



MUSEOSYSTEM

GRADUATION REPORT

HELEN CAO || 4470176
25-05-21

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GRADUATION PLAN

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Helen Gao Cao
Student number	4470176

Studio		
Name / Theme	AR3AP100 Public Building Graduation Studio 2020-21 THE NEW MUSEUM Art + the City Re-Wired	
Main mentor	Paul Kuitenbrouwer	Architectural Design
Second mentor	Sjap Holst	Building Technology
Third mentor	Sang Lee	Theory Research
Argumentation of choice of the studio	The vision of reconnecting art to the city through the building appealed to me, and is one of the biggest reasons for me to choose this graduation studio. I have no previous experience in a Public Building studio, so I saw this as an opportunity to gain knowledge about the theory behind public buildings as well.	

Graduation project	
Title of the graduation project	The Museosystem: symbiosis between artist, curator, and audience
Goal	
Location:	Maashaven Zuidzijde, Tarwewijk, Rotterdam South, the Netherlands
The posed problem,	<p>There are three main problems that I want to address:</p> <ul style="list-style-type: none"> - Artists that do not have a workspace Most artists present in Rotterdam Zuid are in a situation where they have their studio/workspace in either an anti-squat building or a 'breeding ground' (broedplaats). In the near future, they will most likely lose this workspace due to the nature of the locations. My design assignment strives provide space for them. - The high costs of a collection and its maintenance A significant part of a museum's budget goes into acquiring pieces for the collection and its maintenance, not to mention the space it takes within the museum to store it. - The lack of interest in museums from the people in the area

	According to the thematic research we have done before, the numbers show that the neighbourhood of our site has barely any interest in visiting a museum. This means that a museum here is not necessarily welcome, and thus the design task is to invite the neighbourhood into the resulting art museum.
research questions and	<p>What can the art museum do to provide an environment in which the artist, curator and audience directly support each other?</p> <ul style="list-style-type: none"> • How can a building connect art and the artist to its audience? • What does each party – curator, artist and audience – consider as their roles in the art world? • What are the roles of art districts in the gentrification of urban areas?
design assignment in which these result.	<p>The Tarwewijk area needs more art stimulation and more locations for the artists and curators to work together to set up their exhibitions. This is why the design assignment is a new type of museum that can support the three parties as main roles in the functioning of the building.</p> <p>The museum creates an area where the audience flows through while they are being surrounded by art, taking in the art and being attracted to it. This leads them to have enough curiosity to engage with the art and artists; this is the effect I want to create with my art museum.</p> <p>The program of the building will be adapted to the requirements of the parties to function together. The resulting design of the building enhances the connectivity between the neighbourhood, the city and the museum to maximize audience flow.</p>
<p>[This should be formulated in such a way that the graduation project can answer these questions. The definition of the problem has to be significant to a clearly defined area of research and design.]</p>	
Process	
Method description	
<p>For the theoretical part, I will use relevant books and articles as references. To understand the parties I will do qualitative research on the curator and the artist in the form of interviews and case studies. There will also be research about what artists and curators think what their role encompasses. To clarify the current situation there will be qualitative and quantitative research on case studies of art districts, and</p>	

quantitative research on the funding of museums and types of audience in the form of statistics and reports.

For the design there will be usage of the analyses we have done beforehand, and extra site analyses that are important for my own design. The earlier analyses contain the research about demographics, the connectivity at present, art and culture in the area, among other topics. The site analyses important for my own design are for example the current and future connections between the site and the rest of Rotterdam, the problems surrounding the current site and site visits to get a sense of scale.

There will also be research into relevant precedents. Furthermore, digital visualisation – both sketching and modeling – will be used for impressions and ideas, and both digital and physical sketch models to study the shape and placement.

Literature and general practical preference

Antille, B. (2013). 'HON—en katedral': Behind Pontus Hultén's Theatre of Inclusiveness. *Afterall: A Journal of Art, Context and Enquiry*, (32), 72-81. doi:10.1086/670183

Falk, J. H. (2009). *Identity and the Museum Visitor Experience* (1ste editie). Amsterdam University Press.

Obrist, H. U. (2011). *A Brief History of Curating*. JRP | Ringier.

Snoep, N. (2020). "Suggestions for a Post-Museum". In Von Oswald M. & Tinius J. (Eds.), *Across Anthropology: Troubling Colonial Legacies, Museums, and the Curatorial* (pp. 324-335). Leuven (Belgium): Leuven University Press. doi:10.2307/j.ctv125jqxp.22

Ventzislavov, R. (2014). Idle Arts: Reconsidering the Curator. *The Journal of Aesthetics and Art Criticism*, 72(1), 83-93. Retrieved December 1, 2020, from <http://www.jstor.org/stable/42635562>

Zuckerman, H. (2020). *Conversations with Artists II*. Aspen Art Museum, US.

Precedents/Case studies

NDSM (case study)

Pontus Hultén (various projects)

Hans Ulrich Obrist (his relationships with artists he worked with)

De Ateliers Amsterdam

De Lijnbaan

Atelier van Lieshout

Reflection

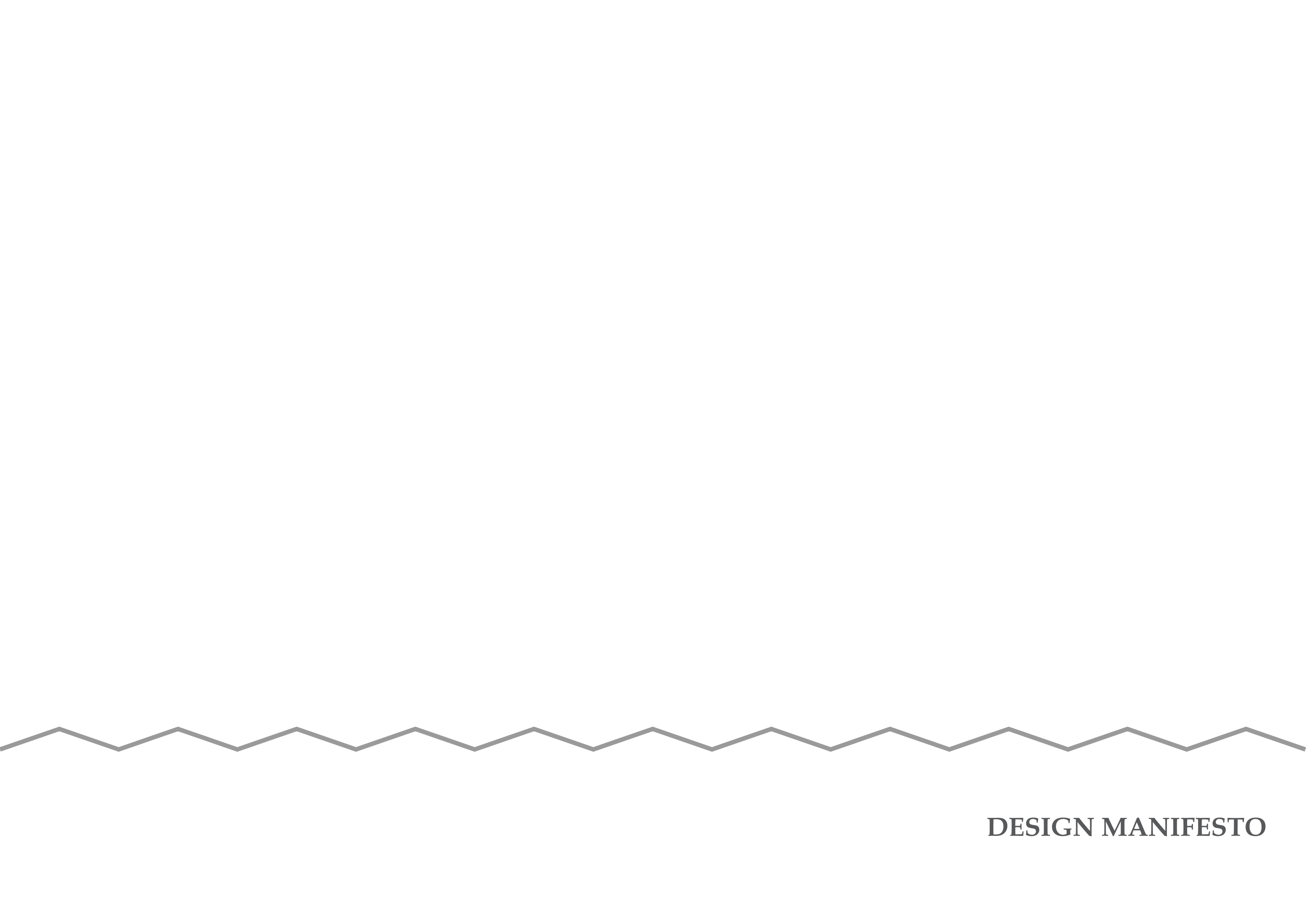
1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

The studio topic of Public Building is about Re-wiring the city, using the brief to enhance the connectivity and the relation between public spaces and the

targeted area. This assignment demands a new approach on how a public building (museum in this case) interacts with its surroundings. Instead of just a museum, the course asks for something that can have an impact on the urban structure and human behaviour.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

Architecture has always been the background supporting role for the larger picture; it subtly supplies the function with a location where it can happen. Lately, architecture has been the catalyst for the merging of functions to increase its audience and its lifespan. In this case, museums have been combined with debating, meeting points, parks and commercial functions to increase the variety in and size of the audience. With my project I bring the artist, curator and the audience closer together so their lives intertwine, letting them connect more to each other. The museum takes part in the circulation of the neighbourhood and city, where they feed the traffic with art. The audience should discard the formal notion of the word 'museum' and see the plan as a natural interaction with art, so art becomes a part of daily life.



DESIGN MANIFESTO





DESIGN BRIEF



HangARTs museum, situated in Rotterdam Zuid at the quay of Maashaven, is the new art museum of Rotterdam. Here, the visitors are audience without needing to enter the building. The public space that the museum provides has public art for passers-by to admire. Even if your original purpose of being was not visiting the museum, you get to experience art in the absent mind.

On the site of hangARTs museum are artists in residence, selected by the curator selected for the museum. Bringing the artists to the museum allows the audience to get closer to the process of art, making art a more touchable subject. The audience get the chance to talk to the artists about their pieces of work to truly understand the artwork. Furthermore, the curator has a more personal relationship with the artists as well, which improves the quality of the art and exhibitions. The audience also gets to see the role of a curator more up close, which provides more knowledge about the workings of an art museum.

Even if you just needed to get to work, grab a fast coffee break, or drink a beer before the party, the hangARTs museum is the location to hang around as a place of leisure. Art will always be there with you, and if a certain piece or artist really caught your interest, you might even consider to enter an exhibition...

programme

1.	exhibition spaces		3.600 - 3.700 m ²
2.	studios		2.400 - 2.500 m ²
3.	event hall		650 - 700 m ²
4.	food & beverages		1.300 - 1.400 m ²
5.	commercial		1.500 - 1.600 m ²
6.	storage		350 - 400 m ²
7.	offices & administration		300 - 400 m ²
8.	maintenance & installations		200 - 250 m ²

netto (70%): 7210 - 7.665 m²
tarra (30%): 3090 - 3285 m²
gfa (100%): 10.300 - 10.950 m²

1. exhibition spaces

temporary exhibitions
permanent exhibition

2. studios

co-op studio
individual studios
curator studio
common room

3. event hall

backstage
bleacher
podium

4. food & beverages

pub
cafe
restaurant (incl. kitchen)

5. commercial

museum shop
depot storage

6. storage

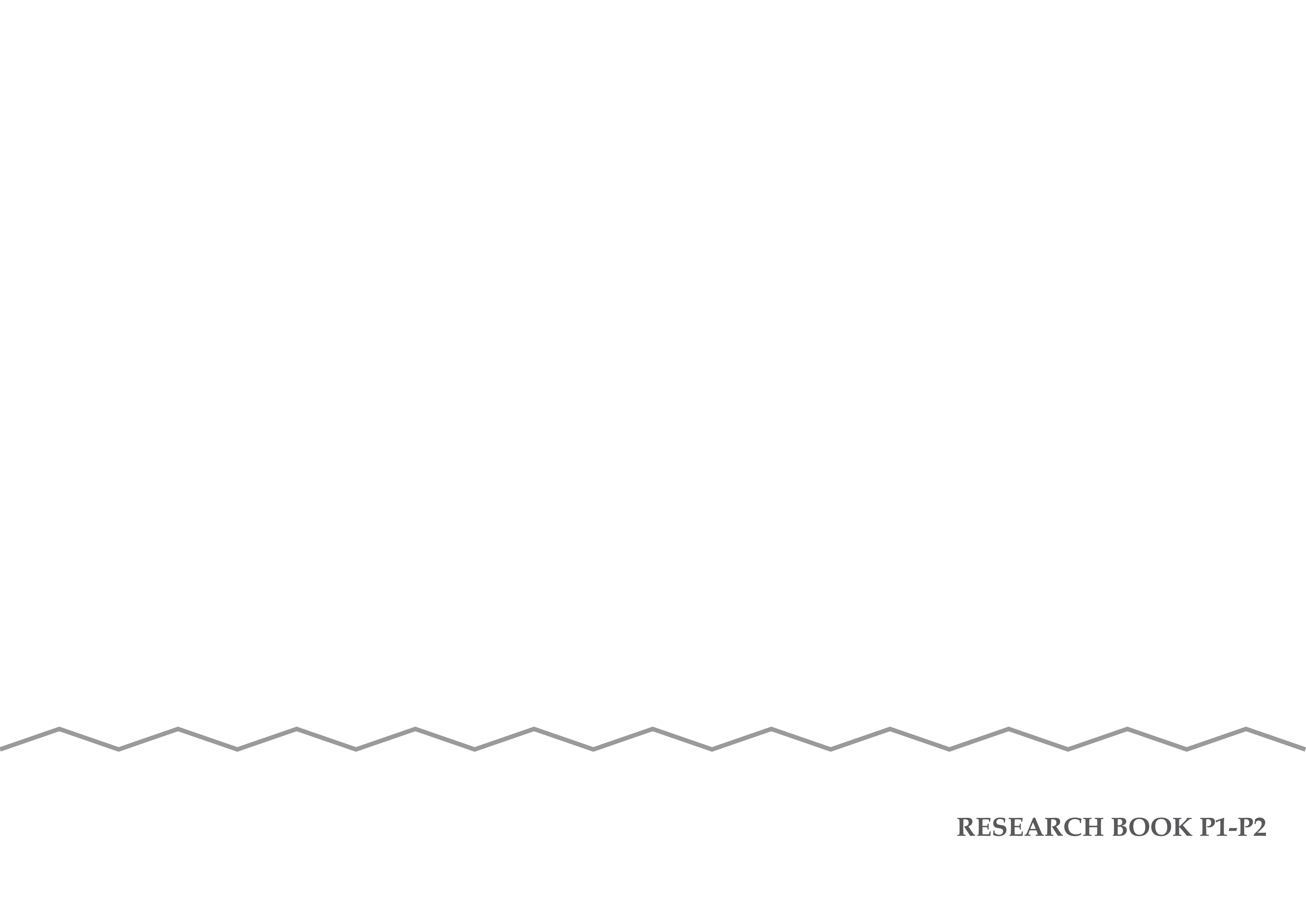
loading and unloading area
storage for temporary structures

7. offices & administration

CCTV office
security
administration
art preservation

8. maintenance & installations

installation rooms



RESEARCH BOOK P1-P2

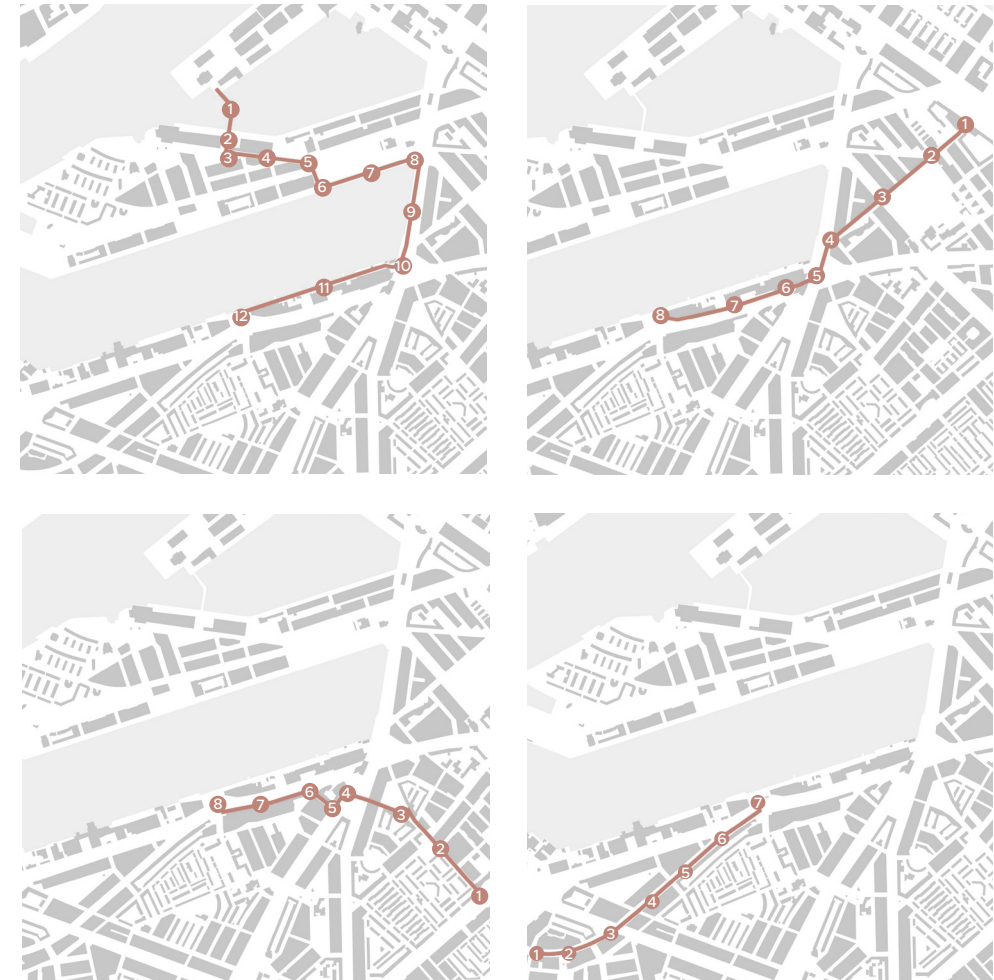
INTRODUCTION

For the first section of the research booklet I am highlighting the topics occurring in the first part of the studio that support or gave me inspiration for my concept. Per theme, I chose the most relevant diagrams, maps, etc. and elaborate on why they are relevant. At the end of each theme I summarise and conclude the content.

The research done as a whole group will leave traces in my personal design and can be recognised in my concept.

CITY

Pedestrian routes to site



Pedestrian routes to the site. CITY Thematic research booklet, page 51-54.

The routes that are chosen for these diagrams are based on the current situation. When coming from the south-side of Rotterdam, the easiest access would be from the Balkon aan de Maas. There are barely any safe road crossings to reach the site.

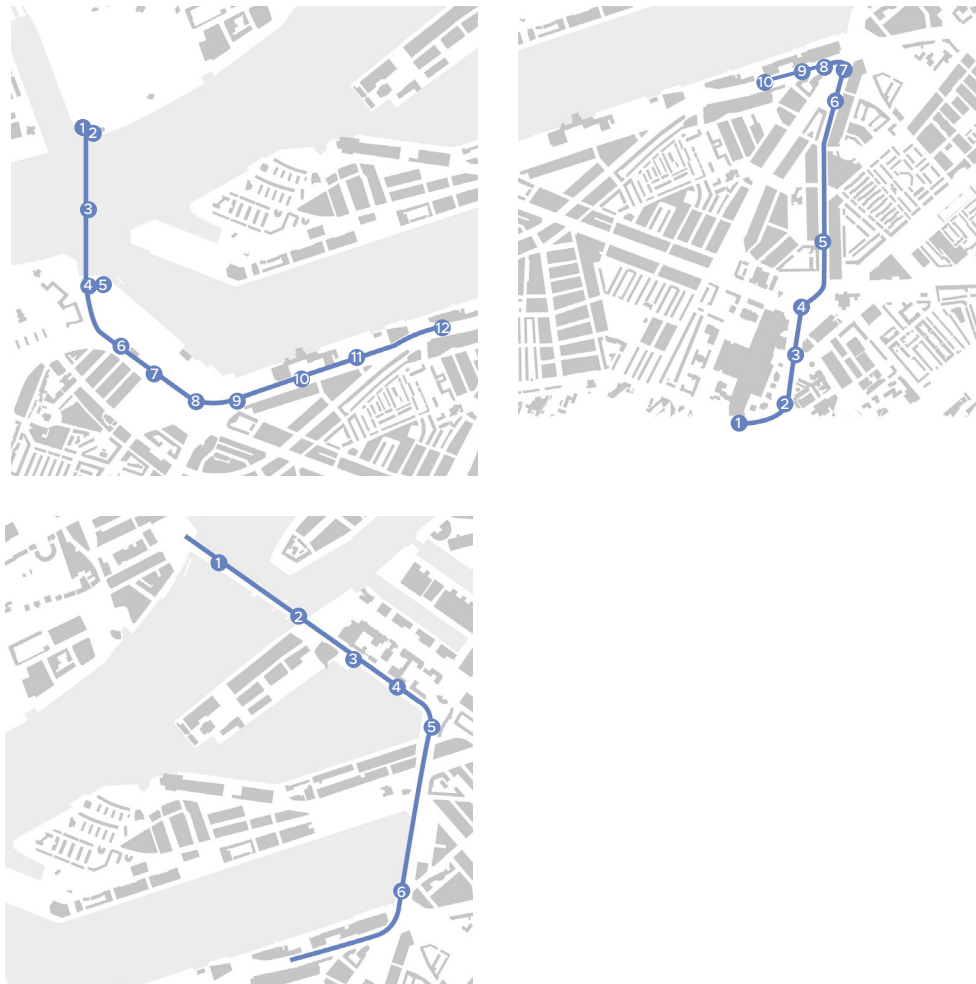
Currently, when coming from the Rijnhaven-side, pedestrians have to take a large detour to reach the site. Fortunately, this will be solved by future urban plans (explained in “Personal Site Research”). The pedestrians coming from this route are the ones from Kop van Zuid.

When coming from the east of Rotterdam, the pedestrians are forced to take a small detour to use the big traffic light crossing at the intersection to reach the site. With the future plans, they can avoid this by walking through the future tidal park (see “Personal

Site Research”).

To make the site more accessible, the urban structure needs more safe road crossings. Currently, the small crossing at Balkon aan de Maas is the only one, and the traffic has priority over this particular crossing. The site will become more accessible when the new urban plans are realised, making it easier to cross over from Rijnhaven to Maashaven. The tidal park will offer more options for routes that pedestrians can take.

Cycling routes to site



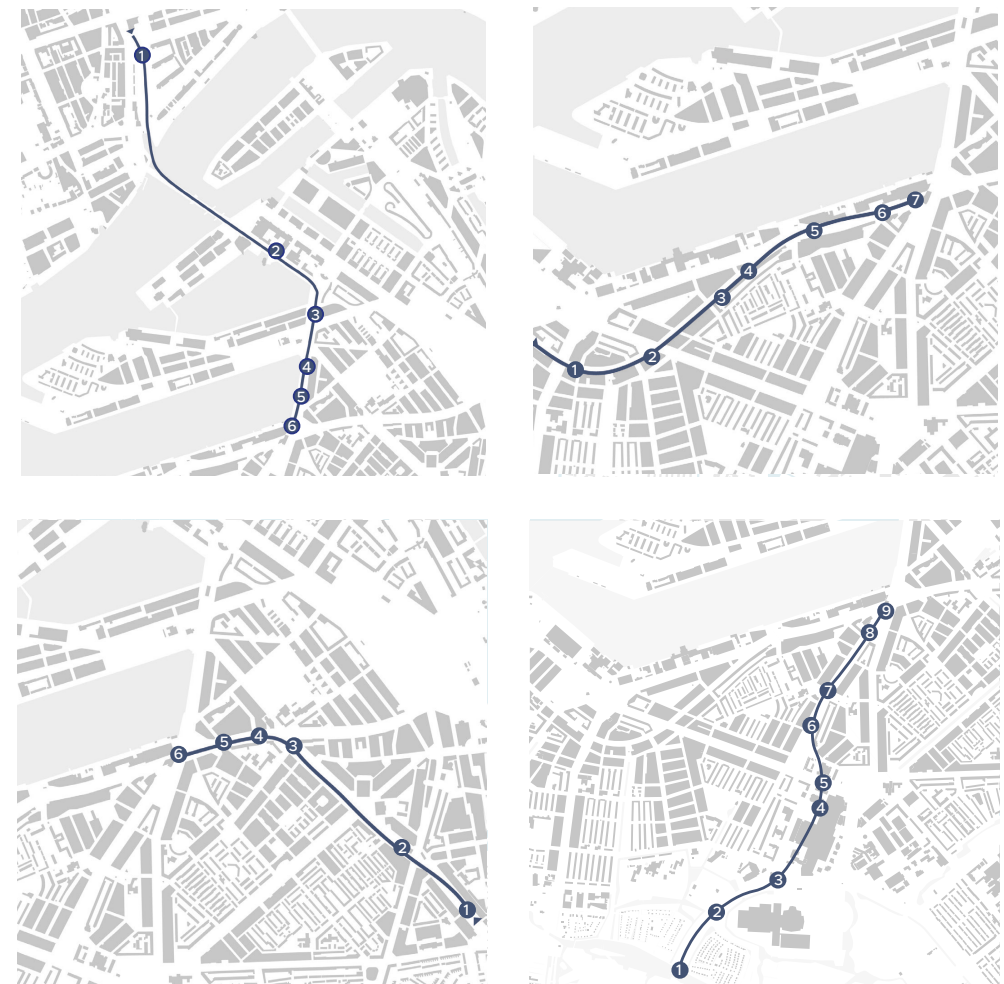
Cycling routes to the site. CITY Thematic research booklet, page 55-57.

When coming from Rotterdam North, there are two main routes you can take: one via Maastunnel (coming from the west) and the other one via the Erasmusbrug (coming from the north). From Zuidplein, the most common route is along the Dordtselaan.

These routes also mean that the cycling road next to the site is used very frequently; when coming from the Maastunnel, it is the most convenient if you pass the site to reach Zuidplein. With the future plans, there is a big chance that cyclists are choosing the bridges over the havens after the Erasmusbrug, which will also lead them through the site.

To conclude, the cycling road next to the site will have a big number of cyclists pass by everyday, from both the north and south of Rotterdam.

Public transport to site



Pedestrian routes to the site. CITY Thematic research booklet, page 58-61.

The site can be accessed with public transport through tram, bus and metro. Two metro lines come from Rotterdam Centraal and Den Haag Centraal towards the south of Rotterdam. From the stop Maashaven or Rijnhaven the site is reachable by foot. From Maashaven you walk past the Maassilo from the southern side, while from Rijnhaven you reach the site via the future tidal park. The metro connection is one of the easiest ways to get to the site.

The tram runs from east to west, connecting the neighbourhoods. The stops near the site are all behind the dike, making it difficult to reach the site from stops that are seemingly close. In the end, the tram stop at Maashaven is the closest one to the site.

The site is well-connected to the rest of Rotterdam through the metro, but the tram stops are deceptively

coseby while they are actually blocked by the dike. There should be more dike crossings to make the tram an effective way to go to the site location.

POWER

Conclusion

The pedestrians have not enough safe crossings to go to the site with ease. There are currently only two crossings of which one is without traffic lights or crossways.

For the cyclists the road next to the site is an important route: people from all sides use this road to go to their destination. The museum could use this as an opportunity to appeal to the audience.

The metro line is well-connected to the site. When you get out at Rijnhaven you can approach the site via the future tidal park or past the art pillars. When getting out at Maashaven, you can go to the site from the southern side of the Maassilo.

The tram has stops that are seemingly close to the site, but actually have a dike blocking a direct route to it. To reach the site the people have to get out at Maashaven, which is 3 stops after the first stop that is in close vicinity of the site. This problem can also be solved with more crossings over the dike.

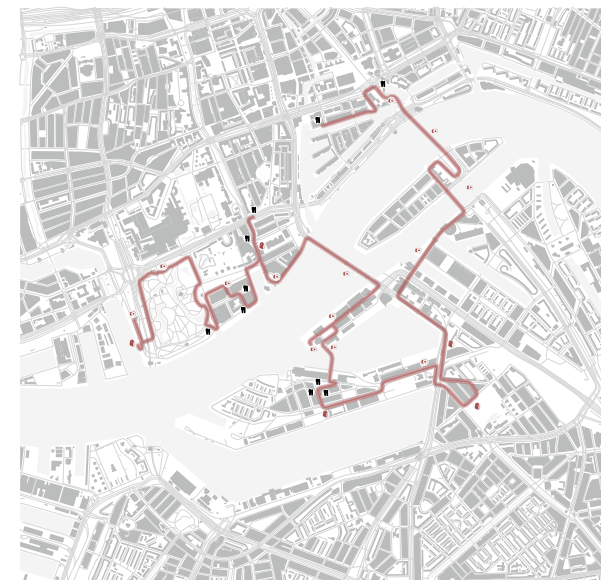
Touristic walking route



According to the following map, the touristic route toward Rotterdam South only goes as far as Rijnhaven. The route passes through the Museumpark first, then crosses over the Erasmusbrug past some vistas. After that, the route crosses over to Rijnhaven for mainly food places after which it takes a turn back towards the north.

Once the new bridge is built towards Maashaven, the site will be added to the route as part of the touristic points to visit. This means that the street next to the site will be visited as part of the touristic route.

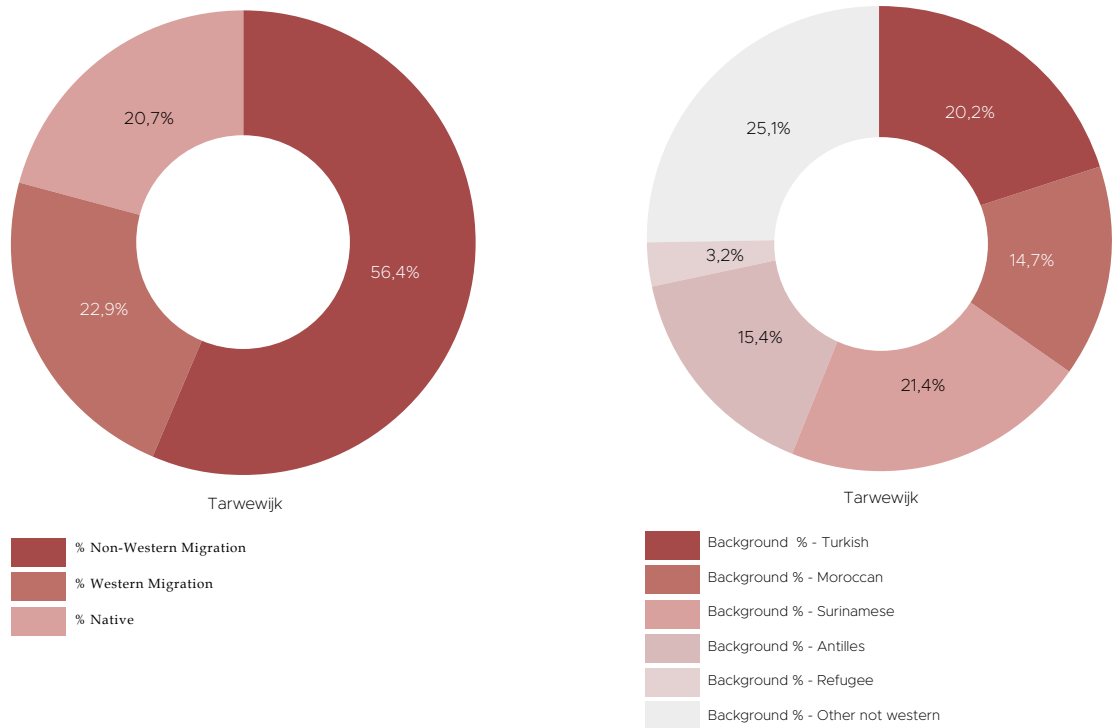
This route will also include the site as part of the Museumpark, even though it is quite far away from it. The route leads the tourists from the Museumpark, through an interlude of vistas towards the new museum that is our project.



Touristic routes in Rotterdam. POWER Thematic research booklet, page 87.

CONNECTION

Composition of immigrant population



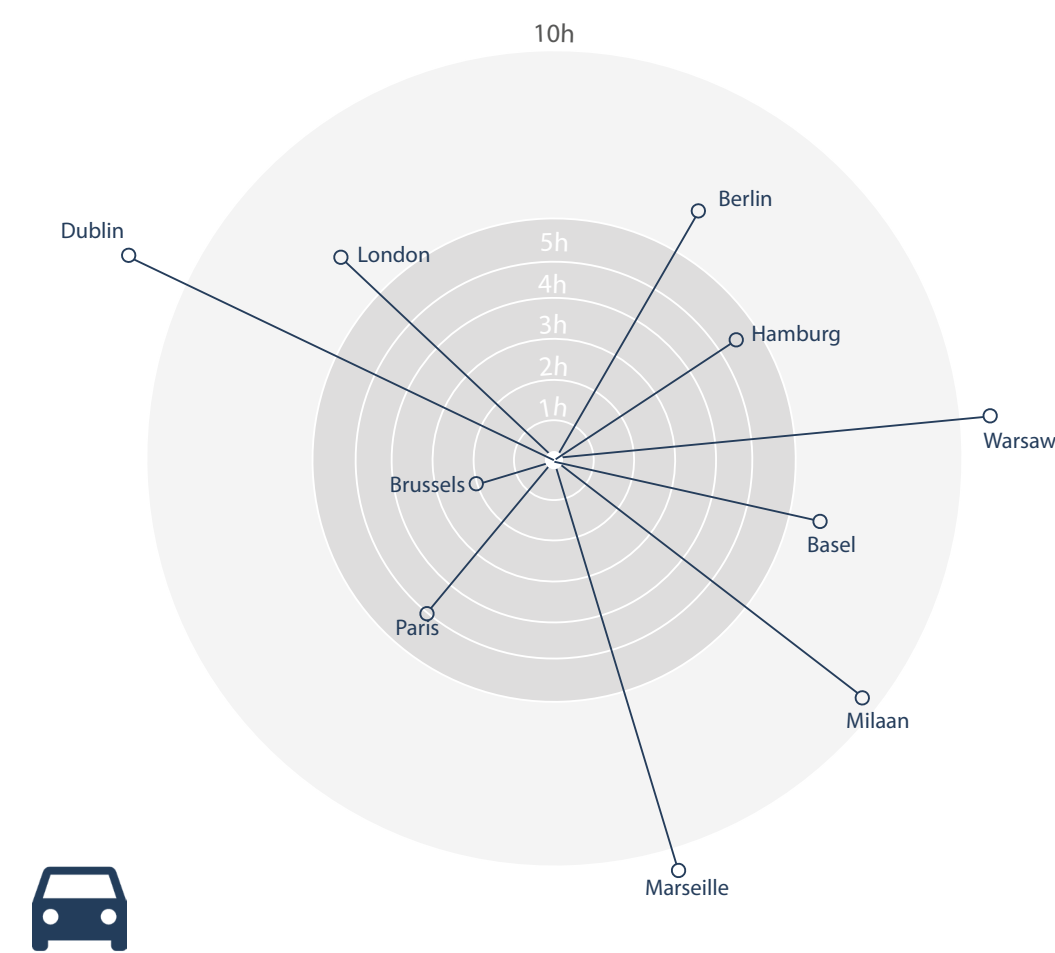
Population distribution in Tarwewijk, Rotterdam. POWER Thematic research booklet, page 110-111.

Of the total population of Tarwewijk, only 20.7% is native Dutch according to onderzoek010.nl. 22.9% is migrated from Western countries, while the 56.4% have come from non-Western countries. When you look at the migration background of the people, the population has a lot of variety. This variety also means there is a bigger cultural variety. This gives the opportunity to the museum to act upon this and get these people to engage with the museum using cultural appropriation.

Conclusion

The current touristic route does not encompass the site on Maashaven yet. This is because there are not a lot of sights around the area, and no convenient connection to it. When the bridge is built and the museum is established, the touristic route would be extended to the site. This means that the street near the site will have a bigger influx of tourists than it currently can hold. The population of Tarwewijk is very diverse and also very low on native Dutch people. This means a higher culture diversity, on which the museum can act to attract more local people.

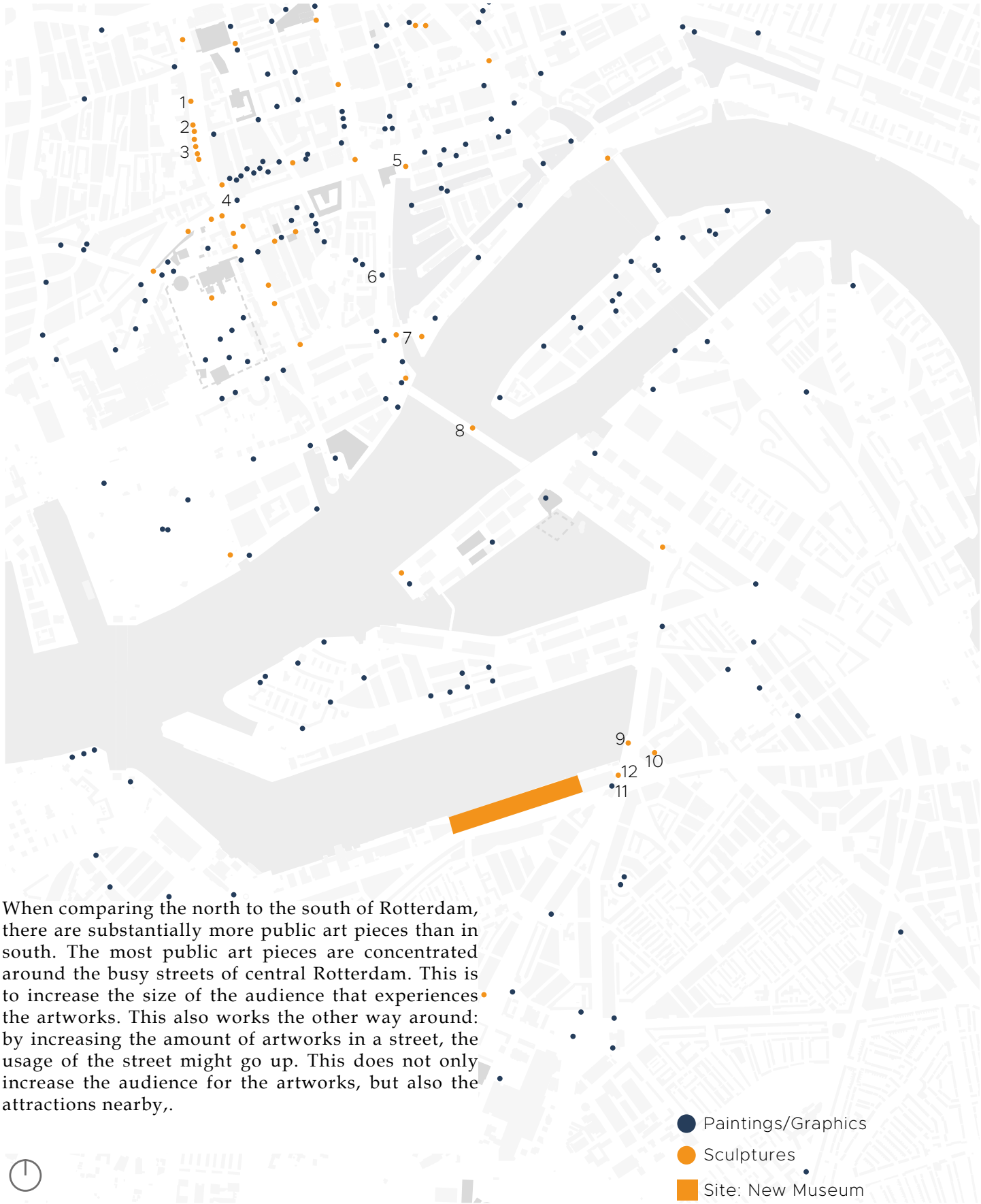
Mobility connections



Travel time by motor vehicle from European cities to Rotterdam. CONNECTION Thematic research booklet, page 10.

Rotterdam is connected very well to other major European cities. Most cities are reachable within 10 hours, as can be seen in the diagram above. This means that motor vehicles can reach Rotterdam within a day of driving. Both tourists and artists in this case can visit Rotterdam quite easily, which increases the international potential of the site.

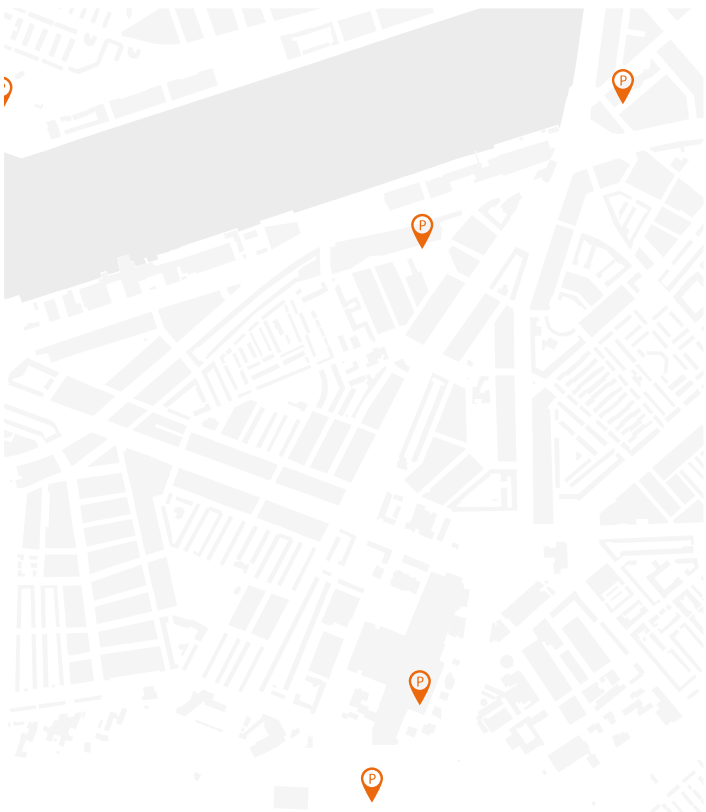
Public visual arts



Public art in Rotterdam. CONNECTION Thematic research booklet, page 53.

Car parking

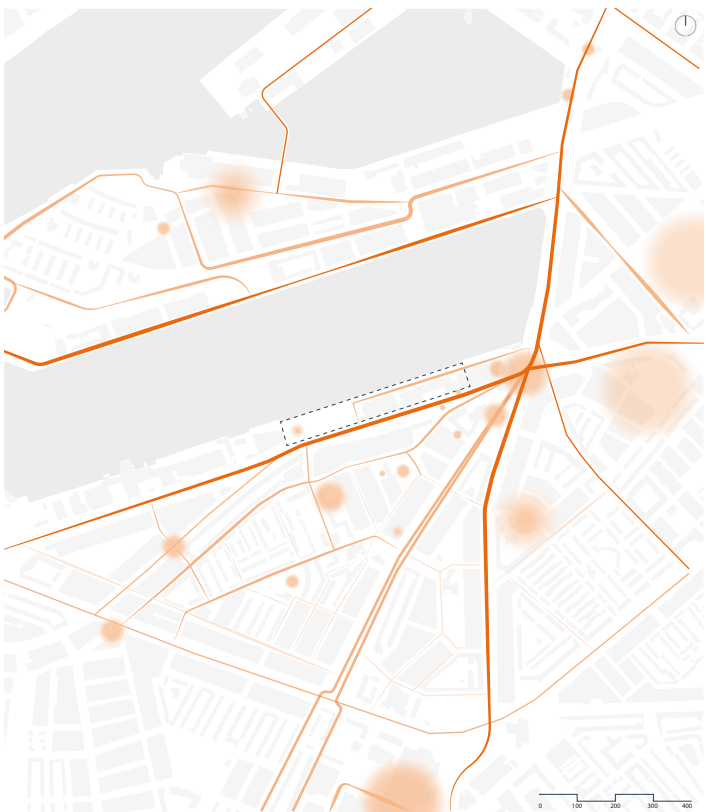
There are two spots in the nearby area where car drivers can park their car. This means there is no immediate need for the future museum to provide parking spaces.



Parking garages around site. CONNECTION Thematic research booklet, page 53.

Pedestrian density

On this map, there are three main pedestrian streets of which one is the street adjacent to the site and the other will be connected to the former street by means of the new bridge. This bridge will probably take off a load from parts of the busy streets since it provides a shortcut. This again proves that the adjacent street plays a very important role in traffic for pedestrians (and cyclists).



Pedestrian density around site. CONNECTION Thematic research booklet, page 53.

CULTURE

Conclusion

Since Rotterdam is very well connected in terms of highways and other means of transport, visitors can get here within a day. This makes travelling for leisure or for exhibitions easier for foreigners. This gives Rotterdam international potential.

Public art in Rotterdam South is scarce compared to the north. The artworks in the north of Rotterdam are mostly concentrated on main streets and central areas. By applying this to the south as well it could attract more audience to the site as well.

The nearby presence of parking lots makes sure that there is no immediate need for parking lots within the site.

The street adjacent to the site is one of the three most dense streets in the neighbourhood, mainly for traffic. Furthermore, the other two streets are or will be connected to this street as well. The adjacent street plays a very important role in the urban structure.

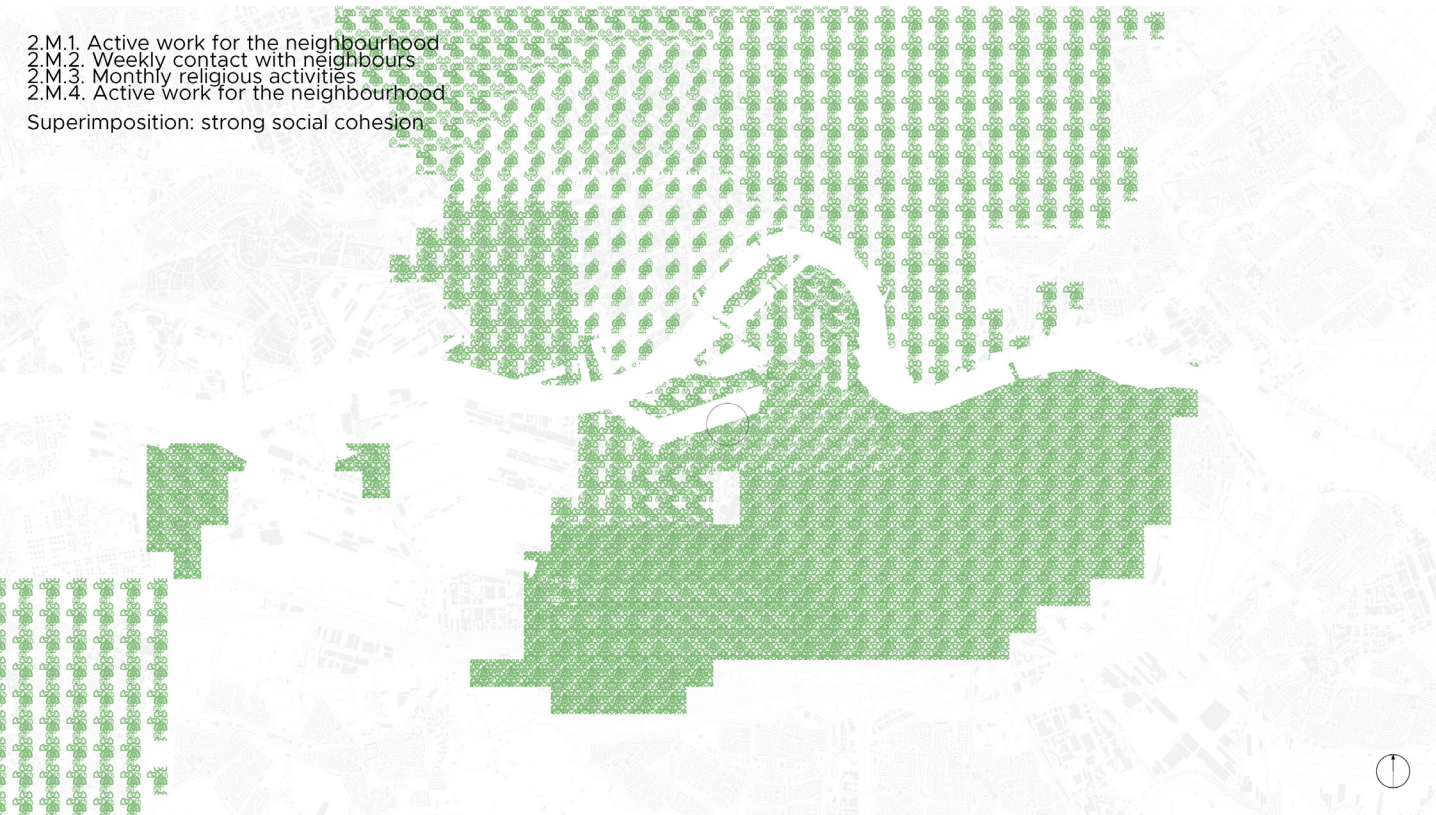
Location ateliers



Locations of ateliers in Rotterdam. CULTURE Thematic research booklet, page 33.

There are a lot of ateliers located around the site, mostly because of the cheap rent and the anti-squatting buildings present in the neighbourhood. Most of these ateliers house multiple artists, well up to 10 artists in one building. The quality of the buildings is most of the time not optimal due to the state the buildings are in.

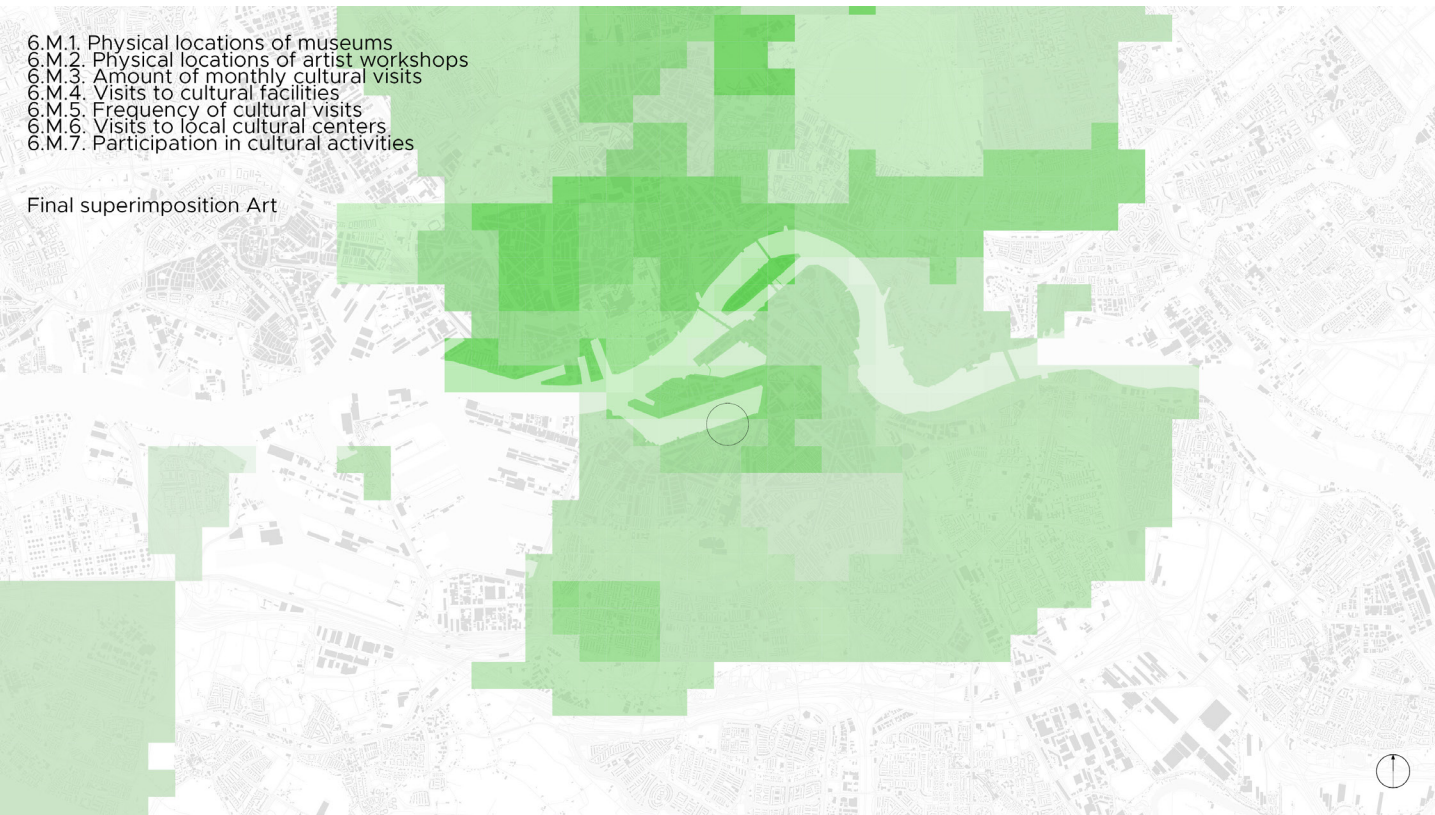
Social cohesion



Social cohesion in Rotterdam. PEOPLE presentation Thematic research, page 14.

The overlay of different aspects show that the site neighbourhood is actually doing well in social cohesion, probably because of the high number of voluntary work. This also means there are more personal connections per inhabitant of Tarwewijk. Due to this high cohesion, there might be also a strong connection between the local artists and local populace.

Summary interest in art



Locations of ateliers in Rotterdam. CULTURE Thematic research booklet, page 33.

This superimposition shows that the interest in art does not lie very high in the site neighbourhood. The idea of ‘art for the elite’ is maybe too embedded in their mindsets. Perhaps people believe that a high education is needed to appreciate art. There is enough room for change in this aspect. There is also more interest in art already in Rijnhaven. This could be because of the good connection between

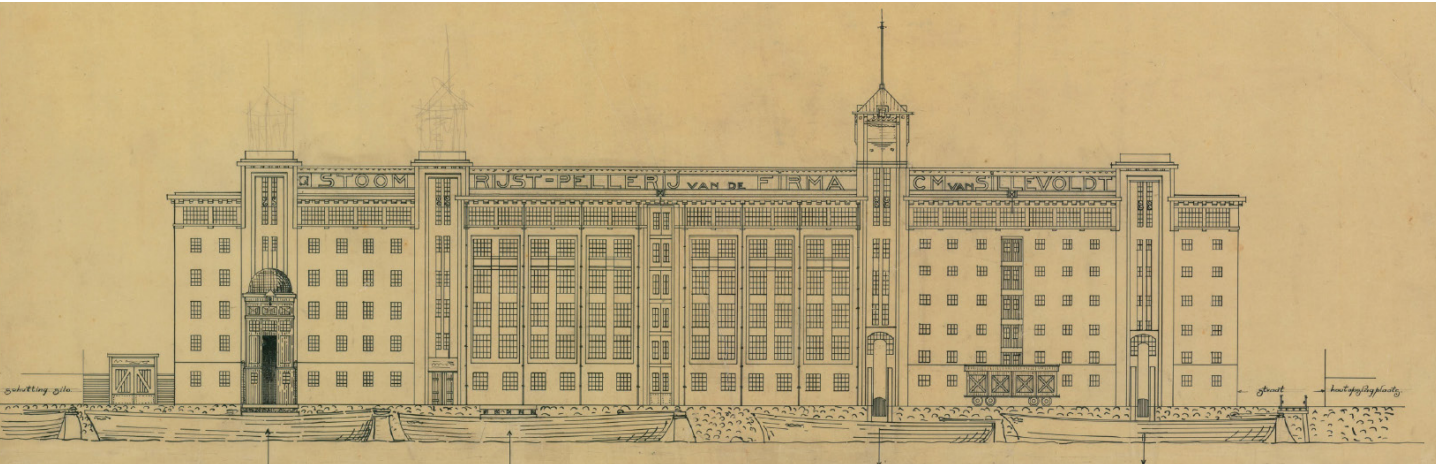
the Museumpark and the neighbourhood. Future urban connections will provide them access to our site, but might also cultivate more interest in cultural facilities within the population of Tarwewijk.

Conclusion

There is a strong social cohesion present in the site neighbourhood, which might motivate people to visit local artists’s exhibitions. There is a rather low interest in art around our site, which can be improved using the project. However, in Rijnhaven there is more interest and visits to cultural facilities which could be because of the better connection to the north of Rotterdam. The new museum can provide cultural entertainment for these people, and also possibly motivate the people from the neighbourhood to visit more cultural facilities.

HISTORY

Van Sillevoldt



Original sketch of the Van Sillevoldt. HISTORY Thematic research booklet, page 83.

The Van Sillevoldt was designed by Michiel Brinkman, originally arice factory. The initial design was supposed to be like the sketch above - more monumental and bigger - but in the end only the middle part was built. Later, the building was extended to host more storage and loading and unloading spaces.

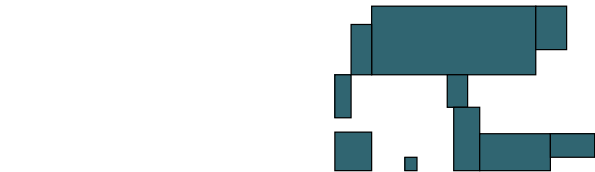


Fig 12.3.4. Phase 1 (image by author)

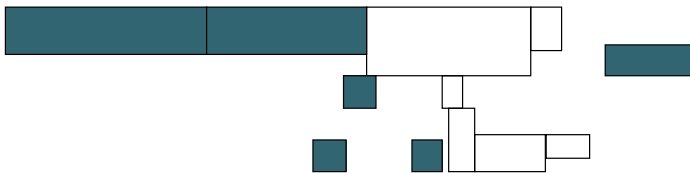


Fig 12.3.5. Phase 2 (image by author)

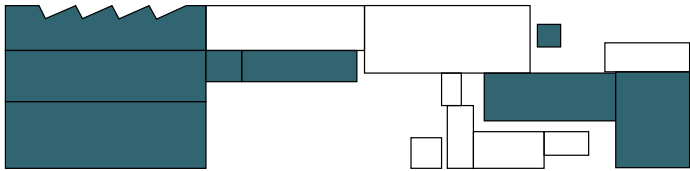


Fig 12.3.6. Phase 3 (image by author)

Phases of extension, Van Sillevoldt. HISTORY Thematic research booklet, page 85.

Conclusion

The Van Sillevoldt is a monumental building deisgned by Michiel Brinkman, which has been extended over the years to suit the needs of the function.

ATELIERS

Locations of nearby ateliers



Locations of nearby ateliers. Source: Groot Rotterdams Atelierweekend. <https://www.grootrotterdamsatelierweekend.nl/>

There are many ateliers scattered around Rotterdam South, mostly in existing buildings. On the right, the names and addresses of the ateliers are name including

1. what they call themselves and
2. the current artists staying there.

The buildings are all in a residential neighbourhood, occupying part or a whole building. According to the survey held by the Groot Rotterdams Atelierweekend, most of the ateliers in Rotterdam are anti-squatting. This means that the occupiers do not have any rights over the building, but pay high costs anyway. There are no further details on the named ateliers in terms of costs.

- Of the 10 closest ateliers, there is only one private studio.
- The smallest group is three artists, while the biggest is housing 12 artists.
- The ratio male-female is roughly 45-55.
- A small part of all the artists is non-native speaker.
- Most of the artists are under 30 years old.
- Most artists work solo, except for five artist

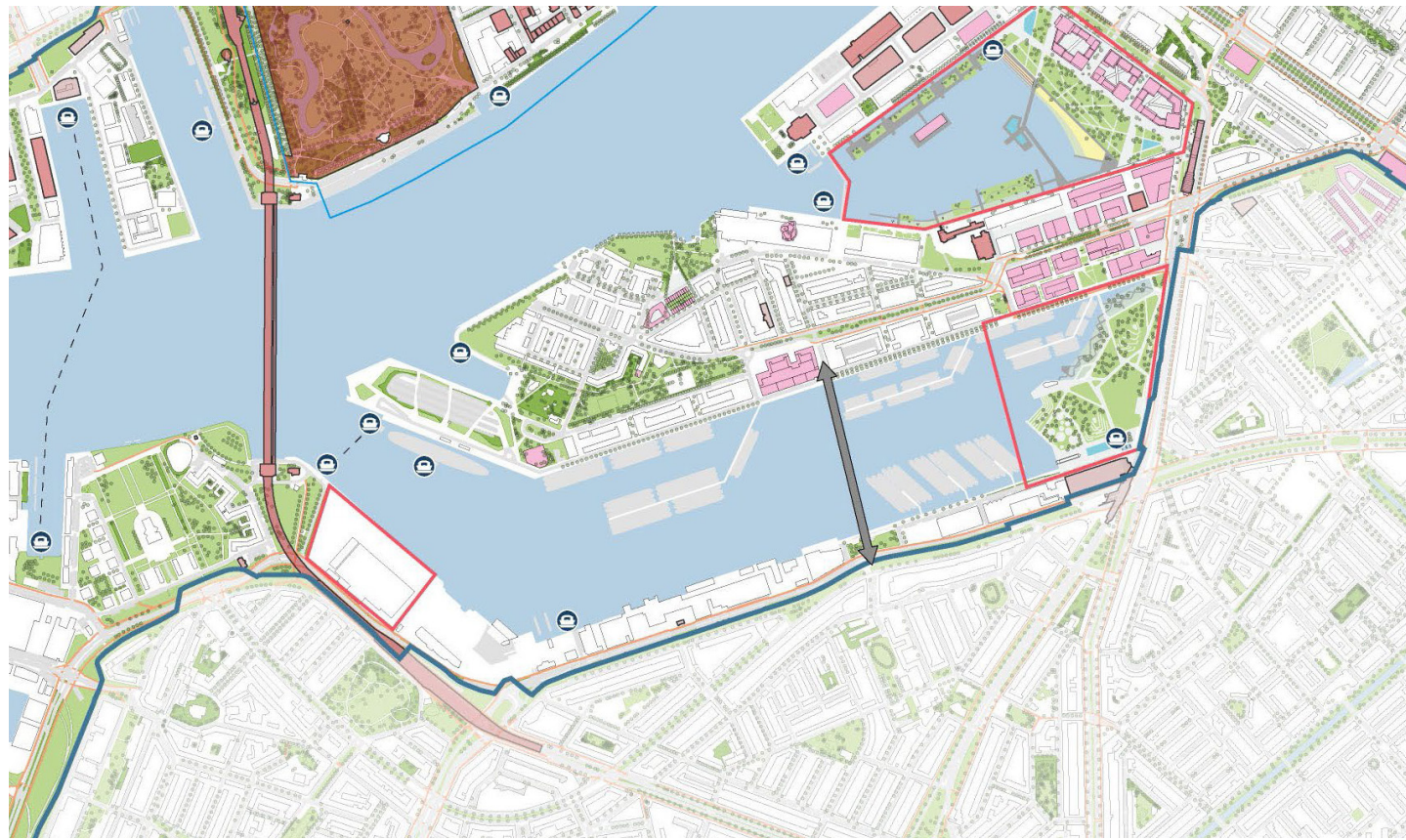
- groups.
- Almost all artists have either their own website or an Instagram account.
 - The most common art forms are paintings and sculptures/installations. After that comes photography.

Details

1. BLIKSEM STUDIO'S Doklaan 10-14 <i>Group of young artists</i>	6. BROEDPLAATS PUTSEBOCHT Putsebocht 3 <i>Breeding space</i>
Aimee Lafarque Cedric Veldhuis Tom Kraanen Lisette van Oostveen Selma Hengeveld	Richard Briska Zouhair Benkabbou Eline Schellekens
2. W1555 Wolphaertstraat 15-55 <i>Housing association</i>	7. HEER DANIELSTRAAT Heer Daniëlstraat 29 <i>Studios for rent</i>
Alerta Honey Jones-Hughes	Bima Engels Daniella Wesseling Douwe Halbertsma Michael van der Meide
3. TOT GOUW Gouwstraat 56c <i>Association of craft artists</i>	Niki Murphy Peter Hengst STUDIO YTOPIA
BKCG Changeable Art H-Art en Co	8. ATELIER WENZEL & VAN DE GEER Schulpplein 11 <i>Private studio</i>
4. STUDIO POMPSTRAAT-POMPI Pompstraat 44c <i>Studios for rent</i>	Anna Wenzel Eric Jan van de Geer
Dalmau Elisa Strinna Jack Eden	9. 'T O-TJE Struitenweg 54 <i>Non-profit organisation</i>
Matthijs van Zessen Jeroen Arians	Anne Kolbe Berenice Staiger Patricia Pinheiro de Sousa
5. ATELIERS LANGE HILLEWEG Lange Hilleweg 235 <i>Group of young artists</i>	10. FOUNDING B.A.D Talingstraat 5e <i>Non-profit organisation</i>
Anna Hesselmann Astrid Moors Harry Schumacher Henk de Bont	Aletta de Jong Dico Kruijsse Janine Schrijver Kamiel Verschuren Karin Trenkel Maurice Meewisse
Inez Smit Joëlle Goutier Piet Rogie Thea van Doorn	Anique Weve Helmut Smits Inge Aanstoot Karin Arink Marco Douma Reinaart Vanhoe

FUTURE PLANS

Future concept from Stijnie Lohof's presentation



Future plans for Maashaven. Lohof, S. (2020). *Presentatie ontwikkeling op Zuid* [Presentatieslides]. Brightspace TU Delft. <https://brightspace.tudelft.nl/d2l/le/content/278724/viewContent/1968483/View>

According to the presentation of Stijnie Lohof, urban designer at the municipality, there are concepts of a bridge connecting Rijnhaven and Maashaven. This will enhance the connection between not only these two neighbourhoods, but also Rotterdam North and South. It is meant mainly for cyclists and pedestrians. Furthermore, on the quay on the east of Maashaven there are plans for a tidal park. Tidal parks are extra area for leisure and vegetation, but it also slows down incoming water in case of flooding. The construction of the park will also create a shorter route to the site from metro stop Rijnhaven.

These two changes will have a lot of impact on the site. Basically these changes will add two more routes people can take to reach the site. This increases the site's connection to the rest of Rotterdam.

Concept tidal terraces by De Urbanisten



Future plans for east quay Maashaven. De Urbanisten. (2018). *Impression tidal terrace* [Impression]. Urbanisten. <http://www.urbanisten.nl/wp/?portfolio=river-as-tidal-park>

For now, the tidal park on the east of Maashaven is the only solid plan for tidal parks in the future. However, de Urbanisten are hinting on more future projects that will concern tidal parks and the Maashaven on their website. They have been working together with stakeholders and the municipality to establish future plans for the sake of Rotterdam's wellbeing. The final goal of this large scale project is to divert the water as danger as much as possible, while creating more biodiversity and public spaces for the city.

