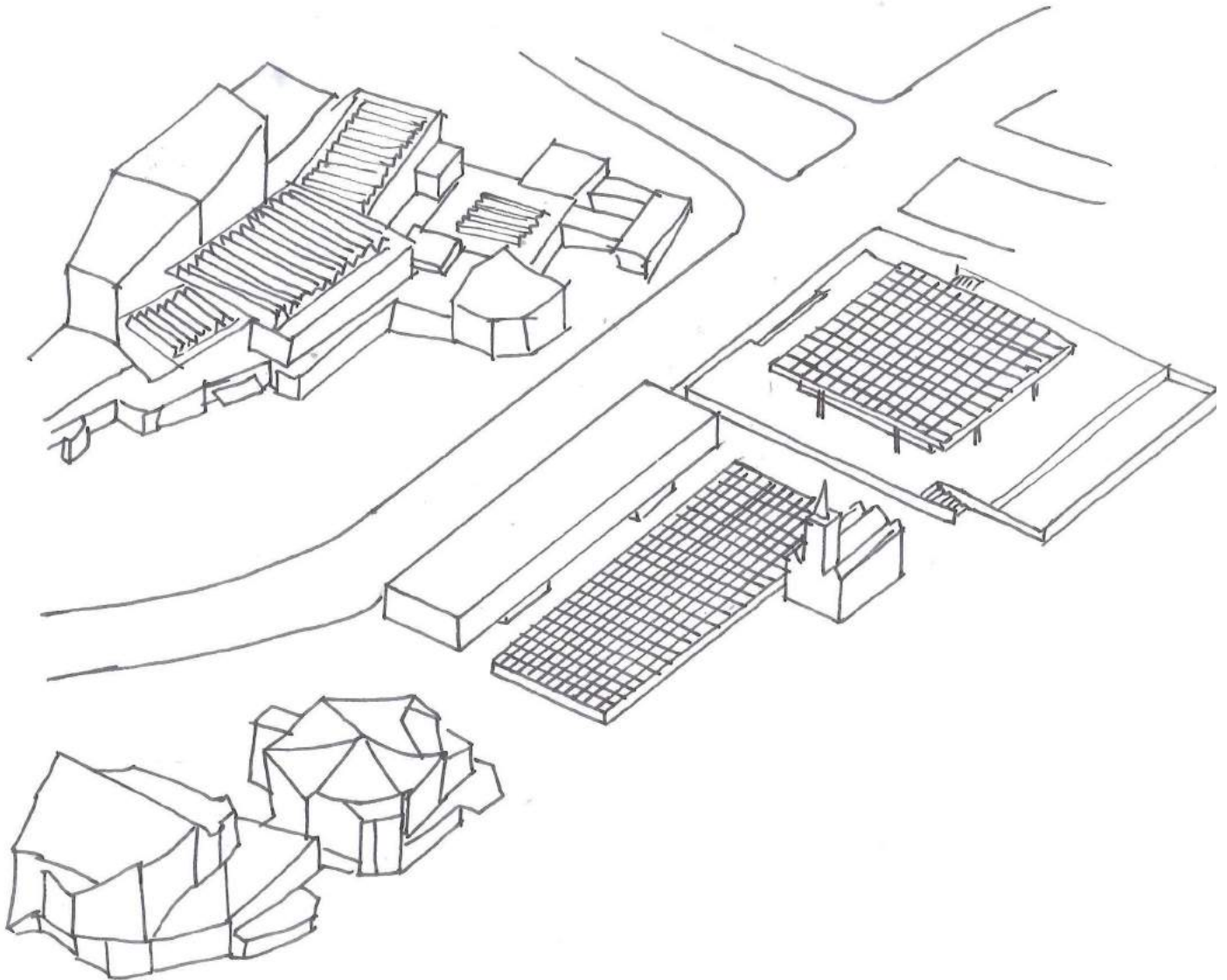


Project Journal

A national museum for 20th century art at the Kulturforum



Eline Degenaar

Introduction

4

Journal

7

Reflection

48

Introduction

A research into the meaning of a new national 20th century art museum located at the Kulturforum in Berlin

Unlike many other graduation projects I had a very clear assignment: designing a 20th century art museum at the Kulturforum in Berlin. Parameters such as the location, the function, the content and even construction loads of the graduation project were all made explicit in the official competition brief we received two weeks after p1. My graduation assignment is in fact a real competition in which almost 800 architecture firms participated. We were encouraged to criticize the official competition brief and in that way find our position in the project and our position as architects in the field of architecture.

In order to criticize such an official brief we first had to learn more about the cultural meaning of the national 20th century art museum, how the museum actually functions and what the history of the location means for the project. We focused on these points in the first semester of the graduation project. By using different research methods we tried to become museum experts.

To understand the cultural meaning of museum and its evolvement throughout history we analyzed precedences from 1900 till now in a course with Mark Pimlott. With a combination of literature studies and plan analysis we tried to grasp the stories of different zeitgeists that has informed the transformation from the museum typology throughout the 20th century.

To understand how a museum building functions we also analyzed precedences but then museums close by that we could visit. In these analysis we focused on subjects such as routing, climate, the functional scheme of the museum and architectural representation in order to fully understand the typology of the museum. Accompanying this research we also designed a gallery space for our P1. This assignment introduced us in several subjects concerning gallery design such as light design, climate design and the dimensions of a gallery space.

Two weeks after P1 we visited Berlin and the location to start our site analyzes. We found out that the location had many layers of history that could be addressed. Understanding these different historical layers helped us by finding an answer on the question what this site should be in the future.

Parallel to these group assignments we also did personal research into our own fascinations within the research seminar given by Irene Cieraad. Three reports were delivered answering personal questions by literature studies, interviews and other research methods. Since this museum is built in the 21st century and will mostly serve today's young generation in the future I wanted to understand what this institute meant for the young artist scene in Berlin. I did this by interviewing several young artists with different backgrounds and work fields. By doing these interviews I understood that there are different valuations of the National Gallery. The artist that was on his way to become known valued the institute as very important since he saw it as his live goal to be exhibited at the National Gallery. The artist that did not see it as her life goal to be exhibited in the National Gallery criticized the institute for many different reasons. One of her main critiques was that the institute did not function as a place for societal debate, but more as a temple for art, as the institute that decides what is valuable or not. In my idealistic opinion the institute should be as open as possible for every resident of Germany and should therefore in its architectural representation express accessibility. It should speak an architectural language that every resident can understand and does not feel overwhelmed by.

In search for the right architectural representation I started with analyzing the stories that has informed the urban typology of the site and its close surroundings. The site, ones a picturesque 19th century neighborhood was during WW2 totally destroyed by Albert Speers planned central North South axis. The after the war architectural community of West-Berlin in which Hans Scharoun played a mayor role took a position that architecture from that point should be informed by its surrounding landscape and the archaeological layers buried under our civilization. In that case there is no good or wrong, only nature which is the binding factor between us human. The 'Kulturforum' can in that way be seen as a city landscape in which floating structures are positioned on a green field. The buildings of Scharoun (the Philharmonia and the State Library) have no front or back, no representation of power. Scharoun called them 'Volkshauses':

'centers of cultural and social development which would not only symbolize but also help to create a new kind of community. Its architecture would help mediating the relationship between individuals and their community, but also between individuals and natural and spiritual worlds' (Emiliy Pugh, 2008)

After the fall of the war architecture played again an important role in finding answers on societal questions. Now Potsdamer Platz, ones the modern hart of the city, after the fall of the wall a sandy wasteland, needed to be redeveloped. Head of city planning Hans Stimann led this redevelopment process and aimed in contrast to Scharouns architectural philosophy for renovation of the old 19th century townscape. In his opinion the modernist ideals destroyed the rich public street life Berlin ones had by breaking with the rule of the 22 meter high building blocks in which public functions were located in the plinth facing a 22 meter wide street.

These two apposed architectural positions differ in many ways but capture one common idea: the idea that architecture could help mediating the relationship between individuals and their community. In Scharouns philosophy by offering individuals a communal cultural experience in an easily assessable building, in Stimanns philosophy by offering people an urban typology that stimulates contact: the street. Stimann and Scharoun are certainly not the first thinkers of the built environment with such a reasoning. I am certainly also inspired by the mission of Schinkel, architect from Das Altes Museum (1823) who believed that architecture should educate and improve the public by awaking them to a sense of their own identity. There were The Neue National Gallery from Mies van der Rohe gets interpreted as a temple of art, I imagine the New Museum as the Stoa of the forum; a the center of artistic, spiritual and political life of the city. Just as Schinkel interpreted Das Altes museum as a stoa inviting the public to enter and Die Alte Nationalgalerie as the temple of art.

How I arived at this conclusion is broadly explained in this project journal by drawings and writings. It has been a long process of experimenting, exploring and deciding which took place in different domains such as space, material, site, function, routing and socio-cultural context. In order to get to answers I used a broad laboratory of research methods such as physical model making, sketching, precedence research, diagrams and writing.

In this project journal I present to you my chronological process from week to week one year long. Every week I introduced a new question answered within a certain domain by use of a certain research method. I hope it explains the decisions I made in order to het to my final

Start - P1

Week 1
Week 2
Week 3
Week 4
Week 5
Week 6
Week 7
Week 8

P1 - P2

Week 9
Week 10
Week 11
Week 12
Week 13
Week 14
Week 15
Week 16

P2 - P3

Week 17
Week 18
Week 19
Week 20
Week 21
Week 22
Week 23
Week 24

P3 - P4

Week 25
Week 26
Week 27
Week 28
Week 29

Reflection

Start - P1

Excursion

Das Ruhrgebiet - Germany



K20, Dusseldorf, Otto Weitling, 1986

In our first week we visited several museums in West Germany. The Folkwang museum from David Chipperfield and K20 from Otto Weitling made the biggest impression on me. What I particularly liked in the Folkwang museum in Essen were the vistas directed from the exhibition to the adjacent residential area. As a visitor I felt very connected to the surrounding environment. Also the

several courtyards were a welcome restpoint during the exhibition route. In the K20 I liked the galleries' expressed ceiling, the beauty of diffused light. Here my fascination for gallery skylights started, which has been a key part of my research.



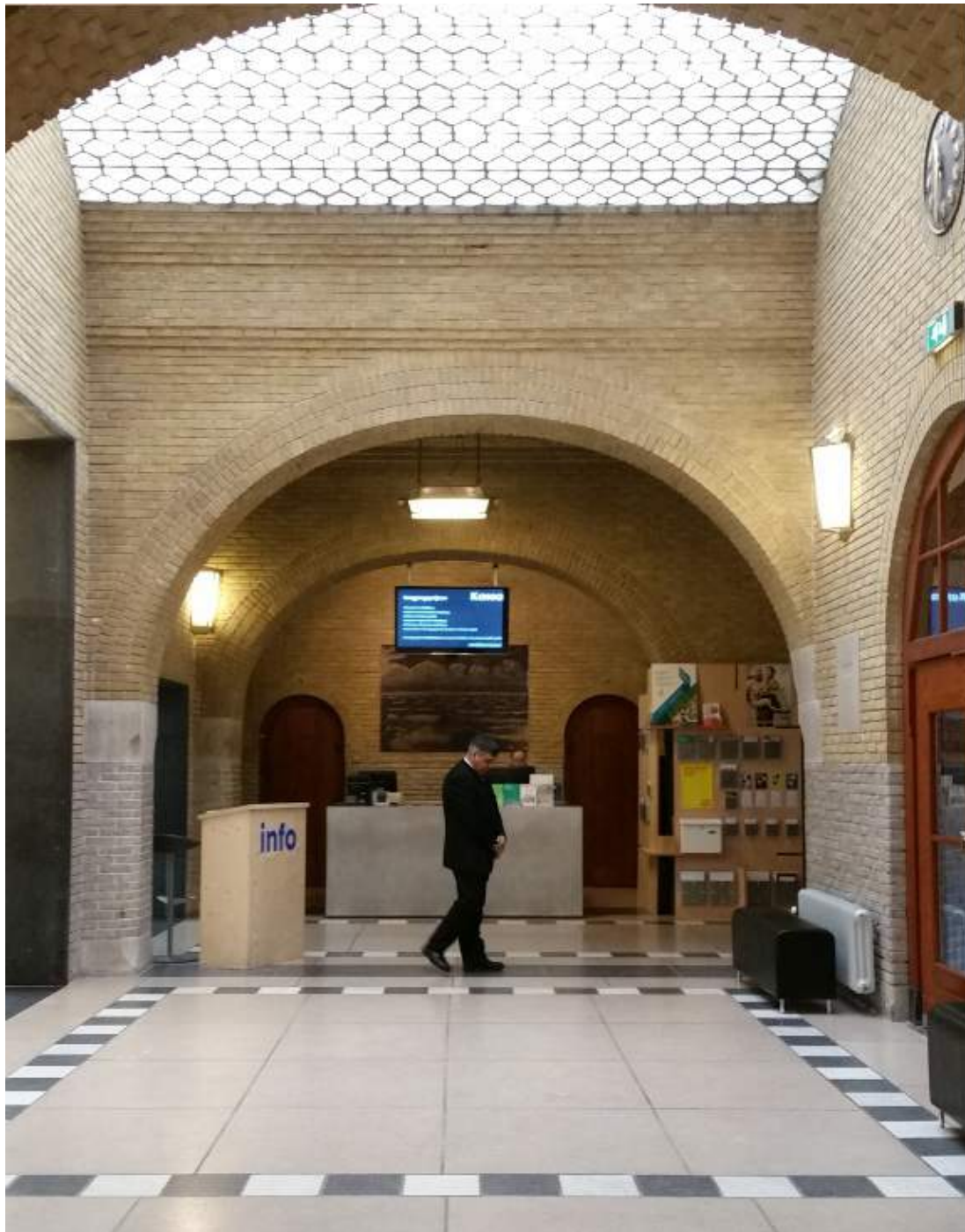
Folkwang Museum, Essen, Chipperfield Architects, 2007-2010

Van Abbe Museum - Eindhoven



wit / zwart

representation in order to fully understand the typology of the museum. In one drawing I carefully mapped everything I could see in the gallery. By mapping the gallery learned a lot about lighting, airconditioning and the dimensions of a gallery.



Entrance hall, Van Abbenmuseum, Eindhoven.

Curating the collection

Curating the collection by designing a gallery for an exhibition

Beyond the White
Cube
The New
Cubism

Search

Categories

Sammlung Pietzsch (64)

Category Archives: Sammlung Pietzsch



1960-70, bricolage,
installation art,
male, S, Sammlung
Pietzsch,
surrealism, USA
**Man Ray:
Pechage, 1969**
33 x 22 x 10
01/01/1969



1960-70, Belgium,
black, genre-
painting, other
material, painting,
red, S, Sammlung
Pietzsch,
surrealism,
watercolor
**Paul Delvaux:
Rosine, 1968.**
65 x 57
01/01/1968



1960-70, black,
bronze, Germany,
M, male, portrait,
Sammlung
Pietzsch,
surrealism,
sculpture,
surrealism
**Max Ernst: Die
Schonste, 1967-
68.**
183 x 33 x 40,3
01/01/1969



1950-60, bricolage,
female, Germany,
nongenerative,
painting, S,
Sammlung
Pietzsch,
surrealism
**Meret
Oppenheim:
Quelle, 1959.**
41 x 33
01/01/1959



1950-60, Belgium,
male, other
material, painting,
pink, S, Sammlung
Pietzsch, still life,
surrealism
**Rene Magritte:
Schwierige
Überfahrt, 1957-
68.**
23,5 x 17,8
01/01/1958



1950-60, bronze,
Germany, grey,
male, S, Sammlung
Pietzsch,
sculpture,
surrealism
**Max Ernst: Junger
Mann mit
klopfendem
Herzen, 1944-56.**
65 x 34 x 22
01/01/1956



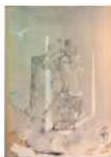
1950-60, drawing,
France, Germany,
male, portrait, S,
Sammlung
Pietzsch,
surrealism
**Hans Bellmer:
Madame
Edwards, 1954.**
19 x 9,4
01/01/1955



1950-60, bronze,
Germany, grey,
male, S, Sammlung
Pietzsch,
sculpture,
surrealism
**Max Ernst: Sind
sie Nichts, 1955-
56.**
58 x 95 x 20
01/01/1956



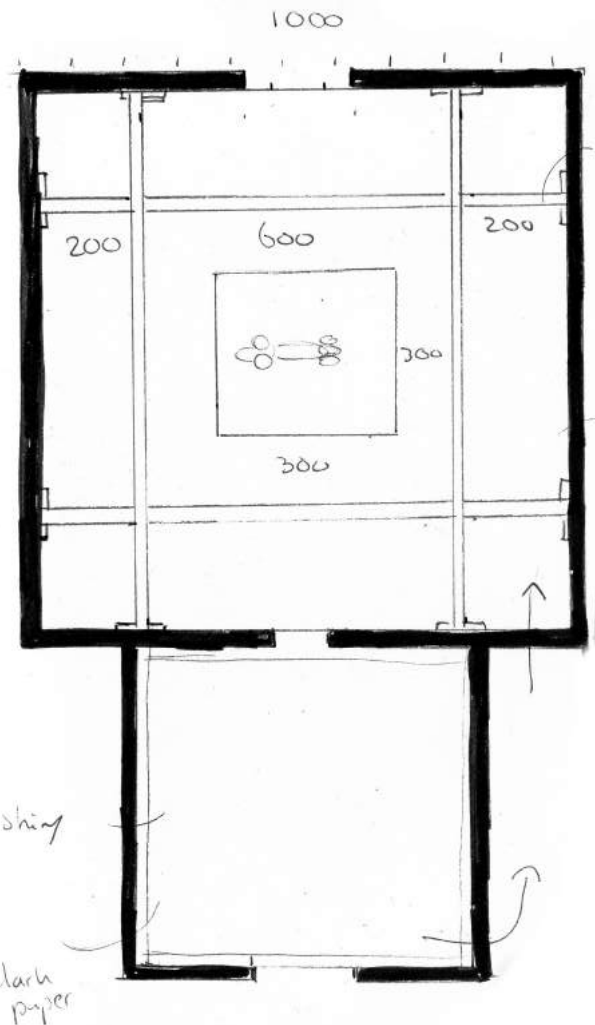
1950-60, drawing,
France, Germany,
male, portrait, S,
Sammlung
Pietzsch,
surrealism, yellow
**Hans Bellmer:
Tristan
Tzara, 1954.**
35,8 x 28



1940-50, France,
male,
nongenerative,
painting, S,
Sammlung



1940-50, animals,
brown, Germany,



Website with collection: beyondthewhitecubeblog.wordpress.com

Sketch for gallery design

To understand the meaning of the collection we did an exercise in curating the collection. Together with the studio we built a website to make the collection easily accessible. Every student uploaded around 200 works! The next step was to pick several pieces and built an exhibition with them in a gallery space which also

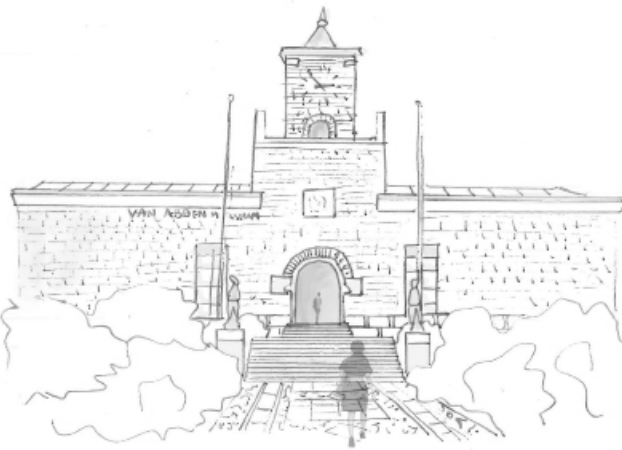
needed to be designed. I chose three works from three different zeitgeists but with an overlapping theme: 'the questioning of the Masterpiece'. With this first design attempt I played with the idea of passing from history (dark) into the now (light).



