

ON ARCHITECTURE

if the goal of architectural design is to reveal an understanding of the world we live in through architecture, it might be enough to just look at a historical building and try to analyze its contemporary condition.

the semester is based first on a thorough and precise description on milestones of the history of architecture, second on a comparison between the initially planned, originally built and current condition and third on defining a program and a detailed design to enhance its spatial experience for a larger public.

Analysis of Cardoness castle in Scotland by Noah Steiner, Daniel Mc Dermott

ON ARCHITECTURE

ETH ZÜRICH
DEPARTMENT OF ARCHITECTURE AND DESIGN
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SPRING SEMESTER 2020

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SEMESTER TASK

If the goal of architectural design is to reveal an understanding of our time through architecture, it might be enough to just look at a historical building and try to analyze its current condition.

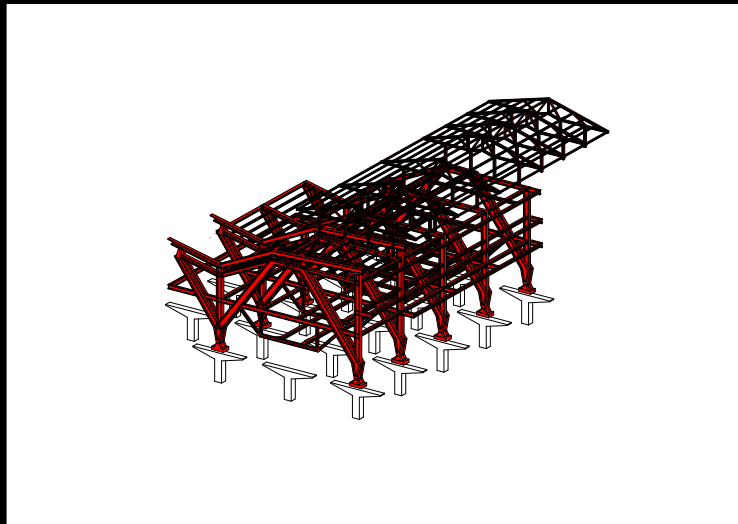
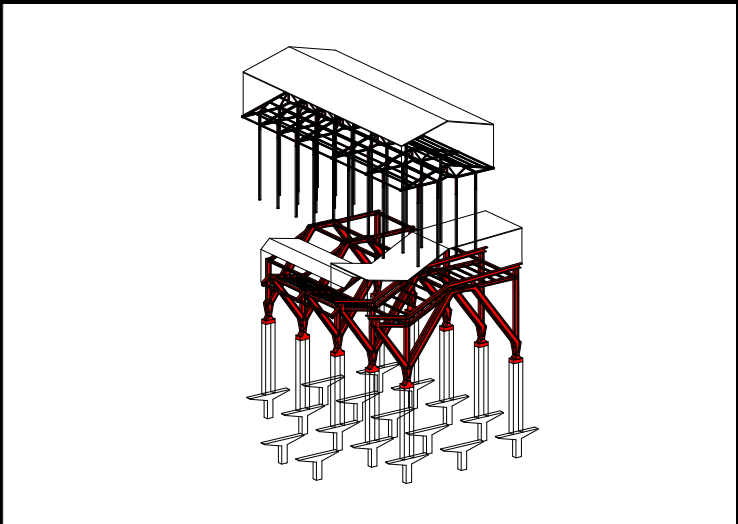
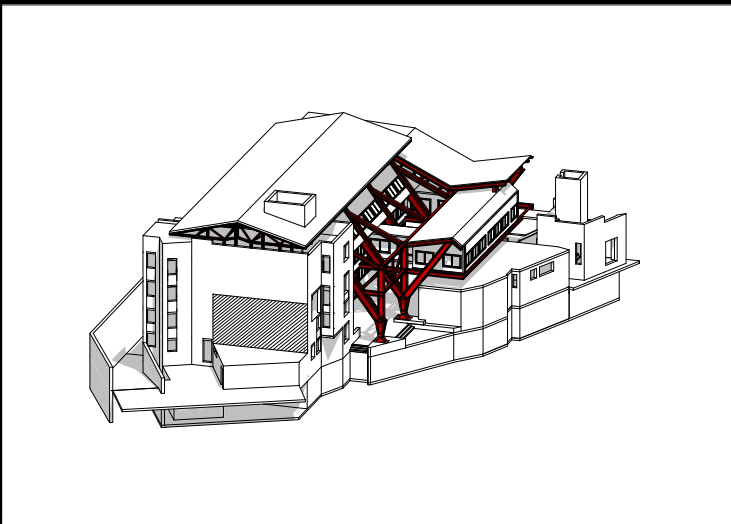
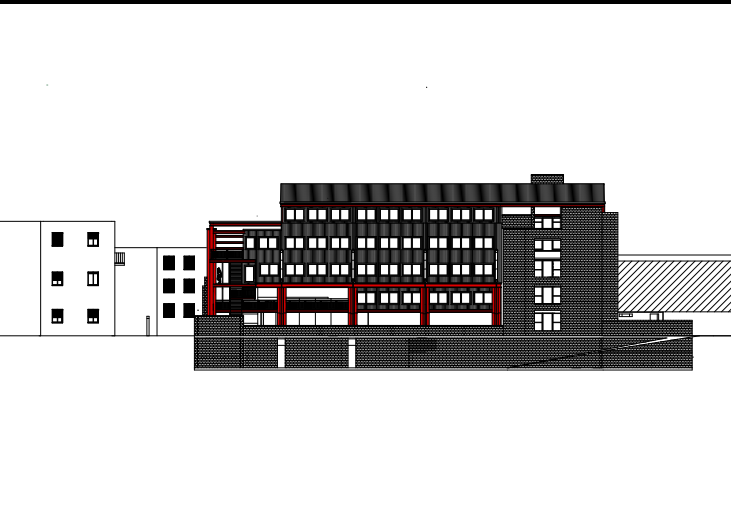
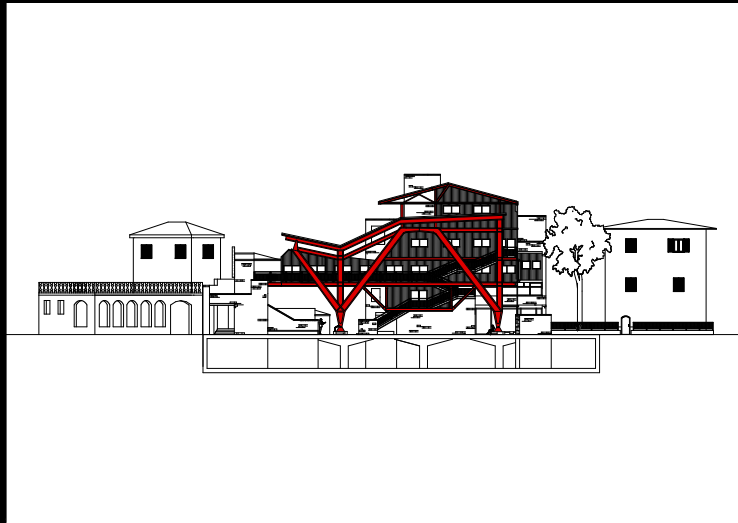
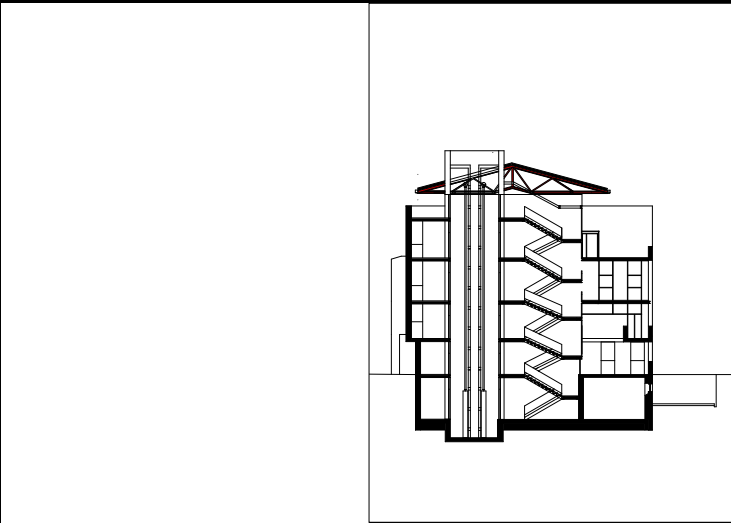
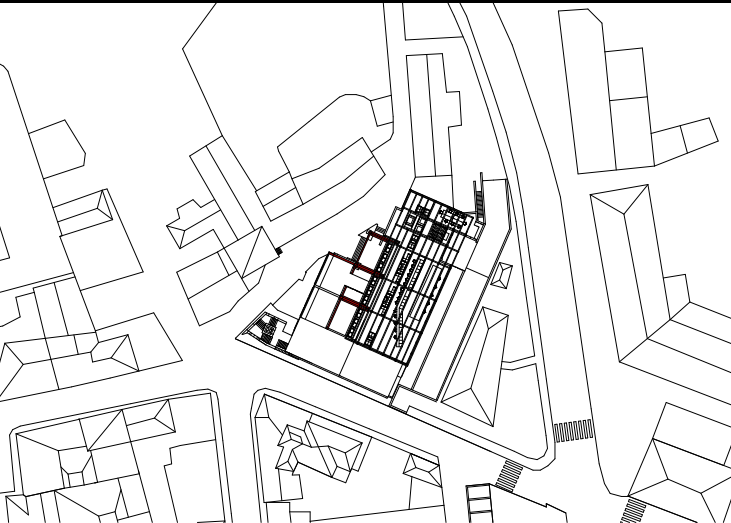
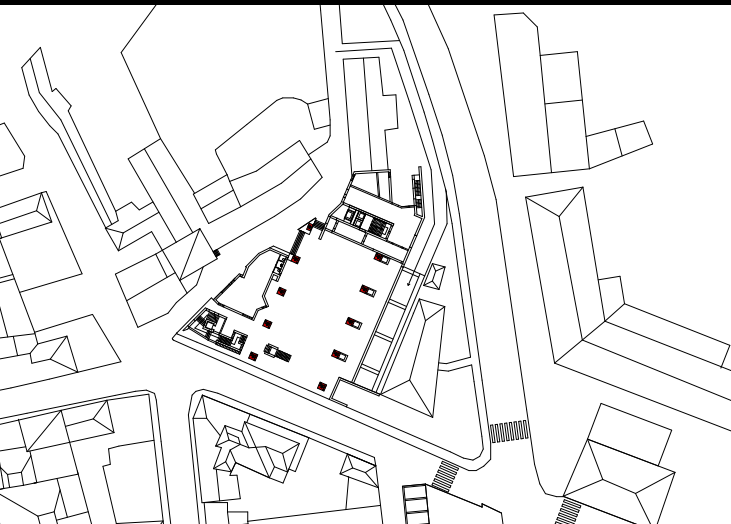
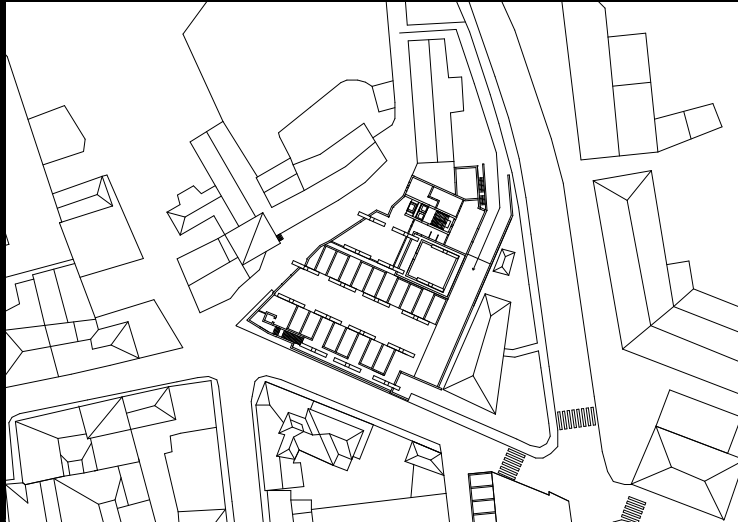
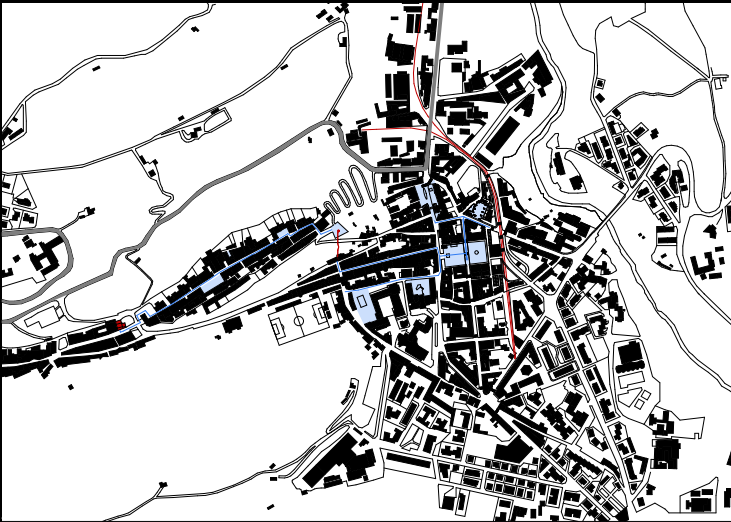
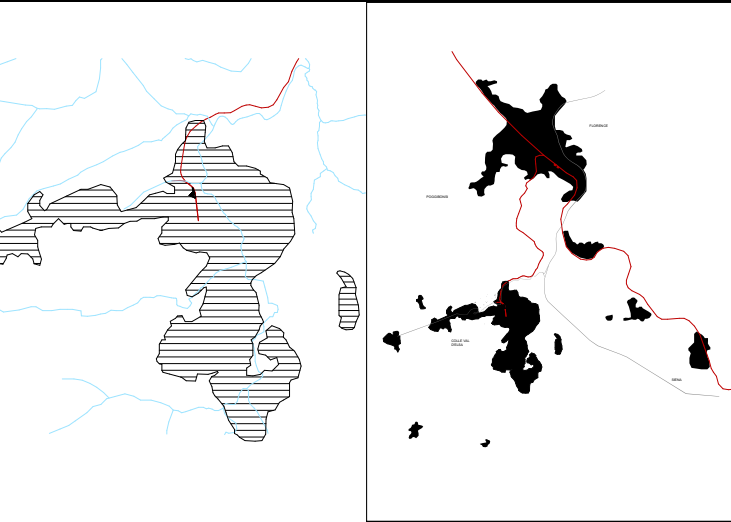
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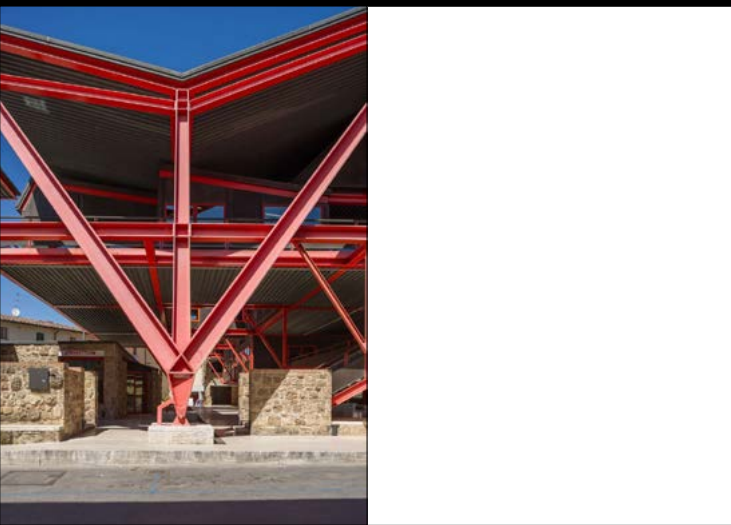
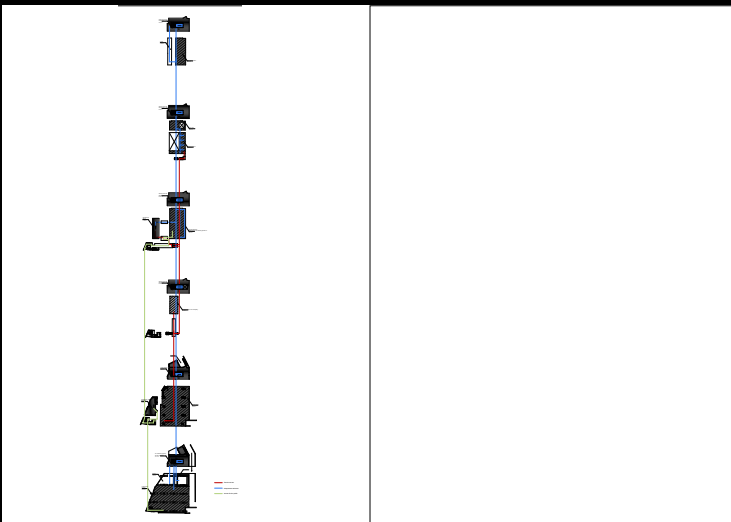
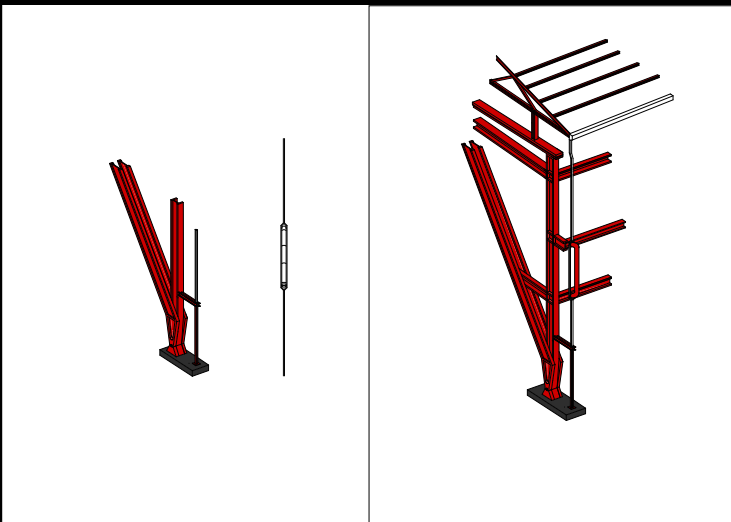
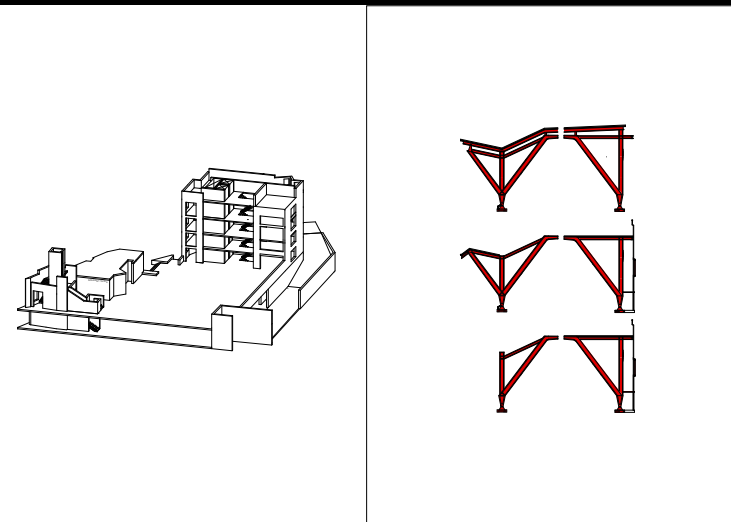
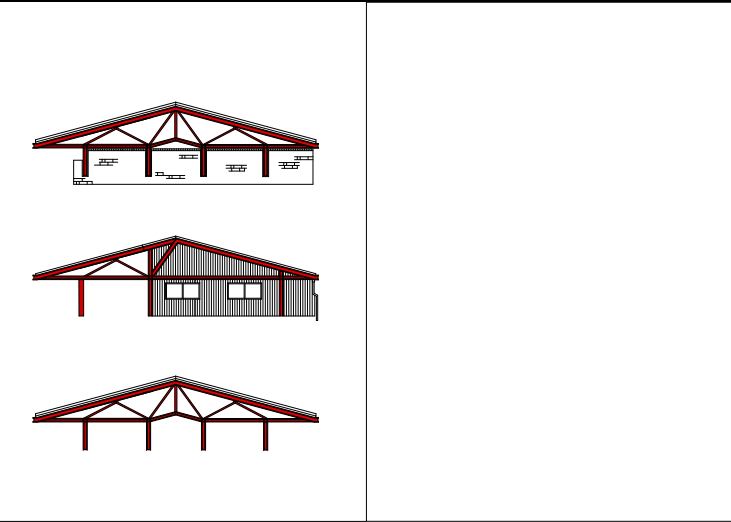
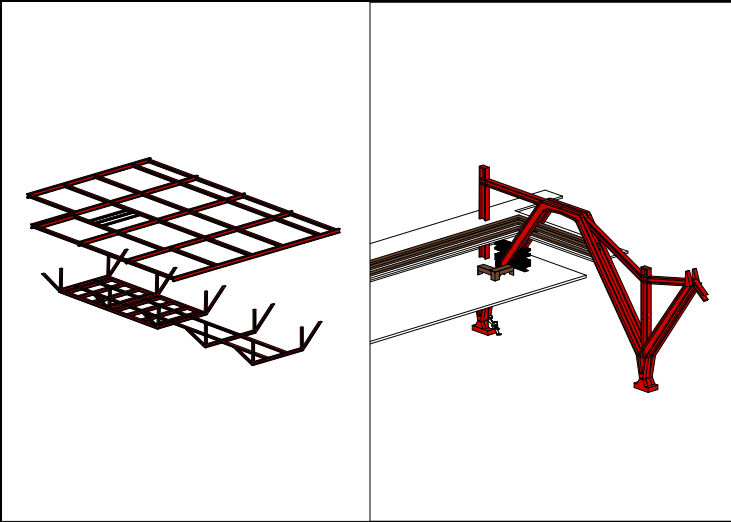
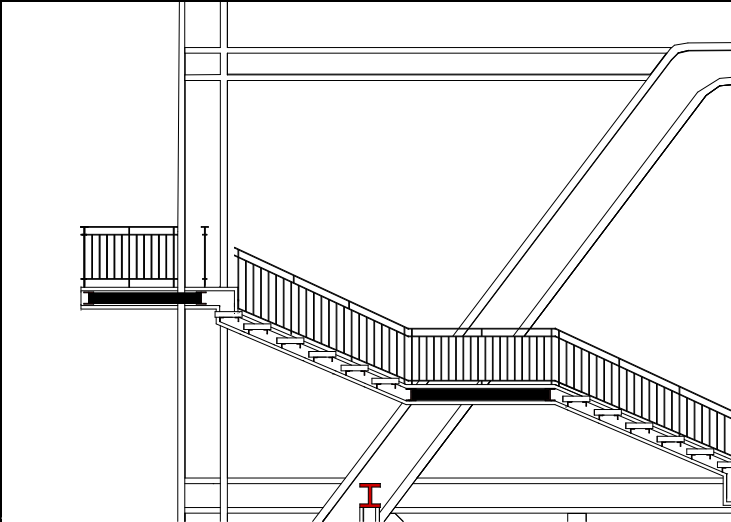
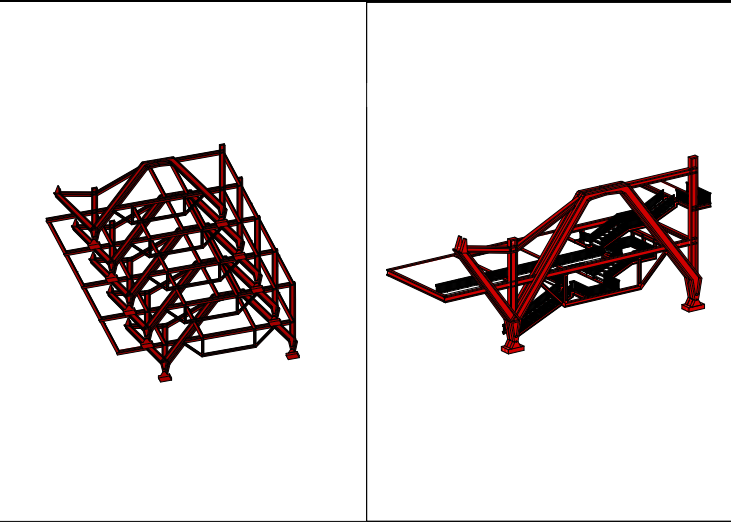
ANALYSIS

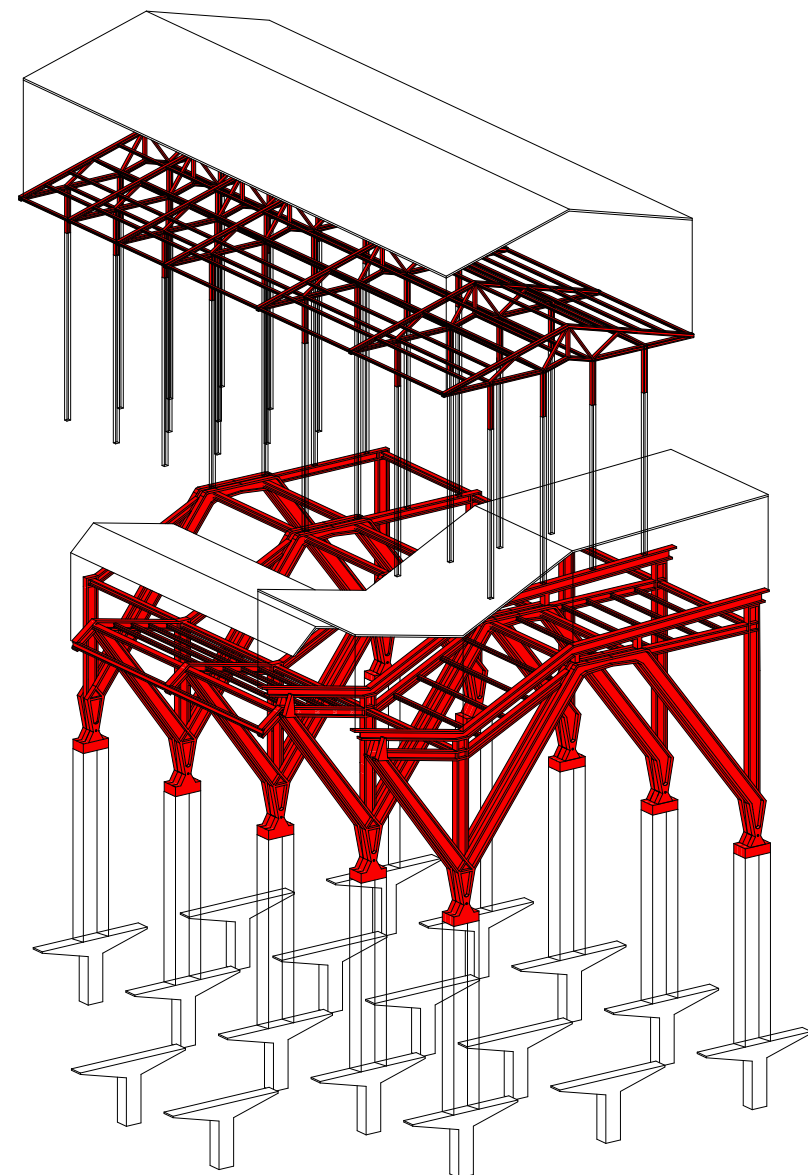
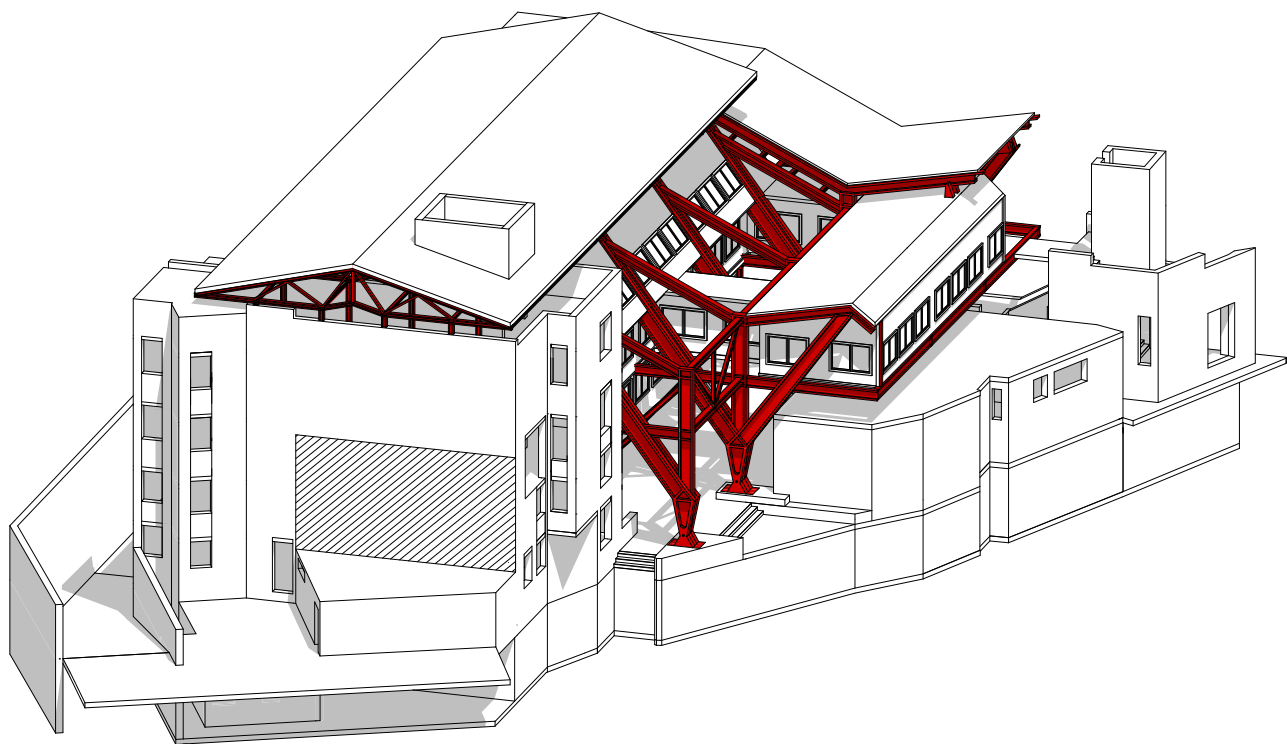
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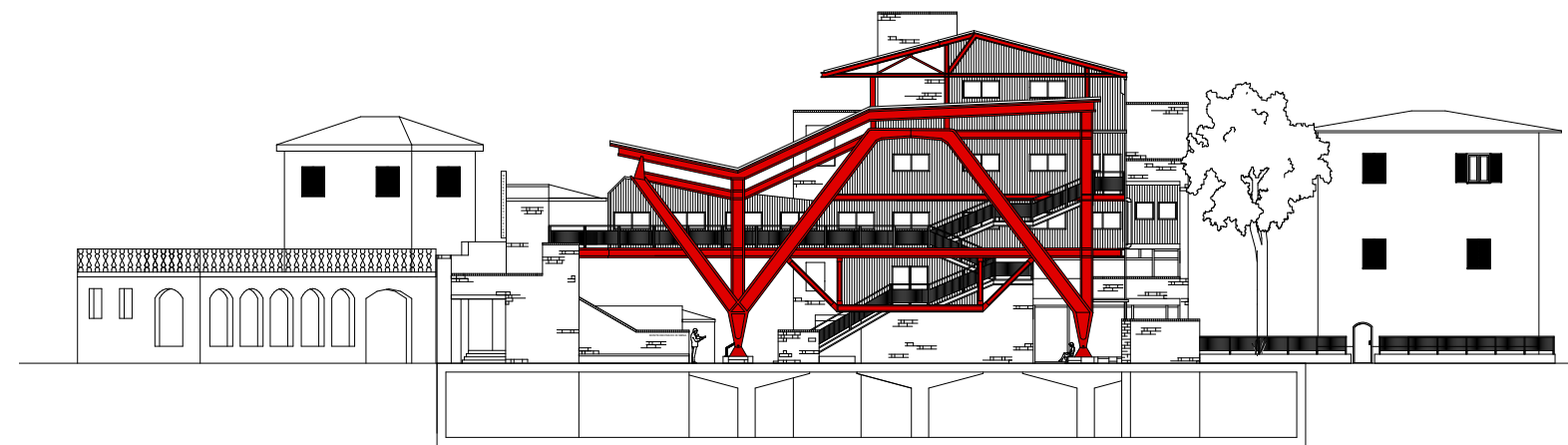
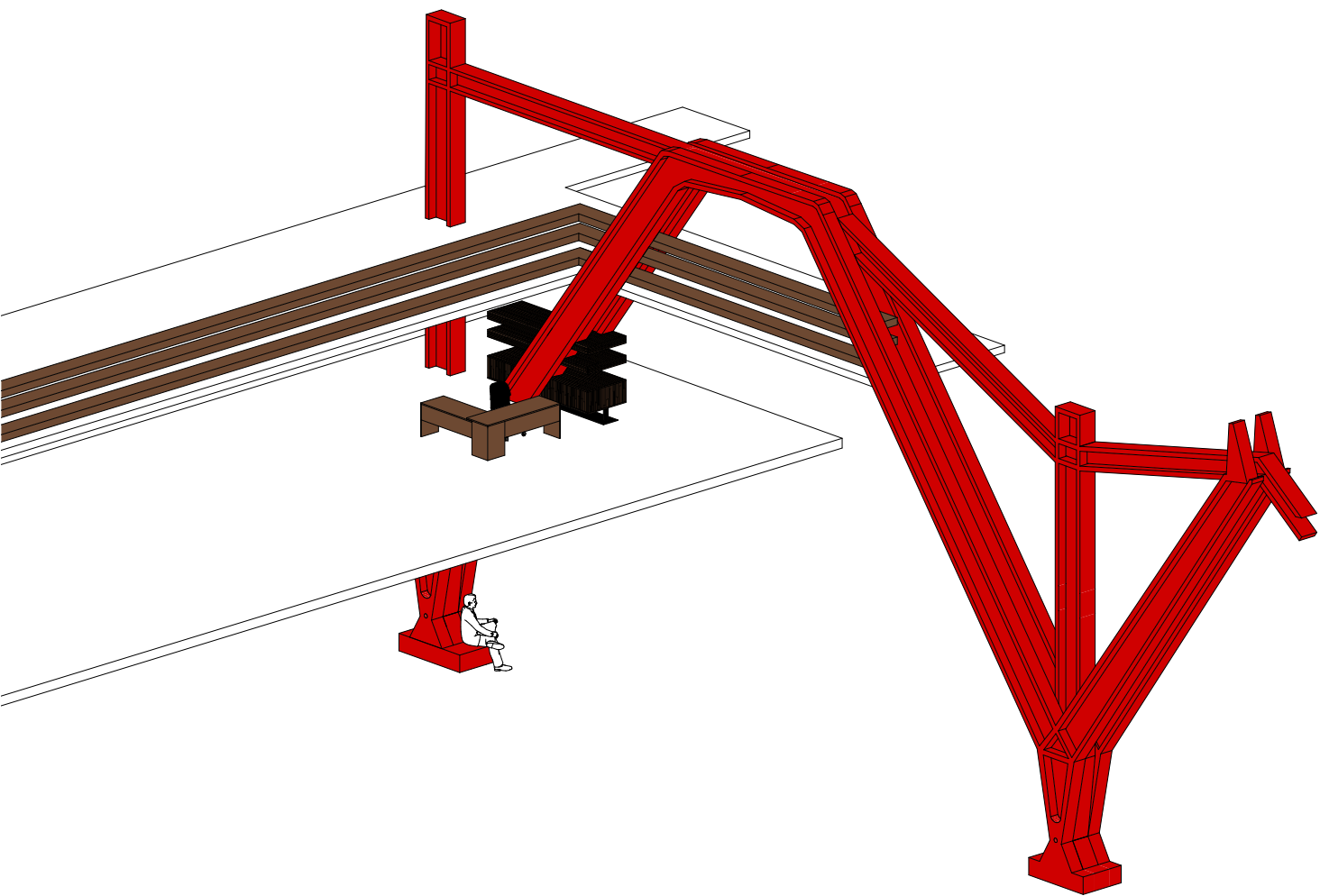
BANCA A COLLE VAL D'ELSA by Giovanni Michelucci
Julia Kobzar





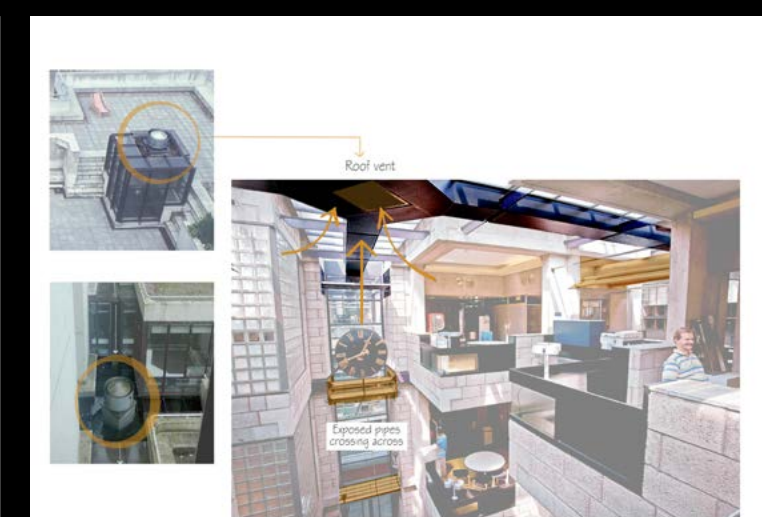
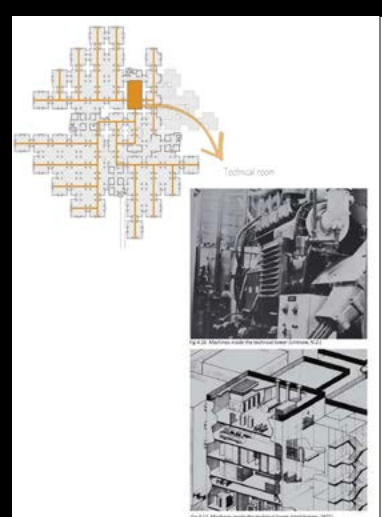
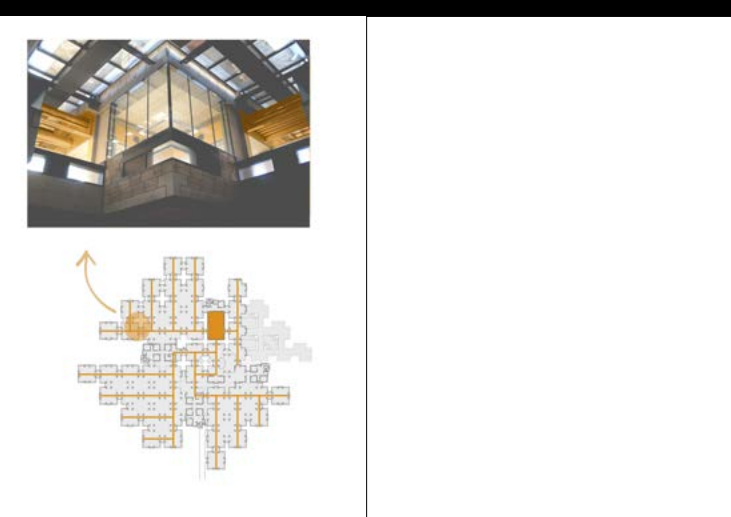
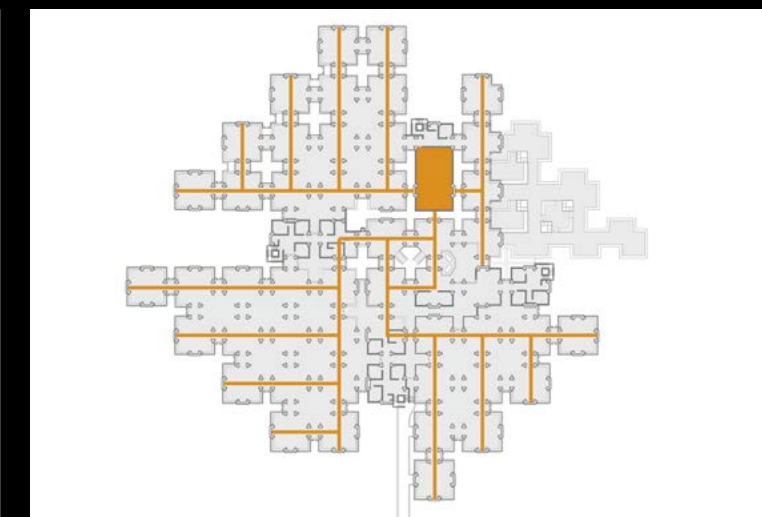
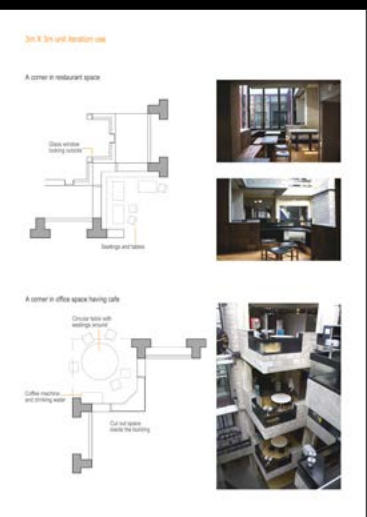
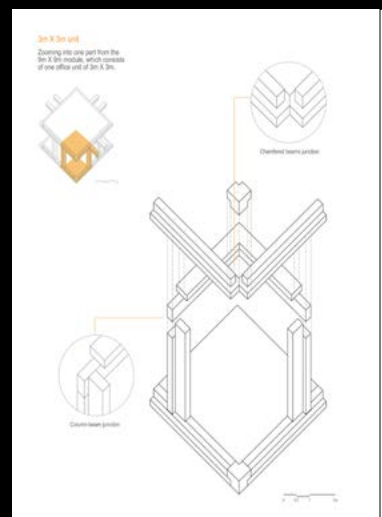
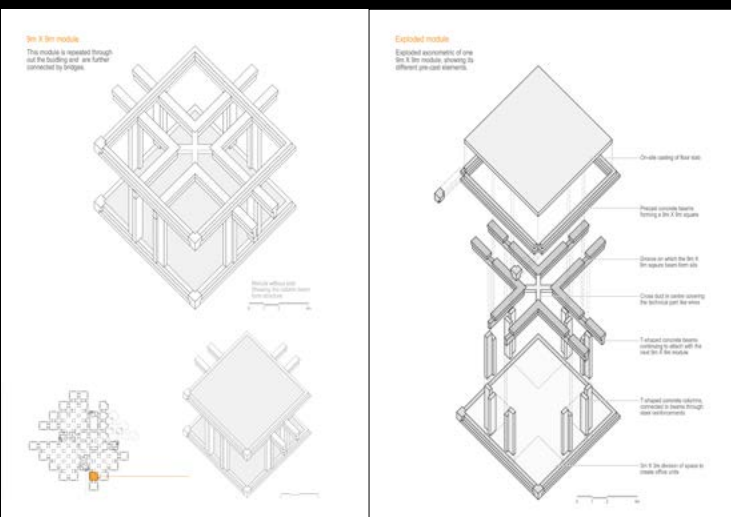
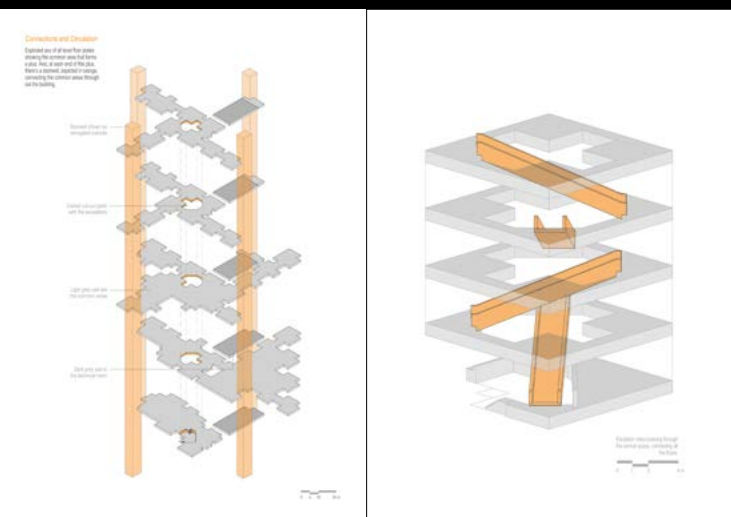
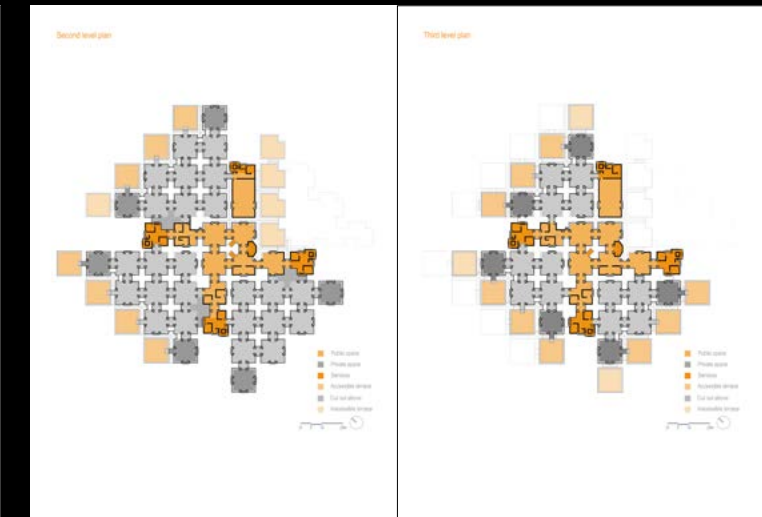
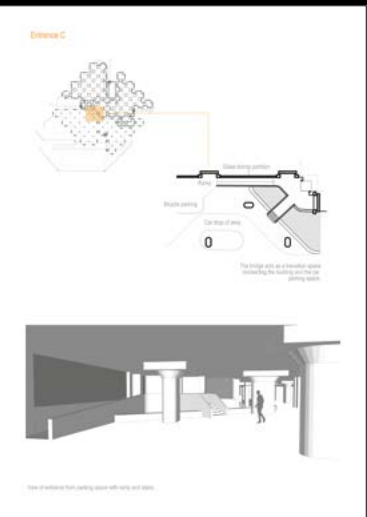
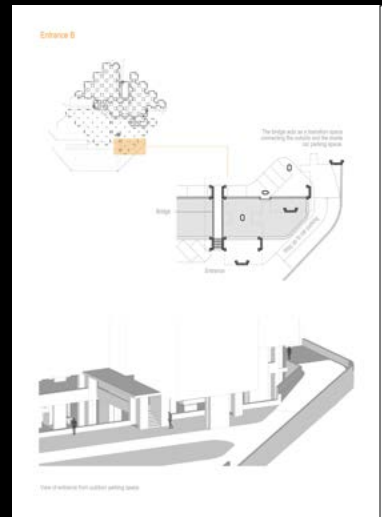
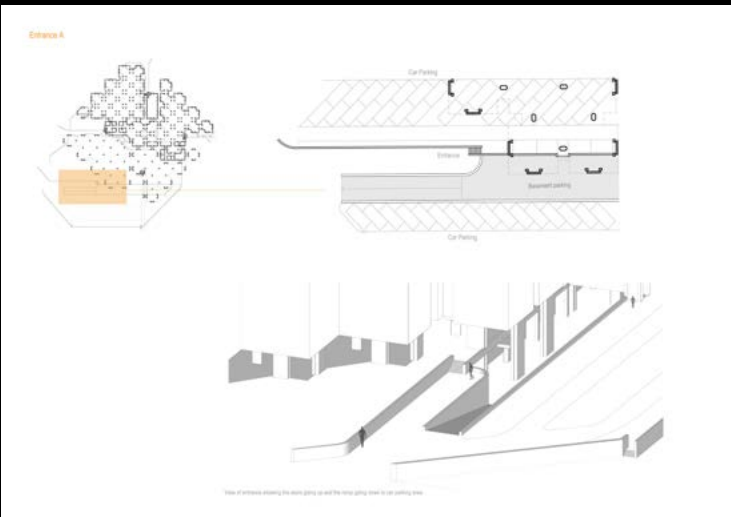
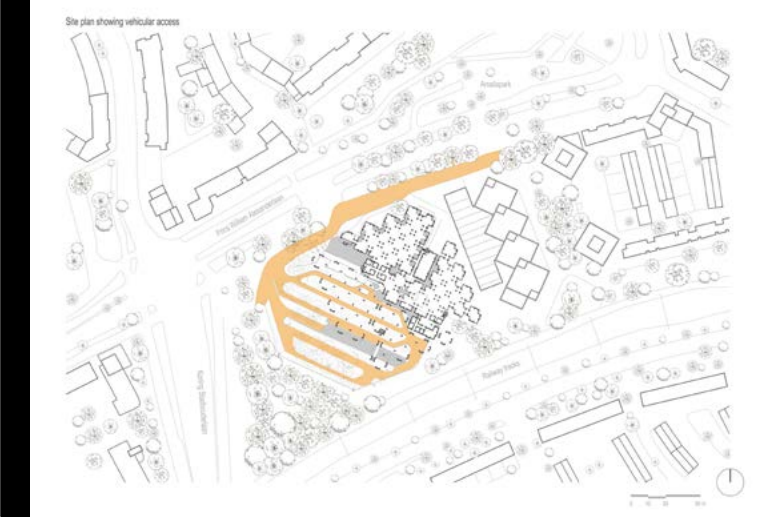
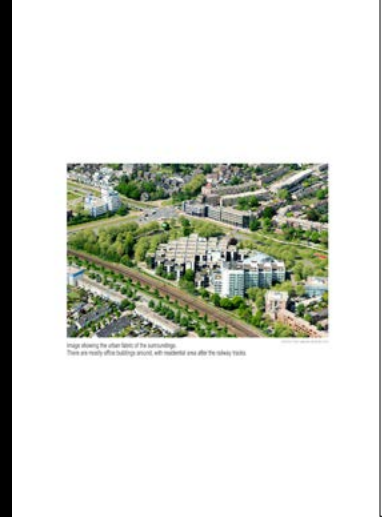


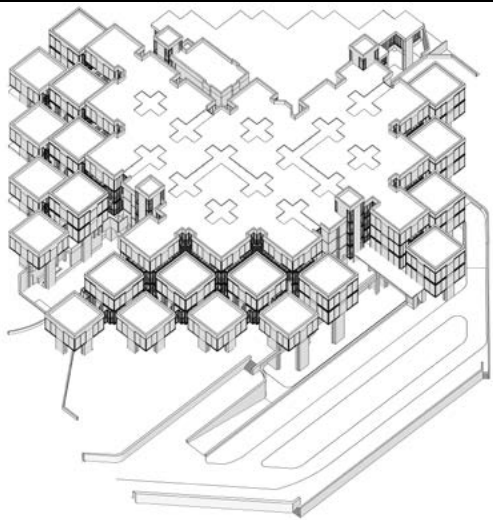




CENTRAAL BEHEER by Herman Hertzberger
Khushi Makwana







A photo journal of my trip to Central Before Apollonia...

After reaching the Apollonia main station (Dorlandstraße station), I can see the Central Before Apollonia in the background. It is a 10-minute walk along the green parking area, located in the center of the city. There is a modern building on one side and a large park on the other side.

After walking on that street for some time, I see four small squares, called 'Apollonia' squares. They were designed by Central Before Apollonia and later connected to the main building by a new building.

The entrance is a small and simple structure. It is a small square building with a flat roof. The main entrance is a small square building with a flat roof. The main entrance is a small square building with a flat roof.

From the Central Before Apollonia, I can see the main building. It is a large, modern building with a flat roof. The main building is a large, modern building with a flat roof.



After entering from the first floor through the connecting bridge, I entered the street. It is a high volume with light flooding in from the top. Through the bridge, I can see the main building. It is a large, modern building with a flat roof. The main building is a large, modern building with a flat roof.

As I enter in and walk around, I completely lose my orientation. With some concrete elements all around, I was lost in the grey land of concrete. The building, empty without any furniture, felt like an uninvited under construction building. Only the concrete columns seemed to break the grey surface and bring in some orientation.

Finally, I somehow reached the escalators. I climbed up the non-functional escalators and reached the second level.



As I reach the second floor and look around, I cannot see anything of the outside. There was no visual contact to the outer world.

Walking around in between the columns, it felt like a huge, continuous space. All the different spaces formed a unified whole. The first level felt more airy and bright. The daylight poured in natural light.

As I start crawling down the levels in the stairwell, the floors seem to be opening up. The ground level and basement are huge open spaces with columns one after the other. Without any furniture, the space felt like a huge hall.

The lower two levels are darker in comparison to other floors. I needed artificial light to walk around the space. Some of the daylight is closed off from the levels. I wonder how low and cluttered would this space have been with all the desks, files and people around.

There is a small, dark and damp room that is less well-lit and being closed for so many years. I could hear silence here. I walk back up and exit the building from where I entered it. I then walked around the building from outside, visiting the parking space.



From the outside, the building looks like a standing of huge, grey concrete blocks. The parking is shaded with trees. From the outdoor parking space, the building is barely visible.

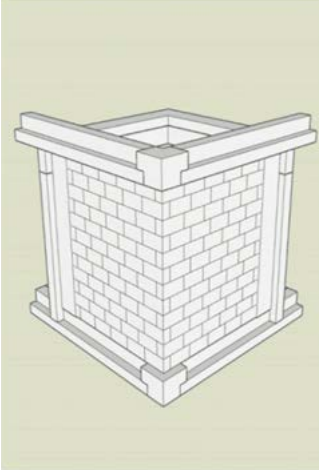
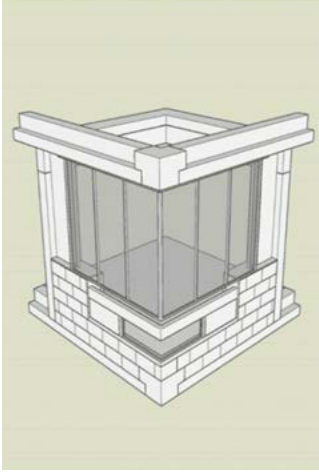
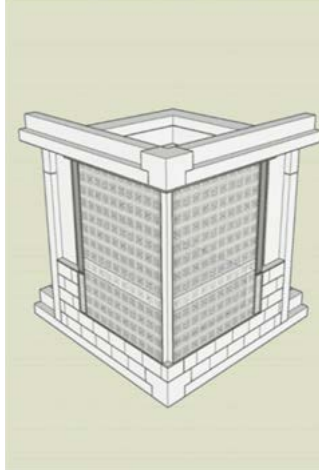
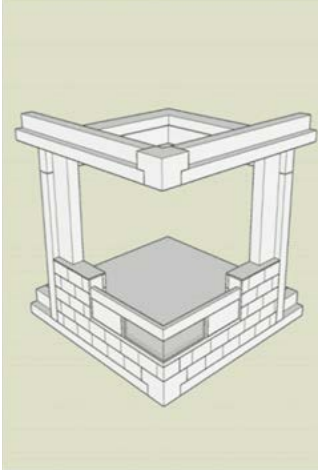
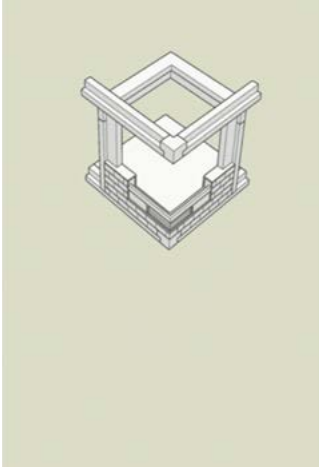
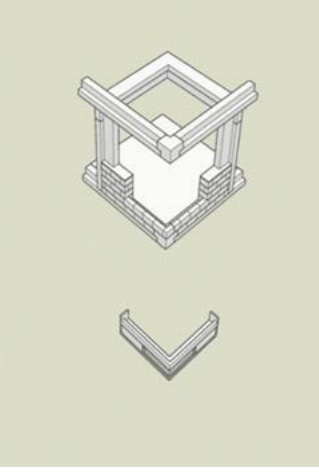
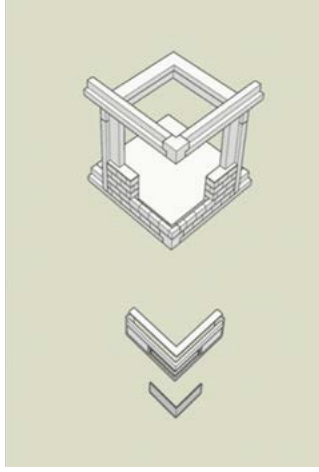
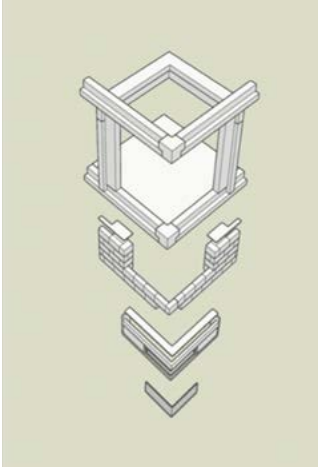
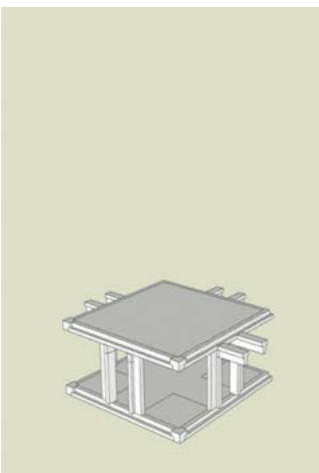
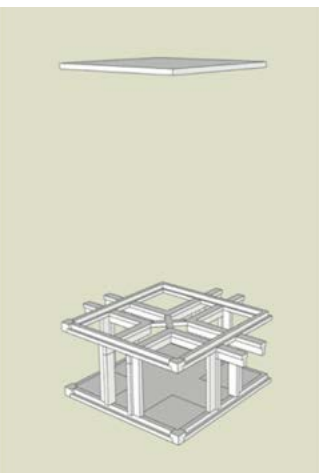
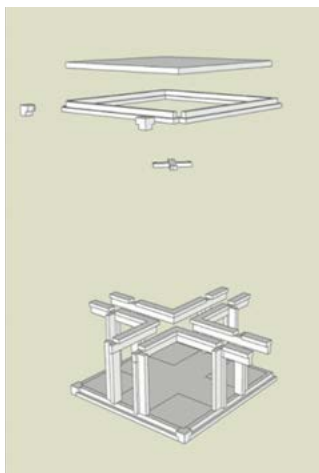
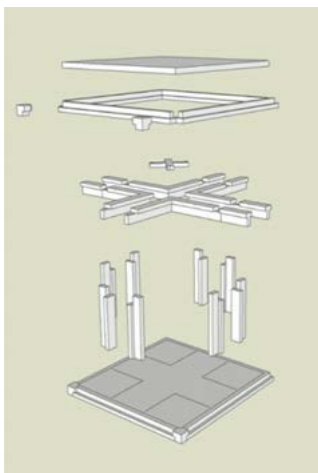
But from across the main First William Apollonia street, the building appears to be sitting out of the green vegetation around just seen in the sketch above.

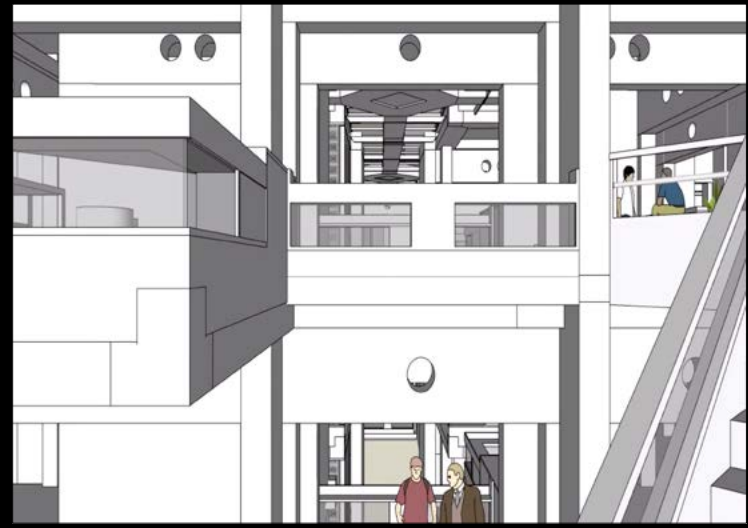
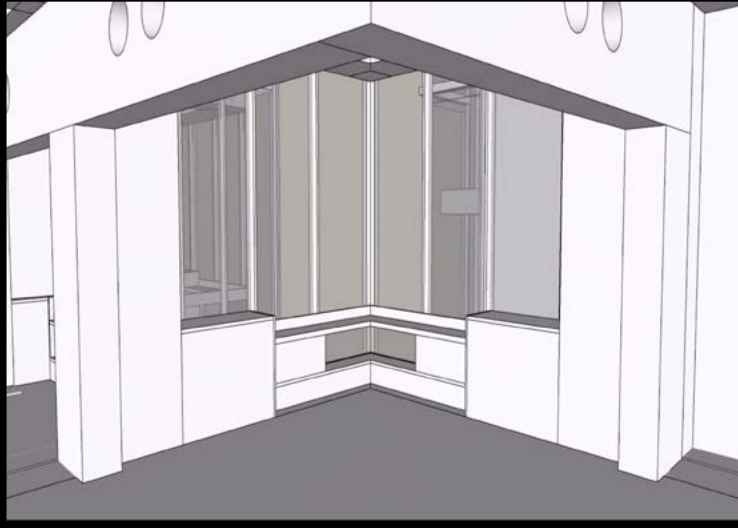
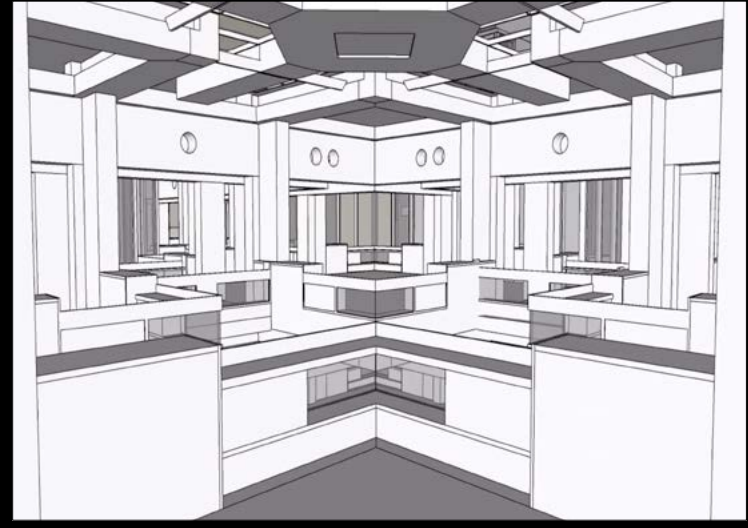
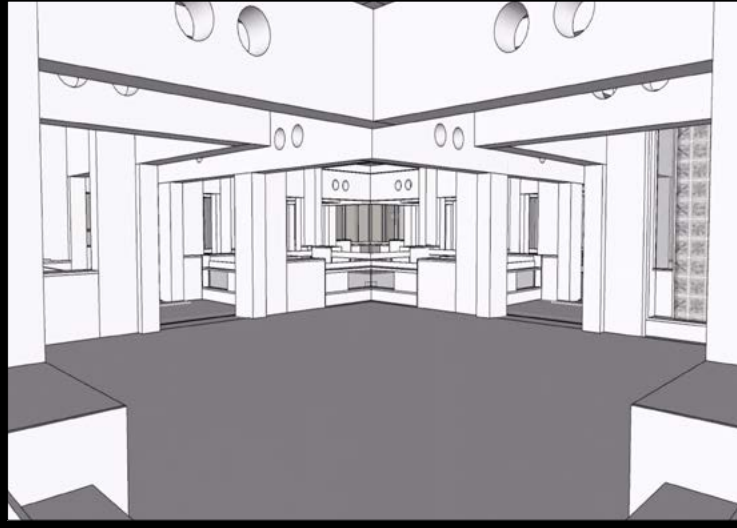
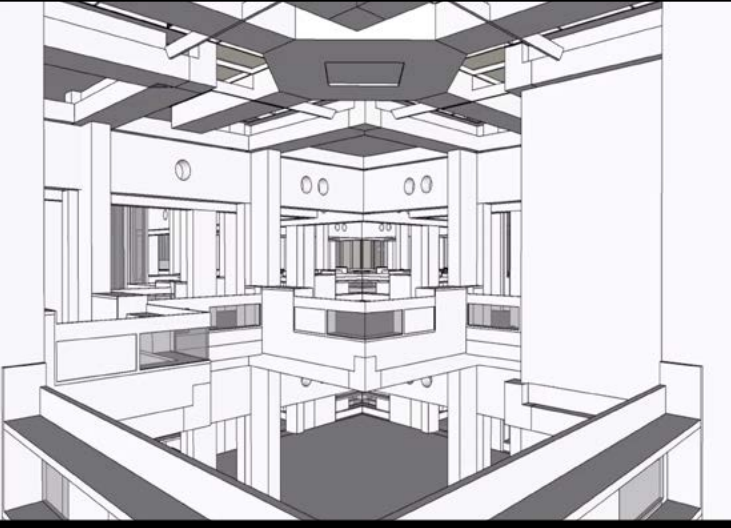
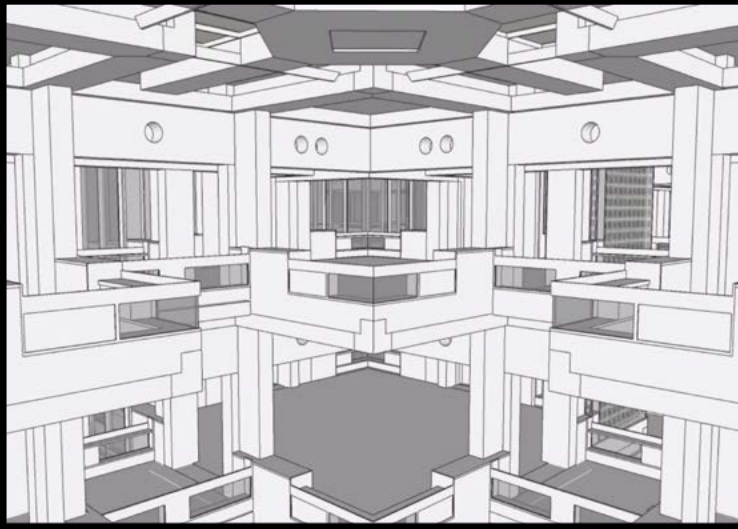
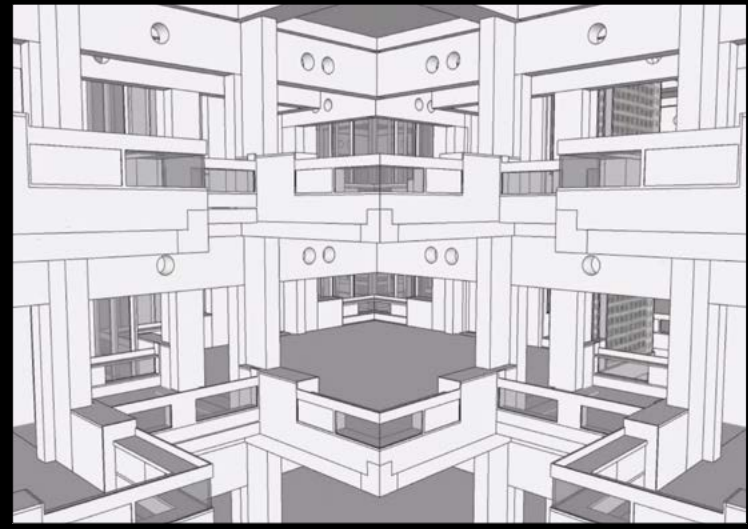
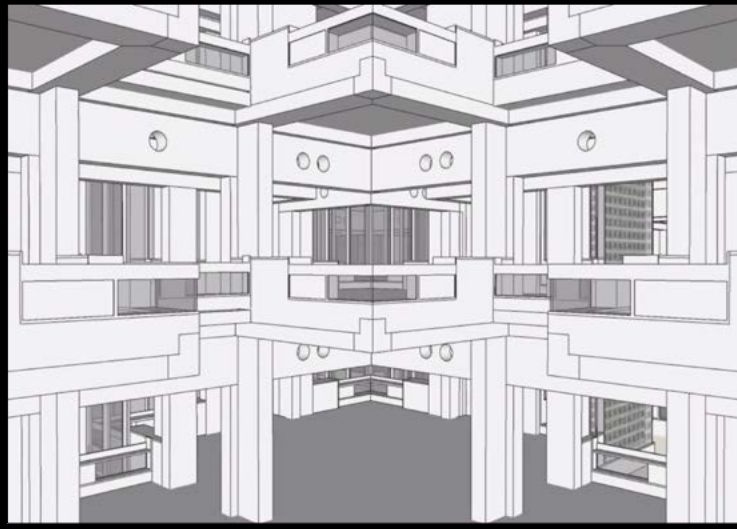
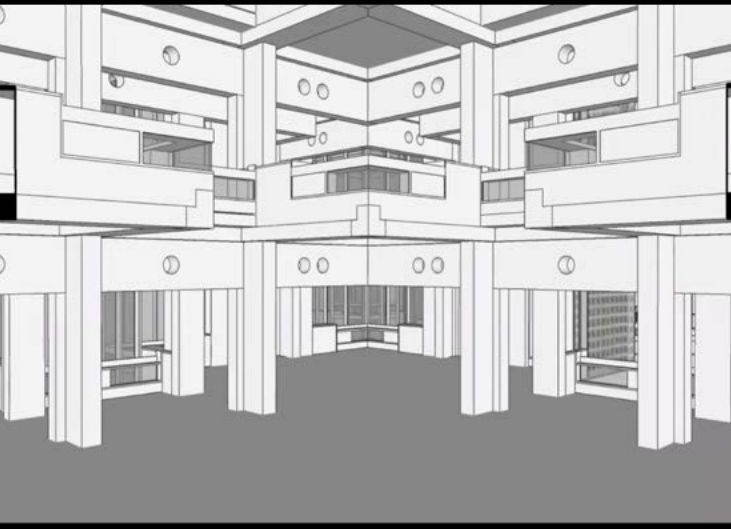
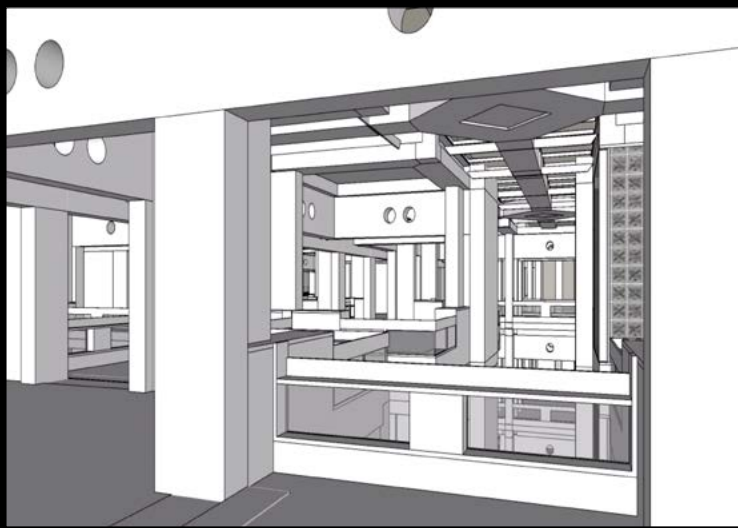
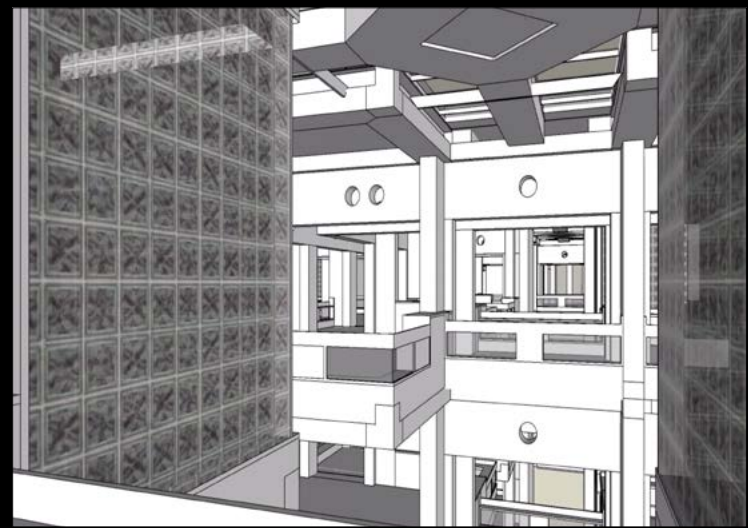
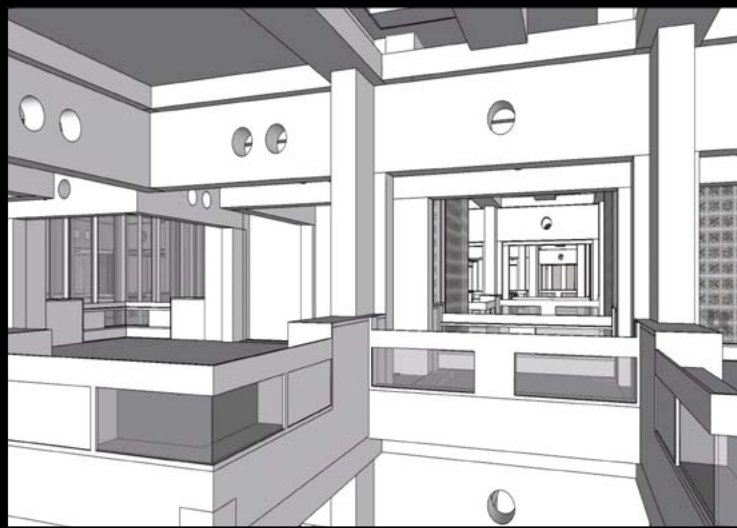
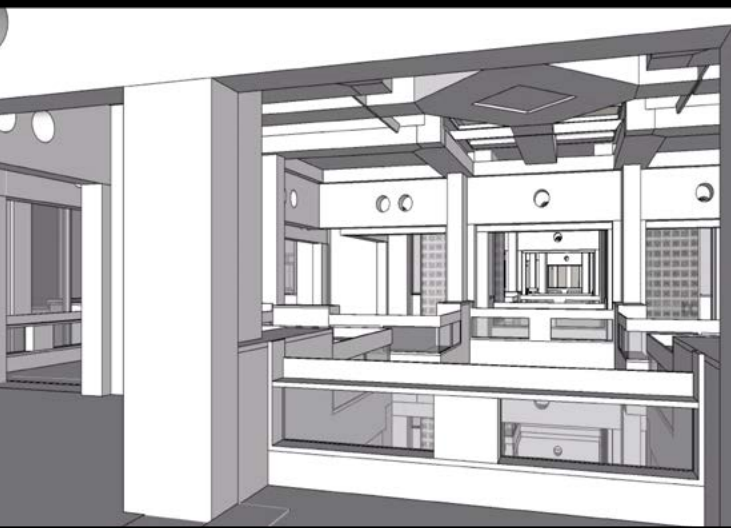
As I walk around, I notice multiple entrances designed by the architect, that remain closed and covered with grilles.

