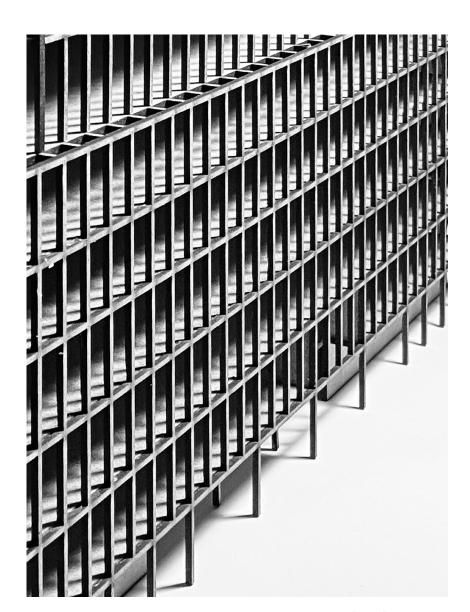
### Emir Erolsun 5612683

## **Interiors Buildings Cities**

MSc 3/4 2022-23

### a New Flemish Museum of Contemporary Art

# **Project Journal**



**Delft University of Technology** 09.11.2023

### **Studio + Research Mentors:**

Sam de Vocht Mauro Parravicini Jurjen Zeinstra Mark Pimlott Daniel Rosbottom Suzanne Pietsch Amy Thomas

> Interiors Buildings Cities

### "An Architecture For Art"

This journal is an archive of my research, analysis and production process within the scope of the graduation studio. It is a progressive research archive recorded with verbal, written and visual media in a weekly and chronological order. It is a personal reflection of a collective work, which also includes personal opinions, external quotations and personal criticisms.

The indexing and categorization of the topics covered since the beginning of the project in a weekly manner brought a good storytelling pace and positive structural impact on the tidiness of this journal.

### contributors+

Alberto Merisio Anna Kokot Bartosz Teodorczyk Craig Furlong Dagna Dembiecka Denzel Manuel Emir Erolsun Frank van Zelderen Jiaxin Chen Julia Korpacka Julie Ligtvoet Marianna Moskal Marta Krzysztofowicz Matthew Tan Michal Karpeta Mikolaj Cichocki Mish Nesty Nathan Chan Nicolas Bueno Vega Rafael Fernandes Trindade Rafael van Hees René Damstra Rutu Kelekar Wessel Kruidenier Yiyin Yu Zwaan van der Scheer

## timeline

W1.1 W1.2 W1.3 W1.4 W1.5 W1.6 W1.7 W1.8 W1.9 W1.10 W2.1 W2.2 W2.3 W2.4 W2.5 W2.6 W2.7	P1	(8 - 15 September) (15 - 22 September) (22 - 29 September) (29 - 6 October) (6 - 13 October) (13 - 20 October) (20 - 27 October) (27 - 3 November) (3 - 10 November) (10 - 17 November) (17 - 24 November) (24 - 1 December) (1 - 8 December) (8 - 15 December) (15 - 22 December) (22 - 11 January) (11 - 19 January)	p.10 - 25 p.26 - 39 p.40 - 49 p.50 - 57 p.58 - 67 p.68 - 75 p.76 - 83 p.84 - 89 p.90 - 95 p.96 - 105 p.106 - 113 p.114 - 127 p.128 - 135 p.136 - 141 p.142 - 145 p.146 - 153 p.154 - 159
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W3.6 W3.7 W3.8 W3.9 W3.10 W4.1 W4.2 W4.3 W4.4	P3	(23 - 30 March) (30 - 6 April) (6 - 13 April) (13 - 20 April) (20 - 27 April) (27 - 4 May) (4 - 11 May) (11 - 18 May) (18 - 25 May) (25 May - 9 November)	p.212 - 221 p.222 - 229 p.230 - 233 p.234 - 239 p.240 - 243 p.244 - 247 p.248 - 253 p.254 - 263 p.264 - 271 p.272 - 297

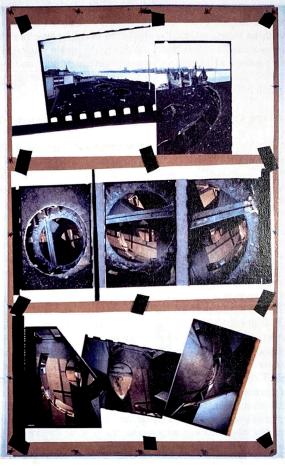
### **First Brief Notes**

### **An Architecture For Art**

2022-23 MSc3 AR3AI100



Office Baroque: Doors Crossing, 1977, from the Gordon Matta-Clark Ensemble, M HKA



Office Baroque: #669, 1977, from the Gordon Matta-Clark Ensemble, M HKA

#### PREPARATION

#### **Brief 1: Thinking an doing**

weeks 1-8

The opening weeks of the Graduation Studio engage in a collective period of design research, as preparation for the main project; establishing the contexts in which it will develop, through a process of thinking and doing, across design studio and research seminar. Themes, questions and your developing positions will oscillate between these two spaces, with each informing the other. These weeks are critical in establishing the terms through which we engage with one another and from which individual projects will emerge. This is emphasised through the shared teaching and in group work. The conclusion will be a set of drawn and modelled outcomes, which are situated in a body of thinking, articulated through collective research documents and individual research plans that, together, begin to establish the concerns and ambitions of your individual project thesis. Previous examples of each will

be available for consultation and discussion.

The period up to the P1 will be arranged as two phases of work in both the research seminar and design studio respectively, with the outcomes of the first phase in one crossing over to inform the second phase of the other.

### PHASE I

#### Reading Around

Research Seminar: weeks 1-5

The first weeks of the Research Seminar will encompass a series of lectures, readings, podcasts and films that will explore the varied contexts, through which the contemporary art museum might be addressed. Through reflective and collective discussion and writing, you will develop your own understandings of the social political cultural and physical concerns that have defined the history, development and current conditions of such buildings and the institutions they house. The various

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### **An Architecture For Art**

inputs will allow these to be reflected upon in response to a diverse range of interests and positions, which can inform and finally be translated into the physicality of the architecture for a new museum in Antwerp. Seen alongside, and in relation to, the positions which begin to emerge from design work and the study of precedent, the concerns raised here will form the basis of your individual research plans.

#### **Looking Carefully**

Design Studio: weeks 1-3

In parallel, the Design Studio will research and document eight reference projects through which those themes are translated into built form and space. These references are intended as a collective resource for the studio as a whole and it is critical that you are able to understand and take ownership of each of them. A reference you did not research might finally be much more important for your project, than the one you did. Working in groups of four, the history and provenance and architecture of each project will be carefully analysed and documented. Each project will also be set within the context of both the oeuvre of their architect and a wider 'family' of museums or other art spaces to which they might relate, or which established the traditions within which they can be understood. Each of the chosen buildings will be redrawn in the same way and at a range of appropriate scales, defined by the studio, both to understand them individually and to allow comparisons to be made between them. Alongside the drawings, groups will each make aspatial model, carefully analysing and recreating a representative image of a space for art, found within each of the precedents. These models will be designed to be photographed, reproducing the image, atmosphere and detail of the original view as closely as possible. The focus on these models will offer different scales of attention, considering for example the way in which artefacts are placed within the space, the manner in which light enters or, in contrast, the presence of the technical installations that are required. MODEL

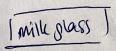
#### PHASE II

#### **Analytic Readings**

Research Seminar: weeks 6-7

In the second period, the research seminars will use the drawings and models already completed in the design studio as the basis of a detailed analysis of the architectural strategies and ideas which underpin each of the given museum reference. These will be considered through the four themes around which the new museum in Antwerp intends to strategically organise itself: Forum, Research, Collection and Exhibition. In groups, you will elaborate upon what each might mean and consider the varying and contrasting ways in which those concerns have been resolved, or not, in the architecture of the reference projects. From this the studio will develop methods of explaining systems and relationships, creating a body of analytical material and diagrams for each building, which can subsequently

nteriors Buildings Cities



be adapted, co-opted and applied to individual projects. The final week of the Research Seminar will be given over to the preparation of Research Plans.

#### **Spatial Ensembles**

Design Studio: weeks 4-8

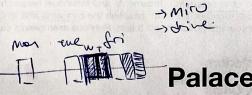
The second period of the design studio will involve the study of a series of ensembles of work, by various artists held in the collection of M HKA. Having chosen an ensemble, researched it and situated it in relation to the themes and concerns already raised in the Research Seminar and through the reference projects, you will individually design a spatial ensemble — a space or small series of spaces in which the artefacts of each ensemble collection become curated. Through this introductory design project, which will be presented primarily through a detailed model, supported by drawings and photographs, you can begin to consider how works of art, of different scales and types might be presented in response to one another and in dialogue with the viewer. Questions of scale, light and material, view and spatial sequence will be explored, while the technical questions that underpin the success of such a space will also be introduced. This intense, introductory design project will offer you opportunities to consider yourself as, at once: archivist, curator, architect and audience, drawing together reflections and observations and developing understanding through a first act of proposition.

#### **Project Journal**

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

#### Research Plan

The Research Plan course (AR3A010) is integrated within the Research Seminar. However the outcome differs from what is written in the Study Guide and Syllabus for this Department wide course. Within the Interiors Buildings Cities Graduation Studio, the majority of the Research Plan is collectively written in groups and consists primarily of edited versions of the reading responses. Only a concise, individual reflective statement, which you will also present at the P1, is added to this collective work.



### **An Architecture For Art**





Office Baroque: Doors Crossing, 1977, from the Gordon Matta-Clark Ensemble, M HKA

#### A new art museum for Antwerp

Canemporaine

Humankind has always made art. Through its appeal to the human senses, it has helped to shape the ways in which we perceive the world around us and, in its varied forms, offers a means beyond language through which we have become able to articulate our relationships with one another. Art and architecture have, together, constructed the settings through which human society has evolved and, on occasion, transformed itself. From churches and palaces, where authority and power were consolidated through the physical embodiment of systems of belief, to the development in the 19th Century, of palaces of culture: public museums and galleries, where forms and spaces of representation became a mirror through which culture could situate, consolidate or emancipate itself, within or in counterpoint to the prevailing order of things.

As modernity rapidly adapted the world to human needs and subsumed sublime nature within its own image, art became a means of resistance. Expanding out from the studio and the picture gallery it addressed that nature directly, capturing its often-fleeting splendours against a backdrop of relentless industrialisation and the ever-expanding city. In the 20th Century

the arts centre developed, offering more permeable, democratic forms of architecture through which art and culture sought to make themselves available to the populations of that industrial metropolis. In time, artists co-opted and adapted the redunguant dant structures left behind by the contemporary city's relentless process of change. Inhabiting abandoned factories and warehouses, as places from which to critique it. New forms of art developed to document, reveal and even reshape the landscapes and infrastructures of the Holocene, or alternatively chose to abstract themselves into expressions of pure colour, form or process. Art came to offer society compelling new ways through which to express ideas. Ones that might be transcendent and revelatory but could equally be disconcerting

Simultaneously and perhaps inevitably however, the art world consolidated its age-old relationship with money and power. In the latter half of the last century, the white cube established a controlled, almost sanctified sensory context for its display. Here in an atmosphere of purified light and air, and in near silence, works of art attained a highly specific aura that allowed

curselle tirilmis

or disorientating, sometimes even dangerous.

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## white room on stellighten but taken degit, but known as bir expression's An Architecture For Art

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them to be contemplated at a distance from the complexities of real life outside; further objectifying them and heightening both their emotional value and their physical one. Although many artists sought to resist it, even the most radical forms of artistic endeavour became commodified and subsumed to the service and control of the market. Meanwhile, in seeking to establish their public purpose, the influential contemporary art institutions that exhibited them adopted and adapted the signifiers and scenographies of the world of commerce, to the extent that they became, at times, hardly distinguishable from one another...and while galleries have become more like shops, shops became galleries, with high value brands establishing their cultural authority through the establishment of collections and the exhibiting of artists, at a scale and ambition often beyond the financial means of the public sphere.

This year the Graduation Studio of Interiors Buildings Cities will address this contested space of the contemporary art gallery. We will consider its societal role and how its responsibilities to the heterogenous contemporary city and its diverse population might be physically manifested in the image and presence of a new public building. As in previous iterations of the Graduation Studio, our academic project takes an actual project as its starting point, allowing the conditions and concerns of a real brief for a real client to be one key reference point in the development of both individual and collective concerns. This year we will work in relation to a competition brief for the redevelopment of M HKA, the contemporary art museum of Antwerp, on a new site close to its existing one in the South of the Belgian city.

The history, present situation and potential future of this particular museum embodies many of the larger issues and questions referred to in the opening paragraphs of this introduction. It emerged out of the activities of the Internationaal Cultureel Centrum (ICC), which was founded in the revolutionary spirit of the late 1960's, when established institutions were being radically challenged. Originally housed in an actual palace, the disused royal residence on the Meir, it proposed in 1977, the same year the Centre Pompidou opened in Paris, an unrealised plan to relocate itself to a disused office building on a pedestrian shopping street. Here it was envisaged that, alongside its museum function, the building would house a performing-arts venue, multipurpose rooms, a cinema and artists' studios, information centre, cafeteria, bookshop and a babysitting service. Two years later, following the premature death of American artist Gordon Matta-Clark, the ICC proposed to preserve his last remaining physical work, Office Baroque, as the basis for a new museum. The intention was to purchase this monumental intervention into a disused office building on the banks of Antwerp's River Schelde, and to house a new exhibition space in the neighbouring block. However, the plan was unfortunately curtailed by its pre-emptory demolition by the site's owner. Nonetheless, the Matta-Clark Collection, which ICC director Flor Bex had instigated, became the foundation for the collection of M HKA, with the new museum, where he also became the first director, being established by Royal Decree in 1985.

Bex described it as a 'kunsthalle with a collection', with the latter being focused on contemporary art, from the 1960's onwards. Over time however M HKA has emerged as a fully-fledged museum, housed in a redeveloped and extended former grain warehouse and incorporating the archive and library of the Centre for Visual Culture. The rather introverted architecture of the current building is ambivalent, its interiors seek to approximate the monumental white cubes of the contemporary museum, while as a conversion it carries echoes of the Alternative Spaces movement, an anti-museum, avant-garde movement driven by artists, with Gordon Matta-Clark being one of the protagonists. The Belgian academic, Wouter Davidts, has commented that the transformation of the grain silo into a museum has 'resulted in a building that is, paradoxically, both formally indefinable and extremely determined, that looks generic but is very emphatically present.'

The next phase in this complex process of emergence is intended to be a move into a new, purpose built museum building, located near the current site, as an urban focus for the conversion of a monumental former dock into a new, linear public park. A key intention for this project is to consolidate the urban condition of the rapidly developing area of Antwerp South, with the proposed new museum counterpointing the major transformation of the more historically focused Museum of Fine Arts, about to re-open nearby. It will also, however, look beyond its immediate environment, through its redesignation as the Flemish Museum of Contemporary Art (VMHK). This places new responsibilities on it, to represent not only the artists and artistic culture of Flemish Belgium but also its people; a complex and potentially divisive issue, given both the traditions of cultural exchange and the current, heterogeneous population of this great port city.

The first competition was cancelled and the proposal is that it will be re-run in the course of the current year, offering a compelling sense of currency to our work. The brief for that original competition will form the basis of our exploration, but this will also be open to your individual and collective critique. Its intentions are at some distance from the radical, social, political and artistic positioning of Matta-Clark's 'anarchitecture', a fact the brief acknowledges in its counterpointing of anti-museum fascinations versus technical museum requirements, its desire for an atmosphere of both industrial roughness and domestic intimacy, and its requirement to be, at once, a robust skeleton and a volatile space of experimentation. To this we would add the profound need to address the environmental challenges we face, through the consideration of what, how and when to build. Our year will start with a period of design research, moving between studio and seminar. This will include an analysis of the museum / anti-museum context within which the project situates itself, exploring the idea and form of the modern art

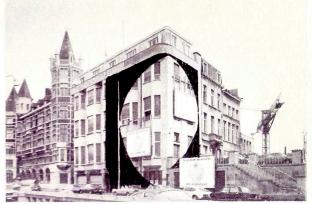
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# **An Architecture For Art**

museum through a series of key references and a consideration of who its protagonists might be. We will also be examining elements of the collection itself, considering both their nature and the spatial contexts in which they might be displayed, before turning our attention to the brief for the new museum and developing individual projects in relation to it.

As always we will work at each scale: Interior, Building and City, although not necessarily in that order. While our project is a social, political, cultural, artistic and environmental one, these concerns will be translated directly through the material and spatial concerns of architecture, made manifest through buildings which are capable of addressing past, present and future with both a sense of continuity and an openness to change.



Office Baroque, 1977, from the Gordon Matta-Clark Ensemble, M HKA

-Office Borage. . This work not to be part of his sures of so-called "currilys", the cut-out removes of part of smildings, whereby Matta-Clerk would blow here life & movement, if only briefly, into abadoned developer and forgotten neighborhoods. The work was cerried out in the inversor the permit accordances.

- Crordon Maria- Clerk

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### Extra lesserch convertions & Findings:

(webtabs)

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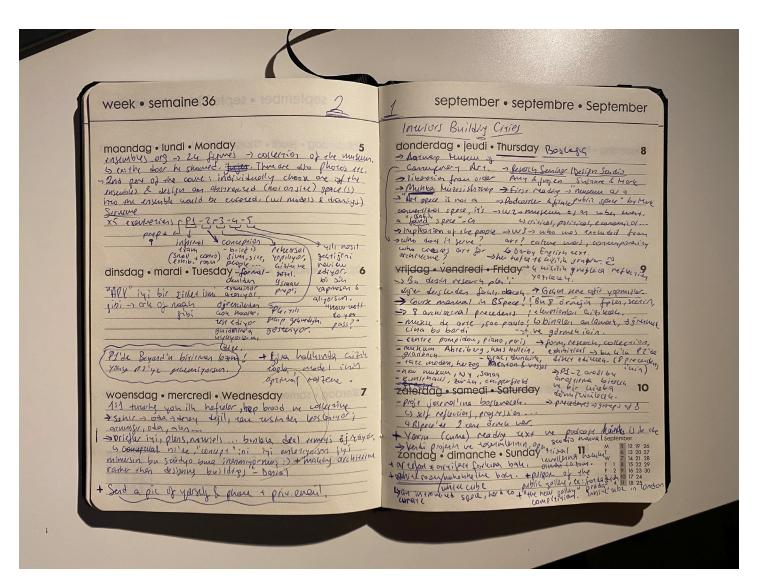
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Avernireane was a discussive from in NYC.

by article on OFWAH. O

Interiors **Buildings** Cities

**Palace** 



Making a contemporary museum of art in Antwerp.

Liberation from order.

"Art space is not a conventional space, it is a found space." - Mark Pimlott

Implication of the people.

Who does the art space serve? Who creates art for architecture?

Upcoming analysis of 8 precedents..

Museu de Arte, Sao Paolo, Lina Bo Bardi Centre Pompidou, Paris, Renzo Piano Abteiberg Museum, Monchengladbach, Hans Hallein Frac, Dunquerque, Lacaton & Vassal Tate Modern, London, Herzog + de Meuron New Museum, NY, Sanaa Kunsthaus, Zurich, David Chipperfield Kunstahus Bregenz, Bregenz, Peter Zumthor

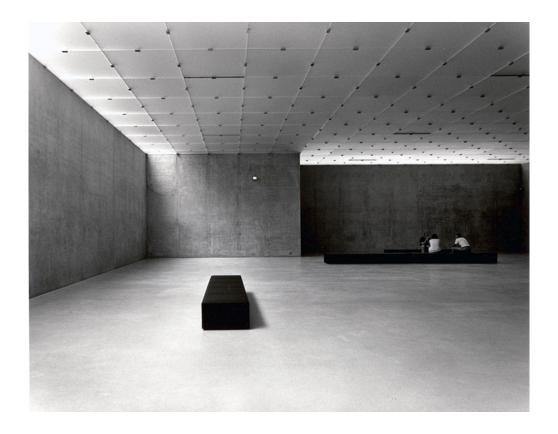
Conversion of the research into a book

Readings and podcast.

Week 1.1

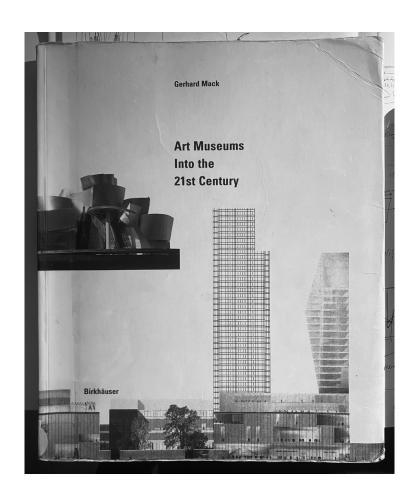
### **Brief 1**

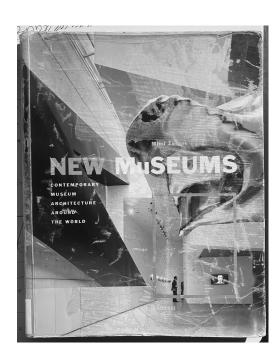
### Design Studio Brief No 1: 'Looking Carefully'



**Kunsthaus Bregenz**, Austria by Peter Zumthor

Photograph by Hélène Binet





source books for the **Kunsthaus Bregenz** research

#### **ABOUT THE URBAN CONTEXT**

"The body of light is the art museum takes its place confidently in the row of public buildings that line the bay" "(...) it joins the Kornmarkt Theatre in defining a new square between the Old Town and the lake."

"The design of the square is based on the confrontation between the different scales: the finely fractioned structure of the edge of the Old Town versus looser rhythm of the buildings alongside the lake."

"(...) Light (...) penetrate the tall gap between the glass body of the museum and the stony fly tower of the theatre and endow the approach to the museum with a special mood."

"The museum's administration building, designed as an independent entity, accommodates rooms not intended for the contemplation of works of art."

"Black, elegant structure conveys a sense of urban luxury and supra-local extravagance, comprehensible only in terms of its sense of belonging to the radiant glass building with which it shares the square."

### **ABOUT THE BUILDING**

"We believe that the works of art will benefit from the sensors presence of the materials that define space"

"The multi-layered facade is an autonomous wall construction that harmonises with the interior and acts as a weather skin, daylight modulator, sun shade and thermal insulator."

"The dematerialisation of surfaces, which often occurs with additive construction methods using layered materials, as been avoided."

"A system of water-filled pipes which can be heated or cooled as needed has been integrated in the walls and ceilings, as well as a second system of pipes which renews air in the rooms."

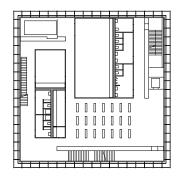
"The absorption and storage capacity of the (...) concrete mass is used to ensure stable climate, thus obviating necessity of conventional air-conditioning plant."

"The ceilings of the exhibition rooms on the upper floors – storey height halls designed to act as light collectors open to the sky – consist of light trapped in glass."

"Open-jointed glass panels (...) hang individually from the concrete ceiling on hundreds of thin steel rods."

"A sea of glass panels (...) distributes the daylight throughout the room, the daylight that enters the man-high cavity above the glass ceiling from all sides of the building."

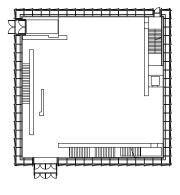
- Peter Zumthor on Kunsthaus Bregenz



seeing the basement of a monumental building,

the fat roots of an elegant structure

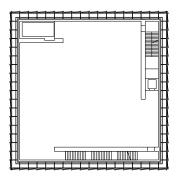
BASEMENT 1:200



entrance, the 'manager floor of the museum'

an open welcome

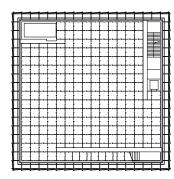
FOYER 1:200



arrival from behind the walls,

uninterrupted, oblivious space with all functions tucked behind 3 walls..

EXHIBITION ROOMS ON FLOORS 1, 2,



noticing the importance of ceiling plans,

a gallery is between two planes, which one comes front? which one stands back?

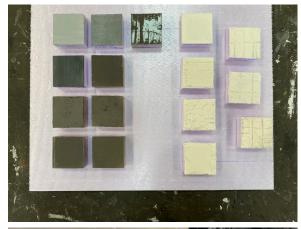








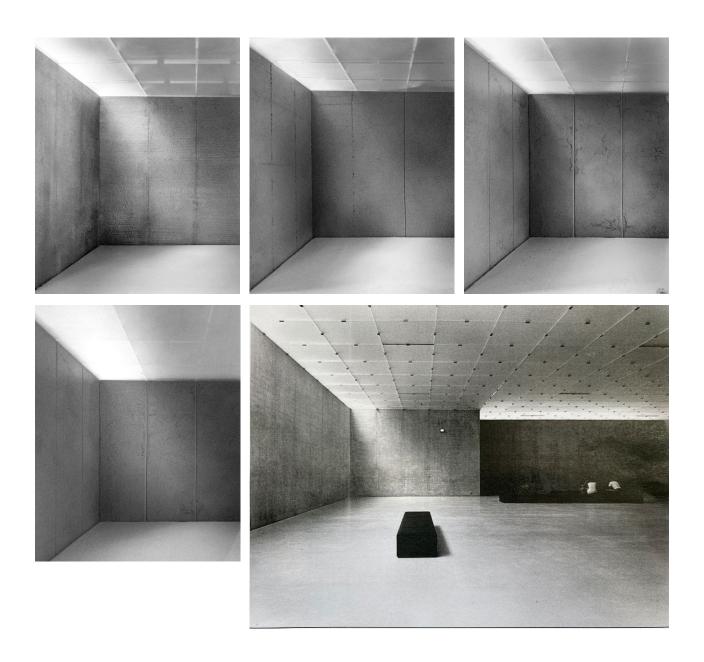
colour gloss roughness grain





### material trials:

undersatnding surfaces, texture scales, and photographic manipulation through trials



results of first trials



experiencing different display types

an window's reaction to exterior exhibition:

reflection of context outstands

object is an artefact at first



getting closer,

object is now identifiable

importance of depth, light & scale

#### **Book Notes**

# Mimi Zerger "New Museums"

– (pg. 78)Kunsthaus BregenzBregenz, Austria 1997

"the Kunsthaus Bregenz maintains a striking but blurry physical profile. Behind the etched glass panels are hints of a building taking form—horizontal bands of walls or floor slabs and receding volumes."

The architect Peter Zumthor describes the building to be a reflection of the characteristics of the surroundings. The gray box sits next to the Lake Constance and in Zumthor's words "Absorbs the changing light of the sky, the haze of the lake, it reflects light and color, and gives an intimation of its inner life according to the angle of vision, the daylight and the weather."

The building is a haze not as sharp as the rest of the local silhouette shows.

One of two buildings consists of galleries for temporary exhibitions (ours); the other houses remaining museum functions.

The separation is said to "underscore the modernist purity of the art space" between buildings and also that "the two structures operate as a dialogue across a plaza".

The glass cube is urbanized by the café seats and by its black & steel structure.

The blurry skin of the building tricks the viewer into thinking that the exposure of the interior elements clarify how the building is put together, whereas it only is a thin transparent layer that is completely self-bearing.

Zumthor explains the façade as: "It looks like slightly ruffled feathers or like a scaly structure made up of largish glass panels,"

The three unequally sized concrete walls are the only load bearing supports that carry the building. And each wall masks a different circulation system; a monumental stair, a freight elevator, and emergency exit stair.

"Interior emphasizes the subtle atmospherics. Velvety concrete floors limn the perimeter, hiding the curtain wall."

Also as Zumthor says, the "*light trap*" in the ceilings get the light from the curtain walls and are filtered, and the central area where the light does not penetrate into, is lit by fluorescent lamps.

The uneven luminosity that the two sources of light create are creating a contrast. The edges of the ceiling reflect the conditions of the outside by what the color and brightness might be, and the light in the galleries have their unique materialities.

\_

### Gerhard Mack

### "Art Museums into the 21st Century"

- (pg. 75)

"The Museum as Exhibition Machine"

Jean Nouvel Interview

"...Reamy Zaugg wanted to keep the architecture as fine and simple as possible. I don't know whether to use the word "minimal", as it was coined in relation to art."

"The first duty of a museum is to show what there is to be shown."

"...Where are the walls?, people ask. But that is precisely the point. Artists have to build the walls!" (About Foundation Cartier)

makes my hair stand on end. Where are the walls?, people ask. But that is precisely the point. Artists have to build the walls! – A lot of artists want walls and a lot don't. No architecture is there for its own sake as far as I am concerned. Architecture always responds to a precise problem. It is the curator, not the architect who has the programme and the legitimacy in matters affecting art. I have never imposed an architectural ideology on a museum. Should one build a space that actually isn't a space, in which everything is possible, or should one create a place that artists have to come to terms with? That is the eternal question in museum building. I don't think there is an answer to it. The more multi-functional a place is and the better it wants to accommodate contradictory things, the more you are moving towards a non-space that has to be re-created every time. The architect has to create conditions to make that easier.

– (pg. 99)"A Museum Made of Light"Peter Zumthor Interview

First thing Zumthor noticed was the change of lights as he came down the mountains. This ignited the idea of creating a building that absorbs the light. — The haze over the lake made the list visible.

He placed the building in accordance to the existing distribution of items at the edge of the lake; like a bath tub, a column, barracks etc. The autonomous body responded to the scene from this perspective.

He wanted to disconnect from a similarity to the NY Guggenheim Museum in the sense that it leaves viewers face to face with the art.

Zumthor works like a violin maker, to find the right material sounds and to make us feel good in a space.

"You can sense when things are done without love, there's never any atmosphere. The space falls out."

!Zumthor says that they weren't trying to create a sense of aura here:



The handling of light is a key factor in museums. You have made it your theme. How did you go about it?

The special feature of the Bregenz Kunsthaus is that we managed to bring the light to life. It is shaded in places, and in places you are aware of the movement of the sun. We decided not to have a window. There would have been too much incident light and that would have destroyed the subtlety of the effect. We wanted to make it possible to have a different sense of light in the museum. There is less light in the lower parts of the building, for example. It is as though you are suddenly aware of finer shades of grey. But we weren't trying to create a sense of aura here. That would have been ridiculous. It's all about scales as far as we are concerned.

"The Work of Art in the Age of Mechanical Reproduction" (1935), by Walter Benjamin, is an essay of cultural criticism which proposes and explains that mechanical reproduction devalues the aura (uniqueness) of an objet d'art.[1]

"Theres no such thing as an independent museum for independent art" - Bartosz

Did you work with artists on the design? light bring No. Ultimately I take the responsibility tograph: myself. I am the specialist in architecture, light and space. That is not so complicated. video mo I use my common sense. Perhaps it's not all that simple. We've seen mainly white exhibition galleries built in the last thirty years. Colleagues of yours like Richard Meier cultivate white as the colour of Modernism. You must be aware of this discussion. tend to work from my personal feeling that a picture on a harsh white wall looks too hard. Then I want architecture to be experienced as a language in its own right, which has to provide power and presence. I don't like the idea of museum architecture effac-The spaces that you are humidifying in this sophisticated way are quite large, at five hundred square metres. This makes big demands on curators and artists. What kind of art was the building designed for? What sort of experience of art did you want to offer? The building is an art gallery in terms of type. I want to make it possible for people to concentrate on art. The stairs and infrastructure are moved behind the support plates for the different floors. The artists are responsible for everything else.

#### Reading Notes

#### Mark Plmlott

### "Visibility, spectacle, theatricality and power: the problem of the museum"

think of why is art considered "art"? who makes it? inclusion/exclusion...

#### ideas put:

- museum is staged, staged to project ideas
- success depends on entertainment
- push of the financial restrictions to museums, commercialism
- presentation and appeal of art played a central role in art-to-viewer reationship.
- a positive relation was tried to be captured with use of the surrounding settings.
- the imagery of the museum, blended with its architecture, creates an aura and is grafted to people. it speads more with architects, repeatedly finds its place in private art galleries.
- presentablity, stakeholders, how the money flows
- the occurrence of the problem started with the artists themselves; when they started to question the art-to-viewer relationship.
- when "theatricality" came into play, this relationship was called as "non-art" by some.
- minimal art was staged. the encounter is a situation. the viewer was obliged to be present & interact.
- white cube was also a stage, a tool
- proving the relation's dependancy on the "representational schema"
- the critical impact of external factors on the appearance of art has reached the civic and legislative levels.
- the growth of the scale in such way also scared the artist.
- artists are aware of their surroundings, they have become "post-conceptual" by using it and the use of the environment; rewarded awareness and critical thinking
- Tate was also renewed with this theatrical idea.
- it was resembled to an "industrial loft" as a lifestyle imagery.
- the artists understood commercialism, and started their push towards collectioners & collectors.
- when people's ideas about spaces for art were forming, the introduction of the Tate's white cube pleased them.
- this museum, which is very successful in its entirety, was actually staged too.

#### Quotes from text:

"These images, supplemented by the atmosphere of spectacle and publicity cloud the viewer's attention and surround them with messages that reinforce the museum's aura and authority."

"The white cube posed as a laboratory purged of effects: of the world outside, of bourgeois décor, of disease, of others. It was a perfect vehicle for the construction of value (art historical, cultural, monetary), its air of purity derived from the languages of functionalism and anthroposophy.10 Its purported neutrality gave the viewer the impression that, as they looked at a work of art, were in the presence of a significant artefact, whose value had been conferred upon it by the aura of the space, which represented the authority of the institution."

"The motif of a monumental theatre—a device within which a public might at once regard itself and find validation, that creates an aura of legitimacy and value for its purported content (significant works of art)—has become dominant in the design of art museums. It serves as the central theme of the worldwide 'satellites' or 'colonies' of the **Guggenheim**, the **Louvre**, and the **Centre Georges Pompidou** and new collectors' museums alike, such as **Fondation Cartier** and **Fondation Louis Vuitton**, all of them corporate entities exploiting the logic of neoliberalism to establish their position as necessary outlets of an international mass public's desires and demands as consumers; all of them sending out consistent mixed messages, counterbalancing a quantity of performative white cubes with spectacular halls, viewing platforms and grand gestures. Rather than pursuing and affording true specificity—central to the viewer's genuine relation to the work of art—contemporary art museums trade in the currency of repetition, type and sign, maintaining the systems that create the aura of value, preserving the appearance of their authority within a (still) neoliberal economy and ecology."

### keywords from the text:

**Donald Judd** - Minimal Art: a non-allusive, non-illusionistic, non-representational, and non- European art (the latter as repository of art history, its valuations and precedents) of 'specific objects' of directly visible and measurable characteristics. Described as non-art by Michael Fried.

**Robert Morris**: whose laconic objects, engaged with the various dimensions of their spaces of display, forced the viewer to see works of art in relation to and interdependent with the spaces in which they were exhibited. Described as non-art by Michael Fried.

Patrick Ireland (Brian O'Doherty) later described a strategy that was similar, in works made for Surrealist group shows by Marcel Duchamp, in which other artists' works were subsumed in his all-over installation. His 1200 Sacks of Coal (1938) and A Mile of String (1942) filled their rooms and obliged the viewer to 'watch' contrived and suffocating spectacles.7 The installations of Minimal Art, from the modest to the monumental were consistent with this: the viewer was obliged to engage with the entire environment.

London's **Tate Modern** designed by Herzog and De Meuron

Industrial loft, dating from the 1970s in New York, London and Berlin.

Olafur Eliasson's Weather Project (2003) - Turbine Hall's Artworks

nineteenth-century metropolis, manifest in the *grands magasins* 

Question Notes of the Reading with Amy

### "Visibility, spectacle, theatricality and power: the problem of the museum"

bunlari resimlere caption olarak yazabilirsin..

