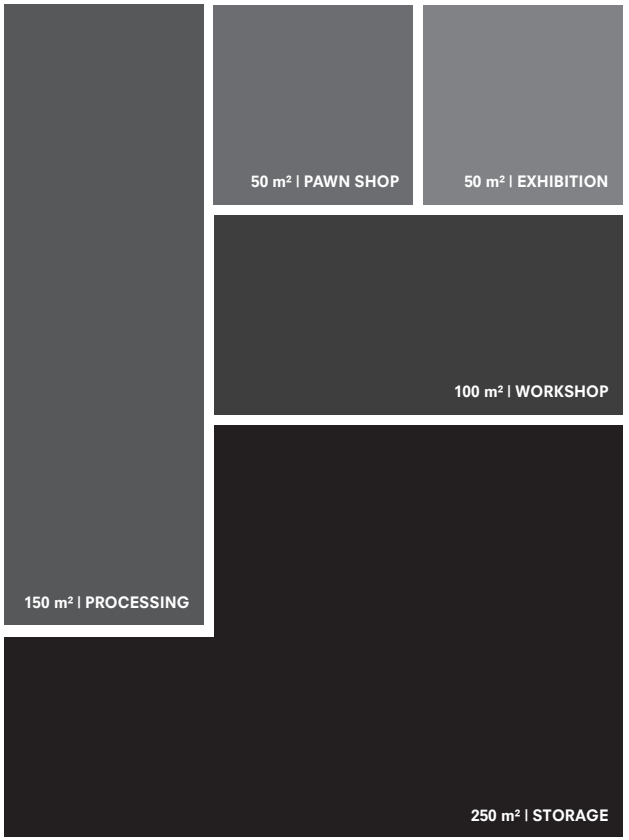
Networking Opportunities

MATERIAL EXCHANGE HUB

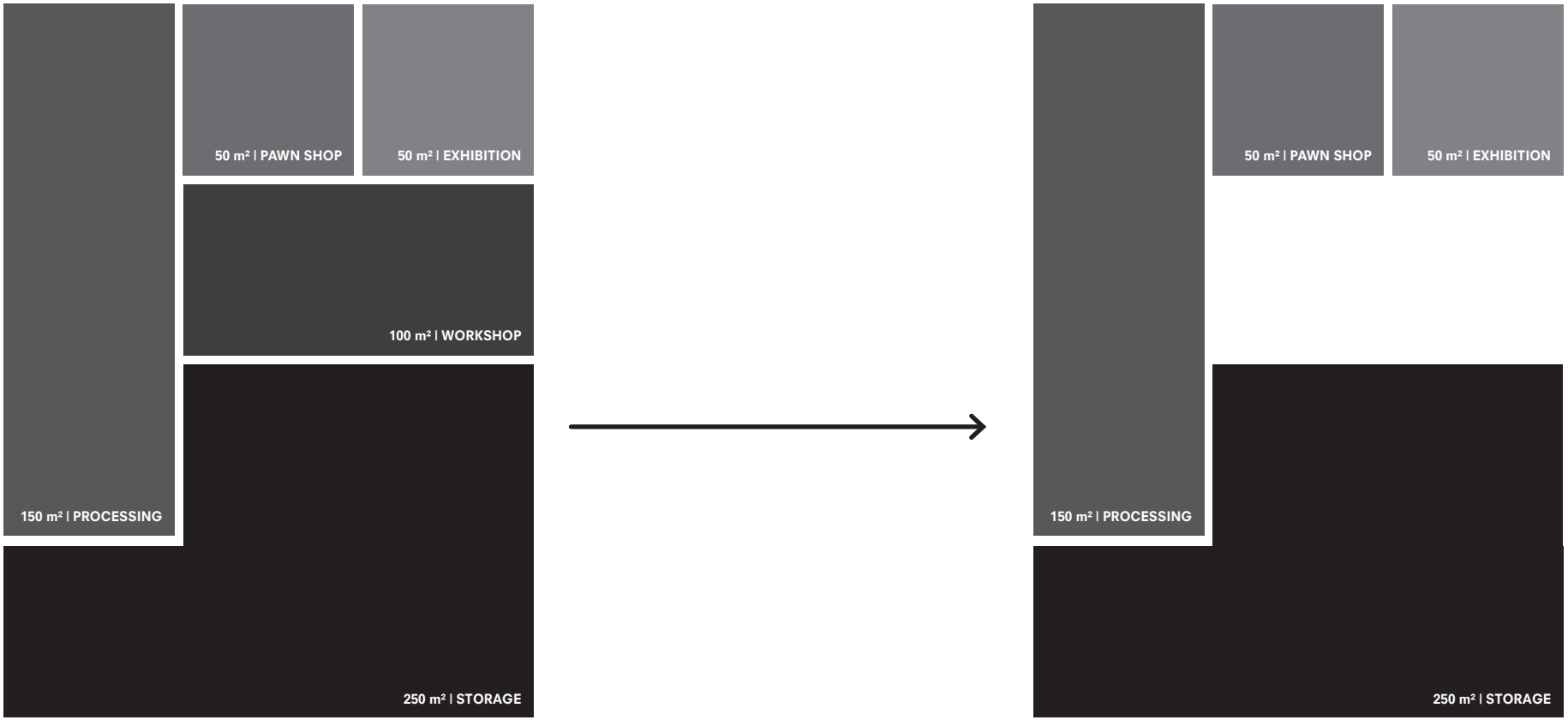
programme



programme


50 m² | PAWN SHOP
50 m² | EXHIBITION
100 m² | WORKSHOP
150 m² | PROCESSING
250 m² | STORAGE

programme


50 m² | PAWN SHOP
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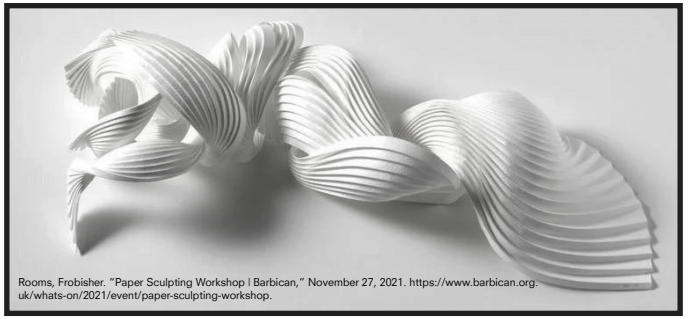
100 m² | WORKSHOP
150 m² | PROCESSING
250 m² | STORAGE
50 m² | PAWN SHOP
50 m² | EXHIBITION
150 m² | PROCESSING
250 m² | STORAGE





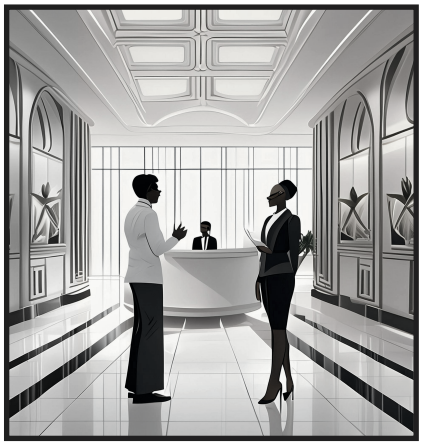




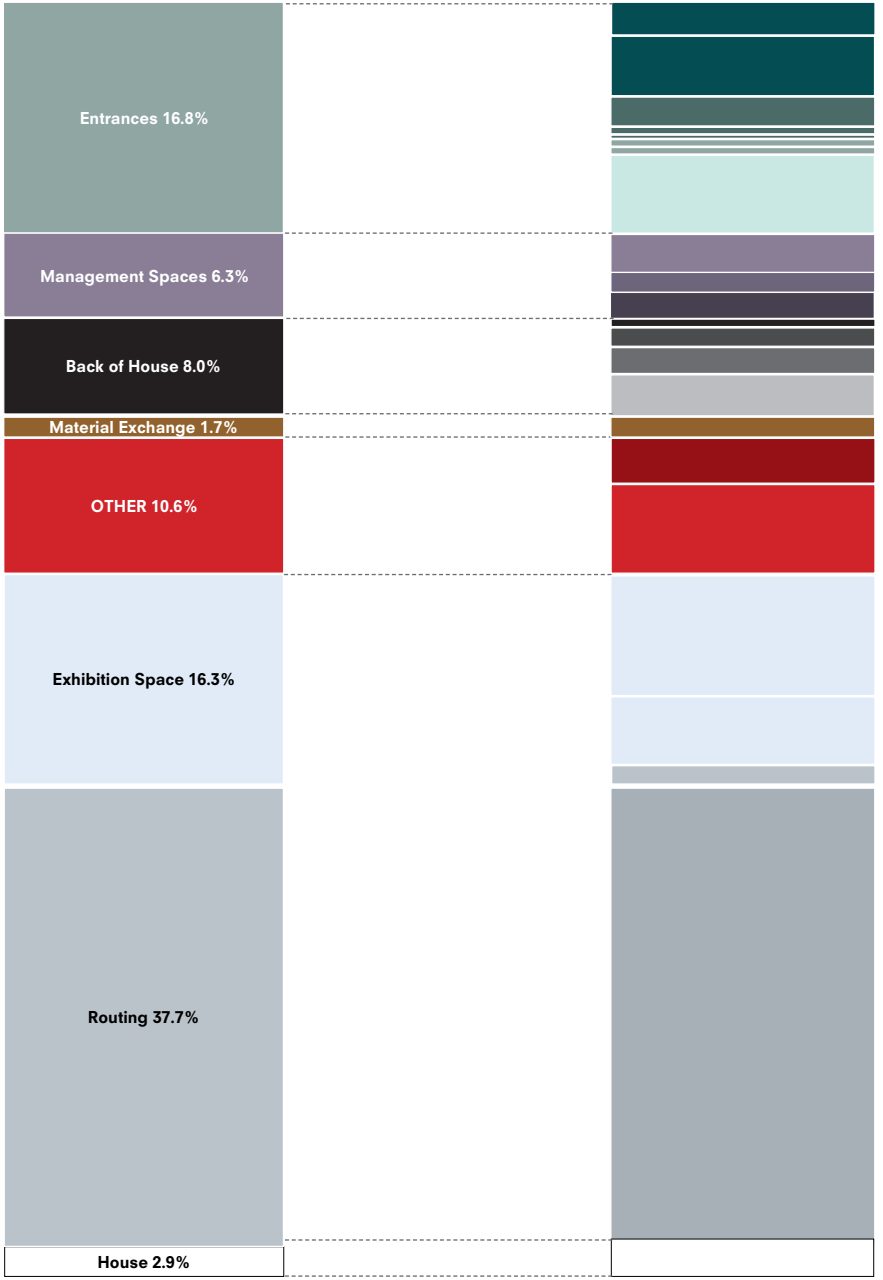
Rooms, Frobisher. "Paper Sculpting Workshop | Barbican," November 27, 2021. https://www.barbican.org.uk/whats-on/2021/event/paper-sculpting-workshop.



"Weaving Using Old Map Paper and Wool on Cardboard." Accessed May 27, 2024. https://www.recycledartclass.co.uk/cb5e3684/weaving-using-old-map-paper-and-wool-



PROGRAMME BAR



Foyer/Reception	2.6%	560 m²
Garden	4.7%	1 000 m²
Cafe	1.4%	300 m²
Shops	0.5%	100 m²
Lockers	0.25%	50 m²
Washrooms	0.5%	100 m²
Library	4.8%	1 000 m²
Subtotal	**16.8%**	**3 380 m²**
Personnel	0.9%	200 m²
Offices	2.8%	600 m²
Mechanical	1.9%	400 m²
Delivery	0.7%	140 m²
Subtotal	**6.3%**	**1 340 m²**
Archive + Storage	1.0%	220 m²
Handling	1.6%	350 m²
Technical	2.1%	450 m²
Workshop (Private)	3.3%	700 m²
Subtotal	**8.0%**	**1 720 m²**
Material Exchange Hub	1.7%	**350 m²**
EXPO Workshop (Public)	3.6%	760 m²
Creative Process	7.0%	1 460 m²
Subtotal	**10.6%**	**2 240 m²**
GALLERY	9.5%	2 000 m²
Courtside Hall	5.4%	1 130 m²
Auditorium	1.5%	320 m²
Subtotal	**16.3%**	**3 450 m²**
Routing	35.7%	7 540 m²
Subtotal	**35.7%**	**7 540 m²**
Residences	4.4%	920 m² / 6 units
Subtotal	**4.4%**	**920 m²**

Museum Measurements

Total Area
20 620 m²

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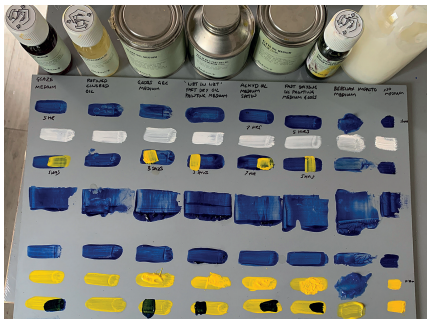
GUIDE VISITORS THROUGH A JOURNEY, NARRATING THE PROCESS OF ART.

In what way can a building enhance a spatial experience or organisations?







STUDIO

CREATIVE PROCESS

GALLERY



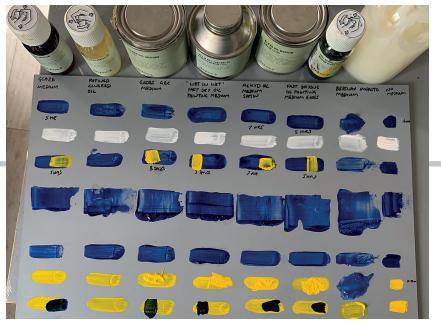
ENTRANCE

PUBLIC ARTISTS' STUDIOS

CREATIVE PROCESS EXHIBITION

FINAL PIECES







STUDIO

CREATIVE PROCESS

GALLERY

ENTRANCE

PUBLIC ARTISTS' STUDIOS

CREATIVE PROCESS EXHIBITION

FINAL PIECES

NAVIGATING: HOW TO MAKE IT INTUITIVE?

LAYOUT

LINE-OF-SIGHT

FLOOR - CEILING

CONTRAST

COLOUR

TEXTURE

LAYOUT

LINE-OF-SIGHT

FLOOR - CEILING

CONTRAST

COLOUR

TEXTURE

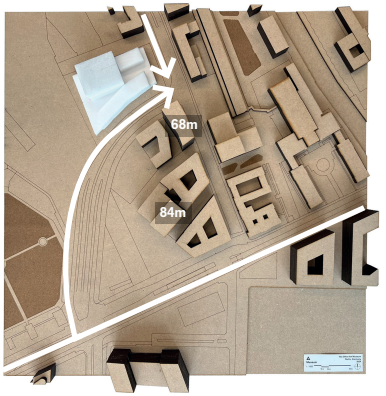
DEVELOPMENT

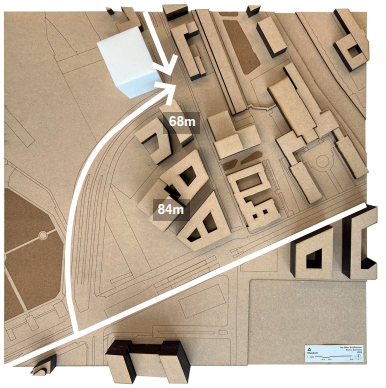
SITE

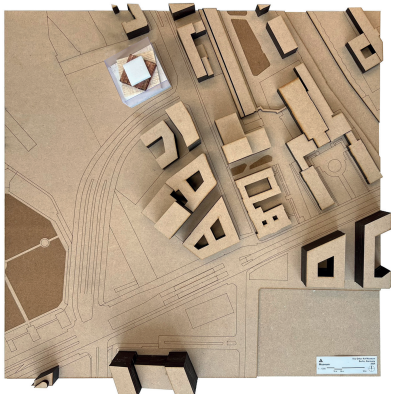
PROGRAMME

CLIENT

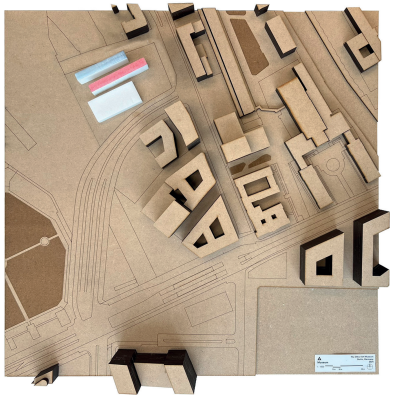






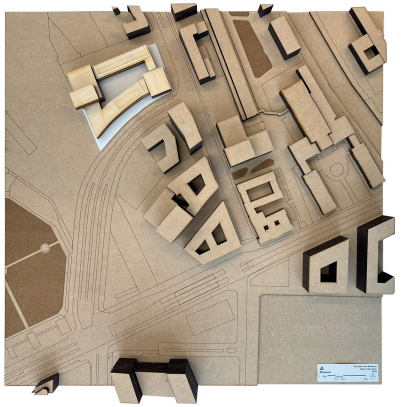












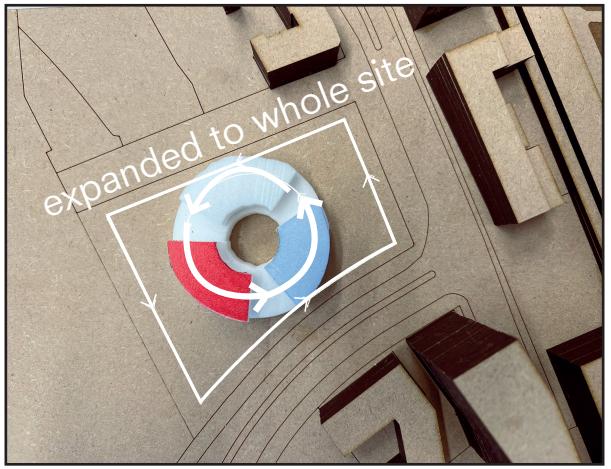
concept

DIAMOND



vertical stacking

CIRCULAR



circular circulation reduces dead ends

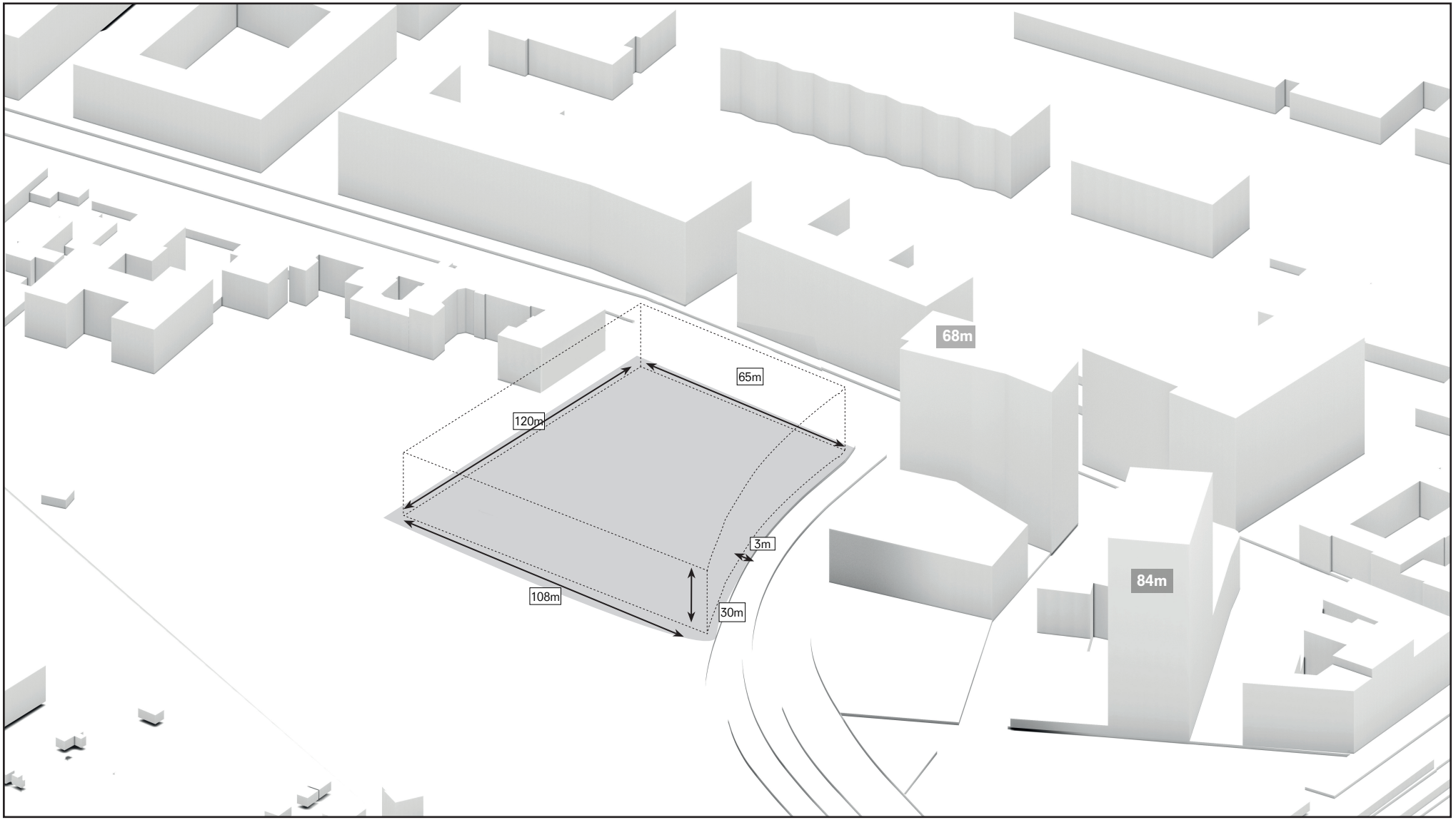
COURTYARD



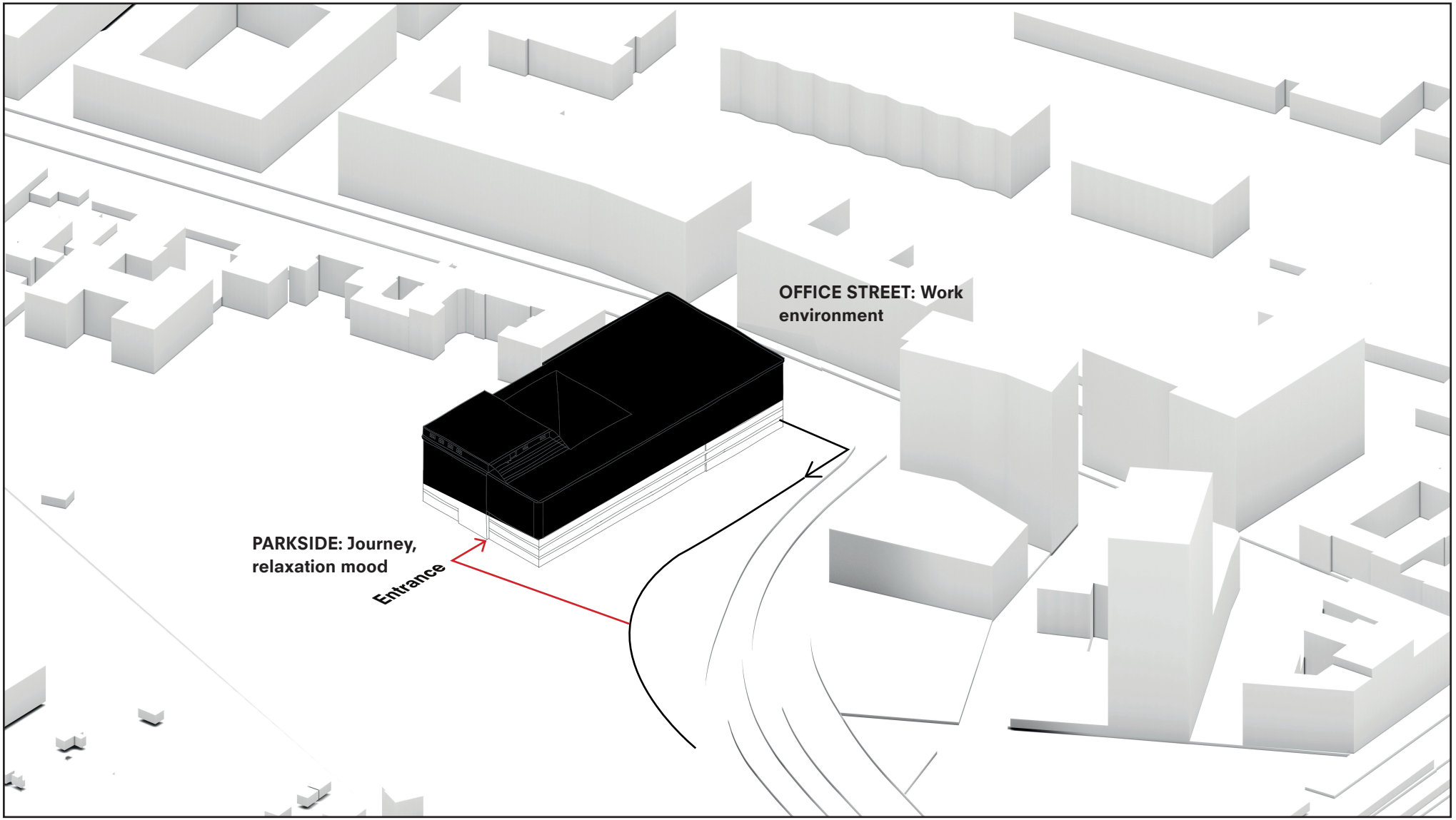
outdoor exhibitions and reminiscent of Berlin blocks

