

COMPLEX PROJECTS

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# THE OTHER ART MUSEUM

INNOVATION, PROCESS AND ART

Bodies & Buildings Berlin Studio



complex projects

2023

**COMPLEX PROJECTS**  
**Beirut studio**  
**AR3CP100**

**student**

Kjestyn Yee Shuk Mynn (5521262)

**chair**

Kees Kaan

**lab coordinator**

Hrvoje Smidihen

**group tutors**

Jelmer van Zalingen

Edyta Milczarek

**email**

infocpstudios@gmail.com

**Instagram**

<https://www.instagram.com/>

[cp.complexprojects/](https://www.instagram.com/cp.complexprojects/)

**website**

<https://www.tudelft.nl/bk/over-faculteit/>

[afdelingen/architecture/organisatie/disciplines/  
complex-projects/](https://www.tudelft.nl/bk/over-faculteit/afdelingen/architecture/organisatie/disciplines/complex-projects/)

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Fig 01. Collection on photographs of the various spaces and its materials in accordance to the exhibitions in Neues Museum (Own photographs)

## INTRODUCTION

### THESIS TOPIC

As a society, we are accustomed to viewing finished artworks in museums as they serve as cultural markers of a specific period (de Clercq, n.d.) and represent an artist's vision and effort. In Berlin, there are over one hundred and seventy-five museums and galleries, with Museuminsel alone boasting an extensive collection of art and artefacts on display. While the educational descriptions accompanying the artwork are informative, we need to fully appreciate the art-making process and the dedication of the artisans involved in creating these masterpieces.

Hence, The Other Art Museum focuses on the process of making art rather than the final piece.

## OTHER IS PROCESS

### PROBLEM STATEMENT

This study aims to define and explore the meaning of 'Other' in the context of the museum as a medium where art is the focus. This will help to determine the direction the design phase needs to take to ensure that the 'Other Art' and 'Other Artists' are suitable spaces within the museum.

Art museums aim to showcase a diverse range of artworks created by professional artists of varying methods. However, in this saturated field, young professionals are challenged to create and promote their brand as artists within the field of established artists and hobbyists on social media platforms.

The Other Artist encompasses the following in this thesis: Underrepresented and physically



Fig 02. Initial Material Moodboard curated off the Material Atlas for the Other Art Museum. (Own work)

challenged artists.

Based on studies conducted by Eser (2023), Fostier (2020), Halperin and Burns (2022) and Solly (2019), museums still need to acquire artworks that were created by female-identifying artists, not to mention the lack of racial diversity. Halperin (2017) correlates, stating that only 13.7 per cent of living artists represented by galleries in Europe and North America are female.

In addition, artists with physical challenges due to accidents or birth issues create art differently due to physical differences such as agility, strength, vision or touch (Judah 2022). Their perspectives and art creation methods are most valuable in creating an inclusive society. This lack of diversity in museum collections raises questions about the inclusivity and representation of different voices and perspectives in the art world.

On the other hand, materials used in the buildings and construction industry are attributed to 39% of world carbon emissions (World Green Building Week 2019, n.d.). The World Green Building Council are aiming for net-zero carbon emissions (termed as 'decarbonisation') by 2030 by reducing existing buildings' energy consumption while ensuring new projects are sourcing energy from renewable sources and efficient in energy usage (The Commitment, n.d.) and total decarbonisation by 2050. The council is also looking to equalise the inevitable emissions. According to Net Zero Targets (n.d.) and Nijhuis (2021), Germany aims towards net zero by 2045 and carbon-negative by 2050.

The production of construction materials involves refining stages, akin to the intricate process of creating a work of art. During these stages, the materials acquire embodied energy, ultimately contributing to the final product. Therefore, architects must exercise a conscious and judicious approach when selecting construction materials, considering the energy expenditure involved in their production.

Drawing from the learnings of the 'Complex



Projects: Berlin, Bodies and Building' studio, this discourse examines the nexus between architectural elements and visitor proprioception. Strategies spanning light modulation, spatial design, circulation, and reasonable material selection offer avenues to enhance this experience.

In retrospect, this research aims to investigate the design and accessibility of The Other Art Museum experiences in order to address the following research questions:

## Research Questions

'In what way can a building enhance a spatial experience or organisation?'

'How does spatial design enhance the experience of viewing art in a museum?'

## RESEARCH FRAMEWORK

Concerning the problem statement and focus of the museum, the research framework will delve into three topics: the relationship between art, artist and museum; materials and museum; and The Other Museum and Berlin.