DIRECT ACCESSIBILITY

The Codrico Terrain (the new Rijnhaven) by Powerhouse



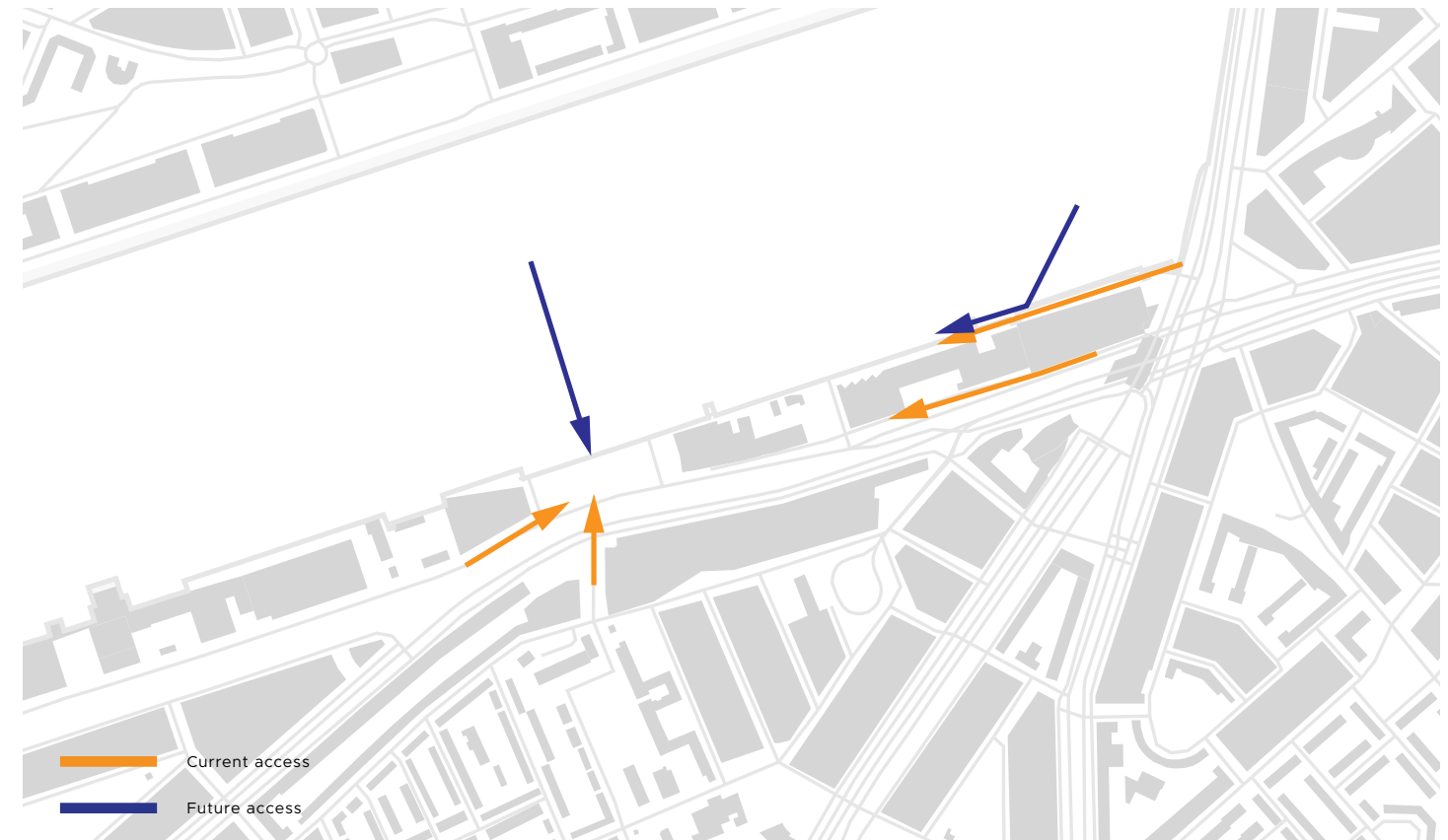
Codrico Terrain. Powerhouse. (2017). *The Codrico Terrain: An Industrial Icon Revitalized* [Render]. Powerhouse Company. <https://www.powerhouse-company.com/the-codrico-terrain>

In collaboration with the municipality and other architecture firms, Powerhouse is revitalising Rijnhaven into a “new and spectacular thriving city”. The want to represent Rijnhaven as its formal industrial harbour, a heritage site that should be honoured.

The plan consists mostly of higher buildings with mostly residential and office functions. The area is 190.000 square meters in total.

Mecanoo - or Francine Houben - will design the cultural Maritime Center that will be located on the water. It will be one of the only low-rise buildings in the area.

Current and future (pedestrian) accessibility



Current and future (pedestrian) accessibility. Image by author.

From the previous research and sources, it can already be concluded that the site lacks access points. Right now, it is quite hard to access the site from both the north and the south without taking a detour. Detours discourage people from going to that location at all, which is why there needs to be a solution for this problem if you want to attract the people from the south.

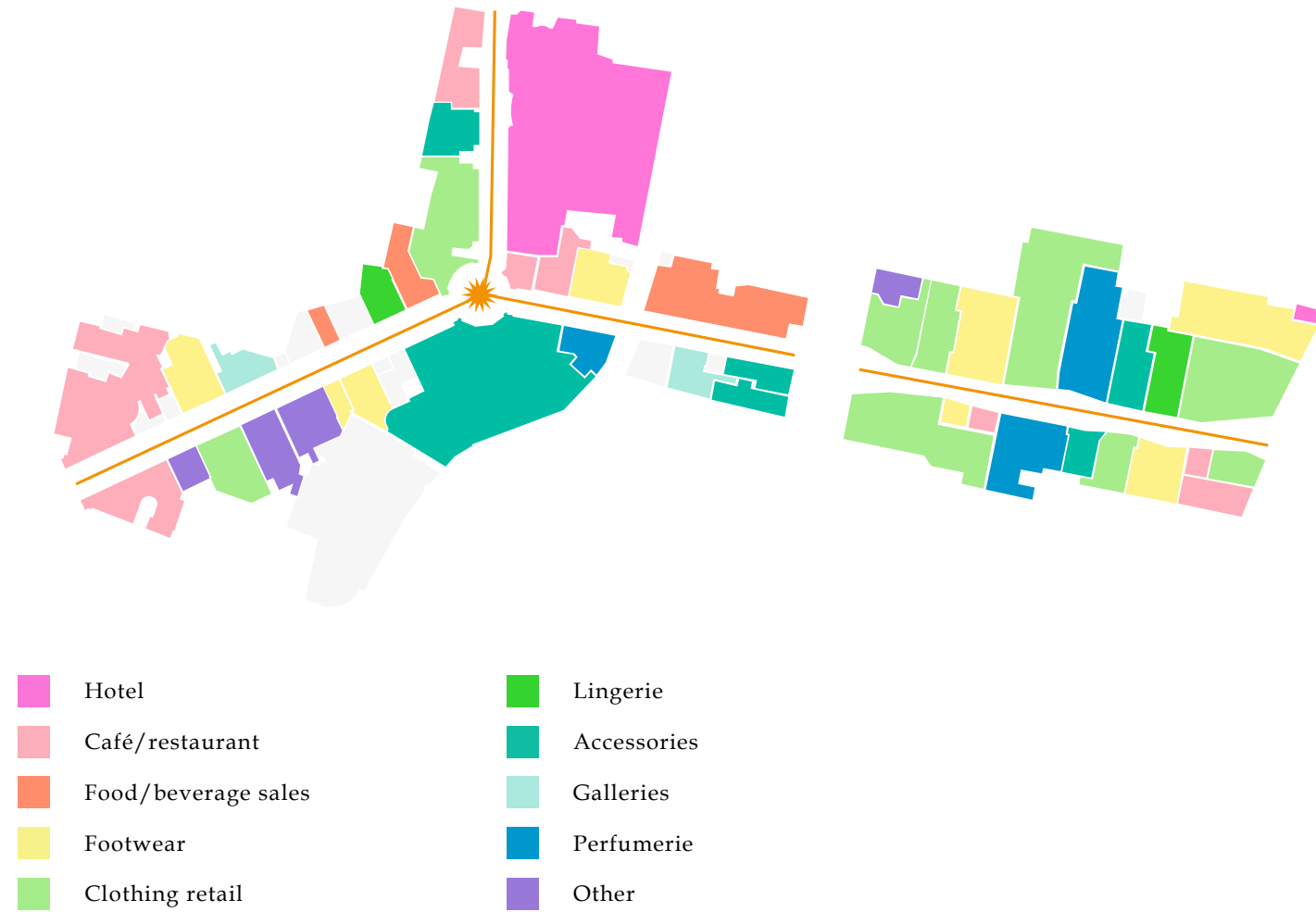
Currently, access to the site would be either from the Balkon aan de Maas or the metro stop Maashaven (Maashaven). From the south, the people have to cross over a dike at the Balkon side or take a detour to the big intersection at the metro stop.

In the future, the bridge and the tidal park will be added. This will allow the visitors from the north to come to the site without a detour, which improves the current situation. Furthermore, the tidal park creates a green environment for the walk, which will encourage exercise and usage of public space.

In terms of accessibility, what needs to be solved is the blockage caused by the dike. Even though the dike itself is not removable, there are other options that can be used to make the site more accessible.

PASSAGE - DEN HAAG

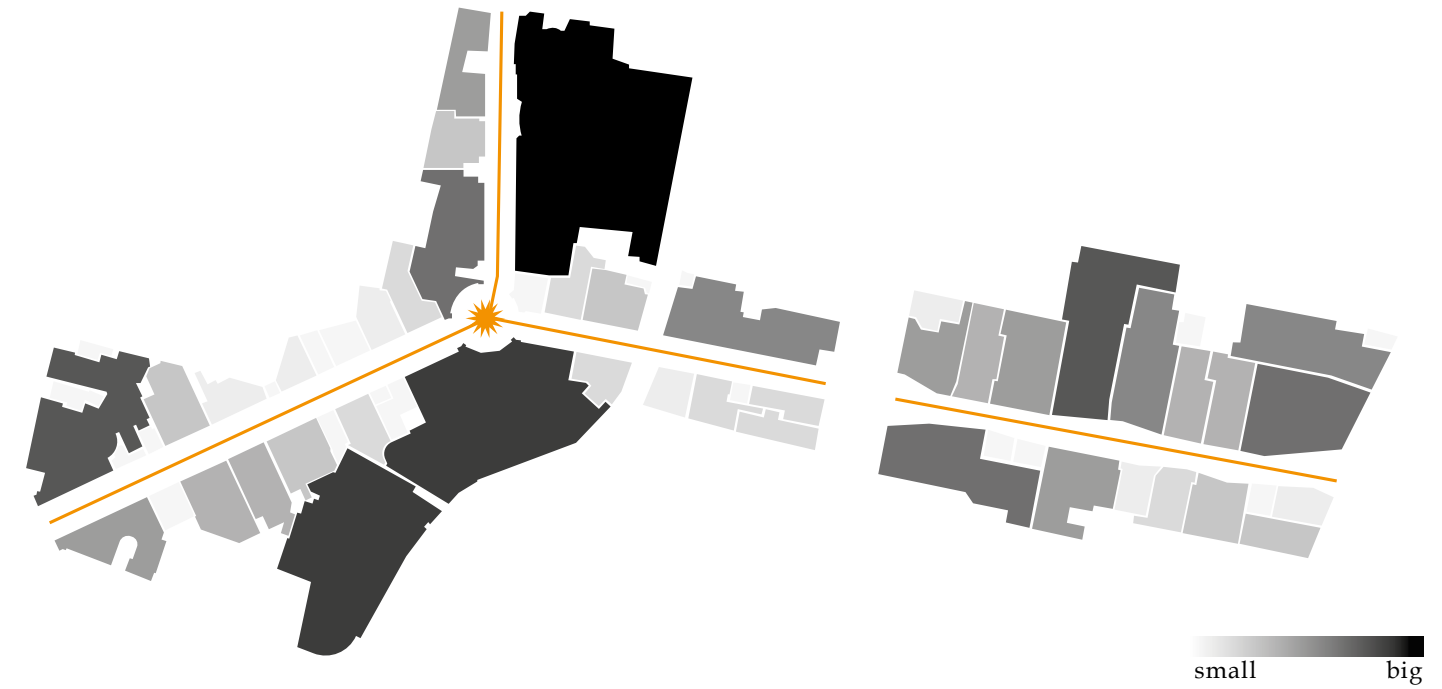
Type of shops



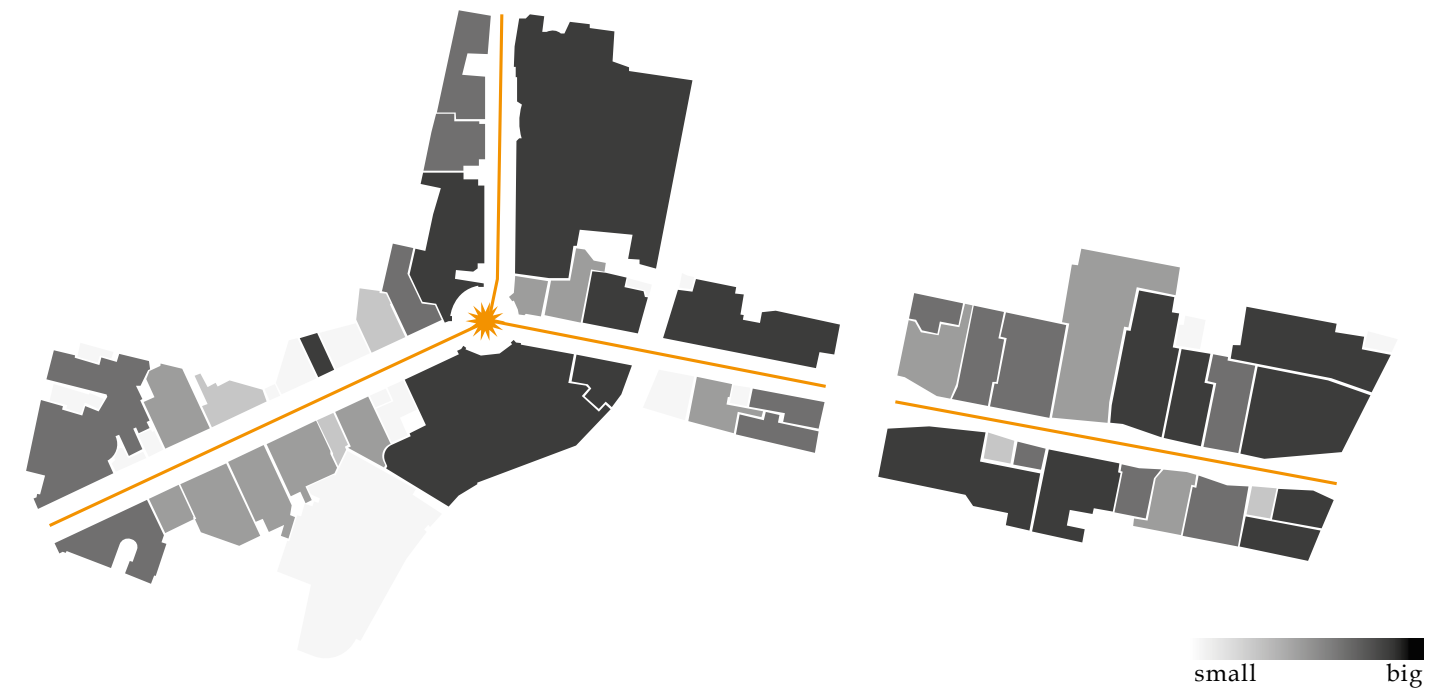
The Passage in The Hague is a semi-indoor shopping street built between 1882-1885 to serve for “chique shopping” according to the Parisian example. In 2014, a new section was added to encompass more shops. The Passage consists mainly of fashion: clothing, footwear and accessories. At all main entrances there is some form of catering industry. The center square is also provided with cafés. The new part of the Passage has also the more modern retail shops. Most bigger shops are either located near the square or the entrances. The smaller shops are framed by the entrances or the square, the bigger shops. This is to force the visitor to pass by the smaller stores even if they do not need to get anything at those stores. The most famous brands are located at the entrances in the New Passage or around the square. Again, the more unknown brands are framed by the brands that are more famous. This is done so that visitors get to know the unknown brands when heading to their destinations.

There is a strong correlation between brand fame and shop size. It could be because the goal is similar: lead the visitor past the shops where they were not planning to go.

Size of shops

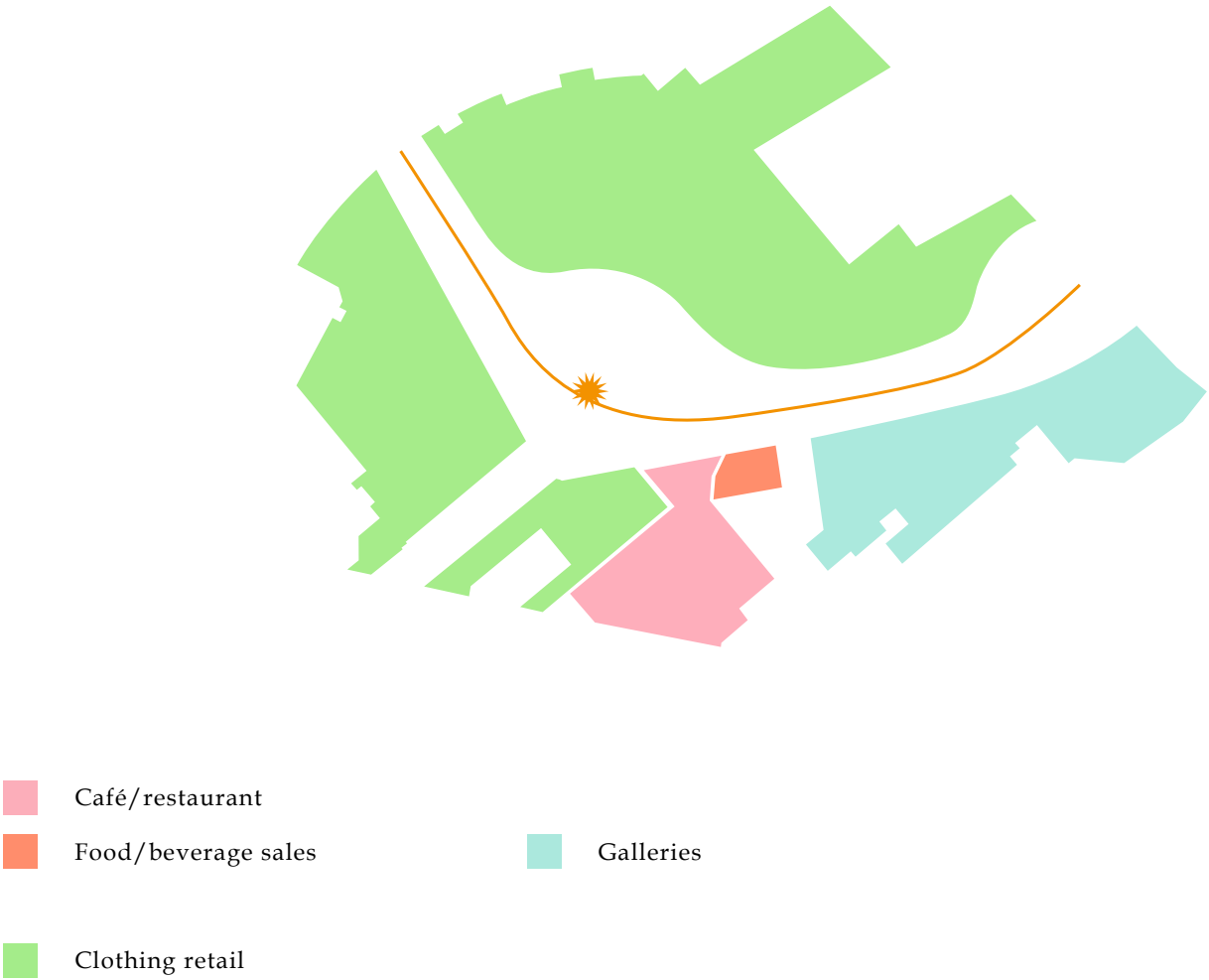


Brand fame of shops



KALVERPASSAGE - AMSTERDAM

Type of shops

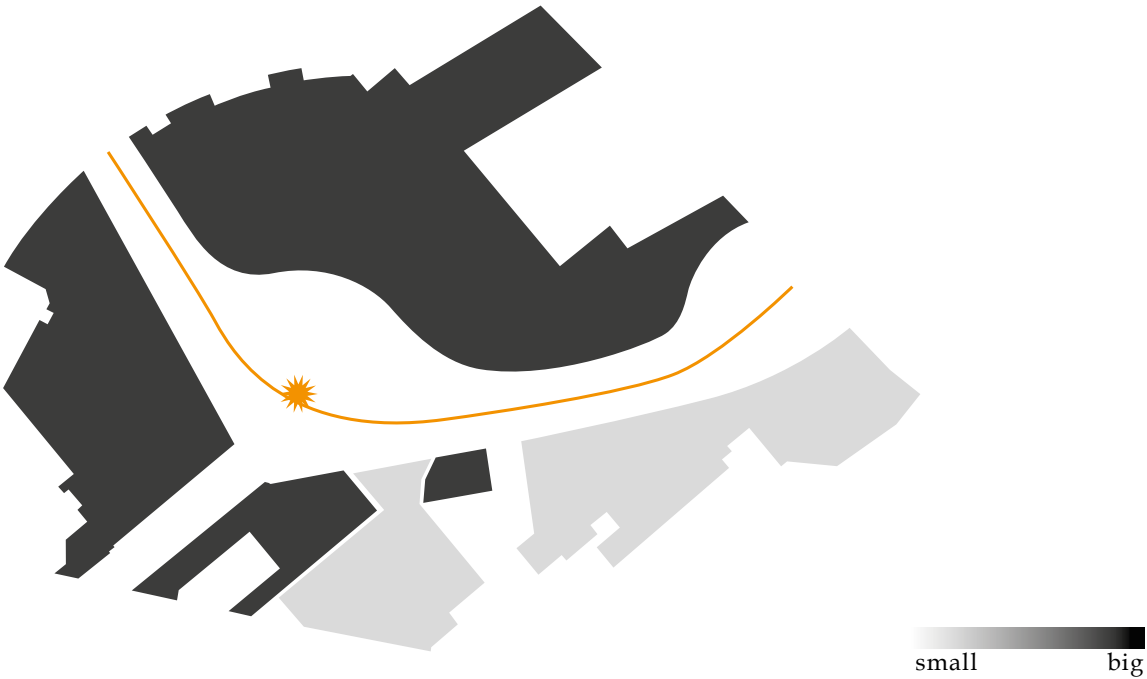


The Kalverpassage is designed by Architekten cie. in 2018. It is a short street through a shopping building. There are two caf s/restaurants, three clothing retail shops and one gallery. The gallery used to be a clothing retail shop as well, but moved out when it did not sell well. Since it is a short street, almost all shops are adjacent to it. One side of the square is completely taken by one big shop for clothing. The other side is taken by two other clothing stores, a restaurant and a food store. The biggest stores are located either at the entrance or the square. The smaller ones are very centered. Except for the local restaurant and the gallery, all the brands are quite famous. The gallery used to be a famous brand as well, so technically all shops were well-known.

Size of shops

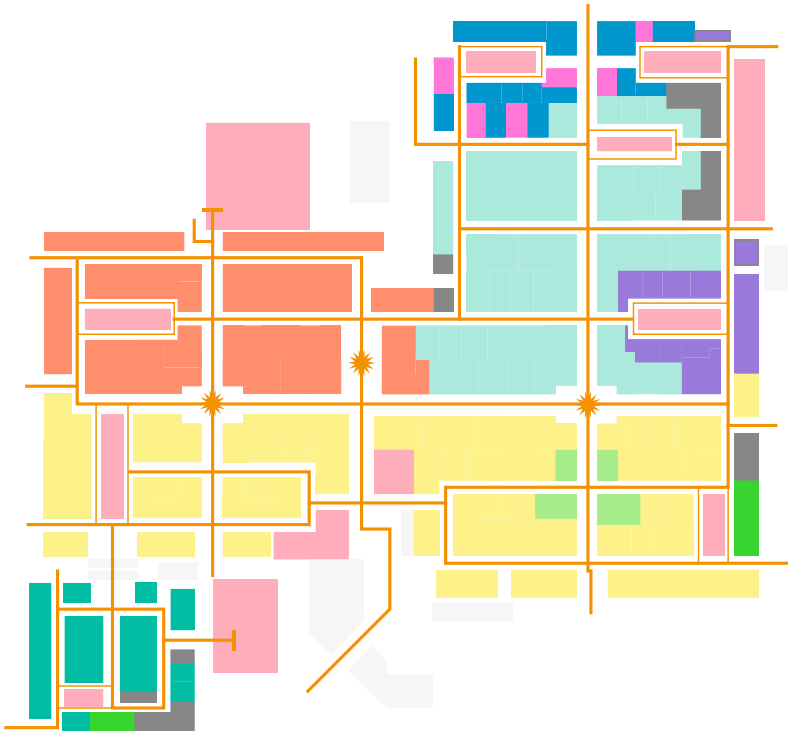


Brand fame of shops



TEFAF 2019 - MAASTRICHT

Functions

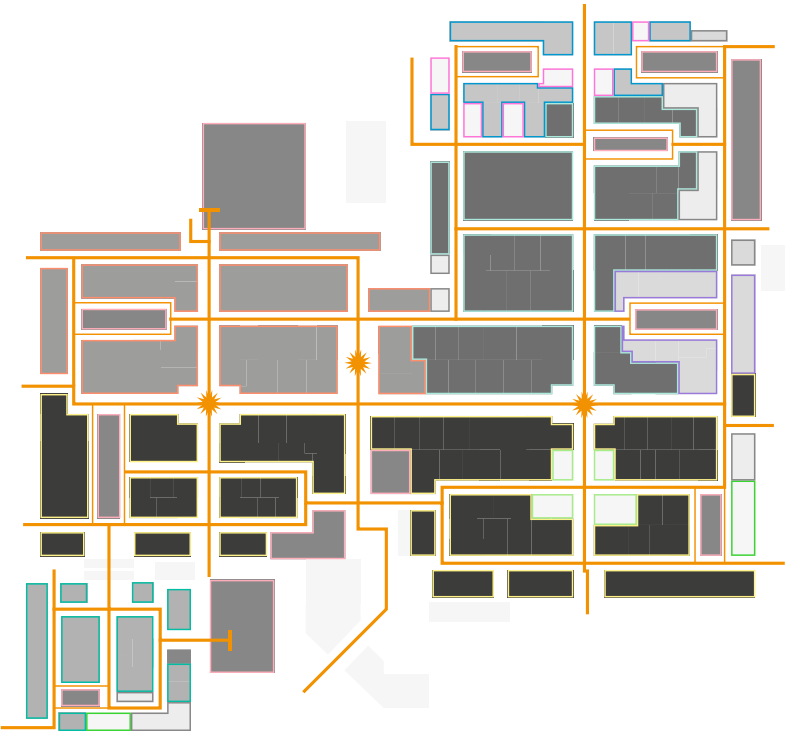


- Tribal
- Catering
- Paintings
- Antiques
- La haute joaillerie
- Specials
- Works on paper
- Modern
- Design
- Ancient art
- Business stands

TEFAF (The European Fine Art Fair) happens once a year in Maastricht in the south of the Netherlands. It is an art market that features multiple art forms and artists. The analysed TEFAF is from 2019. All art forms are grouped, with tribal mixed in with design. The catering areas are scattered all over the space. Every art form area has at least one catering area dedicated to it. There are three square with no further function, and eight squares with catering. Antiques is by far the biggest cluster in this art fair. It takes up the whole first part of the space. The clusters second in size are paintings and modern art. These art forms are objects that would sell better than the rest. The smaller clusters are located either within other clusters or on other floors.

The biggest stalls are located either along the big streets or around the (catering) squares. These are the stalls that are visited most often, and are probably also more expensive to rent. Framed within the bigger stalls are the small stalls.

Size of clusters



Size of stalls per cluster



ARTISTS & ART

Joanav Vasconcelos



Joana Vasconcelos. Multiple sources.

Joana Vasconcelos (1971) is a Portugese sculpture artist. She crochets tight suits for peculiar objects or creates surprising metaphors witheveryday objects. With strong ties to her Portugese roots she gives a feministic and activistic twist to her art. Her art turns out as almost absurd, humoristic pieces. Her artworks always turn out to be humongous size, completely filling the space.



Joep van Lieshout



Joep van Lieshout. Multiple sources.

The Dutch sculptor Joep van Lieshout (1963) is based in Rotterdam, in the Merwevierhavens. He founded Atelier van Lieshout in 1995 and solely worked under this name ever since. With his sculptures he not only curates his own sculptures, but also gives them an imaginative provocation. His sculptures are inspired by recurring themes: systems, power, autarky, life, sex, and death. His sculpture Domestikator (top right) caused a lot of controversy before it even got placed in front of the Louvre. Later the Centre Pompidou



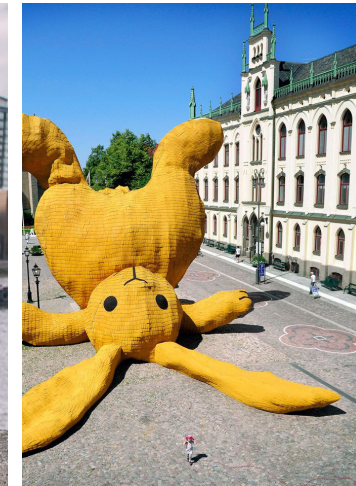
took it over from the Louvre and exhibited it during FIAC 2017.

Florentijn Hofman



Florentijn Hofman. Multiple sources.

Florentijn Hofman (1977) describes himself as an artist that makes art in public spaces, worldwide. He became famous when humongous ducks popped up everywhere around the world. Most of his artworks are in the shape of animals, made with a great variety of materials.



Current local artists in Rotterdam South



This is a selection of artworks found in Rotterdam South. Shown artworks are made by:

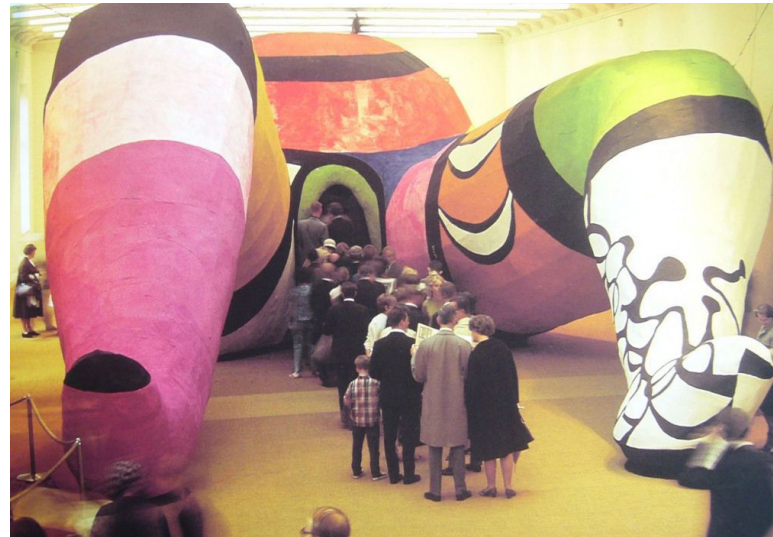
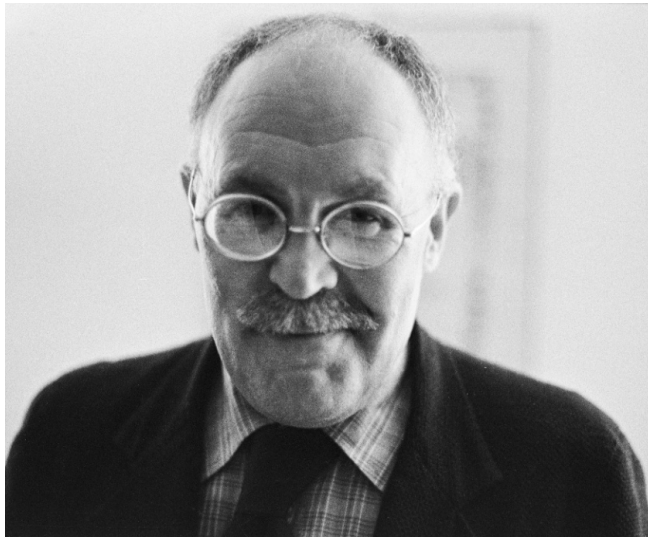
- Bima Engels (Heer Danielstraat)
- BKCG - Caroline Grootenboer (Tot Gouw)
- Harry Schumacher (Ateliers Lange Hilleweg)
- Anique Weve (Founding B.A.D)

CURATORS

Hans Ulrich Obrist



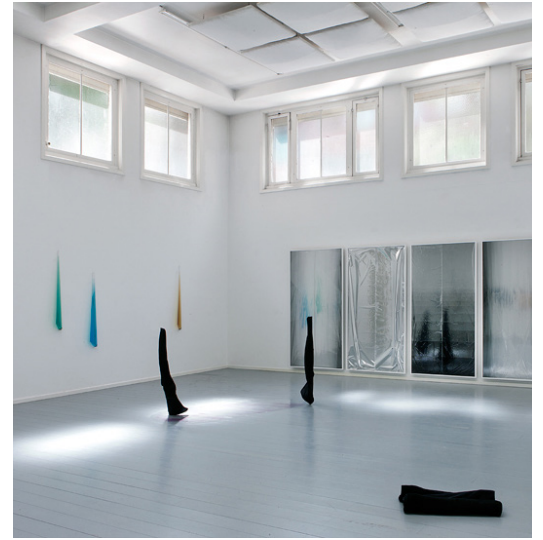
Pontus Hultén



MUSEOSYSTEM

PROJECTS

De Ateliers



Lijnbaan



EXHIBITIONS



Big Art - multiple artists

Annual pop-up platform, Amsterdam

Vorm-Fellows-Attitude - Gelatin

Museum Boijmans van Beuningen, Rotterdam



Amsterdam Light Festival - multiple artists (Open air) light art festival, Amsterdam

“Distraction and concentration form polar opposites which may be stated as follows: a man who concentrates before a work of art is absorbed by it. He enters into this work of art the way legend tells of the Chinese painter when he viewed his finished painting. In contrast, the distracted mass absorbs the work of art. This is most obvious with regard to buildings.

[...]

Buildings are appropriated in a twofold manner: by use and by perception - or rather, by touch and sight. Such appropriation cannot be understood in terms of the attentive concentration of a tourist before a famous building. On the tactile side there is no counterpart to contemplation on the optical side. Tactile appropriation is accomplished not so much by attention as by habit. As regards architecture, habit determines to a large extent even optical reception. The latter, too, occurs much less through rapt attention than by noticing the object in incidental fashion. This mode of appropriation, developed with reference to architecture, in certain circumstances acquires canonical value. For the tasks which face the human apparatus of perception at the turning points of history cannot be solved by optical means, that is, by contemplation, alone. They are mastered gradually by habit, under the guidance of tactile appropriation.”

- Walter Benjamin in “The Work of Art in the Age of Mechanical Reproduction” (1935).

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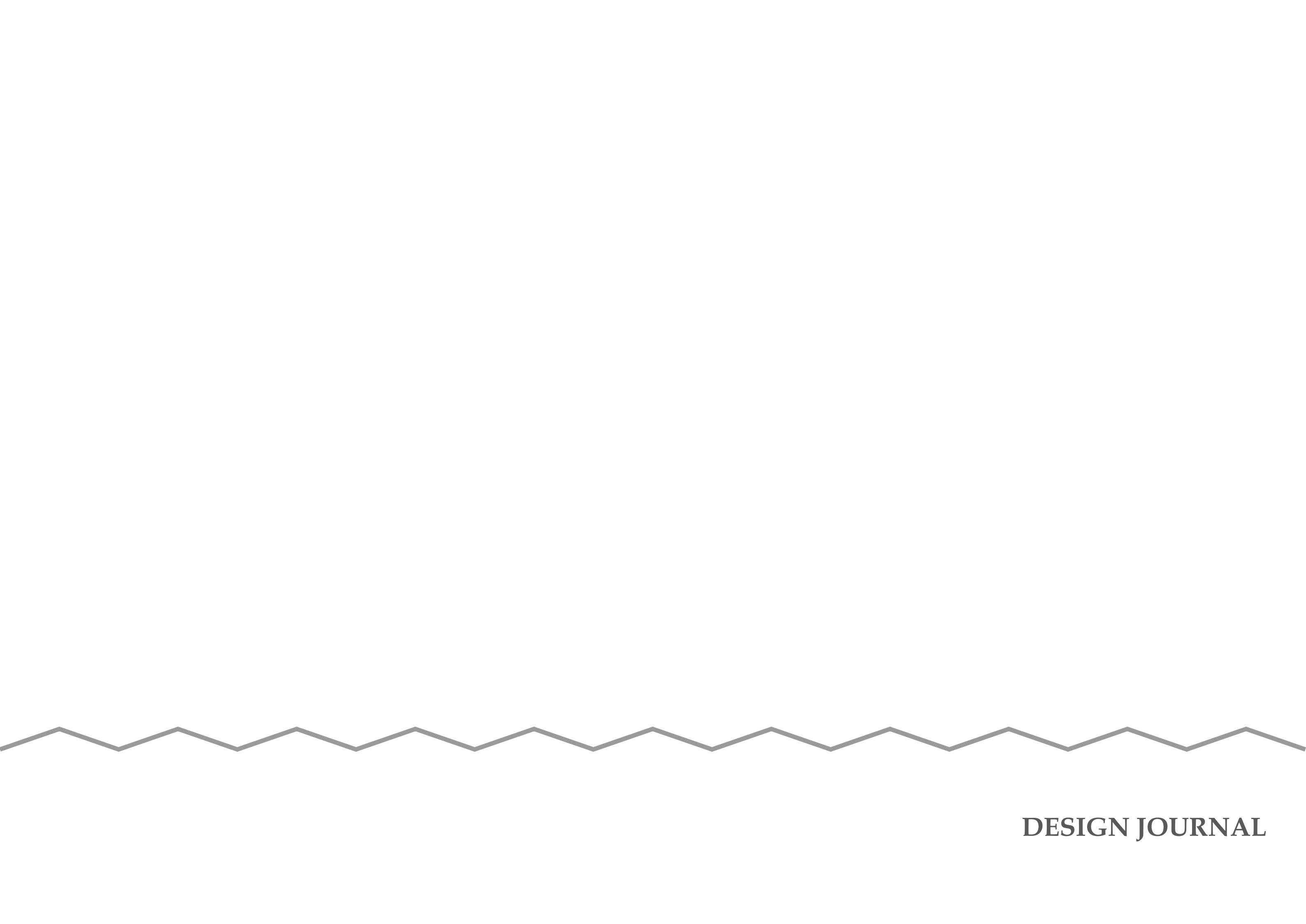
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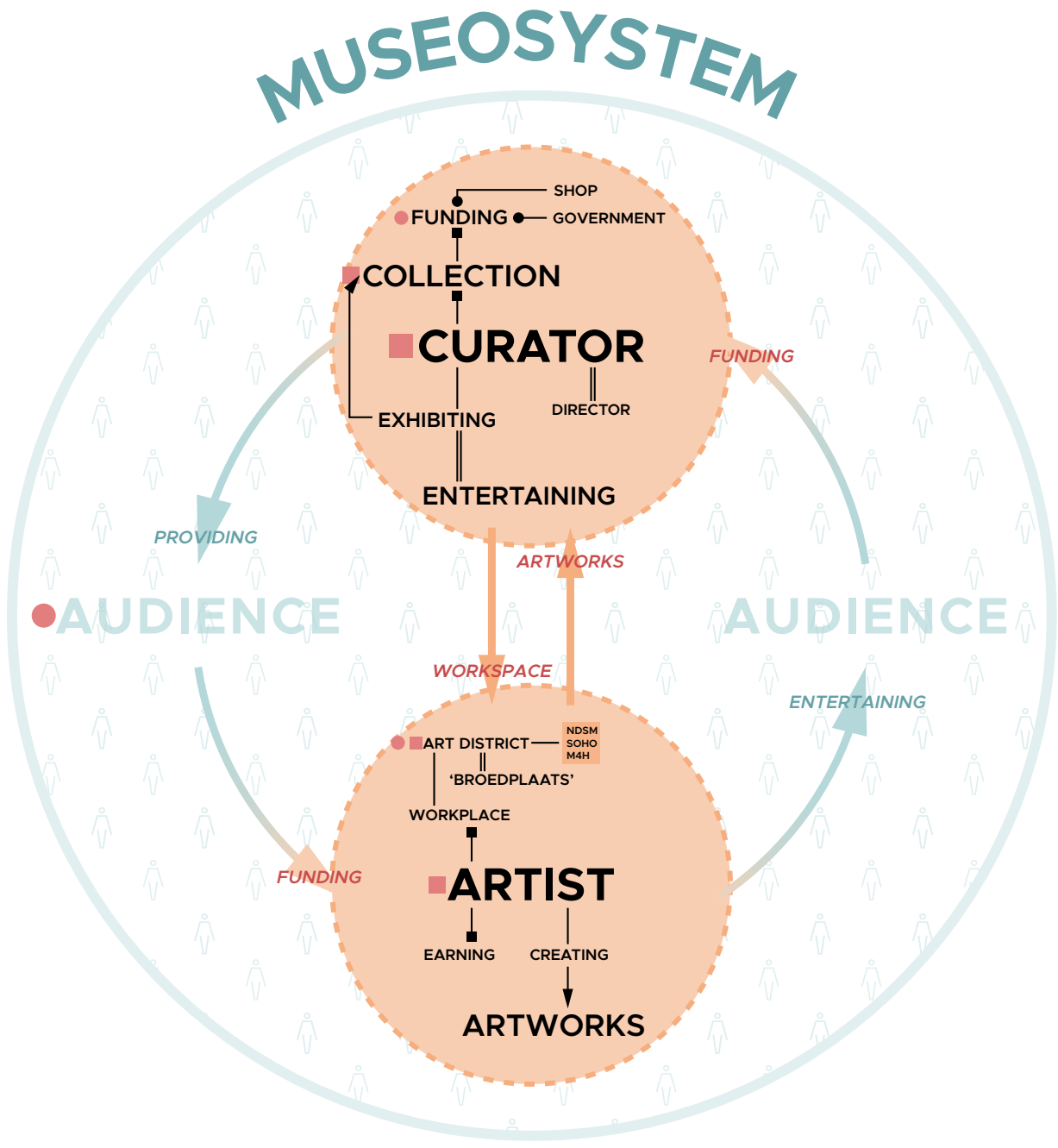
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DESIGN JOURNAL

STATING INTERESTS/FIRST IDEA

HELEN CAO || 4470176



- action
- similar
- object
- provider
- requirement
- qualitative research
- quantitative research
- ↔ symbiosis

MUSEOSYSTEM

First idea

What I want to create is a climate in which the artist, curator and audience function together as an ecosystem - The Museosystem.

Currently in Rotterdam, many artists are forced to stay in a poor quality atelier that might go away anytime due to the anti-squatting policies. Meanwhile, it is expensive to acquire and maintain a collection for a museum. By making the artists and curator work closer together in the same environment, I want to solve both of these problems.

The role of the audience in this system is the flow. Their flow not only funds the museum, but also brings more name to the artists and curators.

I want to create a museum that allows the audience flow through naturally, providing the artist and curator with what they need while they return the favour by supplying art and entertainment with art.

Feedback

12-11-20 AR3AP100 Meeting with tutors
Where is the border between the functions
De Ateliers, Amsterdam
Architectural tools Atelier van Lieshout
Take a position
Specific ~~and~~ museum
Non-specific conditions
↳ R'dam doesn't seem "crafty"
Relation between overarching idea and the layers of position
A.I. generated architecture?
"Turning operation of knobs" - Henk
Could turn cynical
Role of the machine and the role of you
How does it turn out specially?
Architectural tools
Make own brief

What is the role of exhibition space?
How does the audience move through the museum?
Oliver Stone - White Palms

FIRST CONCEPT

MUSEOSYSTEM

References: Ateliers

- De Ateliers, Amsterdam
- Atelier van Lieshout

Musea

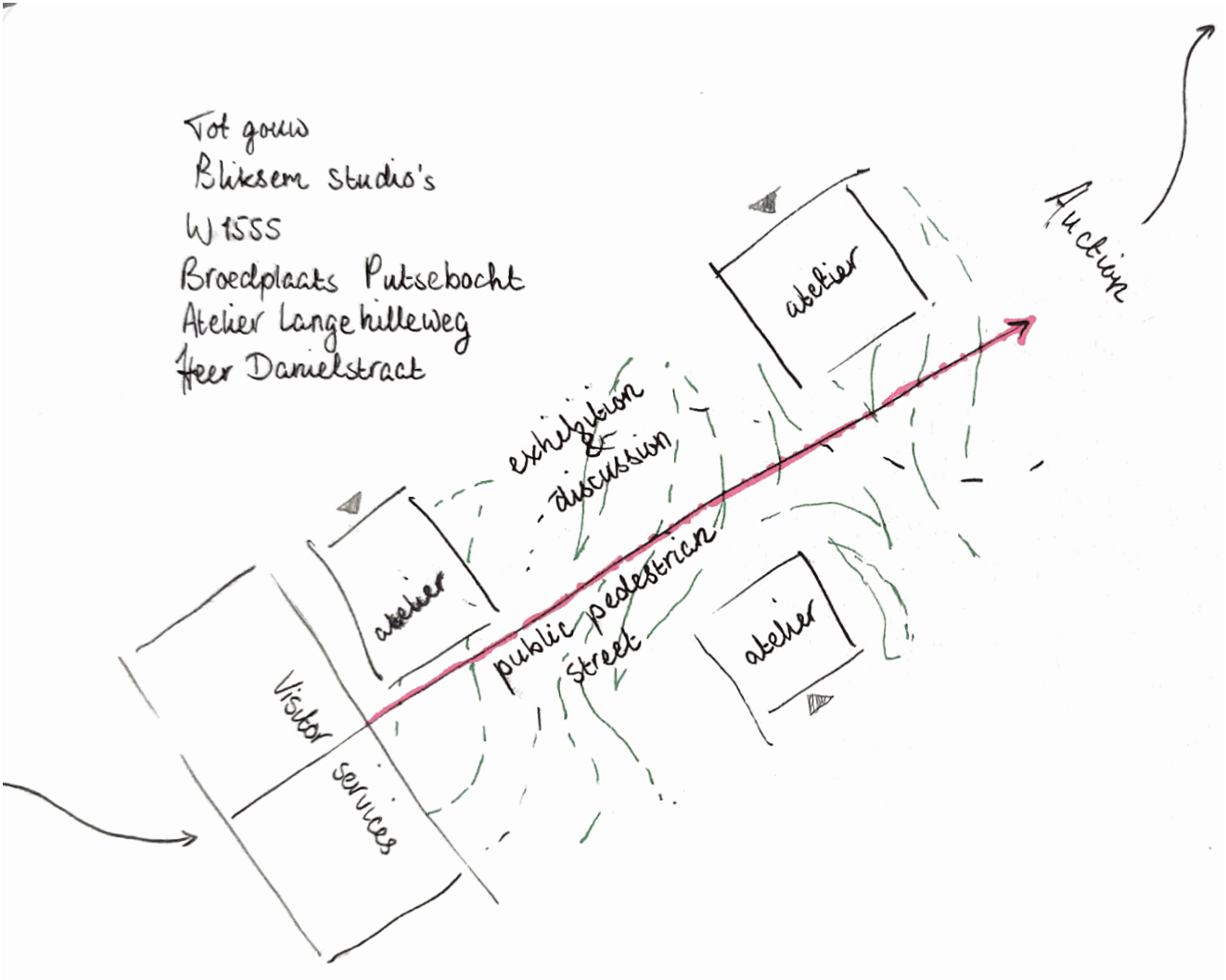
- Kulturhuset
- Mönchengladbach

Curators

- Pontus Hultén

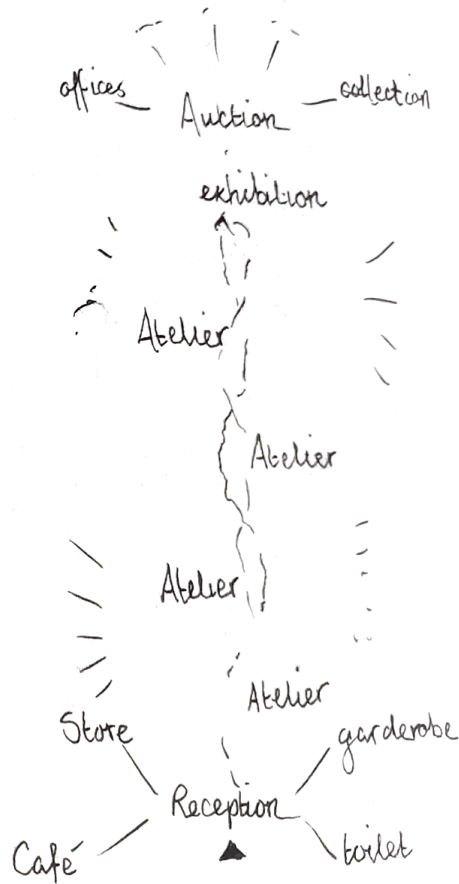
Artists

Sketch of organisation programme



Sketch of organisation programme

Needed program:	
Exhibition	3920 m ²
Programs & events	565
Multipurpose	300
Visitor services	190
Retail	300
Dining	700
Offices	500
Collection	300 - 350
Maintenance	230 +
	7005 + 7055 = 58%
Unassigned:	42 %
Extra:	
Auction
Ateliers



Site drawing



Notes and feedback

9-11-20 AR3 AP 100 Project Design Meeting

Broedplaatsen

↳ Anti-kracht

Street through the museum

Public-private relation between
artist & audience

Be viewed as something similar to
Balkon aan de Maas

Extra functions

↳ atelier

↳ auction hall (can be merged with
programs & events)

Architectural tools

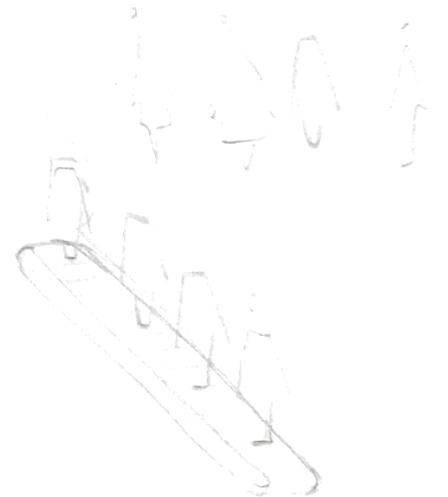
to engage artist with audience

Pontus Hultén: became friends with
Many artists and made some of them
famous with his exhibitions

Flow is essential
Network

Finding the role models to base
your museum on

Provoke the audience into the
museum



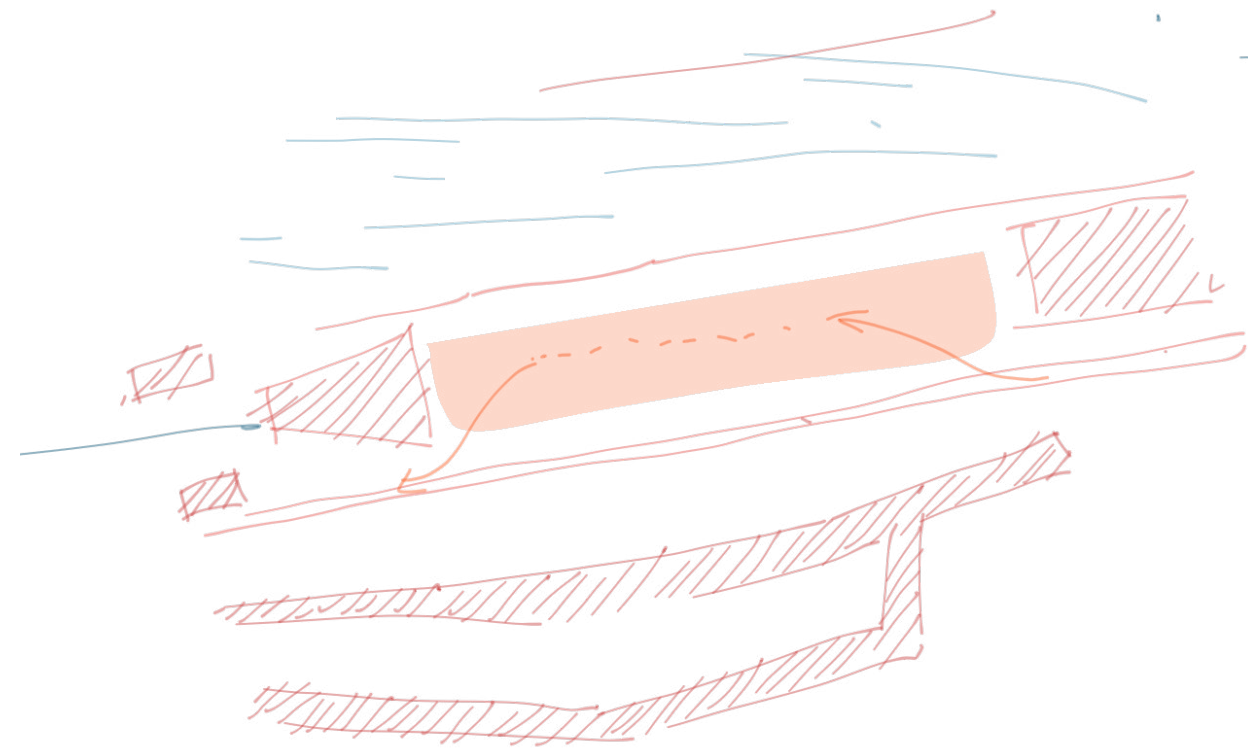
2003

2011

2014

ELABORATION ON CONCEPT

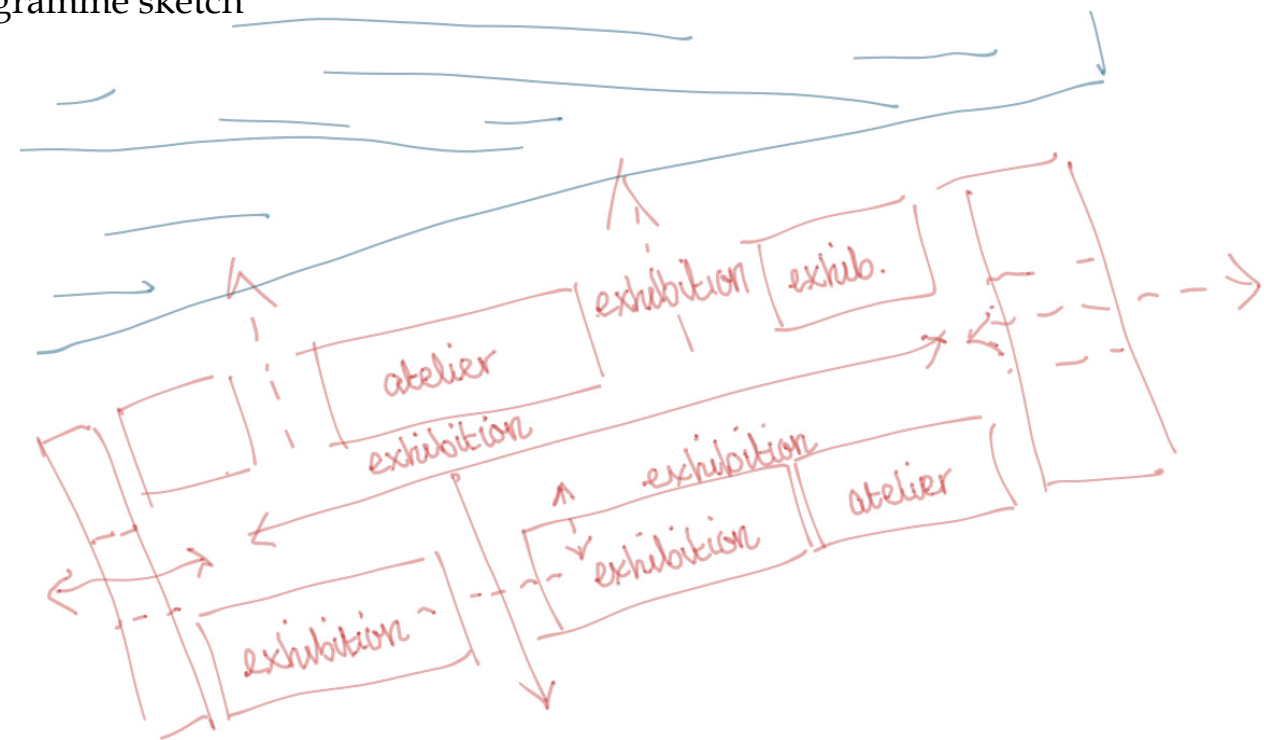
The move of the street



Sketches of sections



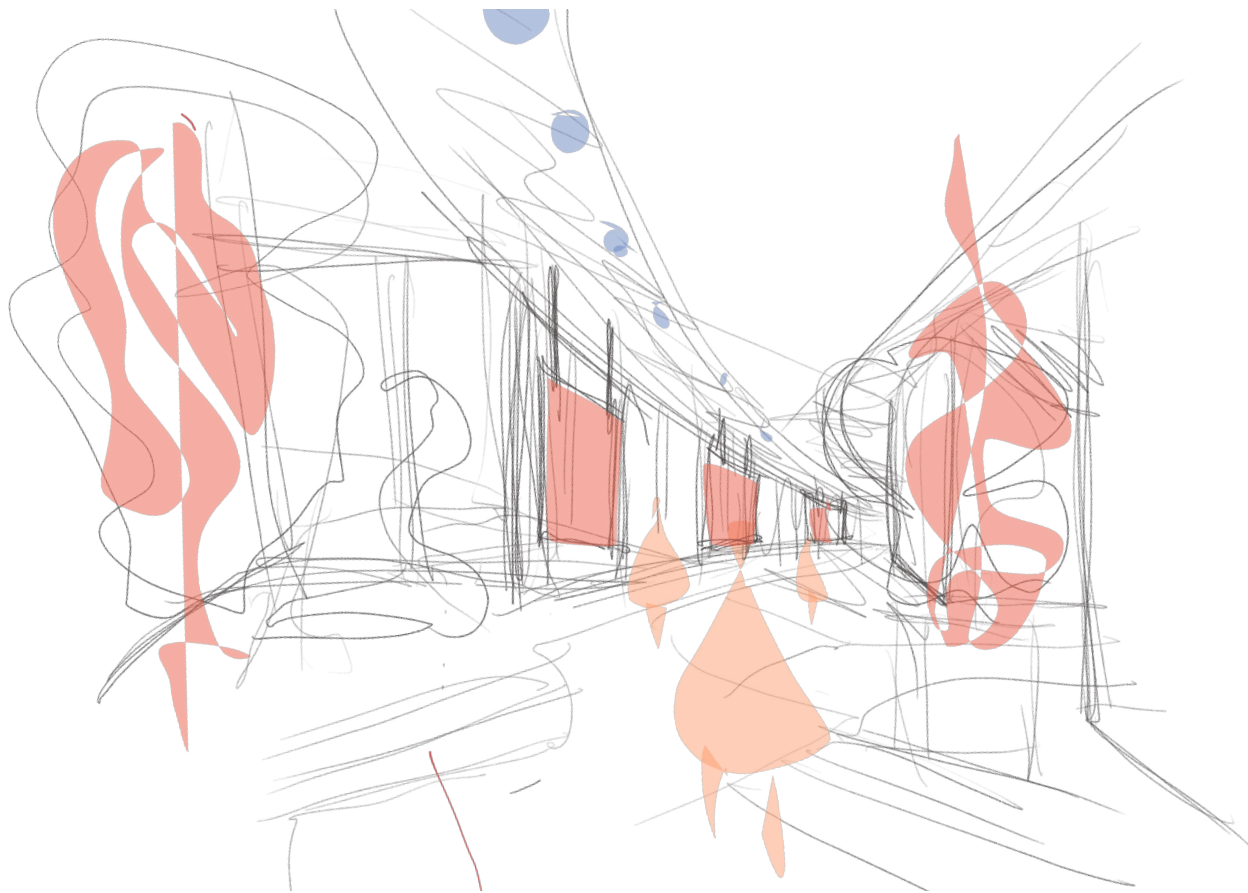
Programme sketch



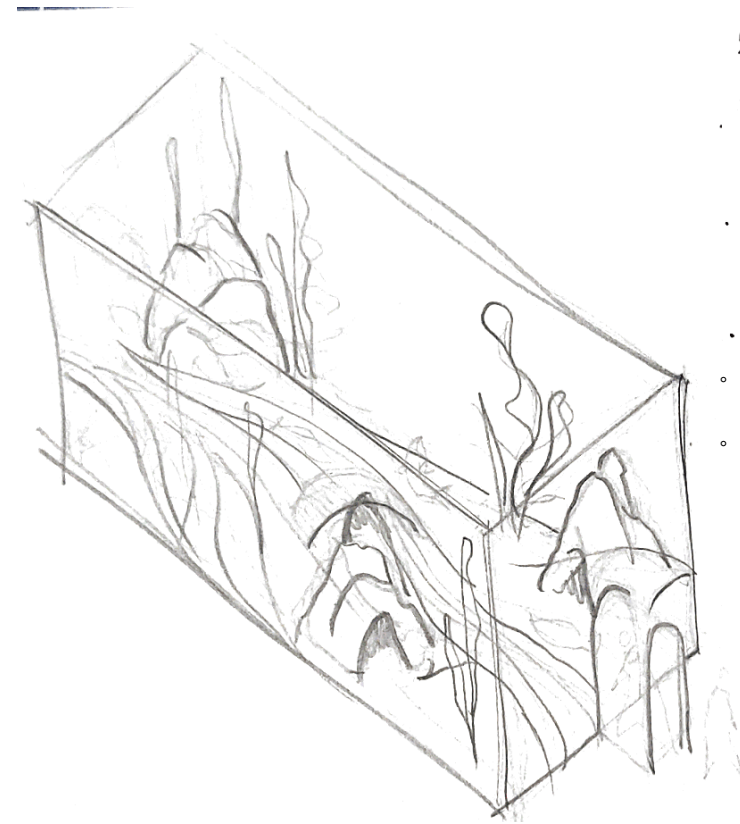
Site sketch



Impression



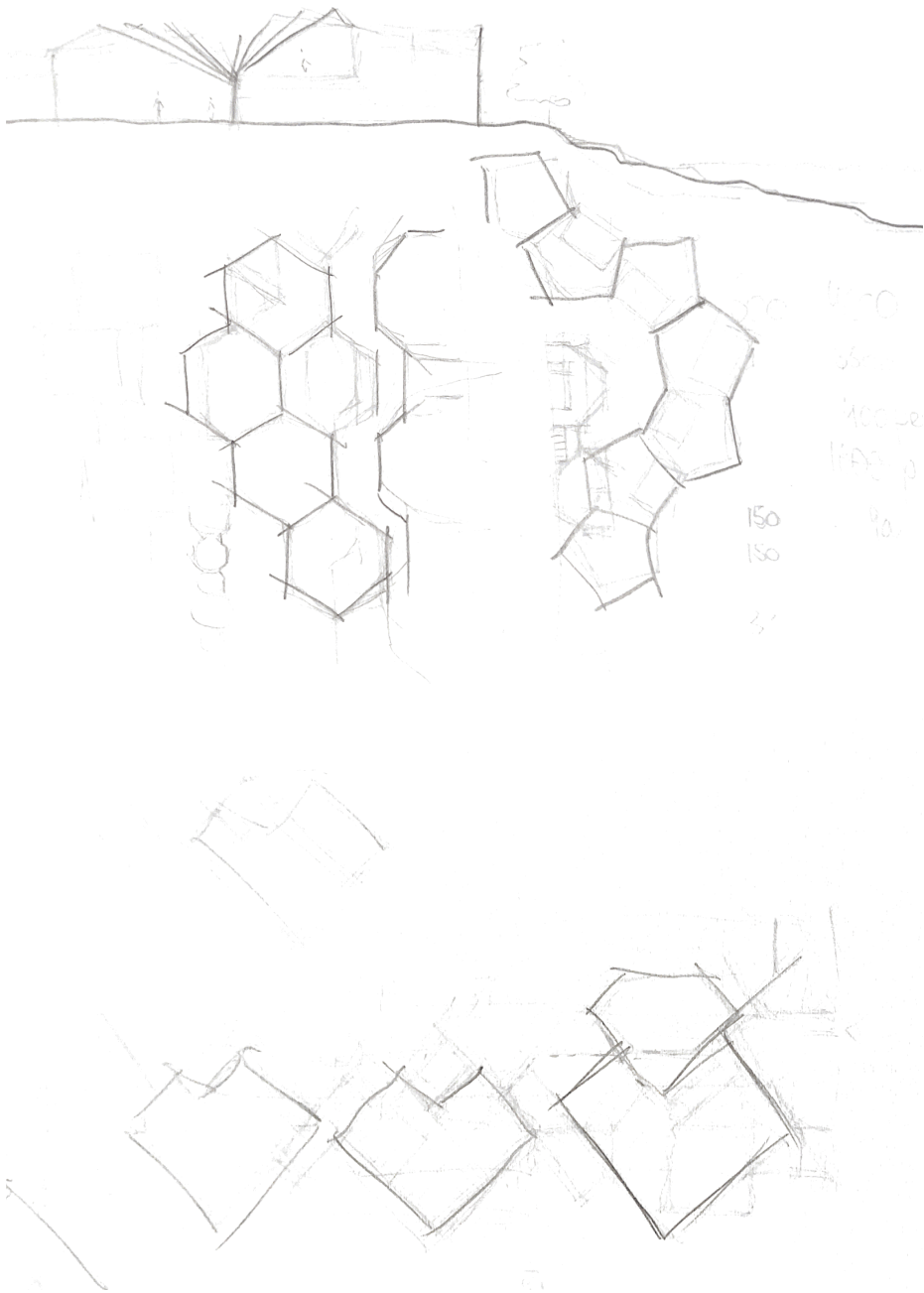
Notes and feedback



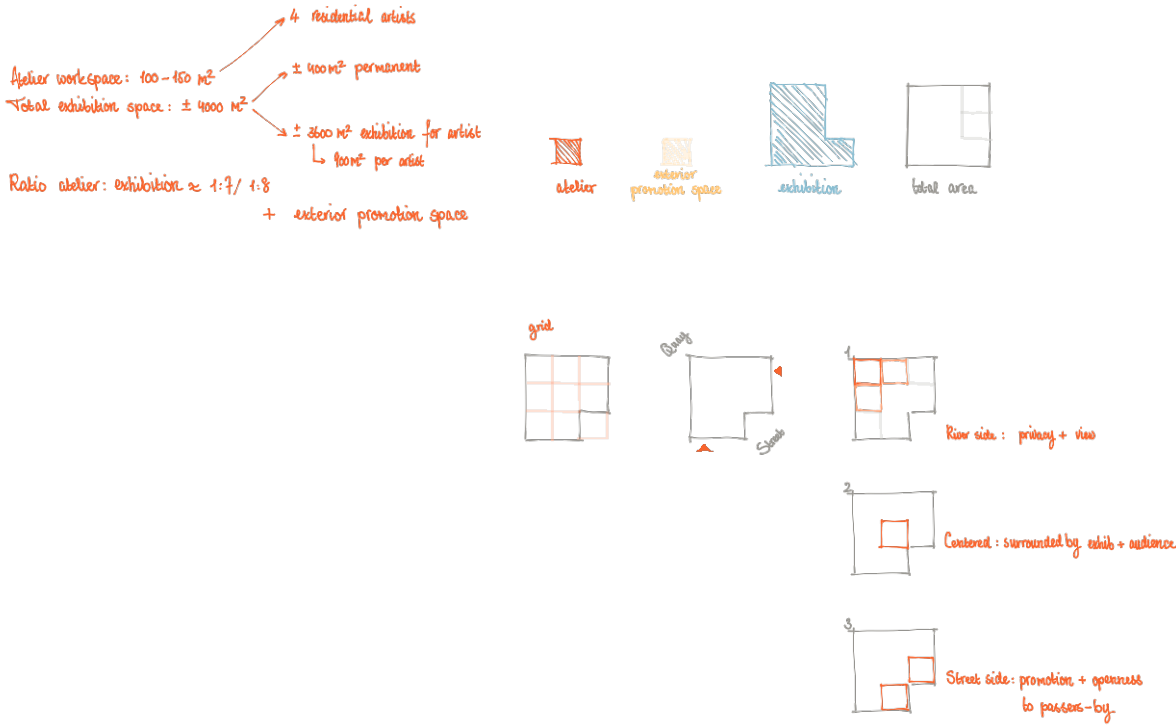
- 26-11-20 Tutoring
- Joep van Lieshout
- Fit the atelier on site
 - Make a connection to the Muis
 - Building section
 - Start thinking about your manifesto
 - Think about applying programme to the building

