

# **ENSEMBLE**

## **A MUSEUM FOR PERFORMANCE ART**

### **GRADUATION REPORT**

**Public Building Graduation Studio  
The New Museum | Art + the City Re-Wired  
Rotterdam - Zuid | South [Maashaven - Charlois]**

**I-Hsuan Lee  
5001811**

**Paul Kuitenbrouwer  
Sjap Holst  
Sang Lee**



& OTAK  
DESTROY ALL  
SMARTPHONES

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# GRADUATION PLAN

## Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners ([Examencommissie-BK@tudelft.nl](mailto: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	I-Hsuan Lee
Student number	5001811

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	Throughout the years, I have been interested in psychology, philosophy and art apart from architecture. After finishing my bachelor degree, I have been looking into chances to combine me personal interest with the study. I am eager to explore how art and architecture interact with each other and influence the city in the studio.	

Graduation project	
Title of the graduation project	Performance Art Museum
Goal	
Location:	Maashaven Zuidzijde, Tarwewijk, Rotterdam South, the Netherlands



The posed problem,	<p>Most of the time, visiting museums means enjoying the end pieces conducted by the artists. In the traditional art production, the creative work is mostly done in the ateliers where most of the people do not have the access into. Revealing the art production from the artists would benefit the society as it could be a method to connect people and art and prevent art to be restricted to certain communities.</p> <p>While there is an art form which even provides the chance to let the observers become active participants to form the artwork during the creative production — the performance art. As the main elements of performance art are both the presence and the collaboration between the artists and the participants — one could not complete the performance without the other, performance art could help the current society to break the enclave situation when producing artworks.</p>
research questions and	<p>When a new museum aims to re-wire the current relationship between art and people by connecting them with performance art, how could it offer people the chance to be involved in the performativity through the architectural composition? As performance art is not only time-specific and also site-specific, how to bring the time- and site-specific aspects of performance art into the museum?</p> <p>The transformation from abstract ideas of performance art into physical composition of architecture is what the research is planned for.</p>
design assignment in which these result.	<p>To overcome the difficulties of exhibiting performance art, solid research for theory, performance case studies, and spatial arrangement of performances will be firstly studied. The end result should be a new design for a performance art museum which offers people a chance to collaborate with artists through performance art, enable people to be in the art production, and become a guideline for exhibiting performance art in the future.</p>

<b>Process</b>
<b>Method description</b>
<p>The research will be divided into four parts. The first part is the <b>qualitative research</b> and <b>case studies</b> of the relationship between people and the surroundings in art events. The <b>historical research</b> of performance art and its impact will be gone through as next step to show the importance performance art has on the society. Third, few <b>case studies</b> of performance art will be investigated in the intention of revealing the ideas the behind the performance. The footage of action will be analysed as <b>correlational research</b> to understand the relation between the space and the movement of the artist. Finally, to realise the display of performance art, the <b>correlational research</b> for presenting methods will be conducted. At the end of the study, <b>a new guideline for exhibiting performance art</b> should be accomplished. As performance art needs to be done at the site, the museum will be transferred into a stage, making the concept of museum to be perceived from a different angle.</p>

## Literature and general practical preference

### Interview:

CBS News. (2013, March 16). Washington Square Park's piano man [Video file]. Retrieved from <https://www.youtube.com/watch?v=C3nmCaaMicU>

### Literature:

Goldberg, R. L., & Goldberg, R. L. (2001). Performance art : from futurism to the present (Revised and expanded, Ser. World of art). Thames & Hudson.

Higgins, H. (2002). Fluxus Experience (First ed.). Oakland, California: University of California Press.

Lewin, K. (2013). Principles of Topological Psychology. Amsterdam, Netherlands: Adfo Books.

Linker, K., & Acconci, V. (1994). Vito acconci. Rizzoli.

Renwick, R. (1958). DADAISM: SEMANTIC ANARCHY. ETC: A Review of General Semantics, 15(3), 201-209. Retrieved December 12, 2020, from <http://www.jstor.org/stable/42581745>

Wilmer, S. (2017). After Dada: Fluxus as a Nomadic Art Movement. New Theatre Quarterly, 33(1), 59–64. <https://doi.org/10.1017/s0266464x16000634>

### Organisations for performance art case studies:

Haneke, B. B. Z. C. S. D. B. (n.d.). zichtlijnen. Retrieved from <https://www.bewth.nl/ned/zicht/index.html>

Museum of Modern Art. (2013). Vito Acconci. Following Piece. 1969. Retrieved from <https://www.moma.org/collection/works/146947>

The Kitchen. (1971). The Kitchen Archive. Retrieved 2020, from <http://archive.thekitchen.org/>

Tate. (n.d.). Performance art – Art Term. Retrieved from <https://www.tate.org.uk/art/art-terms/p/performance-art>

Documenta. (n.d.). Retrieved from <https://www.documenta.de/>

## Reflection

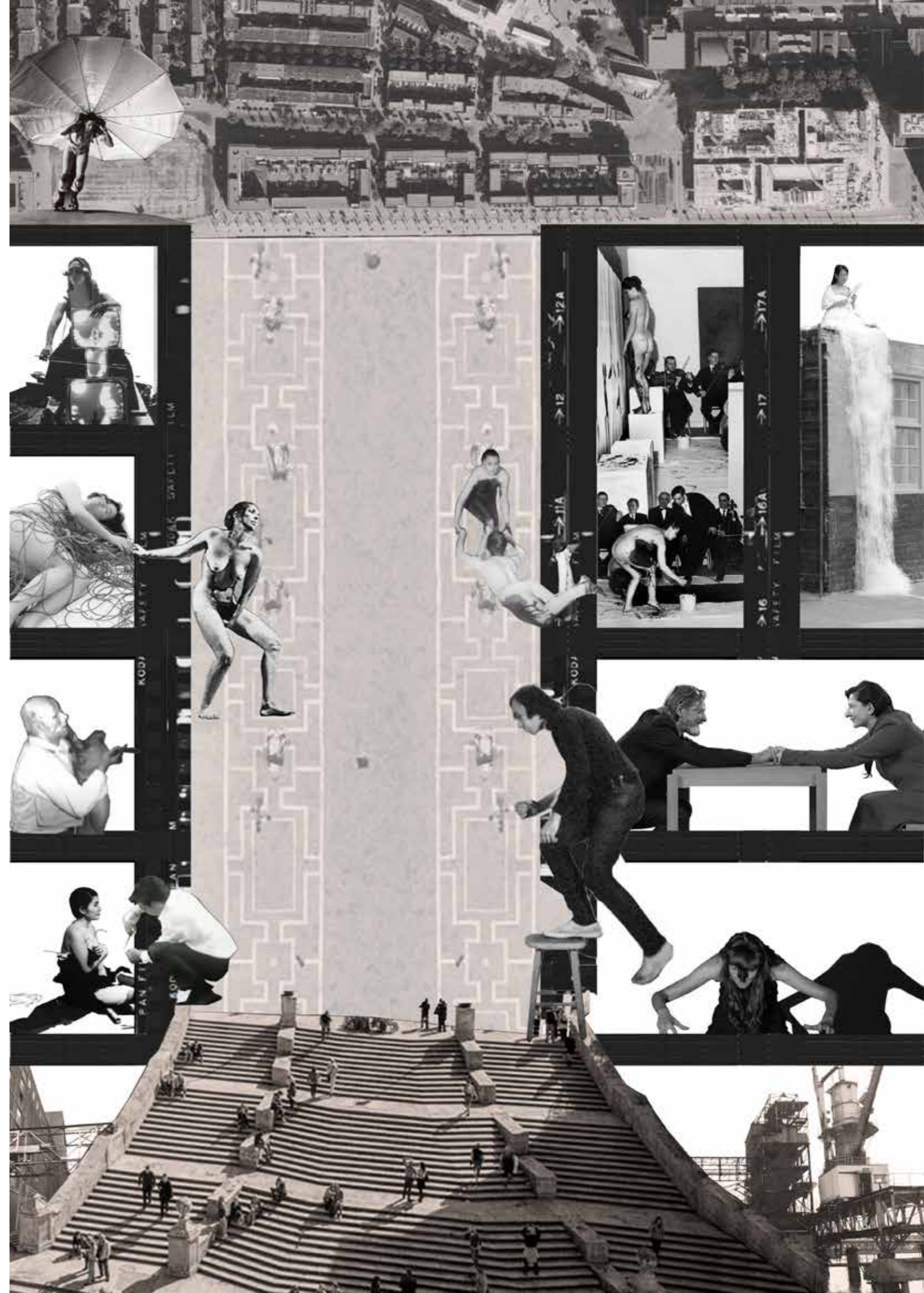
1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

Architecture starts from people and exists for the society. The city needs public building as it is where people from all over the society can interact with each other. The graduation project of the studio aims not only to connect the city with public building through art but also to re-wire and make people introspect of the society.

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

Performance art has always been interconnected with society widely, it is collaborative, participative and public. Artists connect the performance art with issues relevant to citizens of a particular community and the world by dramatising compelling stories about the human experience. Moreover, the political messages contained in the physical performance stimulate people to introspect the society and makes performance art more controversial than other types of visual art. The combination among human body, art and the messages toward society makes performance art unique.

# DESIGN MANIFESTO



# BRIEF

## MUSEUM FOR PERFORMANCE ART

<b>ASSIGNED AREAS</b>	<b>6,875 qm</b>	<b>100%</b>	<b>25%</b>
	Net Square Meters	Net Area	Gross Area
Physical Performance (stages)	3195 qm	46%	11%
Visitor Sevices	200 qm	3%	1%
Retail	300 qm	4%	1%
Dining	500 qm	8%	2%
Offices and Management	500 qm	8%	2%
Collections Storage	350 qm	5%	2%
Maintenance and Operations	230 qm	3%	1%
Café	100 qm	1%	1%
Ateliers	1000 qm	14%	4%
Artists Residence	500 qm	8%	2%

**UNASSIGNED AREAS:** **21,125 qm** **75%**

assumes social/circulation spaces & plaza

**TOTAL BUILDING AREA** 28,000 Gross Square Meters



# PROCESS DOCUMENTATION

## **Personal Approach**

- Art & Architecture

## **Schematic Research**

- About the Site

## **Individual Research**

- Spaces & Action of Performance Art

## **Further Survey**

- Plaza & Waterfront Space Studies

## **Site Try-outs**

- Old Design Records



"You asked what art is,  
most of the time, art is a **response to the world.**

A lot of things happening in the world are lack of logic,  
art is using this kind of "illogical" method  
to respond to the current society."

- Ai Wei Wei



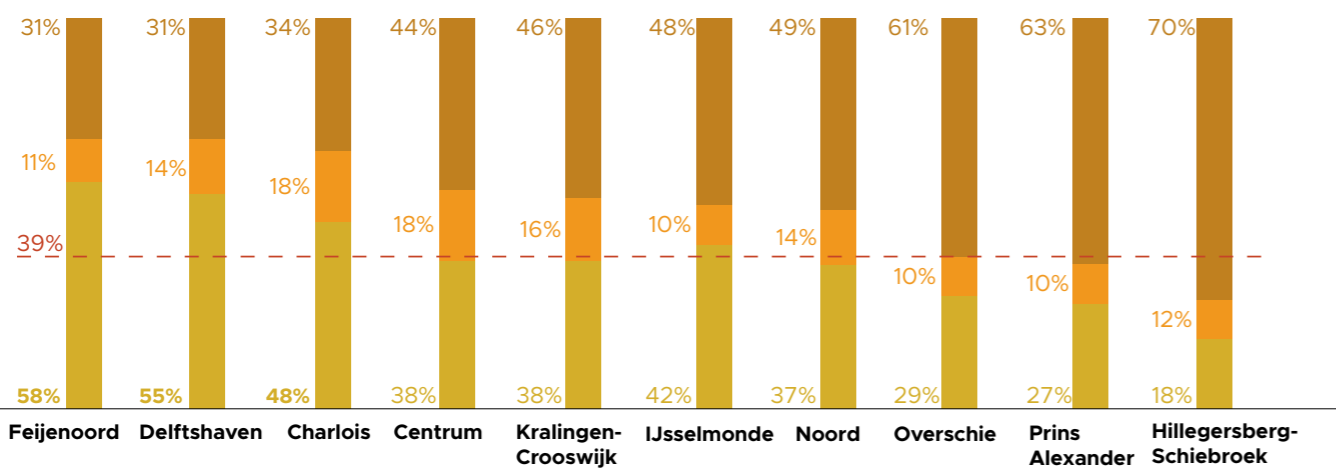
ARTMUSEUM :

ART & ARCHITECTURE  
ILLOGICAL - LOGICAL

Can the current architecture design fulfill  
the everchanging context of art?

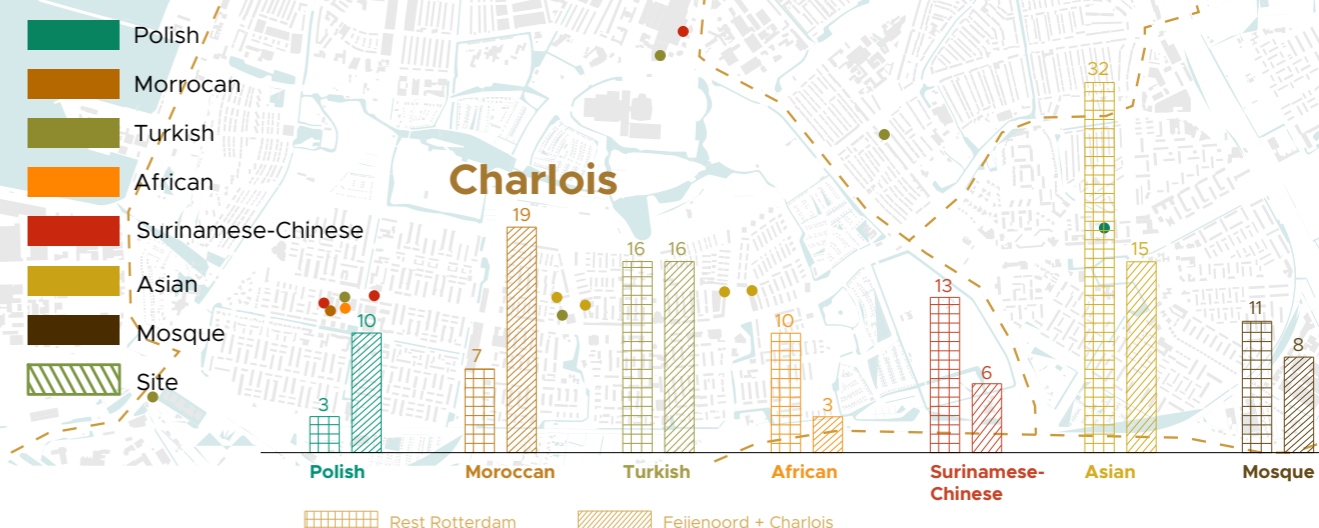
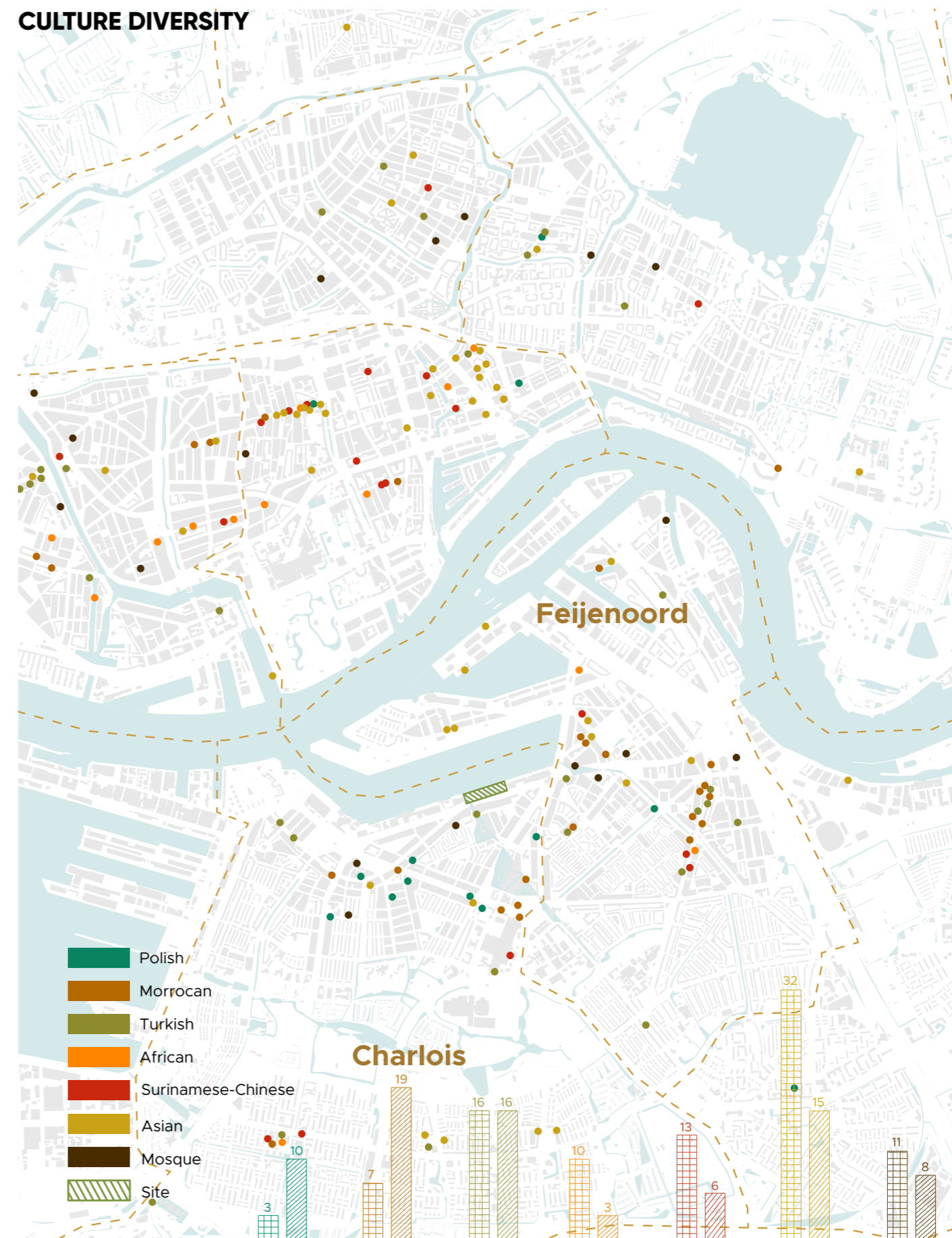
How could you design a art museum when  
the context of art is still undefined?

IMMIGRATION



Non-western immigrants  
 Western immigrants  
 Indigenous  
 Average amount of Non-western immigrants in Rotterdam

CULTURE DIVERSITY

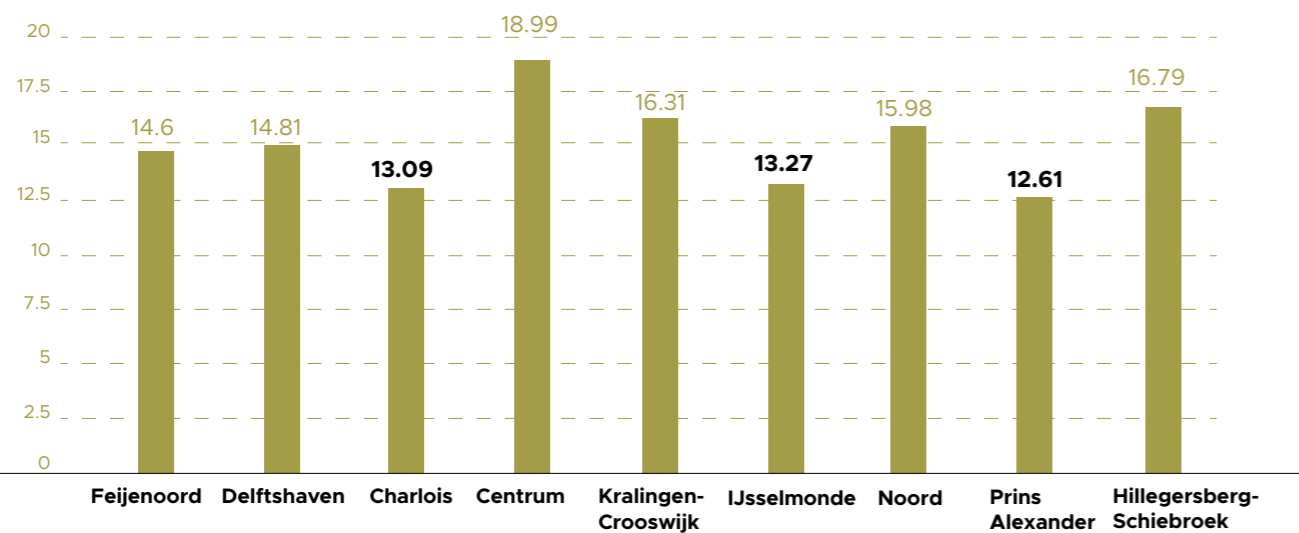




HOUSING PRICE



Price per qm in €



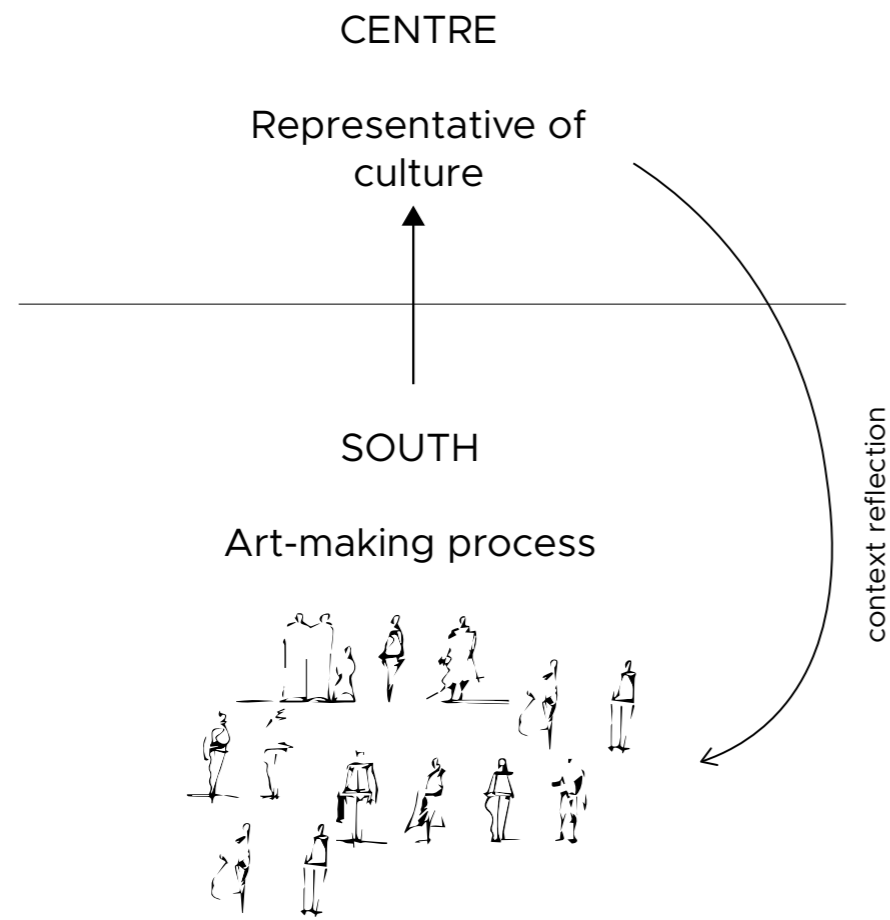
ART PRODUCTION



Ateliers  
Site







'It was almost an art-enclave'

'The current population of the South can not afford our work'



**How could we break the boundary between ateliers and public, let the observers become active participants in the art production?**

**With what kind of art form could I reveal my doubt about the design of existing museums?**







**ARTISTS ARE THE ART -  
IDEA BECOMES ACTION, ACTION PICKS SPACE.**

Before a museum for performance art,  
where did the artists pick their performance spaces?

ARTWORK

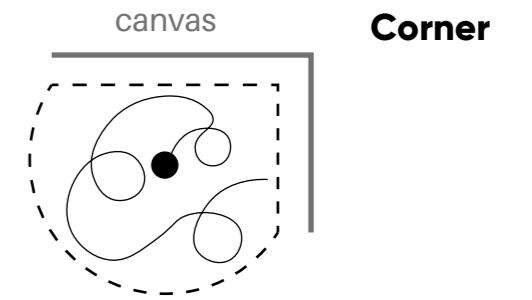
PERFORMANCE

PRODUCT & ARCHIVE

FOOTAGE TYPOLOGY

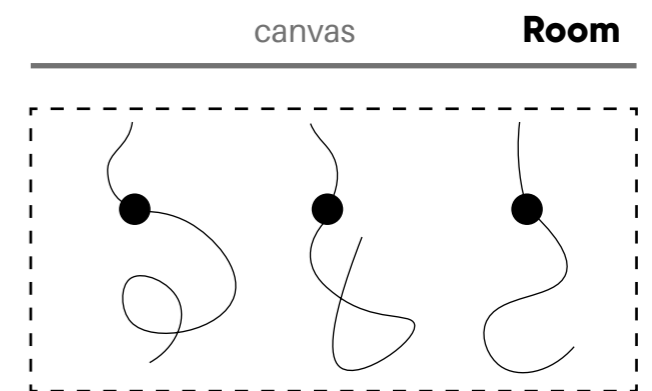
**Up to and Including Her Limits**  
Carolee Schneemann, The Kitchen, 1973

Idea behind:  
Take the environment as a collage arena,  
the action is already the art



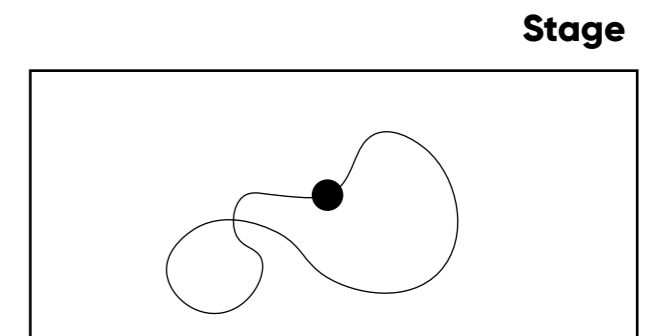
**Untitled Anthropometry**  
Yves Klein, Tate Modern  
1960

Idea behind:  
'Art is everywhere that the artist goes'



**We Keep Our Victims Ready**  
Karen Finley, Wadsworth Theater, 1990

Idea behind:  
Gender equality.  
"When I smear chocolate on my body,  
it is a symbol of women being treated like dirt."





ARTWORK

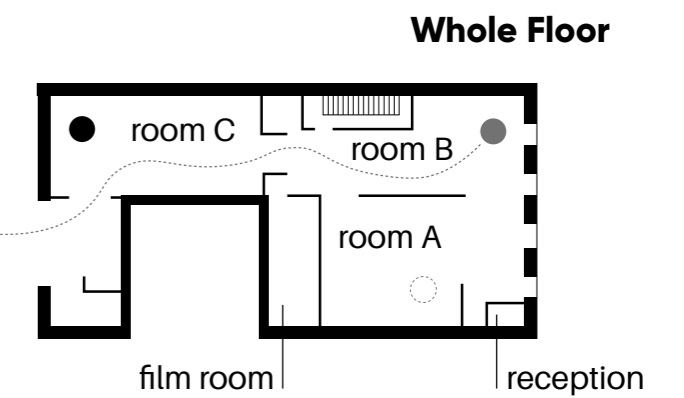
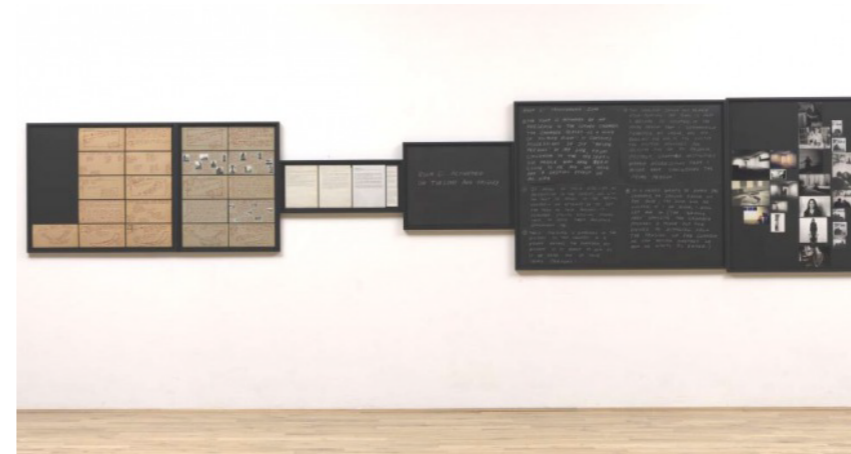
PERFORMANCE

PRODUCT & ARCHIVE

FOOTAGE TYPOLOGY

**Sonnabend Show Jan 72: Archives**  
Vito Acconci, Sonnabend Gallery, 1972

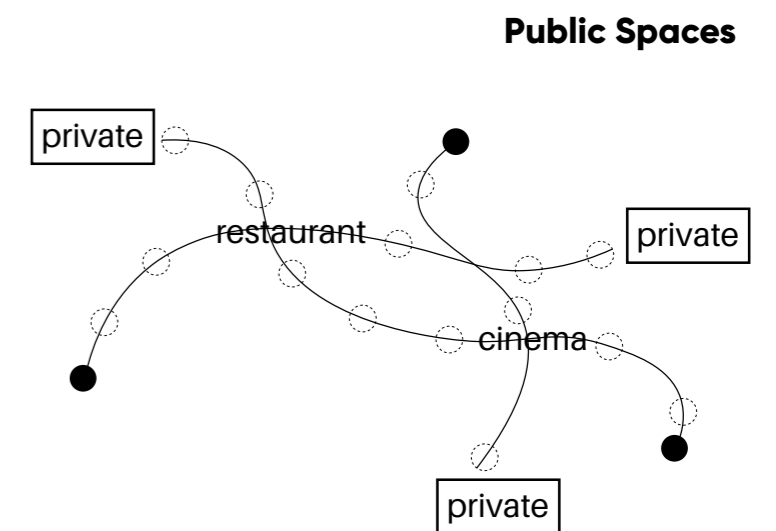
Idea behind:  
Relational interplay between the psychological and the social, expressed in structures that emphasise the overlapping boundaries.



**Following Pieces**

Vito Acconci, Public Spaces in New York, 1969

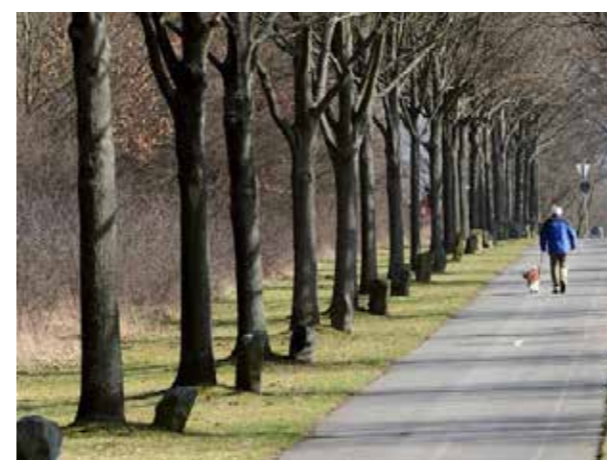
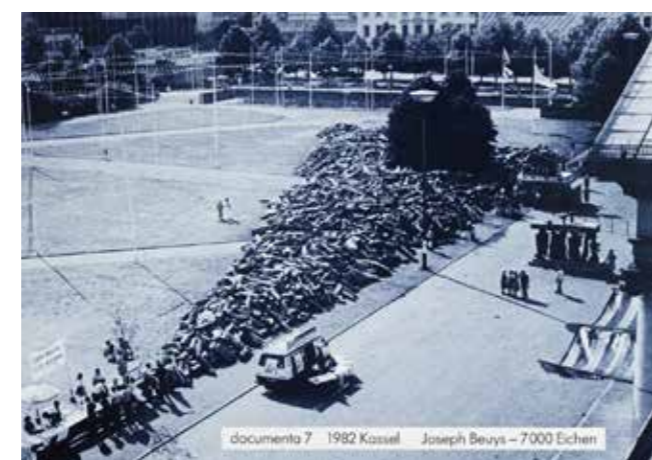
Idea behind:  
How our bodies always subject to external forces that we may or may not be able to control.



**7000 Oaks**

Joseph Beuys, Kassel, 1982-1987

Idea behind:  
Art with social philosophy and humanism. Physically, spiritually and metaphorically alter the city's social spaces - a community-wide "social sculpture".





ARTWORK

**Bodies in Urban Spaces**

Willi Dorner, worldwide, since 2007

Idea behind:  
By looking at absurd situation, people are influenced to introspect their relationship with the city and architecture.



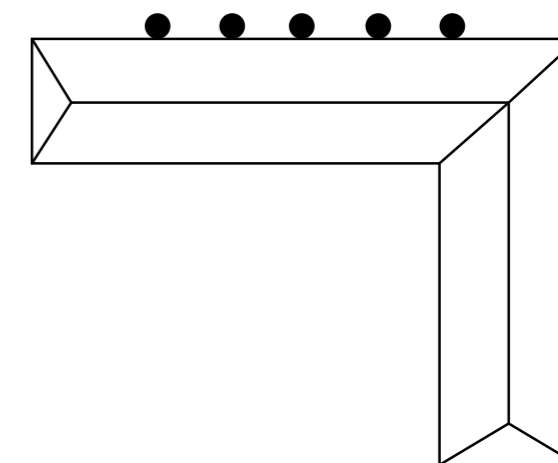
PERFORMANCE



PRODUCT & ARCHIVE

FOOTAGE TYPOLOGY

At the building



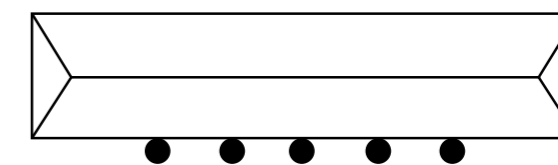
**X-mal Mensch Stuhl**

Angie Hiesl & Roland Kaiser, worldwide

Idea behind:  
To raise awareness of social status of the elderly in the society



At the building



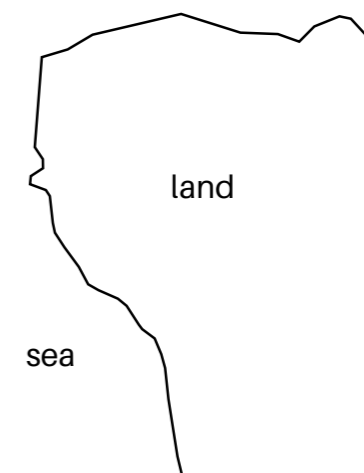
**This Sea is Mine**

Tania El Khoury, Beirut, 2012

Idea behind:  
Make people to reconsider the accessibility to public space and to re-imagine the city.

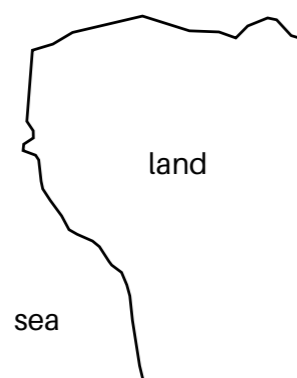
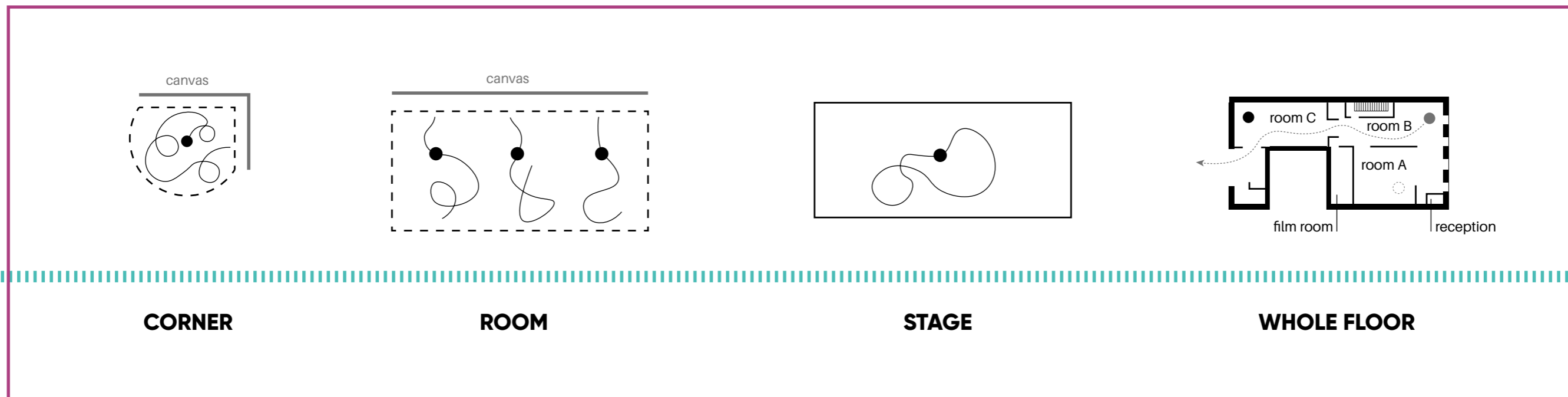


Along the coast



SMALLEST INNER SPACE

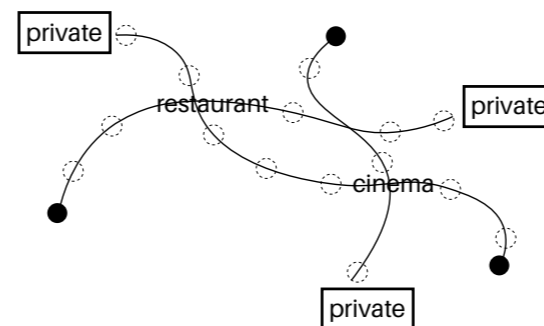
chosen scope for generic space



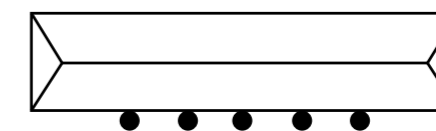
COAST



CITY



STREETS & PUBLIC BUILDINGS



OUTSIDE THE BUILDING

URBAN SPACE

Performance

**Joseph Beuys**  
**How to Explain Pictures to a Dead Hare**  
 1965



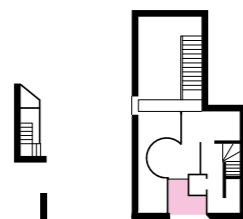
**Vito Acconci**  
**Sonnabend Show**  
 1972



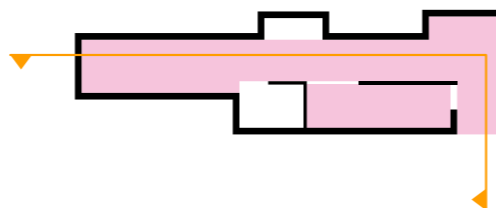
**Carolee Schneeman**  
**Up to and Including Her Limits**  
 1973



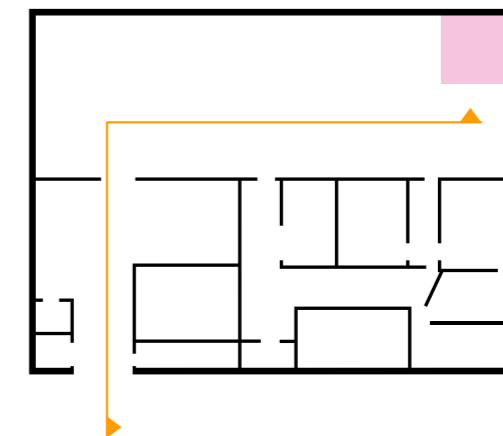
Floor plan



Galerie Schmela

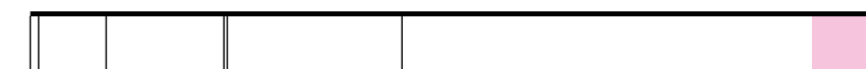
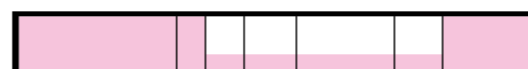
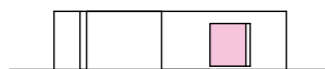


Sonnabend Gallery



The Kitchen Art Space

Space Sequence



Needed Space

Display Window

Joseph Beuys

Divided Rooms

Vito Acconci

Corner

Carolee Schneeman

Physical Relation



Audiences



Audiences

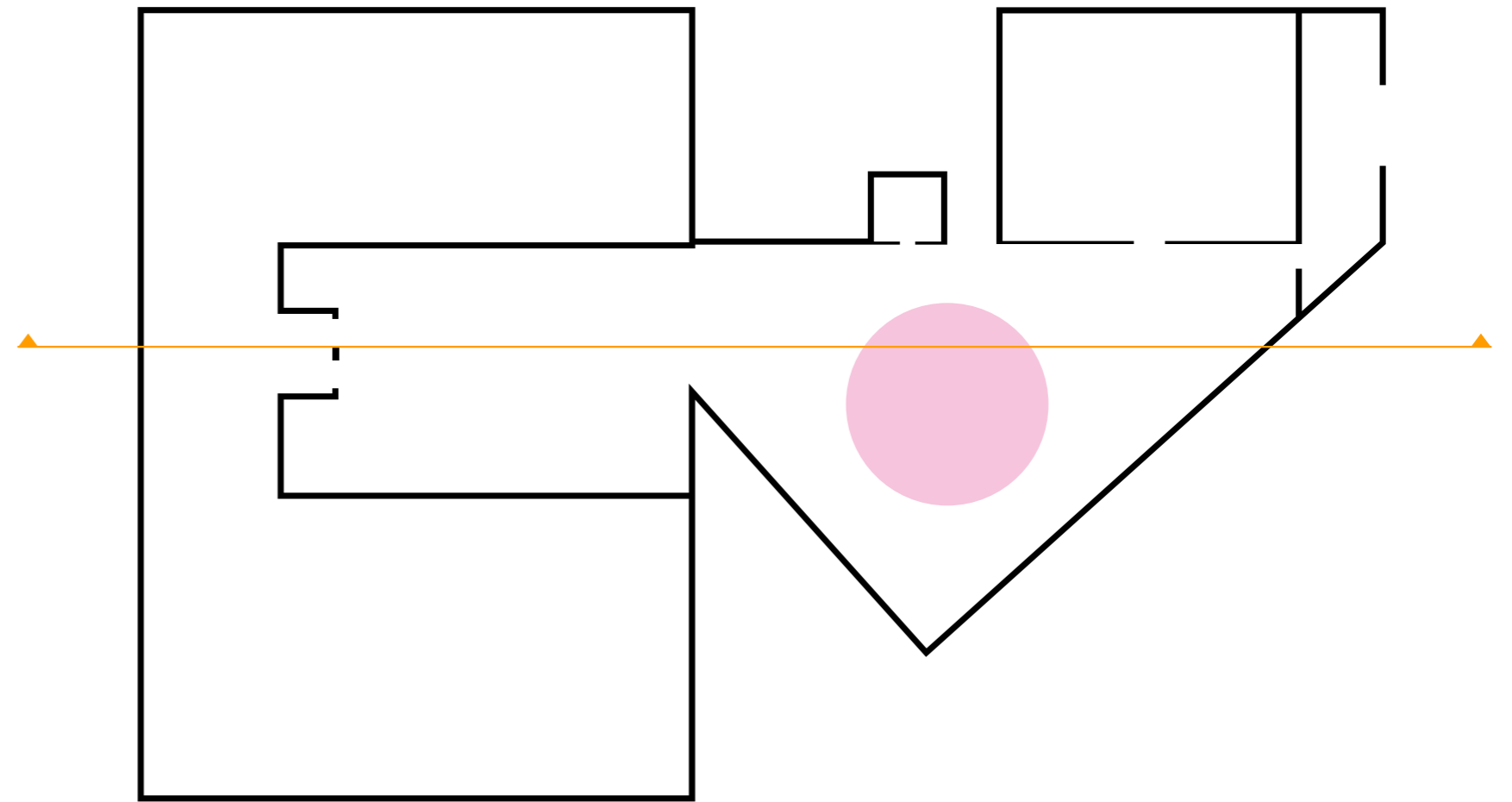


Audiences

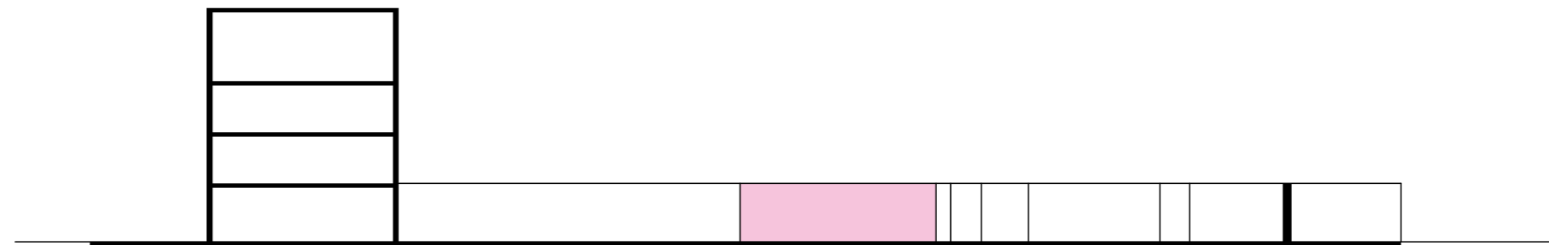


Performance

Ieva Misevičiūtė  
The Cringe: Art, Anxiety and Performance  
2016



Space Sequence



Needed Space

Physical Relation

Seperated Stage

Ieva Misevičiūtė



Audiences

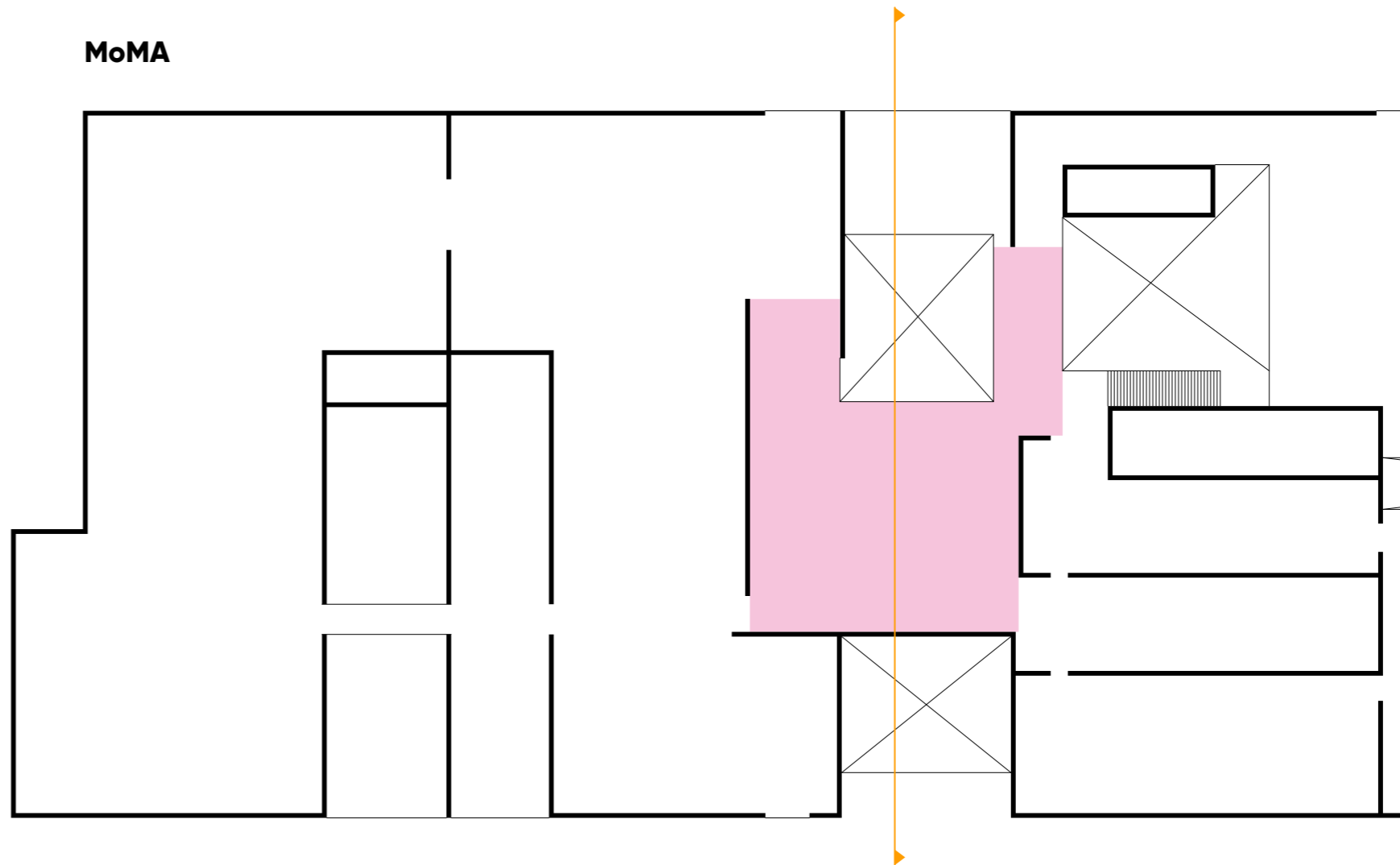
Performance

Marina Abramovic  
The Artist Is Present  
2010

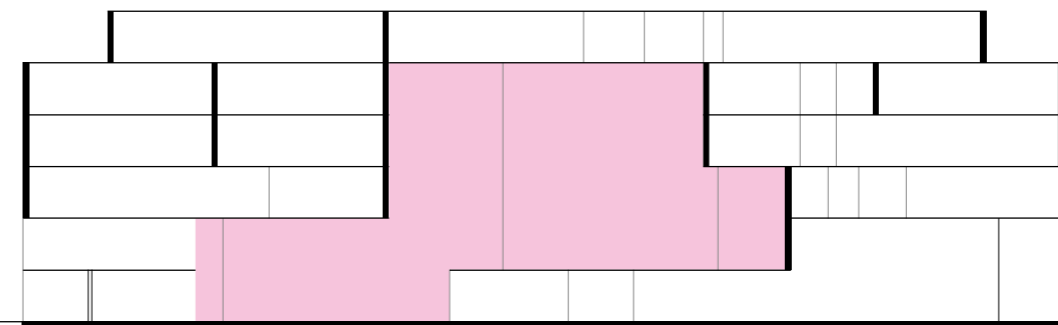


Floor plan

MoMA



Space Sequence

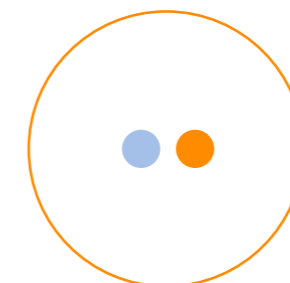


Needed Space

Atrium

Physical Relation

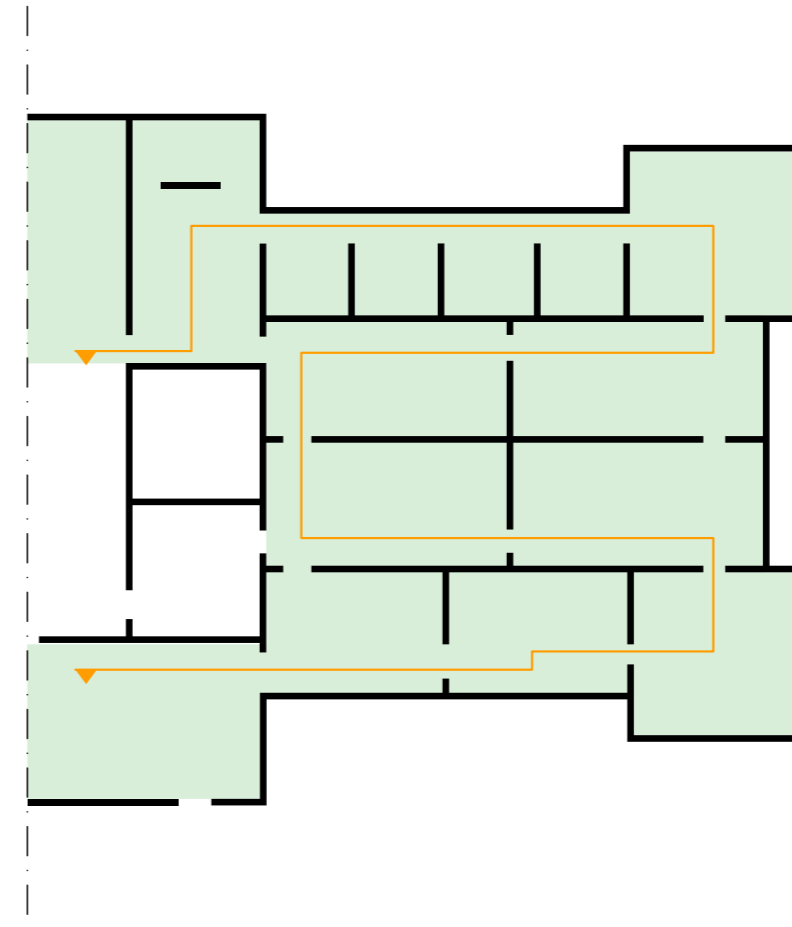
Marina Abrmovic



Audiences

Performance Stedelijk Museum, ULAY Foundation, Maria Rus Bojan.  
Ulay Was Here  
2020

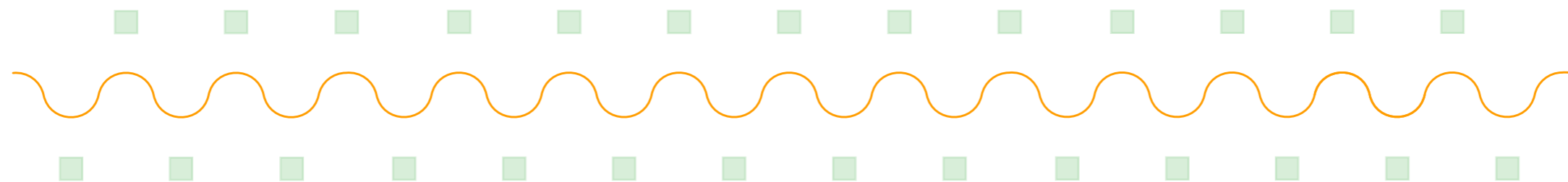
Stedelijk Amsterdam



Floor plan

Needed Space Traditional Art Museum

Physical Relation



Products

Audiences

Products



Performance

Yves Klein  
Antropometries  
1960

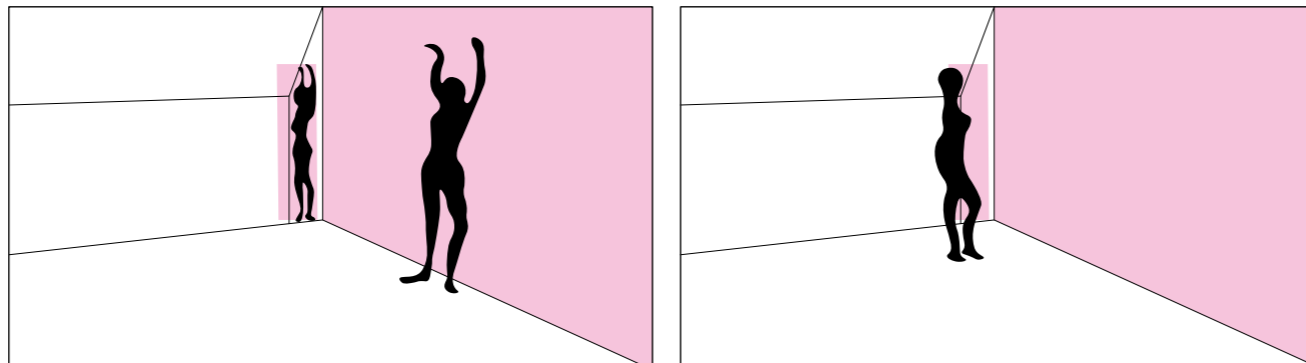


Charlotte Moorman  
Nam June Paik  
TV Cello  
1971

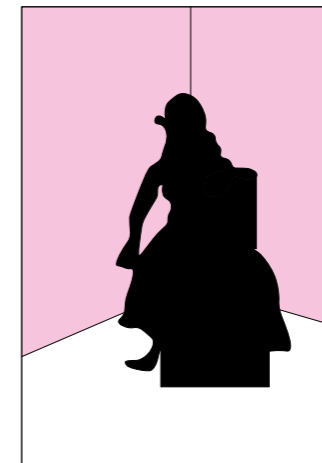


Place

Own Apartment



Art Gallery of New South Wales



Needed Space

Huge Surface of Wall, Mirror

Participants



Physical Relation



A Corner

Charlotte Moorman



Performance

Yoko Ono  
Cut Pieces  
1965

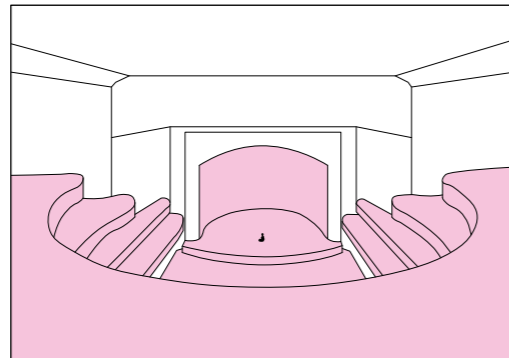


Robert Rauschenberg  
Pelican  
1963

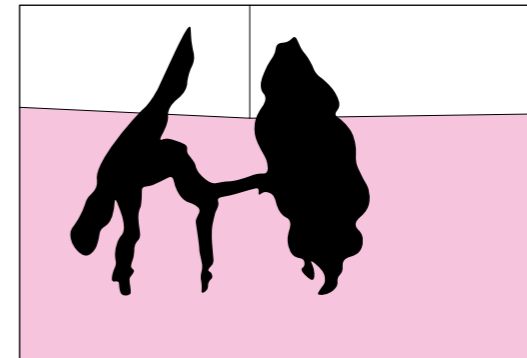


Place

Carnegie Hall



First New York Theatre Rally

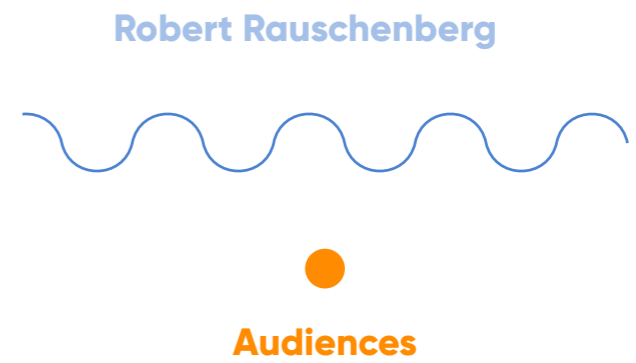
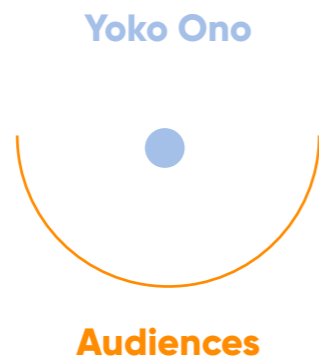