Research into materials will occur alongside the Complex Projects Material group to investigate sourcing as the central theme. Investigation into topics on Germany's sustainability goals and material resources has begun, and the team is building a Material Atlas for Germany.

Two pivotal questions emerge from the primary research query, driving this investigation into the nuanced realms of materials and sensory experiences within architectural and museological contexts.

Firstly, 'In what way can a building enhance a spatial experience or organisation?'

As museum spaces are highly experientially designed buildings, the typology is suitable for researching the primary research question. In museum spaces where exhibitions of artists' works are in the limelight, architectural elements are active participants that enhance, contextualise, and often provocatively contrast the artworks displayed. Here, architecture is visualised as a subtle communicator that creates atmospheres, influences perceptions, and orchestrates experiences within the space.

"Sensory Design" (2004) by Joy Monice Malnar and Frank Vodvarka becomes a fundamental resource in this exploration, offering insights into how forms and materials can be conscientiously employed to curate specific sensory responses and experiences.

The reading will shed some insight into answering the question, 'How does spatial design enhance the experience of viewing art in a museum?'

Secondly, What Exactly Are Materials? Engaging in a collaborative inquiry with the Complex Projects Material group, this exploration embraces "sourcing" as its principal theme, reflecting a deep-rooted interest in understanding materials and unravelling their journey from source to application. To formulate a coherent and comprehensive "Material Atlas for Germany", meticulous exploration into the nation's sustainability objectives and vast material resources has been initiated. This atlas is intended as a narrative that accounts for the origins, pathways, and energetic imprints of various materials.

Emphasising raw materials and their journey into finished products, the stages of transformation that materials undergo and how these transitions are embedded within the various products that derive from a single raw source. For example, exploring "wood" extends beyond its raw form, enveloping derivatives such as cross-laminated timber, GLULAM, composite panels, and timber flooring, thus providing a holistic view of the material in its varied forms and applications.



Fig 03. Photo of child and guardian interacting with installation in Pergamon Museum taken in 2023. (Own photograph)



Fig 04. Examples of the art produced by students in art classes Ms. Nisenbaum taught as part of her residency (Masuike 2023)

Recycled materials and their integration into construction paradigms also demand detailed exploration. Consequently, consulting “Designing for the Circular Economy” (2019), edited by Martin Charter, becomes a guide to inquiry into the potentials and practices of integrating recycled materials within construction, ensuring sustainability is a foundational principle of design practice.

Moving beyond structural understanding and adding to the Material Atlas, delving into the textures and colours of materials. Recognising that these aspects communicate with visitors on a sensory and psychological level, they become vital in crafting architectural narratives within museum spaces.

As The Other Art Museum strives to include a more diverse range of artists, including those traditionally marginalised or with unique physical perspectives, the choice of construction materials becomes a parallel narrative of inclusivity and sustainability. Considering low-embodied carbon materials, such as those inspired by Germany’s limestone mines, not only addresses environmental sustainability but also adds to museum spaces’ tactile and visual diversity. This approach aligns with the ethos of representing “Other Art” and “Other Artists” by creating spaces that are physically and conceptually accessible, fostering a more inclusive environment. Using natural textures and colours in museum design can challenge conventional aesthetics, echoing the diversity and inclusivity goals for the art and artists and enhancing the overall visitor experience through thoughtful spatial and material design.

### **Research Methods**

The research navigates around four axes: users, client, programme, and site, each providing a distinct lens through which the architectural endeavour is investigated and conceptualised.

### **Clients**

Transitioning to the ‘client’ component, the investigation echoes the sentiments expressed

by Nigel Ostime in “Client & Architect: Developing the Essential Relationship” (2019), emphasising the indispensable synergy between the client and architect. Ostime highlights the significance of architects who not only delve deeply into briefs but also consider their understanding of the client’s business interests and visionary aspirations.

A concentrated exploration into the client’s interests, organisational ethos, and documented architectural projects is imperative to crafting a functional brief that eloquently speaks to the unspoken desires and expectations of the client, thus paving a way that guides the eventual design manifestation of the museum. User demographics are also affected by the client’s reputation. Hence, museums can benefit from the relationship (Rentschler 2007, 15).

### **Users**

Commencing with an exploration of ‘users,’ the work leans heavily into the perception of architecture as physical spaces and resonating mediums of human connection and experience. In the reflections of Devale (2021), architecture is visualised as a medium through which ‘personal’ spaces are crafted, areas that form connections with their users, a complex theory within public settings. Supplementing Devale’s perspective, Lau (2017) further articulates the questions concerning user experience, event typologies, space occupancy, and other relevant queries, each questioning nuanced understandings of user-architecture symbiosis.