THE ATELIER

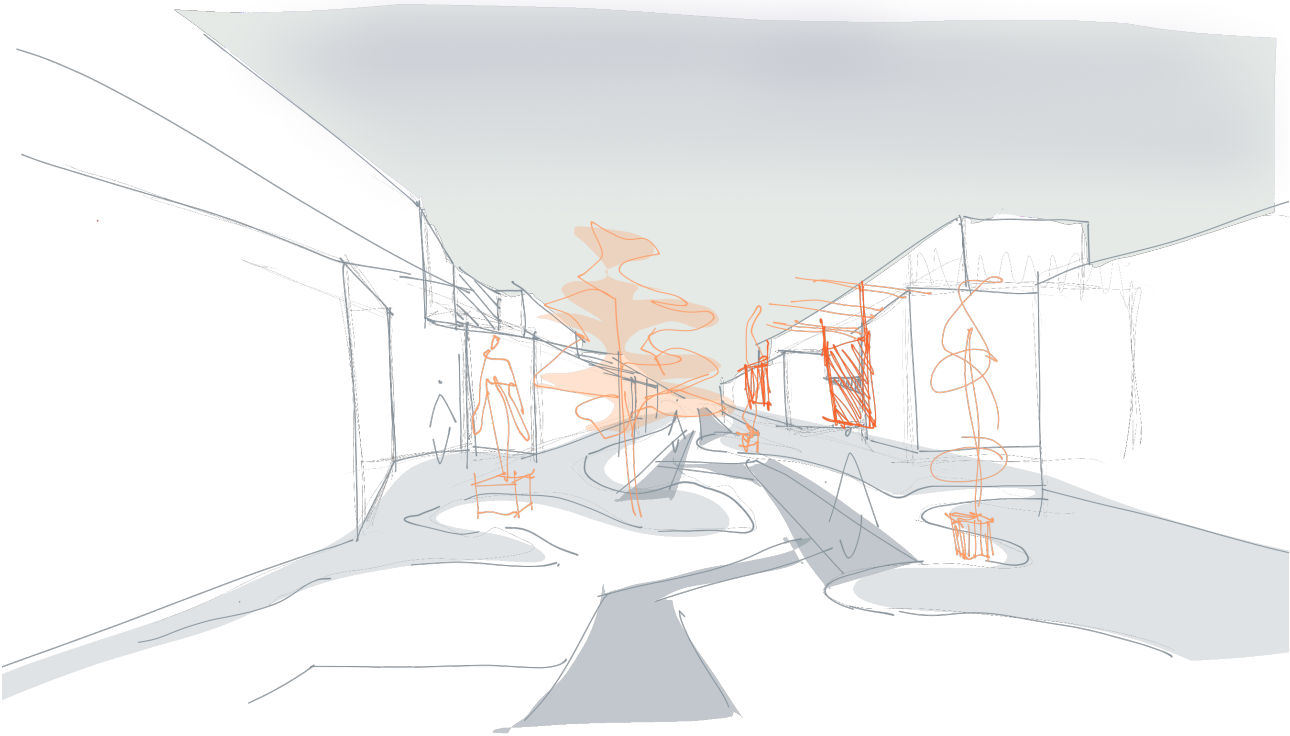
Building sketches



Grid for atelier



Impression



Conceptual section

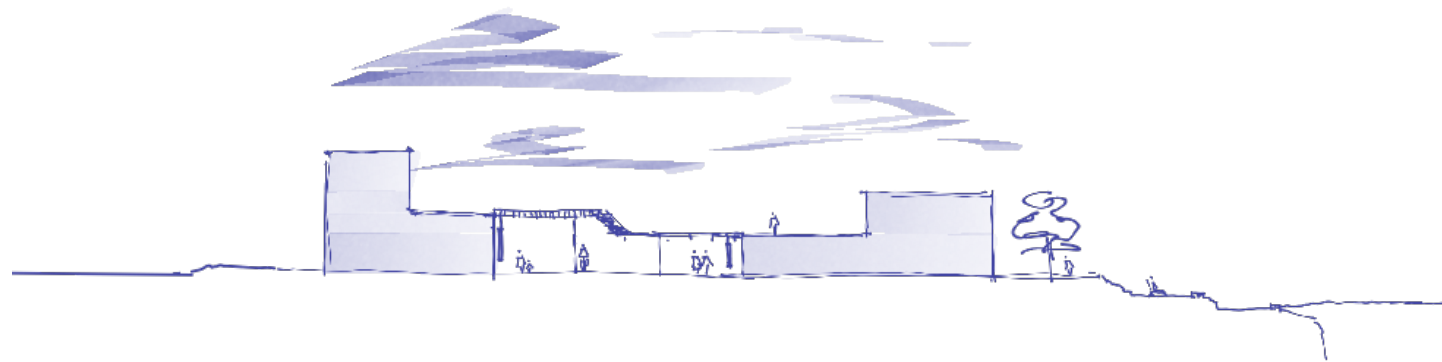
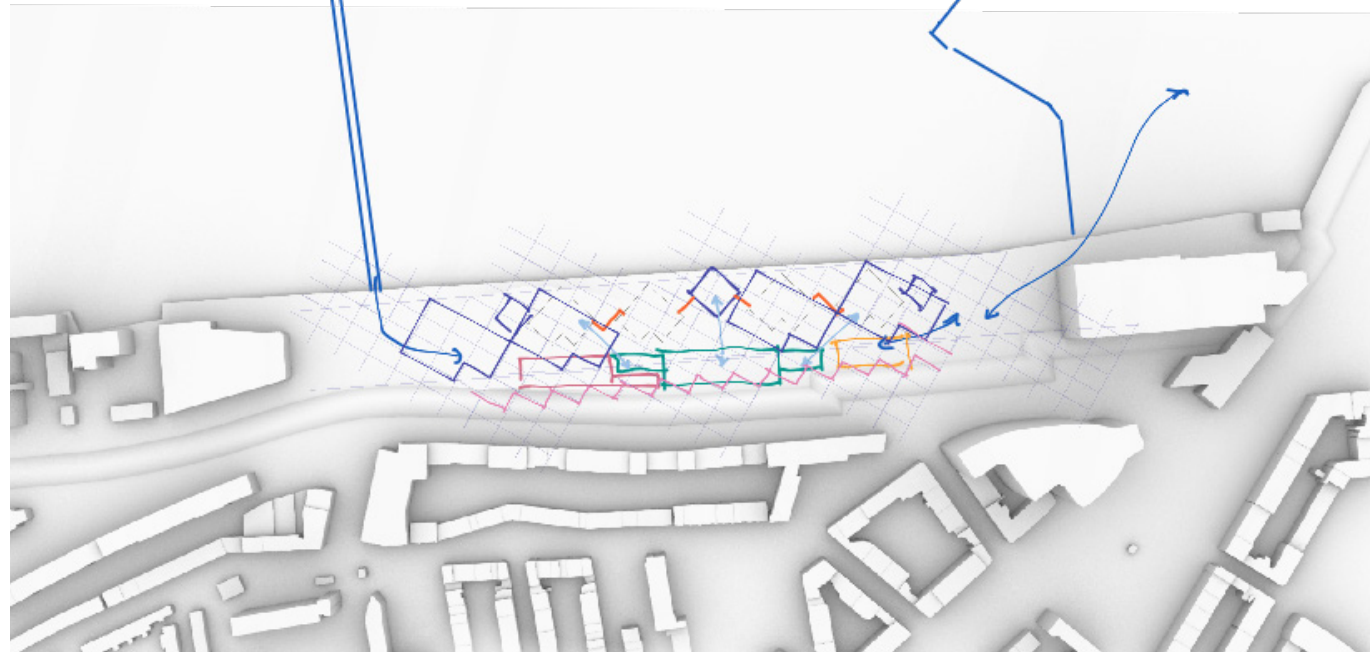


Diagram of site

- atelier - exhibition
- entrance
- events (auction)
- commercial (restaurants, shops)
- storage, offices etc.
- bridges
- traffic "supply"
- connections



Notes and feedback

03-12-20 AR3AP100

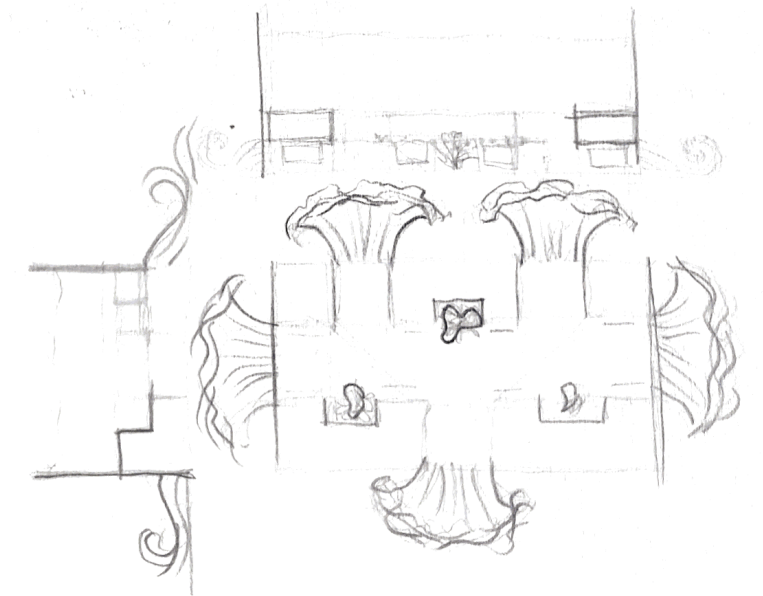
Verbeeldingskracht

Ecosysteem

Wat is artist in residence

Gedachte aan expositie

Palais de Tokyo



MANIFESTO

Version 1 draft

MUSEOSYSTEM



MUSEOSYSTEM

Version 2 draft

MUSEOSYSTEM



SPECIFICATION OF CONCEPT

Clarification of concept

Space where curator, artist & audience directly support each other

Addressing: the lack of workspace in Rotterdam

: the lack of interest in art from the populace

: the costs of a collection & its maintenance

Artist in residence: for the artists that create big artworks

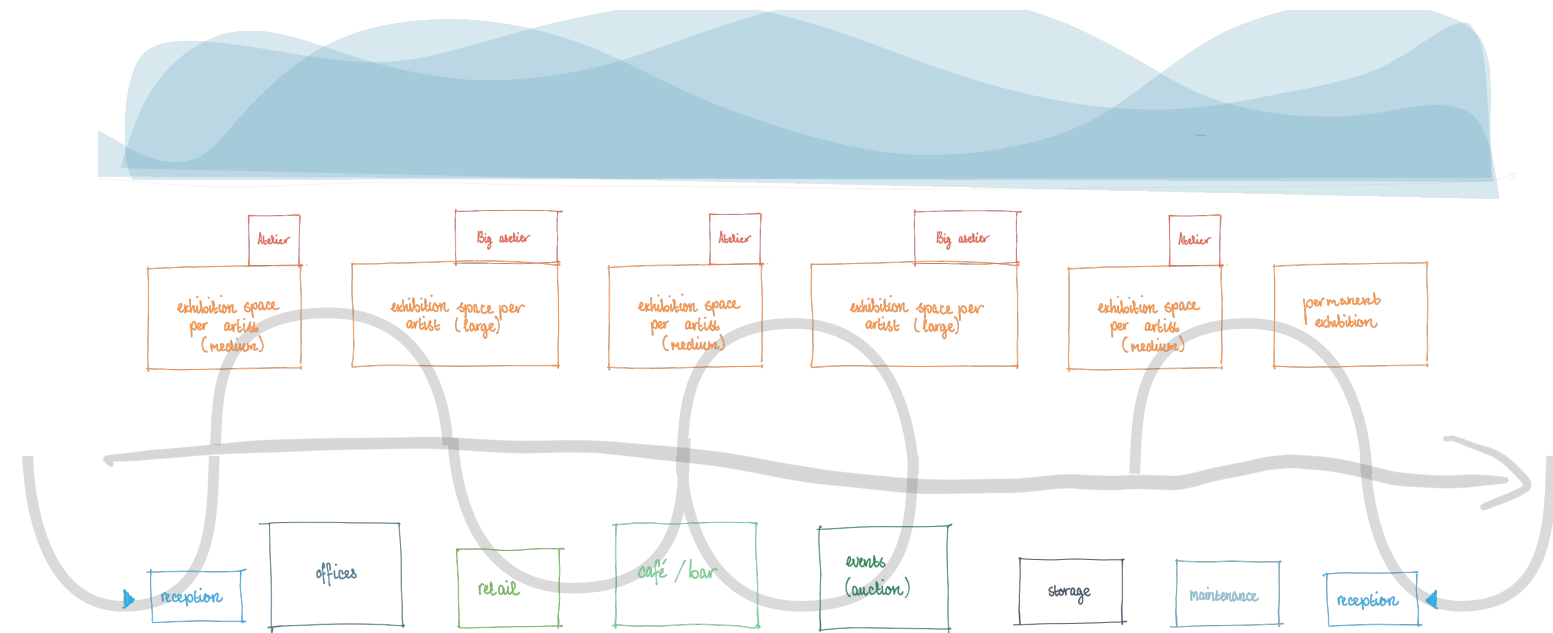
Partly artists from R'dam Zuid (providing space for local art)

Partly artists from abroad (attracting the 'foreign' neighbours based on patriotic pride)
↳ creating a new environment for inspiration for artist

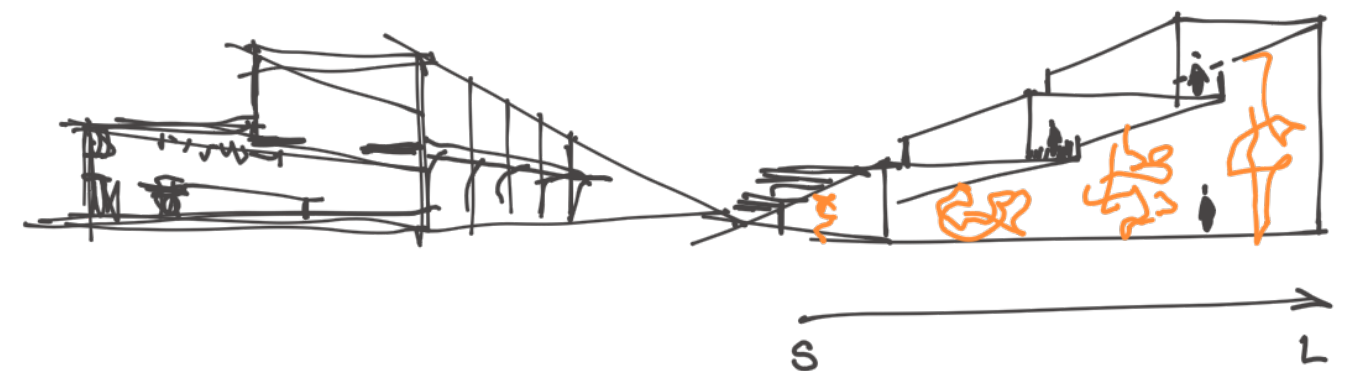
Programme route (unarranged)



Programme route (arranged)

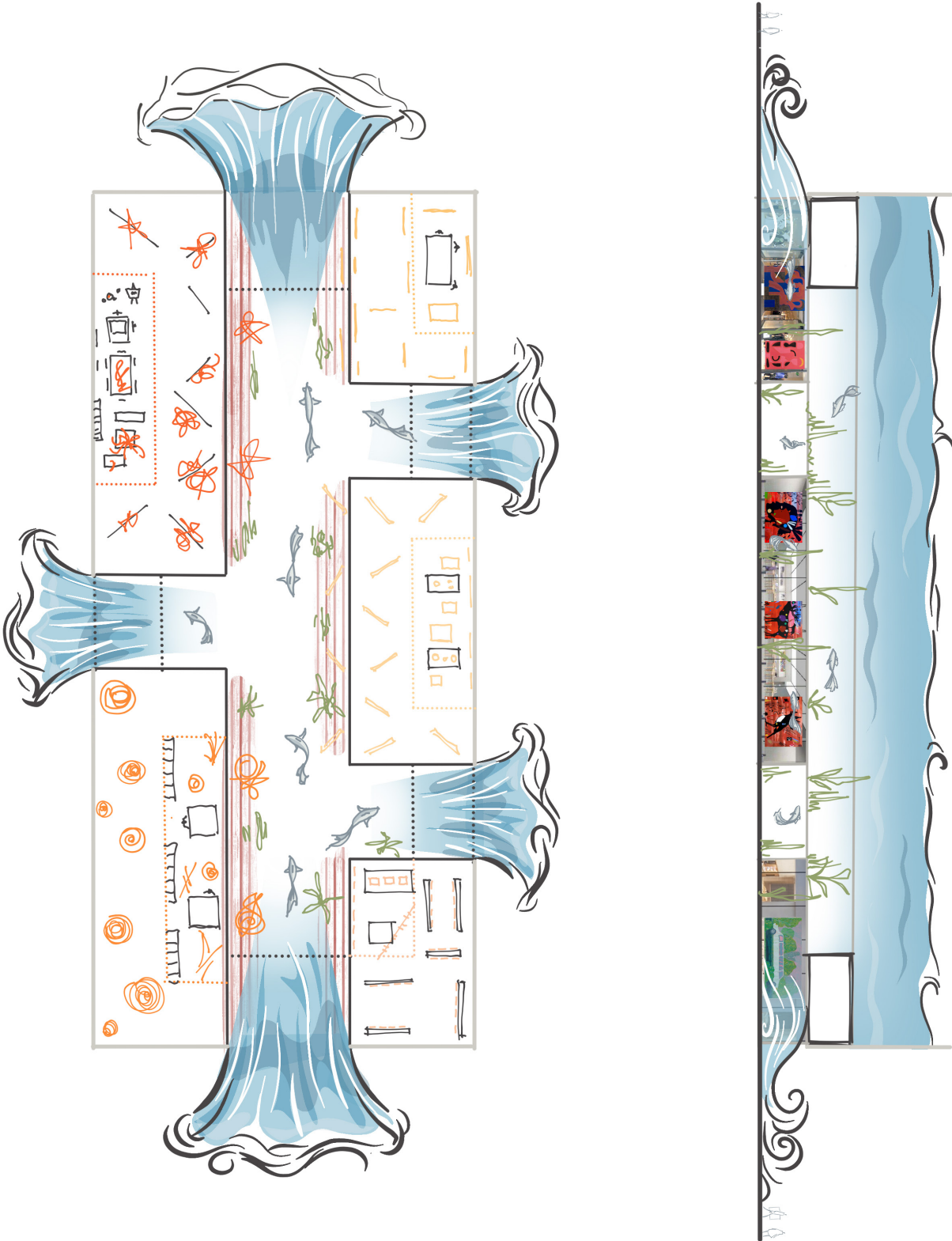
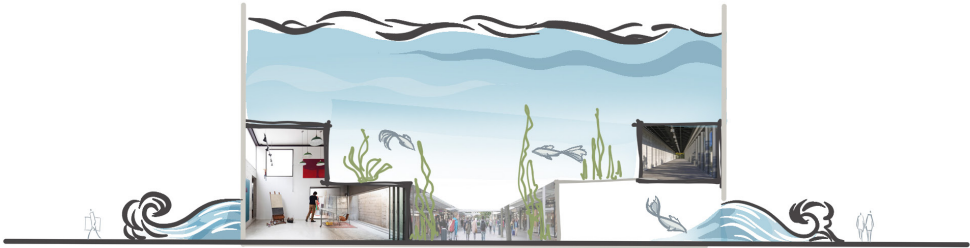
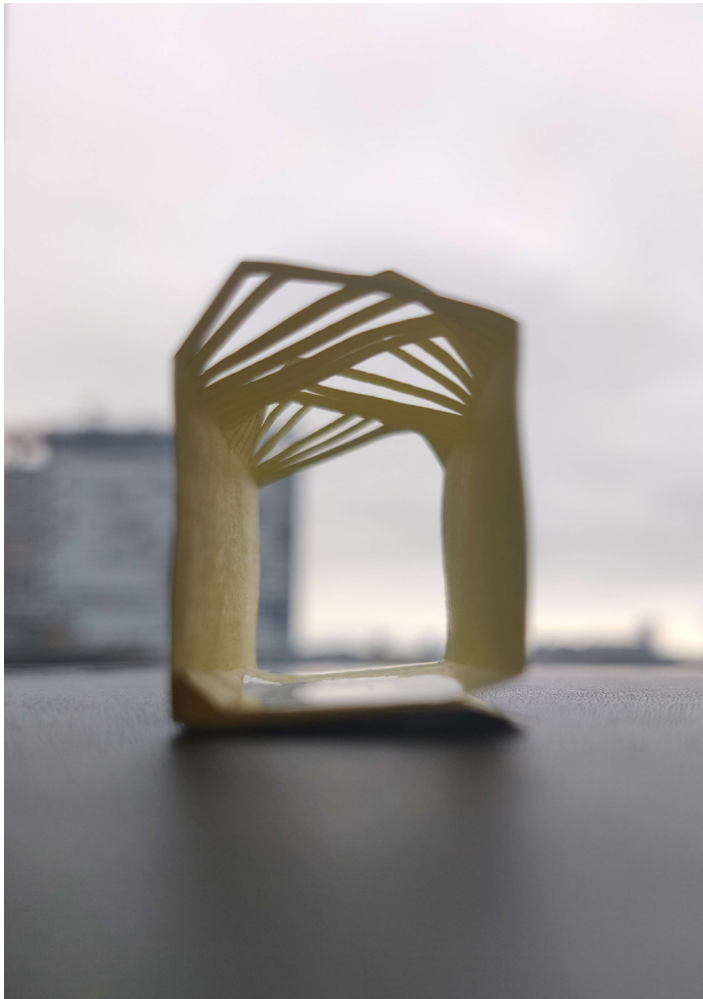
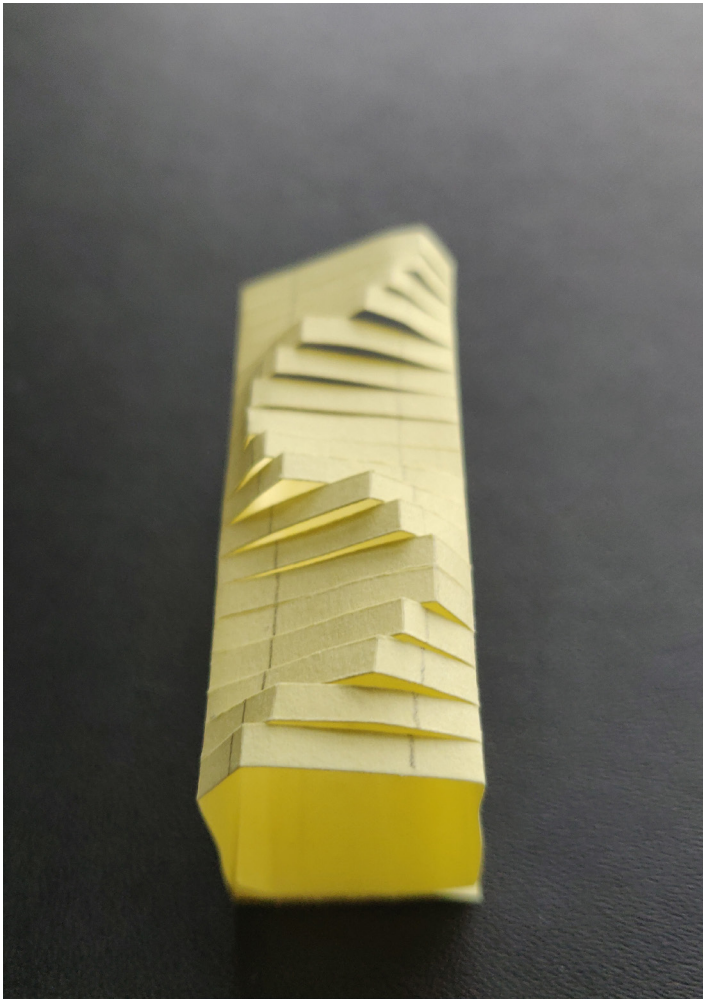
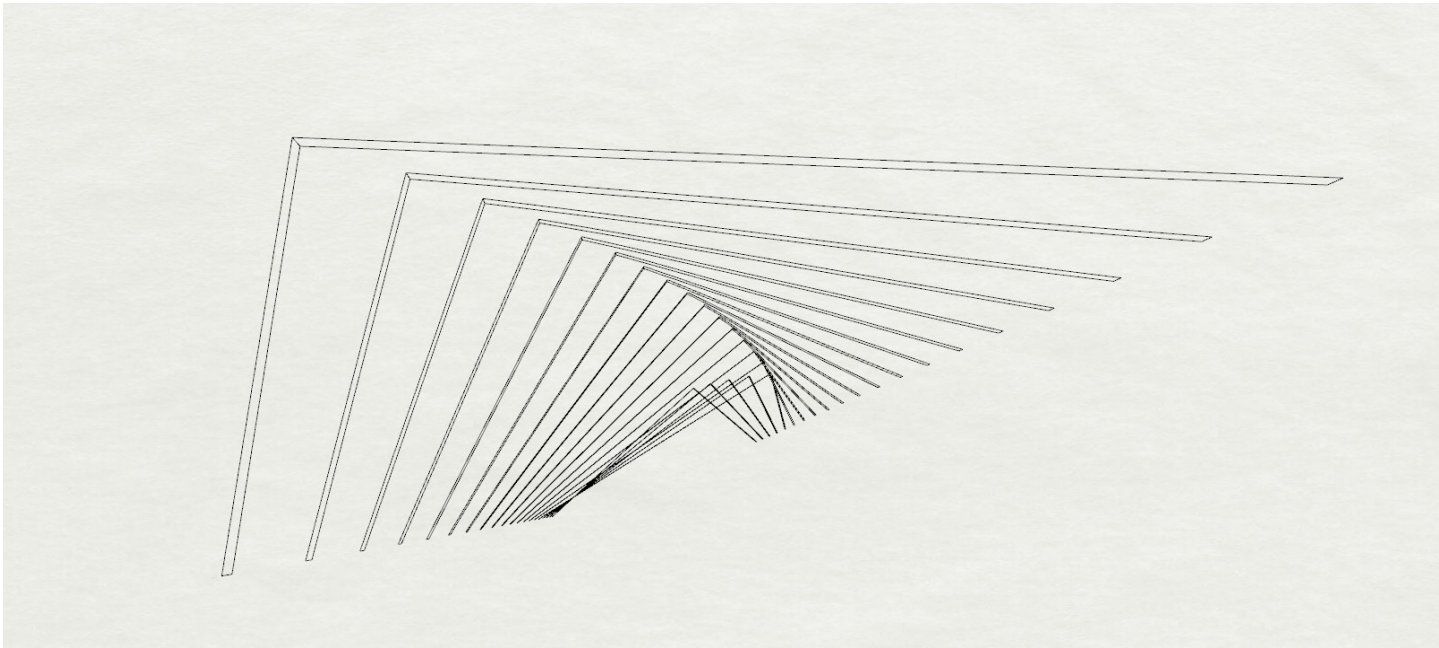


Sketch of building arrangement



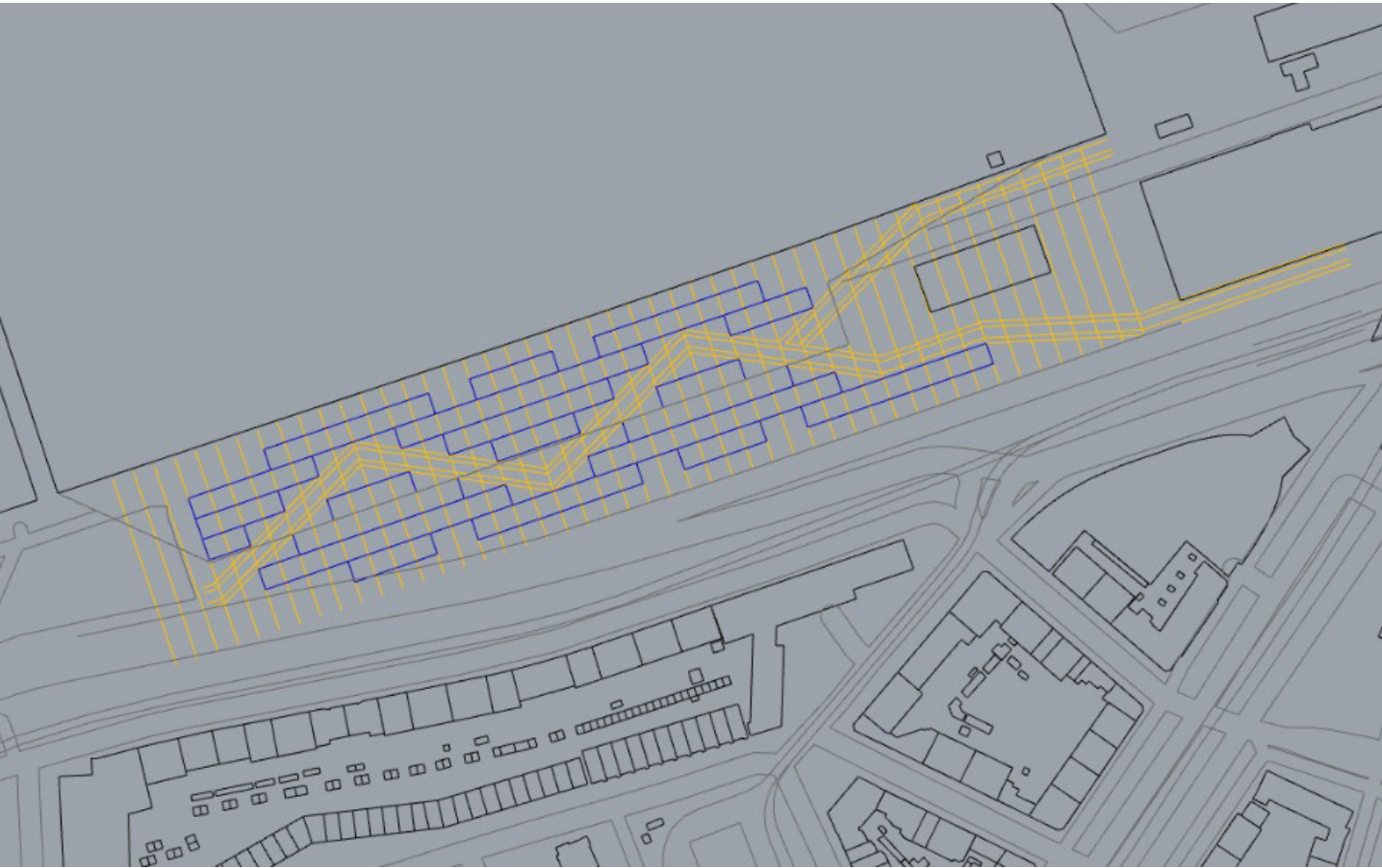
MANIFESTO VERSION 2

Roof dynamic tryout

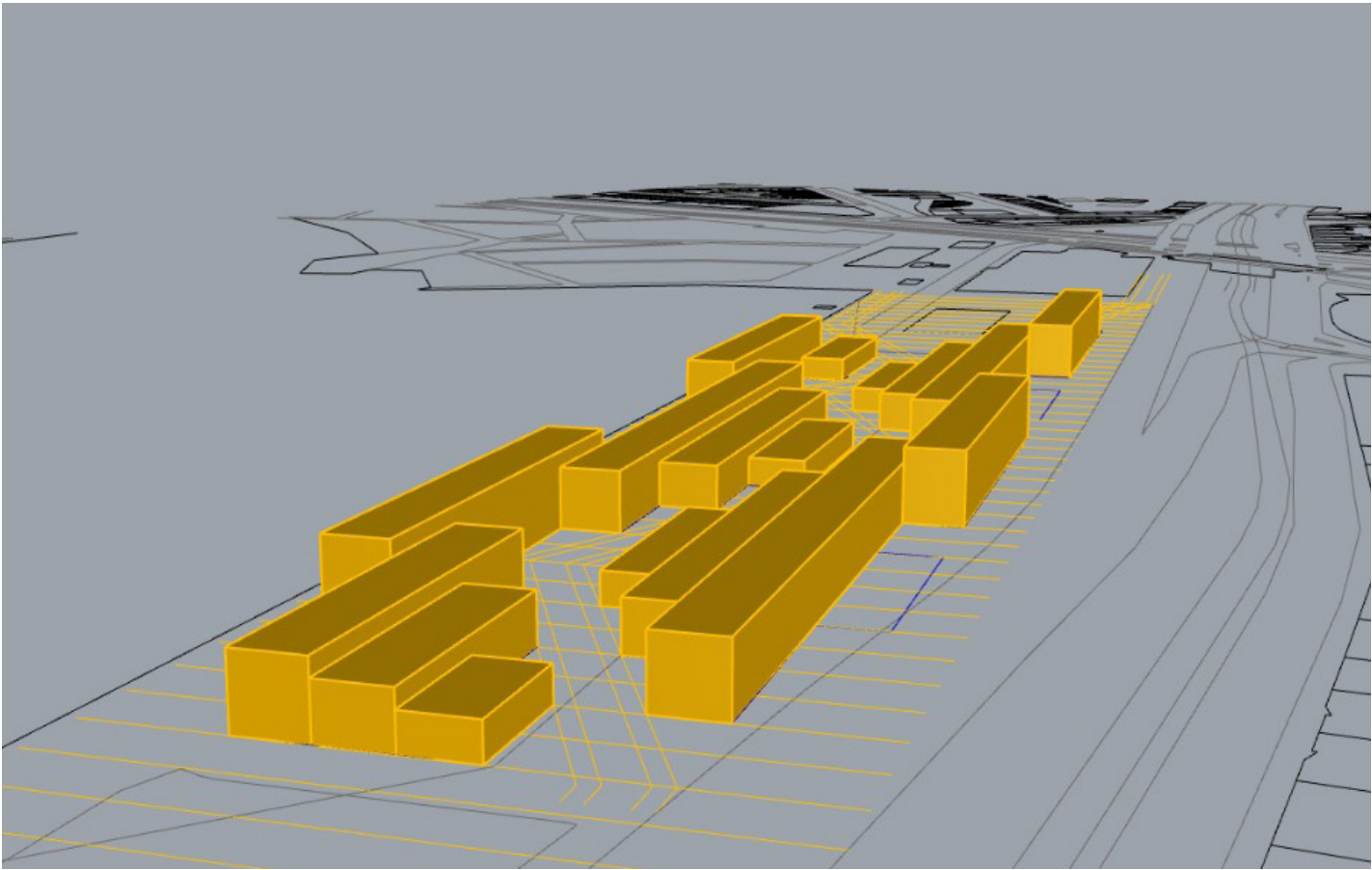


DESIGN DEVELOPMENT

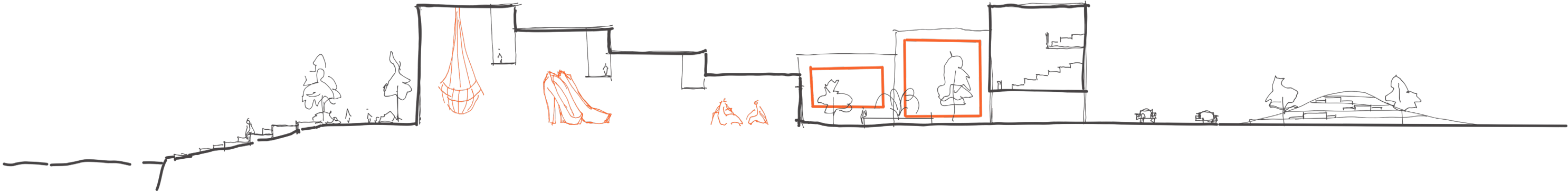
Sketch new street (based on the Passage, The Hague)



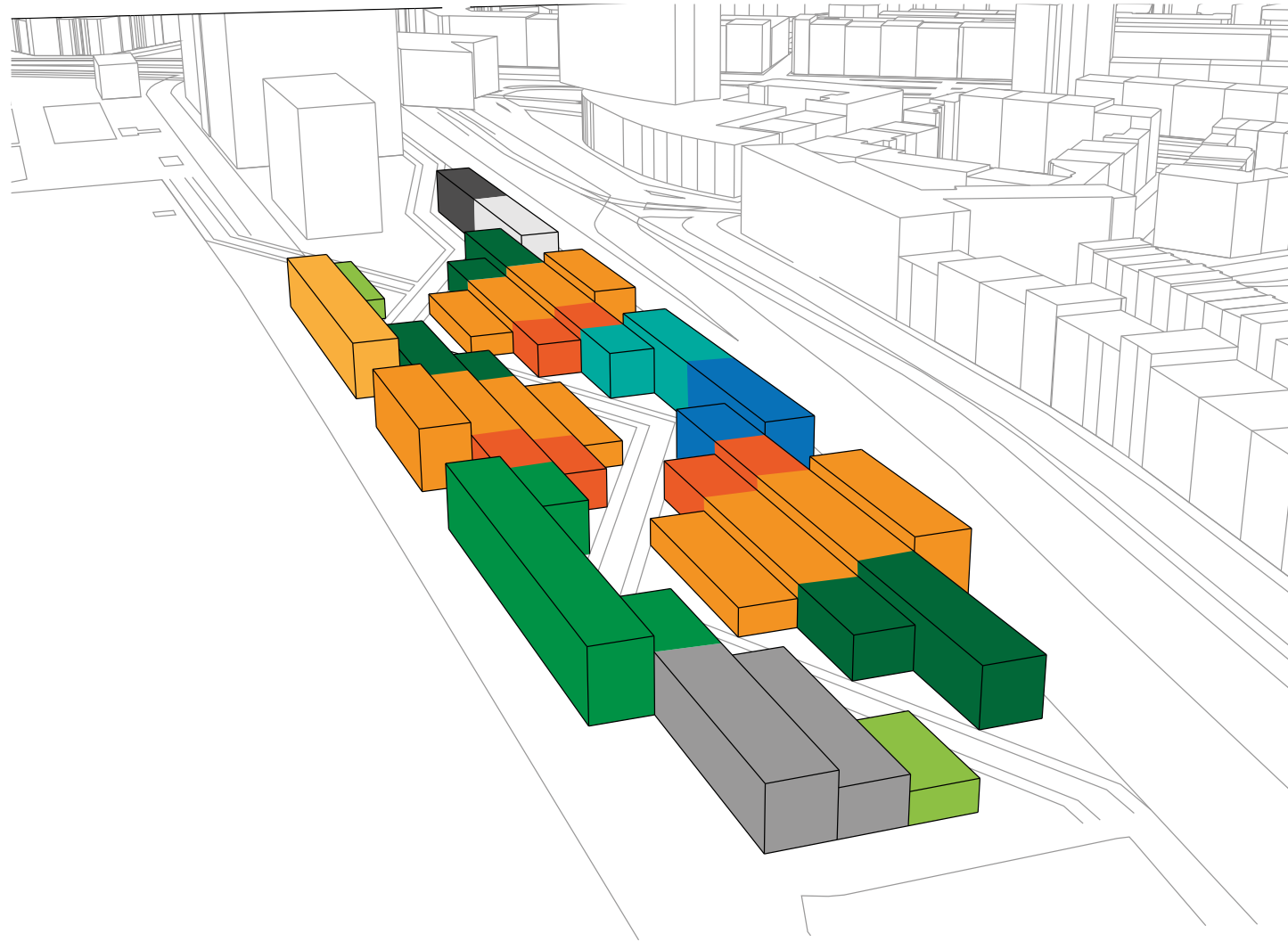
Extruded volumes



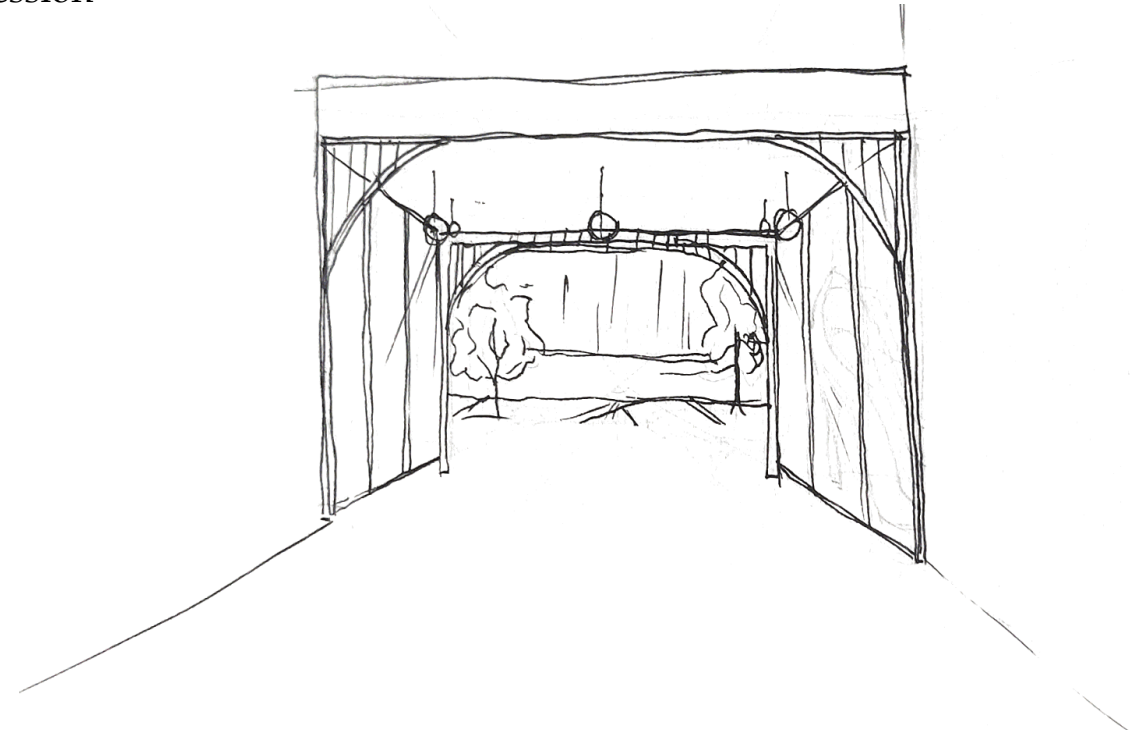
Site section



Programme distribution



Impression



Notes and feedback

17-12-20 ARS AP-100 Meeting Paul & Natalie

Interaction be more precise

↳ non-interaction

↳ actions

Build-up closing

Commercial transactions

Where are the big & small shops

Shopping mall typology case studies

John Jerdie

Art fair

Photo art fair

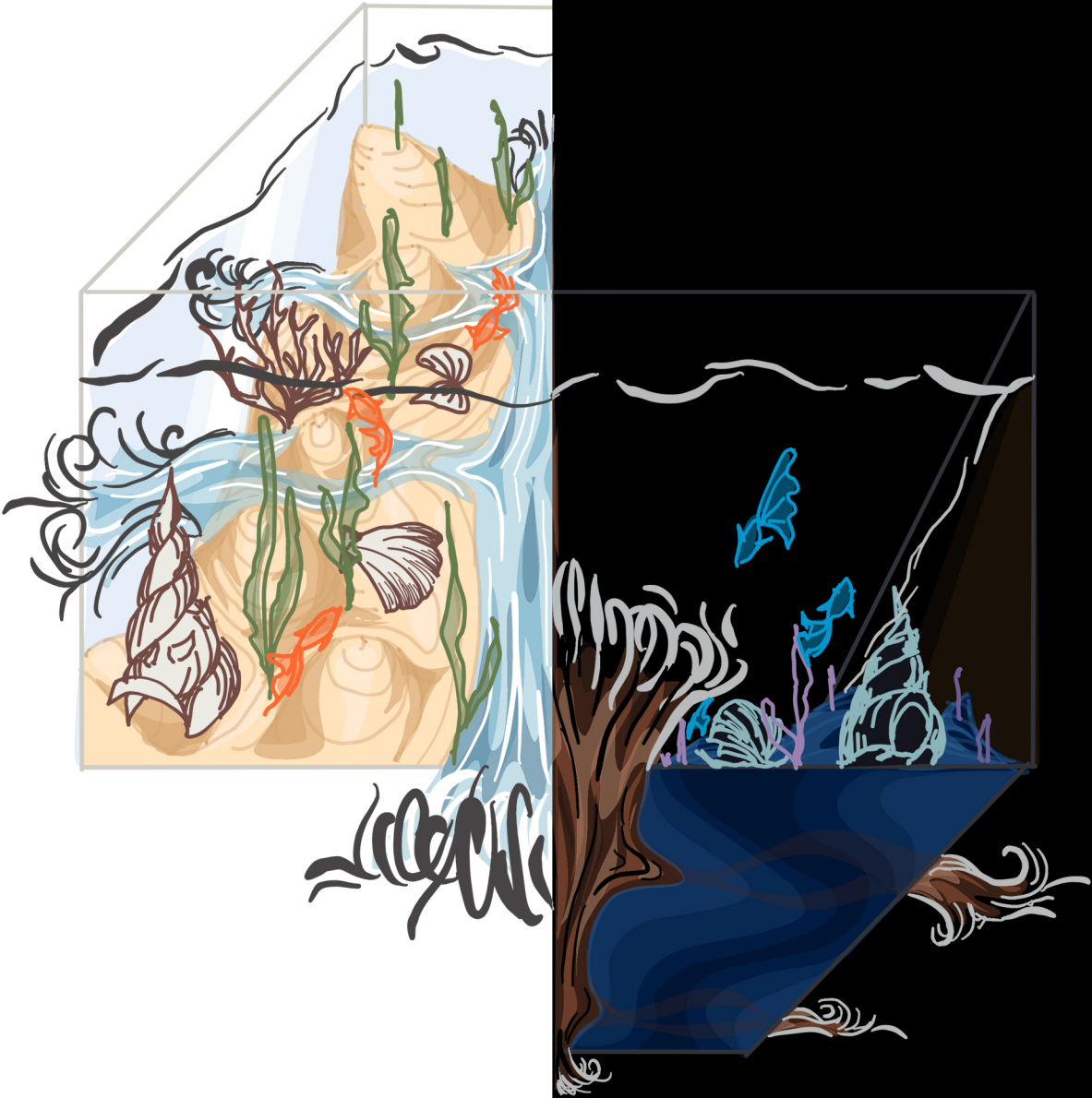
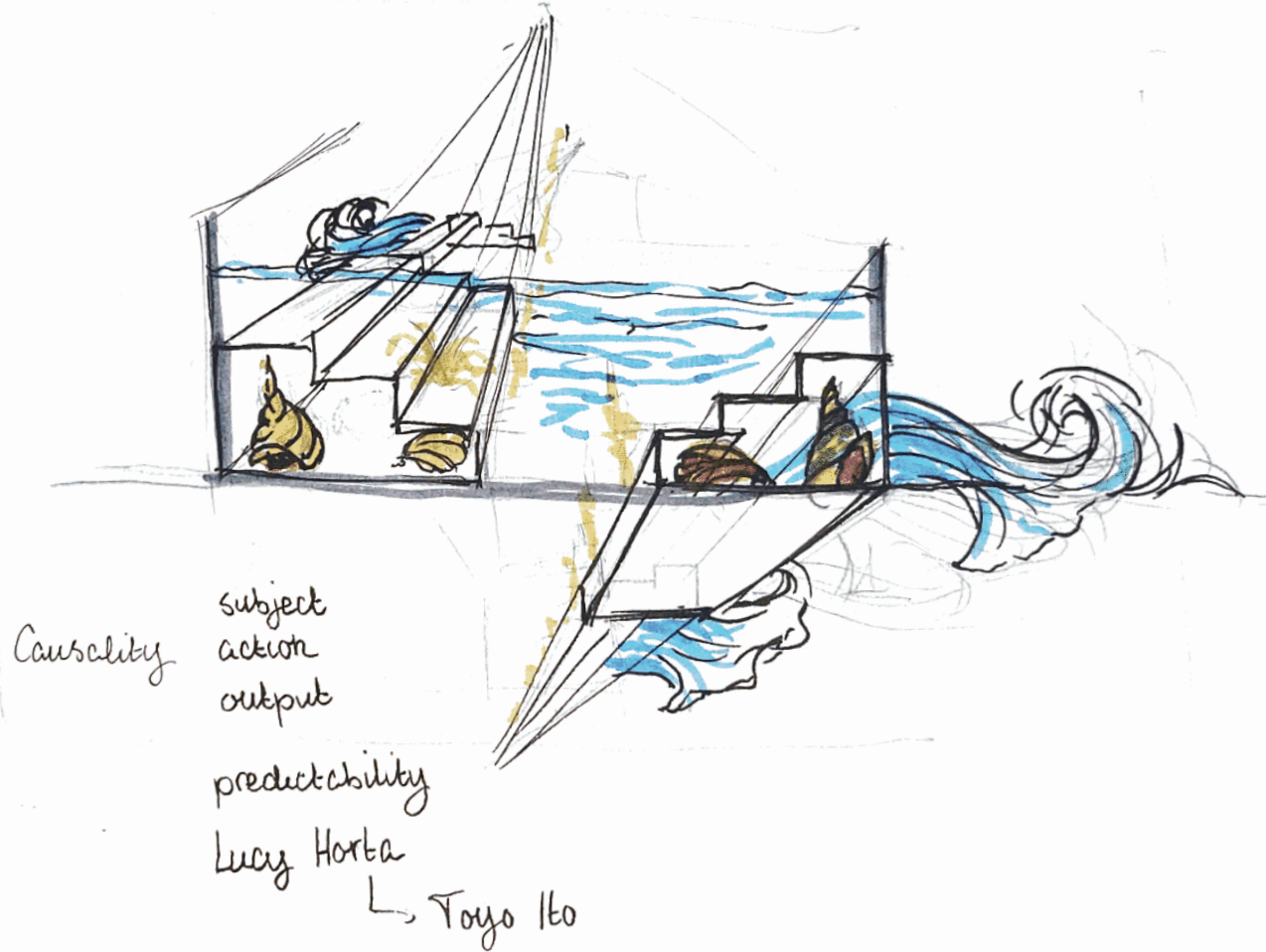
Art BASEL, Contemporary Istanbul

TEFAF



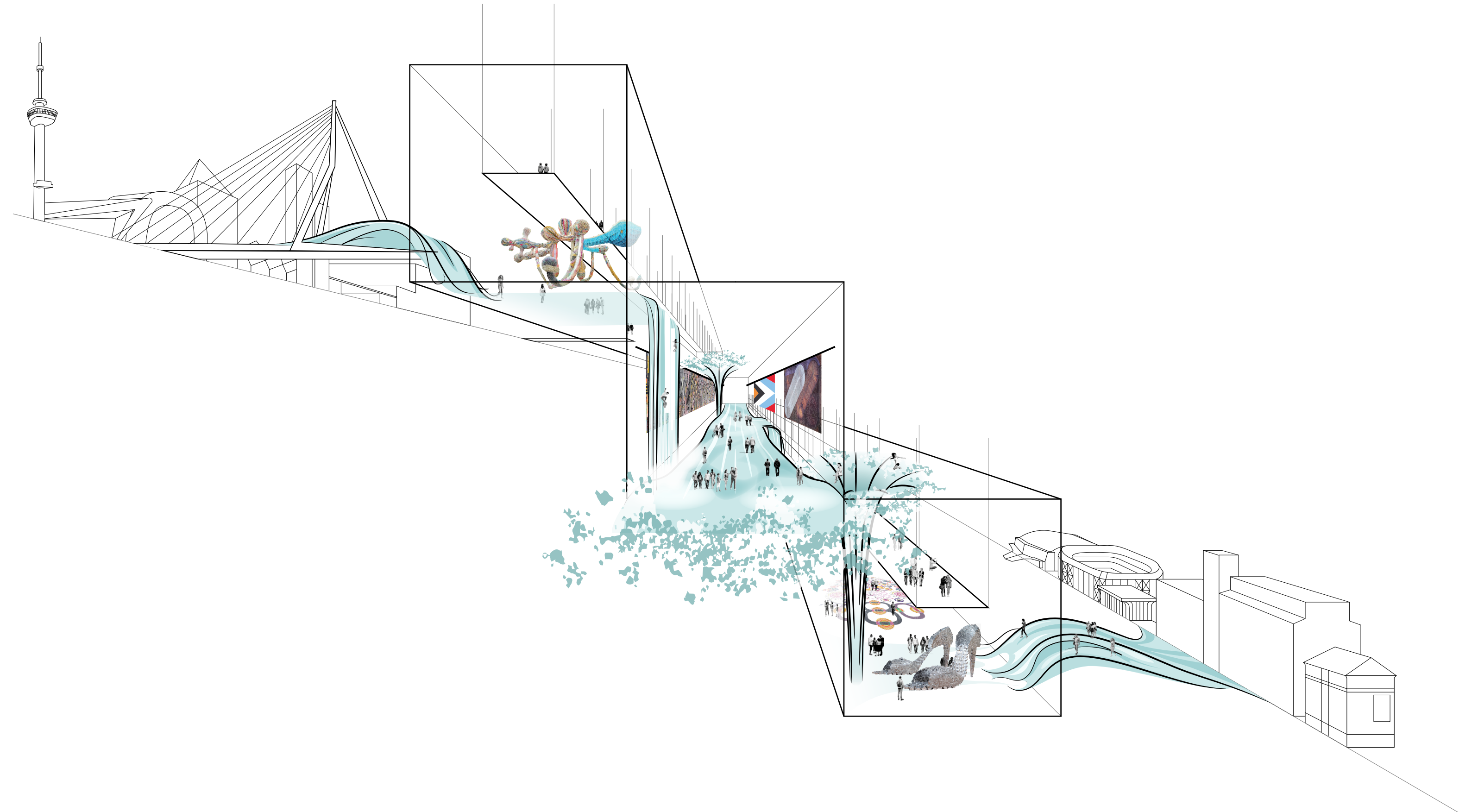
MANIFESTO VERSION 3

10-12-20 Dilation Research



MANIFESTO VERSION 4

MUSEOSYSTEM



DESIGN DEVELOPMENT

Plan of action

Formuleren :

ecosysteem : wat en hoe werkt het
 wat doe ik om het te laten werken (architectonisch)

Interacties

curator

↙ ↘

artist audience

Wie doet auctions?

Markt-idee? (1 dag per week?)

Museum meenemen in straat?

Abstract bijwerken o.b.v. graduation plan

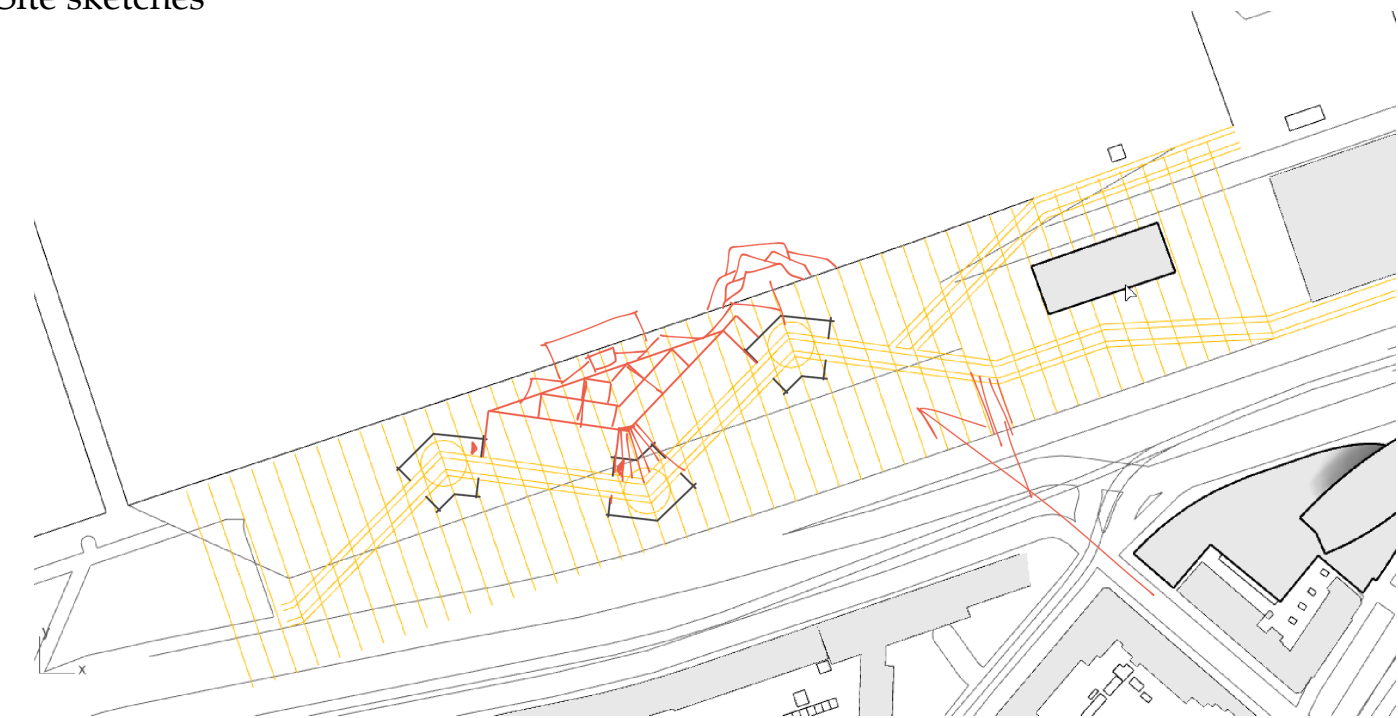
Waarom winkelstraat?

- ↳ normalisering van kunst & museum
- ↳ relateren aan iets bekend

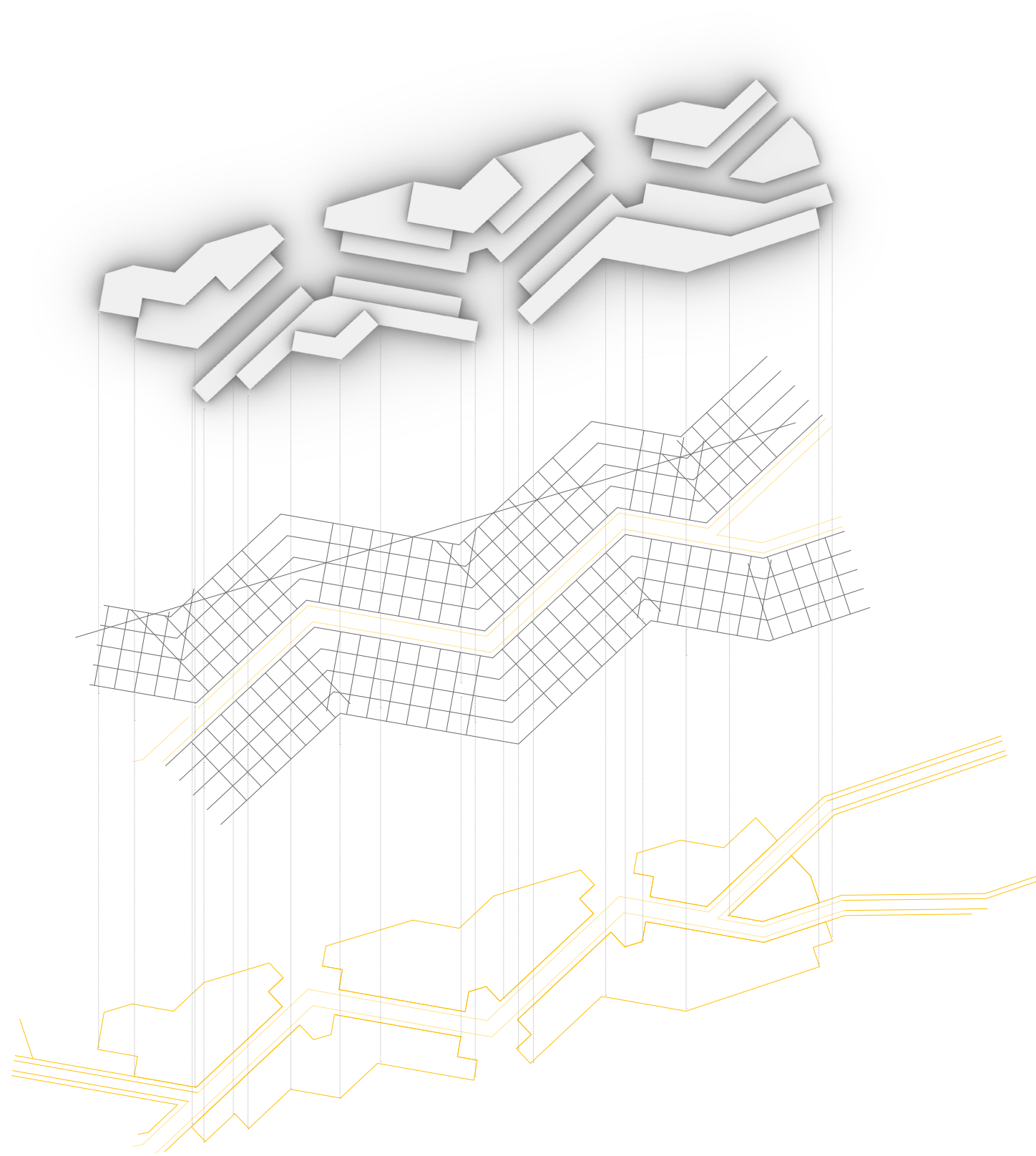
Wat gebeurt er tijdens downtime?

- ↳ kleinere gastexhibities?

