

MUSEUM OF
TEMPORALITY



A Graduation Project by Evi Tacken



2024-2025

COMPLEX PROJECTS
Bodies and Building Milan
AR3CP100

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MUSEUM OF
TEMPORALITY

complex  projects

Bodies and Building Milan
Complex projects



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INTRODUCTION

Everything considering the assignment and the studio

01

This paper is developed for the MSc graduation studio “Complex Projects”. at Delft University of Technology.

Within this studio, a comprehensive design for a museum dedicated to Fondazione Prada in Milan is created over a span of two semesters. The assignment approaches the concept of Fondazione Prada by OMA as a hypothetical entity, treating the site as it existed prior to OMA’s design. This framework allows for a fresh exploration of the site’s potential, drawing on the original program and the client’s vision as foundational elements for the new design. The project is framed within a collective thematic lens of ‘culture,’ fostering comparability across student projects and infusing the design process with a rich cultural dimension. This collaborative approach enhances the learning experience, enabling students to consider diverse perspectives and methodologies in architectural design.

During the first semester, a detailed research plan is formulated, which is outlined in Chapter 2. This research serves as the backbone of the project, guiding an in-depth analysis of the site, client needs, program requirements, and the context of the existing building. Based on these insights, a comprehensive design brief is developed to articulate the vision, goals, and architectural strategies for the museum. This design brief is presented in Chapter 3, providing a clear roadmap for the subsequent design phases.



**TRAIN
STATION**



AIRPORT



SCHOOL



LIBRARY



HOSPITAL



**COURT
BUILDING**



THEATRE



MUSEUM

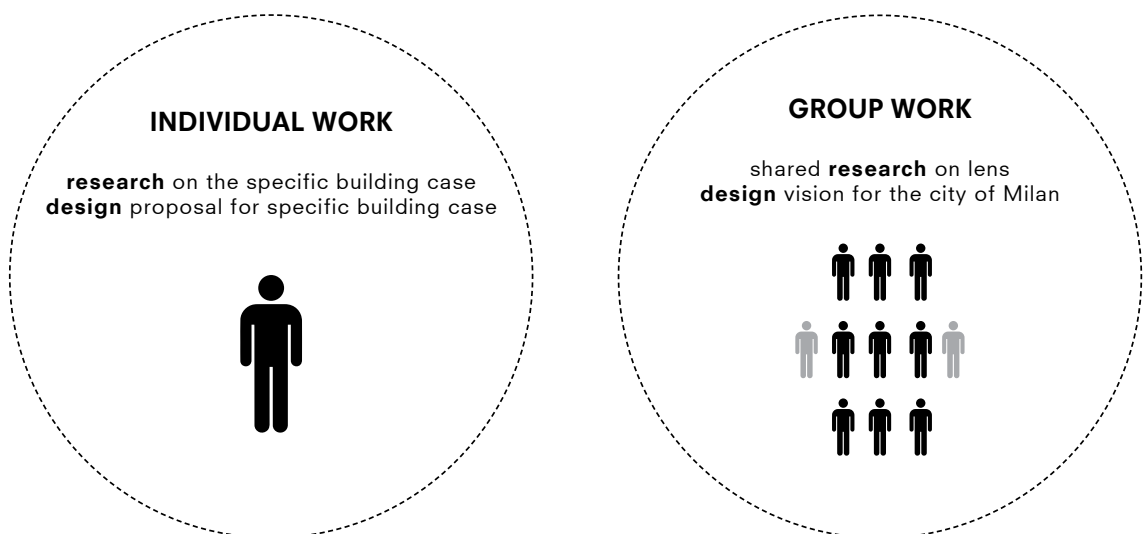
ABOUT THE STUDIO

This project is part of the MSc Complex Projects Graduation studio 2024/25: an initiative by KAAN architects in collaboration with TU Delft.

At the start of the studio, all students are presented with a list of 8 building types from which they need to select one building type per person and make sure all buildings are evenly divided. Each of the building types is directly connected to an existing building of that type in the city of Milan. This existing building will form the starting point for the design assignment, using the building's site, client and program while regarding the existing building to never have been built.

After all the building types are divided, students are grouped together in teams of 8, with 1 person representing each building type. Each of these groups are then asked to select a theme. Students will use the chosen theme to develop the group research, strategy and common dominator for the projects. Students will use these lenses to approach Milan and define thematic guidance, that will be formed into the group strategy.

Through this approach, the studio will consist of partially groupwork and partially individual work.



MUSEUM

program
site
client



TRAIN
STATION

AIRPORT

HOSPITAL

COURT
BUILDING

GROUP LENSE

culture of Milan

SCHOOL

LIBRARY

THEATRE

MUSEUM

The selected building type for this project is The Museum. The assigned existing museum that is given as a starting point and is to be considered as never built is the Fondazione Prada Museum by OMA.

For the cultural lense, this project considers the theme 'culture of Milan' as a key factor. This theme is further analyzed as a group initiative and results into a design strategy for each of the buildings in the group.

The studio assignment requiers students to consider the existing buildings to not be built. As the OMA design of the Fondazione Prada in Milan, built in 2015, partially consists of a repurposed historic gin distillery that dates back to 1910, the students that are working on the museum assignment will take the old gin distillery that was there before the Fondazione as a starting point for this assignment.



FONDAZIONE PRADA DESIGN
BUILT: 2015





ORIGINAL GIN DISTILLERY BUILT: 1910



RESEARCH

How to design architectural adaptability for temporary exhibitions in future museums?

02





FONDAZIONE PRADA BY OMA

After renting venues for events since its beginnings in 1993 for more than two decades, in 2015 Fondazione Prada opens its permanent headquarters in Milan, the Largo Isarco area.

The building, designed by OMA expands on a former gin distillery built in 1910. It creates a dialogue between predictable industrial heritage spaces and newly introduced spaces that bring variety and challenge the existing typologies. "We did it deliberately in a way where you cannot always tell where the old ends and the new begins. In other words, it was not a crisp statement of oppositions or a faithful reconstruction; it was trying to create a genuine hybrid." Koolhaas comments on the addition of the podium, the cinema and the tower to the former industrial complex.

The total area of exhibition space in Fondazione Prada headquarters is 20 000 square meters, composed of an array of different interior conditions and typologies arranged within the former industrial complex premises.





FONDAZIONE PRADA

The Fondazione Prada by OMA knows multiple buildings as shown in the image on the right. Each of these buildings has an identical appearance and program.

1. Bar luce

6. Podium

2. Bibliotheca

7. Cinema

3. North Gallery

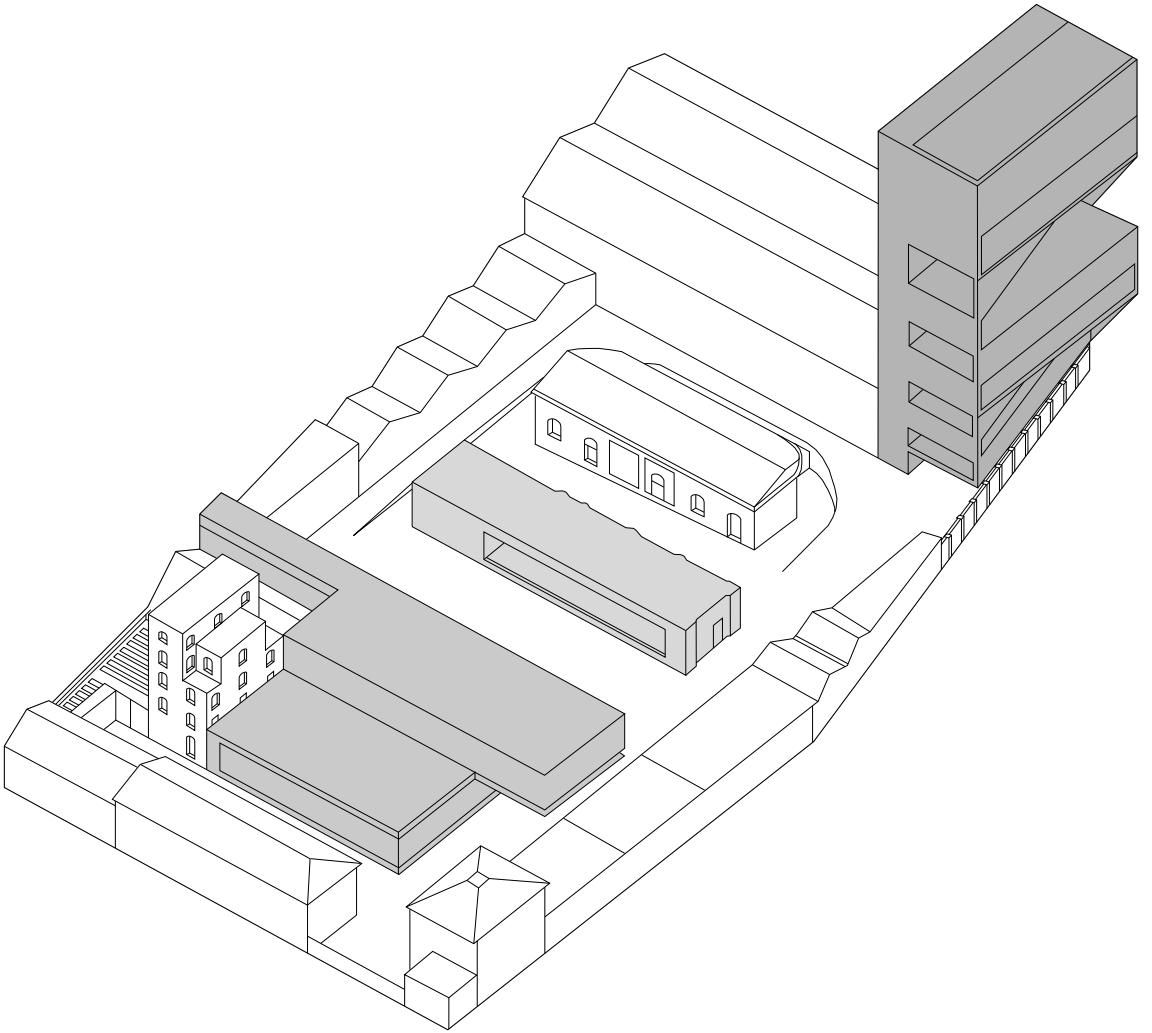
8. Cisterna

4. South Gallery

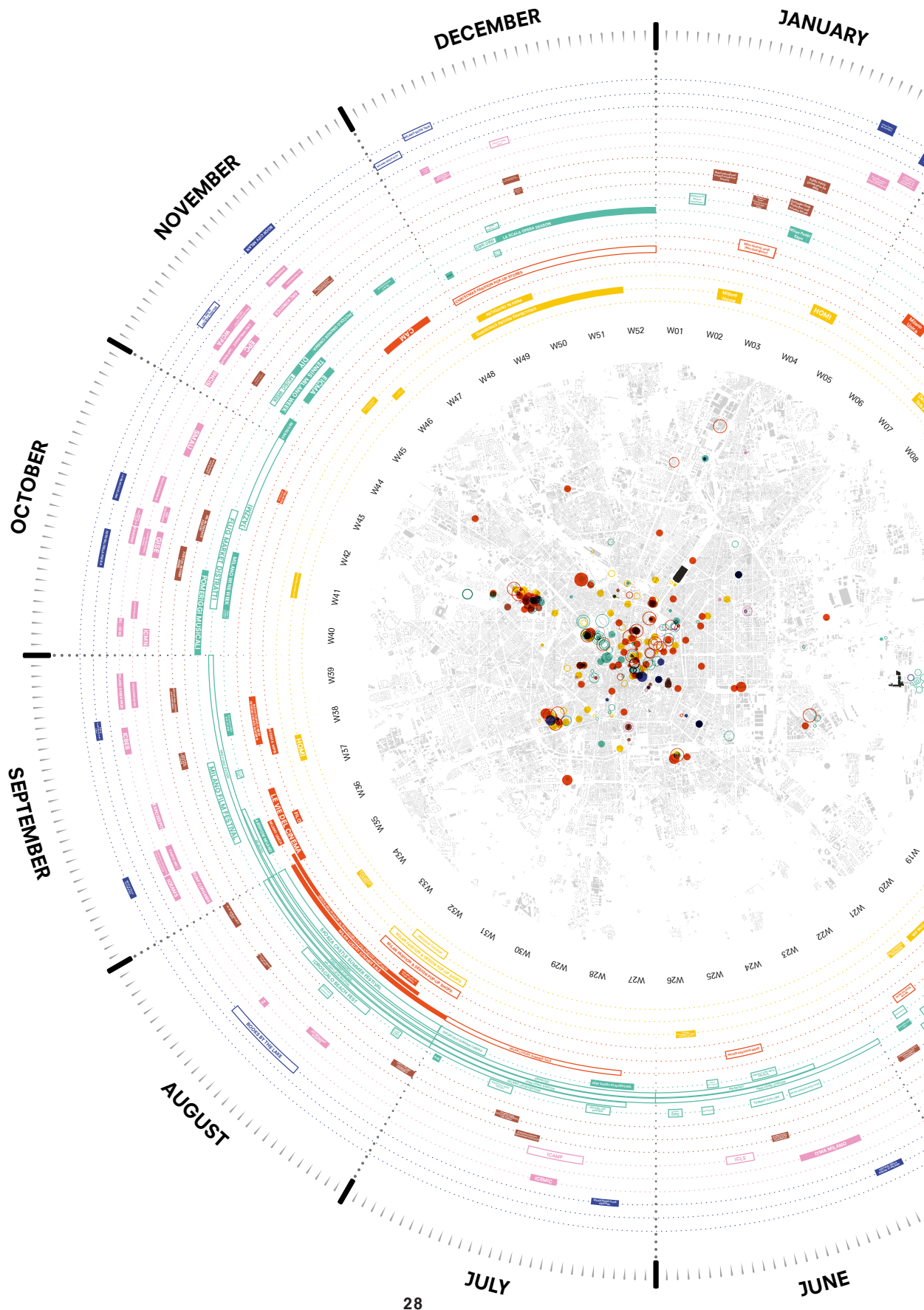
9. Deposito

5. Haunted House

10. Torre



CULTURE OF MILAN



AN ART & FASHION MUSEUM

A Museum in Milan for Fondazione Prada

**HIGH-END
EXCLUSIVE
INVITE ONLY**

**PUBLIC
ACCESSIBLE
EDUCATIONAL**





FORBES > LIFESTYLE > STYLE & BEAUTY

The Perfect Balance: How Luxury Brands Can Maintain Exclusivity And Still Be Relatable Online

Joseph DeAcetis Former Contributor ⓘ

I cover luxury fashion and beauty.



Oct 24, 2020, 09:08pm

Updated Oct 25, 2020, 07:12pm EDT

This article is more than 4 years old.



n



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EXCLUSIVITY LIMITED ACCESS

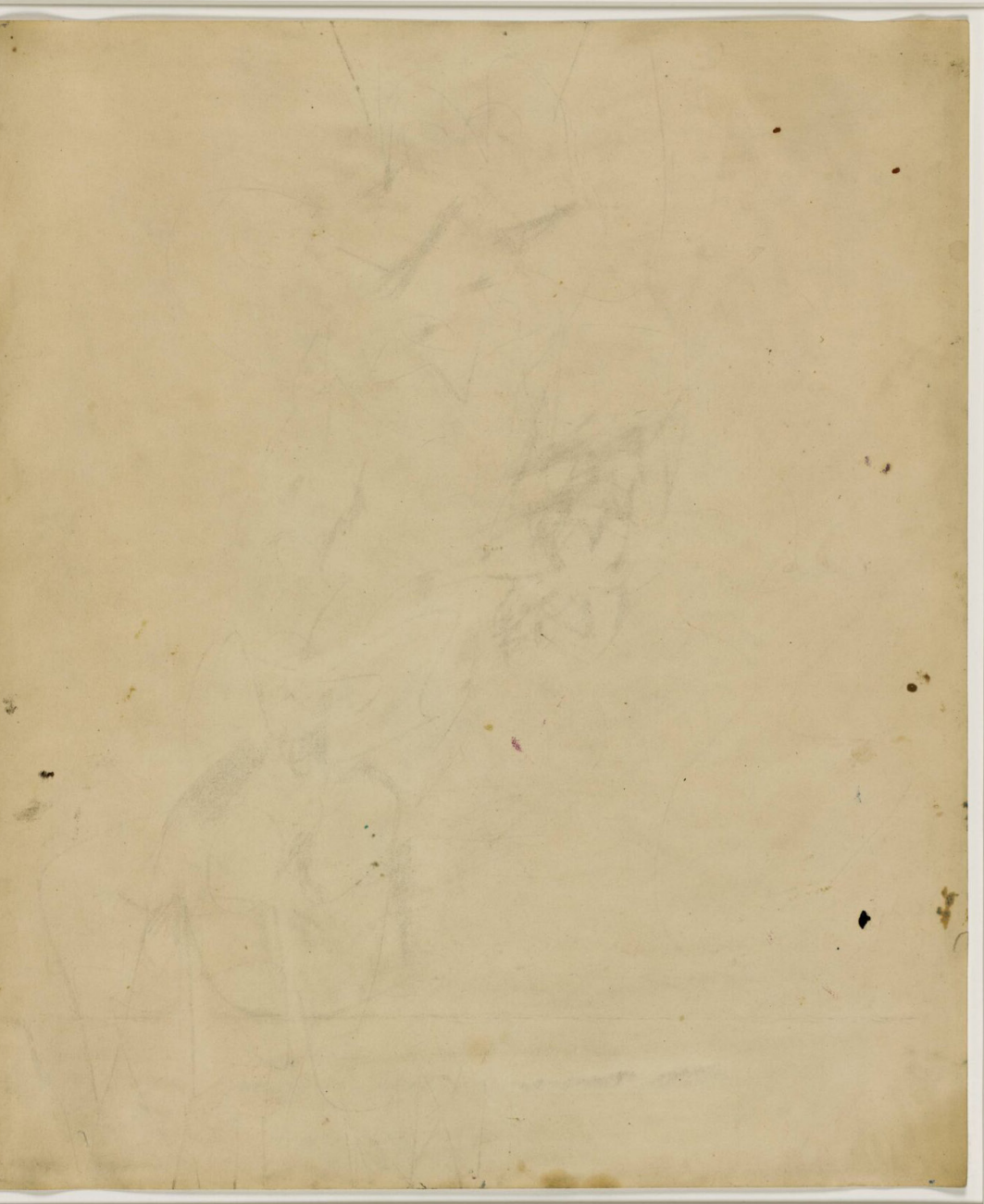
ACCESSIBILITY FULL ACCESS



Rauschenberg's Erased de Kooning Drawing (1953)

A conceptual artwork in which Robert Rauschenberg erased a drawing by the influential Willem de Kooning, turning the act of erasure itself into the artwork. This was a relevant gesture that challenges ideas of authorship, creation and destruction in art.





ERASED de KOONING DRAWING
ROBERT RAUSCHENBERG
1953

WHICH MEANS A MUSEUM WITH:

NO permanent exhibitions

NO huge art storage

AN ART & FASHION
MUSEUM
OF TEMPORALITY
IN MILAN

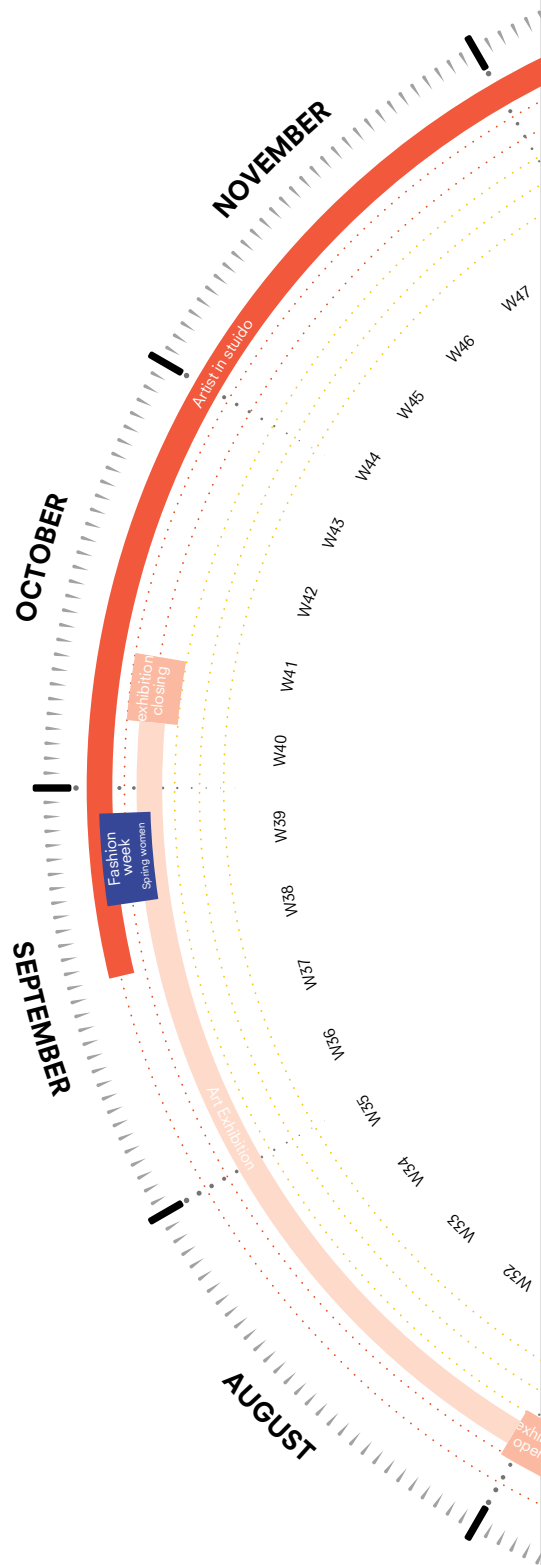
FOR FONDAZIONE PRADA

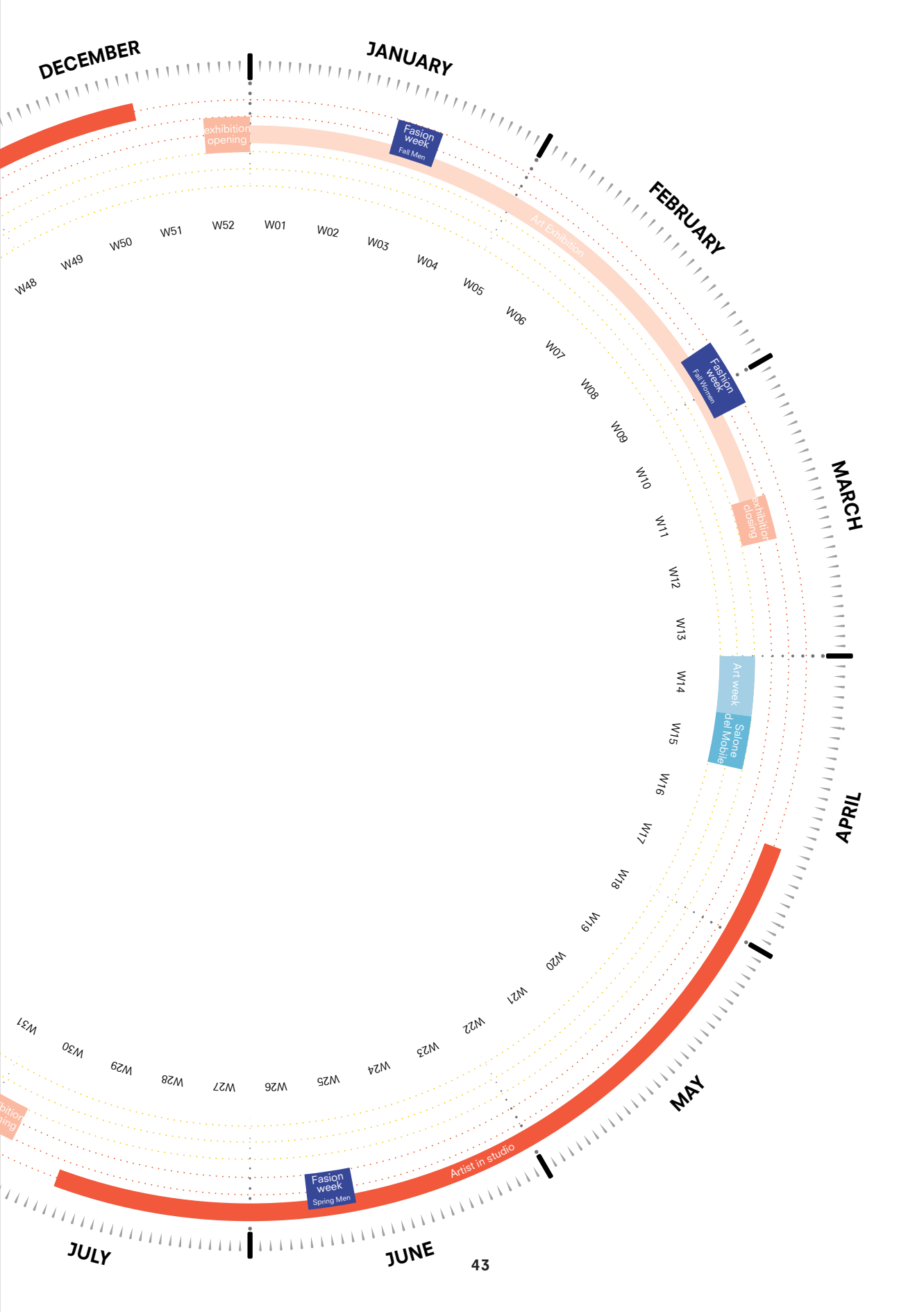
INSTEAD:

ARTISTS IN RESIDENCE taking their turn to share their
culture and collaborate with Prada

art being **CREATED AND DEMOLISHED** inside the
museum to be witnessed by whoever can make it there

MUSEUM OF TEMPORALITY





DESIGN BRIEF

Everything the design needs

OWN

OVERVIEW

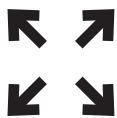


Location

Address:
Via Giovanni Lorenzi 10
Milan, Italy

Project Name:
Museum Fondazione Prada

Project Type:
Adaptive Reuse & New
Design



Scale

Site Measurements:
168m x 107m

Site Area:
13 900 m²

Program Size:
13 500 m²



Client

Clients:
Fondazione Prada &
Municipality of Milan

Deadline:
July 2025



CLIENT

The project considers two distinct clients. The primary client is **Fondazione Prada** as the main funder of the project. The secondary client being the **City of Milan**, whose influence lies in its objectives to enhance the city's global image, drive economic growth, and preserve its cultural and urban character.

Fondazione Prada

Fondazione Prada is a leading contemporary art institution known for experimental and thought-provoking exhibitions. As fashion's cultural influence declines, Prada must evolve beyond luxury fashion to remain a key cultural innovator. Competing institutions like Fondation Louis Vuitton and Gucci Art Lab are expanding their artistic presence, pushing Prada to do the same.

The Museum of Temporality transforms Fondazione Prada into a site of continuous creation and renewal, reinforcing its identity as a brand driven by exclusivity, change, and ephemeral culture.

City of Milan

As a global fashion capital, Milan is expanding its cultural influence beyond luxury industries. Its 2030 strategic plan focuses on strengthening contemporary art and promoting circular sustainability in cultural institutions.

To enhance the city's year-round appeal, Milan has introduced The City of Temporality initiative, which aims to distribute tourism more evenly by aligning new developments with the city's event calendar. This strategy ensures that cultural projects respond to seasonal dynamics, fostering a more dynamic and immersive urban experience.

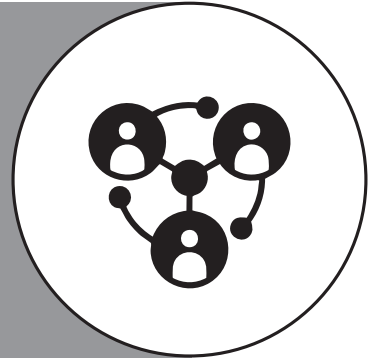
FONDAZIONE PRADA
&
CITY OF MILAN

Ambitions

Expand visitor diversity

Facilitate for a more diverse audience

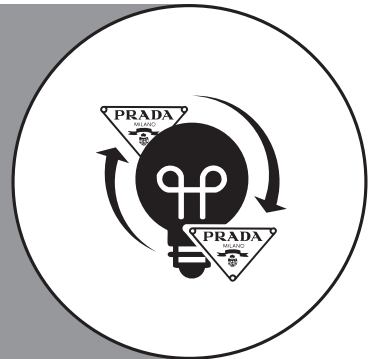
Foster inclusivity by creating a welcoming environment that resonates with Milan's citizens and global visitors alike.



Flexible without limits

Leaving space for innovative ideas

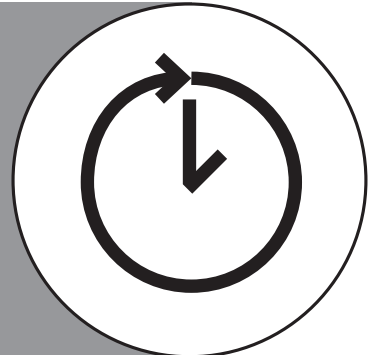
Creating a flexible space that allows for full freedom for the artists to work on their best collections.



Spread Milan's events

Contribute to the 'city of temporality' initiative

Support the city's ambitions to distribute visitors more evenly accross the year as well as the city, to allow the city to grow further.





Fondazione Prada

Fondazione Prada is a strategic extension of the Prada brand, operating at the intersection of art, culture, and luxury. It has established itself as a globally recognized institution and a premier cultural hub, funded and supported by one of the world's leading luxury brands: Prada.

Founded in 1993 by Miuccia Prada and Patrizio Bertelli, Fondazione Prada is dedicated to contemporary art, cinema, and intellectual research. As a client, it is known for its progressive and experimental approach to art curation, embracing cross-disciplinary collaborations and thought-provoking exhibitions that challenge conventional museum models.

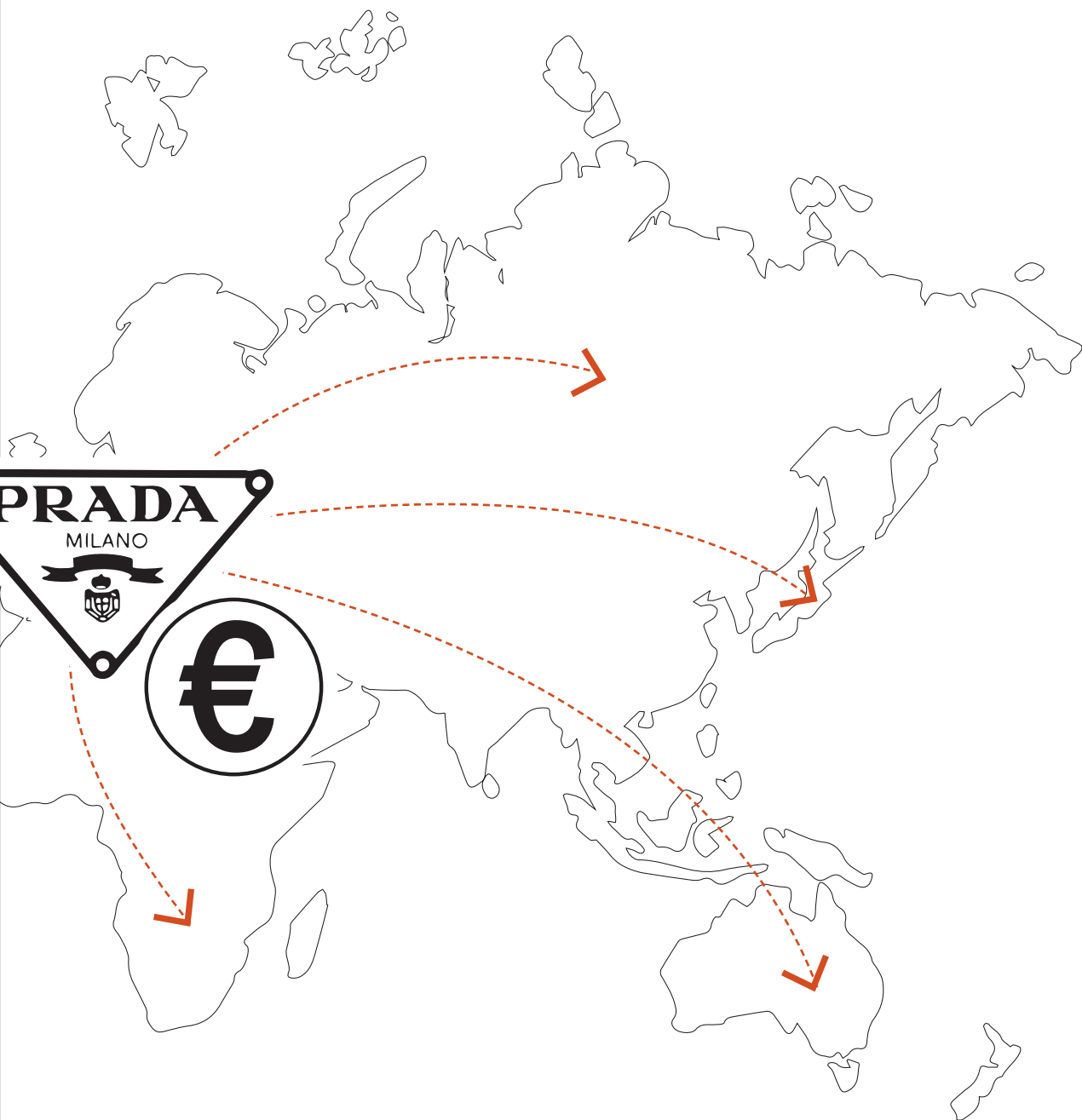
With its deep connection to the fashion industry, Fondazione Prada explores the fluid boundaries between art, culture, and commerce, positioning itself as an ideal patron for a museum that redefines traditional exhibition formats. The Museum of Temporality aligns seamlessly with this ethos, reconceptualizing the lifecycle of art through creation, display, and destruction. This radical approach reinforces Prada's identity as a pioneering force in the contemporary cultural landscape.



FONDAZIONE PRADA

Prada is globally recognized as a leading luxury fashion brand with significant influence across the world. It is also renowned for its status as a wealthy and prestigious establishment.





Fondazione Prada can be recognized by the following three brand ambitions and characters:

Cultural innovator

Fondazione Prada is a cultural institution dedicated to fostering contemporary art, architecture, cinema, and critical thinking. As a client, it seeks to push the boundaries of traditional museum and exhibition spaces, prioritizing innovation, thought-provoking content, and immersive experiences. Its goal is to redefine how art and fashion intersect with cultural expression.



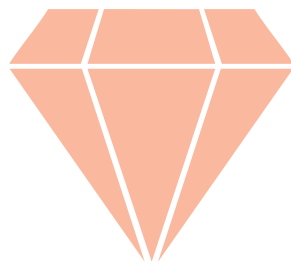
Visionary & Collaborative partner

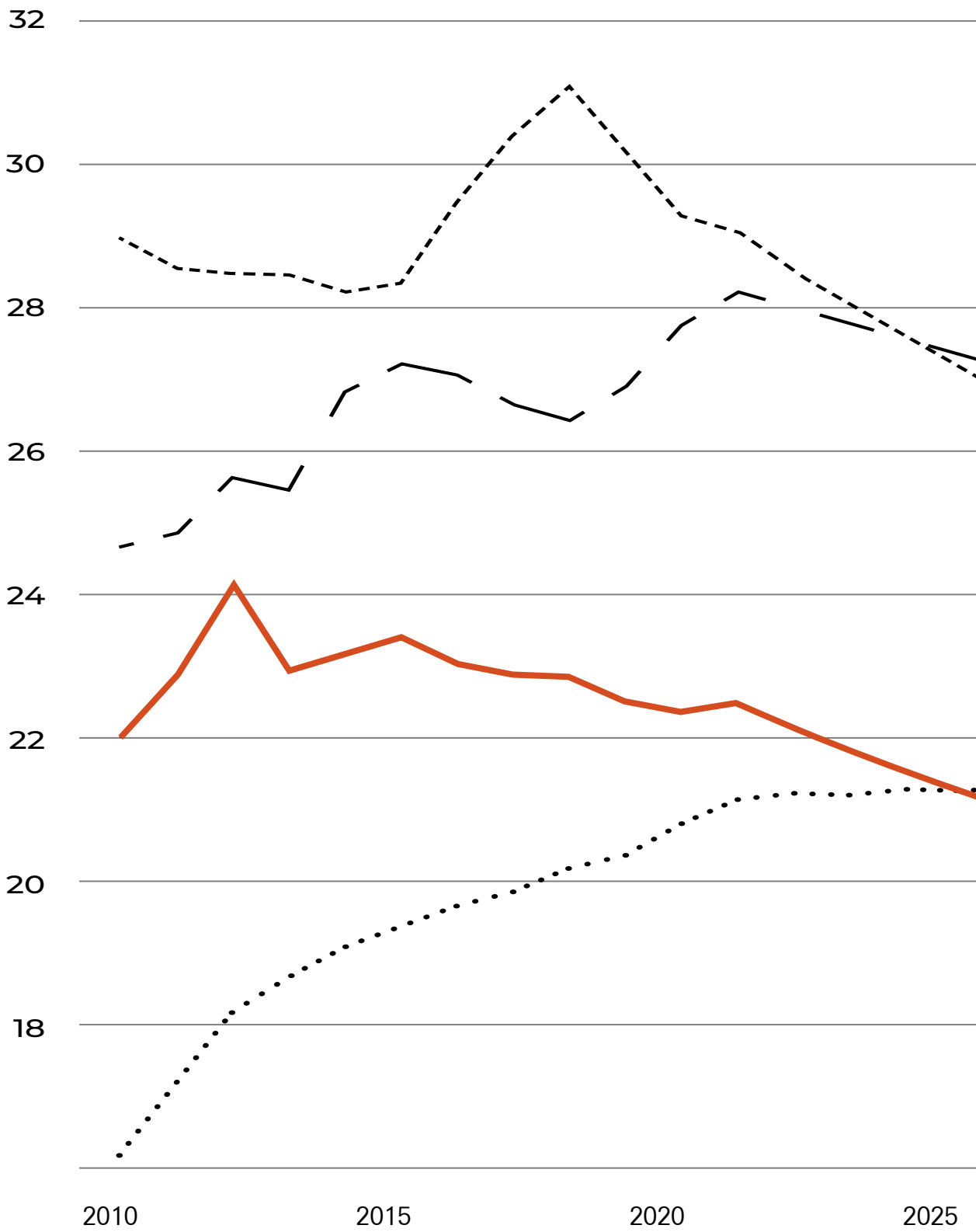
Fondazione Prada actively collaborates with architects, designers, and artists to create unique spaces and experiences. It prioritizes projects that integrate historical and contemporary elements while aligning with its mission to serve as a platform for artistic experimentation. As a client, it encourages creative freedom within the parameters of its high standards and vision.