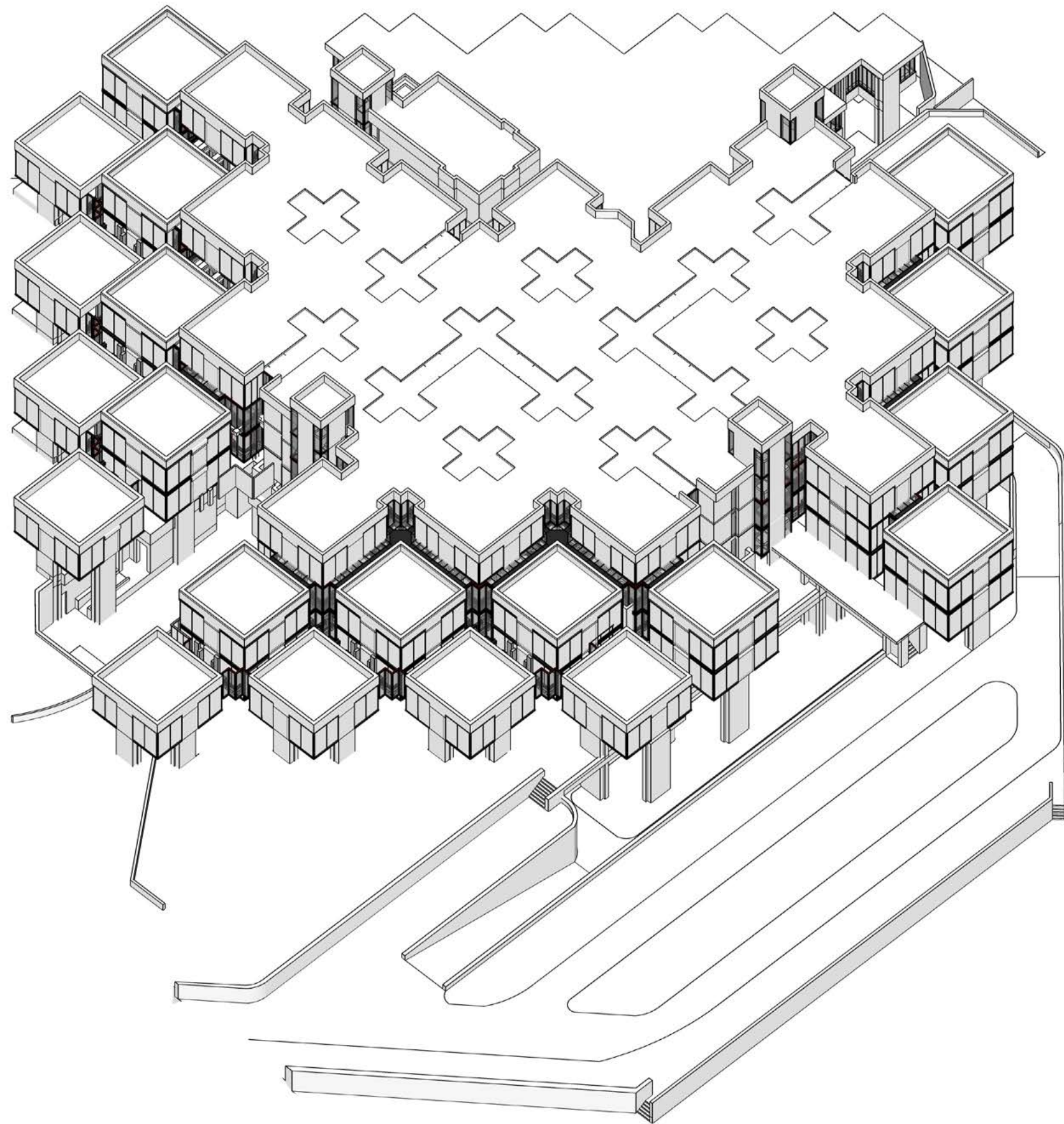


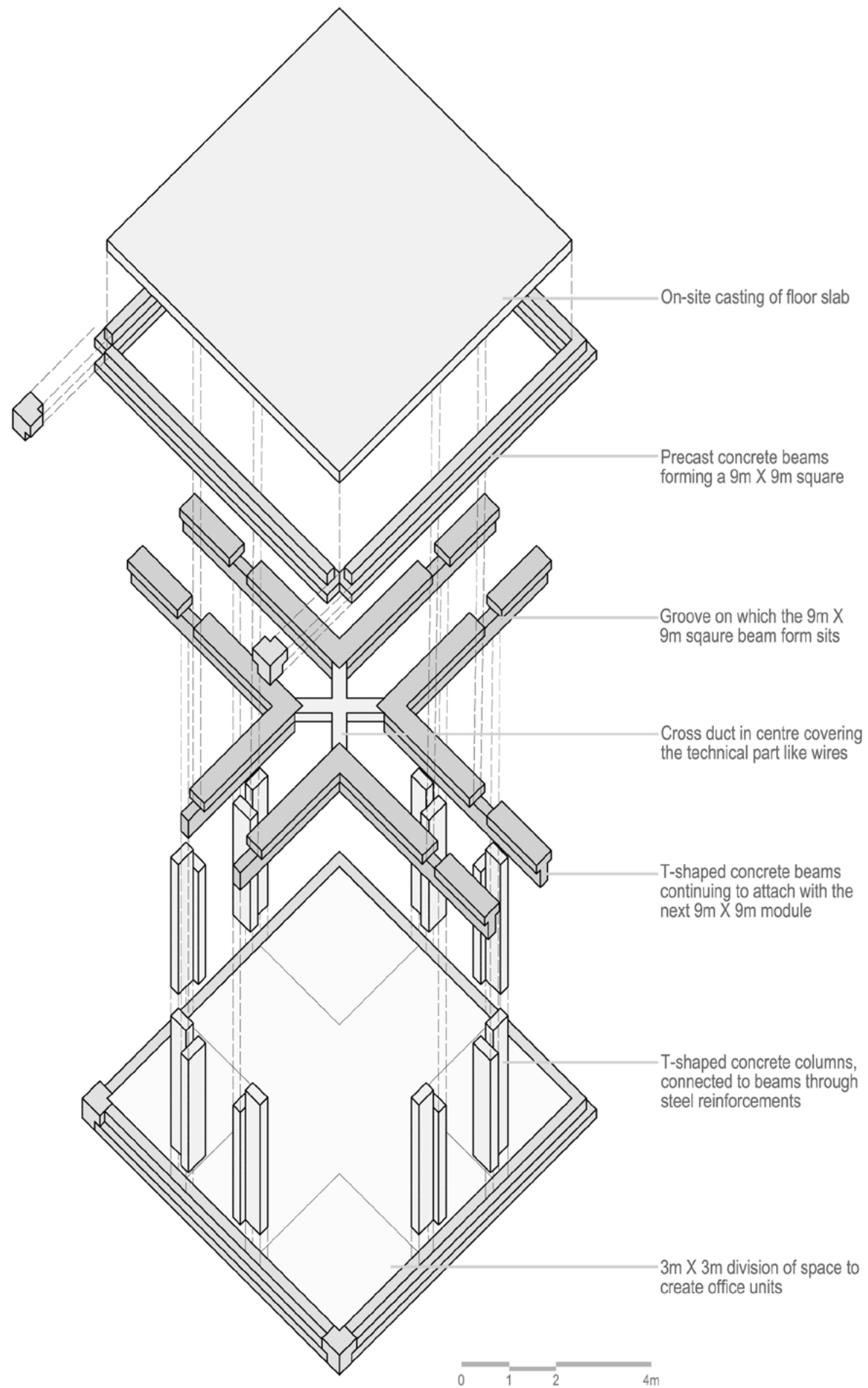
As I walk, it hits me that the building has no specific facade or entrance. It was meant to be perceived as a part of the site, like a city of cubes standing on columns and narrow streets flowing from beneath it.

Currently, it is viewed from outside, and the only entrance that high glass has entrance seen from the main road. The beautiful glass of levels is seen from walking round the building. I walk back to the main entrance area and let my ideas to this masterpiece by human hand design.



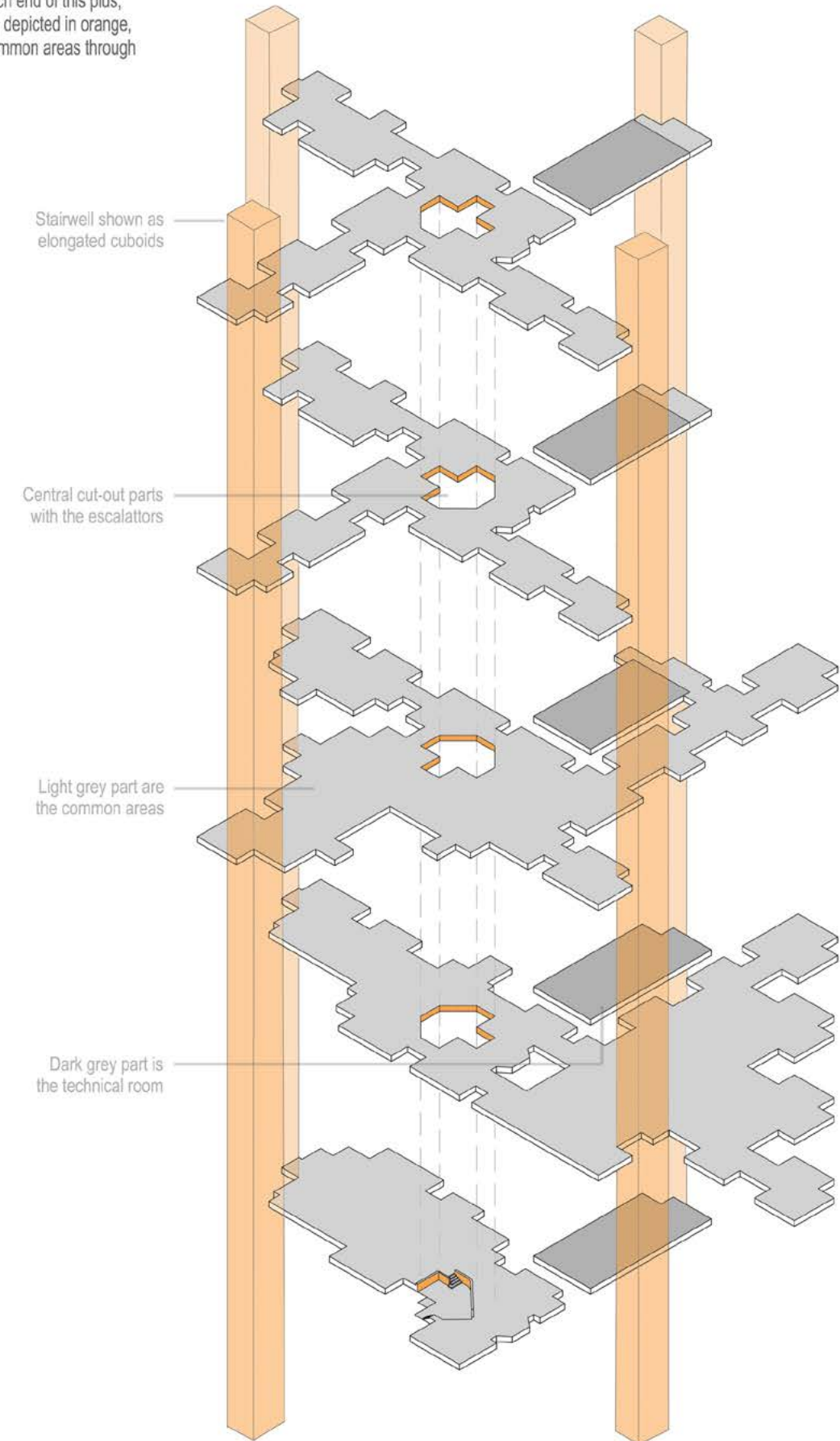






Connections and Circulation

Exploded axo of all level floor plates showing the common area that forms a plus. And, at each end of this plus, there's a stairwell, depicted in orange, connecting the common areas through out the building.





Farm follows function

Between the two World Wars Haring found his new direction, and it so happened that his most promising client was a farmer: Otto Harten, who wants to have started with the idea of a modest extension of his farmhouse, but went on with Haring to plan an entire new farm engaging the latest methods. In the end barn, cow house and implement sheds were built, but these became the test cases for the new functionalist architecture and have remained key examples. Built at Garke near Lohbeck, in Schleswig Holstein, Haring's farm lay within the general area in which the kind of hall house examined above his found, and in the 1930s many ancient examples were still extant. Haring ignored the traditional combination of farm and dwelling, planning a separate L-shaped farmhouse with living and sleeping wings, but he did attempt to produce a series of building types each dedicated to its particular purpose. He differentiated, for example, between the housing of cows, pigs and horses, so what the whole building group revolved equally around the farm and for outdoor work. That he was interested in a harmonious relationship with the setting is reflected in the final words of his essay about the building, in which he claimed it seems to belong more essentially to its site and the landscape than older structures nearby". He claimed also that there was "no room for influences of any other kind, such as folk art, earthy traditions, Saxon gables surrounded by hawes' heads". For the time it was far from traditional since he employed modern materials and methods, including flat roofs and concrete frames, and on the cow house even a ribbon of horizontal windows. The largest building was the great storage barn, still required in that era to retain produce for winter, and formed of building it with a trussed roof. Haring chose a lantern structure achieved with short intersecting planks. This was justified on the basis that the lack of ties made the internal volume more usable, but he must have been pleased also that the lantern structure had to follow the line of thrust, so producing a pointed arch, a case of form follows function structure. The base was concrete, with a storage cellar beneath.



Schleswig Holstein



Region Pinzke



Garke Garke



Schöne



Umgebung



Pinnau See



Umgebung 1:600



konstruktionslinien 1:200



Jungwisch



Händler



Juchrome




schnitt c-c 1:200



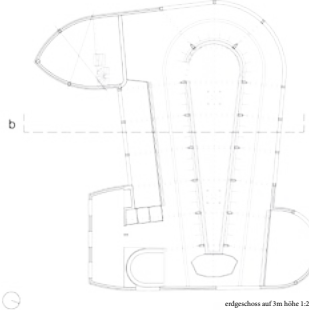
endgeschoss auf 1m Höhe 1:200




ansicht von 1:200



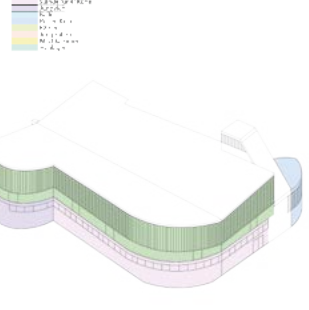
schnitt b-b 1:200




endgeschoss auf 1m Höhe 1:200

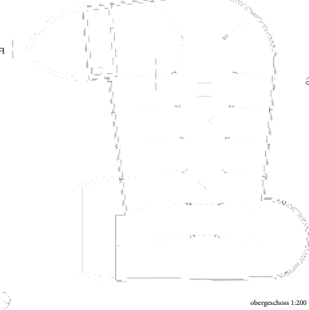


ansicht nord 1:200






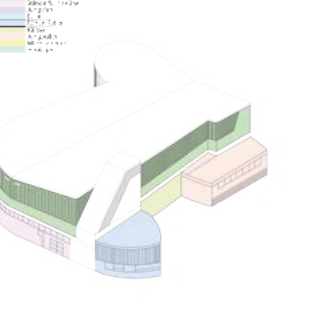
schnitt a-a 1:200

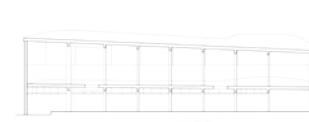


obergeschoss 1:200




ansicht west 1:200

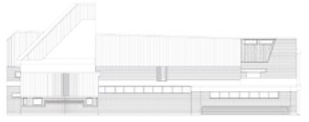




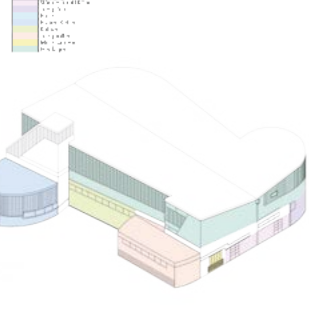
schnitt d-d 1:200

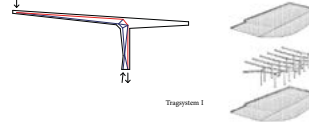


dachlandsicht 1:200

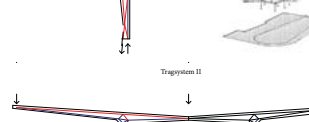


ansicht ost 1:200

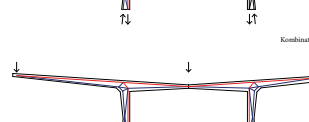





Tragsystem I




Tragsystem II




Kombination I und II




Kombination I und II gegängelt



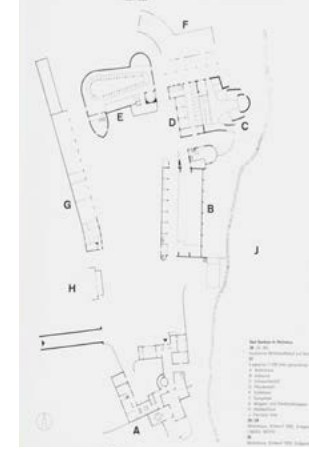
Haar



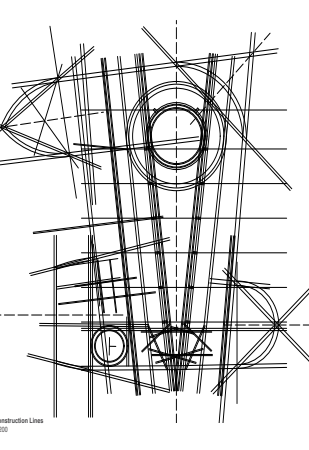
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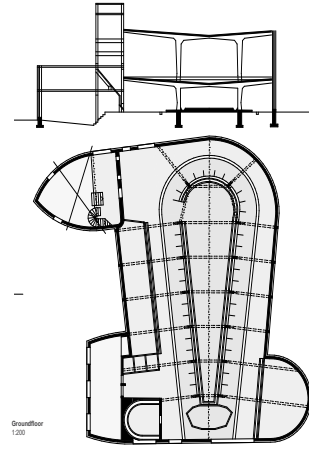
Collage zur Wahrnehmung



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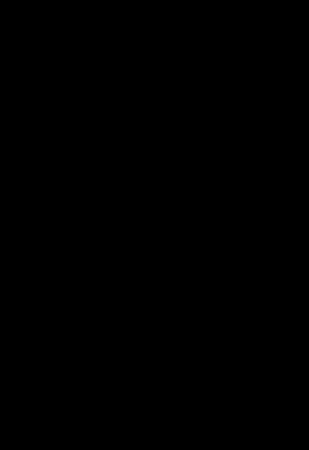
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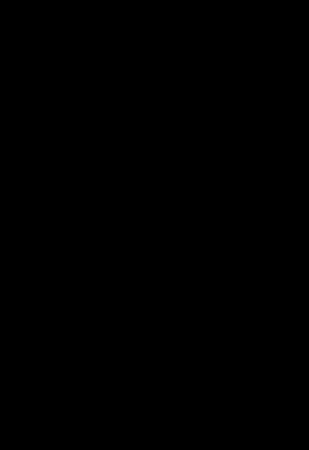
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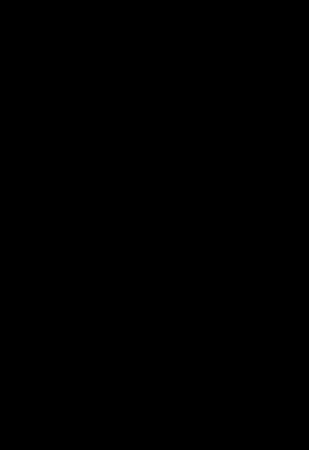
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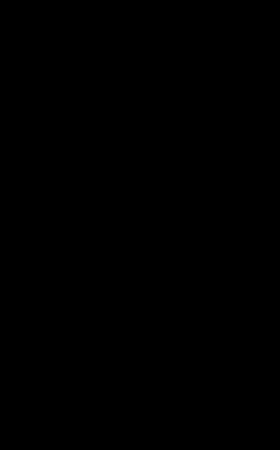
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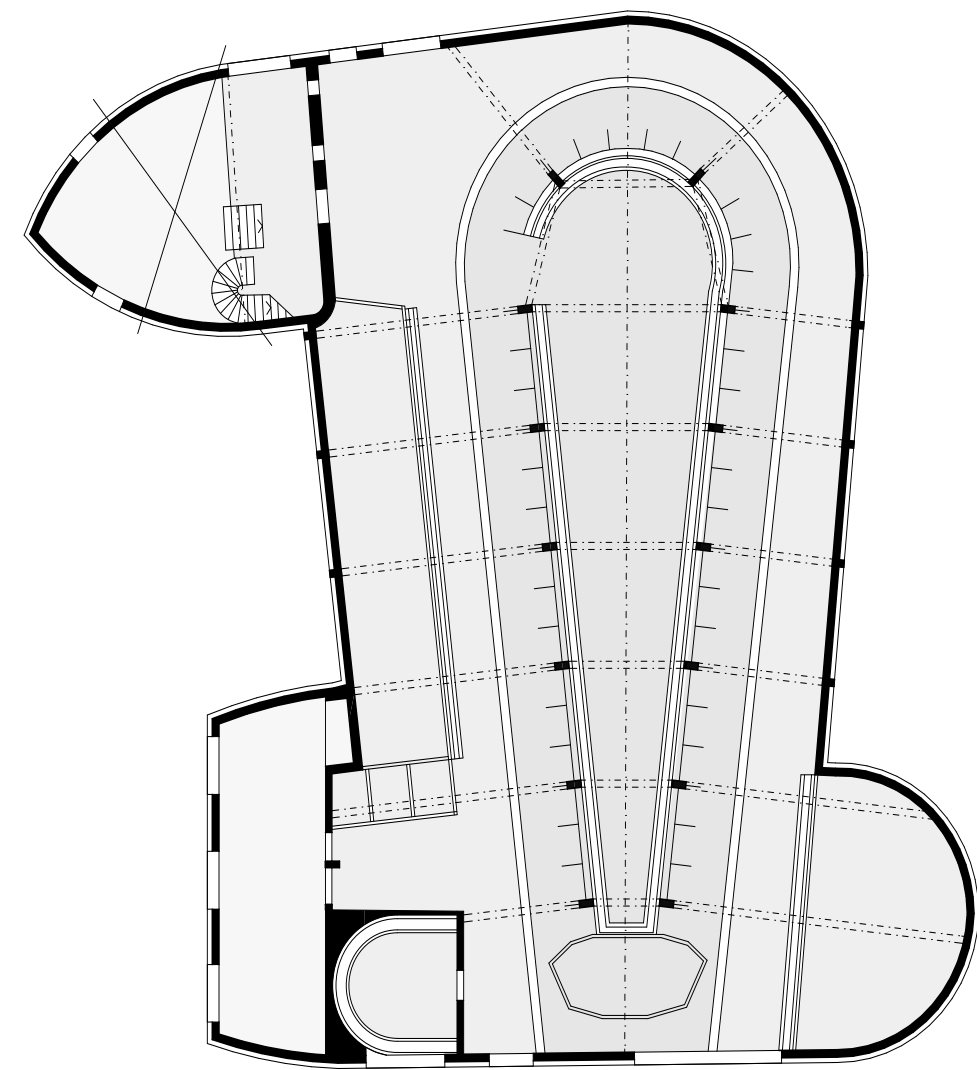
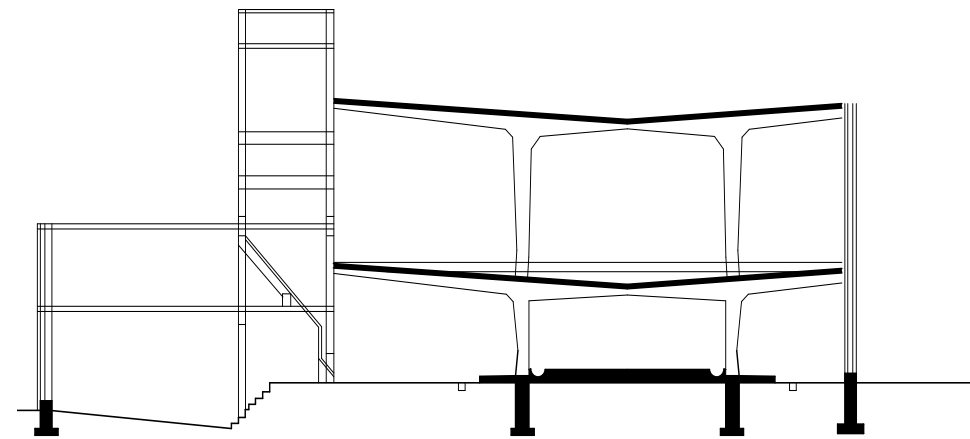
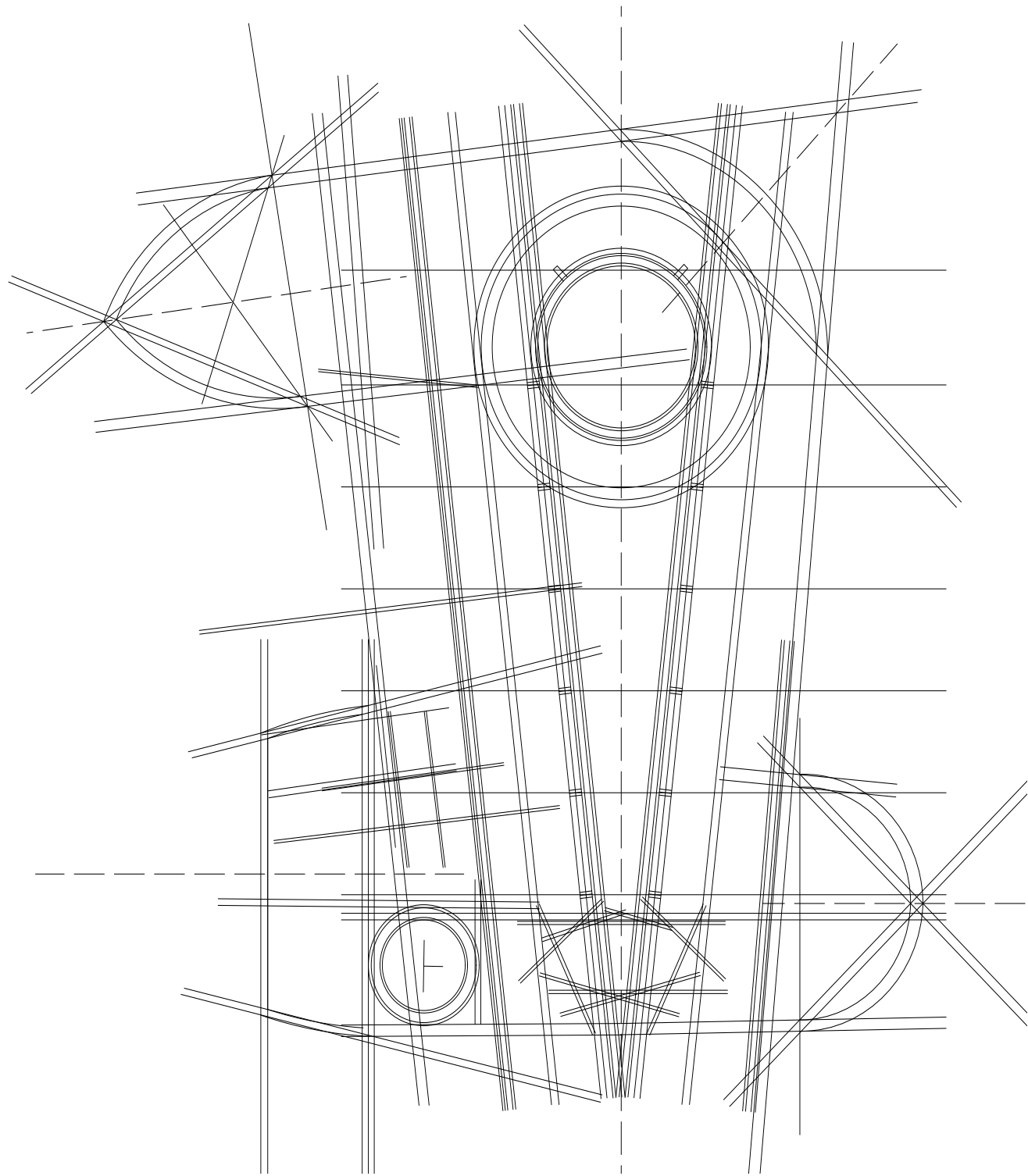
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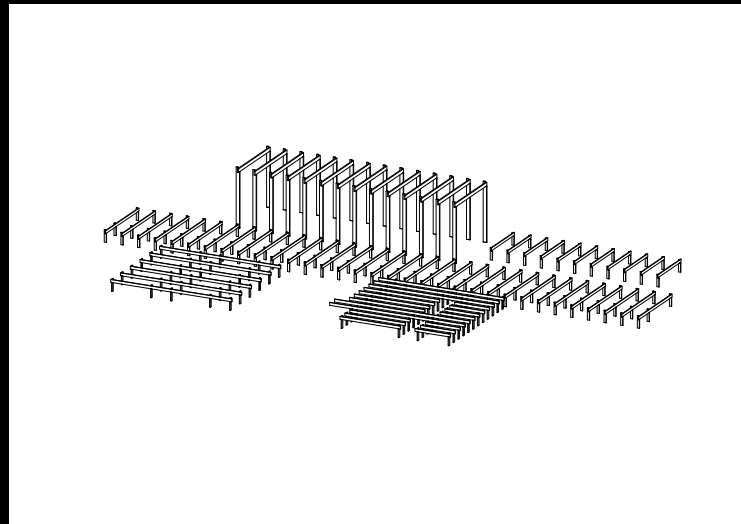
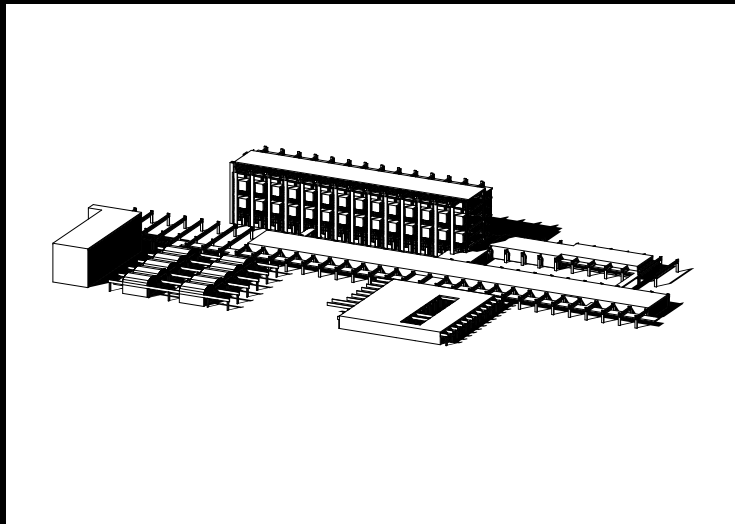
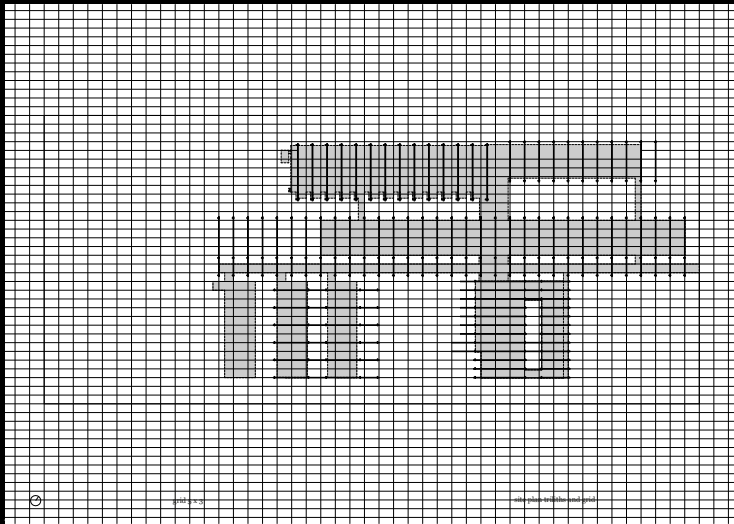
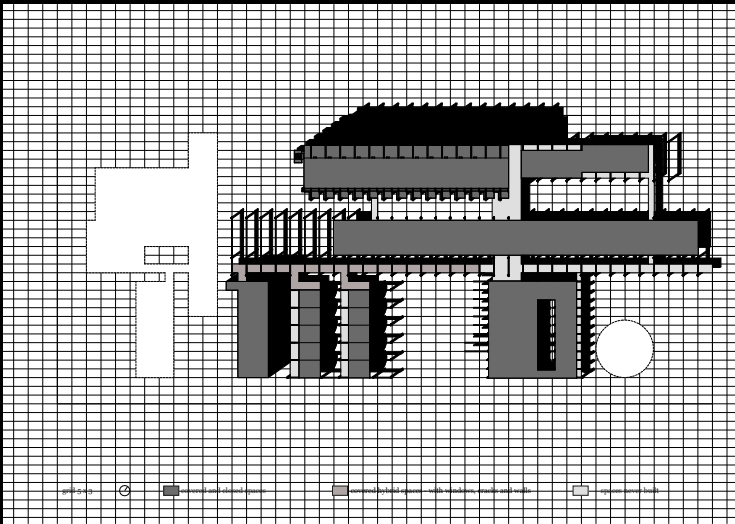
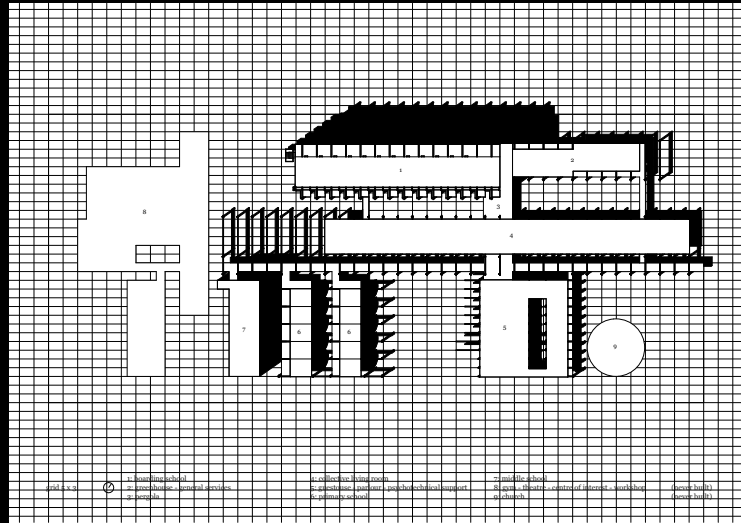
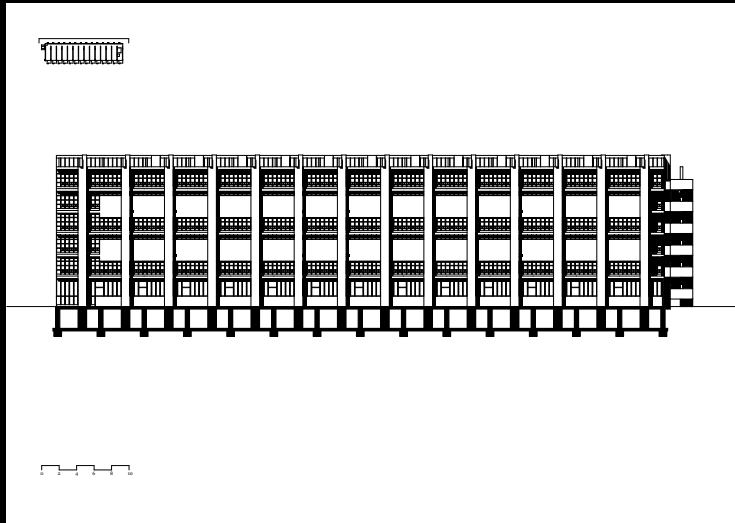
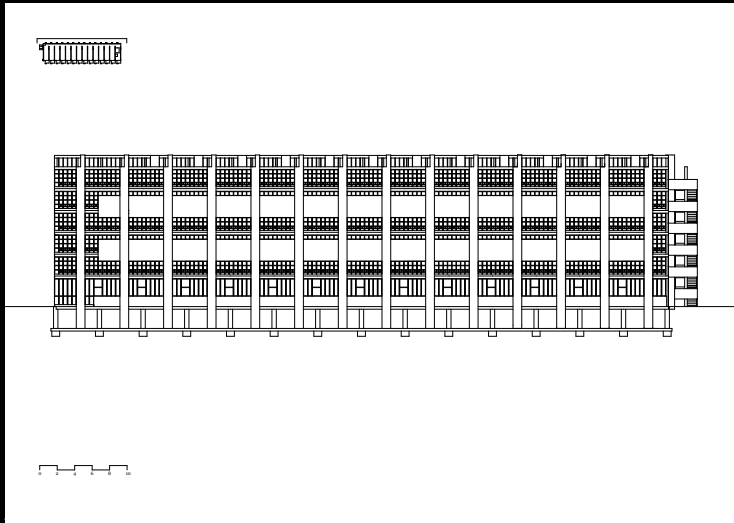
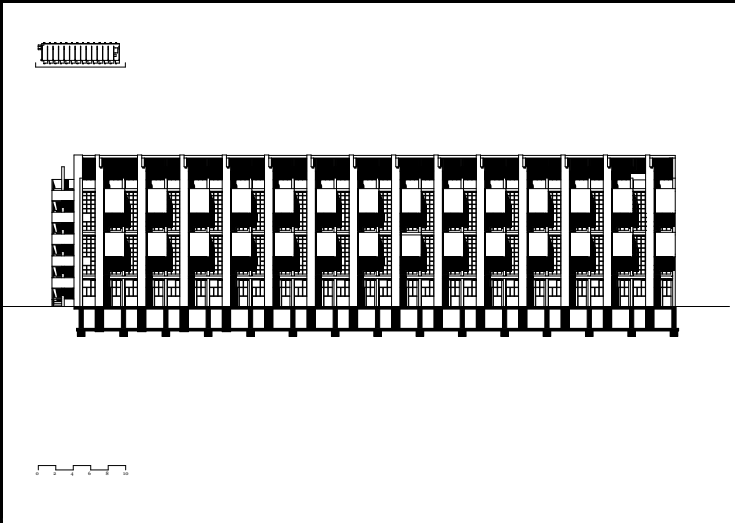
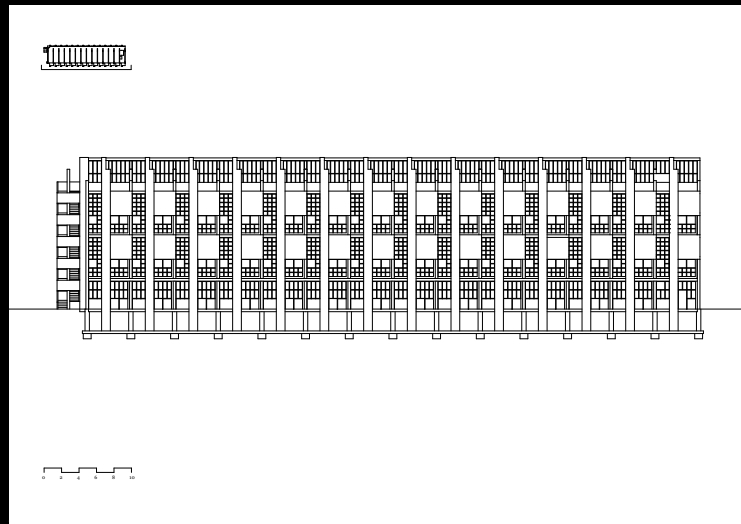
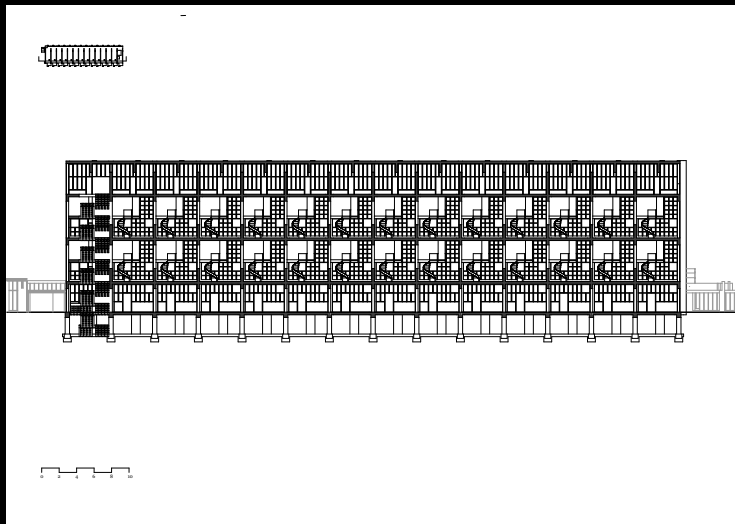
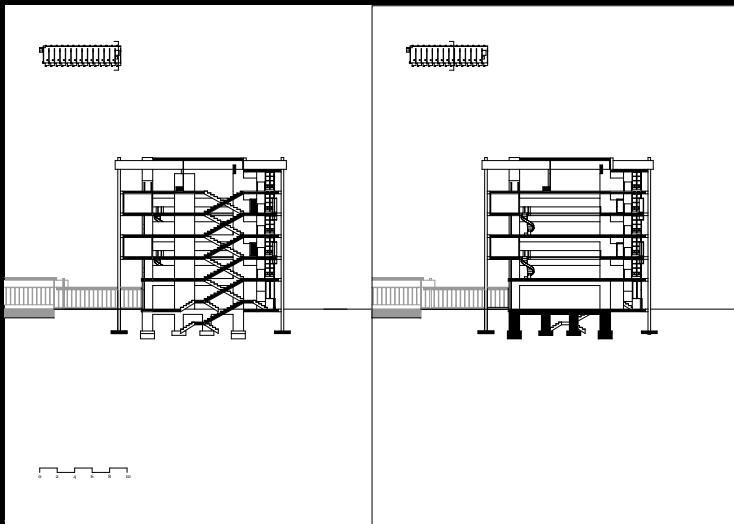
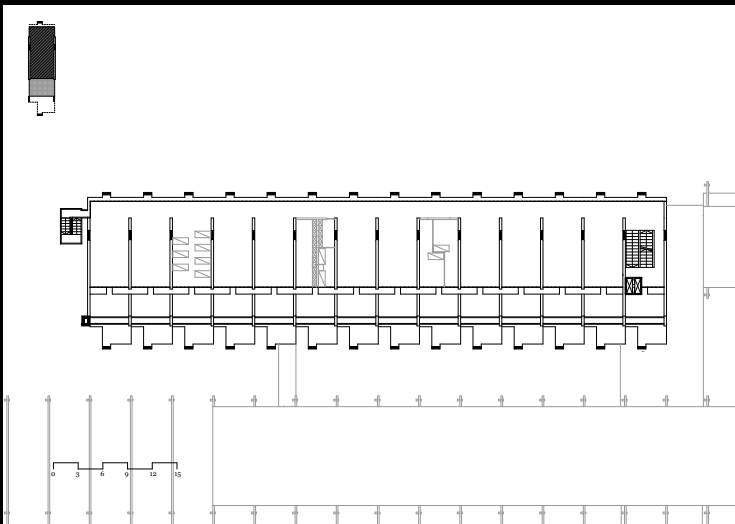
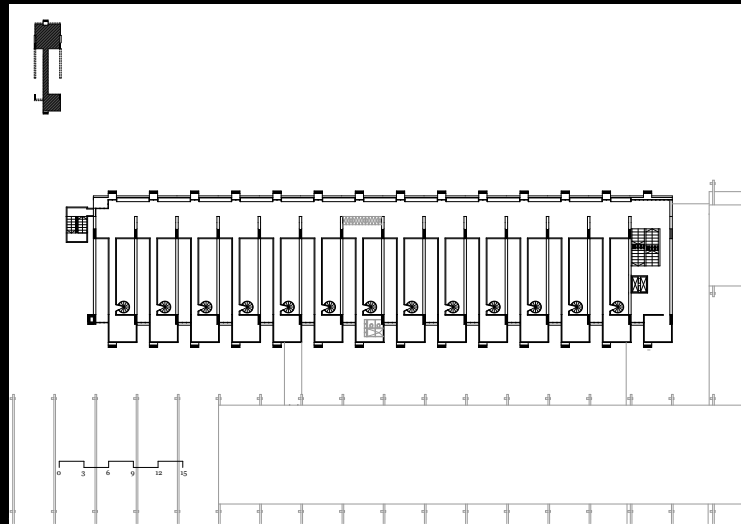
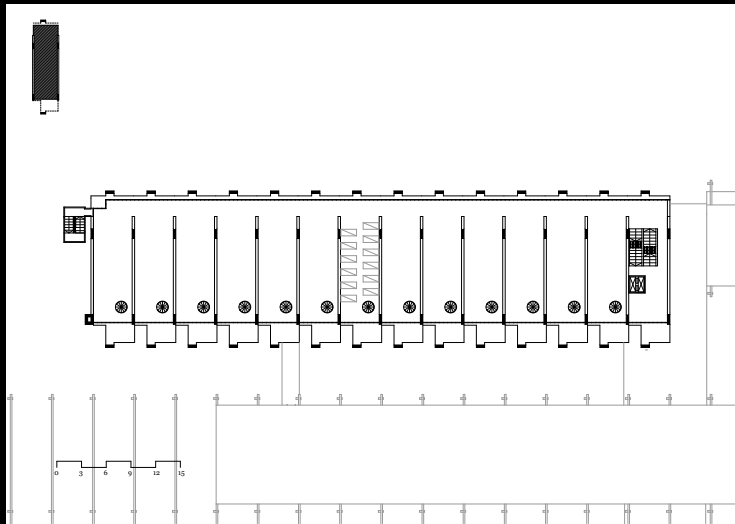
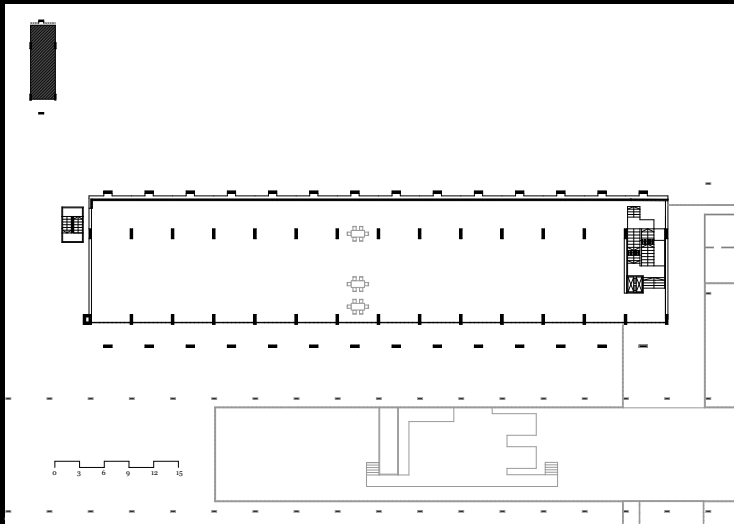
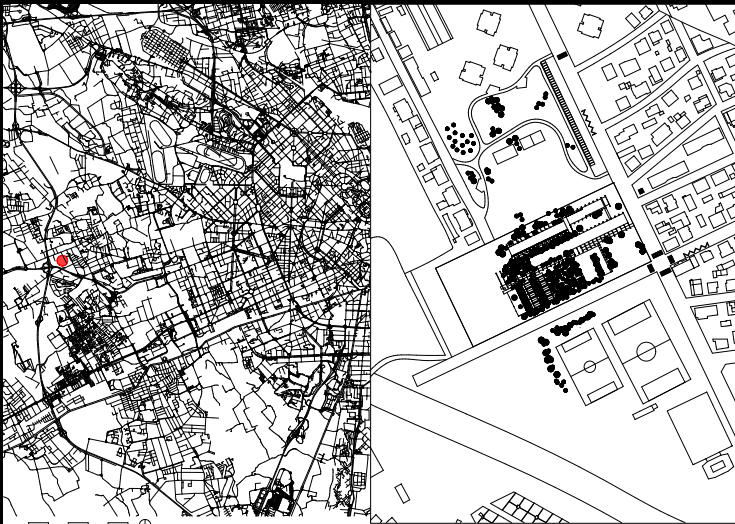
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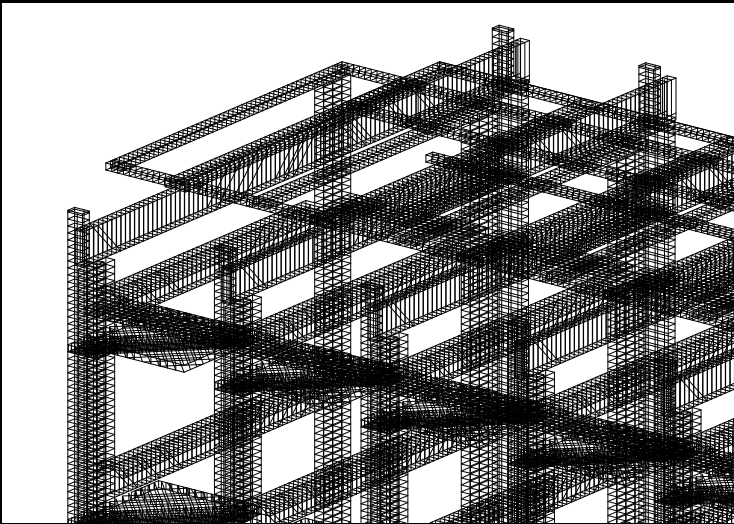
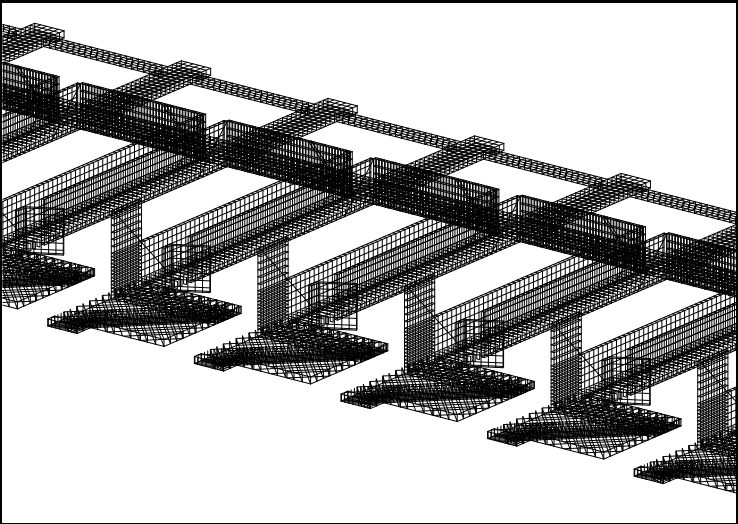
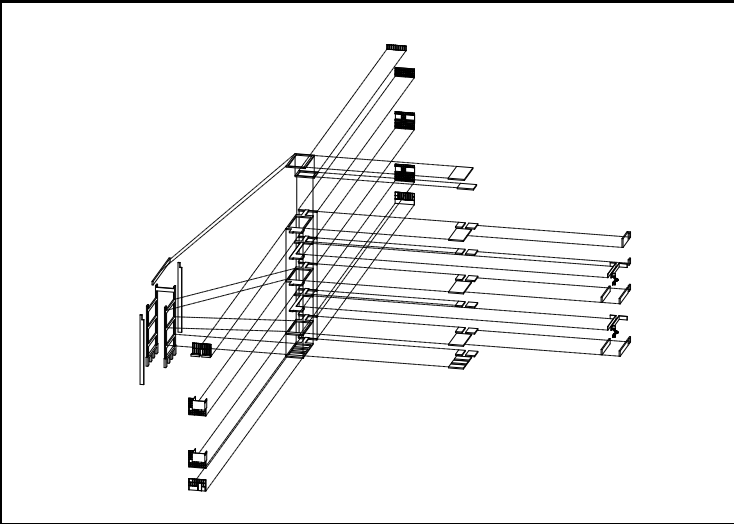
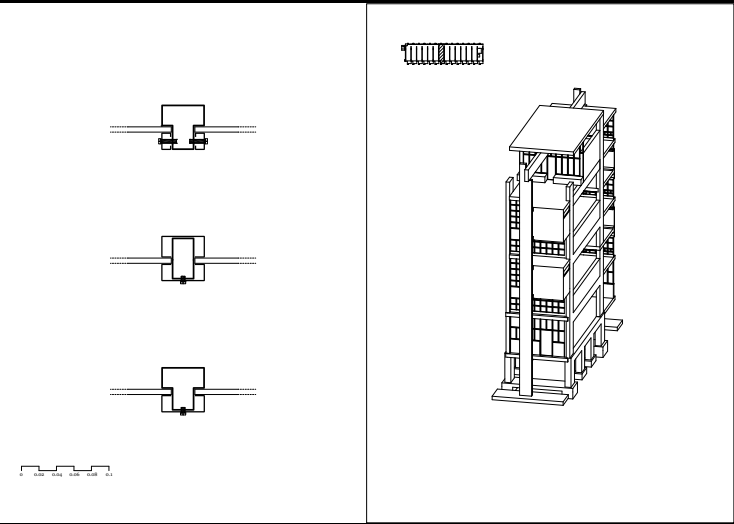
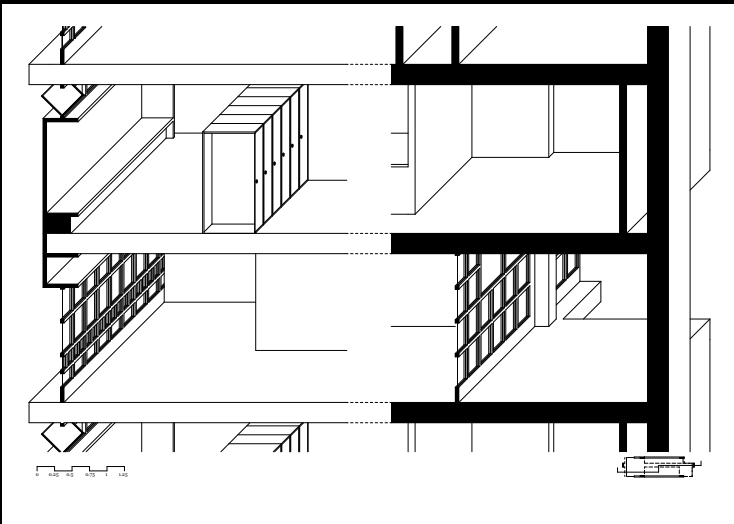
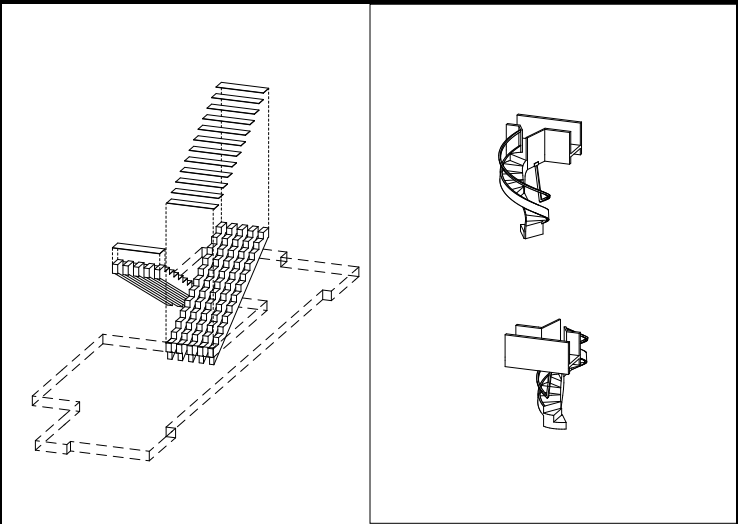
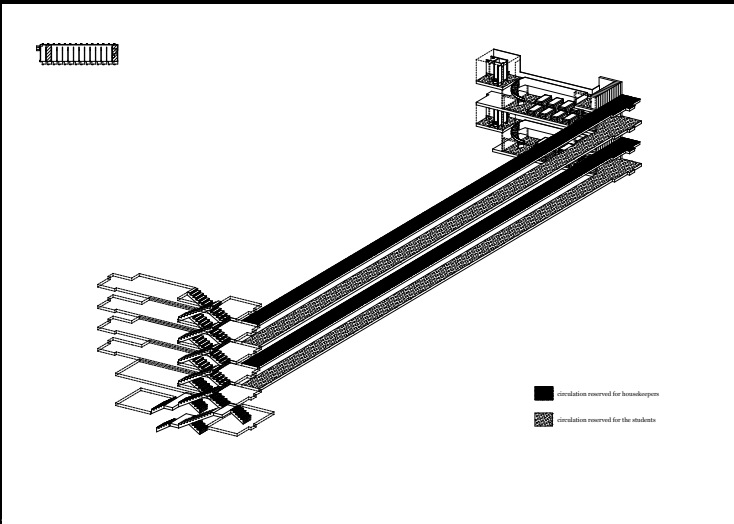
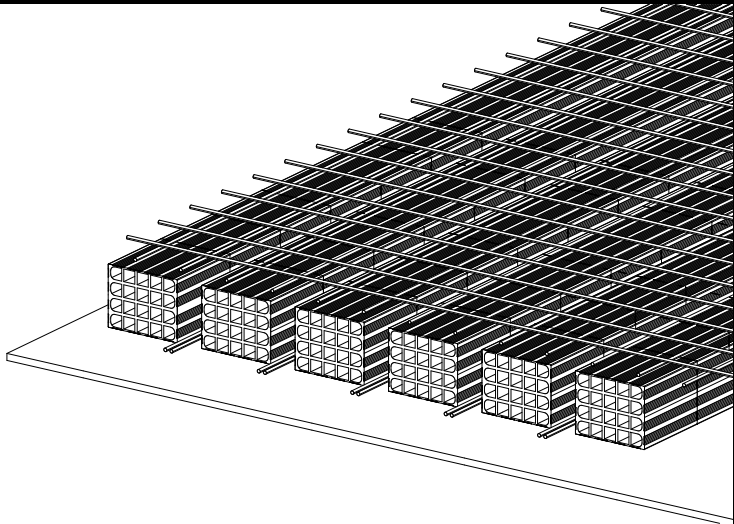


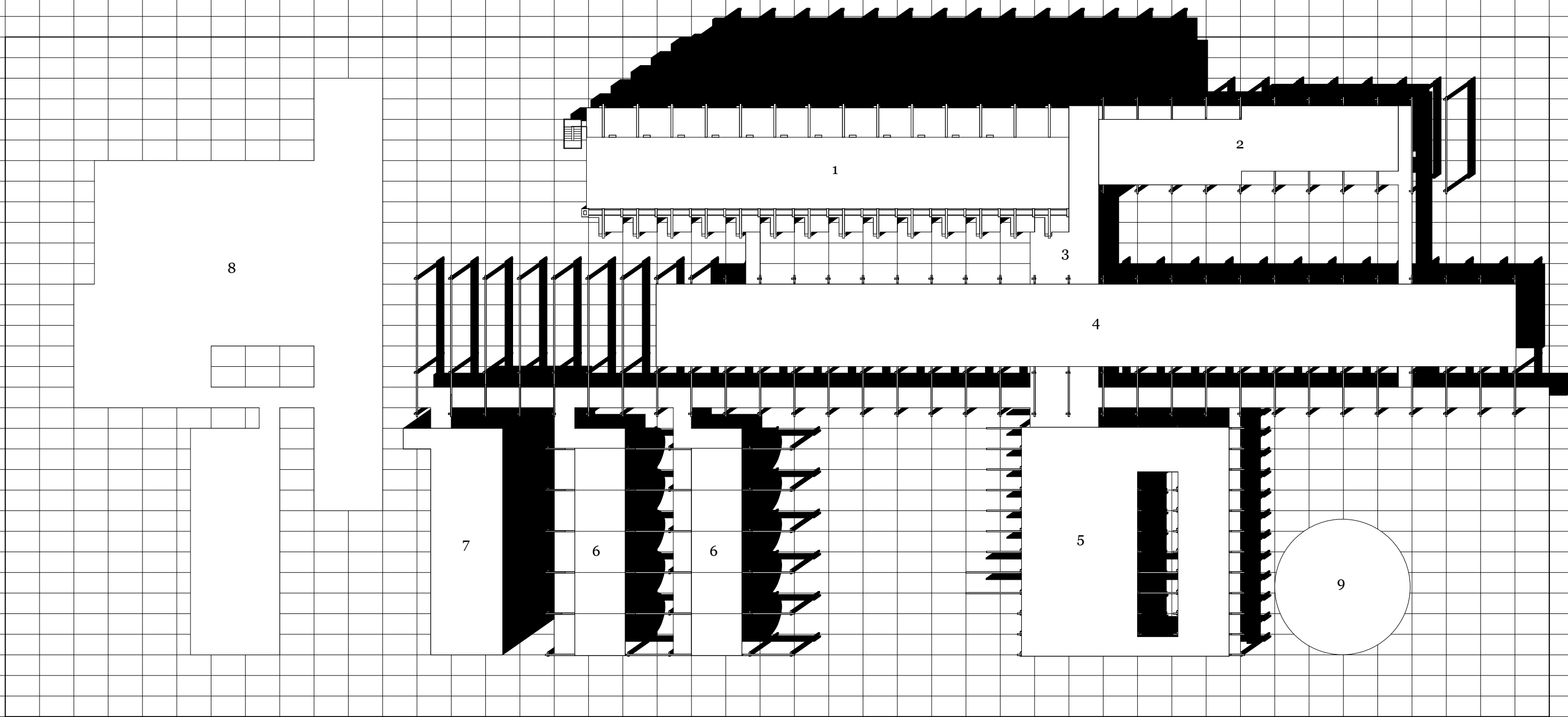
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- grid 5 x 3
-
- 1: boarding school

2: greenhouse - general services

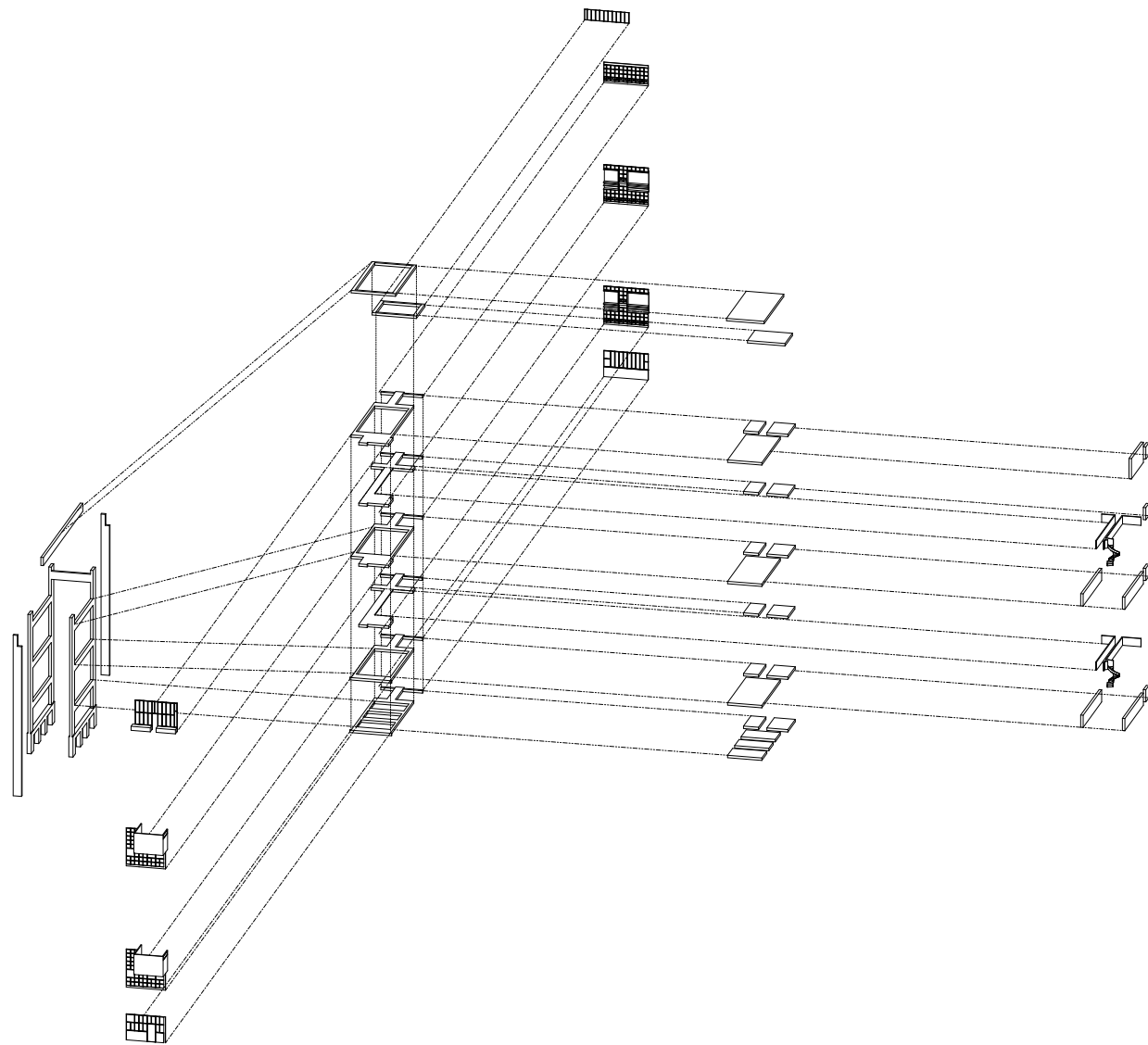
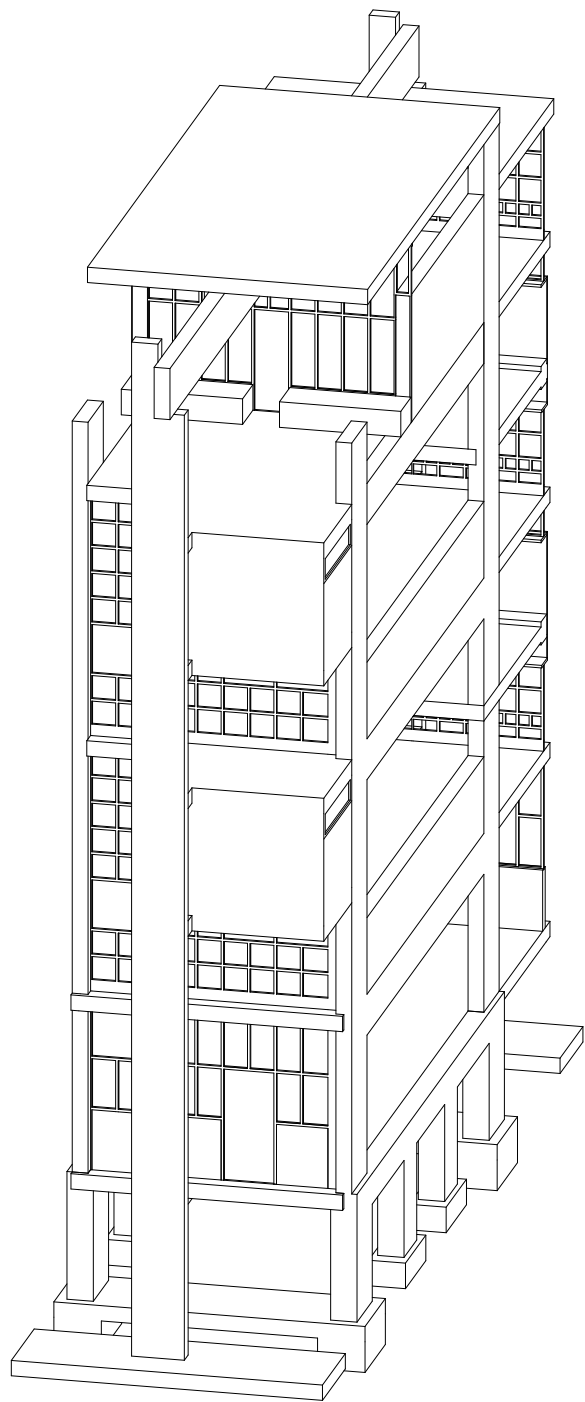
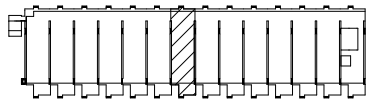
3: pergola
- 4: collective living room

5: guestouse - parlour - psychotechnical support

6: primary school
- 7: middle school

8: gym - theatre - centre of interest - workshop

9: church
- (never built)
- (never built)



INSTITUT NATIONAL D'INFORMATIONS-SCIENTIFIQUES-ET-
TECHNIQUES by Jean Nouvel
Zora Beyeler



INIST - ANALYSIS - STATEMENT

The Institute for Scientific and Technical Information is a machine. The organigram is generating the plan ; the plan is based on the internal specific needs of each part and the necessary connections between the parts.

Each part of the building is different, exalting the function it contained. However, repeated features make the building extremely coherent: the materials, the fire security stairs, the multiples gateways...

The main Gateway generates the circulation of the different parts. Going through the Gateway is like going through a movie; from one sequence to another, from one program to the other.

INIST - PRESENTATION

The National Institute of Scientific and Technical Informations is a place of "accumulation, transformation and distribution of knowledge".

It has been designed as the factory of informations treatment¹.

The different functional parts are separated and exalted in different ways. It is a machine which members have been exposed. A building composed of juxtaposed heteroclite elements.

A gateway connects the different parts to each other and generates their internal circulation. To go through the gateway is to go through different sequences of one and the same movie.

The repetition of industrial materials, used for every sequences and the general aesthetic of the fire security stairs, contribute to the coherence of the whole. They are narrative tools. Repetitions making the whole.

¹ Olivier Boissière, Georges Peisy, L'INSTIT DANIEL LIBESCU DE JEAN NOUVÈL, Paris, Les éditions du demi-cercle 1992

INIST - PROGRAM

Micrography building : Preparation of documents for microscopic observations
Description, analysis, digitalisation and preparation for storage (on site or not)

Database : Building for data storage and recovery of all data or raw information related to the activity

Social building : Social facilities, offices, institute's restaurant and private meetings's restaurant

Storage and Library : Documents's storage and distribution centre, library

INIST - IMAGINARY VISIT

I walked down the alley of the Parc de Babouin and stopped. There it was. The sun was beating down on the never-ending steel cladding. A dazzling perspective. To make one look away. Above this silvery horizontal plane, volumes stood out, as if weightless, very different from each other. Yet the tone of the building was perfectly mastered. Concrete, steel and glass in all their variations, perfectly matched.

I approached the gaping and somewhat exaggeratedly large entrance. Red! There were two choices, to go down the ramp to the lower level or to enter the gateway. In the absence of intention, I entered. It was quite dark. Long silts covering the length of the tunnel offered some light.

I pictured myself boarding a flight, in those long corridors that eventually lead to the aircraft. I waited for an instant and passed two symmetrical entrances. The long windows were too high for me, I could hardly see what was going on outside.