Why big stairs in the monumental museums?

The supremacy of art and the decorative elevation.

How do the monumentality of museums like Guggenheim affect art & it's surroundings?

They play an urban monumental role, its a grandiose appeal but you still see the old decorativeness within it. The brand identity and the wealth, choice of architect; they all affect the aura that's important for the museum.

Purity & Form is a keyword. Think also about the philosophical idea of purity. The modernist idea of being true to form.

Suggested Read:

"The Work of Art in the Age of Mechanical Reproduction"

Stresses that the mechanical reproduction reduces the value of an artpiece. Inflation of production and devaluation of the art.

### Team Discussion

# Literature Review "Art & Non-Art"

Reading

'Visibility, Spectacle, Theatricality and Power: the Problem of the Museum' Mark Pimlott (2021)

The museum is a theater of ideas. That idea takes life from a reaction between the artist - the work - and the audience; and it mostly succeeds depending on the entertainment aspect. The push of the financial restrictions are only broken through commercialism, by making the entertainment aspect of these ideas reach their desired success level.

One could argue that the attraction of art works like a magnet, like a bee to the heart of the flower – the presentation and delivery of the heart is elevated by the crown around it. The "theatricality" link to "non-art" was made in the text, which aims to point out the divergence of opinions about the effect of context, and whether or not it's a form of manipulation. The artists' self consciousness was critical at this stage to question and reform the art-viewer relationship. Its presentability does not only affect the viewer but also the stakeholders of profit. The White Cube is a well oiled machine in this sense; it is a plain background, adaptive to commercialism and self representation, while giving a magnifying appeal to the piece presented. The expansion of the hierarchical levels of the urban scale getting involved with the context of art presentation made artists more aware of the situation, therefore the understanding of commercialism let the push be towards collections. In Visibility, spectacle, theatricality and power: the problem of the museum Mark Pimlott describes is the changing role and identity of museums. Due to changing ideas on spaces of displays in the artworld and a decrease of government subsidies, museums had to adjust in order to survive and become their own commercial operation. In order to be successful, museums had to engage the public. The involvement of the visitor was made larger by acknowledging the visitor itself as an important factor or even artifact itself.

Pimlot states that "objects engaged with the various dimensions of their spaces of display, forced the viewer to see works of art in relation to and interdependent with the spaces in which they were exhibited." The visitor would in those spaces be confronted by their own presence. Especially in white cubes where the construction of the space gave great significance to the artifact. The staging of display and visibility here performed as a creation of value to the artifact. Validation of sentiments are ties that bridge the relation of art to viewer, where people relate and seek legitimacy. Longer the self reflection takes to hit the surface, the longer it will be to face the actual art rather than the context in which it's put.

Podcast
 'Beating the Bounds' - BBC Reith Lectures
 Grayson Perry (4 April 2020)

Art is like describing and naming a color that has not yet been found. If someone were to show this color, and wanted it described, it would go beyond the rational limits of logic; just like an imaginary number. The boundary of change and specificity when naming this taxonomy therefore becomes far less comprehensible and unclear. This roaming space gives the audience and the artists the power of uncertainty. The artists have the benefit of calling something "art", and the viewers have the unguided pathway that explores "art" in a less restrictive way. While the concept of "art" on itself might be jeopardized furthermore. "The Magical Activation" is a good example of how the artist was on the unclear verge of the definition of "art".

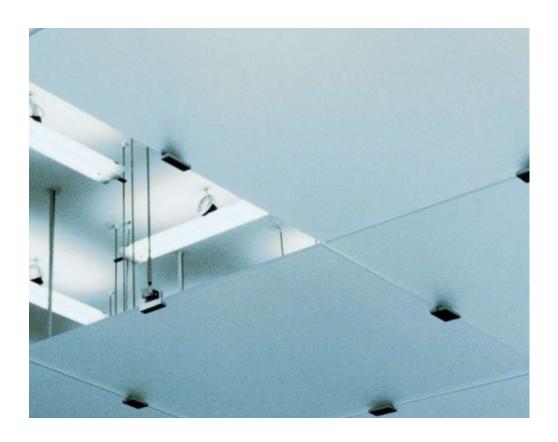
In the podcast 'Beating the Bounds' Grayson Perry questions himself what the boundaries of art are. Over time the definition of what art is has changed drastically. The boundaries of what art is, have become softer. Where historically art originally revolved around skills, art nowadays is very much determined by its context where the boundaries are sociological, tribal, philosophical and financial.

This change in perception of art arose in the mid/late 19th century when artists started to question the nature of art and challenge its boundaries. Perry mentions the example of the famous artist Duchamp who took one of the most unappealing objects - a urinal - and put it in an art gallery. By saying, as an artist, that something is an artwork, it becomes one. The urinal is normally a mass manufactured everyday object. However, the one Duchamp put in the gallery is handmade. Moreover, it has an autograph on it and therefore becomes a unique artifact. By pushing the boundaries of art, modernists among Duchamp have changed the artworld.

Over time multiple artists like Duchamp have pushed the limits of what is perceived art; the boundaries of what is perceived as art have become softer. These developments have raised the question of who determines the value of art. In the podcast Grayson Perry mentions Banksy who is claiming his art can no longer be perceived as such when it is taken out of its context - what has happened with his work on the poundland shop wall. By stating that it is no longer art, the work has attracted attention by the public and therefore has risen in value; even though the artist itself is claiming that it's no longer valuable. It seems that the institutional framework around an artwork makes it valuable.

When discussing the podcast of Grayson Perry, a question was raised: "Who is an artist and who decides who is an artist?" Nowadays artists are living a life of applying for subsidies, where the constitutions decide who gets funding and can live a life as a practicing artist, and who can't.

Week 1.2



**Kunsthaus Bregenz**, Austria by Peter Zumthor

Art Lens

Daily Inspirations





observing people's approach to art in what ways do public approach art, their proximity

and, how art is displayed in various galleries.

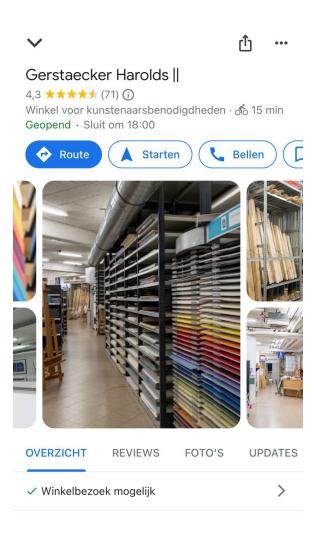








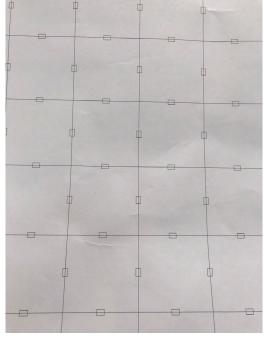
and sometimes not even galleries.

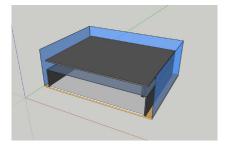


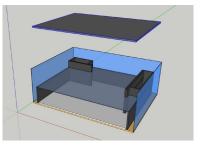
















translation of research into physical details





approach to museum, observing the distances, created a narrative of experience





route variety material variety

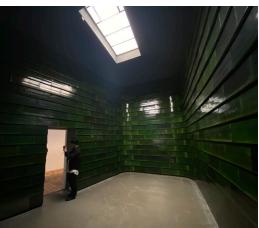






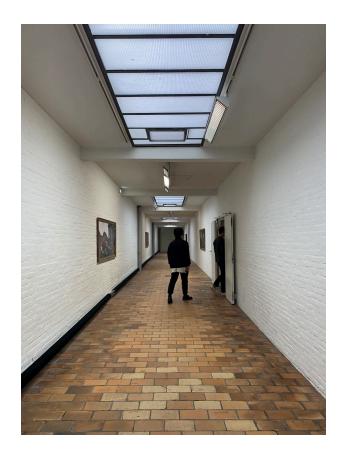
division & scale observed how space transformed into gallery rooms of various qualities





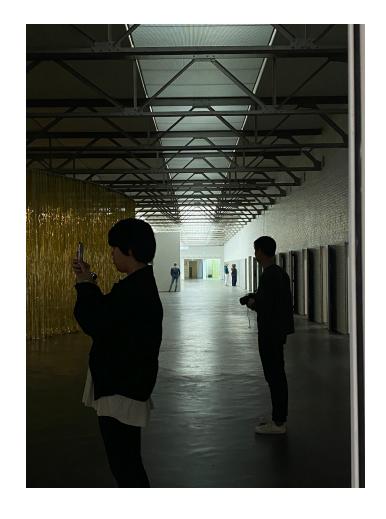


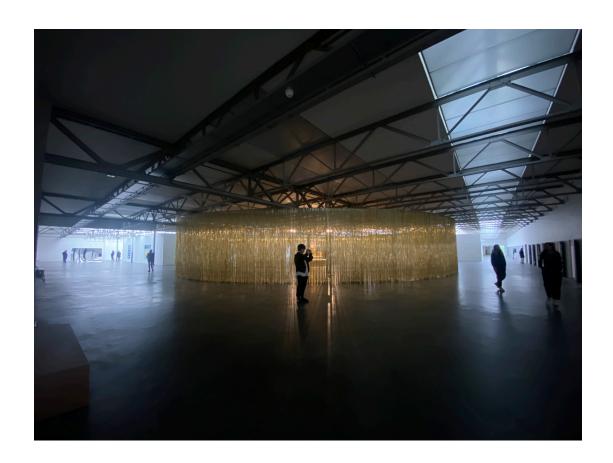
light, height & material different textures, lighting techniques and scales



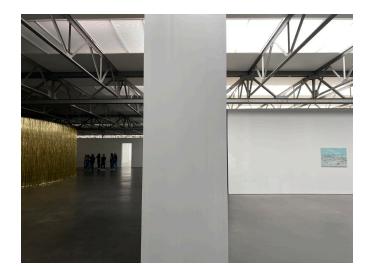
routing
a dead end impression,
a strong lead towards the end, to the
right

second scene a new view, change of scale, light, material, expression and art.







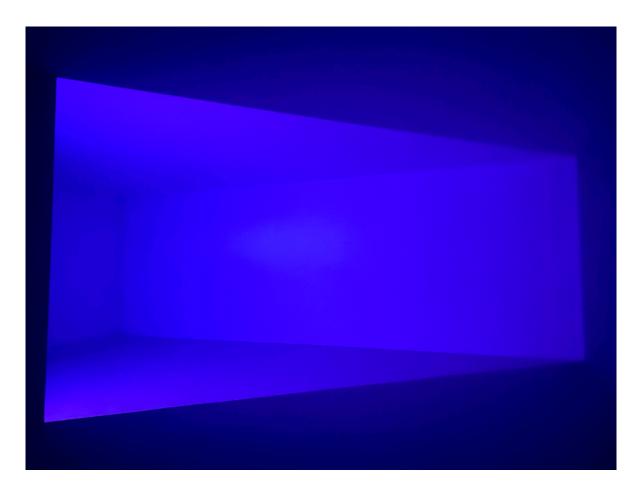




An in-betweener
Might be a door,
Might be a gap,
Could be for staff,
Could be for maintenance.

A subtle invitation, a gaze and it disappears.

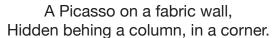




Inside, a James Turrell... Guided by the dark entrance Guarded by the dark entrance

### Van Abbe Museum





Art getting lost in context, fabricated complimentary.



Peekhole though wall, A contrast in shape and colour.

Height to sit, Bench to sit, Art to sit.

### Van Abbe Museum





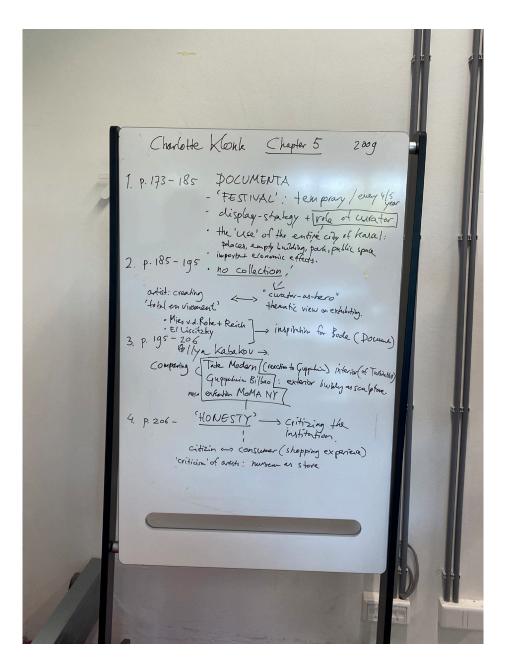


A dominant form, Additional colours, Peekholes, galleries and balconies.

Strict routing,
Pure sequencial focus, without a
conclusive gallery space.

Always about the next stage, Never about the current.

#### **Literaure Discussion**



knowledge meets practical ends after our museum visits, now analyzing museums with more consciousness

Week 1.3





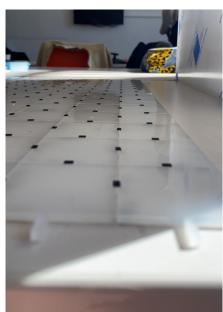
Concrete washed floor sample scouting





Wall colour trials, Filler gaps filled with filler.



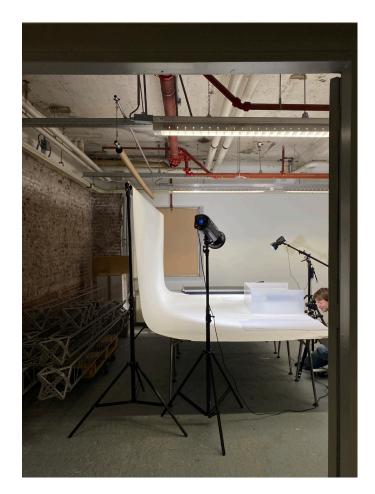


Ceiling laser cut,
MDF room built,
Light and height adjustments being made by suspension.

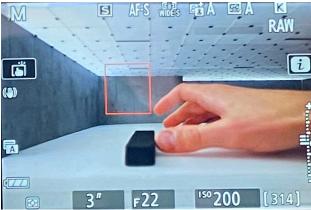




Walls installed, light tested.











the original photograph

looking at the process from a derivative manner;



third version

the resemblance is fulfilling, interestingly learnt how problems in the model-making process had its answers in the way the actual building was built...



second version

learnt the effects of grain and textures of surfaces.

the scale factor of them were still to be corrected at this previous stage



first version

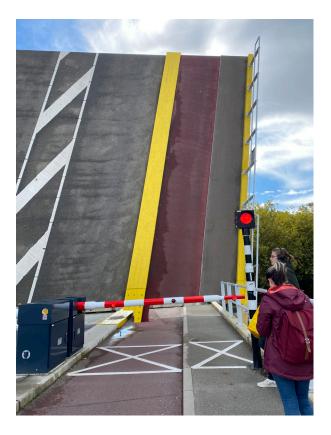
first example showed the importance of lighting and behind the camera lack of darkness' importance.

### **Feedback Session**



learnt what other groups have learnt, reflected upon our own work, questioned ourselevs on a multi-scalar level.







everything starting o feel like a model,

thinking about how real life fragments could be reproduced as models on different scales..

and about the texture sizes on each object, deflection rates and margins for error..





Public places, look towards the movement direction, yet restricted by phsical elements and but not visual obstacles.

Encapsulating the portrayal of reach and view.





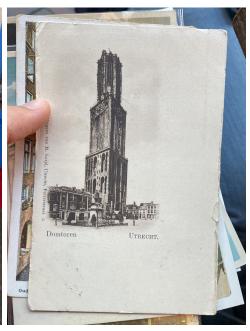


Each display comes with a frame, Each encadre the object, set off a distance and create layers of protection and communication.

Colour contrasts,
Attention to product,
Differentiation from context,
Eye-catching.







Media exhibited come with their white frames.
White frame ages as the photograph does,
White frame is not a frame anymore but the piece itself.
Then it gets put into another protection layer, a transparent box.



Independent pieces correlate and combine, They become each other's context.

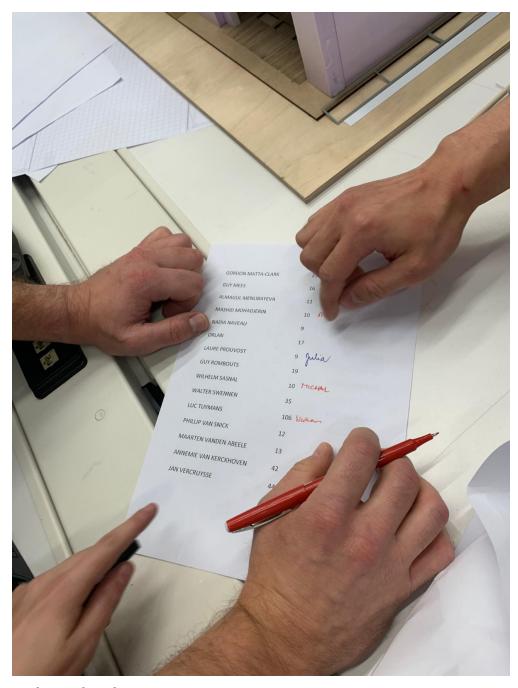




Contextless pieces, Treated equally. Week 1.4

Brief 2

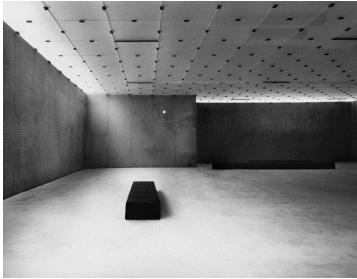
Artist Exploration



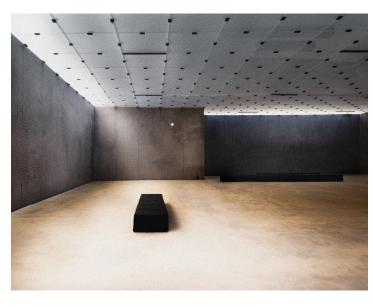
artist selection



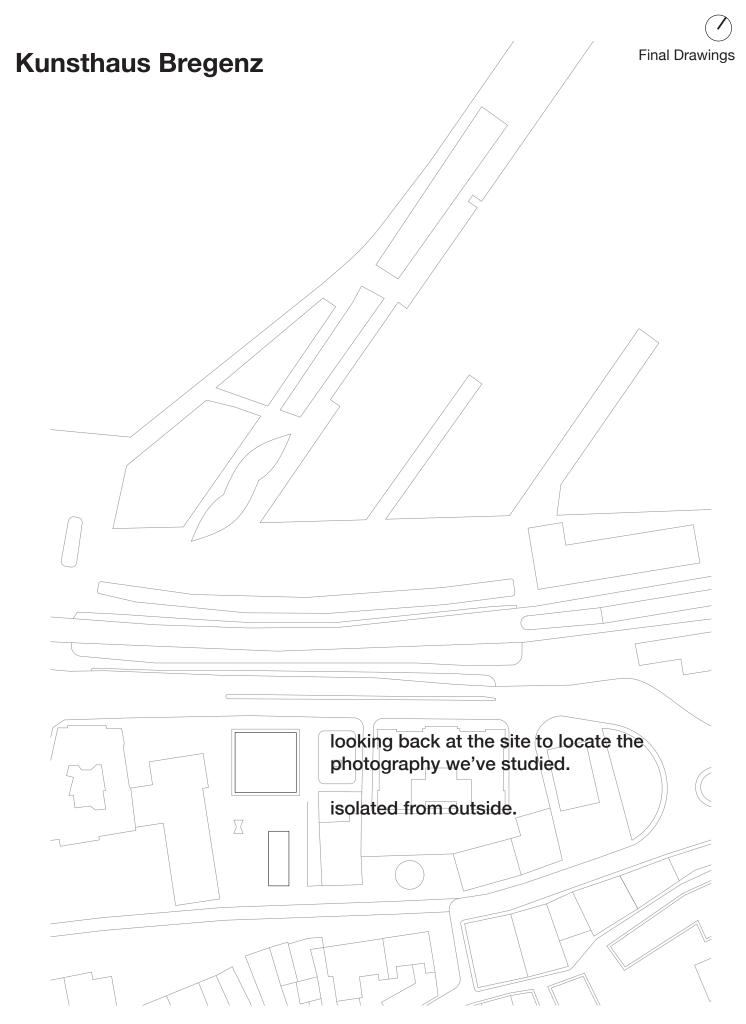
the original.



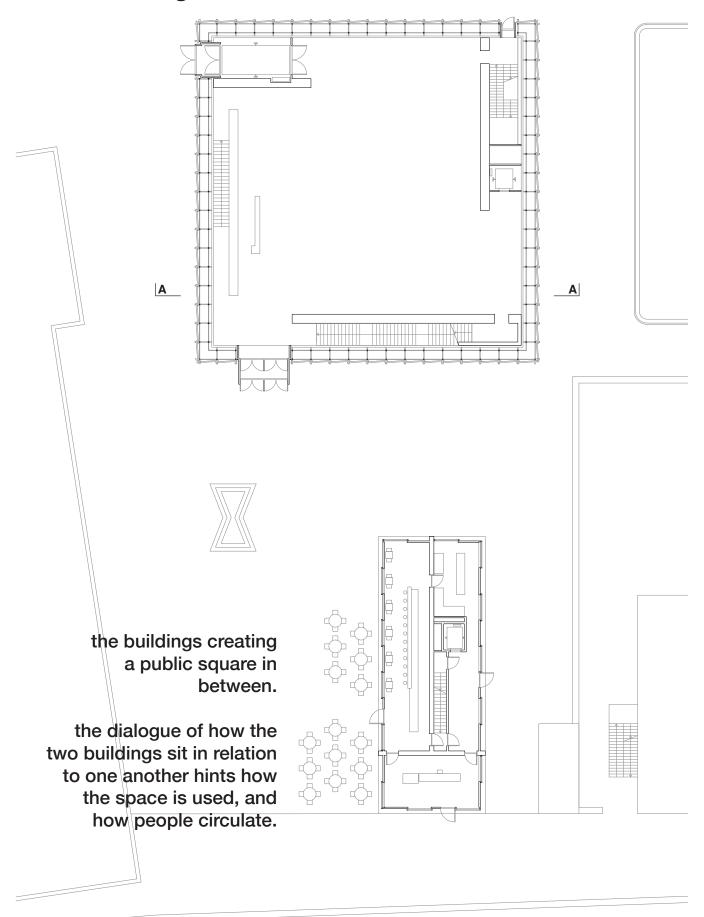
the replika.



the replika. (in colour)



Final Drawings



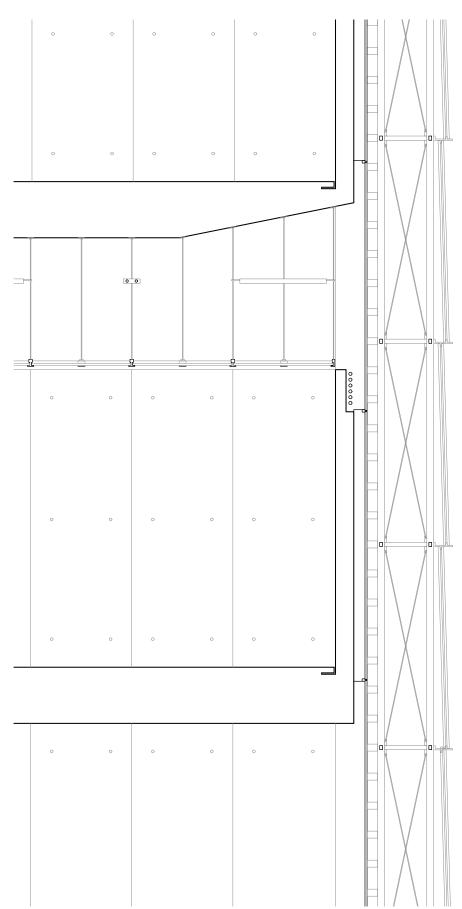
as building the model, we've looked a lot at this section.

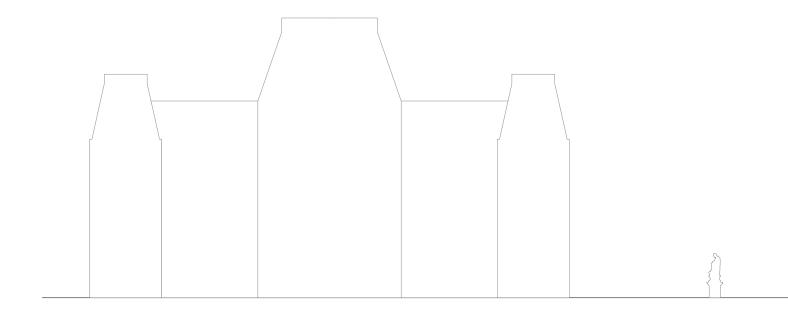
it tells the story behind what's seen,

and what goes on to create a simple, isolated gallery space.

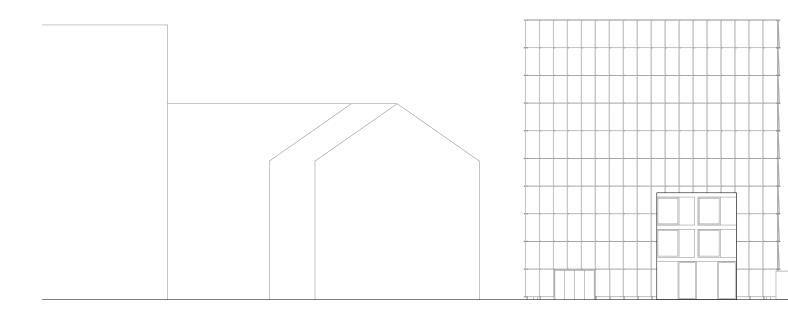
the building is as if it wore a translucent dress, letting the illumination is,

like Zumthor described.

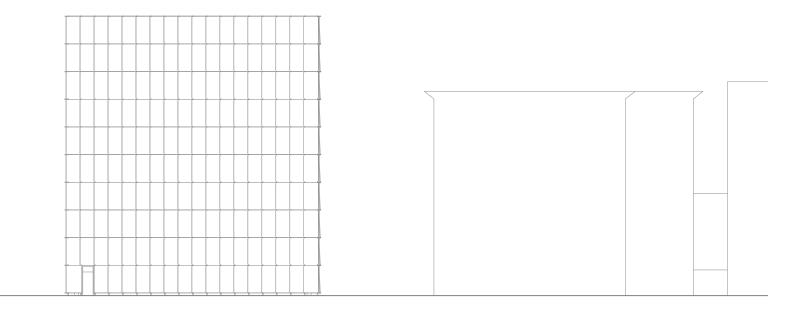


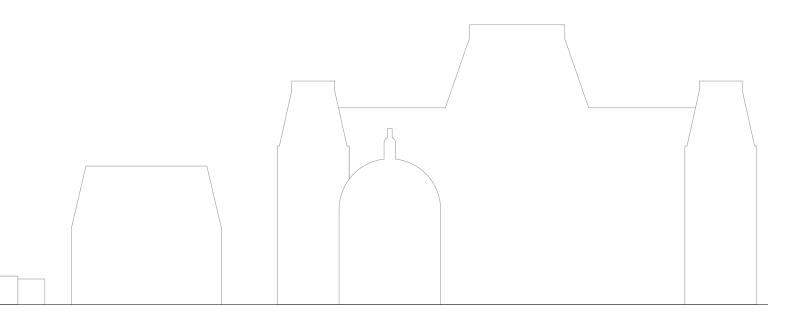


#### Kunsthaus, Bregenz I North Elevation



Kunsthaus, Bregenz I South Elevation





the urban scale gives a clear idea of how the building fits in its context.

Week 1.5

Precedents



trying to identify the real one...

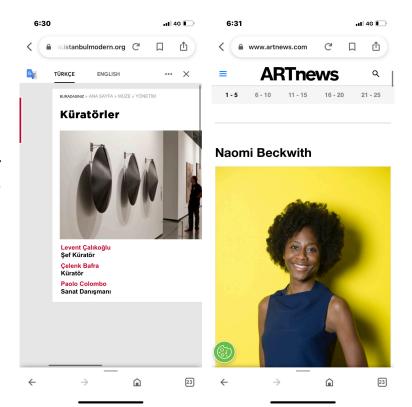




in how man different ways could light be let in space?

is white box the answer to everything? does it ever not put itself to the background?

trying to understand the curators. reaching out to them to ask them about their opinions on the white box.



We were encouraged to use the group model making knowledge and research expertise on the next stage of 'Ensembles'. During this period I investigated the Belgian artist Philippe van Snick, and how his art should be displayed and exhibited.

Philippe Van Snick, an artist from Belgium, has left an indelible mark on the contemporary art scene in Flanders. Born in Gent on June 17, 1946, the artist is known for his innovative approach to art, especially in the fields of minimalism and geometric abstraction.

Van Snick's artistic journey is characterized by a deep exploration of color, shape and form. He is widely known for his minimalist compositions, mostly featuring basic geometric shapes such as squares, rectangles, and circles. His distinctive touch lies in his meticulous use of colour. He developed a unique and precise system of assigning colors to numbers, thus creating a visual language that combines rigorous structure with the flexibility to interpret.

One of the compelling reasons Philippe Van Snick is accepted as a Belgian artist is his dedication to pushing the boundaries of traditional art forms. His work challenges viewers to interact with color and form at a fundamental level and invites them to explore the complex relationships between the various elements in their compositions. This intellectual aspect of his art has earned him recognition and admiration in the contemporary art community.

Van Snick's influence on the contemporary art scene in Flanders cannot be overstated. Its impact extends beyond the local art community to international acclaim. His works have been exhibited in reputable galleries and museums around the world. With his unwavering dedication to minimalism and geometric abstraction, he has inspired a new generation of artists both in Belgium and globally.

In Flanders, Philippe Van Snick's artistic contributions were transformative. His emphasis on precision, color theory and the elegance of simplicity inspired many local artists to explore similar themes in their creations. His legacy is evident in the growing interest in abstract and minimalist art forms in the region...

I collected a lot of knowledge concerning the positions of 'gallery', 'artist', 'art', and 'curation' in relation to one another; by reading literature on this subject, listening to interviews with artists, talking to curators, visiting museums and explored it architecturally by making various models of exhibition spaces.

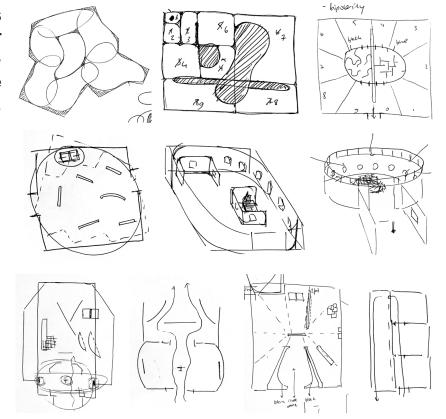


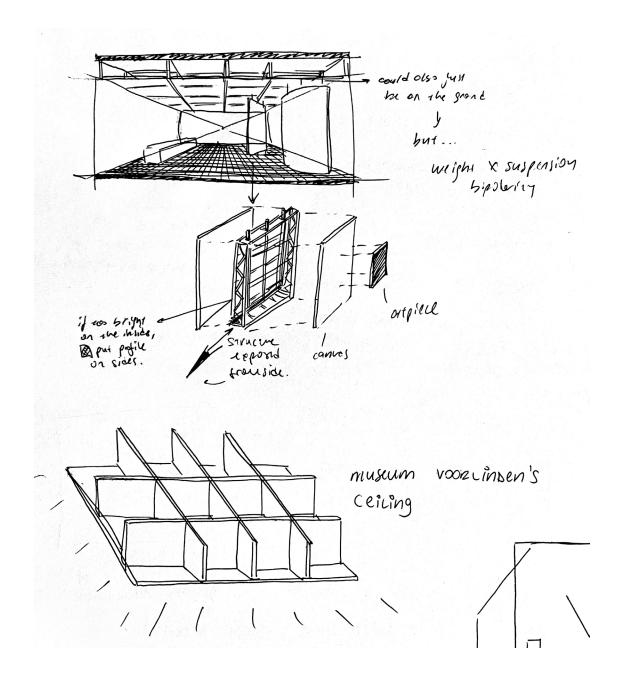




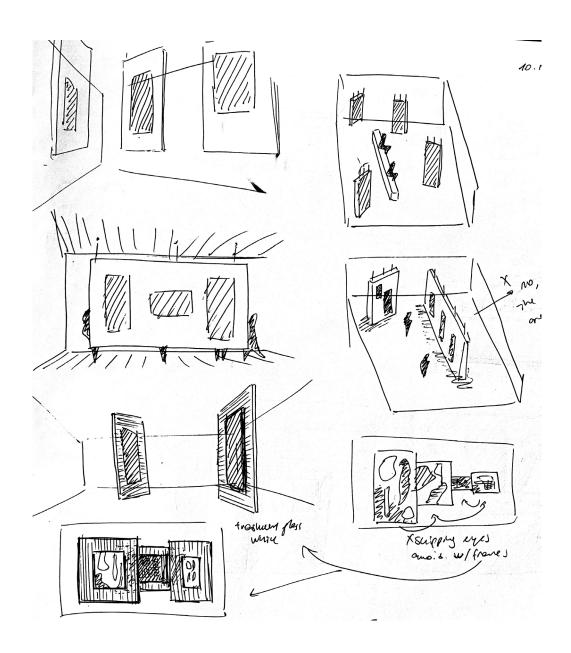
trials of idealization of what an appropriate way of exhibiting van Snick's work could be...

exercising with sketches seeking to find an order or narrative that compliments the artwork to be displayed.

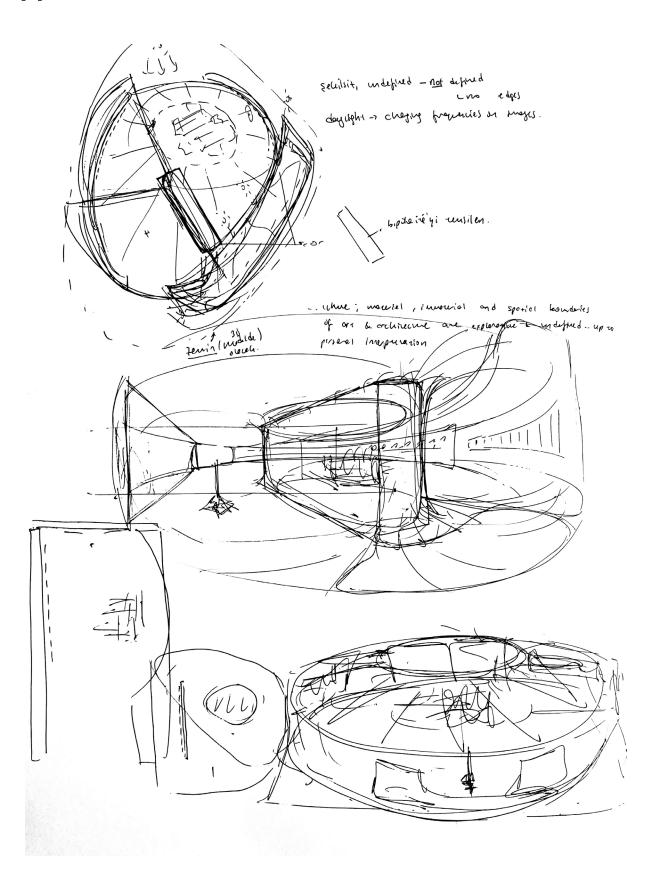


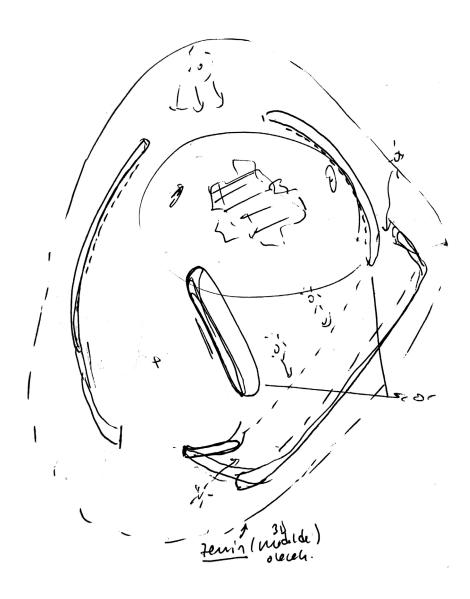


looking at the way how it might be built.