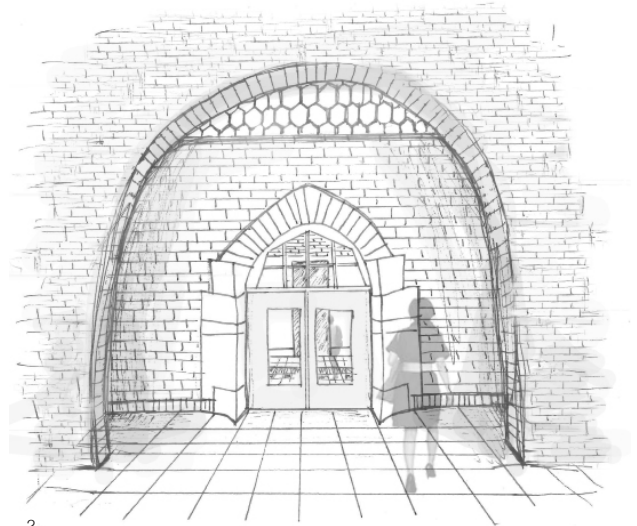
Model gallery design

Precedent study

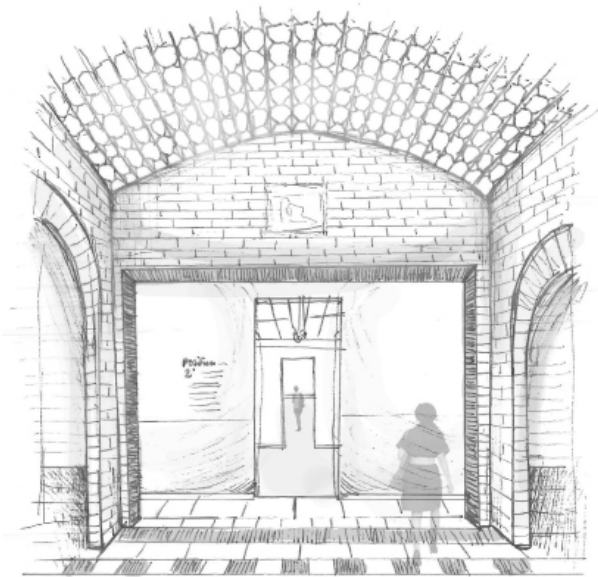
Van Abbe Museum - Eindhoven



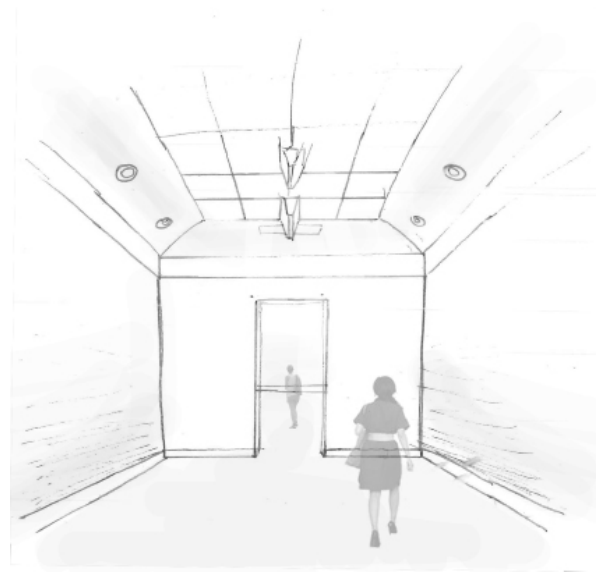
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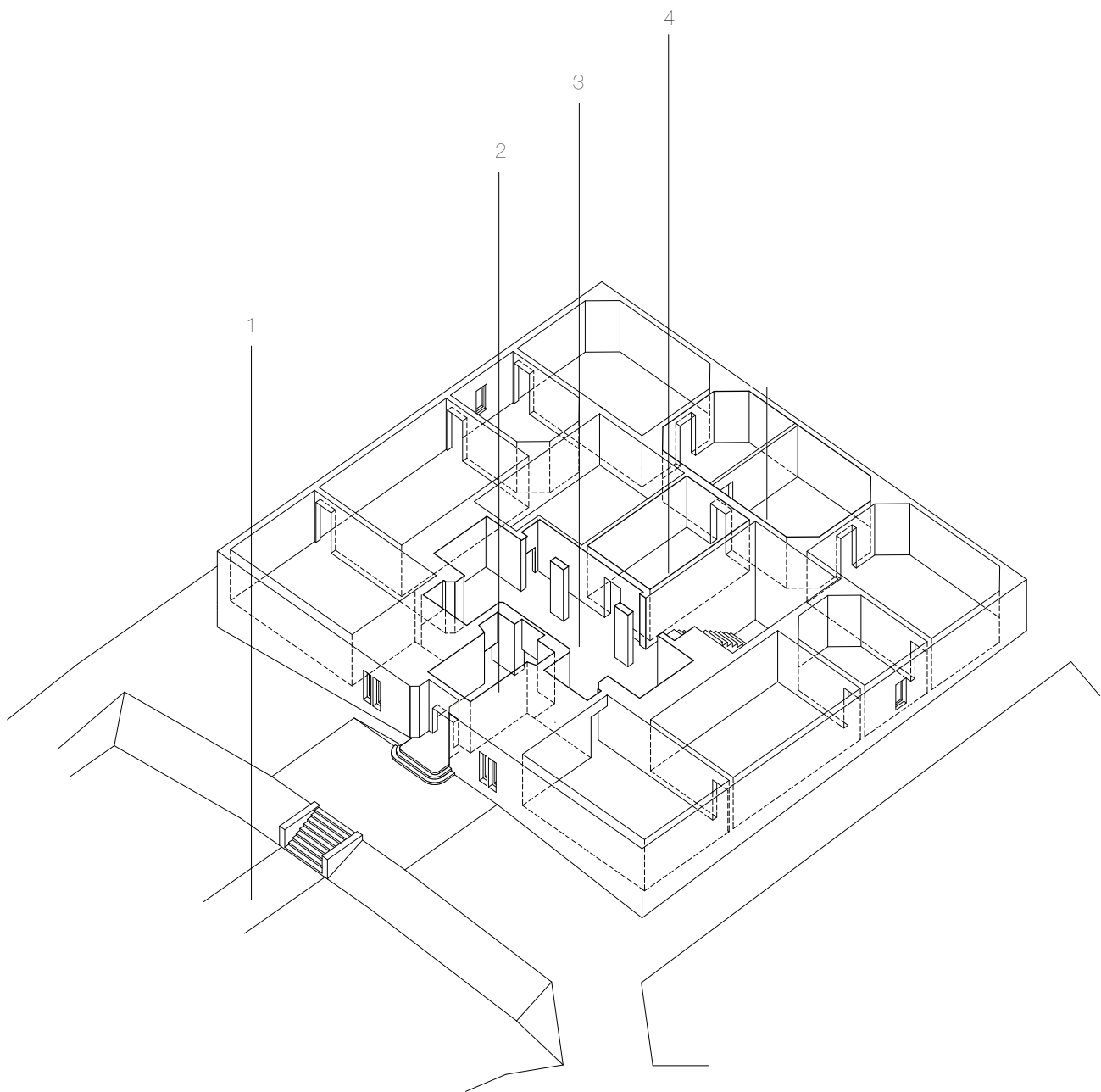
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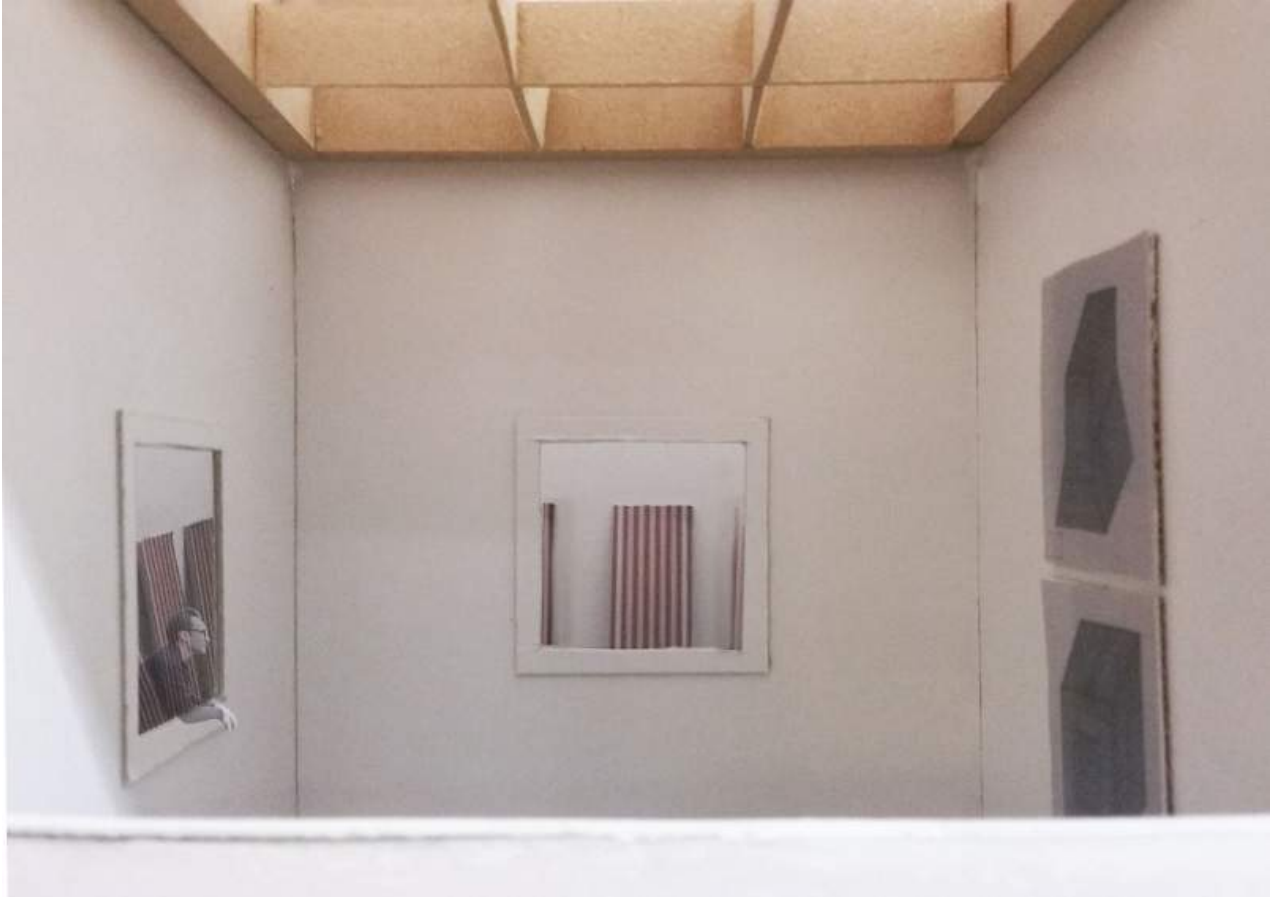
In the fourth week we presented our final analysis of the Dutch museums. What I particularly learned from this exercise is the importance of a good designed sequence of spaces from the city into the gallery. The Van Abbe-museum does this by giving the visitor a range of spatial experiences before arriving in the gallery space.

The visitor experiences first a heavily materialized dark space. Then a more light still heavily materialized entrance hall and finally a white very light gallery space. This notion of strengthen the experience of the visitor with using different types of lighting and material has been important in the rest of my proces.



Curating the collection

Curating the collection by designing a gallery for an exhibition



Inspired by the idea of a sequence of spaces that diverge from each other by material, dimensions and lighting I researched in this model the idea of a extreme difference in dimensions of spaces. I introduced a stair on the routing which of course introduced new questions

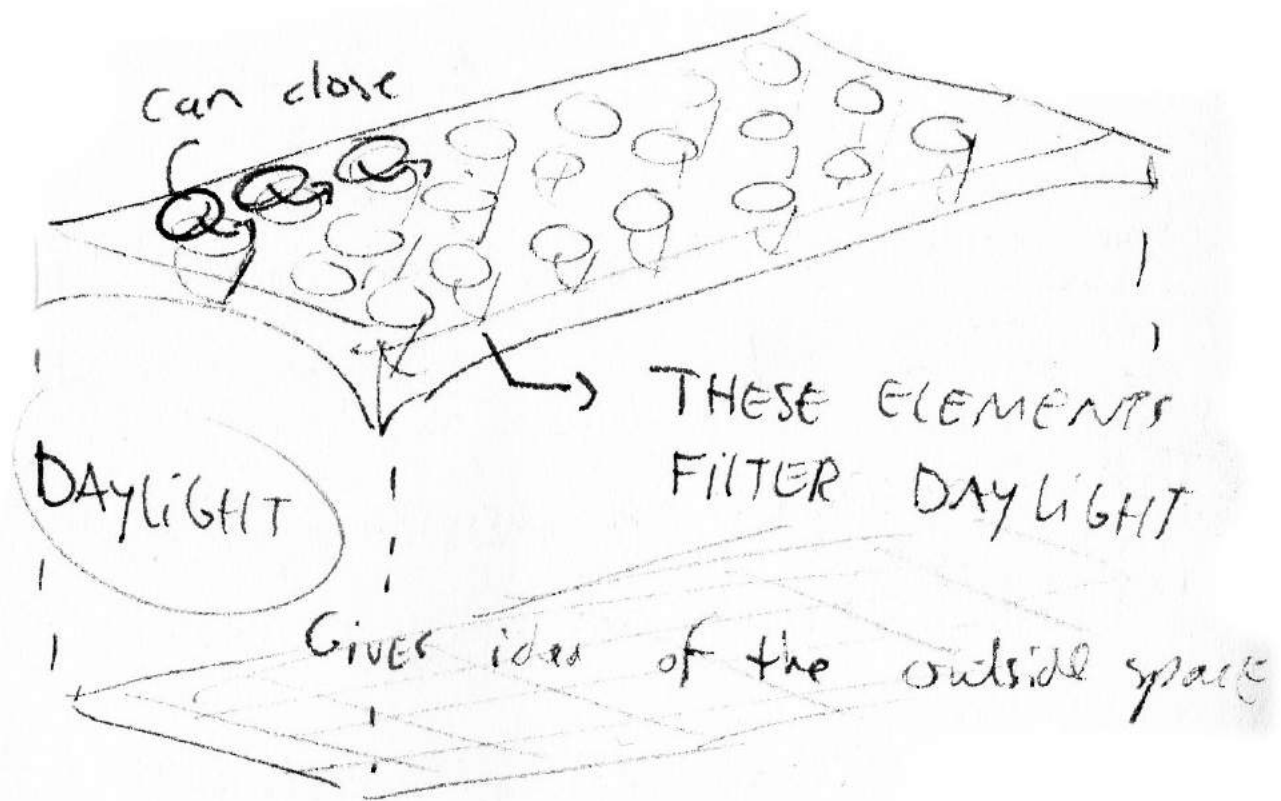
concerning the accessibility of the building for everyone, also disabled. I also started thinking about construction in this model. I started to develop a preference for a visible ceiling construction.



Week 5

Light design

A matter of technique



Sketch of skylight at Museum Voorlinden

This week we had a lecture from Jaap Wiederhoff who is a engineer at Arup. He has a broad knowledge of gallery design and made it clear that when you as a designer want to arrive at a certain interior design you have to set know in a very early stage where you want to arrive at. He showed an example of the Museum Voorlinden skylight.

In order to arrive at a totally natural diffused lighting of the gallery they designed a roof that filters out all southern light which can harm the collection. In my gallery design the roof and the way I filter daylight in my galleries was still a prominent part of my research.



Curating the collection

Curating the collection by designing a gallery for an exhibition



The chosen pieces for my personal exhibition



This week I focused on routing, construction and materialization. I made a tatami grid which I arranged in different kind of compositions. The picture above is the final routing I set up before my P1. The visitor enters in a dark small space which offers a small look into the bright space. The ceiling construction is arranged in such a direction that it directs the visitors routing.

The spaces exhibit pieces of the Marzona collection in succession the portable museum from Marcel Duchamp which questioned the importance of the original work, paintings from Daniel Buren that criticized the masterpiece and finally Balloondog from Jeff Koons which is made with the goal to become a masterpiece.



Playing with the Tatami grid

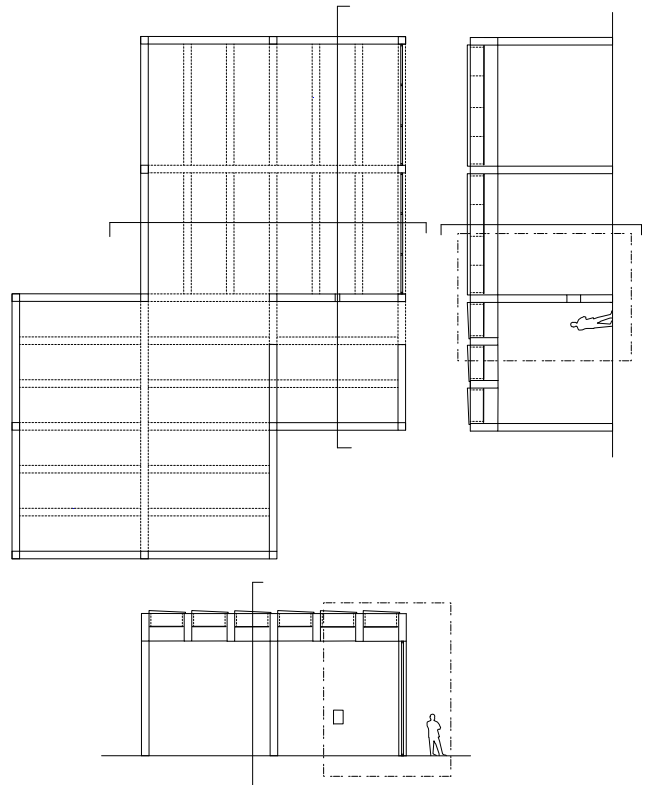
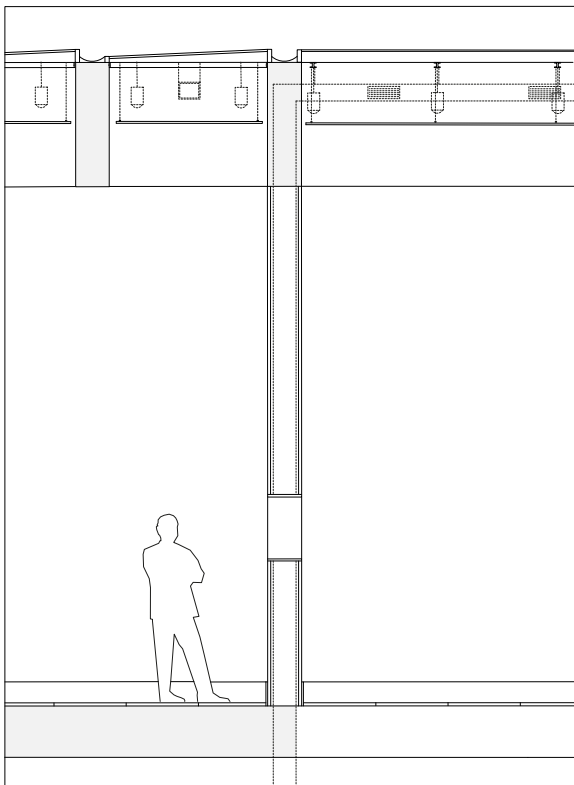
Final grid

P1 Presentation



At My P1 I presented an interior model of my gallery design for the exhibition. Light, materialization and dimensions vary from space to space. Ceiling beams connect the galleries in an visual way.

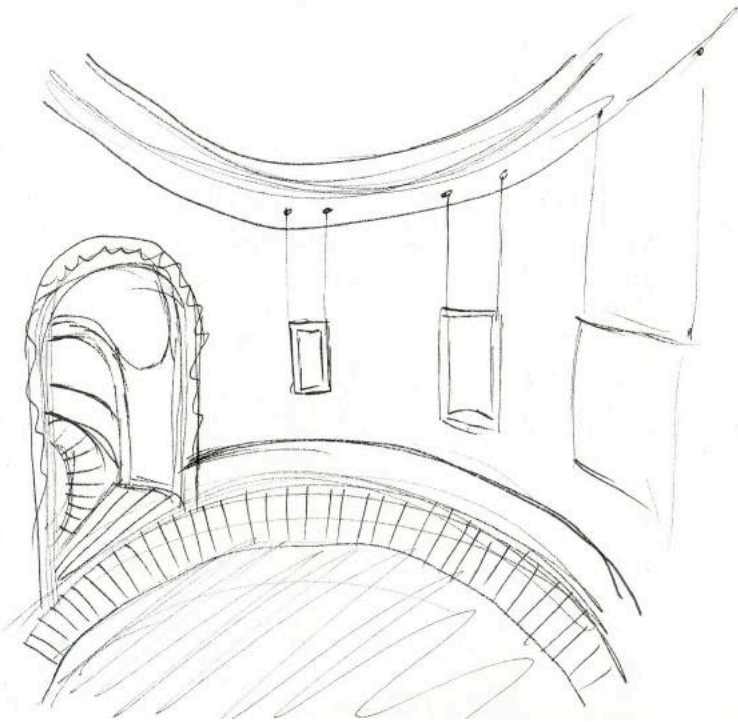
During this P1 I received a lot of critique on my 1:20 detail since it was not realistic. It made me realize that I still had a lot to learn on the field of gallery building construction.



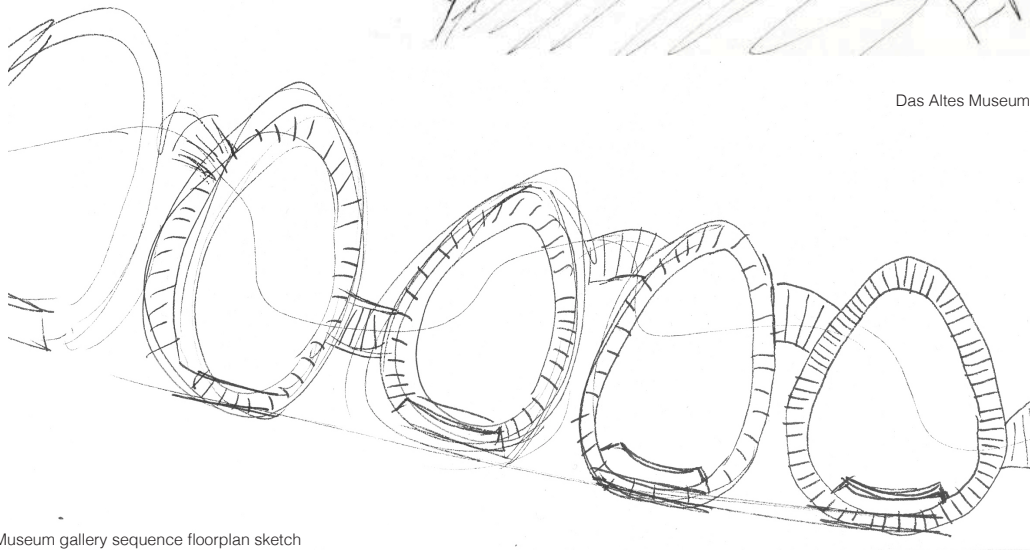
P1 - P2

Excursion

Berlin



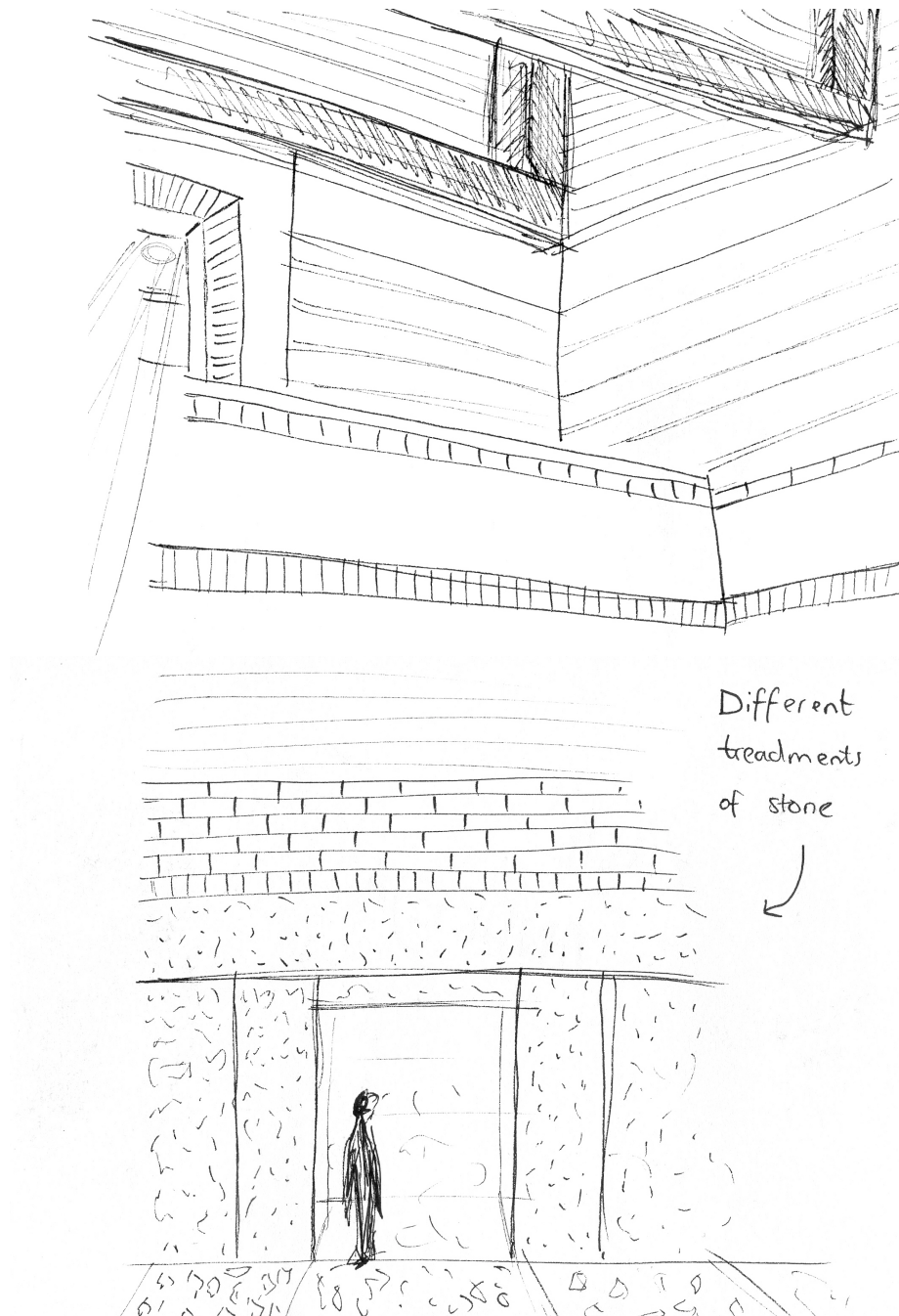
Das Altes Museum gallery interior sketch



Das Altes Museum gallery sequence floorplan sketch

After our P1 we went on the excursion to Berlin. Here we visited several musea such as die Altes National Gallery, Das Neues Museum, Das Altes Museum and Das Hamburger Bahnhof. All musea contain the national collection. I was especially surprised by the Altes National Gallerie. The interior is a very rich assembly of different

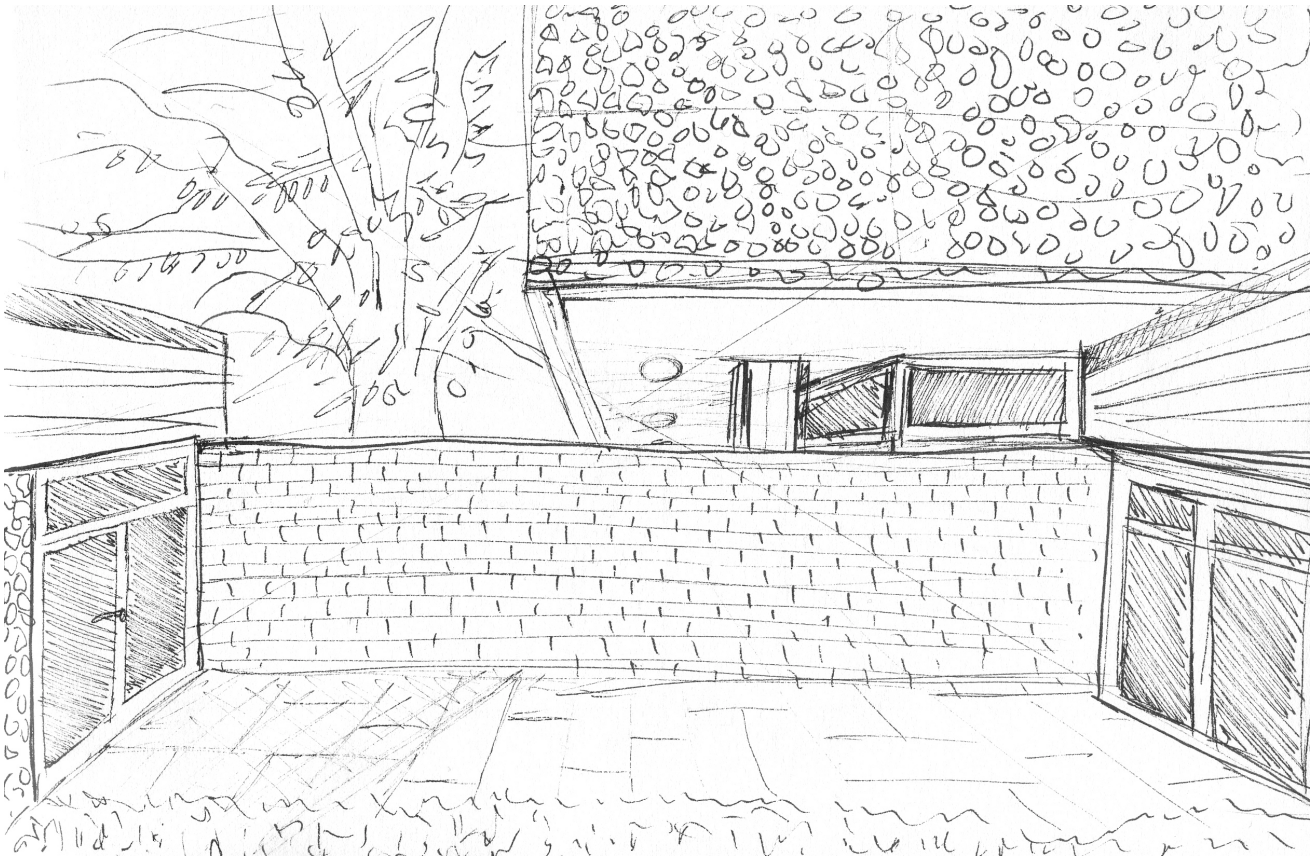
looking spaces. Especially the different colour palettes were inspiring. From the visit to Das Neues museum by David Chipperfield I learned the beauty of assembling different kinds of stone in one interior. This delivers a rich palet of shades of grey and brown.