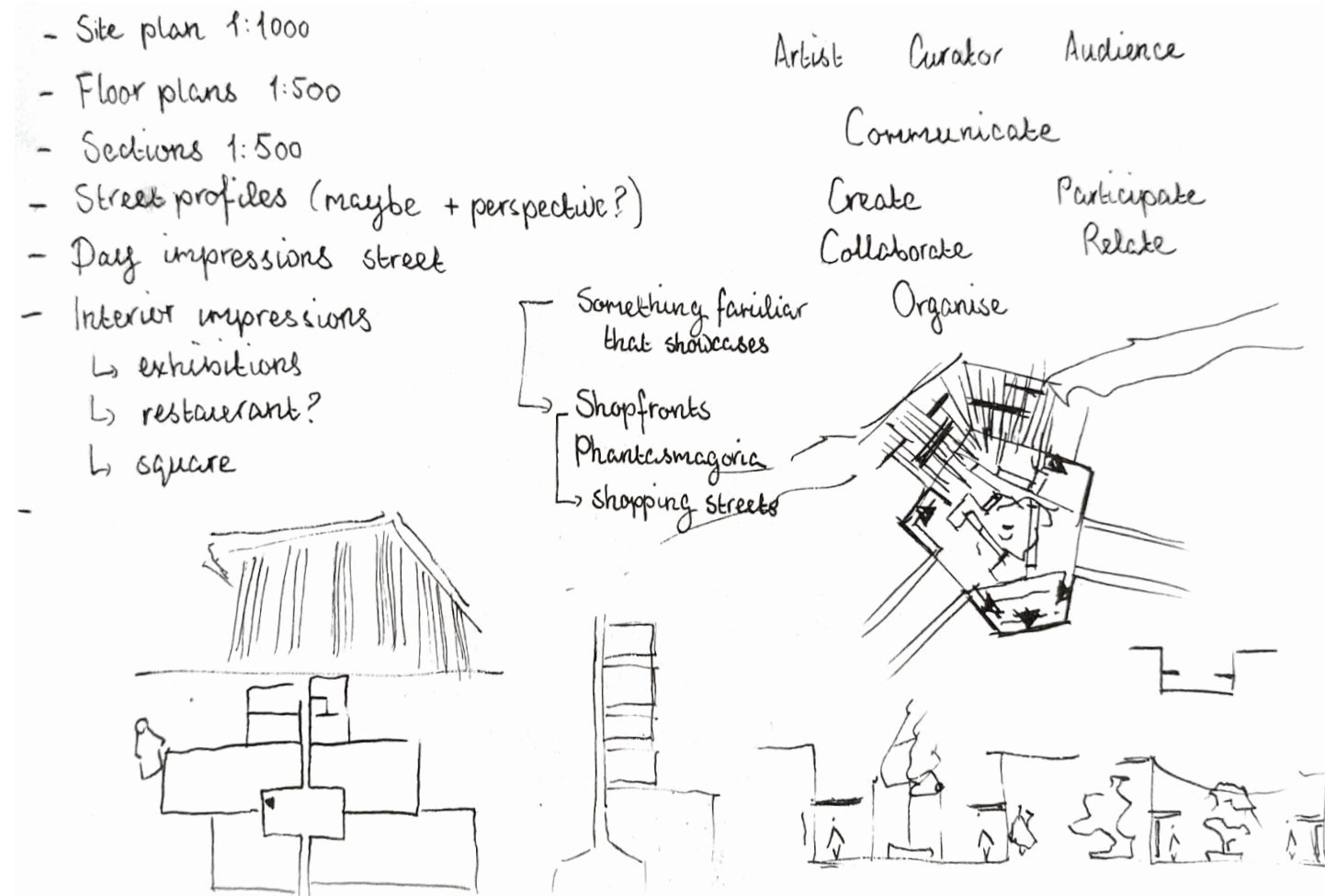
Site sketches



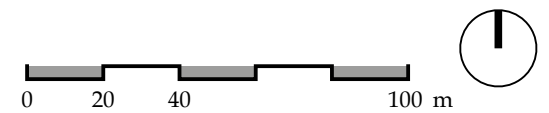
Final volumes and street



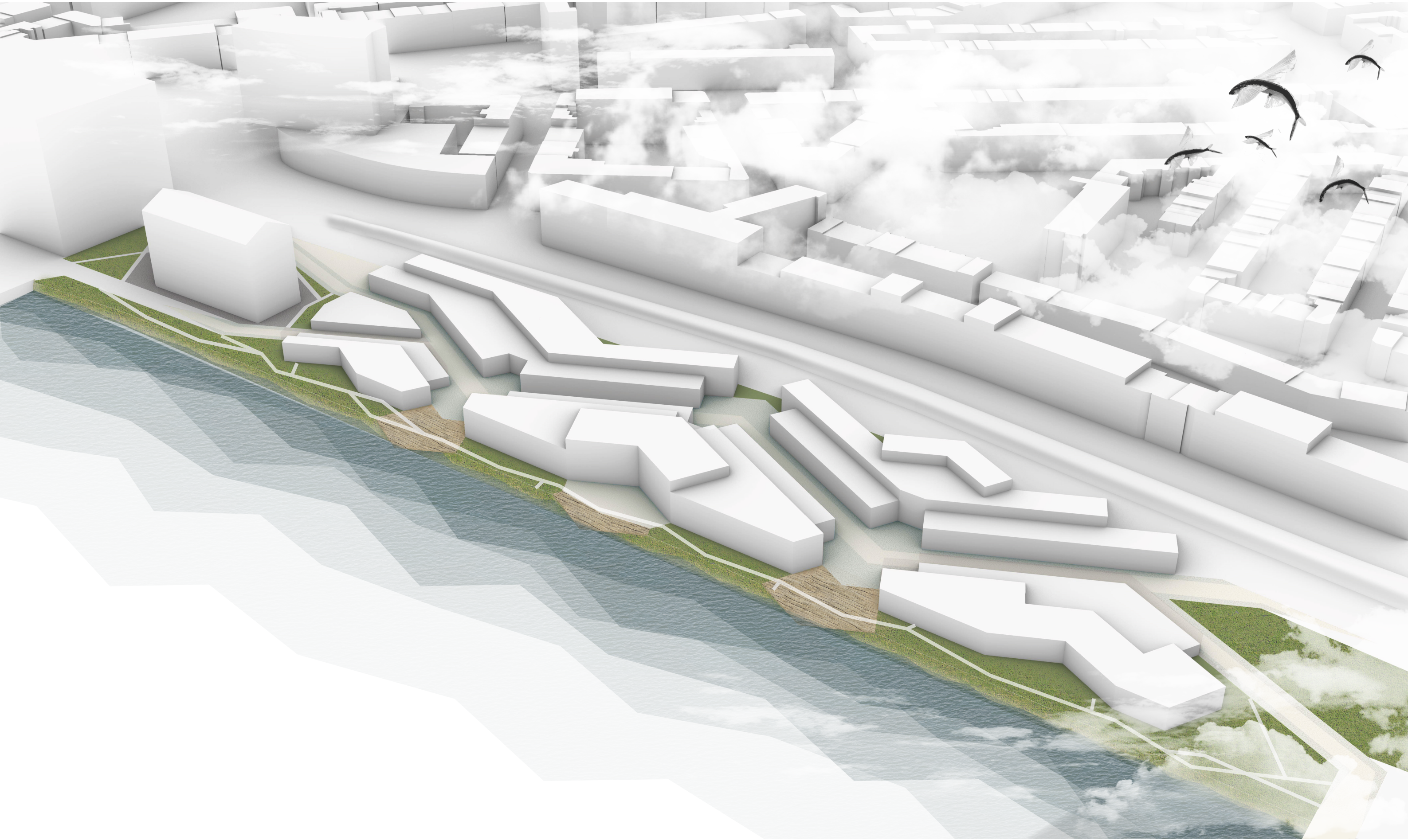
List of needed drawing products + sketches



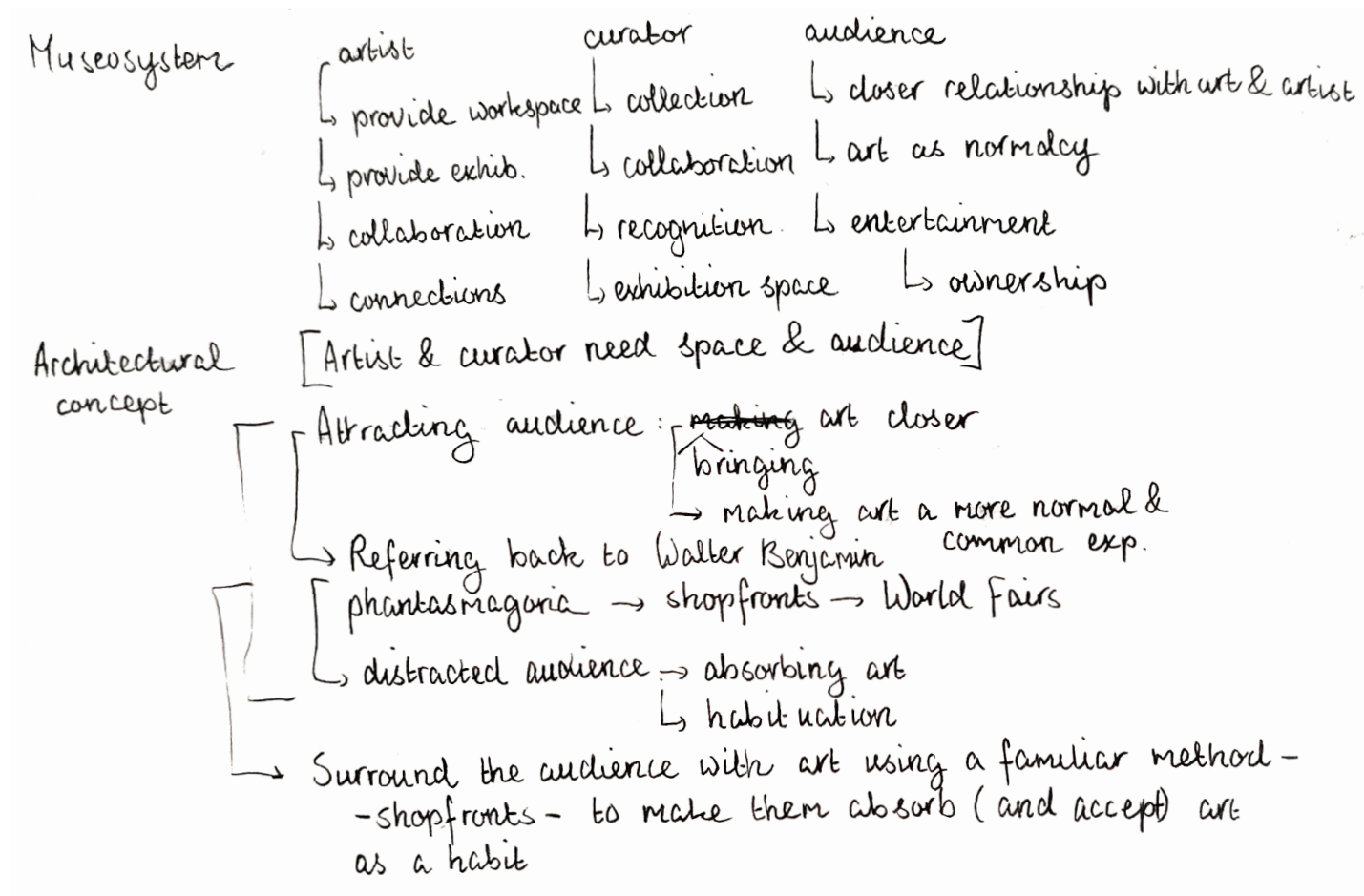
Site plan



Bird's eye view site



Elaboration on concept



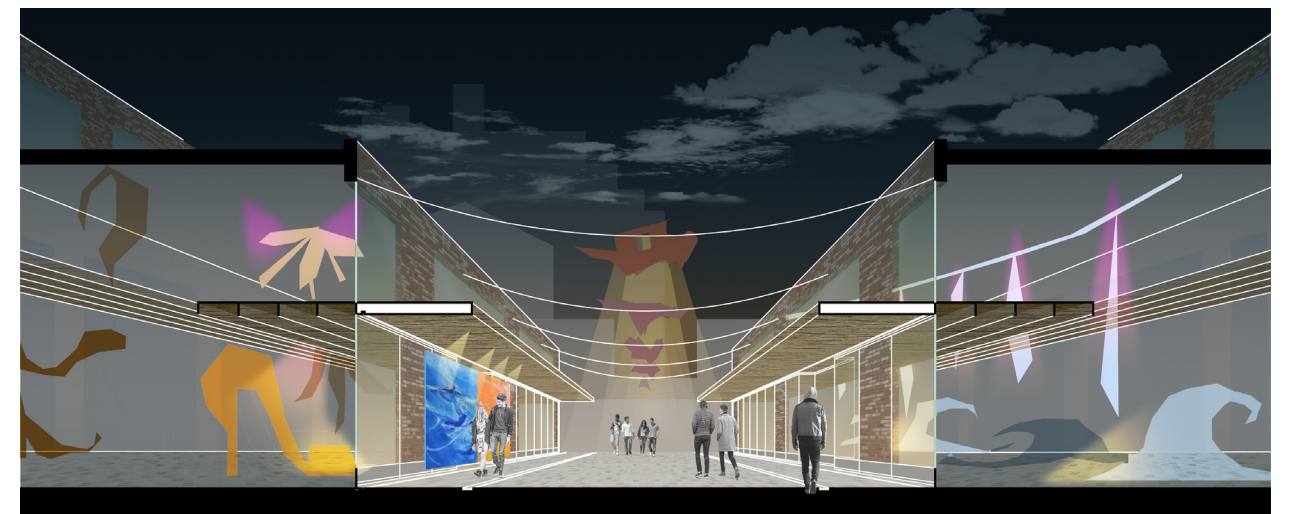
Street impression: morning



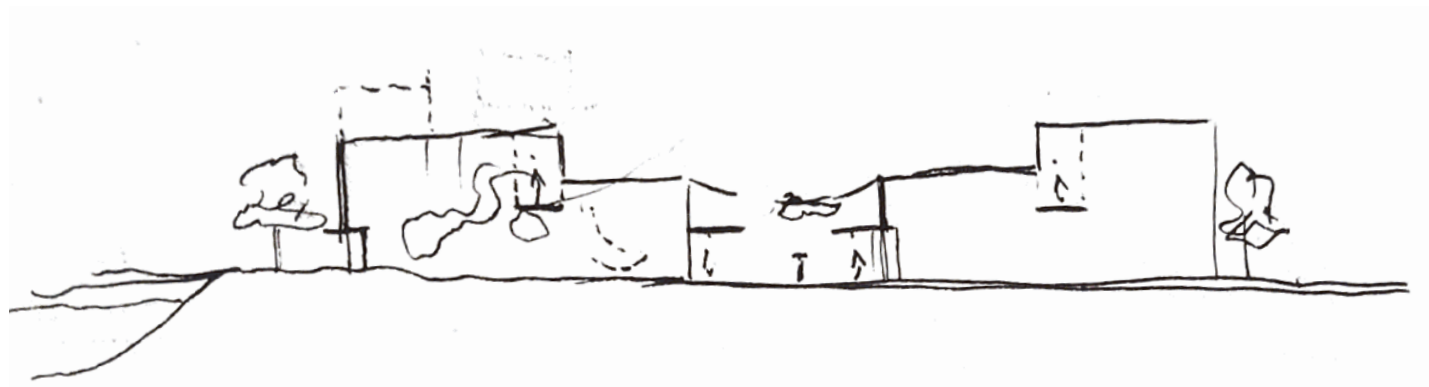
Street impression: afternoon



Street impression: night



Conceptual section

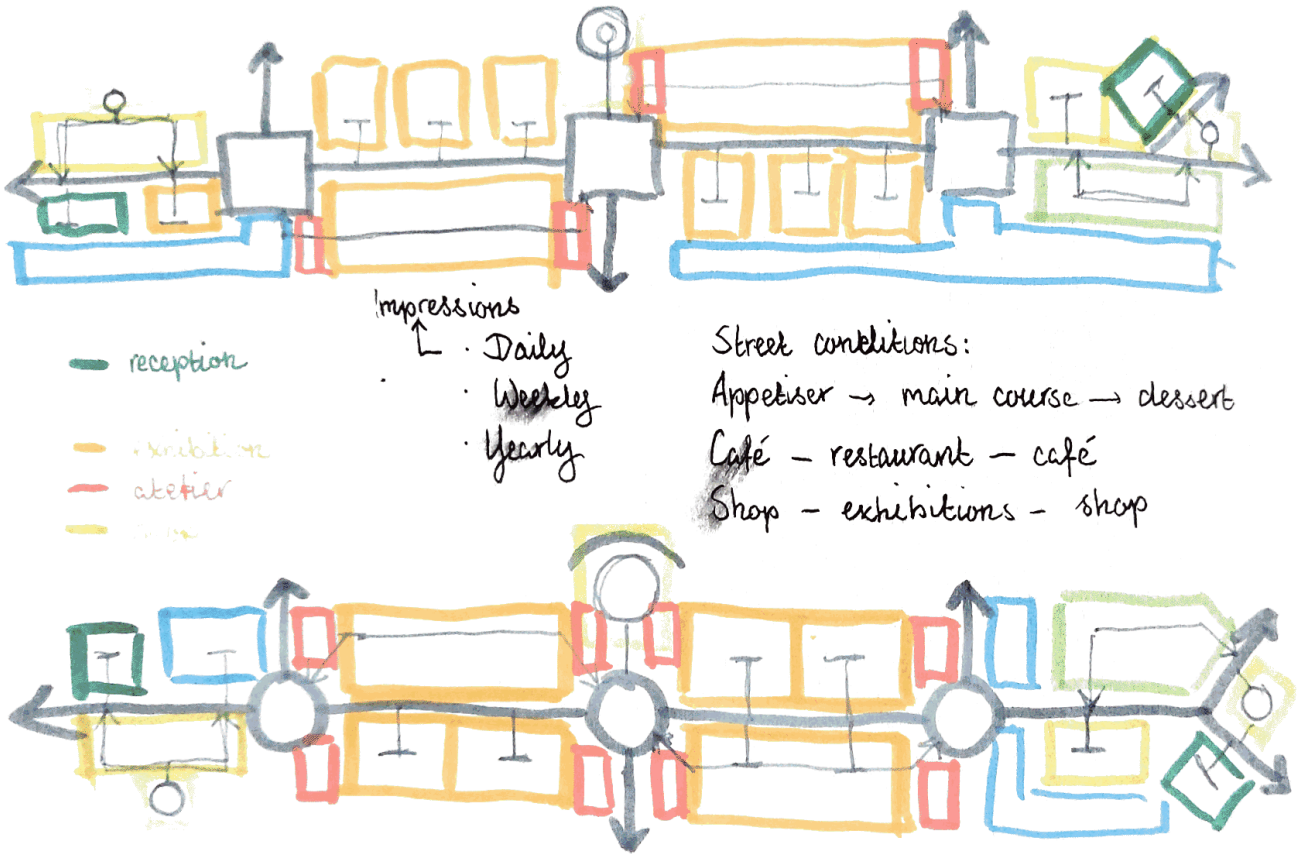


APPLICATION OF RESEARCH

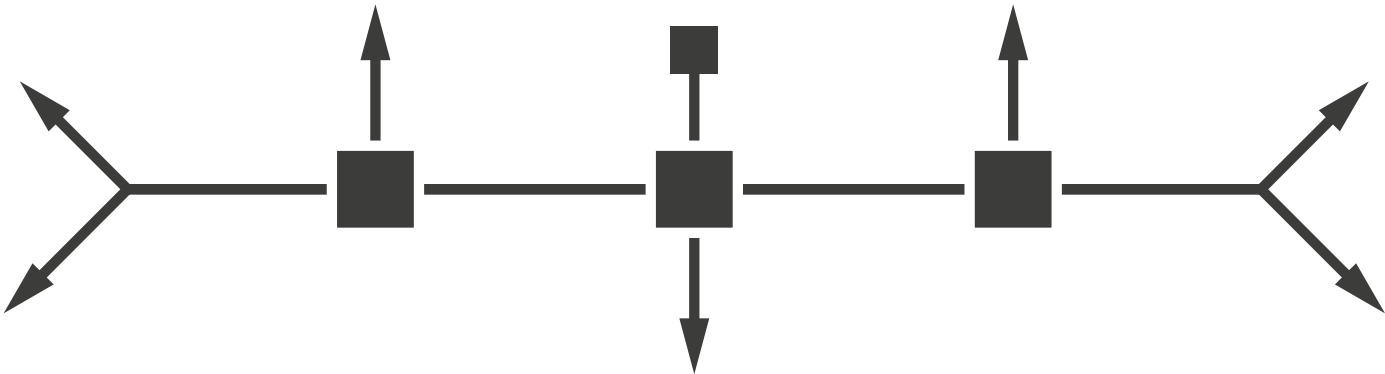
Design brief

	Net. Square meters	Net. area	Gross area
Exhibition	3200	40%	23%
L exhibition 2x	500		
XL exhibition 2x	800		
Permanent exhibition	600		
Programs & events	500	6%	4%
Flexible performance/conference hall	500		
Green room	incl.		
Control room/projection booth	incl.		
Simultaneous translation booth	incl.		
Stage	incl.		
Seating, stage & equipment storage	incl.		
Technician office	incl.		
Dressing rooms	incl.		
Ateliers	1400	17%	10%
L ateliers 4x	600		
XL ateliers 4x	800		
Visitor services	250	3%	2%
Visitor screening/bag check	200		
Ticketing & information desk	40		
Storage	10		
Retail	600	7%	4%
Museum & design store	250		
Stock room & offices	50		
Dining	1100	14%	8%
Café/bar (2x)	300		
Restaurant	200		
Kitchen	300		
Catering prep/staging area	incl.		
Storage	incl.		
Offices	incl.		
Trash room	incl.		
Offices	500	6%	4%
Administrative	130		
Curatorial, exhibition design, publications, archivist	110		
Education	30		
Marketing & development	100		
Conference rooms	75		
Shared work room/copy room/file storage	55		
Collections storage & management	250	3%	2%
Equipment storage	100		
Shipping/receiving	50		
Crate storage	50		
Uncrating/staging	50		
Maintenance & operations	230	3%	2%
Security office/control room	20		
Custodial office	20		
IT server, workroom, staff offices	35		
Supply, equipment, seasonal furniture storage	40		
Landscape & grounds maintenance equipment	25		
Staff lunch room/lounge	65		
Locker rooms	25		
Total assigned areas	8030	100%	58%
Unassigned areas	5815		42%
TOTAL GROSS MUSEUM AREA	13845		

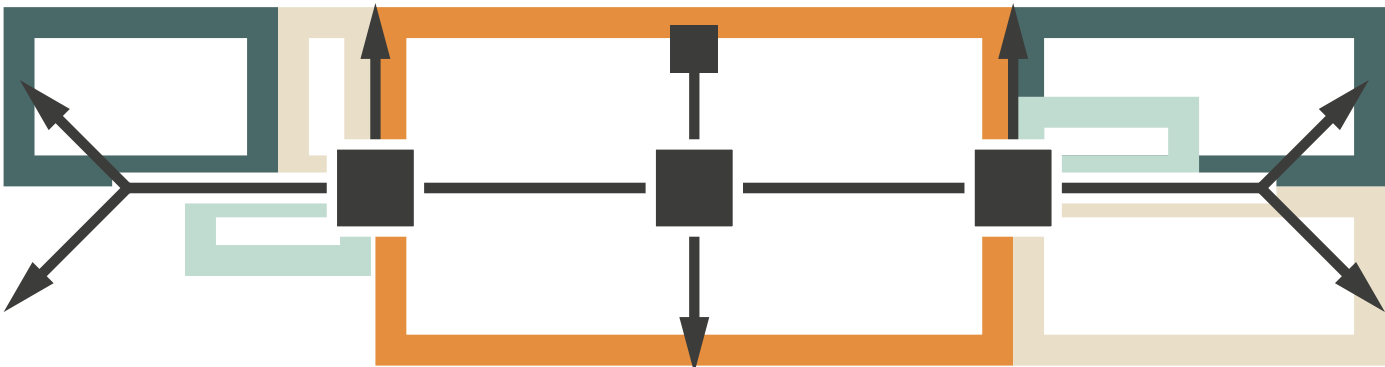
Programme diagram



Street concept diagram

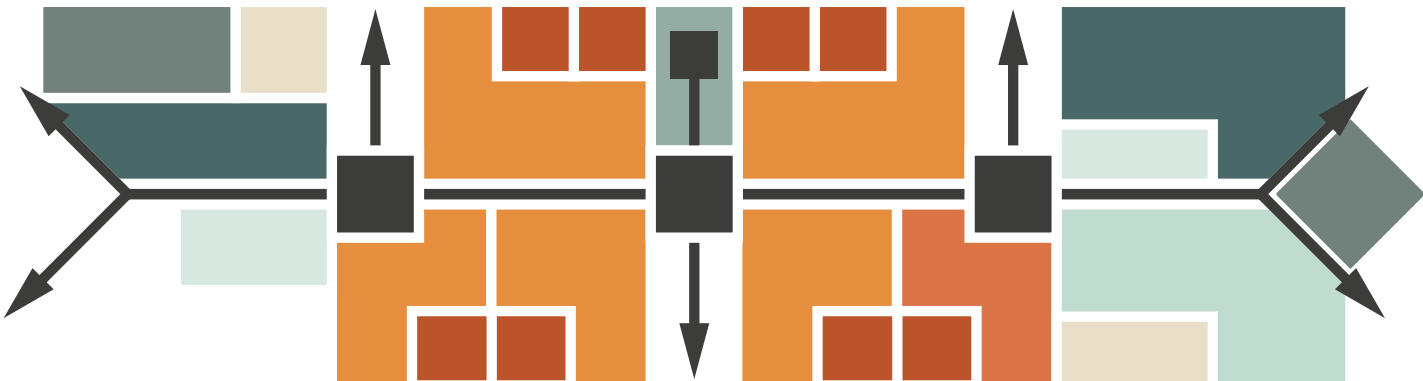


General distribution programmes



- Exhibitional functions
- Office functions
- Reception functions
- Commercial functions
- Square

Detailed distribution programmes



- Ateliers
- Program & events
- Exhibition space
- Offices
- Reception
- Transport/storage
- Restaurant
- Café
- Museum store
- Square

MUSEOSYSTEM

Floor plans

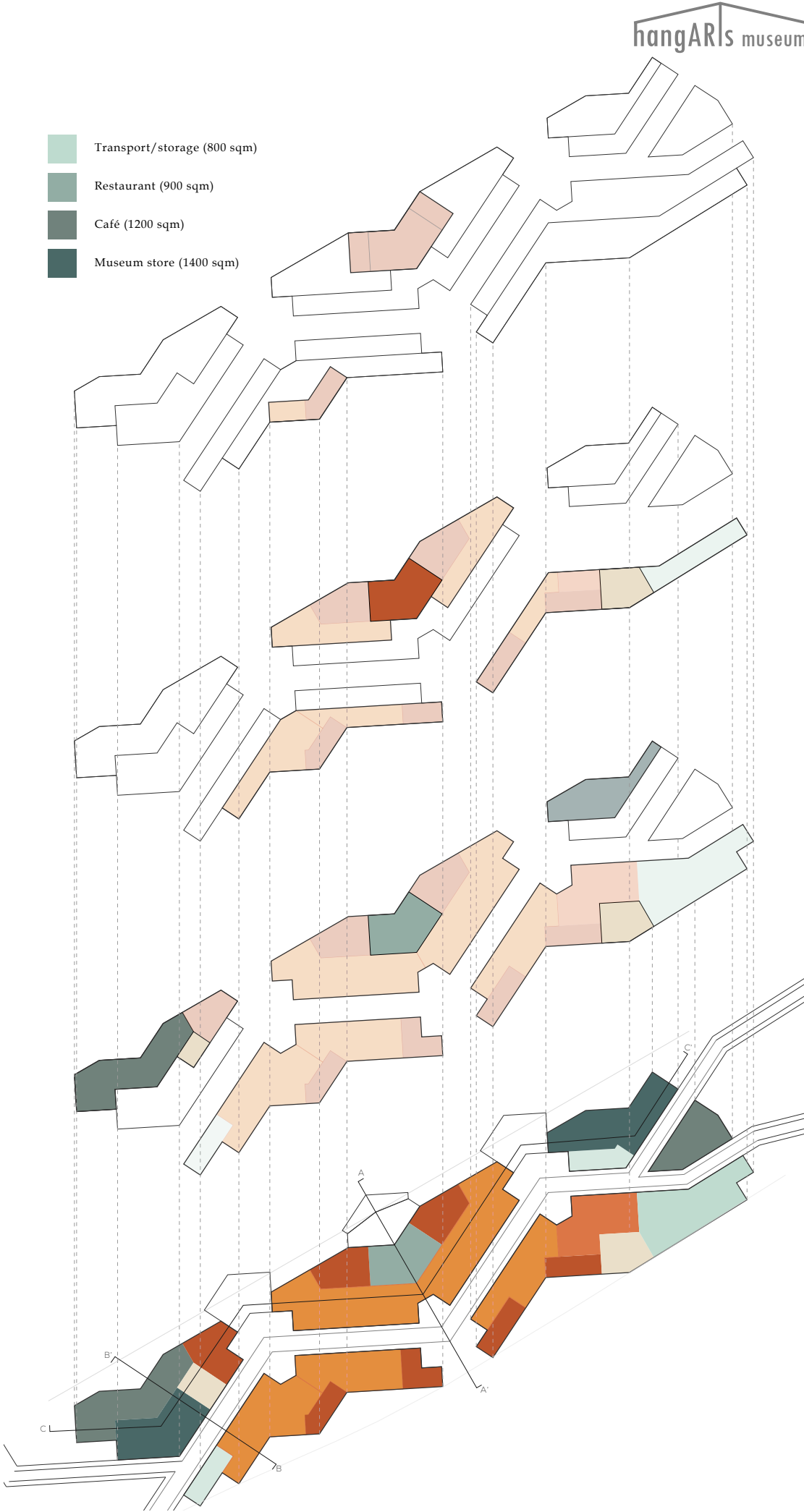
- Ateliers (2000 sqm)
- Program & events (600 sqm)
- Exhibition space (3950 sqm)
- Offices (1100 sqm)
- Visitor services (400sqm)
- Transport/storage (800 sqm)
- Restaurant (900 sqm)
- Café (1200 sqm)
- Museum store (1400 sqm)

Third floor

Second floor

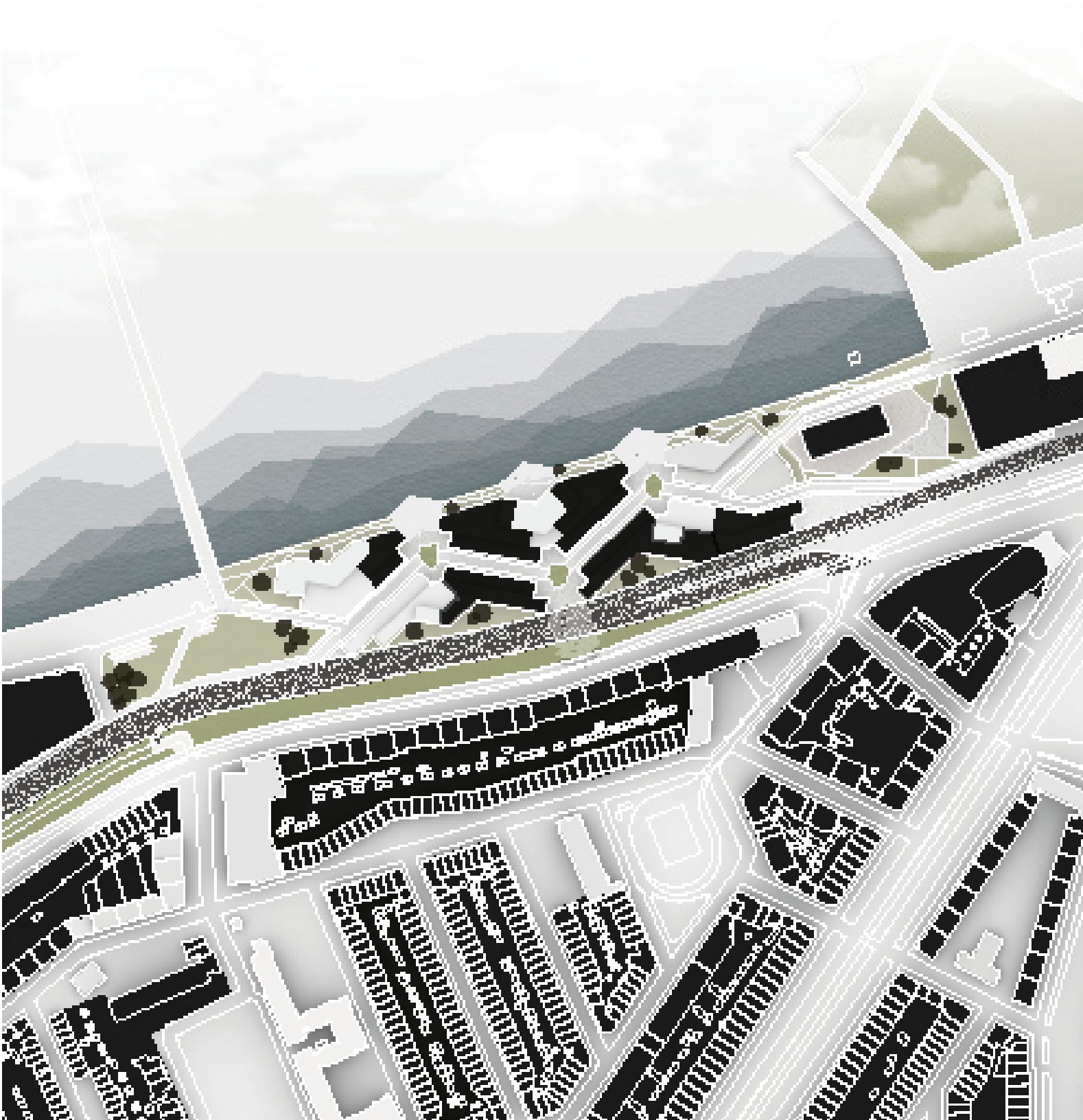
First floor

Ground floor



hangARis museum

Nolli map

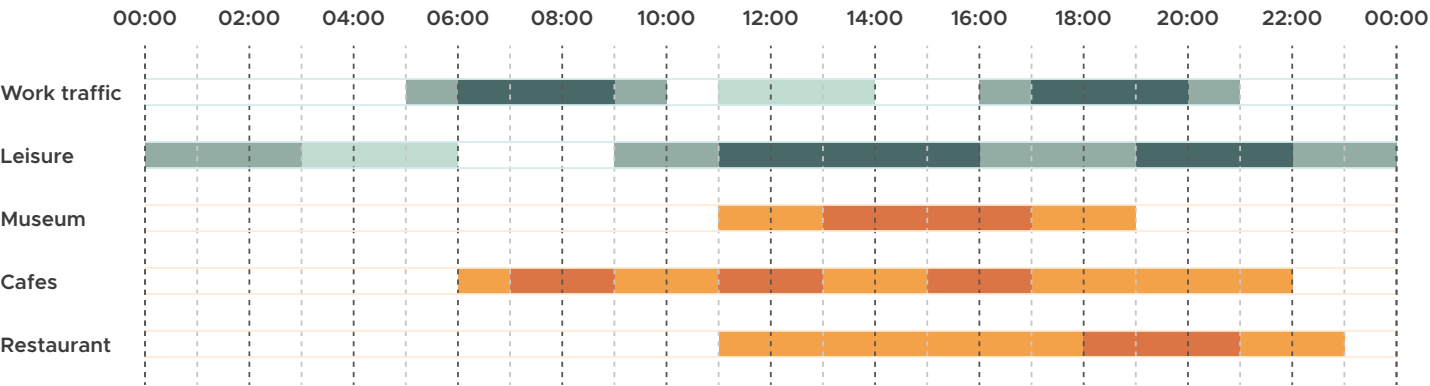


Circulation

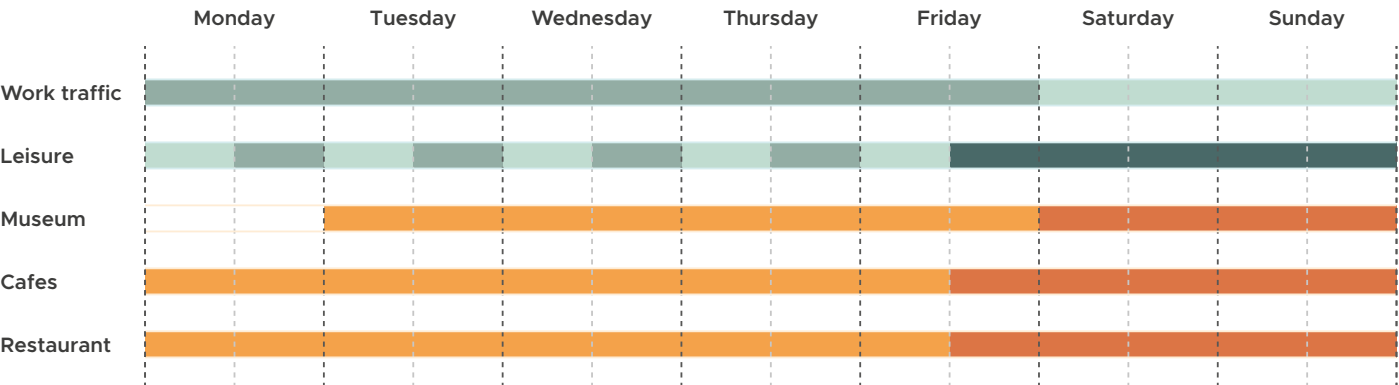


INTERACTION

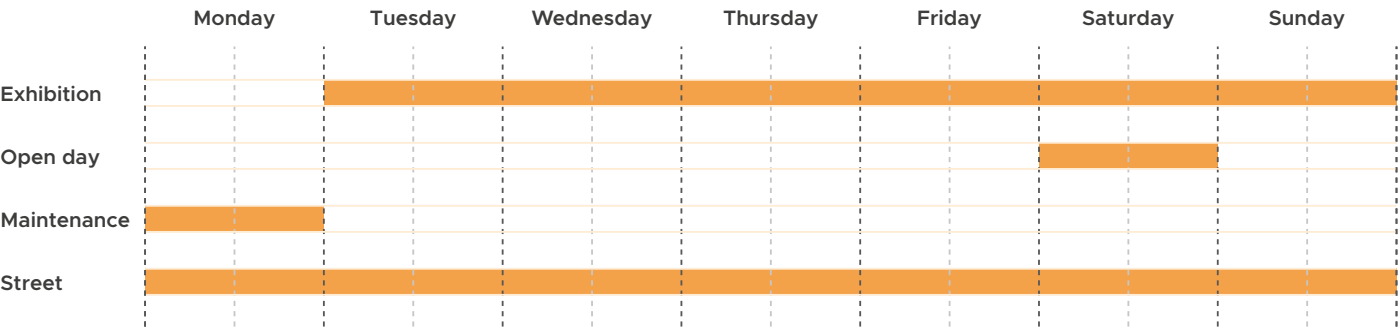
DAILY FLOW



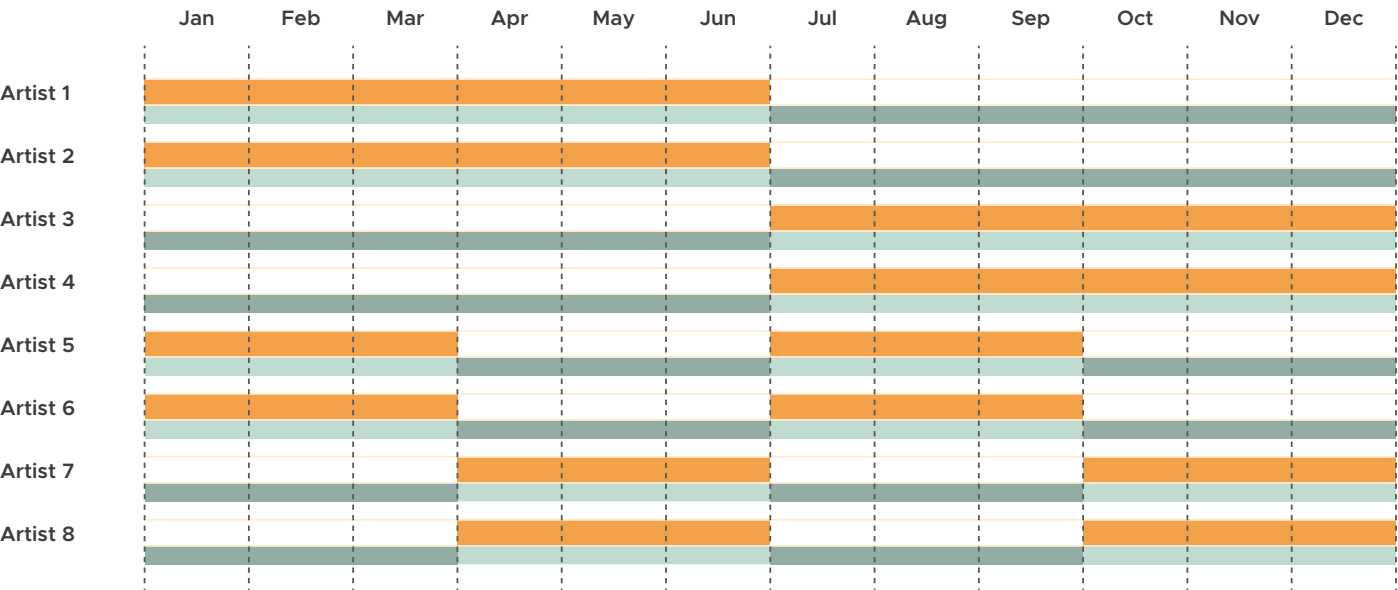
WEEKLY FLOW



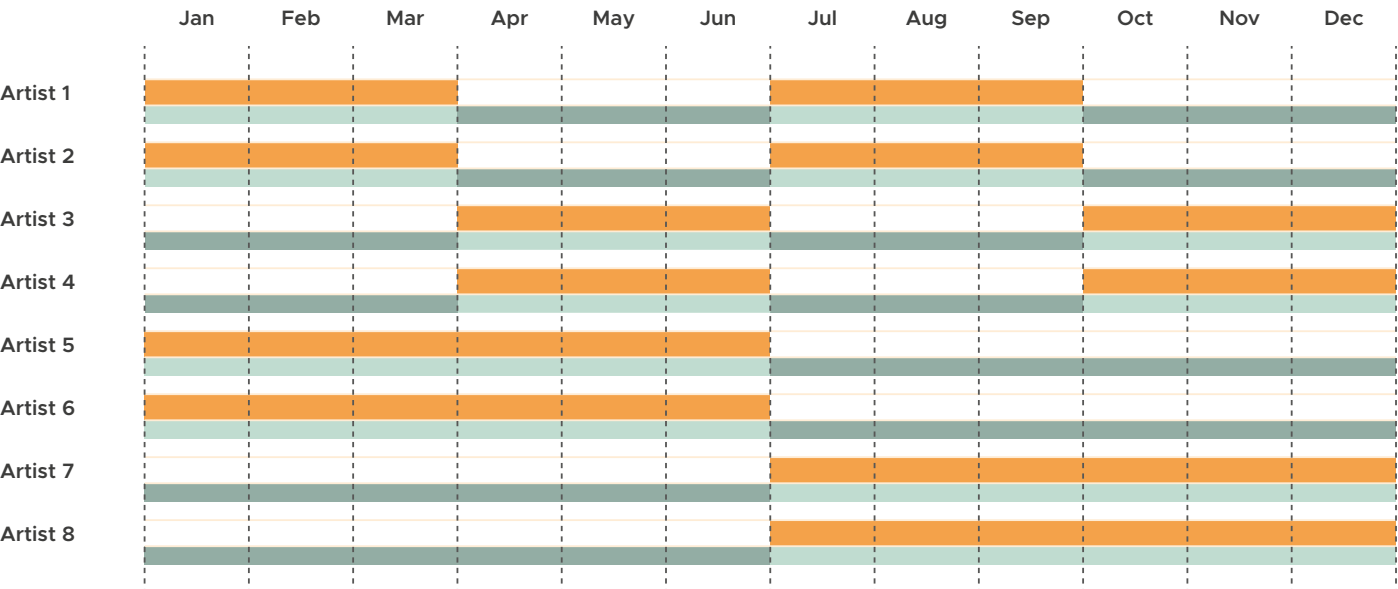
WEEKLY MUSEUM PROGRAMME

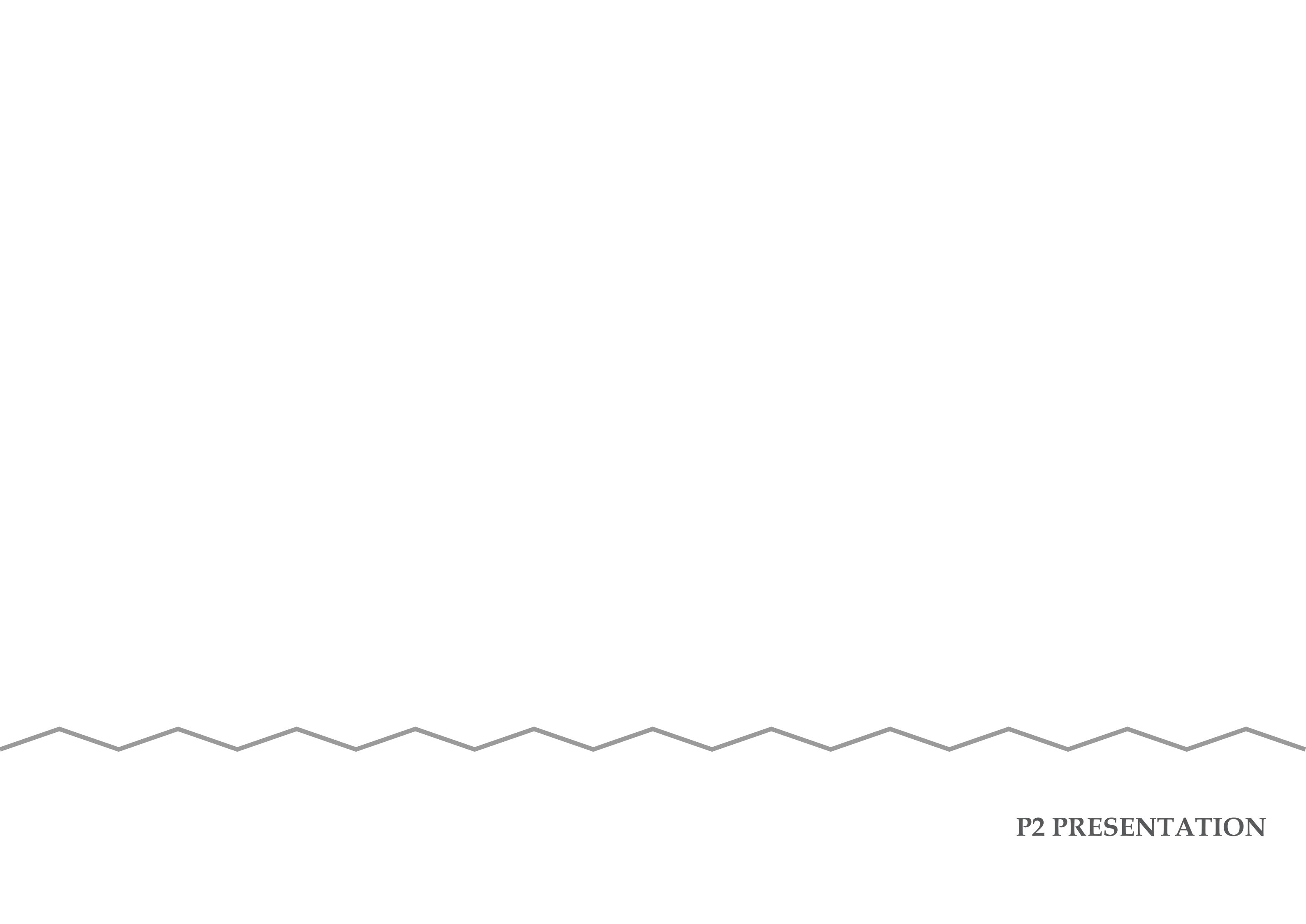


YEARLY EXHIBITION PROGRAMME



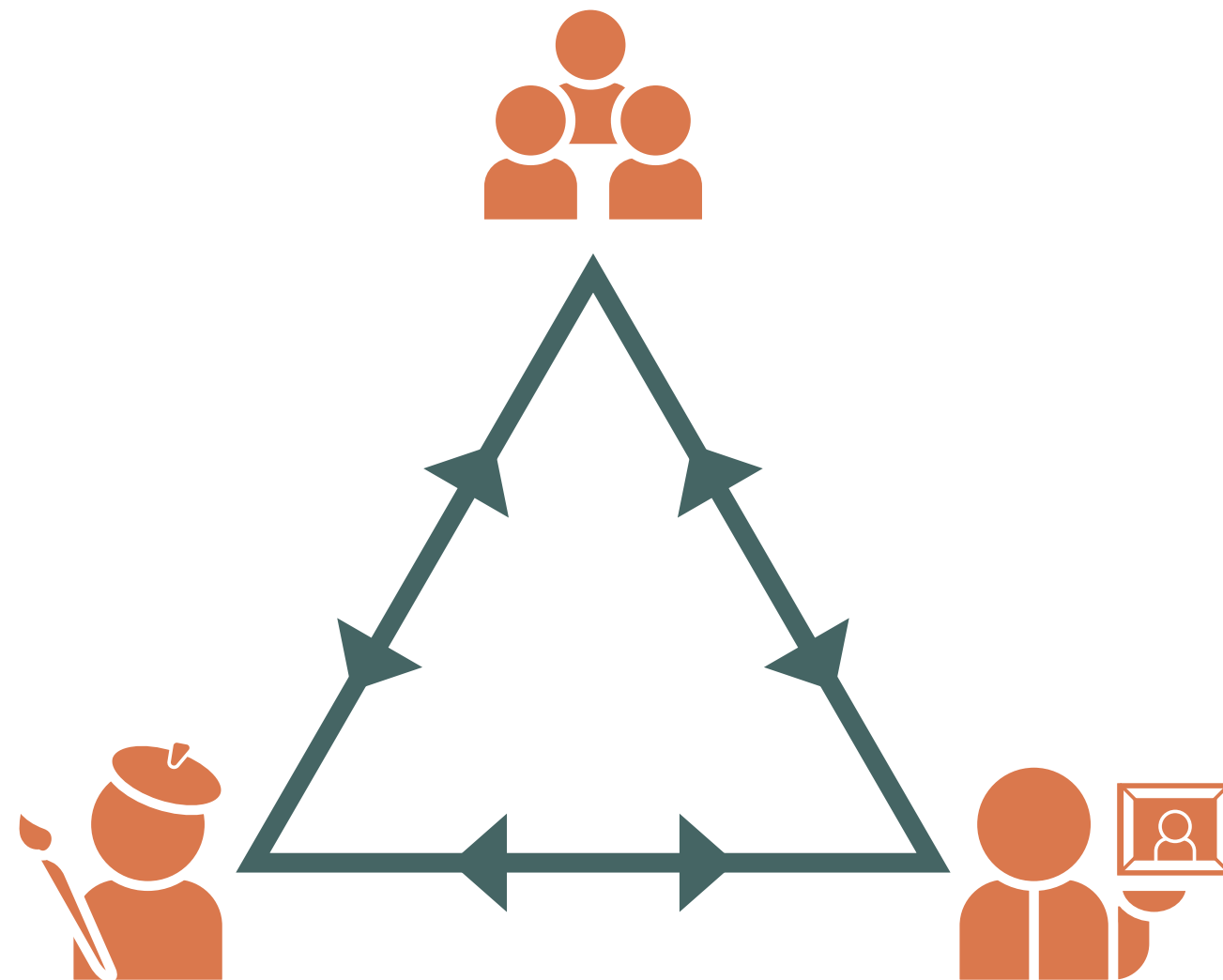
YEARLY EXHIBITION PROGRAMME (ALTERNATIVE)





P2 PRESENTATION

CONCEPT: MUSEOSYSTEM



A RELATIONSHIP BETWEEN ARTISTS, CURATOR AND
AUDIENCE THAT BENEFITS EACH OTHER DIRECTLY

CURATOR



WHO

- | PART/FULL TIME CURATOR
- | MULTIDISCIPLINARY UNDERSTANDING
- | PERFORMATIVE CURATOR
- | WILLING TO EDUCATE

WHY

- | ENOUGH MATERIAL (ARTWORKS) TO WORK WITH
- | FREEDOM
- | MORE CREDITS FOR THEIR WORK
- | AMICABLE RELATIONSHIPS WITH ARTISTS
- | FUTURE CONNECTIONS

WHAT THEY OFFER

- | ORGANISED EXHIBITIONS
- | ORGANISED EVENTS
- | EDUCATION FOR ARTISTS & AUDIENCE

AUDIENCE



WHO

FORMAL

- | OUTSIDE CURATORS/MUSEUM DIRECTORS
- | (PRIVATE) COLLECTORS

INFORMAL

- | PASSERS-BY
- | TOURISTS
- | PEOPLE FROM AROUND THE NEIGHBOURHOOD
- | PEOPLE LOOKING FOR LEISURE

WHY

FORMAL

- | SCOUTING UPCOMING ARTISTS
- | SCOUTING FOR (PRIVATE) COLLECTION

INFORMAL

- | FASTEST ROUTE
- | SIGHTSEEING
- | LEISURE
- | INTERACT WITH ARTISTS/CURATOR

WHAT THEY OFFER

FORMAL

- | PURCHASERS OF WORKS
- | CONNECTIONS
- | OPPORTUNITIES FOR ARTISTS

INFORMAL

- | TICKET AND F&B PURCHASERS
- | WORD SPREADING
- | LIVELINESS
- | THEIR INPUT AND OPINIONS

ARTISTS



WHO

WHY

WHAT THEY OFFER

UPCOMING ARTISTS

- | NEWLY GRADUATED
- | LOCAL ARTISTS
- | AT THE BEGINNING OF THEIR CAREER

MUSEUM ARTISTS

- | ALREADY WITH EXPERIENCE
- | (INTER)NATIONAL

UPCOMING ARTISTS

- | GET EXPERIENCE
- | LEARN FROM CURATOR, OTHER ARTISTS
- | CHANCE TO GET SCOUTED
- | WORKSPACE
- | MAKE FRIENDS/CONNECTIONS
- | SELL WORKS

MUSEUM ARTISTS

- | NEW TYPE OF EXPERIENCE
- | MORE INTERACTION WITH OTHER PARTIES
- | CHANGE OF SURROUNDINGS
- | CHANCE TO MENTOR UPCOMING ARTISTS

UPCOMING ARTISTS

- | NEW PERSPECTIVE
- | WORD SPREADING

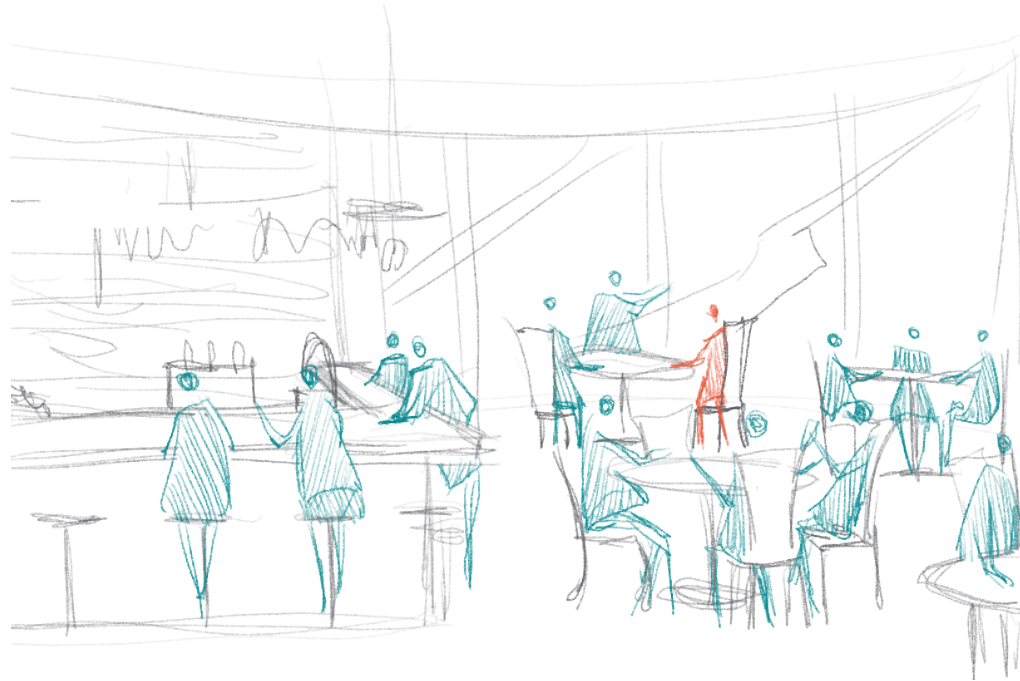
MUSEUM ARTISTS

- | COACHING/MENTORING
- | ATTRACTION OF AUDIENCE

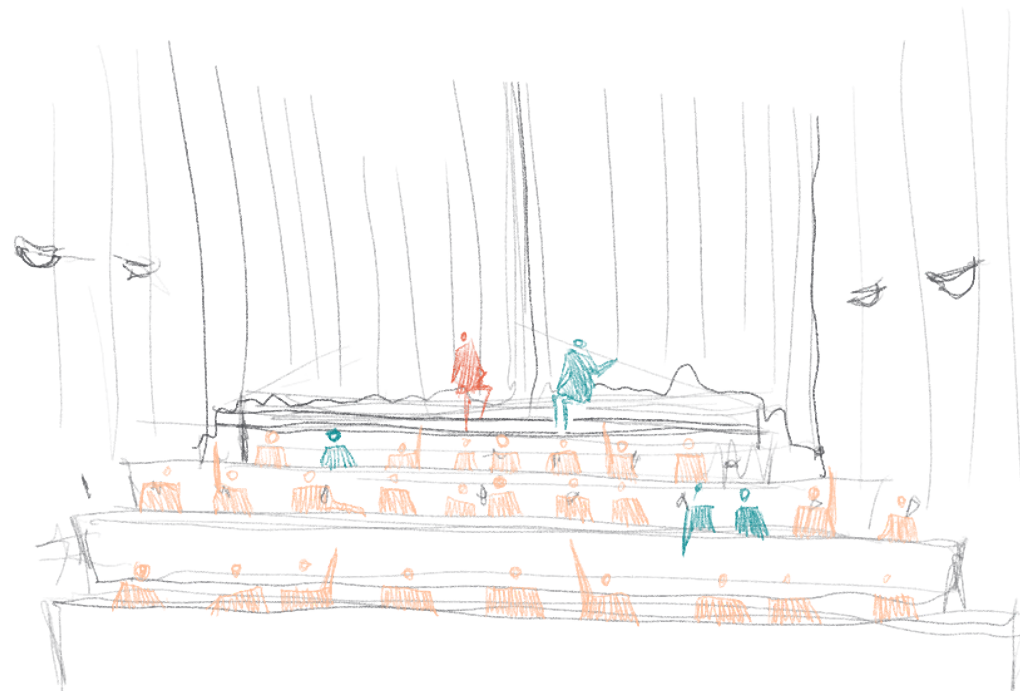
- | ARTWORKS FOR EXHIBITION
- | MUSEUM SHOP ITEMS
- | PUBLIC SPACE FURNITURE/LIGHT FIXTURES
- | CATERING FURNITURE
- | CREATION OF AMBIENCE
- | LIVELINESS



PUB GATHERING



LIVE INTERVIEW



OTHER POSSIBLE EVENTS

WORKSHOPS
 BUSKING
 AUCTIONS
 FILM SCREENING
 TED-TALKS
 (OUTDOOR) SPACE RENTAL TO
 EXTERNAL PARTIES

ETC.

THINGS ARTISTS CAN DO

DESIGN FOR MUSEUM SHOP
 DESIGN FURNITURE
 DESIGN LIGHT FIXTURES
 ART FOR EXHIBITION
 ART FOR SCULPTURE GARDEN
 WALL PAINTINGS

ETC.

MAIN ARCHITECTURAL ELEMENTS



STREET-SQUARE

- | ALLOWS BOTH TRAFFIC AND LEISURE
- | INFORMAL
- | OUTDOORS WITH SEATING
- | AMBIENCE PARTLY CREATED BY WORKS OF ARTISTS (E.G. LIGHT FIXTURES, FURNITURE, SCULPTURE GARDEN, ETC.)
- | SHOWS CLEAR TRAFFIC DESTINATION
- | OSMOSIS TRAFFIC -> LEISURE
- | GRADIENT IN PUBLICITY
- | CAN BE USED AS EVENT AREA

EXHIBITION SPACE

- | CURATED ENVIRONMENT
- | MORE FORMAL
- | MORE FINE ART
- | FREEDOM IN SPACE
- | CONTROLLED DAYLIGHT
- | PAID ENTRANCE (EXCEPT PERMANENT)

EVENT HALL

- | FOR INDOOR EVENTS
- | AUDITORIUM LAYOUT POSSIBLE
- | PODIUM
- | BIG SCREEN AVAILABLE

FOOD AND BEVERAGE

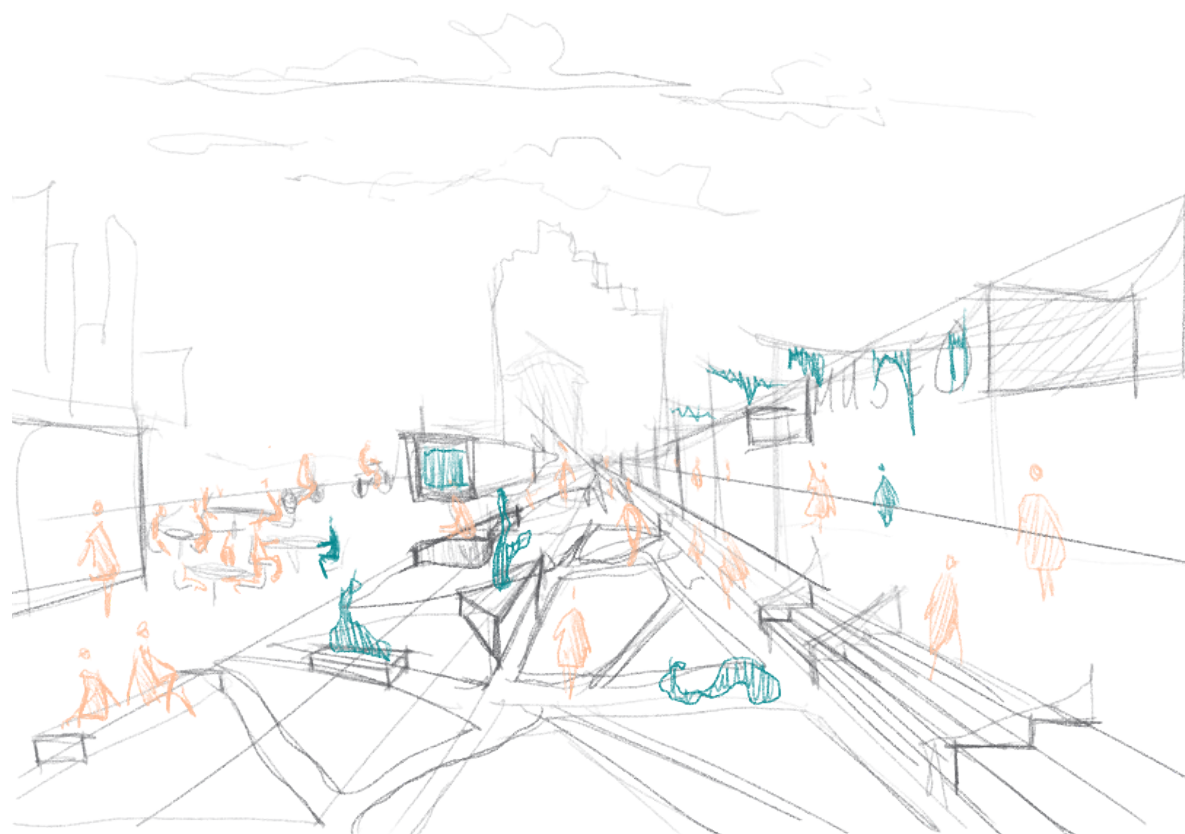
- | ENCOURAGES LEISURE & ACTIVITY DURING AND AFTER OPENING HOURS
- | INFORMAL
- | CAFES, RESTAURANTS, PUBS
- | CUSTOM DESIGNED FURNITURE BY ARTISTS IN RESIDENCE
- | KULTURHUSET - DISCUSSION AND CONVERSATION SPACE
- | VARIOUS LOCATIONS
- | KEEPS AUDIENCE ON LOCATION

CURATORIAL OFFICE

- | OFFICE OF CURATOR
- | USABLE FOR MEETINGS BETWEEN ARTISTS AND CURATOR
- | DESIGN SPACE FOR CURATOR
- | PRIVACY
- | OPEN FOR CURATOR TOURS?

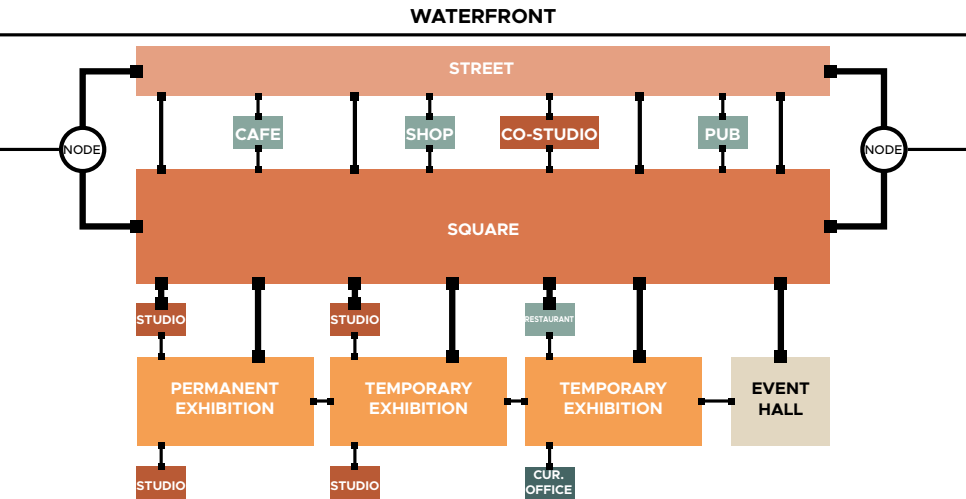
STUDIOS

- | CO-STUDIO/INDIVIDUAL STUDIO
- | WORK & STORAGE
- | UN-CURATED WORKS
- | SPACES SUITABLE FOR MULTIPLE ART FORMS
- | VARIOUS LEVELS OF PRIVACY
- | PROVIDES JOURNEY THROUGH ARTIST'S PROCESS
- | OPEN TO PUBLIC (VISUAL & PHYSICAL)

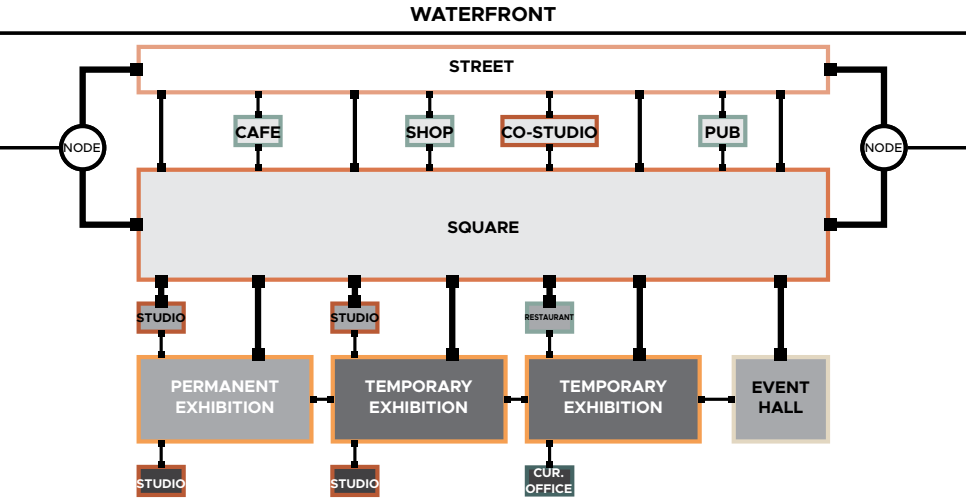


PROGRAMMATIC DIAGRAM

CONNECTIONS

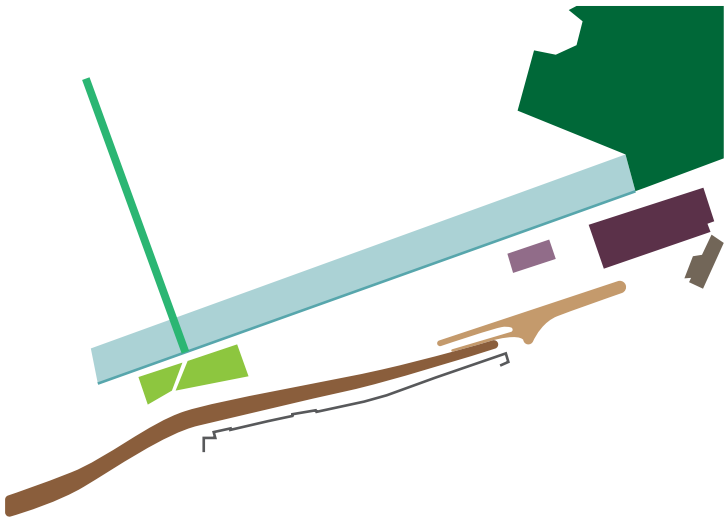


PUBLIC - PRIVATE



SITE ELEMENTS

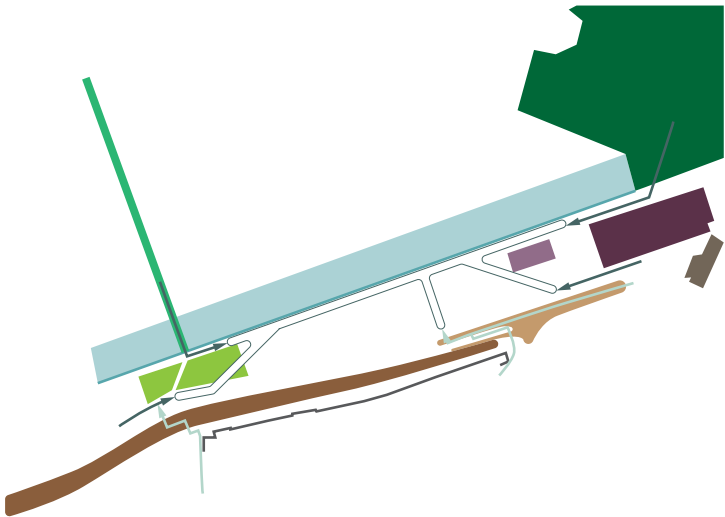
- WATERFRONT
- TIDAL PARK
- BRIDGE FROM/TO RIJNHAVEN
- BALKON AAN DE MAAS
- QUAKER (VAN SILLEVOLDT)
- MAASSILO
- MAASHAVEN STATION
- DIKE
- PEDESTRIAN DIKE
- BUILDING BLOCK



ROUTES TO SITE

FROM:

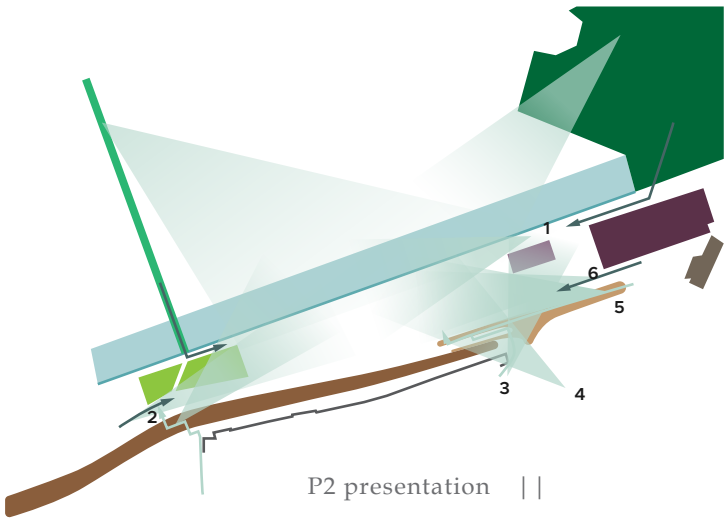
- KATENDRECHT
- RIJNHAVEN STATION
- MAASTUNNEL
- MAASHAVEN STATION
- HELLEVOETSTRAAT (DIRK)
- GAESBEEKSTRAAT (ELEMENTARY SCHOOL)
- BRIESELAAAN, OOST (QUEEN OF THE SOUTH)

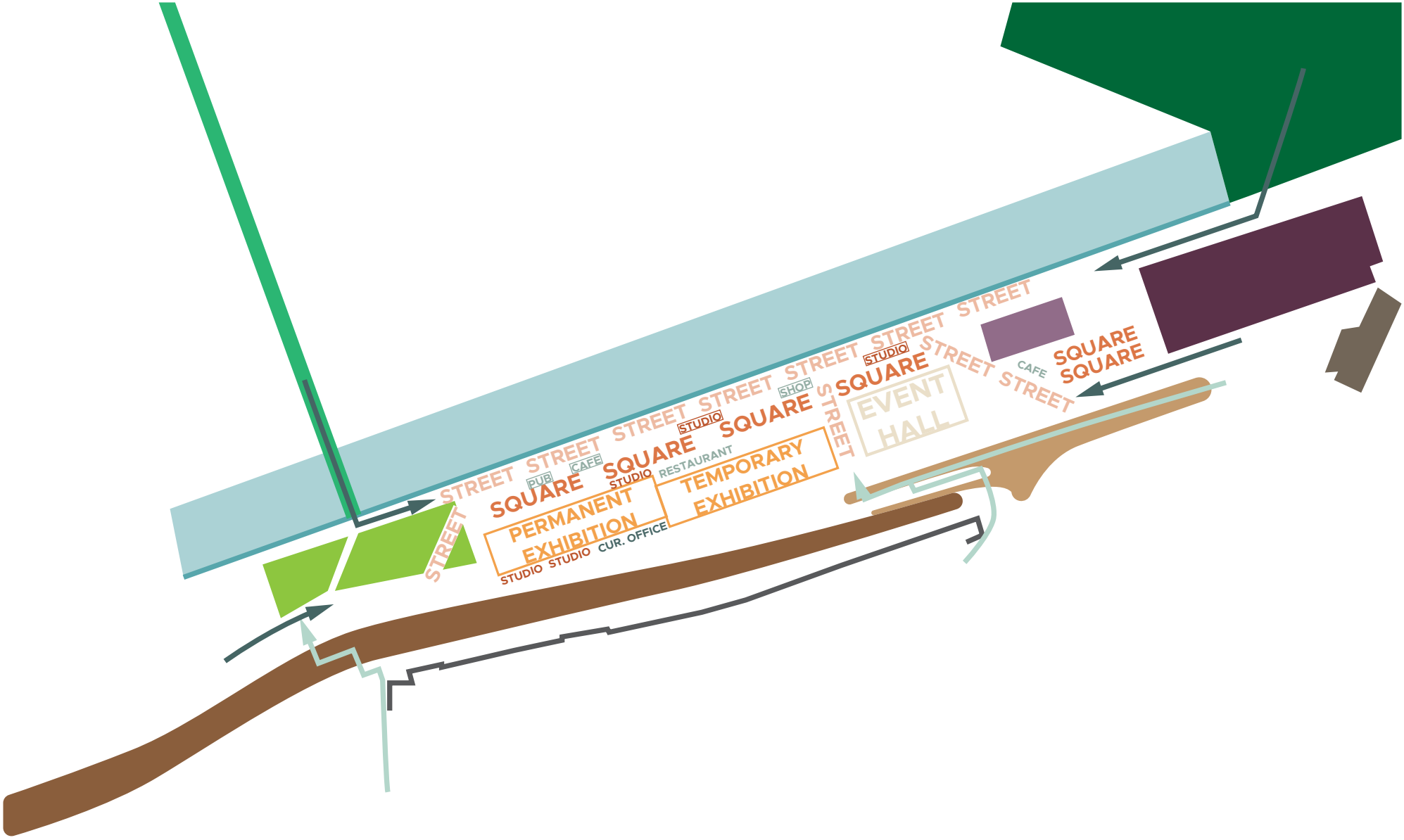


VIEWS TO SITE

FROM:

- BRIDGE
- TIDAL PARK
- ROADS NEXT TO MAASSILO
- ROAD FROM MAASTUNNEL
- DIKE CROSSING
- PEDESTRIAN DIKE
- INTERSECTION





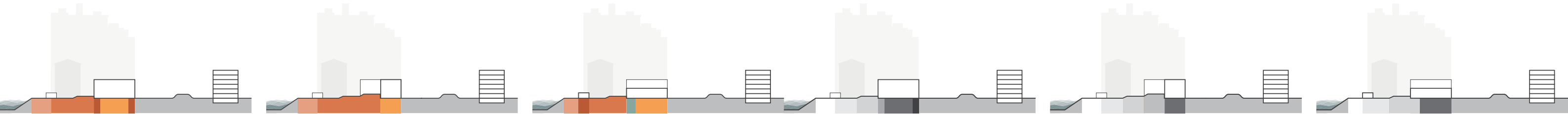
SECTIONS

OPTION 1 | FULL HEIGHT & WIDTH

OPTION 2 | NARROW

OPTION 3 | LOW

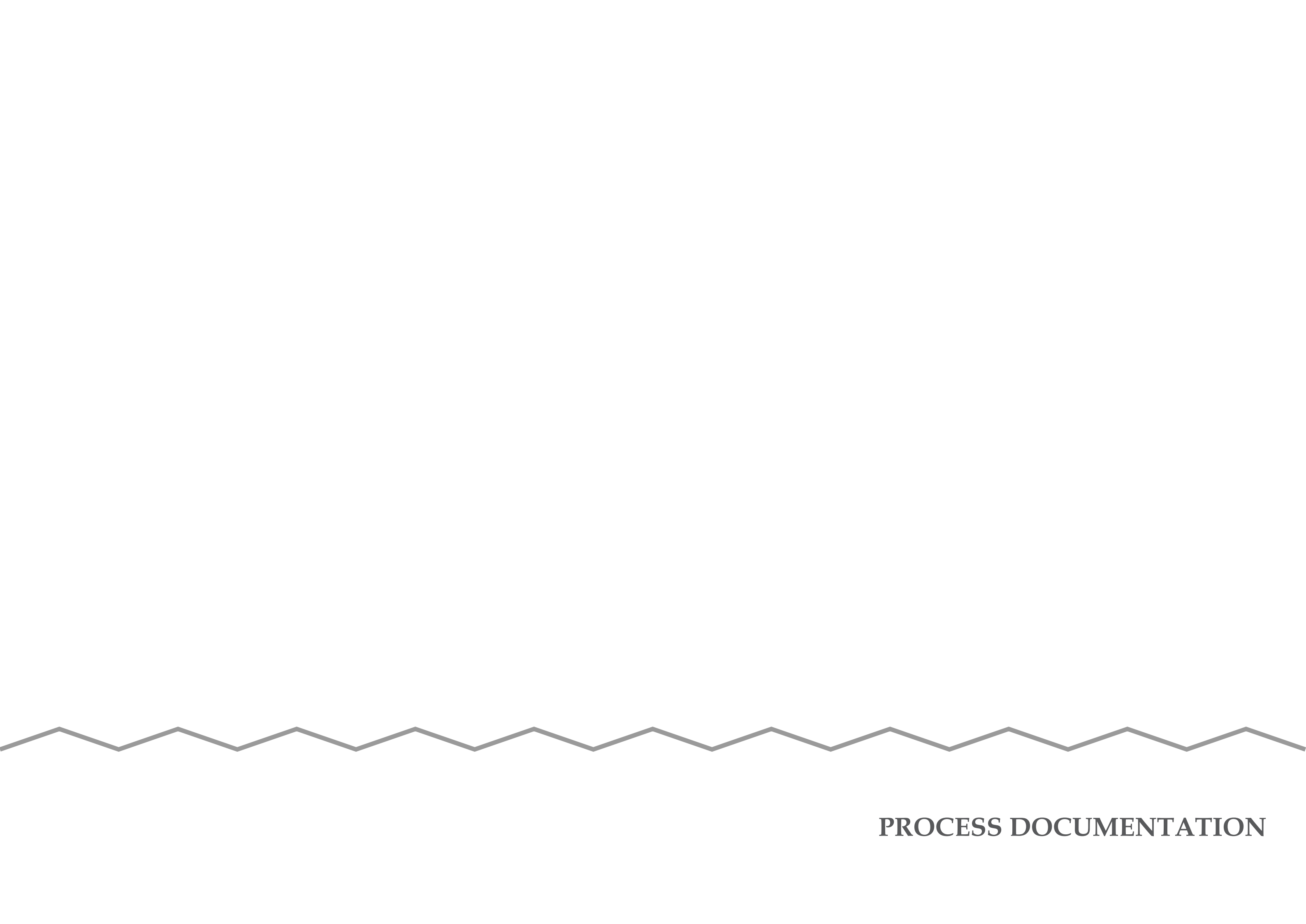
PUBLIC - PRIVATE



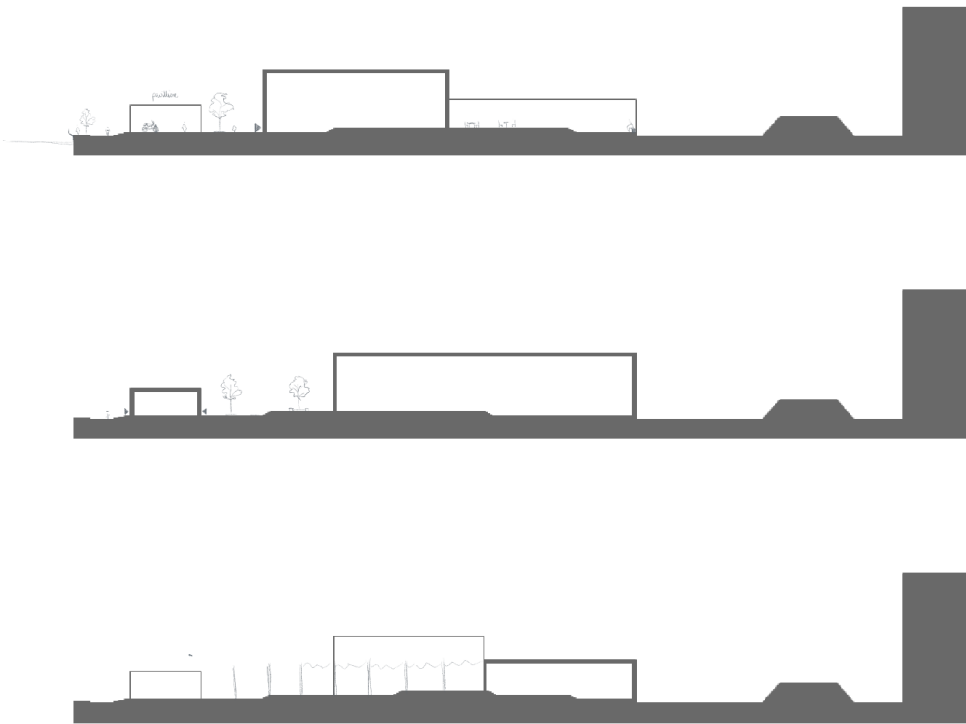
| MAXIMUM BUILDING SIZE

| AT THE BEGINNINGS OF STREET-SQUARE (WIDENING)
| WHEN CREATING COVES
| NATURAL PODIUMS

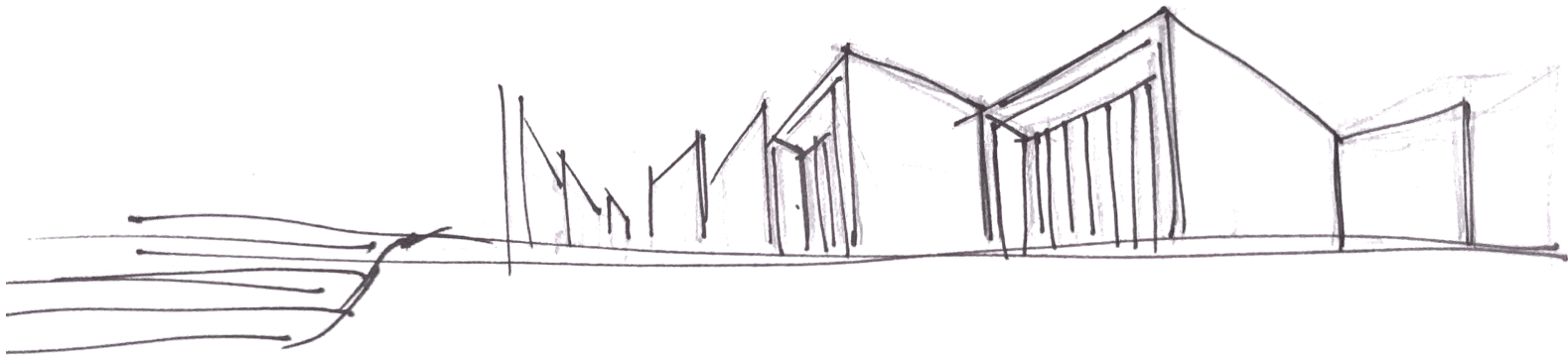
| LOWER BUILDING & PAVILIONS
| VIEW FROM BUILDING BLOCK



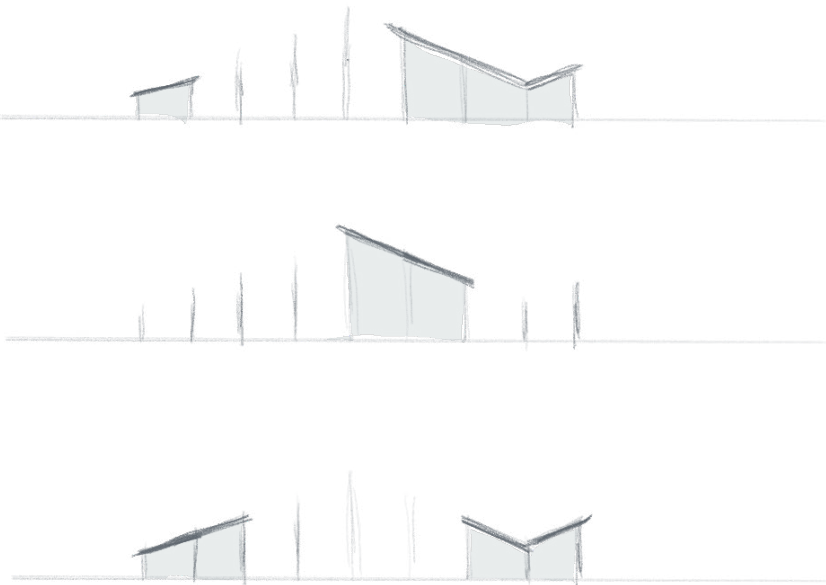
PROCESS DOCUMENTATION



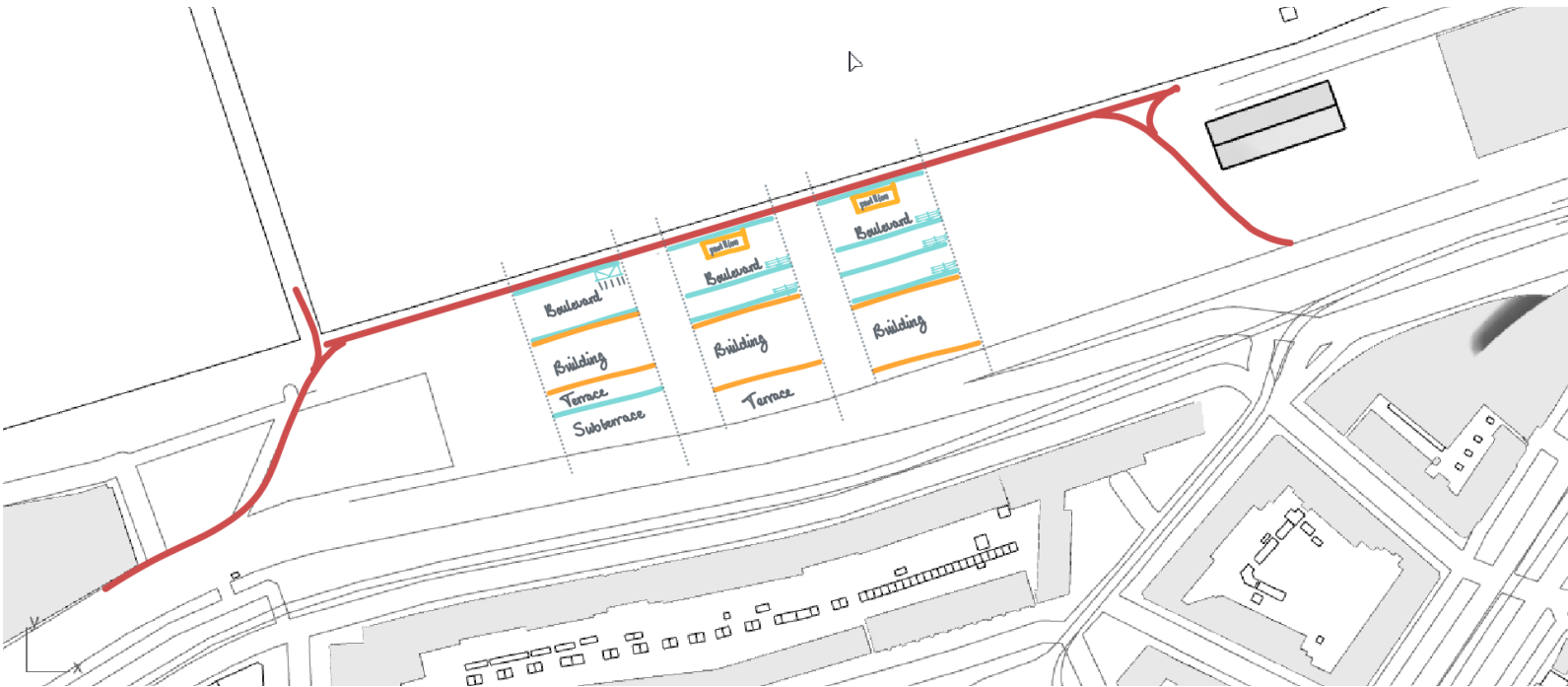
volume variation



sketch impression



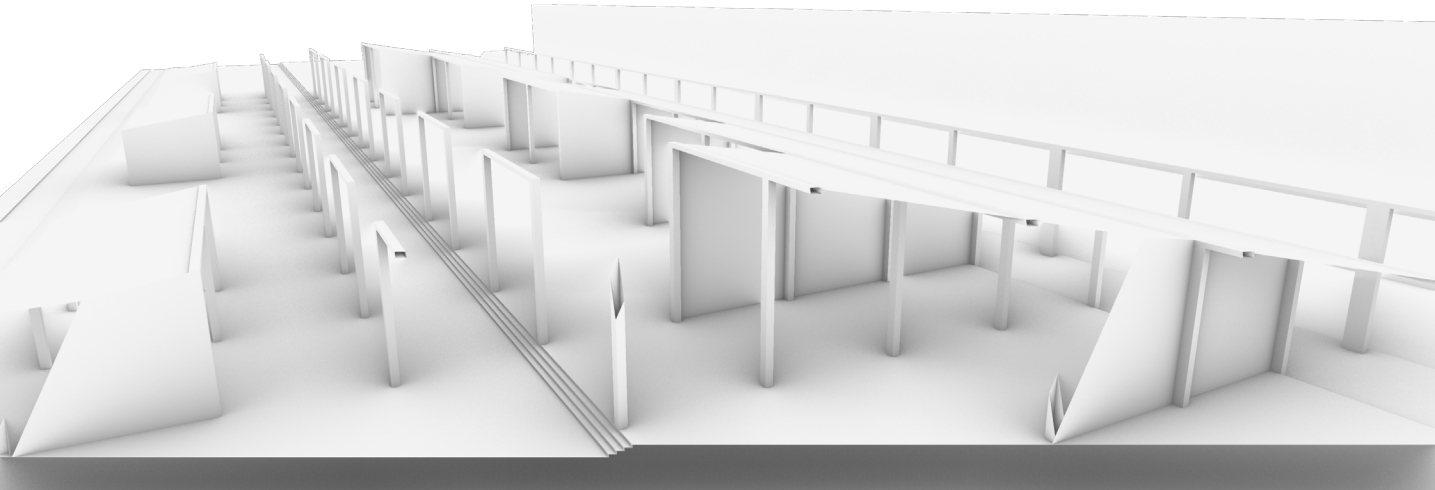
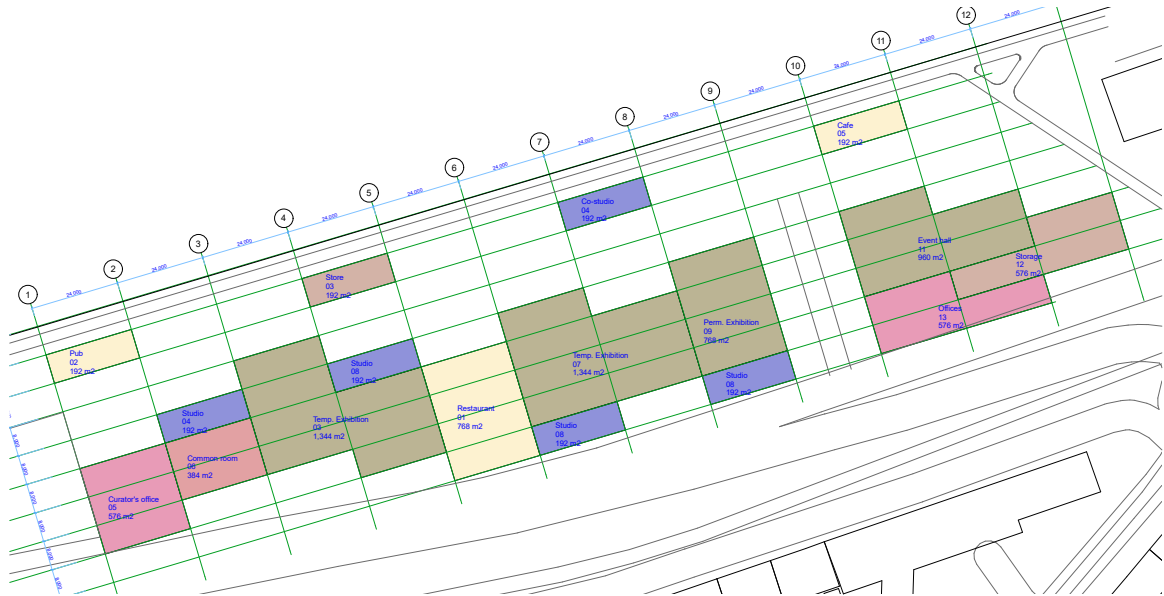
silhouette options



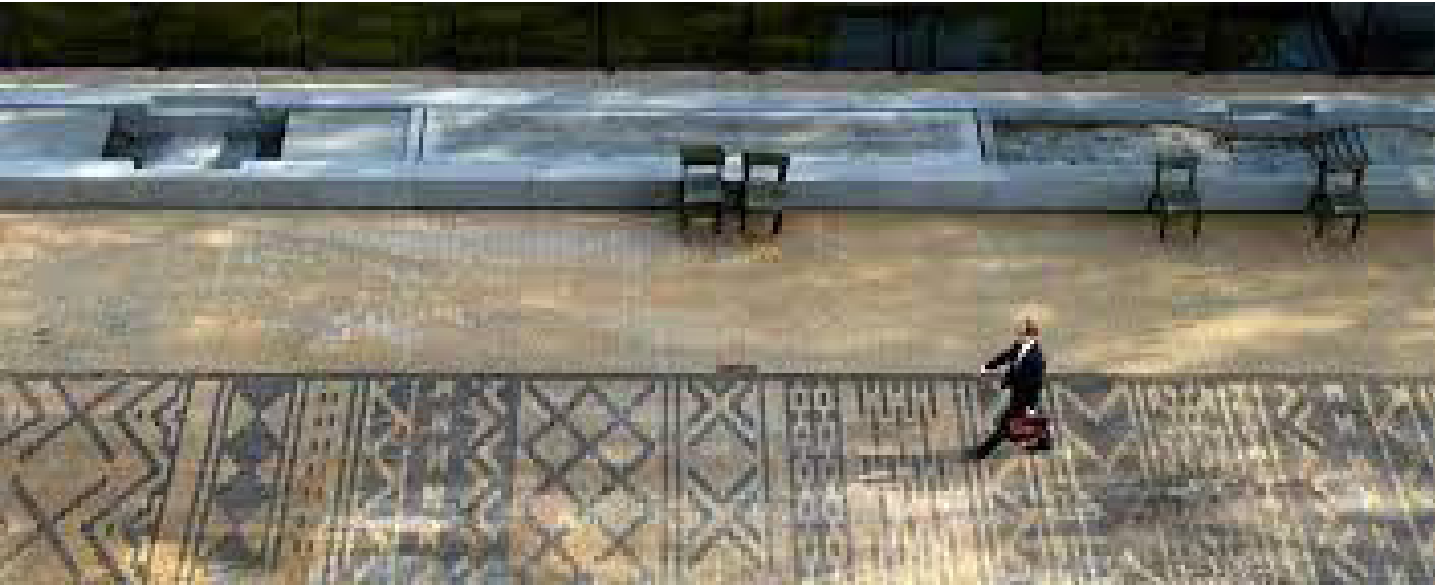
programme

Programmes

- Exhibition spaces
 - 2. temporary
 - 1 permanent
 - Event hall / event exhibs.
 - Storages (e.g. chairs)
 - Horeca, catering
 - . pub
 - . cafe
 - . restaurant (kitchen etc)
 - Artist studio's
 - . Co-op studio
 - . Individual studio
 - . Curator studio
 - . Common room
- Store
 - Storage
 - Offices
 - Maintenance



model impression



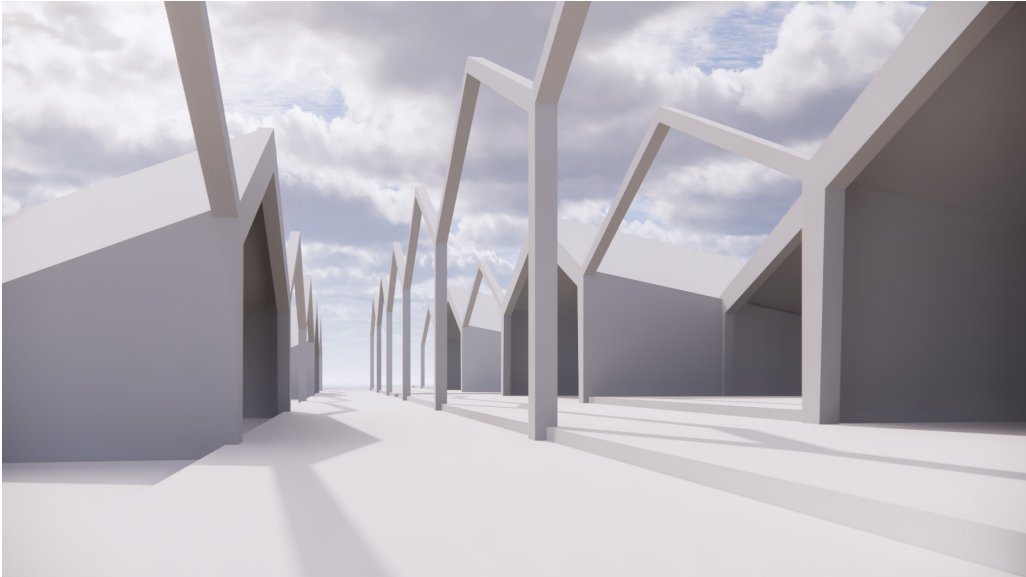
Artisplein - Amsterdam



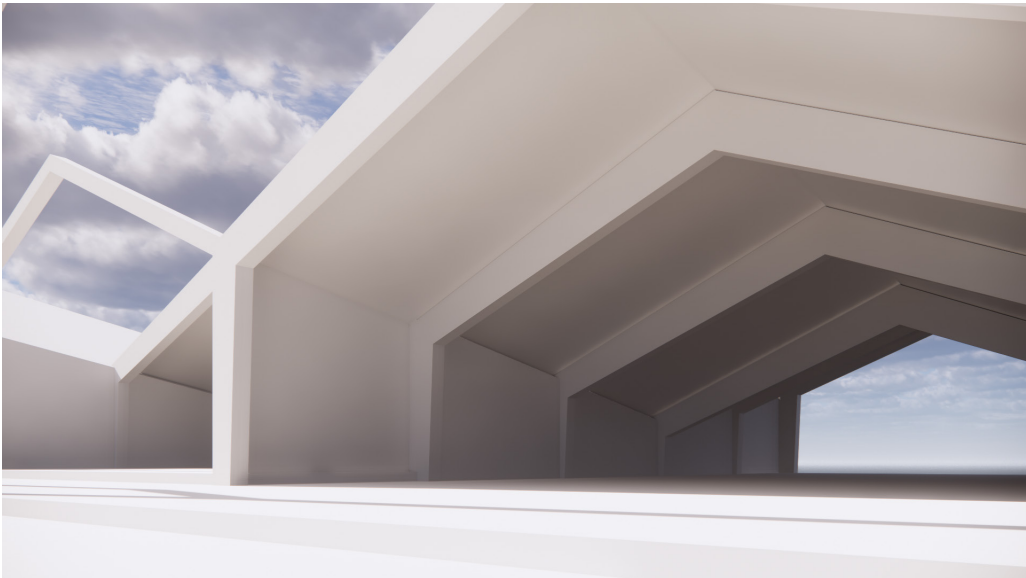
timber portal frames

programme

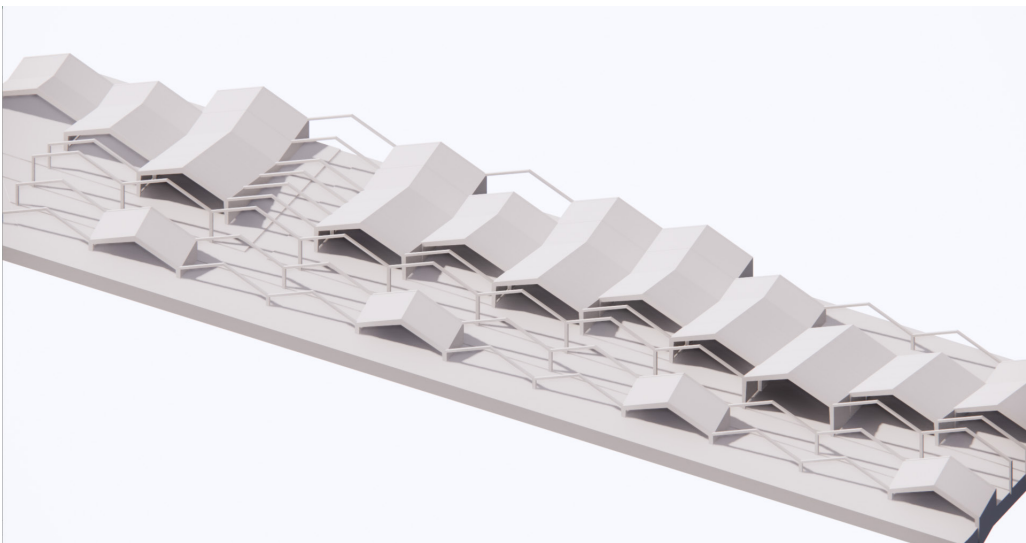
programme



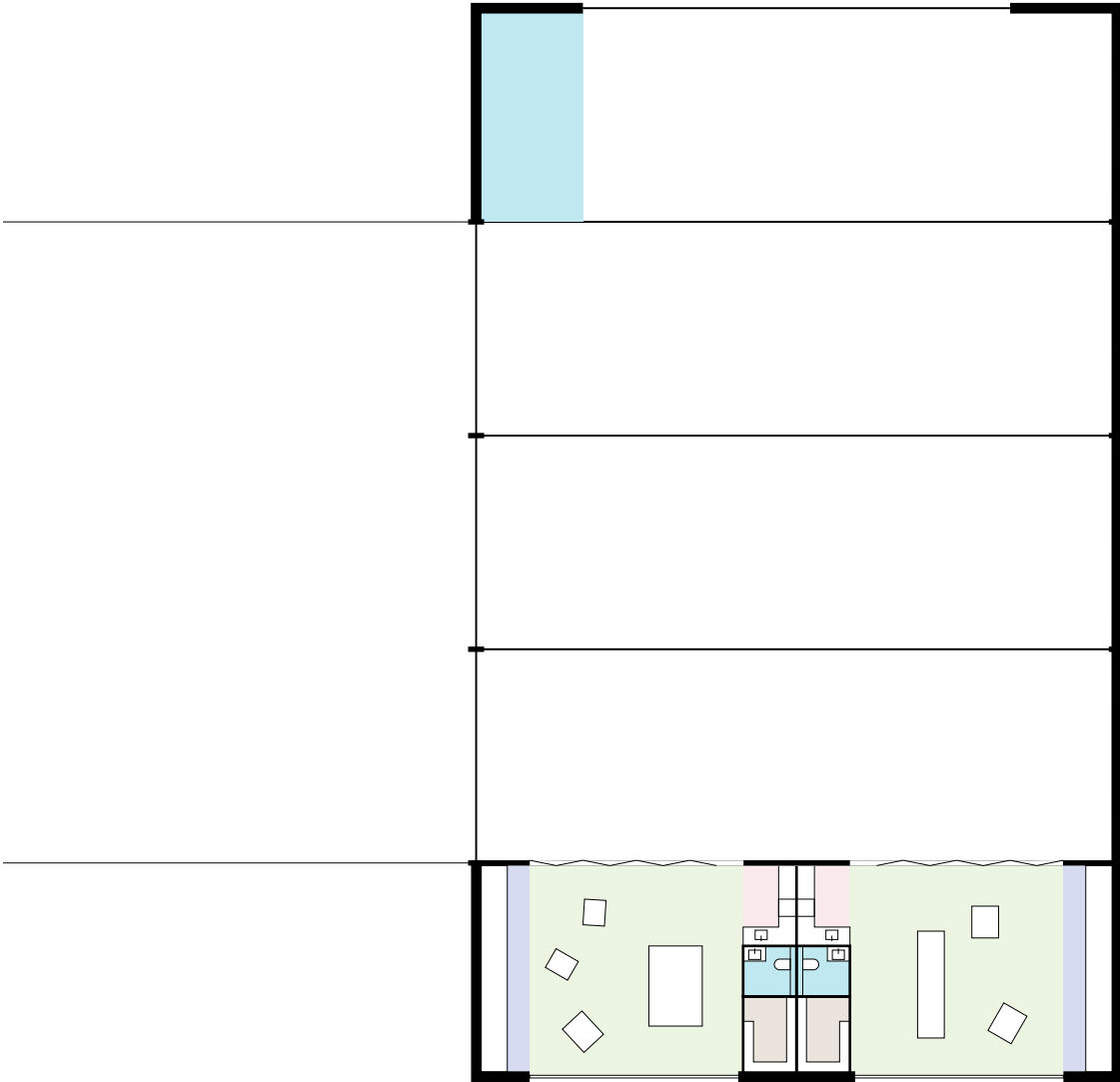
boulevard impression



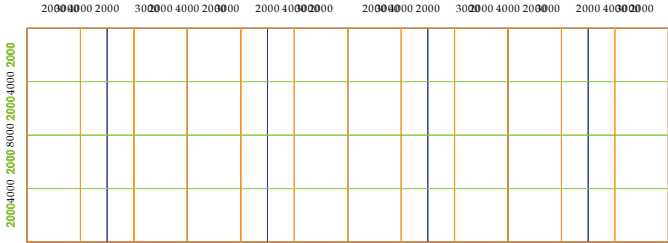
space impression



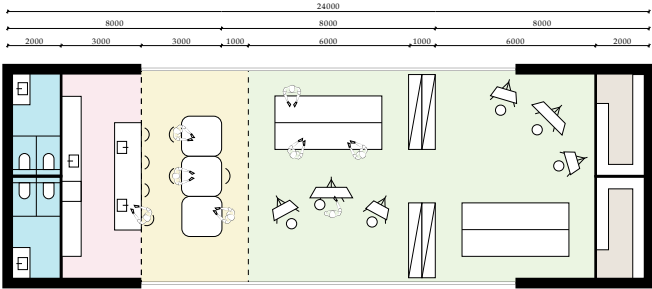
isometric view



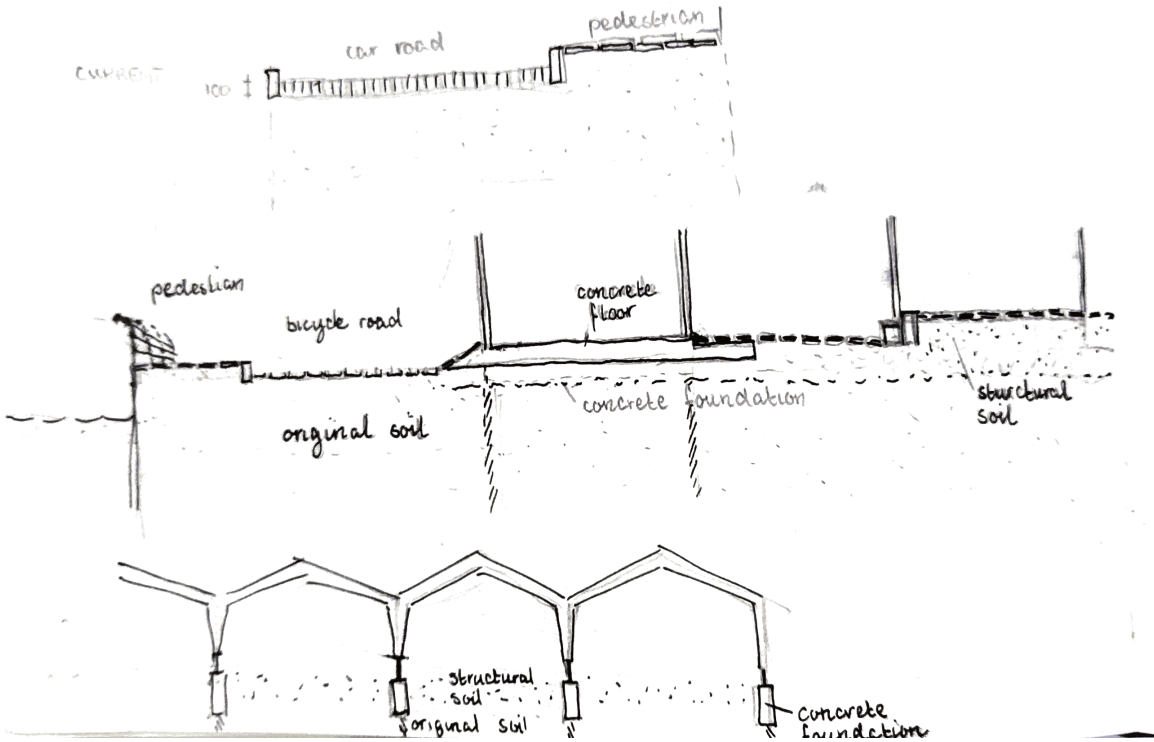
grid usage



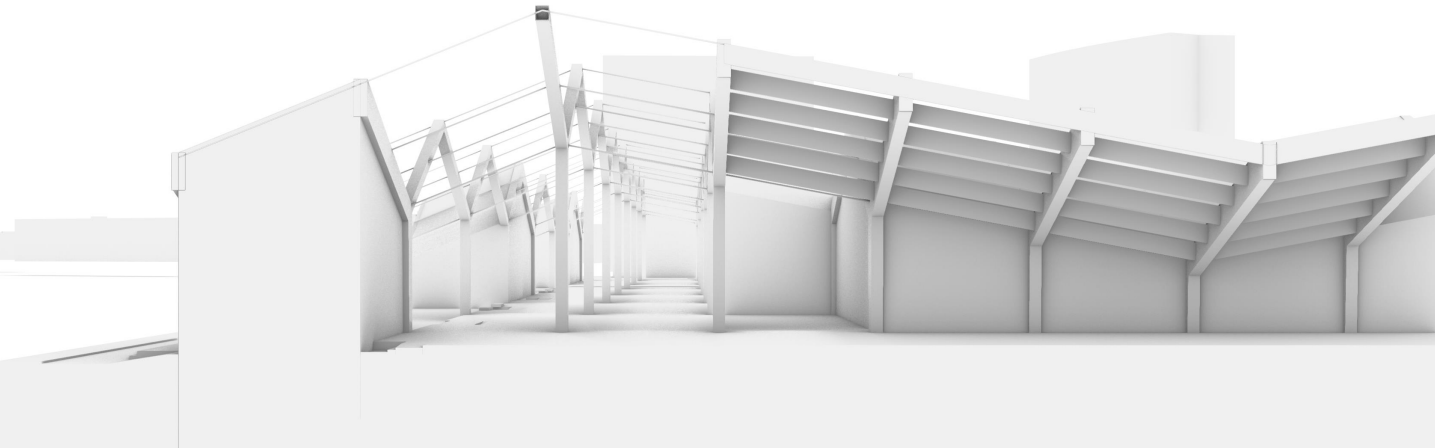
grid variety



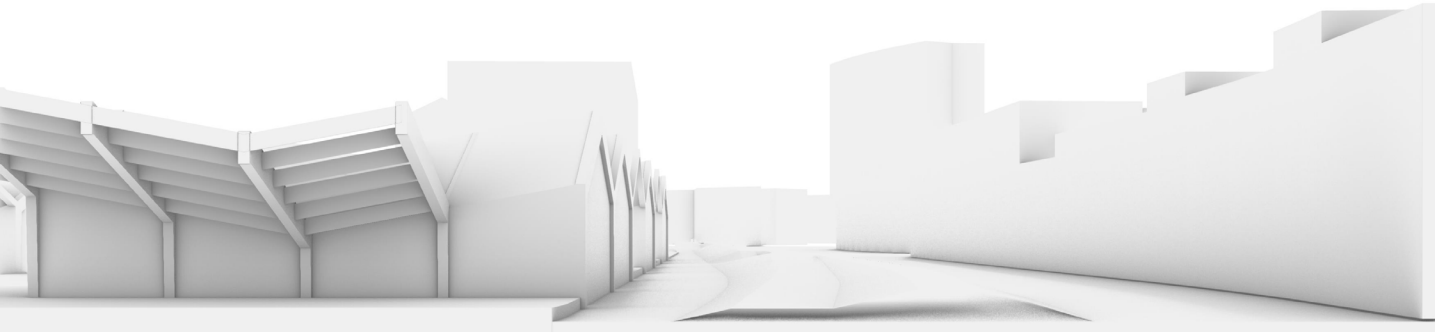
example co-studio



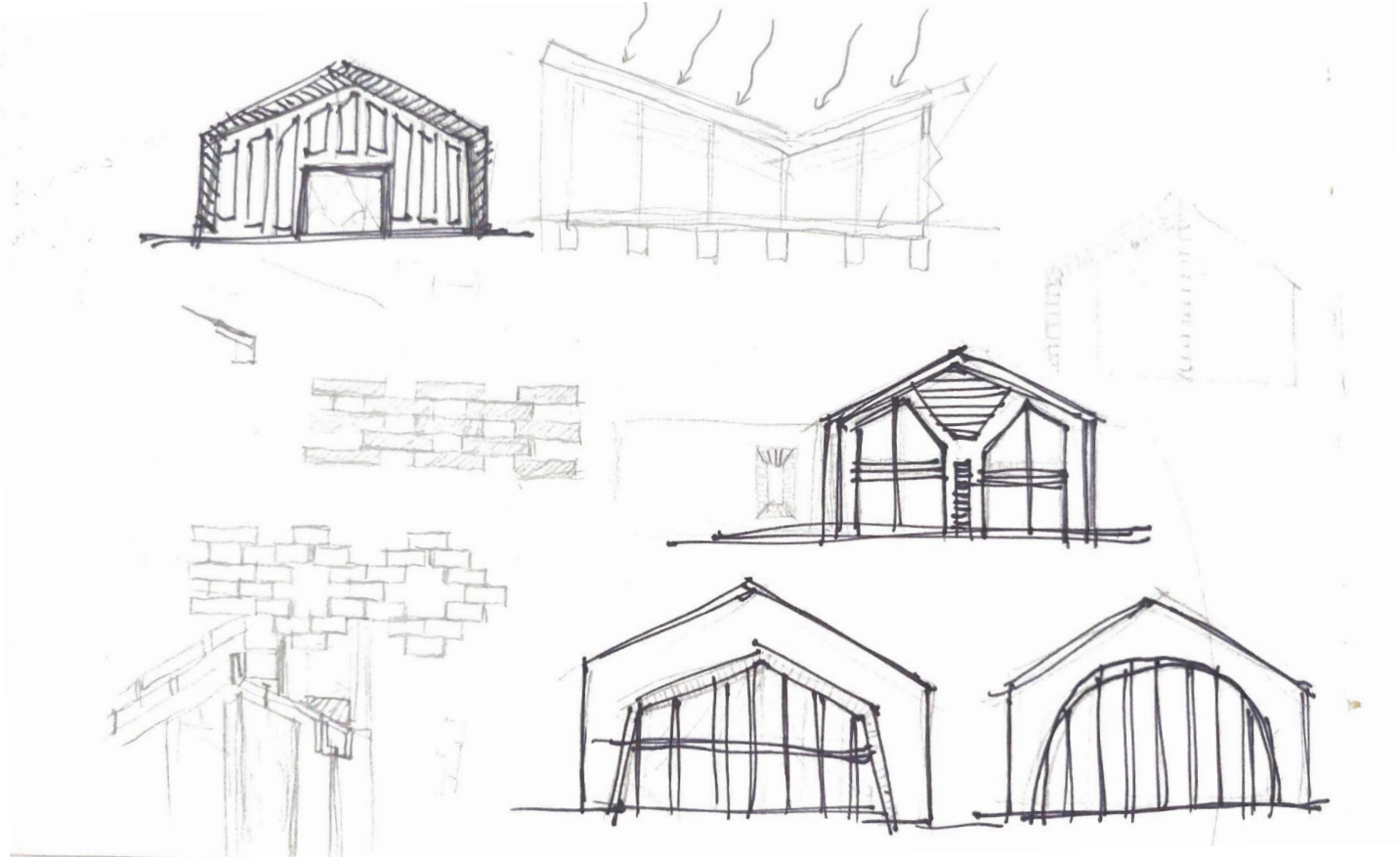
foundation portal frames



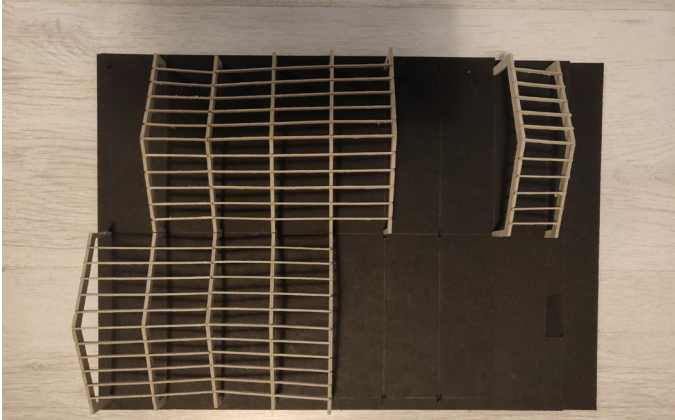
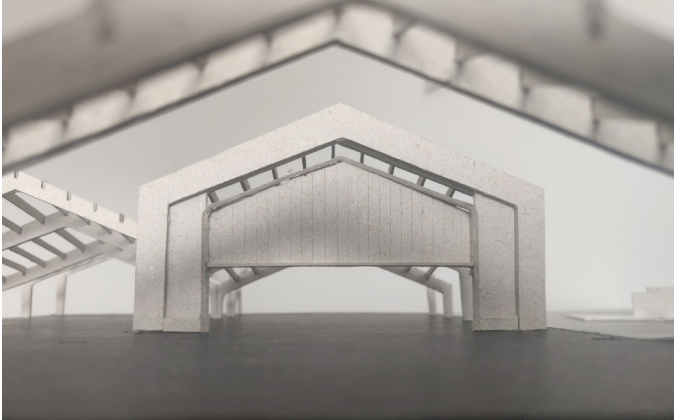
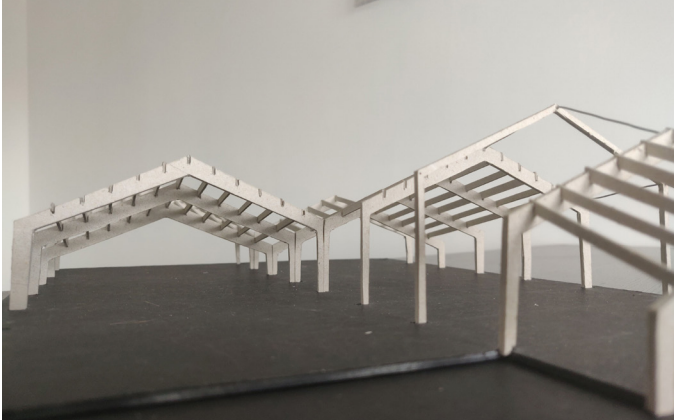
section perspective



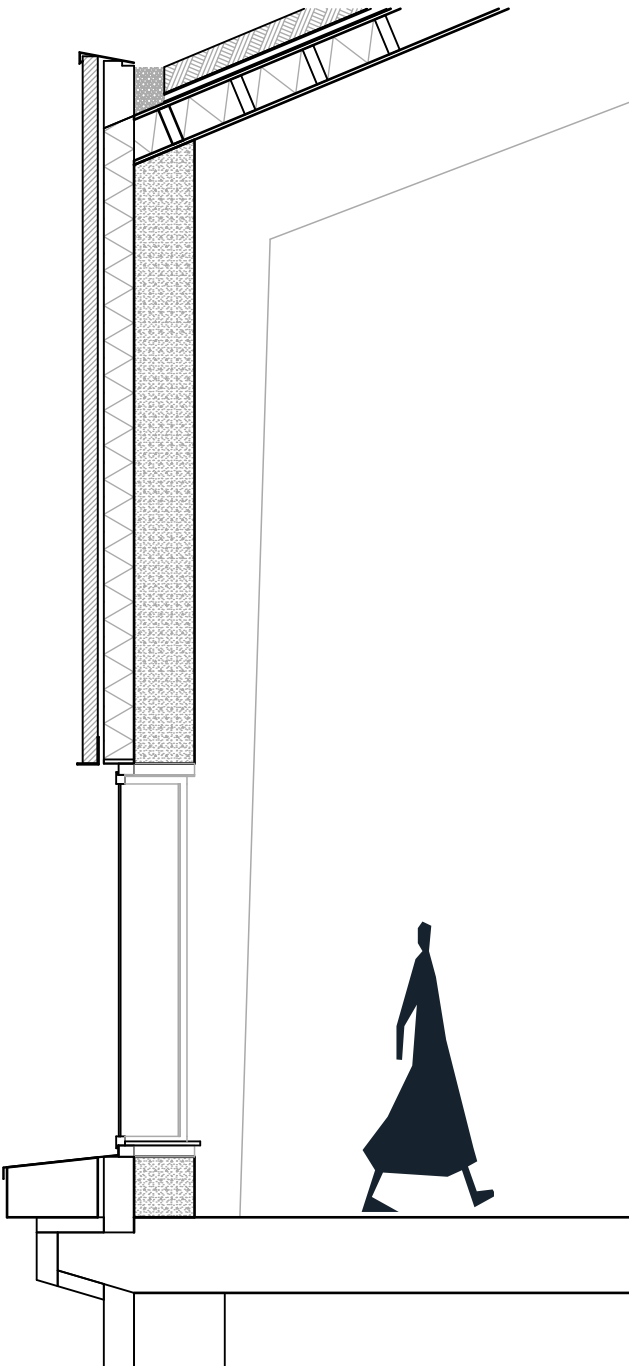
section perspective



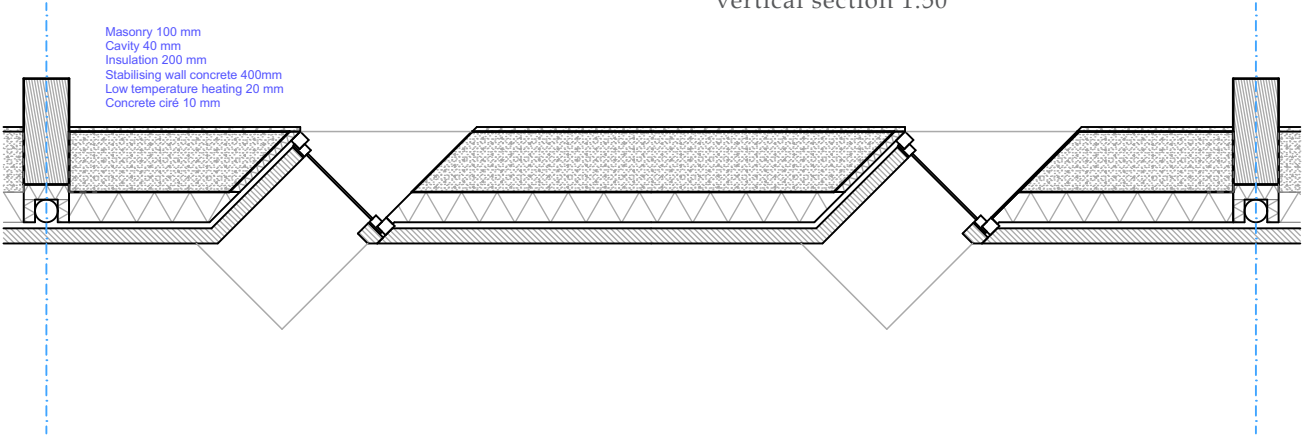
facade sketches



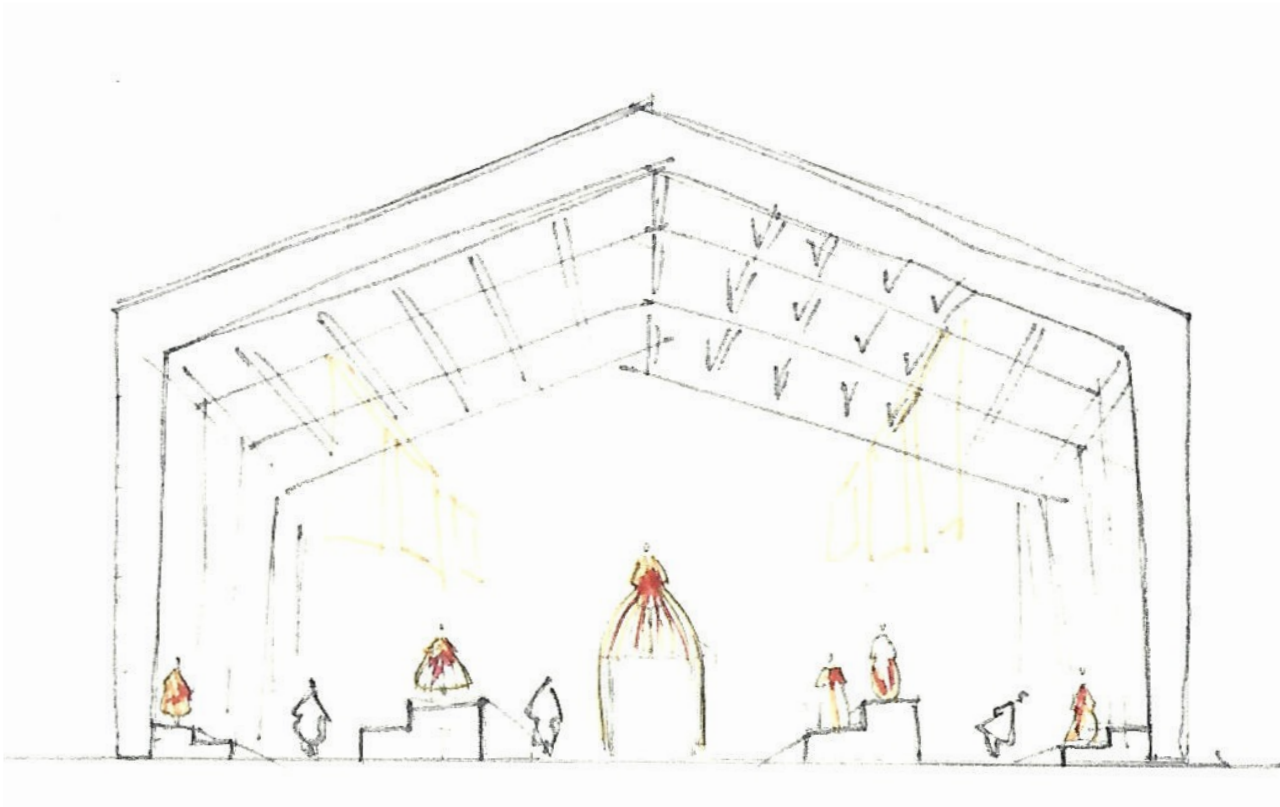
physical model



vertical section 1:50



horizontal section 1:50



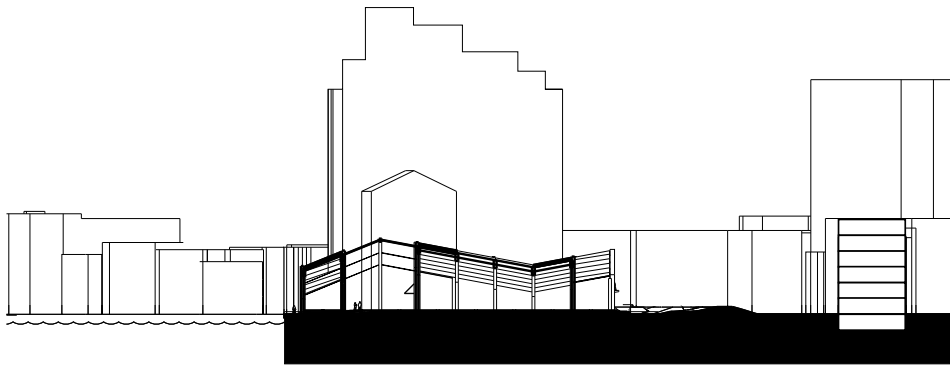
impression exhibition



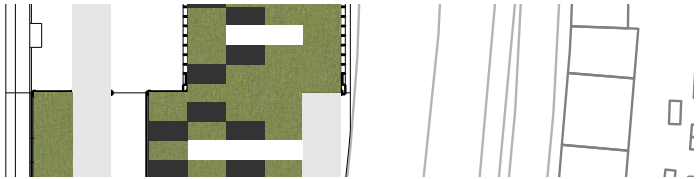
impression exhibition with extra cooling?

SECTION 1:1000 (PERPENDICULAR)

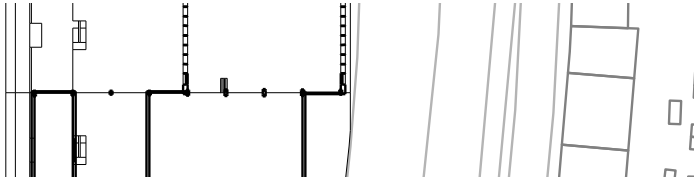
THIS WEEK



ROOFSCAPE



GROUND FLOOR



0 10 20 50 m

street profiles

FROM BIKE ROAD



from bike path

FROM BIKE ROAD

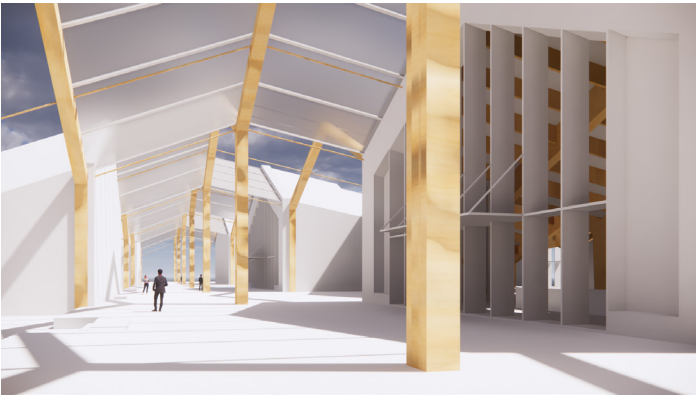


BOULEVARD

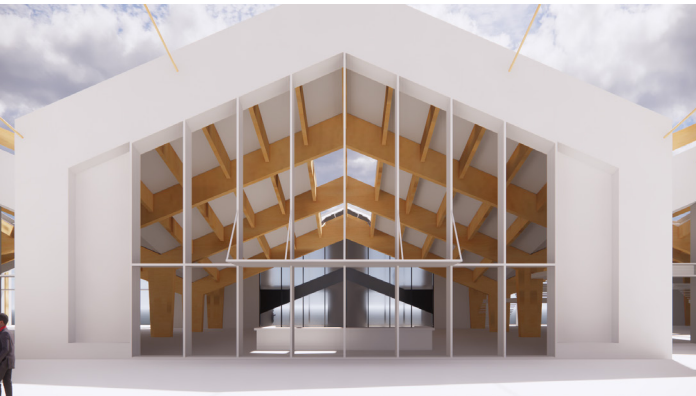


from boulevard

BOULEVARD

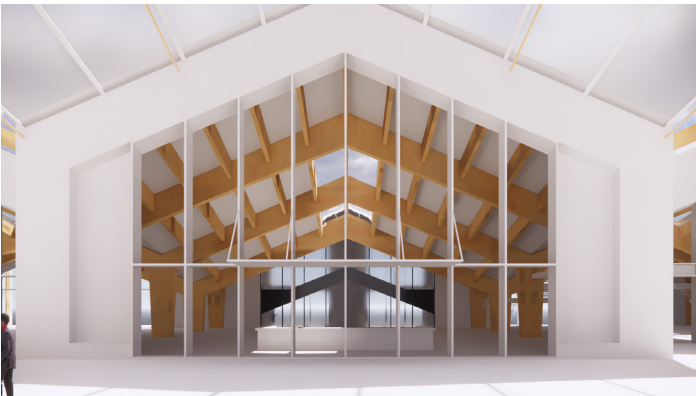


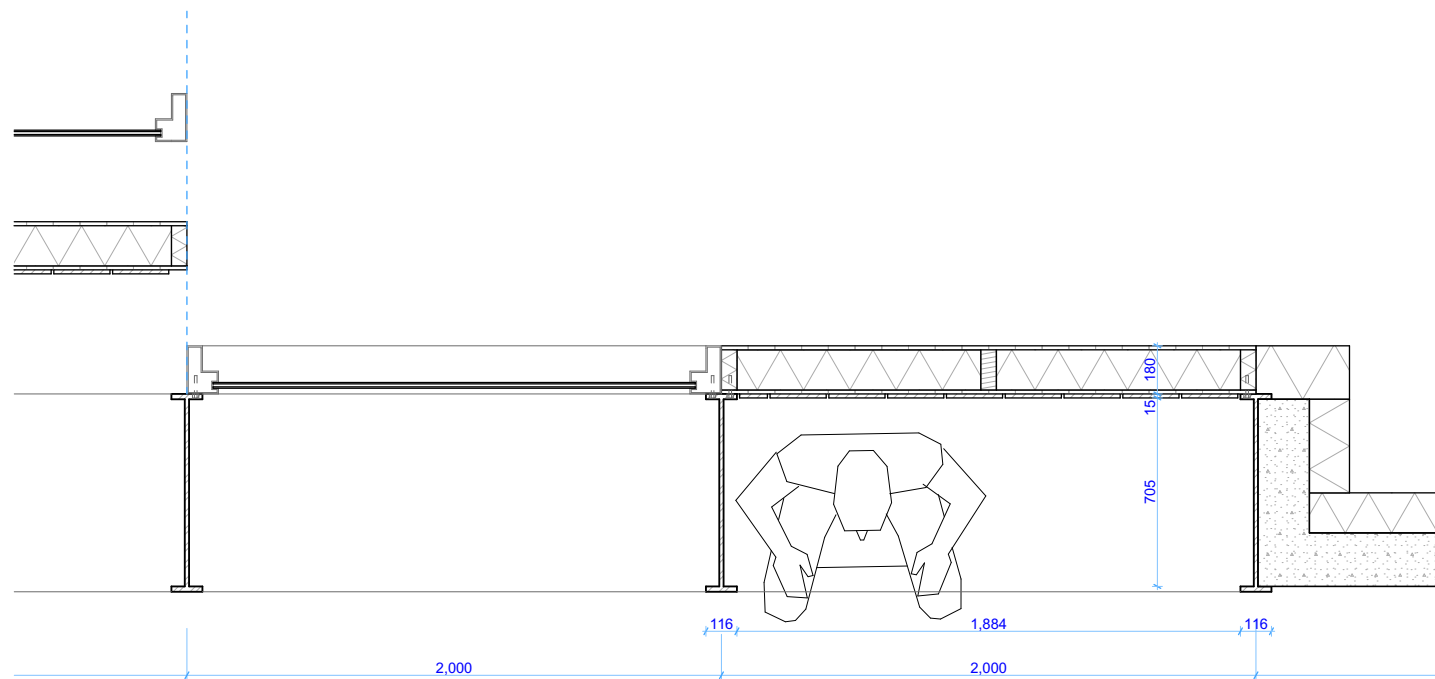
NORTH FACADE (ENTRANCE)



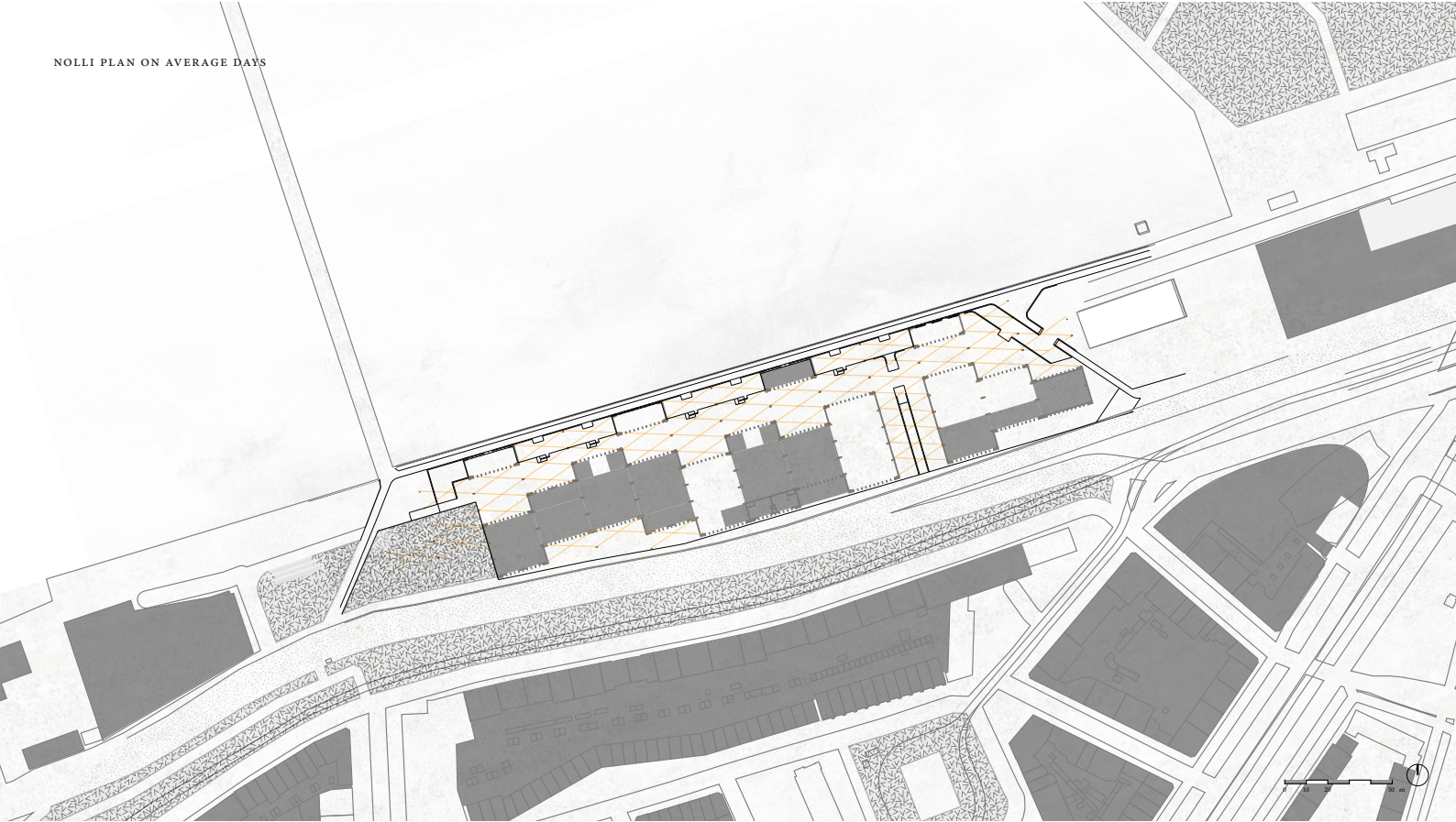
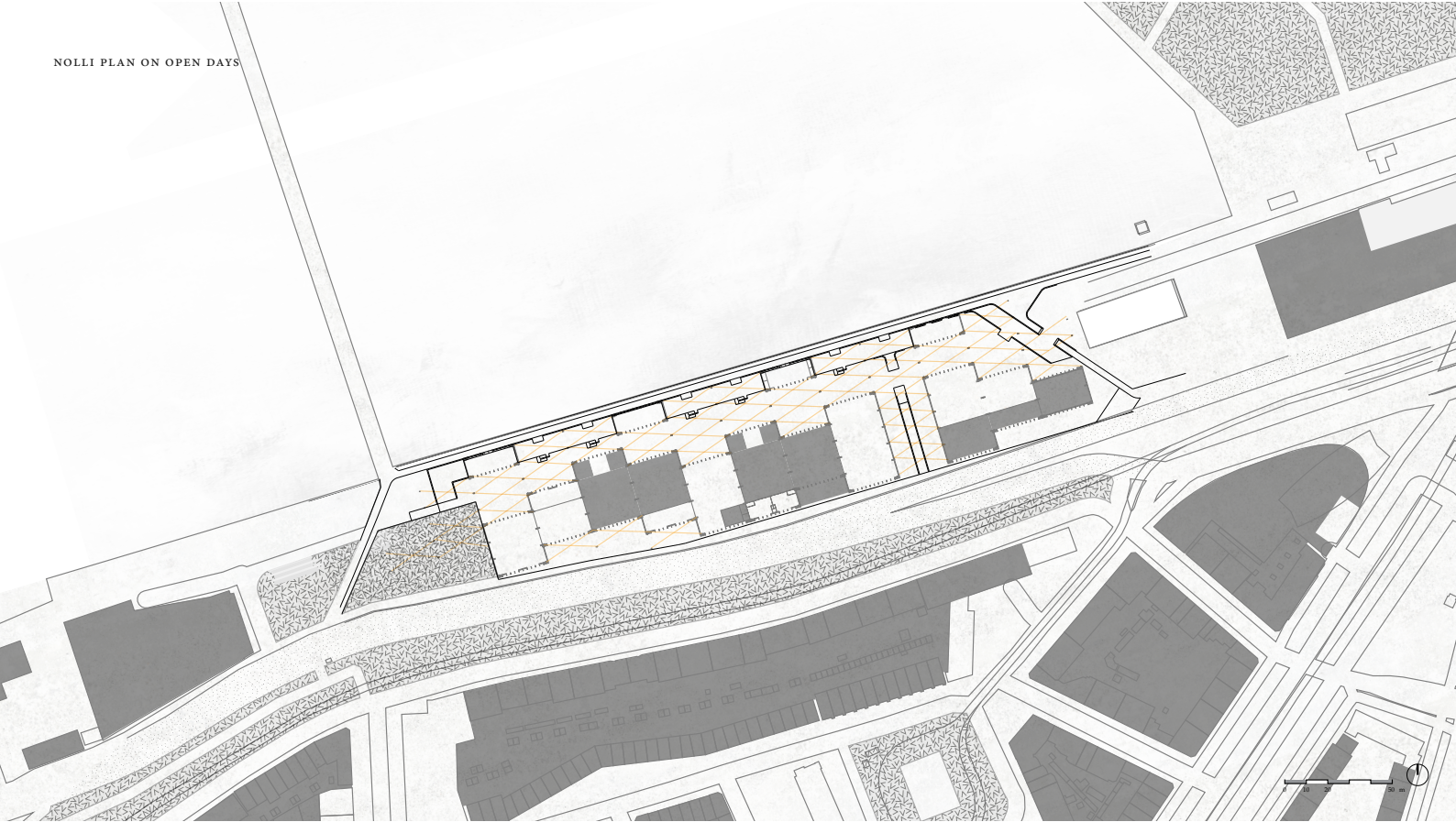
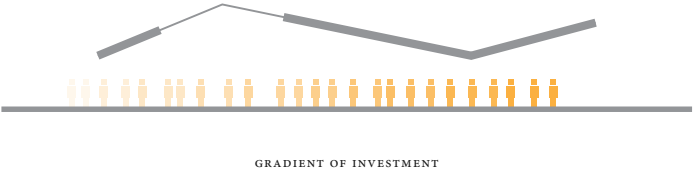
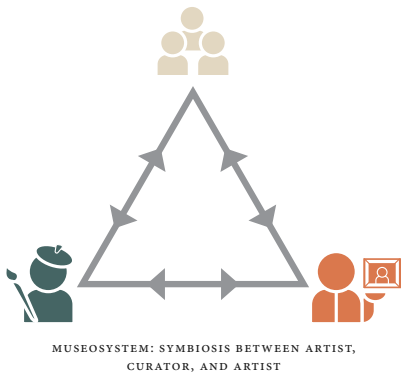
in front of facade

NORTH FACADE (ENTRANCE)

