Zuid.as DESTINATION
A research on how Architecture can be a process to find “Destinations”

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About Architecture. An Approach

The Architecture we are doing expresses our position in life.
It is our way of thinking, the way we see the world.
Or the way we want our ‘world’ to be.

The architecture we are doing is part of our life.
It is the memories we have.
And the desires we want (to have).
"Architecture for desires". An "Architecture to desire and to be desired”.

The word Architecture stems from the Latin word "Archi", to the new rule, to begin
something new.
Architecture for me is the way the intuition and the rules can be in balance.

[...to help people to find themselves, through an architecture that is real.]
Aris Konstantinidis
Hybrid buildings graduation studio

Hybrid buildings adapt to the needs of contemporary cities, mitigating the division between the private and the public realms. These buildings tend usually to be invasive in nature, proposing complexity in terms of form and functional diversity. They shatter the borders between architectural and urban scale, challenging pre-established notion of density and scale.

The graduation studio of Hybrid buildings focuses on how architectural interventions can activate and contribute to the process of urban transformation, explores the Hybrid buildings as catalysts of urban transformations. In the studio, keyword of the design process is always the relation between urban and architectural scale. We investigate transportation nodes and architectural interventions into the framework of urban context, based on the hypothesis that architecture exists within its urban context, and vice versa.

This booklet is the product of the research and design process during the graduation year. Perceiving the design as a complex process, I used diverse architectural tools such as sketch, drawings, models-physical and digital-, renders, collages, writing and photography trying to achieve every time the desirable result.
In the first part of my booklet, I incorporate my research paper as integral parts of my design during this semester.

**In the reality of thresholds**

Tutor_Lara Schrijver

Introduction

‘Intermediate spaces have the qualities of frontiers, edges that separate. Thresholds are both exterior and interior, and with some nuances we can experiment with turning them into specialized places or simply allow them to languish in ambiguity, without completely defining them.’

‘Intermediate places, like all places, are in a constant state of transformation and alteration. They are ephemeral and evasive, often defying conscious analysis. Therefore, sensation, as a tool of unconscious—yet enormously synthetical and powerful—perception, is the most appropriate instrument in our journey through the intermediate.’

In this paper, I investigate the nature of the thresholds, as transitional places through two complementary research methods. The first one was to analyze different writings, based on etymology and definitions in order to better understand the diverse approaches of people exploring the thresholds, from Walter Benjamin and Martin Heidegger to other more recent writings, creating a ‘glossary’ that can give rise to further discourse, while focusing on two aspects of the threshold, as a route and as a door.

Whereas the first part is based on writing research, the second method—or using Heidegger’s more general term odos—was the personal ‘exploration’ on the site of Gare de Lille Europe in Lille. There, I tried to observe and record my movements on the site (as I haven’t been there before), as well as other users’ movement and reactions, and through that to write a personal reading of the space, confirming Jose Alfonso Balles-teros’s definition that I mentioned before, according to it, the “perception” is the most appropriate tool to explore complex, intermediate places, like the thresholds.

Finally, in the third part, I conclude with the relation of the station and the city, exploring again the role of the first one as a threshold for the latter and more generally the symbolic role of a station in the city.

My approach traces back to Kevin Lynch book “The image of the city” and to the episteme of phenomenology. According to Lynch, deeper perception of the space is possible through empirical research on how individual perceive and navigate the city. During my ‘recording’ of the Gare de Lille station experience, I mentioned many times, almost unconsciously, to Lynch’s five elements (paths, edges, districts, nodes, landmarks) in order to describe the space and the way people move and interact with it.

In Lille. Gare de Lille Europe: Experience and observation. Experiential text

Our meeting point for the Lille tour was at the fountain in front of the Gare de Lille Flandres. 500 meters and 15 minutes later—taking into account the stops for taking photos during the route—, I was in front of the new TVG station, known as Gare de Lille Europe, that it is used as a through station for trains between the UK, Belgium and the Netherlands. The structure is projected on the location of the former city fortifications by Vauban, being the “line” that connects the old center of the city with the new periphery.