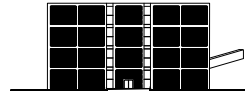
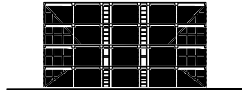
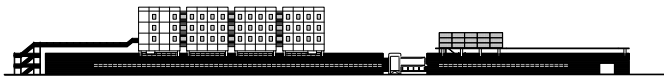
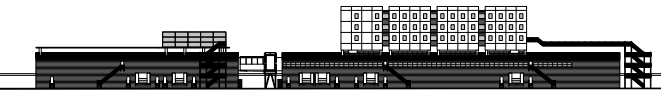
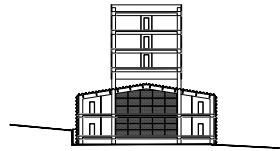
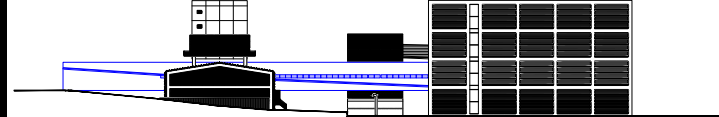
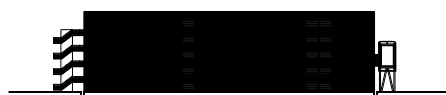
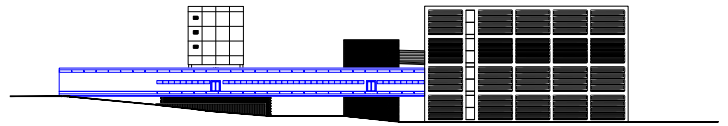
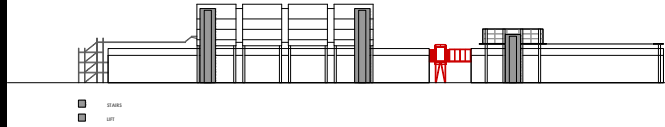
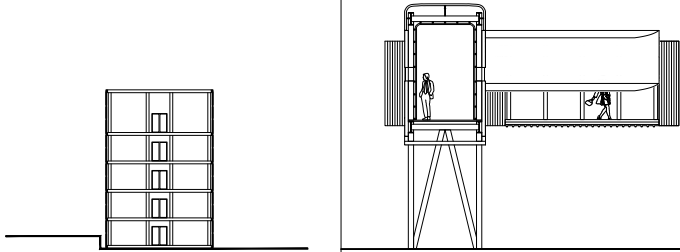
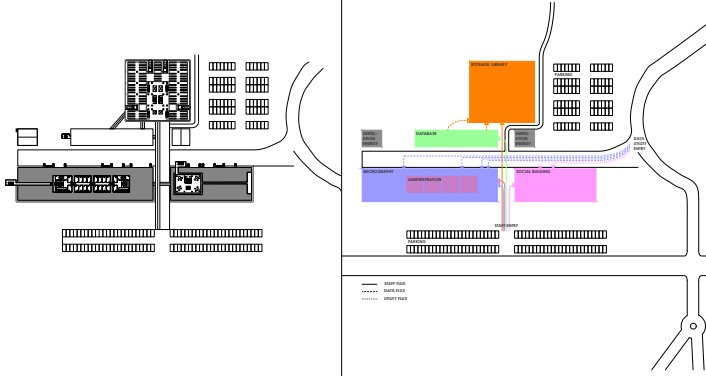
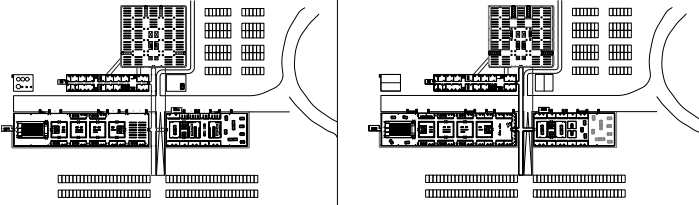
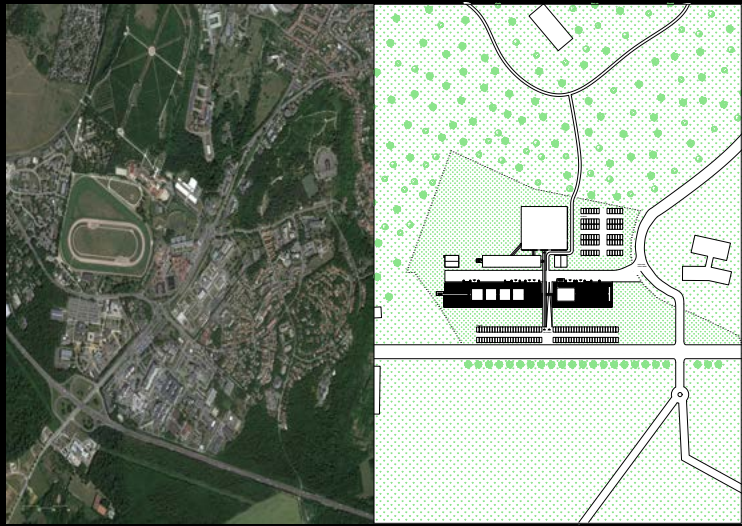
On the lower level, behind the two silver buildings, was a large parking lot. People were busy there, diving from their trucks back and forth to the large metal garage doors that led inside. I turned back and entered on the right. The space was large, furnished with red armchairs and lit with neon lights alternately red and white: the entrance hall. A background noise of machines and paperwork punctuated the atmosphere. It smelled like old newspaper. Closing my eyes, I thought I was in a factory. Nevertheless, with my eyes open, I had landed in a spaceship. Everything was extremely sophisticated, from the little green lights at the doors to the golden star railings.

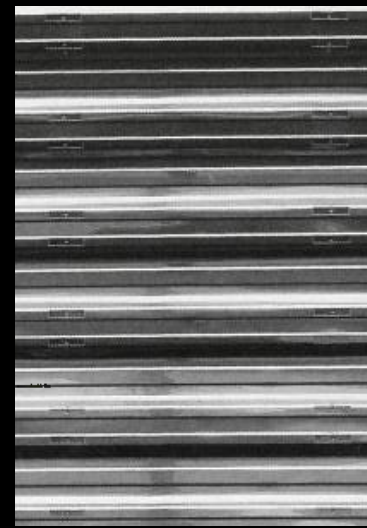
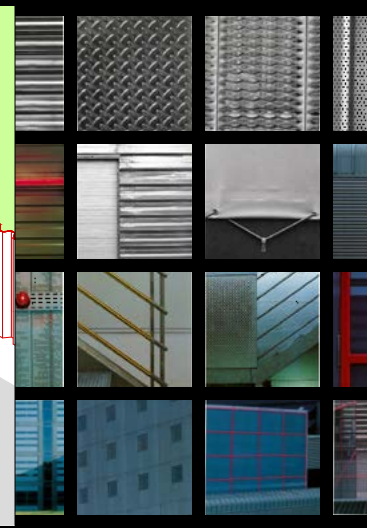
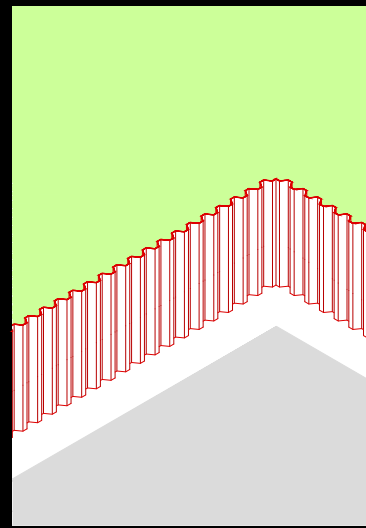
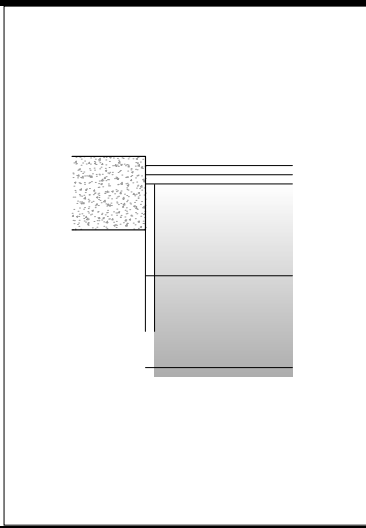
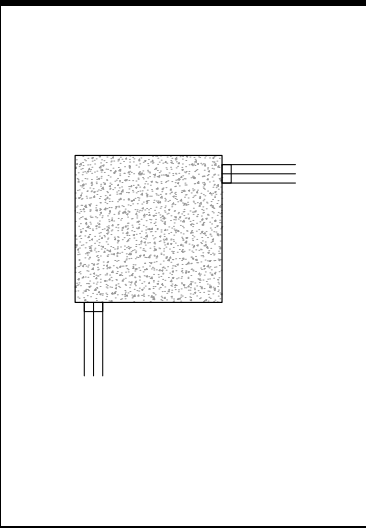
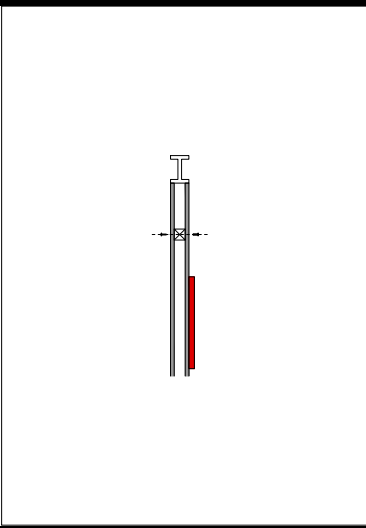
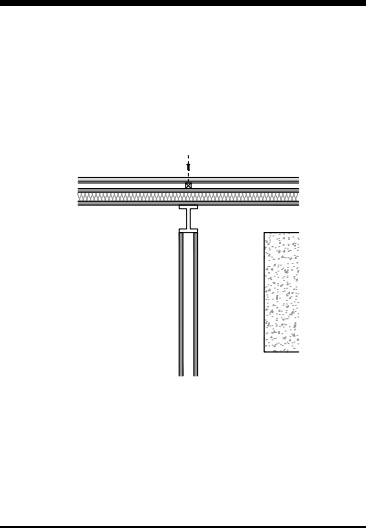
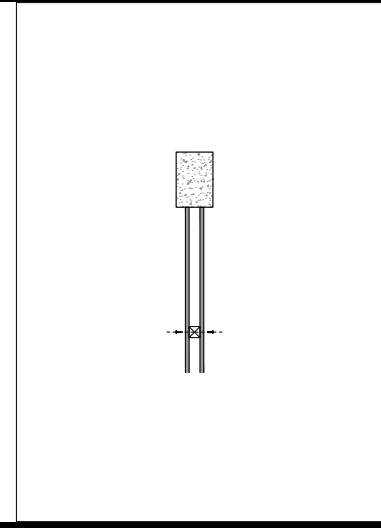
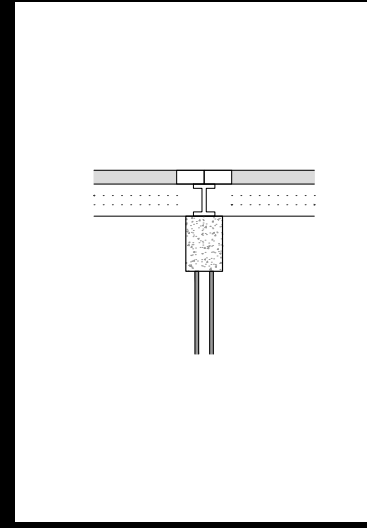
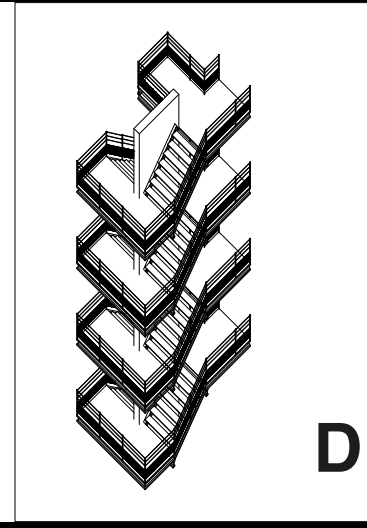
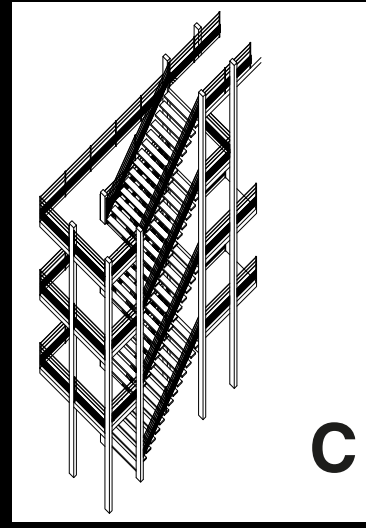
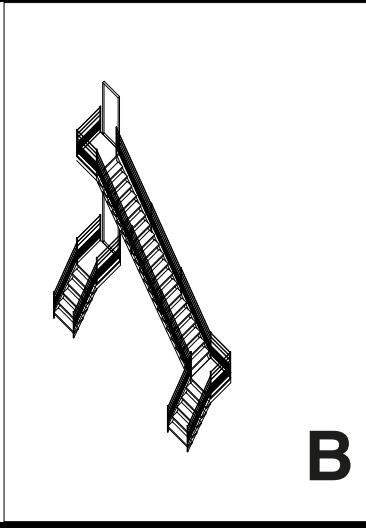
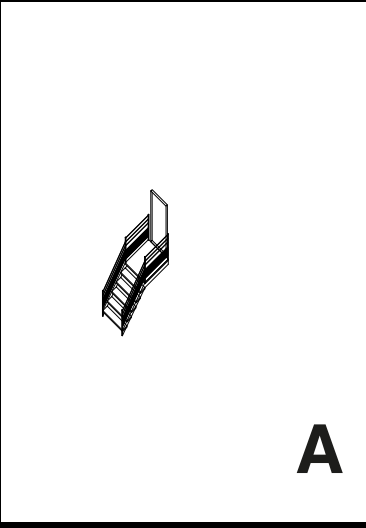
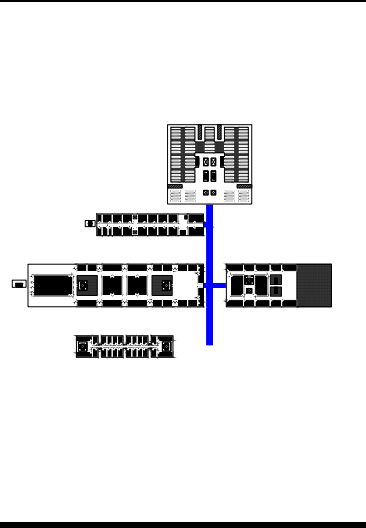
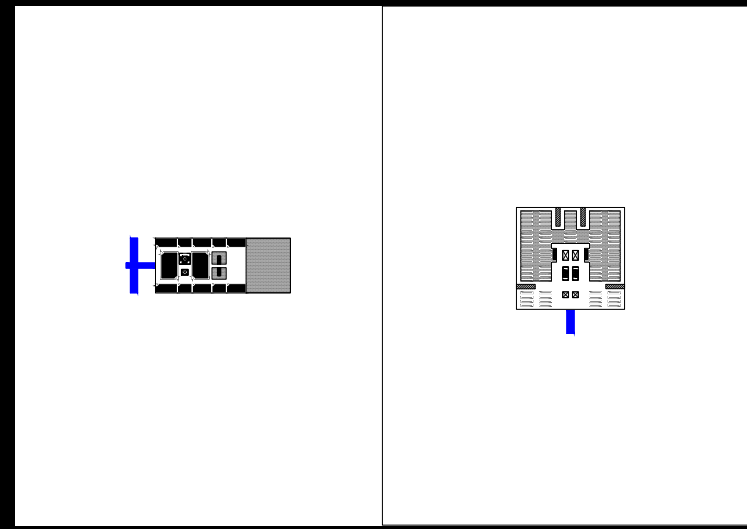
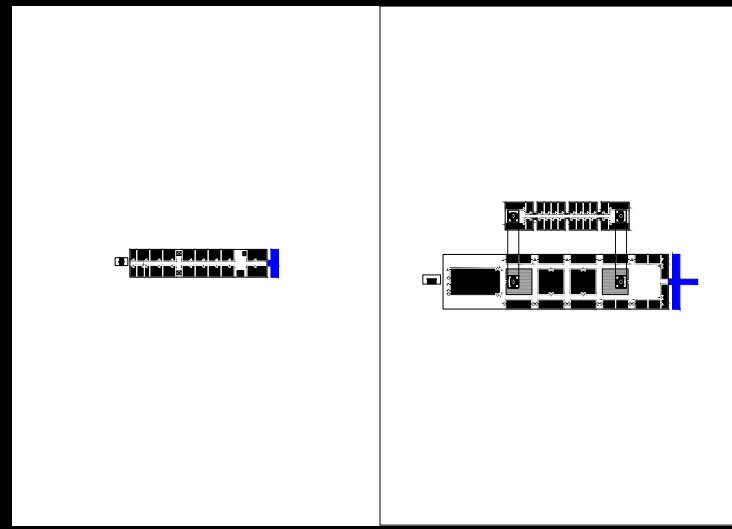
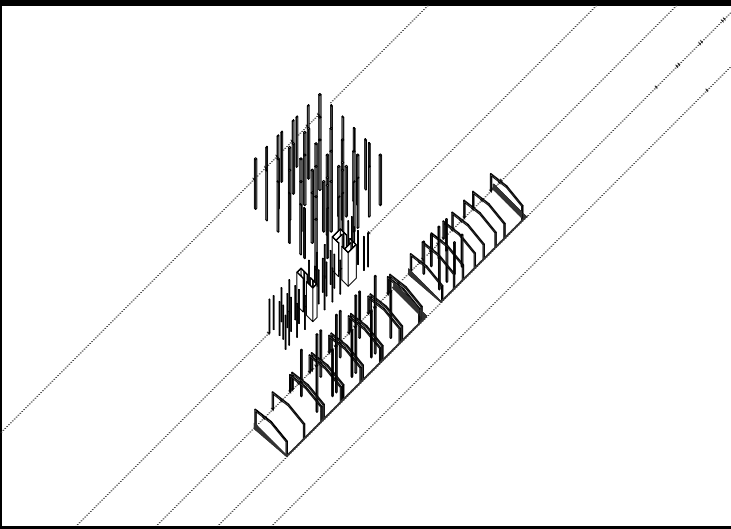
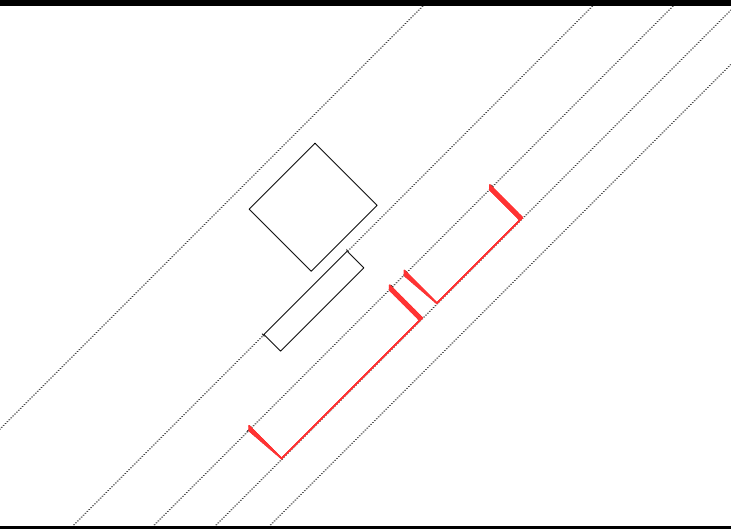
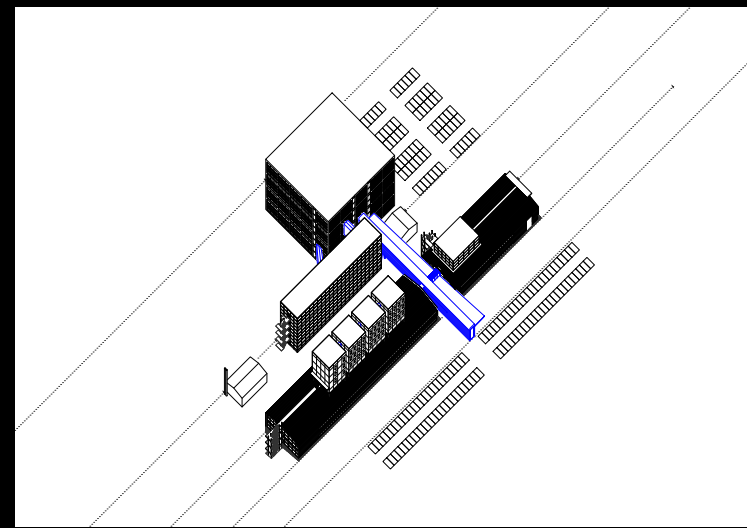
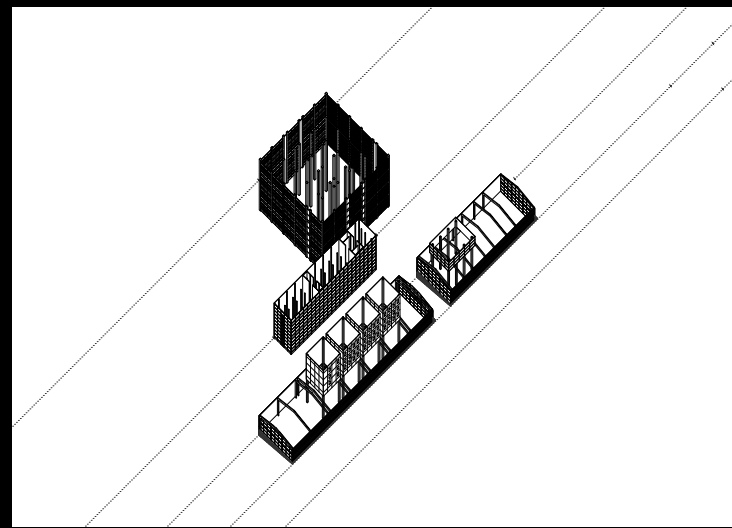
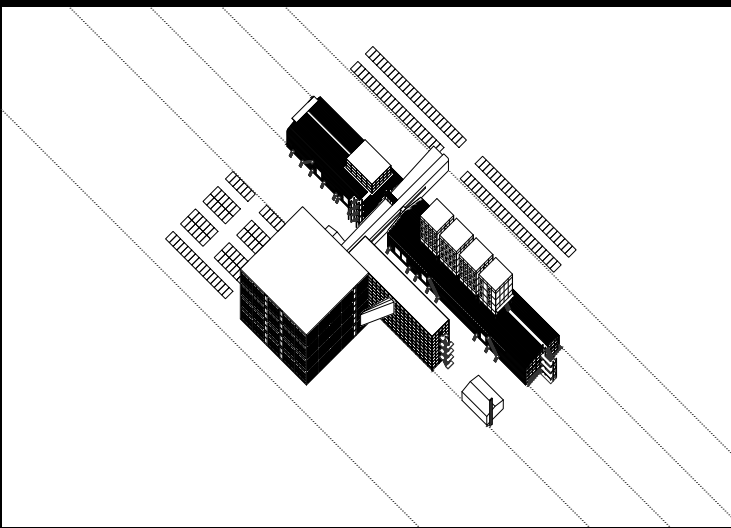
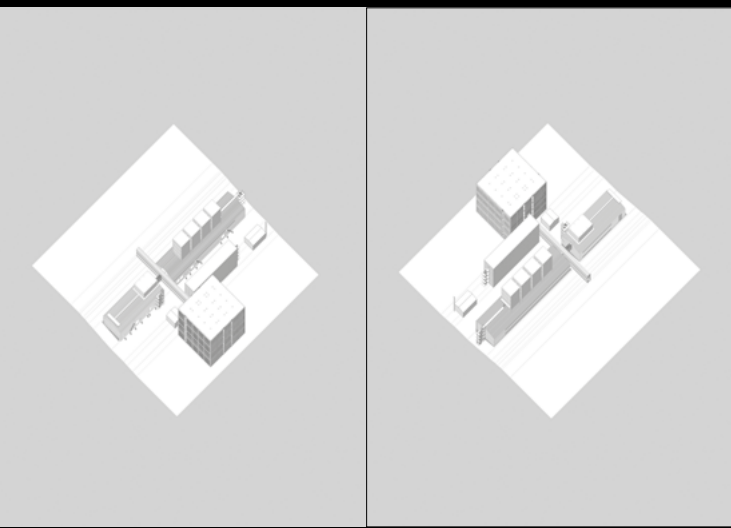
On either side of the hall were a succession of closed doors, each indicating in illuminated letters what was going on inside. - Down below, behind a glass window, printing machines were stacking up piles of sheets, and further on, opposite, the screens of the computer terminals, lined up on either side of an impressive mechanical system, were each looking at their wise computer scientists.

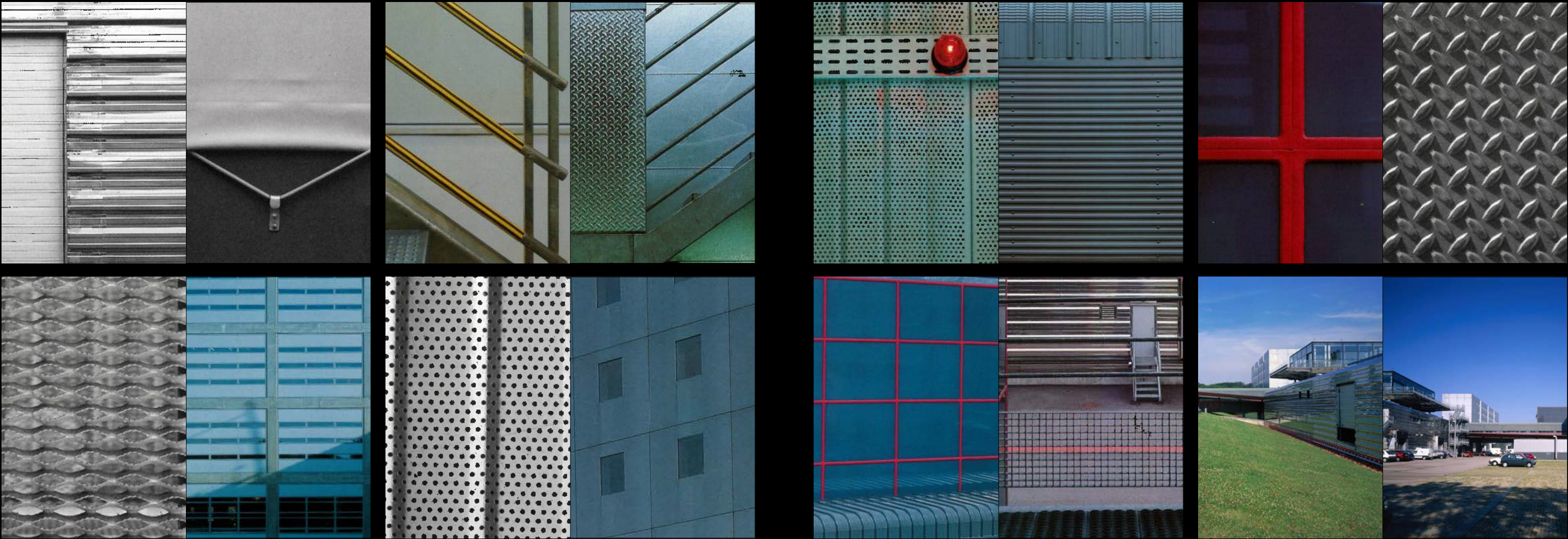
- I headed out to the end of the bridge. - I arrived in a room where on all sides I could see deep perspectives of shelves filled with numbered and colour-coded documents. [...] I walked forward and was surprised to go from the shadow to the sun behind a very high glass feature. [...] On either side of this tall, oversized window, several documentalists were busy. - I Facing the size of the building, they all seemed very small.

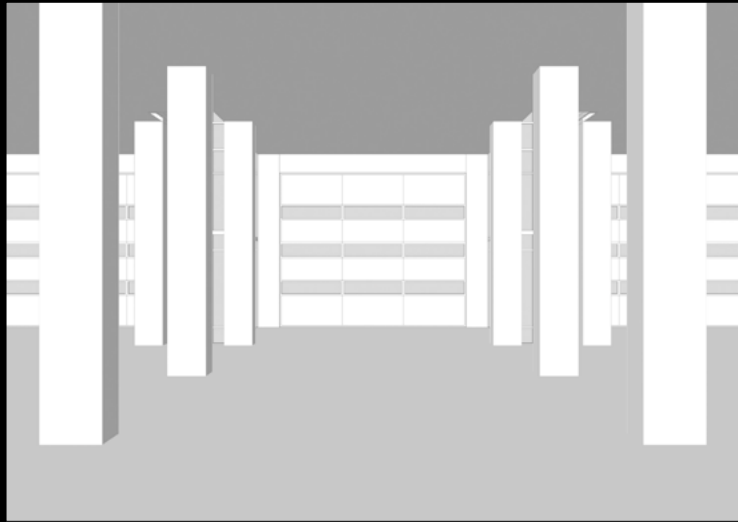
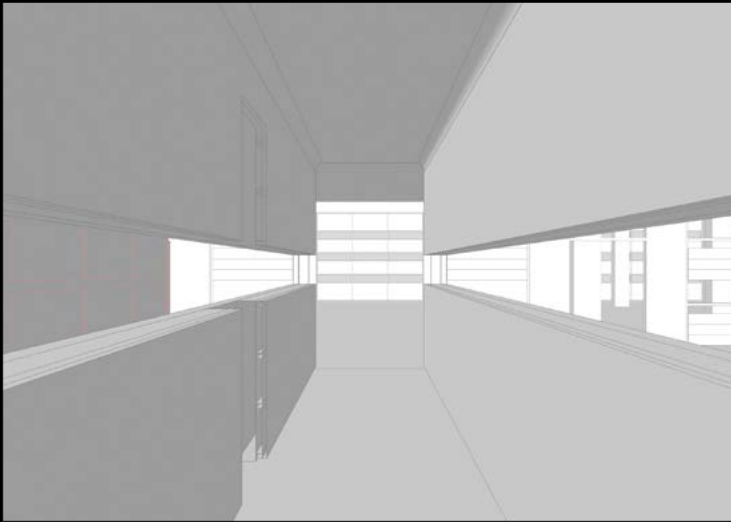
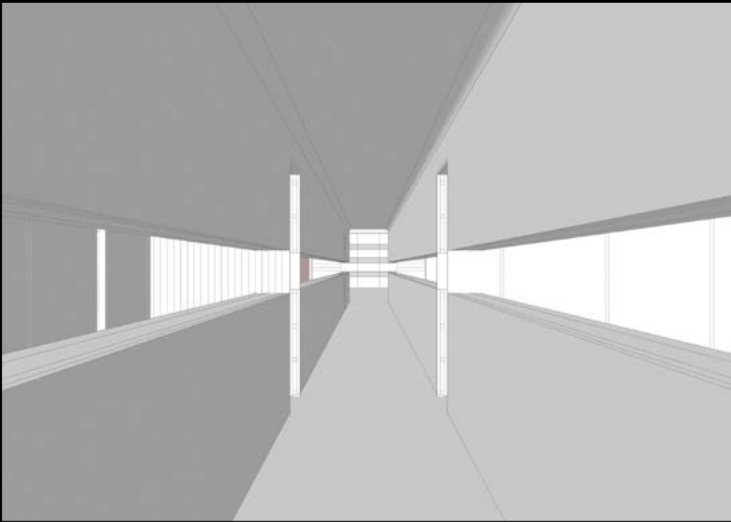
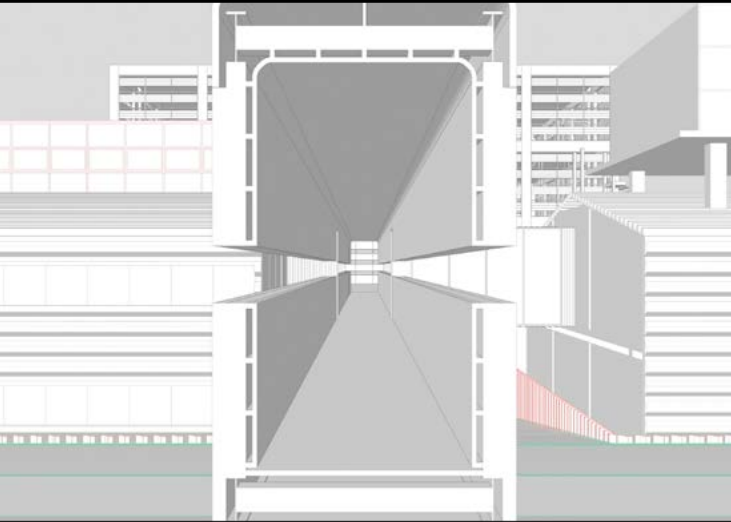
I wandered for a moment in this seemingly infinite space and shortly realized that some floors were empty. The library was open and yet there was no one there. I walked through the entrance tunnel again to get out, the sun dazzling me.

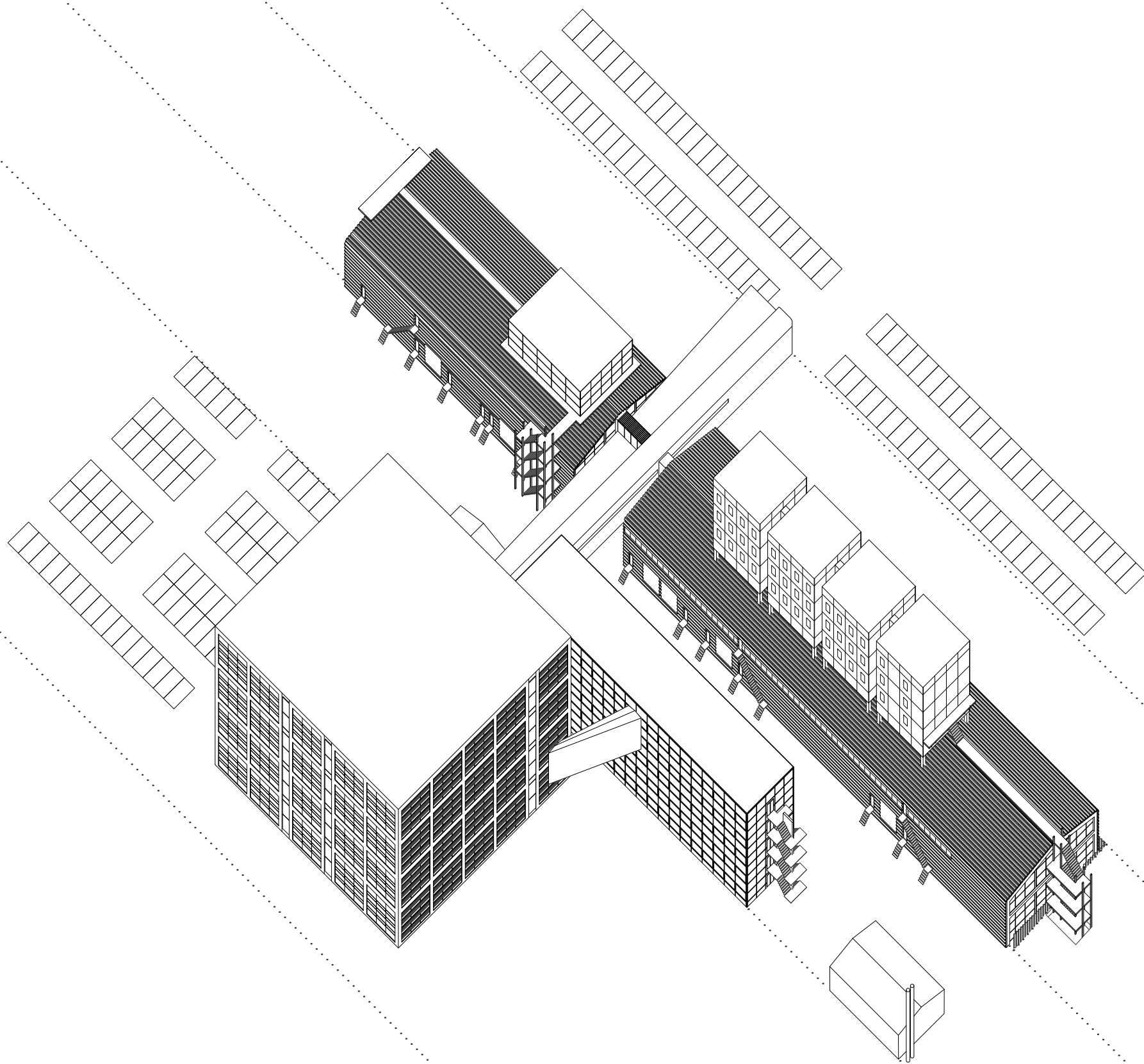
¹ Text from a visitor, taken in "Axe de Recherche" and translated, unknown writer

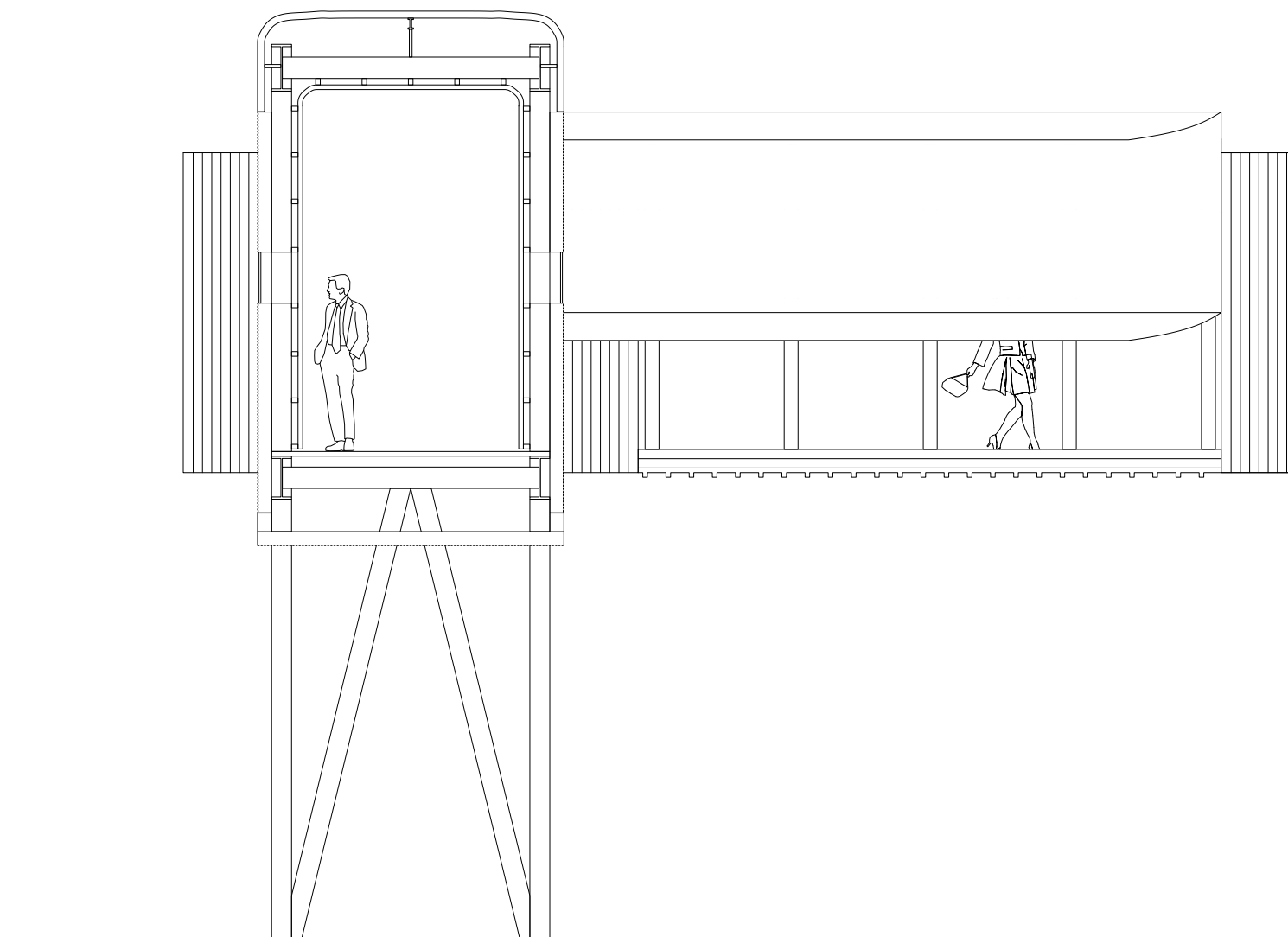
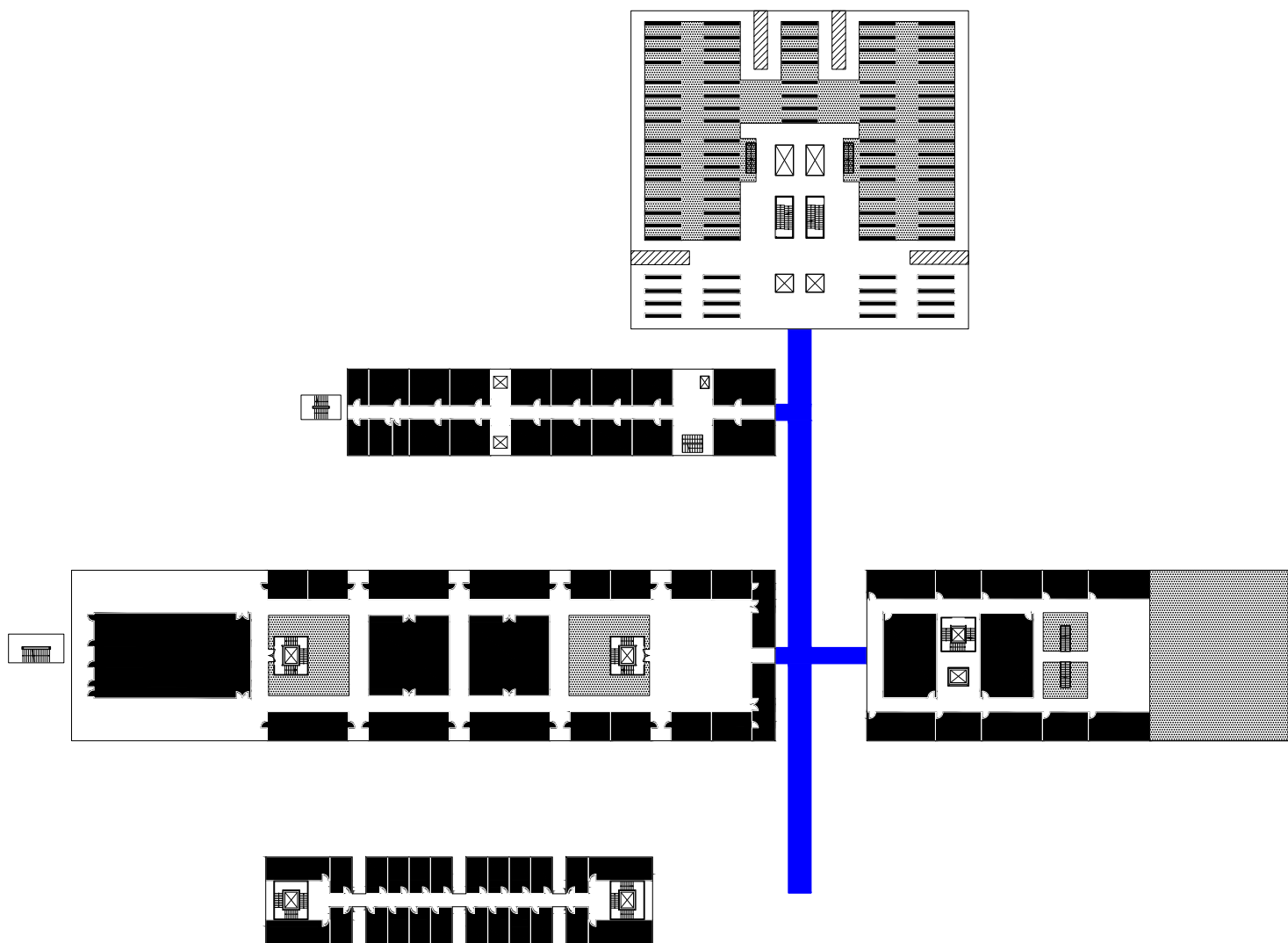




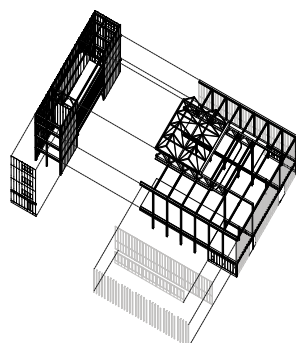
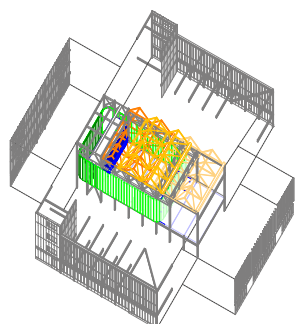
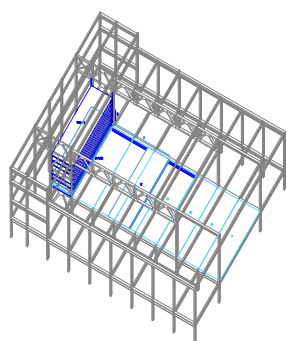
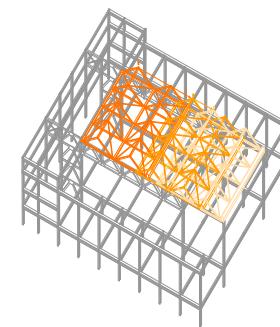
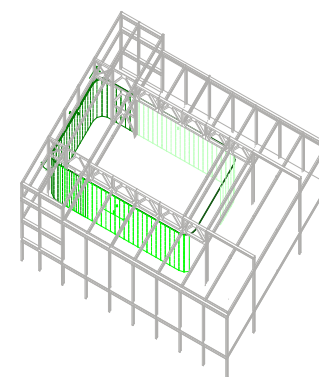
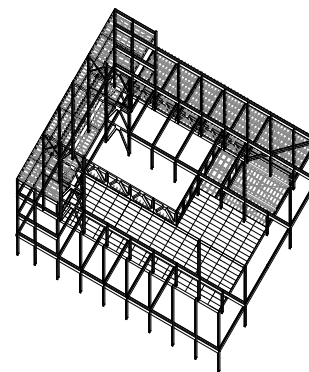
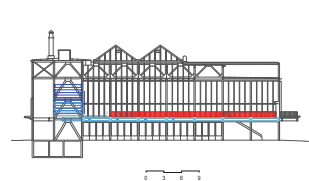
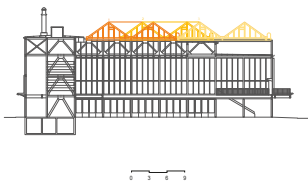
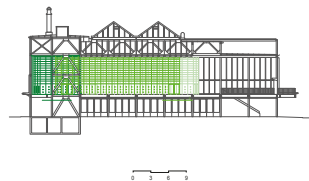
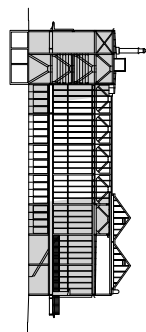
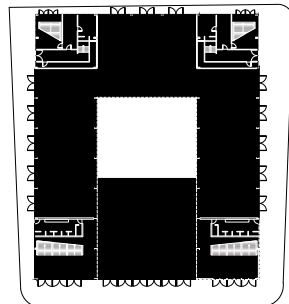




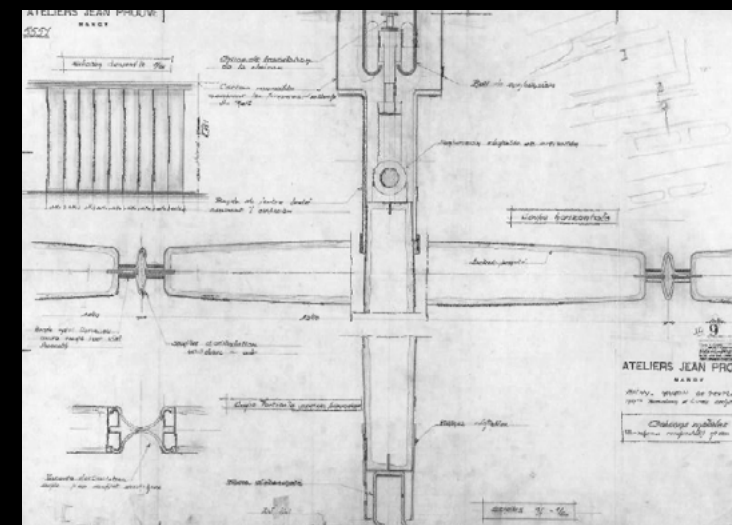
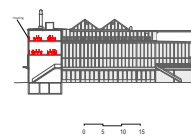
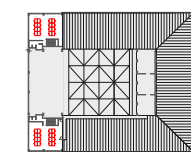
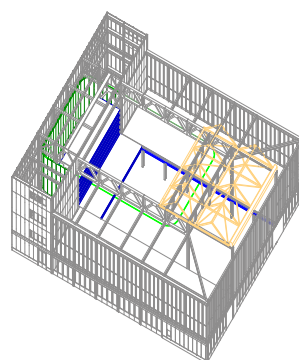
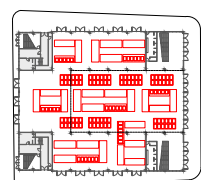
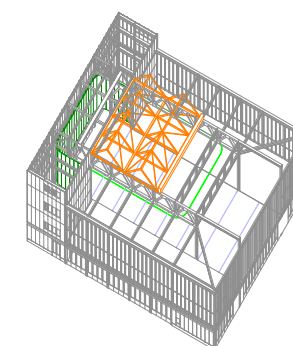
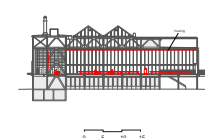
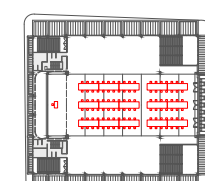
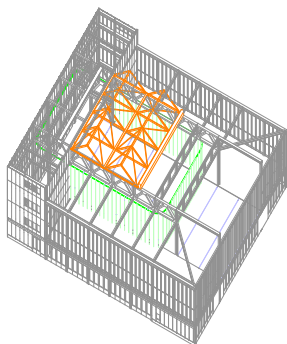
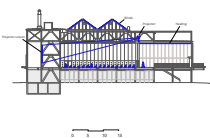
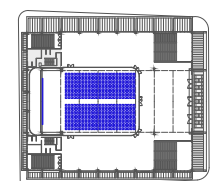
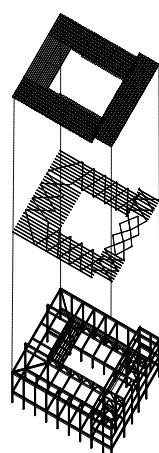
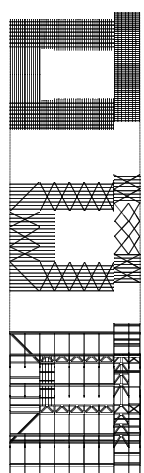
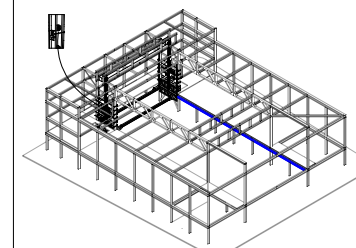
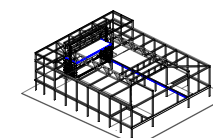
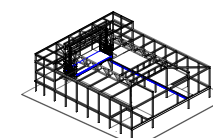
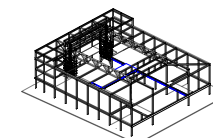


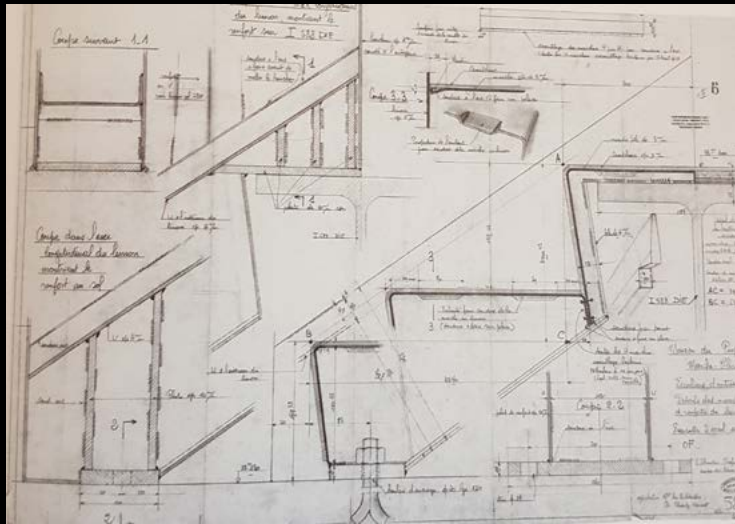
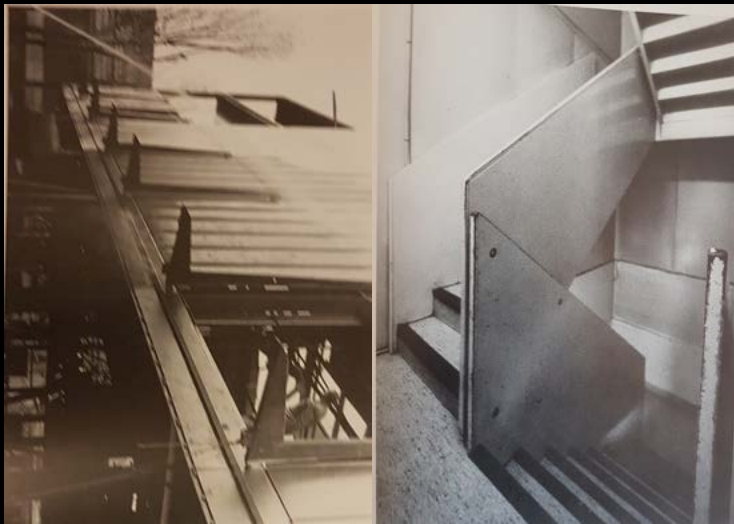
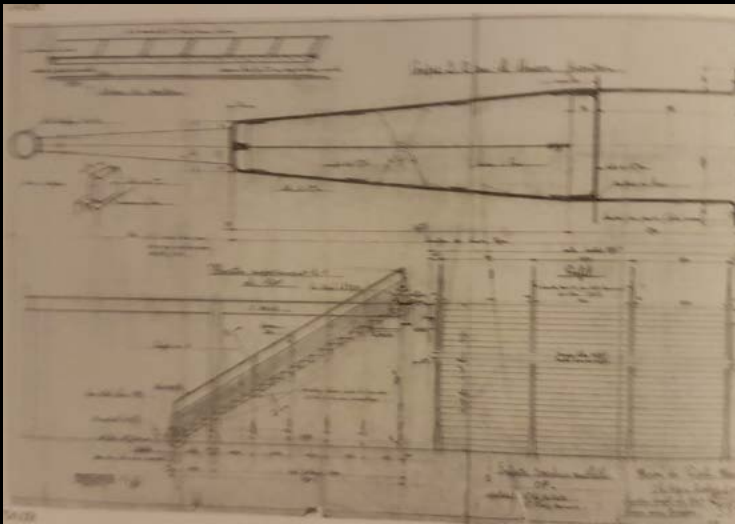
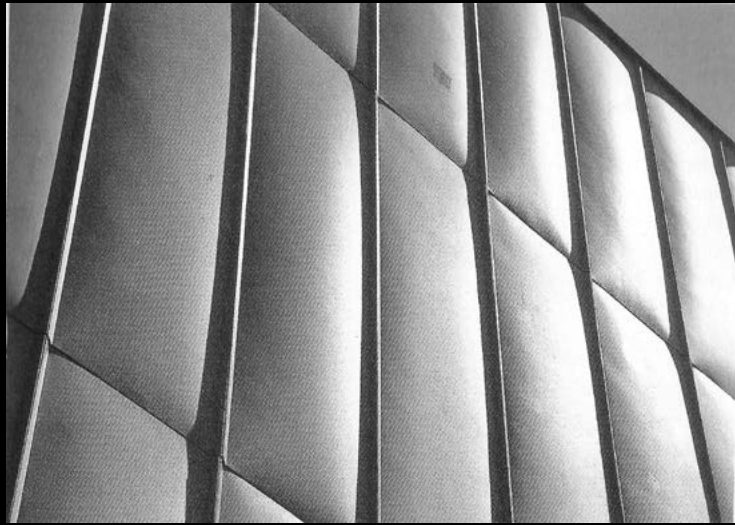
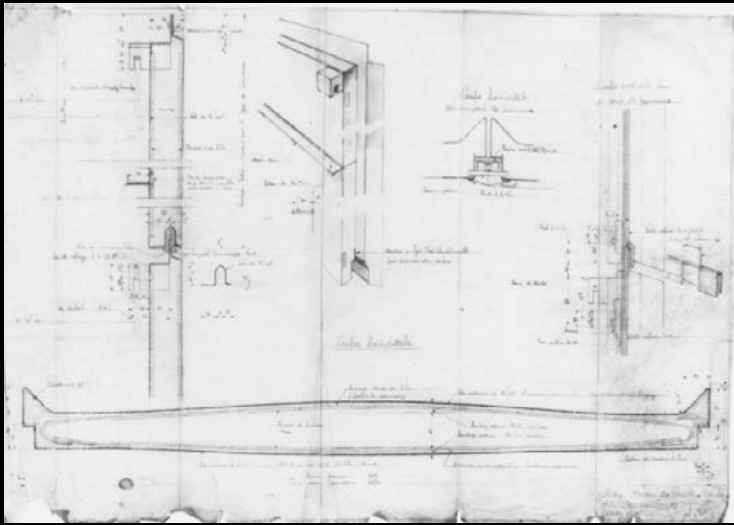
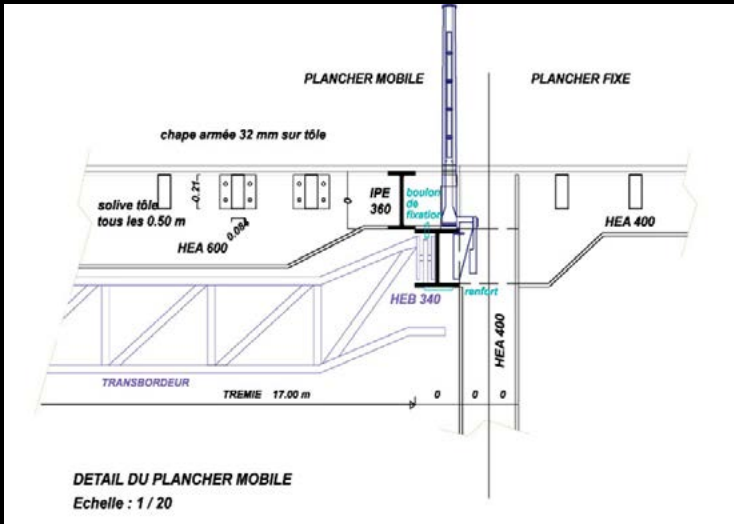
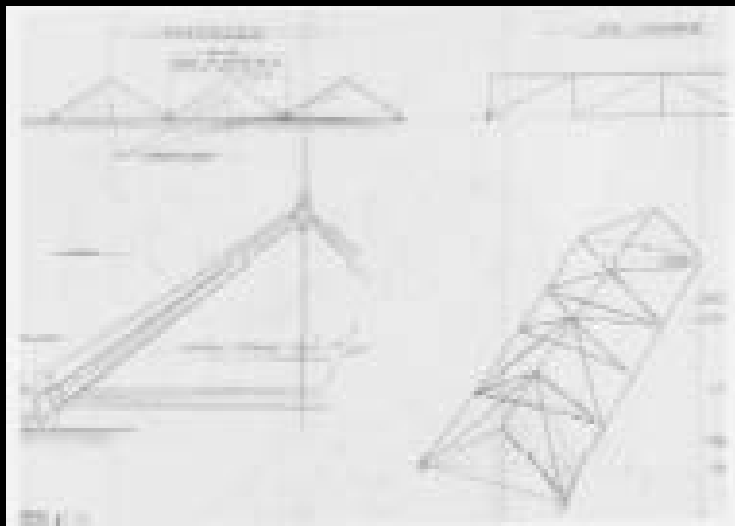
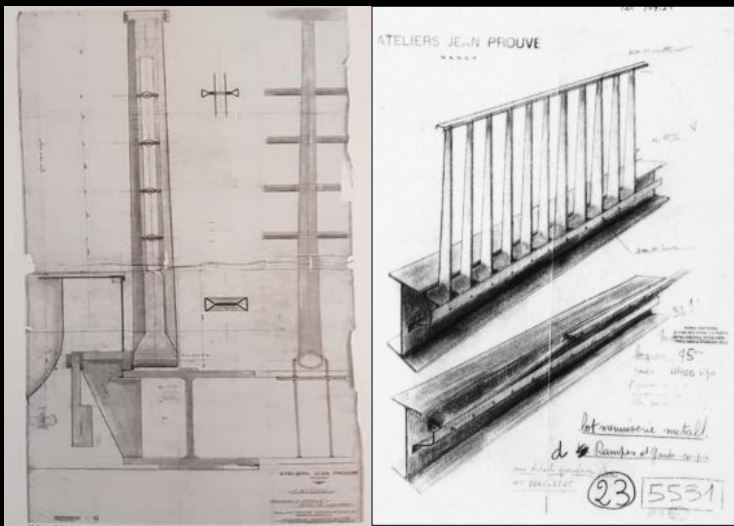


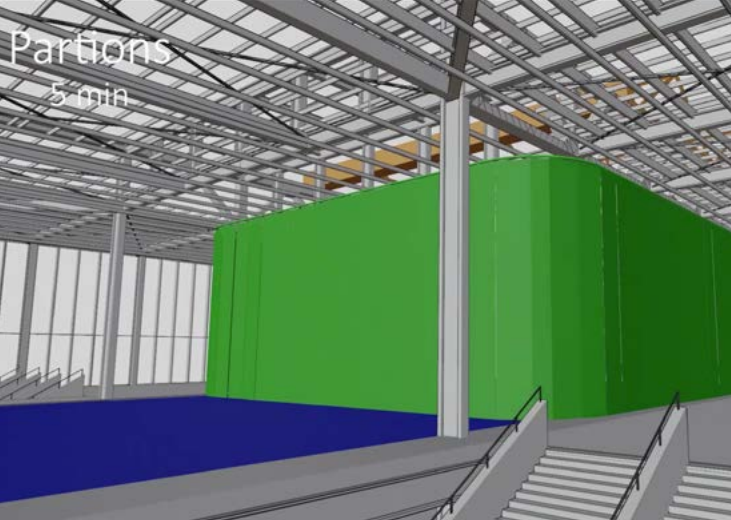
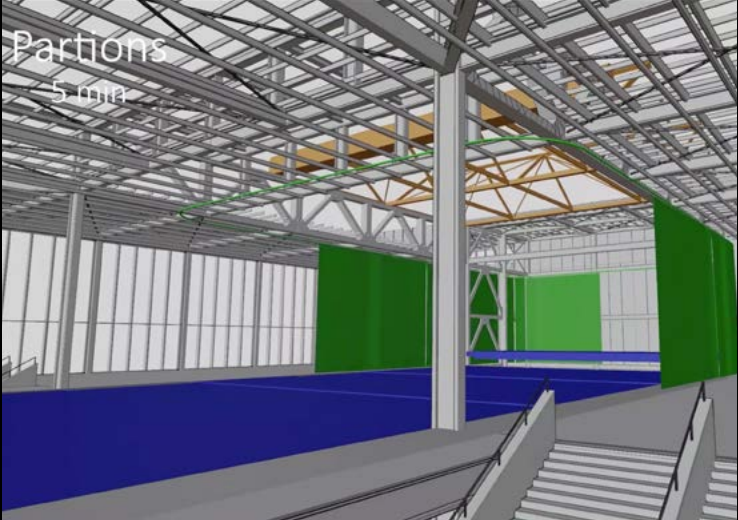
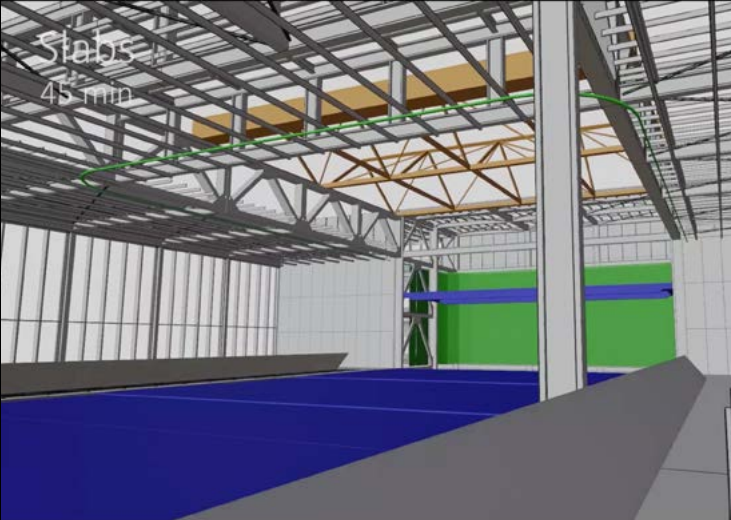
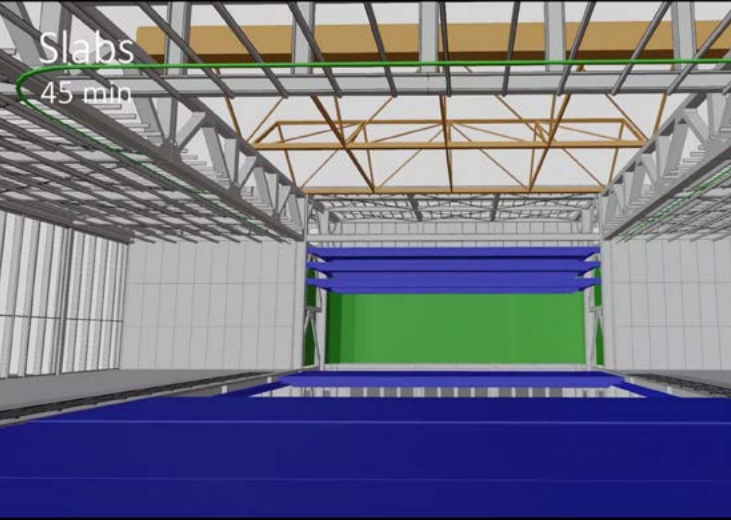
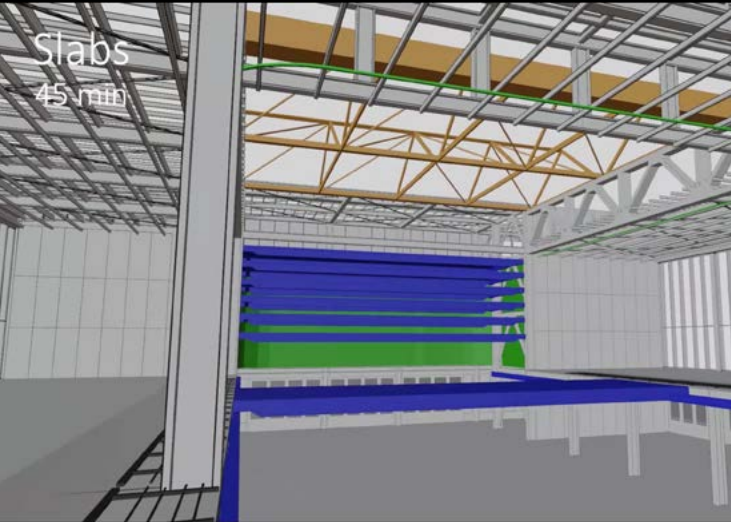
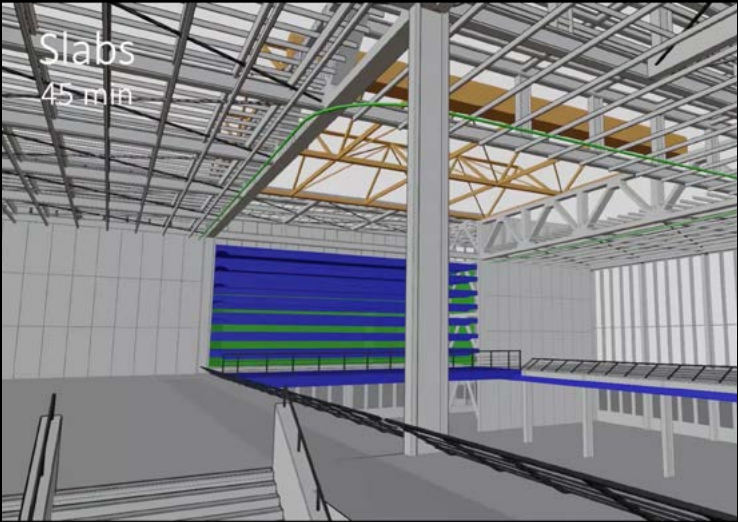
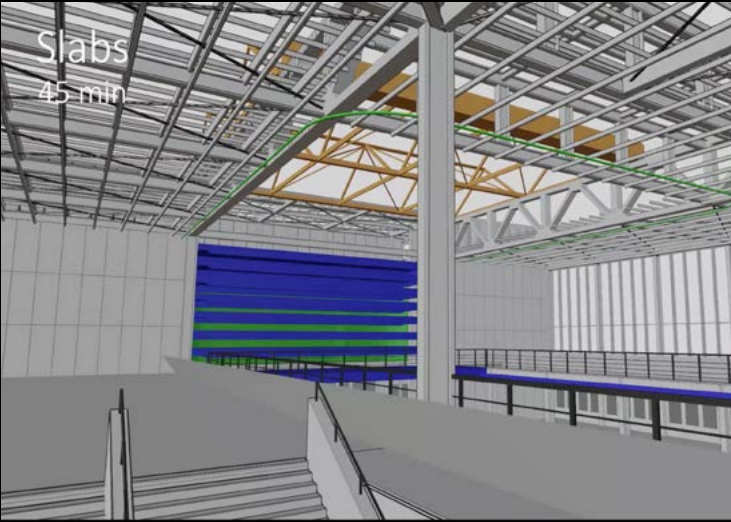
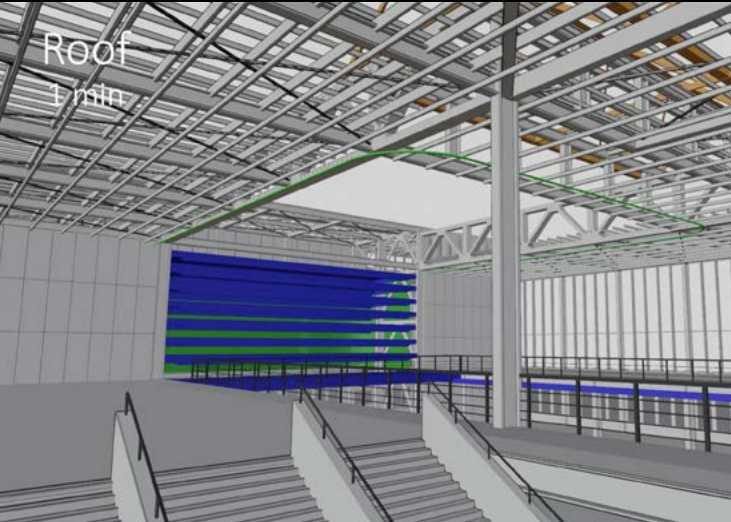


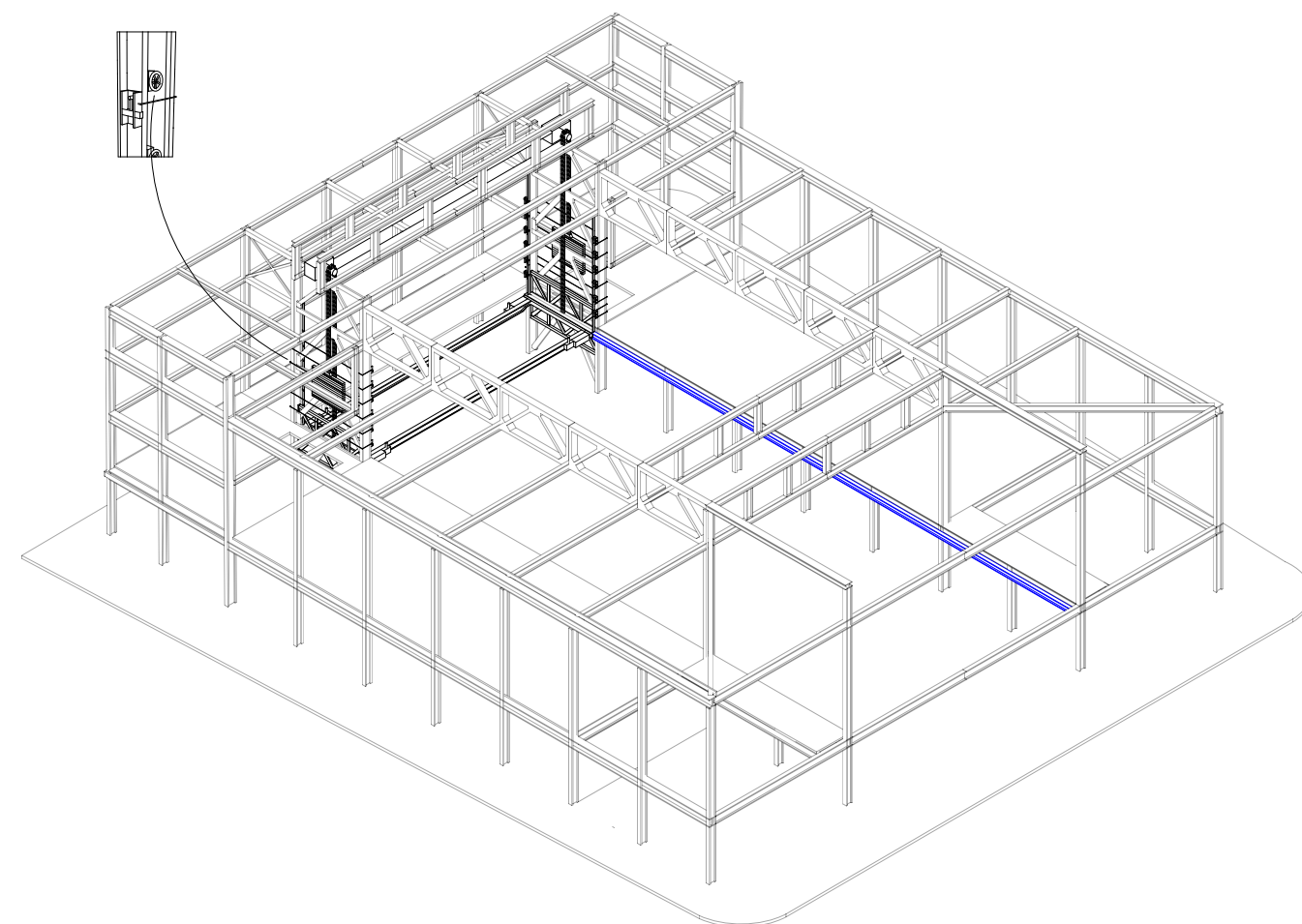
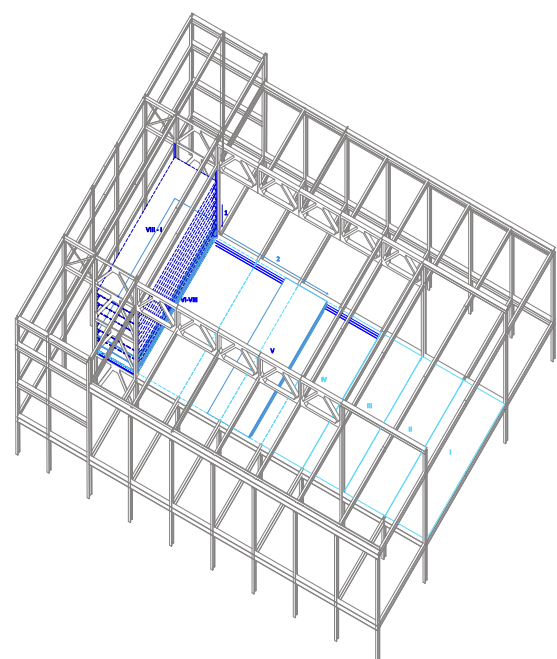
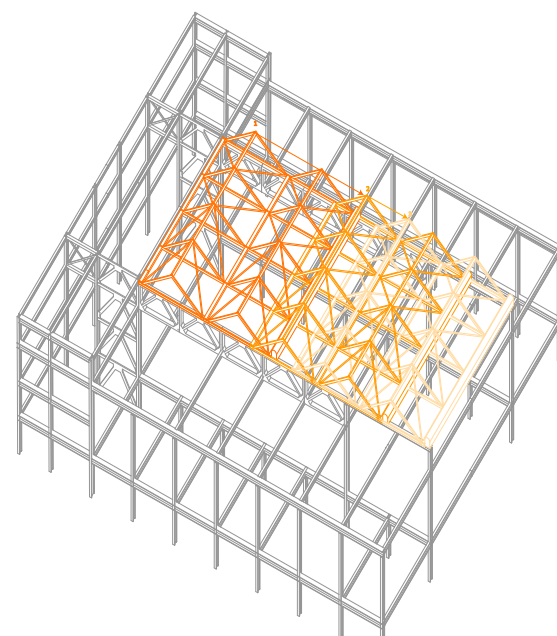
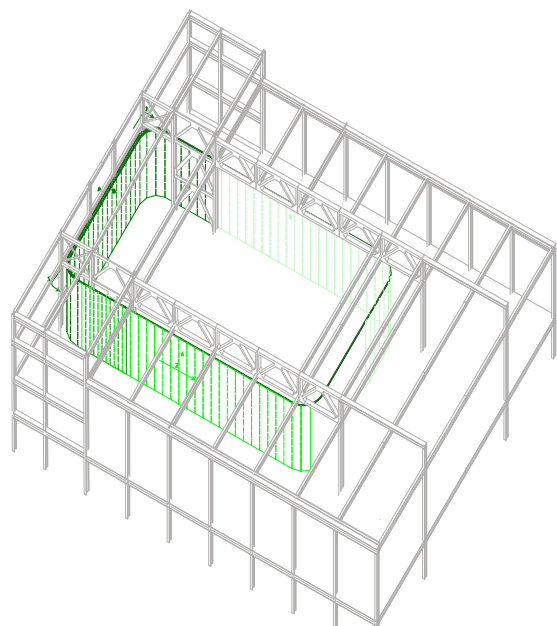


	Roof Stored/out	Partitions Stored/out	Slabs Stored/out
Cinéma max 500 pers.			
Hall max 2000 pers.			
Market max 2000 pers.			