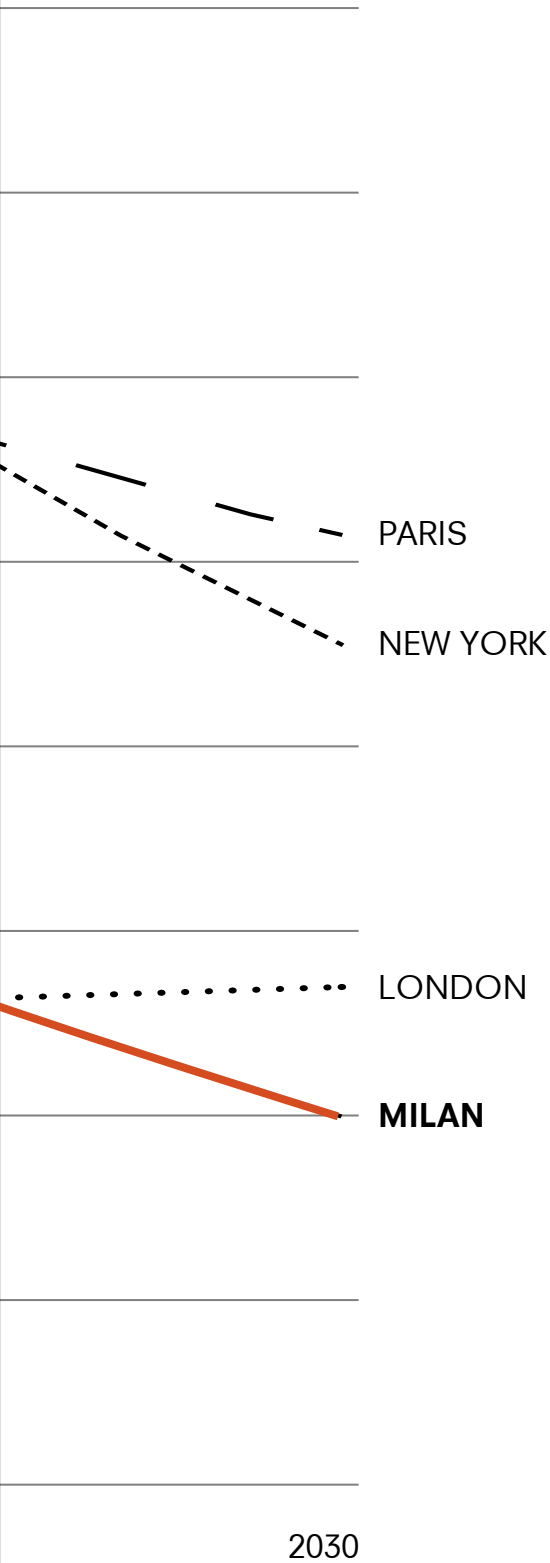
Luxury and Excellence driven

Rooted in Prada Group's identity, the foundation embodies the brand's commitment to quality craftsmanship, refined aesthetics, and exclusivity. As a client, it values projects that reflect its dedication to sophistication, timelessness, and meticulous attention to detail, ensuring that its venues and initiatives resonate with Prada's luxury ethos.





The diagram derived from Vogue Business illustrates the declining relevance of fashion in the global cultural and economic landscape over recent years. Major fashion hubs such as Paris, New York, and Milan, while still iconic, have faced challenges in maintaining their influence as the world becomes more diversified in its creative and economic priorities. Factors such as shifts in consumer behavior, the rise of sustainability concerns, and the increasing significance of other industries have contributed to this decline.



Fondazione Prada’s financial structure currently relies on a more passive relationship with its revenue streams, such as ticket sales, events, and collaborations. While these contribute to its financial stability, they lack the dynamic interplay necessary to drive substantial growth and innovation within the foundation.

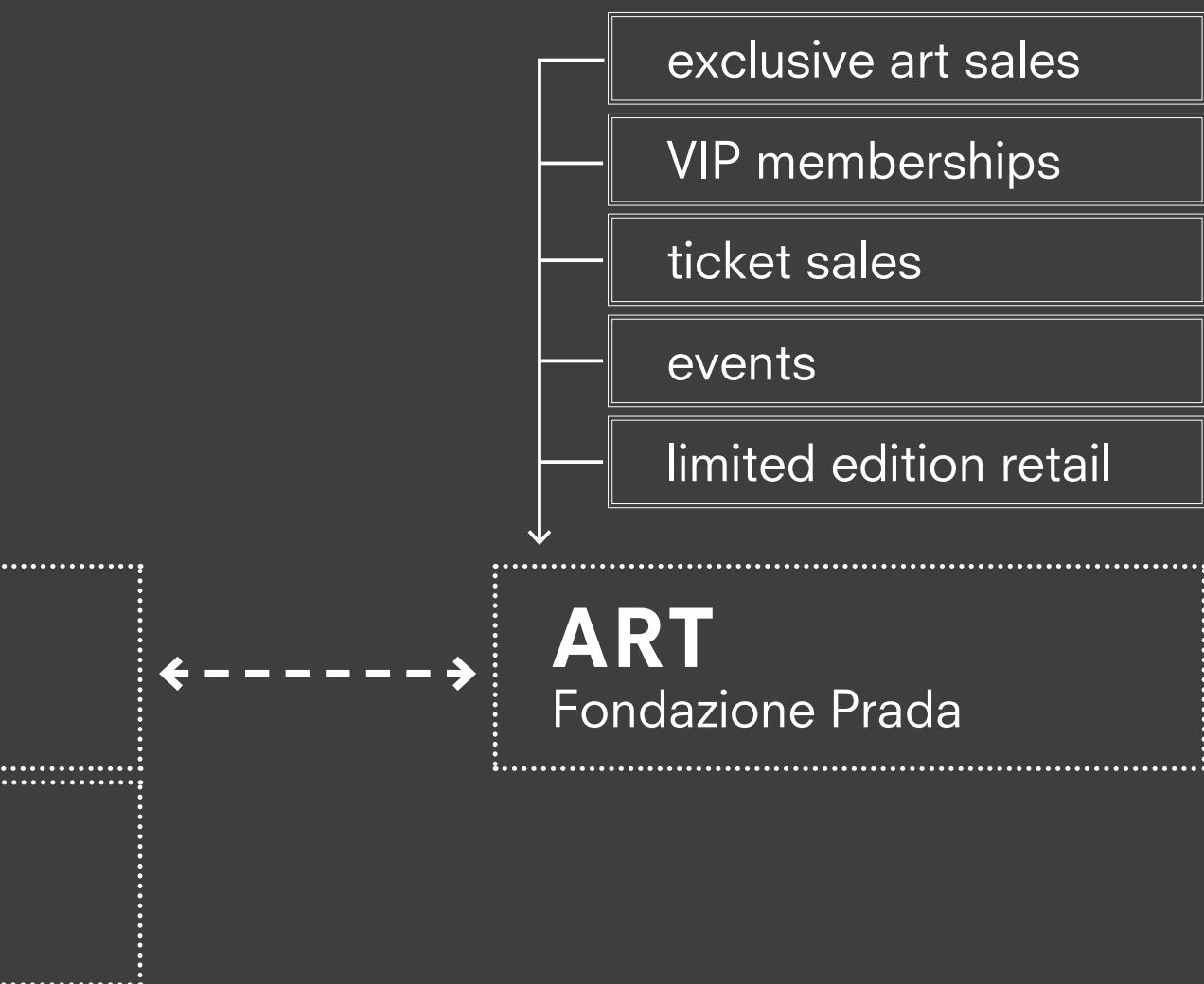
Because the structure of Fondazione Prada is not strong enough on itself, Fondazione Prada currently gets financial support from Prada Group, the financial team behind Prada Fashion.

The goal of the project is to bring Prada Fashion and Prada Art closer together both on the market as well as economically, by introducing the exclusivity that Prada already represents through its fashion into its Art world. This way, a new and innovative approach to exhibiting art will be initiated.

Prada Art and Fashion will collaborate together and with that have shared marketing campaigns, crossover collaborations and product extensions. With this approach, Prada will be making revenue through ticketing models and retail, but also through exclusive art sales and VIP memberships for special event invites.

FASHION
Prada

Prada Group







City of Milan

Milan is internationally recognized as a hub for fashion, design, and finance, shaping global trends through its luxury brands, high-end craftsmanship, and architectural innovation. As one of the Big Four fashion capitals, it hosts world-renowned events like Milan Fashion Week and Salone del Mobile, attracting designers, artists, and industry leaders from around the world.

Beyond its creative industries, Milan is also a major economic and business center, home to Italy's stock exchange and a thriving corporate sector. Its mix of historical landmarks, contemporary cultural institutions, and growing tech and design districts makes it a city that balances tradition with constant reinvention.

The City of Milan can be recognized by the following three ambitions and characters:

Cultural & Economic Powerhouse

As the fashion and design capital of Italy, the City of Milan is committed to enhancing its global reputation as a hub of creativity, innovation, and cultural vibrancy. As a client, it seeks projects that contribute to Milan’s international image while boosting local economic growth through tourism, cultural events, and community engagement.



Conservator of historical & urban identity

Milan values its rich architectural heritage and urban fabric while embracing contemporary developments. As a client, the city prioritizes projects that respect and integrate with its historical context, promote sustainable urban regeneration, and strengthen connections between its cultural and civic spaces.

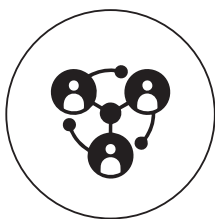


Care for inclusivity and accessibility

The City of Milan is focused on creating inclusive, accessible, and socially engaging spaces for its diverse population. As a client, it supports initiatives that foster community participation, enhance public accessibility, and contribute to Milan's identity as a forward-thinking and people-centric metropolis.



Requirements



Public engagement
Connecting with the community



Brand Innovation
Pioneering luxury experiences



Economic & Social Impact
Boosting Milan's cultural economy

Attracting diverse visitor types

A new way of approaching art exhibitions

Putting Prada back on the map for fashion AND art

Fondazione Prada

Creating public outdoor space and accessible events

Complimenting Milan's High-End Event character

Stimulating visitors to come back for 'new' events

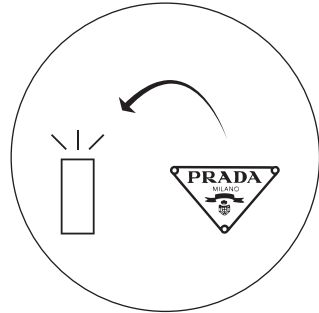
City of Milan

Design Questions

Representing Prada

How to represent Prada through a building?

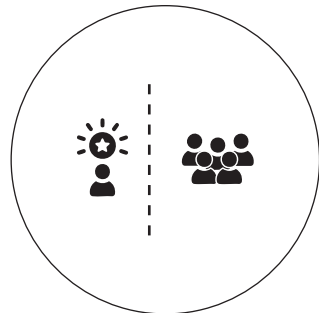
This question explores how the architecture can embody the identity and values of the Prada brand. It focuses on translating the brand's aesthetics, innovation, and luxury into the physical form of the building, creating a space that reflects Prada's unique vision.



Exclusive or public

How to balance exclusivity for Prada while serving the public interest of Milan?

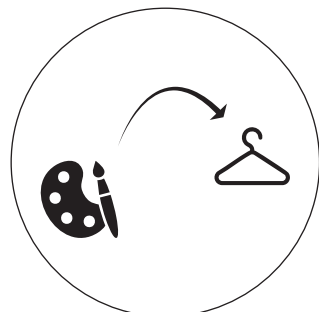
This question addresses the challenge of creating spaces that cater to Prada's exclusive brand while ensuring the museum remains accessible and beneficial to the public, enhancing Milan's cultural landscape without alienating different audiences.



Art impacting Fashion

How to design in a way that art can impact fashion design season by season?

This question investigates how the museum's design can foster a dynamic relationship between art and fashion. The goal is to create a flexible space that allows art exhibitions to influence and inspire fashion design, with the potential for seasonal shifts in programming that reflect evolving trends in both fields.



Mass Studies

Iconic

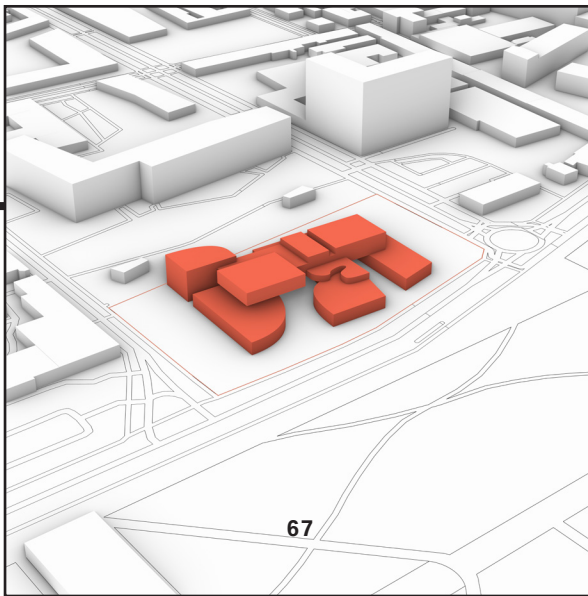
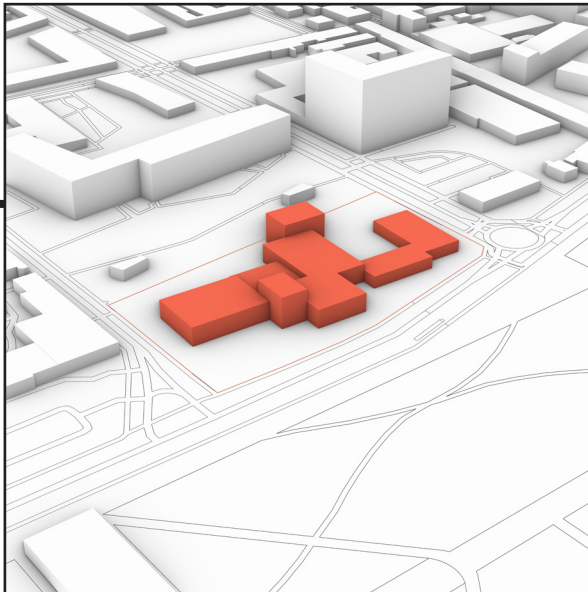
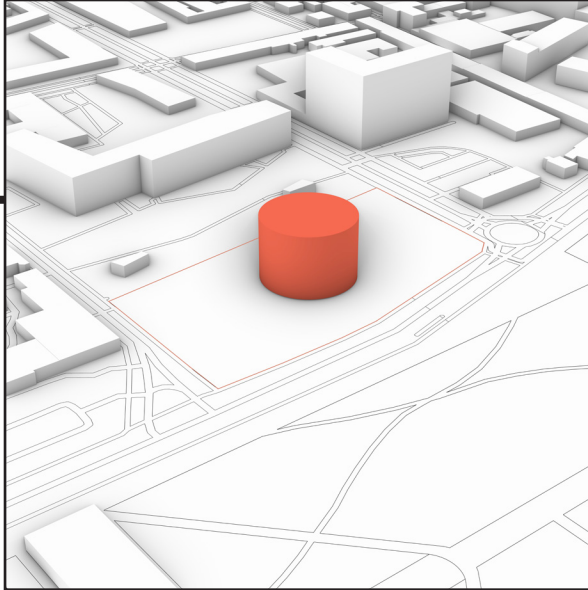
The first mass study considers a distinct and sculptural mass that reflects Prada's identity as a luxury, avant-garde brand. The massing could explore asymmetry, bold geometries, or contrasts.

Interconnected volumes and space

The second scenario explores clusters of interconnected volumes that can function independently or together, reflecting a hybrid museum-workshop space. This allows for adaptability between exhibitions, fashion collections, and artist-in-residence programs.

Pathways, hidden spaces and viewlines

The third scenario explores the incorporation of massing that emphasizes temporal experiences, such as pathways that lead to hidden spaces, volumes that appear to shift perspectives, or courtyards that reflect changing seasons.



PROGRAM

This chapter focuses on the analysis of the program for the museum, serving as a foundation for the design. To create a coherent and functional concept, the program will be examined through three distinct but interconnected categories:

Program details:

A detailed exploration of the building's functions and spaces, defining their purposes and relationships to each other. This includes key components such as exhibition areas, visitor facilities, and supporting infrastructure.

Users:

An analysis of the different user groups, ranging from museum visitors and artists to staff and collaborators, ensuring that the program addresses their unique needs and expectations.

Relation Schemes:

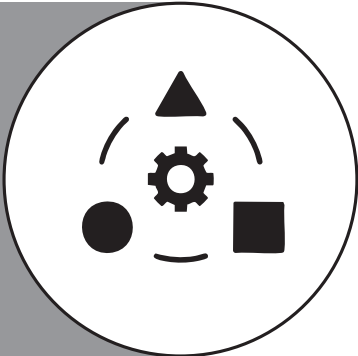
The spatial and functional connections between various programmatic elements, emphasizing how they should interact to create a seamless and meaningful user experience.

Ambitions

Adaptive functionality Seamless space transformation

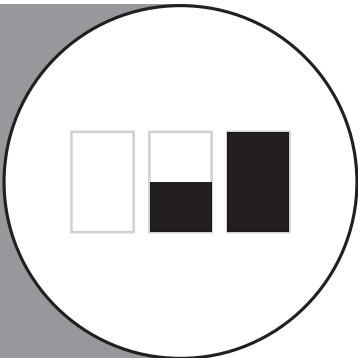
The museum’s design should support diverse uses, including exhibitions, fashion shows, and cultural events, with minimal structural changes and easily adaptable spaces.

Minimum free span: 30 meter



Levels of transparency anticipation and exclusivity

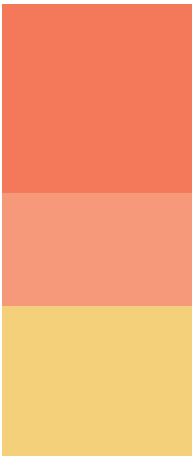
The museum will reflect Prada’s identity by showcasing exclusive, limited-time exhibitions and events. The architecture should create a sense of anticipation and exclusivity while ensuring accessibility for a broader audience.



Back of the House Private and secured access

Considering safe and private access for exclusive users that are working on collections on site.





Exhibition & event space
6000 m²

PUBLIC TEMPORARY

Offices & staff
500 m²

Artist residencies
500 m²

Art Archive
500 m²

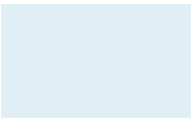
Prada workspace
500 m²

PRIVATE PERMANENT



Material yard & Logistics
2000 m²

LOGISTICS



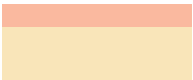
Transition space
1500 m²



Entrance
500 m²



Restaurant, café & terrace
1000 m²



Bookshop, boutique
1000 m²

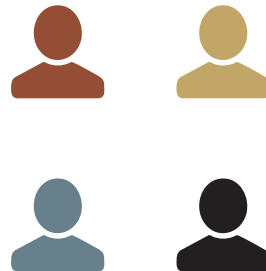
PUBLIC PERMANENT

Users

For the program, different needs can be recognized because of the users of the building. These needs include:

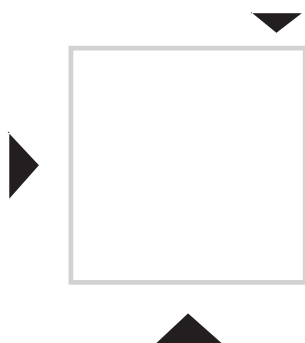
Variety in flows

- employees
- artists in residence
- museum visitors
- workshop visitors
- (exclusive) event visitors
- Miuccia Prada & team
- art



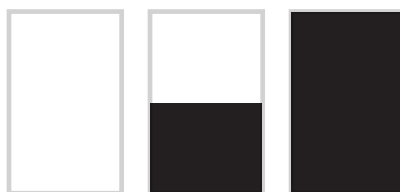
Seperate entrance types

- visitors
- (exclusive) event visitors
- staff
- residents
- Prada Team



Different levels of transparency

- full transparency
- flexible transparency
- no transparency



Four Categories

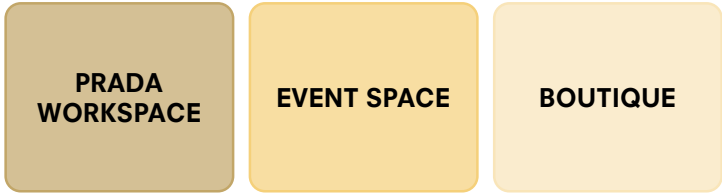
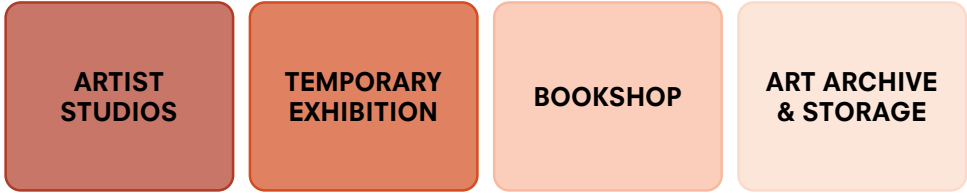
The program can be subdivided by considering certain relations. One of these subdivision is by spreading the program over 4 themes: art, fashion, public and other

ART

FASHION

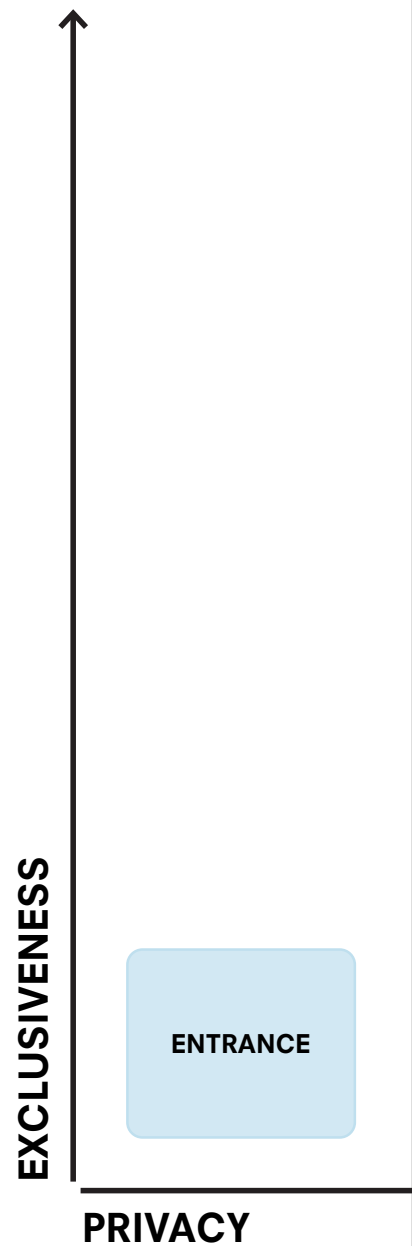
PUBLIC

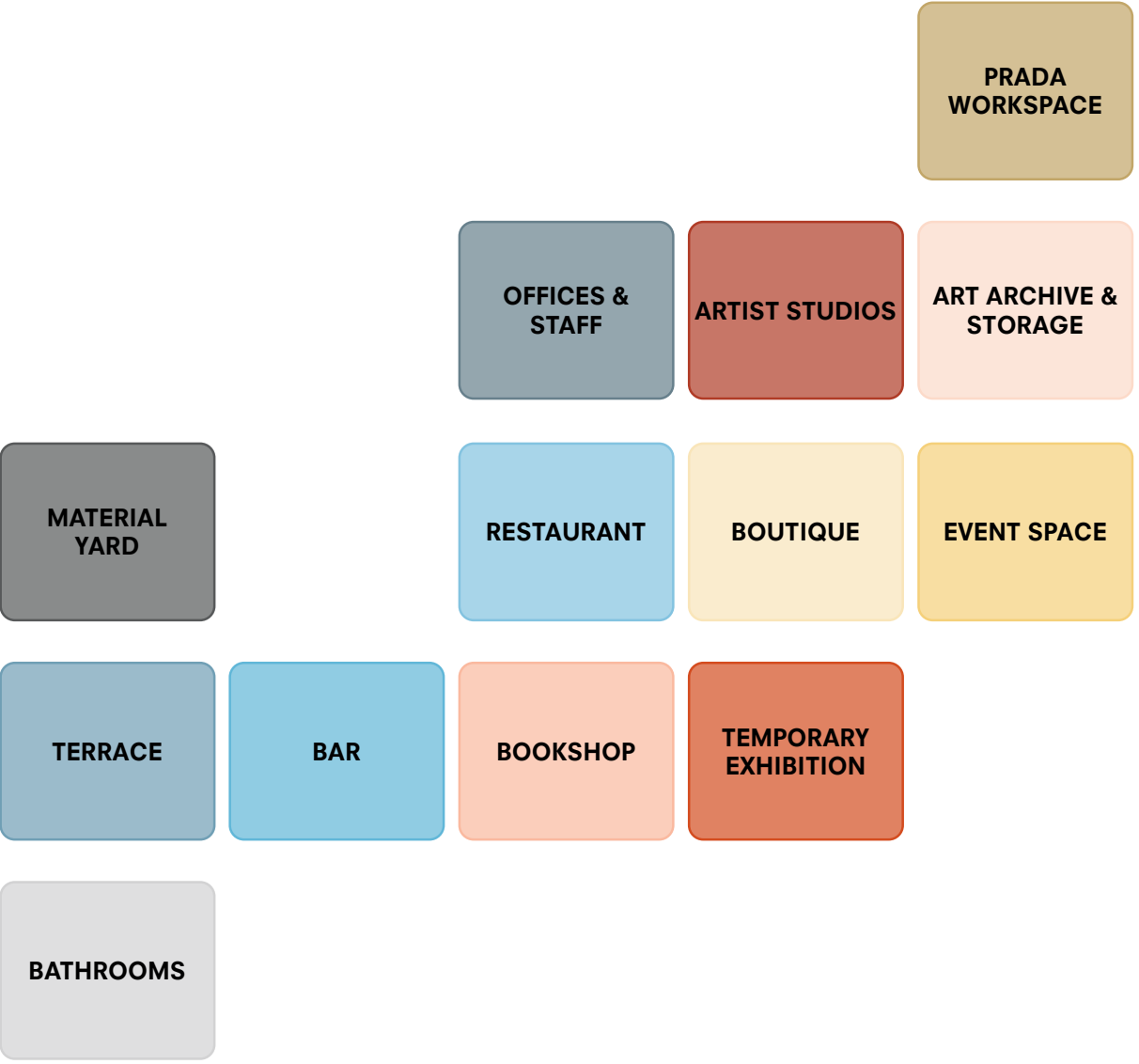
OTHER



Levels of Privacy & Exclusivity

The program can also be divided into two axes: the x-axis represents privacy, indicating accessibility based on factors like cost or ticket availability, while the y-axis represents exclusivity, referring to class or invitation-only access.



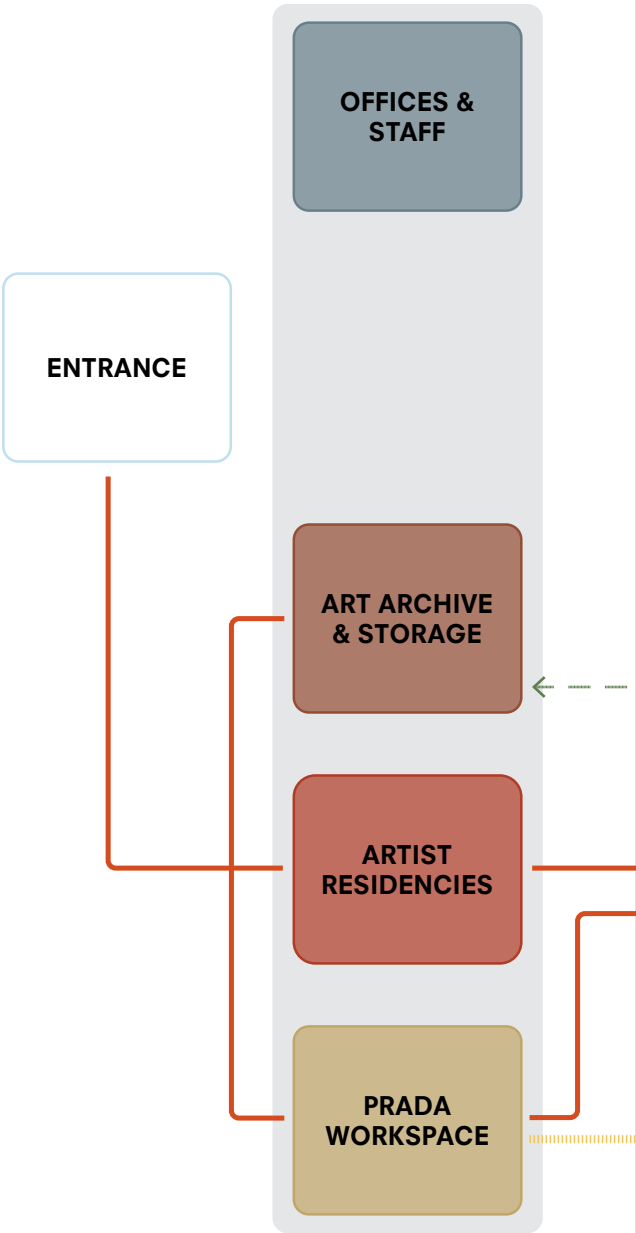


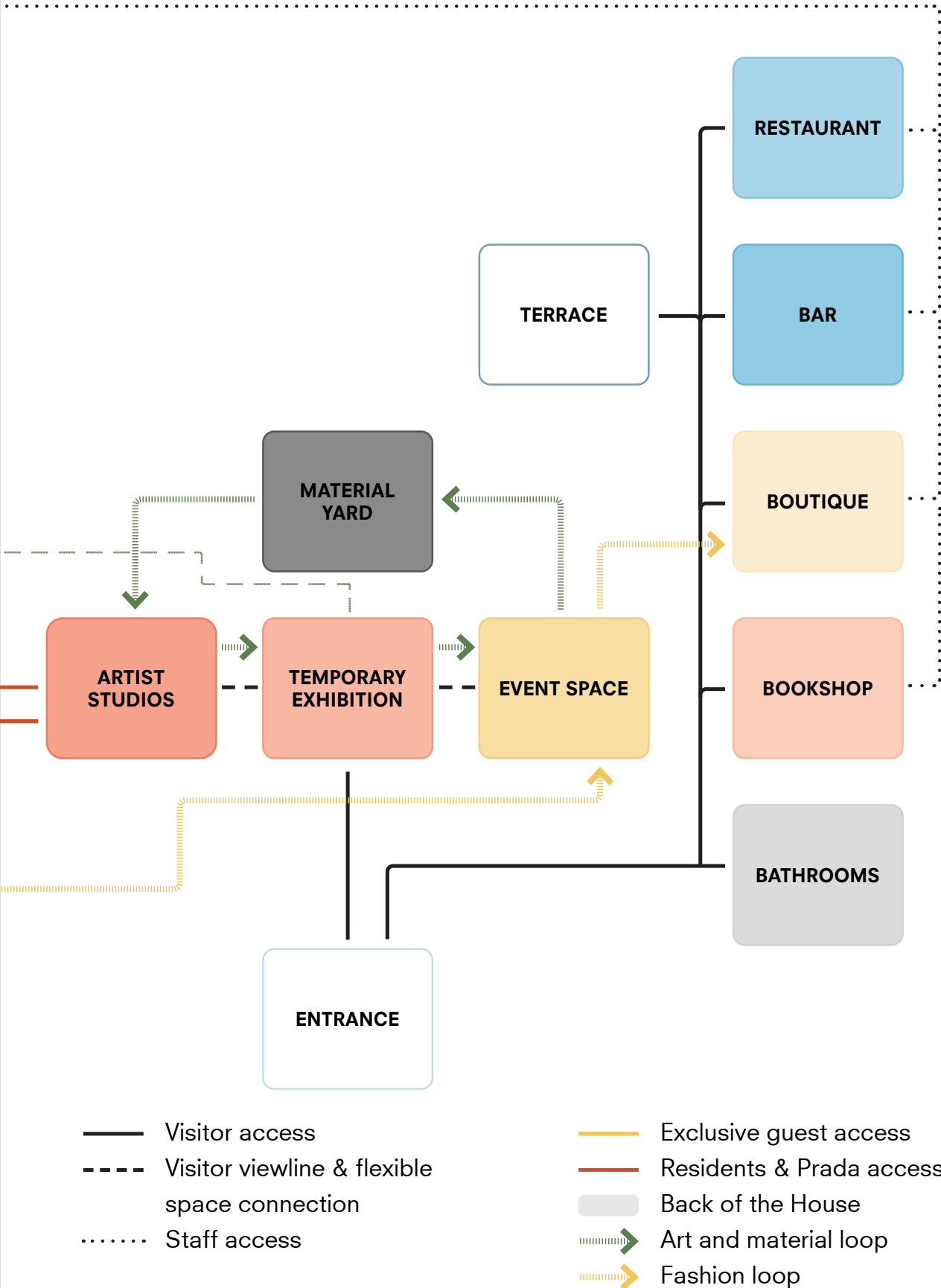
Physical connections

In the scheme below, spatial requirements for the program are visualized. While designing the museum, the proximity of spaces and the types of users who will occupy them need to be considered. The different colored lines represent various user groups: red for employees including artists, prada team and museum staff. The yellow lines visualize exclusive event visitors, and black is for regular museum visitors. The black dashed lines indicate visual connections between spaces. This means that these spaces need to be able to have connecting visual lines that can intregue and show a (small) part of the behind the scenes.

In a grey box, what is recognized as 'the back of the house' is marked. This area needs to be private and non-accessible by any museum visitors. This area also needs to be less recognizable for visitors. The dotted red line indicates that all the museum spaces need to be accessible from the staff area. This means that the staff area needs to have a central and accessible location without being in a point of attention for the museum visitors.

In green and yellow arrows the movement of art and fashion pieces is visualized, from material, to creation to sale/storage/demolition.





Requirements

Artist studios

Temporary exhibition

Workshops & labs

Bookshop

Art archive & storage

Prada workspace

Event space

Boutique

Terrace

Café

Restaurant

Entrance

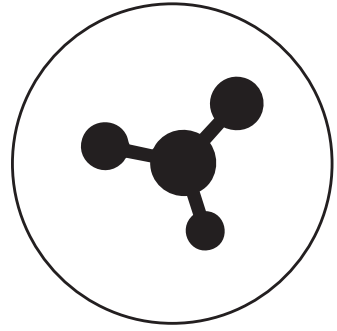
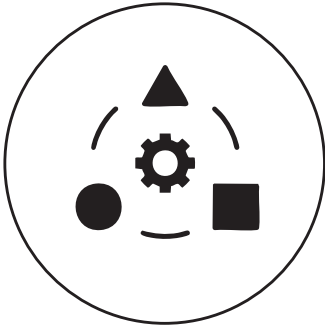
Transition space

Offices & staff

Outdoor space

Logistics

Bathrooms



Adaptive functionality

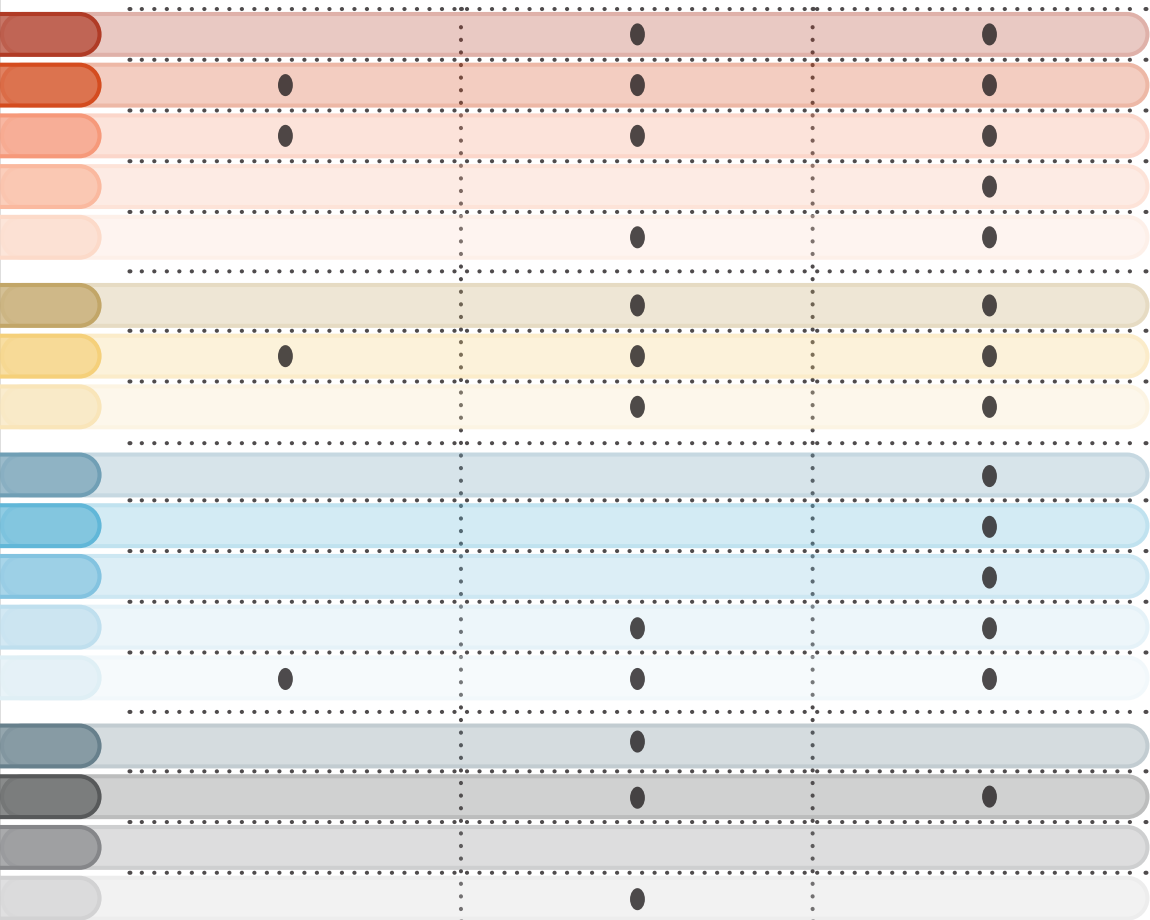
Seamless space
transformation

Exclusive experience

Luxury with
limited-time
appeal

Cultural Integration

A new
temporality hub

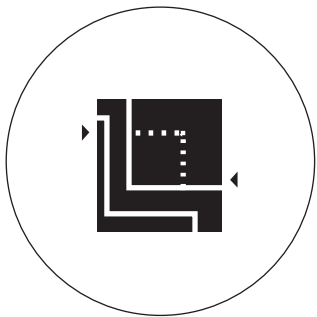


3.3.6 Design Questions

Crossing paths

Do different users meet and **cross**
or stay **seperate**?