The Place de l’Europe, an extended urban square, lies in front of the station and welcomes the users. It is a full of intense activity space. The movement never stops here. People constantly cross it and each instant image of the space is never the same as the previous one. This plaza is perceived not as a place to remain, but mostly as a place of movement and transition, the in-between space from the exit of the Euralille commercial center to the entrance of the station. The wooden seating area in front of the water functions as a place for waiting and meeting people, as well as a small auditorium for the “spectators” watching the sparkling effect of the water and of the trains’ movement inside the station.

The linear transparent façade of the station appears as a gigantic, transparent, real time scene, which allows the visual interconnection of the interior and the exterior space, as well as the interchange of information. The transparency enhances the theatrical aspect of the building, as one of the main features of the station. In fact it is opened up as perspective on the city. As Rem Koolhaas (the architect of the Euralille master plan) suggested, the moving trains should be on view and each train arrival can be a memorable event for the space. (Japan Railway Review 28)

Therefore, there is always a parallel action between the interior and the exterior space. The two parts interact and complement each other. In that way, the plaza becomes the street, passage, seating, platform and door for a multitude of events that produces by itself and the train station accepts and receives those entire events.

The sequence of the arcs on the plaza, forming an imaginary corridor, are the elements that force people to move towards the entrance of the station, to cross the threshold and to pass the line from the outside to the inside of the station. On the top of the arcs, Le Corbusier Avenue is situated, and functions as a bridge for the cars and crosses the linear in shape building of the station, splitting its curved roof in two pieces. (image 2)

At the end of the arc corridor two escalators and one staircases “absorb” all the flows of people to the interior space. The first moment, you stand out of the building, and the second one you are on the escalator, exactly at the edge of the building. Almost outside, almost inside, not having entered yet. It is that space of the building that is characterized by abeyance and questionability. The escalator stands in between the interior and the exterior, and at the same time it doesn’t belong to neither of them.

The movement of people there seems to be endless. The escalator is the element that makes the idea and process of entering into a form. At the end of the escalator ascend-
ing, you are already in the interior space of the station. You have already passed the threshold and now you stand exactly on the node, on the point where the flows of the escalators, the people moving in the building and the cars crossing the building (on a different height level) intersect. The basic attribute that characterizes the space is the mobility. Elevators, escalators and walkway systems give access to the users to the subway, the platforms and the parking level. Then you have to decide your next step and your route in the station. To cross the building, following the sequence of escalators and exiting on Boulevard de Turin in a second higher level, or to buy your ticket and wait for your train departure or to go to the ground floor metro platform. When you have already decided your way, the station –in a strange way- has fulfilled its multiple roles as mediator; bridge, door, passage and an ephemeral destination for the users or a space of desire for the “flâneurs”. At the same time, the Gare de Lille Europe becomes the threshold between the local and the global “destiny” of the station, giving to the city of Lille the potential of connection with the rest of Europe.

Threshold: Through different readings and definitions

“The threshold is the ground-beam that bears the doorway as a whole. It sustains the middle in which the two, the outside and the inside, penetrate each other. It bears the between, what goes out and what goes in, in the between, is joined in the between’s dependability.” The Heidegger’s etymology of threshold contributes to a better understanding of its meaning. The notion of the threshold that is perceived not as a line or a limit, but as an area with a mediating role, an intermediate zone, a transitional space from one condition to a second one. Additionally to the previous idea, Susanna Cros defines “the threshold as a very potential space, as the place of suggestion, where things happen only in a half way. According to her definition, a threshold is a place where the moral and the amoral, the legal and the illegal, the truth and the lie cannot be sorted out. It is place where everything is possible, just for a moment, before you pass through it.” It is clear, that here the unpredictability and the abeyance emerge as inherent attributes to the threshold.

