

Research Book

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PREFACE

This booklet contain all research done for the individual design part of the graduation studio public building; the new museum re-wired.

Table of Contents

1. Thematic Research	4
1.1. Subchapter title	
2. The new museum Goal	18
2.1. Subchapter title	
3. Intresting cases	27
4. Art Display	41
5. Program	47
6. Art Book	52
7. P3-P4	84
8. Reflectie	96
I. Bibliography	100



THEMATIC RESEARCH

In this chapter the most important facts of the thematic analyses; history, city, connectivity, culture, people and power, are described and concluded. Then for each theme the most important task for the new museum are mentioned.

HISTORY

Rotterdam is formed by the harbour and the water. The industrial waterfront is still a strong characteristic of the site. In the past most of the planning decisions for the south of Rotterdam were top-down policies. Tarwewijk always was a residential area but residents never had a lot of influence on the site this should be taken into account. Interesting is also that originally the residents of Rotterdam south participated in the economic structure of the south, the harbour houses near the harbour jobs, people were living and working in the neighbourhood. This notion is interesting to take into consideration for the new museum.

CITY

Introduce new building forms to create dynamic experience. Connect waterfront/park public space to new museum and create shelter to increase and extend time span and use of waterfront. Create public space on the waterfront and connect this to the neighbourhood. Improve connection between north and south

CULTURE

Bring institutional culture to the south to improve balance between the division of art in Rotterdam. Reduce the gap between studio and museum. Due to interaction and participation between art and art making to eliminate the boundary between high art and local culture

CONNECTIVITY

The dike and traffic routes provide both a connection and a visual barrier in the neighbourhood and the site that must be included in the design. Furthermore, should the museum contribute to the mental connection between the north & the south, and the site and the neighbourhood. Last the use of social interaction elements and outside public space should be improved.

PEOPLE

The new museum must contribute to increasing the opportunities in the neighbourhood. In terms of education, work and life. This can then indirectly contribute to the neighbourhood connectedness. In addition, the measures of cultural interest and participation can be included.

POWER

The cultural sector is an important part of the representation of Rotterdam and economic benefits from tourism. But by focussing on a more bottom-up approach culture can contribute to participation, education and employment for every resident in the neighbourhood.

HISTORY

Rotterdam originated around the river Rotte, which is also where the name comes from. The landscape consisted mainly of swamps and human intervention made the area habitable. Thus, people began to manage the river that protected the land from flooding.

A settlement began to form around the river and from 1340 Rotterdam was recognized and given city rights. Rotterdam south was still empty and the river was much wider than it is now. From this moment ditches were also dug which formed the basis of future housing construction. The Coolsingel and Goudsingel were dug around 1357, which was possible by obtaining settlement rights.

Around 1570, the new mesh is narrowed and the island in the harbour is enlarged. Delfshaven is formed as the first port of Rotterdam. Rotterdam South (Charlois and Katendrecht) was inhabited by a few farmers.

Katendrecht since the Middle Ages a small independent village between 1812-1817 it was temporarily part of Charlois. Charles the Bold acquired the Charlois area. He changed the name, fortified the dyke against flooding and operated a ferry to Rotterdam, resulting in rich people who left stinking Rotterdam and settled in luxury villas in Katendrecht. In 1874, Katendrecht again belonged to Charlois and in 1895 all of Charlois belonged to Rotterdam.

In the 16th and 17th centuries, Rotterdam began to participate more in trade by building more harbors. This is also how Pieter Caland's design for the digging of the new waterway came about. As a result, Lodewijk Pincoffs, a Rotterdam businessman and founder of the Rotterdam Port Association, moved his port company to the other side of the Nieuwe-Maas and a harbour was dug in Feijenoord. At that time, Gerrit de Jongh was director of municipal works and responsible for port developments. This is how the Rijnhaven, Waalhaven, Maashaven came into being and Tarwewijk and the Grain silos were created in Rotterdam South. Two bridges were also built between Rotterdam North and South. This allowed Rotterdam to grow into a port city. His urban plans do lead to the complete disappearance of the old Katendrecht and Charlois.

The new part of the city of Rotterdam became a residential area to house harbour workers. Several plans were made. In 1910-1920 Burgdorffer, the successor of De Jongh, came up with the idea of a web structure, giving Rotterdam-Zuid its own infrastructure pattern, separate from the old part north of the river. Later in 1921 Granpré Molière, Verhagen and Kok came up with a fan design for the infrastructure, with the centre being the harbour instead of what is now the Zuidplein. In 1925 Witteveen in the end would make the fan less pronounced, but his plan would form the basis for most of what would be build in the end.

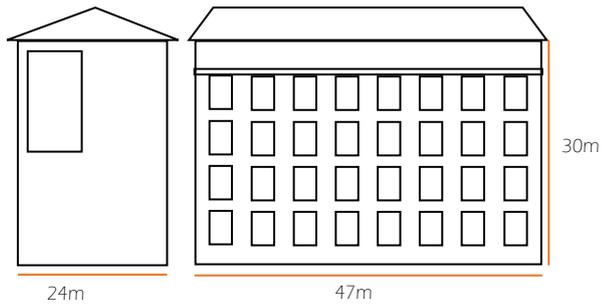
The Second World War had not directly caused much damage to Rotterdam South, but it did indirectly affect the economy on which Rotterdam South was largely dependent. Many companies such as the Meneba and the Maassilo had financial problems. All further expansion plans have been postponed.

Relocation of port to West

After the war and reconstruction, Rotterdam continued with the port expansions. The Botlek harbor was first excavated, followed by the Europoort. The ships were getting bigger and Rotterdam no longer wanted these large ships to sail through the city. The harbor was moved to the West. Land was created along the coastline, wetland and a new port: the Maasvlakte. As a result of this relocation of the port to the west, like many inner-city ports, the Maashaven and buildings such as the Maassilo lost its function. In 2003 there was therefore a change of function. The result of this was that many dock workers also moved west, leaving Rotterdam South and especially Tarwewijk many small cheap houses.

There are a number of buildings and infrastructural characteristics characteristic of South Rotterdam. Firstly, the metro line built in 1968 which runs from Rotterdam Central Station to Zuidplein. The line is also called air track as it runs above ground.

EXISTING BUILDINGS



Van Sillevoldt: The van Sillevoldt rice company started a bakery which grew and in 1915 Michiel Brinkman designed a factory on the Maashaven next to the Maassilo. In 1934 the company was sold to the Quaker Oats company which transformed the building into an oatmeal factory.

CITY

Looking at Rotterdam as a city, it can be concluded that there is a gap between North and South Rotterdam in various ways. First, the Maas cuts through Rotterdam and splits the city in two. Second, there is limited communication between these parts where there are three main routes; bridges or tunnels. Finally, both areas have a different urban form. North has more construction, more diverse typologies, South more homogeneous with buildings from the same time.

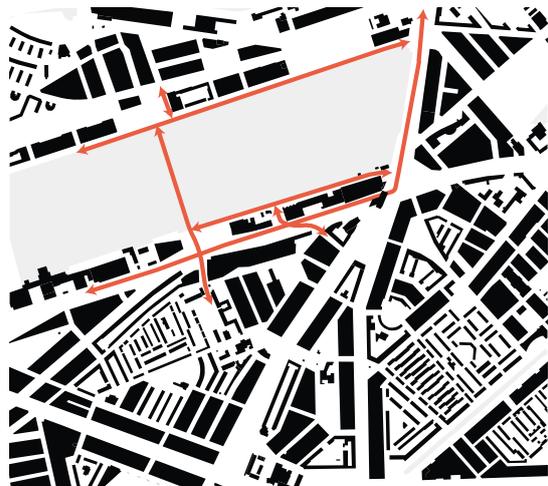
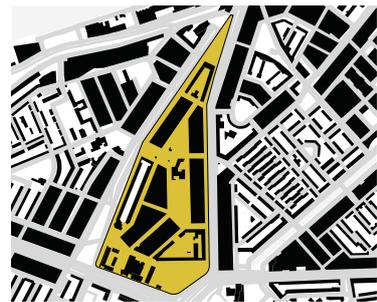
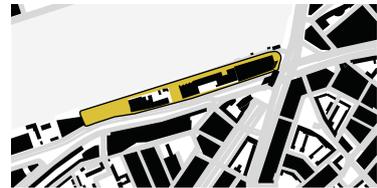
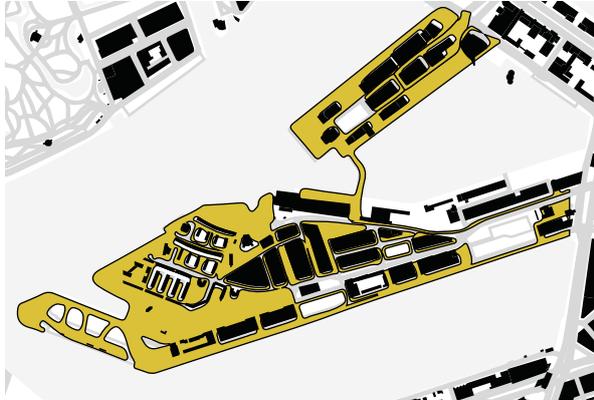
In South Rotterdam there is a lack of attraction of the parks. In the North, parks are often linked to urban development such as museums, restaurants and tourist spots. This is missing in the south. Some public spaces are also underdeveloped, such as the balcony on the Maas and the rest of the quay along the Maas harbour. Public waterfronts lack diversity. Usually, they include a flat pedestrian zone 3 meters above the water level, an occasional cycle path, greenery and some sort of urban furniture or a seat. It can also be concluded that the waterfront is often used for a short time. The most common activities observed are walking, jogging, and walking pets.

The site can be approached from many different directions. The experience therefore differs per direction. For tourists who are more likely to come from the north, it is a scenic experience regardless of the mode of transport chosen (walking, cycling, public transport, car). By contrast, the paths that cross the neighbourhoods (these are pedestrian and bicycle routes from Afrikaanderwijk, Zuidplein and Charlois) do not offer a view of the site until the last moment. Even when walking on the Briestelaan (the same street as the site), no visual connection is established due to the 2-meter-high dike. The different neighbourhoods are also surrounded by infrastructural boundaries and barriers. Such as the dike, Brieselaan, metro line.

The unique typologies, the housing blocks and some warehouses make up the identity of south Rotterdam and should be celebrated for that. However, when too many of the same typologies are together, it creates a monotonous experience. Therefore, going forward, some new, more varied forms can be introduced to break up the regular dynamic of the housing blocks.

The building typologies in the residential neighbourhood are very homogenous this can result in a monotonous experience. Since the 70th there is not much change in urban form Afrikaanderwijk, Kop van Zuid and Katendrecht had some changes but Tarwewijk remained mostly the same in building typology and urban form. Where there are only row houses and building blocks. On the site the warehouses and industrial buildings make up the identity of south of Rotterdam.

Looking at the program diversity in the Zuid-Rotterdam there is a clear segregation between industrial waterfront and residential neighbourhood. The waterfront on the site has a strong link with the industry. There is a clear lack of public buildings near the site. It is overwhelmingly a residential area, with some commercial and mixed-use buildings. Also the cultural centre of the South is concentrated around Zuidplein and Rotterdam Ahoy. Currently the connection to the site has been lost.



Conectivity

It can be concluded that Rotterdam has a hyper connection in the field of mobility on an international scale. The port of Rotterdam is a world port and a gateway to Europe. The city also has important international road and rail routes. When looking at travel time comparing vehicle, train and air transport from Rotterdam to different European cities, it indicates that the train is often the fastest mode of transport, apart from the plane.

On a national scale, it can be concluded that the train connection from Rotterdam Central to other cities has a faster travel time than the car. The train is a logical choice for tourists who come to Rotterdam. This means that the site is approached for tourists from the north of Rotterdam.

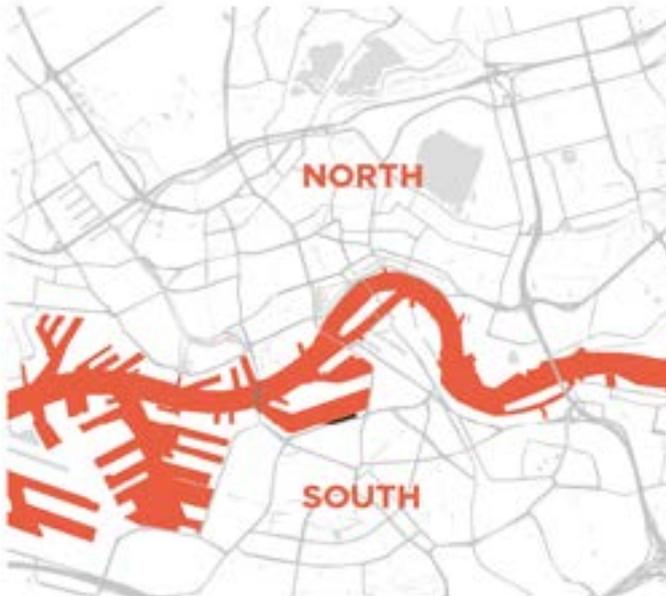
When looking at the connection of Tarwewijk, it appears that the neighbourhood is very accessible. Partly due to physical connections such as the metro and the various motorway connections. But also because of the industrial character of the Maas harbour.

Due to the residential character of the neighbourhood, the site offers an informal program with feasible walking distances for daily activities for the resident. However, the car-oriented infrastructure forms a barrier to the continuous pedestrian connection. In addition, the dominant presence of signs and control elements also contribute to the disruption of the pedestrian walkways. This disrupts the openness and accessibility of the site. This will strengthen the dike which forms a physical and visual separation when approaching the waterfront from the side of the site and the residential environment.

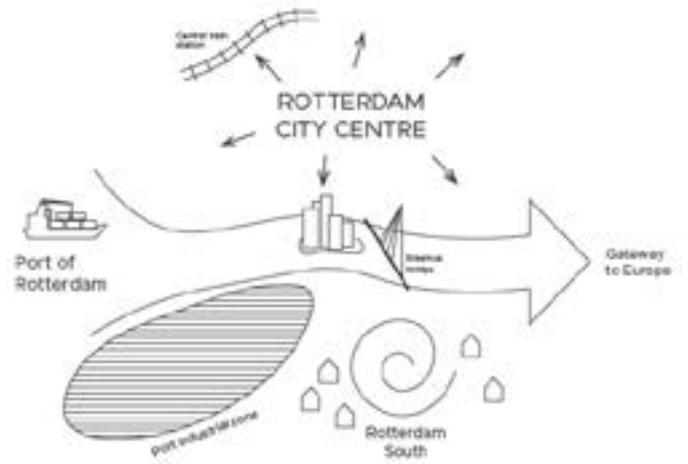
Furthermore, the ROAR project and other street graffiti show that there is an art connection. Where the locals express themselves on an individual level, it indicates that they have the intuition to express themselves in the form of art.

However, the mental connection between the north and the south and between the site is weak. Social interaction elements in public spaces and greenery. In addition, it appears that there is an unequal distribution in the public space for a long stay.

Ultimately, it can be said that the site houses a well-connected infrastructure, but that the mental connection must be improved. The new museum can contribute to this by including the integration of the site in the design despite the dike and the mental segregation of the site.



Water as barrier between the north and south



Mental Connection map Rotterdam



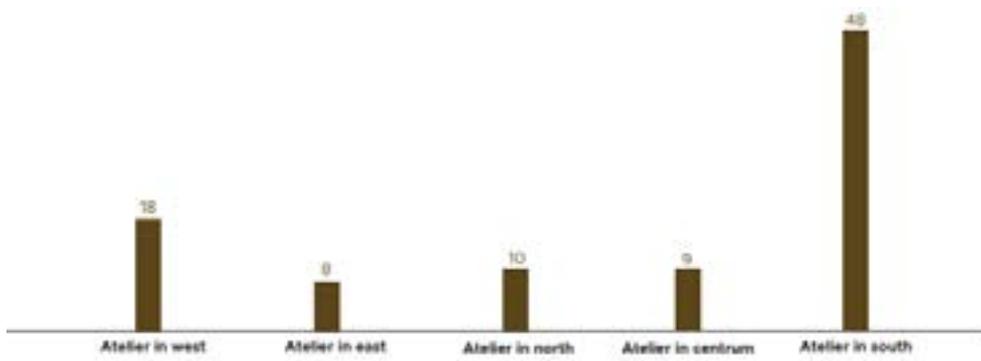
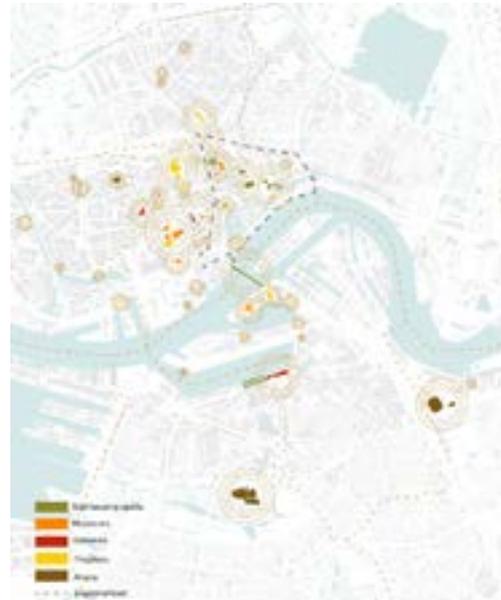
Culture

In the Netherlands, Rotterdam is the city that spends the most attention and money on art in public space. The city has more than 1000 works of art. The question is, however, whether people realize this, an image can make people aware of something or encourage people to act, but it can also simply add little. Not every Rotterdammer realizes this. The BKOR is an organization that maintains the public artworks, someone must regularly visit the location of the artwork. As a result, attention is paid to this specific public space. This leads to positive opportunities and changes for this location.

Within culture, a distinction can be made between High and local art. Museums, galleries and theatres belong to high culture and are hardly approachable for residents. However, local culture has a very complex structure of approachability, street art such as public sculptures, images, city furniture and street musicians offer more cultural entertainment for the residents of Rotterdam. This form of culture is known to the residents and is part of their daily life and is therefore very accessible but also less conspicuous. The making of the cultural products is also part of the local culture as the making is part of the daily routine of the maker. Finally, there is a strong diversity in local culture. By different countries of origin which influence the residents and lead to different individual lifestyle habits.

It is striking that a large part of the art is represented in the north of Rotterdam, but made in the south. Where the North of Rotterdam has many museums and other cultural institutional institutions, Rotterdam South is home to many studios and artists. Artists look for inexpensive places and then these places start to flourish with the pleasant atmosphere produced by the artists from their stay and continue to shine even after they leave.

The current art-making process in Charlois consists of collecting objects, processing them into art in the studio and then exhibiting them. The entire "art processing" project takes place behind the scenes. What is interesting now is the importance of how the processing of art can be brought to the front, so that the interaction between the artworks and the residents can be shown. Culture and the arrival of a new museum leads to a change in the composition of the neighborhood, house prices rise, shops are replaced, etc. The new museum can be the start of a rewiring for Rotterdam to develop the main idea of interaction between artworks and participants. Where the participants become part of the art performance by interacting with the artworks. Eliminating the boundary between high culture and local culture.



People

Tarwewijk has a relatively high population density, there are many residents who live in a multi-household house. A large part of the residents in Charlois and Tarwewijk has a migration background and this is on average much higher than the rest of Rotterdam. High concentration of population with migrant background living in cheap social housing indicates social segregation between people of native and migrant background in Rotterdam in general.

The social cohesion of Tarwewijk and Charlois is high in general due to relatively high participation in religious activities. Also participation in neighbourhood initiative and activities like volunteer work is high but this might change if the employment rate gets higher. However people in Tarweijk and South of Rotterdam feel not very connected and satisfied with their neighbourhood. They do not stay very long in their neighbourhood. Despite the aforementioned positive social factors of the neighbourhood, social acceptance in both the Tarwewijk and the whole of Rotterdam Zuid is relatively low "Social exclusion (SE) refers to the inability of certain groups or individuals to fully participate in society." (Van Bergen and all, 2017).

Many residents do not have a high school diploma, which often makes it very difficult to find work. The majority of the working population therefore has a low annual income and compared to the rest of Rotterdam there is more unemployment. However, the job offer is on average likely there is a qualitative barrier (skills and qualifications) for employment.

The health of residents of Rotterdam South is relatively lower than that of residents in North, alcohol and drug use is lower, but there are many problems with obesity and lack of sports

With regard to safety, it can be said that in Charlois the subjective and objective safety is much lower compared to the rest of Rotterdam. The residents are less satisfied with their own neighborhood and they feel less responsible and connected with the neighborhood (Wijk Profiel Rotterdam, 2020). People also experience more nuisance from local residents and young people. More crimes are being reported.

As far as art is concerned, it appears that when people live near a museum, they make more use of it. It also appears that the residents of Charlois are interested in cultural activities. It does appear that there is a relationship between education and visits to a cultural institution. This offers opportunities for a reverse approach: the unexpected interest in cultural institutions such as museums can stimulate education instead of stimulating the demand for a cultural facility. In this way, the museum can provide a starting point or reinforcement in stimulating the school, work and life cycle and the NPRZ program.

POWER

The Netherlands is represented by a democratic system. The city of Rotterdam represents itself as a progressive city, they use the power of architecture, high rise buildings to represent themselves as an innovative architecture city. Rotterdam has more national business connections. However Rotterdam has been working towards a more international image within recent years. Culturally you can also see their international desires with events such as the International Film Festival or the Roparun.

On the topic of global capital according to statistics Rotterdam, is one of the cities that invests most into culture. With regards to politics behind cultural funding's there is a top down approach. At the end it is the RRKC that advises the city council which subsidy requests are approved and for what amount. At present time, there is the understanding that it takes cooperation to bring Rotterdam-Zuid to G4 levels. The NPRZ is a collaboration between multiple parties, with the aim of getting Rotterdam Zuid op to the levels of the G4. They mostly focussed on education, labour participation and living conditions. Culture was not highly prioritized by the NPRZ. However, since 2018 Carolien Gehreis was appointed as director of culture. Culture was a new theme. She was appointed to address the lack of cultural infrastructure in Rotterdam Zuid (200.000 people) compared to other areas of the same size (Cornelisse et al., 2019, p. 24). Looking at the NPRZ organisational structure it can be said that this is Also mostly a top-down organised program where different parties collaborate but de residents are not involved in this collaboration.

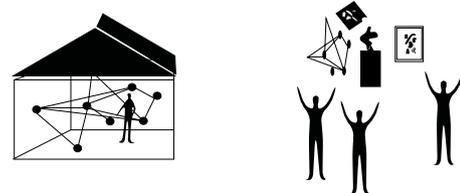
Looking at the topic of Tourism and the cultural sector a more holistic approach is enhanced. Municipality together with local community and entrepreneurs create the policy and vision on tourism. It can be said that there has been a shift in the power of tourism where it started with the municipality encouraging all tourism and large companies were profiting. There was a more top down tourism policy. Nowadays there is a more bottom-up approach. Everyone in the city should provide from tourism, and all parties; municipality, Rotterdam partners local entrepreneurs and residents are involved to stay true to the city of Rotterdam.



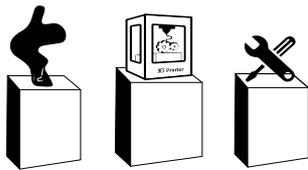
GO ALL

To increase these neighborhood assets, a museum should fully integrate art and culture into the daily lives of residents of the neighborhood. This can be difficult since it can be stated that contemporary art is sometimes too difficult and not reachable for average human in society. Due to participation and involvement of (local) people the gap between art and society can be narrowed.

Therefore, the connection between the art museum and the local community should be stronger. Locals should be more encouraged to visit the museum, and non-locals should be more encouraged to visit the neighborhood.



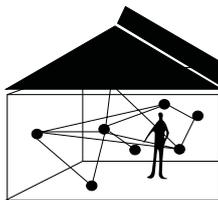
New relationship between museums and local visitors based on participation co-curation



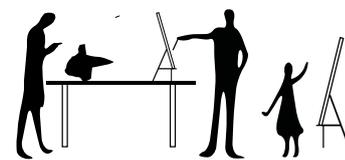
learning and research about contemporary art technology and creative process



space for event and art talks



participatory instalation art exhibition sculptures, digital art interactive art, co-creation



Active experiences of visiting art museum visitor participate in creating and creative proces

Bottom-up approach goals for the new museum

1. New relationship between museums and visitors based on participation, creation and promotion of Art & culture.

2. Keeping the art in the neighbourhood: connecting local residents of Rotterdam the Netherlands and Rotterdam South, allow them to cooperate by offering space to exhibit/produce and experience art all in the same pace.

3. Active experiences of visiting art museum and site, knowledge and creative creation is not only viewed but also interactive experienced and built, where the visitor is involved and able to produce forms of art.

- Interactive Installations
- participatory proces art
- preformance
- Interactive digital art
- Co-creation

4. The building as cultural communication, a way to involve new players, shoot down all kinds of barriers and further facilitate the creation, sharing, dissemination and use of Contemporary Art.

5. Creating a space for work and employment for locals of Rotterdam South

6. Bringing people together to stimulate use of imagination, explanation, creation, and trigger curiosity.

7. Making high art accessible to everyone, decrease the gap between studio and museum and high art and local culture.

PARTICIPATION

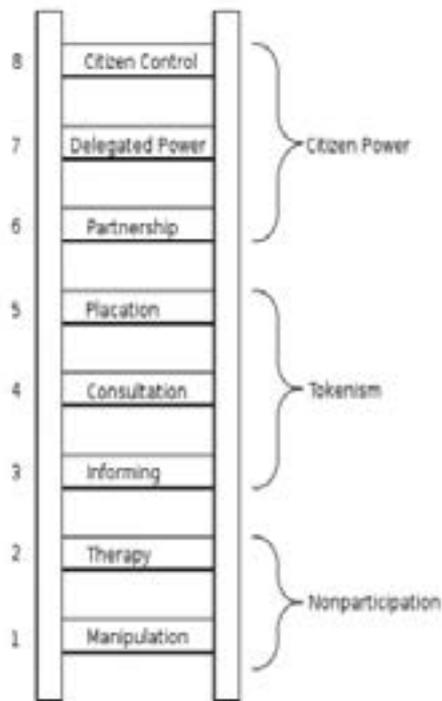


Figure 1. A ladder of citizen participation
Bron: S.R.Arnstein, 1969; *A ladder of citizen participation*, AIP journal, p: 217

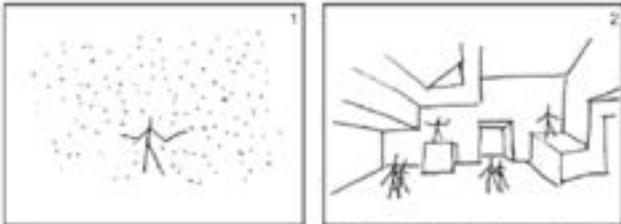
Arnstein describes the concept of citizen participation in his article "a ladder of citizen participation" (Arnstein, 1969). Citizen participation can be seen as a categorical term for civil power. It concerns a redistribution of power that ensures that in the future, the citizen who is currently excluded from political and economic processes, is deliberately reintroduced into these processes. It is a strategy in which the excluded citizen participates in determining how information is shared, in determining goals and policy. In other words, participation can be defined as the way in which significant social reform is brought about that enables the citizen to participate in the benefits of the prosperous society. There is a distinction between participating and actually having the power to produce a desired effect in the outcome of the process. Re-distribution of power is therefore seen as a fundamental part of participation (Arnstein, 1969).

Arnstein's (1969) ladder distinguishes eight types of participation or non-participation. At the bottom of the ladder are the two levels that are characterized as non-participation. The next three steps on the ladder belong to the level of "tokenism". The participant is involved and is allowed to make his voice heard. From the sixth stage, a switch occurs to levels of full participation and citizen power, whereby the citizen is increasingly responsible for the decision-making process.

ARCHITECTURE IMPROVISÉE

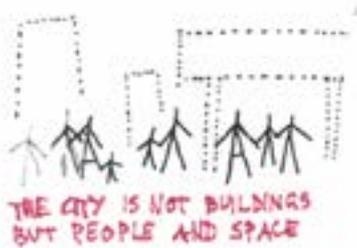
YONA FRIEDMAN (BORN IN 1923) IS A HUNGARIAN-BORN FRENCH ARCHITECT

A big part of Yona Friedman's determines the improvisation and participation of the people living in the city. First there is social life than there are buildings. He build up his theory of the spatial city were the inhabitants transform there own building . Important is the power of the void . He also created different participatory exhibitions like the 'Street-Museum', an outdoor presentation space composed of plexiglass elements, where inhabitant of the neighborhood or town can display things of their choosing to show to others. Shown at Corso Superiore di Arti Visive, a festival in Como (Italy).



Adam:
The raw material of architecture is "emptiness"

We only perceive "emptiness" because of the surfaces which surround it.



PARTICIPATORY ART

Participation in art can be described as art where the creation engages public participation. The viewers physical interaction is necessary for the art work to be completed.

There are different sub-categories such as community-based and social engaged art, co-creation and other sub-types like interactive-, digital-, and installation art. The focus of participatory art lies in the way of communication. In a new digital media culture participation or interaction with art can be a trigger to visit the physical art object . It therefore trigger people to go to the museum. But it also has something dynamic since the art object changes continuously. Nina simons has conducted many researches into participatory art and states that the design of a museum that stimulates participation should be a creative and game-like environment.

Several theorists write about Participatory Art and what it causes. It was said to reduce the hard division between the artist (expert) and the public (passive observer without knowledge). But it is also often related to the pursuit of democratic change, related to Arnstein's ladder, by attracting a diverse audience. Modern art is often not understood, by participating in the process knowledge is created; "Learning by doing" but also triggers imagination.

The different subcategories of participatory art can be related to the ladder of participation. Where in interactive art there still is little to no participation regarding to the power of the public vs audience. The basis of the art piece is already set and by the idea of the artist. Looking at co-creation there is more participation. Also, to really connect the art with the public, individual art creating and the tools and machines to do so should be more accessible.

Alan brown look at what art can bring how can art participate. According to Alan Brown, there are different forms of participation in art:

- o Inventive Arts Participation - Involves the audience in an artistic creation that is unique and quirky.
- o Interpretive Arts Participation - a creative act of self-expression that brings life and adds value to pre-existing art works.
- o Curatorial Arts Participation - a creative act of selecting, organizing and collecting art according to one's own artistic sensibility.
- o Observational Art Participation - includes art experiences motivated by any expectation of value.
- o Ambient Arts Participation - experiencing art, consciously or unconsciously, that is not consciously select.

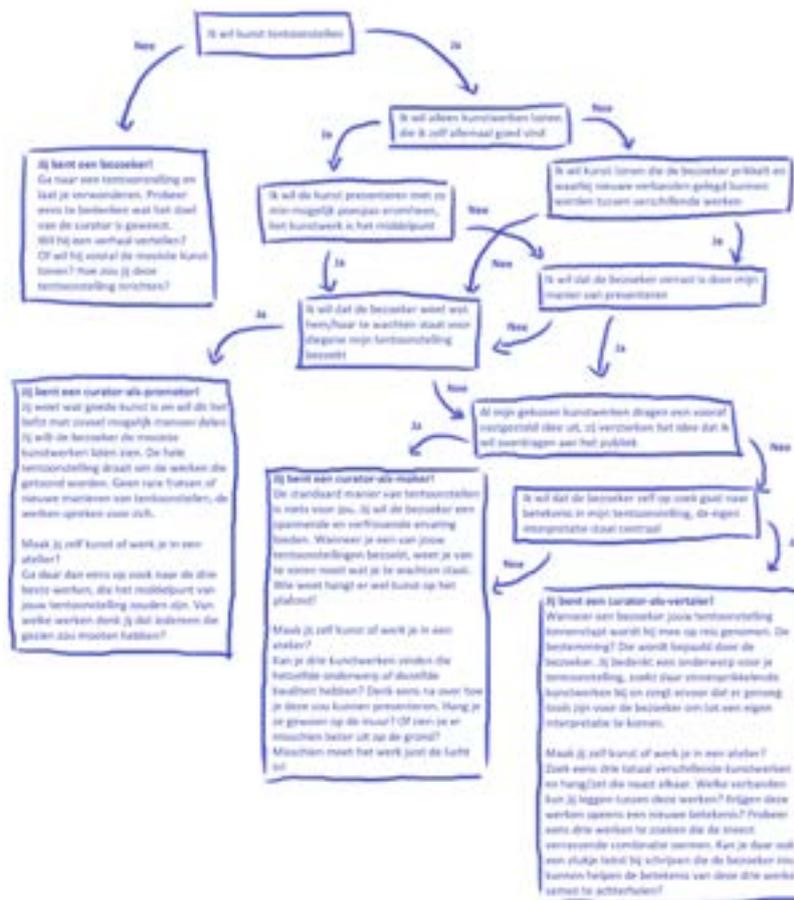
BOTTOM-UP MANAGEMENT

CO-CURATION
ATELIER // MAKERSLAB // CO-CREATING

In the most common way of exhibiting in the current art world, the curator creates a context with his exhibition in which the visitor himself must look for meaning. Due to the position of the art, the route and the text, the curator provides tools to interpret the artwork. The subject of the exhibition is determined by the curator, nowadays these are often socially critical subjects or ideas, and it is up to the visitors what exactly they learn from this or what insights they gain.

Graham writes about new forms of curatorship related to experience economy. Whereas the focus according to art experience economy in the traditional museum lies on the design of experiences, The new museum experience economy focuses on the creative dialogue between supplier and customer instead of the supplier deciding what the customer wants. Also in this part, creating an exhibition and telling a story, the audience can participate by co-curator and creation.

The new museum aims to for a shift in this communication and curatorship where there is involvement of the audience. Therefore the museum needs to offer working spaces.



PARTICIPANTS // VISITORS

The thematic research on the people of Rotterdam south shows that the people here are interested in Art experience and museum visits. Also, it shows that they are willing to participate in community activities. Furthermore, it shows that the employment rate is higher than the rest of Rotterdam.

The research on Culture shows that all that most of the museum and cultural clusters are located in the North of Rotterdam. But Most of the ateliers are located in the South.

The research on Power shows that the tourism of Rotterdam is mostly focused on Dutch tourism and the north is much more represented in tourist information.

So here it is interesting to make this distinction between the possible participants / visitors.

LOCAL OF ROTTERDAM SOUTH

The museum aims to attract locals from the south of Rotterdam to fully participate - collaborate - involve in the art making process, management and co-curatorship. Furthermore, the museum can be a start for employment for locals, by offering working spaces.

PEOPLE OF ROTTERDAM AND NL

The goal is to attract people from Rotterdam and the Netherlands to visit the museum. Experience participatory art and inherent to this they visit and bring/give something to Rotterdam South. They also experience the local art in the neighbourhood where it is made. To Attract this target group there will be an exhibition hall with famous (international) art pieces (see Art Book). But because of the participatory art character it still fits it's surrounding and stays part of Rotterdam South.

ORGANISATIONS/INITIATIVES

Offering space for cultural local initiatives and organisation

MAKING & CO-CREATING

Since already said the real influence of participatory art on changing the gap between audience and artist and this democratic system is difficult and often criticised. Therefore, the focus of the museum will not only lies on exhibition of participatory art but also on activation and the creative art producing process.

The process of art producing is also about learning and experimenting of techniques and material like Textile, Ceramic, Laser cut, 3d print, Woodcutting.

The MIT started with the FABLAB or the fabrication laboratory. A FabLab is a public digital workplace where people are invited to make things themselves using different techniques and where open sharing of designs and ideas is encouraged. In other words: a FabLabs is a workplace that offers easy access to a number of computer-controlled prototyping machines, with which users can convert their ideas into tangible products. In Rotterdam there are few similar labs. Stadslab, which is connected to the fablab community and the Hoge school. The second is the Bouwkeet. The Bouwkeet also offers non-digital techniques and workspaces and is therefore a good example for the new museum. The Bouwkeet is accessible for the public.

One of the main requirements is that the space offers the tools and is public accessible for everyone. Besides using machinery there are still also other art producing techniques which need a workspace. Resulting that in the end the new museum consists of a Makerlab and several Ateliers.

PROGRAM

Because of the broad interpretation of activation and participation the program of the museum will be very divers. The goal of the museum is to merge different art disciplines and cultural activities; Art -experience, producing, managing. For experiencing different exhibition spaces are necessary. for art producing atelier, tools and machines (Textile, Ceramic, Laser cut, 3d print, Woodcutting) are needed. For Co-curatorship and participation in management function workspaces co-offices are needed.

Since the participatory art is most often temporally or dynamic instead of permanent and static the museum will not have a large collection. However, the local produced art needs a storage place (houses within the neighbourhood are relatively small compared to household size; Thematic research people). Therefore, the collection storage will be a temporary collection storage and accessible in the form of an art market.

Exhibition Gallery instalation
digital interactive art
CoCreation Exhibition
Ateliers
MakersLab
Programs & Events
Co-Offices
Offices
Collection Storage
Retail /Art Market



INTRESTING CASES

In this chapter different cases will be mentioned some are also analysed in the case study triplet but some are new.

The cases are interesting because of different elements mostly because the cultural centre;

Overing a lot of public space (free access)

Different cultural disciplines are combined

Exhibit participatory - installation - interactive art

Focus on local environment & community

SANAA

Viewer becomes more than an observer, but also a participant.

The concept of the Sanaa museum was to open up the museum and connect contemporary art work to the people and the city this is done in several ways. First there is a fragmentation in program, division in public space, spaces where people need to pay for a ticket to go in (exhibition space and Gallery) the community space more to the outer part of the building and paid space to the inner part.

Second there is this free exploring: Within the museum there is no organised direction people are free to explore the museum individually and follow their own route. . The courtyard functions as a transition zone between the public space and the exhibition space. Which makes it a visual connection between public and private. From outside to inside.

The museum was built after “a park-like museum” model. Some of the artworks have been installed in the surrounding park, which acts as an extension of the museum. The circular shape along with 4 access points allows the building to have no front or back, which emphasizes and enhances the accessibility (for example access to public spaces) to the building. This helps to place the building in its urban context as it makes it easier for people to use the museum.

The heavy usage of transparent glass as walls also connects the interior with the urban exterior, further enhancing the connection between the two. Kanazawa claims to be a city that recognizes contemporary art. As such it has something, they call an ‘Art Avenue’, which runs from Kanazawa station, to downtown Korinbo. Along this avenue, several contemporary art pieces are displayed. The avenue ends at the museum, at which point the outside displayed art pieces of the museum help to connect the museum to this avenue.

Instresting about the Sanaa museum is the connectivity with the viewer. Because of the fragmented layout of the building, the viewer sees everything while walking through it. He cannot only experience the art, but also the architectural space and the surrounding. The art perception becomes a shared experience with other visitors due to visibility of each other through transparent walls as a contrast to the white box concept. Because of the layout of the hallways, the viewer is able to see almost through the entire building. In case of the architectural space and the experience of the viewer the viewer becomes a participant in the museum.



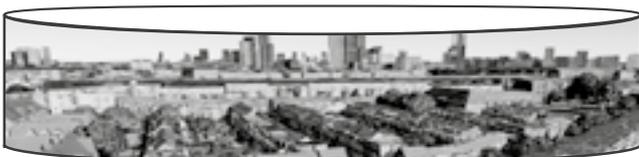
Public space



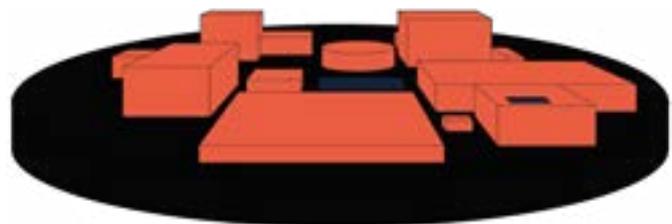
Courtyard



Exhibition space



Transparency Public space outside connecting with public space inside



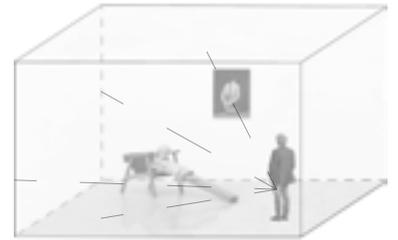
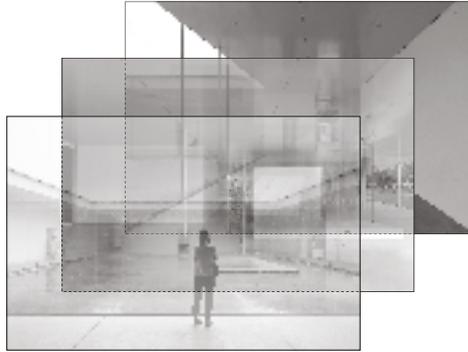
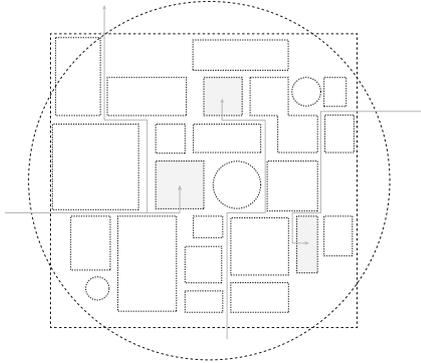
Fragmented exhibition space

21st Century Museum of Contemporary Art
- Kanazawa Japan- 2004

SANAA

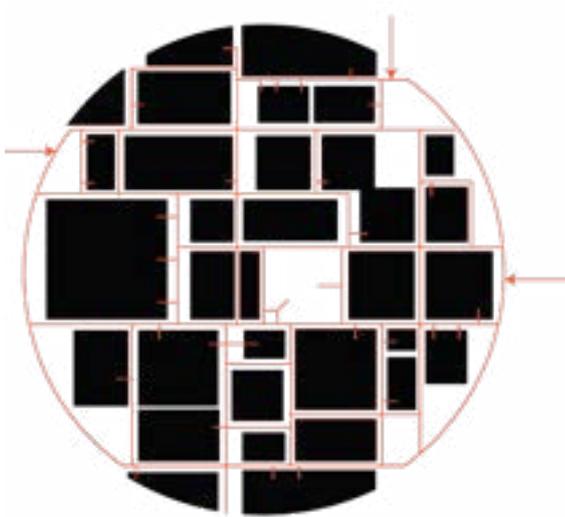


Multifunctional program

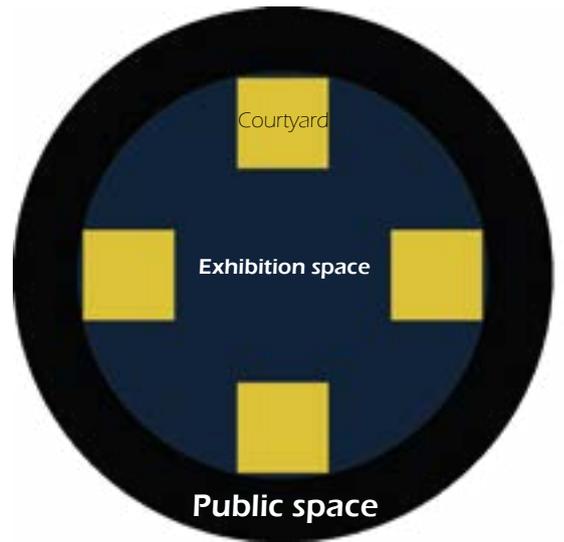


Architectural space and the experience of the viewer the viewer becomes a participant in the museum.

White exhibition box



Free routing



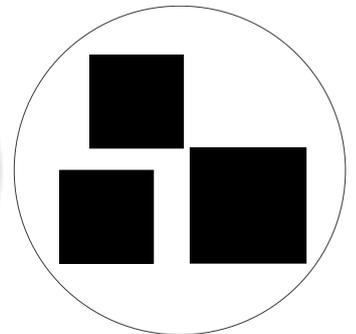
Public space
Free



Exhibition space
Paid



Gallery space
Paid



Open squares vs
Closed program

LOCHAL

NOT A MUSEUM NOT A LIBRARY SPACE OF CULTURE FOR THE CITY

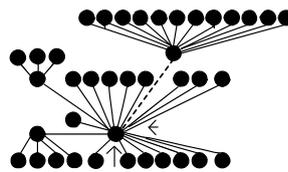
The Lochal is a transformation of an old locomotive hall into a public library with a mixed program. The historical structure of the train locomotive hall forms the basis of the architecture. The new architecture coincides with the old hall and creates an open public space for knowledge, workshops and events. Different zones are created by 6 massive movable curtains. This means that the zones are not always completely closed off, noise and the presence of people determine the atmosphere of the building. People thus become a participant in architecture.

The Lochal's program is very diverse, there are different labs; digilab (new technology), game lab, word lab, etc. Everyone is allowed to use these spaces. The spaces are divided throughout the building. The interior is very diverse in materials, which reflects the various target group and activities.

Interesting is also that part of the building is rented out to extern parties like kunstLoc and Seats2Meet.

De LocHal biedt in het huidige VO ruimte aan de volgende functies/gebruikers:

Bibliotheek van de Toekomst:	6.678 m2 BVO
office/library hidden	1028
library	1697
Lab	485
Meetings	114
expo	160
dining	128
multipurpose	892
concert	279
study	378
Kunstloc	1175 m2 BVO
Seats2Meet:	2.109 m2 BVO
Office:	358 m2 BVO
Stadsbalkon:	369 m2 BVO
Totaal:	11.200 m2 BVO



Strong centre point



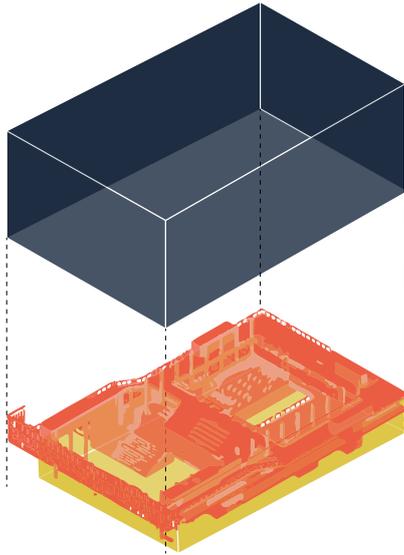
Restaurant



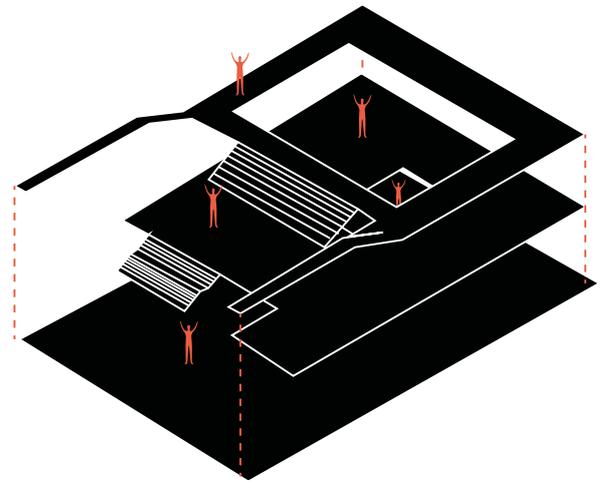
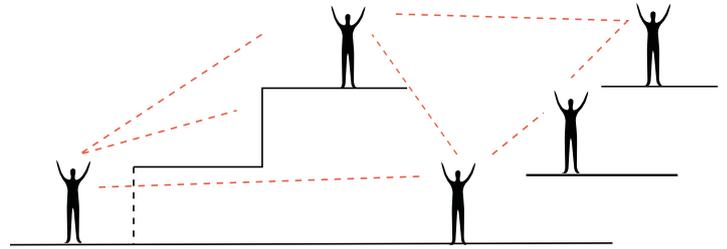
Multifunctional program



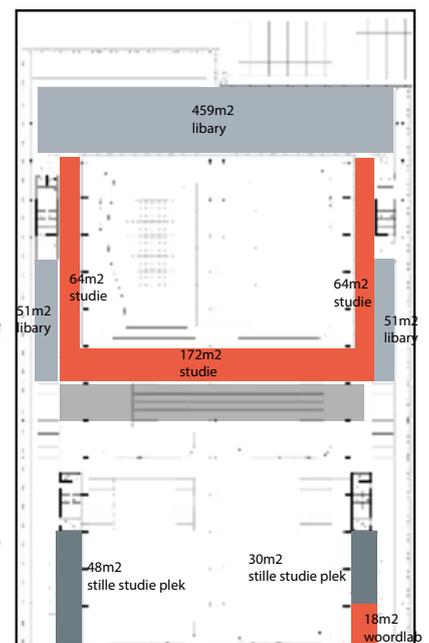
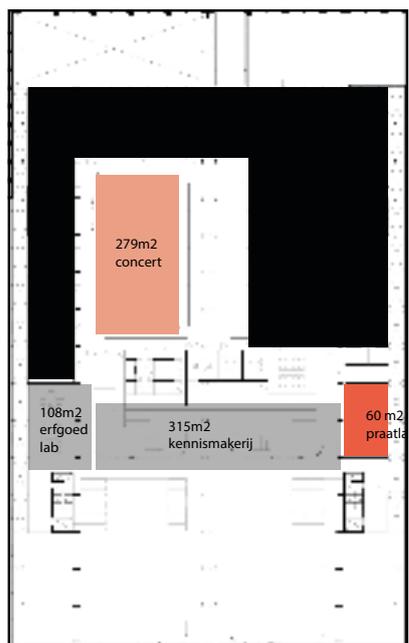
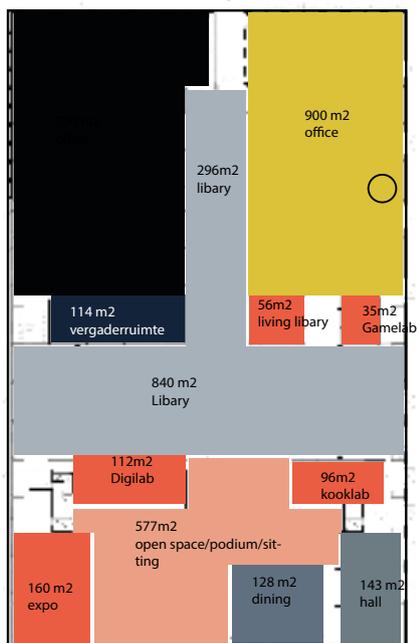
LOCHAL



continuous relationship with the surrounding
 through transparency through glass skin



Connection throughout the building, the viewer becomes part of the other's perception and participates in the building experience.



Forum

NL Architects | 2019 | Groningen | Forum foundation - Library - Cinema - makerslab

Groninger Forum aspires to invent the cultural information center of tomorrow. It is Not a Library. Not a Museum. Not a Cinema. Not an archive. The building exists out of two towers connected by an open atrium. Both have closed parts and open squares. In the closed parts you will find the exhibition halls, cinemas, the multifunctional hall and Storyworld. You pay an entrance fee for a program in these rooms. The open squares, adjacent to the atrium, are freely accessible.

The building should match with this new program and vision and its openness and accessible character. This is done in a few ways.

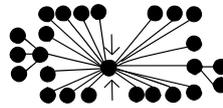
First the building is a reflection of the city. The public space of the city center of Groningen is organized as a succession of squares that are connected to each other via narrow alleys (NLarchitecten, 2019). In the building, various squares are linked by the vertical route.

The organization of the program is hierarchically divided, based on accessibility and openness. For example, the introverted and paid program, the cinema and museum are seen as the backbone and they support the public program.

The public program is mixed with the closed program by the vertical route of the atrium and its various branches to the public squares. There is a collaboration between the different spaces.

Program:

- Exhibition
- Consultation hour
- Youth activities
- Workshops
- Library
- Film
- Events
- Storyworld: museum for comics, animation and games
- CurioUs? Meet-o-theek Citizen scientists
- Smartlab/ Fablab



Strong centre point



commercial space to compensate public space

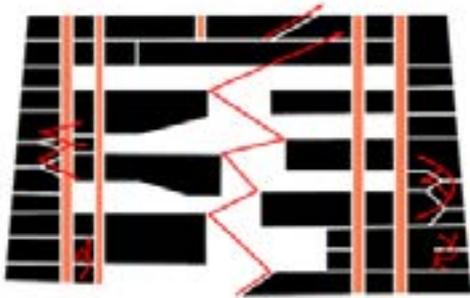


Multifunctional program

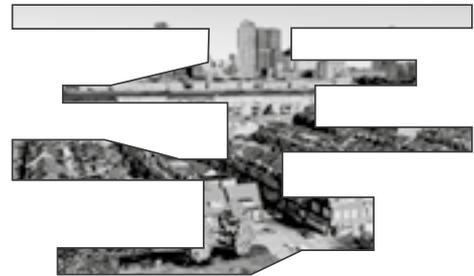


NOT A MUSEUM NOT A LIBRARY
SPACE OF CULTURE FOR THE CITY

FORUM



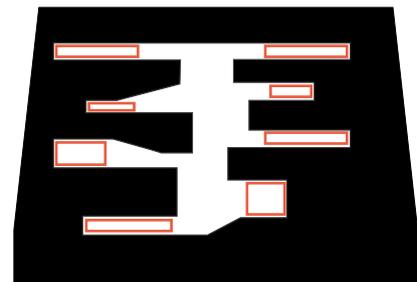
Routing Vertical orientation



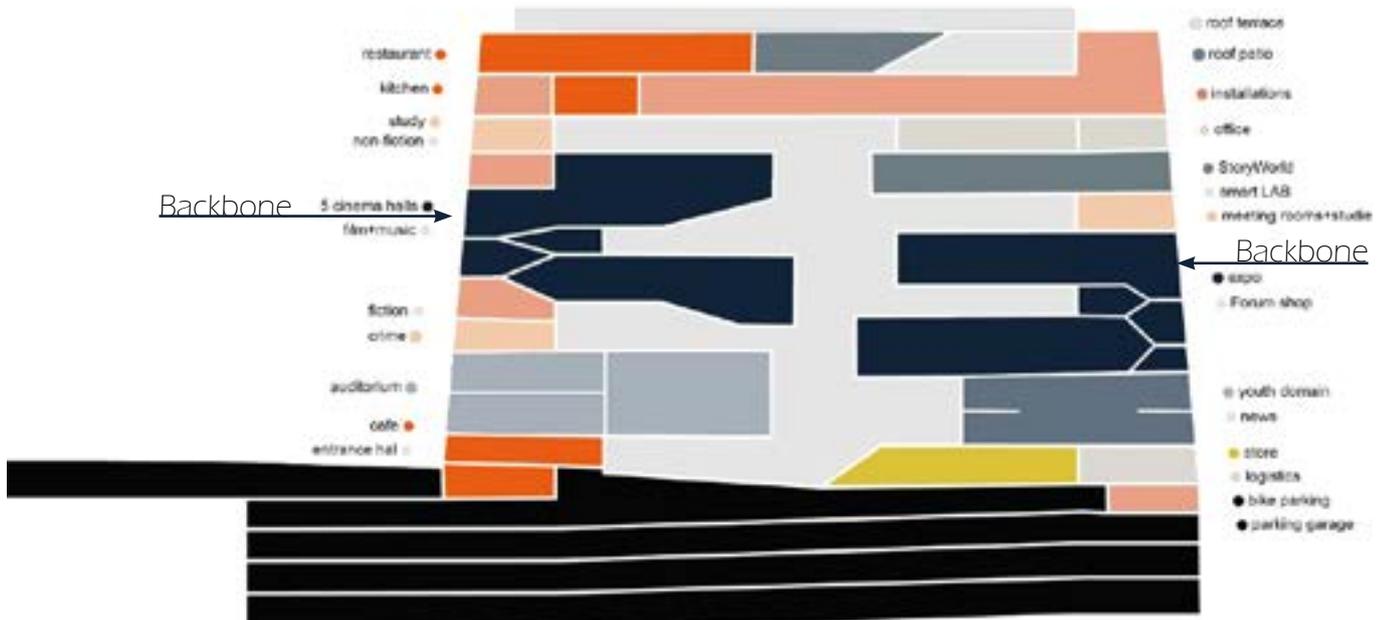
Transparency
Public space outside connecting
with public space inside



Open squares vs Closed program



Open squares vs small alleys
Reflecting the city

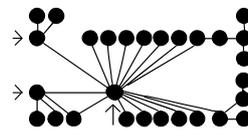


KANAL BRUSSEL

ART COMMUNITY CENTRE

Entitled 'A Stage for Brussels', This project was selected as the winner for being conceived as a 'welcoming, lively and dynamic place of exchange, a place that invites all Brussels residents to feel at home there'. It aims integrates KANAL in its urban context through the use of openings in all the façades and a selection of activities in the interior (workshops, shops) meant to engage with the wider public.

The building has a glase etalage to atract the public. Multiple functions are included exhibition space - workshops / shops, offices als some offices are rented out to extern firms. This can be part of the buisness model to cover the amount of free public space. The routing trough the building is flexible since every space is connected to the public route trough the building.



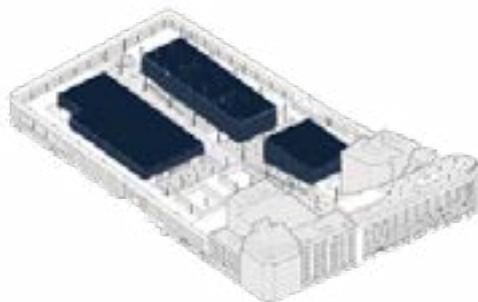
Strong centre point



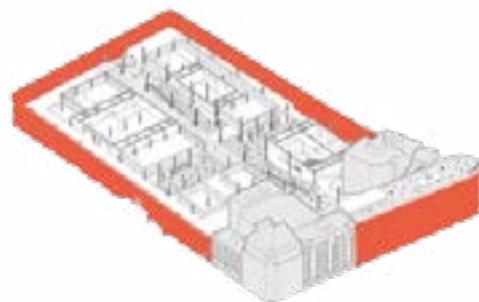
commercial space to compansate public space



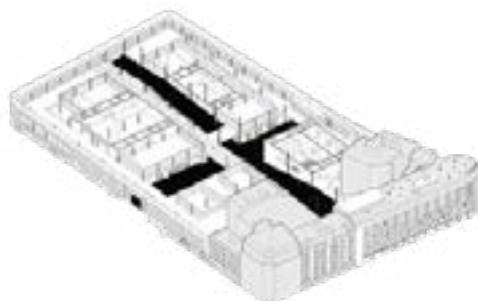
Multifunctional program



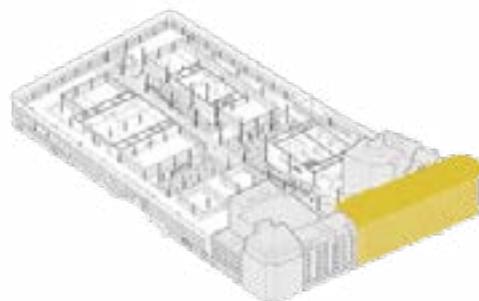
House different artistic programs



Embrace industrial identity

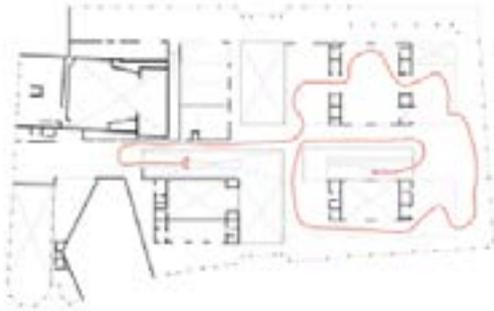


Strong public presence



Use showroom as symbol

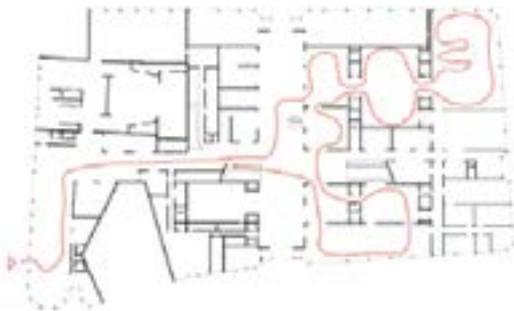
FINDINGS FROM CASES



floor 1

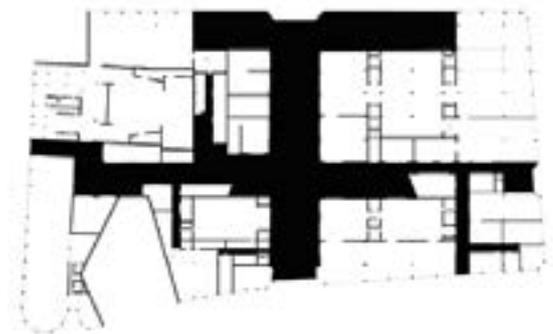


floor 1



floor 0

Sequence of spaces



floor 0

Public space and circulation space Free of charge



ATÖLYE

IDEA'S - CREATE - SHARE - COMMUNITY

--ATÖLYE offers a fluid and diverse system where individuals, clients, and partners build relationships, exchange ideas, and collaborate on impact-oriented projects.--

creating idea's experimenting and testing. Collaboration with others. Share idea's and learn from eachother and by doing and making.
STANBUL | Tarihi Bomonti Bira Fabrikası | Silahör Cad. Birahane Sok. No: 11i, Istanbul,



3D Printer



CNC



Laser Cutter



Virtual Reality



Carpentry Tools



Textile



Electronic Kits



Vinyl Cutter

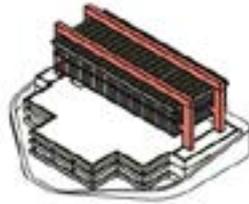
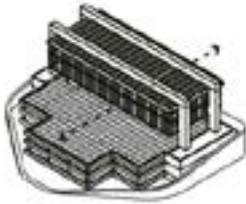
MUSEUM FOR THE PEOPLE // MAKE ART ACCESSIBLE TO EVERYONE

MAPS

The Anty museum making art accesible for everyone trough transparency. Lifting the building and creating public space.

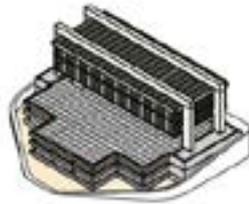
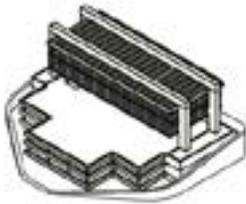
Architect:
Location:

Lina Bo bardi
São Paulo, Brazil



Visibility between city and park through the outdoor plaza

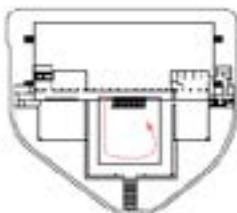
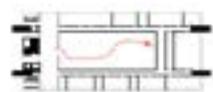
Elevated structure to liberate ground level as public space



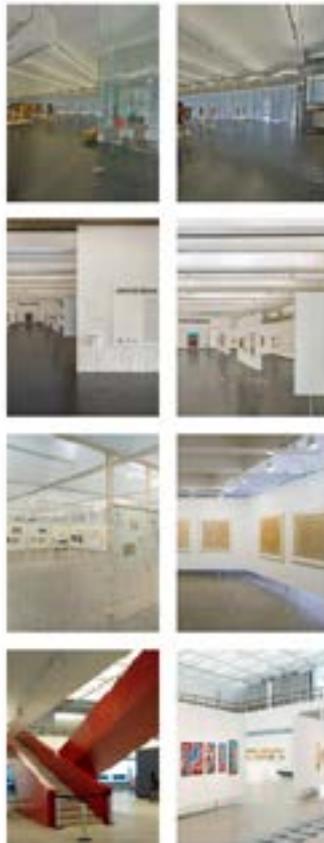
All glass facade as a manifesto to open up the museum to the city

Educational spaces under the permanent exhibition

Walking route



Sights



MAXXI

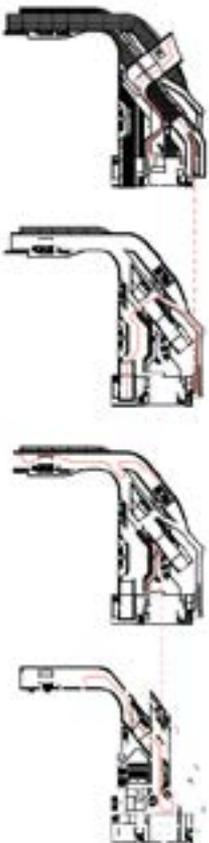
OFTEN PERFORMANCE AND PARTICIPATORY ART EXHIBITION

The lines are crossing and intertwining which shows the connection between the different artistic programs.

Architect: Zaha Hadid & Patrick Schumacher
Location: Via Guido Reni, 4a, 00196 Roma RM, Italië
Year: 2010



walking route



Sights



FINDINGS FROM CASES

REFLECT TO THE CITY

The building should reflect and relate to the city structure or characteristics elements to create a location specified public space for the city. It relates to it surrounding and therefore becomes a typical fitted building for the city and the people in the city.

STRONG PUBLIC PRESENCE

The building should incorporate a strong public presence it should invite people to go there it is a covered public space.

STRONG CENTRE POINT

In all the cases the buildings have a strong centre point from where the different functions are accessible. This centre point creates space for encounter but also connects different functions and creates more flexibility in the routing.

FLEXIBILITY IN ROUTING

In most cases the routing is very flexible. The people have to make a choice how they want to go to a space there are most often multiple ways to go somewhere. By leaving this choice to the visitor the visitor is activated.

ART ETALAGE

An art etalage can be seen as a trigger of curiosity a new form of the cabinet of curiosities. It shows what is inside.

DIVERSE ARTISTIC PROGRAM

The program should be very diverse different art disciplines should attract different target groups. Also participation in art and culture is possible in different ways; different forms of participatory art; performance, installation, digital, co-creation. Also the art producing process is a big part of participation and should be taking place in the new museum.

TRANSPARENCY

Through transparency within the interior and fragmented layout the viewer sees everything while walking through it. He cannot only experience the art, but also the architectural space and the surrounding. The art perception becomes a shared experience with other visitors due to the visibility of each other through transparent walls. Due to transparency through the entire building the architectural space and the experience of the viewer, the viewer becomes a participant in the museum.

Also the transparency generates a connection between the outside public space and the inside public space.

MULTIFUNCTIONAL

Almost all the cases have a restaurant. With this diverse artistic program people can spend days in the building so they need some food. Also a shop and restaurant is needed to compensate for free access of other public spaces. It is part of its business model.



ART DISPLAY

The previous chapter subscribed the different kind of art types shown in the new museum. In this chapter it is analysed what kind of spaces these types of art need, by looking at different cases and art types.

The museum need different spaces for art display. As mentioned there will be large instalation exhibited in the museum. This means there is a need for large exhibition spaces. From analyses of similair art instalation it is also shown that industioal buildings have a good potential for these kind of exhibition.

But ofcourse also the white box exhibition space is a often used for exhibition of contemporary art instalation.

Also for digital art there are some spaces needed where no light is available. Furthermore for digital projection on walls are often large closed wall surfaces needed.

Co-creating art needs also a diffrent way of displaying looking at refferences and artikles this exhibition space here is also the space for creating. There needs to be a space for multiple activities; experiencing-, making-, curation -art

**ATELIER VAN LIESHOUT
DE PONT
S.M.A.K.
EMANCIPATIE ART
DE ATELIERS**

INTERACTIVE WALL DISPLAY // FLEXIBLE
INSTALATION DISPLAY

NO WHITE BOX?



INSTALATION ART DISPLAY

DE PONT // ATELIER VAN LIESHOUT //
TRANSFORMATION BUILDING



KANAL BRUSSEL // INDUSTRIAL
TRANSFORMATION BUILDING // LARGE
SPACES

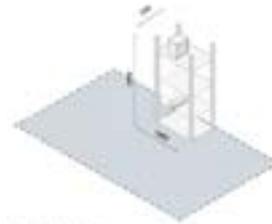
INSATLATION ART DISPLAY



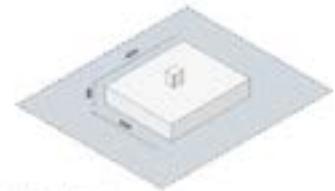
Title: Duikland 2



Title:



Method of display



Method of display



Title: Universal Drive Ball



Title: CHACK & WOOD DIVULGATION DIVULGATION



Method of display



Method of display



CO-CREATION ART DISPLAY

Natural daylight is a must further more white walls and flexible space



De Ateliers Amsterdam

Building type: Transformation
 Exhibition space: Combination workspace and exhibition
 Light: colour natural high window light / natural rooflight
 Kind of exhibition: Instalation
 Artist: ?
 Name: ?

S.M.A.K. Gent Belgium

Building type: Transformation
 Exhibition space: Combination atelier and exhibition
 Light: Natural window light
 Kind of exhibition: Instalation and panting on wall
 Artist: Kristof van Gestel
 Name: Idiosyncratische Machine

DIGITAL ART DISPLAY

CLEAN WHITE SURFACE // BLACK BOX //
NO LIGHT



S.M.A.K. Gent Belgium

Building type: Transformation
 Exhibition space: Combination atelier and exhibition
 Light: Natural window light
 Kind of exhibition: Instalation and panting on wall
 Artist: Kristof van Gestel
 Name: Idiosyncratische Machine



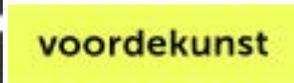
Stedelijk museum amsterdam

Building type: ?
 Exhibition space: white box
 Light: No natural light
 Kind of exhibition: Instalation / projection on wall
 Artist: Nam June Paik

PROGRAM

In this chapter some small research is done to the different sizes of functional spaces regarding to the atelier/makerslab and the exhibition space.

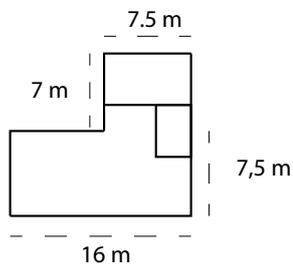
Analysing exiting labs



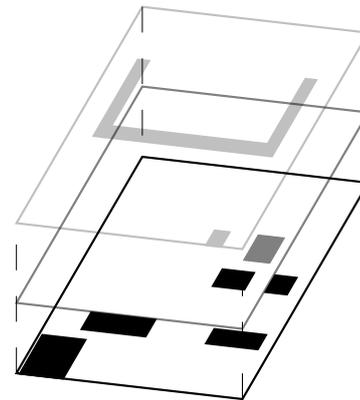
MAKERSLAB

a space for imaging, creating and learning with different facilities

The analyses of different workspaces and labs show that the average size will be between 1000 m² and 1500 m² meters dat is needed for this part intergrated in the museum program.



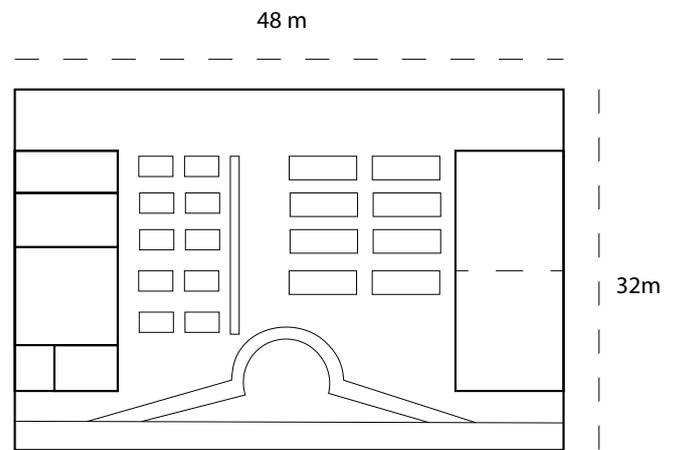
172.5 m²



1137 m²



1112 m²



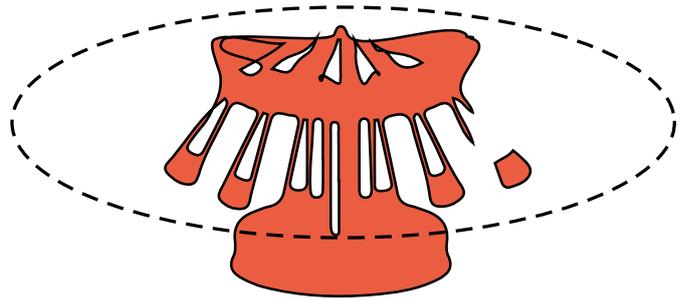
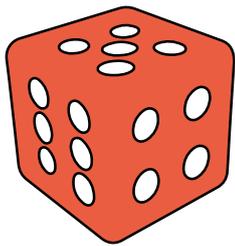
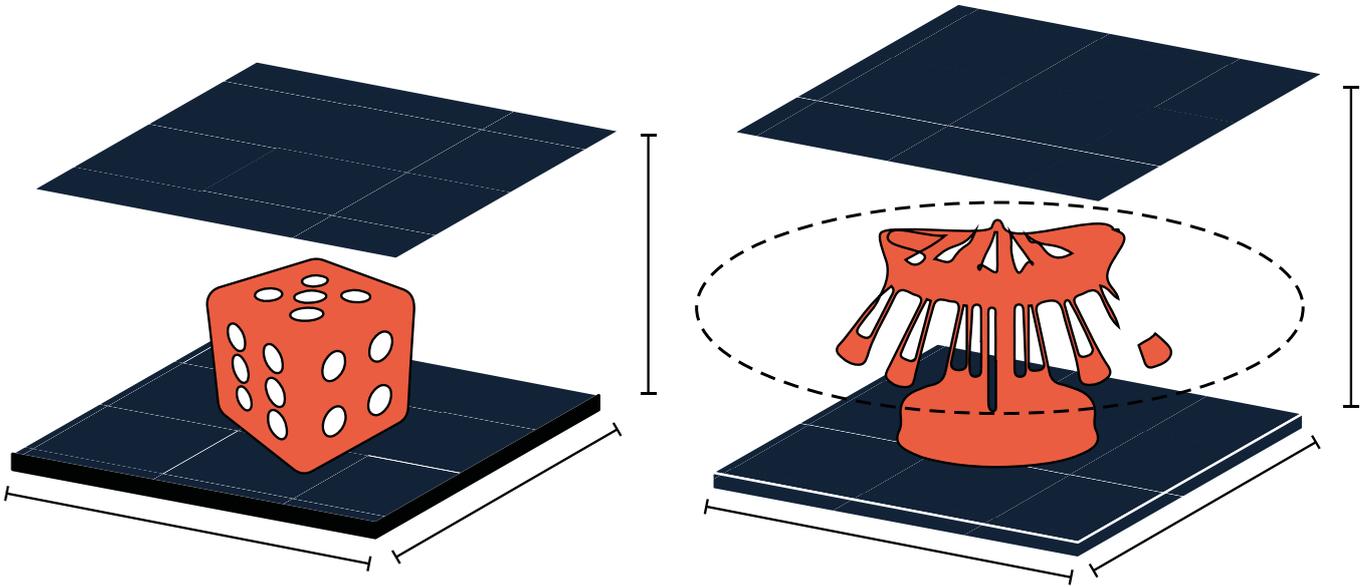
1536 m²

Art

BOOK

PARTICIPA-
TORY
ART

DISPLAY



**powder-coated and painted steel,
gold-plated stainless steel, tinite-plated stainless steel, brass,
mirrors, light**
480.0 x 745.0 cm diameter

CARSTEN HÖLLER

Experience



Story: Art pieces you can climb on, ride on, stick your head into, smell. Even swallow. An unorthodox exhibition where he gives people that access through a sort of museum-sized jungle gym of experiences and other encounters. He devised all kinds of ways to challenge visitors' perceptions of light, sound, and space. And let people imagine a world that the human kind still does not now.

Name art piece
Artist
Kind of artwork
Year
Location

Experience
Carsten Höller
Interactive installations
2011-2012
New Museum, New York

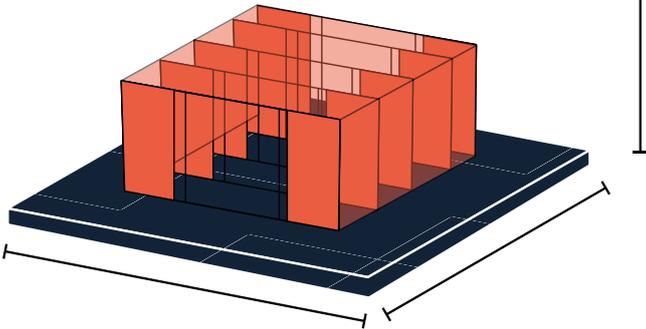
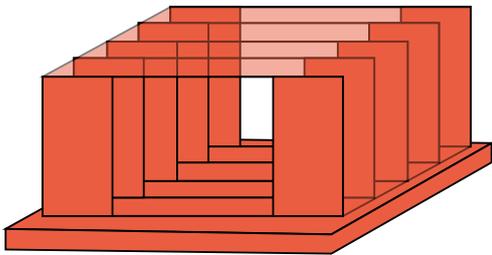




REVOLVING DOORS

Name art piece
Artist
Kind of artwork
Year
Location

What Made ME
Dorota Grabkowska
Wall instalation
2012
Brimingham



ART PIECE

Size 120 x 250 cm
Material Woodpanel, colored rope, nails

ART PIECE EXHIBITION

Size min. privacy 320 x 3000x 3000cm
Light multiple open space
indirect natural light, artificial light

Bliss/The kiss

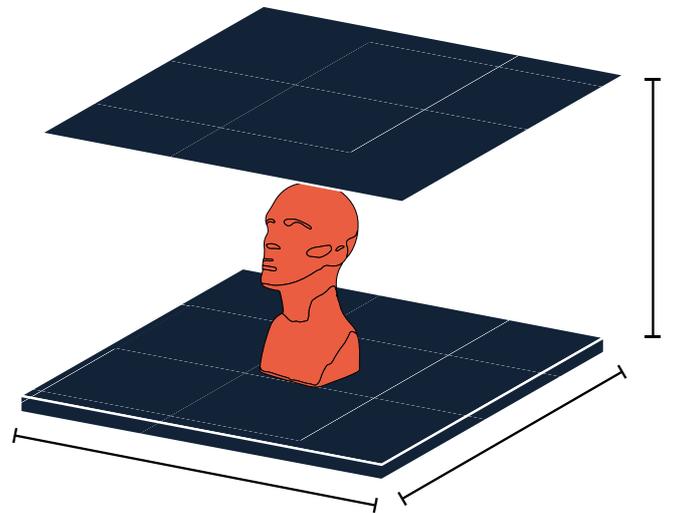
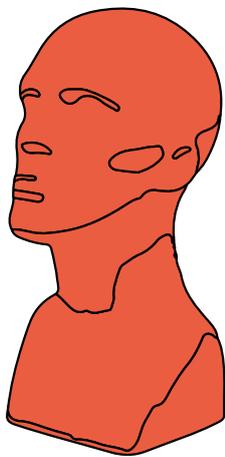
URS FISCHER

Story: Transforming the head of Katy Perry or the sculpture of the kiss how you like. The viewers were allowed to remove layers of clay and transform the sculptures.

Name art piece
Artist
Kind of artwork
Year
Location

Bliss /The Kiss
Urs Fischer & Katy Perry
Interactive instalations
2017
39 SpringStreet NewYork





ART PIECE

Material
Size

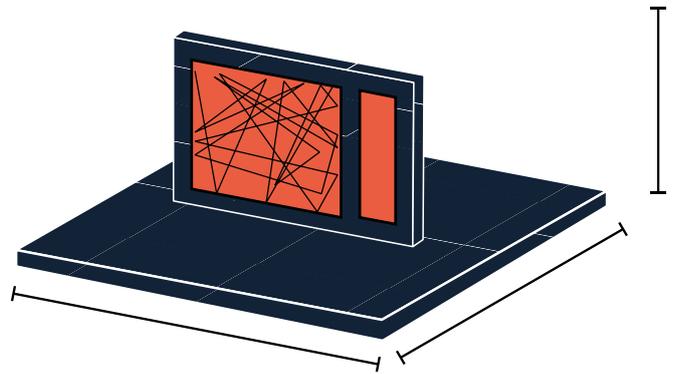
Clay
300 x cm.

ART PIECE EXHIBITION

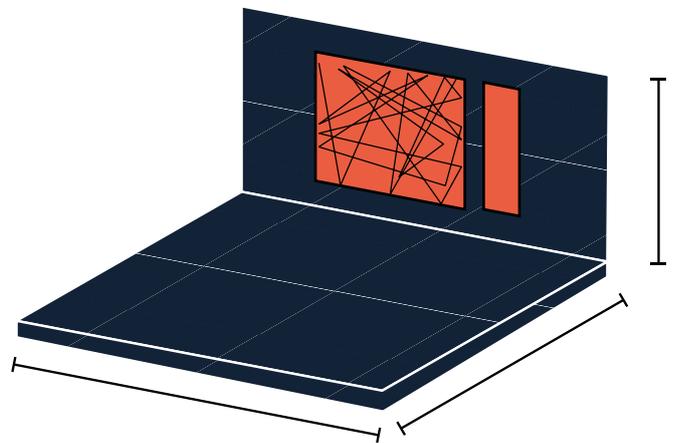
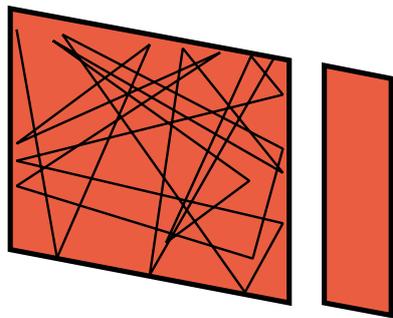
Size min.
privacy
Light

320 x 3000x 3000cm
multiple open space
indirect natural light, artificial light

Display



Optional display function



ART PIECE

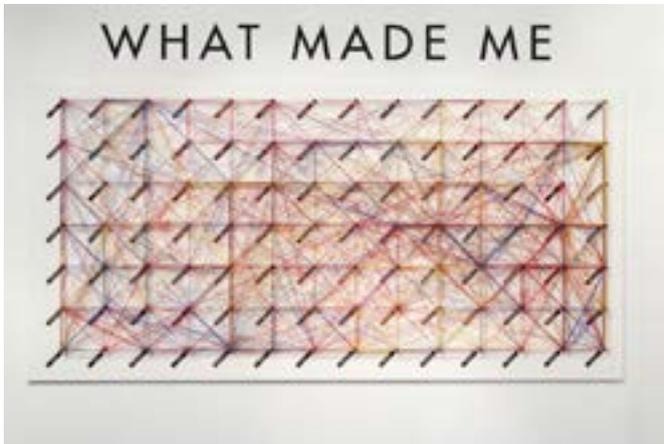
Size 120 x 250 cm
Material Woodpanel, colored rope, nails

ART PIECE EXHIBITION

Size min. 320 x 3000x 3000cm
privacy multiple open space
Light indirect natural light, artificial light

DOROTA GRABKOWSKA

WHAT MADE ME



Story: The aim of the project was to explore what shapes the people of Birmingham by asking them five questions: What made you Think? What made you Create? What made you Angry? What made you Happy? What made you Change?

Each question was assigned to a different colour and could be answered by connecting relevant words together with a coloured thread. Almost a hundred words were displayed alphabetically in a grid, giving the participants a wide choice of possible answers. Through this visual language, the participants were able to share their feelings, influences, thoughts and inspirations, which made them who they are today. Over the course of the week, a multi-layered visual data map has been created, concluding the Birmingham Made Me Design Expo.

Name art piece

Artist

Kind of artwork

Year

Location

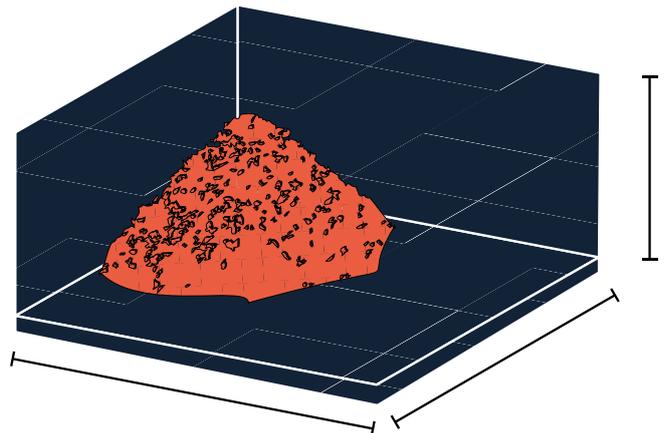
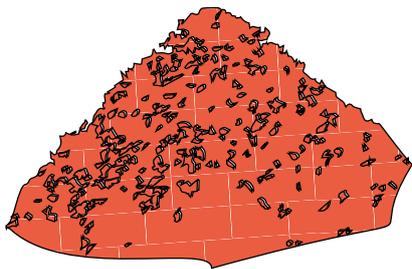
What Made ME
Dorota Grabkowska
Wall instalation
2012
Birmingham



UNTITLED

Name art piece
Artist
Kind of artwork
Year
Location

-
Felix González-Torres
Instalation
1991
Art Institute of Chicago



ART PIECE

Size
Material

-Variable
Candy

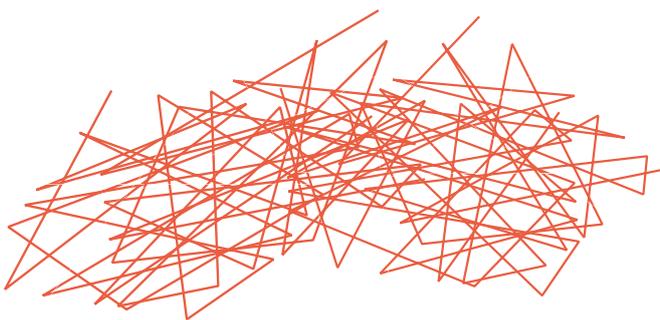
ART PIECE EXHIBITION

Size min.
privacy
Light

- Variable
Multiple art pieces
Indirect natural light/artificial light

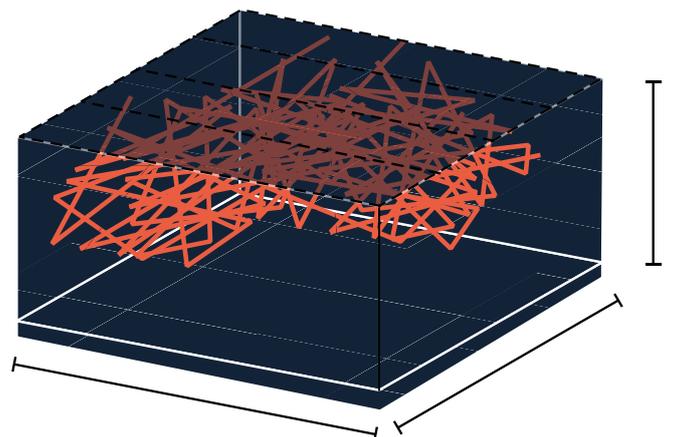
Name art piece -
Artist Karoline H Larsen
Kind of artwork Instalation
Year 2019
Location Garage Museum Of Contemporary Art, Moscow,

BUREAU DES TRANSMISSIONS



ART PIECE

Size --Variable
Material Coloured rope & ribbon



ART PIECE EXHIBITION

Size min. privacy - Variable
Light Optional
 Indirect natural light/artificial light

PROCES

ART

sometimes proces art can also be participatory. The art-object changes when the viewer is standing in front of the object like mirror art. The Viewer becomes more than an observer, but also a participant.

Bottom-up / Top -Down



Story: How can you create a sculpture without designing it? Top-down Bottom-up, with droplets of wax as the basic component. A rod of wax is melted, the droplets falling one by one. Slowly but surely the wax is liberated from the form in which it was moulded. Gradually the droplets create a new, free, capricious form: a stalagmite.

Name art piece
Artist
Kind of artwork
Year
Location

Bottom-up / Top -Down
Driesens & Verstappen
Installation
2012
Central Museum Utrecht (nl)



Interactions of the Abstract Body

JOSIAH MCELHENY

Story: A shifting, otherworldly space, animated by eight mirrored sculptures titled, when performed as a group, Interactions of the Abstract Body (2012). Each sculpture is a variation on a circle, square, triangle or ellipse and is individually titled after each shape

Name art piece	Interaction of the abstract body
Artist	Josiah McElheny
Kind of artwork	performance
Year	2012
Location	London



THOMAS SCHÜTTE

Grosse Geister

Story: Reminds us of the role and meaning of what art can be, for example, seem grand and impressive, but their reflective surface changes their appearance with every spectator facing them. These 'spirits' are therefore a perfect metaphor for what good art can do: it grows with the times and always invites new interpretations.

Name art piece
Artist
Kind of artwork
Year
Location

Grosse Geister
Thomas Schütte
Mirror Sculpture
1996-1998





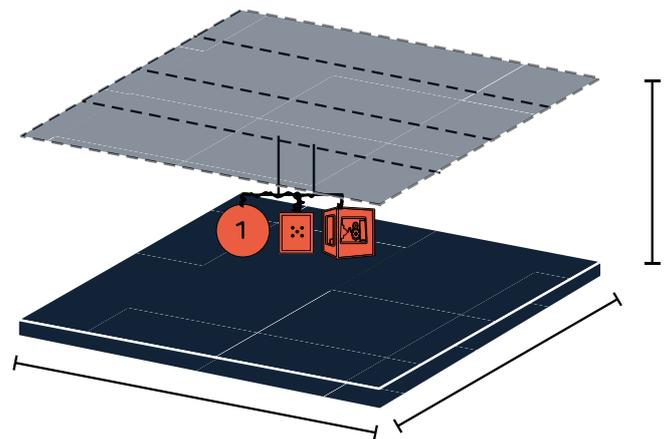
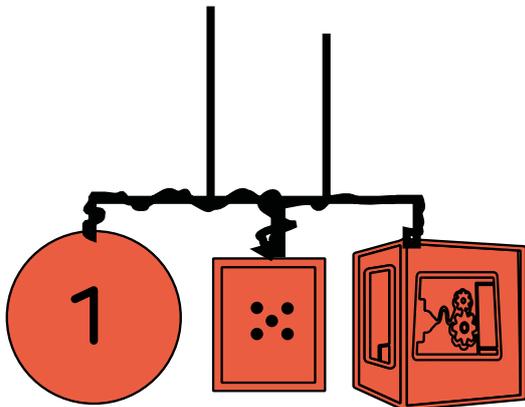
DIGITAL ART

Exquisite Clock

Artist
Kind of artwork
Year
Location

João Wilbert
 Hanging instalation
 2012
 Milan Triennale 2012

Story: A clock made of numbers taken from everyday life, trough an telephone application people from all over the world can upload a number they have seen. Time is everywhere.



ART PIECE

Size

Material

--Variable
 screen , phones, wifi connection,
 electricity,

ART PIECE EXHIBITION

Size min.

privacy

Light

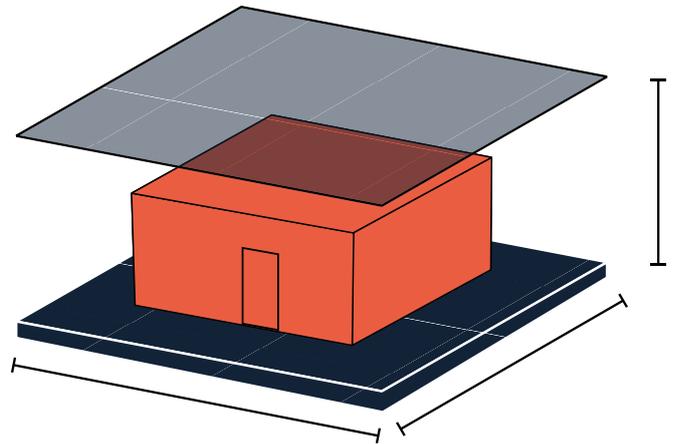
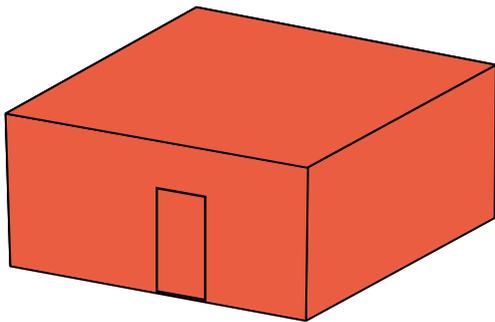
– Variable
 Multiple art pieces
 Indirect natural light/artificial light

BLIND LIGHT

Artist
Kind of artwork
Year
Location

Antony Gormley
 Instalation interior room
 2007
 Hayward Gallery,London

"Architecture is supposed to be the location of security and certainty about where you are. It is supposed to protect you from the weather, from darkness, from uncertainty. BLIND LIGHT undermines all of that. You enter this interior space that is the equivalent of being on top of a mountain or at the bottom of the sea. It is very important for me that inside it you find the outside. Also you become the immersed figure in an endless ground, literally the subject of the work." (ANTONY GORMLEY, 2007)



ART PIECE

Size 320 x 858 x 858 cm.
Material Fluorescent light, water, ultrasonic humidifiers, toughened low iron glass, aluminium,

ART PIECE EXHIBITION

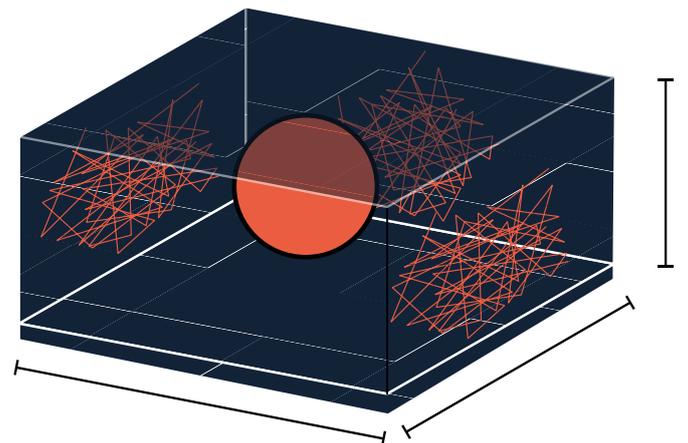
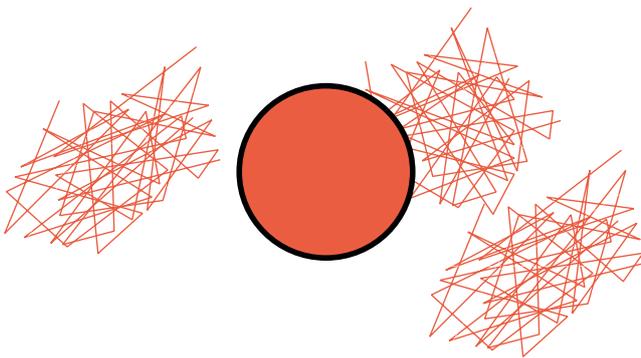
Size min. privacy 450 x 1200x 1200 cm single piece
Light Dark room, Artificial lighting

Name art piece
Artist
Kind of artwork
Year
Location

ADA
 KARINA SMIGLA-BOBINSK
 Installation
 2013
 Garage Museum Of Contemporary Art, Moscow

ADA

ADA - analog interactive installation / kinetic sculpture / post-digital drawing machine



ART PIECE

Size 2,5 diameter
Material helium-filled ball, charcoal nubs
 Canvas on steel instalation

ART PIECE EXHIBITION

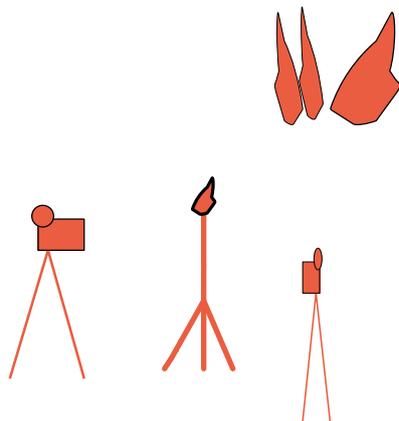
Size min. 25m2
privacy Single piece
Light Indirect natural light/artificial light

One Candle

Artist
Kind of artwork
Year
Location

Nam June Pike
 Digital Instalation
 1989
 Stedelijk Museum Amsterdam (NL) 2020

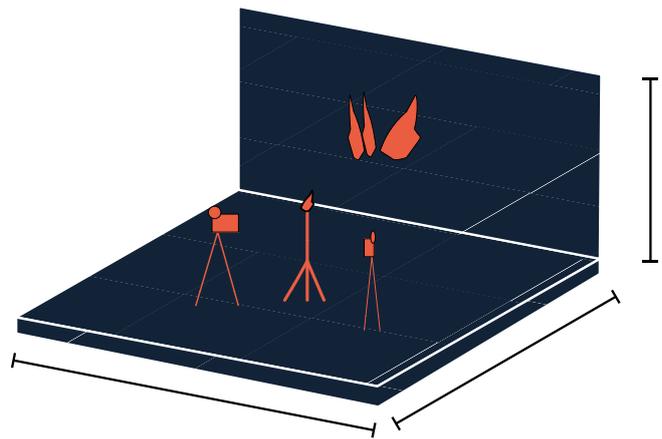
Story: Intalation of a candle. The real candle moves if the viewer walks trough a space and moves the air. But mostly people do not pay attention to it. By projecting the flame on the wall awarness is created to the movement of the flame and the influence of the viewer is,



ART PIECE

Size
Material

–Variable
 Camera , white surface,
 candle, projector



ART PIECE EXHIBITION

Size min.
privacy
Light

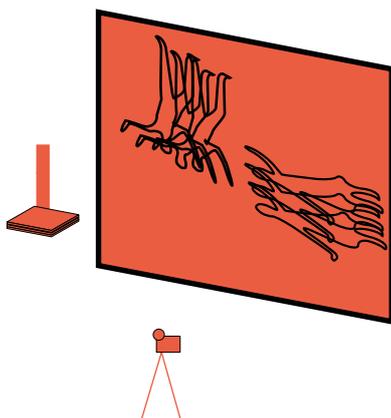
10m2 Variable
 single art piece
 semi dark/artificial light

Story: Digital instalation projecting human movement on the wall in multiple colours.

Participation TV

Artist
Kind of artwork
Year
Location

Nam June Pike
 Digital Instalation
 1969
 Stedelijk Museum Amsterdam (NL) 2020

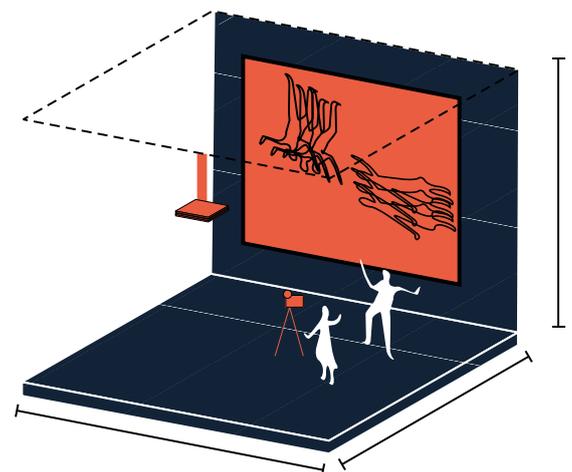


ART PIECE

Size

Material

Variable
 Camera, projector, screen



ART PIECE EXHIBITION

Size min.

privacy

Light

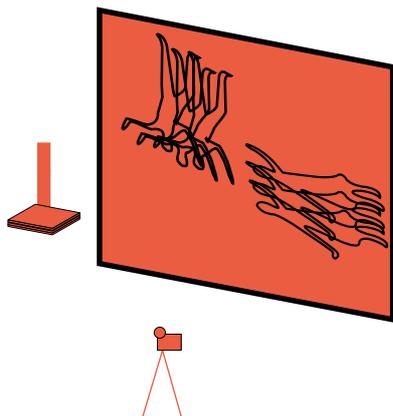
– Variable-
 single art piece
 semi dark room/ artificial light

Story: Deep Walls is a projected cabinet of cinematic memories. When a person walks into its projection beam, the interactive wall starts recording his shadow, and the shadows of those who follow. When the last person leaves the frame, the shadows replay within one of sixteen small rectangular cupboards, looping indefinitely

Deep Wall

Artist
Kind of artwork
Year
Location

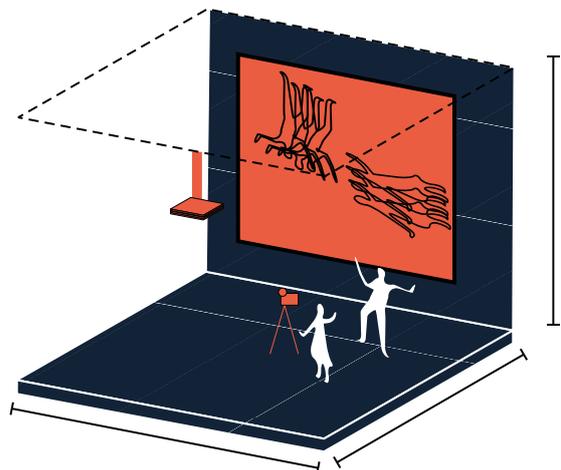
Scot Snibbe
 Interactive Digital Art
 2002



ART PIECE

Size
Material

Variable
 Camera, projector, screen



ART PIECE EXHIBITION

Size min.
privacy
Light

– Variable-
 single art piece
 dark room/ artificial light

TEZI GABUNIA

Put your head into a gallery

Story: The project consists of four different models of famous galleries' rooms. With exhibitions of different artists: Saatchi Gallery (Tezi Gabunia), The Louvre (Rubens), Tate Modern (Hirst), Gagosian Gallery (Lichtenstein). Transportable feature of the models makes these galleries accessible for everyone. Moreover, anyone can look into gallery, take a photo and become an exhibit themselves.