Das Neues Museum, David Chipperfield, assembly of stone.

Excursion

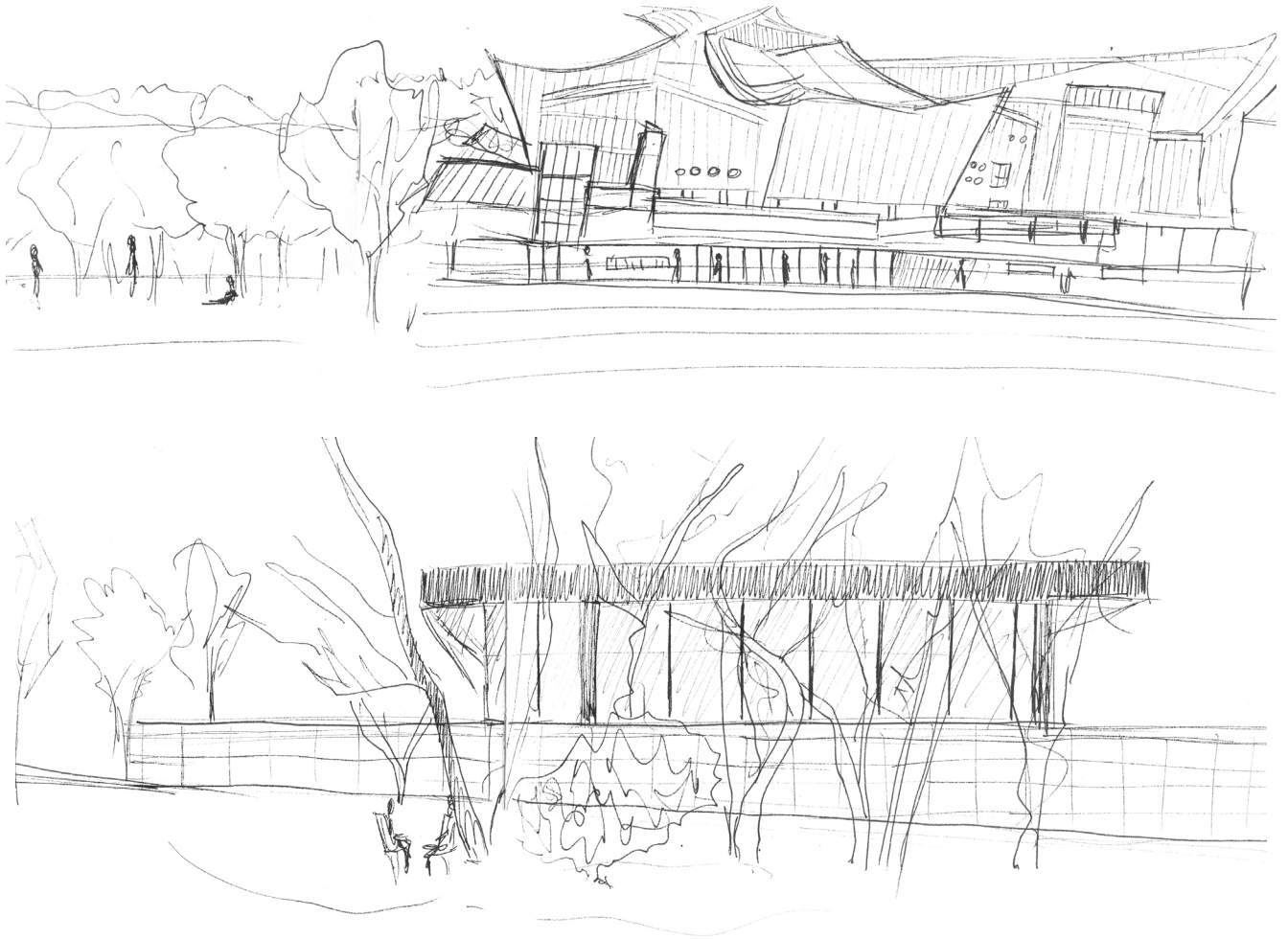
Berlin



Die Akademie der Künste, Werner Duttman, 1968

We also visited Die Akademi der Kunste from Werner Duttman. The relationships between the interior and the surrounding Tiergarten was very inspiring. He enclosed one old big tree in a courtyard giving it extra attention. In these courtyards the outside material continuous into the interior only divided by a curtain wall. The top of these

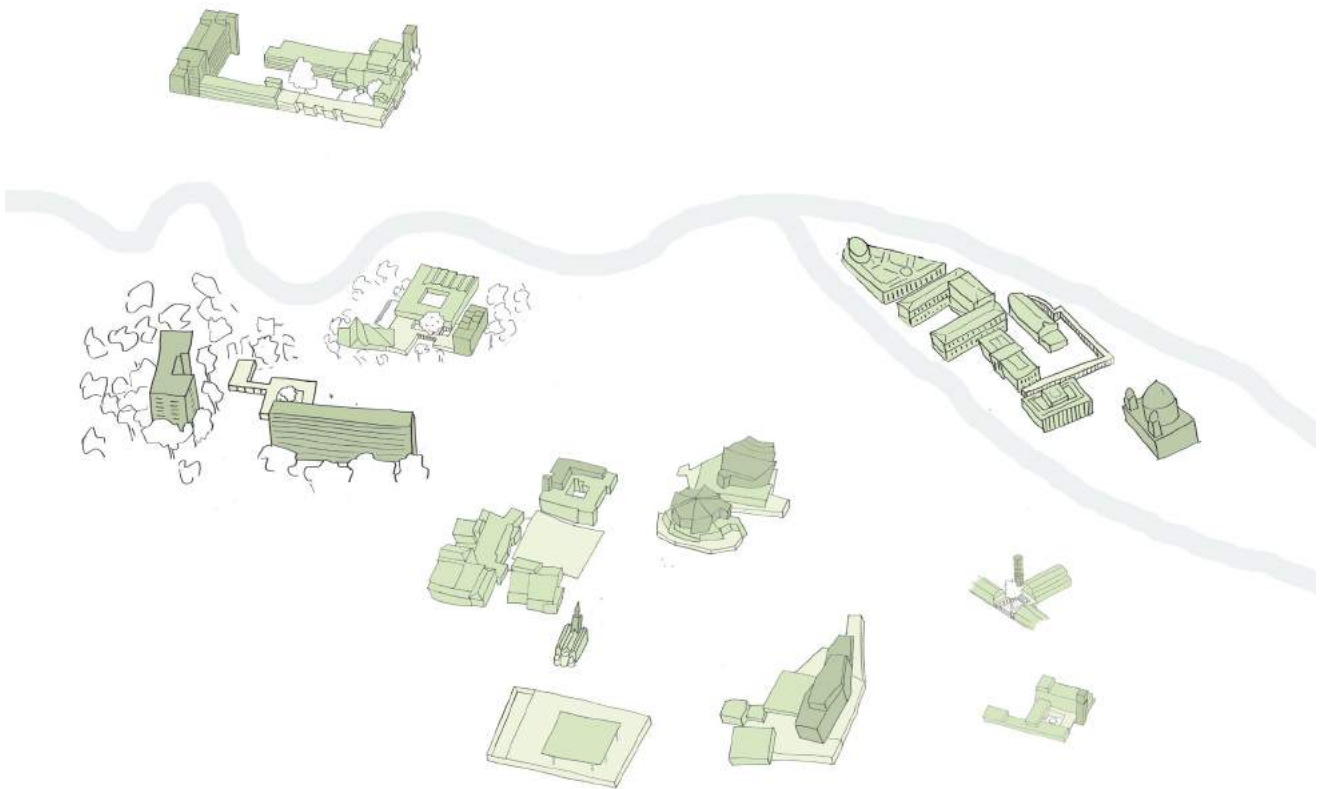
curtainwalls is heavily accentuated by the use of a heavy material such as concrete. This gives the building a nice human touch. We of course also visited the site. I made two drawings of the NNG and the Philharmonia. During my time sketching them it really felt like these buildings try talking to each other but don't speak the same language.



The two icons of architecture: Das Philharmonia from Hans Scharoun and Die Neue National Gallery from Mies van der Rohe

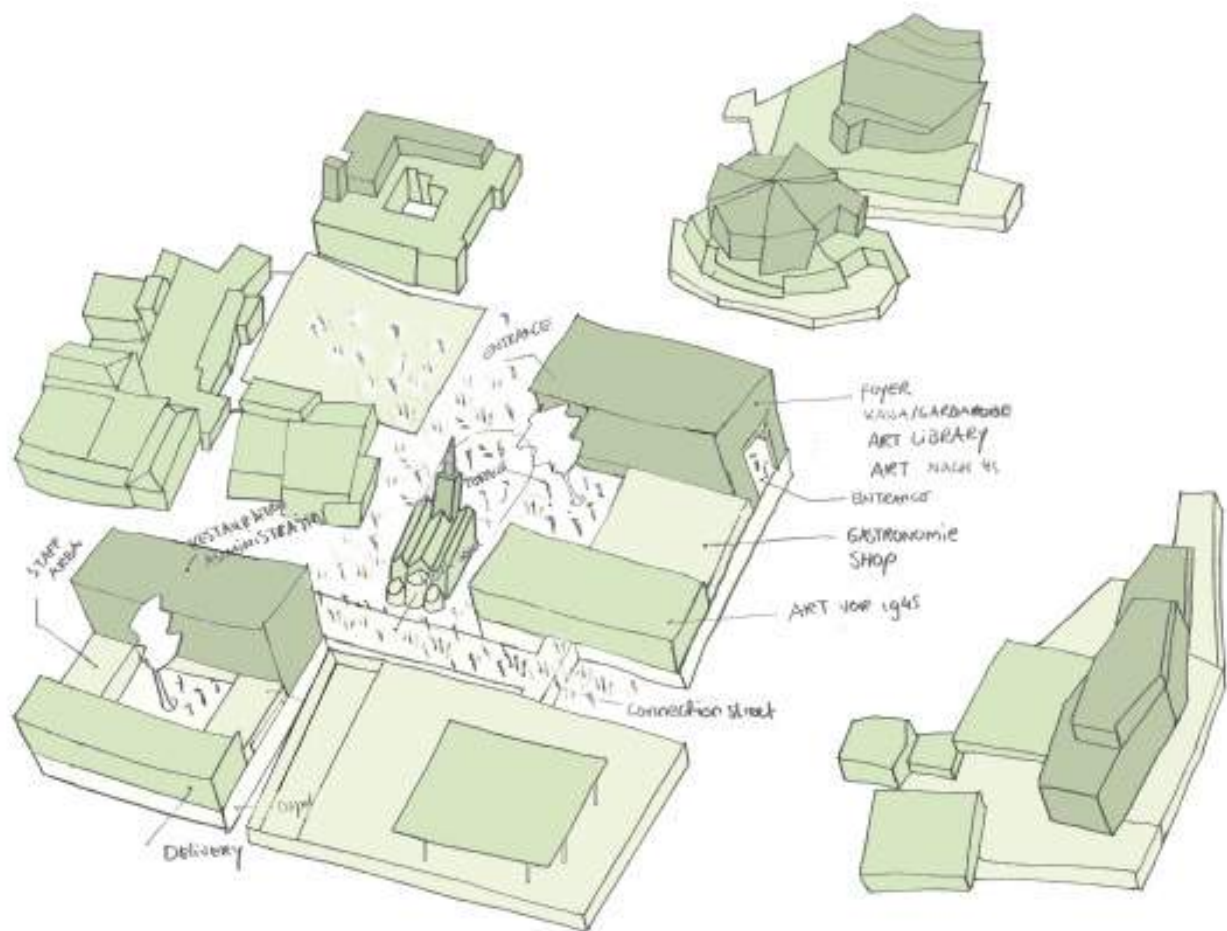
Site analysis

The analysis of building volumes



When taking a closer look to the buildings I visited during the excursion in the city of Berlin and on the site I realized that many of them exist out of three scales of building volumes. The first 'plinth' layer adjusted to the people's scale, a second bigger layer forms the connection between the plinth and the highest volume which has a

orientation function. This is clearly recognizable in the Philharmonia, the State Library, the Akademi der Kunste and the St Agnes Church. I started experimenting with the idea of working with three different volumes with different heights containing different functions.



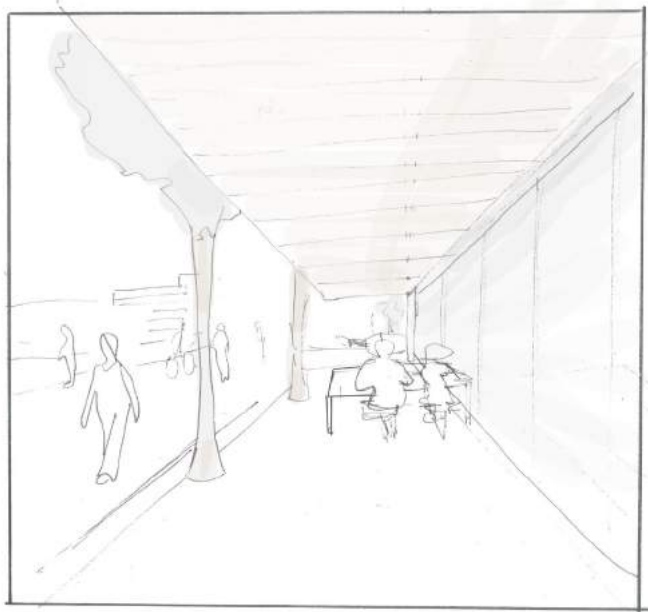
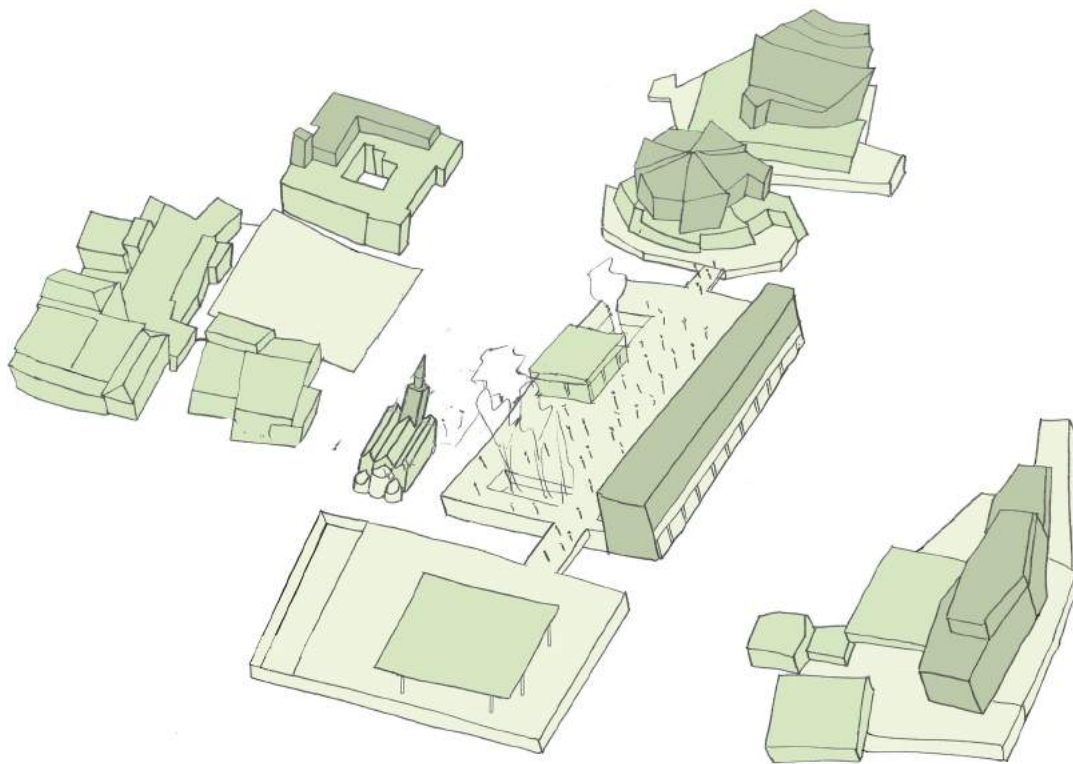
The first notion of the street building

Analyzing layers of history



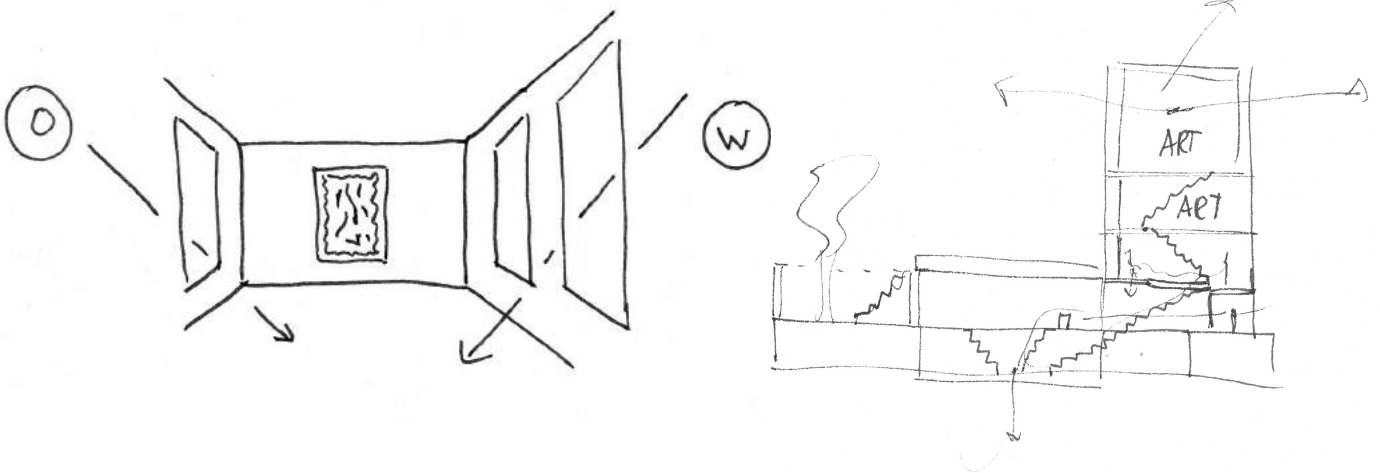
This week I took a closer look into history and was very fascinated by this postcard from Potsdamer Strasse made in 1897. It shows such a lively street life that made me wonder if the main question of my research should be: how can I make the four lane busy motorway more attractive to the pedestrian passing by?

I started experimenting with a street building. I imagined myself a plinth in which all public functions could be placed. A foyer that would stretch over the whole length of the ground floor, creating an easily assessable building.



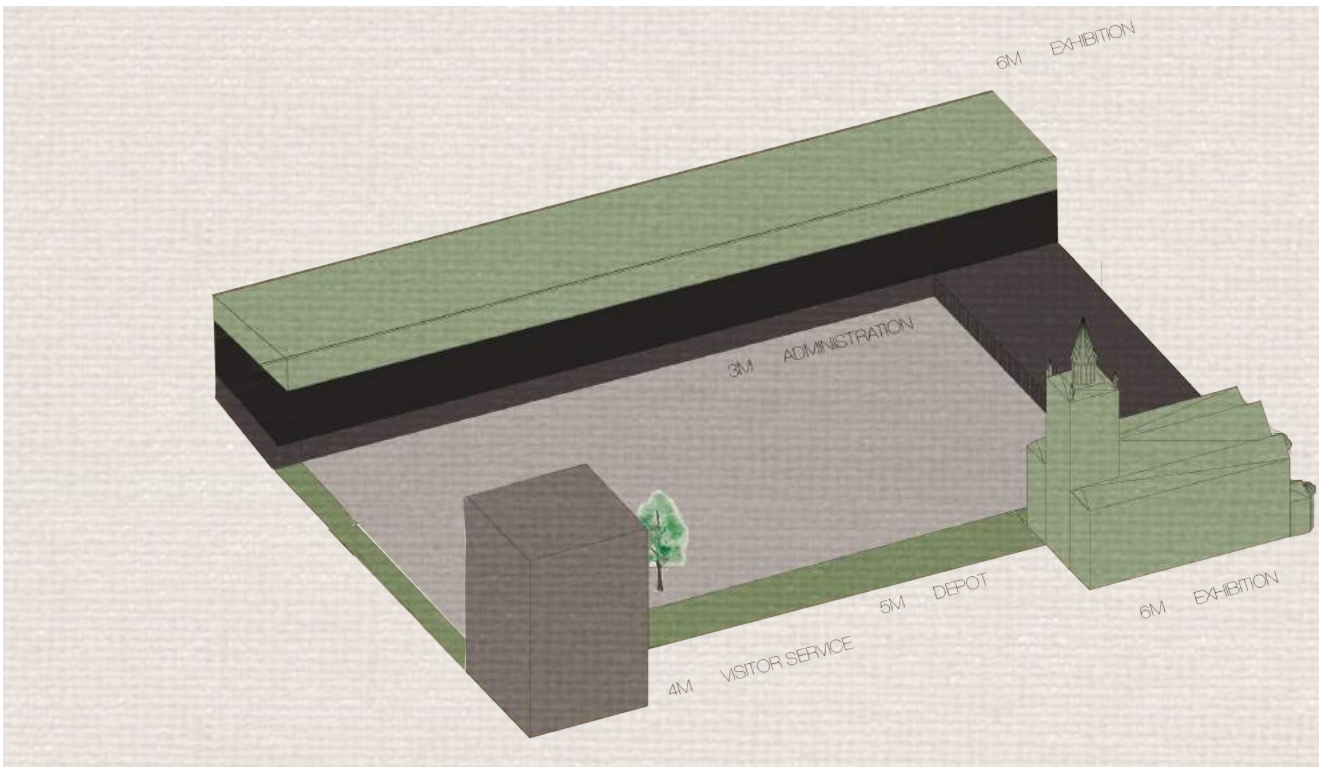
An East - West gallery space

Offering views on the city

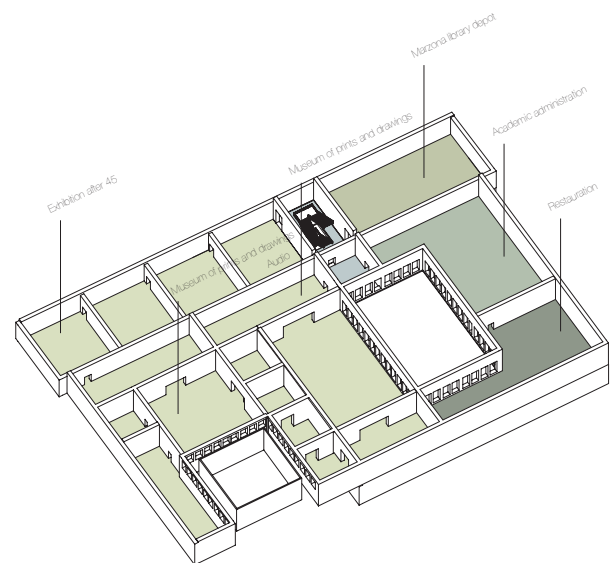
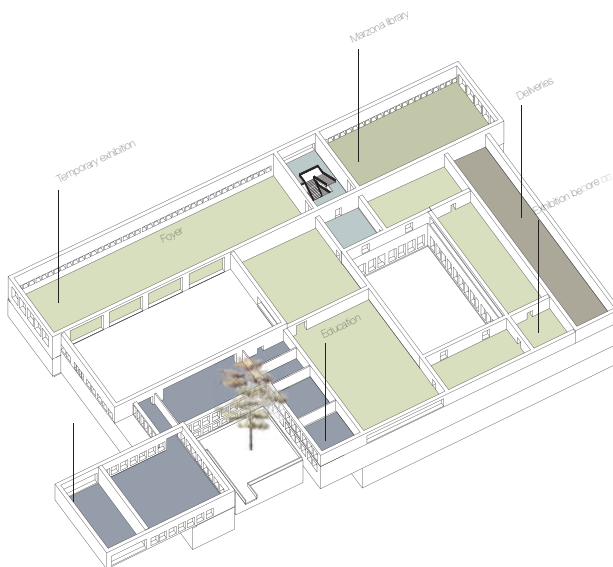
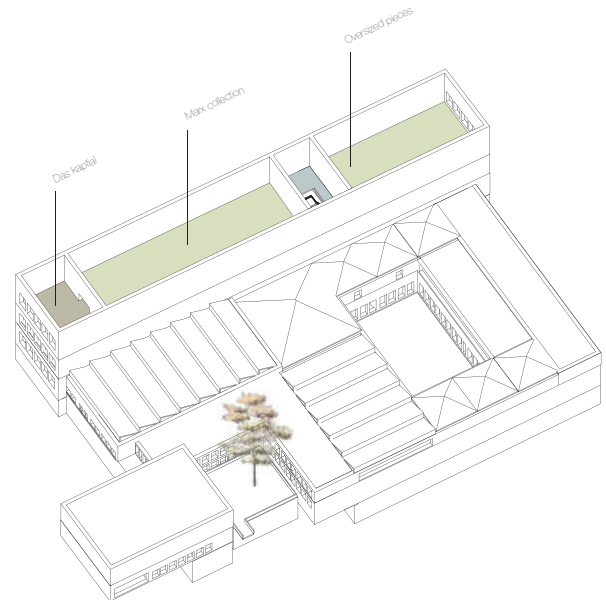
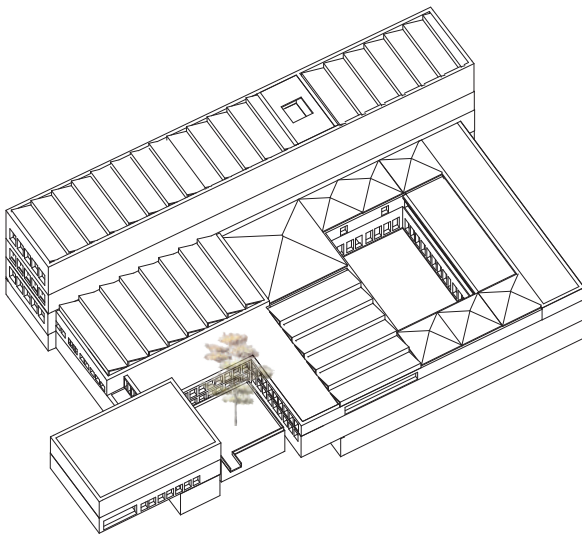


As in the Folkwang museum by David Chipperfield the street building gives me the possibility to offer views to the surrounding townscape. This will raise the question: how do you frame these views? In this visualization I imagined an wall made entirely out of glass, making the border between inside and outside as small as possible.

