

Breaking the Safe

Public Art Depot Berlin



Graduation Project Book
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BERLIN OPEN DEPOT

The Berlin Open Depot complements the cultural heart of Kulturforum, the cultural center of Berlin, located on Potsdamer Straße in the Berlin-Tiergarten district, situated on one of the busiest transportation nodes of Berlin. It is a center for a wide range of exhibition types and stands among the global frontrunners in the field of innovative exhibition experience. The Berlin Open Depot transcends the typical structure of museum buildings, adopting a new approach in its design and layout. The design pushes the boundaries of exhibition and storage spaces, consequently forming a solid, yet flexible space that can facilitate unlimited forms of exhibition. Due to its multidimensional design, the Berlin Open Depot extends beyond the confines of display, exhibition or showcase. It can also serve as a space for events, lectures, or workshops and can be curated by artists as an ever changing canvas.

REFLECTION

GRADUATION PROJECT



COLLAGE EXHIBITION & STORAGE

00 INTRODUCTION

The Complex Projects graduation studio places high value on doing deep preliminary research. Literature reviews, location analysis, precursor research and program analysis all contribute to the design.

The project's emphasis on the relation between the storage spaces and exhibition spaces resulted in questioning the necessity of the clear distinctions between the two functions. The idea of investigating a different direction in which the entire building could be viewed as an exhibition space, as opposed to having separate spaces strictly dedicated to storage or exhibition, sparked attention. Thorough research was done to find out how the spaces could expand both horizontally and vertically, leading to a combination of the two. The spaces of the open-depot as we know it, vade into each other, making the building more public than the typical storage and museum structure.

This exploration led to the development of the structure of a robust complex that be bethought of as one enormous exhibition space. As a result of this exploration, the building evolved into a robust complex that can be seen as one massive exhibition space. It can accommodate a wide range of exhibitions and offer experiences like none before. By challenging the traditional storage and exhibition spaces, the building transcends limitations and provides more dynamic environment for artistic endeavors.

In order to realize this concept, each of the building's three storage types (categorized as S, M, L, depending on the nature of the artifact, e.g. size, weight, material), is layered per level and positioned adjacent to the exhibition spaces with transparent surfaces. Each storage unit has a unique identity and is built by default to serve a certain function, but they can all be thought of as add-ons to a broader exhibition system. This system includes back-off-house spaces like restoration spaces, workshop spaces, loading docks as well as packaging areas. These spaces can be connected both horizontally and vertically to form limitless configurations, providing a vast range of displaying and storing options.

The building's potential is increased by its flexible design, which enables it to become denser and hold a wide variety of exhibits. The building's interconnected network of spaces serves as a stage for an almost endless variety of creative displays, from grandiose digital art presentations to more conventional display setups, permanent and temporary exhibitions, and art events.

01 RELATION BETWEEN RESEACH & DESIGN

The research focuses primarily on the interaction between the human body and the building. How does a visitor experience an object on display?

There is a growing demand from users for highly enhanced building performance. This covers high speed flows, rapid processing times, perfect security levels, and optimal indoor climate conditions. The engineering of spaces and environments is made possible by the experience of space through quantifiable spatial features, such as temperature, acoustics, lighting, texture, and more. This method employs data points to assess physical demands.

The relationship between the exhibition space and the storage space itself, as well as the visitor in this space play a major role in the design of the Berlin Open Depot. The storage system beholds the significant importance in this, since the storage rack can be seen as a data point that not only affects the enclosing space but the entire building. The capacity of the building is closely linked to the number of storage racks where artworks can be presented ion and stored in, and therefore overall controls sizing of the building. For instance, capacity determines the size of the storage areas (depots), the restoration spaces, and last but not least, exhibition halls. Because if storage space can be used with high density, more space is available for exhibitions.

02 RELATION BETWEEN GRADUATION TOPIC AND RESEARCH TOPIC

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03 RESEARCH METHOD AND APPROACH IN RELATION TO THE GRADUATION STUDIO

The Complex Projects graduation studio imparts a methodological and structured approach to the design process. The studio methodology prioritizes learning by doing and lays a high emphasis on interdisciplinary research and reference projects.

Complex Projects acknowledges that as building structures become more effective, their size and complexity increase as well. As a result, it is impractical to discuss the full design at once. The effective articulation and breakdown of smaller design topics and their impact is a vital step in the design process. This makes it possible for several choices to grow simultaneously and then be included into a cohesive design. Data from conducted research are used to assess and justify design decisions. Making informed decisions based on data is made possible by effectively organizing this data. The overall concept, which in this case is determined by the building's program, serves as the framework for the entire process.

Plans, sections, and models are seen as dynamic elements of the design process in the framework of "learning by doing." They can actively design themselves as well as function as vehicles for expressing and exchanging ideas. Parallel design iterations of plans, sections, and models enable experimentation and the identification of what functions well and what does not. Following that, these spatial discoveries are examined in light of the pertinent information and the broader conceptual framework.

04 THE PROJECT'S WIDER SOCIAL PROFESSIONAL AND SCIENTIFIC RELEVANCE

The design is an exploration of the role of exhibition space and depot space and breaks with the traditional, secure way of locking away objects of value. It pushes the boundaries of exhibition and depot spaces, while also reexamining the interaction between viewer and object.