Needed Space

Centered, Being Surrounded with Distance

Huge Surface of Floor

Physical Relation





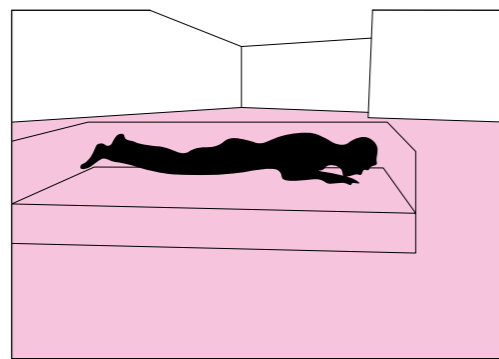
Performance

Zhang Huan  
Pilgrimage - Wind and Water in New York  
1998



Place

MoMA PS1



Needed Space

Semi-outdoor

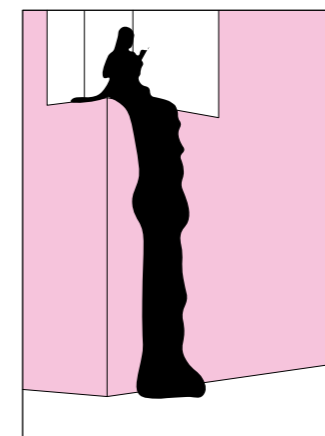
Physical Relation



Abe Sachiko  
Cut Papers  
2010



A Foundation, Liverpool Biennial



Layered Space with High Ceiling

Abe Sachiko



Audiences

Performance

Chiharu Shiota  
Wall  
2010

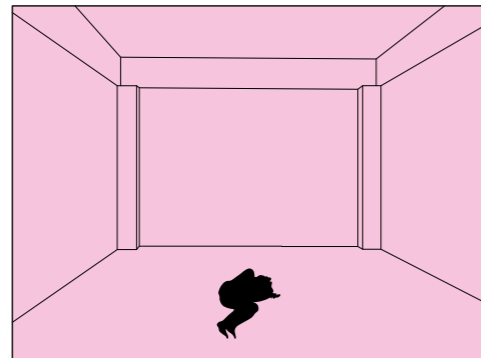


Yamamoto Motoi  
Floating Garden  
2013

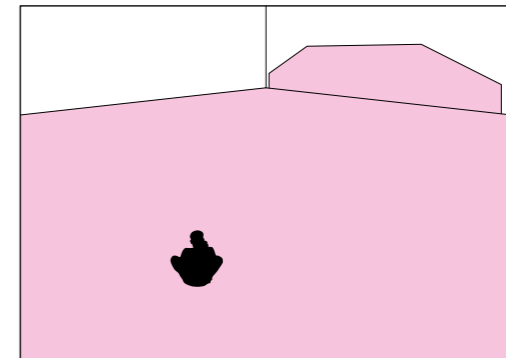


Place

Kenji Taki Gallery



Setouchi City Museum



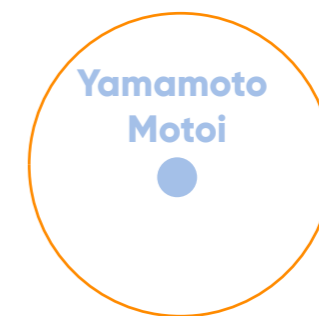
Needed Space

White Box



Audiences

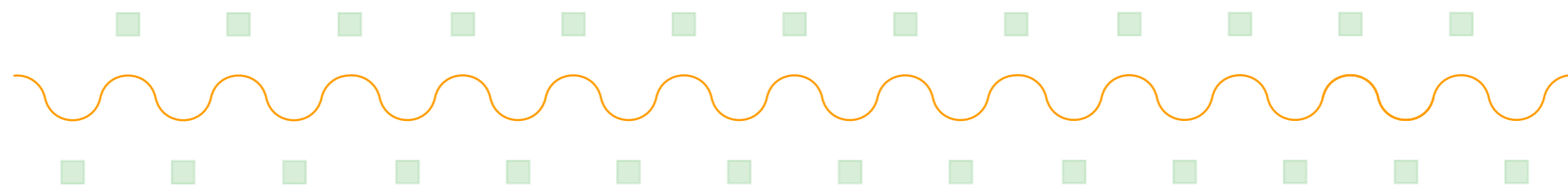
Huge Surface of Floor with Step Up



Audiences

Physical Relation

Traditional Art Museum  
Physical Relation



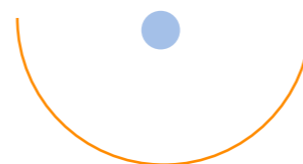
Performance Art Museum  
Physical Relation

- Focusing on  
irreplaceable  
physical performances

Overlapped:  
Seedbed



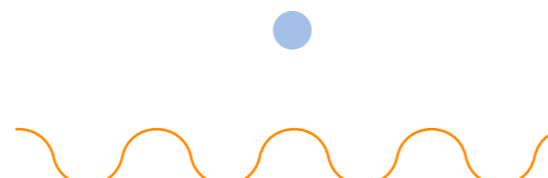
Still artist, acting audiences:  
Cut Pieces



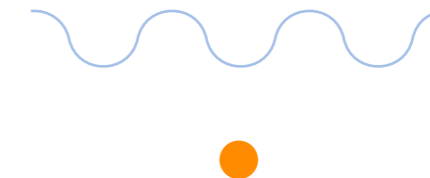
On-Stage artist, exploring audiences:  
The Cringe



On-Stage, Still artist, exploring audiences:  
TV Cello



Acting artist, still audiences:  
Pelican



Still artist, passing-by audiences:  
Cut Papers



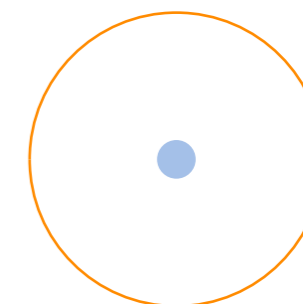
On-Stage artist, passing-by audiences:  
How to Explain Paintings to a Dead Hare



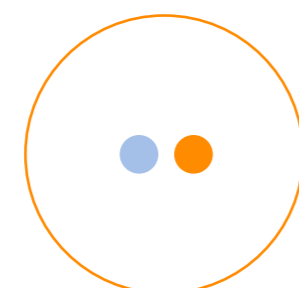
On-Stage artist, passing-by audiences:  
Up to and Including Her Limits



On-Stage artist, passing-by audiences:  
Floating Garden



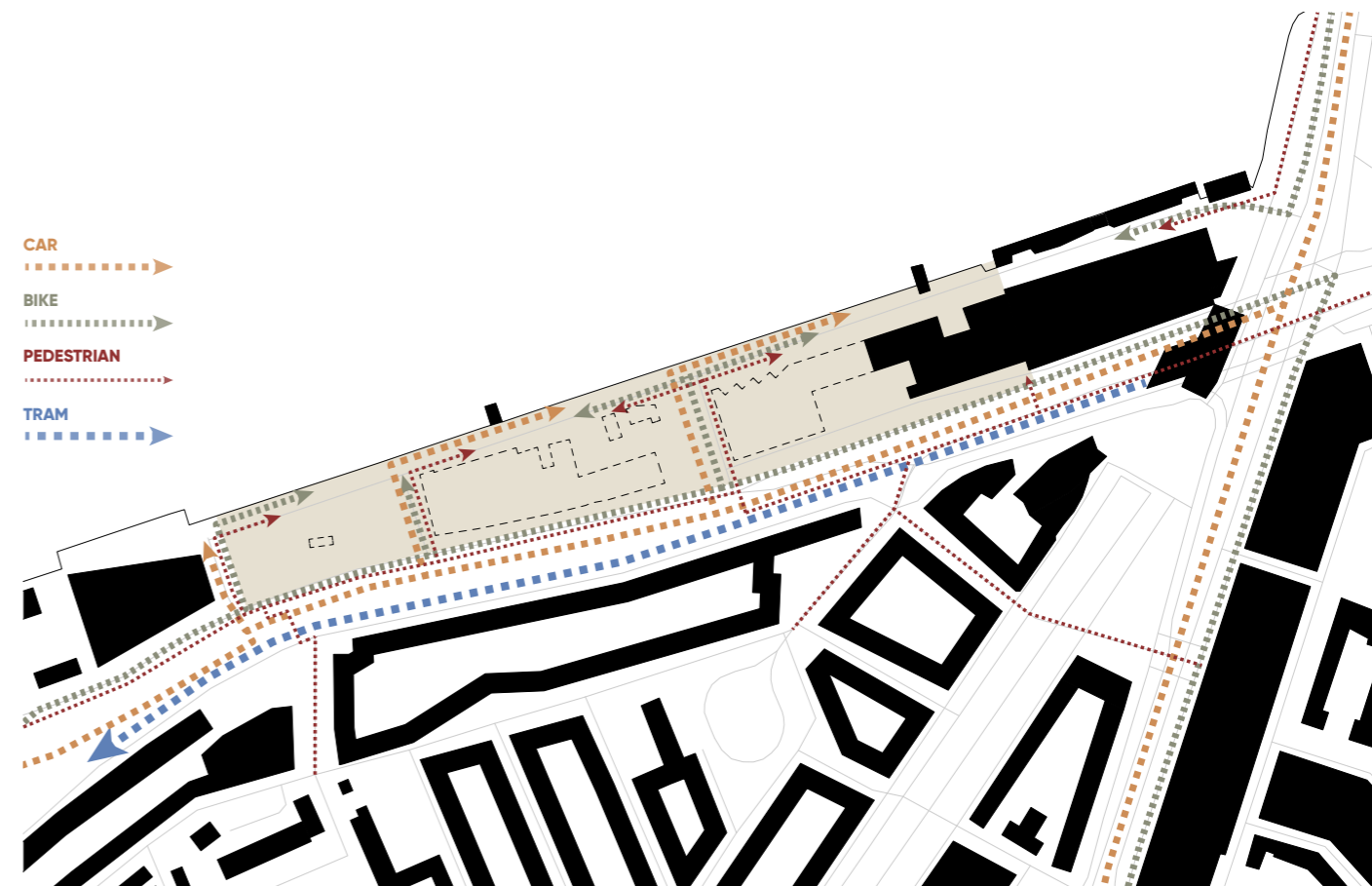
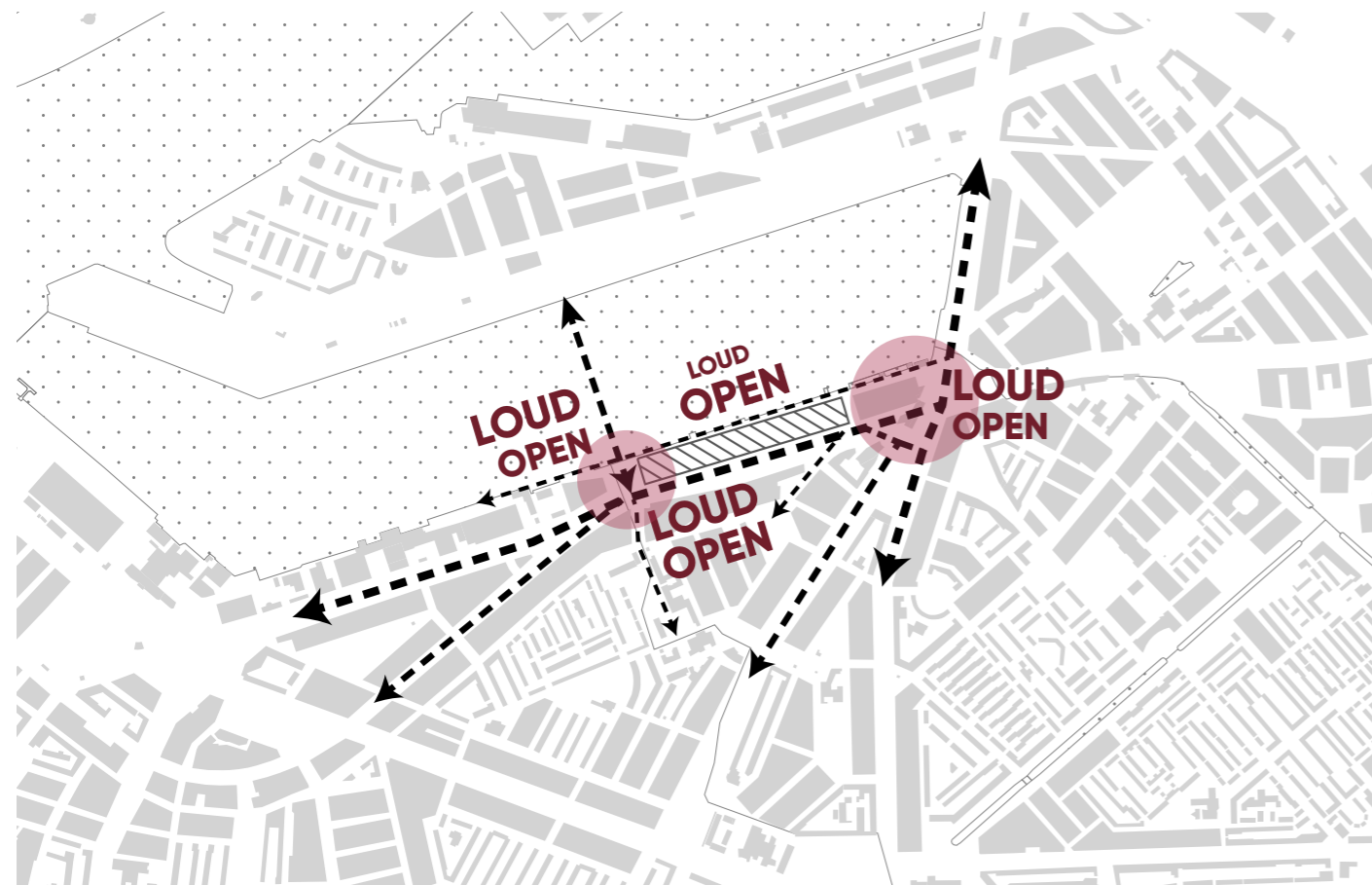
Still artist, still audiences, open environment:  
The Artist is Present



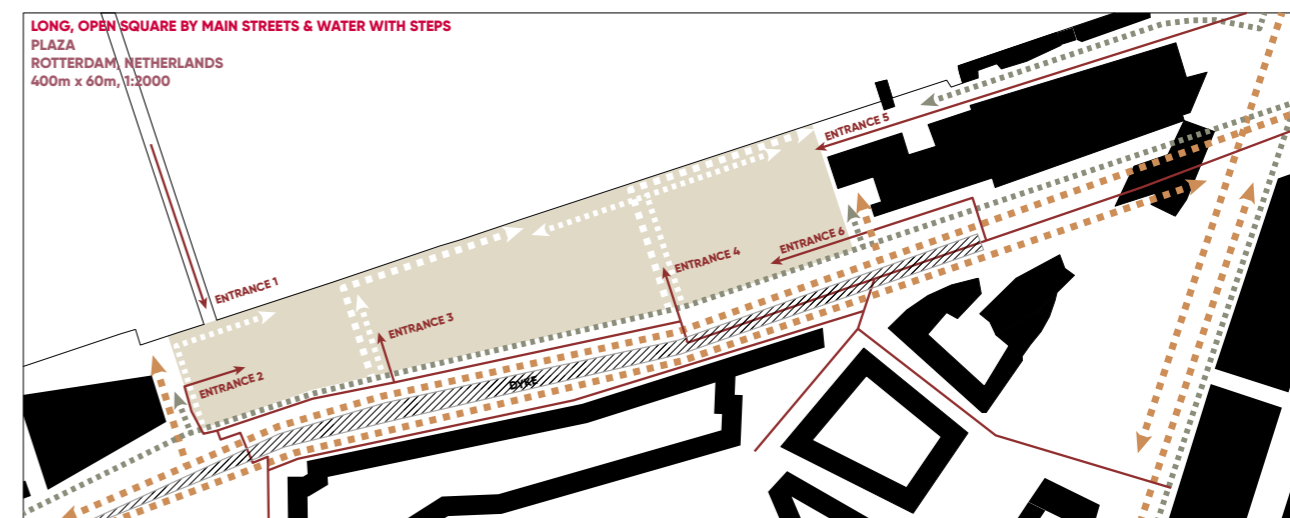
Still artist, still audiences, closed environment:  
Tranference Zone



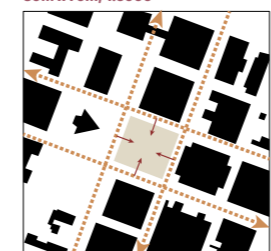




● center  
→ site orientation  
- - - view orientation



**LONG, OPEN SQUARE BY MAIN STREETS & WATER WITH STEPS**  
 PLAZA  
 ROTTERDAM, NETHERLANDS  
 400m x 60m, 1:2000



**OPEN SQUARE BY MAIN STREETS & WATER**  
 PIAZZA DELL'UNITA D'ITALIA  
 TRIESTE, ITALY  
 145m x 65m, 1:5000

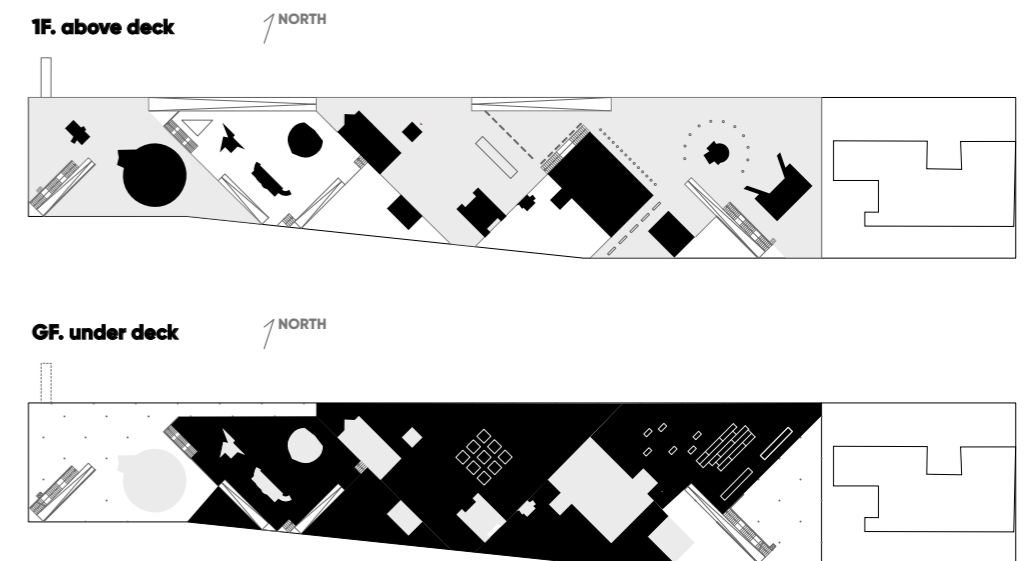
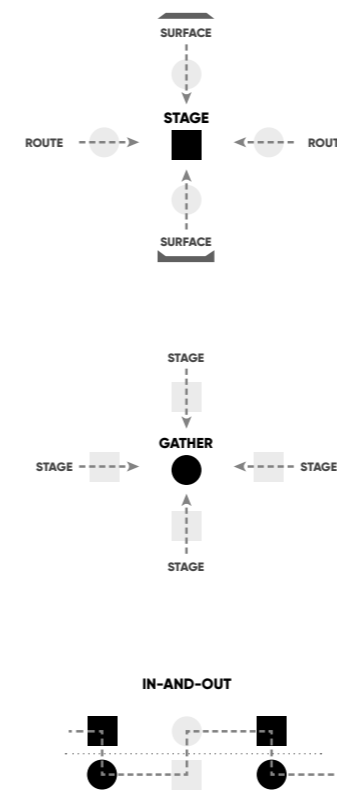
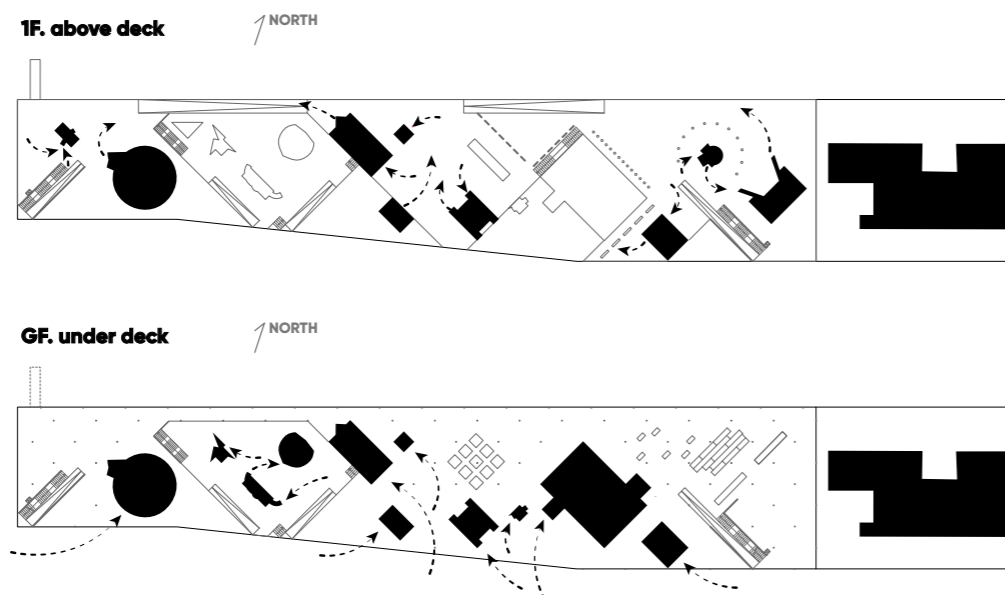
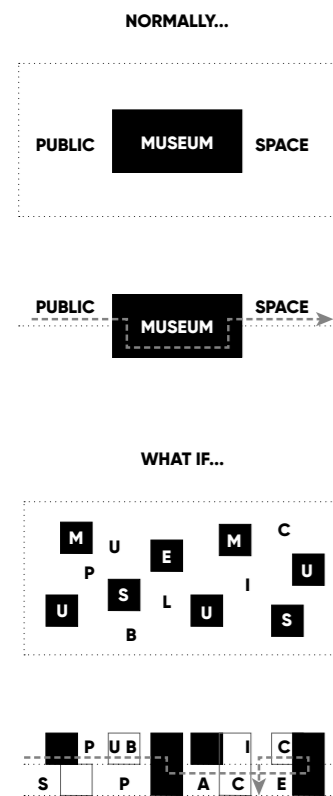
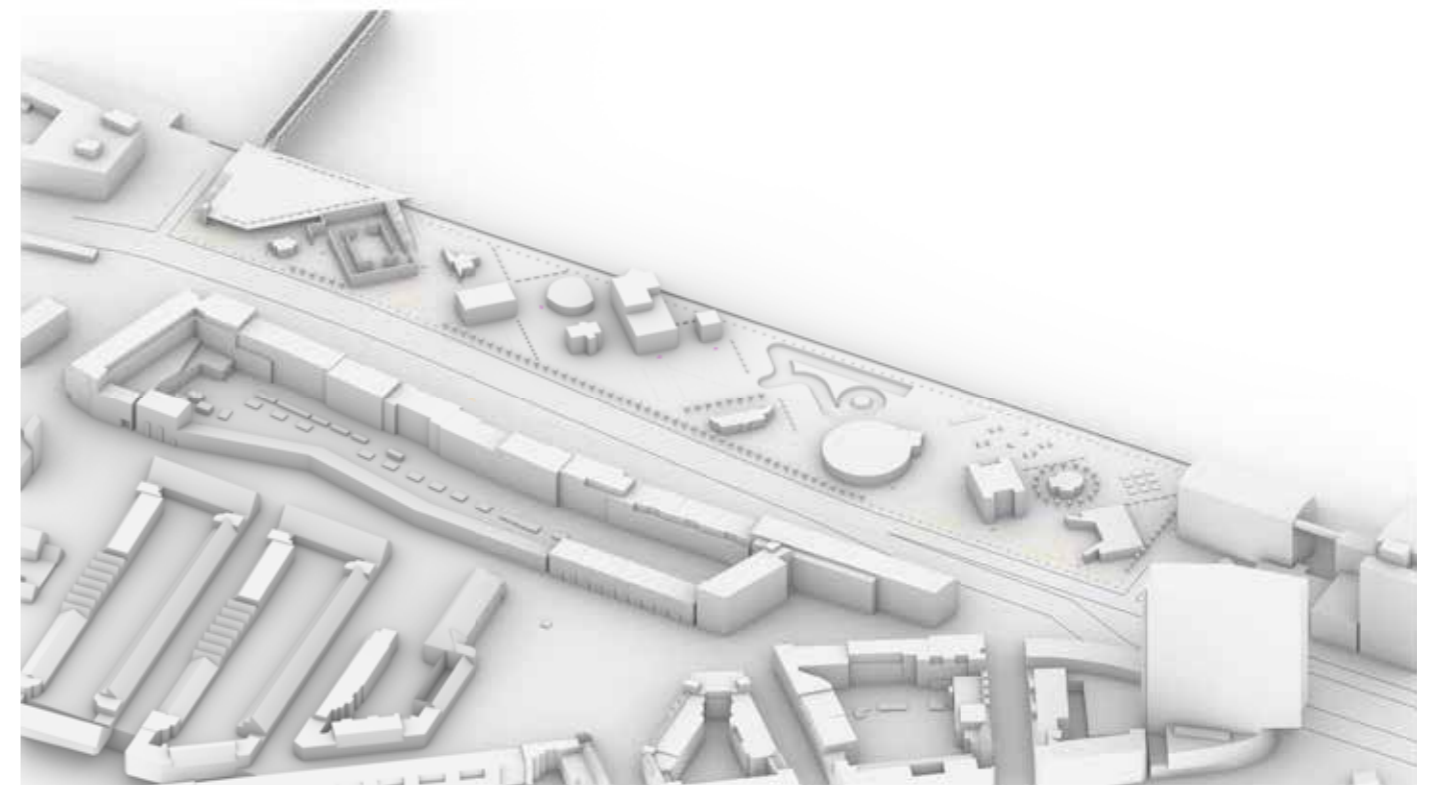
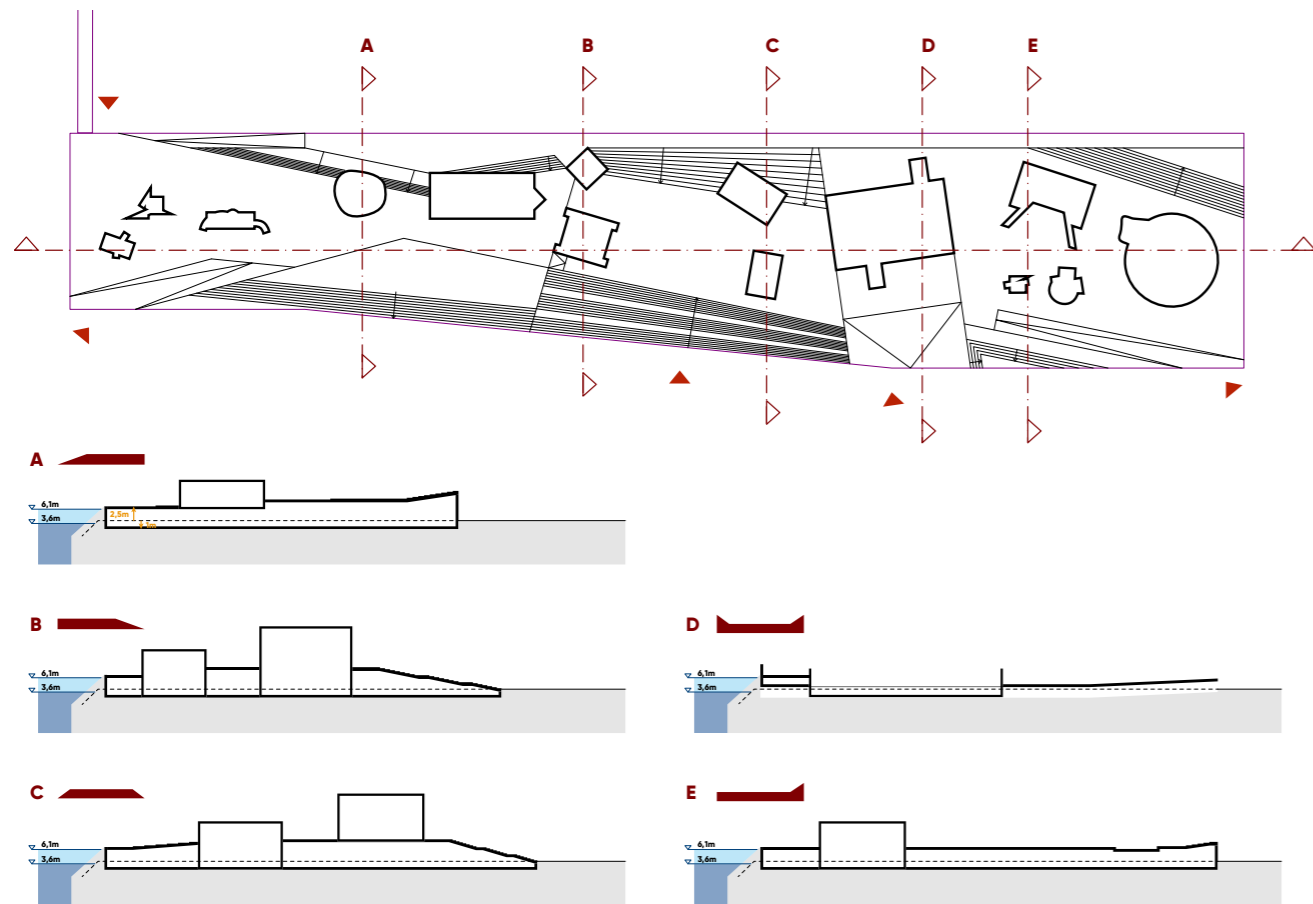


**COATED LONG SQUARE**  
 PIAZZA NAVONA  
 ROME, ITALY  
 245m x 45m, 1:5000



**ORIENTED SQUARE WITH STEPS**  
 PIAZZA DI SPAGNA  
 ROME, ITALY  
 195m x 65m, 1:5000







② 45° - Strong 1st Ave impression

① Entrance Squares **SITE NARRATIVE**

② Divide site narrative (from public functions to intimate performances) → big

③ Define Squares:

A. Roaming area: around entrances

B. waterfront area: breathing in-between (middle) → big

C. side path/halkway area: path connect public squares → exploring space → intimate performances

**SITE NARRATIVE**

put stages according to its character: A. display / cafe in roaming area, connected to skate (outdoor performances)

B. ~~display~~ corner / under / surrounded in middle (focusing on indoor performances)

**EXPERIENCE:**

PUBLIC PERFORMANCES EXPLORING PERFORMANCES INTIMATE PERFORMANCES EXPLORING PERFORMANCES PUBLIC PERFORMANCES

exploring of spaces in-between (next to public entrances): stages

public: spaces which should be the most accessible from urban entrance: eg. service / dining / cafe / display window

explore: spaces which requires more time to explore by indoor / outdoor to explore: high-layered / wall surface / divided / huge floor surface: contrast in/out

intimate: spaces designed to focus on the performer: cafe-surrounded / white box / corner

**URBAN entrances**

**SITE CONCEPT**

organize the buildings in 45 degree - strong first impression from outside

follow the grids of the entrances and set them as roads. ("existing" boundaries)

let human behaviour break the boundary with the organisation of architecture - create the uncertainty of human movements, make the uncertainty become performance

**SITE CONCEPT**

leisure squares: after entrance along display window - cafe

45° impression: bigger space between pavilions

chill spot, next to skate performance along water

leisure square: next to cafe (skate performance)

along water - bigger space for activities

394 106

higher view, entrance through, city balcony, transition park, high layer, chill spot, water, entrance, skate spot, cafe, display window, dance floor, semi outdoor, walk double white box, corner, display, entrance squares, transition squares, small square transition squares, connect with skate spot, water front spot, pattern?

**PERFORMANCE ART: UNEXPECTED, IRREGULAR, USE OF PHYSICALITY TO BREAK OTHER ART FORMS.**

small square transition squares, 45° impression, walkway to bigger spaces.



# FINAL DESIGN

## **General Concept**

- In which way does the museum exist?

## **Hypothesis**

- First design aim & Multiplicity goal

## **Urban Space**

- Boundary solution

## **Big Museum Surface**

- Site narrative & organisation

## **Small Museum Elements**

- Stage explanation

## **All Around Museum**

- Physical relation

## **Museum Summary**

- Curation, Private uses, Accessible space & Impression

**ELEMENTS OF PERFORMANCE ART**

- Space
- Physical Movements
- Presence of Artists and Participants

**NATURE OF PERFORMANCE ART**

- Time & Site Specific
- Once at a Time, with Distance
- Meaning of Spaces Defined By Artists

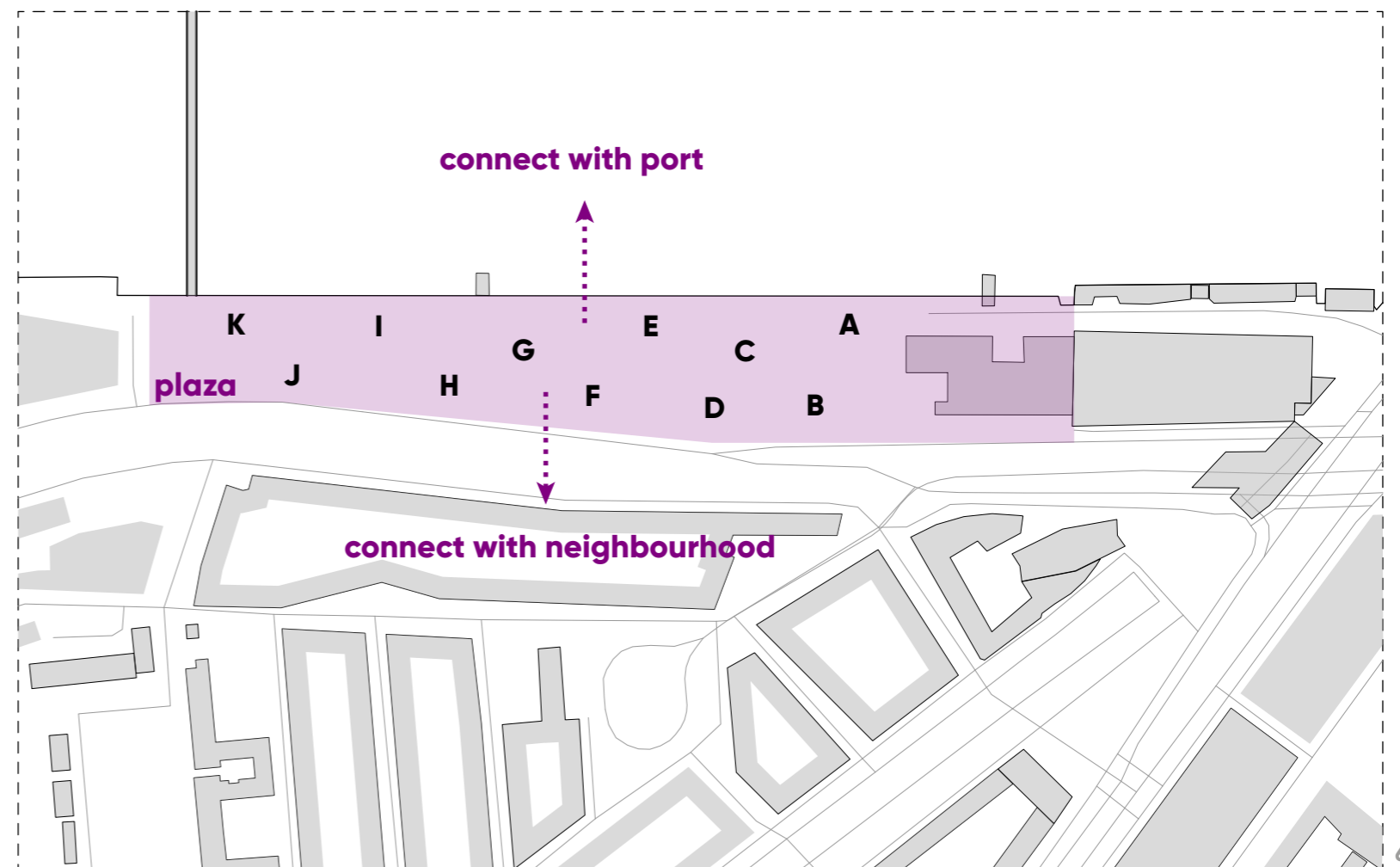
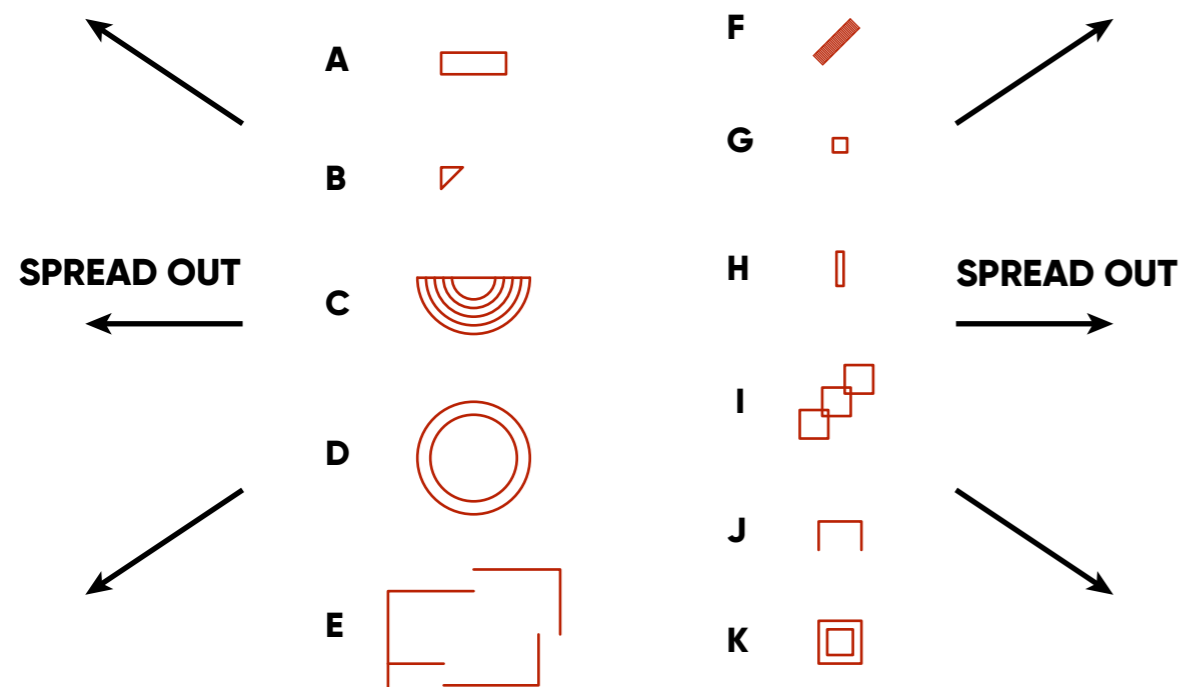
**Instead of designing 'defined programs' for artists, designing 'undefined spaces'.**

**Let the users 'define' the spaces.**

**STAGES ON PLAZA,  
MUSEUM EXISTS AS CONTEXT**

**Stages (exhibition rooms):  
generic & spectacle spaces**

**Paths connecting stages (exhibition circulation):  
abstracted physical movements**



Generic space

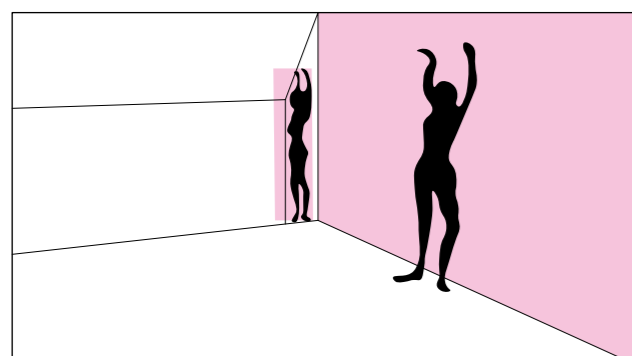


Spectacle space: site inspired

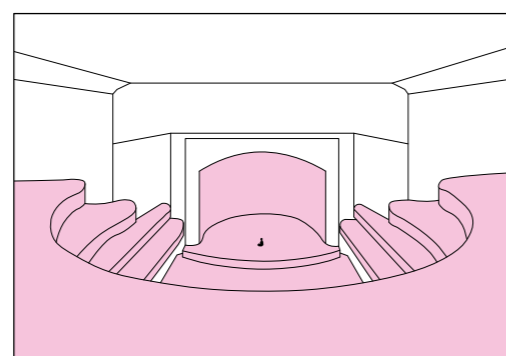


Generic space - Case Studies based

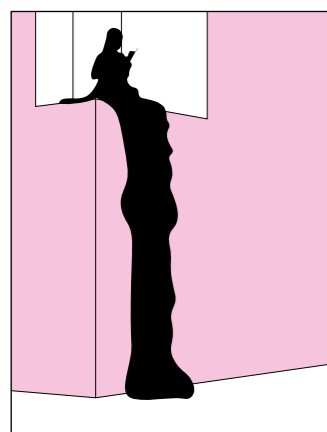
Huge Wall Surface



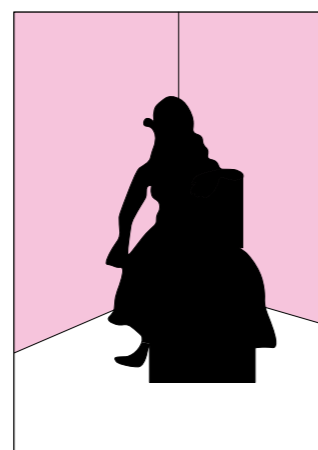
Center Surrounded



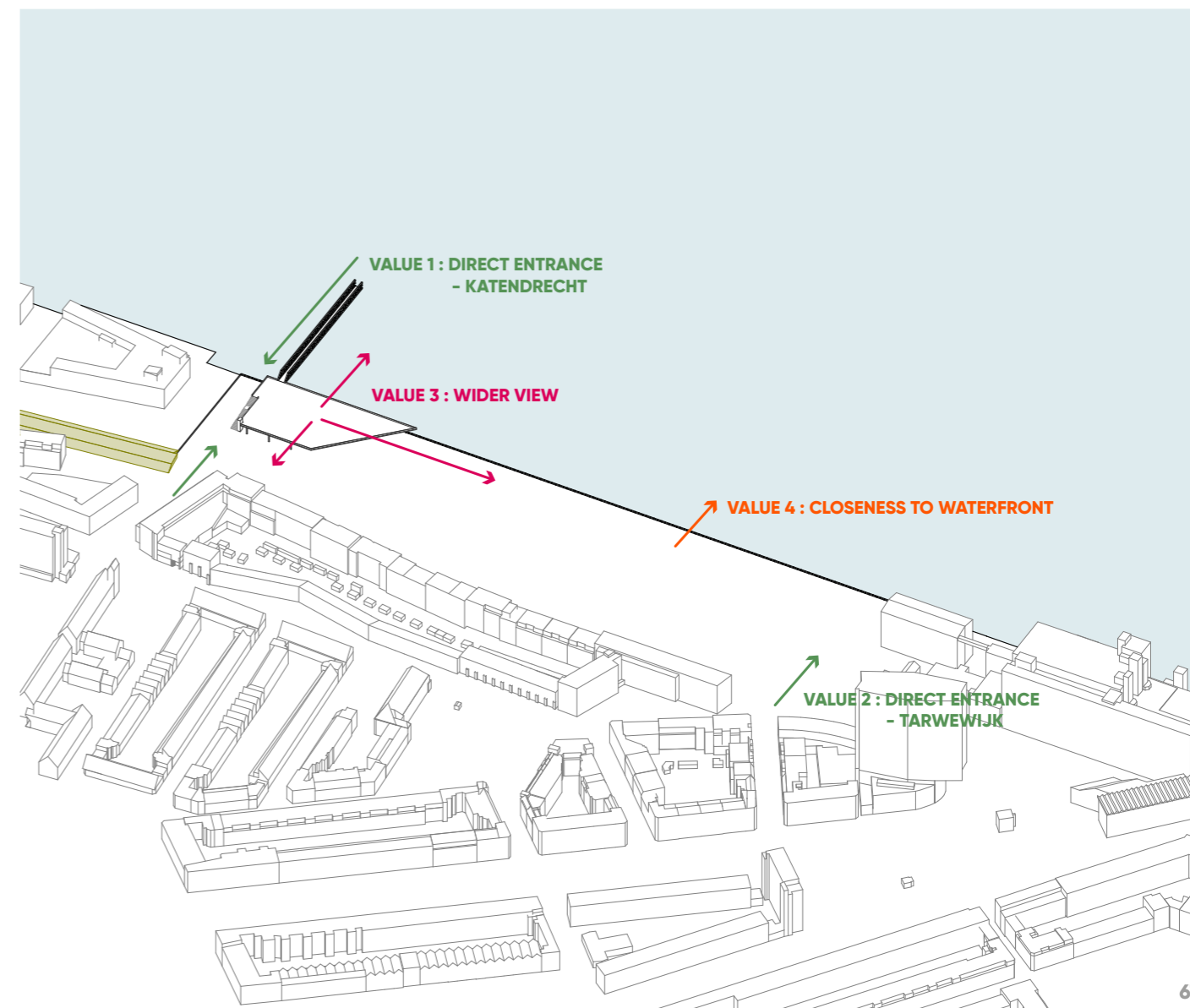
High Layered Space



Corner



Site inspired - Character of the site based





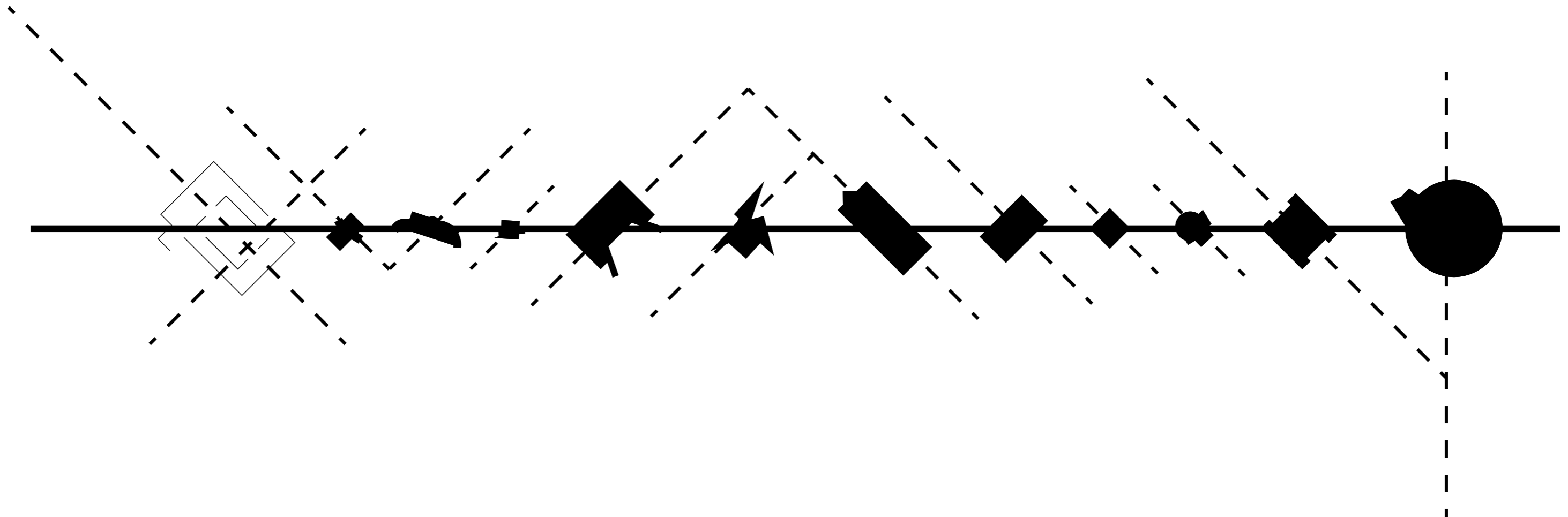
**How to connect the site with performance art,  
while avoiding it to be unrelated performance fragments?**

**FIRST DESIGN AIM:**

To create AN ENSEMBLING SPACE for performance art,  
inviting residents to be part of the art production.

**MULTIPLICITY GOAL:**

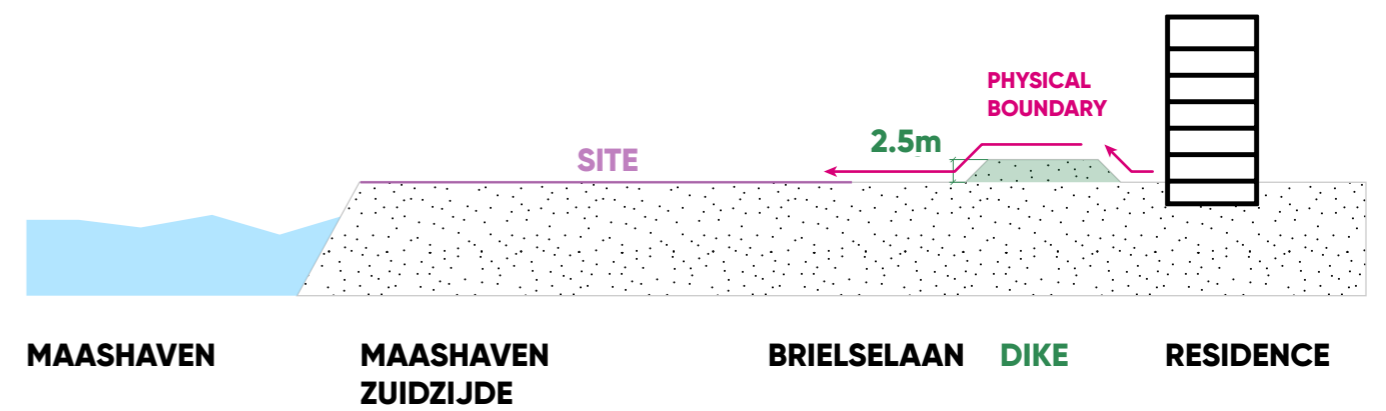
Through bringing up site characters, the site-inspired performances in outdoor space could  
entangle with indoor performance stages,  
so the context of museum goes beyond the literal "architectural boundaries".





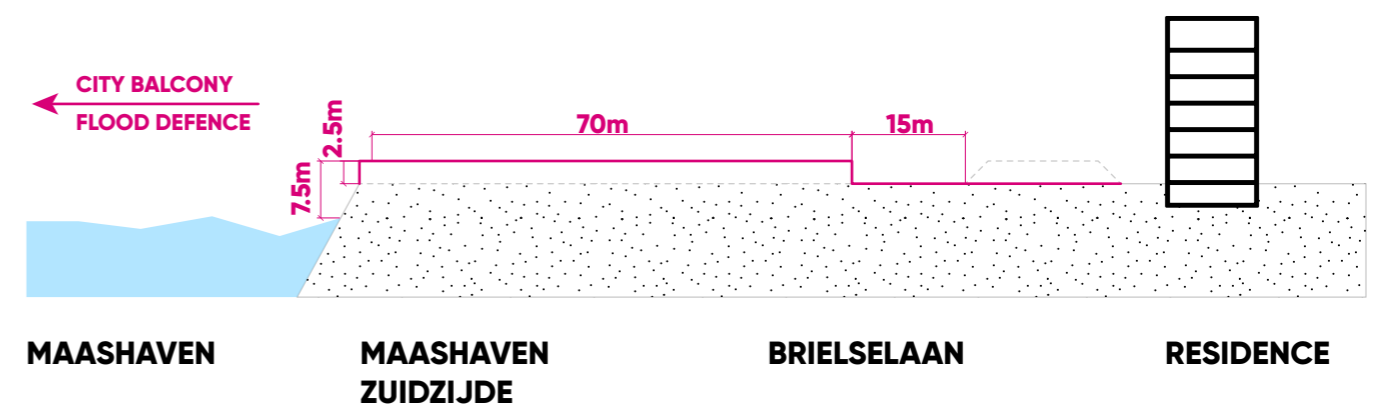
**URBAN SITUATION**

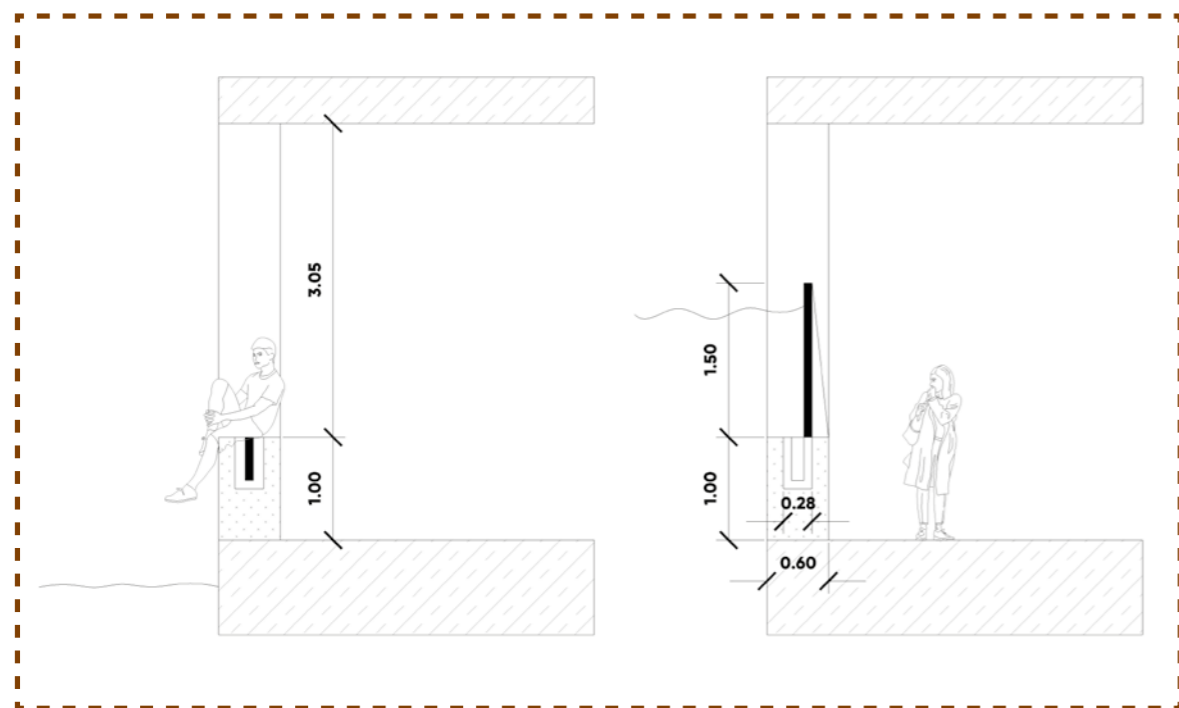
- Boundary between port and the neighbourhood
- Physical boundary of the dyke



**URBAN PROPOSAL**

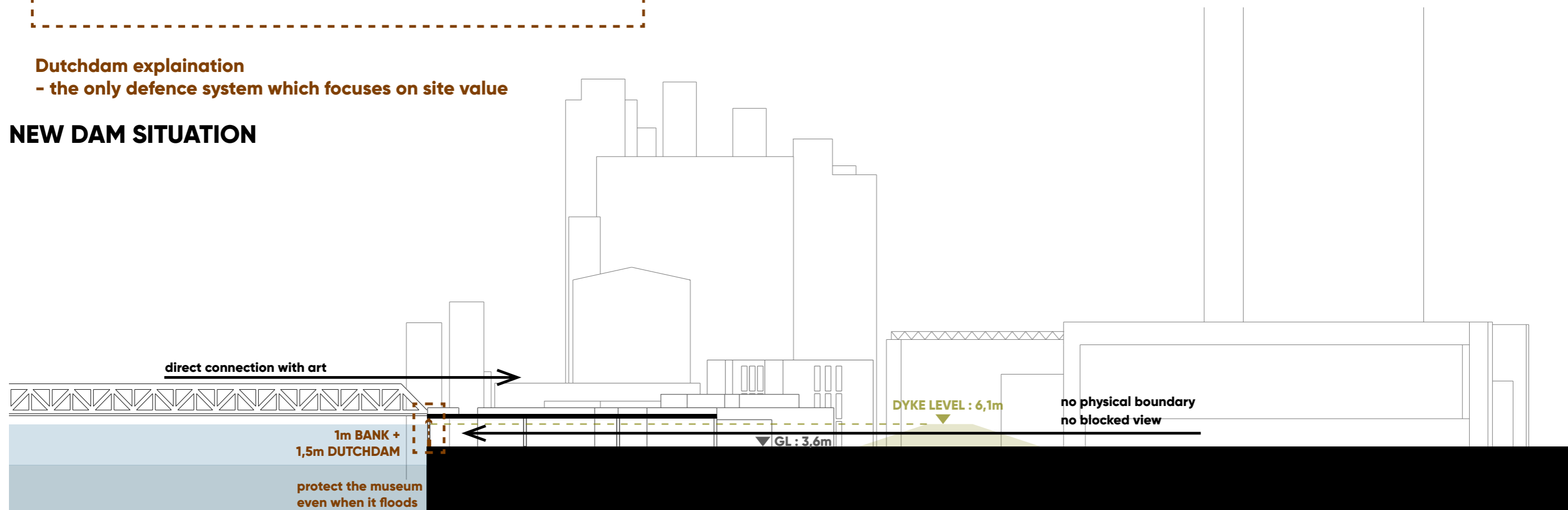
- Offer access to the port, connecting Katendrecht with future bridge
- Eliminate the physical boundary
- Transform dyke into city balcony as extra value for the site, remaining the function of flood defence





**Dutchdam explanation**  
- the only defence system which focuses on site value

**NEW DAM SITUATION**



**OLD DYKE SITUATION**

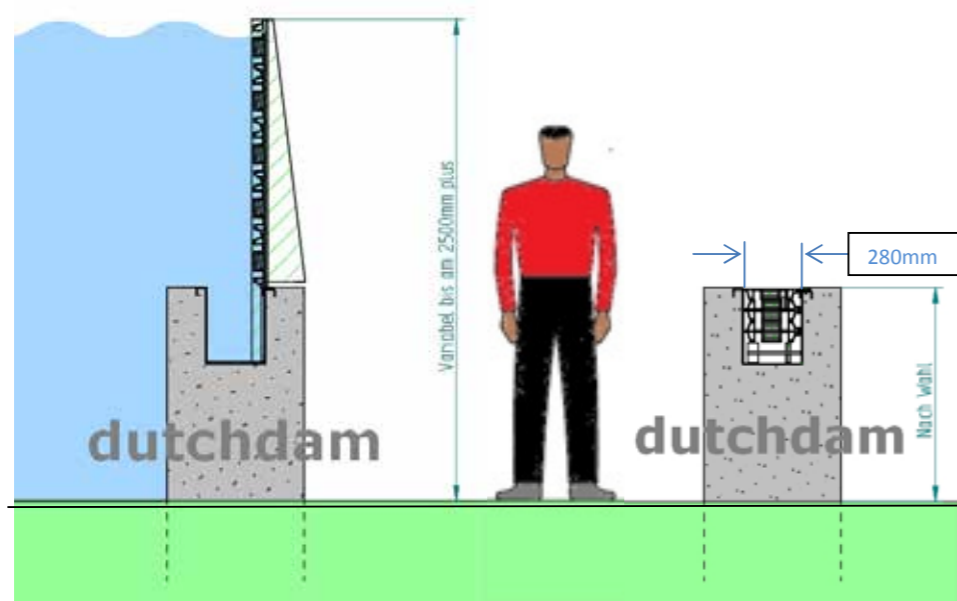
- 1. OLD DYKE CAN NOT PROTECT THE MUSEUM SURFACE
- 2. PHYSICAL & VISUAL BOUNDARY TO THE WATERFRONT

- 1. RE-INTRODUCE THE WATERFRONT WITH VISUAL ACCESS
- 2. DIRECT ENTRANCE FROM TARWEWIJK





## dam-in-dam



### Rapidly deployable, high quality, temporary flood barrier for both rural and urban situations

**facts:**

The composite panels recess inside the wall and are durable and stronger than aluminium. Thanks to the integrated struts, a comprehensive and fully dependable flood barrier using panels can be erected within a very short space of time. All components are kept under lock and key.

Storing components at a different locations, extra labour, logistics and transportation are all totally unnecessary, as are long-term infrastructure blockages. Passageways at ground level can easily be realized. Low scrap value of the panels virtually eliminates problems of theft.

Dutchdam is contributing to the Dutch hydraulic engineering knowledge and experience going back over 1000 years with its efficient and hydraulically sound solutions.