Critique was of course that it does not offer any possibility to hang art. How to design this facade still remained a question. I also tried out many different versions of the street block and was still questioning whether I might need a third bigger building volume the could function as a reference point.

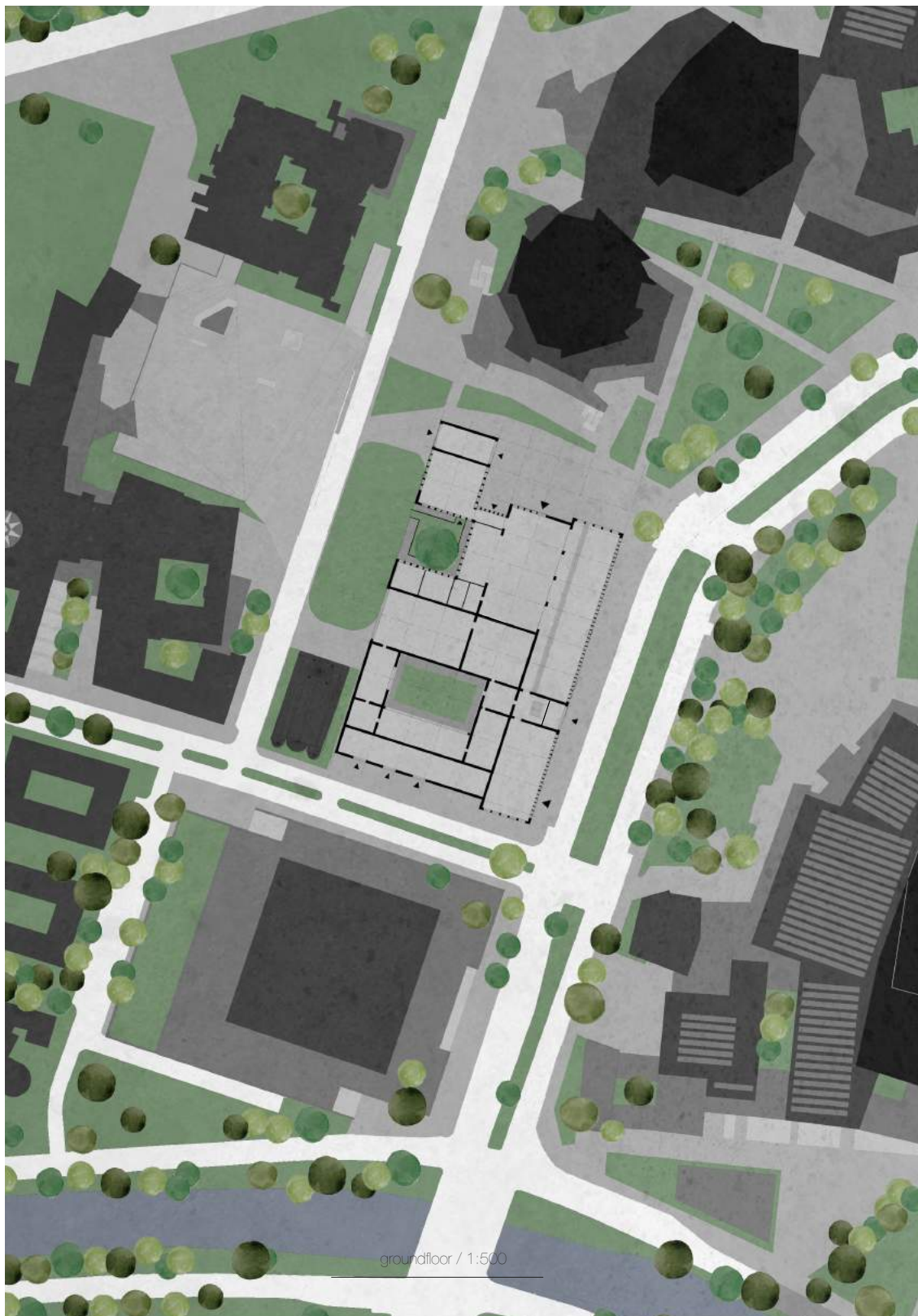


Fitting in the program



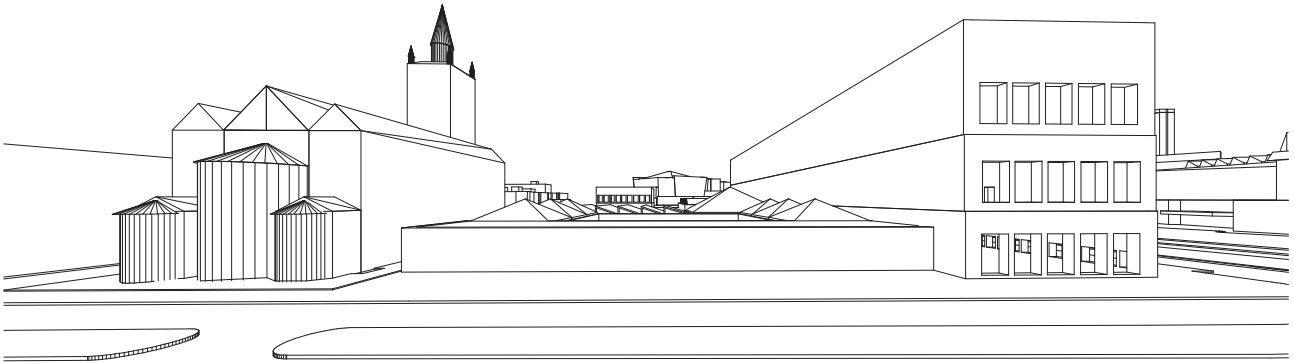
This week I chose to move on with the idea of the street building and tried to specify the meaning of the slab next to the street building by fitting in the program. Remembering the strong dialogue I felt between the Neue National Gallery and the Philharmonia while being at the site I knew that this dialogue should not be eliminated by the new museum.

I could imagine myself that this slab would be just as high as the plinth of Mies and would house also gallery spaces. As in my P1 model I could imagine myself that these galleries would be lid by natural light with the result that the visitor on the plinth of the Neue National Gallery will have a beautiful view of over a sea of skylights



Research into types of skylights

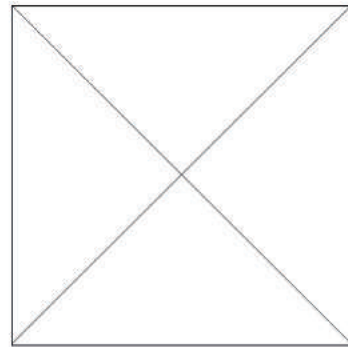
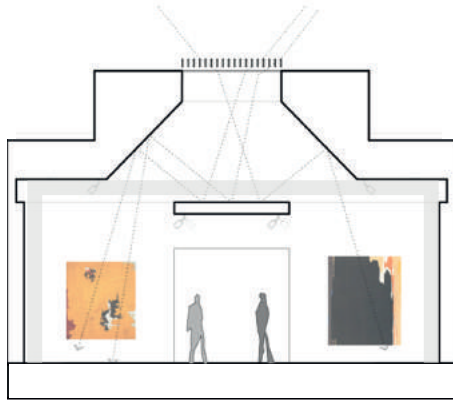
How do I create a varied experience of light?



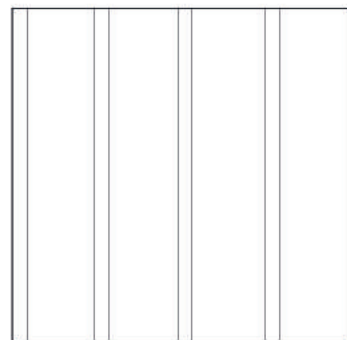
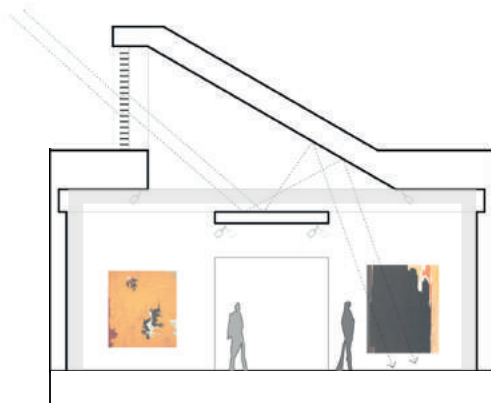
This week I did research on the field of light. How does light break down to get diffused? What kind of ways can I think of to guide light into my galleries? What would be an interesting sequence? In order to make this sequence work I have to do much more research into the whole program. There are still a lot of things that are not on the

right spot yet. I get the feeling that I first want to come up with a good floorplan before I can think about the way to light these gallery spaces.

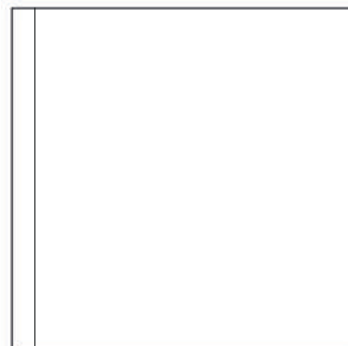
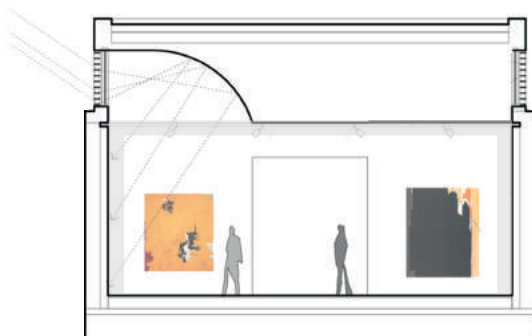
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Exhibition before 45



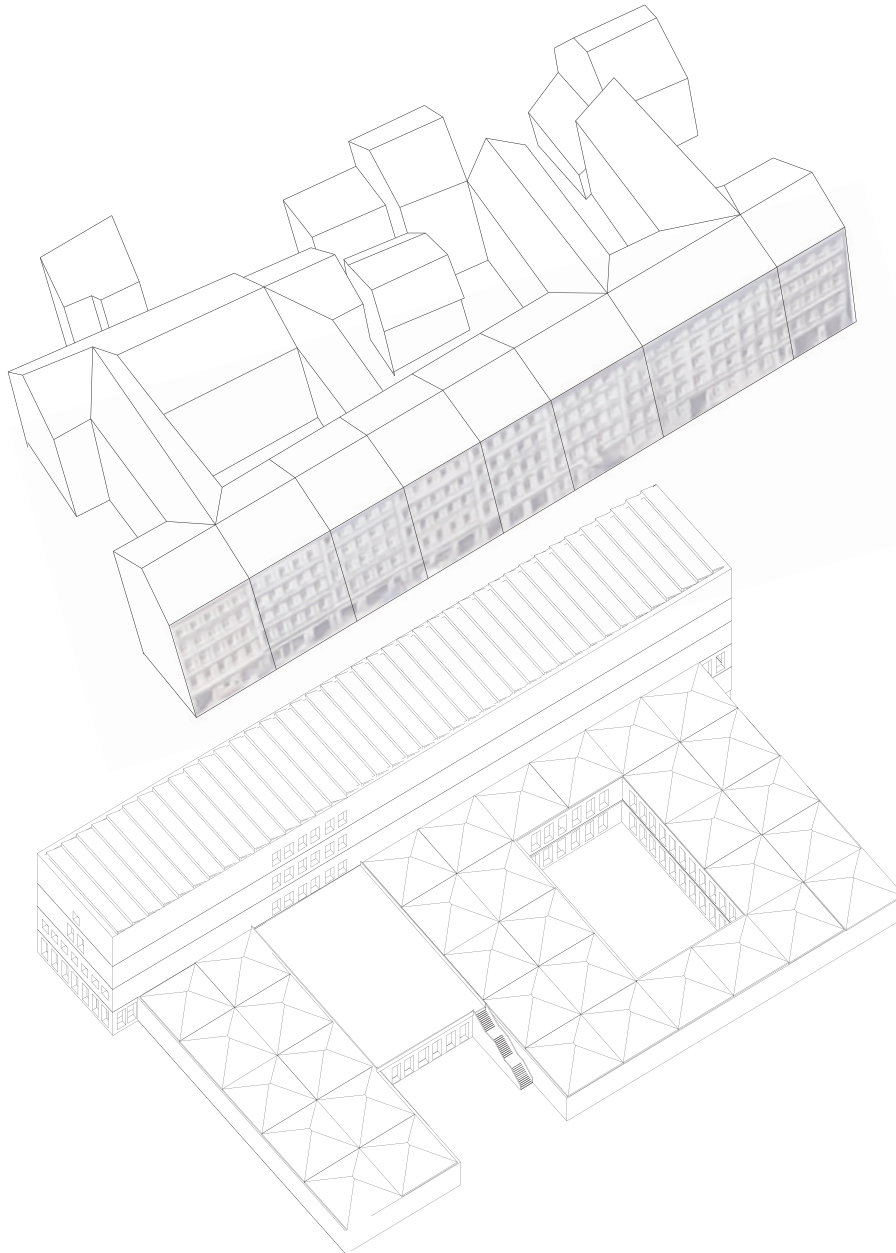
Foyer



Exhibition after 45

P2 Presentation

What does the building block mean in relation to the neighboring areas that consist out of the same typology?



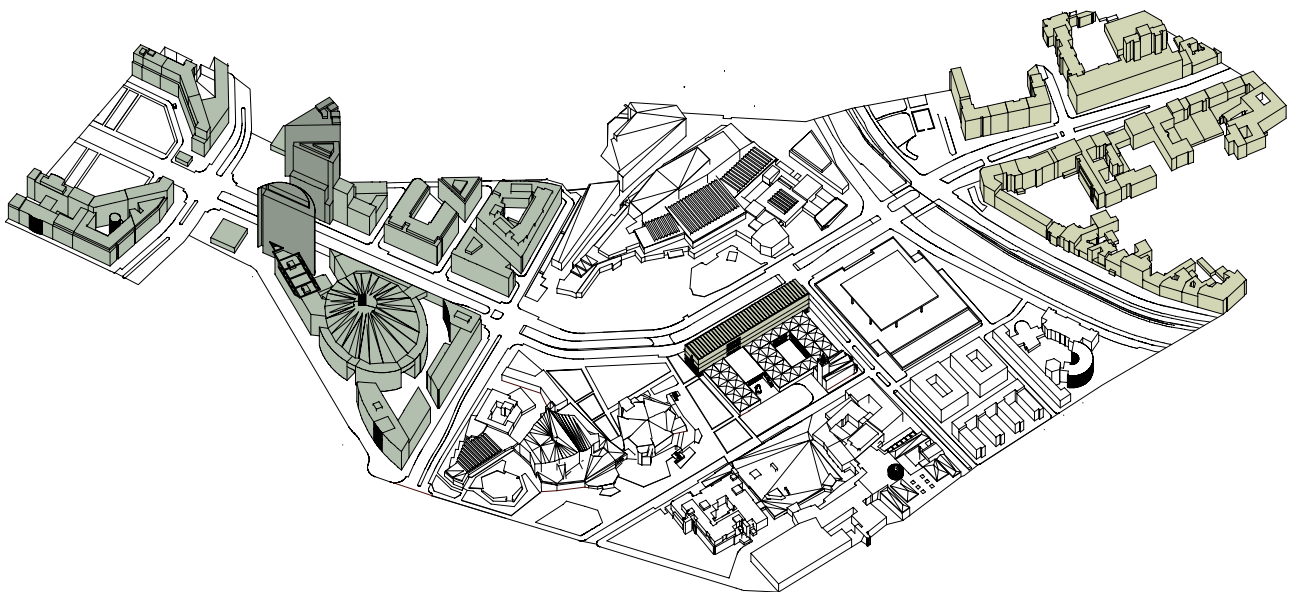
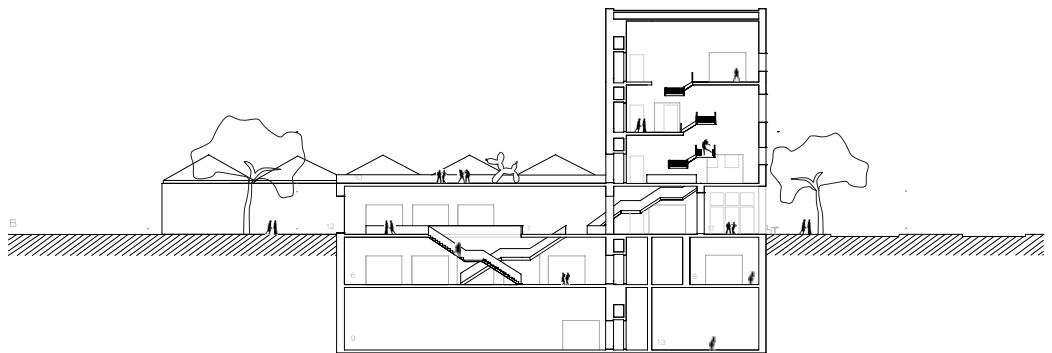
After the fall of the war architecture played an important role in finding answers on societal questions. Potsdamerplatz, ones the modern hart of the city, after the fall of the wall a sandy wasteland, needed to be redeveloped. Head of city planning Hans Stimann led this redevelopment proces and wanted to renovate the old 19th century townscape. In his opinion the modernist ideals destroyed the rich public street life Berlin ones had by breaking with

the rule of the 22 meter high building blocks in which public functions were located in the plinth facing a 22 meter wide street. When reading about Stimanns vision, I realized I made a kind of manifest for the Berlin building block. A strange typlogy in the green field with floating structures. I want to I want to emphasize this further by also keep the building height of 22 meters. This is what I presented at my P2.



1:500

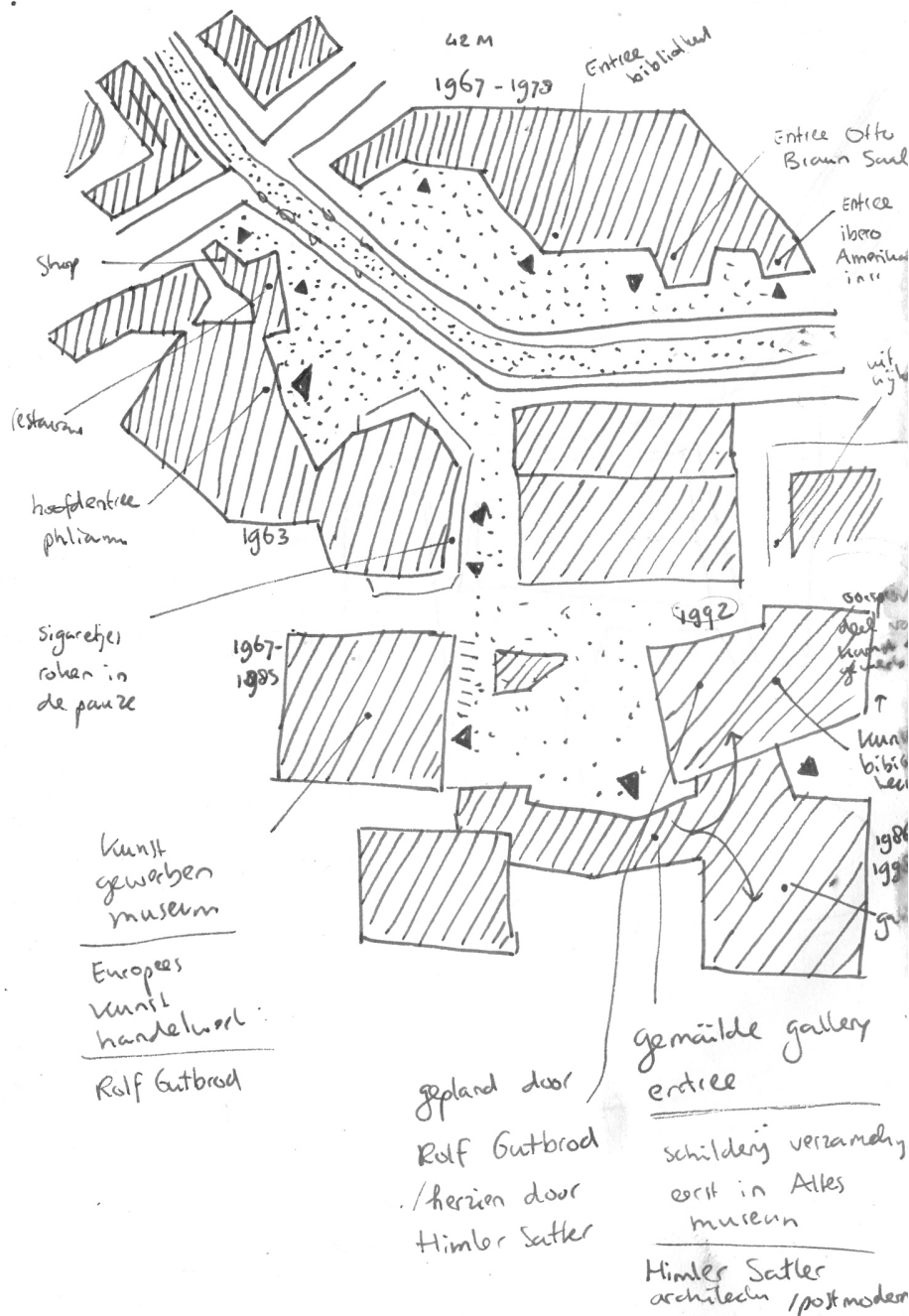
1. Foyer / Tickets
2. Exhibition after 45
3. Deliveries
4. Parking spaces staff
5. Staff entrance
6. Clock room
7. Temporary exhibition
8. Exhibition before 45
9. Depot
10. Sculpture garden
11. Main entrance
12. Second entrance
13. Building management



P2 - P3

Analysis of entrances at the site

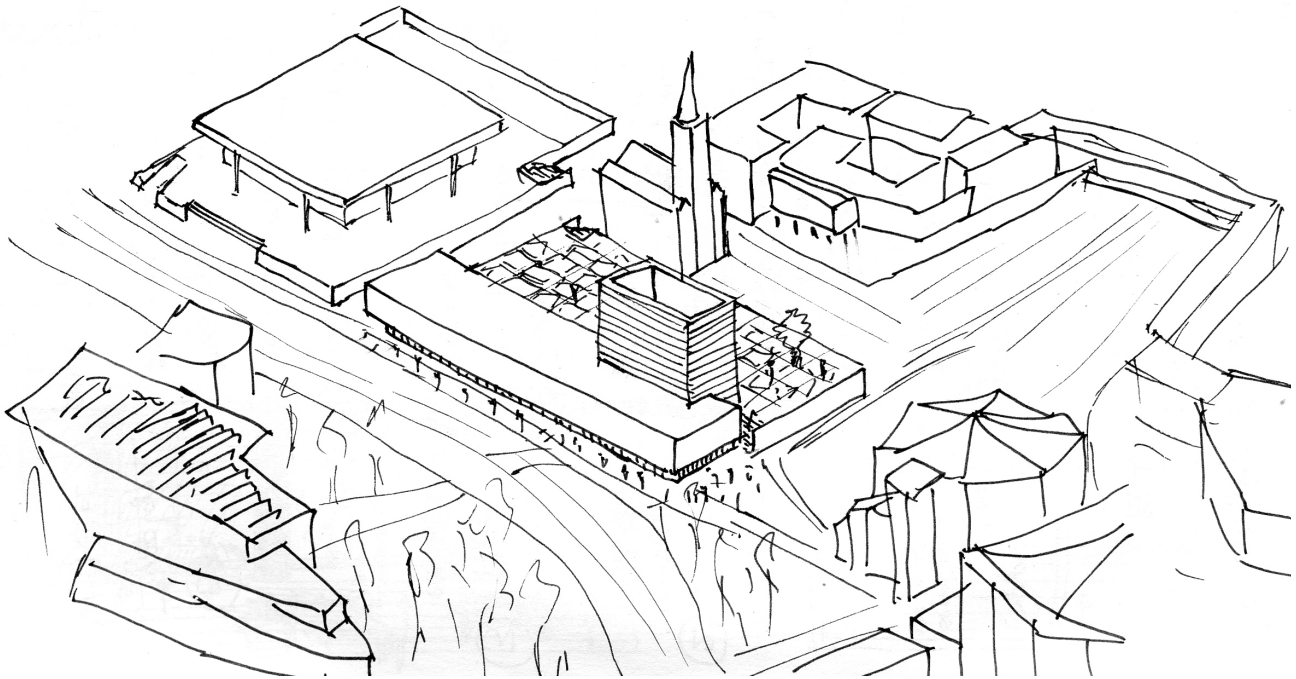
How will people move around the street building and the slab?