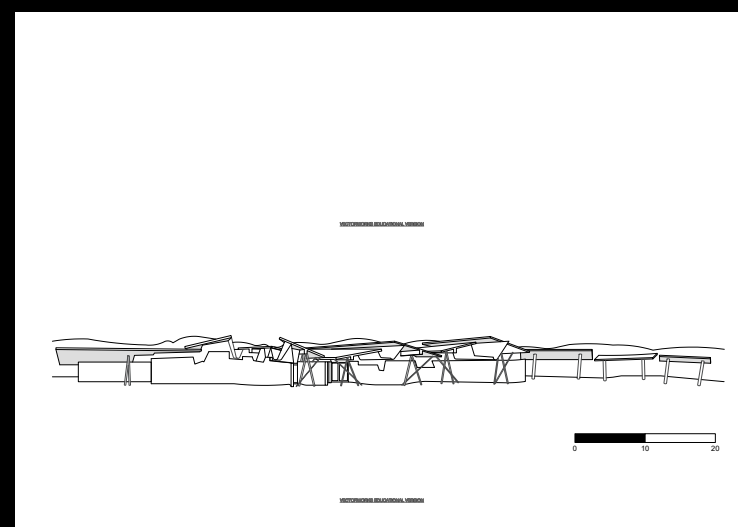
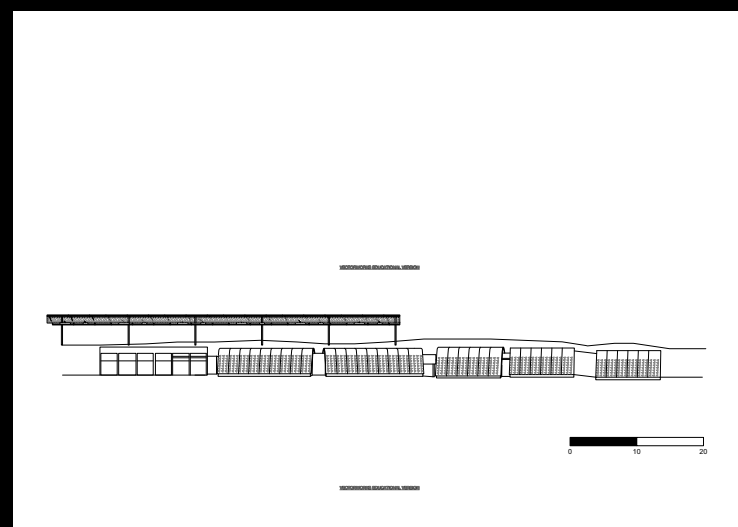
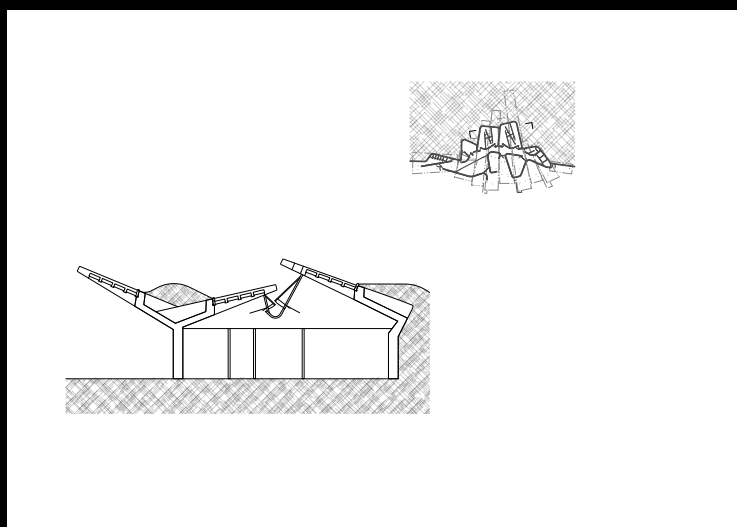
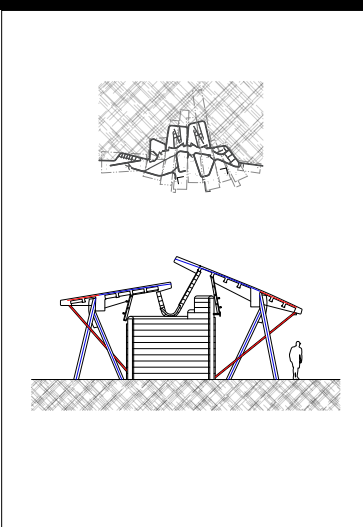
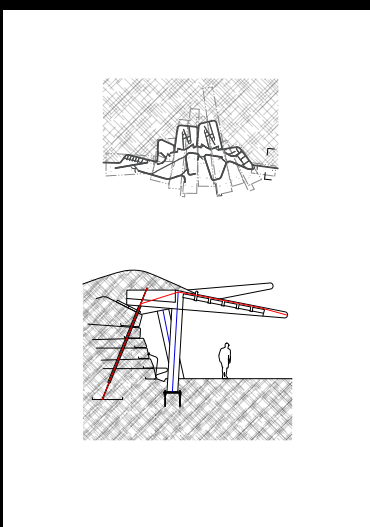
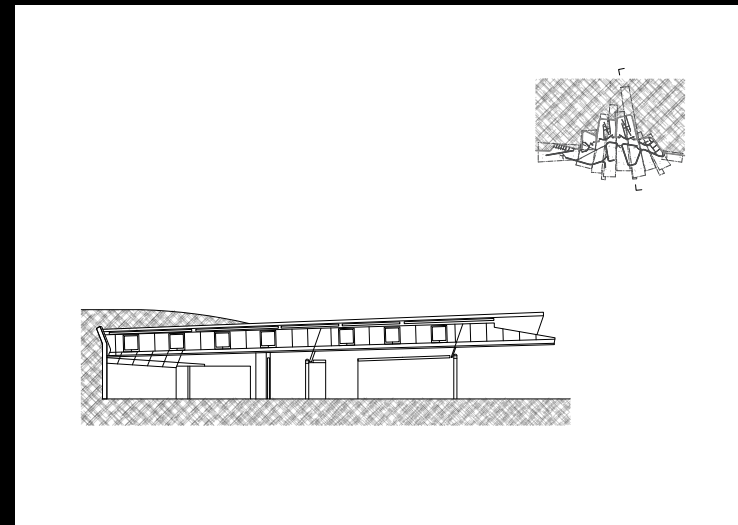
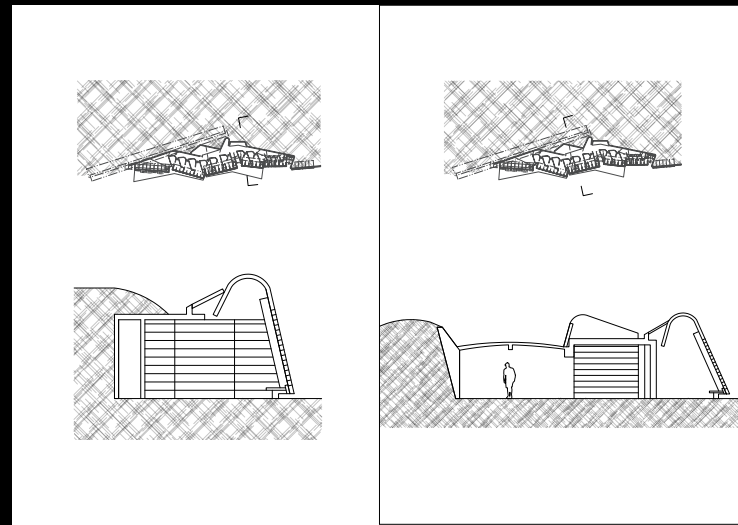
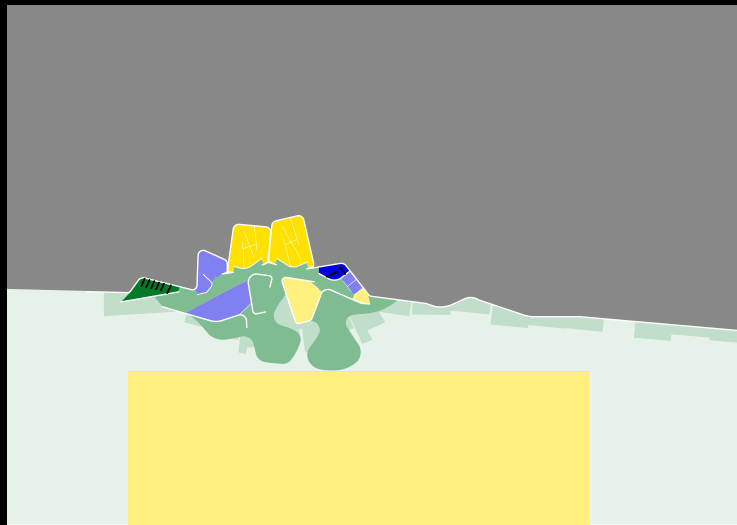
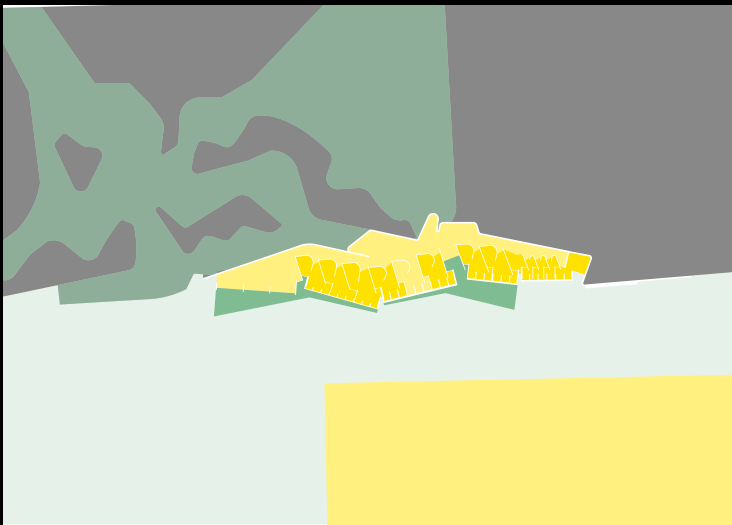
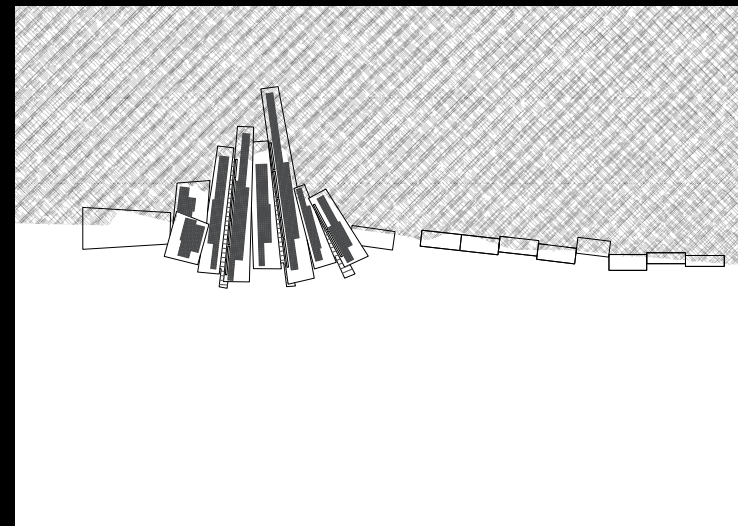
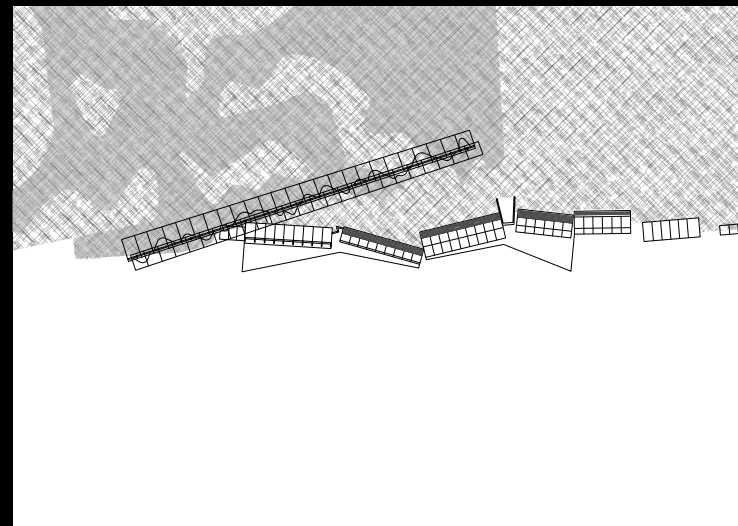
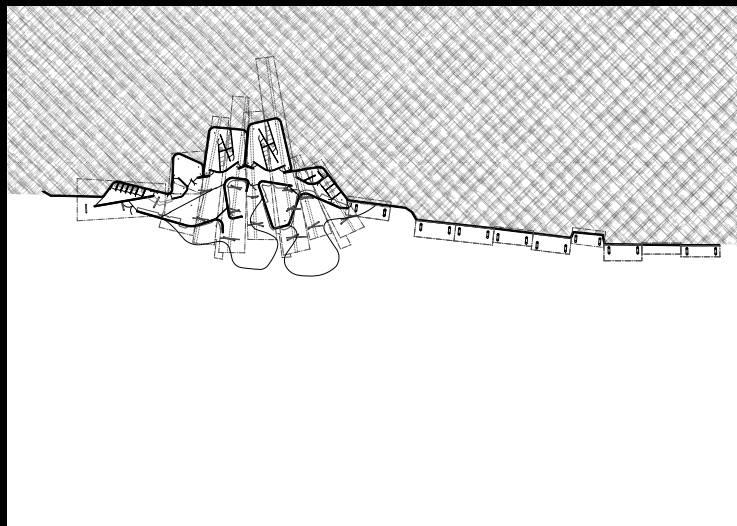
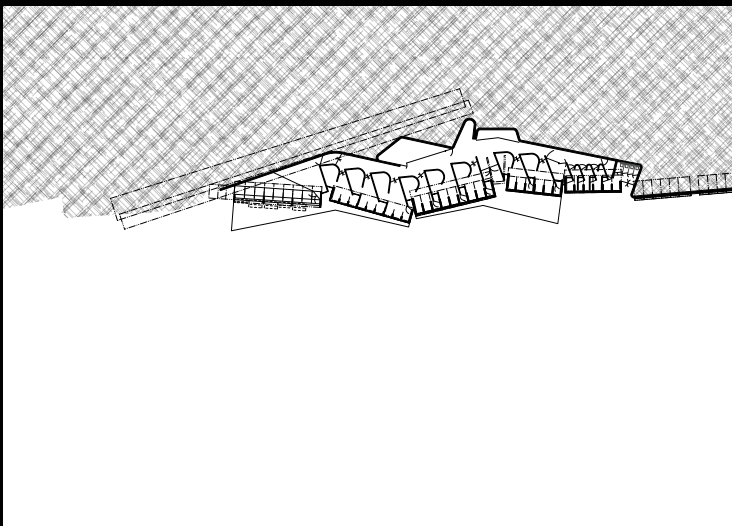
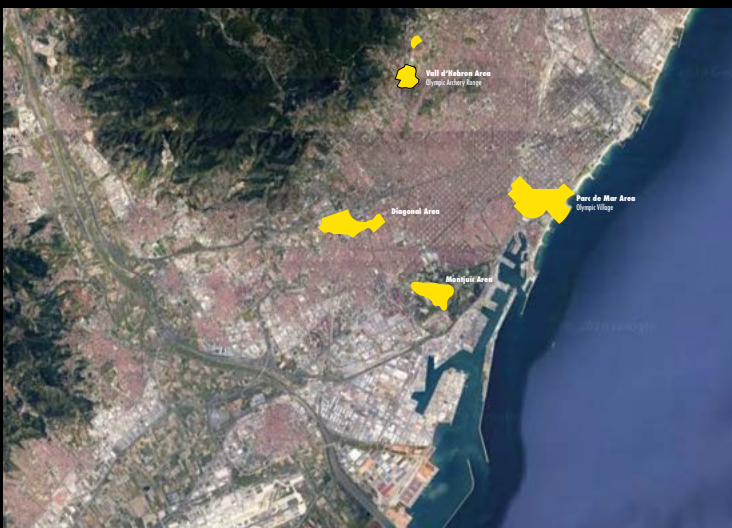


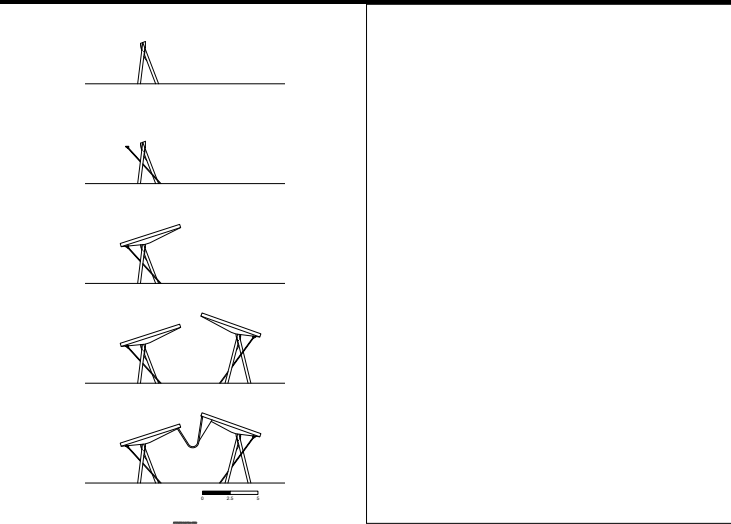
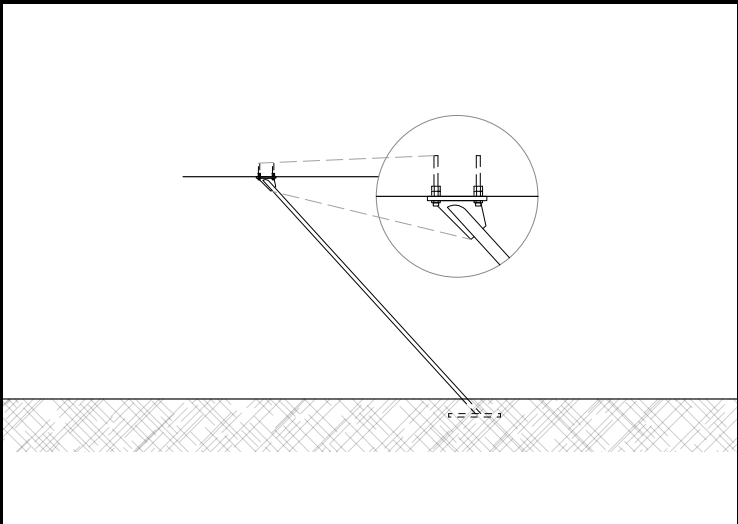
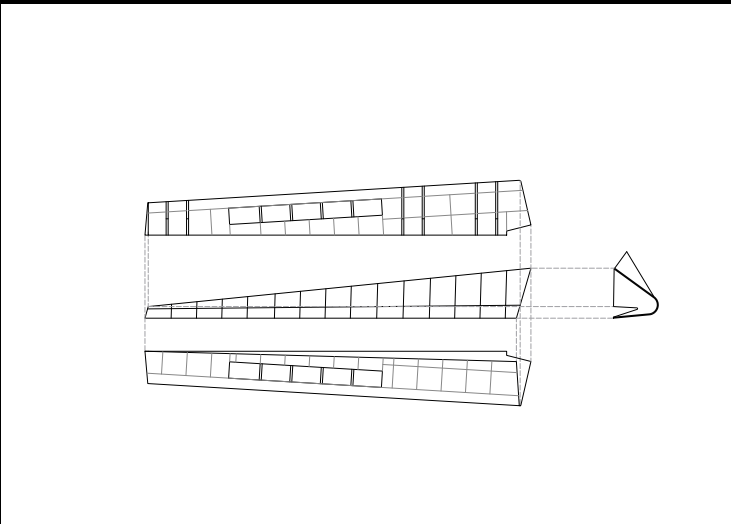
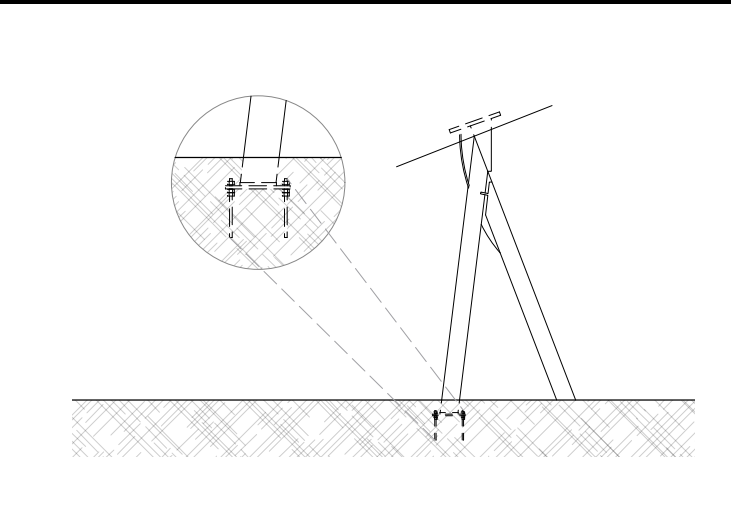
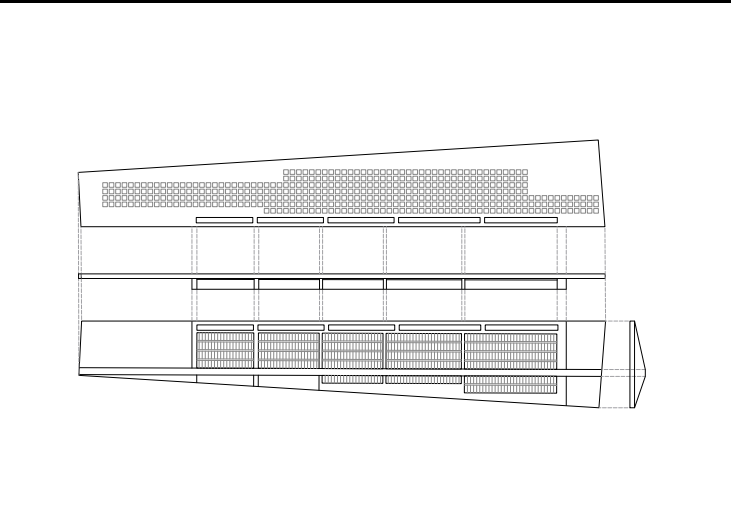
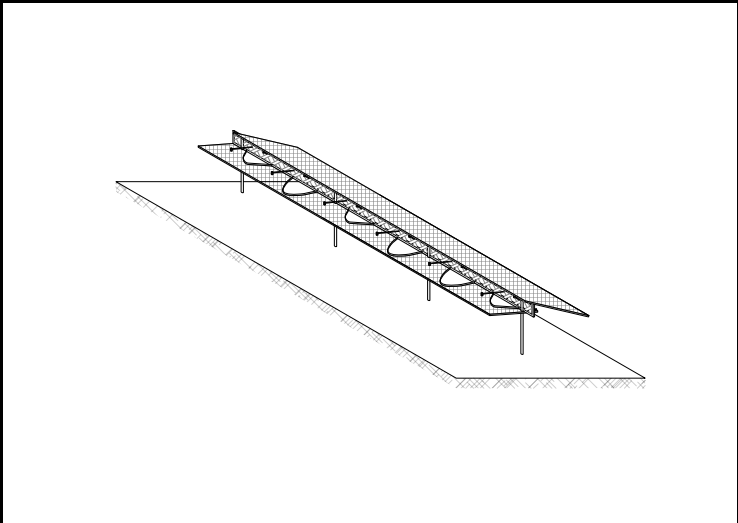
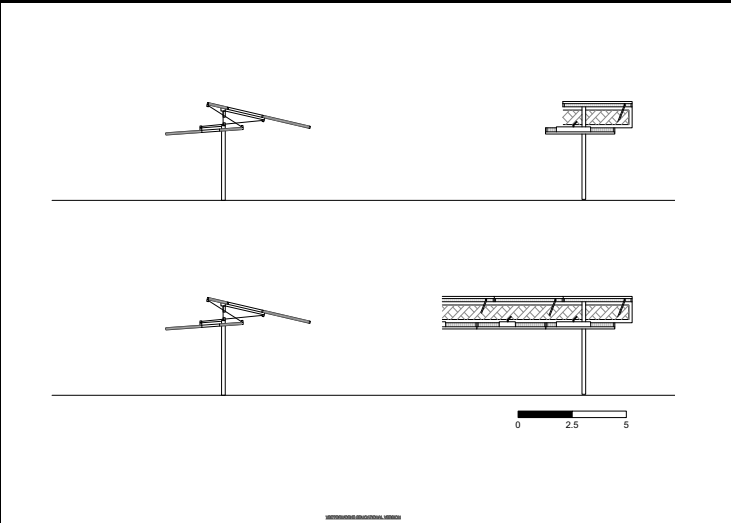
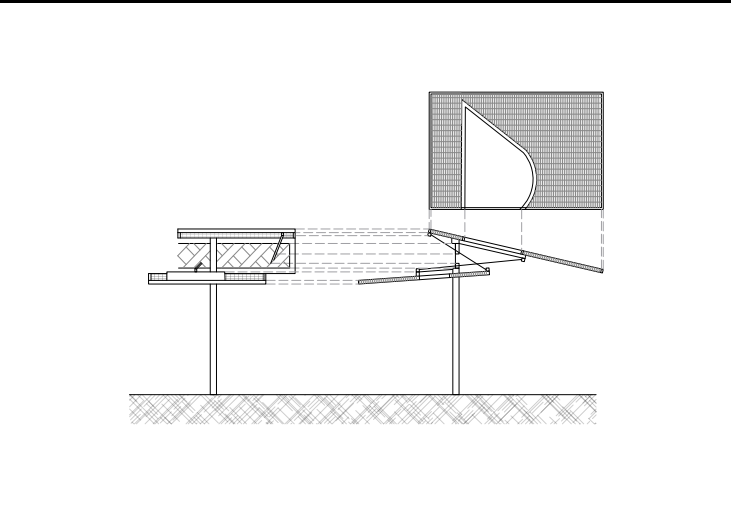
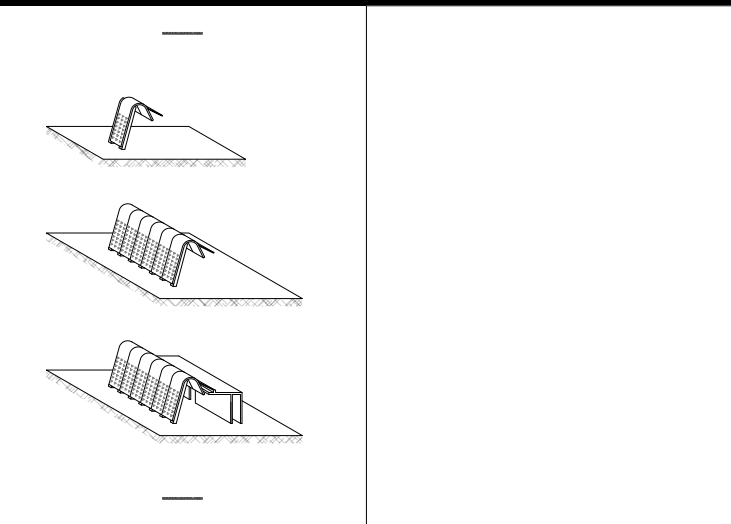
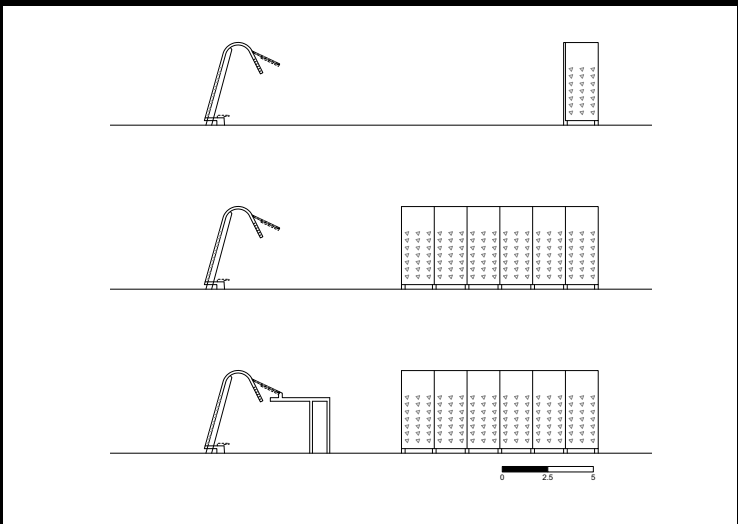
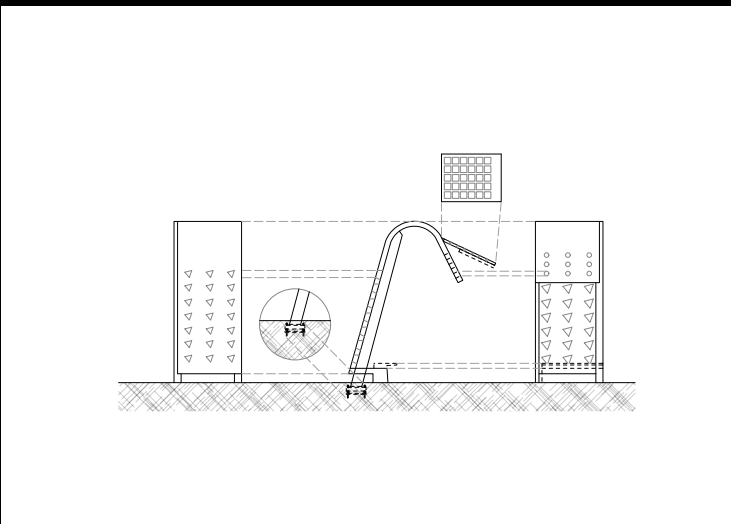
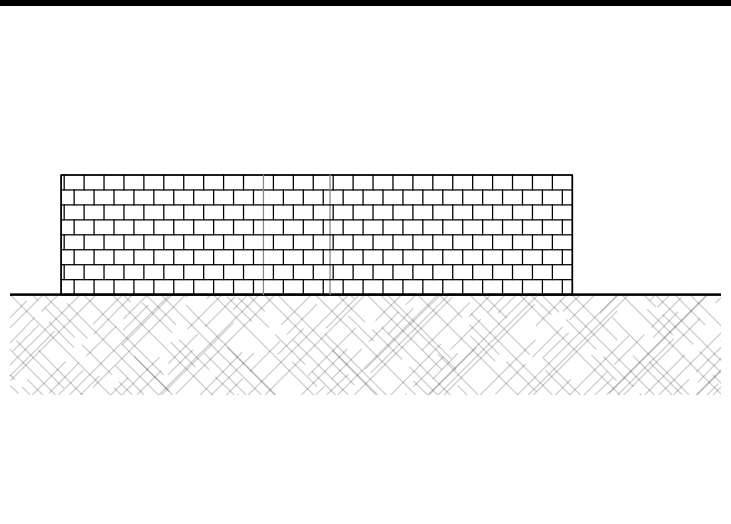
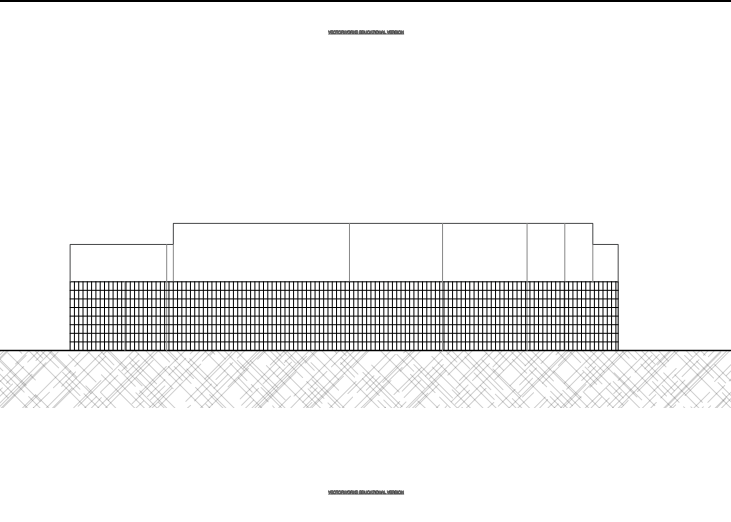
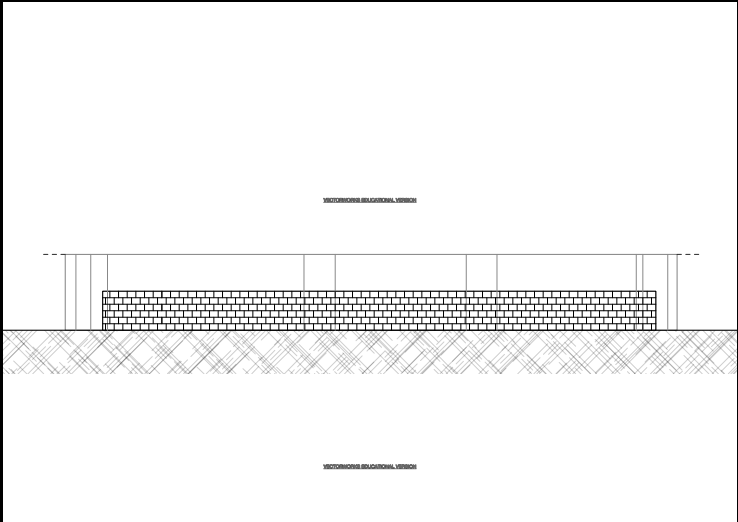
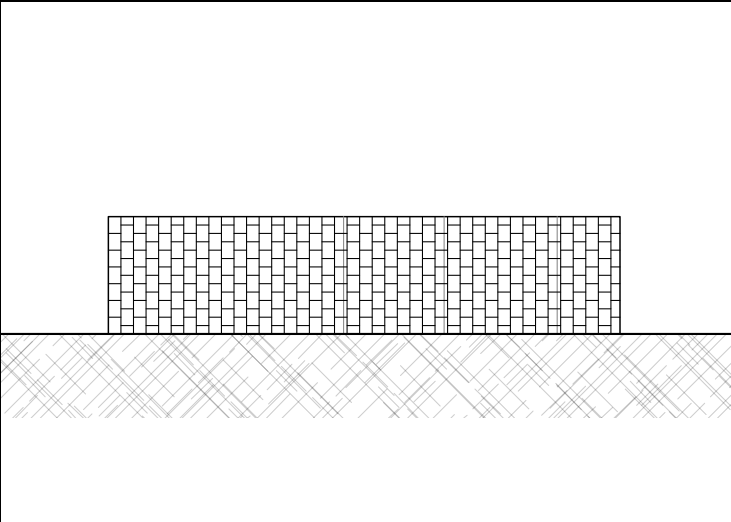
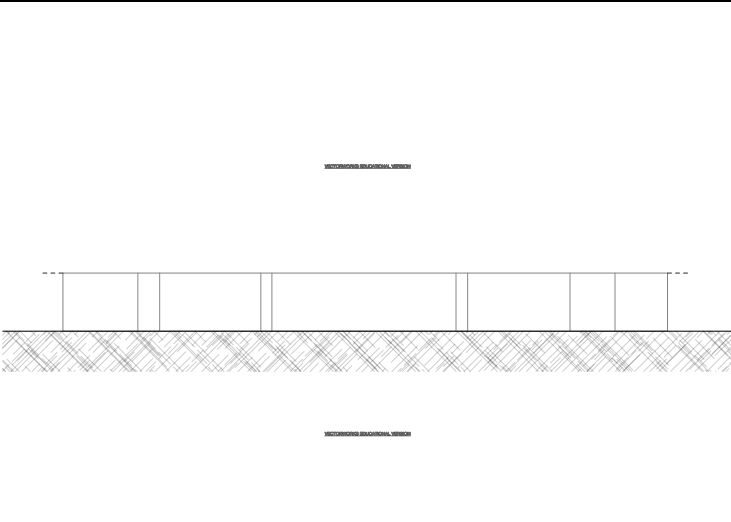


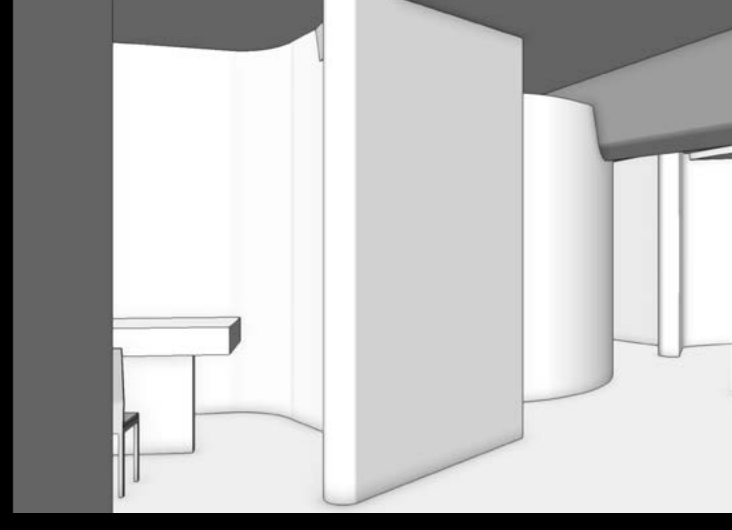
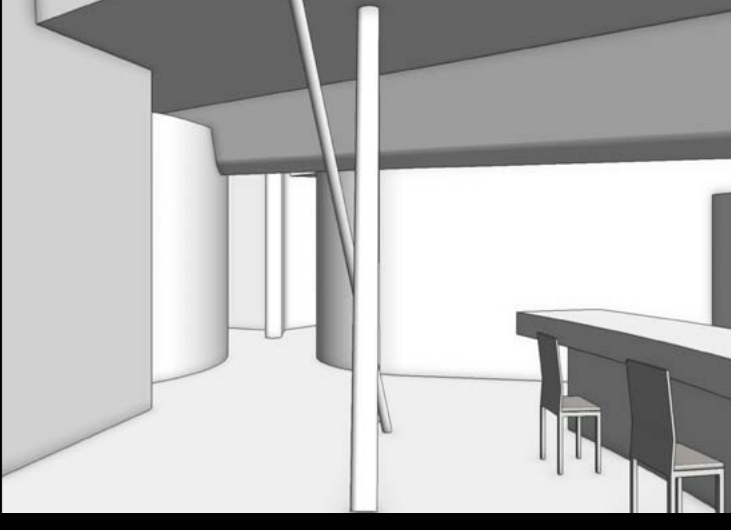
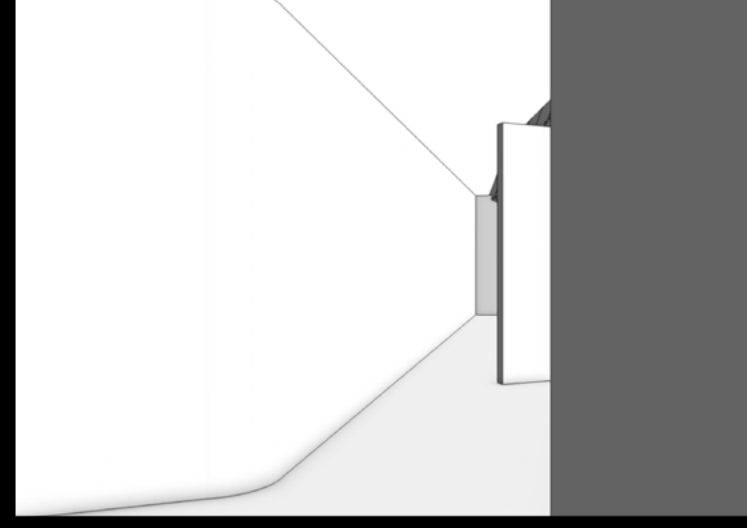
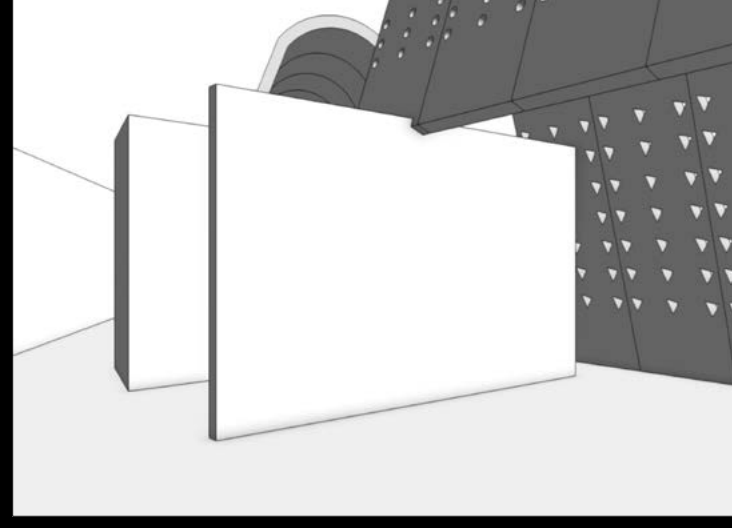
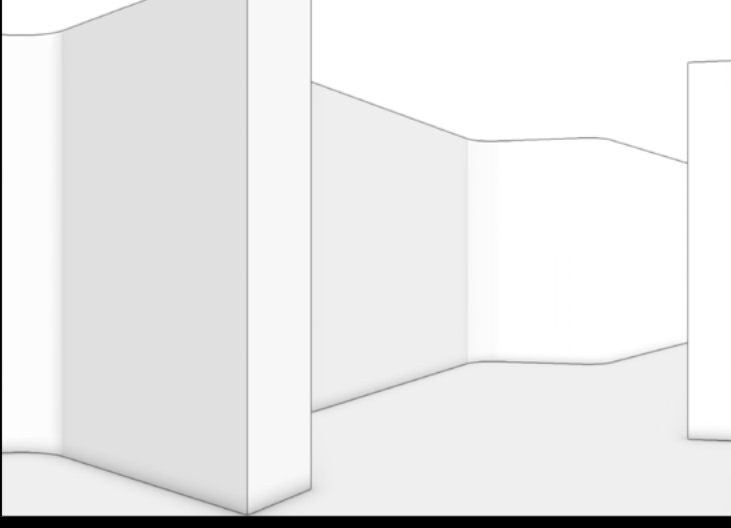
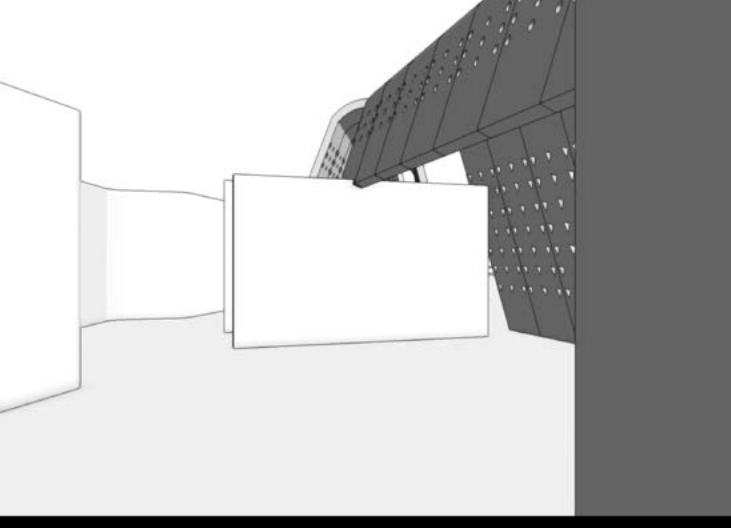
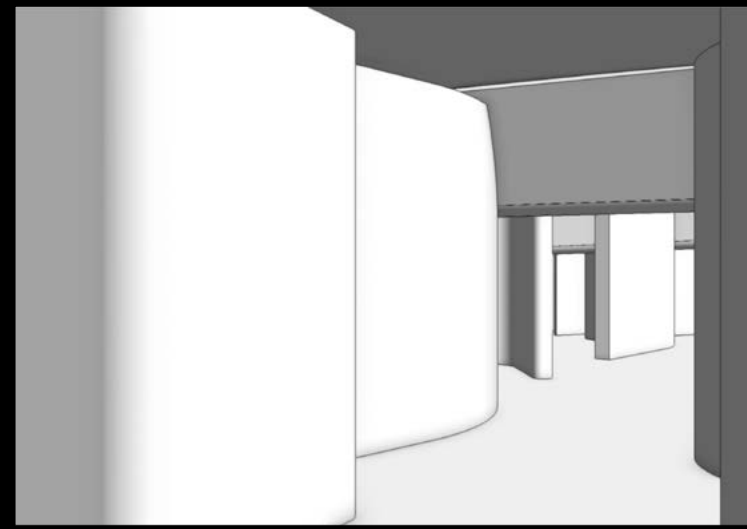
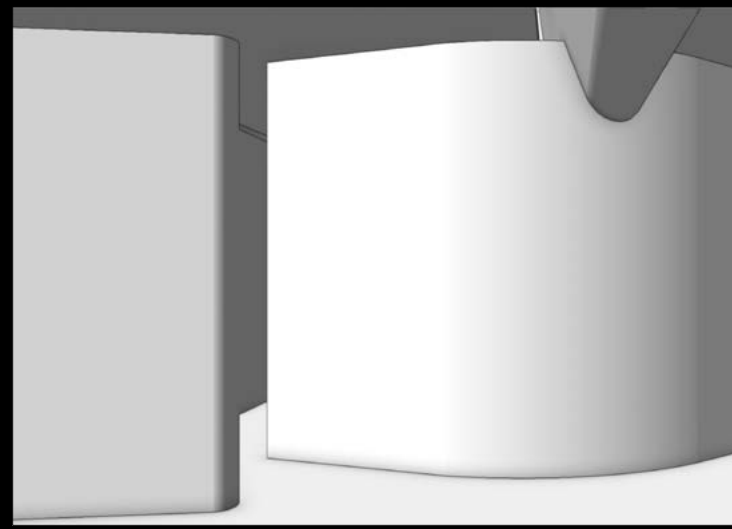
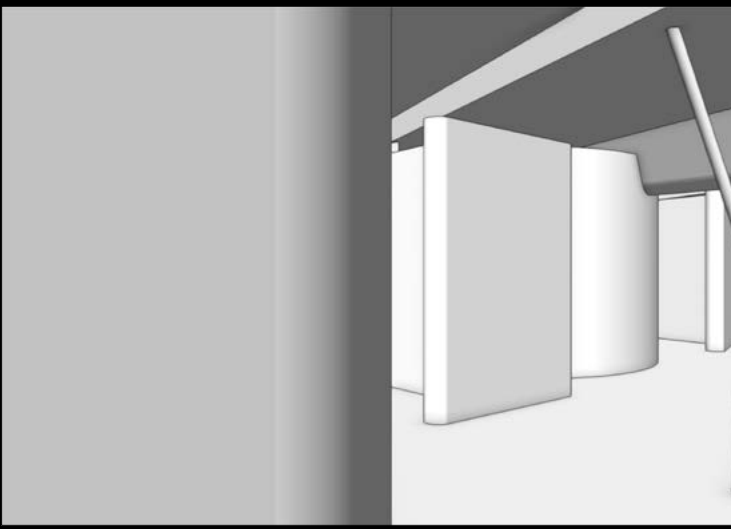
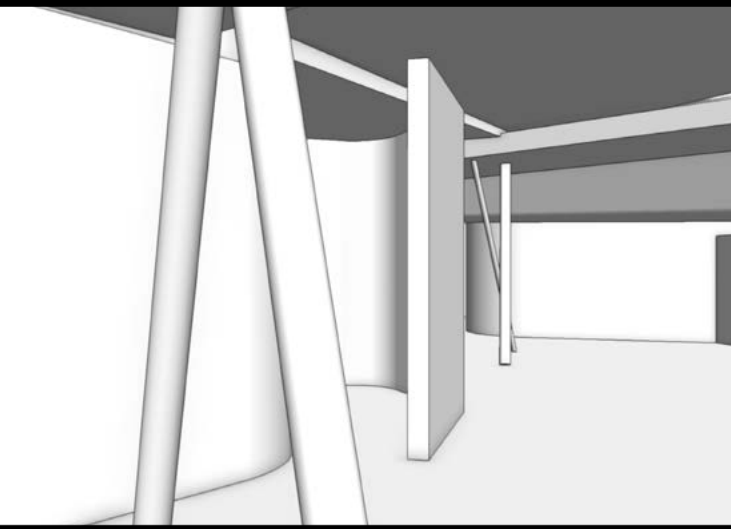
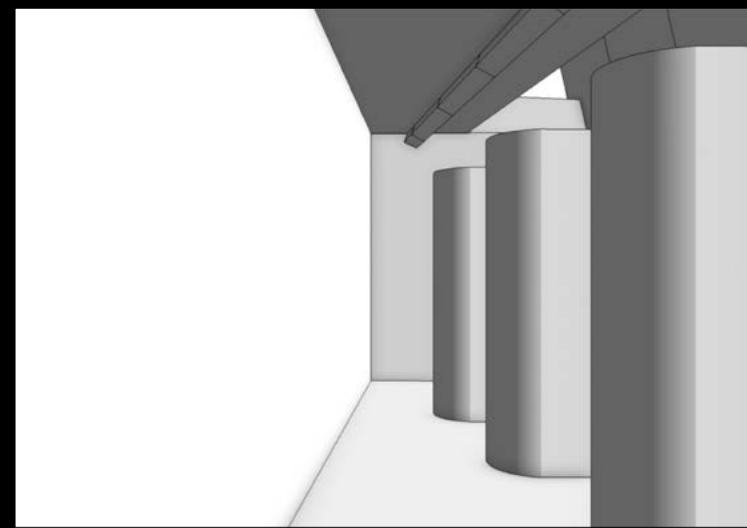
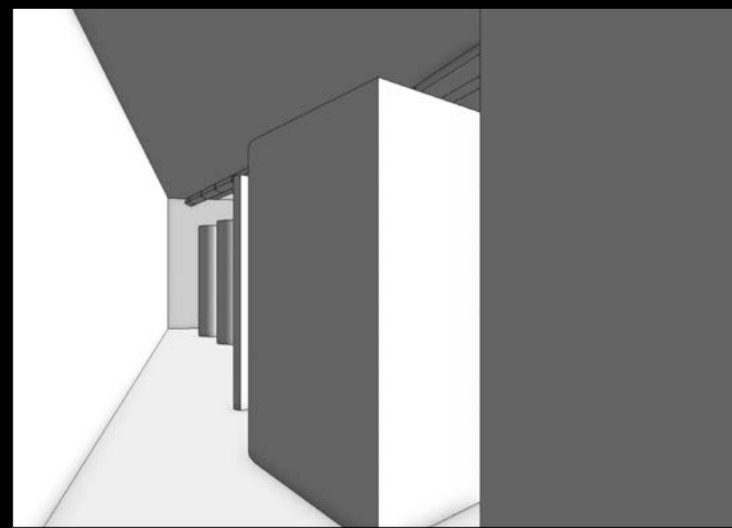
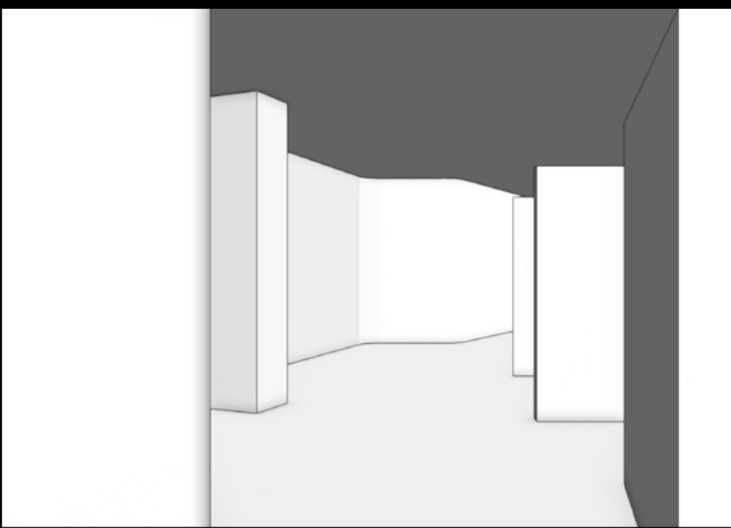
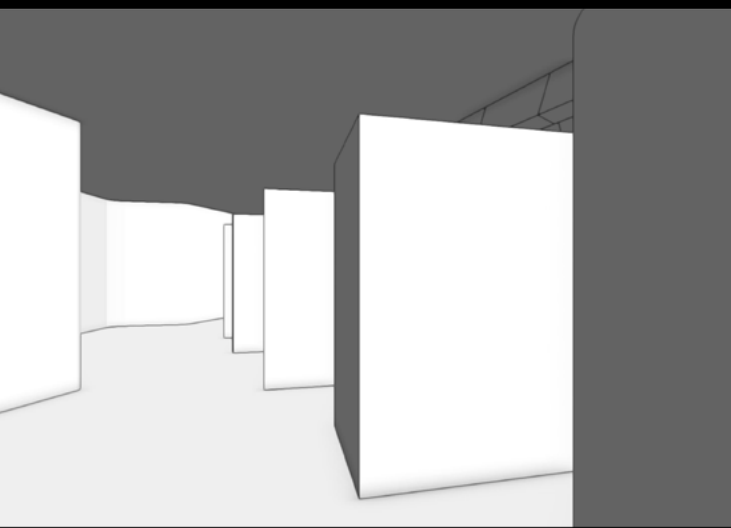


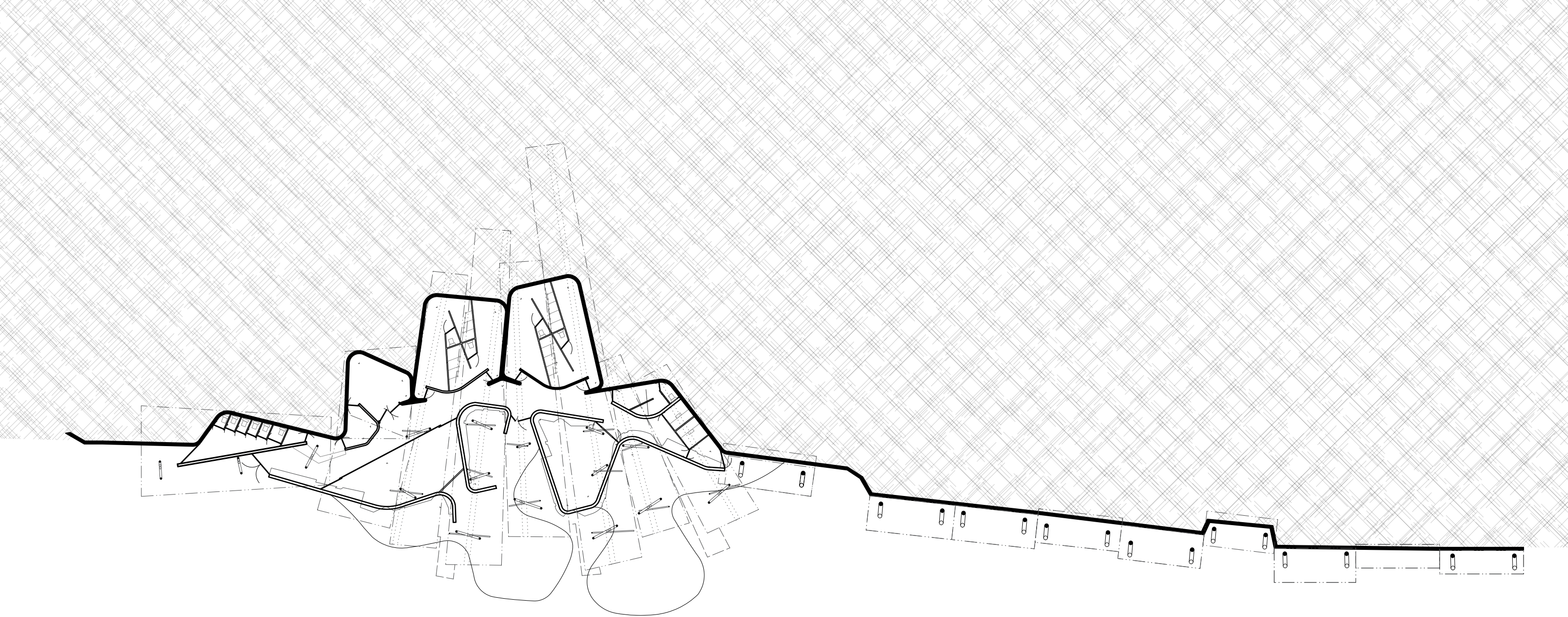
OLYMPIC ARCHERY RANGE by Enric Miralles
Noemi Arnold

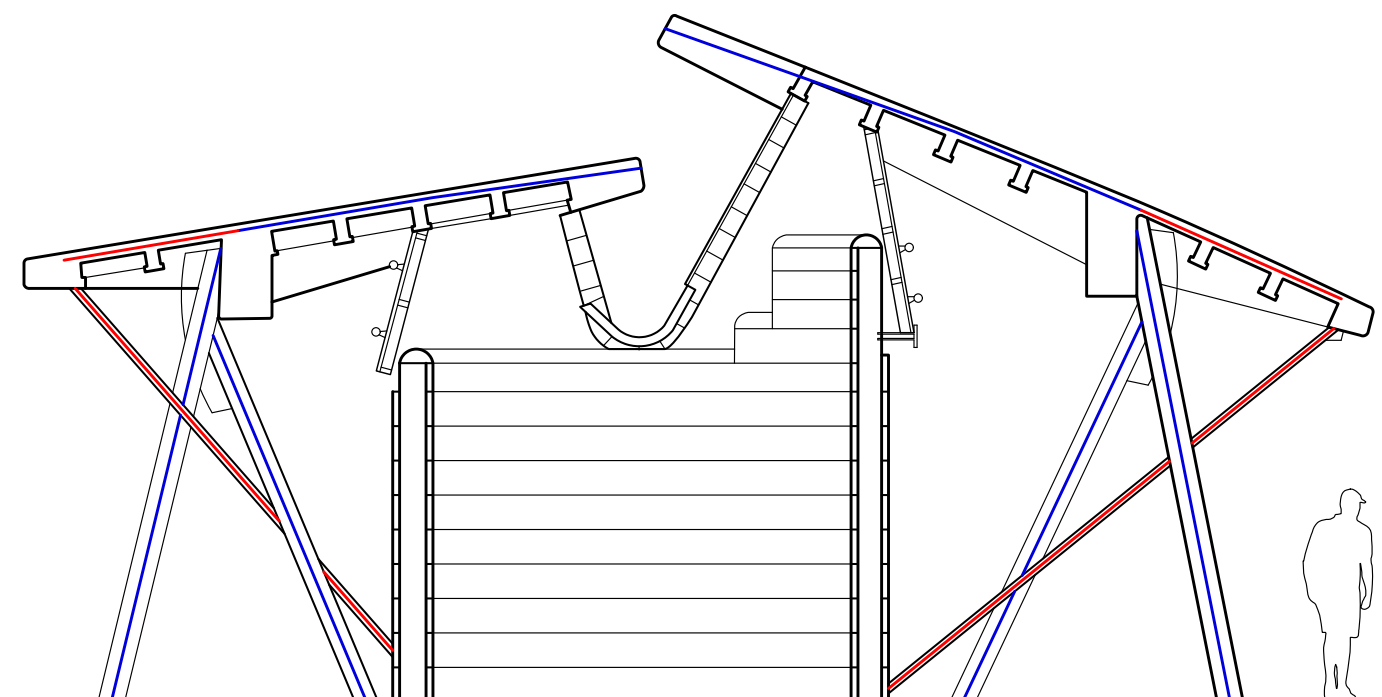
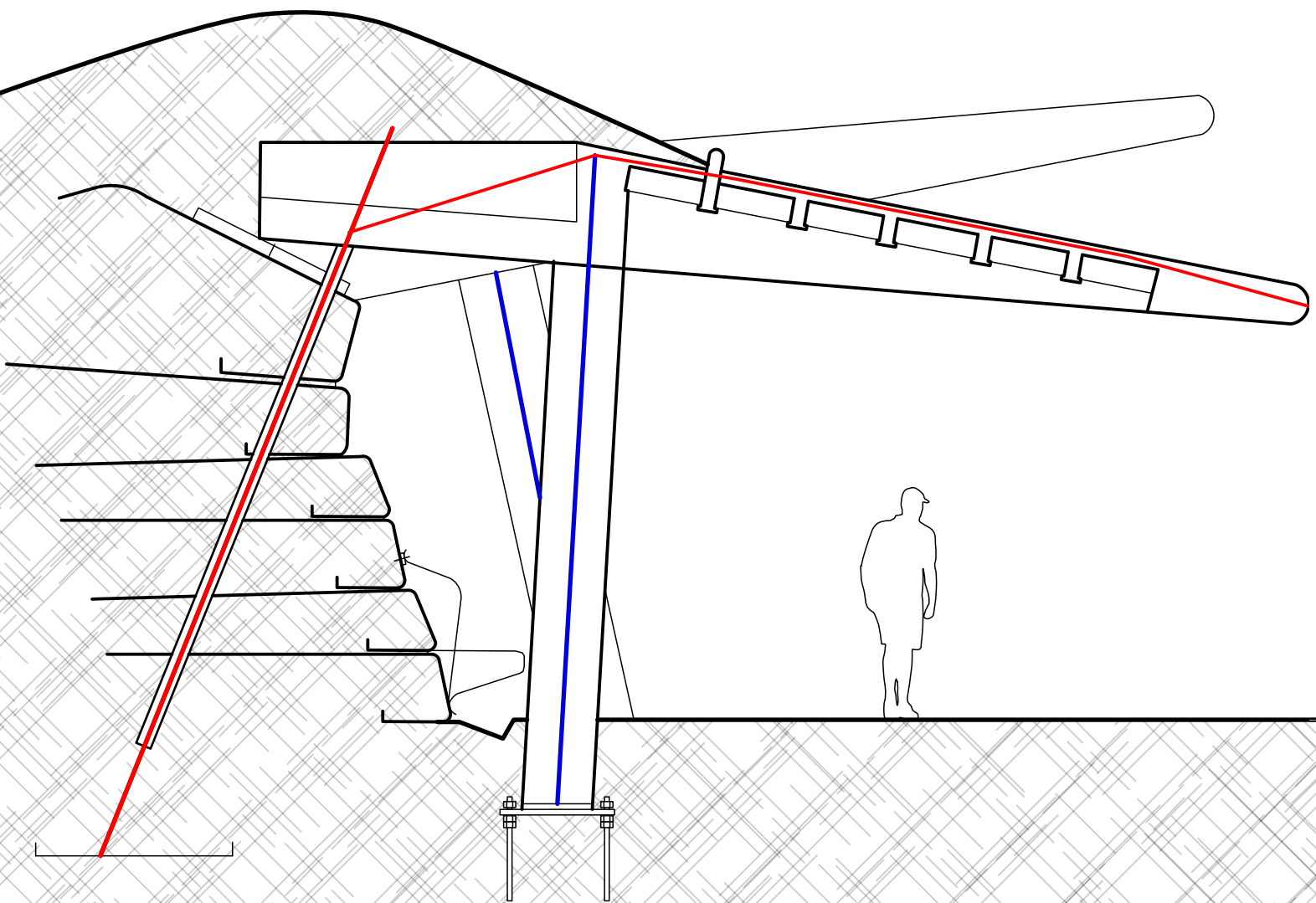