Dutchdam is already deployed in six different countries and involved in projects that cover many hundreds of metres in length. design & copyright: corné riijaarsdam 2000-2013, valid & pending patents

de Dutchdam-Bold-3 toegepast in de zeekering in Weston-super-Mare – Somerset/UK

**24 meter Dutchdam-Bold-3 door 2 personen geïnstalleerd in 45 minuten** vanaf het openen van de dekplaten tot het compleet sluiten van de kering



hier is gekozen voor een draagvermogen van de dekplaten van 150 kN/20x20 cms [x1,5]



met eenvoudig gereedschap kunnen de panelen uit de goot worden getild, de schoren worden direct in de werkstand geplaatst

de dekplaten kunnen veilig worden verwerkt

voor een snelle opbouw is alles ter plaatse



alle bevestigingen zijn in het systeem geïntegreerd

**u bespaart op kosten en krijgt extra veiligheid**

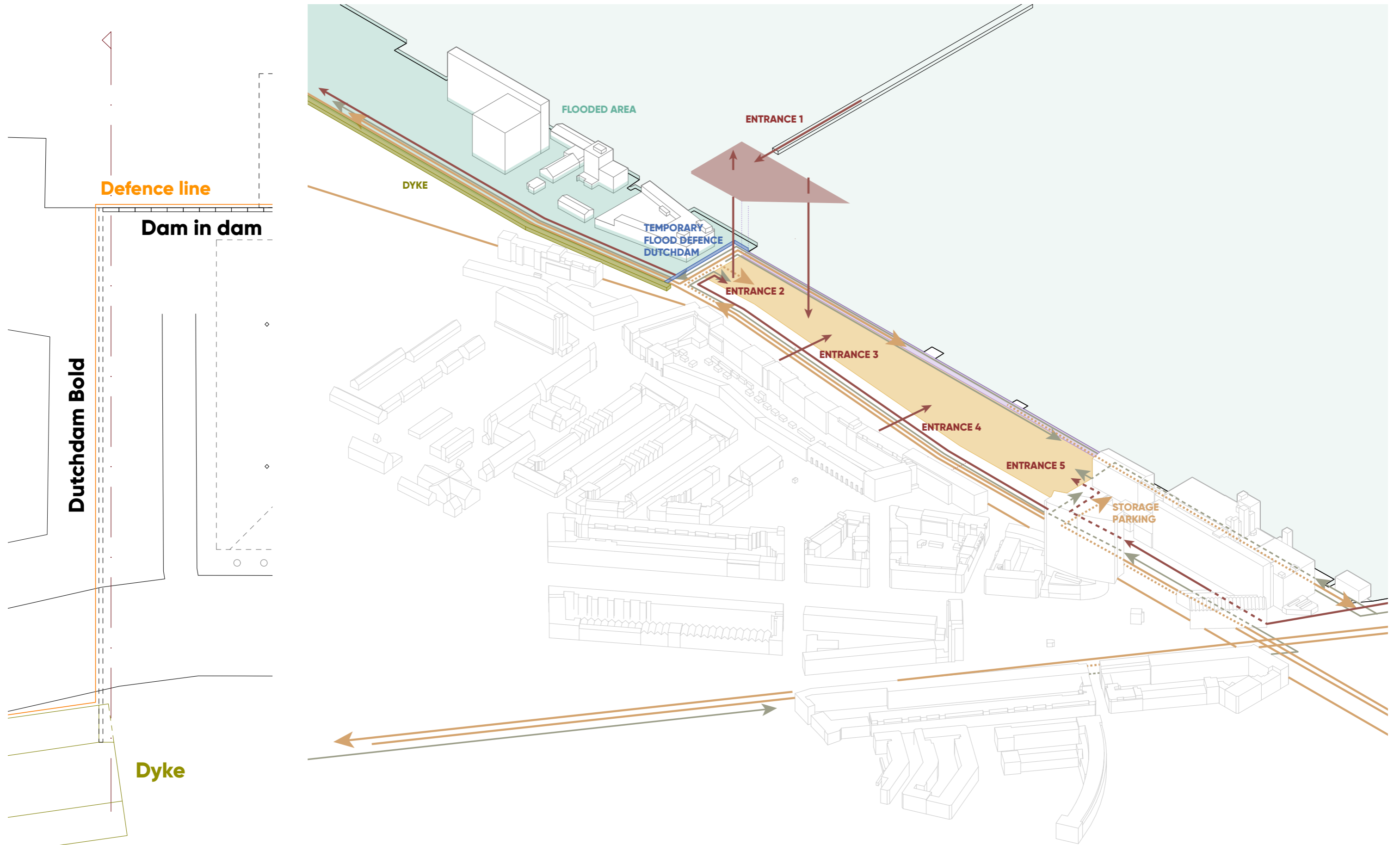
door de opslag ter plaatse is niet alleen een snelle inzet gewaarborgd, er vervallen daardoor ook een aantal risico's die bij opslag elders horen, zoals het mogelijk zoekraken van onderdelen en de afhankelijkheid van logistiek

daarnaast eisen de lange doorlooptijden bij inzet van schotbalken een vroegtijdige beslissing tot opbouw, waarbij in 50% van de gevallen tot een onnodige aktie wordt besloten

**de Dutchdam-Bold is een robuuste waterkering**

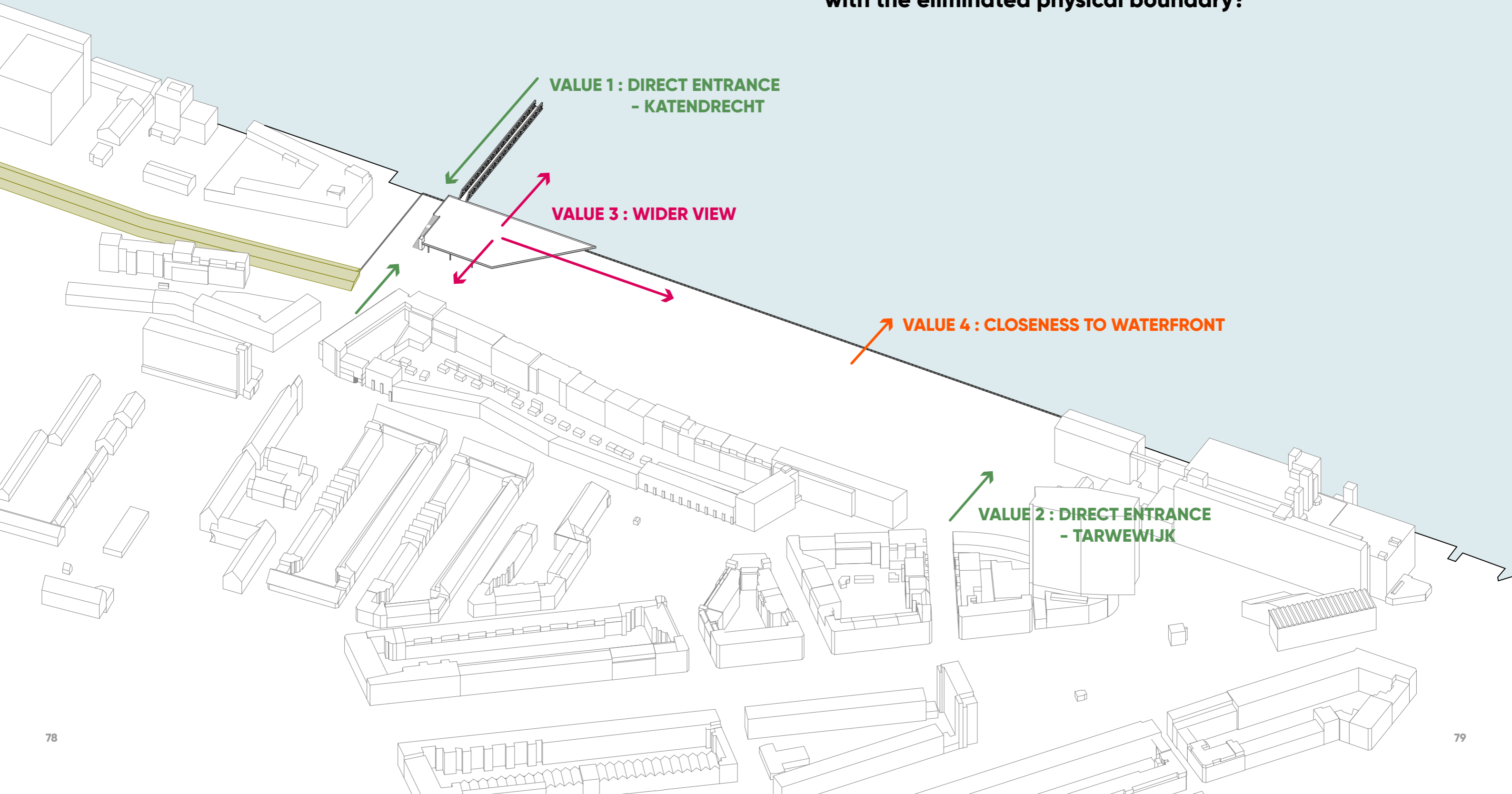
deze constructie wordt gezien als een van de meest stabiele tijdelijk inzetbare waterkeringen met een dynamisch laadvermogen van ruim 45 kN/m<sup>2</sup> [x1.25] en een hoog impact absorptievermogen

een videoverslag van de golf- en aanvaringstesten geeft u daarvan een overtuigend bewijs

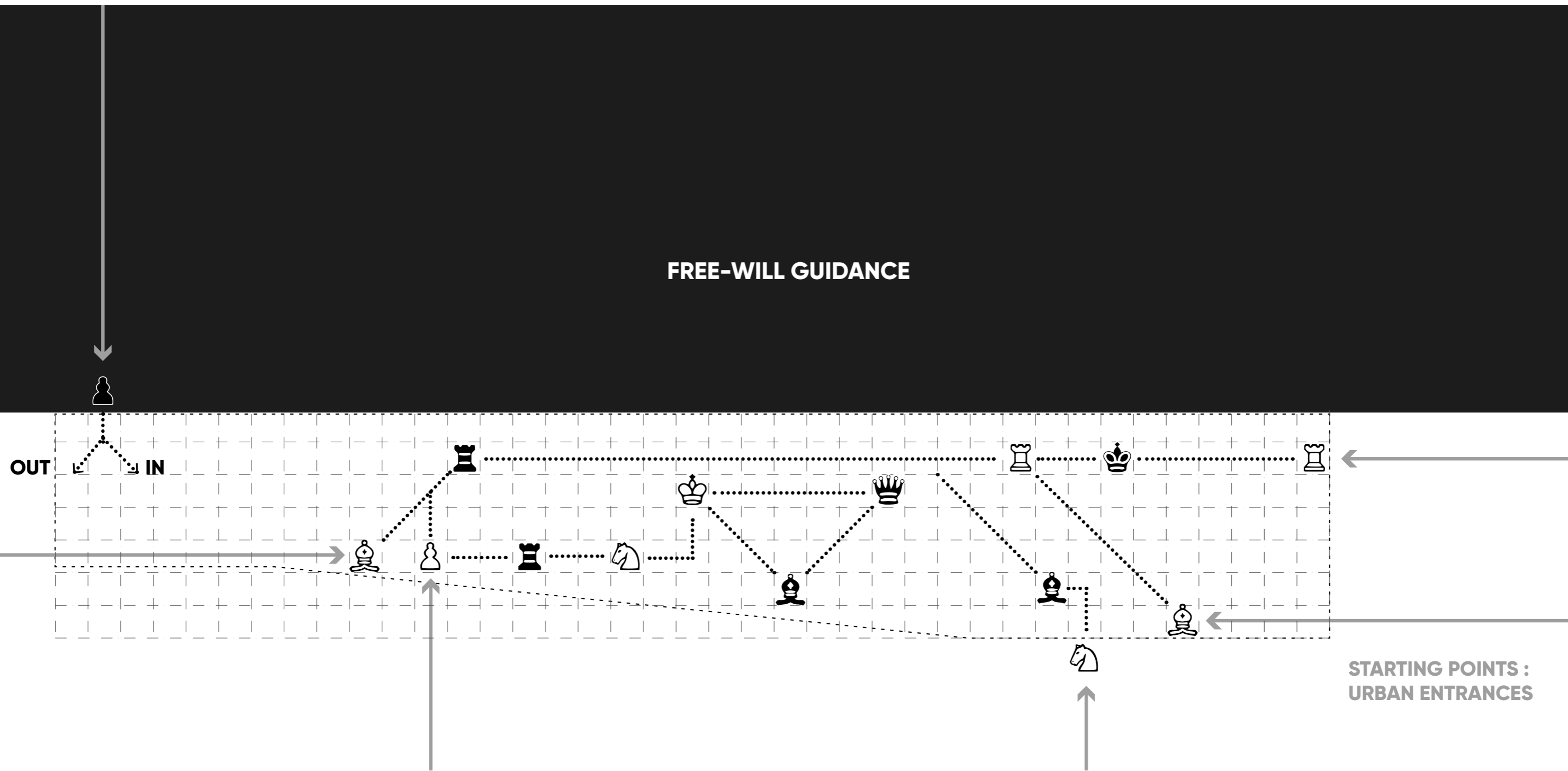


**CONNECT PERFORMANCE ART WITH SITE AS AN URBAN ENSEMBLING SPACE :**

- What are the most valuable characters of the site, with the eliminated physical boundary?





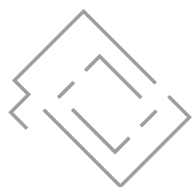


**DEFINE YOUR OWN GESTURE**

Taking the site as a chess board - where do the stages lead people to?  
 With the non-hierarchy network of stages, the route in-between connects different stages and leads people to the waterfront while still keeps a casual attitude for people to decide their own gesture to explore the site.

**PUBLIC:**  
most accessible spaces

SEMI-OUTDOOR MAZE  
- able to be seen from above  
- connect with the deck



ATRIUM, SERVICE, RETAIL



DINING



CAFE



**EXPLORING:**  
spaces with more contrast between in & out

LAYERED HIGH SPACE



HUGE WALL SURFACE  
- indirect sunlight: face north  
- interior could only be seen from certain angle



DISPLAY WINDOW  
- public accessible  
- transition from viewer to performer  
- two windows can not be seen at once



DIVIDED SPACE  
- with hidden rooms inside



CORNER  
- interior could only be seen from certain angle



HUGE FLOOR SURFACE  
- floor surface can not be seen from outside  
- explicit for certain huge performance (easily scsesible)



**INTIMATE:**  
spaces designed to be focused on the performer

PURE WHITE BOX  
- small size  
- intimate feeling between performer & visitors



CENTERED SURROUNDED SPACE



PUBLIC SPACES

EXPLORING SPACES

INTIMATE SPACES

EXPLORING SPACES

PUBLIC SPACES

**SIDEWALKS:**  
**Waterfront sidewalk**  
**(bike path),**  
**Street sidewalk.**

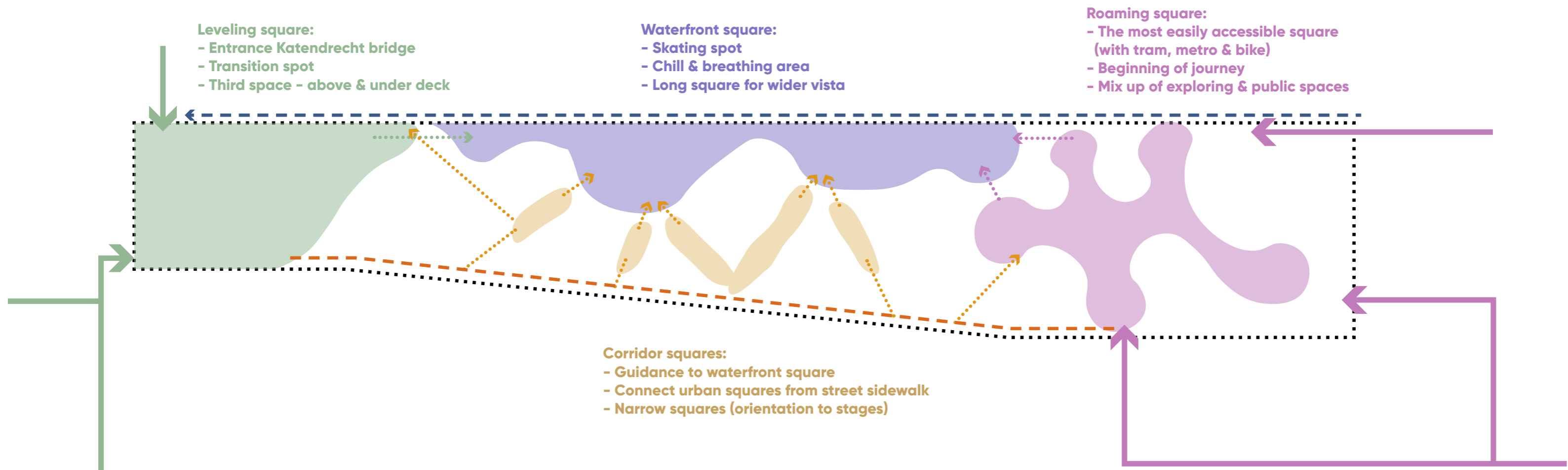
**SQUARES BETWEEN STAGES:**  
**Leveling square,**  
**Water front squares,**  
**Roaming square,**  
**Corridor squares.**

**Leveling square:**  
 - Entrance Katendrecht bridge  
 - Transition spot  
 - Third space - above & under deck

**Waterfront square:**  
 - Skating spot  
 - Chill & breathing area  
 - Long square for wider vista

**Roaming square:**  
 - The most easily accessible square  
 (with tram, metro & bike)  
 - Beginning of journey  
 - Mix up of exploring & public spaces

**Corridor squares:**  
 - Guidance to waterfront square  
 - Connect urban squares from street sidewalk  
 - Narrow squares (orientation to stages)





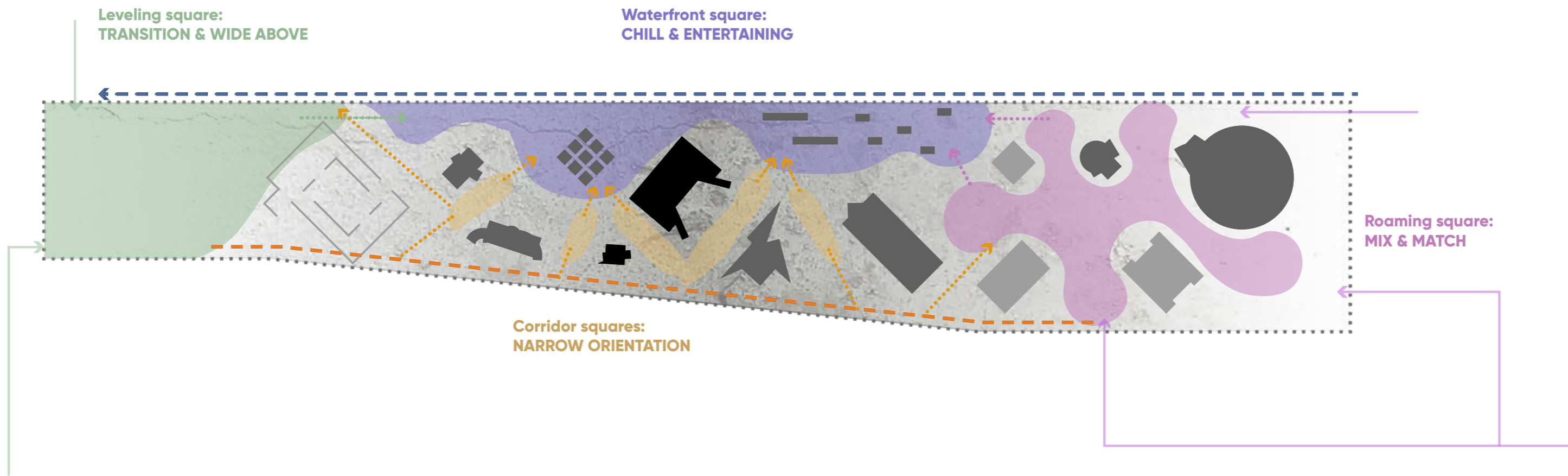
**BEST ANGLE TO UNDERSTAND ARCHITECTURE : 45°**

**CREATE STRONG IMPRESSION OF STAGES, INCREASE VISUAL RICHNESS IN PORT SCENE.**



source: Ann M. Nicgorski





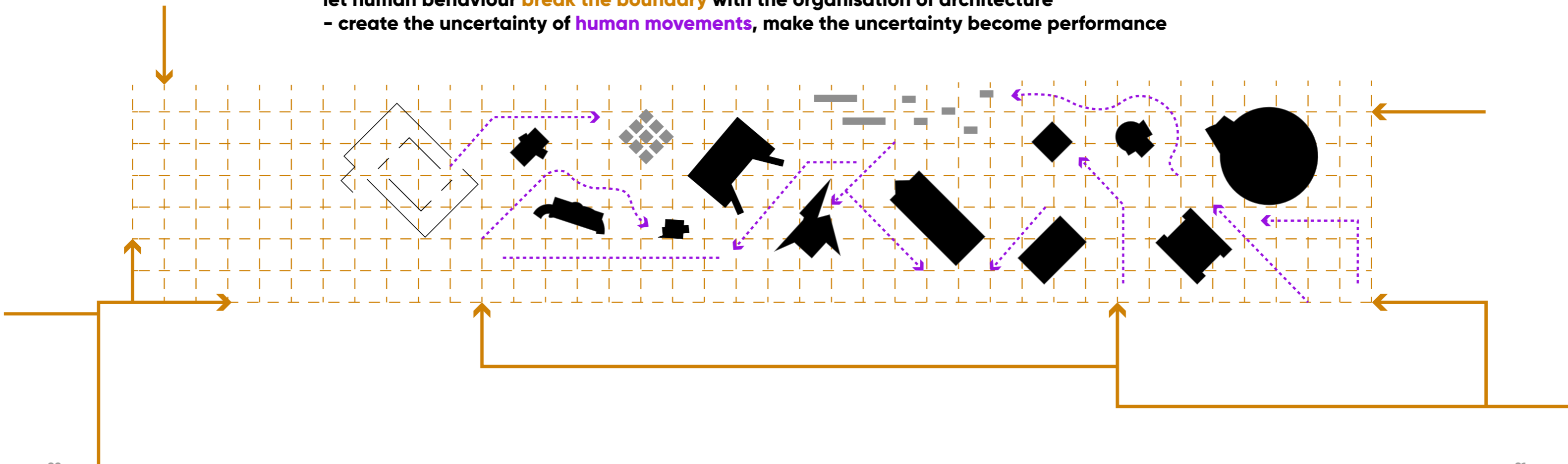


If performance art is about **using the physicality** to produce art, thus **break traditional forms** of art, how could a museum for performance art also show the spirit?

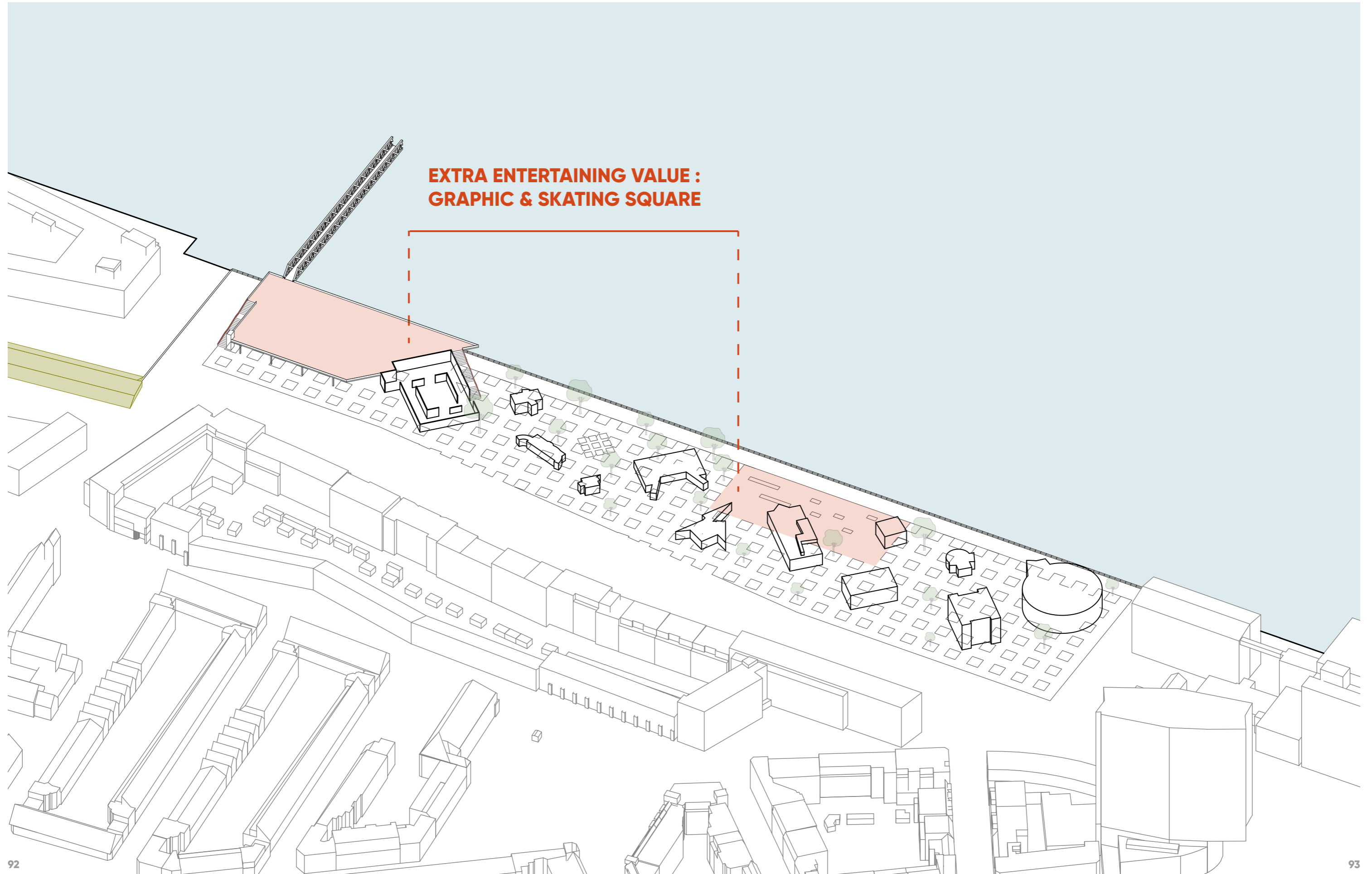
**APPLY THE IDEA TO LANDSCAPE OF THE MUSEUM.  
CREATE THE PATTERN , BREAK THE PATTERN WITH STAGES,  
WHILE REMAINING THE FREEDOM OF EXPLORING.**

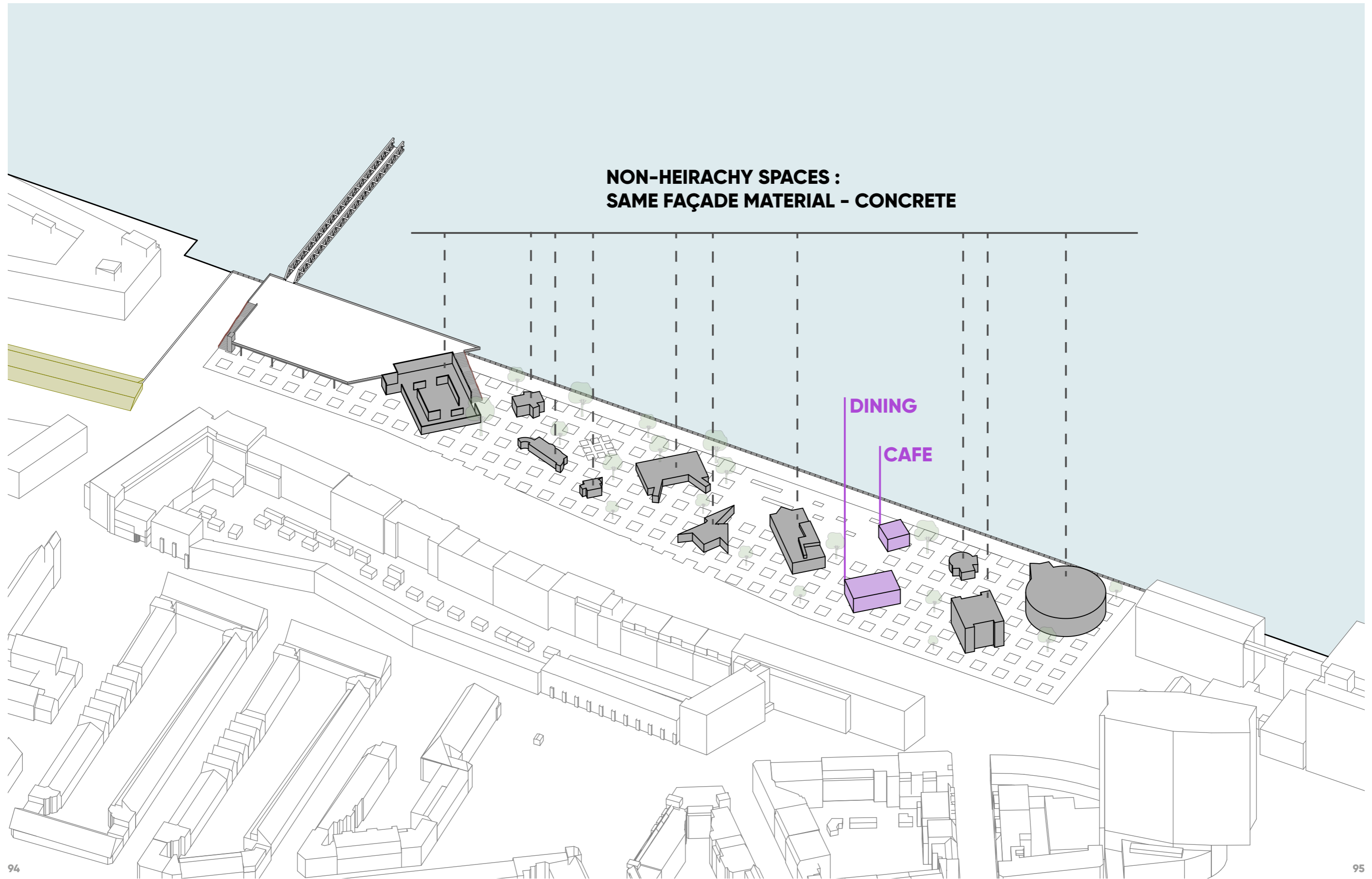
Using the arrangement of stages and orientation in-between to break the extended existing boundary (paving pattern).

let human behaviour **break the boundary** with the organisation of architecture  
- create the uncertainty of **human movements**, make the uncertainty become performance









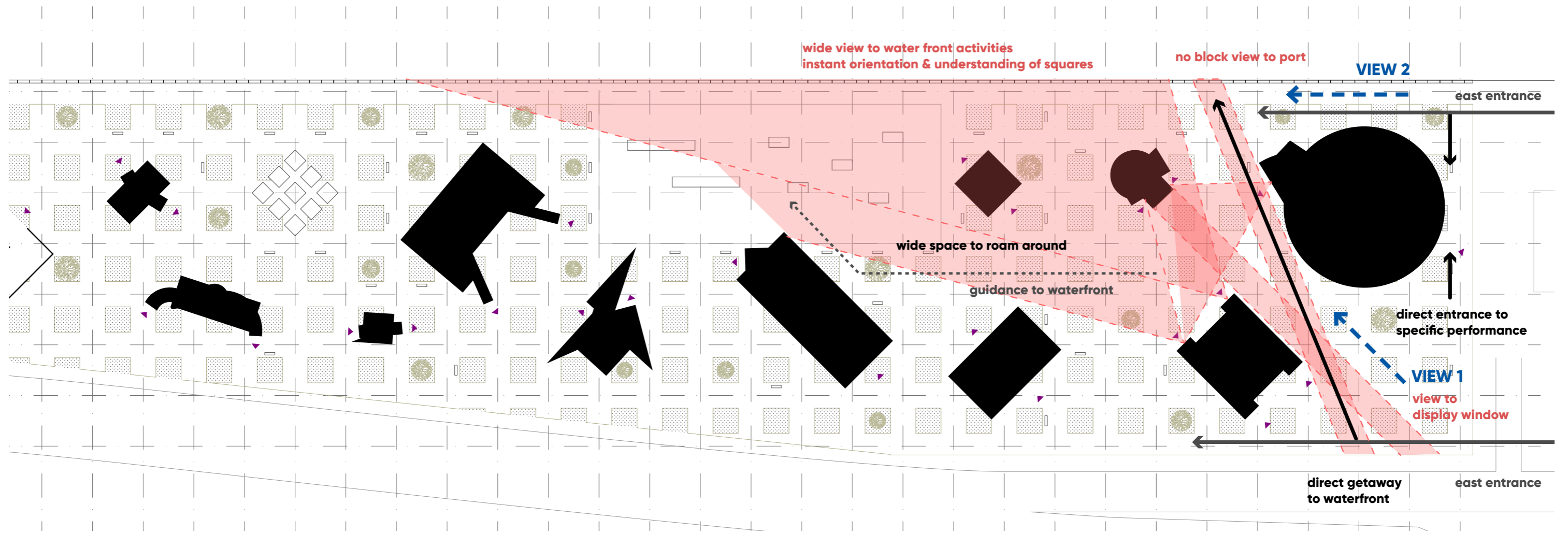
**NON-HEIRACHY SPACES :  
SAME FAÇADE MATERIAL - CONCRETE**

**DINING**

**CAFE**

# POSITION EXPLANATION

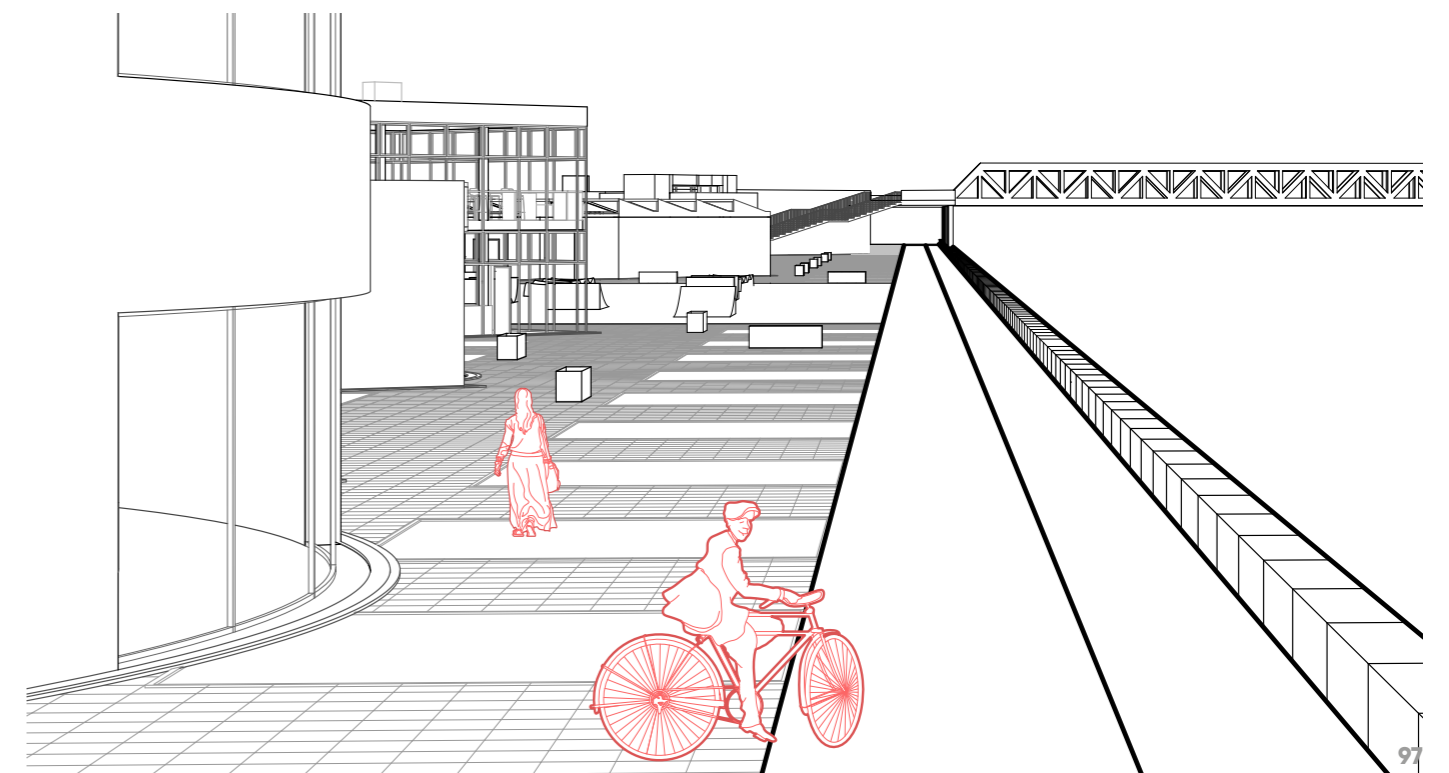
BIG MUSEUM SURFACE



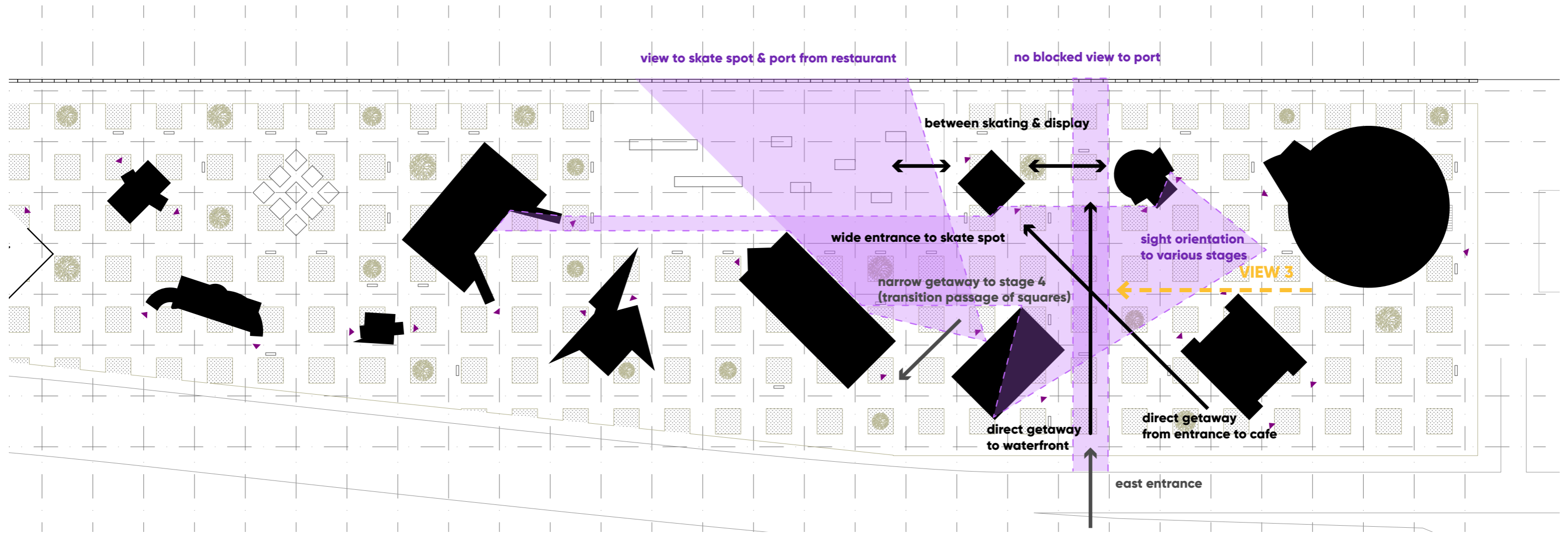
**VIEW 1 : EAST ENTRANCE TRAM & METRO**



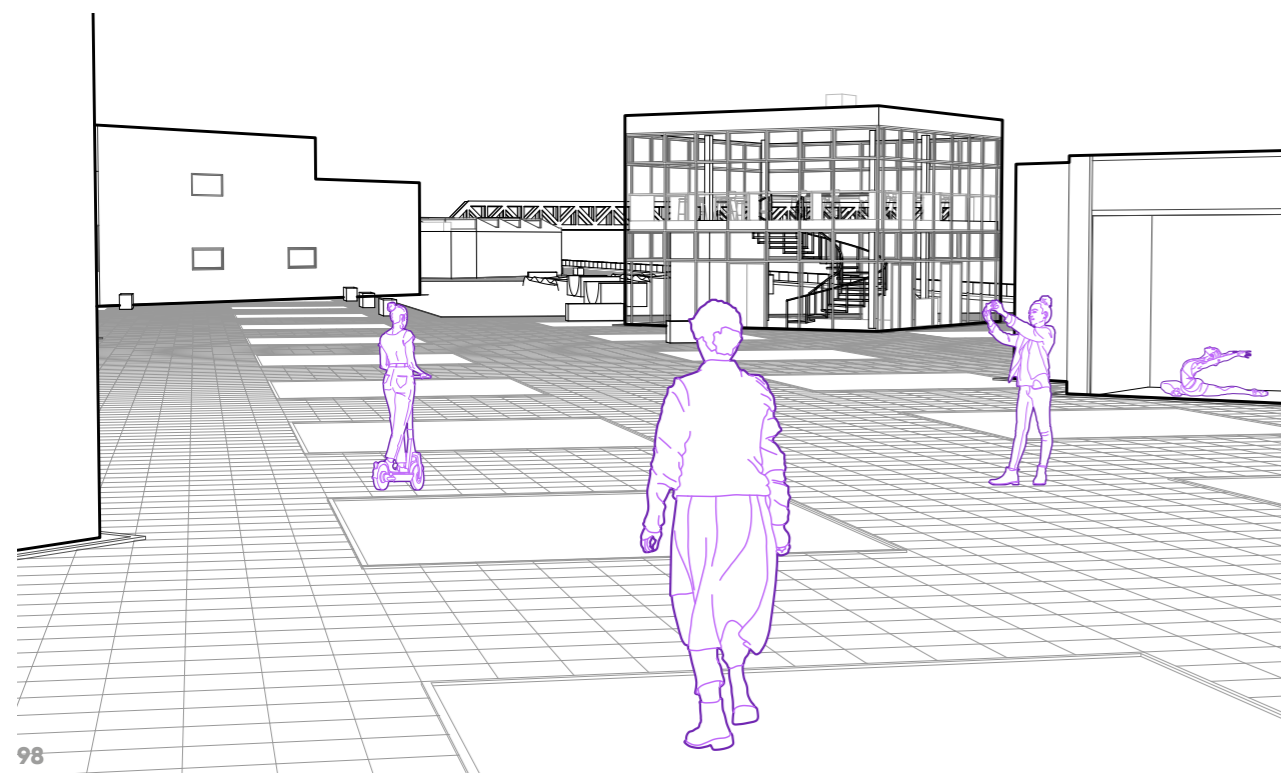
**VIEW 2 : EAST ENTRANCE QUAKER'S**

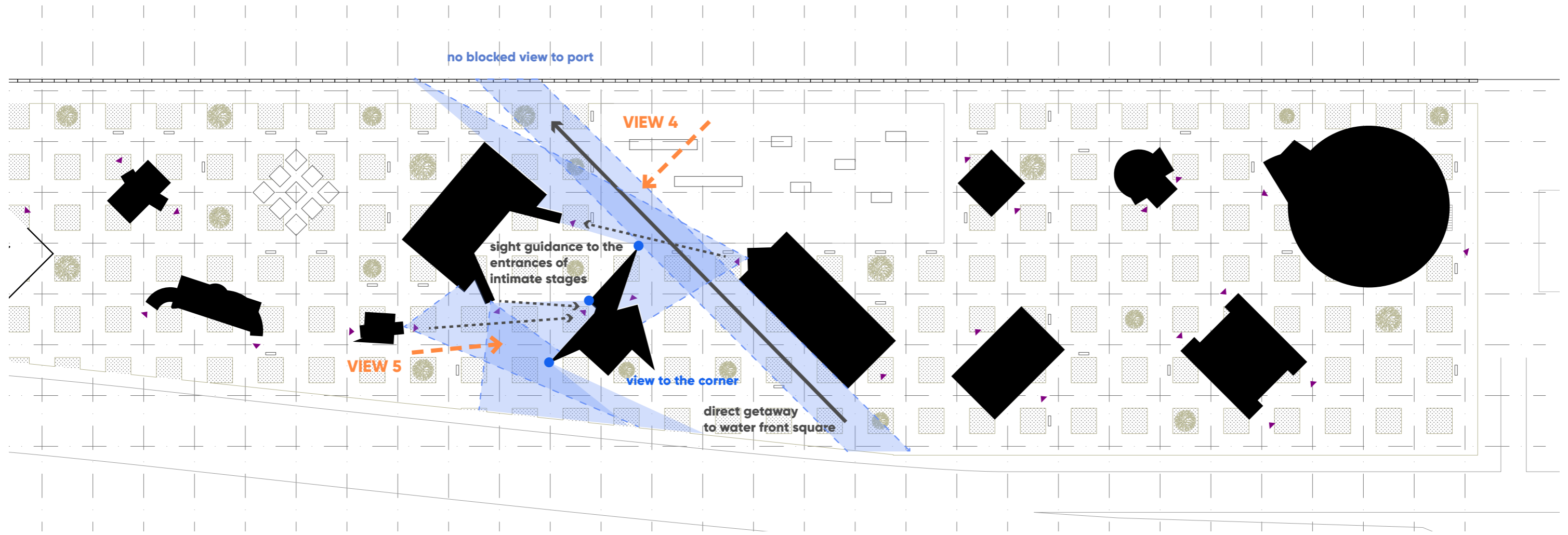




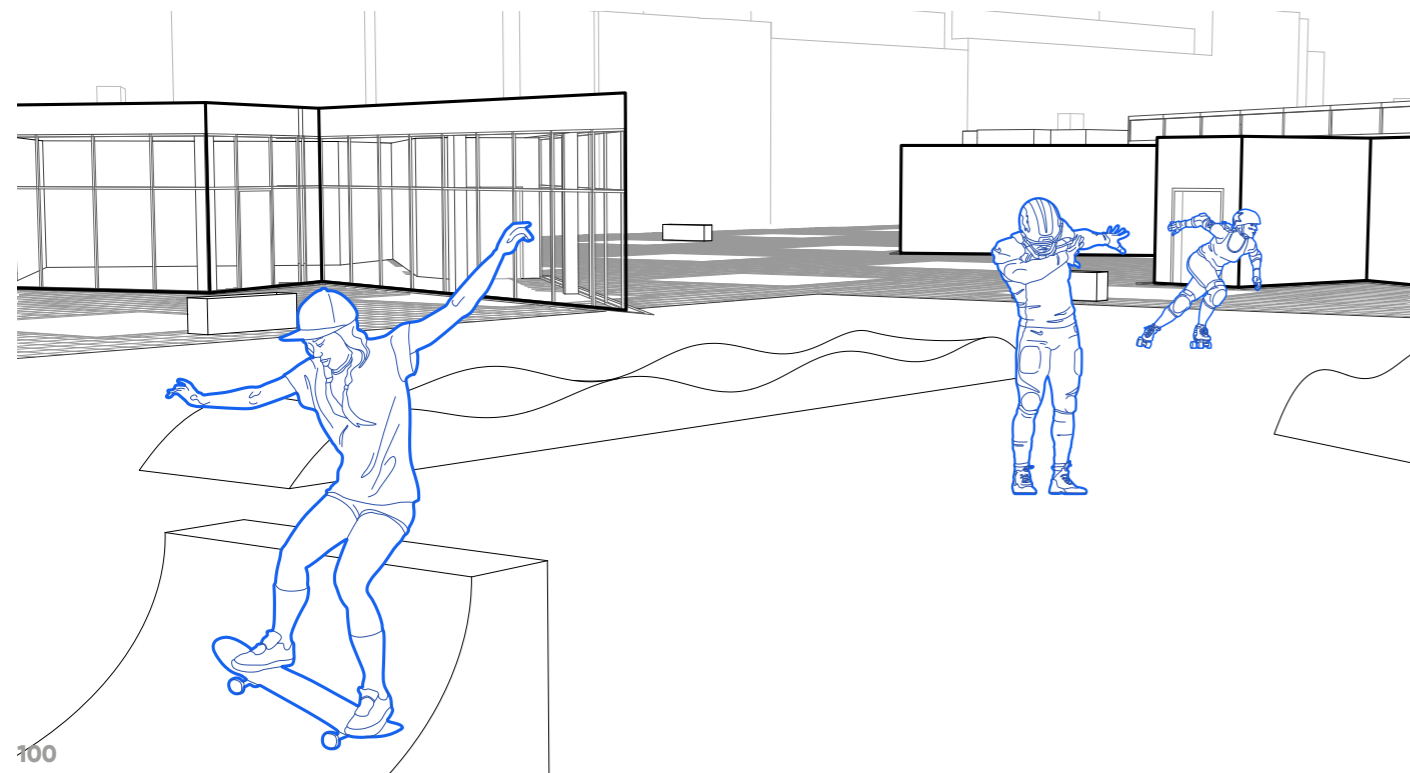


VIEW 3 : IN-BETWEEN ROAMING SQUARE

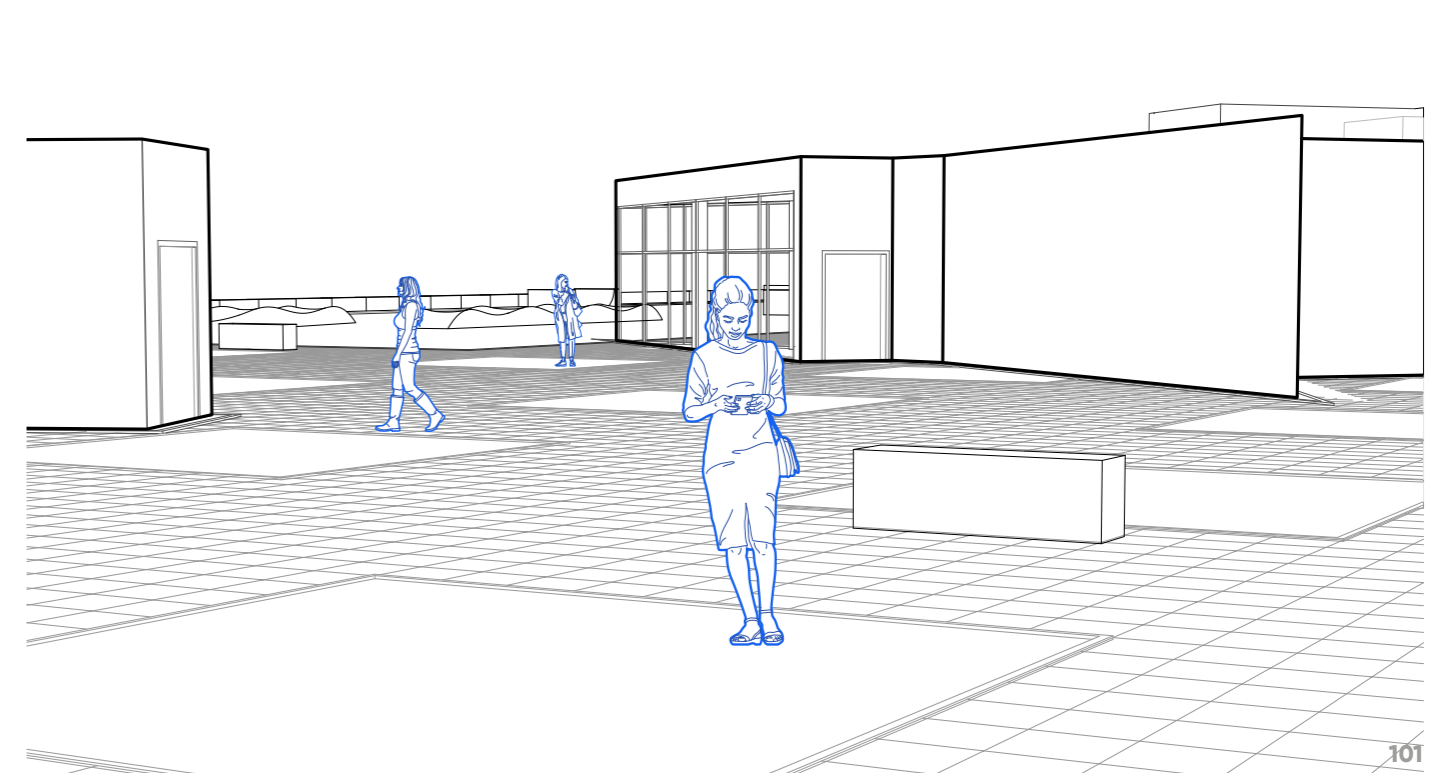


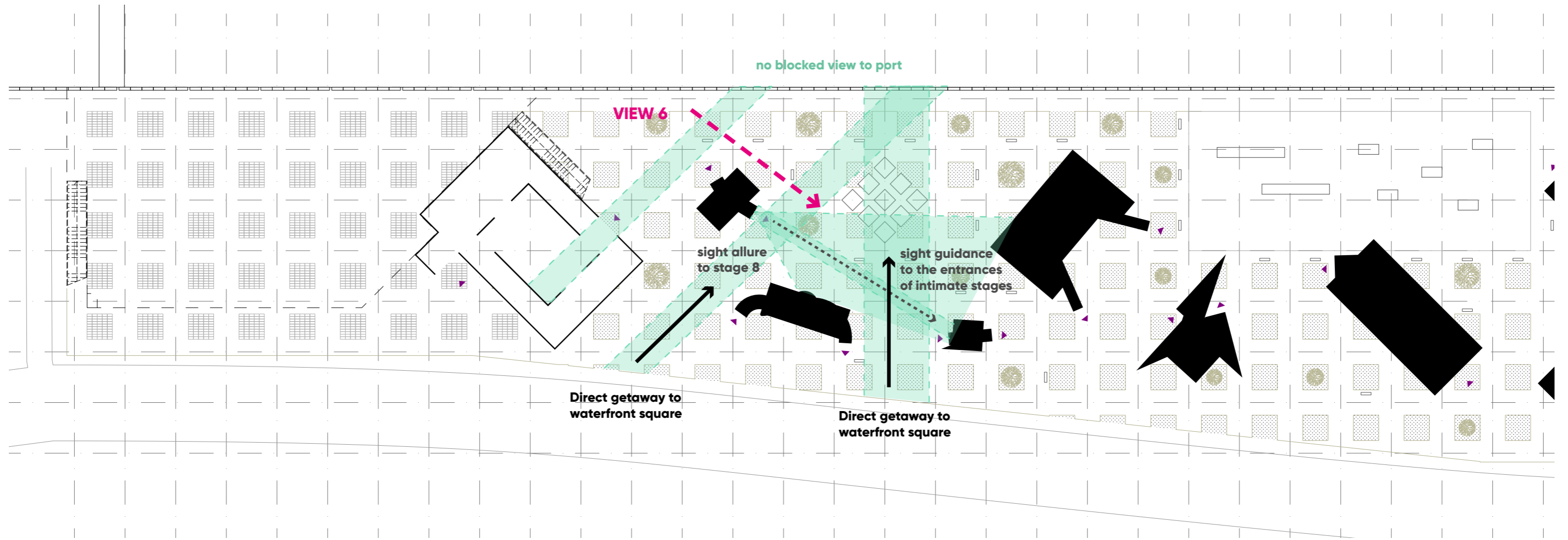


VIEW 4 : WATERFRONT SKATE PARK

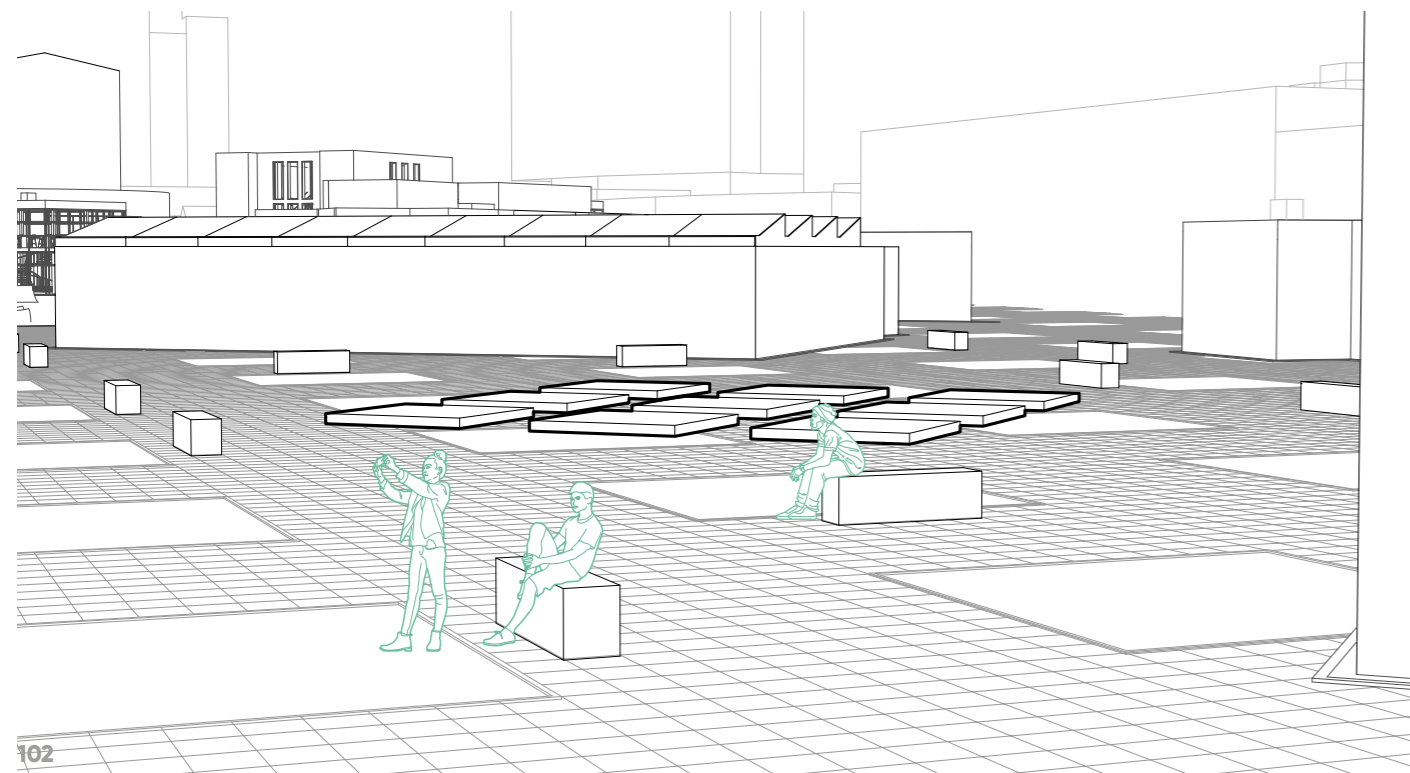


VIEW 5 : IN-BETWEEN CORRIDOR SQUARE

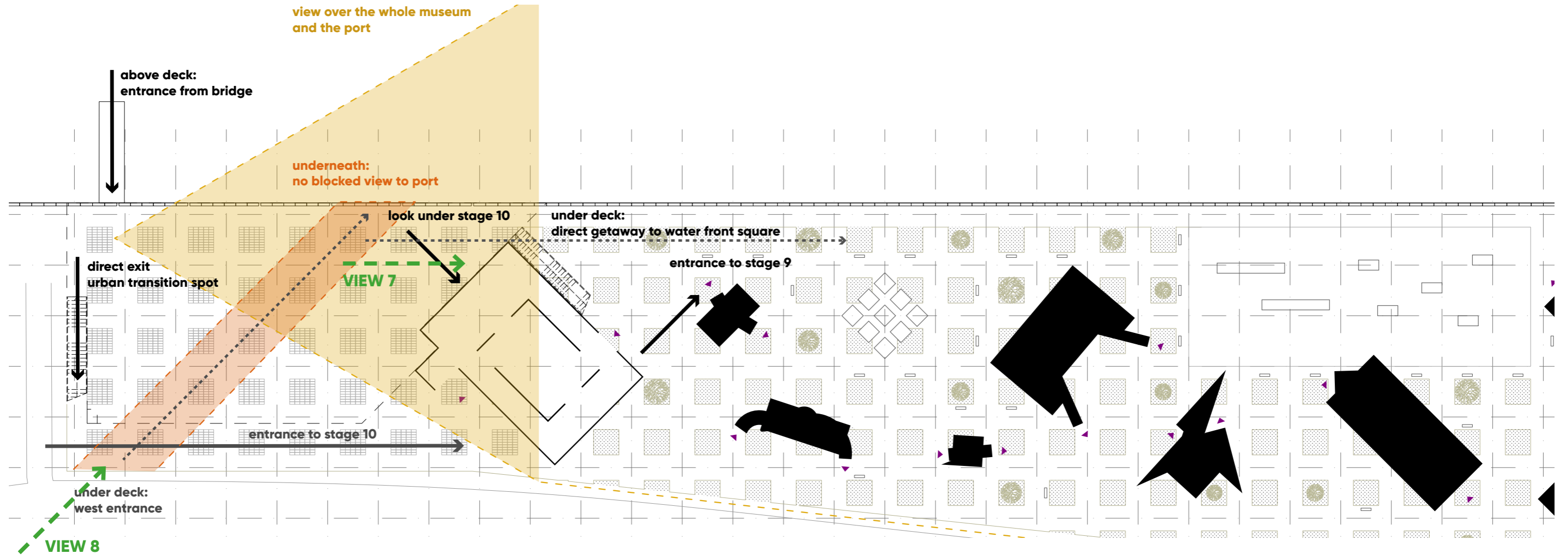




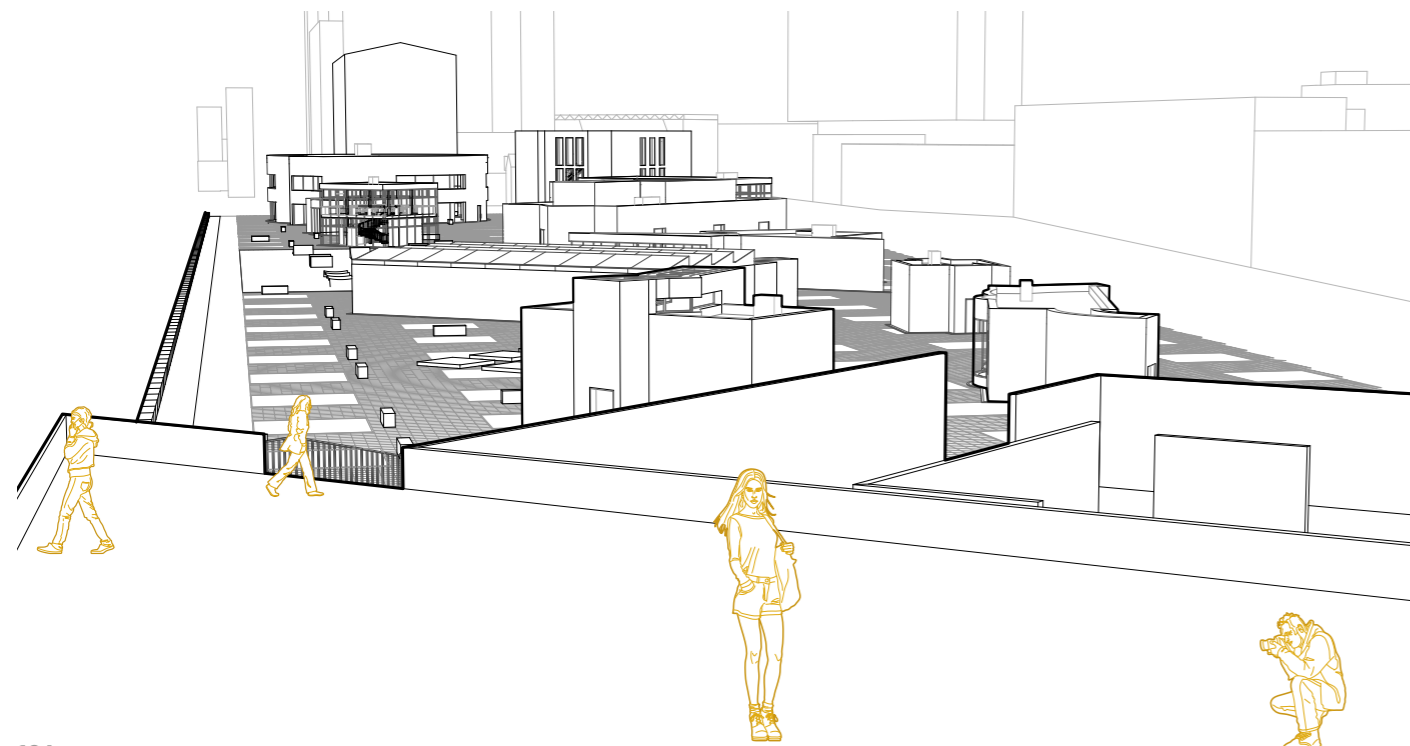
VIEW 6 : WATERFRONT GARDEN



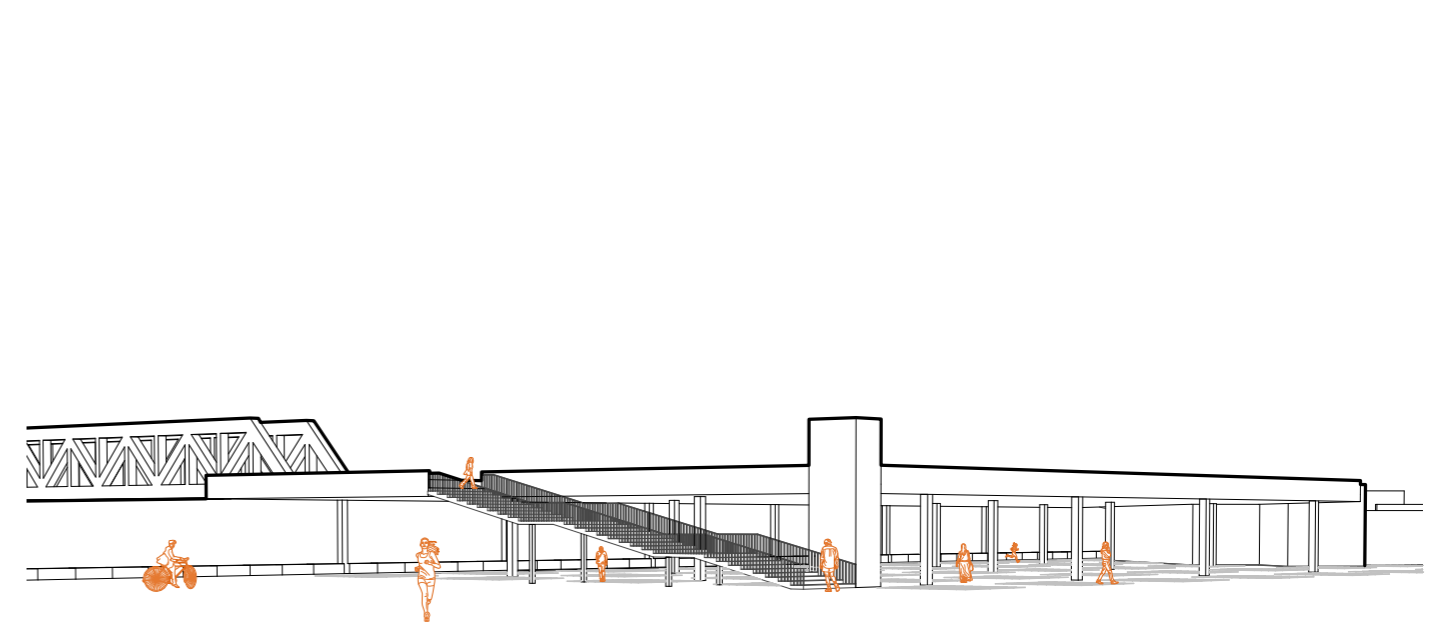




VIEW 7 : WEST ENTRANCE ABOVE DECK



VIEW 8 : WEST ENTRANCE UNDER DECK





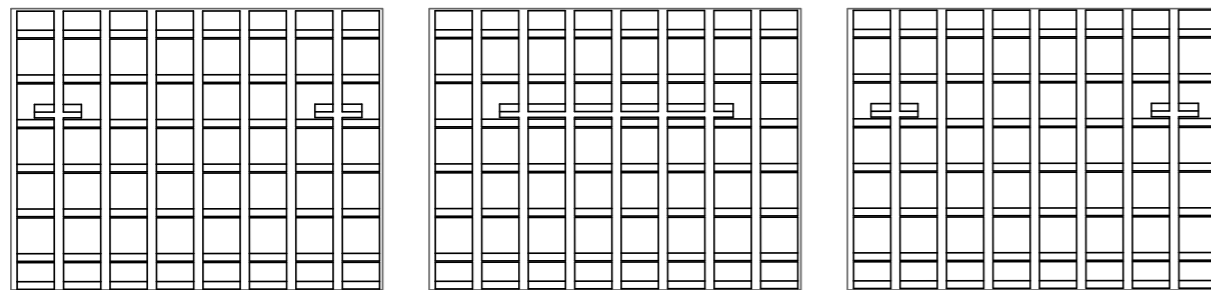
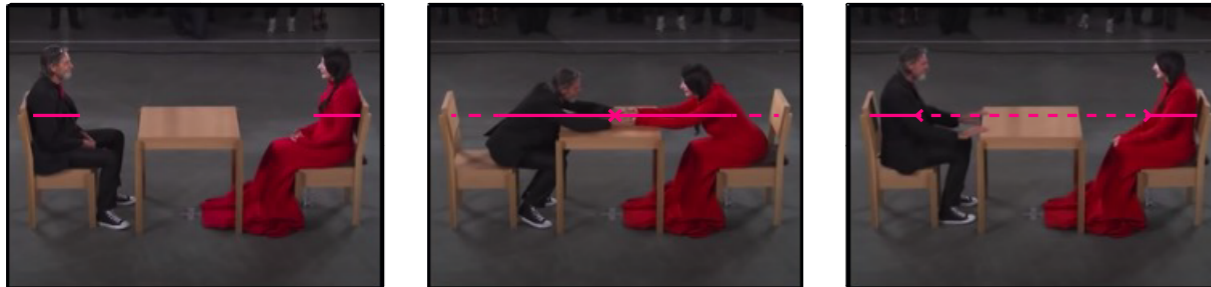
**IDEA BECOMES ACTION, ACTION FORMS SPACE.**

A museum for performance art  
starts from actions.