Name art piece

Put your head into a gallery

Artist

Tezi Gabunia

Kind of artwork

Interactive model

Year

2016

Location

moving

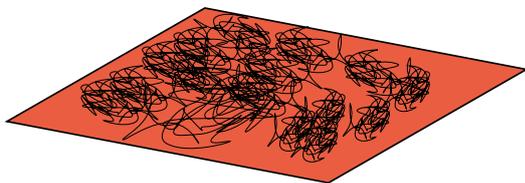




CO-CREATE

ART

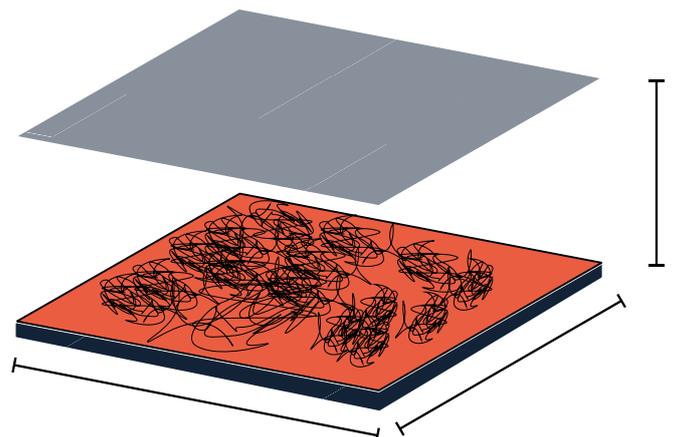
DRAW ON THE BEAT



ART PIECE

Size
Material

--Variable
Paper on floor



ART PIECE EXHIBITION

Size min.
privacy
Light

- Variable
Seperate space
artificial light

INDIOSYCOTISCHE KNIP MASCHINE

KRISTOF VAN GESTEL

Name art piece

Indiosycotisce knip machine

Artist

Kristof Van Gestel

Kind of artwork

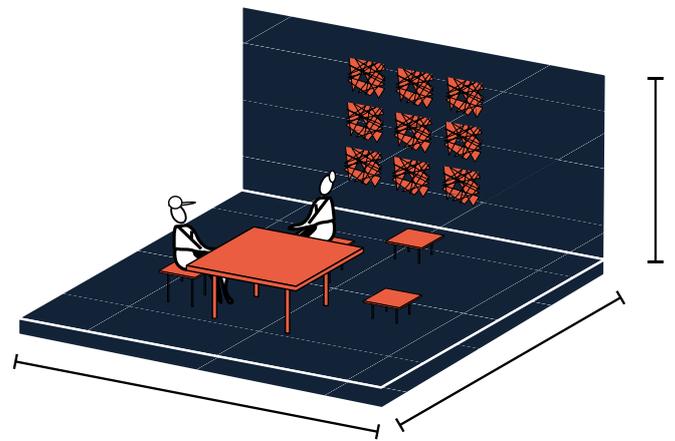
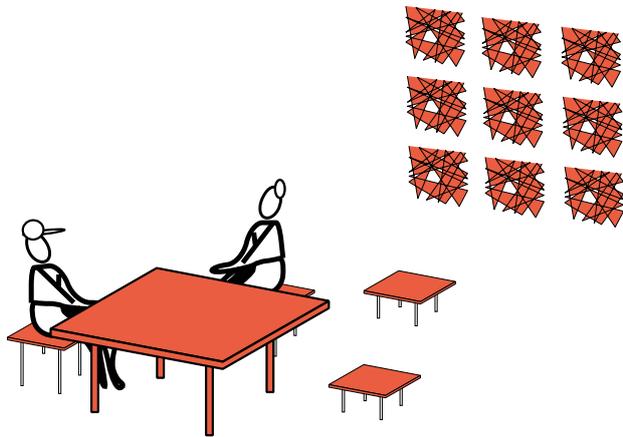
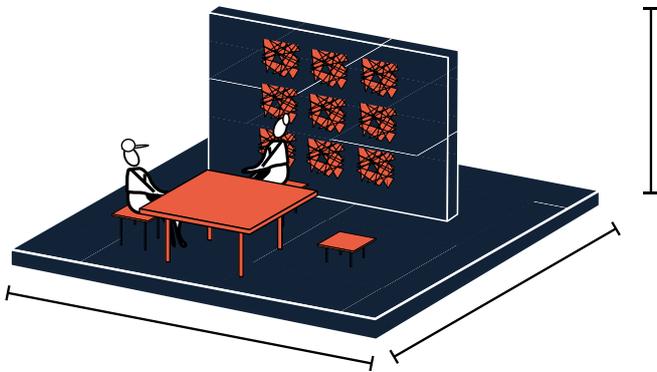
wall painting

Year

Location

S.M.A.K. Gent (BE)





ART PIECE

Size
Material

--Variable
Paper

ART PIECE EXHIBITION

Size min.
privacy
Light

– Variable
Small separate space
natural light/artificial light

MICRO-ART COLLECTIEF

GOROD USTINOV

Name art piece
Artist
Kind of artwork
Year
Location

Micro-Art Collectief Gorod Ustinov
Micromuseum Gent

MSK in Gent

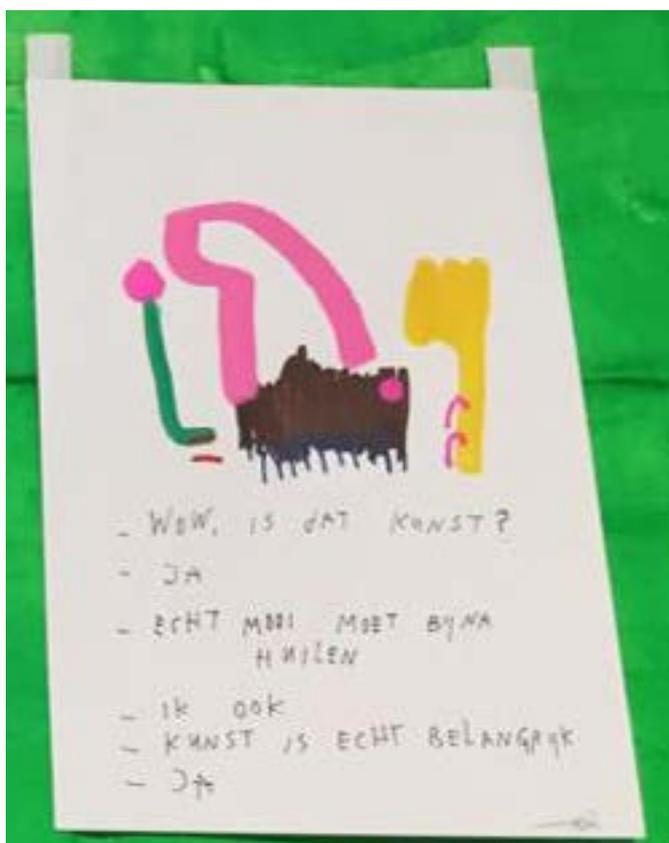


WOBBY CLUB

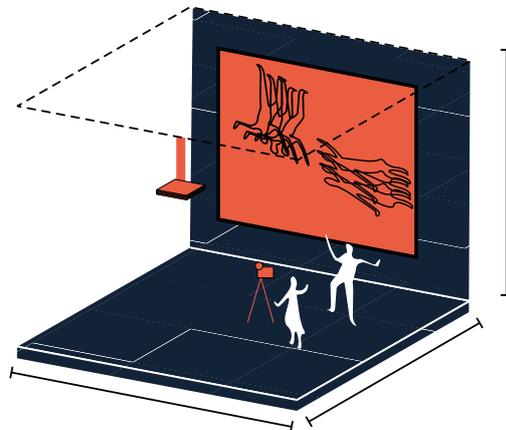
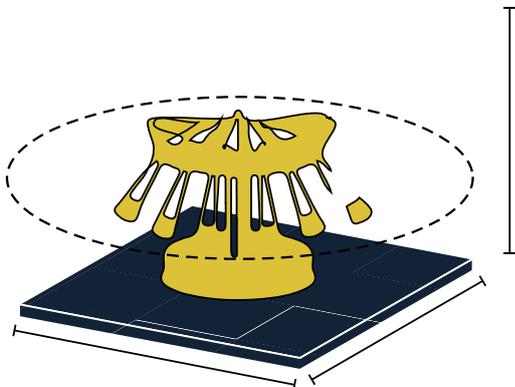
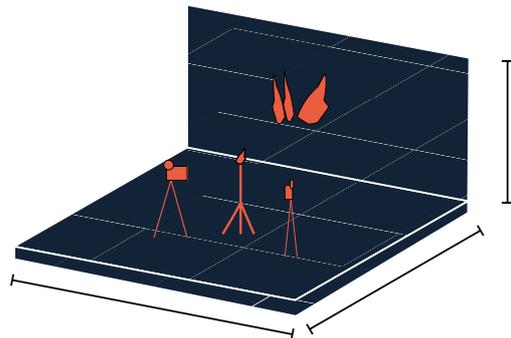
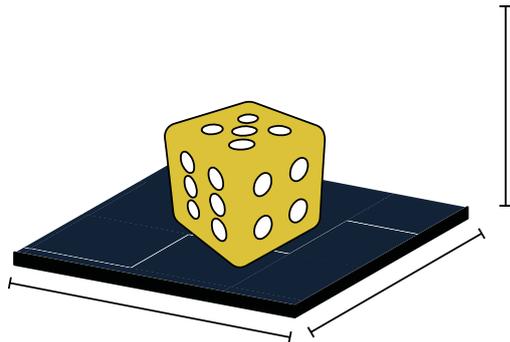
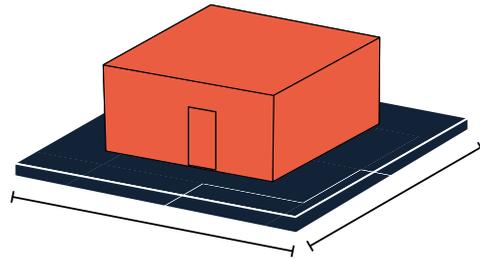
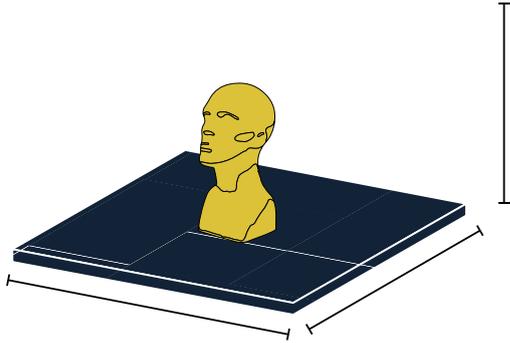
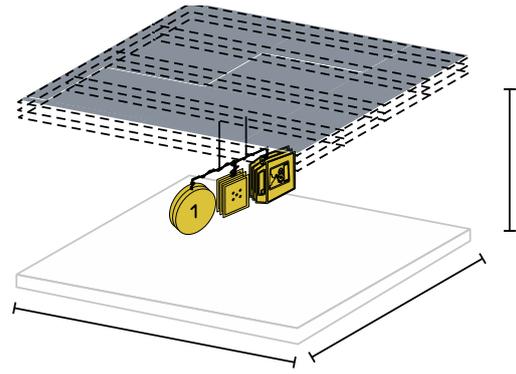


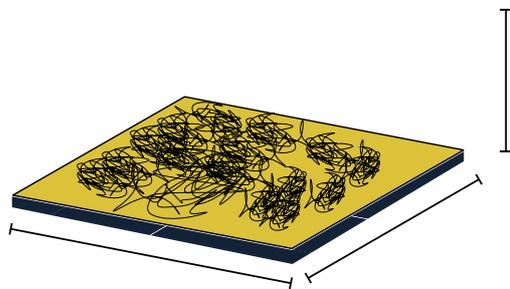
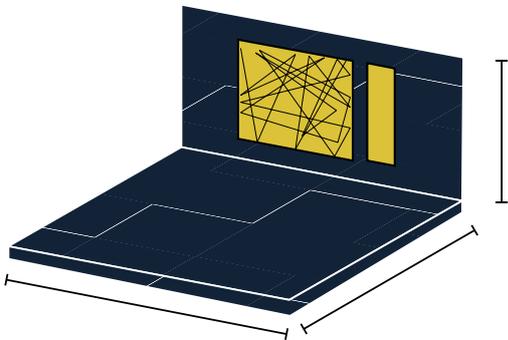
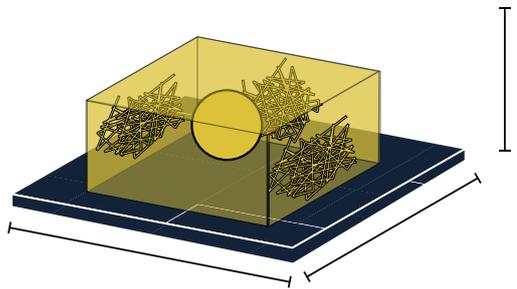
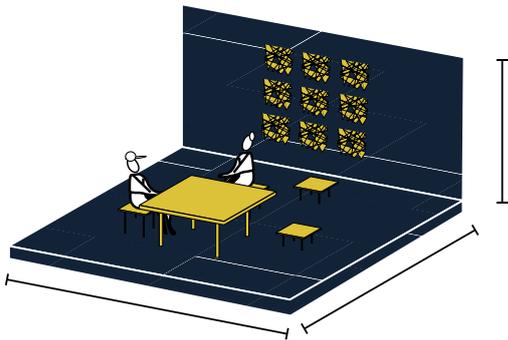
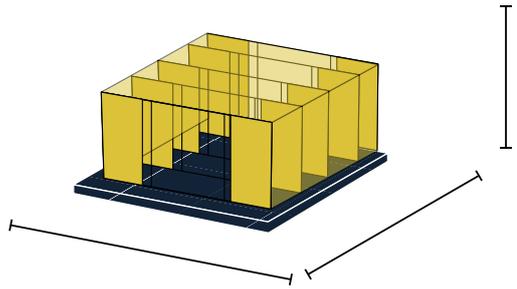
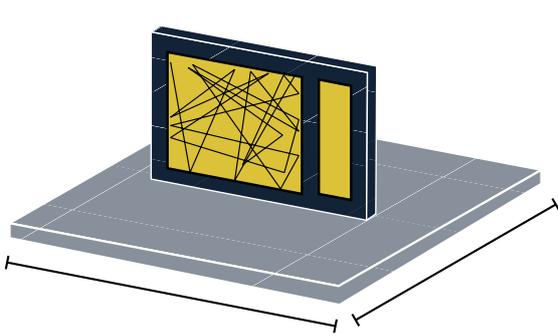
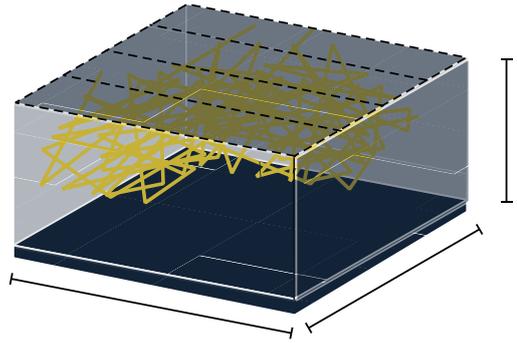
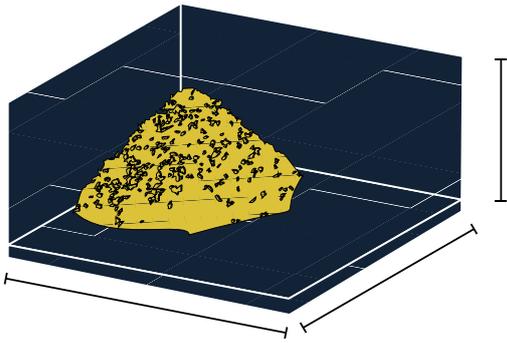
Name art piece
Artist
Kind of artwork
Year
Location

Wobby.Club
-
Wall illustration and tekst
2020
De Pont Tilburg (NL)

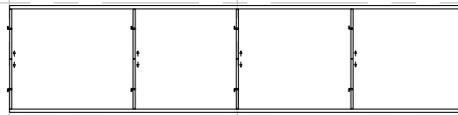


FINAL CATALOGUE

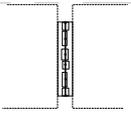




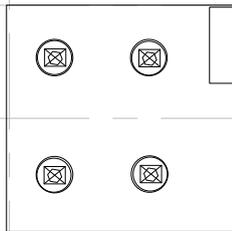
FINAL CATALOGUE



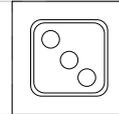
$$12 \times 3 = 1 \text{ m}^2$$



$$2 \times 0,5 = 1 \text{ m}^2$$



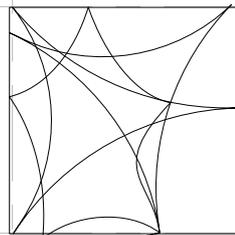
$$4,5 \times 4,5 \times 4,5 = 20,25 \text{ m}^2$$



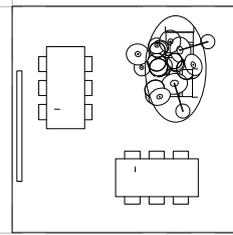
$$2,4 \times 2,4 \times 2,4 = 5,76 \text{ m}^2$$



$$3 \times 1,5 = 4,5$$



$$4,5 \times 5 \times 5 = 25 \text{ m}^2$$

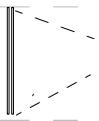


$$4,5 \times 5 \times 5 = 25 \text{ m}^2$$

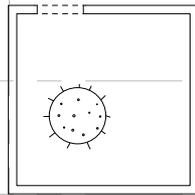


$$2,6 \times 1,5 \times 1$$

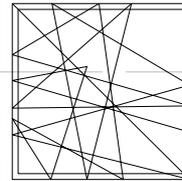
n2



$3 \times 3 = 9m^2$

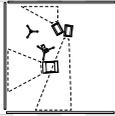


$5 \times 5 = 25m^2$



$4 \times 4 = 16m^2$

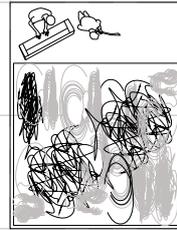
5m2



$3 \times 3 = 9m^2$



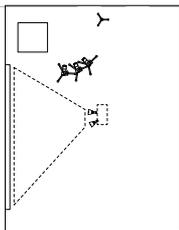
$1,5 \times 1,5 = 3m^2$



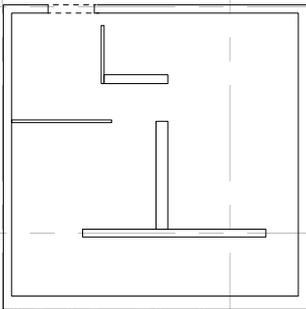
$6 \times 4 = 24m^2$



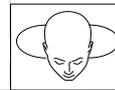
=36m2



$6 \times 4 = 24m^2$



$8,5 \times 8,5 = 72m^2$



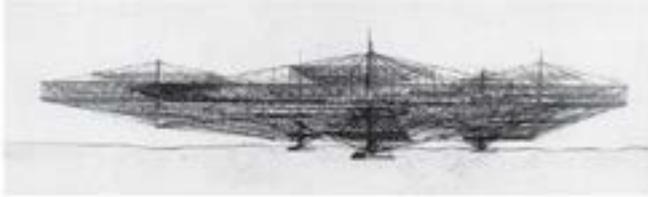
$2,3 \times 3,3 \text{ m}$



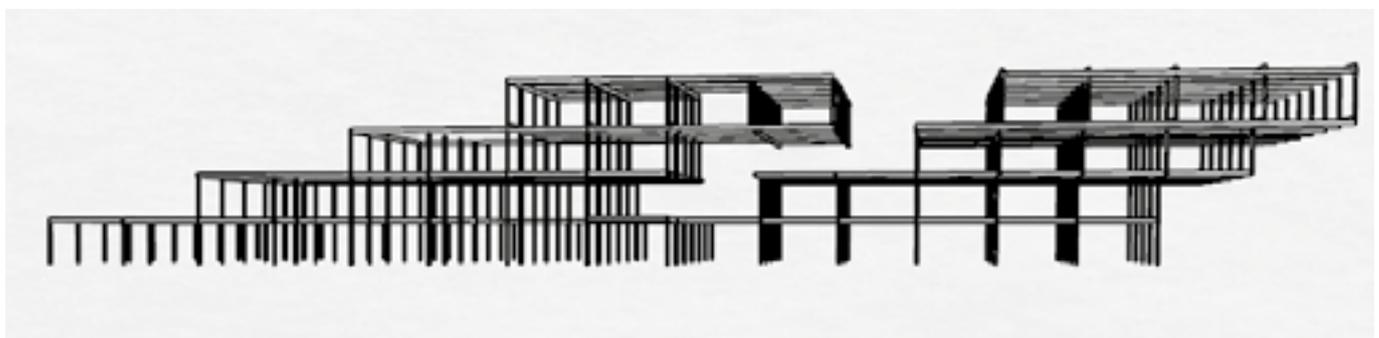
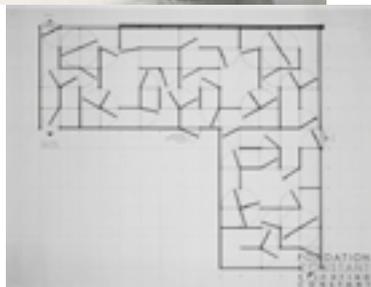
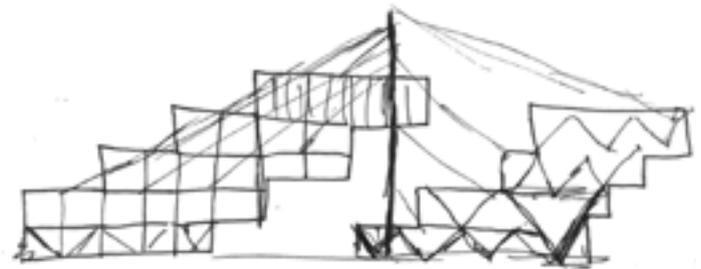
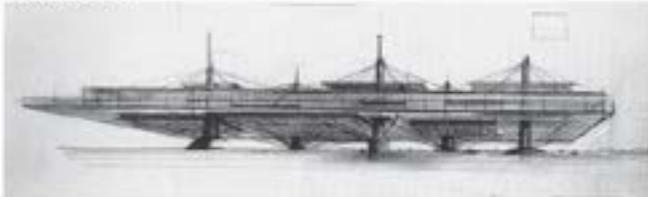
P3-P4

CONSTANT NIEUWE HUIS

afbeelding voor yfthogenal axonometrie

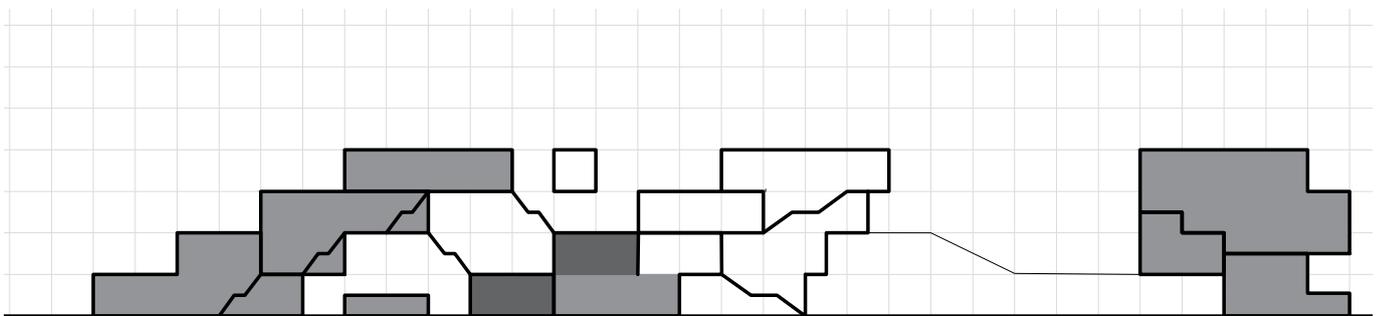
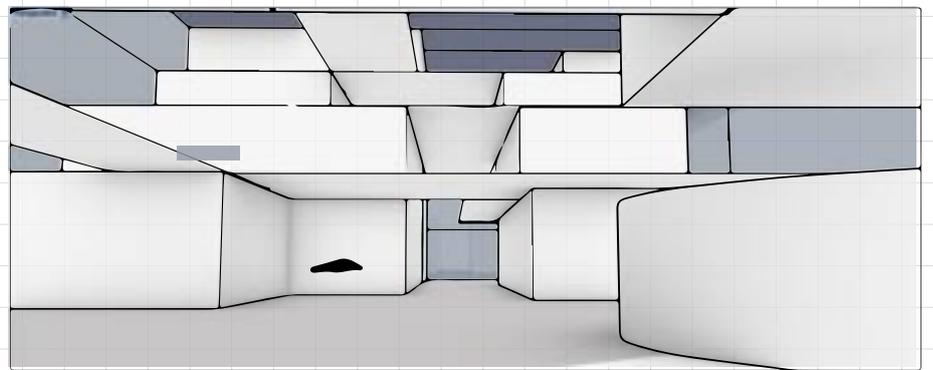
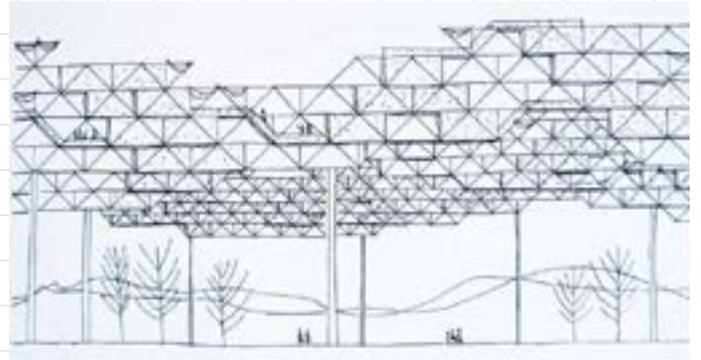
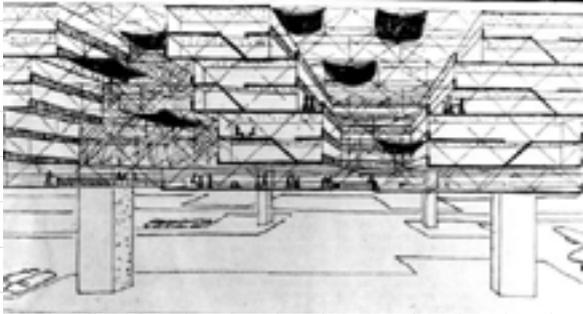


afbeelding voor een ander



YONA FRIEDMAN

PARTICIPATION IN ARCHITECTURE



ART DISPLAY

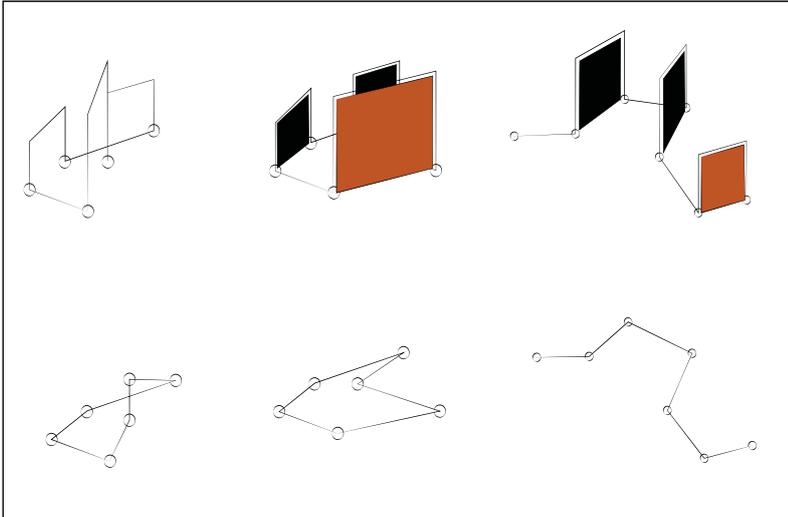
Sculpture and instalation art

exhibition spaces for sculpture and instalation art. transpanercy and flexibility are important there for different elements moveable elements can be used as temporary partition. also the use of different material refer to participation in architecture like favela's where different materials are found and used.

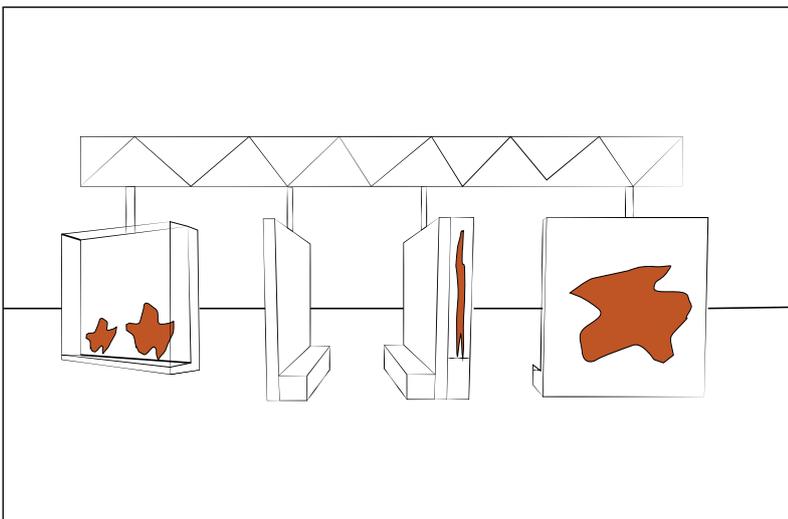
here plastic curtains, and polycarbonaat boards on rails are used as partition. both materials are translusant and reflective this creates and transparent atmosphere. also the human reflection creates a perception where the visitor becoms the participant(sanaa).



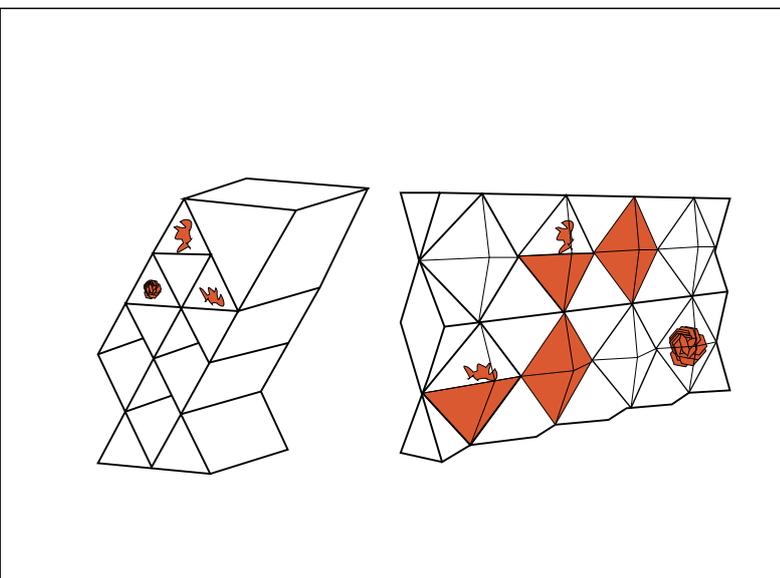
Solution display on walls and



Movable standing bords for Temporary use screens of wood or polycarbonaat can be repainted if needed.

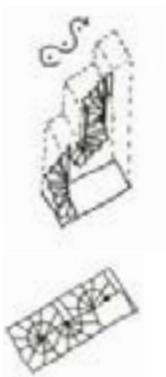
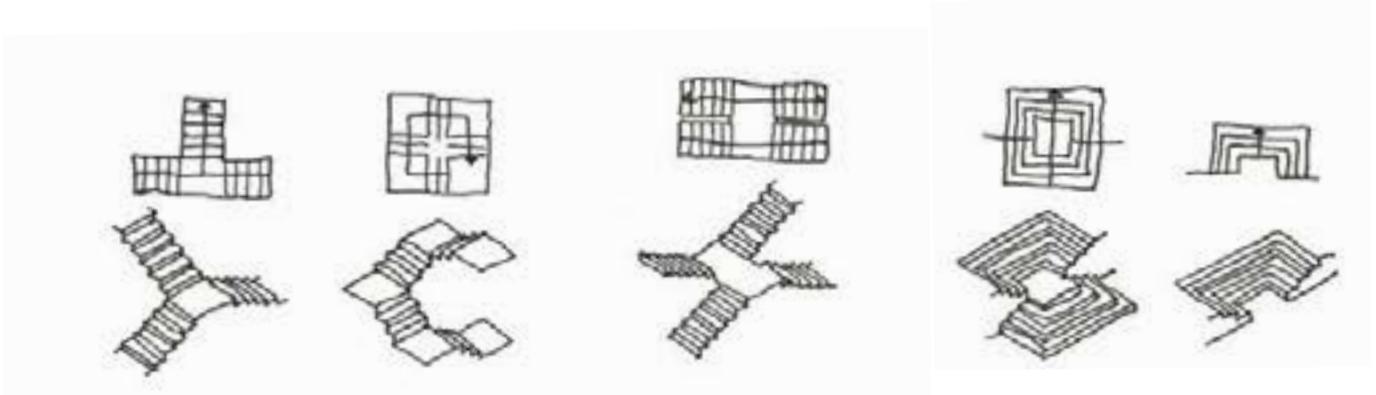


Hanging plates for art on the wall for Temporary use screens of polycarbonaat or wood on rails on the roof



INTEGRATED CABINETS for art made in the makerslab

STUDY ON STAIRS



INDOOR GREEN



Plants with a large leaf surface and therefore many stomata would be best able to absorb harmful substances from the air. It is mainly the plants from humid and shady areas such as South America and Malaysia that are very suitable as air-purifying plants. The amount of plants depends on the people and square meters the rule of thumb can be used 1 plant each 12m (Architectuur als klimaatmachine) The following plants are often mentioned in a positive sense:

1. Peace Lily (Spathiphyllum)

This is an excellent air-purifying plant that also produces beautiful flowers. It should not be in full sun, but it does need a light position. The spoon plant is generally easy to care for and needs a splash of water at least once a week. This plant likes to have wet feet.

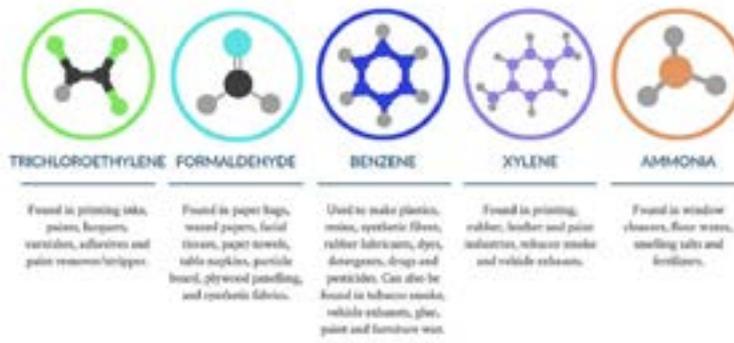
2. Curly fern (Nephrolepis)

The curly fern needs a light spot in the house but should not be placed directly in the sun. He must have regular water. Some special plant nutrition is also desirable. It is advisable to spray the leaves of this fern regularly. This way you keep the plant nice and green. When watering, pay attention to the temperature! It should not be too cold.

3. Zinc Fern (Phlebodium)

The zinc fern, also called blue fern, can be perfectly placed in a hanging basket. The leaves are a beautiful gray-blue color and give a warm atmosphere to the interior. Like the curly fern, this plant does well in a light spot, but not in full sun! The zinc fern is very strong and easy to maintain. Watering once a week is sufficient. Be careful not to water too much or too cold, as this can cause the plant to get brown leaves.

Harmful toxic and pollutants in air



10cm²

8,5cm²

ATRIUM

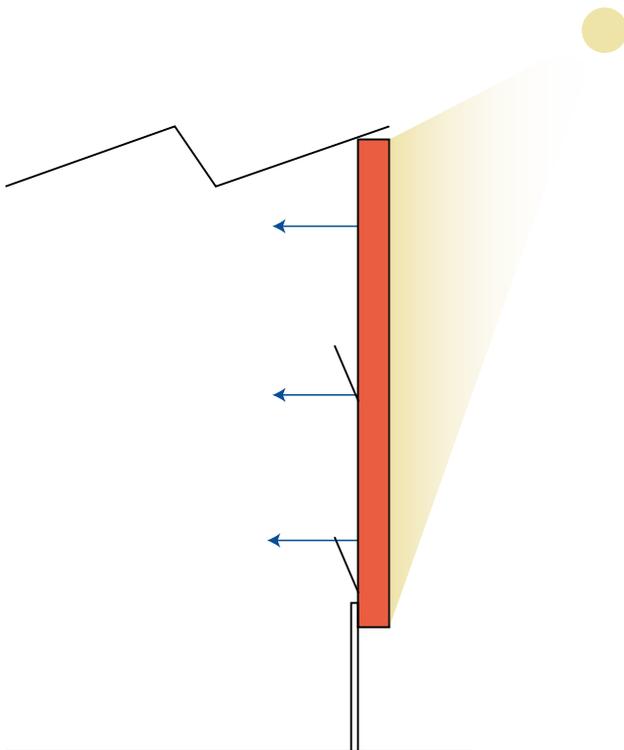
THE LONG OF THE BUILDING

The atrium / Kunsttrap and the second-skin façade have an important function for the climate in the building.

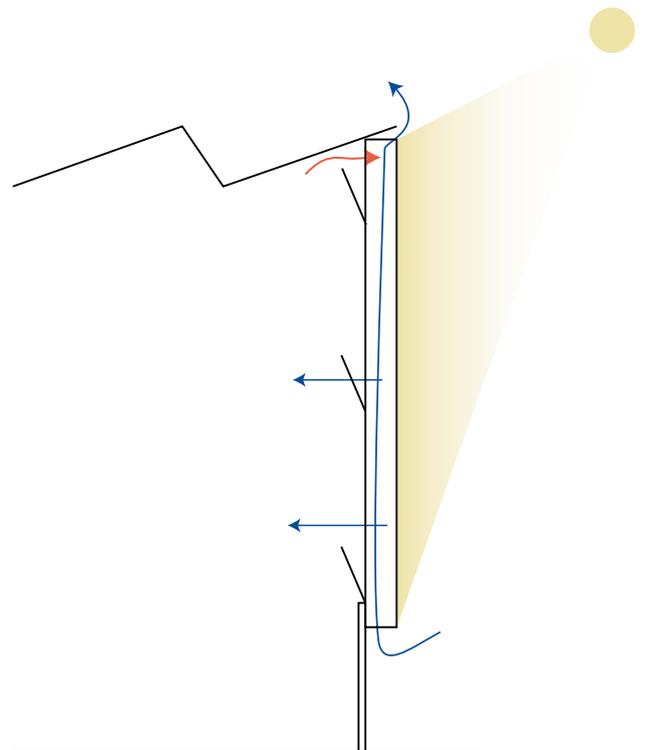
In the cavity of the second-skin façade, the incoming air is heated by the sun. This air enters through the bottom of the cavity and is supplied from the cavity to the atrium.

If the air in the cavity becomes too hot, the close the supply valves to the atrium and open the shutters at the top of the atrium to expel the warm air to the outside.

Since the living areas are lower than the height of the atrium, the air is transported through ventilation shafts and a fan into the living areas.



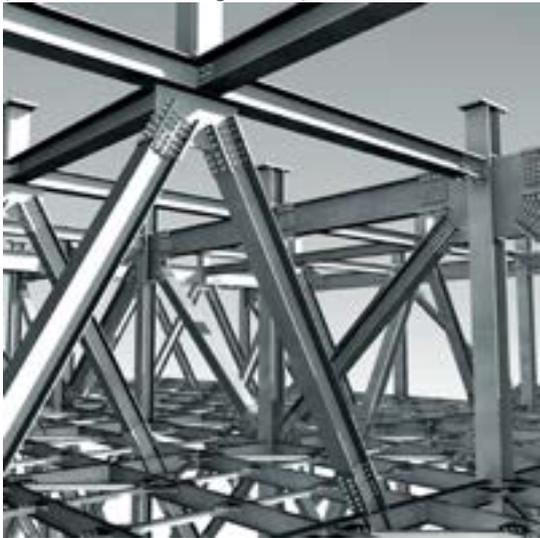
winter second skin servse as heating
Second skin winter to heat the air



Summer second skinn servise as ventilation and cooling
Second skin summer to get colder fresh air

STUDY ON MATERIAL

Steel structure
(demountable joints)



Floor prefab concret hollowcore



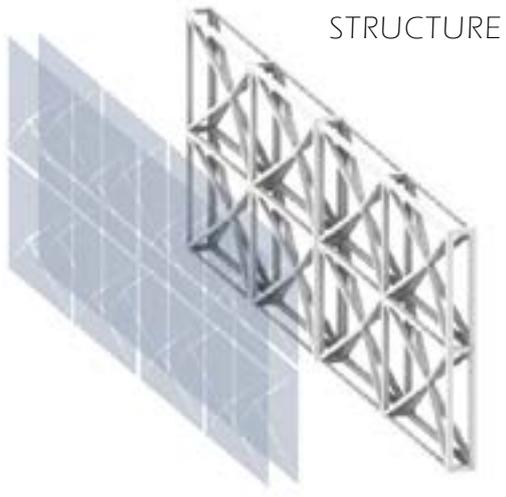
translusant insulation
polycarbonaat danpal



Recycled tubes



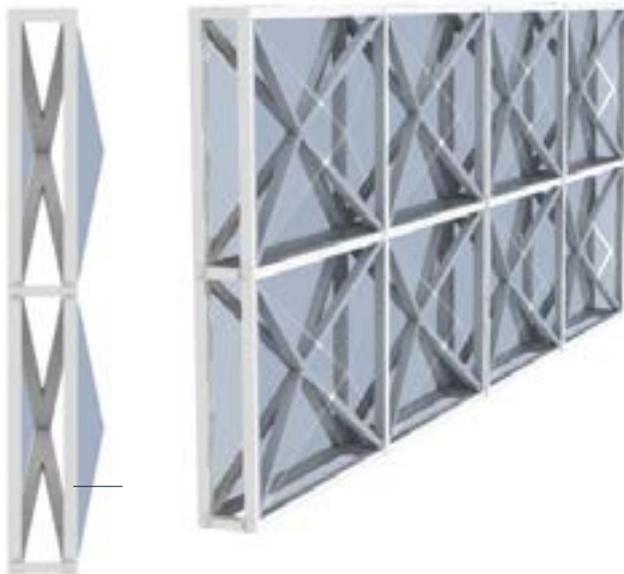
Glasspanel



Perforated steel
see through silouethe
and light. creating
transparency



|



Glass panel
Steel frame
Air ventilaition
Glass panel

Structural facade element ArtStairs
and ciculation space



reflection

During my project I searched for a new way of defining and positioning an art museum in the 21st century. This project contributes to the research about how an art museum revitalizes a neighborhood, but also on museum community, engagement and participatory art. It contributes to research on the impact of the architecture of public space, such as an art museum, on its urban and social environment.

During the first semester I developed my approach towards the new museum. I started with concluding the important topics based on the thematic research on connectivity, city, culture, power, people, and history of the city of Rotterdam and Tarwewijk. My conclusion on things to improve per theme are the following:

- Connection: improve (mental) the connection between the north, the south, the water and the Neighborhood
- City: create public outside space in the south and improve the waterfront
- Culture: narrow the gap between art producing and viewing, high art and the local culture
- Power: culture as a representation of Rotterdam north as well as south, and a more bottom-up tourism approach
- People: increase neighborhood opportunities, education, work and live due to cultural interest and participation
- History: look at historic characteristics such as industrial (making and producing), harbor, and the water

From the theoretical research on what a museum must be, I concluded that a museum can increase neighborhood assets. To increase these neighborhood assets, a museum should fully integrate art and culture into the daily lives of residents of the neighborhood. This can be difficult since it can be stated that contemporary art is sometimes too difficult and not reachable for average humans in society. Due to participation and involvement of (local) people the gap between art and society can be narrowed.

Therefore, the connection between the art museum and the local community should be stronger. Locals should be more encouraged to visit the museum, and non-locals should be more encouraged to visit the neighborhood. Here comes in the topic of multiplicity where the museum is more than just exhibition and archive. A more Bottom-up approach towards art is needed in the new museum of art to build up a new relationship between museums and visitors based on participation, creation and promotion of Art & culture. The building as cultural communication, a way to involve new players, shots down all kind of barriers and further facilitate the creation, sharing, dissemination and use of Contemporary Art. This asks for a physical platform, co-curation as a new way of management, to make high art accessible to everyone, combining High Art and Low Art.

The research question therefore is:

How can an active museum and participatory art be embodied to improve the connection between (non)local visitors, the museum, and the neighborhood, resulting in increased neighborhood asset?

This resulted in the assignment of designing an active museum that integrates art in the daily lives of the local neighborhood by focusing on theme of participation and interaction. It should be an inclusive public space for a dynamic collaboration between the artists, the audience and the environment. Therefore, I Set up guiding principles based on a case study and research. The design must establish a connection between Rotterdam south and the rest of Rotterdam. Furthermore, it must reflect the city and revitalize the neighborhood with its participatory and interactive character through openness, transparency, building as performance (active building), strong center point for encounter, free choice of routing and a diverse program.



Participation in Art and sociology - Organization & routing

In my research I looked at the ladder of participation and the stalactite and the stalagmite structures, which refer to the process from dripping and triple down effects, or top down to bottom-up effects.

The program is organized based on the vertical level of participation in two pyramid volumes floating in to each other. Within the middle there is the KUNSTTRAP, an open interior public space which function as an etalage towards the north of Rotterdam exhibiting local and temporary art. This organization does not work for every function. The concept for the exhibition space stayed the same, but looking at the makers lab, which first was located on the third floor, but moved to the first floor, the hidden functions are not hidden but also transparent to the visitors. Furthermore, the topic of transparency was weak since the etalage was only focused towards the north site and not towards the south or the neighborhood. Same happened with the openness and circulation where this was only focused on north south not on east west. To solve this problem, I looked again at my case studies Kanaal and Forum, and implemented this complete open and transparent access from the Briesselaan towards the waterfront to break up the building. Furthermore, another leading access was created from west to east. Also I split the building in two, so a new outside plaza was created.

Participation in Architecture - manifesto

Before the p2 a big part of the conceptual design was based on the research of participation in art and sociology. Also, I struggled with the routing since the people are going up- and down to see the exhibition. Stairs are very much needed, but giant stairs can easily represent a temple stairs and express hierarchy and authority so the opposite of participation and a bottom-up approach.

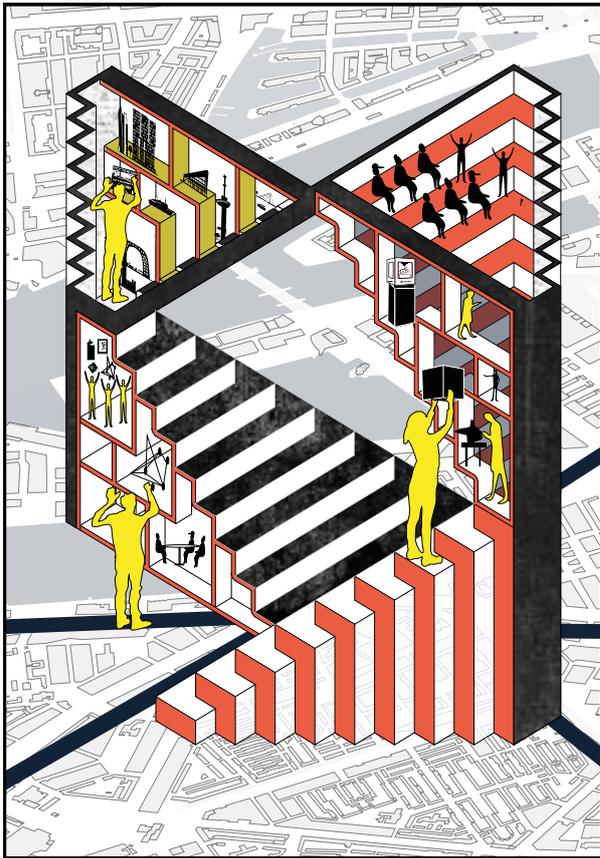
Therefore, I started with using the research on participation in architecture by looking at Constant Nieuwehuis, Yona Friedman, and participation in the favelas or slums. These are known for some kind of chaos, small streets, stairs and corners. This helped me to give a more open and playful building. The building is more chaotic and instead of one building the building is divided into three clusters, where two are connected through an expressive transparent skin.

The manifesto shows this image of people going to a human sized cabinet the curiosity or installation, where they can view, make and create to actually build their own cabinet. The manifesto helped me since the different element are connected which was missing in the design. The two connected volumes were separate at first, also structurally, which is something I changed by building bridges between the different volumes and therefore building bridges between diverse artistic programs. The building now exists out of platforms/boxes and connecting bridges. But on the other hand, the manifesto actually shows this temple staircase. So, this is something which could be changed in the manifesto. It Also helped me to look at the whole site again, where I integrated platforms as a way of outside exhibition and connection tool. This resulted in a reflection of the inside and outside.

Multiplicity

I think multiplicity in the museum context implies what the museum can give back to the city. The masses that I designed and the site are very large, giving back to the city socially, environmentally (sustainability), and economically.

Socially the active museum of art implies multiplicity, since the museum is active on different scales. The goal of the new museum building is to revitalize the neighborhood, bringing art into daily lives of the people. With a diverse program, from producing to viewing to managing. Further the building has a very strong public presence on the inside and outside. Also, every building element tries to contribute, such as the accessible roof. The structure and installation are shown, so the building honestly shows how it is build and functions. Further the diagrid in the façade is a derivative of humans holding the building and so referring to people participation in the building of the new museum. Looking at participation I started with studying participatory art and participation in sociology. Then I looked more to participation in architecture, after which I looked again at



participation in sociology also considering the topic of multiplicity where neighborhood participation is most often generated due to art, sports, and greenery/gardening. Also, in these gardens often art is produced and shown. Since the Kunsttrap has a transparent façade and roof lights it can easily be used as a green atrium with indoor neighborhood gardens in movable planters and trees. It also creates this relation with the outside art garden, where also art and greenery are combined.

On the topic of sustainability, the atrium at first was a problem for the climate. It now is the main climate system, functioning as a green lung of the building. Considering the topic of transparency, for the inside and outside translucent polycarbonate and recycled plastic is used. This material is also lightweight. The building will have a dry construction, so it can be demountable and building parts can be changed or reused. On the roof solar panels are located to collect energy. In this manner the building tries to minimize its footprint.

Economically the museum service a lot of new employment possibilities for people in the neighborhood. Flexible workspace and staff-rooms are located on the waterfront site with the nice view. Also free workspace is offered and compensated due to restaurant and shops.

Improvement

The other thing I want to reflect on, is the way of working, the size of the project, and the different facets of designing. Working on different scales is important so you can see how things work in the context. But I noticed that during the design process I find it difficult to not go all over the place and try not to work on many parts of the project at the same time. For my design the structure and the routing are important, so finally I chose to focus more on those parts, resulting in less attention to the public space and the second building. I think I learned it is better to focus on one part of the building and working on this on different scales. But I think I can still improve this.

It can be concluded that the graduation project relates to the discussion on how public space and public building is positioned within the urban environment and the people who use public space by looking at a museum as more than just exhibition and achieve. But also looking at space organization routing, visitor experience, and hidden functions versus closed function, structure and installation, art loading, safety and security, and closed and open exhibition.

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Milevska, S. (2006) Participatory Art; A Paradigm Shift from Objects to Subjects, *Theory Now*, Issue 2

Simon, N. (2010). *The participatory museum*.

i.ii. Books

PD_TR_01_P1_AR3AP100_PD_ThemeResearchBook_Group 6_Yuhang Shi-Hanno de Groot-Ricardo Kemp_201105

PD_TR_02_P1_AR3AP100_PD_ThemeResearchBook_Group 4_Loes Bekkers-Phat Ho-Yoeri Dreau_201105

PD_TR_03_P1_AR3AP100_PD_ThemeResearchBook_Group5_Sharon_Max_Joana_201105

PD_TR_04_P1_AR3AP100_PD_ThemeResearchBook_Group 2_Basak Gunalp_Daul Chung_Robine van Gaalen_201105

PD_TR_05_P1_AR3AP100_PD_Culture_Group 3_julka veerman-ihsuan lee-marieke van de velde201105

PD_TR_06_P1_AR3AP100_PD_ThemeResearchBook_Group 1_YosuaAdoko-BartBonenkamp-HelenCao_201105.pdf

PD_CST_03_P1_AR3AP100_PD_MuseumTripletBook_Group 1_YosuaAndoko-BartBonenkamp-HelenCao_201105

PD_CST_05_P1_AR3AP100_PD_CaseStudyCatalogue_Group 5_Max-Joana-Sharon_201105

i.iii. Websites

websites of architecture firms and organisation several case studies.

i.iv. Images

Google Images , 2020

websites of architecture firms and organisation several case studies.

MUSEUM VISITS

Amsterdam

Stedelijkmuseum
Rijksmuseum
Cobramuseum
Van Goghmuseum
De Appel
Next

Eindhoven

Van Abbemuseum

Tilburg

LocHal
De Pont

De Veluwe

Krüller Müller

Wassenaar

Voorlinden

Rotterdam

Nieuw Instituut (Art Display)
Huis sonneveld
Maritiem Museum
Kunsthall

DESIGN Journal



PREFACE

This booklet contain the documentation that shows the proces of the design part of the graduation studio public building; the new museum re-wired.

Table of Contents

1. Introduction	4
2. Goal	6
3. Delineation Research	9
4. Sketches	15
5. Program	29
6. Program mass Study	31
7. Program organisation	35
8. Design Studies	40
9. Final Design P2	49
10. p3-p4-	62
11. Final Design	127



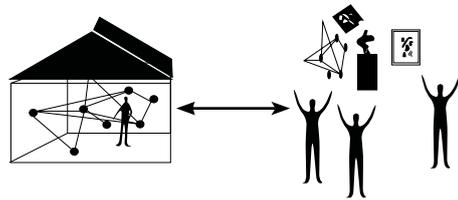
INTRO- DUCTION

An museum changes it's local environment and surruonding area it can have a positive influence and increase neighbourhood assets but also can lead to gentrification and displacement. To increase these neighborhood assets, a museum should fully integrate art and culture into the daily lives of residents of the neighborhood. This can be difficult since it can be stated that contemporary art is sometimes too difficult and not reachable for average human in society. Due to participation and involvement of (local)people the gap between art and society can be narrowed.

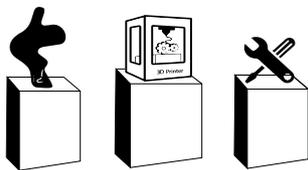
Therefore, the connection between the art museum and the local community should be stronger. Locals should be more encouraged to visit the museum, and non-locals should be more encouraged to visit the neighborhood.



GOALL



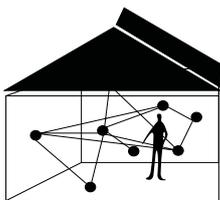
New relationship between museums and local visitors based on participation co-curation



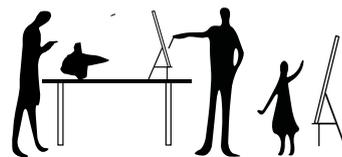
learning and research about contemporary art technology and creative process



space for event and art talks



participatory instalation art exhibition sculptures, digital art interactive art



Active experiences of visiting art museum visitor participate in creating and creative proces

Bottom-up approach goals for the new museum

1. New relationship between museums and visitors based on participation, creation and promotion of Art & culture.

2. Platform connecting local residents of Rotterdam and Rotterdam South, allow them to cooperate by offering UGC personal content (User Generated Content) that encourage co-creative cultural values.

3. Active experiences of visiting art museum and site, knowledge and creative creation is not only transmitted but also built, where the visitor is involved and able to produce forms of art.

- Installations
- process art
- interactive art
- digital art

4. The building as cultural communication, a way to involve new players, shoot down all kinds of barriers and further facilitate the creation, sharing, dissemination and use of Contemporary Art.

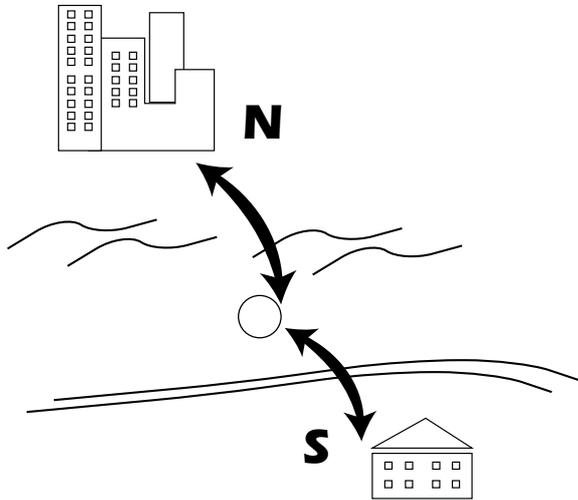
5. Digital and Physical platform for a new ways of management > co-curation conservation, protection, communication and exploitation of resources.

6. Bringing people together to stimulate use of imagination, explanation, creation, participation and trigger curiosity.

7. Making high art accessible to everyone, combining High Art and Low Art

DESIGN PRINCIPLES

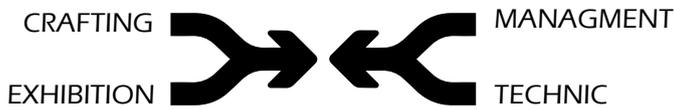
BASED ON CASE STUDIES AND RESEARCH BOOK



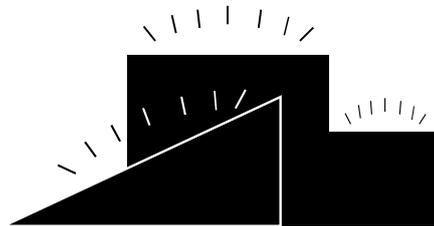
Connection North South, water and Neighbourhood



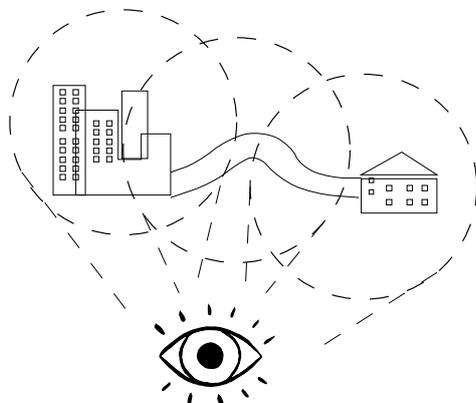
Reflect to the city's structure



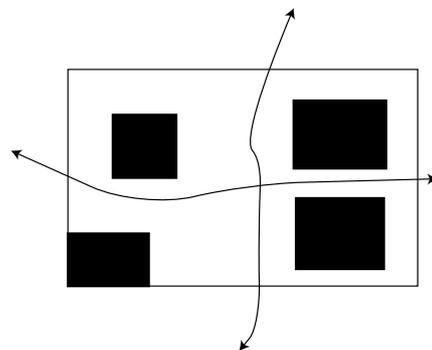
Merging contemporary art disciplines (?)



Active building/building as performance, accesible roof



Transpercy to/trough building, N/S neighbourhood



Strong center point, open space of encounter atrium/square vertical or horizontal



Delineation

RESEARCH



Participation
Empowerment

Empow

Involvement
Collaboration

Collabo

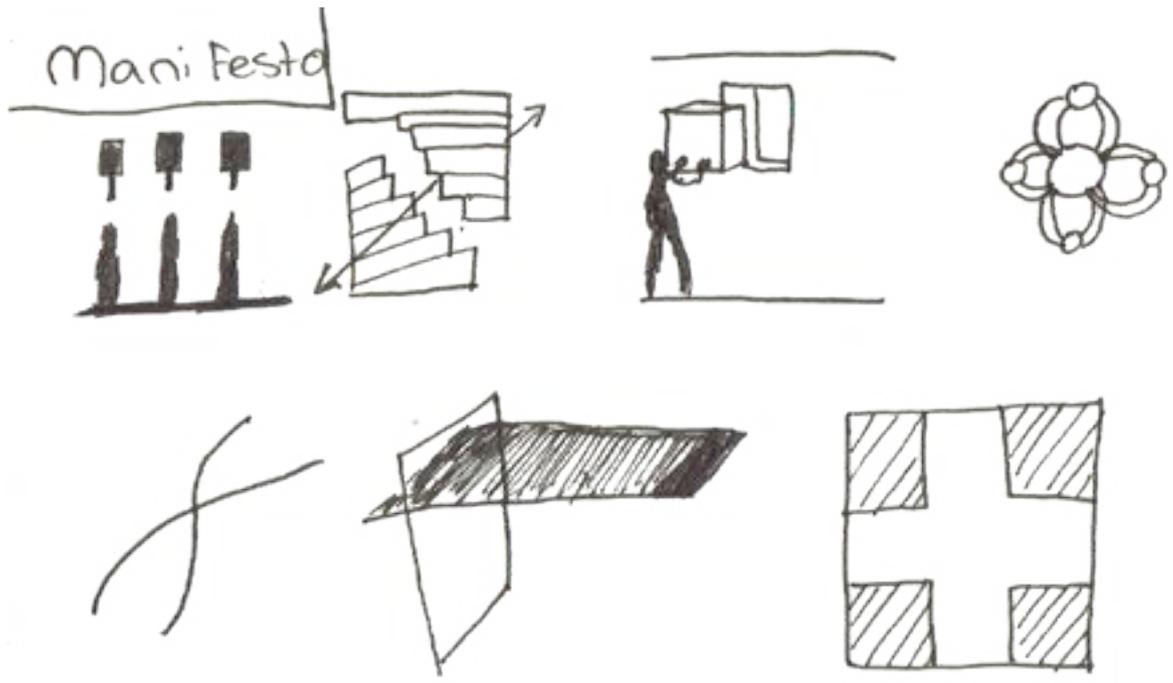
Inve

Information
Education
Manipulation

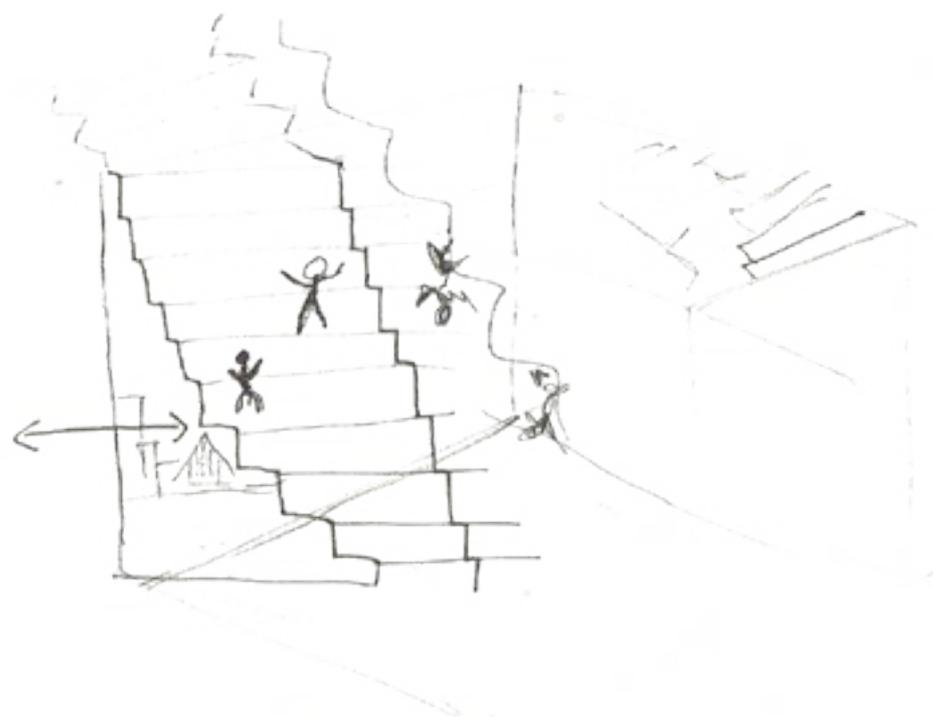
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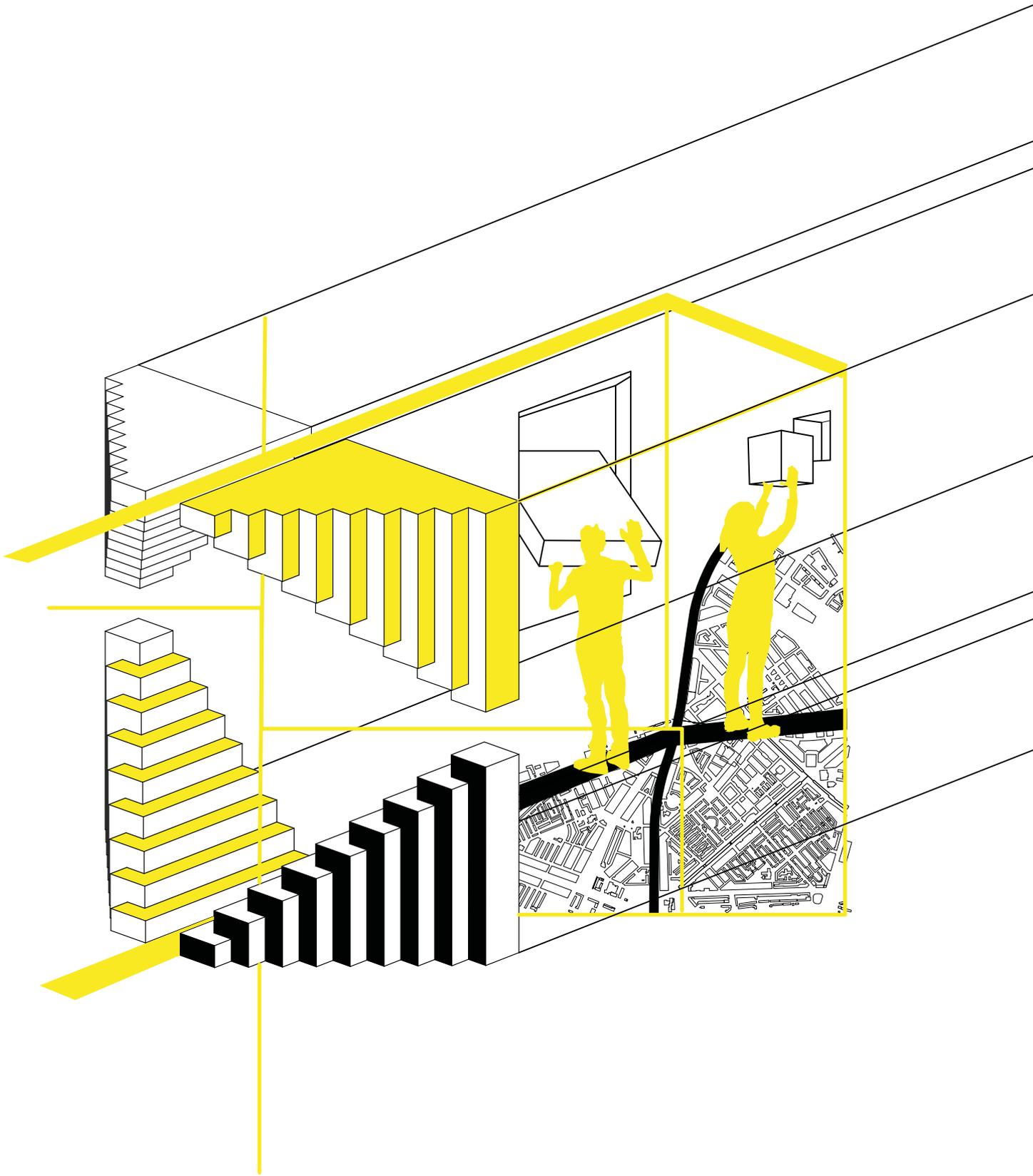
Info



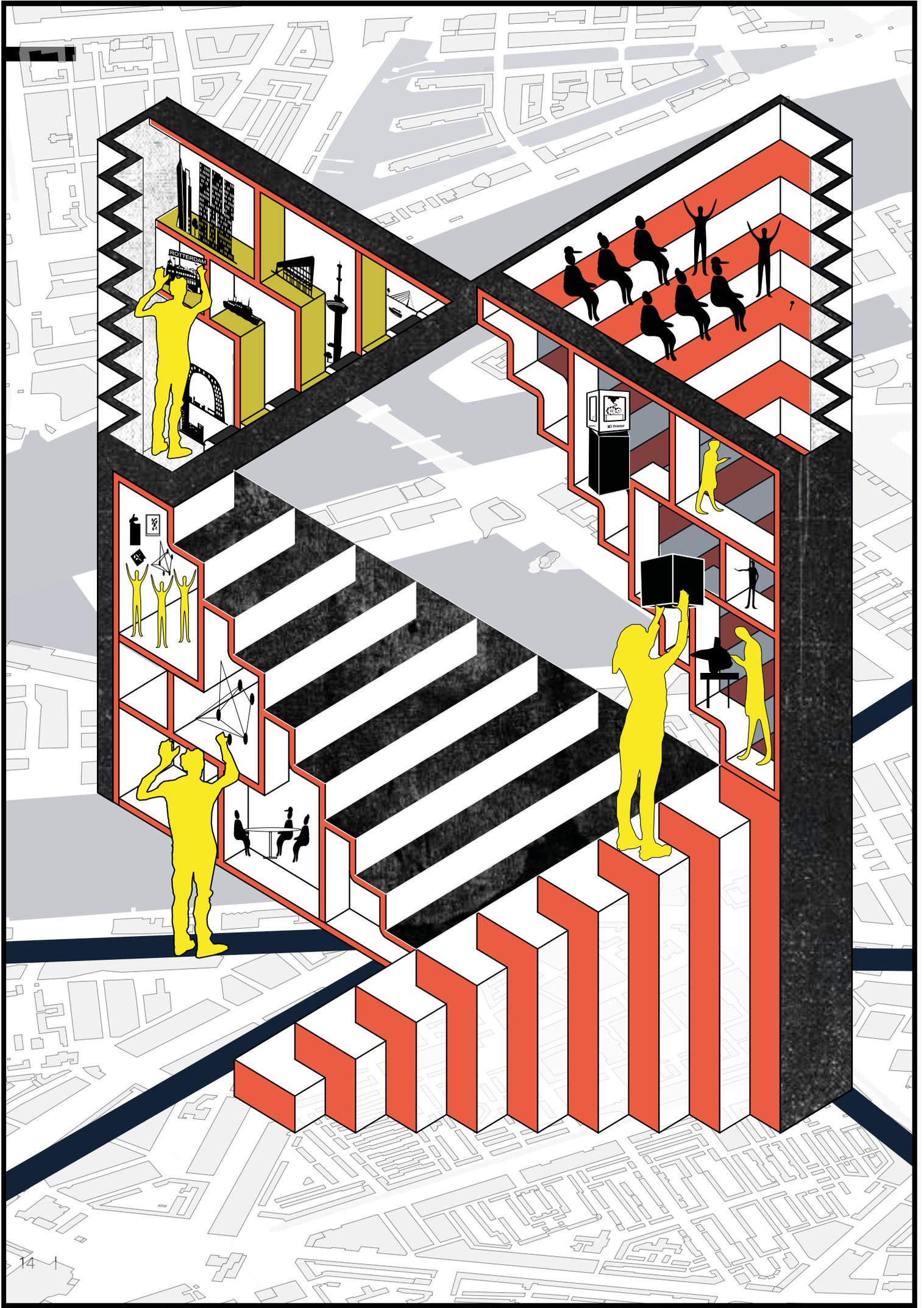


ladder of participation | reflection | corection | Gippel down effect
arnstein
mirror in a box



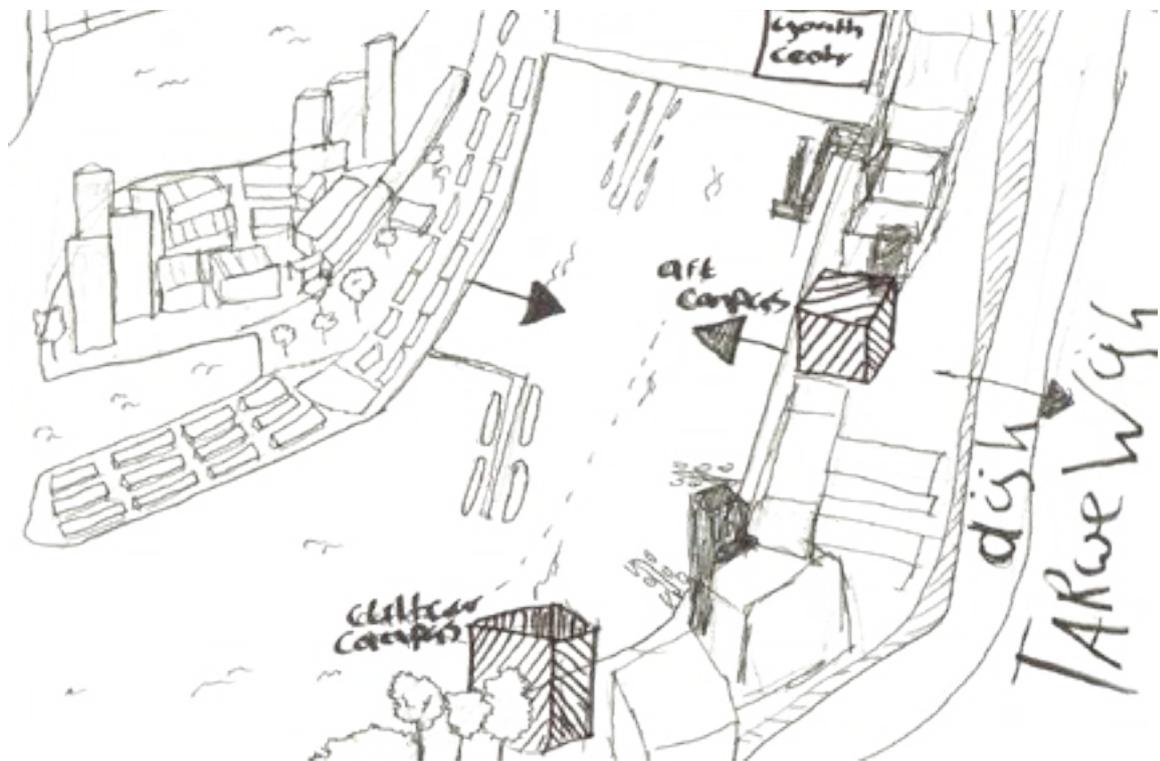
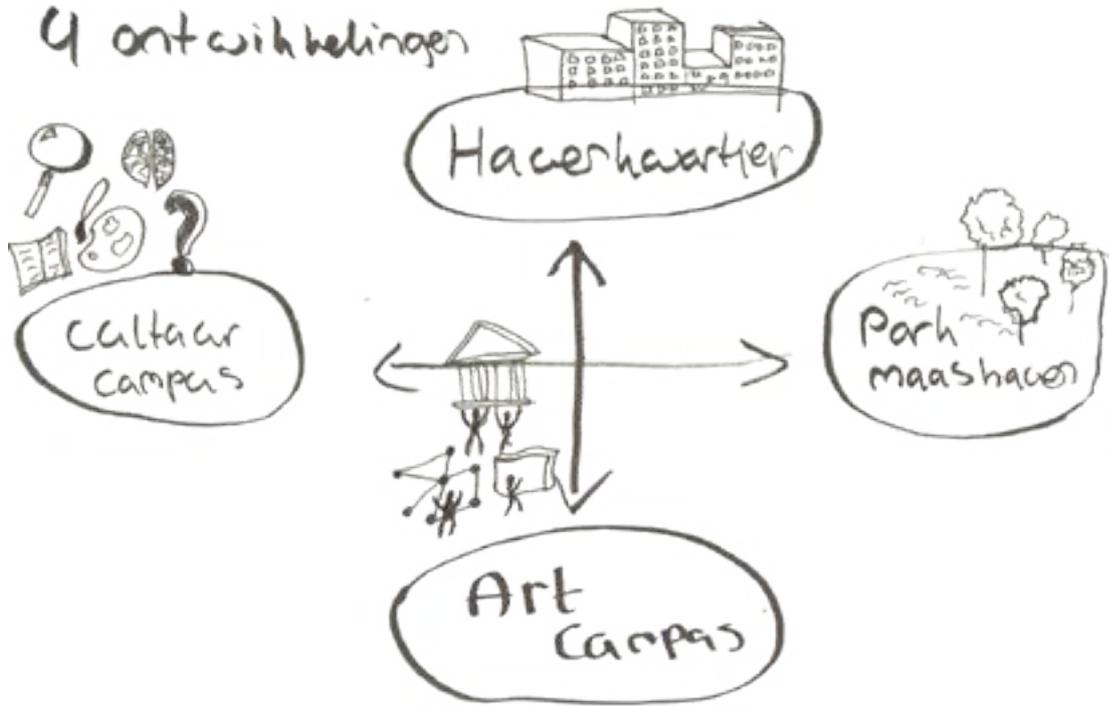






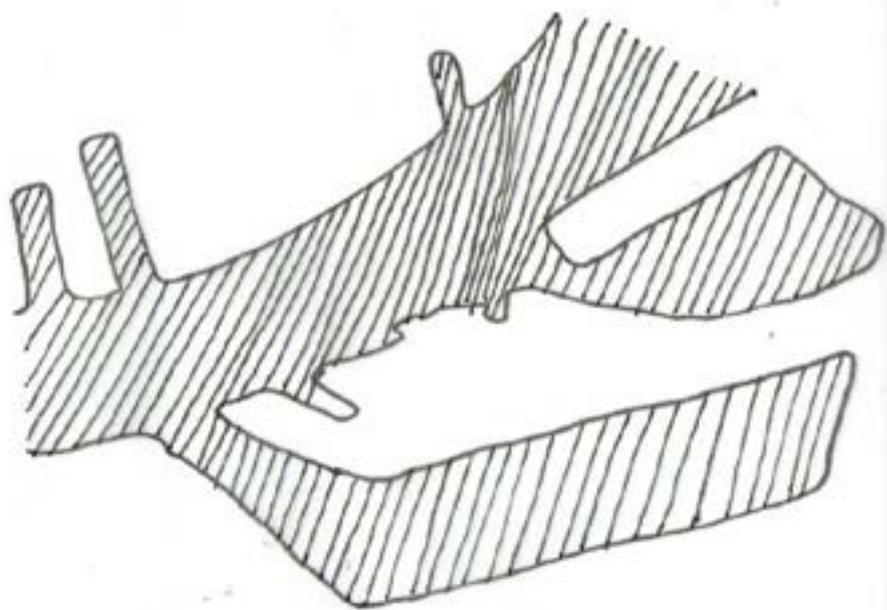
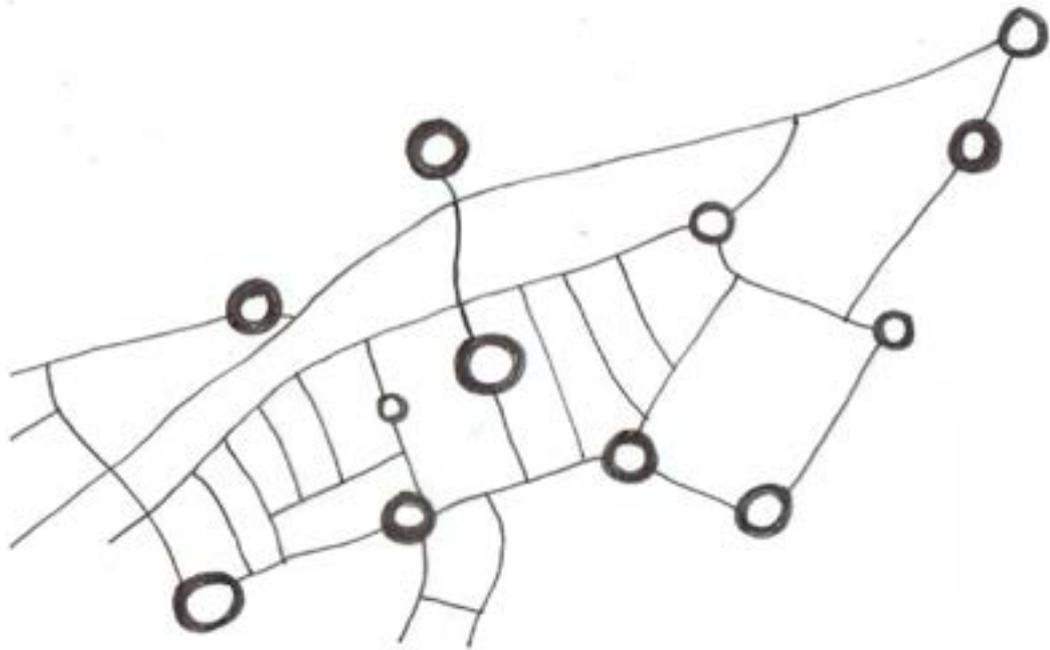
FIRST SKETCHES

4 ontwikkelingen



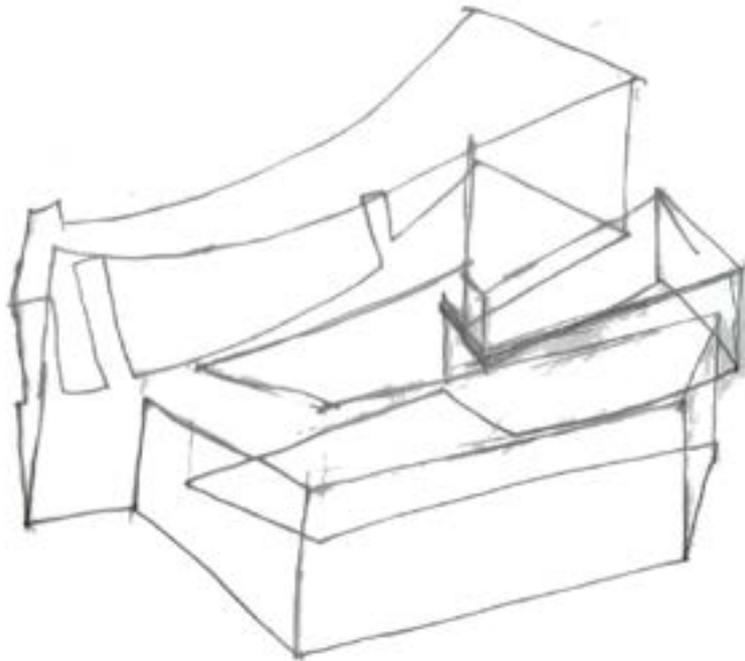
CONNECTION OF PUBLIC SPACE NEIGH-
BOURHOOD

REFLECTING THE CITY



Connection area- merging/crossing disciplines, active building

HANDS - COMBINING ART VIEWING AND
ART PRODUCING (MAKERS INDUSTRY)



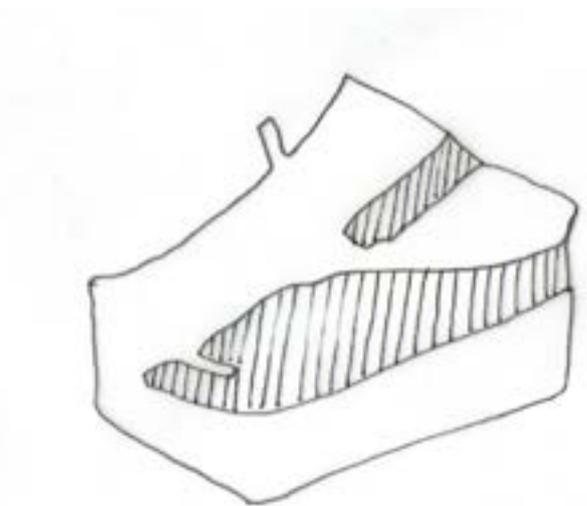
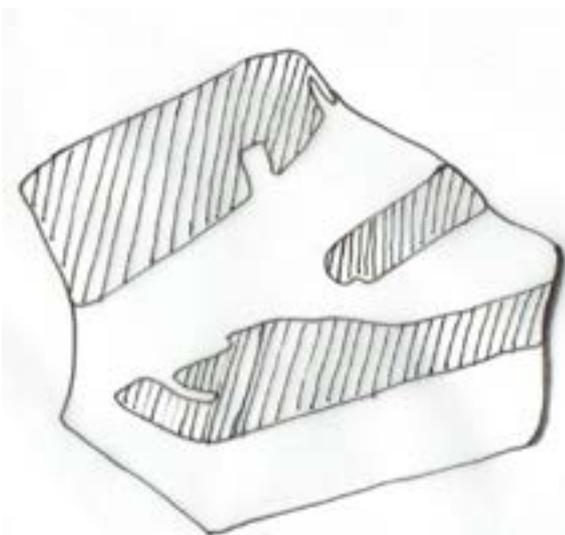
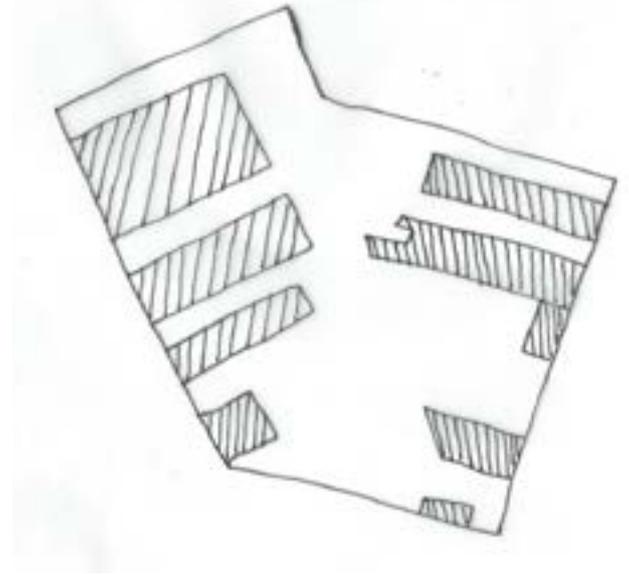
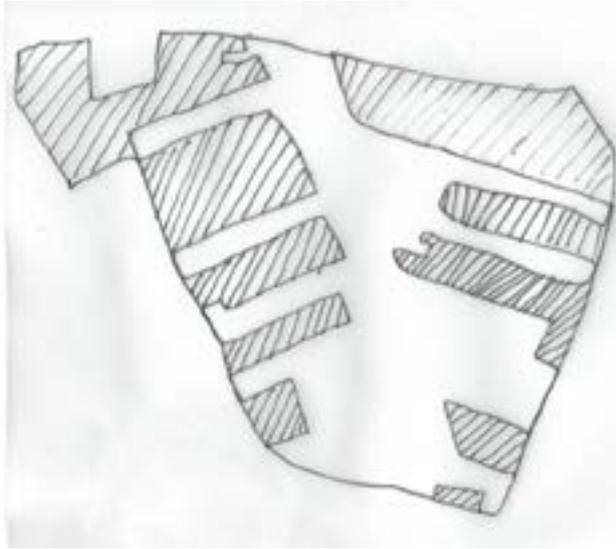
Reflecting city

- maker → city → making with hand
- interacting land, water
- interacting different art disciplines

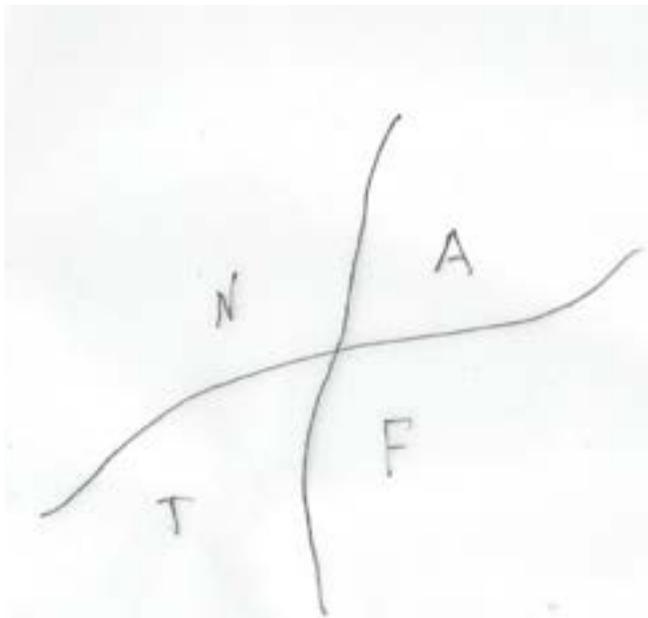
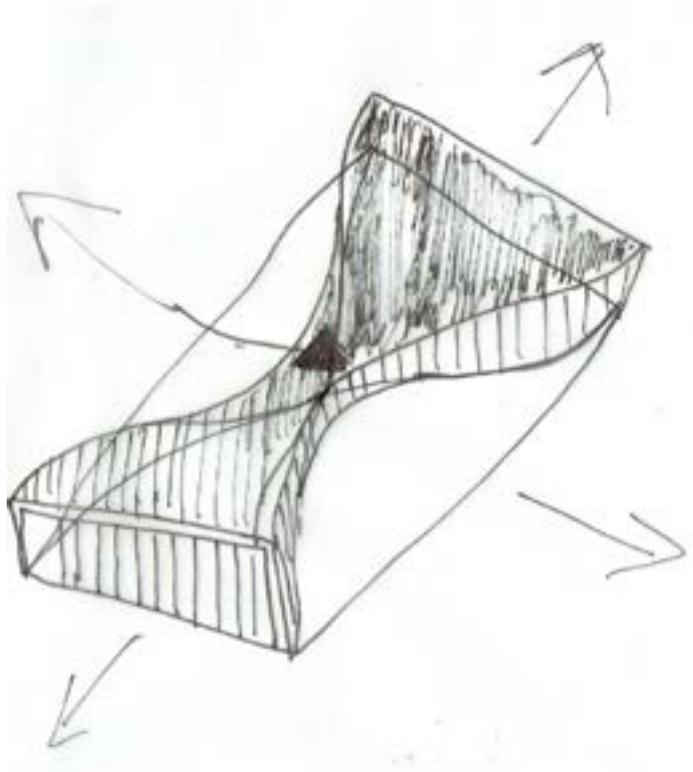


MERGING WATER AND LAND // OPEN
VERSUS CLOSED SPACE

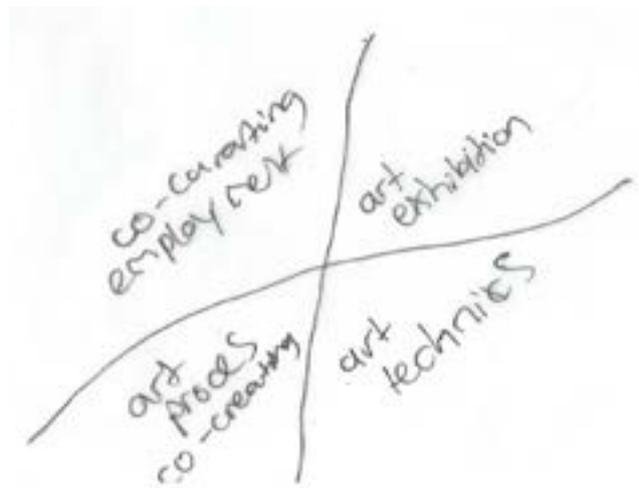
CONNECTION AREA- MERGING/CROSSING DISCIPLINS, ACTIVE BUILDING



crossing lines merging Art diciplines //



city crossing
structure
Including neighbourhoods

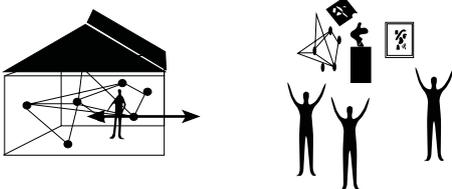
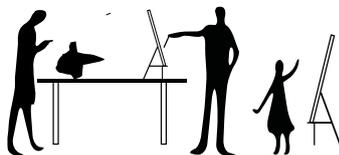
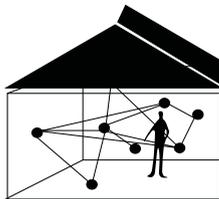
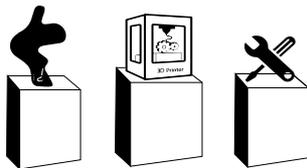


CONNECTION NORTH/SOUTH



PROGRAM

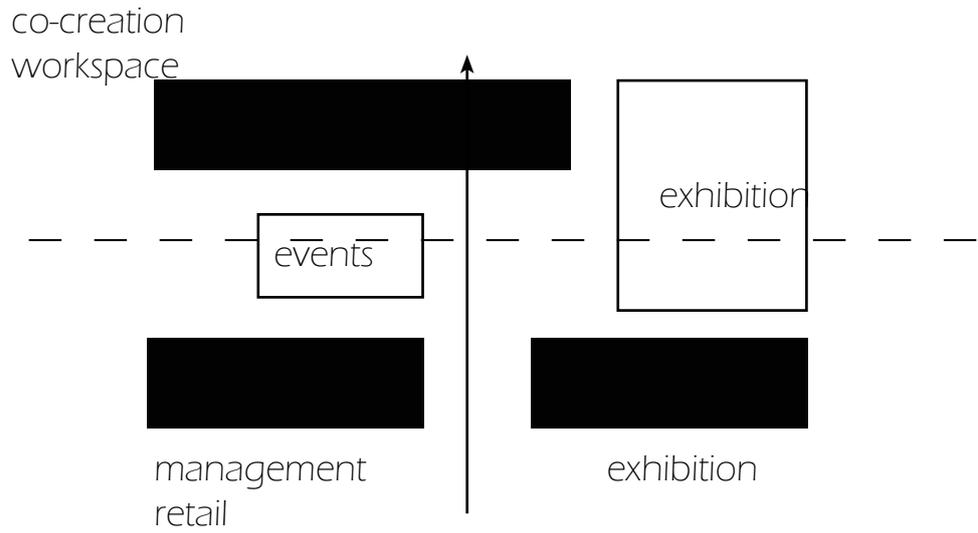
From the research the goal for the museum is set and the spaces that are needed for the museum are defined. By looking at different case study, the Helsinki program and the different forms of art first set up for the program is made. There is a division in exhibition spaces based on the kind of art explained in the research booklet (p.)