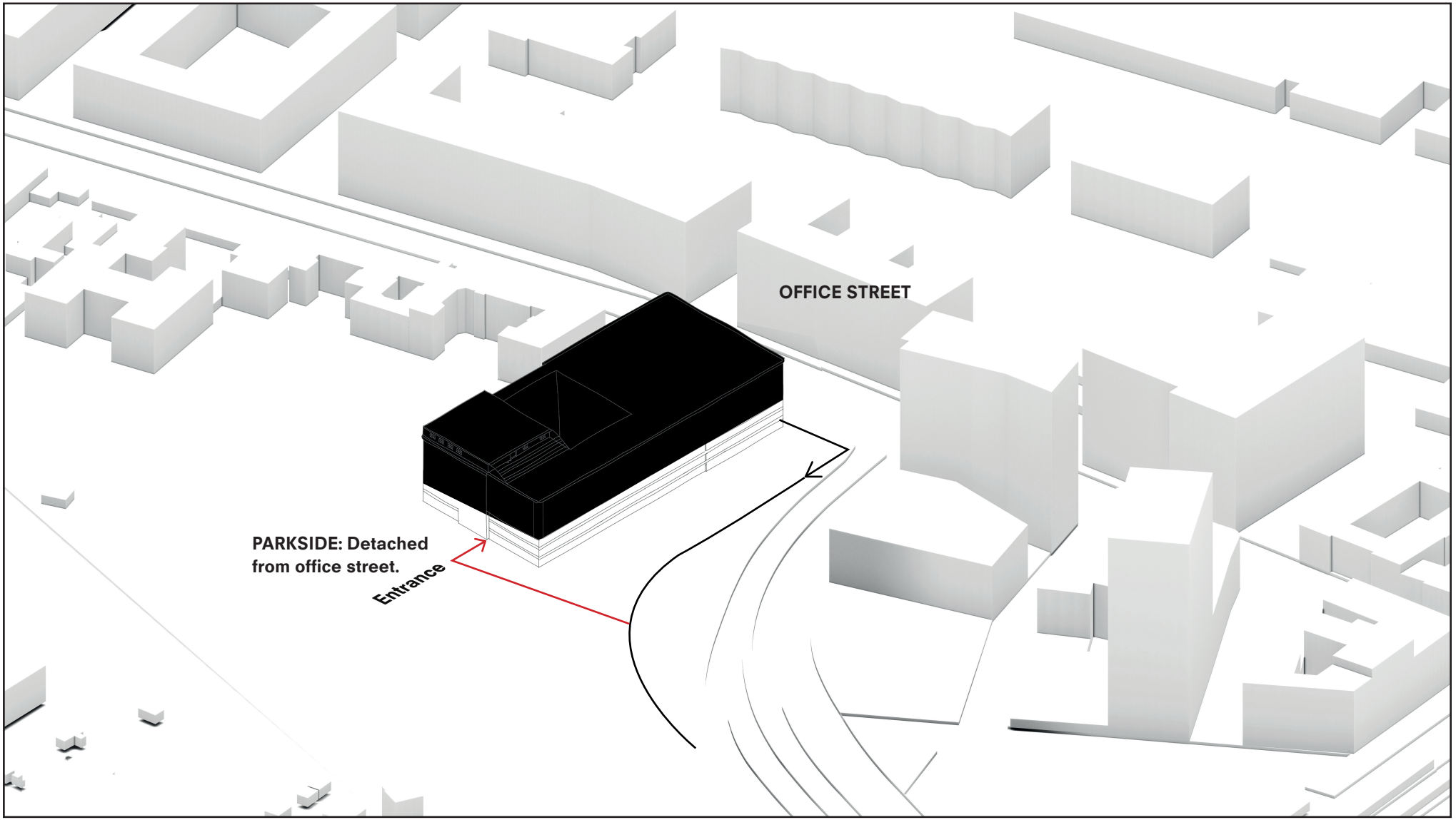
concept

SET BACK

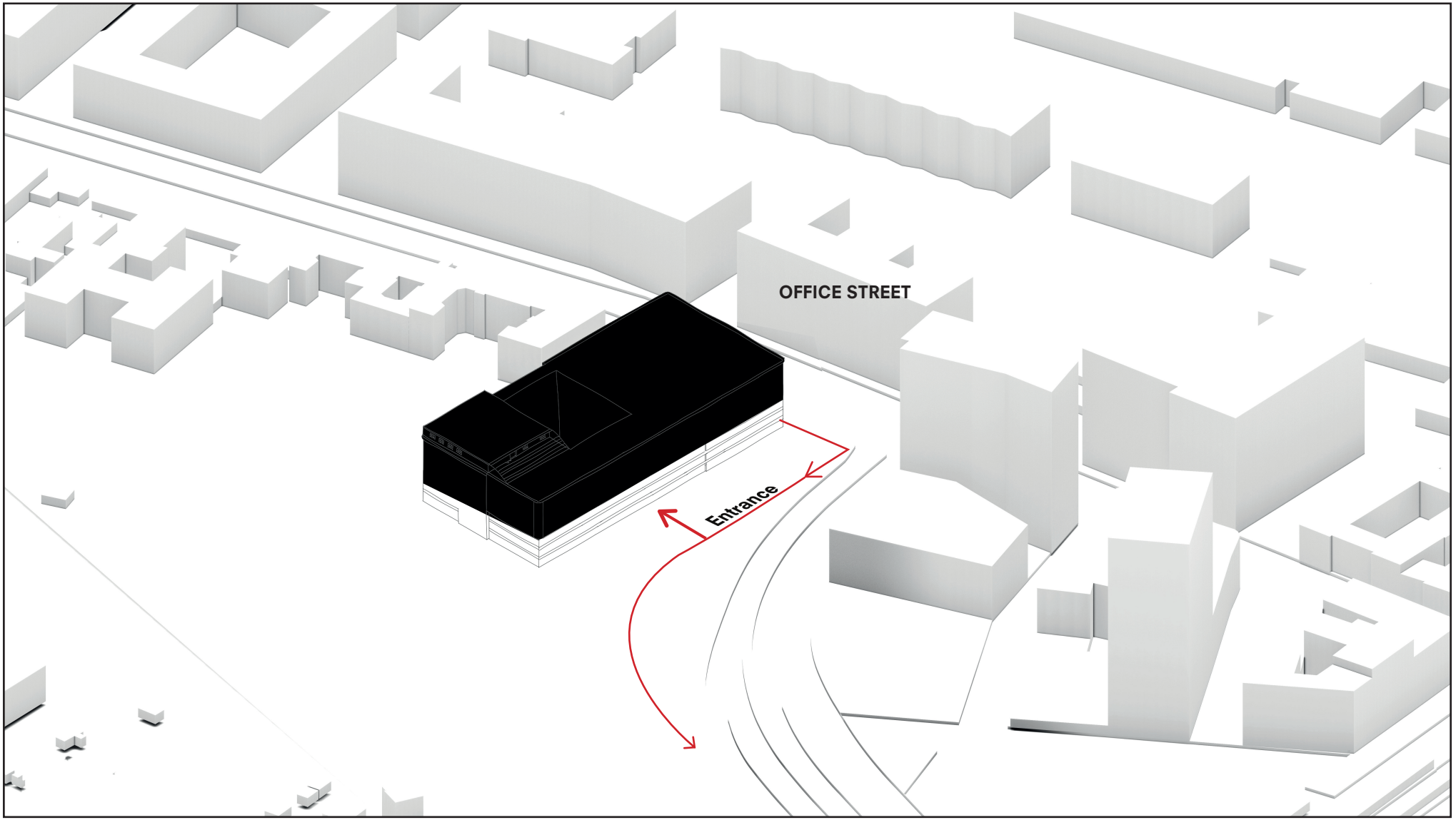


concept


OFFICE STREET: Work environment
PARKSIDE: Journey, relaxation mood
Entrance


OFFICE STREET
PARKSIDE: Detached
from office street.
Entrance

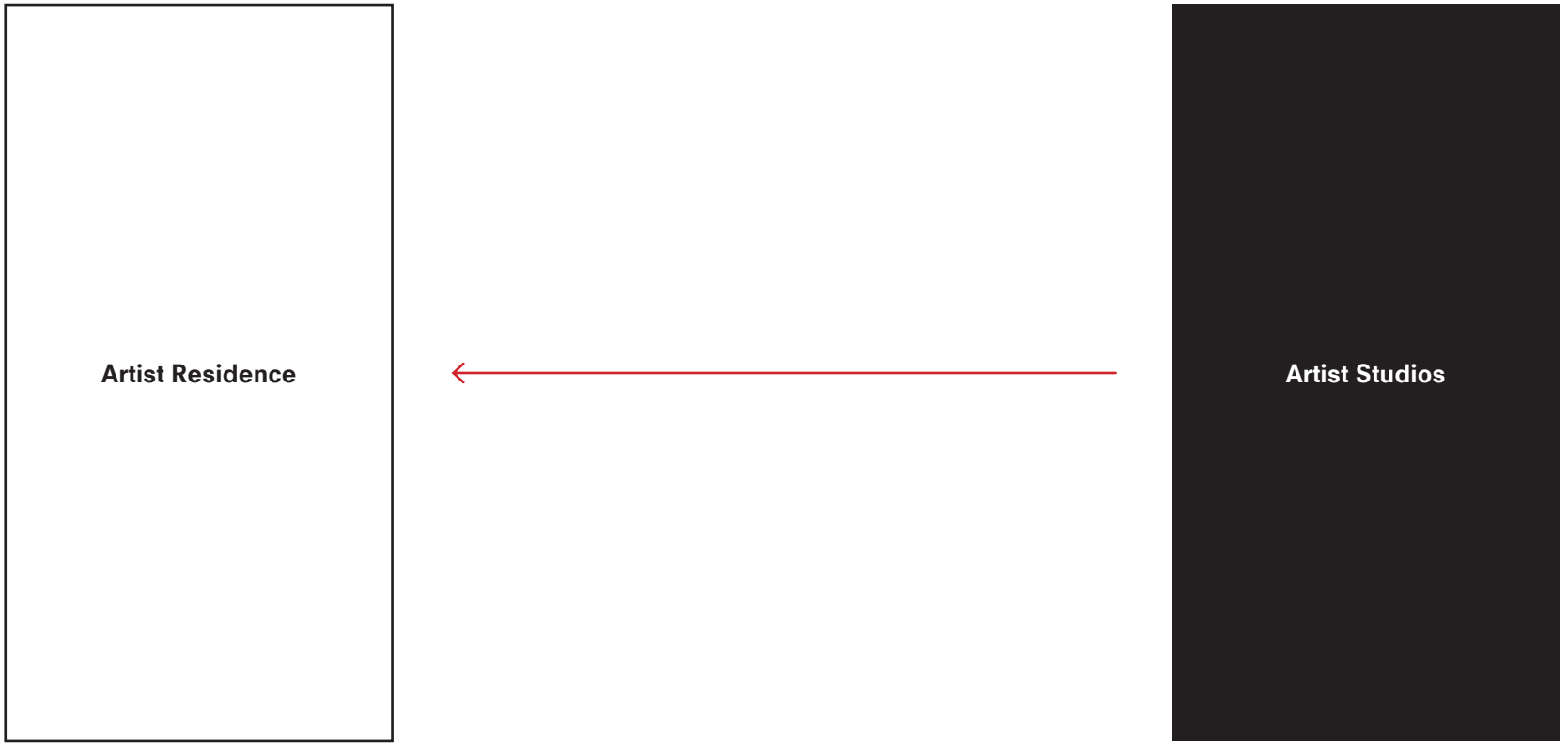
concept



concept

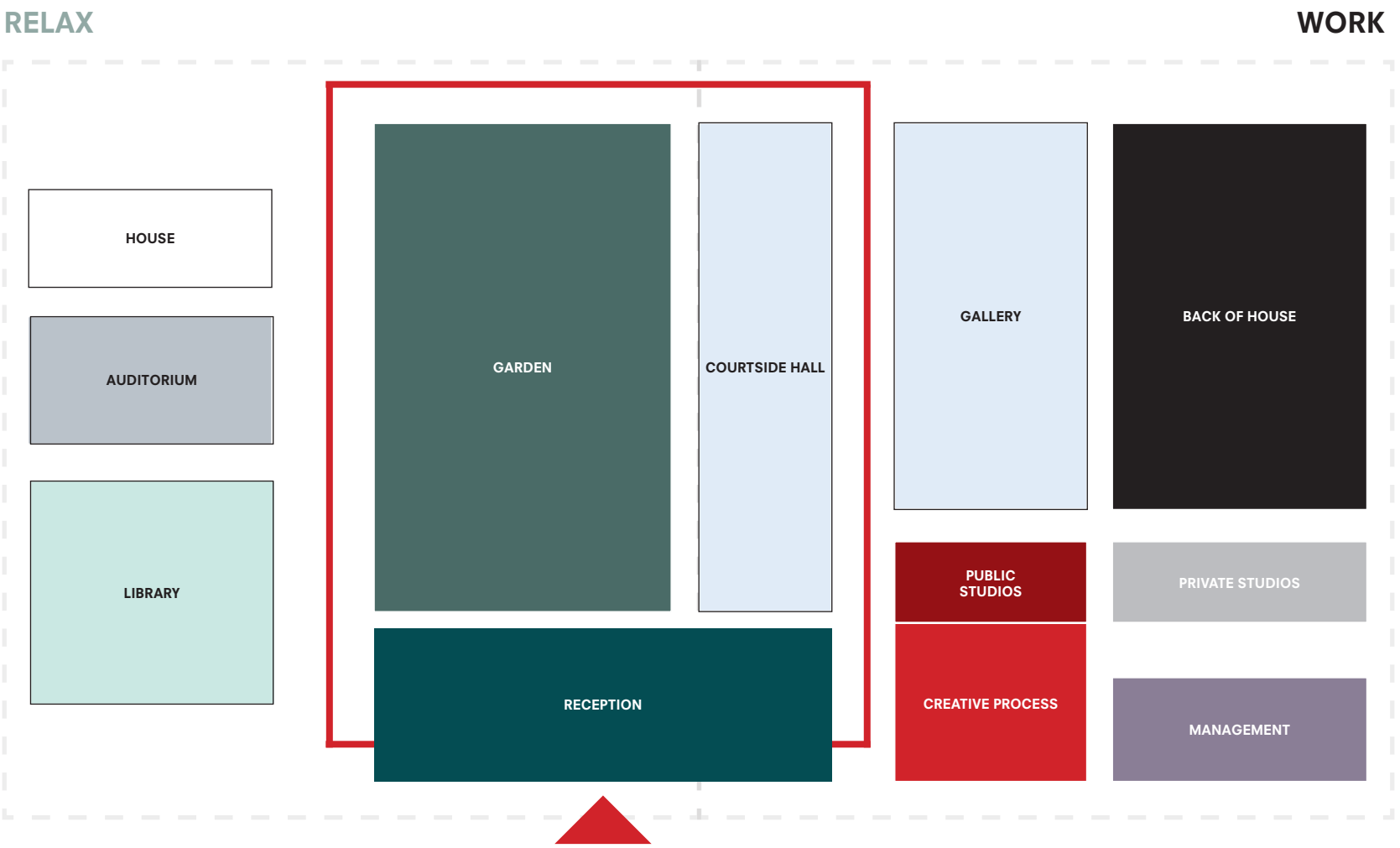


concept



concept

PROGRAMMATIC RELATIONS



LAYOUT

LINE-OF-SIGHT

FLOOR - CEILING

CONTRAST

COLOUR

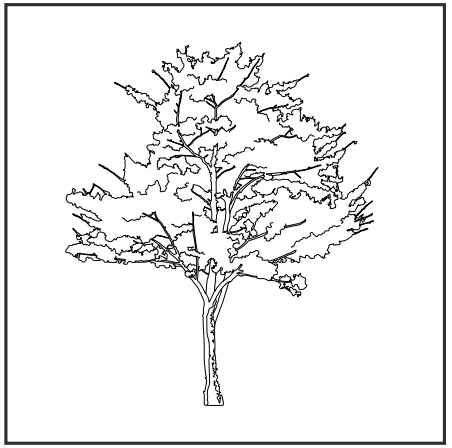
TEXTURE

COURTYARD



Pogrebin, Robin. "MoMA's Proposal for Sculpture Garden Pleases and Riles." The New York Times. February 4, 2014. sec. Arts. https://www.nytimes.com/2014/02/05/arts/design/momas-proposal-for-sculpture-garden-pleases-and-riles.html

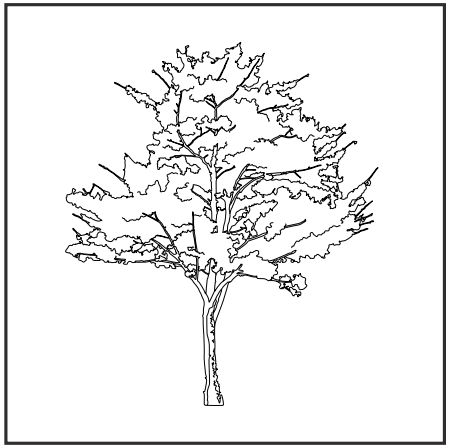
concept



COURTYARD

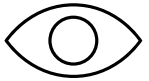
ENTRANCE

CHECKPOINT



COURTYARD

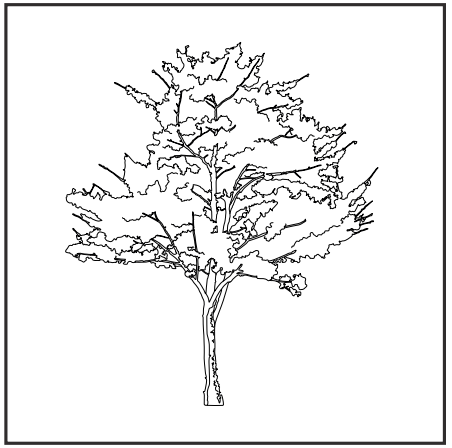




ENTRANCE

concept

CHECKPOINT



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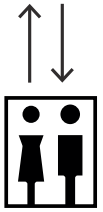

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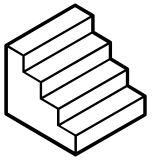
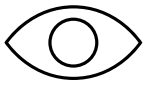
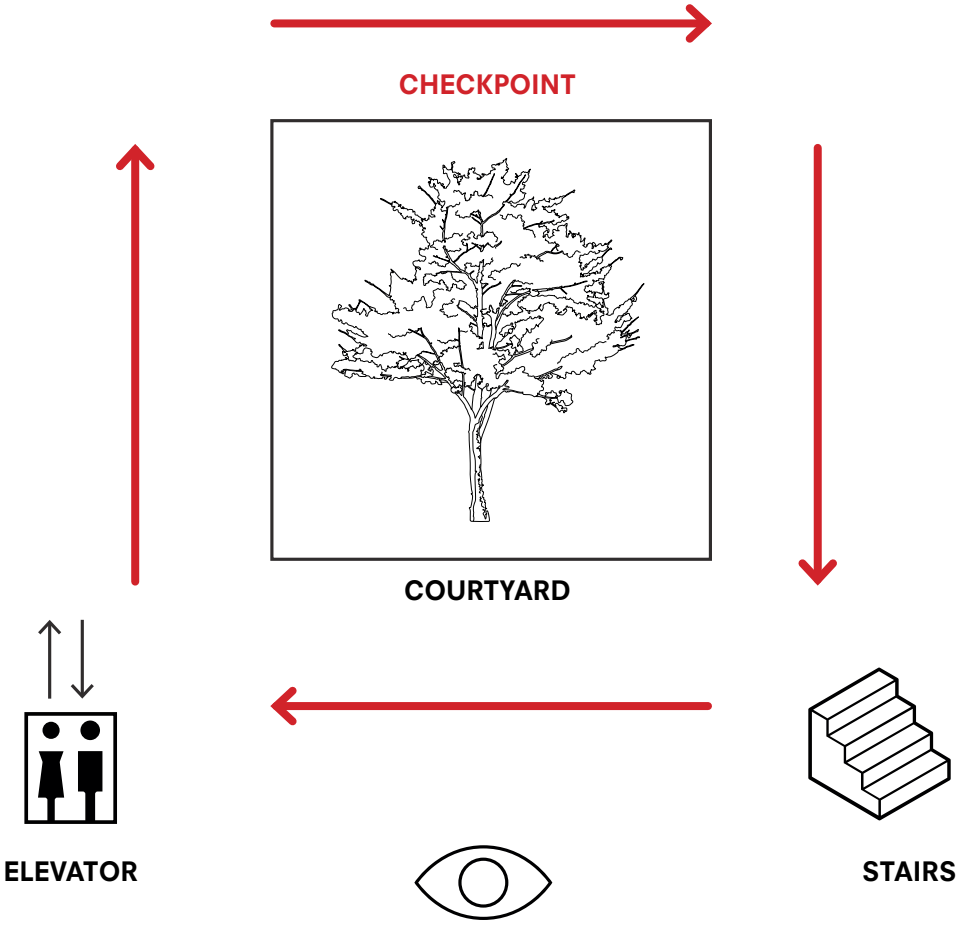


STAIRS



ENTRANCE

concept



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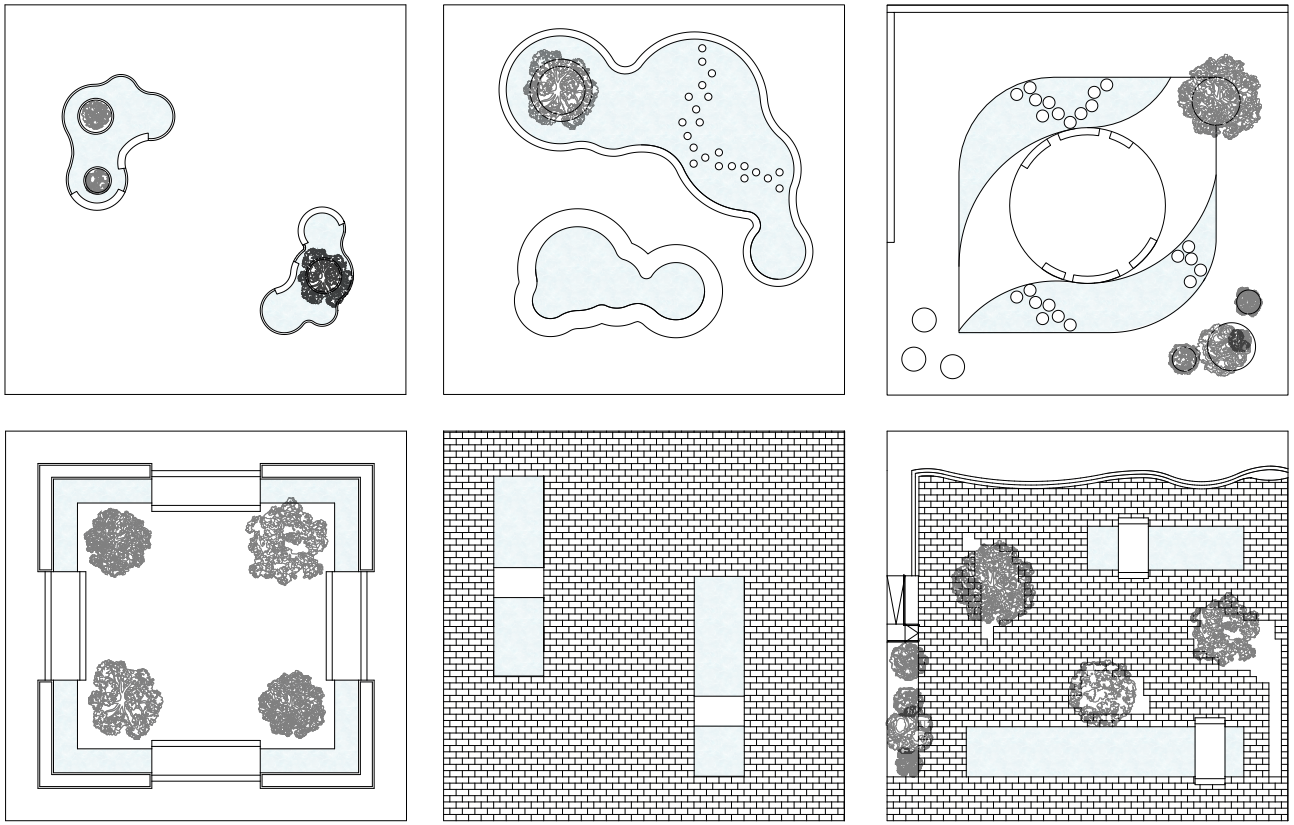

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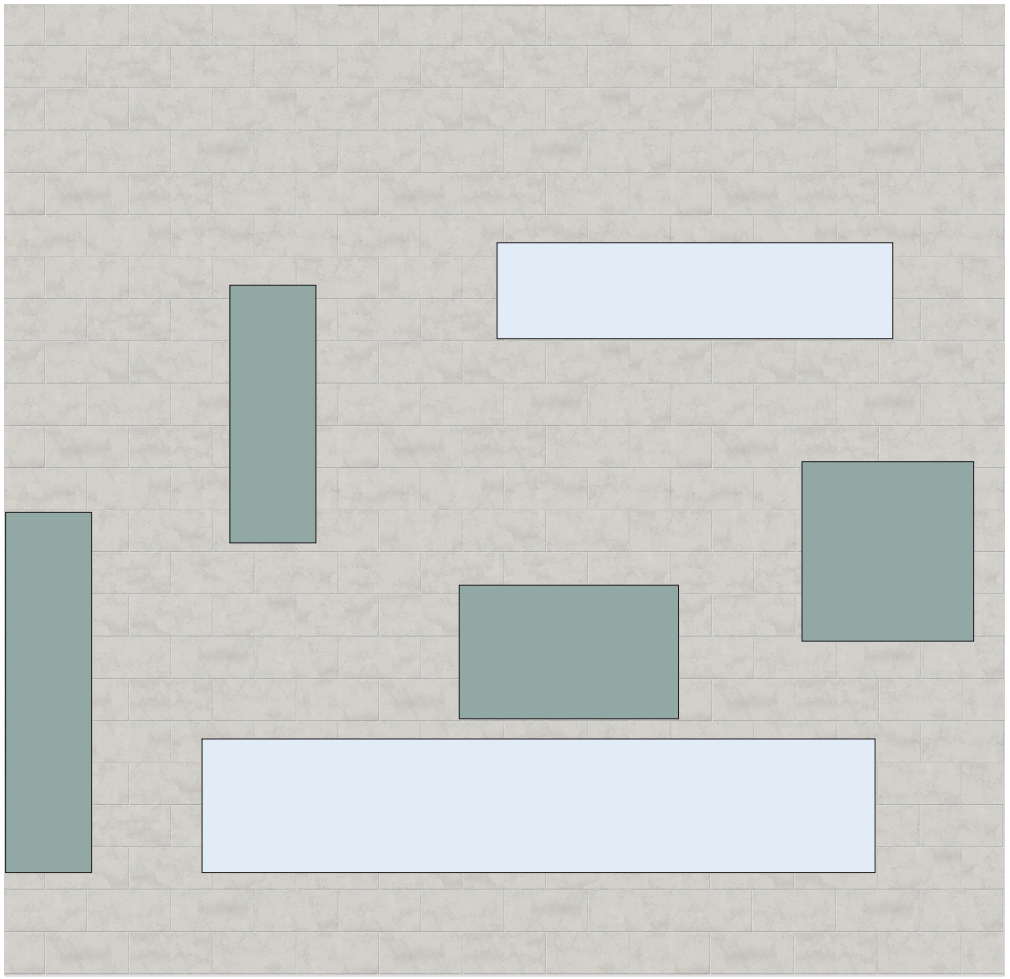
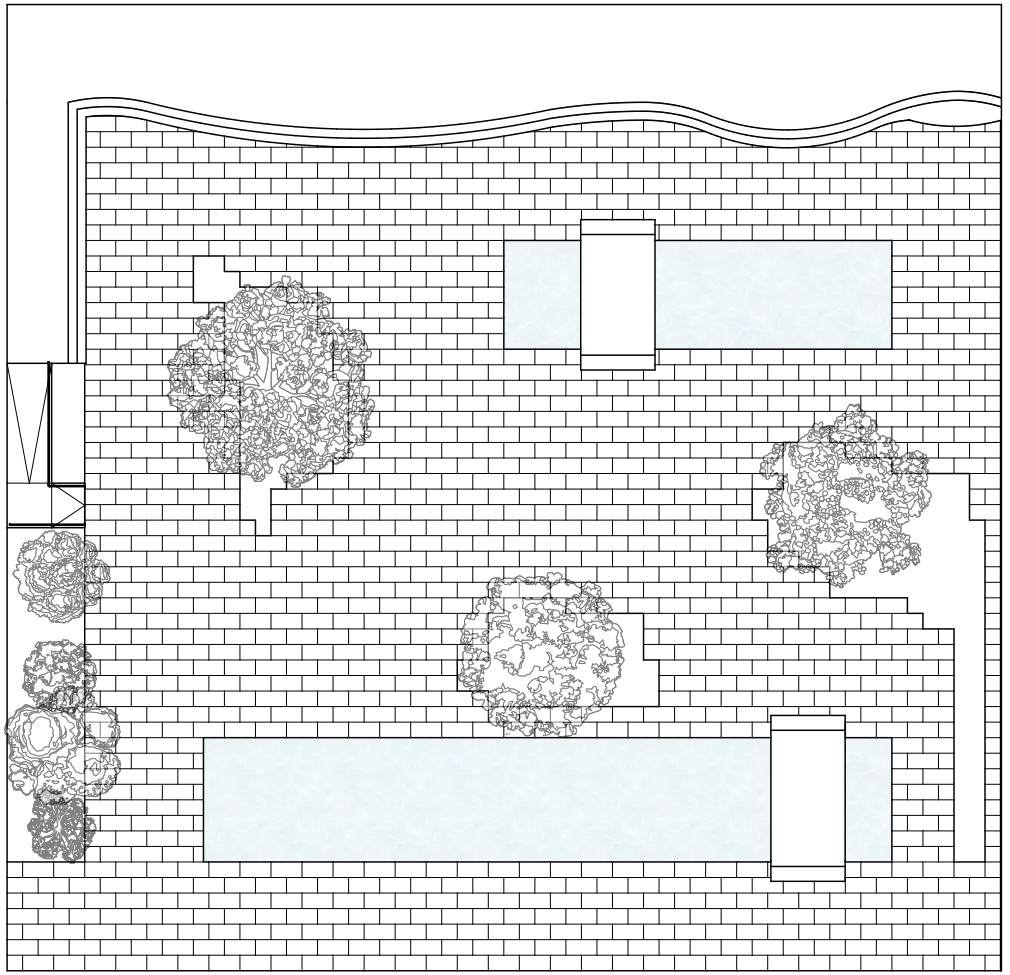