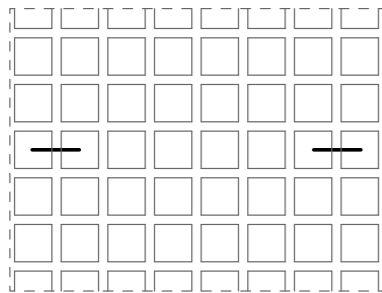


**STAGE 1 - ATRIUM**  
840 qm

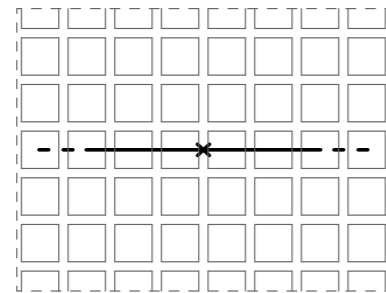
**Artist is Present, Marina Abramovic, 2010**



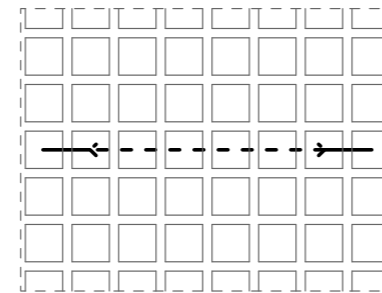
**Entrance**



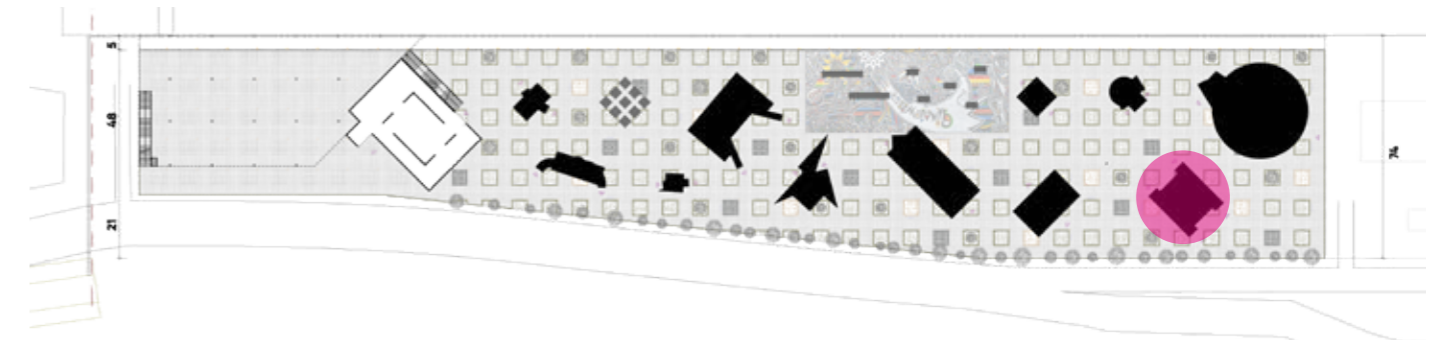
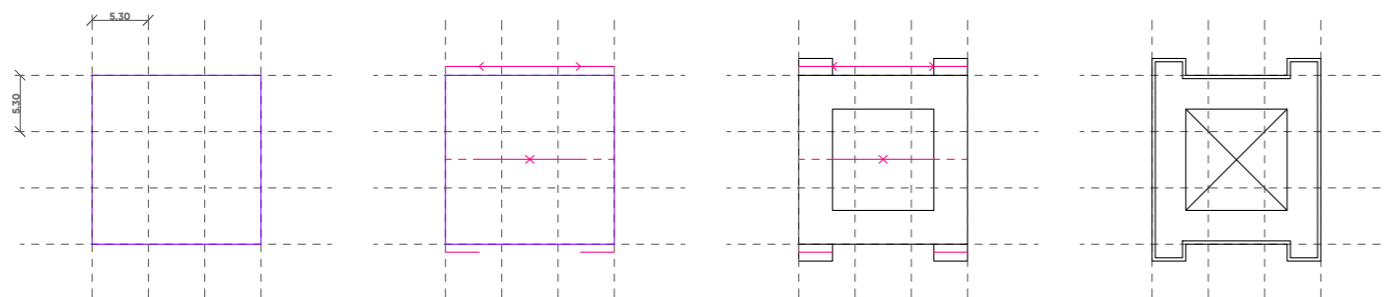
**Inside**



**Exit**

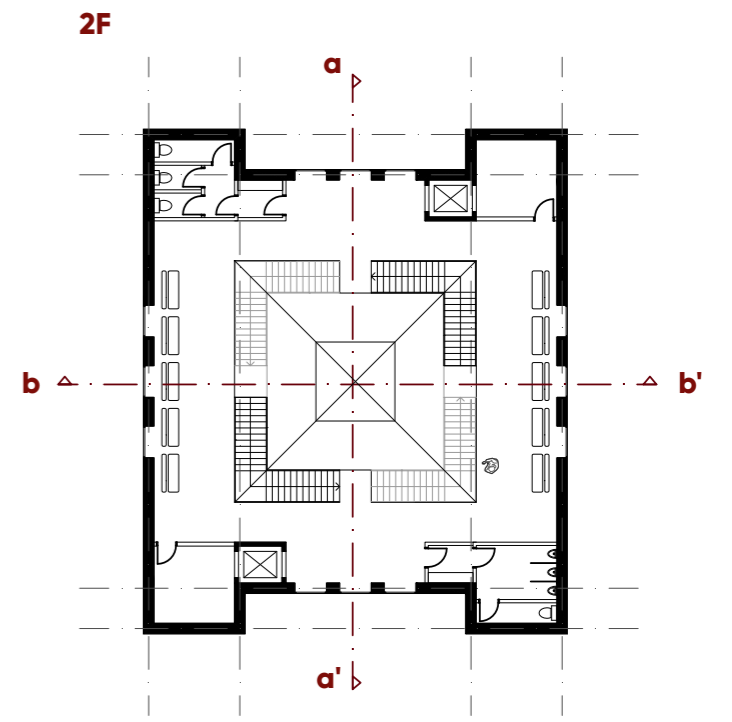
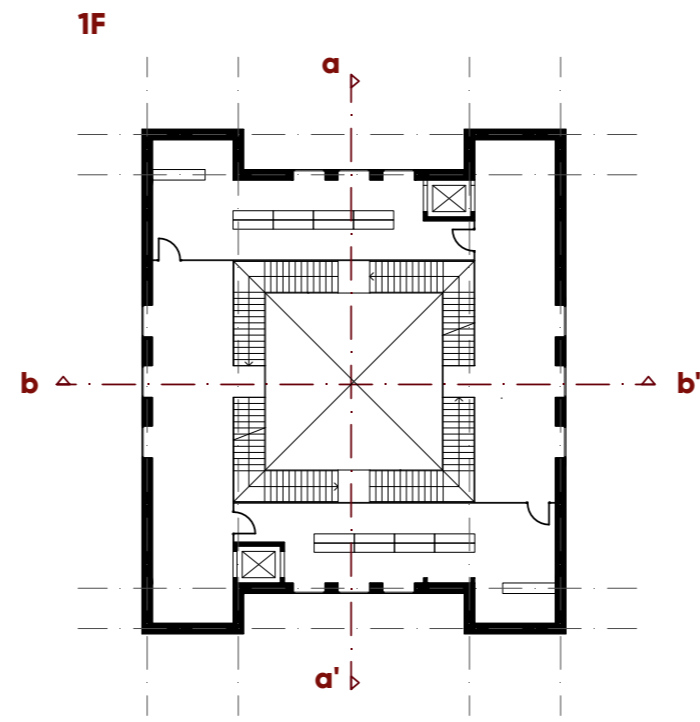
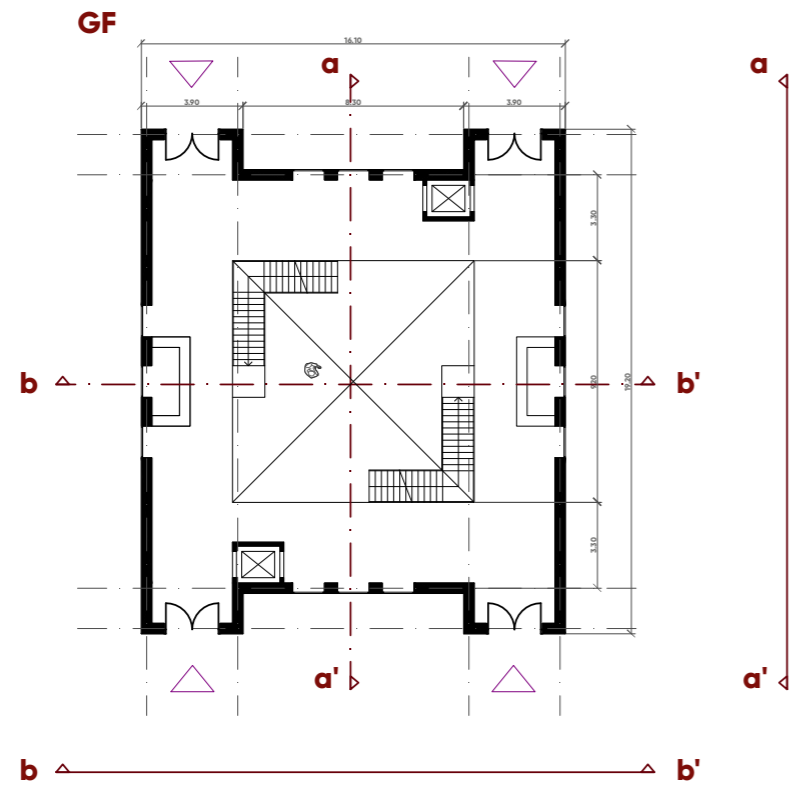


**STORY**

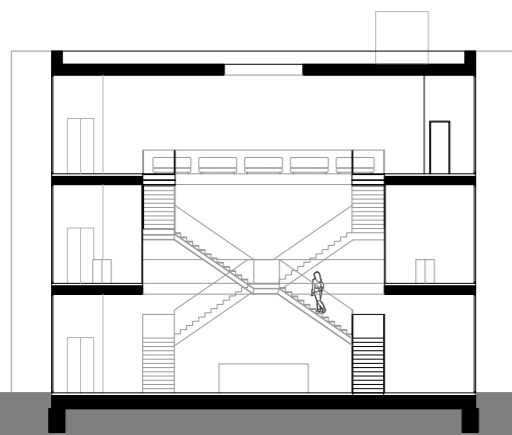




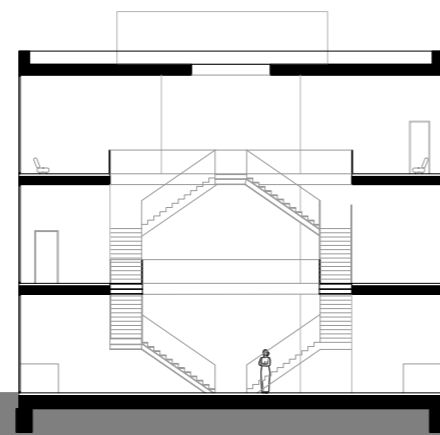
# STAGE 1 - ATRIUM PLANS



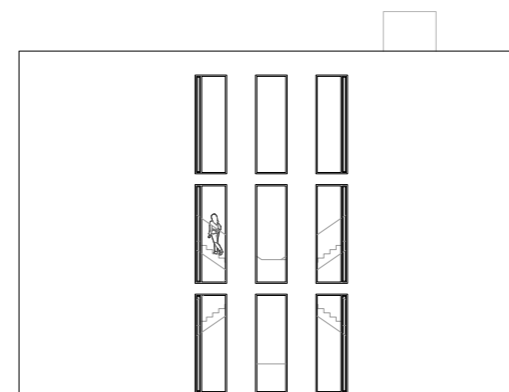
section a-a'



section b-b'



elevation a-a'

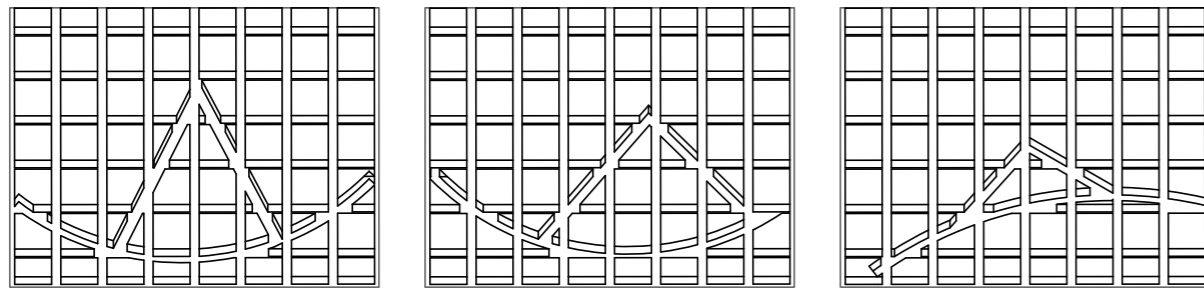
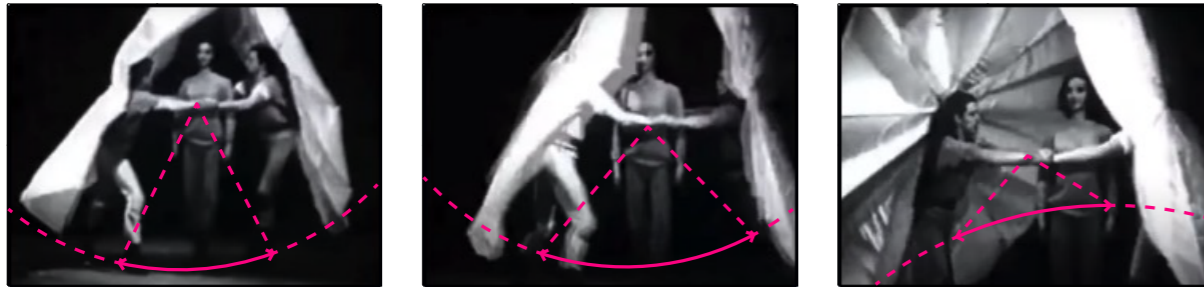


elevation b-b'

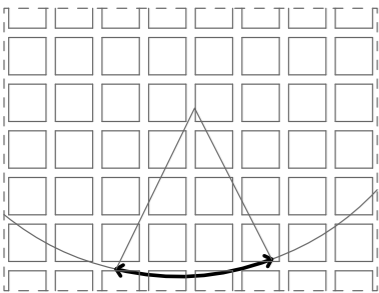


**STAGE 2 - HUGE FLOOR SURFACE**  
800 qm

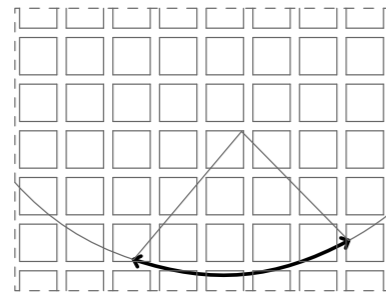
**Pelican, Robert Rauschenberg, 1963**



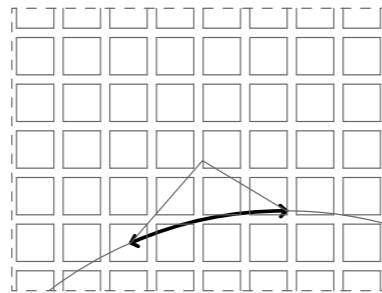
**Entrance**



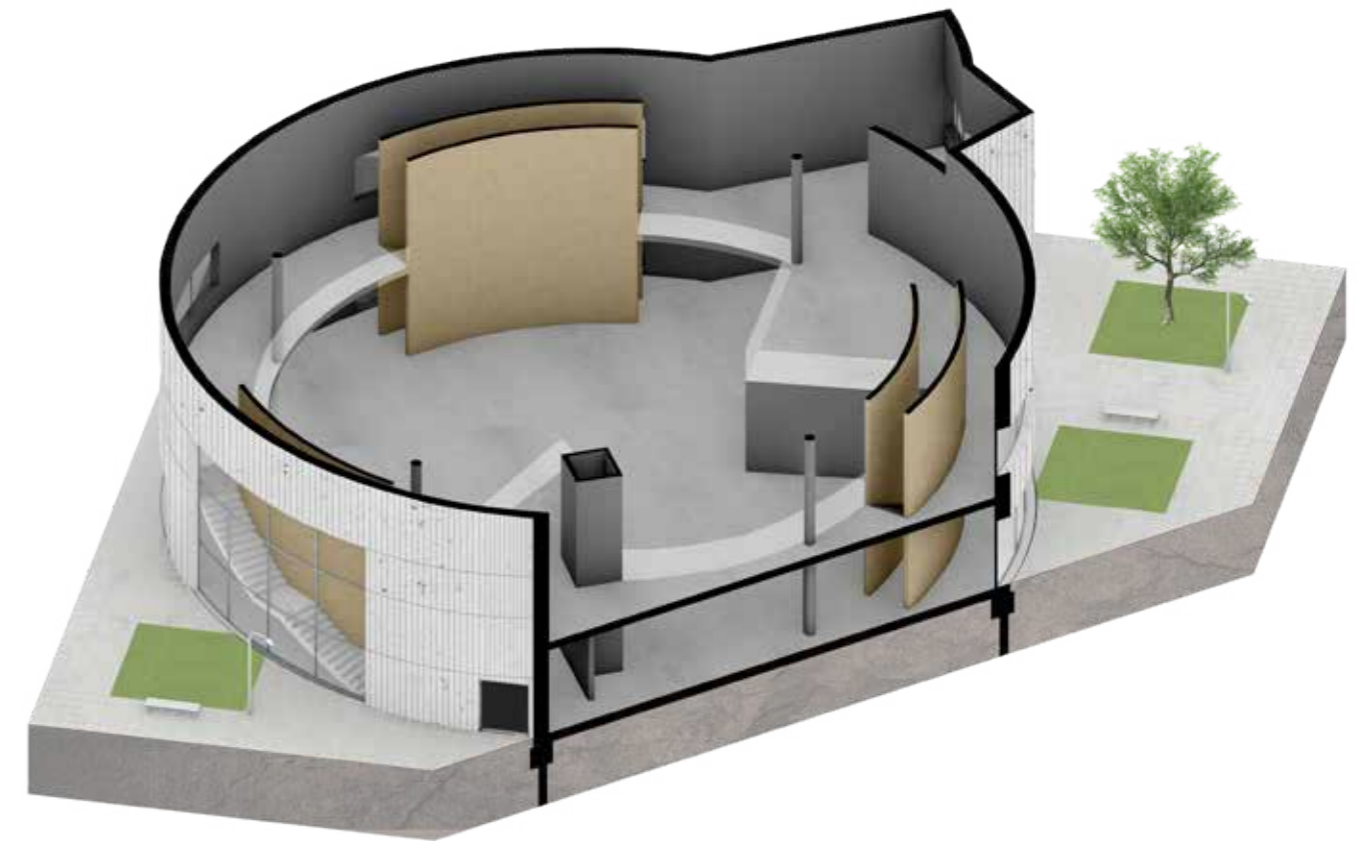
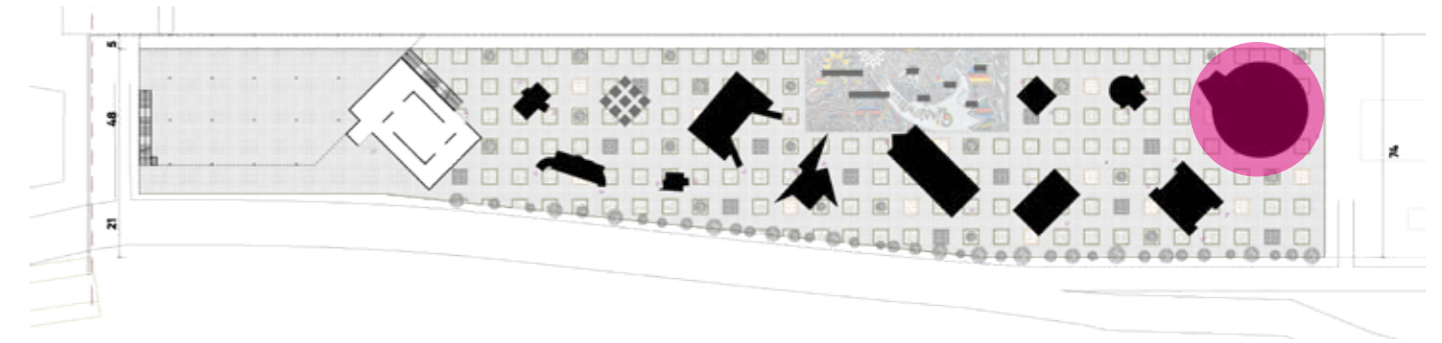
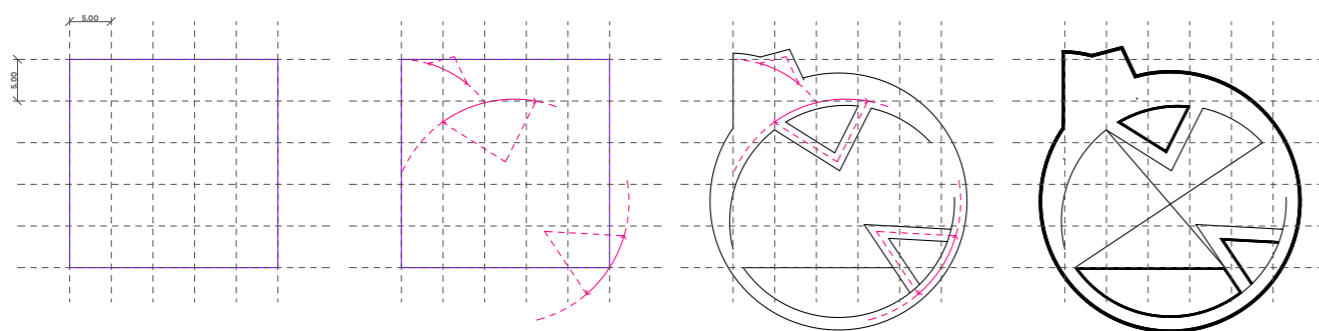
**Inside**



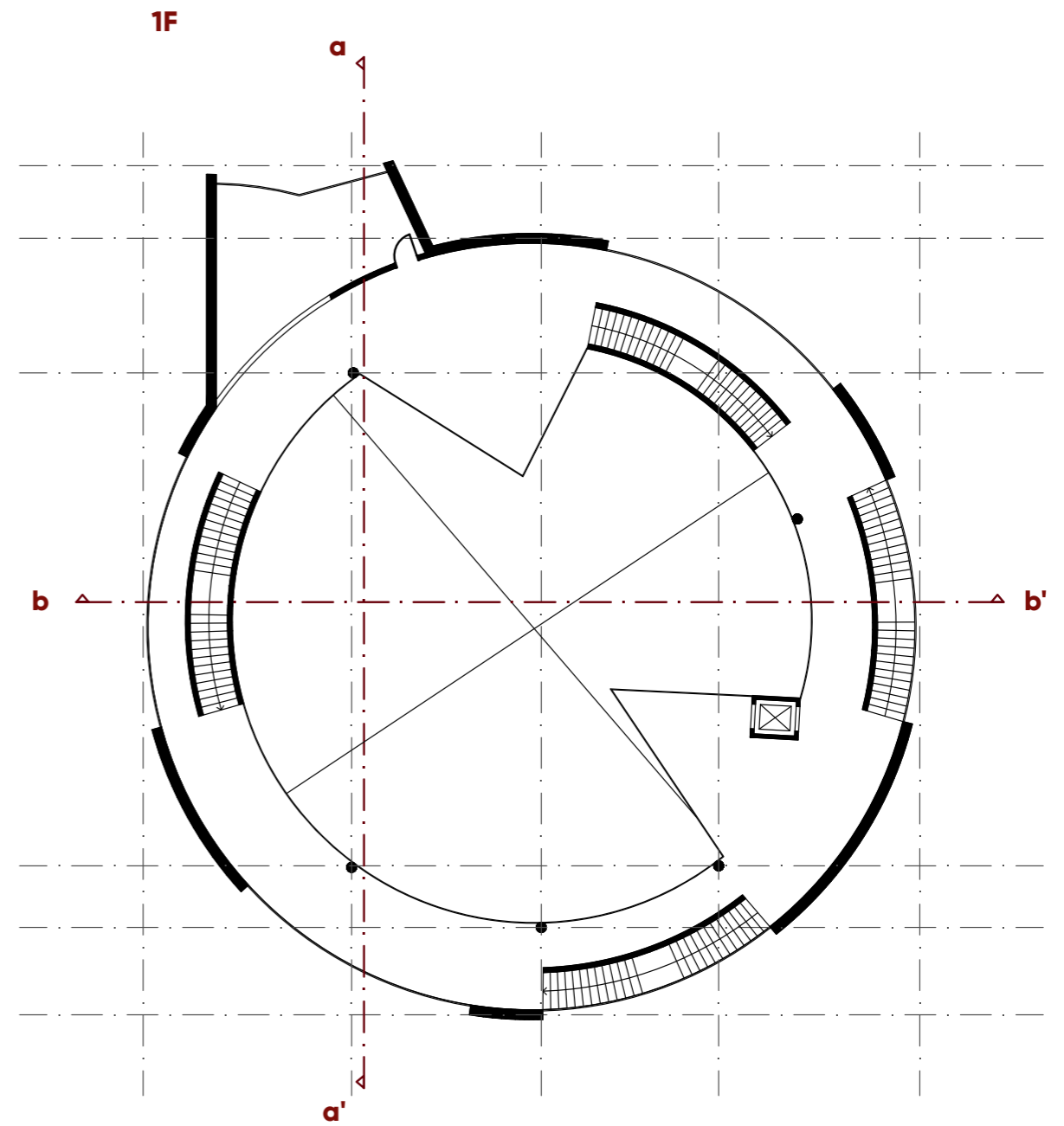
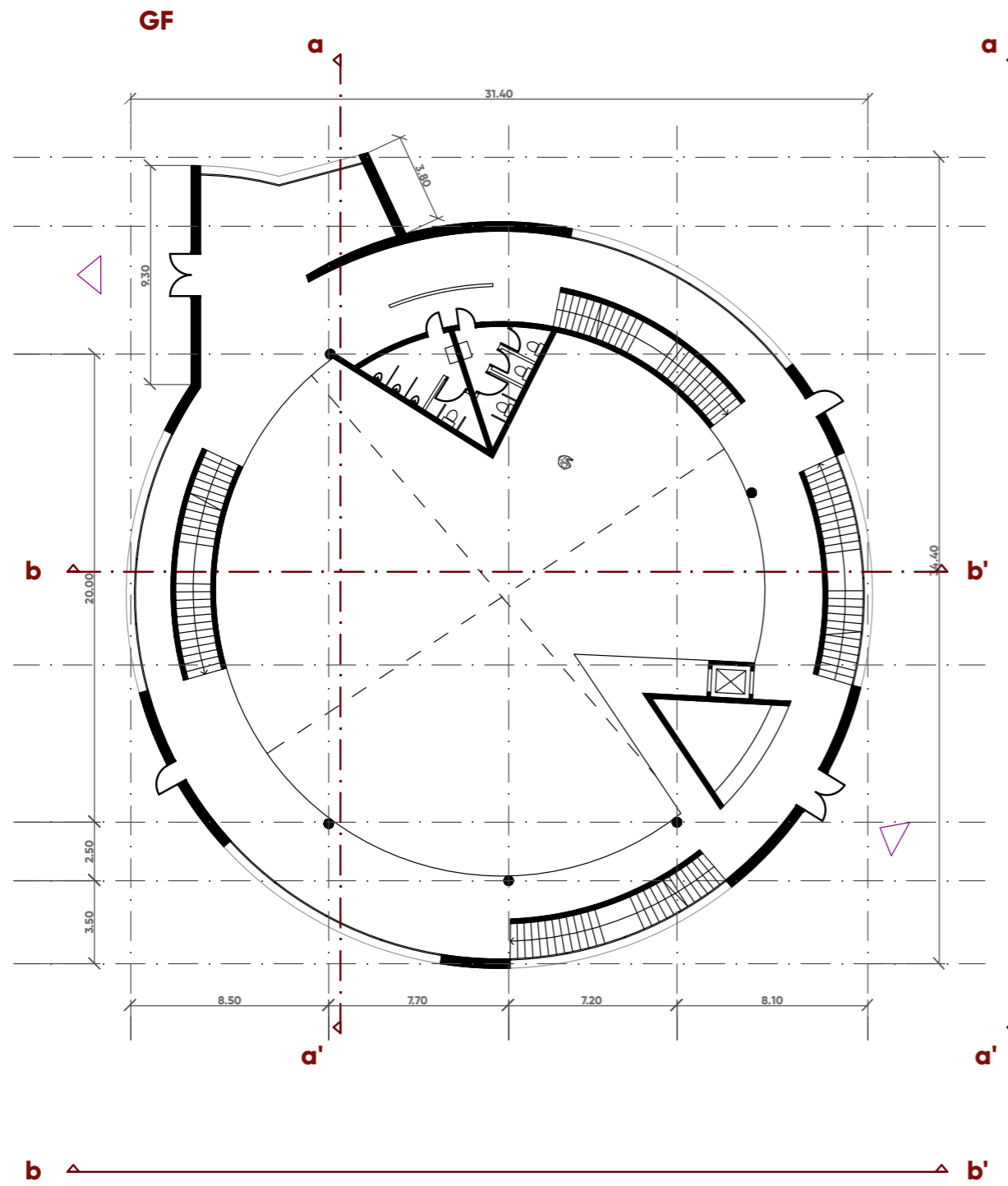
**Exit**



STORY :

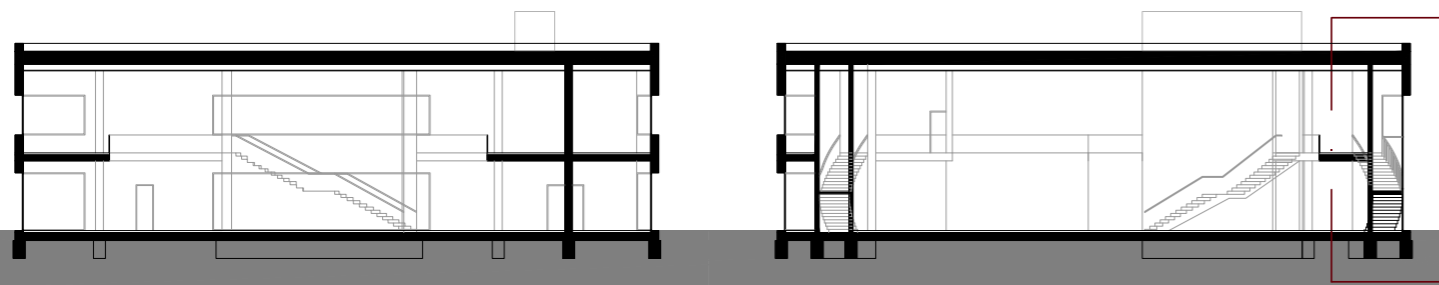


# STAGE 2 - HUGE FLOOR SURFACE PLANS



section a-a'

section b-b'



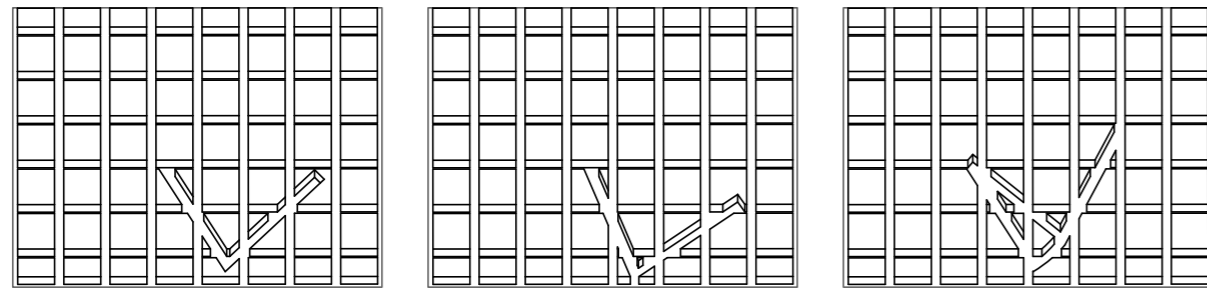
elevation a-a'

elevation b-b'





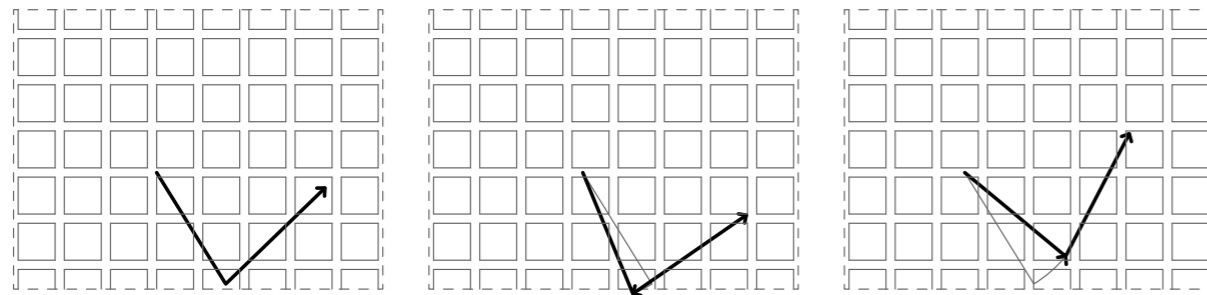
How To Explain Paintings to a Dead Hare, Joseph Beuys, 1965



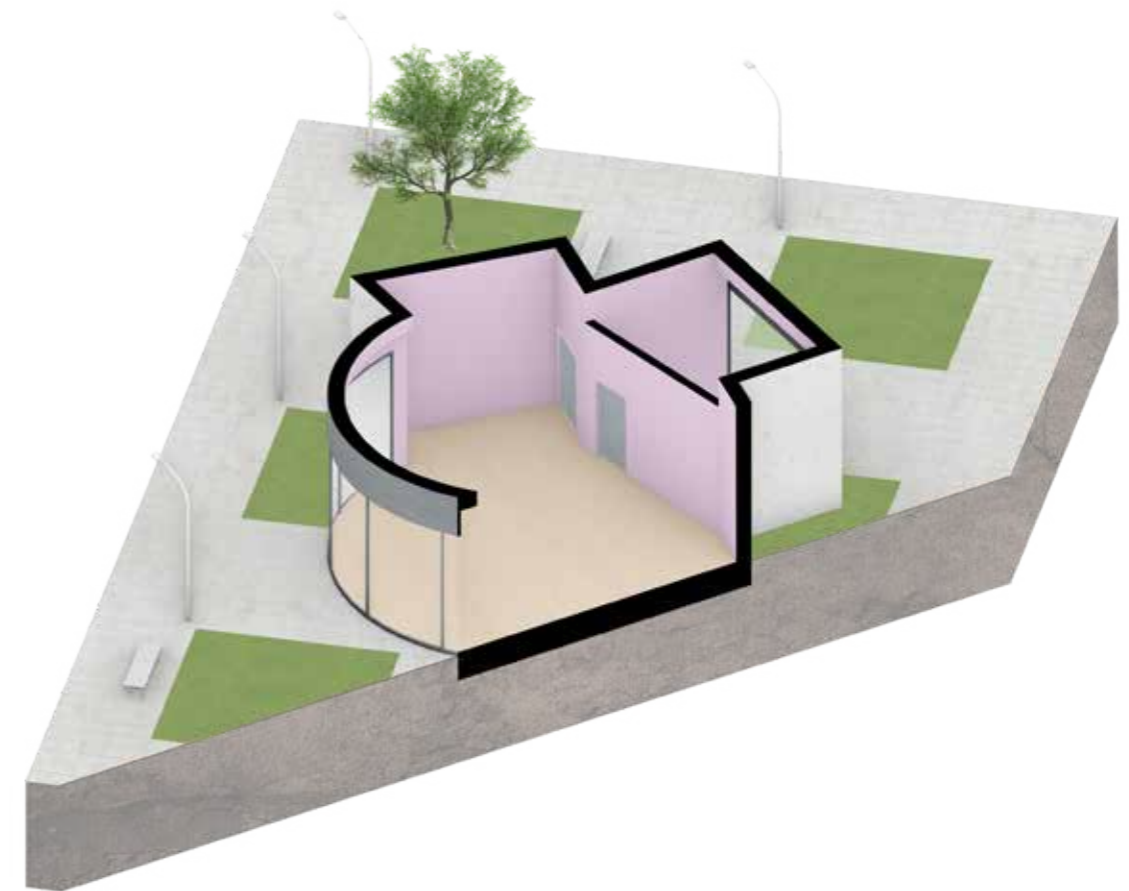
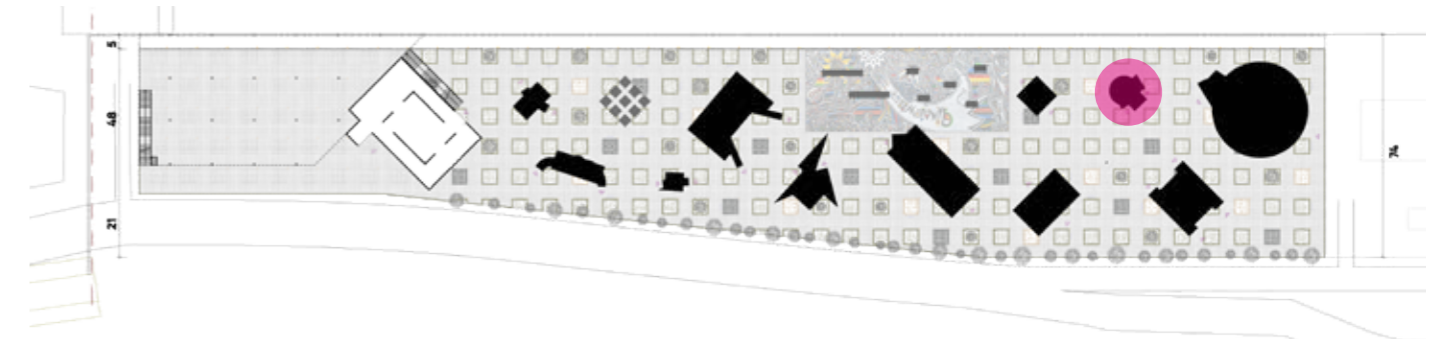
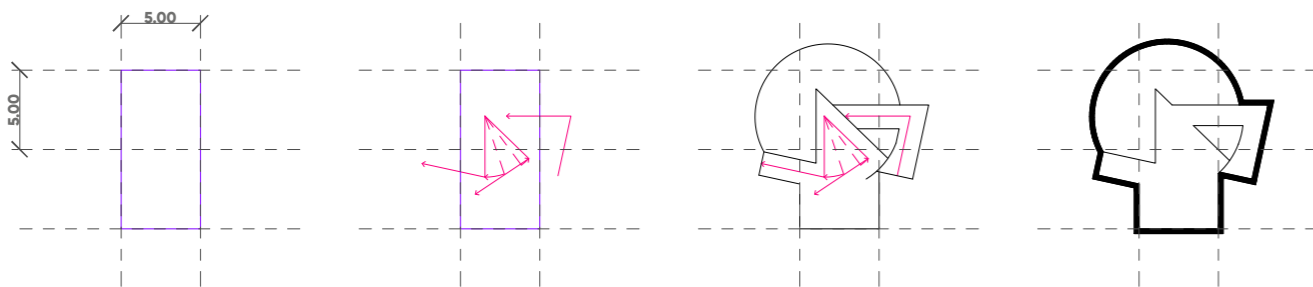
Entrance

Inside

Exit

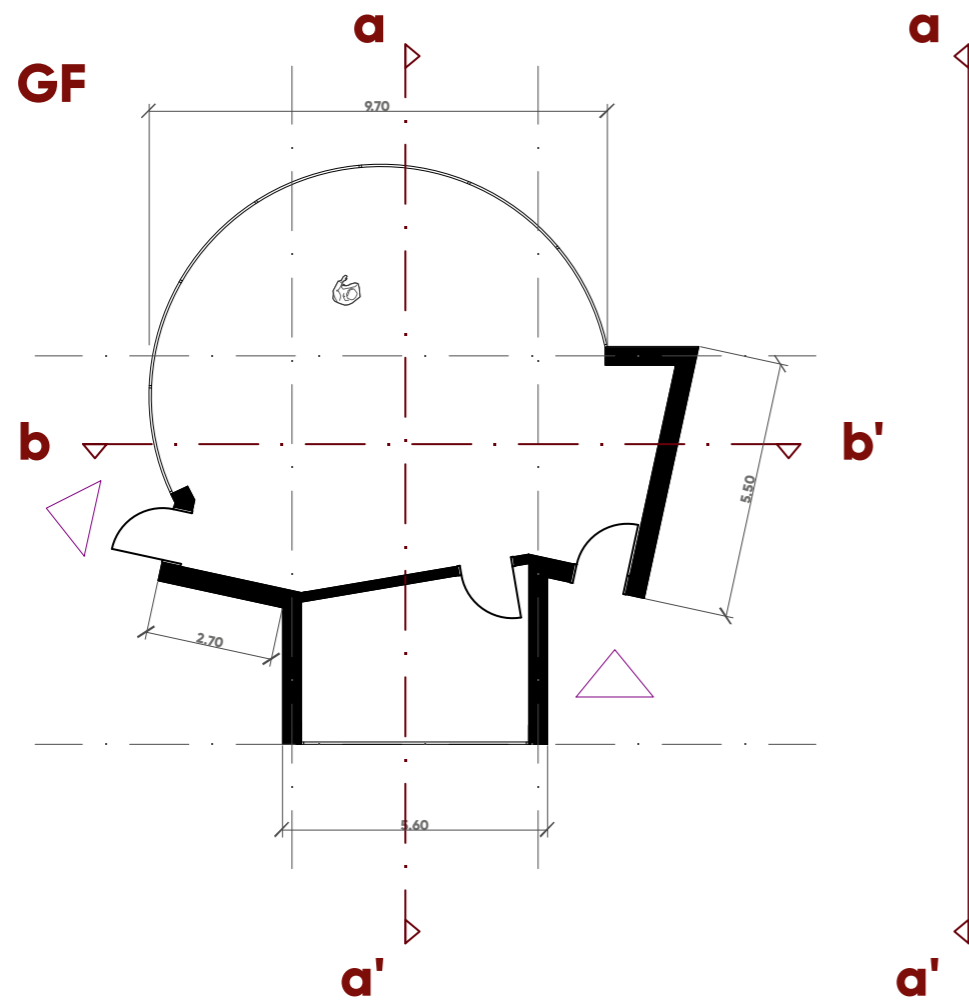


STORY



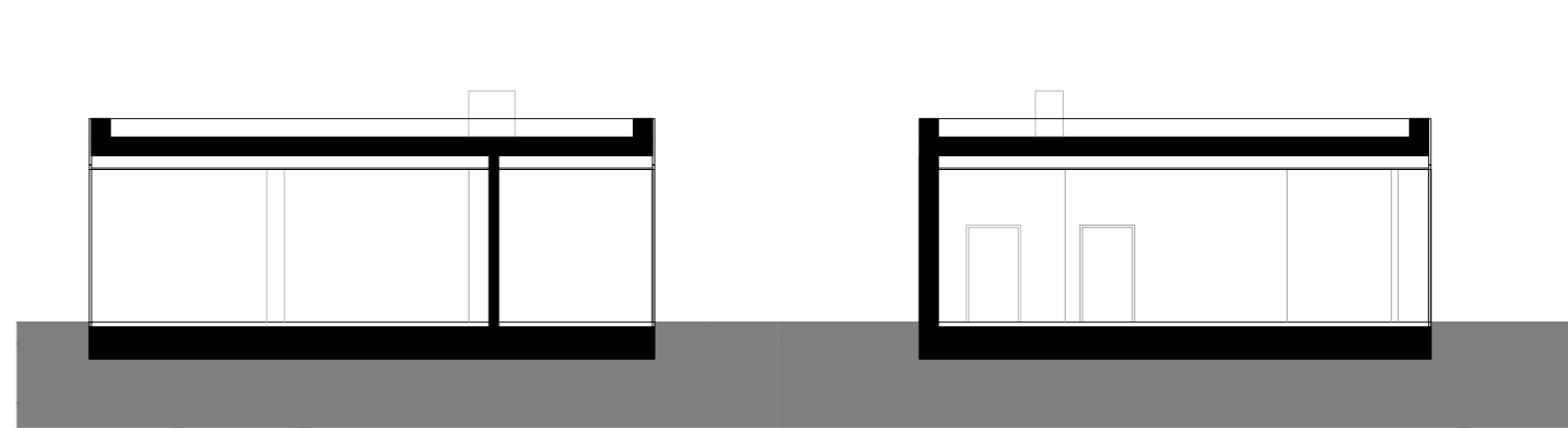
# STAGE 3 - DISPLAY WINDOW PLANS

➤ NORTH



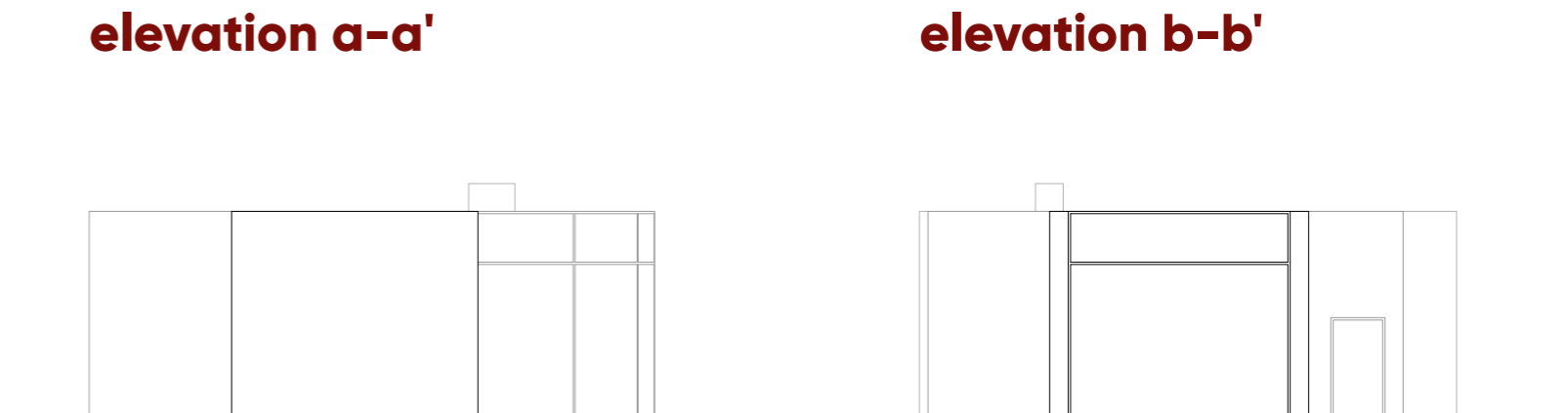
section a-a'

section b-b'



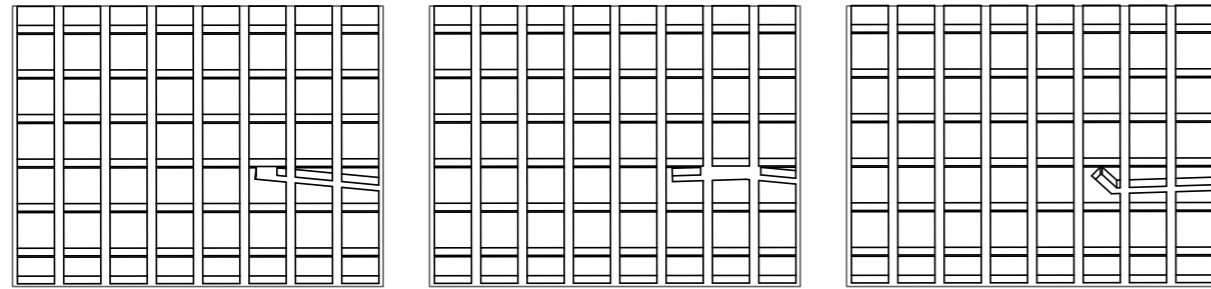
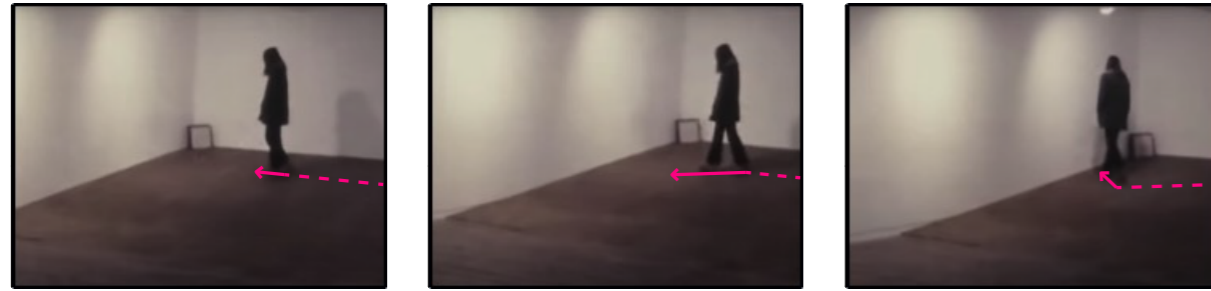
elevation a-a'

elevation b-b'