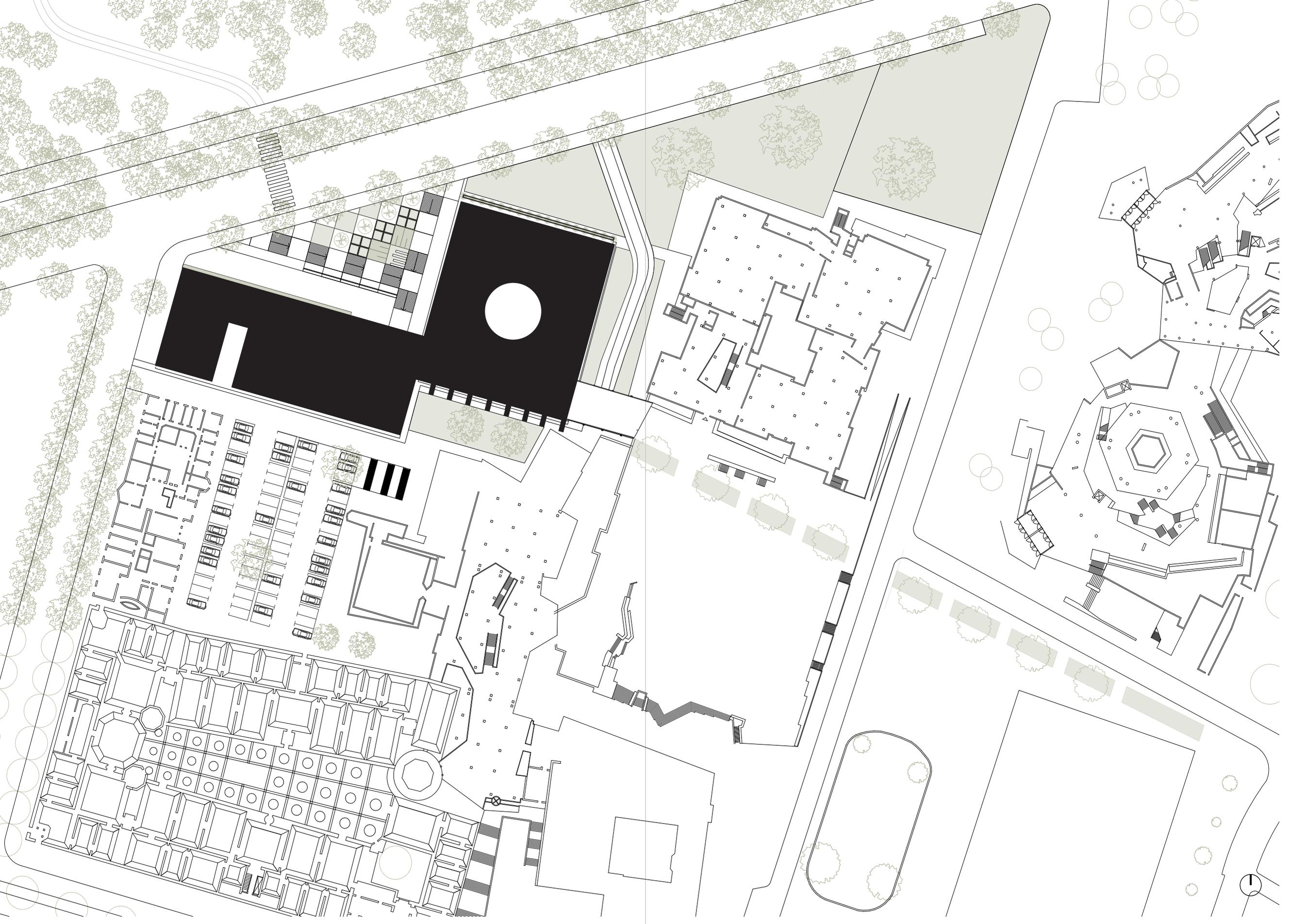
The analysis of the engagement and experiences of audiences in relation to exhibitions put attention to the dynamic and multifaceted relationship between an audience and artifact. This subject is not limited to traditional exhibition venues such as galleries, art fairs, classical museums, but is also relevant to other fields including politics and education. The act of teaching for example, can be done with the support of artifacts presented to an audience in the building. Or artifacts presented on the Berlin Art Wall, a mega-presenting canvas in the form of a 30m high wall, could represent a particular political message offered to the museum public and passengers.

Through a deeper understanding of the museum audience - artifact relationship, valuable information is collected that can be used in the design and configuration of the exhibition space, depot, restoration, registration, digitalization, art handling spaces, and other settings. This knowledge can facilitate the creation of optimal spaces for audience interaction.

05 ETHICAL ISSUES AND DILEMMAS

Over the past century, an abundance of research has been conducted on museums and storage building design. Designing of a museum today involves drawing from millennia of exclusive exhibitions while fostering a space for reflection and creative expression. However, the number of realized innovative museum schemes stays limited. The explanation for this phenomena is ambiguous and complex and extends beyond the scope of this research.

Nevertheless, it gave rise to the premise that museums ought to be exceptional display venues by default, perhaps in a more conventional fashion. Based on this, it is investigated how these locations might provide an alternate experience that transcends the inherent uniqueness of each museum or depot. In order to accomplish this, the design explores adaptive storage options by densifying and enlarging them as well as departs from the widely held perception of what a museum experience should be.