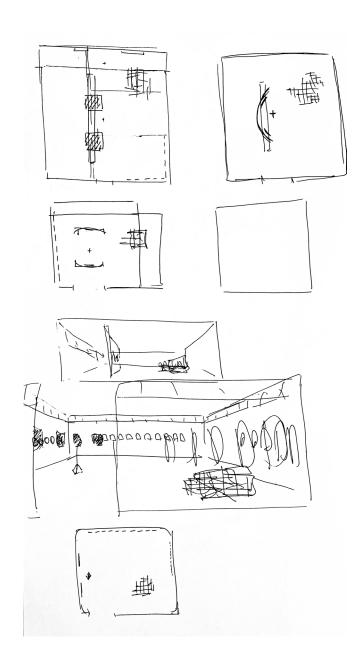


elevating the 2D floorplan sketches into diagrammatic perspective views.





asking the space to become too much at this point, form loses shape



taking steps towards making the space become much simpler, and background functional. Week 1.6

### Out Beyond

Out beyond all ideas of right and wrong, there is a field. I'll meet you there.

When the soul lies down in that grass, the world is too full to talk about.

Ideas, language, even the phrase 'each other' don't make any sense.

Rumi (13th century)

reminding of an 'ideal' space,

where the background just dissolves, the truth comes in front.

Predecents Further Analysis

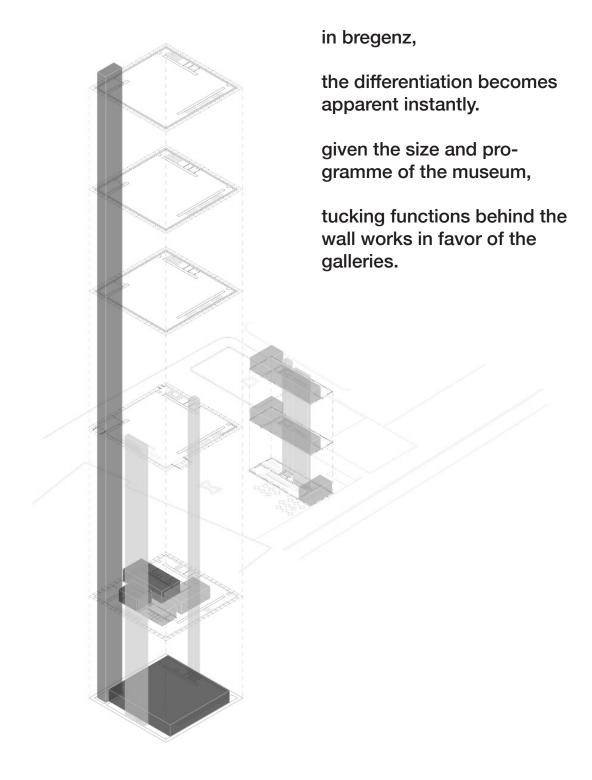


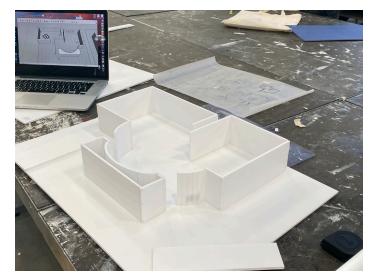


discussing the privacy of museums, how open are they to public access,

how do their zones identify?

Predecents Further Analysis

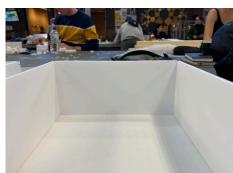
















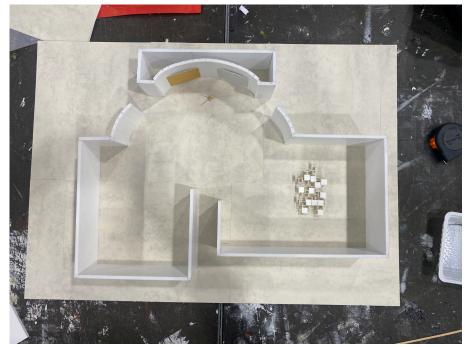
attention to details and scale,

trials of trying to bring the effective simplicity of the sketches from paper to 3D.











#### Reflection

#### Philippe van Snick

This Ensembles phase taught me a lot, I made a lot of mistakes, and repeatedly questioned myself about the way I approached the subject. I had been very didactic and demanding from the exhibition space I was modeling, therefore I lost the room of flexibility and had a very rigid framework that limited me to target the right things. The way I was able to solve this was by visiting more and more museums and talking to my tutors about it. I learned that there was not 'one right way', and it wasn't an equation.

Art Lens

Daily Inspirations

collecting a live archive of people's experiences in galleries,

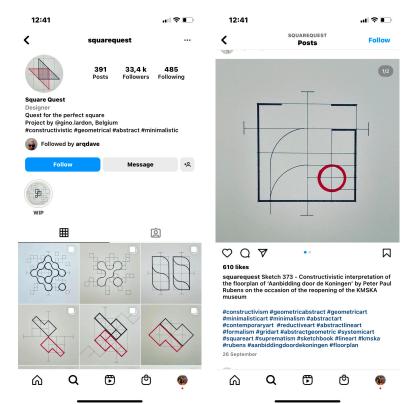
(me capturing people capturing people capturing art)

the importance of this is to see the people who go to museums, and talk to them about their experiences. as varied as it gets, it helps me undestand what emotions people feel among their journeys.

they mostly said; isolated, adrift, comforted







becoming attentive to simple forms.

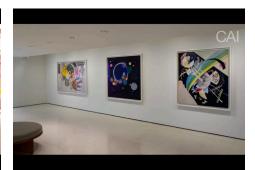
how do small gestures solve problems?

what can they be, what can they target?

Week 1.7





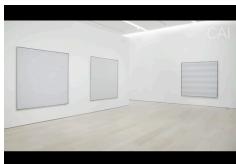






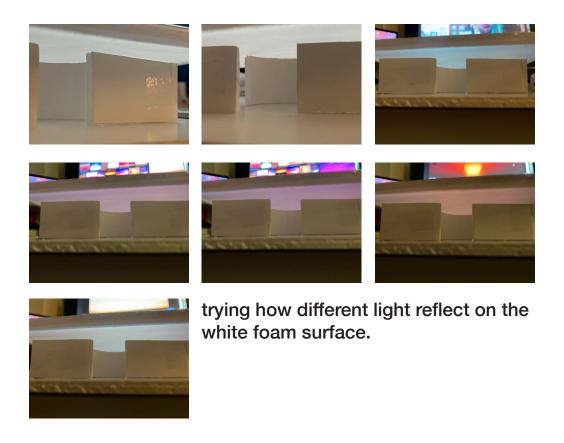






looking at van Snick's previous exhibitions,

placement of art pieces, heights and light.

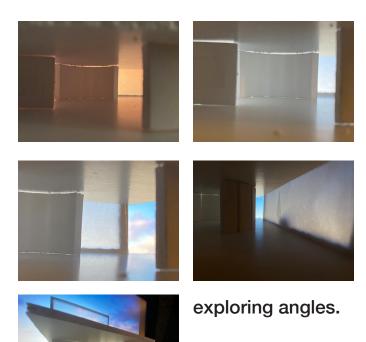


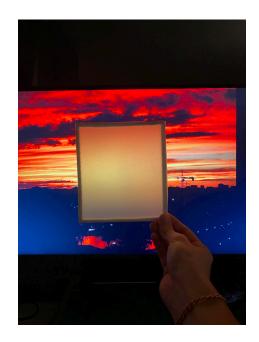
#### distance /to/ light diffusal exploration









































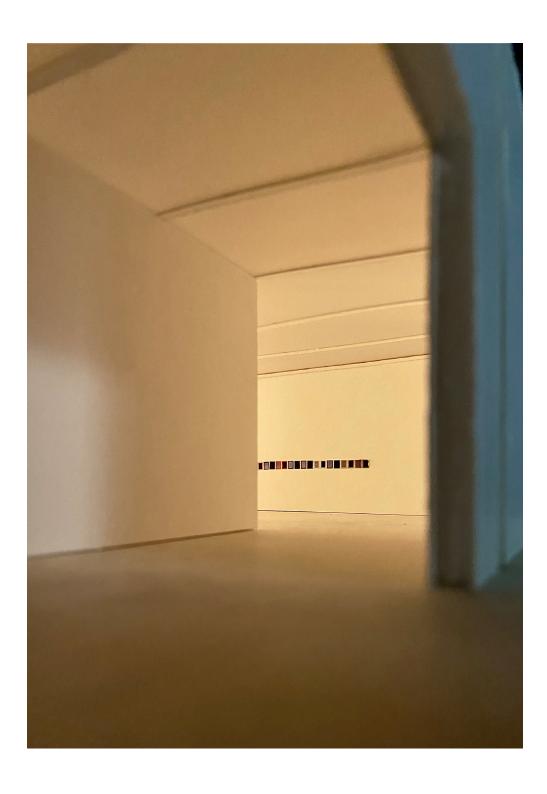








Week 1.8



#### P1

# **Ensembles: Philip van Snick**

Philipp van Snick was a Belgian painter, sculptor and collagist, who was active in the 60s and 70s as a conceptual and minimalist artist. In this period, he worked with a variation of mediums; film, photography and installations. From 1979 onwards, he devoted himself to abstract minimalist painting. The framework of work he established for himself consisted of the three recurring themes of; the ellipse, the dualism and the decimal system.

His work is often characterised by extremely simple forms and by the constant use of the same colours, which are intimately related to the space in which they are presented. Van Snick attempted to research, analyse and create space by means of minimal expression. In this way, the notion of painting in the work of Van Snick never limits itself to the painted surface, as he attaches great importance to the manifested interaction among the individual viewer, his work and the surrounding architecture.

During the design of this exhibition space, van Snick's own words became the guide., as they formed an unwritten brief of a kind. As he explained in his interviews, the space itself needs to be open, natural, permeable and revealing.

For him, colours have both mental and physical meaning. And the painted image gained meaning only in relation to the architectural context and the visitor's physical experience of space. As he intended, the different vibrations that artworks create under the changing natural light, the angles one could take in regards to the pieces, the freedom to explore, as well as the expressive bipolarity in his works shaped this project.

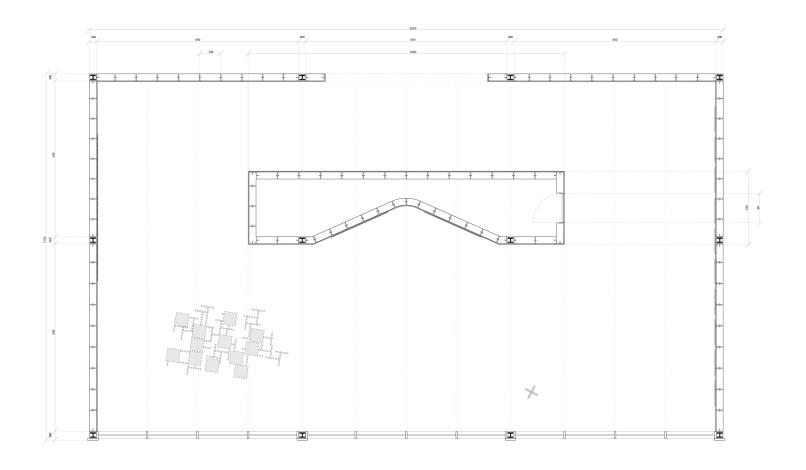
"The way you can experience a work of art in space, what positions you can take in relation to it, this is what intrigues me. It is fascinating to examine to what extent a work can get a different form, a different meaning depending on the position of the visitor. A painting can be more than a flat surface or a wall. My work has always been aimed at making the physical part of painting in an extreme way. An extremely physical experience that can become spiritual, hallucinatory." (Philippe Van Snick "Territorium" interview, 2020)\*

The project followed the rules of being a simple uninterrupted form, with just an island wall at the entrance that slowly lets the artwork reveal itself as one walks inside, supported by the back-lit ceiling panels that replicate the lighting conditions of the outside, and giving a sense of time passing. The color tones on the ceiling, which changes as one walks into the room, aims to both bridge a monotonous museum lighting to natural tones of light and also to ensure that artworks reach sufficient & balanced lighting. With the window and ceiling divisions occurring in certain rhythm across the room, a consistent visual appeal was targeted in order to create a blending, subtle atmosphere — complementary to the light gradient. The balance of architectural existence not being prominent, but existing enough to give art and artist enough space was the key factor.

\*Extract from his Kiosk interview:

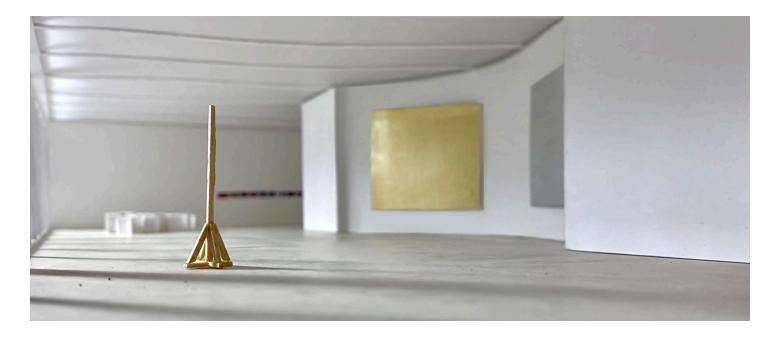
Citation:

Kiosk Art. Philippe Van Snick "Territorium", Kiosk, Brussels, Belgium, 2020.









this exercise resulted in a bunch of different variations within the same model, it taught me a lot about 'what to think about' and 'how to think about' art galleries.









Week 1.9



MHKA.

**Antwerp** Site Visit





Chronological promenade in Antwerp



Approaching our site



In front of KMSKA

at MHKA Site Visit



Entrance to museum



Office Spaces for Staff

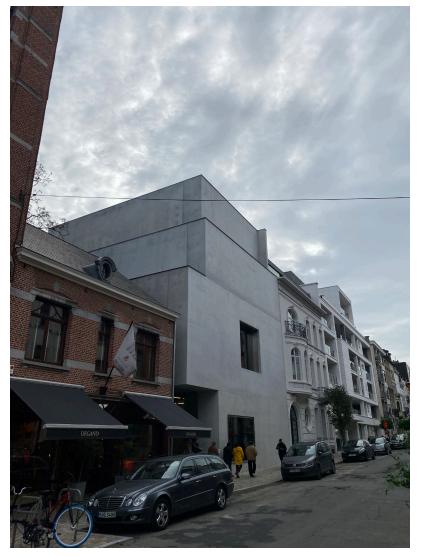


Office Archives



A wallplug at the very entrance

Brussels Site Visit

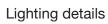


Morphology





Materiality and perfectionism





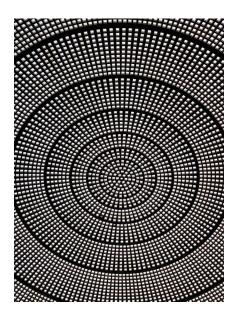
Brussels Site Visit



Explanation of curatorial choices by Asli Cicek

#### Views from the trip







Week 1.10

**Research** Site Visit



Amsterdam Central Station, Visit to open public buildings.

The first 15 years: 1987-2002

M HKA developed into a dynamic museum that payed attention to contemporary artists from the region who were placed in an international context. Exhibitions were organised at a high pace and despite the tight budget, the collection grew substantially each year.

After 15 years, the museum's collection already consisted of about seven hundred artworks. The collection policy focused on the period from 1970 on, and every now and then, the museum could afford to purchase a work from that period. Usually though, the purchasing policy followed contemporary art closely, especially focusing on purchasing brand new work from the 1980s and 90s.

M HKA was setting the tone in Flanders as far as the development of museum interpretation public relations was concerned and was developing a carefully composed range of educational activities and other forms of guidance for young and old.

#### 2002 - Present

Late 2002, the museum presented its new approach. M HKA now organises a large temporary exhibition yearly, on the ground floor, and a constantly changing collection presentation on the upper floors. In the collection presentations, room is made for small interventions by artists. That way, they are given the opportunity to experiment in and with a museum context.

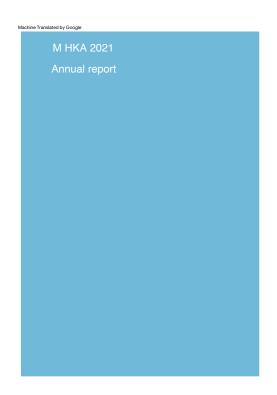
The new policy reduces emphasis on Belgian art(ists) in favour of a broader international perspective and a search for trends in contemporary art. Belgian art continues to occupy an important place, yet more pronounced, as part of a larger whole. The M HKA itself has indeed 'made a connection': in 2003, the merger with the Centre for Visual Culture is completed, as a result of which the outlook is now wider than just the visual arts, encompassing visual culture in its totality.

In addition to the works of the Foundation Gordon Matta-Clark, M HKA's collection includes own purchases as well as permanent loans from the Flemish Community. Purchase policy follows developments in contemporary art in a broad, international perspective, with special attention to audiovisual works and artist's ensembles.



Carmody Groarke, Design Museum Gent









M HKA

Going through the old patterns of echibition and artwork selection processes to comprehend MHKA better and gather a collection of past exhibitions.



Joseph Beuys & Henning Christiansen, Eurasienstab, 1968 | film still | Courtesy Wide White Space Archive

#### Formation of a Museum

From its roots in the anti-museum of the ICC, via the 'kunsthalle with a collection' that is M HKA, this year's project addresses the programme for a new national museum for contemporary art in Antwerp. Proposed on a site that will recast it as a significant urban figure in Antwerp's ongoing development, the gallery is intended to become part of a museum ensemble in the South of the city that includes both the Photo Museum (FOMU) and the recently transformed and reopened Museum of Fine Arts (KMSKA); establishing a new cultural focus for both Antwerp and Flanders, while also speaking to a network of regional museums and seeking to take its place within a global context.

The layers of critique inherent in this trajectory are evident in the counterpoints established in the clients brief for the proposed museum: questions of material, abstraction, scale and scenography underpin an oscillation between what it describes as anti-museum fascinations and technical museum requirements. Underpinning this are fundamental questions about contemporary art's history and its relation to wider questions of culture, society and the world of art and artistic practice, embodied in its attitude to the very idea of the museum.

(The) art which emerged in the 1950s or 1960s, which might be regarded as the beginnings of what is framed as contemporary art, was concerned with its effects, settings, relations with environments, audiences, and

viewers' experience. Rather than being made for the context of either the collector's home (a private matter, concerning ownership, connoisseurship, private pleasure, power) or the museum (removed from the world), both minimal and conceptual art took art to be in, of and about the world, incorporating criticality. It either engaged with or commented upon the conditions of its own visibility, or moved out of the enclosed environment entirely to address and engage with society, the city, and its territories. ¬ uschul gwu conupwel out's found its territories.

Mark Pimlott, Museum, image and agency, Oase 111
Staging the Museum + He they that questions the museum, becomes the a port of the museum objy

How then does one think about the setting of a contemporary art museum in a way that respects this critical history? More immediately, how does one register the foundations of this museum in the work of the American artist, Gordon Matta-Clarke, whose artistic position expressed a deep antagonism to both architecture and the museum as a construct, and whose practice was built upon the radical reimagining of existing structures, exemplified in his project for Antwerp, Office Baroque? Yini bina yayyorut, Mininking of a crity dixinusiyu, curu critical managinism, robust mosks in

As a response to their own reflections on such questions,
M HKA propose a future museum whose collection is ordered
through four themes: image, action, society and prayin and

through four themes: image, action, society and praxis and court have buyin by when recovering interior on the Palace

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whose a maximum is, they canon.

highly teen.

muxum Interiors

Buildings

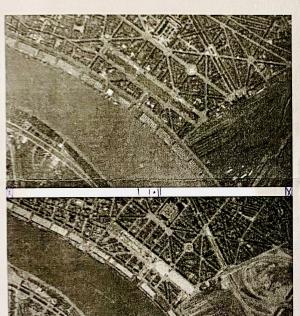
Cities

#### An Architecture For Art



which they imagine to be physically organised through four potentially overlapping components: collection, exhibition, archive and forum. The architecture that emerges from the interaction between these conditions is intended to attract and foster a diverse audience; a constituent museum that draws all components into a holistic, contemporary social and cultural

This offers frame of reference, which you are free to critique. Alongside this we will expect you to consider the project in relation to its situation, understanding how it might address a site with a complex, layered history; an existing building currently scheduled for demolition; a river frontage in the process of transformation; a new piece of city in the making and the highly developed urban structure of Antwerp as a whole.



Archival photographs of the site context, before and after the infilling of the dock bir I'm sugur.

- ne upileur? - Kun repeate? (archivel referent, documenties,)
- kuning houseless (prougreply, the photography) Collectively bunder mulleracchin by prouss'y

4:200 upen

As a starting point for your individual projects you will undertake two parallel pieces of work over the next three weeks.

Working collectively as a studio you will begin to situate the new MHKA within its complex, layered history and as a key component of an urban context in a state of ongoing transformation. Across a series of scales you will both create

riors [committee + computing one)]

Buildings [furin. Interiors -> Brief will be an brightspace.

hellistic bit profi repryorum, sweenert inda de "Eura igiliques, oma su dena conforte igmi achiyor

and collate models and model photographs, drawings, debates, texts and photographic imagery. At the scale of the city, we would like you to research and document the urban history, present context, and future plans of the city of Antwerp, focusing in particular on the area of the Nieuw Zuid, in the immediate context of the site. At the building scale, you should document and analyse the current M HKA building, and its dialogue. bill a frame of repreter. brief is a gruy abilition sister art museums, placing them into the wider context of by your research into reference museums and galleries, already undertaken. In terms of the institutional context, you should explore the particular history of M HKA and its forebears, as a setting for contemporary art practice and its documentation and exhibition; understanding it within the developing context of such practices and in relation to its equally auspicious but very different neighbouring institutions FOMU and KMSKA)The outcome of these exercises should be: 1-fix orts 1 1. 6 hour while unim

- · a shared archive of research material, from which you will construct a series of relevant chapters or section for your collective research documentation;
- · a set of clarified architectural drawings of the existing building, the proposed site, its urban situation and its historical development;
- · a durable and adaptable working site model or models, constructed at an appropriate scale so that parts can be added or removed.

As a studio, you should work together to structure, organise and undertake this work in a comprehensive and effective way.

> Individually arallele had projece olocousin.

Alongside the research you undertake with your colleagues by you've you should each, individually carefully read and analyse the project brief provided by the client, which is issued alongside this overview. There is nothing to stop you organising and sharing tasks within this process if you wish to. From this process of analysis, you should produce analytical drawings, annotated diagrams, models and texts that together will allow you to begin to translate the brief spatially and in terms of built aw 41 volume. Alongside this you should begin researching ideas and (brereferences that will help you answer, for yourself, the questions and it it) that you see emerging, and which can offer you direction in summels. terms of the forms, spaces, materials, function, position and atmospheres of your resulting design.

**Towards P2** 

Through this process of research and analysis, you will each begin to develop a proposal that establishes an appropriate spatial structure within a thoughtfully composed urban volume.

At the P2 you will be able to present, as a minimum outline plans, sections and a model of your initial proposals, in sufficient detail to allow them to be developed to an appropriate level of resolution in MSc 4. These should be presented as part of a design research context that allows you to situate your design in social, political, cultural, functional and artistic terms.

of me initial idea. Palace

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#### **Statement**

**P1** 

EMIR EROLSUN 5612683

#### Personal Statement

In this assignment, how the works of Philippe van Snick could be exhibited is questioned. It's been observed that there are a lot of ways of exhibiting minimalist art, and not just a "correct" way. This has led to the analysis of Van Snick's own intentions & thoughts about how he wants his work to be exhibited. After the research of Van Snick, it became apparent that he is openly expressive about how he wanted his artwork to be put in a gallery; forming an unwritten brief of a kind. As he explained in his interviews, the space itself needs to be open, natural, permeable and revealing.

A selection of the five pieces of his was made, a step backwards was taken, and a root question was asked; "How can these pieces of abstract minimalism be put together in an appropriate exhibition space?". This became a demarche question in the research process. After many trials and design alterations I discovered that it is a difficult question to answer. I talked to a group of curators, designers and artists, and getting their opinions on this helped me grasp the challenge better. Although it seemed like it could be treated more easily at first, I realized over time that it's much more complex. I learned that the balance of architectural existence not being prominent, but existing enough to give art and artist enough space is the key factor.

I found the healthiest way to work with Van Snick's work would be following the <u>crusts</u> of information he left behind. From previous exhibitions to interviews, from his ongoing exhibitions to his studio; I sought to find the answers to my questions by going back to these essential informations. By proposing different variations in the design process, based on the feedback I received, I was able to test my developing skills in gallery making, as well as controlling the direction of my progress.

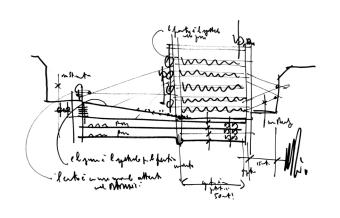
Van Snick's statement of how works of art should reveal their own weight has always been in my mind. So the simplicity of a plain room and the dominance of a complex directive were things I wanted to avoid. I moved forward with the aim of creating a space that had architecture in the background and only providing the guideline that Van Snick wanted. As he intended, the different vibrations that artworks create under the changing natural light, the angles one could take in regards to the pieces, the freedom to explore, as well as the expressive bipolarity in his works shaped this project. This process, during which I researched and analyzed many exhibition scenarios, tried different things and came to a product, was very instructive and useful for me.

After designing the space, the construction phase played a crucial role in giving the space a higher definition. The constructional changes, which affected the design, have contributed positively to the transformation of the space into becoming a more realistic one. They showed that the ideas I had about the space had a real counterpart, and a set of new problems to deal with.

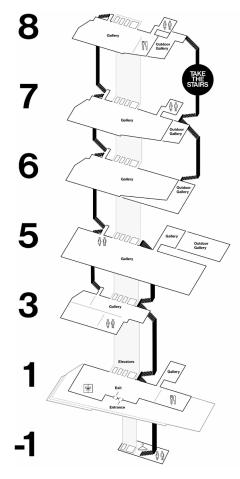
This space, imagined to be located inside a larger building with a steel construction system was chosen due to its span provisions over open and wide distances. Spanning between 9 columns, this room is 4 meters high with an additional meter on top for the ceiling space. To reveal the illuminance effects of natural lighting conditions on the works, as the artist desired, glass openings in the ceiling space facing the façade was added. As is in the Kunsthaus Bregenz, natural light was taken into the ceiling gap with this method; to give the sensation that the time is passing and the day is changing. The color differentiation, which progresses as one walks into the room, aims to both bridge a monotonous museum lighting to natural tones of light and also to ensure that artworks reach sufficient & balanced lighting. With the window and ceiling divisions occurring in certain rhythm across the room, a consistent visual appeal was targeted in order to create a blending in subtle atmosphere complementary to the light gradient.

Looking back at the project, I was able to self observe and notice some things about the space I made. A mistake was trying to calculate the "best" scenario by analyzing all possible options about all elements of design. From wall sizes, ceiling heights, light adjustments, artwork placements, path & routing and all their combinations. I had too much going on and I was trying to check all boxes; which led me to a clash of ideas and more questions. The matters I want to develop during this studio now, is being able to see and identify what I like about an exhibition space, knowing what not to do and went to stop designing; whilst targeting how each individual would experience a space with unique and distinctive sensations and collect memoirs.

Research Reefernce Search







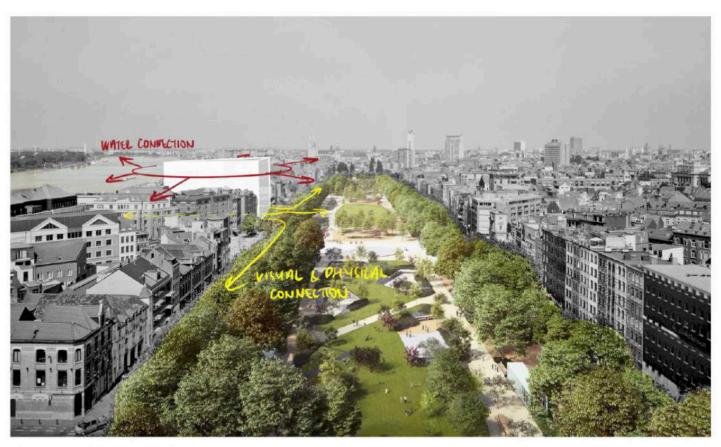




started a collaborative museum wikipedia with the studio. the Whitney Museum was the first one to be researched.

this wiki became a very useful source of information overtime.

Week 2.1



Development of problem and objectives

Circular building with sufficient spatial qualities to host the facilities, contextually embedded into the old port city for with easy access from both sides, bridging the sea connection to the green space on the iner side.

#### Requirements

Mass studies, circulation options, prerequisite of additional balcony/terrace/garden

initial concept development after site visit.

formulating ideas around what the site might become, need and transform

**Concepts**Site Aspects





Brasil Arquitectura Roof

Gelitin, London Museum

Targeting through the circulation within & through



the Eight House, BIG - Private x Public

looking at references with similar ideas behind.

collecting information about the site and expanding my research.

Analysis Concepts

Forum



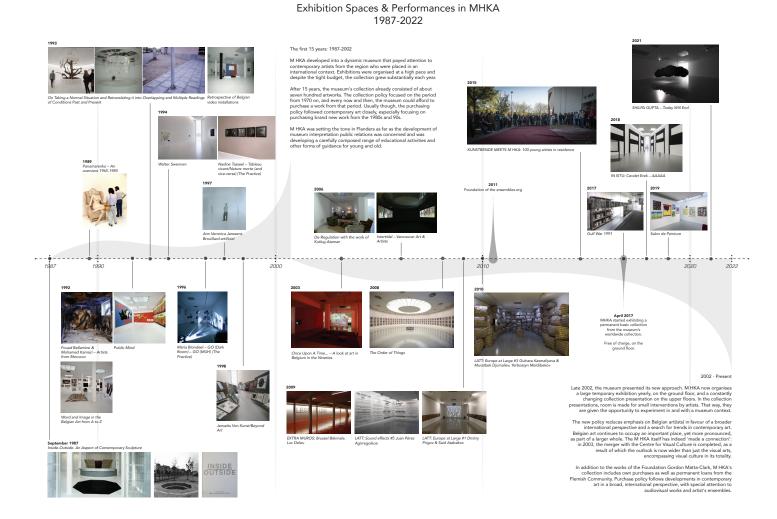
Foster, Vieux Port Marseille



- Physical Visual Continuity Connection to Context

Whitney Museum

#### **MHKA Timeline**



a timeline of MHKA exhibitions, a selection from a variety of exhibitions.









**Concepts**MHKA Approach











a promenade in a MHKA exhibition.



















Studio Archive Studio Archive



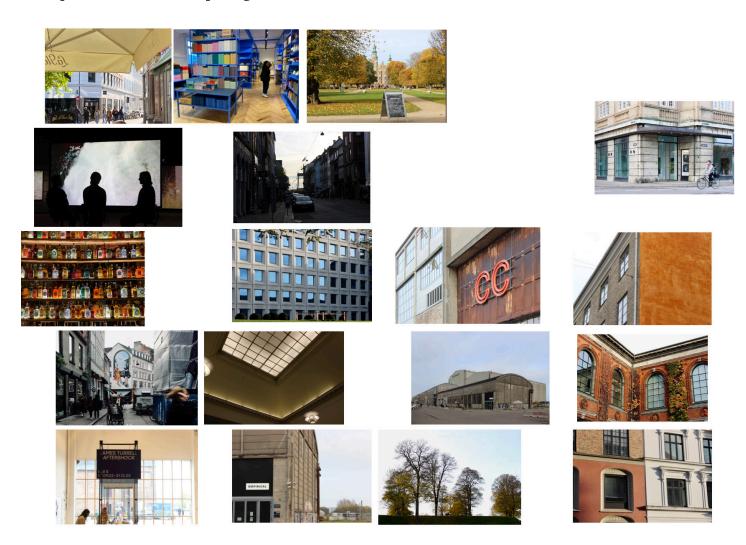




first time entering the office,

looked back at the previous projects and heard from our tutors about precedent individual projects.

# **Inspiration Display**



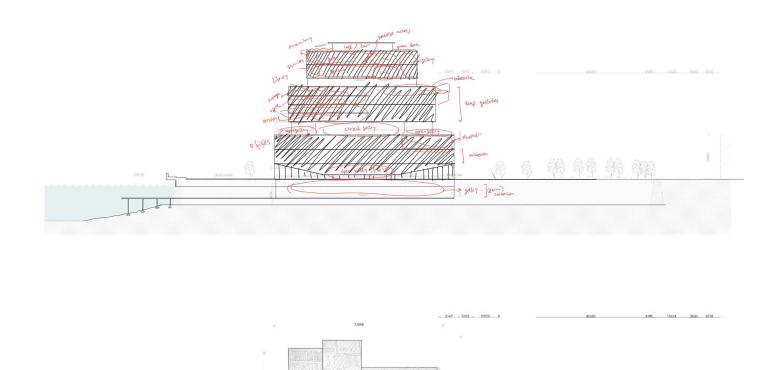
walking around museums, thinking about scale, materials, and confrontation.

Week 2.2

Model Design Studio

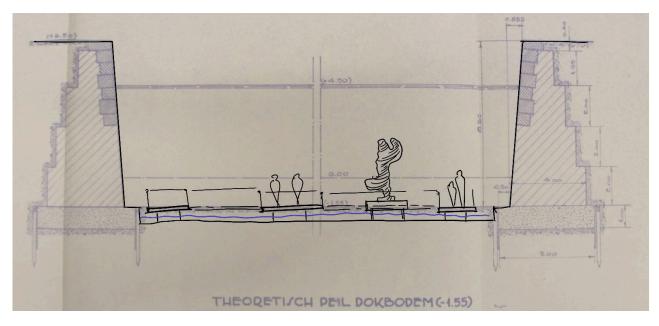


design application on site initated with concept developments.



See A A HILLIAM

initially split up the mass into smaller compartments and stacked them up in various forms.