Given that the focal user groups of this project encompass children, artists, and intellectuals, the architectural semantics of the museum must exude lightness, steering away from formality and toward an atmosphere that encourages creativity and intellectual curiosity.

### **Programme**

The ‘programme’ part investigates previous museum projects, recognising that a great source of wisdom is collected in each architectural narrative. In constructing a catalogue of various museum scales and programs, the research seeks an





Fig 05. Photograph of site location (Own photograph)

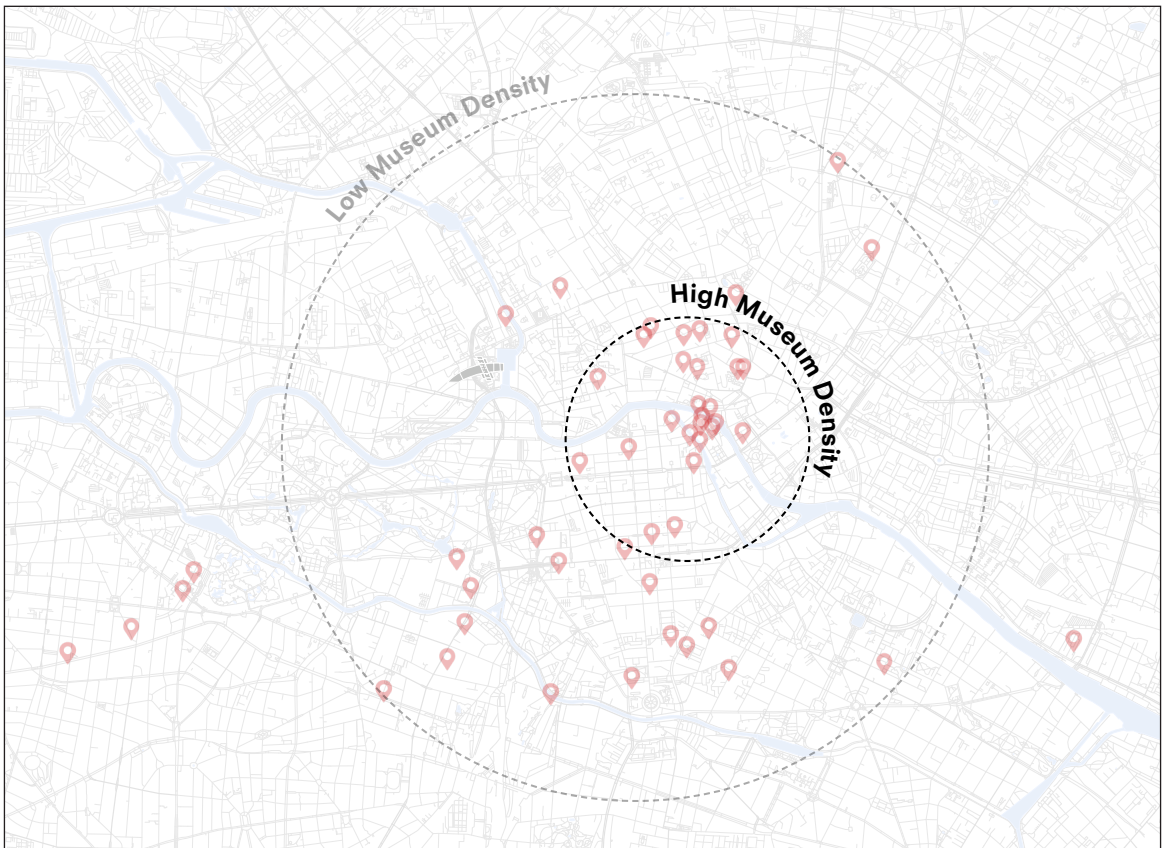


Fig 06. Density of museums in Berlin (Own illustration)

understanding of the interlinked scale with programmatic functionalities and potentials.

Further extending, the research will draw from museums of Berlin and international sources by studying key spaces, circulation routes (mapped through in-person visits), and floor space allocation, providing a benchmark for the conclusion of suggested programmes. The process will also entail identifying whether the museums host permanent or flexible programmes and how they affect visitors' routes.

- Neues Museum, Berlin
- German Spy Museum, Berlin
- Futurium, Berlin
- Fondazione Prada, Milan
- KMSKA Museum, Antwerp

### **Site**

Finally, within the realm of 'site,' the research, adhering to the protocols outlined by the Complex Projects Material group, demands site selections that minimise road transportation through proximities less than one kilometre from railway and water transport and within a fifteen-minute radius from Berlin Hauptbahnhof.