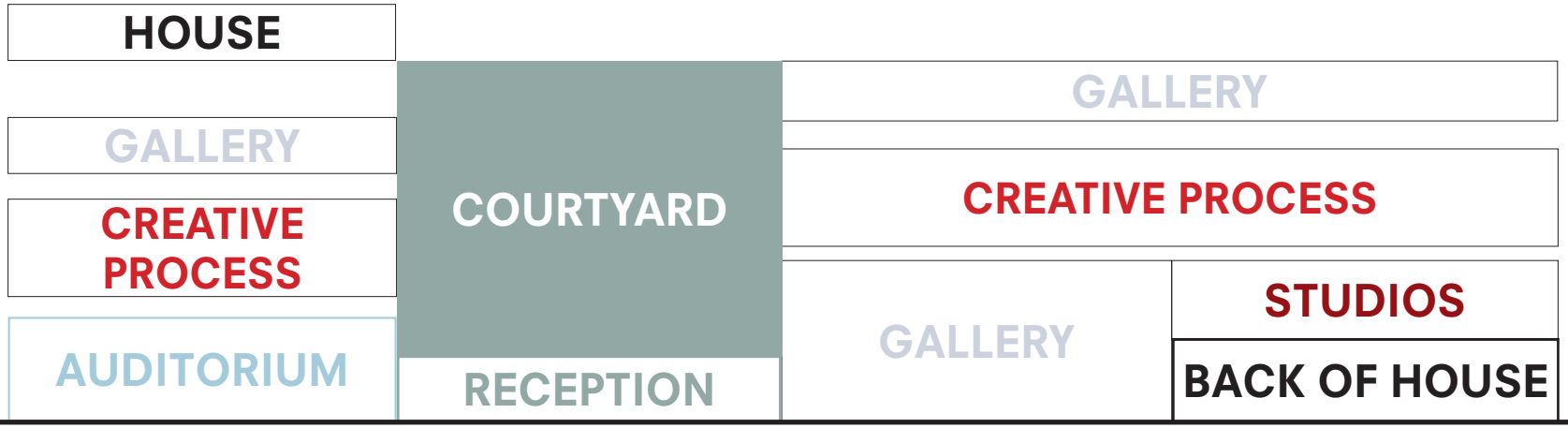
concept



COMBINE

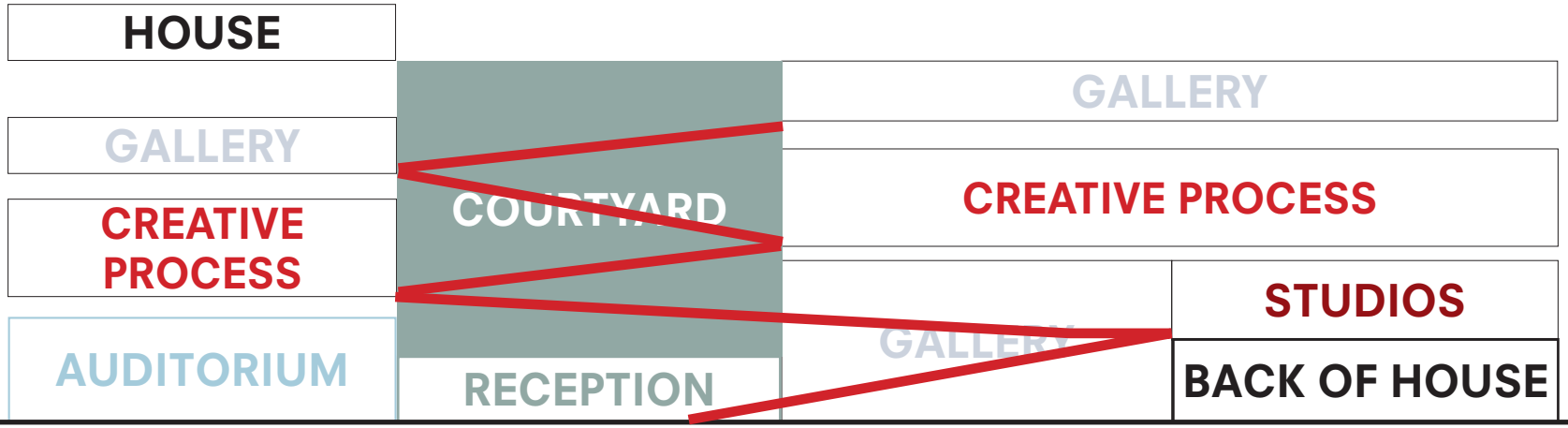
concept

ITERATION 1



concept

ITERATION 1



concept

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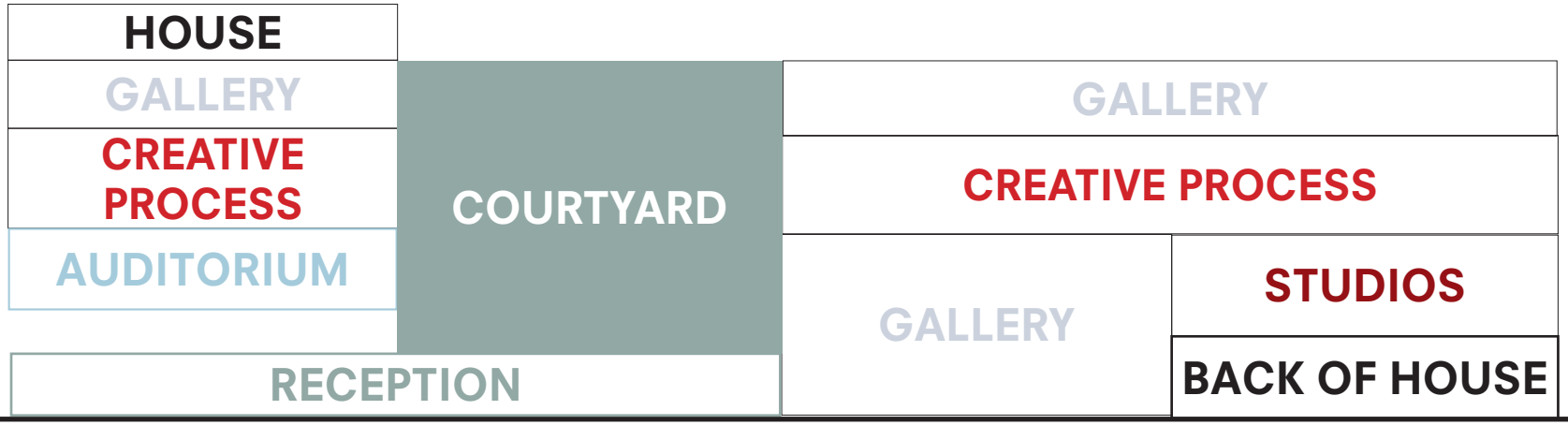
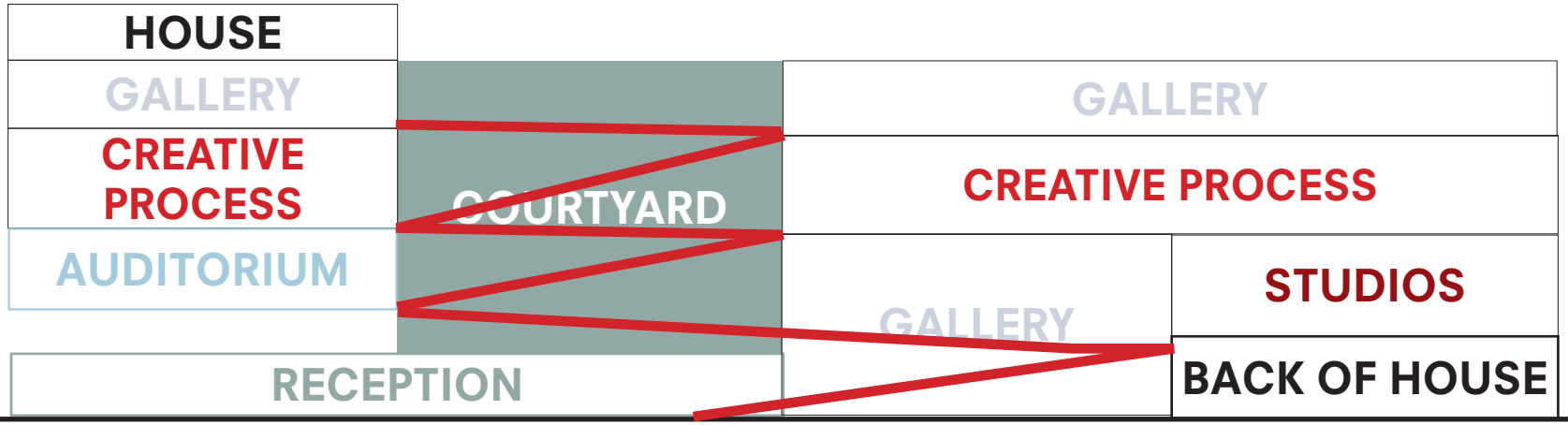


concept

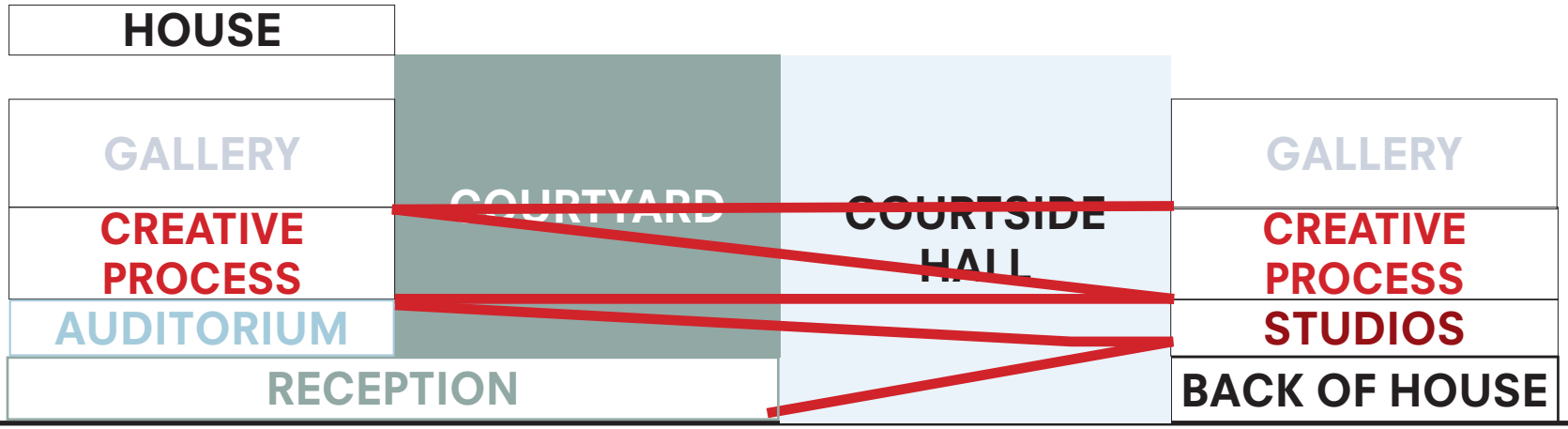
ITERATION 2



FINAL ITERATION



FINAL ITERATION



LAYOUT

LINE-OF-SIGHT

FLOOR - CEILING

CONTRAST

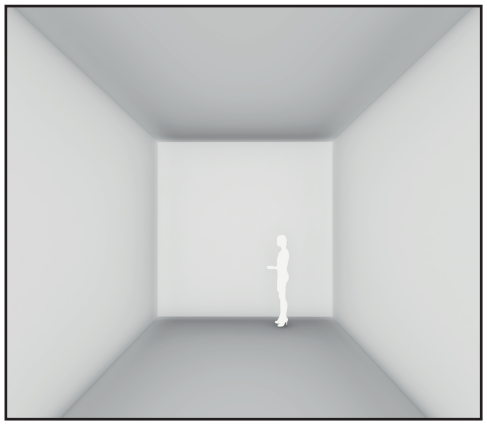
COLOUR

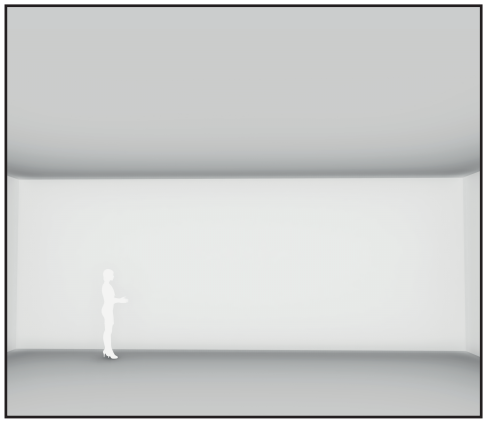
TEXTURE

concept

SPATIAL EXPERIMENT

WORKING SPACES

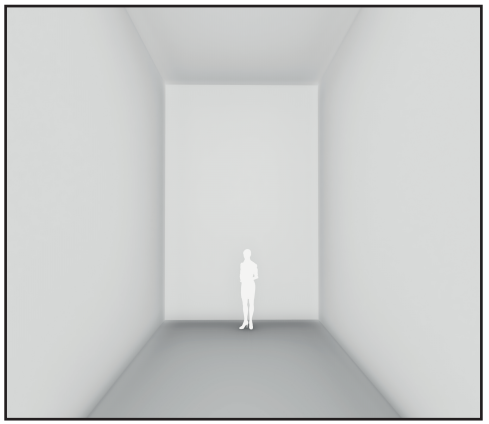


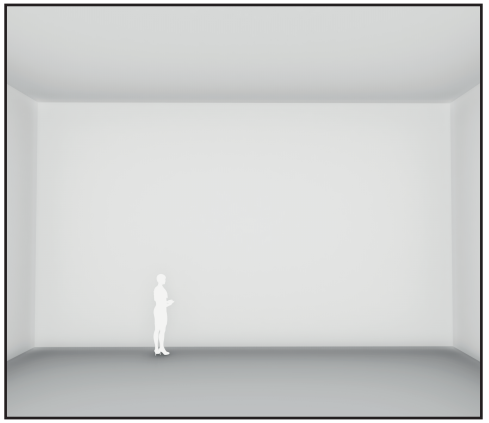


4m-h

Artist Studios

EXHIBITING SPACES





6m-h

Gallery
Creative Process

EXHIBITING SPACES

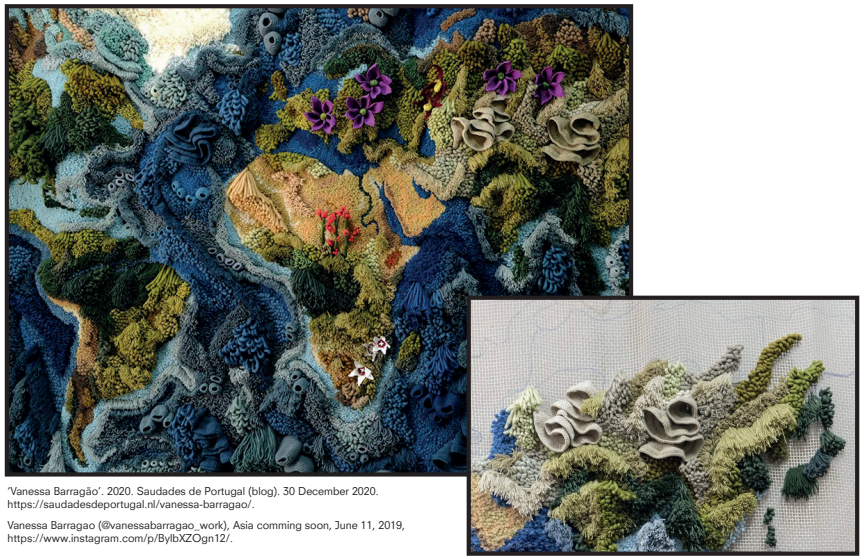


28m-h

Courtside Hall

THE OTHER ART MUSEUM FOCUSES ON TANGIBLE AND IMMERSIVE ART

PAINTINGS, SCULPTURES, CERAMICS, TEXTILES, INSTALLATIONS



'Vanessa Barragão'. 2020. Saudades de Portugal (blog). 30 December 2020. https://saudadesdeportugal.nl/vanessa-barragao/.

Vanessa Barragao (@vanessabarragao_work), Asia comming soon, June 11, 2019, https://www.instagram.com/p/BylbXZOgn12/.



Gerhard Richter, Abstraktes Bild, 2015. Oil on canvas – 92 x 122 cm, Contemporary Tissue, https://www.contemporaryartissue.com/contemporary-painting-a-complete-overview/



Demetriou, D. (2018, June 12). The death of the art gallery? Japan's new digital museum may offer a glimpse of the future. The Telegraph. https://www.telegraph.co.uk/travel/destinations/asia/japan/articles/tokyo-digital-art-museum-review/



Kenta Hirai, Spiral 5, 2021. Wood, Wood - 3cm (H) x 36cm (W) x 36cm (D), the Artling, https://theartling.com/en/artwork/kenta-hirai-spiral-5/

VIRTUAL REALITY OR AUGMENTED REALITY



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concept



'Augmented Reality for Art | Augmented Reality for Art Galleries'. n.d. Accessed 28 June 2024. https://www.unitear.com/blog/augmented-reality-for-art.



Ornes, Stephen. 2022. 'Virtual Reality Helps Shape and Respond to Artistic Impulses'. Proceedings of the National Academy of Sciences 119 (31): e2210323119. https://doi.org/10.1073/pnas.2210323119.

LAYOUT

LINE-OF-SIGHT

FLOOR - CEILING

CONTRAST

COLOUR

TEXTURE

STAIRS

why?

ASCENT = CHALLENGES FACED

DISTINGUISH STAGES IN THE CREATIVE PROCESS

ENTRY **STUDIO** **CREATIVE PROCESS** **GALLERY**

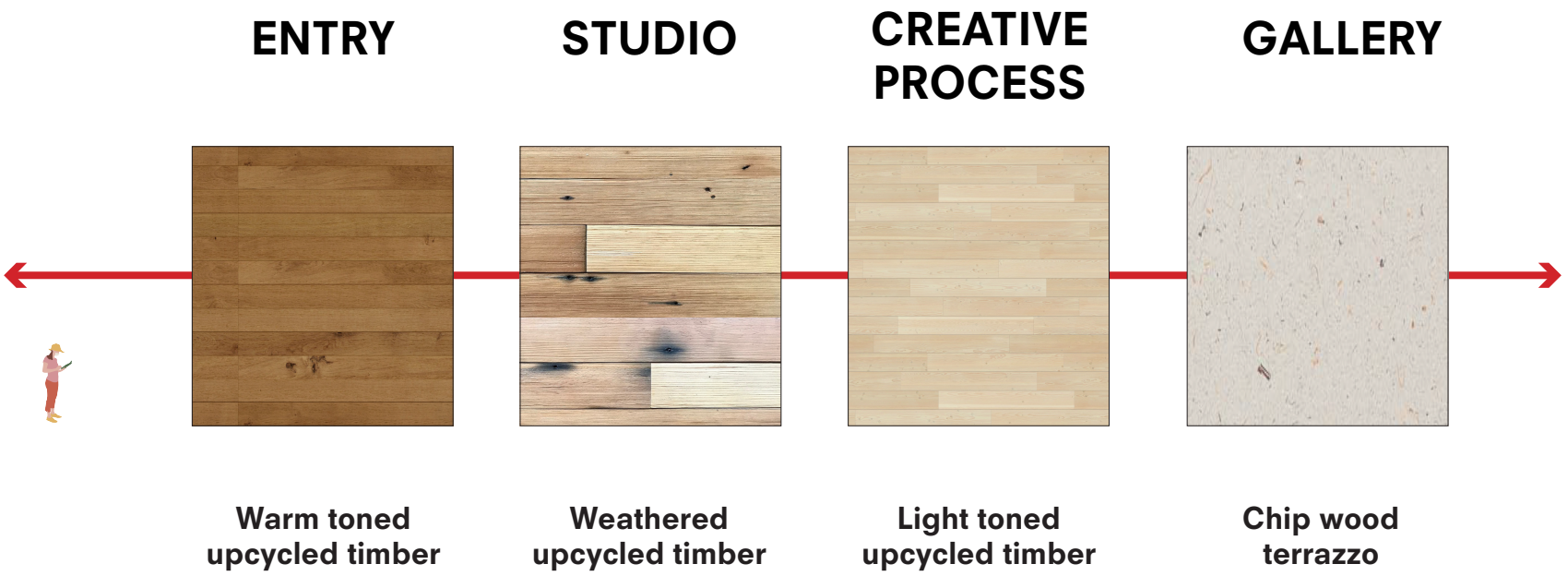


RAW **REFINED**

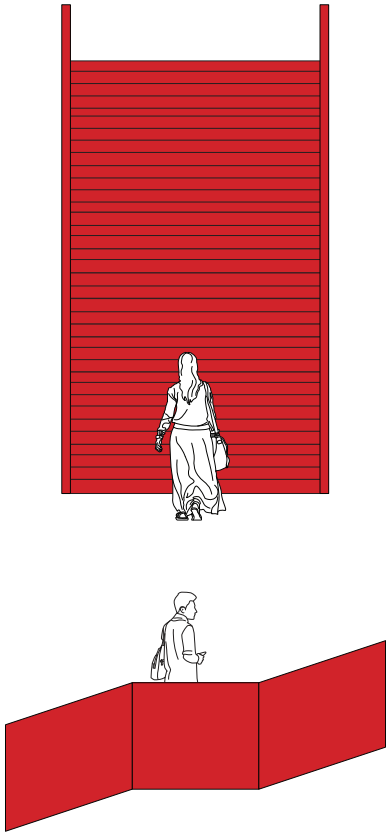


RAW **REFINED**




ENTRY
STUDIO
CREATIVE PROCESS
GALLERY
Warm toned upcycled timber
Weathered upcycled timber
Light toned upcycled timber
Chip wood terrazzo