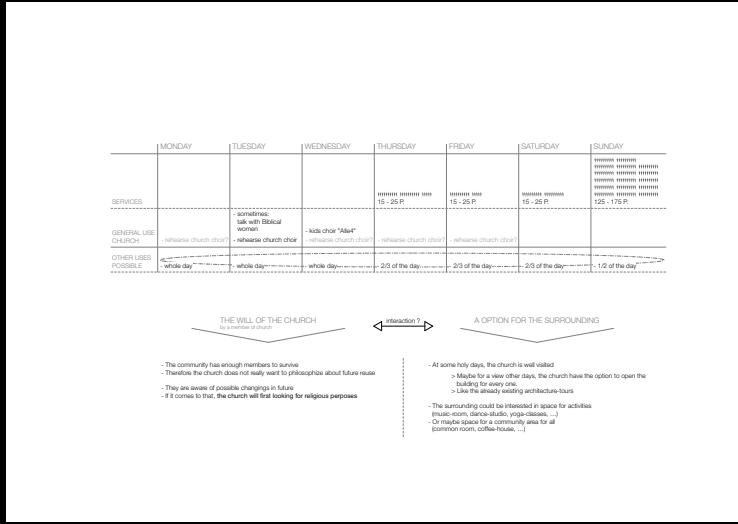
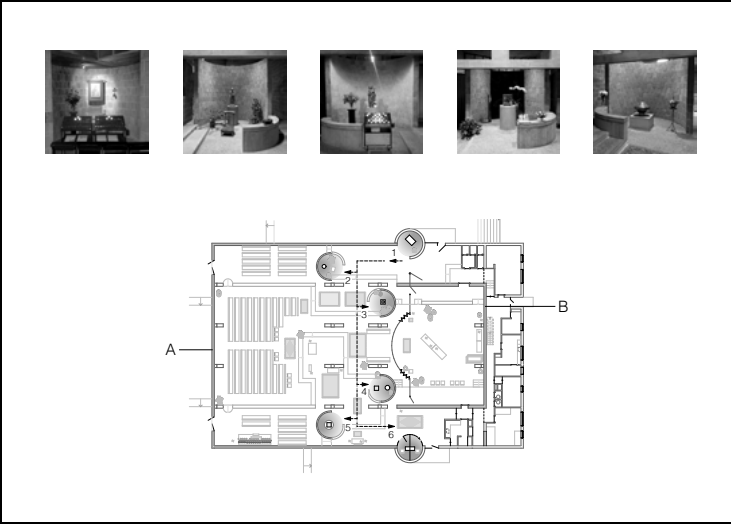
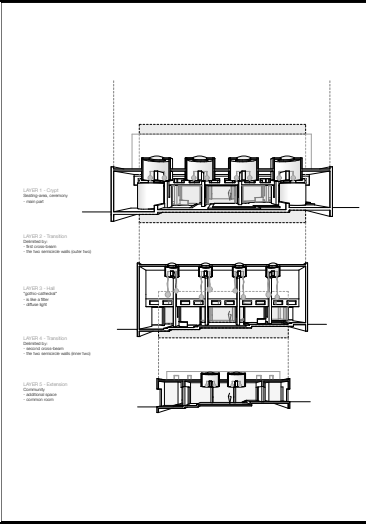
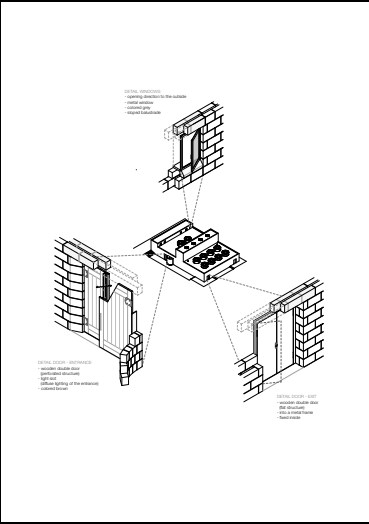
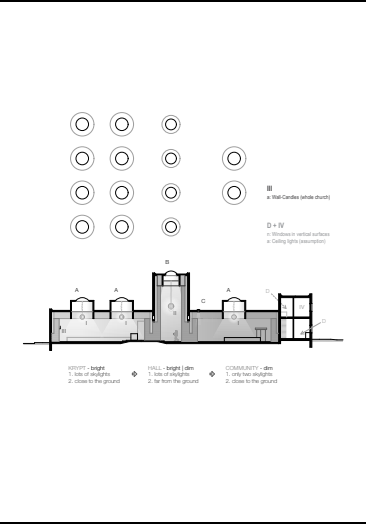
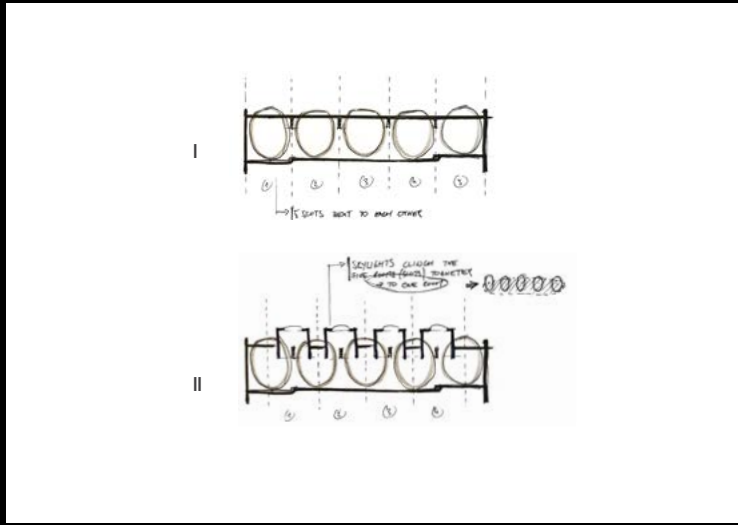
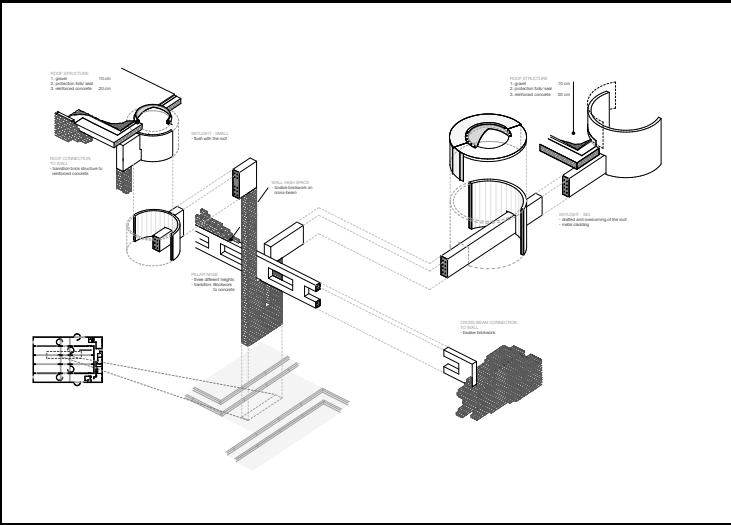
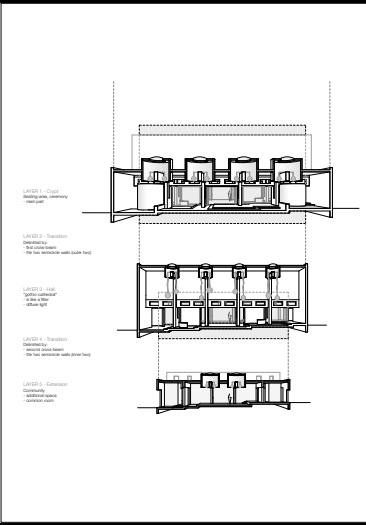
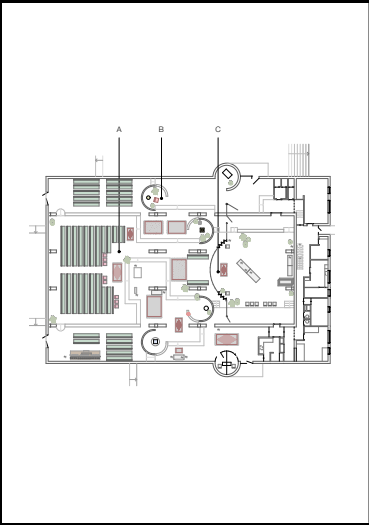
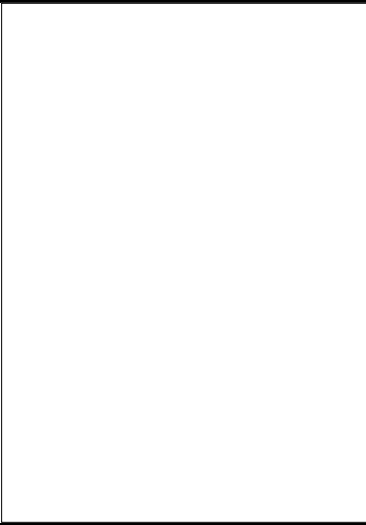
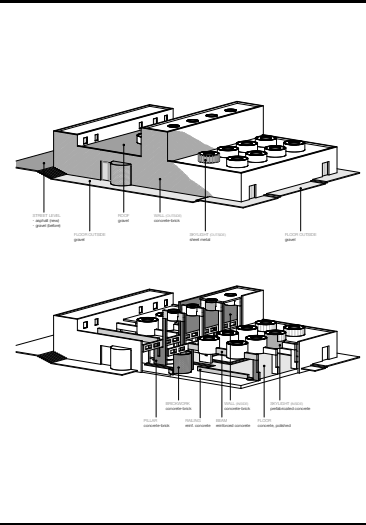
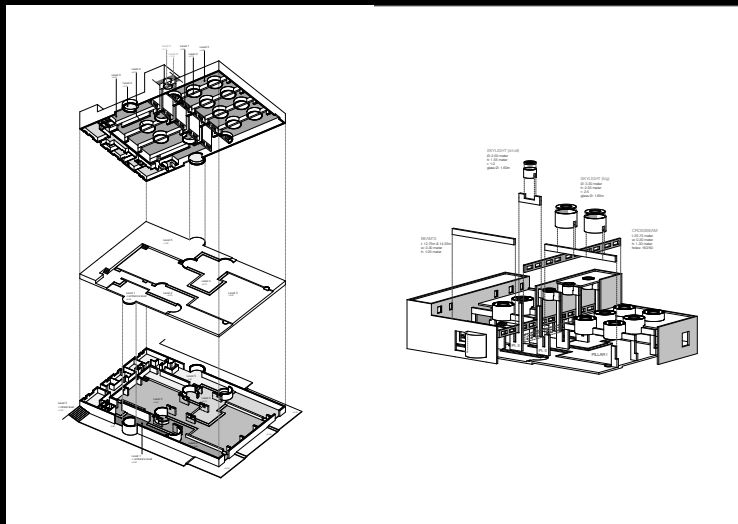
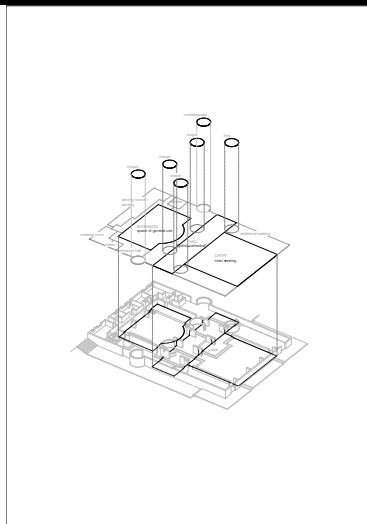
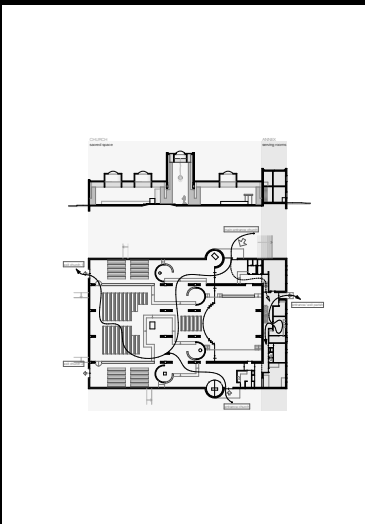
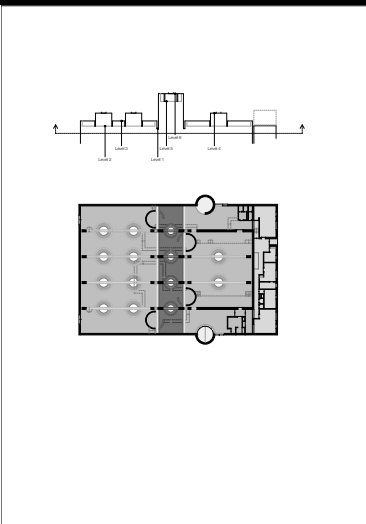
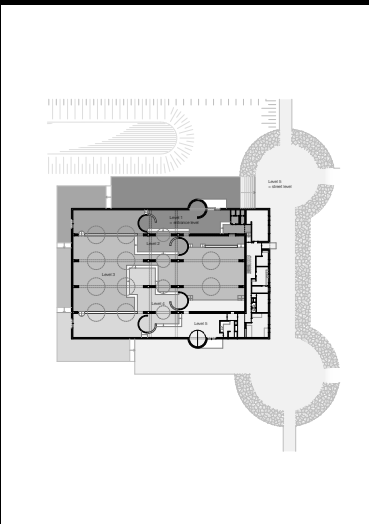
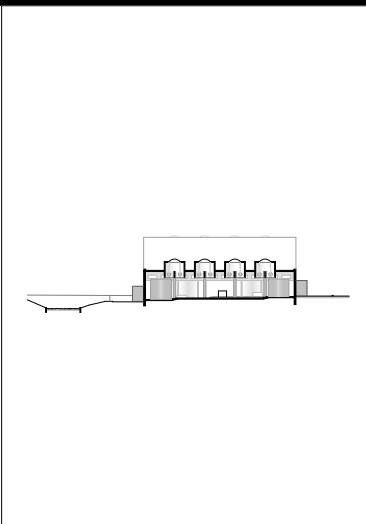
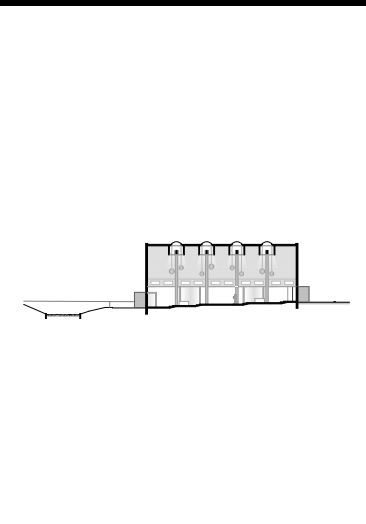
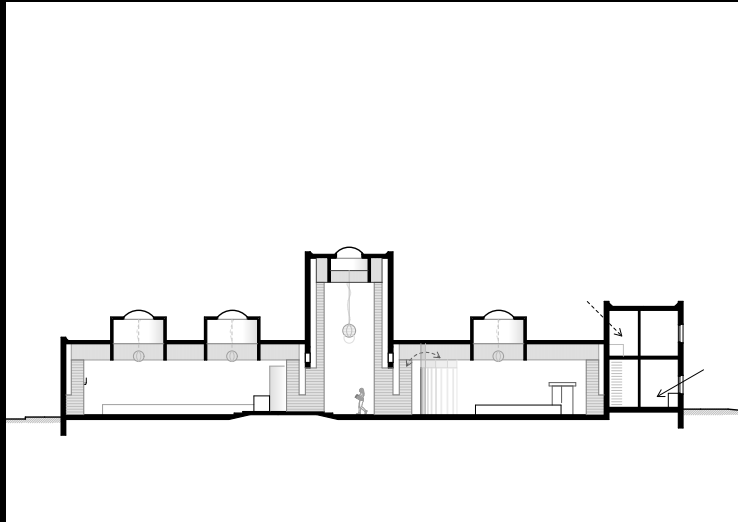
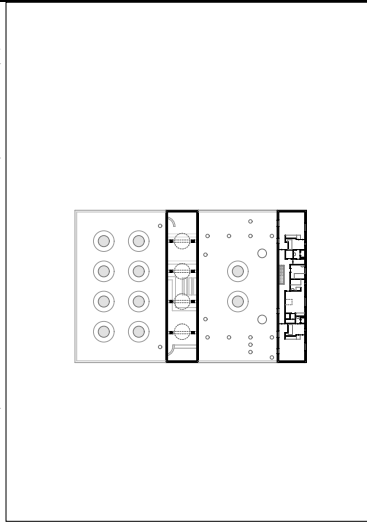
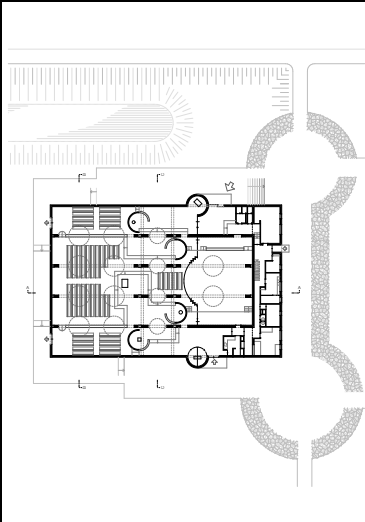
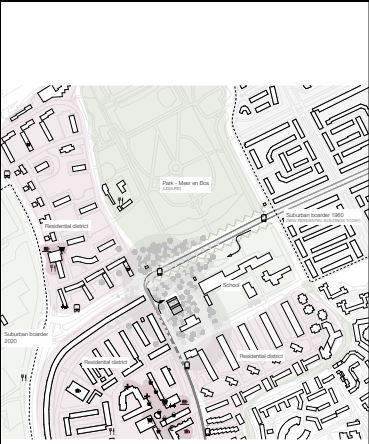


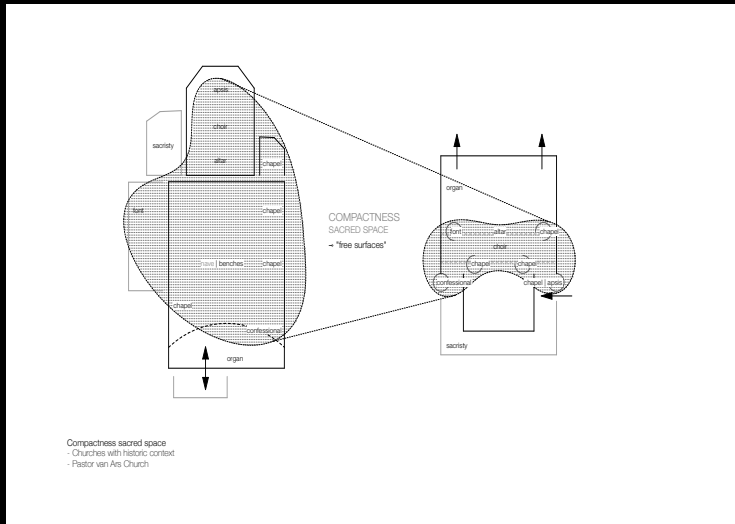
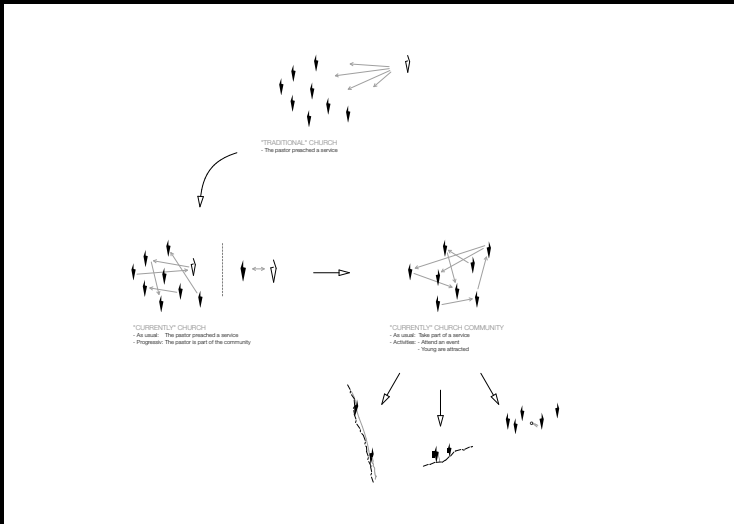
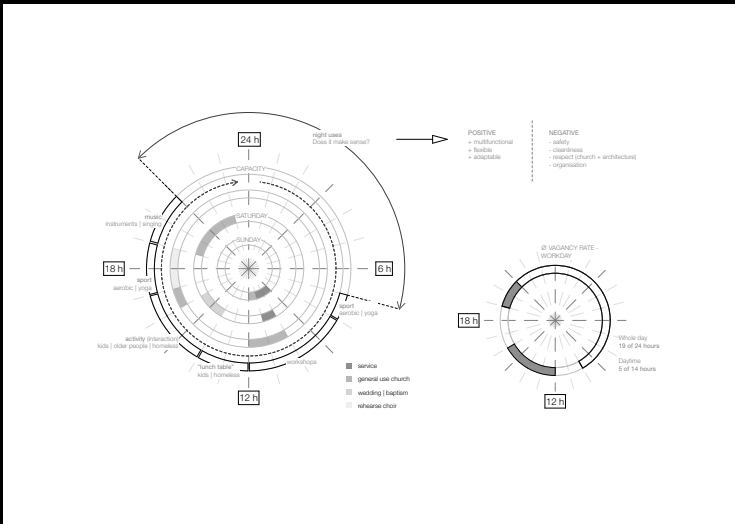


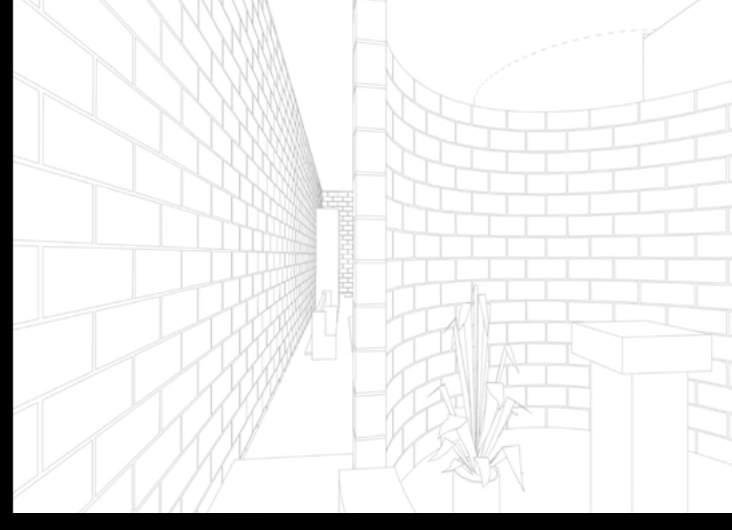
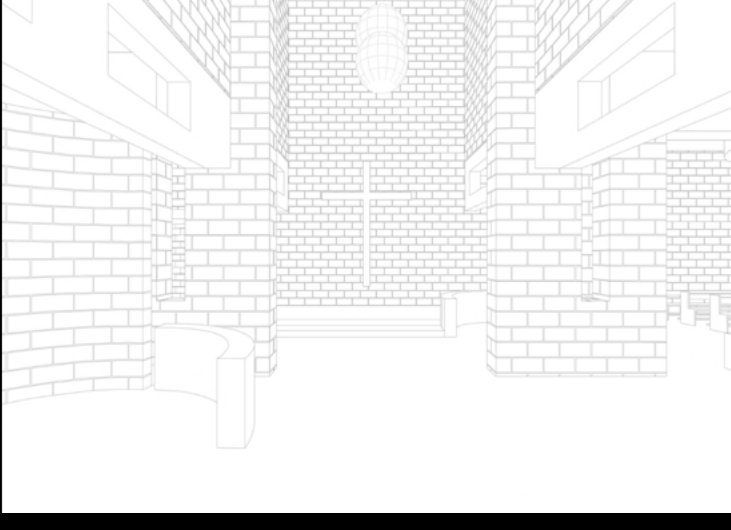
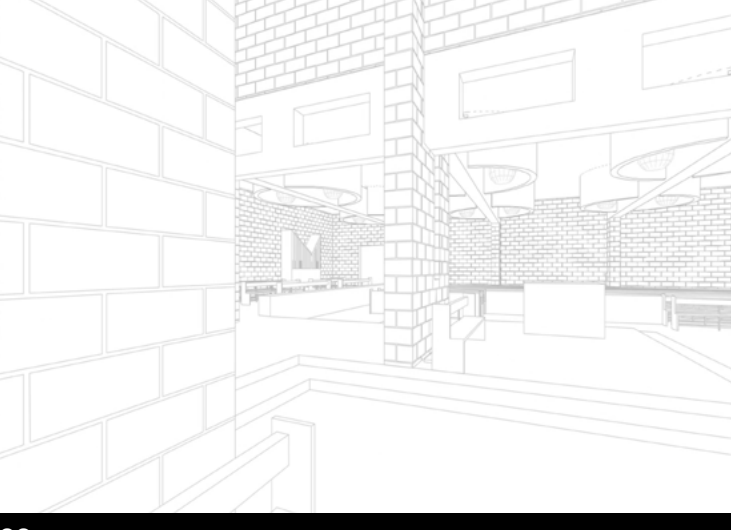
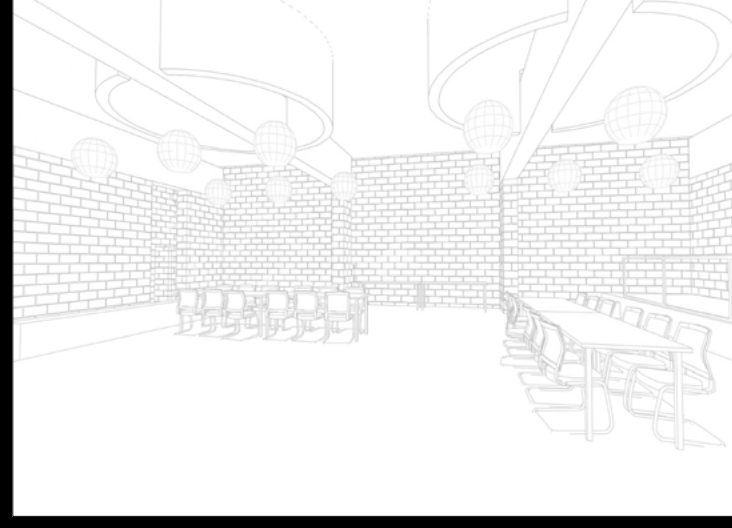
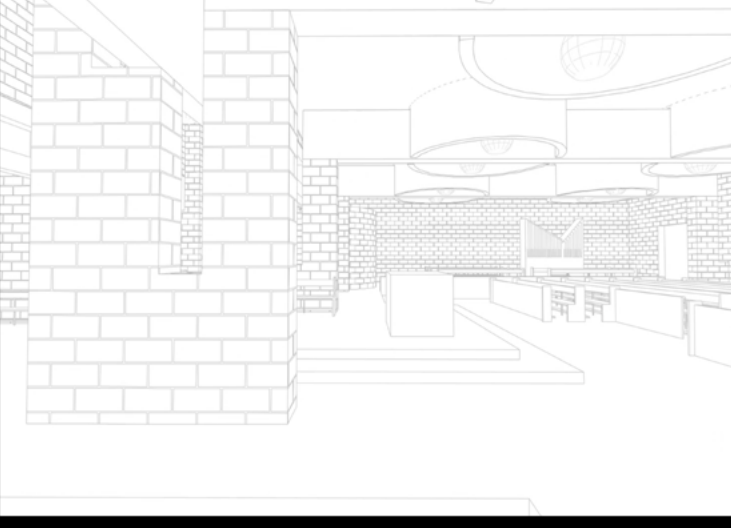
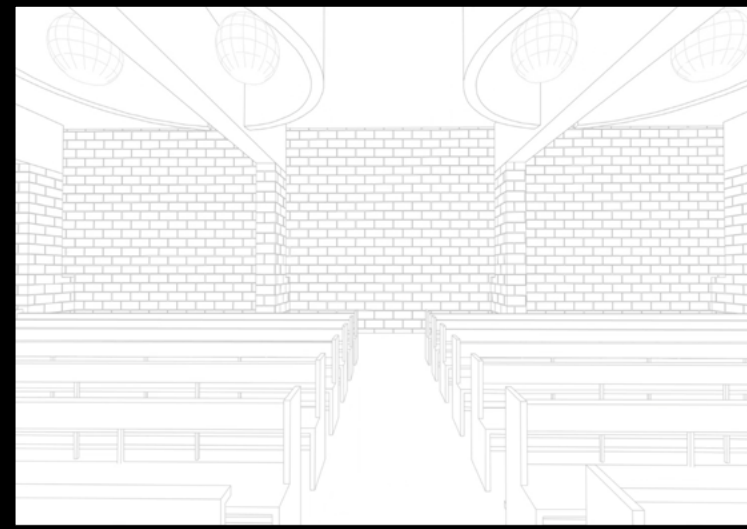
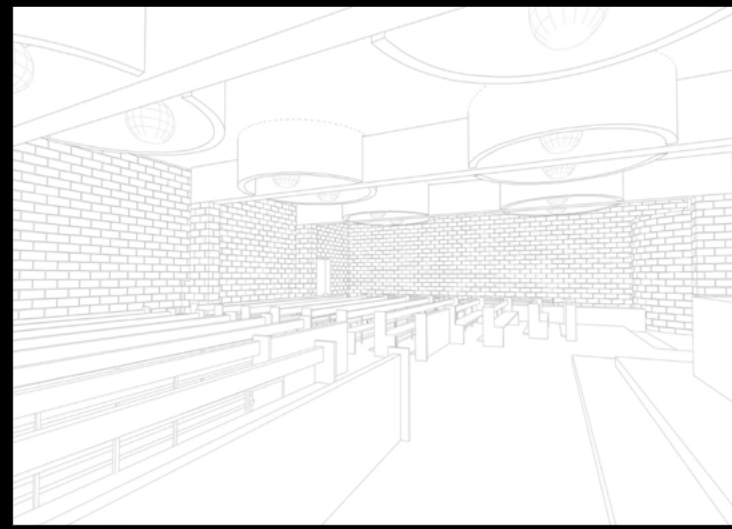
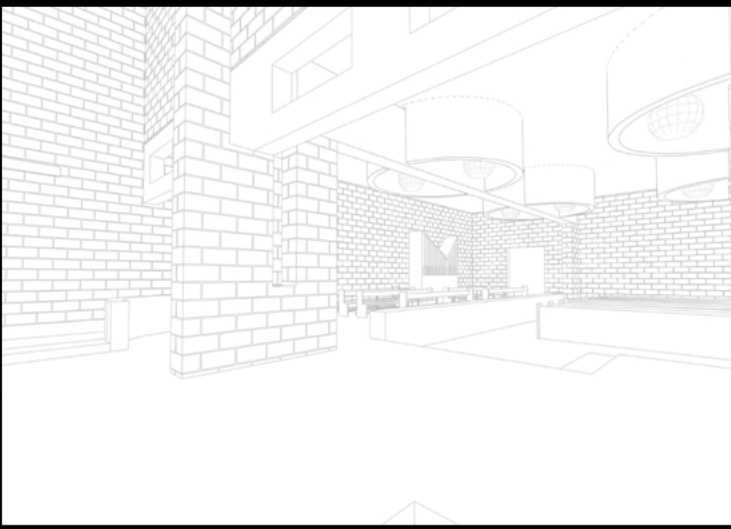
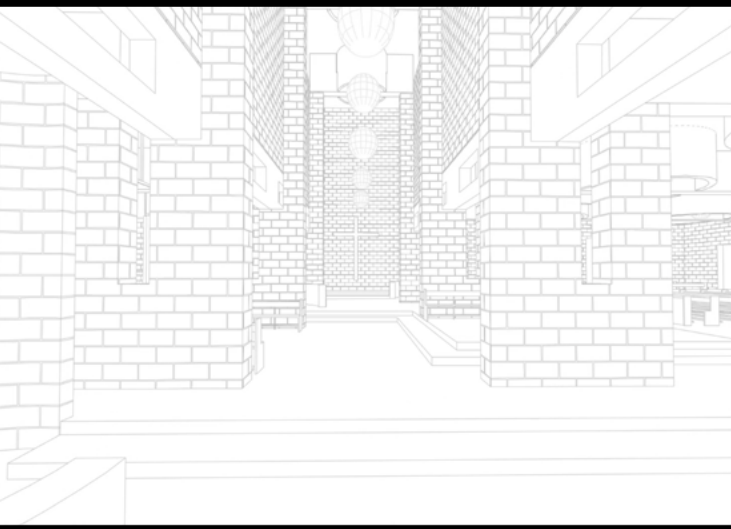
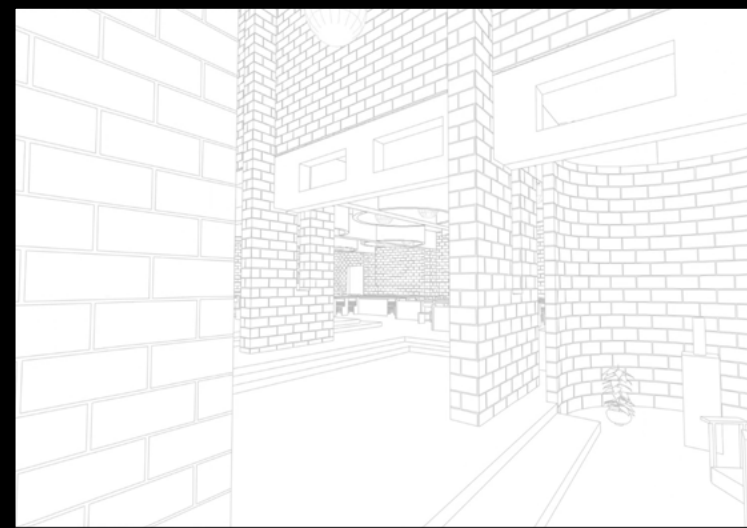
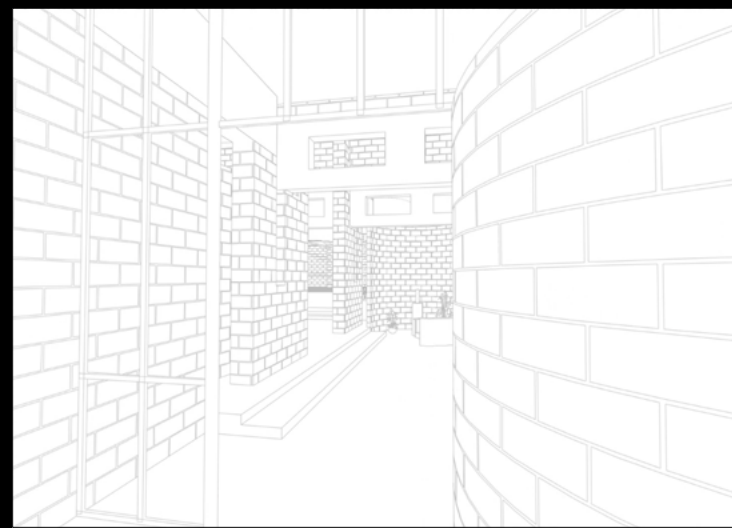
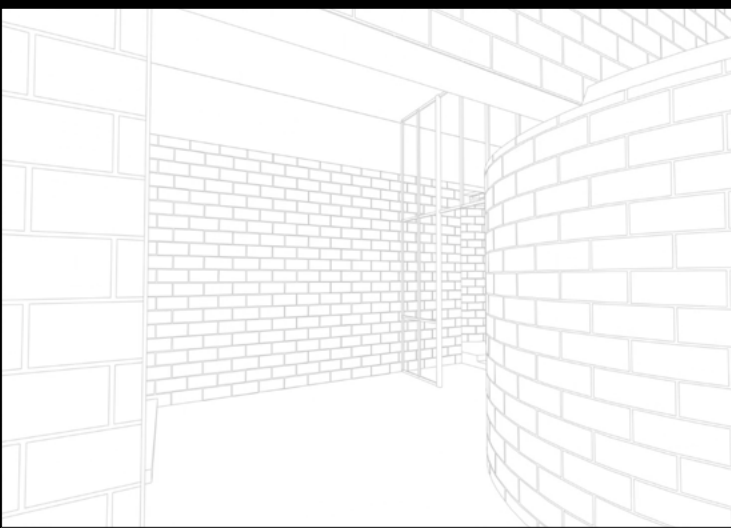
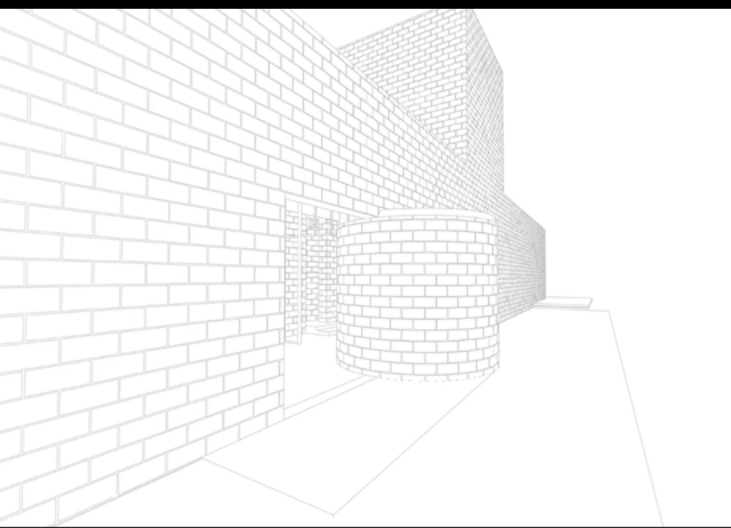


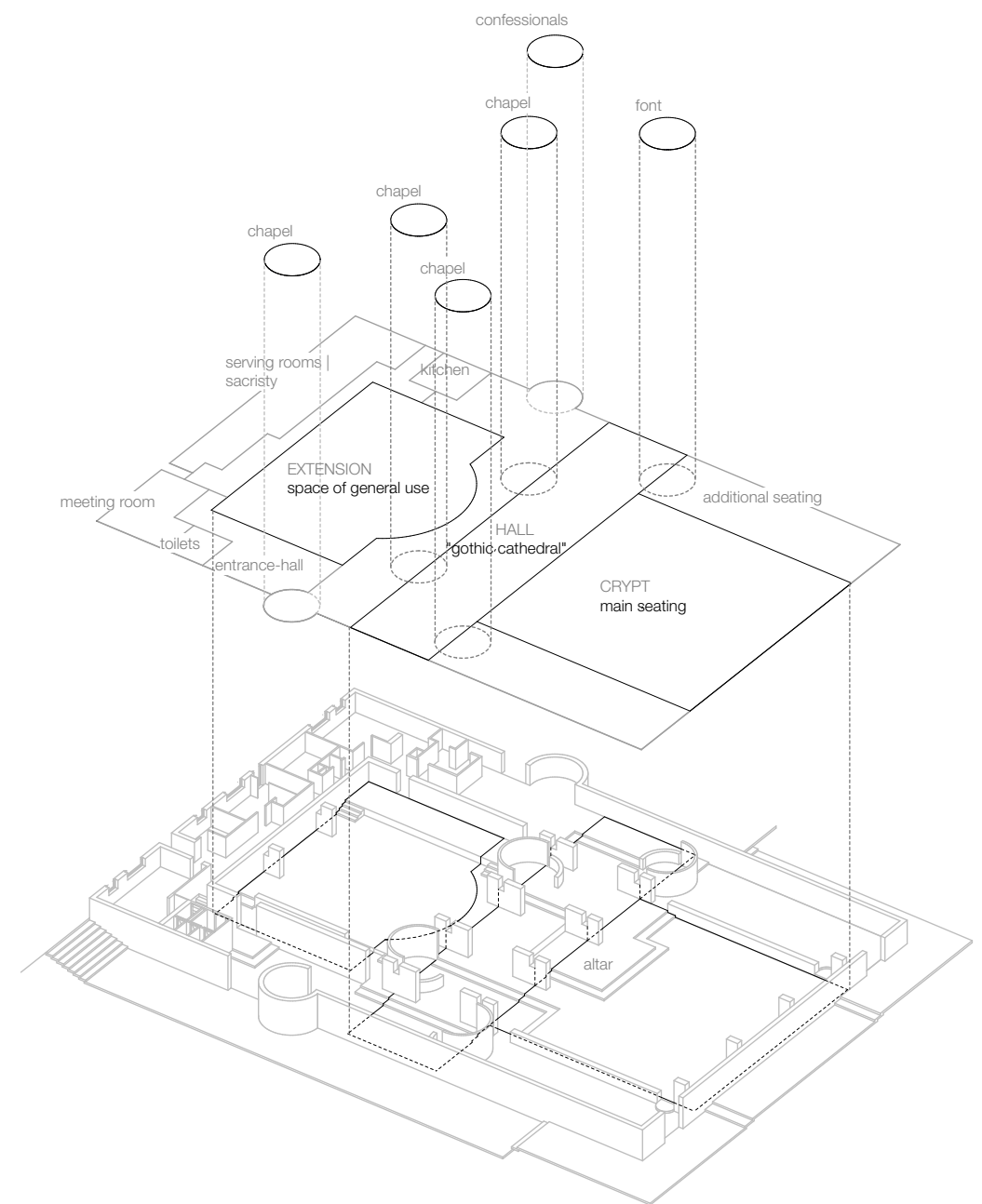
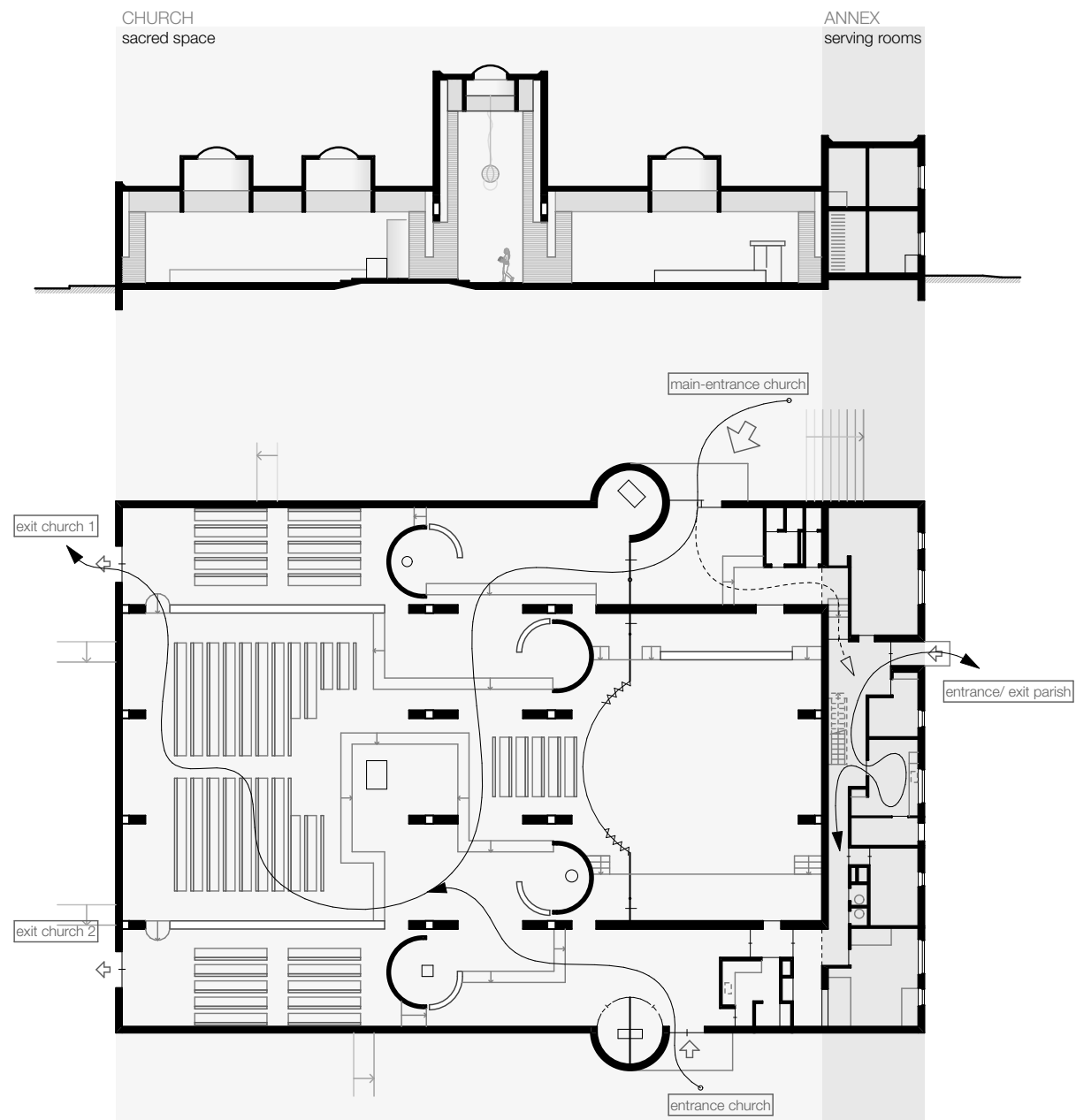
PASTOR VAN ARS by Aldo van Eyck
Lukas Lüthi

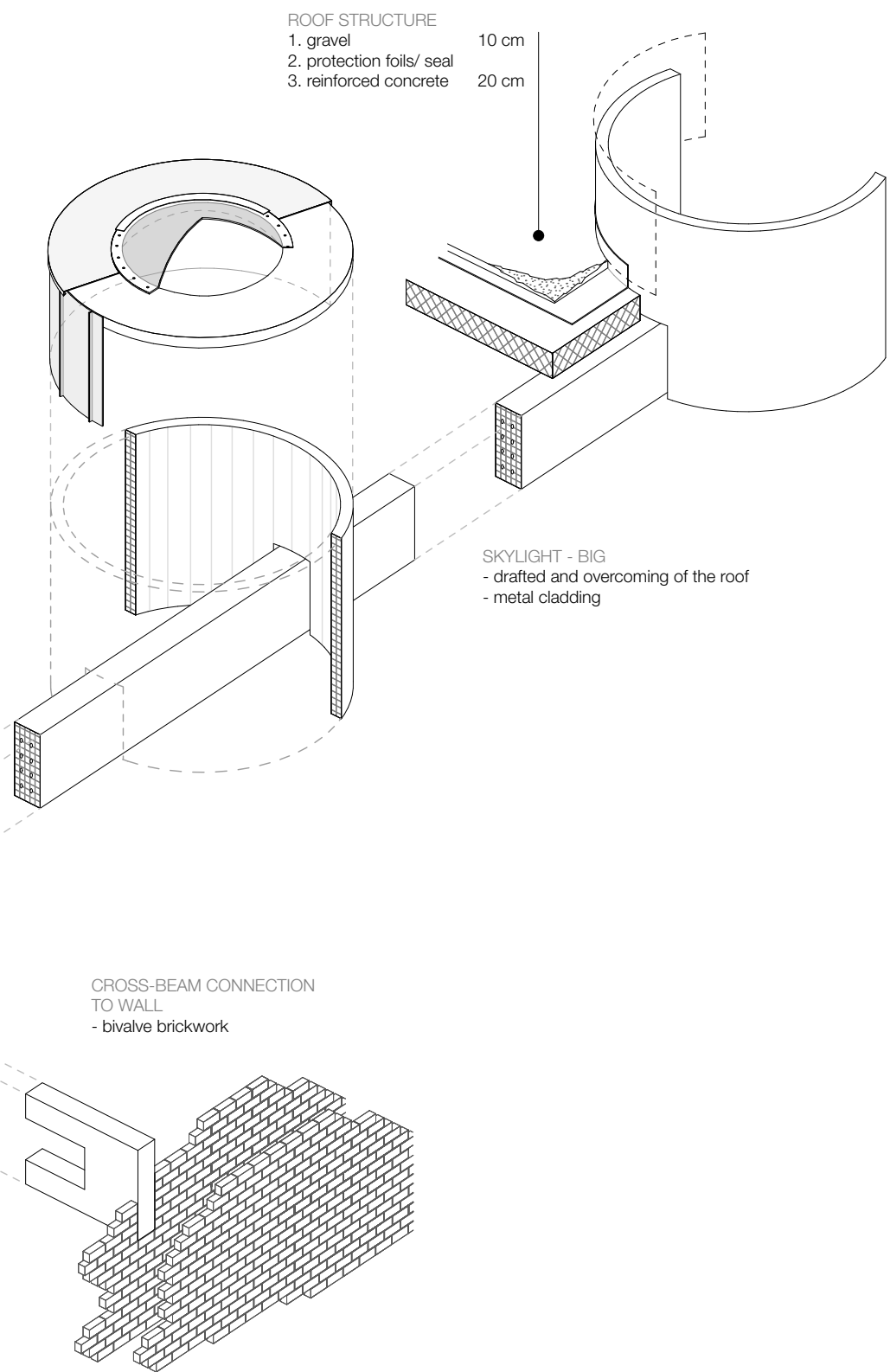
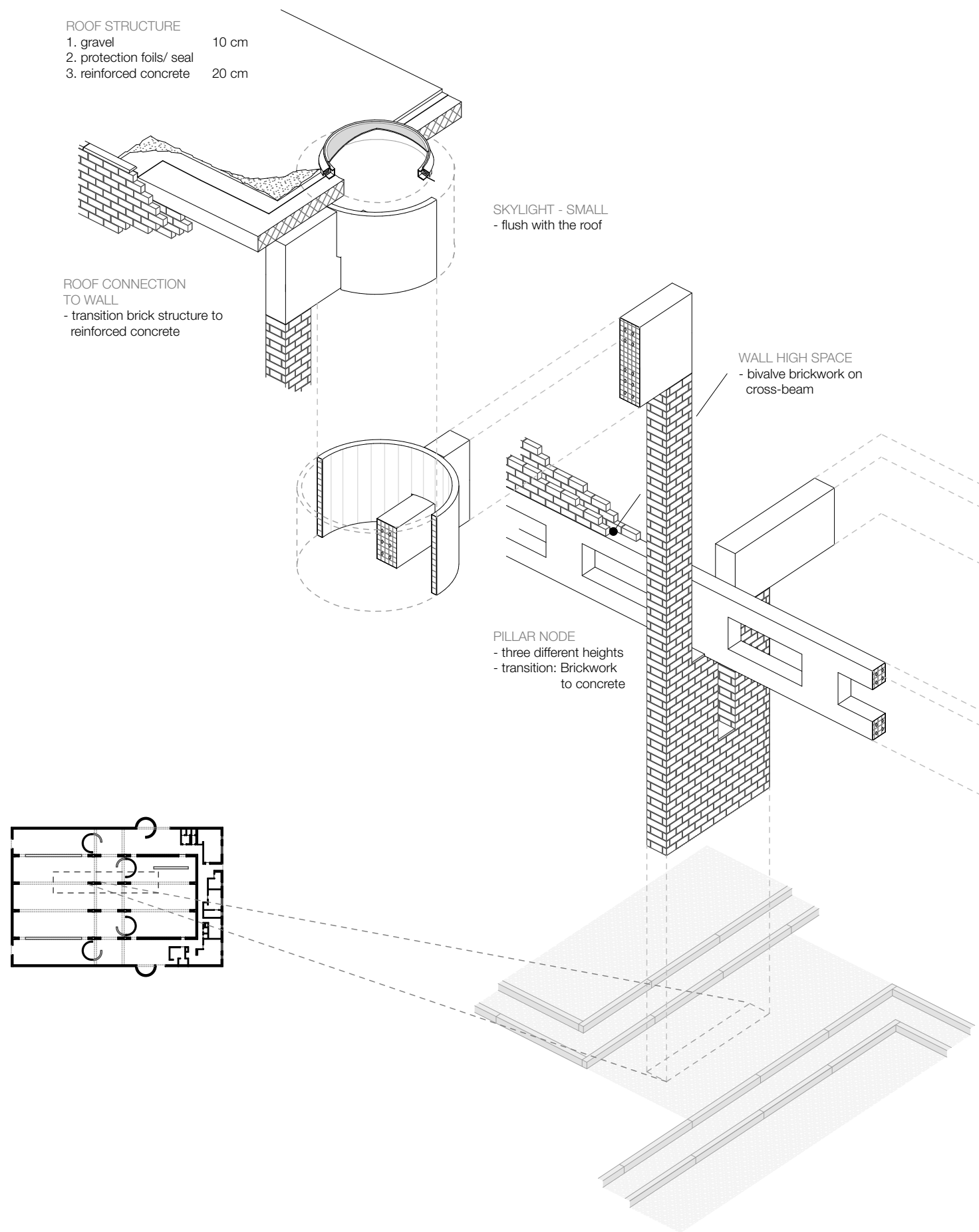




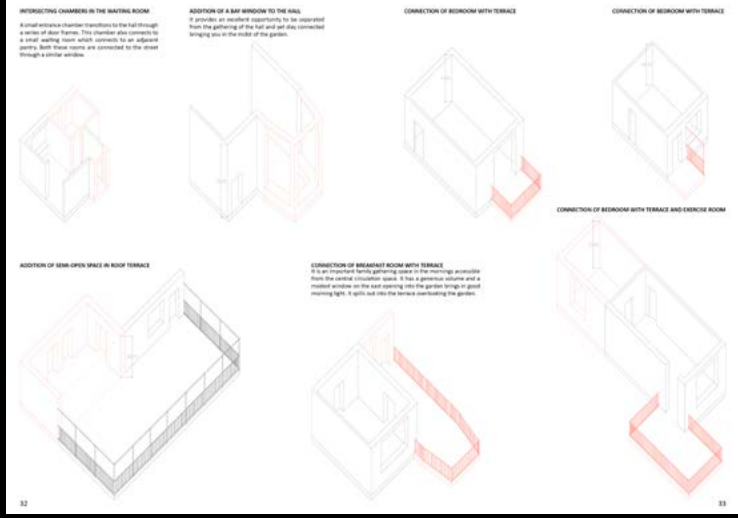
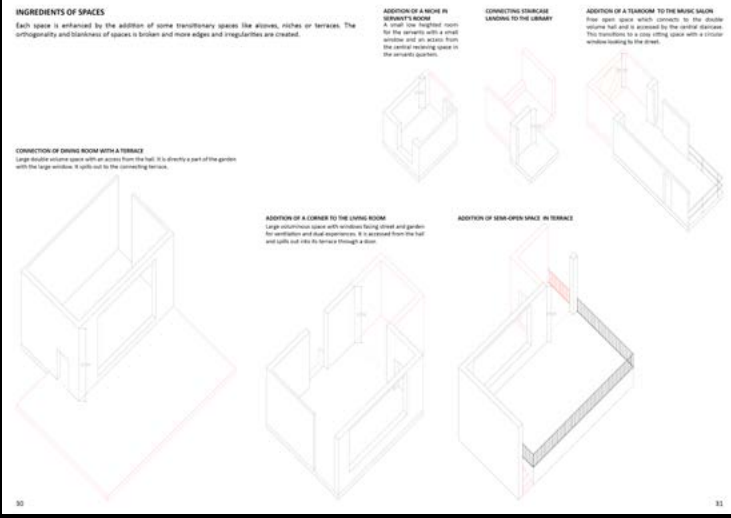
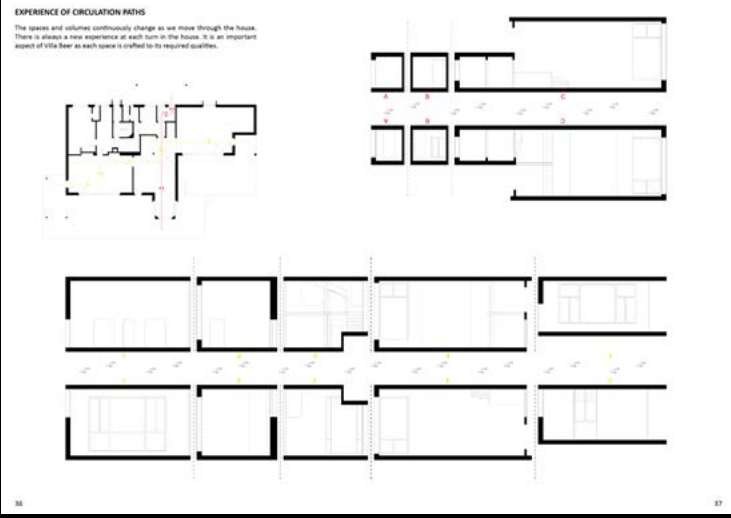
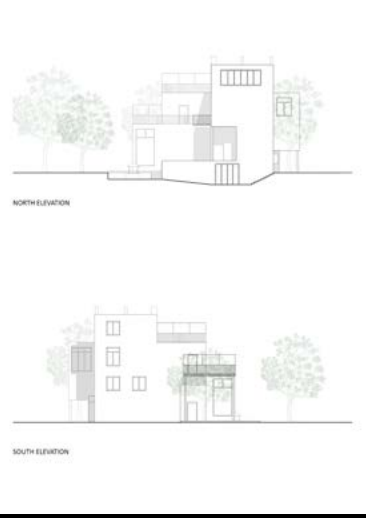
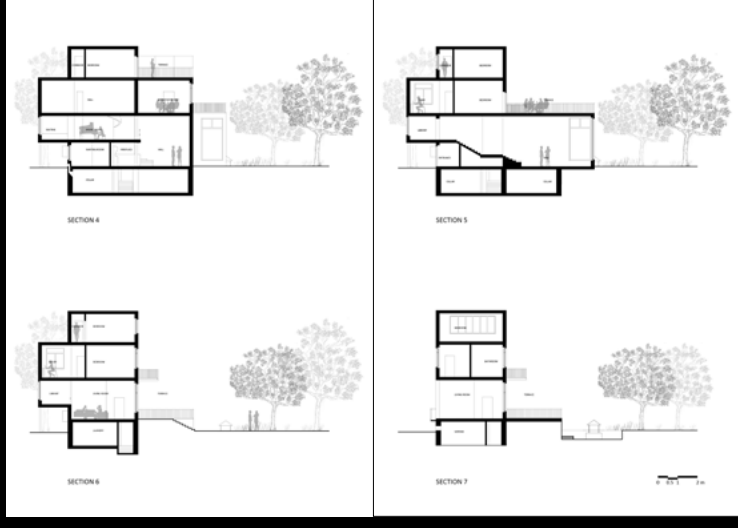
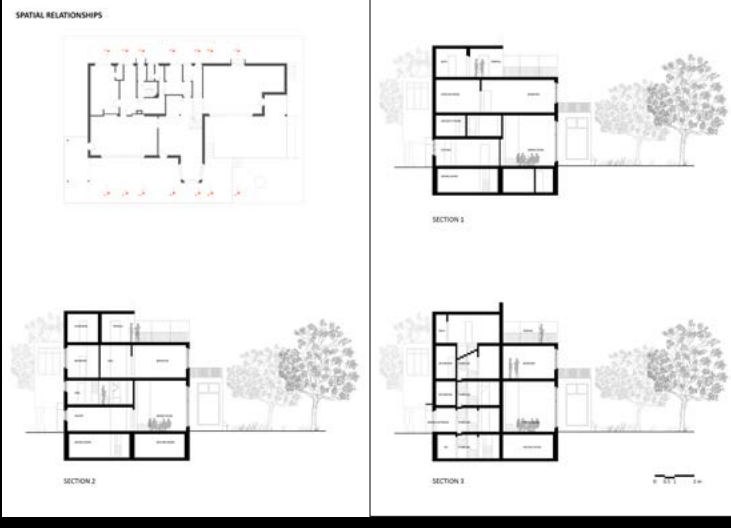
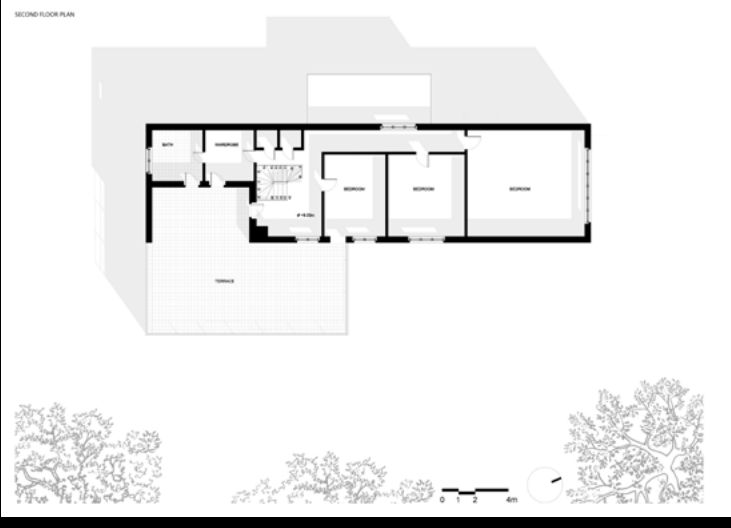
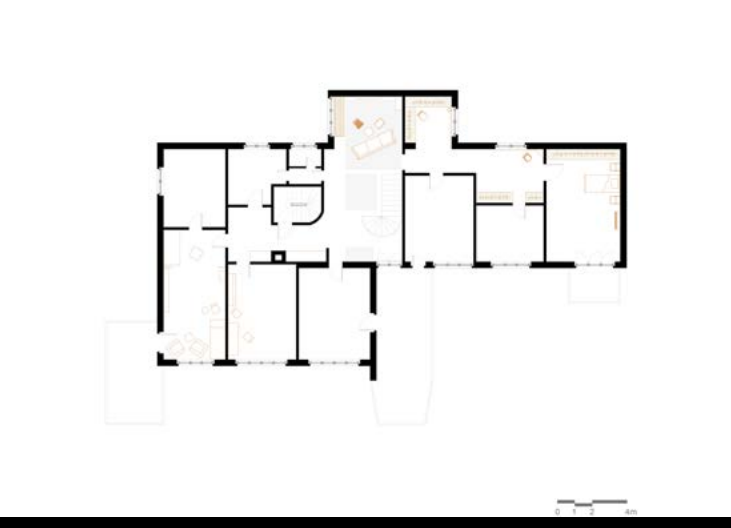
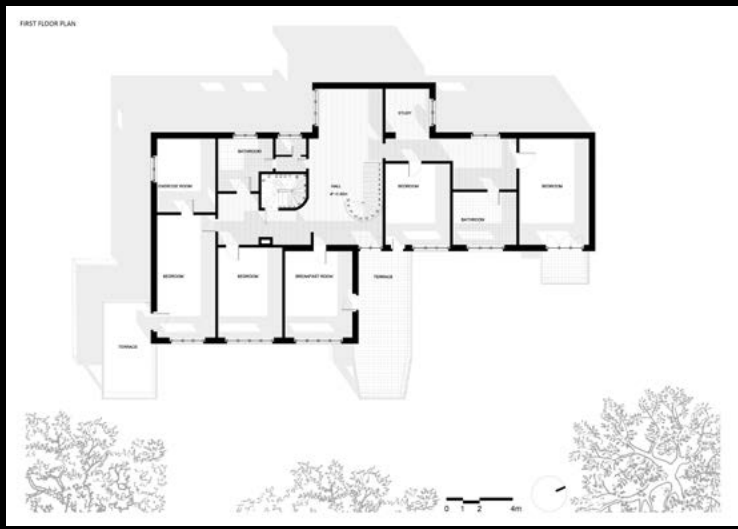
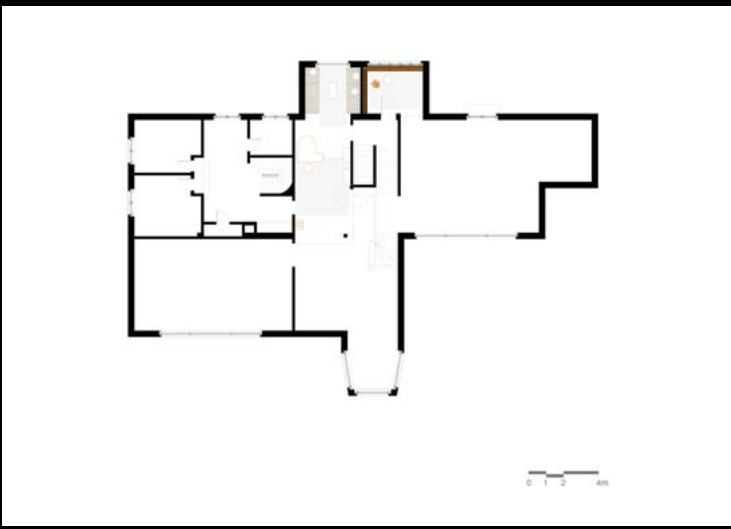
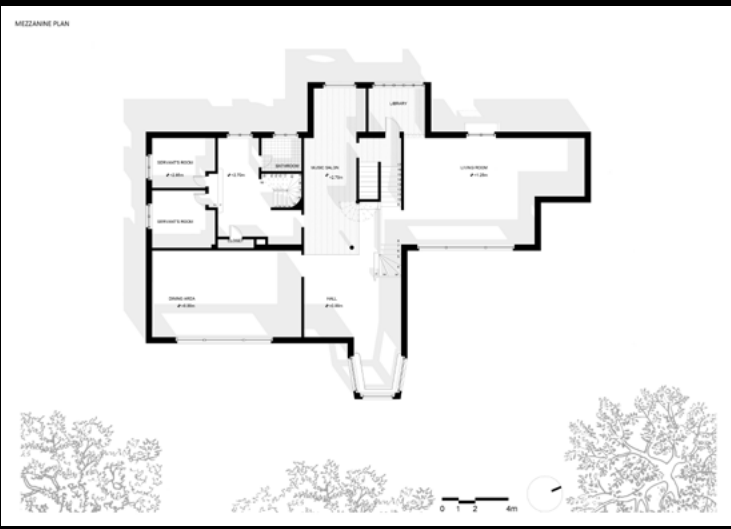
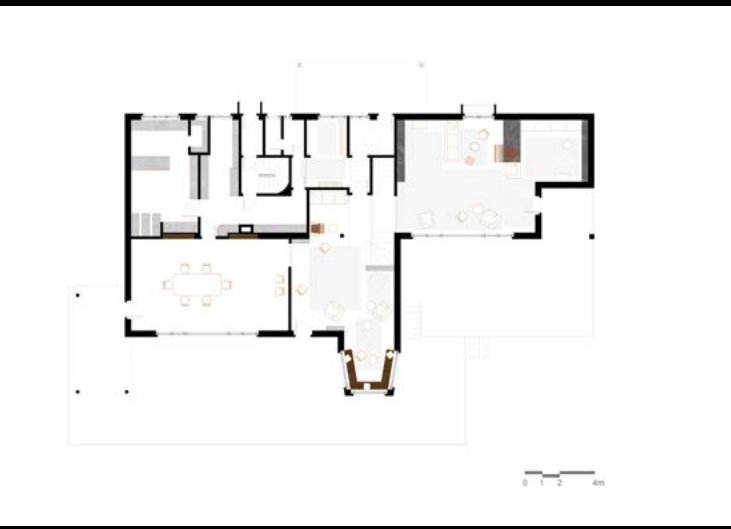
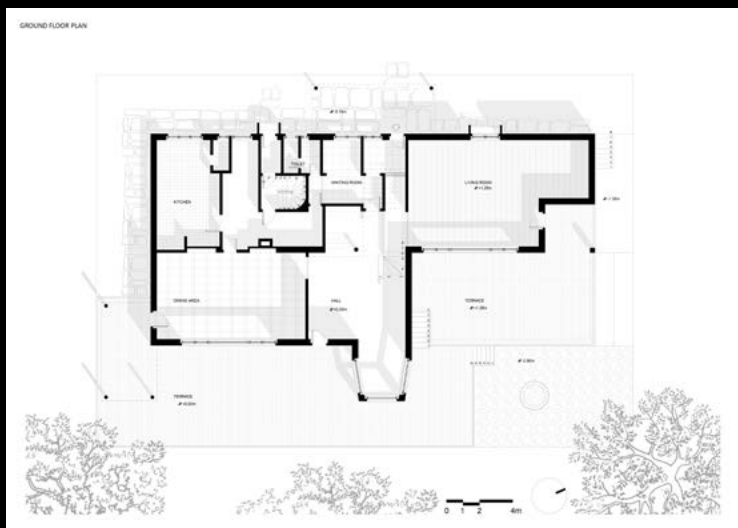
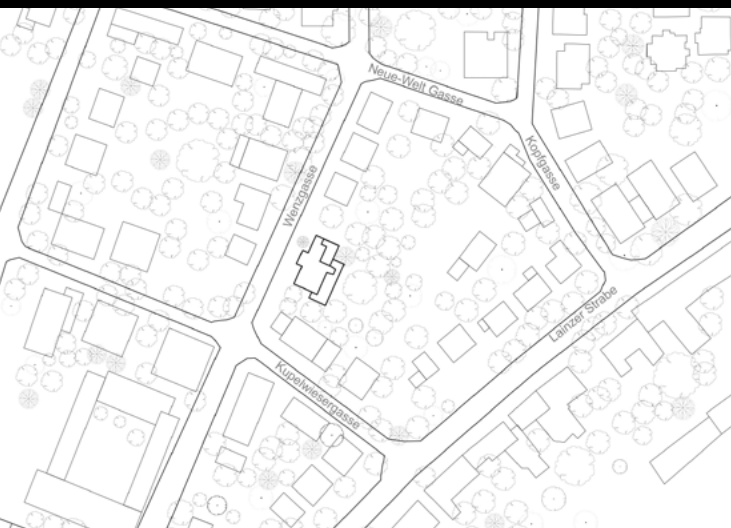


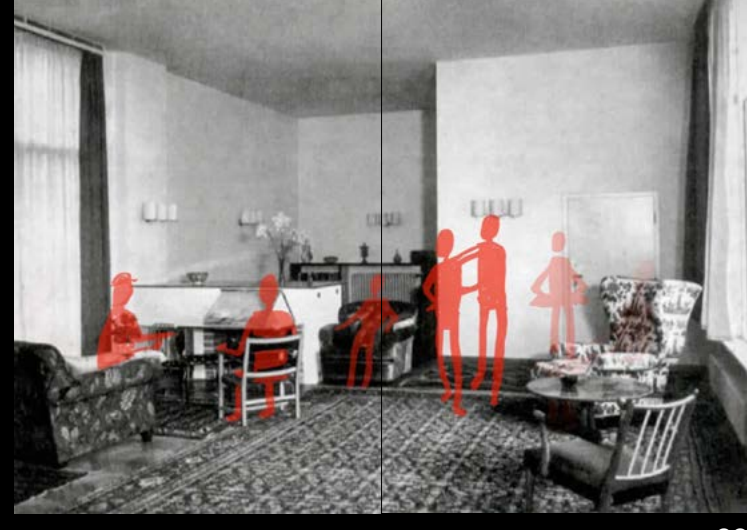
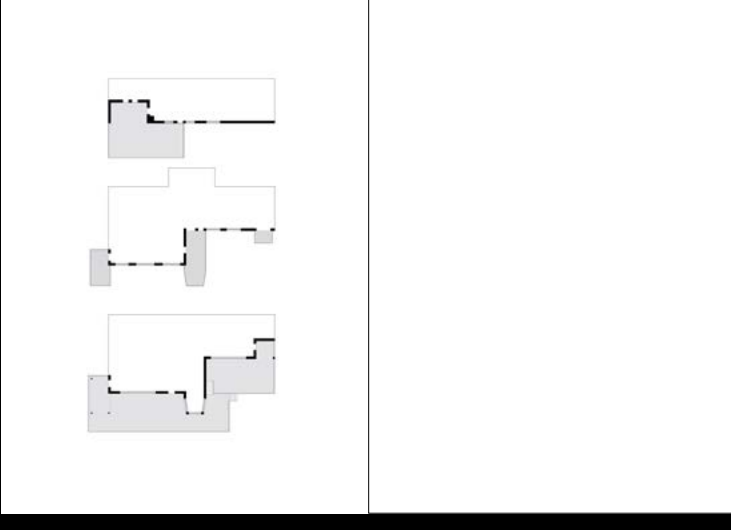
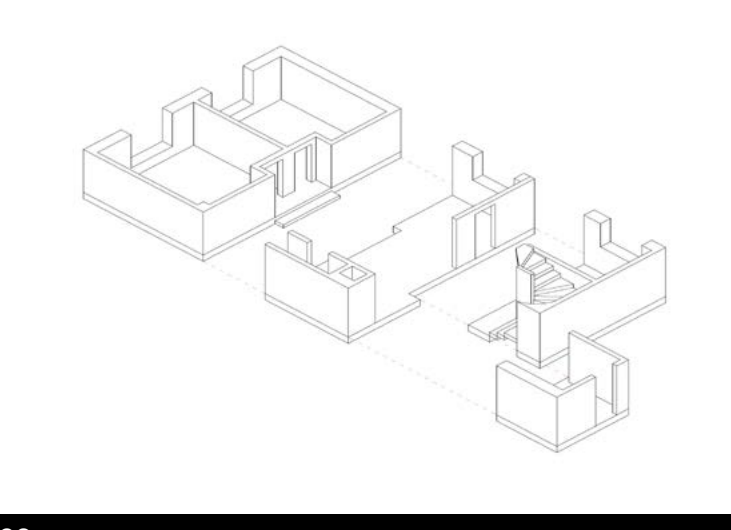
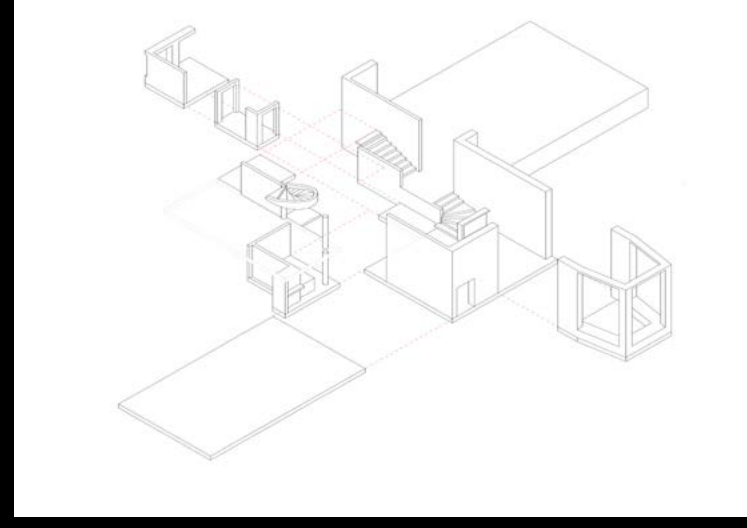
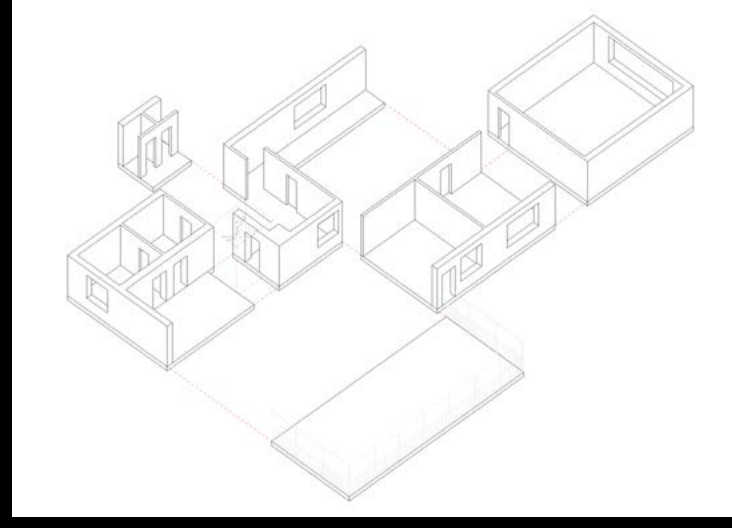
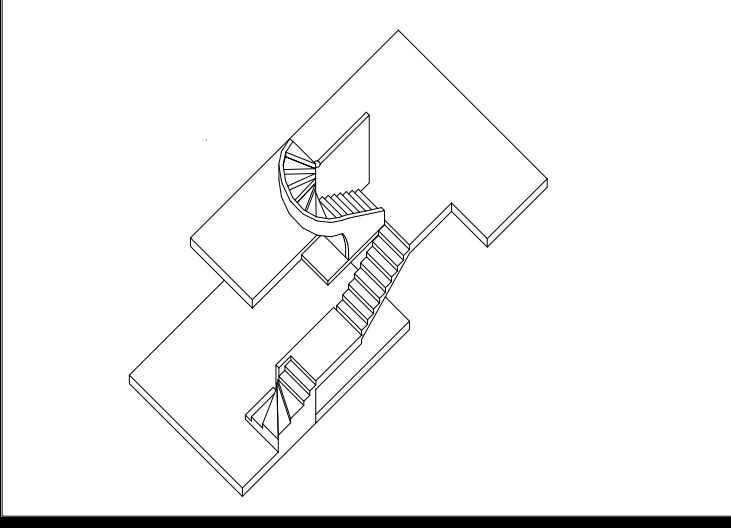
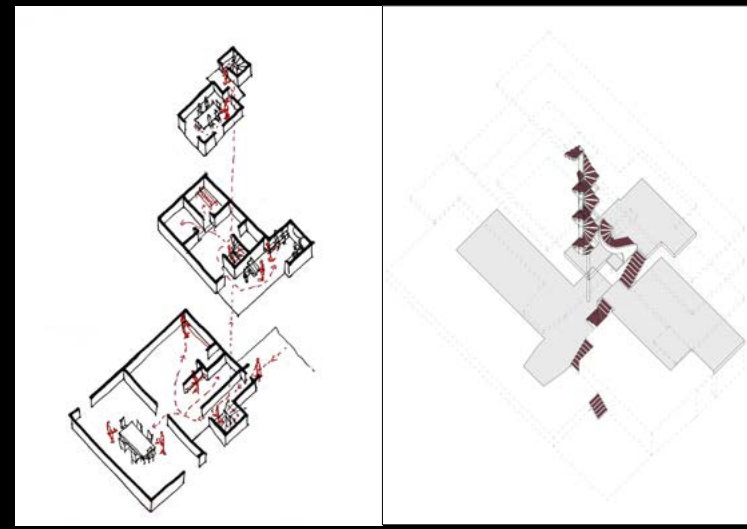
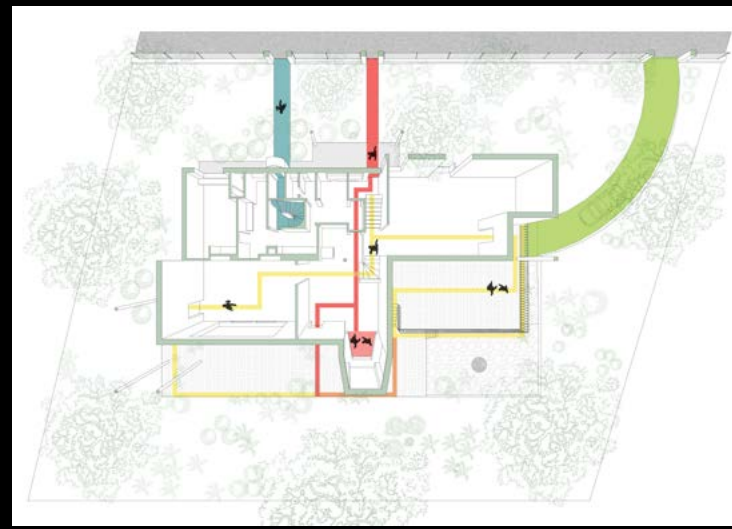
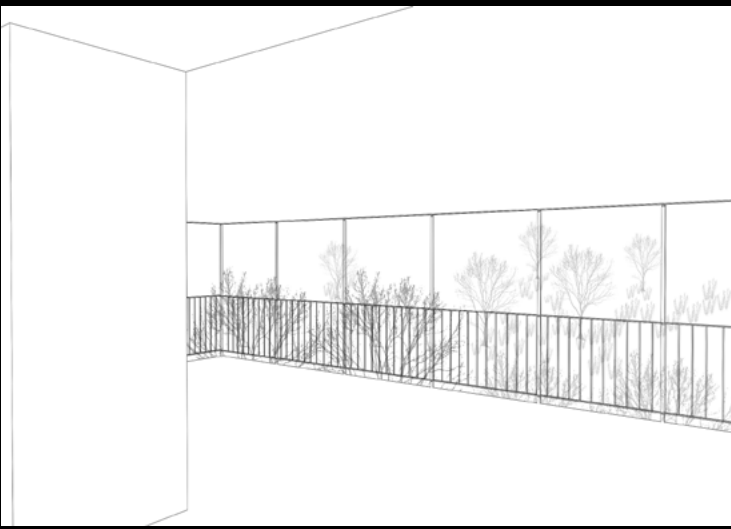
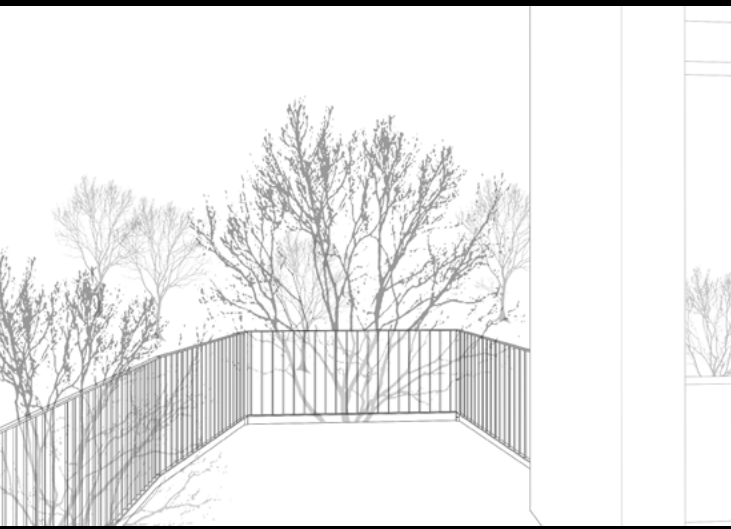
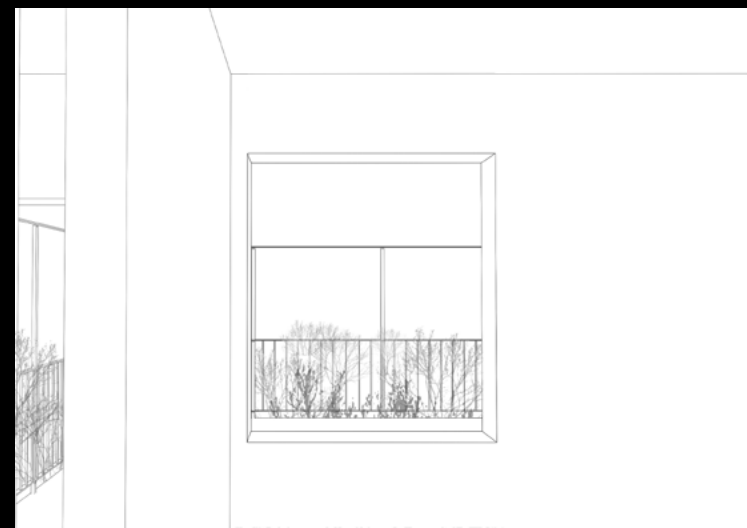
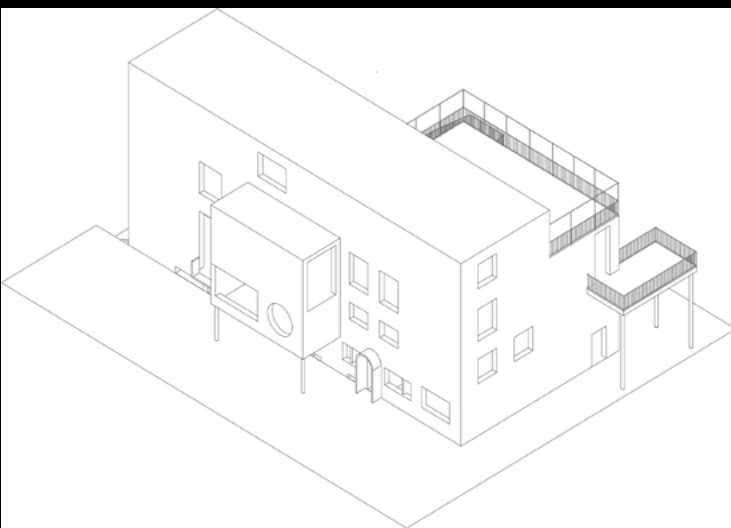
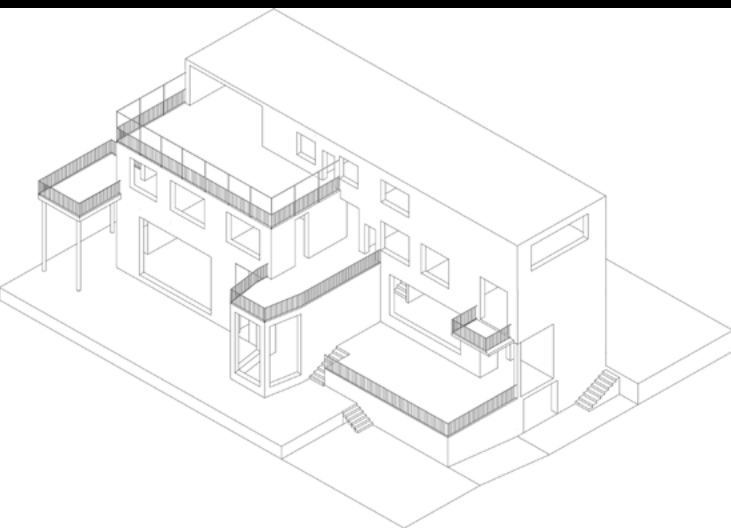