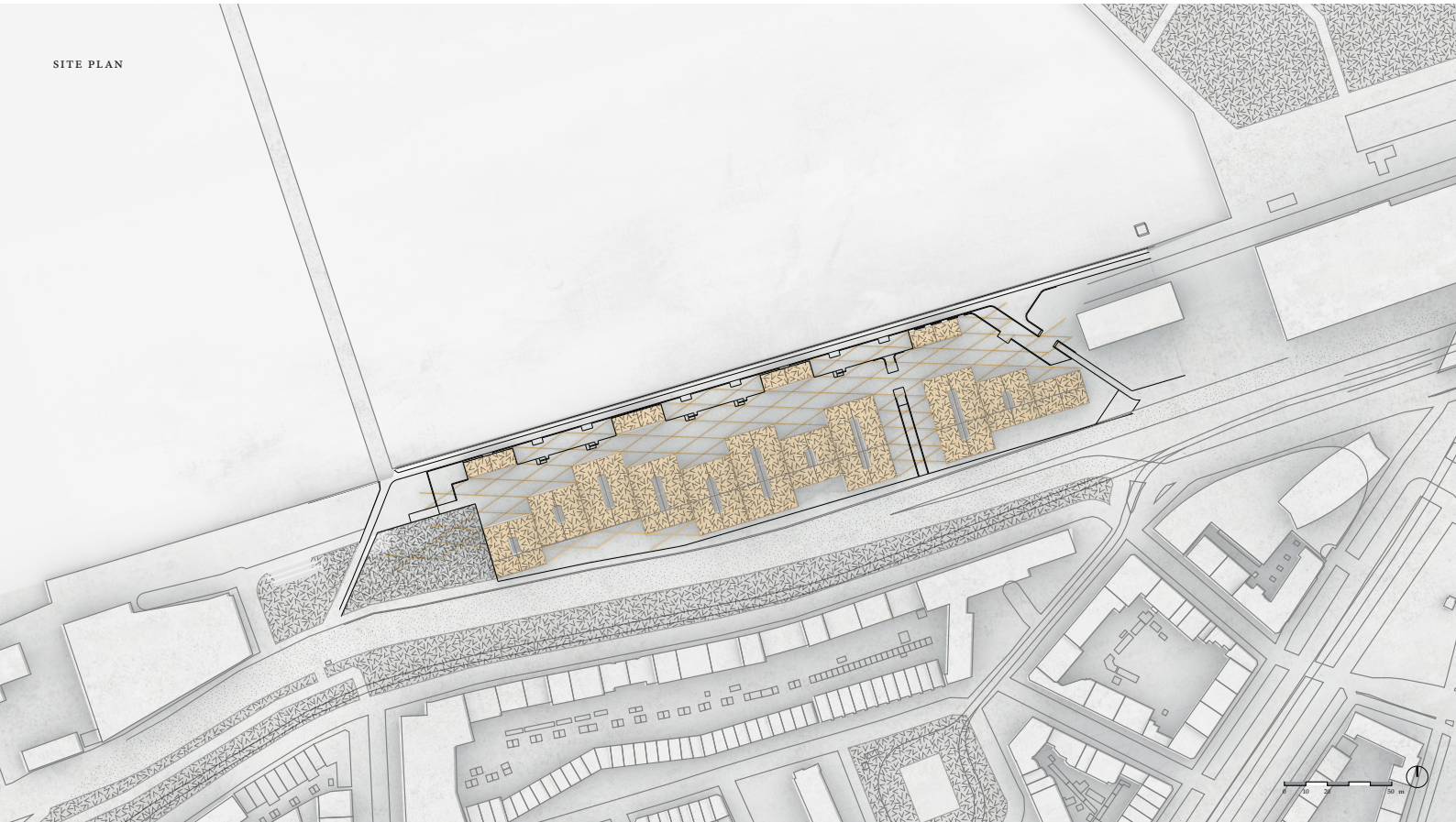


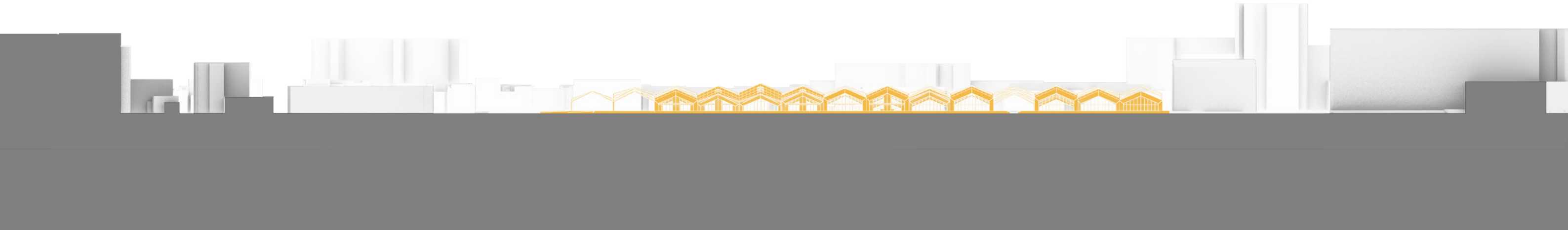


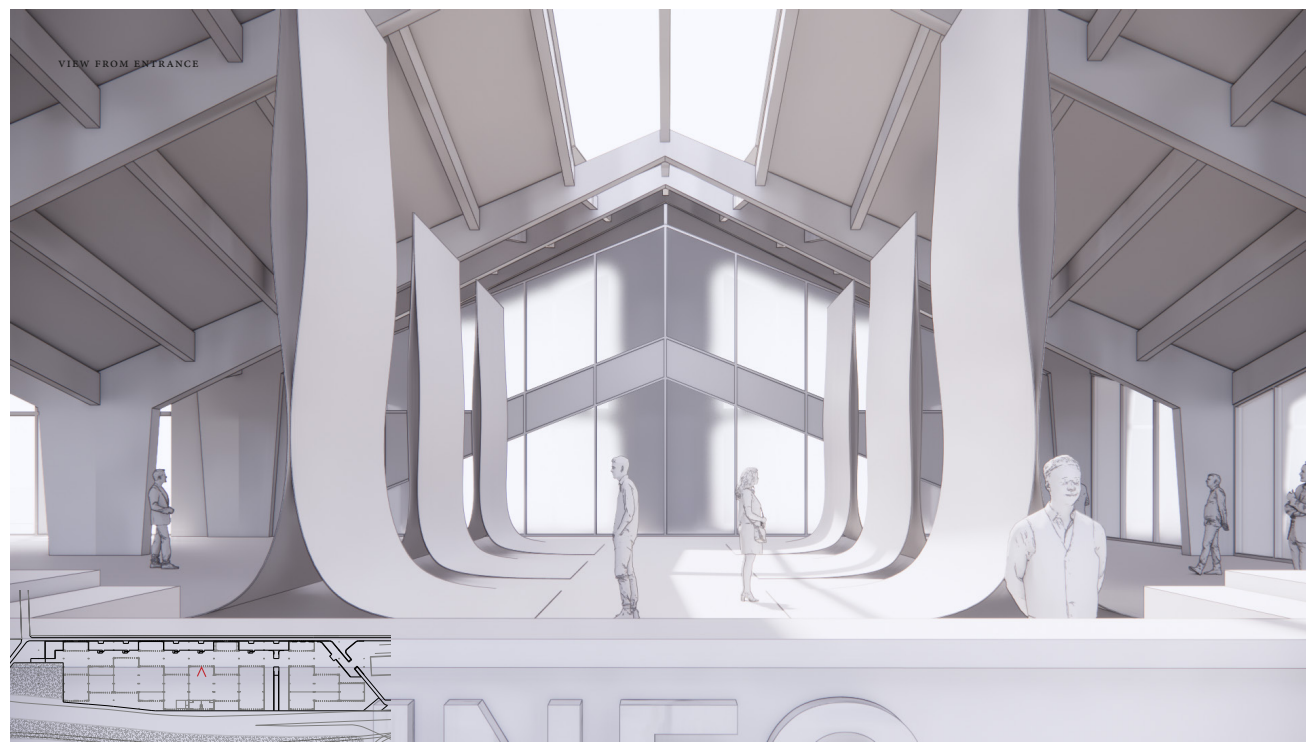
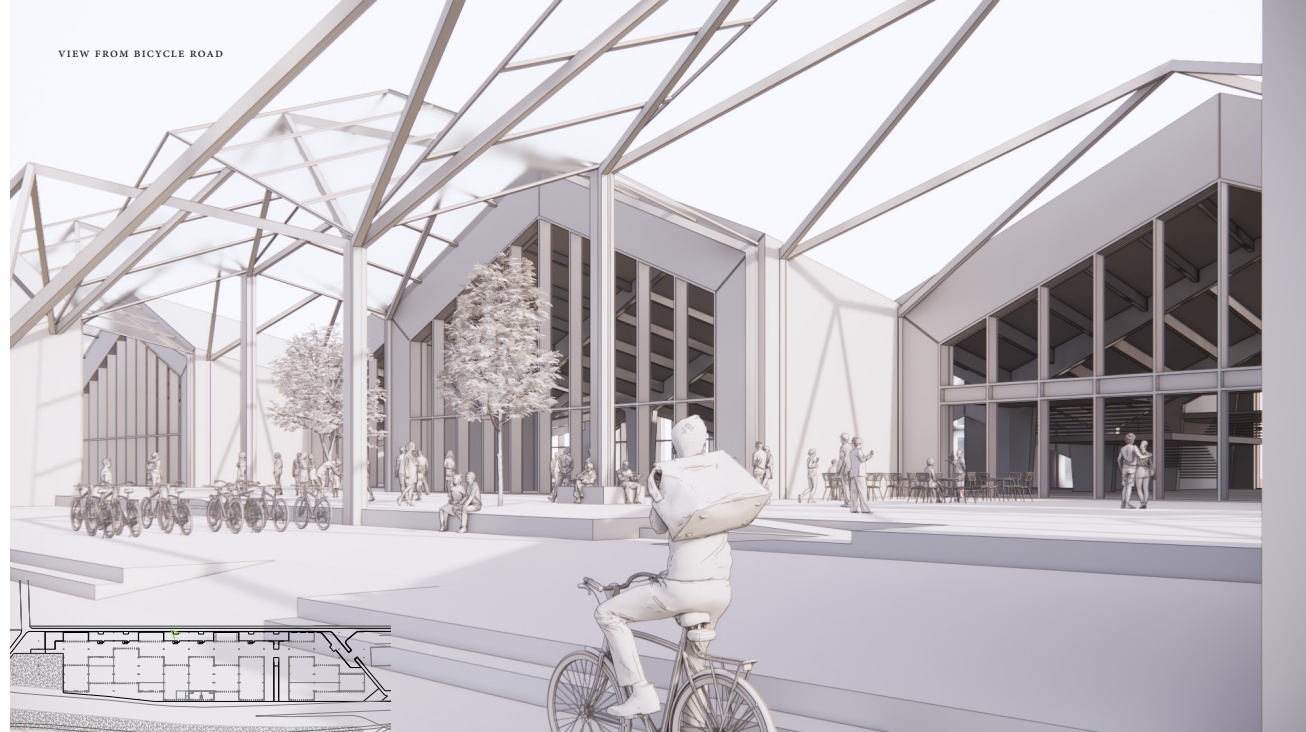
P3 PRESENTATION



SITE PLAN

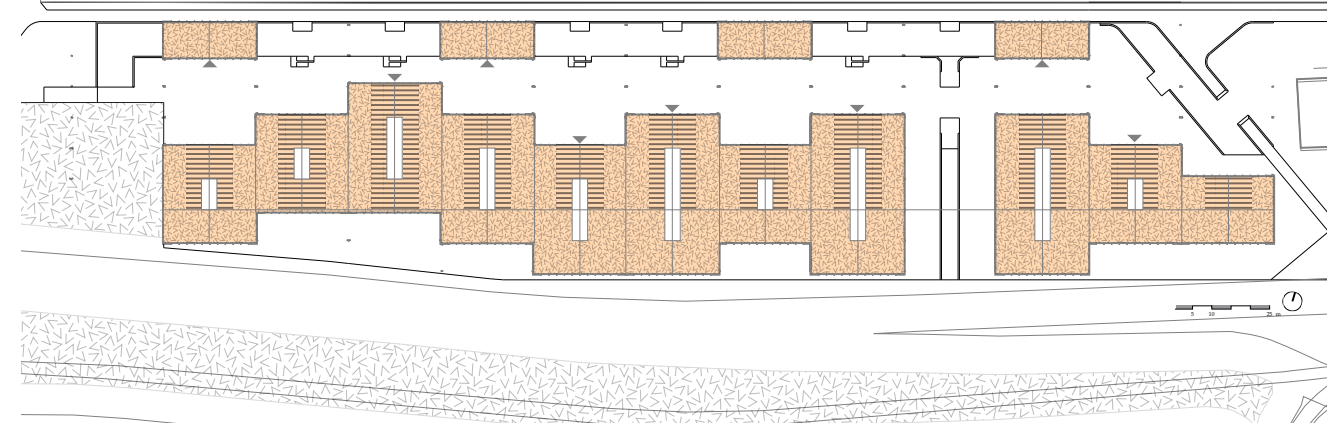






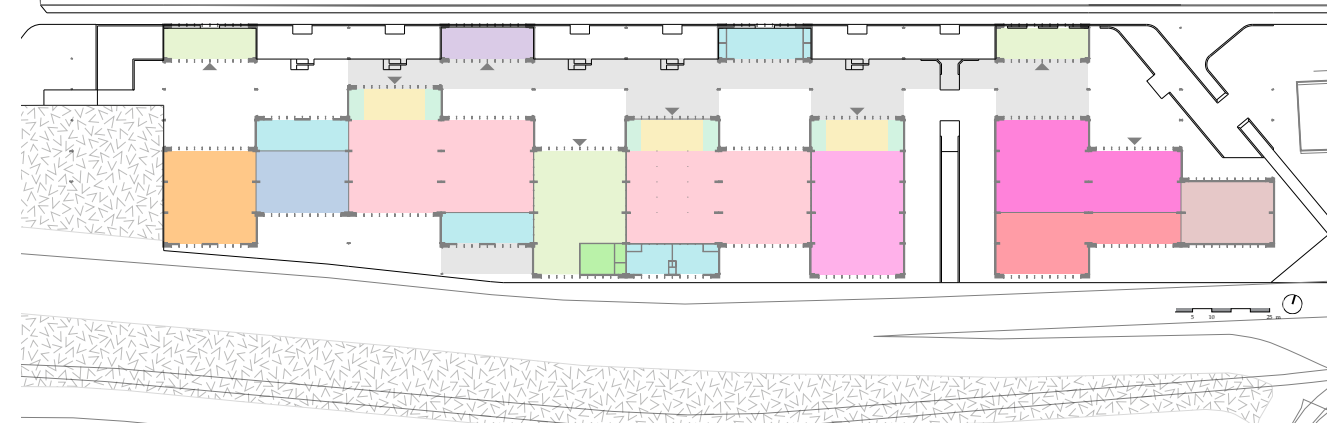
ROOF PLAN MUSEOSYSTEM

green roof
solar panels



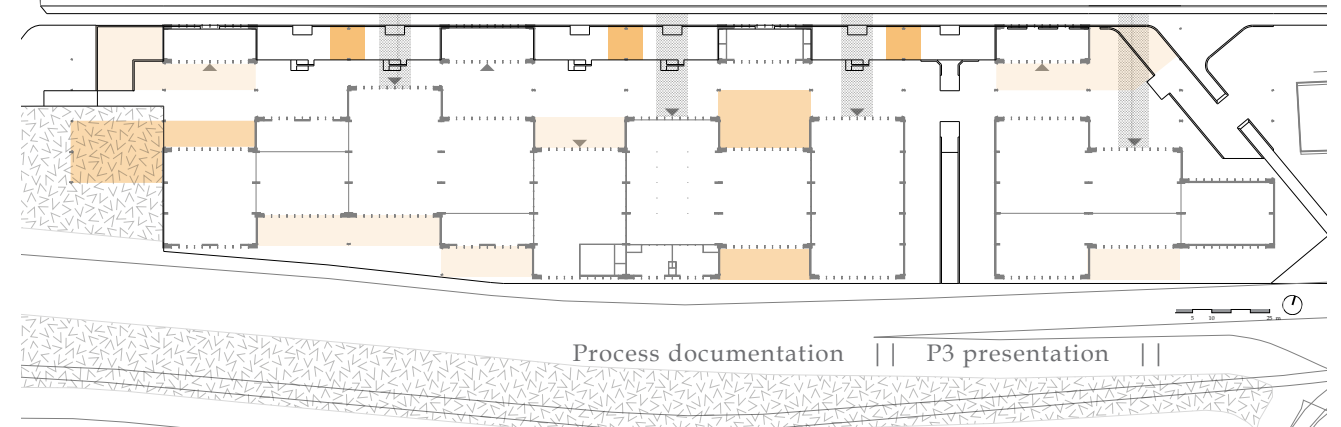
PROGRAMME

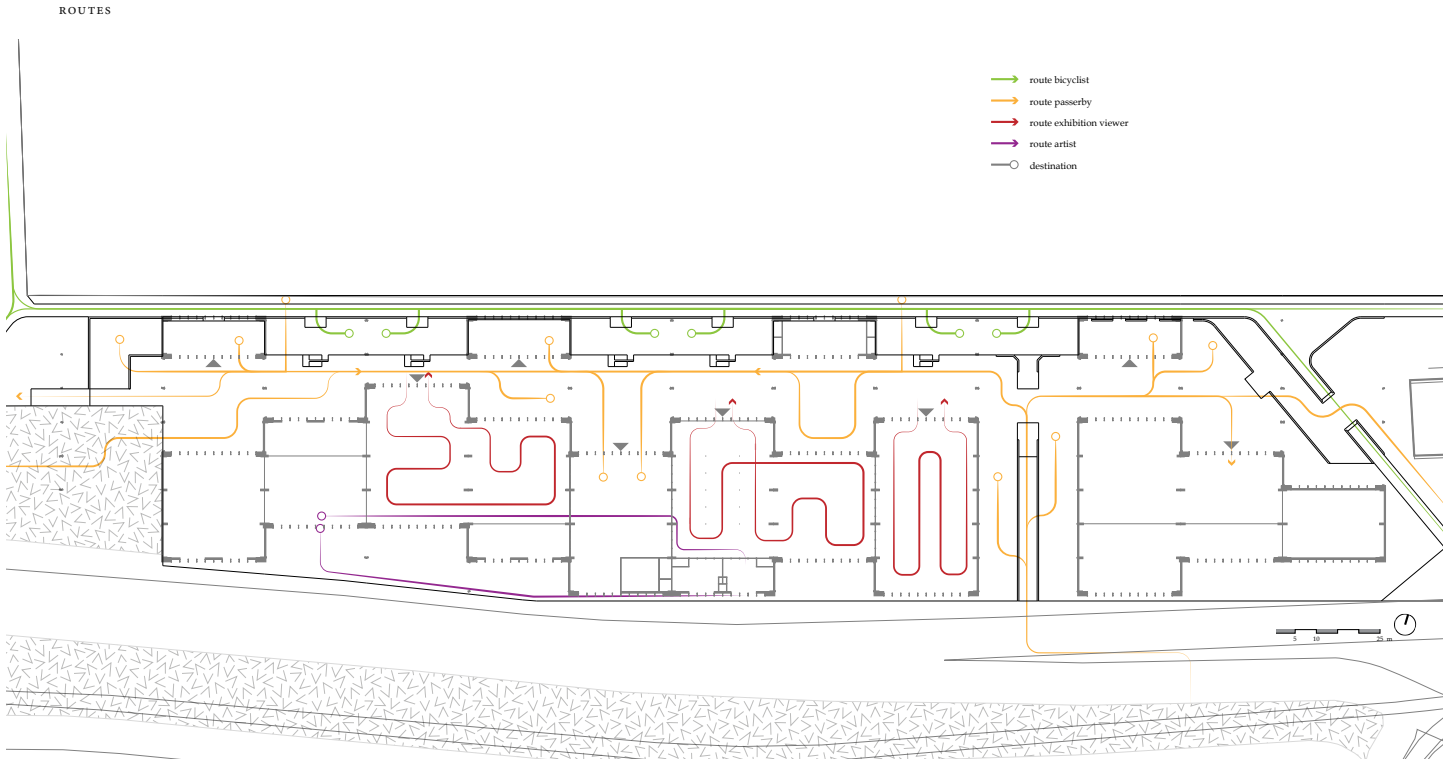
event hall
permanent exhibition
temporary exhibition
offices
storage
entrance hall
curator's office
catering
restaurant kitchen
lockers
studios
store
shelter



OUTDOOR PROGRAMME

bicycle parking
terrace
sculpture garden
brick carpet

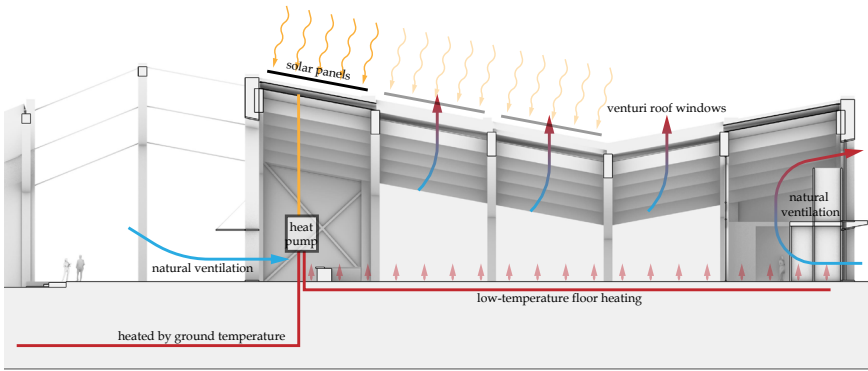


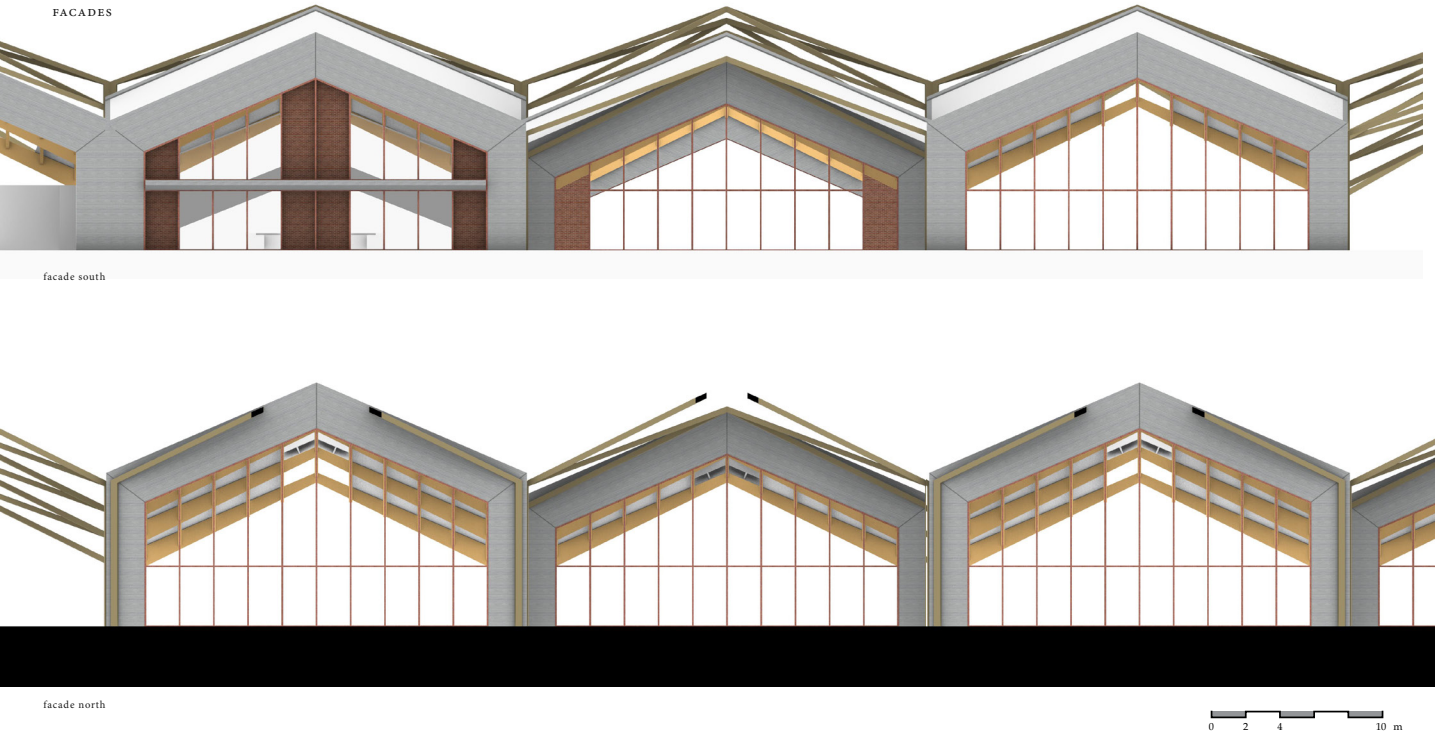


CLIMATE CONCEPT



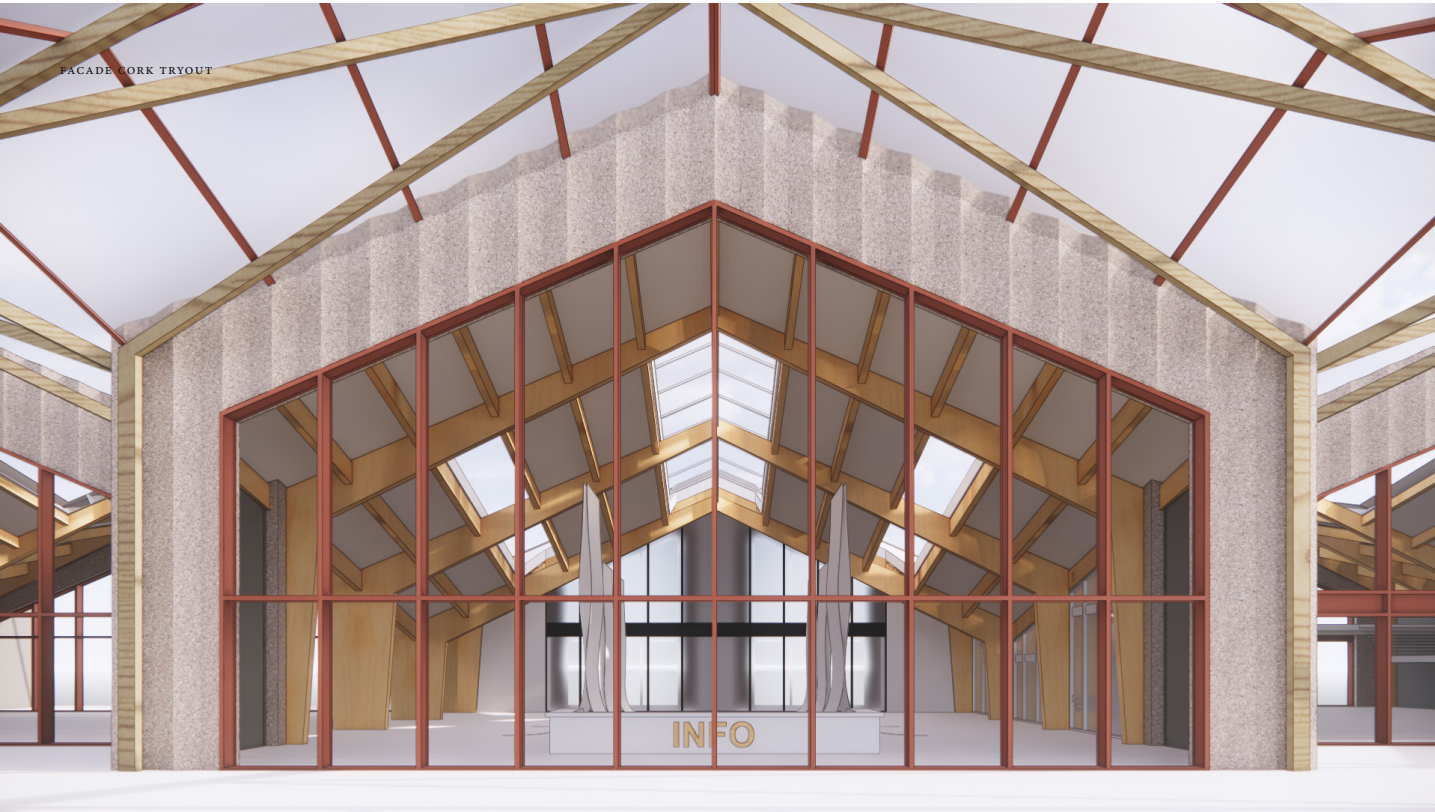
CLIMATE SECTION



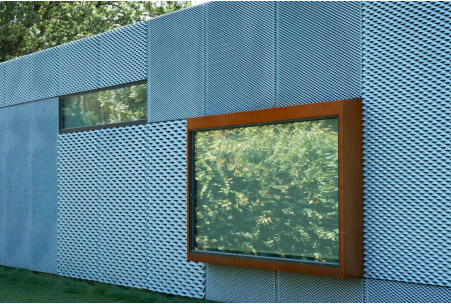


COMMENTARY FROM P3

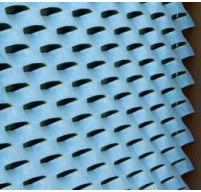
- heavily structured facade
- the contradiction between light outdoor structure vs. heavy facade
- distinction between paid and free entrance
- make bigger openings for bigger art
-
- explore the possibility of mingling pedestrians and cyclists near the water
- add areas that get both sun + view over water
- pergolas: structure over structure, do the diagonals make sense
-
- climate system will have visual impact
- climate system can be more clever
- multiplicity



NEW FACADE MATERIALS



STEEL CLADDING - JULIEN DEOM



GALVANISED STEEL/PERFORATED ALUMINIUM



BRAZILIAN RESIDENCE - VILELA FLOREZ ARCHITECTS



BAMBOO CUTS



KORKENZIEHER HAUS - RUNDZWEI ARCHITEKTEN



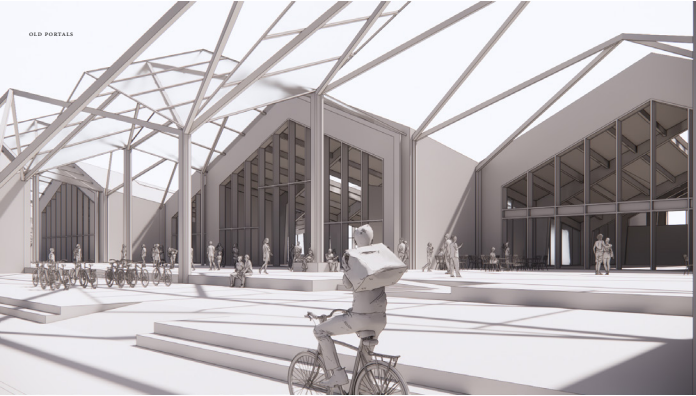
EXPANDED CORK



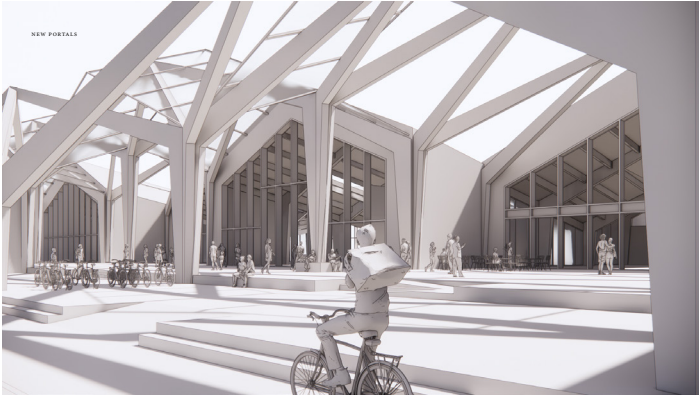
approach from Quaker side



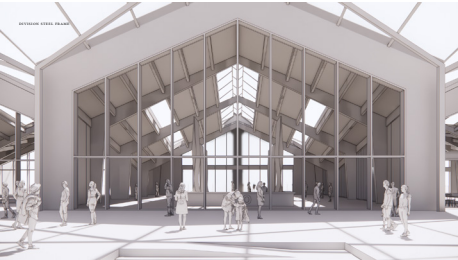
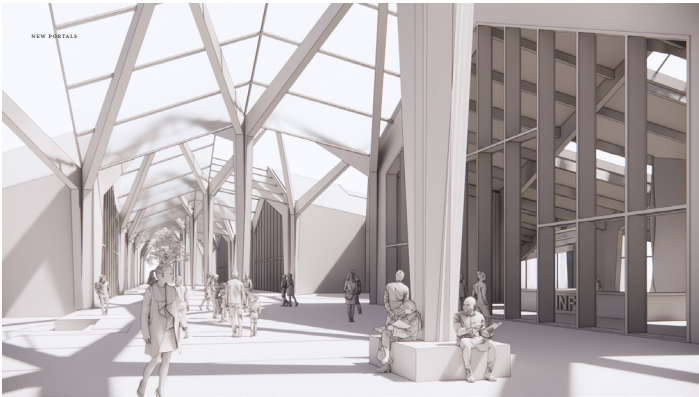
approach from Balkon side



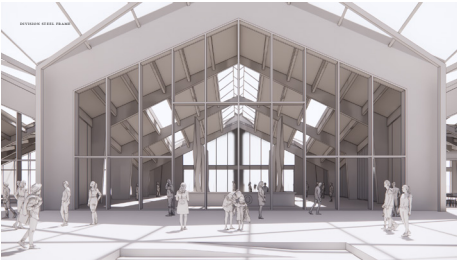
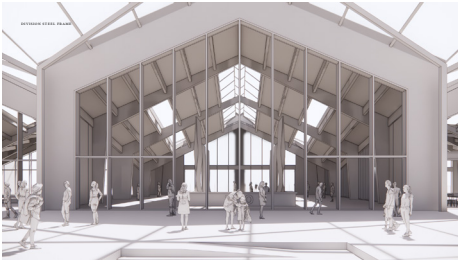
upscaling structures

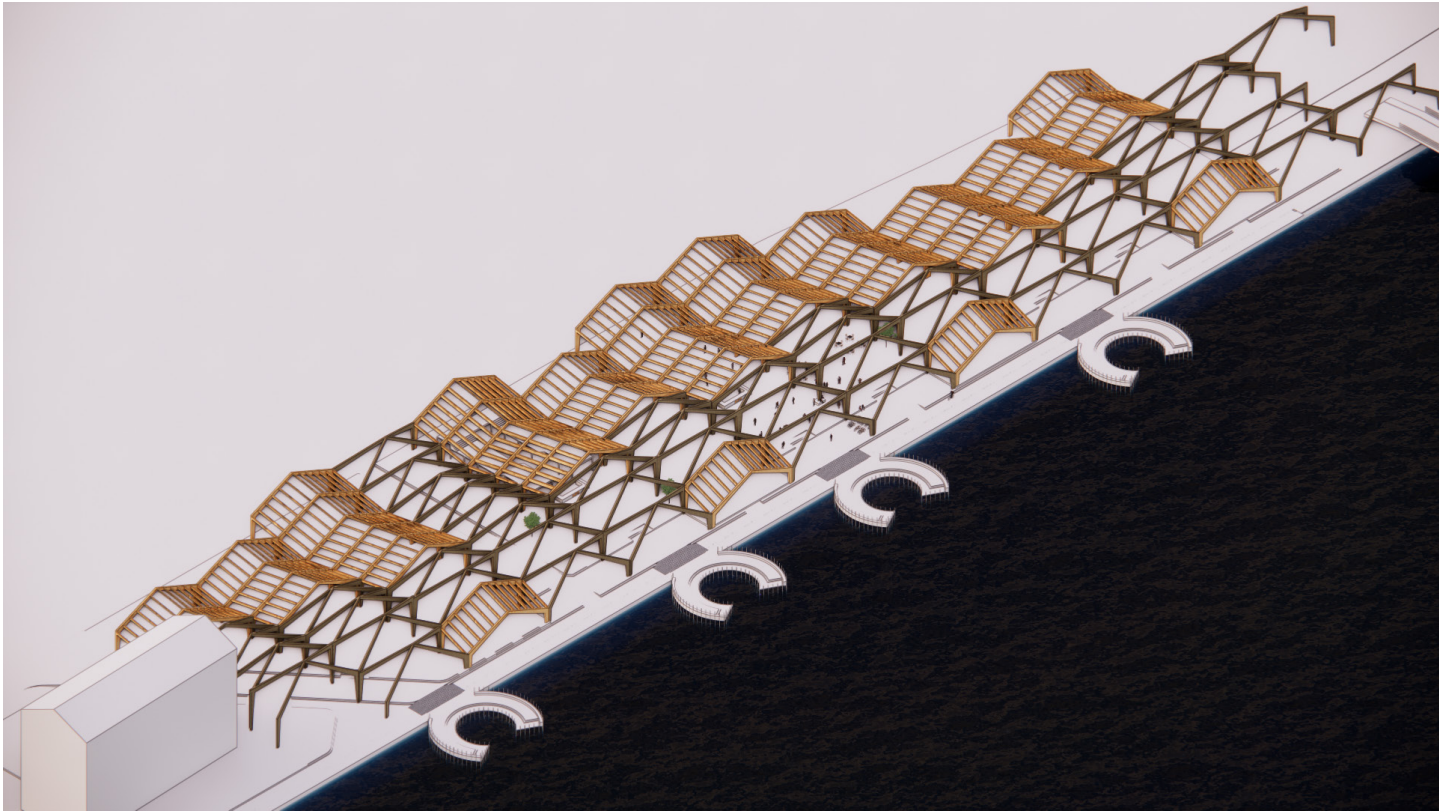


upscaling structures

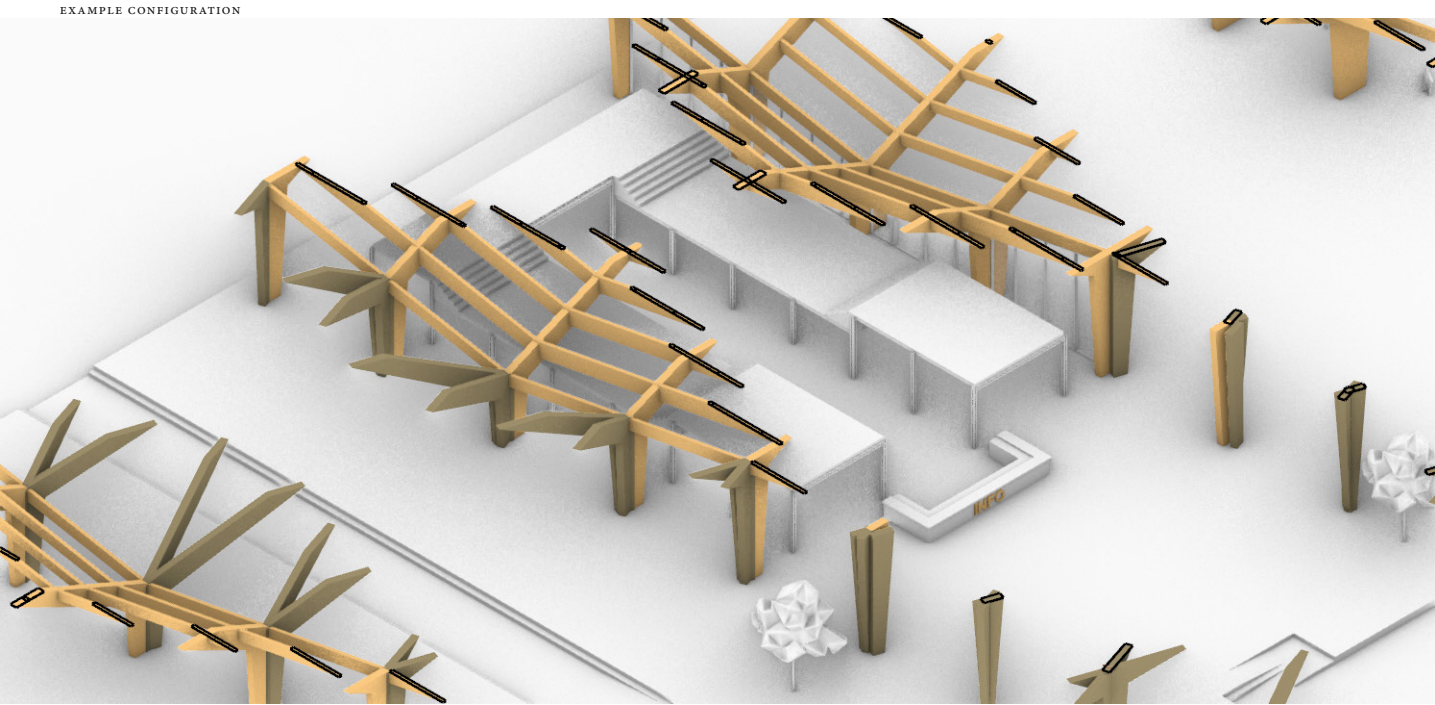


facade division





axonometric structure



temporary structures

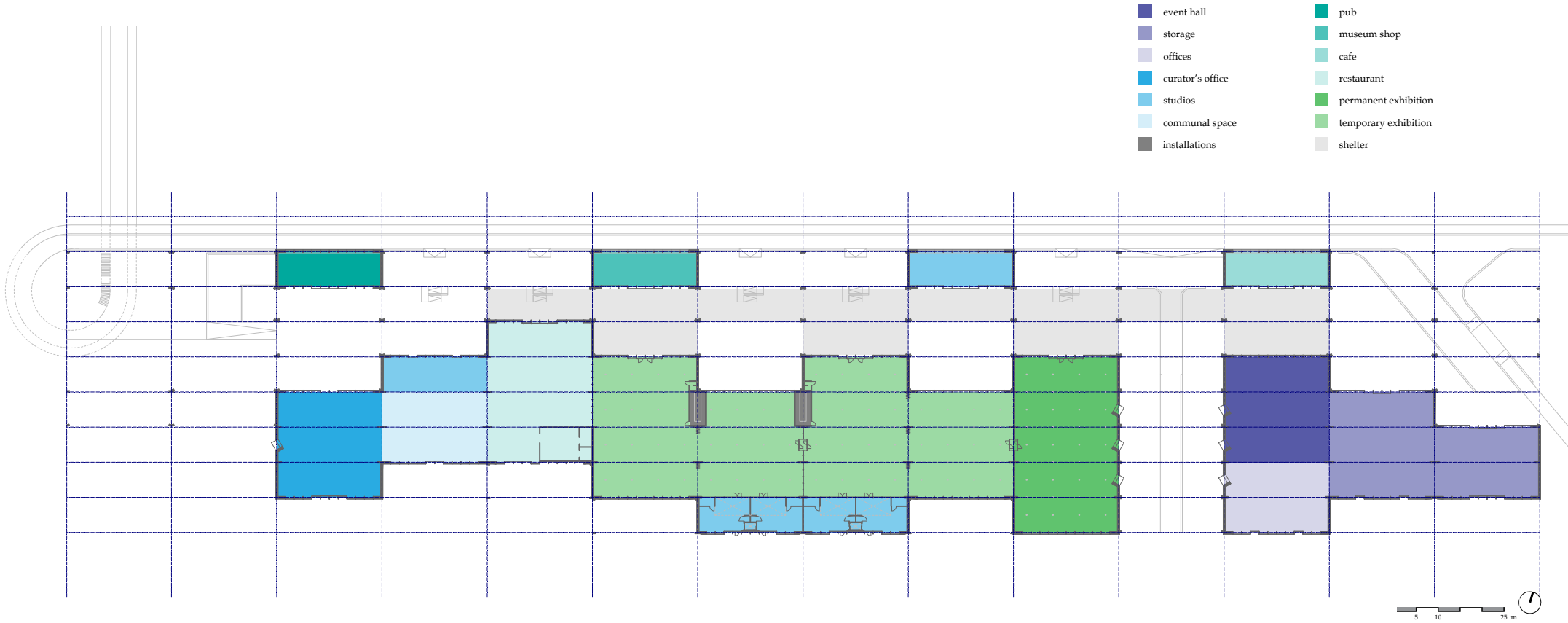


facade glass impression



temporary structures

NEW FLOOR PLAN



meeting with climate consultant

question: how thick does insulation around rainwater pipes need to be when going through the inside of the building?

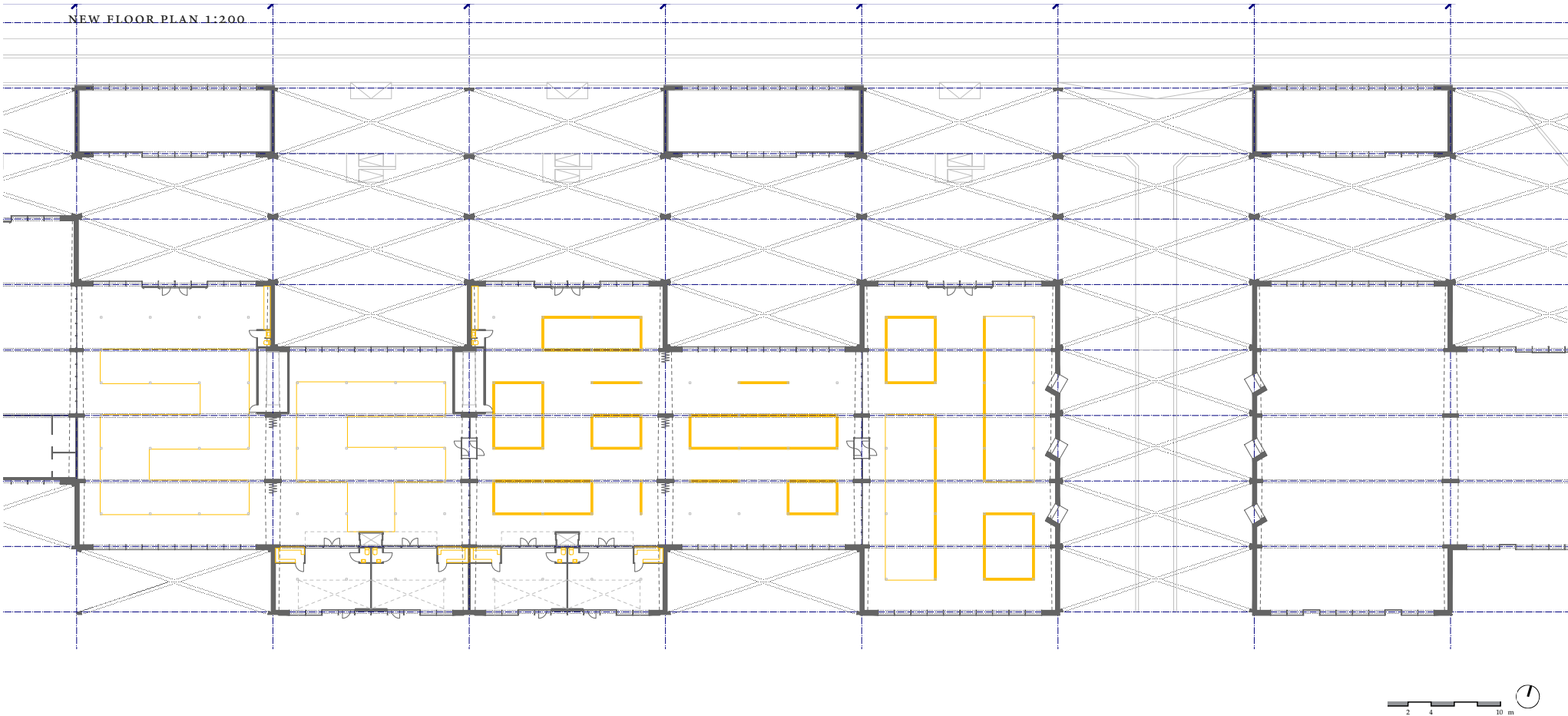
answer: best way to prevent condensation is to put the rainwater pipe in a duct.

question: how well can the room temperature be controlled with just low temperature floor heating when compared to HVAC?

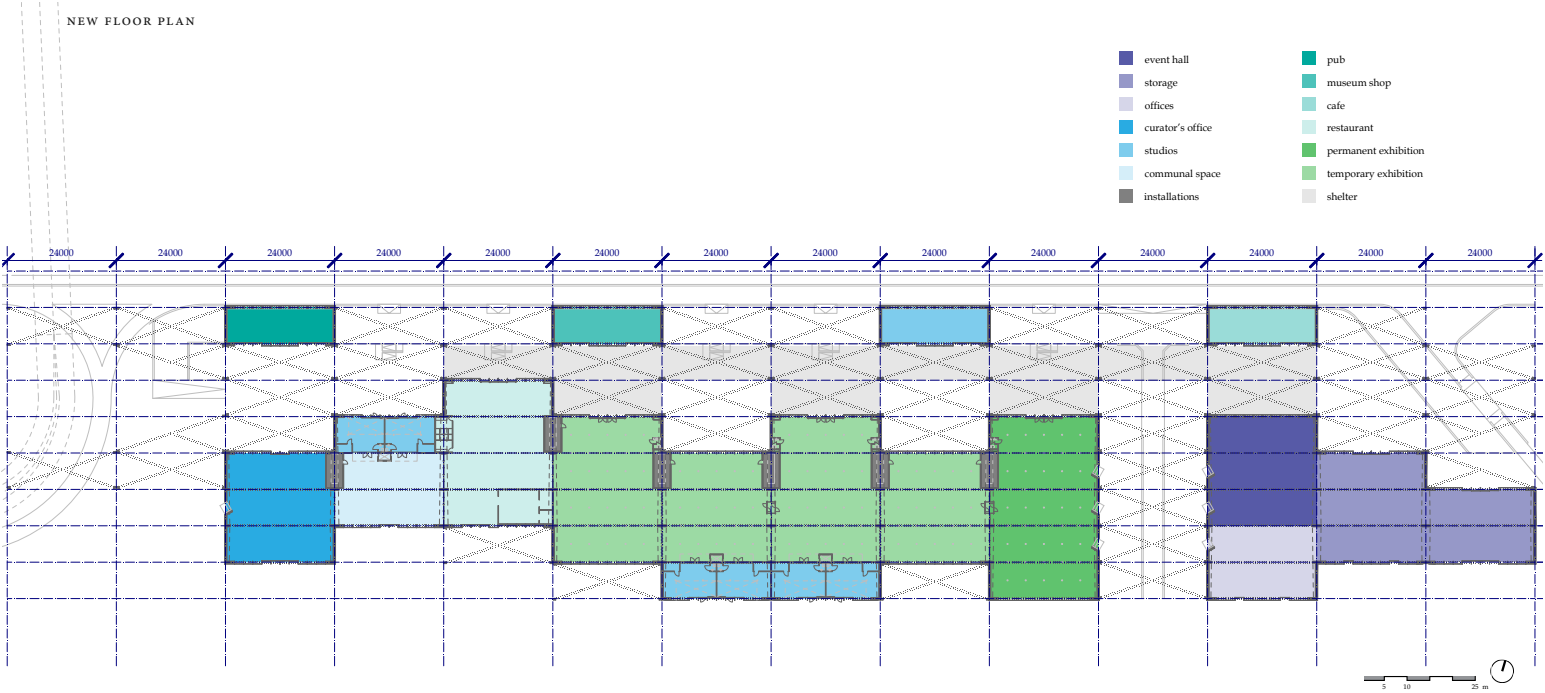
answer: for maximum control you need both low temperature heating and HVAC.

Additional comments

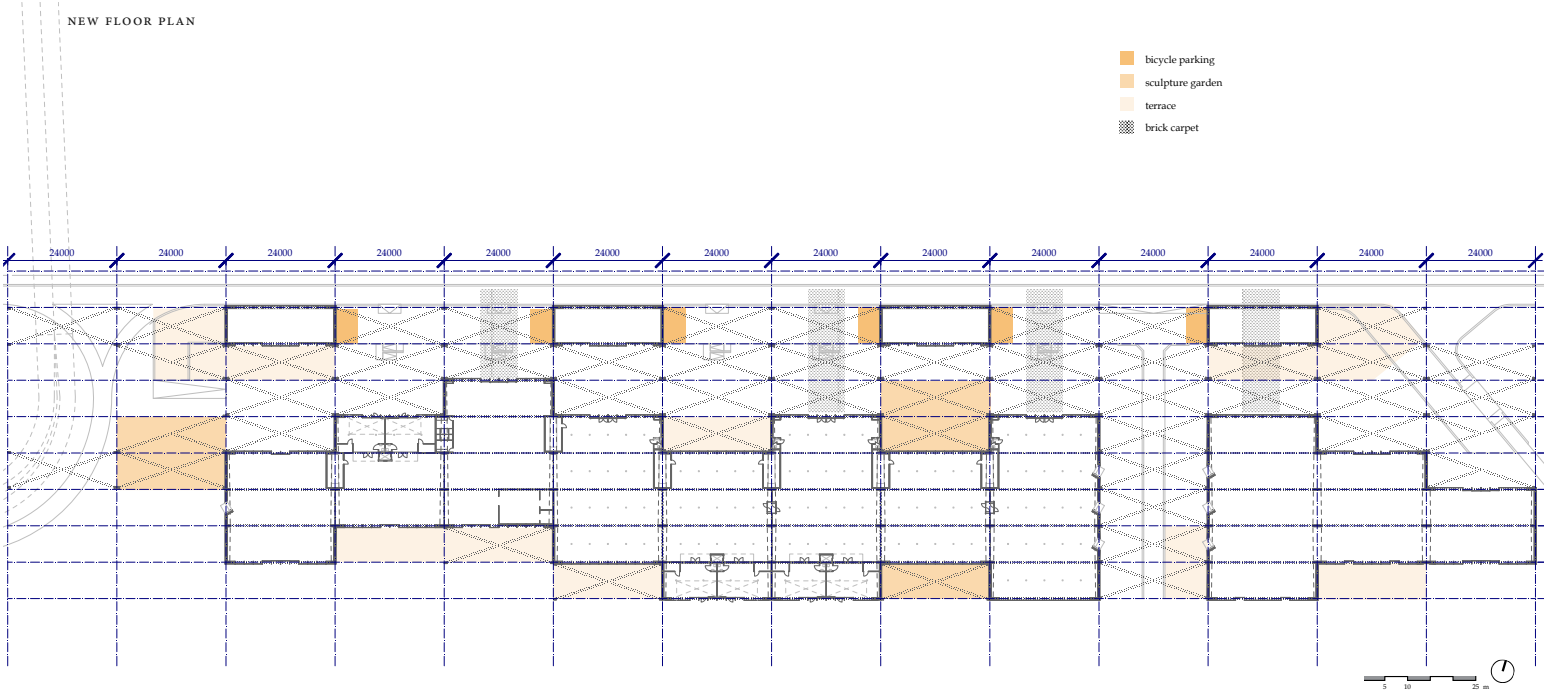
- normally museums need the strictest amount of climate control.
- calculate the volume/h that the building needs for mechanical ventilation.
- rainwater basins can be stored underground, but need a pump.
- reuse of rainwater needs (chemical) filtering.
- sluizen are not optimal, best option is to not connect big climate difference at all.