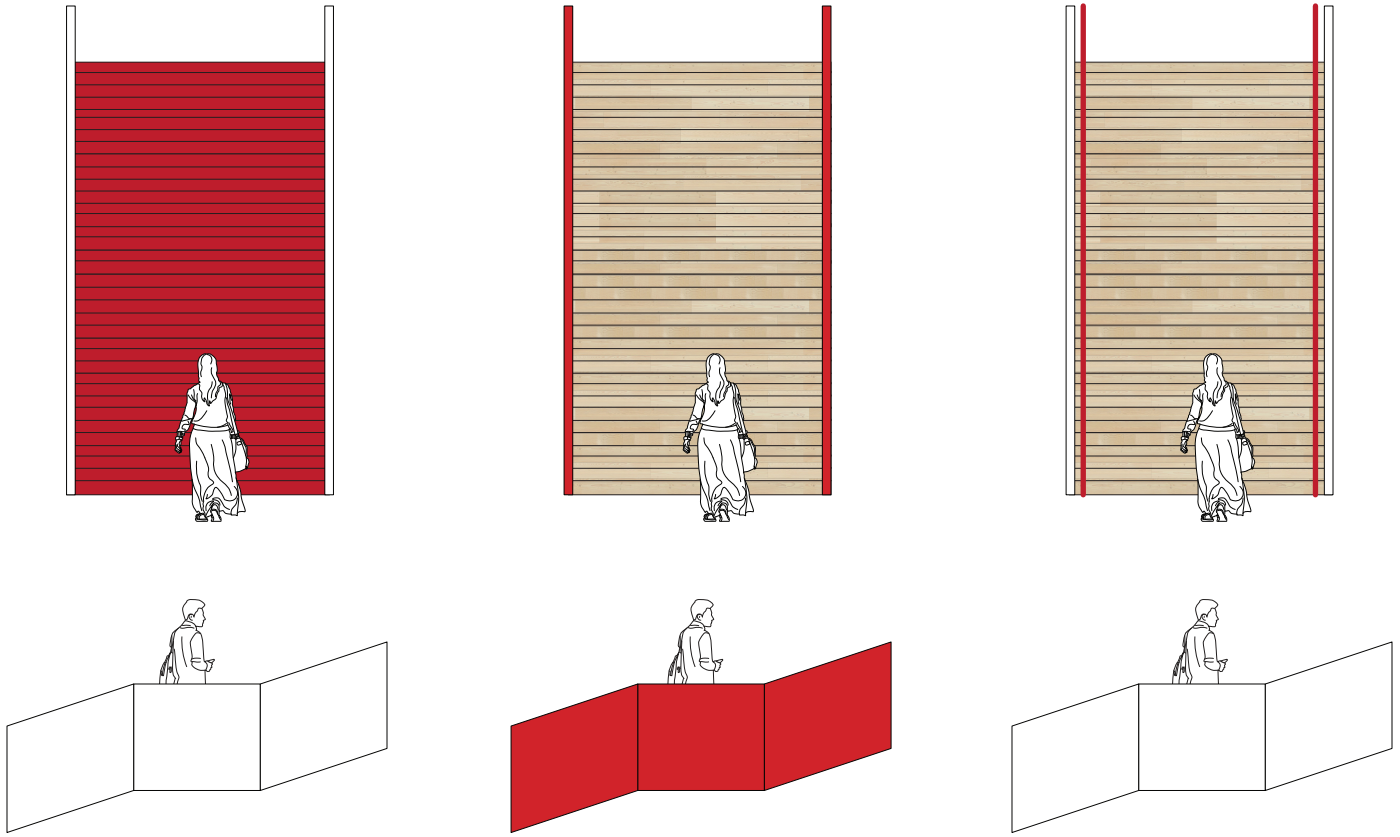
concept



concept



concept



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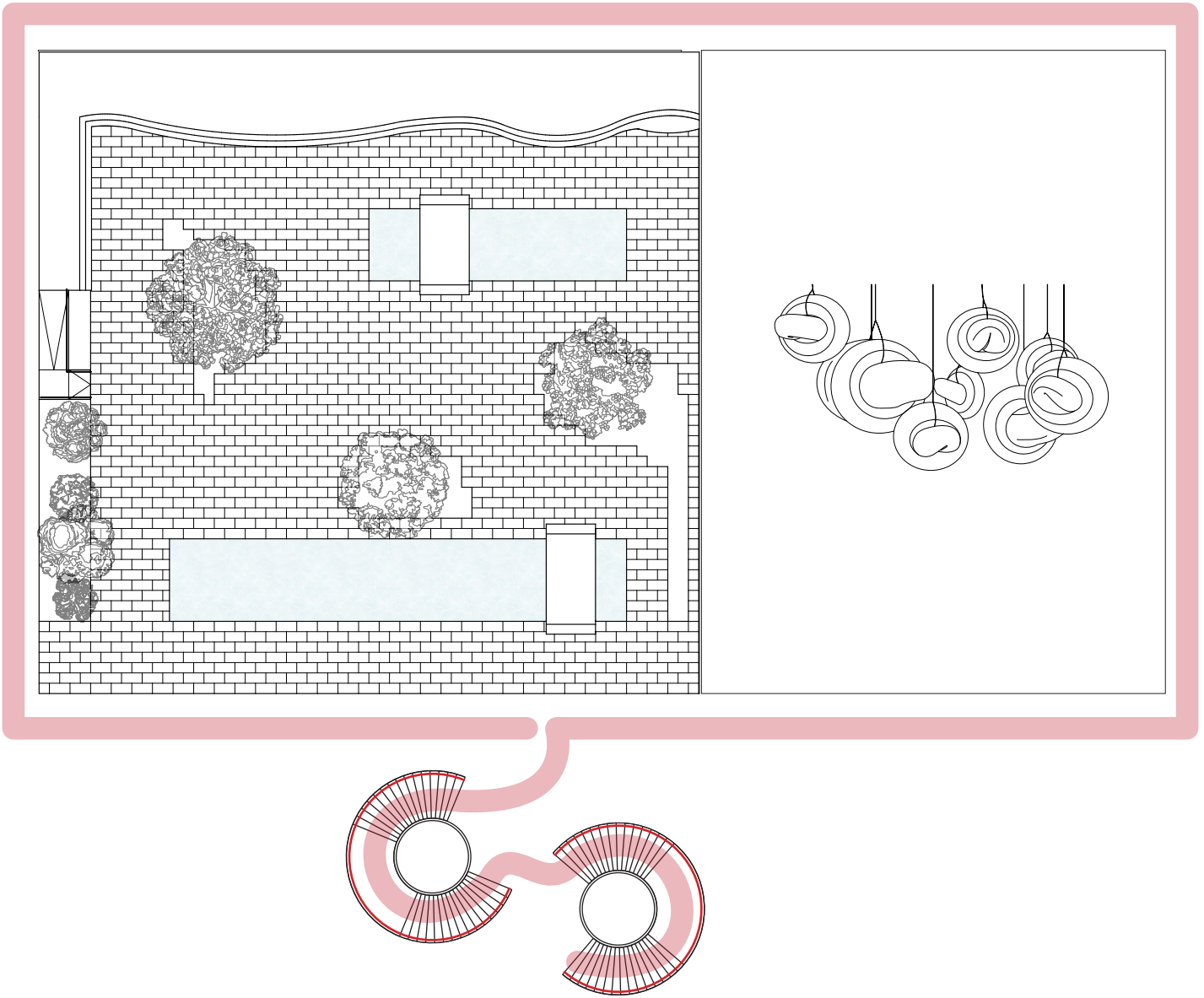

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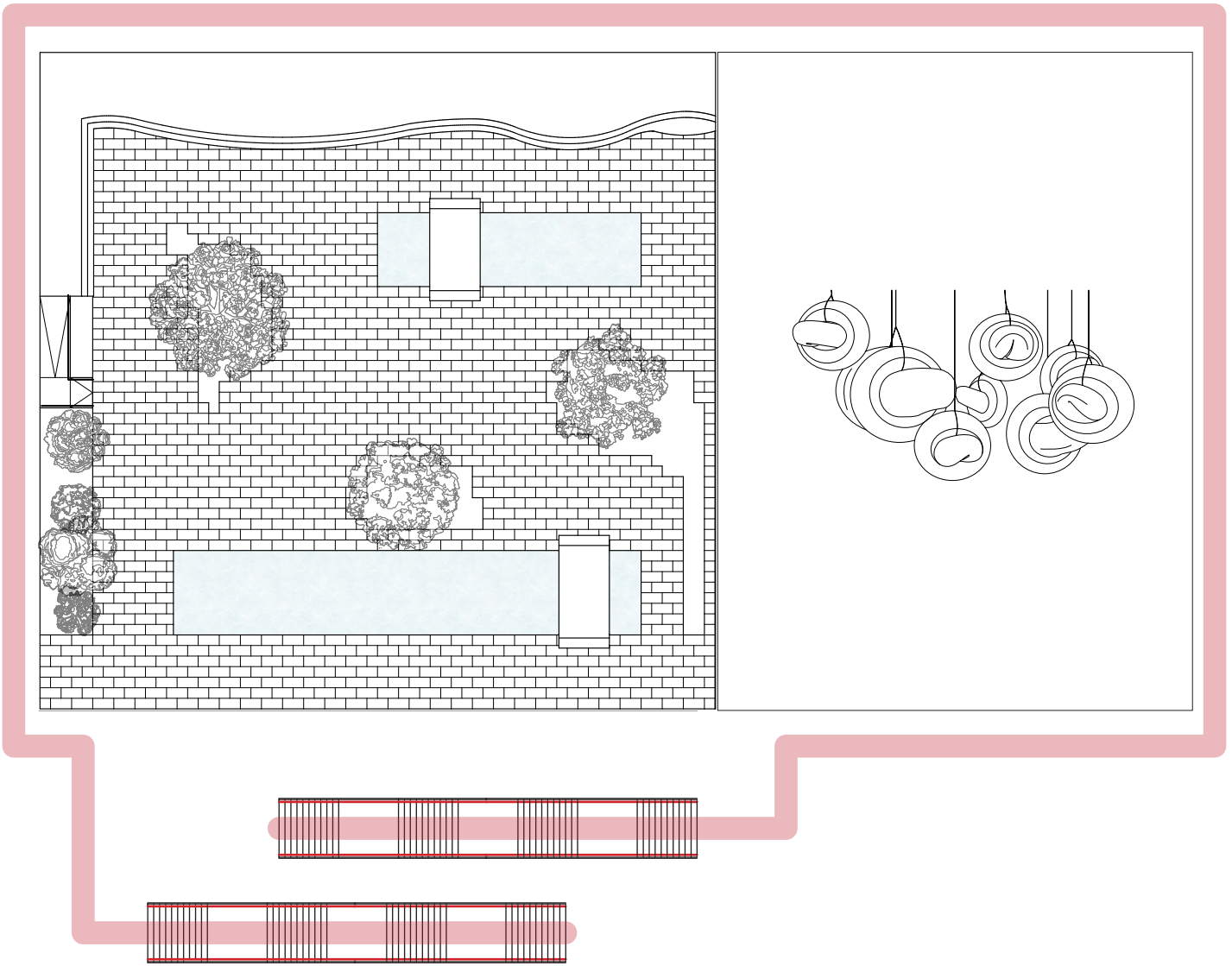

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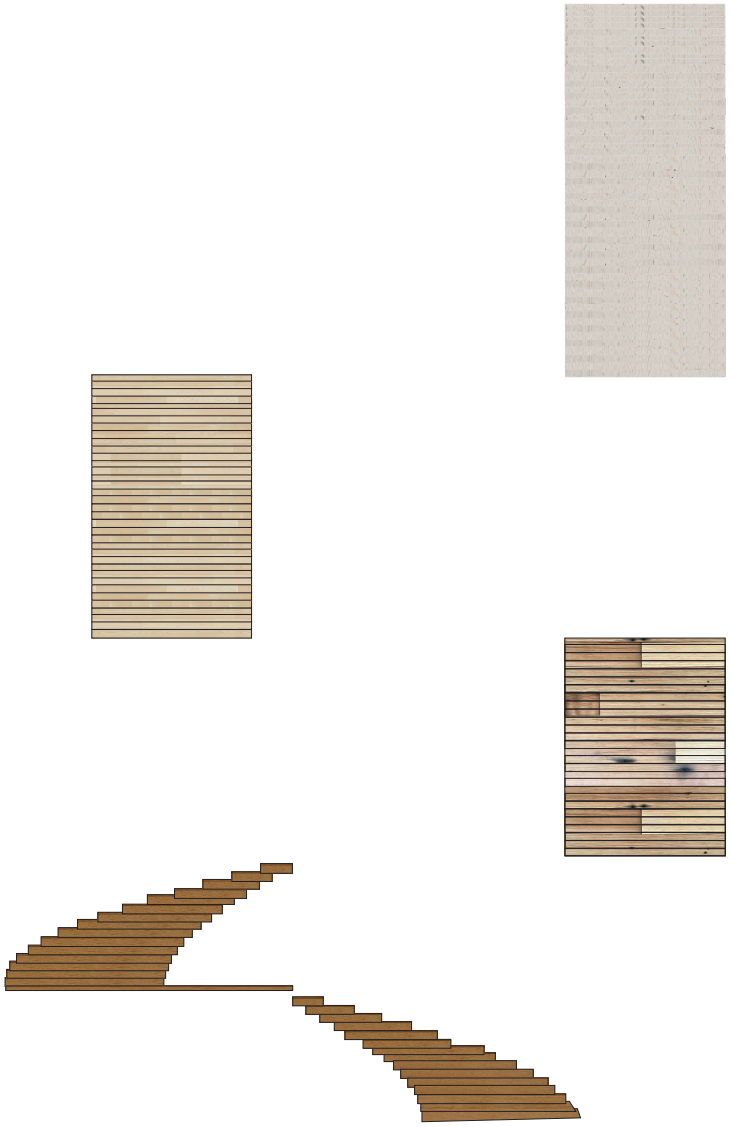


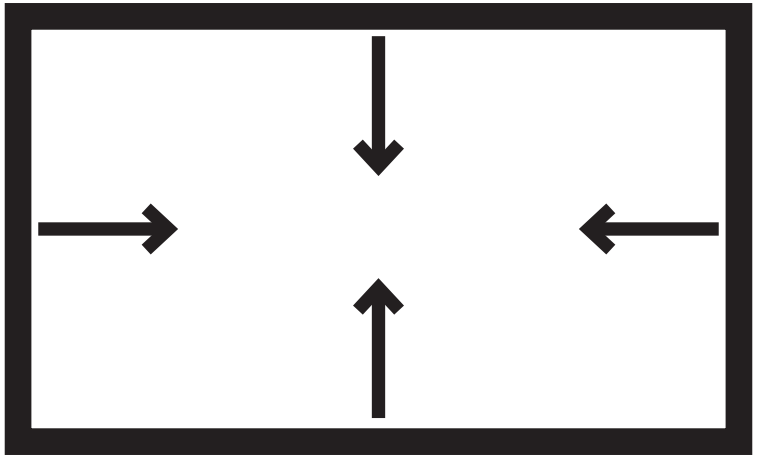
concept



BUILDING EXPRESSION

INTROVERT

concept



concept





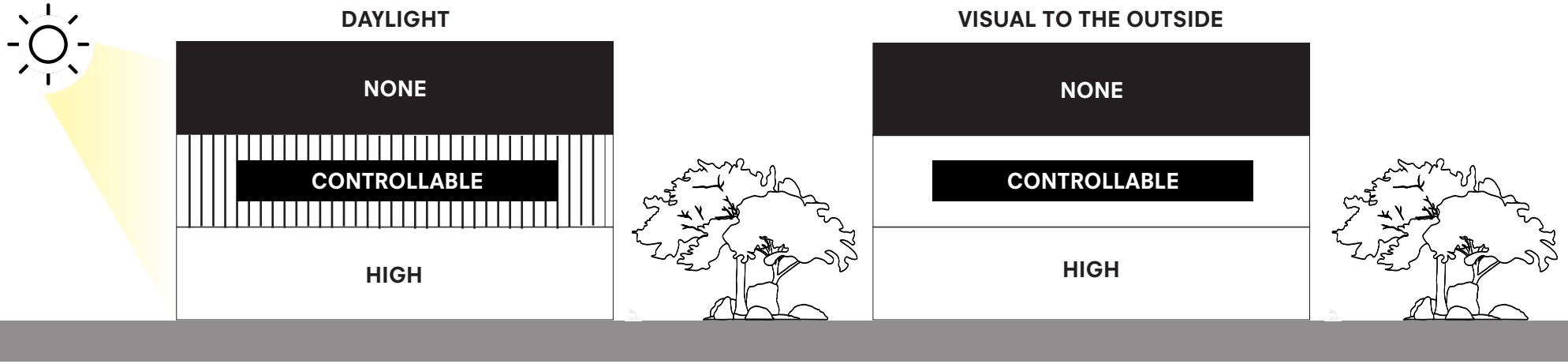
Nakanoshima Museum of Art Osaka

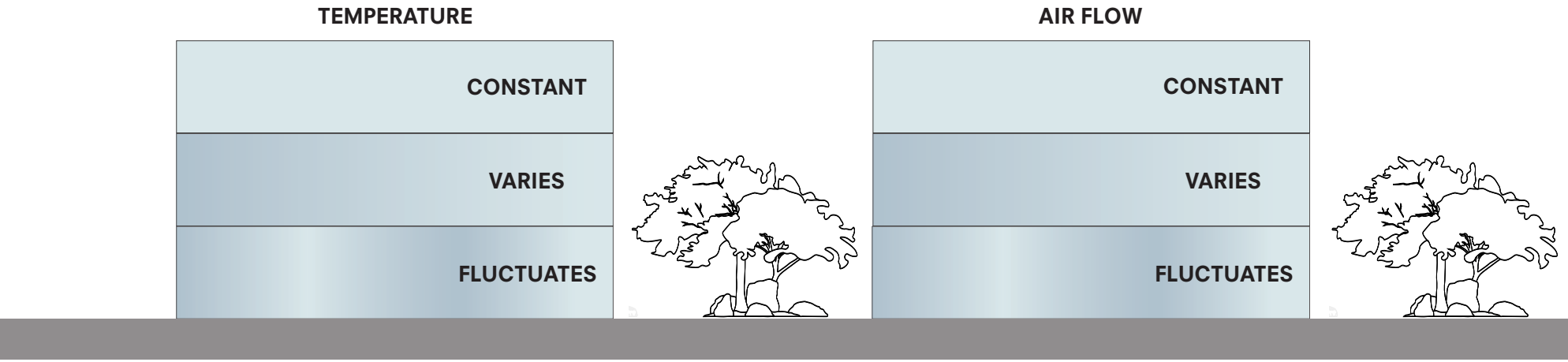
concept


HOUSE
GALLERY
CREATIVE PROCESS
AUDITORIUM
COURTYARD
COURTSIDE HALL
GALLERY
CREATIVE PROCESS
STUDIOS
RECEPTION
BACK OF HOUSE


EXHIBITION SPACES
STUDIO SPACES
PUBLIC PLINTH

concept


DAYLIGHT
NONE
CONTROLLABLE
HIGH
VISUAL TO THE OUTSIDE
NONE
CONTROLLABLE
HIGH


TEMPERATURE
CONSTANT
VARIES
FLUCTUATES
AIR FLOW
CONSTANT
VARIES
FLUCTUATES

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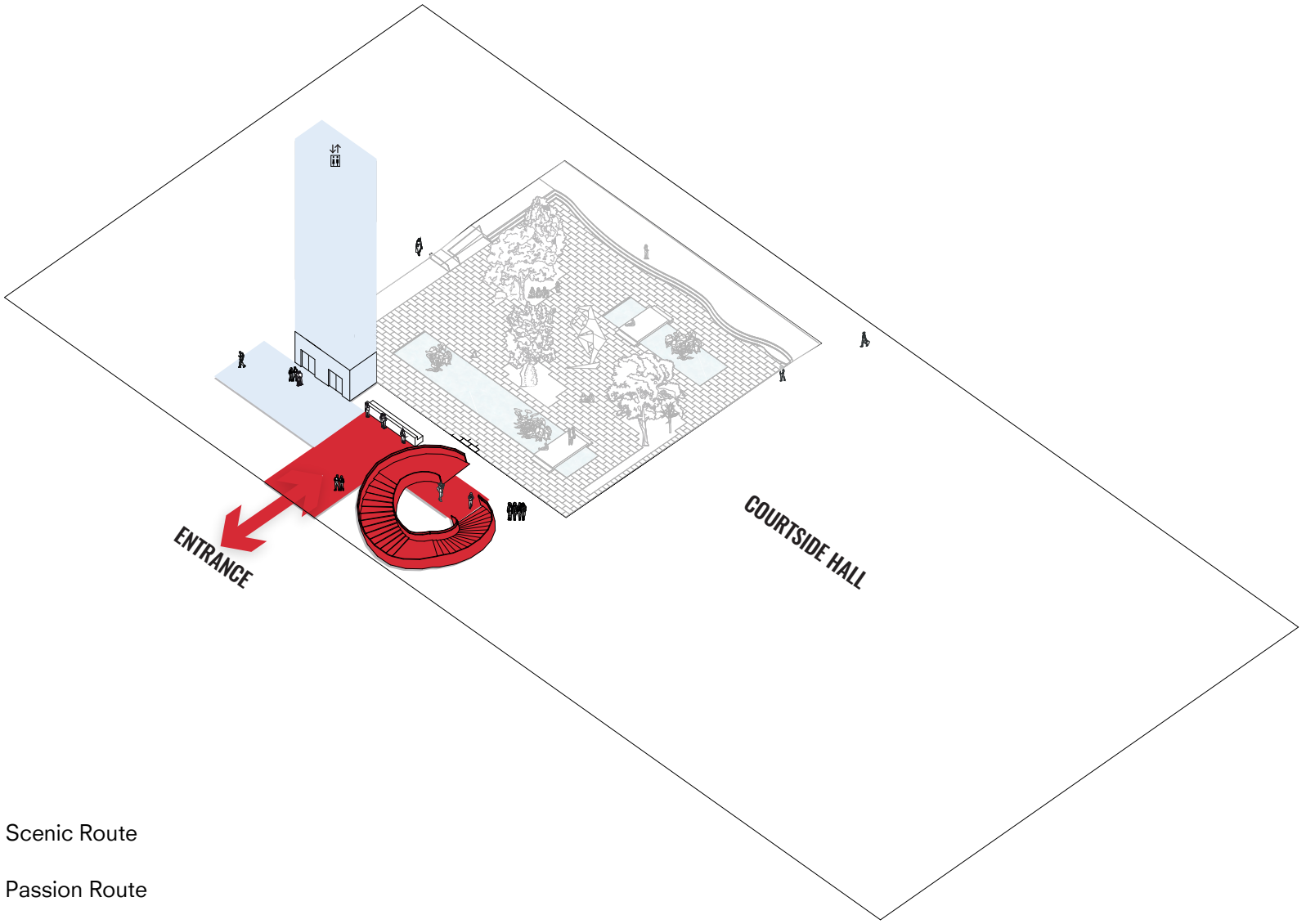
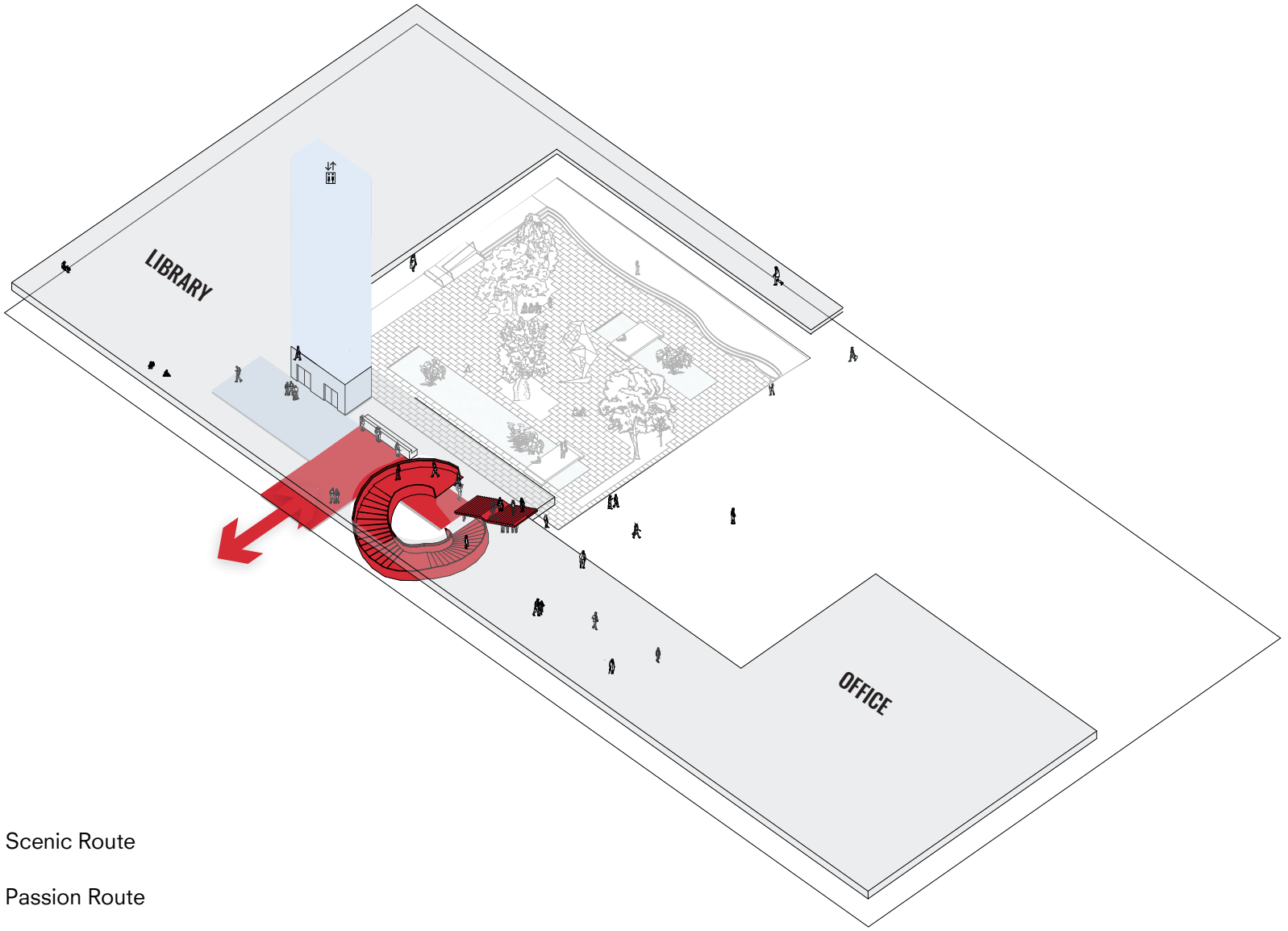
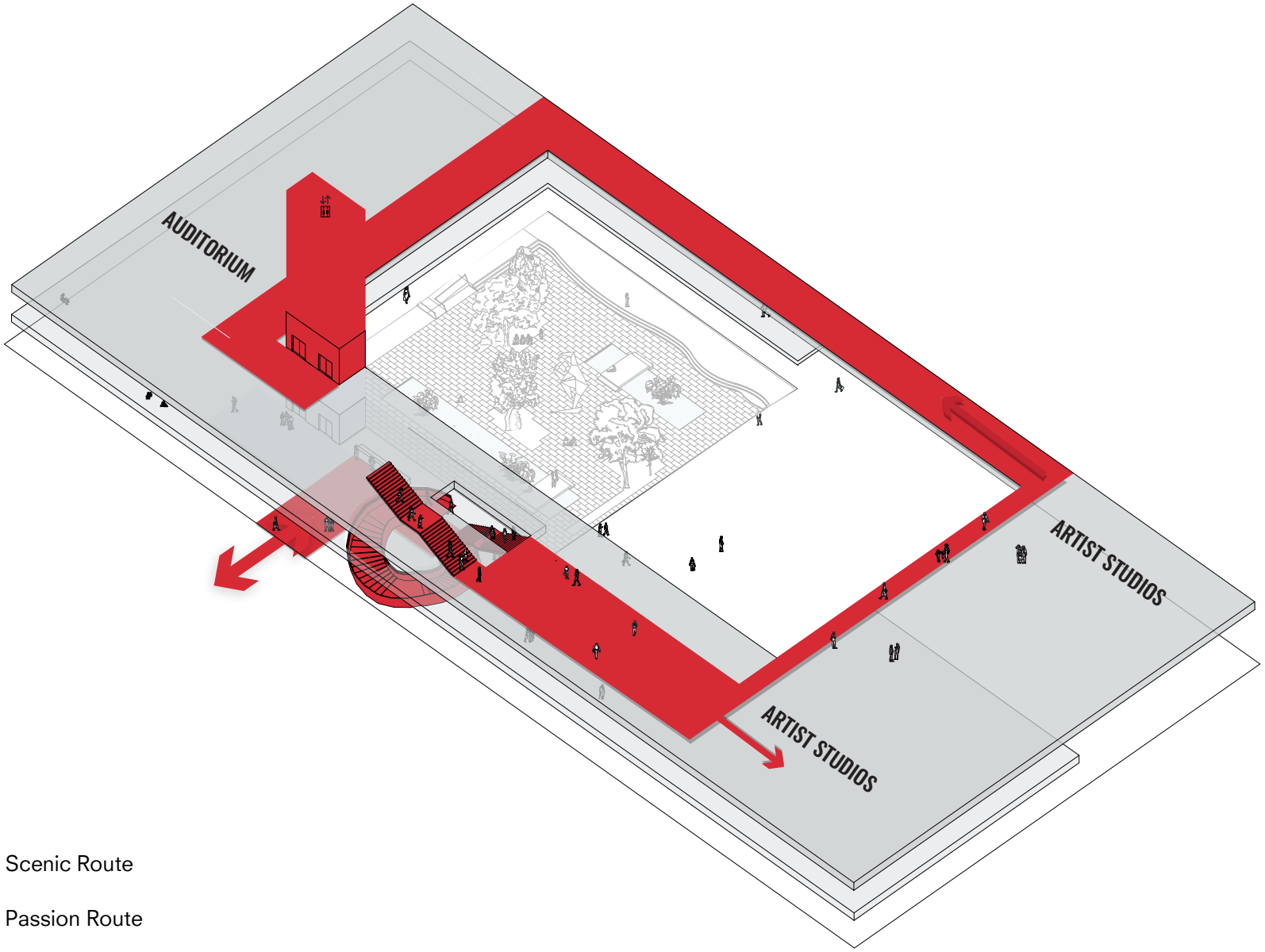