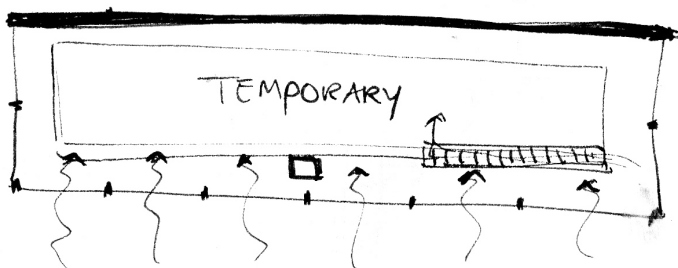
During my holiday the question: 'what does my building block mean in relation to the neighboring areas that consist out of the same typology?', kept me thinking. References such as Oita Prefectural Museum of Shigeru Bahn with an totally open plinth intersted me. Could this be the solution for creating an vibrant street-life?

I took another look to the other entrances at the site. They all are located far away from the highway not offering an intimate relationship with people walking on the side walk. This is still one of the main aimes of the project. To bring the institute closer to the people.

Creating a vibrant street life



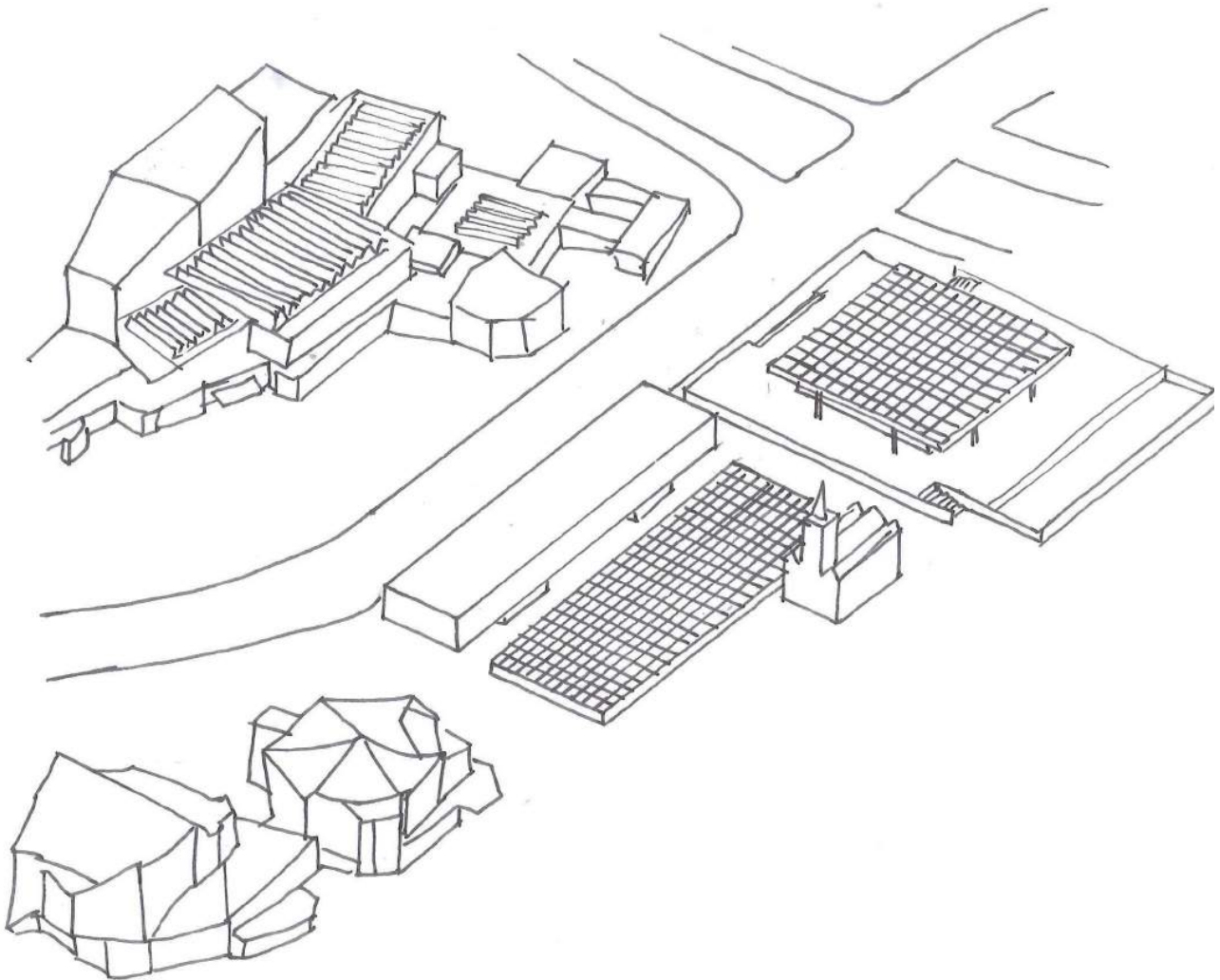
B6



Shigeru Ban's oita prefectural art museum, allmost now treshold between outside and inside.

Mediating with Mies

*What does the fact that the new museum is an extension of the
Neue National Gallery mean?*



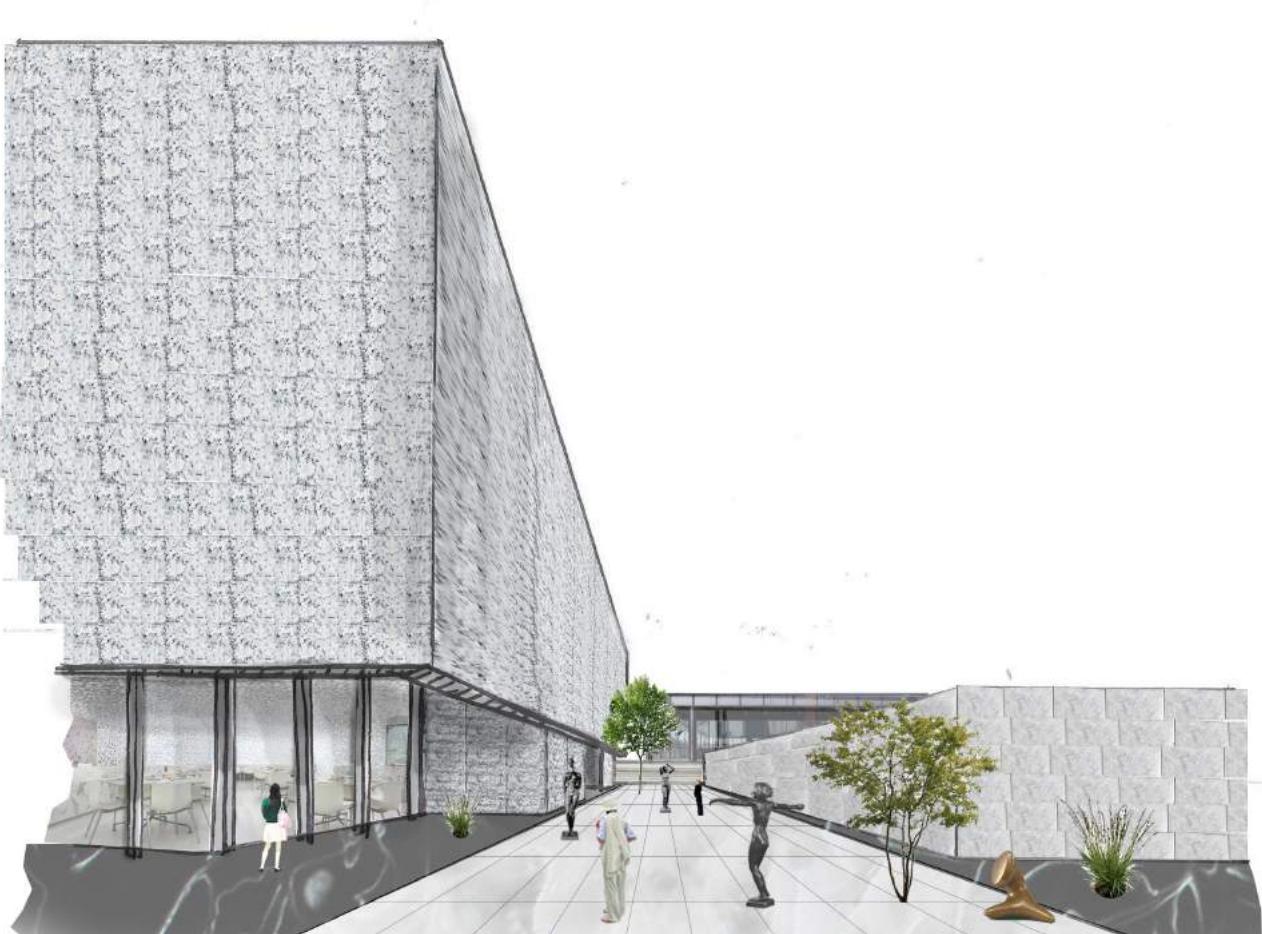
To choose what kind of materials I want to use for the building I took a close look to the direct surrounding of the site. We see that the area of the new museum is surrounded by a number of cultural buildings, which are based on two different, opposed, urban and architectural philosophies. On the one hand, the only historical building, the St. Matthews Church and Mies van der Rohe's National Gallery, based on the classicist attitude and its rectangular grid, on the other hand the buildings of

Scharoun - free floating enormous solitary structures of a free-form expressionist tendency. In my opinion designing in such an architectural context gave me two options. I could search for a form languages that would contrast with both the National gallery and the surrounding buildings, or I could mediate with the classicist attitude of Mies van der Rohe and the St. Matthews Church. Since this museum will be an extension of the Neue National Gallery I chose to mediate with Mies. I started thinking of extending the grid of Mies into my galleries interior.



Mediating with Mies's materials

How can I mediate with Mies's materials but be innovative for this time?



Plastering the facade with recycled plastic?.



New geologies, a project of Jorien Wiltenburg

As touched on before I chose to mediate with Mies and extend the rectangular grid. This has also informed my material choices. I want the visitor when transitioning from the Neue National Gallery to the New Museum to experience the same ambiance of the materials combination of steel, glass and stone as in the Neue National Gallery but then materialized with contemporary materials. I consider Die Neue National Galerie and Die Altes

National Gallerie in building design and material use as innovative buildings of their time and so this new museum which is built in a new era should speak a new languages. When investigating new materials I discovered the project called 'new geology' by Jorien Wiltenburg. She asked herself what our perception is of nature in this Antropocene era? I got inspired by this recycled plaques of plastic wich look a bit like Mies his marble.

Exterior



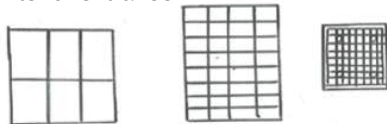
roof made out a steel web of beams / 8 steel cross column / glass with stainless steel pillars / natural stone plinth

Interior basement



plastered walls with dark wooden plinth / grey carpeting / suspended ceiling

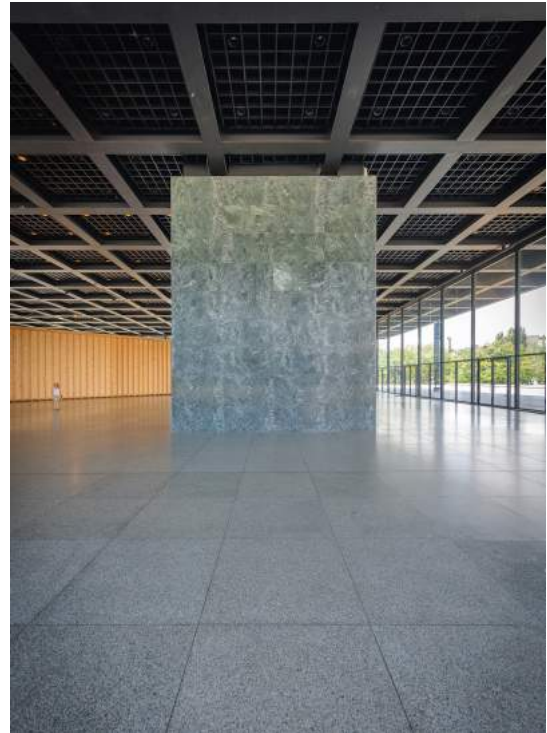
Interior entrance



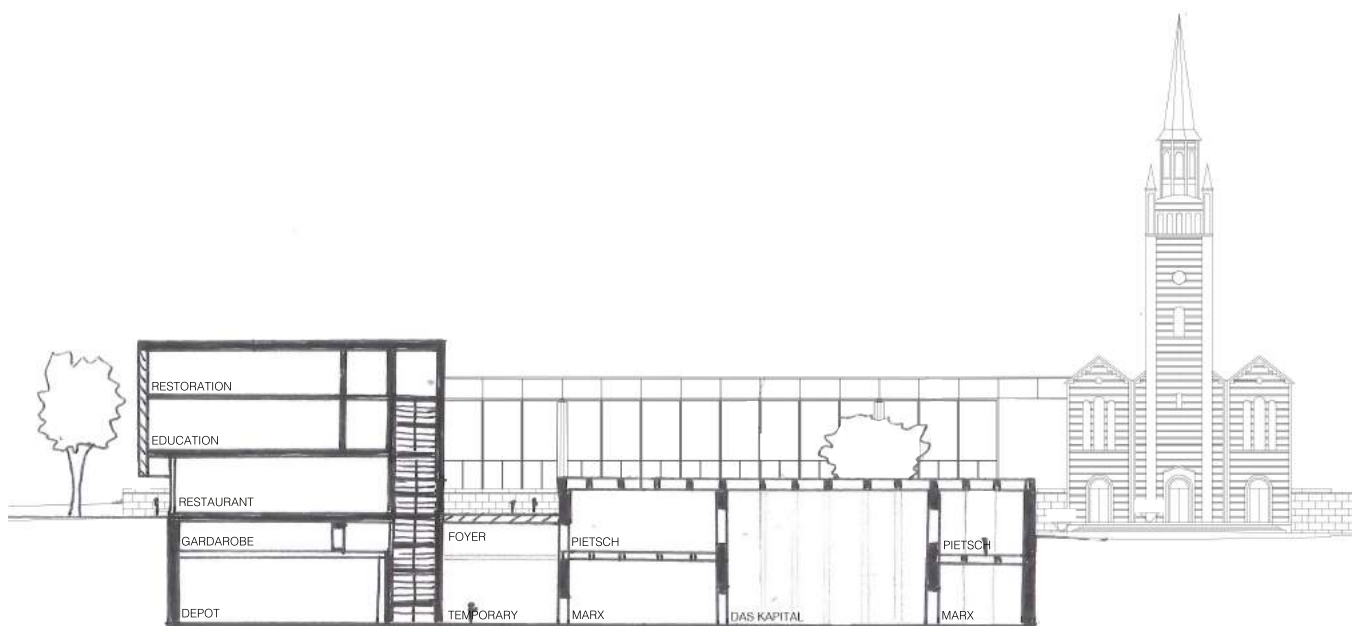
big wooden natural stone flooring / non flexible partionwall cladded with marble



white curtain steel and glass balustrade small wooden partition wall



Interior Neue National Gallery



This weeks section

Something else then plastic

What kind of materials would I like to work with?



Interior view from the gallery with a wooden grid ceiling inspired by the Mies grid



Different use in stone

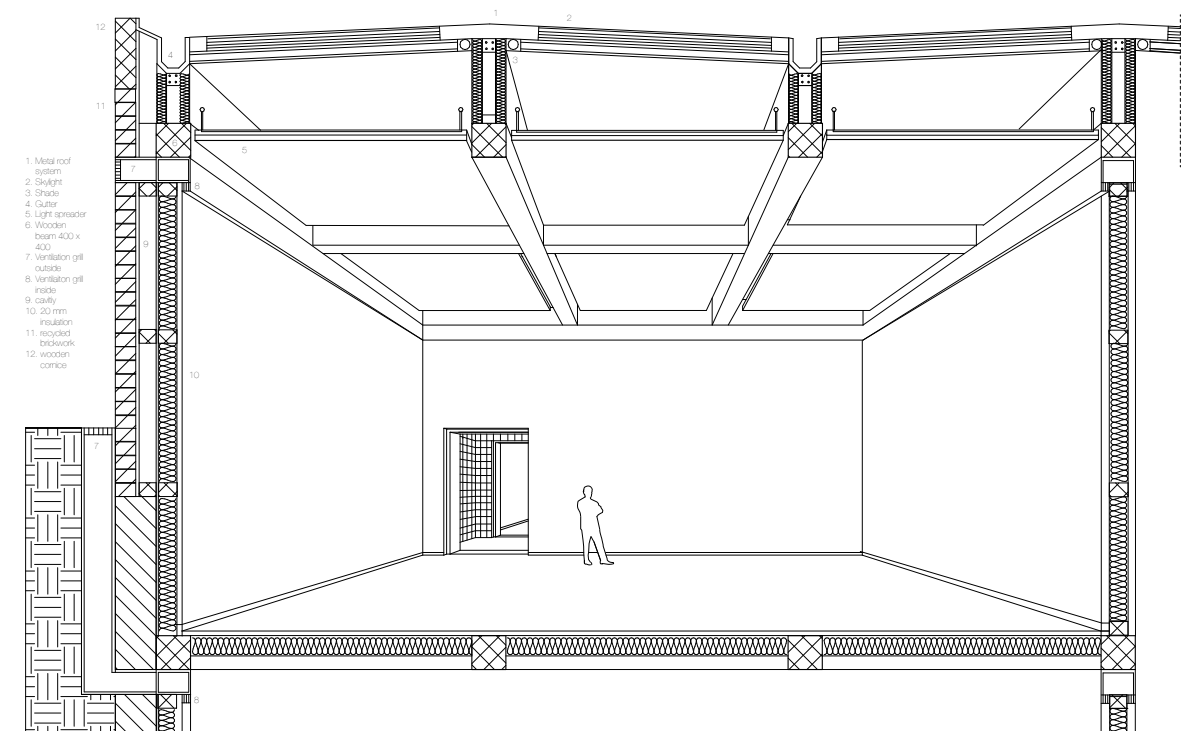


I figured out that plastic might not be the material I would like to work with. What are materials of this time I like to work with? I think the materials of our time are those materials that harm the environment as less as possible, and still keep that luxury appearance as the traditional noble materials used in the Neue National Gallery. I am thinking of a wooden grid construction which can show

the same tectonics as in the NNG but which is made of a material far less harming the environment. I am thinking of using a recycled brick made out of 90 percent waste material as a fill in for the nature stone used in the plinth of Mies... ect. My aim is to mediate between Mies and the new building and find materials and forms that producing a beautiful composition.

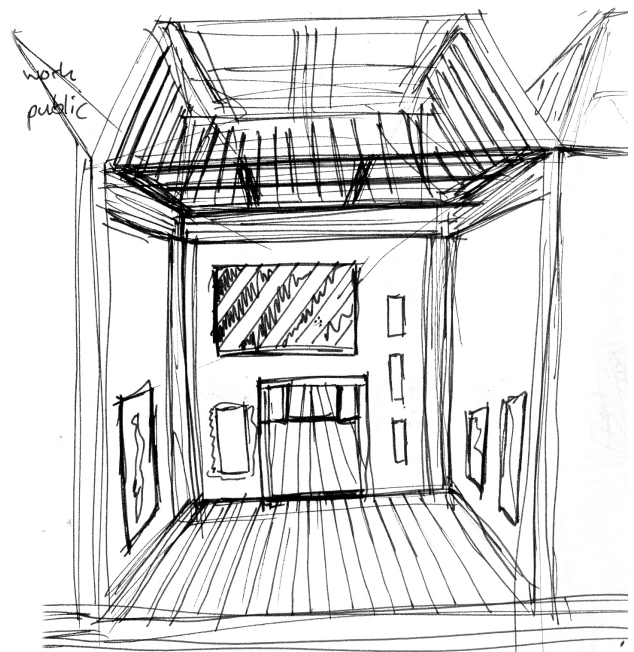
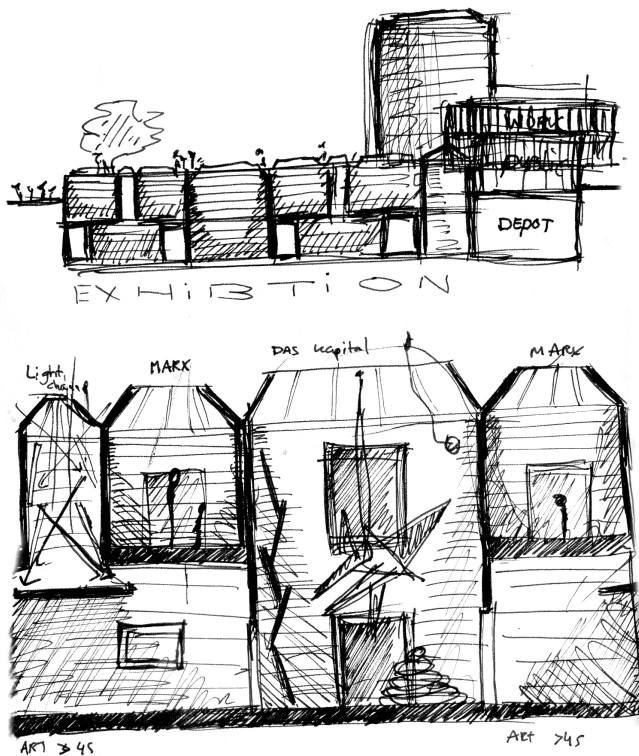


Recycled bricks from Stone cycling



Ligth informs routing

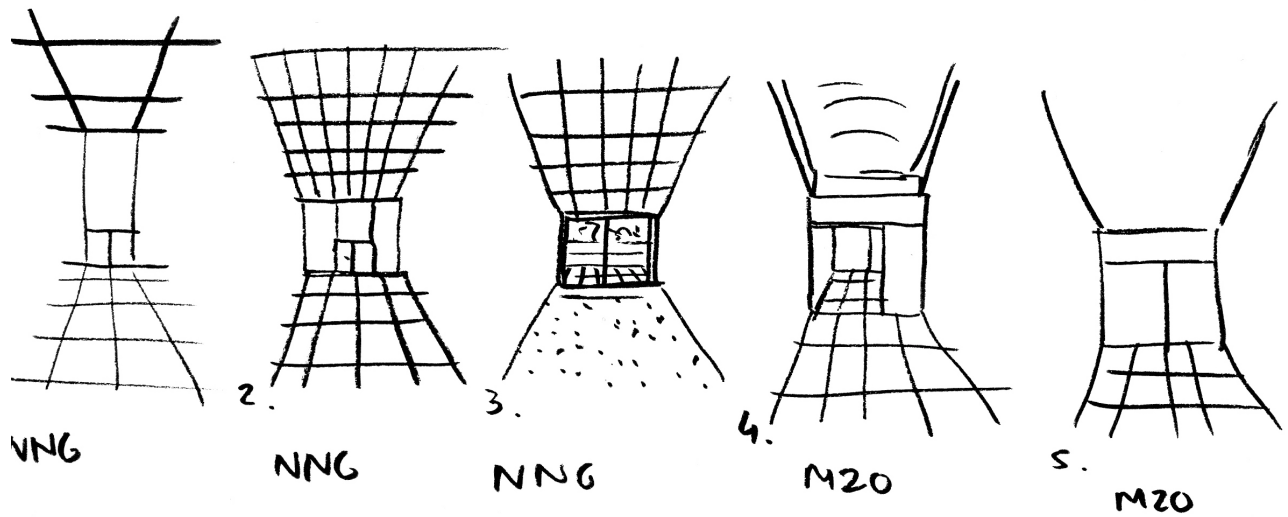
How can I mediate with Mies's routing?