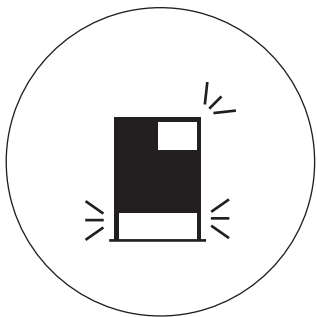
This question explores the interaction between various user groups, such as artists, invite-only event visitors, and regular museum visitors. The goal is to determine whether these groups should have shared spaces and experiences, or if their paths should remain distinct to maintain privacy and exclusivity.



Always 'alive'

How to keep a **lively feel** in
between 'events'?

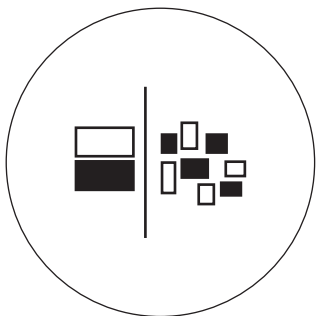
This question addresses how to maintain vibrancy in the museum when major events or exhibitions are not taking place. It considers the use of spaces, activities, and programming to ensure that the museum remains dynamic and engaging even during quieter periods.



Mixed or Seperate

How to spread the programmatic
categories?

This question focuses on the spatial distribution of different program elements, such as exhibition areas, event spaces, and artist studios. The aim is to balance accessibility, functionality, and the desired experience, ensuring that the program flows intuitively and meets the needs of all users.



Fashion vs Art

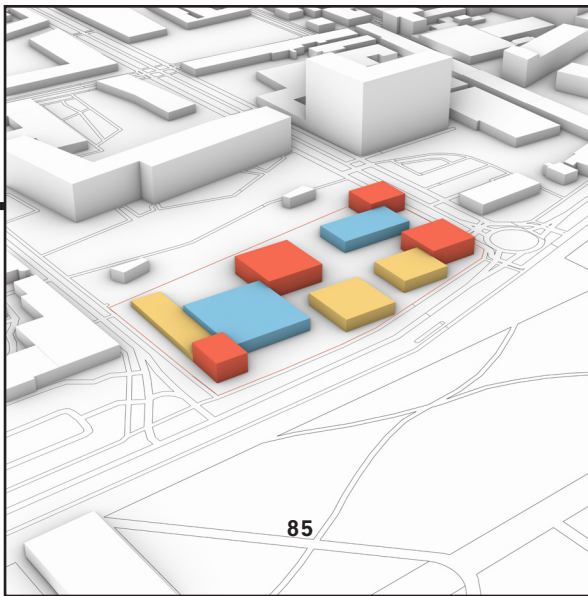
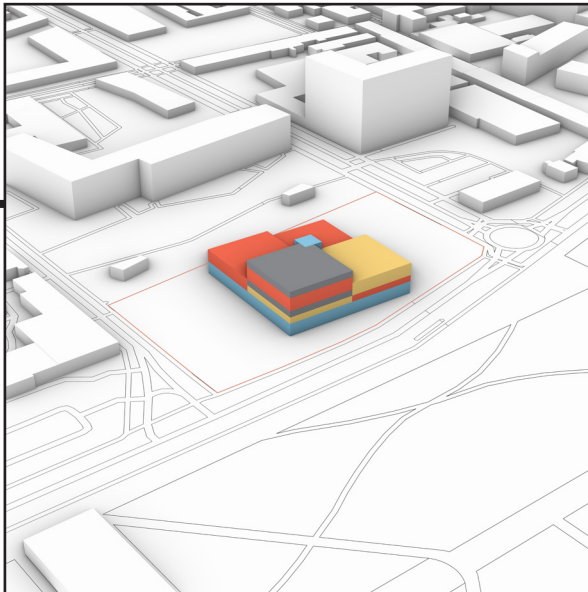
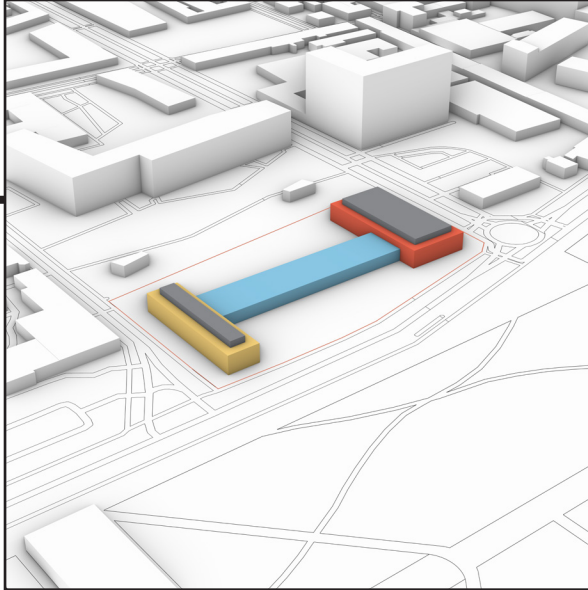
In the first mass study, the fashion and art programs are positioned on opposite sides of the site, with the public program in between. This layout clearly separates the two main areas while using public spaces as connectors, allowing for movement between them and offering a balanced experience.

Public core

In the second configuration, the program is stacked vertically with a public plinth at the base, supporting various functions above. The public core ties everything together, offering a central space for visitors to interact and explore, ensuring a seamless flow between different areas.

Mixed and spread

In this study, the program is spread across the site in a neighborhood-like layout. This decentralized design encourages different user groups to cross paths as they navigate between spaces, creating a dynamic and interconnected environment.



SITE

The site analysis is approached through three distinct scales:

Global Scale:

Examining the site's position and relevance within an international context, highlighting its connections to global networks, industries, and cultural significance.

City Scale:

Analyzing the site's role within the urban fabric of Milan, focusing on its relationship to the city's infrastructure, and its contribution to Milan's cultural and historic identity.

Site Scale:

A detailed investigation of the site's immediate environment, including its physical characteristics, accessibility, and surrounding context.

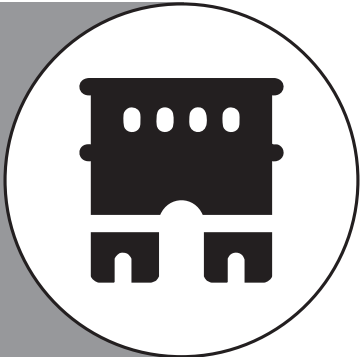
These scales have been selected to provide a comprehensive understanding of the site, from its global importance to its specific local attributes. By studying these layers, the analysis aims to capture the unique and defining features of the site, ensuring that the design responds effectively to its context and enhances its potential.

Ambitions

Historical site

Integrated in the context

Create a museum that seamlessly connects to Milan’s existing cultural, residential, and industrial districts by transforming the existing distillery site into a context-sensitive structure.



Recognizable site

International landmark

Position the museum as a globally recognizable innovative cultural institution that strengthens Milan’s role as a European hub for fashion, design, and creativity.



Accessible site

Physical & Social accessibility

Ensure the site is accessible by prioritizing pedestrian-friendly design, public transport connections, and inclusive spaces.

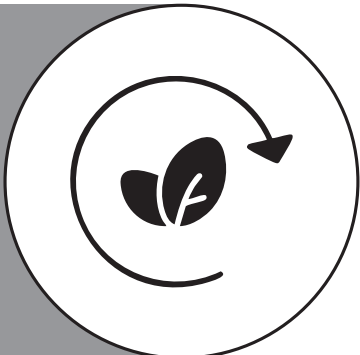


Main entrance oriented to the North

Sustainable site

reusing materials & structures

Incorporate environmentally conscious design strategies, including adaptive reuse of existing structures and stimulating energy-efficient systems and transportation.



Major economic and industrial hub

- Financial Sector
- Automotive Industry & Technology
- Fashion & Design

Milan - Zurich

Financial Sector

Geographical Proximity

Milan - Munich

Automotive Industry

Technological

Economic

Milan - London

Financial Business Sectors

Fashion and Design

Milan - Paris

Fashion and Design

Art and Culture



Collaborations abroad

- One of the “big four” Fashion capitals
- European hub for art, design, and architecture

Art

Collaborations with Paris and London

Fashion

Rivalries and partnerships with Paris and London

Design

Architectural exchanges with cities like Amsterdam and Copenhagen



International (sustainable) accessibility

- a central location for high-speed trains and airport connections in Europe
- A leader in urban greening and its participation in EU-wide climate initiatives



Spreading Milan's Growth

- Historic Core
- Expanding Cultural Hubs

Historic center

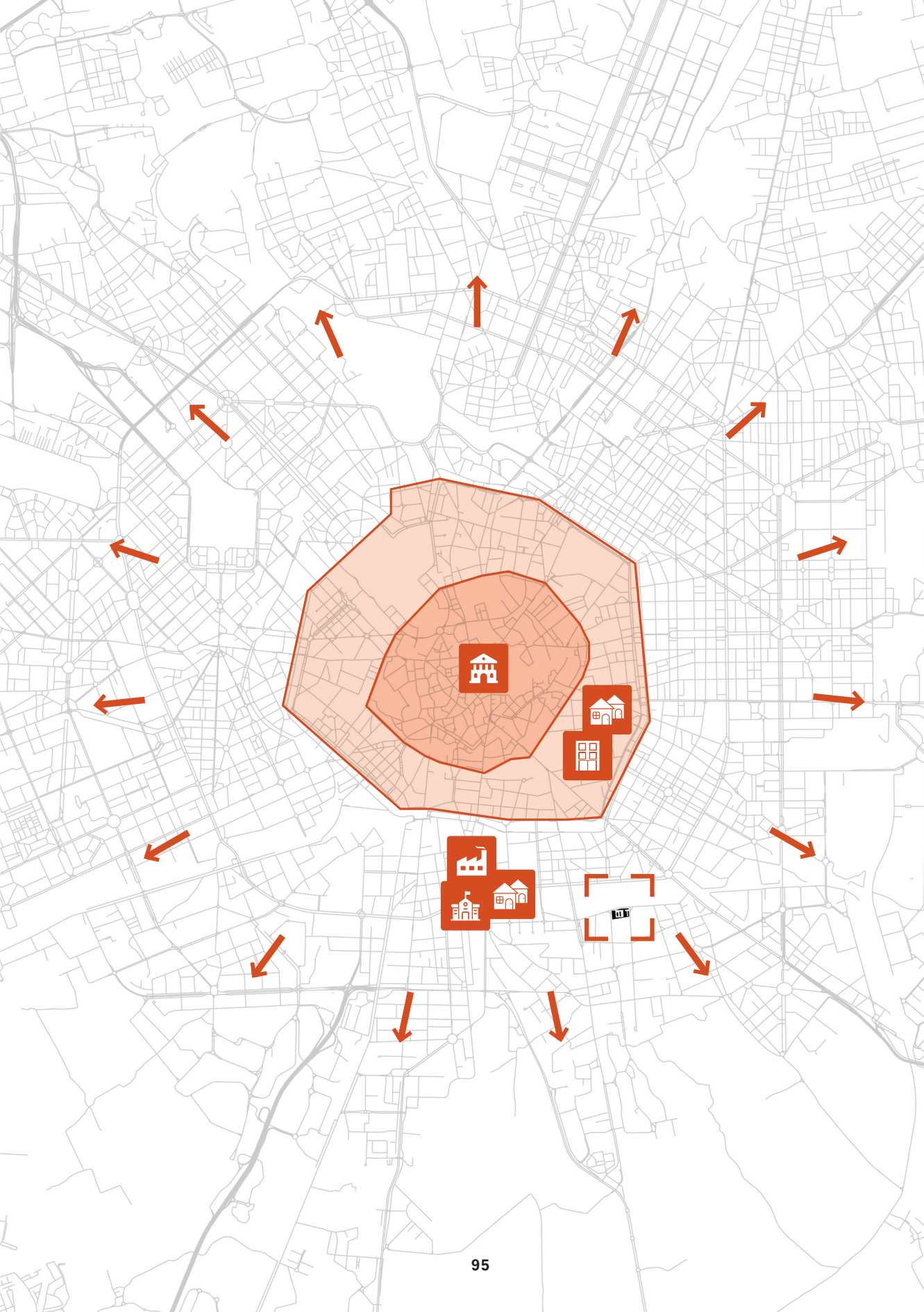
The heart of Milan's culture and history, housing iconic landmarks, luxury shopping streets, and high-end offices. A magnet for tourists and a center for cultural activities.

Outer ring

A mixed-use zone supporting the historic center with residential and office developments.

City-wide expansion

The cultural and educational influence of the historic center is expanding outward, with creative industries, student housing, and repurposed factories revitalizing peripheral areas.



Expanding fashion & design event hotspots

- Yearly events around the city for Art and Fashion
- Accessible vs exclusive

Key clusters

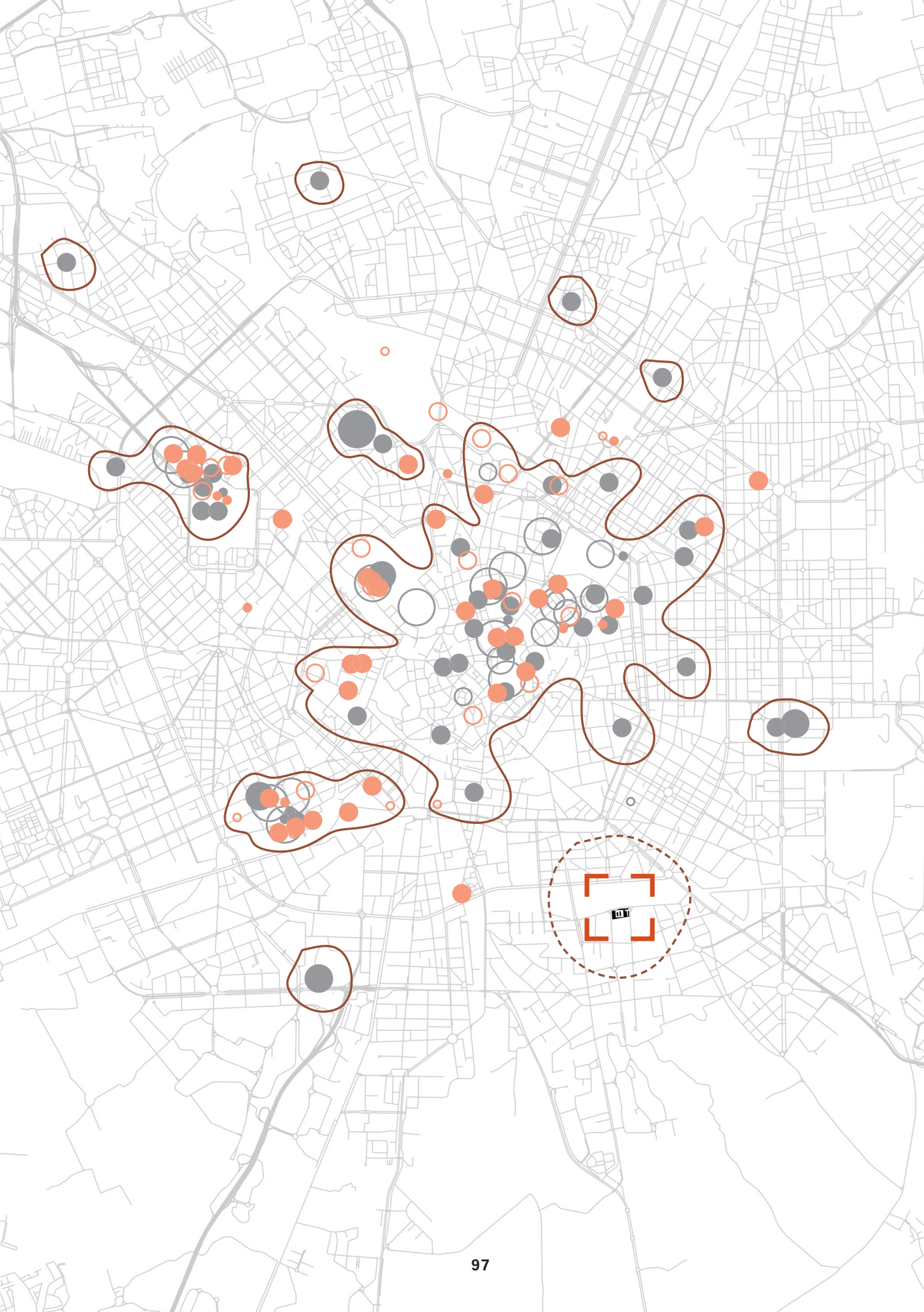
The densest cluster of events occurs in the historic center. Additional clusters are seen in emerging cultural districts, such as Zona Tortona and CityLife.

Museum site context

The museum's placement aligns with the city's ongoing expansion of cultural venues into new neighborhoods.

Event types

Fashion events lean towards exclusivity, attracting high-profile guests and showcasing luxury brands. Design events often engage the public, promoting inclusivity and innovation.



Accessibility connections

- Yearly events around the city for Art and Fashion

Malpensa airport

Public transport	1hr 28min
Bike	-

Linate airport

Public transport	32min
Bike	35min

Train station

Public transport	26min
Bike	22min

Duomo (city center)

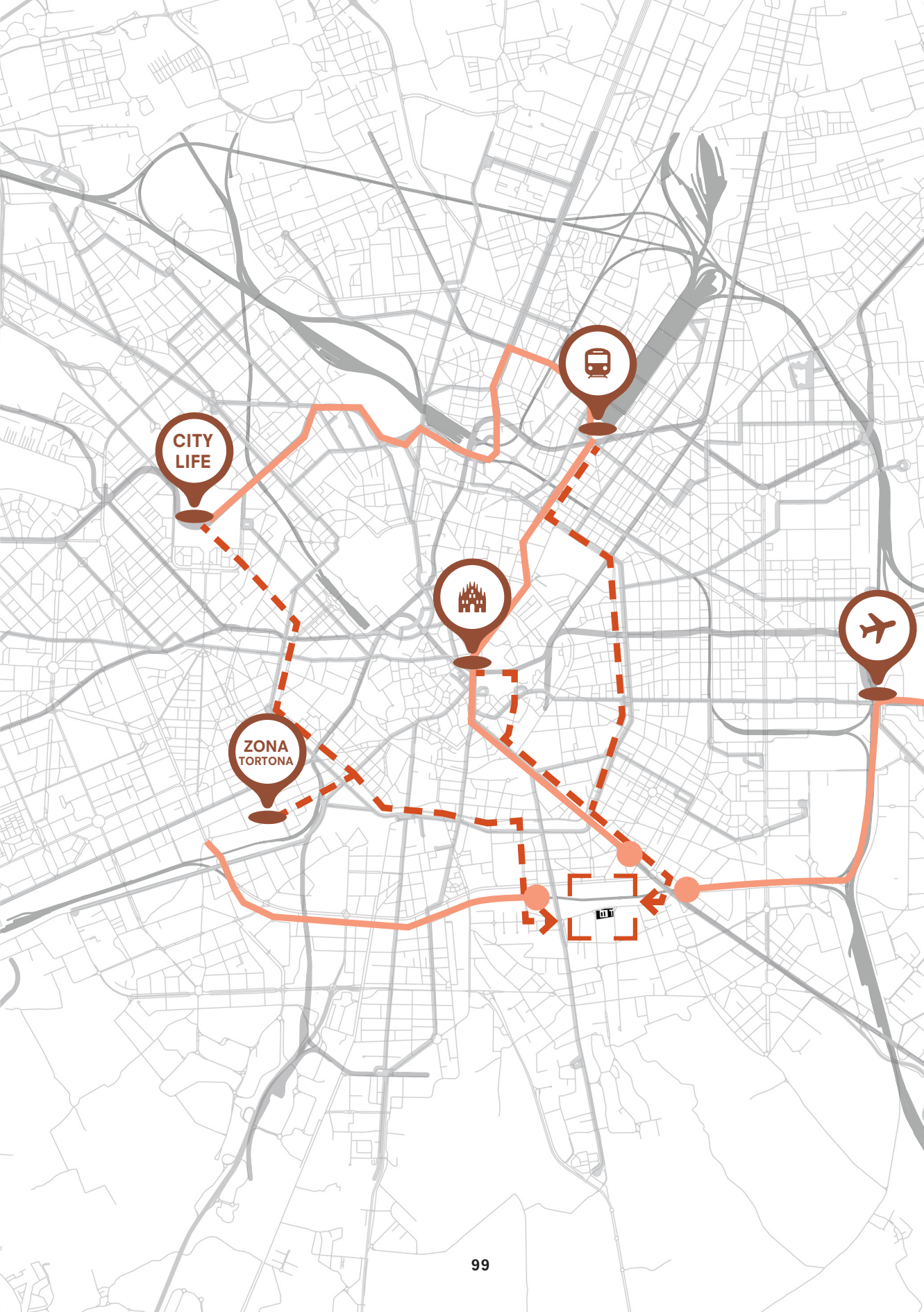
Public transport	21min
Bike	13min

CityLife

Public transport	44min
Bike	24min

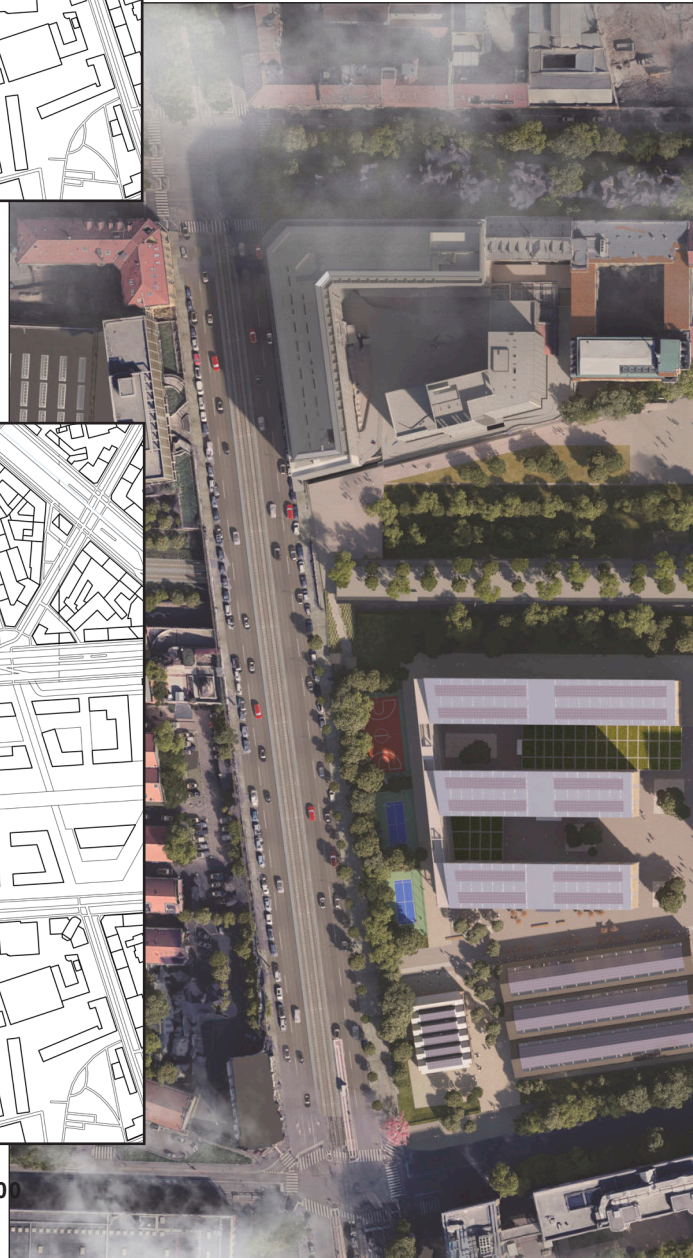
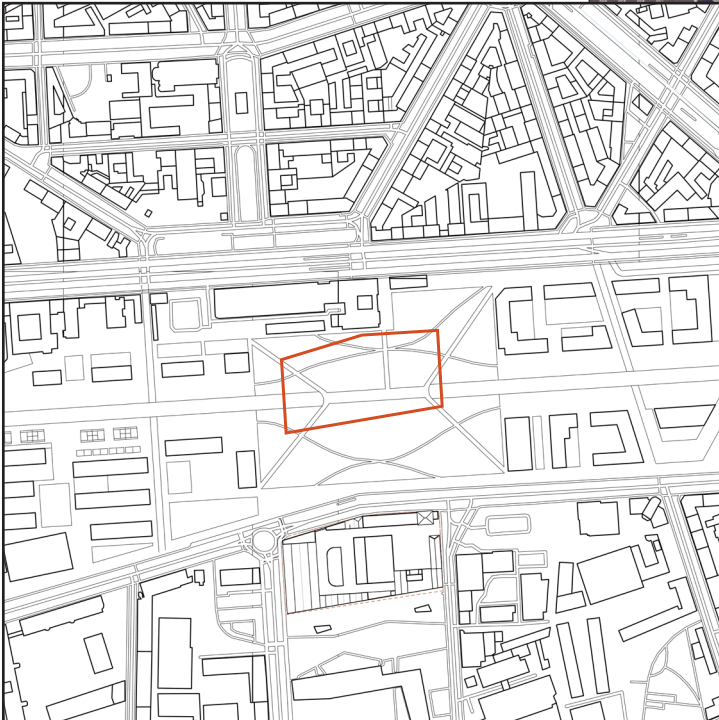
Zona Tortona

Public transport	41min
Bike	19min



CITY
LIFE

ZONA
TORTONA



Site scale

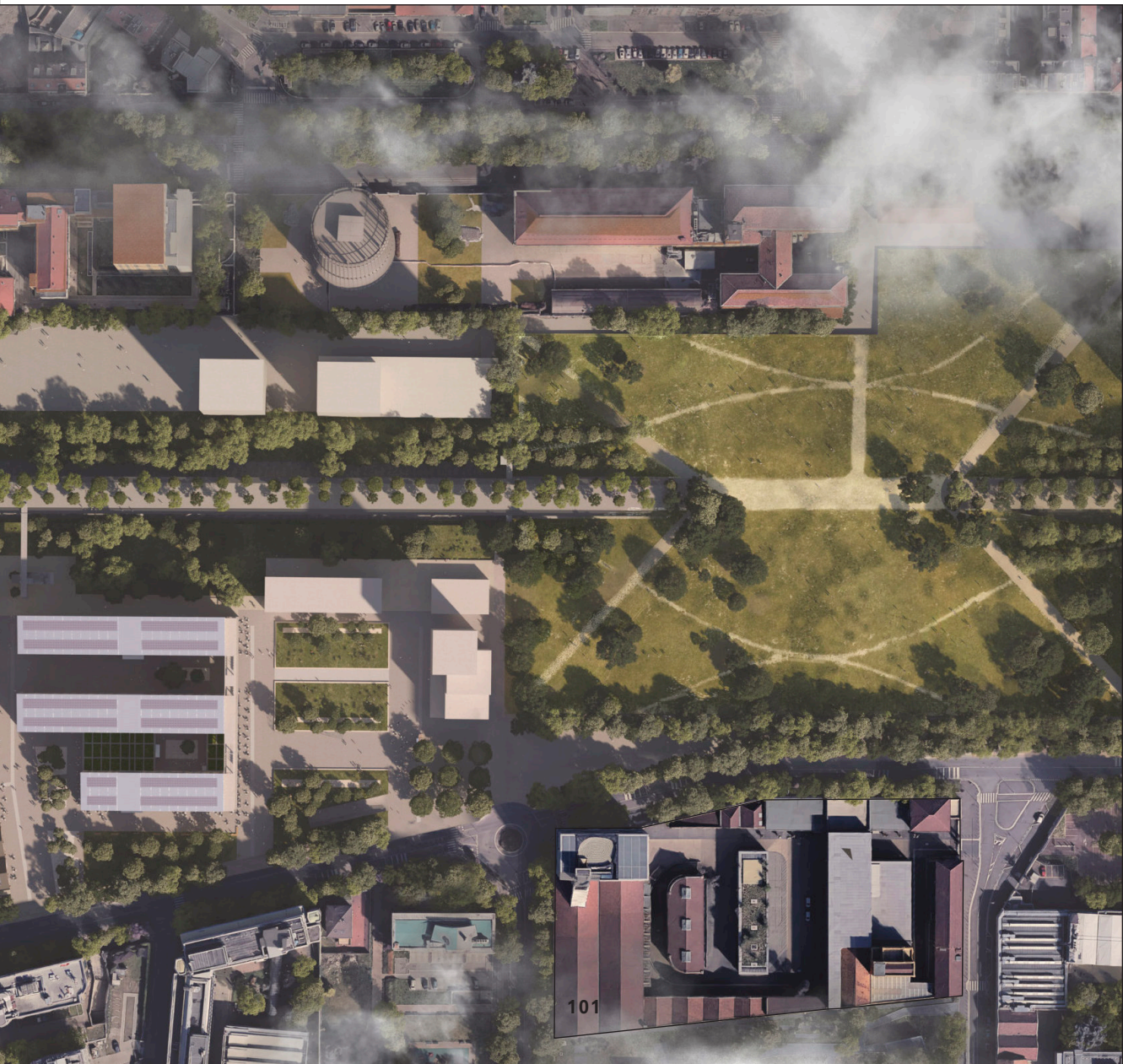
To the north of the site, a large railway yard is currently undergoing transformation. Although it remains an open industrial space today, it is set to be fully redeveloped by 2026 through a Prada Group-funded urban development plan. This redevelopment plan by which has been integrated into the site analysis, will initially function as the Olympic Village for the 2026 Winter Olympics in Milan. After the event, the area will be converted into a residential neighborhood, reshaping the district's urban fabric.

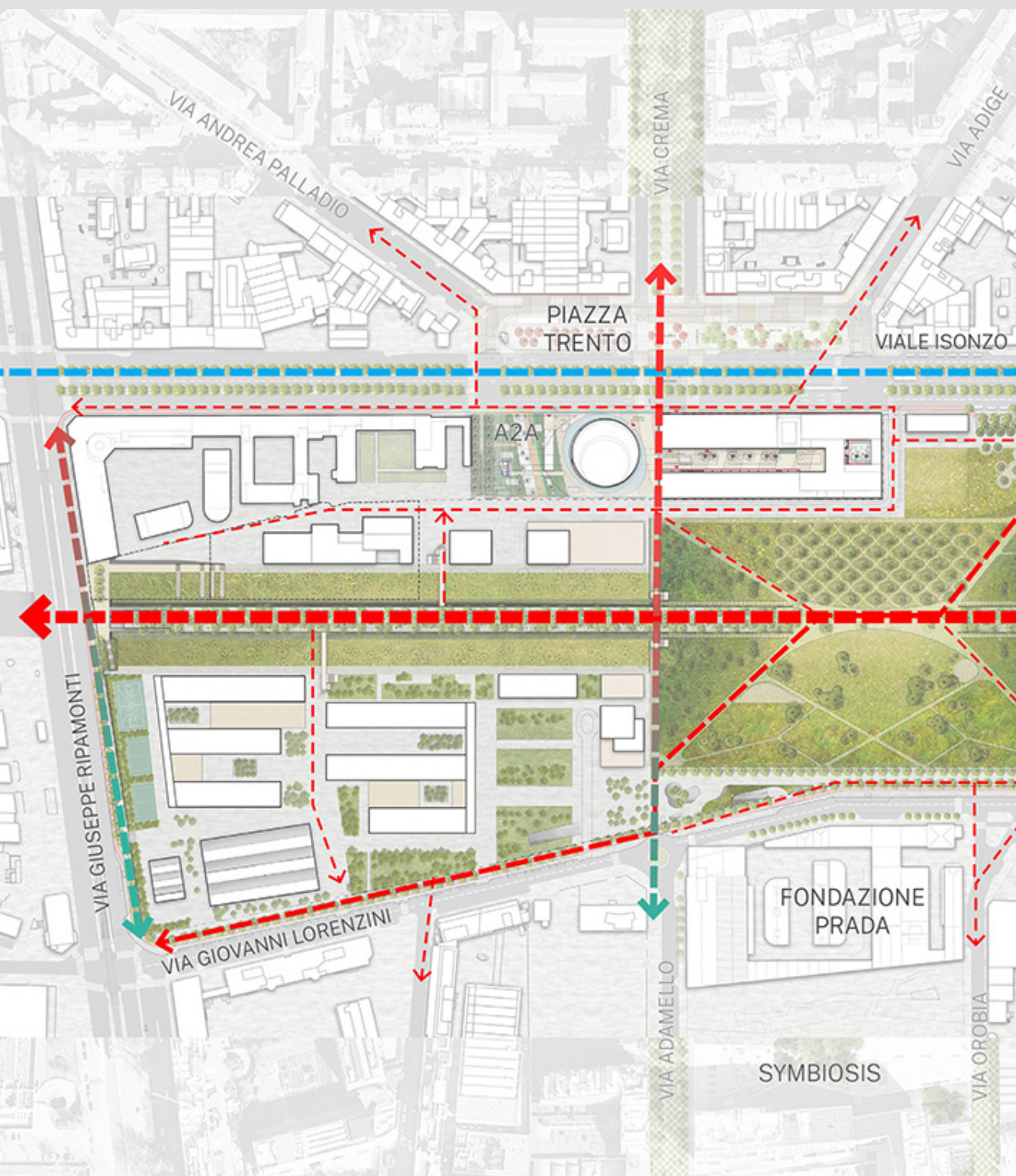
The museum design must actively respond to

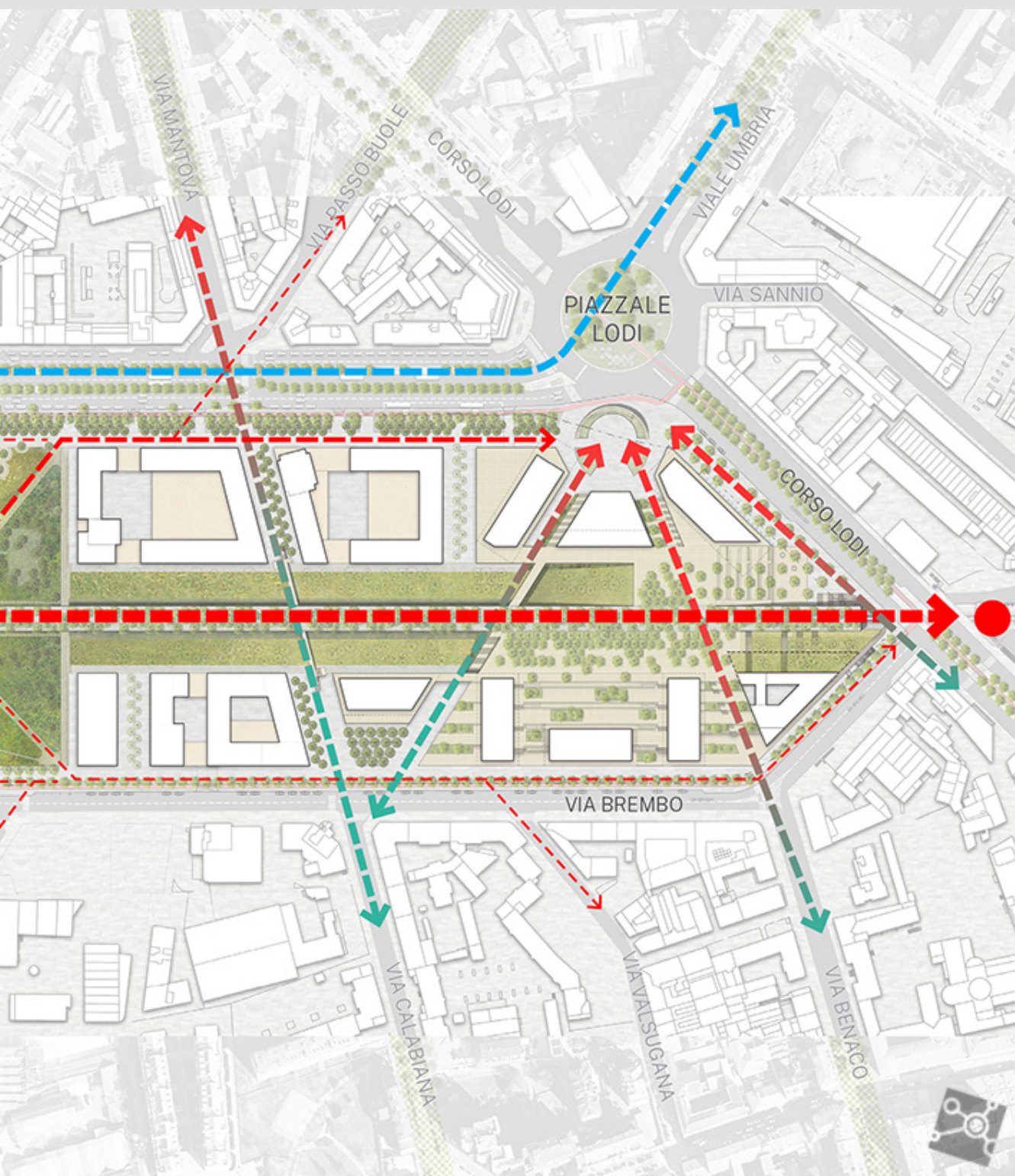
this development by:

- Enhancing connectivity with the new district and Milan's urban network.
- Strengthening cultural integration to contribute to the area's long-term identity.
- Fostering interaction between the museum and future residents.