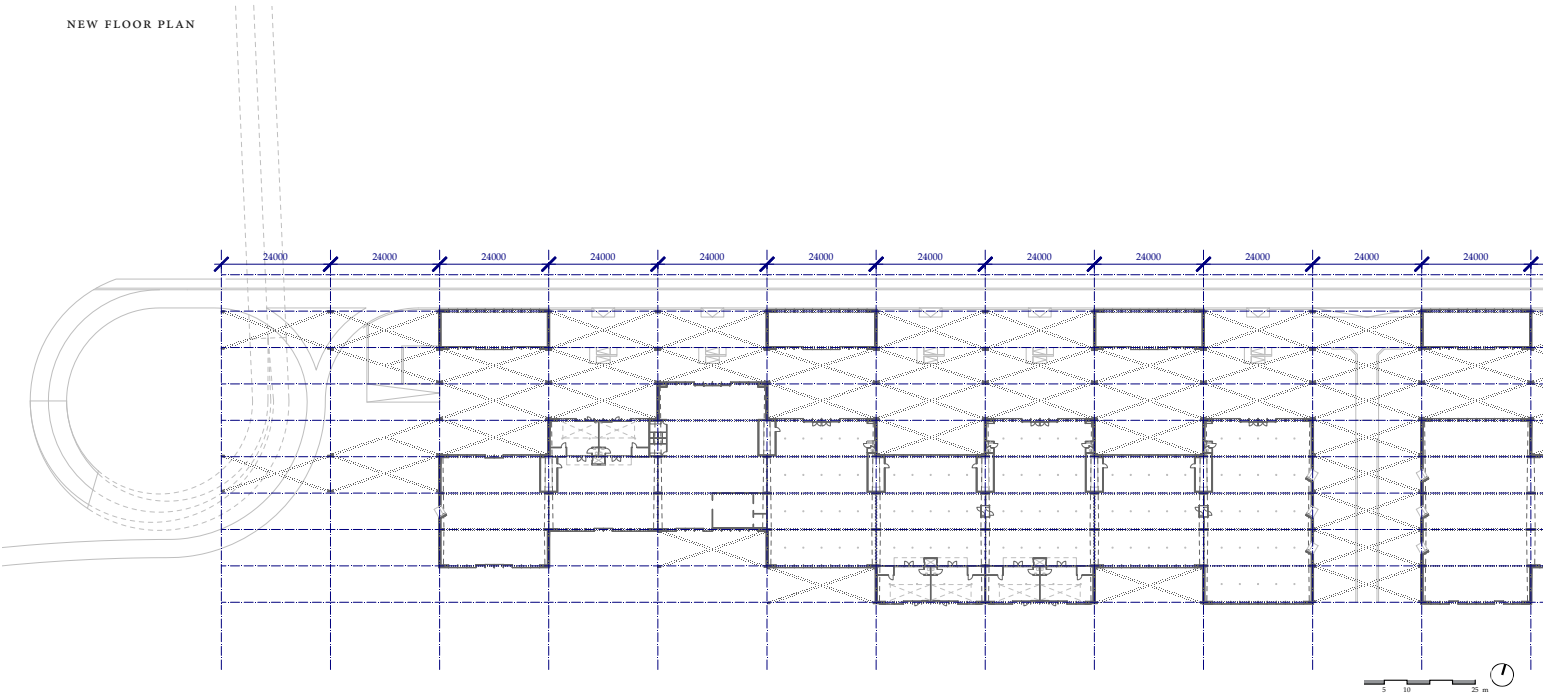
MUSEOSYSTEM



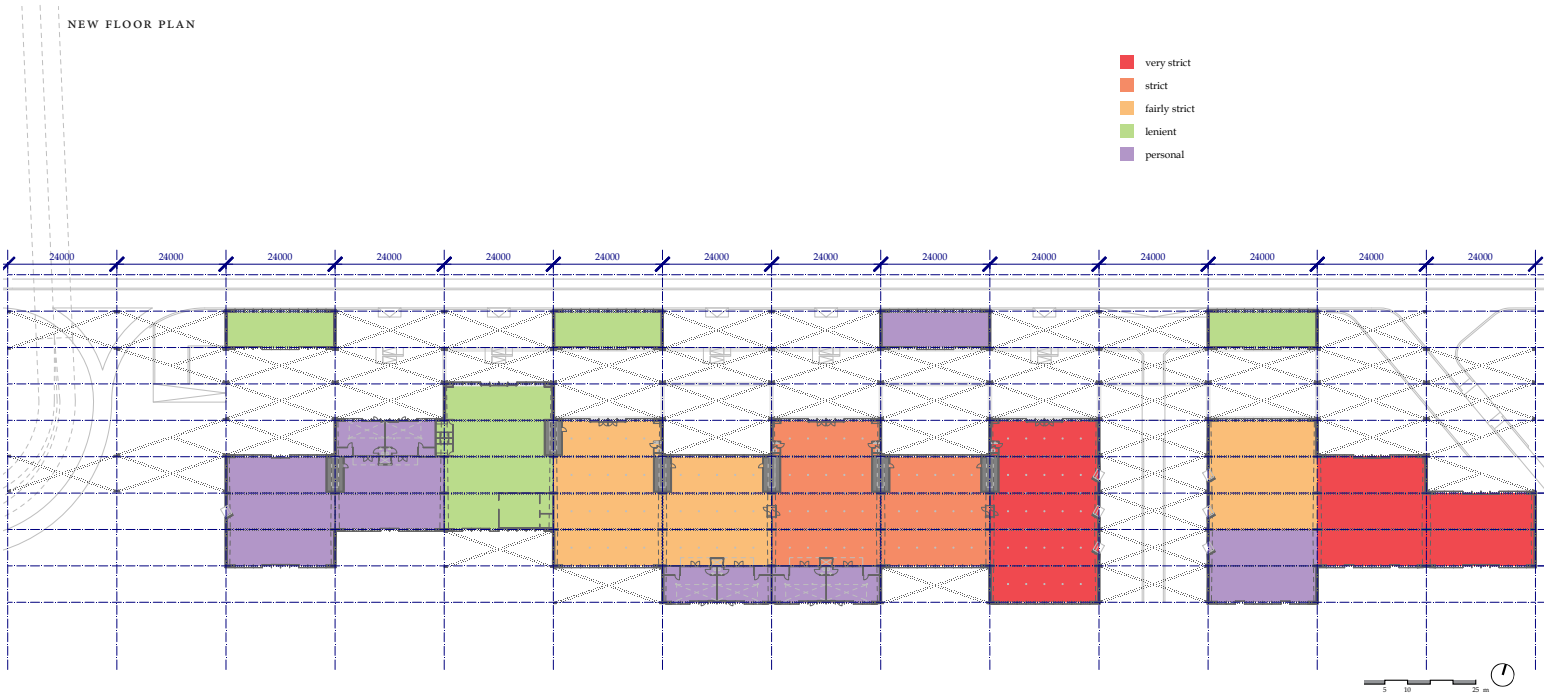
programme



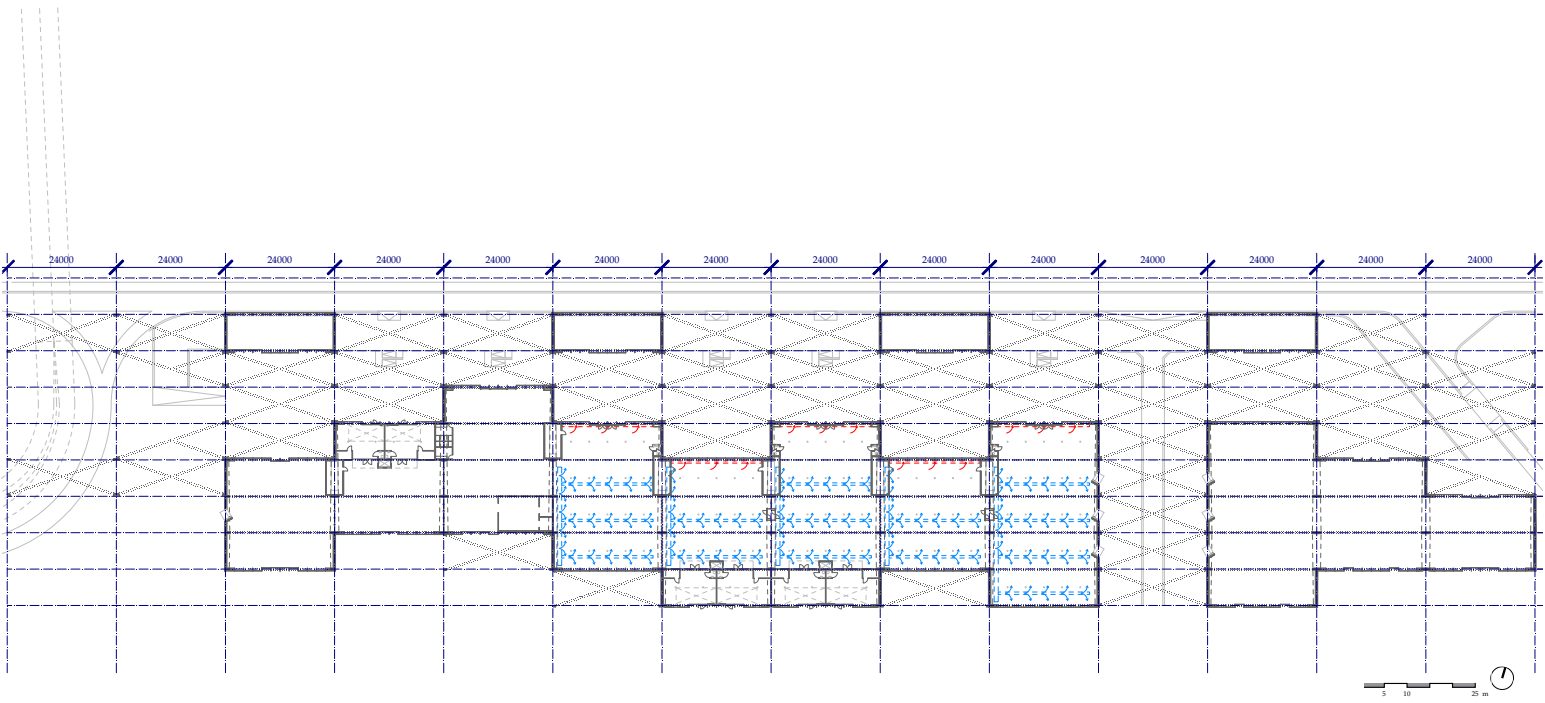
outdoor programme



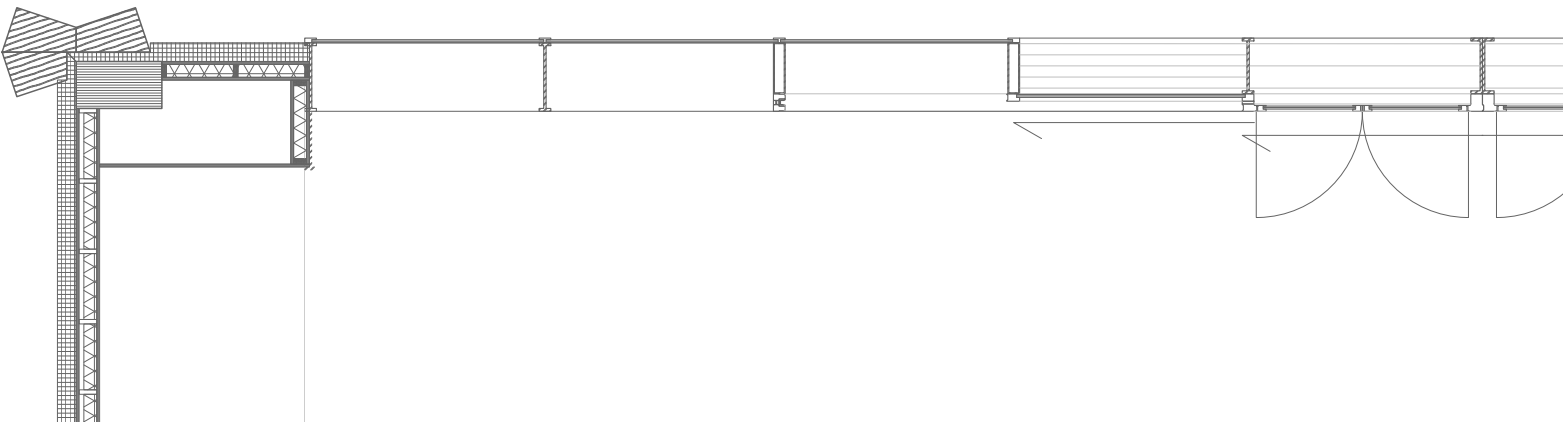
rotunda bridge



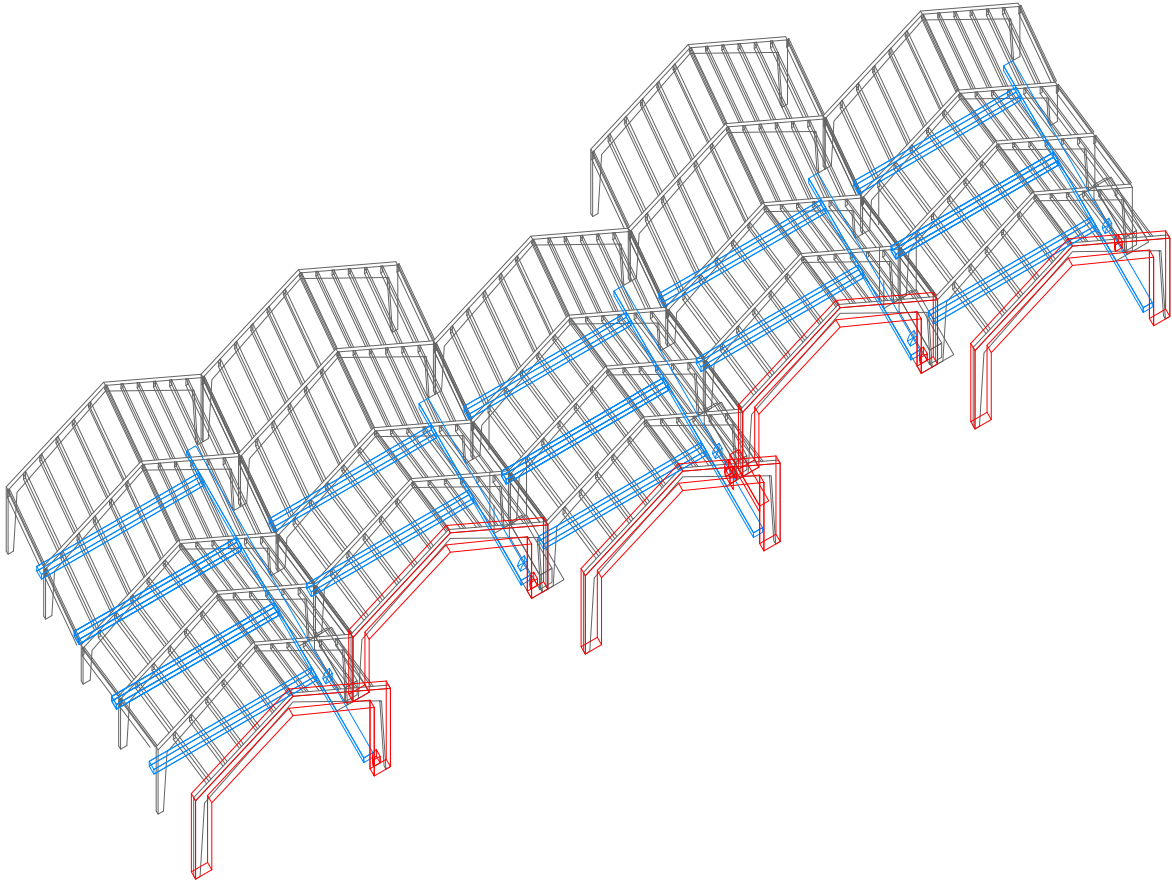
climate



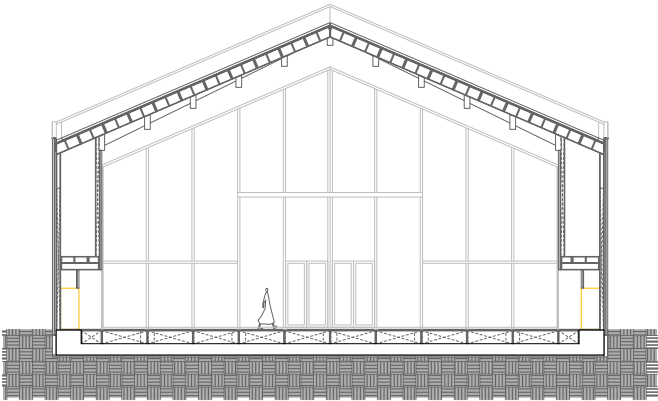
ventilation ducts



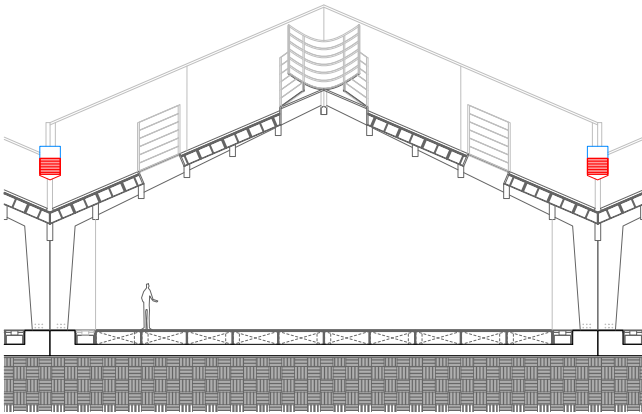
facade section horizontal

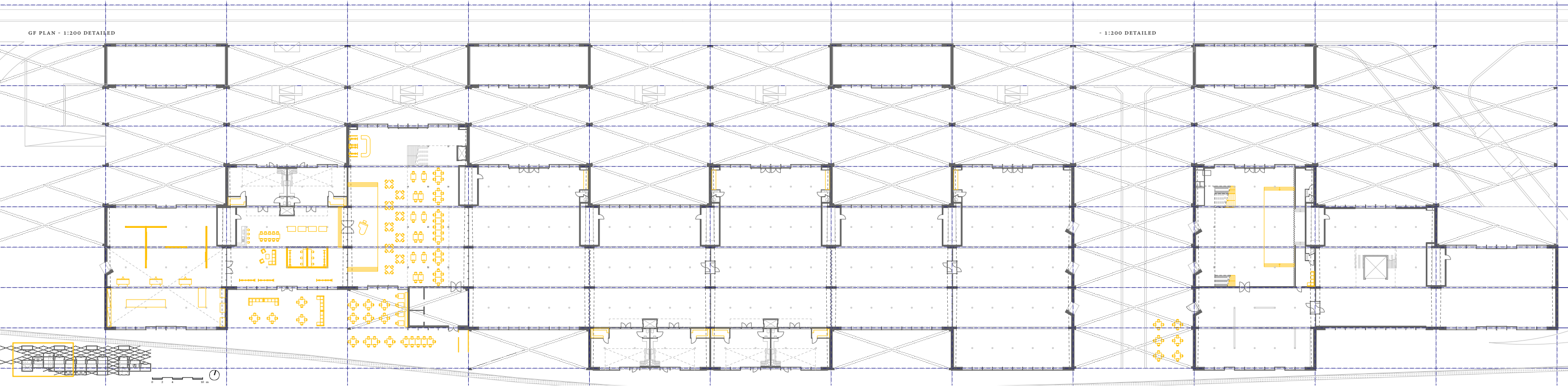


ventilation ducts

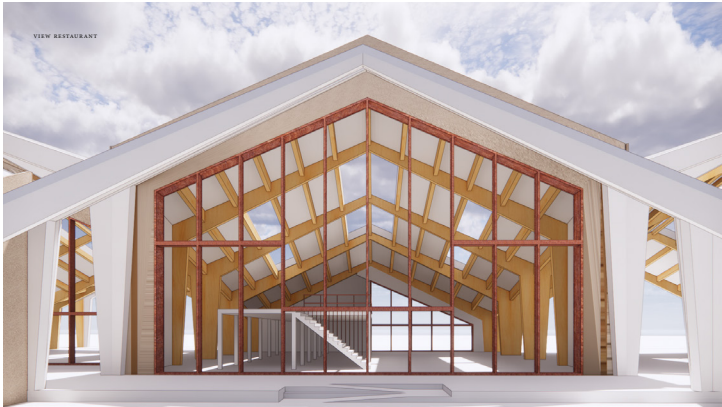


facade section

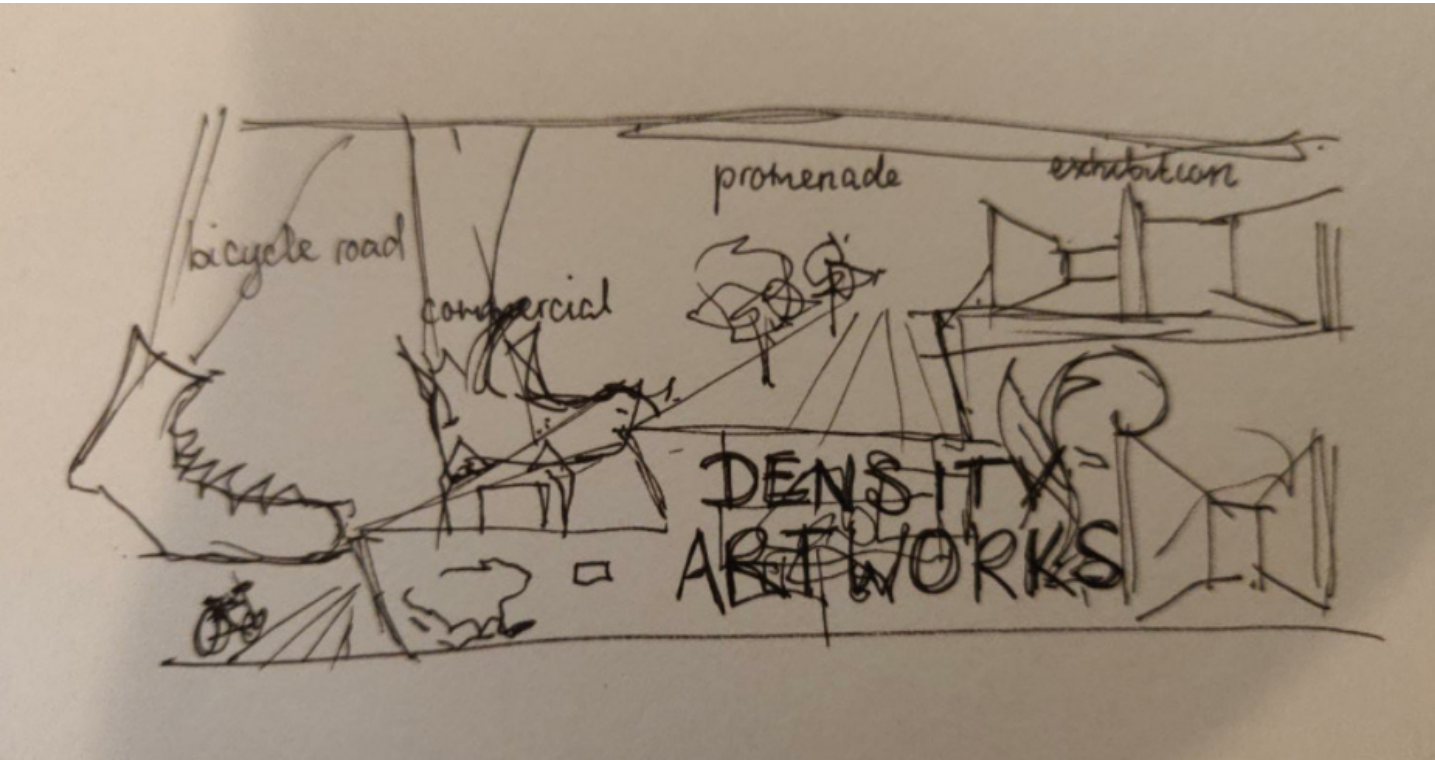
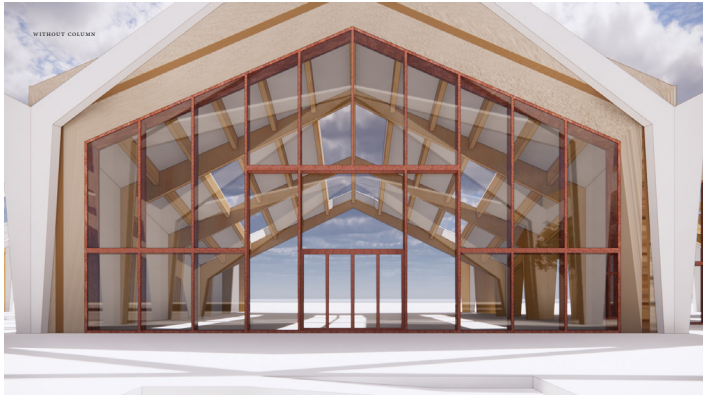




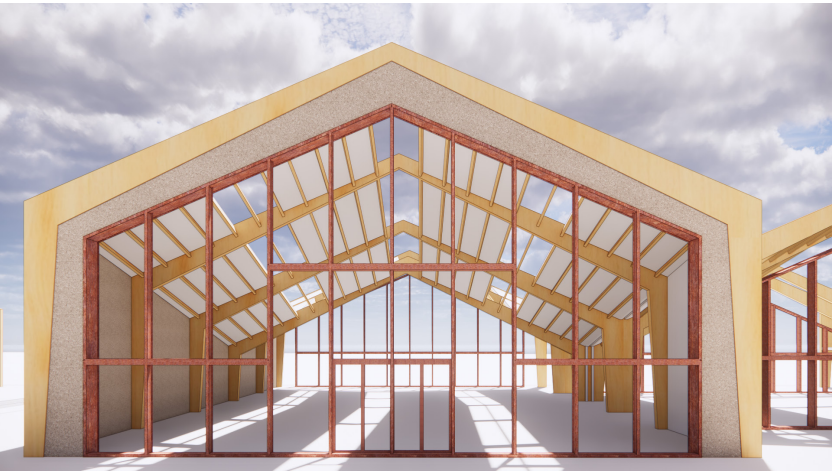
detailed plan



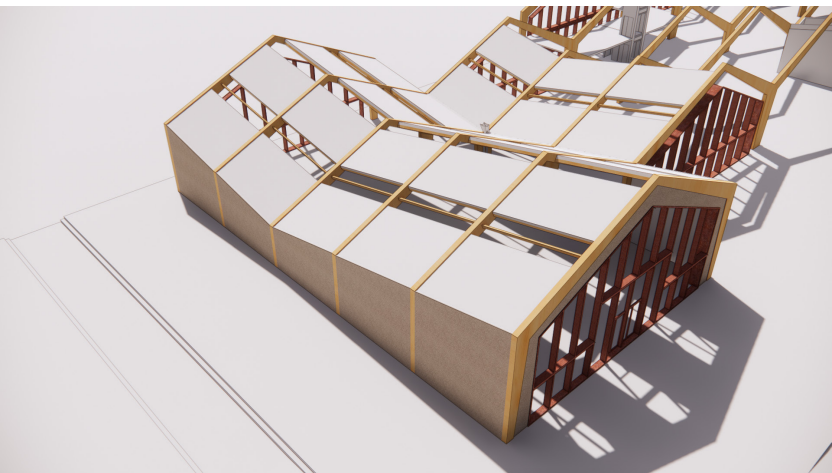
facade rhythm test



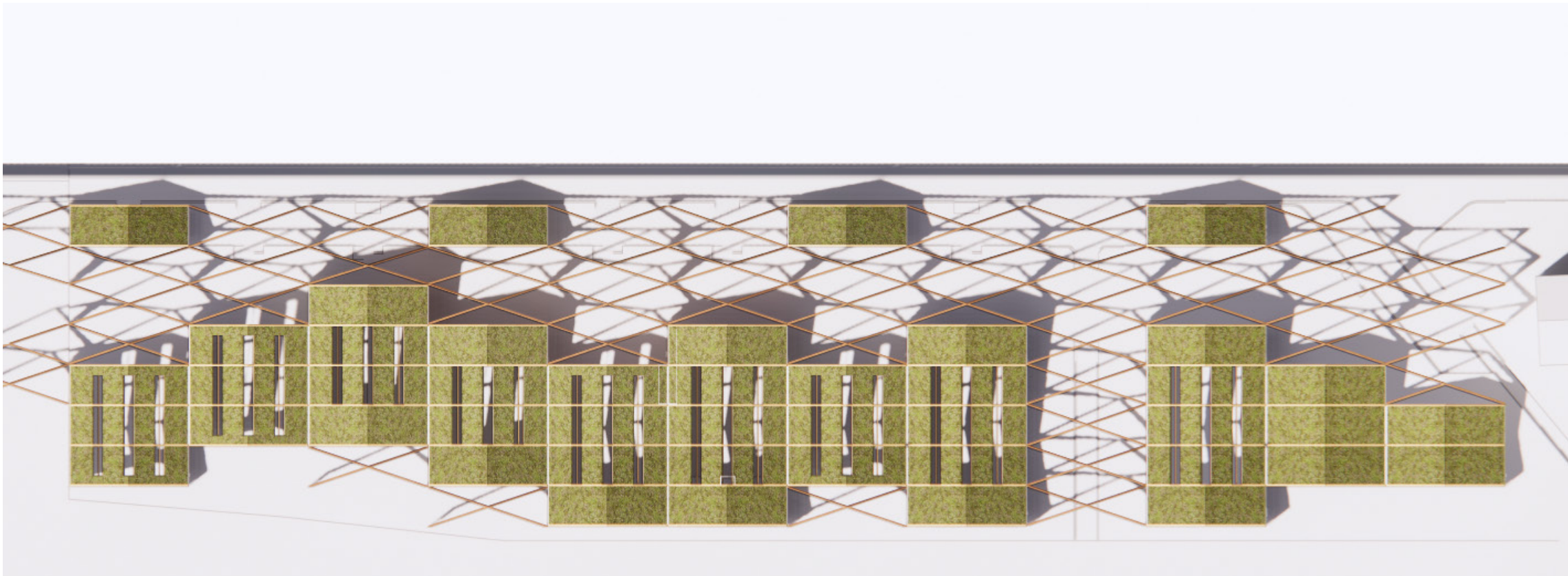
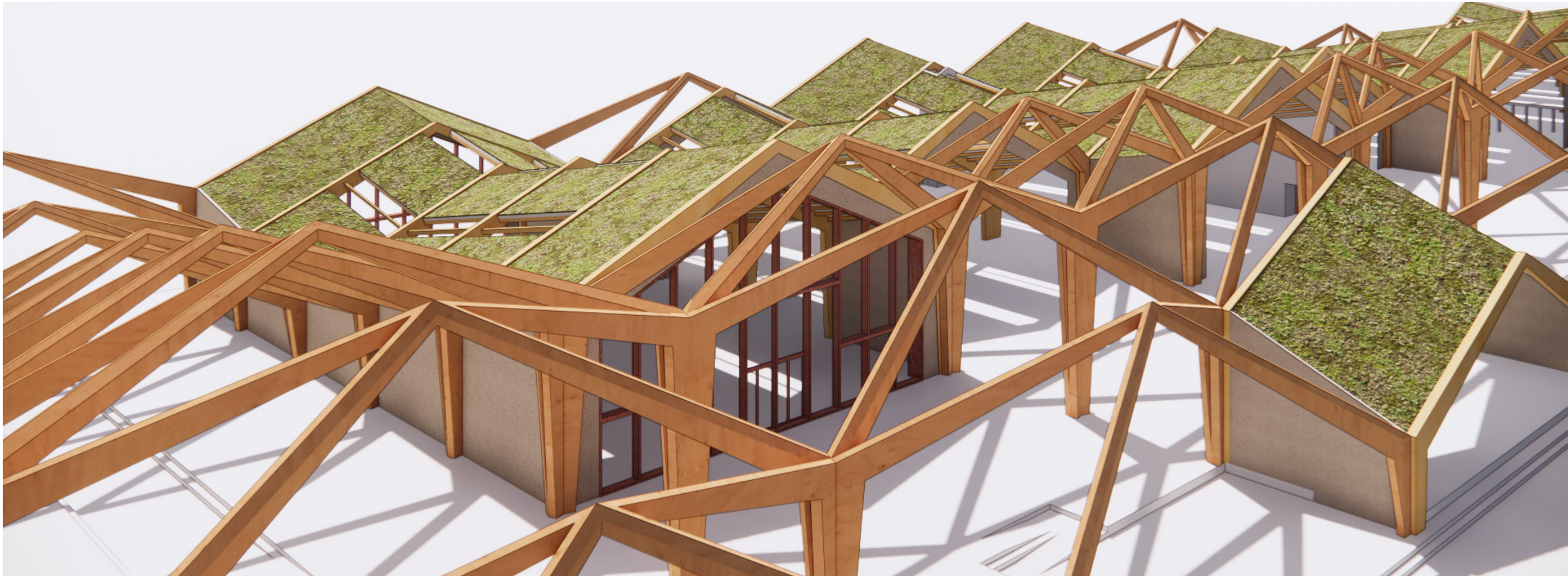
manifesto sketch



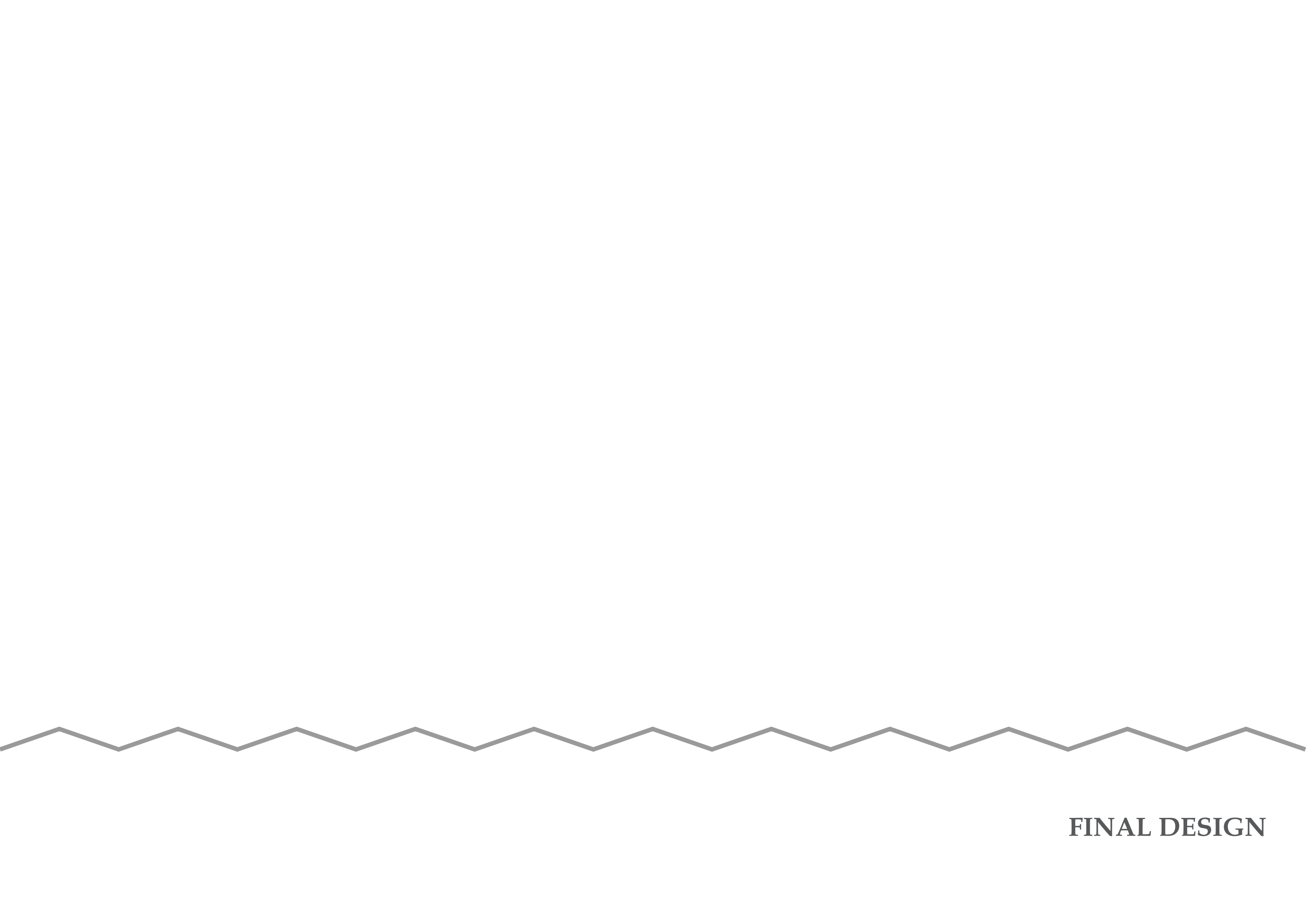
new facade



exposed structure

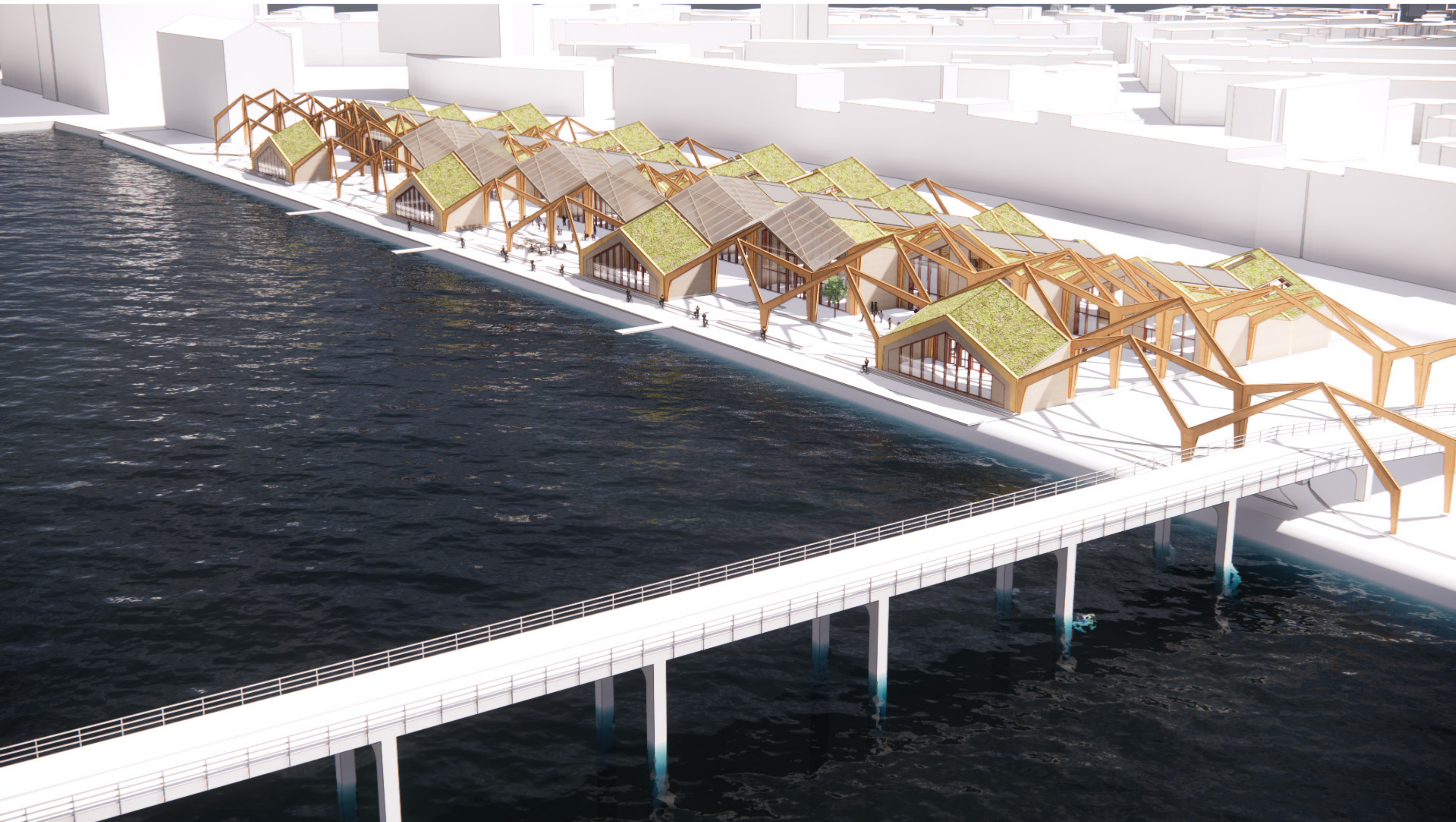


exposed structure



FINAL DESIGN





bird's eye view

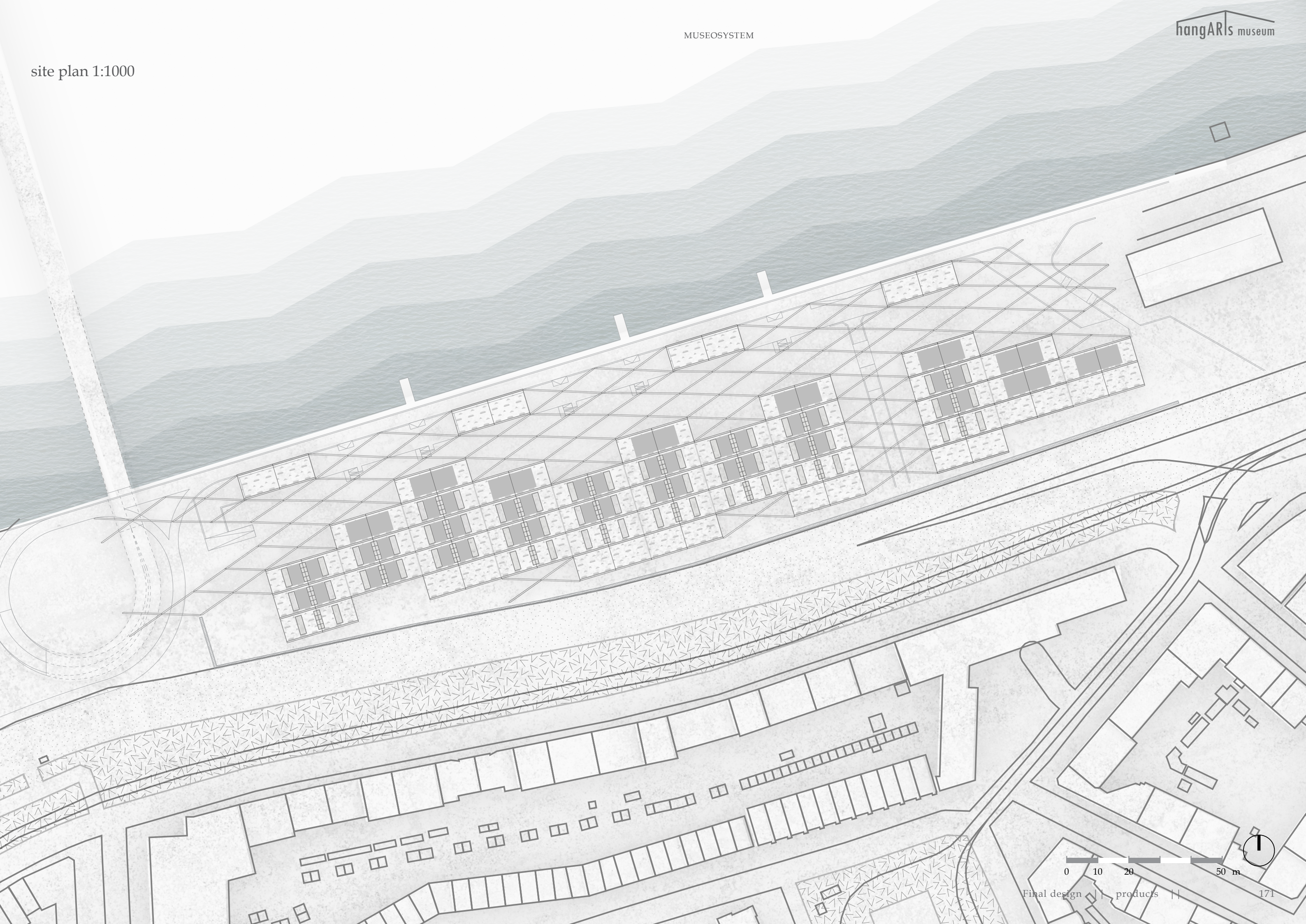
site plan 1:2000



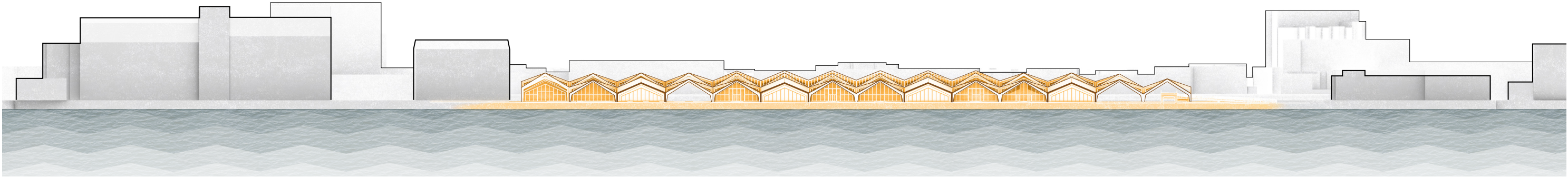
0 20 40 100 m

Final design || products ||

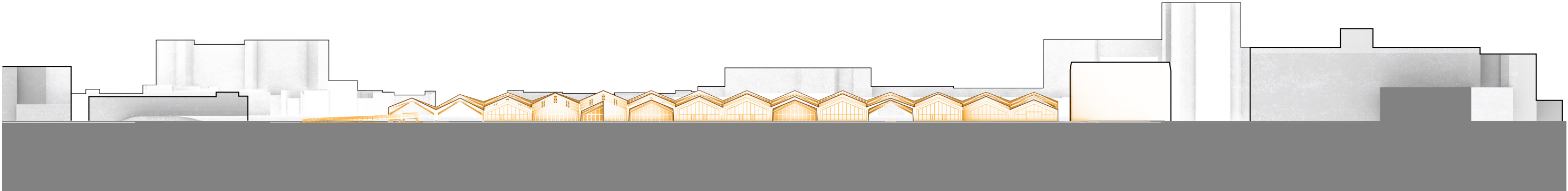
site plan 1:1000



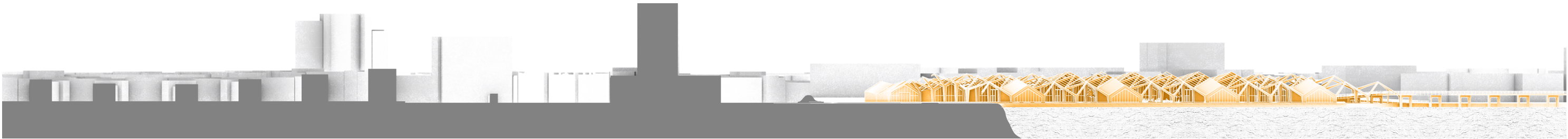
elevations



elevation N (Katendrecht)



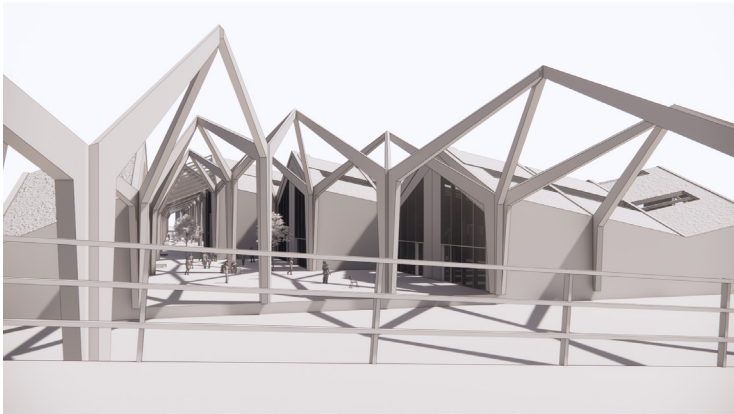
elevation Z (Brielselaan)



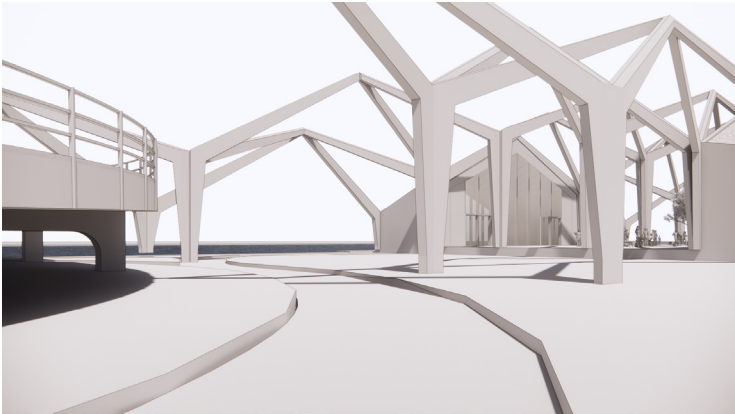
elevation E (Quaker)



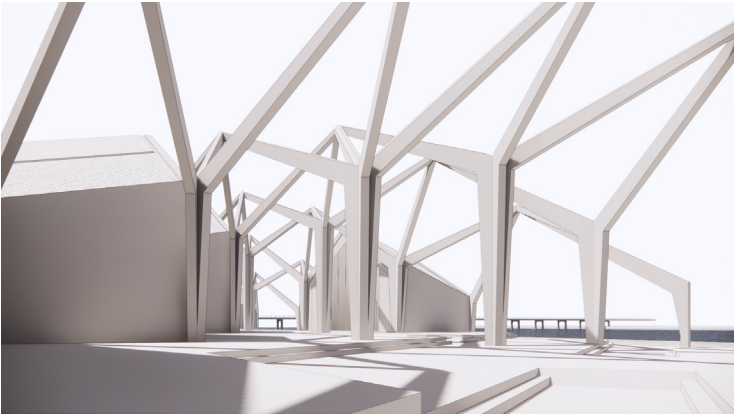
approach



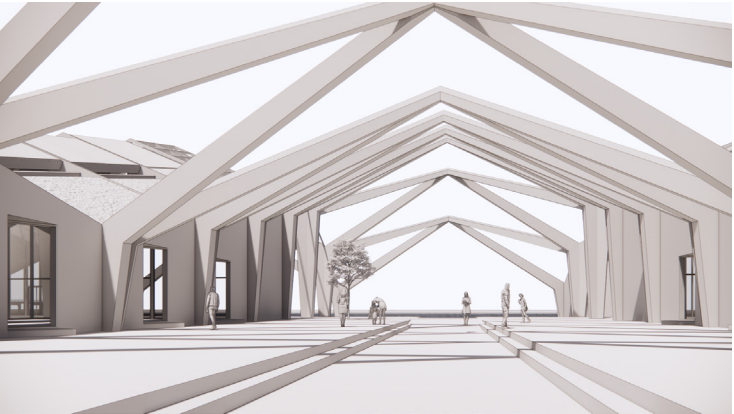
on bridge



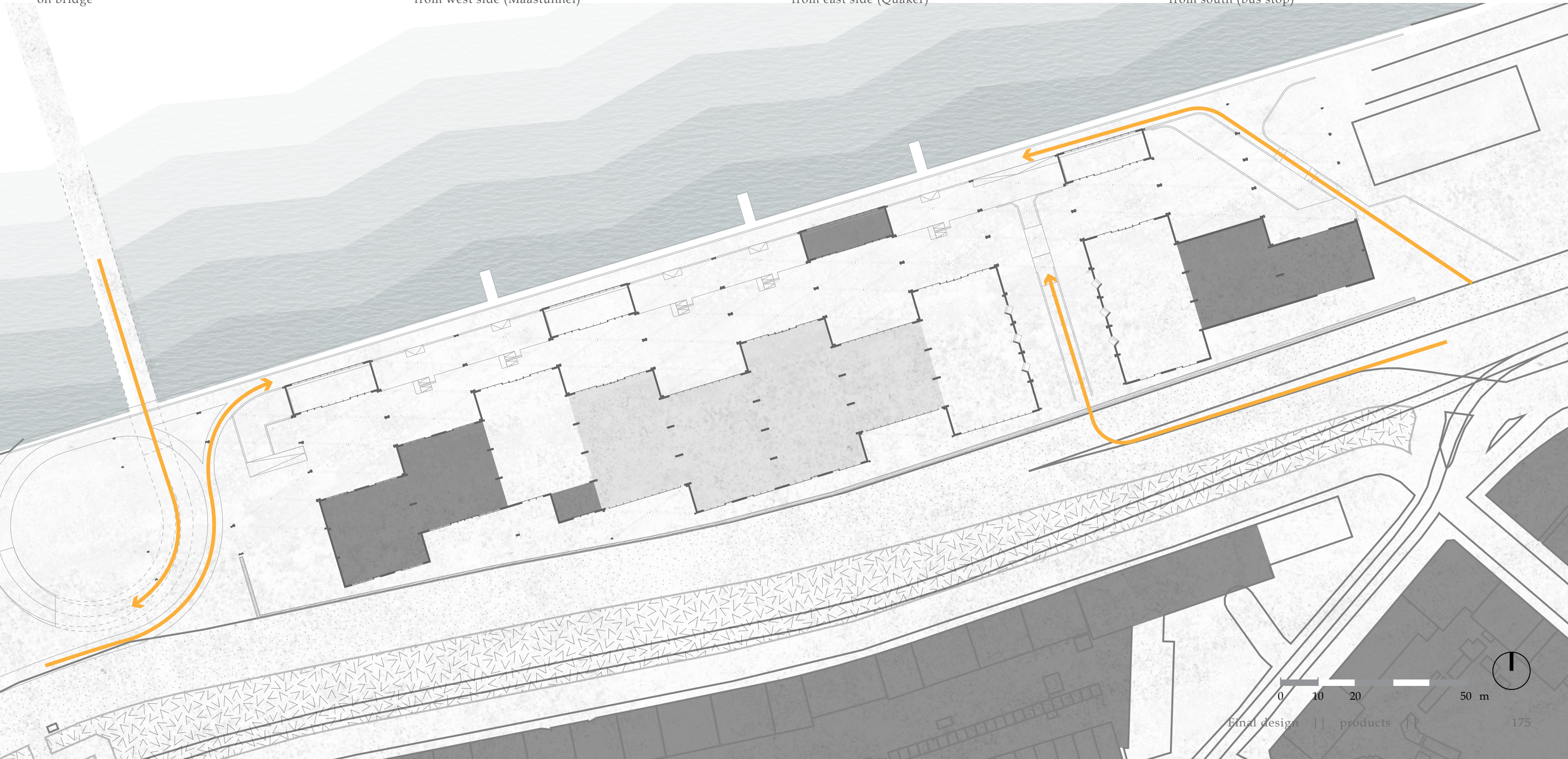
from west side (Maastunnel)



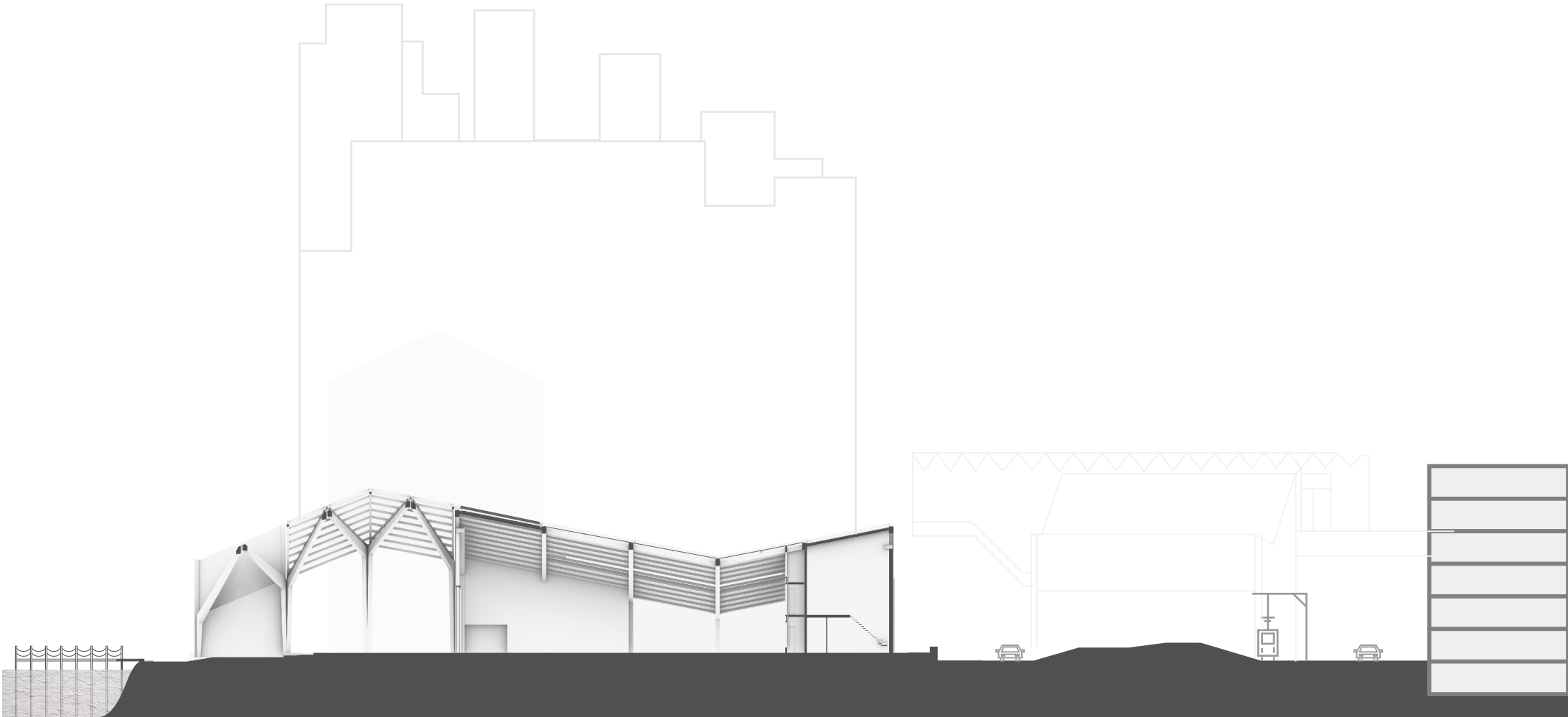
from east side (Quaker)



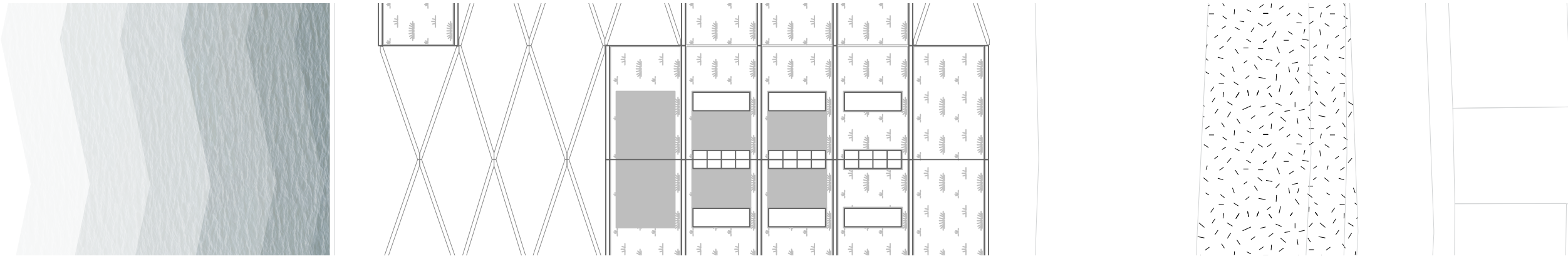
from south (bus stop)



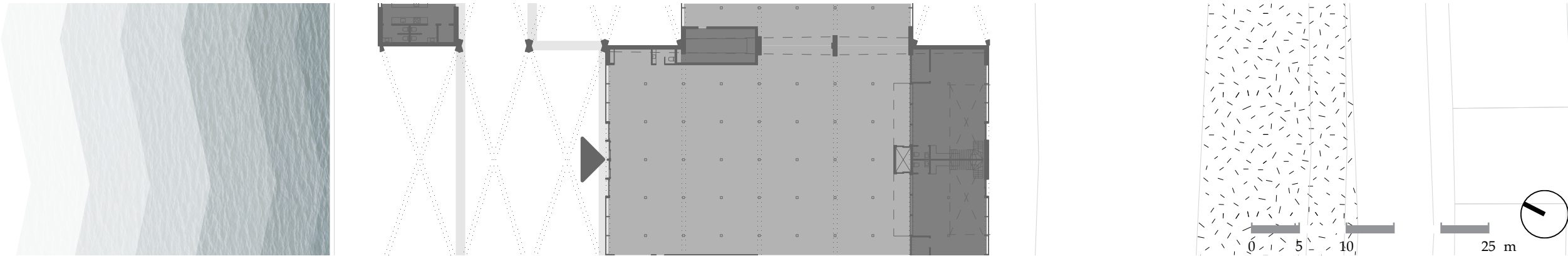
section



perpendicular section (exhibition hall)

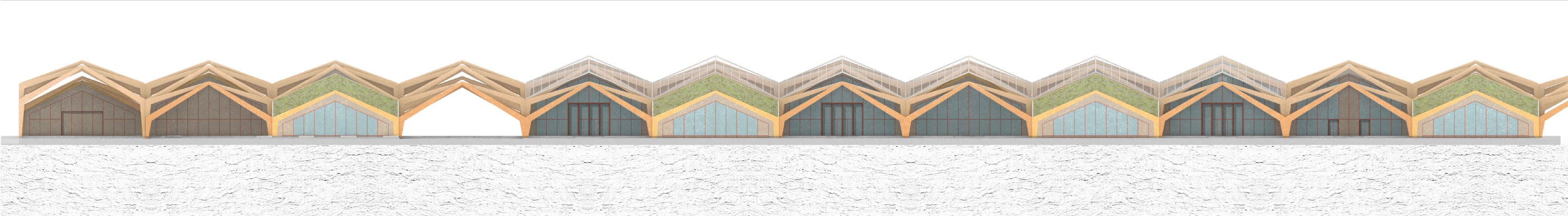


street profile (roofscape)



street profile (GF, noll plan)

facade elevations



elevation N (Katendrecht)

0 5 10 25 m



elevation N (boulevard)

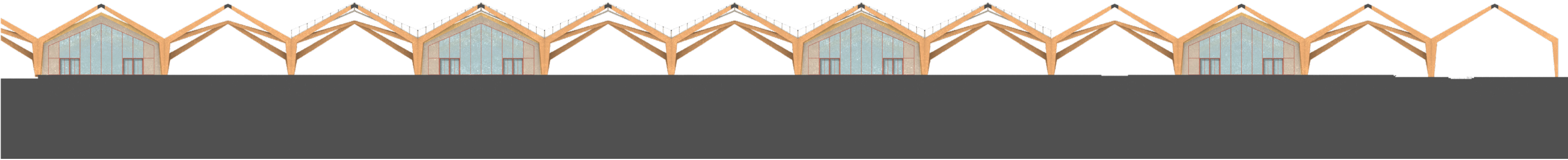
0 5 10 25 m

facade elevations



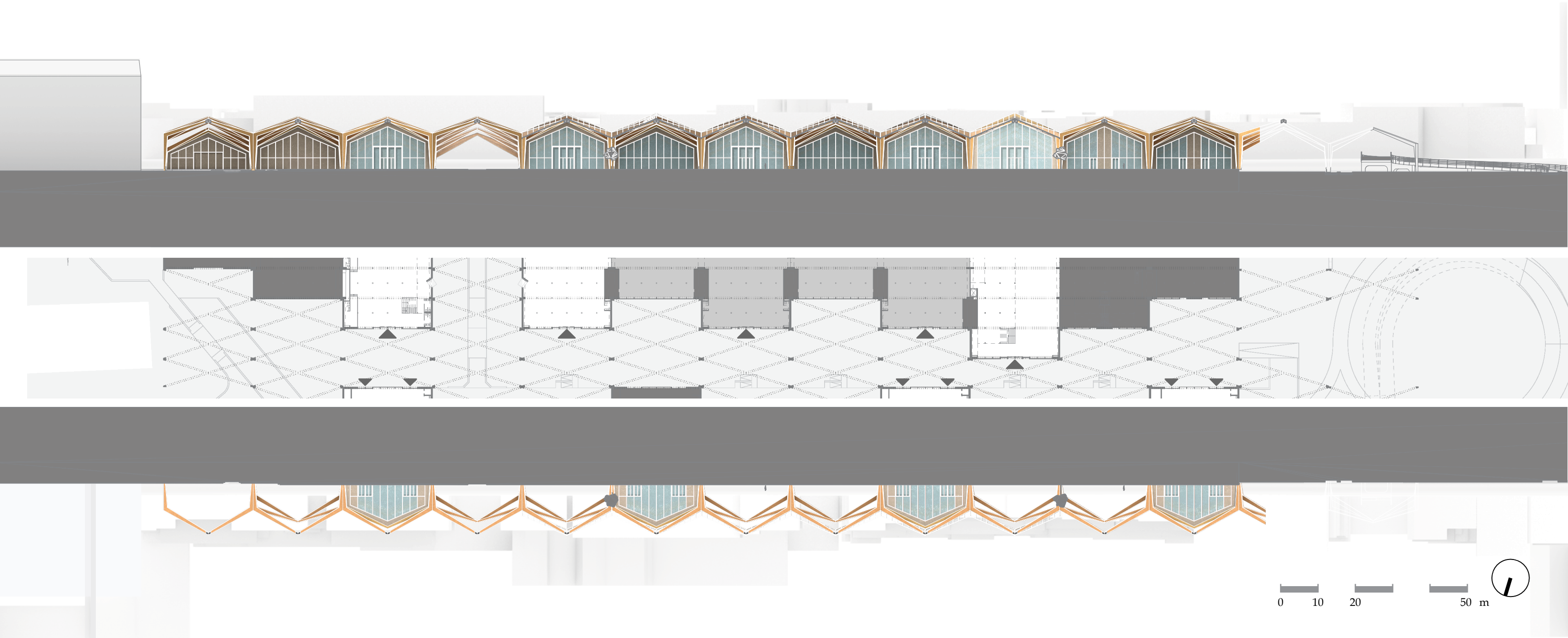
elevation Z (Brielselaan)

0 5 10 25 m

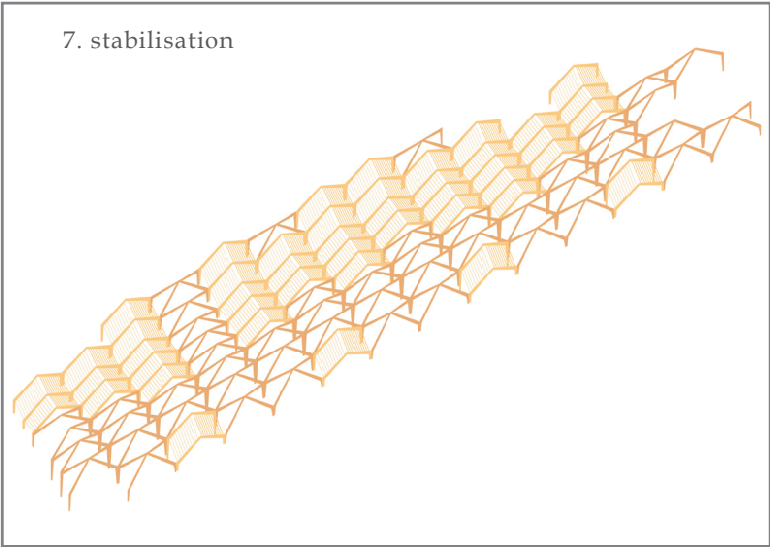
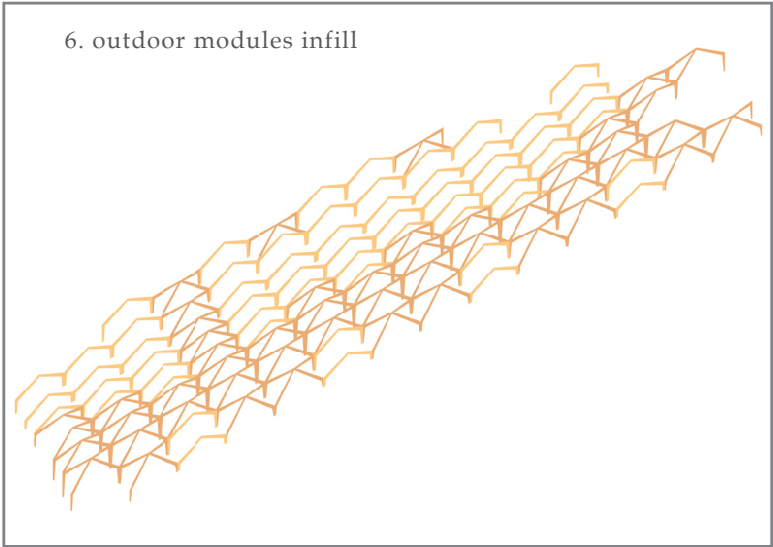
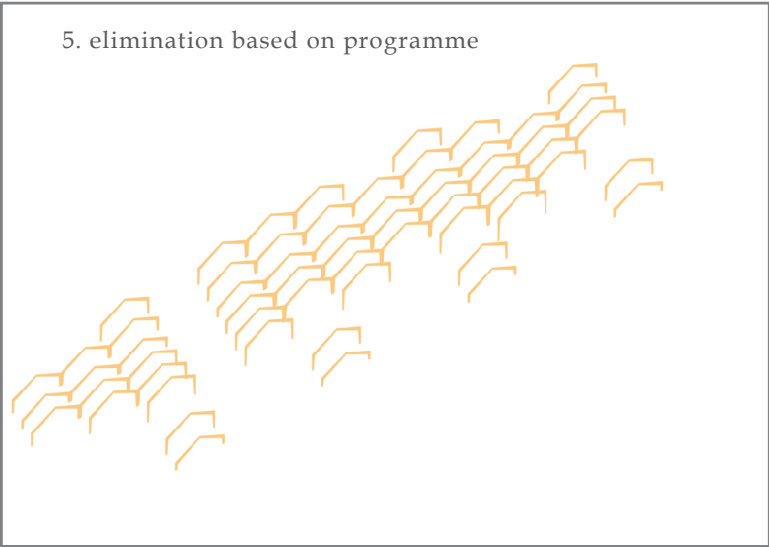
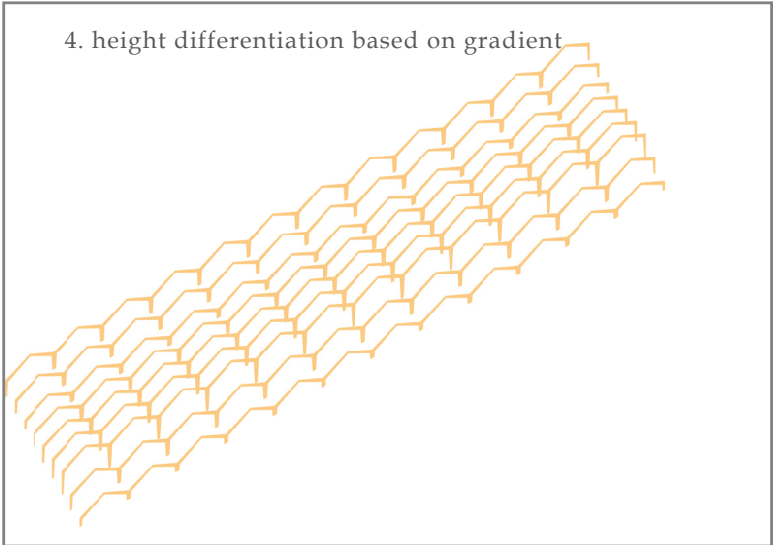
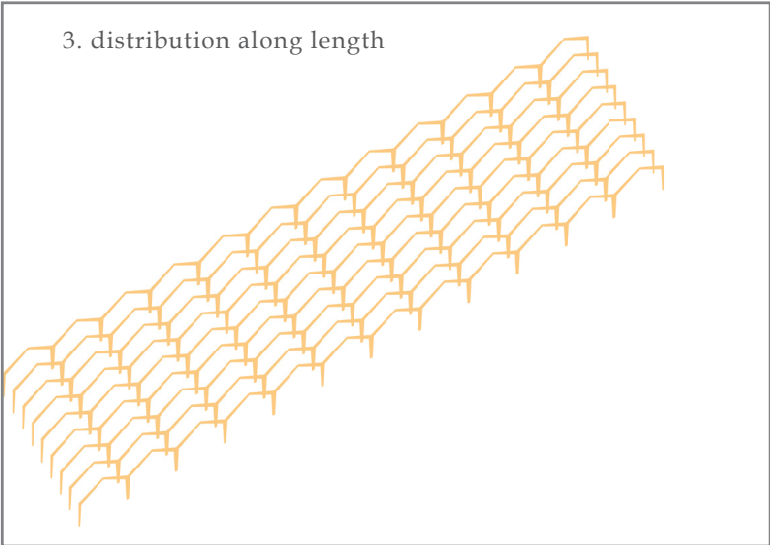
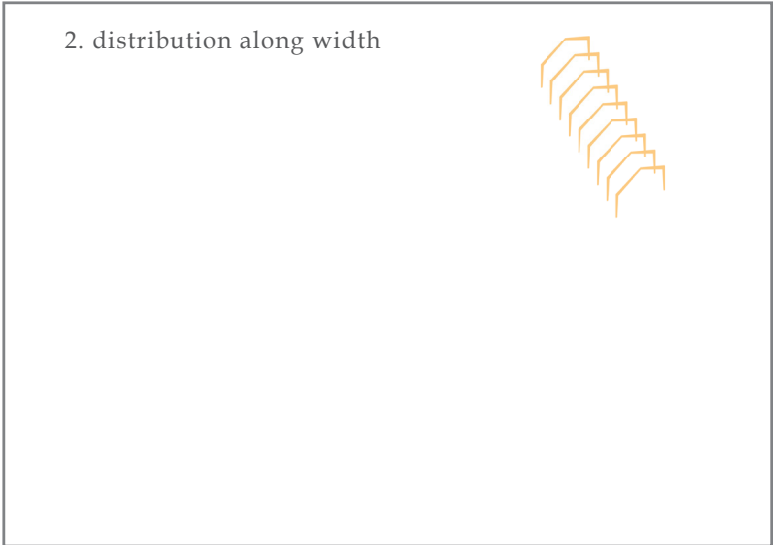
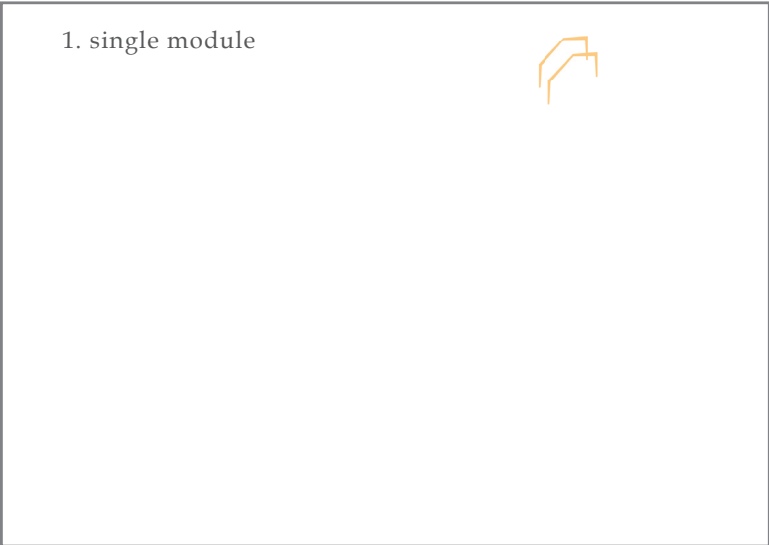


elevation Z (boulevard)

0 5 10 25 m

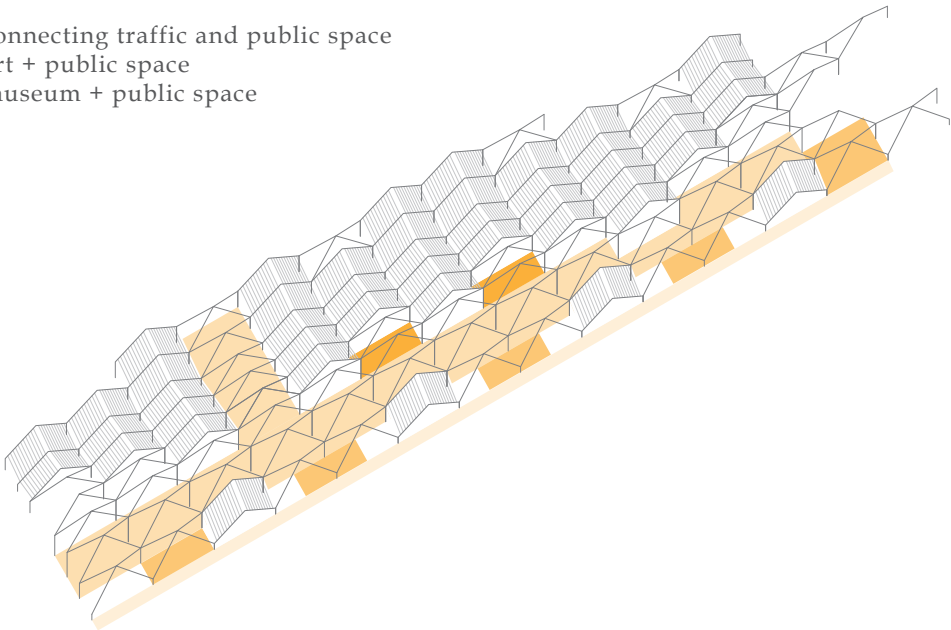


the module

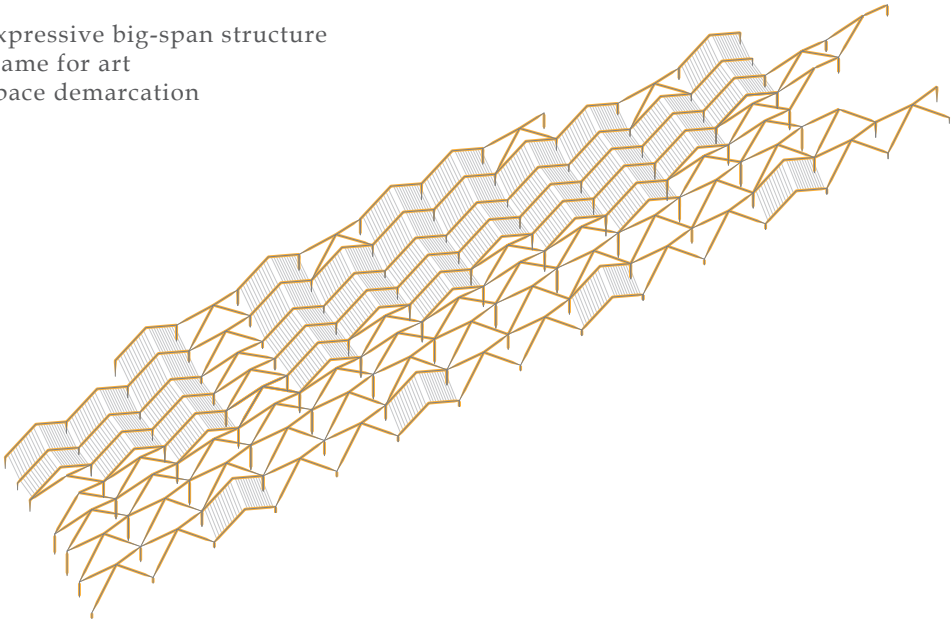


multiplicity

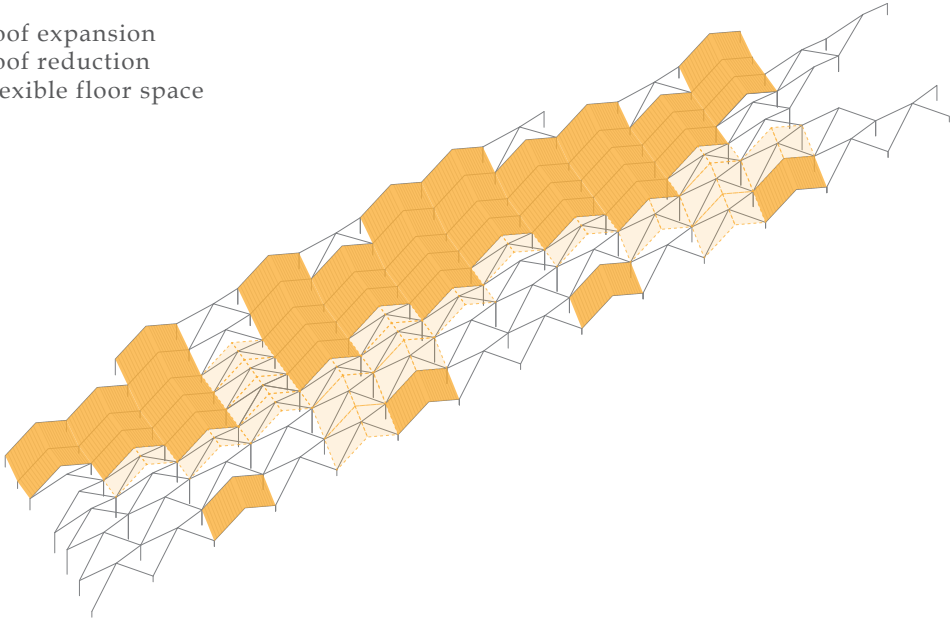
connecting traffic and public space
art + public space
museum + public space