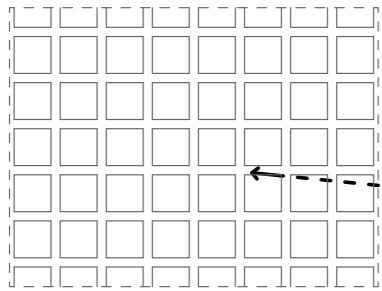


**STAGE 4 - DIVIDED SPACE**  
415 qm

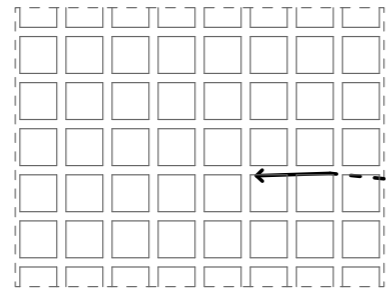
**Seedbed, Vito Acconci, 1972**



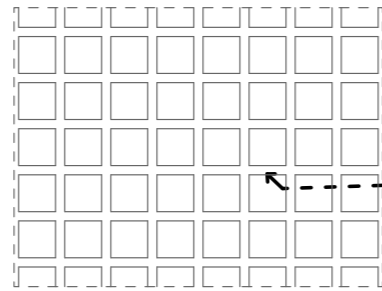
**Entrance**



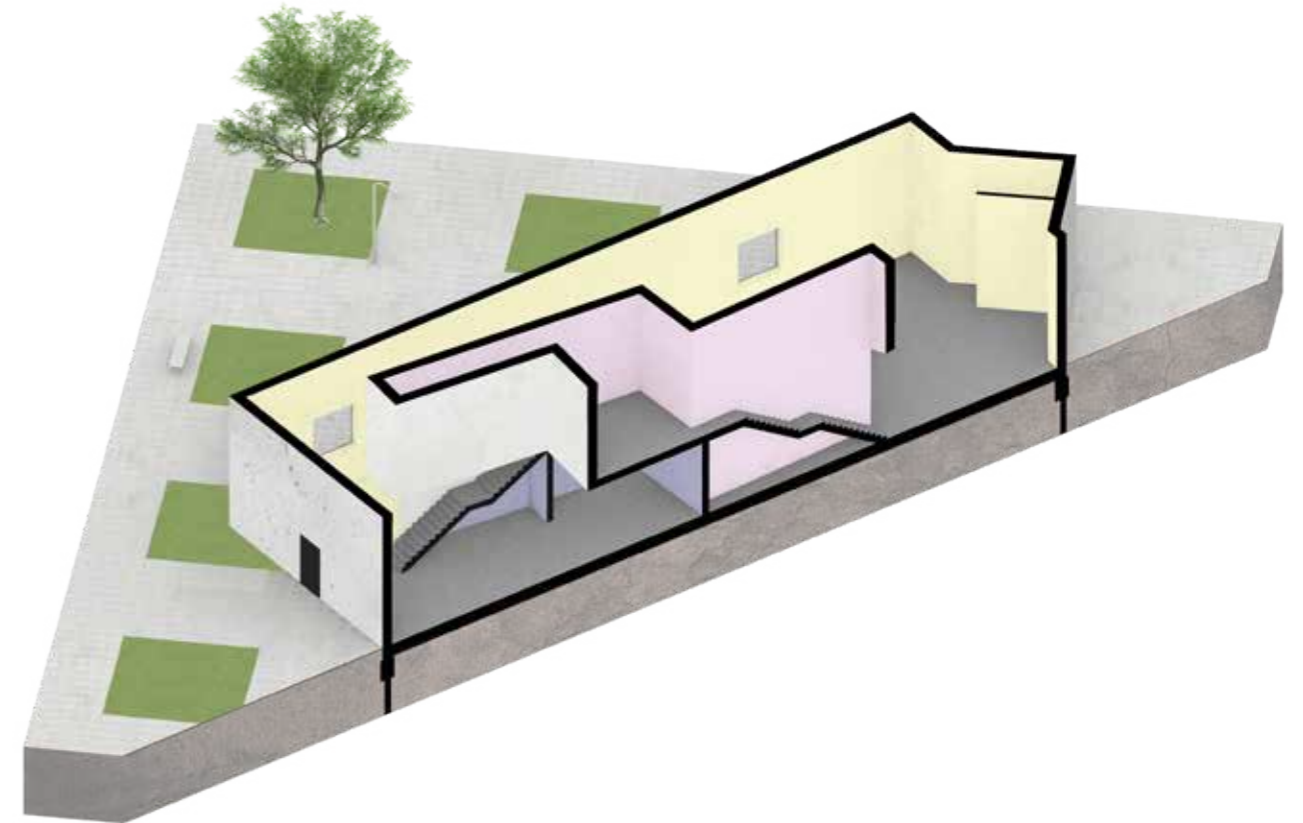
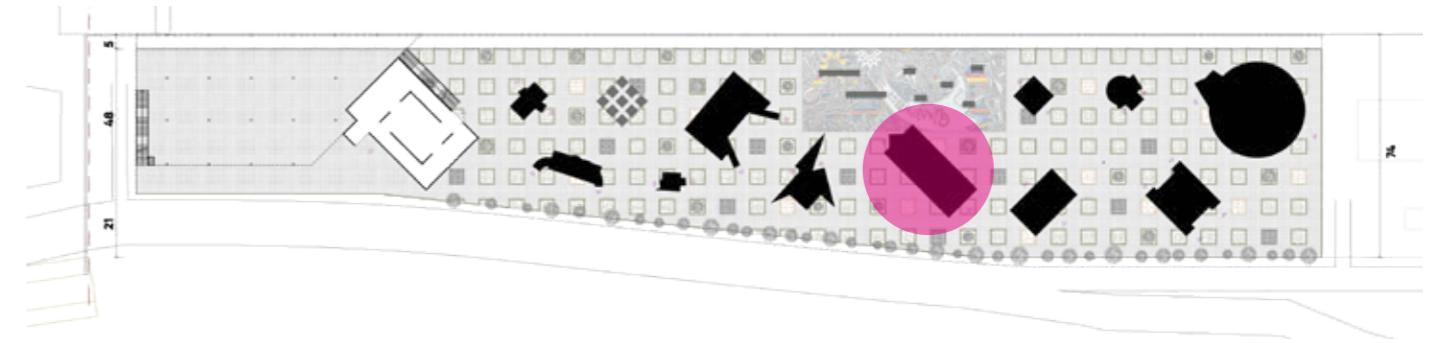
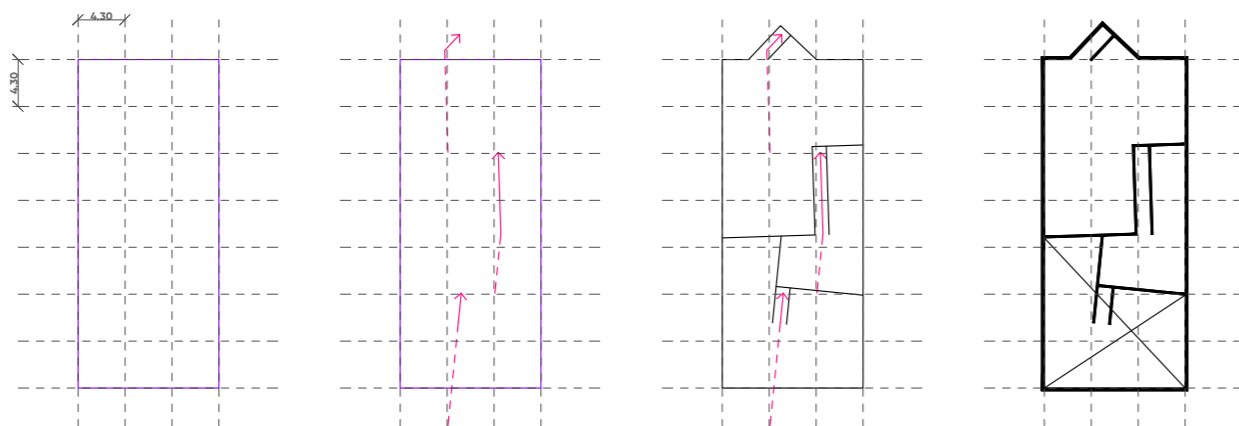
**Inside**



**Exit**

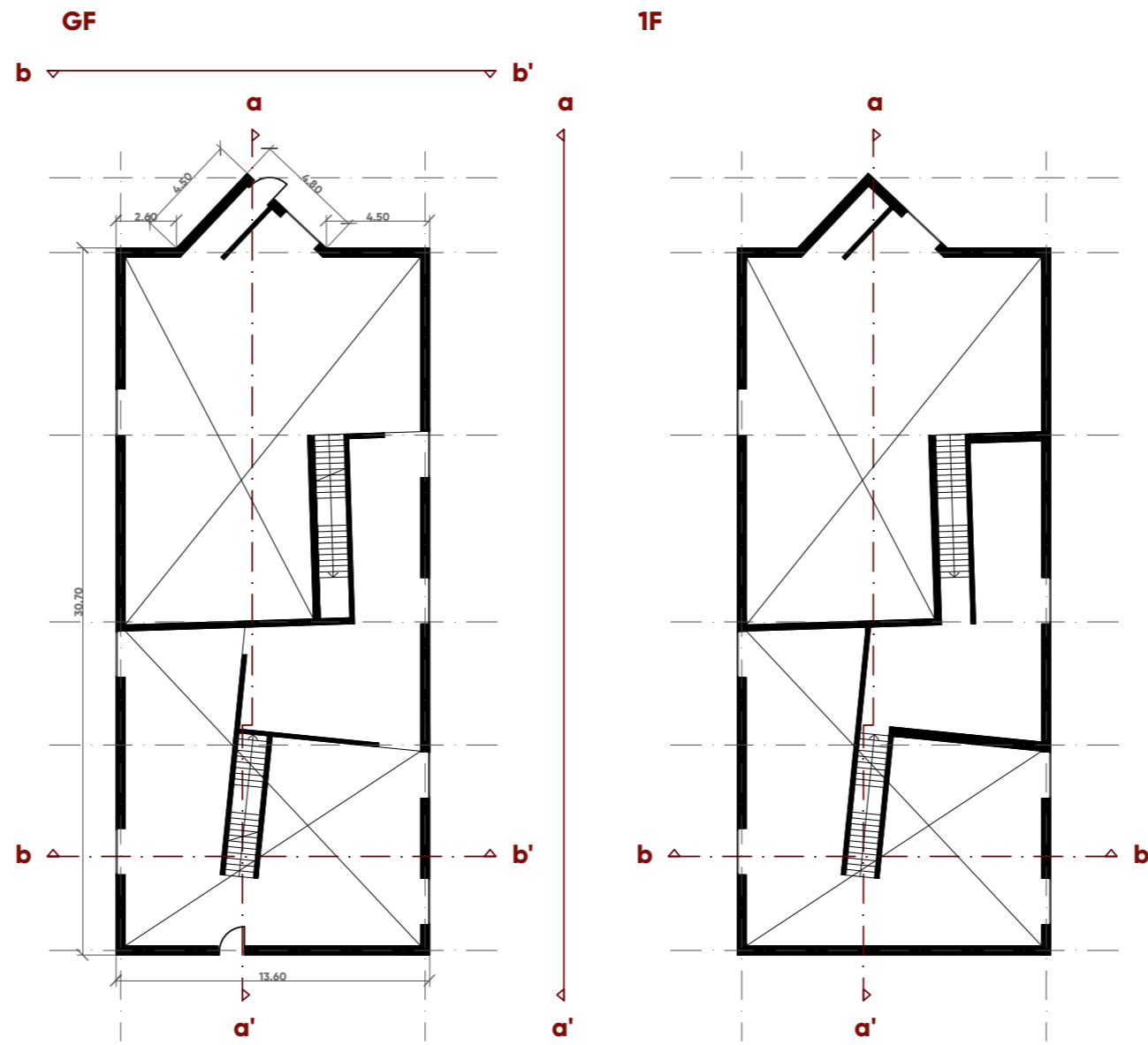


**STORY**





# STAGE 4 - DIVIDED SPACE PLANS

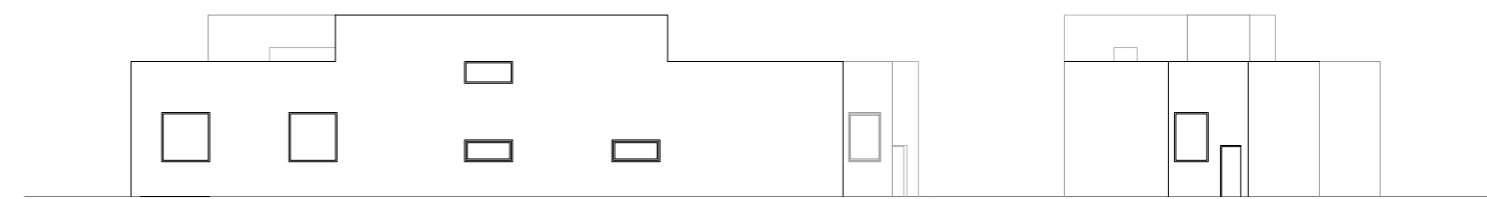
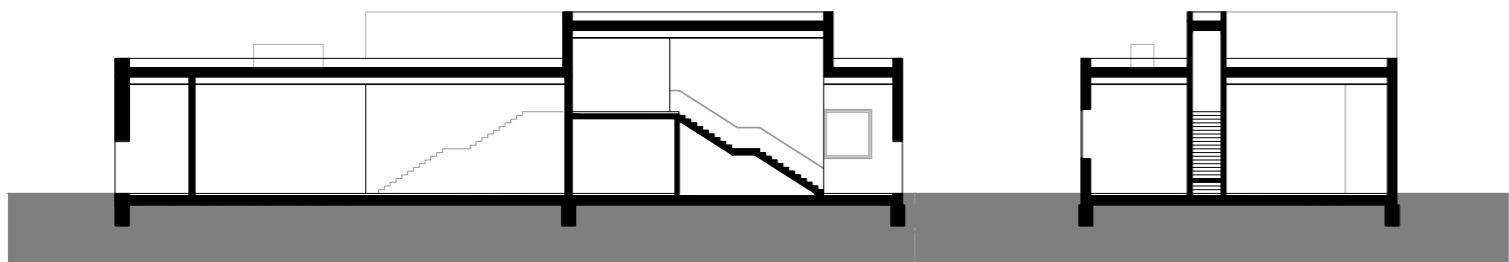


section a-a'

section b-b'

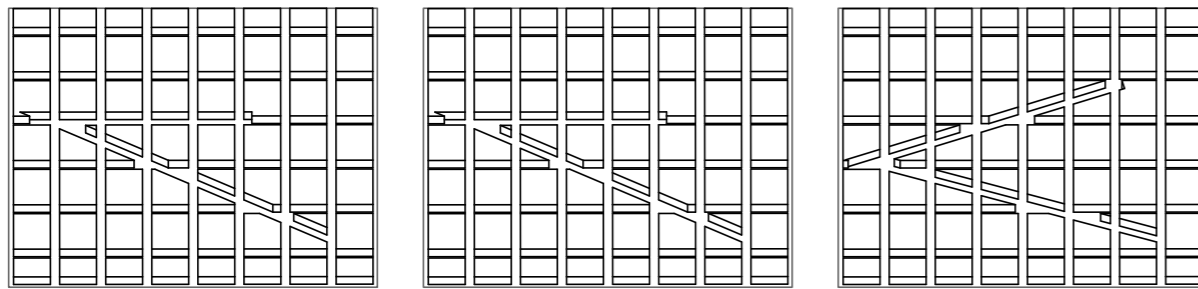
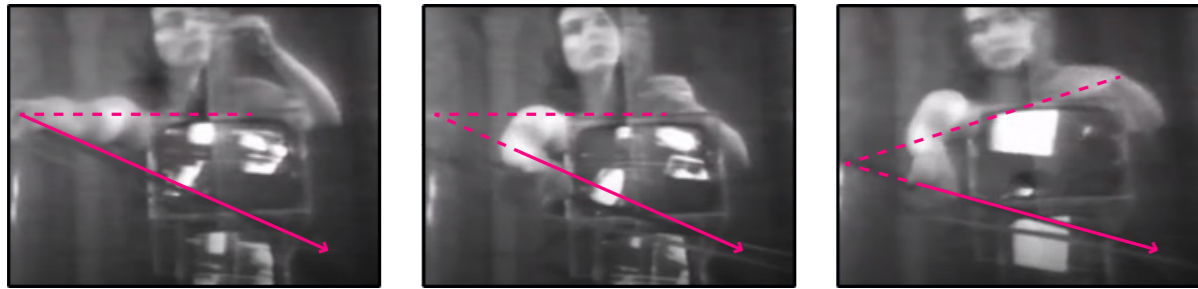
elevation a-a'

elevation b-b'



**STAGE 5 - CORNER**  
60 qm

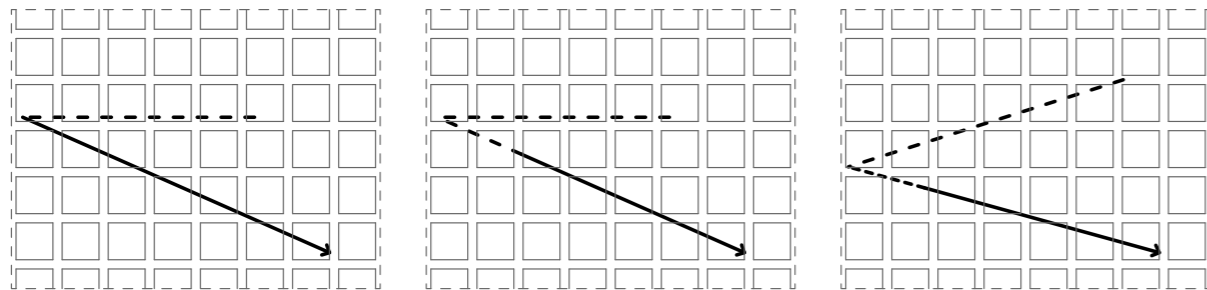
**TV Cello, Charlotte Moorman, 1971**



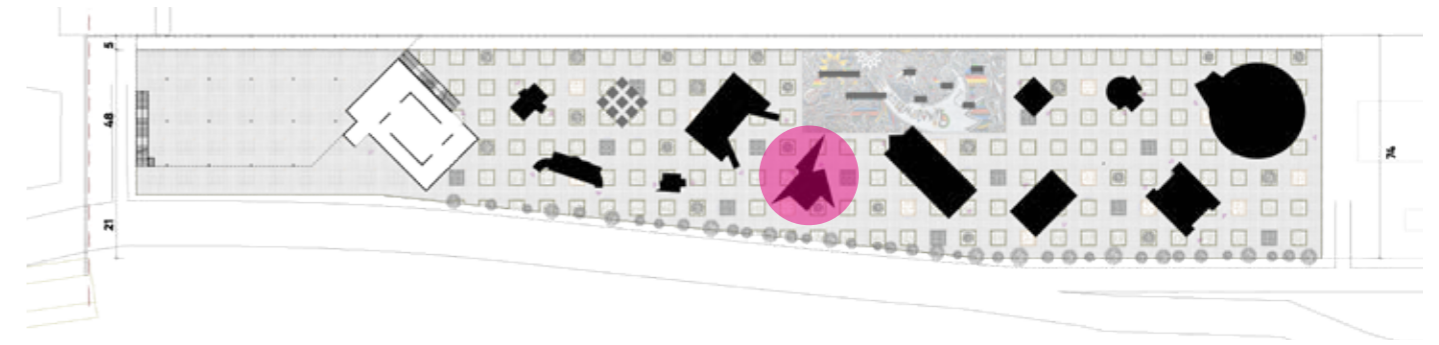
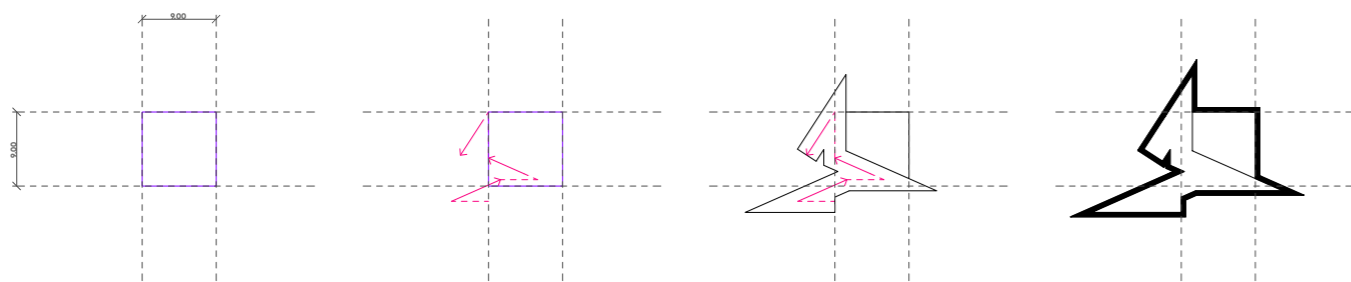
**Entrance**

**Inside**

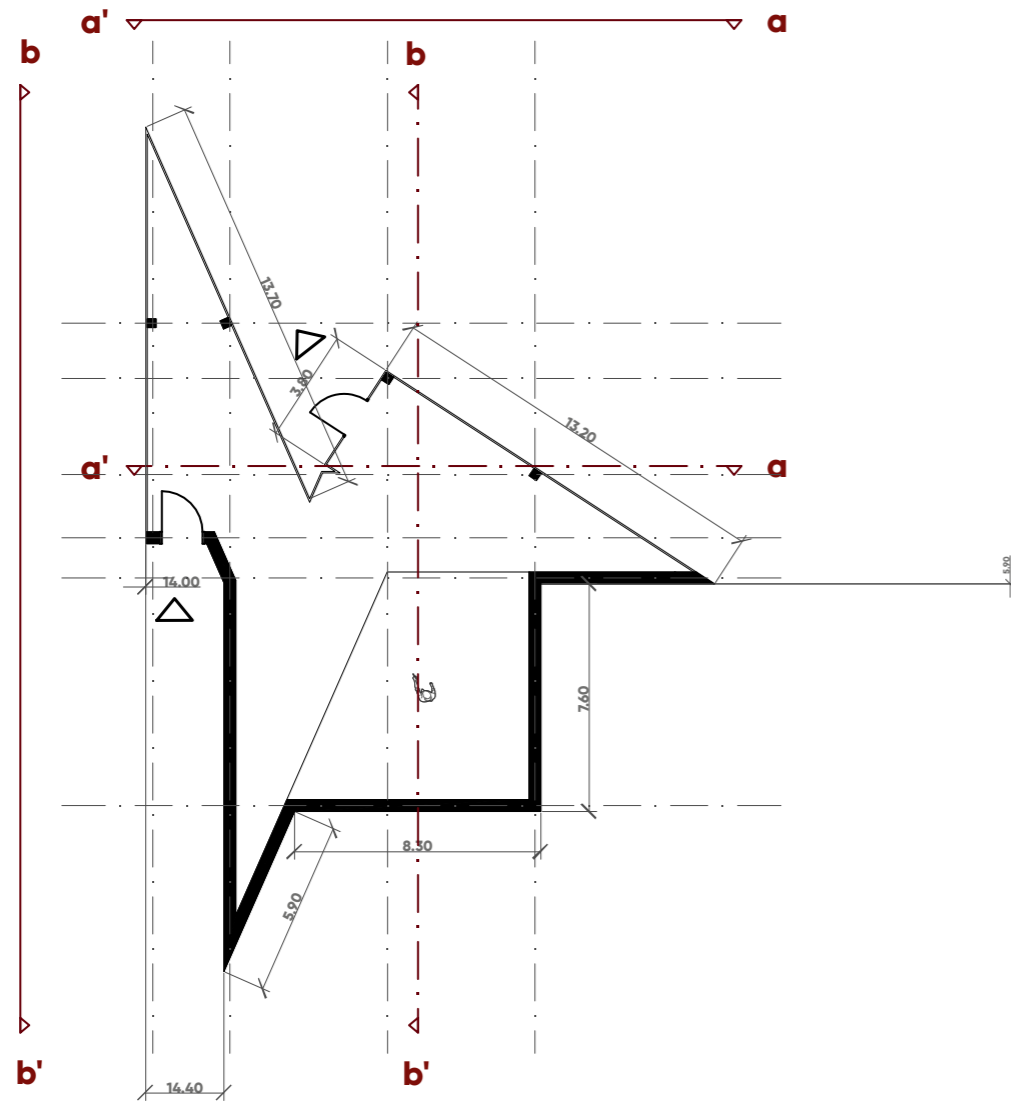
**Exit**



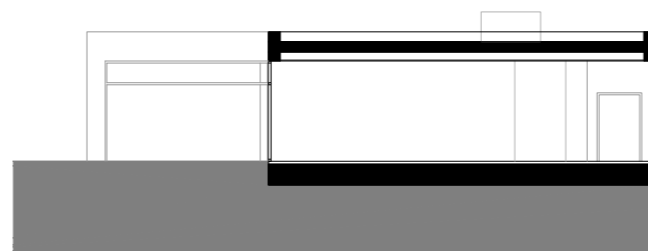
STORY :



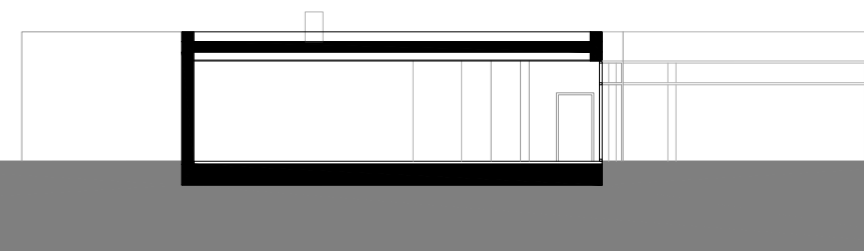
# STAGE 5 - CORNER PLANS



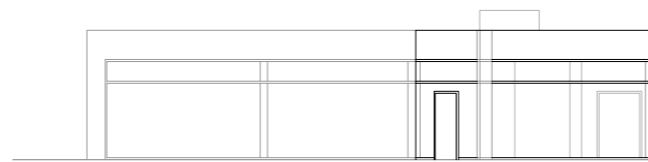
section a-a'



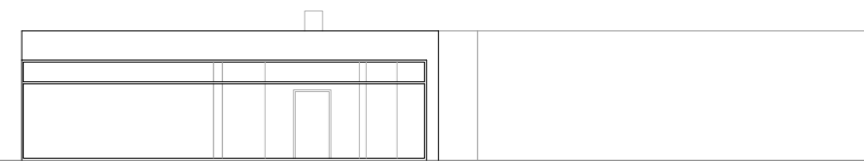
section b-b'



elevation a-a'



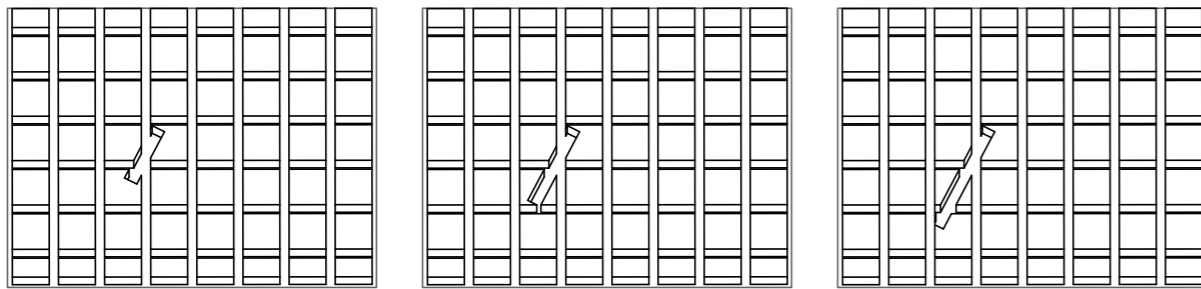
elevation b-b'





**STAGE 6 - CENTER SURROUNDED SPACE**  
**340 qm**

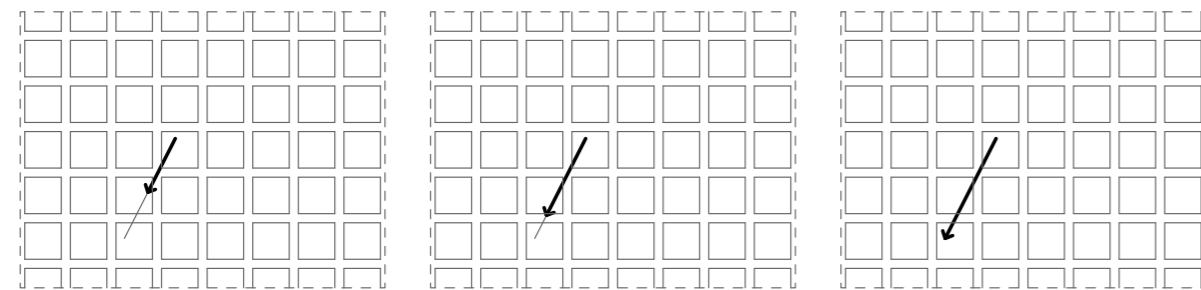
**Cut Pieces, Yoko Ono, 1965**



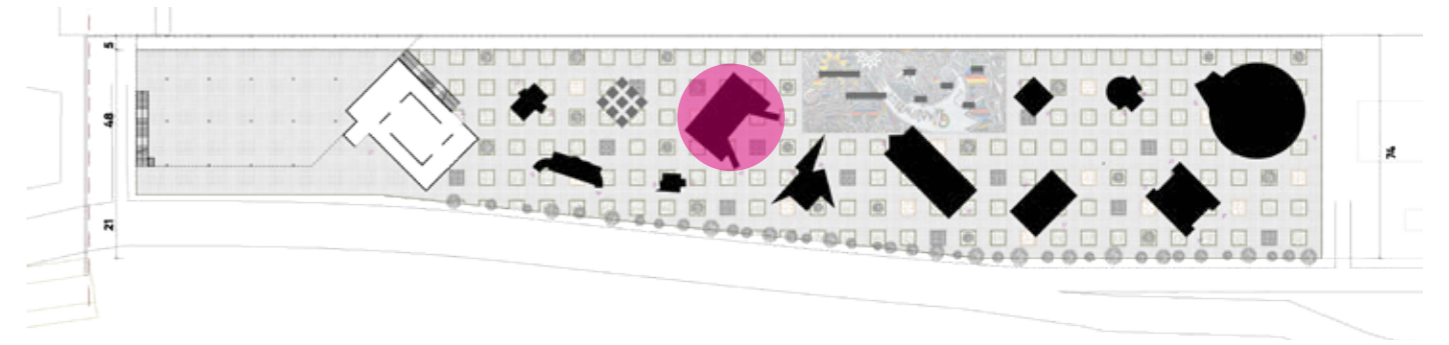
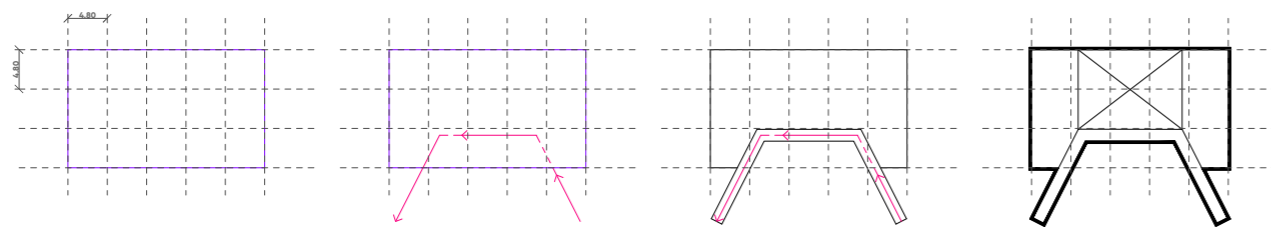
**Entrance**

**Inside**

**Exit**

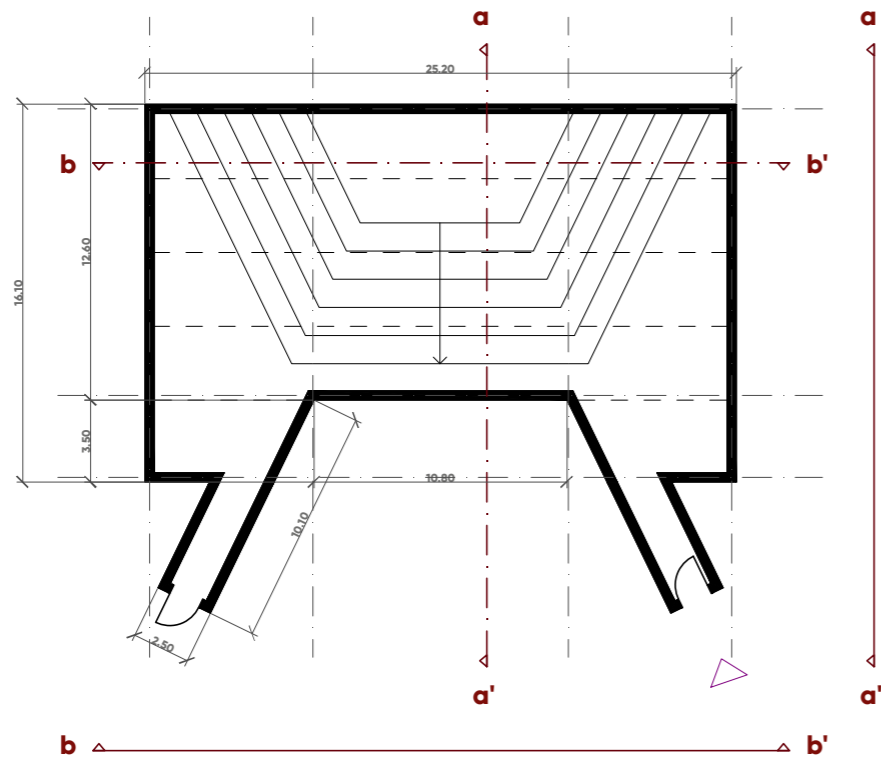


**STORY**



# STAGE 6 - CENTER SURROUNDED SPACE PLANS

➤ NORTH



section a-a'

section b-b'



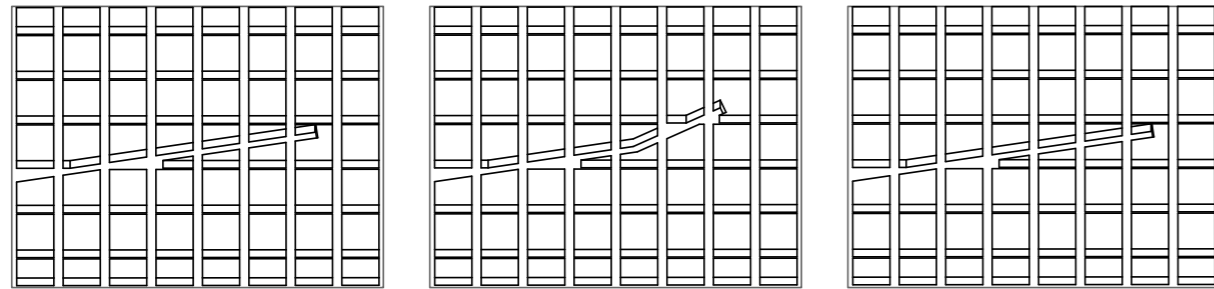
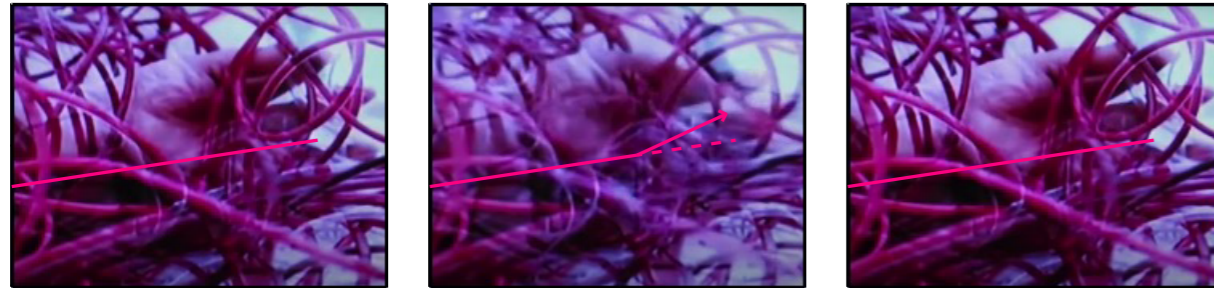
elevation a-a'

elevation b-b'

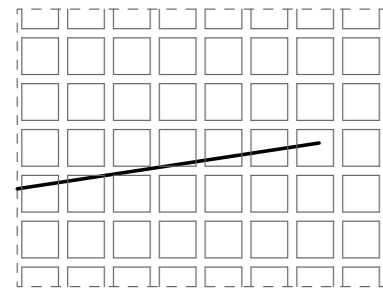


**STAGE 7 - PURE WHITE BOX**  
30 qm

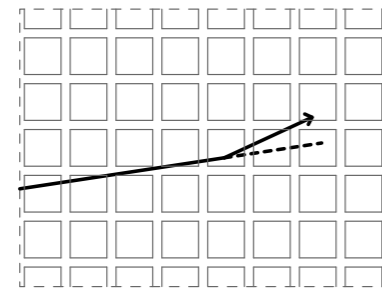
**Wall, Chiharu Shiota, 2010**



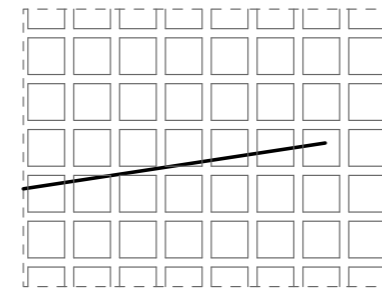
**Entrance**



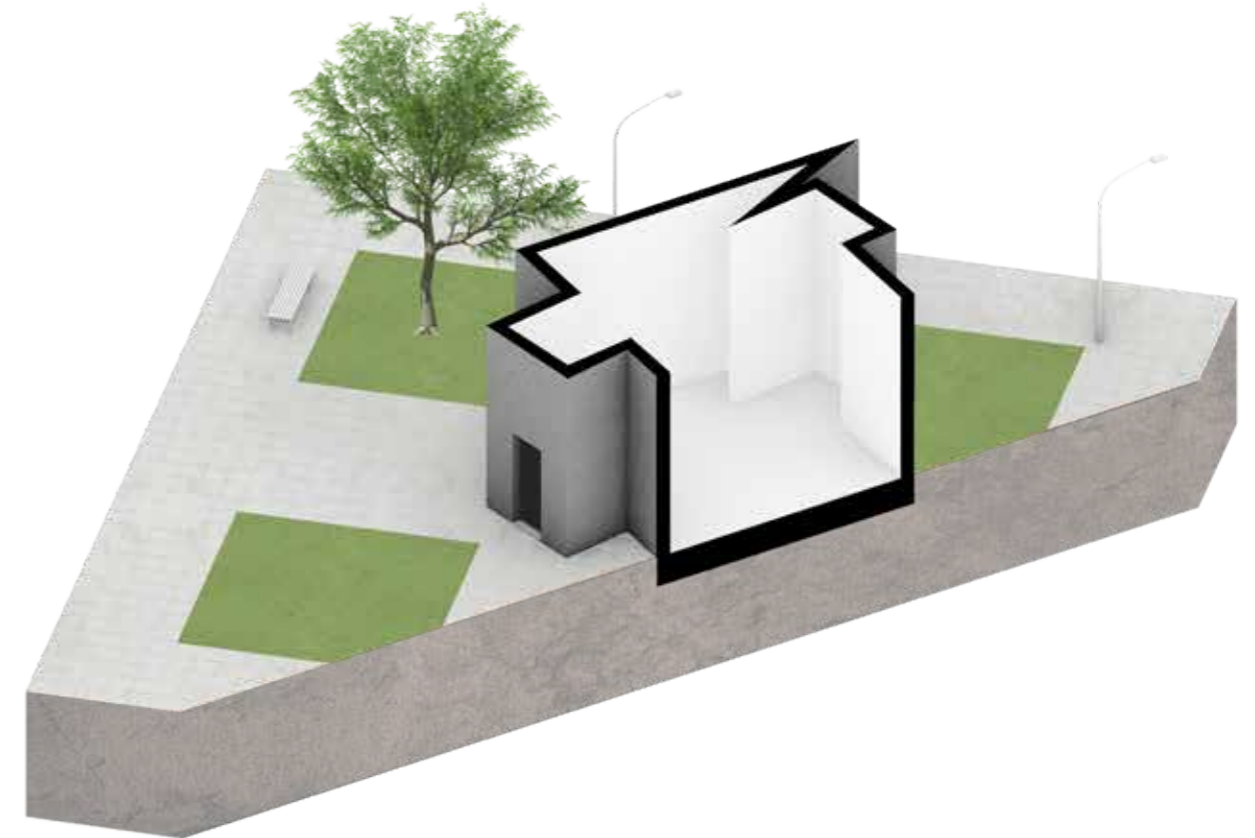
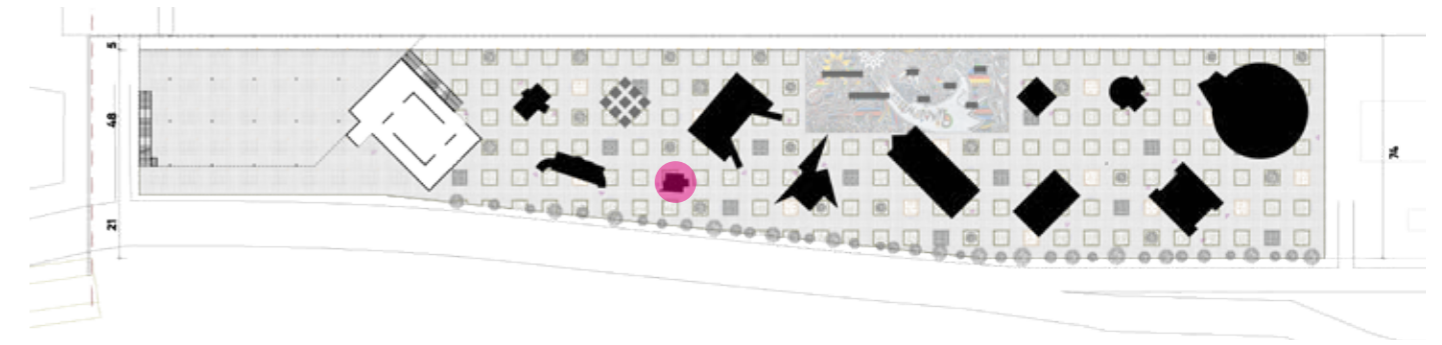
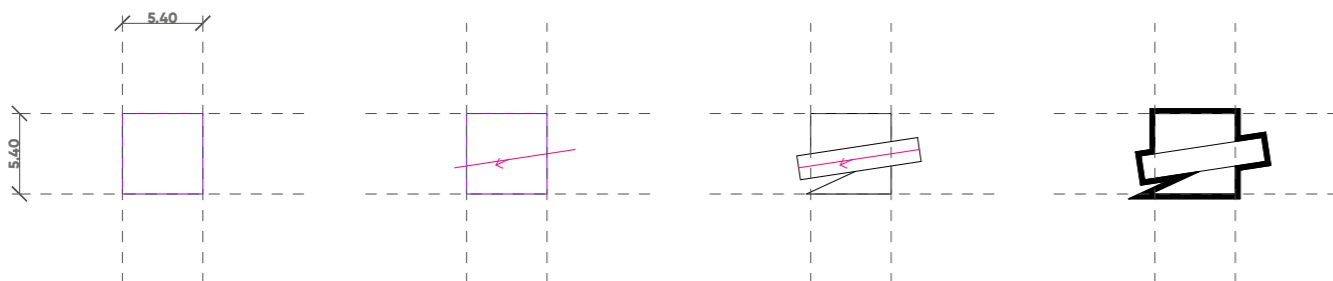
**Inside**



**Exit**

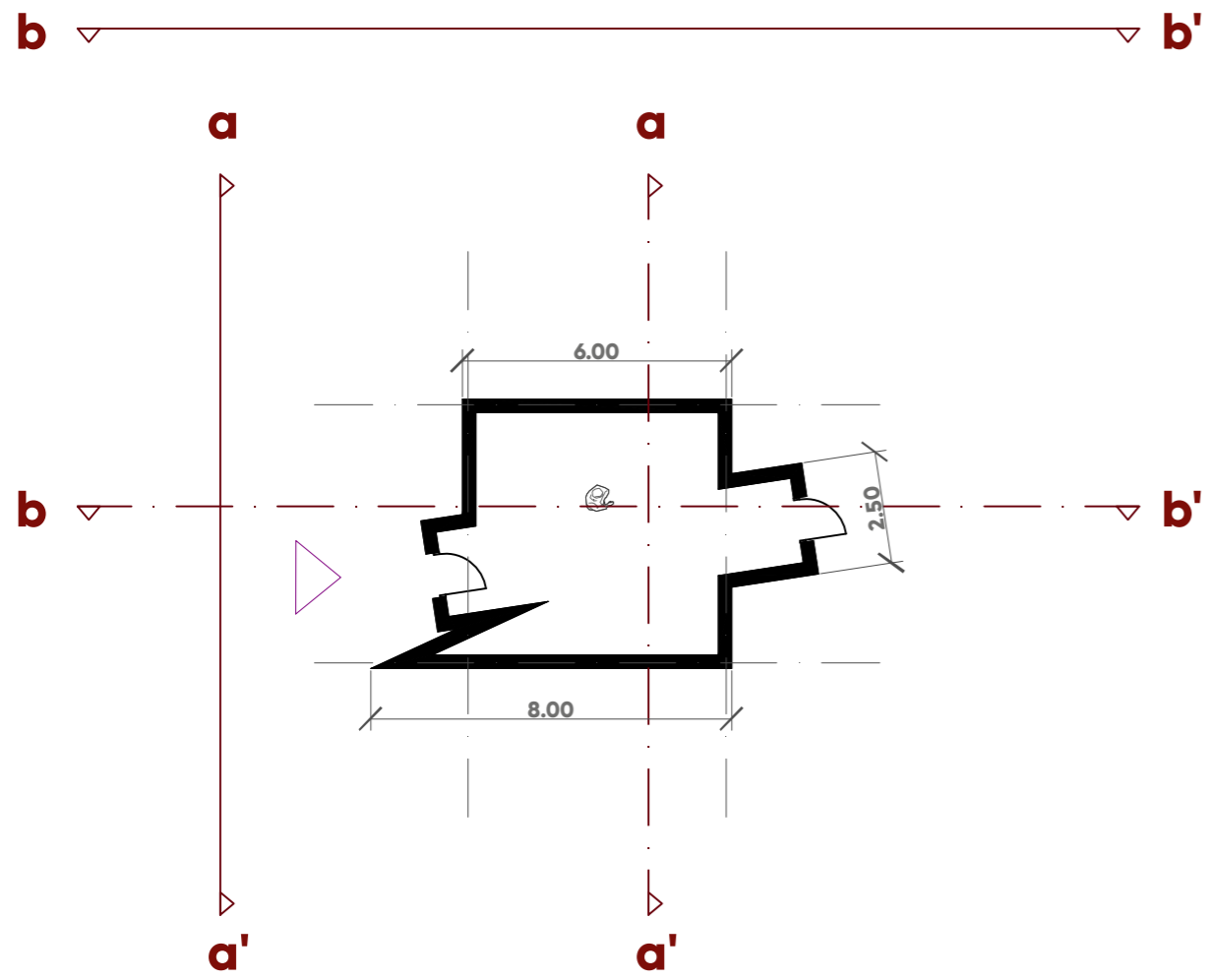


**STORY :**





# STAGE 7 - PURE WHITE BOX PLANS



section a-a'

section b-b'



elevation a-a'

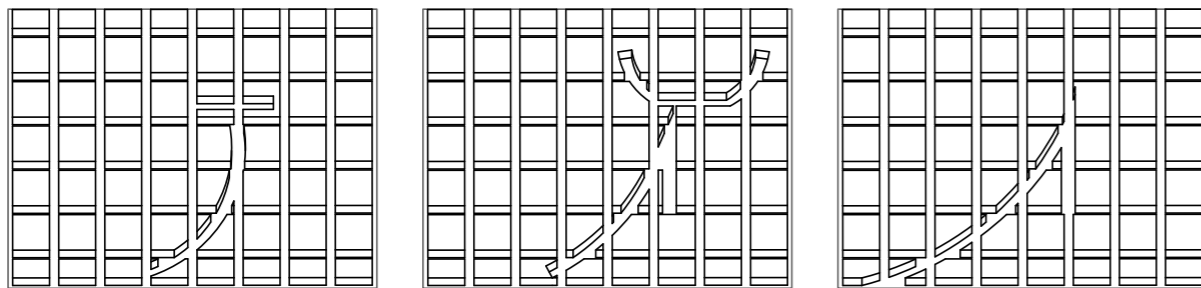
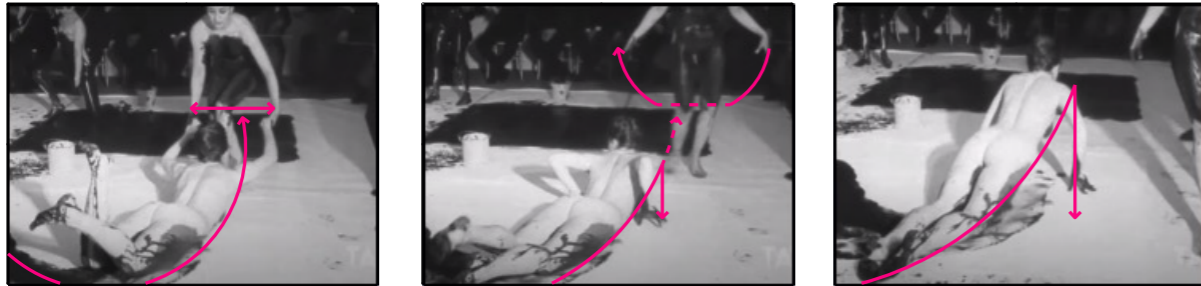
elevation b-b'



# STAGE 8 - HUGE WALL SURFACE

75 qm

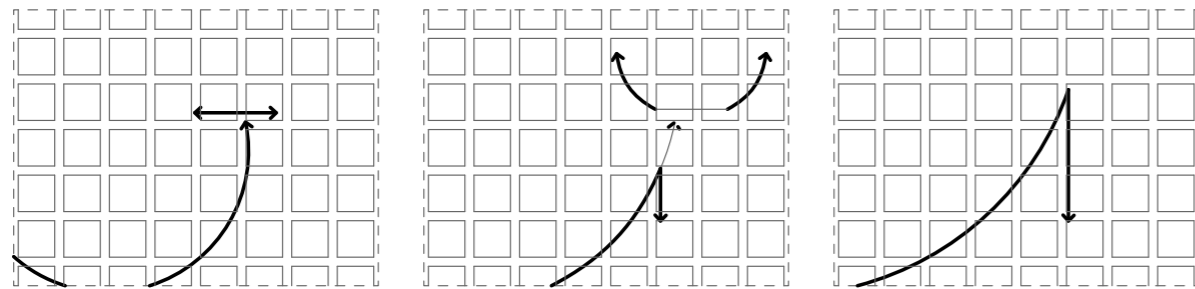
## Antropometries, Yves Klein, 1960



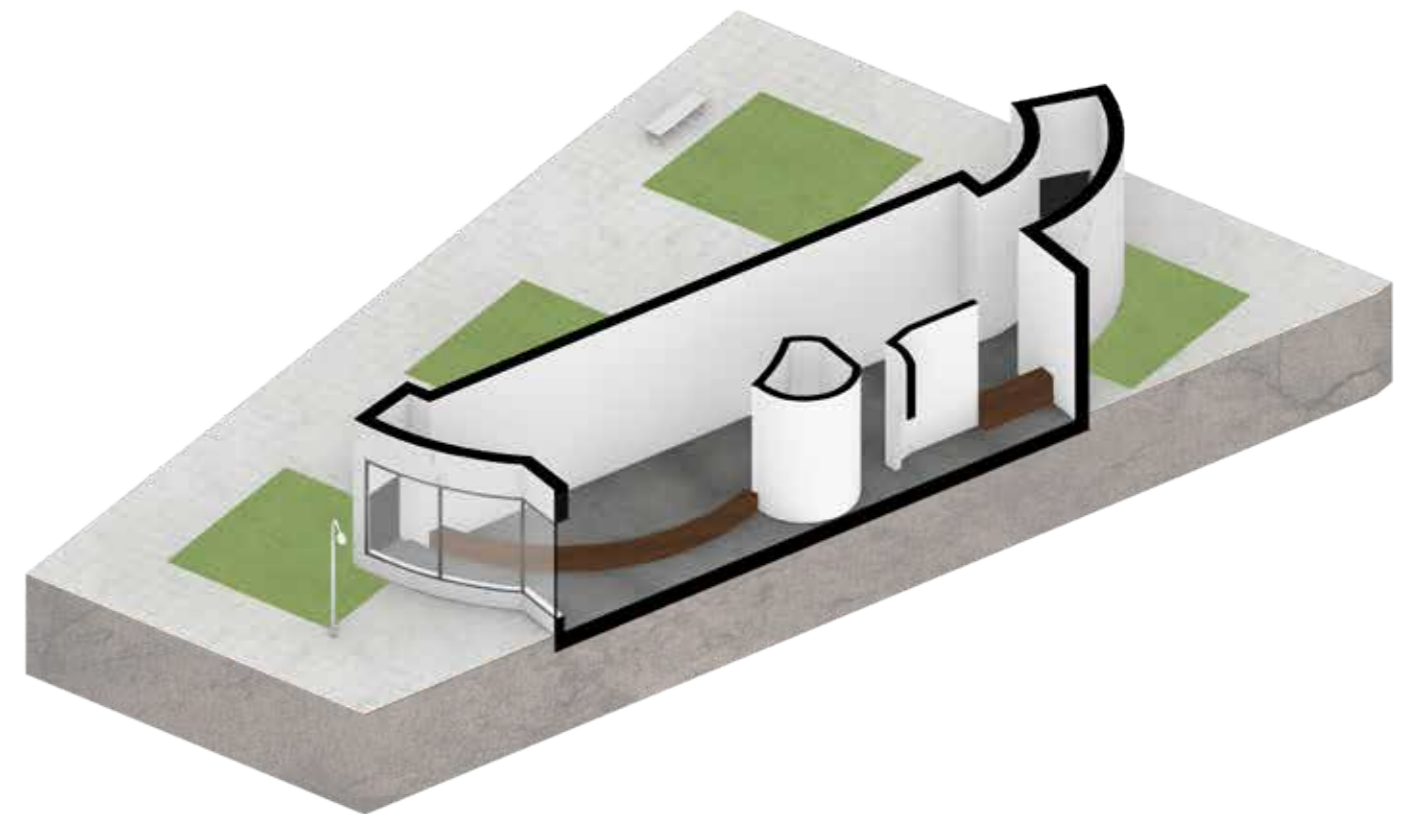
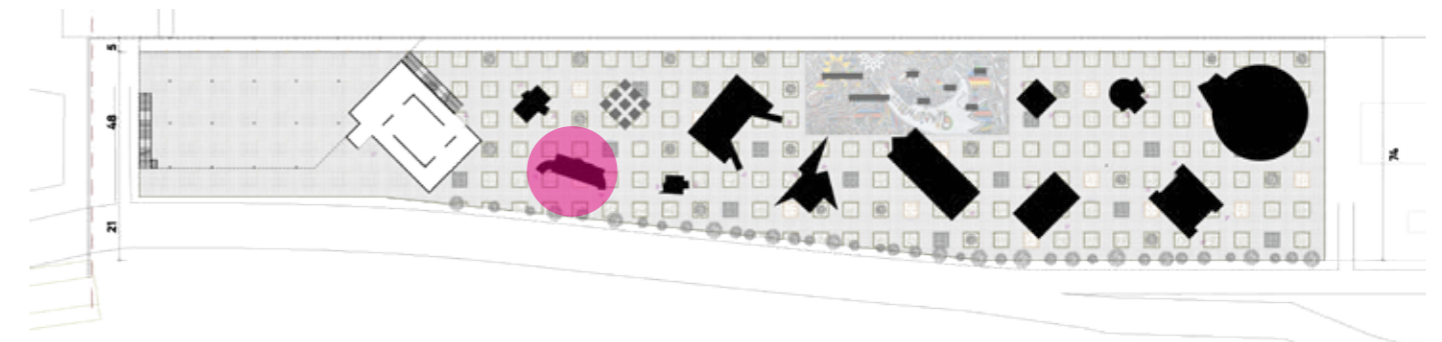
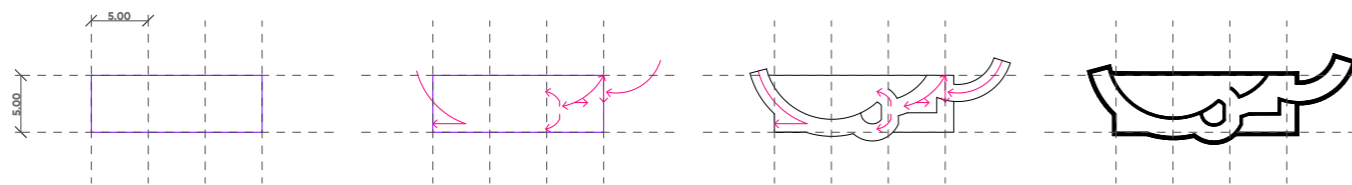
Entrance

Inside

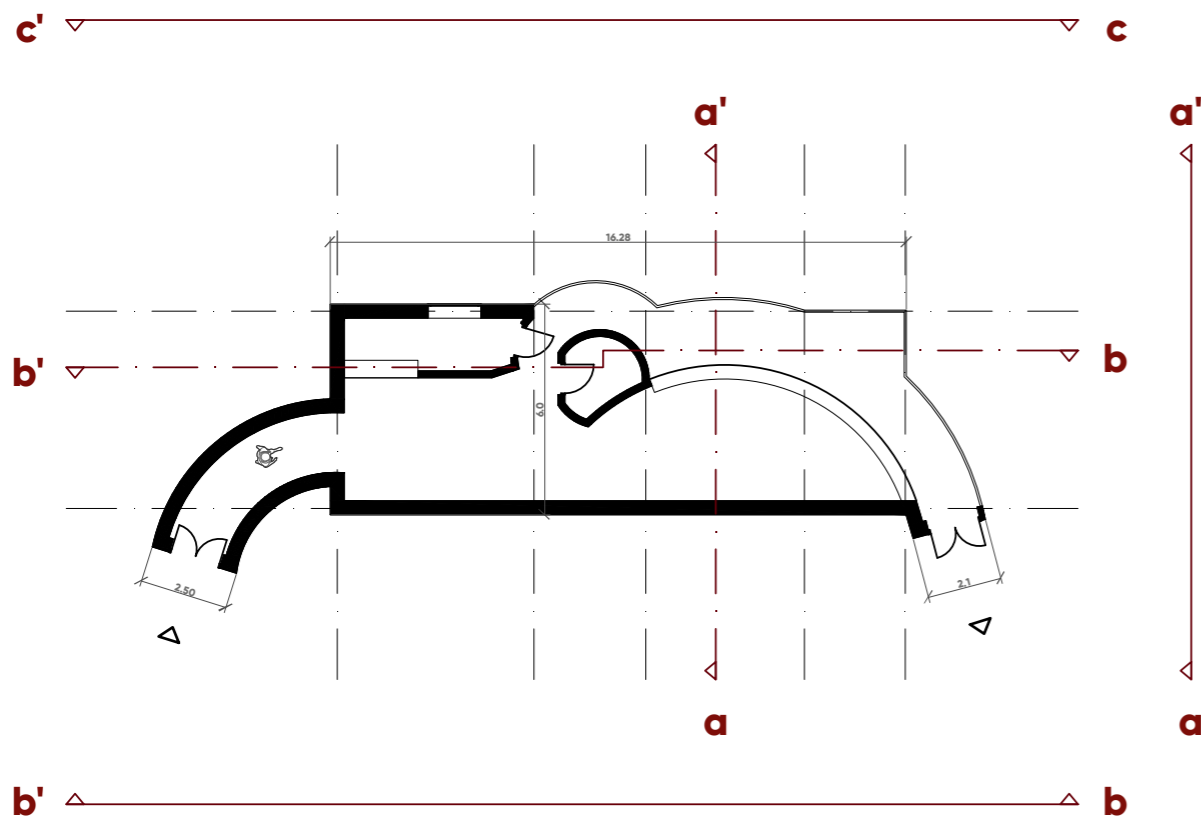
Exit



## STORY :

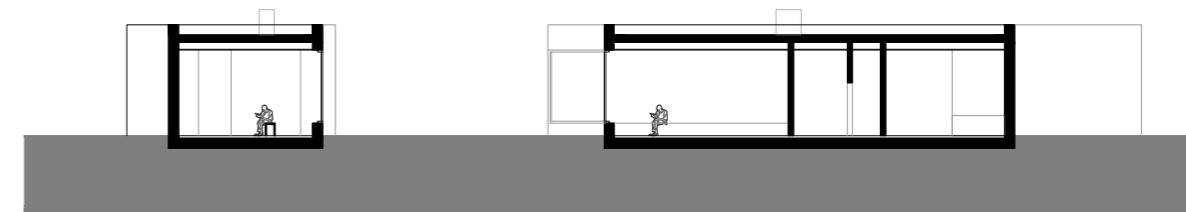


# STAGE 8 - HUGE WALL SURFACE PLANS



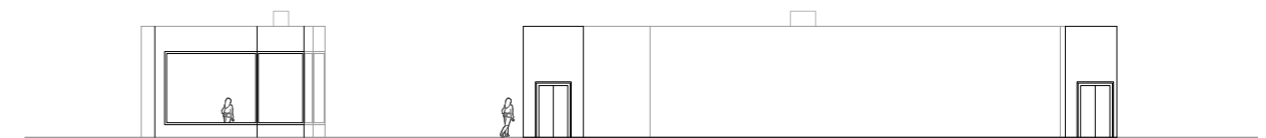
section a-a'

section b-b'

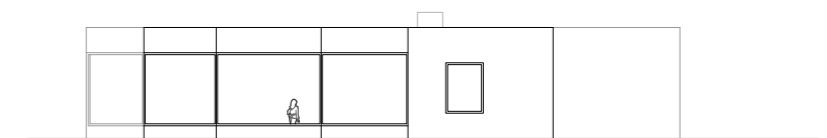


elevation a-a'

elevation b-b'



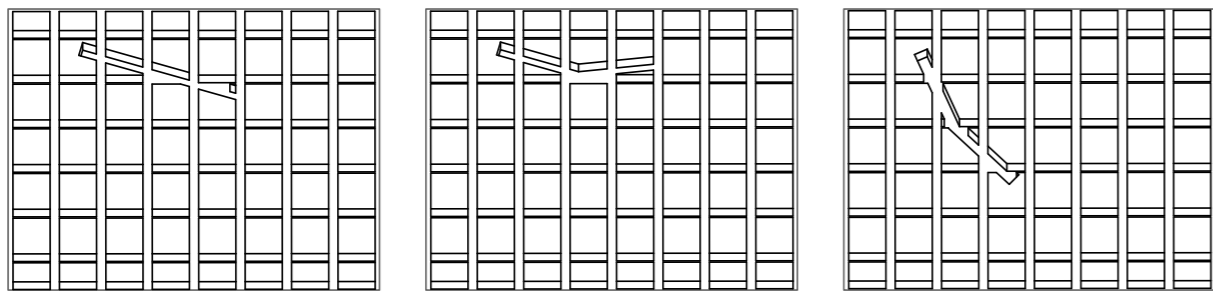
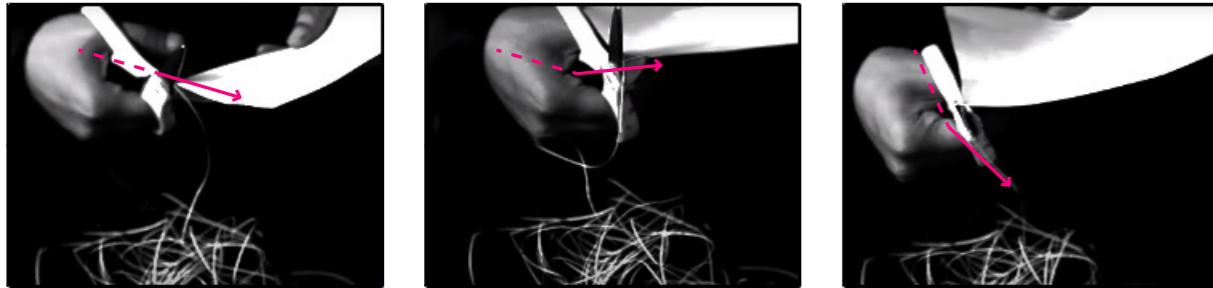
elevation c-c'