In order to effectively promote exhibiting artists to the general public, it is imperative to conduct a thorough investigation of the context pertaining to the land use. This will ensure sufficient emphasis on promoting the artists and their work. Understanding the surrounding environment and the local community can be instrumental in devising effective strategies to attract and engage the target audience (McClellan 2008, 11). Therefore, carefully considering the context is crucial in creating successful exhibitions showcasing artists' talent and resonating with the public.

Post-site selection, an analysis of the material palette of the surroundings will unfold, providing clarity regarding the area's material landscape, thereby ensuring the museum's accessibility is seamlessly interwoven with its architectural expression, as well as examining an understanding of site travel connections.

### **DESIGN BRIEF**

The Other Art Museum, envisaged as a museum for art process disclosure and intellectual curiosity, seeks to establish a unique museum that celebrates the innovative nature and journey artists undergo before arriving at the final piece. The programmatic narrative of the museum entails a wide variety of curated media (i.e. sculpture, furniture, light installations, art, projections, illusions, interactive installations, puzzles).

### **Client**

Alessa P. Lewis, a veteran actress, is the primary client and funder of the Other Art Museum. Her passion towards sharing the approach of arts and nurturing the new generation of artists launched the idea into motion.

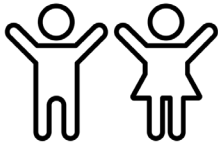
Her requirements are: Dynamic spaces that reflect/showcase artists' creative journey. Learning spaces, which include workshops and interactive sessions. Spaces that encourage communication between the public and artists. The non-profit Enter Art Foundation serve as Creative Directors. Their current activities include supporting emerging artists (presently, 243 artists) by connecting them to professional, public and international stages. Their base in Berlin offers free exhibition spaces.

Berlin's Die Beauftragte der Bundesregierung für Kultur und Medien will be involved in the Education and Outreach team as the Other Art Museum develops educational programmes and reaches out to students, schools, and community groups in Berlin.

### **Users**

Berlin's top 10 museums attract from 2.1 million to 500,000 visitors annually. The Other Art Museum can expect 500,000 to 900,000 annually from the general public, tourists, artists, students, intellectuals, and families with children. Due to Alessa P. Lewis's involvement with the establishment, the museum benefits from her large fanbase as an extension.

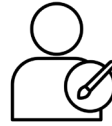
Adults, especially artists and scholars, form



Families



95% of Berlin's Museums are accessible.



Artists



Fans



Fig 07. Users and Clients of the Other Art Museum. (Own illustration)

a pivotal user group, often utilising museums as spaces for relaxation, exploration, and intellectual and artistic stimulation. In order to ensure the accessibility and inclusion of the wider audience, the architecture will require clear paths and spaces (Lehmbruck 1974, 223-226).

### Programme

Key spaces and floor areas are mapped out and tabulated by investigating the plans of the previously stated precedents. The areas are divided into Entrance, Working spaces, Specialised spaces and Exhibition. A benchmark is calculated, resulting in 'Exhibition' utilising the most space, followed by entrance and specialised spaces.

Circulation is then explored. As per in-person visits, most museums with permanent programmes have clear circulation, while museums with flexible programmes have fluid circulation. Another observation is that circulation, although traditionally has a fixed use of guiding visitors from one space to the other, can also pertain to its use as an exhibition space. The attribute will allow the Other Art to tell a story as visitors walk towards the main exhibition spaces.

As The Other Art Museum features an innovative journey and communication with artists, an artist-in-residence programme will be included. An addition of 'House' in the building programme will lessen the burden of housing issues on the artists and give them a chance to focus entirely on their work (Hanc 2023) (Woolbright 2022).

As artists-in-residence programmes usually entail workshops with the public, workshops for the visitors will provide a platform to facilitate the activities of lessons or talks

Concluding the observations, the programme reduces exhibition space to give way to circulation space and to differentiate them, neutral choice materials will signify the change of displayed work and function. Specialised spaces are expanded for public workshops along with the technical spaces.