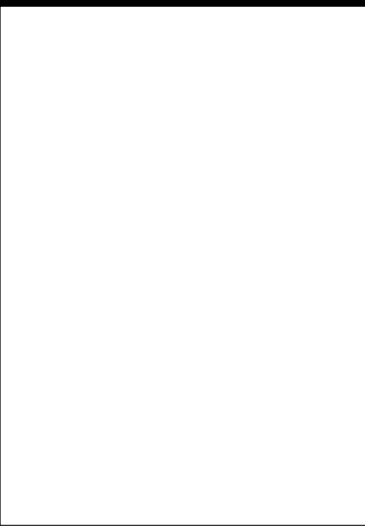


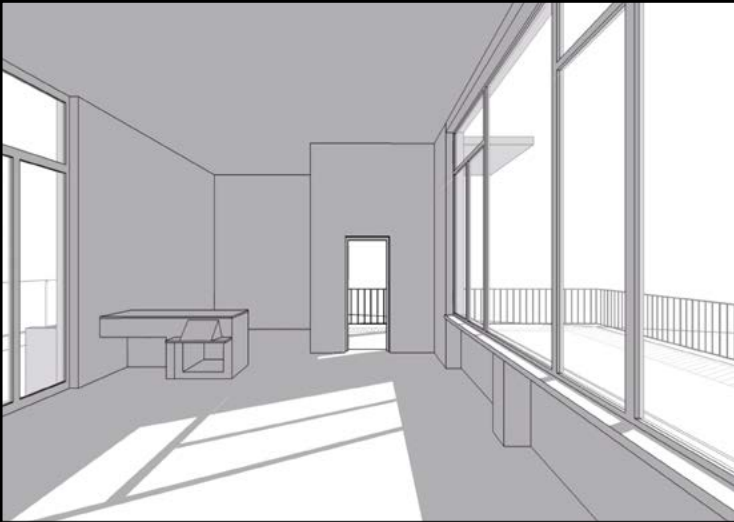
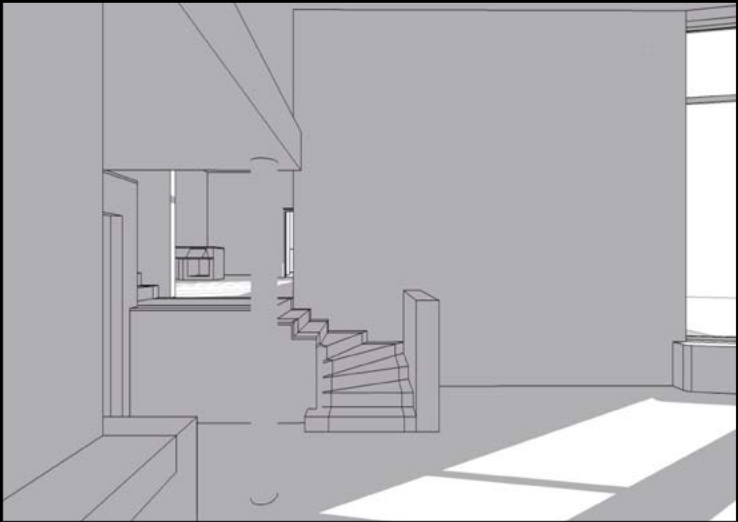
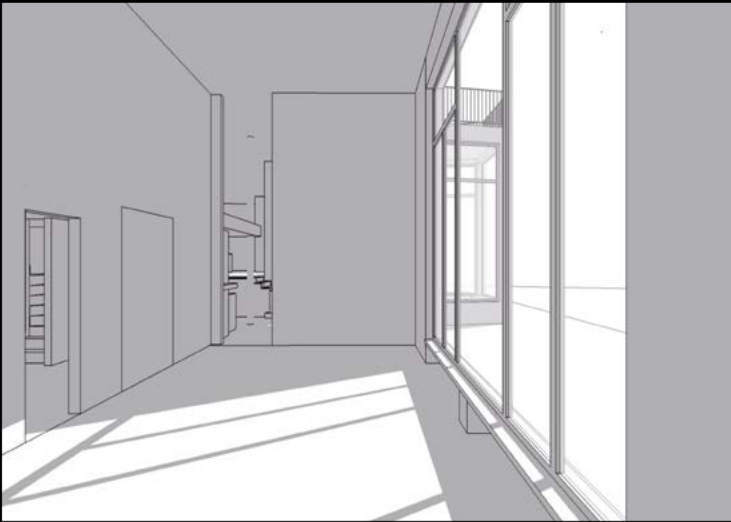
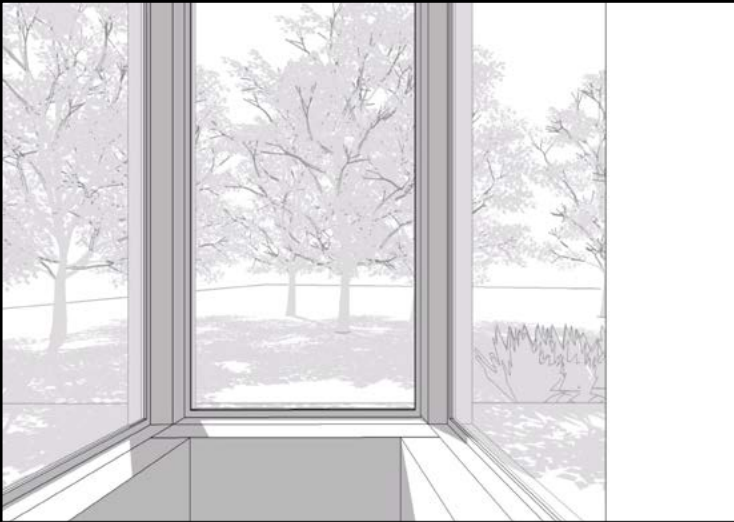
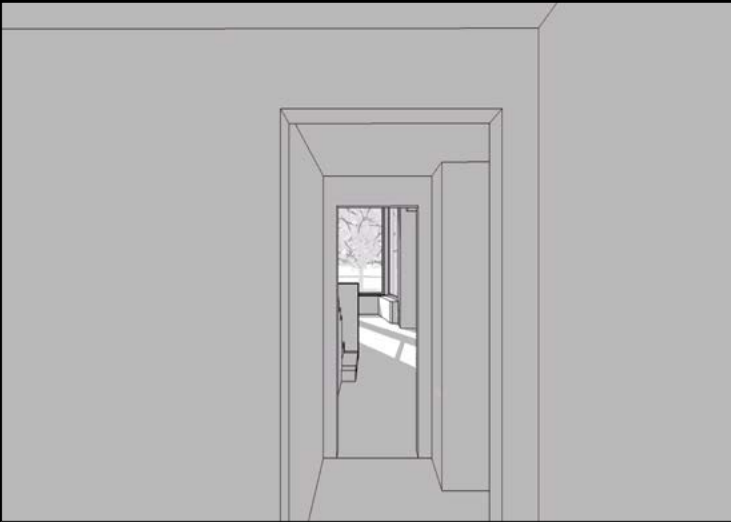
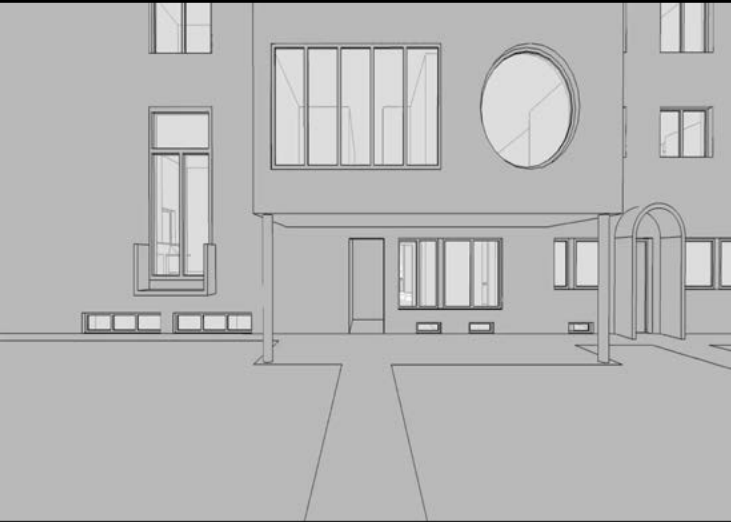


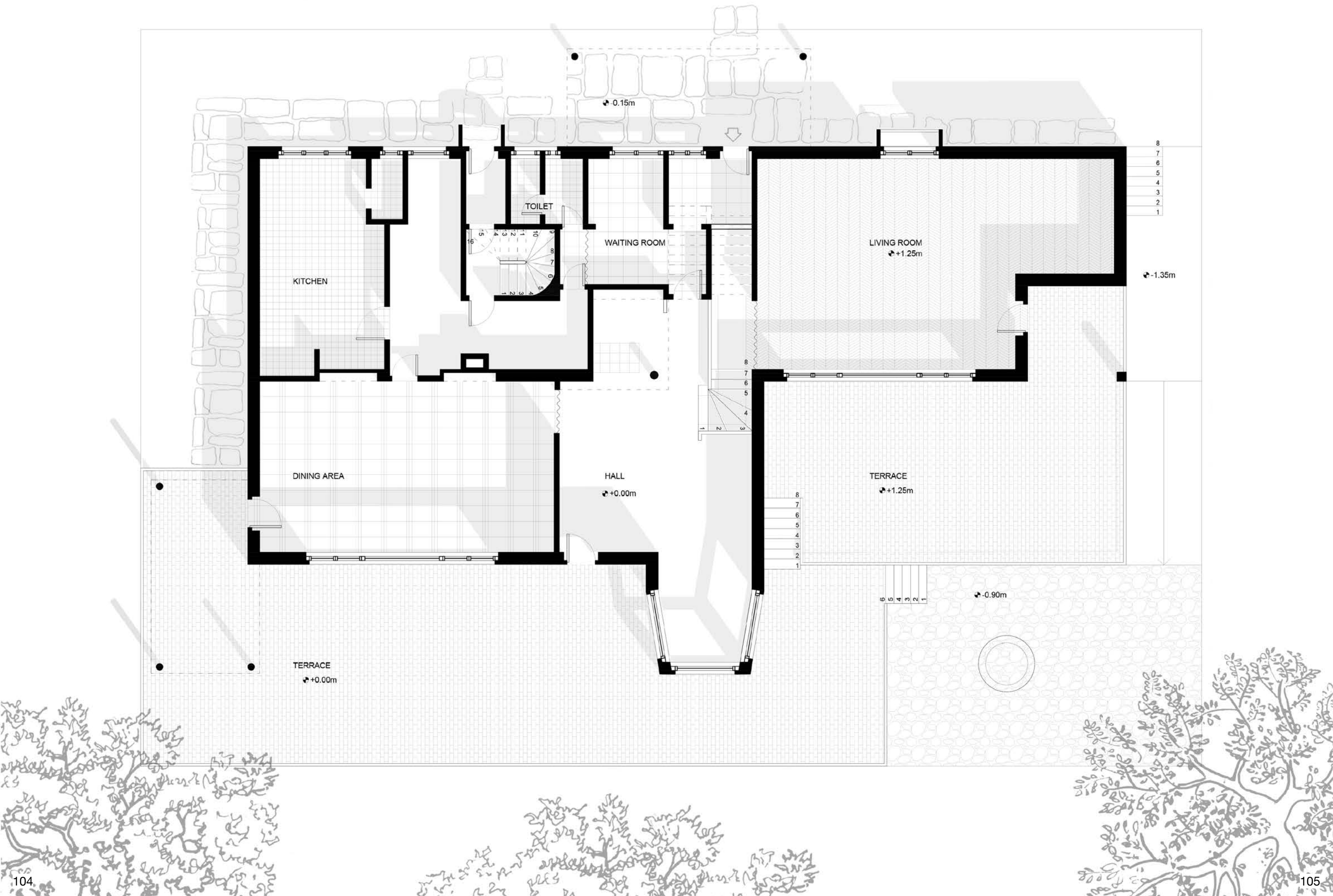


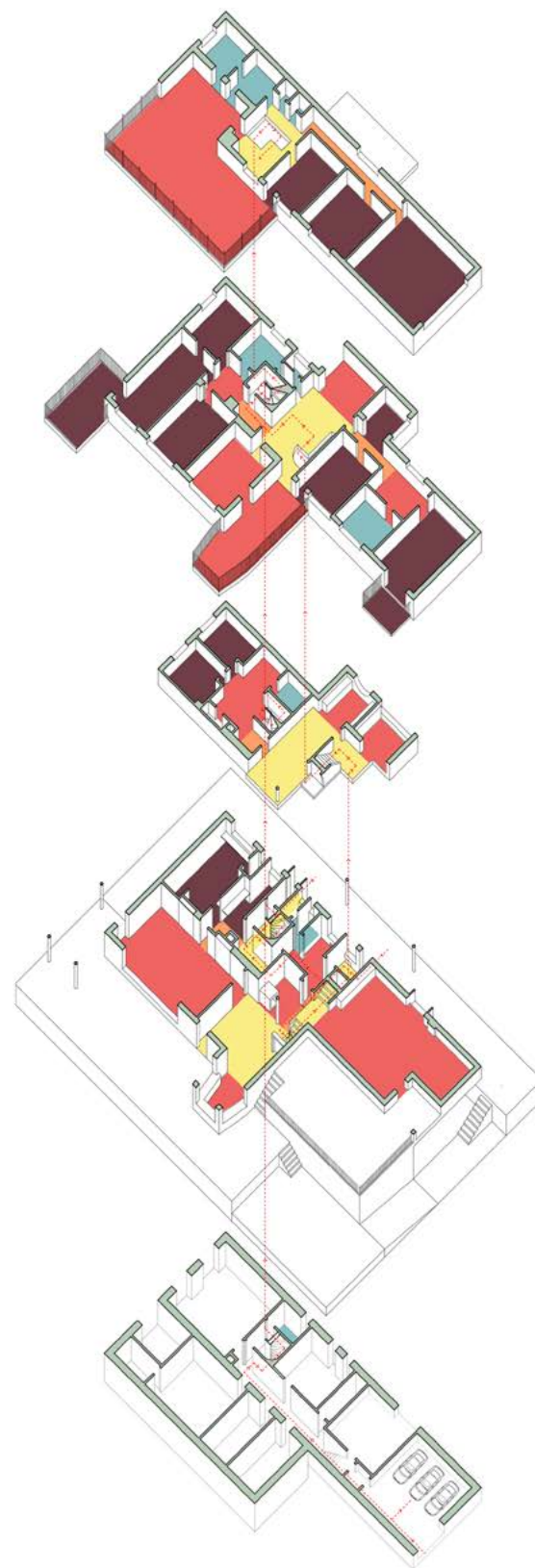




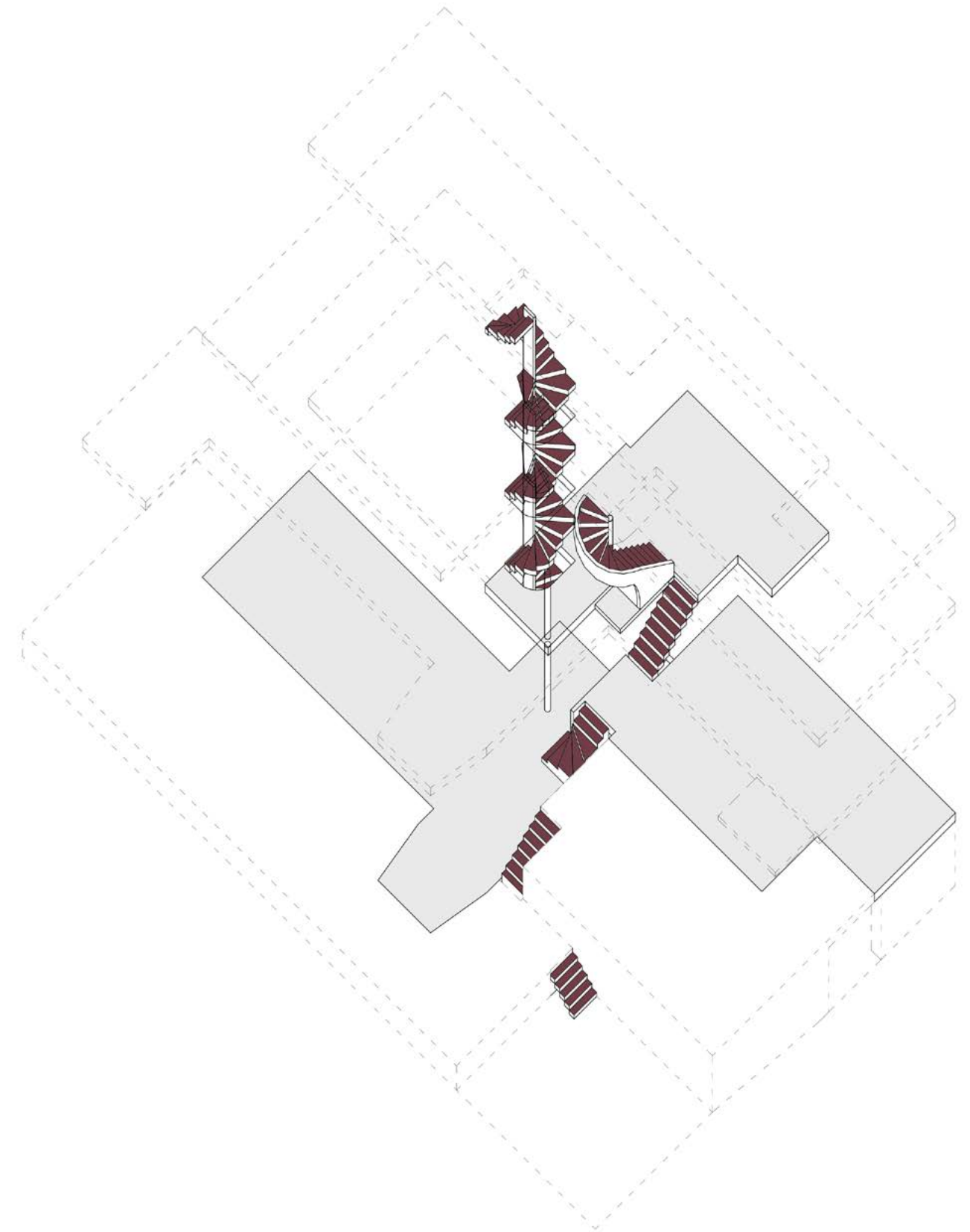








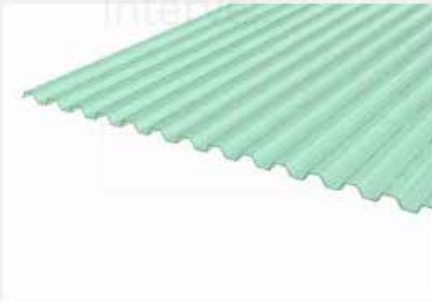
- PRIMARY CIRCULATION
- SECONDARY CIRCULATION
- TERTIARY CIRCULATION
- BATHROOMS



INTERVENTIONS

BANCA A COLLE VAL D'ELSA BY GIOVANNI MICHELUCCI <i>Julia Kobzar</i>	p. 114-119
CENTRAAL BEHEER BY HERMAN HERTZBERGER <i>Khushi Makwana</i>	p. 120-127
ISTITUTO MARCHIONDI SPAGLIARDI BY VITTORIANO VIGANÒ <i>Dzulija Jakimovska</i>	p. 128-133
INSTITUT NATIONAL D'INFORMATIONS- SCIENTIFIQUES-ET-TECHNIQUES BY JEAN NOUVEL <i>Zora Beyeler</i>	p. 134-141
MAISON DU PEUPLE BY JEAN PROUVÉ <i>Marco Landert</i>	p. 142-147
OLYMPIC ARCHERY RANGE BY ENRIC MIRALLES <i>Noemi Arnold</i>	p. 148-153
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VILLA BEER BY JOSEF FRANK <i>Nilanshi Agrawal</i>	p. 162-169

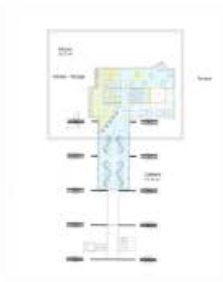
Intervention: overview



Interventio...



Interven...



Intervent...



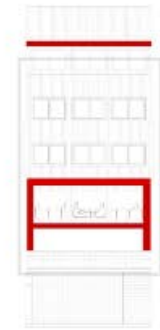
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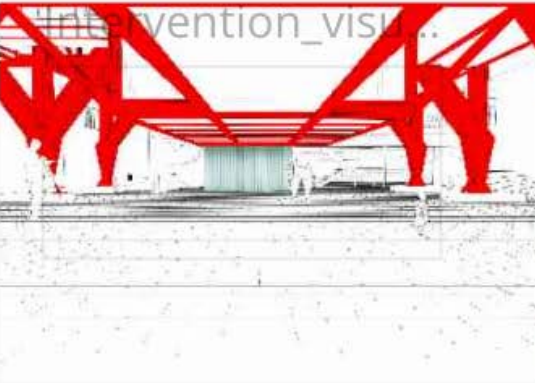
Analisy...



Intervention visual...

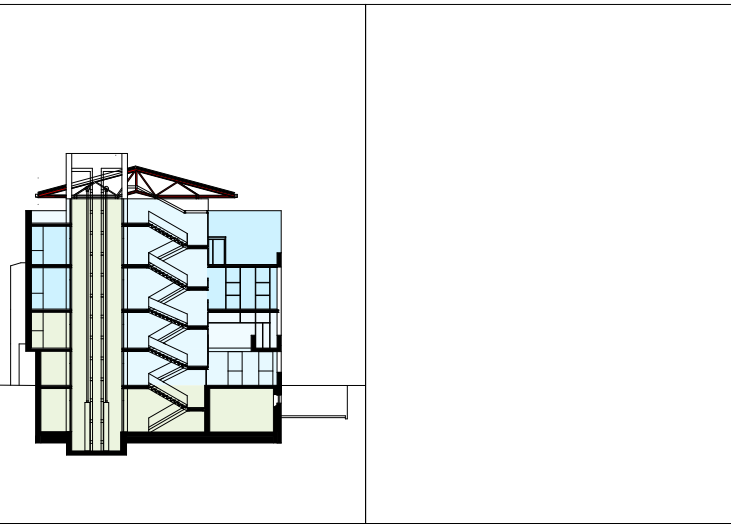
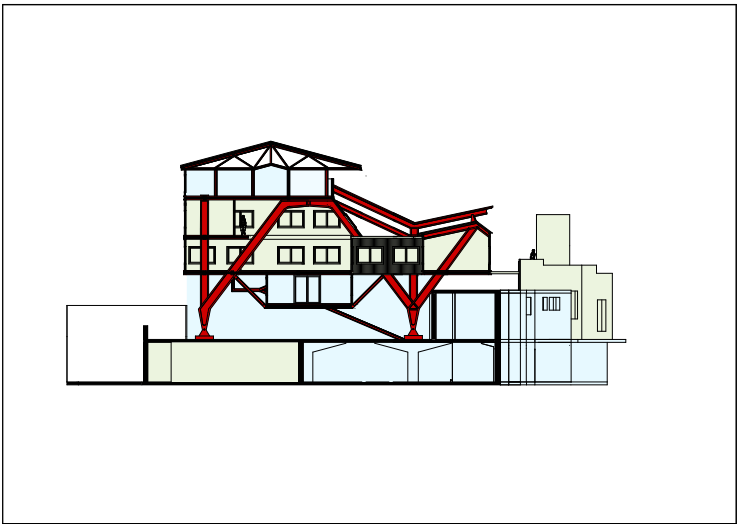
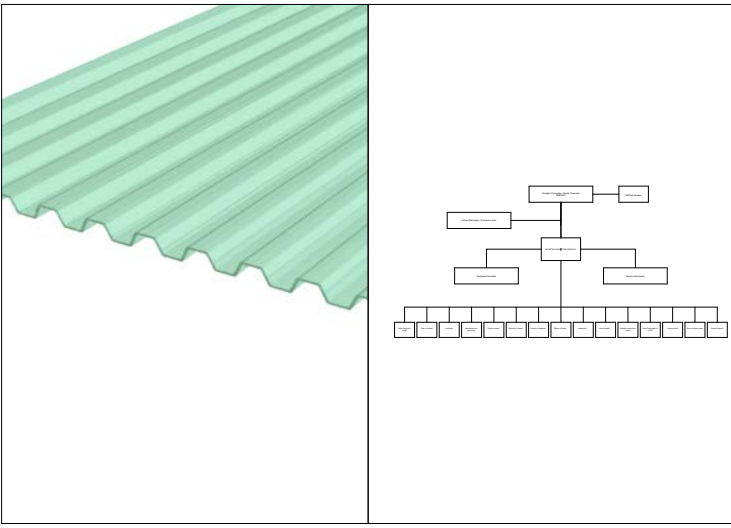
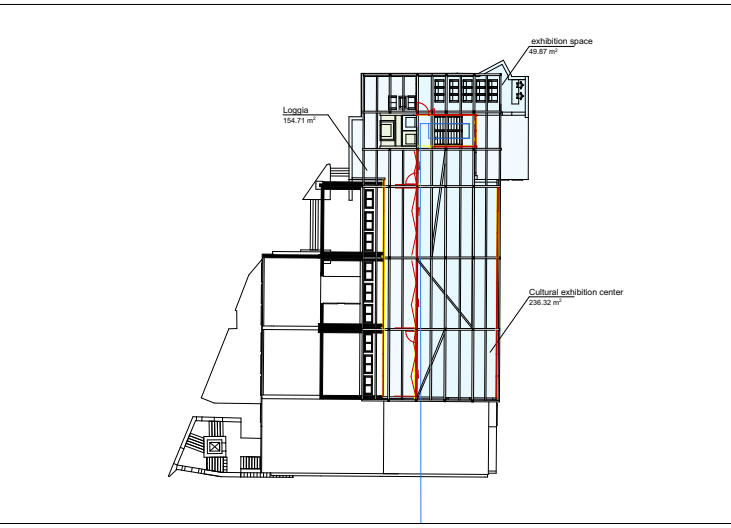
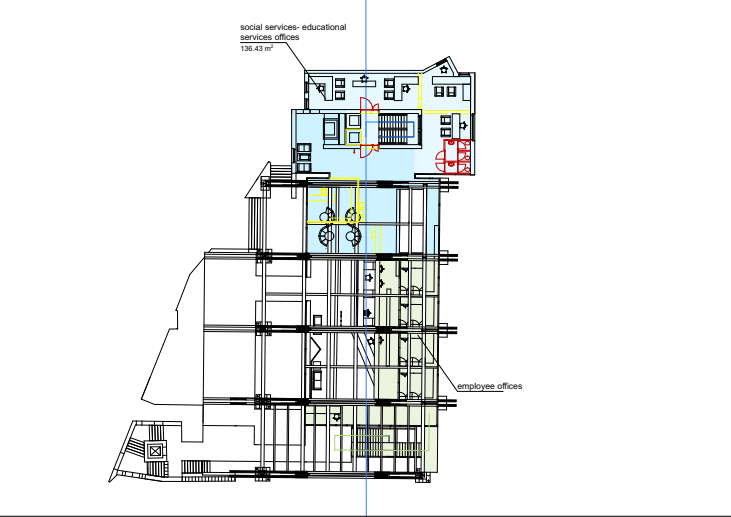
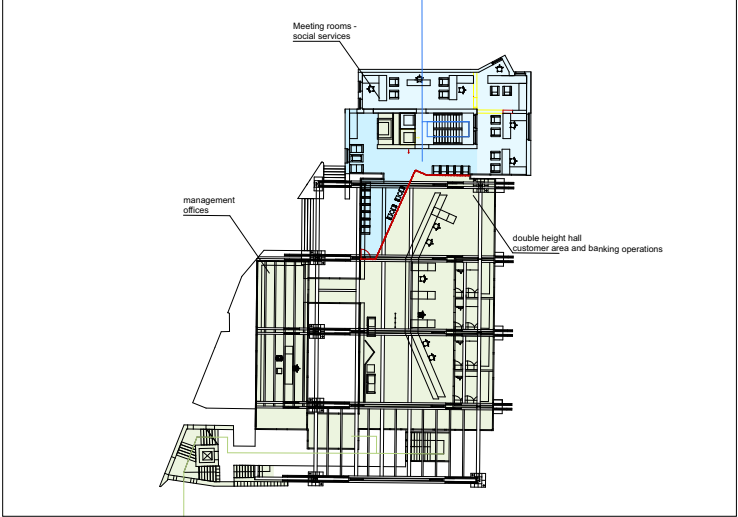
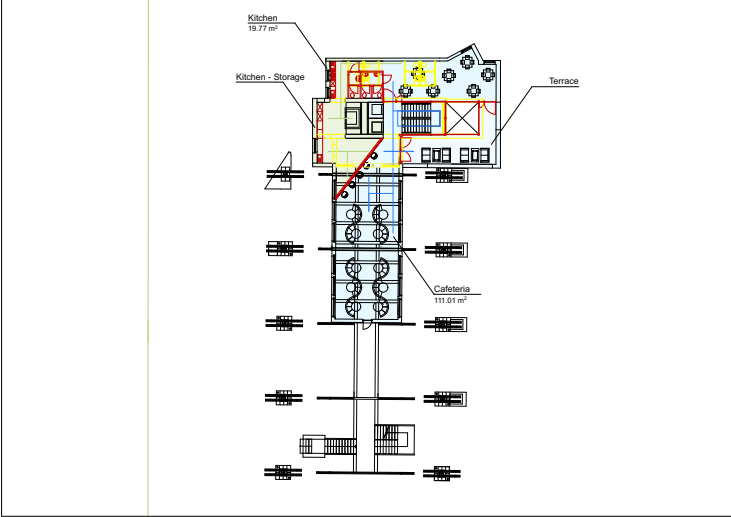
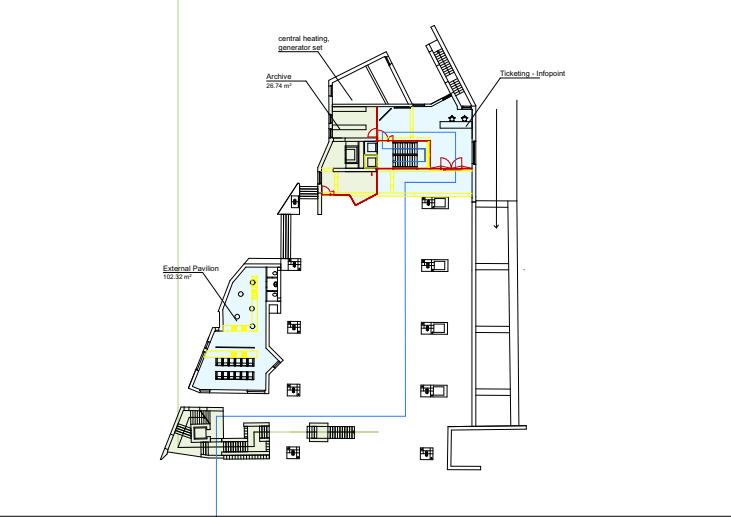
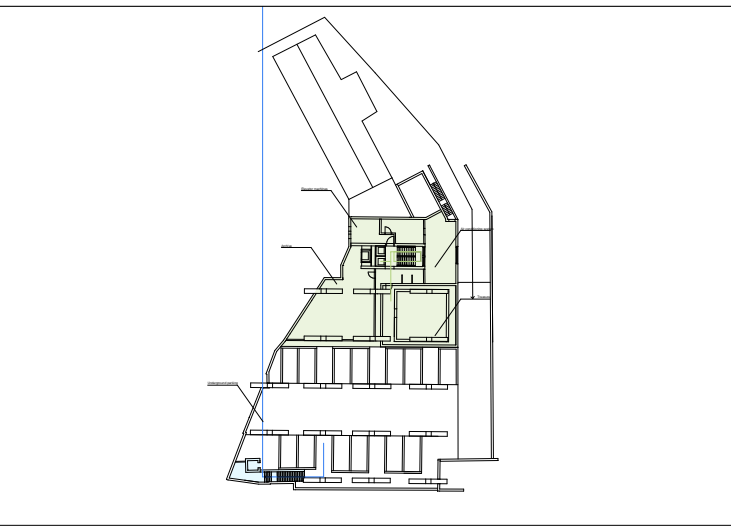
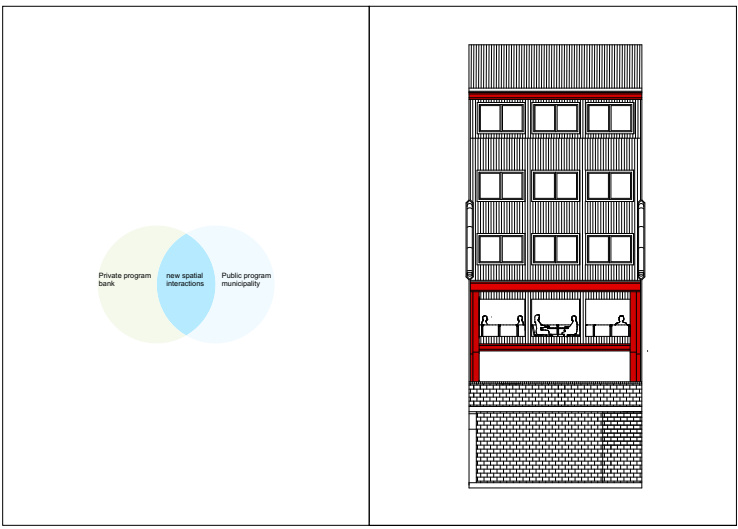
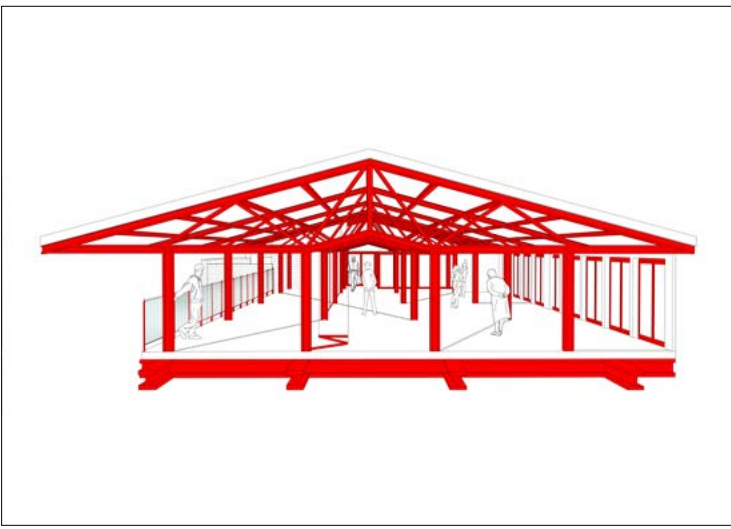
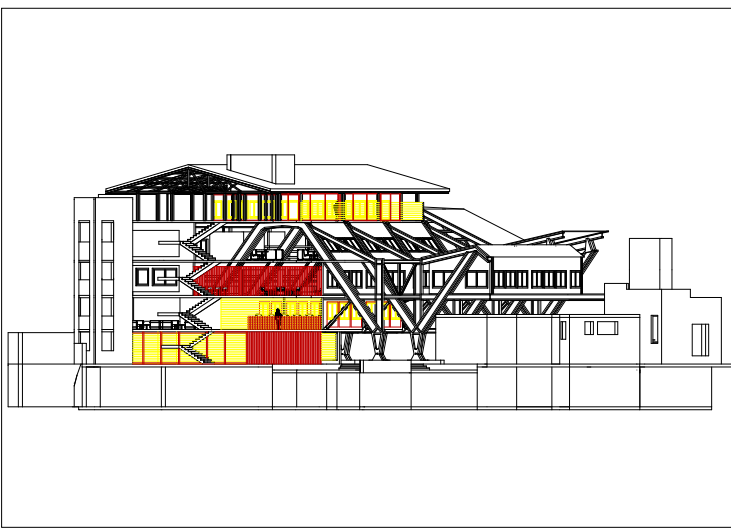
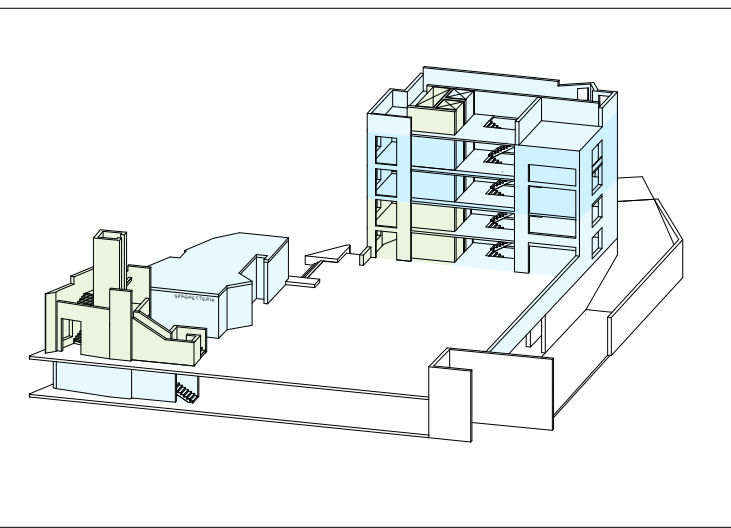


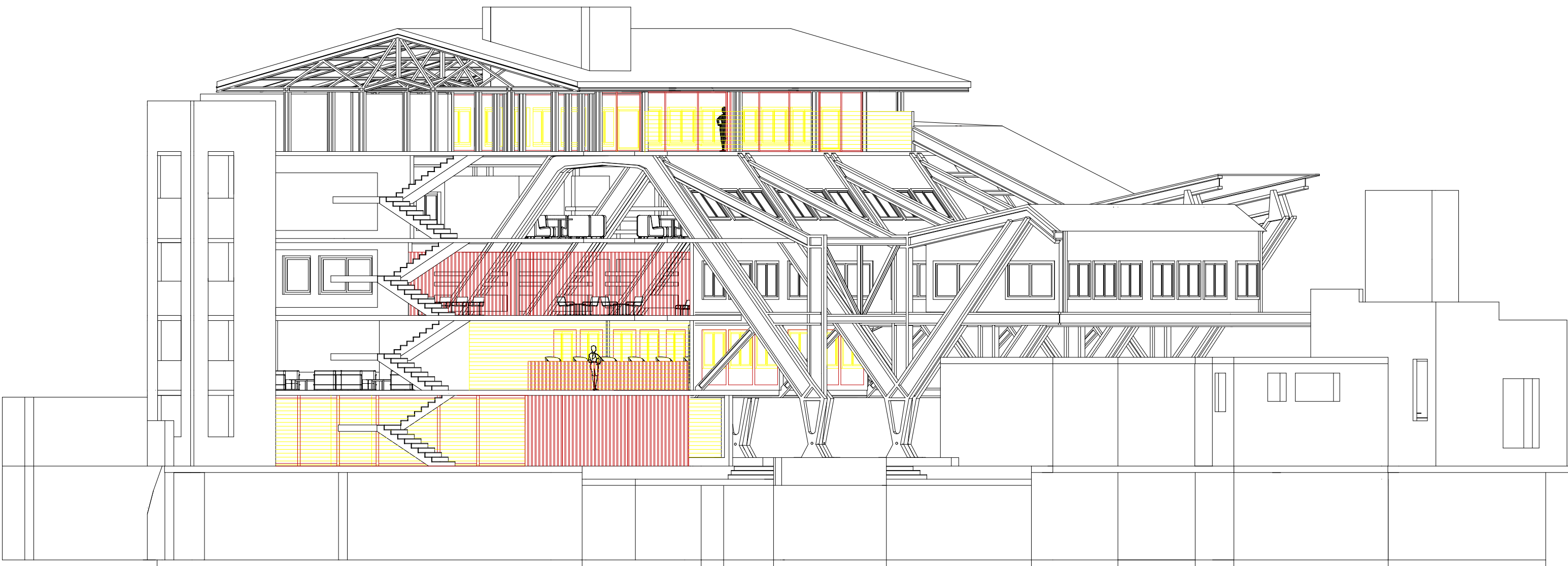
Research: public ...



INTERVENTION

The depicted building consists of suspended structures with continuous crossbeams that cover a public square. The six story building houses today only the Bank on the second and third floor. The spaces are therefore underused and completely empty. The intervention aims to make these spaces open to the public by inserting a public program that is the municipality (and cultural events).







Intervention_market zoom in



Intervention_p...



Interventio...



Interventio...



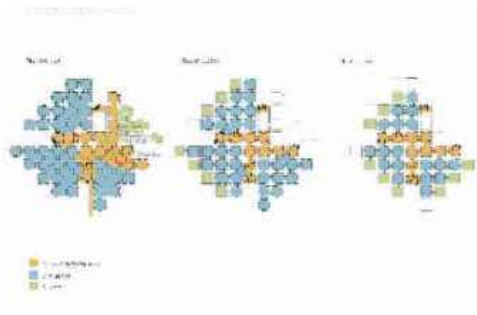
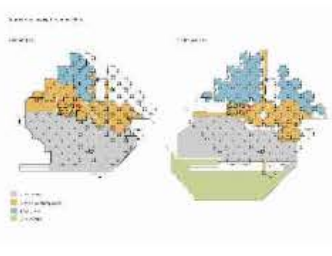
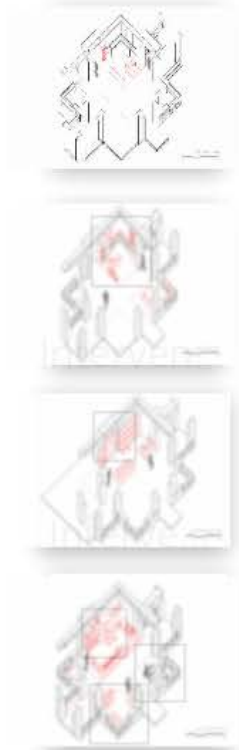
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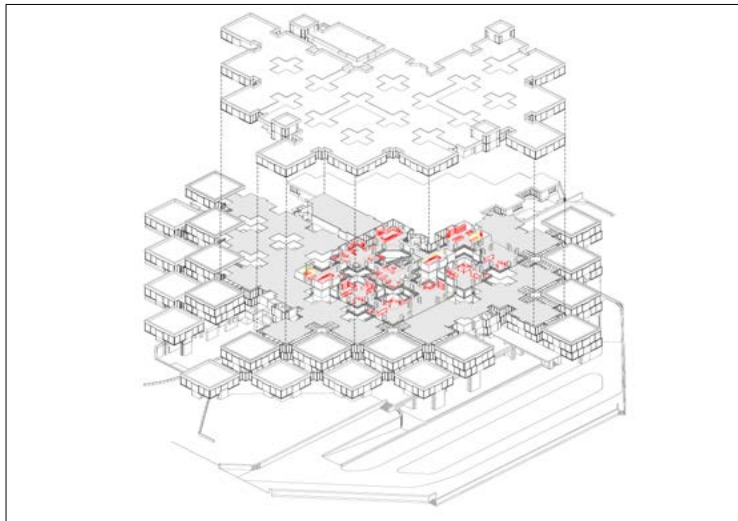
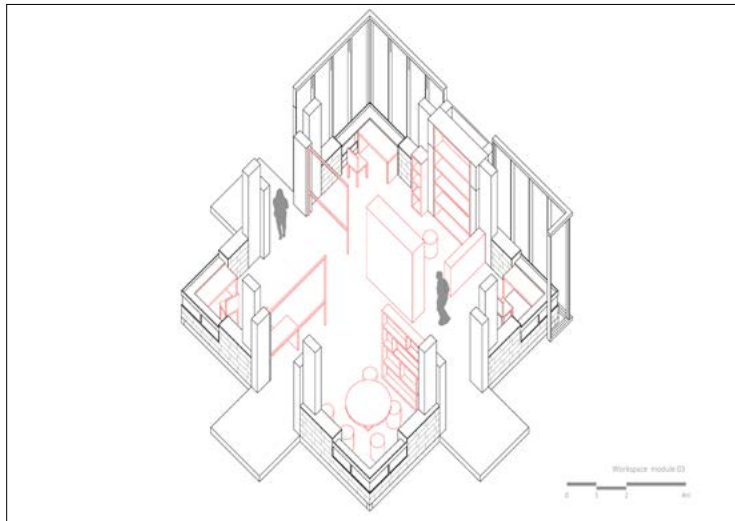
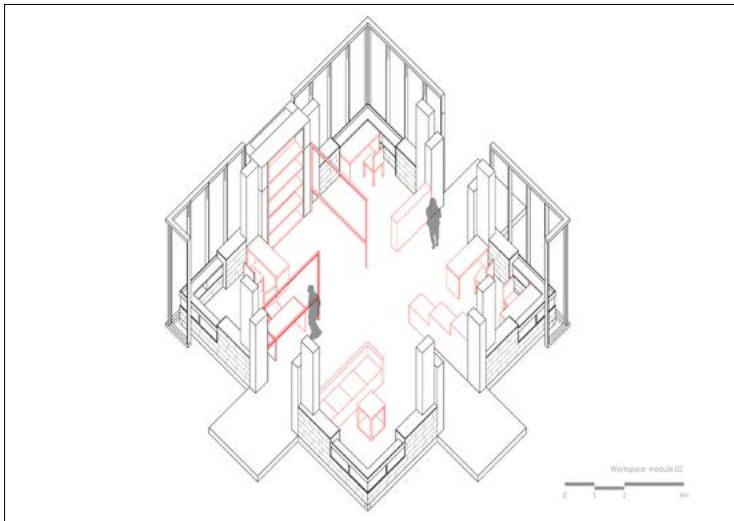
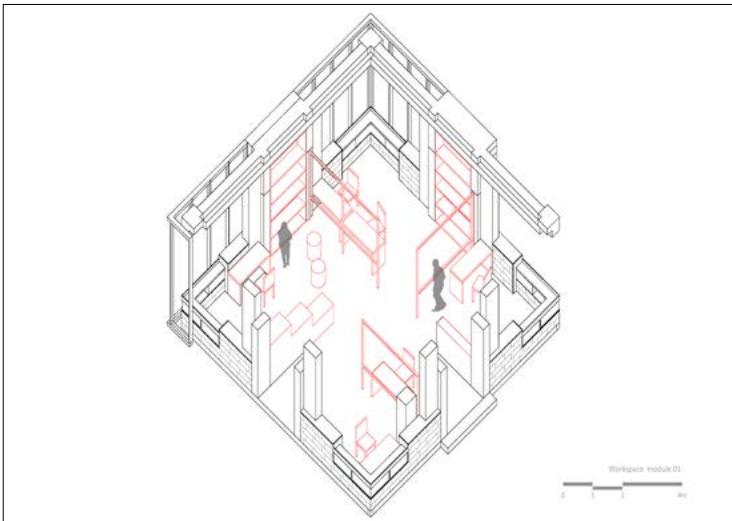
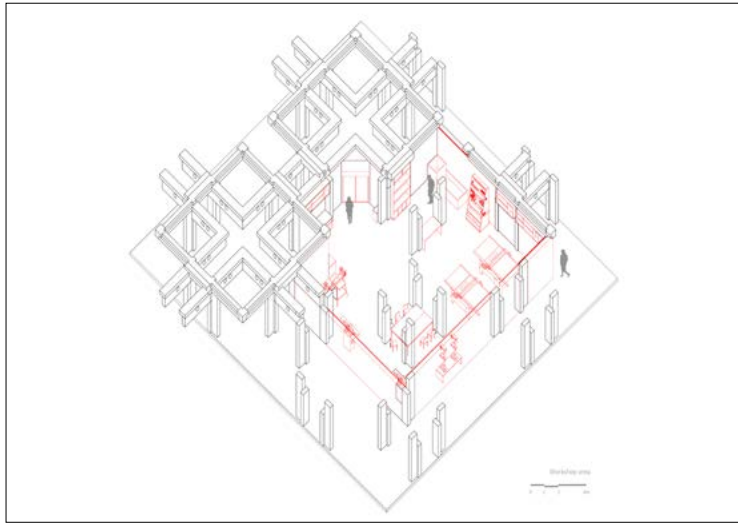
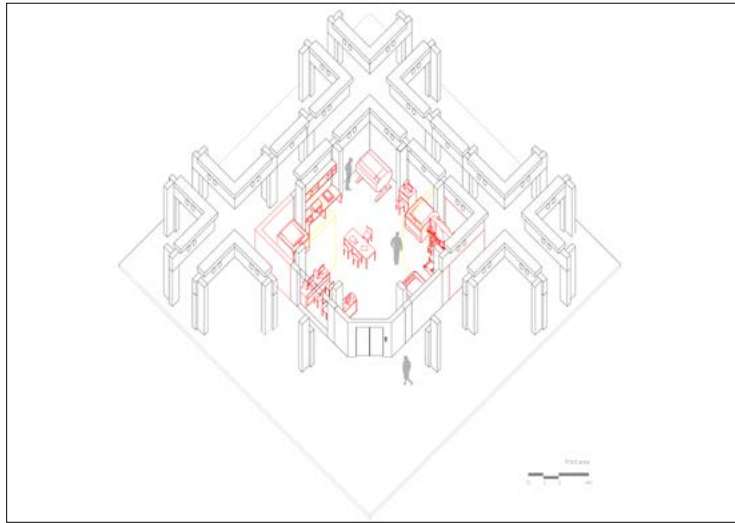
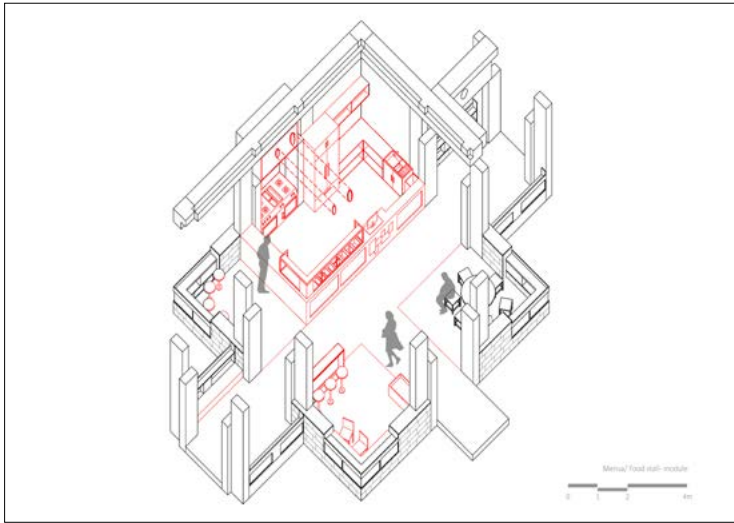
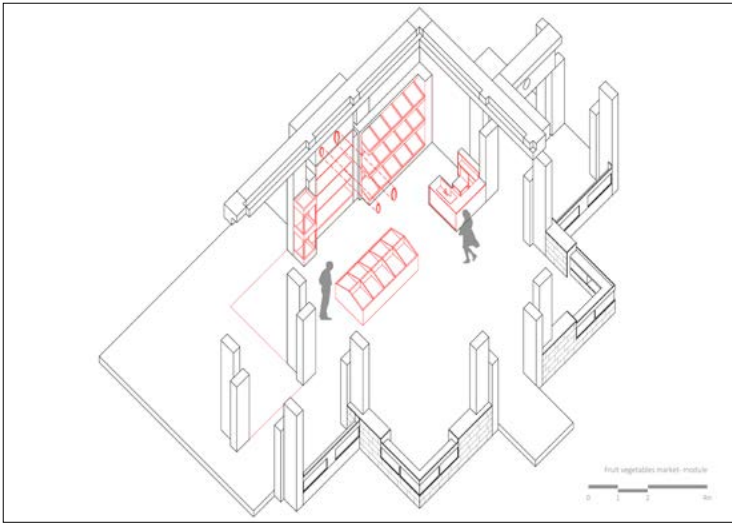
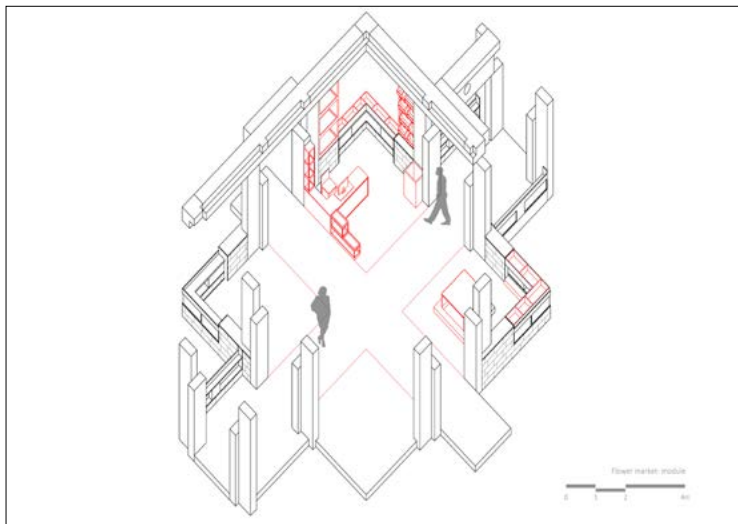
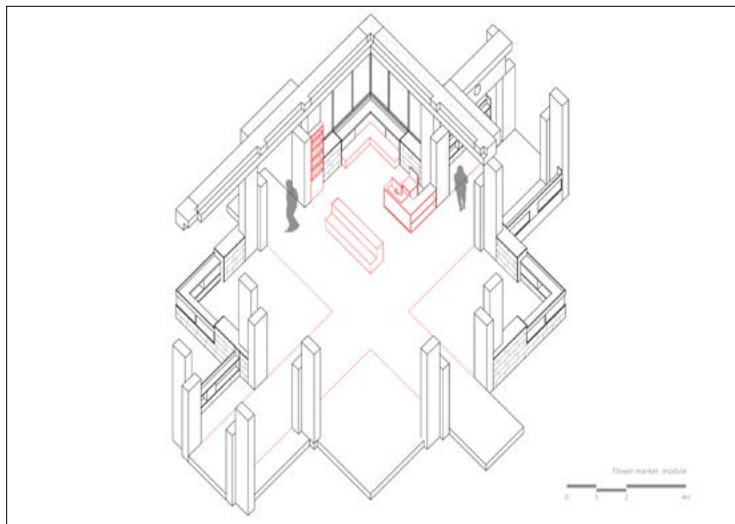
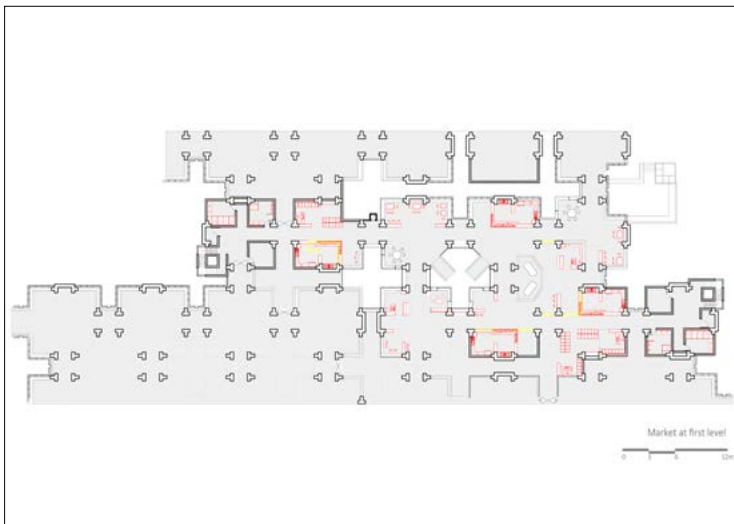
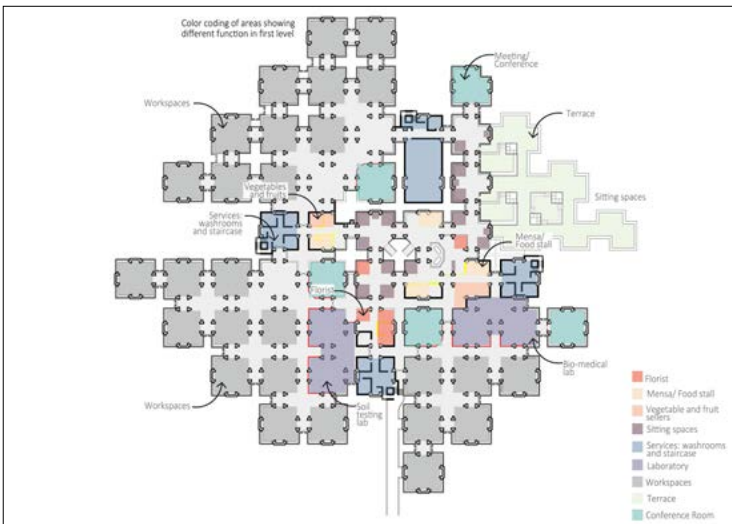
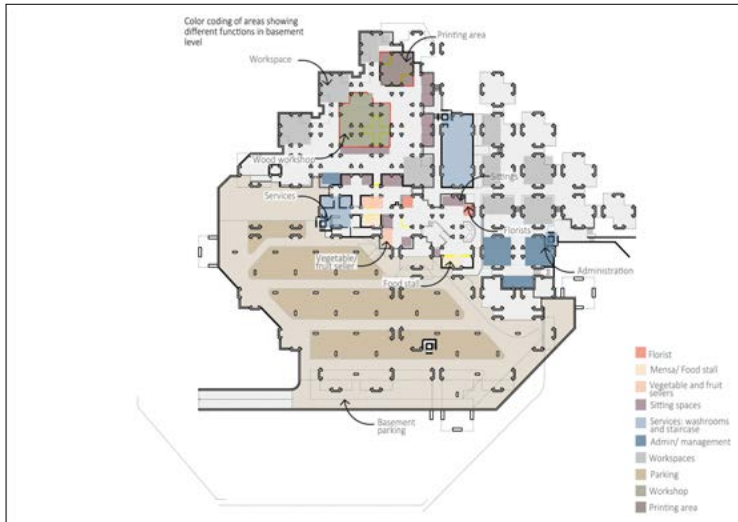
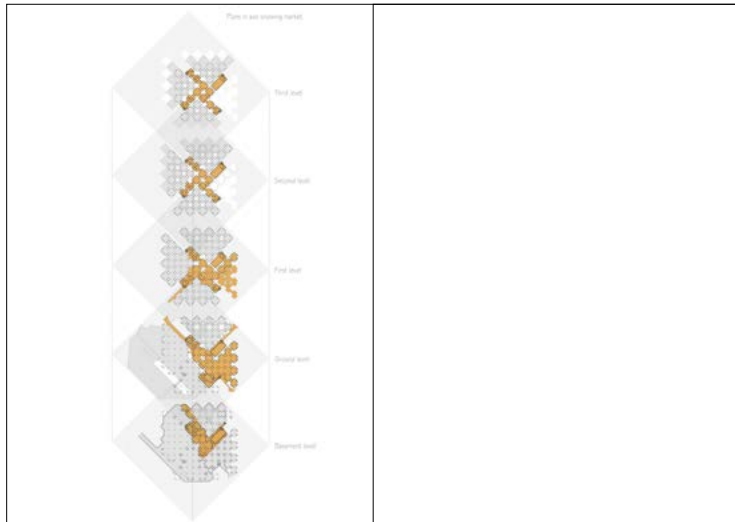
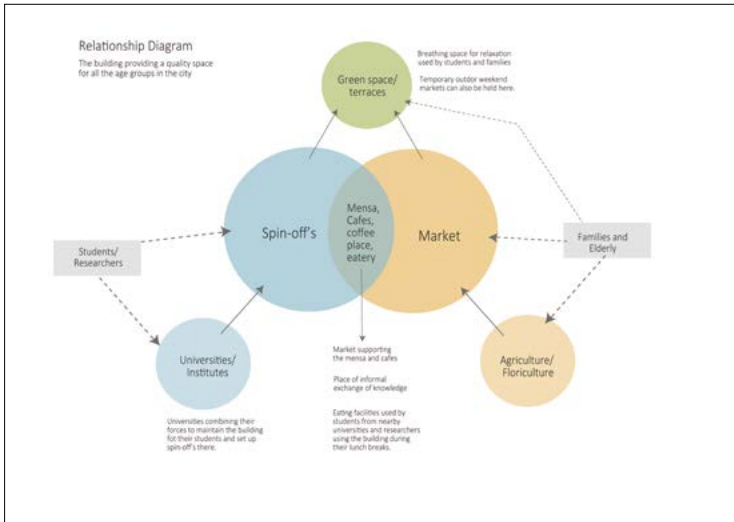
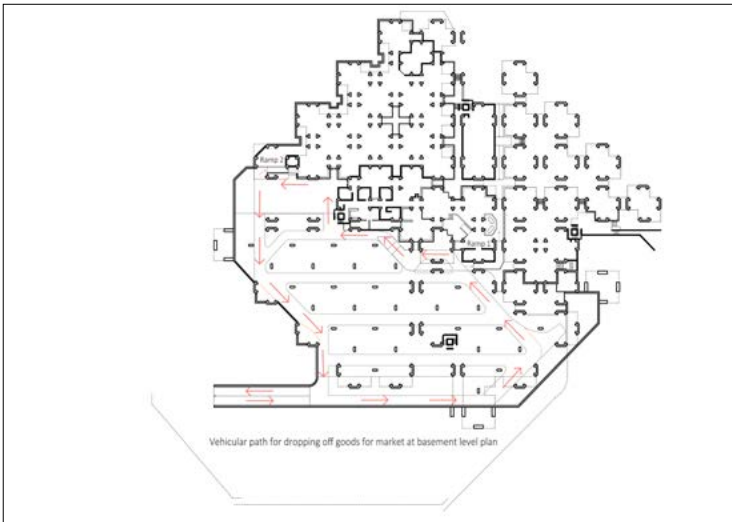
Intervention_...

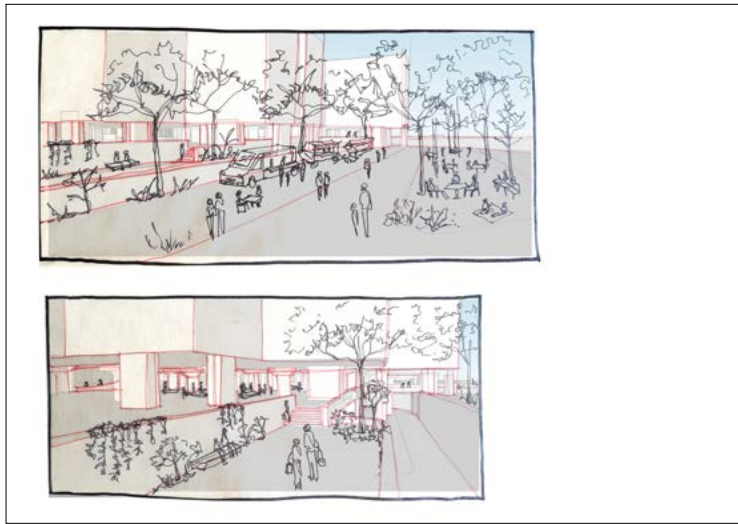
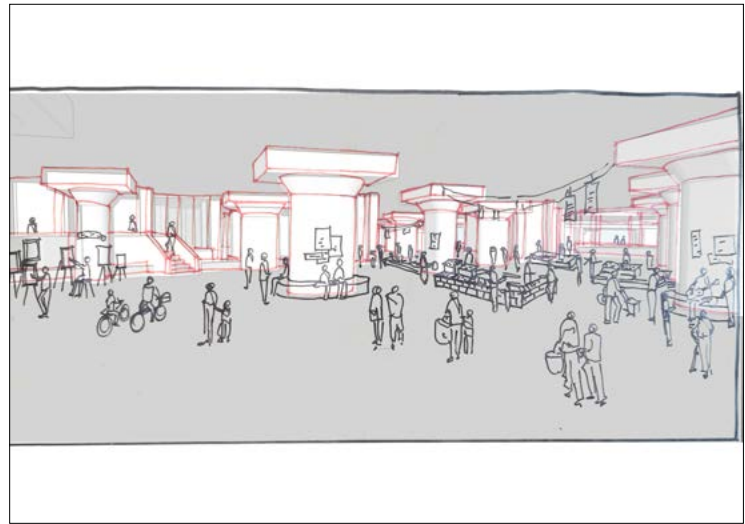
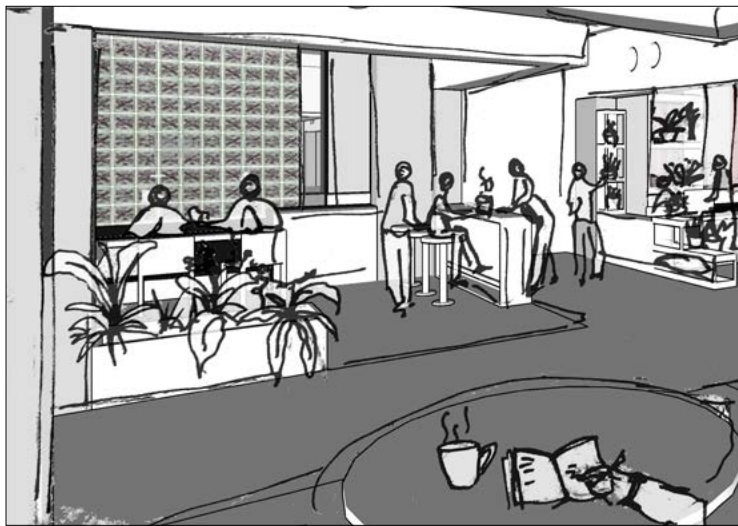
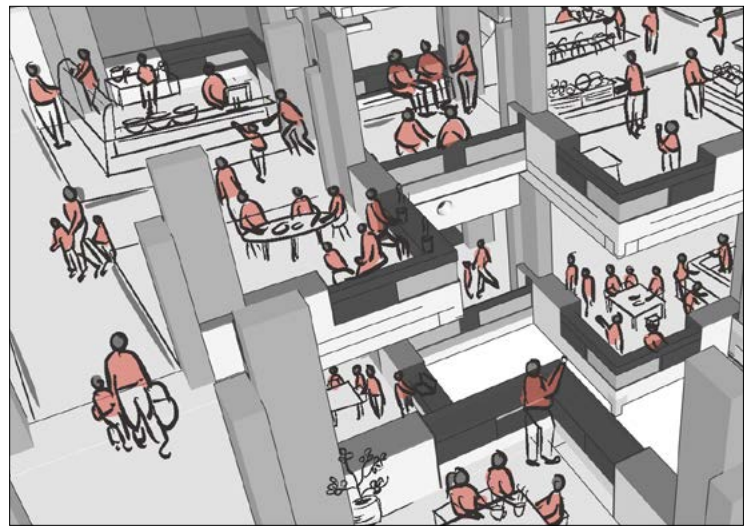


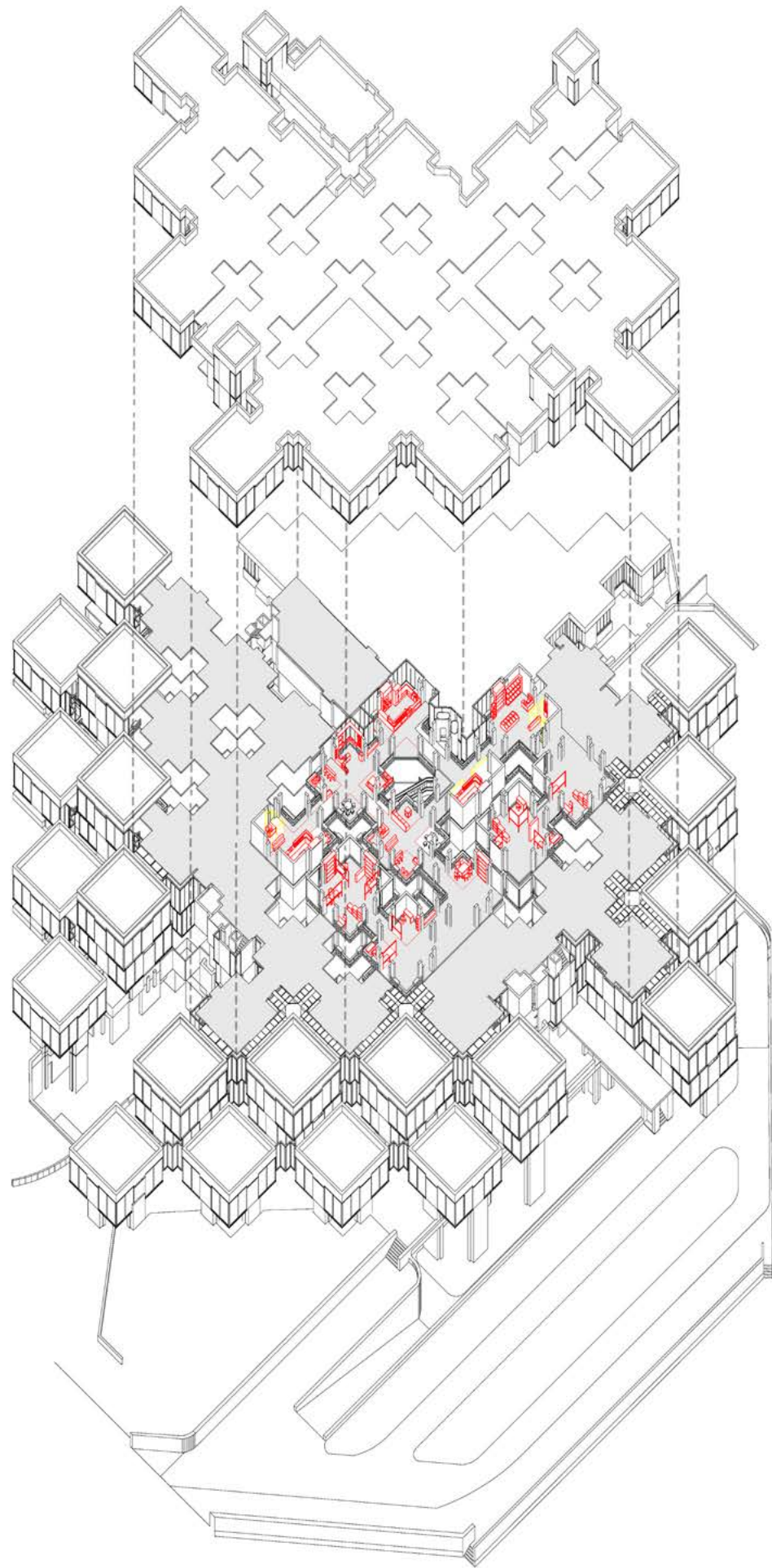
Interventio...