Scenic Route

Passion Route


LIBRARY
OFFICE
Scenic Route
Passion Route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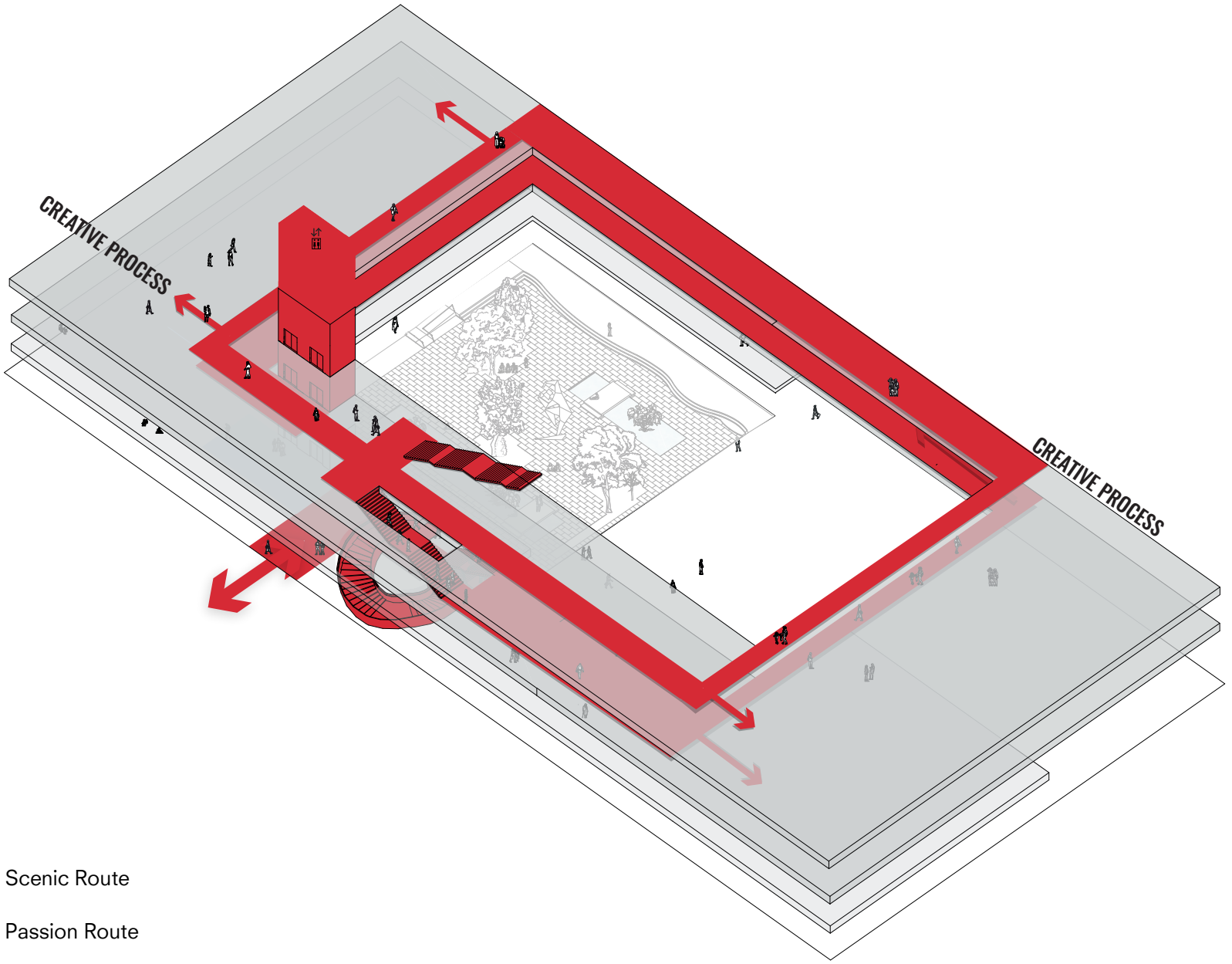
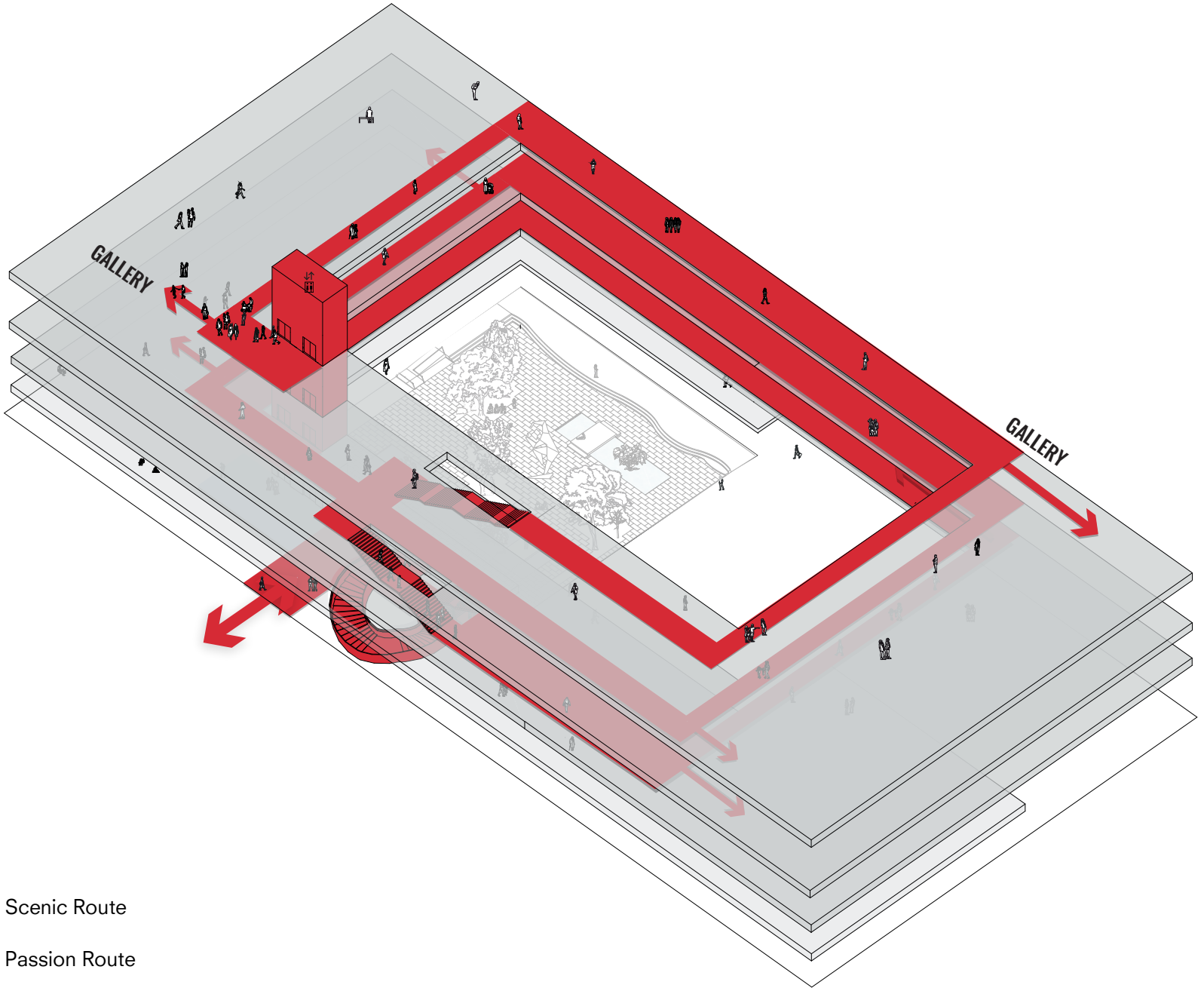
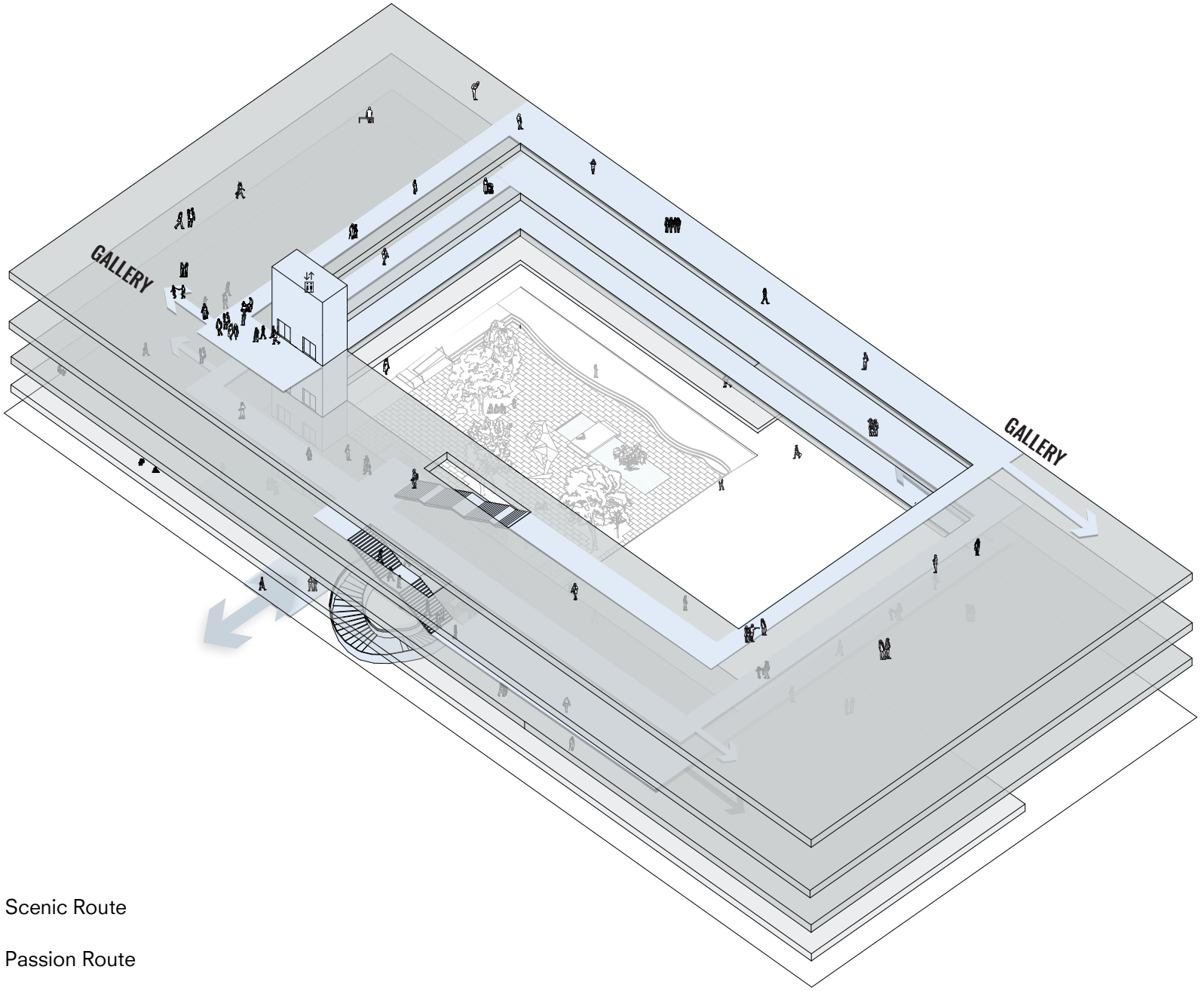
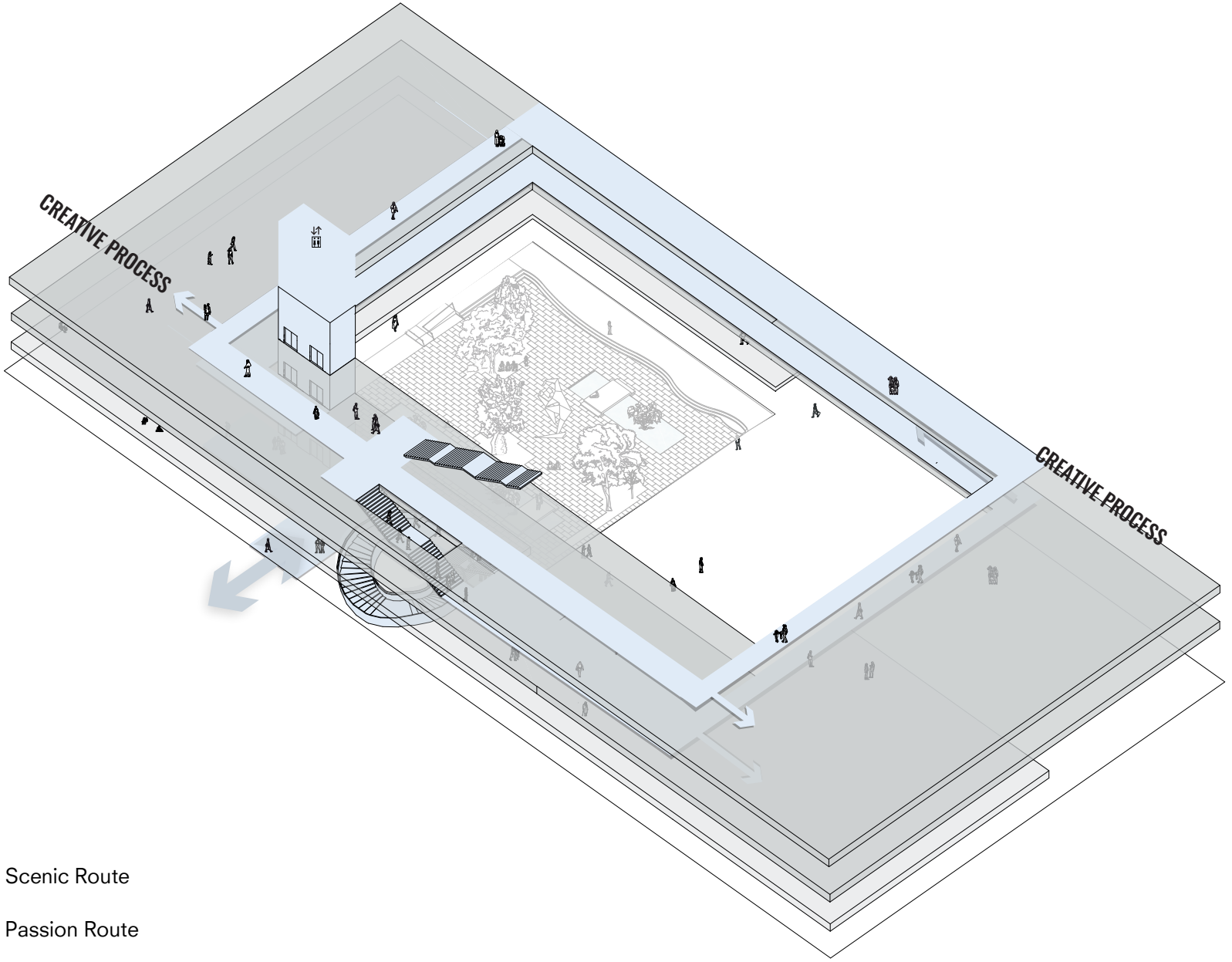
ARTIST STUDIOS
ARTIST STUDIOS
Scenic Route
Passion Route


CREATIVE PROCESS
CREATIVE PROCESS
Scenic Route
Passion Route

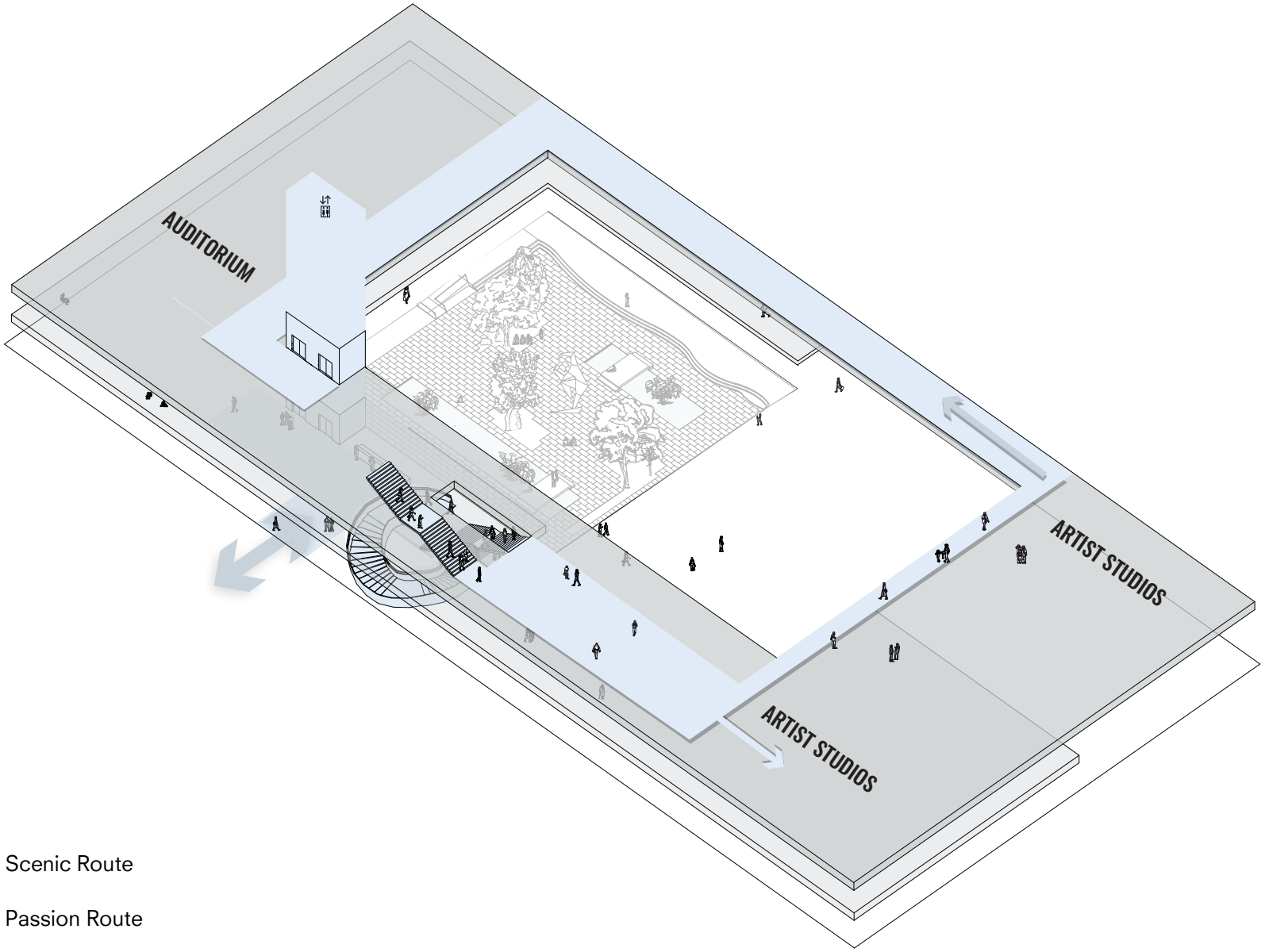

GALLERY
GALLERY
Scenic Route
Passion Route


GALLERY
GALLERY
Scenic Route
Passion Route



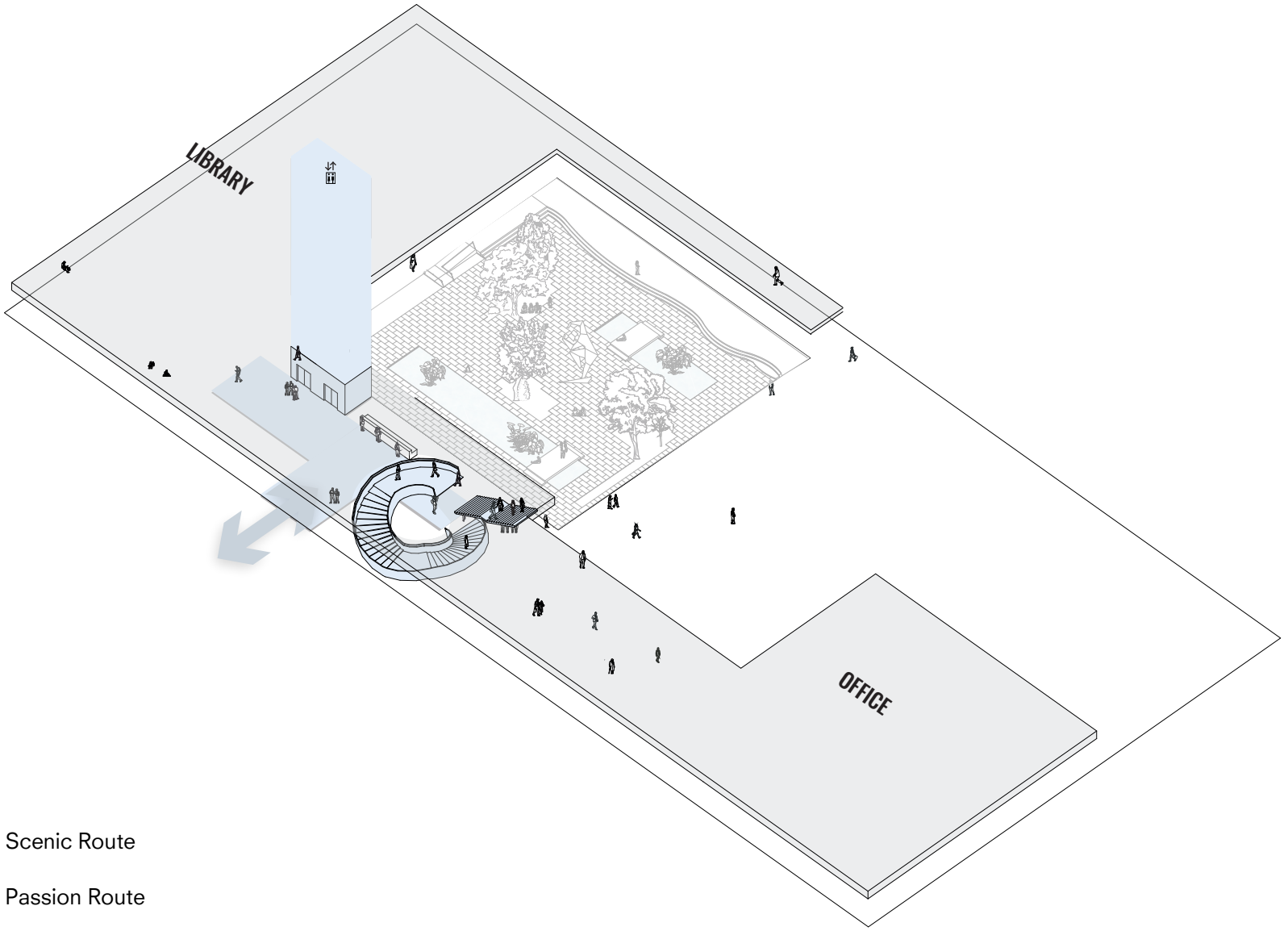
Scenic Route

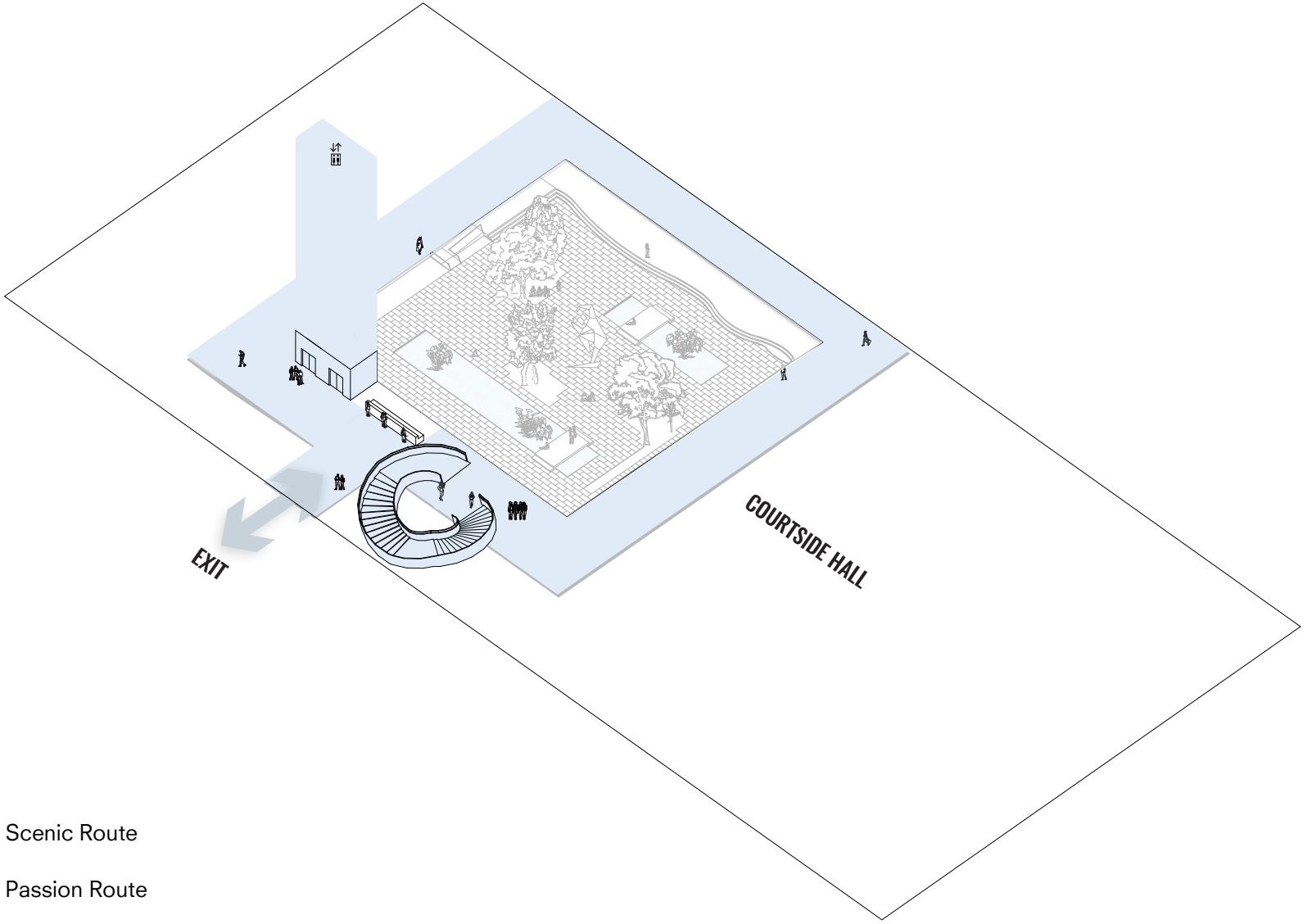
Passion Route



Scenic Route

Passion Route


LIBRARY
OFFICE
Scenic Route
Passion Route



Scenic Route

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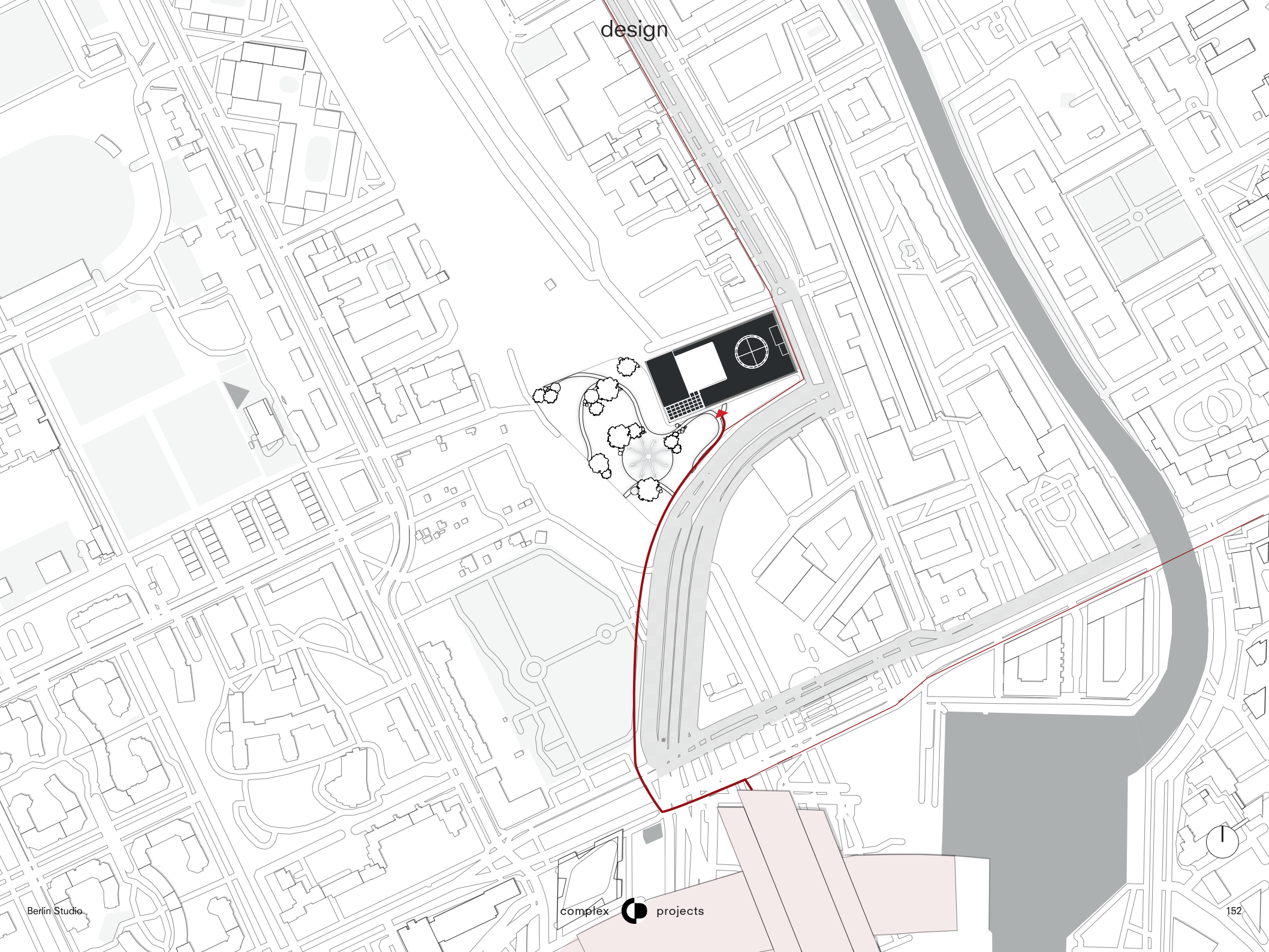