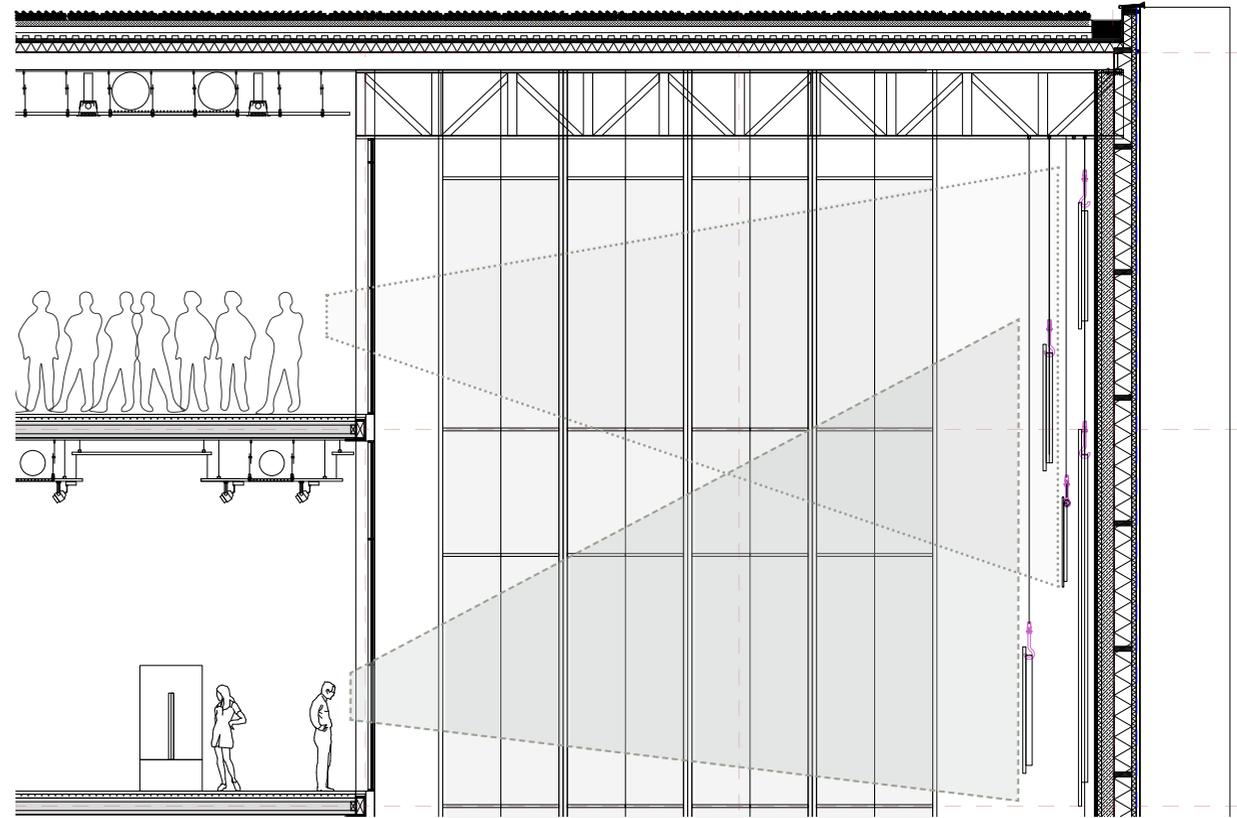
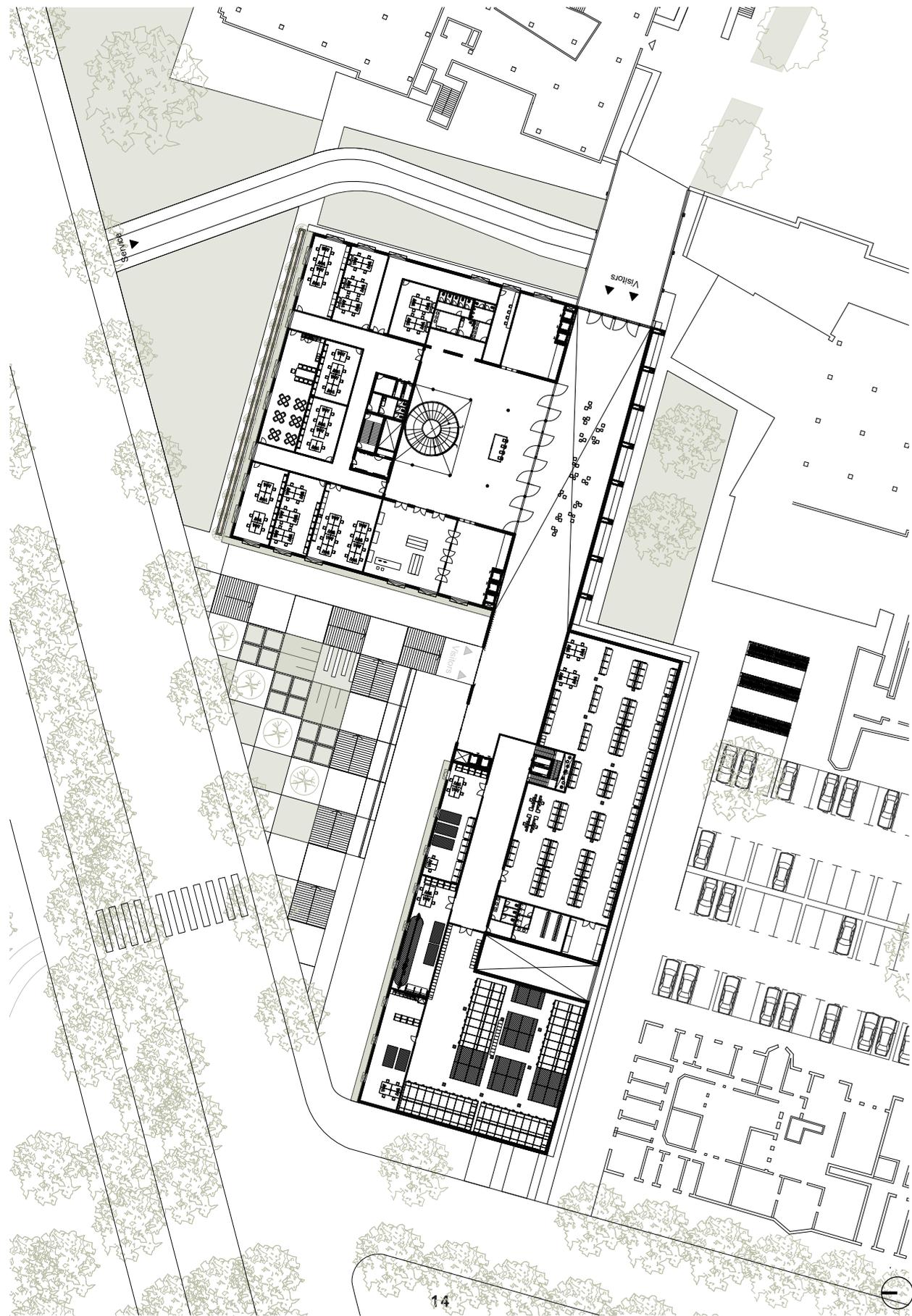
Berlin
Depot