**STAGE 9 - HIGH LAYERED SPACE**  
60qm

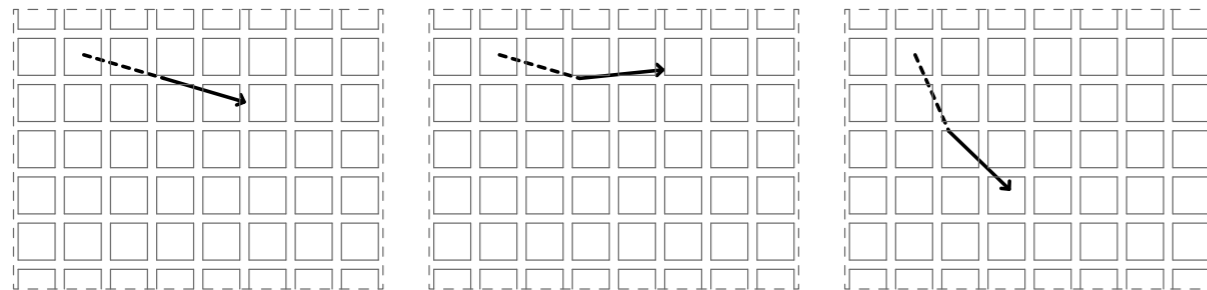
**Cut Papers, Abe Sachiko, 2010**



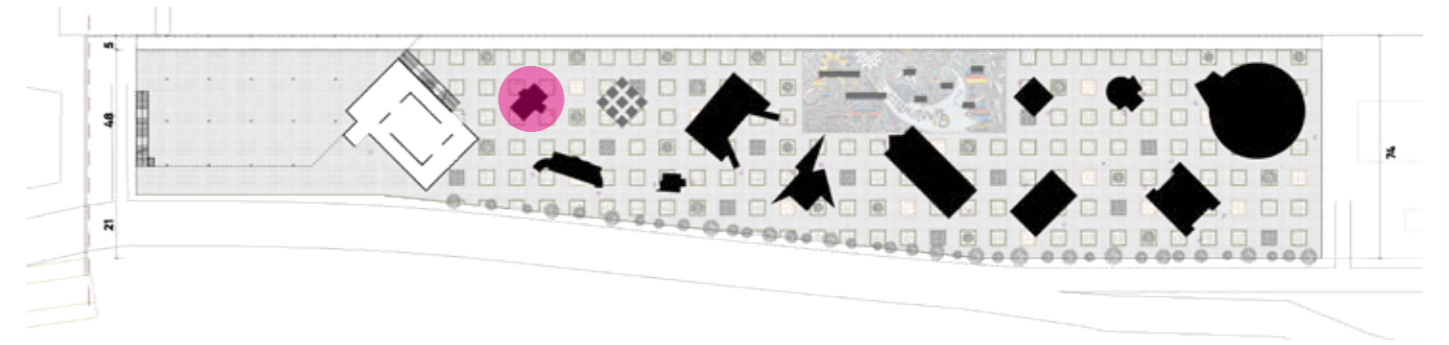
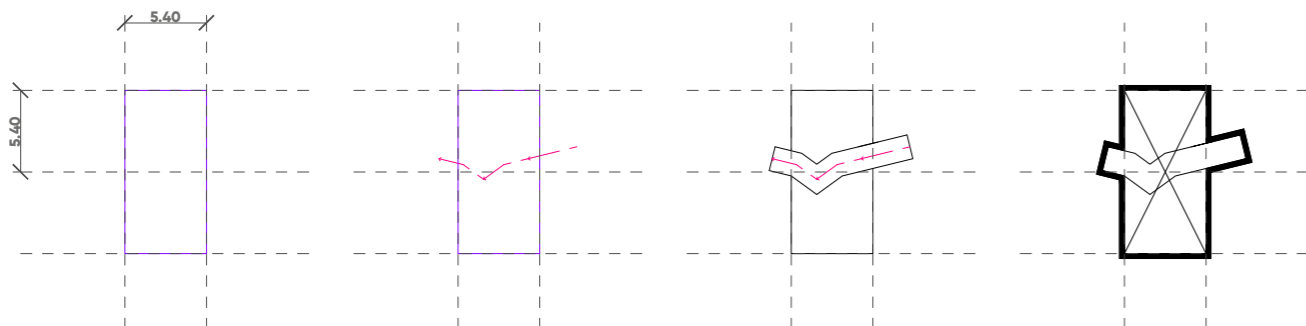
**Entrance**

**Inside**

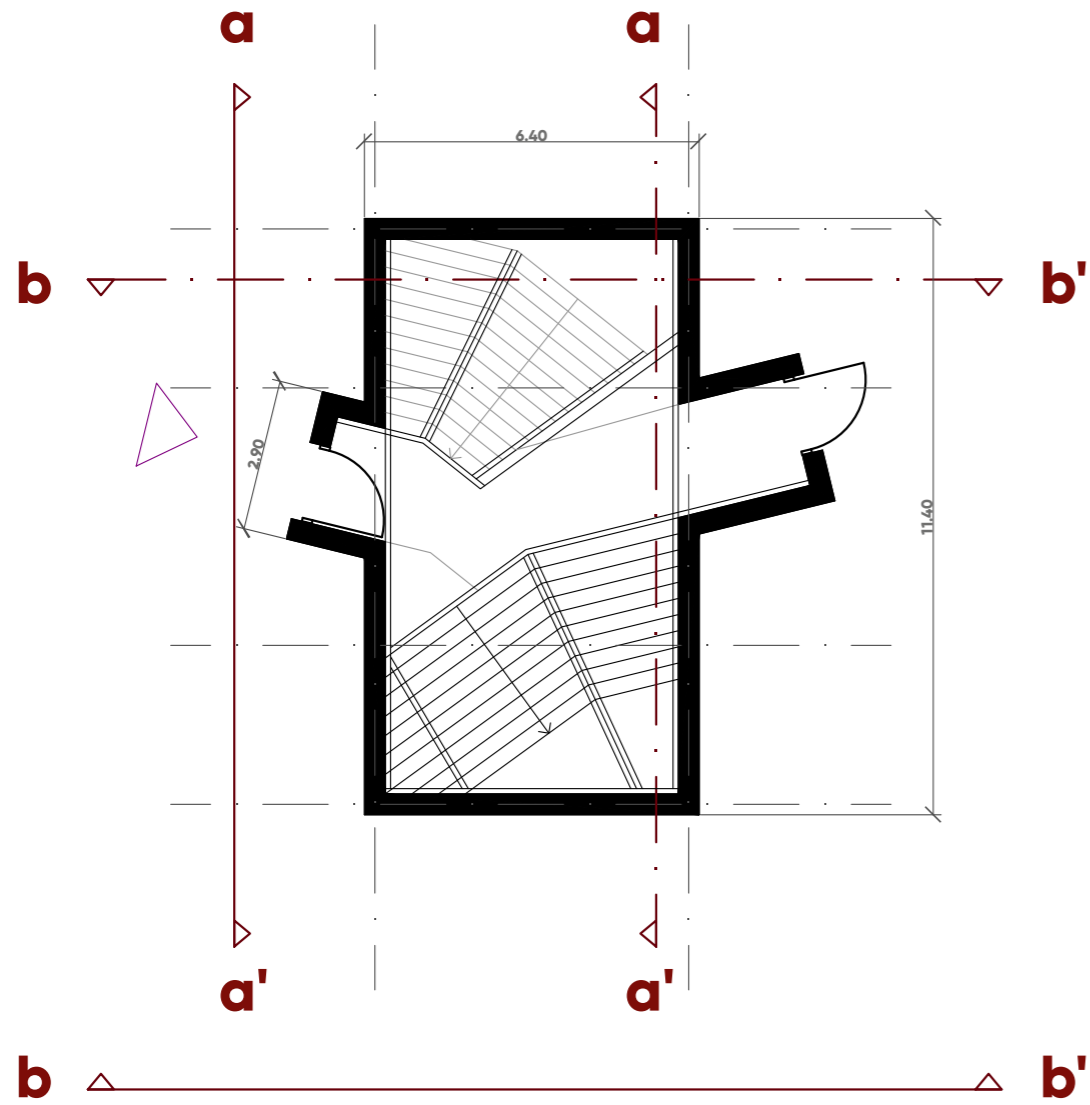
**Exit**



**STORY :**

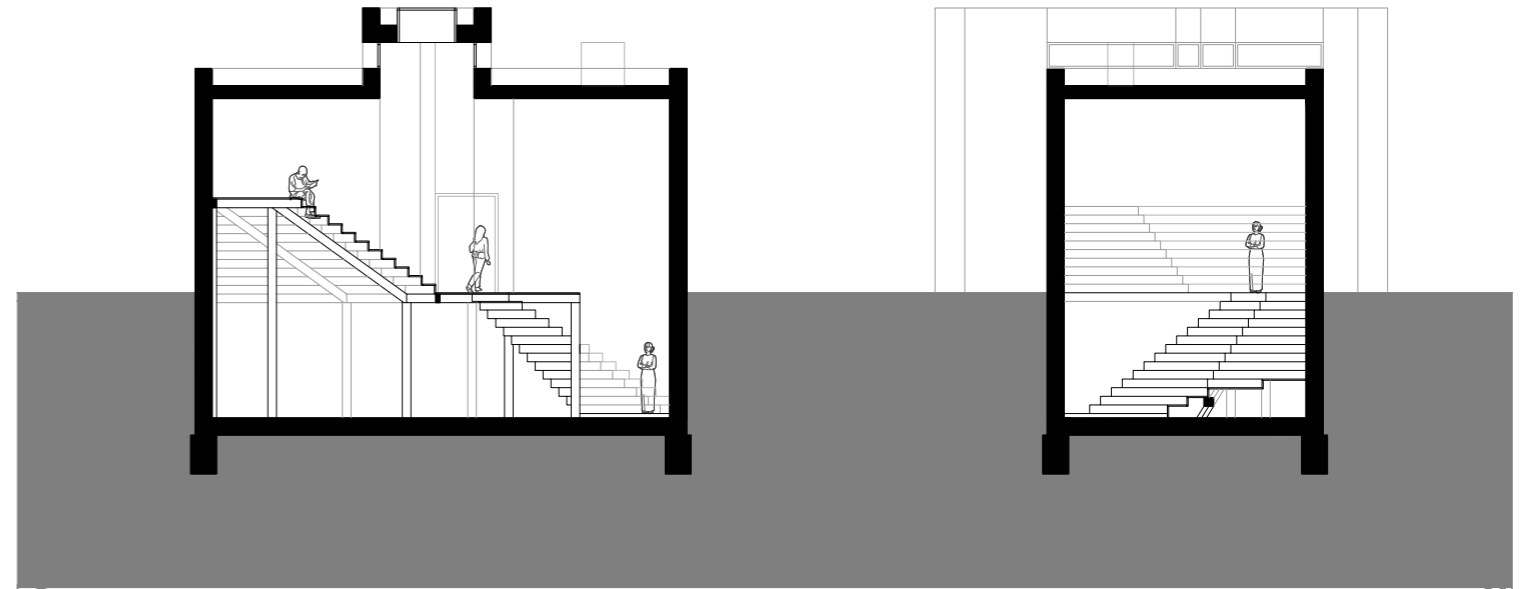


# STAGE 9 - HIGH LAYERED SPACE PLANS



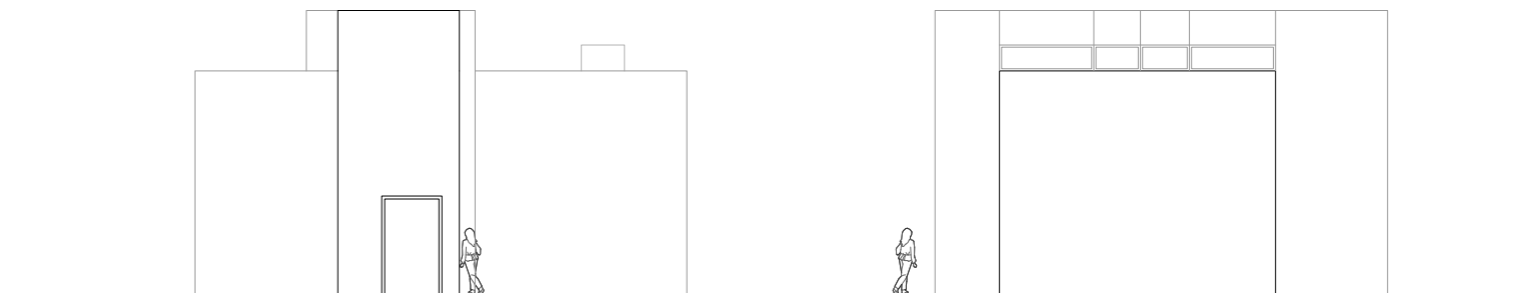
section a-a'

section b-b'



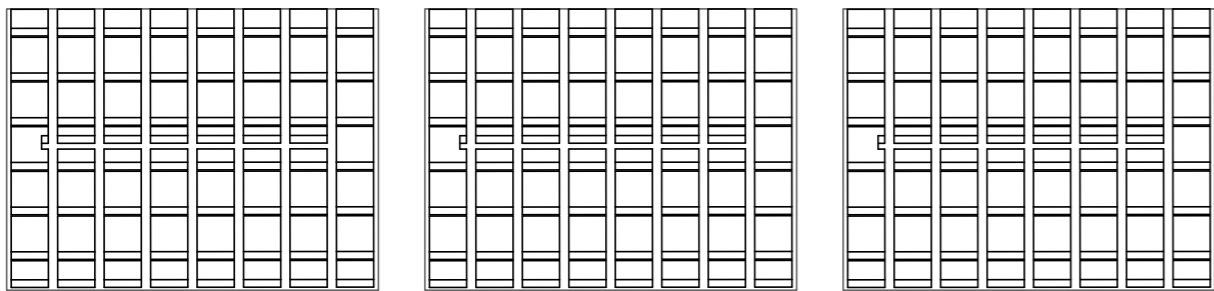
elevation a-a'

elevation b-b'



**STAGE 10 - SEMI-OUTDOOR MAZE**  
850 qm

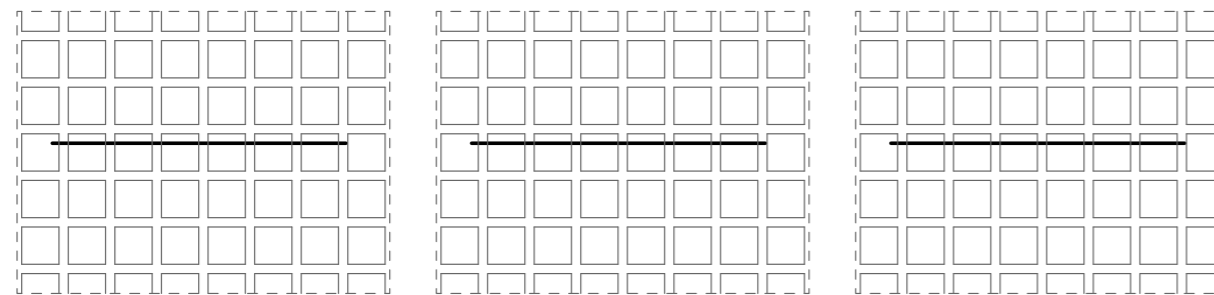
**Pilgrimage-Wind and Water in New York, Zhang Huan, 1998**



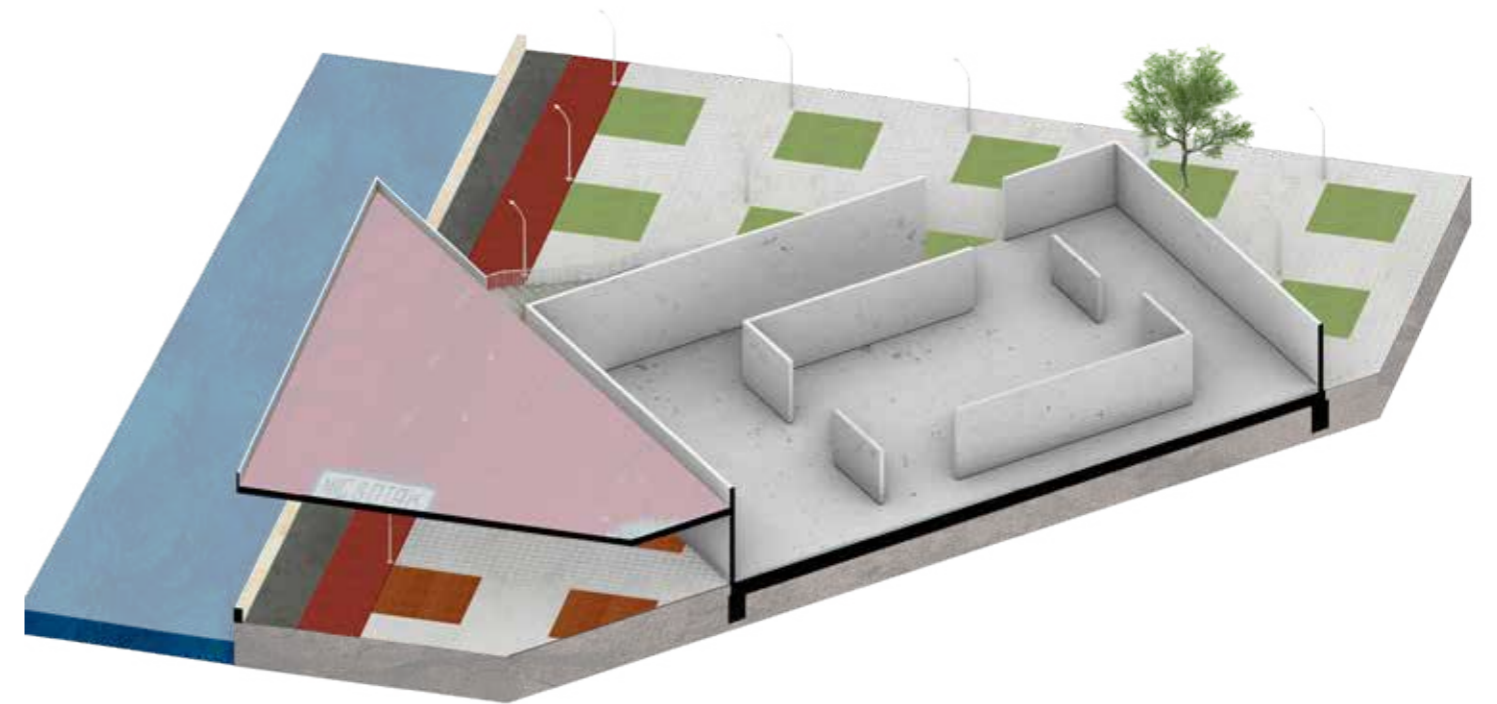
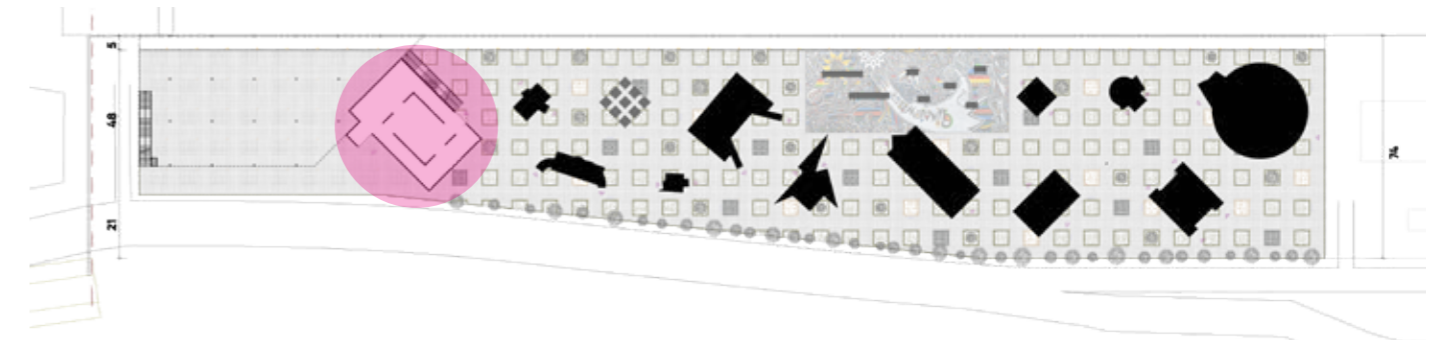
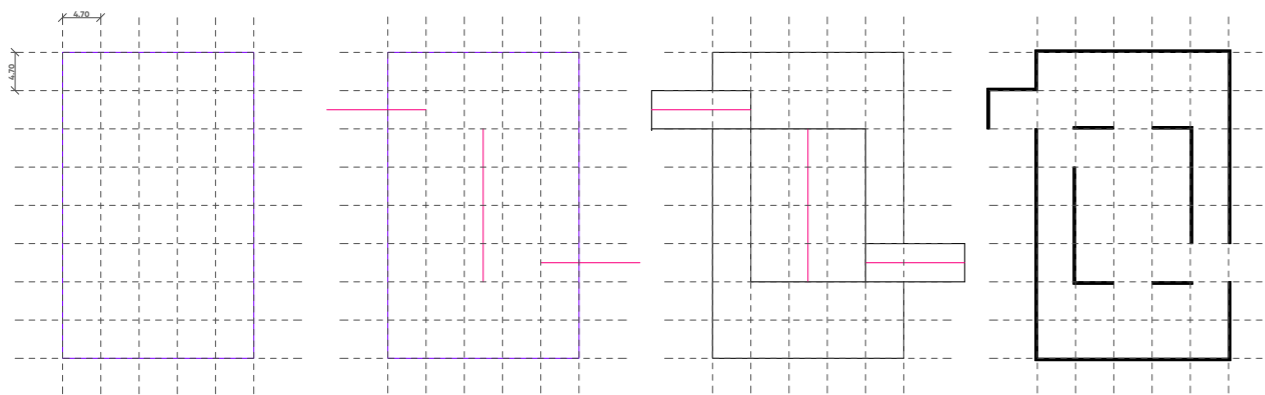
**Entrance**

**Inside**

**Exit**

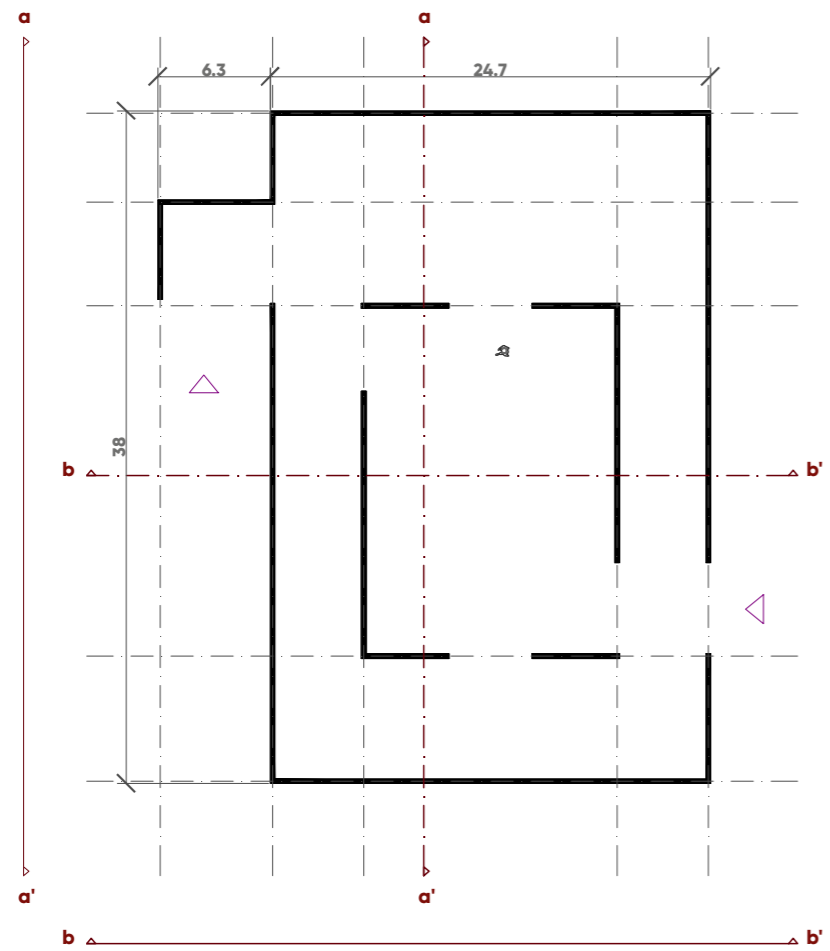


**STORY :**





# STAGE 10 - SEMI-OUTDOOR MAZE PLANS



section a-a'

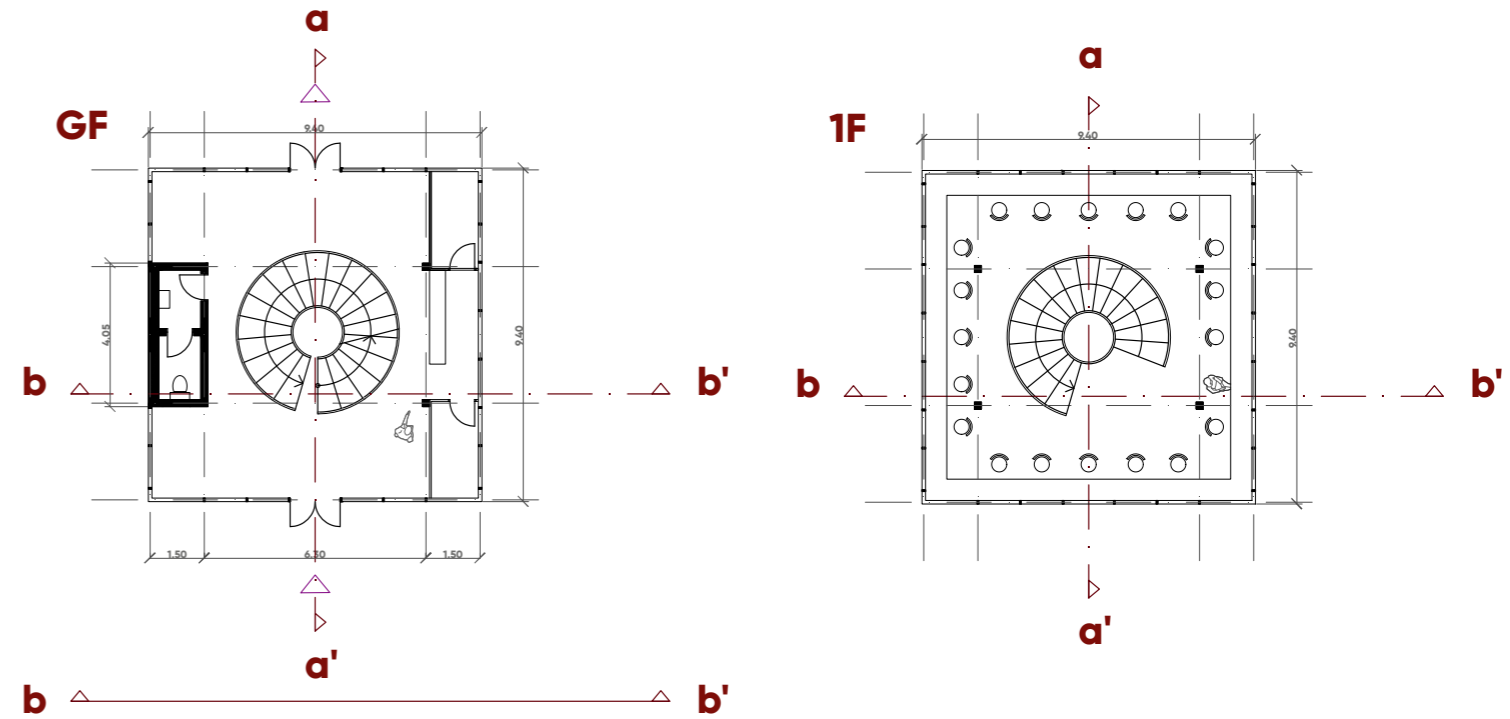
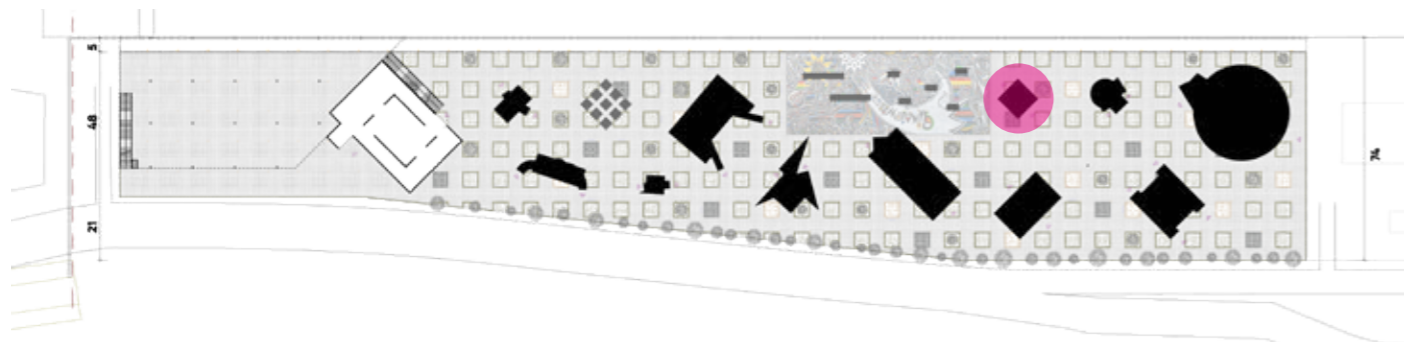
section b-b'



elevation a-a'

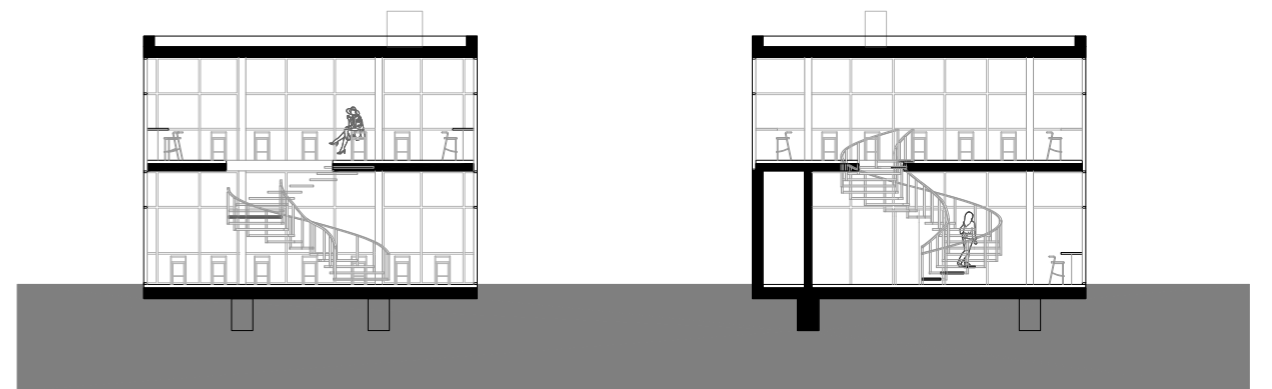
elevation b-b'





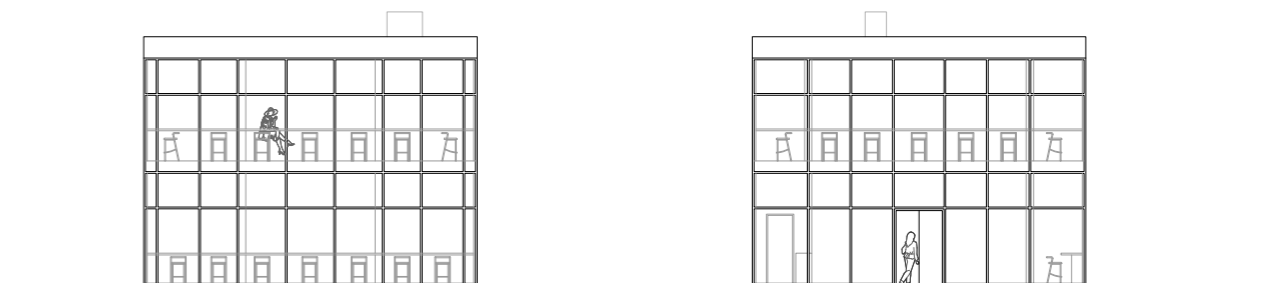
section a-a'

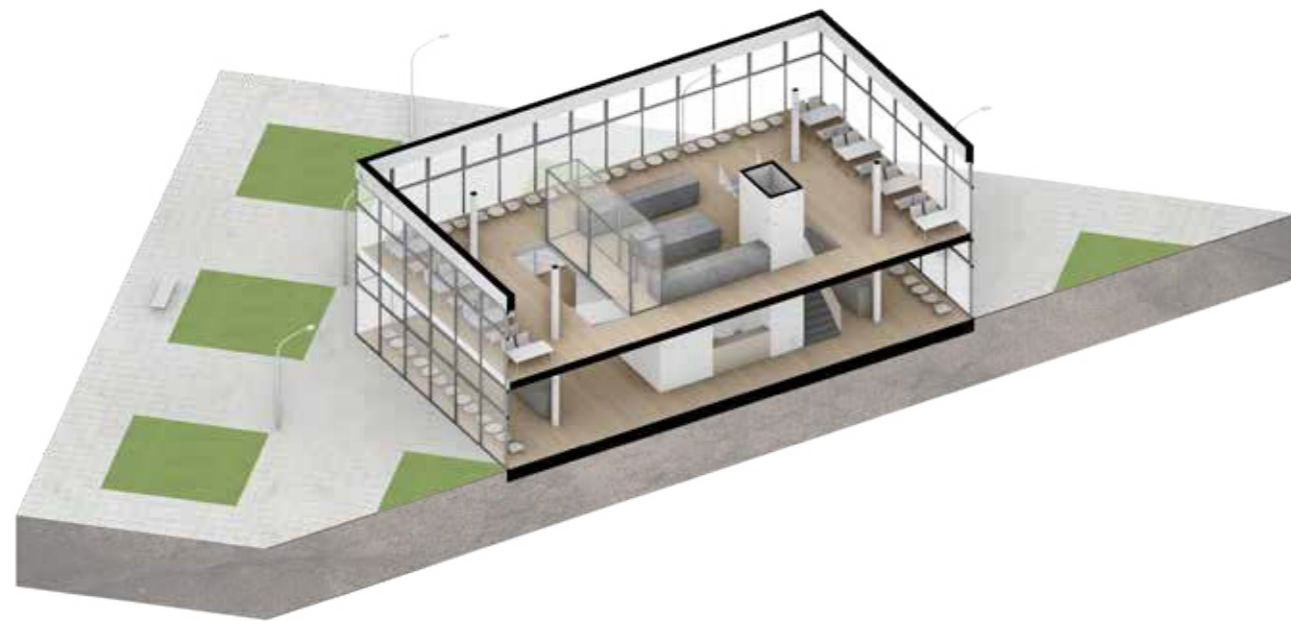
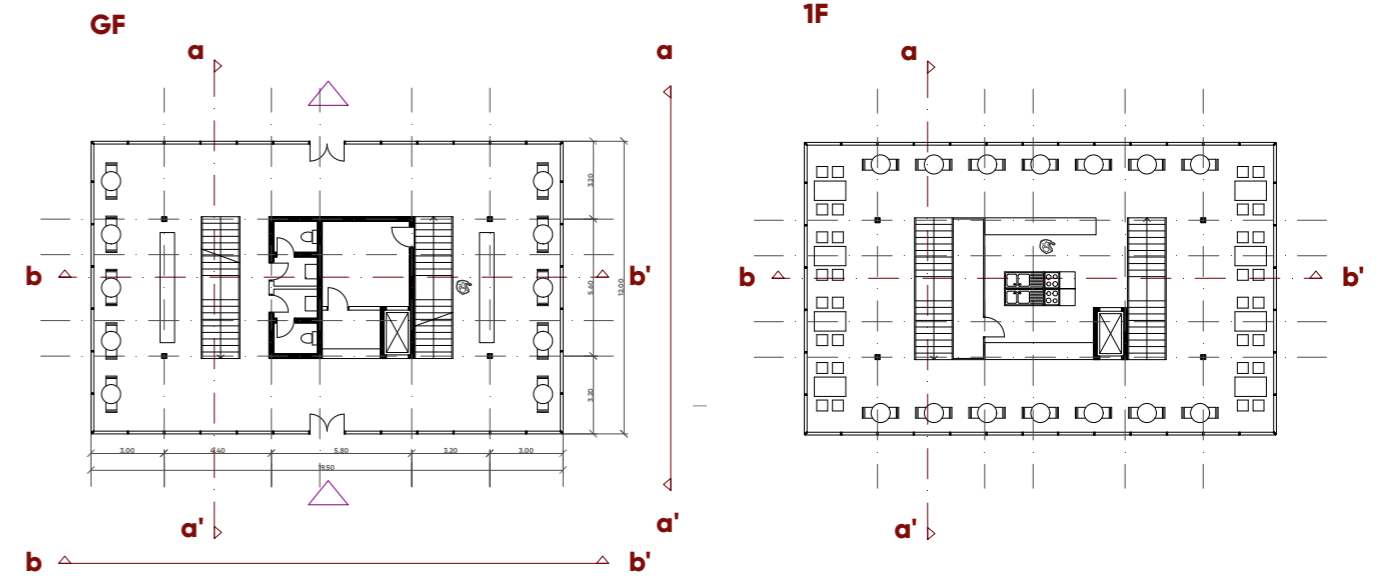
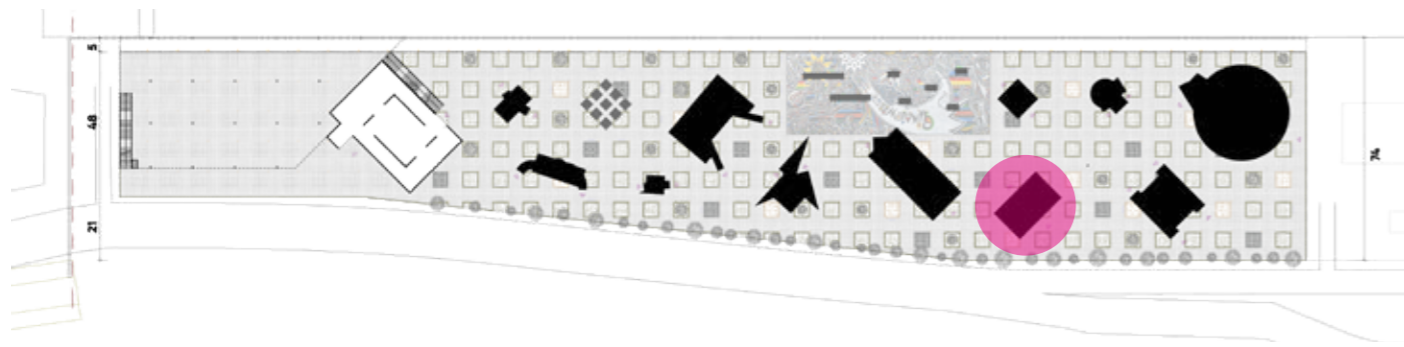
section b-b'



elevation a-a'

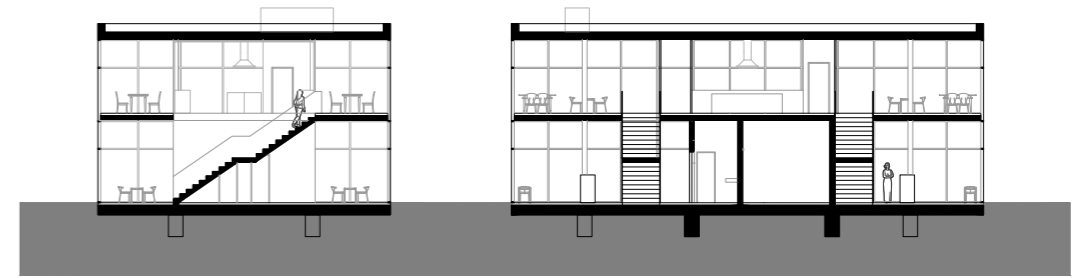
elevation b-b'





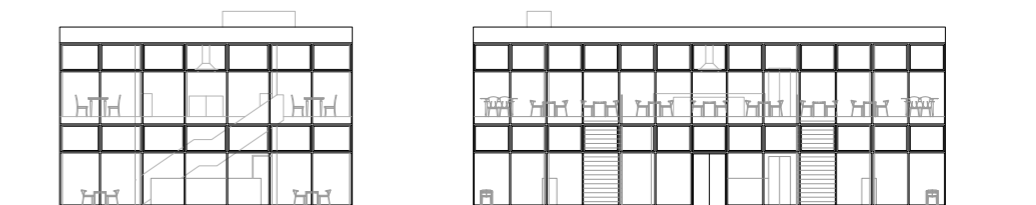
section a-a'

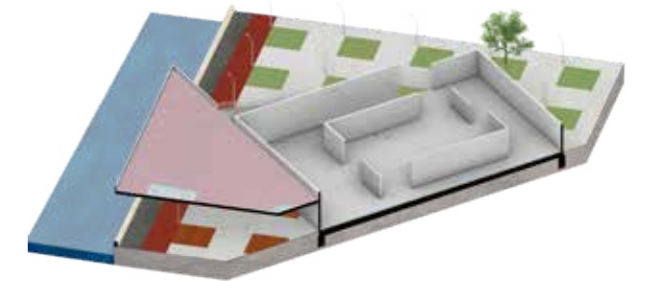
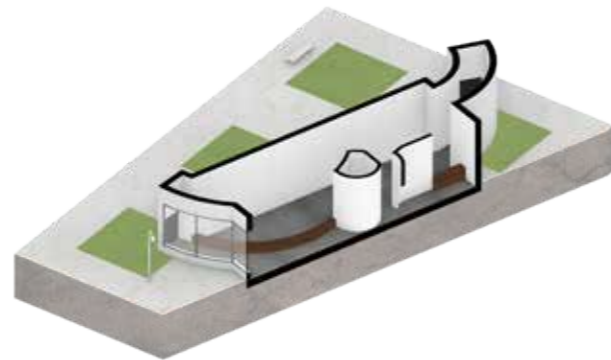
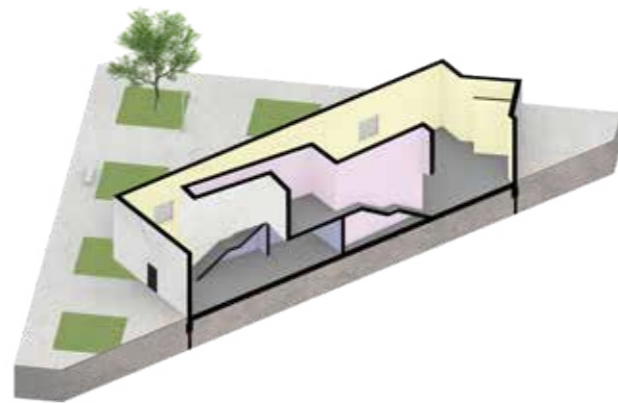
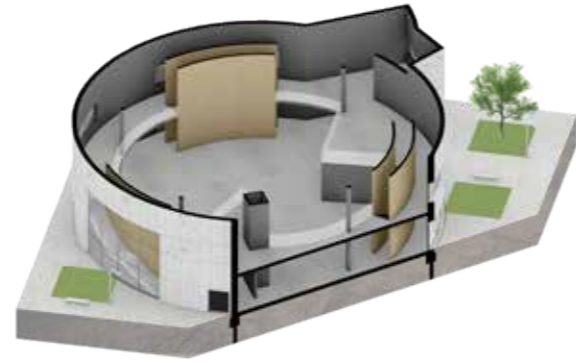
section b-b'



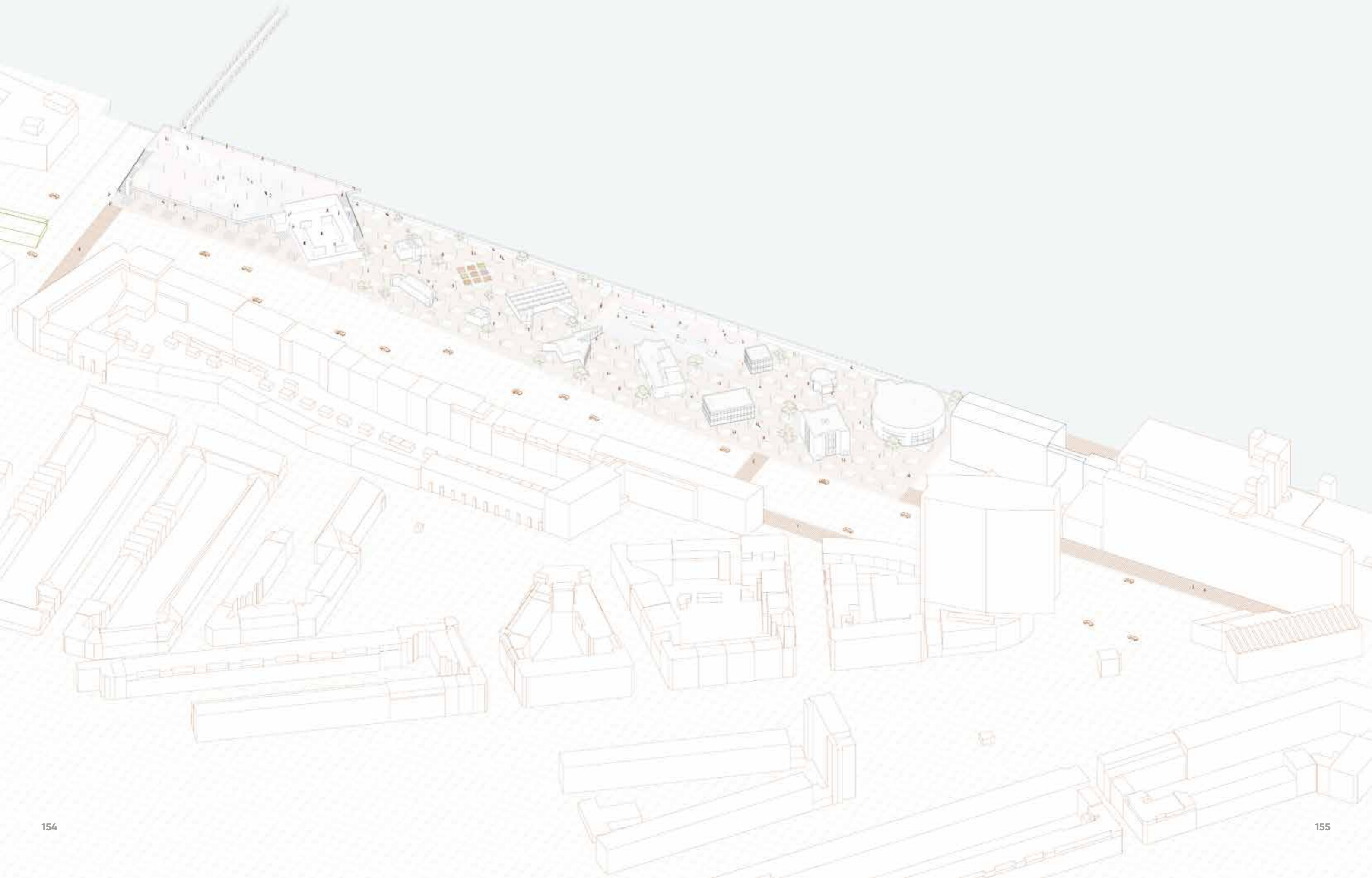
elevation a-a'

elevation b-b'

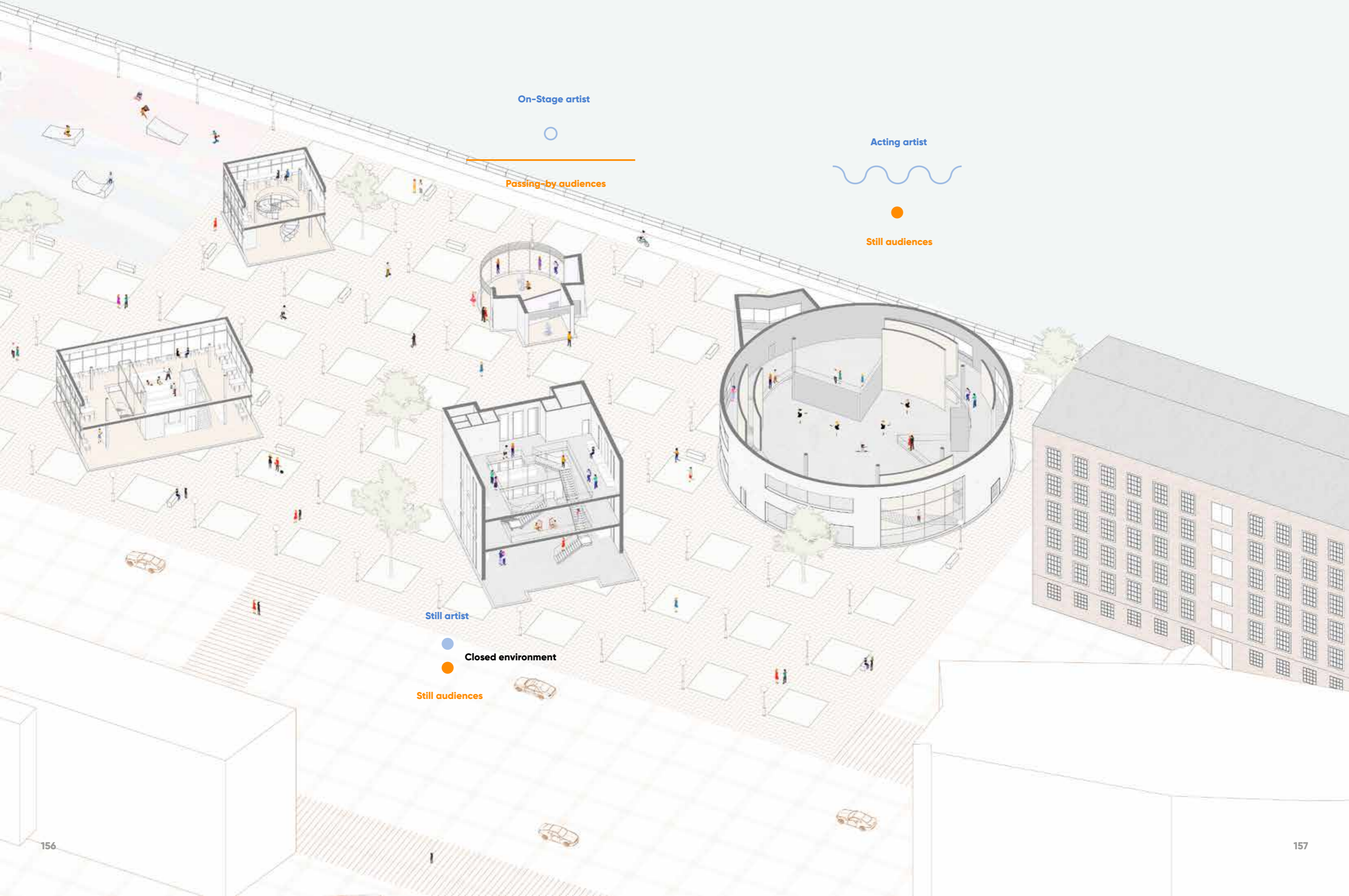












On-Stage artist

Acting artist

Passing-by audiences

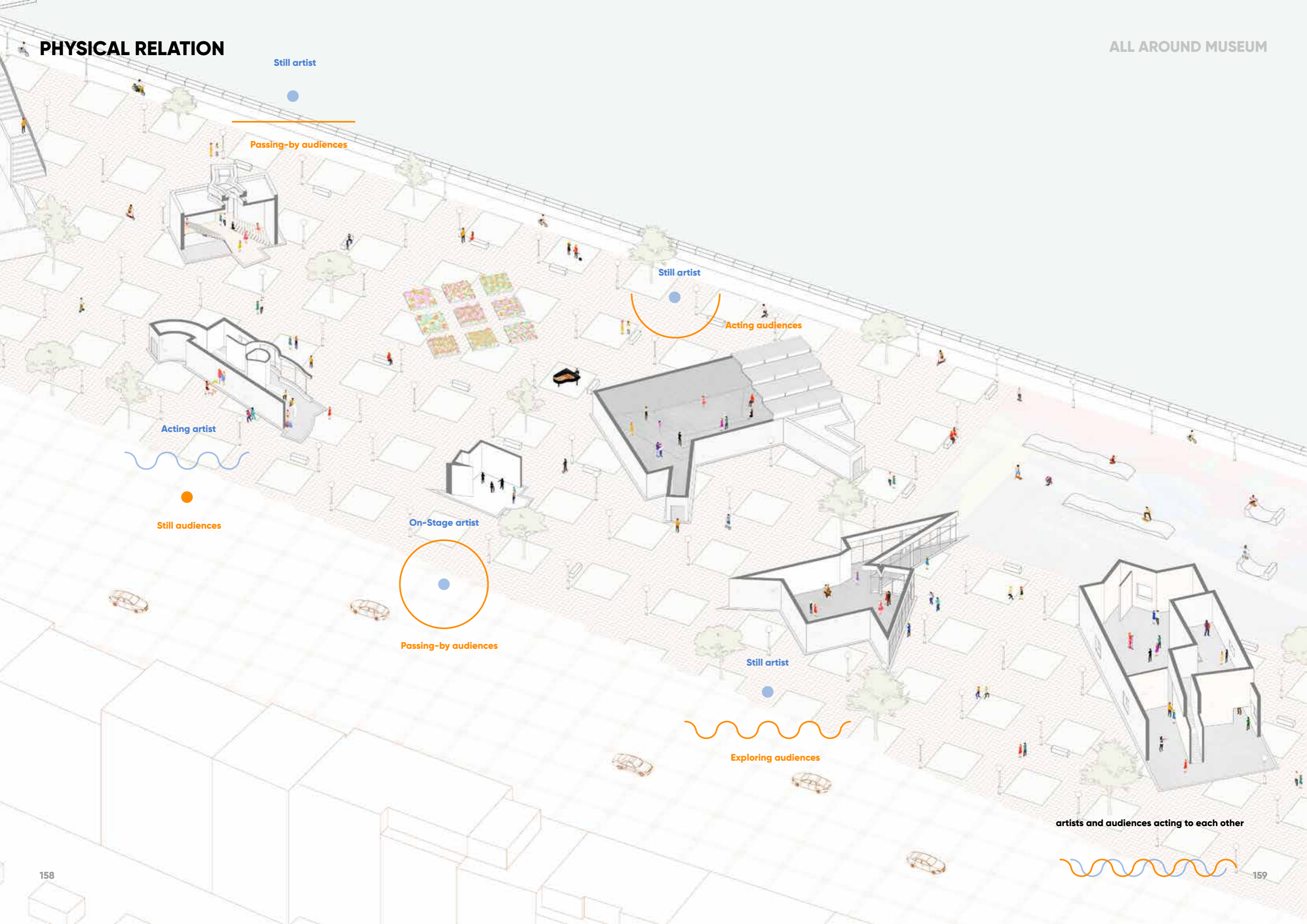
Still audiences

Still artist

Closed environment

Still audiences





Still artist

Passing-by audiences

Still artist

Acting audiences

Acting artist

Still audiences

On-Stage artist

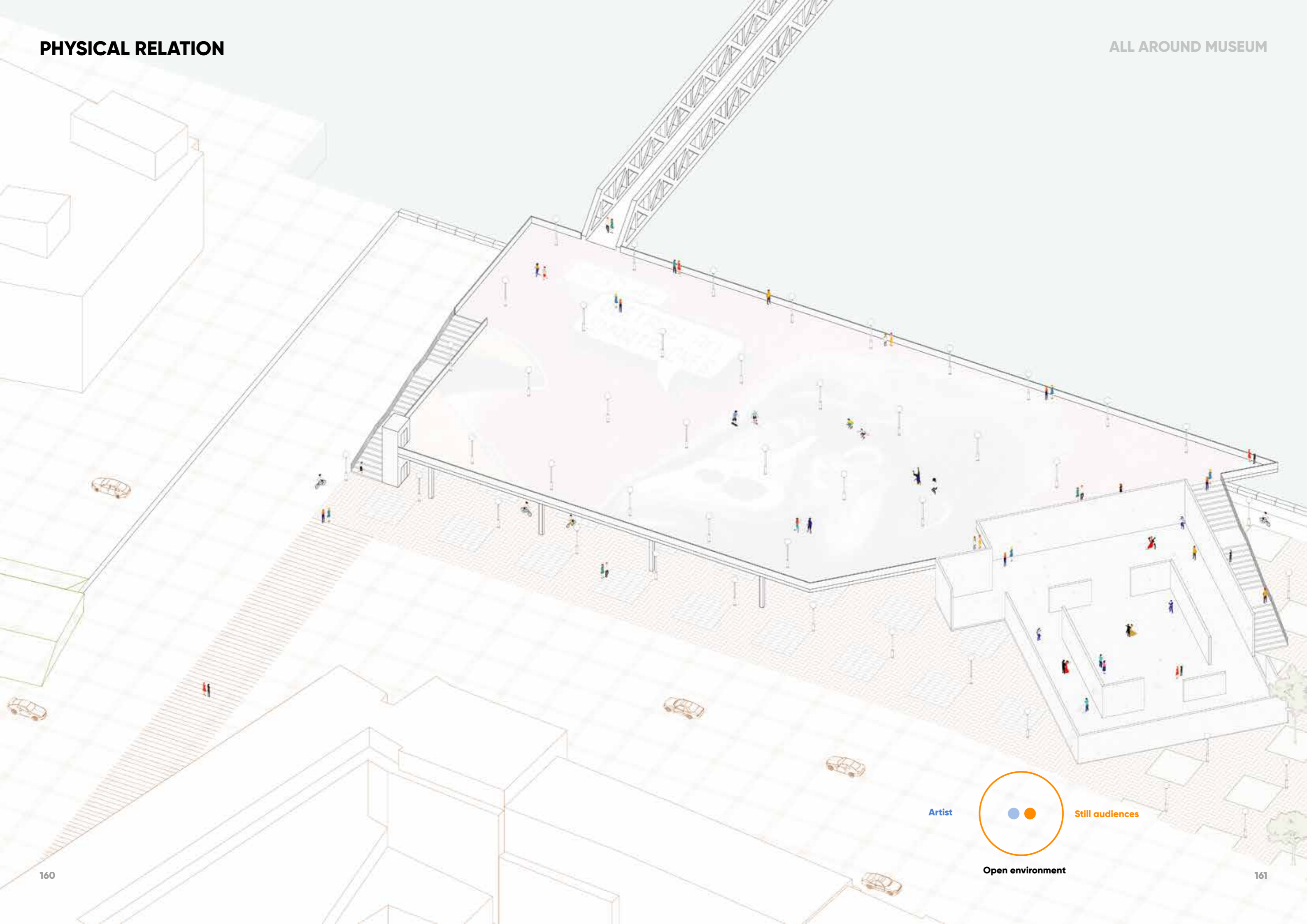
Passing-by audiences

Still artist

Exploring audiences

artists and audiences acting to each other





Artist



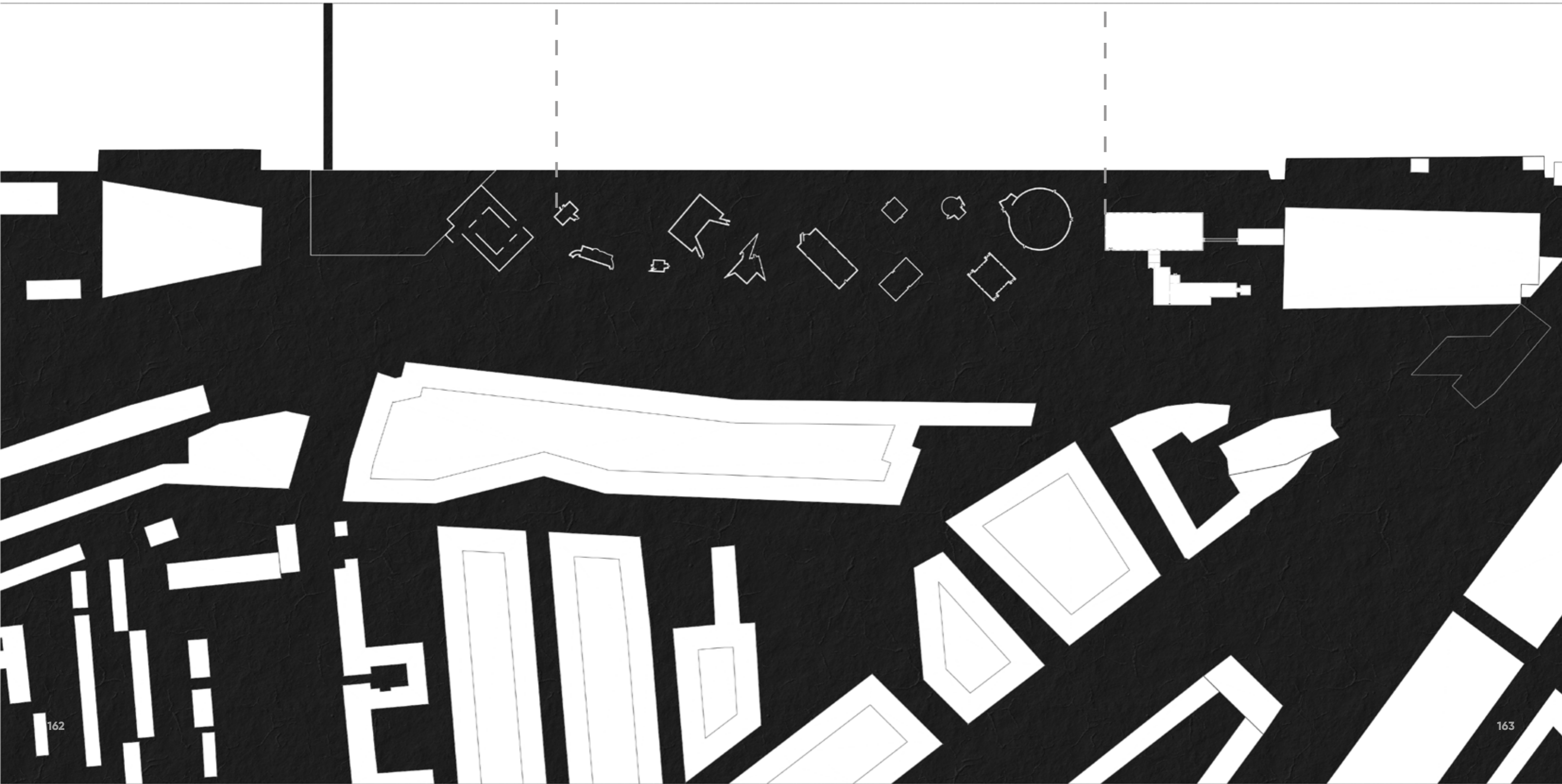
Still audiences

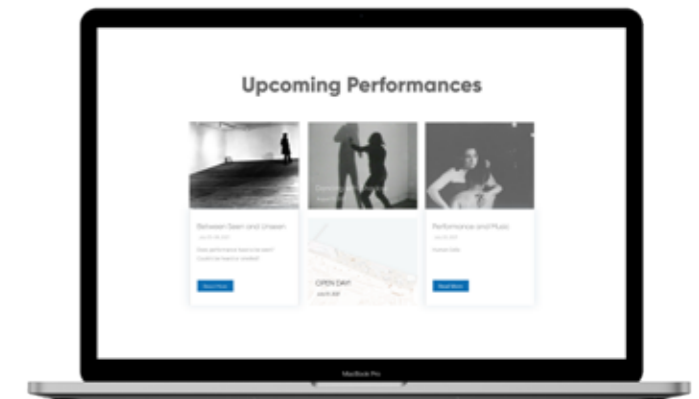
Open environment



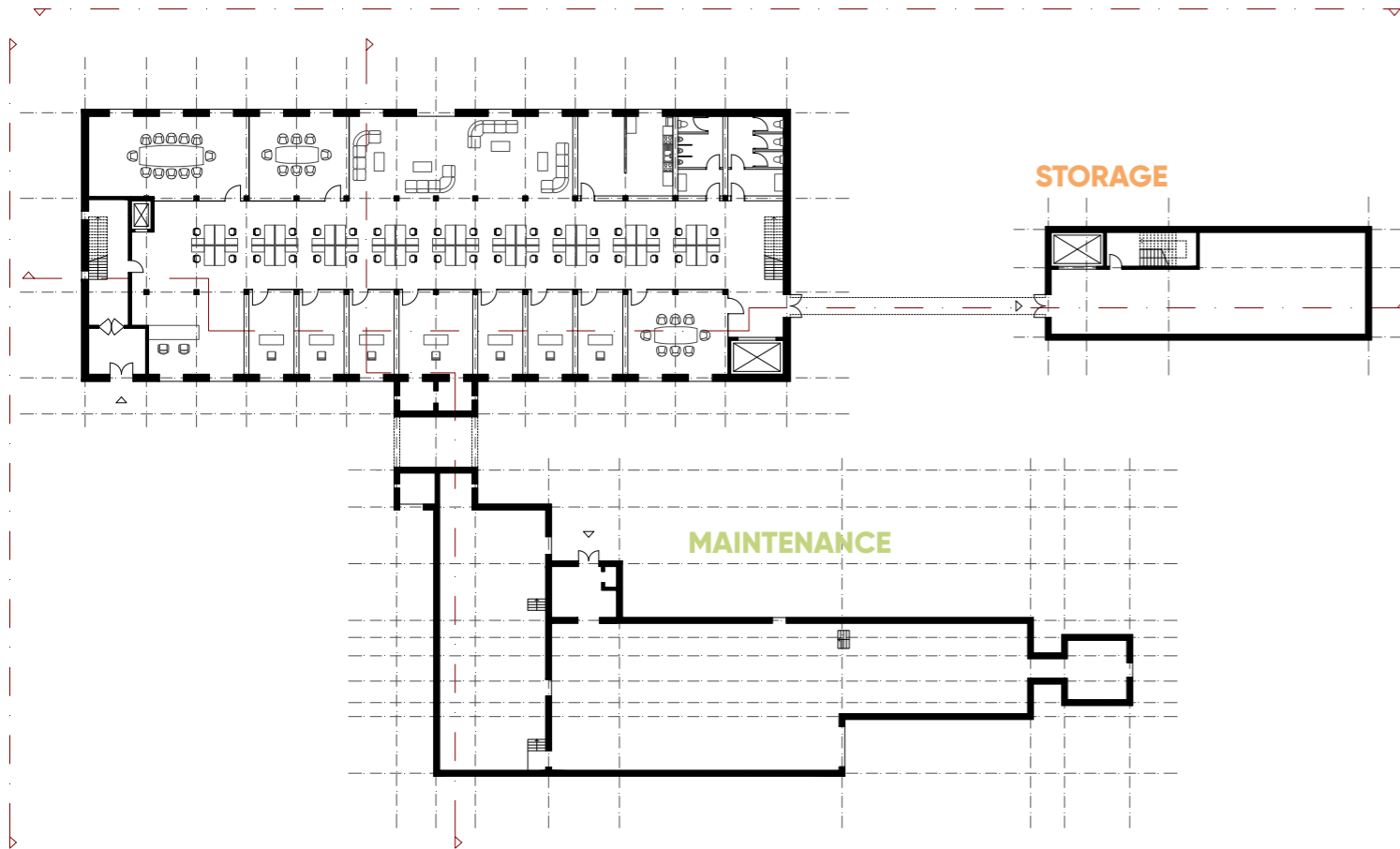
**| STAGES: PUBLIC ACCESSIBLE**  
**- through online reservation**