Exhibition Gallery instalation
digital / cinema
CoCreation Exhibition
Multipurpose Zone
Ateliers
MakersLab
Programs & Events
Co-Offices
Offices
Collection Storage
Retail/Art Market /Art Lone

ORGANISATION STRUCTURE

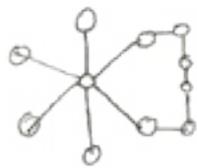
&



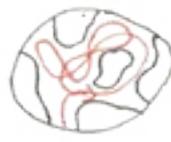
ROUTE TYPOLOGY

Route typology

- Strong centre point
- saraq - kanal - forum - lochal all have a central square from where you enter different rooms/spaces, an free route circulates to choose your way → it's activating the visitor to make a decision find your route



Centre route



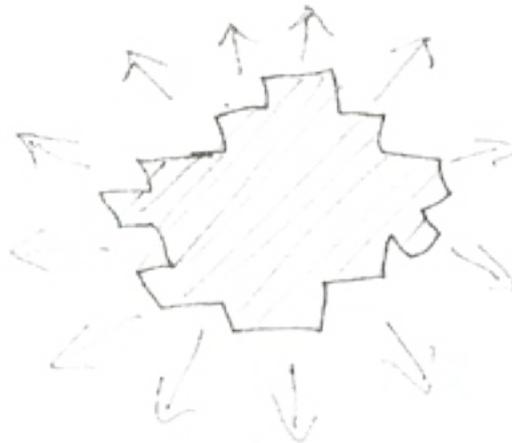
Free route



Point/open access



- multiple entries
- active choice
- open access
- 4 point orientation



- open square
- with multiple functions so activate choice making

PARTICIPATION

Aronstein ladder of participation 1969

The higher on the ladder of participation the more participation there is the ladder is made for citizen participation in governance

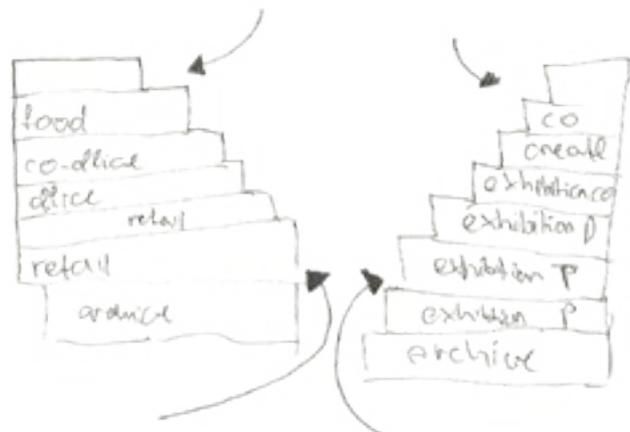
but it shows the basic elements of participation which could also be used in an organisation such as an cultural "Institution" with a public building like a museum. IAPP made a variation of the ladder which is maybe not relevant both are shown

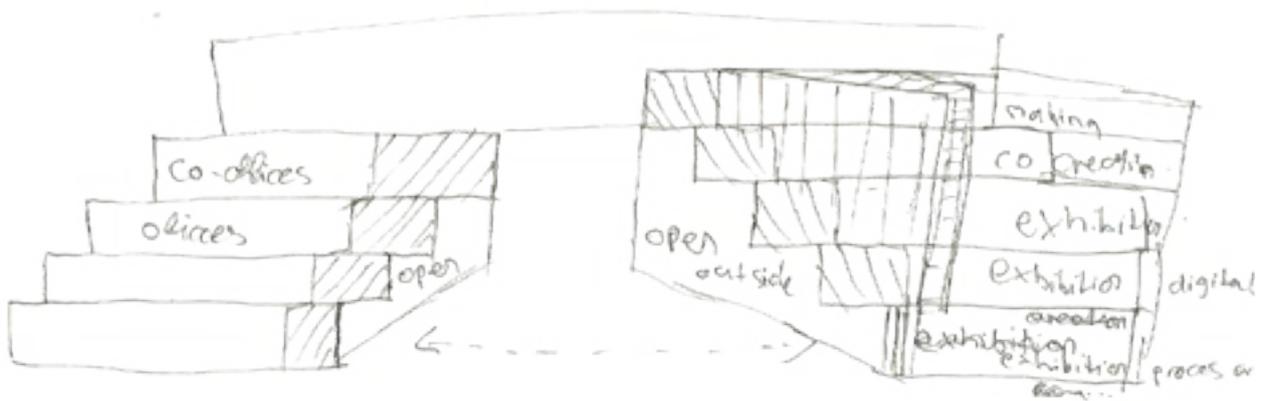


So from this model the functions with less participation will be on the lower level and function's/activities with more participation will be more on top/higher level the higher the more power of citizen's

In this case also the more closed normally closed off activities are opened up to the public → like the more permanent exhibition space is more opened to local neighbourhood when it is positioned on the ground level

entries - multiple to achieve choice of visitor bottom vs top



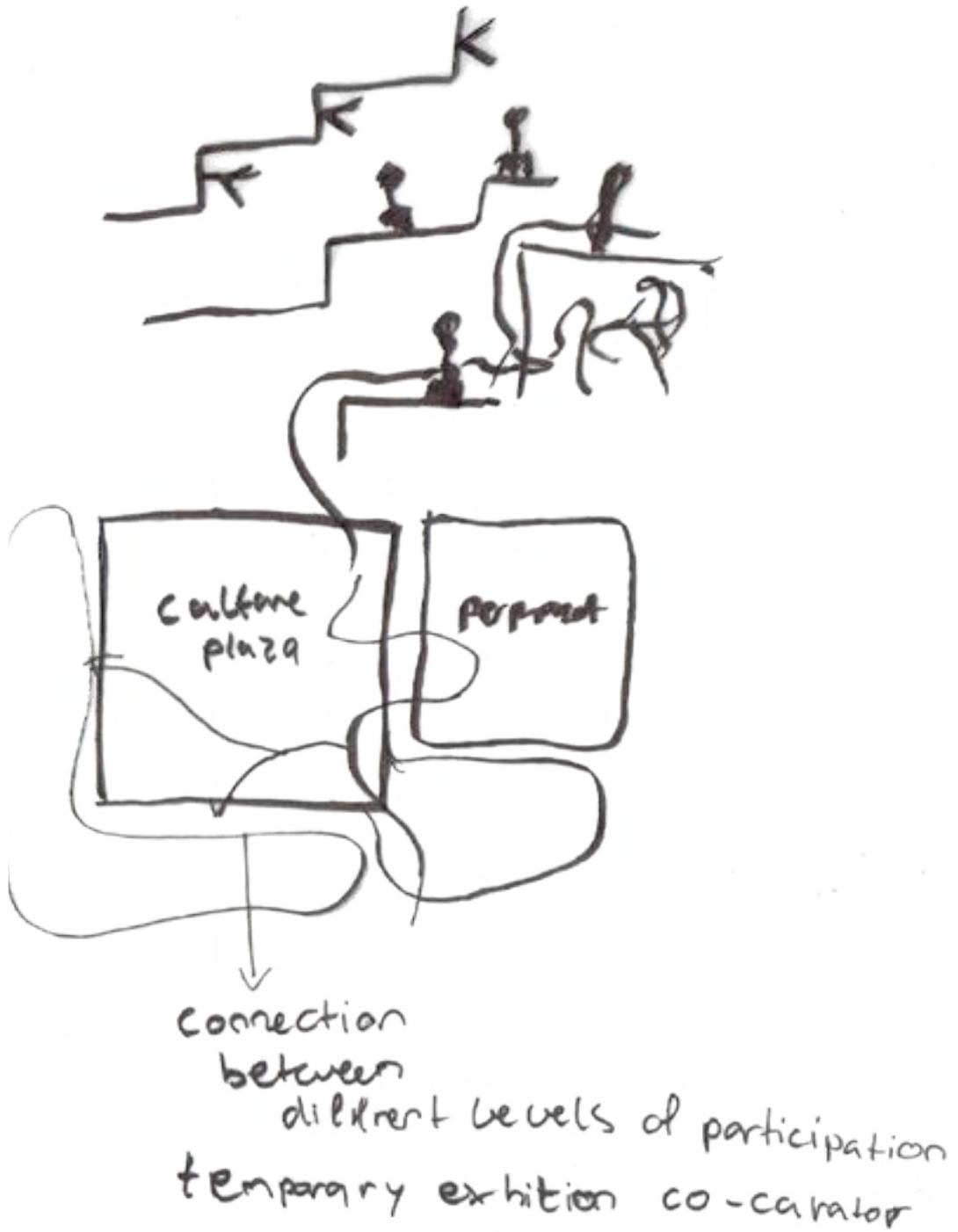


voor zuid = gezicht op museum

participatie Samenkomst bottom up & top down direct te zien. de case staat geschreeven vanaf Noord (alle toeristen etc) is het gezicht openheid geeft het signaal of alles wel kon wij hebben hier iets te laten zien in zuid het ons museum

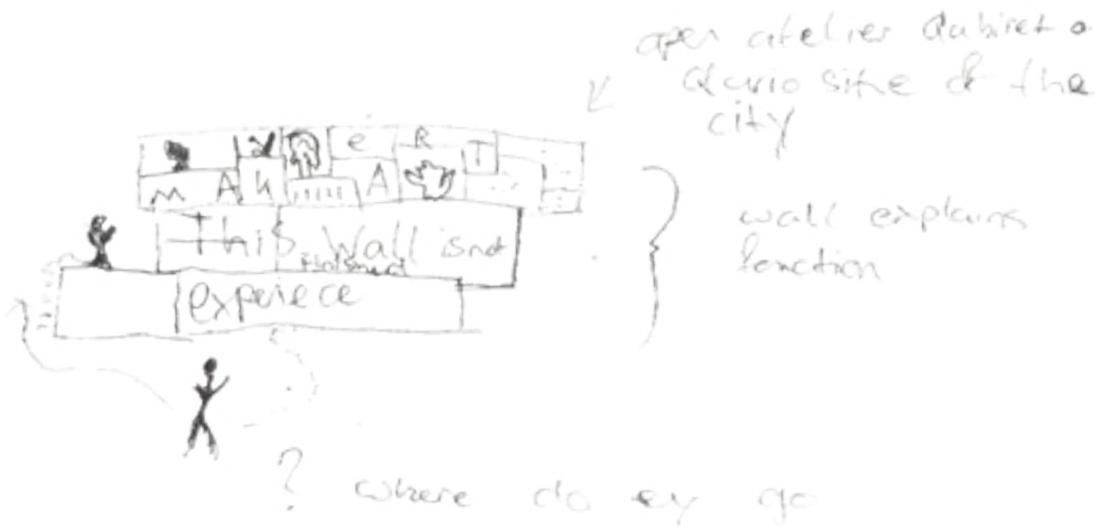
- gesloten zuid kant nodigd zit om naar binnenkant te gaan activates curiosity

THE VOID



THE VOID

LOOKING AT Yael FRIEDMAN





PROGRAM

FIRST PROGRAM

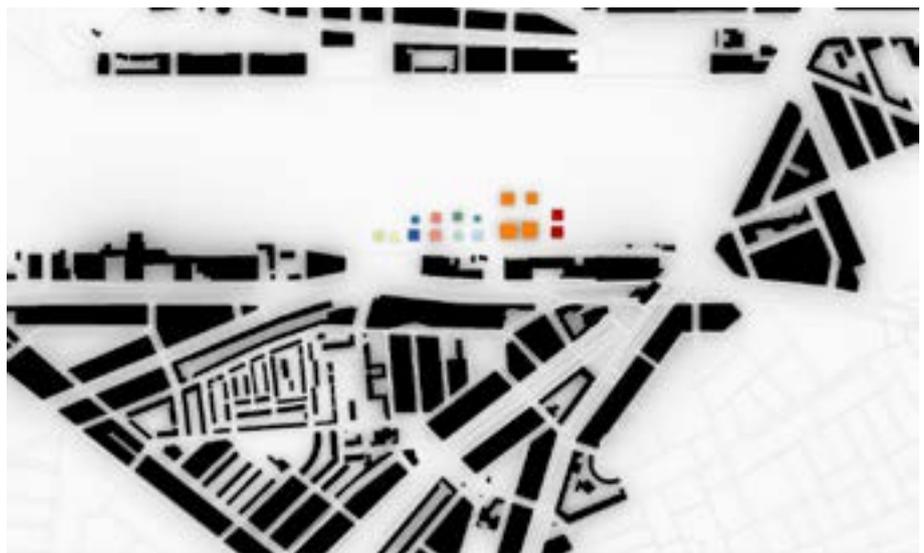
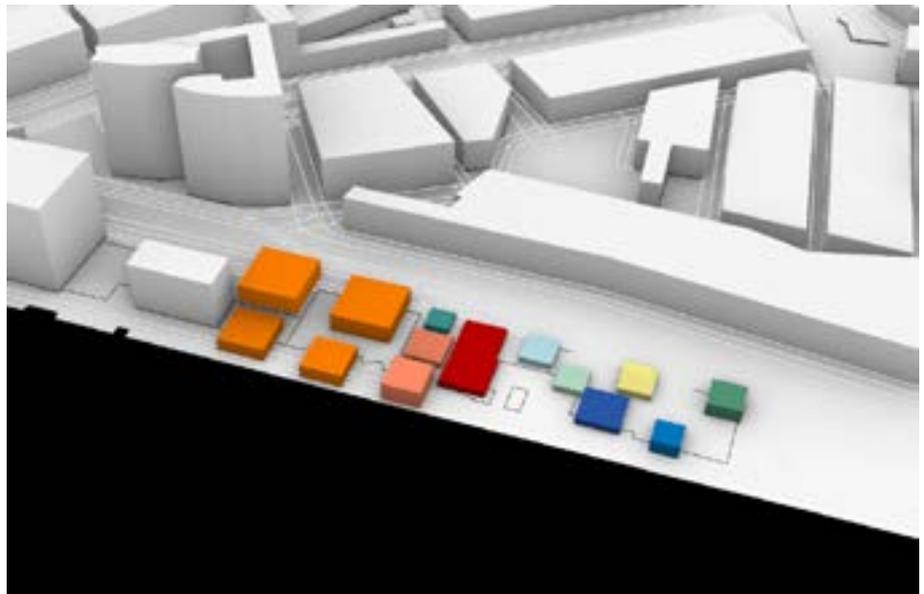
	' Net Square Meters	Net Area	Gross Area	Notes
Exhibition Gallery instalation semi permanent (proces art) Digital / cinema Gallery exhibition temporary Co- creation exhibition	3100 1000 600 1000 500	43%	25%	curator co-curator co-curator
Programs & Events	300	4%	2%	
Multipurpose Zone preformens encounter	800	11%	7%	
Ateliers	500	7%	4%	
MakersLab Textile Ceramique Lasercut 3d print Wooncutting	600	8%	5%	
Dining Restaurant Kitchen Office Storage	500	7%	4%	
Co-Offices Closed workspace Open workspace	200	3%	2%	
Offices	300	4%	2%	
Collection Storage	200	3%	2%	
Retail Art Market Art Loane	300	4%	2%	
Maintenance and operation	230	3%	2%	
Visitor service	190	3%	2%	
Total	7220	100%	59%	
unassigend areas	5000		41%	
Total	12 220		100%	

Program

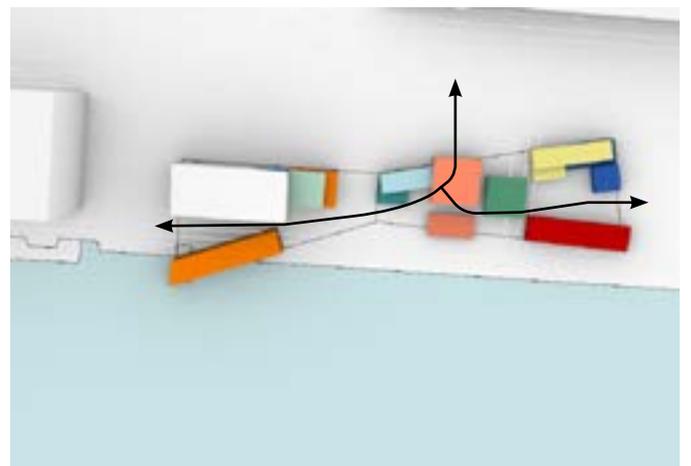
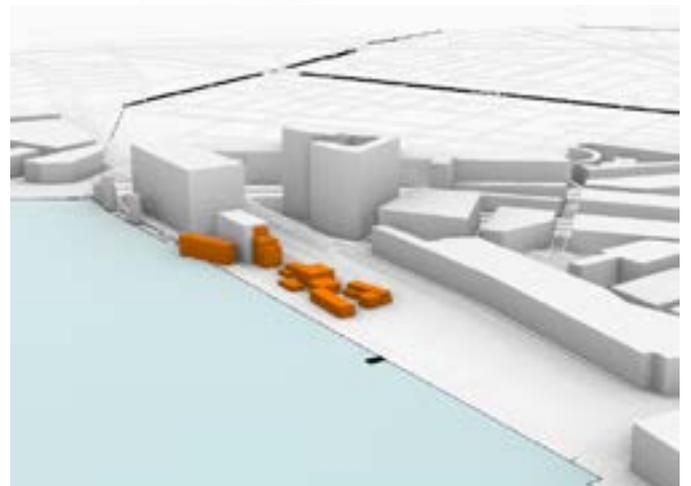
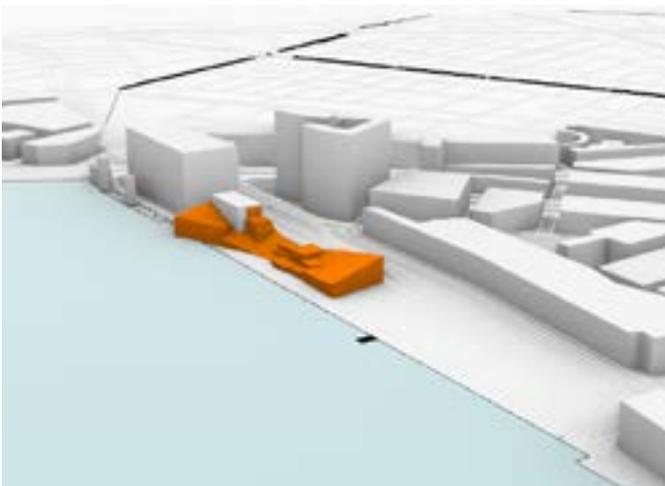
Mass study

PROGRAM IN 3D

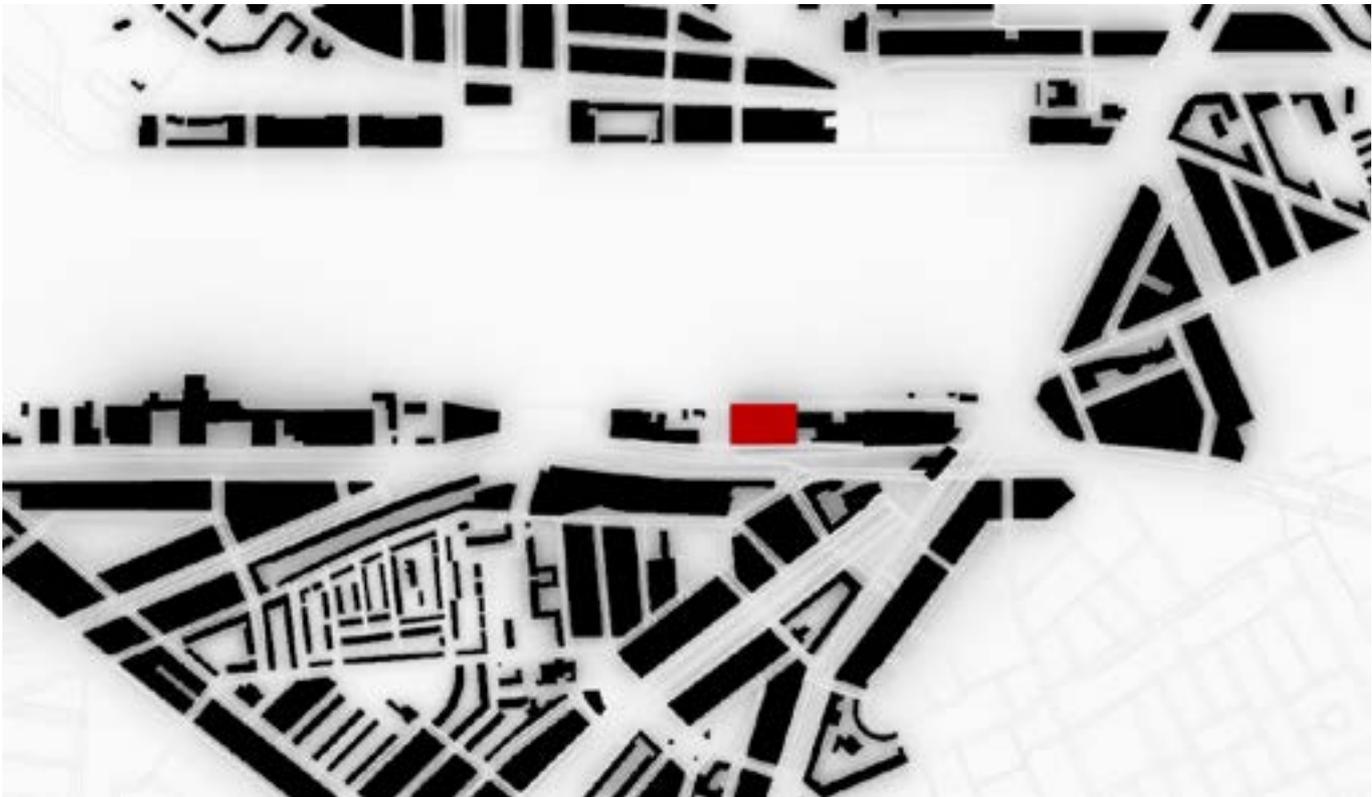
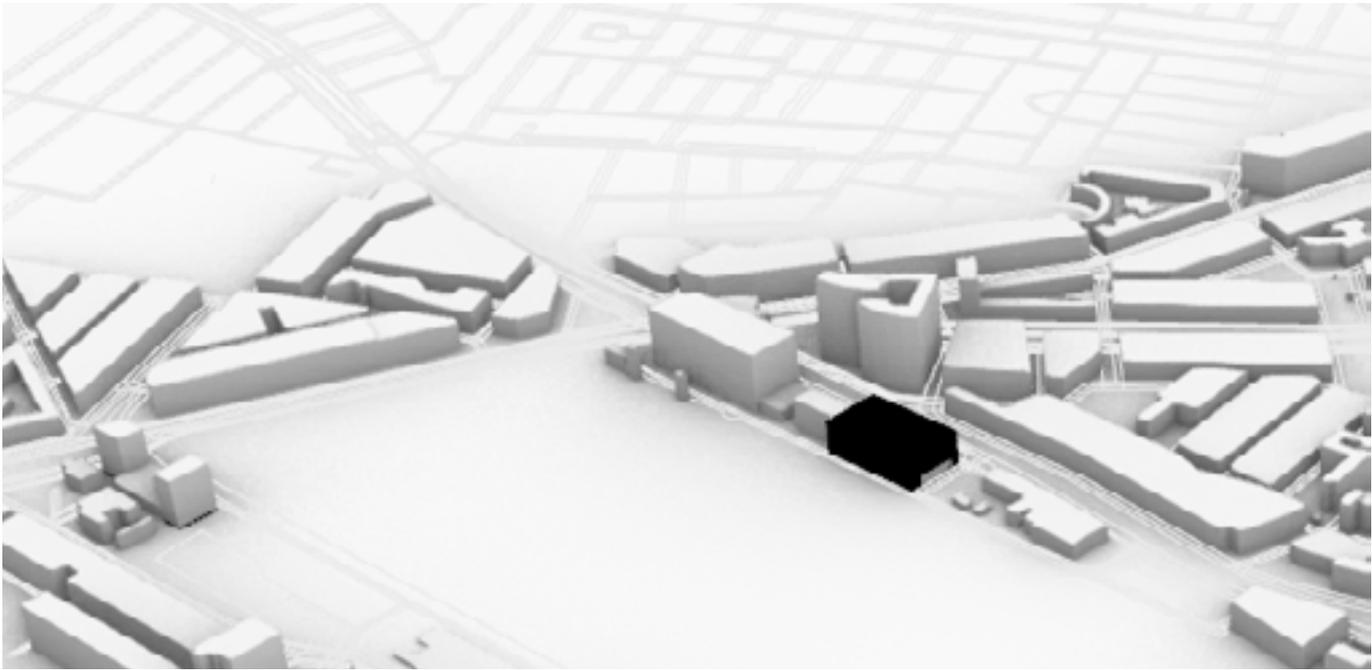
- exhibition
- instalation permanent
- digital
- galery
- co create
- pro&event
- multipurpose
- preformance
- encounter
- creation
- ateliers
- makerslab
- dining
- office
- co-office
- office
- collection storage
- retail
- maintenance
- visitor service
- unassignend



PROGRAM IN FIRST MASS



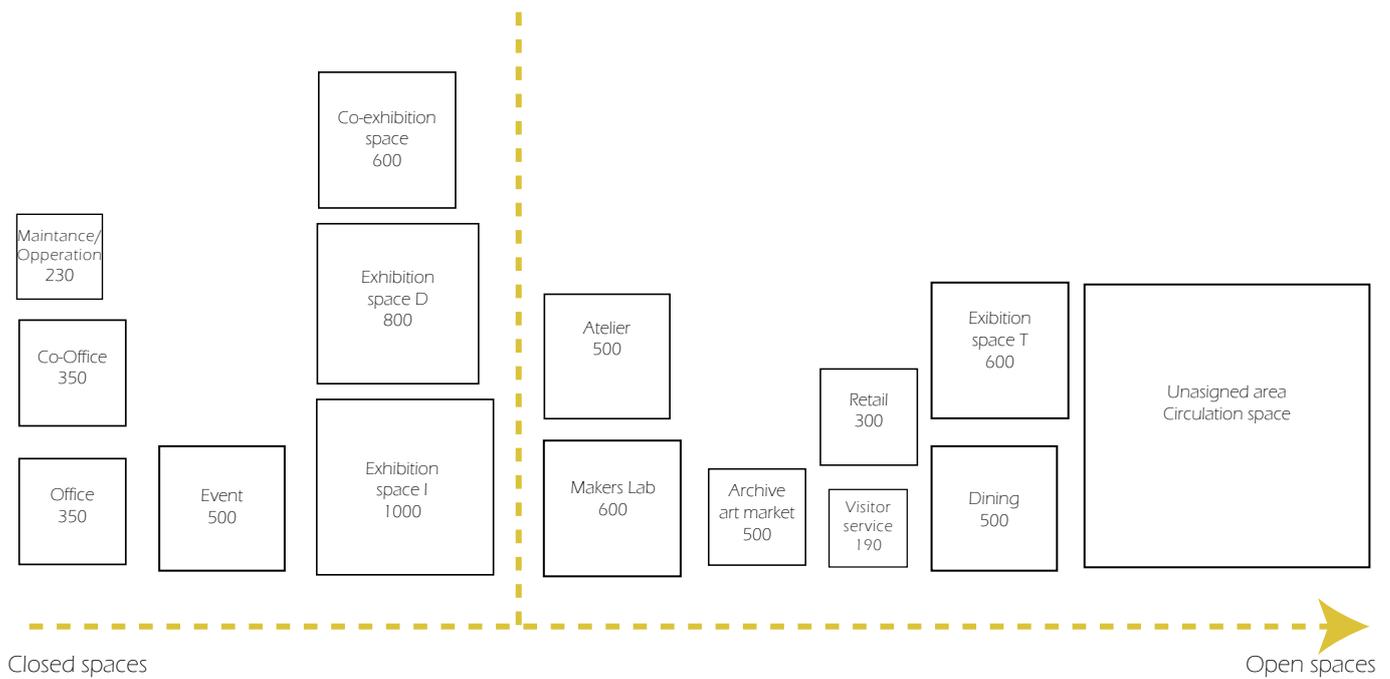
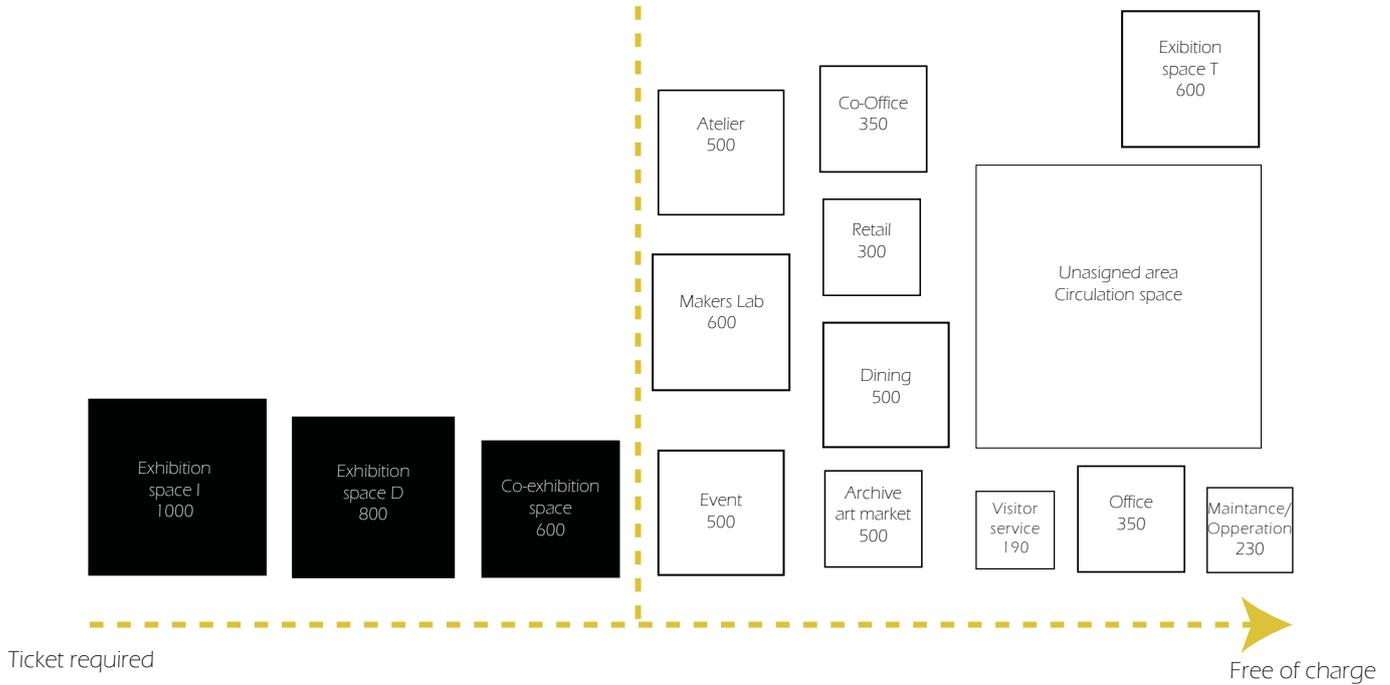
LOCHAL STUDY ON THE SITE



Program

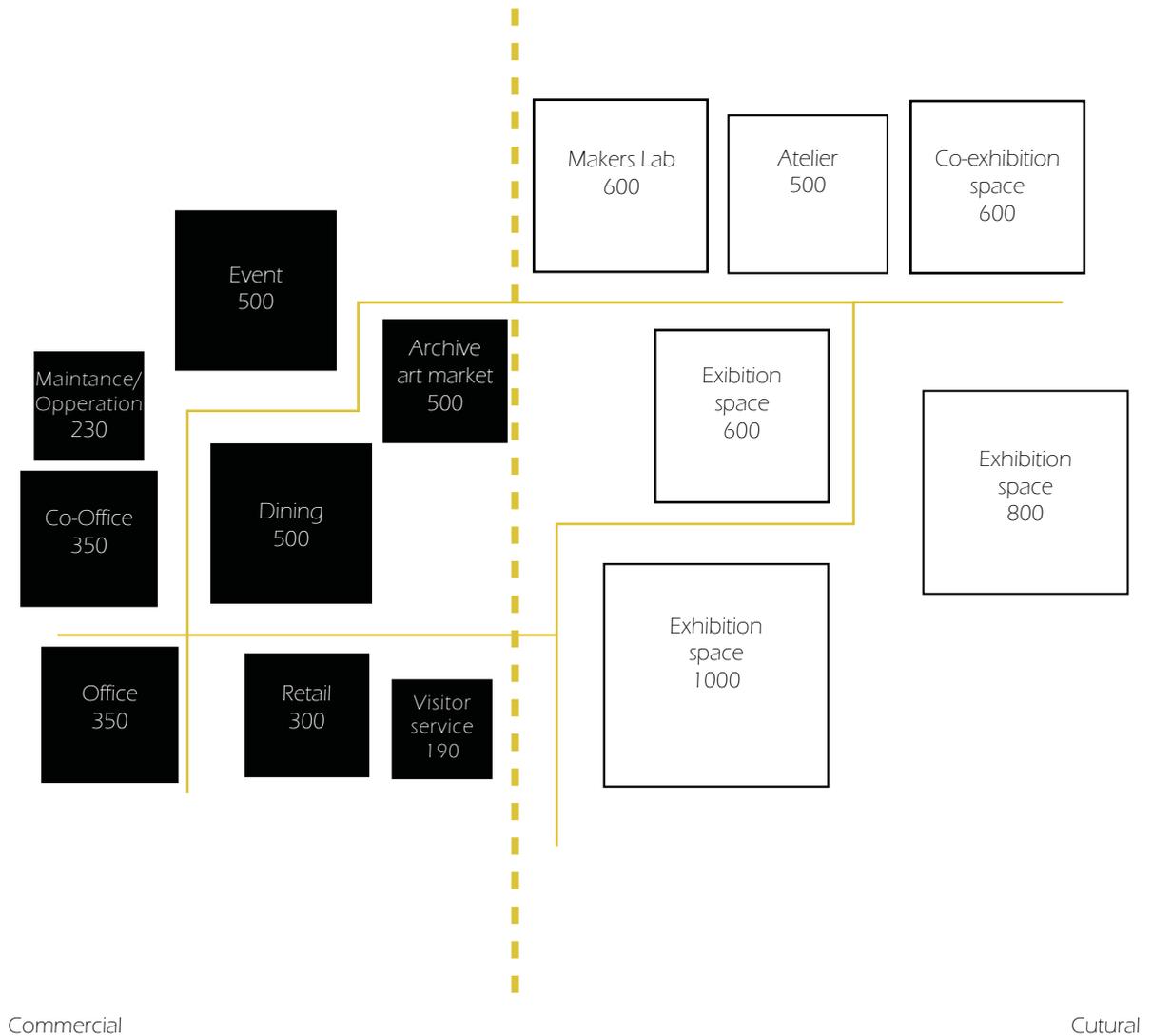
Organisation

SCHEMATIC REPRESENTATIONS

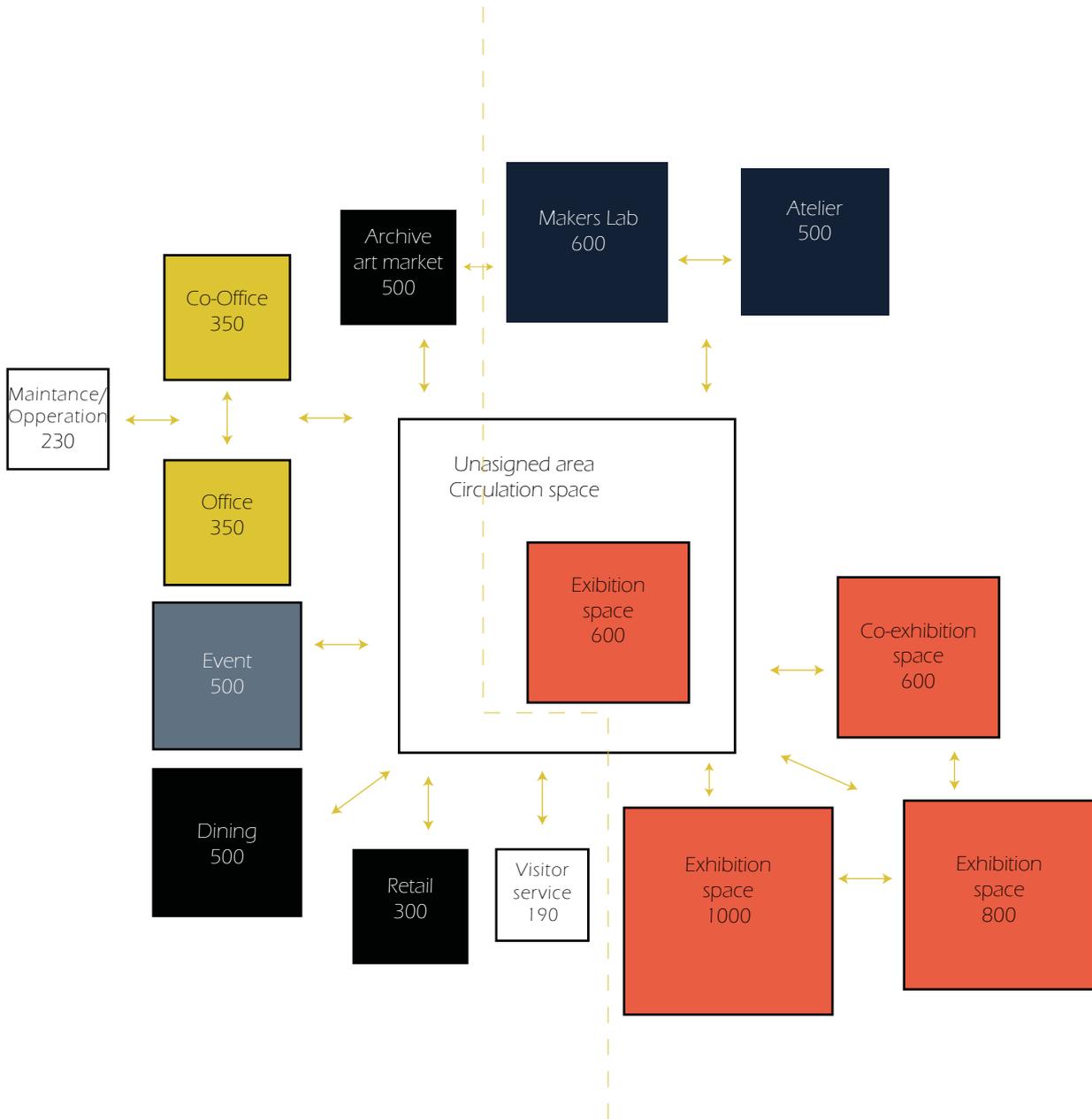


SCHEMATIC REPRESENTATIONS

COMMERCIAL // CULTURAL

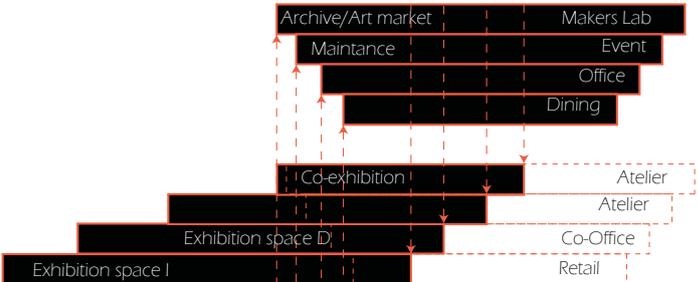
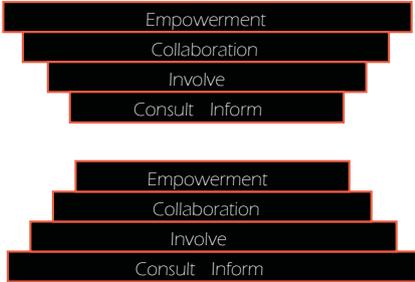
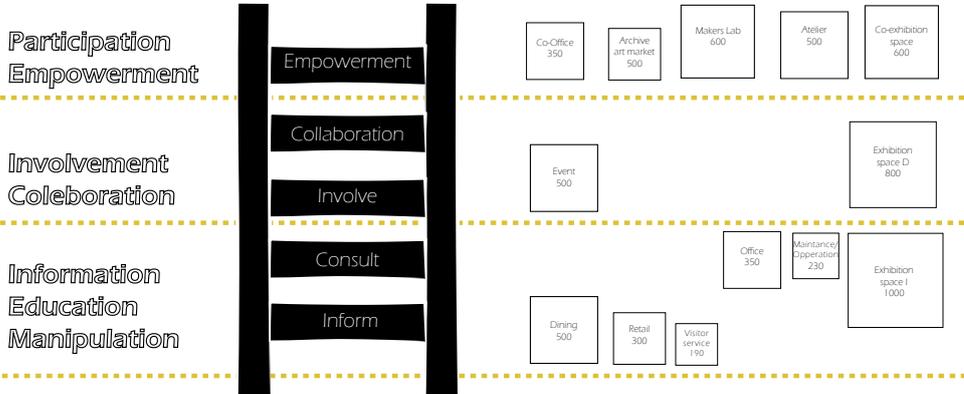


RELATION BETWEEN SPACES (ACTIVITIES)

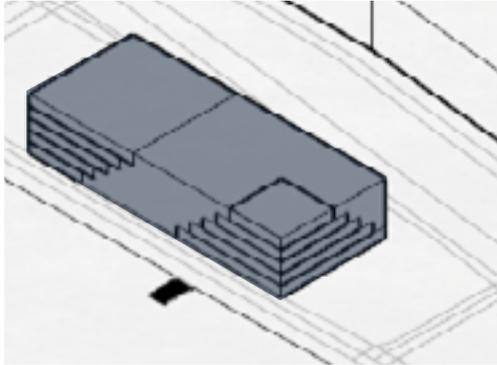


SCHEMATIC REPRESENTATION

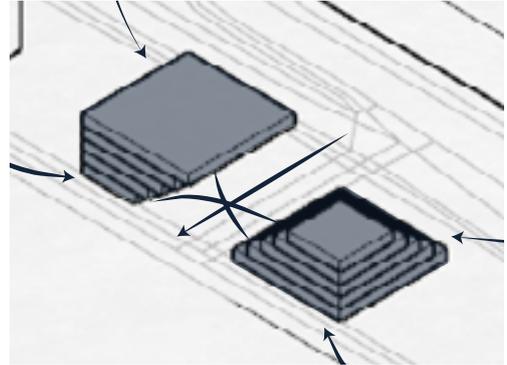
PROGRAM ORDERD ON LEVEL OF PARTICIPATION



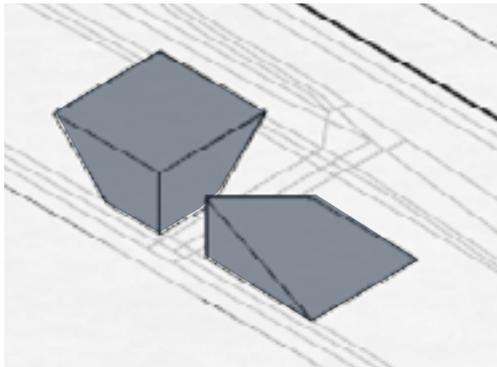
Design Studies



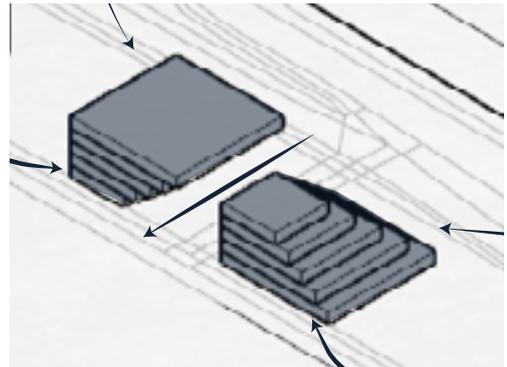
Closed structure



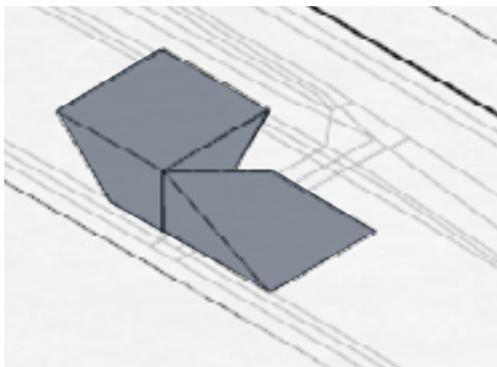
Two open volumes active roof towards SO



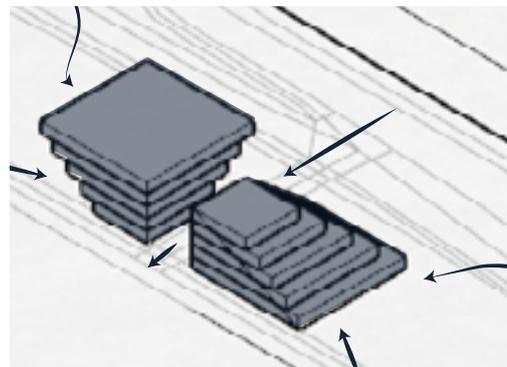
Smooth high difference



Two open volumes active roof towards SW

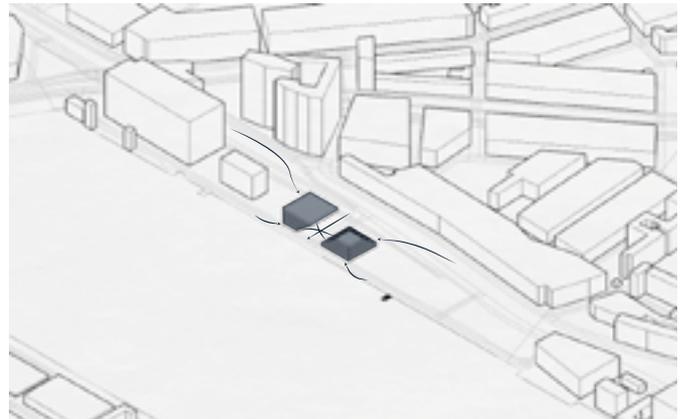
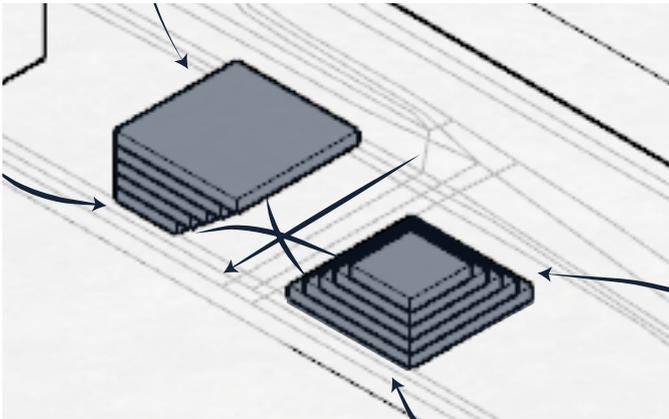
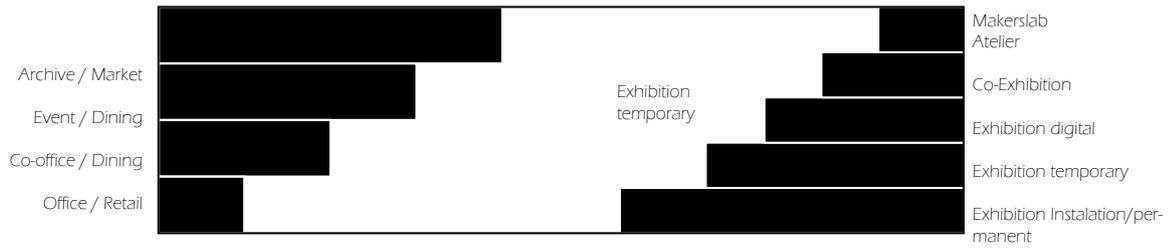


Creating one Volume

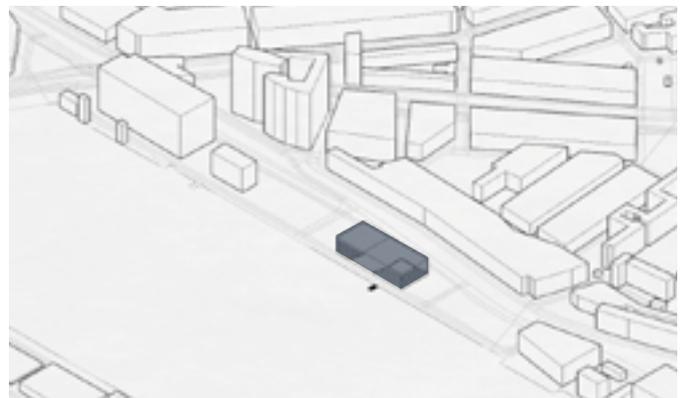
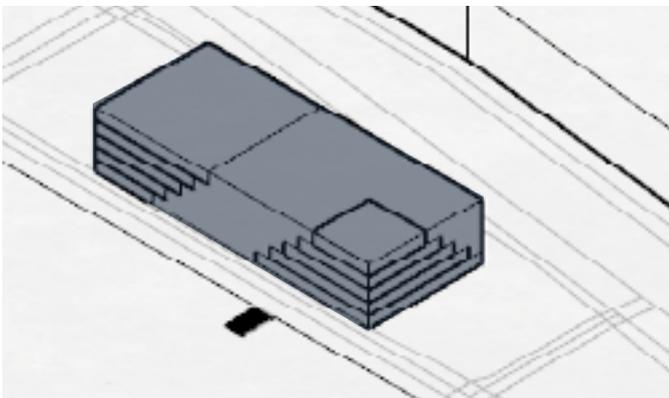


Two open volumes active roof towards SW

Study I

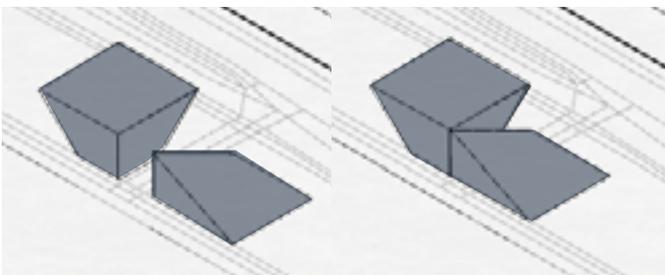
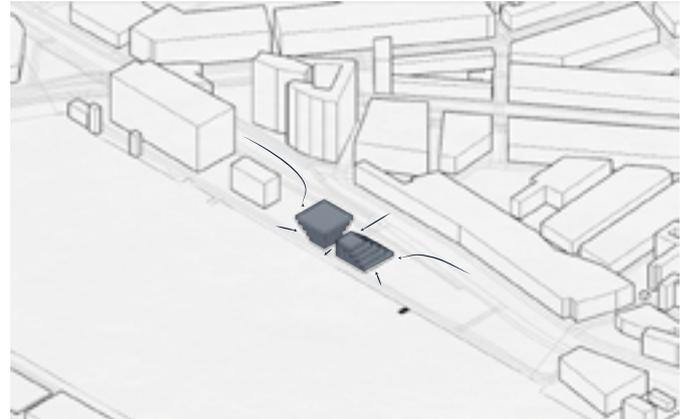
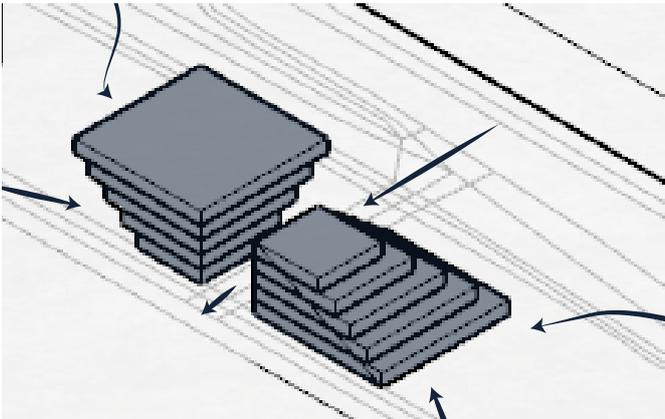
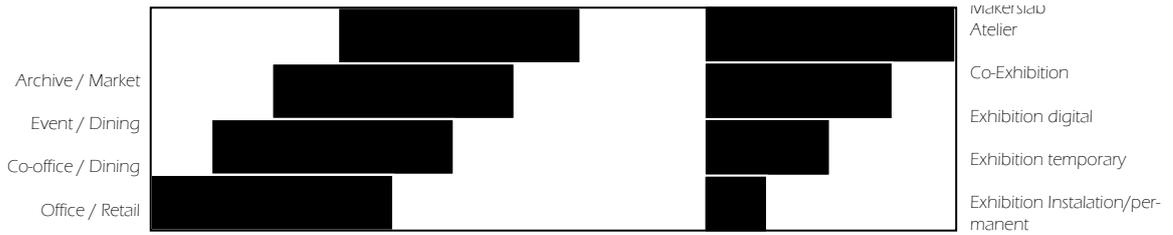


Two open volumes active roof towards SO



Closed structure

Study II

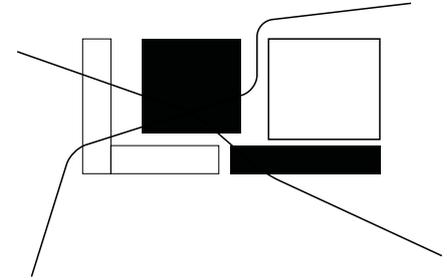


creating one volume

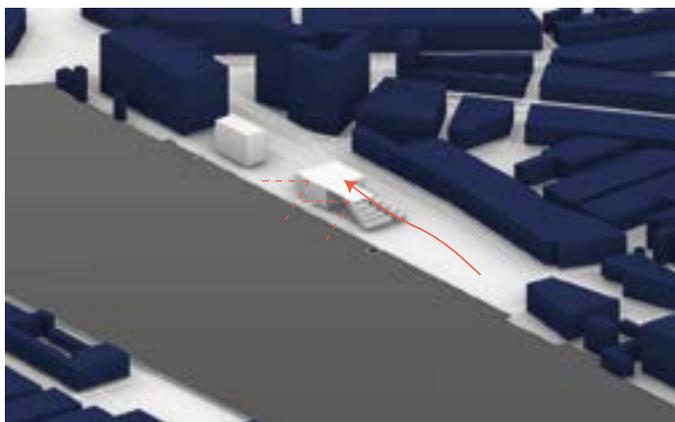
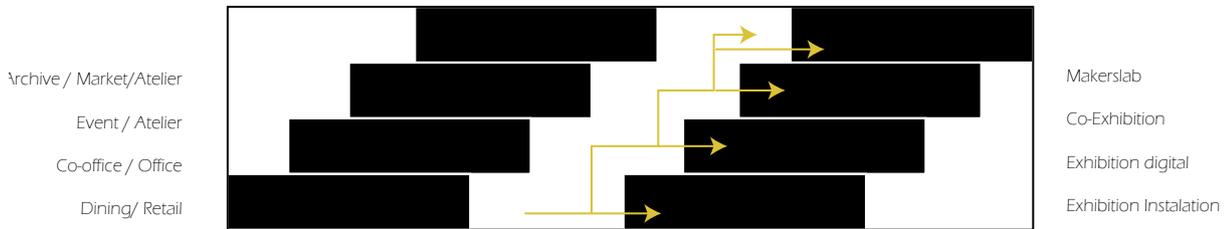
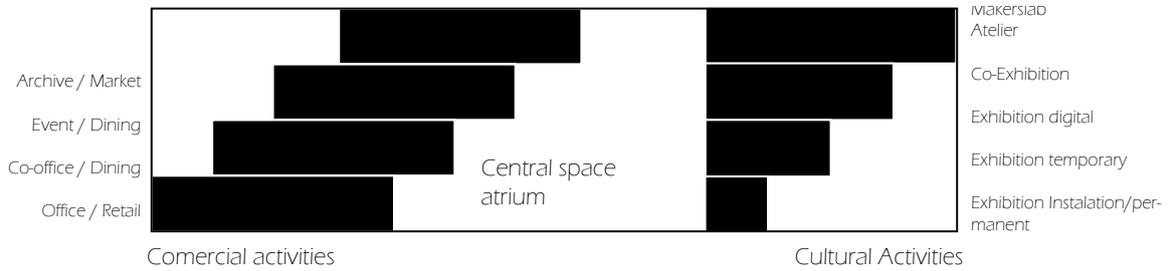
creating one volume

Study III

SAME ORGANISATION DIFFERENT MASS

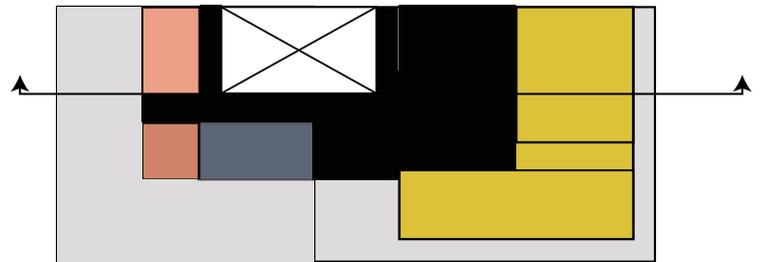


Routing public space and program

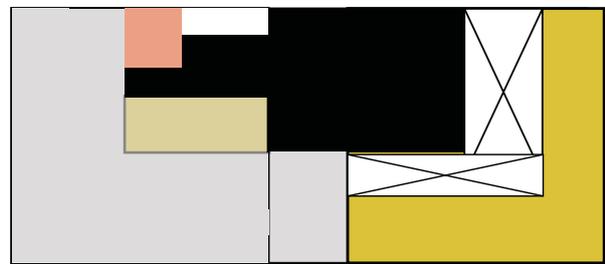


Site and accesibility and view

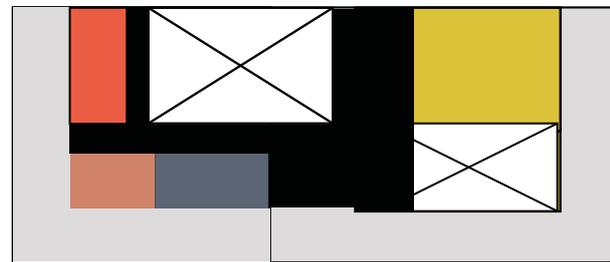
SCHEMATIC FLOORPLAN



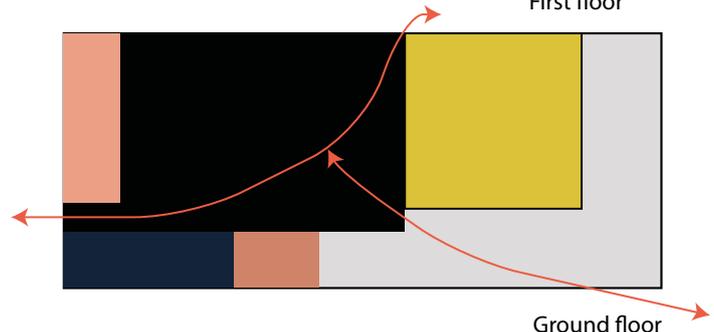
third floor



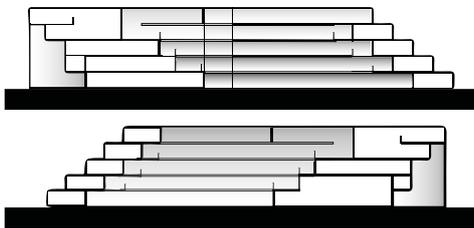
second floor



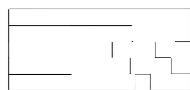
First floor



Ground floor

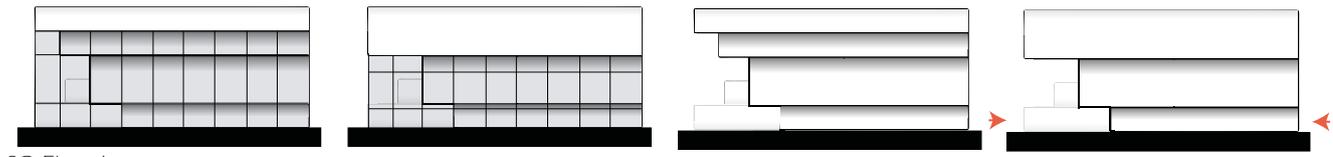


1:1000

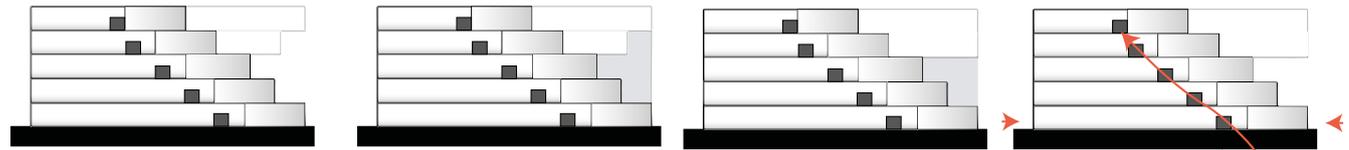


- Retail
- Visitor service/Maintenance
- circulation/open space
(connection different levels)
- Event
- Office/Co-office
- Dining
- Cultural function

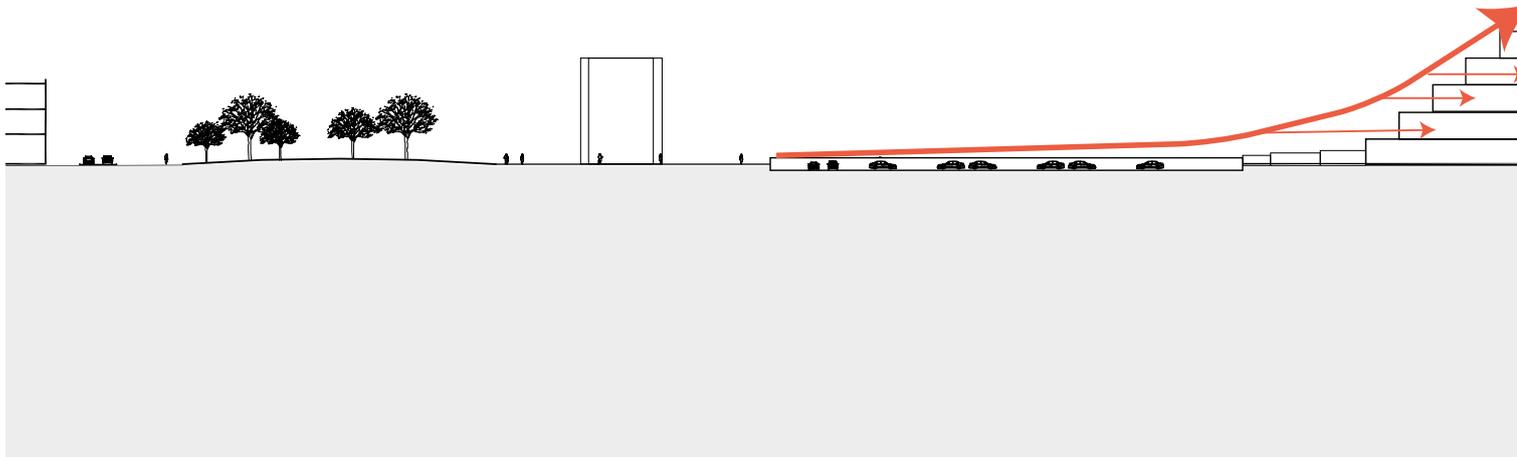
OPTIONAL ELAVATION ENTRANCE



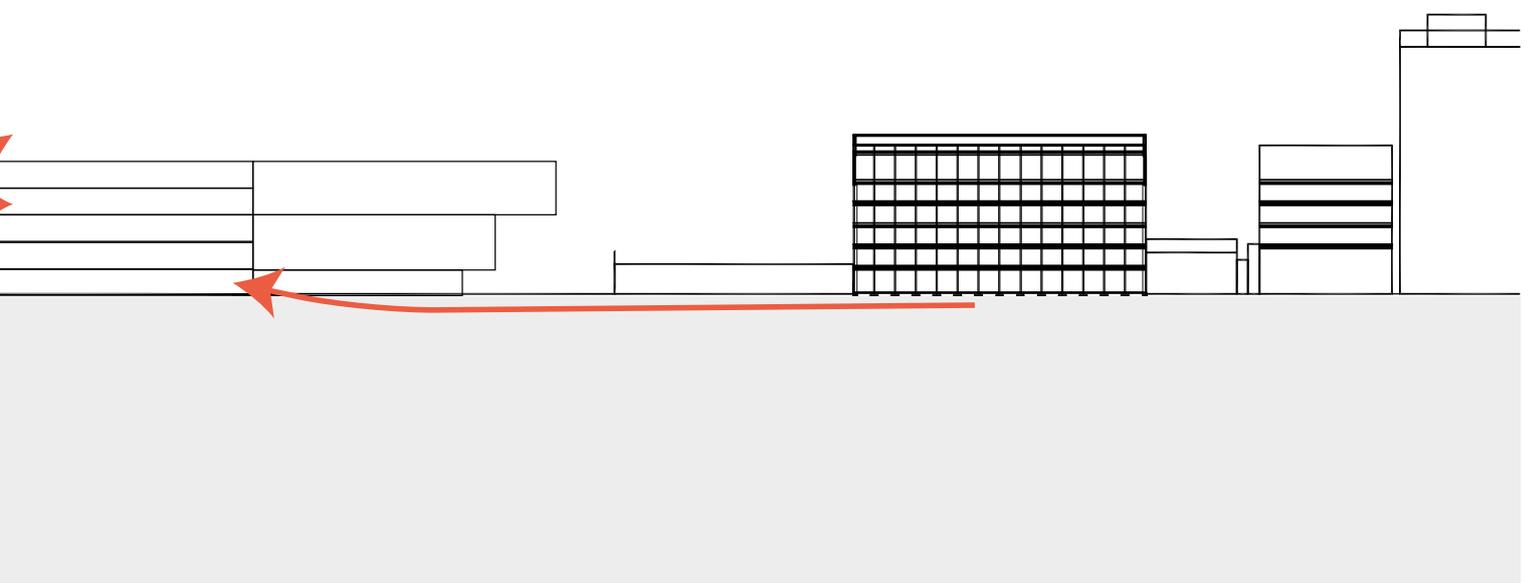
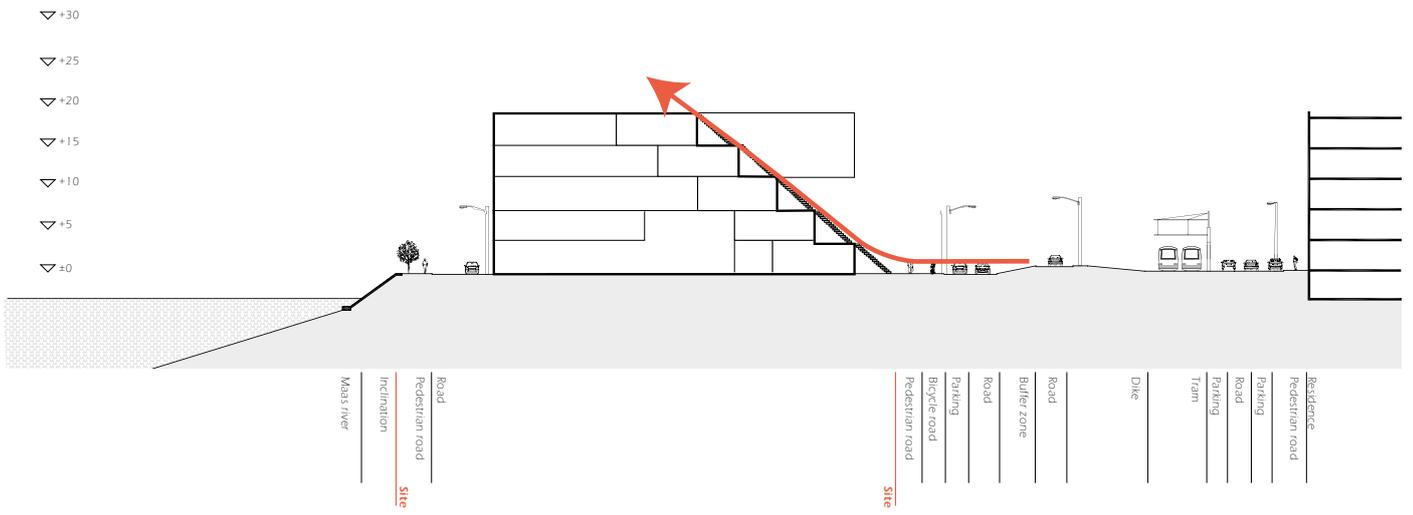
SO Elevation



NW Elevation



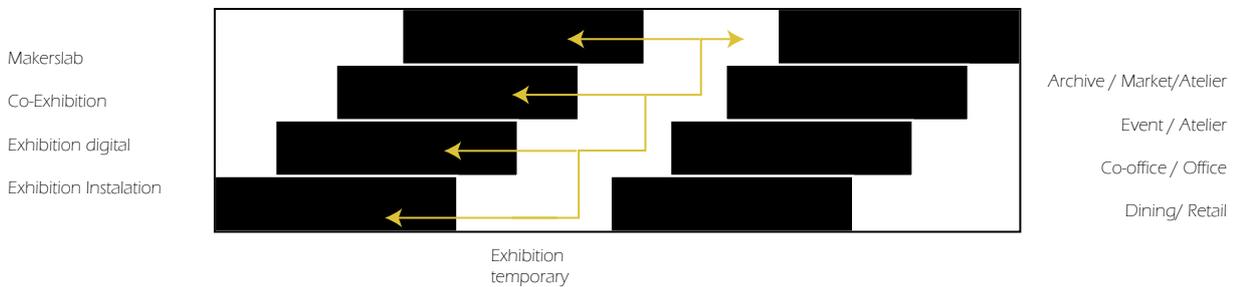
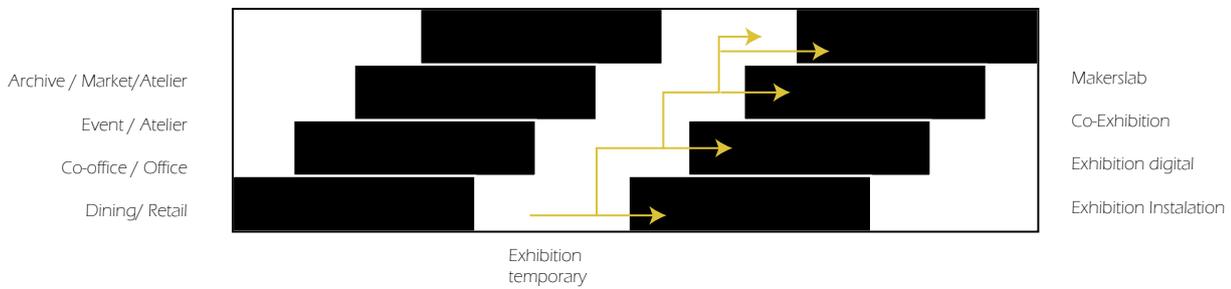
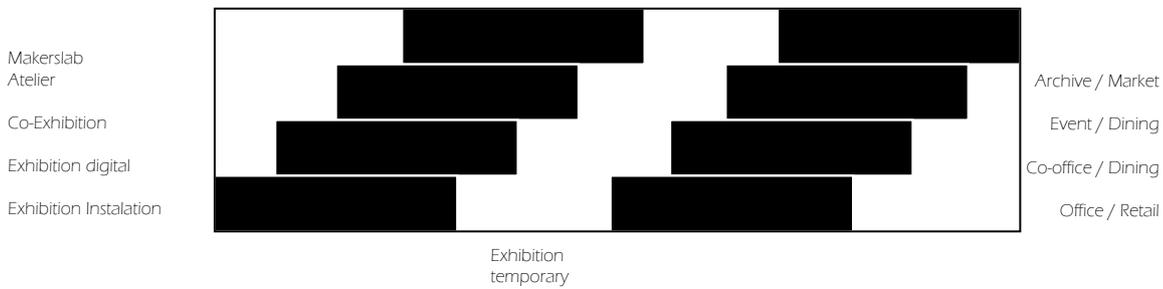
AREA & ELEVATION



Schematic Section

CHANGING LOCATION OF CULTURAL AND COMMERCIAL ACTIVITIES.

By switching the spaces for cultural and commercial activities, the connection between the different function will get stronger since the central stairs will pass all normally more hidden spaces. Hearby the normally more hidden activities are more openend towards the public this can stimulate participation.





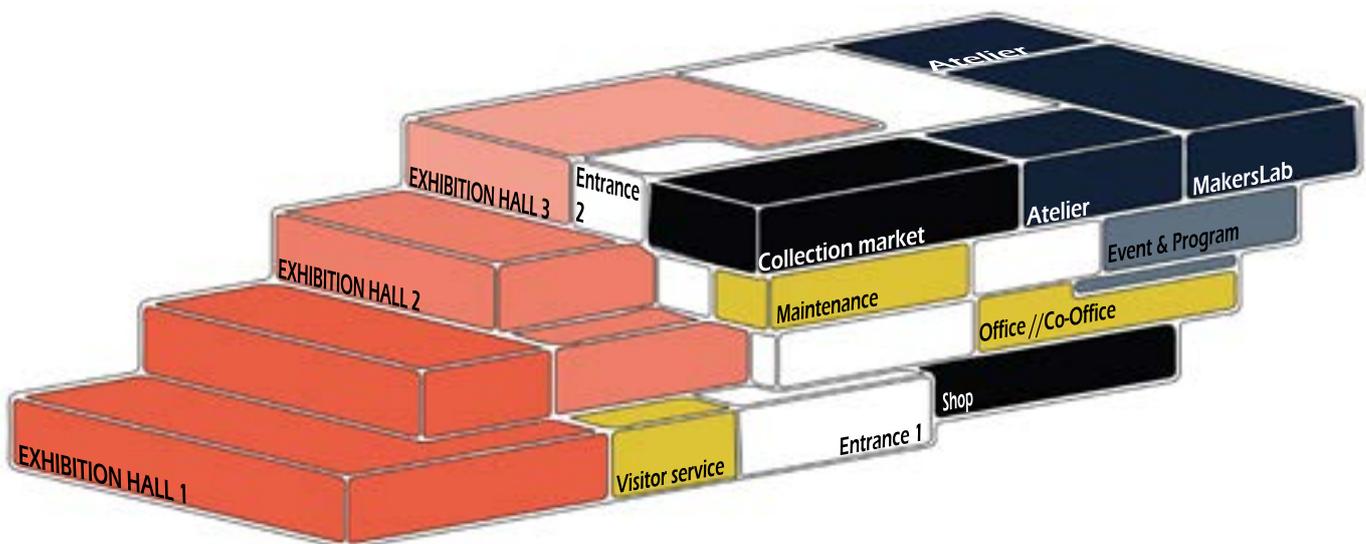
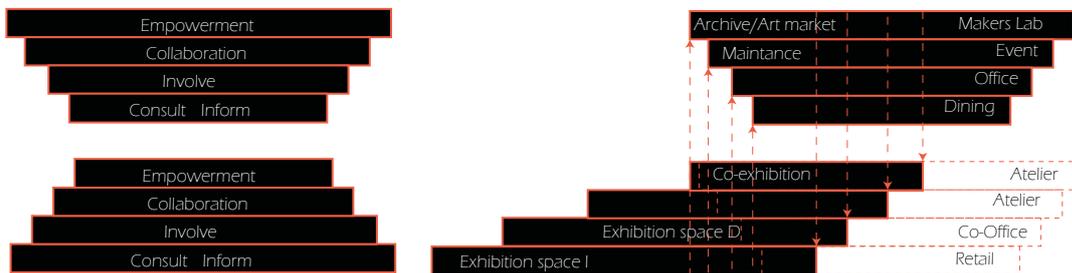
Final

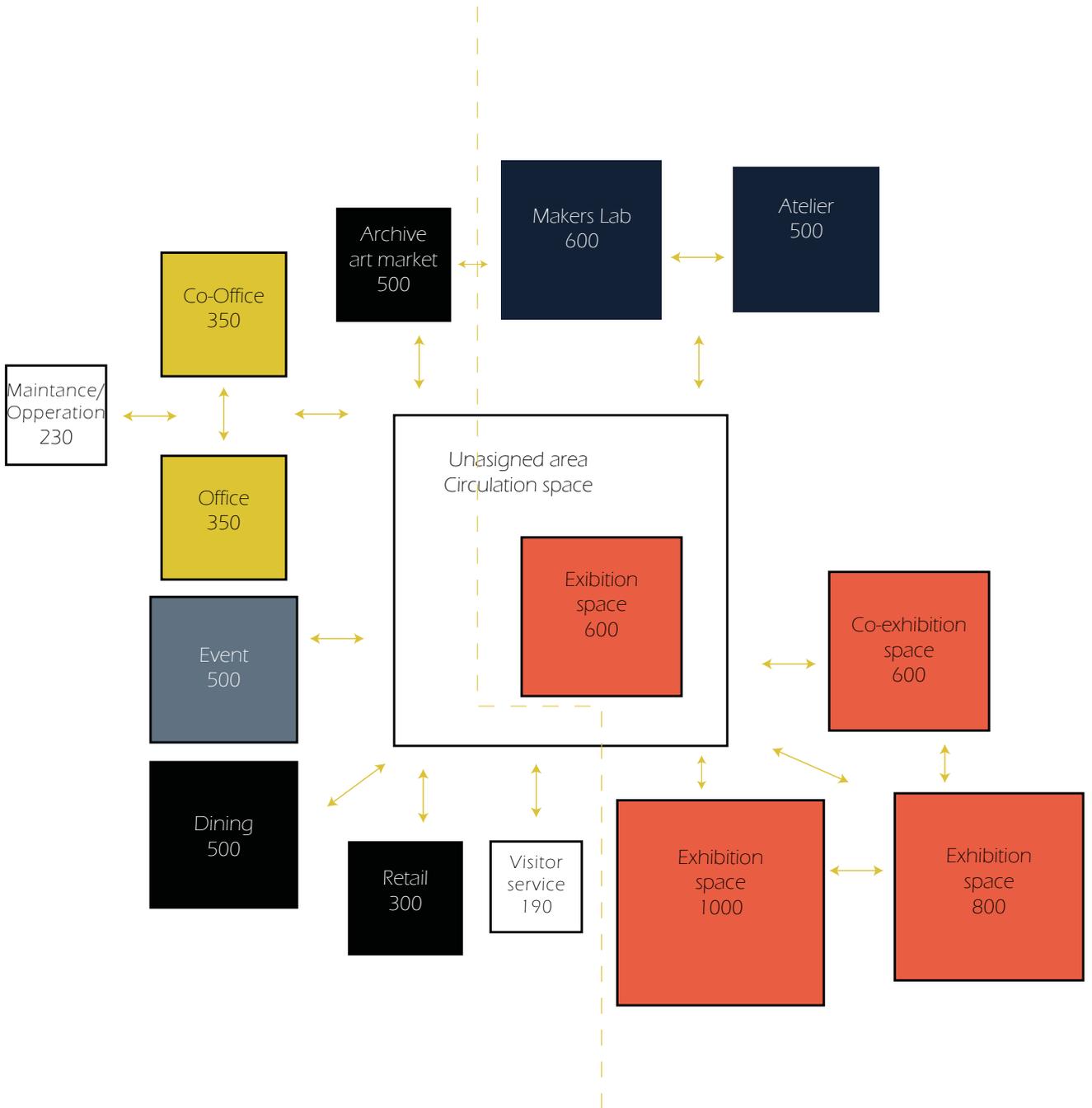
Design p2

Design Concept

PROGRAM DIVISION | RELATION SPACES & ACTIVITIES

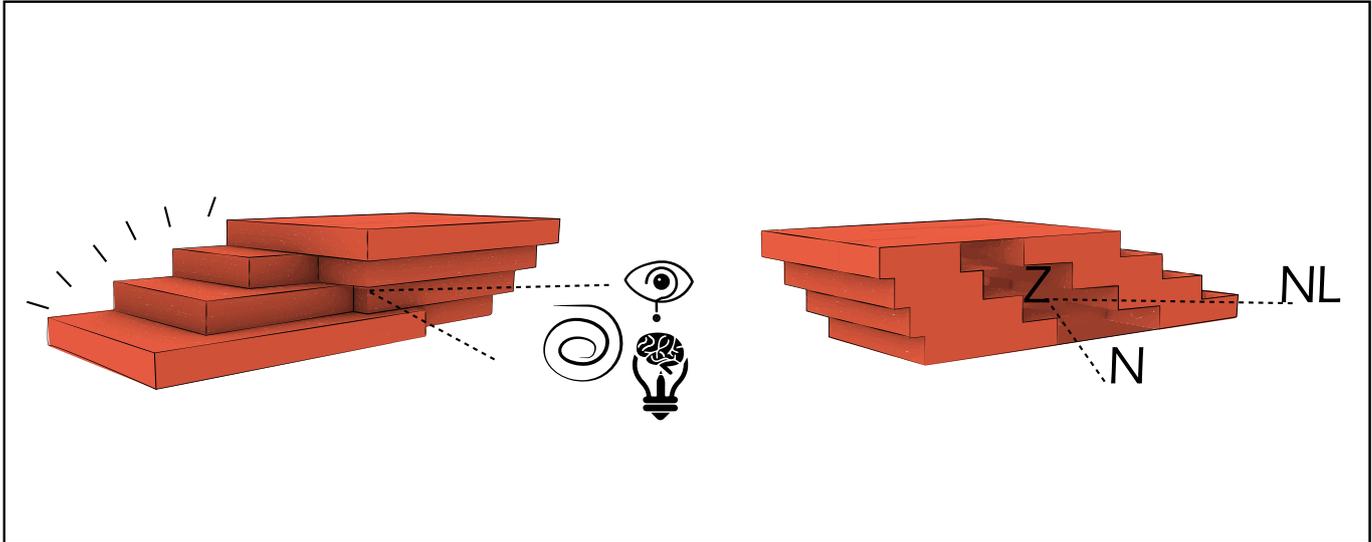
TOP DOWN VS BOTTOM-UP: The program is divided over the different floorlevels due to the level of participation and important relation between the different functions. There is a division between the more commercial (right) and more cultural program (left). The two volumes are merging in to each other which shows the basis of the vision behind the active participatory museum



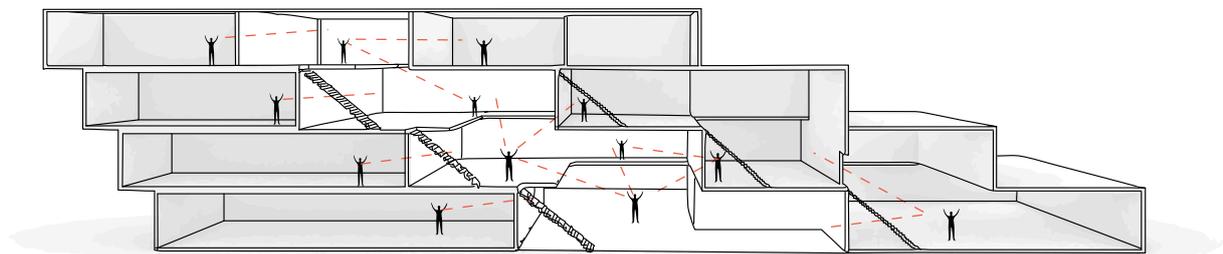


TRANSPARENCY -
CONNECTION NORTH & SOUTH

Design Concept



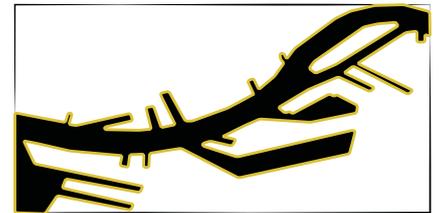
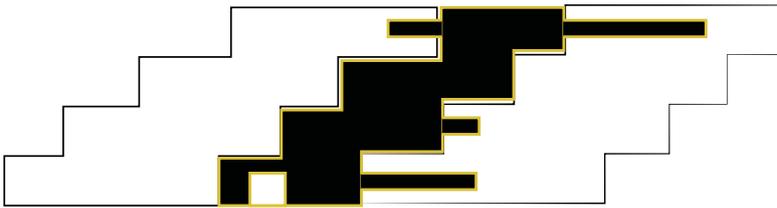
TRANSPARENCY EXTERIOR : Toward the south the building has an accesible roof (for a sculpture garden or preformance stage). The building becomes an active building . Also the bulding is more closed it shows the vision and the approach toward the new art museum and activates the people by creating curiosity. Towards the South and the waterfront the building is more open up it is an etalage wich show the workinside (local temporary art) towards the city.



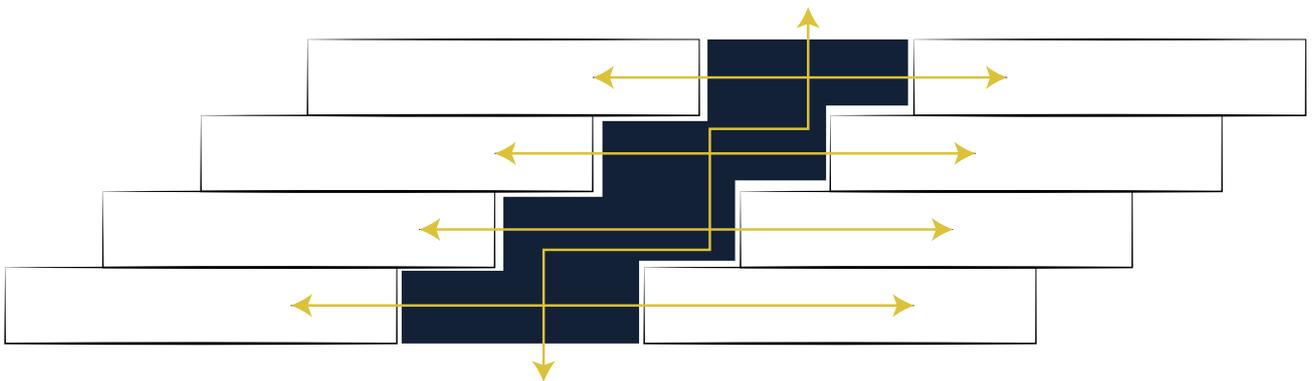
TRANSPARENCY IN THE BUILDING : Visual connection with every floorlevel Also creates this open space a level of transparency where the visitor perception change due to the people in the space the visitor becomes a participant.

Design Concept

REFLECTING THE CITY | STRONG CENTRE POINT



REFLECTION THE CITY : From the thematic research the water was seen as an important characteristic of Rotterdam . It forms a barrier between north and south but also connects the city. In the design the two volumes are floating. The space inbetween connect the two. The water becomes a mental connection

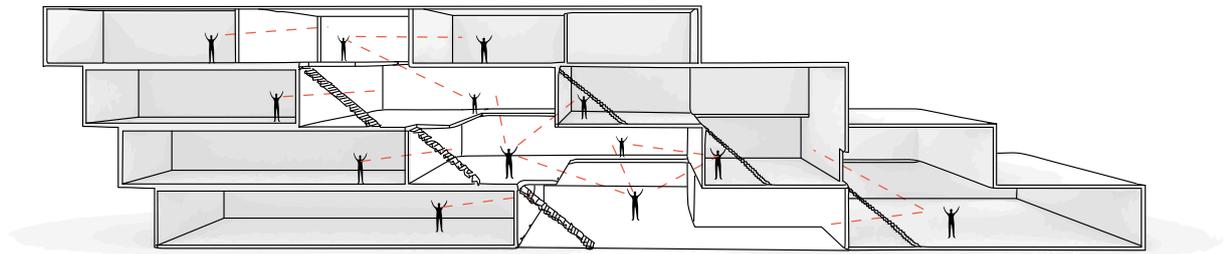
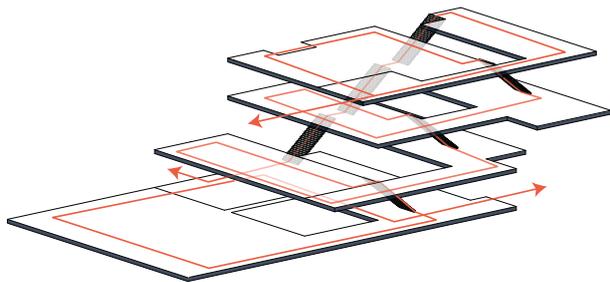
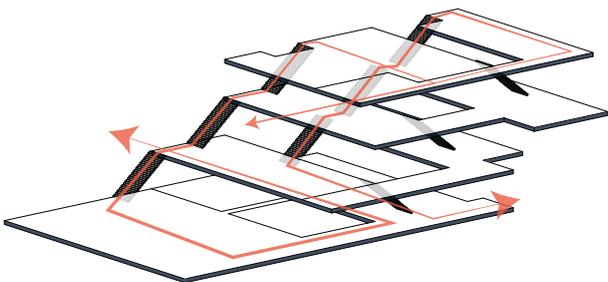
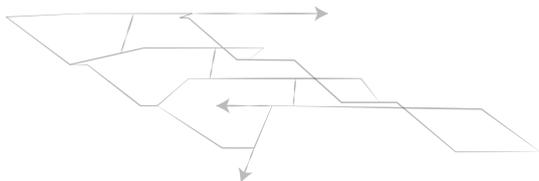


CONNECTION ART STAIRS: The two volumes are connected through an large open art stairs. The stairs cultivates vertical synergy between the diverse program and levels of participation. It functions as a cultural square, publicly accessible and linking the various steps of the participation ladder. It is the binding element of the different levels of participation and program. It is also a free look inside where the temporary exhibitions is exhibit. The staircase tells the story of the neighborhood through the art works curated by the participating residents.

It also creates an flexibility within the building where every space is accessible from the stairs. The choice of routing from the visitor is free it activates the visitor to make a choice.

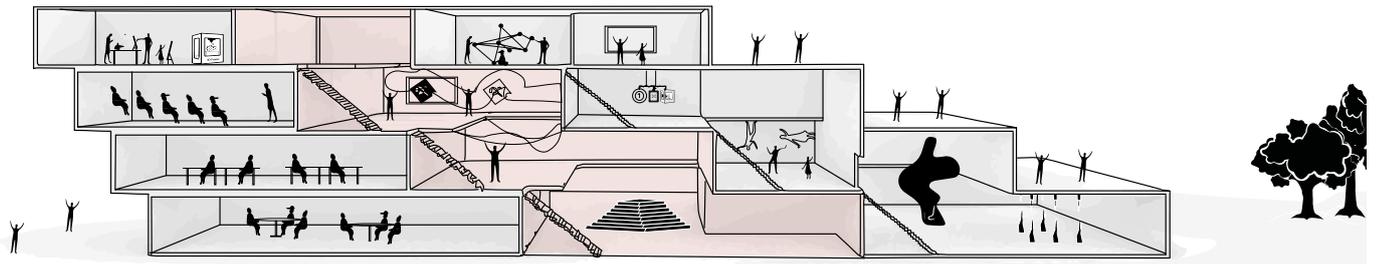
ROUTING

ROUTING DIAGRAM : MULTIPLE OPTIONS
EXPERIENCE THE ART

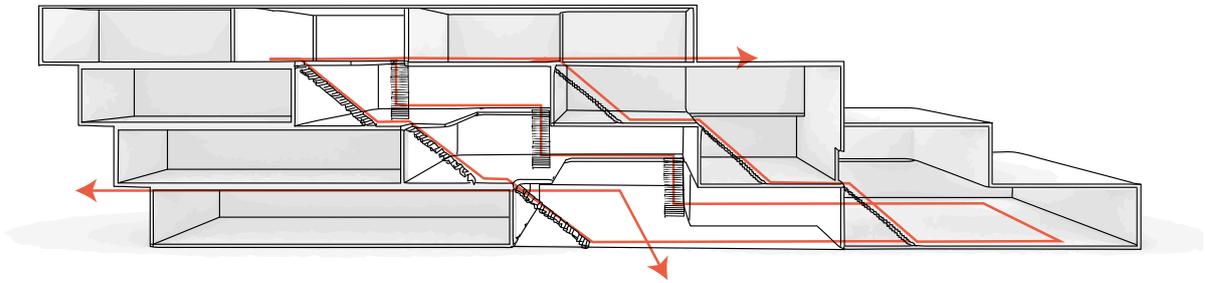


Transparency in the building : Visual connection with every floorlevel Also creates this open space a level of transparency where the visitor perception change due to the people in the space the visitor becomes a participant.

sequence of space



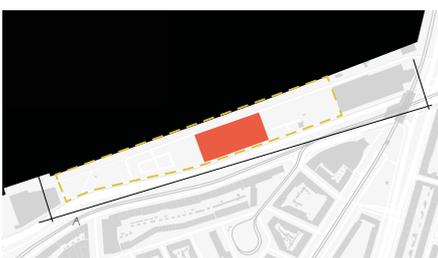
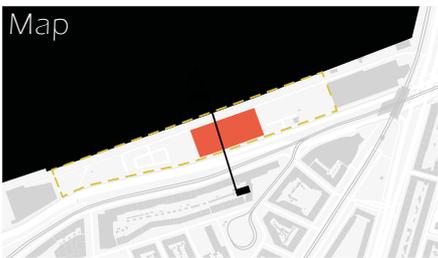
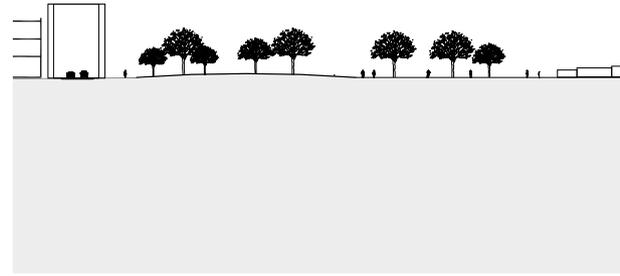
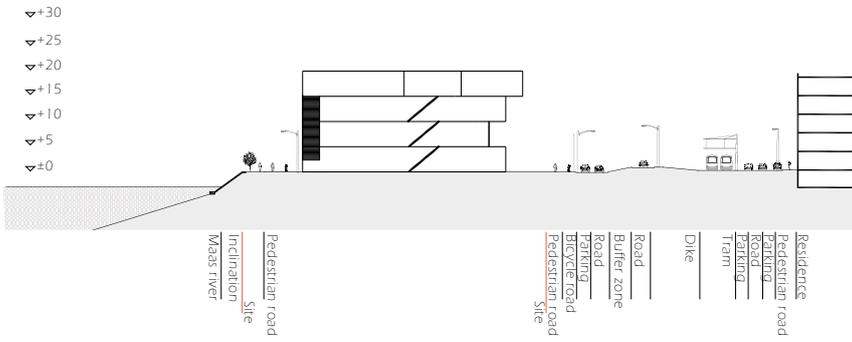
Program in section impression

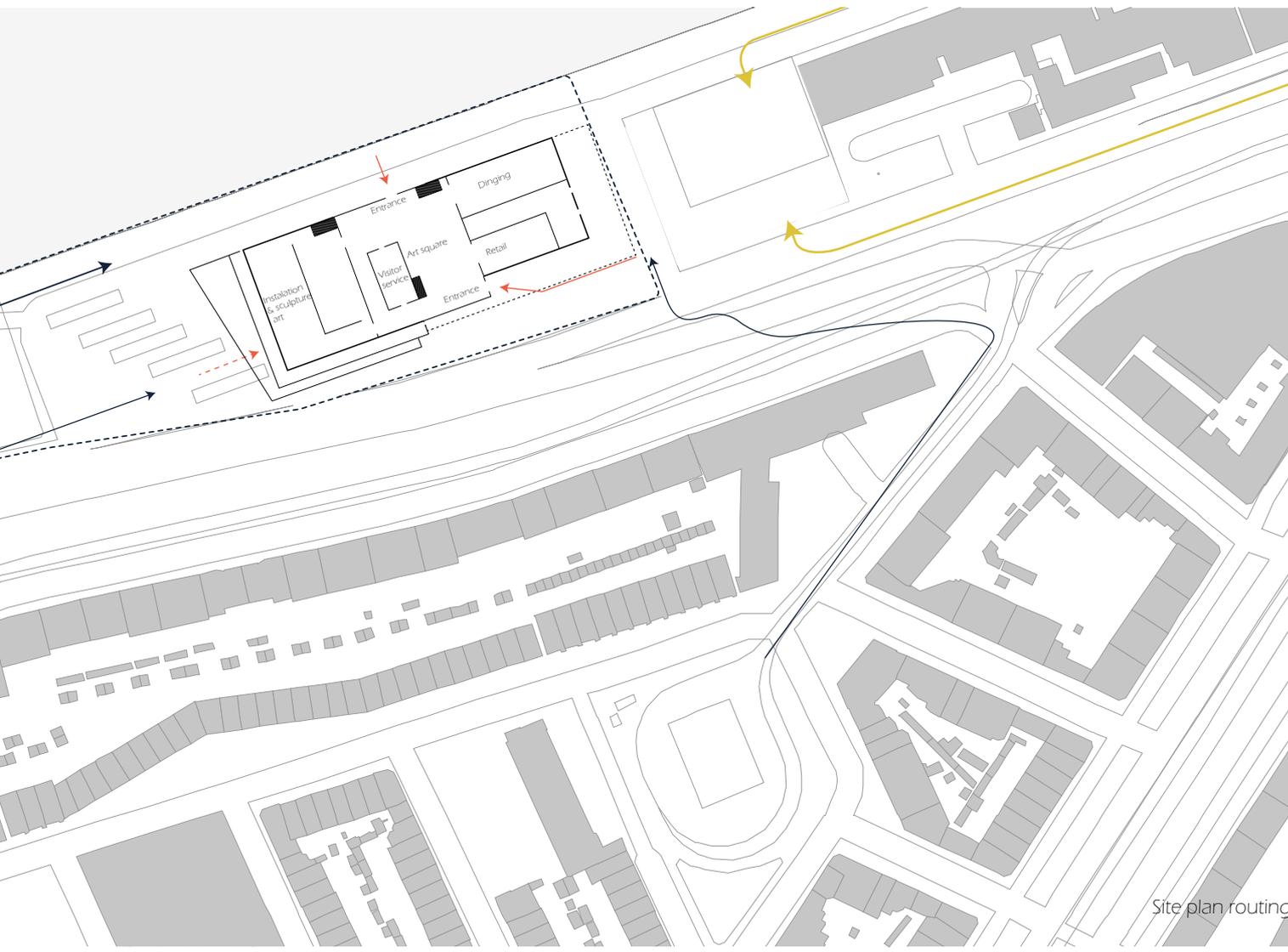
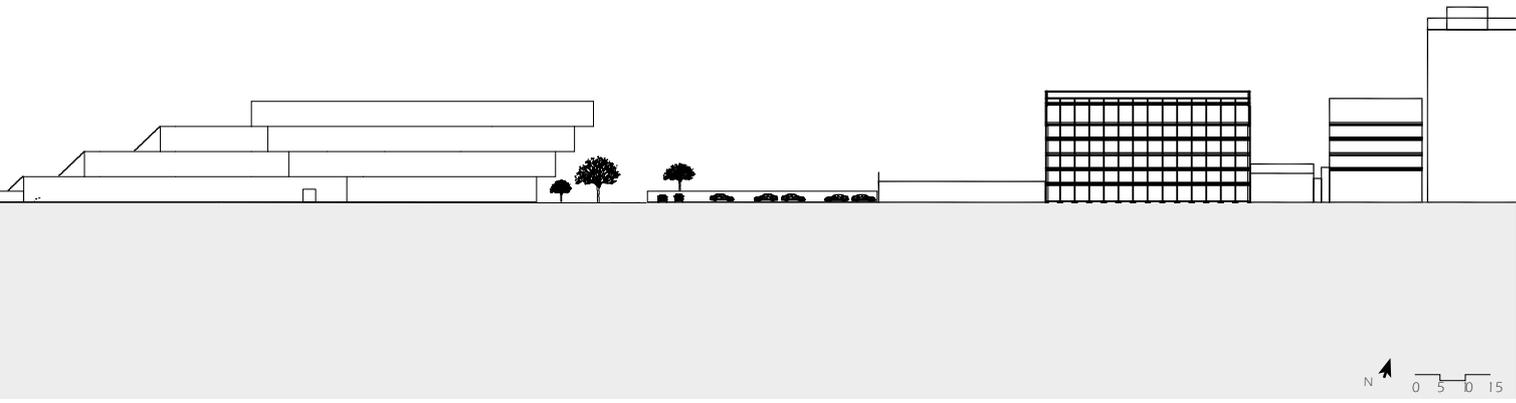


Routing in section: Art route more participation the higher in the building

The Site

SITE MAP & SECTION

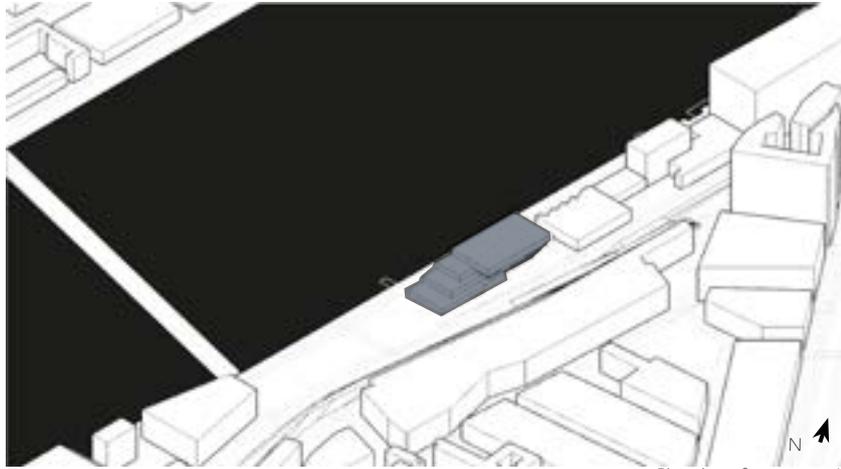




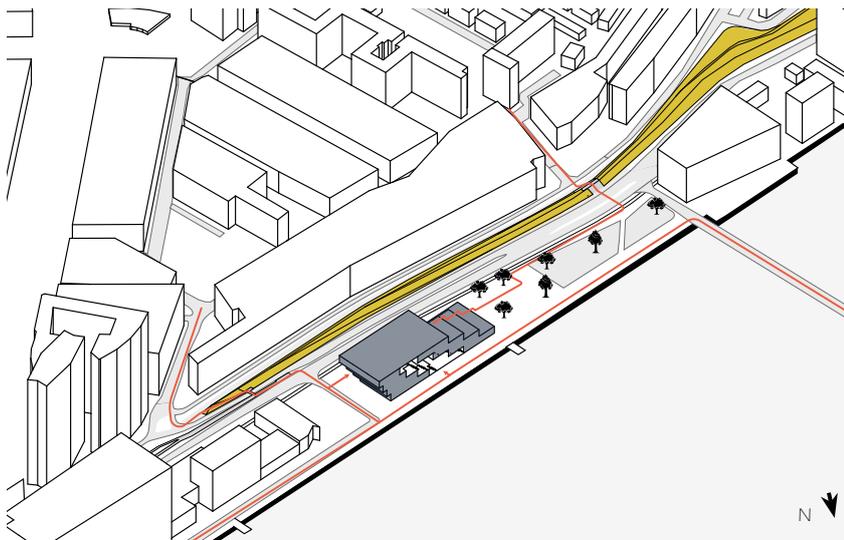
Site plan routing

THE SITE

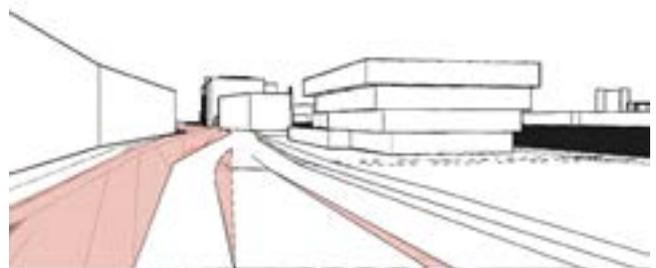
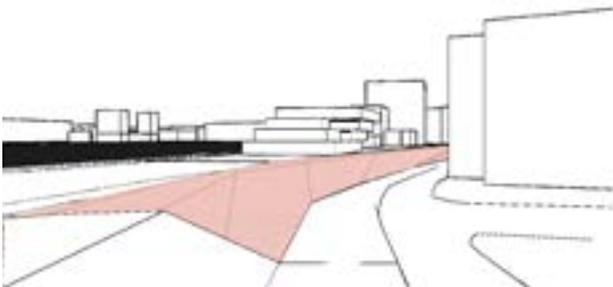
APPROACH

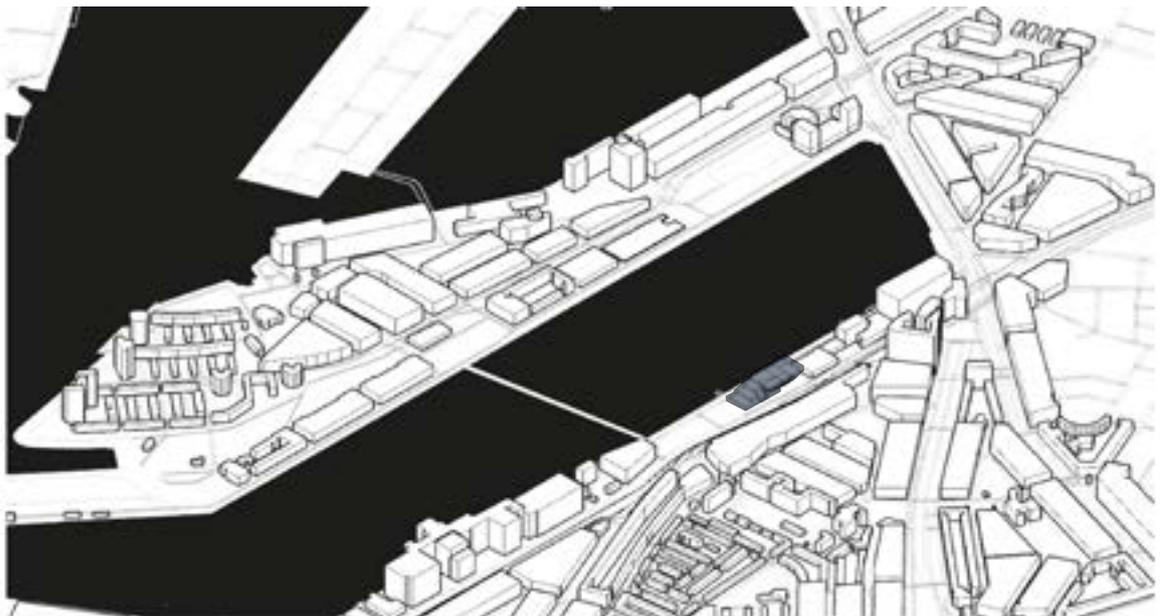
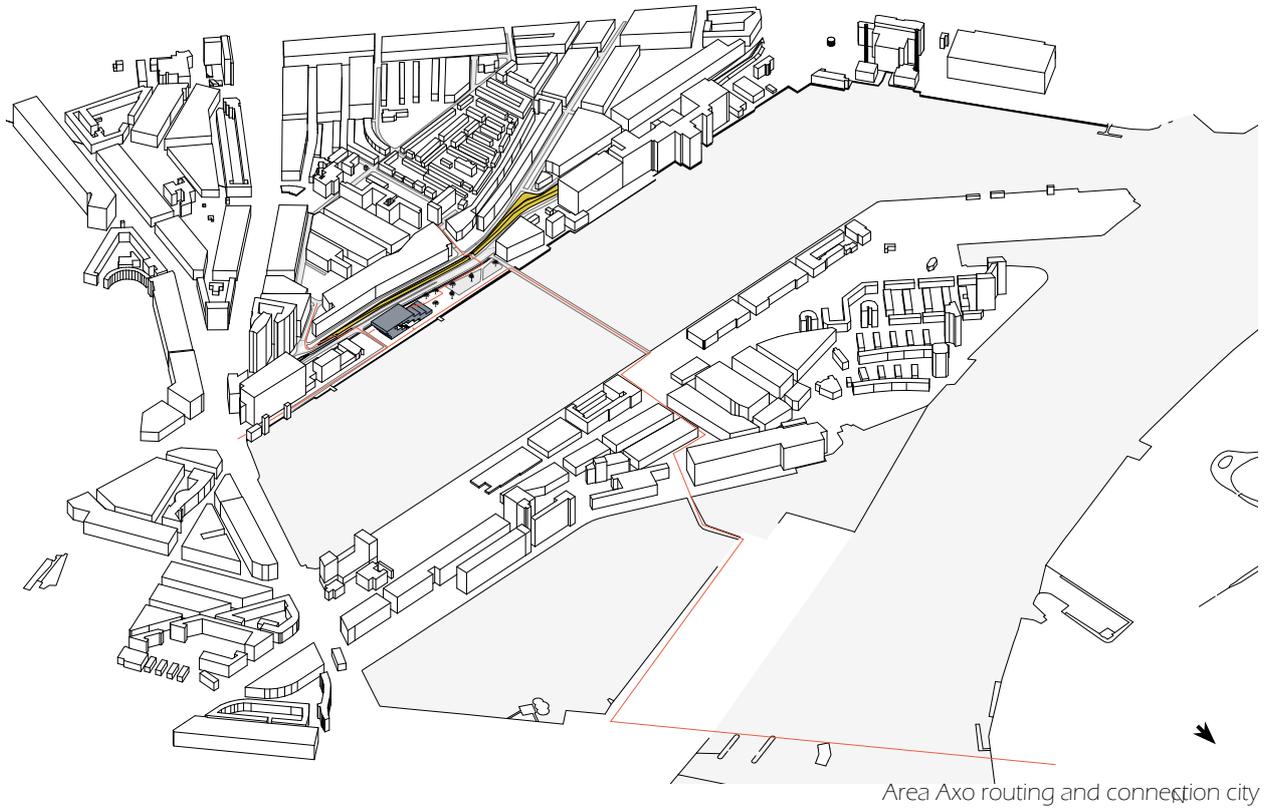


Site Axo from south



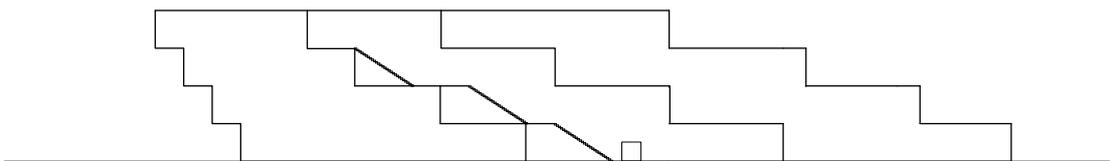
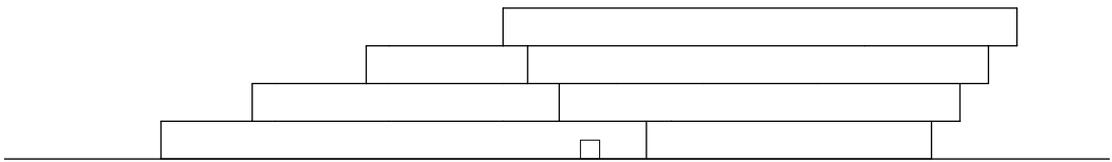
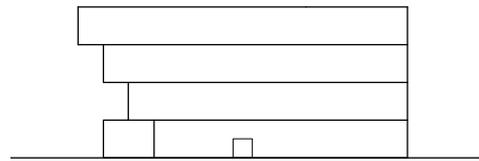
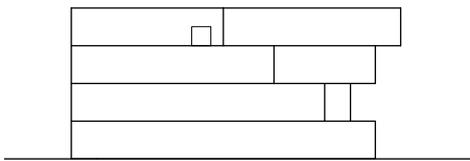
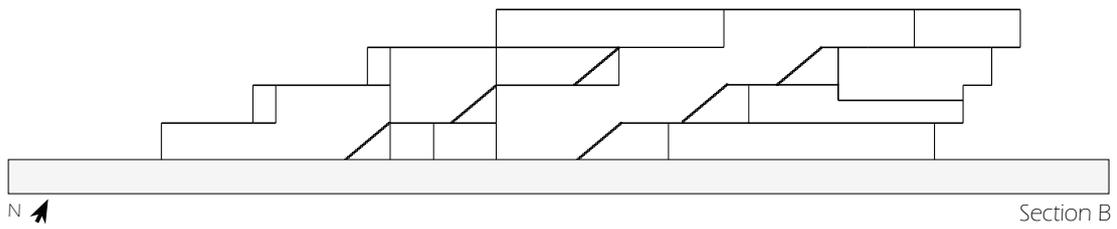
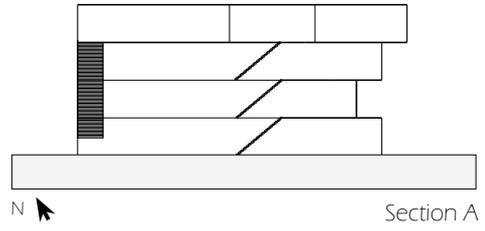
Site Axo from north routing