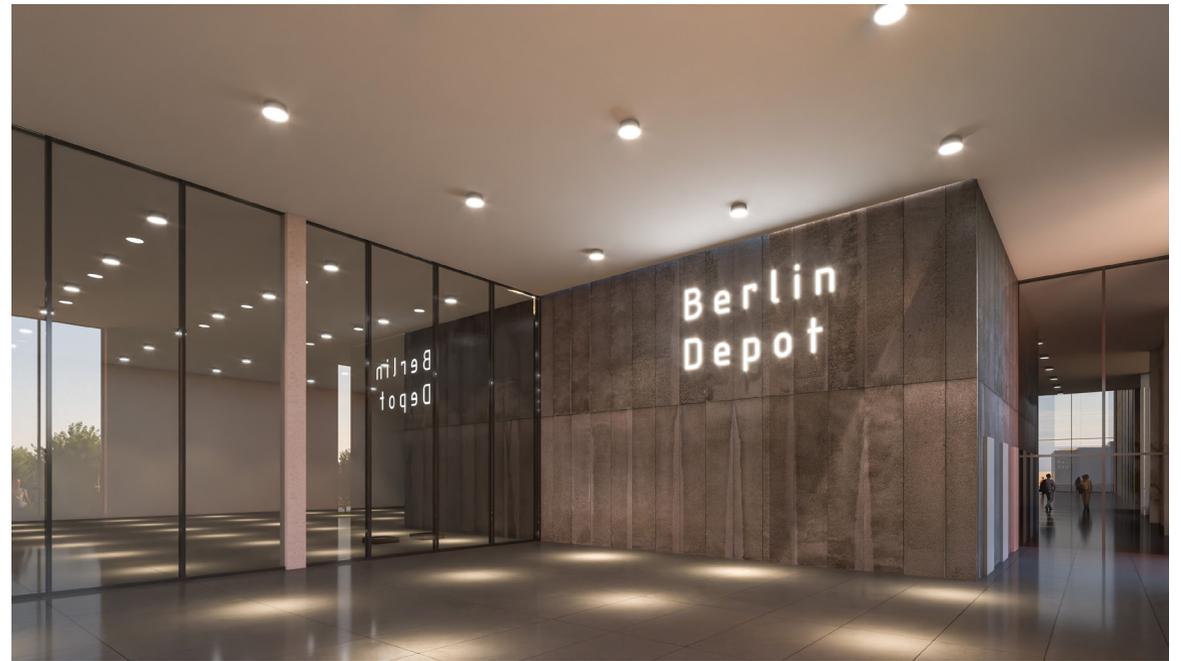


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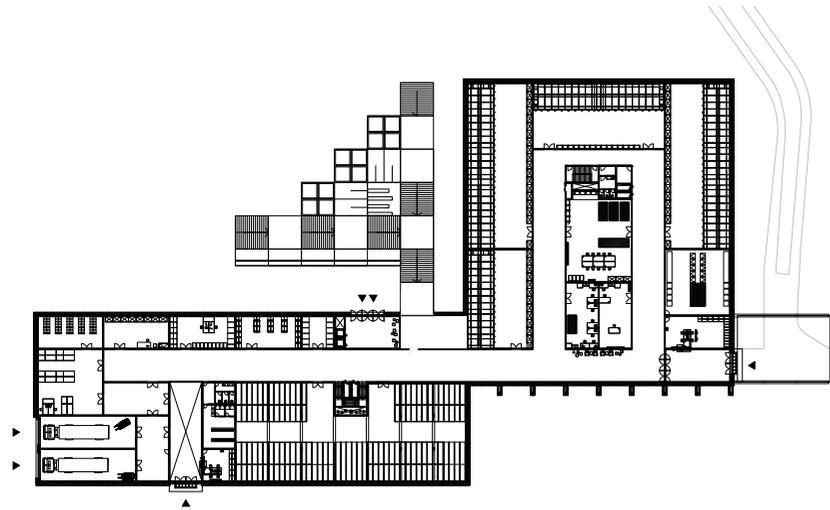
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BERLIN OPEN DEPOT