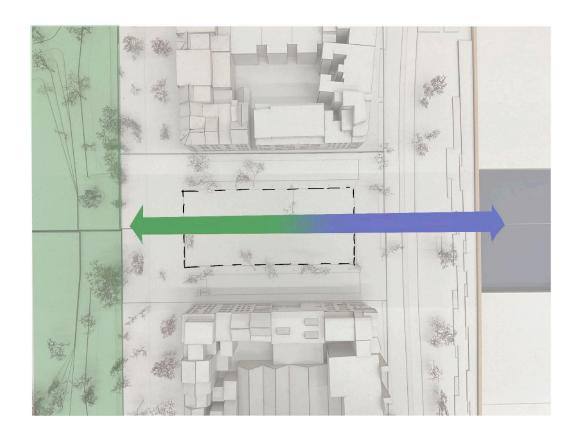


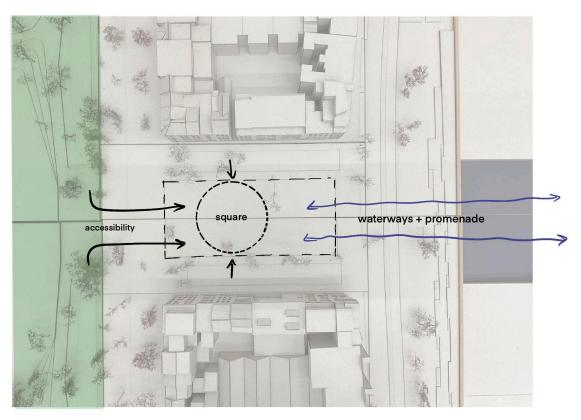


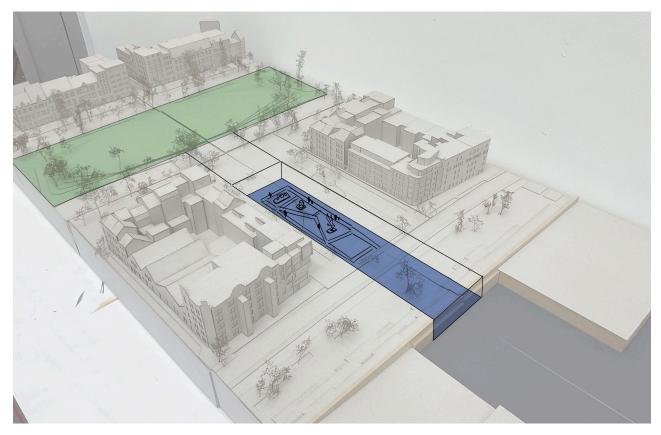


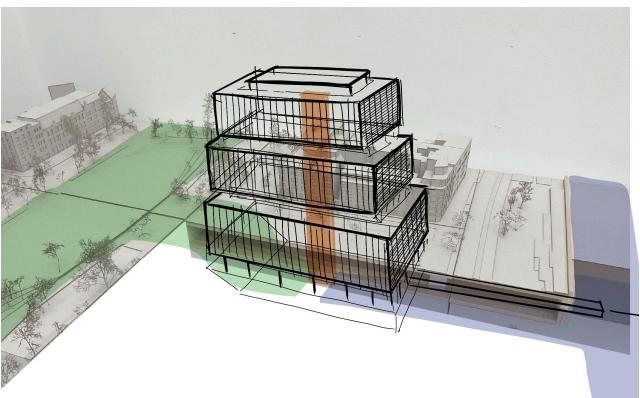
first concept of water inclusivity contained a water pathway from the old dock,

and a cistern-like exposition space.



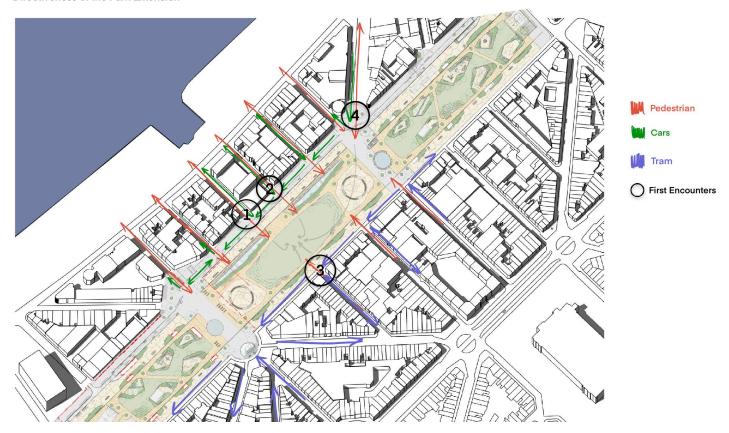






**Concepts**Site Aspects

#### Directiveness of the Park Extension







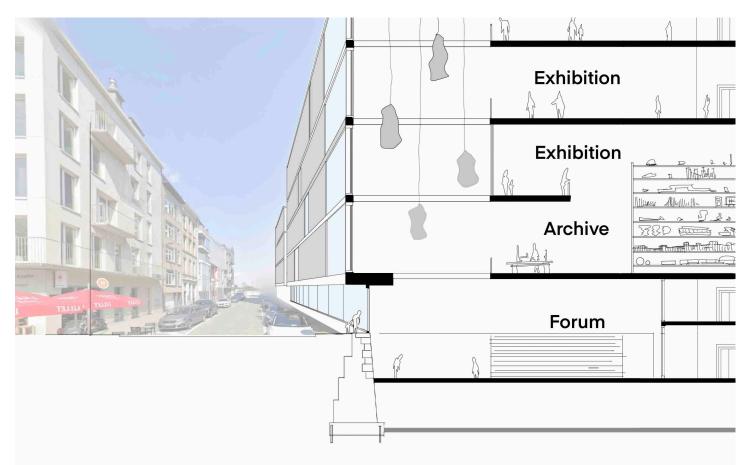
looked at how the site is approached from different sides,

on eye level.





this was followed by trials of approaches towards different massing options.



the concepts of public inclusivity, permeability, visual connections and some others led to sectional sketches.

#### How does Whitney work?

6

5

4

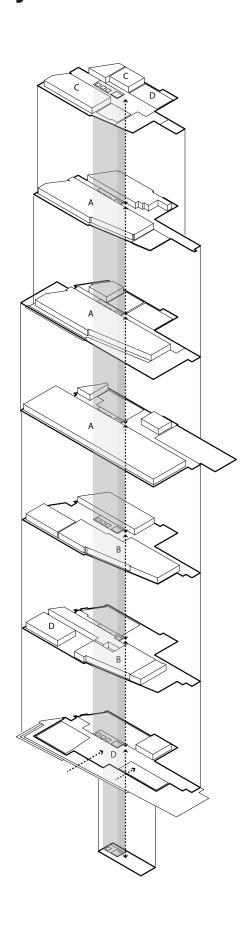
3

2

1

Ground Floor

-1



separation of public vs private, circulation and spatial arrangement of various buildings were looked at.

the way whitney museum ny deals with the separation of back offices, private and public sets a good example. this migh the come a key reference in the upcoming stages.

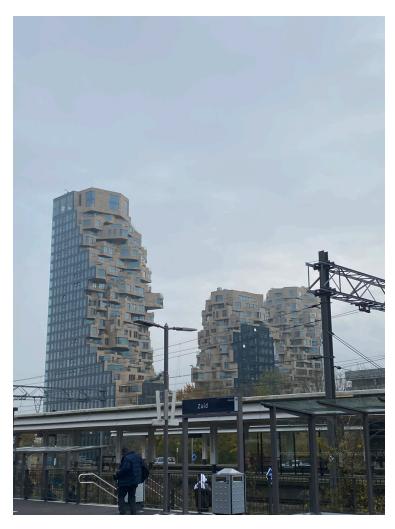
also, the round floor is an open floor to public traffic, making it similar to my museum.

- A Exhibition Spaces (#### sq m)
- B Collection Spaces (#### sq m)
- C Staff Spaces (#### sq m)
- Public Spaces
- ---- Visitor Route
- ---- Staff Route
- --- -- Artwork Route

#### **Reference Search**







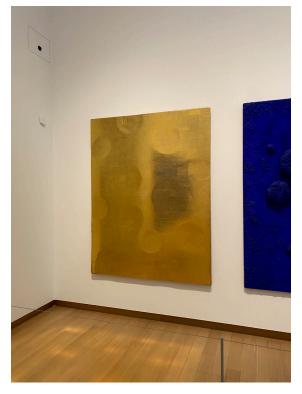
How do tall buildings deal with privacy and uniqueness? Controlability?

Museum Visit









stedelijk: old vs new building

Museum Visit

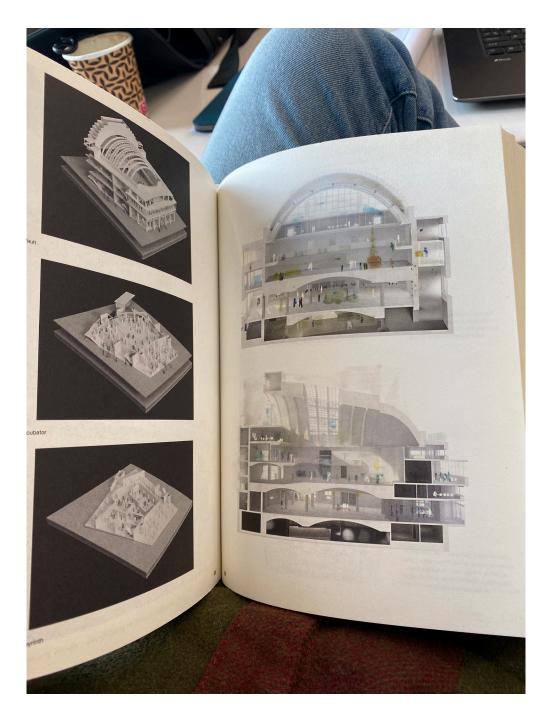






curatorial decisions were made to colour the walls in this case.

# **Public Buildings**



how do large public buildings work in section?

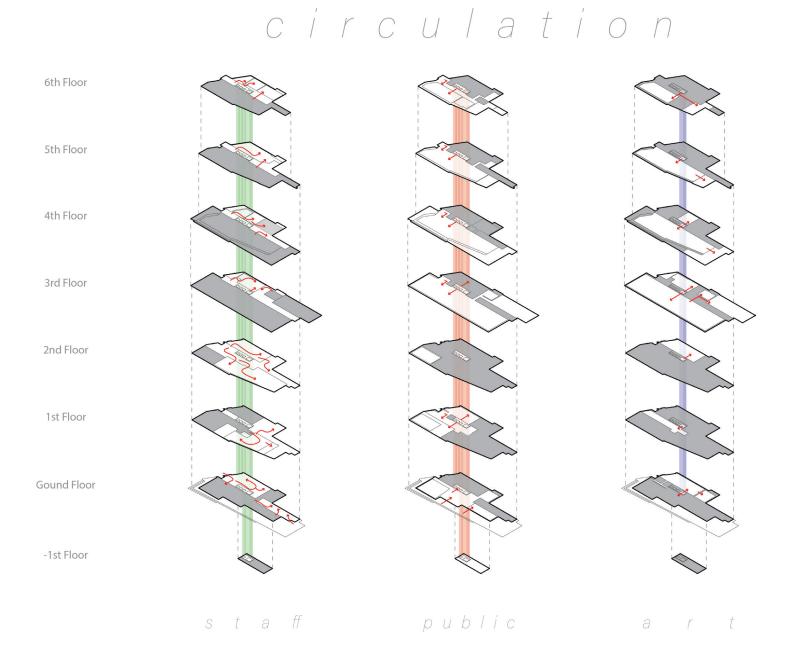
Week 2.3

#### **Reference Museum**



a similar idea to 'cistern', excavated floor.

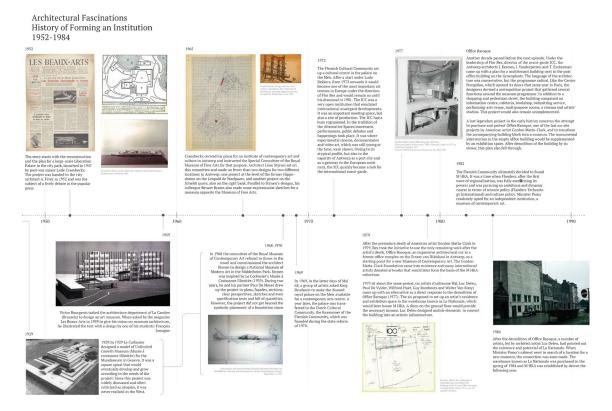
# Museum Analysis, Whitney NYC



as part of my personal research, i diagrammatized museums and as doing so,

circulation and separation became more and more clear.

#### **MHKA Timelines**

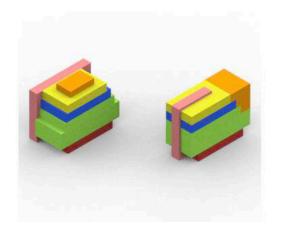


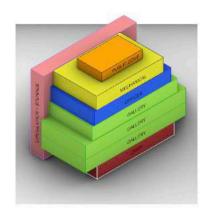
#### looked back at the origin of MHKA,



and its sum of past exhibitions to remind myself of the type of versatility the museum seeks to bring in front of our eyes.

# **Individual Project**





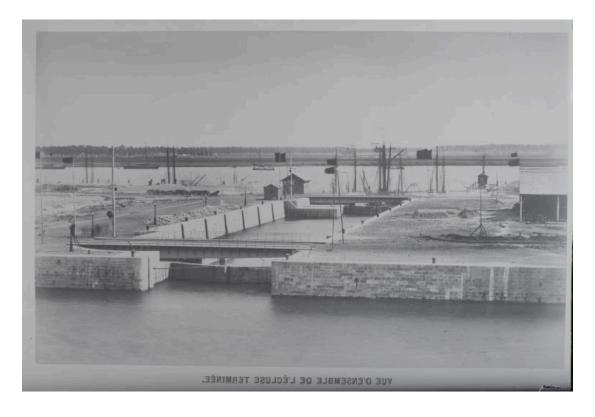
mass studies that will lead up to the definitive version



visual connections to the city.. what will the building look at?

### **Project Location**





with the transformation and historical past of the city, the development led to various heights around the site. this became critical in the vertical narrative, responding to these variety of heights.

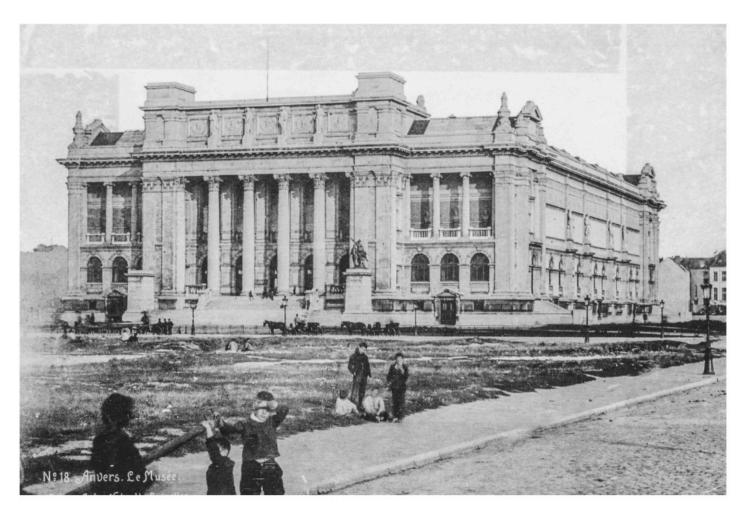
### **Atmosphere**





atmospheric renders of what the passages within the museum would be like, overlooking to the height correspondant buildings

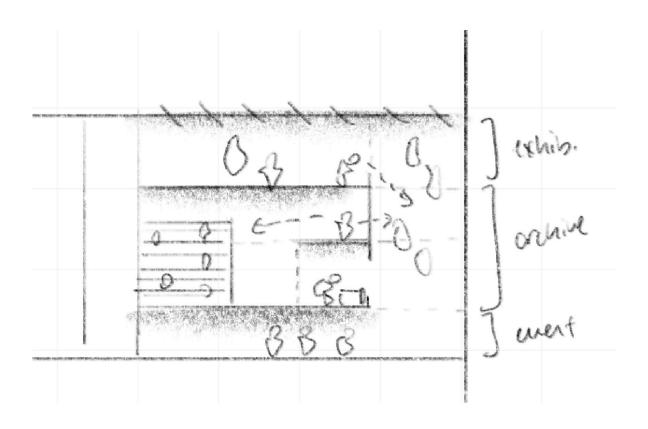
## **Project Location**



Museum of fine Arts (KMSKA) 1875

the KMSKA, being visible from the site, is one of the monuments the height of my project allows to visually link with. Week 2.4

#### **Section Draft**

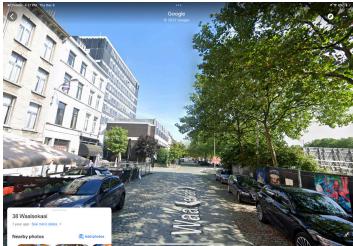


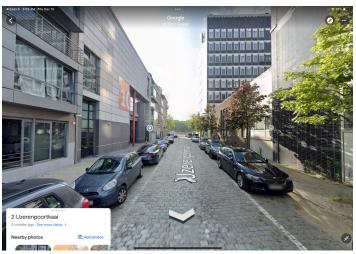
thinking in vertical

#### **Site Potential Relations**





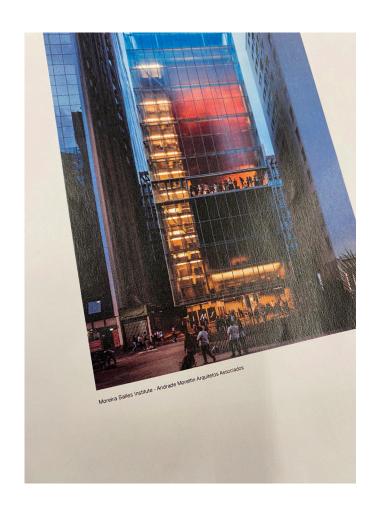




for the facade-to-facade interaction, i reminded myself of the streets around the site.

References Facade Compositions





investigated possible facade compositions that could be taken as references.

#### **Revisiting P1**







the importance of my previous work helped me a lot in this stage. i looked at all the ensemble works of the studio, and stitched them next to one another to imagine what a sequence of vertical and horizontal spaces within the museum could look and feel like.

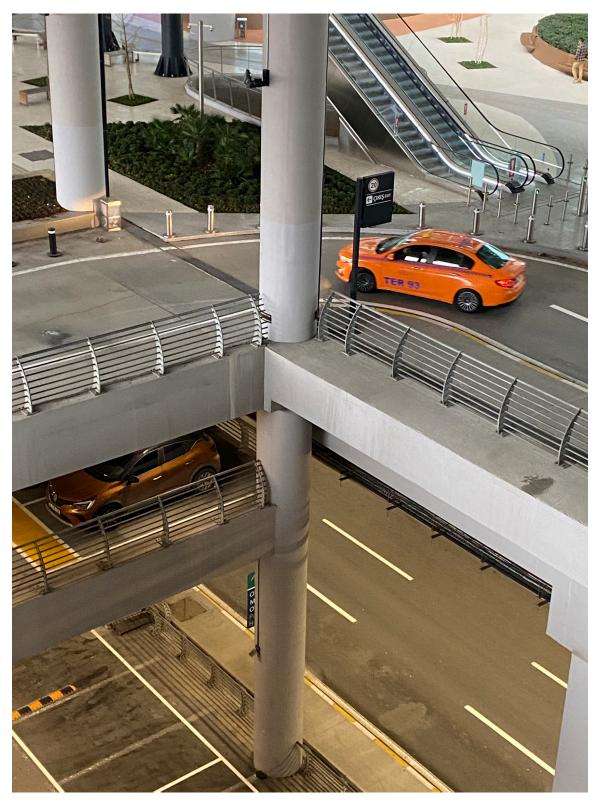
# **Revisiting P1**





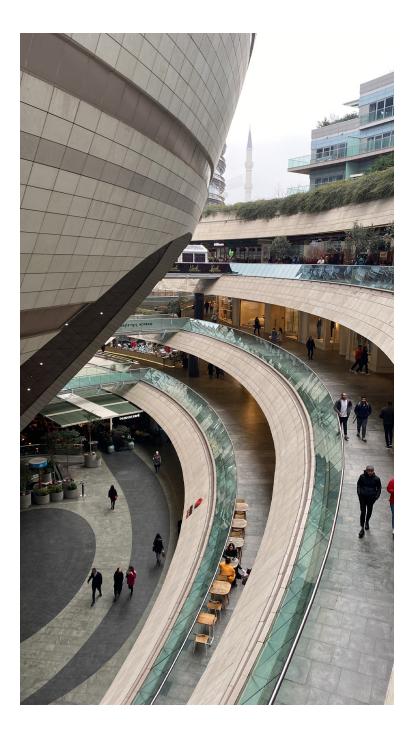
Week 2.5

# **Public Building Spaces**

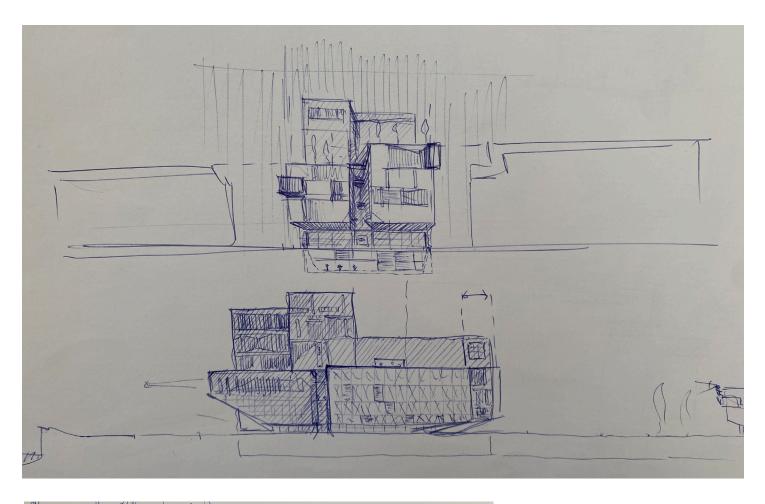


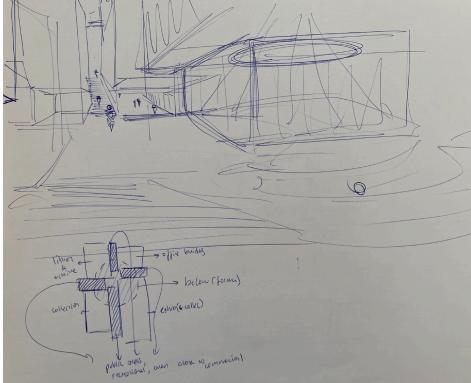
investigating vertical relations in public spaces with more attention.

# **Public Building Spaces**



how do oppsoing facades interact and play woth one another?





concept evolvement

aiming more towards public inclusivity,

and distributing the forum into smaller and larger spaces.

Week 2.6

Mass Studies

Mass Distibution



towards a new museum...

### **Brief Size Mapping**

Translated from Dutch to English - www.onlinedoctranslator.com

APPENDIX

Surface table program of requirements for the future Flemish Contemporary Art Museum

AGENTSCHAP
FACILITAIR BEDRIJF

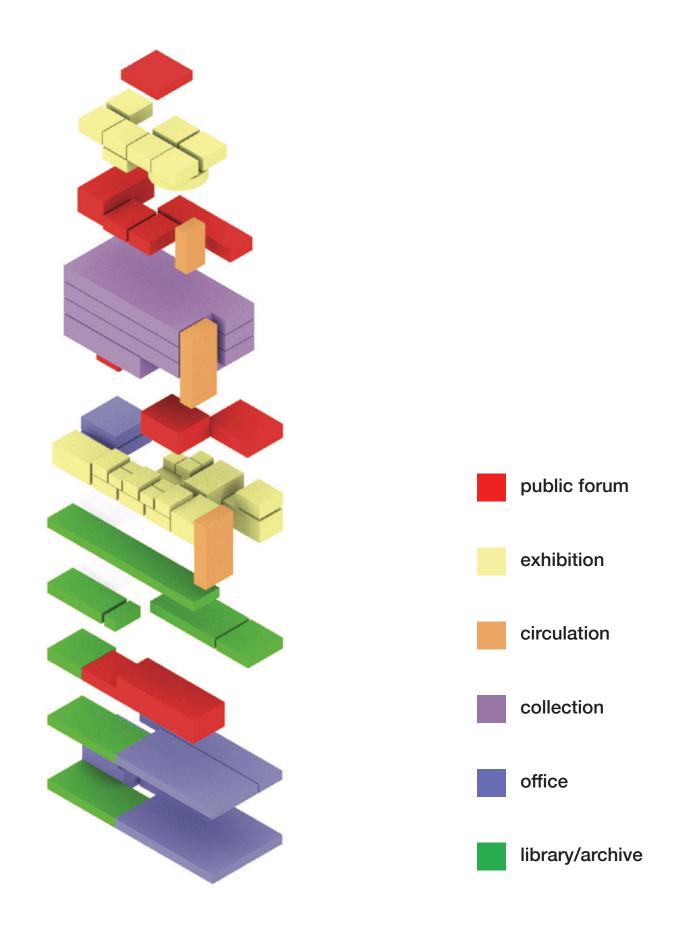
Constitution Progress Department

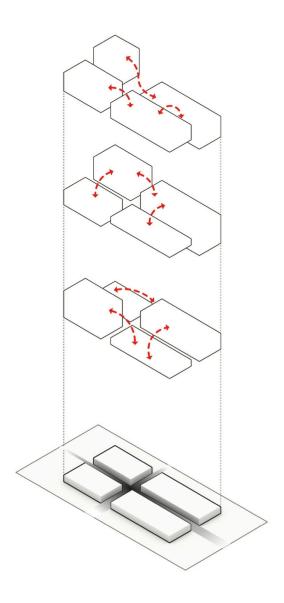
33986 - 0.03702 - Construction of a Flemish museum for contemporary art