In his manuscript for the Arcade project, -known with its German title Passagen-Werk (The passages work), - Walter Benjamin discusses about important passages over boundaries and thresholds. Between these two meanings, he makes a conceptual distinction: ‘The threshold must be carefully distinguished from the boundary. A Schwelle <threshold> is a zone. Transformation, passage, wave action’. Whereas a boundary is a line that separates, a threshold is ‘a zone of transition’. Thresholds are interesting since they allow passages over them, transitions between states, -usually different ones-. And while boundaries tend to stop movements and transition in an abrupt way, thresholds invite change and transformation, becoming potential space for hybridization.

Using the latin words ‘pesus’ (passage) and ‘limen’ (threshold), Benjamin signifies the temporal character of the threshold. A ‘passage’ can be the movement, the act or process of moving through something from one place to another, or the structure itself, a narrow way that allows access between different buildings or different conditions. Finally, passages can be movements in both time and space with some intensified contrast between the moving subject and the surrounding contextual structures. On the other hand, Stavros Stavridis approaches the threshold as a means to comprehend the transitional character of heterotopia. As a threshold, he defines the in-between space that identifies the passage from one state to a second one, focusing on the nature and the characteristics that this space has. However, it is common for this space to be perceived as a boundary between two territories, in a closer examination someone realizes that, in every case, even if the duration of the transition is very short, it is of great importance. He remarks the relationship of the threshold with the meanings of space, time, and movement. The movement itself, in combination with the time, forms the threshold. Finally, the thresholds are transformations of space and time, forming experiences not as formulations of space but as deeper empirical events. (βίωσιν, in Greek )
Following Benjamin’s example, he also makes a conceptual distinction between the threshold and the boundary, writing that only when a threshold loses its transitional identity, it degenerates into a boundary. As a consequence, the threshold can transform itself into a boundary, whereas the reverse transformation is not possible. Furthermore, key difference between these two, is the relationship they create between their ‘territories’. On the one hand, the boundary as a limiting line forms a relationship of hostility between the two sides, whereas the threshold forms a relationship of independence and coexistence between the two alterities.

The threshold as ROUTE

According to Heidegger, “a boundary (Greek peras) is not that at which something stops, but as the Greeks recognized, the boundary is that from which something begins its presencing”. As the vessel’s shell closes, it leaves the openness outside of it. The inside is formed by the proximity of constantly opposing borders, whereas the outside is spread out because of the open borders. The threshold is a symbol. It is the element that identifies a space, beyond its strict geometric boundaries. In the lecture ‘Building Dwelling Thinking’ Heidegger investigates two questions, first, the relationship between place and space and second, the relationship between human and space. He uses etymology to penetrate the words, place, space, and position. Space is in essence that for which room has been made, that which is let into its bounds’. In his argument, the place rather that being opposed to space, Heidegger reexamines the space through its relation to place, in order to find out the deeper connection.

He uses the bridge as a built object as an example for reflection. “The bridge is a location allows a site for the fourfold. The space allowed for the bridge contains many places variously near or far from the bridge. These places however may be treated as mere positions between which there lies a measurable distance; a distance, in Greek stadium, always has a room made for it, and indeed by bare positions. The same word means in Latin, a spatium, an intervening space or interval.” Therefore, the distance between two positions can be identified as the intermediate place. The bridge that initially appears as a mere something at some position, it is a thing that can be occupied at any else time or replaced by something else. In that way, he attributes to the threshold-element a beyond local character.

Our appreciation of thresholds depends to a great degree on the scale at which we observe them. What it seems to be a definite line from a close distance, it becomes a field of gradients, an ‘area’, you realize if you examine more closely.

Victor Turner, analyzing the route for the pilgrimage in the temple, he approaches this route from the point of departure to the destination, as an ‘extended’ threshold in space and in time, a crossing condition, meeting intermediate stopping places which are more dense as you come closer to the final destination point. This is the point where more than one routes converge.