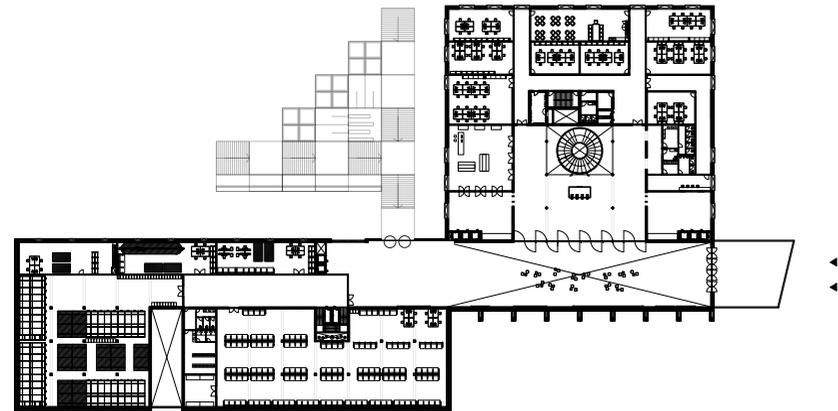




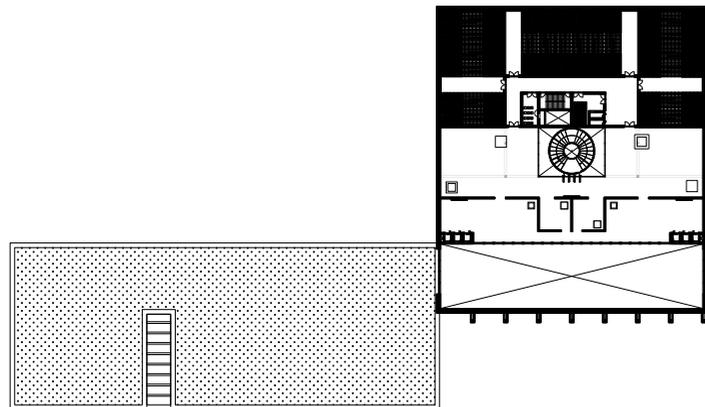
BERLIN ART WALL



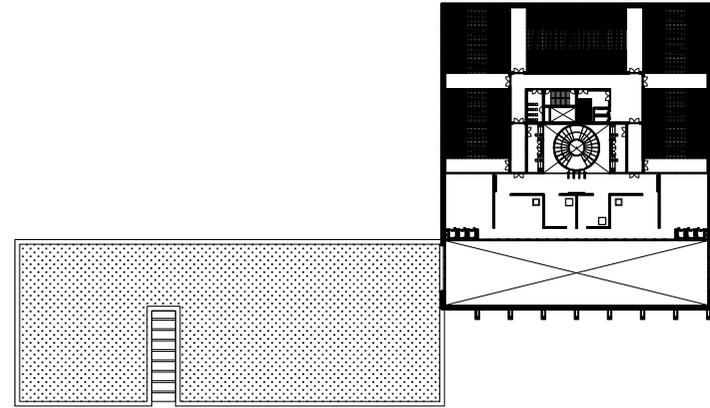
GF00



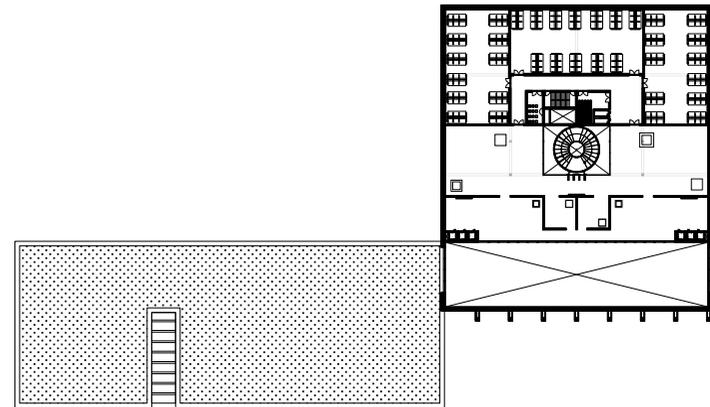
L01



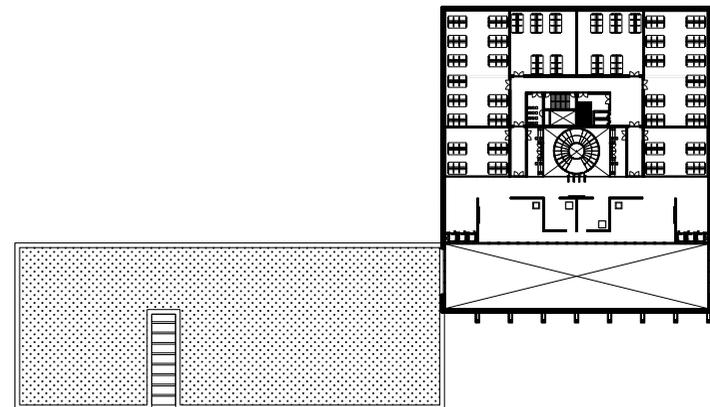
L02 - A



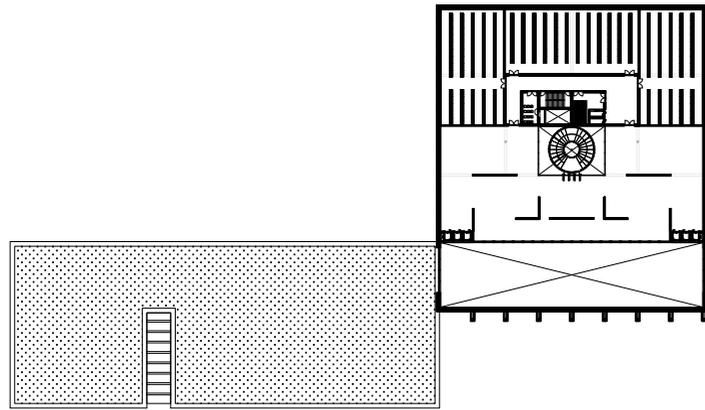
L02 - B



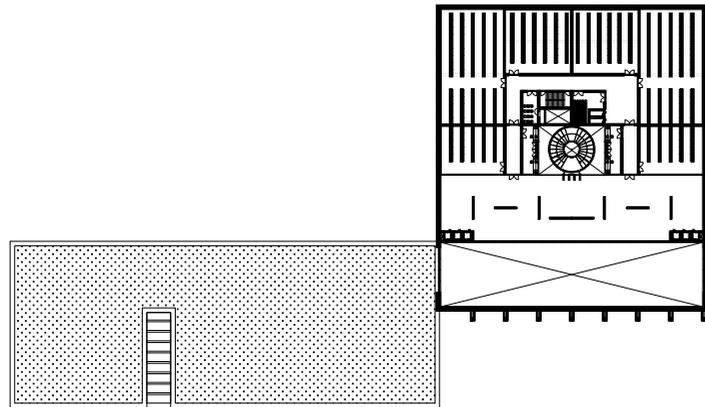
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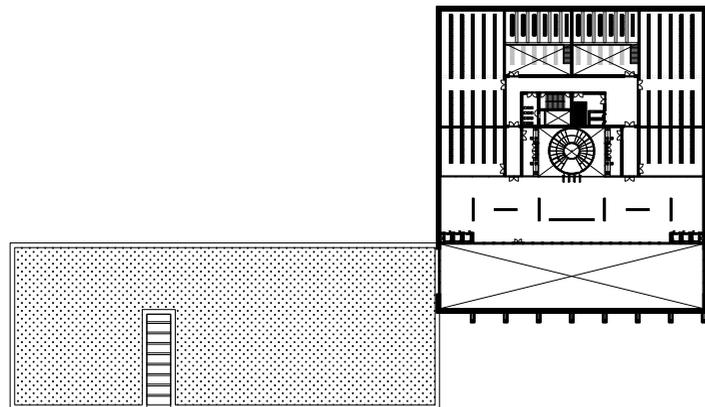
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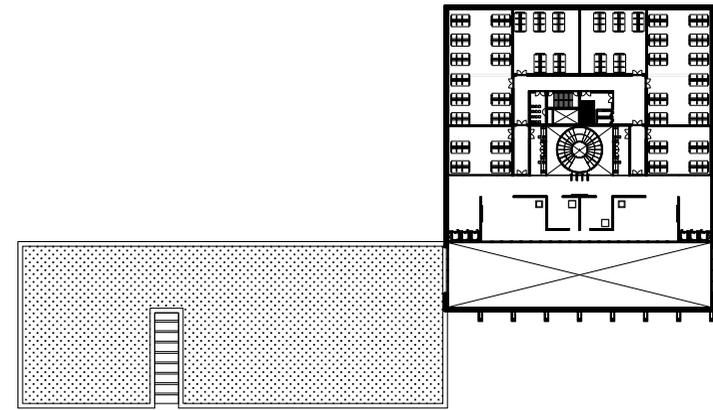
L04 - A