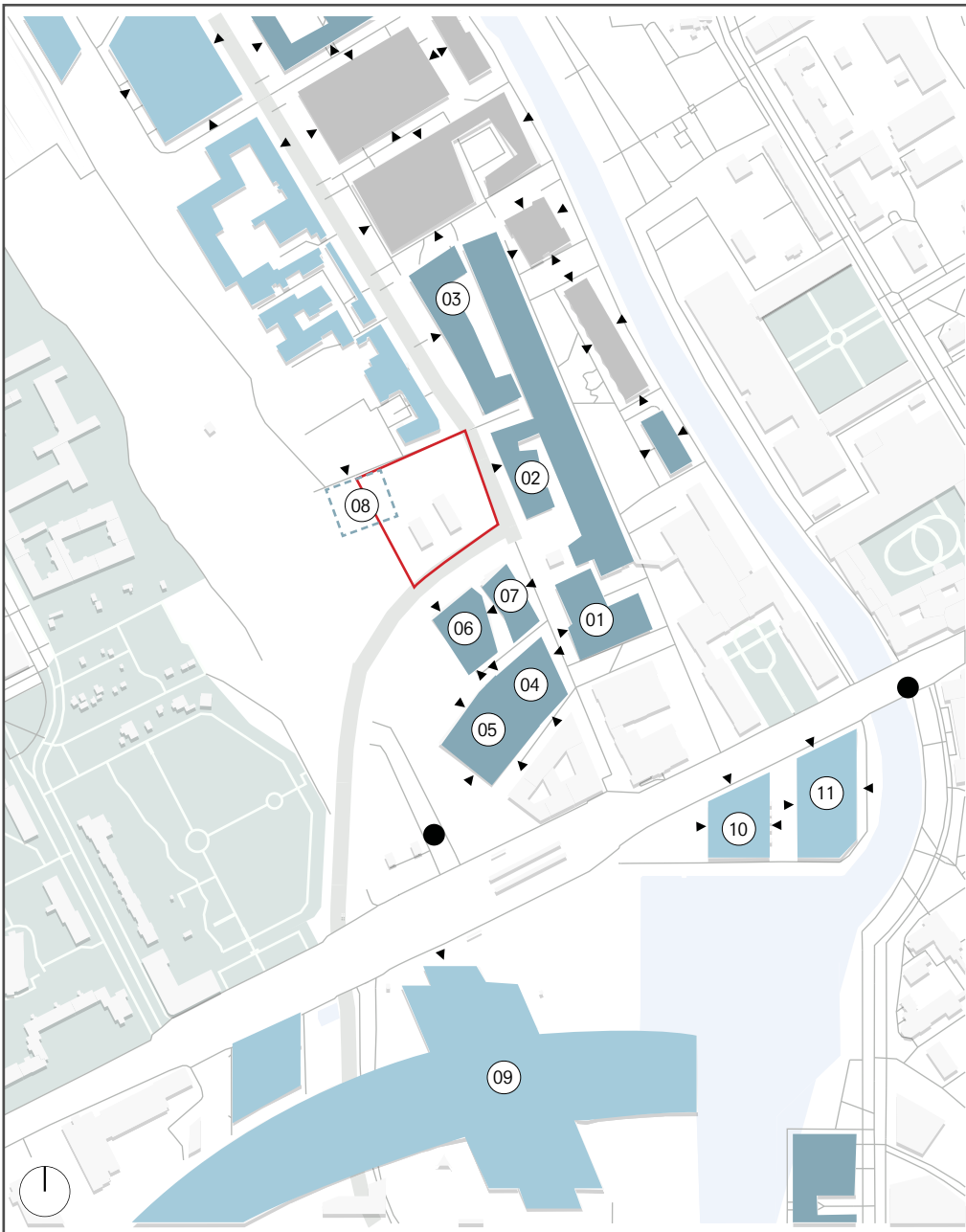
The total floor space area amounts to 20,000m<sup>2</sup>.

### Site

In addition to the Material Group's requirements, the museum requirement is a site with a residential or commercial area which lacks a cultural programme on a prominent address.



The chosen site is within EuropaCity and around 5 minutes from Berlin Hauptbahnhof. Ample distance from the high density of museum clusters like Museuminsel, the Other Art Museum can state its stance here within the HORECA-focused site. Due to its prominent location, the site is visible from the Hauptbahnhof.



## 01\_50HERTZ

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**ARCHITECTS:**

LOVE architecture and urbanism

**YEAR:** 2013

**USE:** Headquarter Office

## 02\_MY.B

---

**ARCHITECTS:**

office Henn

**YEAR:** 2020

**USE:** Office

## 03\_OFFICEGEBÄUDE AM KUNSTCAMPUS

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**ARCHITECTS:**

Kleihues+Kleihues

**YEAR:** 2019

**USE:** Office

## 04\_KPMG

---

**ARCHITECTS:**

KSP Jürgen Engel Architekten

**YEAR:** 2018

**USE:** Office

## 05\_KPMG

---

**ARCHITECTS:**

Allmann Sattler Wappner

**YEAR:** 2024

**USE:** Office, Food Service

## 06\_MONNET 4

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**ARCHITECTS:**

Barkow Leibinger Architekten

**YEAR:** 2015

**USE:** Office

## 07\_TOUR TOTAL

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**ARCHITECTS:**

Barkow Leibinger Architekten

**YEAR:** 2019

**USE:** Office

## 08\_DAILY WARTEG

---

**ARCHITECTS:** NIL

**YEAR:** NIL

**USE:** Restaurant

## 09\_BERLIN HAUPTBAHNHOF

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**ARCHITECTS:**

Meinhard von Gerkan

**YEAR:** 2006

**USE:** Commercial, office,

Fig 08. Context of site within EuropaCity.  
(Own illustration)