Back in the case of Gare de Lille, the sequence of arcs form a route, as an extended threshold that has as a starting point the first arc and as an endpoint, the entrance of the building. This is the bridge that connects the outdoor space of the station with the interior, and ‘force’ the people to go inside.

The Door as Threshold

In his essay ‘Bridge and Door’, Georg Simmel emphasizes the close interdependence of separation and connection. Both types of activity come together in human undertakings. As the human being is the connecting creature who must always separate and cannot connect without separating”, he always defines a boundary for the space around him, still in a way that he can always move himself out of it, as the ‘human being is the creature who has no border’. Thereby, it comes naturally that ‘things must first be separated from one another in order to be together’, since it would be meaningless to connect that which is not separated.

The bridge is that kind of element that takes the connection as an idea and brings it directly into a visible form. On the contrary to the bridge, the door is the element that represents in a more decisive manner how separating and connecting are only two sides of precisely the same act.

The door is a threshold. It is a borderline that defines two different places, by separating the inside and the outside. Its nature is flexible, as it can be open or closed, wide-open or half-open, defining diverse relation with the space. The axis of rotation is the elements that define the form of the door, the way it opens/closes and the space it needs for its rotation.

The door can “interact” with the space, as it incorporates the possibility of permanent interchange, contrary to the bridge that connects two definite points, from point A to point B. Flows have the potential to cross the door to unlimited possible directions. Compared to the decisive element of the wall, the door’s enclosure feeling indicates stronger isolation, because it can be opened. As characteristically Gimmel writes ‘the door speaks, whereas the wall is mute’. The door can be tightly closed defining the condition of protection or limitation, whereas the open door gives the feeling of freedom and escape. The door’s turning condition changes the balance.

The door is the archetype that defines the entrance/exit of every single building, private or public, old or new, real or imaginary. The door is the element that indicates where someone’s privacy stops and someone else’s begins, as it symbolizes the personal threshold, the borderline where the owner of the house welcomes and the guest asks for permission to get in.

Back to the case of Gare de Lille, the frame of a door defines the threshold, the process of entering from the outside to the inside. The ‘lacking door’ symbolizes the publicness of the station building that is accessible 24h/24.
Instead of an epilogue. The city and the station

The station represents a threshold for the city in two different scales, in the local and in the global. In the first one, the train station absorbs the users in its reality, directing them to their own destination. As an active part of the city, the station consists of urban features, and as a miniature of it, gives to the users a general image of what there are likely to experience in the city. It always accommodates supporting functions, and in that way ‘tries’ to keep people for a shorter or longer period of time in its space.

In the global scale, the train station is a threshold giving the potential to the city to be connected to the rest of the world. It is the gateway that changes the user’s reality, giving multiple choices of destinations to travel, multiple choices of potential ‘utopias’ to live in.

The station for the city is a symbol of publicness and a means to form an image for it. For many years, the train station site was connected with the leftover part of the city, most of the times dangerous areas, where illegal deals and transactions took place and homeless people found ‘home’. However, in most current examples, as the train station exists parallel to other real-estate programs, and being connected to the consumption, train station areas have transformed into luxurious ‘public’ buildings, strictly protected by security guards, and therefore contributed to the modern identity of the city.

As the image and the identity of the city can maintain their presence and can be as important as the city itself, the role of a building, let alone a public building is likely to characterize and define the perception of people for the city. In that way, as the building-space, in the general term- is perceived as positive, not as a space to be ‘consumed’, but to be ‘desired’, then we could say that the ‘building’ and architecture have fulfilled part of their goal.

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The Role of the Railway station in the city

The railway station plays a vital role of the city. It is an active part of it and has an influence on the formation of the same and of the image of the city as well. It gives to the users of it an image of what they are likely to experience in the city in a different scale. Furthermore, the station is the gateway that allows connections, in local and in global scale.