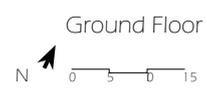
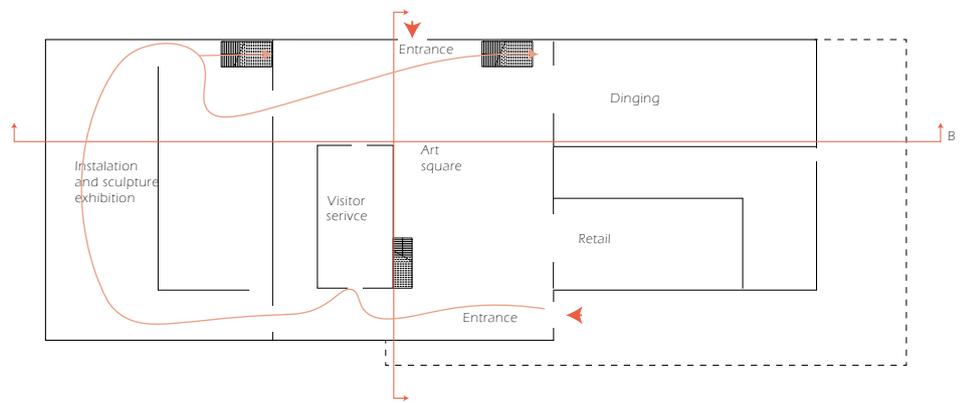
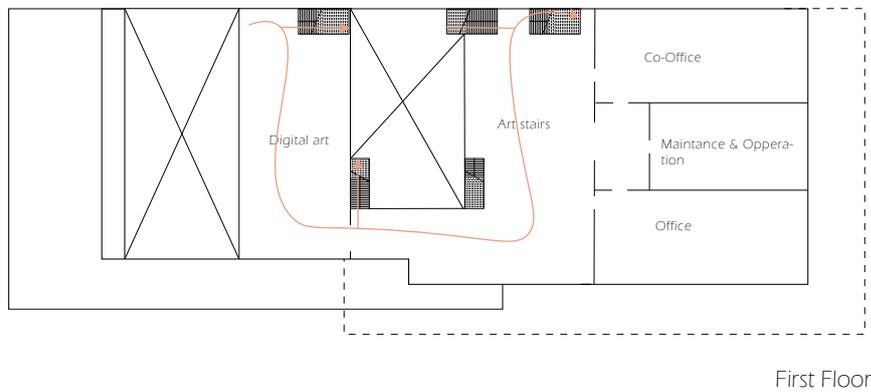
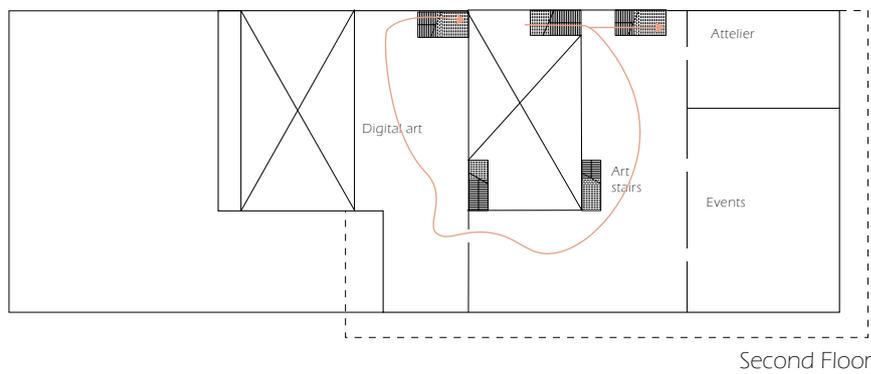
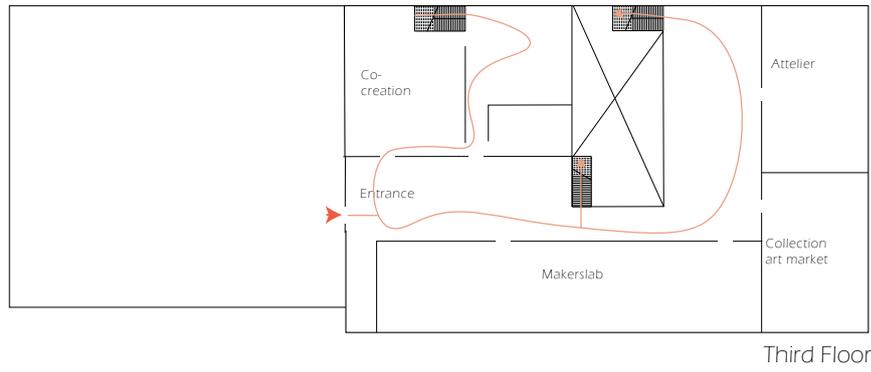
The Building

ELEVATION & SECTION



0 5 15

FLOORPLAN



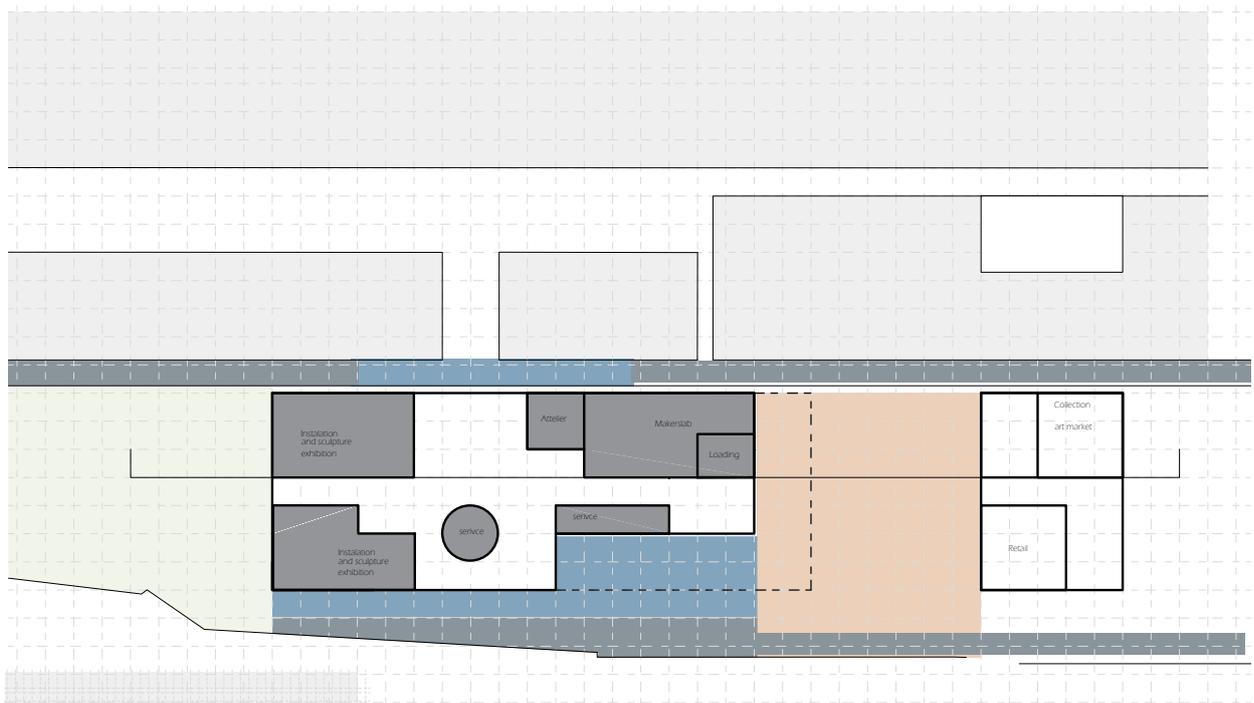
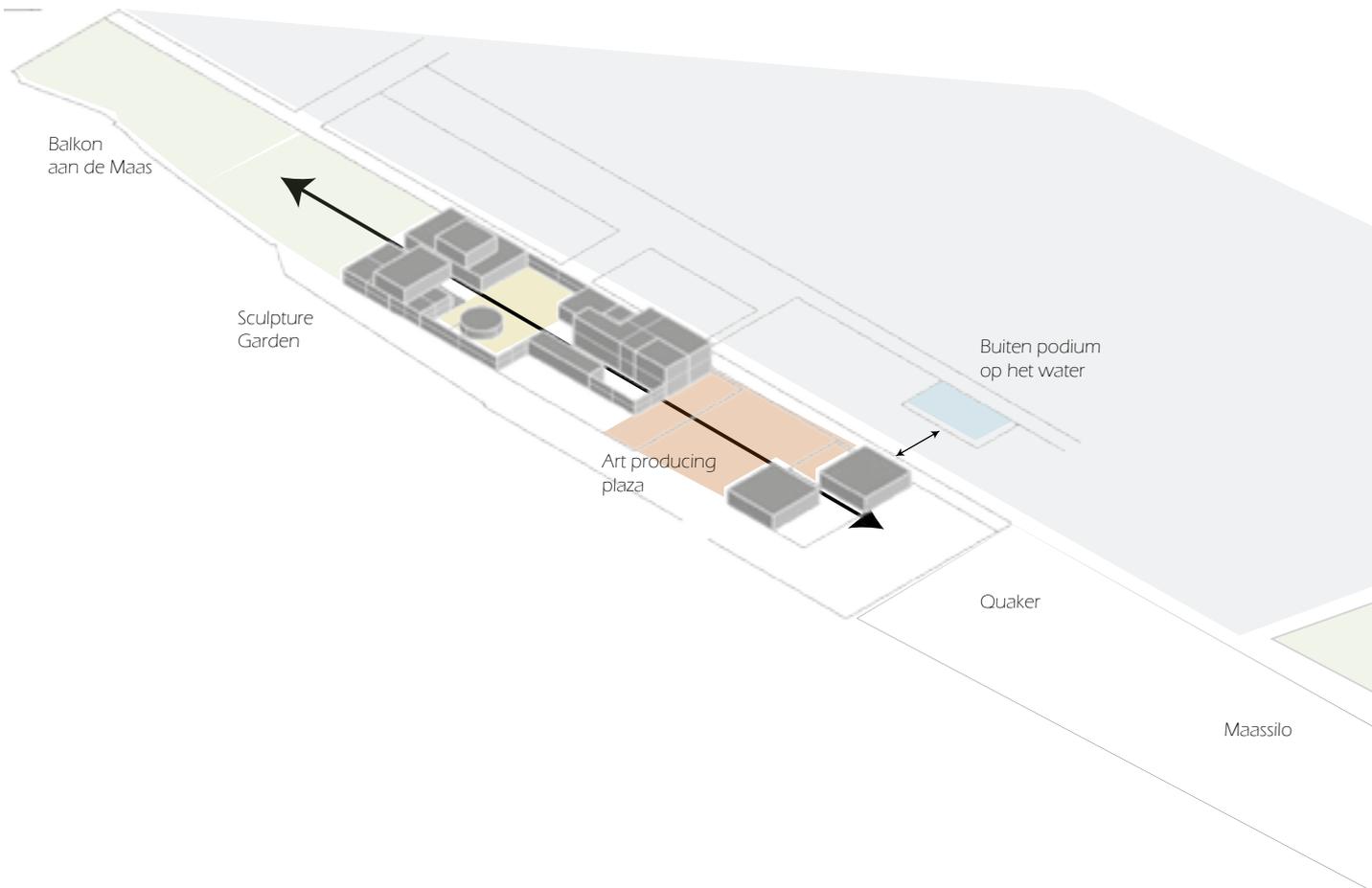


P3-P4



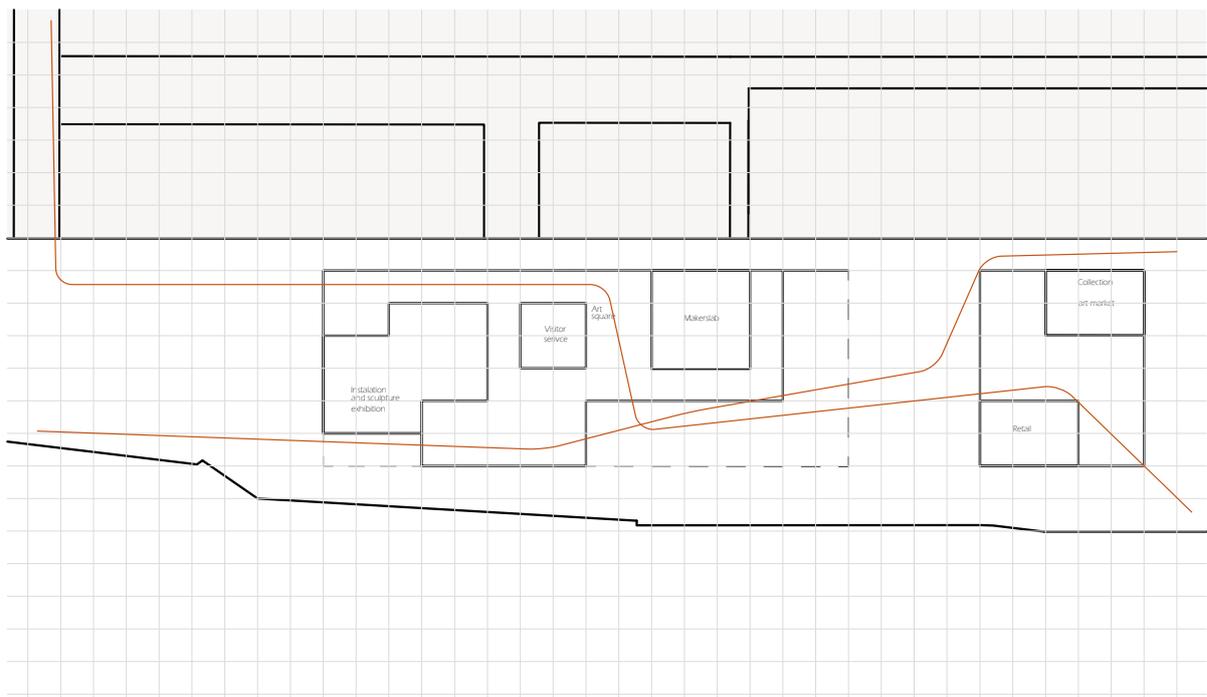
THE SITE

ZONES'S

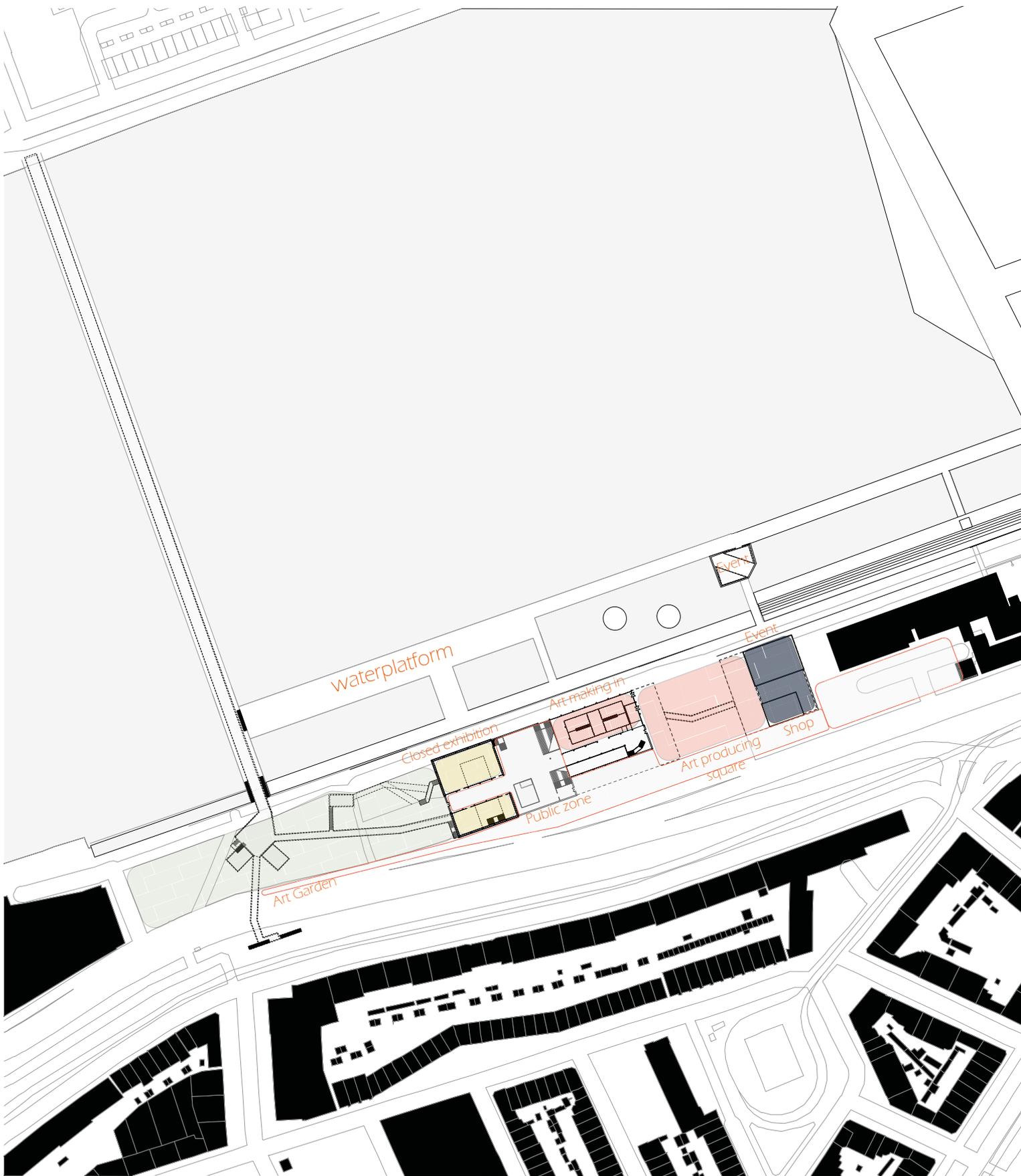


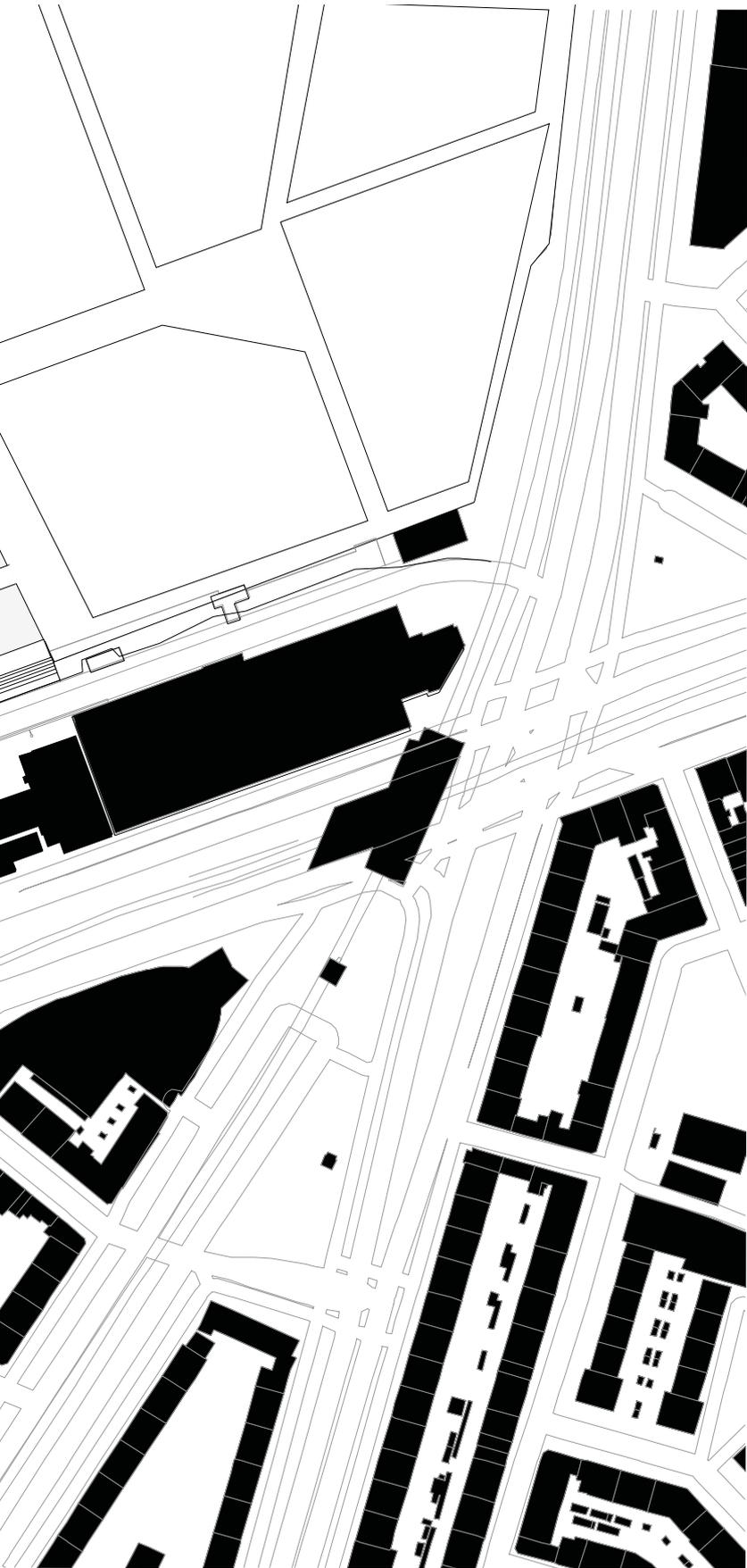
SPLIT UP THE MASS

splitting up the mass in to building part to create more smaller plazas on the site in stead of a large windy open space on the site.

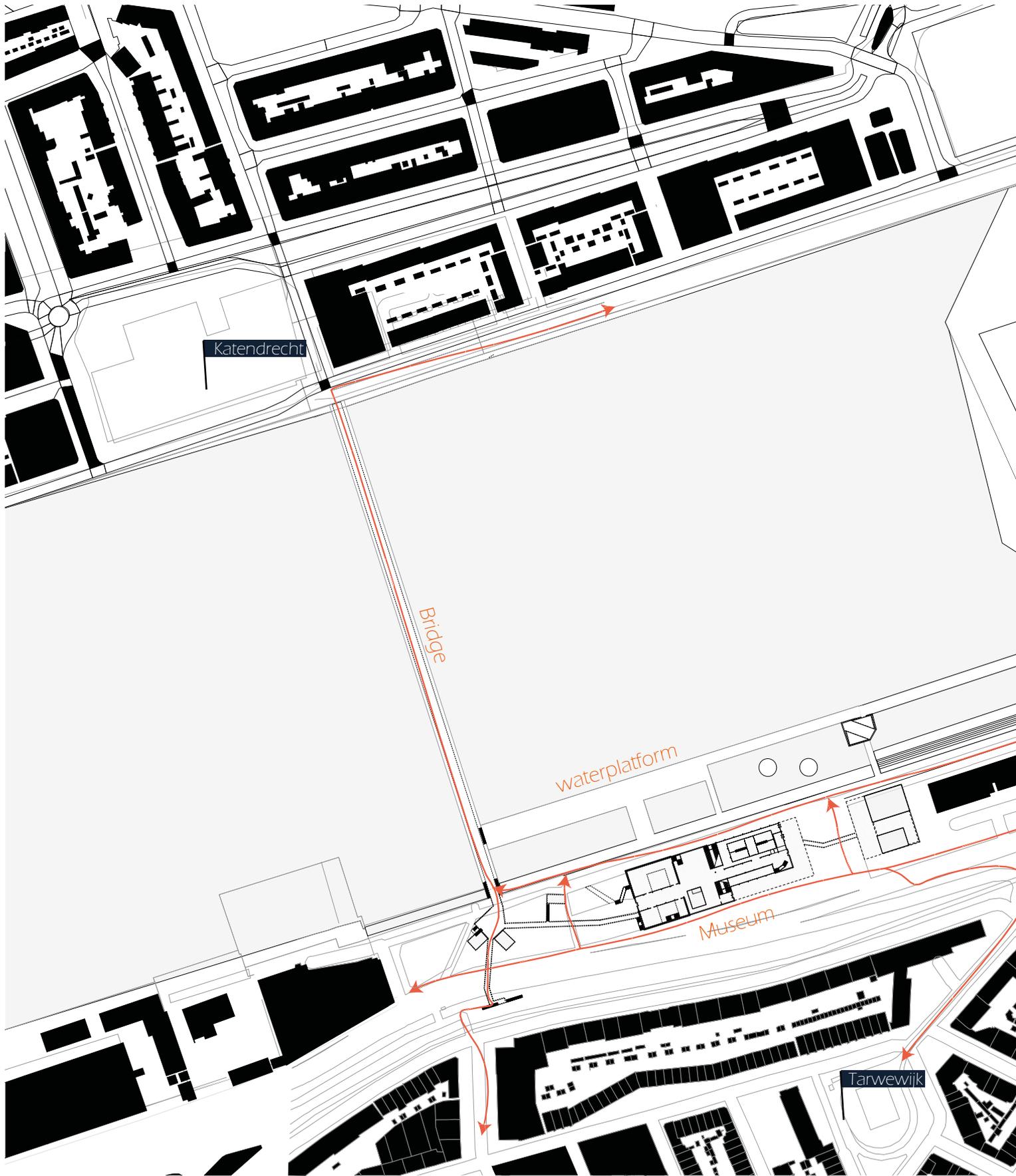


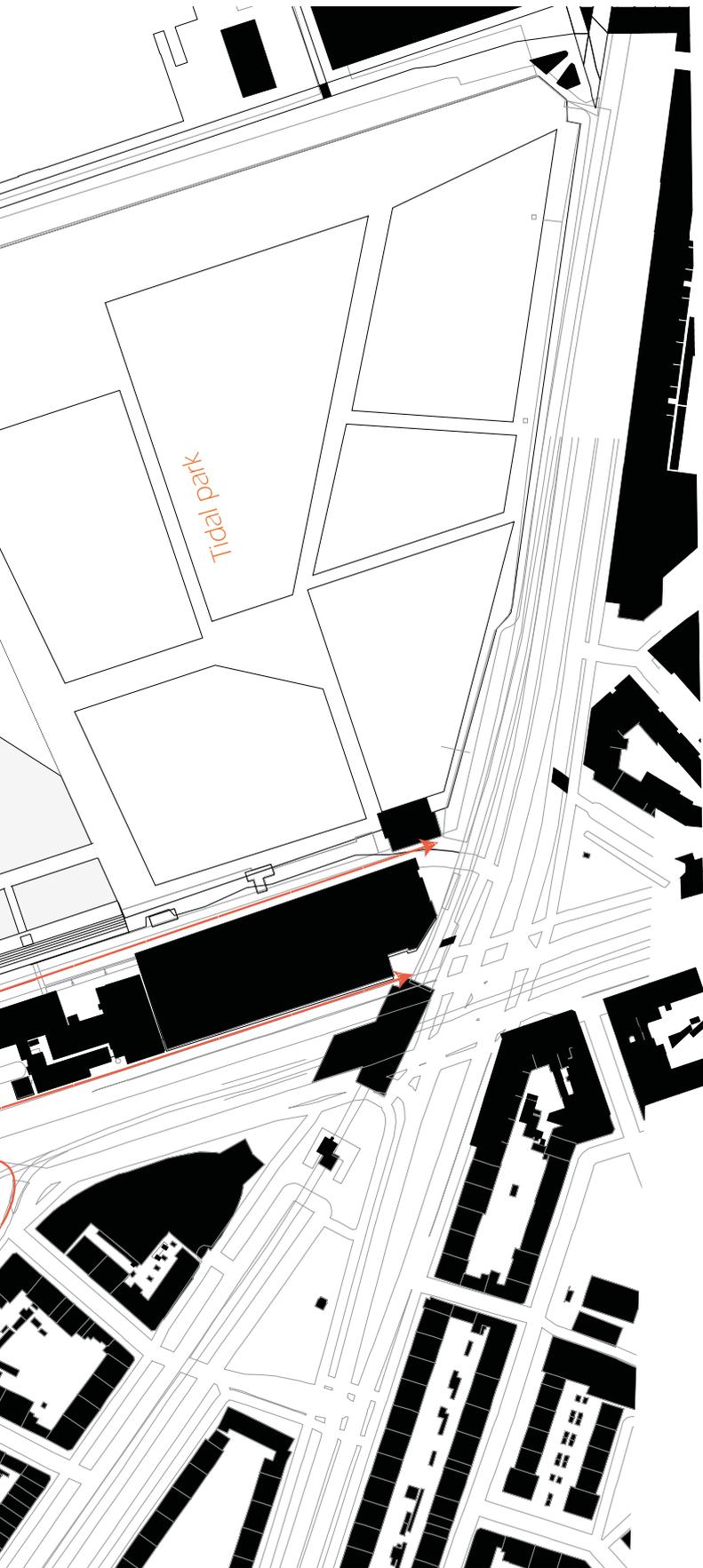
ZONES



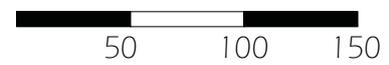


NOLLIEPLAN



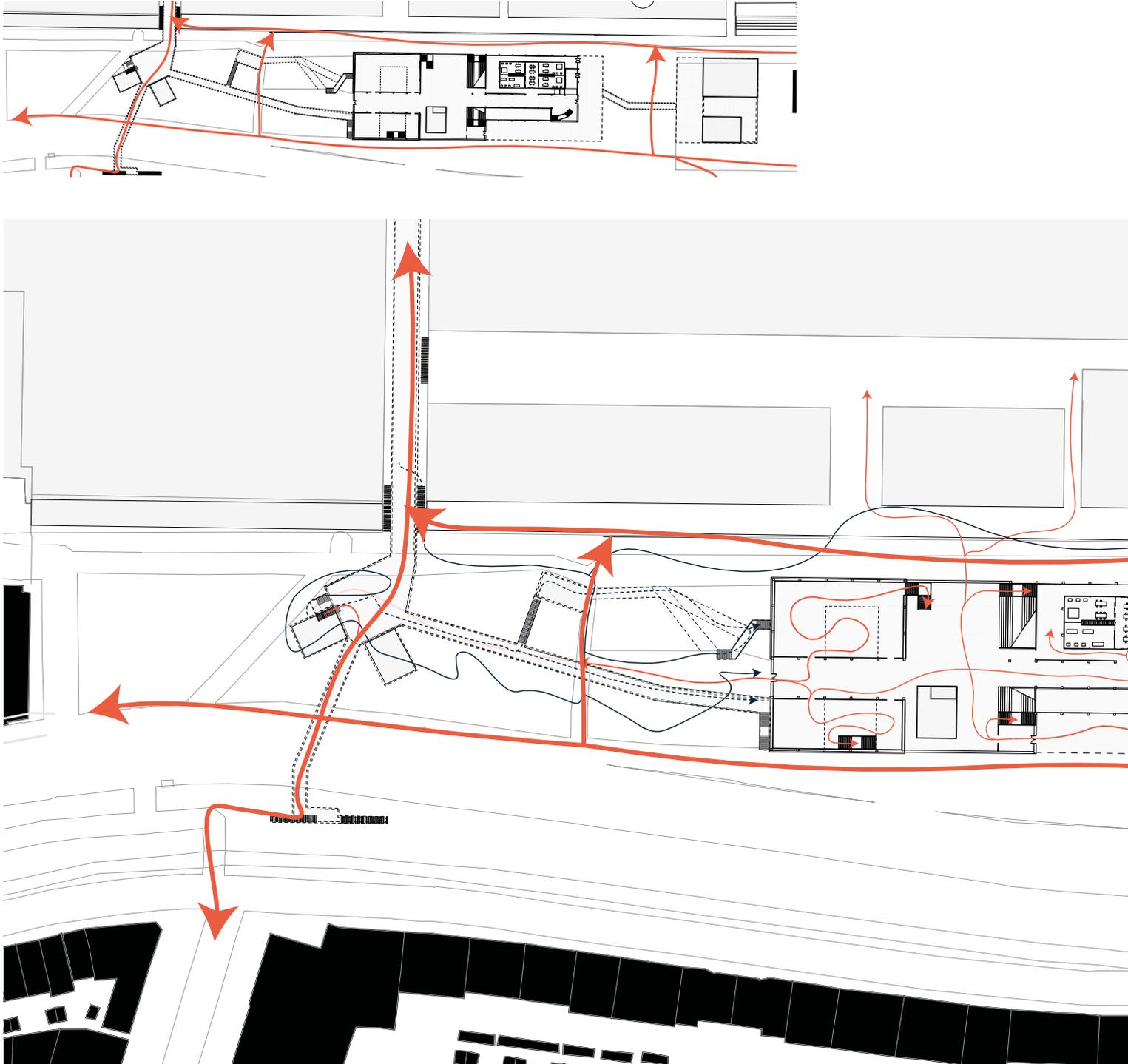


The surrounding of the new museum park will function as outside public space also separate from the museum, platforms on the water and on in the park connect the museum with the neighbourhood and the Tidal park

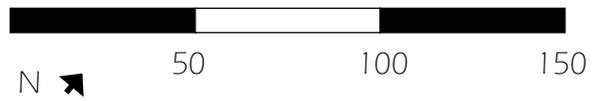
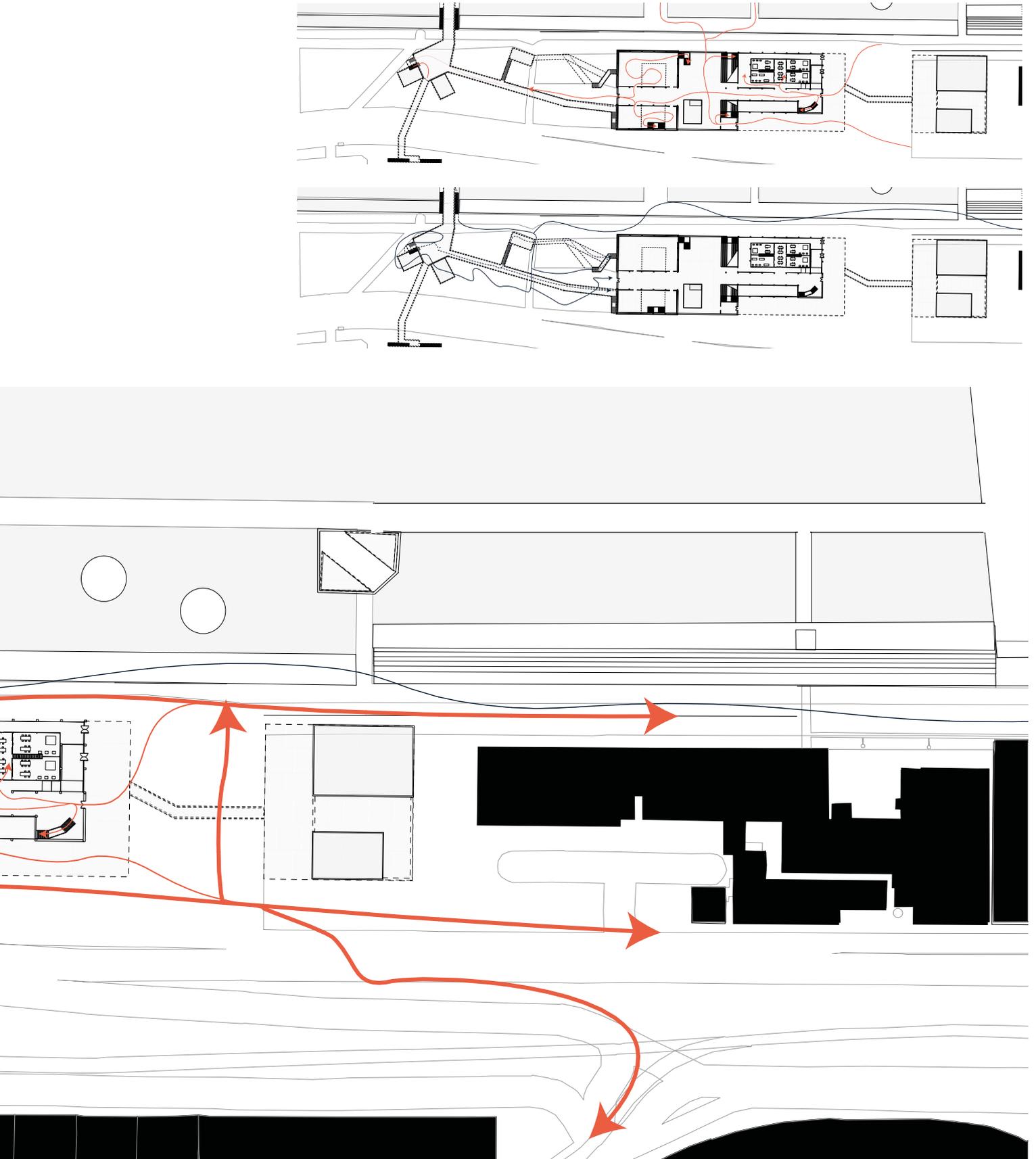


N ↑

ROUTING IN PLAN

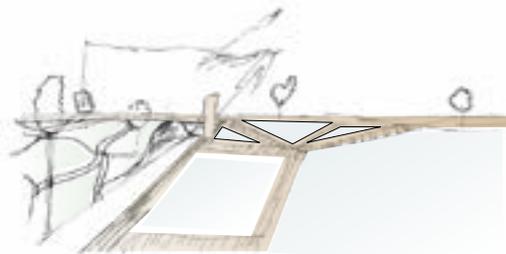
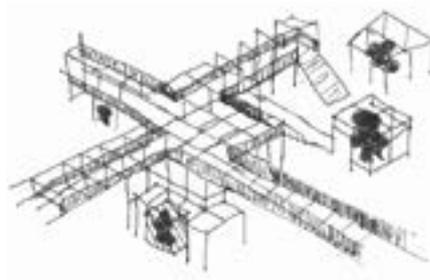


- Main routing
- visitor /participant routing
- Park routing routing

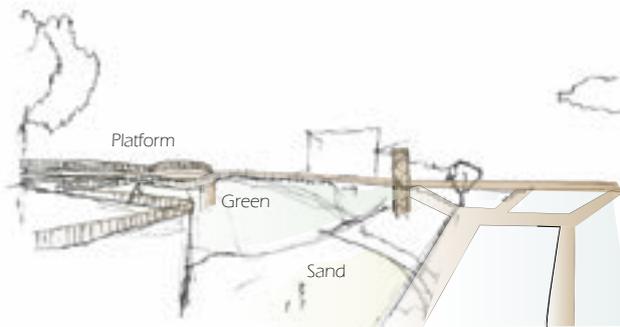


Site plan platform as connection

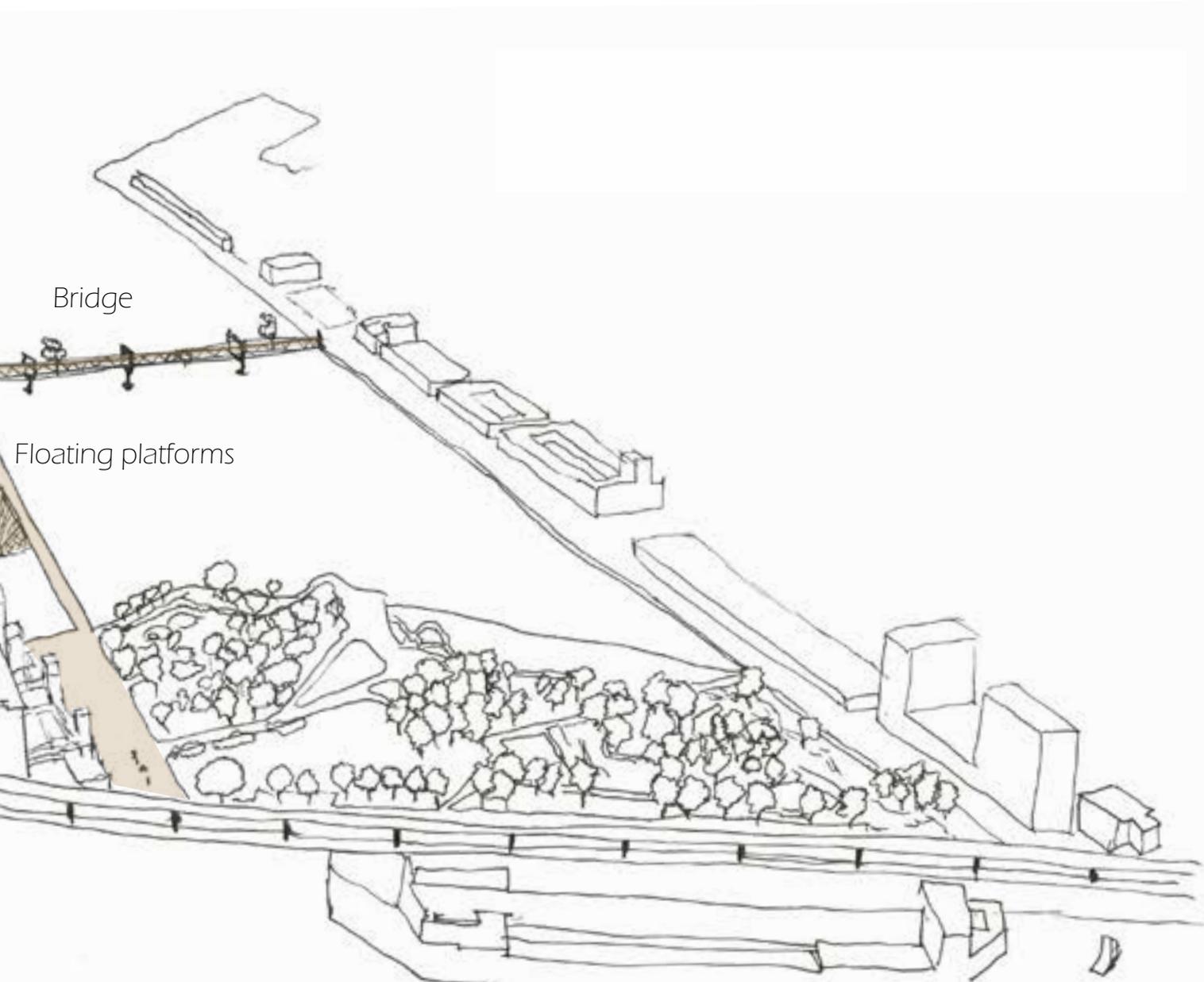
Platform as connection



Bridge on waterfront



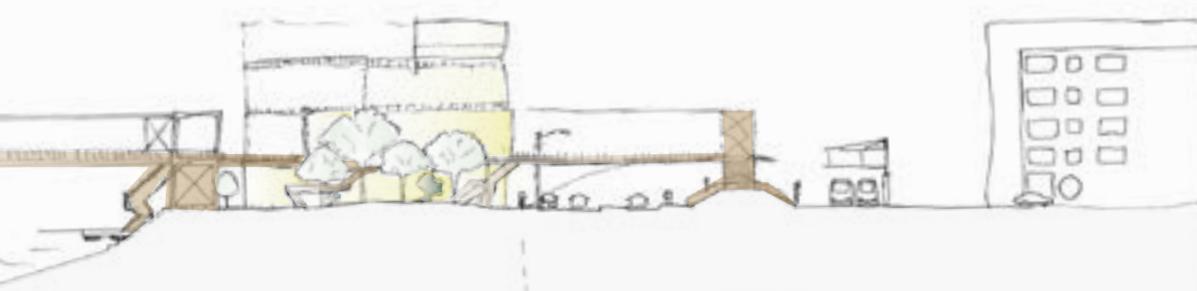
Bridge on waterfront



Bridge

Floating platforms

NEW TIDAL PARK



SITE SECTION

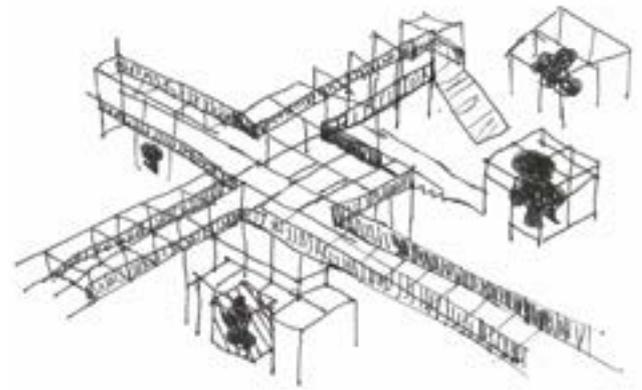
TO KATENDRECHT

SECTION A

Shows the relation between building heights, the new museum building is in relation 20m high and is lower than the Quacker oats. The building exist out of three volumes where the main building exist out of two volumes connected through a transparent facade so the building is in line with the sizes of the large existing volumes but still gives transparency towards the waterfront and Katendrecht.

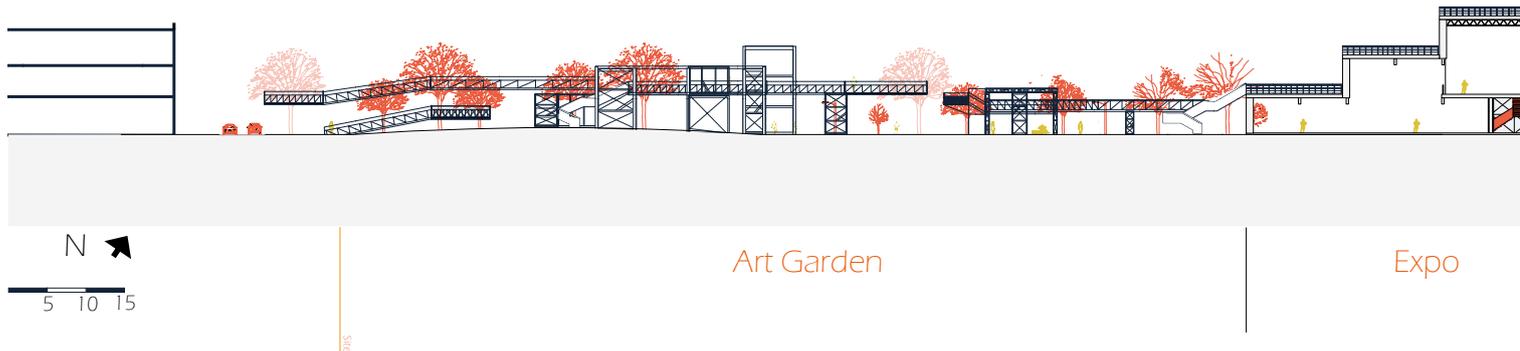
Section B

More zoomed in on to the site the different activity zones are shown in section. also the relation between the platform ArtGarden and the museum is shown.

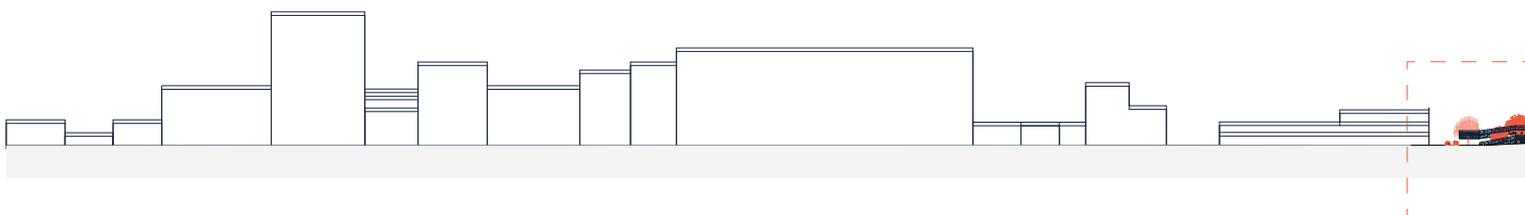


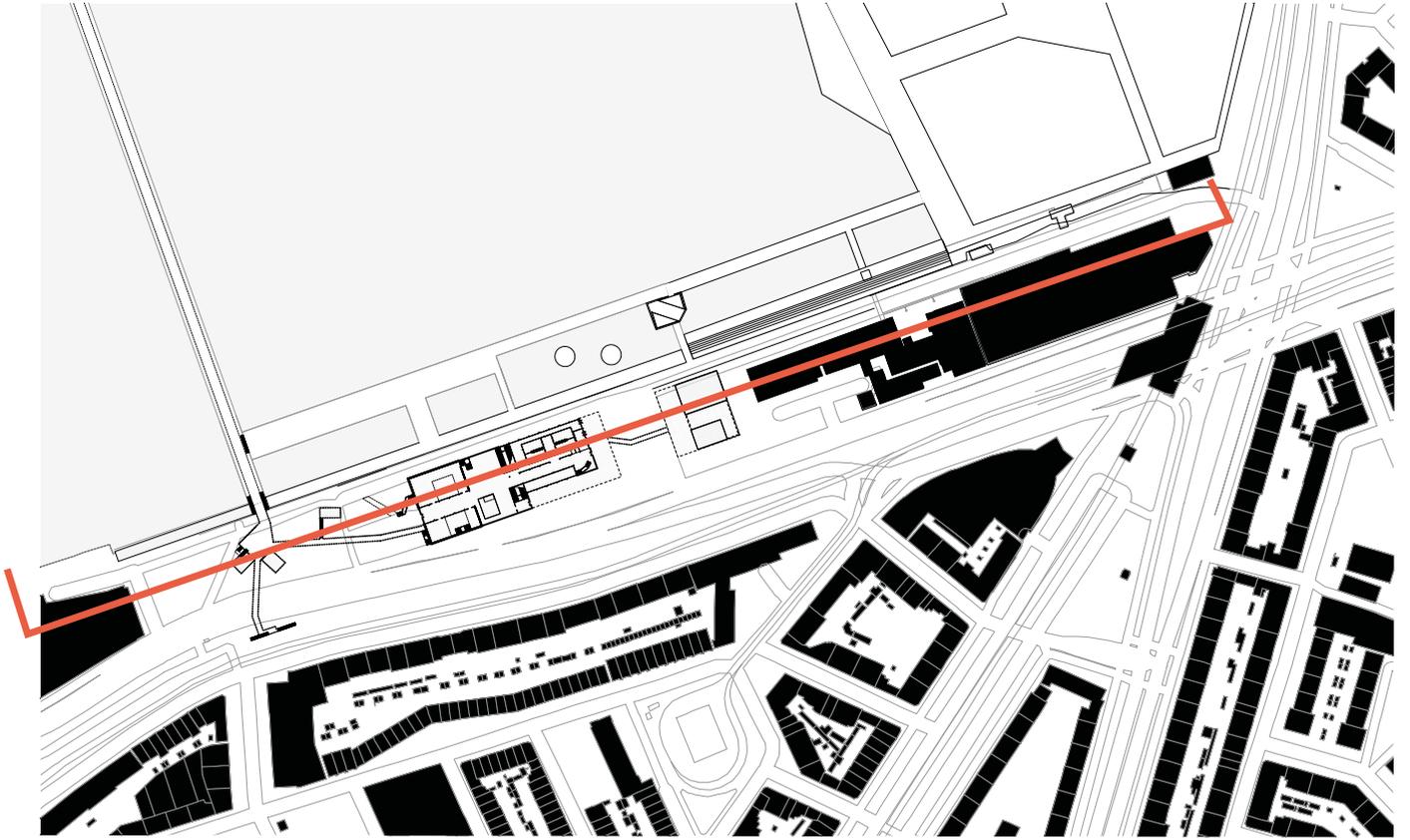
concept of Platform ArtGarden

Section B zoomed to location



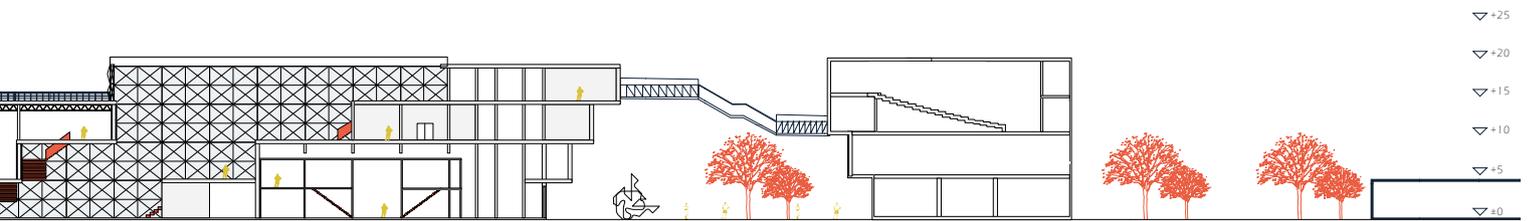
Section A





Site map

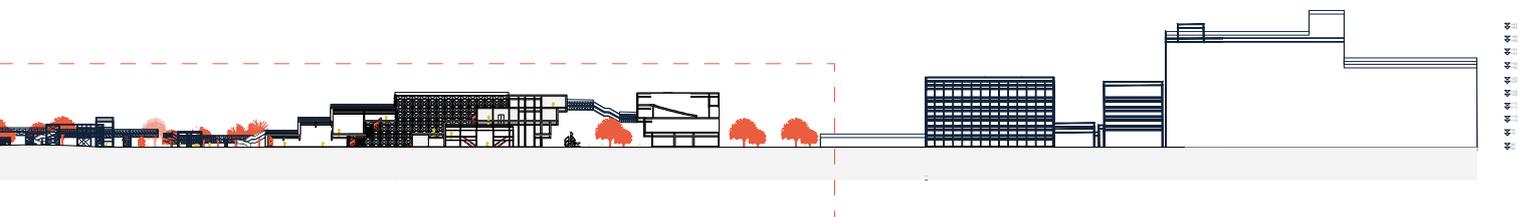
5 10 15



Art producing indoor

Art making square

Event & shop

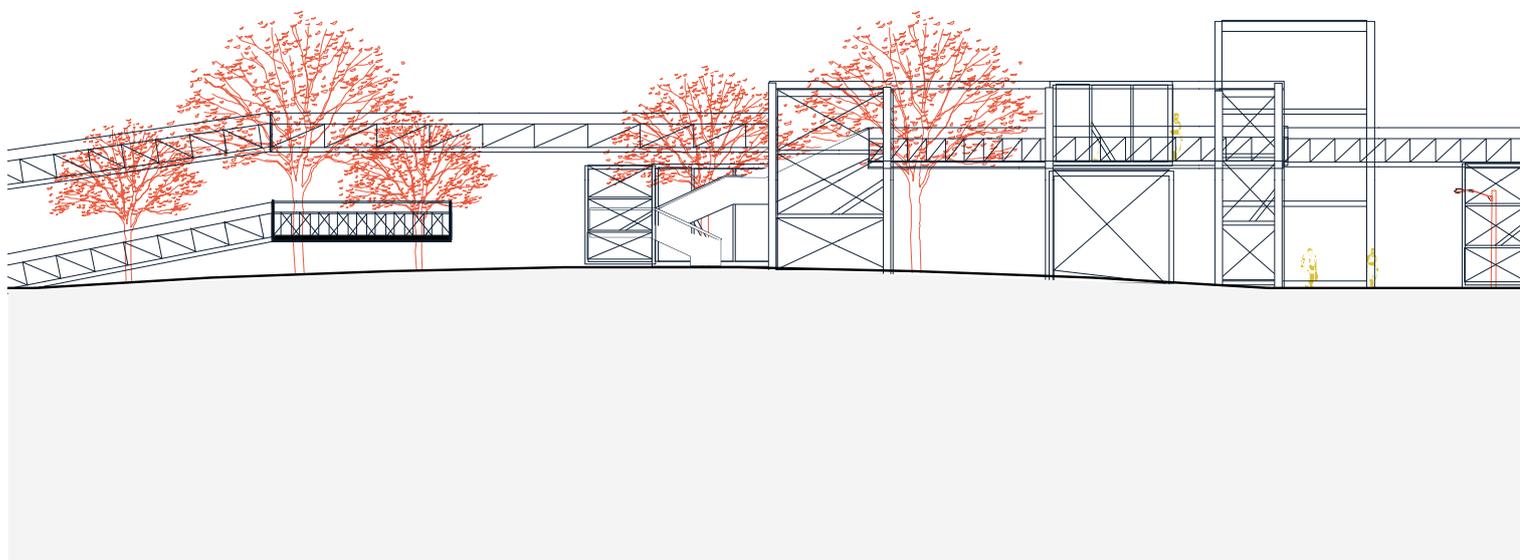


PLATFORM ART GARDEN



0 5 0 15

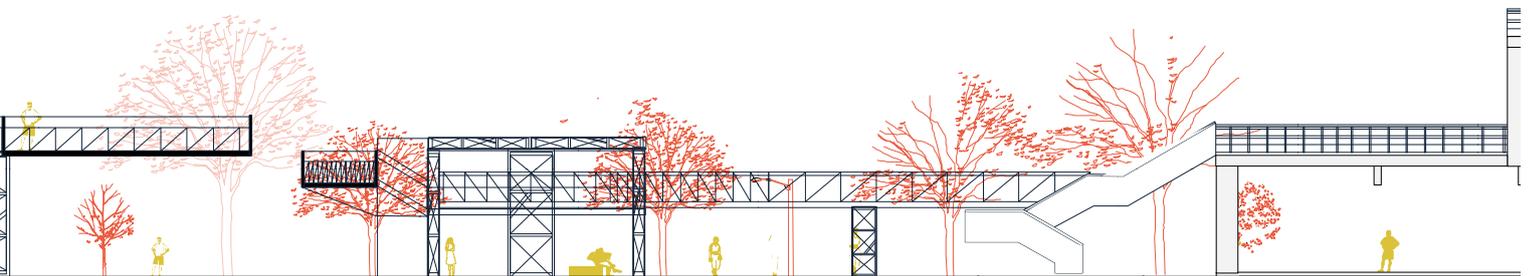
Section Maashaven to Brieselaan





Site map

5 10 15



Site Section

TO TARWEWIJK

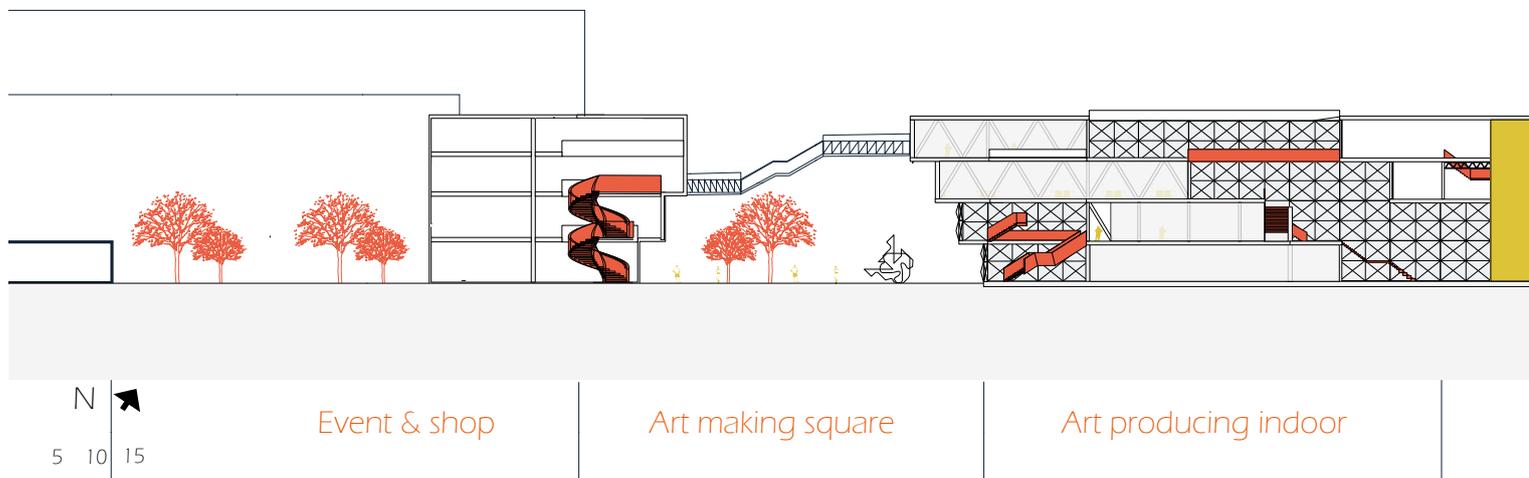
SECTION A

In the Section you can see the building height of the new museum and the dwellings behind, the new museum building has not differing a lot with the dwelling behind. at the brieselaan.

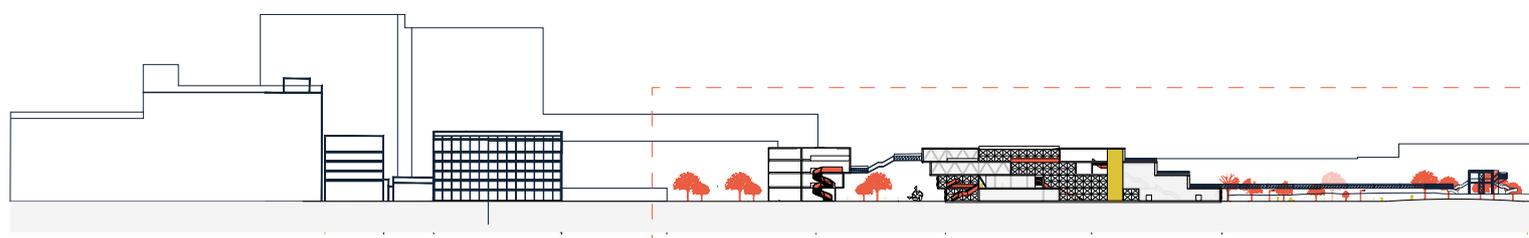
SECTION B

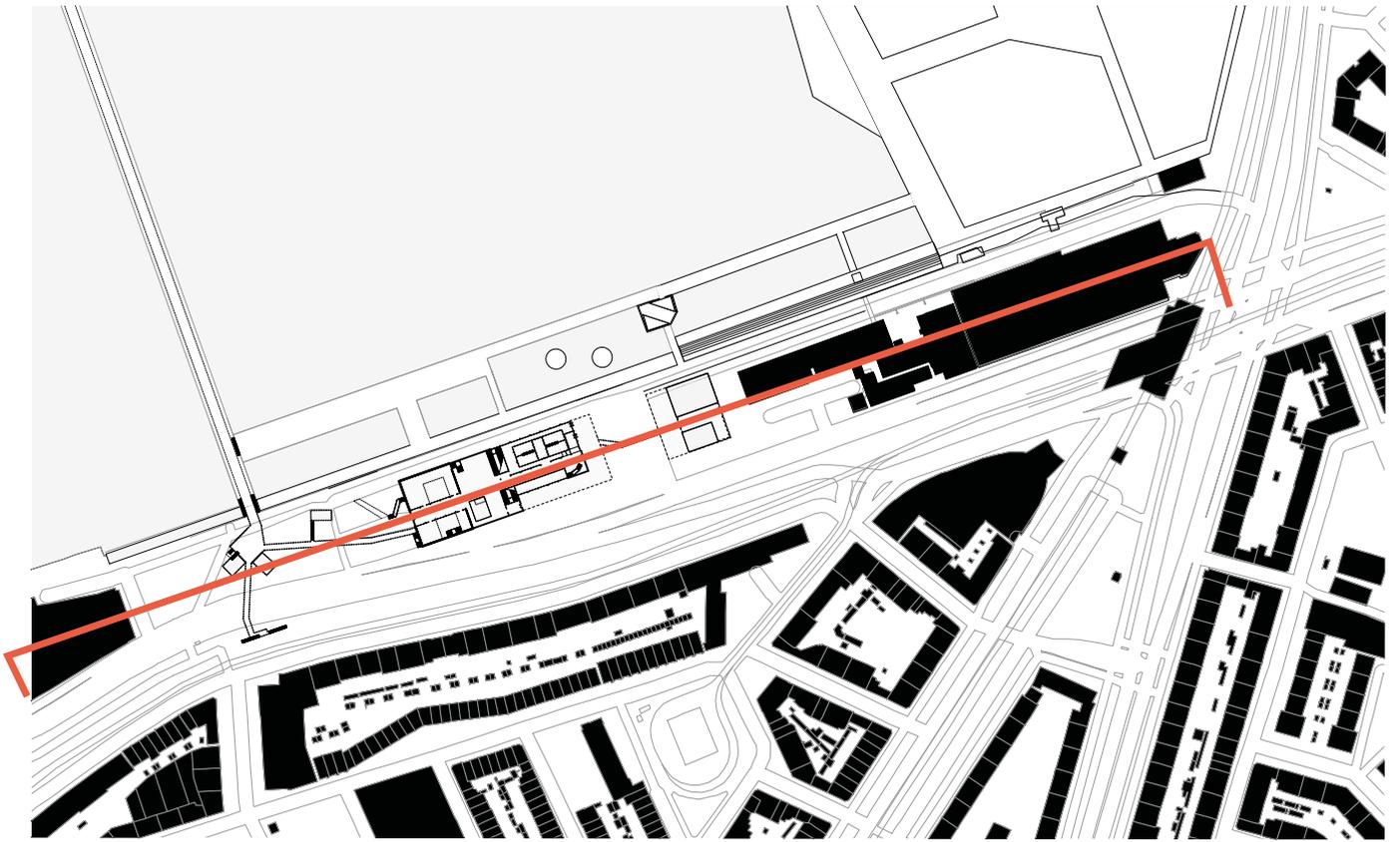
Here the bridge on the dike is shown

Section B zoomed to location



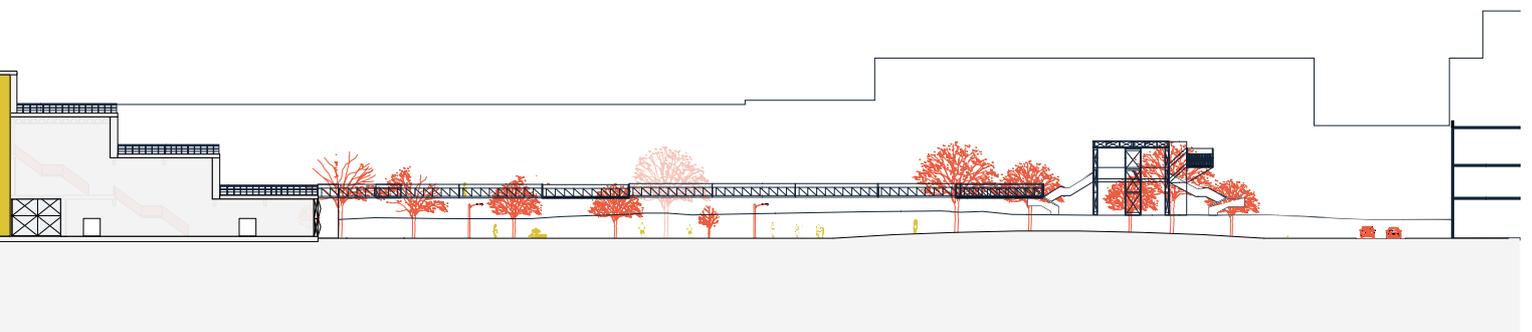
Section A





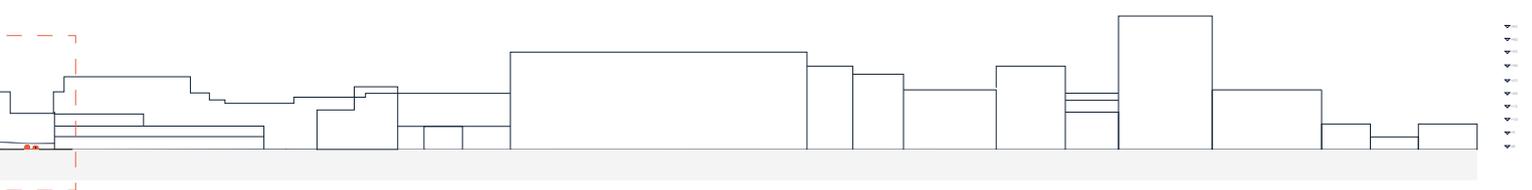
Site map

5 10 15



Expo

Art Garden



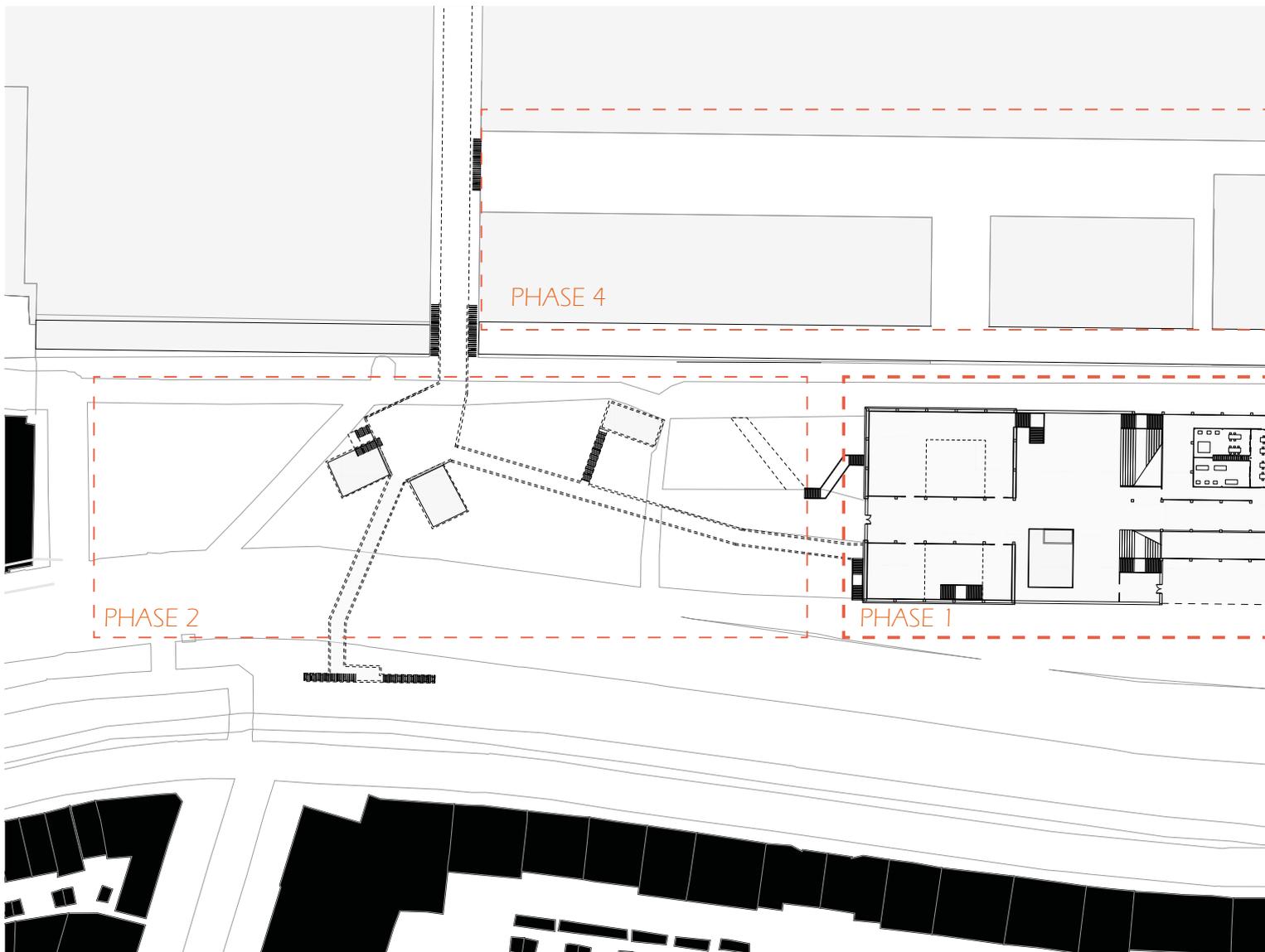


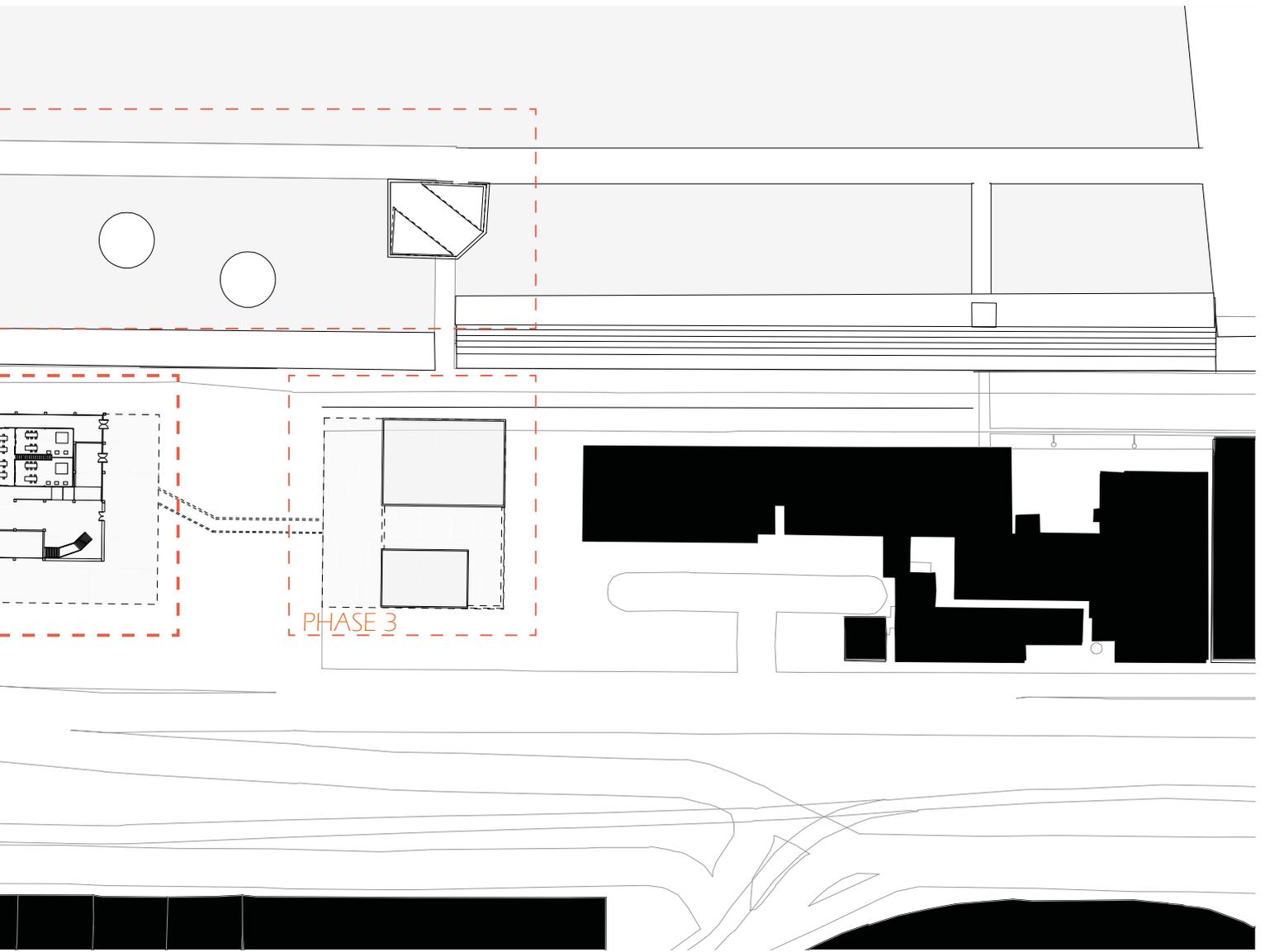
STUDY OPTION BIKE BRIDGE



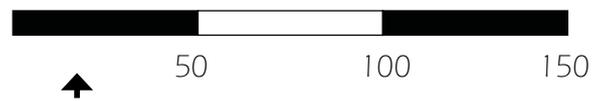
PHASING

Since the project is quite big the I zoned the different phase of working on the building part. for know the focus lies mostly on the main building there this is phase 1. Phase 3 and 4 have not yet been worked out.





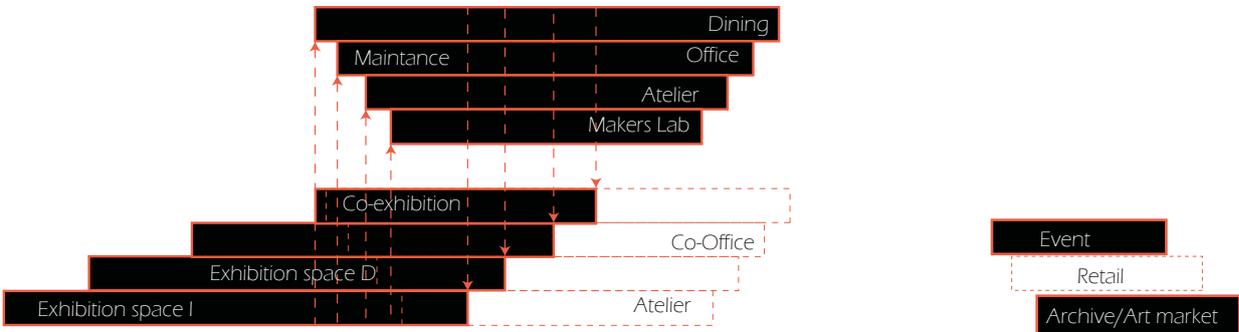
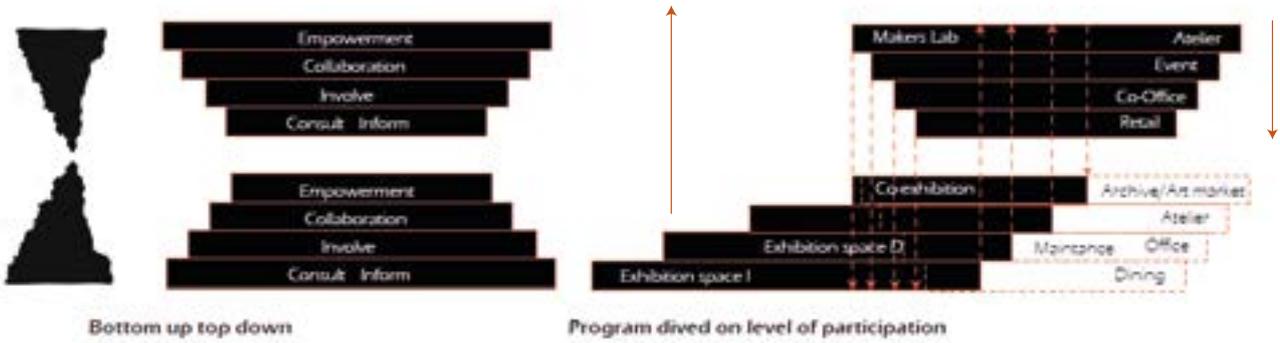
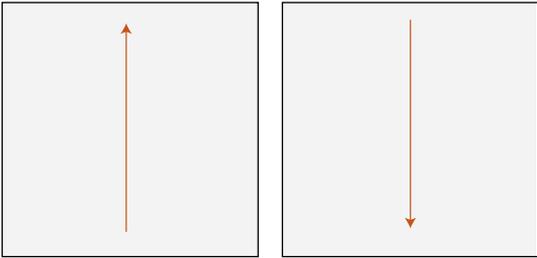
PHASE 3



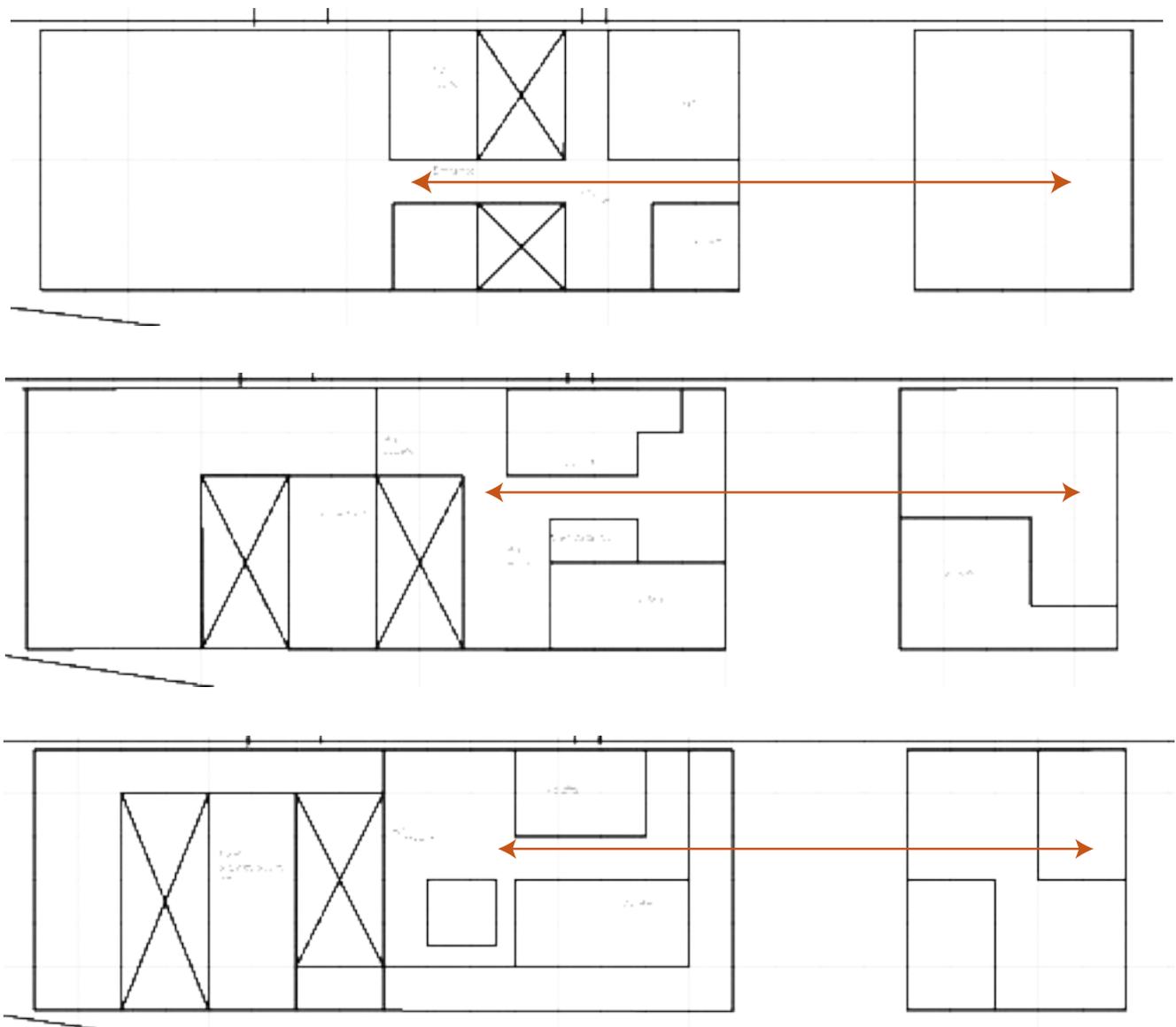


THE BUILDING

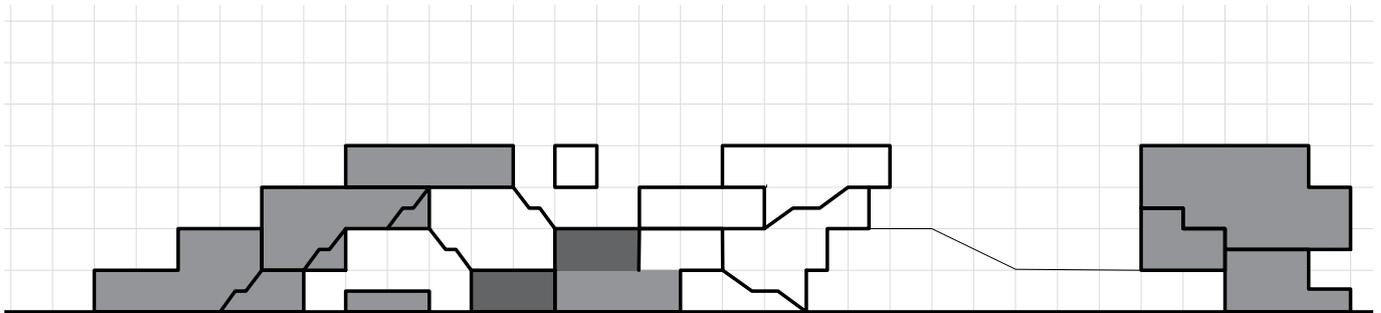
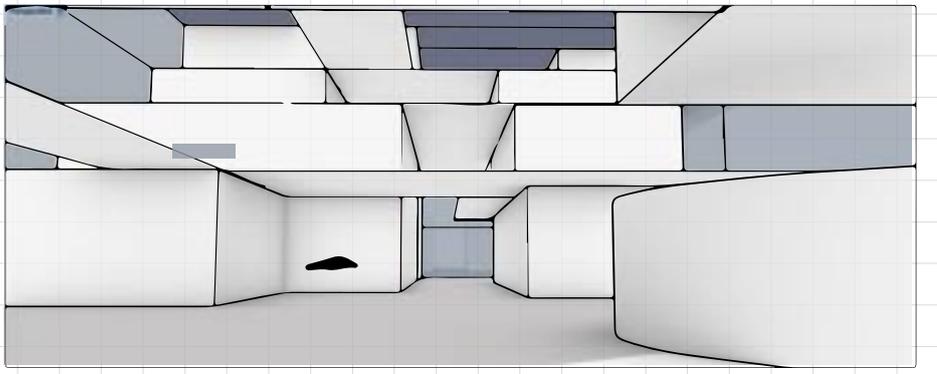
Changes P2-P3



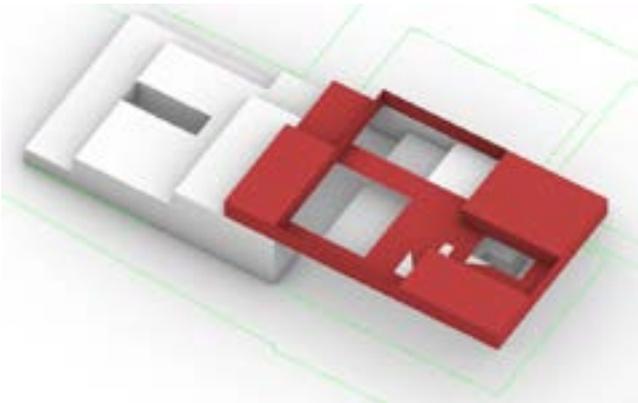
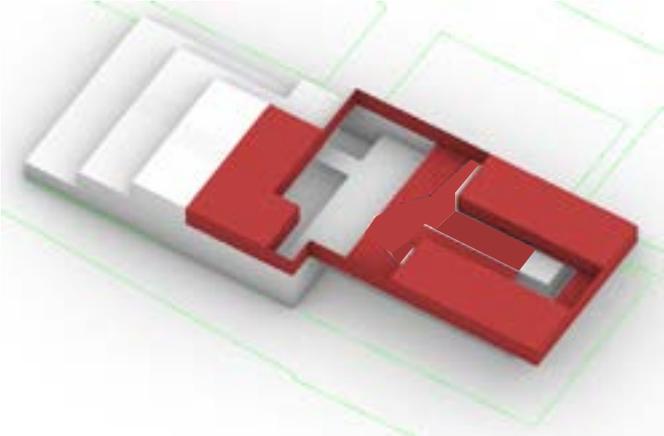
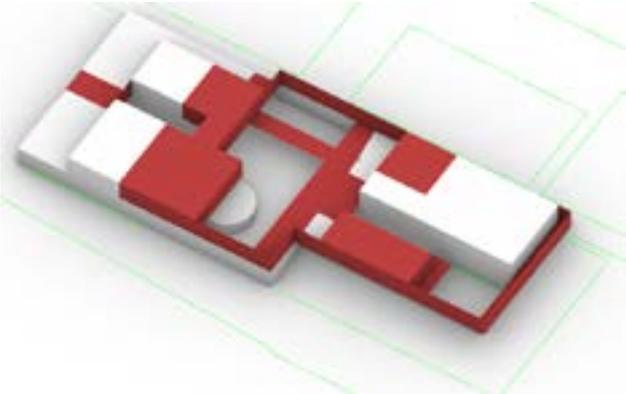
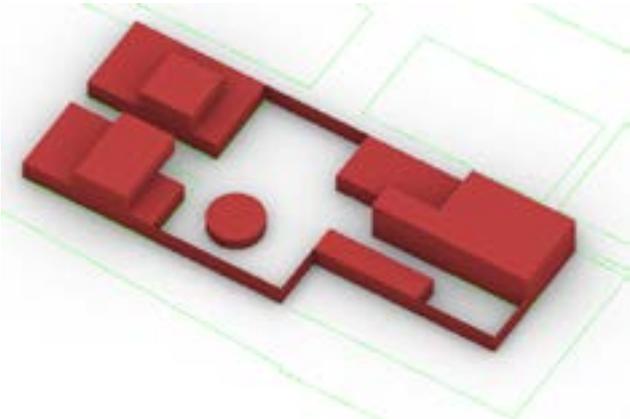
SPLITTING THE BUILDING



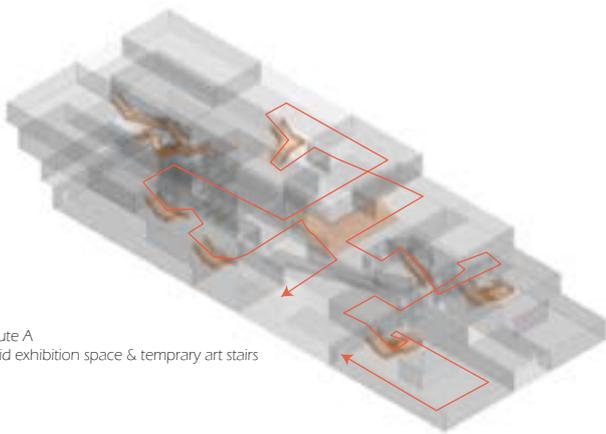
OPENING-UP THE BUILDING



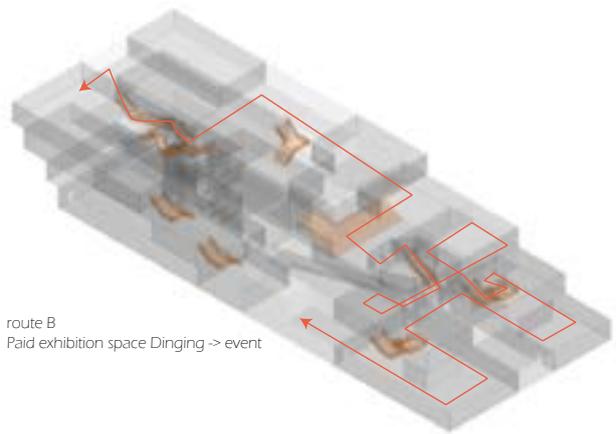
New mass and plan



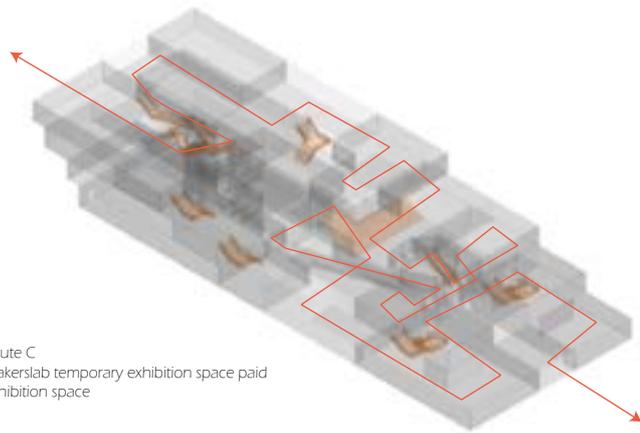
STUDY ON STAIRS



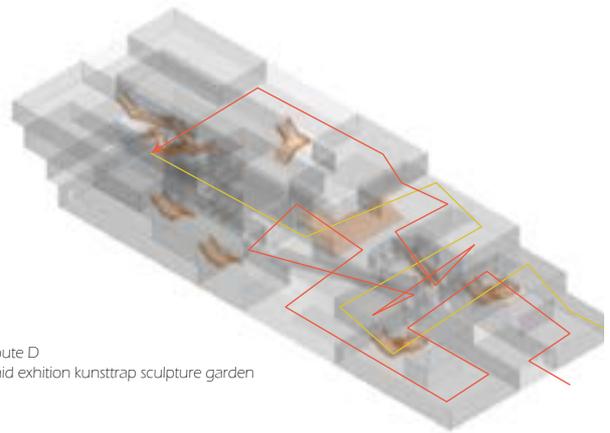
route A
Paid exhibition space & temporary art stairs



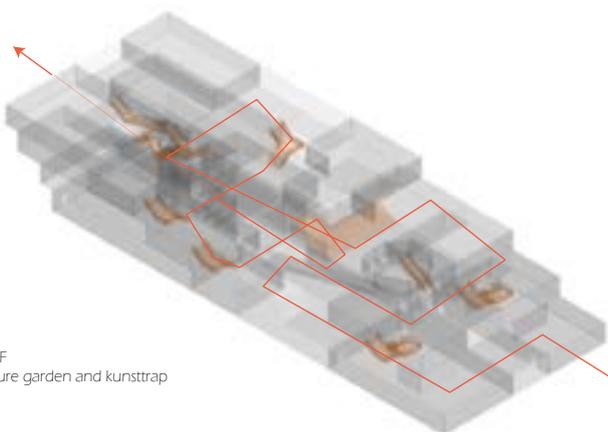
route B
Paid exhibition space Dinging -> event



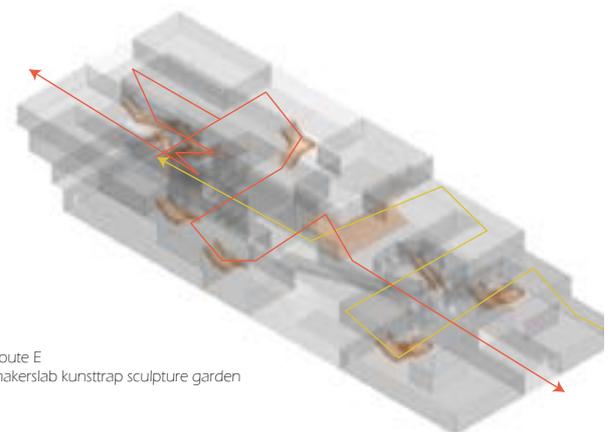
Route C
makerslab temporary exhibition space paid exhibition space



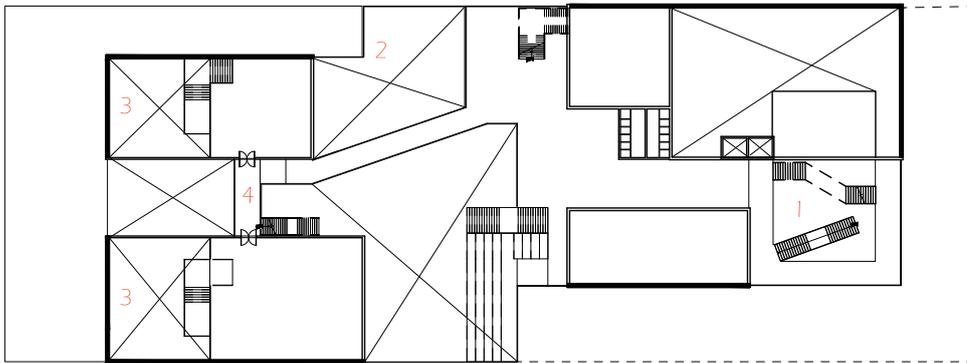
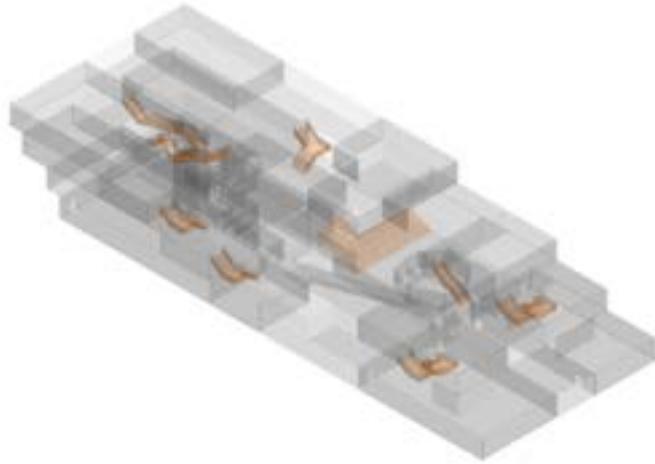
Route D
paid exhibition kunstrap sculpture garden



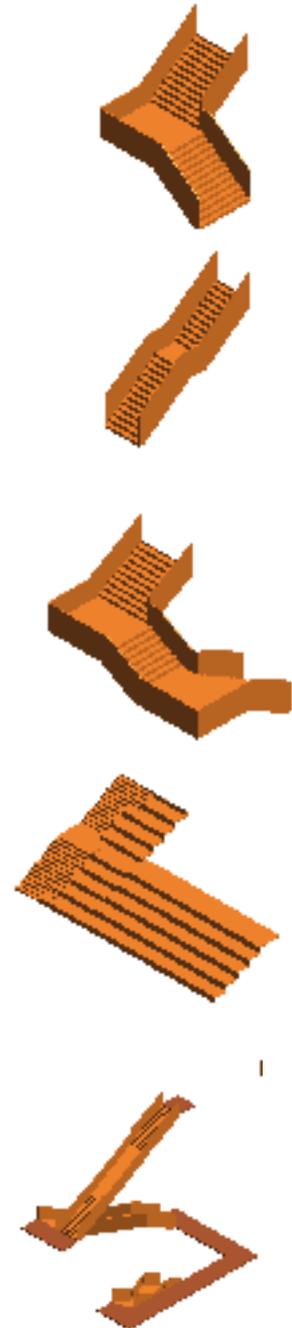
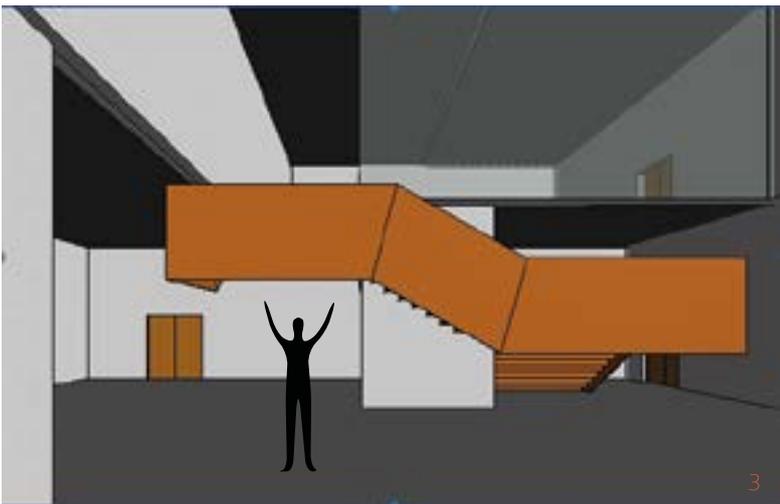
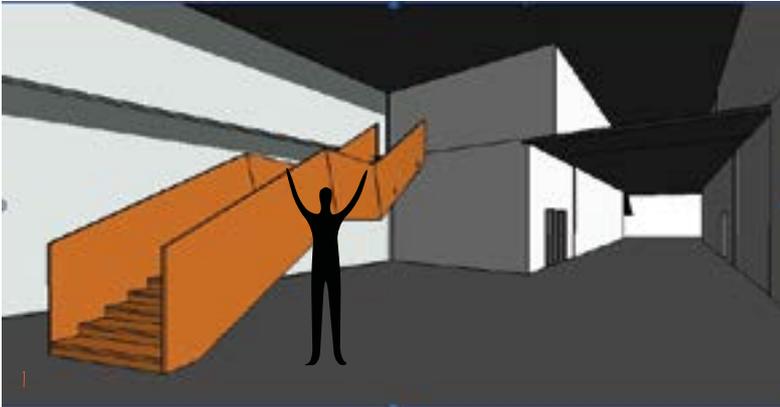
Route F
Sculpture garden and kunstrap



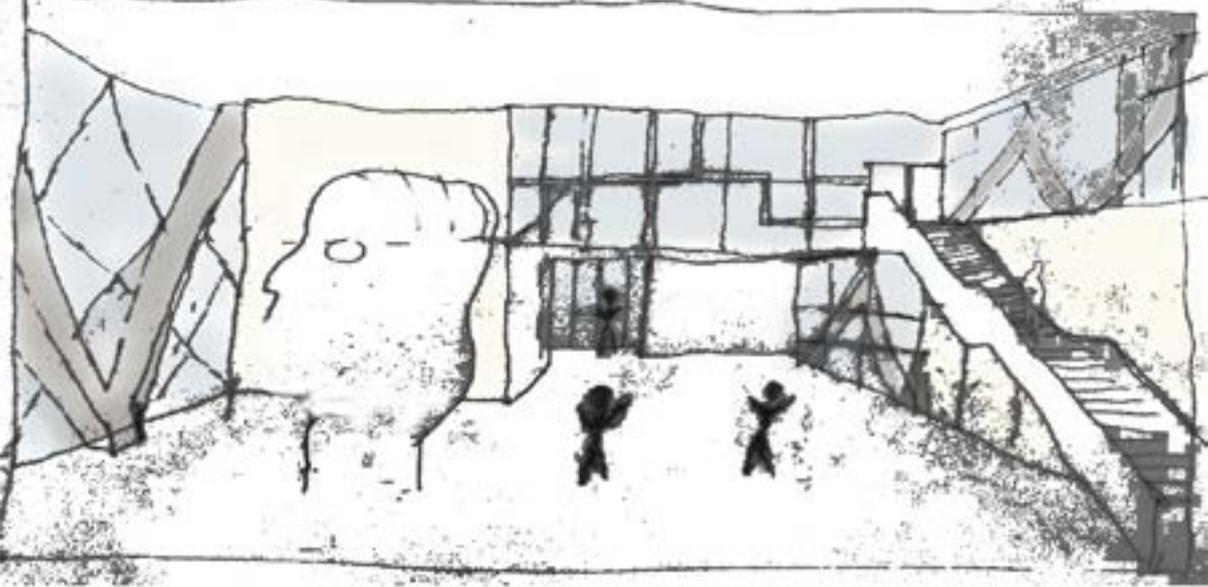
Route E
makerslab kunstrap sculpture garden