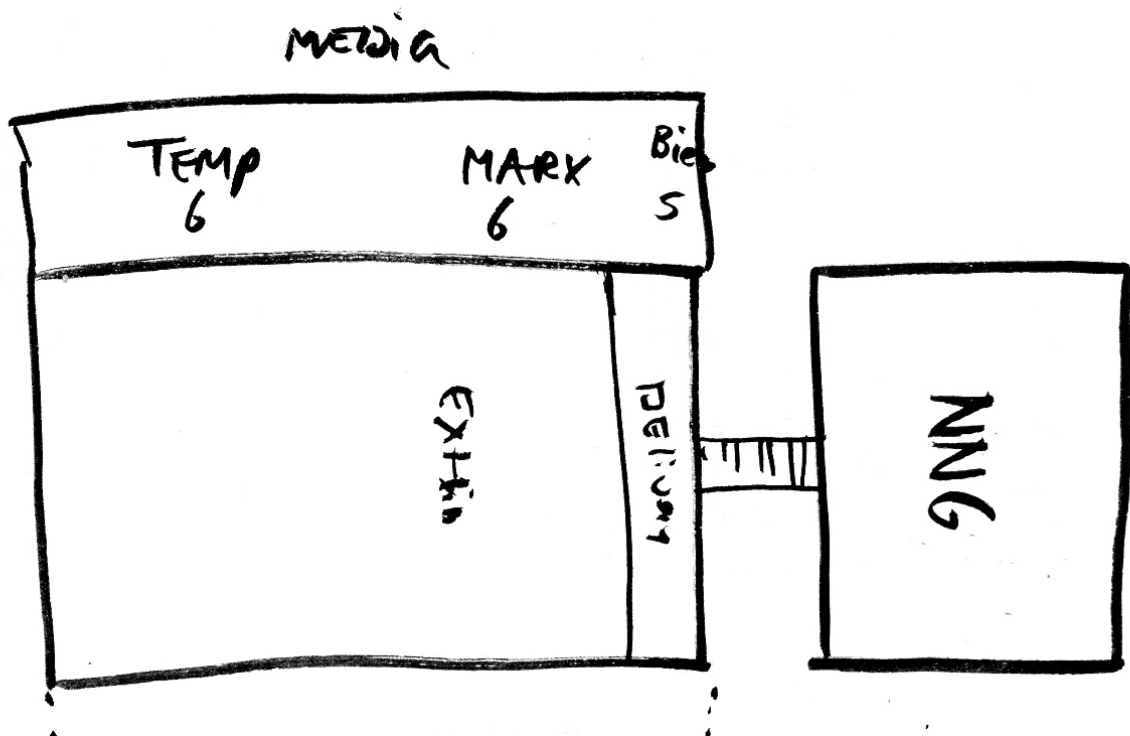
How do I lit the galleries on the -2 floor?

My research into a materialized ceiling which lets in natural daylight during my P1 became relevant again when designing my gallery spaces. Since some pieces of the collection such as 'Das Kapital raum' need a space of 9 meters high, these collections are located on the lowest level offering natural daylight on the lower level and functioning as the points of reference in the exhibition.

I also started thinking about the connection from the routing trough Mies's collection to the New Museums collection. Mies organized his routing according to light. The visitor enters in this enormous bright hall, take the stairs down to the artifical lit foyer and enters then the bright galleries adjoining the garden.

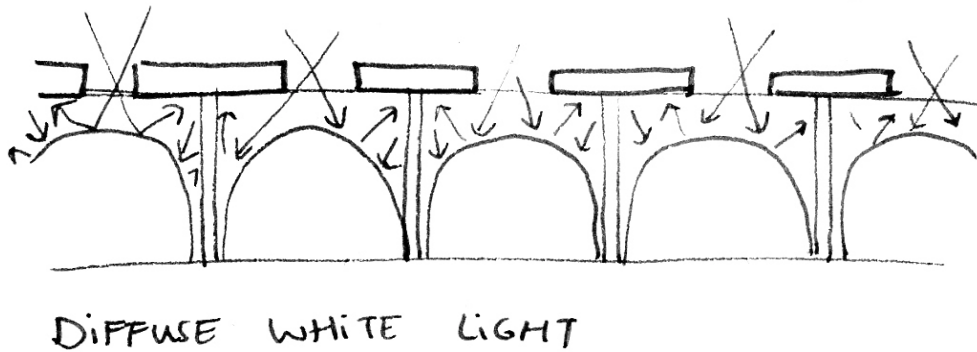


Sequence from Neue National Gallery towards the New Museum



Precedent study

Daylight House of Tekashi Hosaka, Tokyo



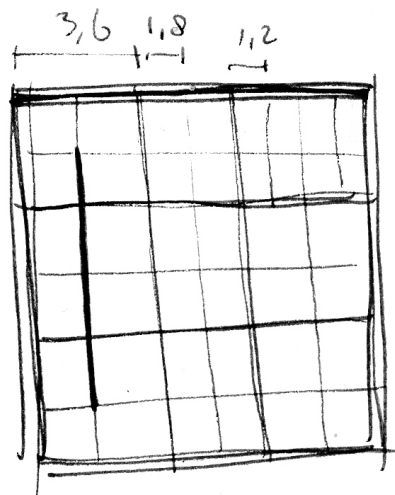
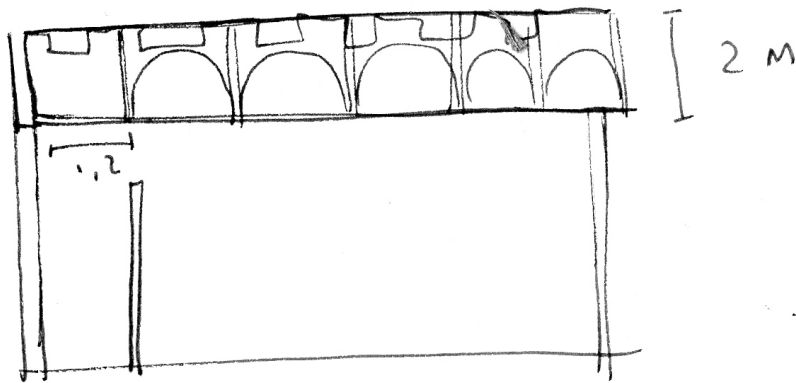
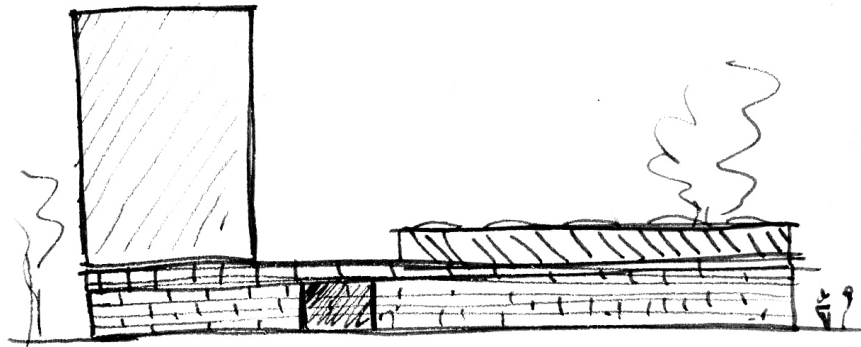
Daylight house, Tekashi Hosaka



Impression of my interior gallery with implementation of the roof of the daylighthouse concept.

This week I analyzed a reference project from which I really liked the way it defused light. Light from 29 skylights (approx 700mm square) installed in the roof illuminate the room as soft light diffused through the curved acrylic ceiling plates. The direct light falling from the clear square skylights cuts a distorted square image on the curved acrylic ceiling. At the same time, the entire curved acrylic ceiling is uniformly lit with white light by selecting the

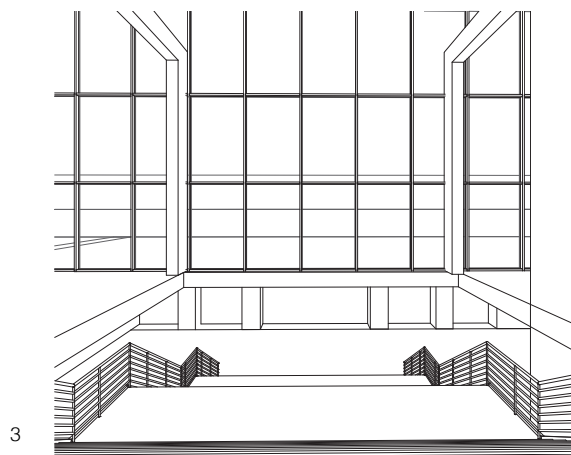
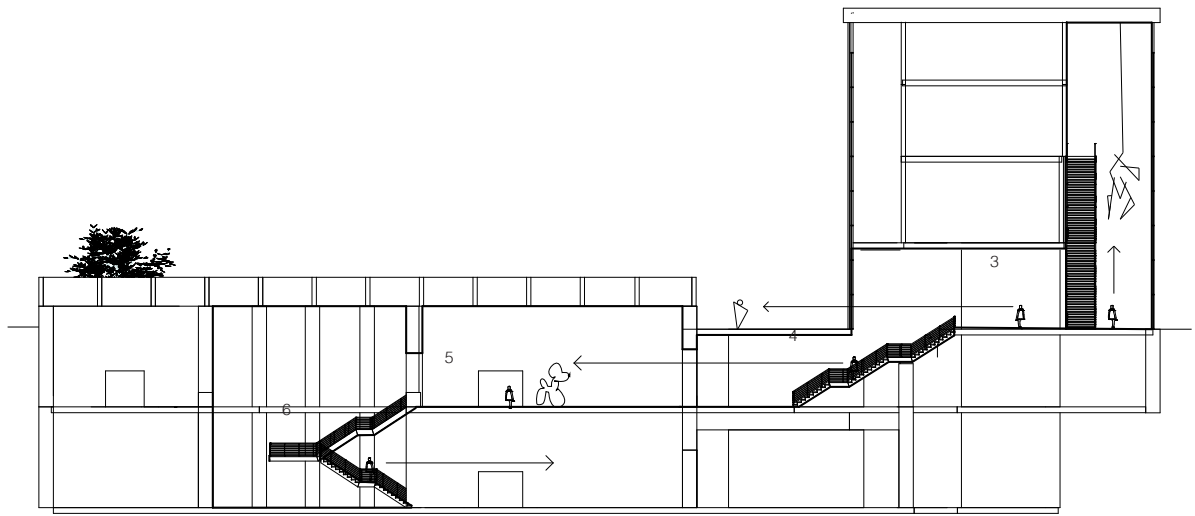
distance between the skylights and the curved acrylic ceiling, their size, the color of the acrylic and the color of the interior panels after studying models and mockups to achieve the desired effect. It made me realize that these are the parameters I need to work with in order to realize a ceiling that will satisfy me. What I does not like about the project is the fact that the roof is allmost flat. I imagine myself a sea of lanterns looked over from the Mies plinth.



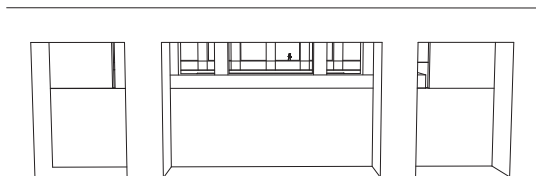
WAFLE structure floor

Desining the sequence

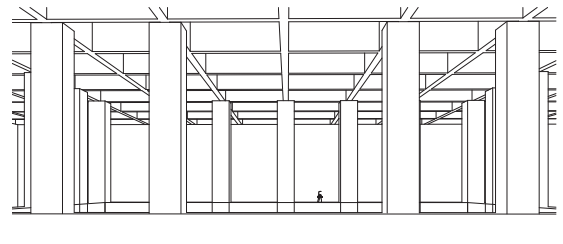
What experiences the visitor from the street into the gallery?



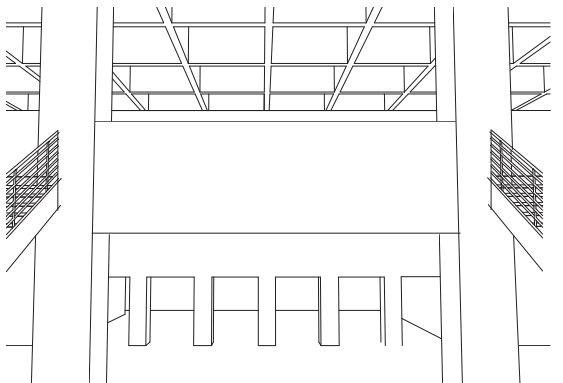
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4



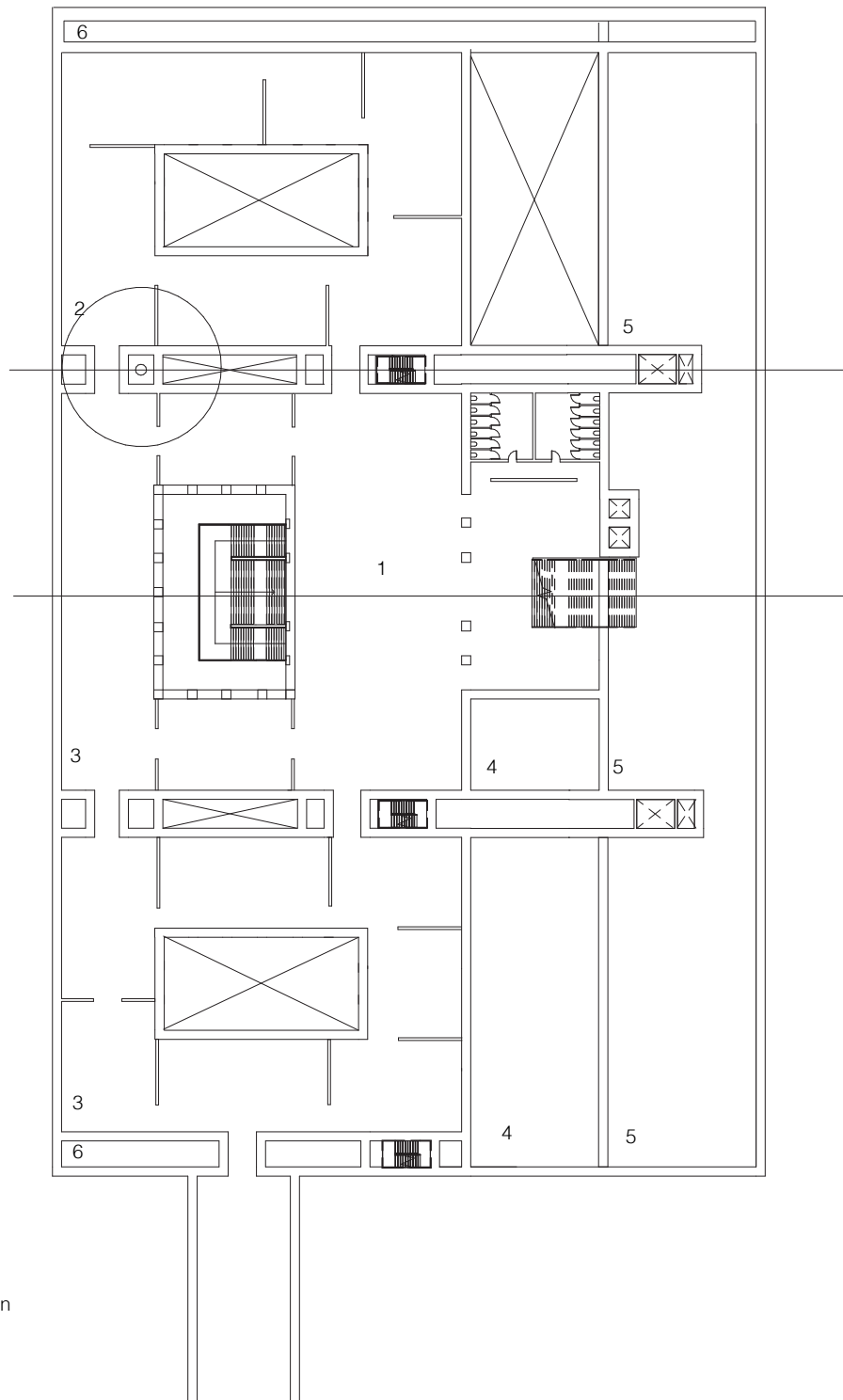
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6

This week I started visualizing the route down towards the gallery. I got the feeling that it is not ideal to divide the collection into two floors and began the following week to experiment with a gallery floor where the entire permanent collection resides totally on one floor.

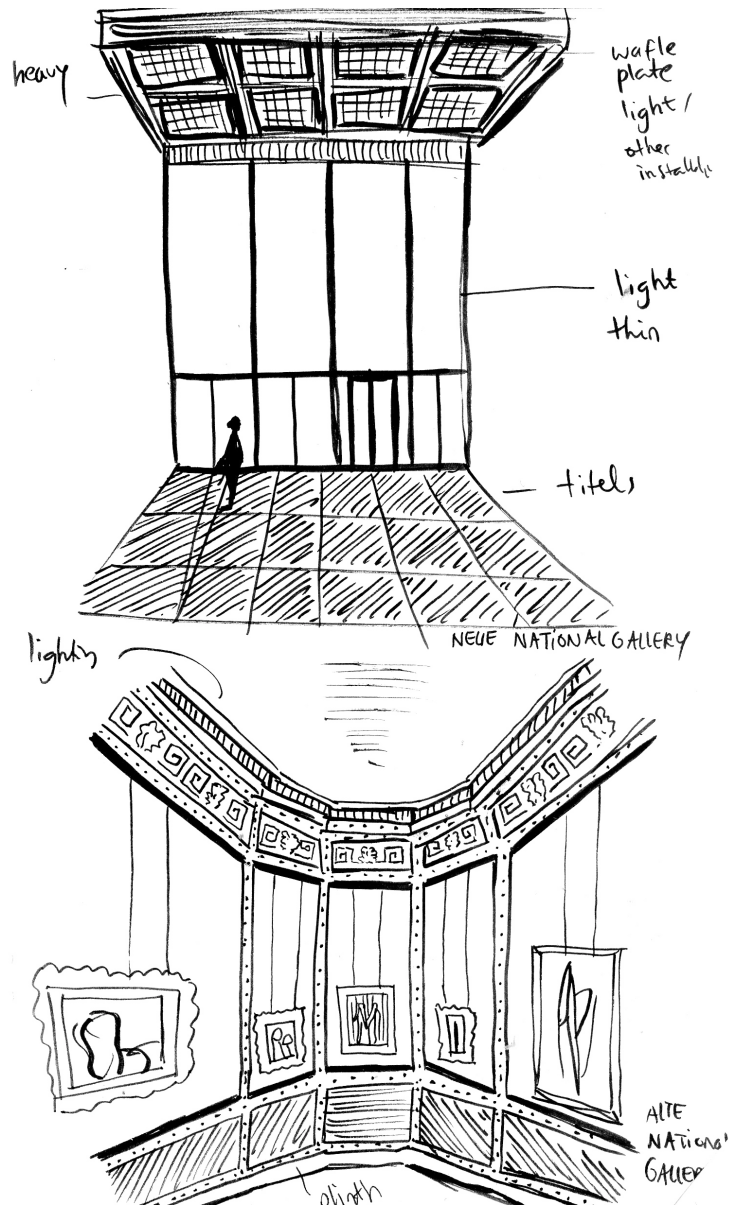
In that case almost all galleries receive natural light. The next week I start focussing in detail on how the gallery should look like. I should make a model to fully understand the way light enters my gallery.