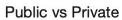
	ТОРІС	#	minimum net surface (excl. domestic and exterior walls, excl. circulation)	free height min.	minimum net volume (excl. domestic and exterior walls, excl. circulation)	grossing factor	minimum gross surface (inc. indoor and exterior walls, incl. circulation)	minimum gross volume (inc. indoor and exterior walls, incl. circulation)
4.2	Collection component track 1		3 032 1 792		16 408 10 408	1.3	2 330	13 530
	main halls type 1	4	640	8.00	5 120	1.5	2 330	13 530
	main halls type 2	6	624	5.00	3 120			
	side rooms type 1 cabinets	5 8	320 208	4.50 3.50	1 440 728			
	track 2		1 040		5 200	1.3	1 352	6 760
	main hall type 2	10	1 040 200	5.00	5 200 800	1.3	350	1 040
4.3	round room Exhibition component		3 150	4.00	19 800	1.3	260	1 040
110	main circuit	1	1 800	6.00	10 800	1.5	2 700	16 200
	secondary circuit 1	1	450 900	8.00 6.00	3 600 5 400	1.5 1.5	675	5 400
4.4	secondary Grout 2 Library & Archive		1 901	6.00	7 470	1.5	1 350	8 100
4.4.1	reading room/library	1	222	3.80	844	1.5	333	1 265
4.4.2 4.4.3	documentation center	1	700 40	3.50 3.50	2 450 140	1.5 1.5	1 050 60	3 675 210
4.4.4	study room content management / digital operation	1	39	3.50	137	1.5	59	205
4.4.5	support facilities		20	3.50	70	1.5	30	105
4.4.5.1 4.4.5.2	sanitary workers kitchenette	1 1	incl.					
4.4.6	archive operation office space		130	3.50	455	1.5	195	683
4.4.6.1	office space	1	incl.					
4,4.6.2 4,4.7	scan room technical operation archive depot							
4,4,7,1	reception - locked quarantine room	1	incl					1
4.4.7.2 4.4.7.3	processing room depot art archives	1	incl. 750	4.50	3 375	1.5	1 125	5 063
4.5	Depot art archives The forum		3 608	4.30	25 140	1.3	1125	2,003
4.5.1	Forum Headroom	1	1 556	9.00	14 004	1.7	2 645	23 807
4.5.2	reception function		570		3 420	1.7	969	5 814
4.5.2.1 4.5.2.2	lobby/hall reception area and cloakroom groups	1	incl.	9.00	3 420	1.7	ара	5.814
4.5.2.3	cloakroom and locker room	- 1	incl.					
4.5.2.4	desk/orientation/ticketing	1	incl.	3.00				
4.5.2.5 4.5.3	storage reception specific forum-related features	· ·						
4.5.3.1	museum shop	- 1	180	4.00	720	1.7	306	1 224
4.5.3.2 4.5.3.3	multifunctional event space and storage	1 1	370 incl forum	3.00 7.00	1 110	1.7	629	1 887
4.5.3.4	seminar rooms	3	160	3.00	480	1.7	272	816
4.5.3.5	auditorium/cinema operation	1	410	9.00 6.00	3 690	1.7	697	6 273
4.5.3.6 4.5.3.7	cinema operation - movie room educational space	i	210 incl.forum	3.00	1 260	1.7	357	2 142
4.5.5	support facilities							
4.5.5.1 4.5.5.2	sanitary visitors sanitary workers	1	152 incl	3.00	456	1.7	258	775
	Salitary Workers							
4,5,5,3	first aid room	1	incl					
4.5.5.3	first aid room Back office	1	3 337		17 123			
4.5.5.3	first aid room Back office Back office workshops	1			17 123 1 688			
4.5.5.3 4.6 4.6.1	first aid room  Back office  Back office workshops  Workshops	1	3 337 375	450	1 688	14	224	1002
4.5.5.3 4.6 4.6.1 4.6.1.2	Back office Back office workshops Workshops Workshops Wood workshop Metal workshop	1 1 1	3 337 375 160 70	4.50 4.50	720 315	1.4 1.4	224 98	1 008 441
4.5.5.3 4.6 4.6.1 4.6.1.2 4.6.1.3 4.6.1.4	Back office Back office workshops Workshops Workshops Wood workshop Metal workshop	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80	4.50 4.50	720 315 360	1.4 1.4	98 112	441 504
4.5.5.3 4.6 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.5	first ad room first ad room Back office workshops Worshops Wood workshop Metal workshop Paint workshop Audio and viteo room Audio and viteo room	1 1 1 1 1 1 1	3 337 375 160 70	4.50	720 315	1.4	98	441
4.5.5.3 4.6 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.5 4.6.1.6	Back office workshops Workshops Workshops Wood workshop Metal workshop Paint workshop Paint workshop Audio and video room Storage space for technial equipment Back office art handling	1 1 1 1 1 1 1	3 337 375 160 70 80 30	4.50 4.50 4.50	720 315 360 135	1.4 1.4 1.4	98 112 42	441 504 189
4,5,5,3 4,6 4,6,1,2 4,6,1,3 4,6,1,4 4,6,1,5 4,6,1,6 4,7,2	Tink ald room  Back office workshops  Workshops  Wood workshop  Metal workshop  Metal workshop  Autio and video room  Storage space for technical equipment  Back office art handling one	1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1 531	4.50 4.50 4.50 4.50	720 315 360 135 158 9 748	1.4 1.4 1.4 1.4	98 112 42 49	441 504 189 221
4.5.5.3 4.6 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.5 4.6.1.6	Tinkel room Back office workshops Workshops Workshops Metal workshop Aution and video room Aution and video room Storage space for technical equipment Back office at thandling zone	1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531	4.50 4.50 4.50 4.50 4.50	720 315 360 135 158	1.4 1.4 1.4 1.4 1.4	98 112 42	441 504 189
4.5.5.3 4.6 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.7.2 4.7.2.1 4.7.2.2 4.7.2.2 4.7.2.3	Back office workshops Workshops Workshops Workshop Paint workshop Audio and vitee room Storage space for technical equipment Back office art handling Transport and handling zone Lock Jobs. Lock Jobs. Lock Jobs. Lock Jobs.	1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260	4.50 4.50 4.50 4.50	720 315 360 135 158 9 748	1.4 1.4 1.4 1.4 1.4	98 112 42 49	441 504 189 221
4.5.5.3 4.6 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.6 4.7 4.7.2 4.7.2.1 4.7.2.2 4.7.2.3 4.7.2.4 4.7.4 4.7.4 4.7.4 4.7.4 4.7	Back office workshops Workshops Workshops Workshop Paint workshop Audio and vitee room Storage space for technical equipment Back office art handling Transport and handling zone Lock Jobs. Lock Jobs. Lock Jobs. Lock Jobs.	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 incl	4.50 4.50 4.50 4.50 4.50	720 315 360 135 158 9 748	1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168	441 504 189 221
4.5.5.3 4.6 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.6 4.7.2 4.7.2.1 4.7.2.2 4.7.2.3 4.7.2.4 4.7.2.5 4.7.2.5 4.7.2.5 4.7.2.6	Richald room  Richald room  Back office workshops  Wood workshop  Metal workshop  Aution and video room  Aution an	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 incl incl incl 30	4.50 4.50 4.50 4.50 4.50 6.80 6.80 6.80	1 688  720 315 360 135 158 9 748 877 816 1 768	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168 364	1228 1142 2 475
4.5.5.3 4.6.1 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.7 4.7.2 4.7.2.1 4.7.2.3 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.4 4.7.2.4 4.7.2.5 4.7.2.6 4.7.2.6 4.7.2.6	Back office workshops  Workshops  Workshops  Wood workshop  Metal workshop  Paint workshop  Paint workshop  Storage space for technical equipment  Back office art handling  Transport and handling one  Loading and unloading zone  Transfer space Registration, control and maintenance Registration, control and maintenance Registration, control and maintenance Registration or control and maintenance Registration or control and maintenance Registration or control and maintenance Registration c	1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 incl	4.50 4.50 4.50 4.50 4.50 6.80 6.80 6.80	1 688  720 315 360 135 158 9 748  877 816 1 768	1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168 364	1228 1142 2 475
4.5.5.3 4.6.1 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.7 4.72.2 4.7.2.1 4.7.2.2 4.7.2.3 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.5 4.7.2.4 4.7.2.5 4.7.2.6 4.7.2.7 4.7.3.7 4.7.3.7 4.7.3.7 4.7.3.7 4.7.3.7 4.7.3.7	Back office workshops  Workshops  Workshops  Wood workshop  Metal workshop  Paint workshop  Faction  Storage space for technical equipment  Back office art handling  Tensport and handling zone  Transport and handling zone  Transport and handling zone  Transfer space  Registration, control and maintenance  Pacting area (packing/unpacking)  Storage room for storage boostpaste folipacking material  Soft orage room for storage boostpaste folipacking material  Soft orage room for storage boostpaste folipacking material  Soft orage room for storage material and tools  South oragination of the storage material and tools  South oragination of the soft orage material and tools  South oragination of the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the soft orage material and tools  South oragination or the south oragination	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 incl incl 30 20 27	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50	1 688  720 315 360 135 158 9 748  877 816 1 768	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168 364 42 28	1228 1142 2 475 189 126 170
4.5.5.3 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.6 4.7 4.7.2.1 4.7.2.2 4.7.2.3 4.7.2.4 4.7.2.5 4.7.2.7 4.7.2.7 4.7.2.7 4.7.2.7 4.7.2.7 4.7.2.7 4.7.2.7 4.7.2.7 4.7.2.7 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1	Back office workshops  Back office workshops  Workshops  Workshops  Wood workshop  Paint workshop  Audio and videe room  Storage space for technical equipment  Back office art handling  Transport and handling zone  Lock / lock  Storage space are quacking/unpoording  Storage space are quacking/unpoording)  Storage room for storage boserylplastic follipacking material  Morkshop  Workshop  Workshop	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 80 90 90 90 129 120 260 161 161 161 172 272 224	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50	1 688 720 315 360 135 158 9 748 877 816 1 768	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168 364 42 28 38 328	1228 1142 2 475 189 121 1228 1142 2 475 189 126
4.5.53 4.6.1.2 4.6.1.3 4.6.1.4 4.6.1.5 4.6.1.6 4.7 4.7.2.1 4.7.2.2 4.7.2.3 4.7.2.4 4.7.2.5 4.7.2.6 4.7.2.7 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1 4.7.3.1	Back office workshops  Workshops  Workshops  Wood workshop  Metal workshop  Audio and vider room  Audio and vider room  Audio and vider room  Back office art handling ane  Transport and handling ane  Transport and handling ane  Transport and handling ane  Transfer space  Registration, control and maintenance  Packing area (packing/unpacking)  Storage room for storage boosspate folipacking material  Storage room for storage material and tools  Space for cellocter nanagement  Workshop  Workshop  Photo stude	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 260 incl incl incl incl 20 20 27 234 36	4.50 4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50	1 688 720 315 360 135 158 9.748 877 816 1.766 1.256 1.222 1.053 1.62	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 1112 42 49 181 168 364 42 28 38 328 50	1228 1228 1227 1228 1142 2475 189 126 170 1474 227
4.5.53  4.6  4.6.1.2  4.6.1.3  4.6.1.4  4.6.1.5  4.7  4.72  4.72.2  4.72.2  4.72.3  4.72.4  4.72.7  4.73  4.73.1  4.73.1  4.73.5  4.73.5  4.73.6  4.73.6	Back office workshops  Back office workshops  Workshops  Metal workshop  Audio and video room  Audio and video room  Audio and video room  Storage space for technical equipment  Back office at thandling  Transport and handling zone  Loading and unloading zone  Loading and unloading zone  Loading and unloading zone  Transfer space  Begistration, control and maintenance  Packing ser (packing/unpacking)  Packing ser (packing/unpacking)  Storage room for storage material and tools  Space for collection management  Quarantine room  Workshop  Closed inner depol  Back-office logistics and techniques	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 Incl. Incl. Inc. Inc. Inc. Inc. Inc. Inc. Inc. Inc	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 4.50 7.00	720 315 360 135 135 135 136 877 816 1 768 135 90 1 22 1 159 1 22 1 159 1 162 4 725 3 143	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168 364 42 28 38 328 50 945	1228 1142 2 475 189 126 170 170 1474 227 6615
4.5.53  4.6  4.6.1.2  4.6.1.3  4.6.1.4  4.6.1.5  4.7  4.7.2  4.7.2.1  4.7.2.2  4.7.2.3  4.7.2.4  4.7.2.5  4.7.2.7  4.7.2.6  4.7.2.7  4.7.3.1  4.7.3.1  4.7.3.5  4.7.3.6  4.7.3	Back office workshops  Workshops  Workshops  Wood workshop  Meal workshop  Audio and video room  Audio and video room  Audio and video room  Audio and video room  Look / look  Loading and unloading zone  Transport and handling zone  Look / look  Loading and unloading zone  Transfort space  Tran	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 incl incl 30 20 27 234 36 675 704	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 7.00	720 315 360 135 158 9748 877 816 1768 135 90 122 125 159 162 4725 3 143	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 1112 42 49 181 168 364 42 28 38 328 50 945	441 504 189 221 1228 1142 2 475 189 126 170 1474 227 6615
4.5.53  4.6  4.6.1.2  4.6.1.3  4.6.1.4  4.6.1.5  4.7  4.7.2  4.7.2.1  4.7.2.2  4.7.2.3  4.7.2.4  4.7.2.5  4.7.2.6  4.7.2.7  4.7.3  4.7.3.1  4.7.3.1  4.7.3.2  4.7.3.5  4.7.3.6  4.8.8	Back office workshops  Workshops  Workshops  Workshop  Paint workshop  Audio and video room  Storage space for technical equipment  Back office art handling  Transport and handling zone  Lock office art handling  Transport and handling zone  Lock office  Lock offic		3 337 375 160 70 80 30 35 153 120 120 260 incl incl incl 20 27 234 36 37 37 30 30 30 30 30 30 30 30 30 30	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 4.50 3.50	1 688  720 315 360 135 158 9748  877 816 178 135 90 122 1063 1473 3148 32 70	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 112 42 49 181 168 364 42 28 38 328 50 945	441 504 189 221 1228 1142 2475 189 126 170 1474 227 6615
4.5.53  4.6  4.6.1.2  4.6.1.3  4.6.1.4  4.6.1.5  4.7  4.72  4.72.1  4.72.2  4.72.3  4.72.4  4.72.5  4.72.4  4.73.1  4.73.2  4.73.3  4.73.6  4.73.6  4.73.6  4.84  4.82  4.83	Back office workshops  Workshops  Workshops  Wood workshop  Metal workshop  All the workshop  Back office art handling  Transport and handling zone  Loading and unloading zone  Transport and handling zone  Transfer space  Registerion, control angl unjaraking)  Sorage room (or other angle unjaraking)  Sorage room for storage boxetyblastic foll/packing material  Storage room for storage material and tools  Spece for collection mapped tools  Spece for collection mapped  Quarantime open  Workshop  Photo sudo  Back office double the depot  Back office double the depot  Back office double and dethinques  Out a control and the depot  Main Sever Boom (MER)	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 31 123 129 120 260 incl incl incl incl 20 27 234 36 67 70 69 60 60 60 60 60 60 60 60 60 60	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 3.50 3.50 3.50	1 688 720 315 360 315 360 375 380 380 387 381 387 381 381 381 381 381 382 382 383 383 383 383 383 383 383 383	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 1112 42 49 181 168 364 42 28 38 328 50 945	441 504 189 221 1228 1142 2475 189 126 170 1474 227 6615 44 98 29 78
4.5.53  4.6  4.6.1.2  4.6.1.3  4.6.1.5  4.6.1.6  4.7  4.7.2  4.7.2.1  4.7.2.2  4.7.2.3  4.7.2.4  4.7.2.5  4.7.2.6  4.7.3.6  4.8.2  4.8.3  4.8.4  4.8.3	Rinkel room finkel and room Back office workshops Workshops Workshops Metal workshop Audio and video room Storage space for technical equipment Back office at thandling zone Loading and unloading zone Transport space Begoration, compra damateriance Packing use (packing/unlpacking) Packing user (packing/unlpacking) Storage room for storage material and tools Space for ciloticus management Quarantine room Workshop Undershop Storage room for storage material and tools Space for ciloticus management Quarantine room Workshop Undershop Storage room for storage material Closed inner depot Dack scort yand building management Main Server Borom (MEI) Klichmente (Changing rooms (fod. showers, separate)	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 80 90 35 1331 129 260 incl incl 30 20 27 224 36 675 704 9	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 7.00	1 688 720 315 360 155 9748 877 876 1766 1766 122 1031 162 4725 3143 32 70 210	1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4 1.4	98 1112 42 49 181 168 364 42 28 38 328 50 945	441 504 189 221 1228 1142 2 475 189 126 170 1474 227 6615
4.5.5.3  4.6  4.6.1.2  4.6.1.3  4.6.1.5  4.7  4.7.2  4.7.2.1  4.7.2.2  4.7.2.3  4.7.2.4  4.7.2.5  4.7.2.6  4.7.2.7  4.7.3  4.7.3.1  4.7.3.2  4.7.3.4  4.7.3.2  4.7.3.4  4.8.4  4.8.5	Back office workshops  Back office workshops  Workshops  Workshops  Wood workshop  Meal workshop  Audio and vider room  Audio and vider room  Storage space for technical equipment  Back office art handling  Transport and handling zone  Look / look  Looding and unloading zone  Registration, control and maintenance  Registration, control and maintenan	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 30 35 1531 129 120 260 incl incl incl 30 20 27 234 36 675 704 9 20 60	4.50 4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 3.50 3.50 3.50 3.50	1 688 720 315 360 315 360 153 97.48 877 816 1748 122 100 122 100 172 172 172 172 175 175 175 175 175 175 175 175 175 175	14 14 14 14 14 14 14 14 14 14 14 14 14 1	98 112 42 49 181 168 364 42 28 328 328 328 328 328 328 328 328 328	441 504 189 221 1228 142 2 475 189 126 170 1474 227 6 615 44 98 29 78
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4,553 4,6 4,61 4,61,1 4	Back office workshops  Back office workshops  Workshops  Wood workshop  Workshops  Wood workshop  Meal workshop  Audio and video po  Audio and video po  Audio and video po  Audio and video po  Back office art handling  Transport and handling zone  Lock / lock  Looding and unloading zone  Lock / lock  Looding and unloading zone  Looding and unloading zone  Registration, control and maintenance  Registratio	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 80 90 35 1331 129 260 incl incl 30 20 27 234 36 67 774 9 9 9 9 9 16 16 17 18 18 18 18 18 18 18 18 18 18	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 7.00 3.50 3.50 3.50 3.50 4.50 4.50	1 688  720 315 360 315 360 173 375 380 877 816 1708 1135 90 122 100 100 1475 3 143 32 70 21 210 350 1135 20 350 1135 272 272	14 14 14 14 14 14 14 14 14 14 14 14 14 1	98 112 42 49 1811 168 364 42 28 38 328 50 945 13 28 8 22 84 140 350 227	441 504 189 221 1228 1142 2 475 189 128 129 189 126 170 144 227 6405 44 98 29 78 29 1575 1021
4.553 4.6 4.61 4.611 4.612 4.613 4.7 4.7 4.7 4.7 4.7 4.7 4.7 4.7 4.7 4.7	Back office workshops Back office workshops Workshops Workshops Workshop Paint workshop Audio and video room Storage space for technical equipment Back office at handling one Looding and video room Storage space for technical equipment Back office at handling Transport and handling one Looding and violosing one Looding and violosing one Looding and violosing one Transfer space Begistration, control and maintenance Pacting area (packing/umpacking) Storage room for storage boxer)plastic folipacking material Storage room for storage boxer)plastic folipacking material Storage room for storage boxer)plastic folipacking material Storage for callection management Quarantine room Workshop Photo studio Workshop Back office and setteringues Dock security and building management Main Server Room (Edit) Kitchemette Sanitary employees separated) Changing rooms (ind. showers, separate) Sonitary employees separated) Changing rooms (ind. showers, separate) Sonitary complication on for cleaning central storage logistics Boycle storage Technical rooms Access for logistics Boycle storage Technical rooms Access for logistics Boycle storage Technical rooms Access for logistics Boycle storage Technical rooms Technica	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 337 375 160 70 80 80 90 35 129 120 20 20 20 27 234 36 675 20 6 16 60 100 25 100 20 21 23 24 36 47 25 26 47 27 28 48 48 48 48 48 48 48 48 48 4	4.50 4.50 4.50 4.50 6.80 6.80 6.80 4.50 4.50 4.50 4.50 7.00 3.50 3.50 3.50 3.50 3.50 3.50 4.50 4.50	1 0.888  720 315 315 315 315 315 317 317 317 317 317 317 317 317 317 317	14 14 14 14 14 14 14 14 14 14 14 14 14 1	98 112 42 45 46 47 42 48 38 328 529 945 113 28 8 22 84 140 350 227 55 55 57	441 504 189 221 11232 1140 2 473 189 126 170 1444 28 29 78 490 1575 181 381
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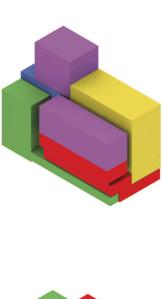
translating the brief into 3D.

taken the brief in a literal manner, with the space requirements fully taken, the masses were stacked



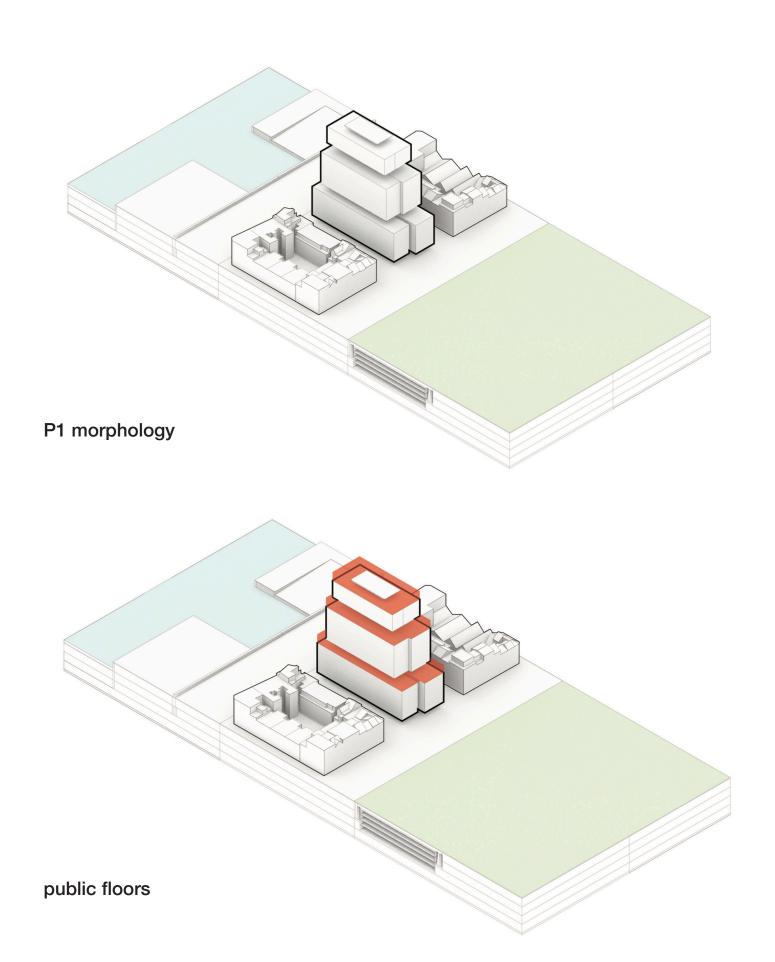


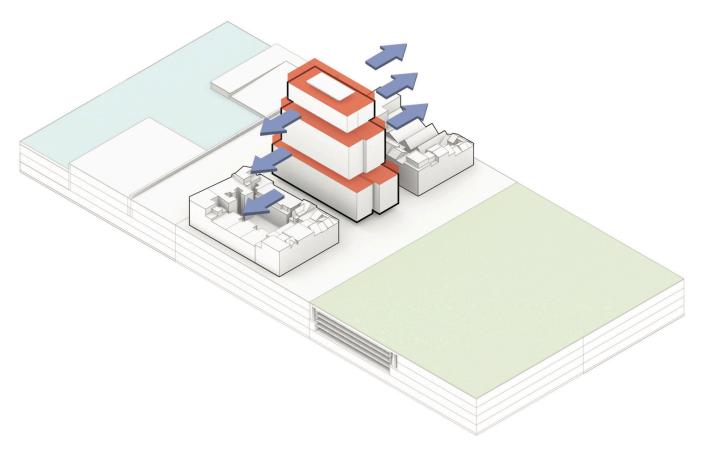






**Functional Distribution** 





views at 3 different heights.

neighboring roofs city overview sky view



Image 1



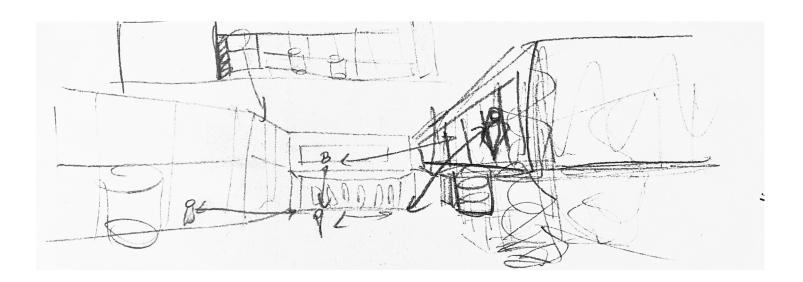
lmage 2



Image 3

neighboring views

Week 2.7



interior atmosphere

# **Museum Exploration**









touring more museums, seeing how they deal with their own circulation, facade openings & art display

# **Museum Exploration**



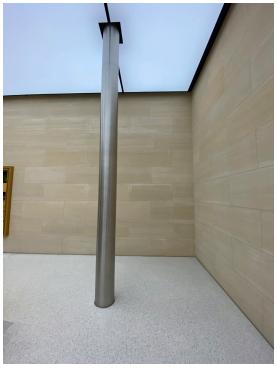


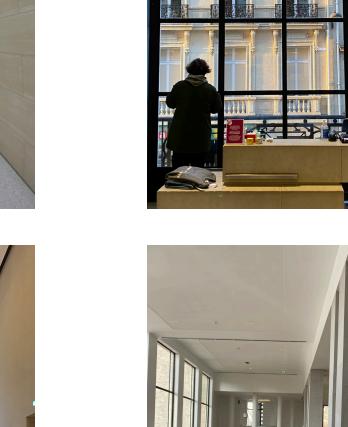




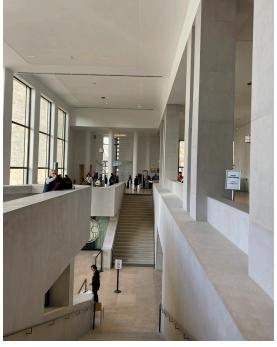
also how they navigate the visitors

# **Museum Exploration**









materialization observations

### Reference

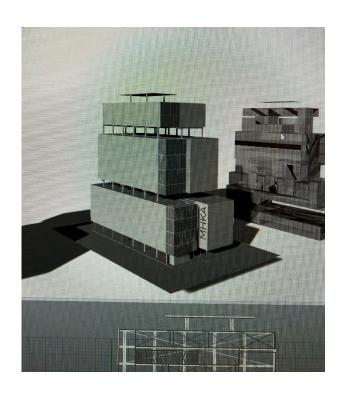


new museum, sanaa

construction example for steel braces and overhangs

depending on the public floor divisions and their offsets,

the construction details will become clearer.



Week 2.8



#### An Architecture For Art



esterin consquerces ethical resource **Materials Matters** 

Materialisms @ Roshan Adhihetty. Source: eflux

Material culture and the material presence of things is a fundamental concern for what we might consider as contemporary art, with what things are made of and how they are made defining the conception, image or aura established by the resulting piece. These material conditions might be found, left raw or become highly refined and/or composed. At the start of the MSc4 course, this first brief asks each of you, alongside the ongoing development of the forms, spaces and orders of your project, to begin to address its material character, considering how it is made, what it might be made from or finished with and the resulting image it projects. This will not only encompass the visual character of a material but also influence the ways in which it meets other materials or is assembled, thus defining the resulting tectonic character of your building. Mentals Gouly conere

Such concerns are essential in conceiving authentic architecture, yet we are now fully aware that we must address other, even more fundamental, questions with urgency. These are embodied in the choices many of you have already made within this project, in your proposals to keep elements of the existing structure on the site, or even to work with the museum as found. 'What should we build?' and 'with what can we build today?' have become pressing questions for our profession. As a generation of young architects, starting your careers, you have been confronted with the overwhelming scientific consensus that our collective, societal failure to address resources in a sustainable

of worked way is driving our planet into a potentially irreversible process of destructive degradation. A process that will make it less inhabitable for us all. The realisation that processes of building construction and demolition, together, account for almost 40% of the World's carbon footprint means that architects must shoulder a significant share of the ethical responsibility to radically reduce waste and material consumption and seek to work in relation to the very finite resources available. Beyond the possibilities for architectural expression defined through the material and tectonic choices you make, this brief asks you to take the next step in considering these questions of how a building can be sustainable, encompassing questions of resource use, circularity and operational consumption, but also addressing the social consequences of a material choice or a construction process.

> Working individually or in groups, as you choose, you will investigate the materials you are considering to employ within your proposals. These might be ones traditionally used in construction, for example timber or concrete (precast and insitu), looking at the typical ways in which they are employed in the making of buildings, and exploring how their manufacture, usage and potential for circularity can or might be optimised. Equally,  $\neq$ your research might lead you to more experimental or less-tested materials or composites. In either case, you should look at both traditional and more innovative practices and methods, exploring their risks and opportunities. The specific concerns will vary

**Interiors Buildings**  Takin so the dear, adversing the crisis we've Lewing.

**Palace** 

mercial selection, alongite your

### An Architecture For Art

OUR RED NATIONS WERE ALWAYS GREEN	ATOMIC BOMB FOUR CORNERS NAVAJO MINERS DYING	ECONOMIC CAPITAL MARKET SCHEMES MUST DEFER	TEWA SAY MUST BEHAVE OKU P'IN	CLEAR GREEN COVER NO FRESH OXYGEN	THAT WAS TO NEVER MELT	SEED SIVING WHITE FEATHERS MEDICINE SONG	OXIDE AMMONIA PHOSPHORU POLLUTE PRECIOUS WATERS
CEREMONY DANCERS FIRST MEAL SACRED CARBON	WELCOME RESTORE OUR FORESTS AND GRASS LANDS		CORN POLLEN BLESSING NOT YELLOW CAKE KILLS	URANIUM THORIUM RADIUM RADON POLONIUM LEAD	SKY	FEED LOT STRIP MINE EARTH QUAKE FRACK	PLANTS TEACH NOURISH PROTECT SHELTER HEAL
INDIO LABOR MERCURY POISON AMAZON GOLD	SHOULD TELL TYPES OF	YOU MAKE FOUR POUNDS WASTE PER DAY	ACCEPT YOUR OWN ECO TRUST RELATE UNITE	HOPI PHOTO VOLTAIC SOLAR PANELS NATIVE SUN	REDUCE MOTOR VEHICLE EXHAUST NITRATES PLASTIC TOXINS	GUIDED BY EVER GREEN TREE OF LIFE	WE LIVE IN THE SAME NEST

Hock e Aye Vi, Edgar Heap of Birds, Our Red Nations Were Always Green, 2021, primary print.

depending on the material and processes being investigated and the scale and depth of investigation will depend on the scale of your group. No two groups should look at the same thing and as a studio, you will be required to present your work collectively in a way that allows for materials to be composited and easily compared. You will therefore need to consider a format that will include a comparative table, addressing materials and processes in relation to each other, alongside detailed chapters on each individually. The resulting document will form a component of your submission at the end of the year. We strongly encourage you to engage in hands-on research - in addition to the classic online version. In previous years, some students participated in building workshops to fully understand the complexities of the investigated materials or tested the making of a small building fragment on an appropriate scale.

Alongside this material research, you will need to show how your choices are translated into the architecture of your building. You will address these both strategically, through diagrams and drawings describing the orders and processes of construction and deconstruction, and in detail, through the production of a detailed three-dimensional fragment of the building, which will include part of the façade. You should explore the former through digital and/or physical modelling alongside detailed plans and sections through the building envelope at a large scale. Both will require input from both design tutors and your architectural engineering and technology tutor.

"Durch Institute for Ecological Buildings"

NBIE gibi bisen dedi

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bu bir horep olacen.

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Palace deprended

Interiors Buildings Cities

Lendine not:

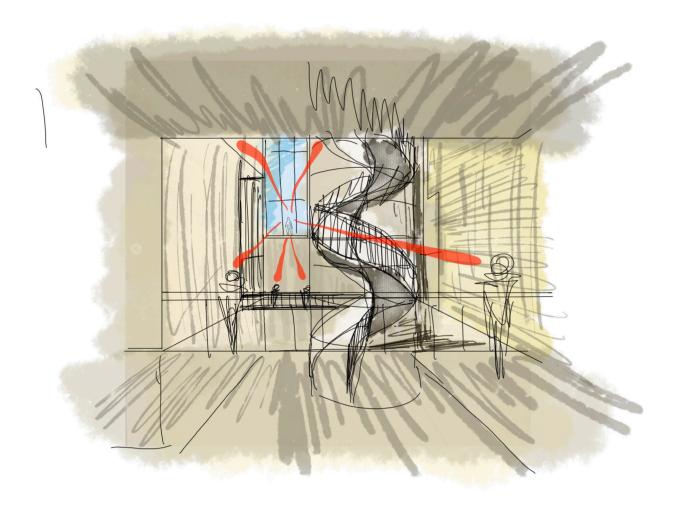
-> maurier shininess filer inentidin nusula.

bu ili bir druy, struccu da. ner seyi

ogni orda dirimere aanstroorsin. yopina.

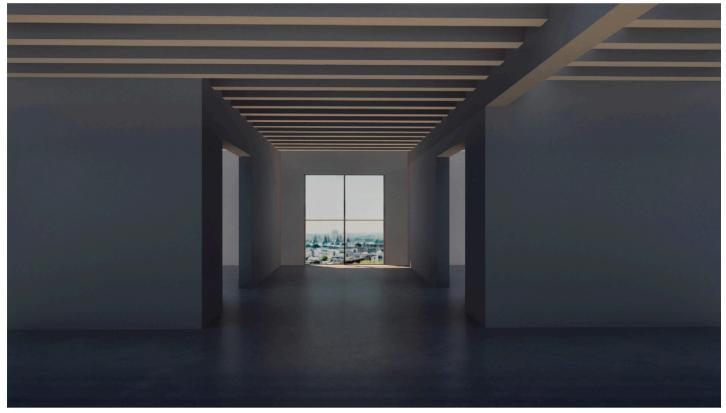
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Kobesini cost.

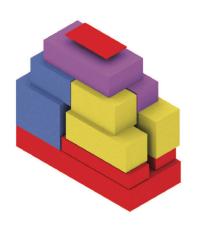


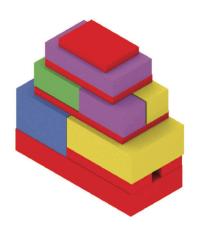
Exposure

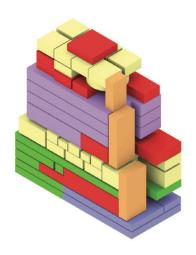




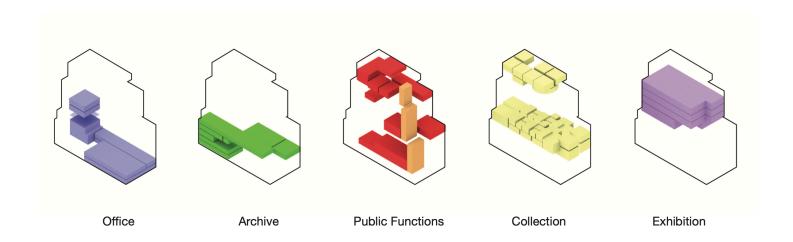
renders from within the building, initial material trials for tonality

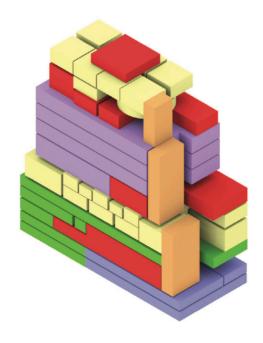




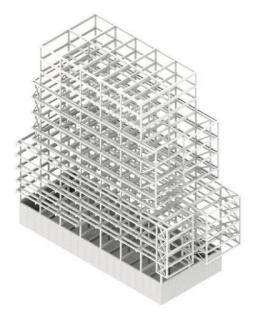


#### Compartmentalization

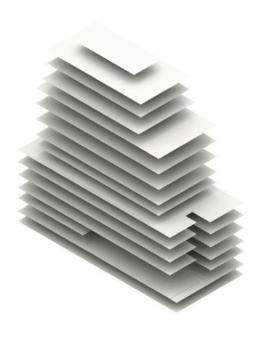




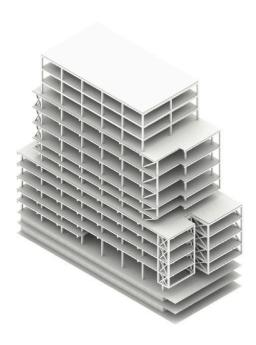
Mass



**Steel Construction** 



Floor Cuts



**Combined Structure** 

exposed layers of functions and construction help constructu the image of the project



1:500

section

southwest to northeast





mass model

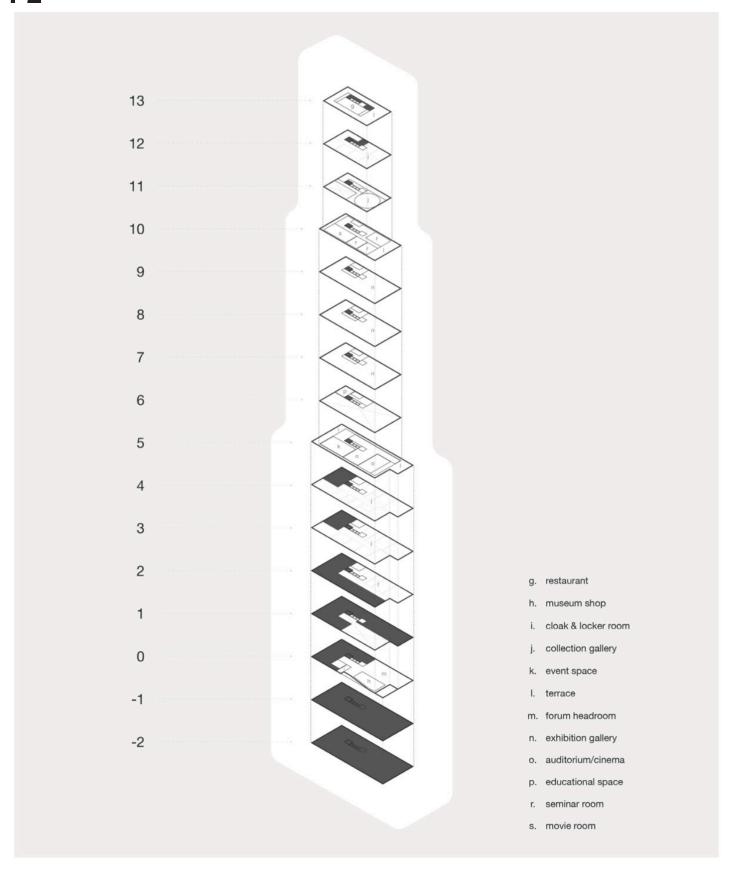
depicts the relation between the offset heights and the neighbor buildings.

overlooking to them.