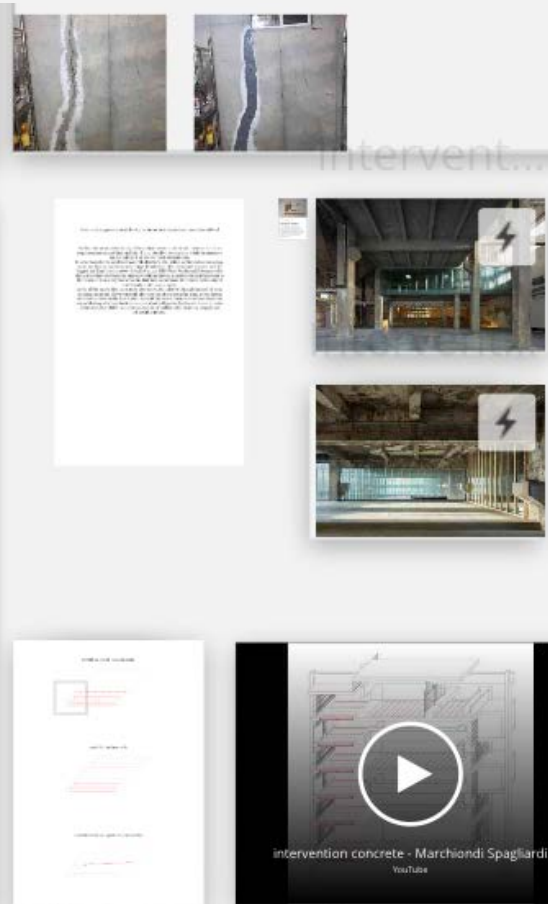


INTERVENTION
Since Apeldoorn holds many weekly markets, this building, at its core functions as a market space, supporting the nearby farming villages. Half of the population of the city are young adults pursuing education. The building becomes a hub for knowledge exchange by supporting spin-offs and start-ups. This new network makes the building a common meeting place for the city. The programs supports and enhances the social aspect of the building design. The flexibility of the structure supports multiplication of specific/single designed modules throughout the building.





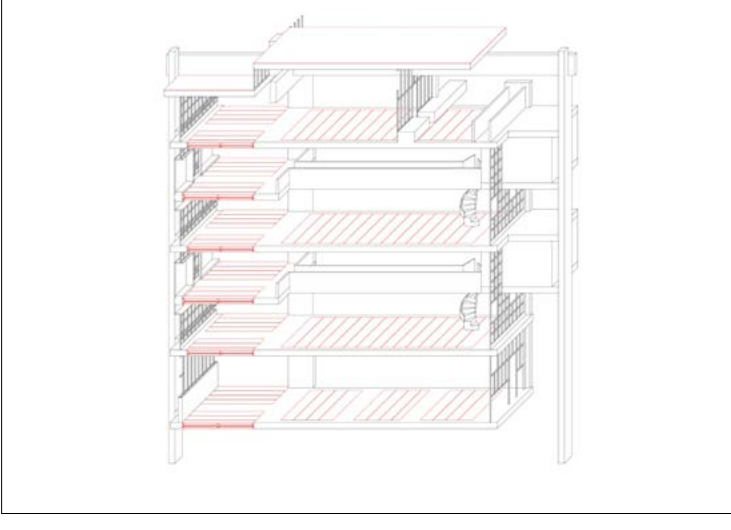
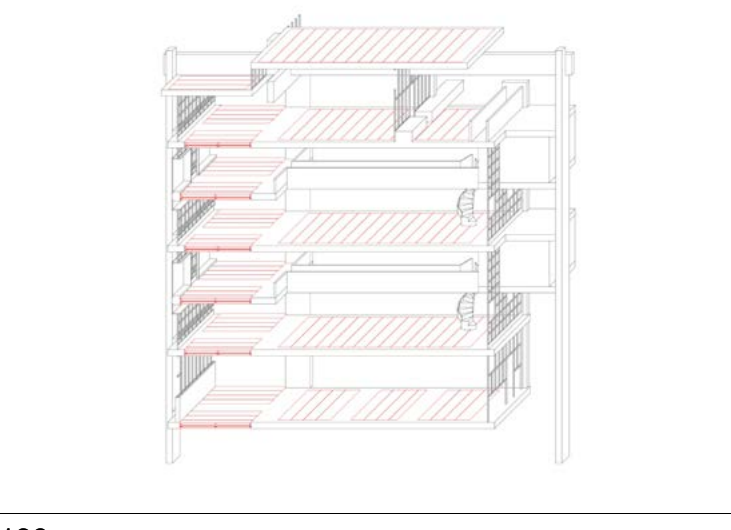
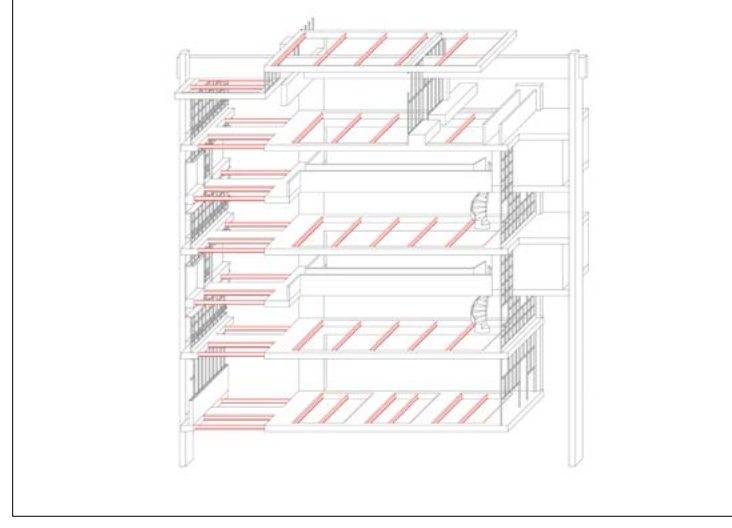
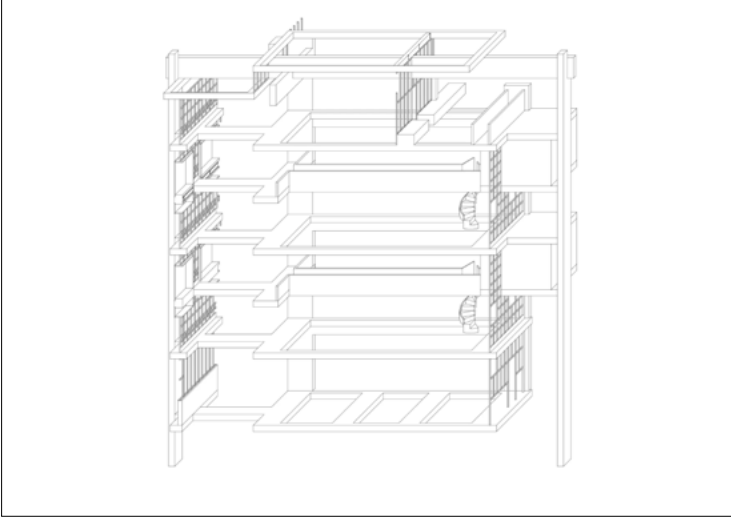
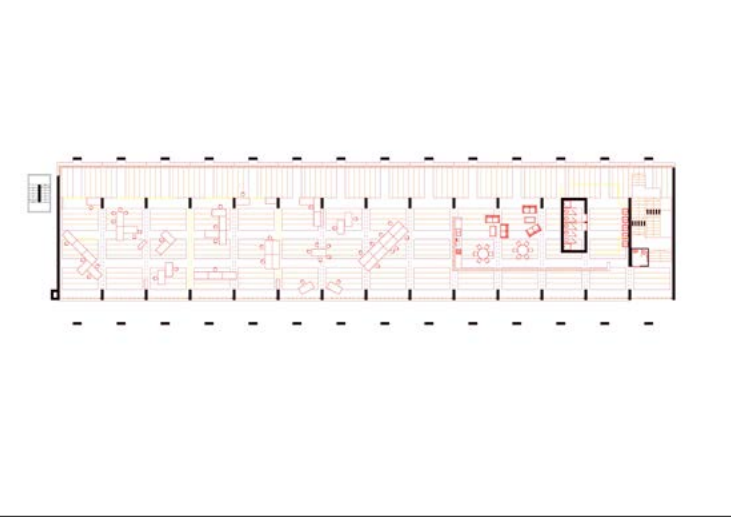
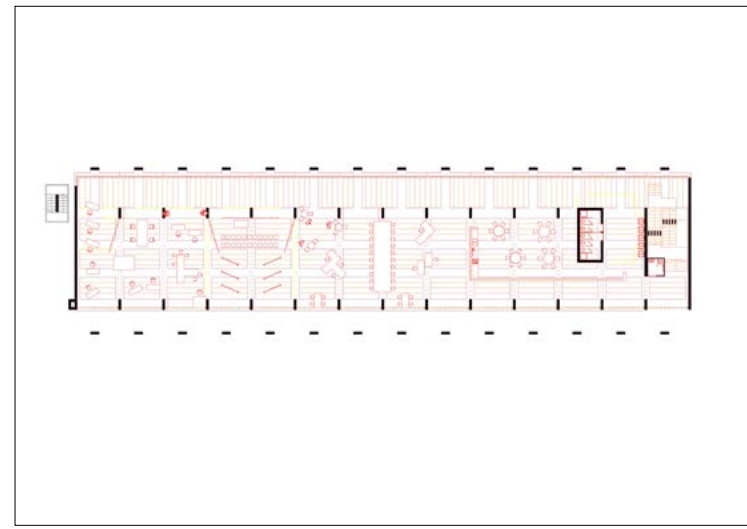
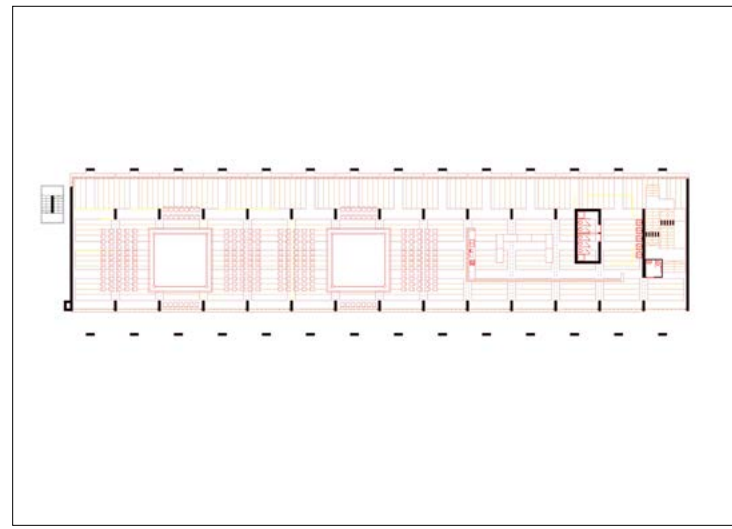
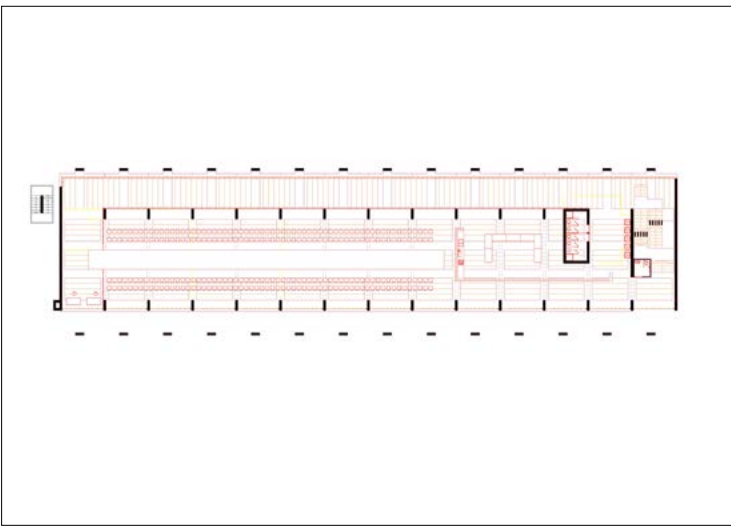
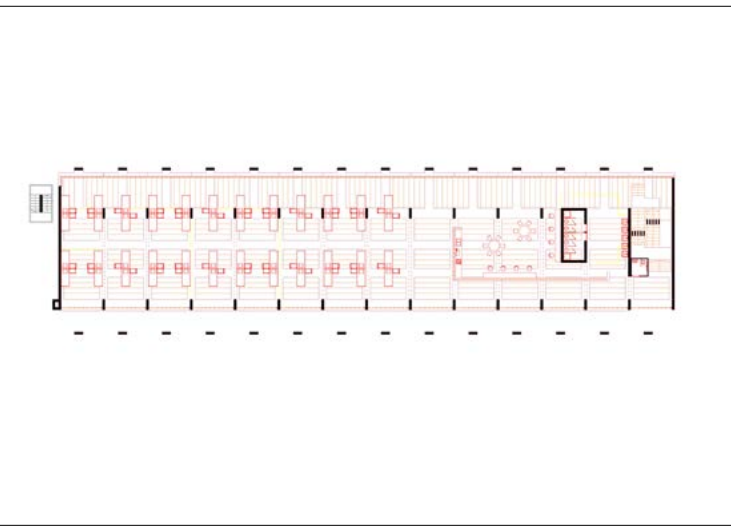
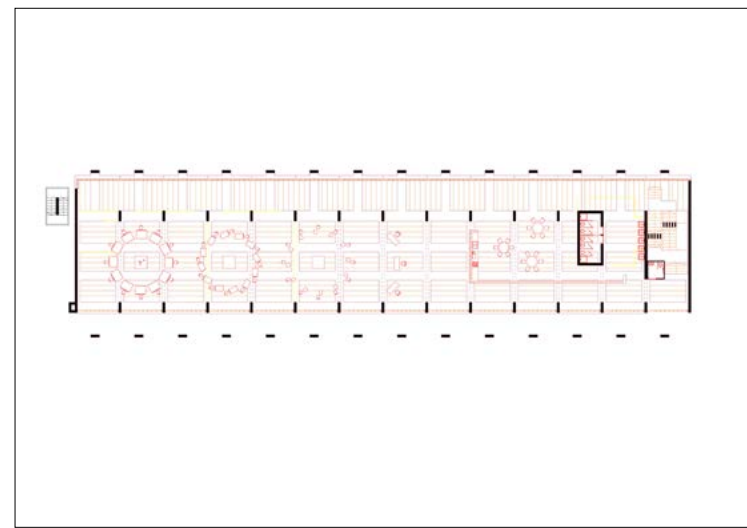
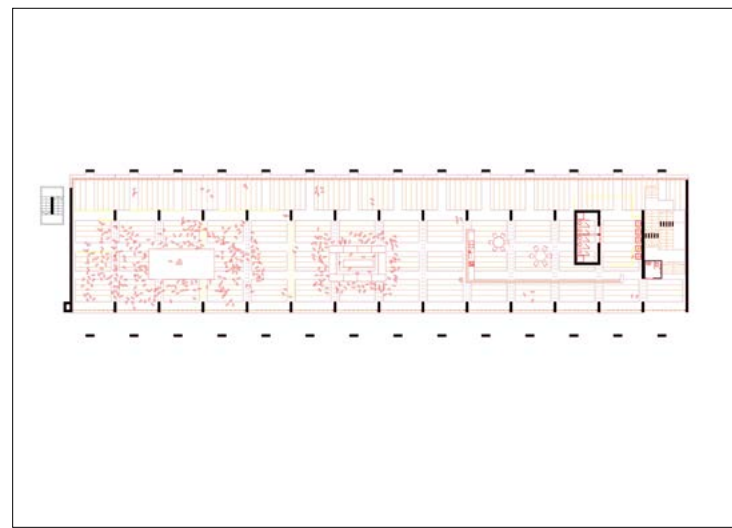
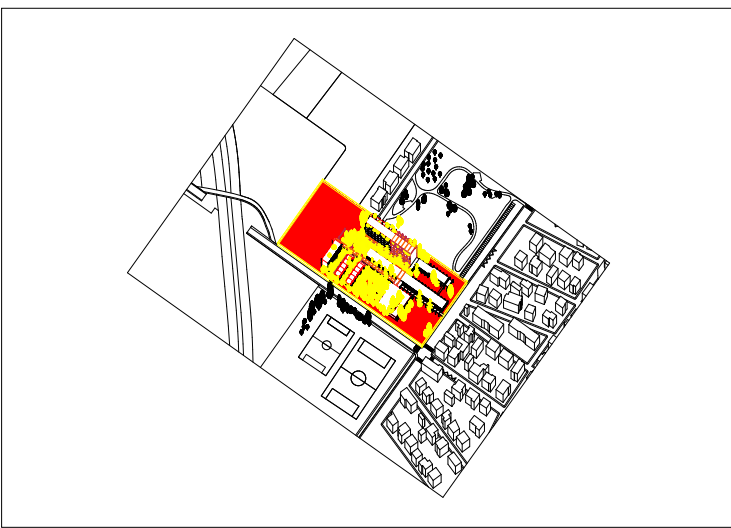
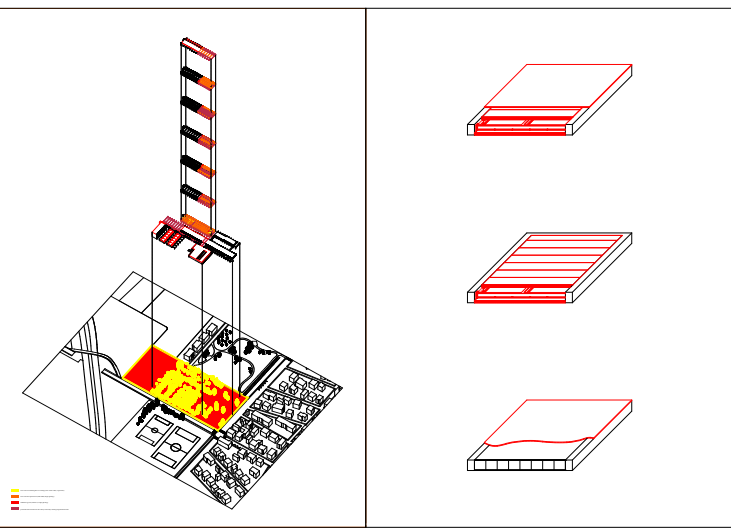


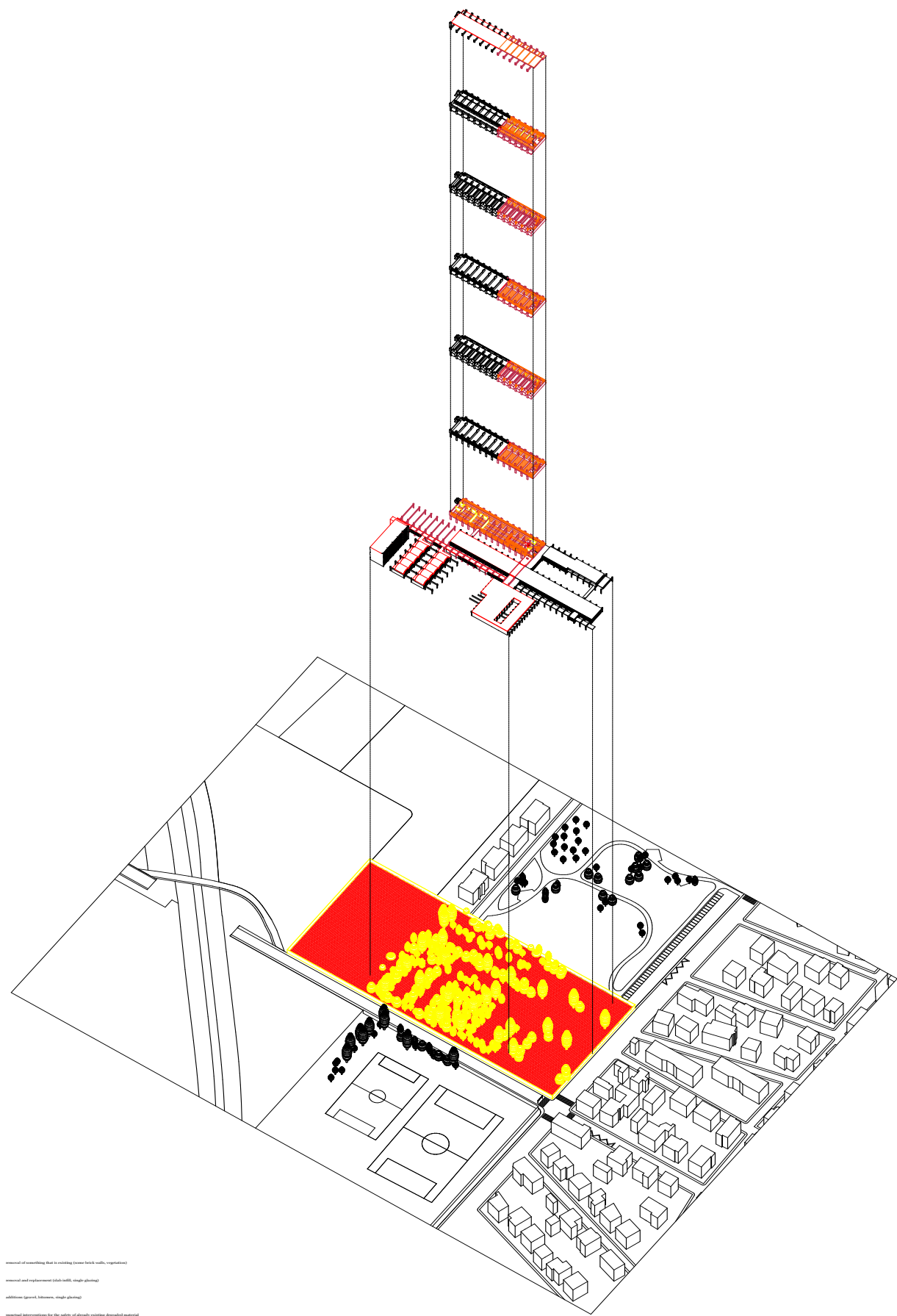


INTERVENTION

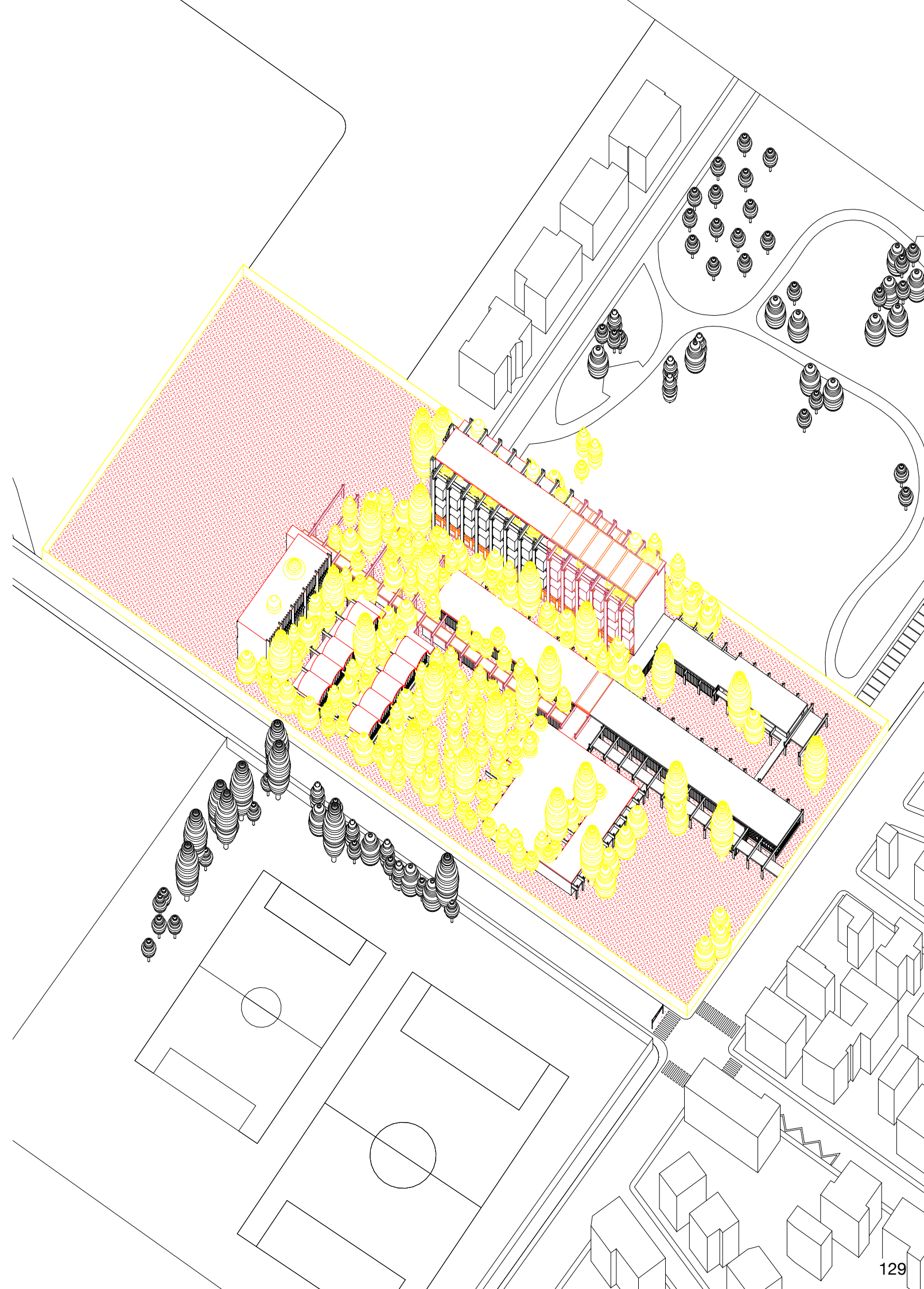
During my research on the current state of the Institute I realized that the building is completely abandoned and degraded. This has made any kind of restoration difficult over the years. In fact, there were some projects that wanted to completely refurbish the entire structure, but they were abandoned because of the enormous economic demand.

It is for this reason that for my intervention I thought to make accessible only some parts of the structure, thus making a minimal refurbishment. This start of renovation will be economically supported by a crowdfunding that will aim to find the money needed for a first intervention. Making these spaces accessible to the community and to those who are interested in keeping the Marchiondi alive will allow to appreciate these spaces and to find new economic funds to continue the renovation until a total reuse of the Institute.

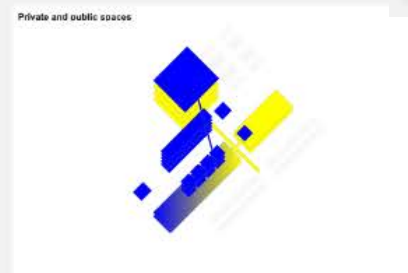
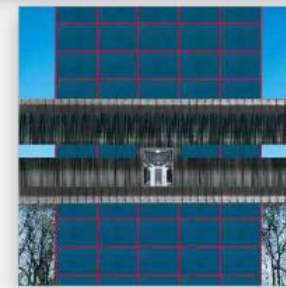
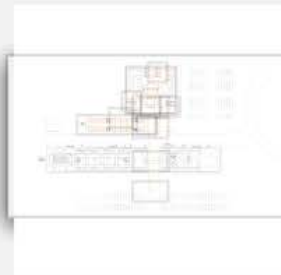
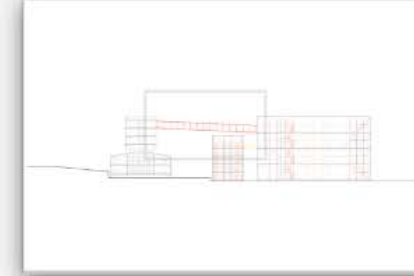
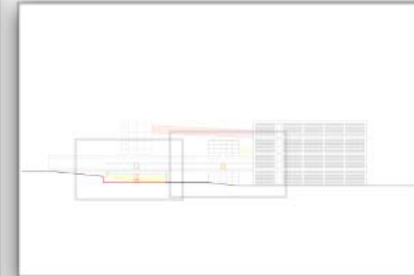
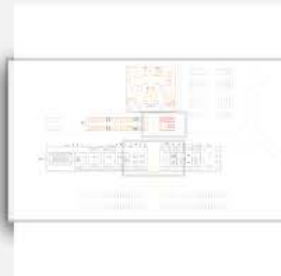
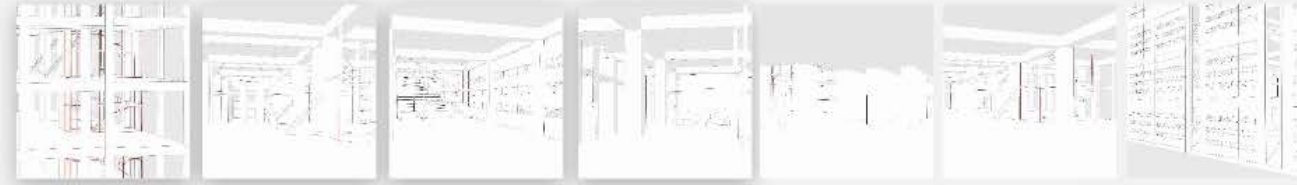




■ removal of everything that is existing (trees, walls, vegetation)
■ removal of existing structures (solid walls, single plants)
■ addition of new structures (solid walls, single plants)
■ potential interventions for the safety of already existing dependent material



INSTITUT NATIONAL D'INFORMATIONS-SCIENTIFIQUES-ET-TECHNIQUES by Jean Nouvel



The Intervention is making the visionary Storage cube of the Institute public. The Institute's activities become visible to the public, enhancing the value of research data.

The public can go through the gateway and experience the different sequences of the machine.

Preserving the fantasy of the machine, the internal organization as well as the connections between the parts are reconsidered.

INIST - INTERVENTIONS - STATEMENT

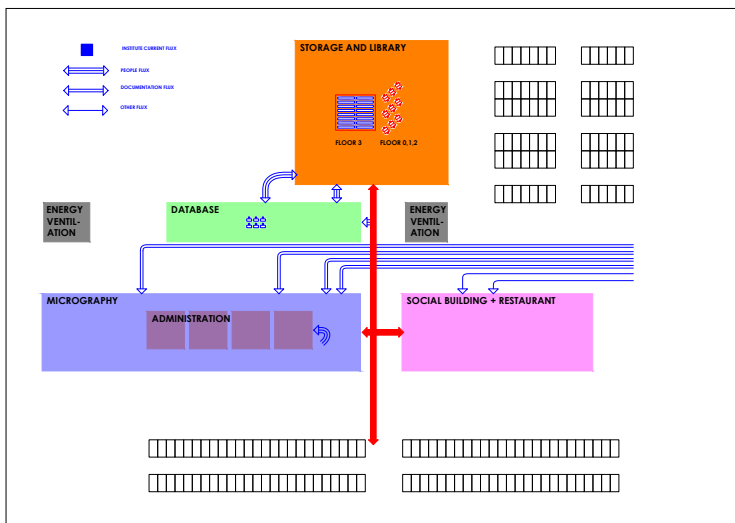
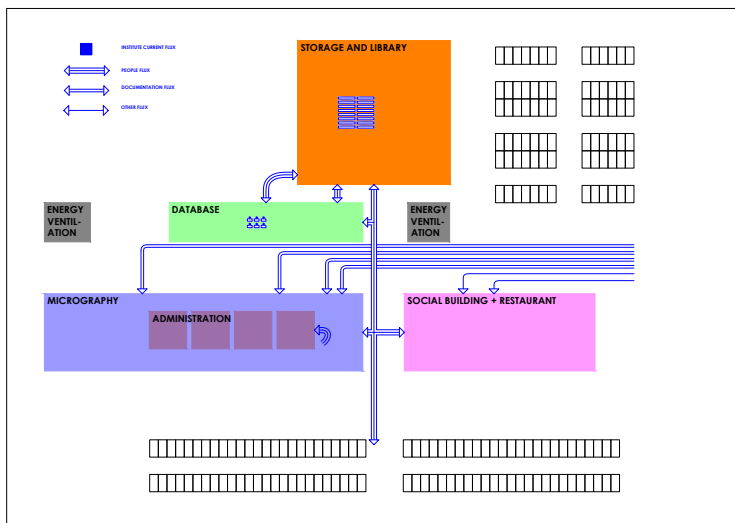
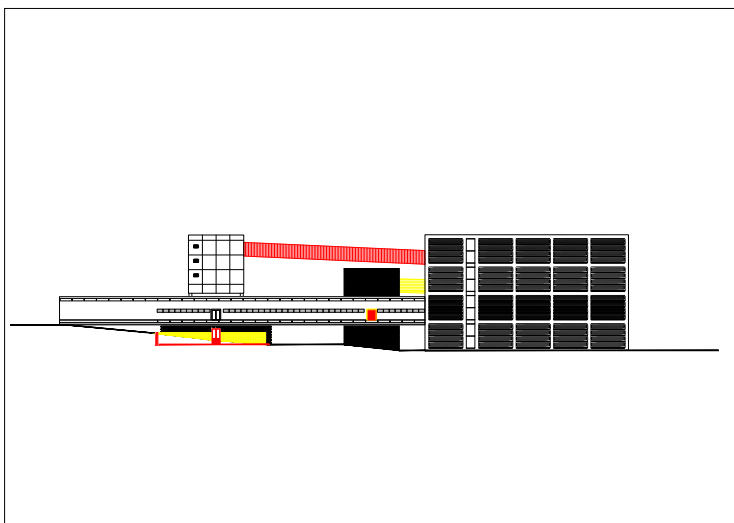
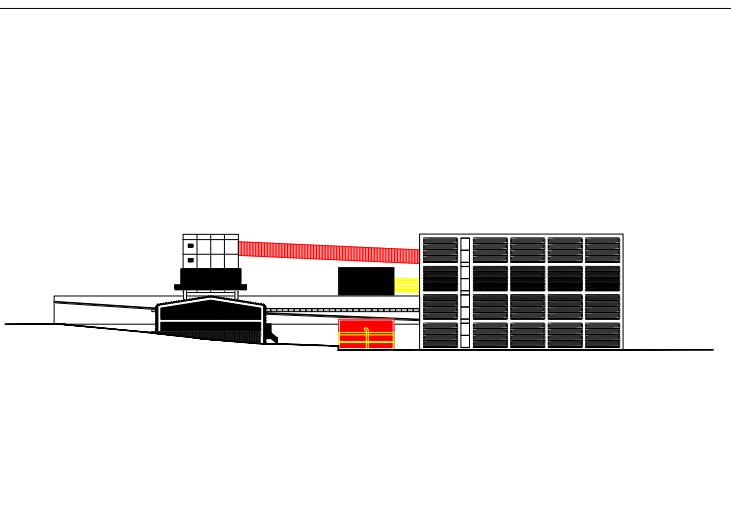
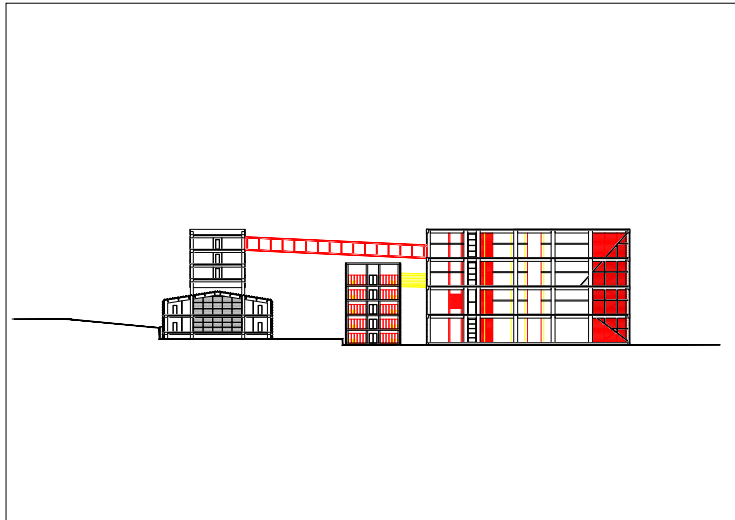
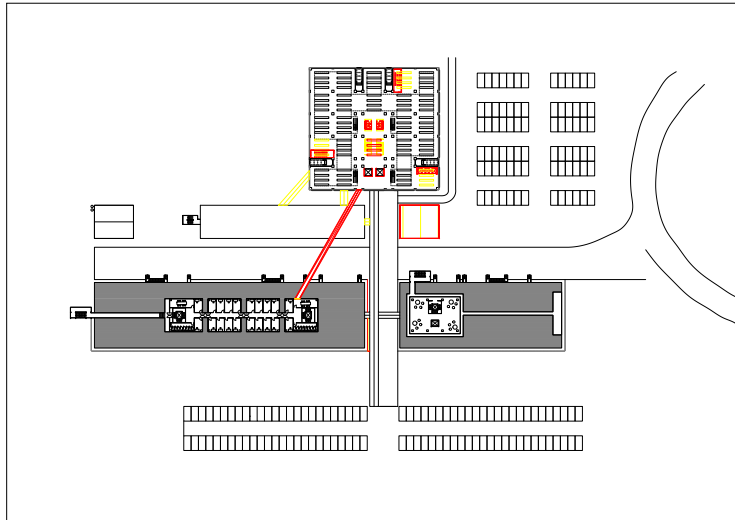
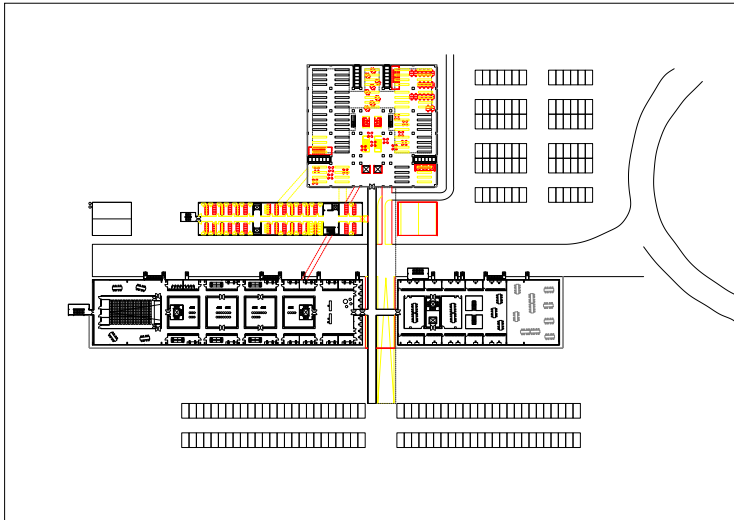
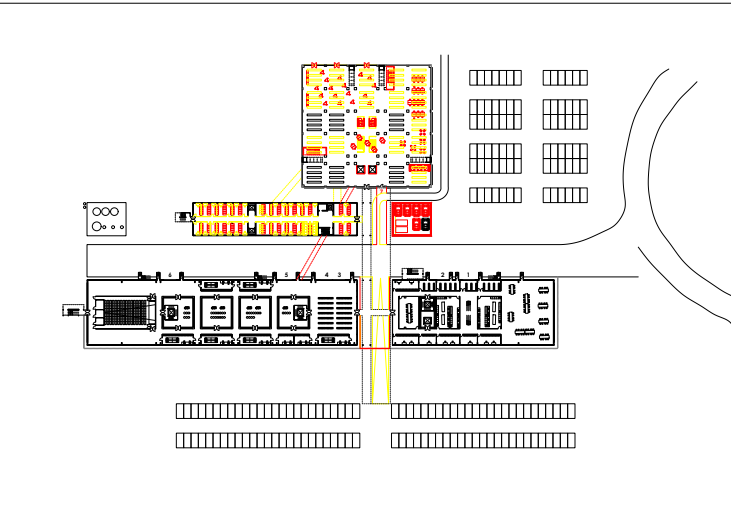
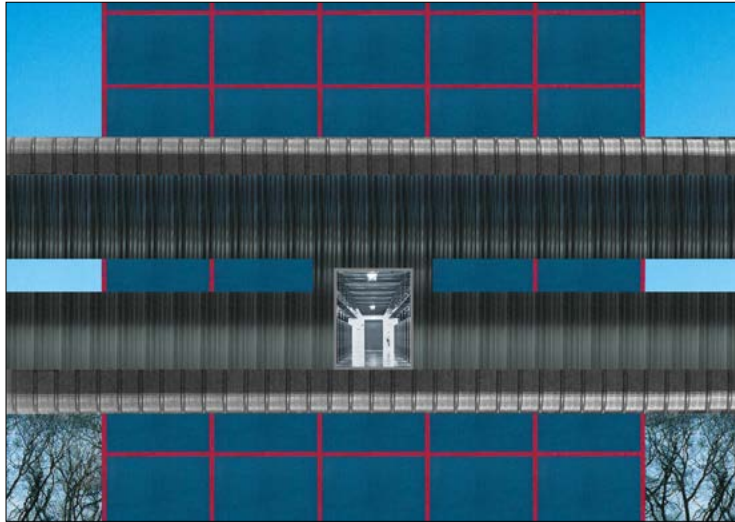
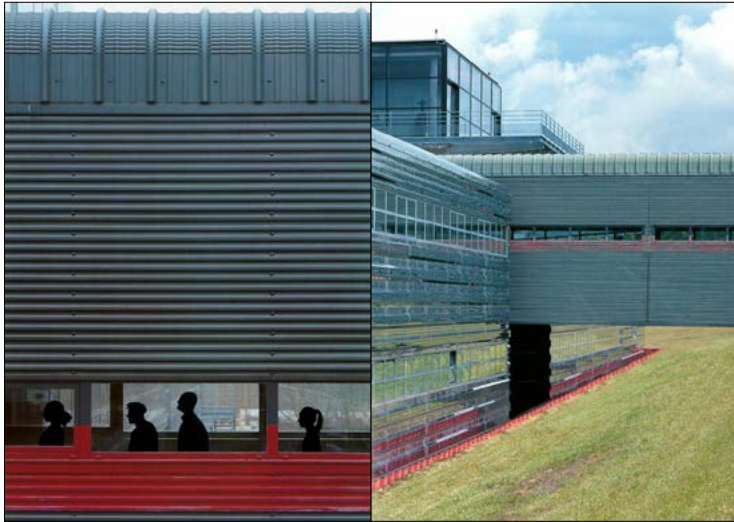
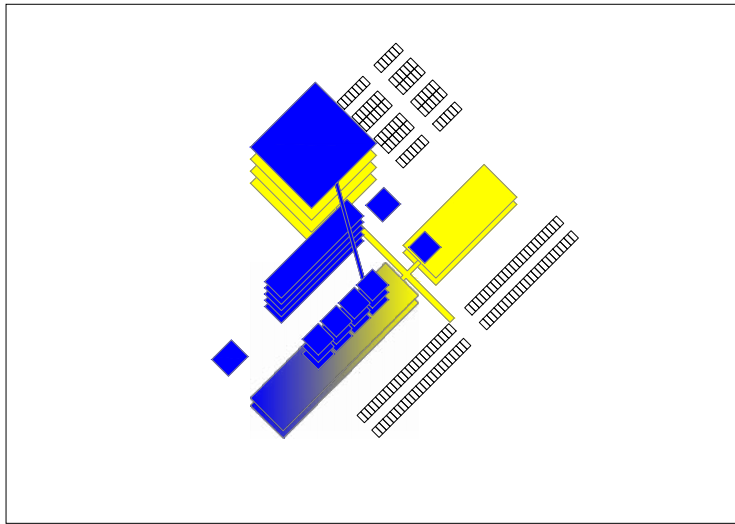
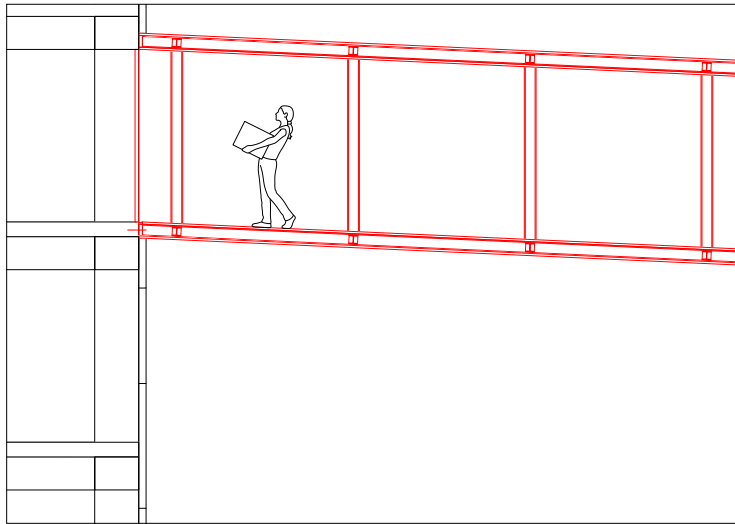
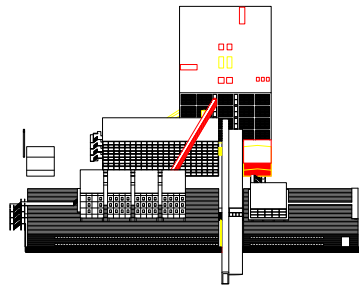
The Interventions are updating the Institute to address the current and future needs of its program.

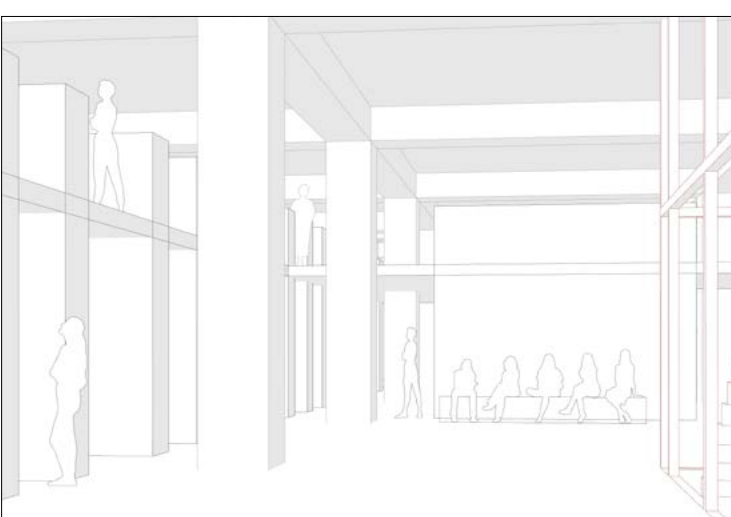
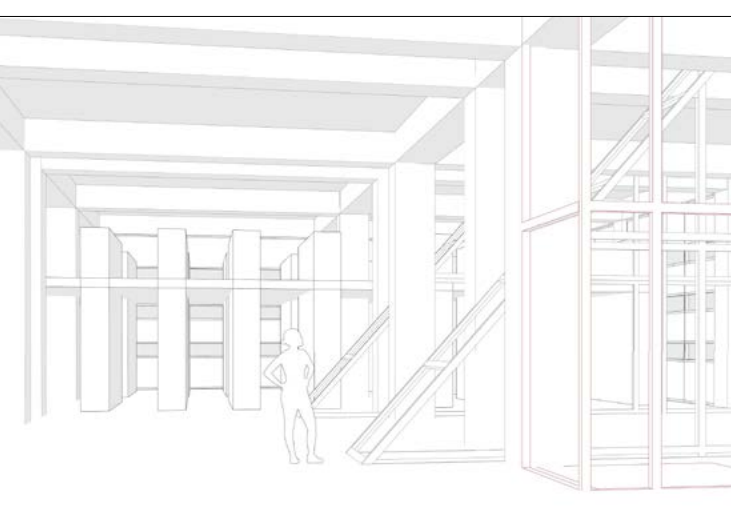
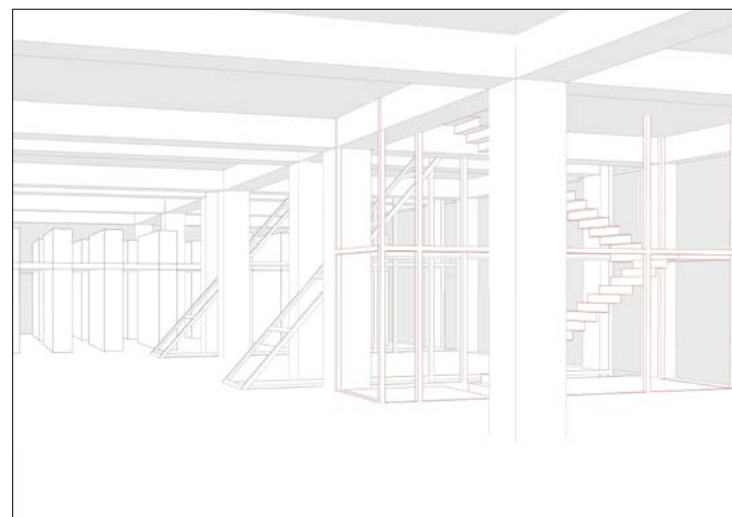
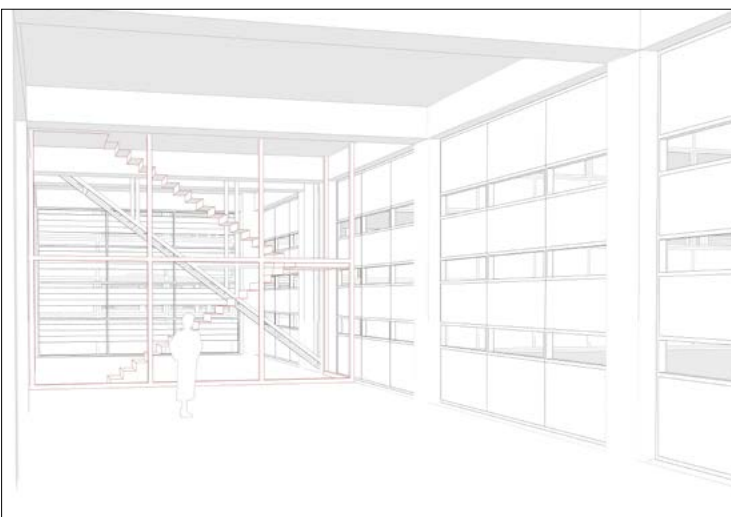
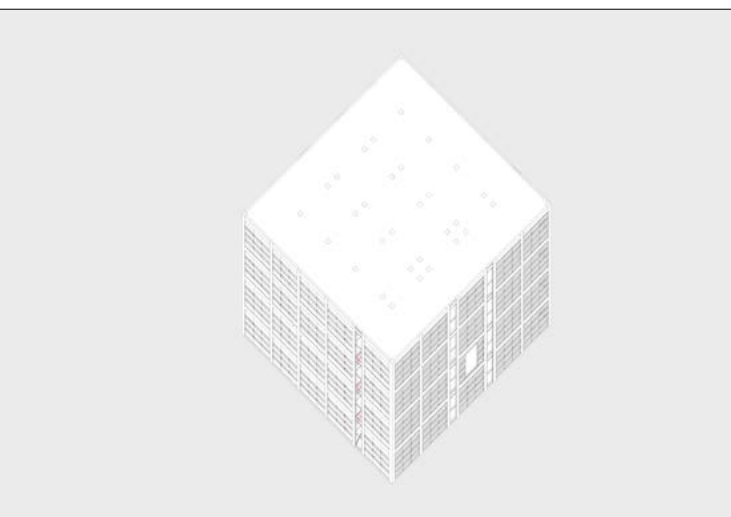
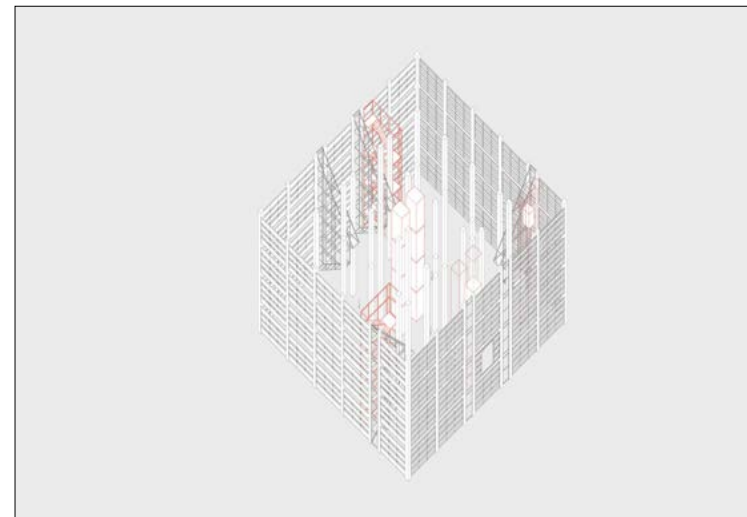
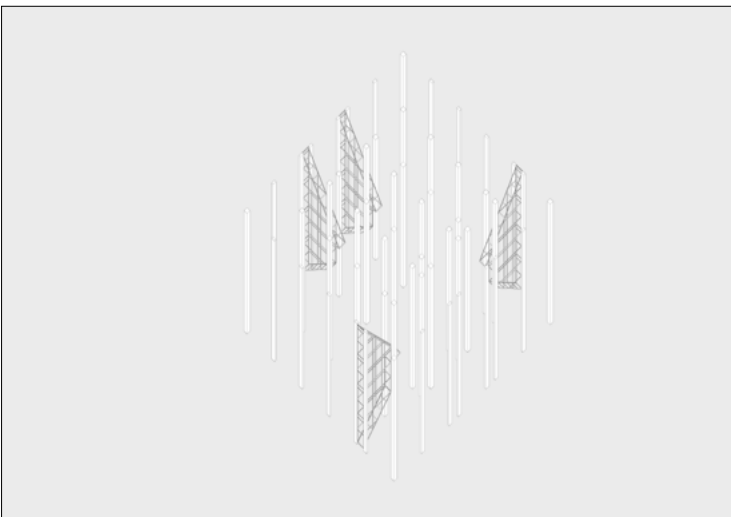
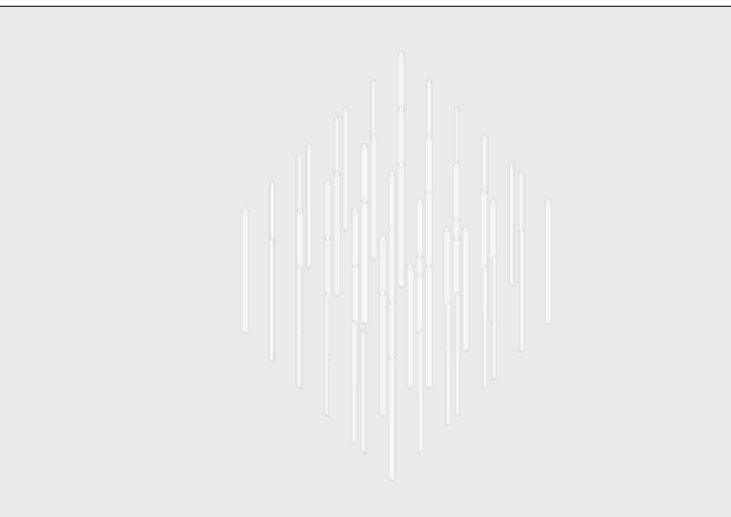
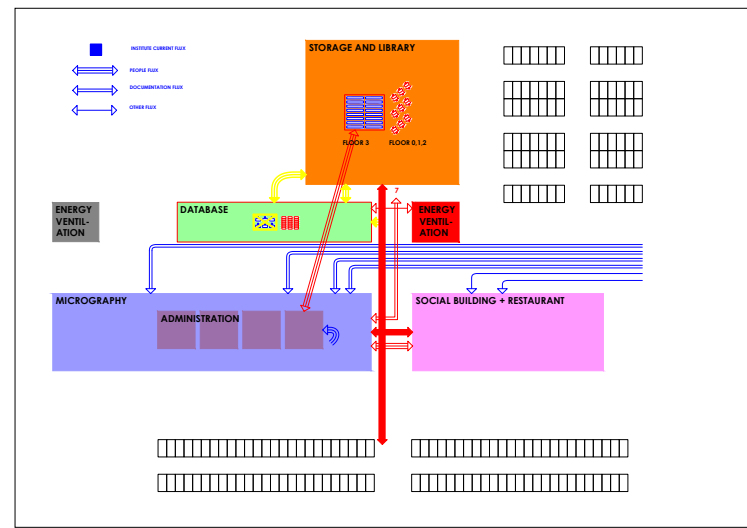
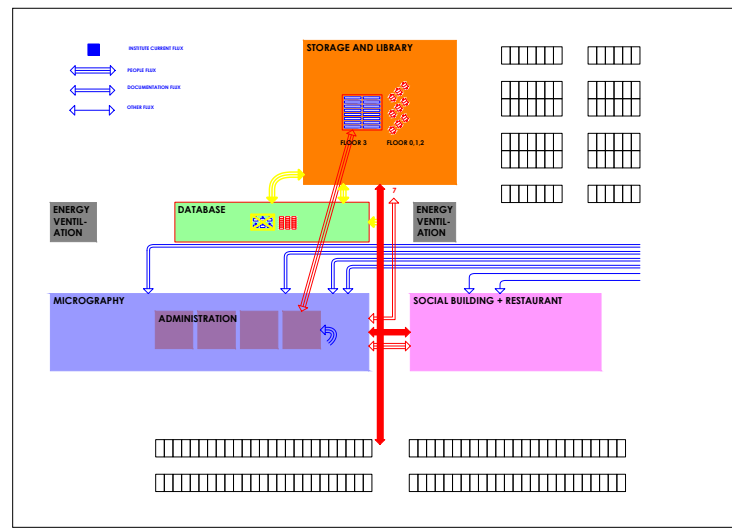
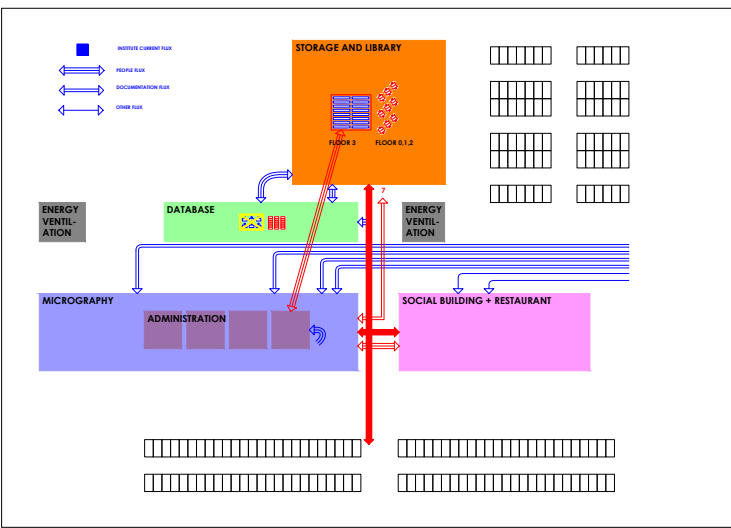
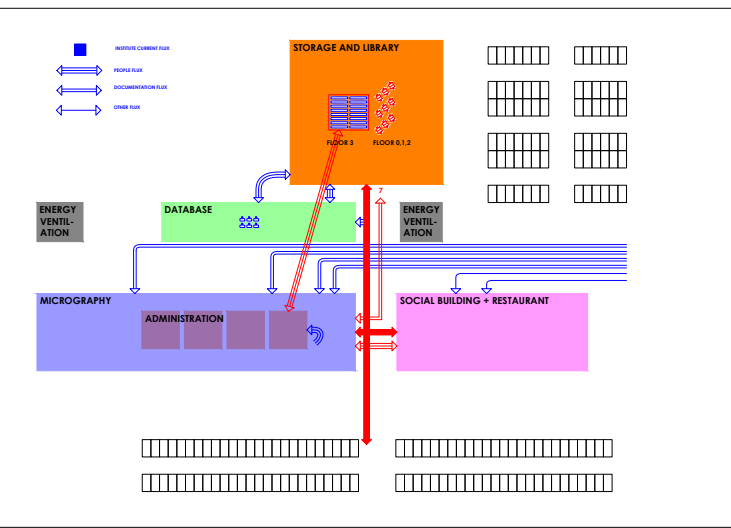
The visionary Storage cube becomes public.

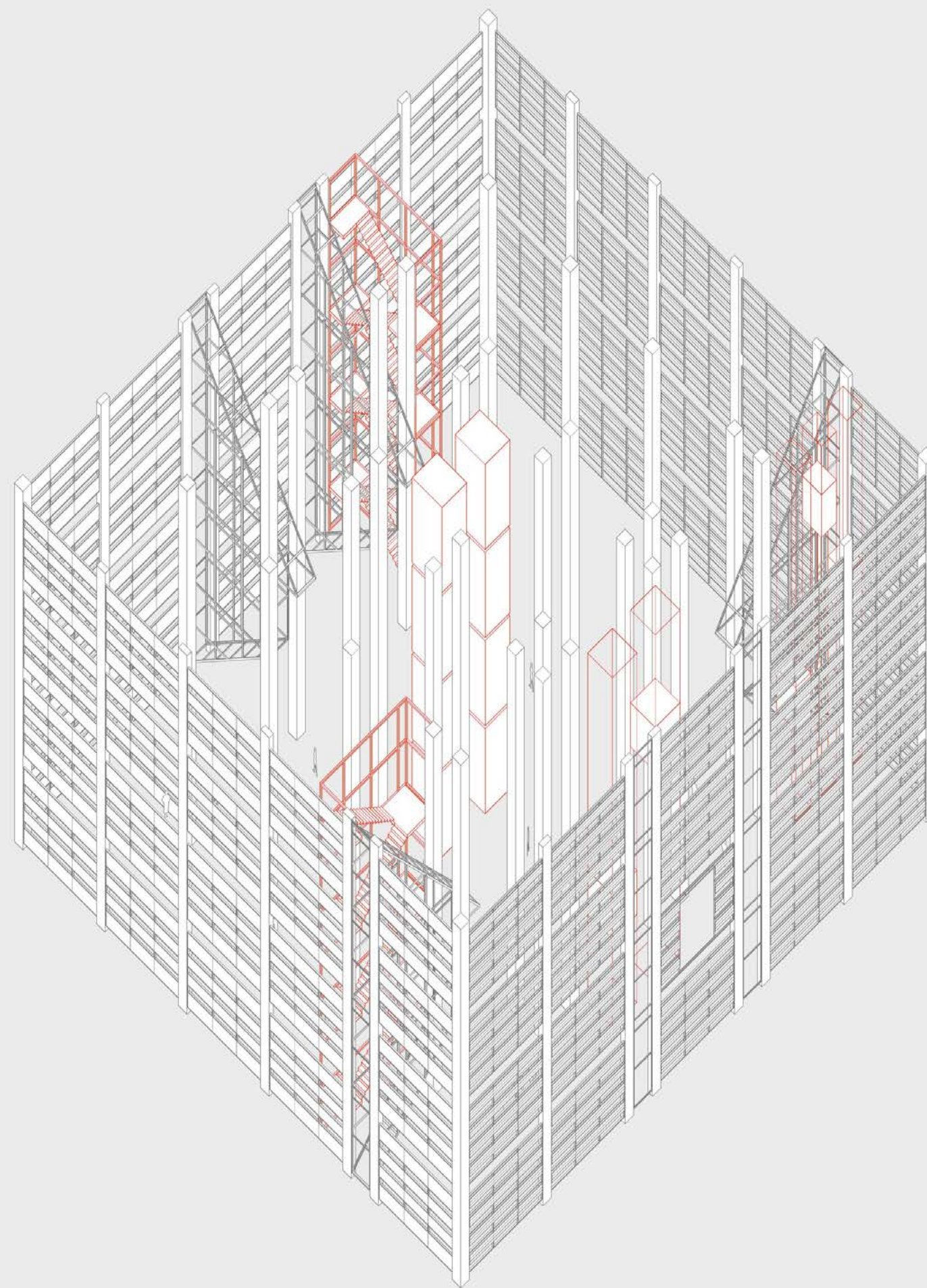
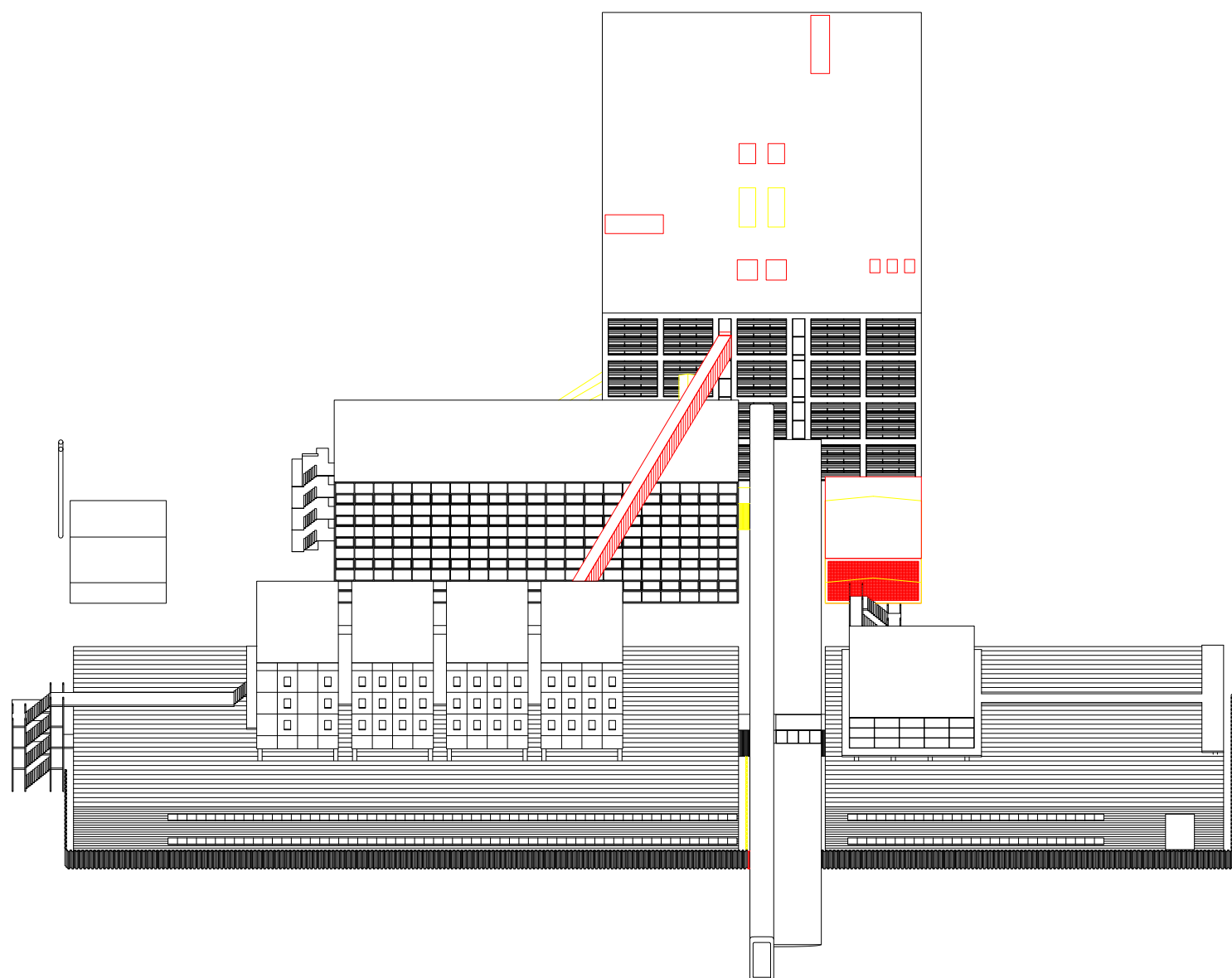
The Database is re-organized to face the contemporary and future needs of the Institute.

The Institute's activities become visible to the public, enhancing the value of research data. The public can go through the gateway and experience the different sequences of the machine.

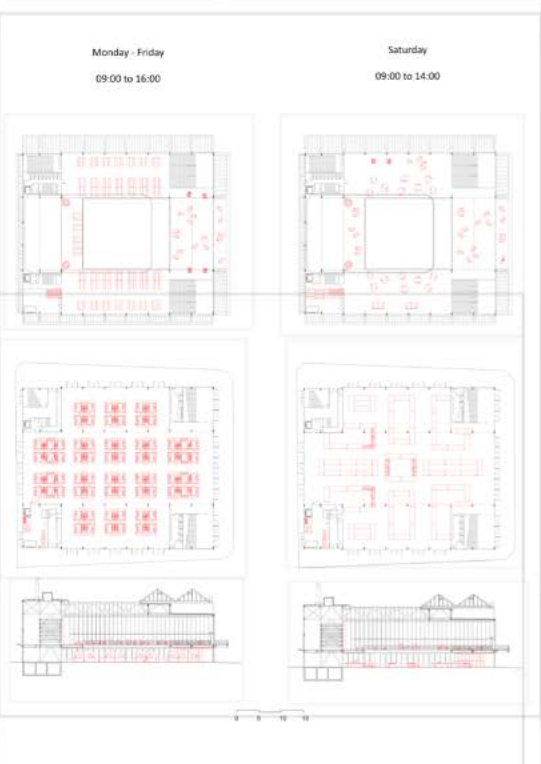
Preserving the fantasy of the machine, the internal organisation as well as the connections between the parts are reconsidered.







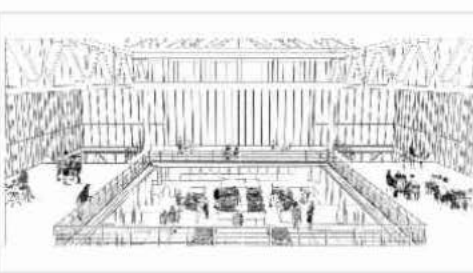
Intervention_Market



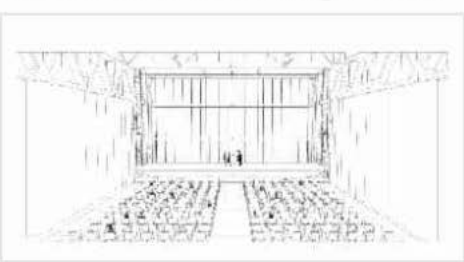
Intervention_Collages_F...



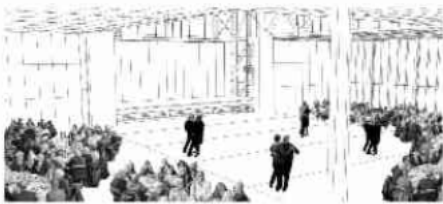
Intervention_Collage_Mar...



Intervention_Collage_Th...



Intervention_collage_PublicE.



New frame



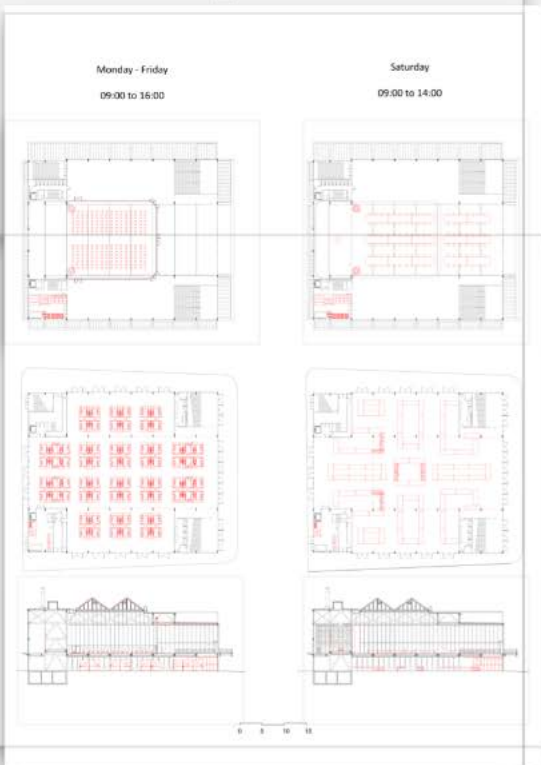
Intervention_F...