-  Office
-  Mixed Use
-  Residential

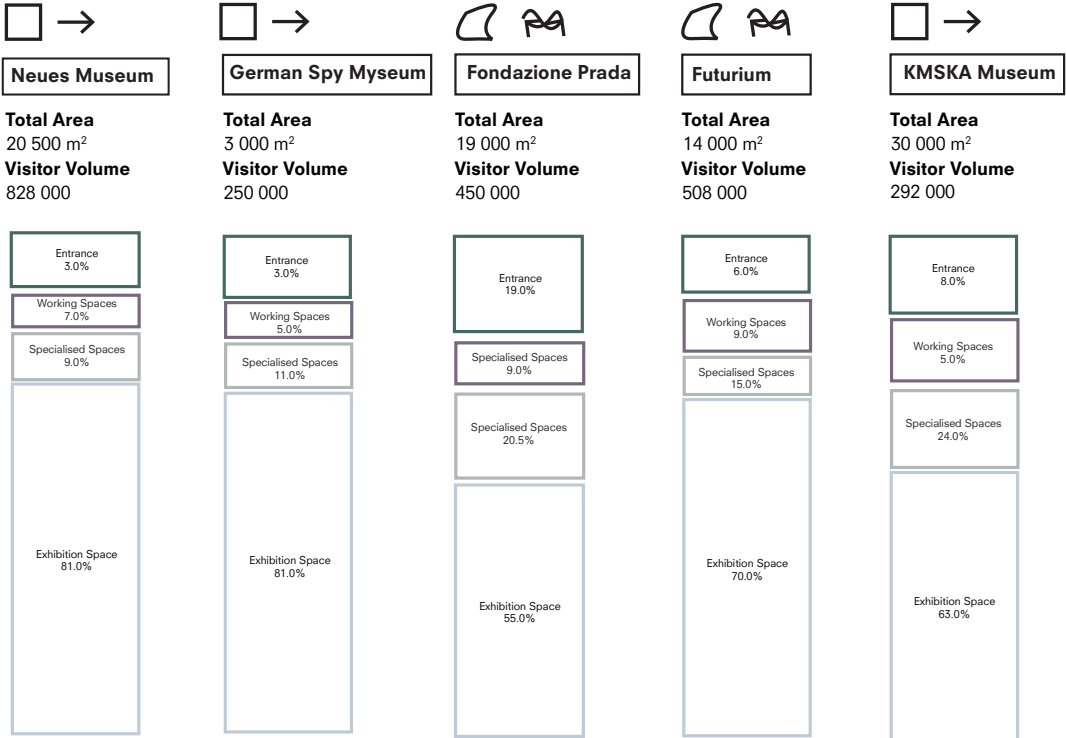


Fig 09. Programme bar analysis of precedents. (Own Illustration)

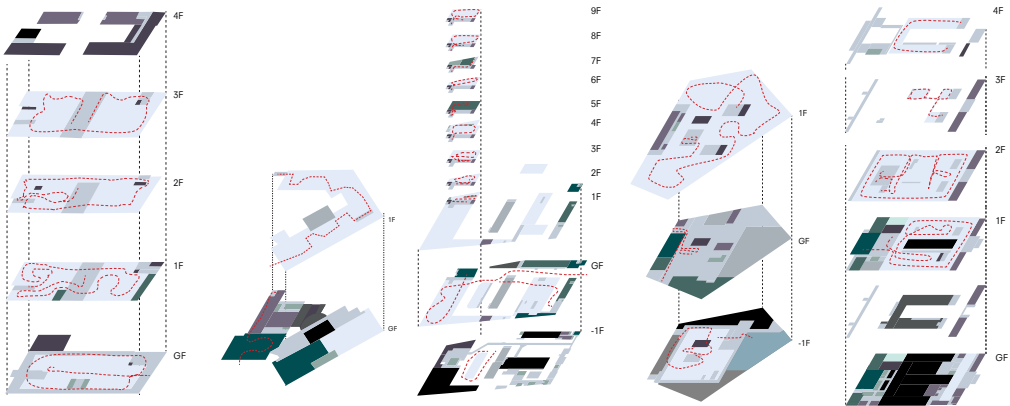


Fig 10. Circulation analysis. (Own Illustration)