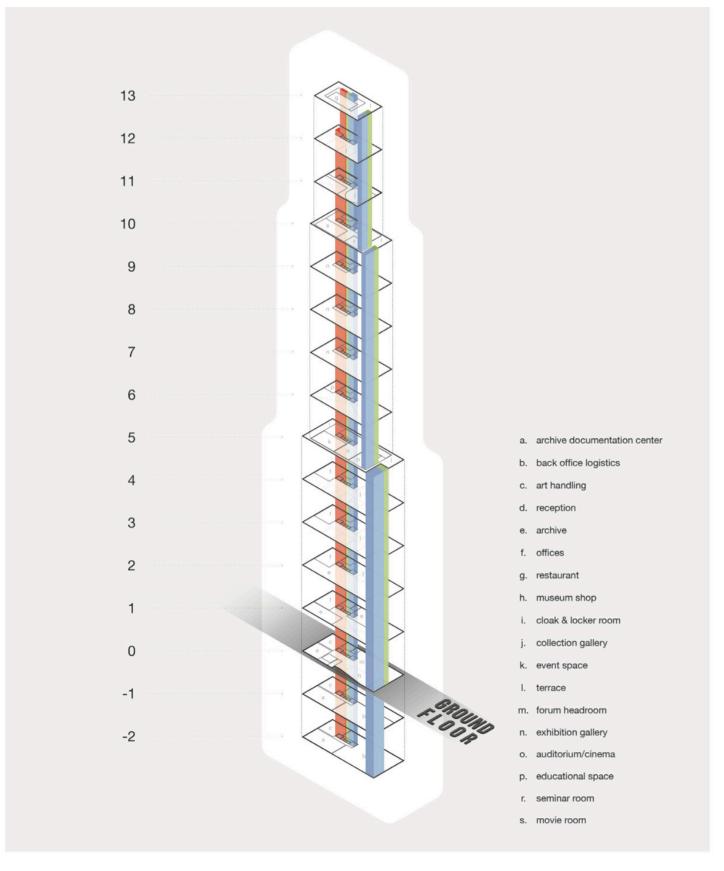
Week 2.9







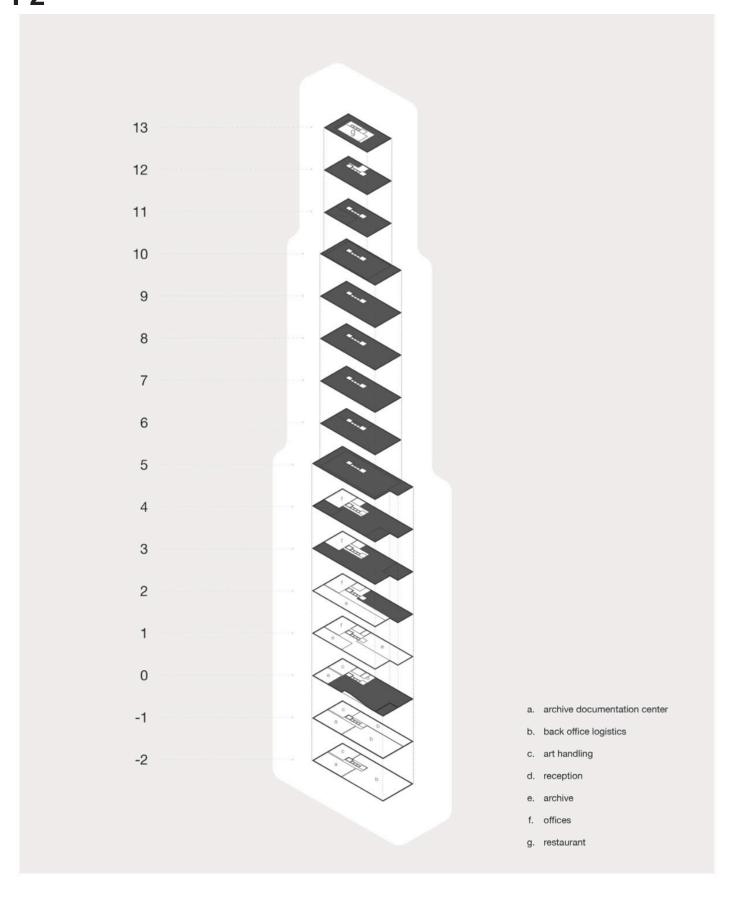


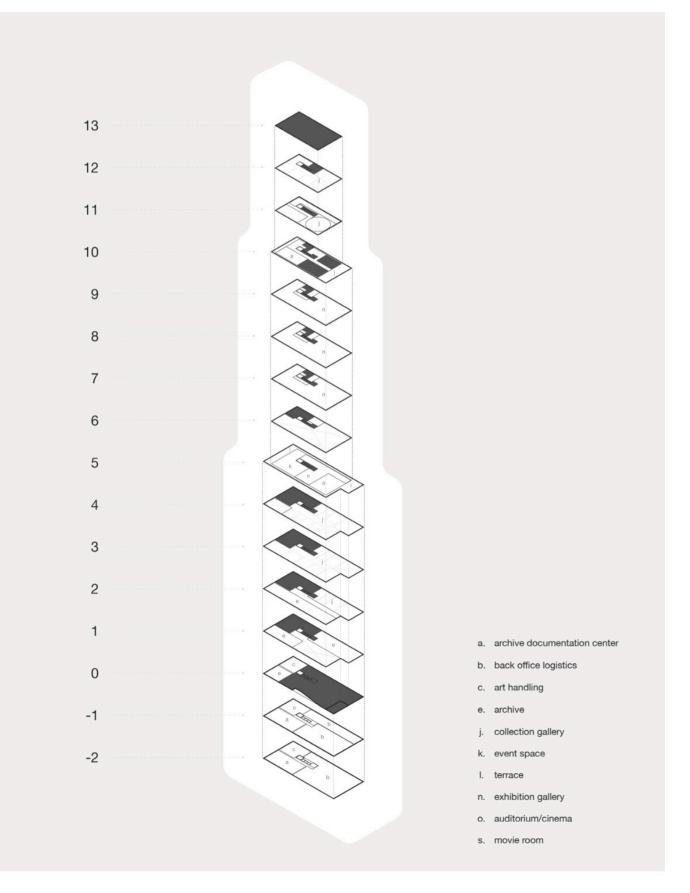


Circulation

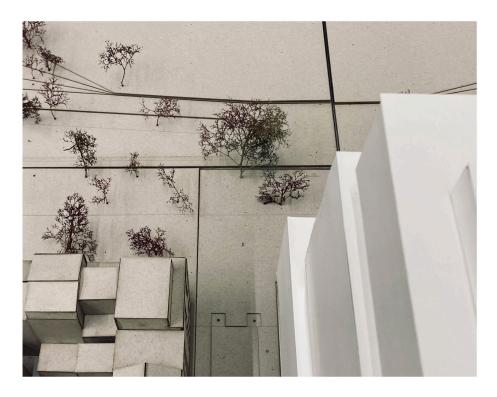


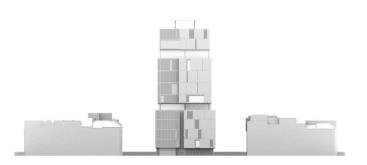












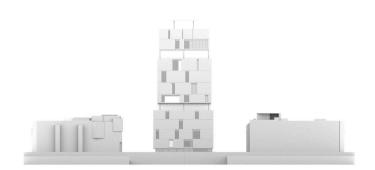




West Elevation 1:1000

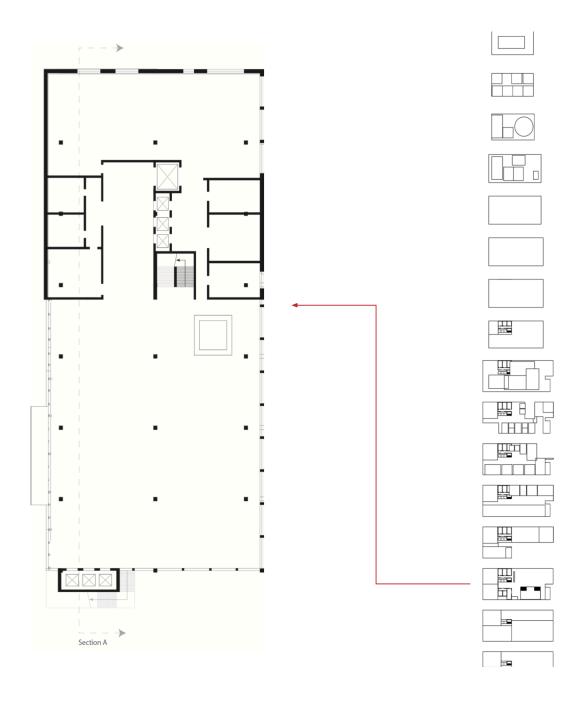


East Elevation 1:1000

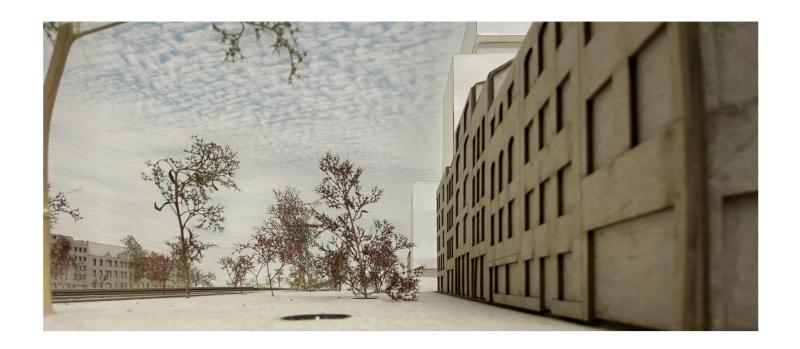


North Elevation 1:1000





vertical alignment of plans 1:500







Week 2.10



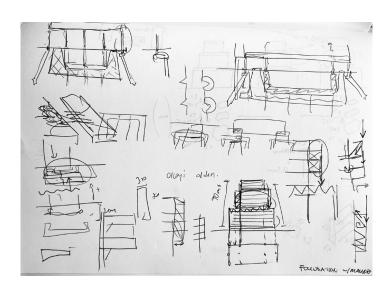
#### **Foundation Decision**



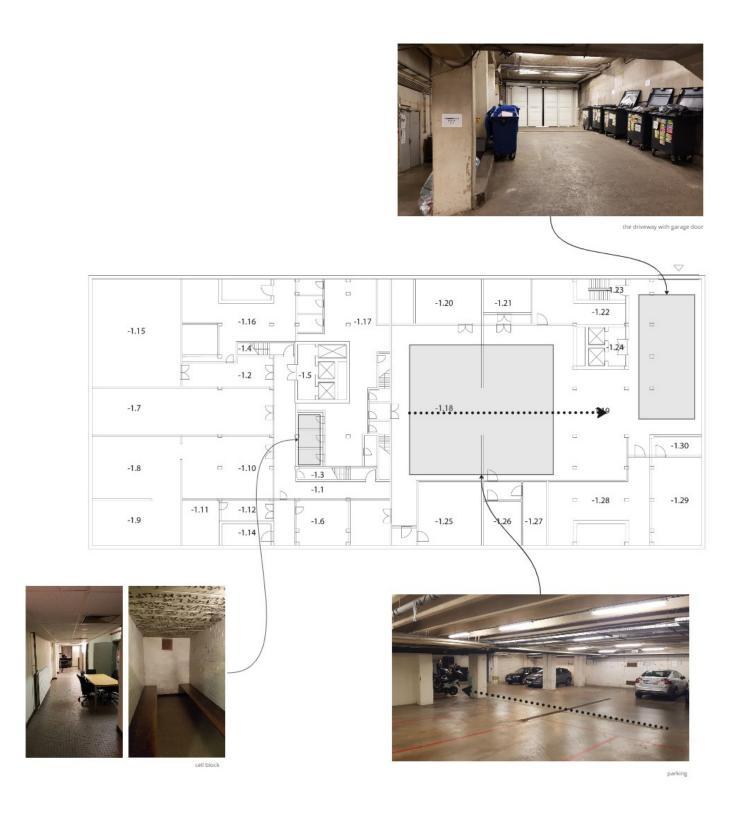
technical discussion regarding existing condition and the lock

after talks with the structural enginner, building a raft foundation on top of the existing lock is decided to be a good method of providing a strong enough foundation.

the additional layer of columns on the outside (flush with the facade) have their own footings beneath, and therefore work in dialogue with the raft foundation columns parallel to it.

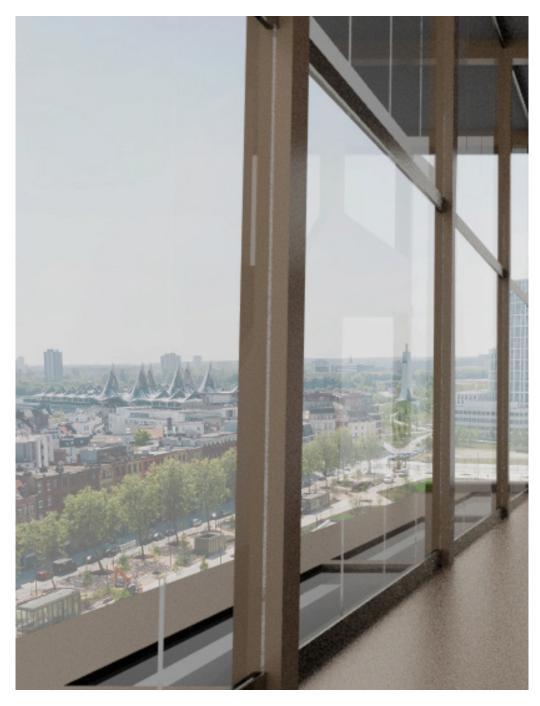


# **Foundation Decision**



Week 3.1

# **Design Work**

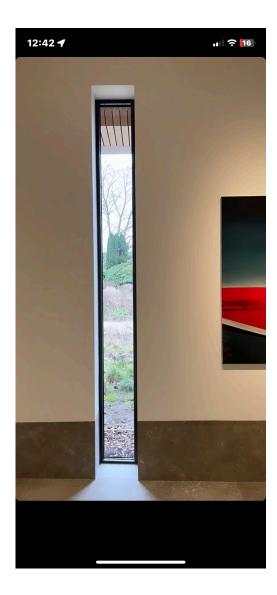


what to see when looking outside..

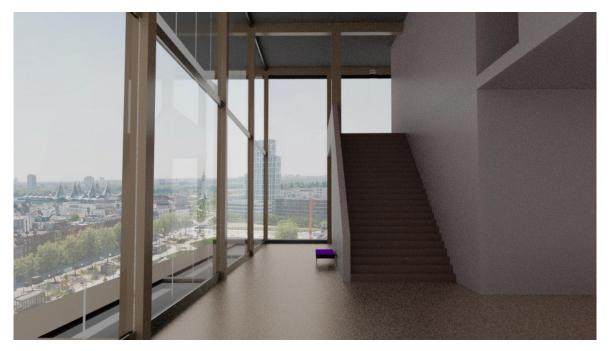
Art Lens
Sectional Model



Palais Garnier, Paris



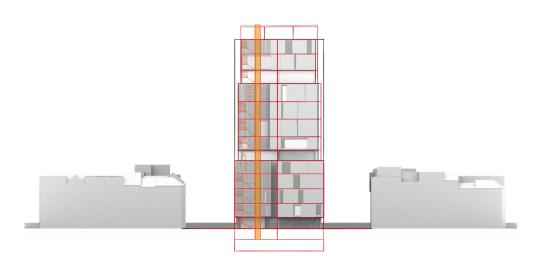
example of a vertical slit reminding inside of outside





interior atmosphere renders

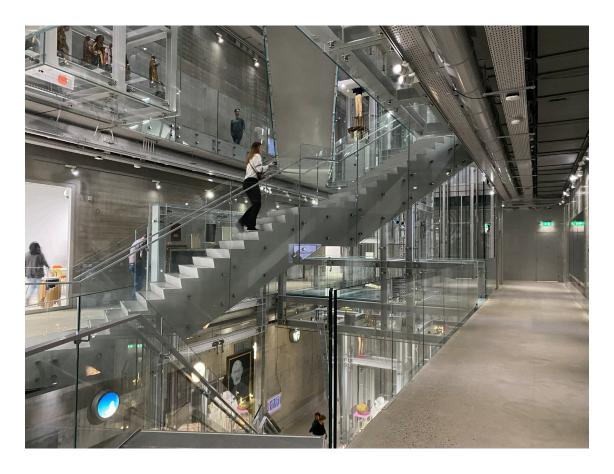




sectional adjustments 1:1000

Week 3.2

# **Materials**



Depot, Rotterdam - MVRDV



museum roof terrace
vegatation roof
mirrors all around the
top

terrace restaurant



overlooking the city in a rather disconnected height from the surrounding blocks.



public floor restaurant



industrial look, industrial function



cross stairs



gallery spaces of the Depot.

usage of materials and angular elements;

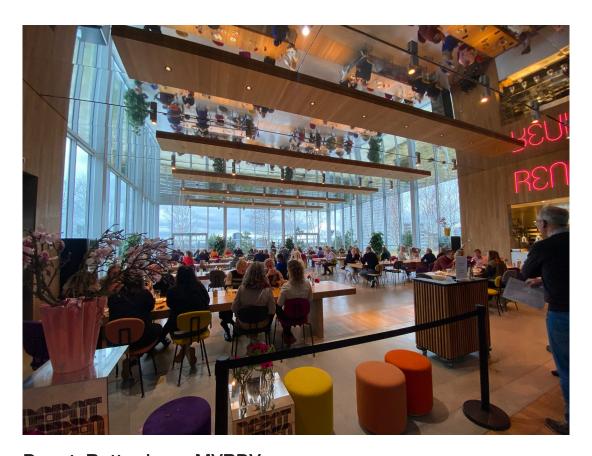
walls are tilted, columns are round, floorplans are round

industrial appeal kept all round.

maybe sometimes even to unconfrontational?



Week 3.3



Depot, Rotterdam - MVRDV, looking at the material qualities and what it brings to the space how sustainable are they?

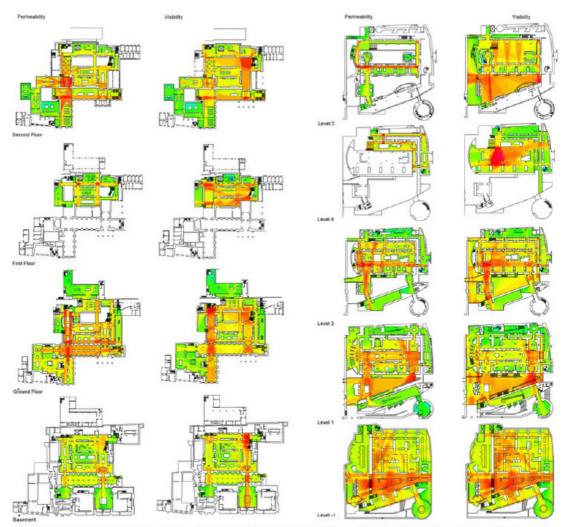


Figure 8. VGA analysis showing permeability (left) and visibility (right) relations in the Ashmolean Museum (left) and the Museum of Scotland (right).

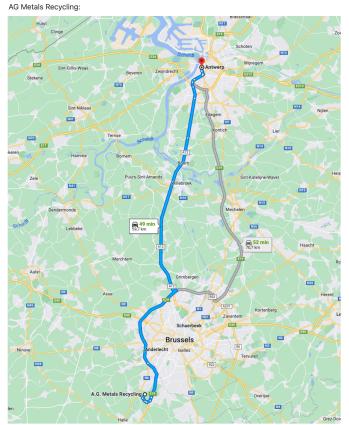
Experiencing three-dimensional museum environments:

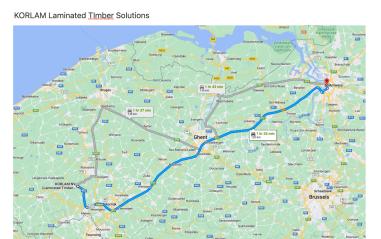
An investigation of the Ashmolean Museum and the Museum of Scotland

by: Athina Lazaridou

surveys were explored to understand human behavior and expectancy yields are high when speculative routes are thought for circulation.

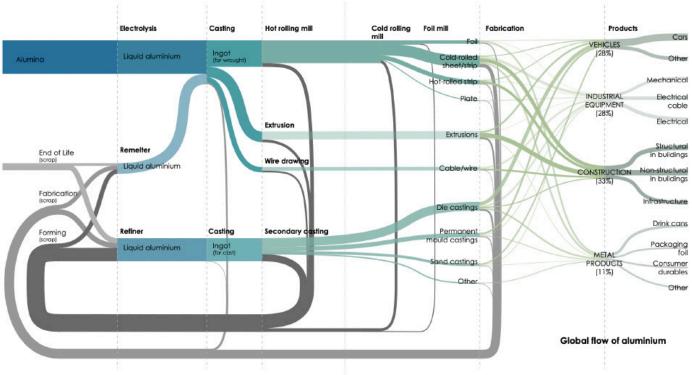
the research gets much deeper after this stage, therefore this subject is left at an intermediate stage.





1h26min - 68kg co2

explored the metal and timber suppliers in Belgium and how much CO2 each truck to be shipped would emit. resources suggesr a good value for access on this site.





stone claddings and metal details on large scale facades

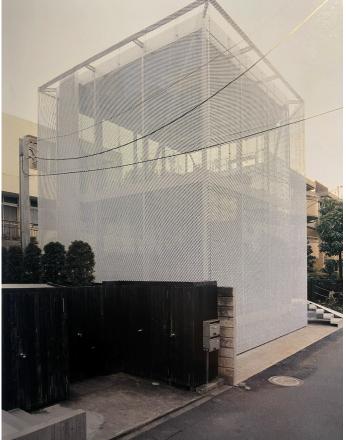
matches the monolithic appeal that i target, therefore will investigate more.







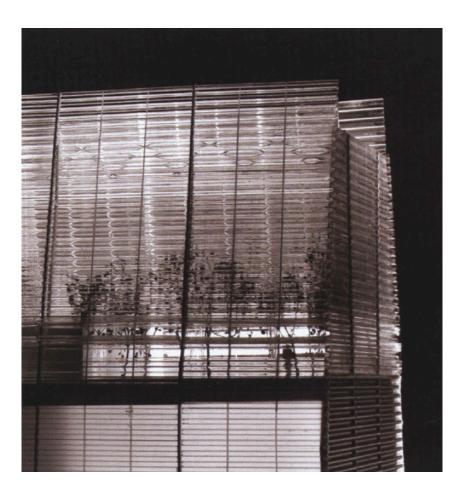




concept building projects by sanaa, using steel construction and steel mesh

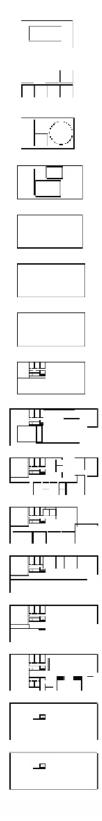
another example of monolith elements, will have to look into larger scale versions at a later stage... Week 3.4

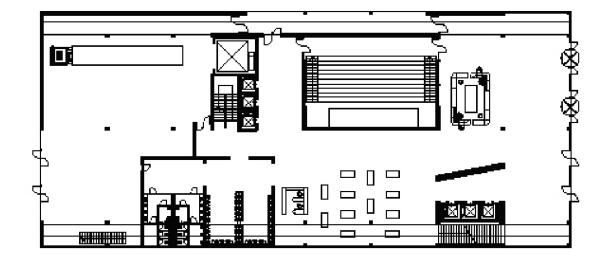
# **Project Design**



sanaa's translucent roof cladding concept

fluidity on all floors is targeted. therefore a freeform layout was tried.





ground floor changements 1:500

the ground plan act as a base, as a framework for the rest of the building. the design changements are made, therefore the structural grid has changed and all the upper floors went through a re-dimensioning.

the forum is yet to take its final form, there still is not a definitive grid, nor a spatial sequence. it requires a better constructed arrangement.

Week 3.5

# **Materials & Forum**





copper - aluminium - cork visual trials 1:500

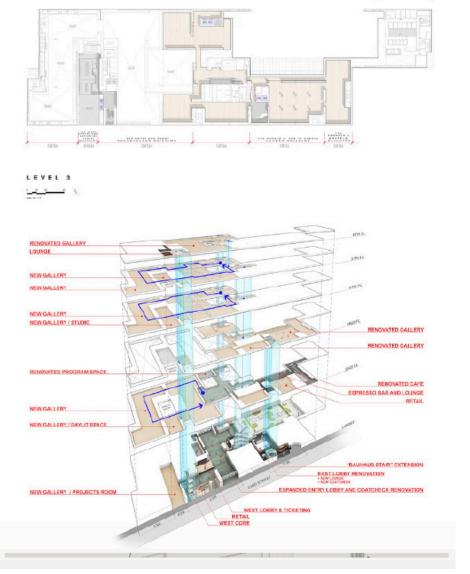


material reference in an open forum,

which functions on the inside are represented how on the outside?

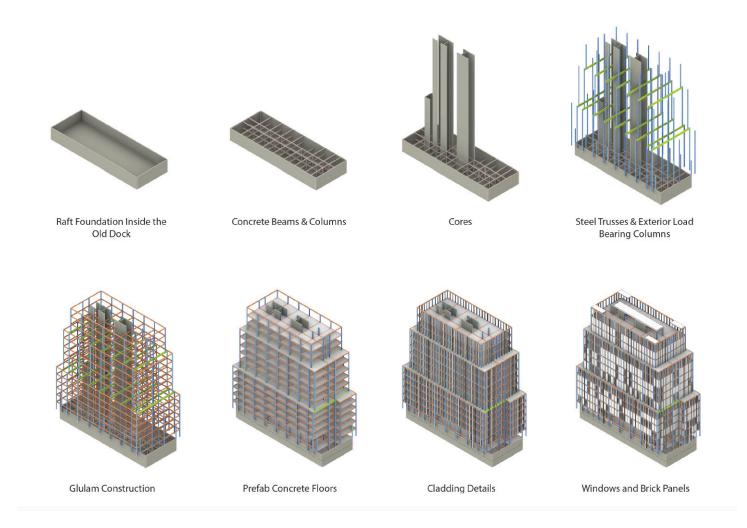
a good principle might be looking at space taxonomies such as served and seravnt spaces...





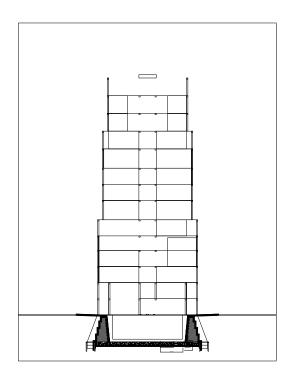
Week 3.6

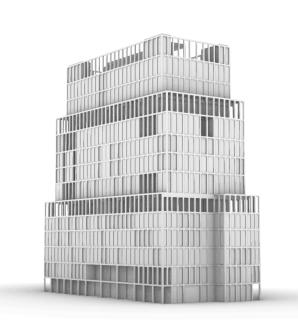




#### construction phases

core stabilization is provided therefore the 6-core approach is favourable.





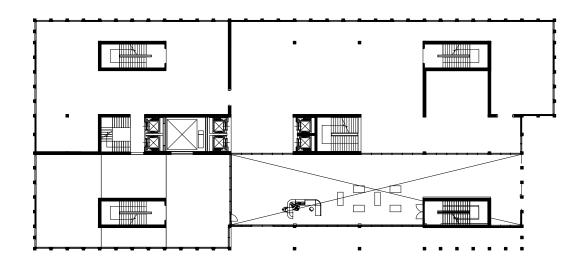
1:2000 section



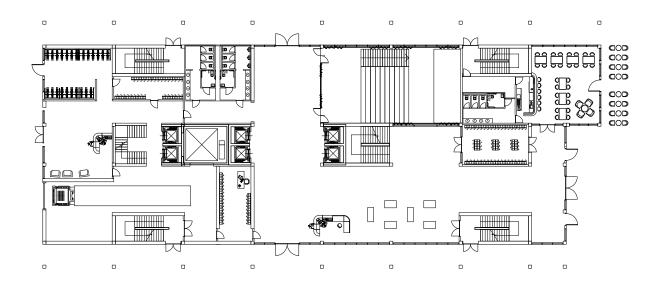


1:2000 southwestern elevation

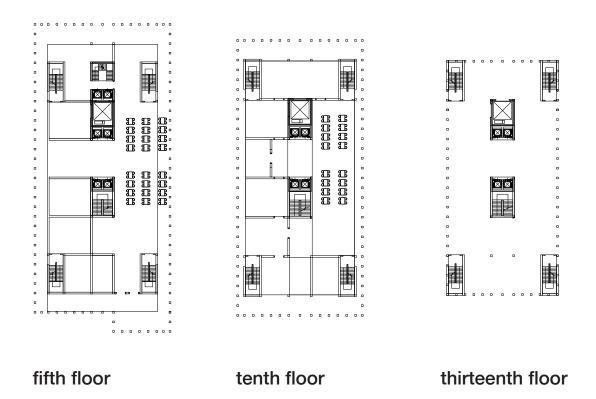
here, a stone mock-up material was attached to test the appearence, nevertheless the random distribution of windows create an undesirable patchy effect. this is something to fix



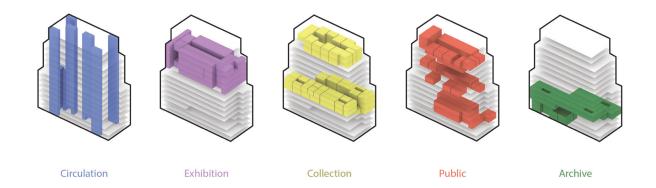
1:2000 first floor plan

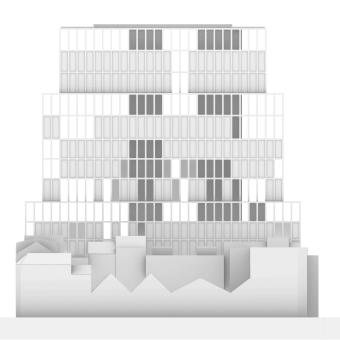


1:2000 ground floor plan

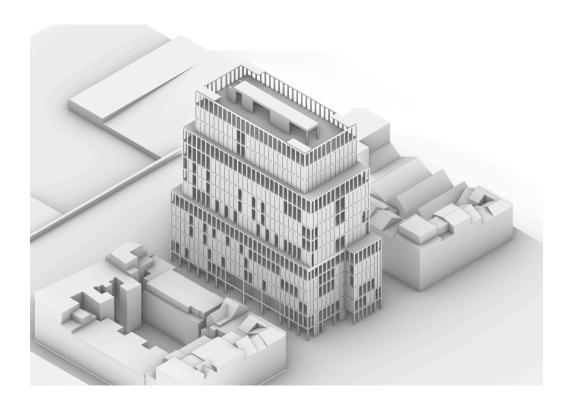


1:2000 'break' floors, all open public levels



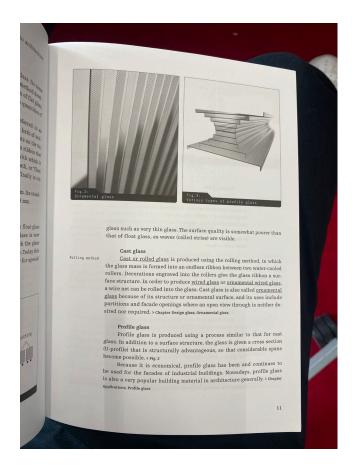


1:2000 northeastern elevation





### **Design Research**





cast glass & profile glass,

mullions might come handy when façade is composed. they provide customizability and support windows of high spans. Week 3.7

### Forum & Details



deciding on the depth of linear elements

#### **Details**

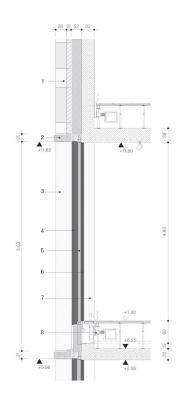
- 1 Natural stone facade (from outside to inside): rounded pilaster facade, fixed to load bearing wall to prevent tilting

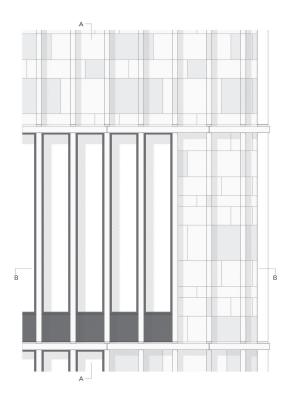
  — core insulation, rock wool

  — reinforced concrete with thermal component

  - activation internal plastering
- 2 Prefabricated cast stone element
- Pilaster in front of windows: prefabricated cast stone element
- 4 Exterior solar shading:

  - Exercior sour shading:
     vertical wind-resitant textile blinds
     motor-driven, fire-detector-controlled
     hidden guide rails behind sheet-metal lining of the window jambs
- Window element:
   thermally broken aluminium window frames, colour-coated, circumferential, full-story hight
   frames continuously insulated, internally vapur-proofed, externally water-tight
   sheet-metal lining of the side jambs, sun-shading sub-layer, foot-plate and windowstill: aluminium sheet-colour-coated.
  - sheet, colour-coated
     clear thermally insulated triple glazing
    overall construction RC4 / P6B (minus certification)
- 6 Interior roller blind with light-diffusing panel:
  - counter-tension system (running from below to above), automised
     side-mounted hidden guide rails: aluminium sheet,
  - colour-coated — maintenance access via a base flap between pillars
- Pillar, inner side: load-bearing, reinforced concrete, plastered
- 8 Supply air duct: air outlet through joint between wall and floor





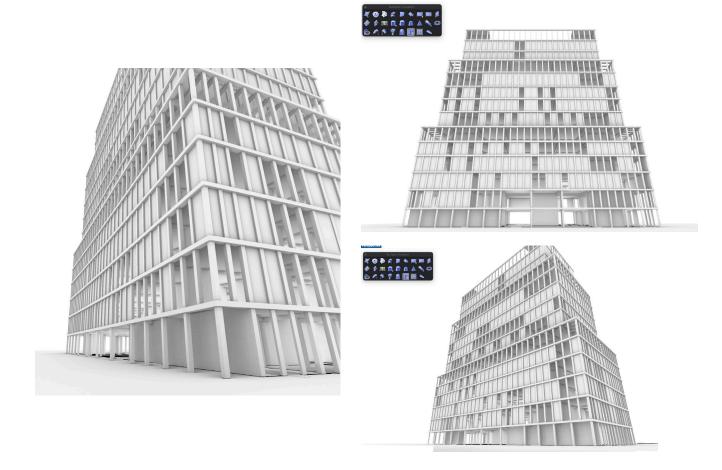
# 14 73<sup>5</sup> 14 73<sup>5</sup> 14 73<sup>5</sup> 14 73<sup>5</sup> 14 73<sup>5</sup> 14 73<sup>5</sup> 14 29 32 875 875

#### researching similar detail drawings





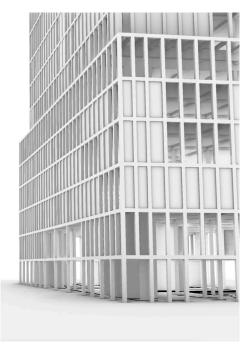
**Details** the new museum



horizontal lines expression, deciding on design details.

the large volume is appropriated to context by these vertical and horizontal elements, the details are played with to maximize fitting-in.





References **Forum** 

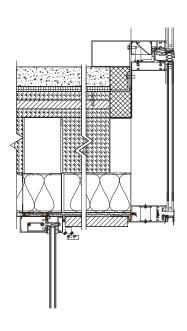














Curtain Wall Attachment to Non-Rated Floor at Overhang 1:300

Forum References







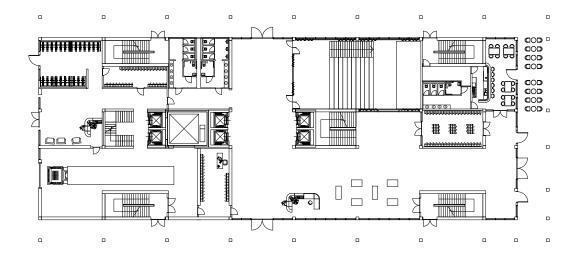
anonymou



E2A. fhnw. Base

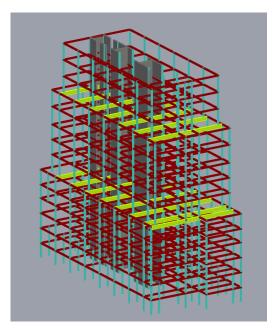
expressions of materials in various room proportions was paid attention to.

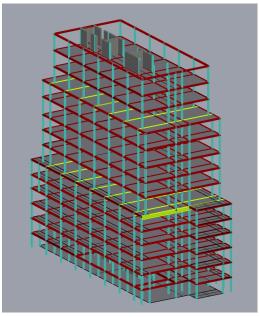
narrow and high spaces were considered for the walking route around the floors.



Ground Floor Plan 1:200 ground plan was altered once more, seeking to find the right composition to become the best representation of an 'open public floor' would be like.

followingly, the structure was once more corrected.





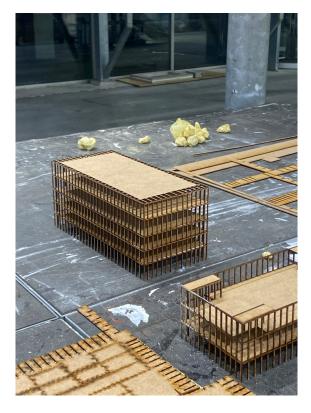
Week 3.8

# **Physical Studies**



a physical experiment was made with a model.

# **Physical Studies**



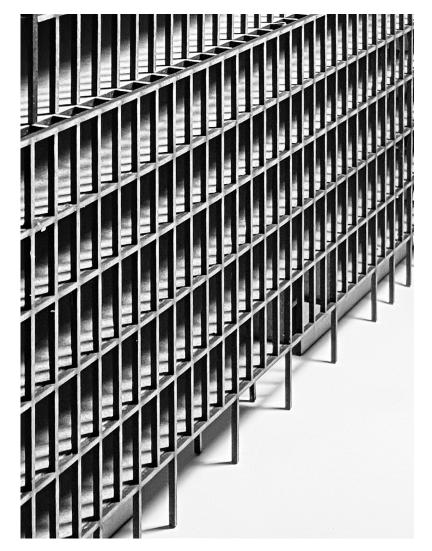
scalar relation between the three blocks, side by side on top of one another



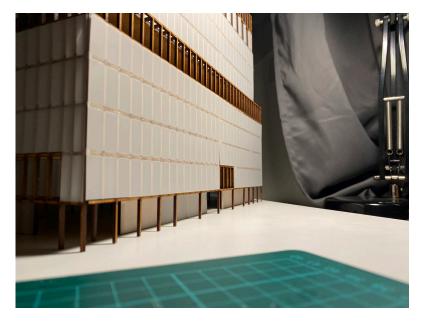


a simple mdf model, yet representing well the exterior appeal of the project.

# **Physical Studies**



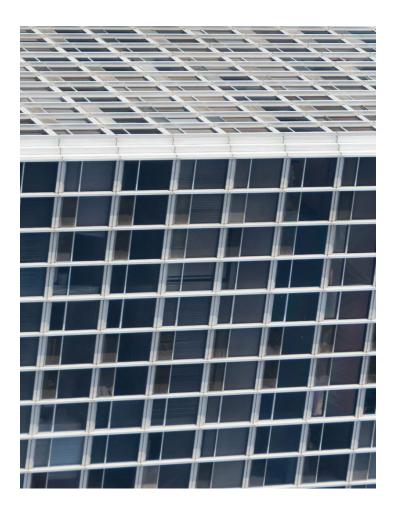




a variety of papers and plastics were tried on the facade, aiming to create the digital model's facade.

nevertheless turned out to express some hidden narratives of what it could also be like, different than the planned facade. Week 3.9

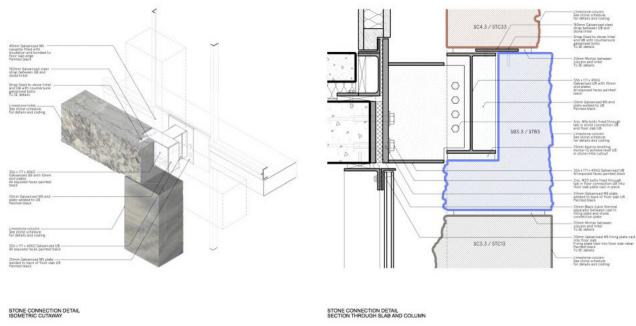
Details the new museum...



looking at office buildings with a similar, rigorously orthogonal grid and seeing how they deal with the appeal & details behind.