**| QUAKER'S COMPLEX: PRIVATE**  
**- for museum staff & artists' private use**

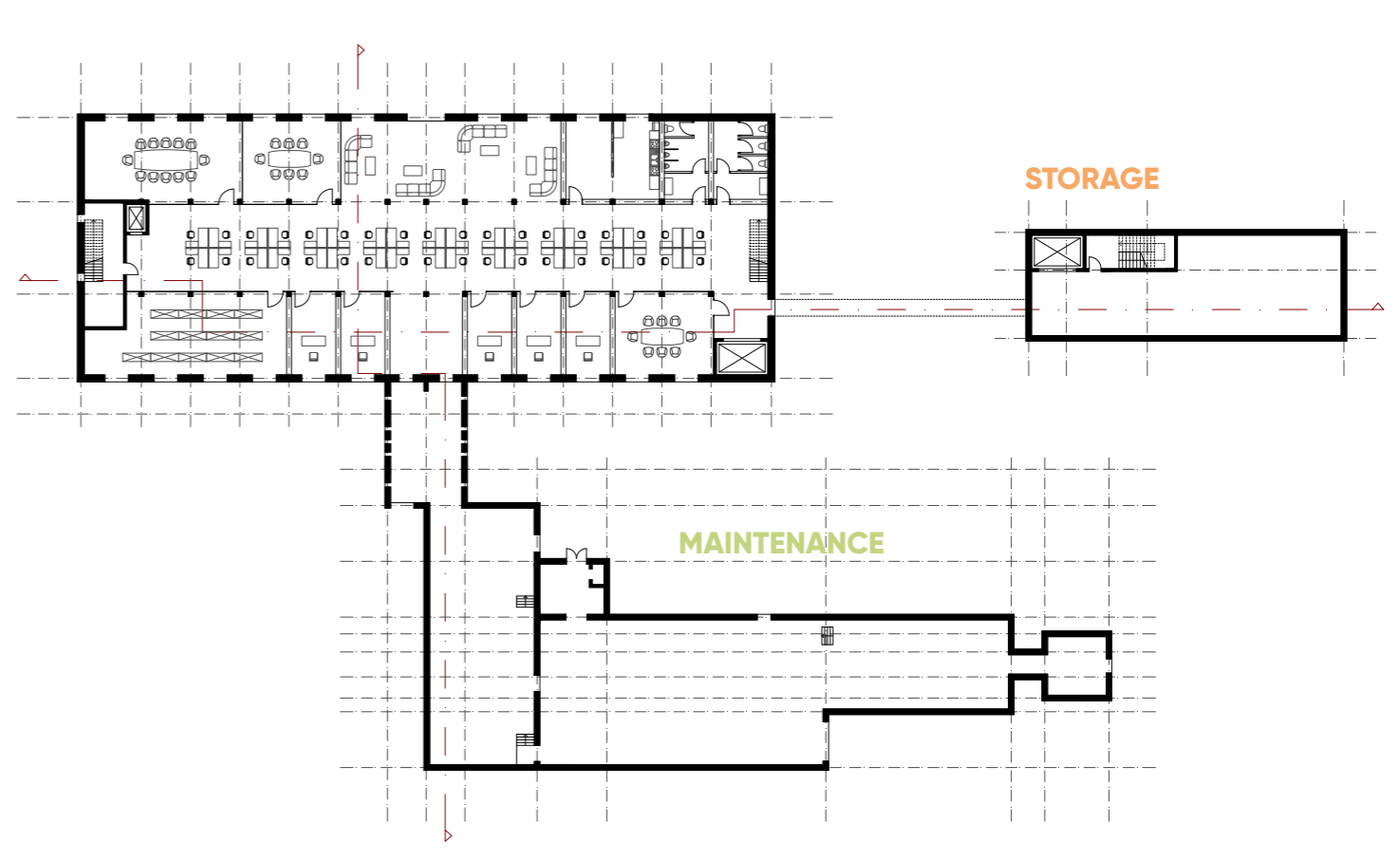




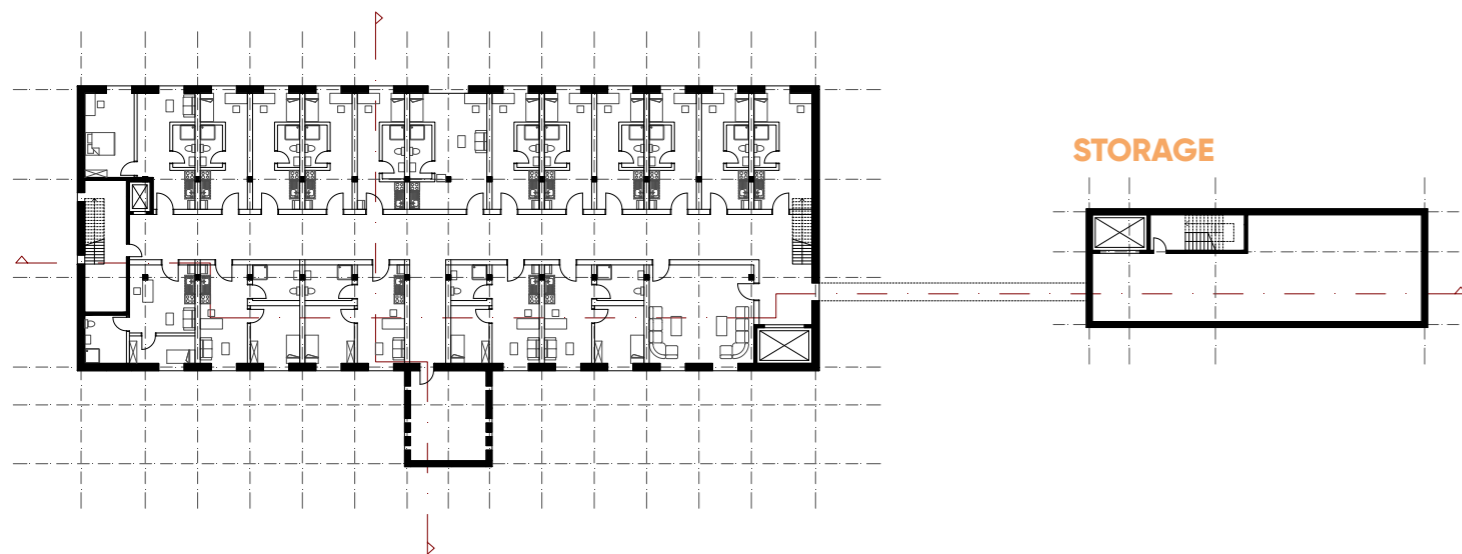
GF - OFFICE



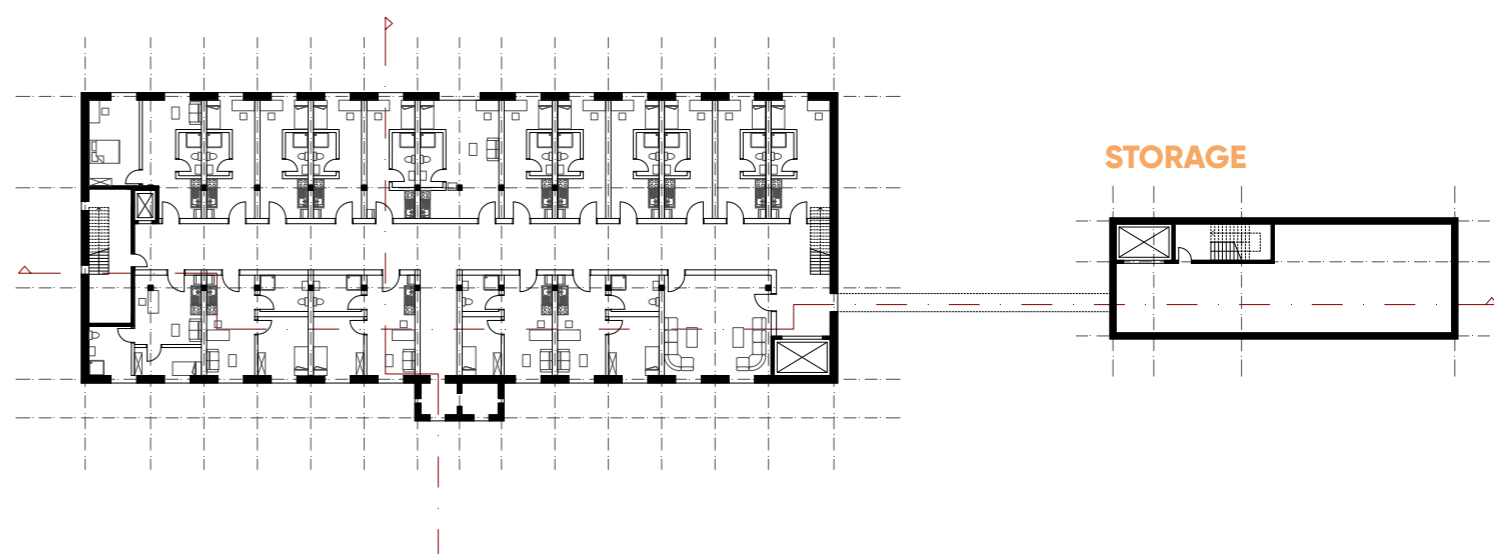
1F - OFFICE



2F - ARTISTS' RESIDENCE

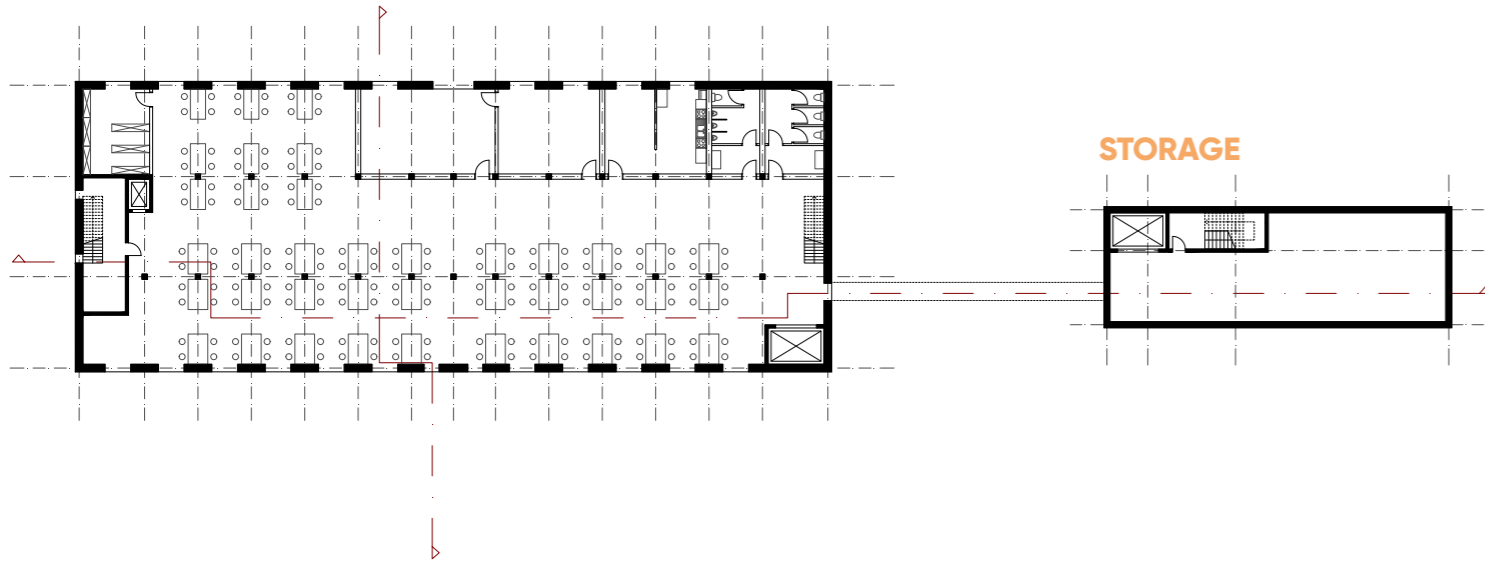


3F - ARTISTS' RESIDENCE

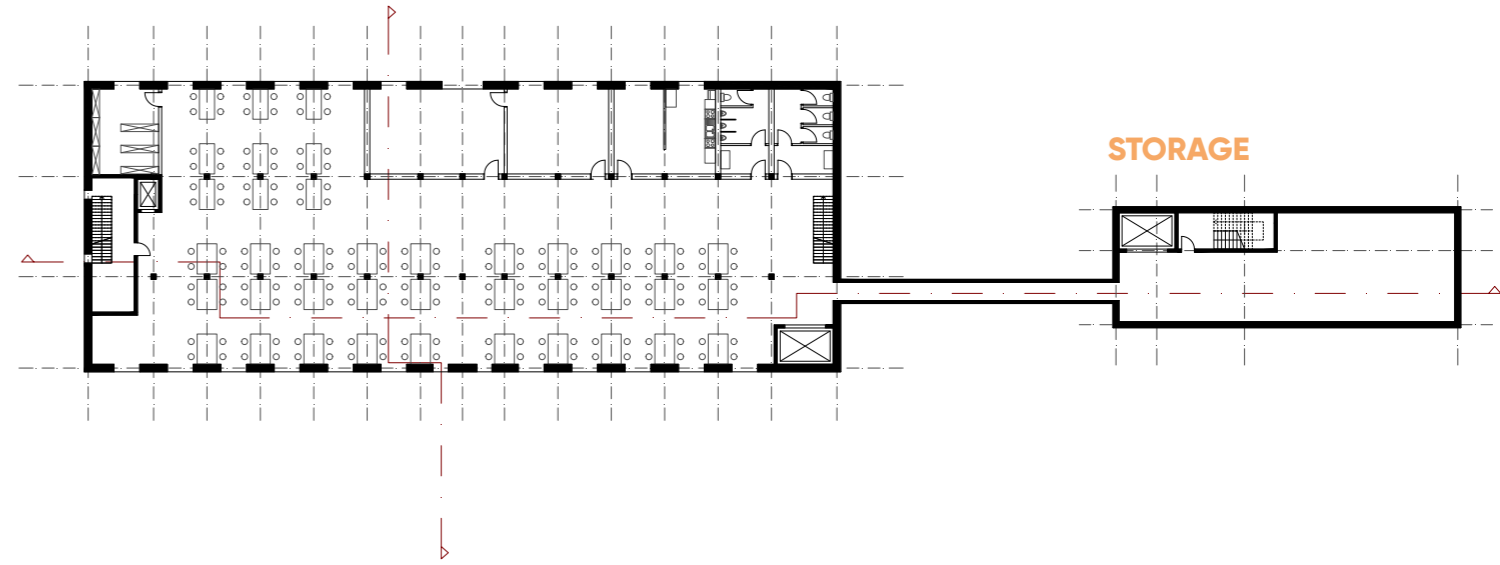




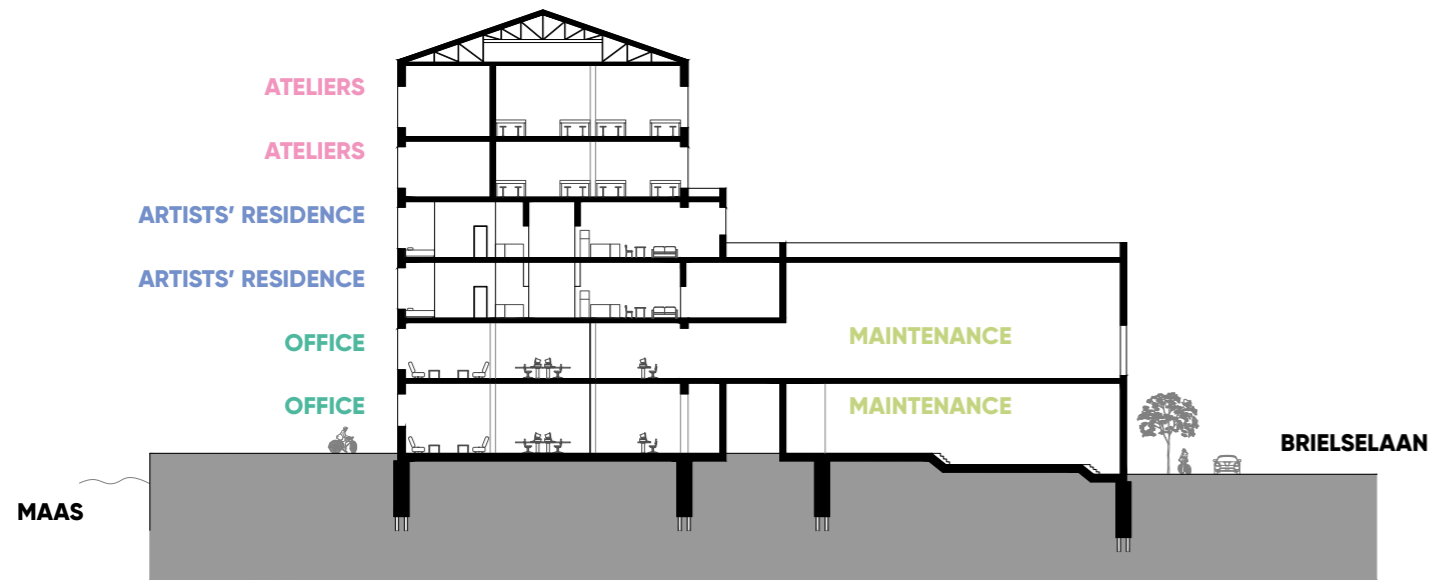
4F - ATELIERS



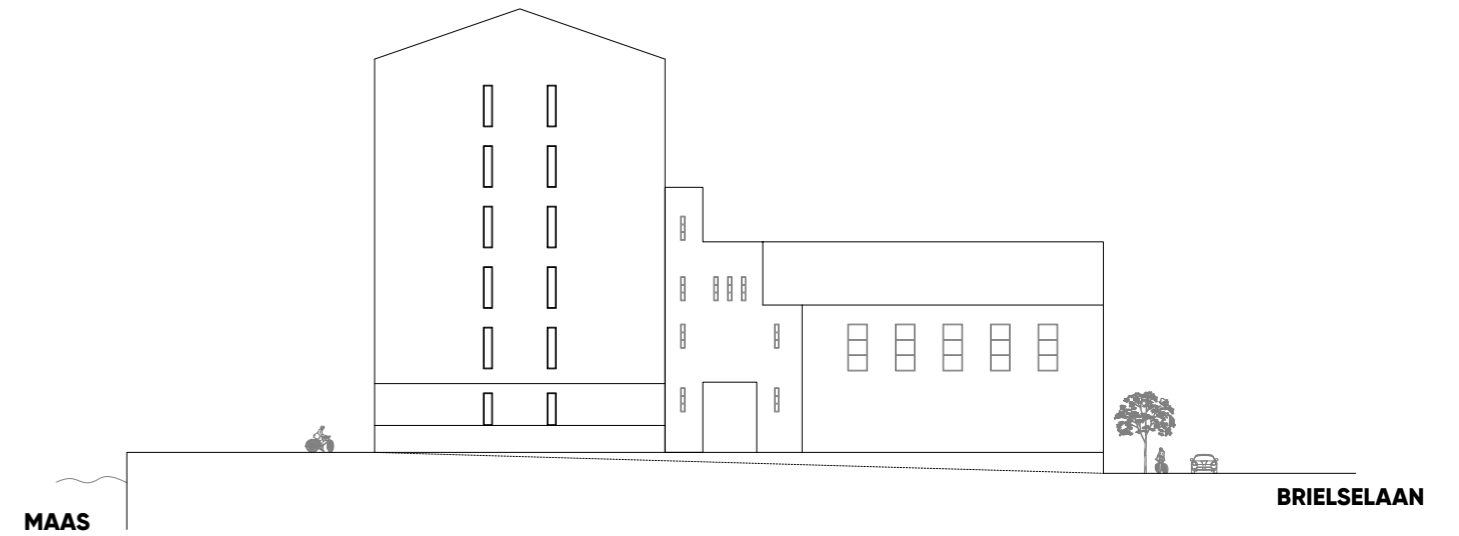
5F - ATELIERS



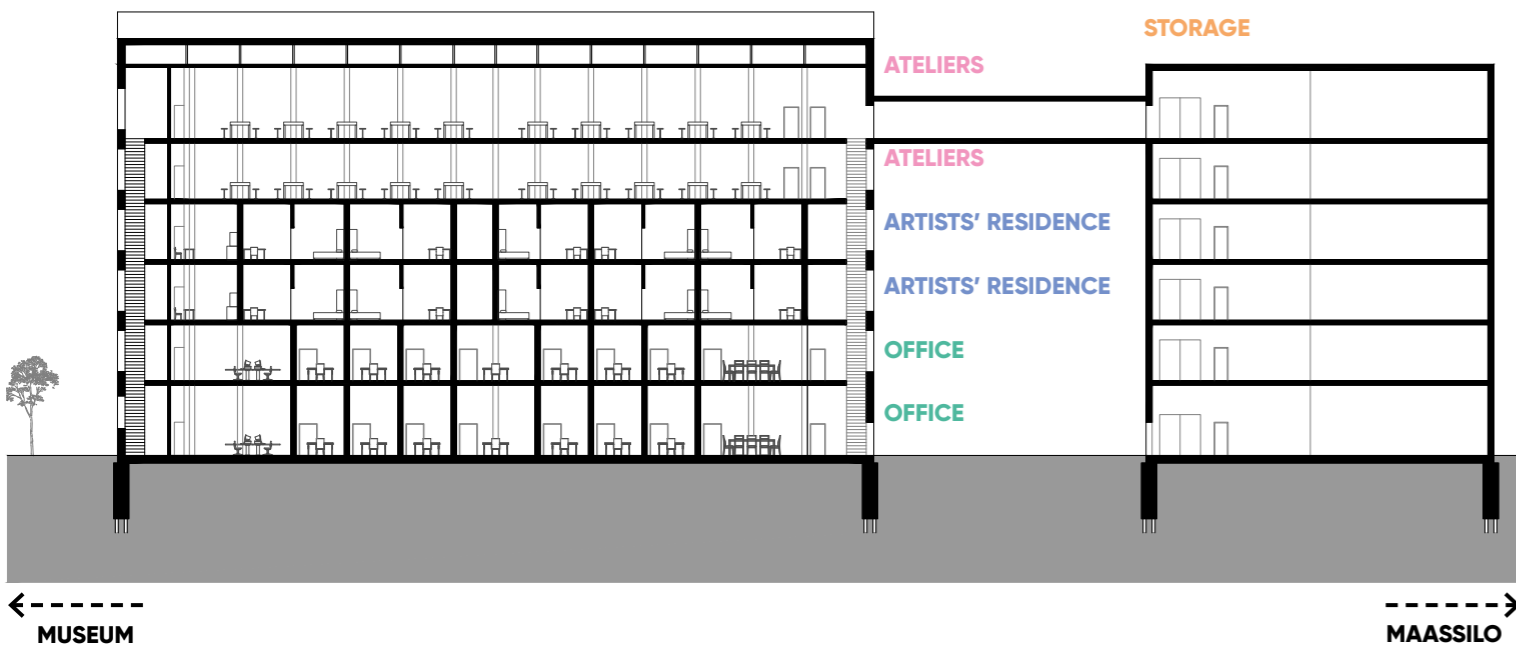
Short Section



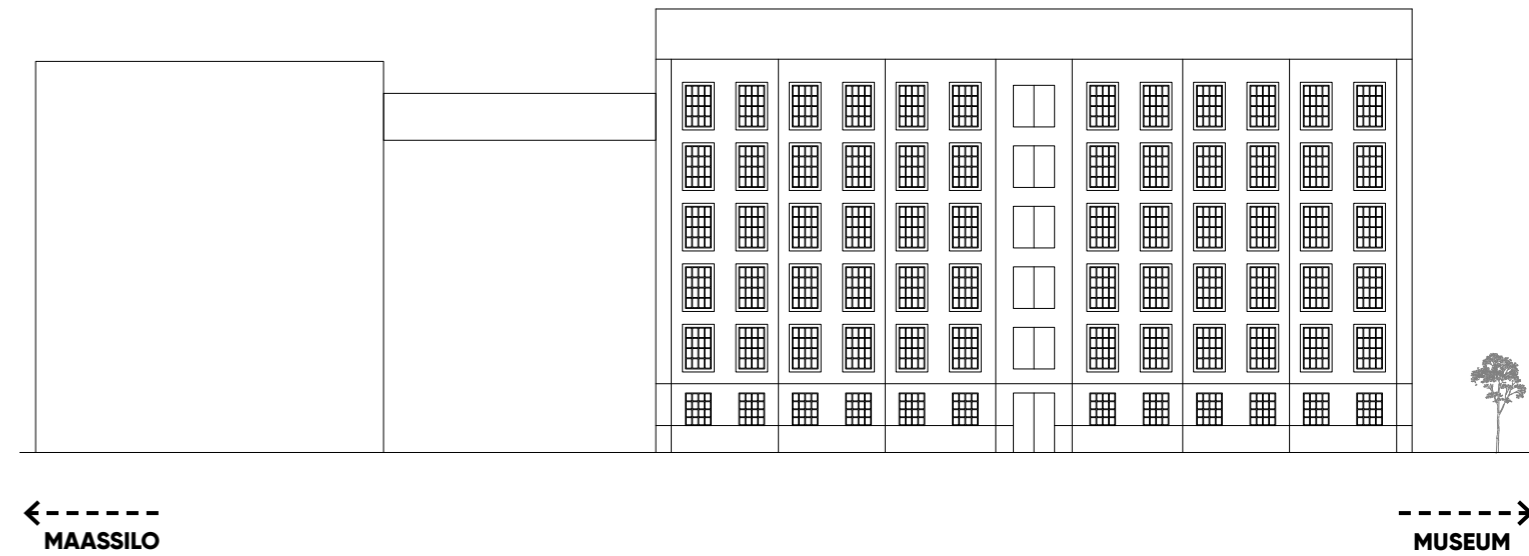
Elevation West



Long Section

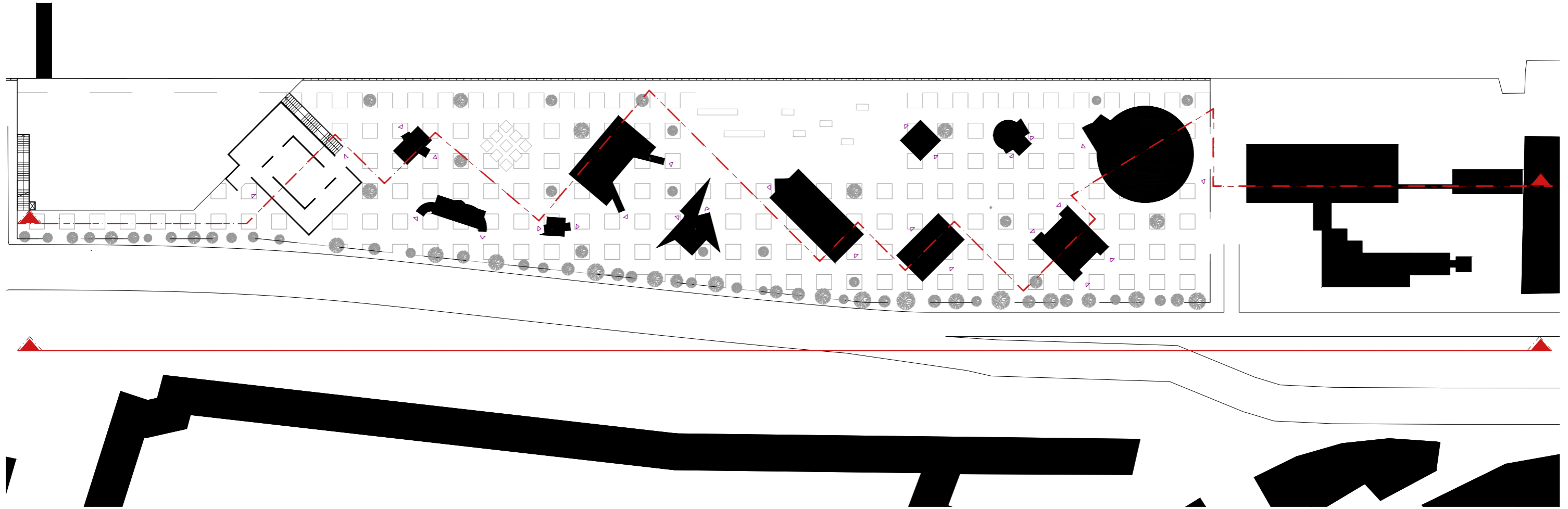


Elevation North

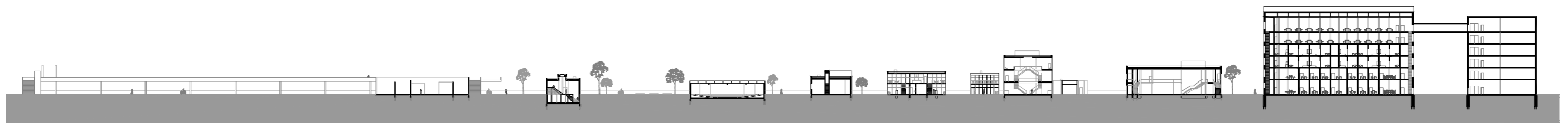


# LANDSCAPE IMPRESSION

# LANDSCAPE SECTION



# WALK-THROUGH SECTION - LONG SECTION



# TARWEWIJK IMPRESSION - ELEVATION SOUTH





## URBAN ENSEMBLE



**A theoretical project which touches the area between certain guidance & free exploration between architecture & urban spaces, not only with an opposite approach of design methodology, but also challenging the concept of existing museum architecture.**



# **BUILDING TECHNOLOGY**

**Site plan & Climate Concept**

**Floor Plan - Chosen Example**

**Climate & Light Scheme**

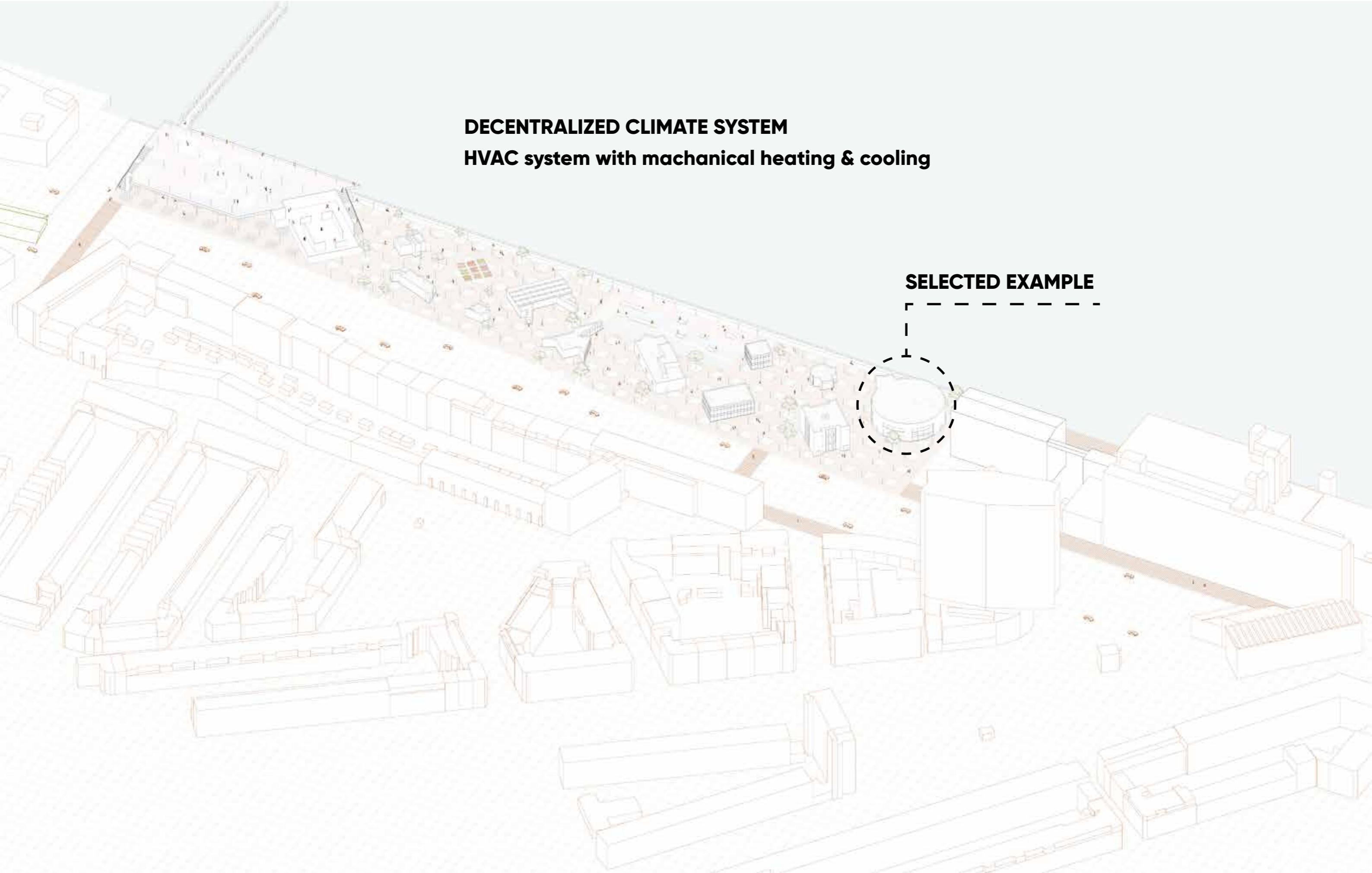
**Structure Explanation**

**1:20 Fragments**

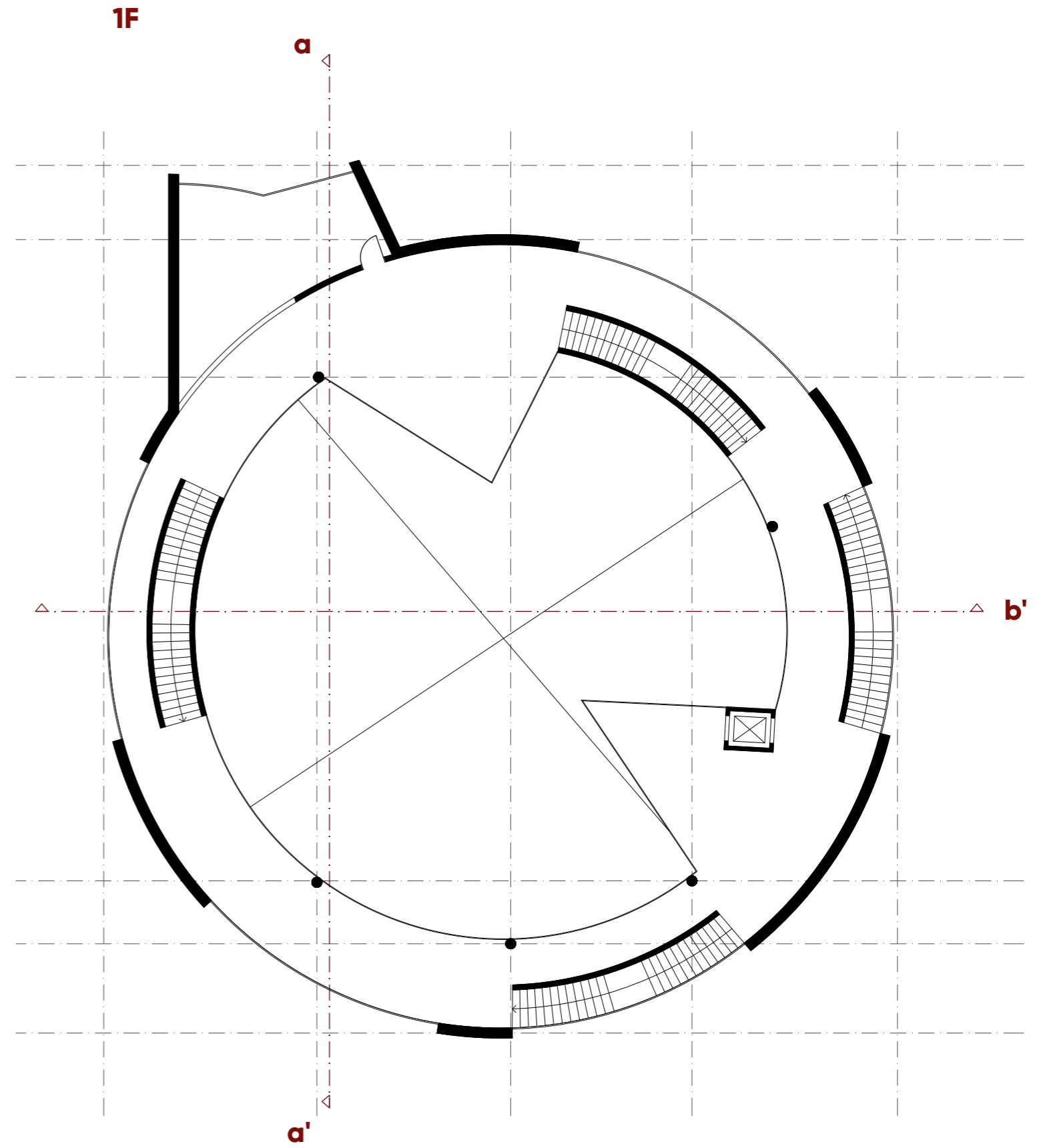
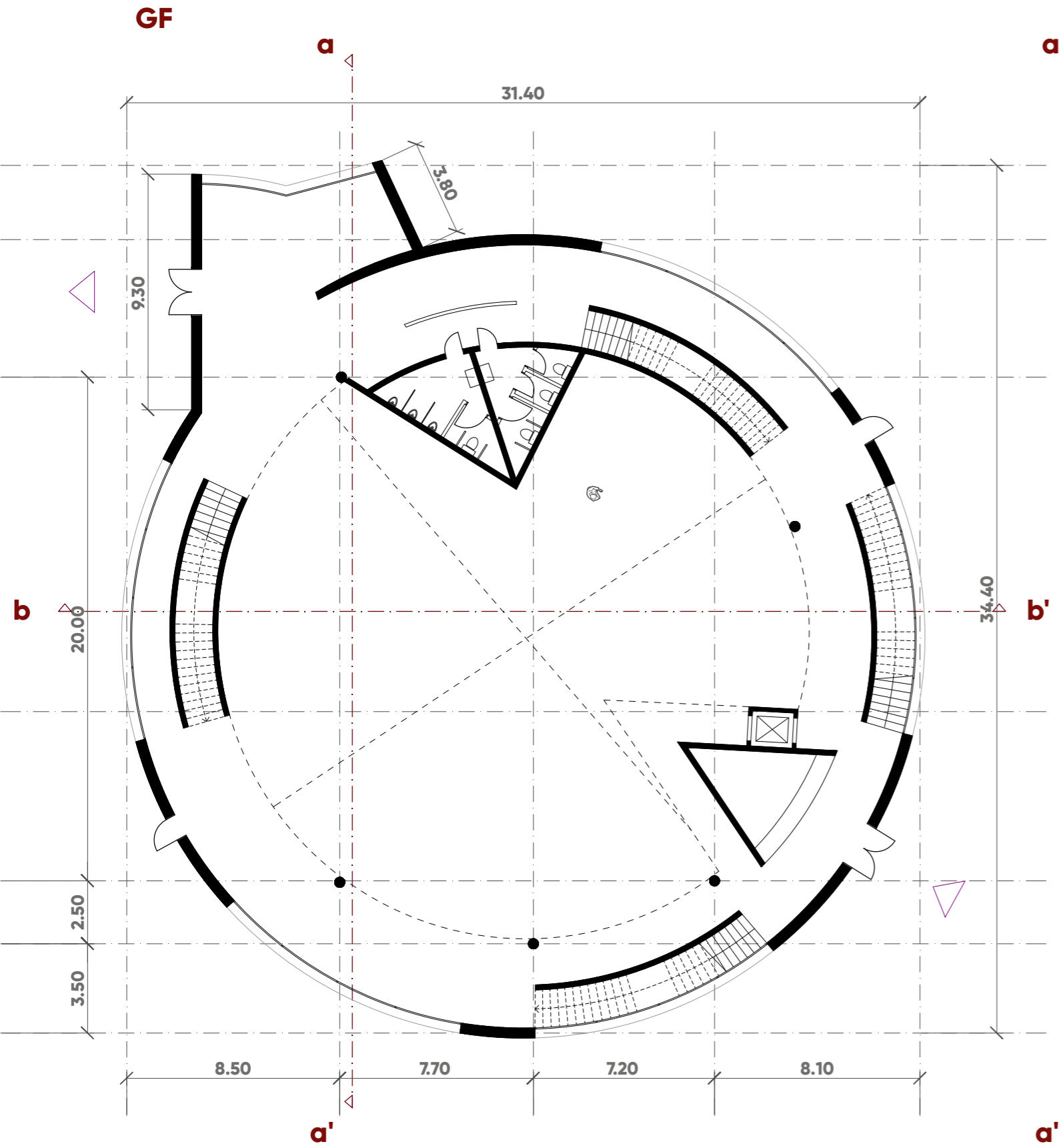
**1:5 Details**

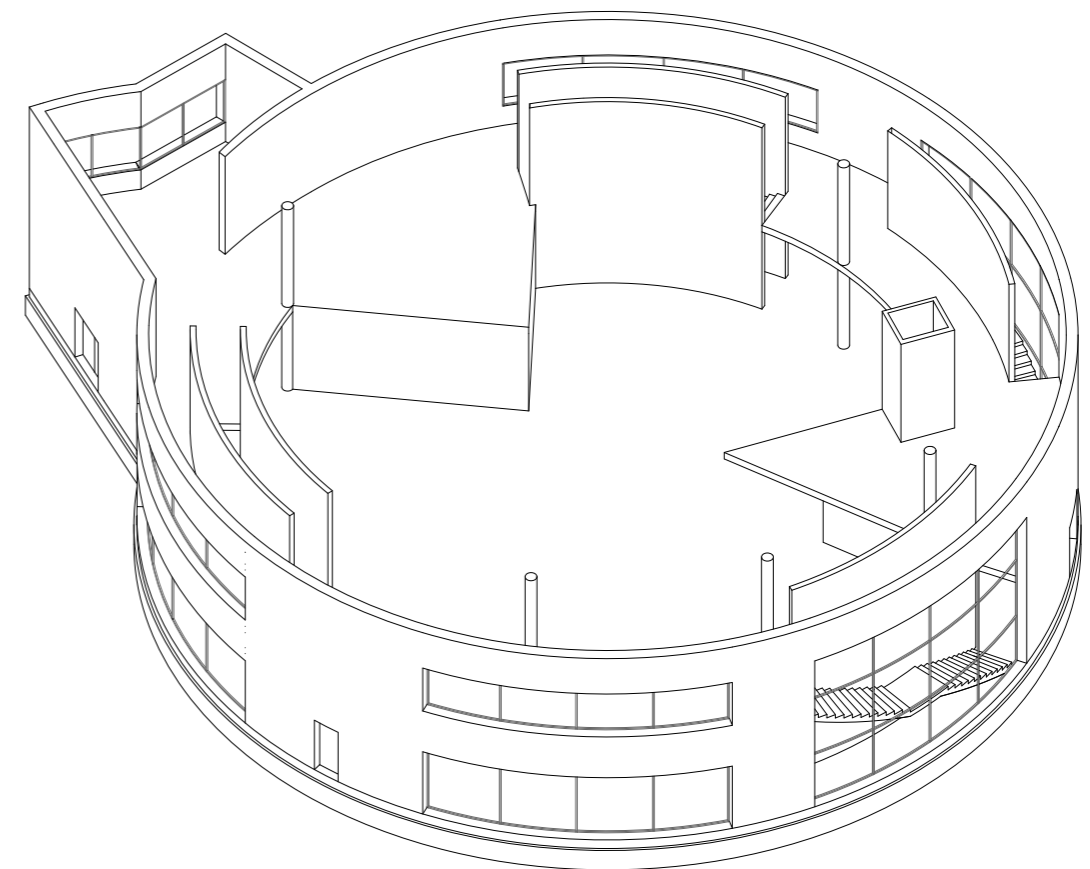
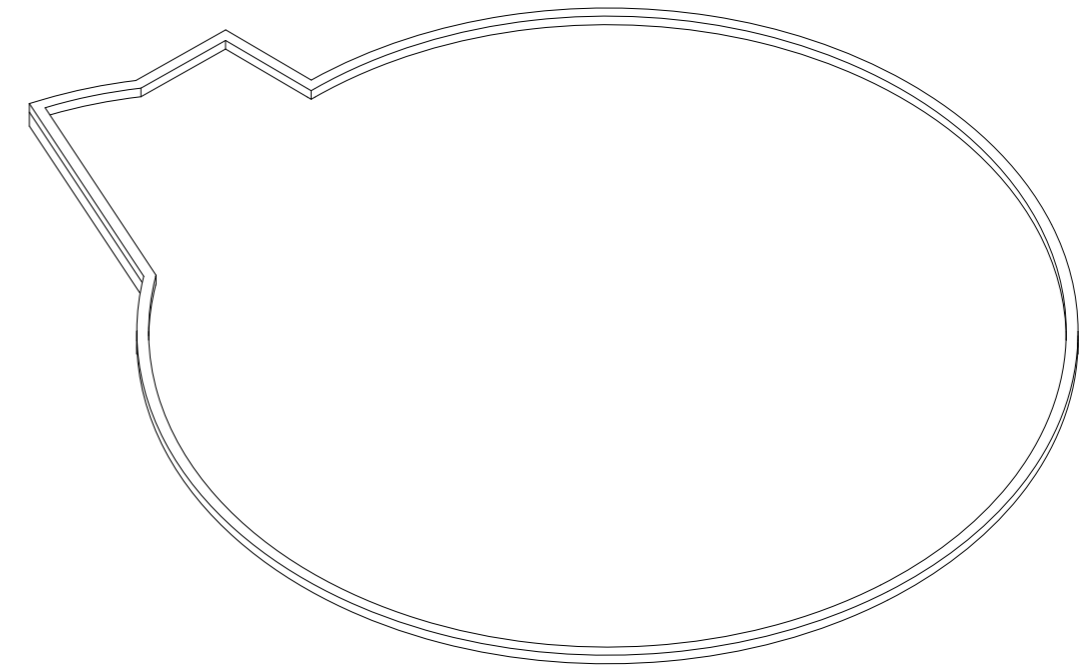
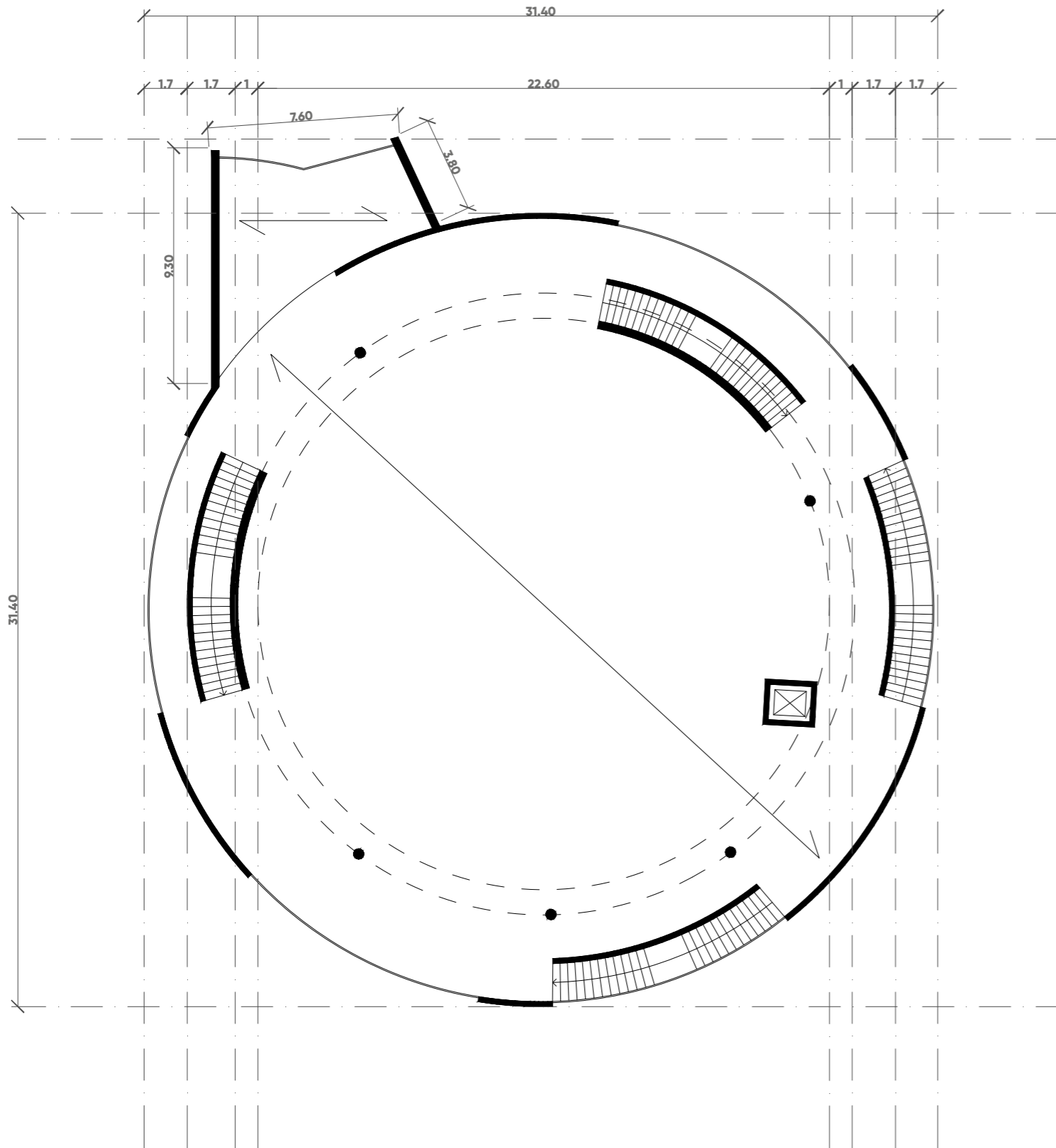
**DECENTRALIZED CLIMATE SYSTEM**  
**HVAC system with mechanical heating & cooling**