By aligning with this urban transformation, the Museum of Temporality will not only establish its own cultural presence but also contribute to the success of Milan's evolving cityscape.















Surrounding characters

- Industrial
- Residential
- Contemporary architecture

Contemporary developments

North of the site is a massive railway yard that is being redeveloped into a residential neighbourhood while maintaining some of the old industrial structures and considering the industrial character of the area.

South of the site is a developed public building area with contemporary architecture.

Industrial surroundings

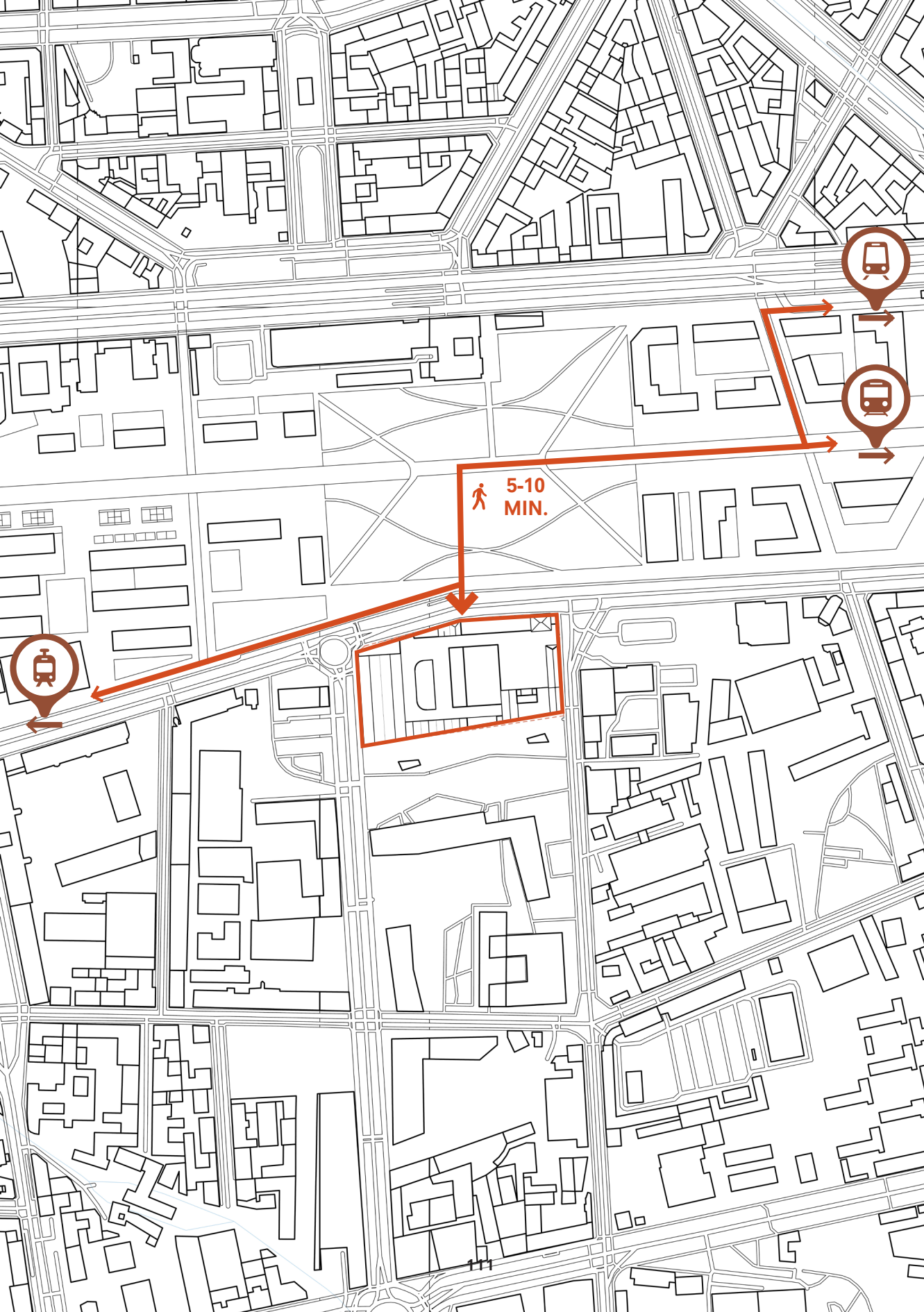
The site itself aswell as its surroundings on the east consist of industrial buildings and some residential buildings that date back to the late 19th century.



Accessibility

- Accessibility of the site
- Natural 'back' and 'front' side

The site can be accessed by different forms of public transport. All of the public transport connections are within 10 minute walking distance. These all are closest to the Northern side of the site.



5-10
MIN.



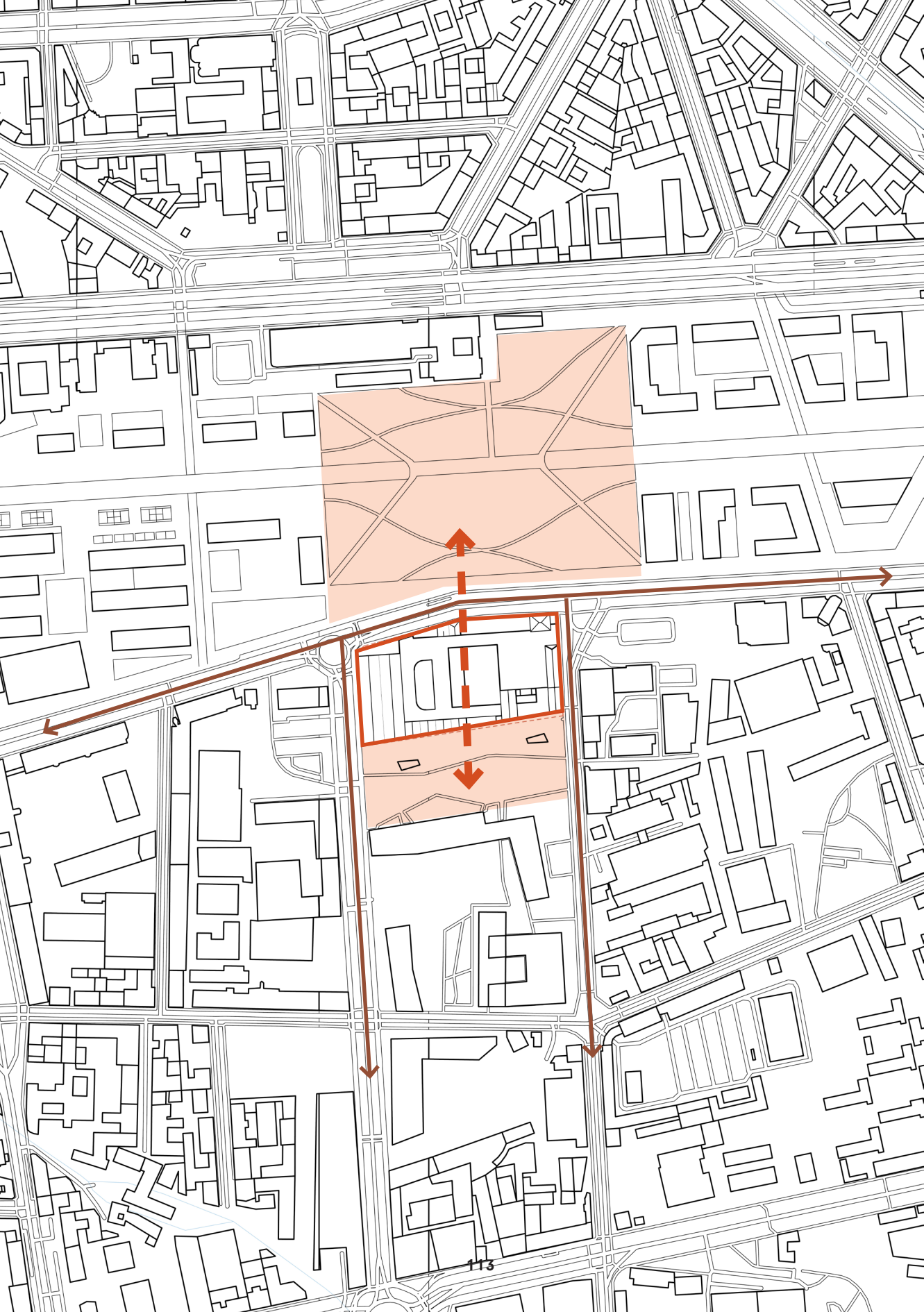
Entrance

- Surrounding open public spaces
- Surrounding traffic roads

Open public North and South

On the Northern side of the site, a big open green space will be developed on the current railway yard.

South of the site a small recently developed open square and public garden is found that leads to the Cultural Centre that is found next to the site on the south side.vv

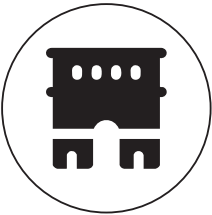


3.4.5 Requirements

The site ambitions have been reviewed after the site analysis which has lead to a seleciton of requirements for the design. These requirements are visualized below, with a subdivision per ambition as well as site scale. Each of these requirements will be considered for the design.



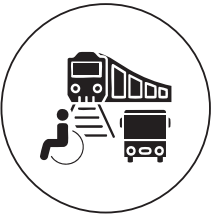
Recognizable site
International landmark



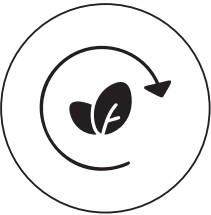
Historical site
Integrated in the context



Cultural site
Extension of city structure



Accessible site
Physical & Social accessibility



Sustainable site
Landscape & reusing materials

Iconic design symbolizing Milan			Link to international transport hubs		Global City Site
		Connect site to cultural hubs and districts	Ensure citywide connections	Connect to green spaces	
Striking and distinguishing architectural element	Reuse & integrate the existing distillery		Pedestrian-friendly & cyclist-friendly design	Reuse materials	

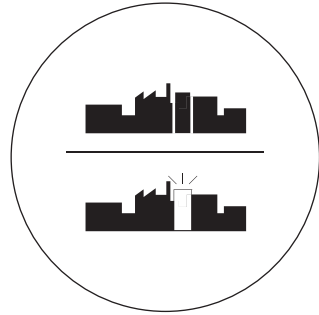
3.4.6 Design Questions

Based on the site ambitions and analysis, a set of design questions has been developed.

Recognizable

Contrast vs Integration

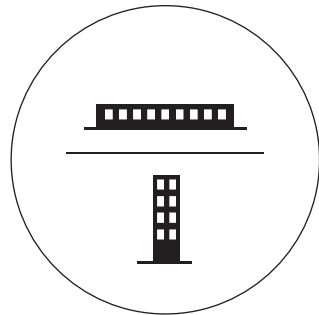
The design needs to be representative and recognizable, so that the innovative area can flourish further in the future. The question is about how to make the building representative while also fitting the other requirements for the site.



Building orientation

Horizontal or Vertical?

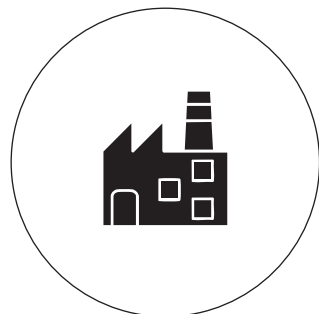
The design needs a main orientational direction. This can either be done horizontally or vertically. With a horizontal orientation, the design which will cover more of the plot and therefore make it more spread, but will also blend more into its environment. With a vertical orientation the design can be more compact, but will stand out more from its surroundings.



Existing Structure

What to Preserve and how to Integrate?

On the site, there is a structure that used to function as a gin distillery which is in decent condition. This existing structure blends in directly with its industrial surroundings found on the east side of the plot, that date back to a similar time. The site is found bordering both a more historic and industrial area as well as a more contemporary area, so how will the design relate to both of these sides in a sustainable way.



Renew the old

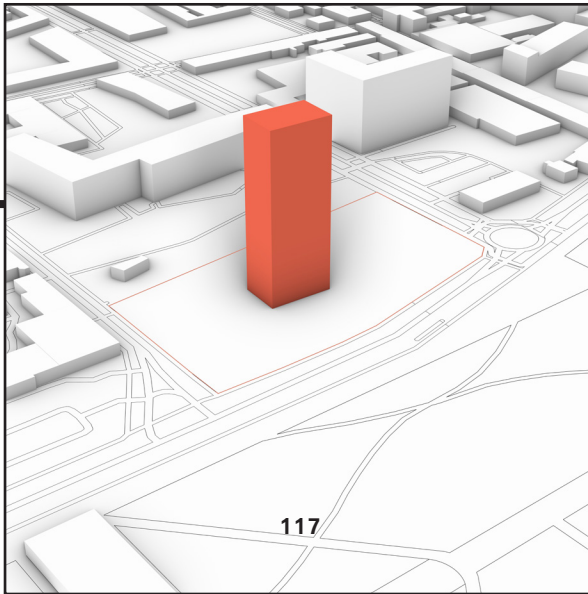
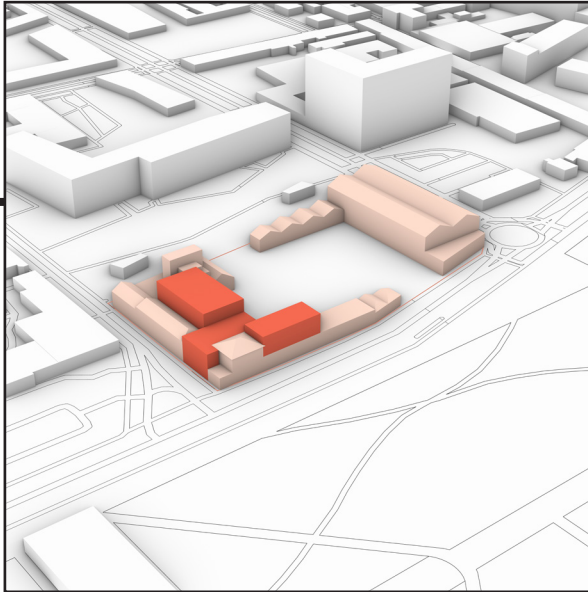
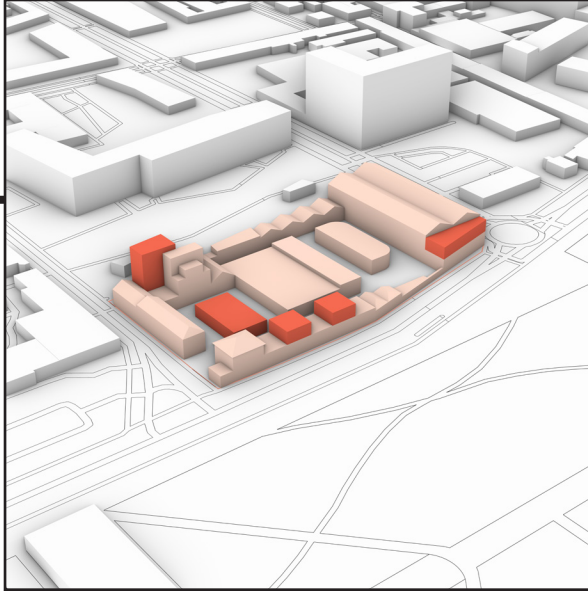
The first mass study shows an extreme of trying to renew the old for as much as possible. This would mean that a small amount of volumes will be added, following the style of the industrial heritage building, while all of the existing construction will remain and be repurposed. When doing this, It is noticeable the the middle area of the plot get filled up a lot, which makes the design seem a bit cramped together.

Open square

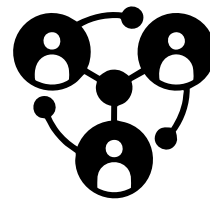
The second scenario explores the opening up of the inside square of the plot, creating a big open public space that is semi enclosed. This would require more new volume to be added to the existing structure. This could result into having a 'new' side and an 'old' side that stand on opposite sides of eachother, which could give the design a recognizable character.

Tower

The third scenario explores the option of destroying the entire existing structure and building a fully new volume in a vertical orientation. This creates a lot of public space on the plot around the building that directly borders with the public squares that can already be found to the northern and the southern side of the site.

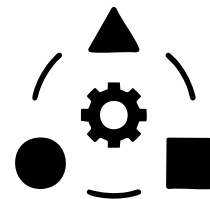


CLIENT



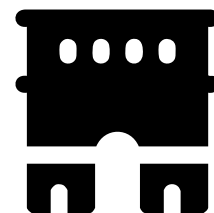
Visitor diversity

PROGRAM

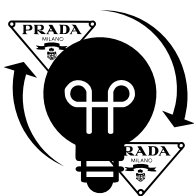


**Adaptive
functionality**

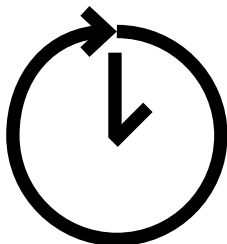
SITE



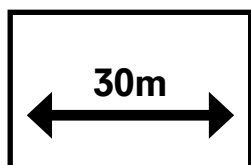
**Preservation of
industrial character**



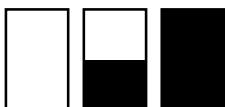
**Flexible without
limits: easy
expansion options**



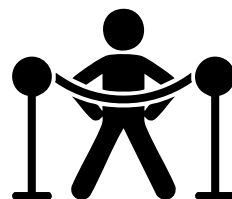
**Spread Milan's
events**



**Minimum 30 meter
free span**



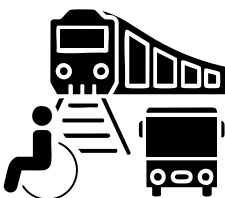
**Different levels of
transparency**



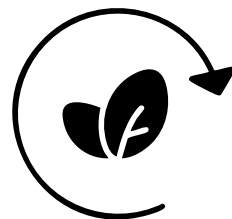
**Secured Back of
the House access**



Recognizable site

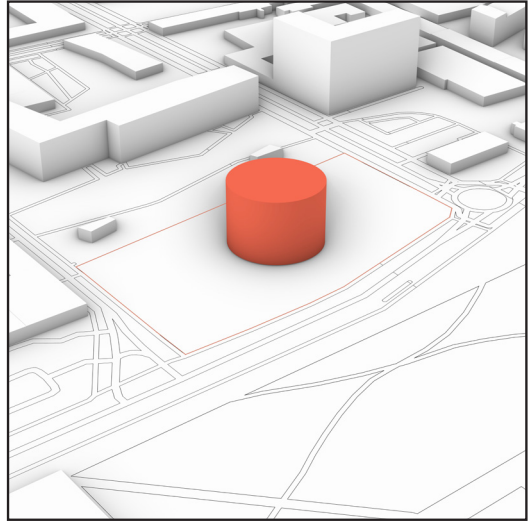


**Accessible site
with Northern main
entrance**

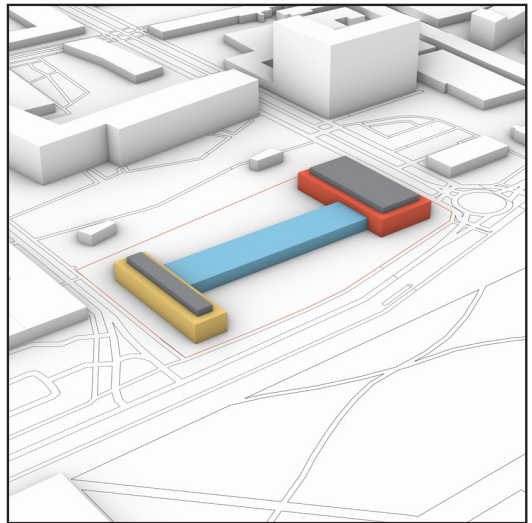


**Sustainable use
of existing site
materials**

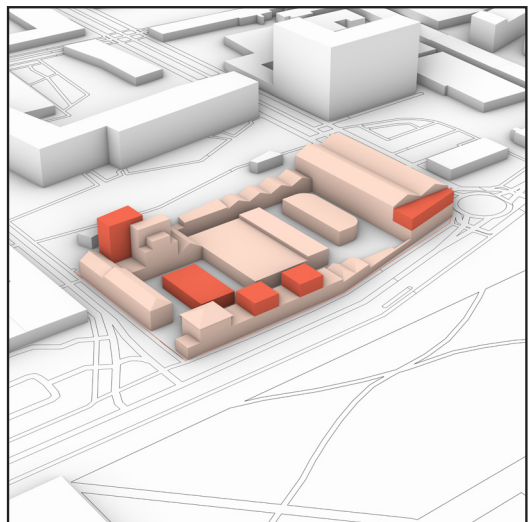
CLIENT

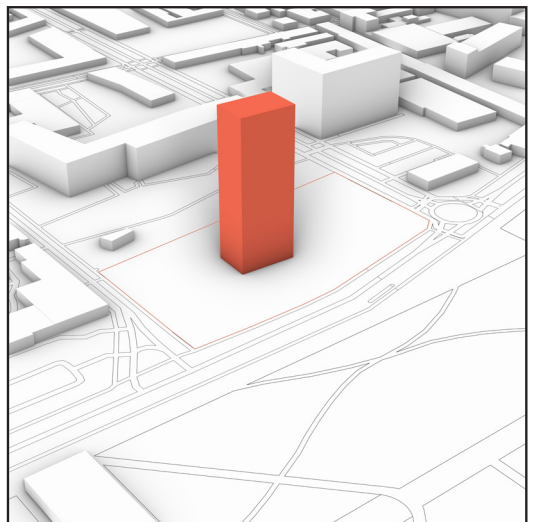
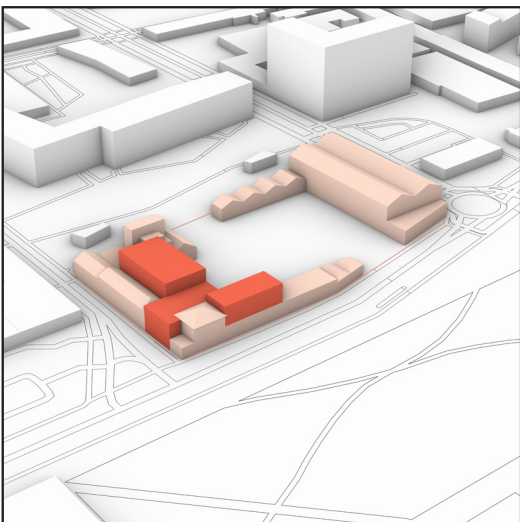
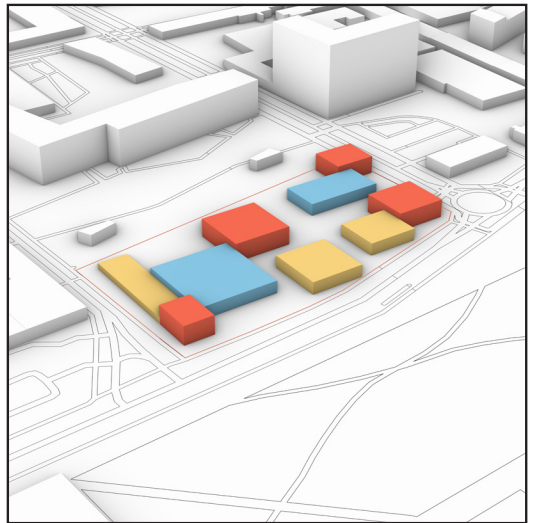
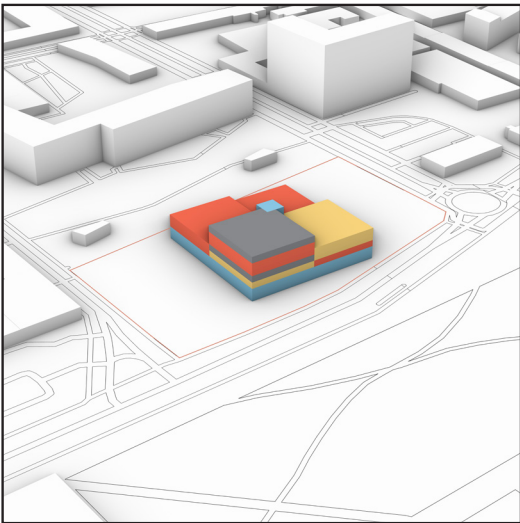
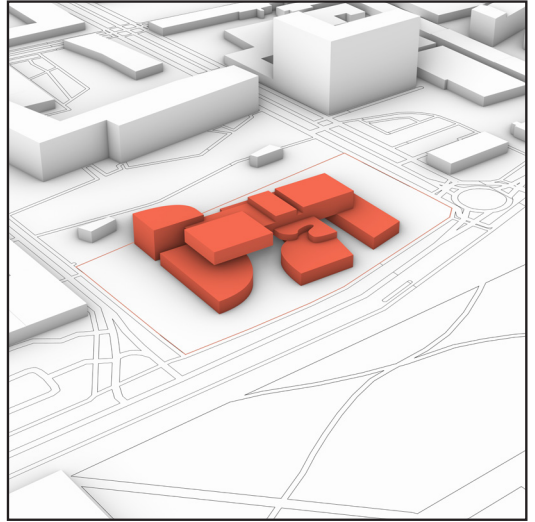
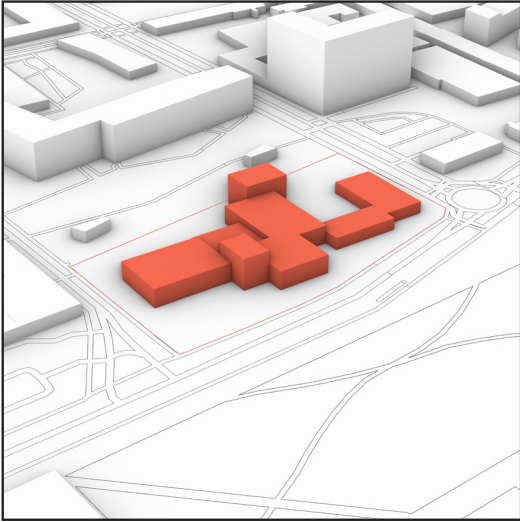


PROGRAM



SITE





DESIGN

The entire plan

04

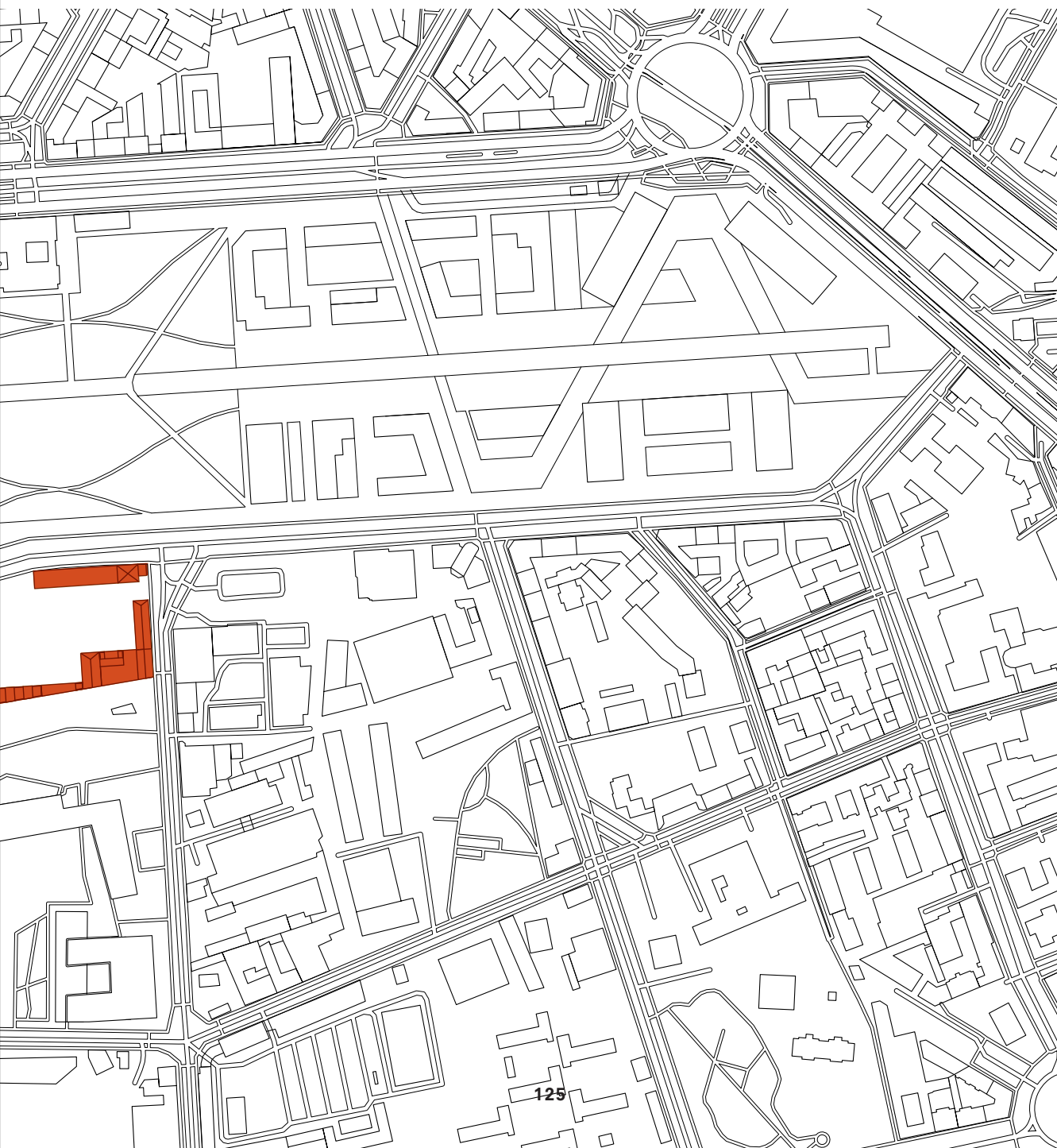
SITE APPROACH

Preserving existing distillery structure

The existing structure located on the East side of the plot is being preserved. This structure is selected based on it's recognizable appearance of small structures that are all connected to eachother shaping a typical 'industrial wall' going around the plot.



The perserved structures will be cleaned up and brought back to its initial appearance, complimenting the industrial history and character of the site. This way, the design will integrate with the industrial area found on the east.



Breaking the barrier for a front of house

The road that is located in front of the site on the Northern side will be moved underground in the form of a tunnel. This creates the opportunity to use the park in front of the site as a front square of the museum.



The road will no longer create a physical barrier and the main access from the city center located on the North will be safely accessible and a car free zone aligning with the car free development area.

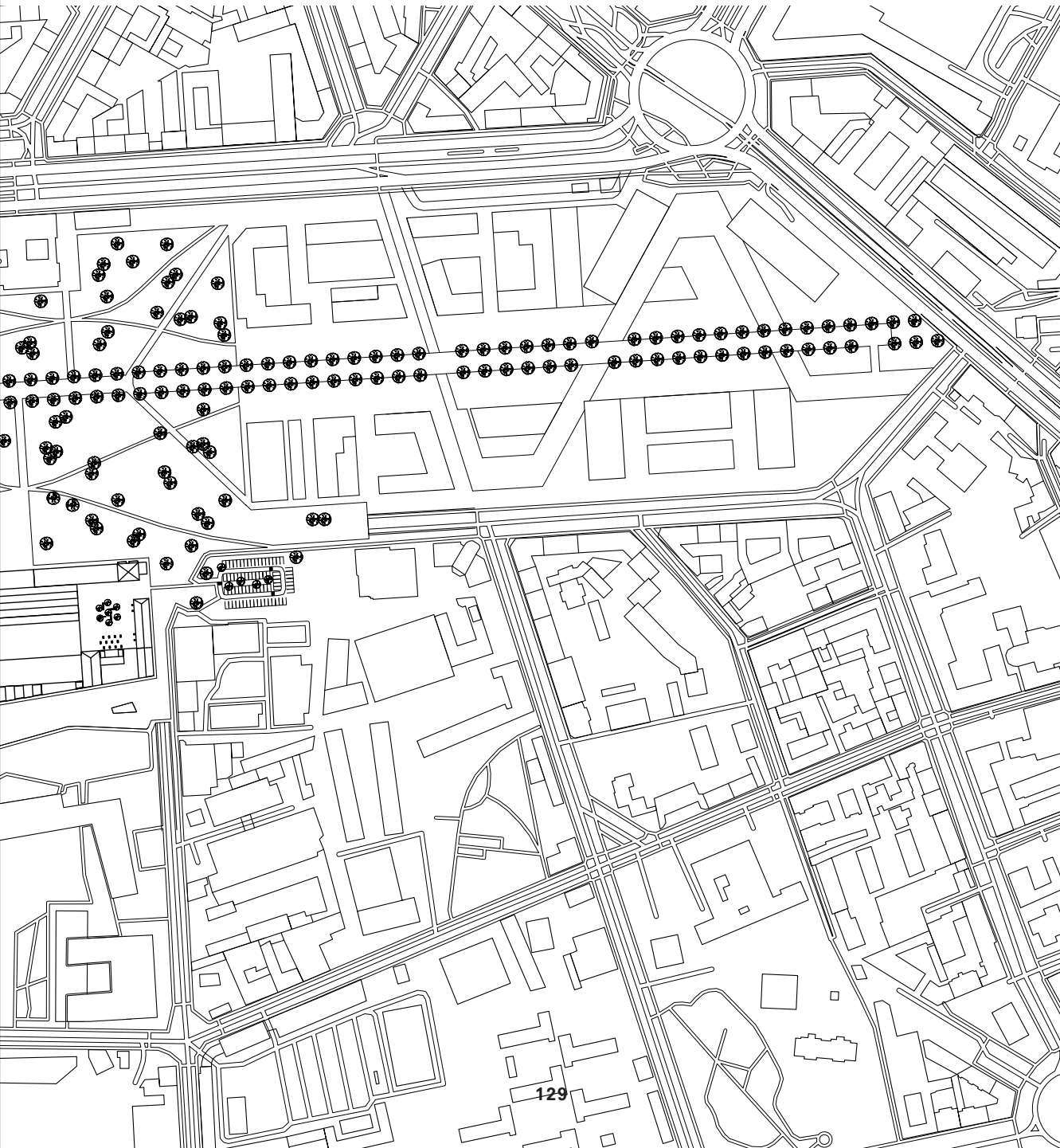


Extending the park

The park found North of the site that is designed to be created based on the development plan by Skidmore, Owings & Merrill, will be slightly redesigned to extend towards the building and create space for a front of house square.



This way, the museum will spatially integrate better into the newly developed surroundings. By shaping the surroundings wrapped around the site, the location is given a more monumental access from the public space.