# Museum Measurements

## Total Area

+/- 20 000 m<sup>2</sup>

## Visitor Volume

+/- 500 000 to 900 000

obtained by calculating average

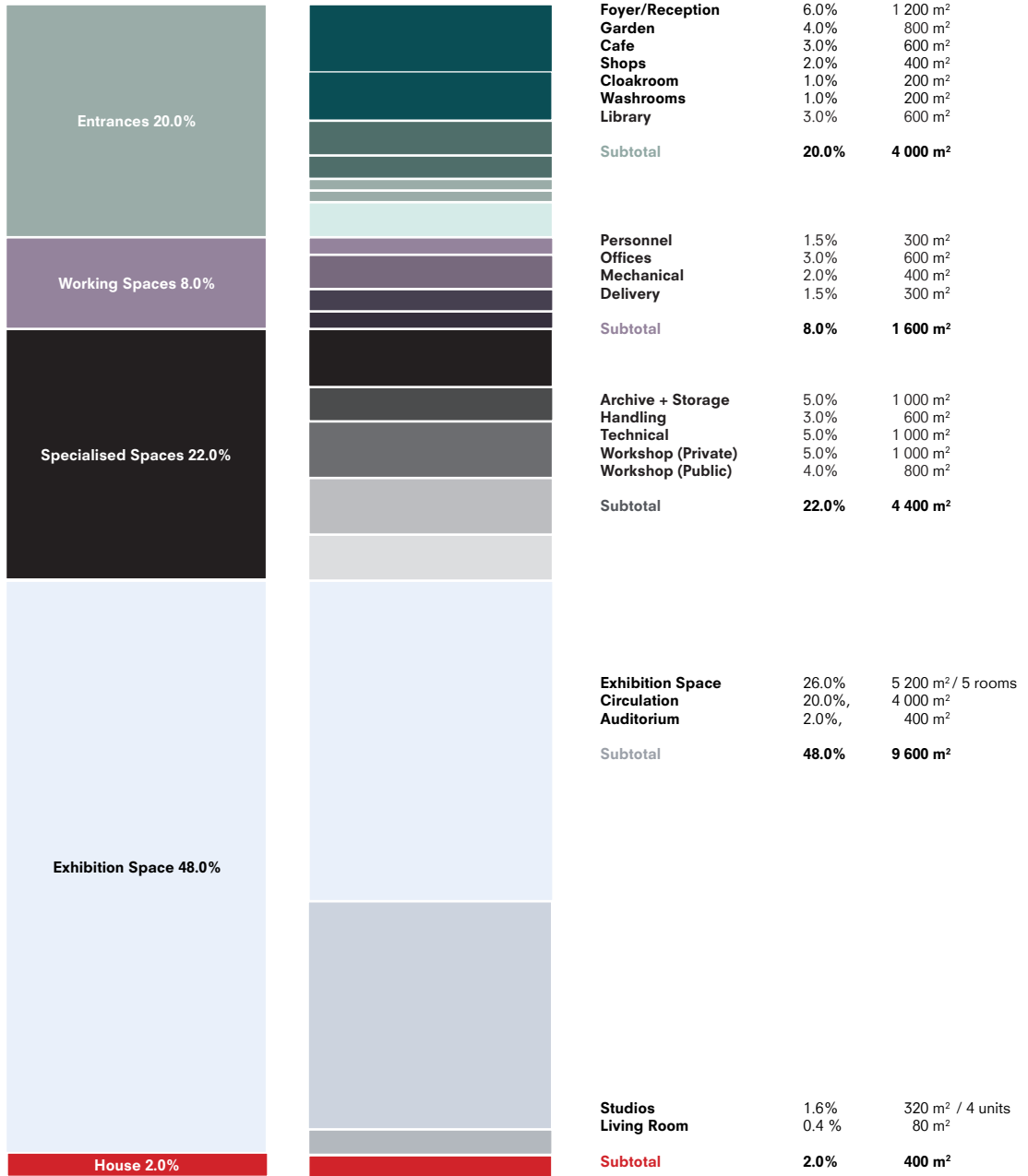


Fig 11. Suggested programme bar. (Own Illustration)