- 1. Temporary exhibition
- 2. Exhibition > 45
- 3. Exhibition <45
- 4. Delivery
- 5. Depots
- 6. Storage space for temporary walls

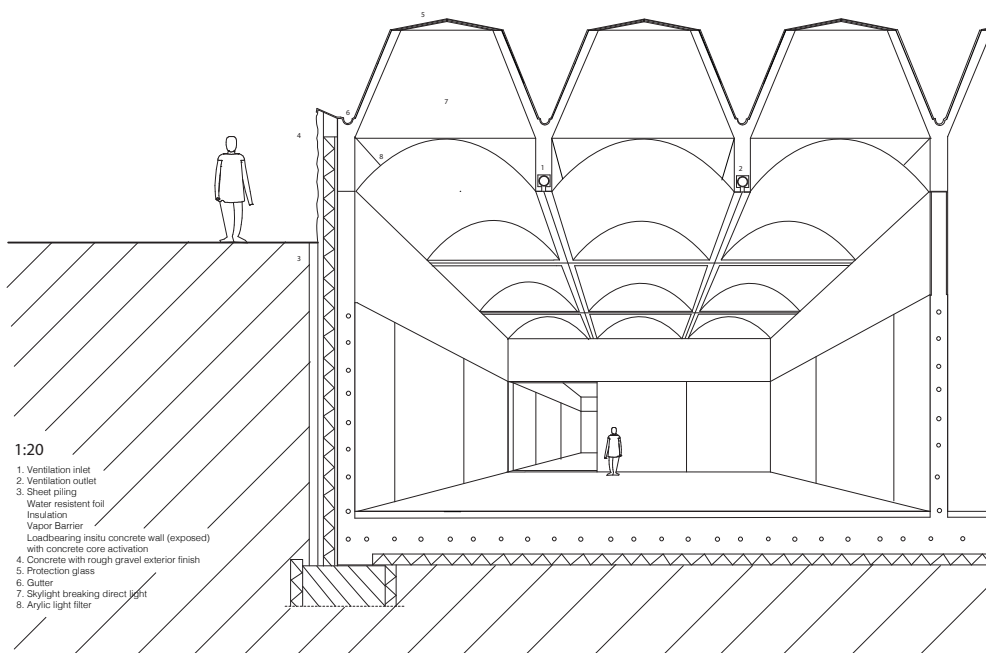
Gallery interior design

Understanding dimensions, light and materialization by making a model



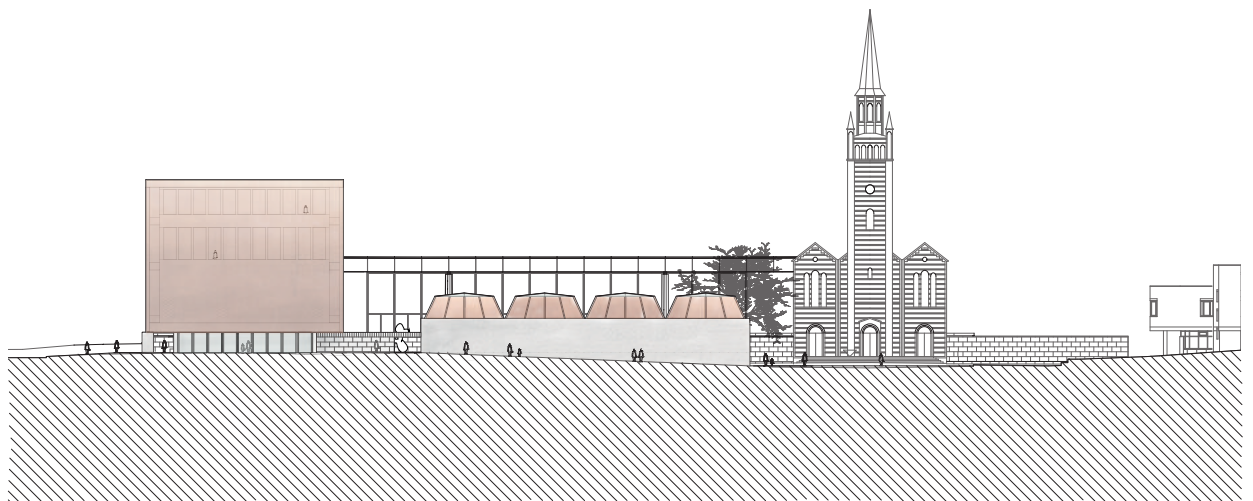
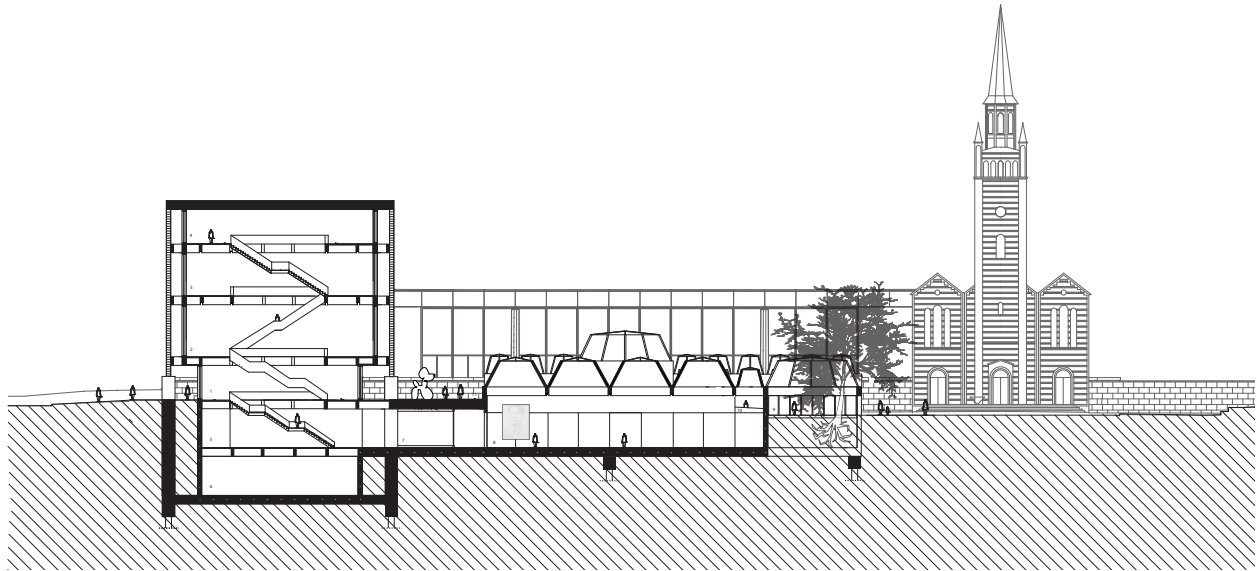
When giving myself the assignment to make a 1:33 gallery interior model, images of earlier visited reference projects crossed my mind. What I liked in the Altes and Neues National gallery is the fact that the walls are divided in three zones. The flooring zone with its plinth, the wall where paintings are hang and the ceiling and its plinth. The ceiling is very present in relation to the wall and the floor plinth from the Neue National Gallery but just

as present as the floor plinth in the Altes National Gallery. They are both certainly now white cubes. I also don't want to make a white cube, but an interior that relates to its surrounding. This is where the idea started to materialize the interior underground with concrete and the part that sticks above the ground with light plaster. This also comes from the climate concept to use concrete core activation in the walls.



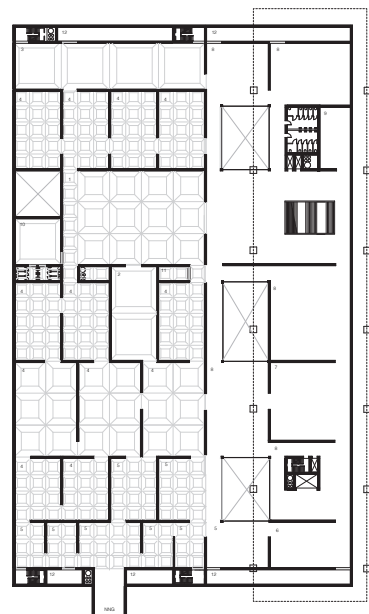
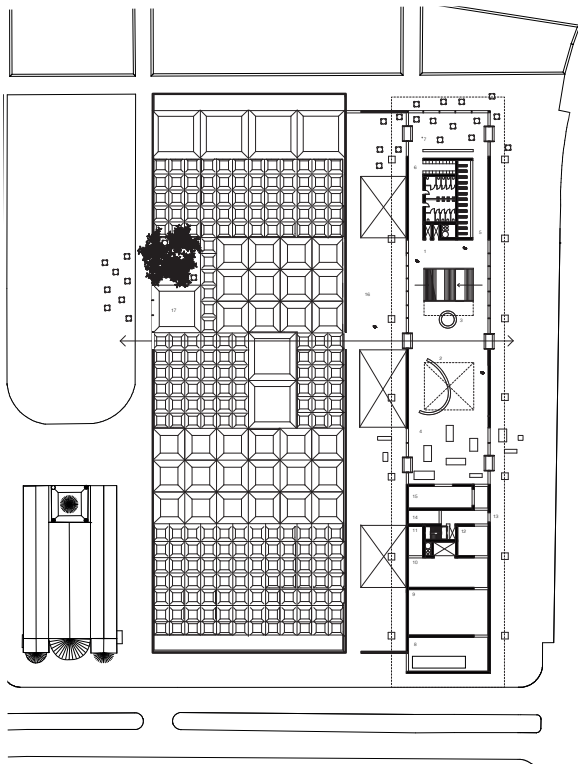
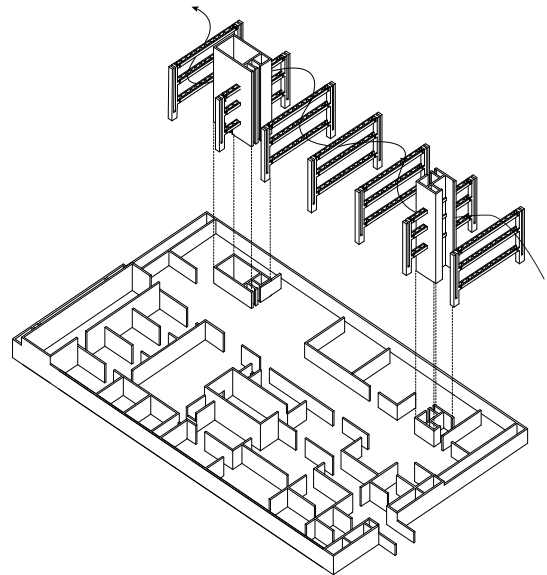
P3 Presentation

Construction, Climate design and architectural concept are getting more integrated.



During my P3 presentation I was advised to draw the Mies gallery floor together with my own Gallery floor. In this way I could make relationships with the routing of Mies and my building. The facade design has been criticized since it is too anonymous. By hiding the windows with a translucent material I miss the relationship to the

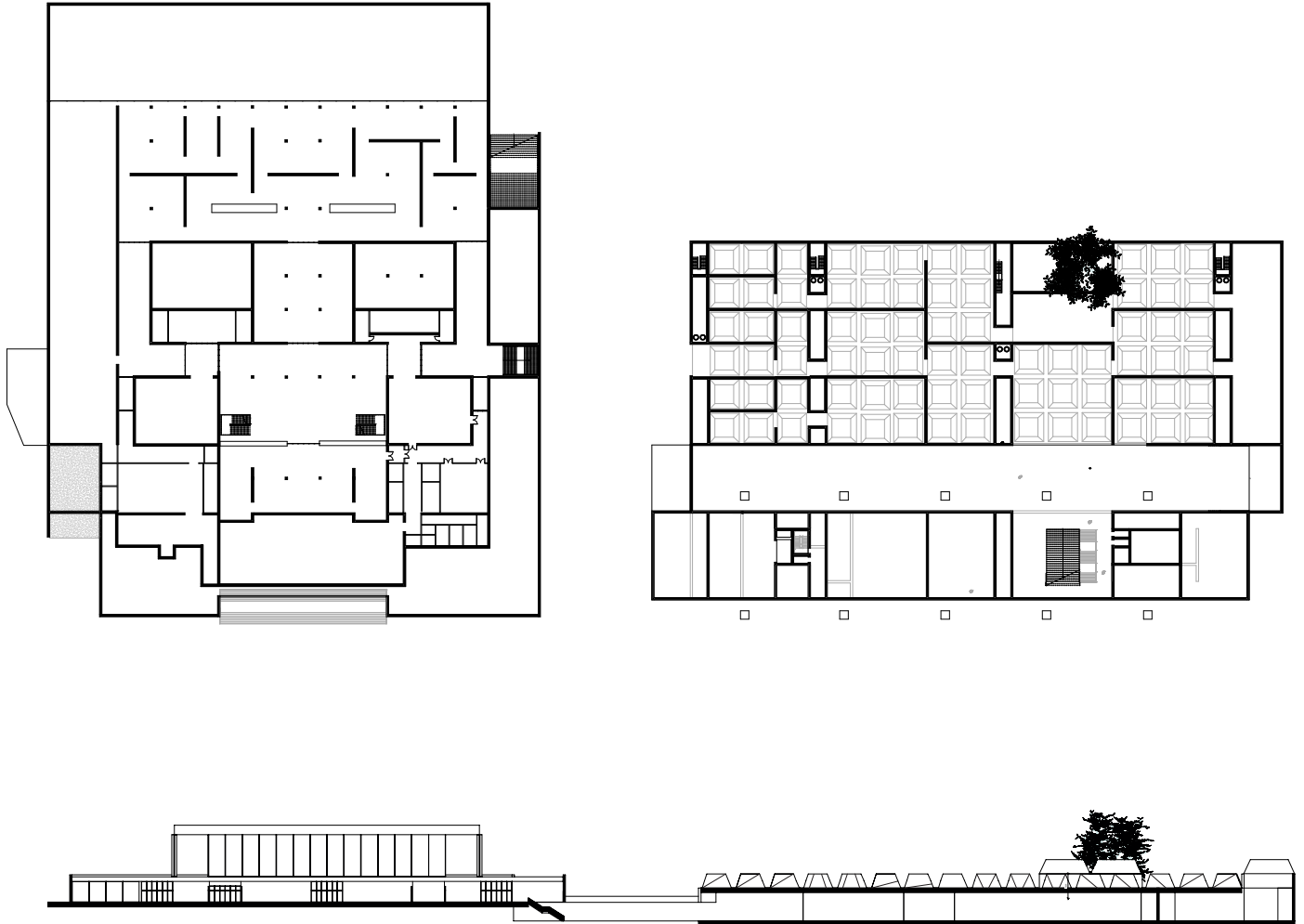
idea of the Berlin Building block as typology for the museum building. My construction concept of using permanent load bearing walls in the permanent collection floor and a column free floor in the temporary exhibition floor has been understood.



P3 - P4

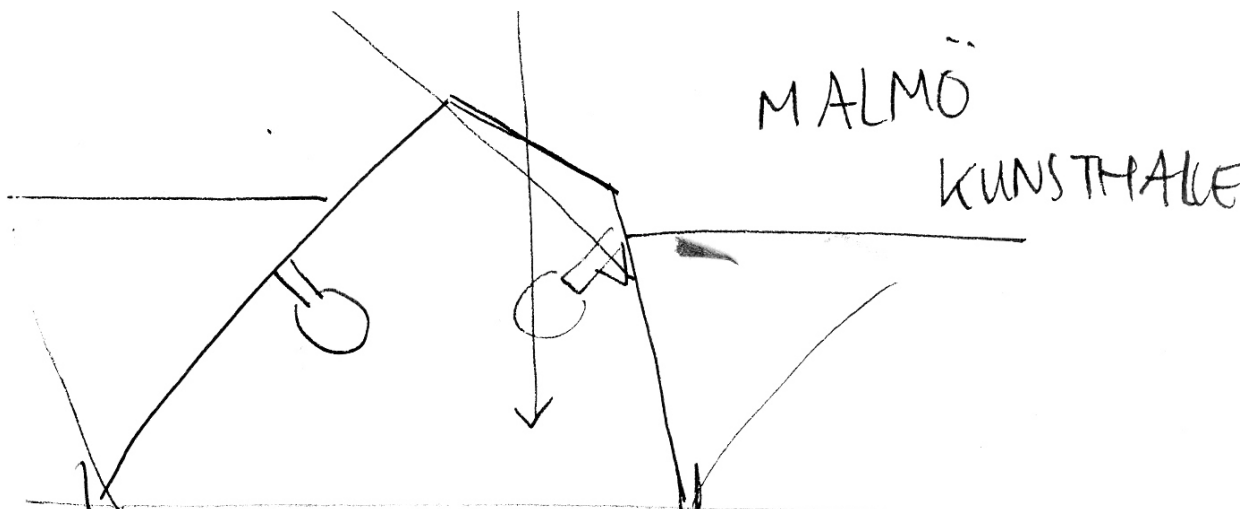
Searching for a relation with Mies in the plan

What does my gallery routing means in relation with Mies's routing?



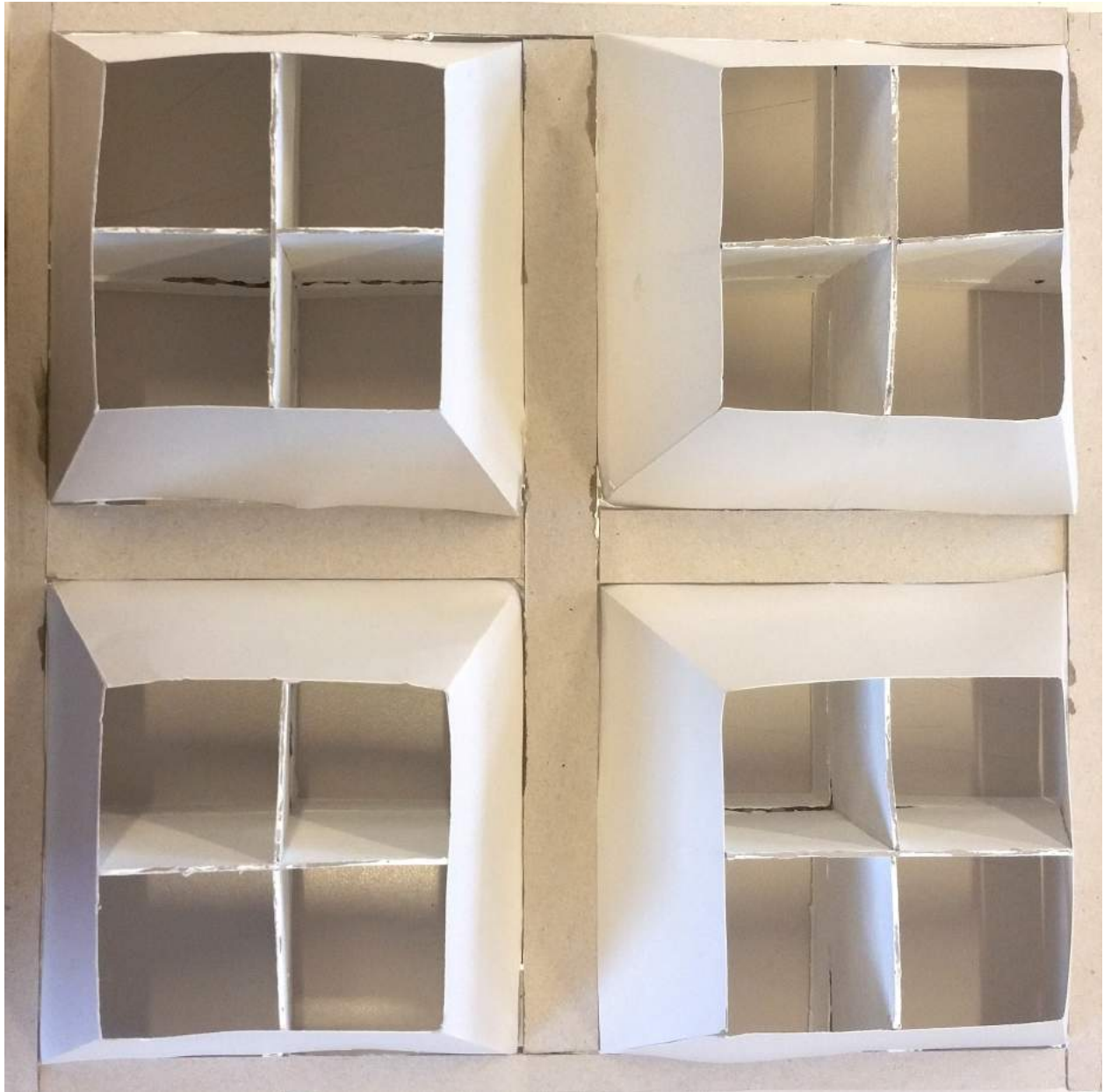
By drawing the Neue National Gallery in 3D next to my 3D model of the new museum a lot of questions got answered. I started to understand my own routing and its relationship with the Mies. The sequence from dark into light has also always been a leading concept in my design and fits perfectly on the experience in the Mies.

I need to better understand what my skylights are. This is why I started looking again into reference projects. The Malmo Kunsthall interested me for its elegant thin grid of skylights.



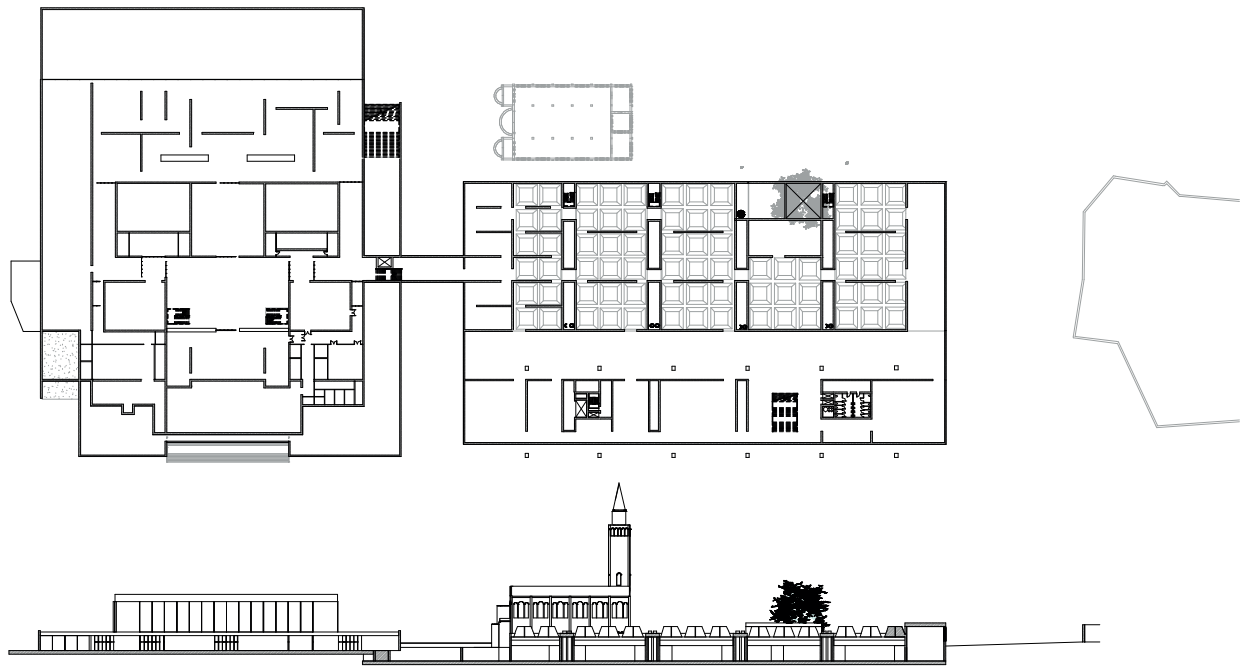
My idea for filtering light

Turning ideas into reality by making a model



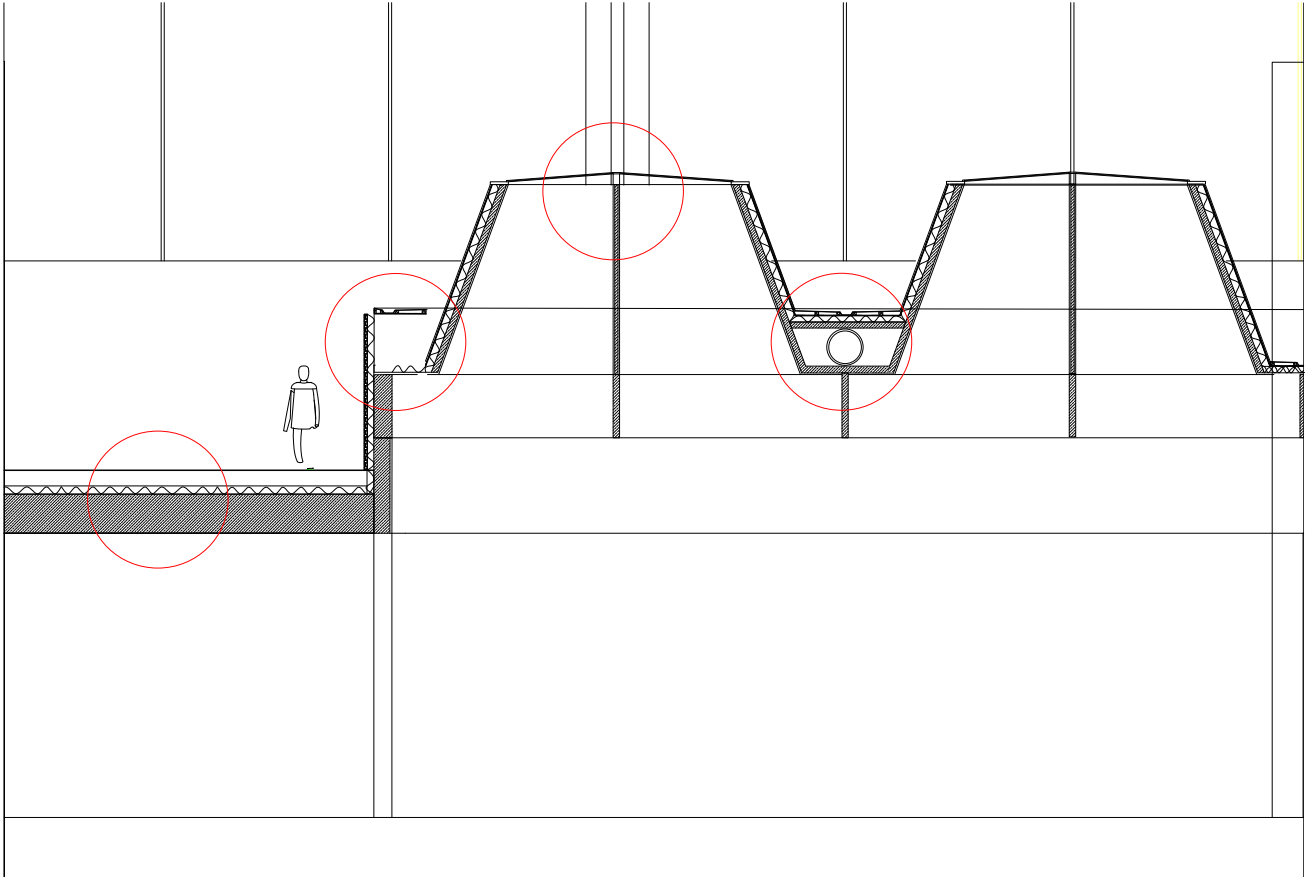
This week I decided that I need to make a model from my skylight. I worked last week with a cut of pyramide and I need to understand how this shape will break the light. I made a 1:50 model from my gallery. The skylights are divided into four parts that all break the light in a slightly different way.

What I learned from this study is that I probably need to find a way to filter out the southern light since these skylight will still heat up the gallery too much. This week I decided that in Das Kapital Raum and the Oversized exhibition I want a different kind of light so that these moments are marked in a special way.