**SELECTED EXAMPLE**



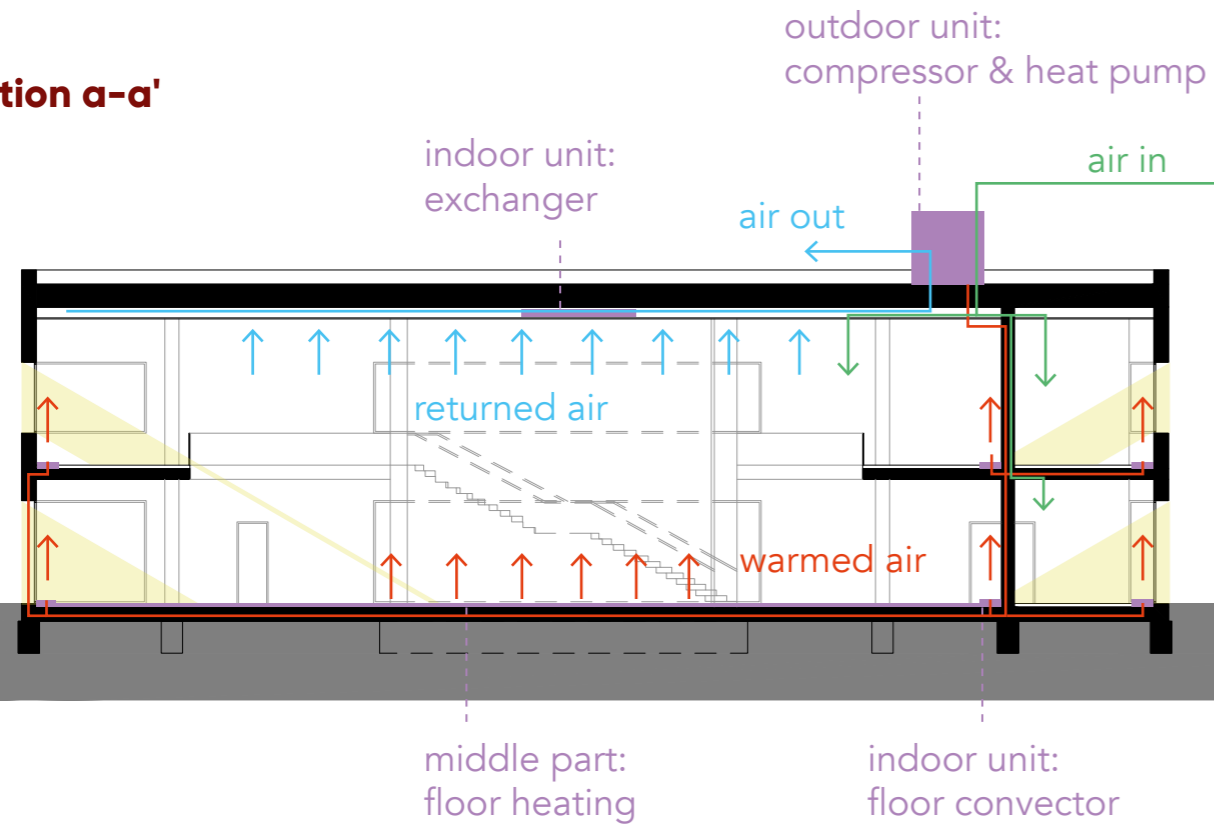






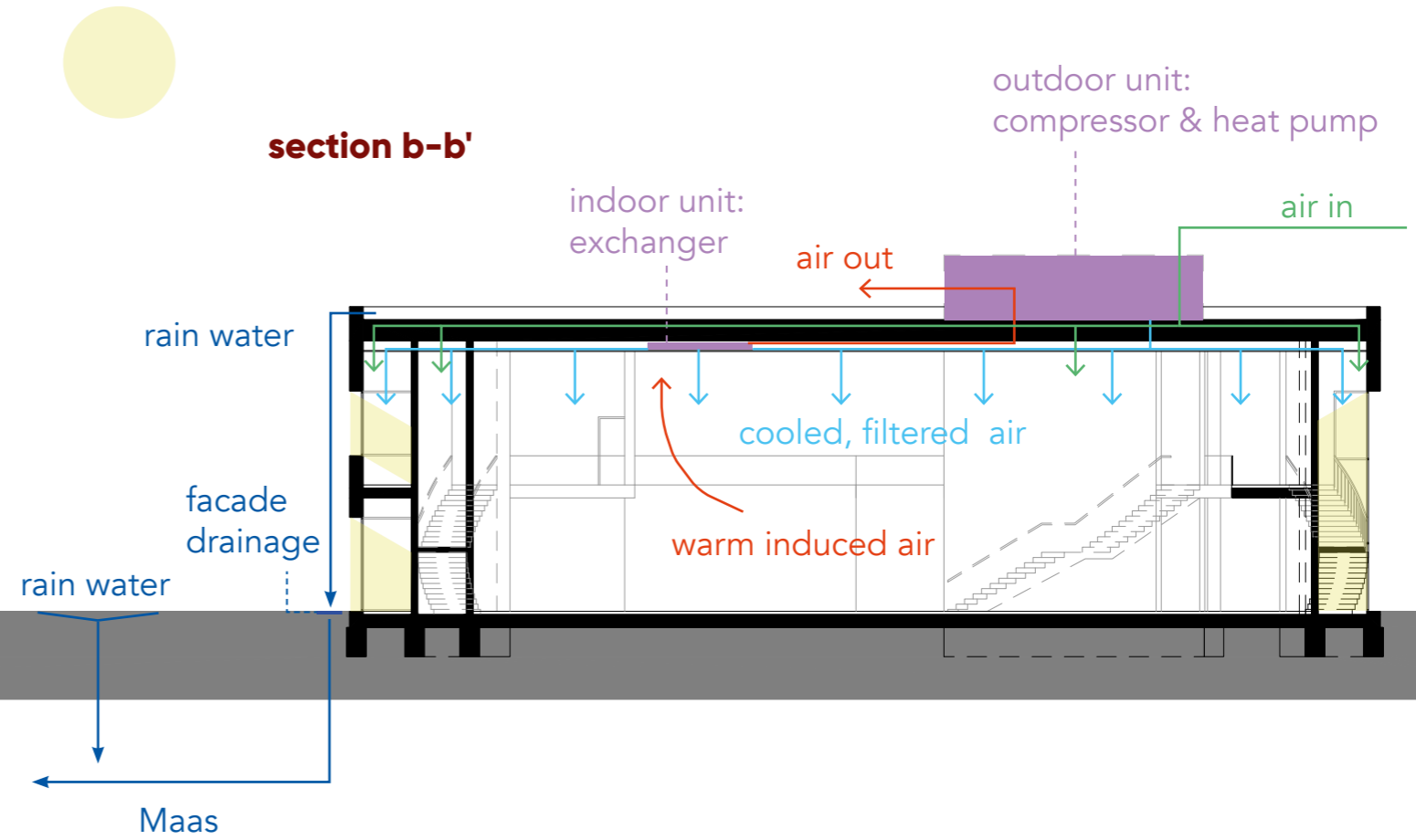
**DAYTIME WINTER**

**section a-a'**



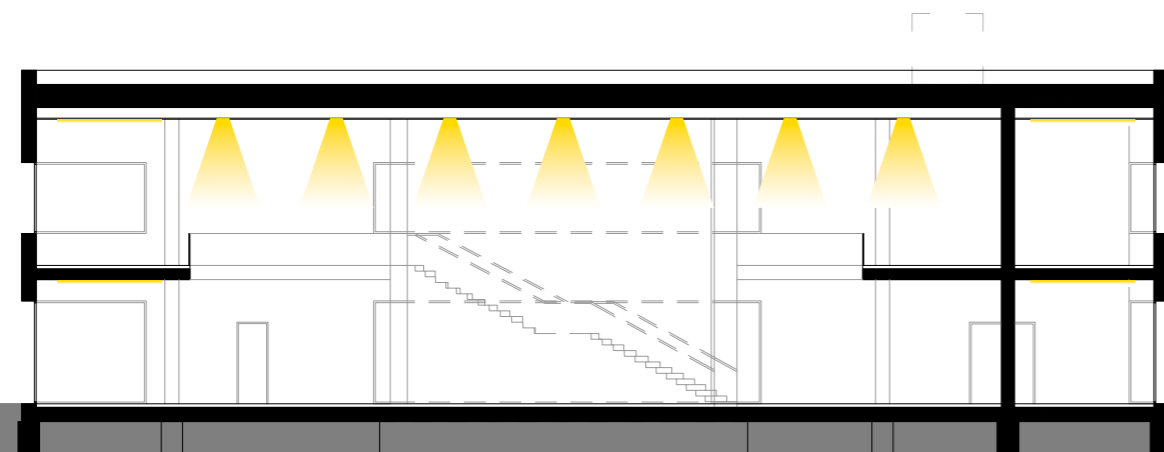
**SUMMER**

**section b-b'**

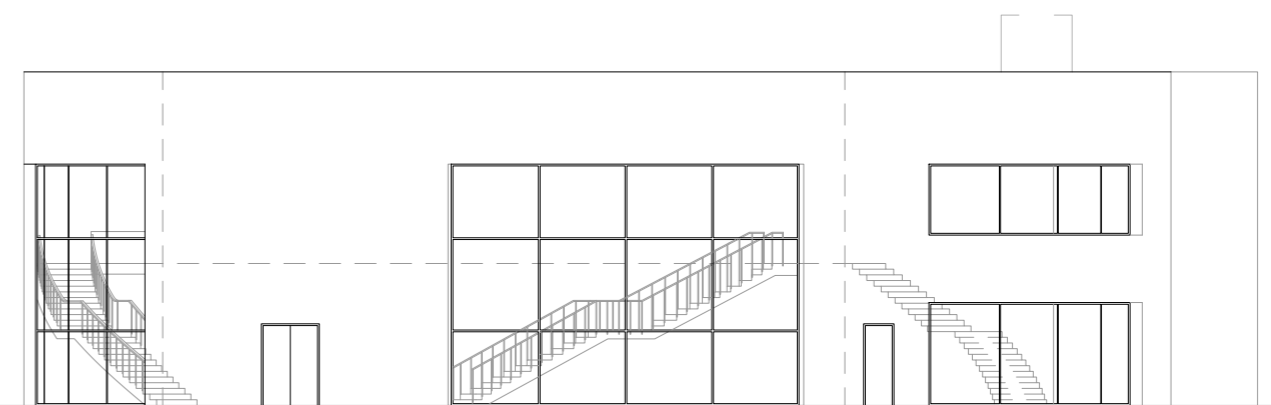


**DAY/NIGHT : LIGHTING**

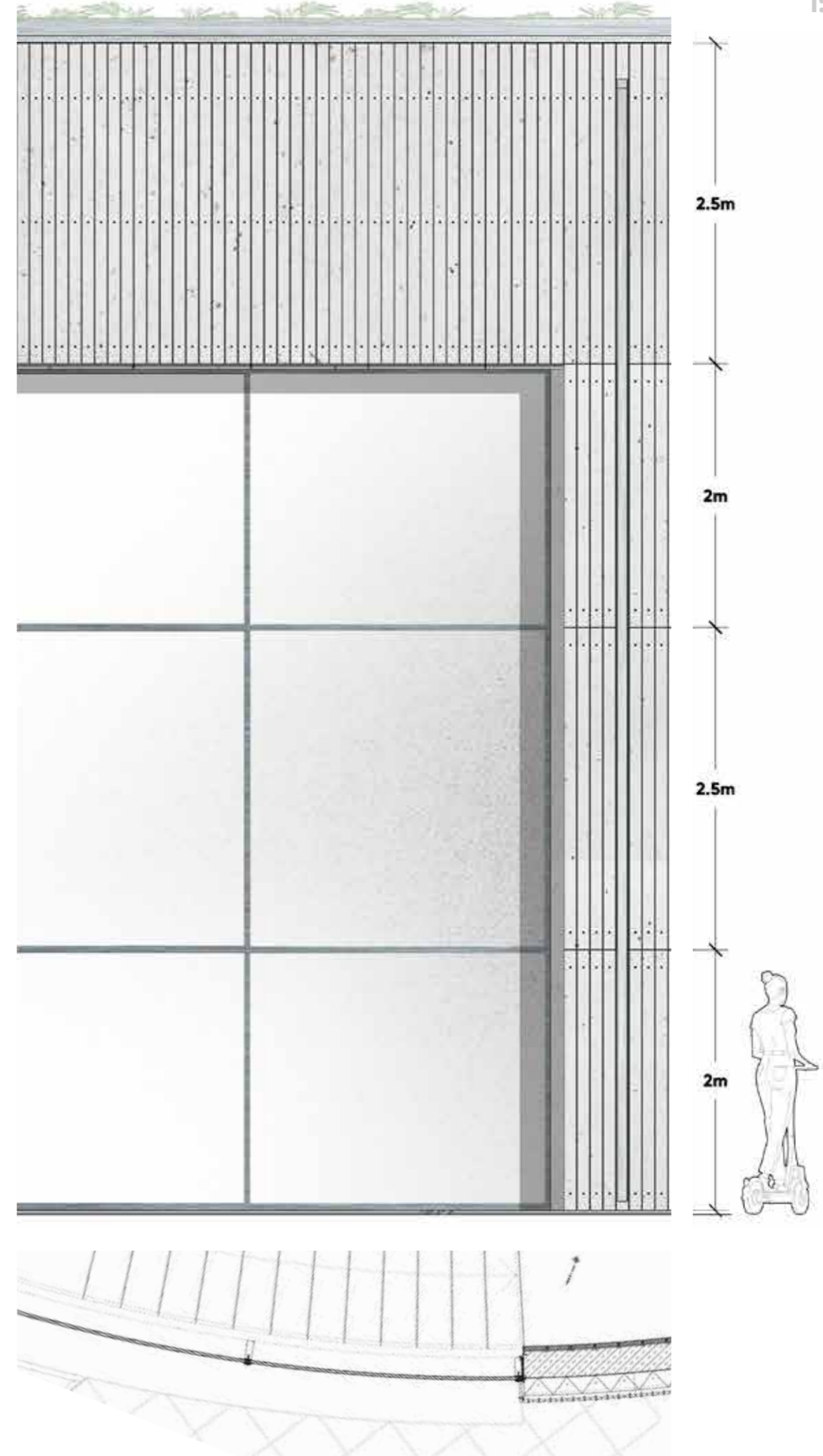
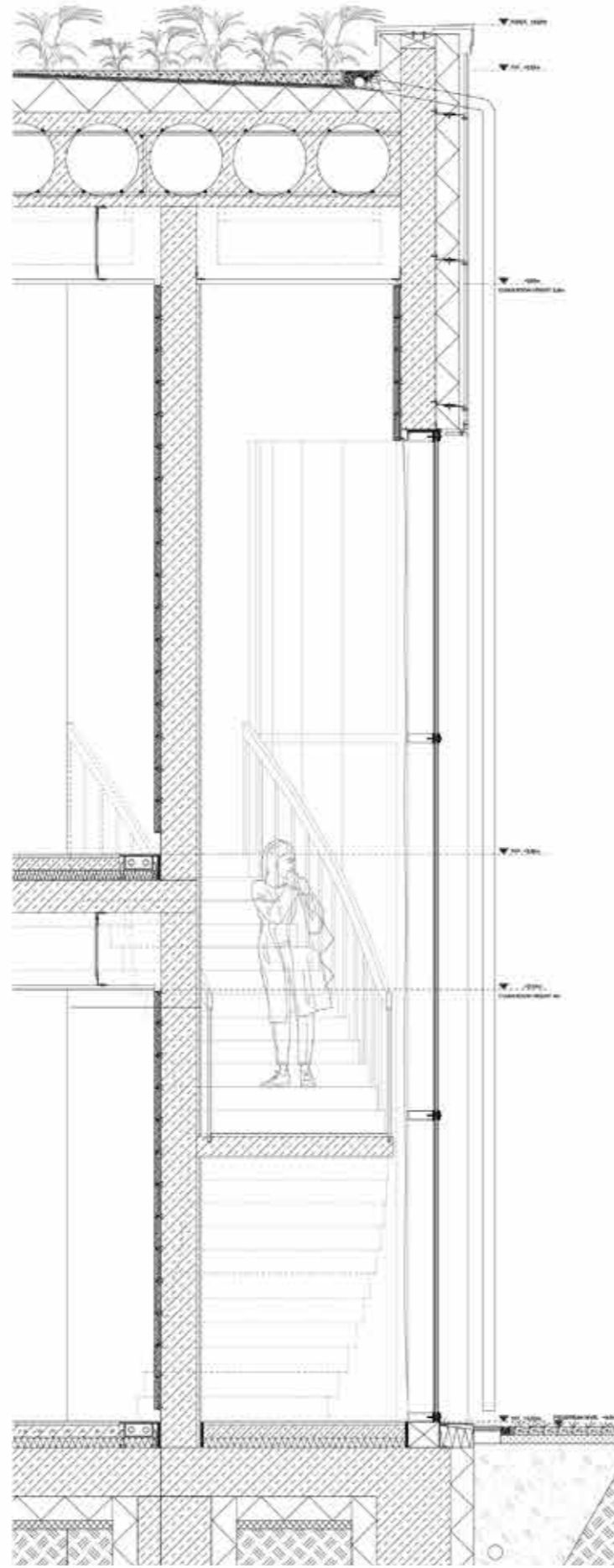
**section a-a'**



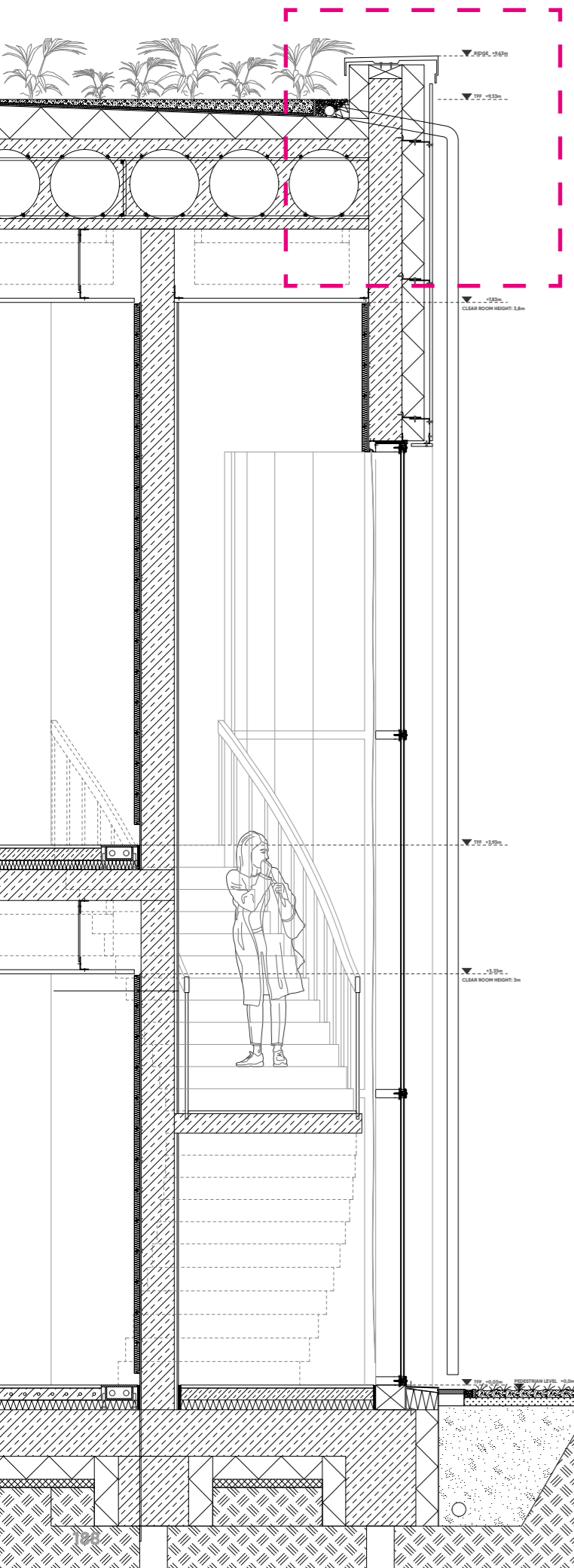
**elevation a-a'**





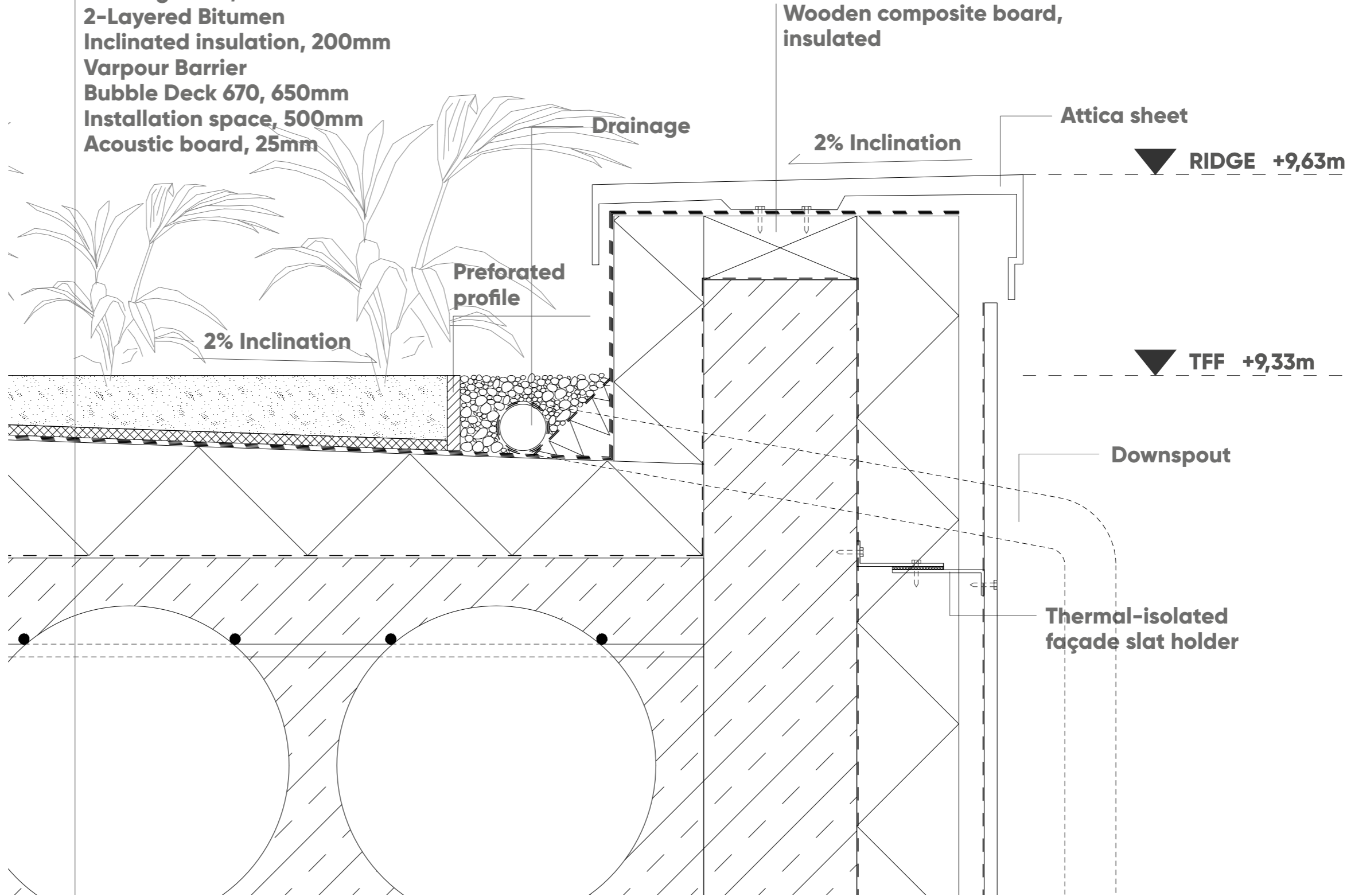


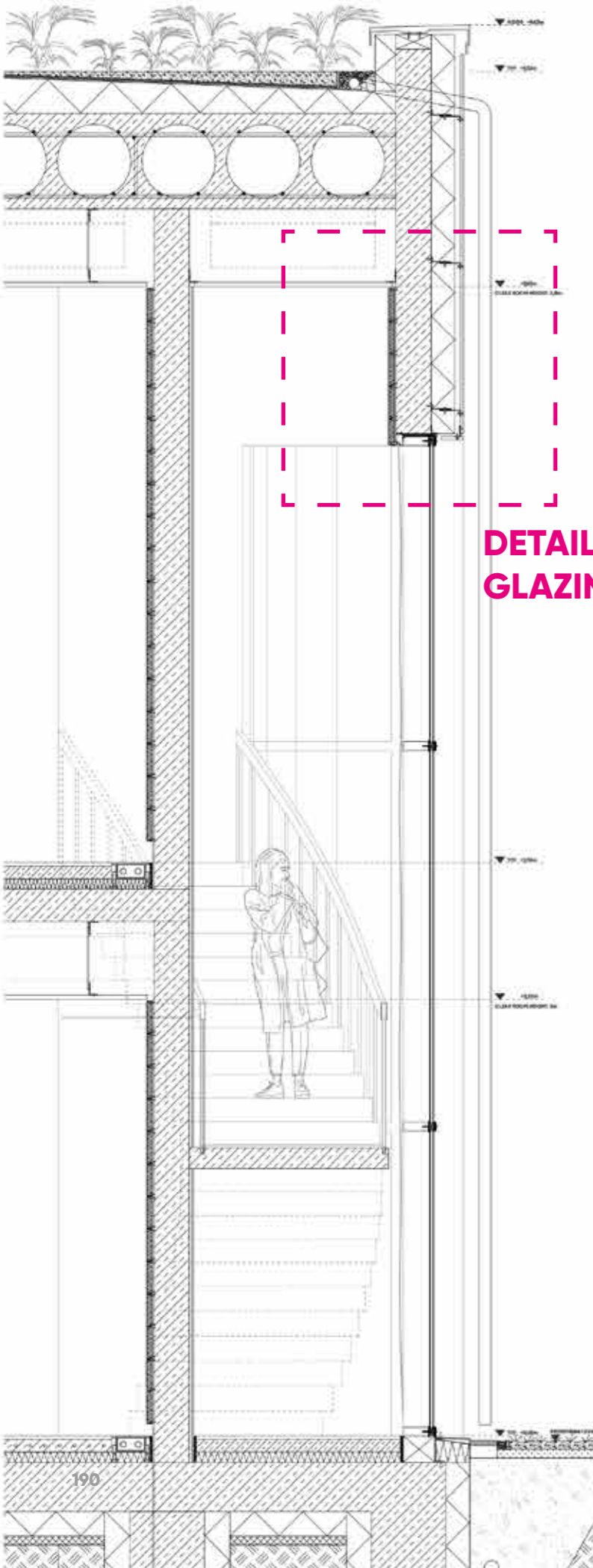
**DETAIL 1:  
ATTICA**



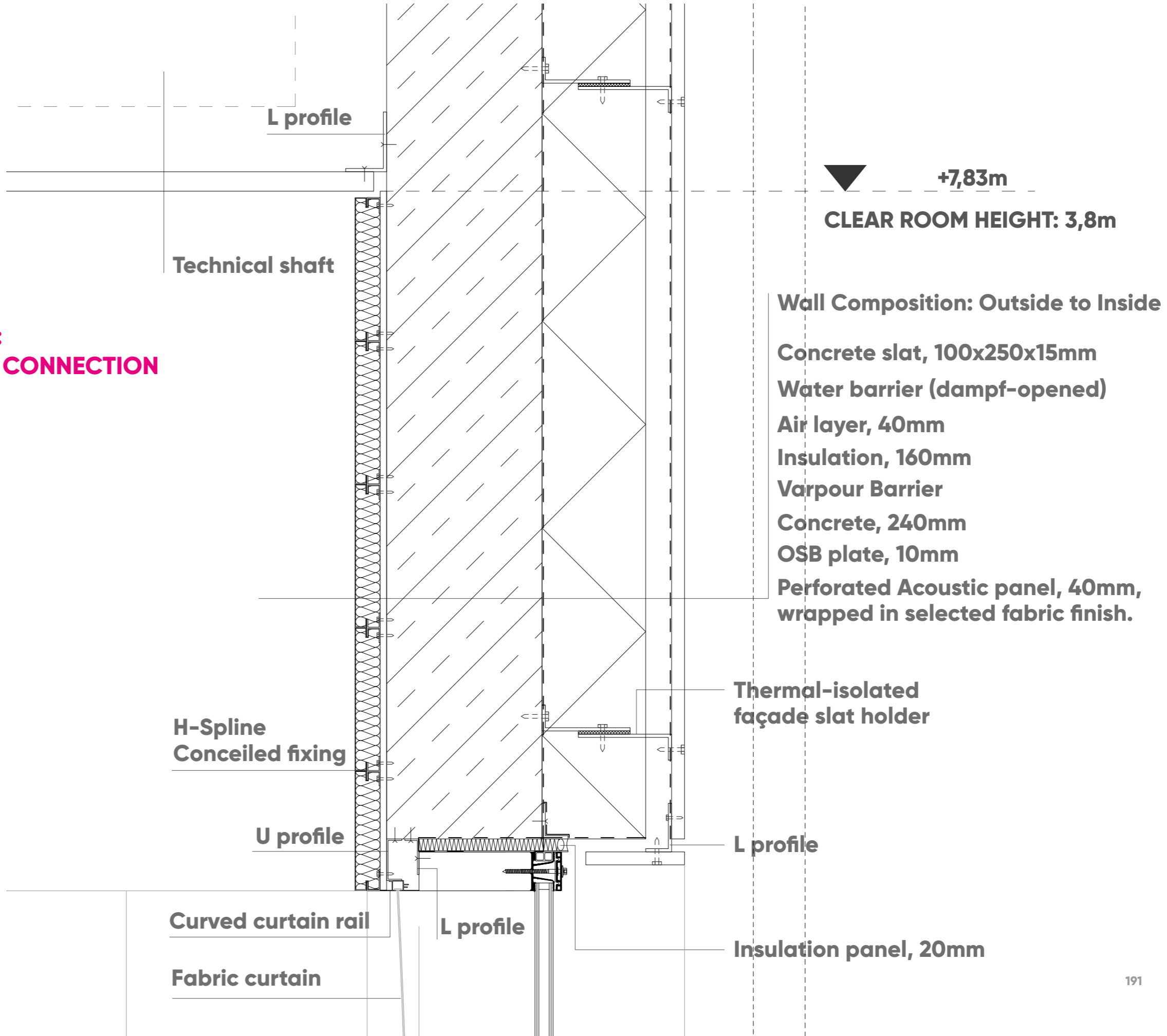
**Roof Composition: Top to Bottom**

- Vegetation soil, 80mm
- Drainage mat, 16mm
- 2-Layered Bitumen
- Inclined insulation, 200mm
- Vapour Barrier
- Bubble Deck 670, 650mm
- Installation space, 500mm
- Acoustic board, 25mm

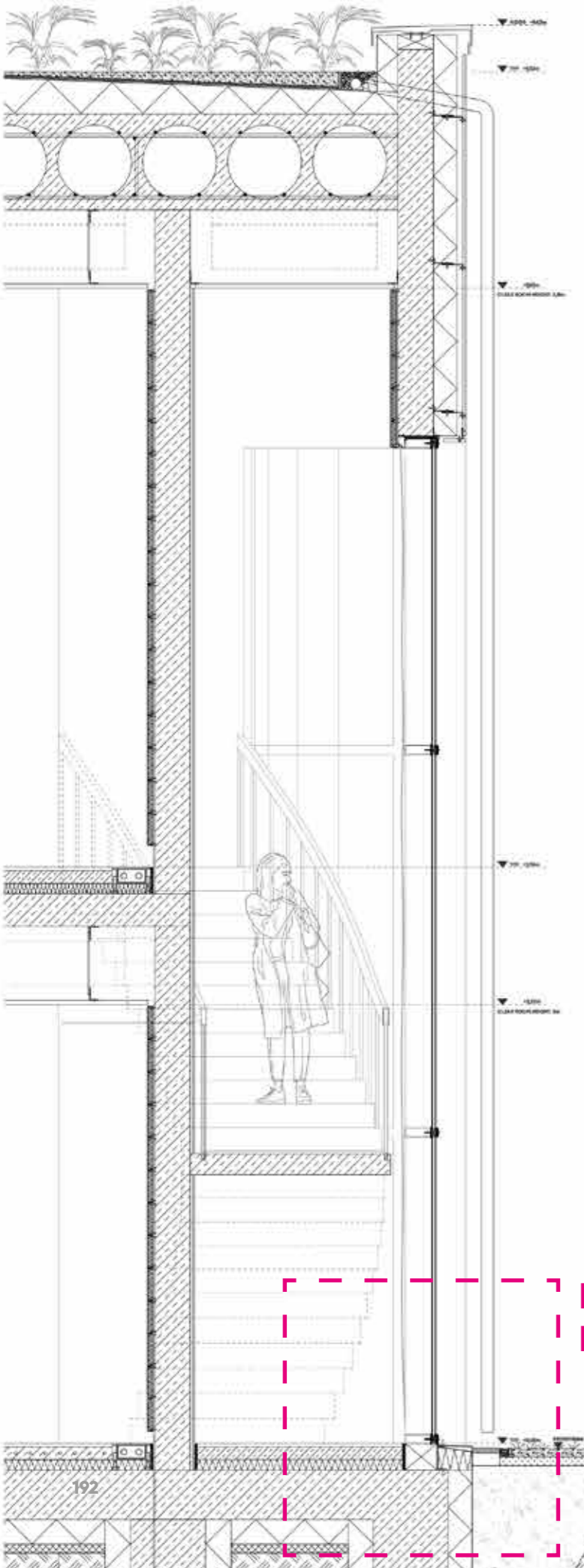




**DETAIL 2 :  
GLAZING CONNECTION**





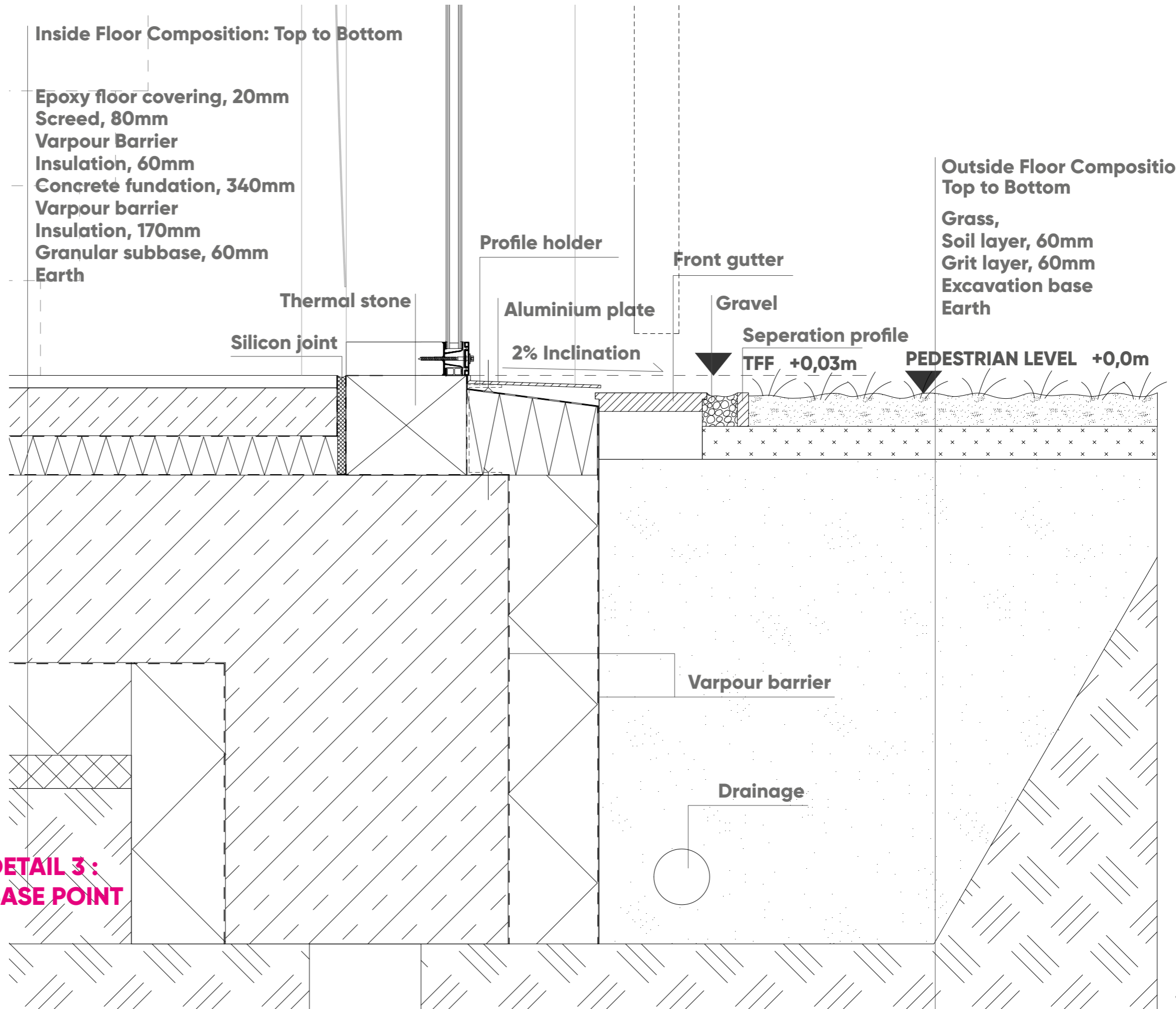


**Inside Floor Composition: Top to Bottom**

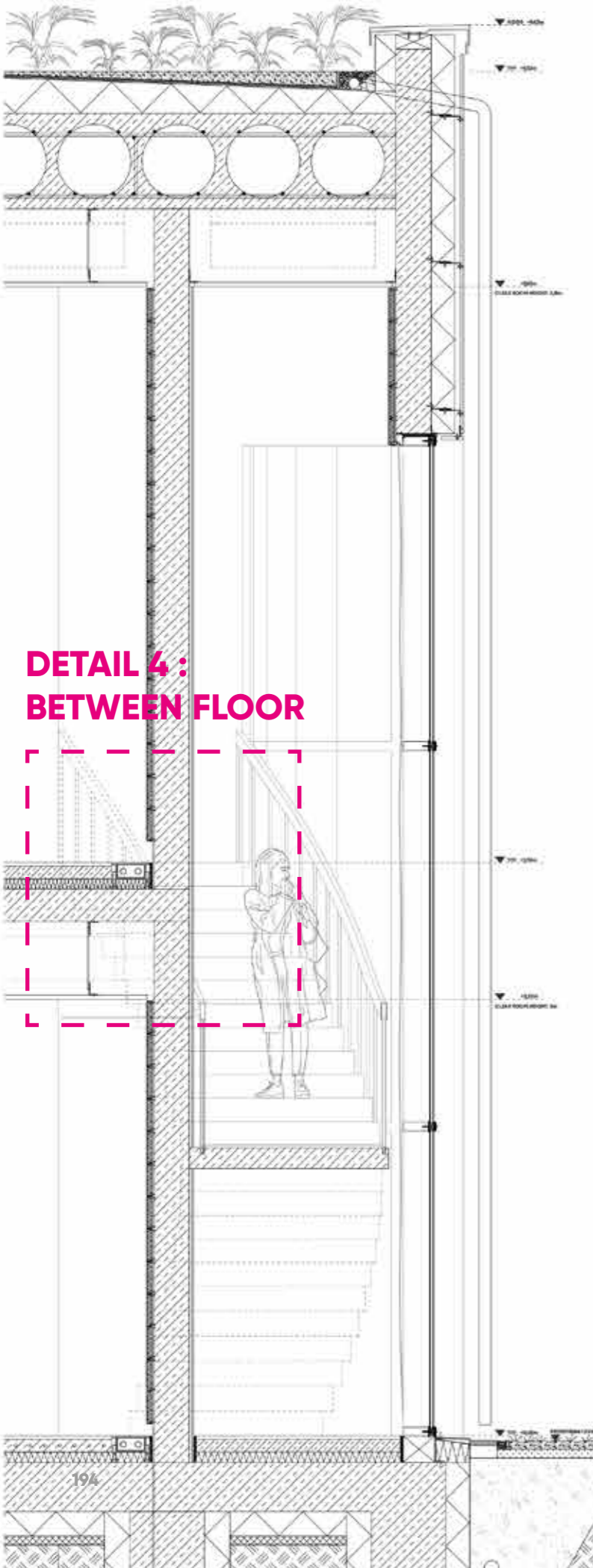
- Epoxy floor covering, 20mm
- Screed, 80mm
- Varpour Barrier
- Insulation, 60mm
- Concrete fundation, 340mm
- Varpour barrier
- Insulation, 170mm
- Granular subbase, 60mm
- Earth

**Outside Floor Composition: Top to Bottom**

- Grass,
- Soil layer, 60mm
- Grit layer, 60mm
- Excavation base
- Earth

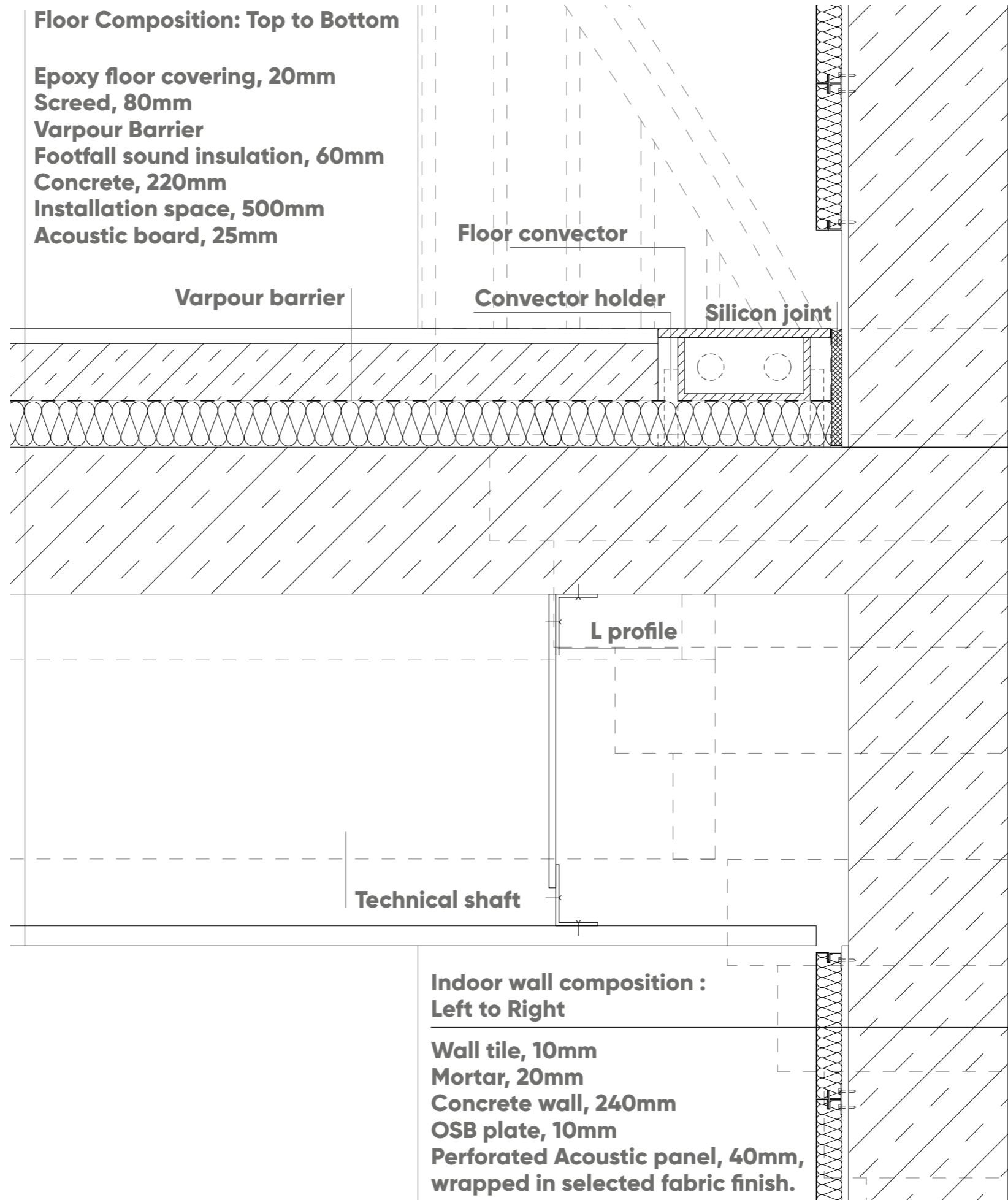


**DETAIL 3:  
BASE POINT**



**Floor Composition: Top to Bottom**

- Epoxy floor covering, 20mm**
- Screed, 80mm**
- Varpour Barrier**
- Footfall sound insulation, 60mm**
- Concrete, 220mm**
- Installation space, 500mm**
- Acoustic board, 25mm**

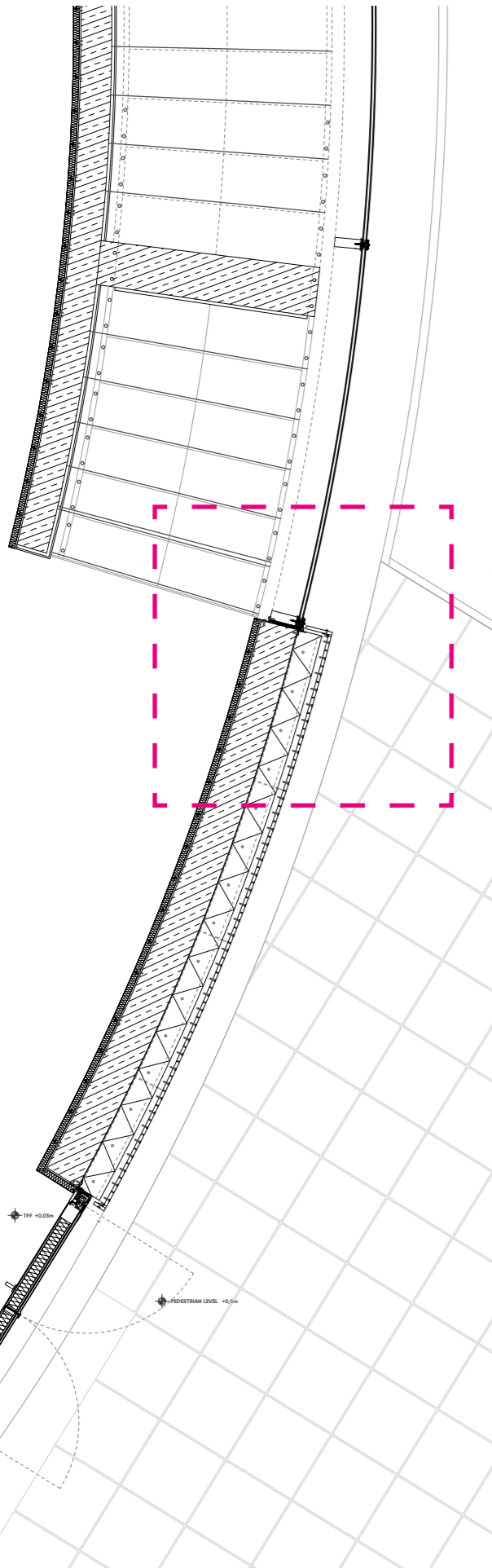


**Indoor wall composition :  
Left to Right**

- Wall tile, 10mm**
- Mortar, 20mm**
- Concrete wall, 240mm**
- OSB plate, 10mm**
- Perforated Acoustic panel, 40mm,  
wrapped in selected fabric finish.**



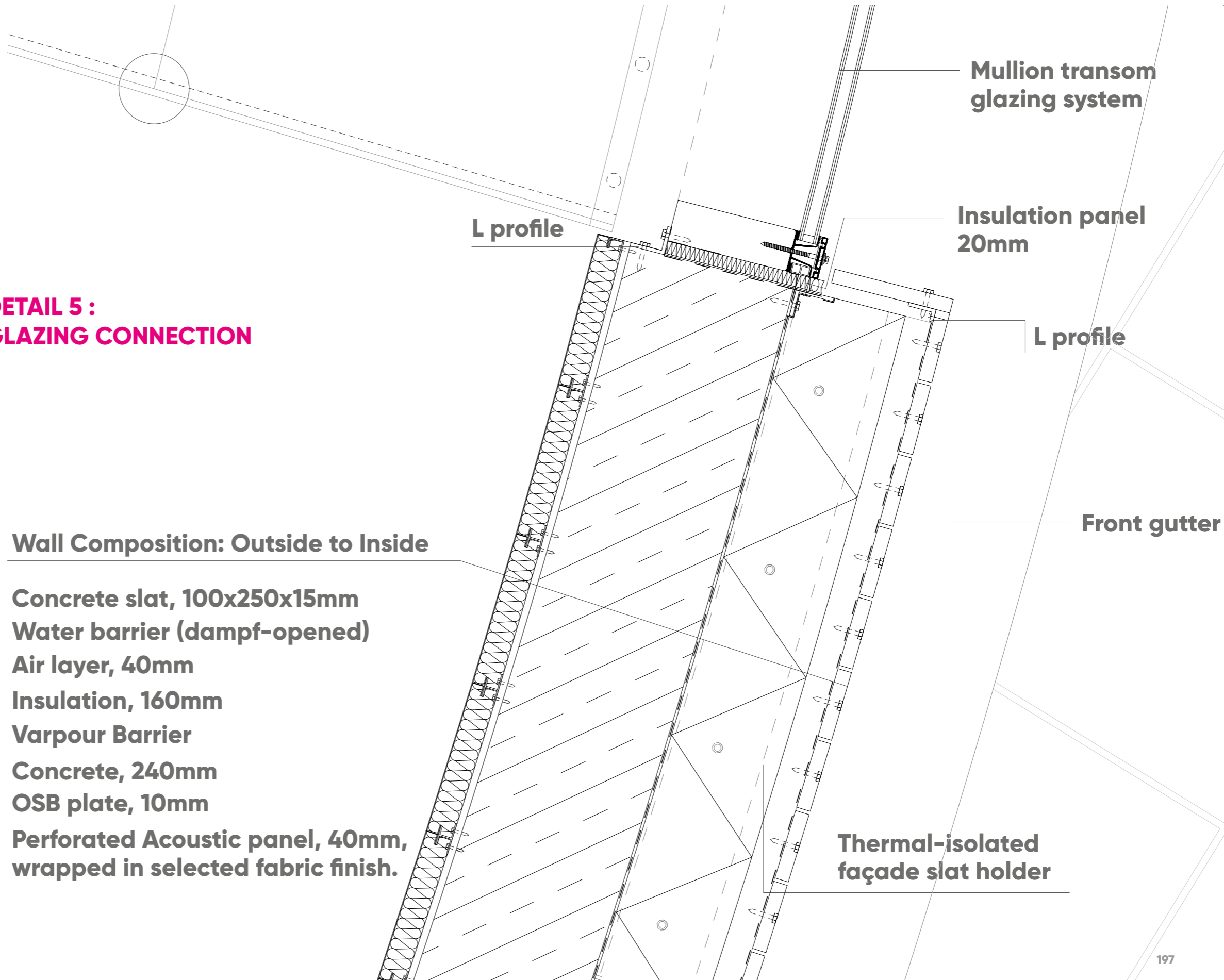
**DETAIL 4 :  
BETWEEN FLOOR**



**DETAIL 5:  
GLAZING CONNECTION**

**Wall Composition: Outside to Inside**

- Concrete slat, 100x250x15mm
- Water barrier (dampf-opened)
- Air layer, 40mm
- Insulation, 160mm
- Varpour Barrier
- Concrete, 240mm
- OSB plate, 10mm
- Perforated Acoustic panel, 40mm,  
wrapped in selected fabric finish.



Mullion transom  
glazing system

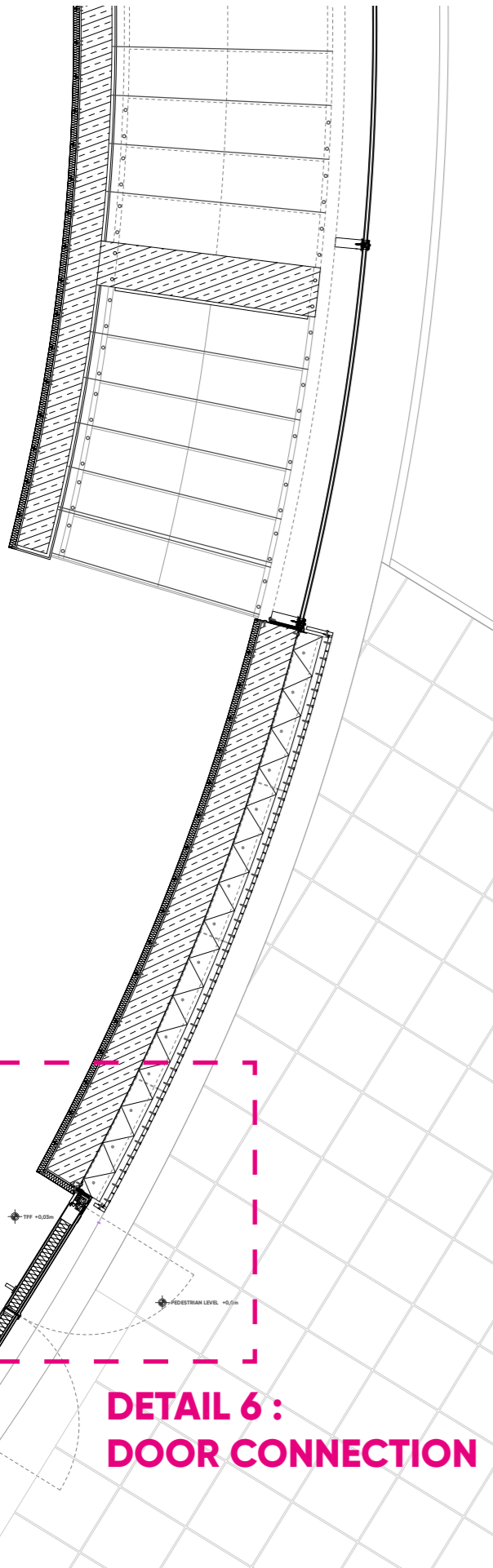
Insulation panel  
20mm

L profile

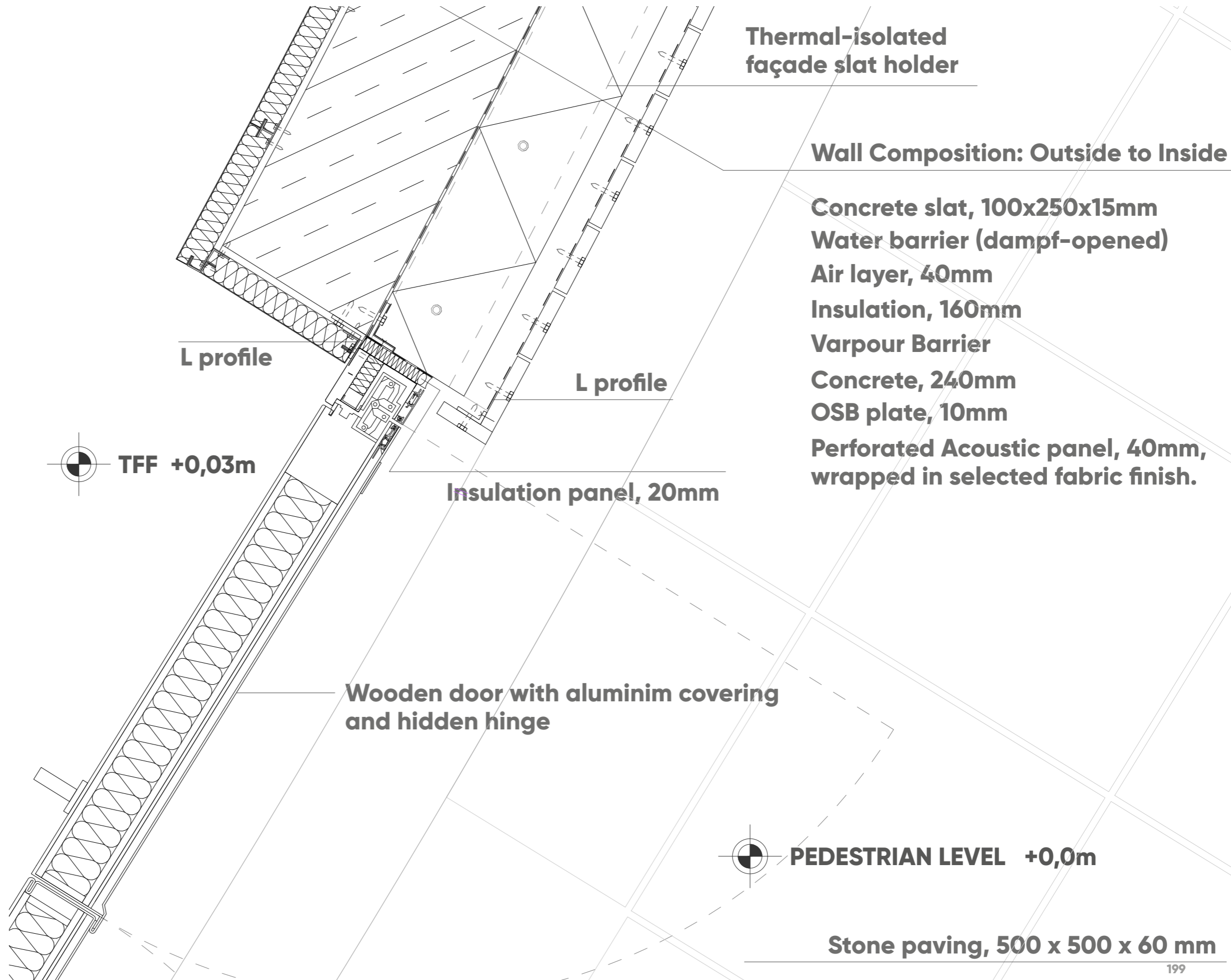
Front gutter

Thermal-isolated  
façade slat holder





**DETAIL 6:  
DOOR CONNECTION**



**Thermal-isolated  
façade slat holder**

**Wall Composition: Outside to Inside**

- Concrete slat, 100x250x15mm**
- Water barrier (dampf-opened)**
- Air layer, 40mm**
- Insulation, 160mm**
- Vapour Barrier**
- Concrete, 240mm**
- OSB plate, 10mm**
- Perforated Acoustic panel, 40mm,  
wrapped in selected fabric finish.**

**L profile**

**L profile**

**TFF +0,03m**

**Insulation panel, 20mm**

**Wooden door with aluminim covering  
and hidden hinge**

**PEDESTRIAN LEVEL +0,0m**

**Stone paving, 500 x 500 x 60 mm**



THANK YOU !

# FINAL REFLECTION



### A Museum For Performance Art - How could that work?

Ever since I started thinking consciously I have been fascinated by art, philosophy, psychology and architecture. One question which constantly raises in my mind is the combination between architecture and art. The strong fascination made me to chose Public Building as my graduation studio when I saw the topic is about a 'NEW' art museum. For me, an art museum is like an accommodation for artworks. If the artworks are a response to the society and the artists use their own methods to react the current situation in a way which most of the people consider illogical, how could it be combined with architecture when architecture is nowadays being understood as a logical response to the current society? Could the normal design method for architecture really be applied to an accommodation for artworks when we are not even sure what the context of the artworks could be?

When picking a theme for the NEW museum in the P1 phase, the questions above keep popping up in my mind. If there is a gap between art and the residents, how could it be solved? What kind of 'art' could break the en-clave situation that the citizens have no direct access to the art production? What is more, is there any kind of art form which could elaborate my thoughts loud and clear? In the end, I decided to design a performance art museum. 'Artists are the art' - this is the main idea of performance art. Artists use their physical action to convey the idea they have for the world. With this unique expression method, performance art is normally considered as shocking and irregular, or even illogical. With the participation of the audiences, performance art also plays a big role in bringing the art pieces to the individual lives of civilians. With performance art, the experience it creates can maximise the effect art has on people even more than other forms of art. Most importantly, through the physical movement of both the artists and the participants, every moment of the performance is unpredicted, both the artists and the participants have the power to define the direction and the expression of the art. The nature of performance art corresponds to the question I have always had: how could I design a museum when the context of the art is undefined and considered as irregular?

A museum for performance art do not follow the normal design method for architecture such as taking the provided programs and organising them in a way which every program corresponds to each other. It is designed as spaces waiting for the artists to bring their definition of art inside. Rather than a 'building' with the purpose of exhibiting collections, a museum for performance art could be understood as an urban ensemble, creating the situation by bringing artists, actions, participants in the same space to increase the chance of encountering performance art. The transformation from the abstract ideas of performance art into physical composition of architecture is what the project is about. Considering the complexity and diversity of performance art, the individual research about performance art was first deeply conducted in the P2 phase. The required spaces of performance art are firstly developed according to the physical movement of performances of the case studies, later the integration of each space. The result of schematic design turned out to be different stages with specific spatial character spreading out along the site, making the 'museum' exist as context rather than a literal 'museum building'. While the main focus in P2 was about the idea of performance art, the relation between performance art and space, and how to bring the idea of physicality into museum architecture, P3 was the phase about zooming

into the site, connecting the specific art form with the neighbourhoods, and develop the concept further with multiplicity.

How to integrate each individual performance space in a way which the whole journey in the big museum surface is not fragmented and random? Where do I want to lead the museum visitors to? To connect each museum stage, the site plan extends its context from architecture to landscape and urbanism. First, the narrative for the site is developed based on the access and existing characters of the port. Each stage for performance art is defined with its spatial character and categorised to different parts of the site. As the main urban entrances are at both east and west part of the site, the journey is designed to start with the stages which are with the most public functions from both sides, slowly goes to the stages with exploring spaces where people can not completely understand the inside space from outside perspectives, and land to the stages in the middle where the spaces are specifically designed to focus on the performers, making the connection between performers and audiences more intimate. Second, the space in-between each stage is divided into four squares based on its potential value of the site: the roaming square, the levelling-transition square, the waterfront square, and the corridor square. The roaming square is set at the most accessible part of the site - the east side. People coming with metro and tram could arrive there easily and start exploring the stages in this square. The levelling-transition square is set at the west side of the site, where people from Katendrecht directly arrive on the lifted-up platform, looking over the whole museum and create the chance of encountering spontaneous performances. This square provides a third space in the site - a short-cut for people who want to pass the museum to go to the neighbourhood, and a transit zone with a deck for bike parking based on the city logistic. Between the roaming and the levelling-transition squares are the corridor square, where the space between each stage is more narrow and specifically designed with sight orientations toward different performance stages while connecting the stages with other squares. It is the space with the most intense arrangement of the stages. In the end, every square is leading to the waterfront square, where the most valuable character of the site is - the port. This square is also designed as a breathing area between the intense performances, moreover, it offers the multiplicity function of leisure space for outdoor skating, and a near-to-water breathing area for the citizens. In the whole museum surface, the 'walk-through' experience between each stage is deliberately planned based on the site narrative, stage definition, square characters, and the 60° visual direction as in-site orientation.

To conclude, although the initial thinking is to design an 'un-defined' space for specific art form with a total different architecture design method, through the developing process, the project has spanned from the field of a museum architecture to city landscape and urbanism. Not only does it provide a theoretical proposal for a performance art museum with spatial studies; with the landscape and urban plan it also reaches the multiplicity goal of re-introducing the waterfront to the neighbourhood and connect residents from both Tarwewijk and Katendrecht, making this huge museum surface a true ensembling space for performance art in the city.