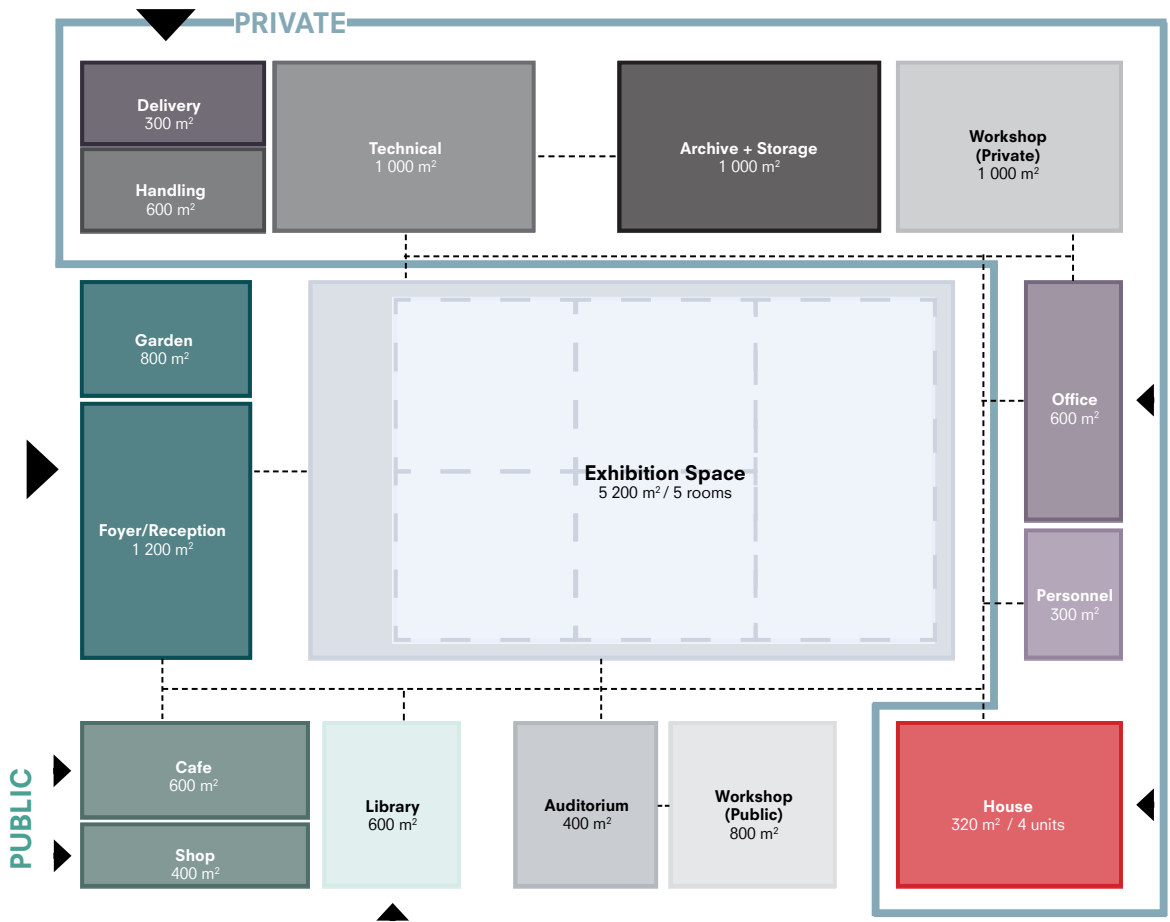


Fig 12. Flows and Spatial Distribution with initial areas. (Own Illustration)



## FIGURES

**Fig 01.** Collection on photographs of the various spaces and its materials in accordance to the exhibitions in Neues Museum (Own photographs)

**Fig 02.** Initial Material Moodboard curated off the Material Atlas for the Other Art Museum. (Own work)

**Fig 03.** Photo of child and guardian interacting with installation in Pergamon Museum taken in 2023. (Own photograph)

**Fig 04. Masuike, M. (2023)** *Examples of the art produced by students in art classes Ms. Nisenbaum taught as part of her residency* [Photograph]. The New York Times. <https://static01.nyt.com/images/2023/04/30/multimedia/30sp-museums-residencies-03-kwzq/30sp-museums-residencies-03-kwzq-superJumbo.jpg?quality=75&auto=webp>

**Fig 05.** Photograph of preferred site location (Own photograph)

**Fig 06.** Density of museums in Berlin (Own illustration)

**Fig 07.** Users and Clients of the Other Art Museum. (Own illustration)

**Fig 08.** Context of site within EuropaCity. (Own illustration)

**Fig 09.** Programme bar analysis of precedents. (Own Illustration)

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**Fig 11.** Calculated average-benchmark and suggested programme bar. (Own Illustration)

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**Fig 13.** Design ambitions of the Other Art Museum where circulation is the journey and the focus (Own Illustration)

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