The station has always been a symbolic element of publicness for the city. As it accommodated, and it still does so, public activities in it, people went and still go there not always for travelling, that the main purpose but just to meet people and socialize.

However, currently, the travel is not an event anymore, but part of everyday’s life and routine. People and especially people in the Netherlands travel by train every day to other cities of the country. The train station is for users a fast passage to cross and pass by.

In the framework of the Hybrid graduation studio my design approaches to reconnect the infrastructural crack in the area reorganizing the current train station and adding a new cultural building on the top, transforming it finally to a new complex building that functioning as a catalyst for the area.

The site. Zuidas

Zuidas is the new business district in Amsterdam, close to the Schiphol airport and it was developed at the beginning of the 20th because of the presence of the headquarters of multinationals in the area. The infrastructure—train network and A10 highway—played also a prominent role to the establishment and development of the area as they connected it to the rest of the Netherlands and to the Europe as well.

The site of the design is the center of the area. Currently, the station is reaching the limits of its capacity, due to the increasing number of people use the public transport. It offers a mix of high-grade economic activity, a university, and a large congress center, but not a high-quality urban living yet. This is partly the goal of the Zuidas project for the future. To develop the area into a leading international location, where the combination of high-end office spaces, housing and public amenities will create an attractive environment, making Zuidas an integral part of the city of Amsterdam. The first step for this goal to be achieved is the underground accommodation of the A10. Further goal of the plan is the realization of a new expanded train station that will accommodate more tracks and public amenities in order to respond appropriately to the growth in passenger numbers, functioning as a central transportation node for the area.
Urban Analysis and strategies

From the urban analysis it comes as a result that the infrastructure zone is problematic for the area, functioning as a border, splitting the CBD in two parts, breaking the continuity, physical and visual. It is perceived a negative space, as a crack whose edges adjoin the positive parts of the site. In addition to that, Zuidas is identified as a monofunctional area where headquarters’ towers are the prominent building typology.

The urban and the in-situ analysis indicated the important strategies for the design based on the possibilities and values of the area. Due to the infrastructure barrier, the continuity physical and visual is interrupted, and the two sides do not interact. Designing the station in relation to the context, to the public space surrounds it; we create the potential for this space to be activated and to function as a connector element for the city and its buildings. This highlights the reorganization of the ground level as zones interrelated with the station.

A multifunctional program can respond to the mono-functionality of the area. Incorporating a diverse program (commercial space, cultural space, housing, offices) has the potential to turn the complex into an attractive space that gives to the users many options in terms of facilities and qualities of space.

The crack. "Shibboleth" By Doris Salcedo, Tate Modern, 2008
Design approach

In an urban level the approach highlights the integration of the infrastructure in the urban fabric, finding a symbiosis in between infrastructure and architectural intervention and finally turning the crack from an a-social into a social zone. Based on the analysis above, the design proposal consists of the extension and reorganization of the current train station in relation to the urban fabric and the new cultural building on the top of the station. Functions like retail, offices and housing are added to support the function of the station and to enhance the future scenario for a lively area. The cultural program that functions as a new attraction point for the area the prominent function of my design, attempting to create possibilities for changing the identity of Zuidas from a economical center to an attractive environment.

Structure

Having as departure point for my design the current condition of the station, I keep the dike at the 6m high, I extend and reorganize the railway. This gives me the possibility to use the space on the top of the platforms for my building. In order to build on the top, I place a system of pillars in a grid of 25mx17m that support two trusses on both directions. The system of trusses finally functions as a ‘table’ to support the building. In addition to the pillars, two structural walls are used in horizontal direction to prevent movement of the building.
The structure in layers

Exploded view

- the building roof
- the building columns
- the slab
- the trusses
- the walls
- the columns
- the train lines
- vertical circulation cores
The design of the complex. The side facing elements and the cultural building on the top

The two side facing elements (north and south side of the railway) are designed as linear generic buildings to define a relation between the ground level-pedestrian street, plazas- to the station and to the building on the top of the railway. They accommodate retail, offices and housing functions and also providing access for the railway platforms and for the cultural center.