DESIGN CONCEPT

Existing structure

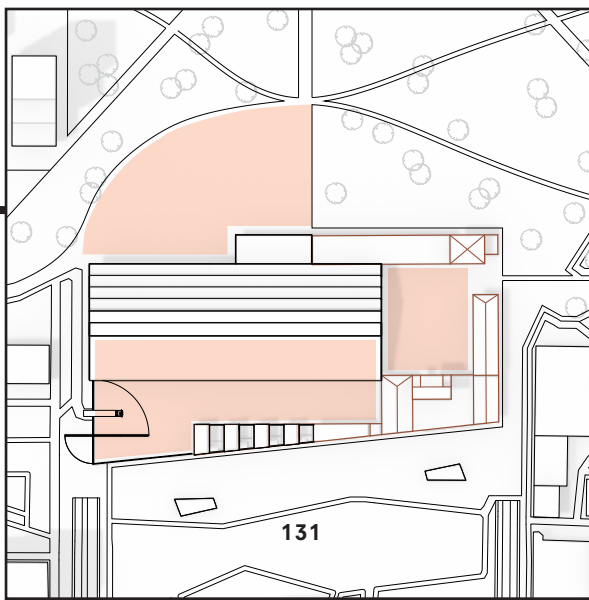
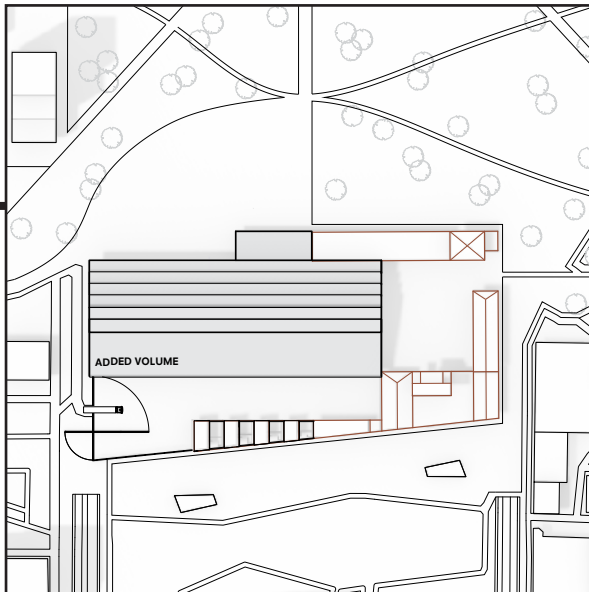
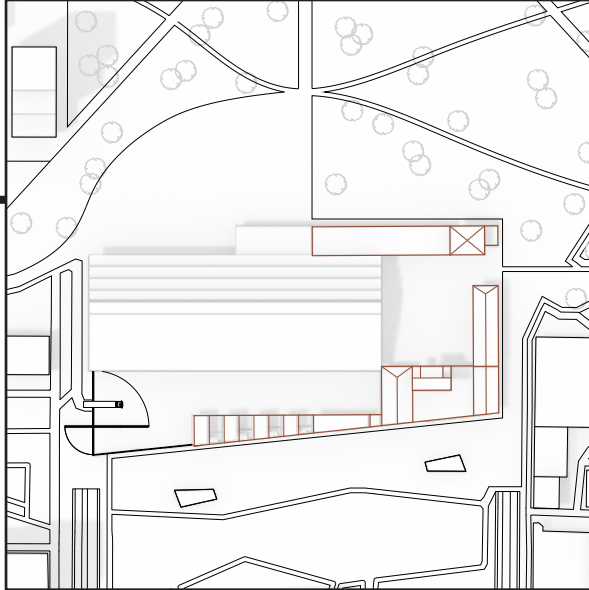
The existing structure on the Eastern side of the building is being preserved. This is because these blocks are both recognizable as well as making it possible to open up towards the park. Also, this part of the site is directly bordering with the industrial surrounding area. Through this, the urban transition is considered.

Added volume

A volume is added aligning directly to the park, creating a clear main entrance to the building. This volume also follows the outline around the site, preserving the historic and characteristic 'wall' that is typical to surround industrial plots in this area.

3 outdoor squares

The added volume splits up the area into 3 clear outdoor spaces. Each of these spaces naturally gets its own identity from being more public, more intimate, or more private.



Front of House

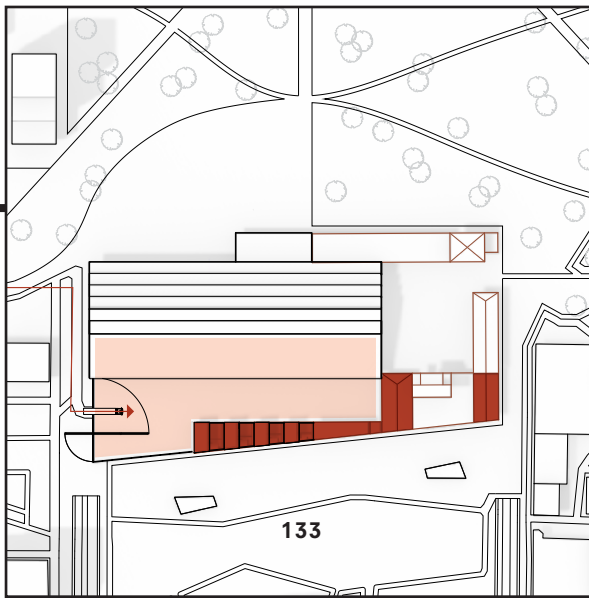
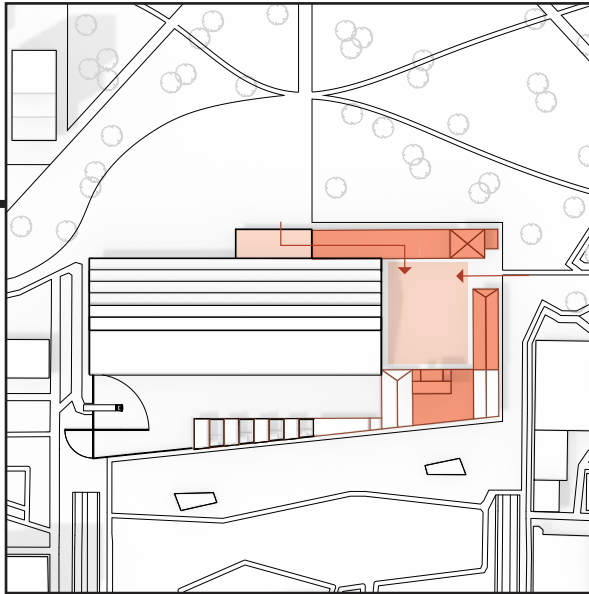
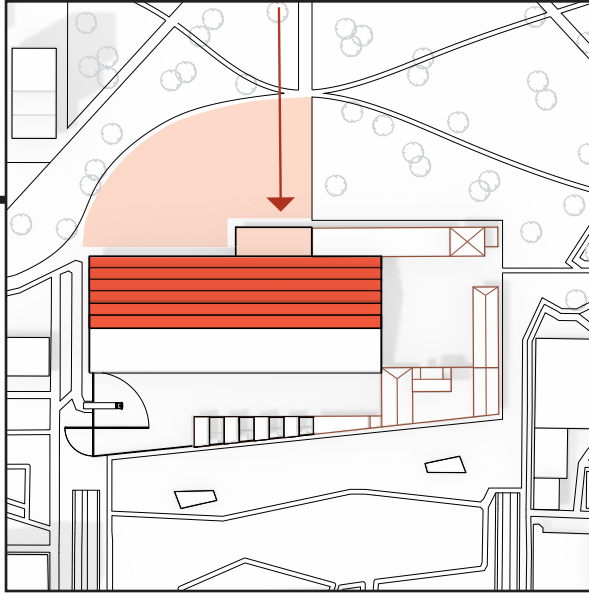
The front of the house is being represented by the main square that is found at the foot of the big park in front of the museum. This leads directly from a path in the park to the square and the main entrance of the flexible exhibition area.

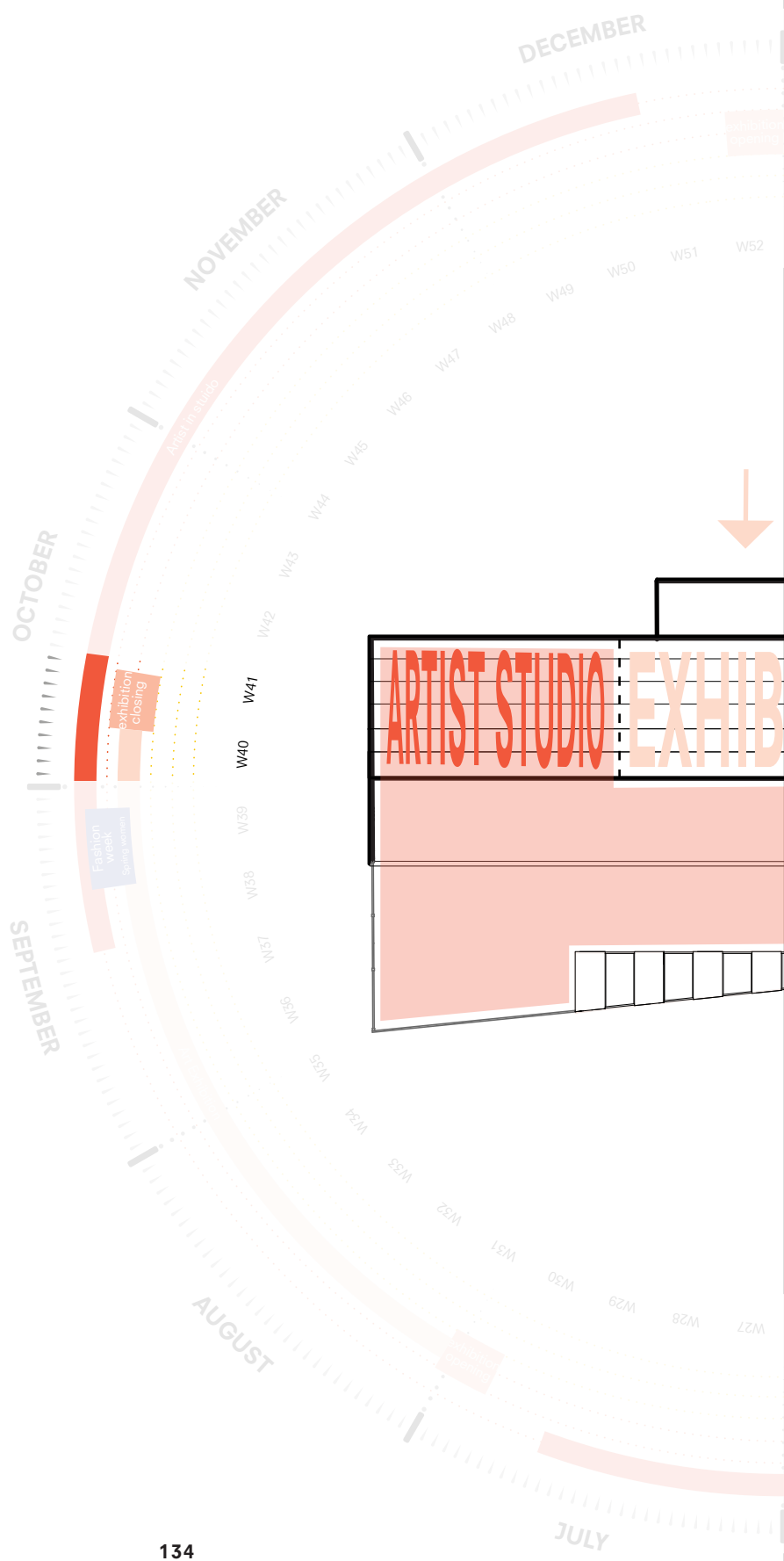
Intimate terrace

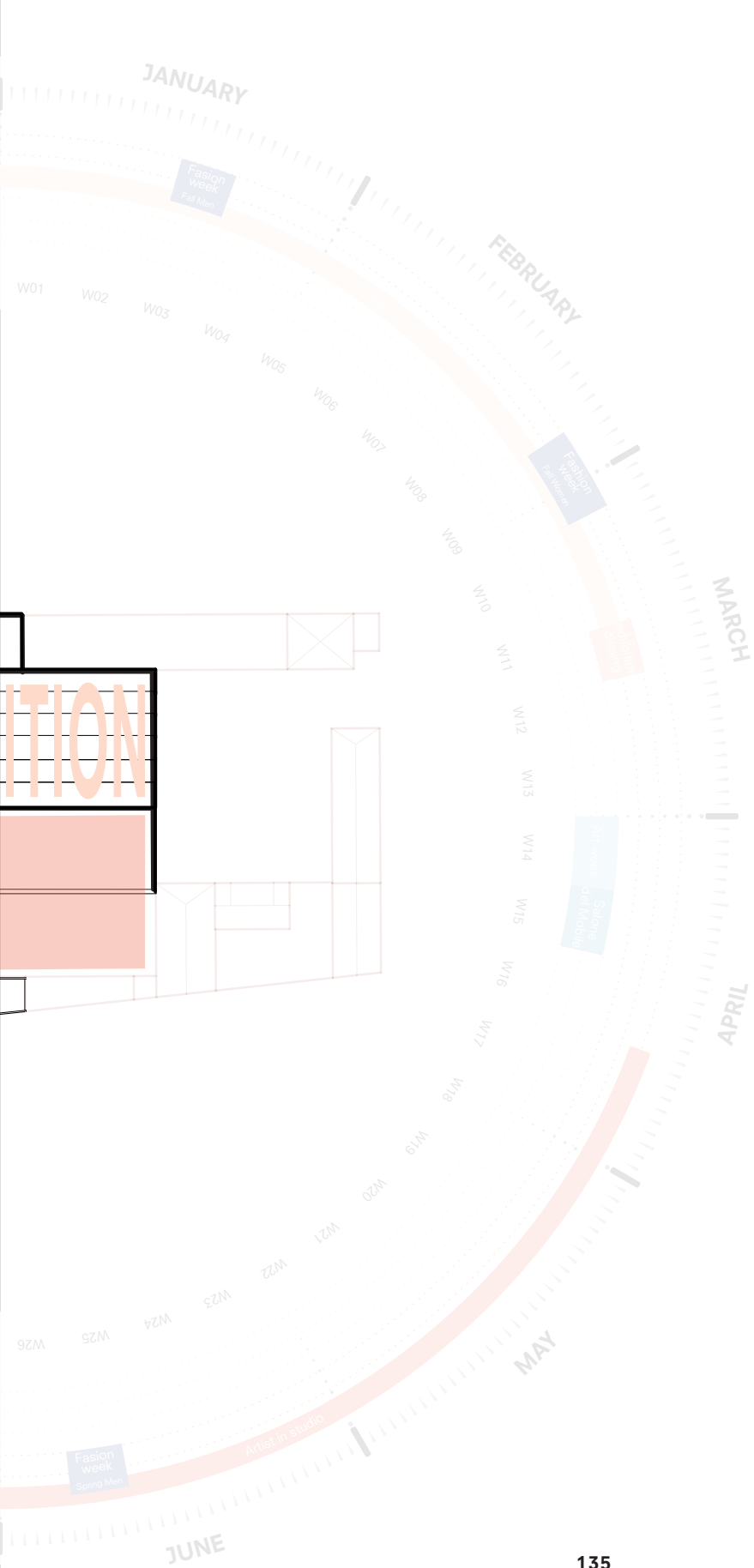
From the East side of the site as well as through the bookshop, the more intimate terrace can be found. This is a more enclosed square that is surrounded by a lively plint of supporting facilities: the bookshop, boutique, café and restaurant.

Back of House

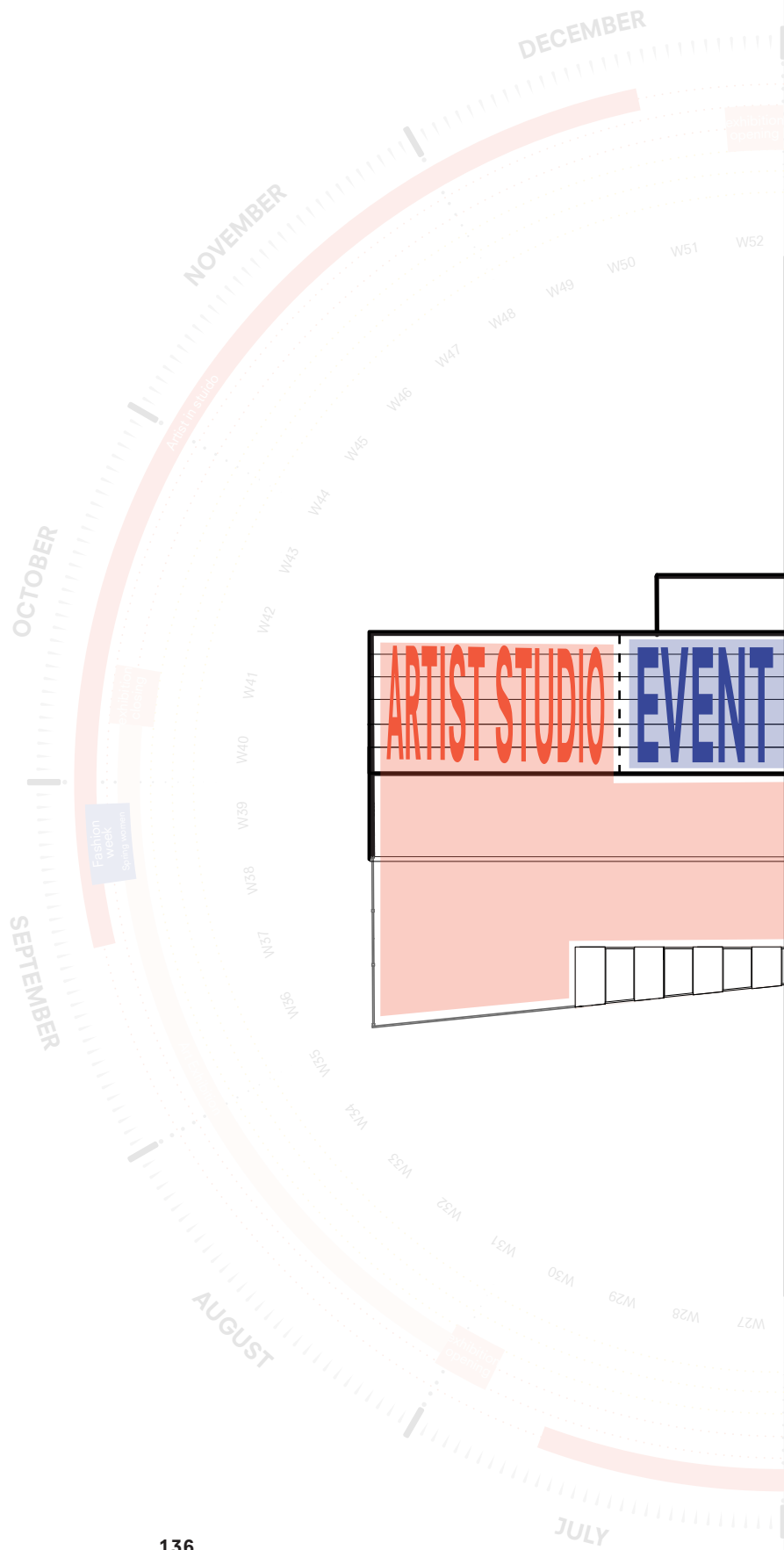
The back of the house is a privately accessible and more hidden area that is surrounded by staff space and the artist residencies.