Analysis_Video_Mouvement2



Intervention_Event

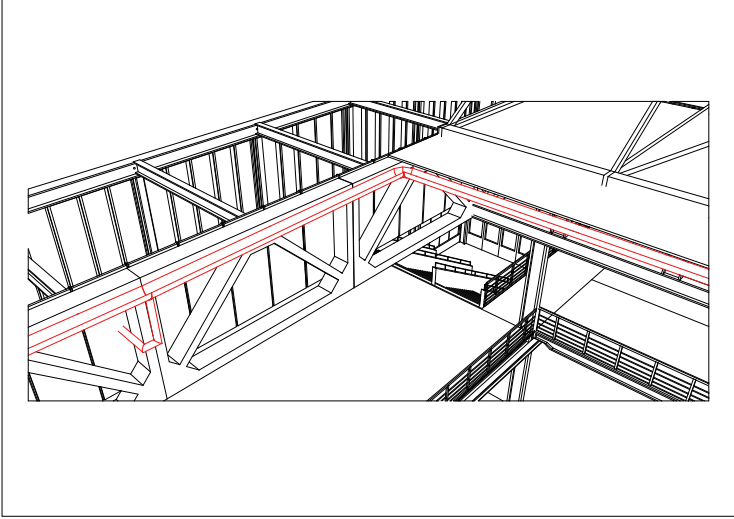
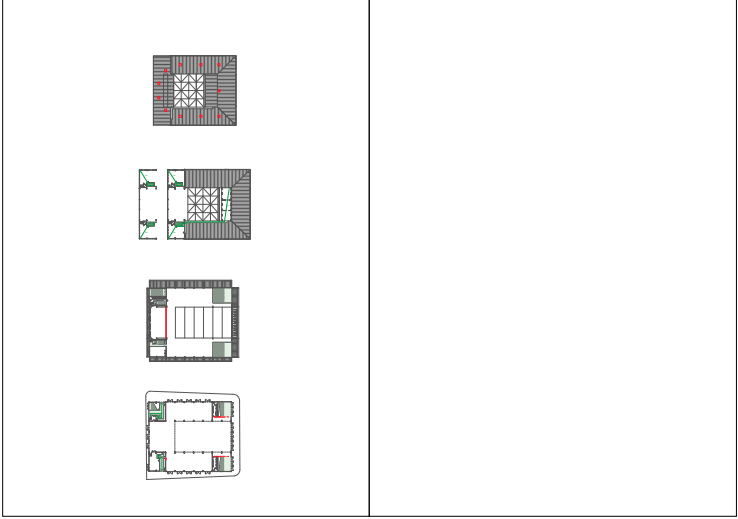
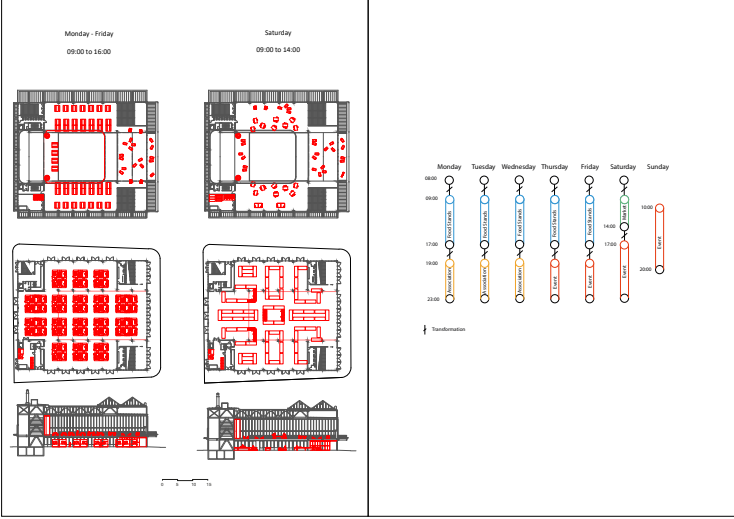
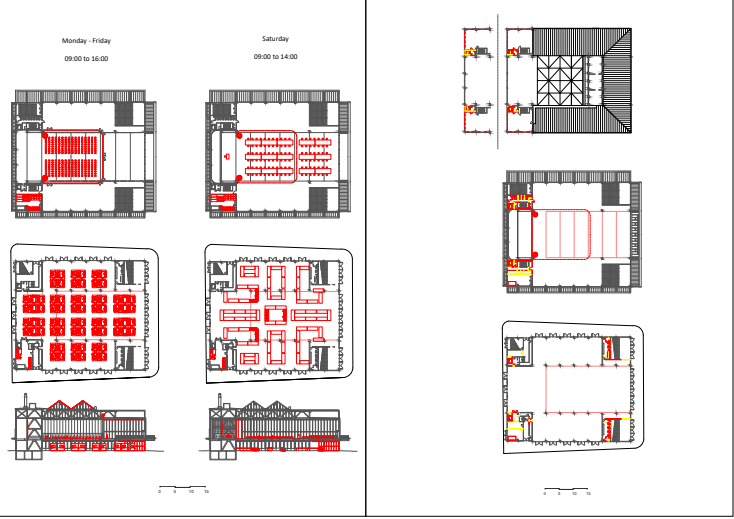
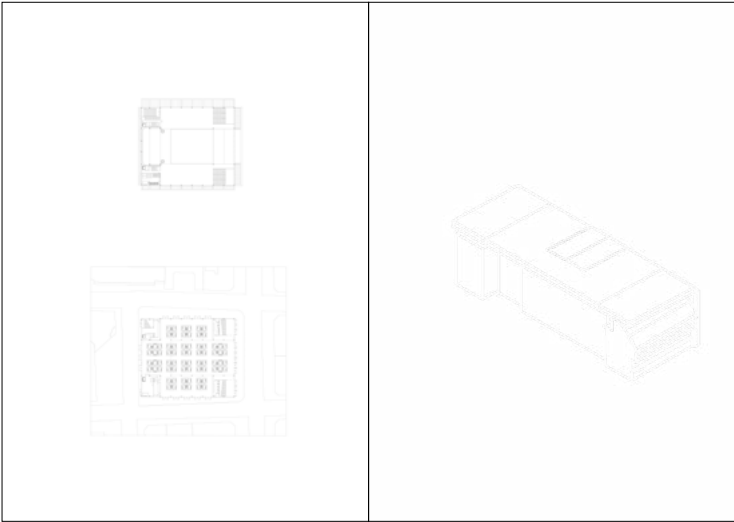
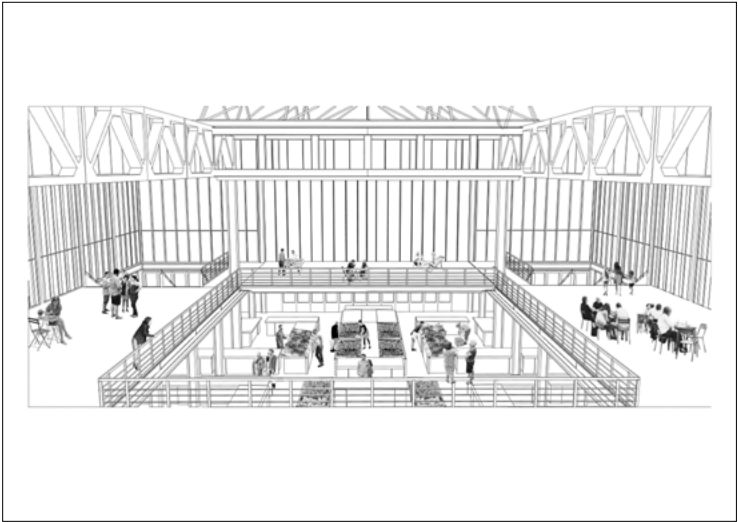
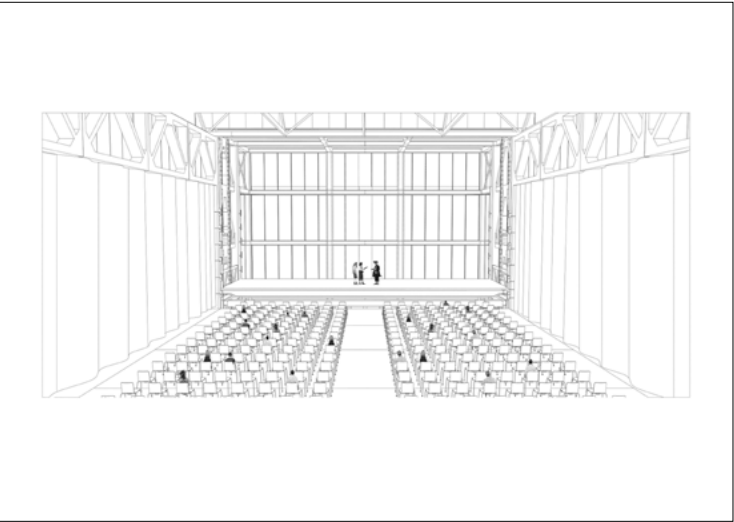
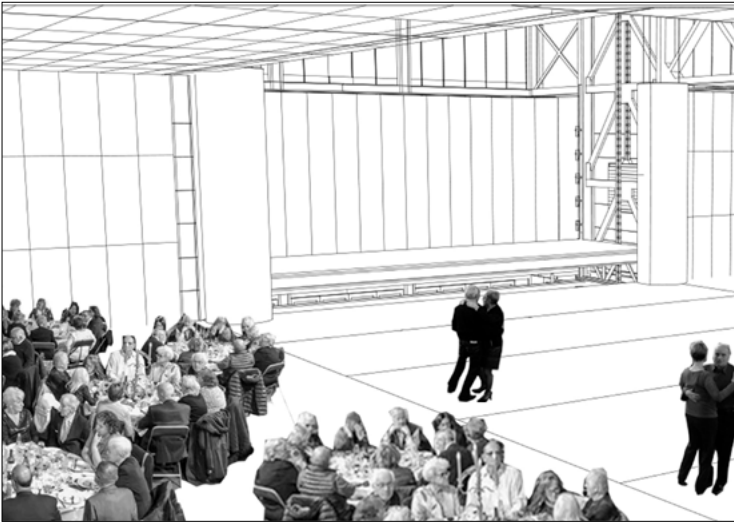
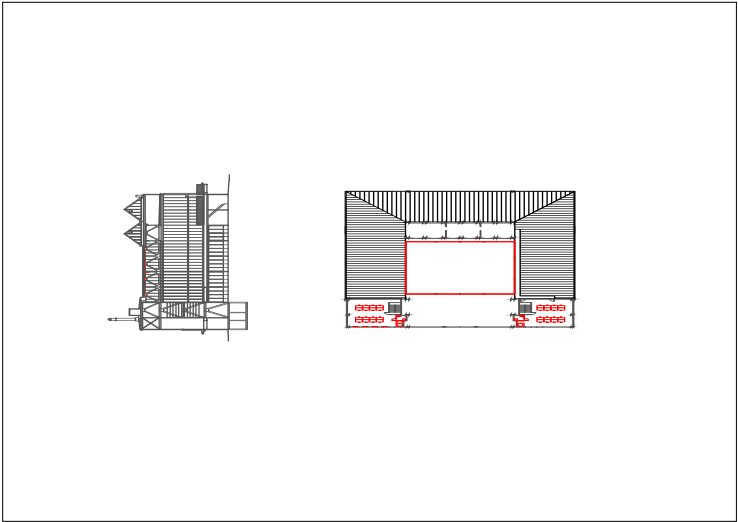
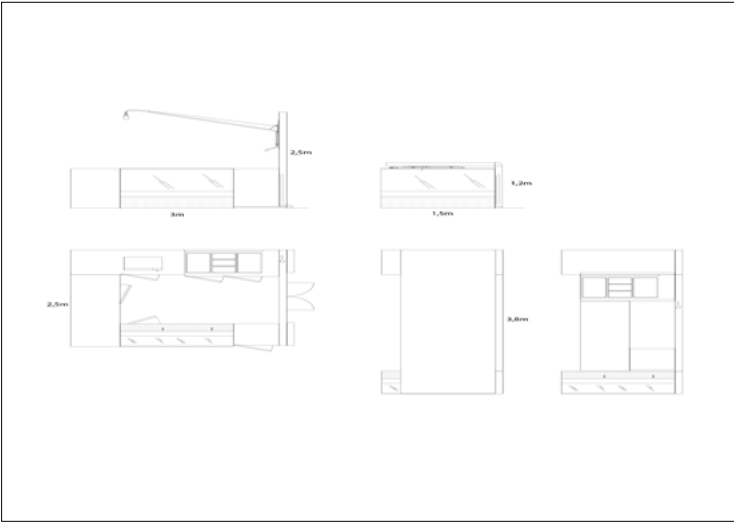
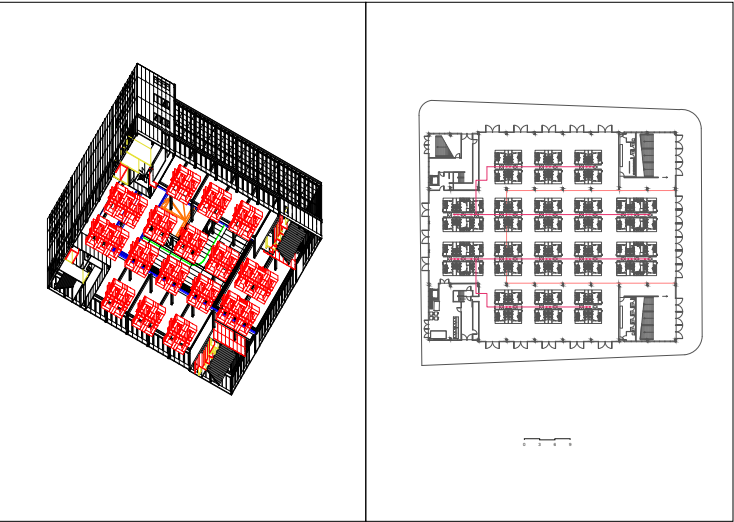


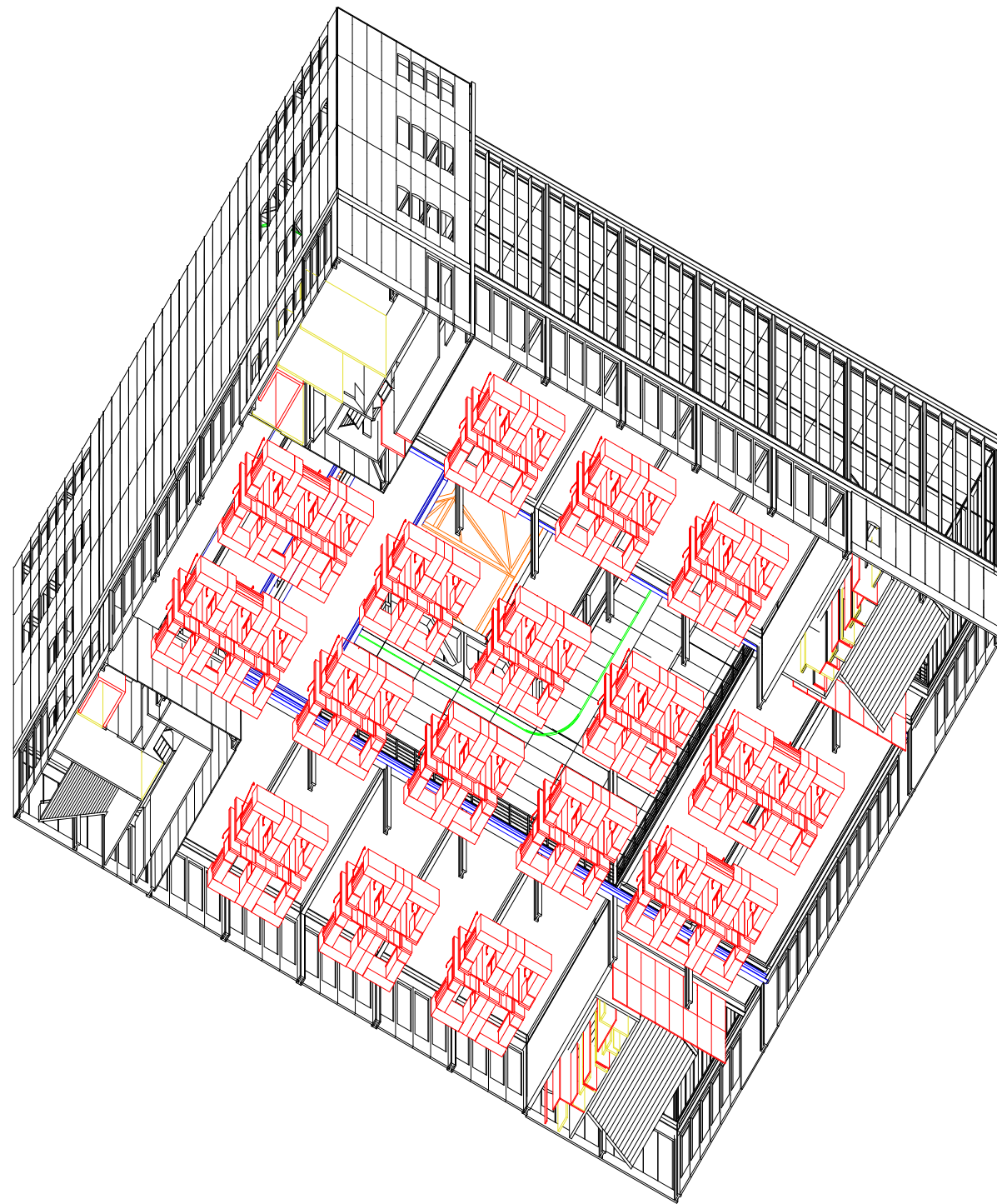
INTERVENTION

Durring the day from Monday to Saturday, the two floors of la Maison du People are freely accessible with the possibility of eating at the food stand and going to the market on Saturdays.

In the evenings during the week, the upper floor of la Maison du People can be rented by various organizations such as associations, events, courses or companies but only for the evening. It is also possible that various activities may take place during the same evening.

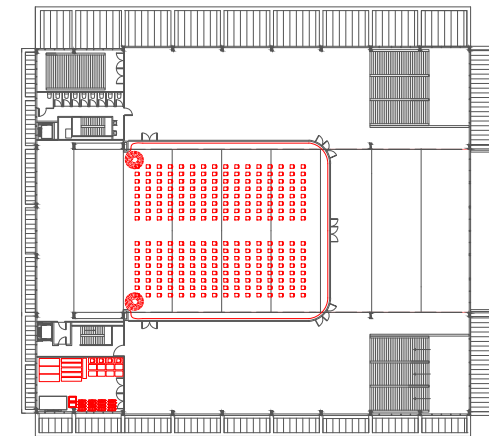
Large events that need to take place over several days can be organized on weekends from Saturday 14:00 to Sunday 23:00 during the week during the summer months. Some festivals can exponentially extend over several days such as the jazz festival in Clichy.





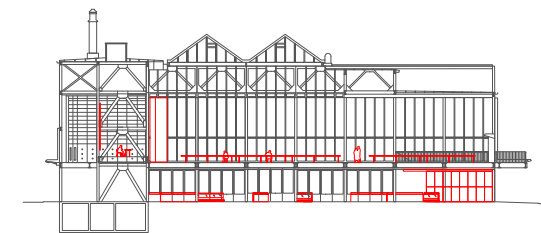
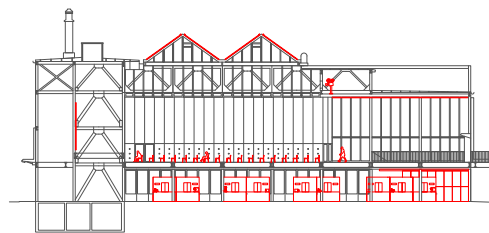
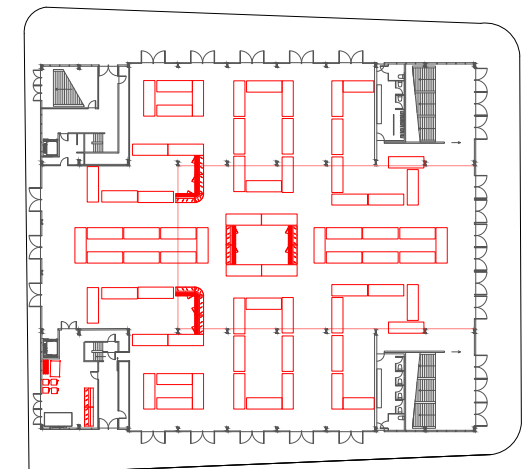
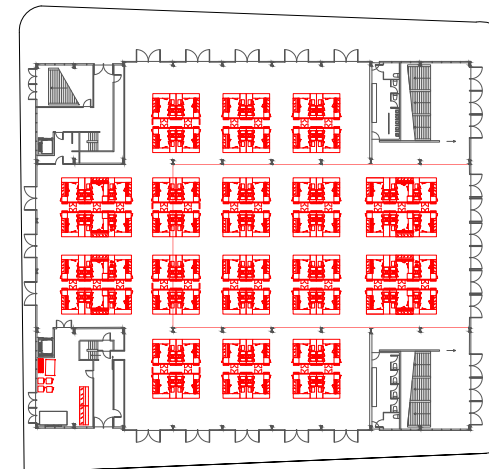
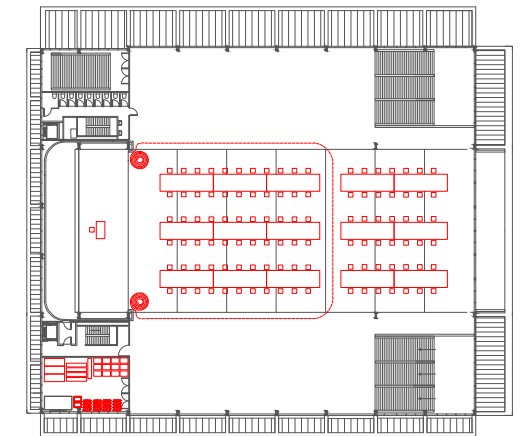
Monday - Friday

09:00 to 16:00



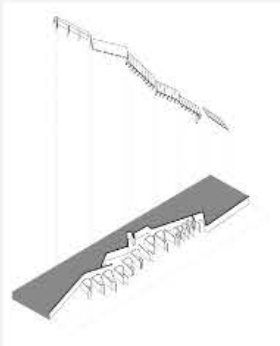
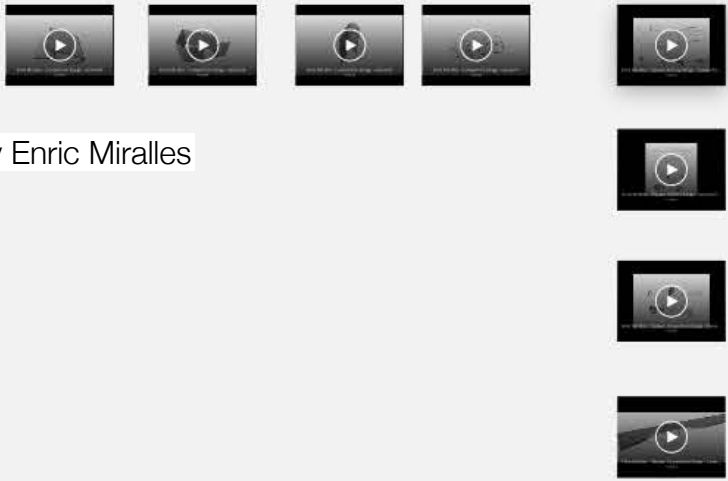
Saturday

09:00 to 14:00

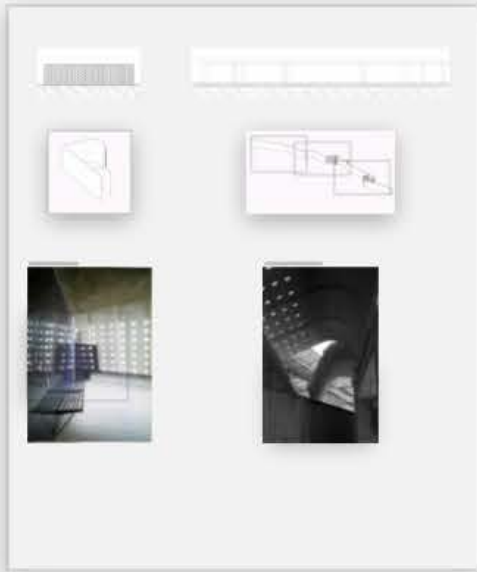


0 5 10 15

NOEMI ARNOLD
OLYMPIC ARCHERY RANGE by Enric Miralles



Walls



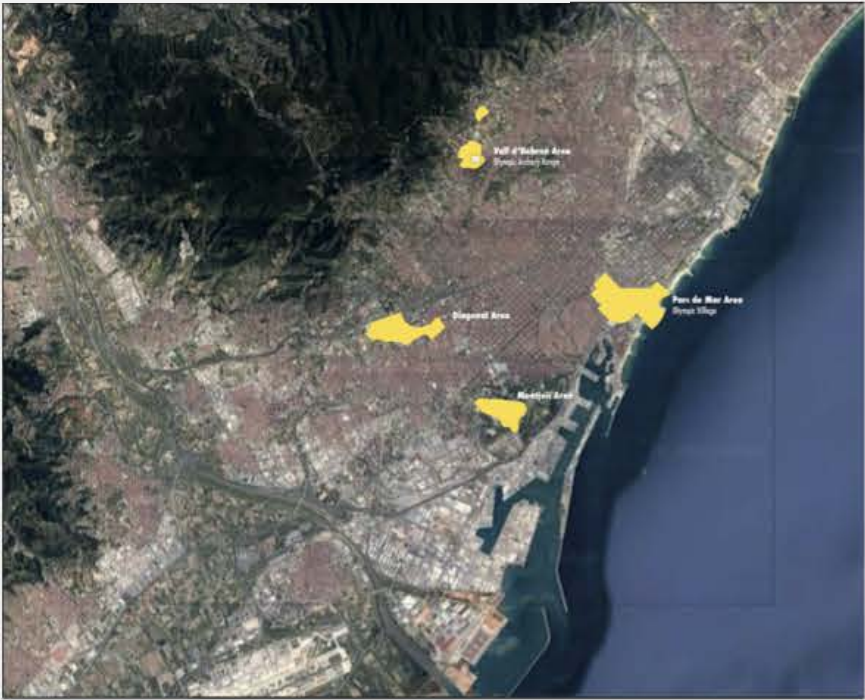
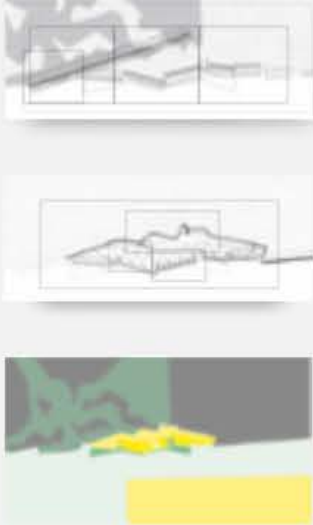
Roof



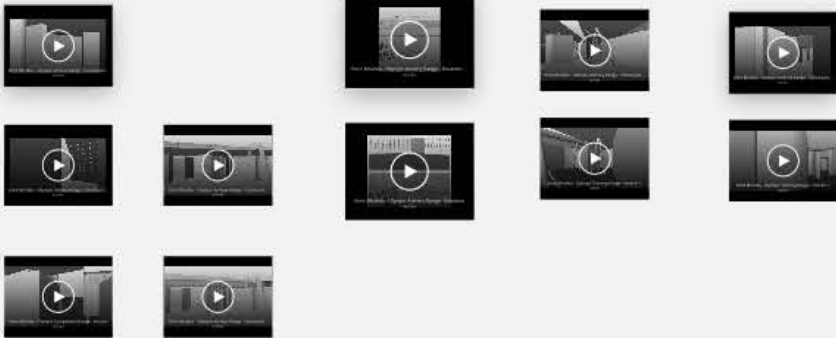
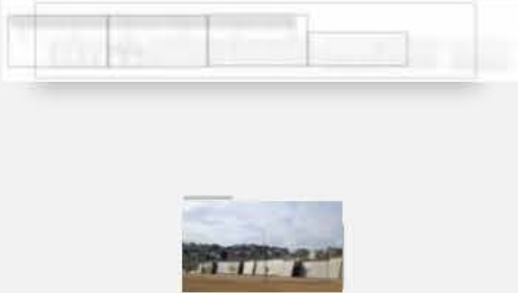
Competition

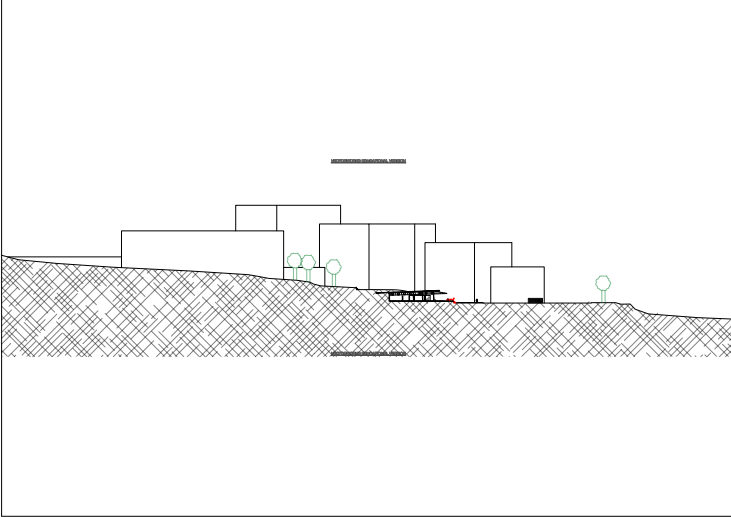
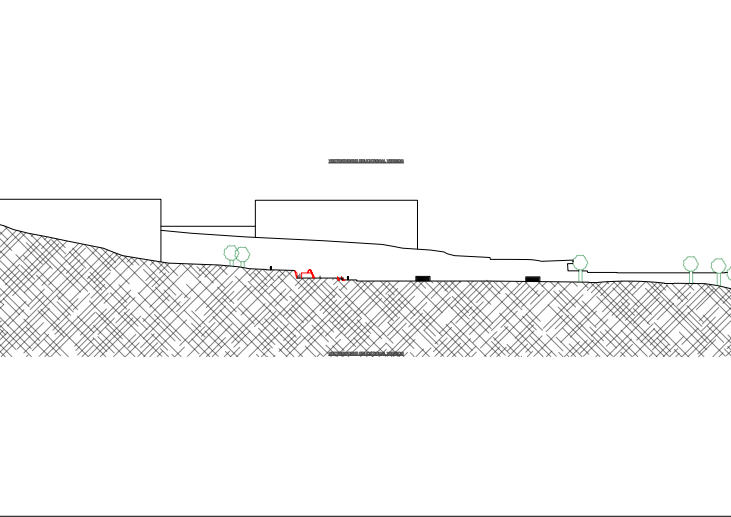
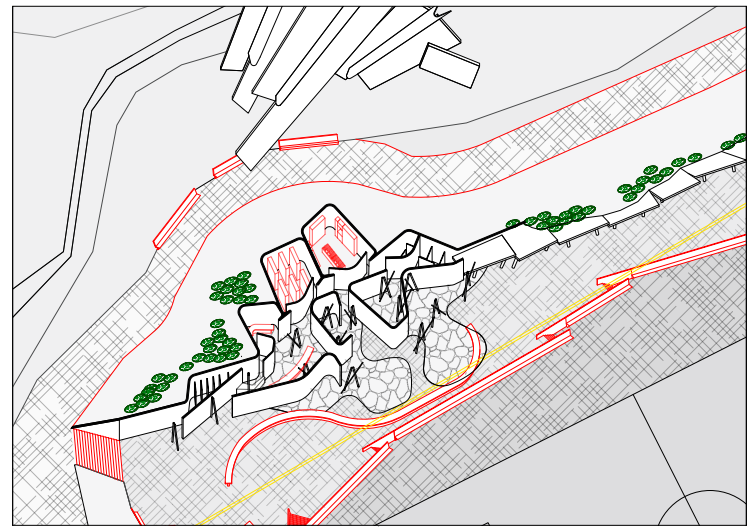
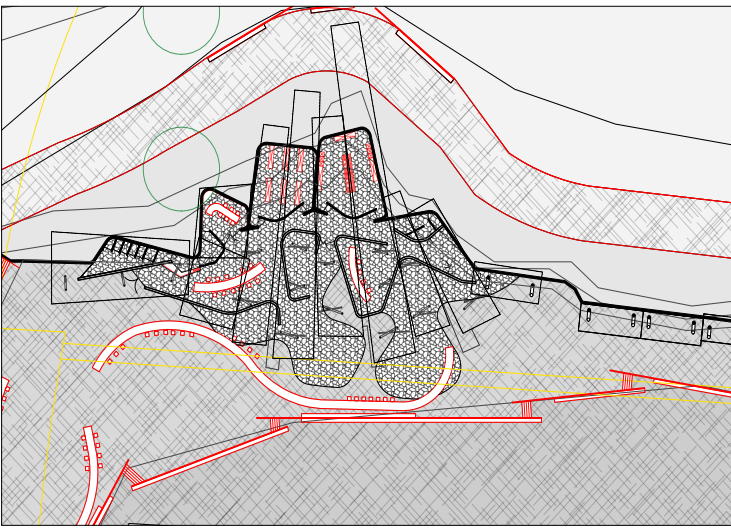
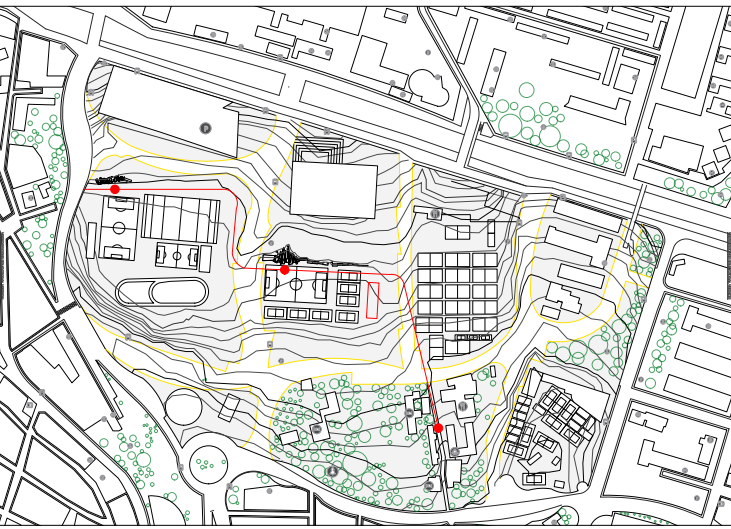
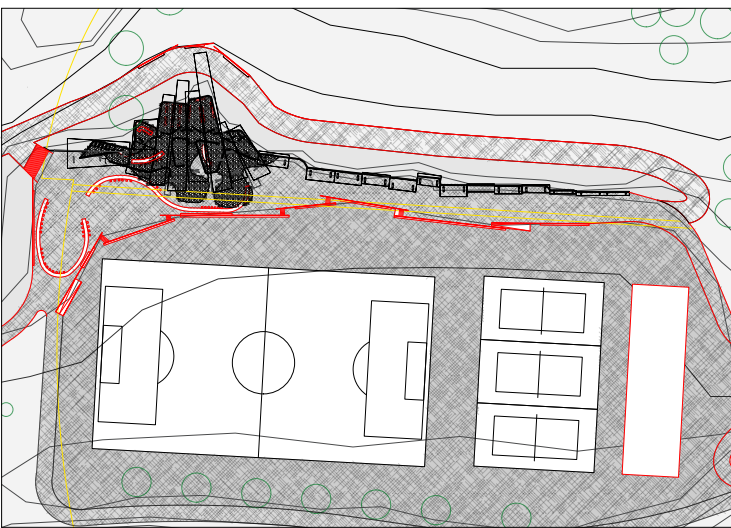
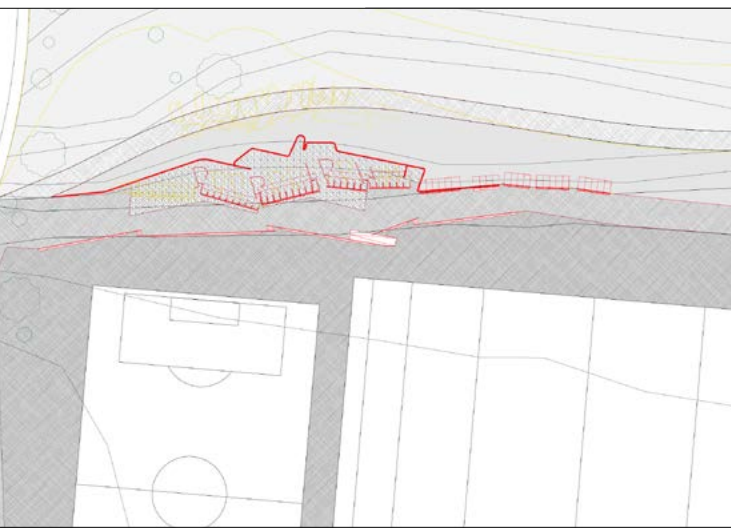


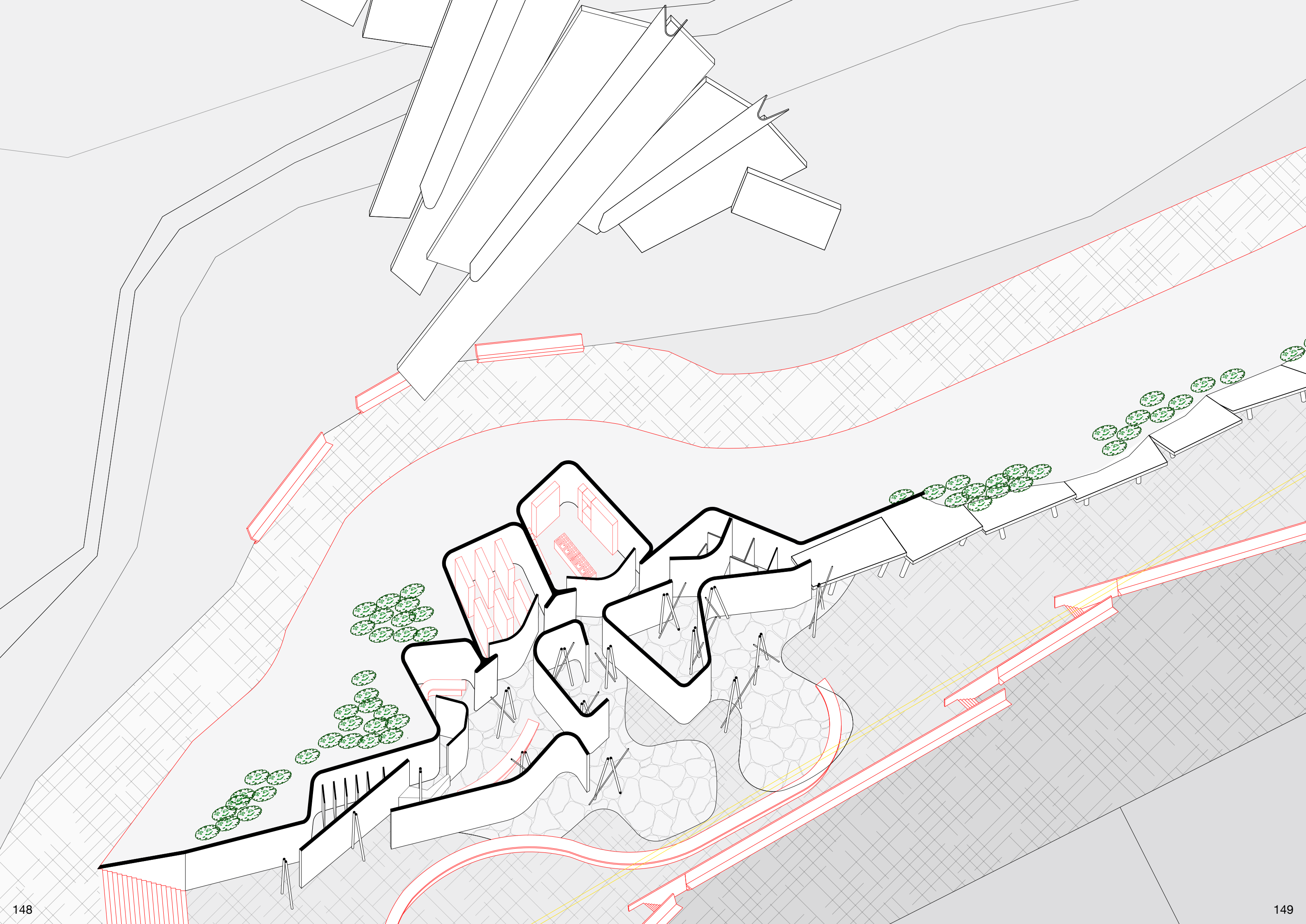
Competition



Competition Range: ...







Intervention: Outside - Cross-section Axis



Intervention: Outside -...



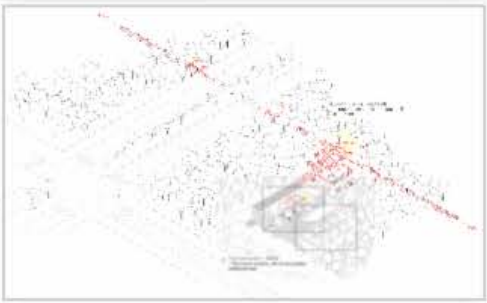
Intervention: Plaza



Intervention: Co...



Intervention: Overview



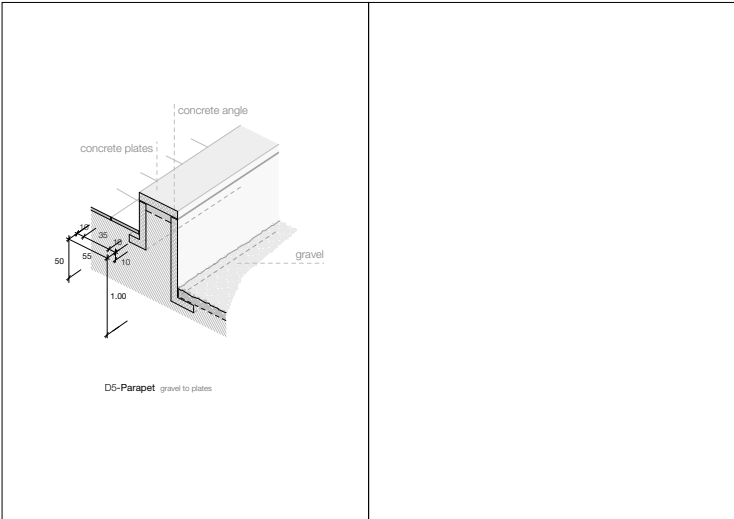
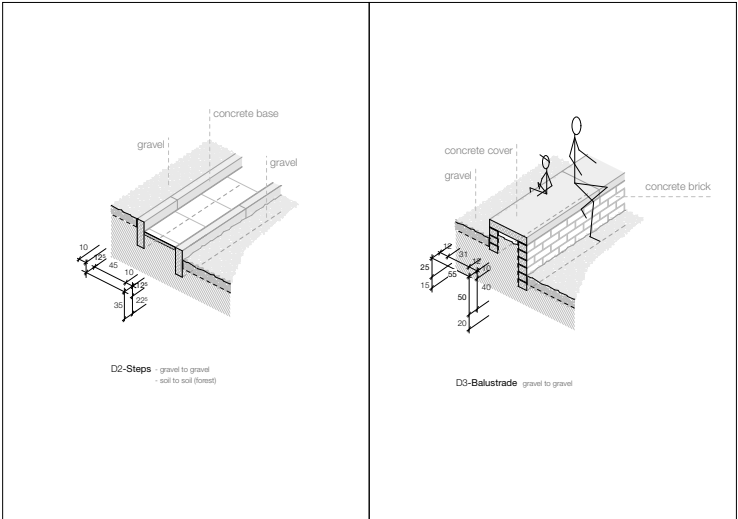
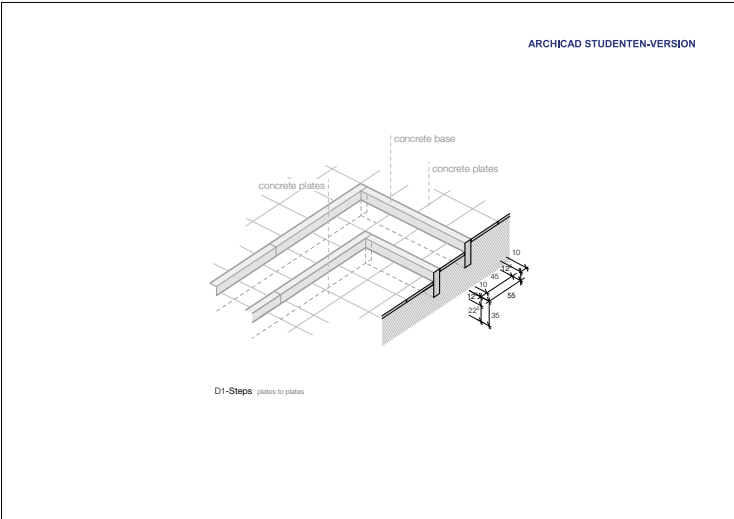
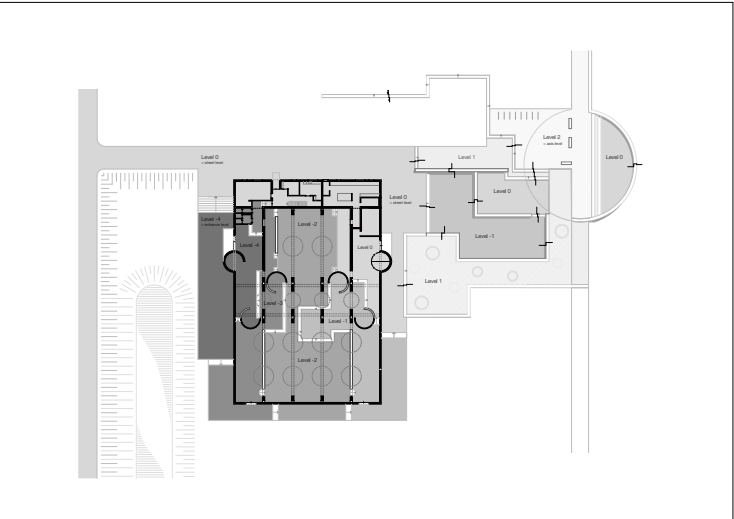
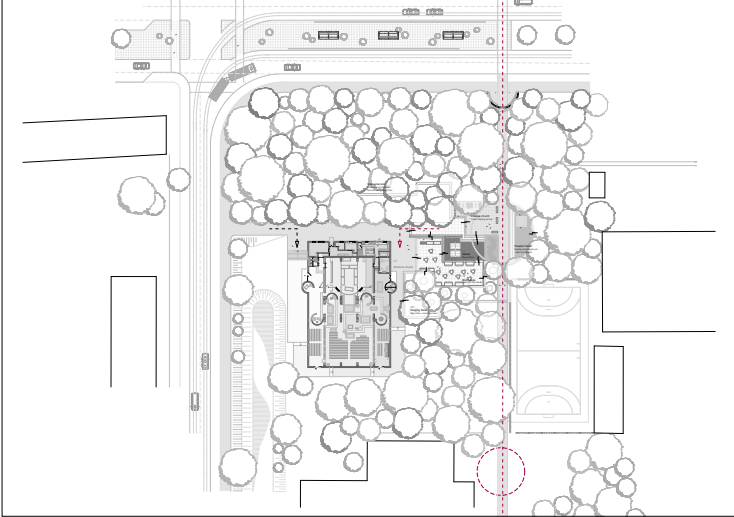
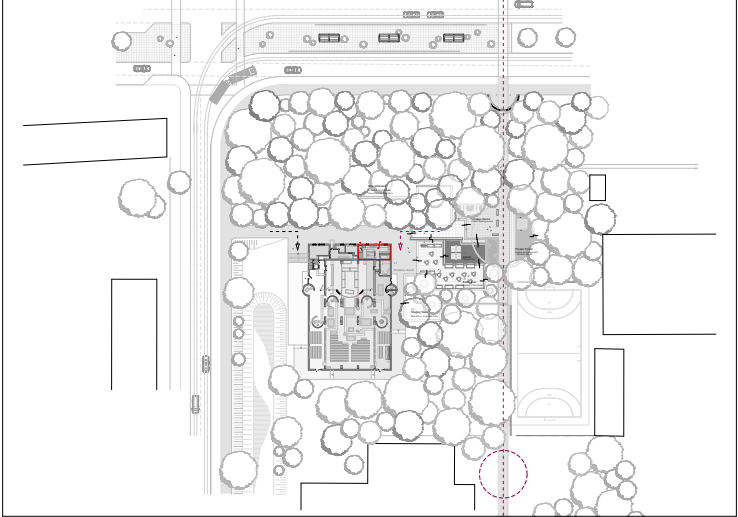
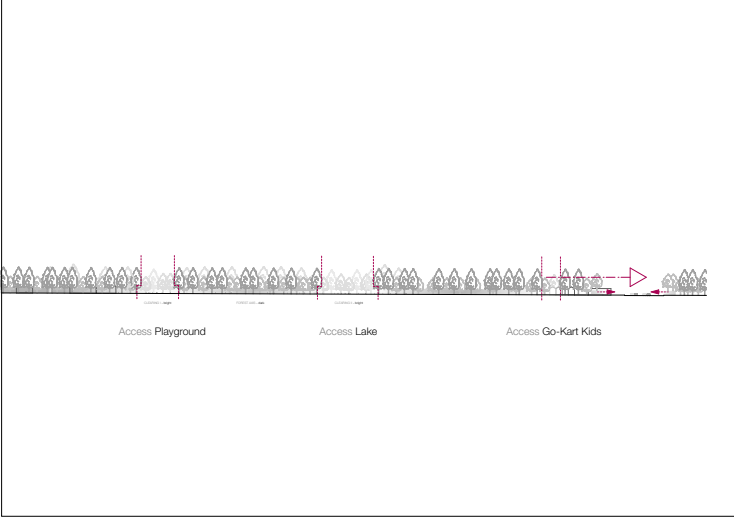
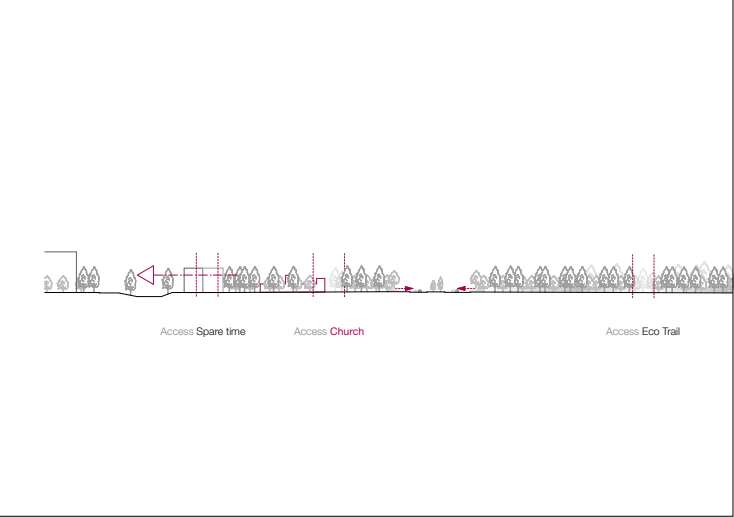
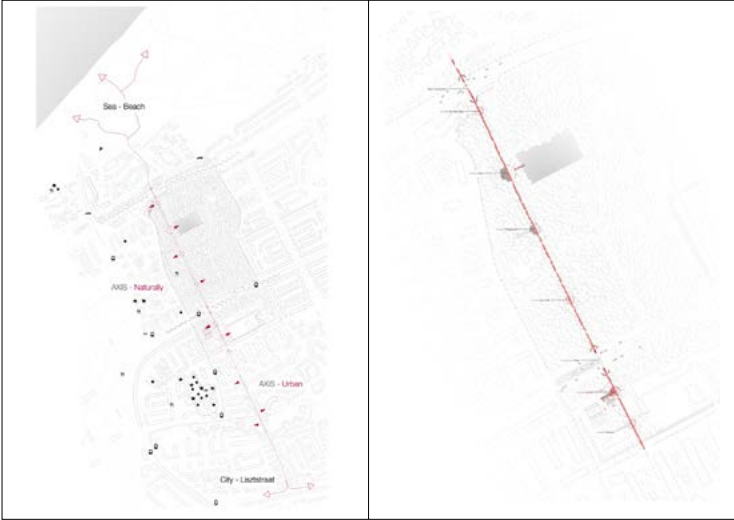
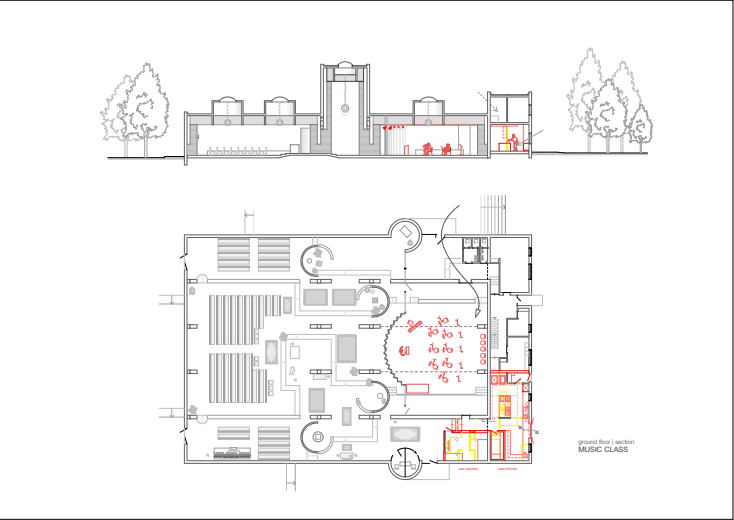
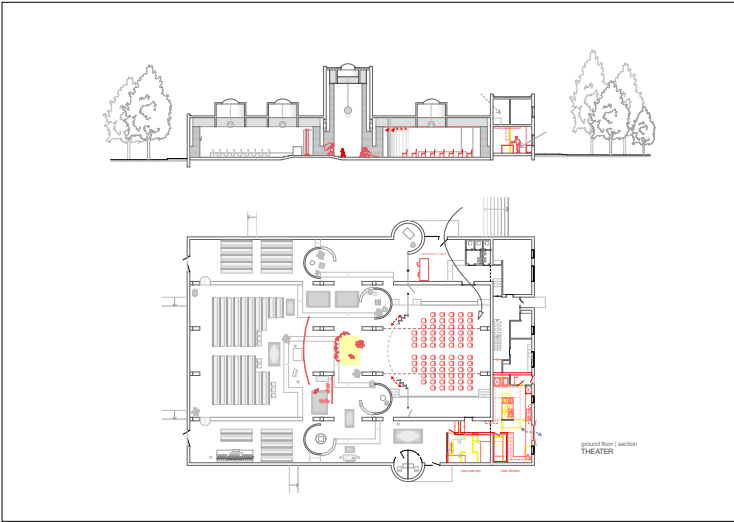
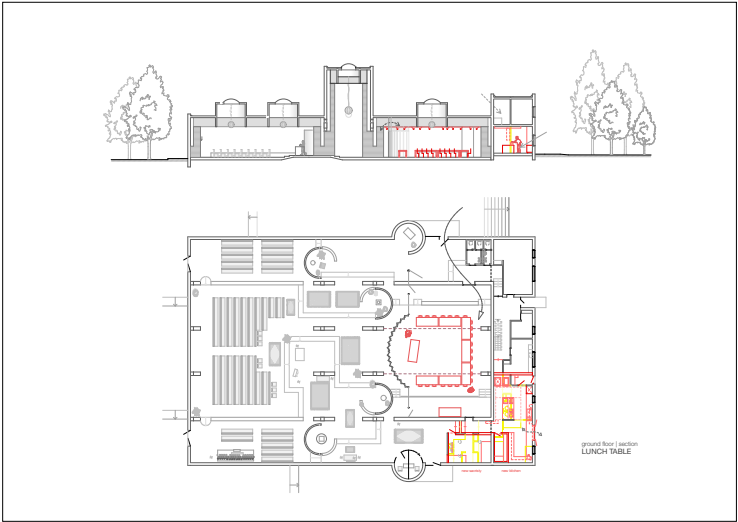
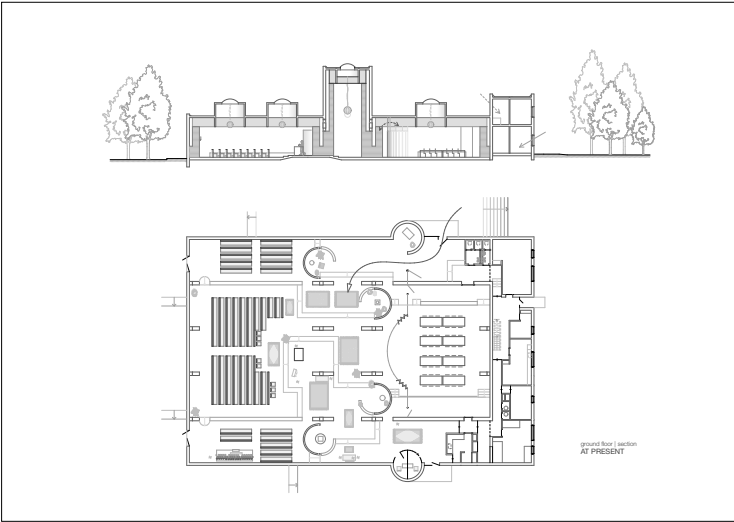
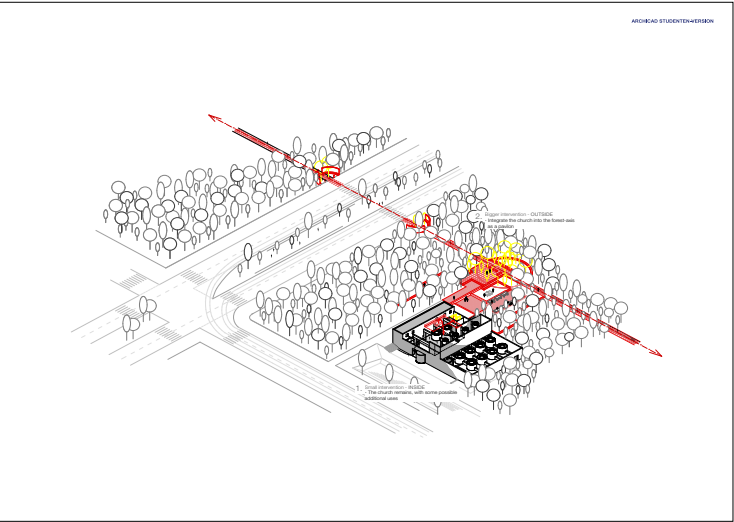
Intervention: Outside -...

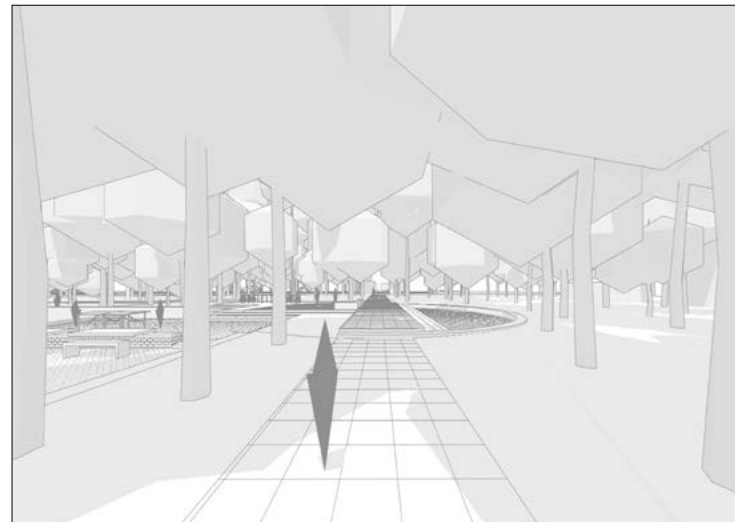
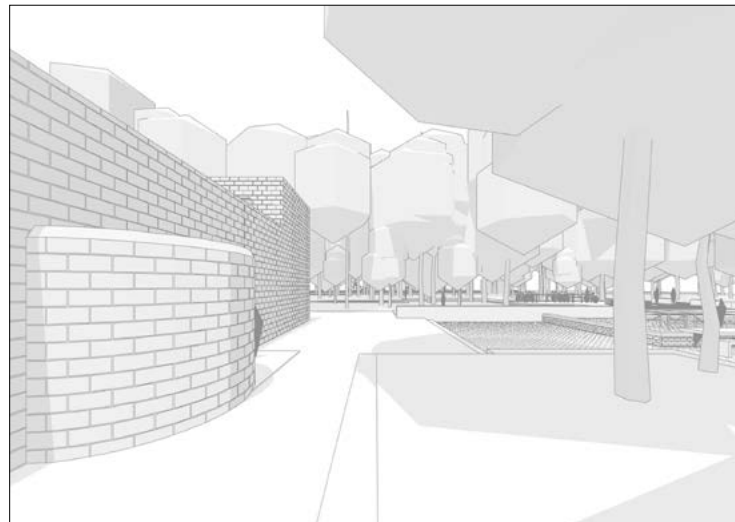
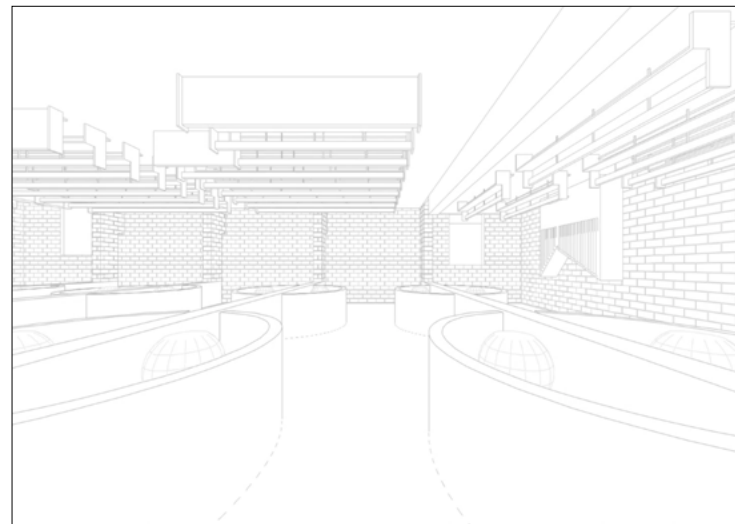
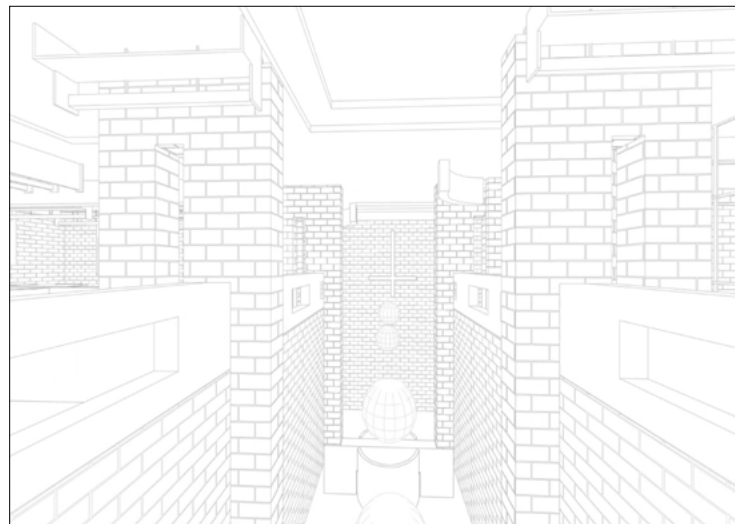
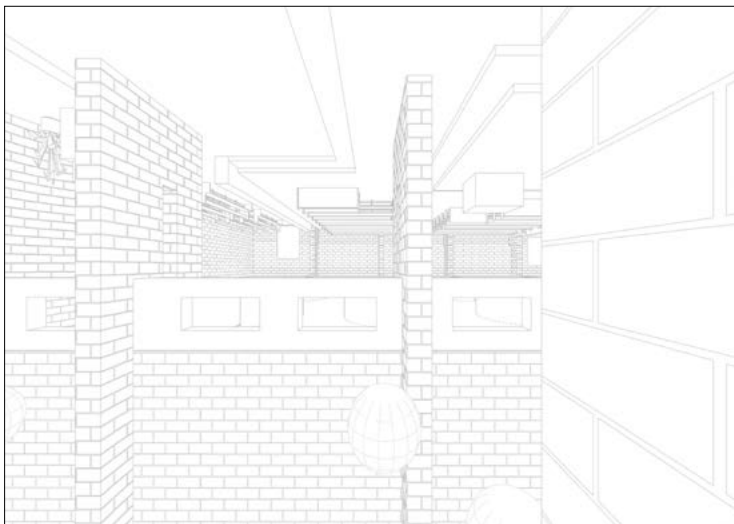
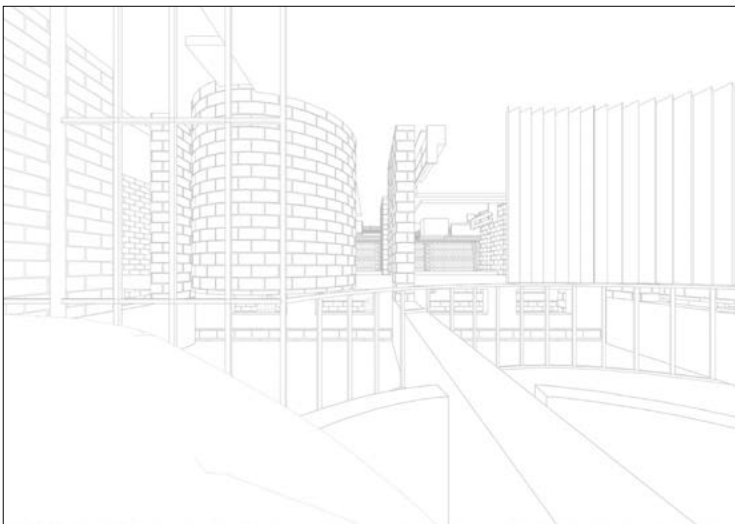
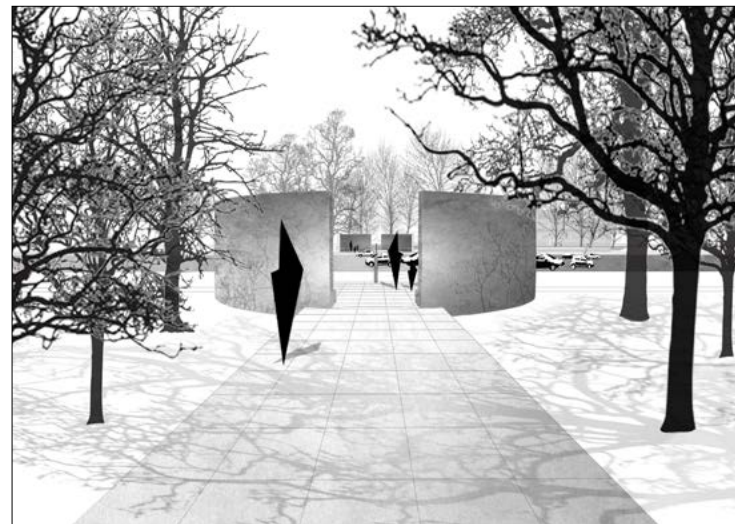
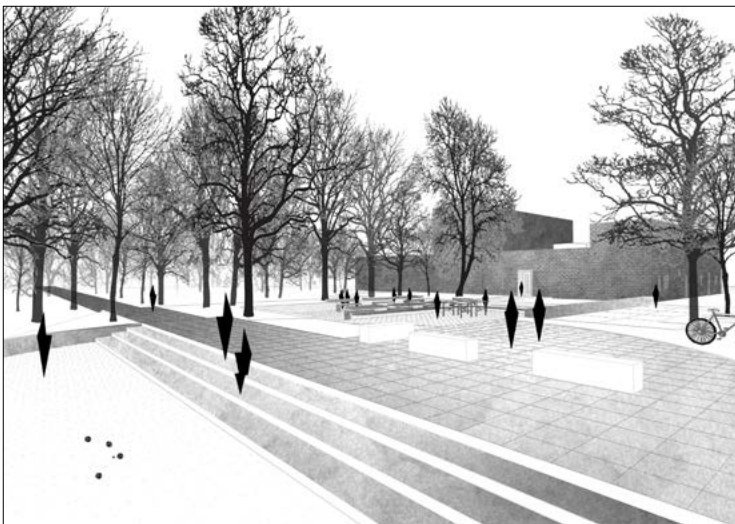


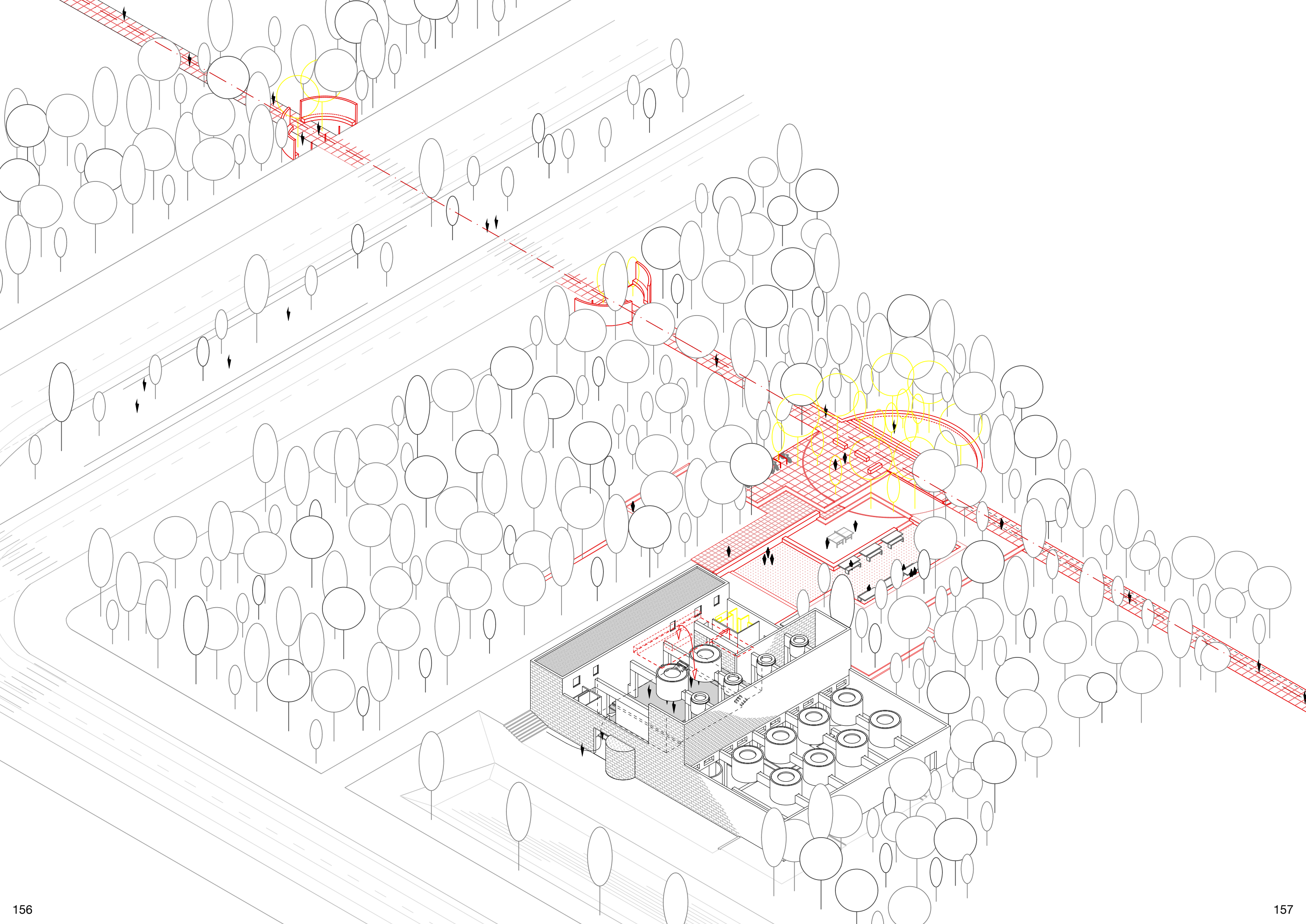
Intervention: Inside



INTERVENTION
The church works very well as a church and in general no change is needed. But there is a potential to make the church more accessible for the public by activating the surrounding forest.
Therefore, the intervention is composed of creating a public space that connects the sea with the city by strengthening the existing axis. The church will be readable as a pavilion on the axis in the forest.









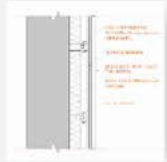
First floor plan



Mezzanine plan



Ground floor plan



Basement pl...



Practice rooms and bedrooms of musi...

Josef fran...



Garden as a public infrastru...



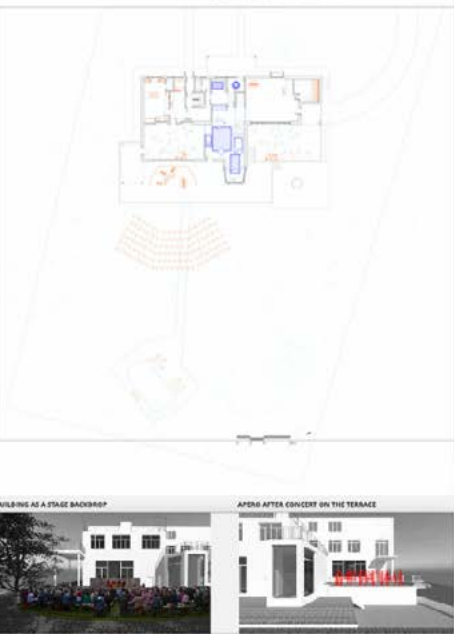
Ground floor - perf...



Short section anima...



Concert in the garden



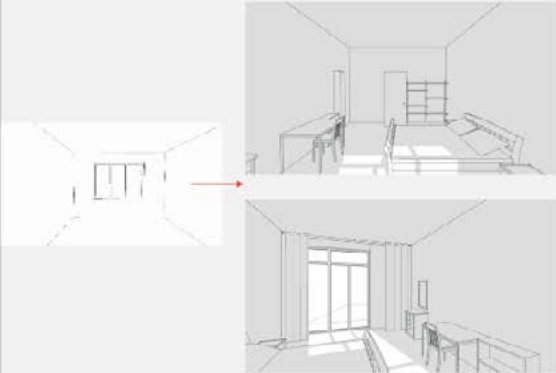
Common practice r...



Music Library



Practice room



INTERVENTION

The house was designed by Josef Frank for ardent lovers of music. The music of piano echoed through the entire house. This is brought back in the design. The neighborhood typology of a commercial/public ground is continued. The intervention keeps the residential qualities of the house and utilizes the beautiful garden, creativity of each space, all terraces and also gives back to the public through events and tours.