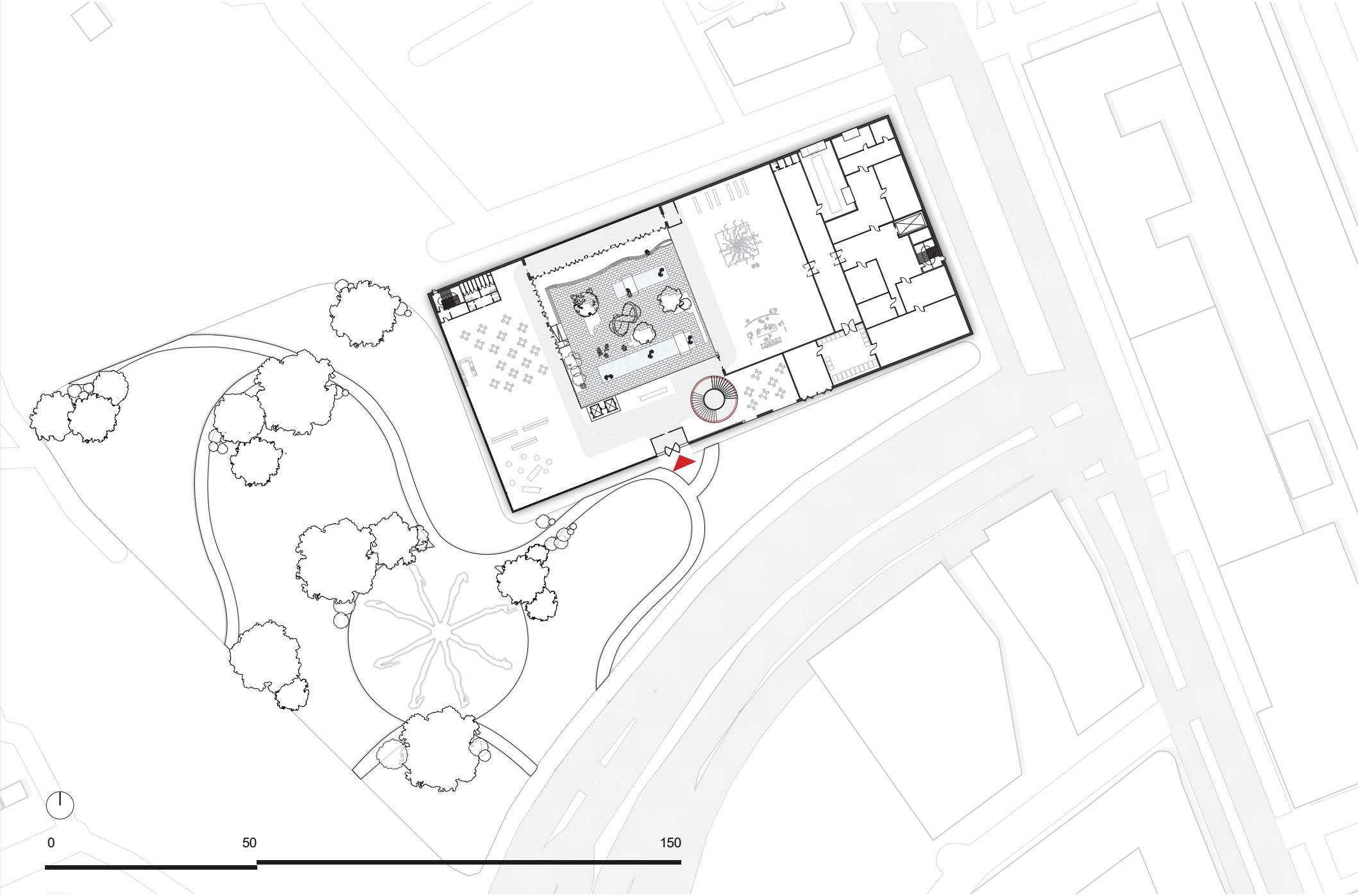
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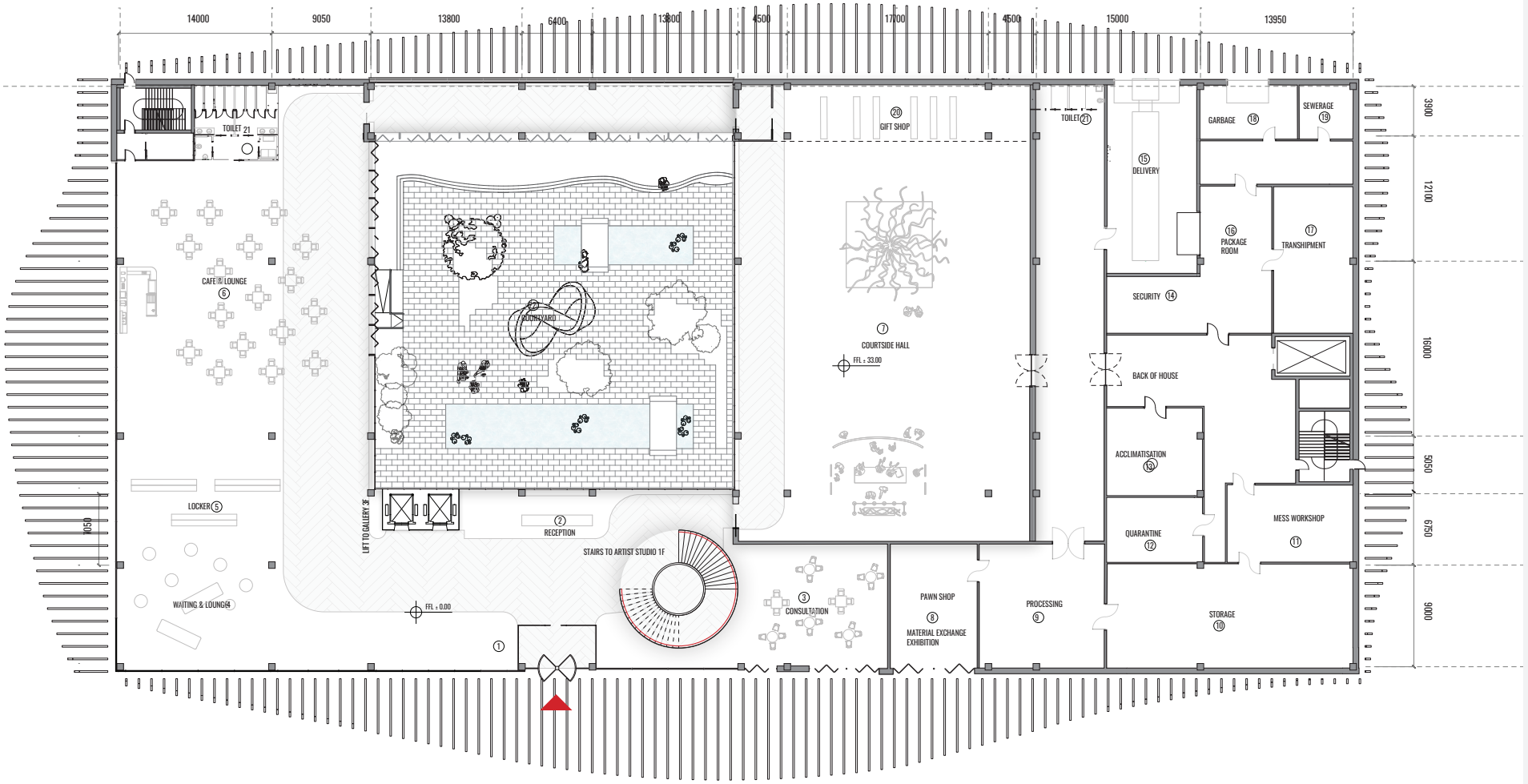

2 4 10 30 50

the OTHER Art Museum

Project No 2024.01

26 JUNE 2024

Key PLAN

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET RISE

ANNUAL SOLAR PATH

Scale

GROUND Floor

1 : 200

Sheet Number

A1.3

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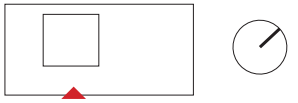
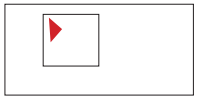