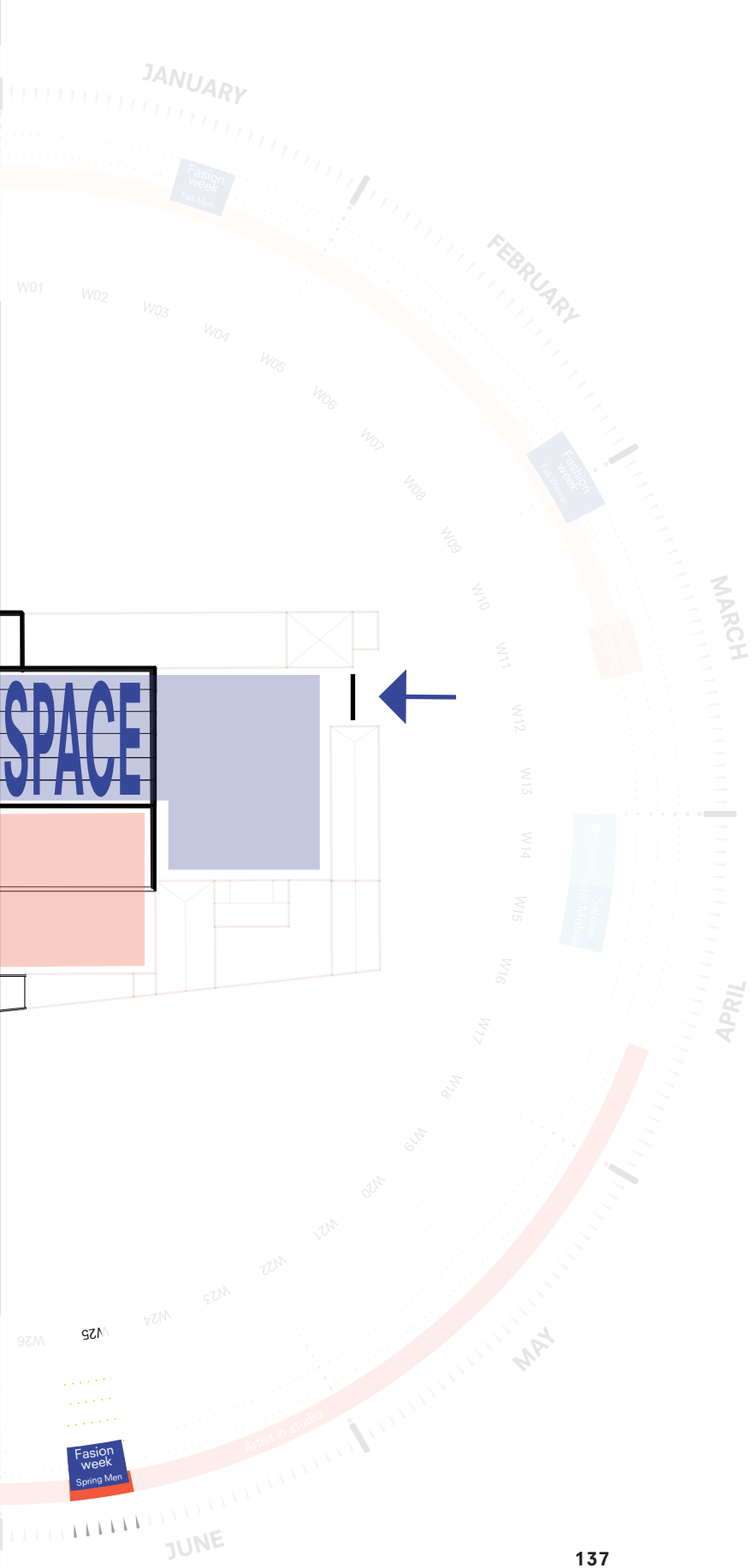


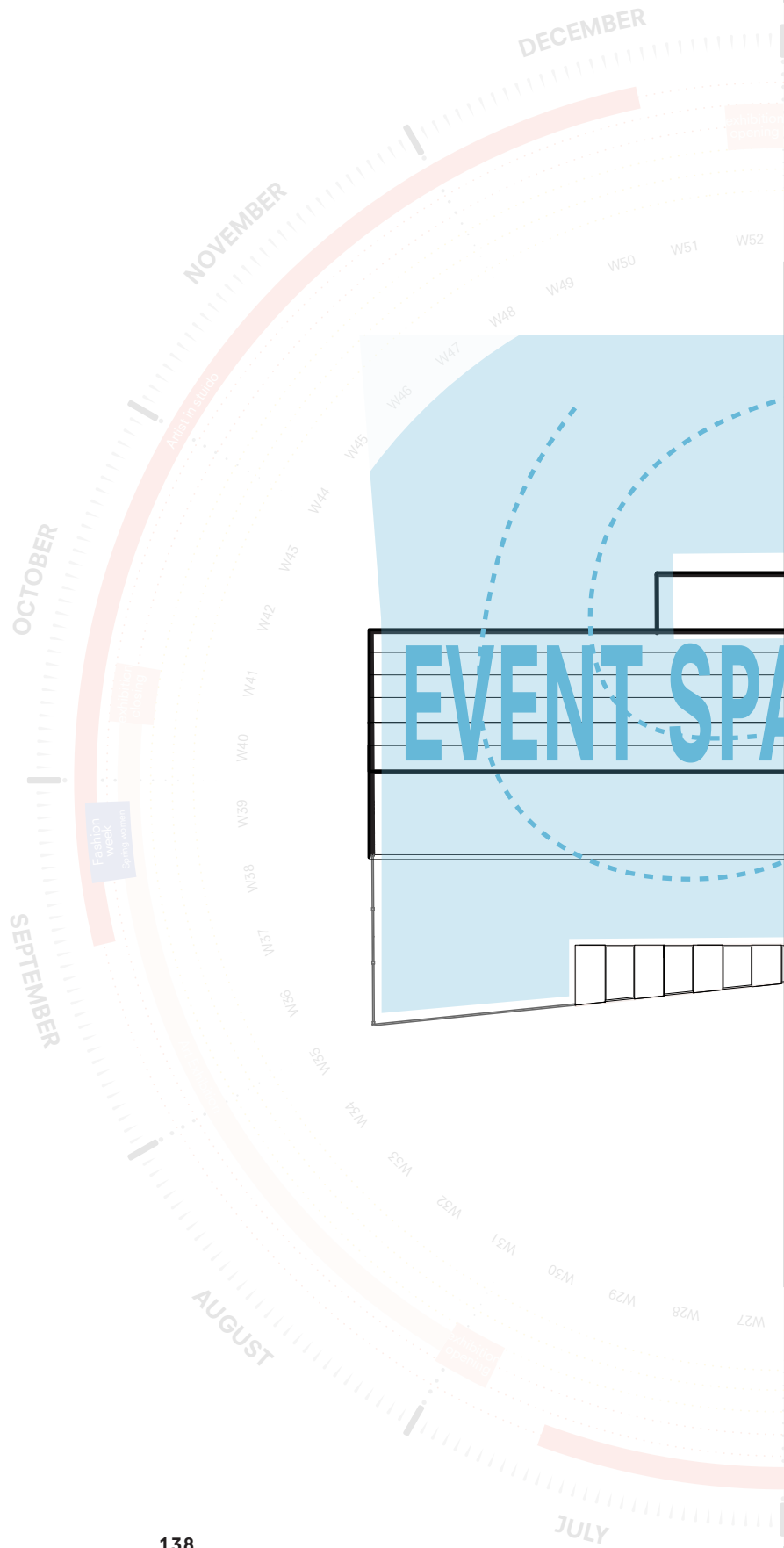


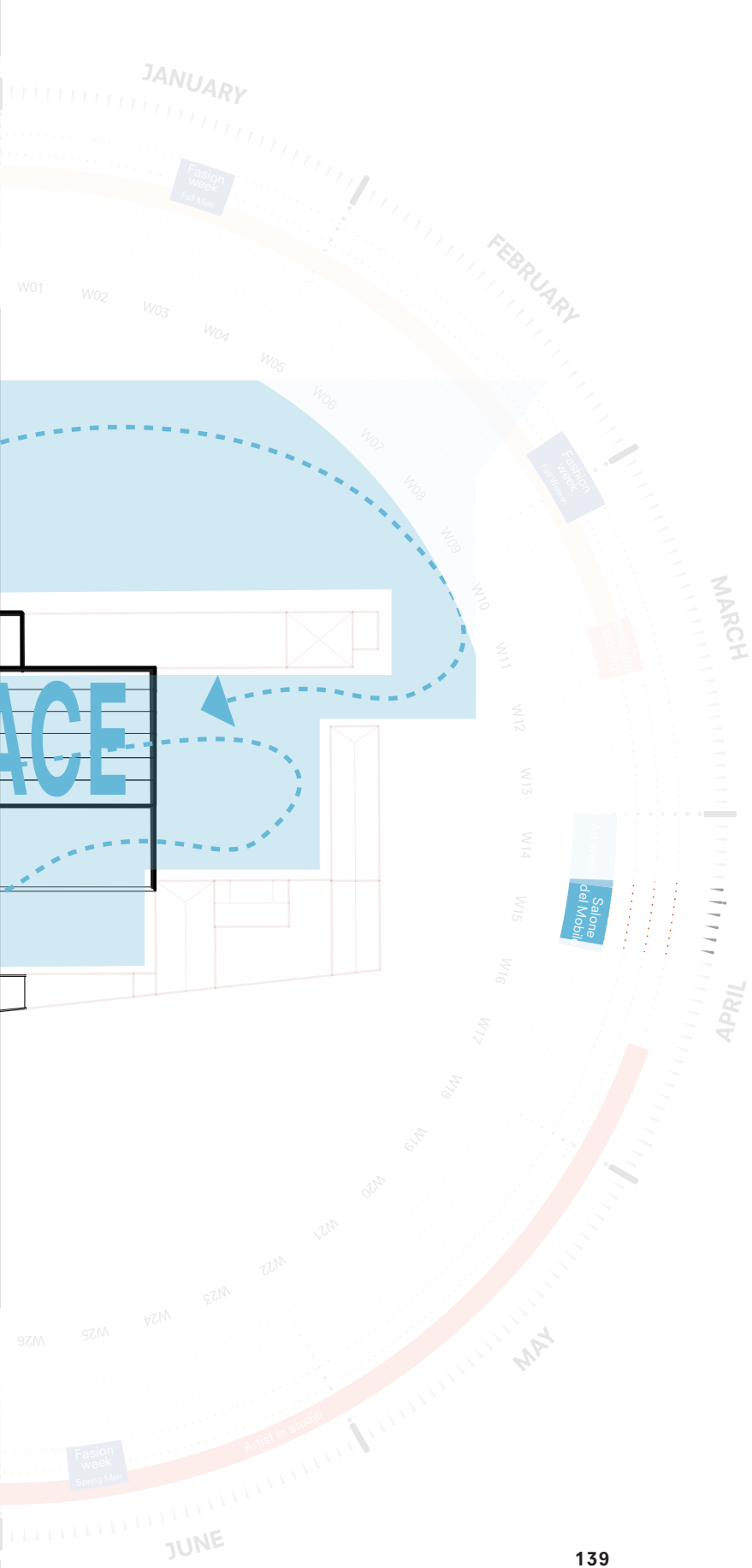


ITION



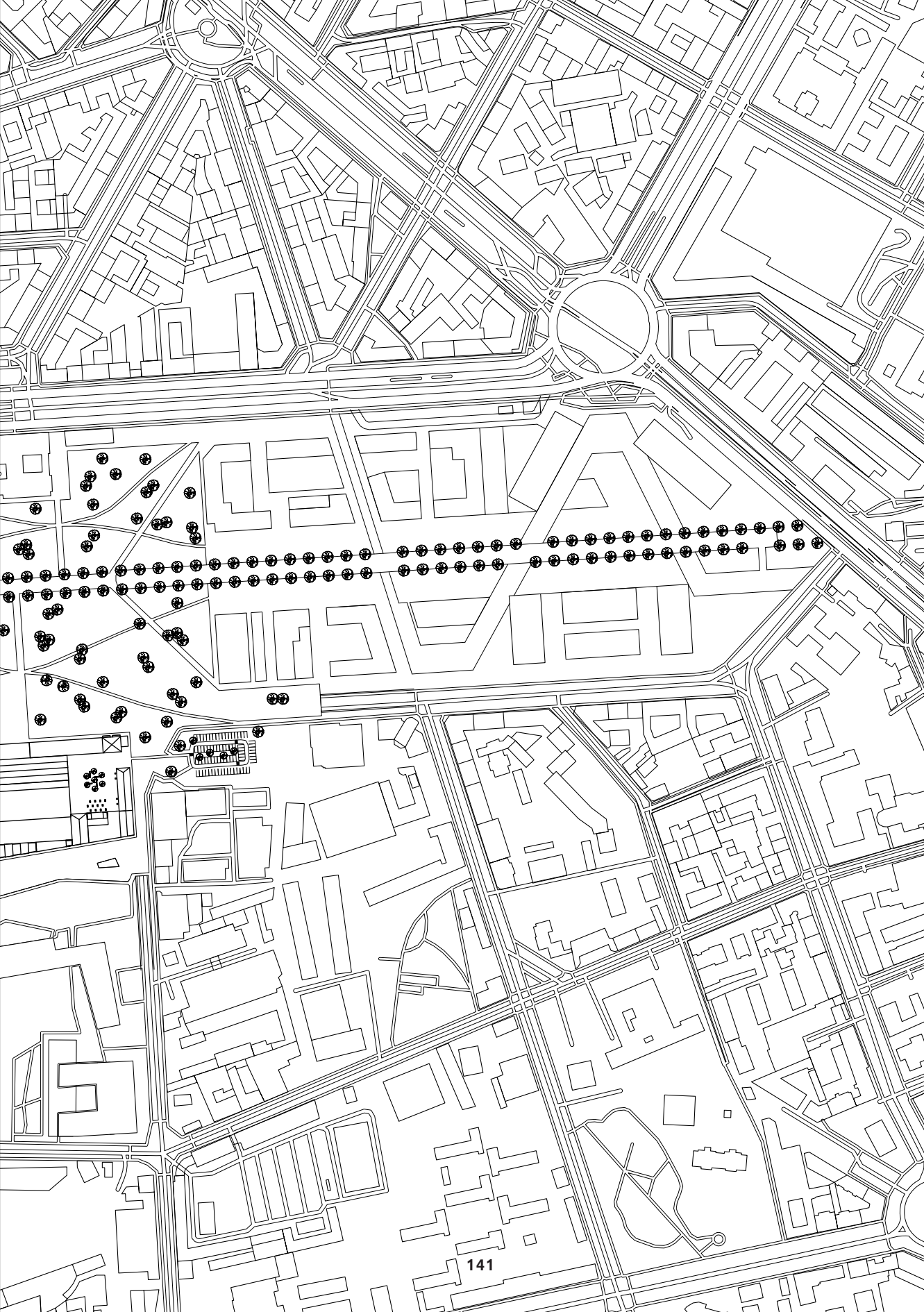


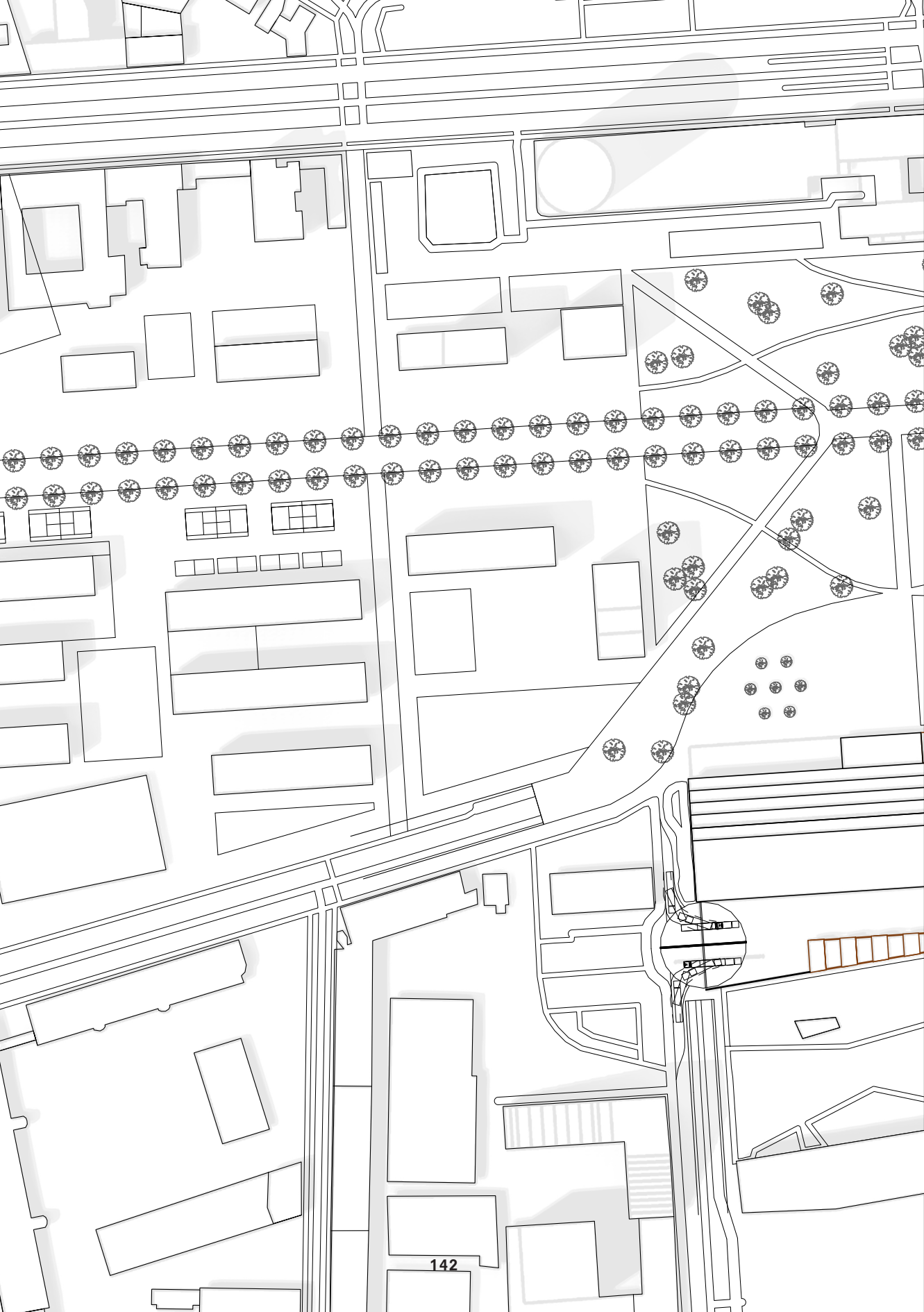


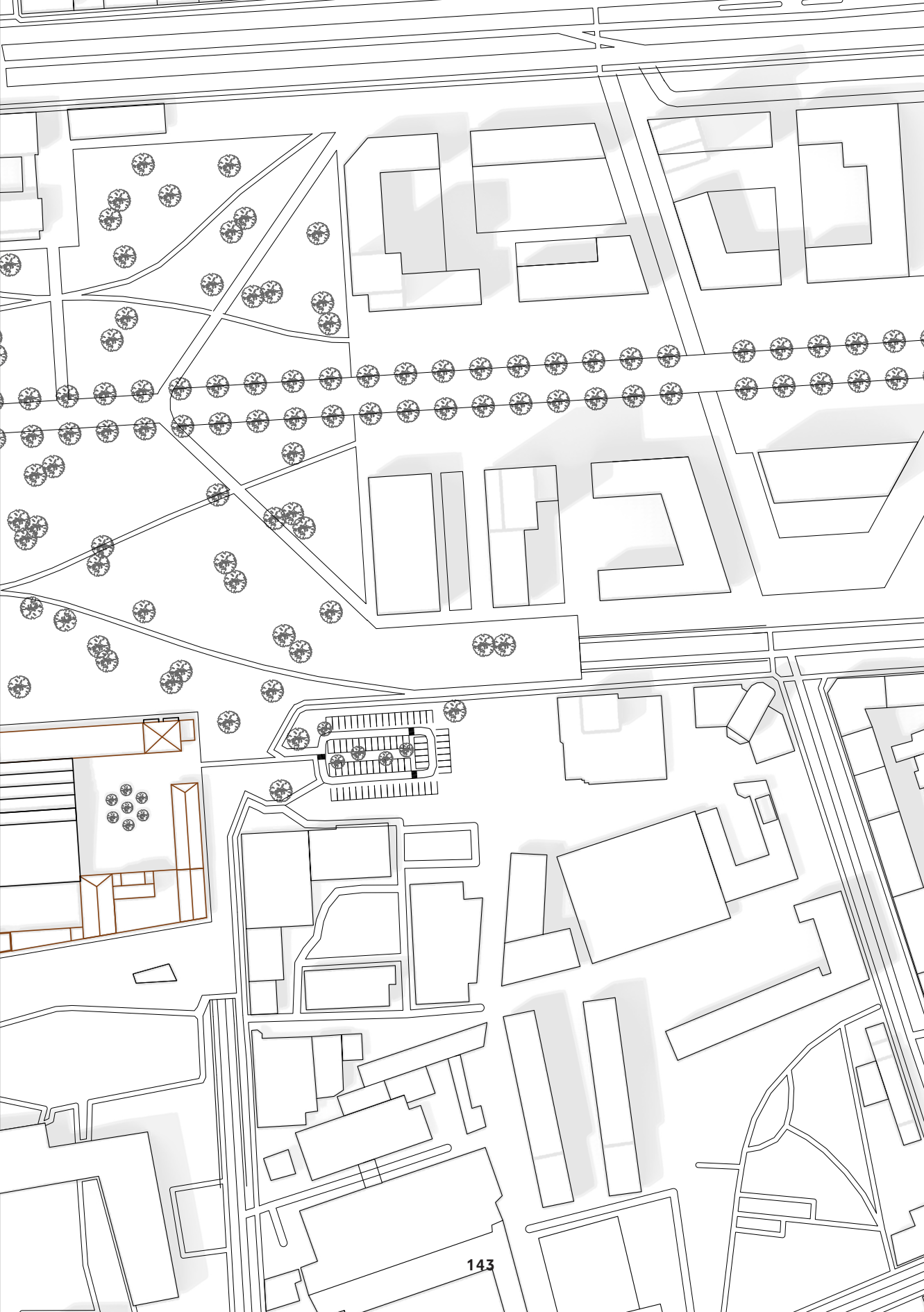


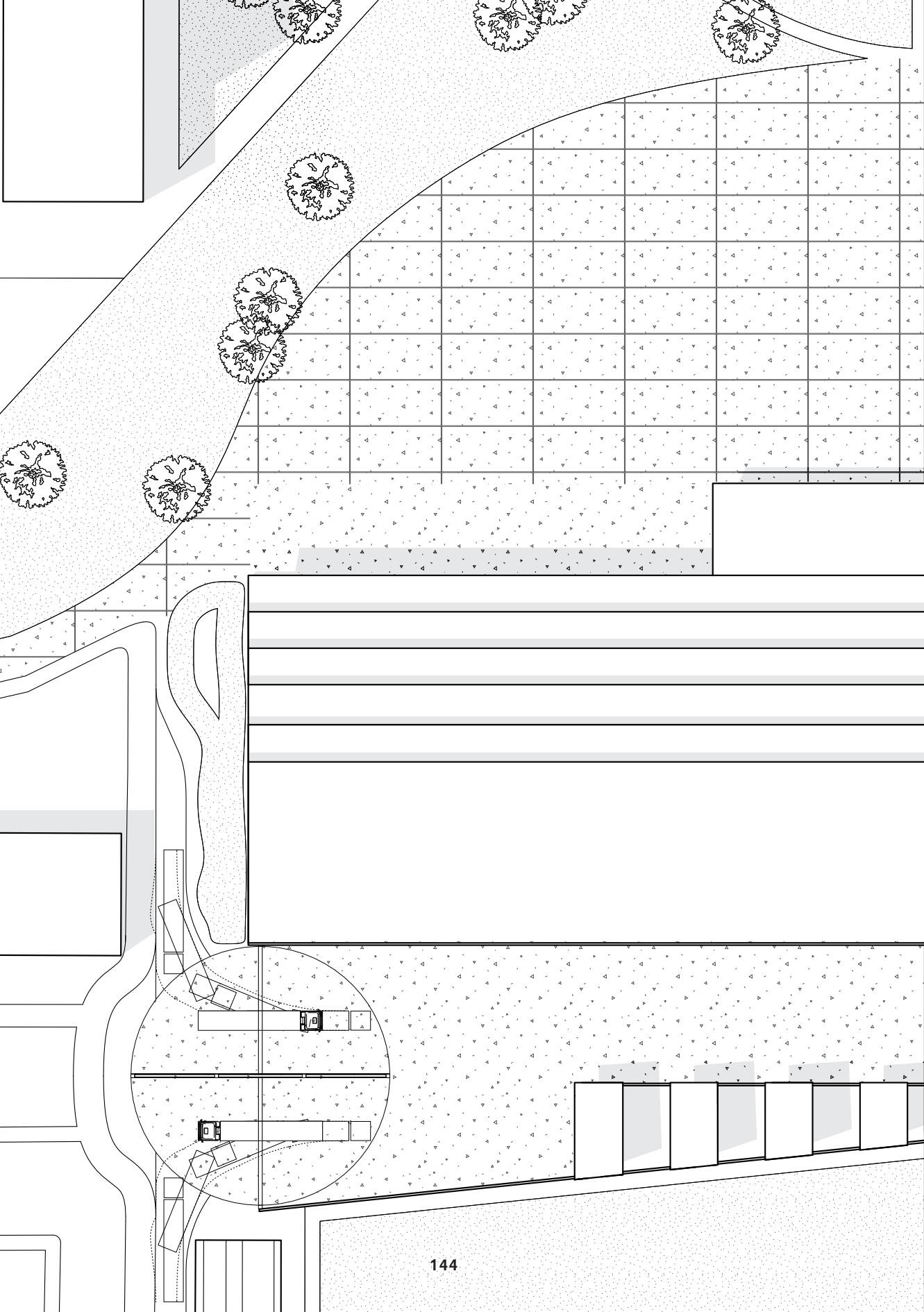
DRAWING SET

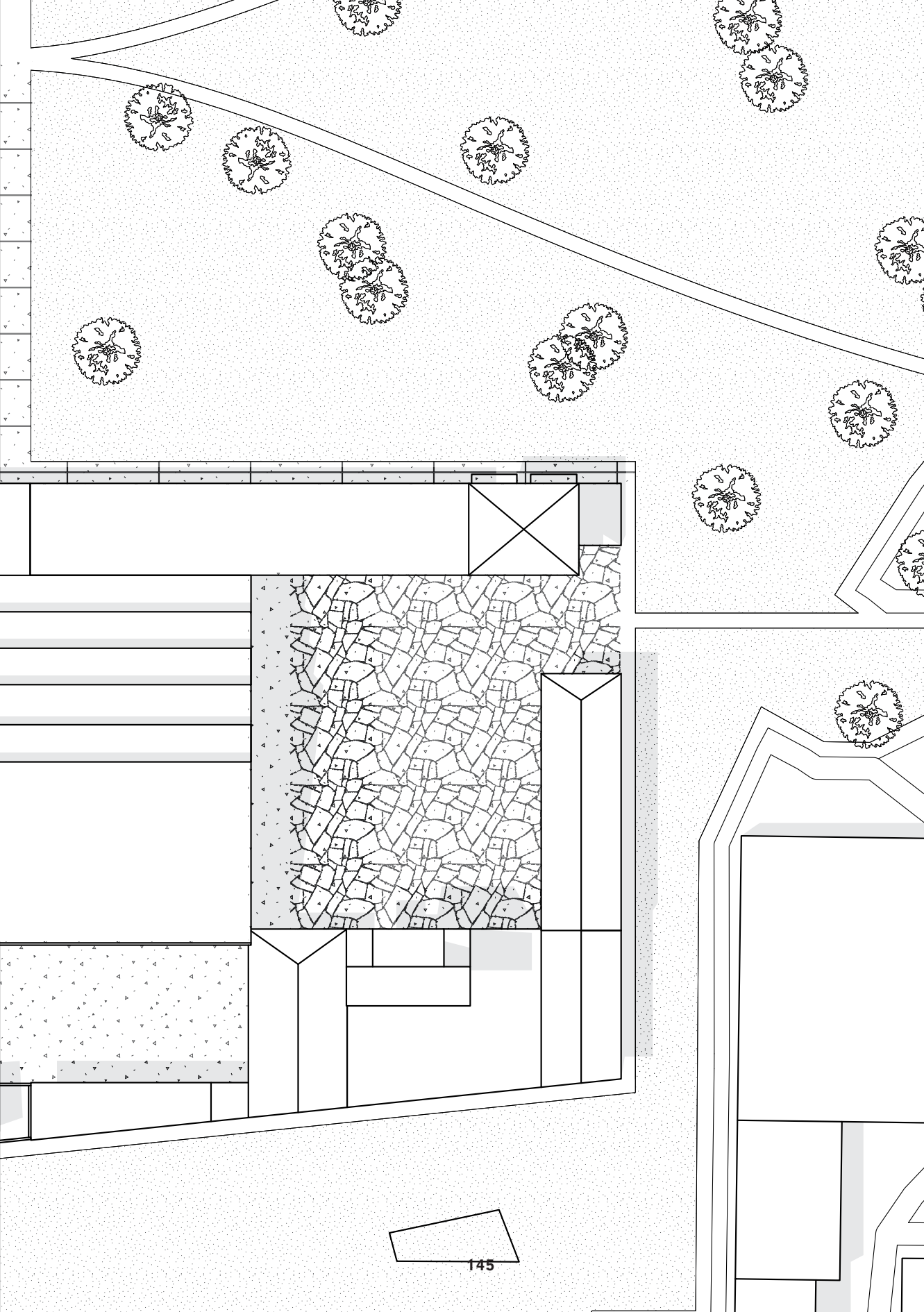


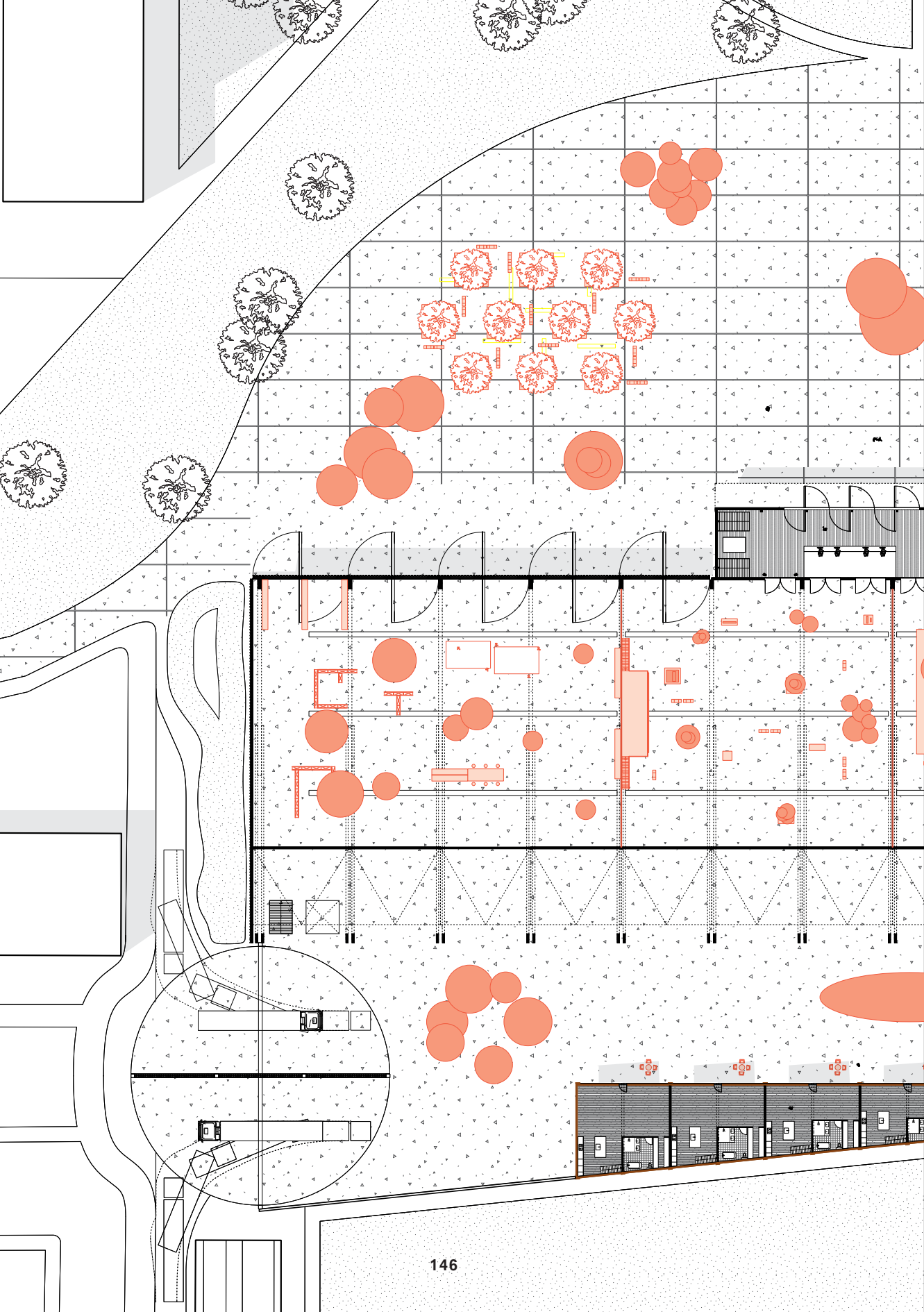


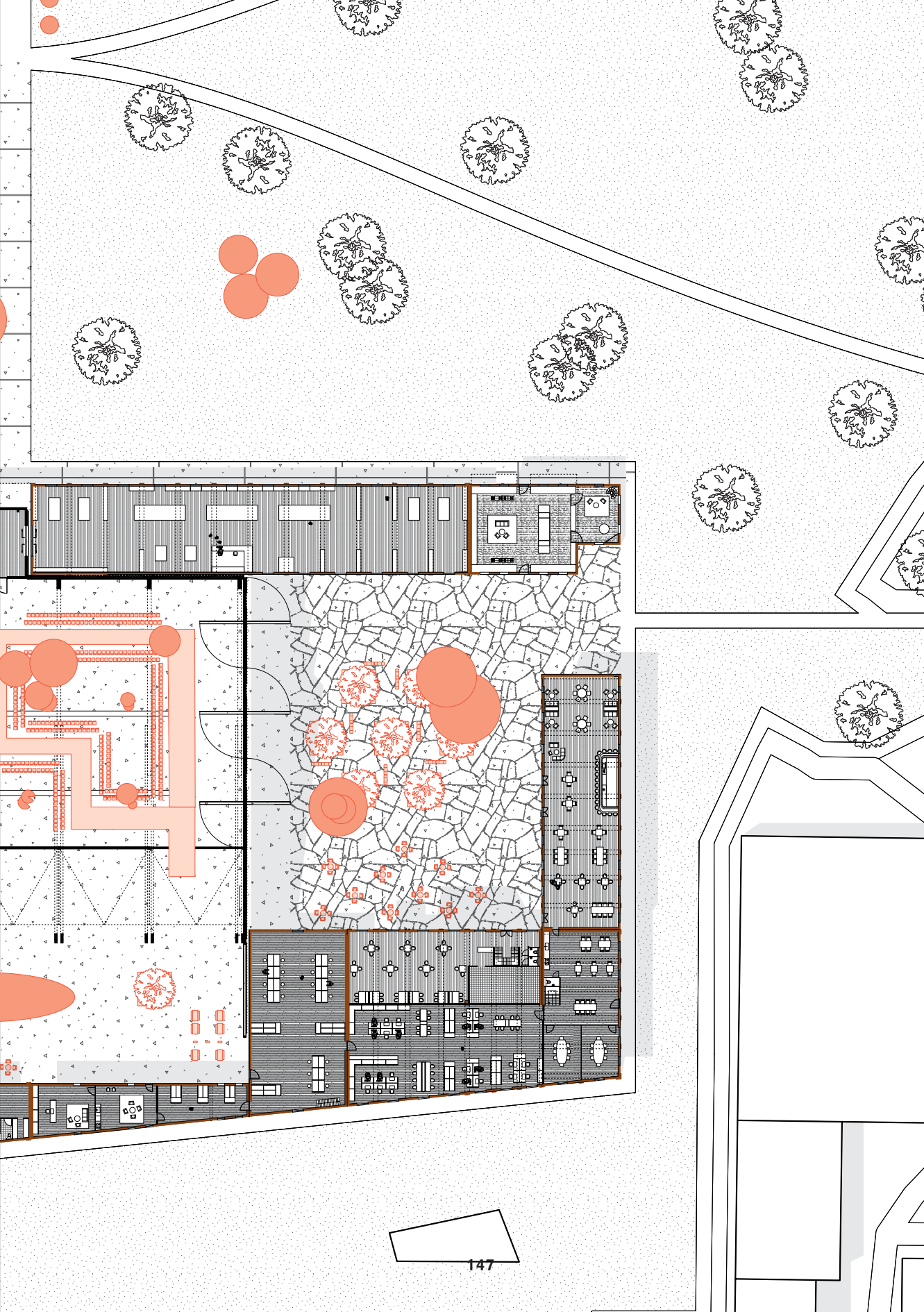


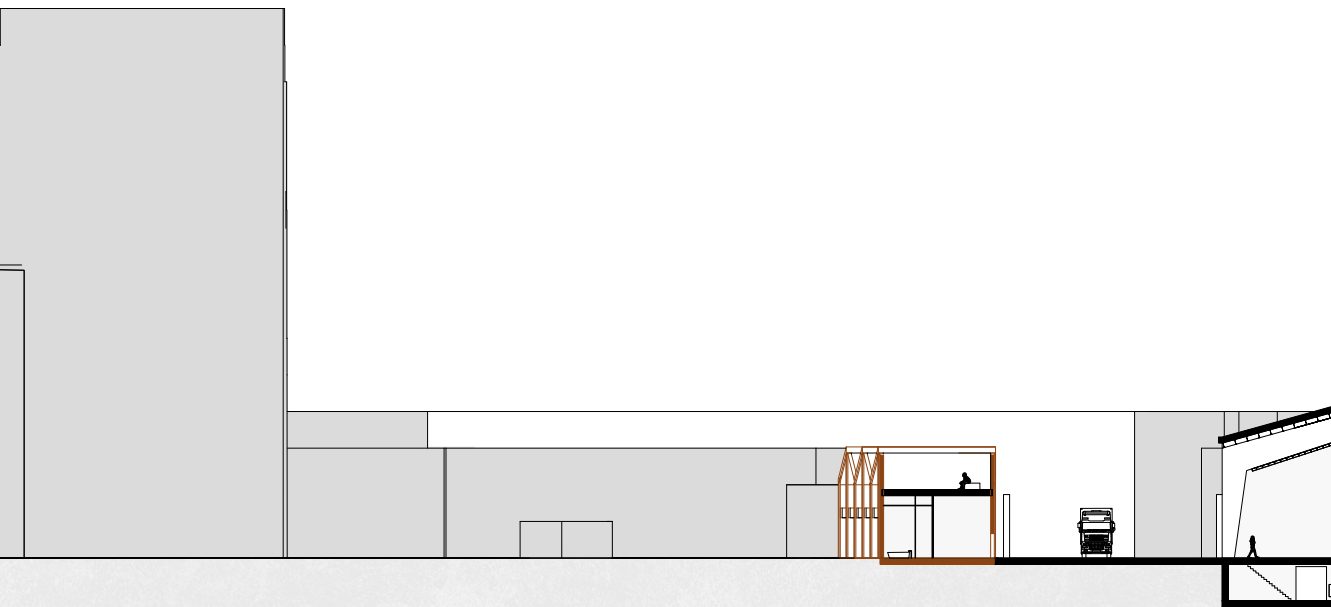


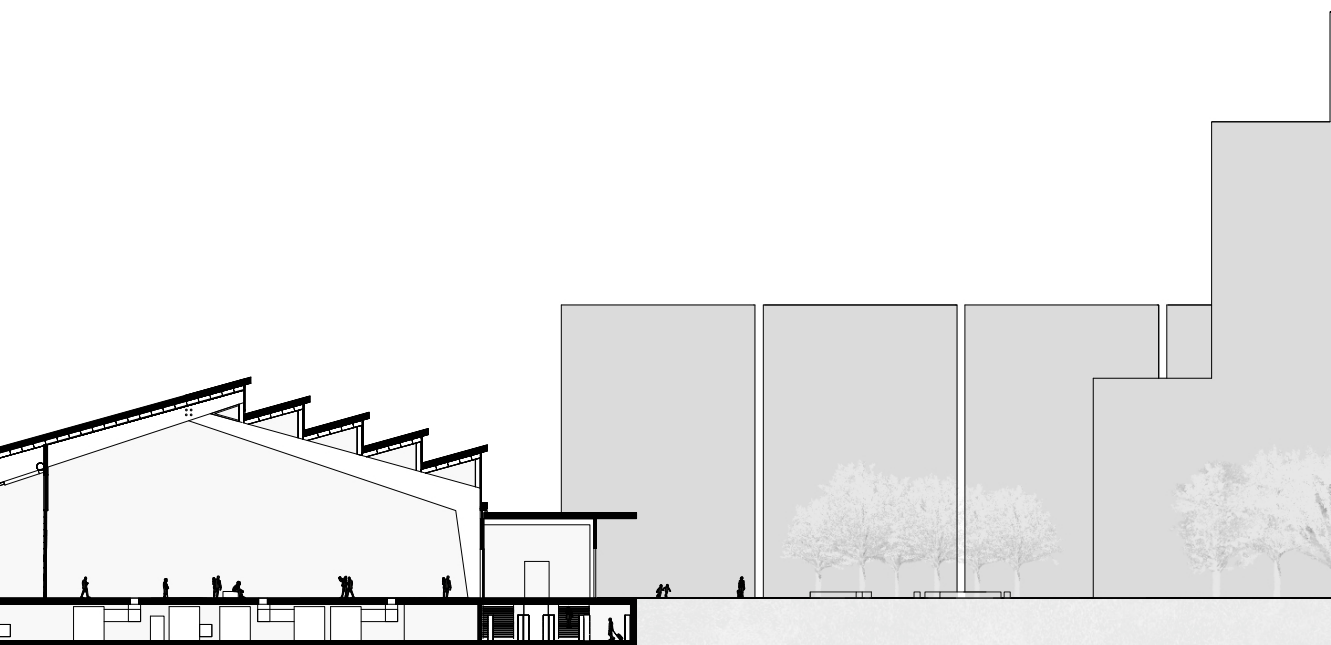


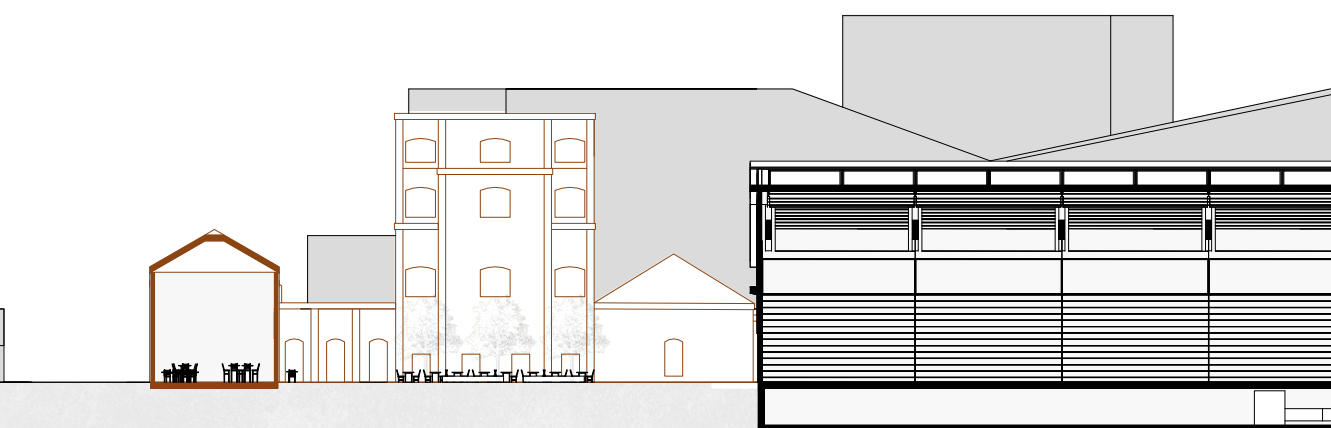


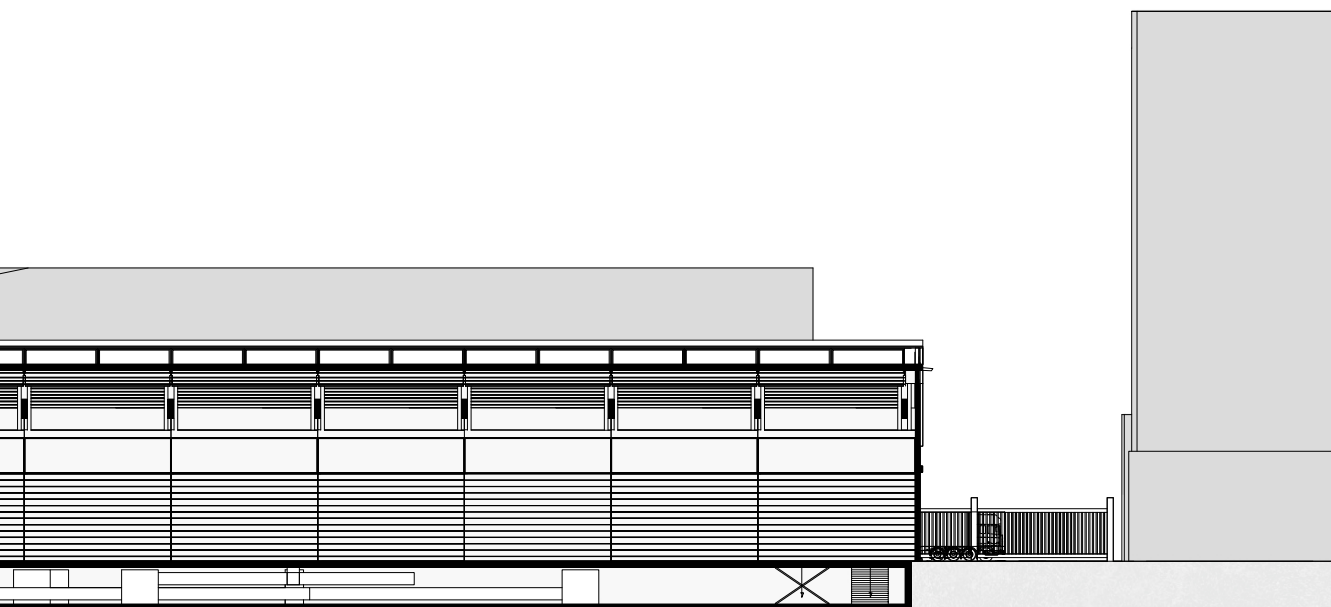


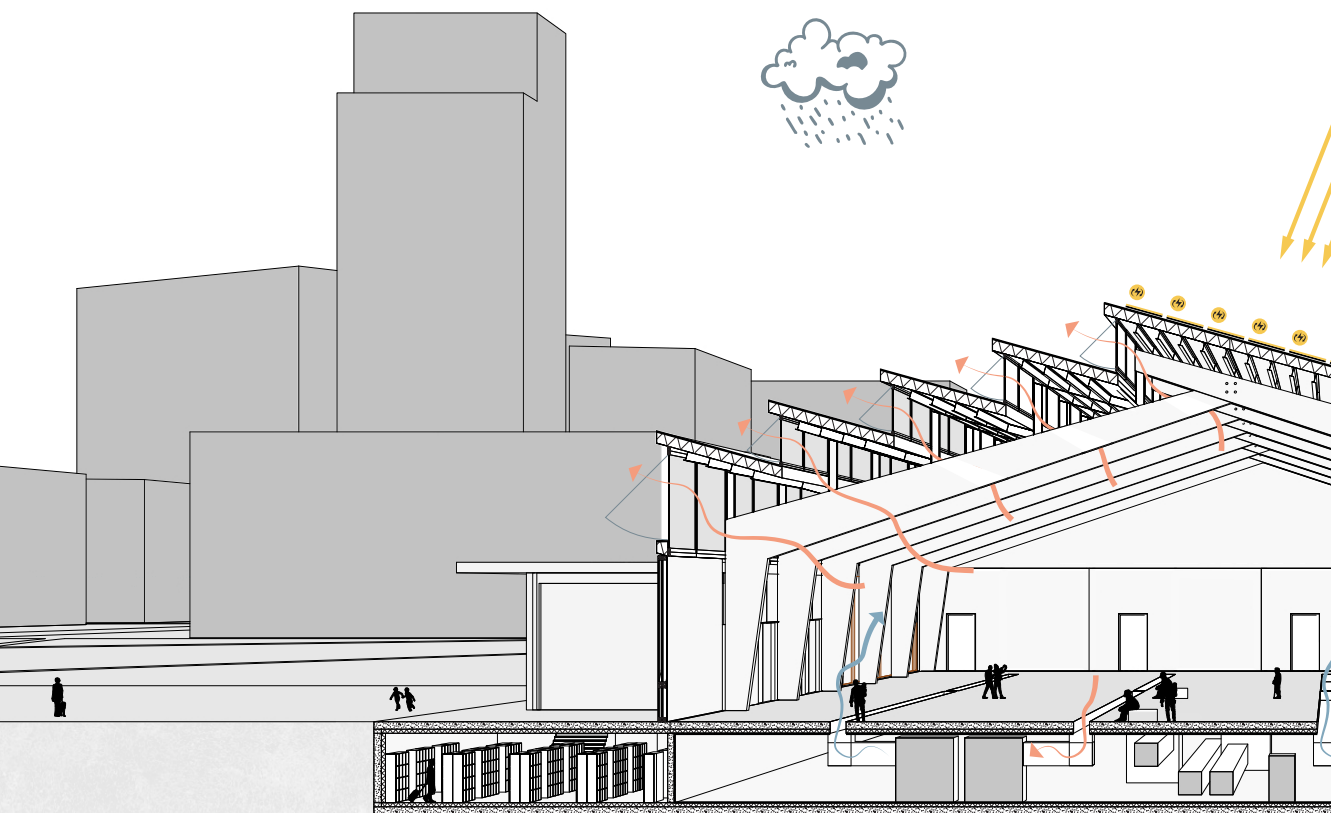


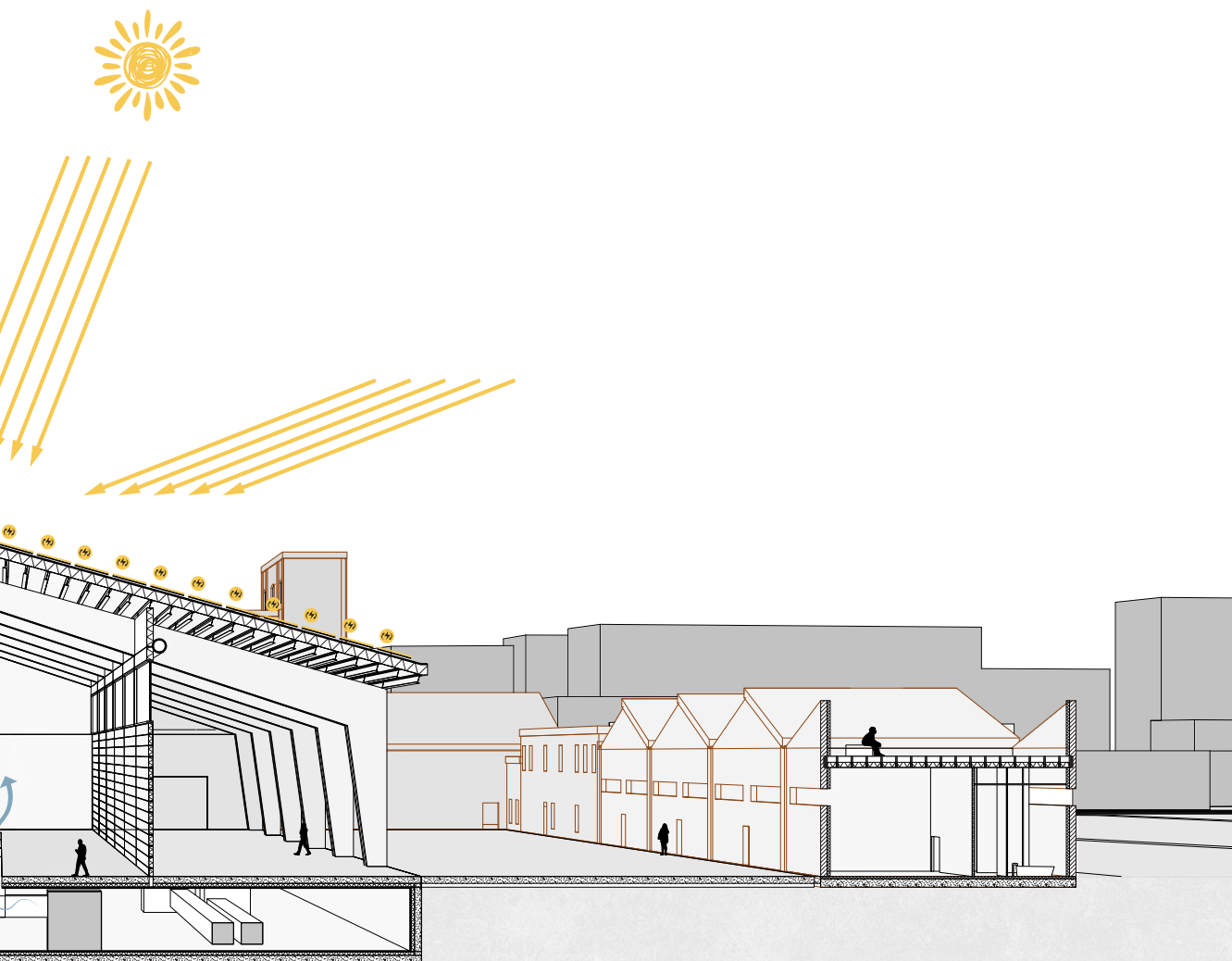




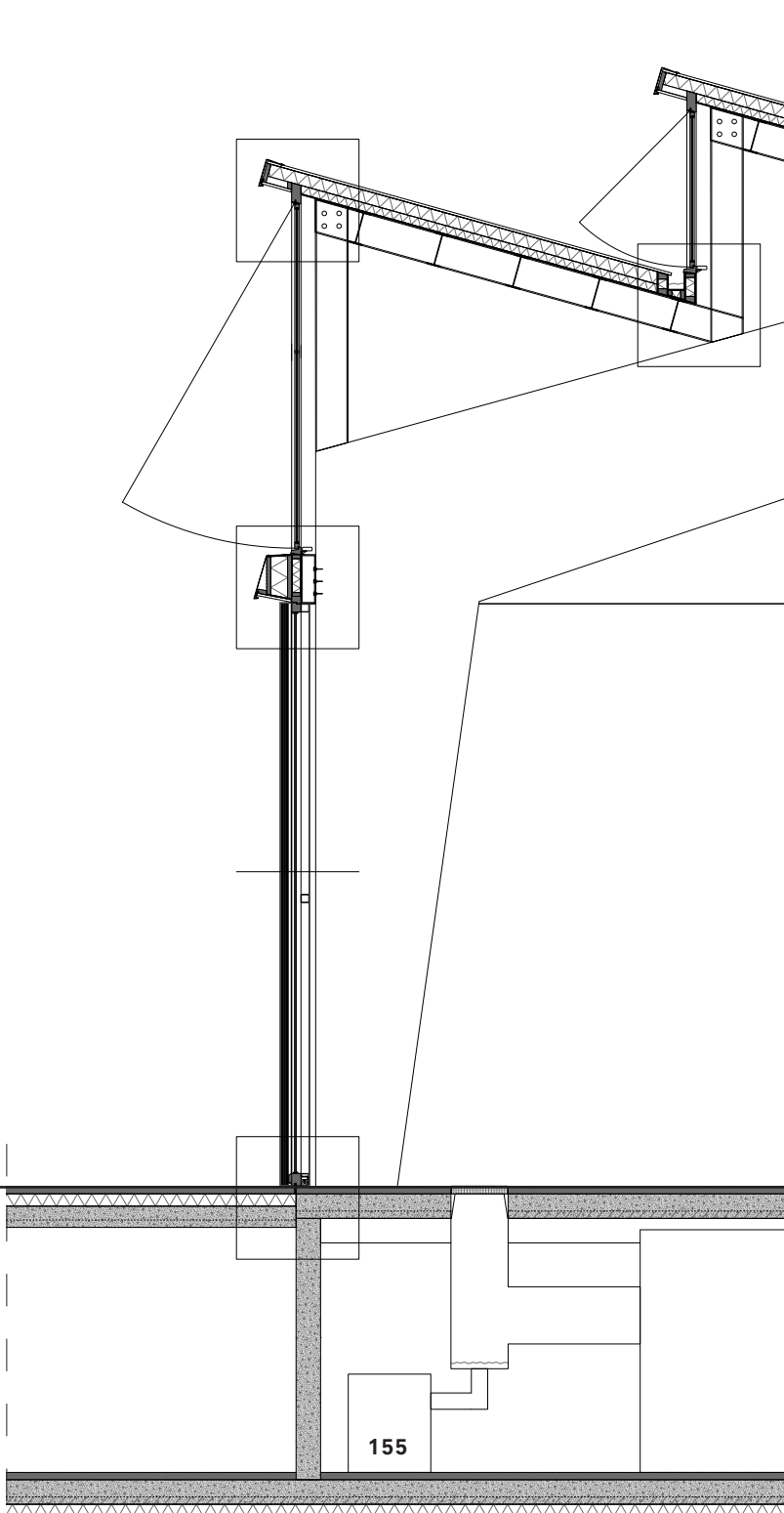


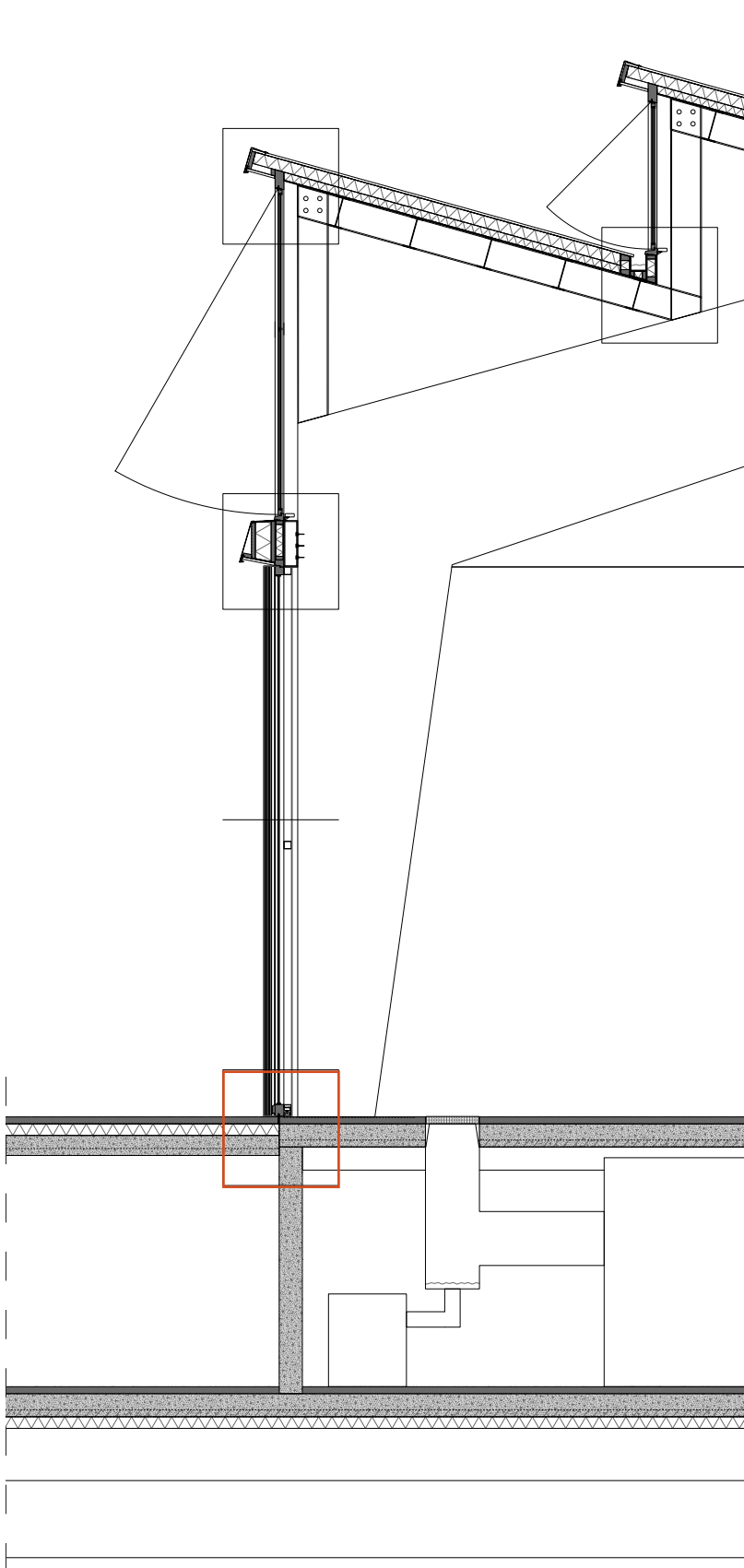


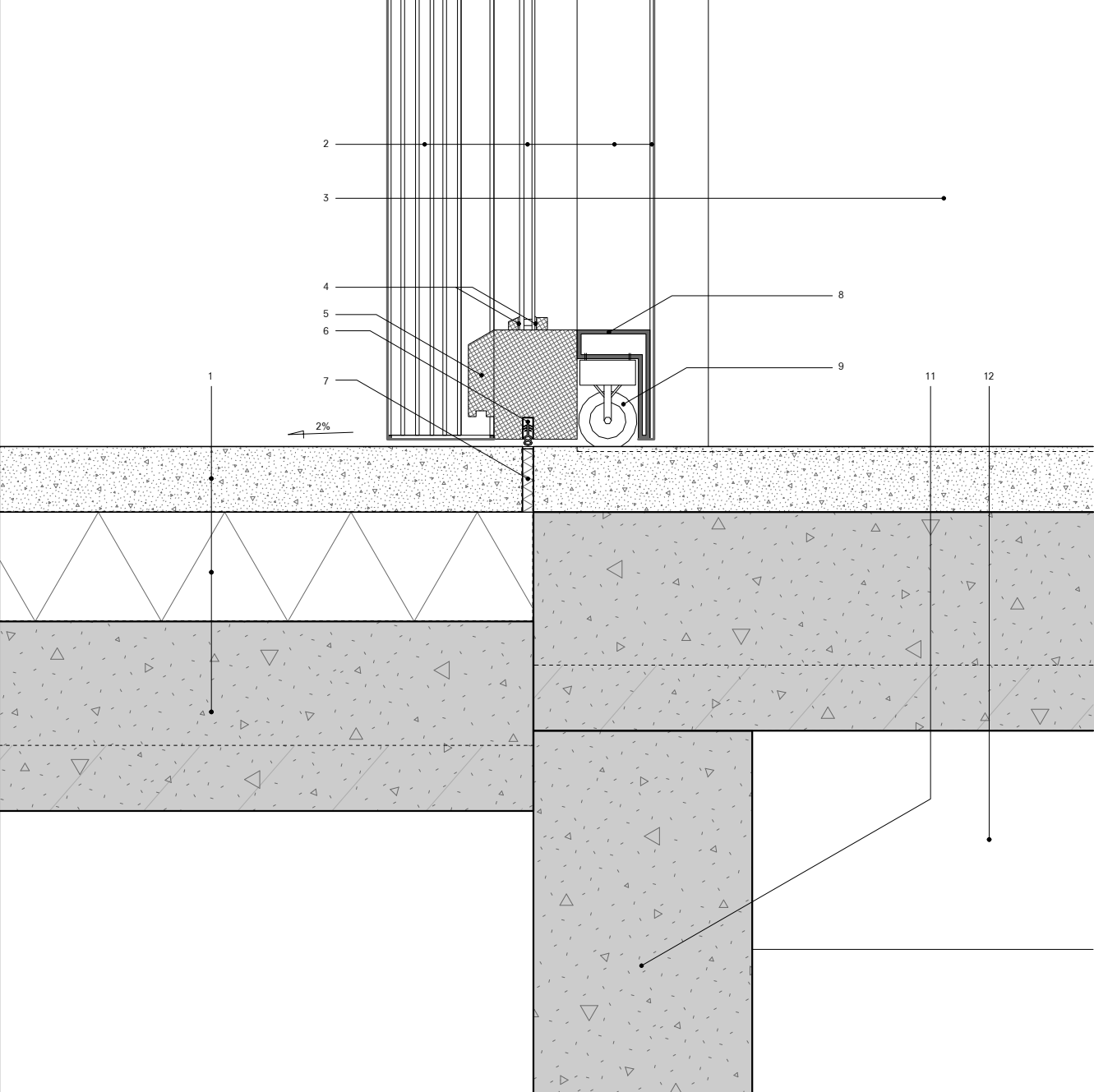




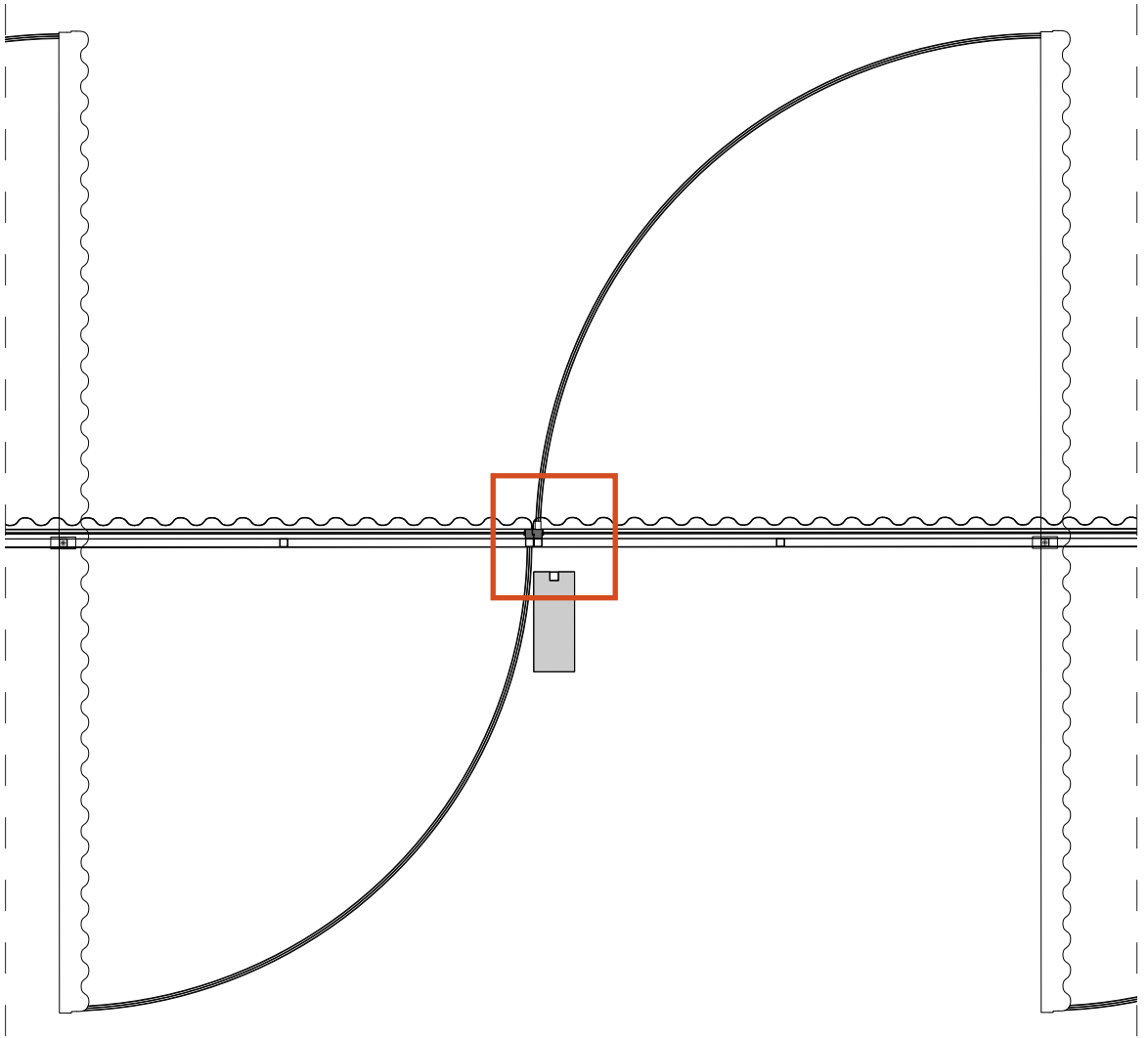


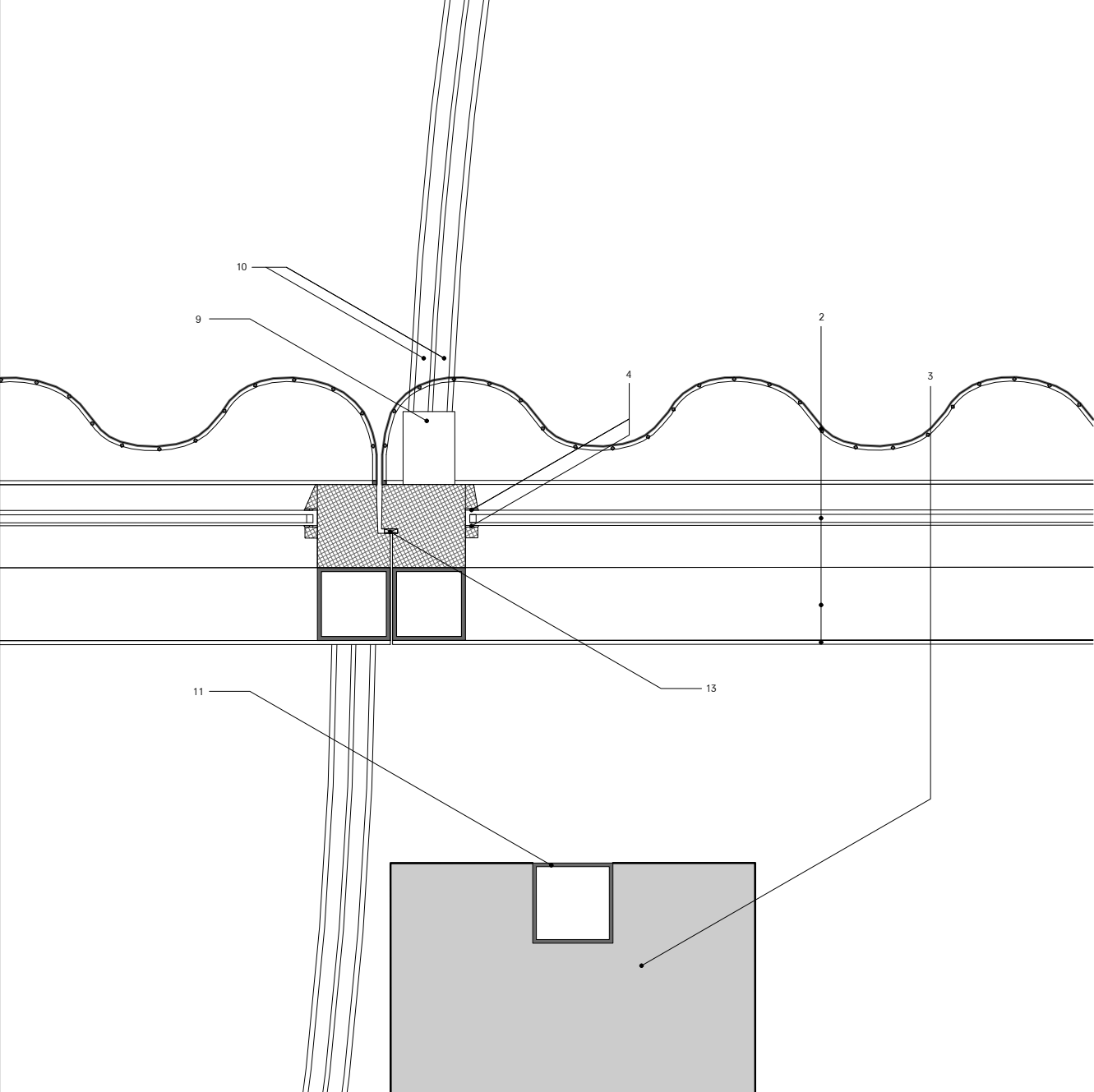




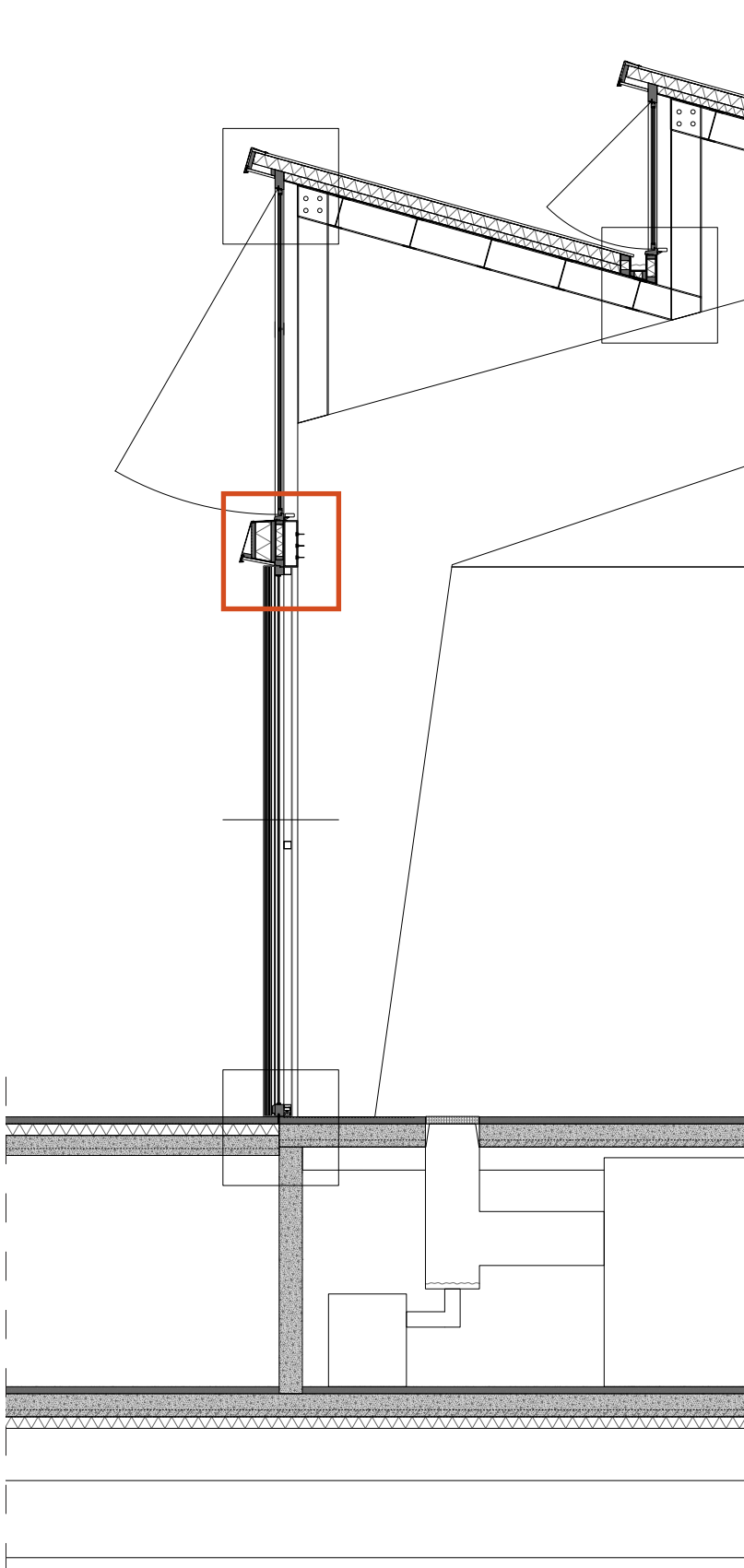


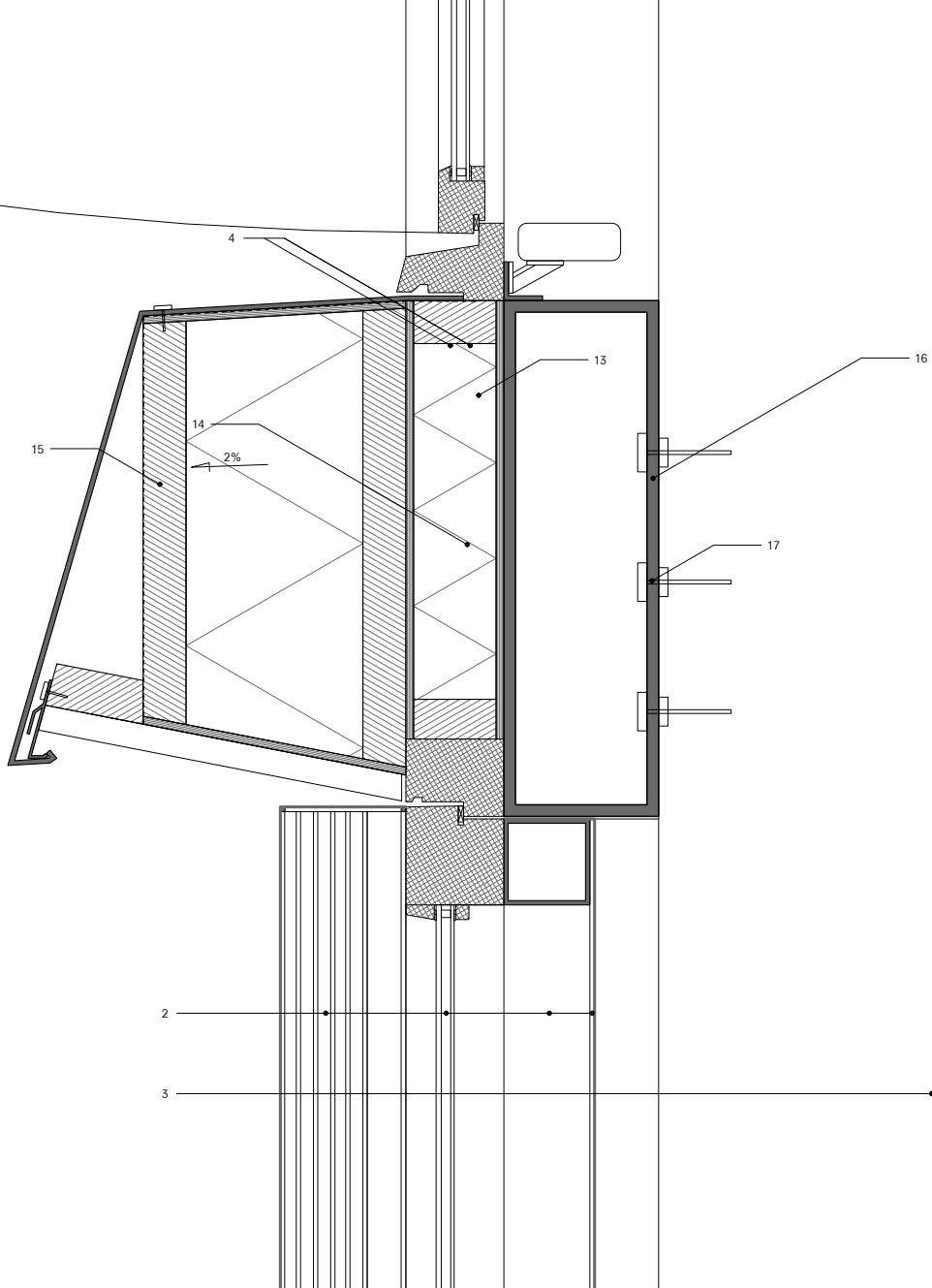
- | | |
|--|--|
| <ol style="list-style-type: none"> 1. - poored concrete finishing
- insulation