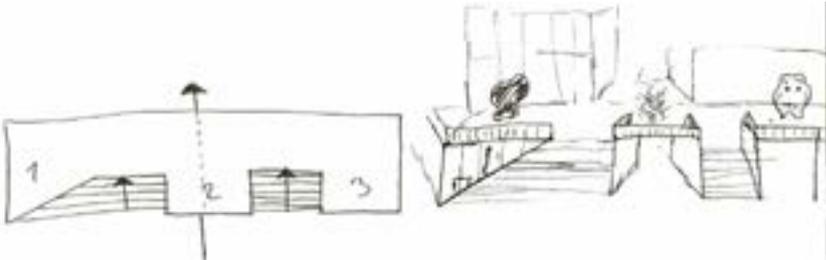
The stairs

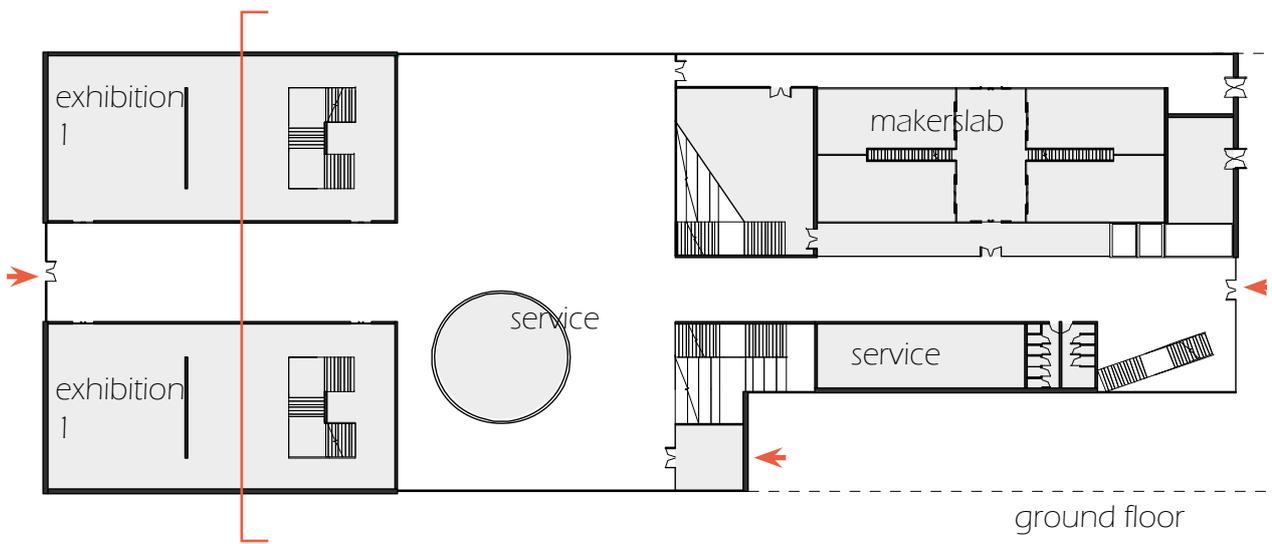
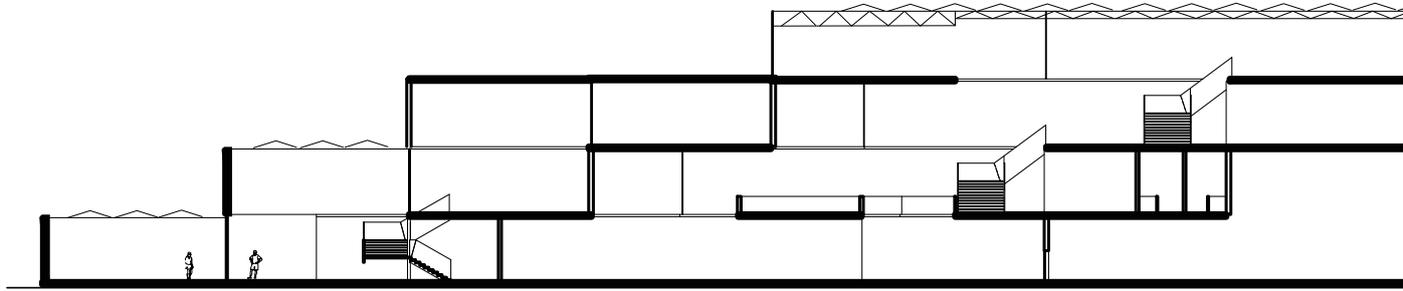


SKETCHES

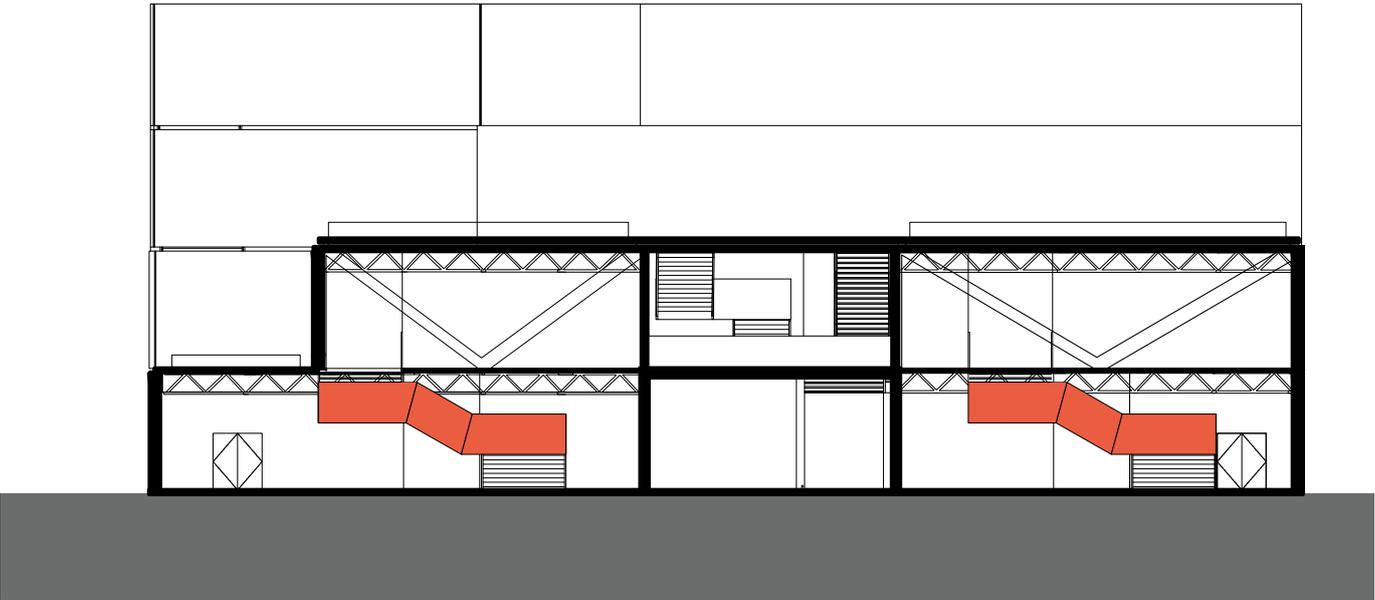
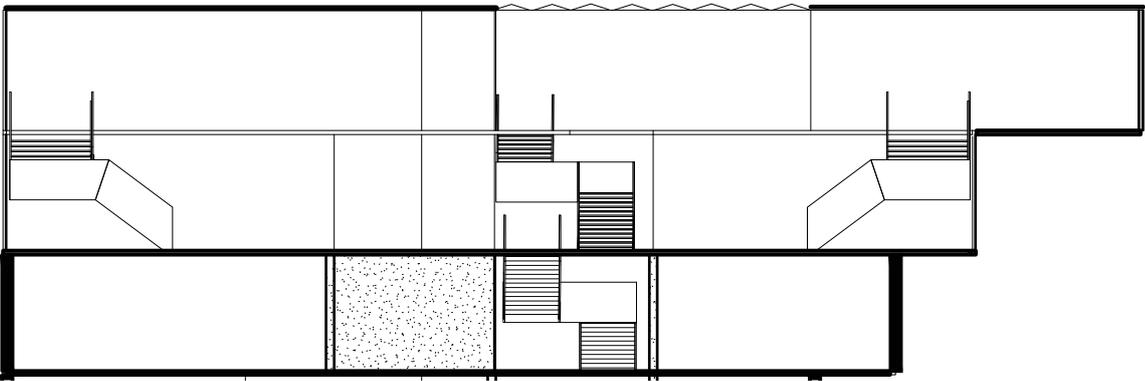
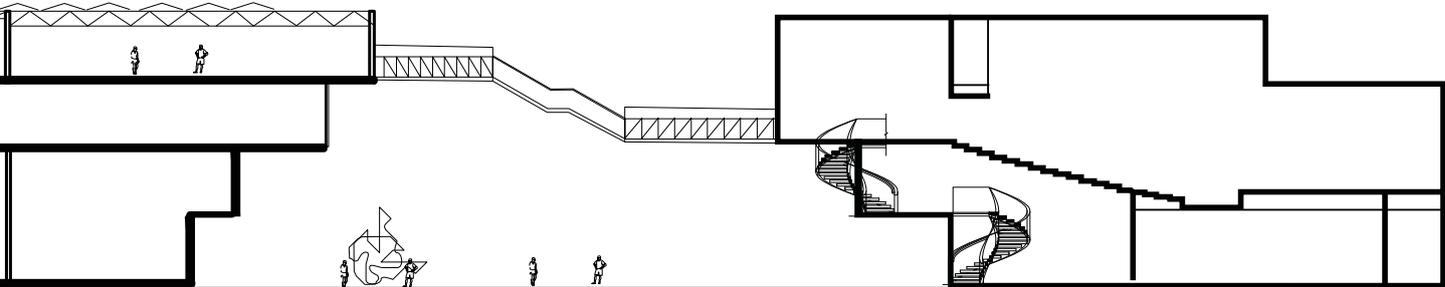


ENTRENCE NORTH EAST

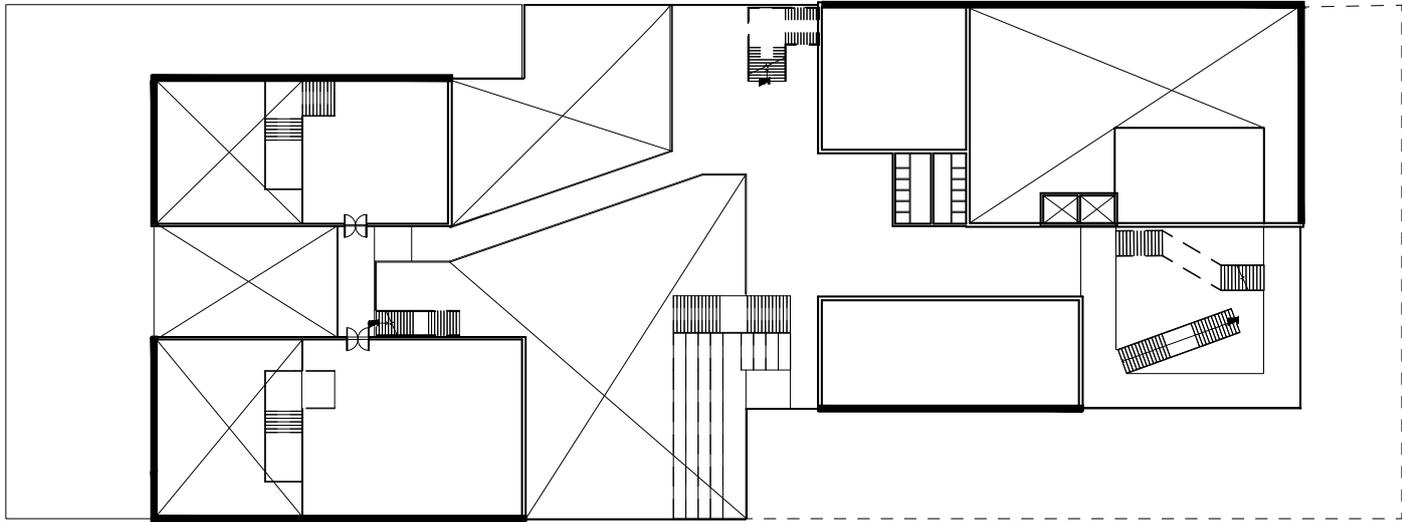




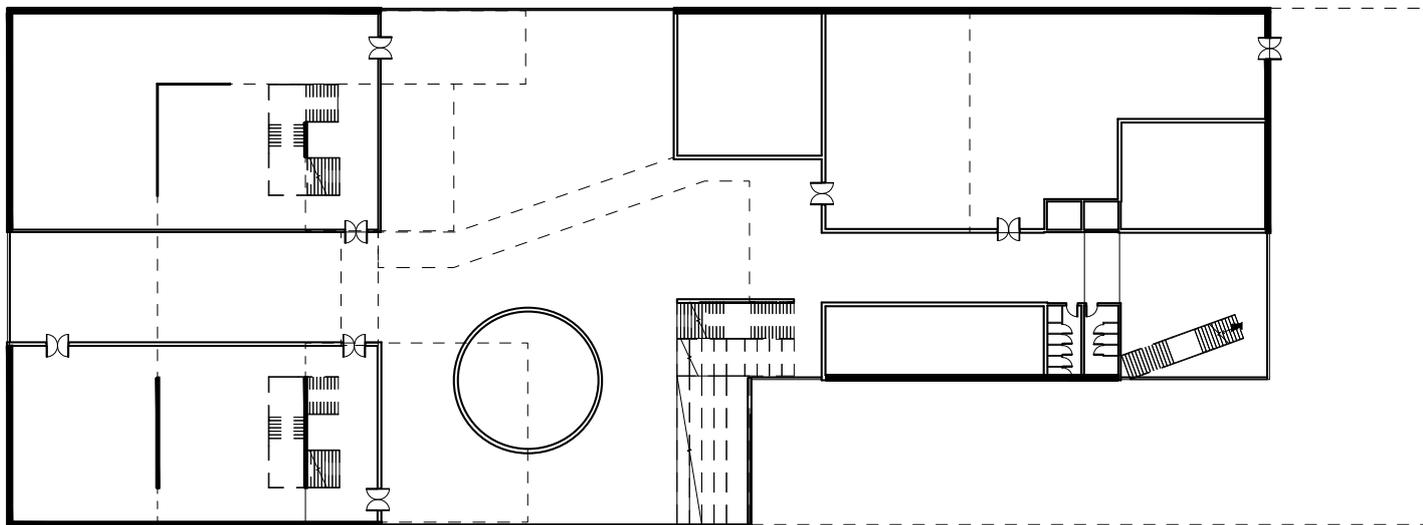
Section



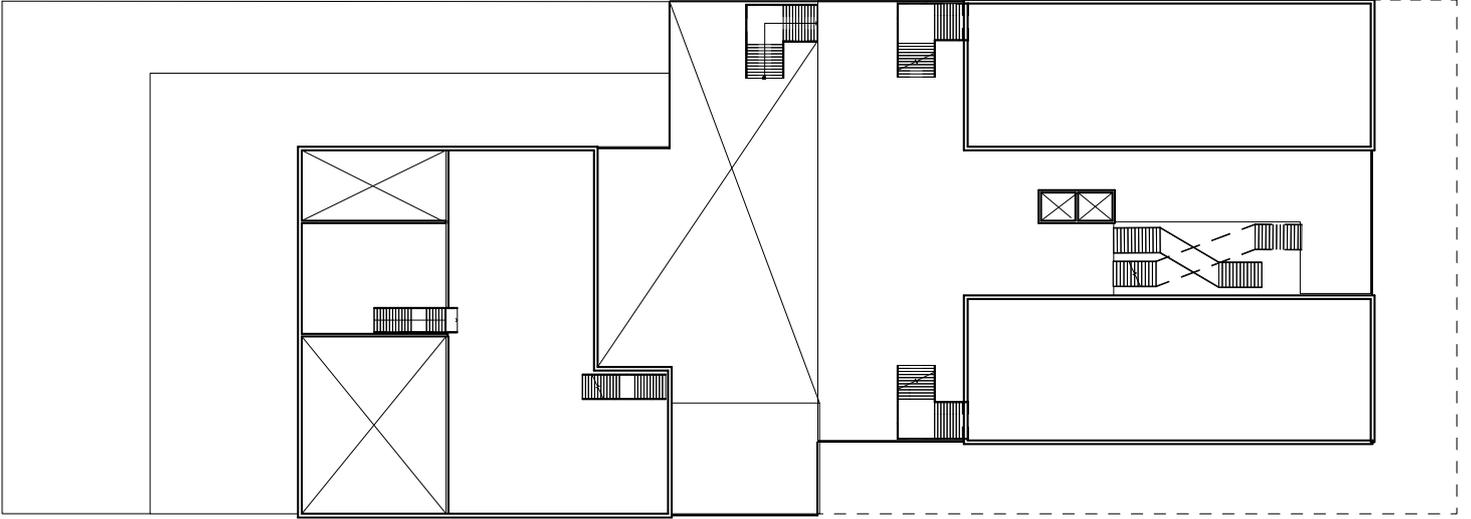
Floorplan



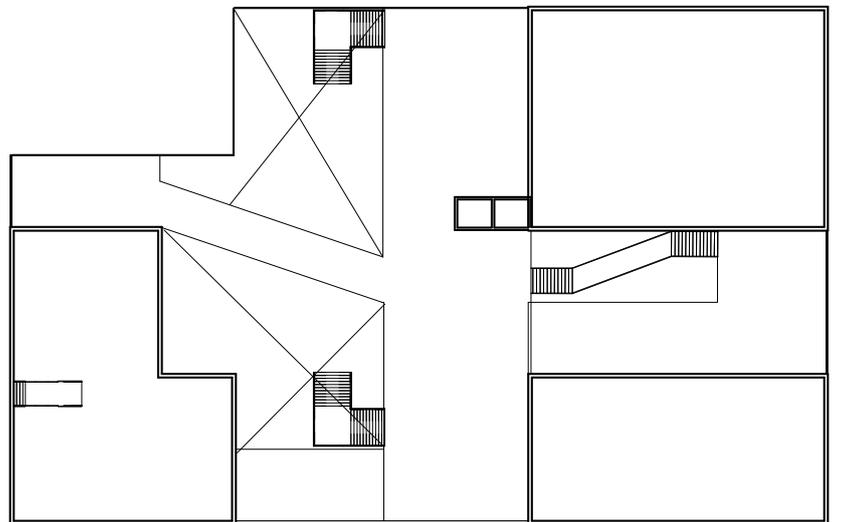
1ste



GF

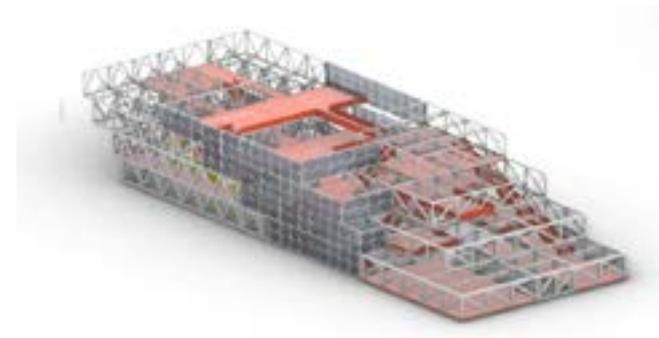
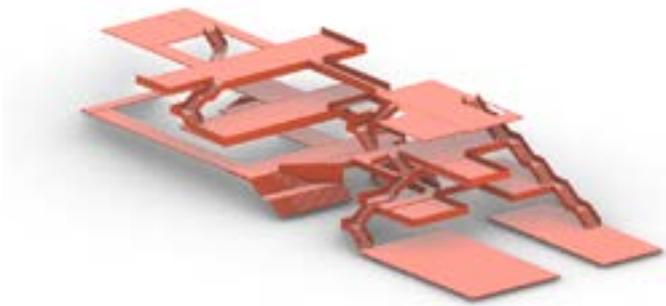
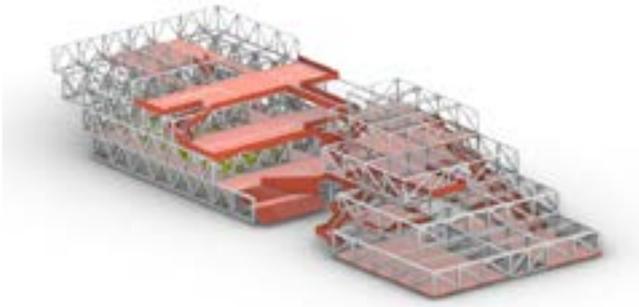


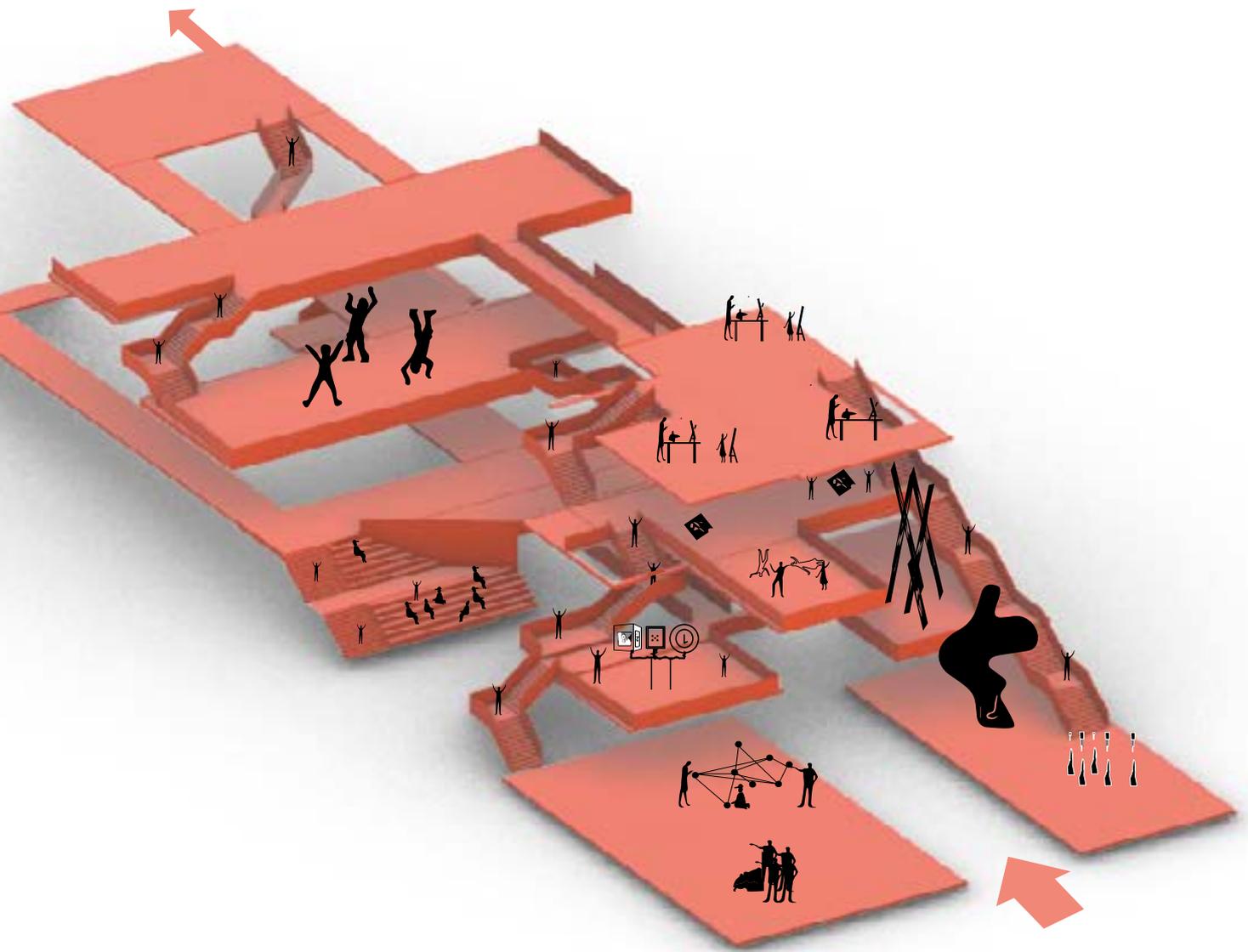
2de



3de

Building elements



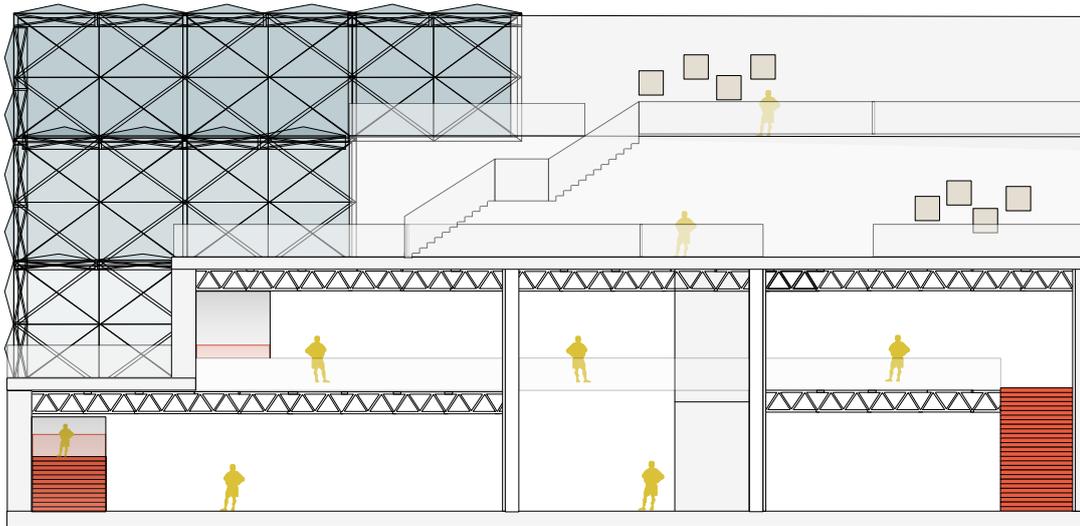


Section & route

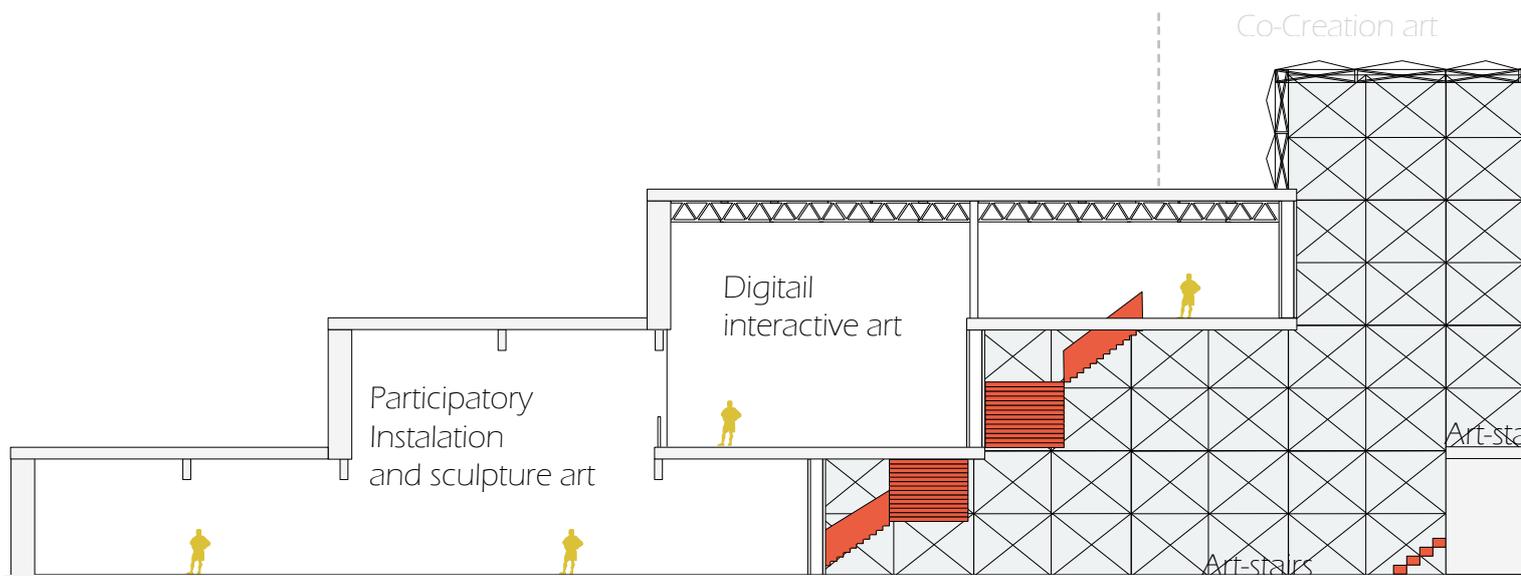
EXHIBITION AND MAKERSLAB VISITORS ROUTE

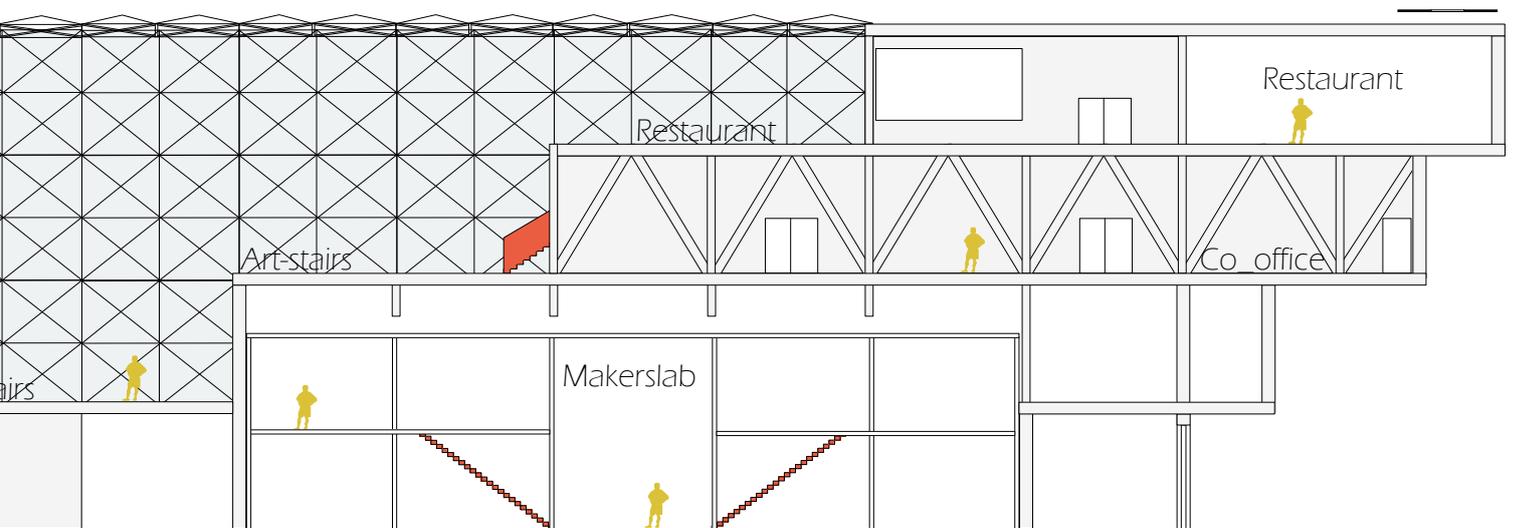
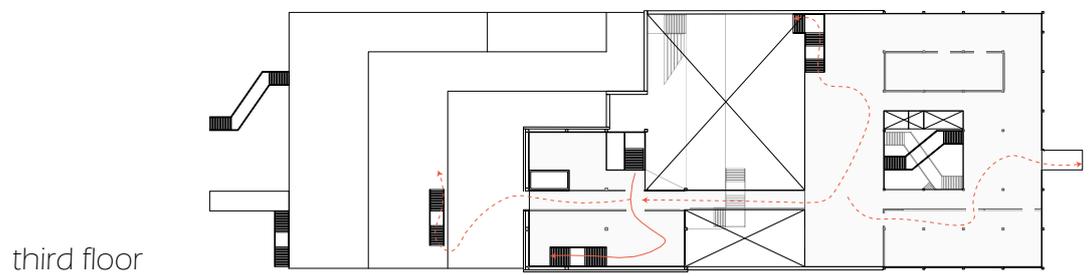
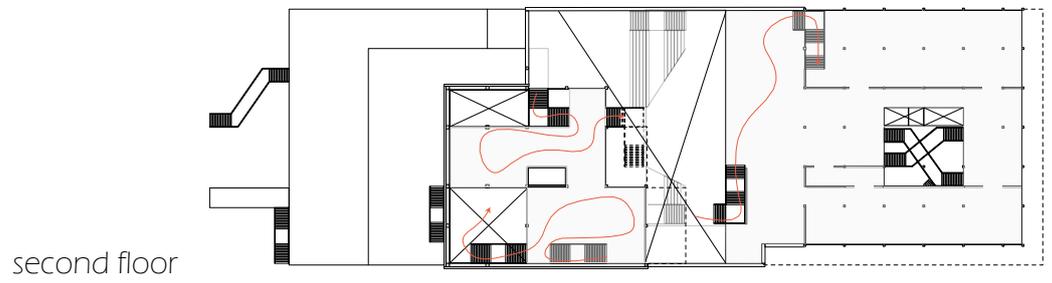
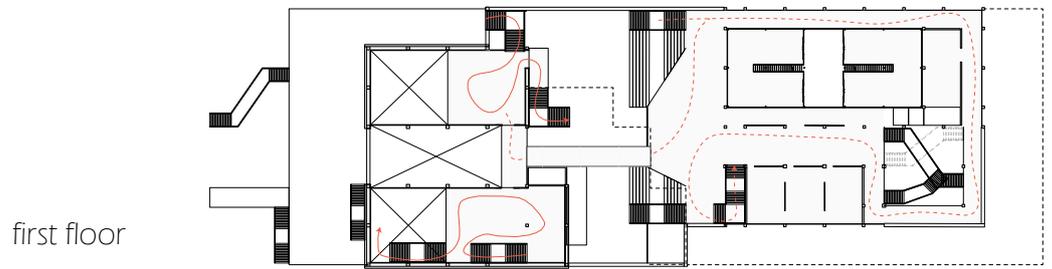
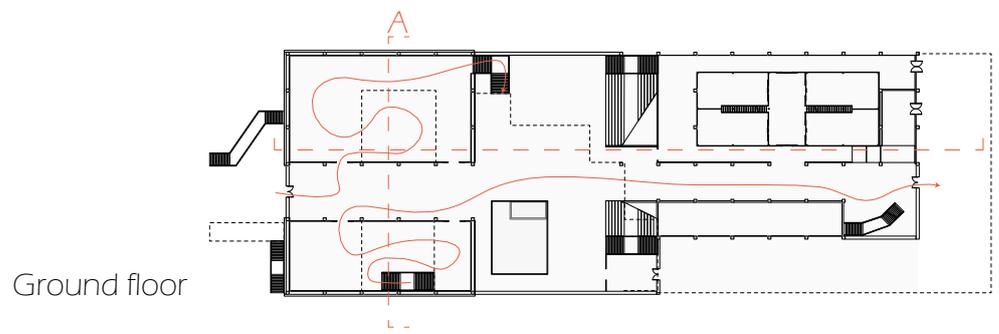
Here the routing is explained for the daily visitors. This is an optional route for visitors who mainly come to see the exhibition. The visitor goes through the exhibition spaces by climbing the stairs through the cabinet the curiosity.

The exhibition route goes through the central ArtStairs so even if the visitor only wants to see the paid exhibition space the visitor will also see the temporary exhibition.



Section A Participatory Installation and sculpture art

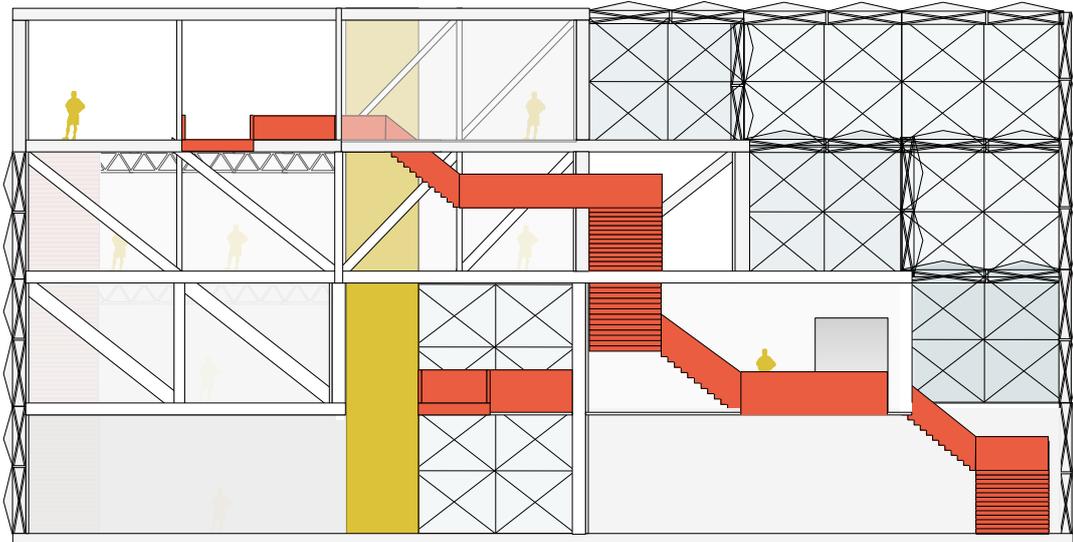




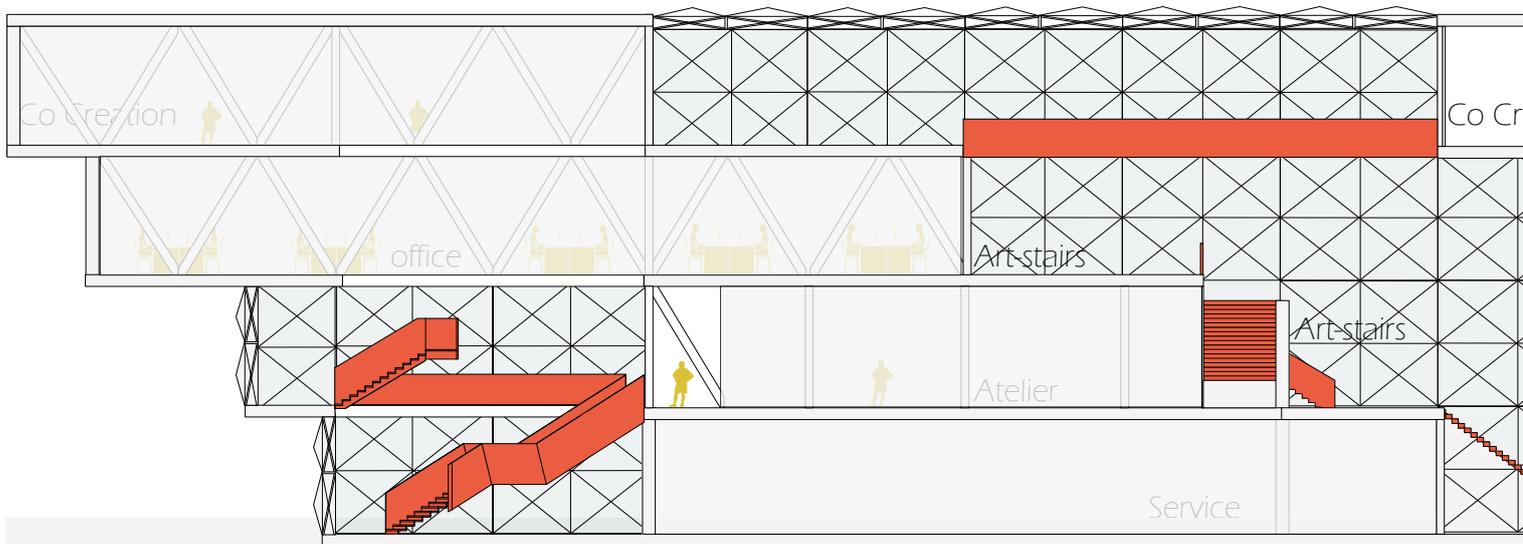
Section and route

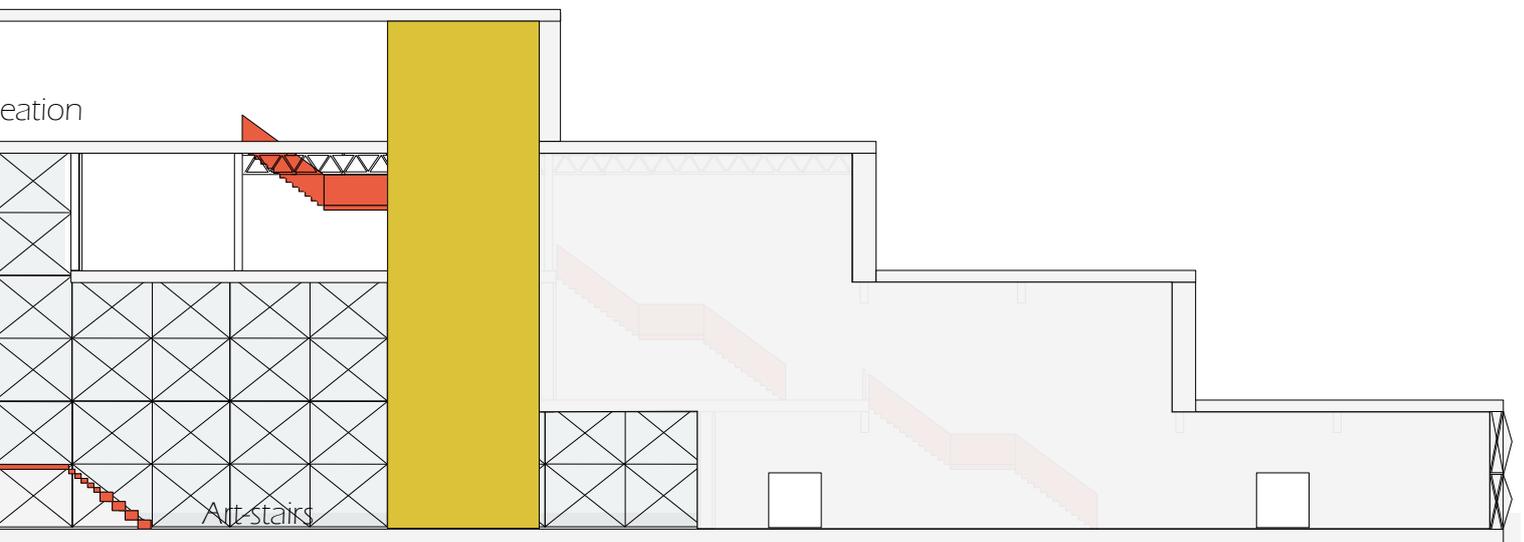
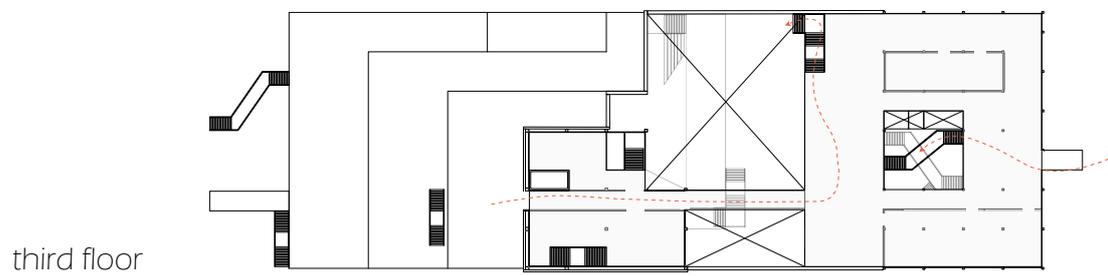
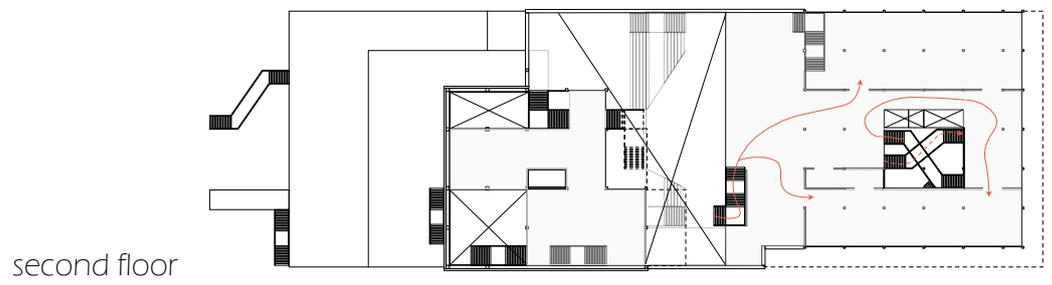
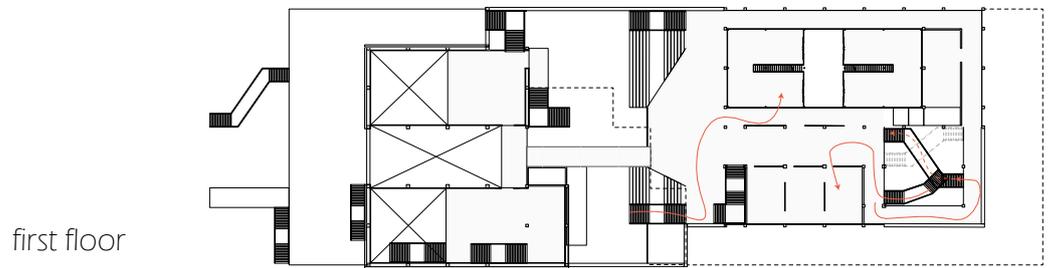
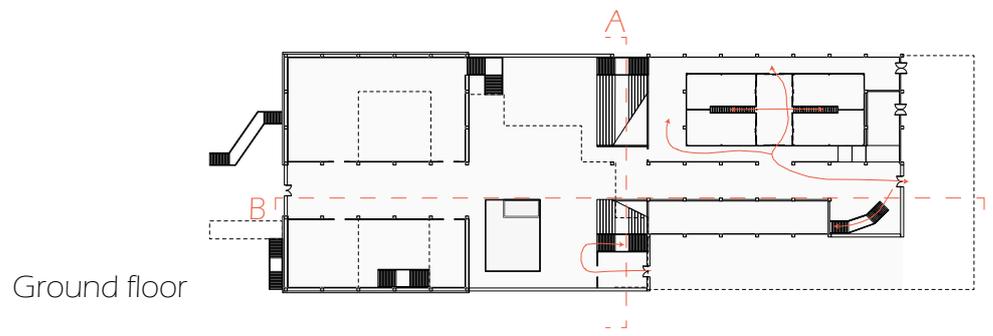
OFFICE, ATELIER & CO-CREATION MORE DAILY USERS ROUTE

Here the routing is show for more daily visitor, Section A here shows also very clear the route trough the exhibition spaces and trough the ArtStairs



Section A ArtStairs looking to exhibition spaces and stairs going trough the space







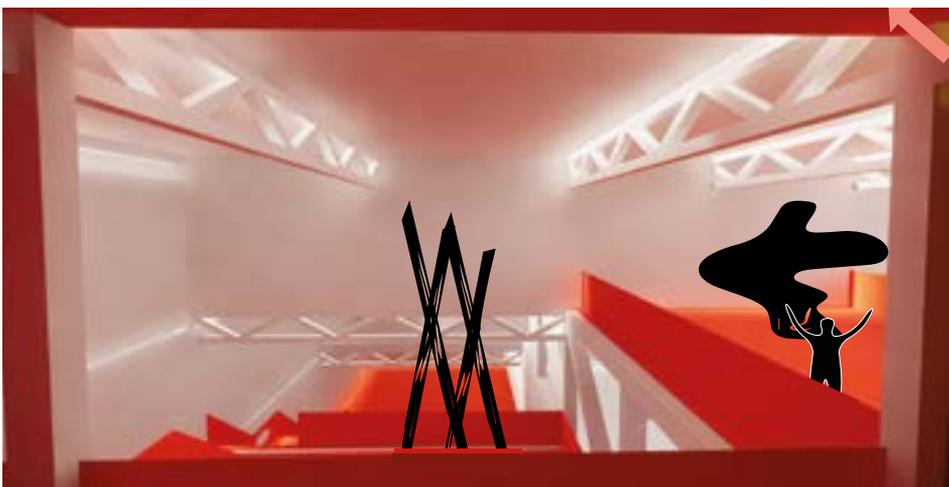
D



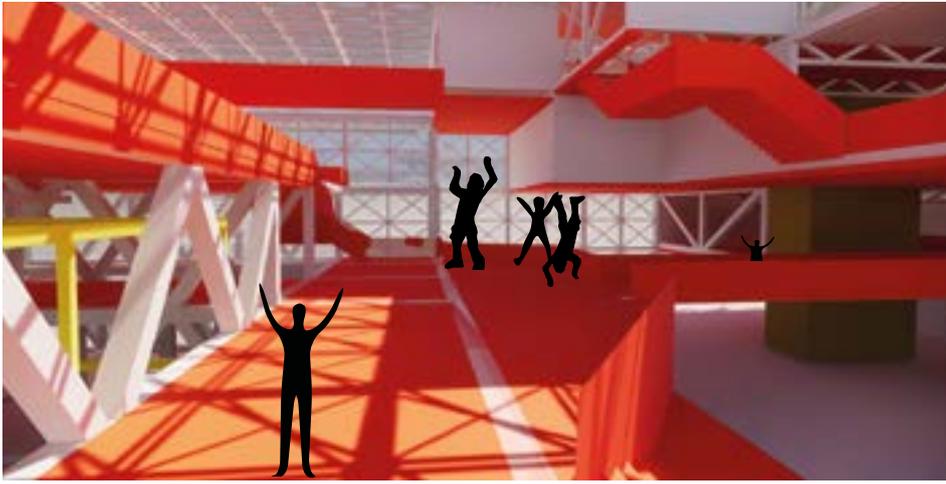
C



B



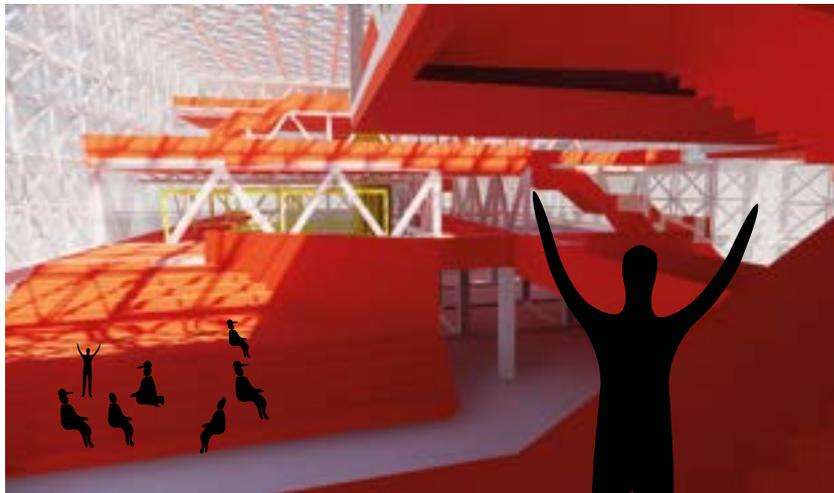
A



D



C

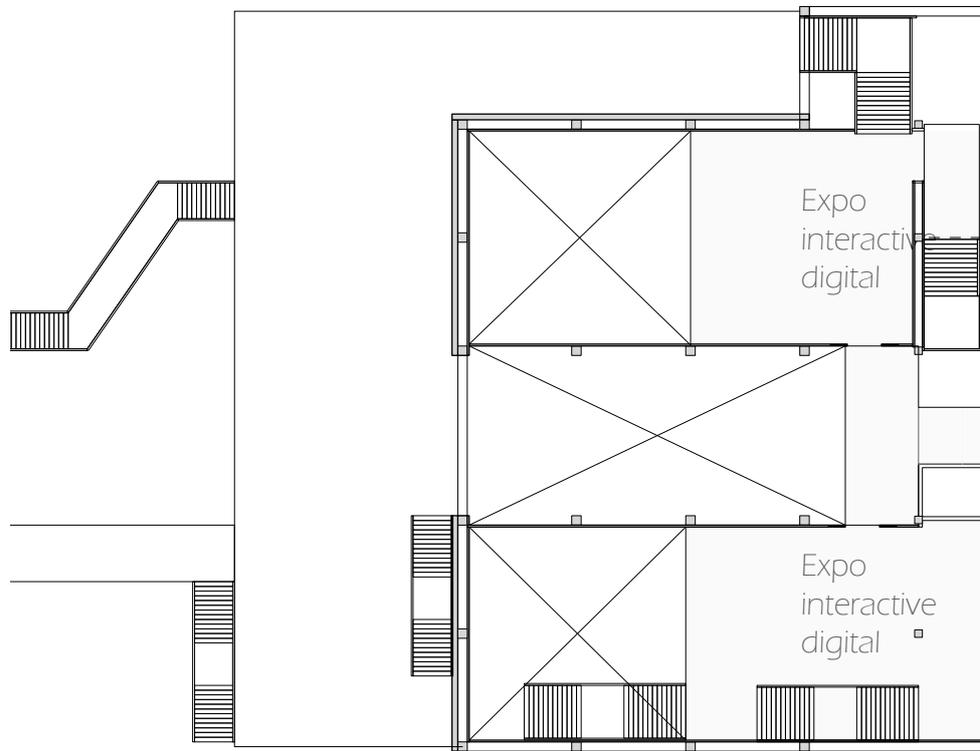


B

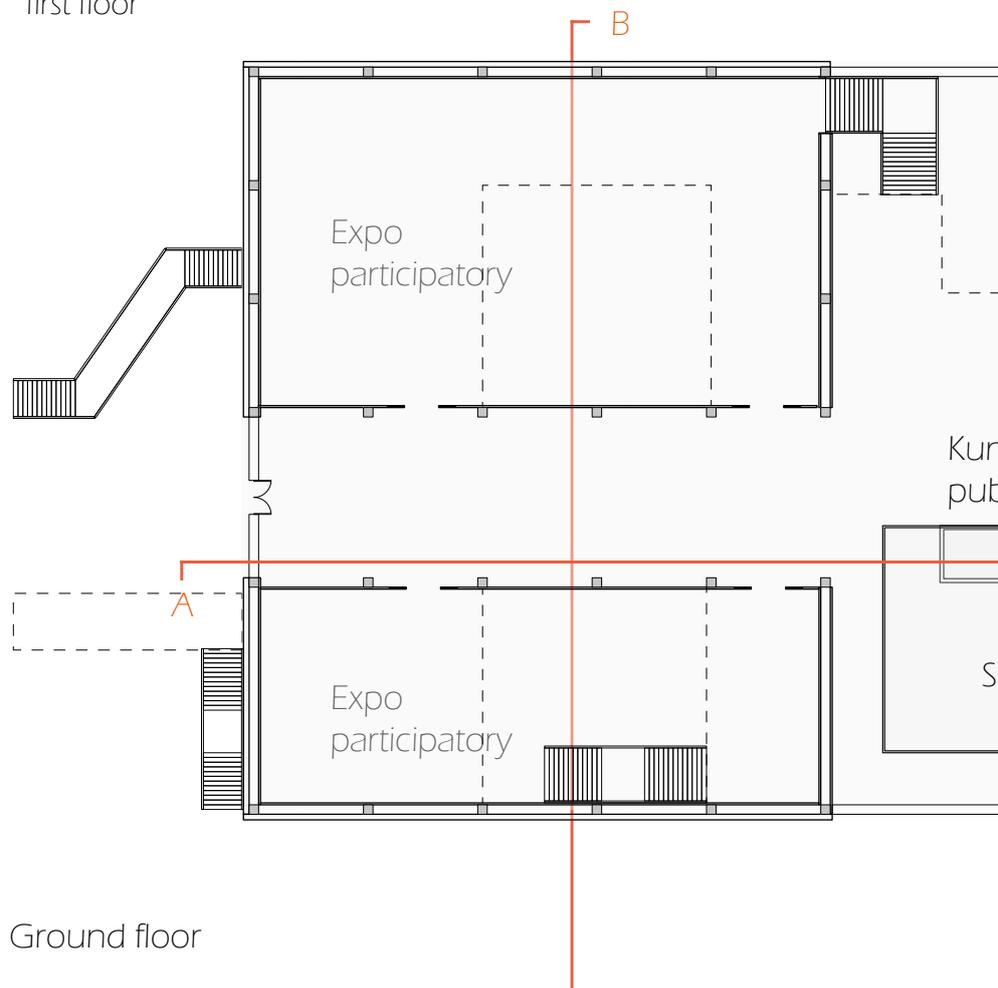


A

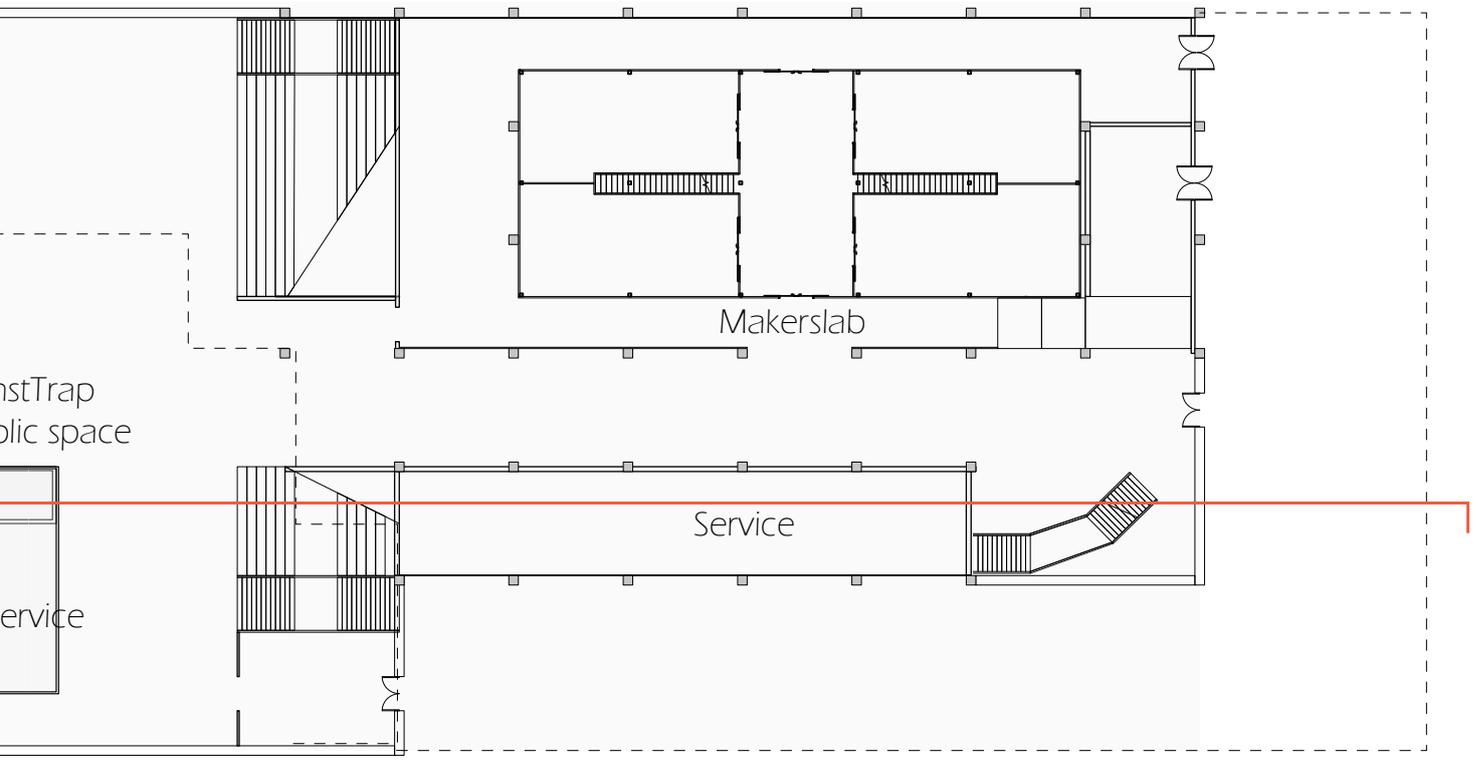
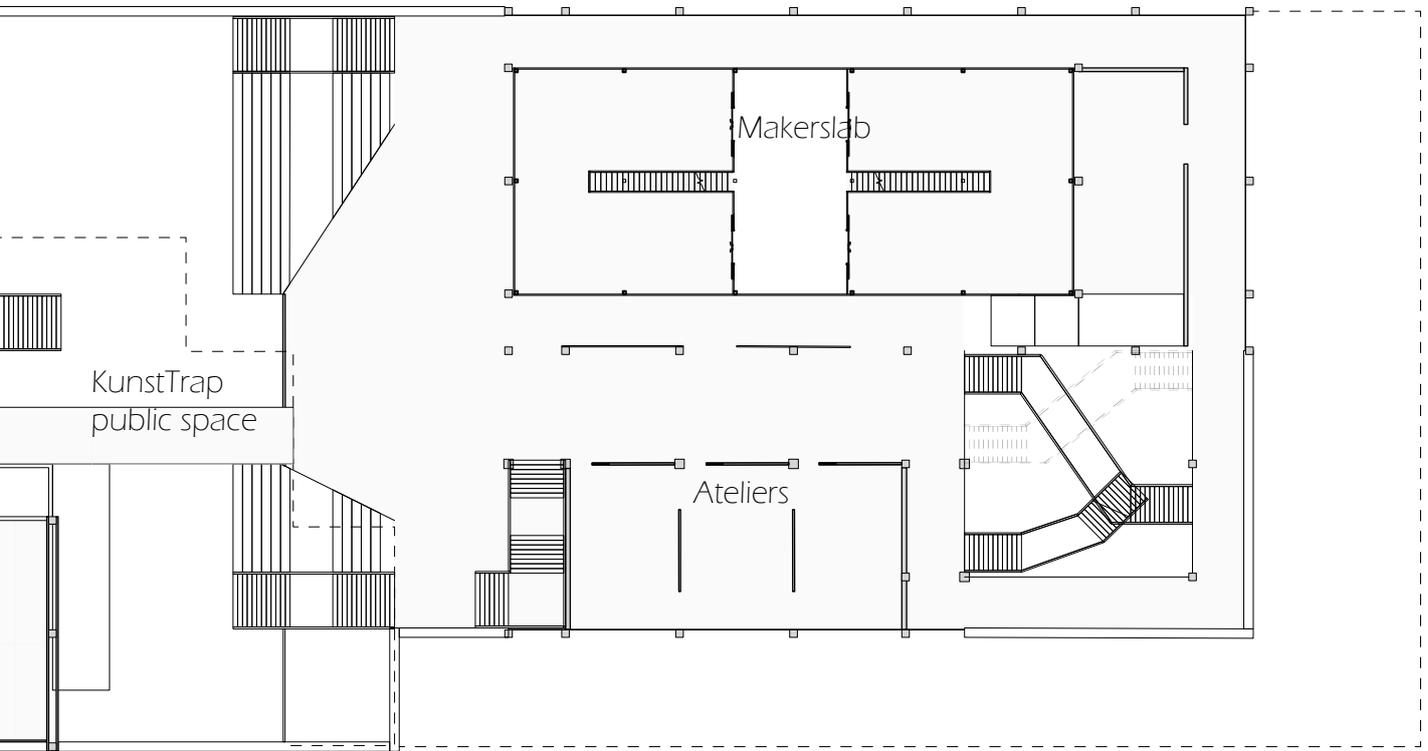
FLOORPLAN



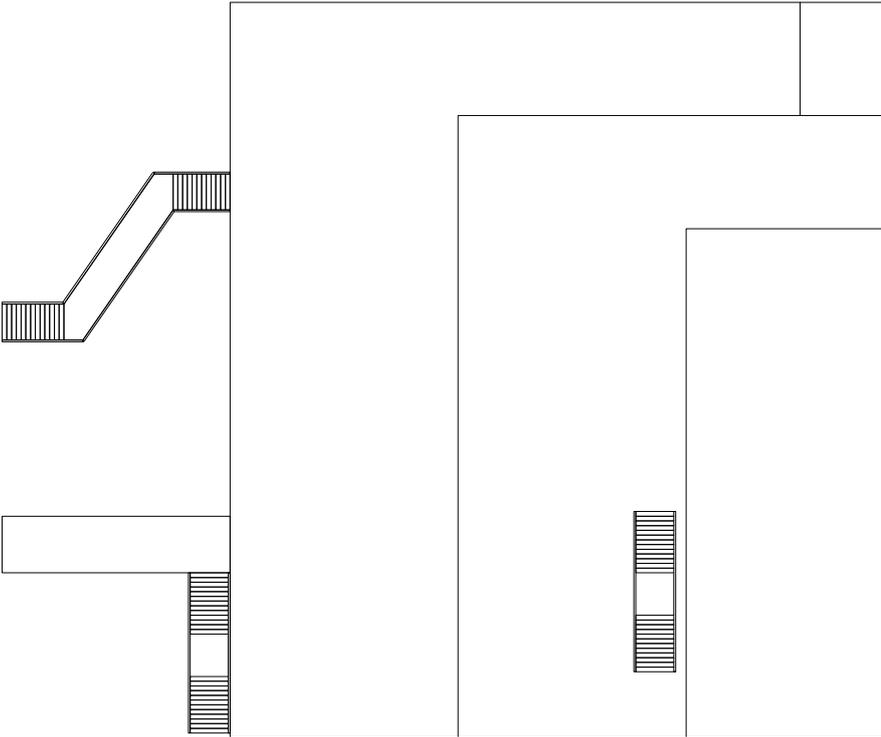
first floor



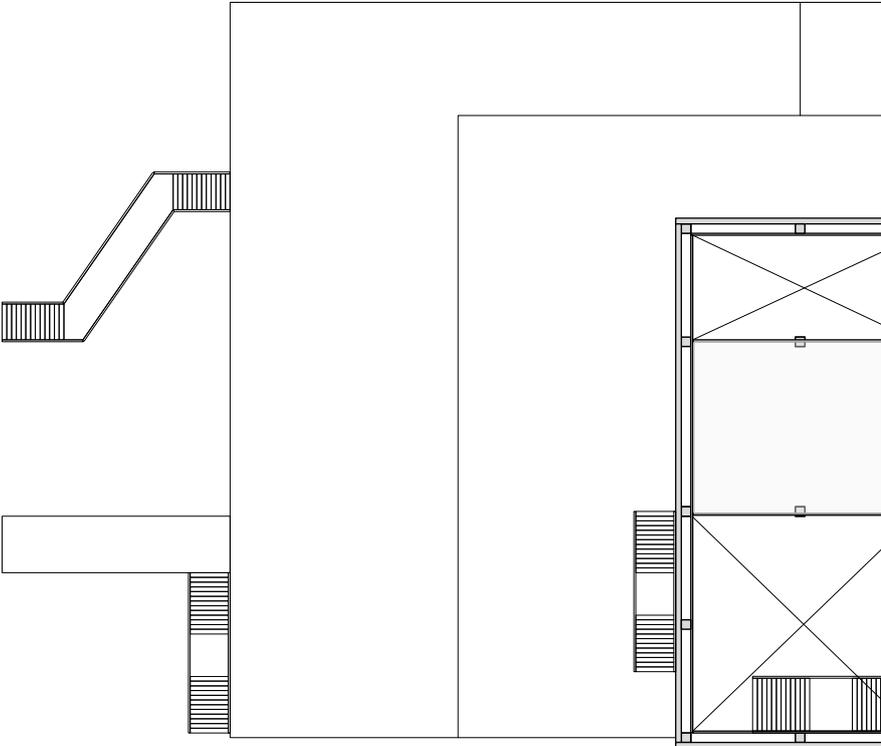
Ground floor



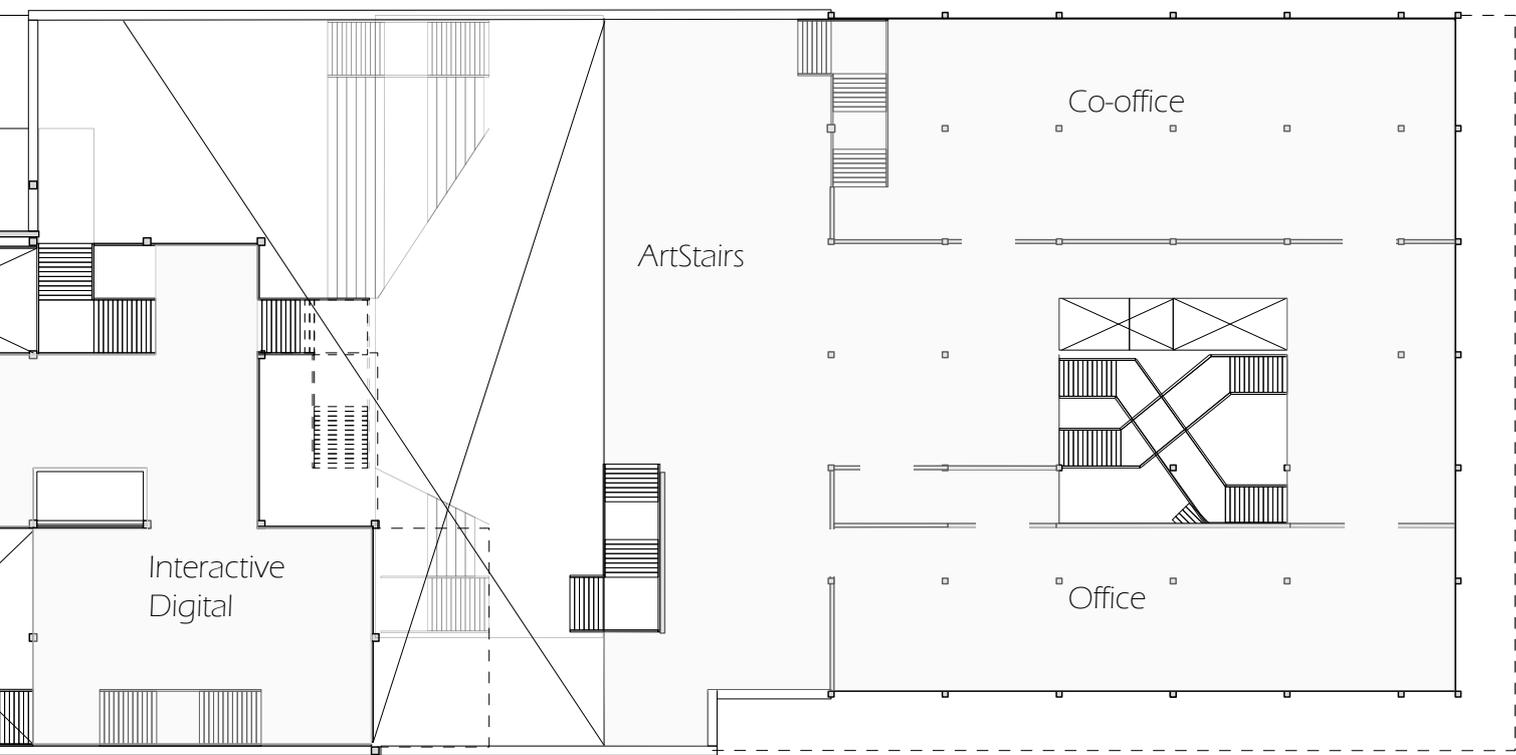
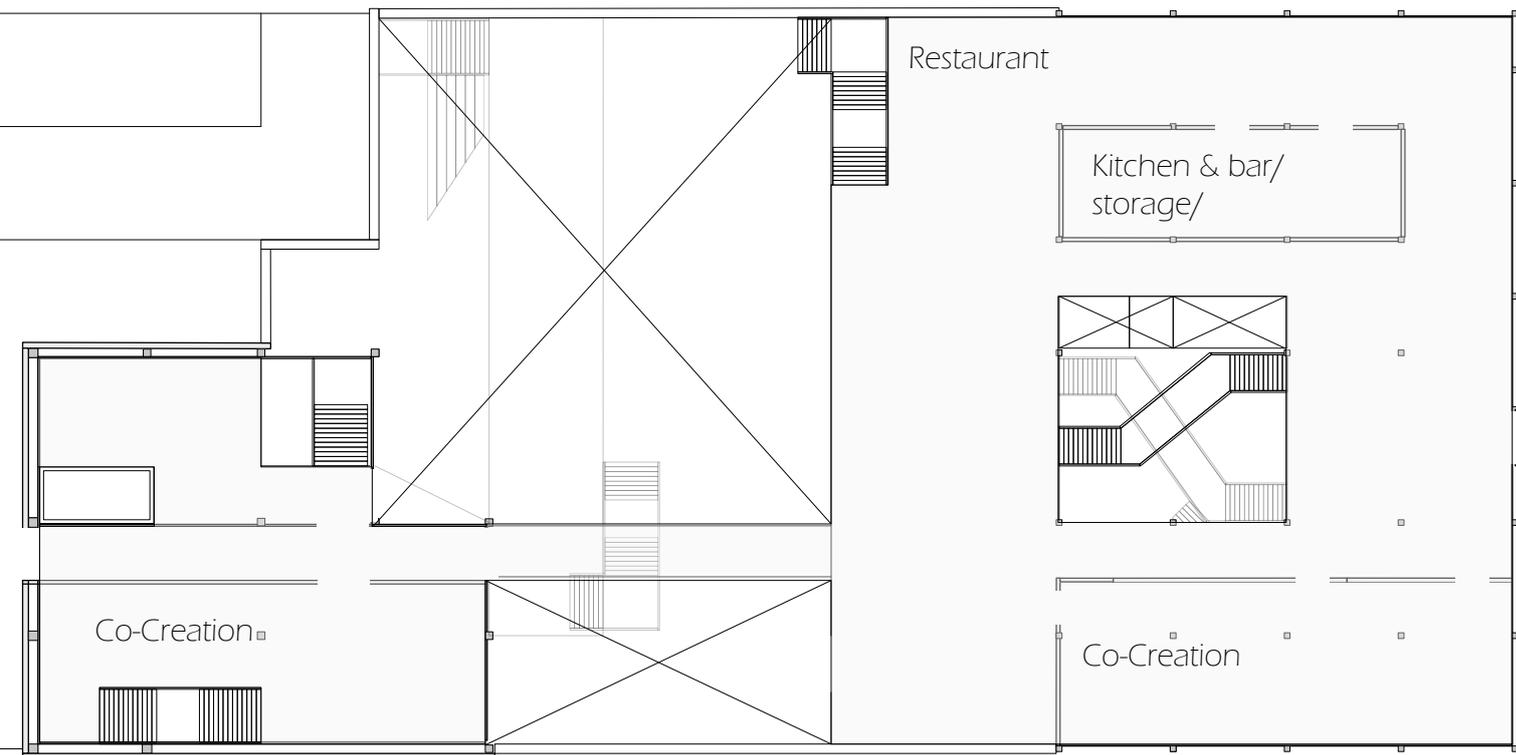
Floorplan



third floor

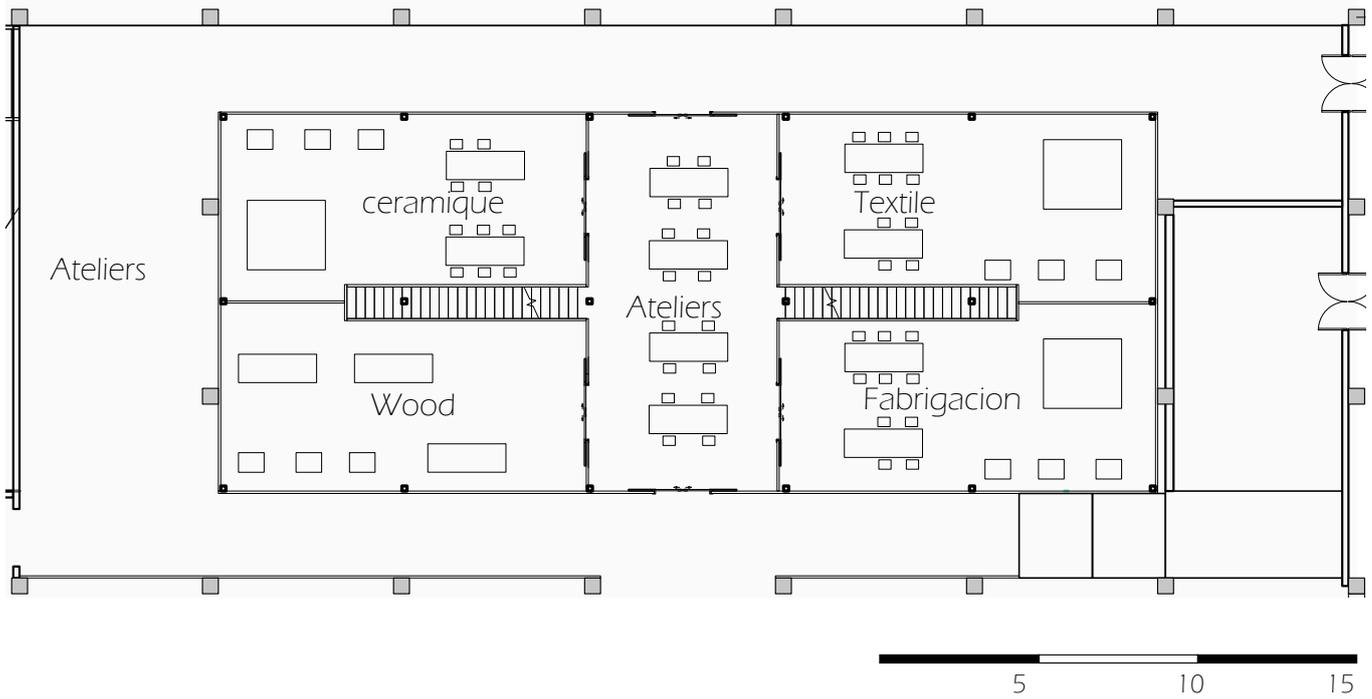
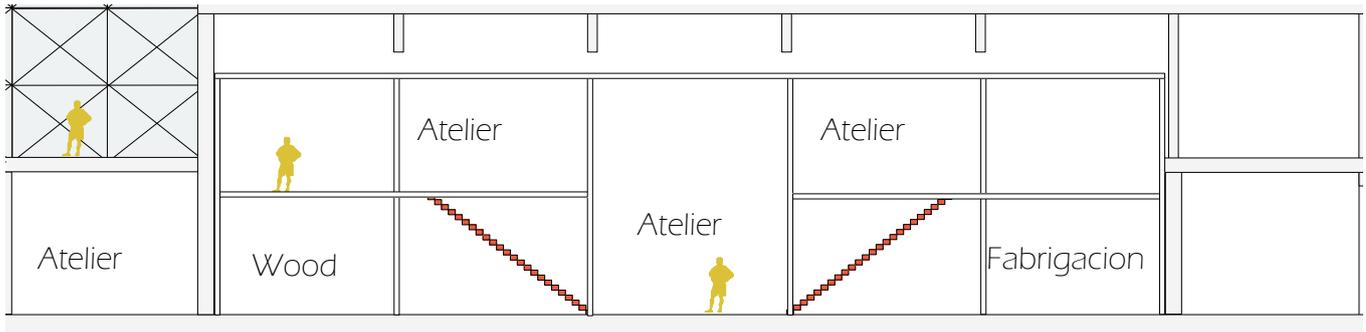


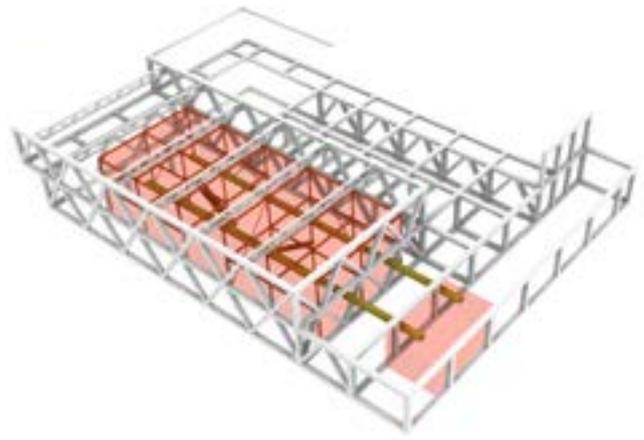
second floor



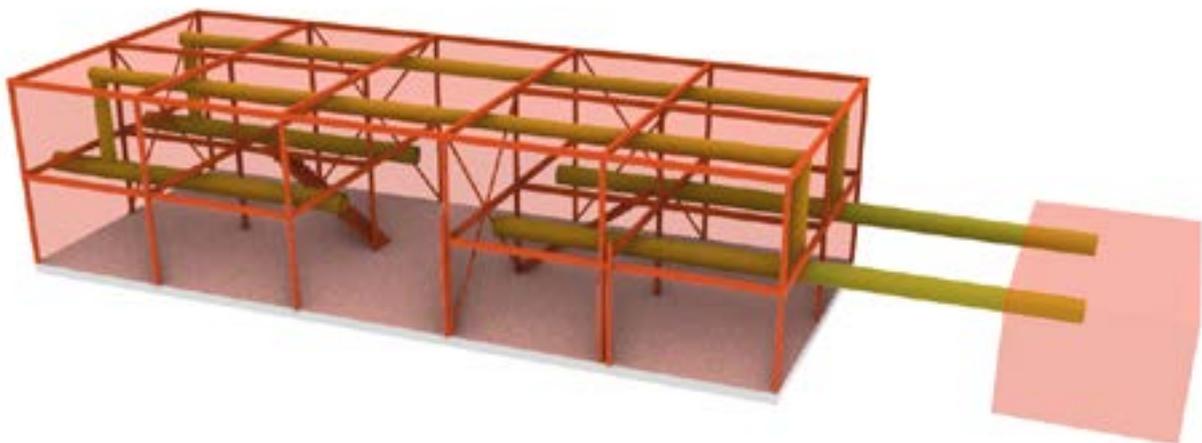
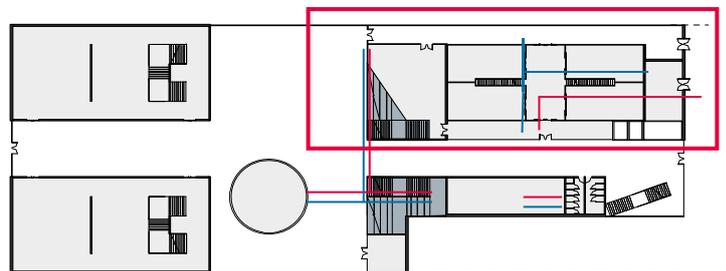
Makerslab

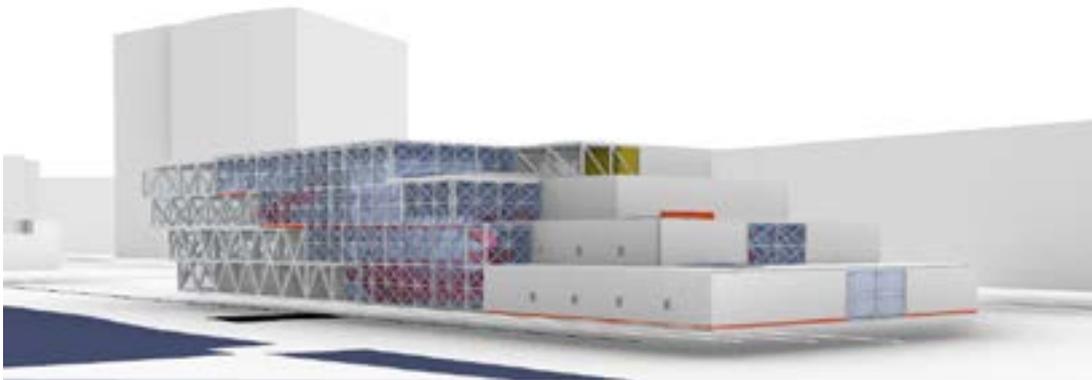
The makers lab has a separate structure so there is no nuisance of the sounds of the machines.





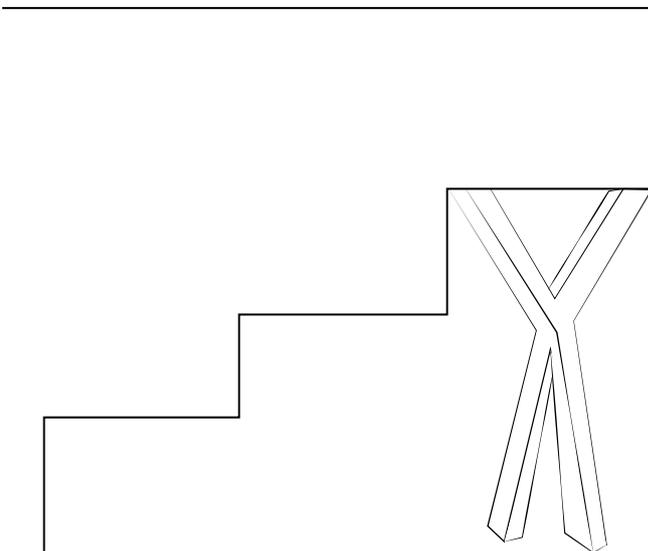
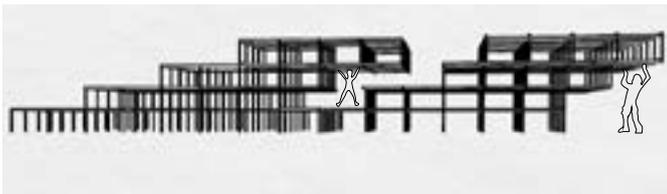
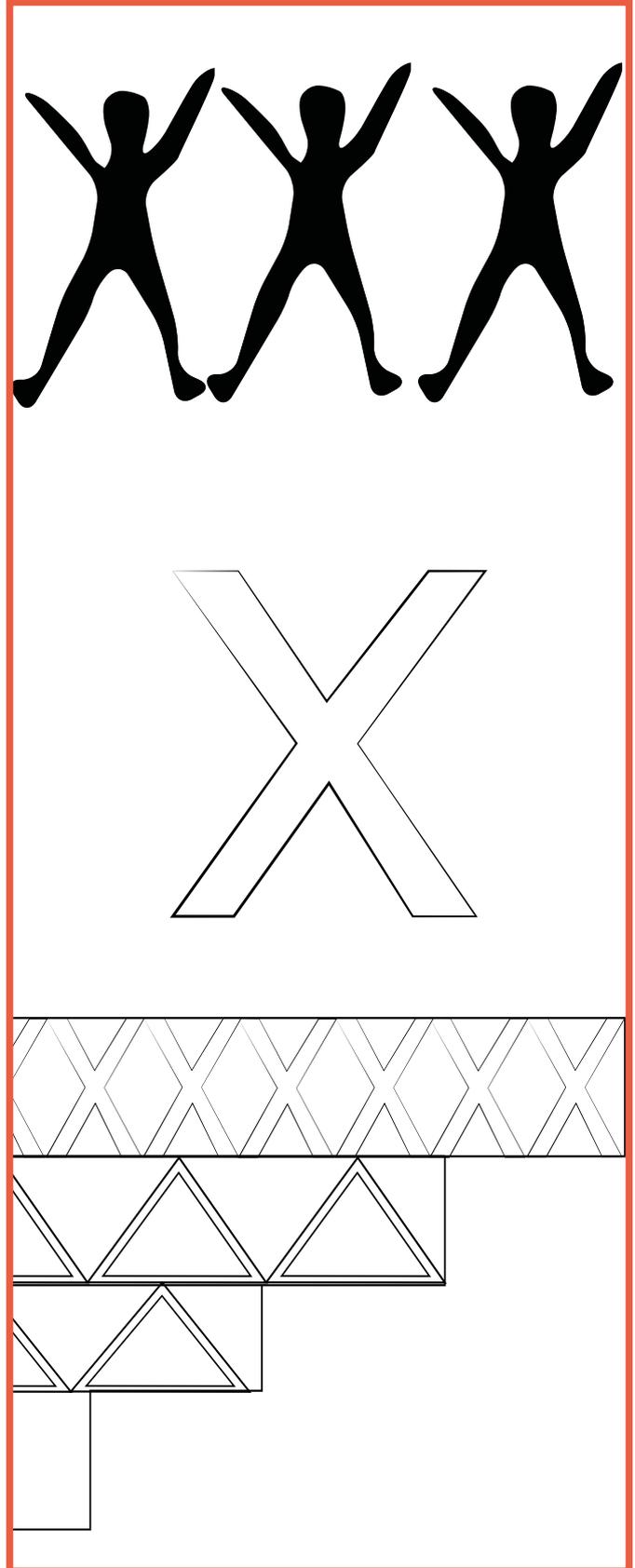
makers lab -> machine box
-mechanical ventilation
-ateliers integrated
-walk around it
-seperate structure



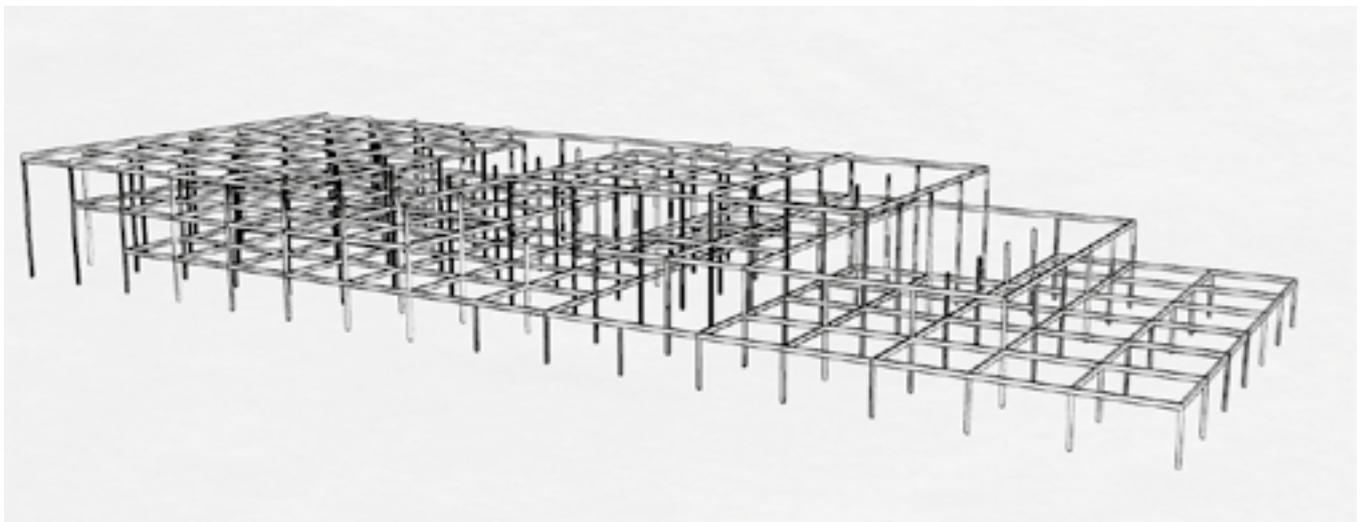
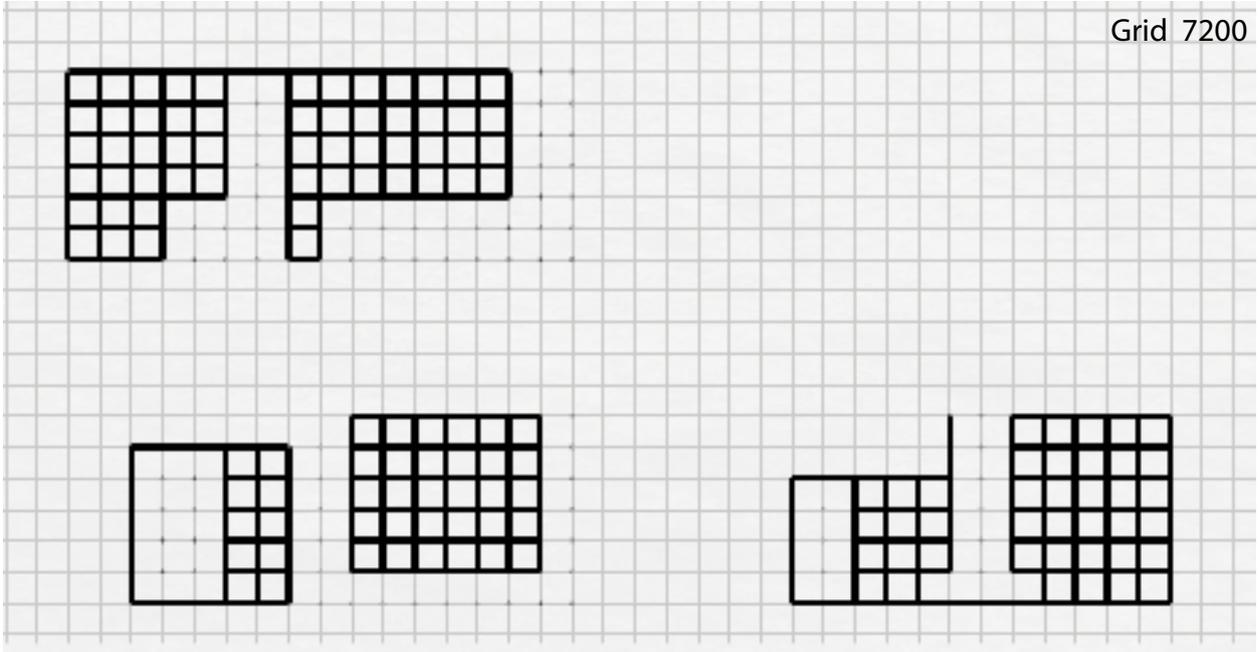


STRUCTURE AND MATERIAL

Structure distracted from human attitude



Grid 7200



Structure

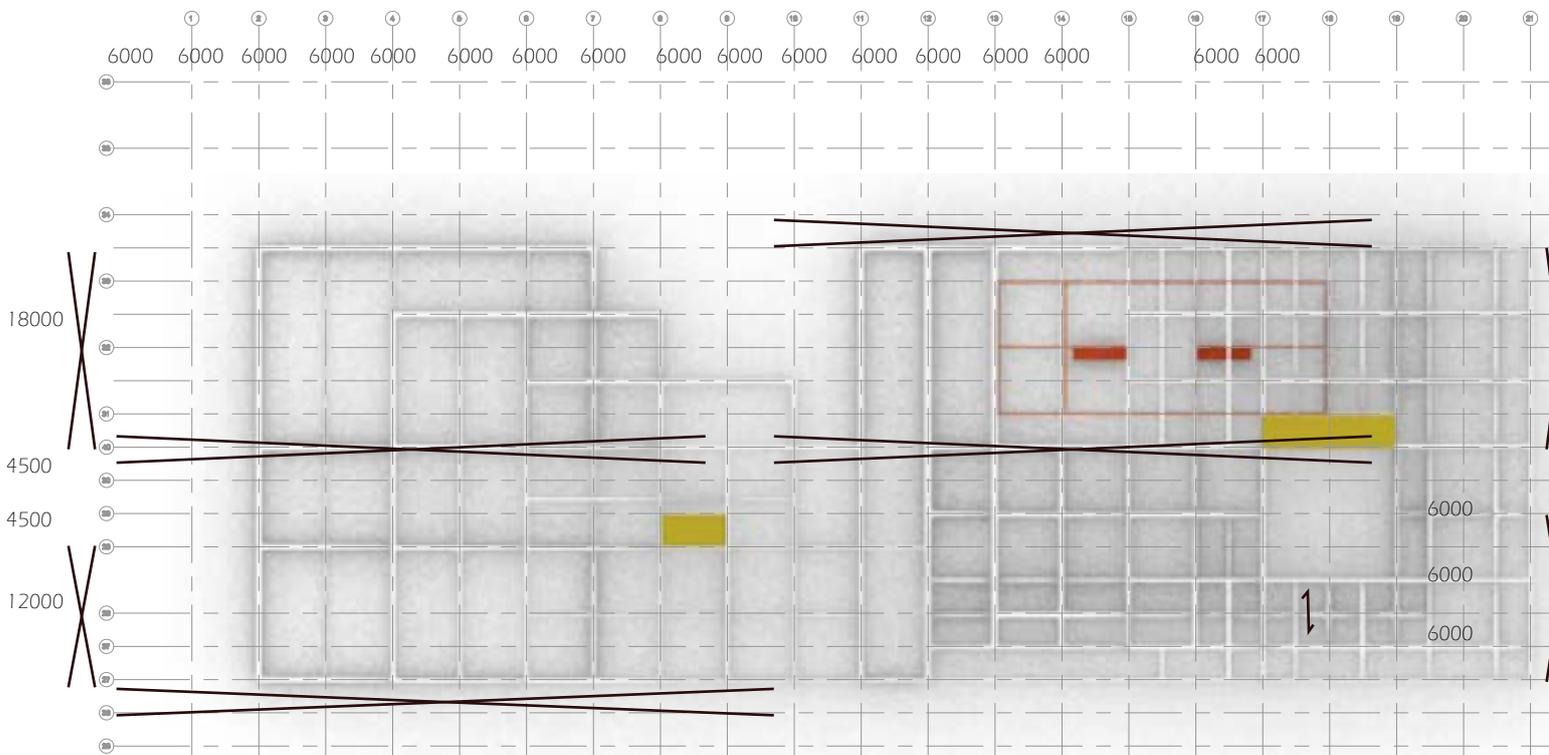
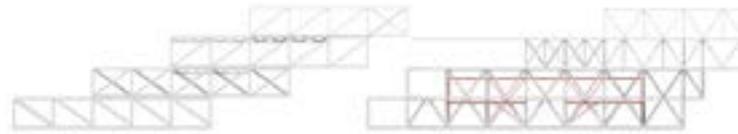
The structure of the main building exist out of a steel structure to reffer to the industrial site. The cantilevers a made possible by the use of storey-high steel Trushes. The building has 3 different structures wich is in line with the concept of diversity in materiality and structure to express the different progams and activities. Therefore the structure is often shown in the facade to create an honest facade.

Spans

The building has a 6 by 6 grid with some exeptions to 3 by 6 or 4.5 by 6. Furthermore there are spans of 12 and 18m in the exhibition hall therefor trushes are used.

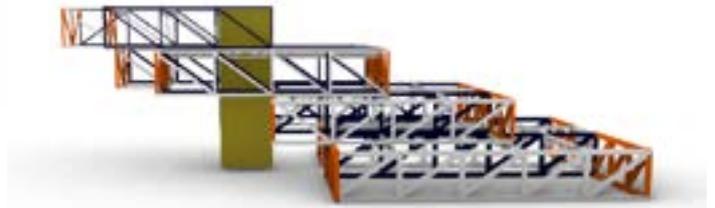
Colum

The foundation and the columns on the groundfloor have to cary the cantilever zo these need to be thicker. The building is 20 meters high and most common hart to hart is 4,5meters. A division is made were the collums on the ground floor to the third floor is 500mm, 400mm, 300mm, 200mm.