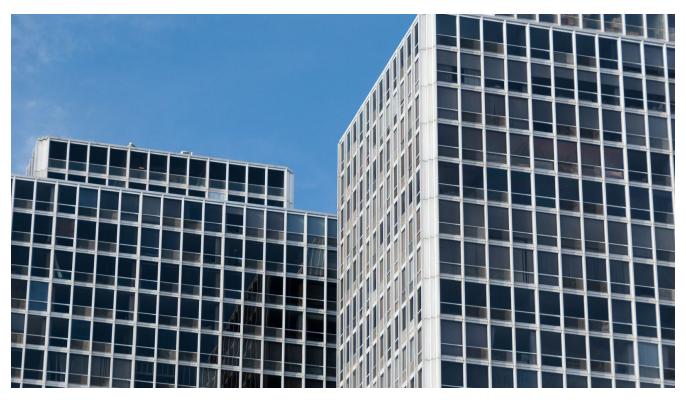
**Details**References





15 Clerkenwell Close London - Amin Taha

15 CLERKENWELL CLOSE TYPICAL DETAILS **Details**References



Office Buildings, Chicago - Mies van der Rohe



Ataturk Cultural Center, Istanbul - Tabanlioglu Archiceture

#### Forum & Details

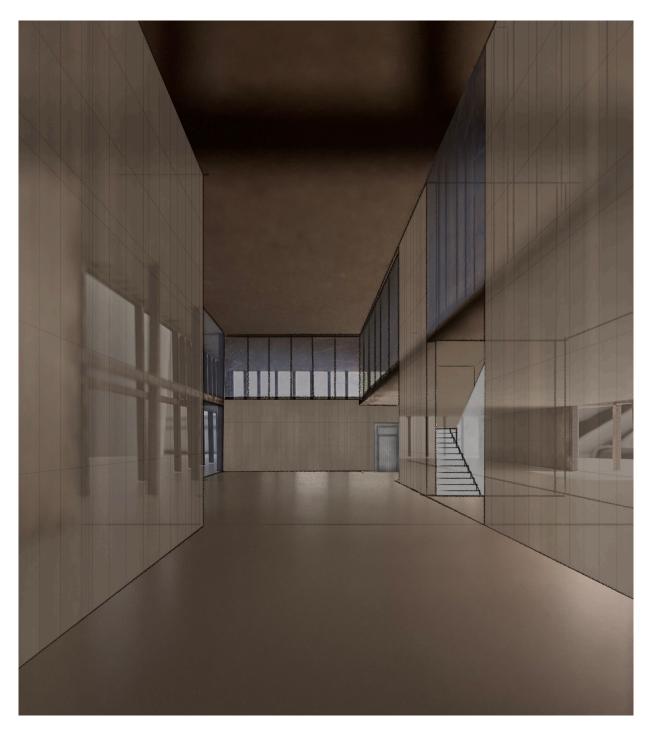




interior imagination, entrance invitation

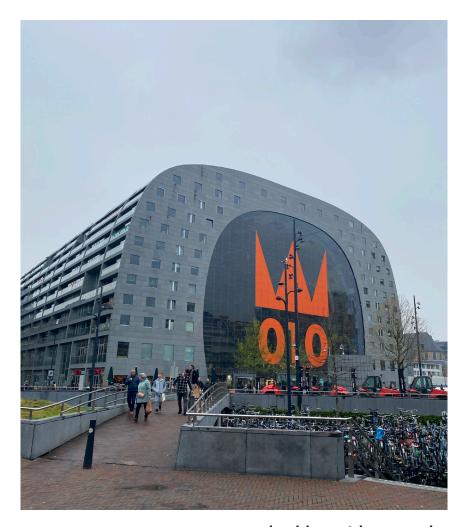
opening up to the base forum floor, what would it be like filled up?

#### Forum & Details



with the additional surfaces of the ground and first floor, the view became more clear in perspective. Week 3.10

P2 Prep the new museum...

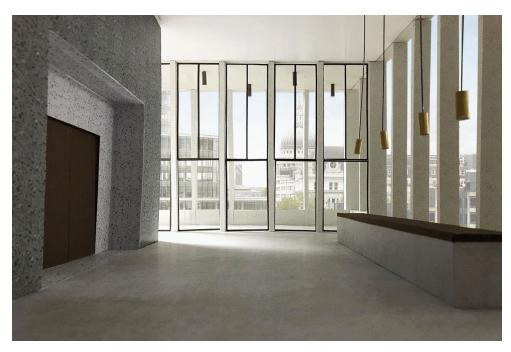


looking at large public spaces and how they connect to the urban fabric of the context.

#### **Stop Motion**



by surbi



by mathijs boersma

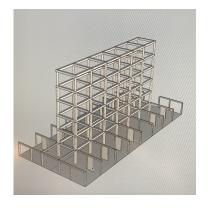
looking at the various stop motion work of student-from previous years, some talked to me more about the spaces and their utility value as much as they show their architectural value.

i strongly believe in the expression of passage of time to actually capturea day in the life of the building.

#### Forum & Pan



the ground plan going through another transformation. I have asked a lot at the same time from the floor plan, and its been evident that I was on the right direction but yet to be able to get to the point I want.



the structure matched the floorplan at the core by the concrete framework, allowing a balanced composition all through the building.

Week 4.1

#### **Reference Render**

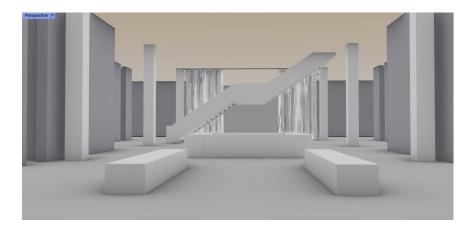


Museum Paleis Het Loo, Apeldoorn

**KAAN Architecten** 

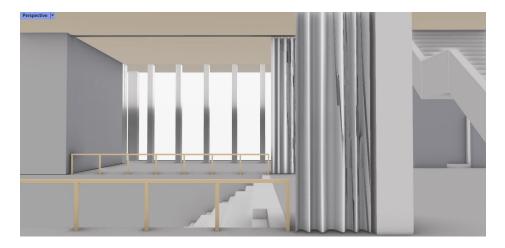
#### **Forum Renders**

new forum renders, following the changes in the ground plan.





# **Forum Renders**

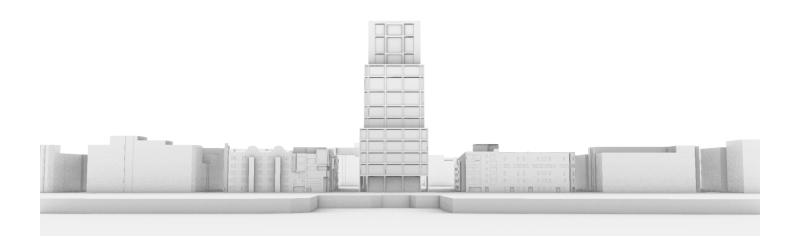




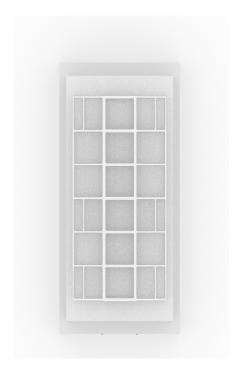


Week 4.2

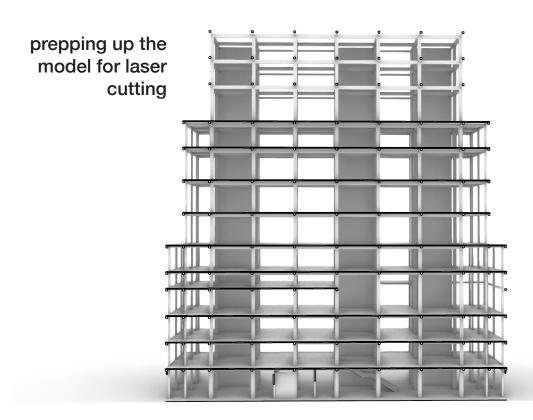
### Forum & Urban Scale



# **Height Scale**







# **Stop Motion**

book sale



movie viewing



pop-up stores



Urban Scales the new museum...



view from over the river 1:2000



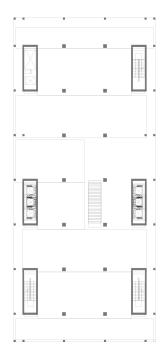
from south, urban section 1:10000

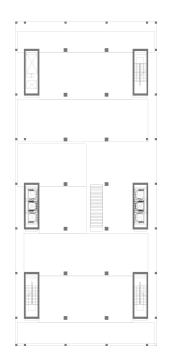


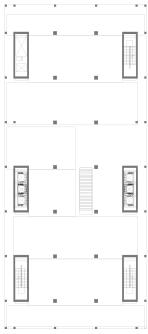
perpandicular to park, southwestern urban section 1:20000

# **Design Work**

the new museum...







plans with zones 1:1000

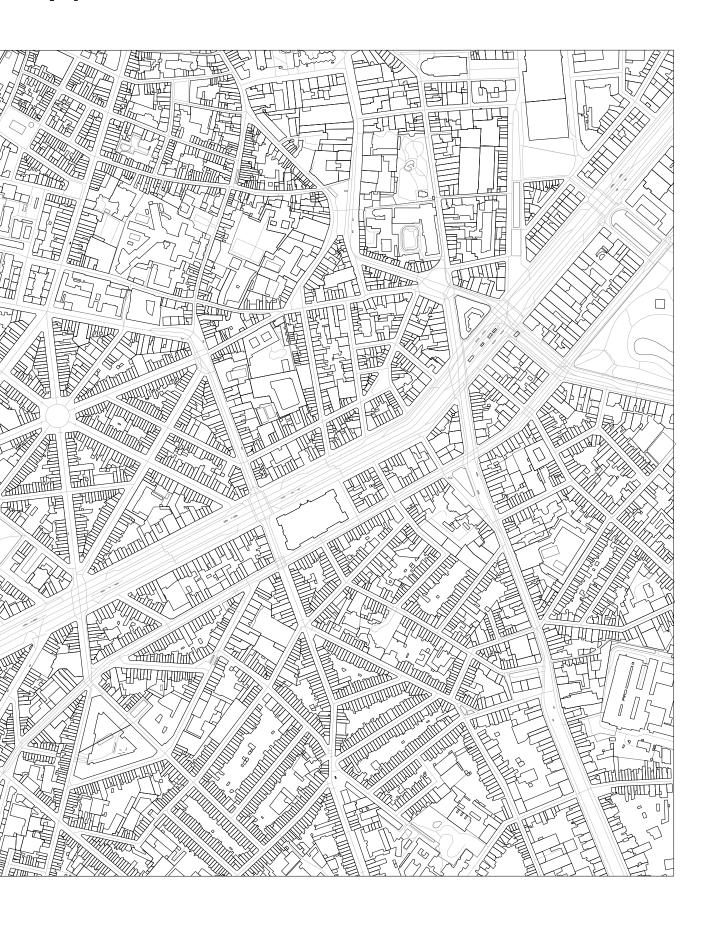


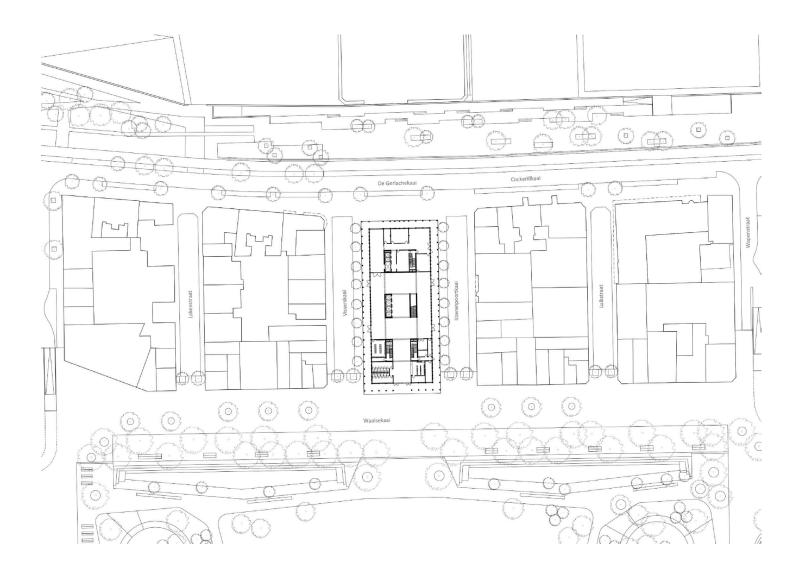
Week 4.3



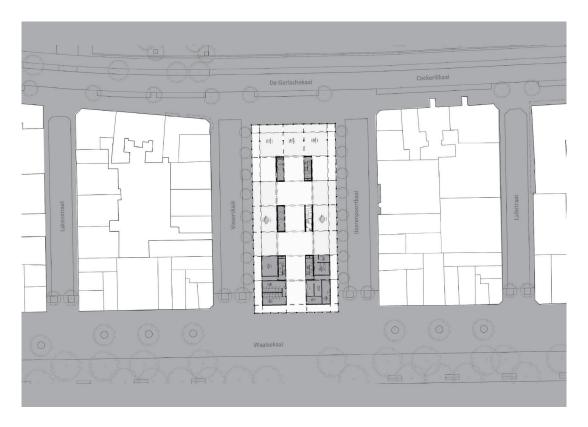


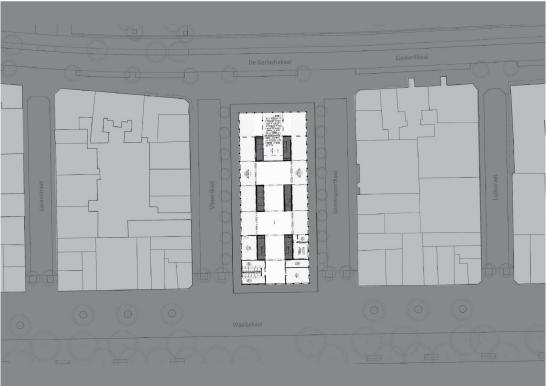
Urban Context 1:6000



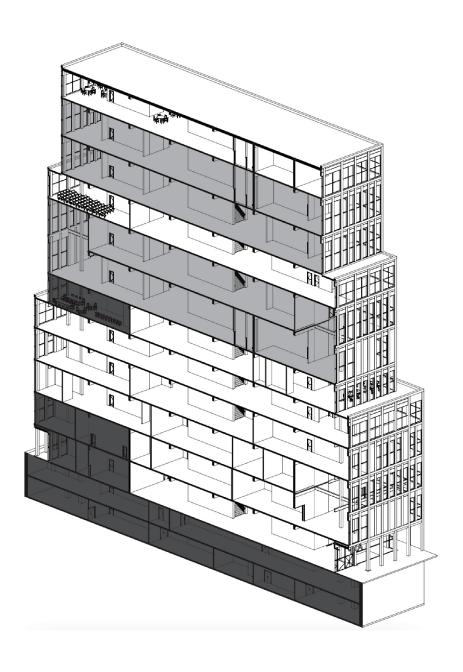


the museum pierces its mark to the context of site by having an open gruoond floor plan. it's accessibility and free value creates the difference of what's public and whats reserved.

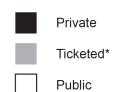


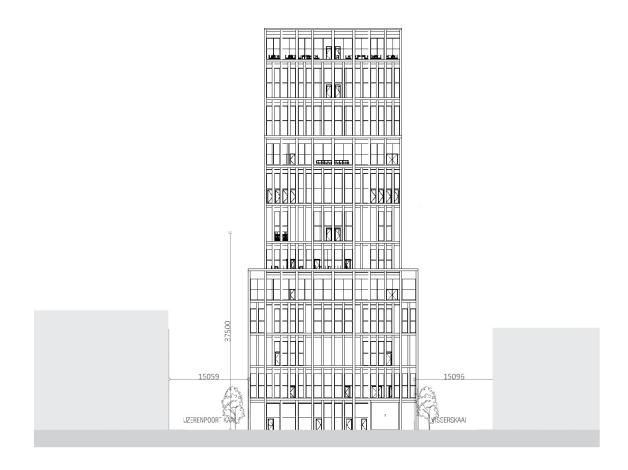


nollie maps that show how this public/private divison is apparent on public floors.



this separation is visible through a section as well. the building targets accessibility by creating open plans on all floors, and tucking the private functions in between.

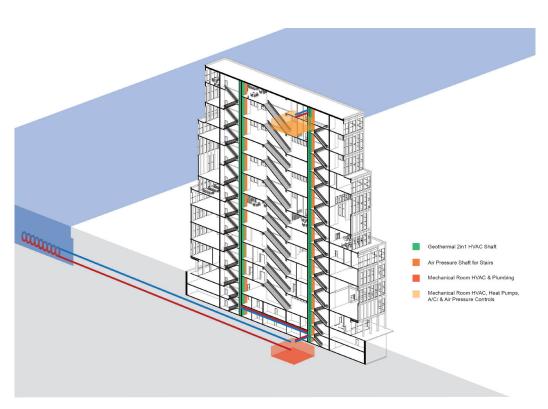




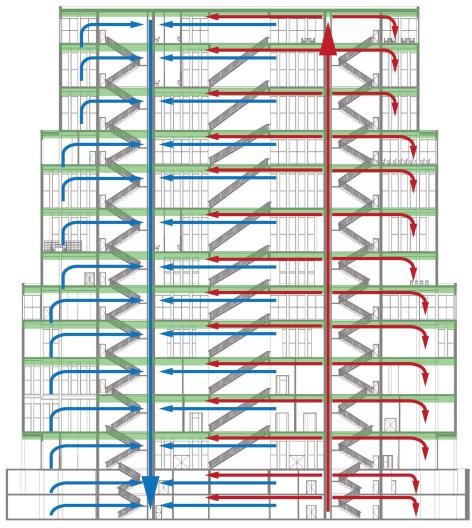
accessing views to the city on 3 designated floors achieve the desired connection.



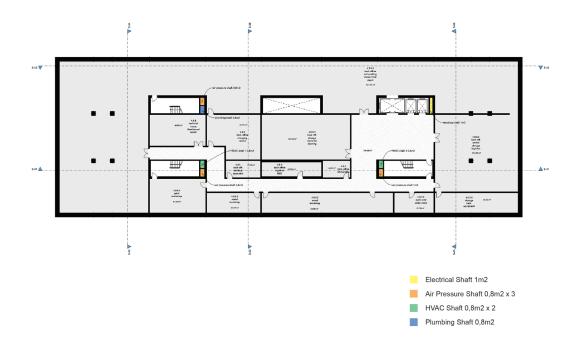
staircases with assigned functions



heating and cooling

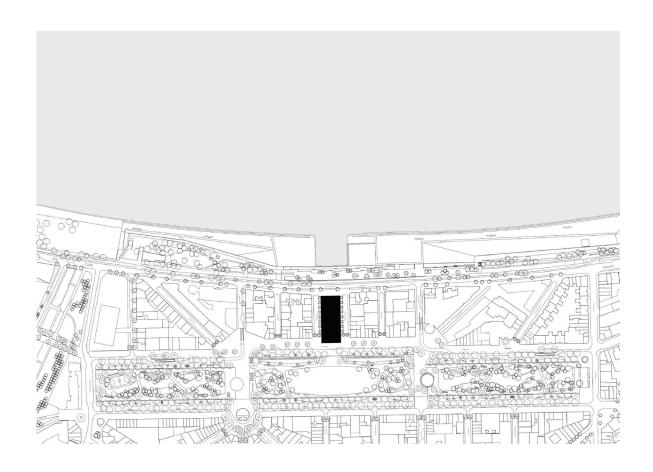


shaft utility

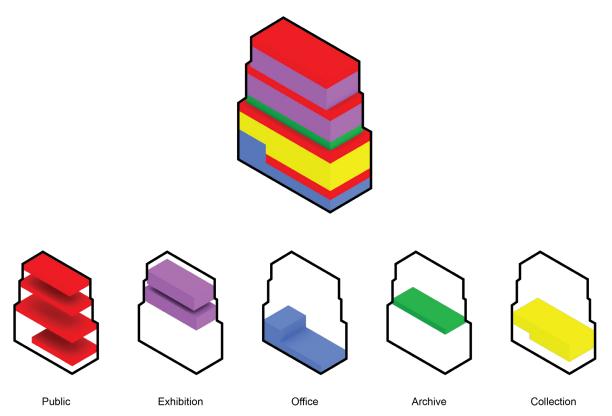


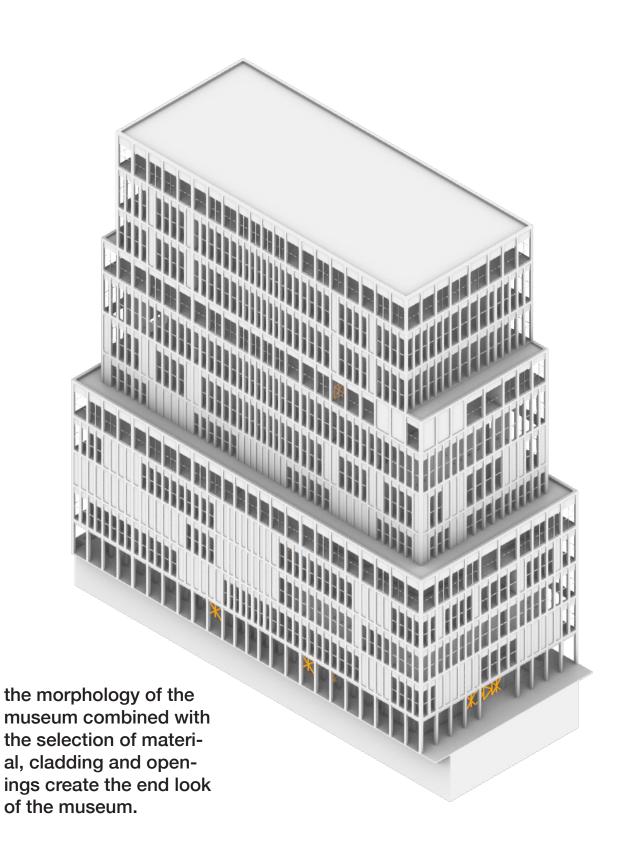
Week 4.4

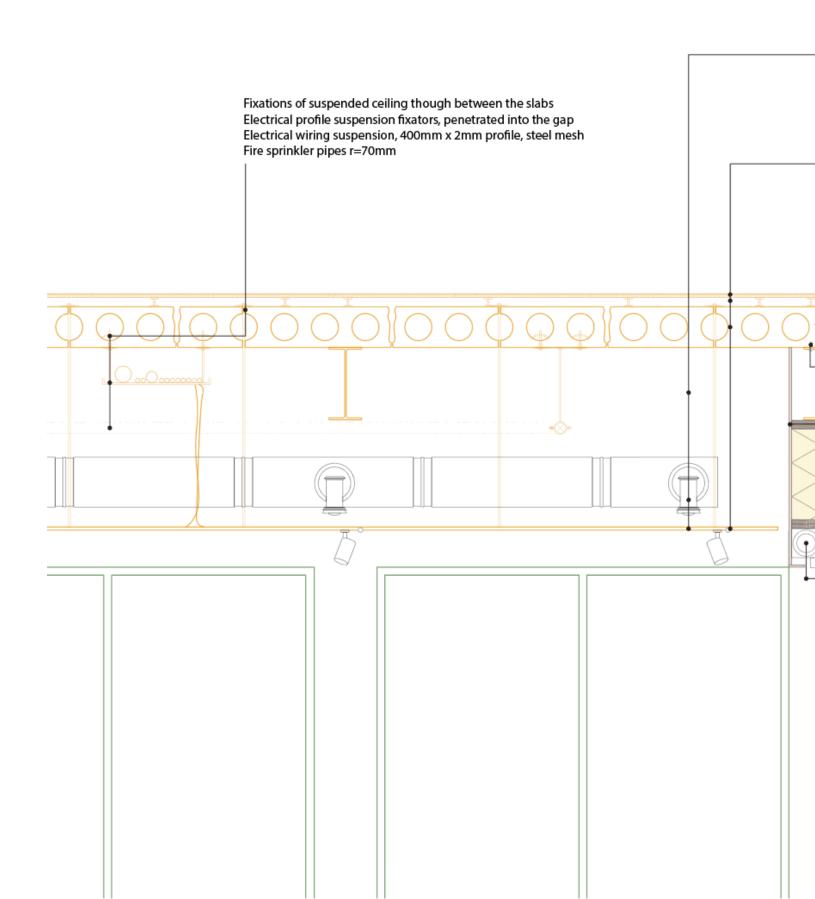
P4 the new museum...











Suspended ceiling gap for fire sprinklers and air circulation HVAC exhaustion pipes Steel rolled profiles 50mm x 20mm for lighting, exposed ceiling

Raised floor of calcium sulphate panels

Gap for electrical wiring passage

Hollow core pre stressed floor slabs 1250mm x 250mm h (demaountable with DEMU connections)

Led lights with daylight harvesting system on west and east facades

Structural stud framing, 2 layers on each side,
Glass mat faced gypsum sheating
Metal stud
Cladding element, Equitone tectiva fibre cement boards with 10mm gap

Vertical fixations of hollow core slab to beam with DEMU 449mm x 152mm I profile steel beam Cork insulation 18mm Aluminium profile for cladding carriage

Gypsum board with steel stud framing Wooden frame for insulation Vapor permeable air barrier + galvanized hat channel on drainage shims

Tucked roller shades
Steel column with spray on fire proofing
Low-e glazed windows with high energy efficiency

the façade composition is documented with this detail.



on the public floor, in this case, 4th, the open spaces for public events are spacious, versatile and capacitative. cases are investigated



concert



art & sport



conference

# +M months of extention 25 May - 9 November

## Post P4



Post P4

Reflection

### Reflection post P4.

The project had come a long way. It had its ups and downs, slow and fast times, and solidified some ideas, whilst lacking some others. The complete accumulation of all various aspects of the project and uncompleted parts were presented. The outcome was seen as non-sufficient for the latter stage.

This was a brief moment of misery nevertheless it was a big relief. It set out a new scheudle in which I could cover the aspects of the project I was taking my time with. At this point, the personal connection I established with the project developed week by week and I started seeing fruitful outcomes as I went by the following weeks. Looking back each week to the prior week, I was able to identify better and faster my mistakes and right decisions.

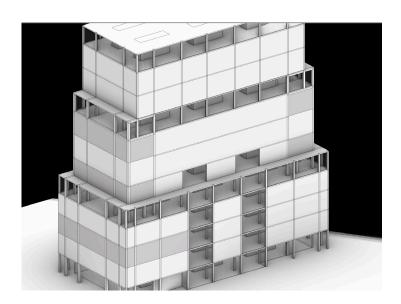
I find it valuable at this moment to express my gratitude for all the tutors of the studio, post P4. Who all helped me reflect, recalibrate, breathe and focus for the period ahead. Listening how these patterns occur for everyone made me raealize the process I was in and motivated me to come back with more.

recalibrating, looking at essentials.

looking at the building naked to rethink about openings and façades.

understood that the building doesn't need that many openings afterall.

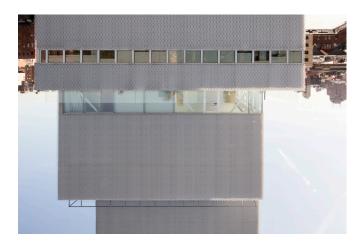
it's an "office wannabe" building from outside, an upward orthogonal canvas of repeated elements. connecting with the city when necessary, and isolating when so.



+M

the P4 façade was not able to get as close to what the project initially aimed for as desired.

a more monolithic look was the goal, and multiple adjustments were made to achieve it.

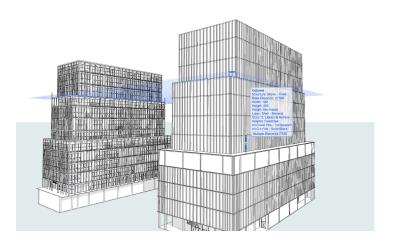




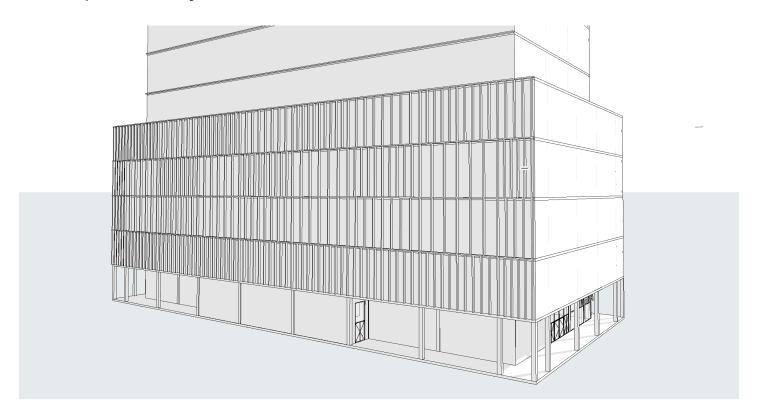
for the monolithic look, projects with similar sizes are approached.

the New Museum New York by Sanaa that's seen above set a good example but also reminded me of the dangers of such a façade on a building this size. A single sheet, continuous, and rythmless might create an unpainted canvas effect, an abstraction in my point of view.

therefore, i decided to bring a rythm on the façade, reminding the outside of the scale of the building, also providing other advantages such as sunshading, ease of prefabrication and expression.



looking different densities of vertical claddings to test out the patterns they create from the outside.



materialization +M

considered the usage of translucent polycarbonate panels.

visually, even though it is attractive, the concept of open/closed spaces were not working well in this project, therefore closed walls with cladding and open walls with windows were preferred.

façade was updated with the vertical cladding elements.

#### THERMAL ADVANCED AIRPT SYSTEM

Advanced facade system with integrated subsoil and frame and thermal break for advanced performance

Excellent insulation performance

Integrated frame for complete protection against

- water and air penetration with reduced thermal conductivit

- water and air penetration with reduced therm
  Suits a range of panels.
  Strong system enables long modules
  Provides a clean, elegant finish
  Complete system performance test supported
  by CSTB leading building institute
  Made of high quality materials



#### ADVANCED NM SYSTEM

Advanced facade system with integrated frame

- Integrated frame for complete protection against water and air penetration with reduced thermal conductivity.
  Suits a range of panels.
  Strong system enables long modules
  Provides a clean, elegant finish
  Complete system performance test supported by CSTB leading building institute
  Made of high quality materials



#### TRADITIONAL TP SYSTEM

Economical facade system without sub frame for basic performance

- Economical facade system without sub!

  Flexibly fits installation area

  Lightweight

  Simple, economical solution

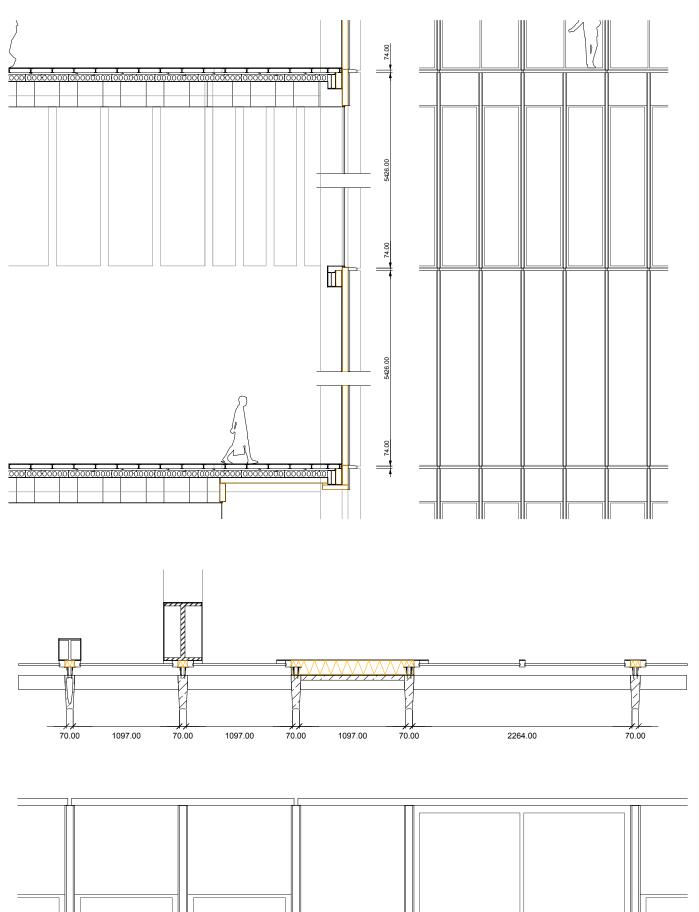
  Complete system performance test supported by CSTB leading building institute

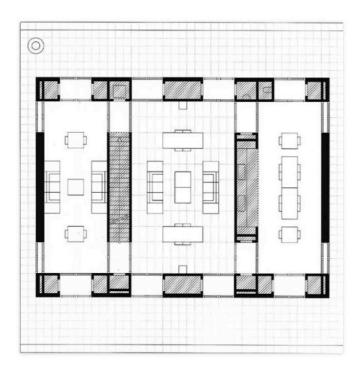
  Made of high quality materials

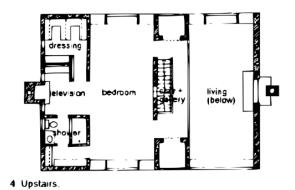


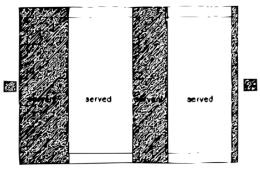




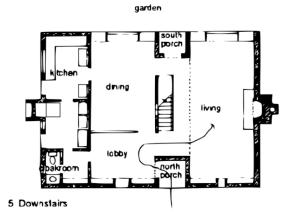








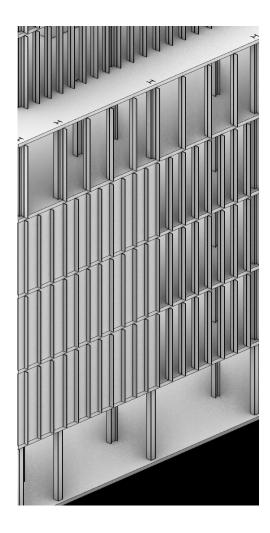
6 Simplified plan - parallel walls

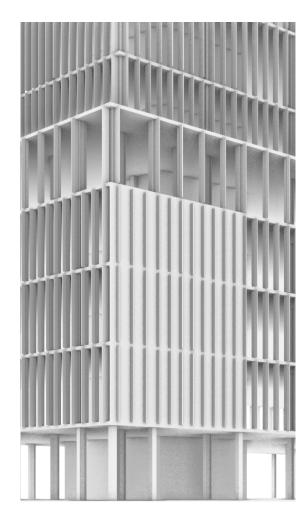


louis kahn's servant and served spaces principle has helped structuring the inner composition of the building immensely.

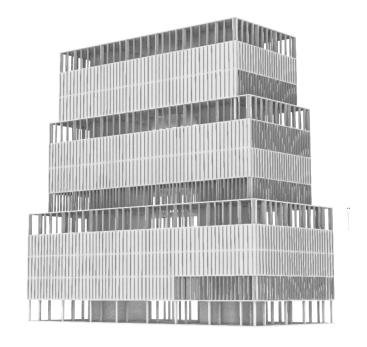
some of these references are above. in this case, a residential one







readability of what is open and what is closed is important in the horizontal divison of the façade.

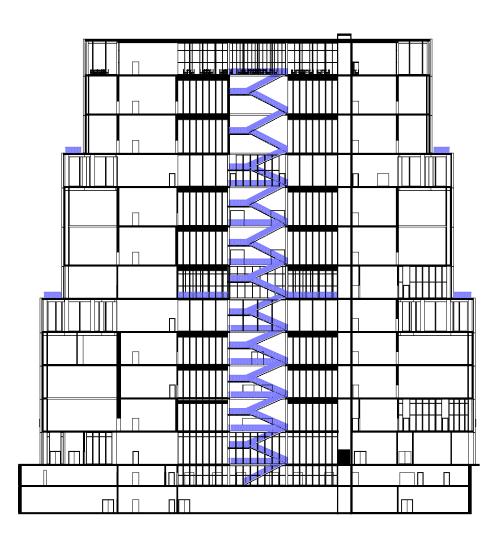


### the layout.

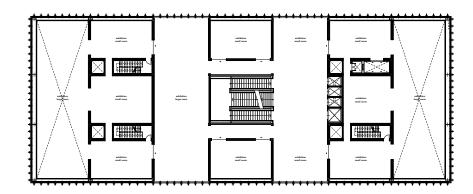
How people will move through this museum is important -- both vertically and horizontally. Therefore the central staircase of commute acts as the spine, and the floorplans compliment this stacked museum on the horizontal plane.