Climate design

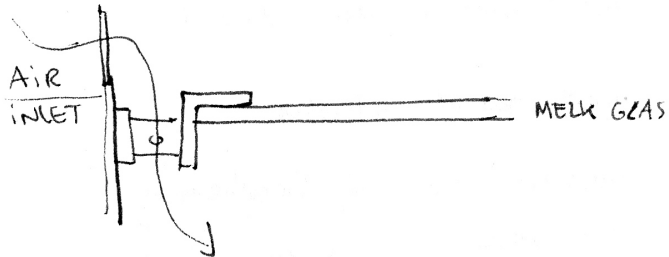
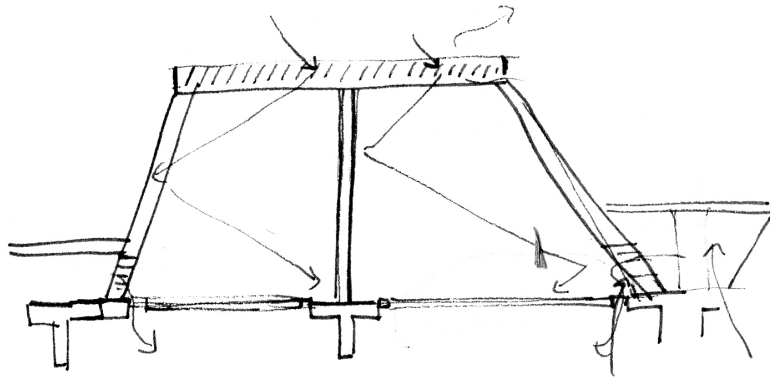
How will air come into my galleries? How will I filter light?



By drawing a 1:50 detail I came up with a solution to integrated my air outlet and inlet channels. Underneath the flat area between two skylights serving maintenance work, the channels are located. During the tutorial of this week I further developed the design together with Daniel and

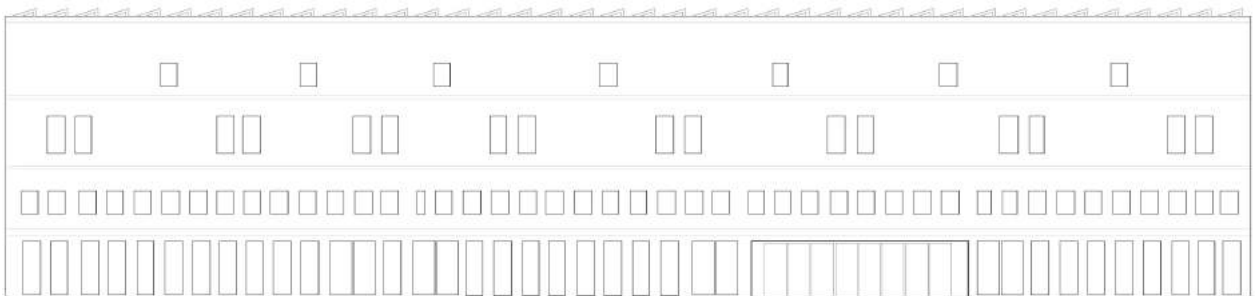
the climate teacher. We came up with an idea to place shutters on top of the skylight which will filter out the southern light. Also I thought about more in detail how to connect the milk glass to the wall in a way that air can still enter the gallery.

NEW IDEA



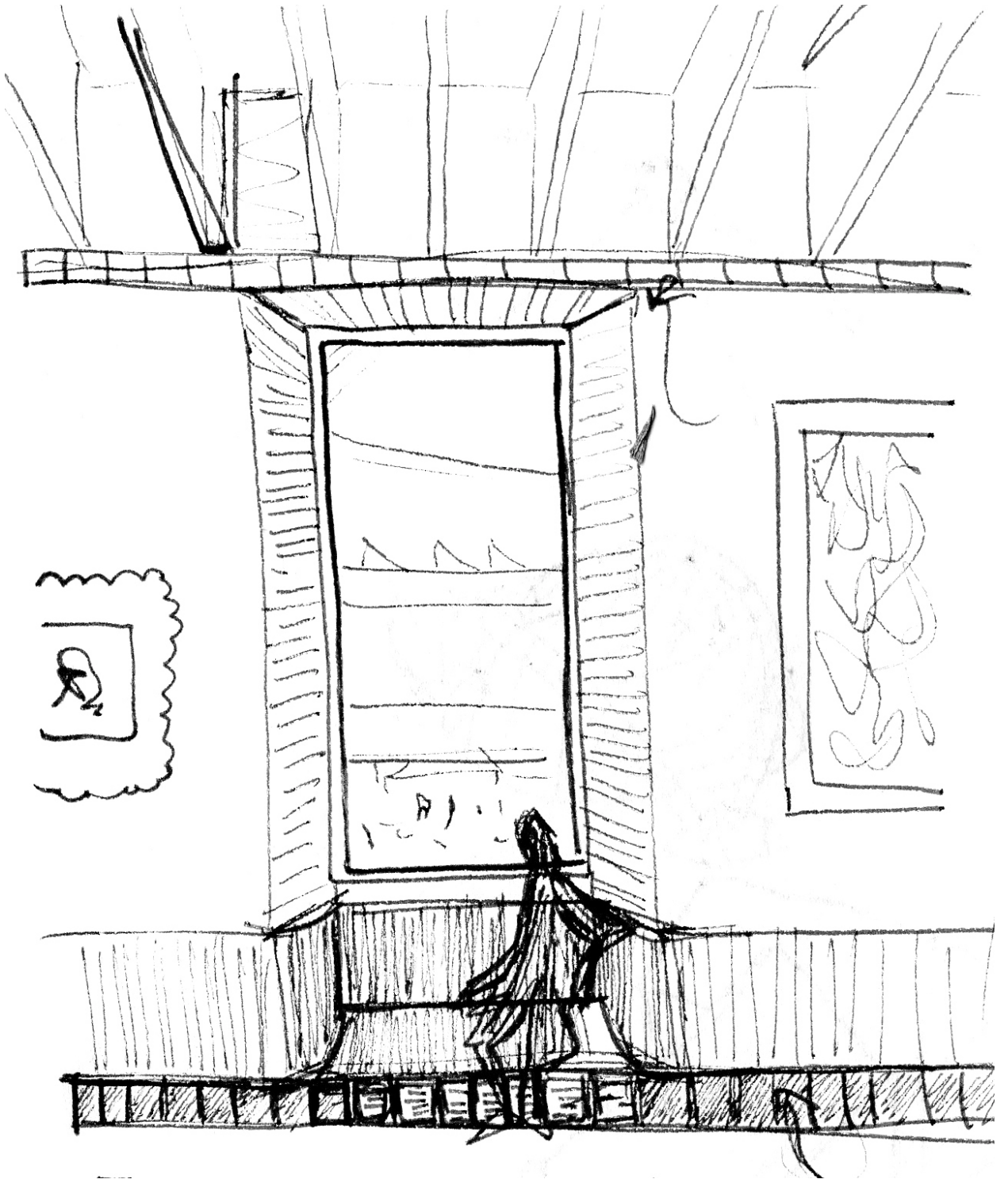
Precedent study

The Berlin street; Ackerstrasse



This week I focused on my facade. How should this street-block look like? From my previous reasoning it should be something like a street-block. That is why I took again a close look to the 19th century street block. We see it has a certain hierarchy in its facade, a common height from 22 meters and a clear visible plinth. These three parameters I would like to introduce in my facade.

These moments of looking out could be moments in which you step out of the exhibition for a moment. Bay windows in which the visitor has a perspective view over the city. In this double wall I could place all techniques such as ventilation, heating and sun shading.



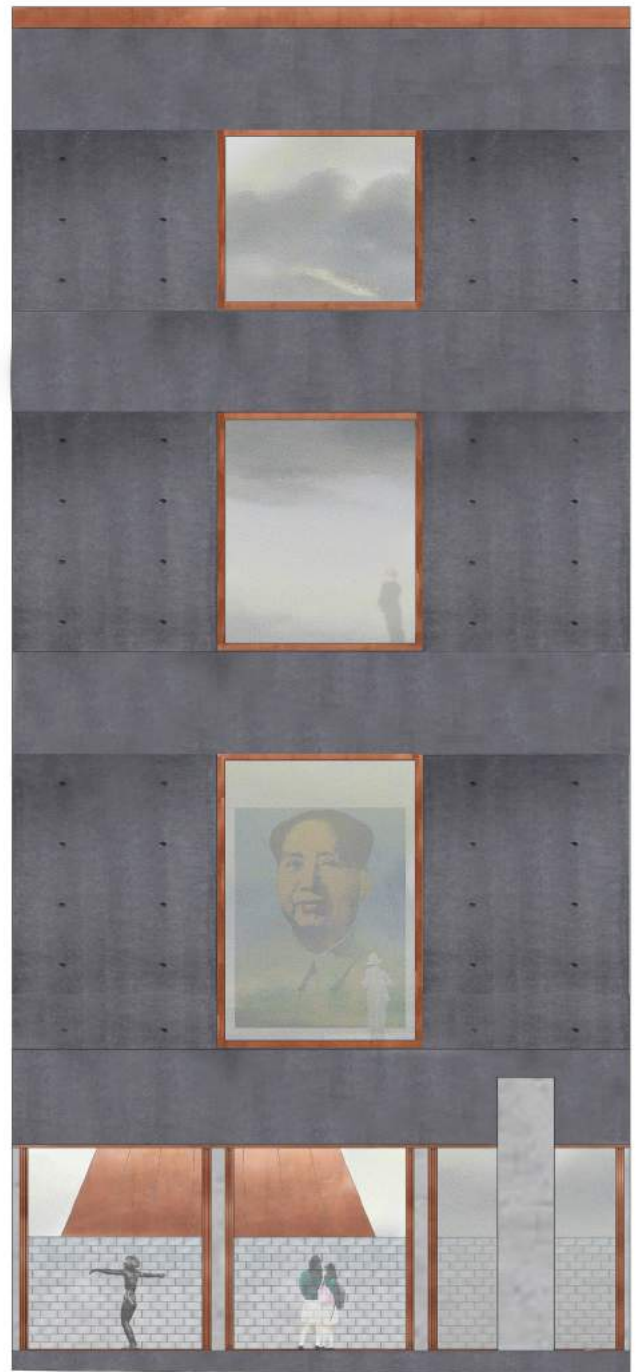
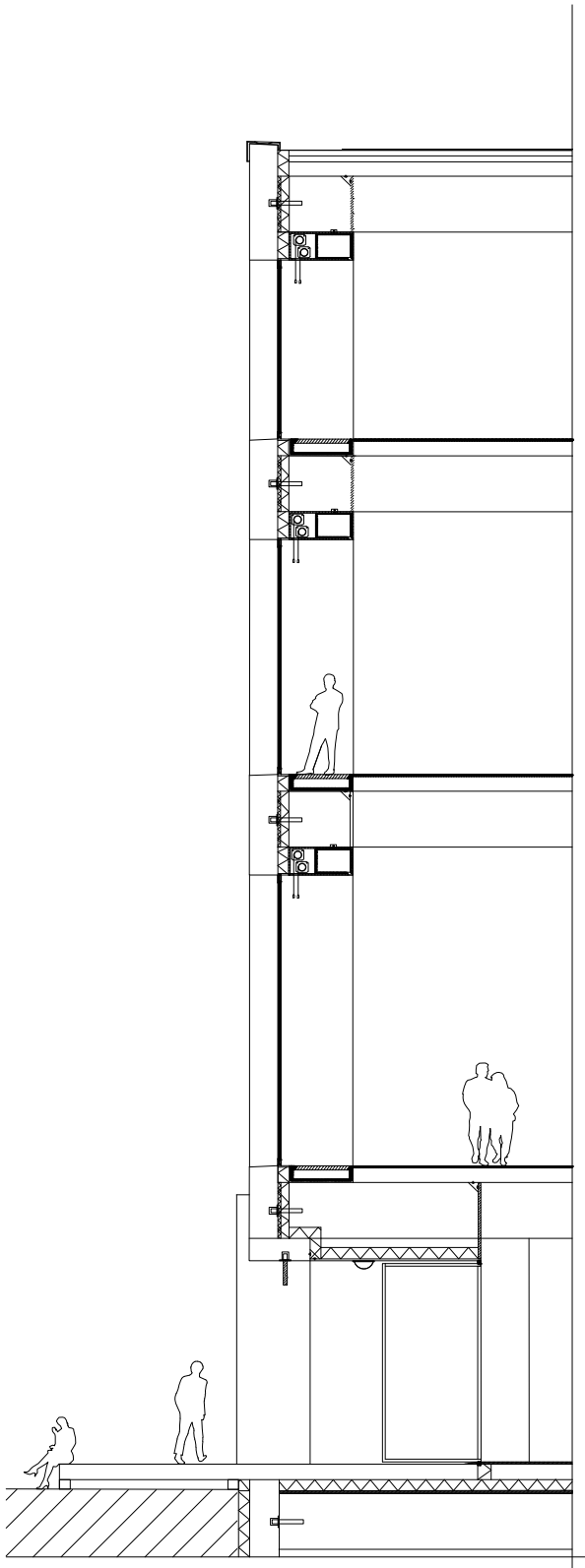
Precedent study

The Berlin street; Ackerstrasse



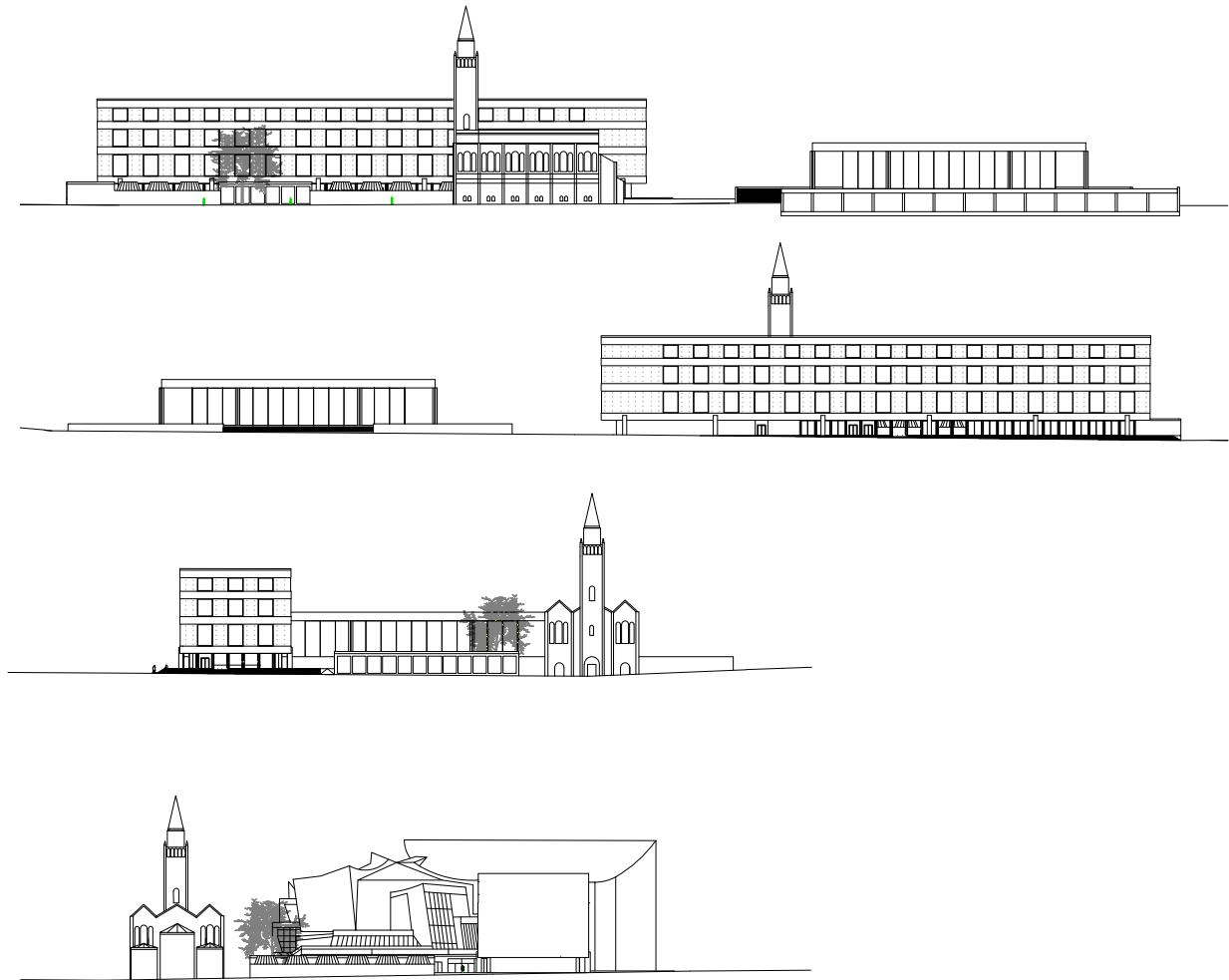
By drawing my facade next to the 19th century building block I see a clear difference in scale. The museum has floor to ceiling heights from 6, 5 and 4 meter. The building block has a floor to ceiling height from 4 high. In the museum facade hierarchy is achieved by making bigger and smaller window openings. In the 19th century building block by adding more ornament around the windows of

the first floor. I did a test this week with materials and draw a 1:50 section of the facade. I am not sure about the colours of the facade. I have to draw this small piece now covering the whole facade to see what it will do over a length of 120 meters.



Precedent study

Altes Museum and the Greek Stoa



When drawing the total facade I was not very satisfied with the design. It feels strange to refer to the Berlin block and then stretch it to a 120 meter long facade. This is not really a common size in Berlin. It loses its domestic scale. That is why I have this week taken a rigorous decision. Maybe the street block is not a 19th century berlin block but a greek Stoa. Earlier, I categorized New National Gallery seen as a temple, and I wanted to make a more

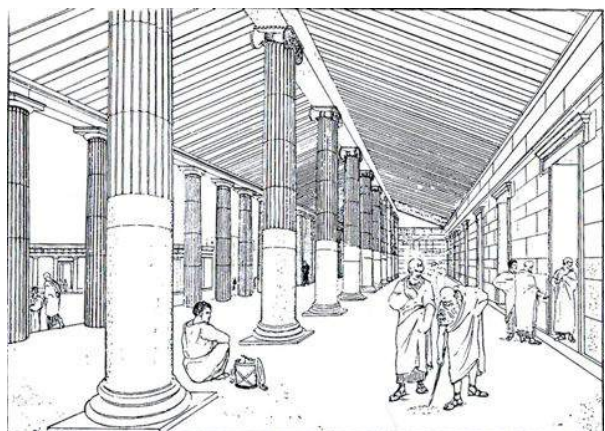
accessible building where I interpreted this building as the Stoa of the forum. As das Altes Museum is the Stoa of the Museum Insel and Die Altes National Gallery the Tempel. The sizes of the classicist Stoa of Attalos correspond nearly 1: 1 to the dimensions of my block. The Stoa of Attalos is 115 meters by 20 meters and my block is 120 meters by 25 meters. I'm going to redesign my facade design going to show the tectonics of the facade more clearly.



Stoa of Attalos, Akropolis, Athene, 600 before Christ



Altes Museum, Schinkel, Berlin, 1823



Stoa of Attalos, Akropolis, Athene, 600 before Christ

P4 Elaboration phase

P4 Elaboration phase

Reflection

A research into the meaning of a new national 20th century art museum located at the Kulturforum in Berlin

This one year graduation process has been different from the design processes I had experienced before. A very important difference is the fact that the process took six months longer. This extra time gives you the space to fully understand the topic you are working on. Daniel Rosbottom, my professor, told us: 'When designing a concert hall, I become a typology expert. I redraw precedent projects and compare them with each other to understand all components and differences between projects (in scale, concept, etc). I read everything that there is to know about the technological aspects such as acoustics, lightning and the visitors perspective. I research its cultural and social context and the typologies development through history. I want to become an expert so I can defend my design idea from sketch till detail drawing.' Daniel inspired us to use this year to become museum experts. To understand all sub themes that inform the design process of a museum.

The aspect 'The relationship between the methodical line of approach of the graduation lab and the method chosen by the student in this framework.' is an interesting aspect to start this reflection. This process felt as one of the most guided processes I had ever experienced during my study in Delft. Within several seminars and by several design exercises given by three different teachers and several guest teachers we were guided to learn everything there is to learn about museum architecture. In all courses the graduation lab set out the methodical line to follow in which students were free to choose their own subjects and research methods.

For example in the research seminar from Irene Cieraad the graduation lab decided that we should research our own interest by an anthropological approach. In this seminar we had to focus on an actor linked to the museum. What kind of actor was our own decision. I chose 'the artist' since I was interested in the relationship between the maker of art and the museum. Then we had to gather information through methods that were imposed by the seminar; interviewing, theoretical research, mind-mapping, questionnaires, etc. I chose to interview several young artists in Berlin to understand more about the scene of Berlin today and its future.

In the seminar of Mark Pimlott we focused on the question how museum typologies development throughout history. Every student had to choose a period in history and a case study from a list. Since I was focussing on artists with Irene Cieraad I chose to focus on artists again within the seminar from Pimlott. This time on artists from the 60's, 70's period; Hans Haacke, Dan Graham and Micheal Asher who all tried to reveal the hidden conditions that determine how art is viewed, evaluated and used.

In the design studio of Daniel Rosbottom everything was brought together. We redraw and analyzed museum projects in the Netherlands. We designed a gallery space to a 1:20 scale answering questions about technological issues such as climate, light and materials used in a gallery and what they represent. Many specialists from the field were invited to join the full day discussions on Friday. We visited many reference projects including the 'Museum Voorlinden' still under construction. And of course; we designed our own museum. Learning by making was the key advice from Daniel. Everyone was encouraged to build models to understand the complex geometry from a museum building.

Within the clear framework set up by the studio I was encouraged to use certain methods such as hand drawing and model making but was also encouraged to choose my own methods and find my own designers signature. Daniel told us that if you are good in a certain design method or other craft, you should become a specialist in such a method so you would be from an added value in a design team. I use 3d computer modeling, hand sketching, hand modeling, photoshop visualization and writing as my main methods to design which I tried to become more skilled in this year.

When reflecting on the aspect 'the relationship between research and design' I can say that there was a constant interaction between design and research throughout the whole year. There was no clear boundary between research and design in the first and second half year. We were asked to make this project journal, a project reader and a portfolio. In the journal you keep a chronological survey from your work. All studies, writings, etc are noted in this document. Its is a reflective document for your research process. The project reader is the story of the project. It contains text, diagrams, and drawings and functions as the binder between your research and design. The portfolio contains only end products of the design such as plans, sections and impressions.

When reflecting on the aspect 'the relationship between the theme of the graduation lab and the subject/case study chosen by the student within this framework (location/object)' I can say that my subject is a direct result from analysis of the theme of the graduation lab. The overarching theme within the graduation lab has been 'the meaning of a new national 20th century art museum located at the Kulturforum in Berlin'. What does it mean that the museum is national and not private? What does it mean that this museum holds a collection from the last century? What does the Kulturforum with all its layers of history mean? Are museums the churches of today? How did the white cube ideology developed and what does it mean today?

Many, many questions to ask within this overarching theme. When focusing on the artists and the role they played within exposition design I came to the conclusion that my museum should be something 'beyond the white cube'. I was inspired by a quote from Daniel Buren, artist from the 70's: 'the white cube pretends just to precede all particularity; she promises to be the same everywhere and thus obscures the 'concrete' character of each cultural place.' I concluded that I wanted to make something for this interesting place, Berlin. That is why I started an extensive research in the local context.

From talks with local young artists I learned that the Neue National Gallery is a very known cultural place. For some it is a dream to be exhibited at that place, for some that place is the materializing of power structures that they are critical about, others explained they missed a place where societal discussions trough the medium of art could be take place but doubted if such a prestiges institute as the Neue National Gallery would be the right location. In my idealistic opinion the institute should be as open as possible for every resident of Germany, a place open for societal discussions, and should therefore in its architectural representation express accessibility. It should speak an architectural language that every resident can understand and does not feel overwhelmed by. There were The Neue National Gallery from Mies van der Rohe functions as the temple of art at the forum, I imagine the New Museum as the Stoa, the gathering place, the center of artistic, spiritual and political life of the city. This is my 'connection to the social context.' Several studies into the social, historical, urban and architectural context finaly resulted in the guiding theme of my project as explained in the introduction of this journal:

I believe that architecture should educate and improve the public by awaking them to a sense of their own identity. There were The Neue National Gallery from Mies van der Rohe gets interpreted as a temple of art, I imagine the New Museum as the Stoa of the forum; a the center of artistic, spiritual and political life of the city.

Research diagram