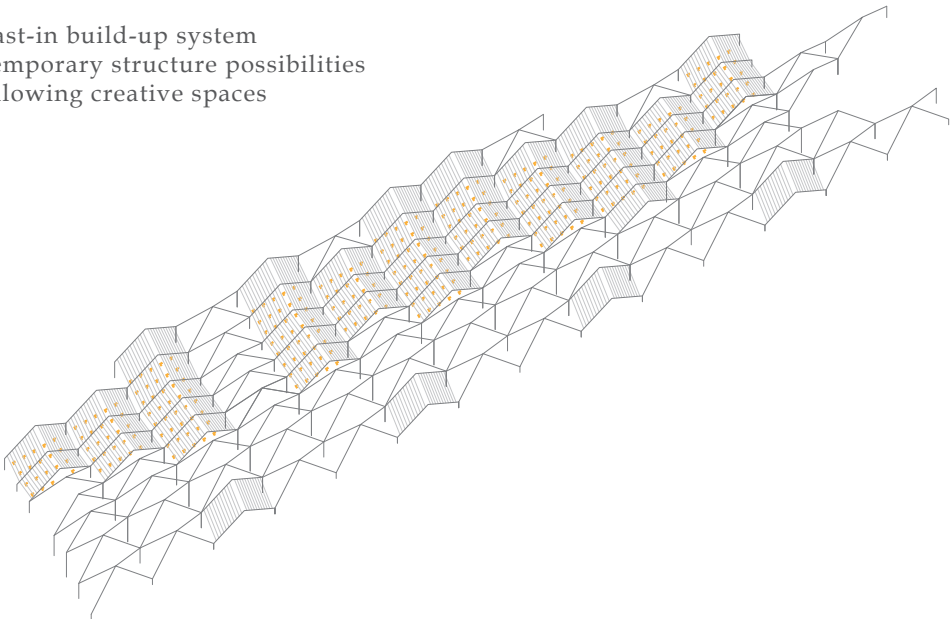
expressive big-span structure
frame for art
space demarcation



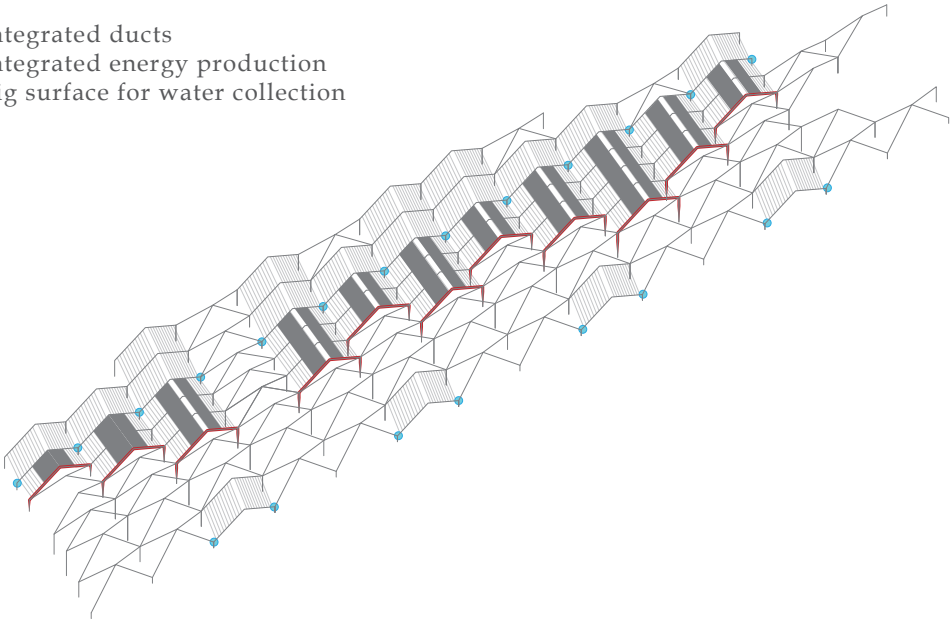
roof expansion
roof reduction
flexible floor space



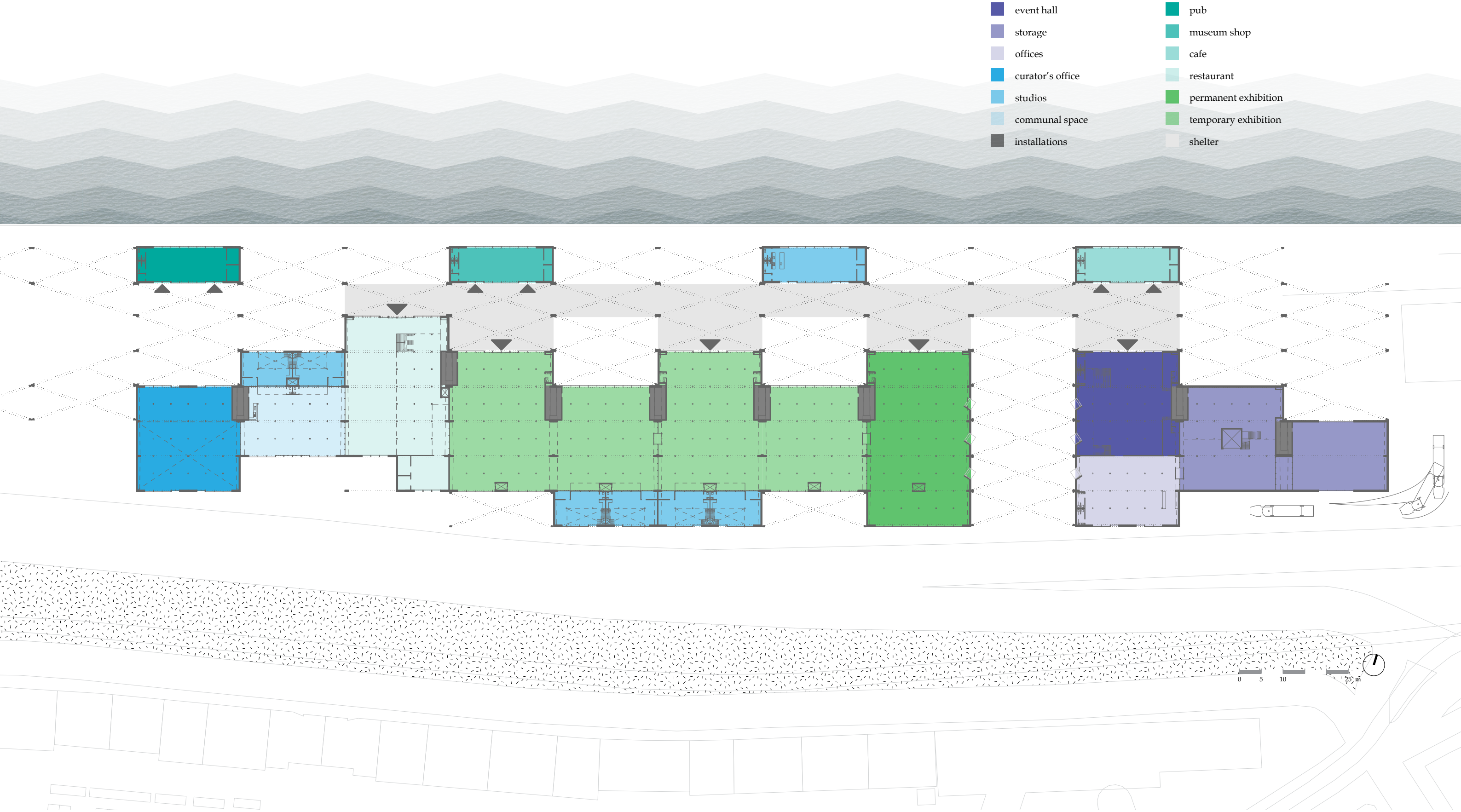
cast-in build-up system
temporary structure possibilities
allowing creative spaces



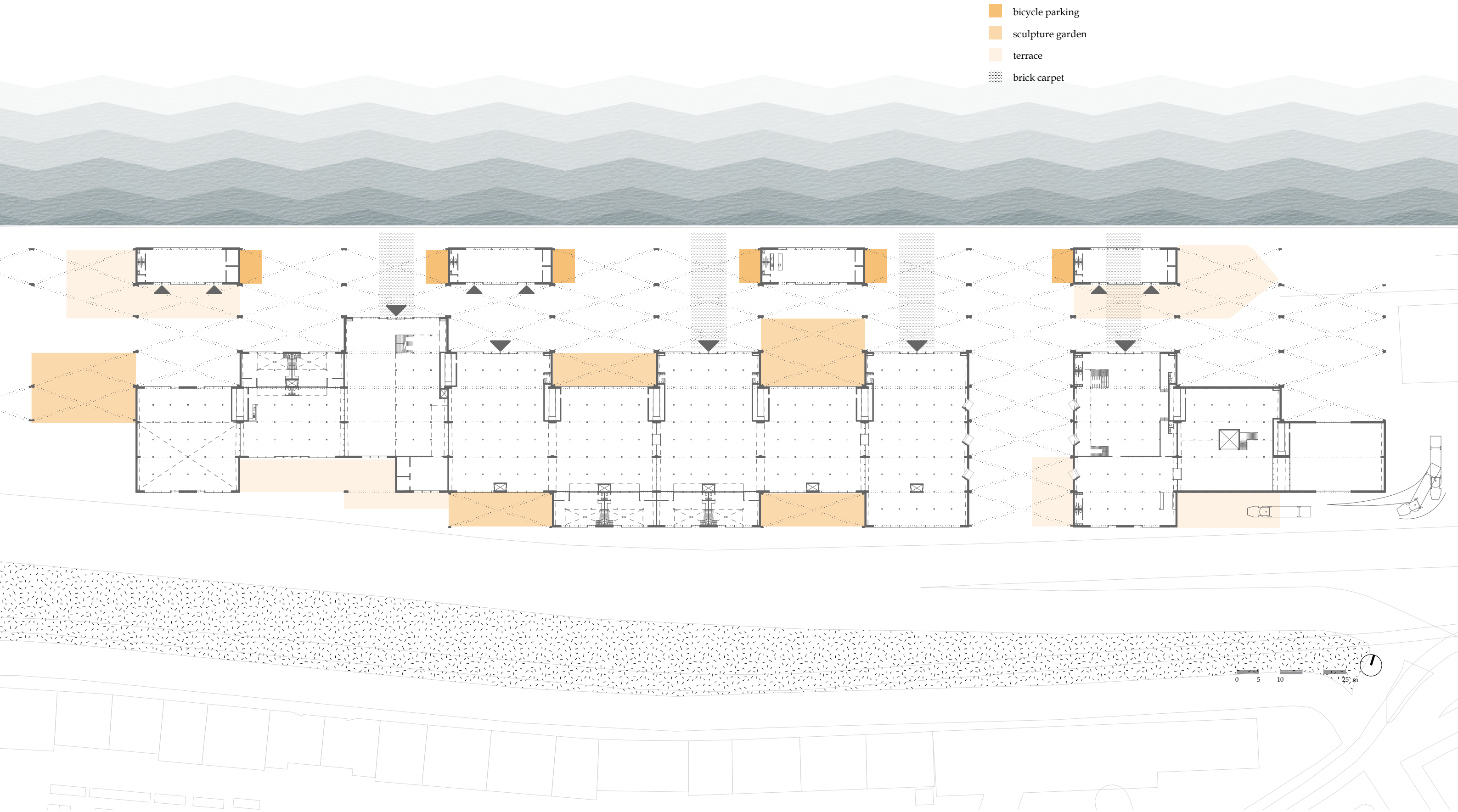
integrated ducts
integrated energy production
big surface for water collection



GF plan programme

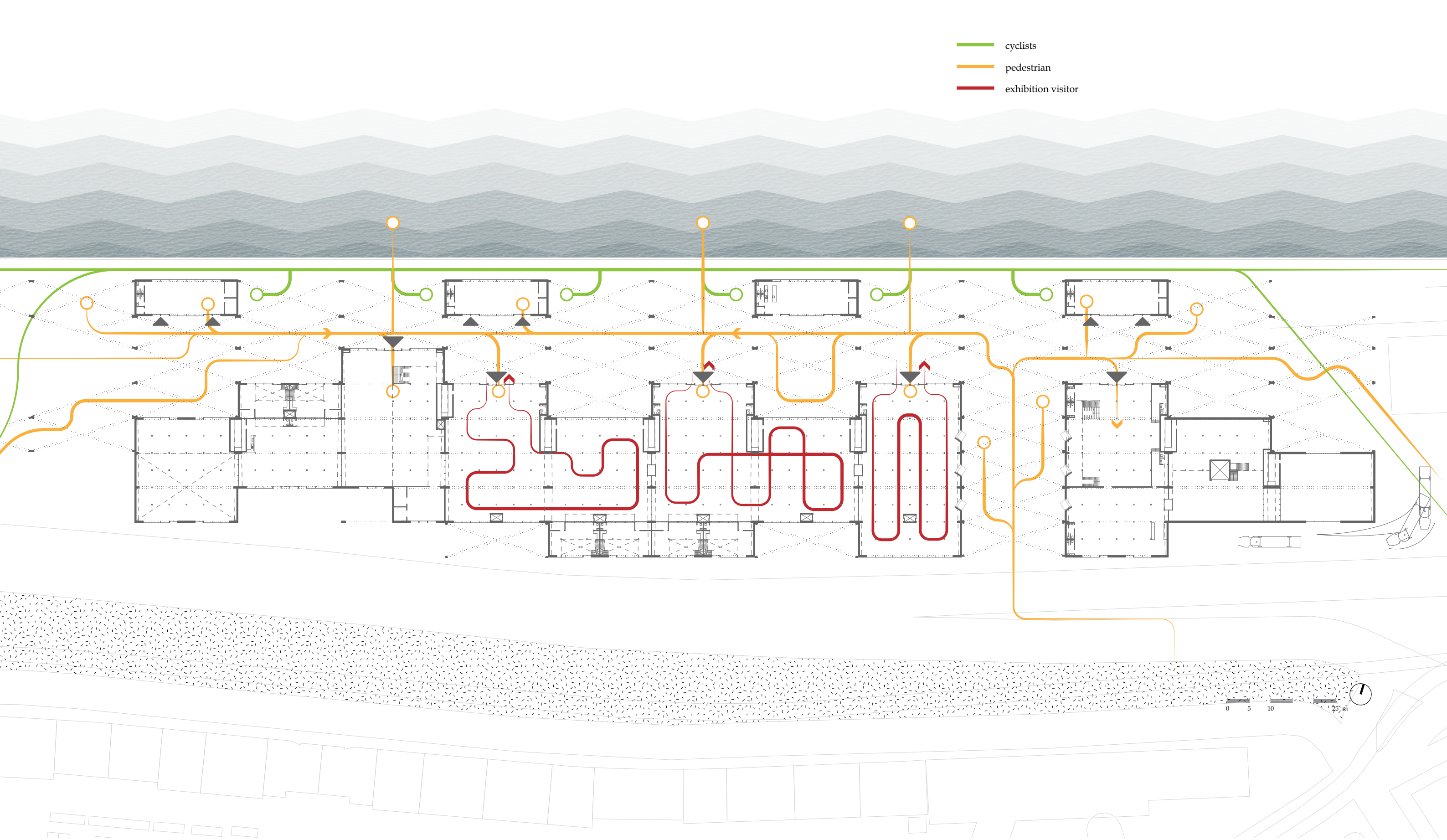


GF plan outdoor programme



possible routes

- cyclists
- pedestrian
- exhibition visitor



location tour



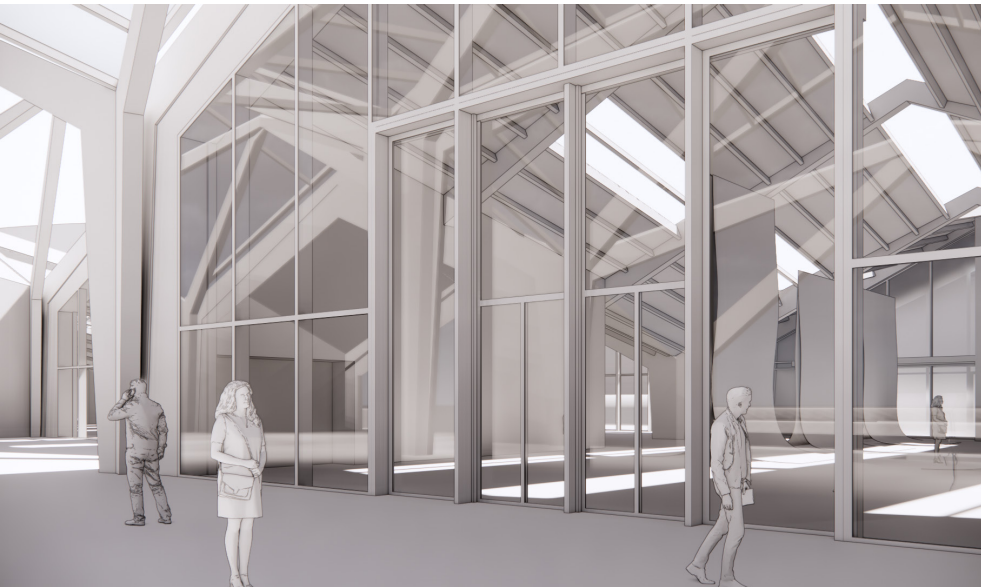
from bike path



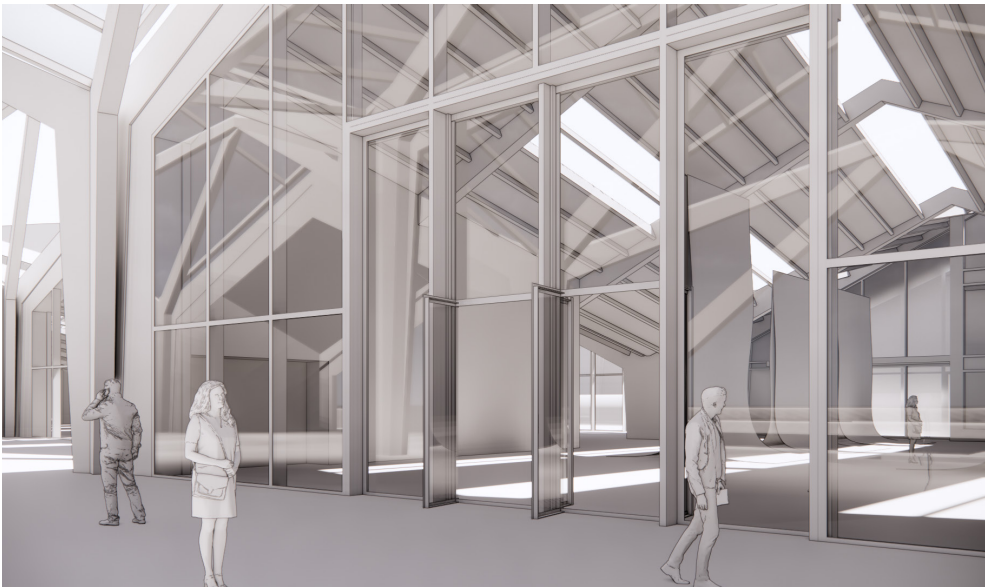
from boulevard



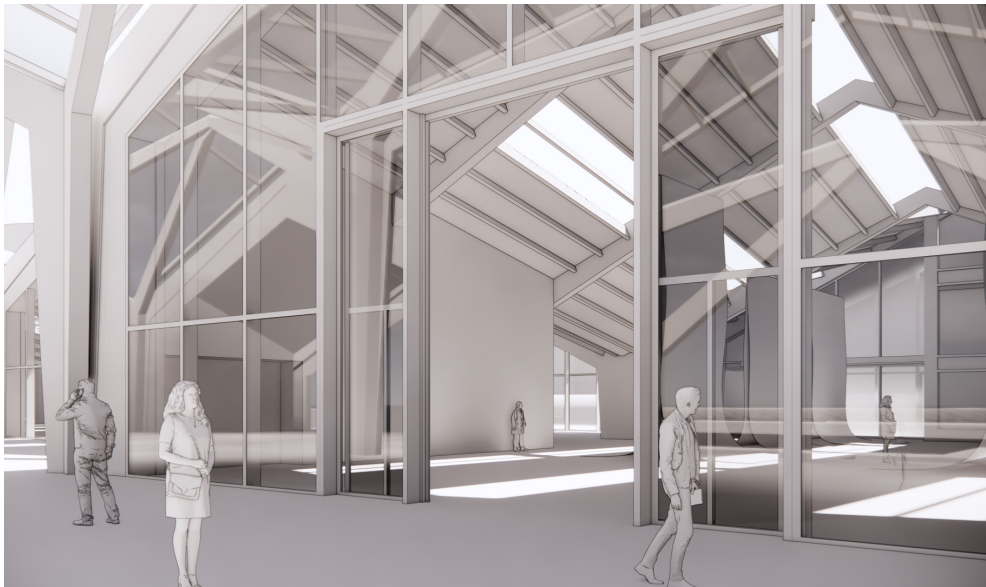
in exhibition hall



facade: doors closed

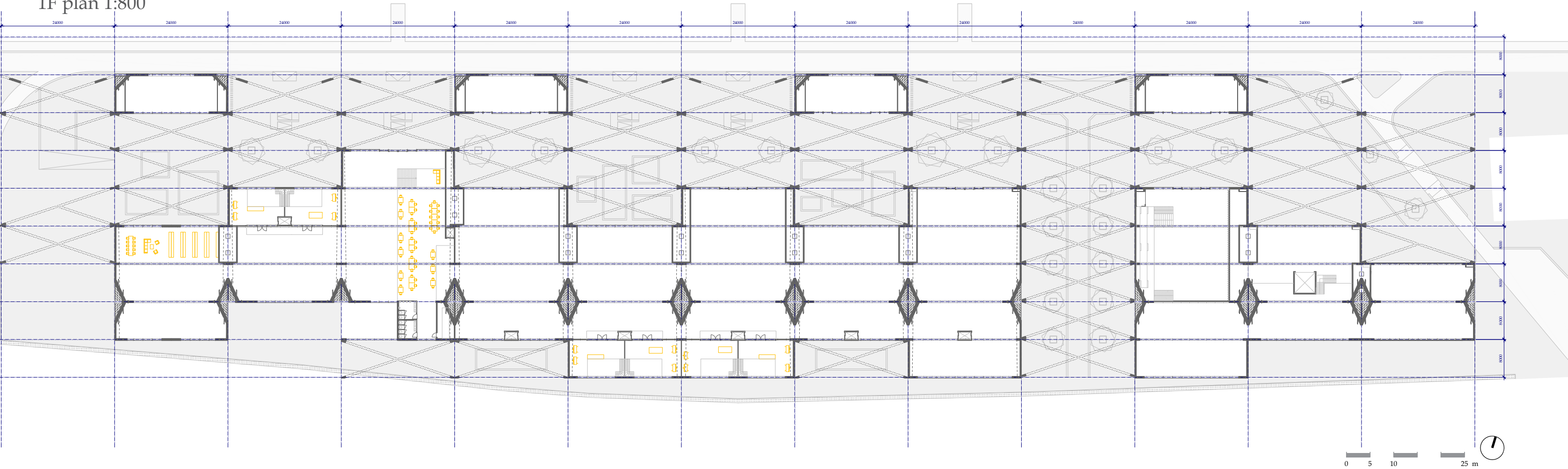


facade: entrance doors opened

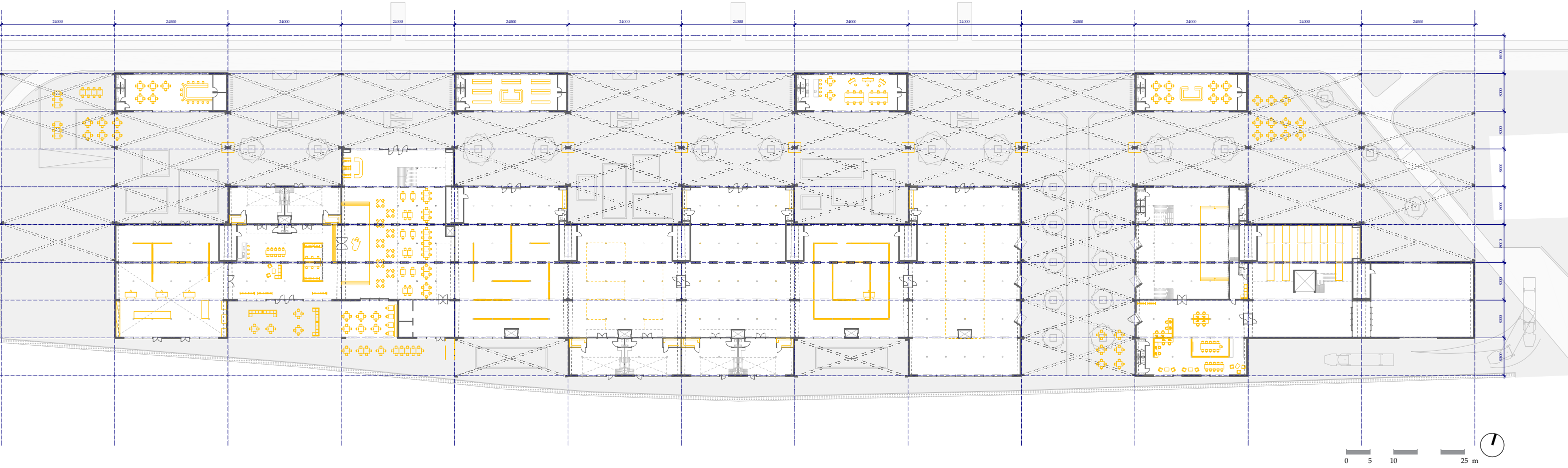


facade: sliding doors opened

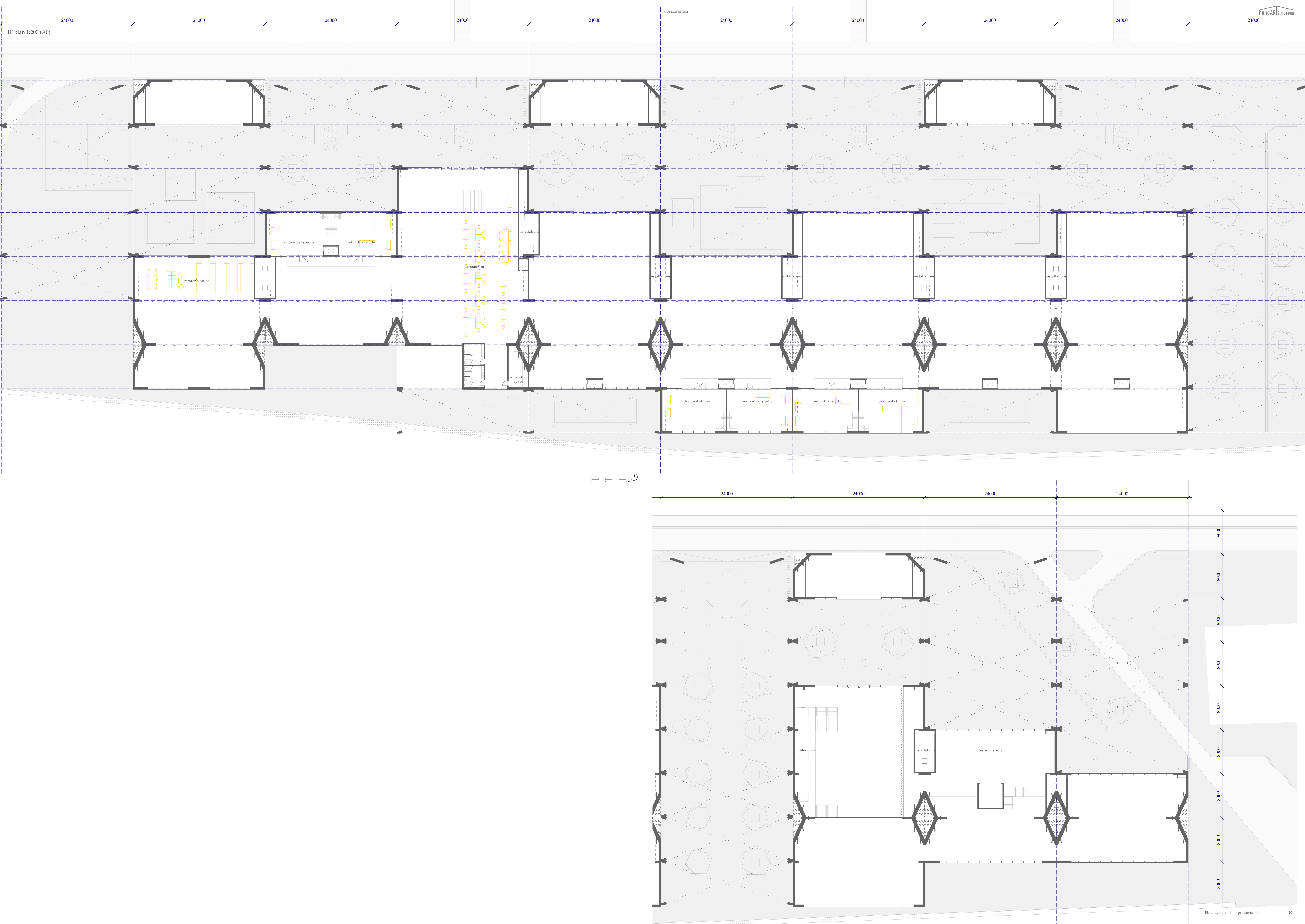
1F plan 1:800



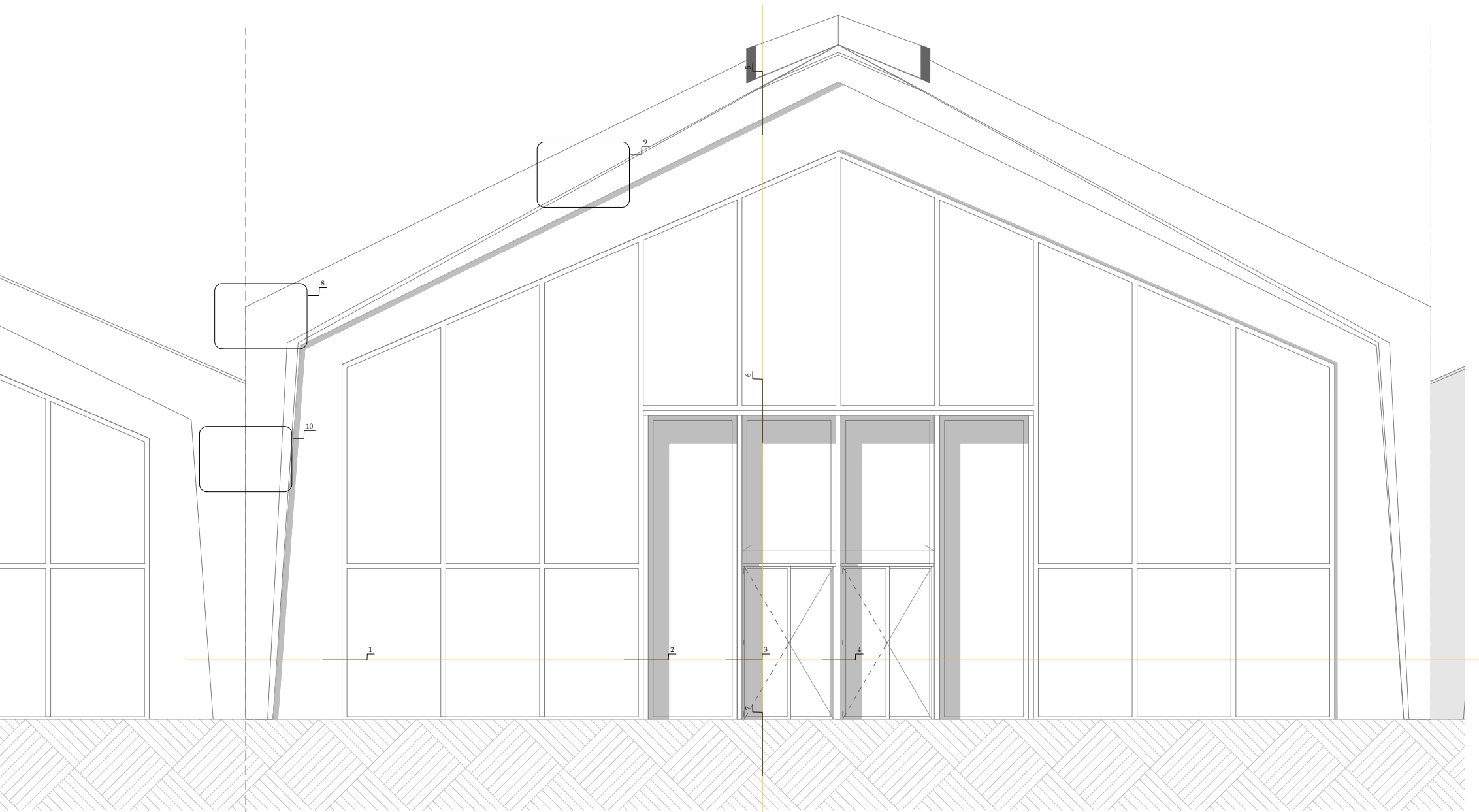
GF plan 1:800



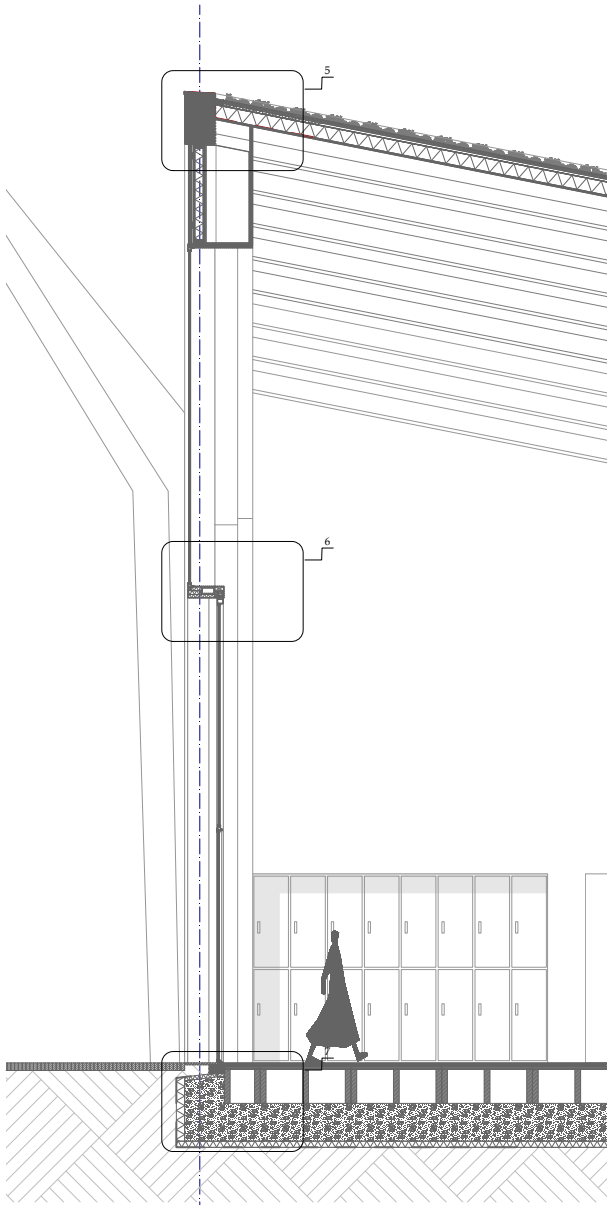




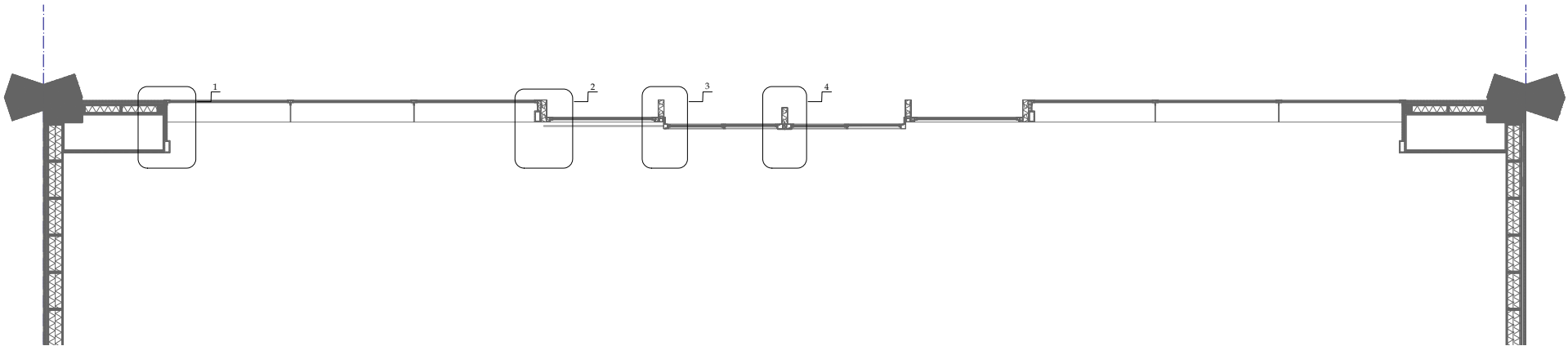
facade fragment 1:100 (details and 1:20 in appendix)



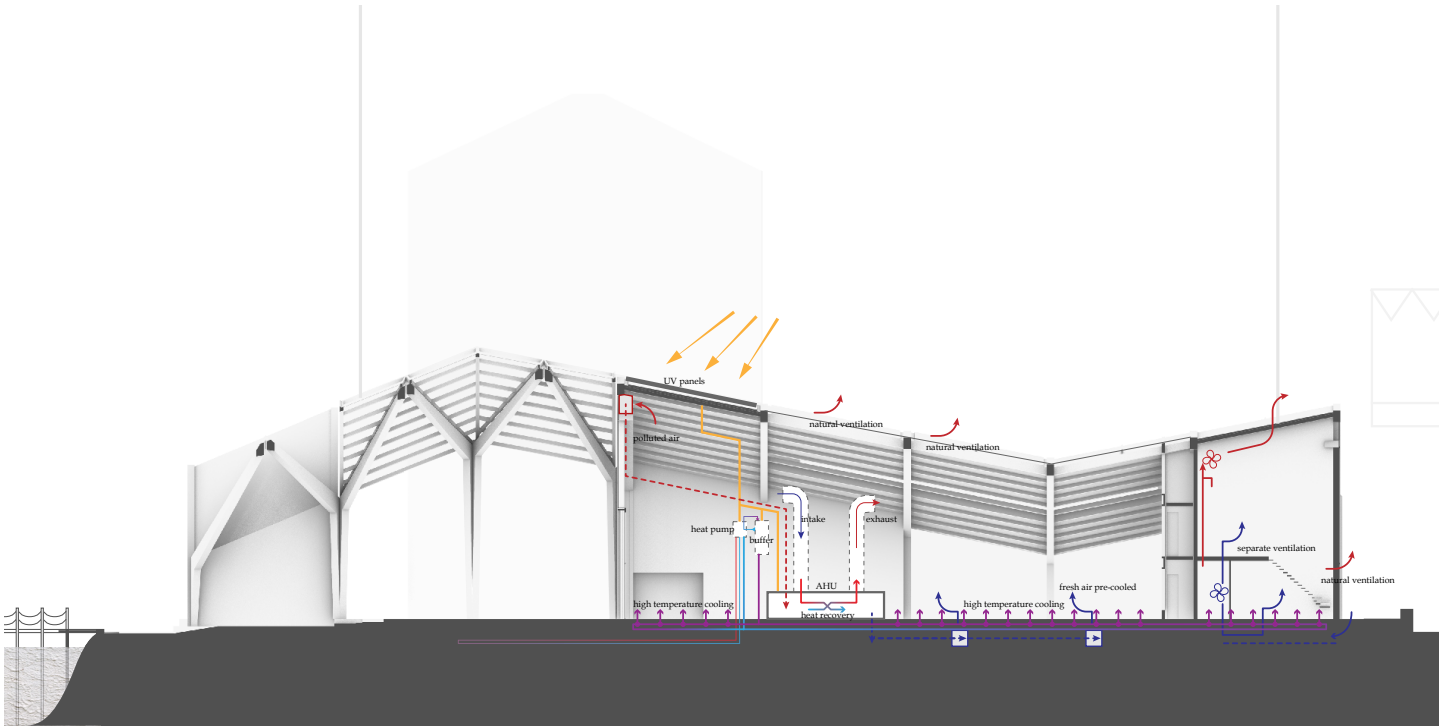
facade fragment



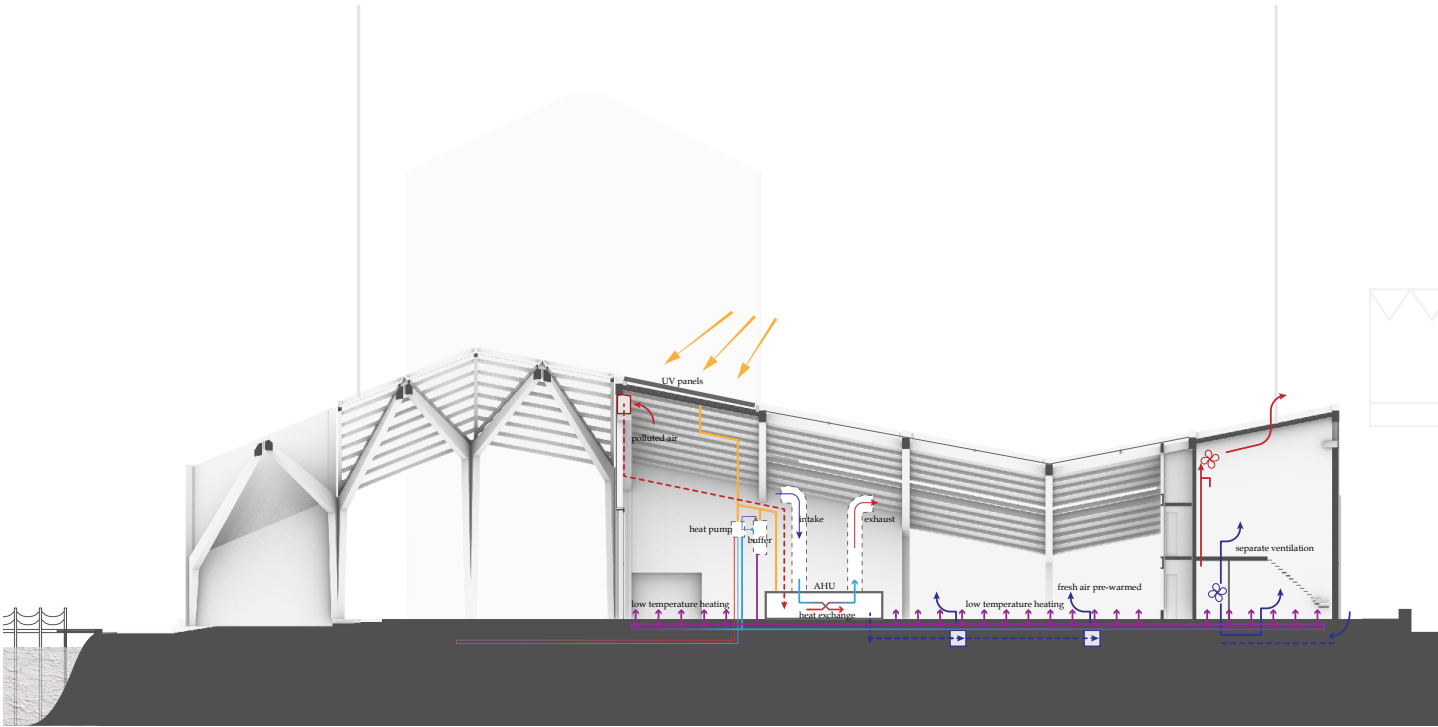
vertical facade section



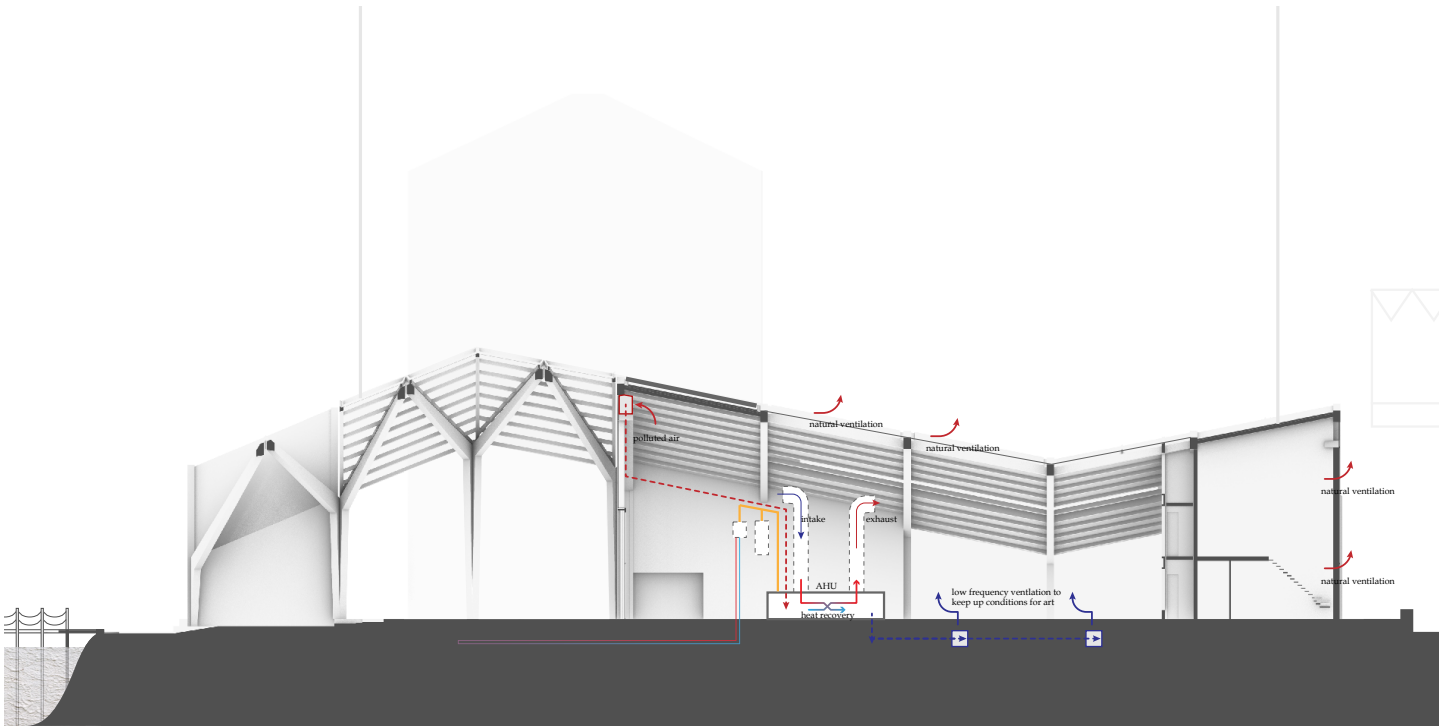
horizontal facade section



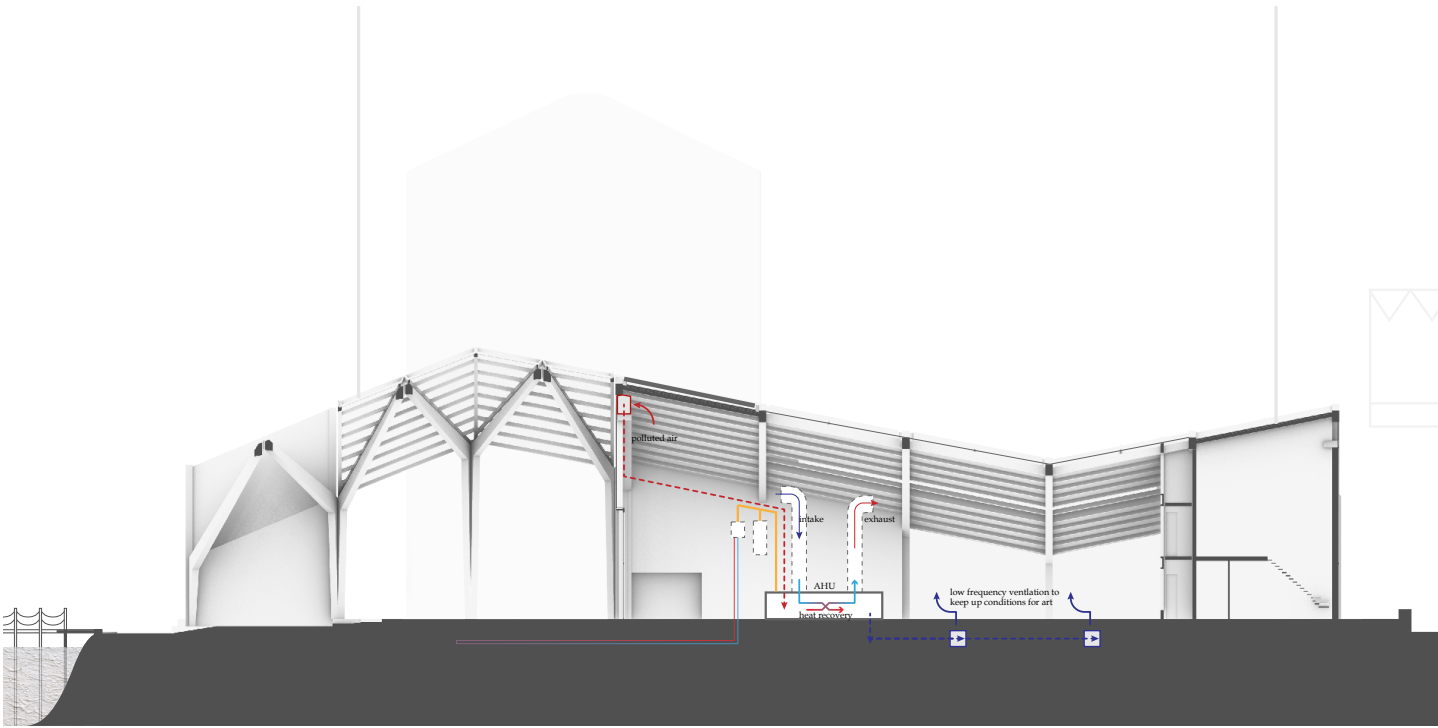
summer - day



winter - day

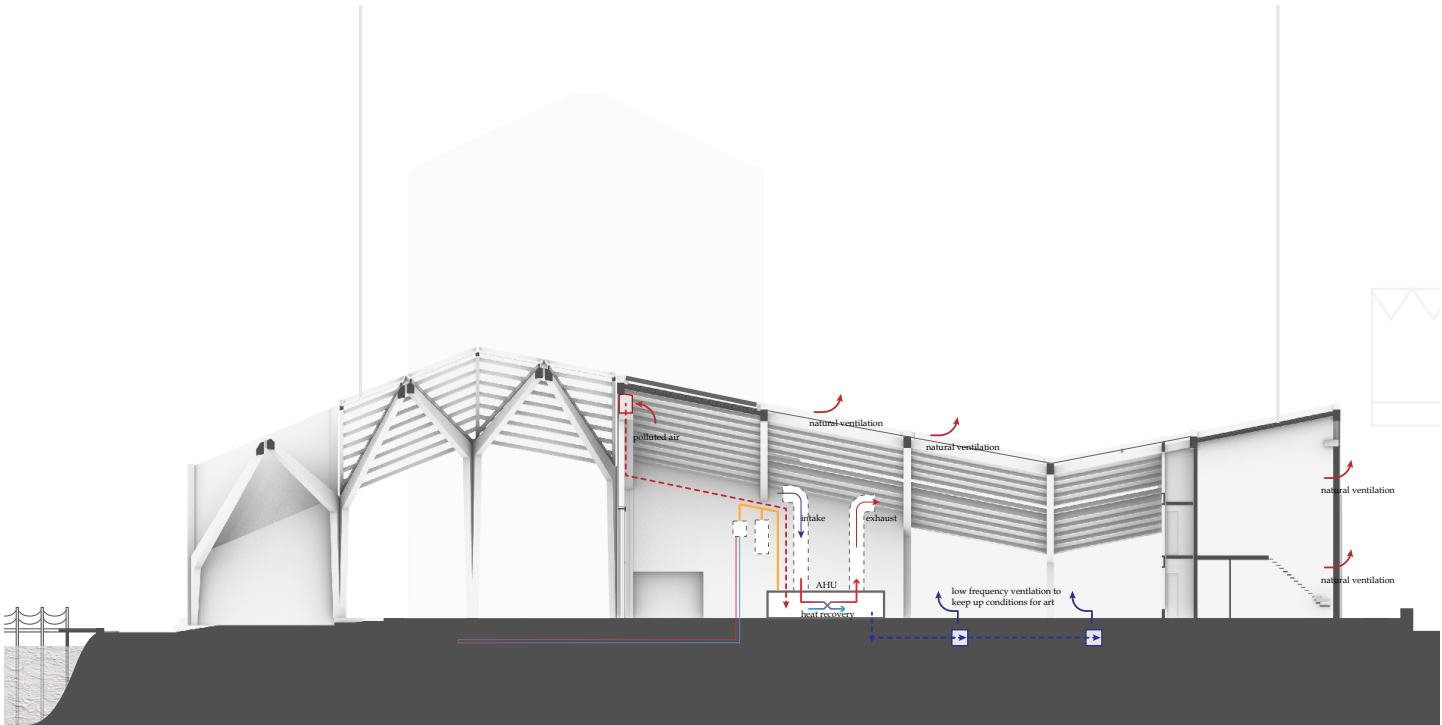


summer - night



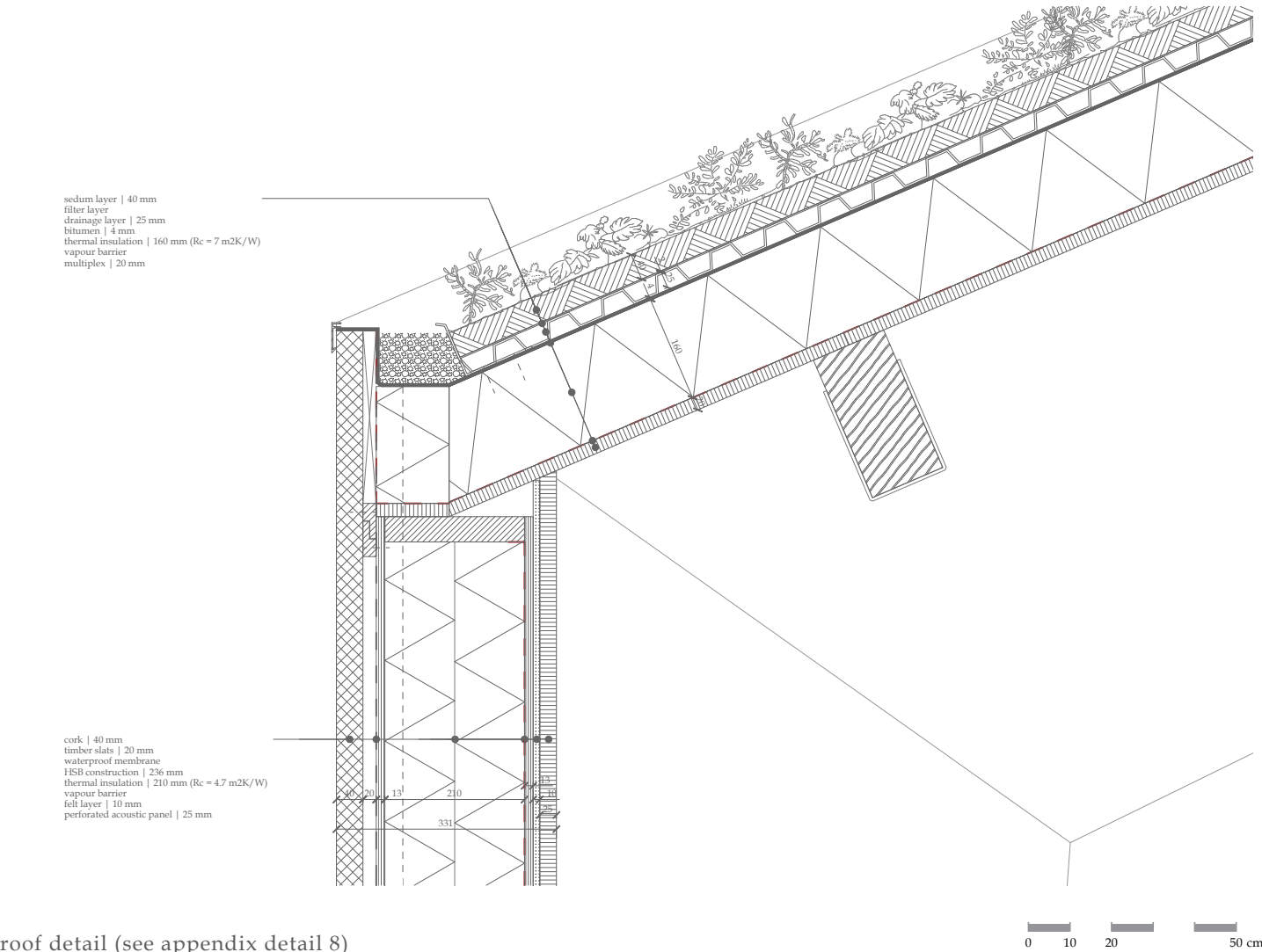
winter - night

rainwater collection

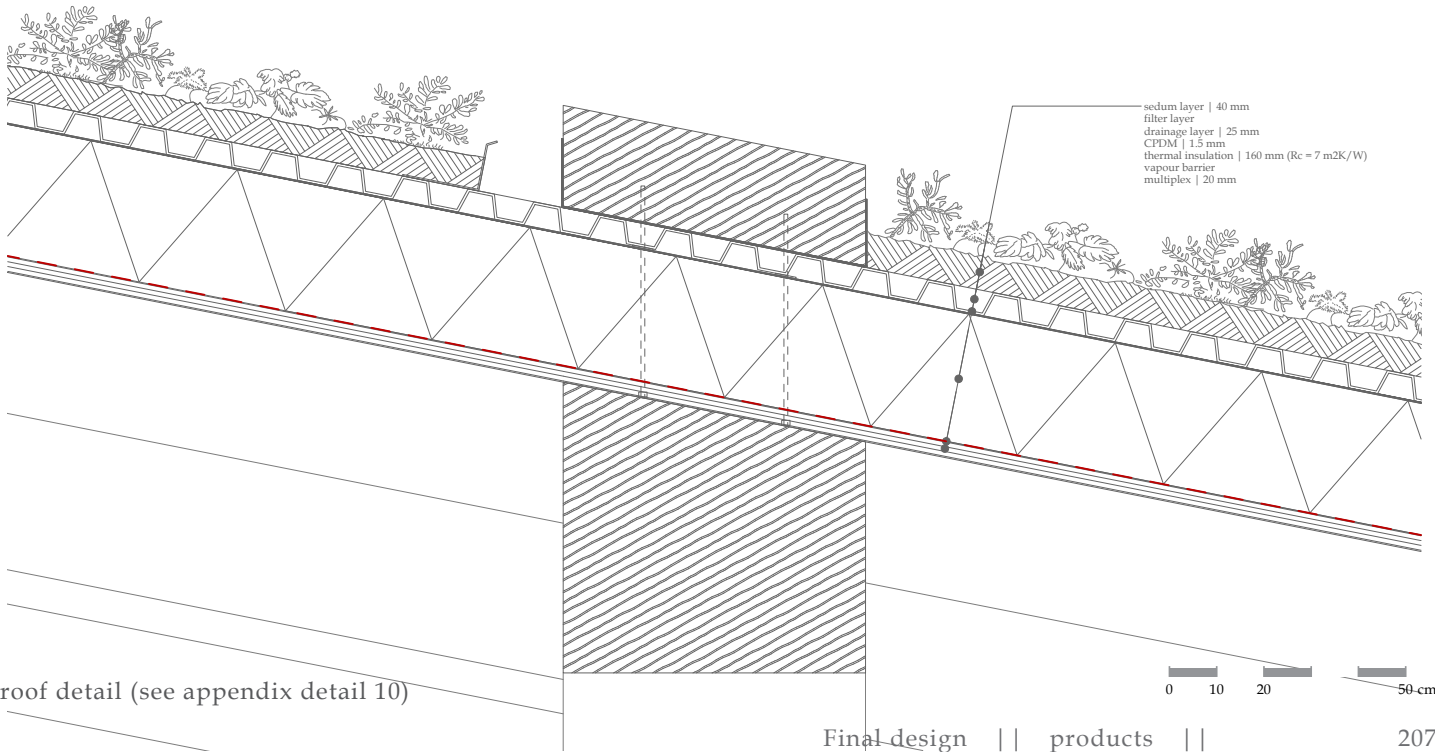


water collection

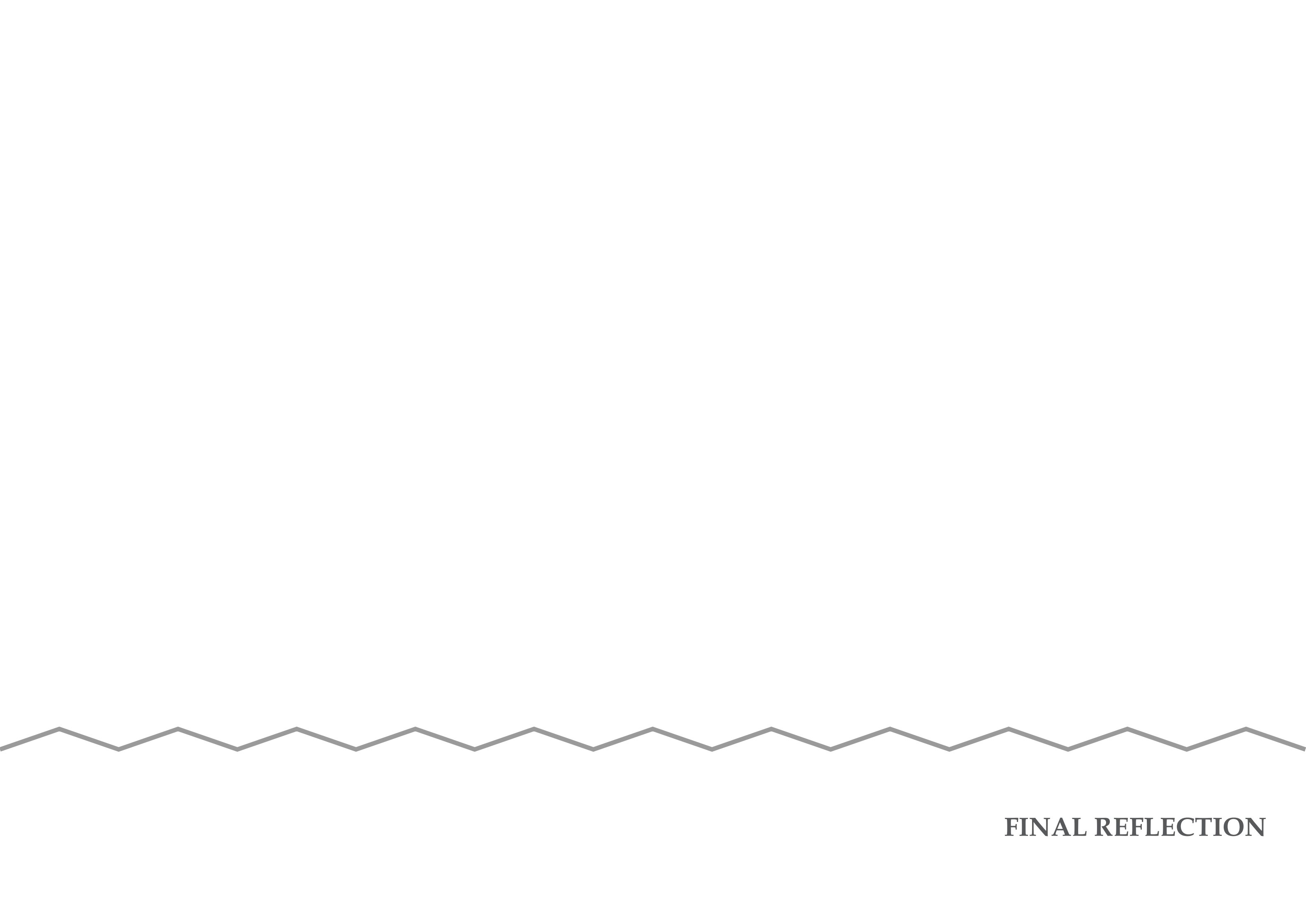
roof detail (see appendix detail 8)



roof detail (see appendix detail 10)







FINAL REFLECTION

The Art Museum

One of the biggest questions that this studio raises is: what can the future art museum be like? How do you see the future (art) museum? From the research, it can be deduced that the current visitors of art museums already have an interest in art, or are tourists coming for sightseeing. Some of the people not visiting feel like there is an invisible barrier that they are not willing to cross. This has to do with for instance working hours, entrance fees and lack of interest. A certain group of people also believe that they would not understand art.

My idea of an art museum is a demystified one; one with lower standards to a level where art is more accessible, where the visitor is exposed to art even while drinking their coffee on their way to work. The person becomes audience of the art when just cycling by, when sitting on the terrace, when taking a stroll with the dog. The museum should ignite the curiosity of the audience without them needing to enter an exhibition. It should offer options to spend less money and/or time than a full visit. In conclusion, my art museum offers a lower threshold to welcome the mildly interested audience.

Concept: Museosystem

To make a lower threshold possible, my solution is to create more possibilities for personal contact with the source of art: the artist. The initial idea was to introduce ateliers – or studios – to the museum so the local artists can work on site for the museum that they are exhibited in. Based on high social cohesion numbers in Tarwewijk, I took the assumption that the audience is more willing to visit artworks made by people they know. This quickly evolved into something I call now the Museosystem: a site where artist, curator and audience come together and profit from each other in a symbiosis. It changed to this concept because I realised there is more to a museum than just the artworks and its audience. The research question resulting from this is:

What can the art museum do to provide an environment in which the artist, curator and audience directly support each other?

In the current museum environment, the three parties barely have any contact with each other. The idea of this concept is to bring the three parties closer together so they have a chance to empathise with each other.

The manifesto of my project has went through a lot of changes, visual techniques and ideas to capture what my museum is. Eventually, it both underlines what an art museum should offer, and how the artist, curator and audience are all together on the site creating a community.

Research & design: progress P2 – P3

For my project it was hard turning the research into aspects that I could reflect on in my design. The problem during P2 was that the design that resulted from the concept contradicted the concept. What I wanted was a museum open to the people, but the design showed a more rigid fortress where the audience is removed from the context of the location. I also took the references too literally, which made my idea seem more like a commercial concept than an art exposure concept. From this point on, I took a look again at the three parties and their “who what why”: who are they specifically; what do they offer/gain; why do they want to be in my museum? The diagram resulting from this suggested a gradient: from high speed traffic to low speed traffic; from low art exposure to high art exposure; from public to private. With this setup I passed the retake with the comment to look more for a “mitten to fit the requirements, not a glove”.

Taking this critique with me, I started to look for a solution for it. The architectural concept that resulted from this is a big-span construction covering the whole site, but depending on the building size and functions the structure would either be construction

or pergola. The intention is to make the audience feel like they are part of something even if they are not inside a building. The structure would function as a medium to involve the audience in the museum without them having to put in effort to do it. The frame carrying the building is extrapolated to the boulevard, where this structure carries shelter for rain and sun. The facade resulted from the portal frames, and the idea that the facades should be flexible for the exhibitions. Now, the ‘mitten’ is the structure covering the site, over the heads of all parties and distinctly recognisable from a distance.

Research & design: towards P4

The most important critiques after P3 were my choices of material, and the connection to the waterside and the site. The materials chosen for the facade caused the facade to be heavy overstructured, and caused a big contrast with the shelter on the outdoor structure. To solve this I redesigned the structure detail and facade material, opting for different kinds of wood to make up the building. To fully make use of the potential of the strong visual element that is portal frame, I detailed it so that it is both visible inside and outside. This strengthens the visual involvement of the people outdoor with what is happening indoors. This expression gives also clarity to the people not on the site; the residents of the building block in Tarwewijk can see the structure on the roof as well, and glimpses of activity on the site.

The approach to the site is enunciated again with the portal frames; they serve as the first threshold of the project that is so easy to cross since it is only visually noticeable. Also, the project allows activity to happen on every surface of the site, even the water. Piers are drawn into the water as an extension of the entrances, which can be used for e.g. pool boundaries, water art viewing, docking of personal aquatic transport, etc. Multiplicity

For me, multiplicity is about the present and the future; how can it be used now and how could it be used later? The key is to offer a margin for change

and flexibility within the design, so future users can make use of it as they want.

The construction is again the main character in multiplicity in my project. It provides an expressive, large span, allowing a column-free space where anything can be organised. The pots in the floor allow for temporary structures to be set up if needed. The structures outside serve as frames for art to be displayed in many ways. The spaces the construction creates provide open but also more private settings, connecting art to the street. The use of the structure over the whole area allow for building expansions and reductions to happen. The green roof, solar panels and embedded climate system allows for resilience against climate change. The construction make it possible for my project to be ready for now and the future.

P5: onward

There are some things that will need to be finalised after P4; the 3D model for renders, physical models to elaborate on the possibilities, and extra detailing if needed. Maybe the physical models will make me reconsider some decisions. If time is available, I plan to do physical impressions of the space in light box collages. Every deliverable will be polished so I can tell my story as clear as possible.