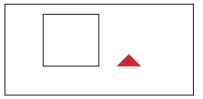
Ground Floor_Reception





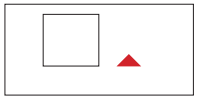
Ground Floor_Courtyard





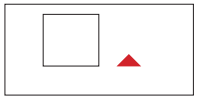
Ground Floor_Courtside Hall





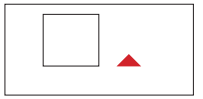
Ground Floor_Courtside Hall



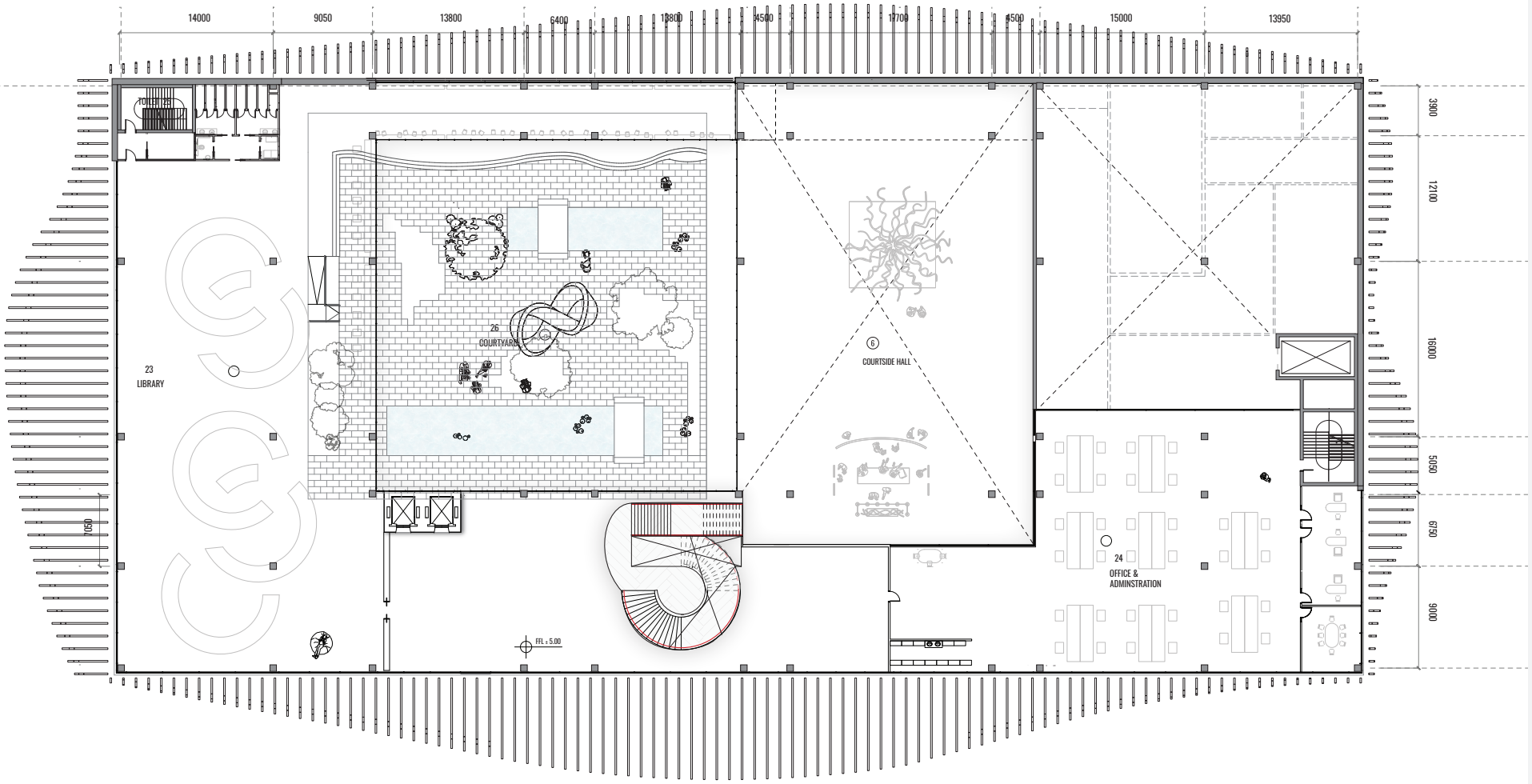


Ground Floor_Courtside Hall





Ground Floor_Courtside Hall



2 4 10 30 50

the OTHER Art Museum

Project No 2024.01

26 JUNE 2024

Key PLAN

Notes

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET PHASE

ANNUAL SOLAR PATH

Scale

MEZZANINE Floor

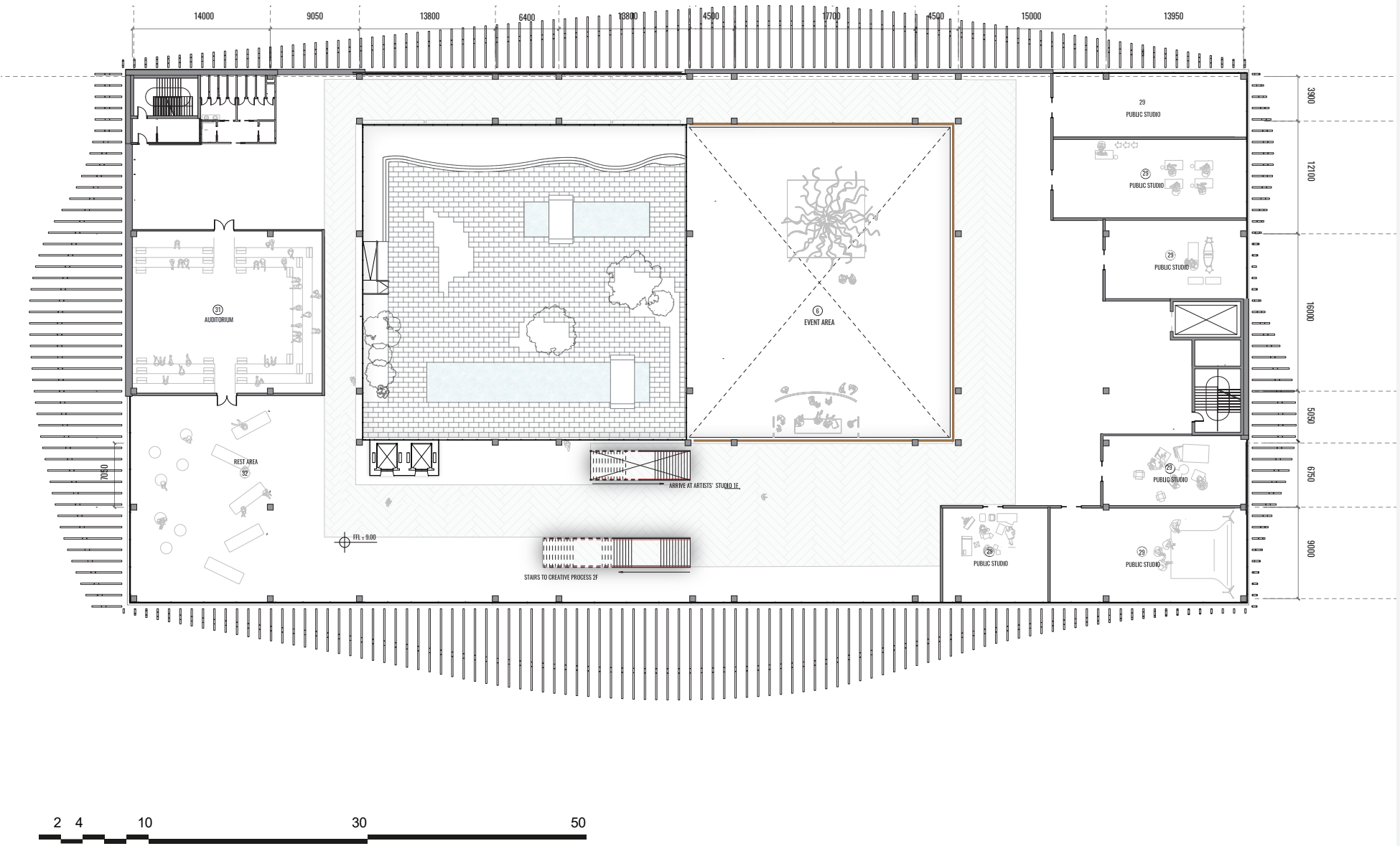
1 : 200

Sheet Number

A1.4

©2024

design



the OTHER Art Museum

Kjestyn Yee

Project No

2024.01

26 JUNE 2024

FINISHES SIDE

Key PLAN

Notes

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET

RISE

ANNUAL SOLAR PATH

Scale

1:200

FIRST FLOOR

Sheet Number

©2024

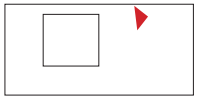
A1.5



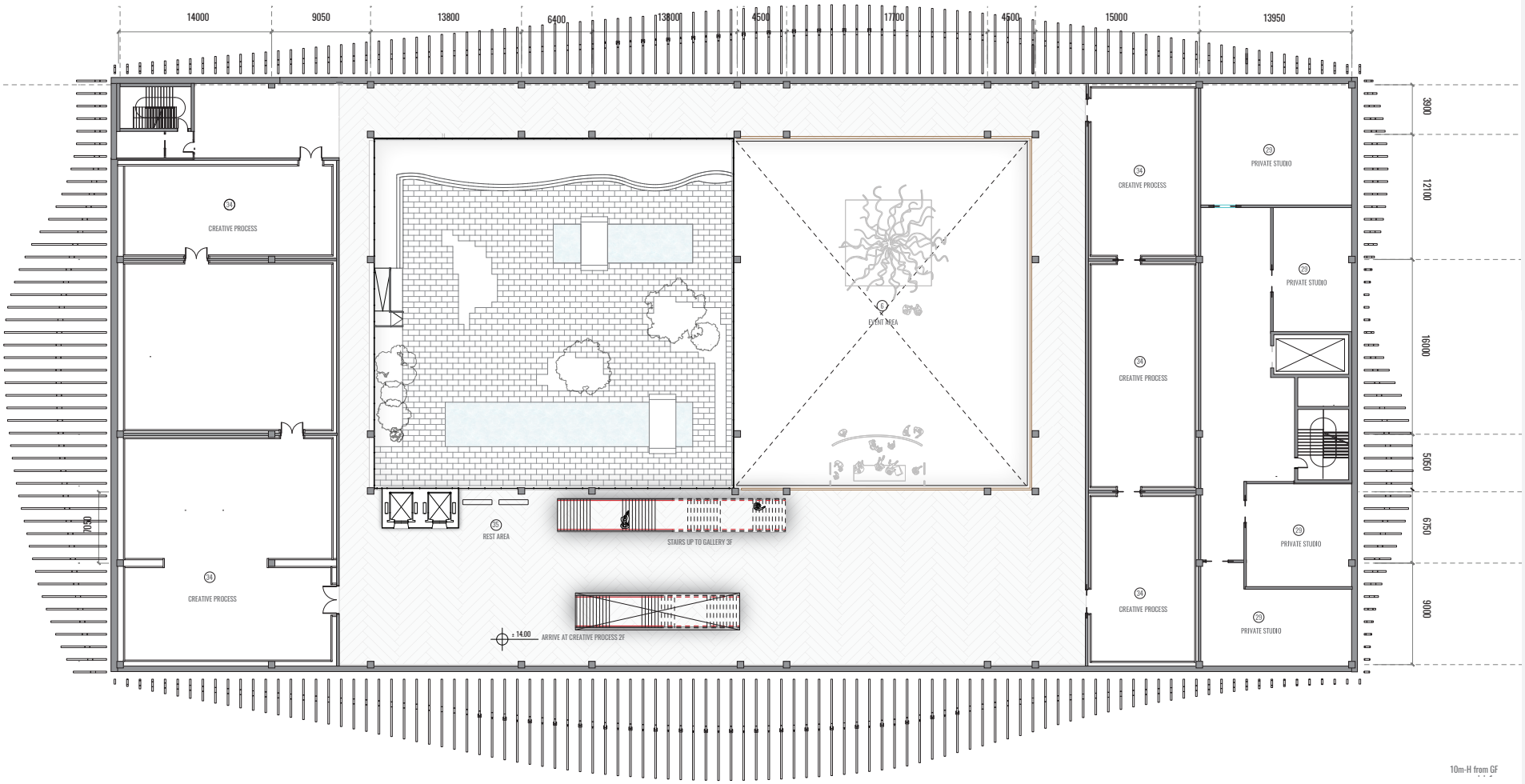


First Floor_Routing





First Floor_Public Studio



2 4 10 30 50

the OTHER Art Museum

Project No 2024.01

26 JUNE 2024

Key PLAN

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET RISE

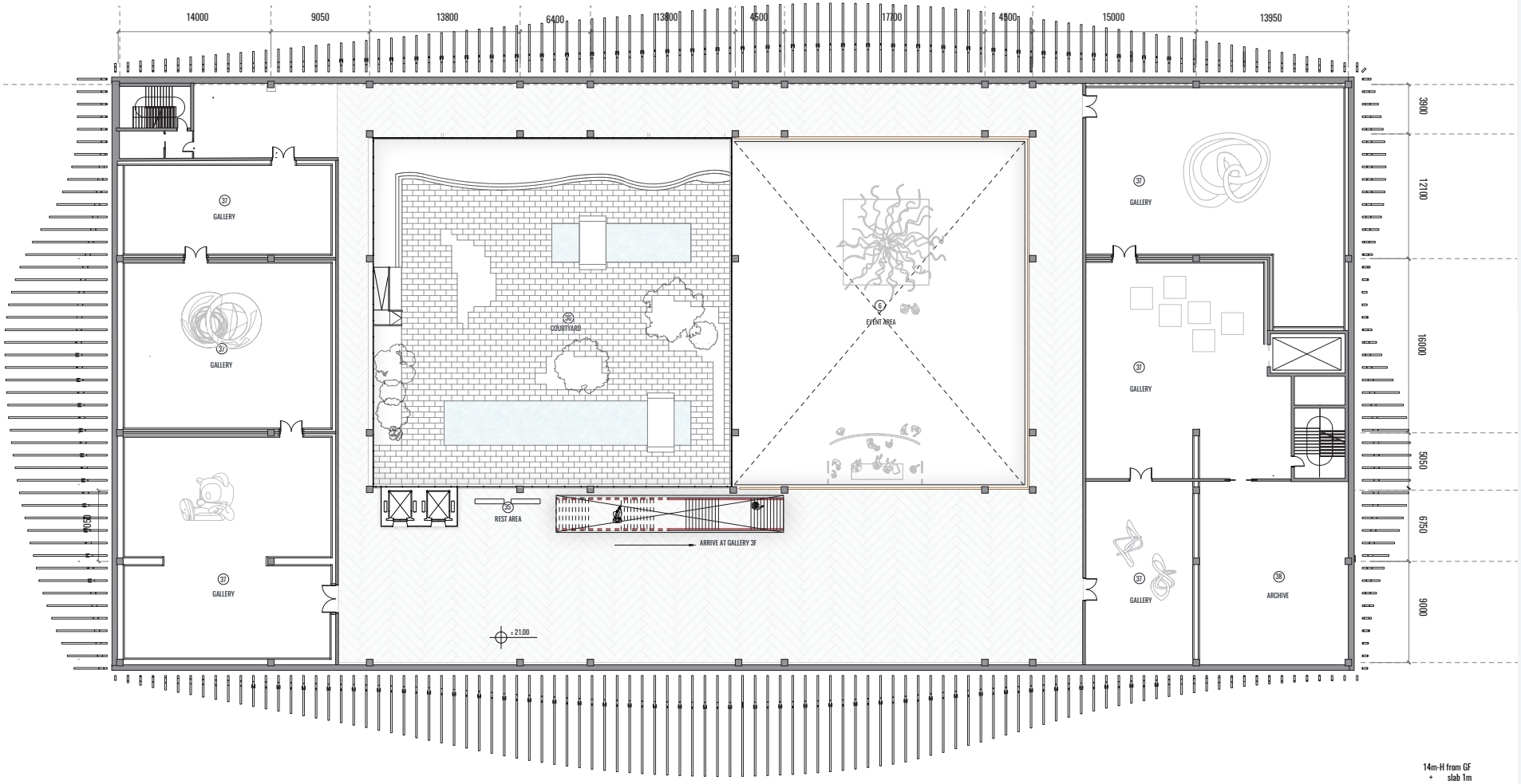
ANNUAL SOLAR PATH

Scale

SECOND FLOOR 1:200

Sheet Number ©2024

A1.6



2 4 10 30 50

the OTHER Art Museum

Project No 2024.01

26 JUNE 2024

Key PLAN

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET RISE

ANNUAL SOLAR PATH

Scale

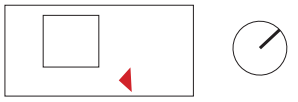
THIRD FLOOR

1:200

Sheet Number

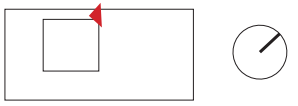
A1.7





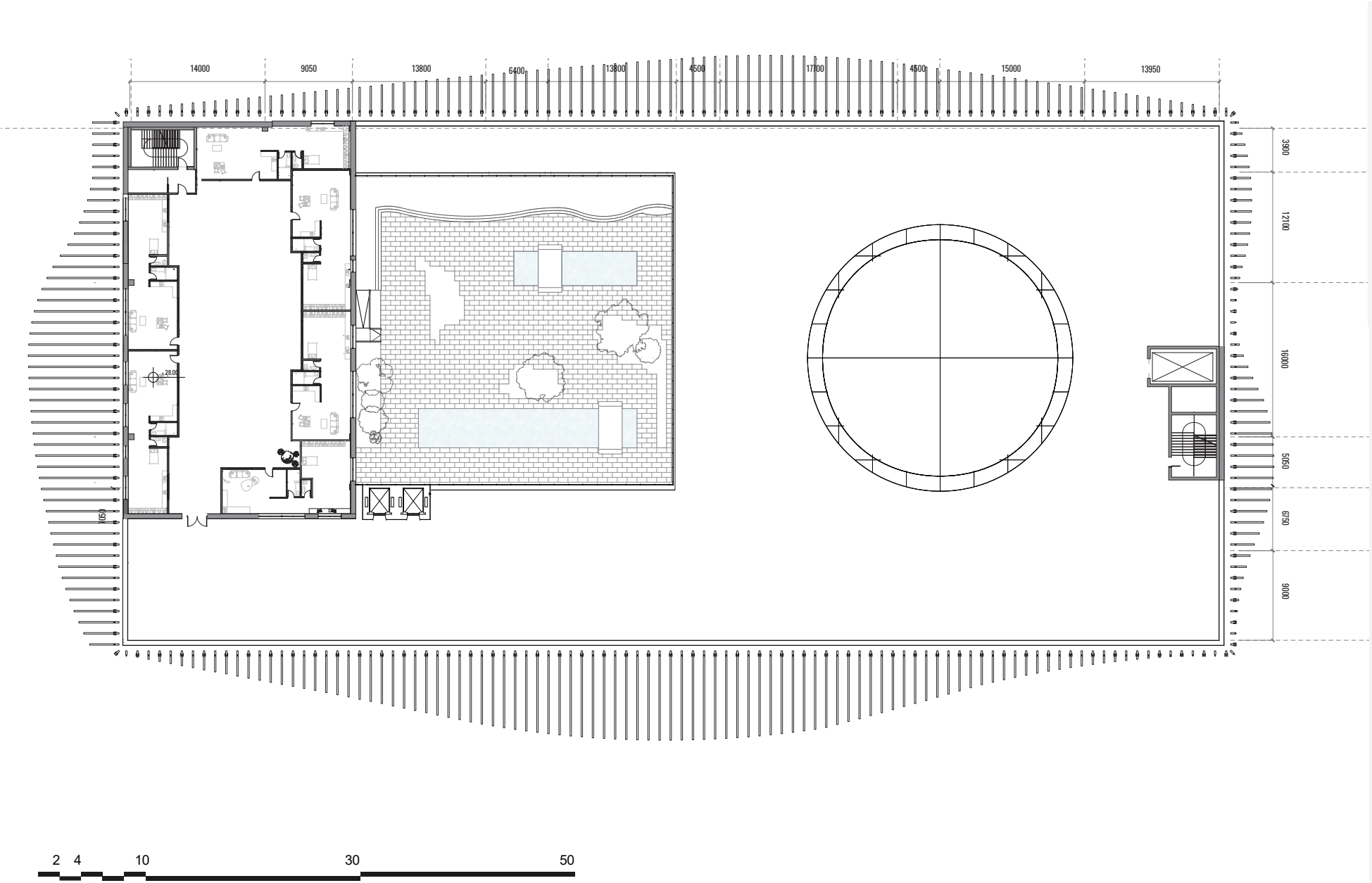
Second Floor_Routing





Second Floor_Routing

design



the OTHER Art Museum

Project No

2024.01

26 JUNE 2024

Key PLAN

Notes

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET RISE

ANNUAL SOLAR PATH

Scale

1:200 FOURTH FLOOR

Sheet Number

©2024

A1.8

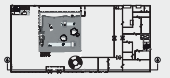


the OTHER Art Museum

Project No 2024.01

25 JUNE 2024

Key PLAN



Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North



ANNUAL SOLAR PATH

Scale

SECTION

1 : 200

Sheet Number

A2.1





2 4 10 30 50

the OTHER Art Museum

Project No 2024.01

25 JUNE 2024

Revision Issue

Key PLAN

Notes

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

SET RISE

ANNUAL SOLAR PATH

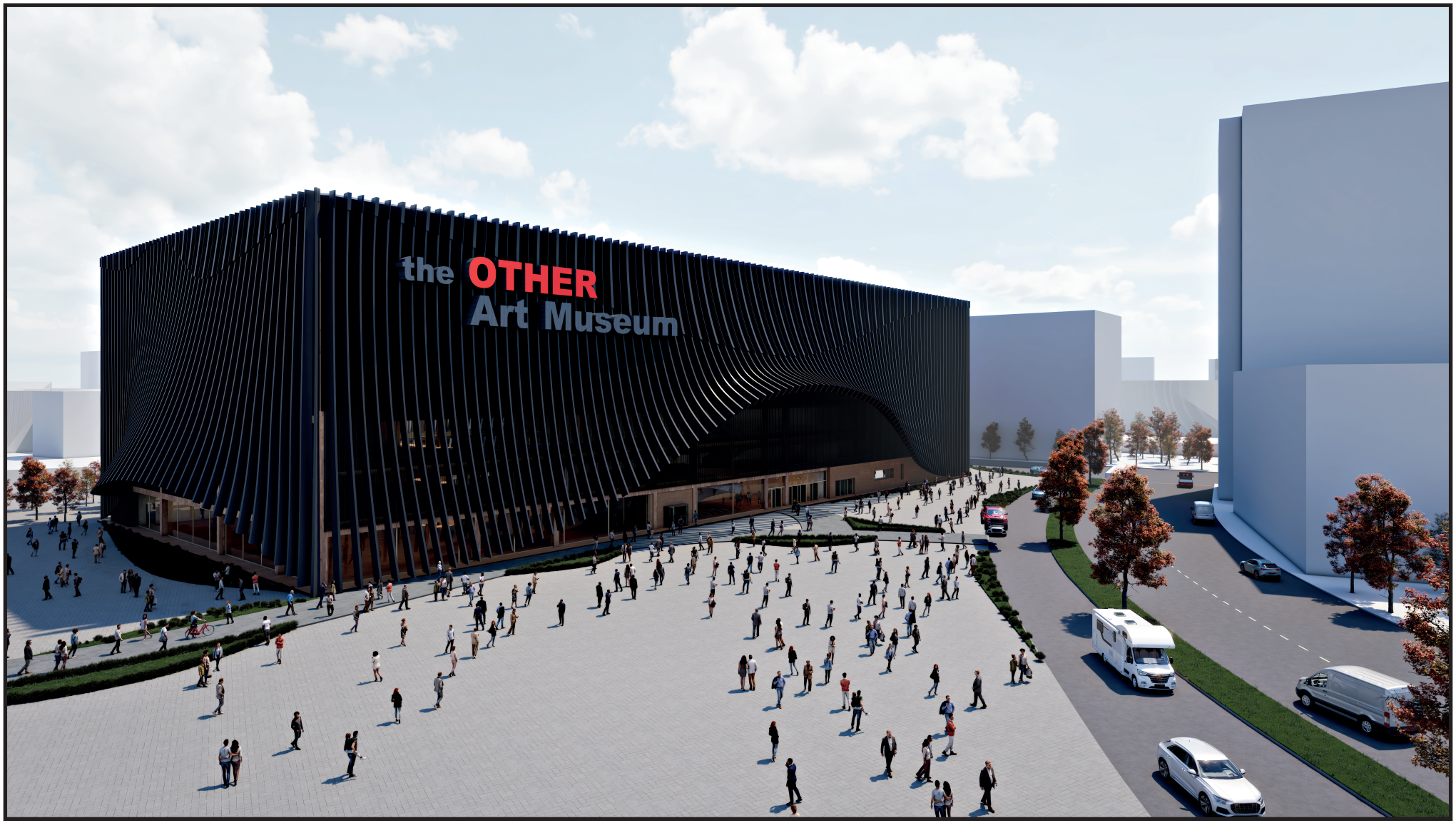
Scale

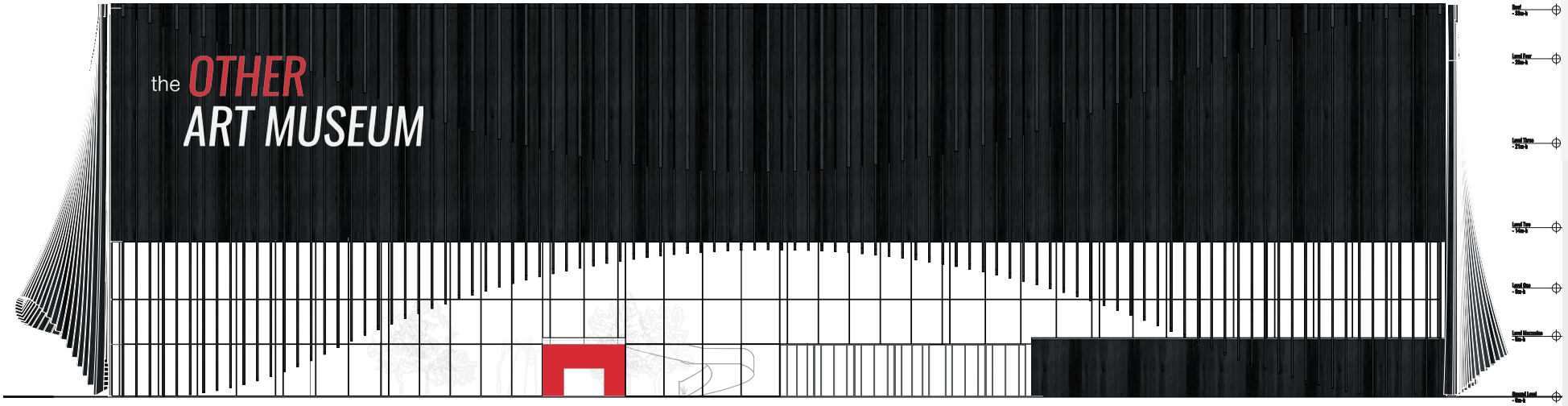
SECTION

1:200

Sheet Number ©2024

A2.2


the OTHER
Art Museum



2 4 10 30 50

the OTHER Art Museum

25 JUNE 2024

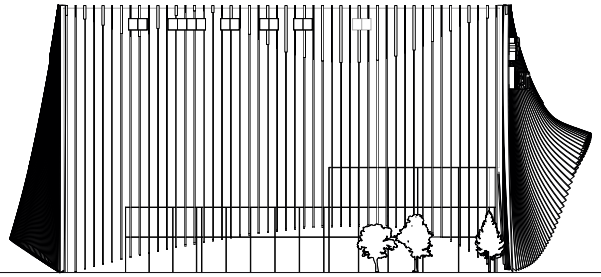
Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

SET RISE

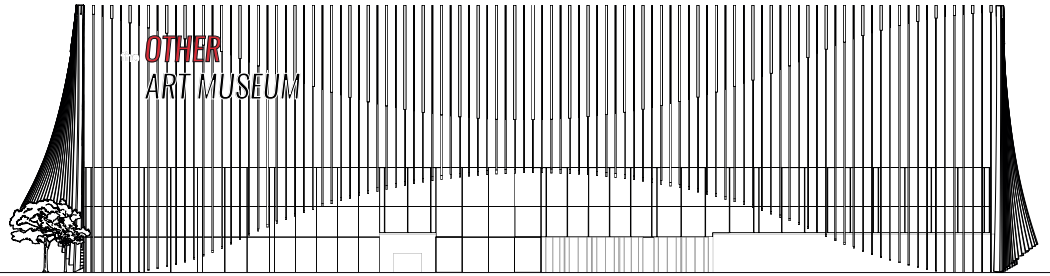
ANNUAL SOLAR PATH

SOUTH ELEVATION

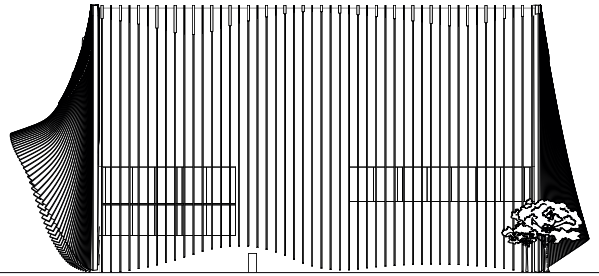
A3.1



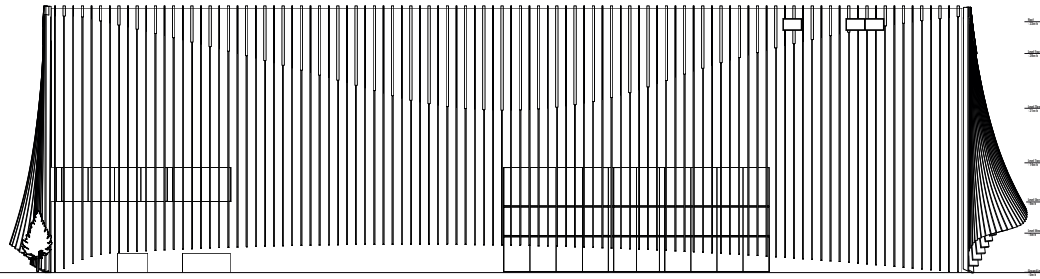
West Elevation



South Elevation



East Elevation



North Elevation

the OTHER Art Museum

Project No

25 JUNE 2024

Key PLAN

Notes

1.
2.
3.
4.

Address: Jean-Monnet-Straße 2, 10557 Berlin, Germany

Project North

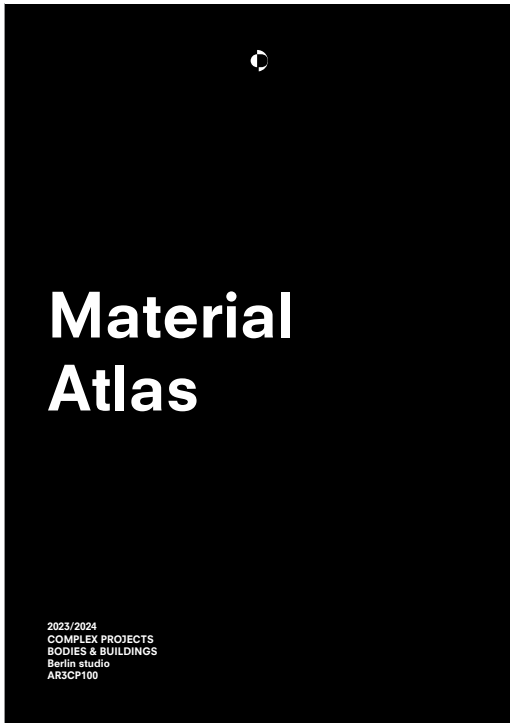
SET RISE

ANNUAL SOLAR PATH

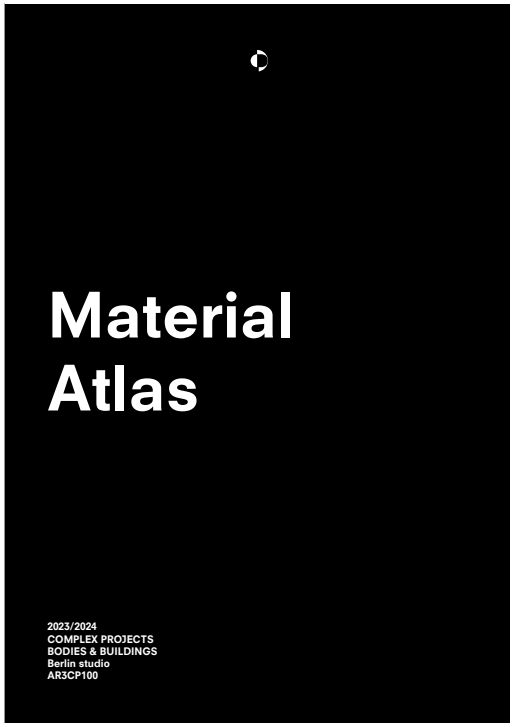
Scale

ELEVATIONs

1 : 100



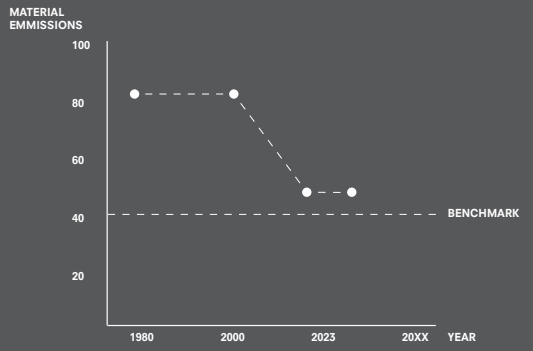
MATERIAL GROUP'S GOALS



TO REDUCE CARBON EMISSIONS

BENCHMARK CALCULATION

LAYERS		BUILDING ELEMENT	MATERIAL TYPE	MATERIAL POINTS	VOLUME [M3]	MATERIAL %	MATERIAL CREDIT
FOUNDATION	1	foundation structure	CHALK CONCRETE	39	2430	33	13,2
	2	basement	SAND CONCRETE	39			
CONSTRUCTION	3	load-bearing construction	CLT - SPRUCE WOOD	51	4320	59	11,8
	4	load-bearing floors	SPRUCE WOOD	51			
FACADE	5	glass	SAND	39	30	1	0,4
	6	window frame	ALUMINIUM	41	10	2	0,6
	7	exterior cladding	SPRUCE WOOD	51	12		
	8	insulation	XPS INSULATION	30	35	1	0,5
	9	interior exterior cladding	-	-	-		
	10	roof	SOIL	35	130	4	1,6
INTERIOR FACADE	11	interior division walls	CLT - SPRUCE WOOD	51			
	12	door frames	ALUMINIUM	41	10		
	13	ceiling	ALUMINIUM	41	70		
	14	floor finish	-	-	-		
OTHER	15	balustrade	IRON	49			
	16	cantilevers	-	-			
	17	installations	-	-			
	18	outdoor deck	BELINGA WOOD	45			
						TOTAL	28,1



CONCLUSION

- BENCHMARK = 40 PUNTEN
- RE-USE MATERIALS = TELT NIET MEE

77

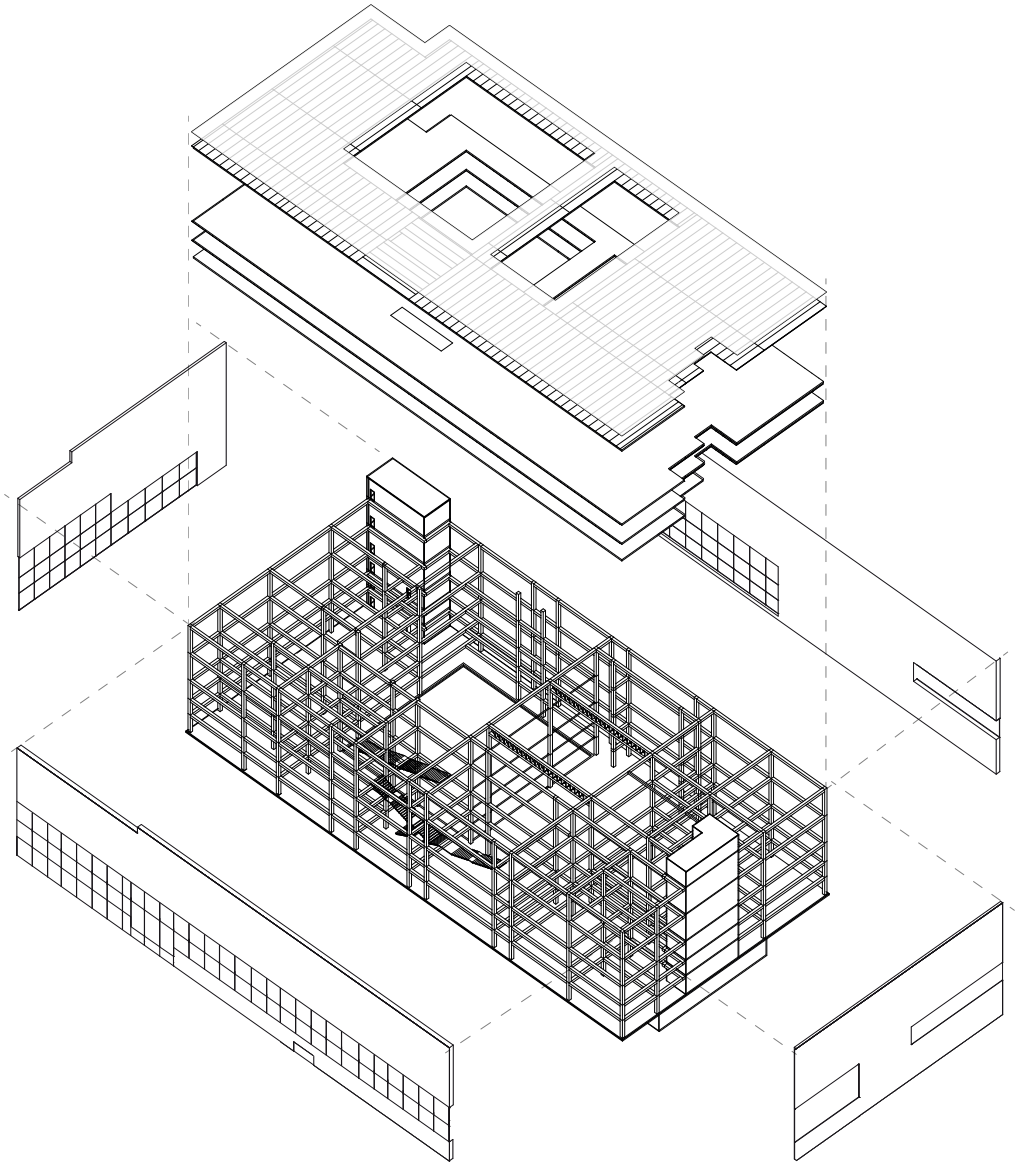
THE OTHER ART MUSEUM CALCULATION

Project Information		
Project	The Other Art Museum	
Architect		
Location		
GFA		20620
Building volume		3311600
Average floor height		5
Building year		
Building typology	Museum	