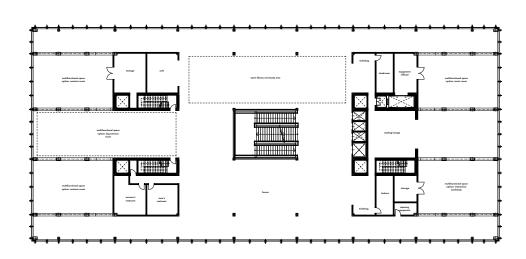
With museum floors being controlled, isolated and pale spaces, the public floors on the other hand are open, connected with the city and vibrant floors.

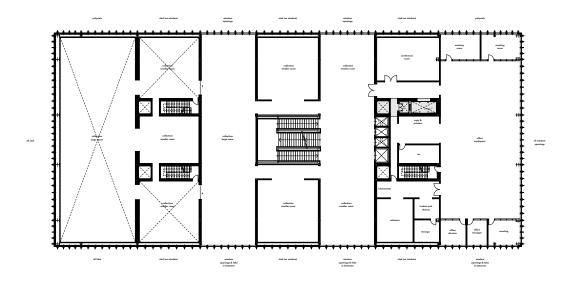
The floor-by-floor stacking approach and "break" floors aim to create the balance between a museum experience, alongside being a public machine that connect with the city and functions as a unified complex. In this sense, the museum becomes a "multi-museum".

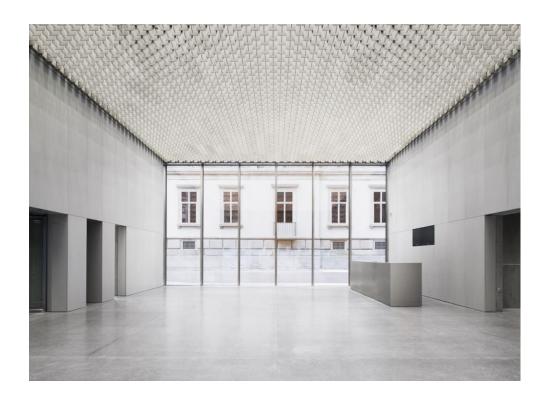






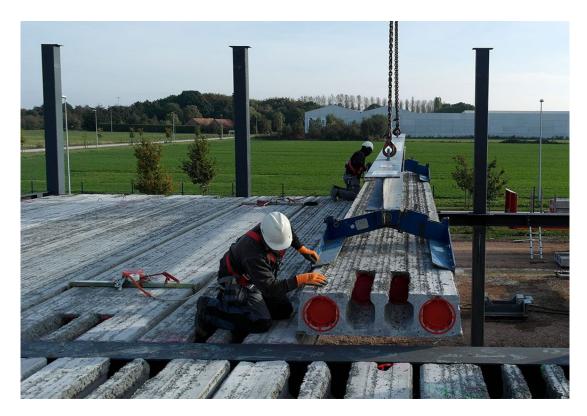




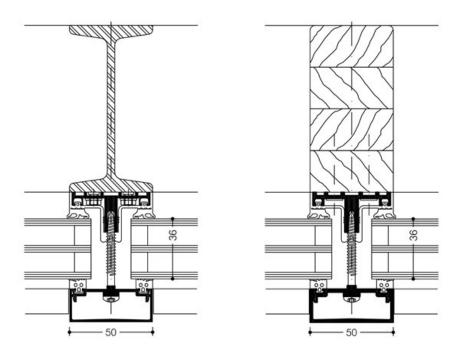




omm museum, eskişehir, turkey

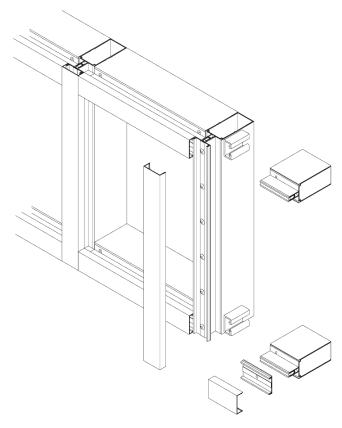


for the façade to be composed, the hollow core slabs are put

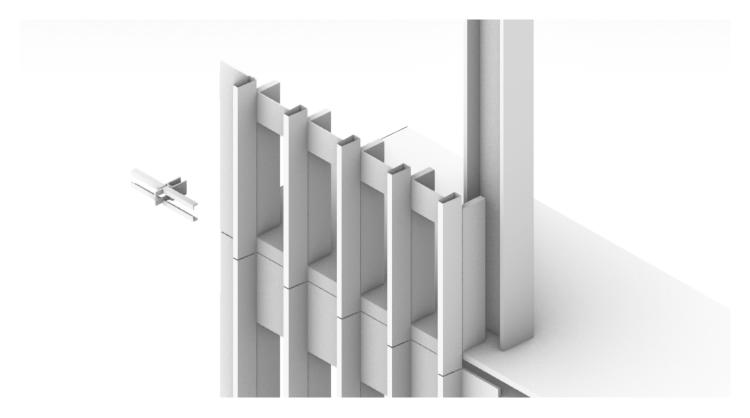


then, a grid of mullion and transoms are used with frame support, for 1m meter and 6m wide windows.

**+M** façade



the caps of mullions are replaced with clad holder steel attachments



the vertical elements are attached and the façade is obtained







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**Procedia** 

International Conference on Technologies and Materials for Renewable Energy, Environment and Sustainability, TMREES15

### Energy-efficient Tall buildings design strategies: A holistic approach

Hazem Elotefy<sup>a</sup>, Khaled S.S. Abdelmagid<sup>ab</sup>, Ezzat Morghany<sup>a</sup>, Tarek M.F. Ahmed<sup>c\*</sup>

<sup>a</sup>Department of Architectural Engineering, Assiut University, Assiut 71515, Egypt <sup>b</sup>Department of Architecture and Building Sciences, King Saud University, Riyadh 57448, Saudi Arabia <sup>c</sup>School of Architecture and Built Environment, Deakin University, Geelong 3220, Australia

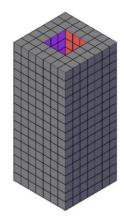
#### Abstract

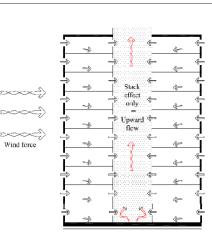
The number of tall buildings is increasing as a result of the advances in construction technologies and the rising land prices. These buildings are characterised by their high energy consumption compared to other building types as they rely intensively on mechanical HVAC systems due to the extreme weather conditions associated with the increase in height. However, they present a great opportunity for energy savings. In recent years, it has been noticed the increasing interest in geometry and form of tall buildings, as a result of the evolution of parametric modelling and 3D visualisation tools, on the expense of the environmental aspect. This paper discusses factors affecting the energy consumption in the tall buildings. Through an extensive analysis of Literature, active and passive energy efficient strategies adopted in tall building at various building stages are identified. In addition, the role of architectural design parameters, such as building form, orientation and envelope on the tall building energy performance are highlighted. Finally, a set of guidelines and environmental design strategies to be considered in different phases in order to achieve energy-efficient tall buildings are proposed. These strategies have been categorised into four stages namely early design, conceptualisation, and documentation and operational. A 3D modelling approach was used to visualise and illustrate the proposed strategies in different stages.

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Peer-review under responsibility of the Euro-Mediterranean Institute for Sustainable Development (EUMISD)

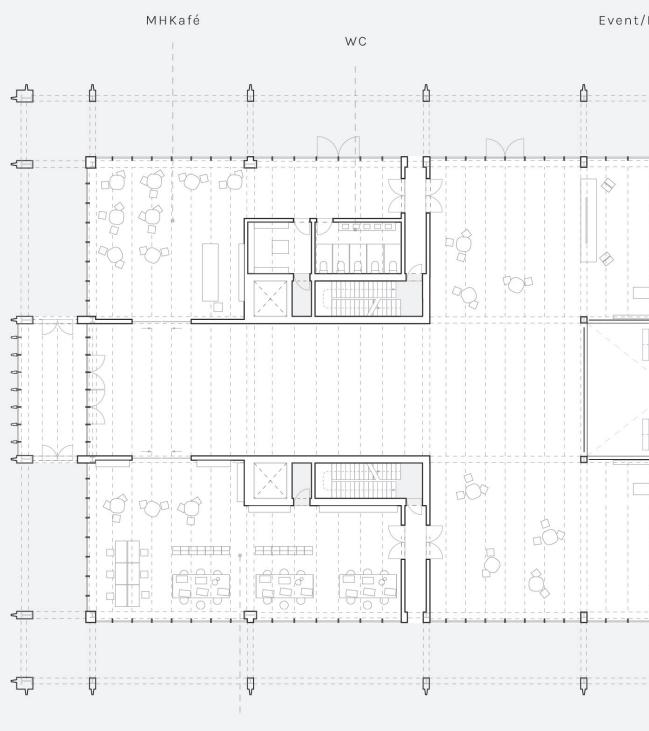
Keywords: Energy efficiency, design strategies, tall buildings, visualisation





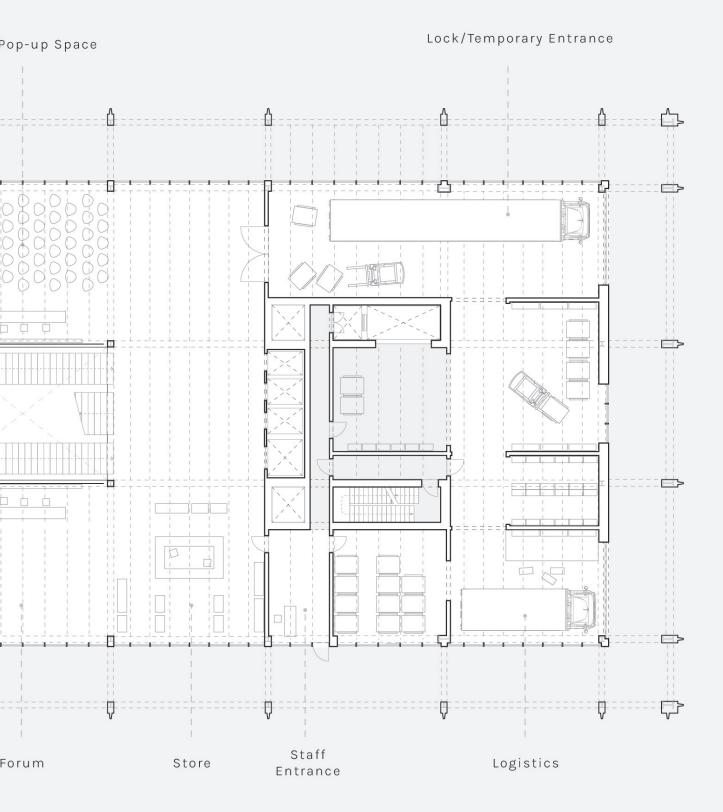
looked into literature and research that investigates energy efficiency in such tall buildings.

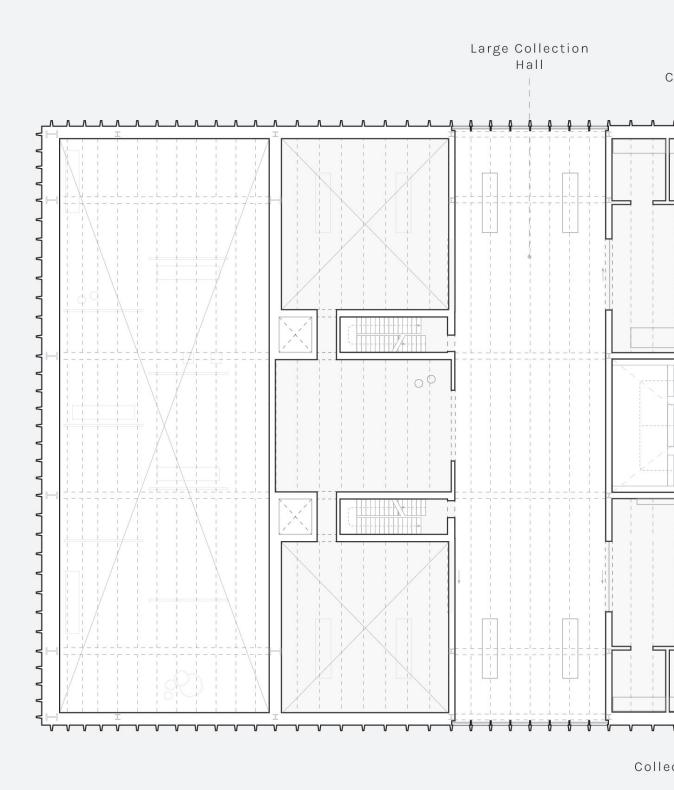
**+M** materialization



Library & Workshop Area

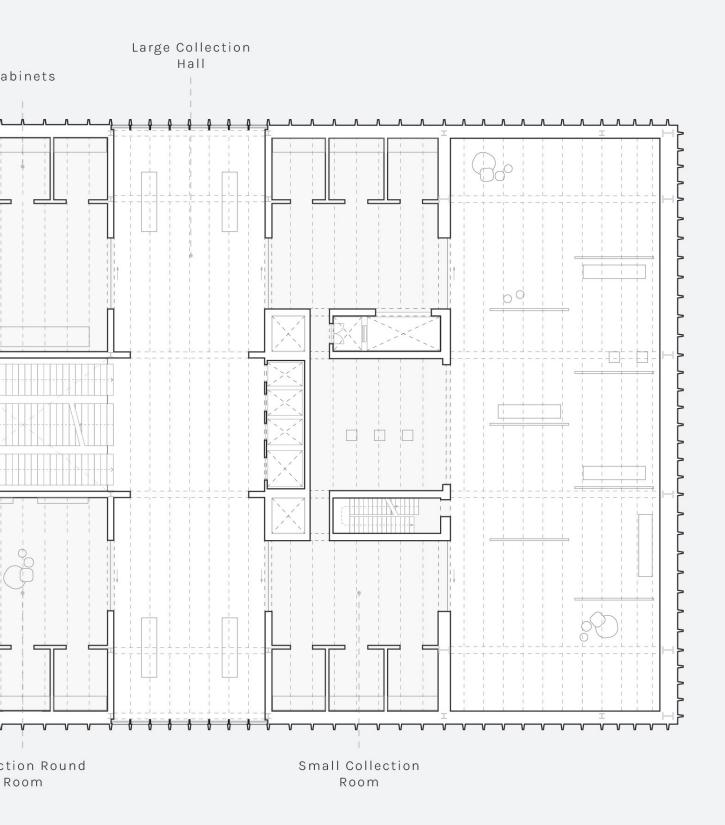
Level 0: **Foyer** Floor Plan

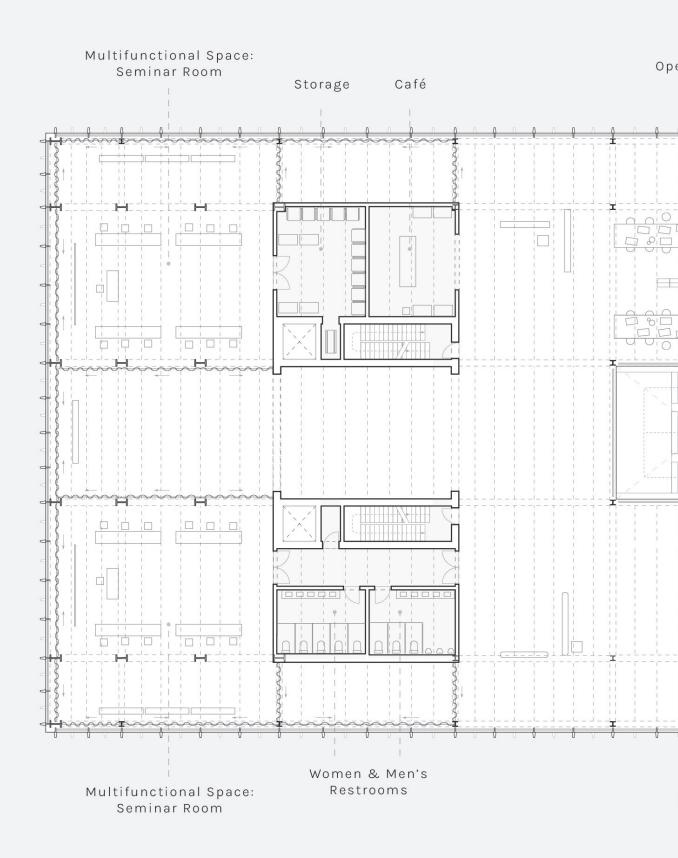




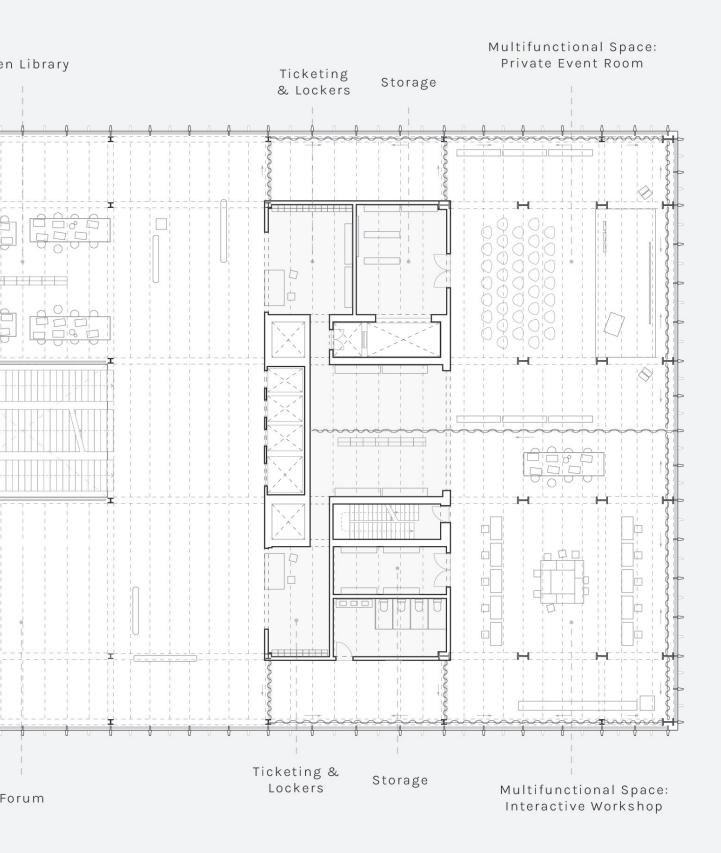
Level 2: Collection: Track 1

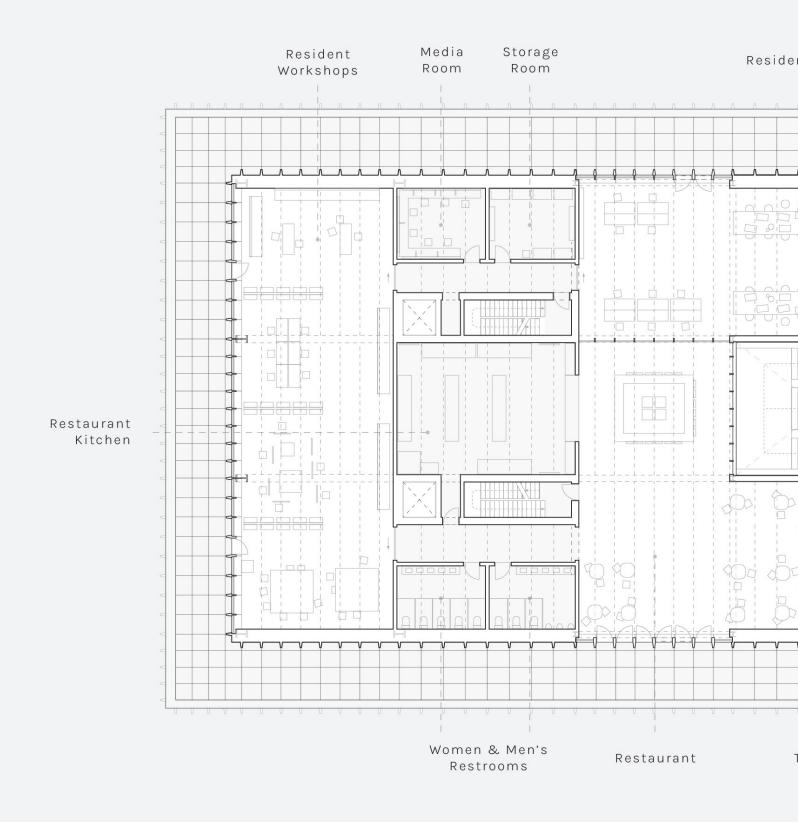
Floor Plan



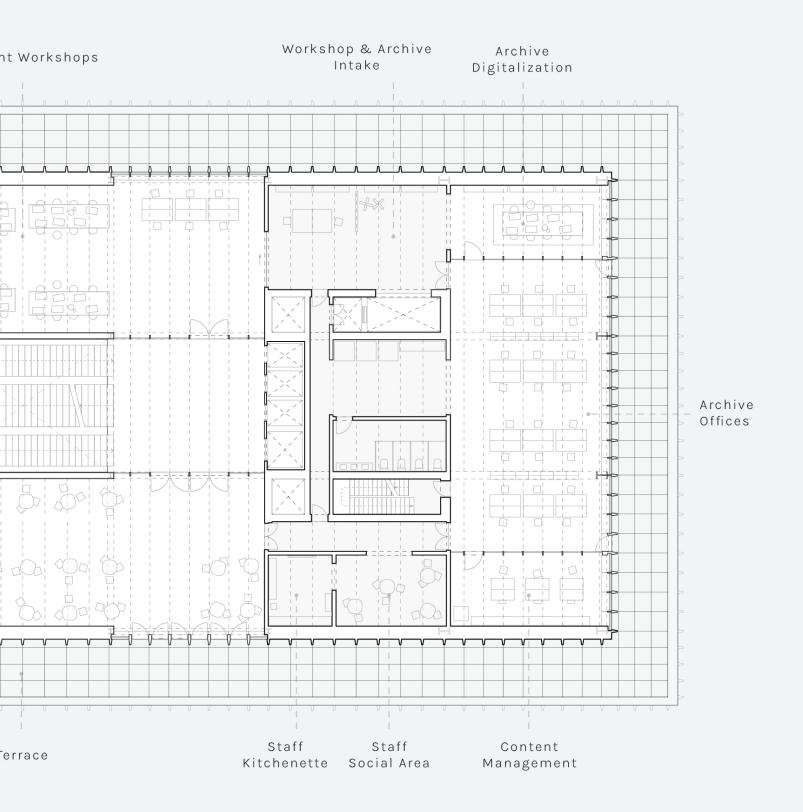


Level 4: **Second Forum: Activity Spaces in Use** Floor Plan





Level 5: Resident Workshops, Restaurant & Archi Floor Plan



ve Offices

open artist workshops...

1:200

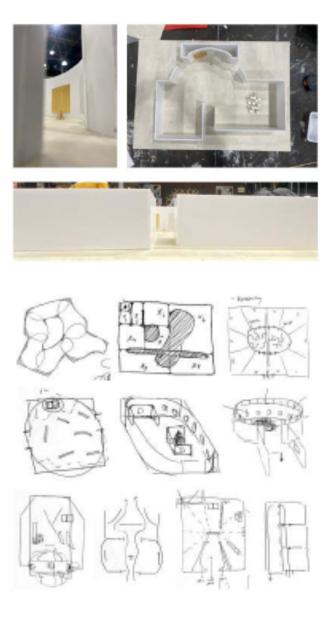
Interiors, Buildings & Cities Graduation Studio kicked off with a period of research. This research phase consisted of various exercises that got us to understand better the project we would eventually get our hands on; 'a new Flemish museum for contemporary art'.

In the first quartile we engaged with with creating a research framework and method that would serve us as a foundation to grasp the subject of a museum better. We were split into research groups and through the process of literature readings, open table talks and collaborative expressive writing, we were able to investigate what 'contemporary art' is, who an 'artist' is, what 'art' is, and how a museum serves as a constellation of spatial, functional and atmospherical body of organs to host these elements.

Each research group explored a different museum as a case study, and made their models. This was a first hands-on experience on discovering how the construction of these museums served for the function within, and a play of scale. An important take away was that the problems whilst making the model actually had their answers in the actual building and how it was built. Each group had different takeaways and way of solution finding that were shared in the final presentation.

We were encouraged to use this model making knowledge and research expertise on the next stage of 'Ensembles'. During this period I investigated the Belgian artist Philippe van Snick, and how his art should be displayed and exhibited. I collected a lot of knowledge concerning the positions of 'gallery', 'artist', 'art', and 'curation' in relation to one another; by reading literature on this subject, listening to interviews with artists, talking to curators, visiting museums and explored it architecturally by making various models of exhibition spaces.

This Ensembles phase taught me a lot, I made a lot of mistakes, and repeatedly questioned myself about the way I approached the subject. I had been very didactic and demanding from the exhibition space I was modeling, therefore I lost the room of flexibility and had a very rigid framework that limited me to target the right things. The way I was able to solve this was by visiting more and more museums and talking to my tutors about it. I learned that there was not 'one right way', and that it wasn't a scientific equation.

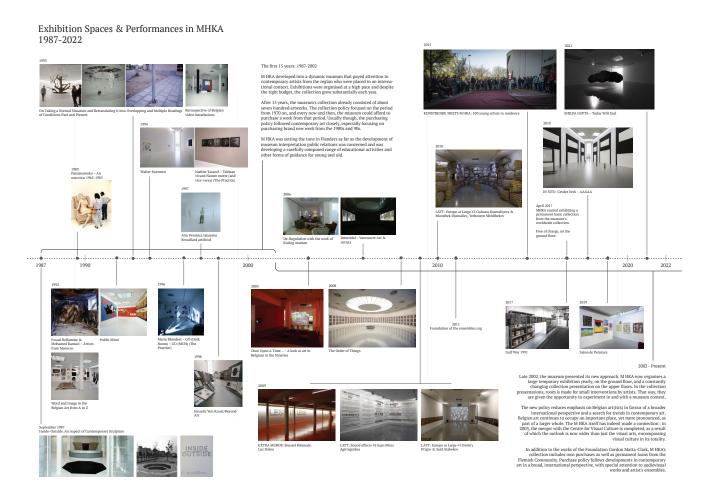


## **REFLECTION P4**

In the next stage we shifted our focus to the city of Antwerp. With MHKA (Museum of Contemporary Art in Antwerp) looking for an expansion, a brief was given to us as an instruction guide to critique and reference ourselves on. Visiting the city and experiencing the intimate places made us establish a connection and take a position towards our project brief in relation to the context. And after talking to the MHKA director, Bart De Baere, visiting the building itself and walking around the new site, it helped me initiate a narrative of what the new museum could do and could be for contemporary art, for the public, for the Flemish community, and for Antwerp.

Our knowledge from the precedent studies, ensembles and research played a critical role at this stage to question the brief and take a position towards it. Since the beginning, I wanted to progress and do this project as if it is actually going to be built. Therefore I took the brief's demands as strictly as possible. Eventually, I realized that this was fitting well with the research explorations I have been doing in terms of functional connections within the building and with the context.

Following the P2, it became visible that I was asking for too many things from the project, which therefore had created this visible framework of restrictive elements; of which some have failed to accomplish their desired goal. One of these was the visual connection to the park from the circulation within the building. I took the brief in a literal manner and wanted this museum to function as a unity, facilitating all the necessary amenities with the demanded



### **REFLECTION P4**

square meters and heights, making the building a skyscraper, a vertical museum. Due to this tall mass, the idea of people circulating from 'public floor' to 'public floor' (floors 5 and 10) was disconnected from the practical reality of how the museum would be used because of lack of programming. . Also the intertwined spatial functions of the museum were not functioning as fluid as I hoped. Therefore after the P2 I have done a tailoring to the concept, refining what it is and what it does for the public. I was focused too much on the horizontal interactions of the building with its surroundings, after that I started researching the vertical connection of this building with the surroundings and within itself.

I learned to approach the project as an urban, monumental mass. With this in mind, the vertical narrative and what this urban entity does in context better became apparent.

Through P3 to P4, I had the opportunity to reflect and expand my evaluation of the project. Given the size of the museum and the list of goals to be accomplished were being completed one by one, nevertheless this change and development took more time than intended, leading to a nogo in the P4. After this moment it was a relief and realization that I now had the time to complete what was missing.

It helped me take a step back and reconstruct the ideas, the physical composition, what it stands for and the storyline of the museum. Over these weeks, I worked everyday, giving it all the attention and work that it needed, up till the second P4.

The project was eventually working in favor of all the goals it targeted. The outcome was fulfilling and complete.

## The Research Methods

My choice of methods developed itself starting from the first week of studio, as I've learnt more about the studio and its content, I developed a daily eye to look at things differently, read differently and analyze everything I see to resonate with the studio. Alongside this daily habit that I've developed, my framework of research followed both a theoretical part and a practical part.

The theoretical part consisted of literature reads such as books, newspaper articles, magazines, photography journals and interviews; made by artists, curators, and architects. Books like "Making Space: Writing, Architecture, and the Construction of Culture" by Paul Carter helped me understand the literature knowledge that I've been collecting in relation to architecture and culture, and helped me juxtapose some ideas I had which I could not put on paper before and vice versa. The main theoretical research helped me shape the main narrative of my story, nevertheless some of the information eventually did not lead to anything or went background along the process. In that sense, I'm glad to have taken notes of the majority of my research, if not, everything. Although, it would have been much better if I had written more of this knowledge in a coherent structure altogether, so that this sum of information would be transferrable and cross referenced even after the project is finished. On the good side, the majority of this information if recorded with my Project Journal, which has been a critical, spinal product of my work.



Mass Studies in Context Model

#### **REFLECTION P4**

For the practical methods of research, I visited a lot of exhibitions, interviewed to a lot of curators and artists, observed the built environment I'm surrounded by and actively took notes. Most of the visits were to contemporary galleries and modern museums. For instance, curators such as Tominga Hope O'Donnell from Munch Museum, Oslo; and various students studying curation were kind enough to guide me through their process of thoughts about exhibitions and answered some of the key questions I had in mind. These people, whom have explored the subject of 'displaying a work of art', 'how a museum functions' and 'what its societal role could be'; were very influential and informative to listen to.

I have learnt that on-field research is essential when exploring the public's behavior, their interactions and approach to a public space & building. An eye opening investigation was to see how museums with extensions were functioning. For instance the Stedelijk Museum in

One of the time lapses I studied, Stedelijk Museum
Amsterdam

Amsterdam was a good case study for me to observe people's movement through space, navigation, and the relation between this movement and proximity to art. I recorded investigations like such, with time-lapses and photography. Explorations as such helped me incredibly, to understand how people behave in such gallery spaces and how they are confronted with art.

Gathering theoretical information and exploring its parallels to the actual situation in this case was very helpful in understanding how a museum would function better and better. It helped me take into consideration elements like; how much time should one spend to reach the first exhibition upon entering, how distant should the circulation be from the exhibition rooms, and how long could one tour exhibition spaces before they need a break.

The presentation we had from the MHKA's director, Bart De Baere, always came back to mind mind after making these practical observations, finding correspondences with what he said; sometimes as answers, and sometimes as points to consider better. I found his interview 'Art Museums and Democracy' with L'internationale to be always refreshing and bringing me the gravity of his understanding of a museum and how it works in accordance to their responsibility towards the public. It gave me information about the societal and cultural potential of the art scene in Antwerp and Belgium.

Following the P2, my project was still seeking to find the right balance with all the things I was demanding from it. From form, to layout, to height, circulation and spatial quality; my mentors have given me very fruitful feedbacks upon how to develop it and target the right goal. By being in depths of each task I'm trying to achieve with this project, the weekly help from my mentors helped me back off and see the bigger picture. After their suggestions, I found the solution to be following the narrative of what the building already is and what it is doing right, and then looking at what could be improved. I did this

through writing and sketching diagrams to remind myself of the character of the project and what it meant for the public visitors, how they connect to the city of Antwerp and what role this museum has in that connection from the perspective of contemporary art. My archive of photographical documentations played a crucial role in me exploring the public attractions more and more, looking back at the unconsciously captured details in each photograph, and how they are small pieces of a large puzzle of public activity and inclusivity; eventually building up the project past the P3 phase and giving it the final definitions.

## Personal Project Framework

I started the project with an embedded framework embedded in my mind, I was simultaneously gathering theoretical knowledge and practical knowledge, and simultaneously producing content as time went. With the information that was gathering over time, I wanted to learn and discover and collect as much as I could, reach a high level of knowledge, create target questions and problems to solve for each one, and make the product work in the favor of all these problems seamlessly. At P1 and a couple of times after the P2 I realized that this complex web of problems was more of an unsolvable entanglement, rather than a well working system of solutions. There were a few moments where I could not progress because of being trapped in this entanglement and not being able to solve everything at once. Thanks to my tutors and personal efforts I was able to ask less, but more efficiently, from what the project is trying to be. My research influenced my design to ask for more in this sense, and I was able to solve this by balancing it out with; the design asking for more research. I learned that this was of working and attitude creates the best outcome.

Having gone through a lot research and design trials, some stand out more than the others eventually, and some maintain their value. I expanded my research topic sometimes to a far more detailed extent than necessary, and valued the quantity of resources as well as the quality. Taking notes of each one and analyzing, sometimes made me lose a lot of time and eventually lost value overtime. It led me to researching too much on trying to research the right thing. For instance, the interview I had with Tominga O'Donnell was very useful in the sense that I actually got to hear in the first place what are the things I'm concerned with, and what are actually necessary for me to think about. It helped me understand the importance of this by not only talking to a professional curator, but also by hearing about it from someone that is in the actual world and is experiencing this by herself. This was an academic point of view for me, that merged with the practicality of my research matter.

# **Project Assessment**

Public buildings have constantly been reinterpreted and reappropriated through time and circumstance, therefore a question I look back and ask is; what is this project's role and responsibilities now and the ways in which it engages with both the contemporary city and its citizens? From a societal point of view, this project aims to act as a platform for dialogue, cultural exchange, and creative expression, fostering a sense of belonging and community pride. I aimed to create a project that has the potential to enrich the cultural landscape of Antwerp and attract diverse audiences, both locally and internationally.

From another point, I also asked myself the question of what the role of the architect is in such a project. By combining sustainability measures, design aspects, spatial requirements, and societal value, a coherent architectural vision was aimed to balance the demands of stakeholders, visitors, and the artistic expression. This involves integrating circular design elements, accommodating diverse art forms, and fostering inclusivity and community engagement. My ultimate goal was to synthesize these considerations into a compelling architectural story that serves as a platform for artistic exploration and inspiration.

Over the course of the project, not only focusing on creating a museum that suffices its own needs, but also becoming a project that holds academic and societal value carved the stance of this museum. Also, the research and design process undertaken for the project aims to provide insights and knowledge, contributing to the academic discourse on sustainable architecture, public inclusivity, and community-oriented cultural institutions.