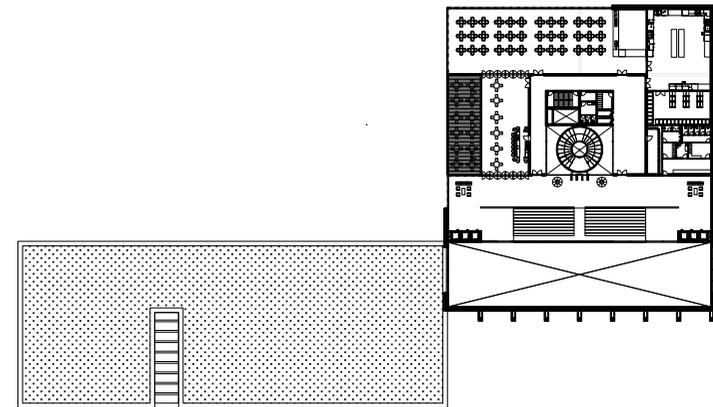
L04 - B



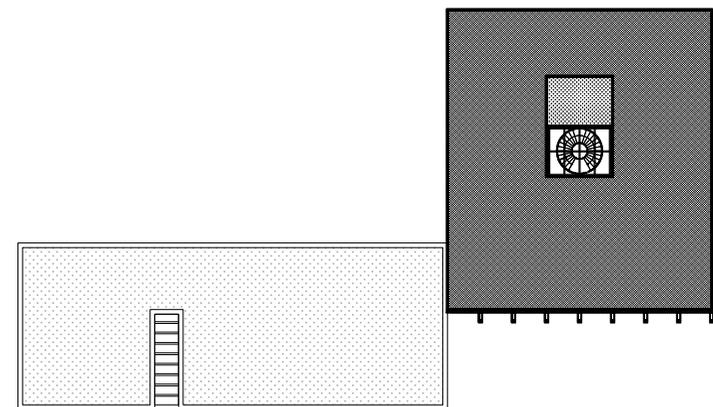
L04 - C



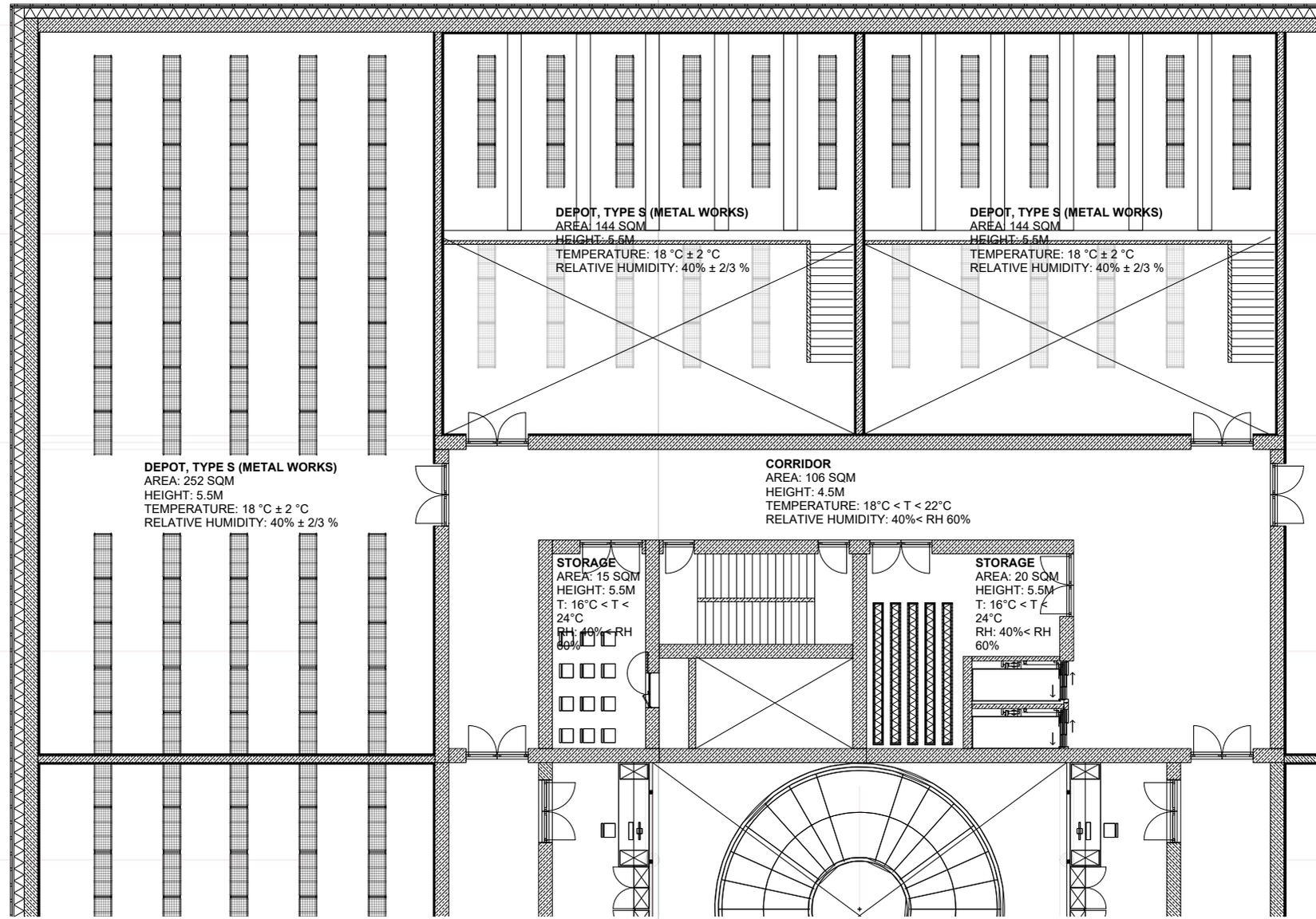
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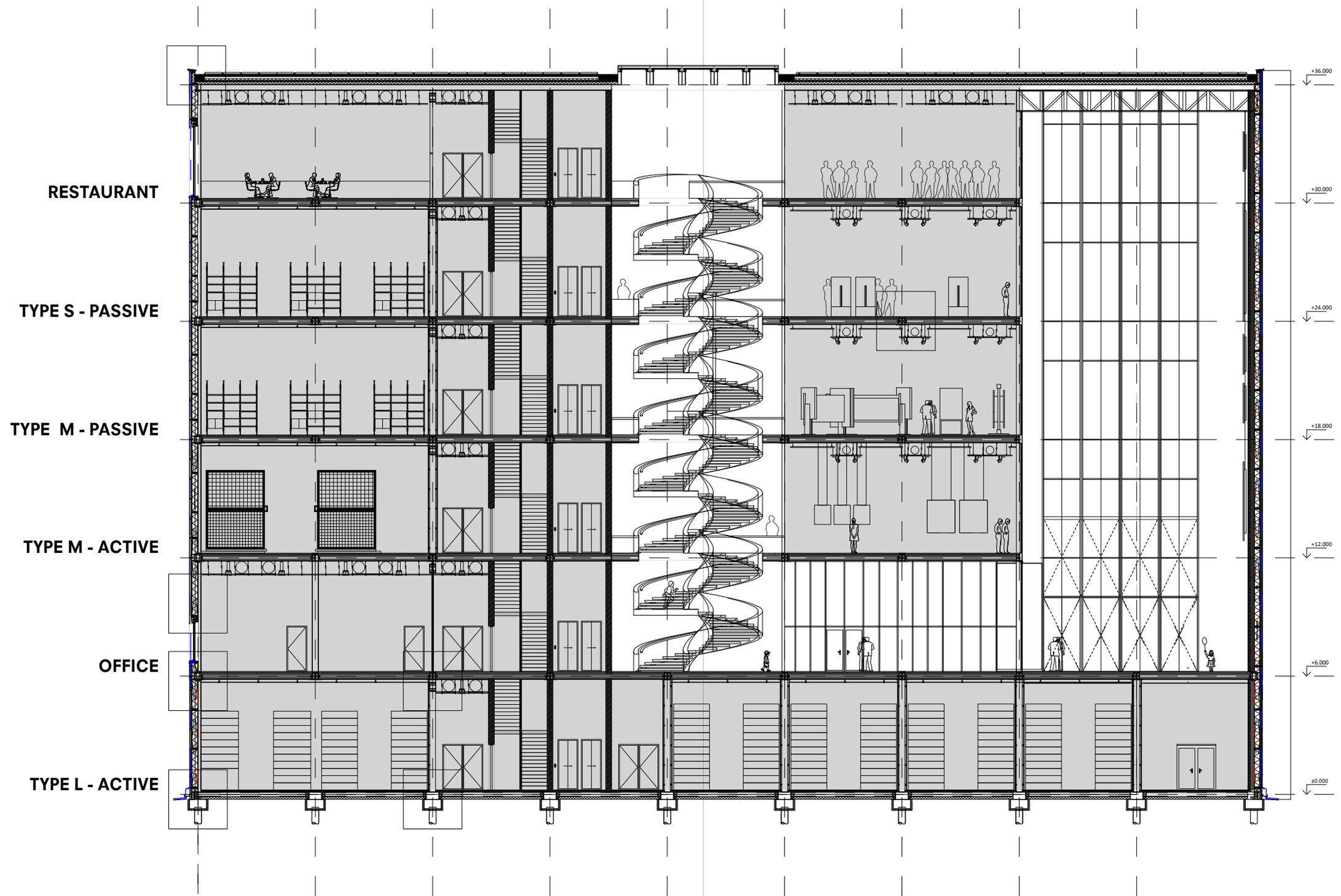
L06