The concept for the building

Currently, the travel is not an event anymore, but part of everyday’s life and routine. People—and especially people in the Netherlands—travel by train every day to other cities of the country. The train station is for them a fast passage to cross and pass by. Therefore, for my project the train station symbolizes the temporal and the ephemeral. In contradiction to that, goal for my building is to express the opposite. To become a destination for the users, not a passage but a ‘shelter’, a ‘solid’ space to live and to experience, a sense of intimacy and permanence contrary to the environment surrounds it that is under development.

The building can be clearly described as a synthesis of open and closed, void and mass, interior and exterior.

A diagonal on the top of the station indicates the basic gesture for the cultural building. It signifies and enhances the connection of the existing axis of public space with the new point on the west side that suggests the programmatic relation to the Vrije University. It defines the basic geometry of the building, the closed part while the rest of space define the open space, the two collective courtyards of the building.

In plan, the cultural space is organized in one level. Programmatically it is divided in two wings-parts—the museum and the library—connected by a common zone. These two spaces—the museum and the library—are designed as opposites, the library as an extrovert space and the museum as an introvert, based on the same principles though having finally different spatial qualities.

The design tools that define the oppositional identity of the two spaces are: a) the organization of mass/void or rooms and circulation area b) the different materialization of the spaces and c) the light qualities.

The goal is the building to be seen, felt and experienced in different ways by the visitors, as it can become a route to walk through, a temporary stop to take a ‘breath’ or a destination to reach.
Facades and Materialization

The linear transparent façades in the side facing elements appear as a gigantic, transparent, real time scene, which allows the visual interconnection of the interior and the exterior space, as well as the interchange of information. The transparency enhances the theatrical aspect of the building. In fact it is opened up as perspective on the city.

The facade as the outer skin of the building expresses both the image and the performance of the building. It is the expression of the building’s identity having a strong impact on the relation of the building with the surroundings. The materials used in the facades of the cultural building are mainly glass and concrete related to the interior function of the building. The long horizontality in the geometry of the facades is interrupted by vertical partitions and high openings.
Urban & in situ analysis conclusions
The diagonal as starting gesture.

The division of the plan in two main function.

The library, the museum and the common zone.
Architects can work with convex or concave forms. “[...] markedly convex forms give an impression of mass while concave ones lead to an impression of space”

“We do not perceive everything as either mass or void.”

Rasmussen, S. E. (1962) Experiencing architecture
“Thirty spokes join together in the hub.
It is because of what is not there that the cart is useful. Clay is formed into a vessel. It is because of its emptiness that the vessel is useful. Cut doors and windows to make a room. It is because of its emptiness that the room is useful. Therefore, what is present is used for profit. But it is in absence that there is usefulness.”

Laozi (Lao Tse), chapter 11 of Dao De Jing, fourth century BC
The entrances, the routes and the escapes

In the building the visitor is allowed to choose his own route. In the half building the route is free around the closed rooms. This is the library. In the museum space, the route defines a way of movement and visiting the exhibition rooms. Thus he can decide the way he wants to wander in the space, finding his own room to relax, having always the possibility to escape the building and reach the open air courtyards.

Museum. The story of the route

point 1: It is narrow. The user has to decide if he really wants to pass the threshold from leisure to art.
point 2: Then, he chooses the room. Dark or light room.
point 3: Collective space of the museum or a primitive ‘destination’. Here, the visitor takes a breath. Here, he can also leave the interior and exit to the open air collective space.
point 4: The long staircase. Like a second autonomous route to reach the “final” destination. ‘Is it the destination?’
Longitudinal section
scale 1:1250
Atmospheres

“This is something we all know about. It’s about the first impression. ...I enter a building; see a room – in a fraction of a second- have a feeling about. We perceive atmosphere through emotional sensibility- a form of perception that works incredibly quickly- and which human need to help him survive.”
(PETER ZUMTHOR-Atmospheres)

Simplifying it, I would call atmosphere this combination of materiality and light in the space.