- precast concrete floor 2. - steel frame with spanned textile fabric
- HR++ glas
- steel door frame 12000x7000
- steel frame with spanned textile fabric 3. concrete thrust 4. rubber seal 5. exterior door 6. rubber seal 7. expansion joint 8. steel door frame 12000x7000 | <ol style="list-style-type: none"> 9. lifting door wheel 10. wheel railing 11. concrete wall 12. concrete beam |
|--|--|



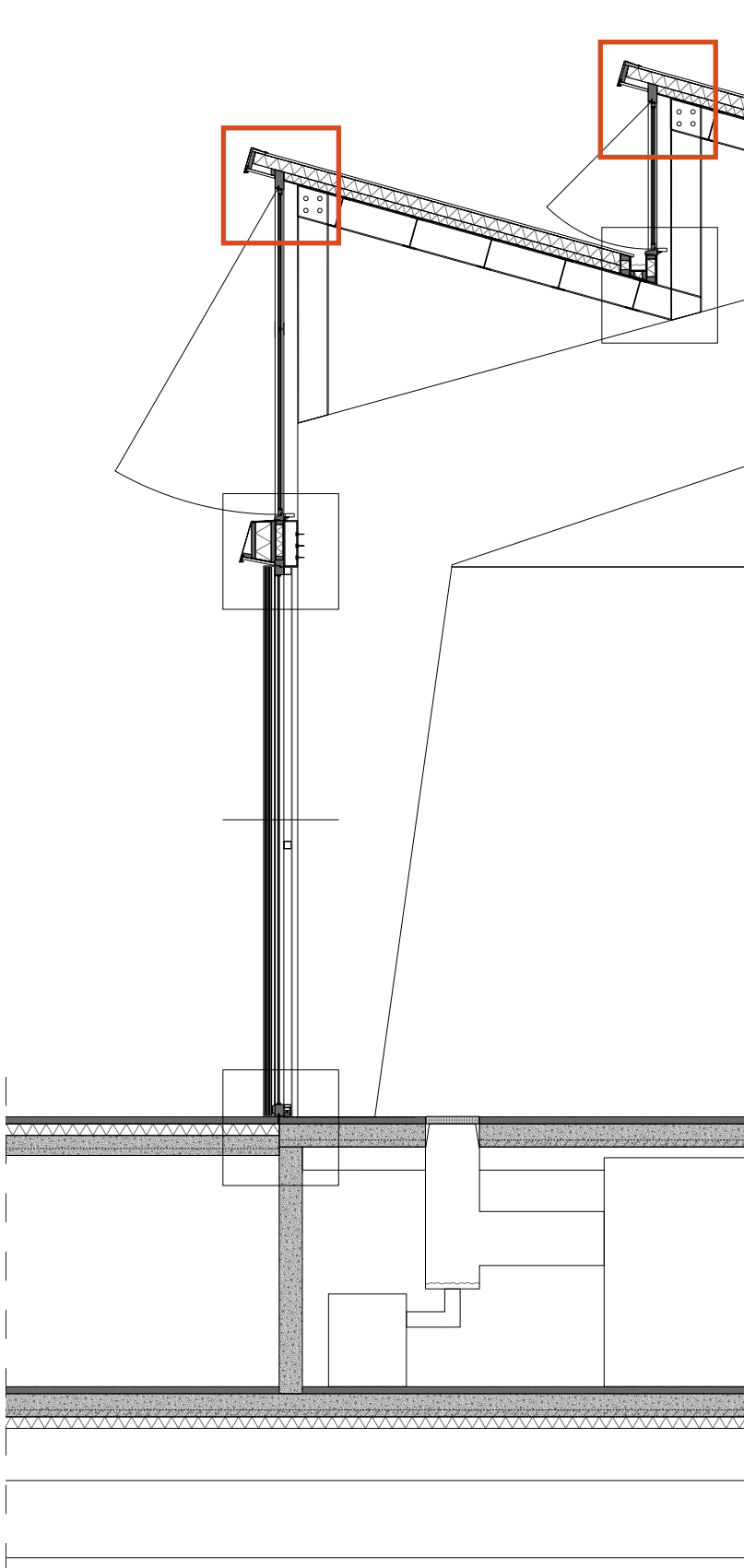


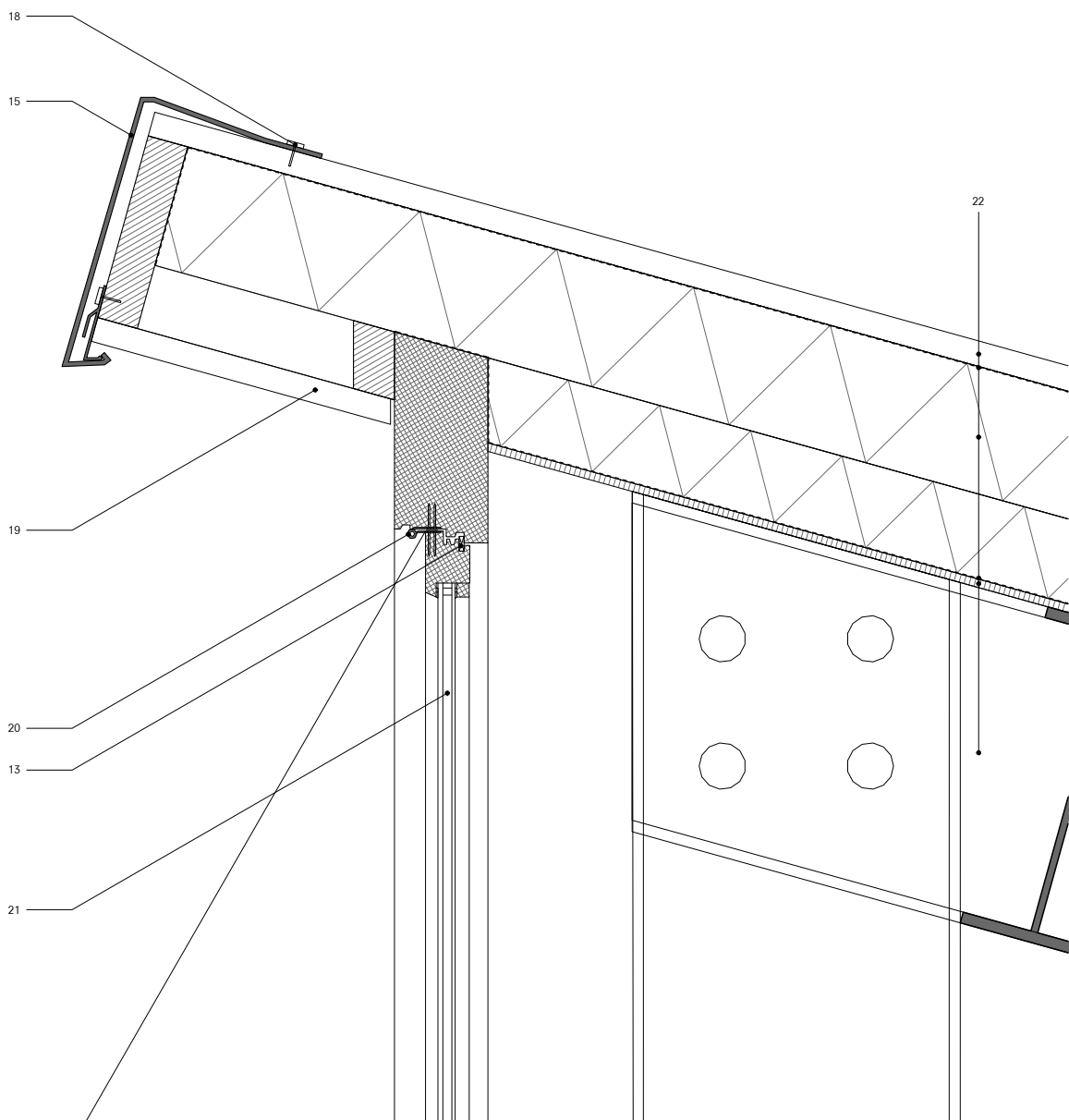
- 2. - steel frame with spanned textile fabric
- HR++ glas
- steel door frame 12000x7000
- steel frame with spanned textile fabric
- 3. concrete thrust
- 4. rubber seal
- 9. lifting door wheel
- 10. wheel railing
- 11. water drainage
- 13. rubber seal



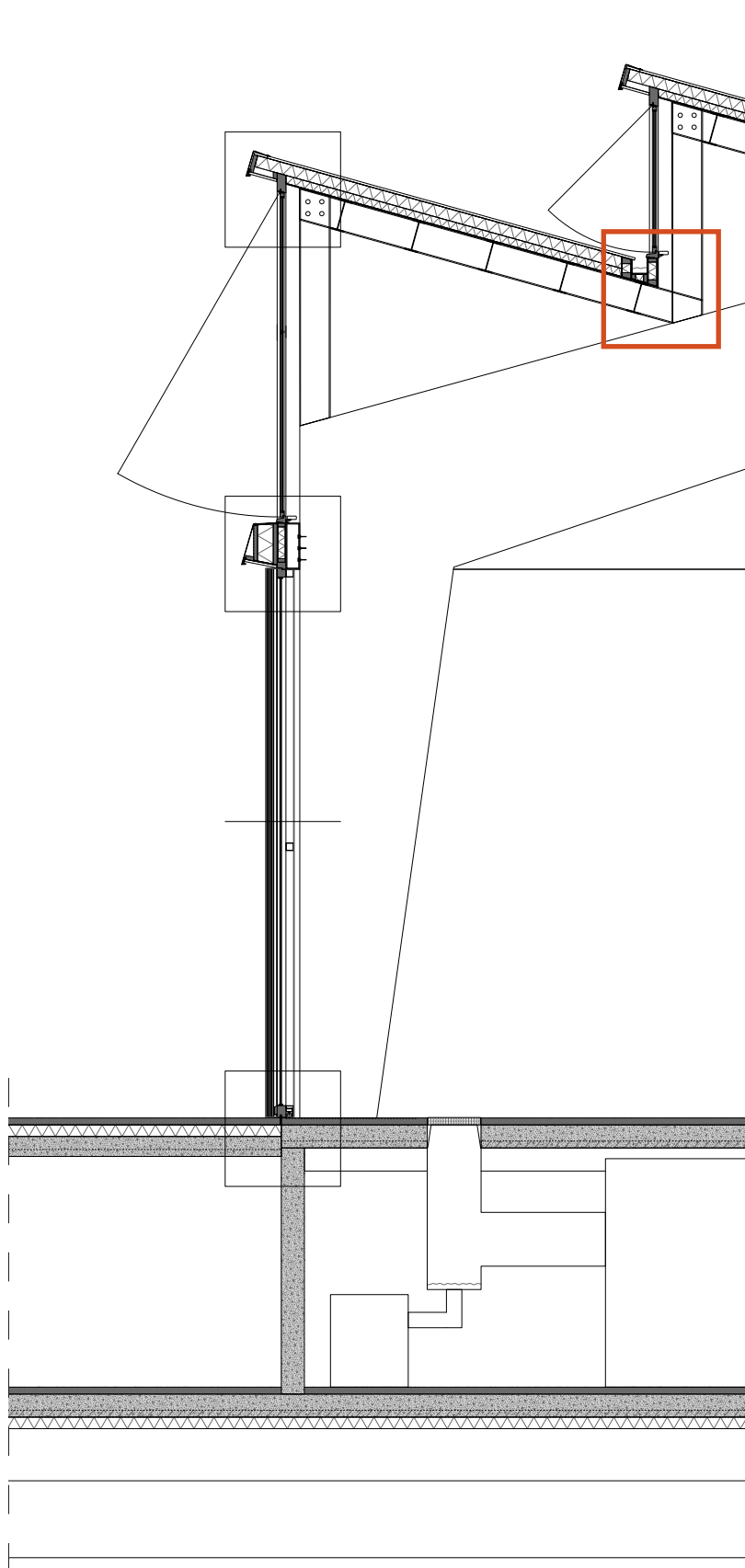


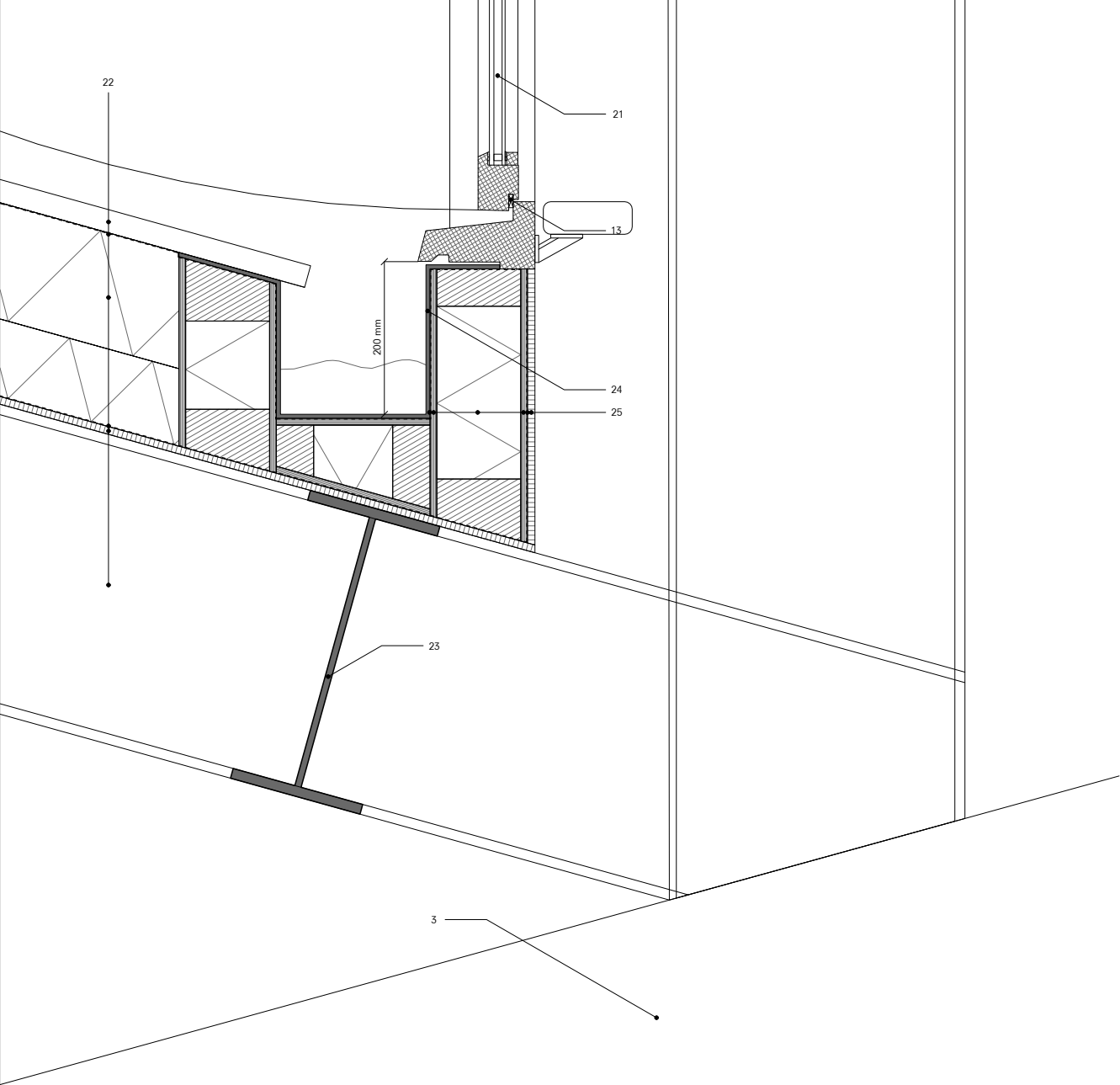
- 2. - steel frame with spanned textile fabric
- HR++ glas
- steel door frame 12000x7000
- steel frame with spanned textile fabric
- 3. concrete thrust
- 4. rubber seal
- 14. insulated support block
- 15. aluminum oof trim
- 16. steel beam 12000mm
- 17. welded screw connection