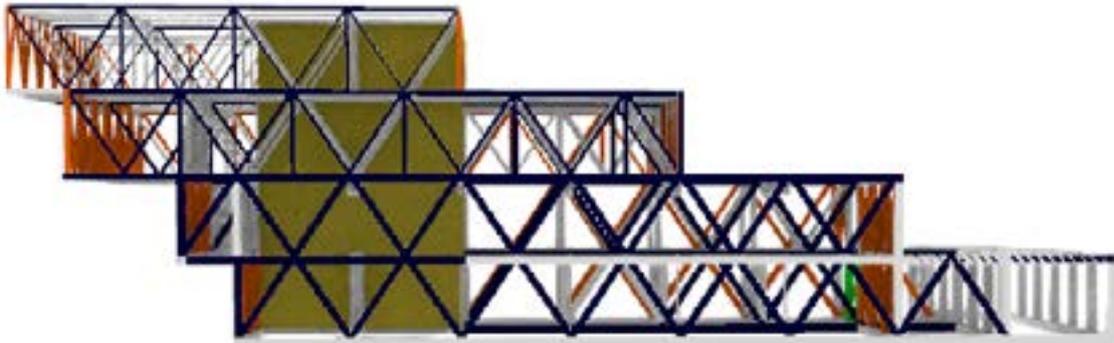
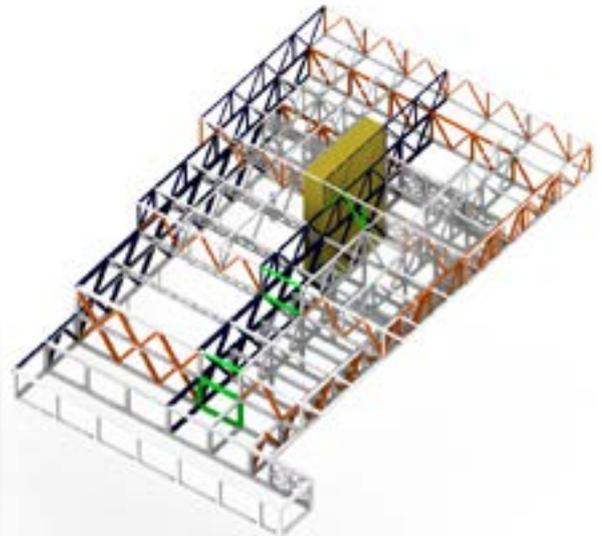
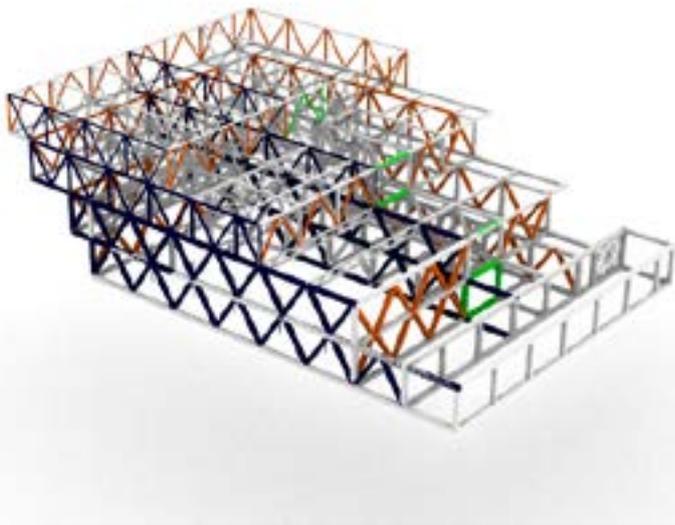




structure exhibition space volume 1



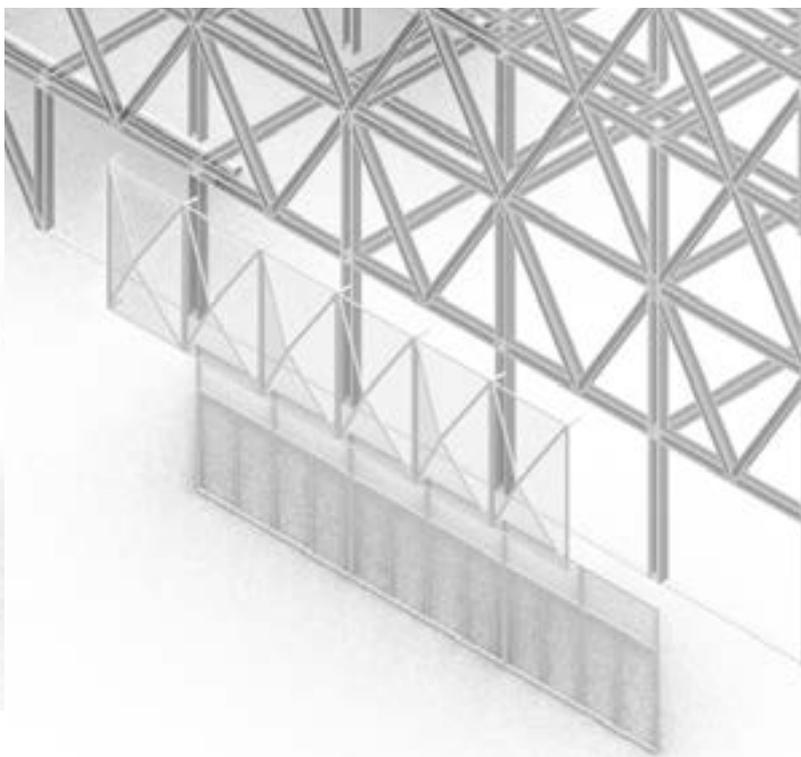
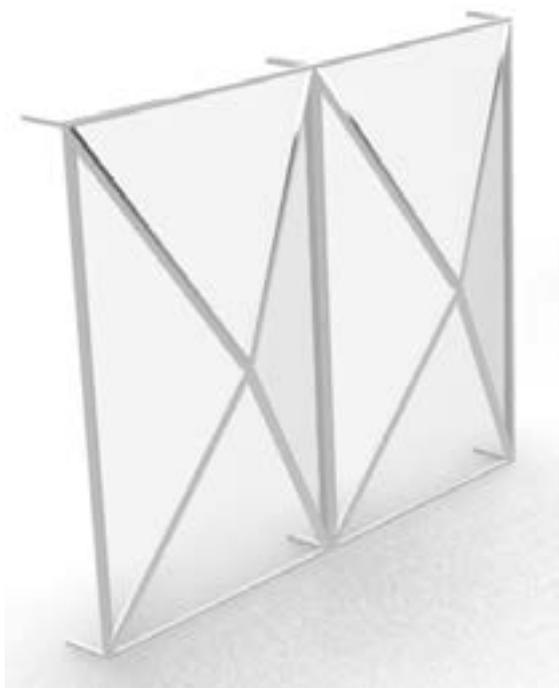
structure art stairs, and art producing

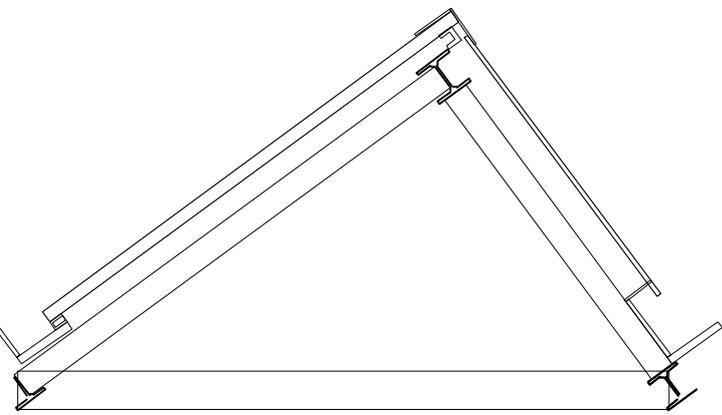
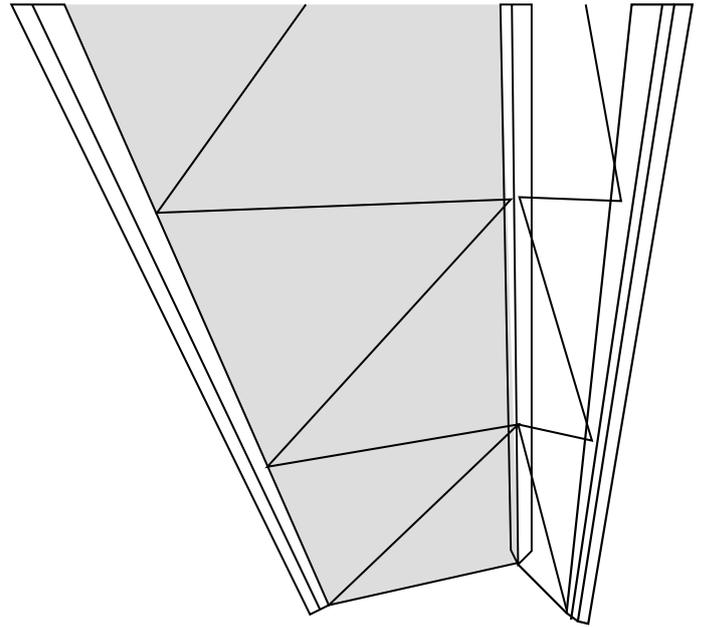
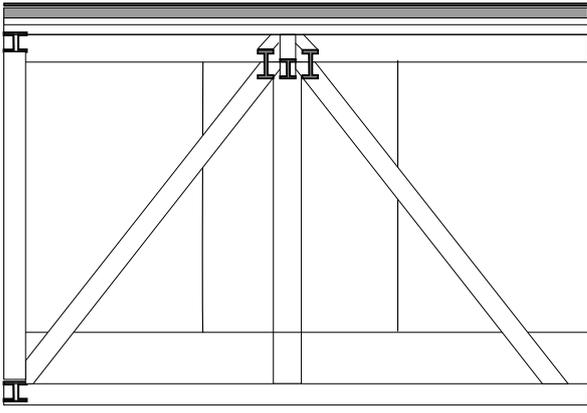


BUILDING ELEMENTS

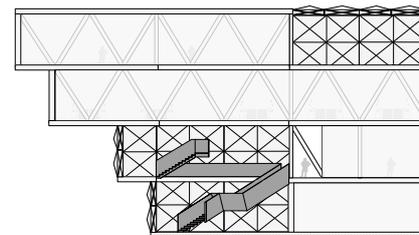
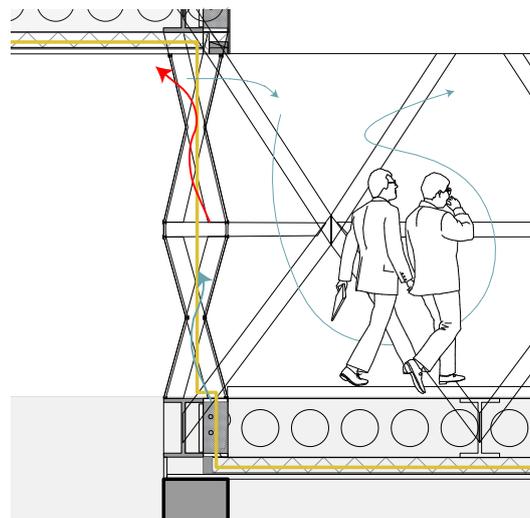
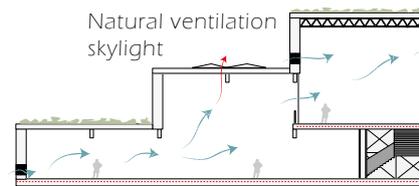
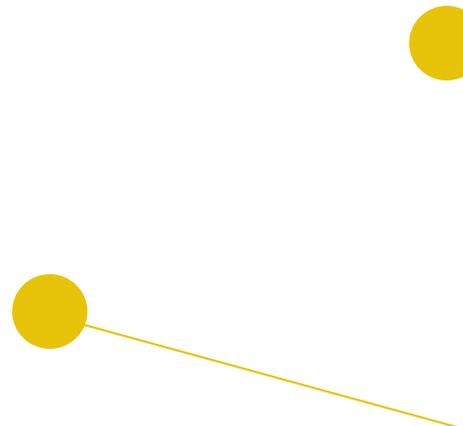
KUNSTTRAP

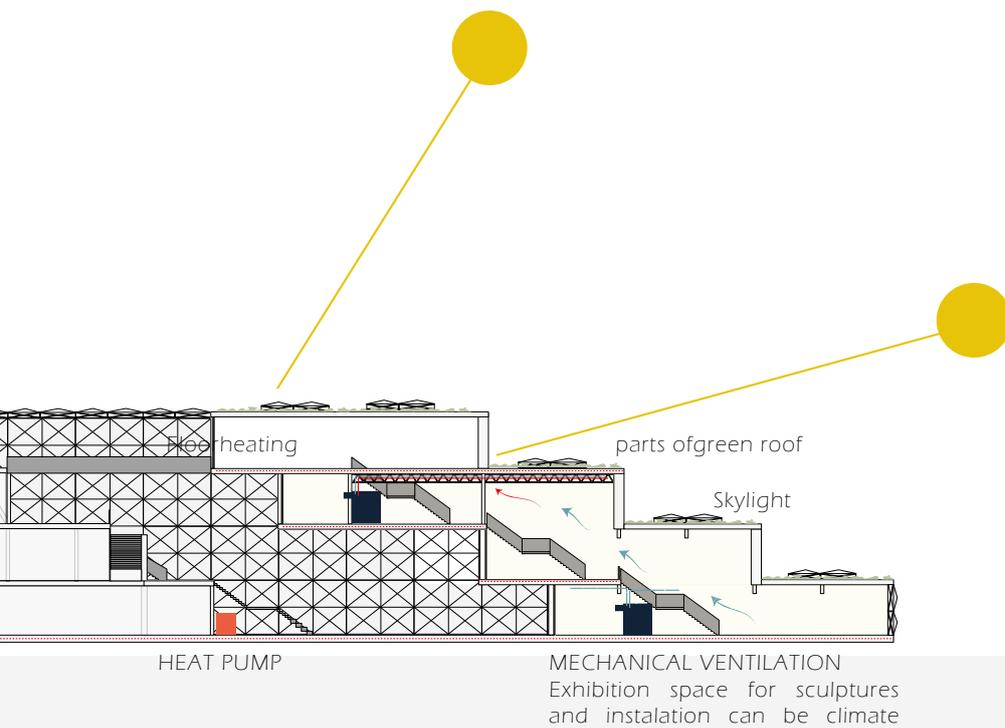
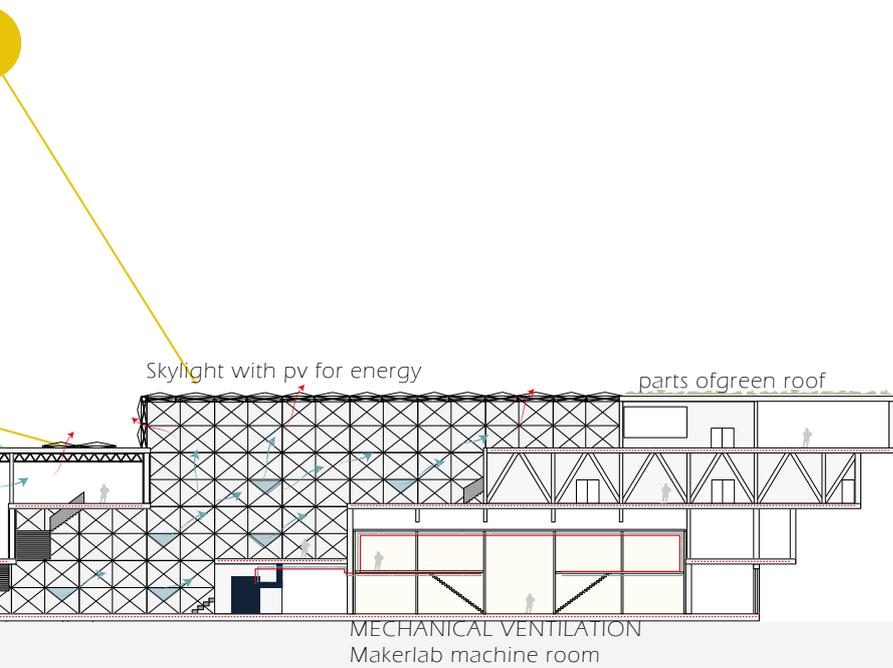
ROOF | FOLDING DOORS | DUBBEL FA-
CADE





first climate diagram

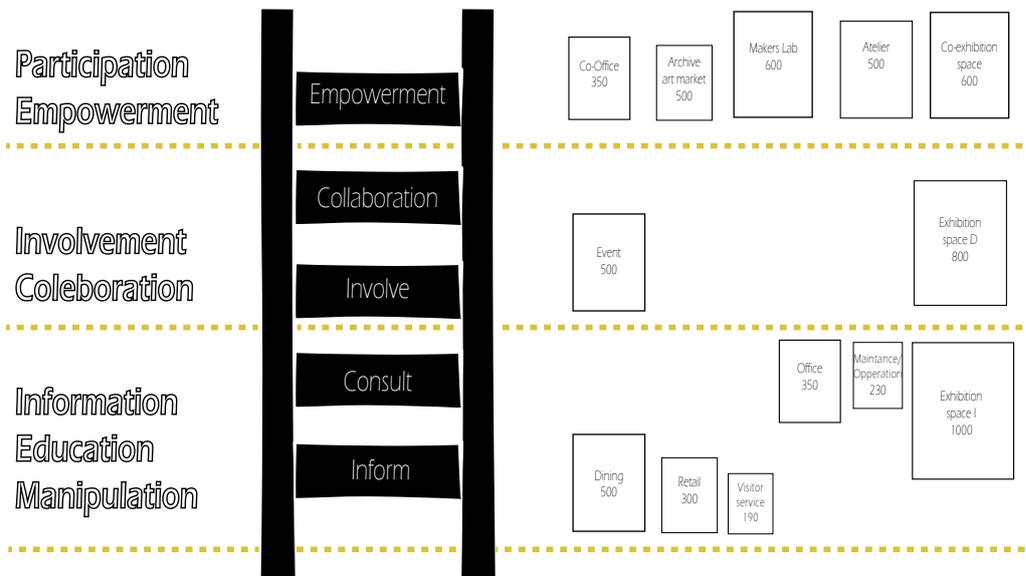




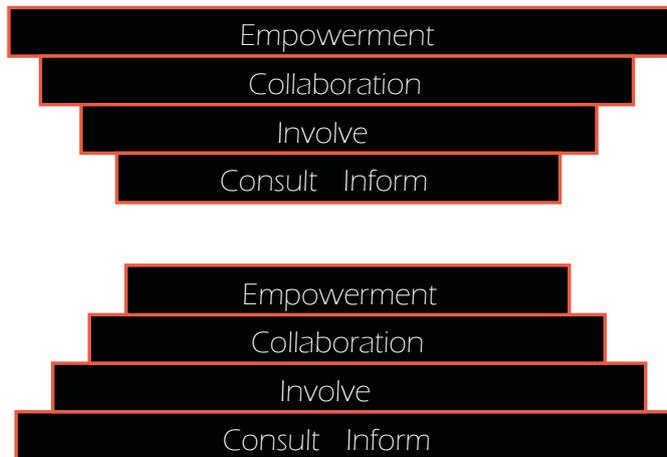


Final Design

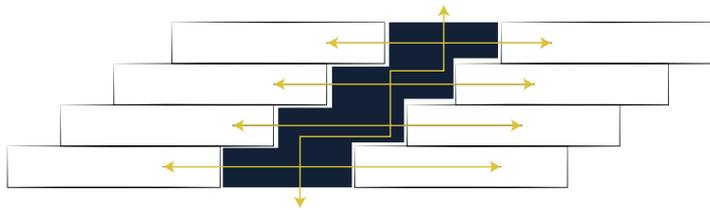
CONCEPT



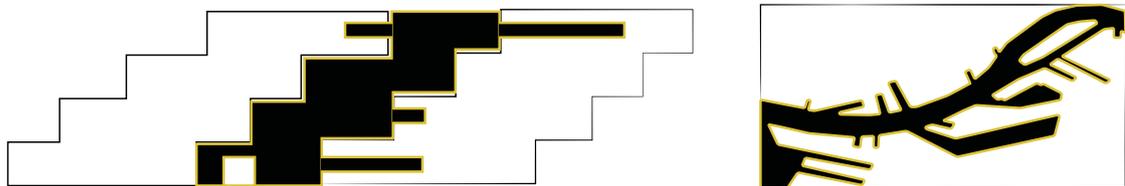
Levels of participation and function



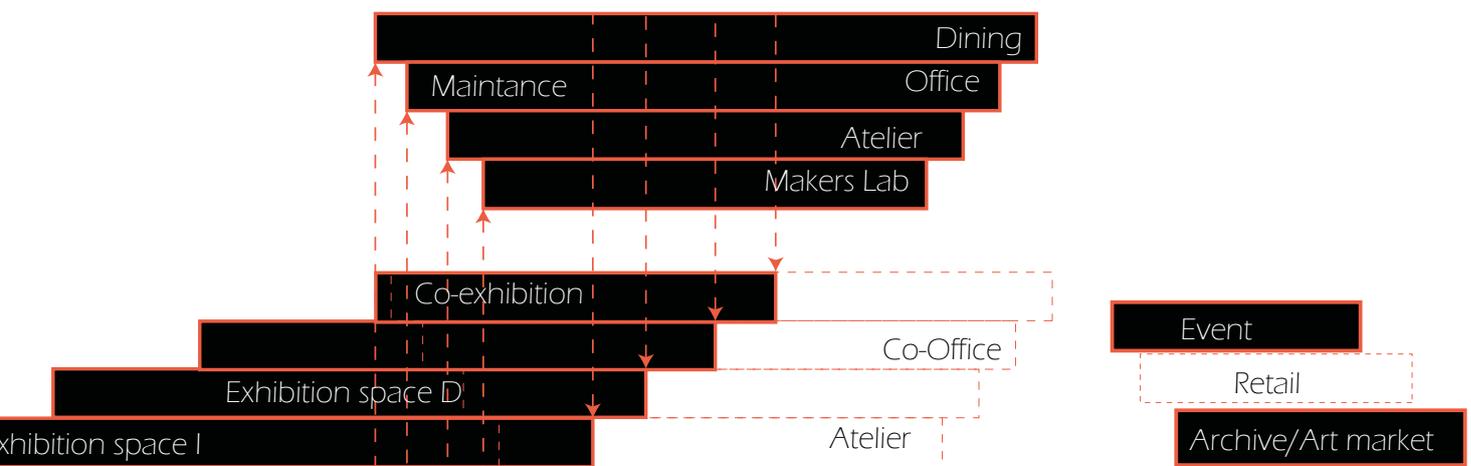
Bottom up top down



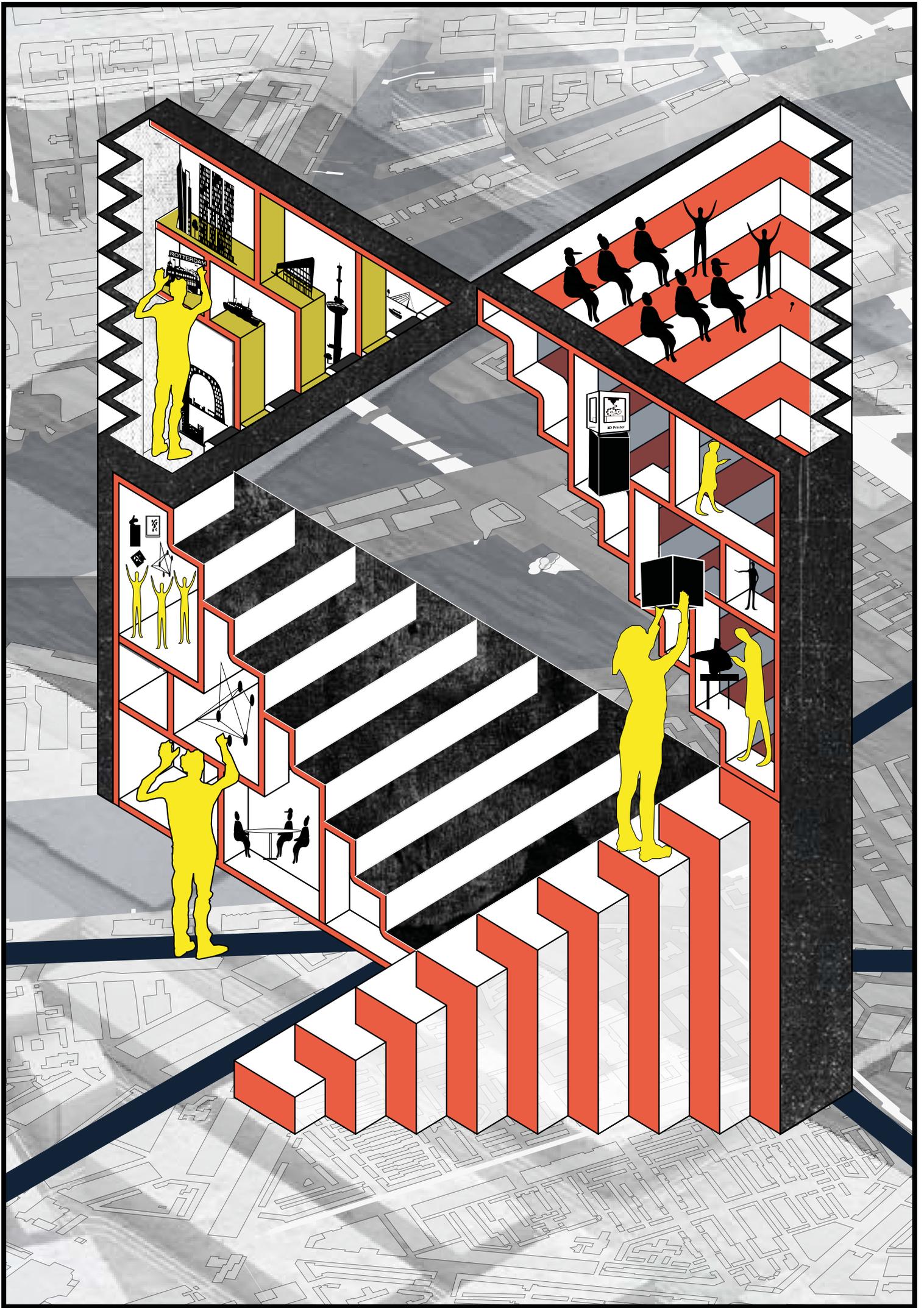
**Two volumes Connected
through art**



Two volumes floating

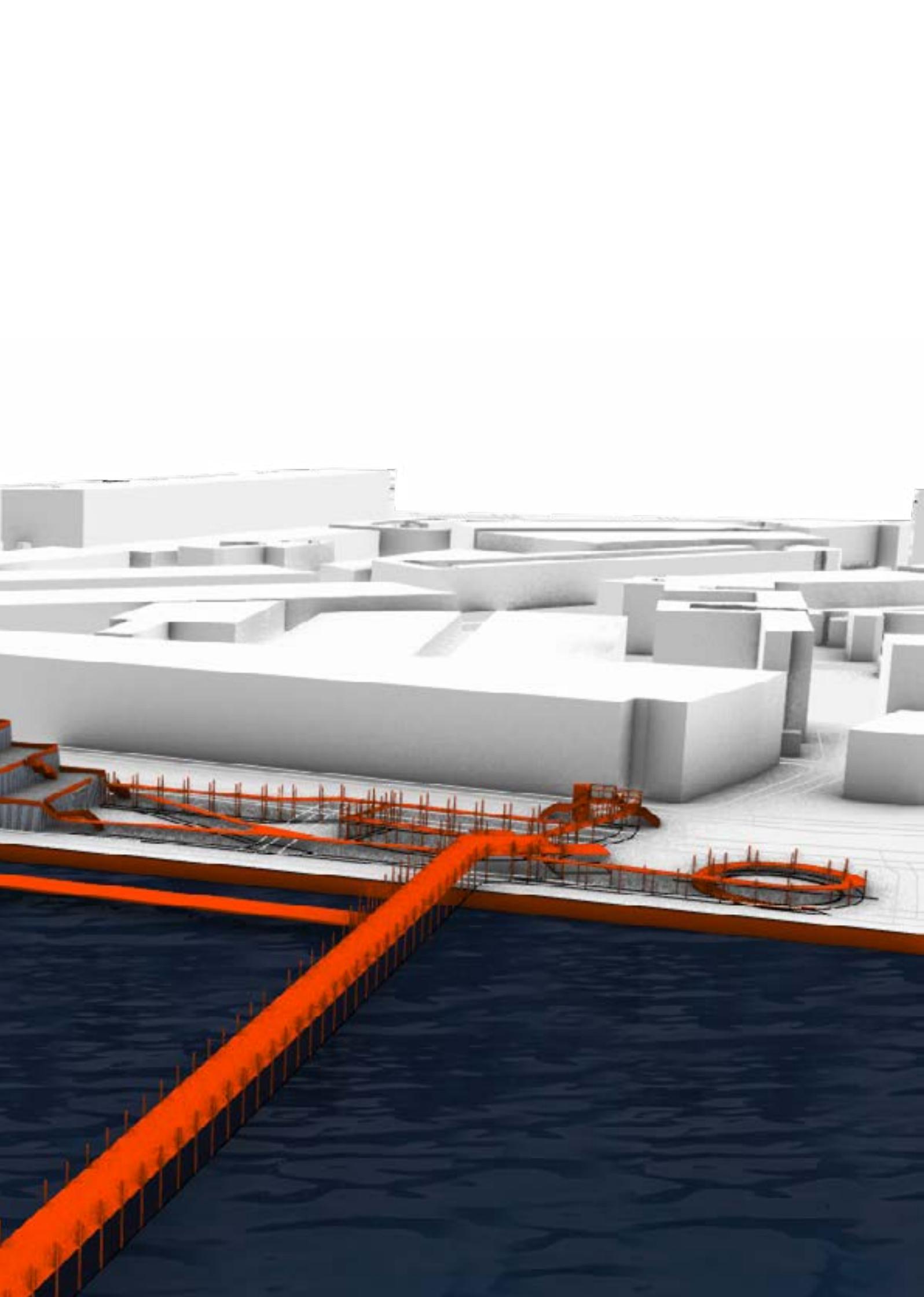


Program dived on level of participation

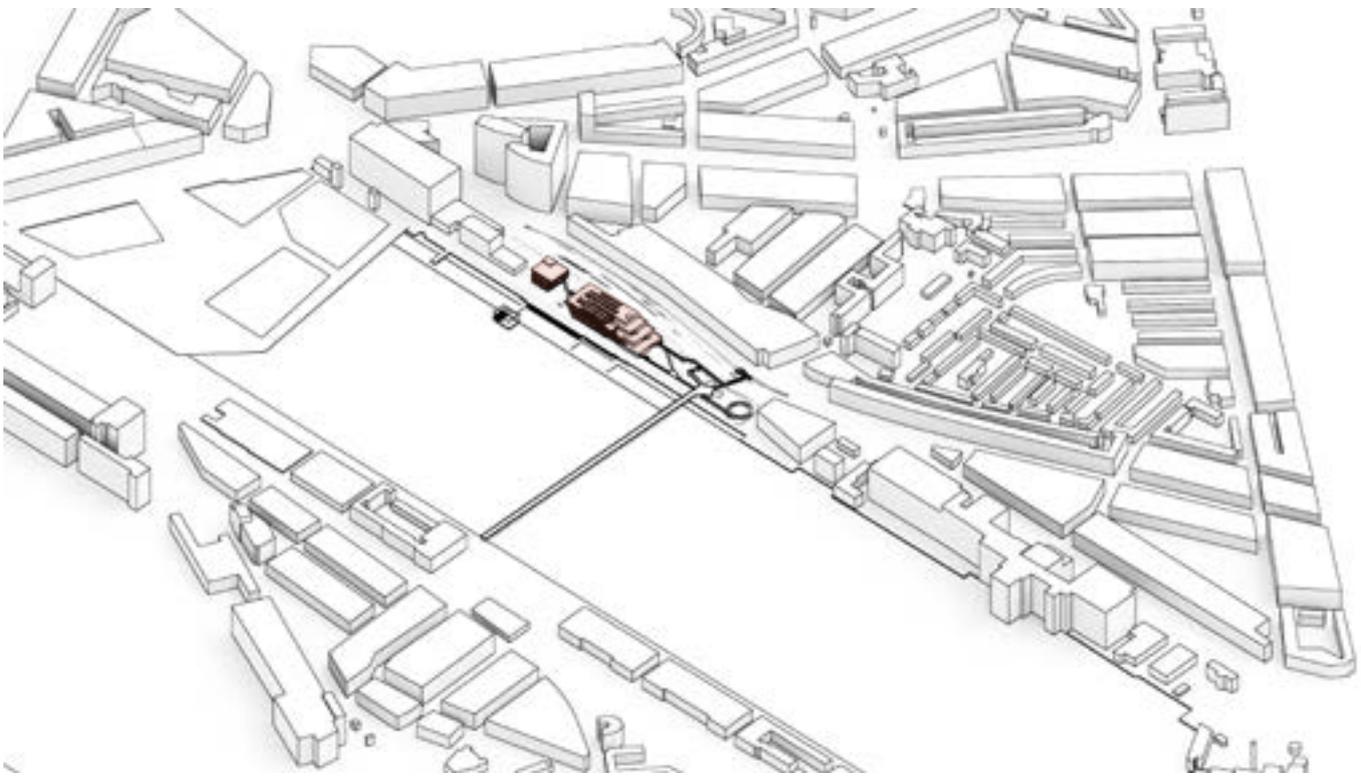


THE SITE



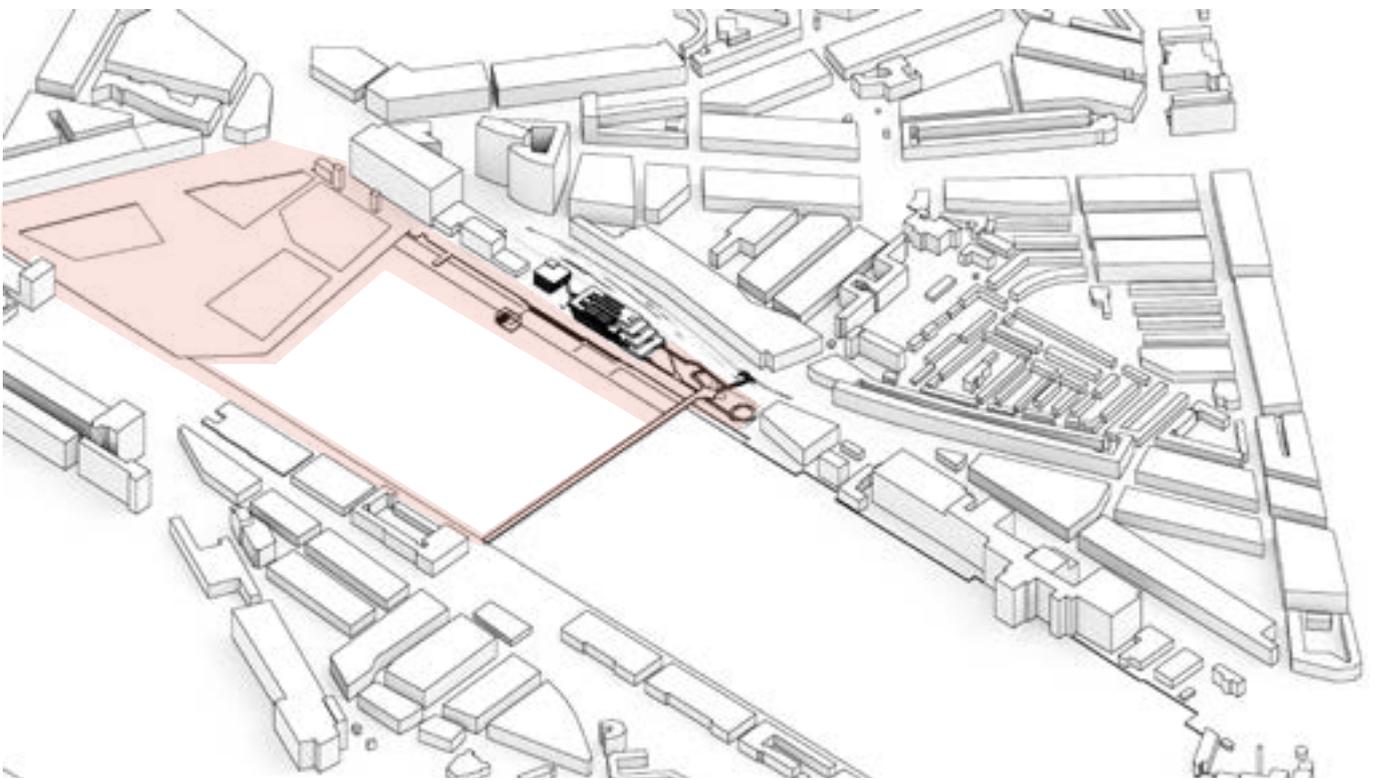


Mass on site



Trough waterplatforms

site connection

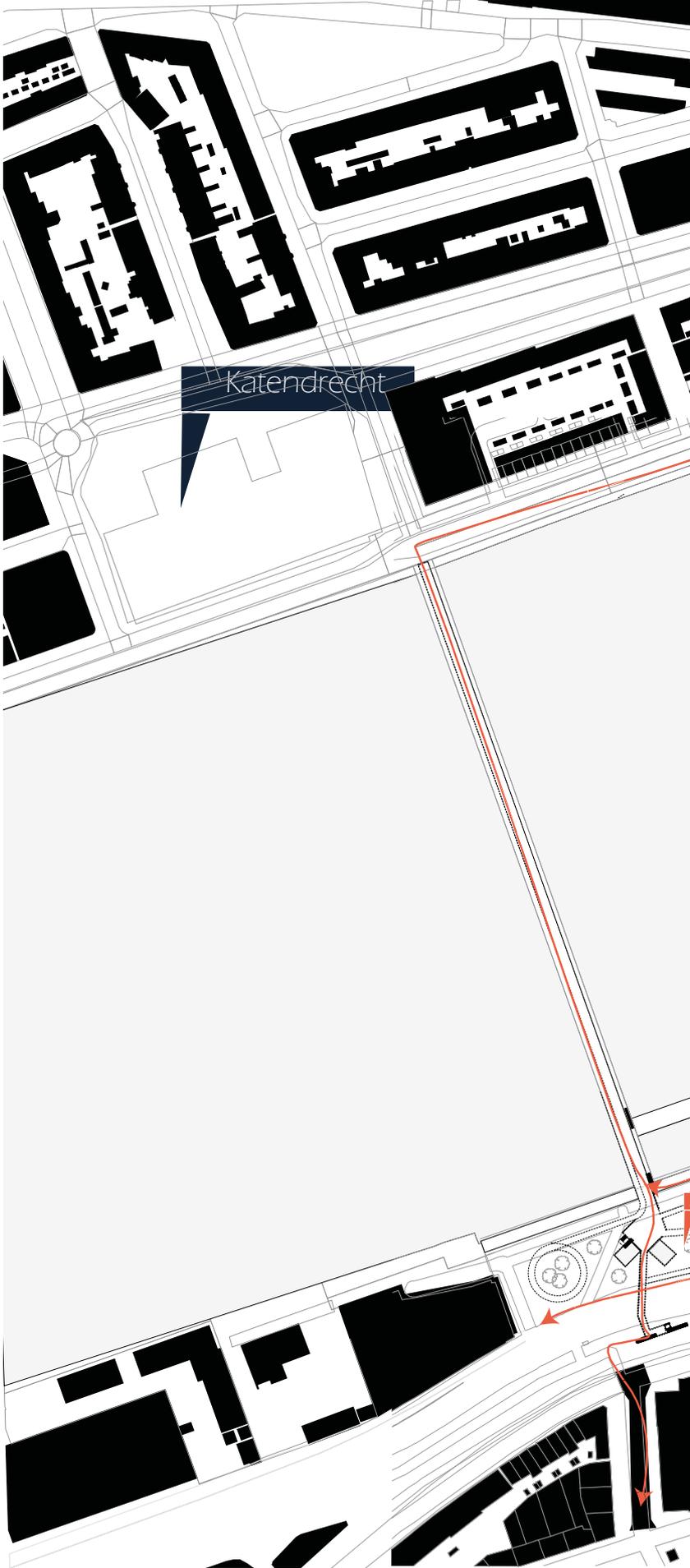


Public vs Private



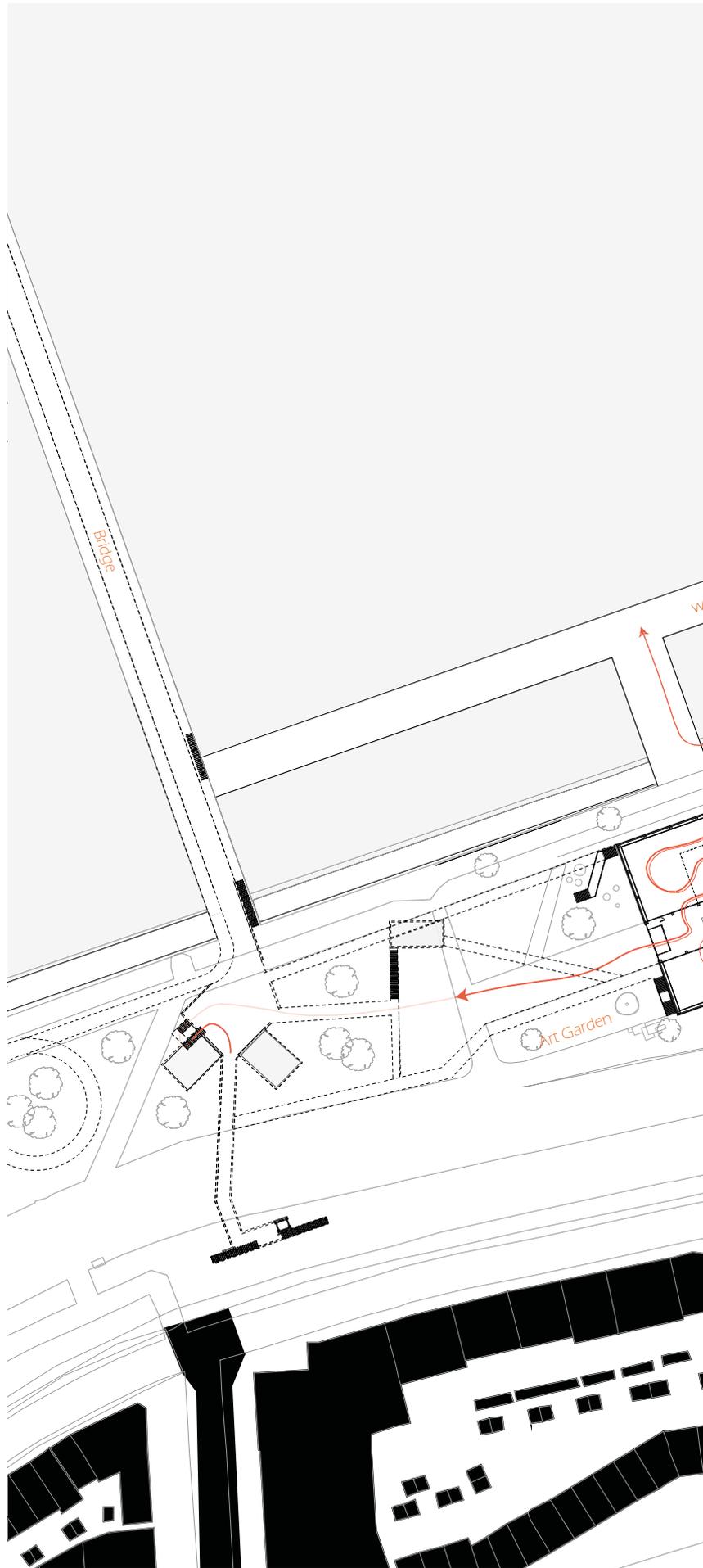


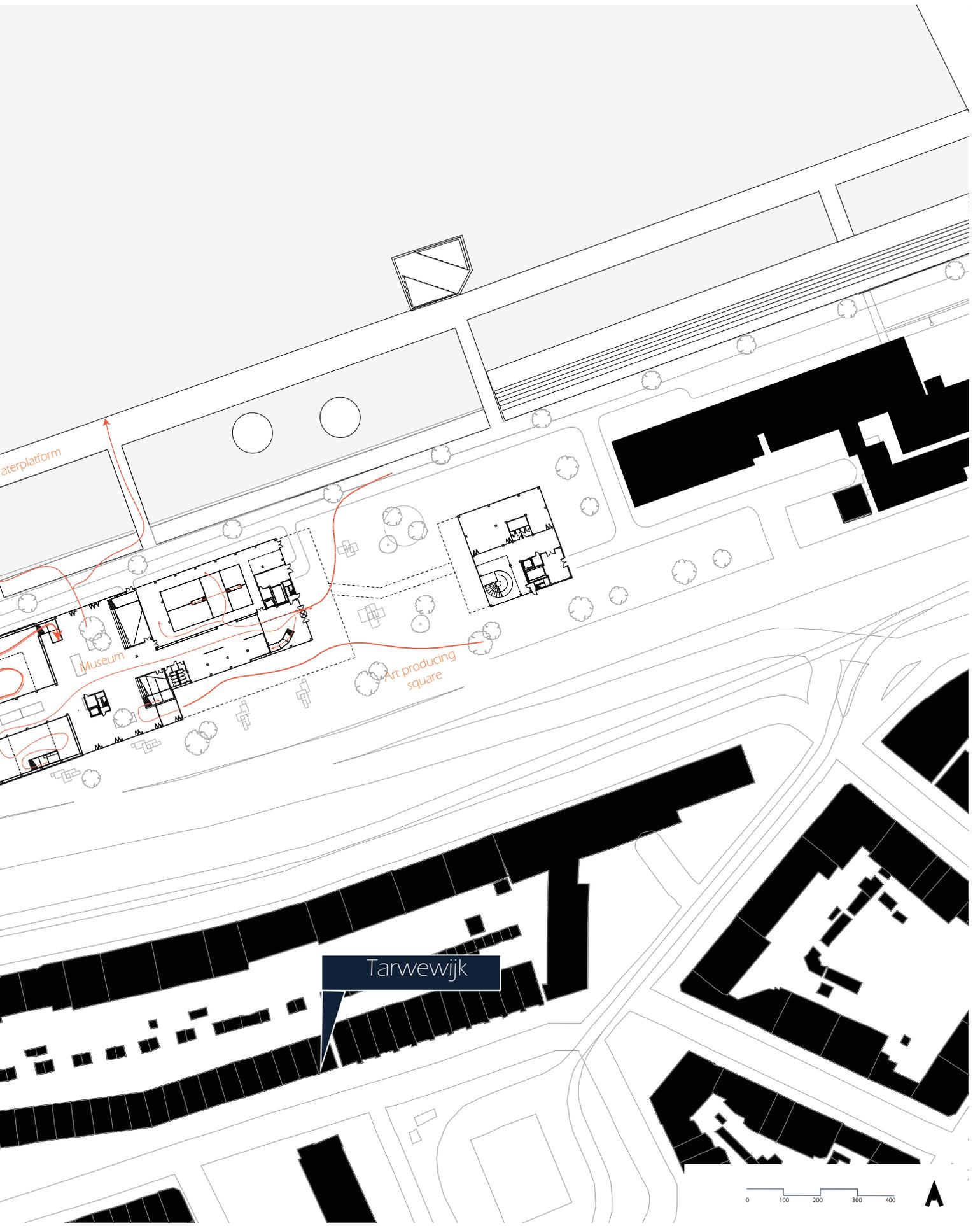
Main route





Visitors route





Tarwewijk

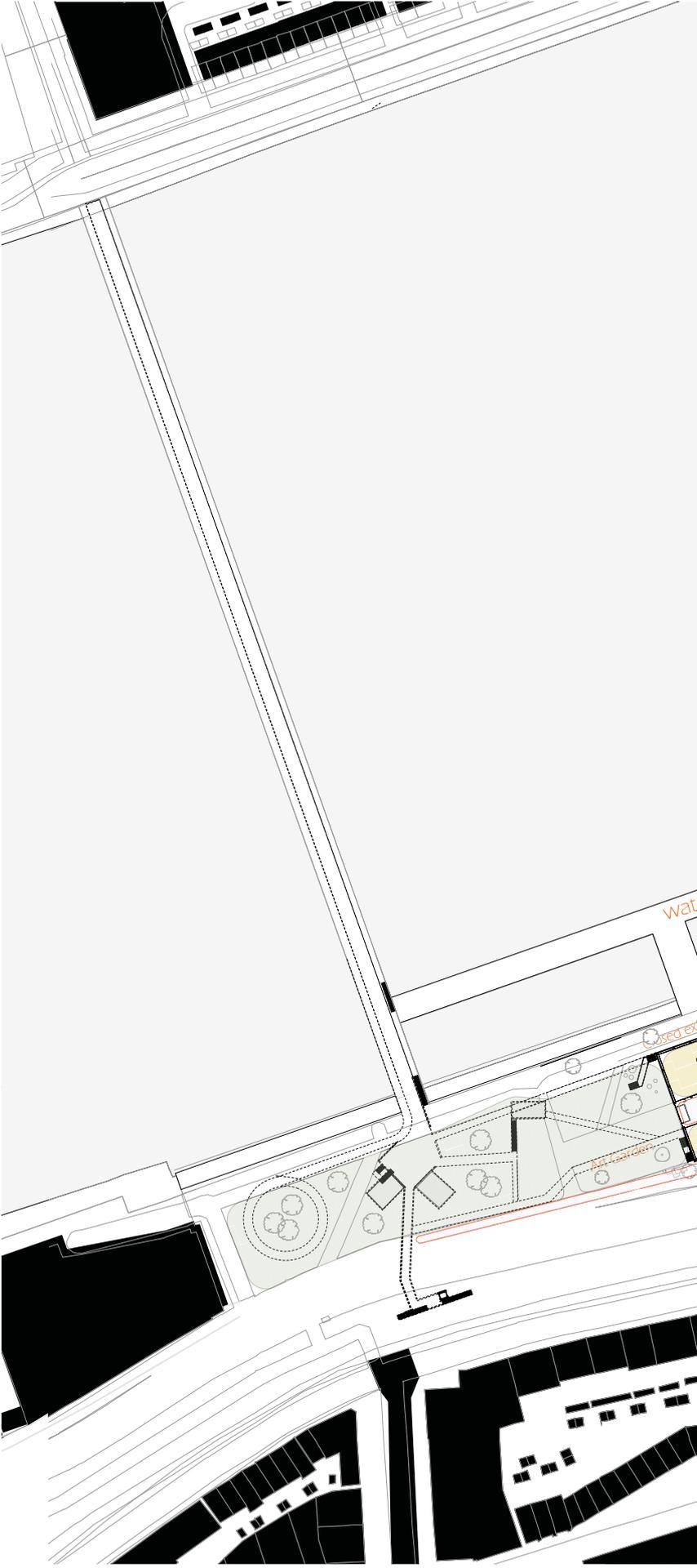


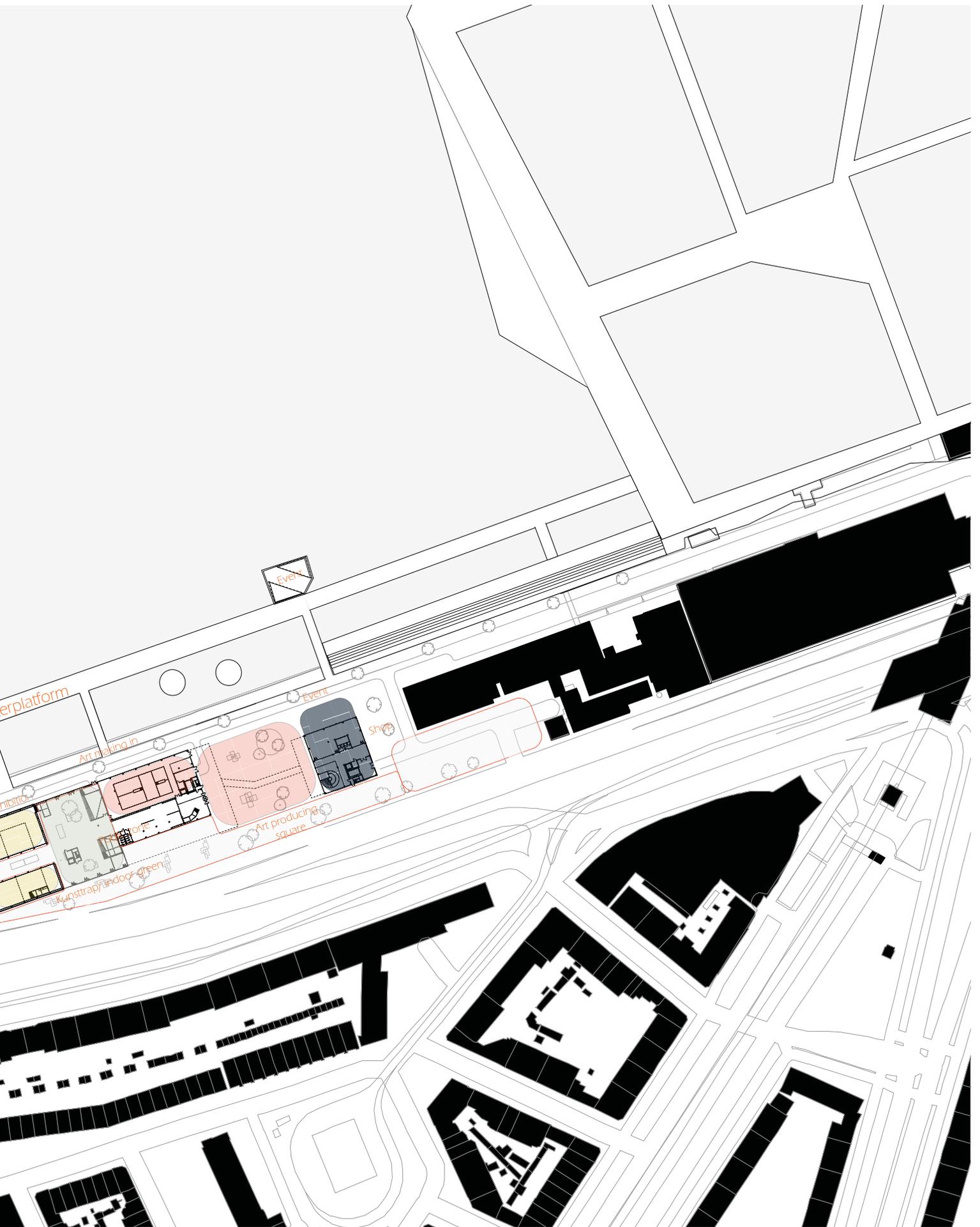
APPROACH



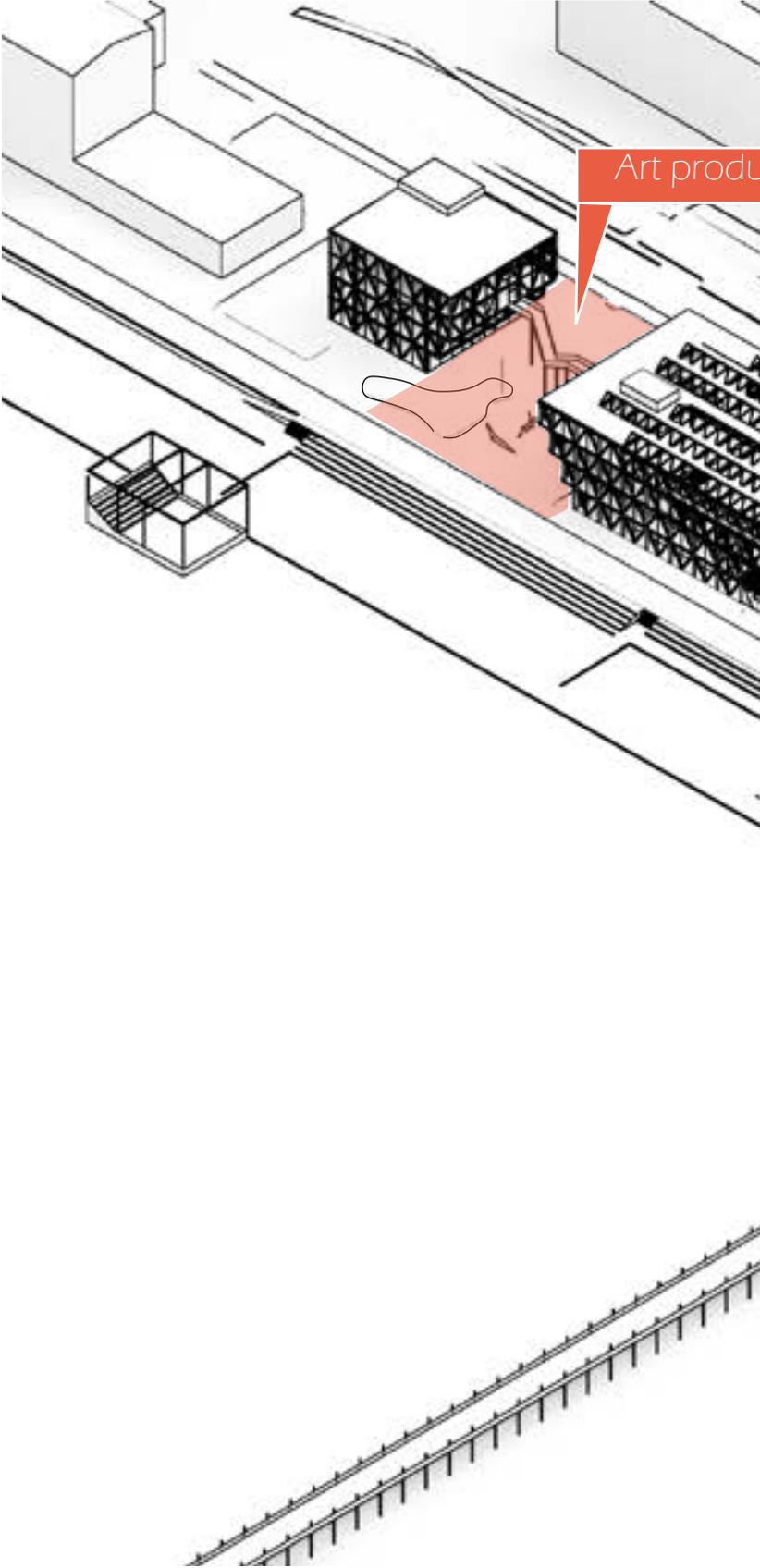


DIFFERENT ZONES

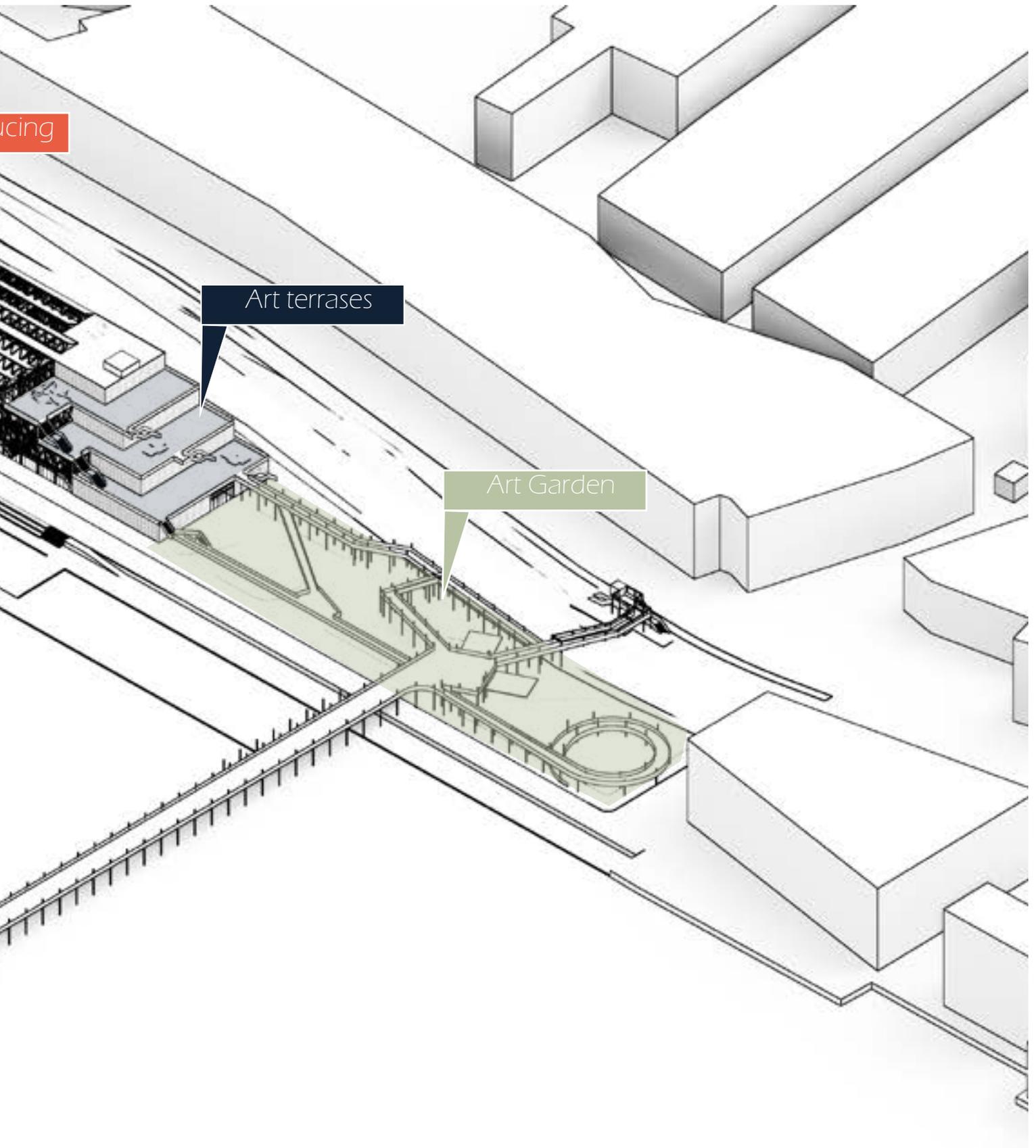




Different zones



ucing



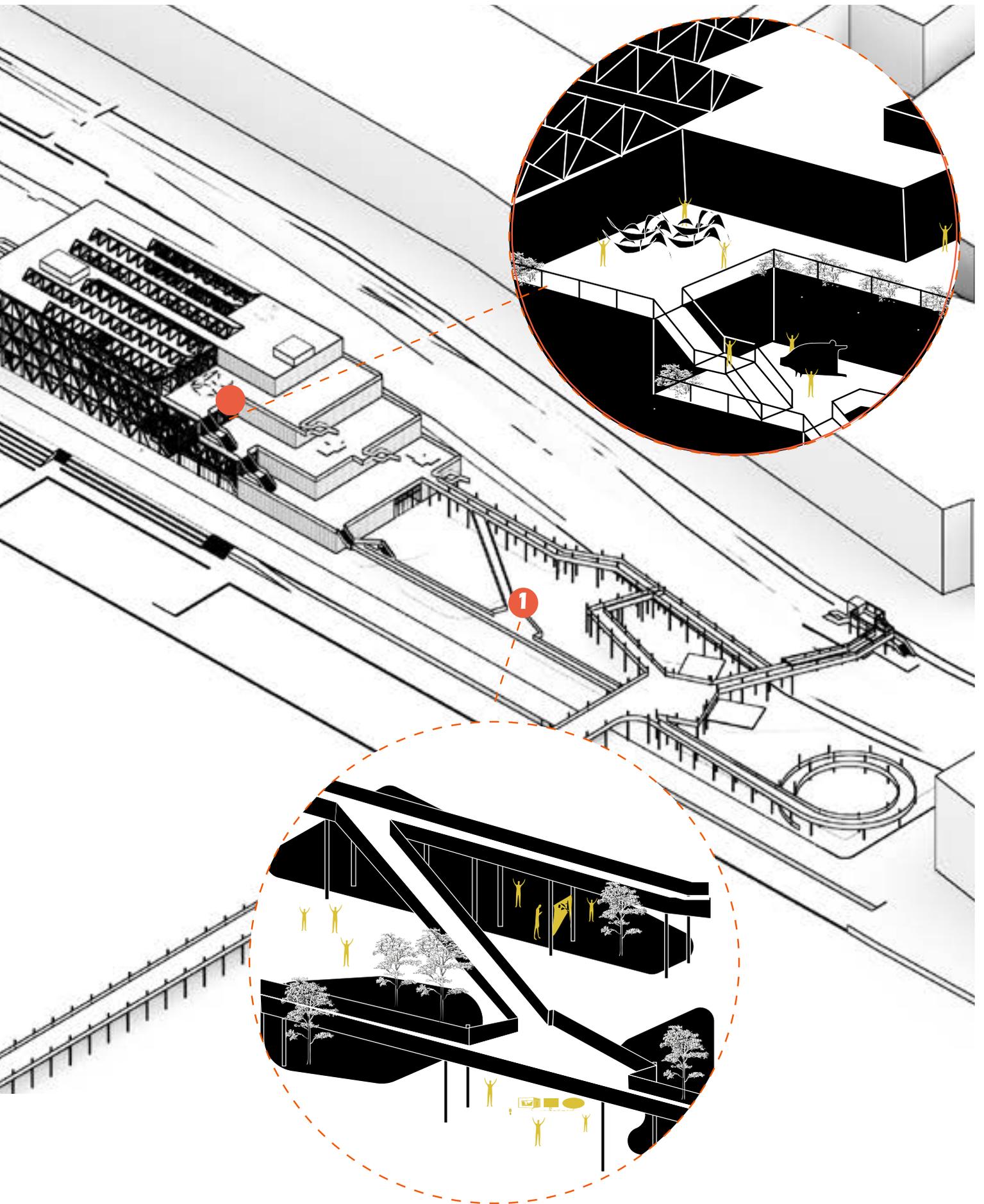
Art terraces

Art Garden

Different zones

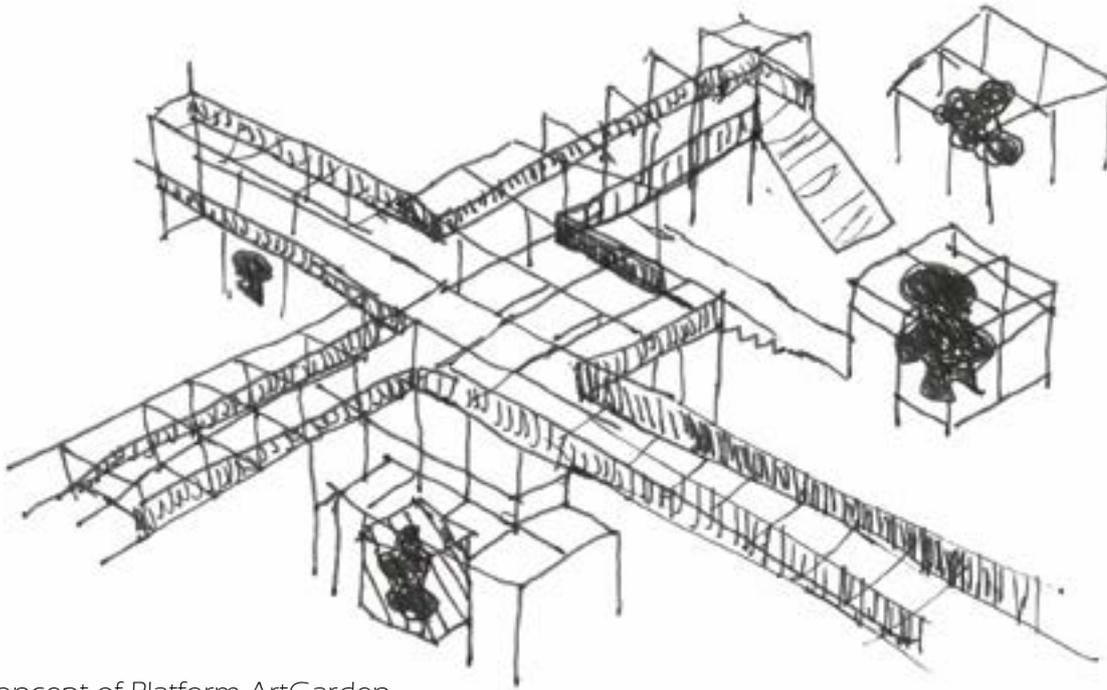
1. Platform Art Garden
2. Art production plaza
3. Art Terraces connected to garden





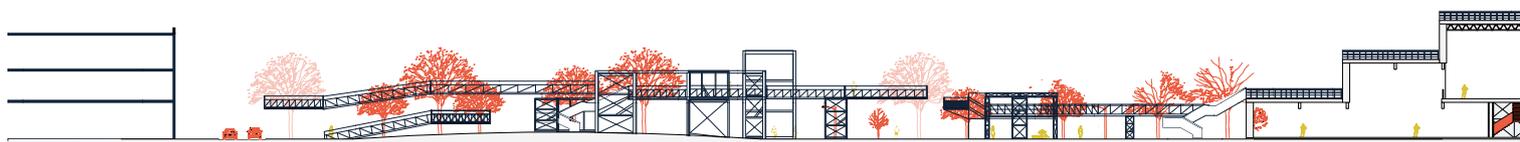
SITE SECTION

TO KATENDRECHT



concept of Platform ArtGarden

Section B zoomed to location



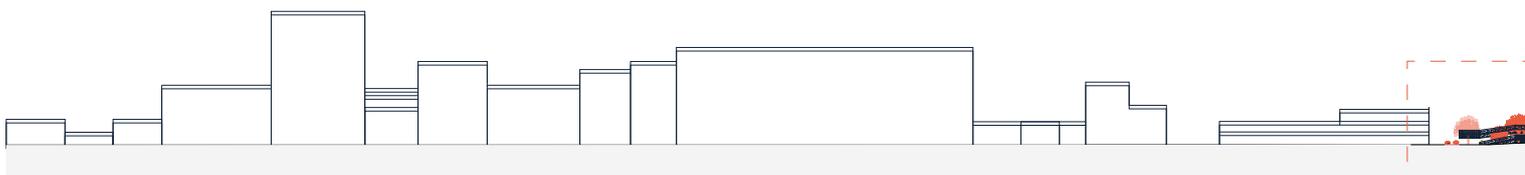
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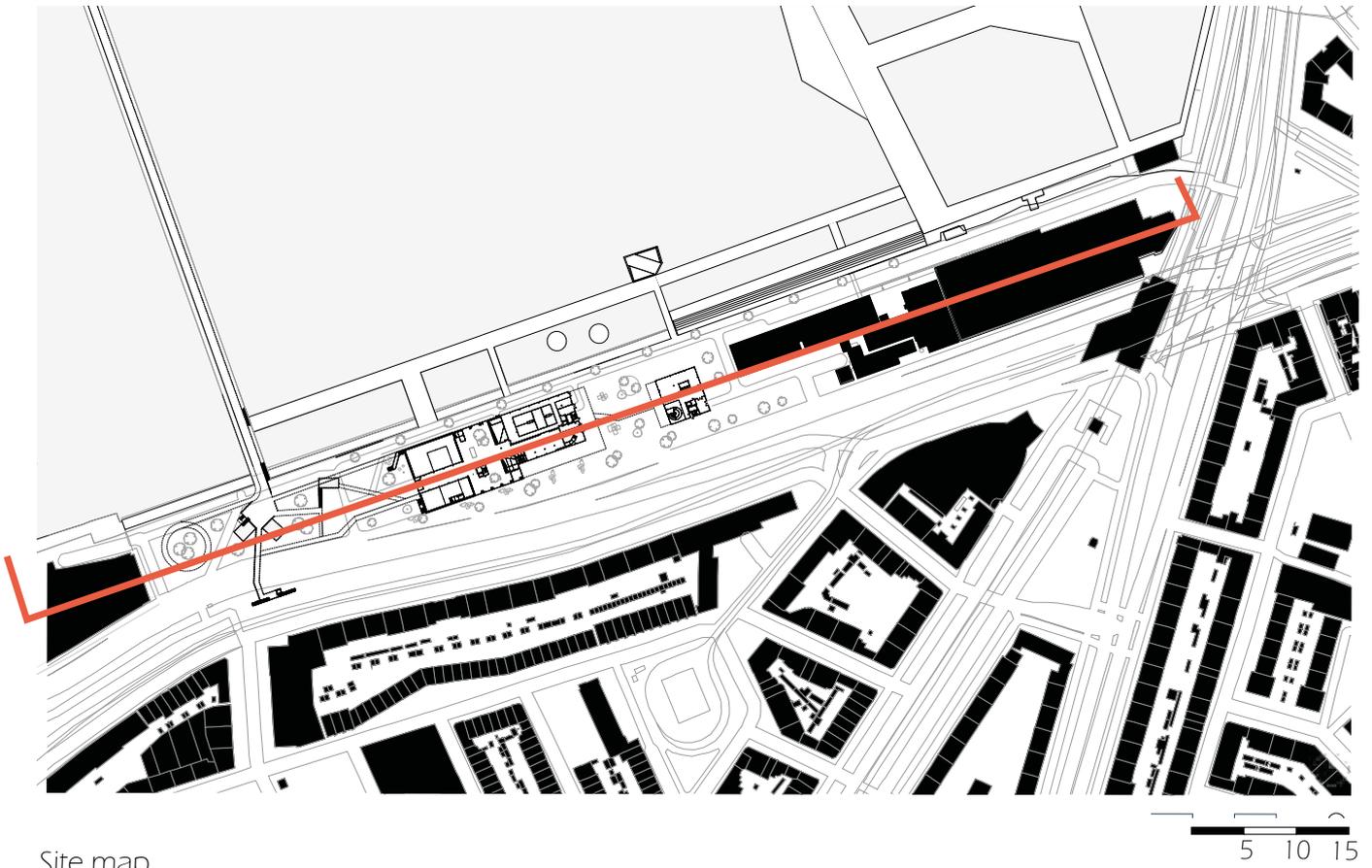
5 10 15

Art Garden

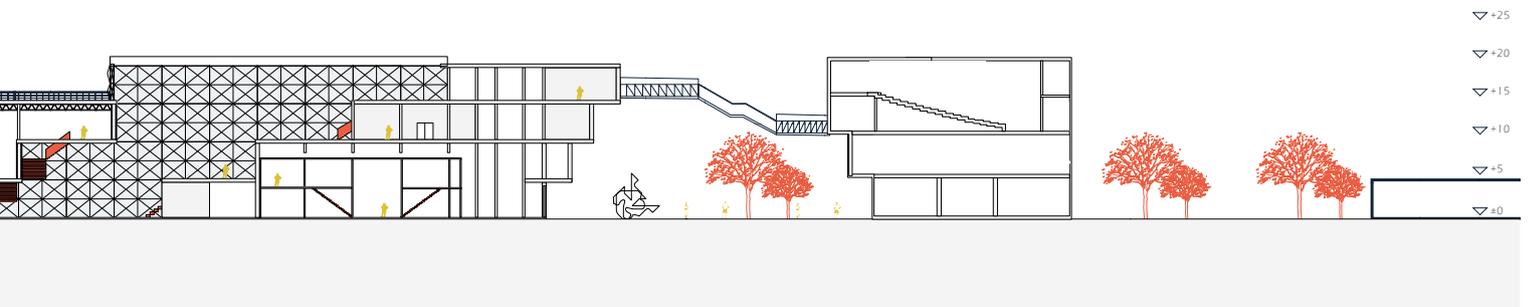
Expo

Section A





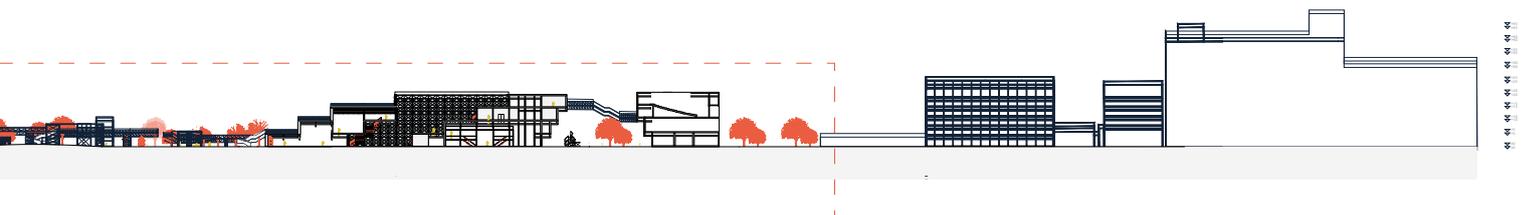
Site map



Art producing indoor

Art making square

Event & shop

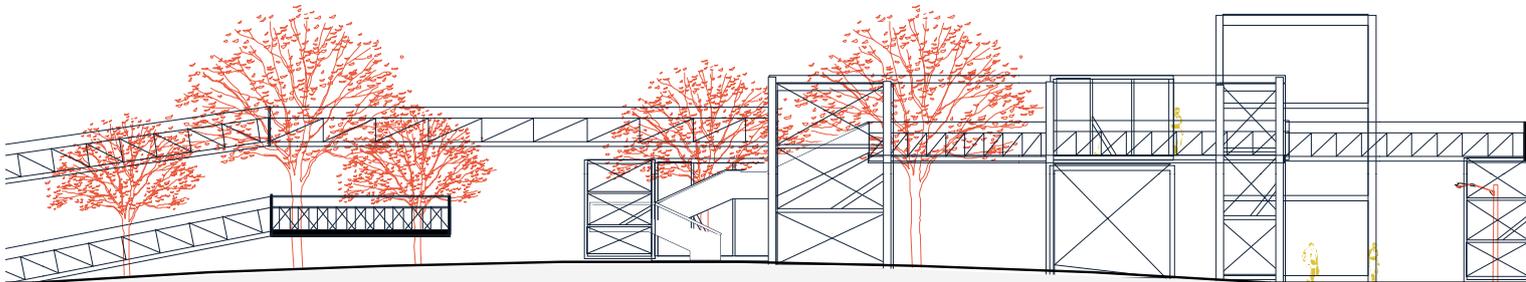


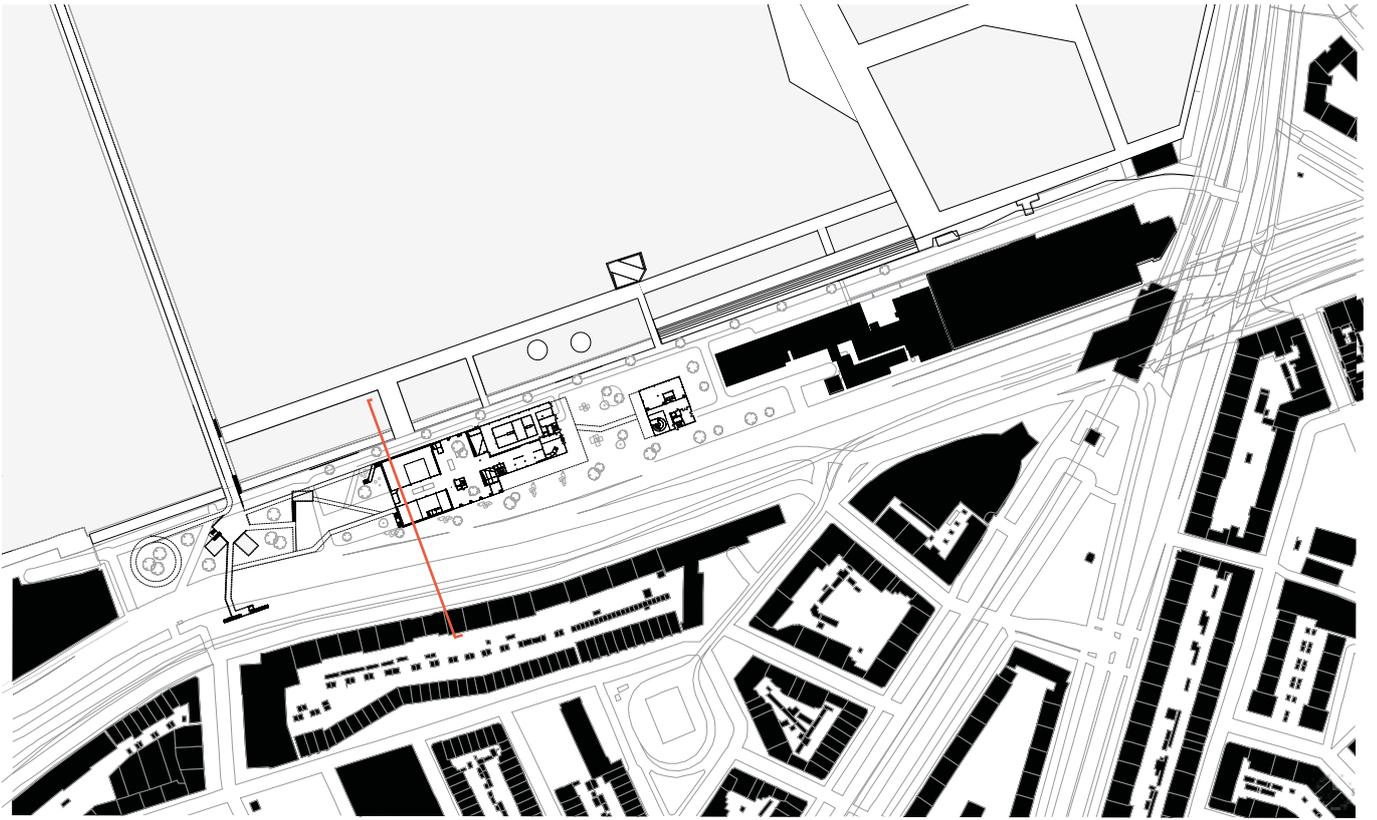
SECTION MAASHAVEN TO BRIESELAAN



0 5 0 15

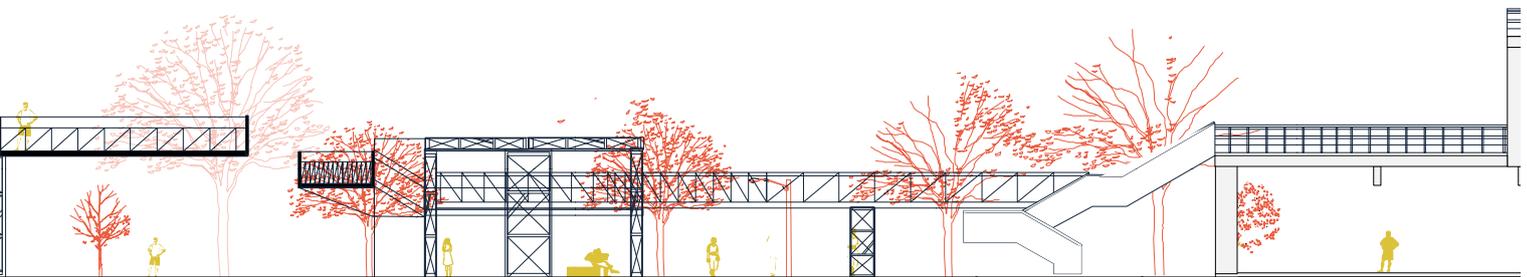
Section Maashaven to Brieselaan





Site map

5 10 15

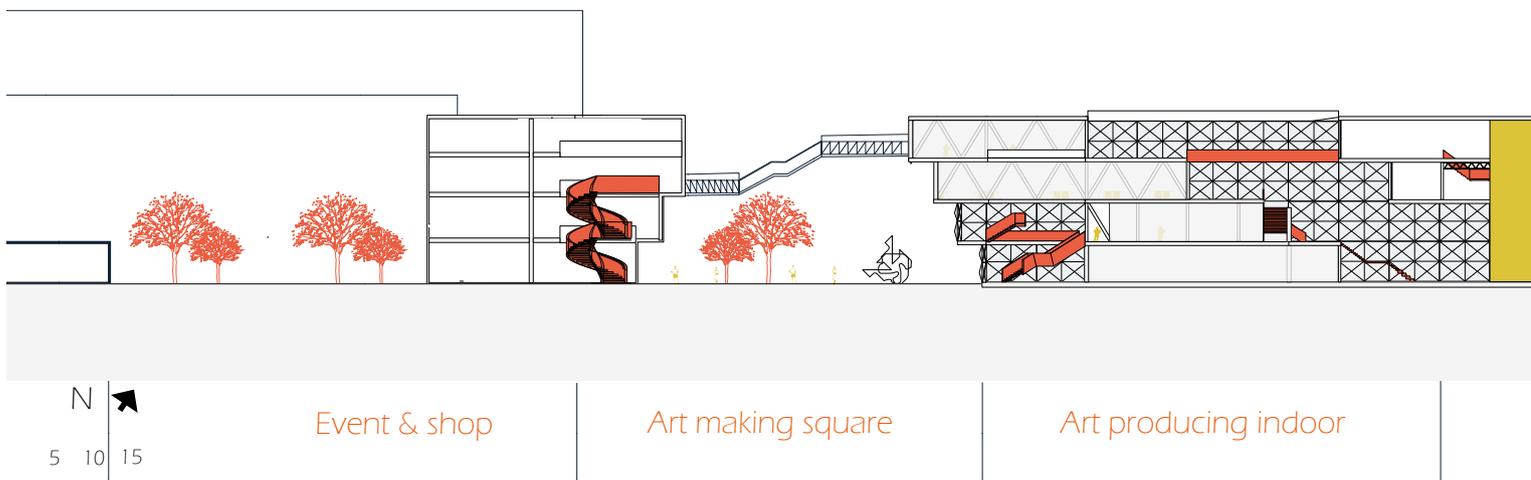


PLATFORM ART GARDEN

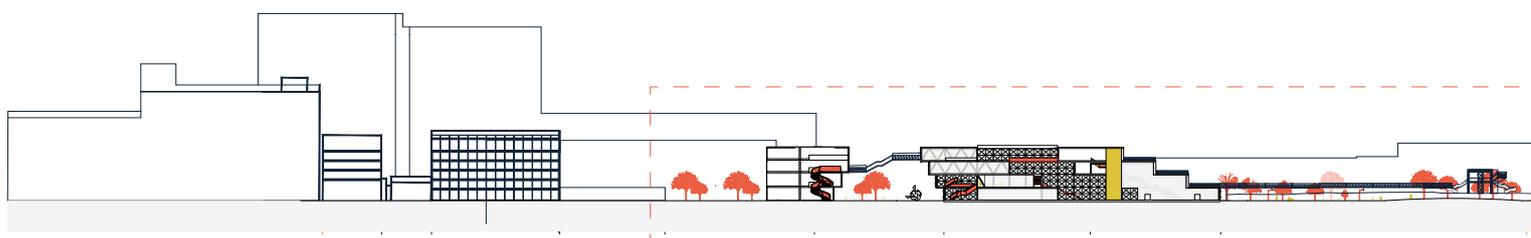
Site Section

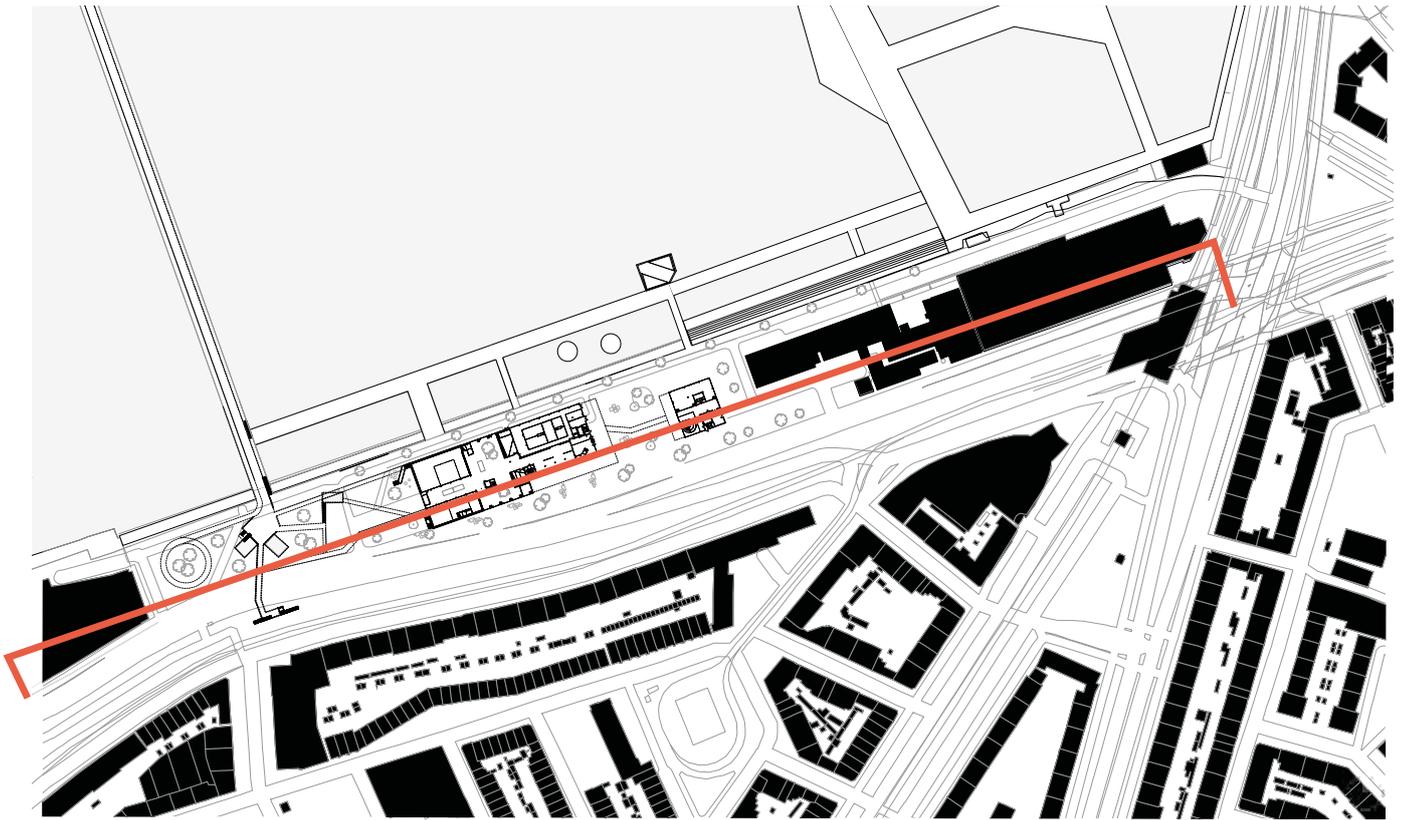
TO TARWEWIJK

Section B zoomed to location



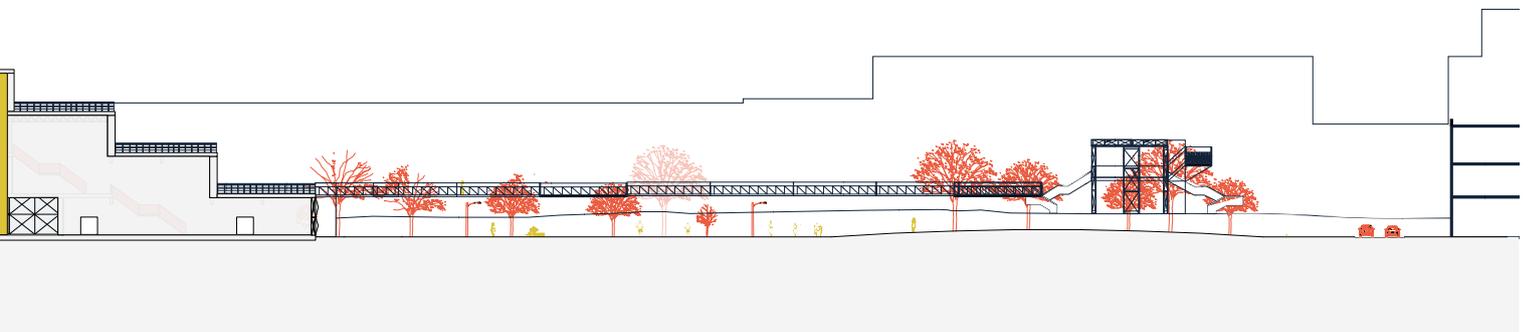
Section A





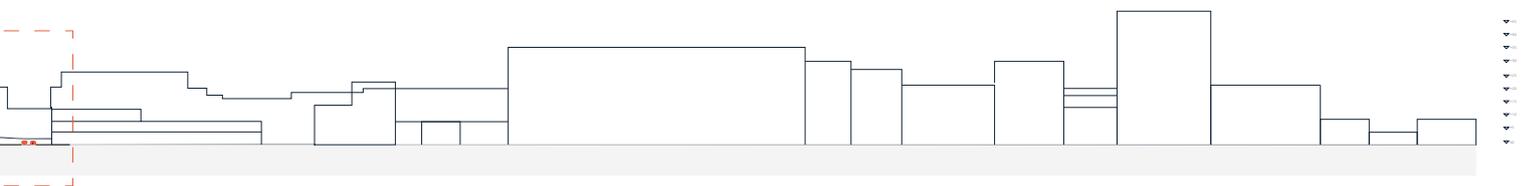
Site map

5 10 15

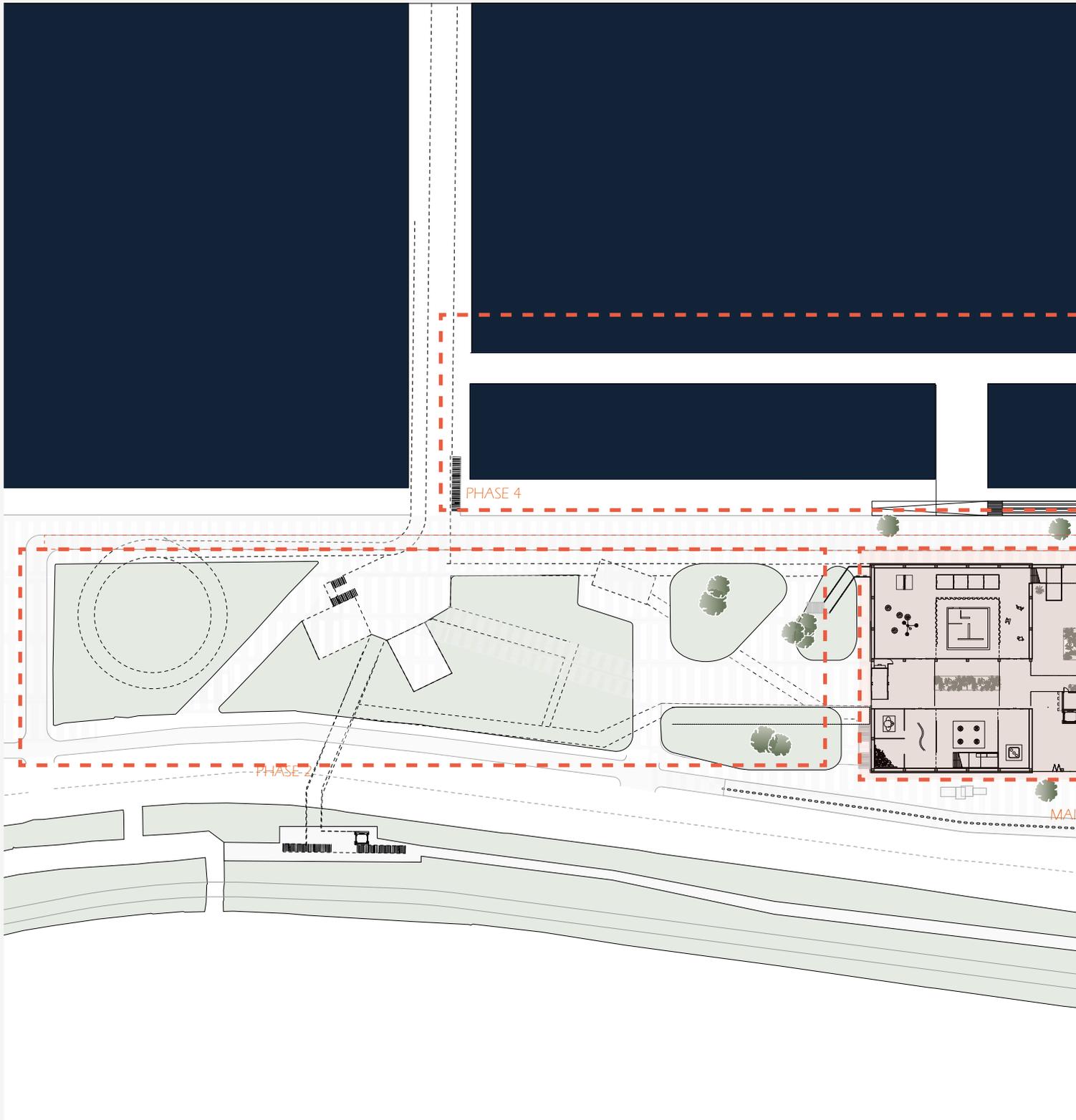


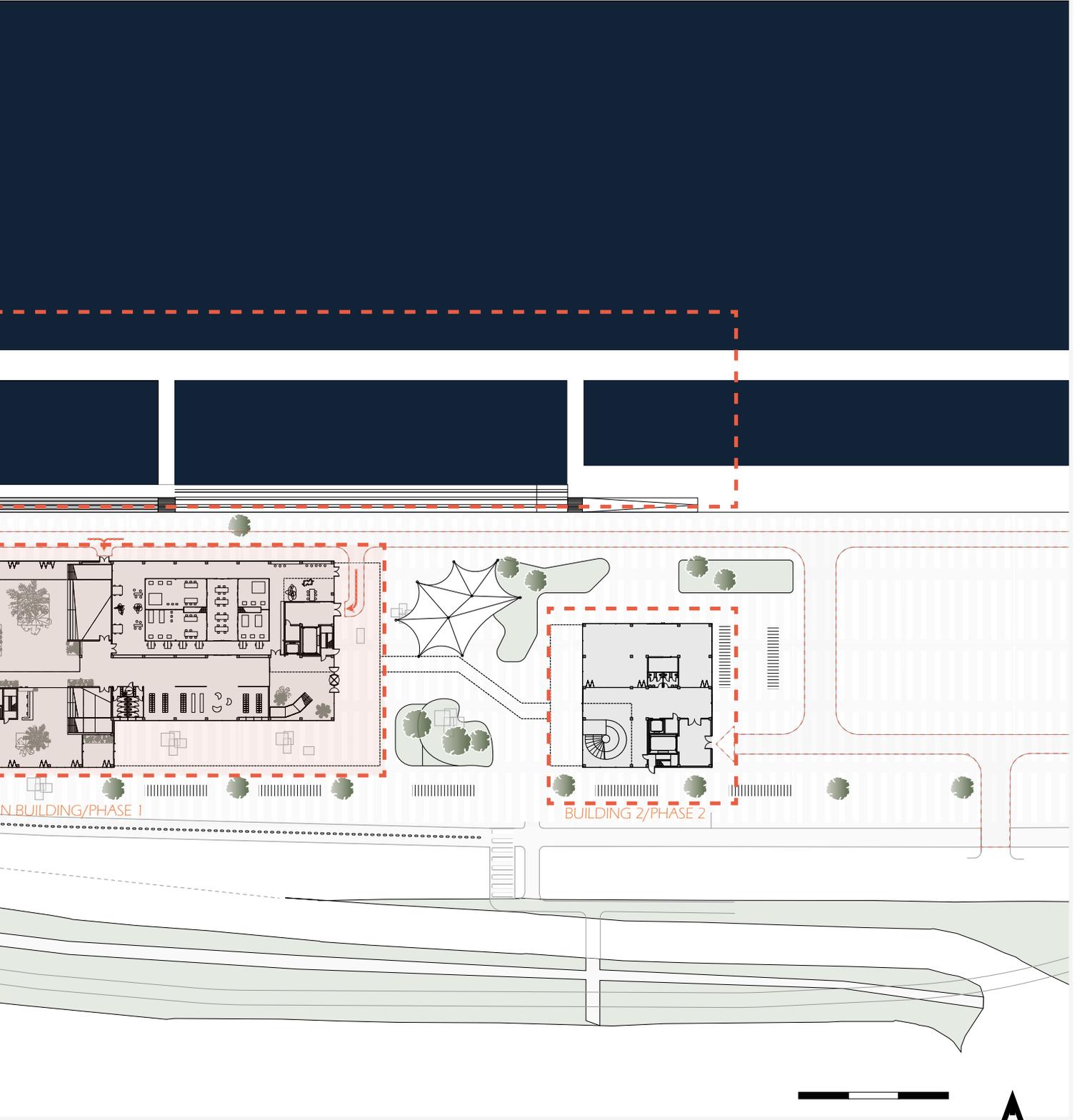
Expo

Art Garden



Different Phases





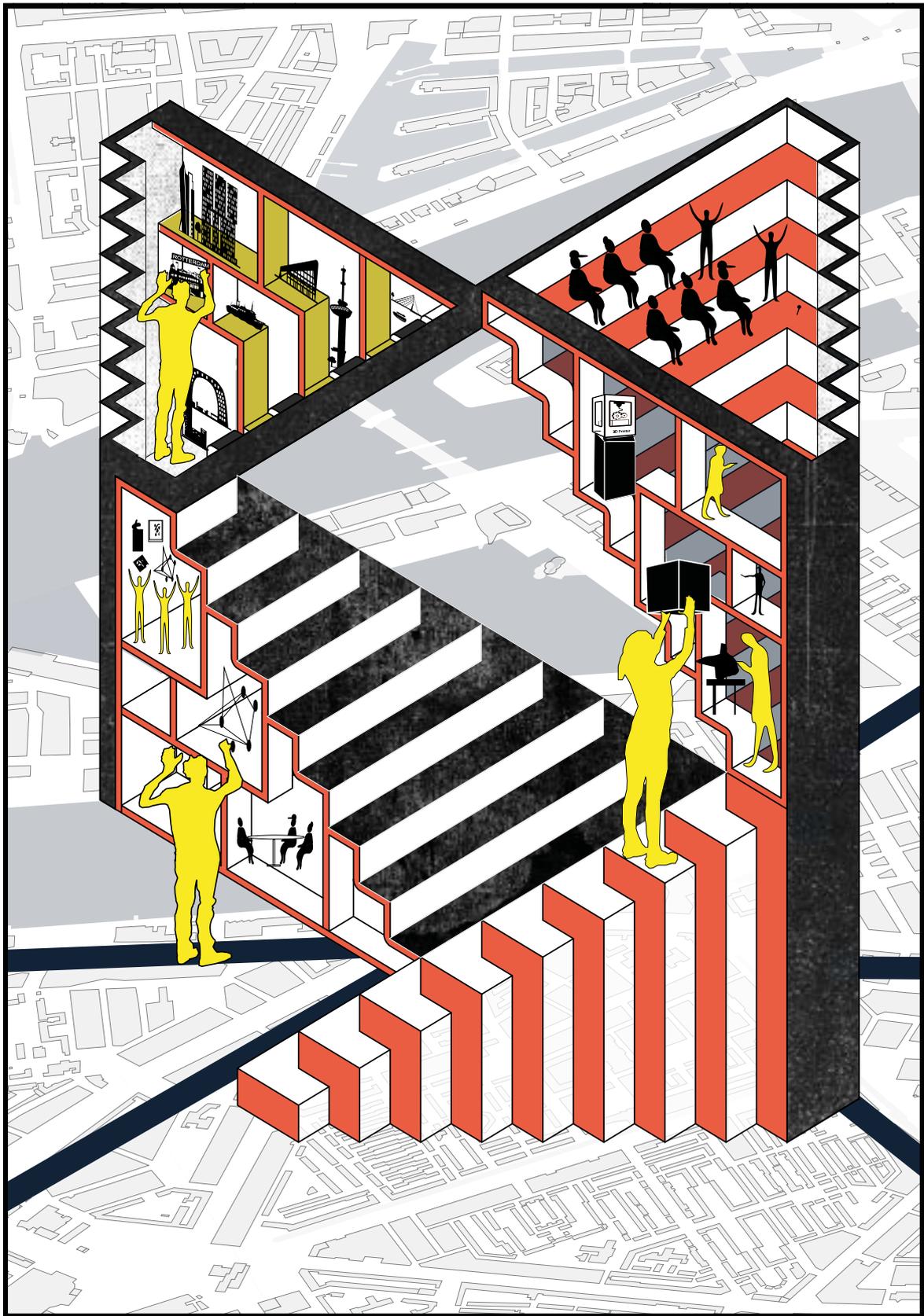
BUILDING 1/PHASE 1

BUILDING 2/PHASE 2



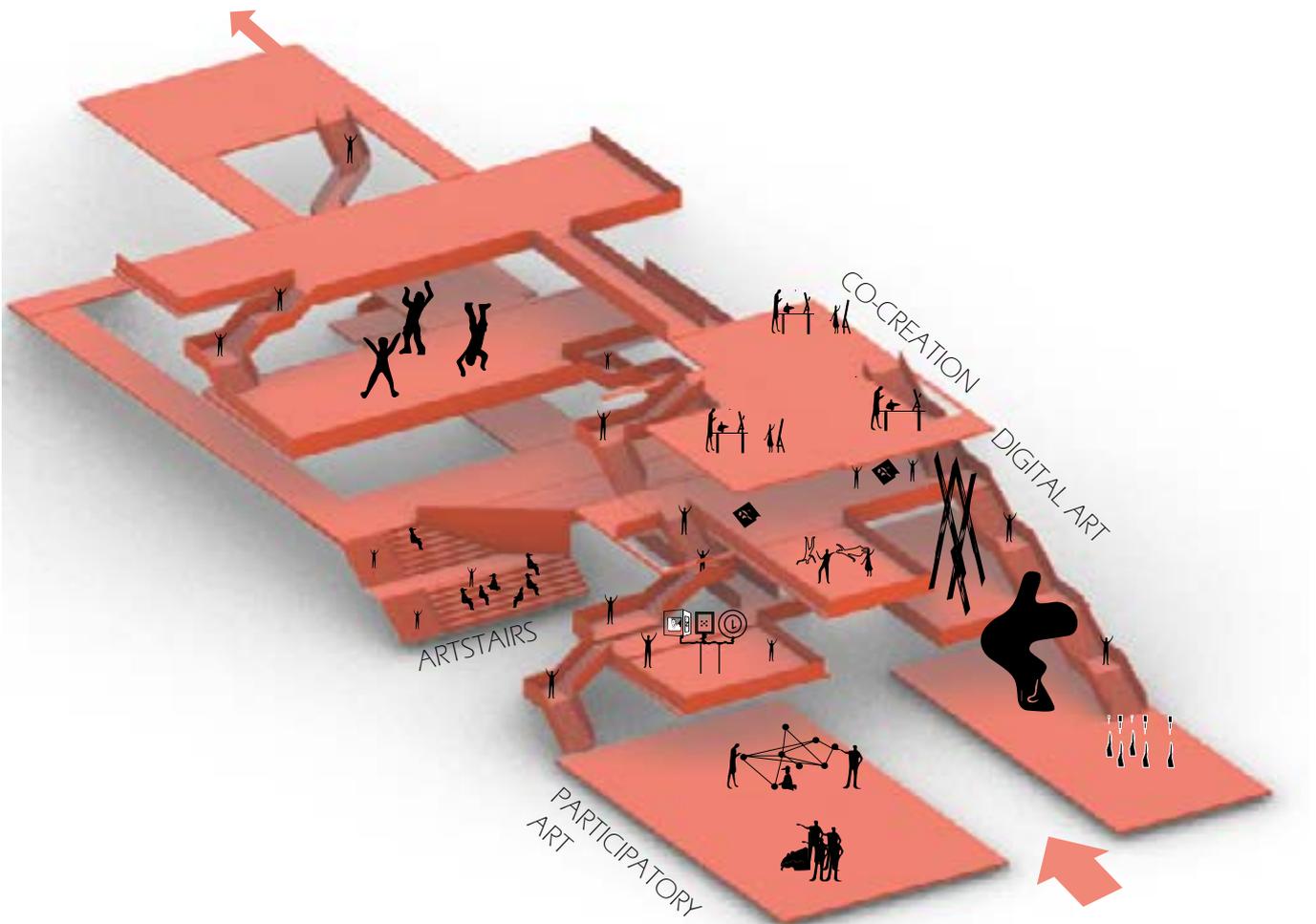


THE BUILDING



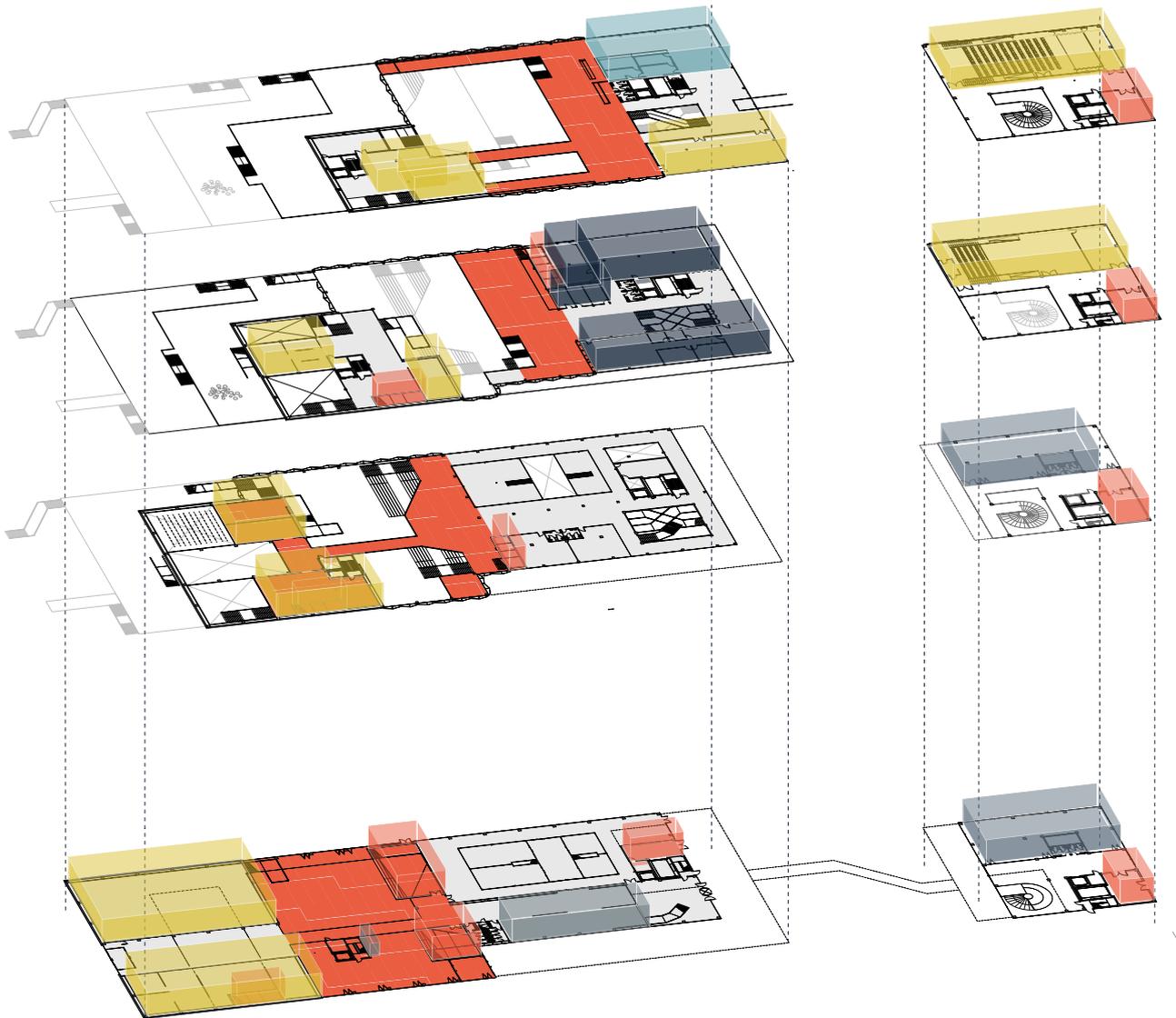
Concept routing and experience

Experiencing art not looking at an art piece in a cabinet but actually going through this cabinet by creating a network of platforms, boxes and stairs where large scale participatory art can be exhibit