R07



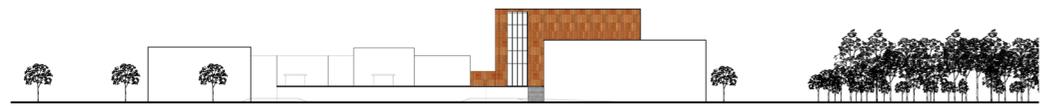
DENSIFICATION OF STORAGE SPACES



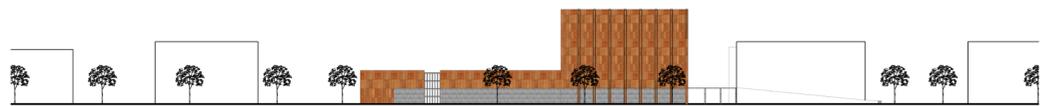
ACCESSIBLE AND SECURE STORAGE SPACES



NORTH ELEVATION



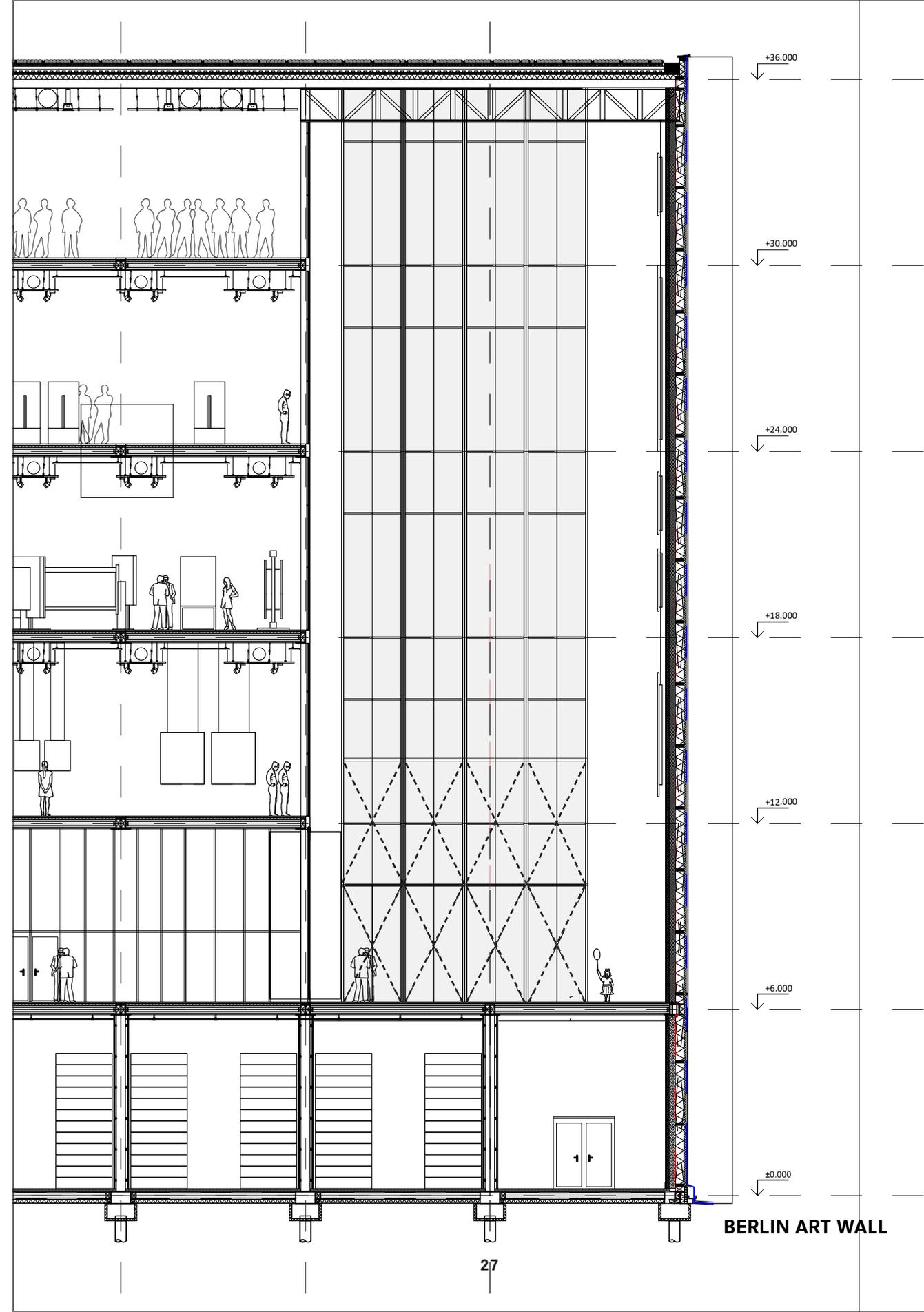
EAST ELEVATION



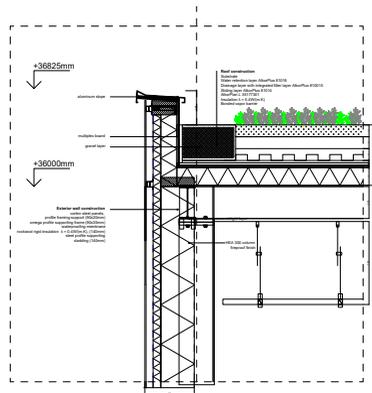
SOUTH ELEVATION



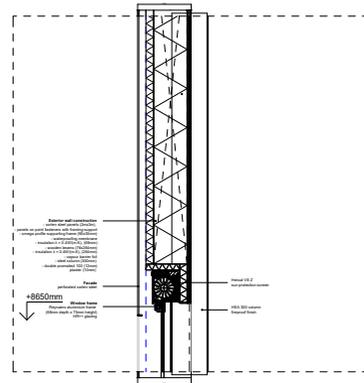
WEST ELEVATION