Apse in the Chapel of Notre-Dame-du-Haut at Ronchamps, Le Corbusier 1954.
The world museum stems from the Greek word museion (μουσείο) meaning the house of the muses, the nine goddesses of creative inspiration. During the 20th century the museum has expanded its function as a home or repository for the arts to become a locus for artistic inspiration and activity. (MOMA)

Considering the belief that the museum can be read as a space can be as important as the objects exhibited themselves, I design the space finally as a place to articulate an aesthetic experience.
Light. Daylight and artificial light

As the day passes, the natural light changes having an immediate effect on the interior atmosphere of the space and on the exterior appearance of the building.

Where the light falls, it creates shadows and reflections, it changes the space.

It hides part of the truth and reveals part of the reality of the space.

It guides the user to the destination showing to him the signs to follow.

The light is different in the two spaces.

In the museum high, thin slices on the wall let the light in intense lines to enlighten the space. In the library, the diffuse light comes in from the façade and also from the roof skylights.
When the wall is blind.
You wonder what is behind it. It triggers your curiosity.
You cannot see through. There is no light or it tries to find the slice to get in the space.

When the wall is perforated.
It is a mystery. Sometimes you can see, sometimes you cannot. There is always doubt about what is on the other side. Though the light can reach the space creating shadows.

When the wall is transparent.
You can see the real view. The interior space interacts directly with the exterior. The interior becomes a real time scene. Nothing is a secret anymore. This threshold becomes lighter.

Experiment with textile. Model photo
The wall between the railway and the side buildings. The users of both sides can perceive the movement of people in the opposite side.
Materiality

The user see the building. He can see the materiality of the building. The image of the building.
The user can feel the building. It is the texture of the material that allows that. When the material is rough, this has an effect in both senses, sight and touch. For the materialization of the building, I am using prefab concrete panels both in exterio and interior walls, as well as concrete slabs for the area of circulation in the building, in combination with epoxy resin floor coating for the rooms. The exterior wall of the building has engraved texture in order to become unique in appearance (symbol for a museum) and rougher in touch.
References in Materiality of the wall

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the slices

the relief of the material

slices and texture as overlapping layers

Sketches. Finding the balance between horizontal and vertical elements
“Light is of decisive importance in experiencing architecture. The same room can be made to give very different spacial impressions by the simple expedient of changing the size and location of its openings.”

RASMUSSEN, S. E. (1962) Experiencing architecture
Library space
natural light from the skylights
Perspective section in the museum space sketch, collage
Instead of an epilogue

About Desires

And.

Not or. Acts of desire and doubt. Because if there’s desire, there’s doubt. And vice versa.
If there is some doubt, then there has to be some desire. –Desire for something else that is causing the doubt.
Because desire as Jacques Lacan observed, is the difference that results when you subtract need from demand.
Desire is the insatiable and you cannot ever know what it is...
Down deep, man only trusts desire, not need. Need is just so many bananas as far as I am concerned.
Desire is the entire strength of man’s of man’s striving to live.
Desire is the insatiable, and it is the route of dissension. It is opening up the avenues where desire can be felt. (Louis Kahn)


Desire is the unfulfilled or the unintelligible, it is what we are looking for to the uncanny, to the different or to the “forbidden”.
Detailing

*Basic Construction details for the design*
Section AA: Glass facade detail

Section BB: Glass & concrete wall detail
Concrete wall-floor connection
General climate scheme

Air handling Unit & Heat recovery

induce air
extract air
Climatic behavior
Building up

The physical model
Physical model_Cultural level
Scale 1.500
Physical model: Railway level
Scale 1.500
Concrete panel model. The Fabrication process
Concrete panel model_The panel fragment
Scale 1.2