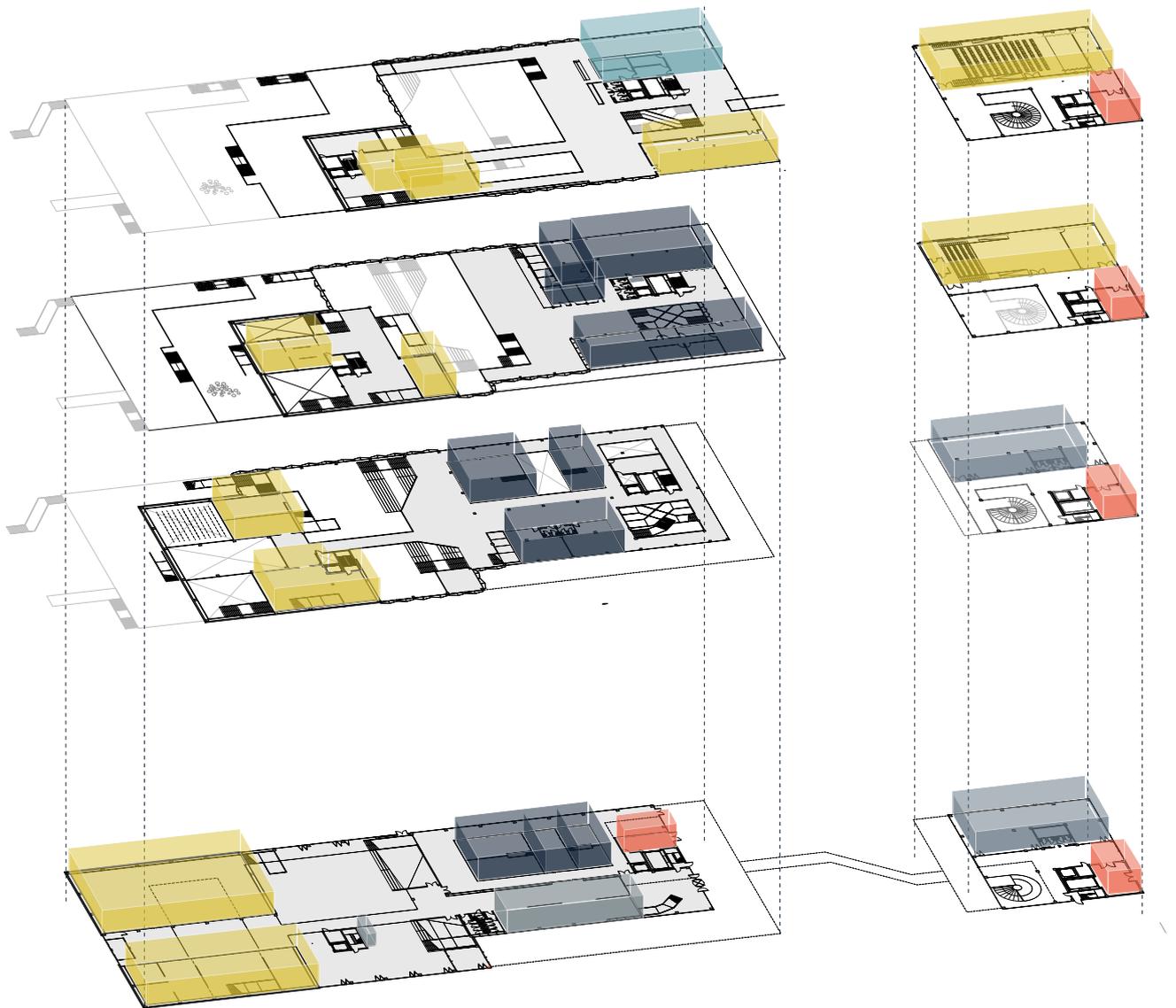


Program division

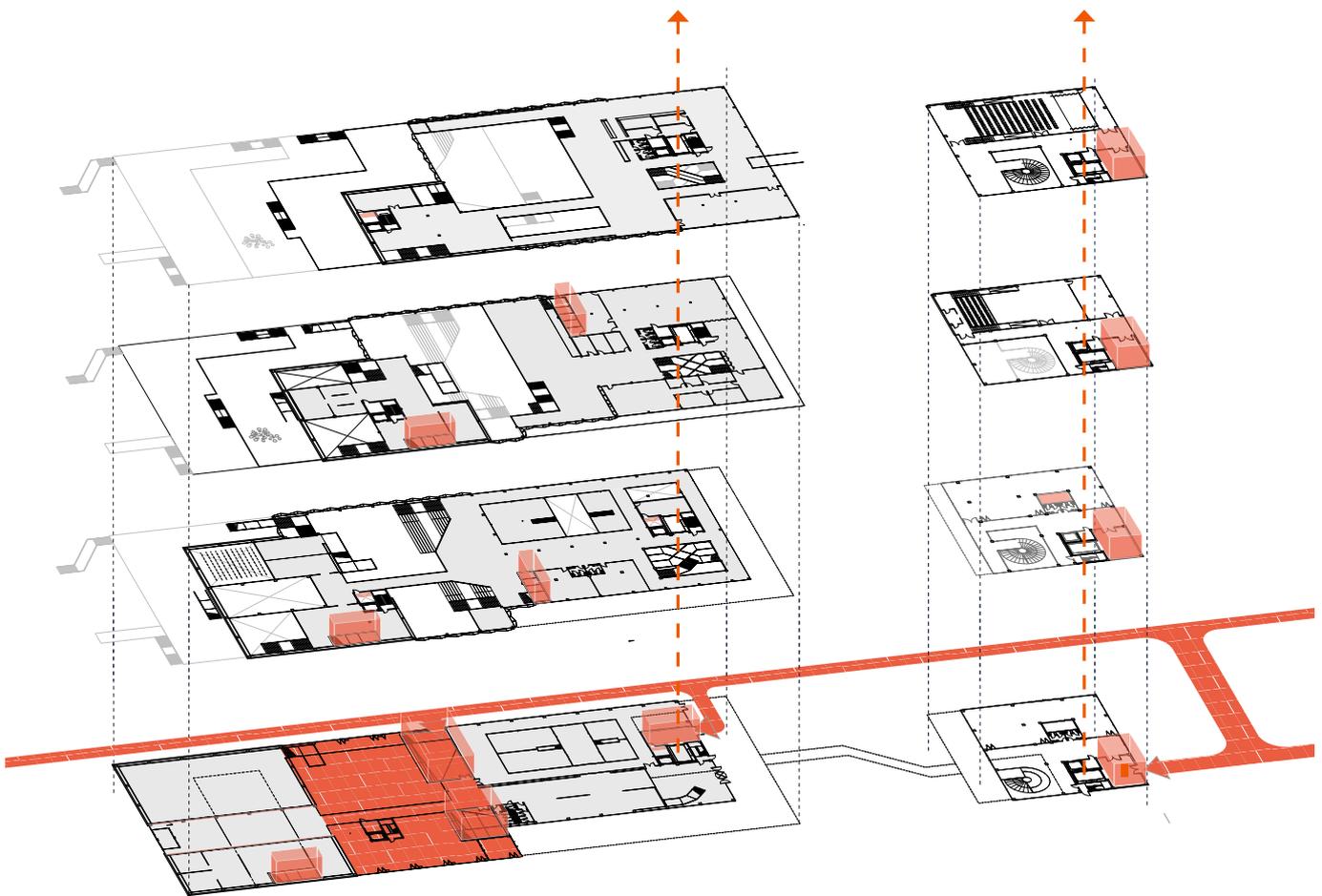
Artstairs/greenlung



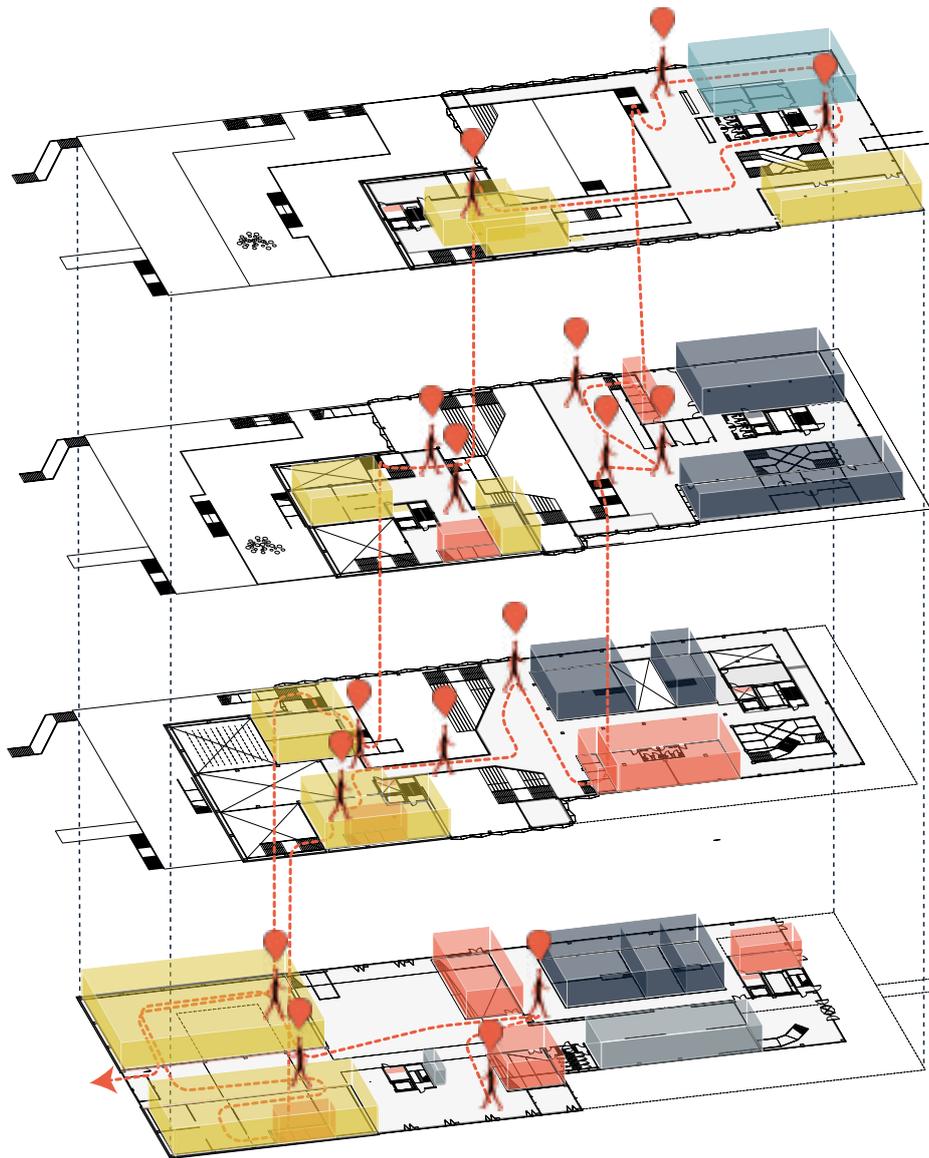
Program division

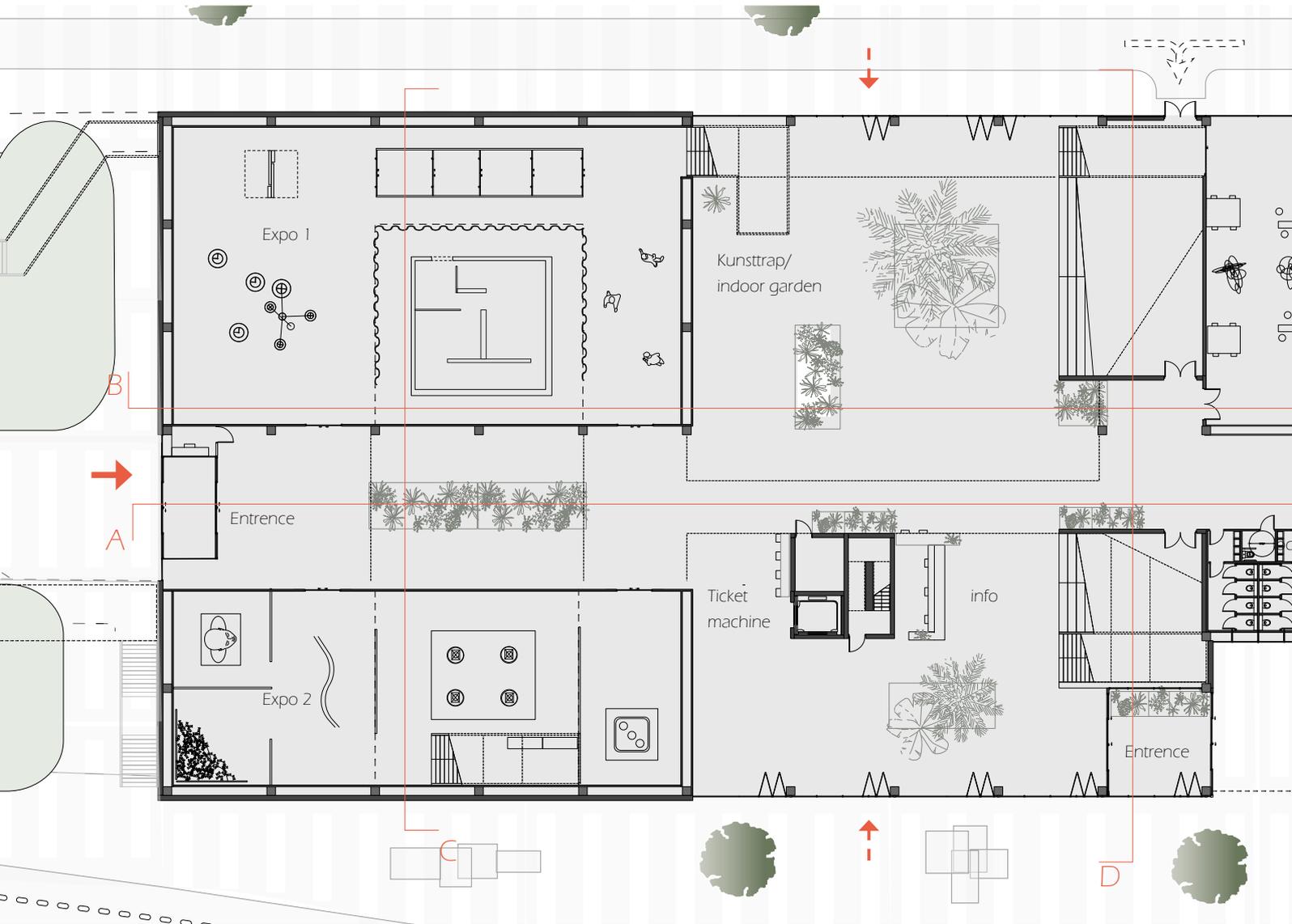


Storage and Transport



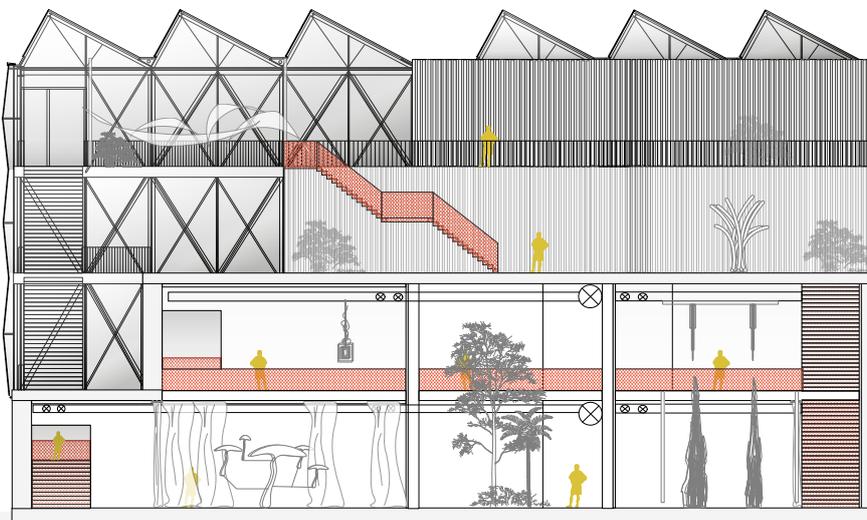
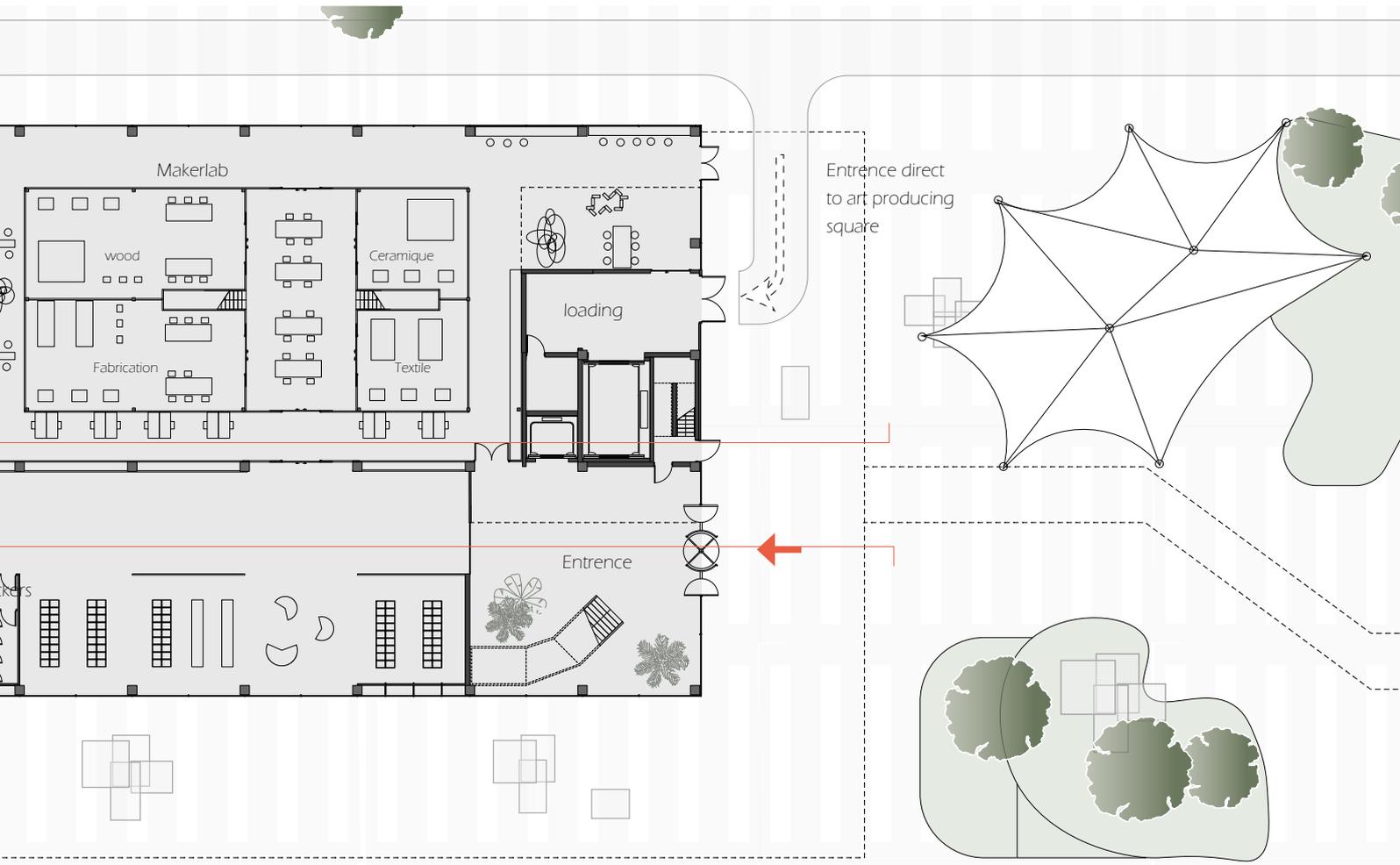
Visitors route main building



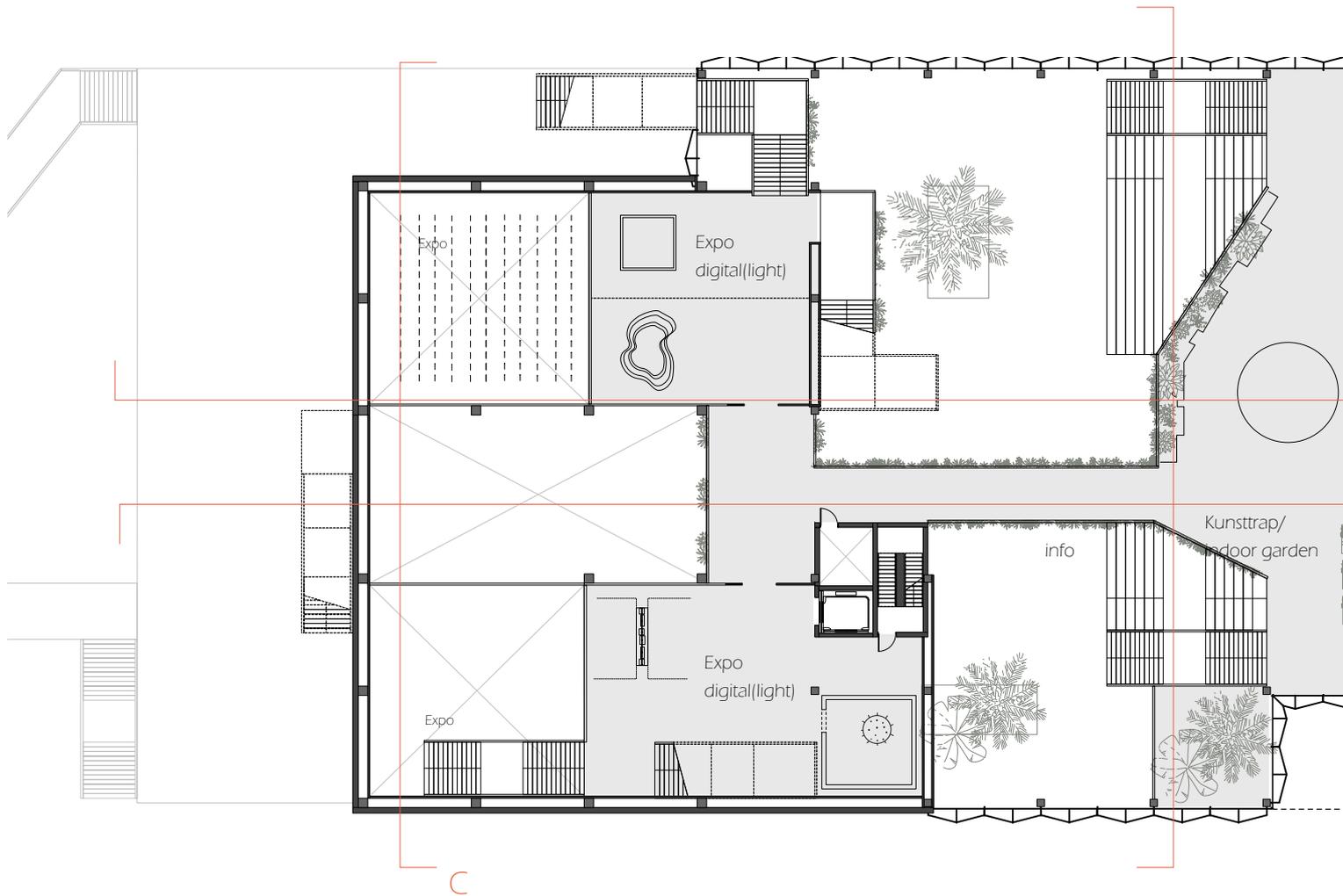


GROUND FLOORPLAN & SECTION EXPO

MAIN BUILDING

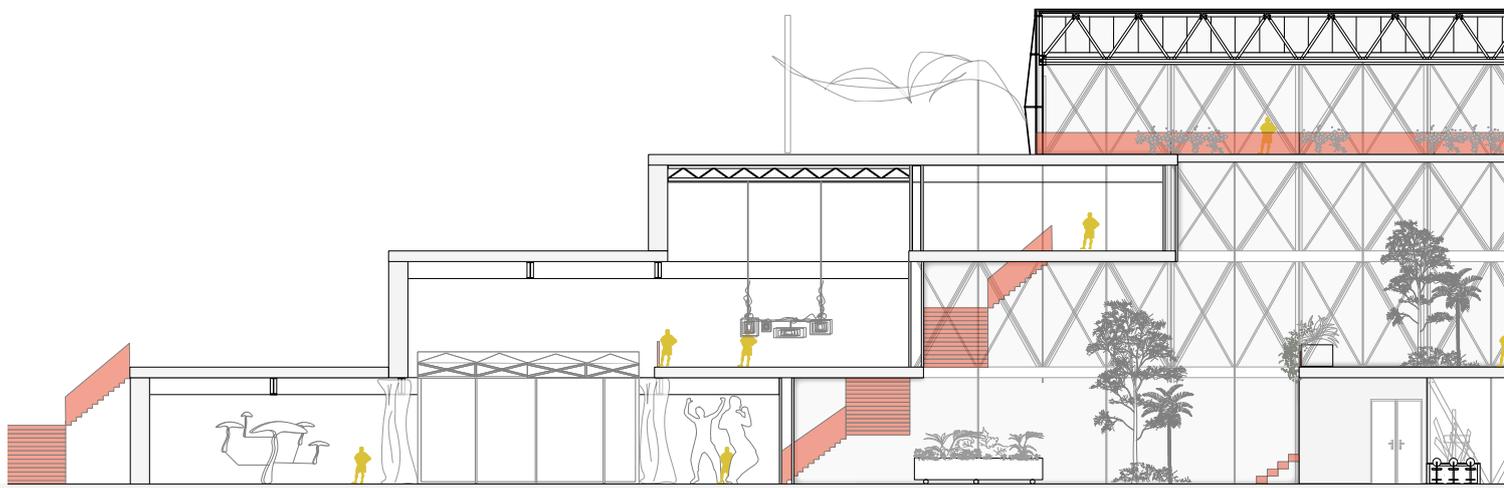


Section c



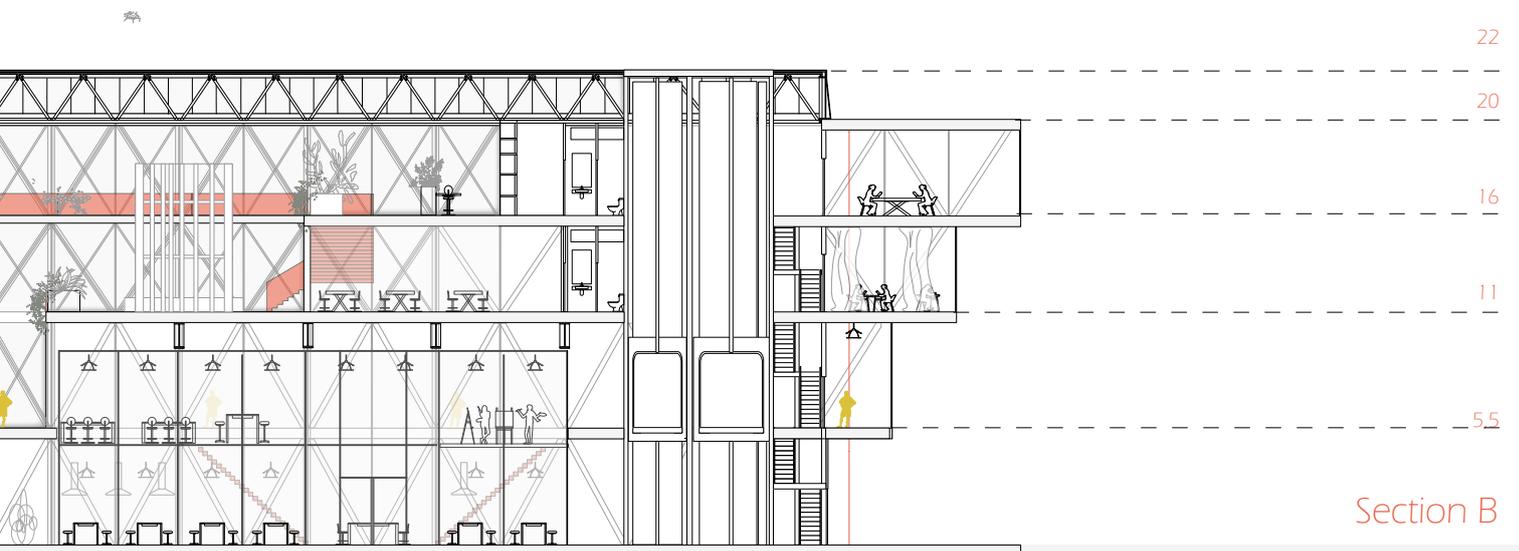
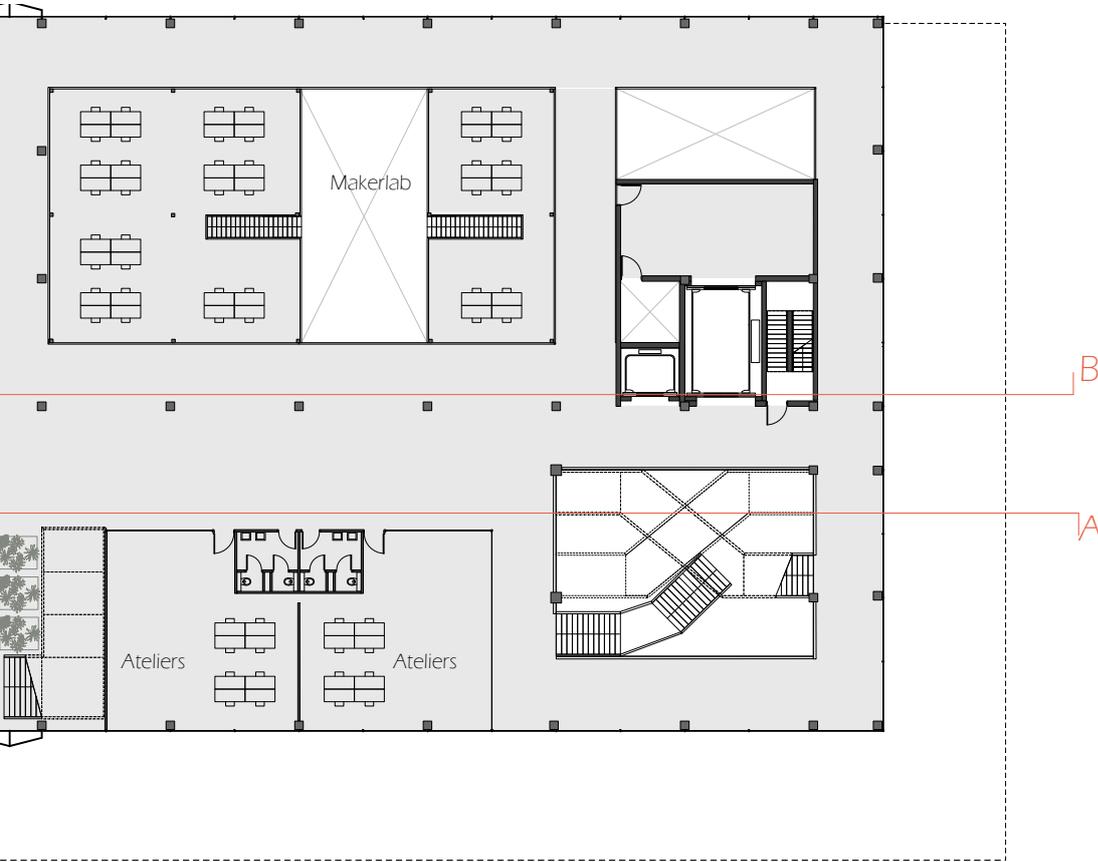
C

D



FIRST FLOOR & SECTION

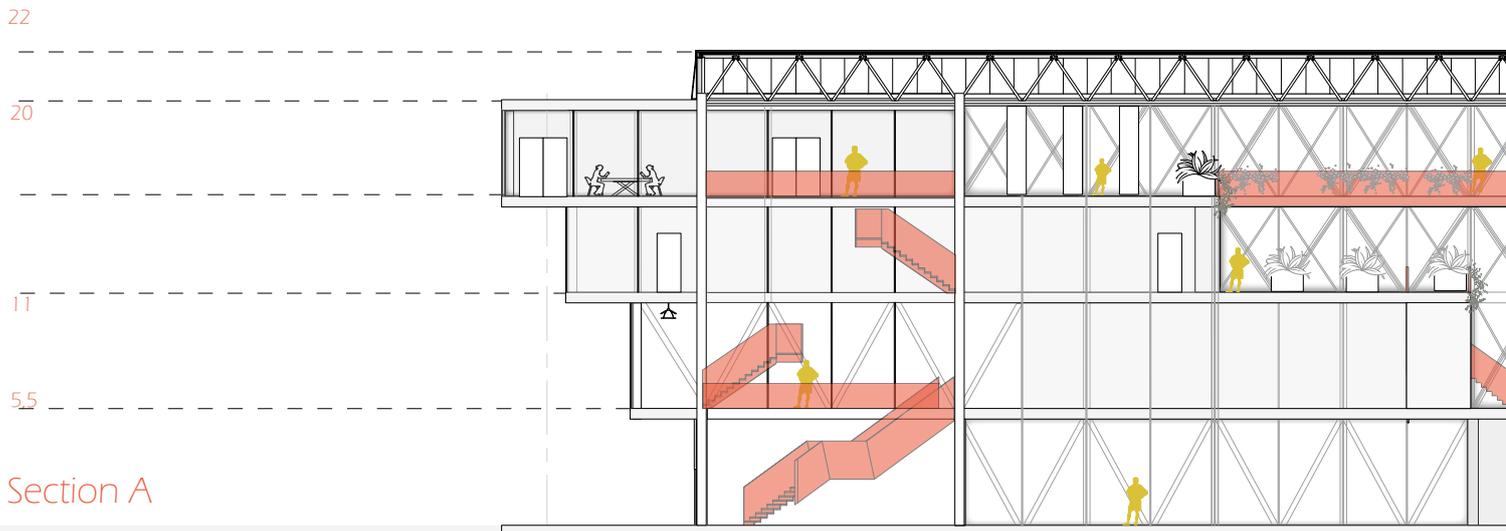
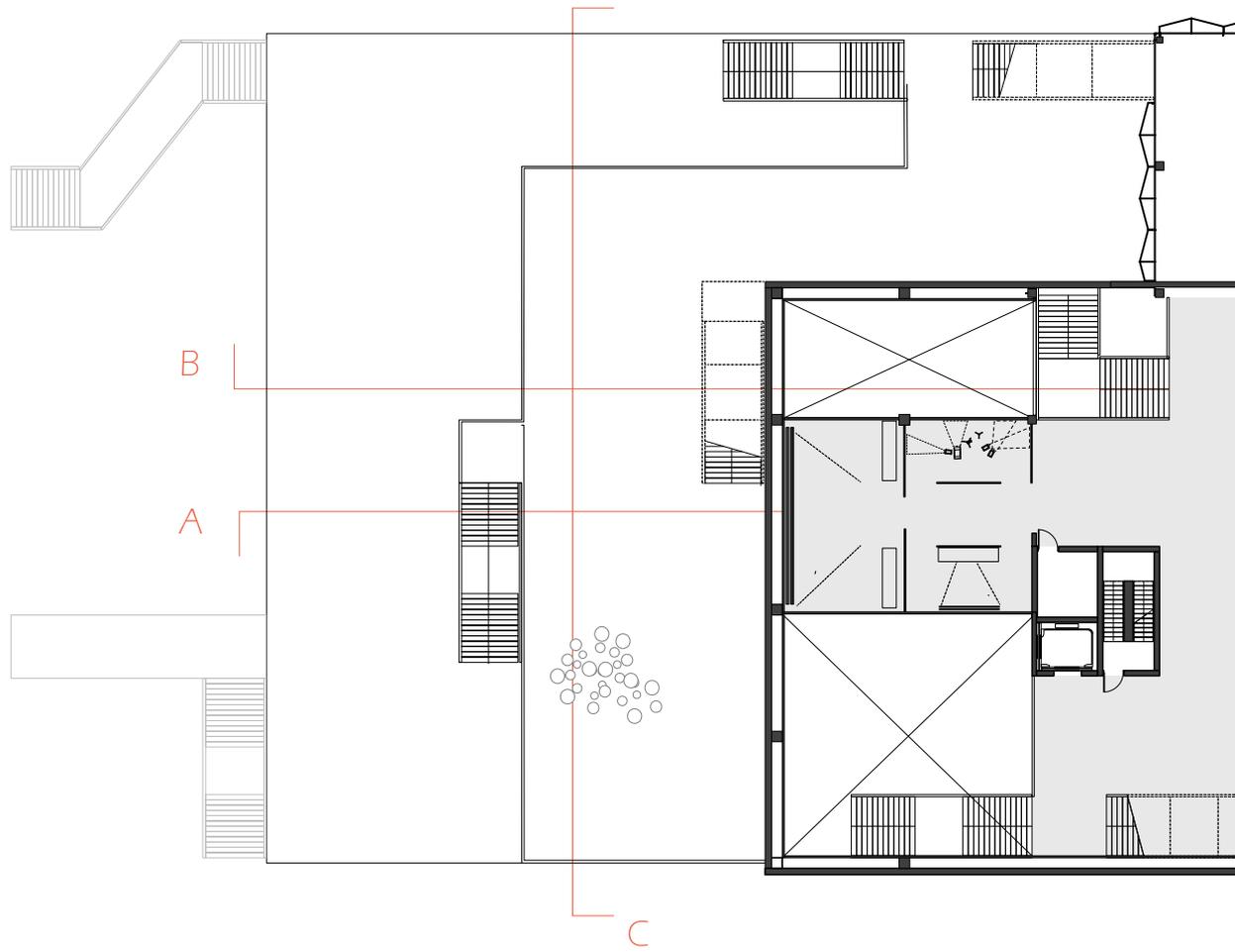
MAIN BUILDING



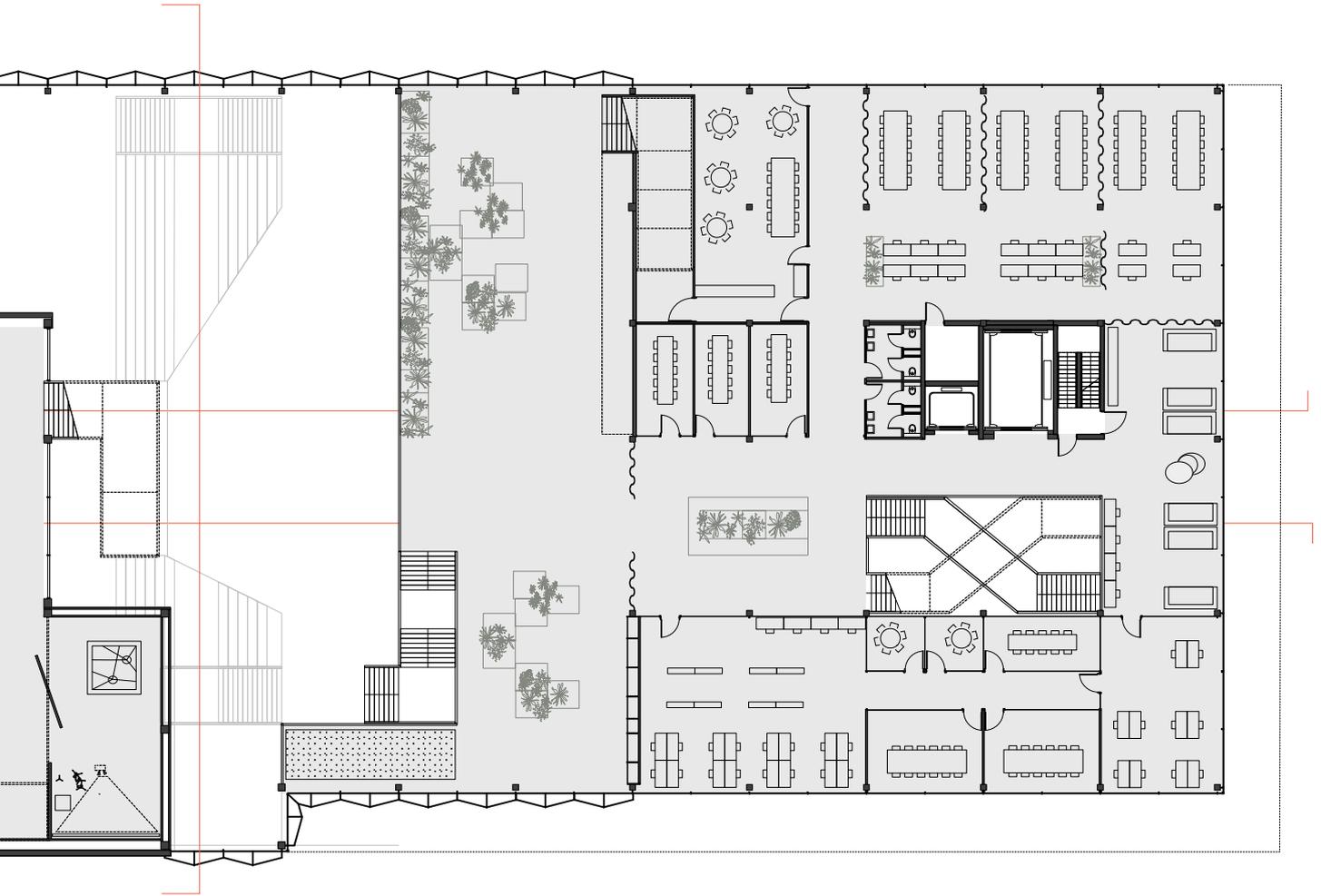
Section B

MAIN BUILDING

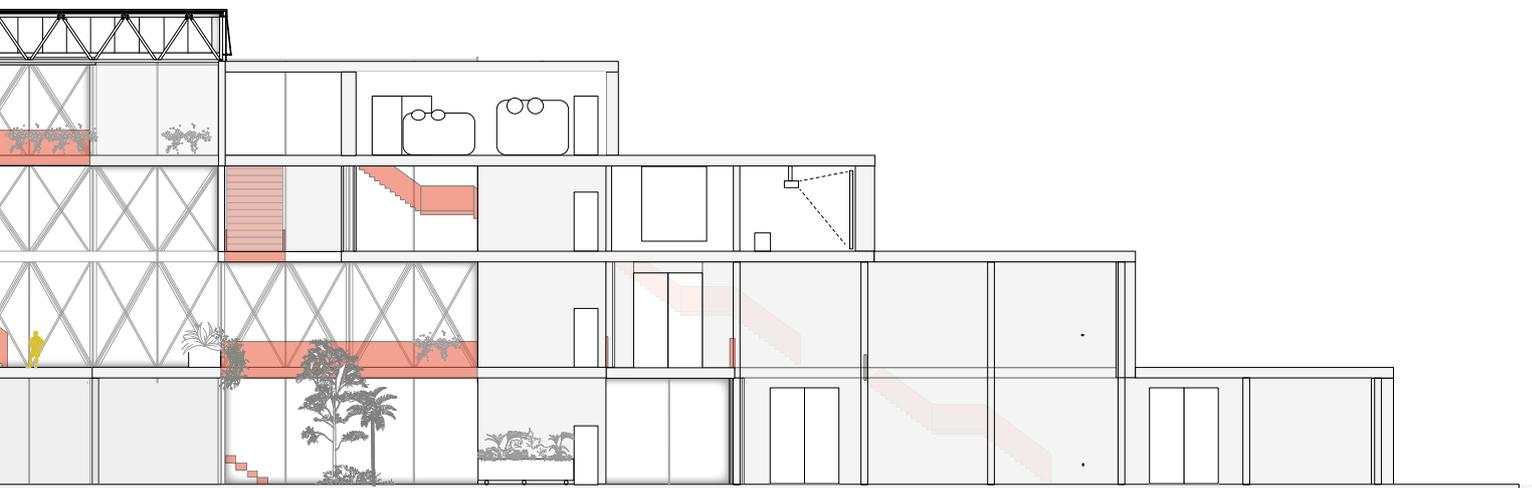
SECOND FLOOR & SECTION KUNSTTRAP

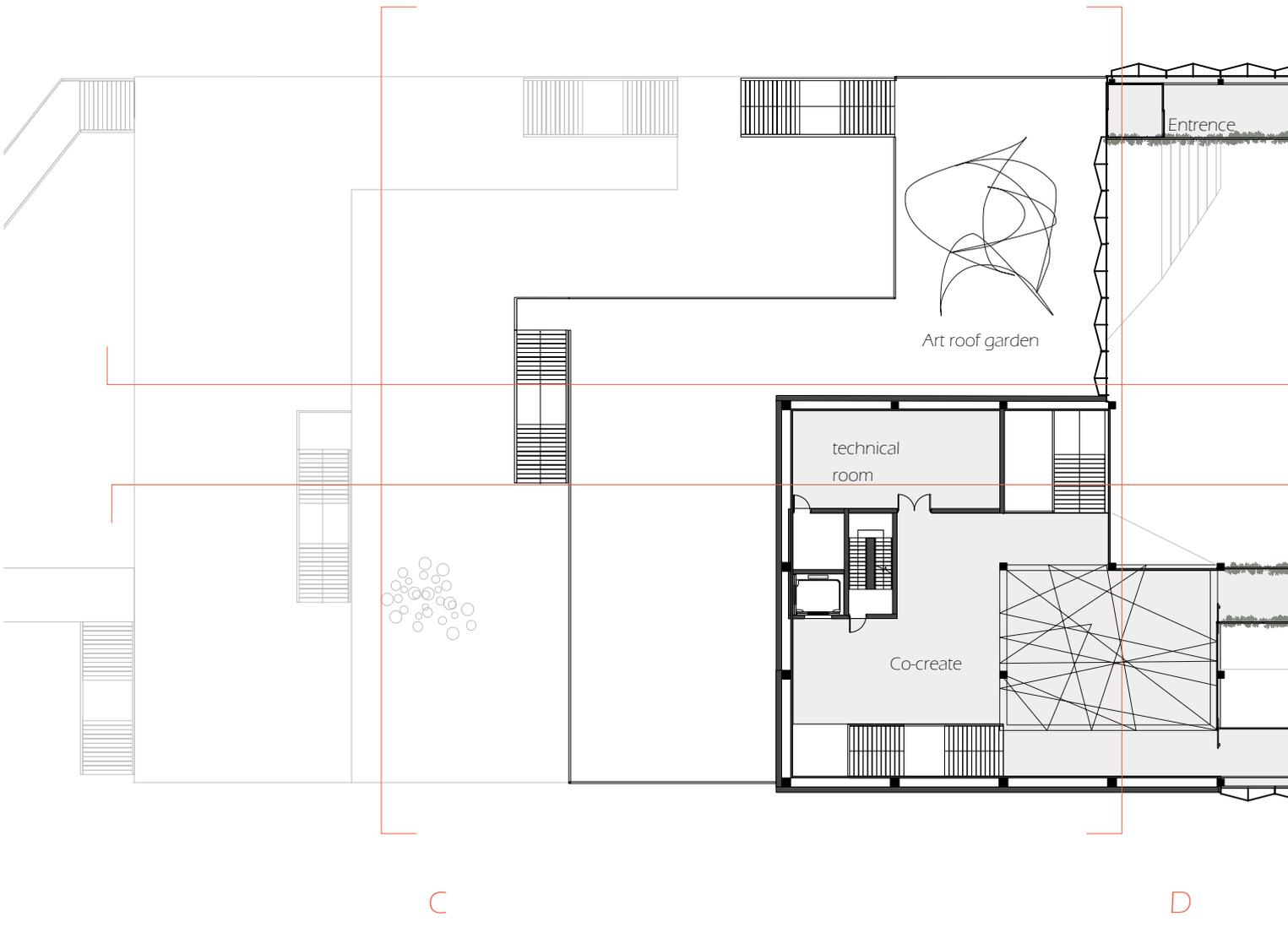


Section A



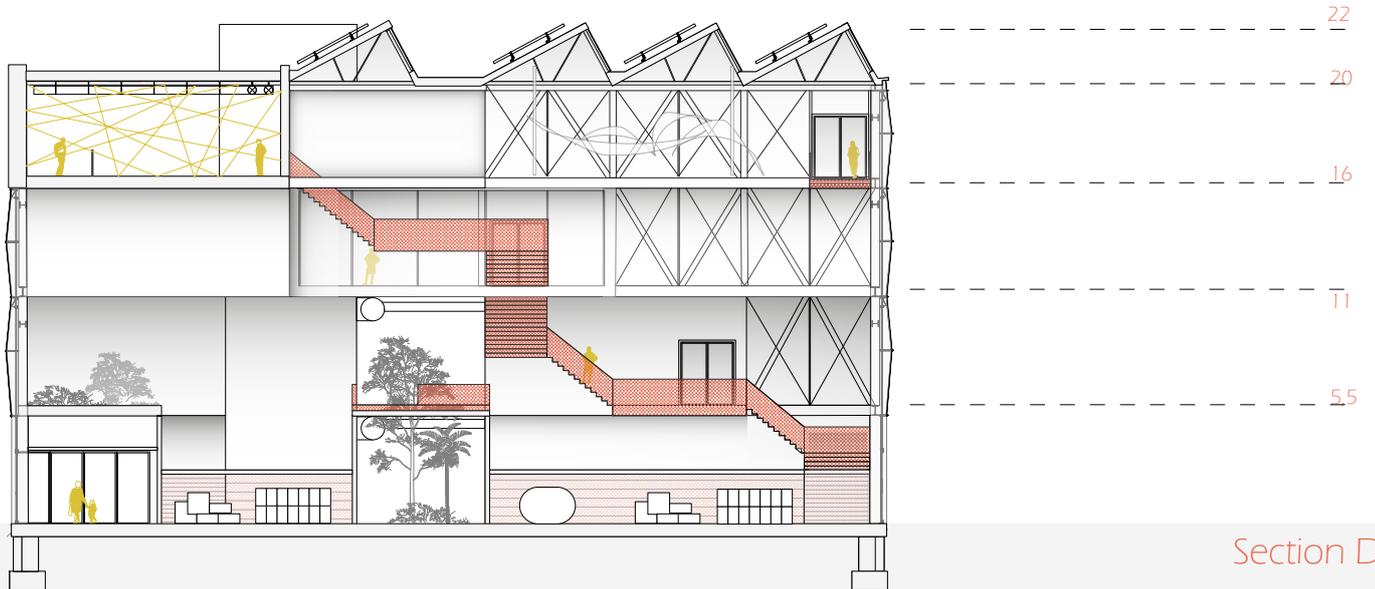
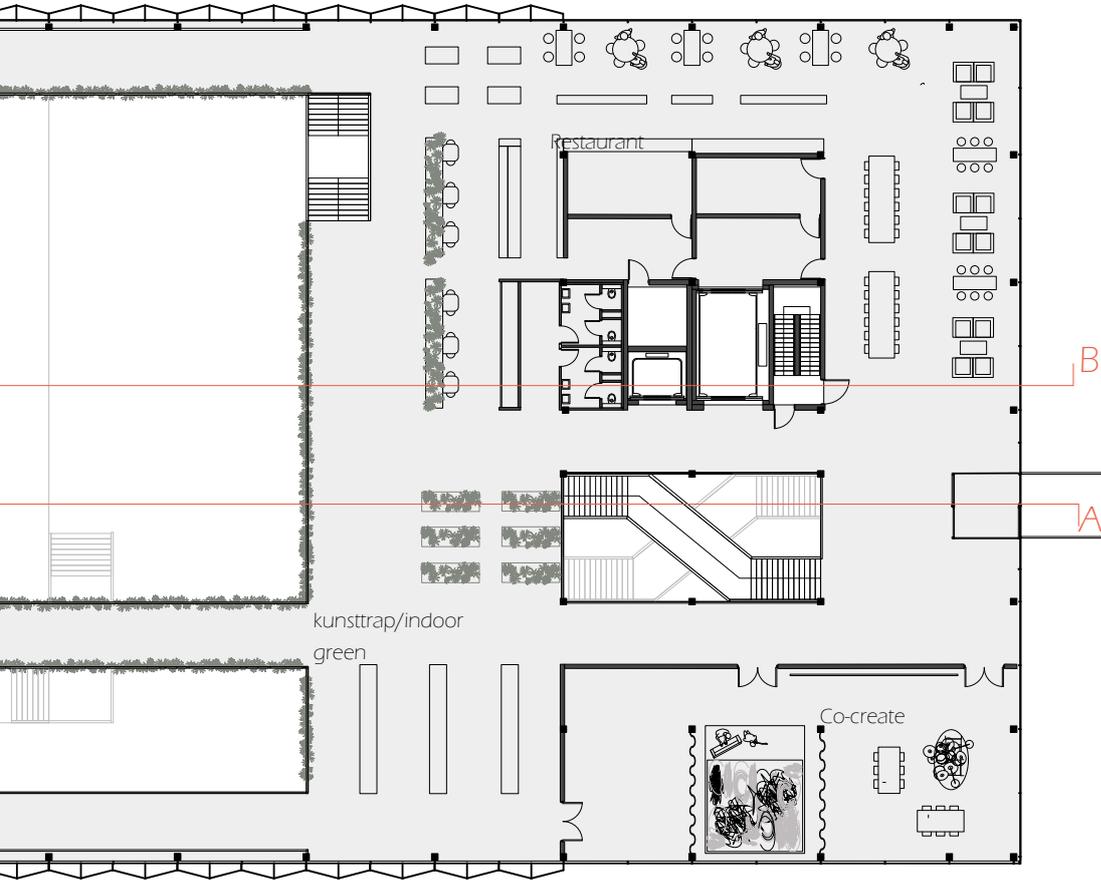
D



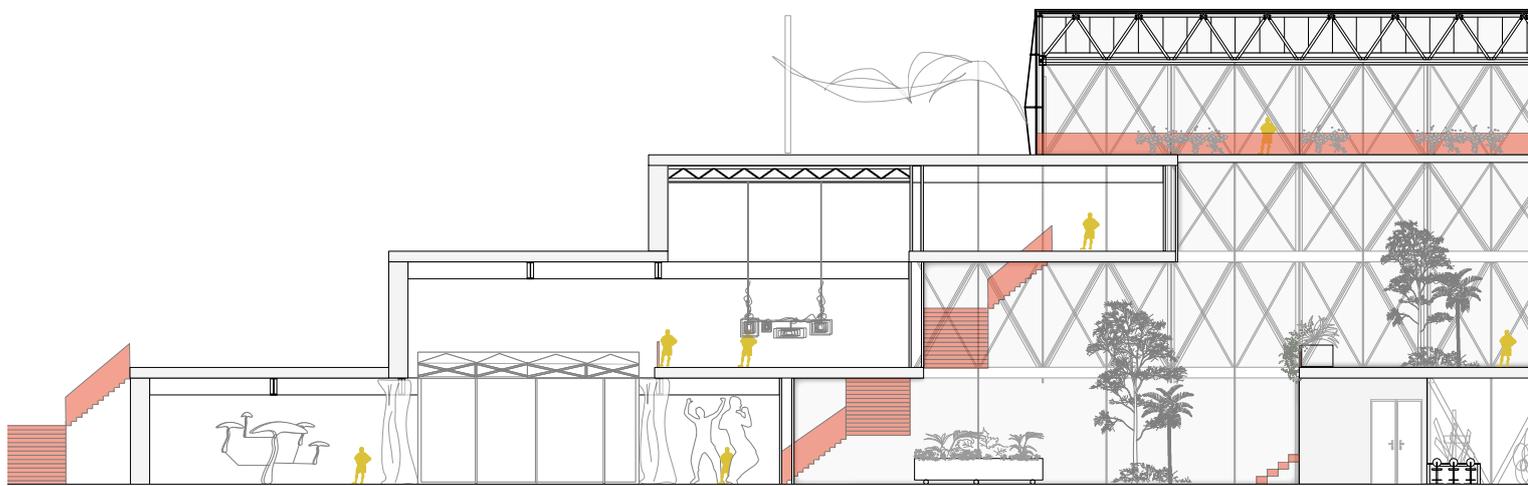
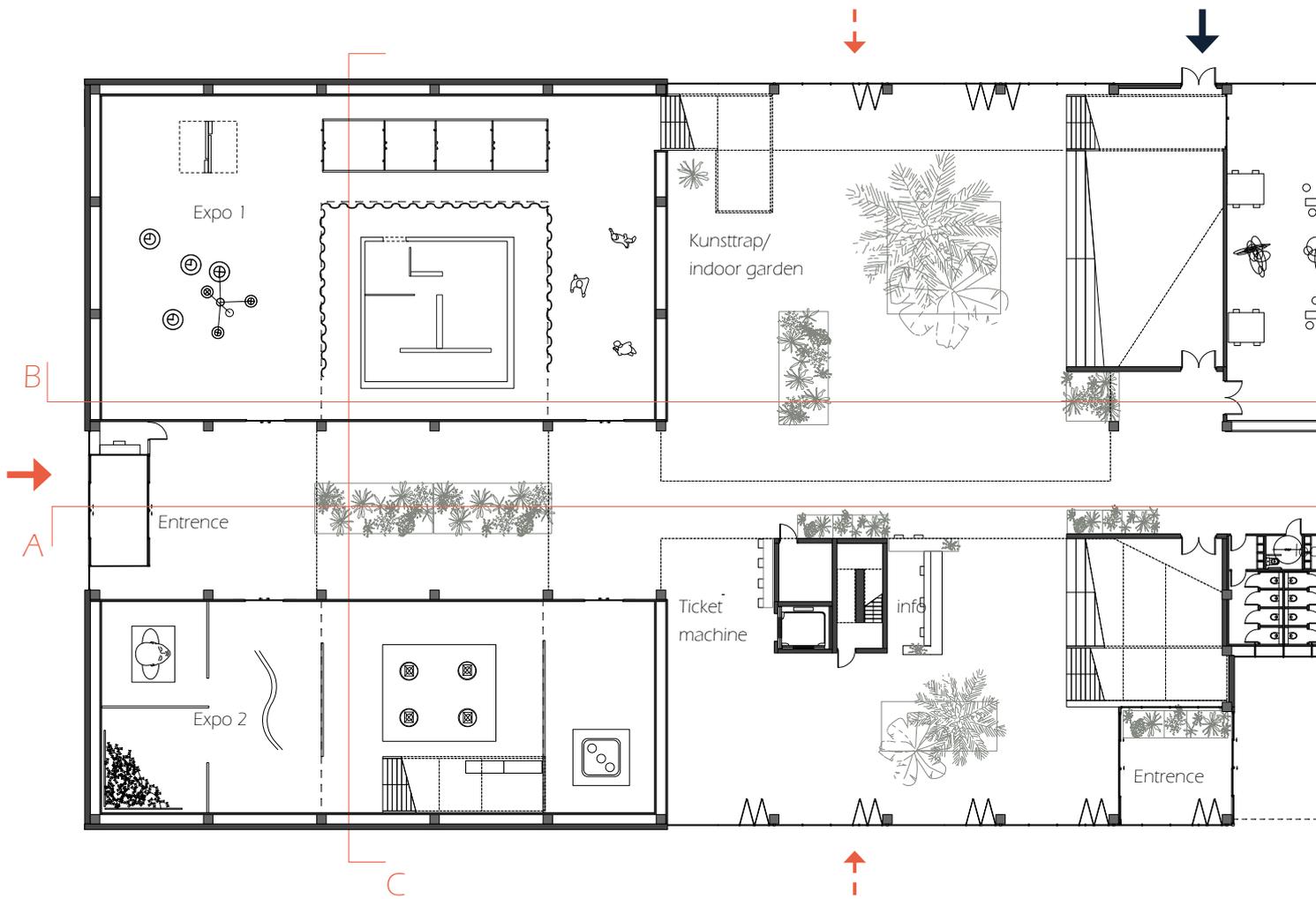


THIRD FLOOR & SECTION KUNSTRAP

MAIN BUILDING

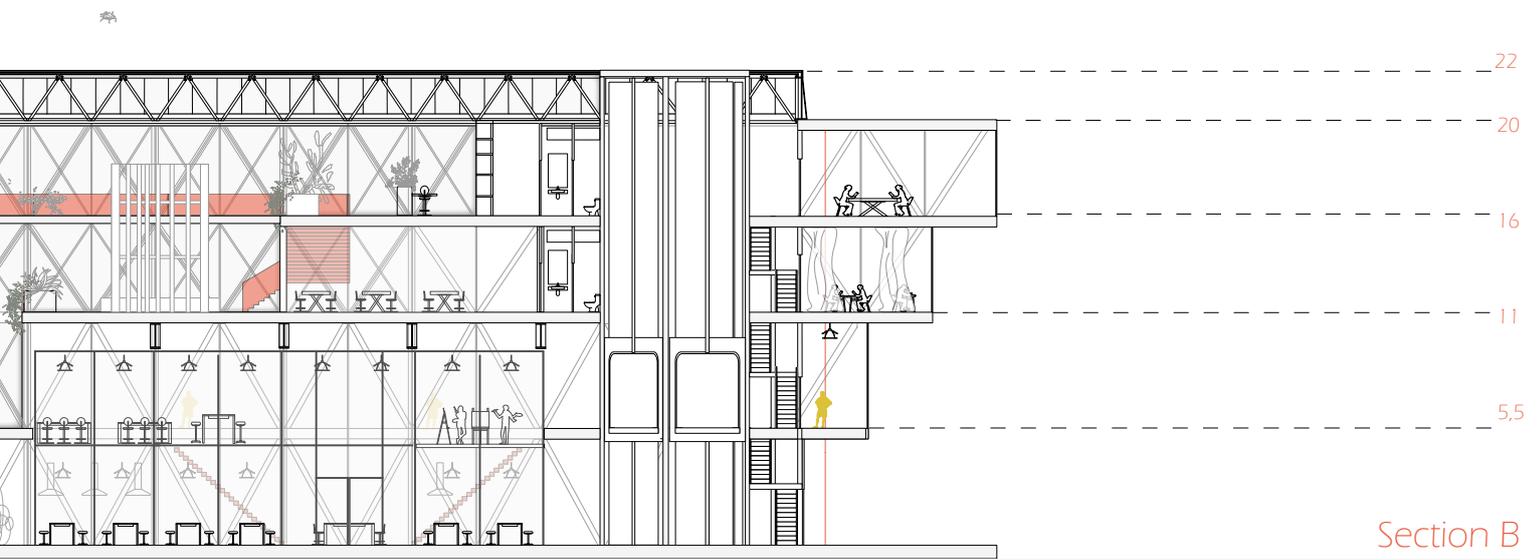
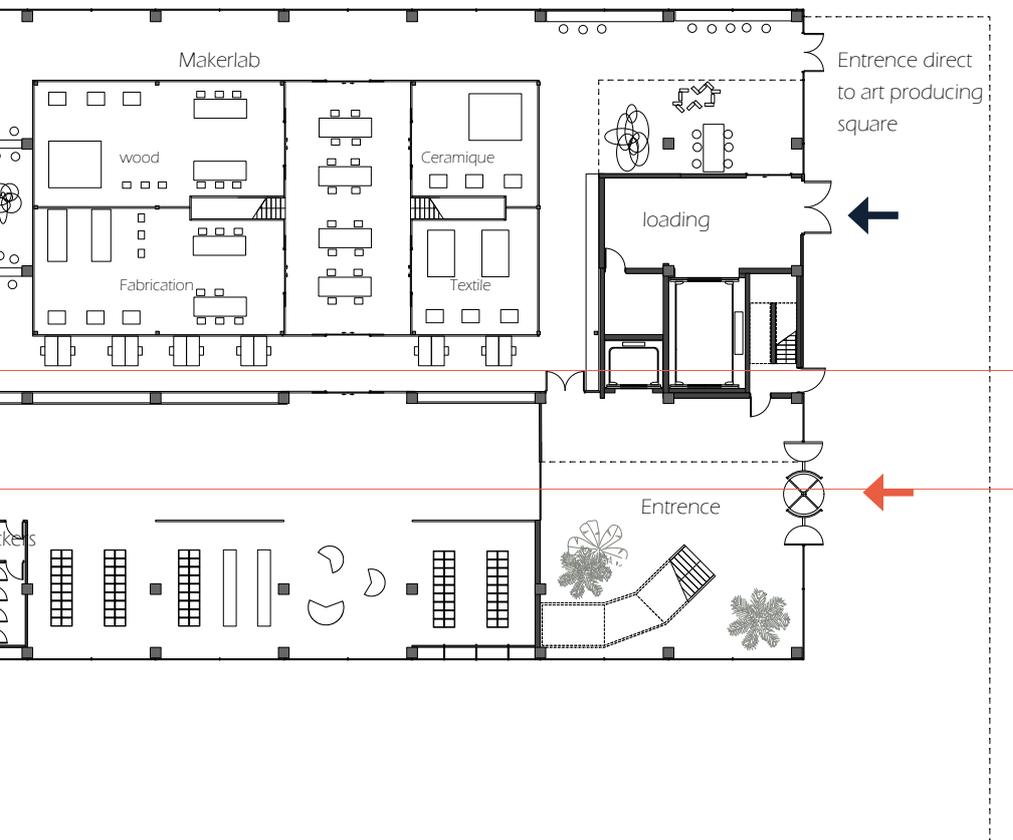


Section D

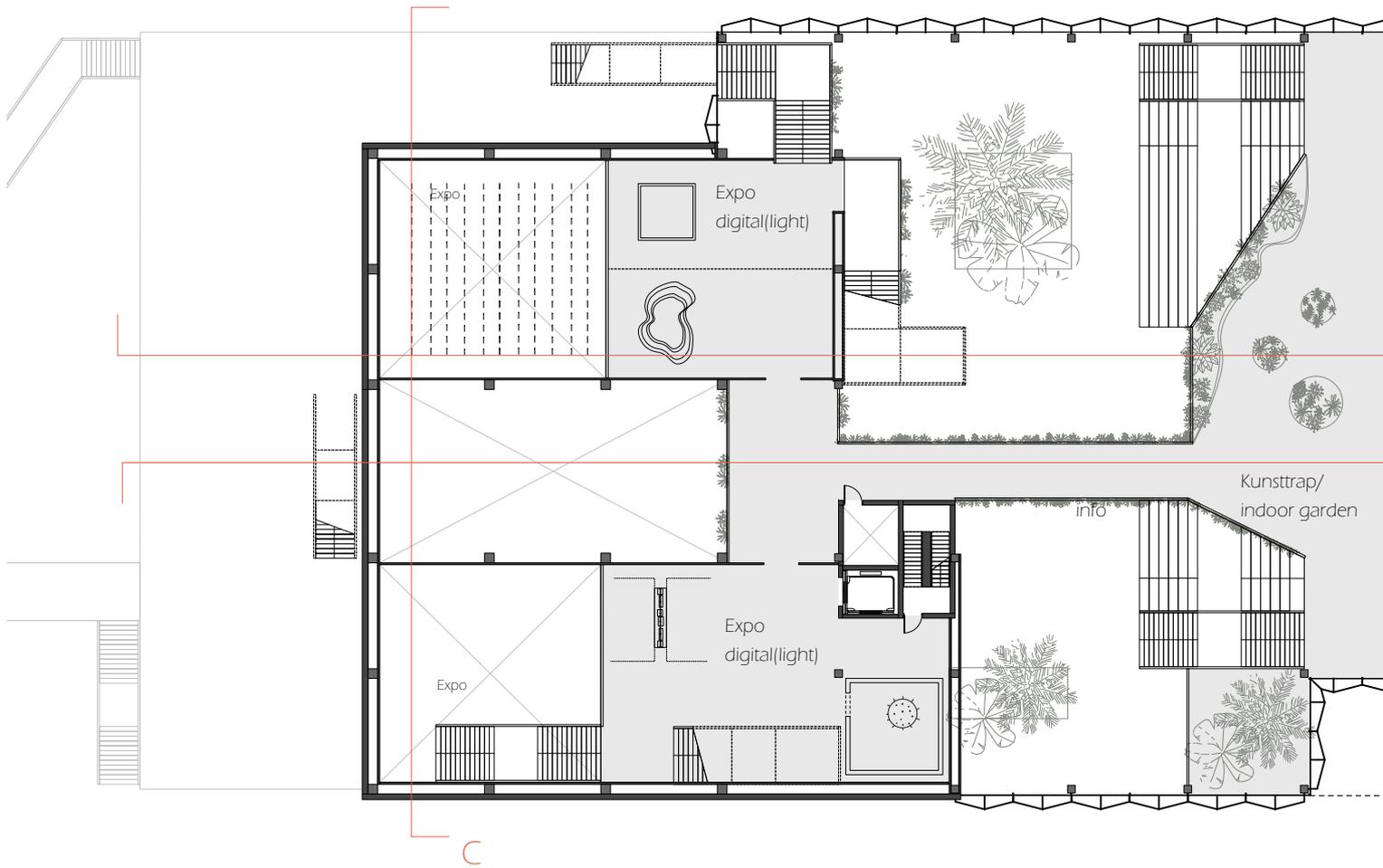


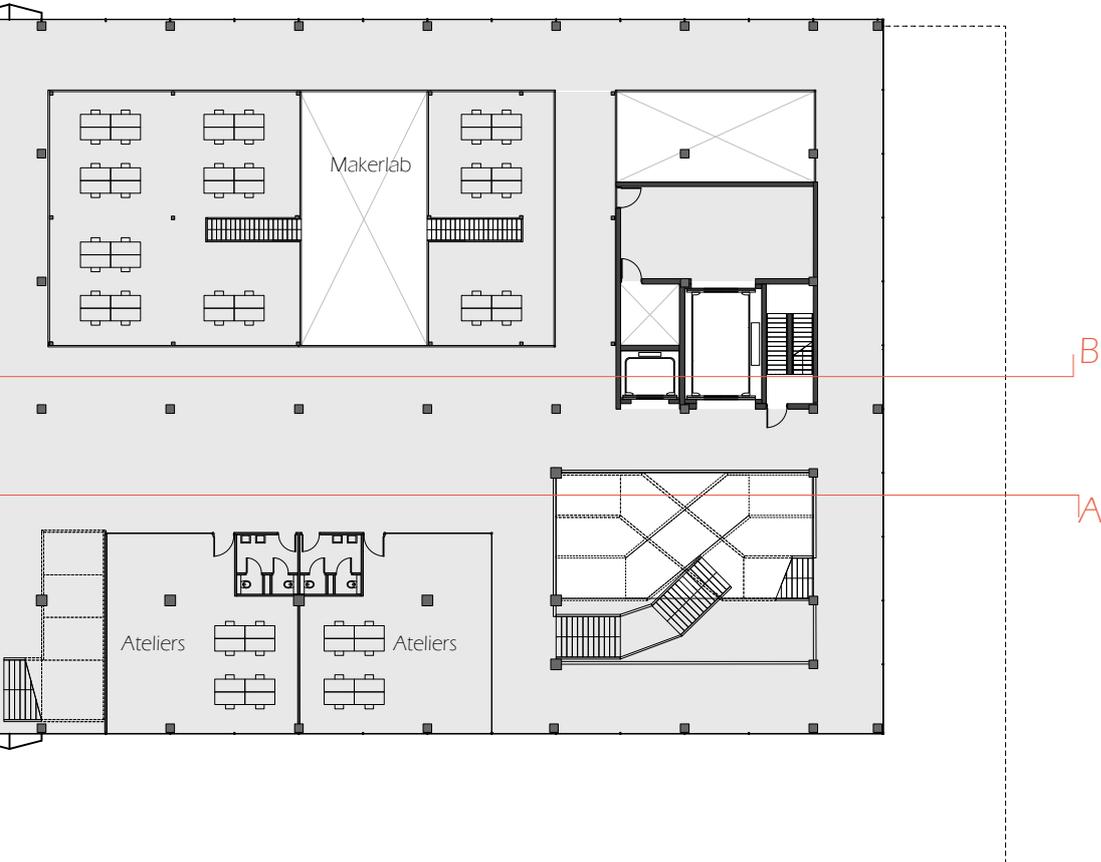
Ground Floorplan & Section

MAIN BUILDING



Section B

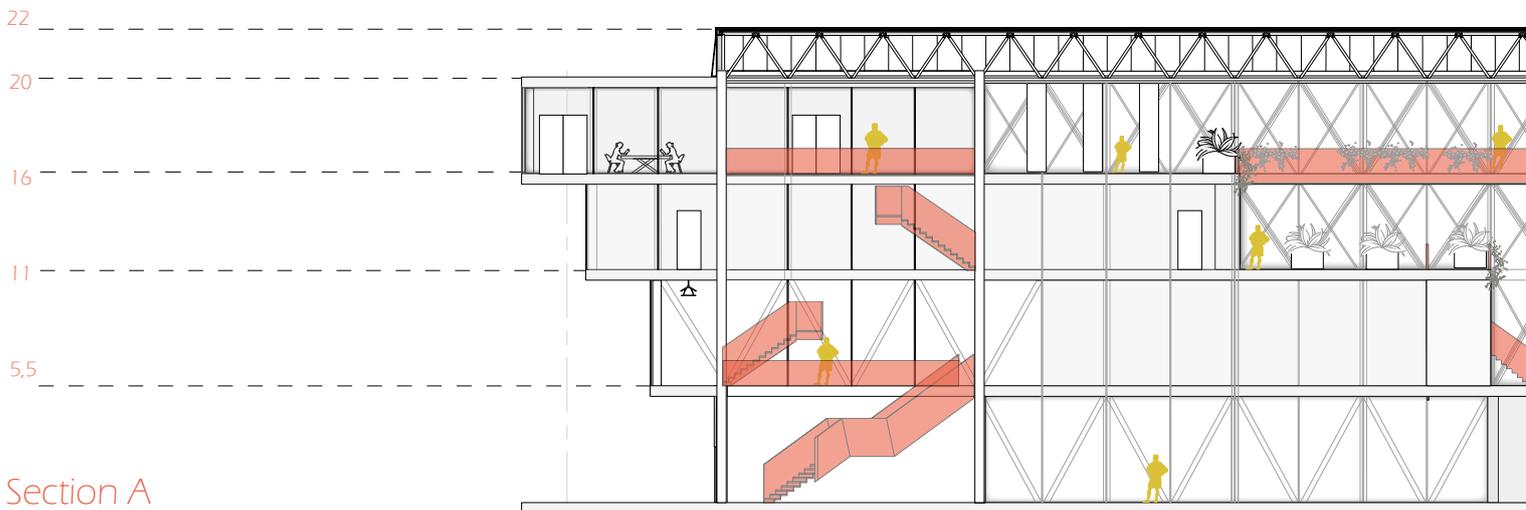
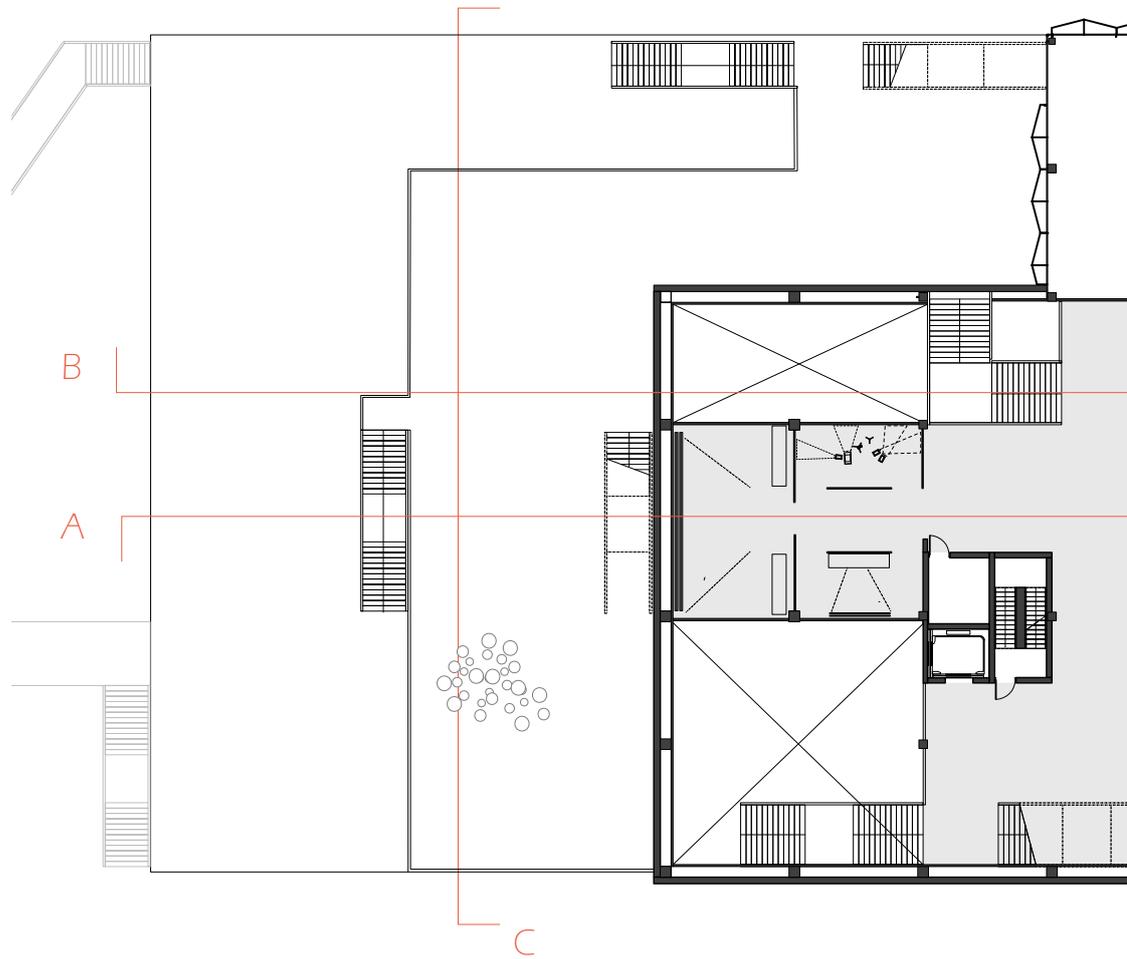




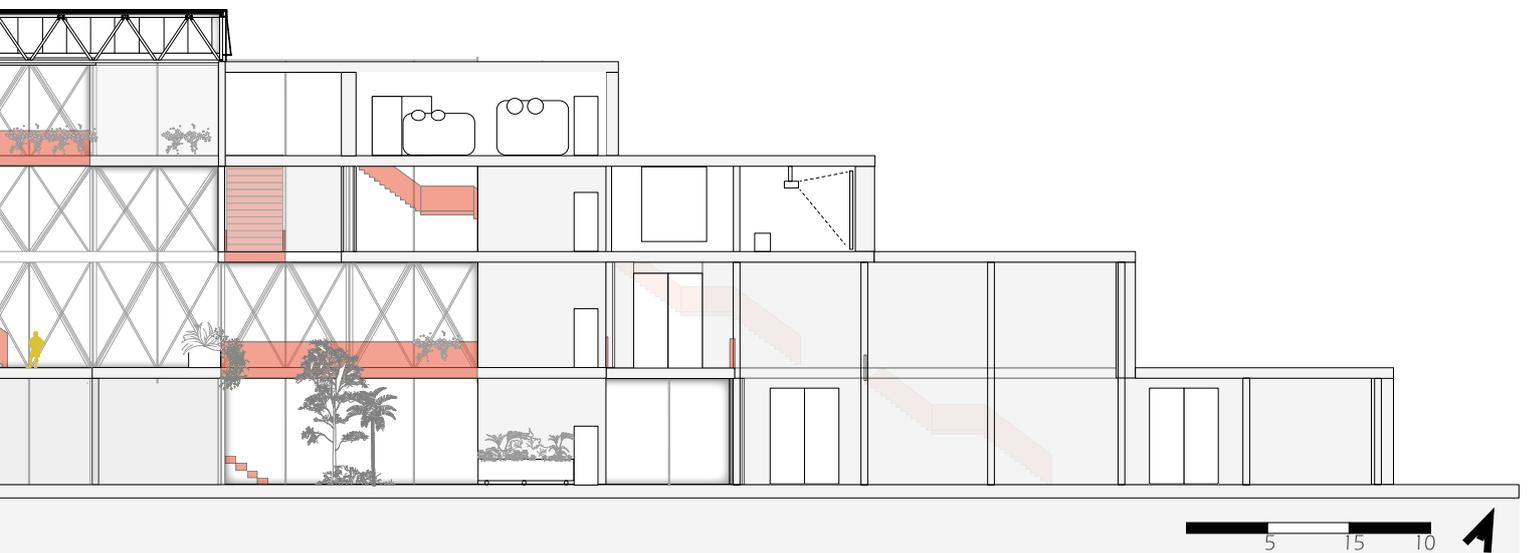
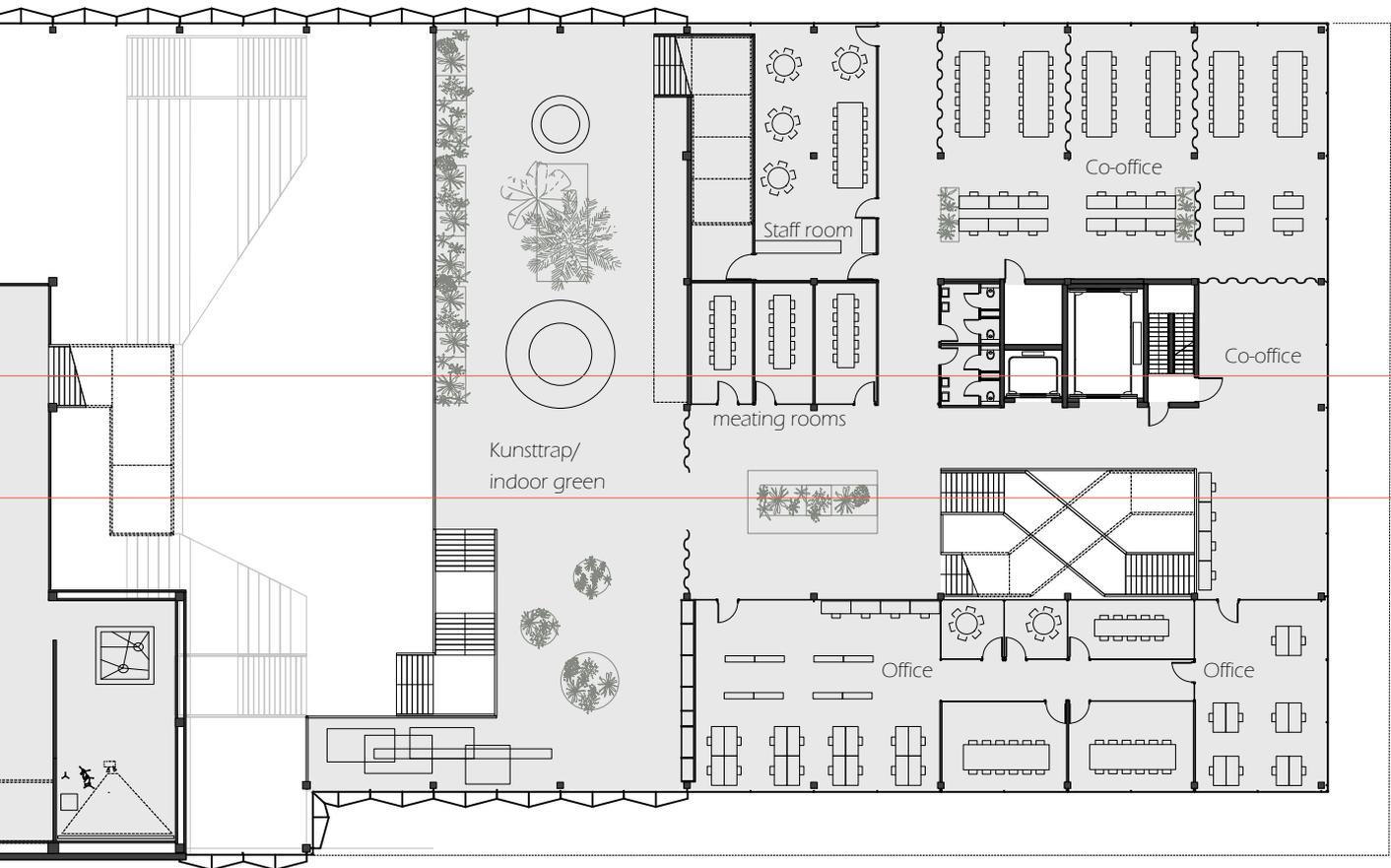
Section c

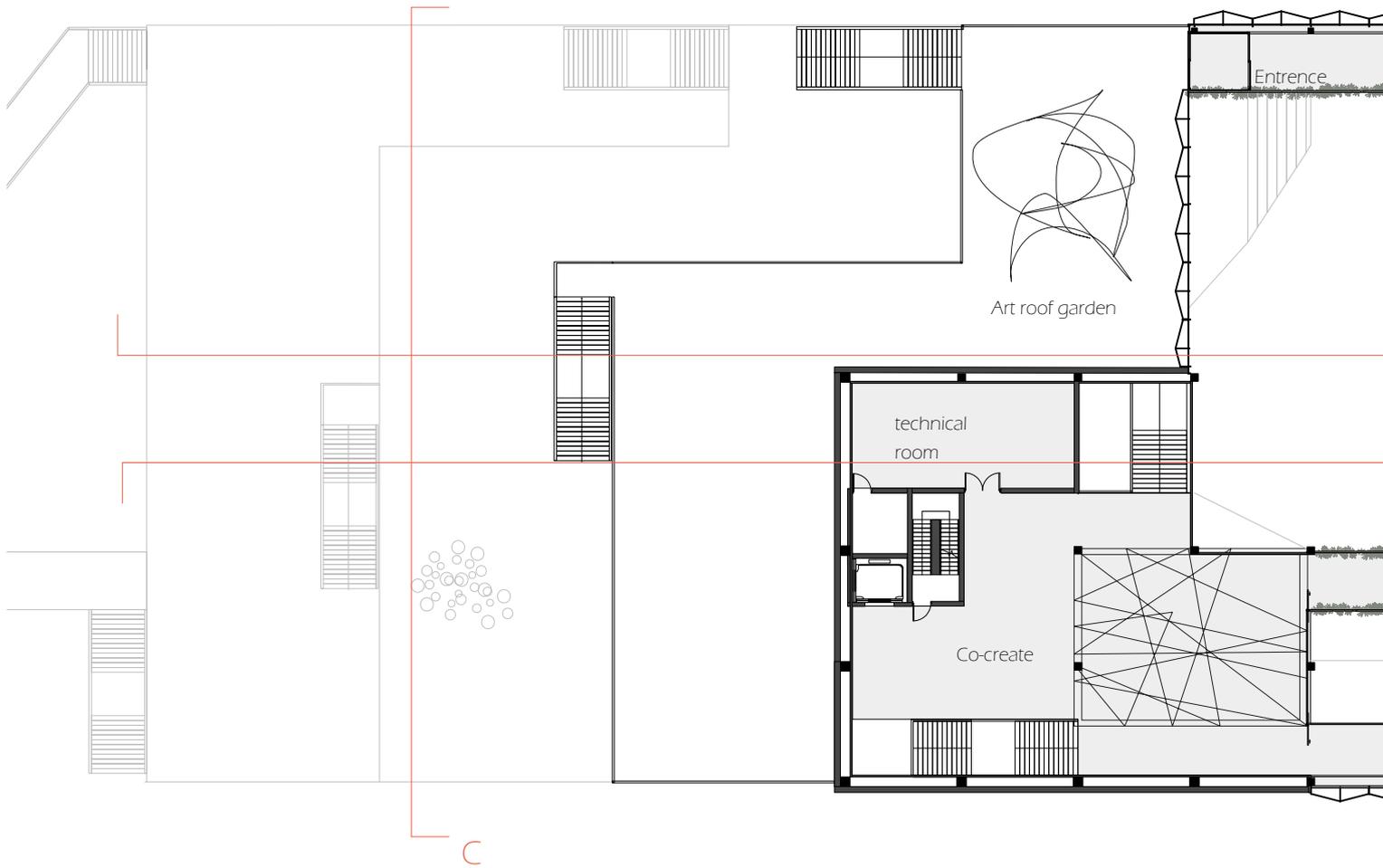
MAIN BUILDING

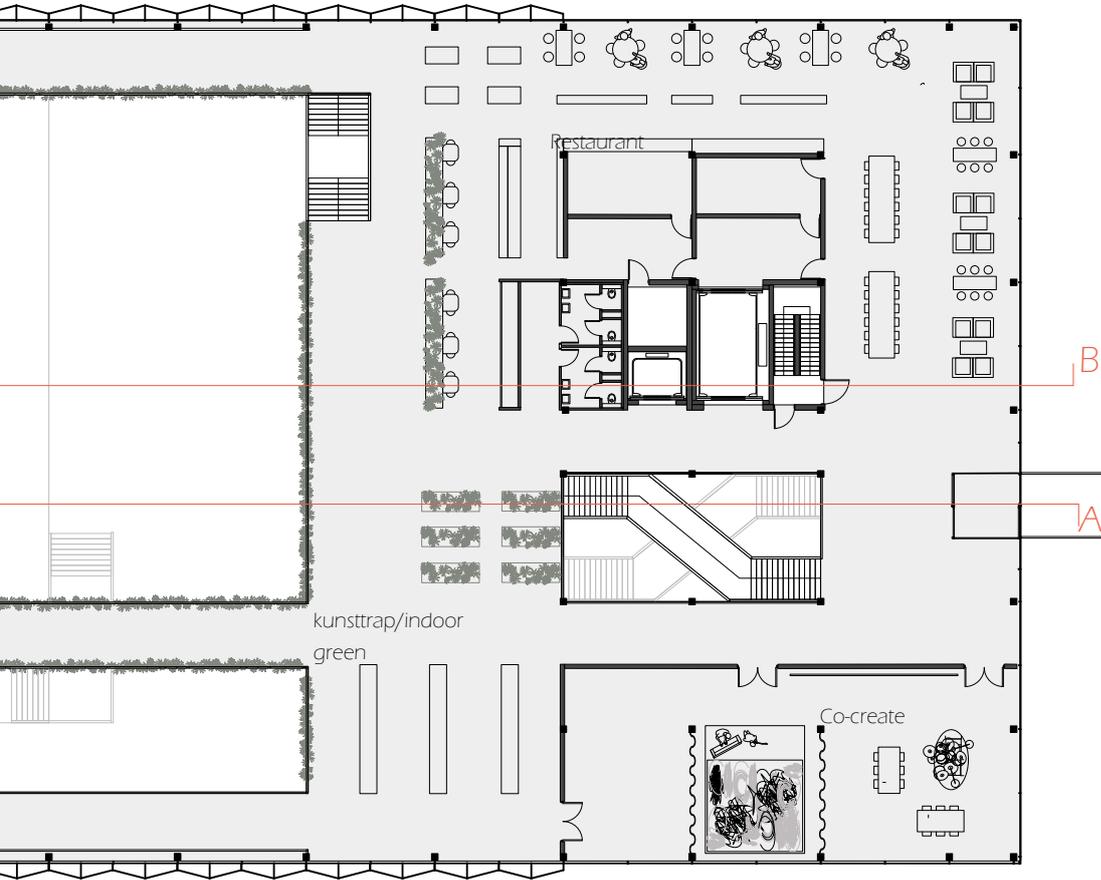
SECOND FLOOR & SECTION KUNSTTRAP

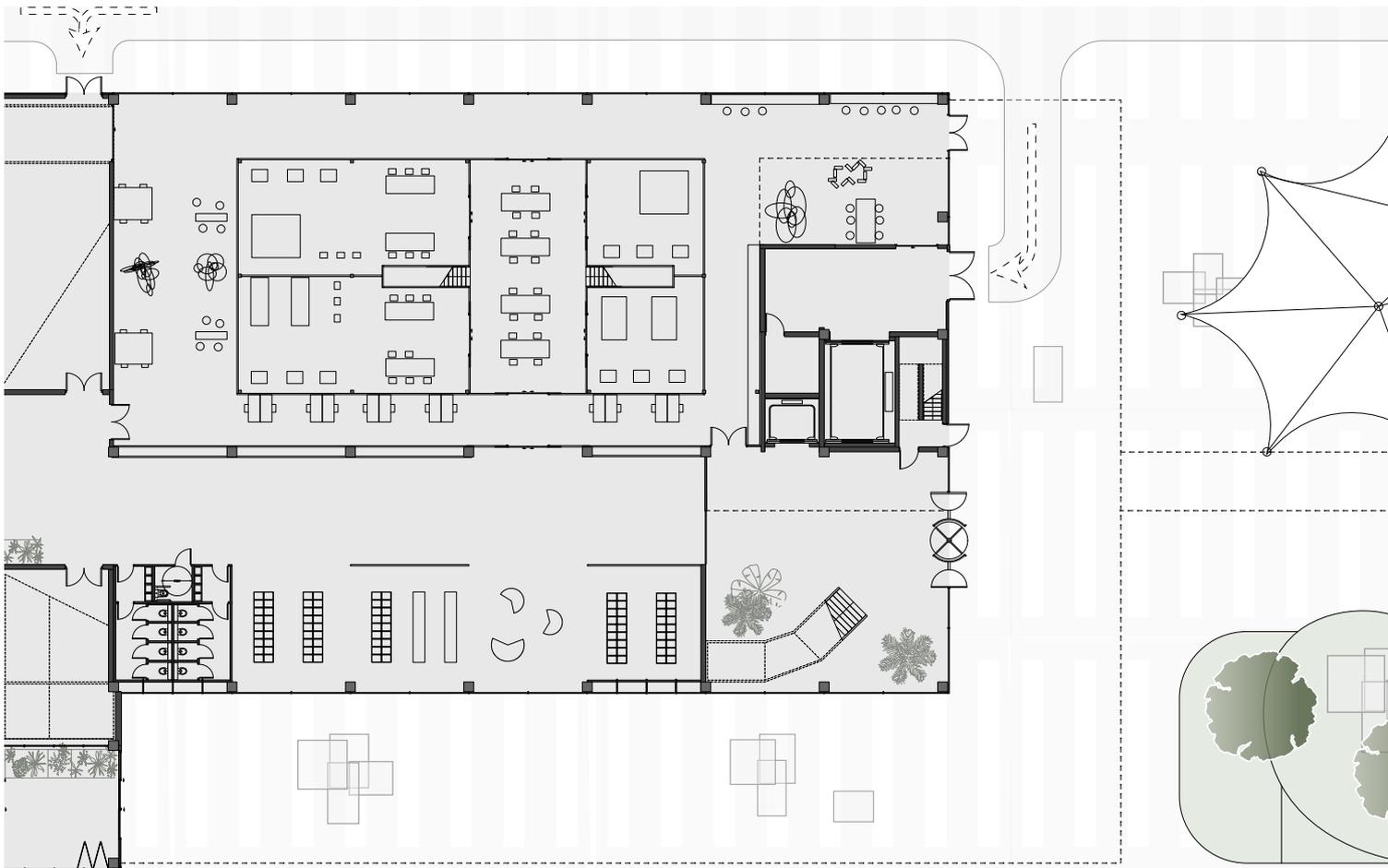
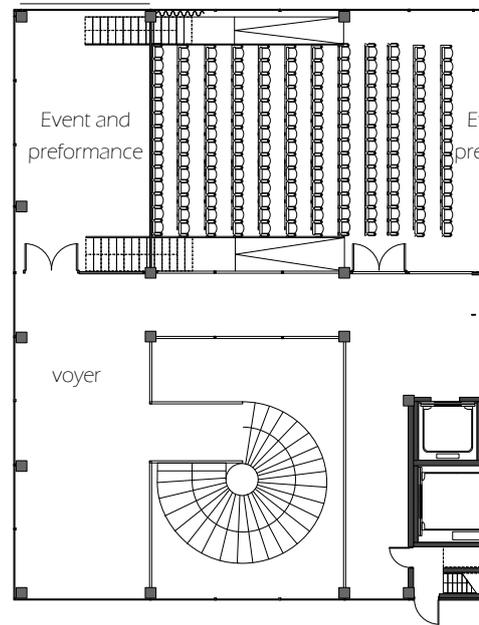
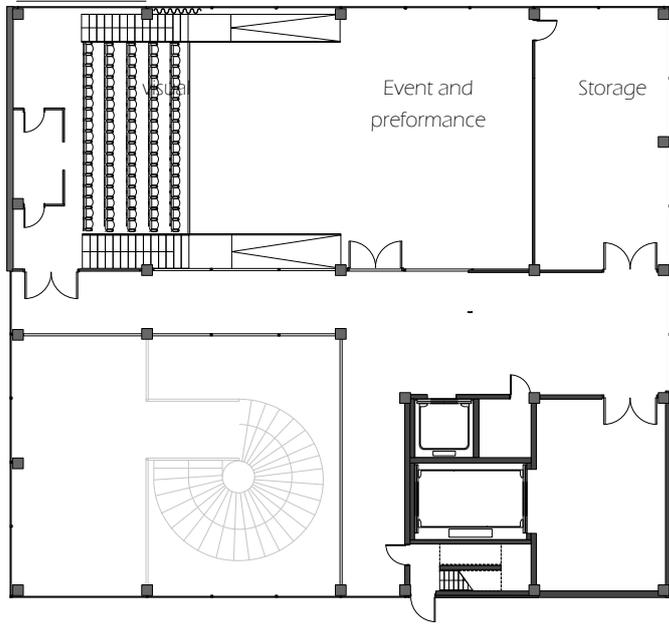