- 13. rubber seal
- 15. aluminum roof trim
- 18. screw connection
- 19. corrugated steel sheet finishing
- 20. window hinge
- 21. HR++ glass
- 22. - corrugated steel sheet finishing
- vapour-permeable membrane
- insulation
- damp-proof membrane
- dry wall finishing
- steel subconstruction

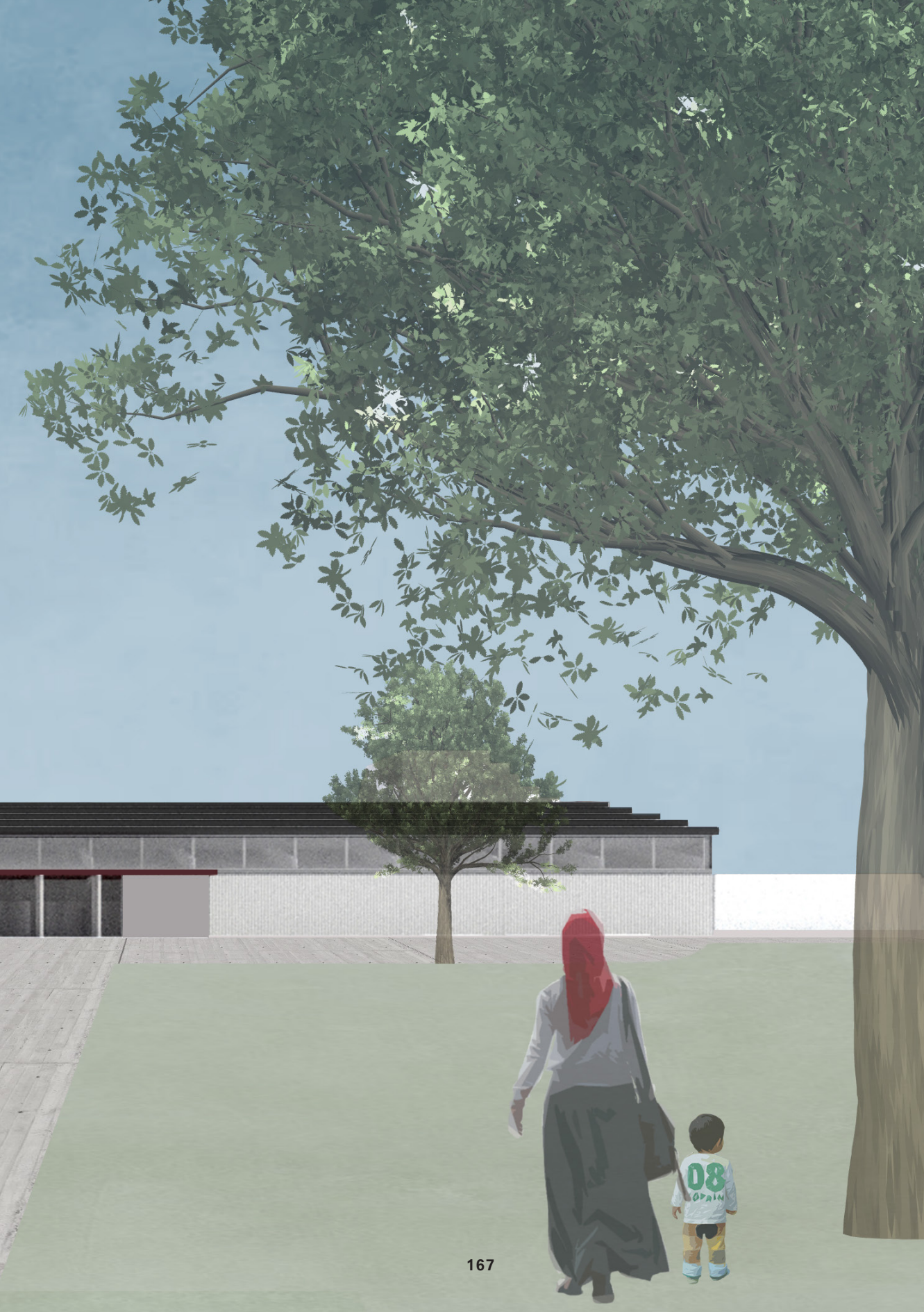




- 3. concrete thrust
- 13. rubber seal
- 21. HR++ glass
- 22. - corrugated steel sheet finishing
 - vapour-permeable membrane
 - insulation
 - damp-proof membrane
 - dry wall finishing
 - steel subconstruction
- 23. steel HEA beam
- 24. water drain

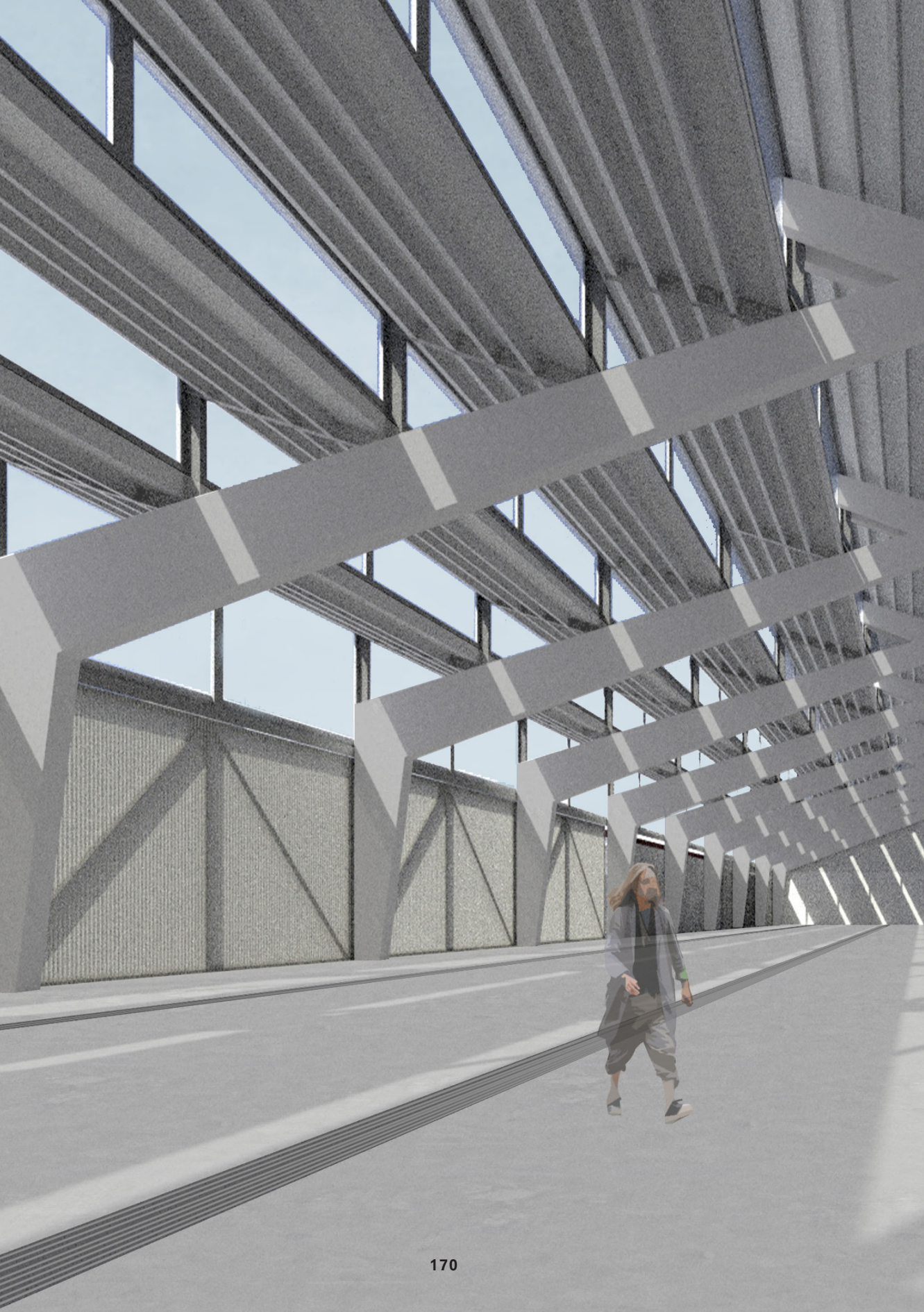
- 25. - dry wall finishing
 - plywood sheet
 - insulation
 - plywood sheet

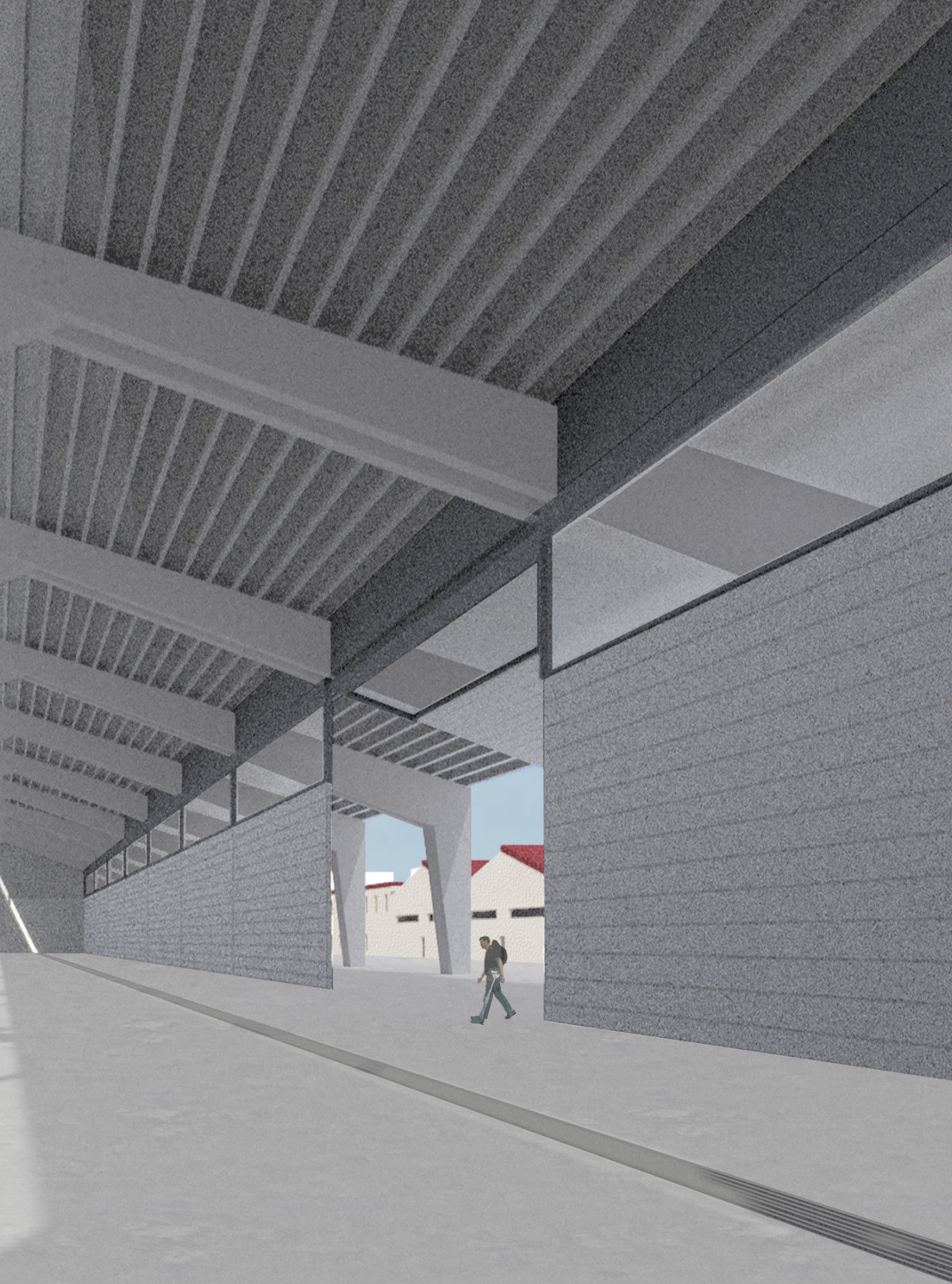






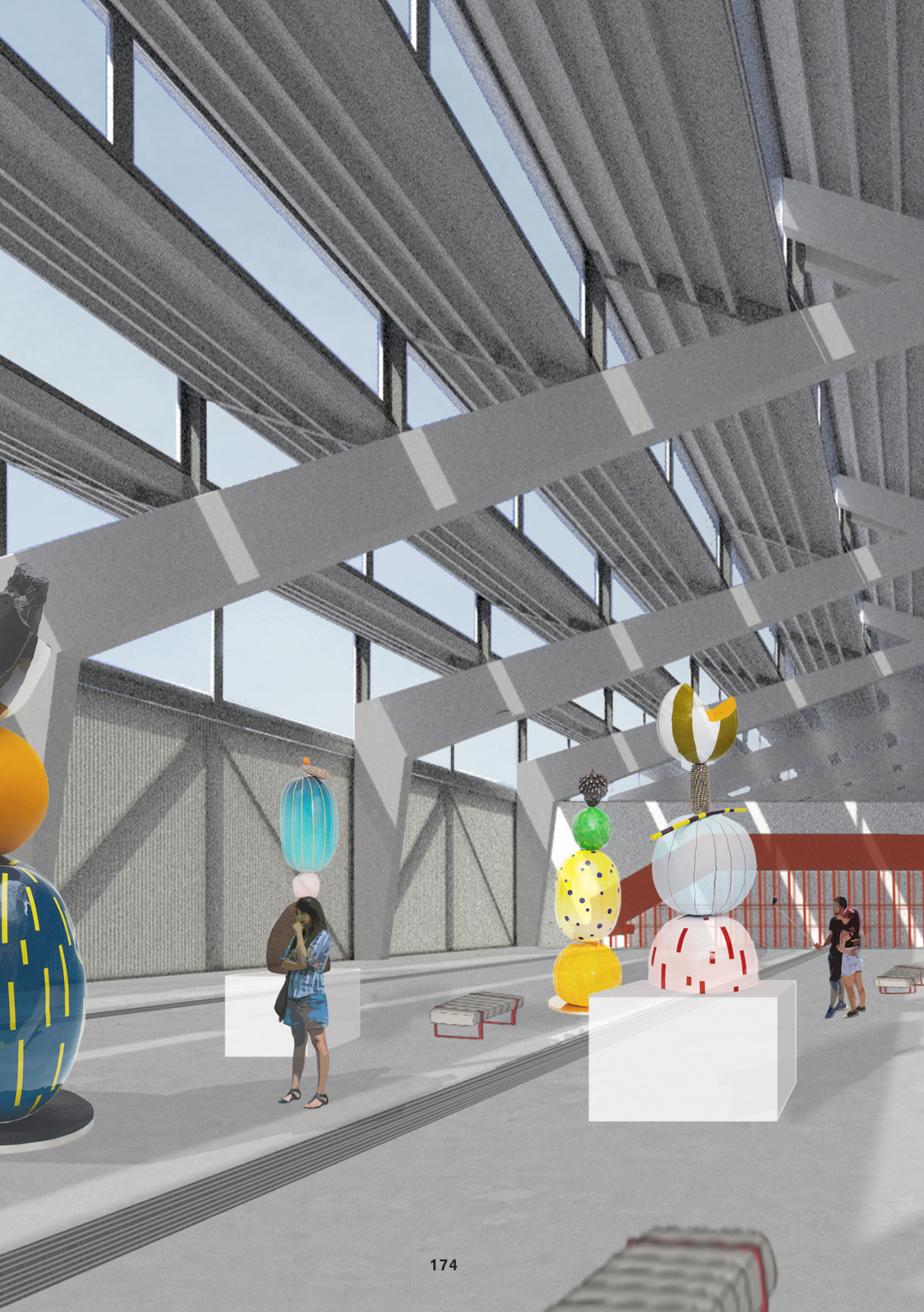




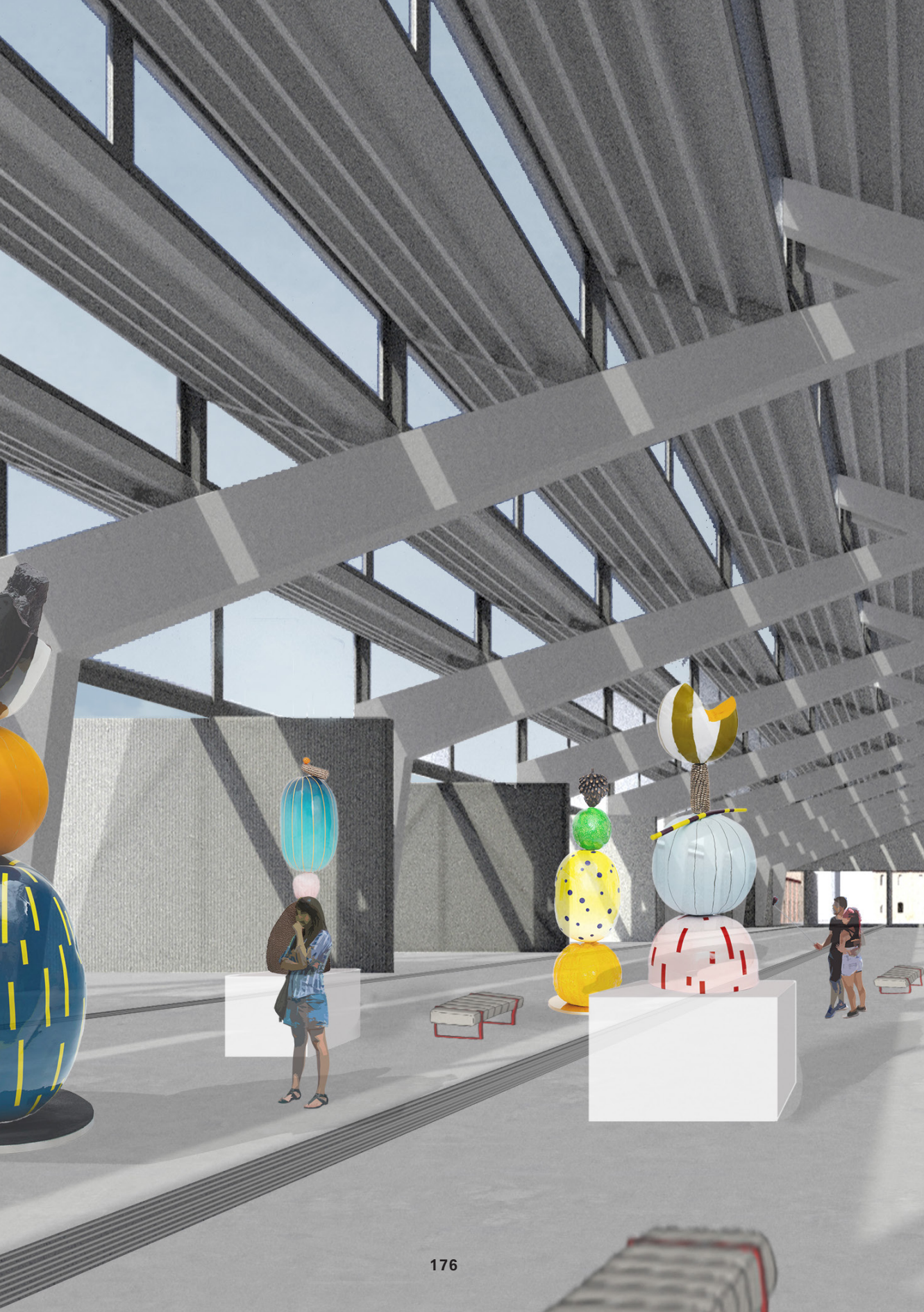




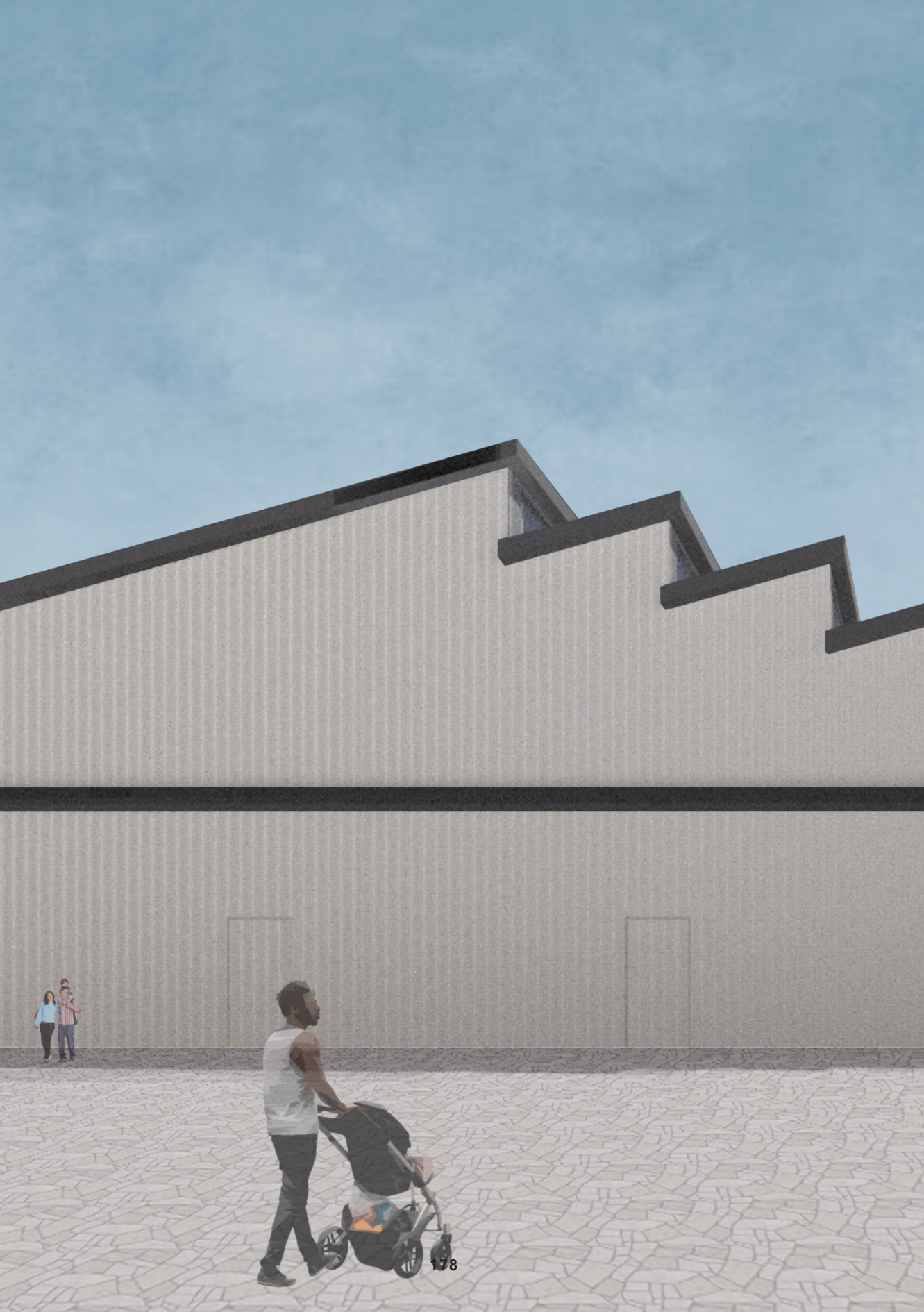








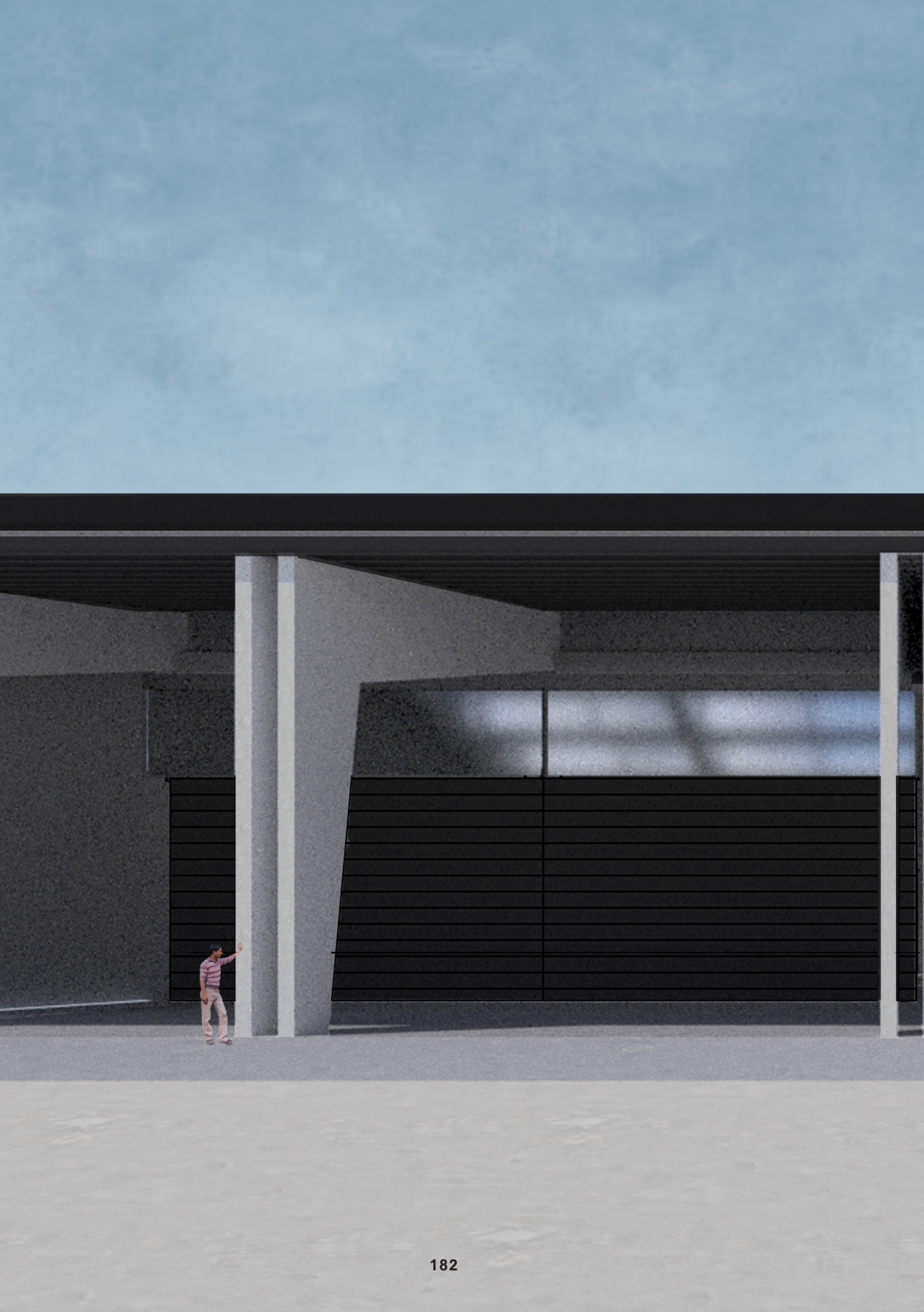














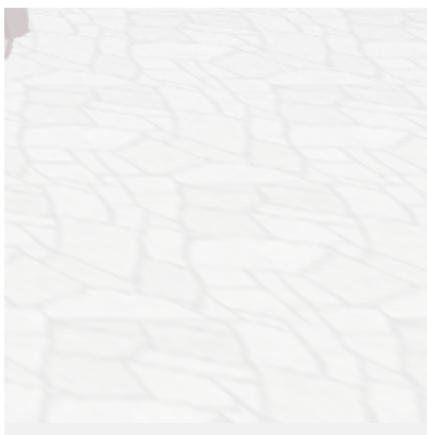
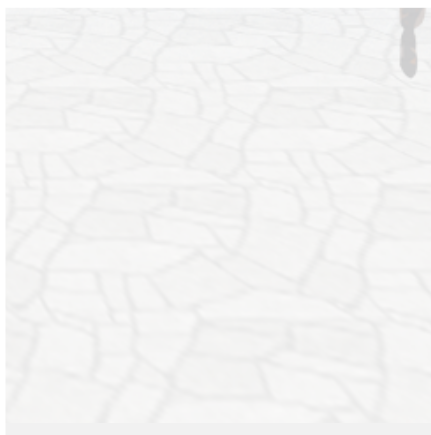
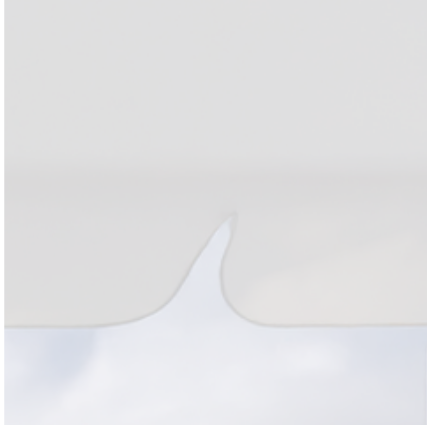
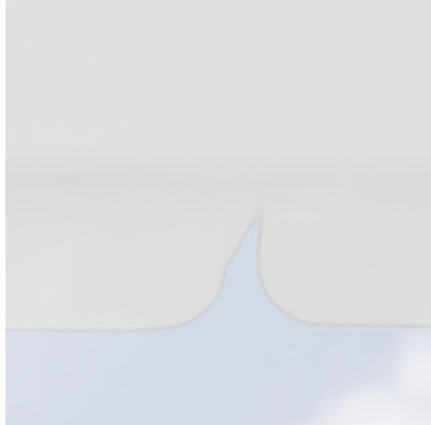




REFLECTION

Looking back on the entire project

05



DESIGNING FOR DISAPPEARANCE: A REFLECTION ON TEMPORALITY, IDENTITY, AND ADAPTIVE ARCHITECTURE

Relation to Graduation Track and Programme

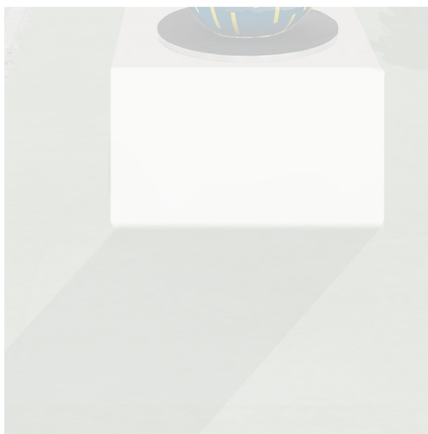
This graduation project is part of the Architecture track (A) within the MSc Architecture, Urbanism and Building Sciences at TU Delft. My project explores how architecture can support temporary cultural production, by proposing a museum that doesn't collect and preserve artworks forever, but instead embraces a cycle of making, showing, and dismantling. This approach directly challenges traditional museum concepts and opens a new conversation about how architecture can respond to cultural change, institutional identity, and social dynamics — especially in a city like Milan and for a client like Fondazione Prada.

Research and Design Interplay

At first, my research focused on how museums can adapt to changing visitor flows, with a specific interest in the role of the corridor and its spatial and experiential influence in a museum. This was supported by an interest in creating an accessible and visitor friendly museum that could still express Prada's exclusive and high-end character. As the design developed further, I realized the question needed to go deeper. The project shifted toward understanding how architecture can be designed for temporary exhibitions, especially when the artwork is created, presented, and taken apart all on site.

This shift made the architectural consequences much more specific. I had to consider how a building can express temporality through material, spatial transitions, and program sequencing. I also researched how artists work, what kind of spaces they need, and how the rhythm of fashion seasons might influence the timing of both creation and exhibition.

At the same time, some of these design moves started influencing my research. Thinking about exhibition cycles led me to explore themes like seasonal planning, residency logistics, and urban visibility, which helped strengthen the overall structure of the museum.



Assessment of Methods and Process

My approach was based on research-through-design, supported by clear ambitions for site, program, and client. By defining these ambitions early on, I could build a framework that made sure my context analysis translated into real architectural decisions. Developing several iterations of the design brief, from conceptual to directive, helped me move from abstract ideas to a grounded, buildable design.

That said, my process wasn't always linear. I sometimes struggled with the broadness of my research focus. After the P2 presentation, I restructured the project to be more clearly client-oriented, with stronger spatial consequences. That was a big turning point in the project, and I learned how important it is to match narrative strength with architectural clarity early on.

Societal and Academic Value

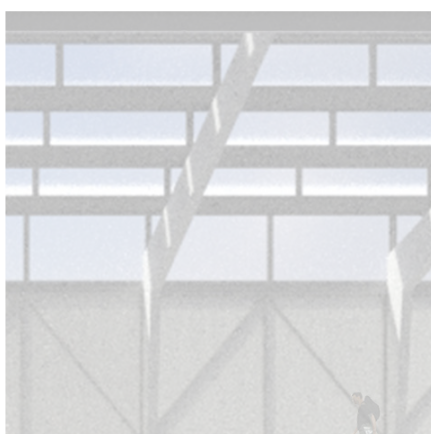
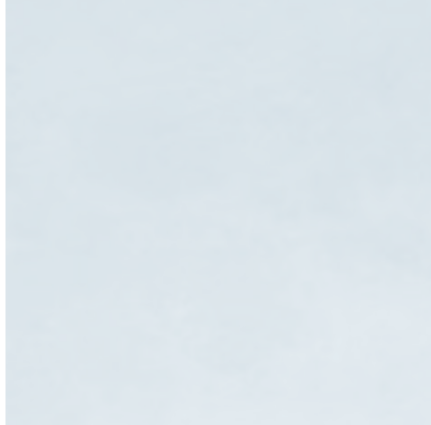
This project responds to an evolving museum landscape where architecture is no longer just a neutral background for static exhibitions. Instead, it becomes a performative structure. One that supports transformation, ritual, and ephemerality.

From a societal point of view, the project raises questions about the role of luxury in culture today. Brands like Prada need to stay relevant and desirable, but also more accessible and inclusive. My design reflects that tension: the artistic process becomes public and visible, while the exclusivity of the exhibition remains through its limited duration. The museum aligns with Milan's ambitions to spread its cultural visibility, activate the city throughout the year, and embed sustainability in design, both materially and programmatically.

Transferability

The ideas in this project are not limited to Prada or Milan. The concept of temporality in architecture, the integration of making and exhibiting, and the seasonal rhythm can be applied to many other settings:

- Cultural institutions that want to focus on performative and short-term installations.
- Fashion houses that want to merge production with public engagement.
- Cities looking to activate cultural events across different neighborhoods and times of year.
- Architectural tools like rotating façades, exposed artist studios, and event-based circulation patterns can be reinterpreted in temporary pavilions, pop-up venues, or even public buildings designed for flexibility.



Reflection on Feedback

The biggest shift in my project came after P2, when I received feedback that my project still felt too much like a personal story and not enough like a clear, external assignment. I realized I needed to write the brief as if Fondazione Prada and the City of Milan had actually commissioned the project. That meant aligning the concept with their cultural, economic, and spatial goals. It also meant making the spatial consequences of the concept much more concrete.

The feedback helped me rethink how to present the core ambitions of the design, not just as ideas, but as real architectural decisions. I revised the layout, clarified the phasing of the seasons, and gave stronger shape to the event and artist spaces. It was a valuable reminder that strong concepts need equally strong translation into built form. After this, my design started taking shape, developing further, clearer and more rapidly.

Looking Ahead

In the coming weeks, I will focus on:

- Finalizing technical details and visualizations, with particular attention to how different seasonal scenarios influence the building's spatial experience, atmosphere, and expression.
- Completing the design of key transformative elements, such as the rotating façade, subdividing interior walls and the spatial setup for events, ensuring they function both practically and conceptually.
- Clarifying the building's relationship with its urban context, by strengthening the threshold and interaction between the museum and surrounding public space.

Personal Reflection Questions

- How has working with a real client profile (Prada) influenced the architecture?
It made me more precise. Designing for a brand like Prada required thinking about material quality, brand identity, and symbolic value, but also about subtlety and refinement. I had to consider how architecture could express exclusivity without becoming closed off.
- What did I learn most from this process?
That a strong concept is only as effective as its architectural translation. Temporality as an idea is rich and poetic — but making it spatial, material, and structural took more iteration, feedback, and reframing than I expected. That's where the real design work happened.

MUSEUM OF
TEMPORALITY