			Material Atlas product	Material Atlas score	*[calculation]*		Project input	-	-	-	-	-	*[calculation]*	*[calculation]*
							percentage				**density**	**Material Volume**	**Material percentage**	
0	**Building Layers**	**Building Elements**	**Material type - productname**	**Material points**	**Material coefficient**		**[%]**	**area [m²]**	**thickness [m]**	**mass [kg]**	**[kg/m³]**	**[m³]**	**[%]**	**Material credit [-]**
1	**Foundation**	Foundation structure	Concrete	39		*0.732876712*	0.330571877	471	2	1	2400	942	5.99%	4.38930445
2		Ground Slab	Concrete	44		*0.698630137*	4.411134278	6285	0.6	1	2400	3771	23.98%	16.75011253
		Basement	Concrete			*1*	0.796601019	1135	0.2	1		227	1.44%	1.443243924
3	**Construction**	Load-bearing construction				*1*	0.430234736	613	0.012	1	7850	7.356	0.05%	0.046768733
4		Load Bearing Column	Timber	80		*0.452054795*	0.000252666	0.36	25	1	800	9	0.06%	0.025867084
5		Load Bearing Beam	Timber	80		*0.452054795*	3.181491119	4533	0.6	1	800	2719.8	17.29%	7.817032721
6		Load Bearing Slab	Timber	80		*0.452054795*	15.19788412	21654	0.15	1	800	3248.1	20.65%	9.335430539
7	**Facade**	Glass	Glass	42		*0.712328767*	12.33854266	17580	0.006	1	2500	105.48	0.67%	0.477710168
8						*1*	0.176164631	251	0.245	1	50	61.495	0.39%	0.39097923
9		Exterior cladding	Timber Cladding	80		*0.452054795*	5.996615955	8544	0.04	1		341.76	2.17%	0.982259395
10		Insulation	wood fibre	80		*0.452054795*	5.996615955	8544	0.3	1	100	2563.2	16.30%	7.366945463
11		Interior exterior cladding	Plasterboard	38		*0.739726027*	5.996615955	8544	0.012	1	600	102.528	0.65%	0.482200067
12		Roof	screed	38		*0.739726027*	4.529747117	6454		1		0	0.00%	0
13	**Interior facade**	Interior division walls	Timber	80		*0.452054795*	4.766270944	6791	0.15	1	800	1018.65	6.48%	2.927722767
14		Doorframes	Timber	80		*0.452054795*	0.110190626	157		1		0	0.00%	0
15		Ceiling	Gypsum	38		*0.739726027*	16.13204795	22985	0.012	1	600	275.82	1.75%	1.297210736
16		Floor finish	Timber	88		*0.397260274*	19.60901839	27939	0.012	1		335.268	2.13%	0.846800532
17	**Other**	Balustrade				*1*	1					0	0.00%	0
18		Cantilevers				*1*	1					0	0.00%	0
	Total						100	142480.36				**15728.457**	**100.00%**	**52.43557707**

design

STRUCTURE



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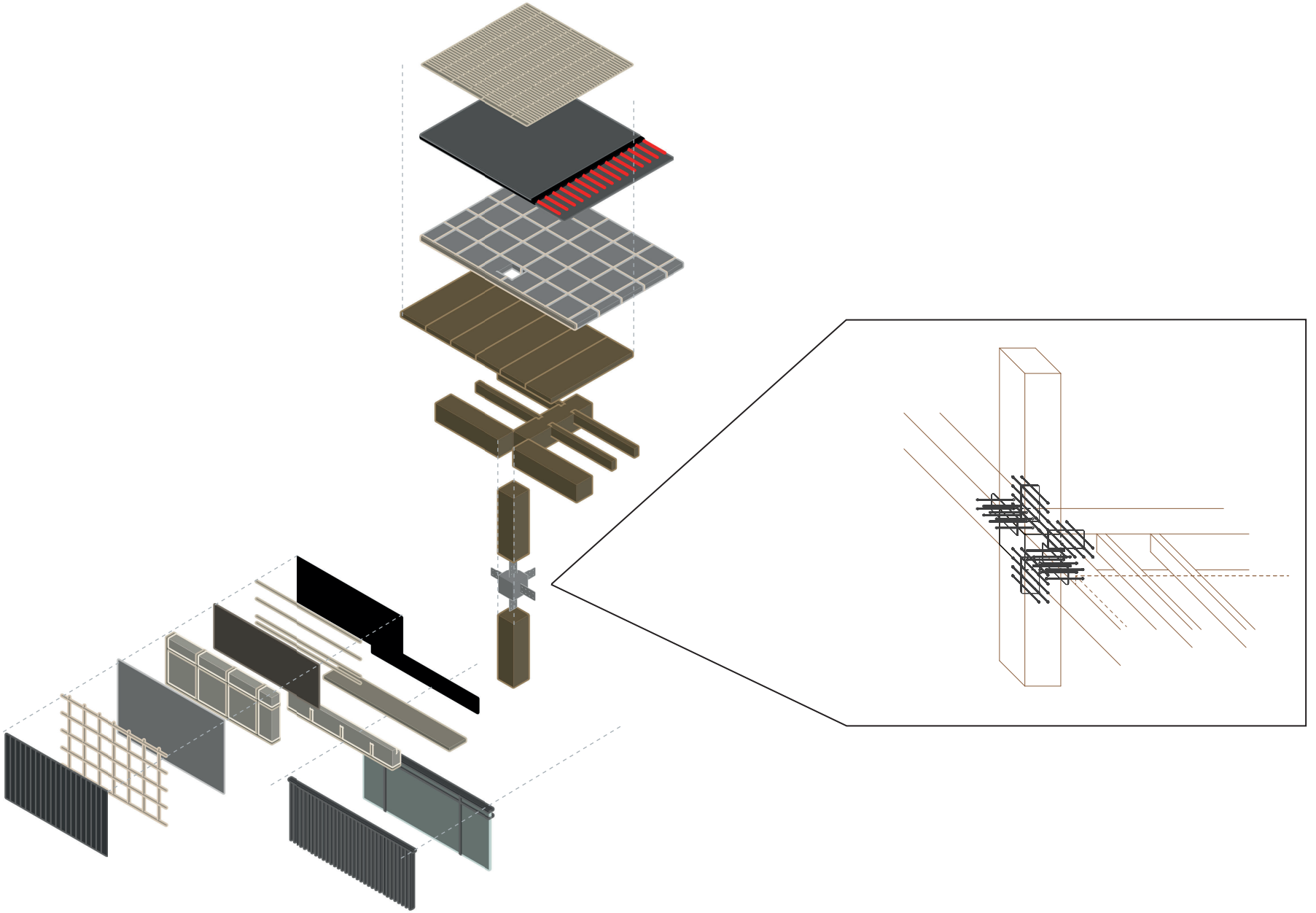
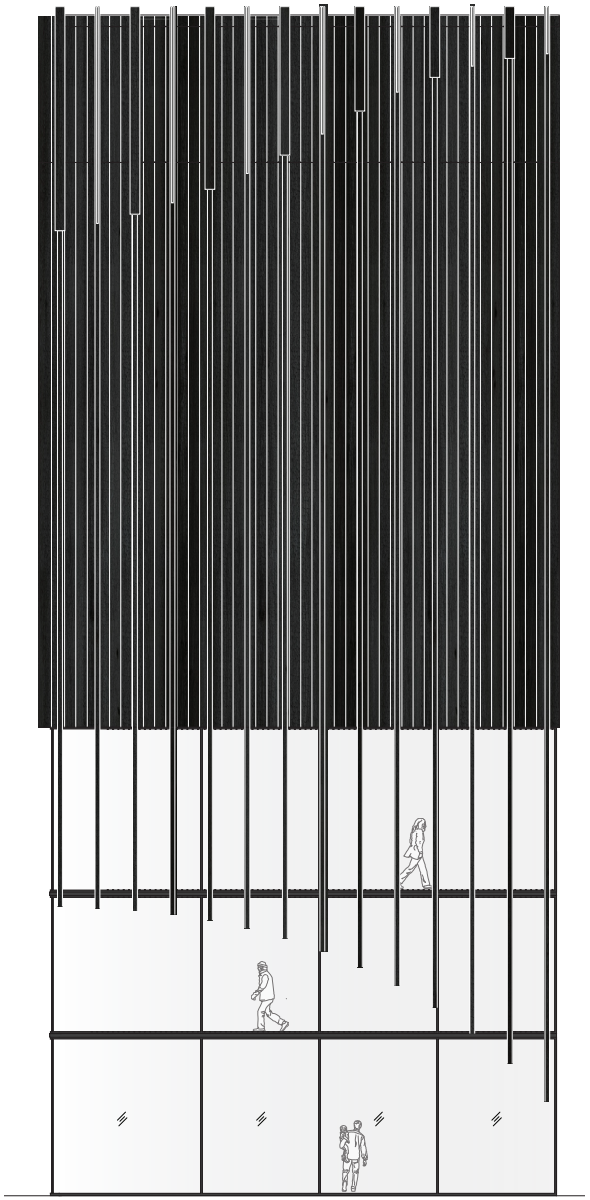
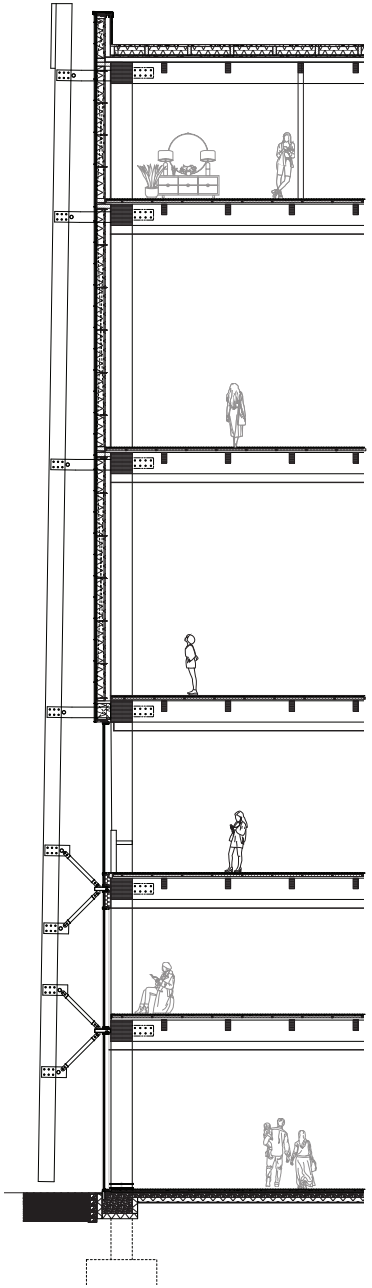
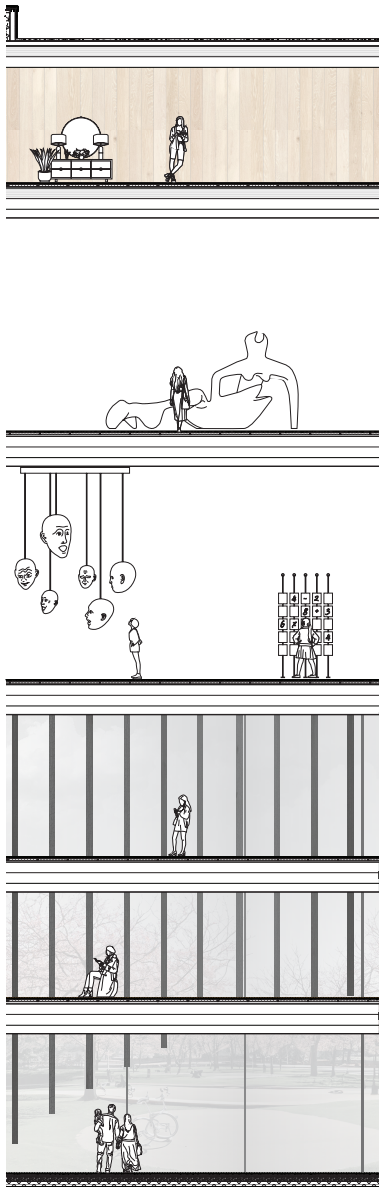
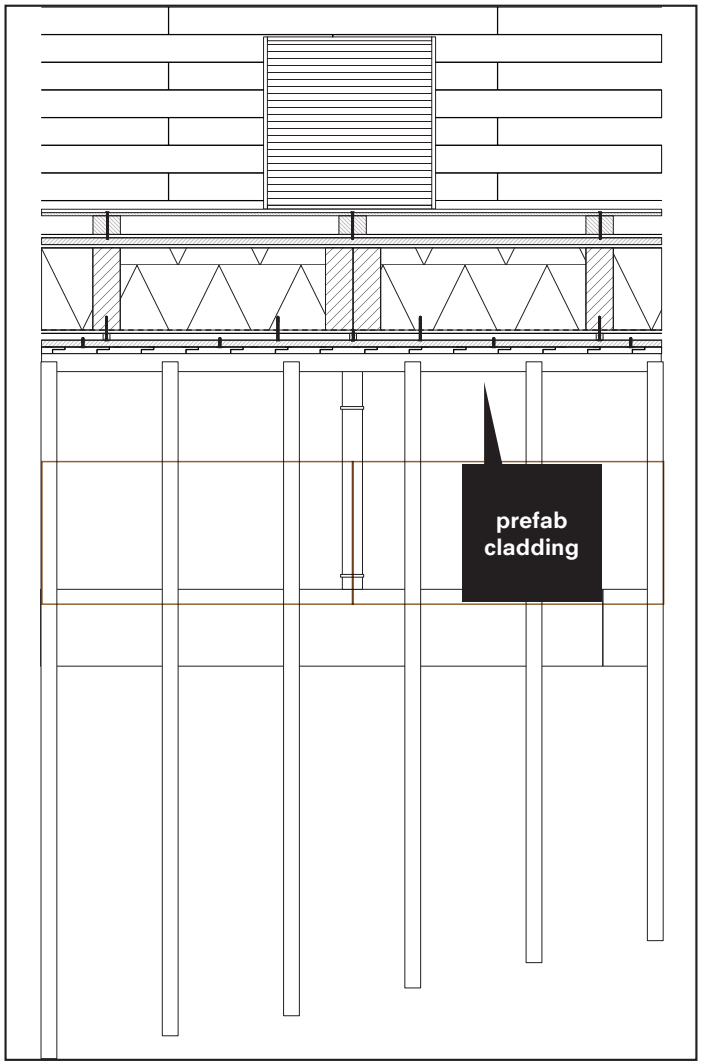
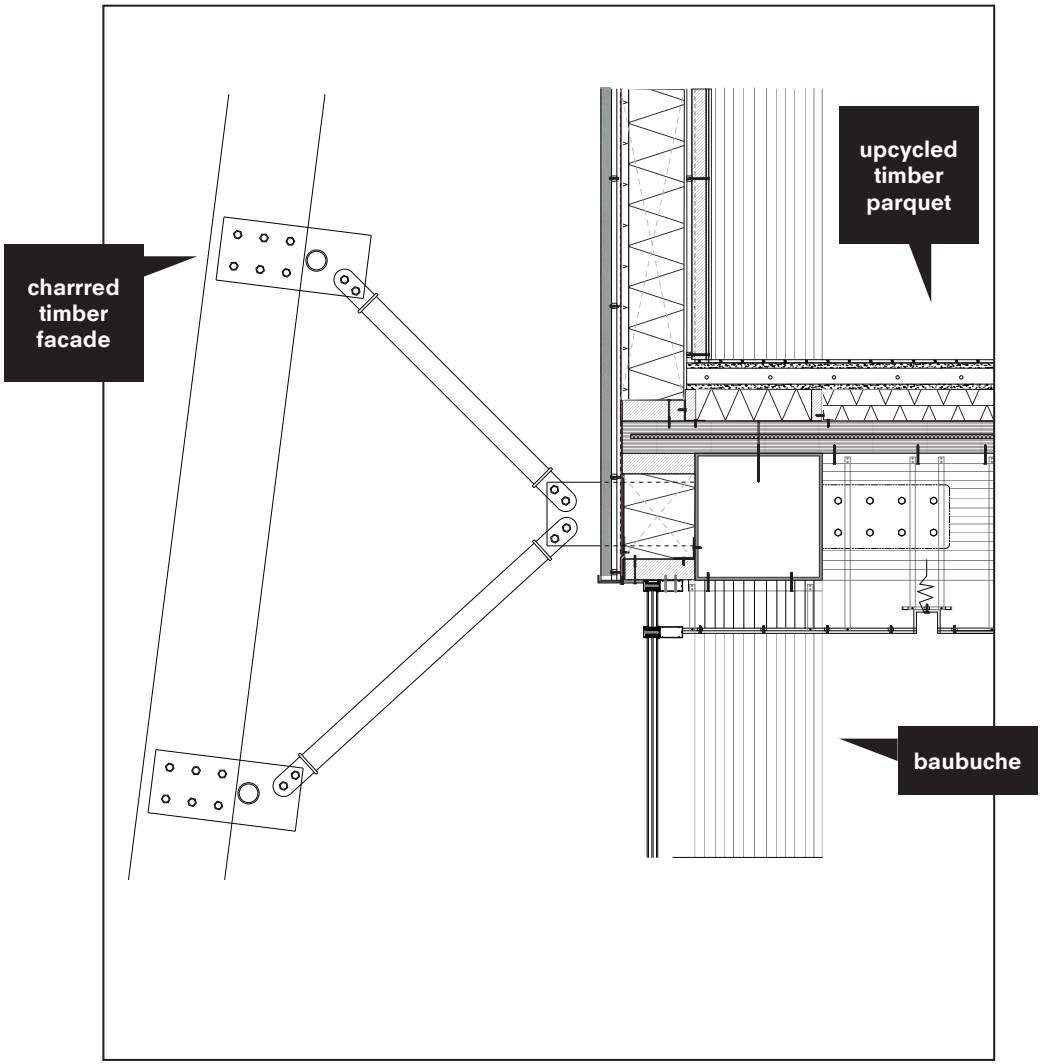









prefab
cladding

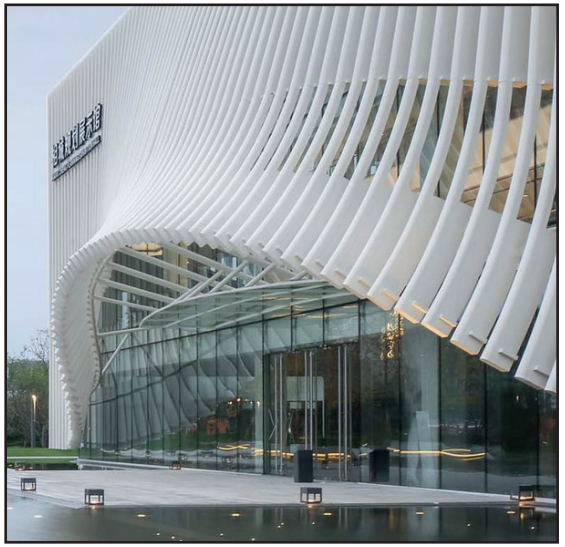

charrred
timber
facade
upcycled
timber
parquet
baubuche



Black & White building - Waugh Thistleton

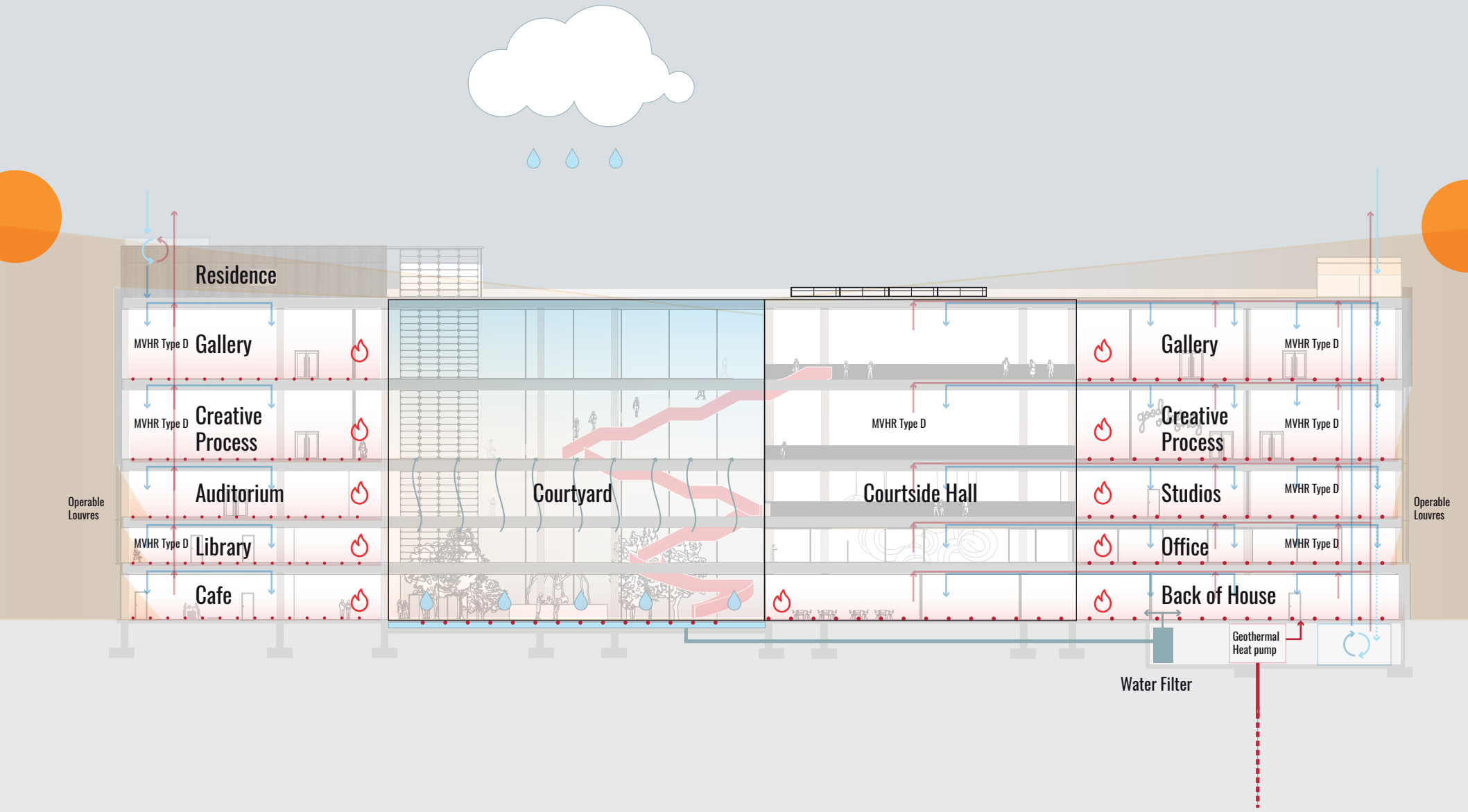


Brock Commons Tallwood House - Acton Ostry Architects

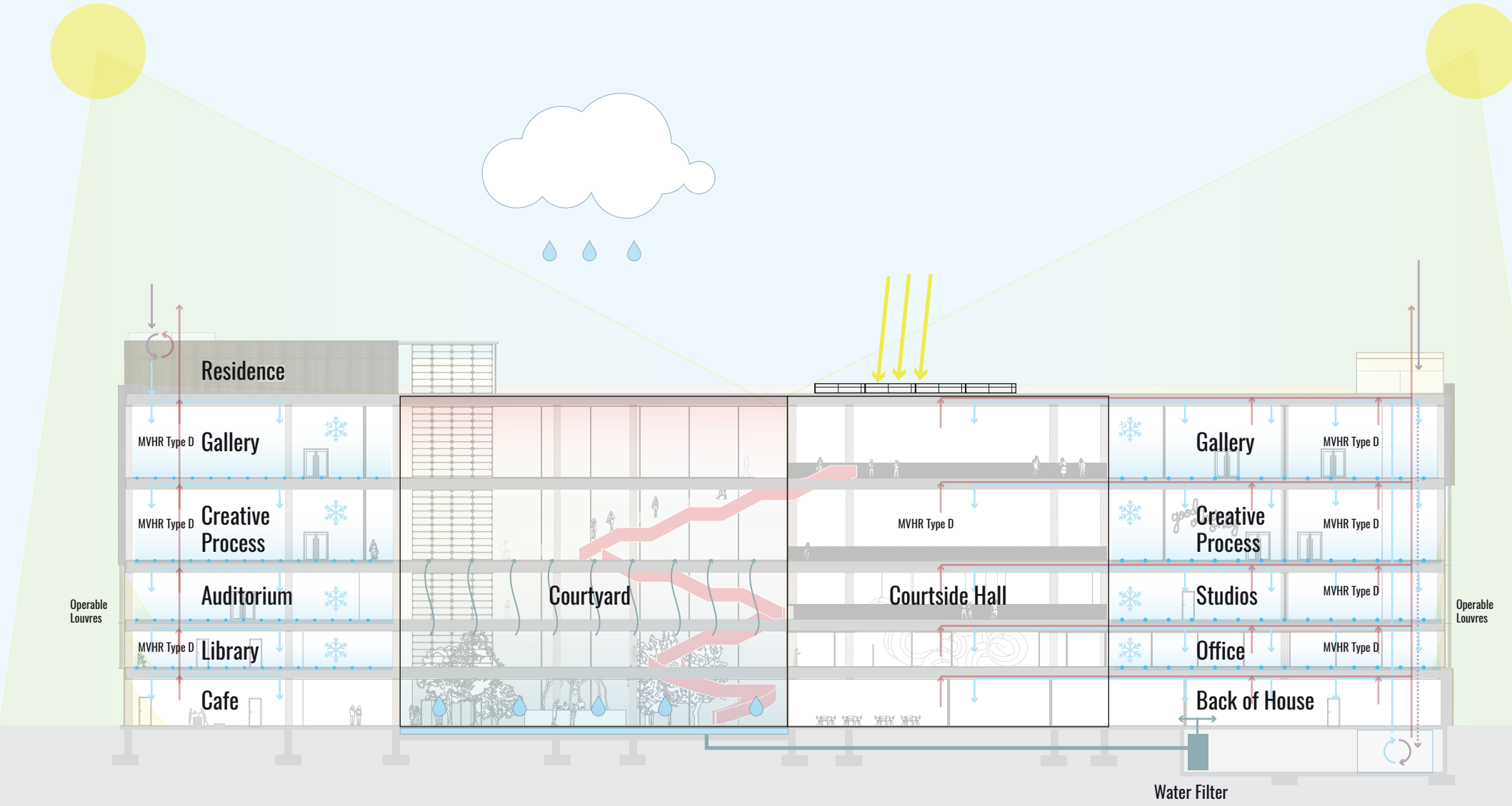


Xiangcheng District Planning Exhibition Hall - Lacime Architects

WINTER CLIMATE



SUMMER CLIMATE



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PROGRAMME 03 PAGE 56 - 69

CONCEPT 04 PAGE 71 - 126

DESIGN 05 PAGE 128 - 176

REFLECTION 06 PAGE 178 - 183



In what way can a building enhance a spatial experience or organisations?

LAYOUT

LINE-OF-SIGHT

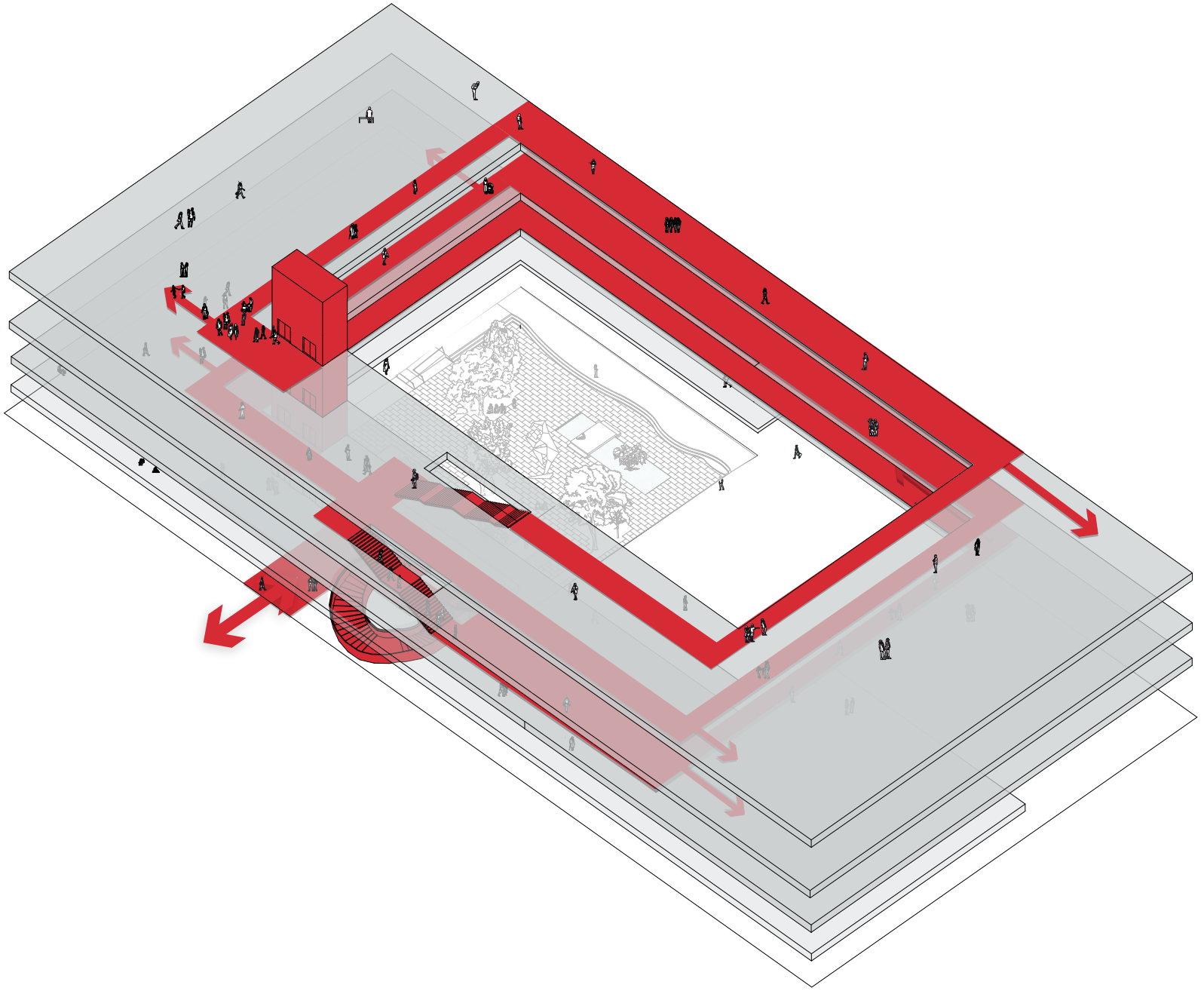
FLOOR - CEILING

CONTRAST

COLOUR

TEXTURE

reflection




RECEPTION





THANK YOU