Section A

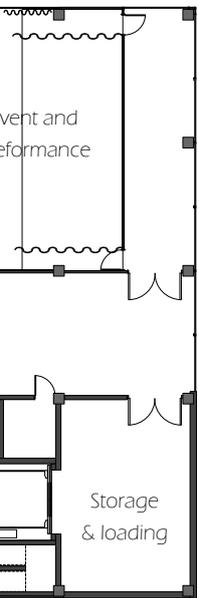




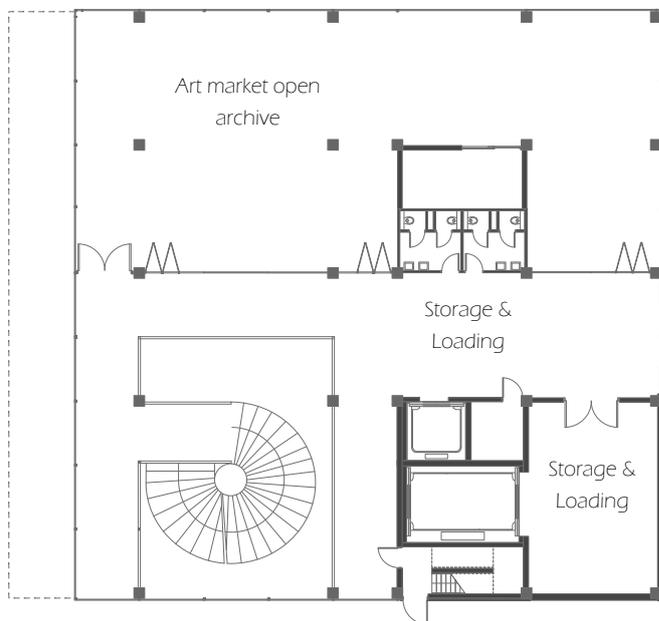




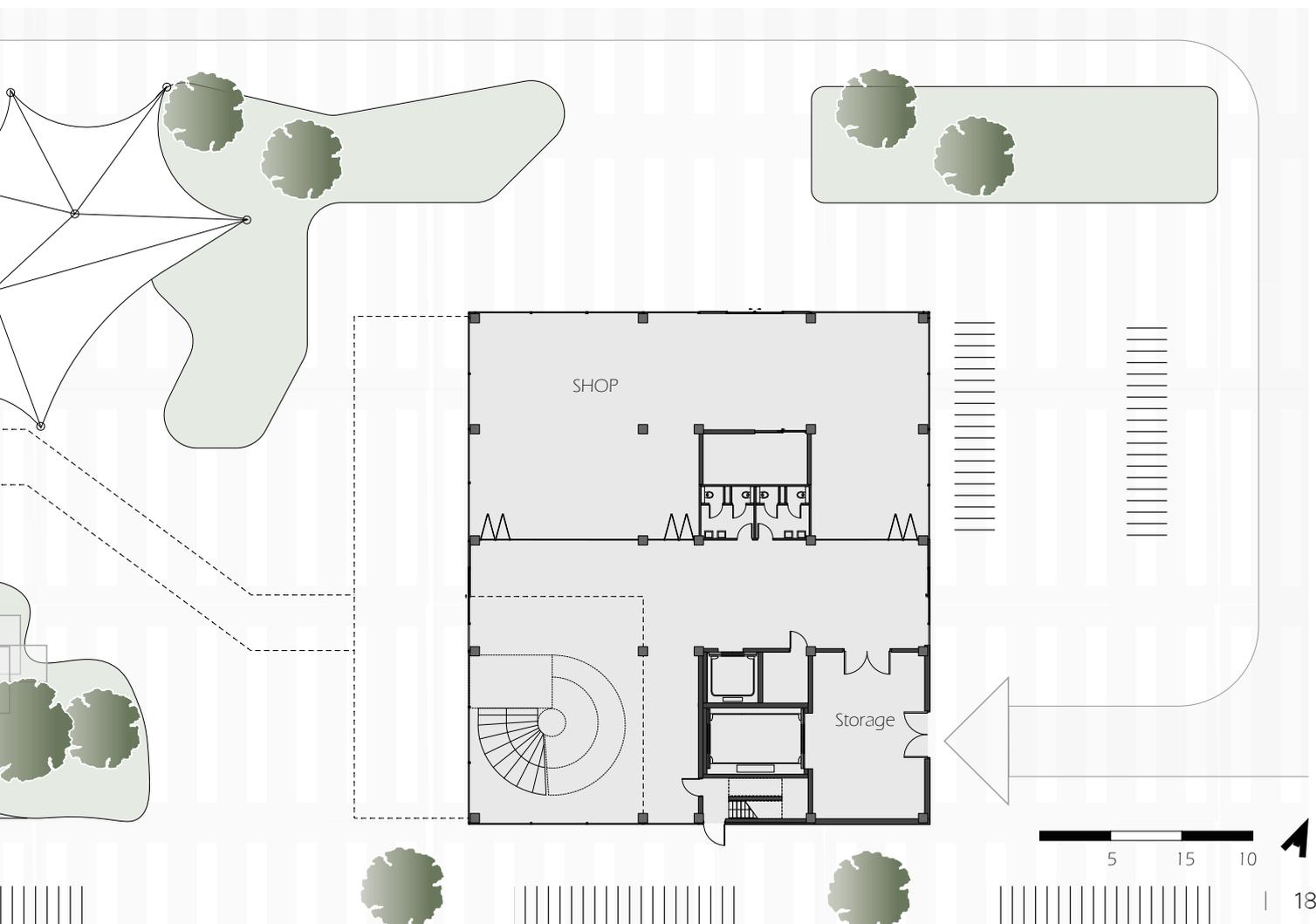
BUILDING II



SECOND FLOOR



FIRST FLOOR



▽ +30

▽ +25

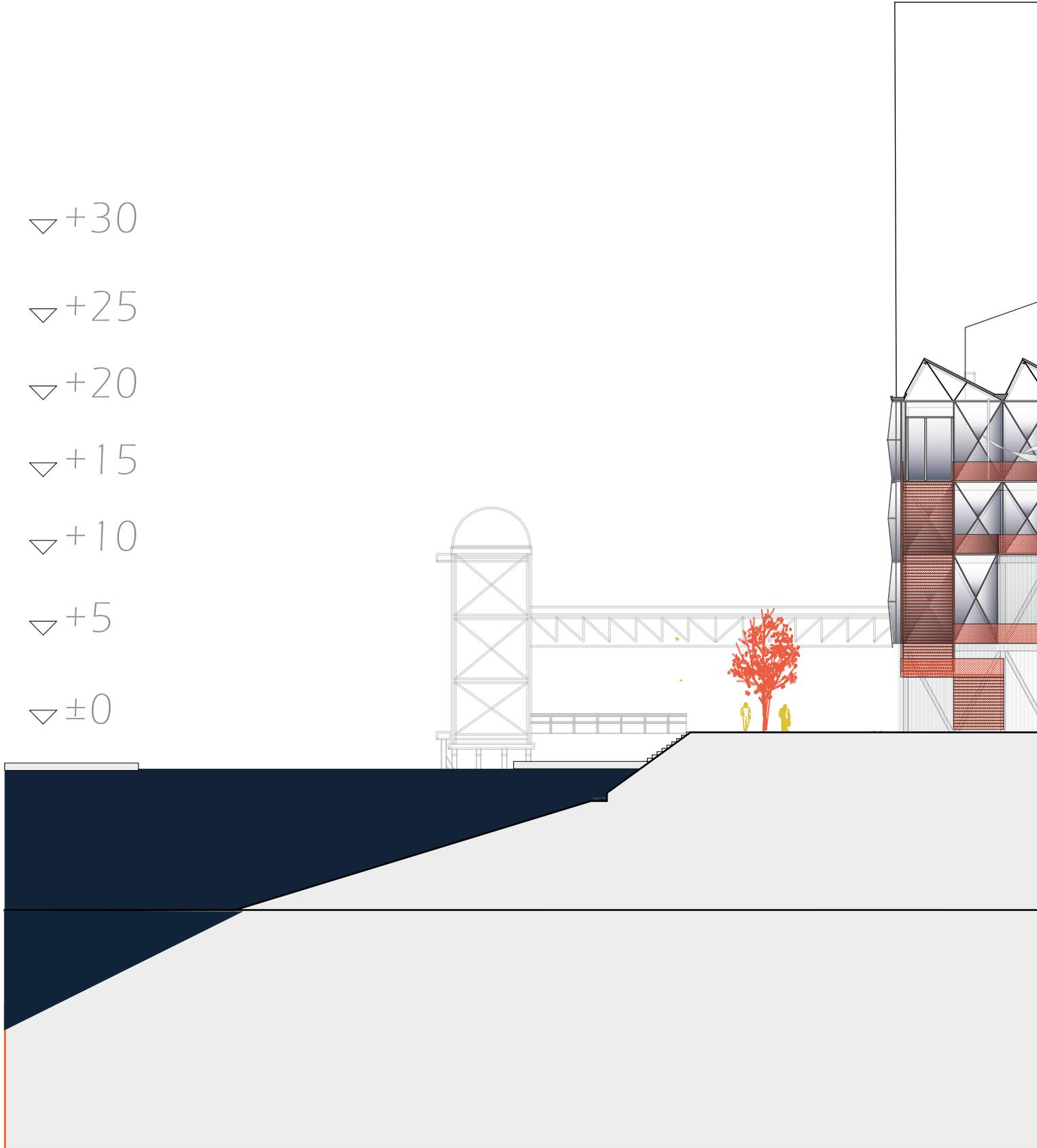
▽ +20

▽ +15

▽ +10

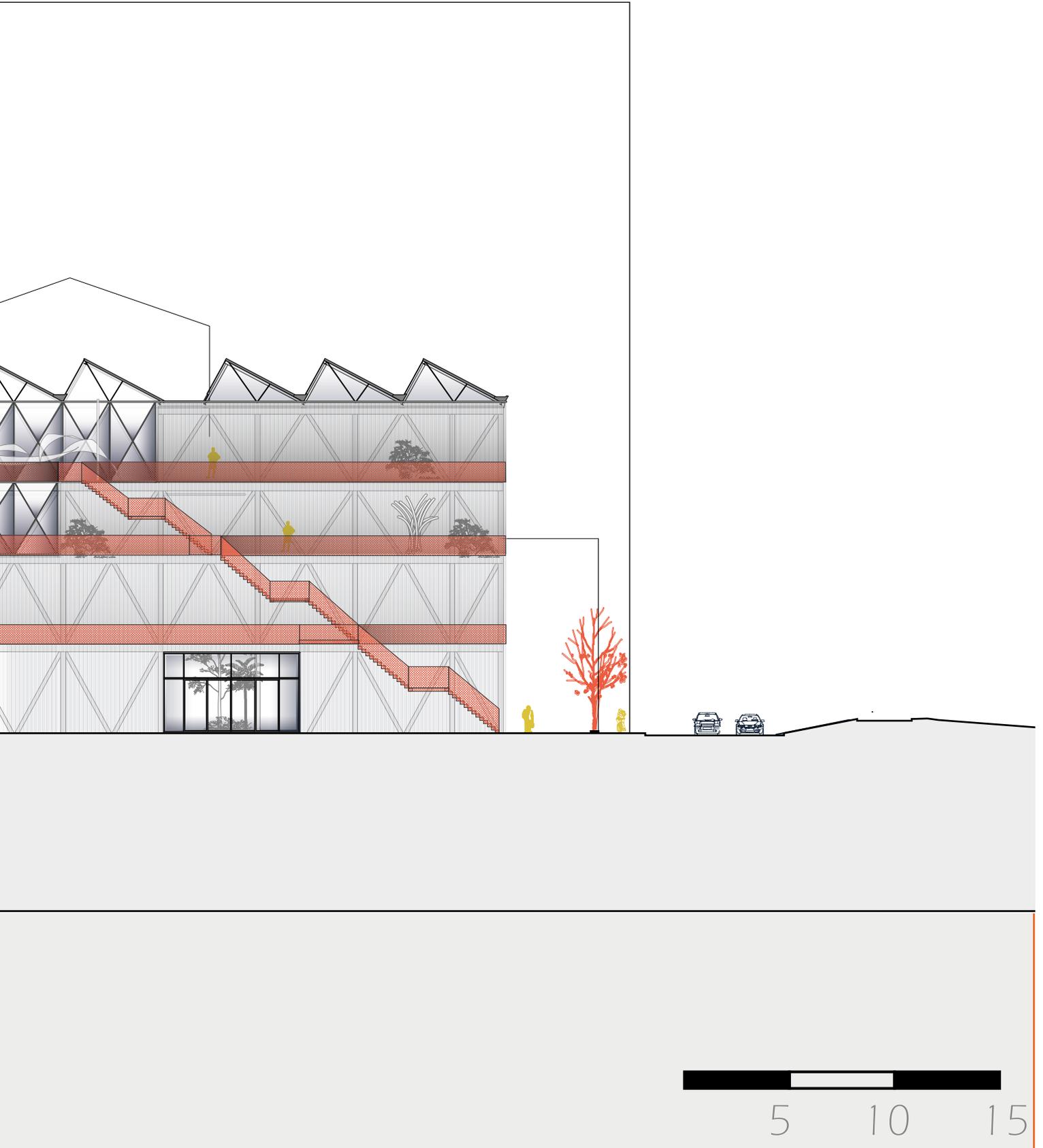
▽ +5

▽ ±0



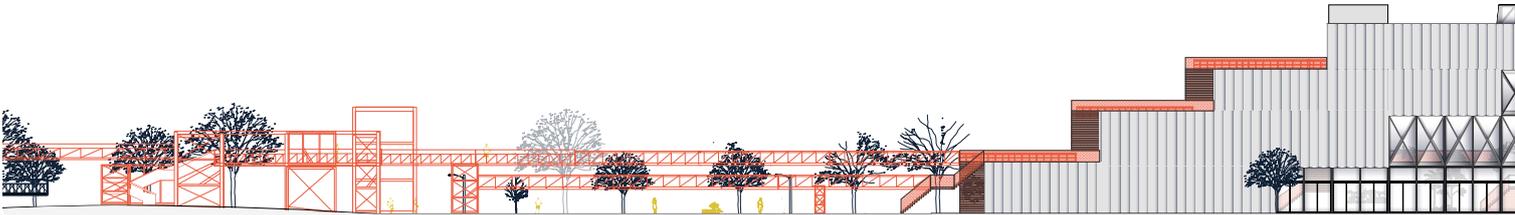
WEST SIDE

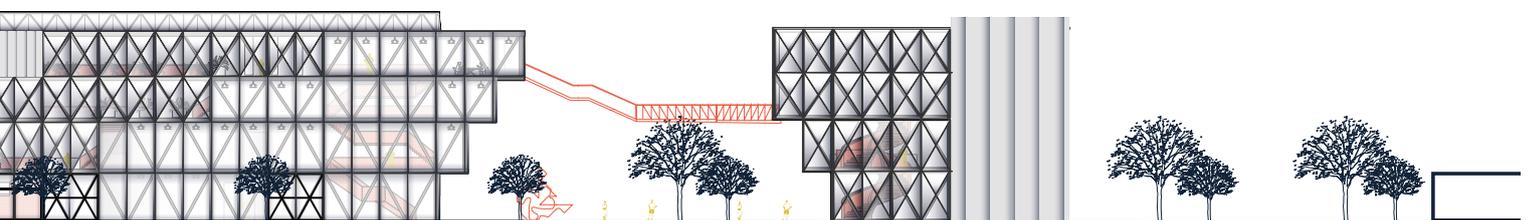
BUILDING ELEVATION

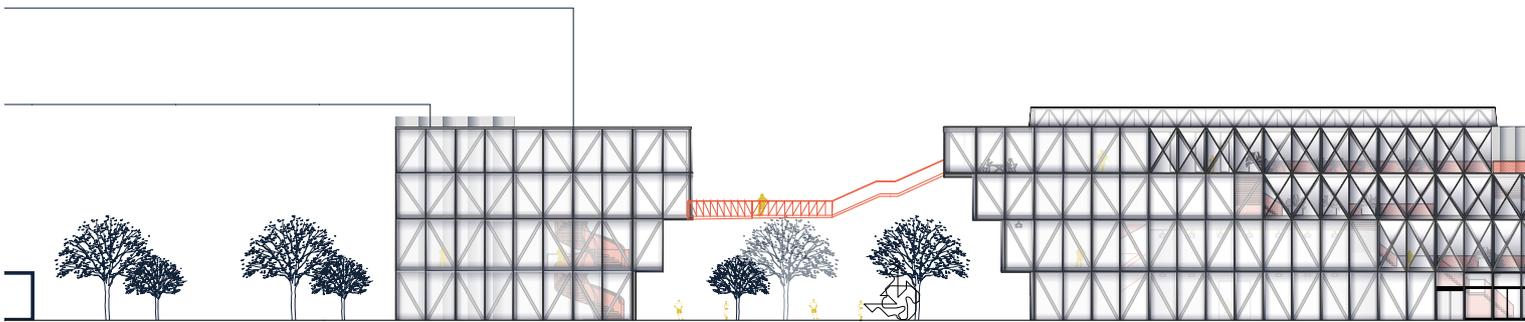


BUILDING ELEVATION

SOUTH

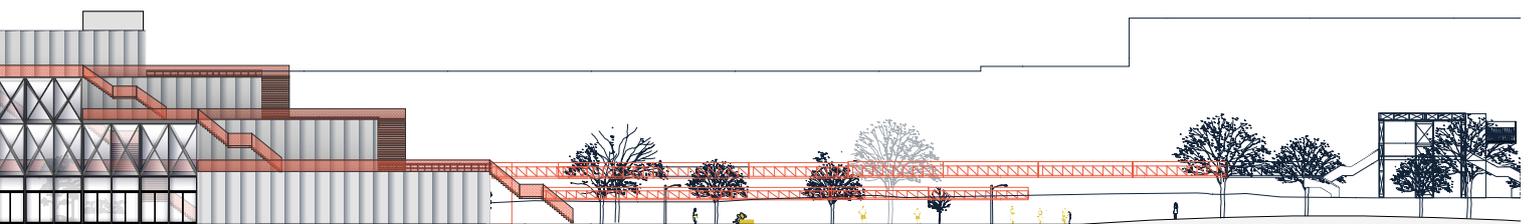






NORTH SIDE

BUILDING ELEVATION



BUILDING ELEMENTS

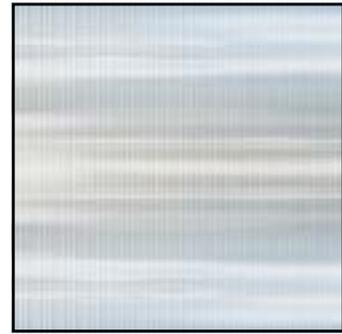
MATERIAL



plywood wall
covering



polished floor



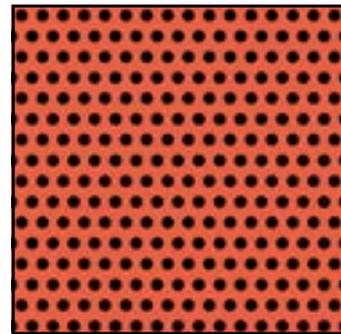
polycarbonaat
single click
system



polycarbonaat
tubes



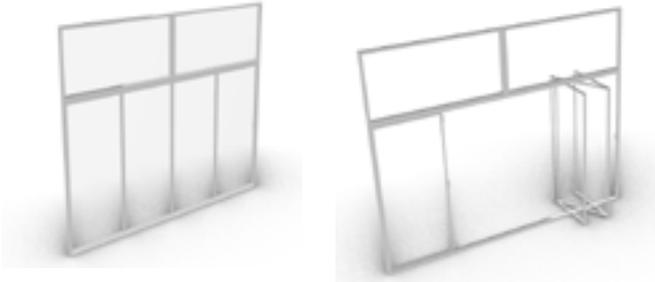
translusant
insulation
polycarbonaat
danpal



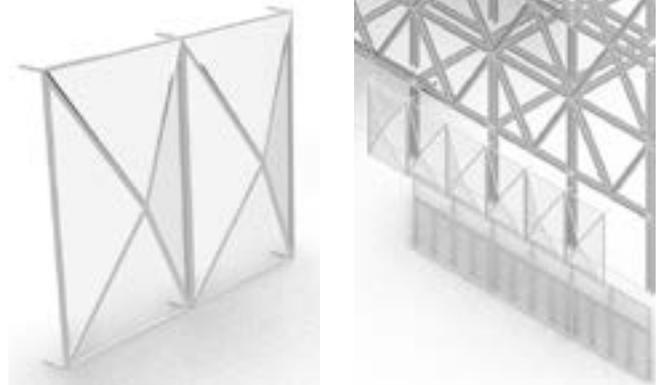
Prerforated steal

Walls & roof

BUILDING ELEMENTS



Folding doors ground floor kunsttrap



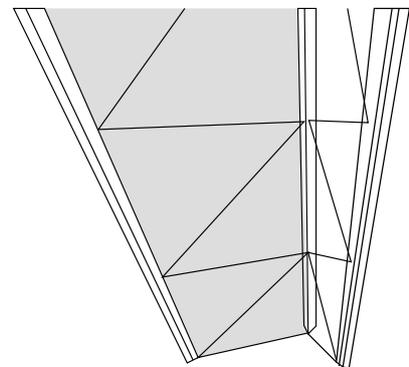
Expresive facade structure showing honest building and scale diverence in function



Coloured curtains for flexibility closed/open spaces, transparancy and isolation



Y
Translusant polycarbonaat and glass



Shed roof reflect to industral site and, natural light

BUILDING ELEMENTS

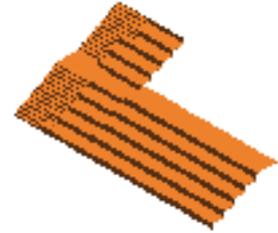
Stairs



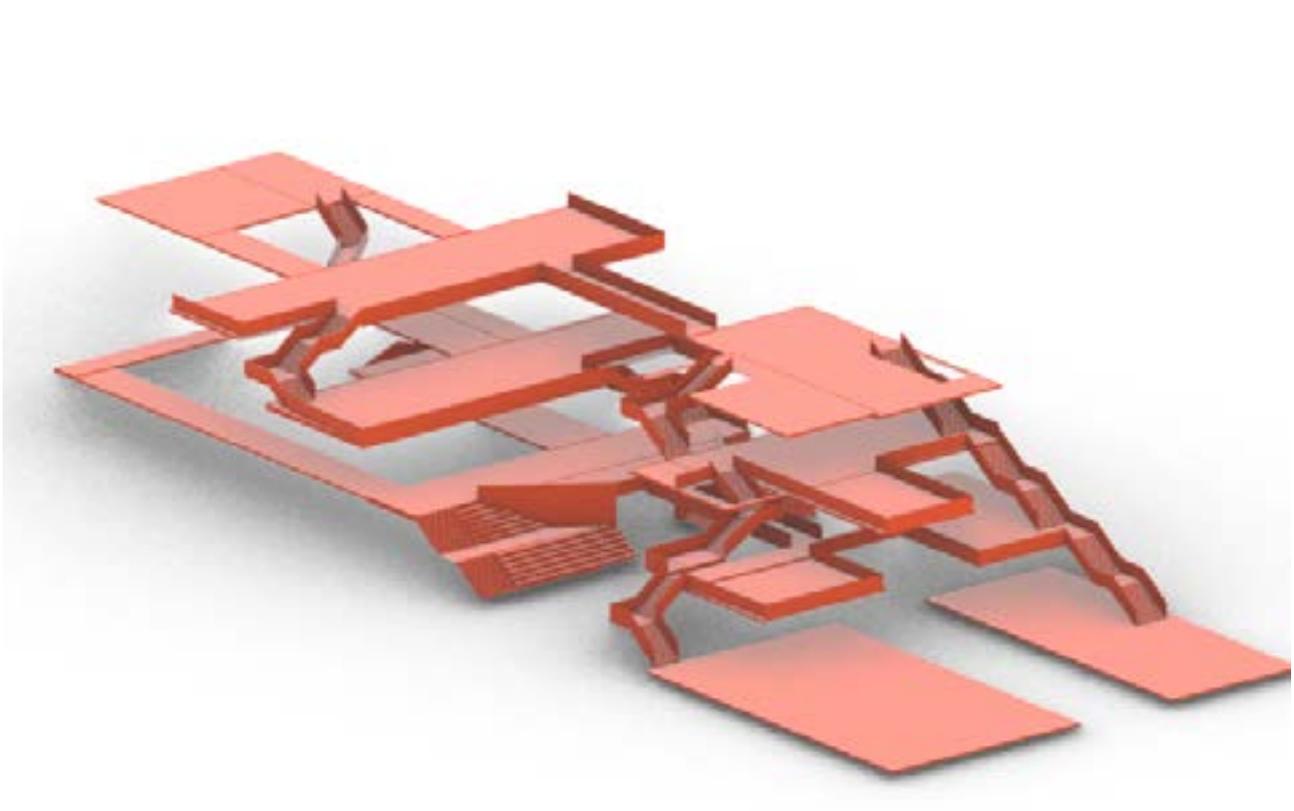
Winding/ moving stairs
(constant, favela)



crossing stairs social
interaction



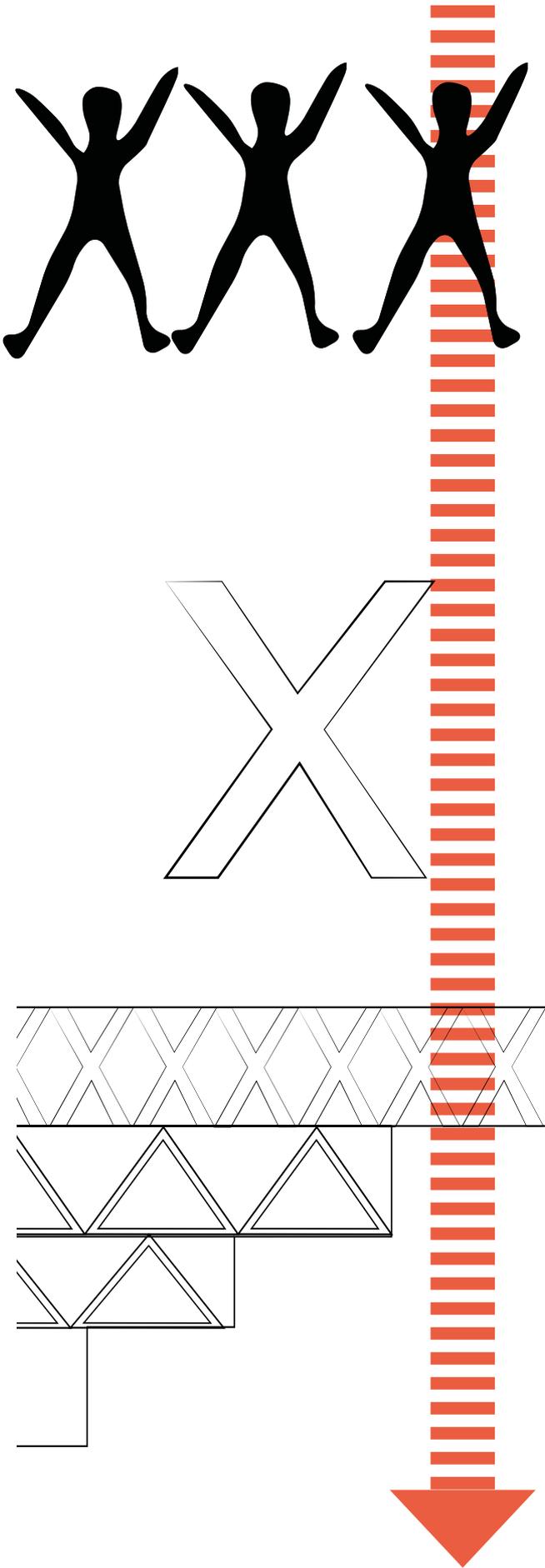
Social interaction



Platforms and art stairs

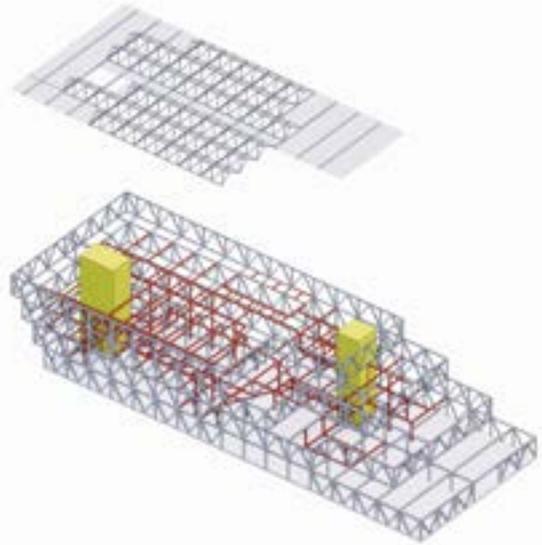
BUILDING ELEMENTS

Structure inspired on people's behaviour. As a symbol for people who carry the building together

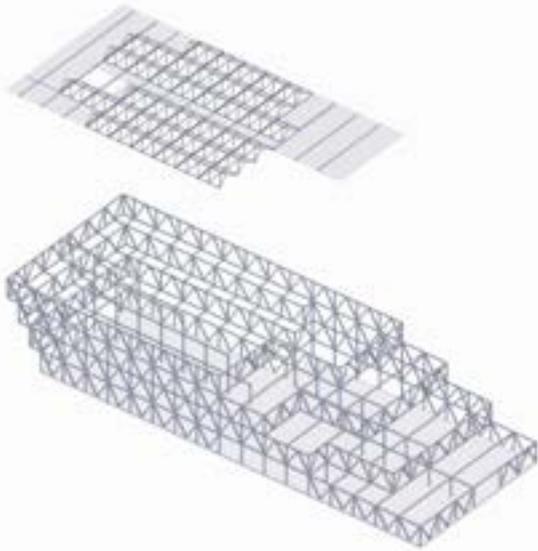


BUILDING ELEMENT

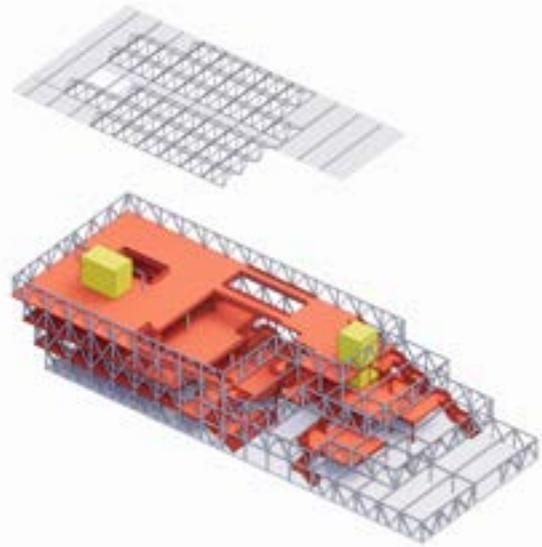
Structure



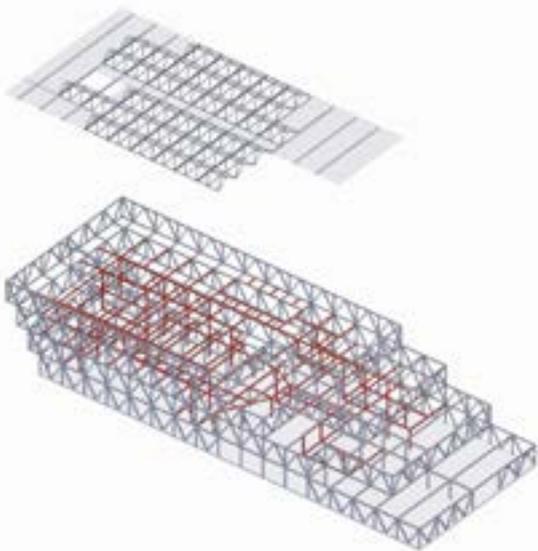
3. Two core for stability



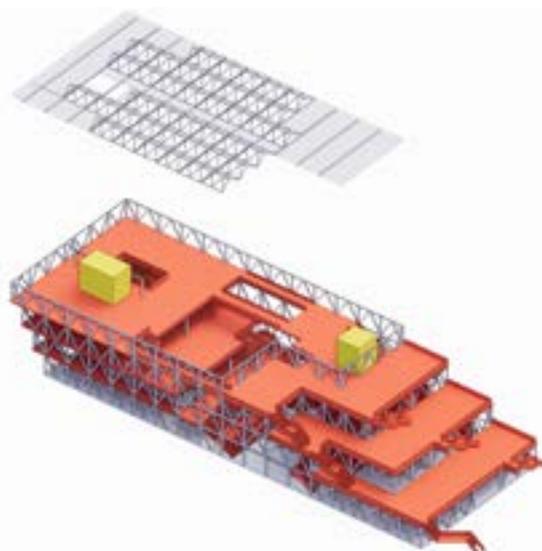
1. Diagrid structure in the facade and vierendeel beam to create stability and a flexible envelope



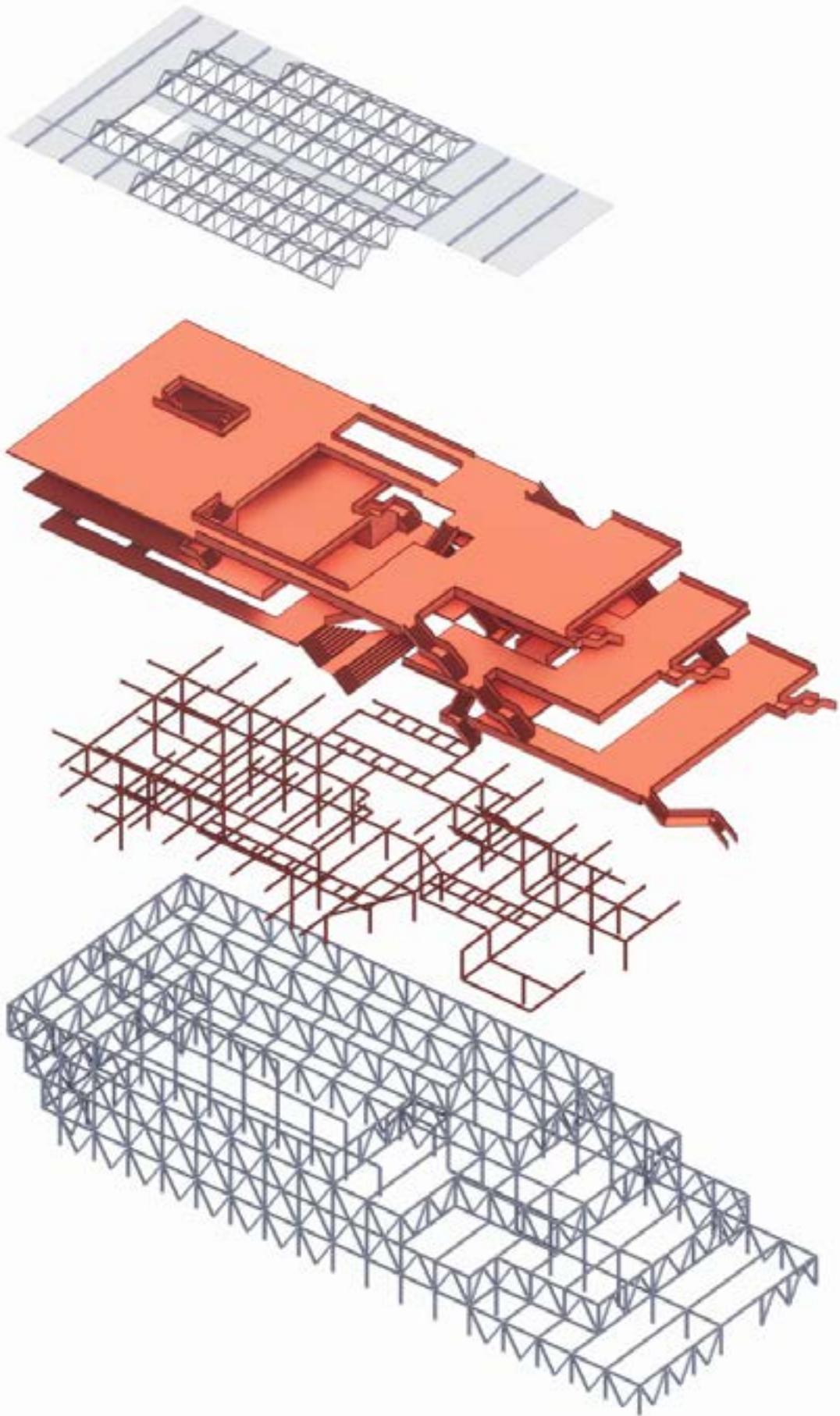
4. Integrated interior stairs and platforms



2. Integrated flexible structure to hold platforms



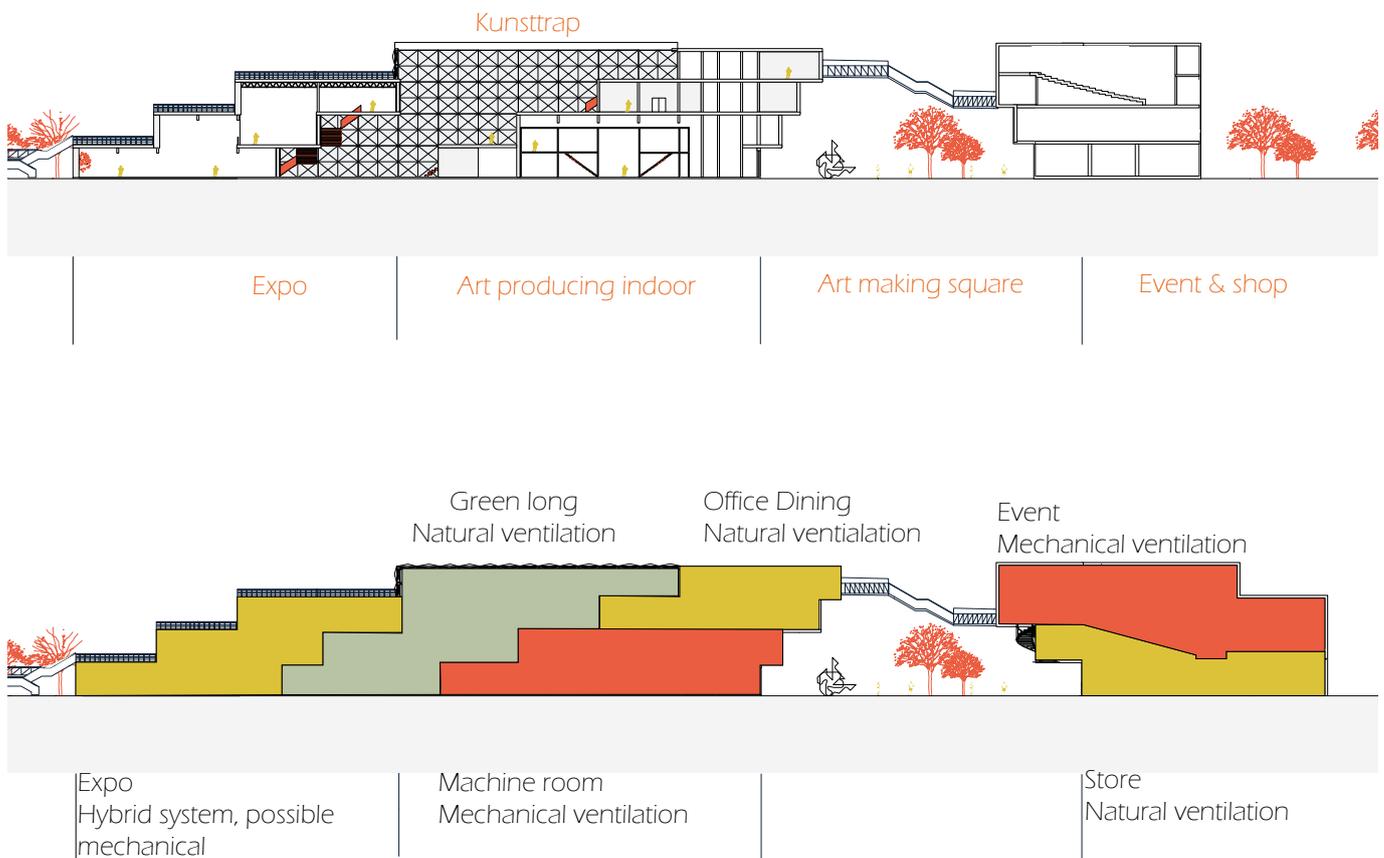
5. Roof terraces added to finalize structure



CLIMATE ZONES

Based on the concept of participation & active building, the aim is to achieve as much climate-neutral building as possible with natural ventilation. To make this possible the kunsttrap/ indoor neighbourhood garden Functions as the greenlung of the building.

Since the building has diverse program also use of mechanical ventilation is needed. Therefore the building is divided into different climate zones. In addition, the building contributes to its own energy supply by means of PV panels.



SUMMER

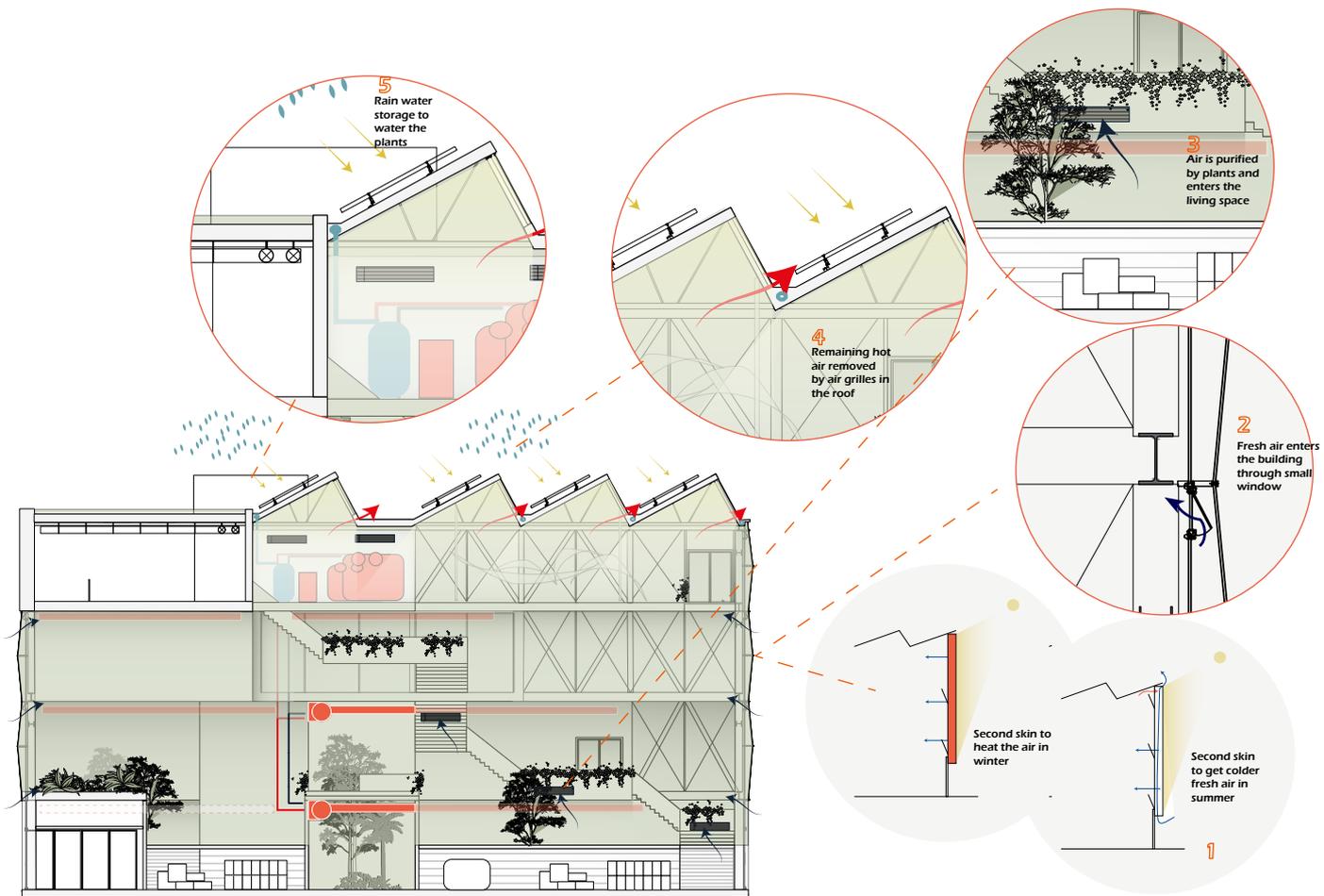
In summer the green lung provides fresh air that goes to the exhibition living spaces through ventilationshafts. The hot air goes through openings in the facade to the outside by the venturi effect.

WINTER

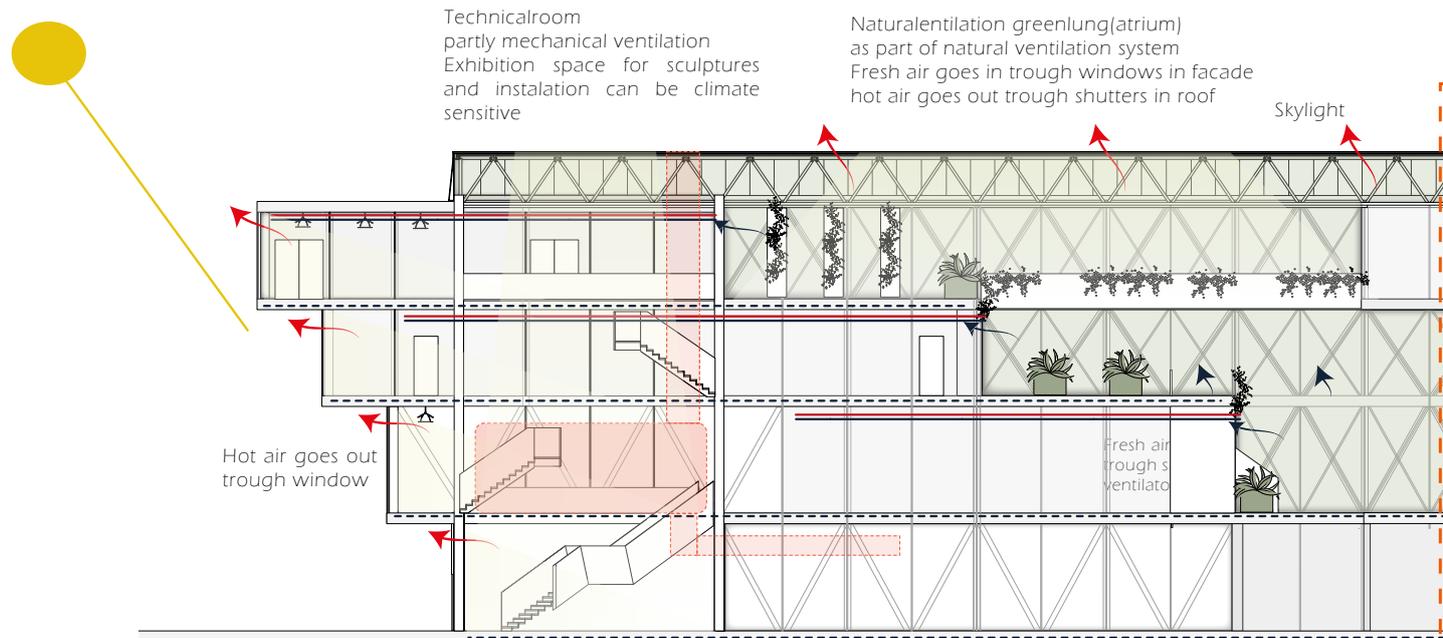
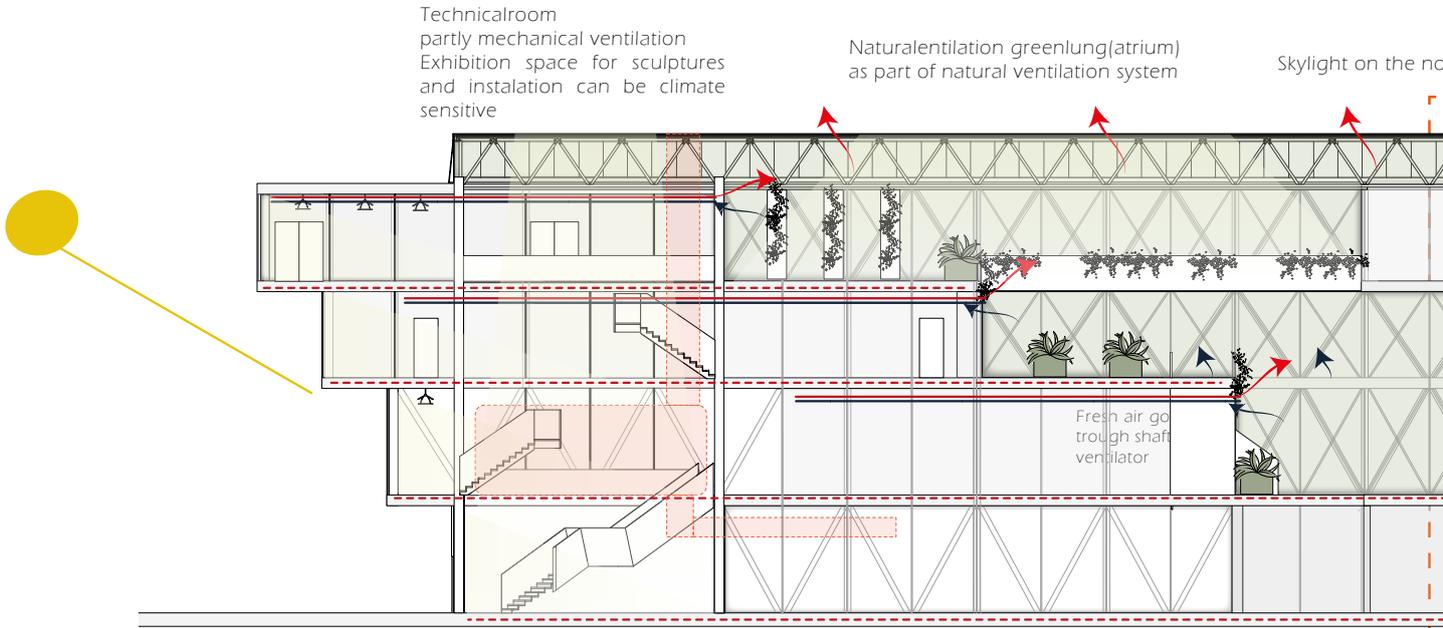
In Winter the green lung provides fresh air that goes to the living spaces through ventilationshafts.

To keep the thermal comfort between 17 and 35 degrees in the green lung the hot air is transported back to the greenlung and heats the space. Due to the air cleaning plants the hot air is cleaned again.

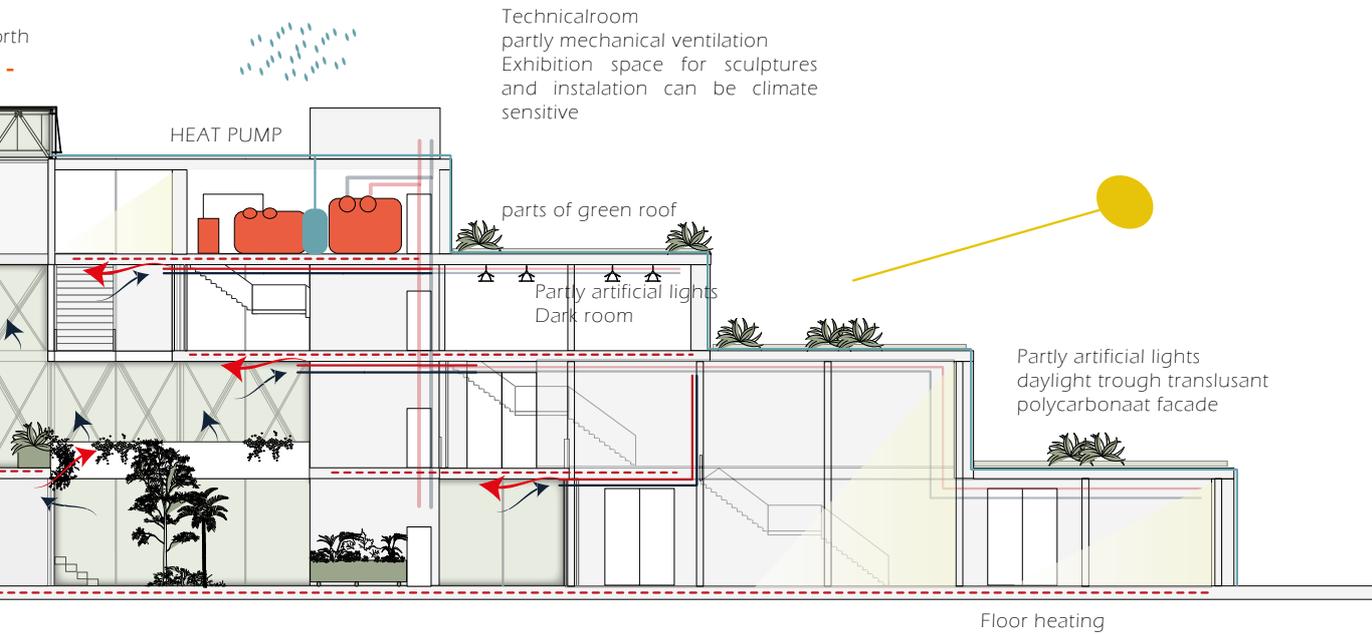
Further there is possibility to also mechanically heat the place by floorheating.



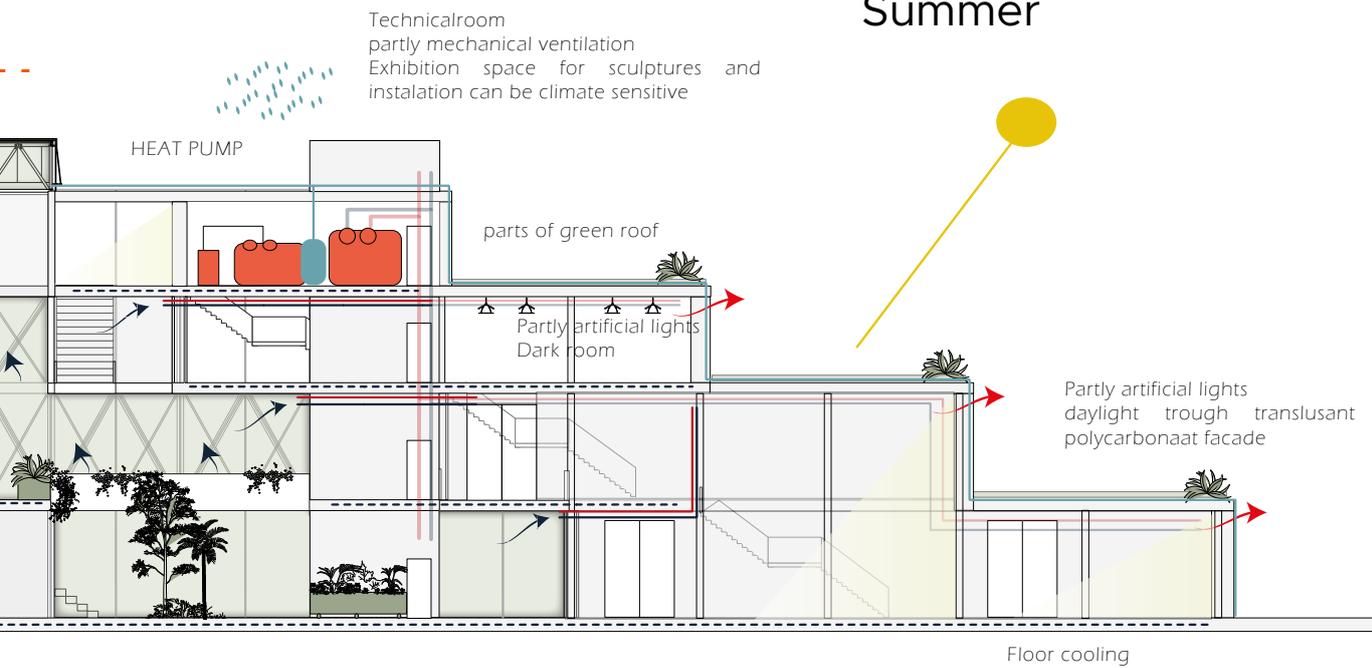
CLIMATE CONCEPT

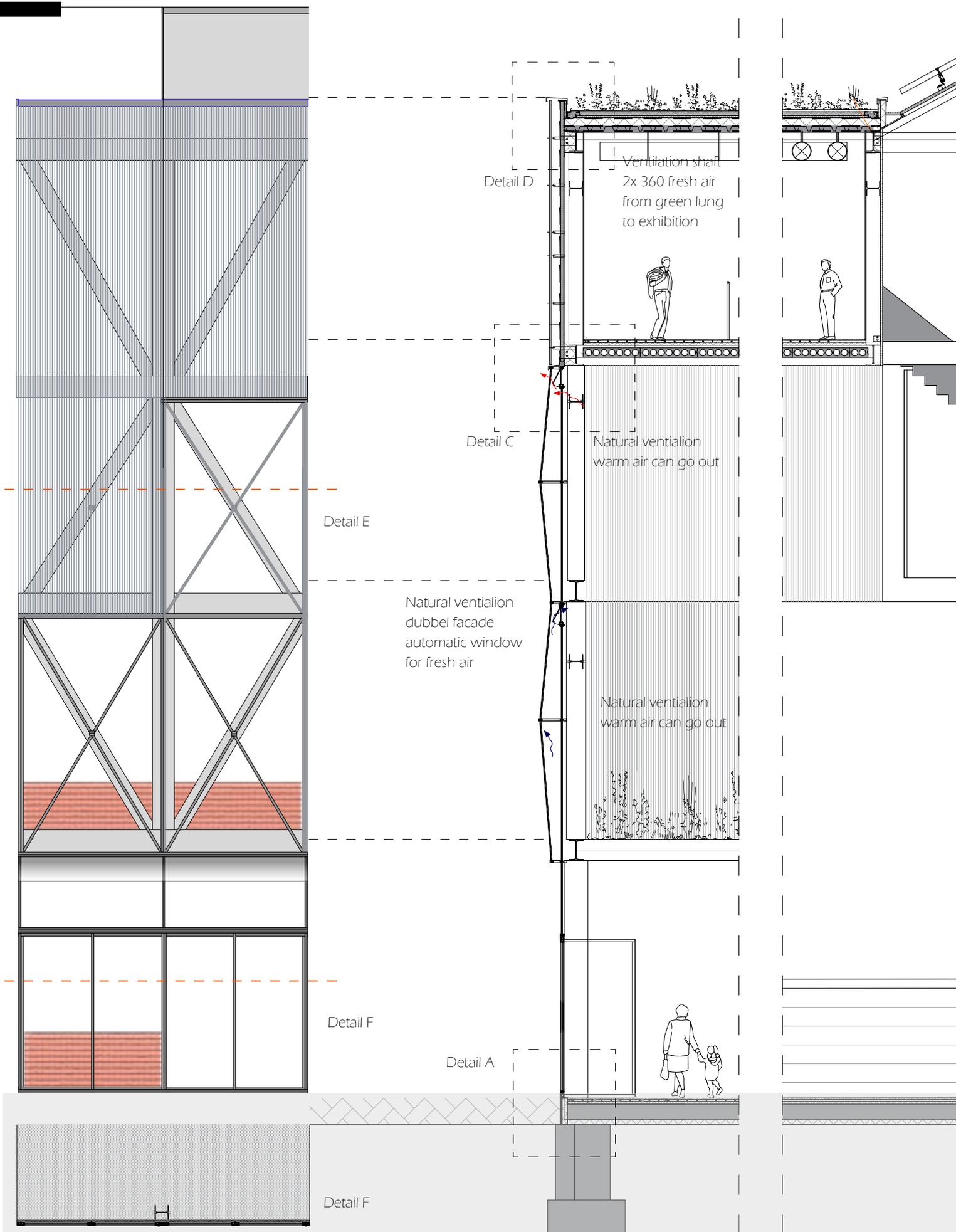


winter

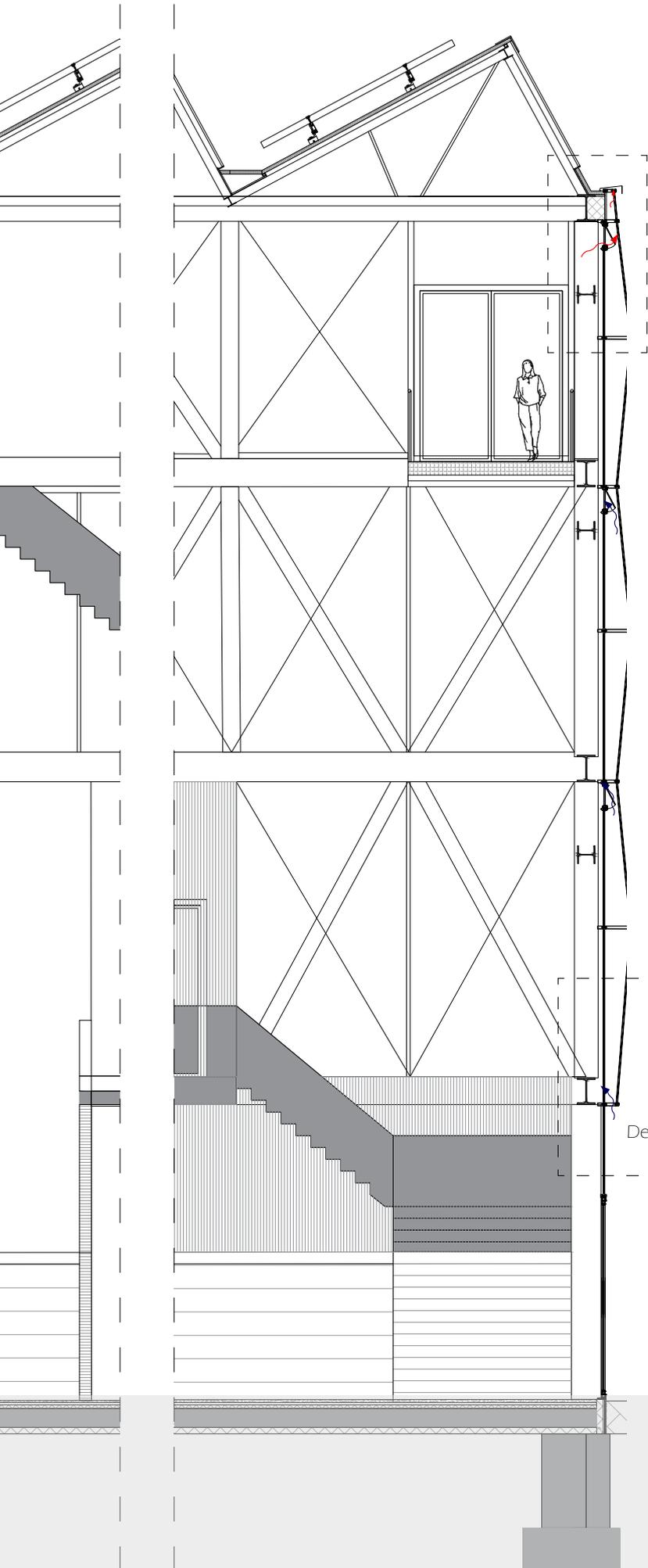


Summer

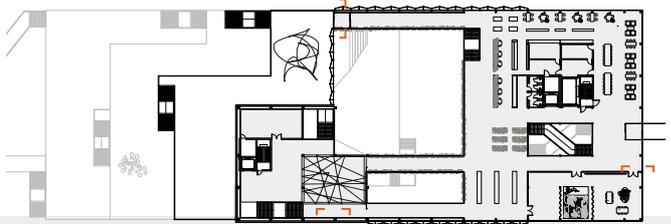




1:20 SECTION



Detail B

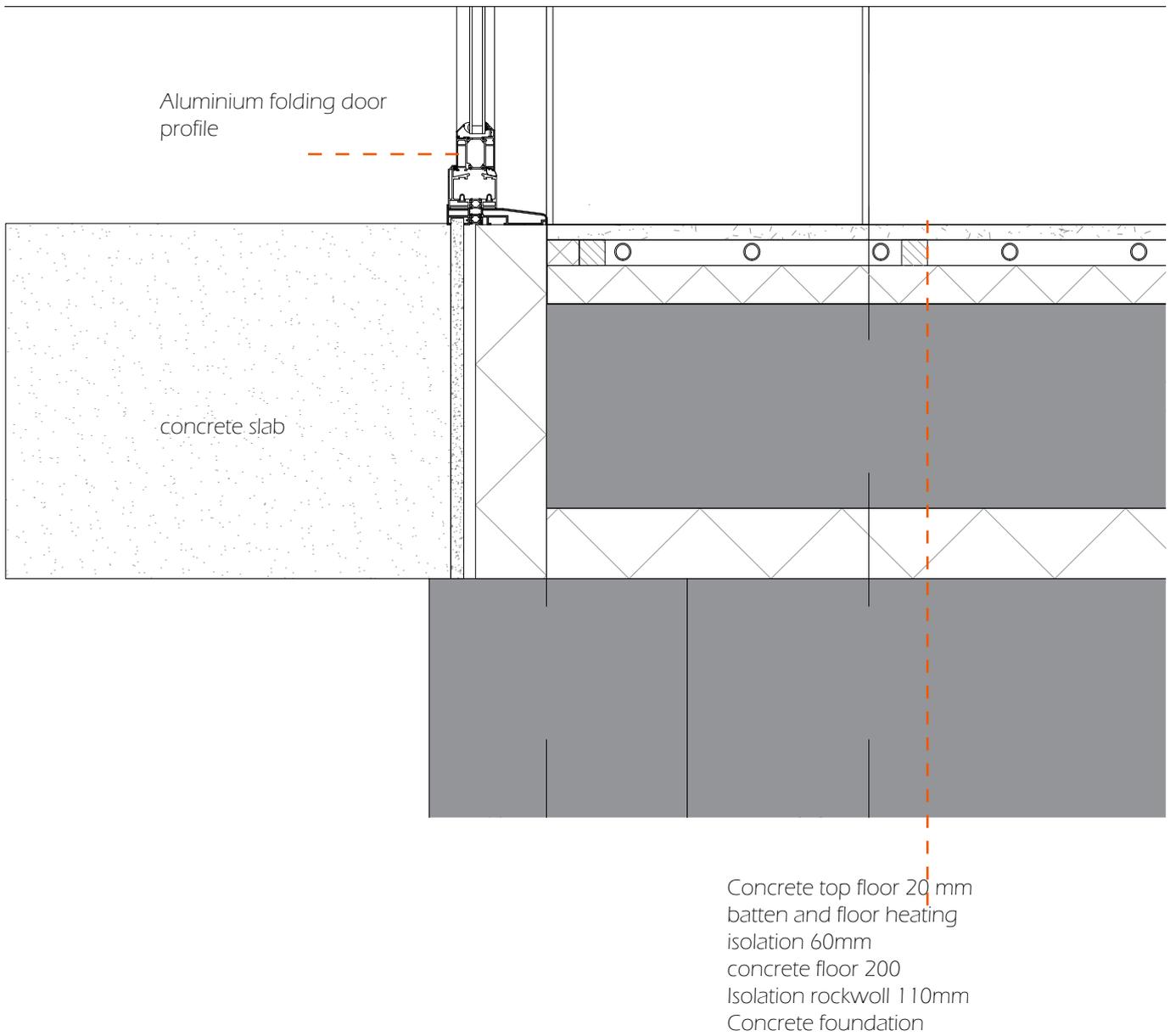


DETAIL 1:20 A

DETAIL 1:20 B

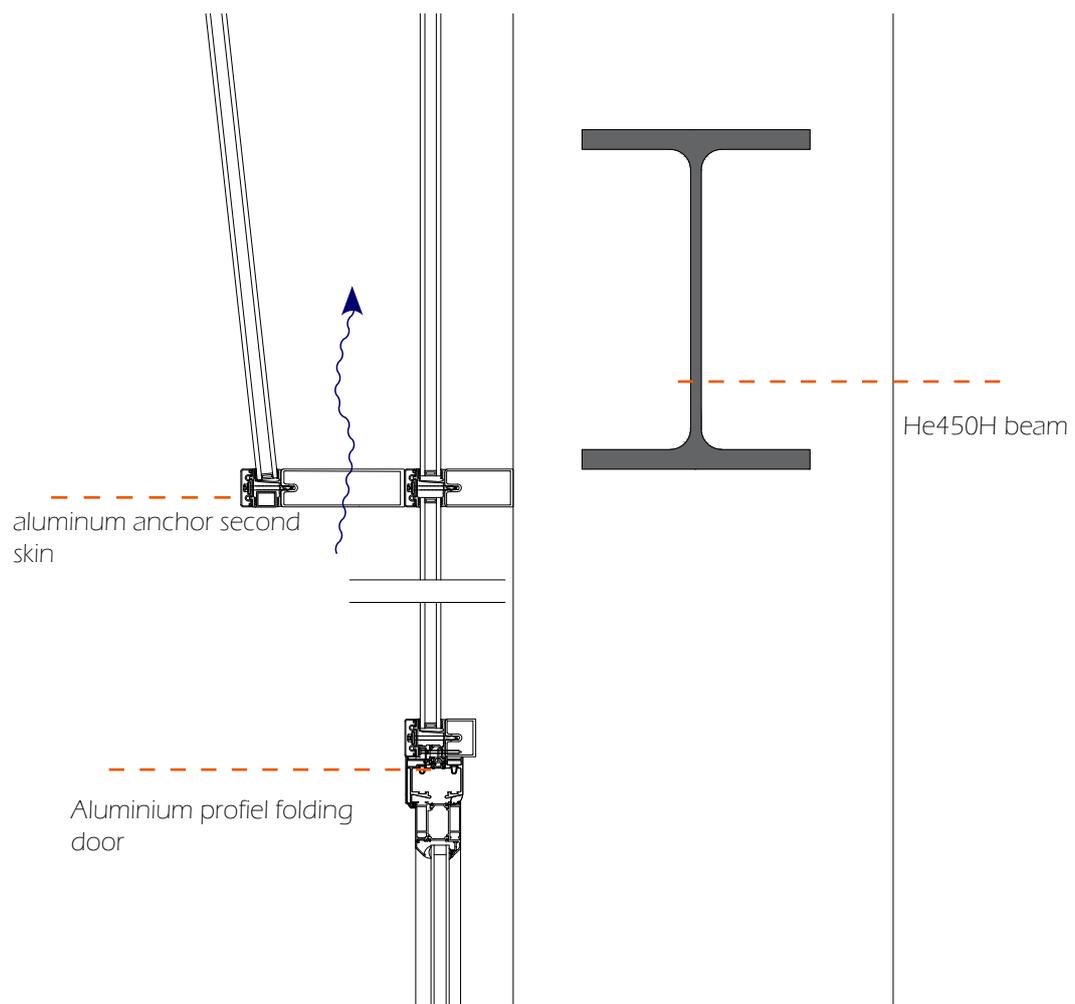
DETAIL A

1:10 VERTICAL DETAIL
FOUNDATION



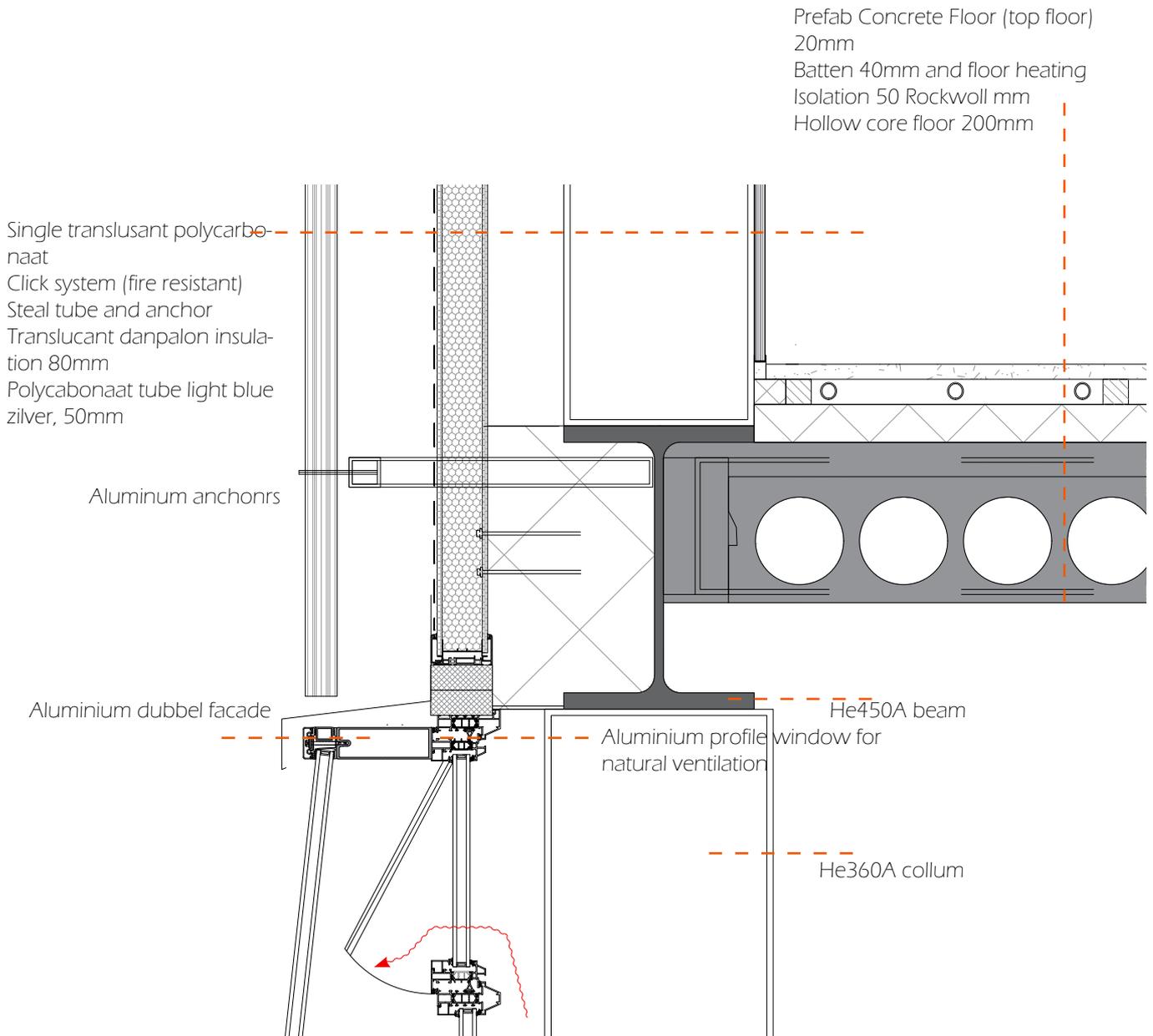
1:10 VERTICAL DETAIL
DUBBEL FACADE EN CURTAIN WALL

DETAIL B



DETAIL C

1:10 floor and dubbel facade green lung



1:10 roof

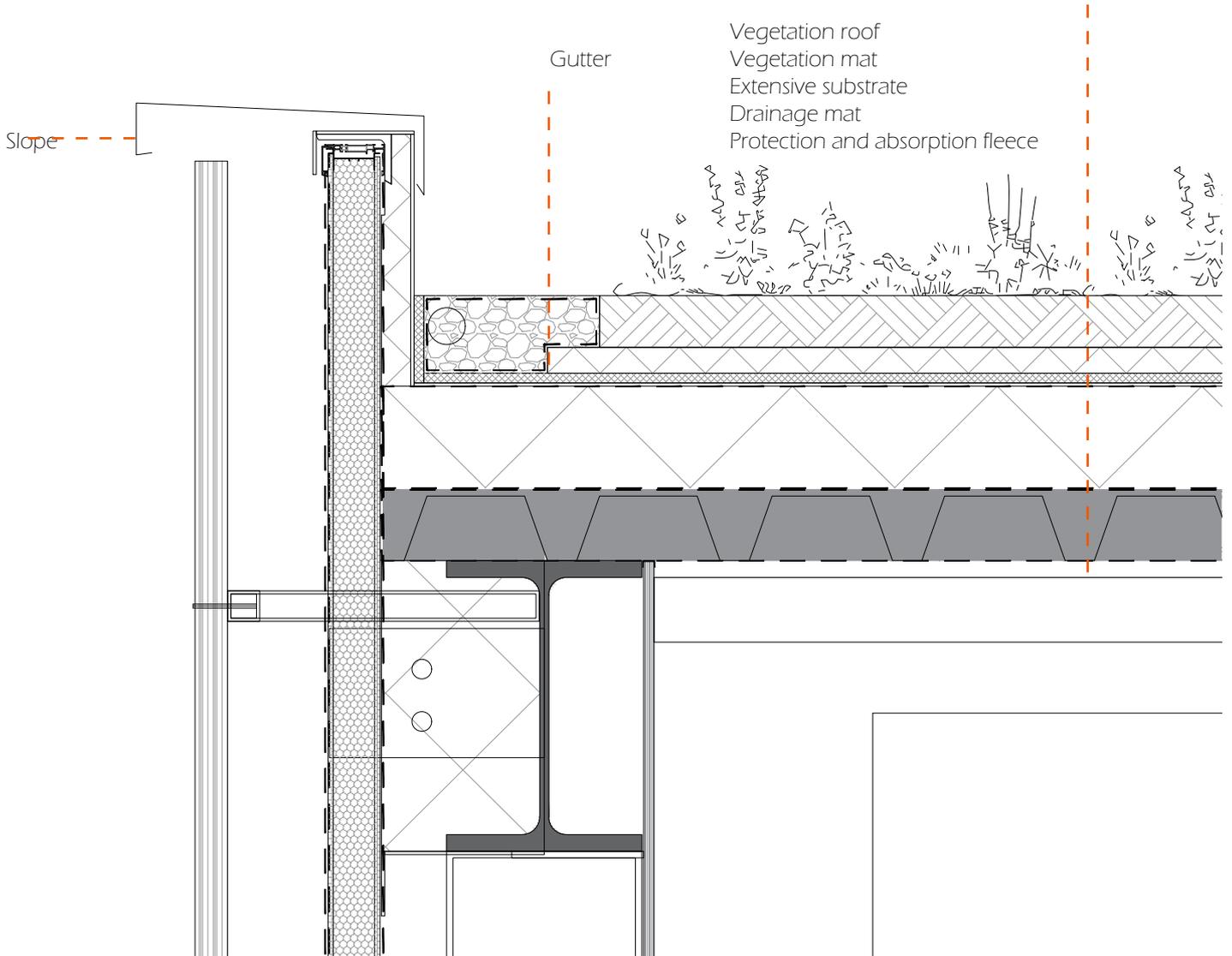
DETAIL D

Corrugated steel plate
Rockwool isolation 160mm RC = 6.4m
Insulation Therma TR27 FM Flat roof sheet d = 160mm
Vapor barrier
EPDM roofing d = 11mm

Vegetation roof
Vegetation mat
Extensive substrate
Drainage mat
Protection and absorption fleece

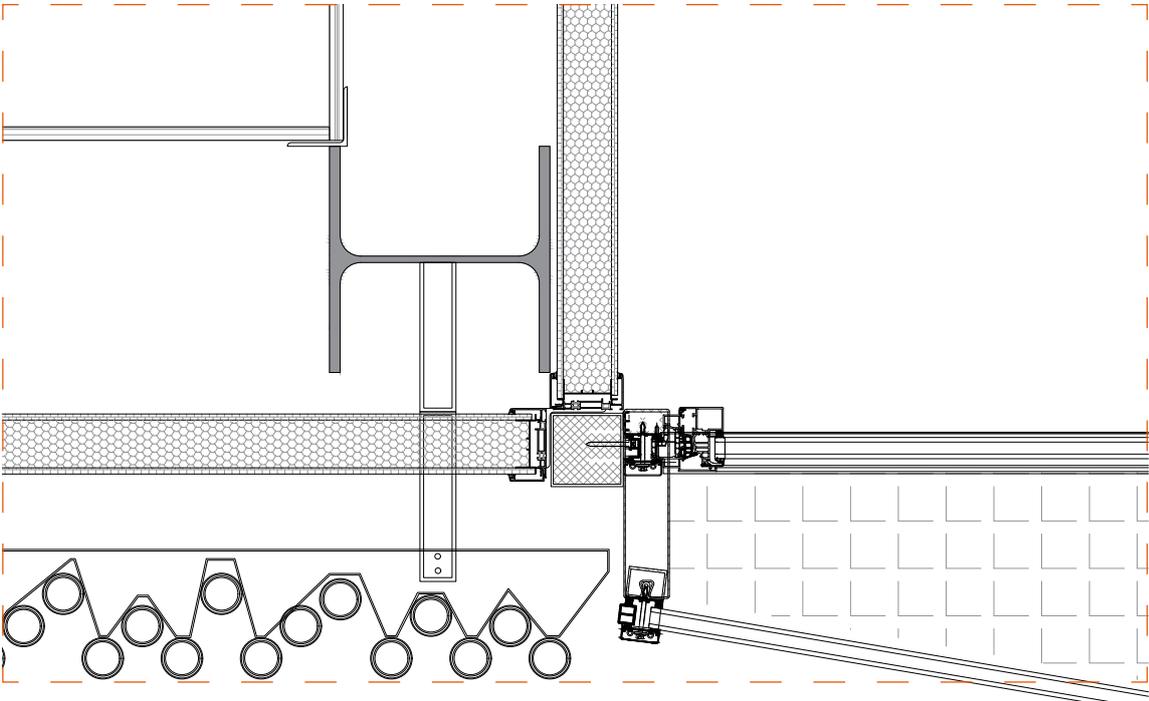
Gutter

Slope



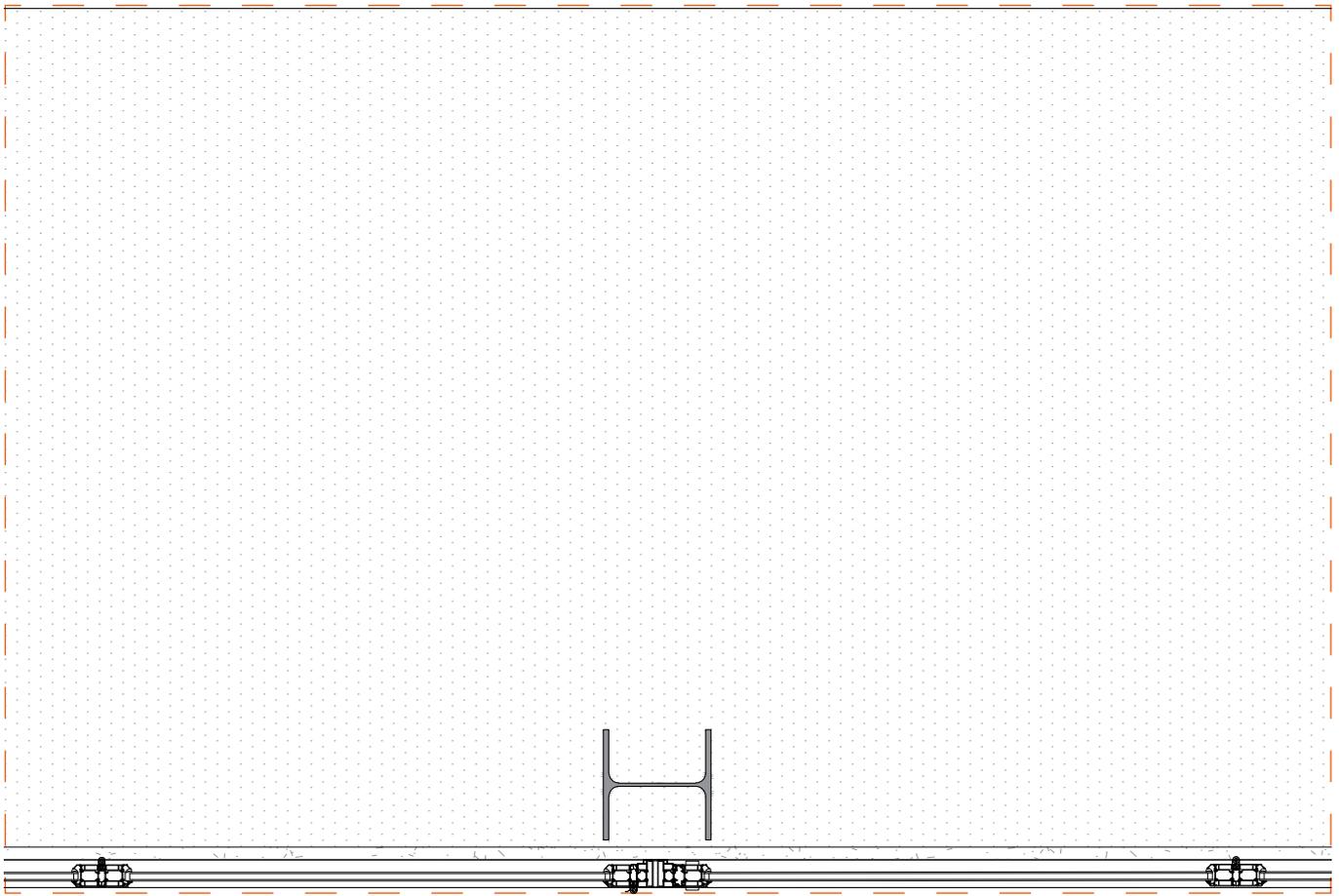
DETAIL E

1:10 HORIZONTAL DUBBEL FACADE



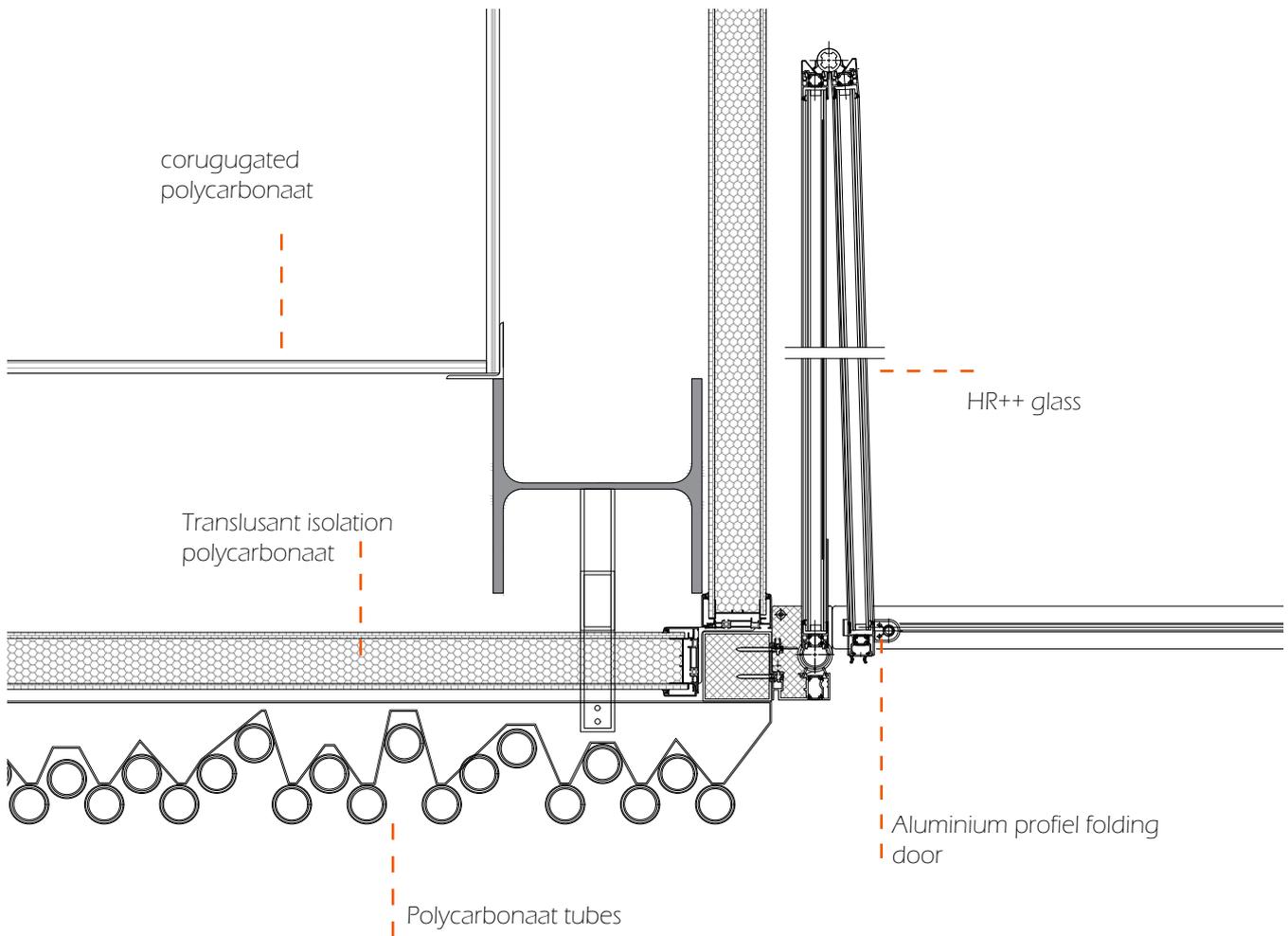
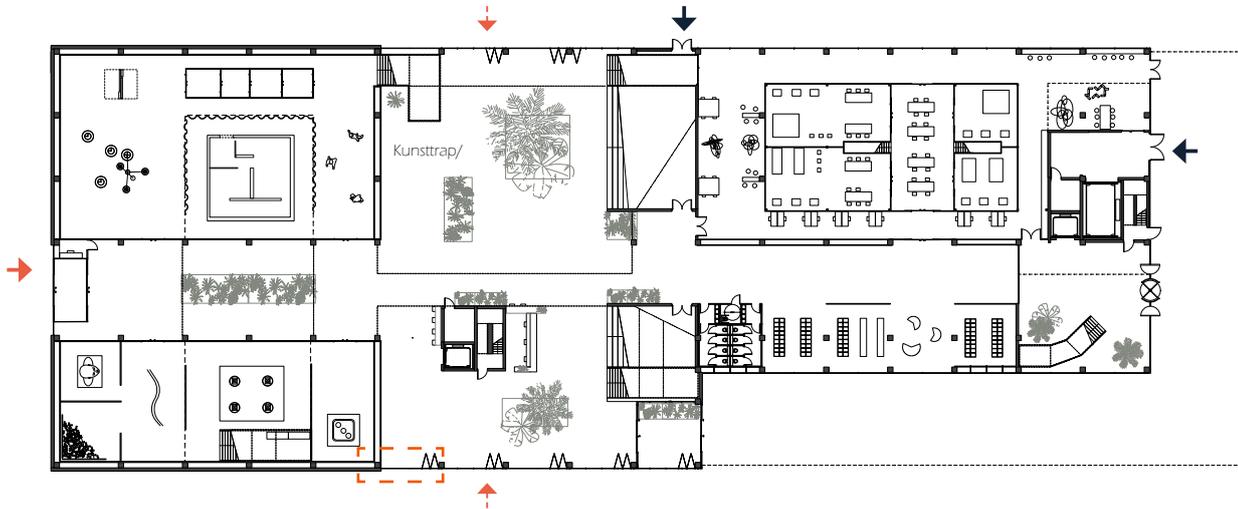
1:20 HORIZONTAL

DETAIL F

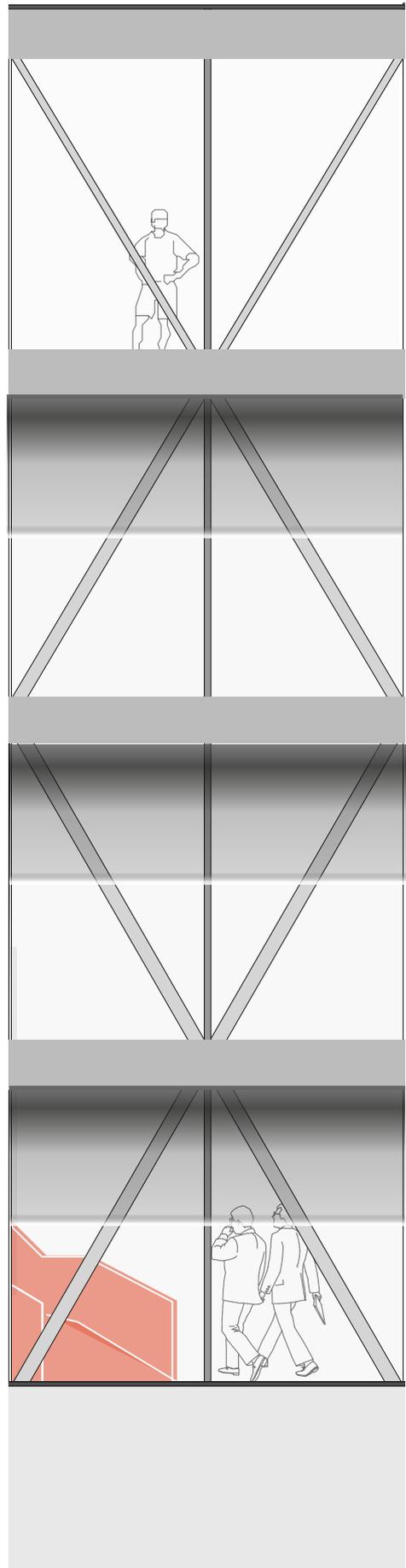
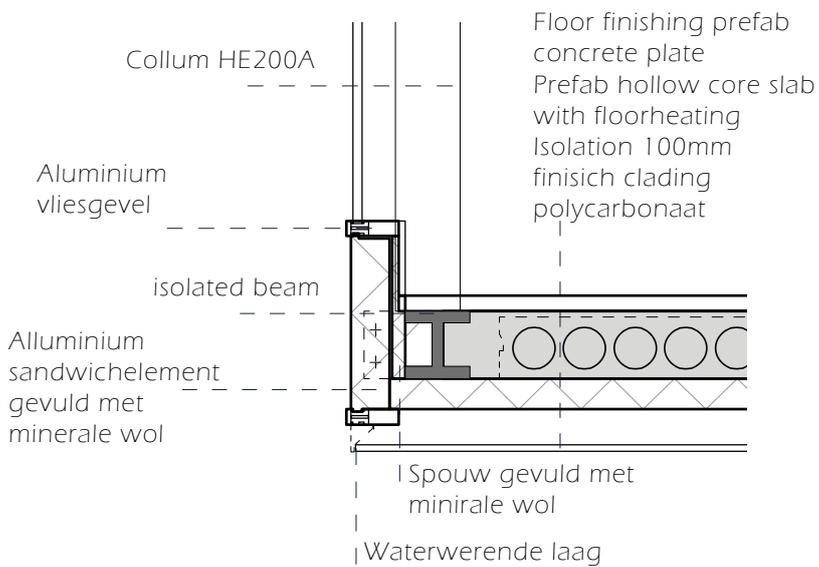
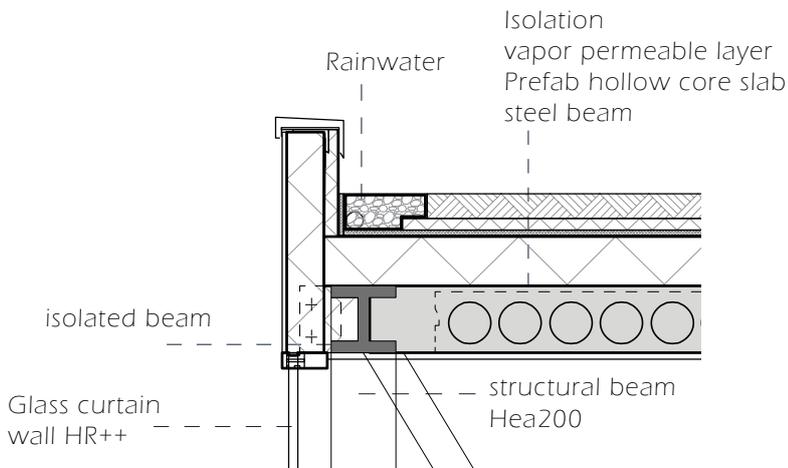
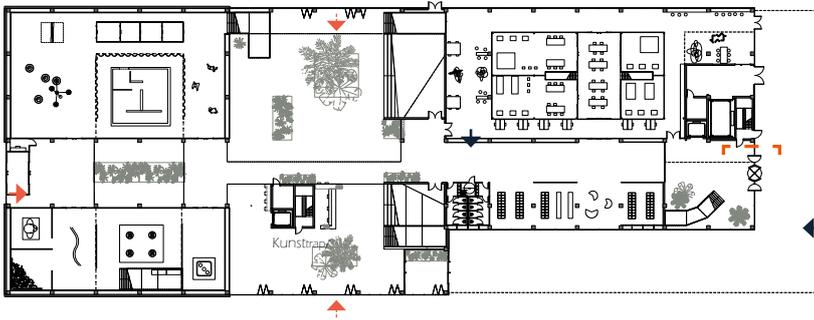


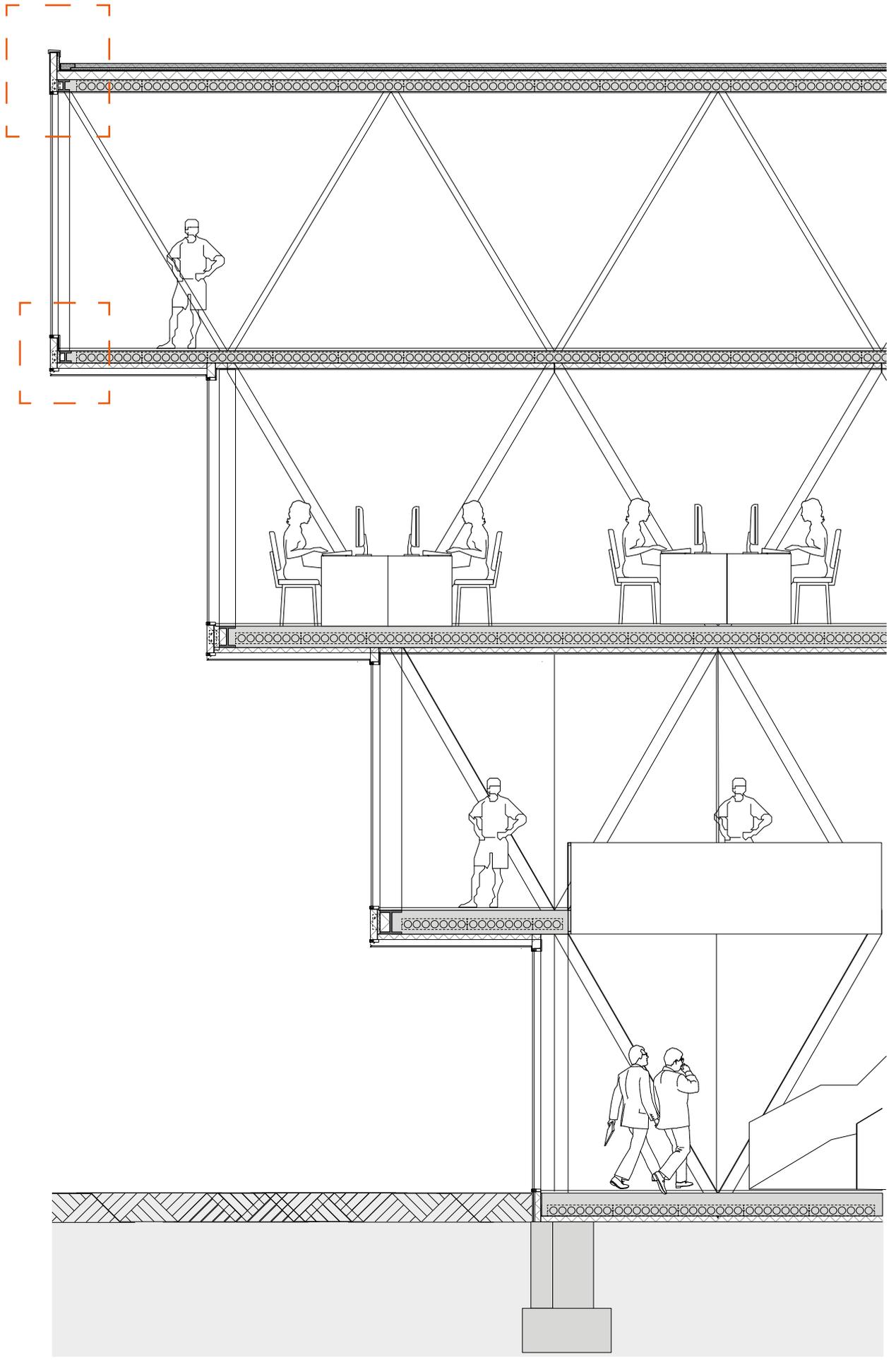
DETAIL G

1:10 HORIZONTAL
TWO WAY FOLDING DOOR



Detail 1:20 II





ACTIVE MUSEUM OF ART

Art Stairs collection & Green Long



RT



4

5

THE BUILDING

Impression: Transition from 1st to 2nd floor





ACTIVE MUSEUM OF ART

Art Stairs collection & Green Long



RT



ACTIVE MUSEUM OF ART

Art Stairs collection & Green Long



RT



—THE BUILDING

Impression: Participatory garden & Green Long





— ACTIVE MUSEUM OF ART

Art Stairs collection & Green Long



RT



— ACTIVE MUSEUM OF ART

Art Stairs collection & Green Long



RT



ACTIVE MUSEUM OF ART

Art Stairs collection & Green Long



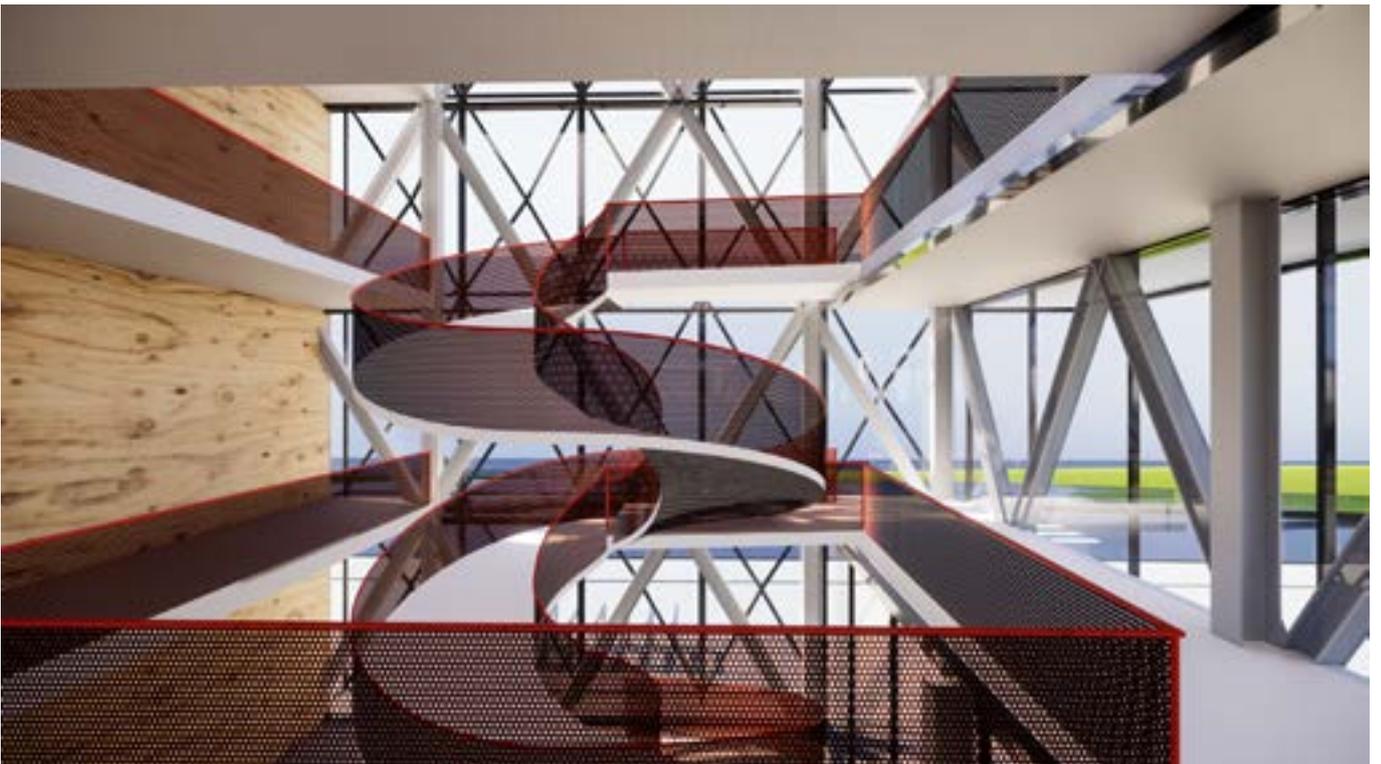
RT



ART PRODUCING



EVENT & ART MARKET



EXPO





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