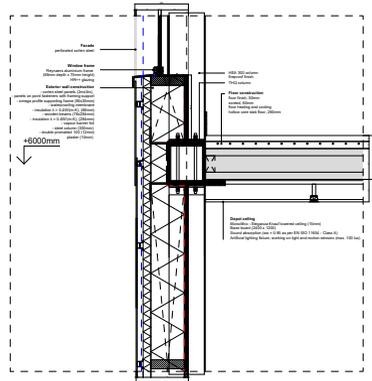




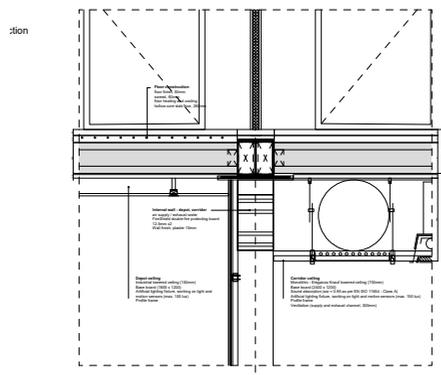
V5



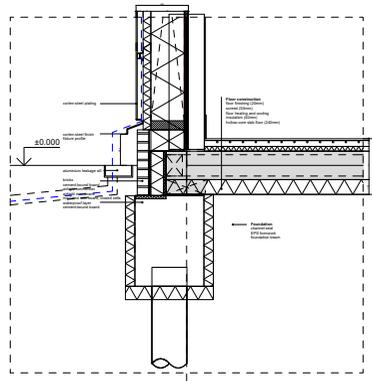
V3



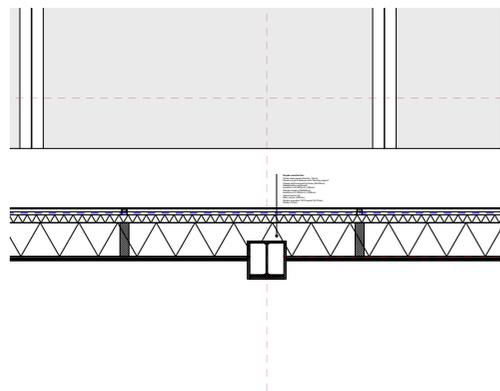
V2



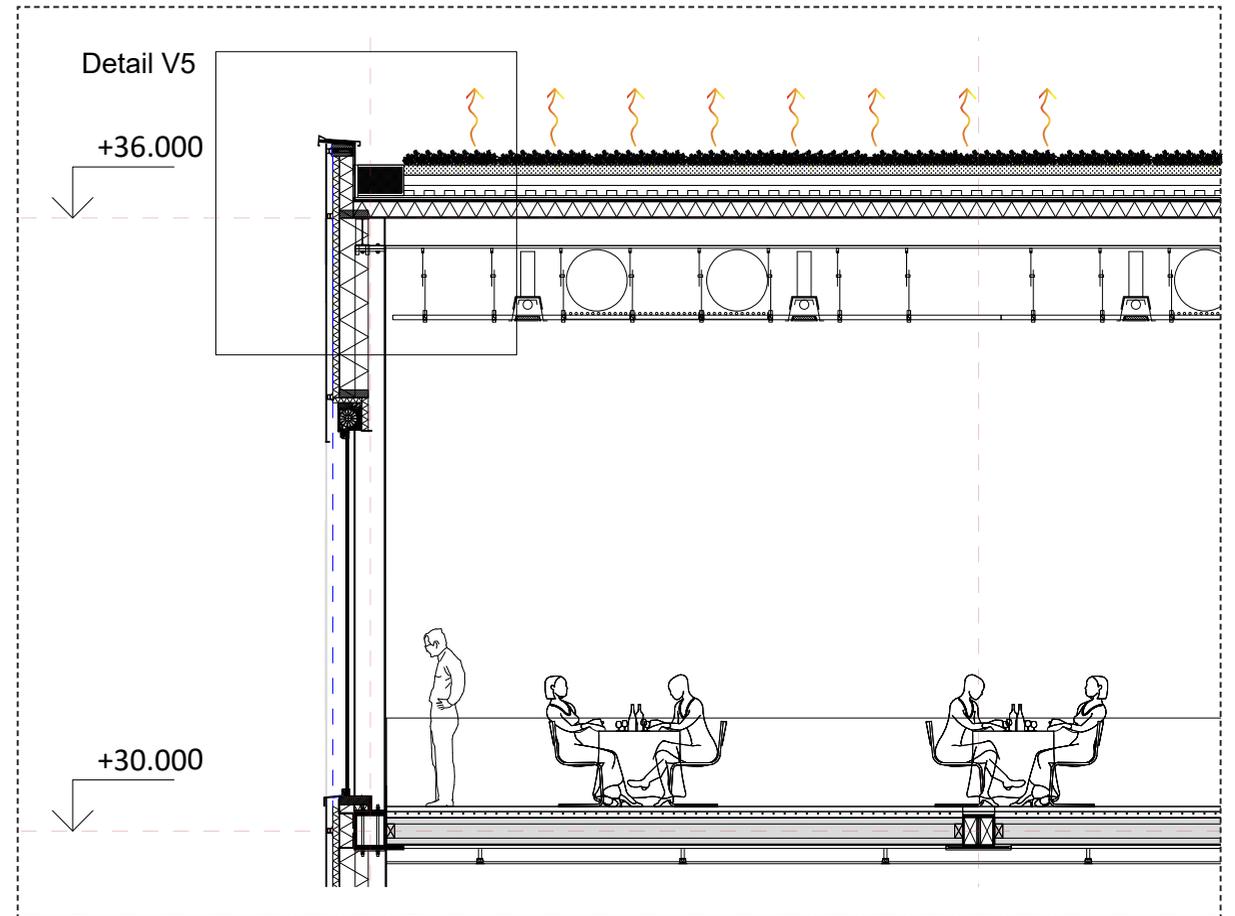
V4



V1



H1





INTERIOR - BERLIN OPEN DEPOT



INTERIOR - BERLIN OPEN DEPOT



Berlin
Depot

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Thank you.

