

ALTUIRTUR VIRTUAL

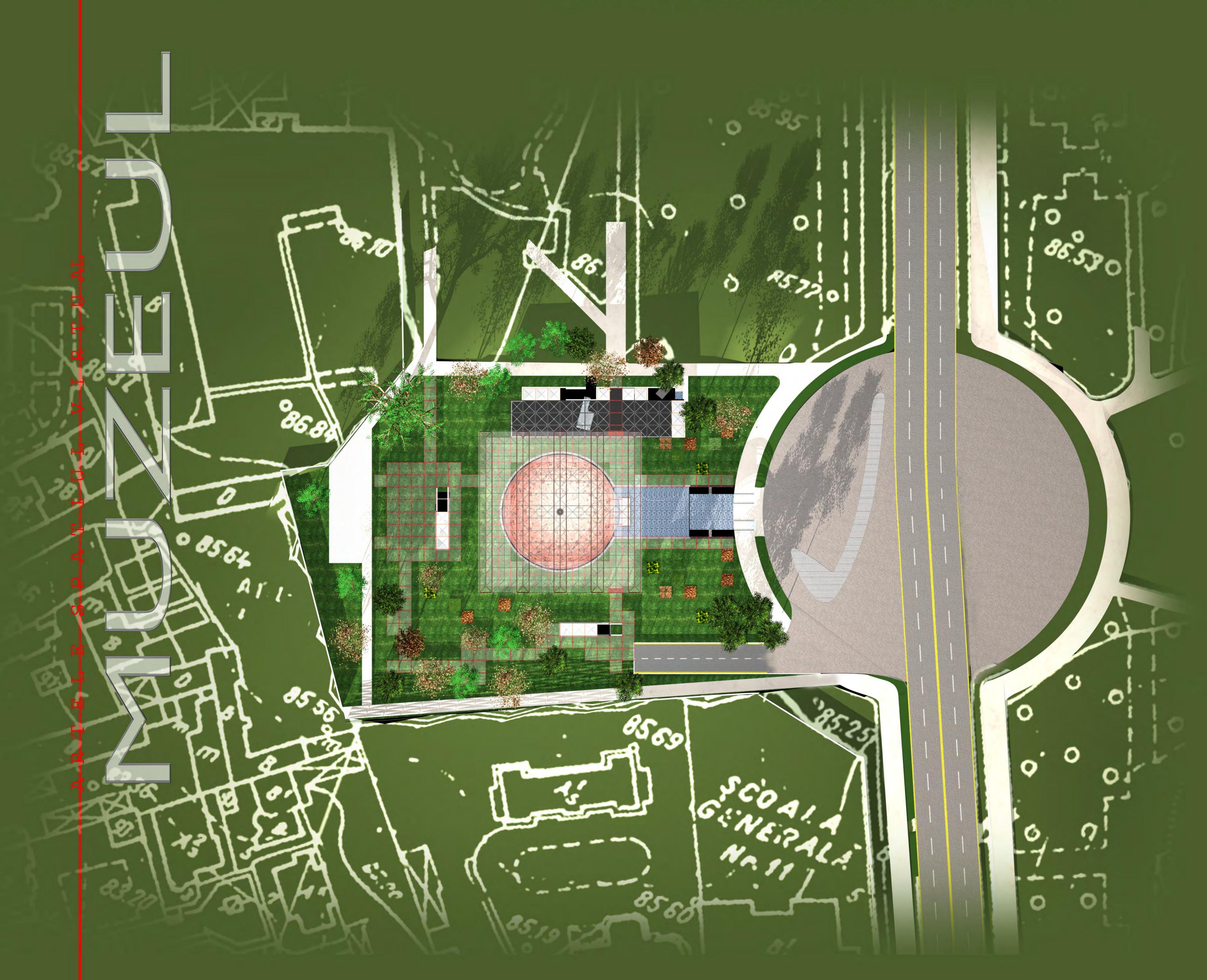




FATADA EST (acces principal) sc.: 1:100



FATADA NORD (acces secundar) sc.: 1:100





de

ARTA



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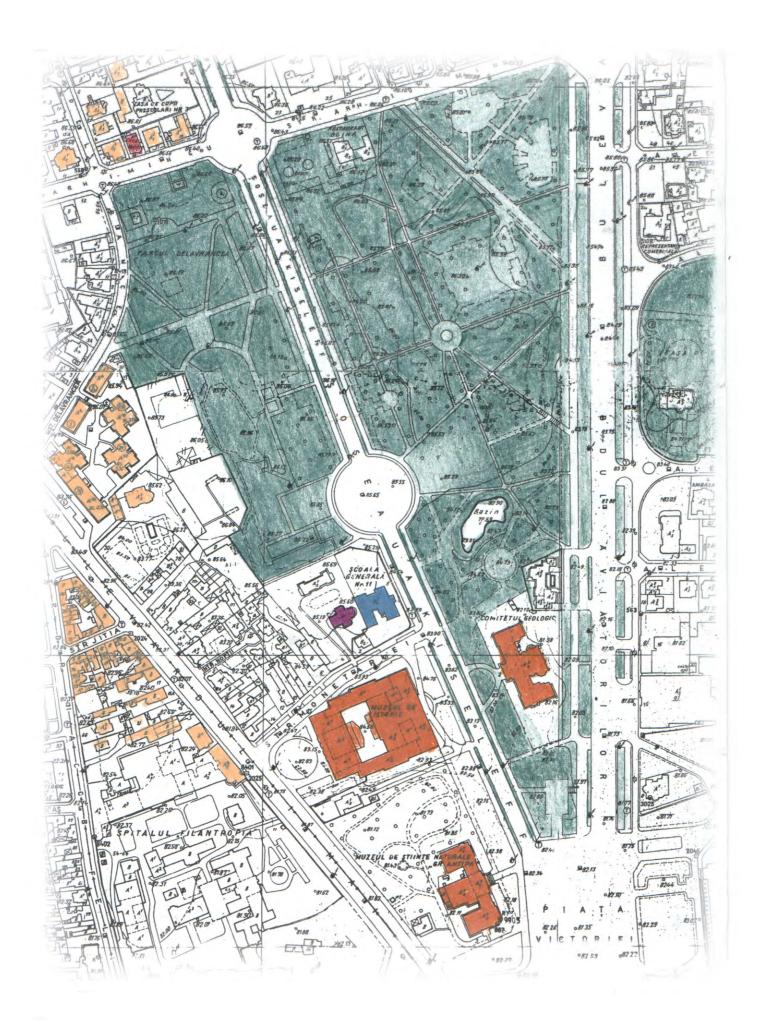
Trama functionala:

- 1. Acces (nod) principal (aprox 300-350 mp) cu garderoba, grupuri sanitare pentru public, informatii*, bilete + eventual, piese particulare
- 2. Spatii expunere:
- a. expozitia temporara (aprox 700-800 mp) care va gazdui pentru o functionare optima si omogena a muzeului si alti artsti si opere care nu se afla de latura expeimentalului*
- b. expozitia permanenta (aprox 1800-2000 mp) dedicata pentru diversele forme de arta experimentala (holograme, neon, plasma, fibre optice ...)
- c. spatii expunere cu statut special (300-600 mp) pentru expuneri "pe viu", direct in procesul creatiei si expunerea procesul in sine. (sali transparente ocazional)
- 3. Sala auditoriu (conferinte) (aprox 300 mp, fara foaier) auditoriu, conferentiar, proiectii, traducere simultana, grupuri sanitare
- 4. Spatii comerciale si asociate diferitelor evenimente culturale asociate (nedefinit) (zona de subtraversare pe ambele parti)
- 5. Cafenea-bar-terasa (aprox. 200 mp interior + 200 mp cu terase la nivel, in dreptul accesului secundar la auditoriu , si la nivelul accesului principal, la muzeu)
- 6. Spatii administrative (aprox 300 mp) manager, sala consiliu, secretariat, asteptare
 - birouri
 - -grupuri sanitare
- 7. Spatii dedicate activitatilor de profil (aprox 400-500 mp) ateliere, depozite, sali speciale de intretinere , observatie si conservare a exponatelor
- 8. Depozite obiecte de arta (300-400 mp) (nivel subsol 2)
- 9. Centru de control inteligent
- 10. Spatii tehnice (aprox. 200 mp) (nivel subsol 2) : centrala termica si de ventilatii
- 11. Spatii intretinere (150 mp) ateliere grupuri
- sanitare
- 12. Parcaj subteran (aprox 800 mp) personal si vizitatori

ARIA UTILA TOTALA: 6200 mp

Aliniamente

prediploma



Trama functionala a zonei

 incadrarea ca zona verde protejata (parc Kisseleef)

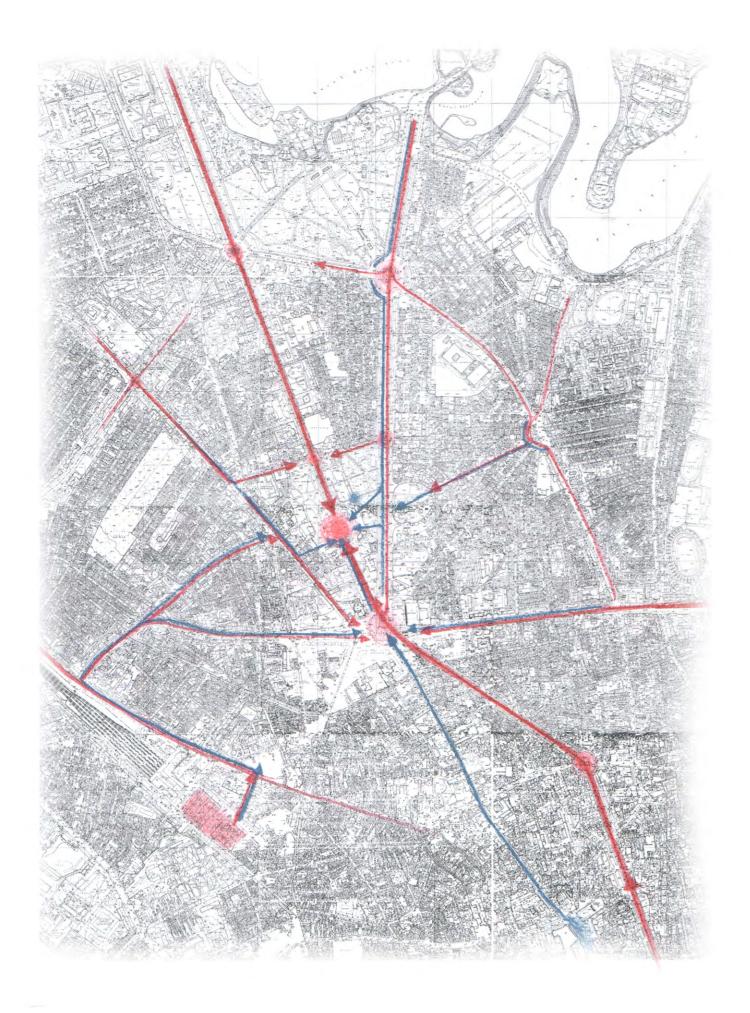
zona protejata

zona rezidentiala

cultura si arta

educatie si invatamant

religie



Axe principale auto si pietonale - pozitionarea in trama circulatiilor

trasee auto

circulatii pietonale

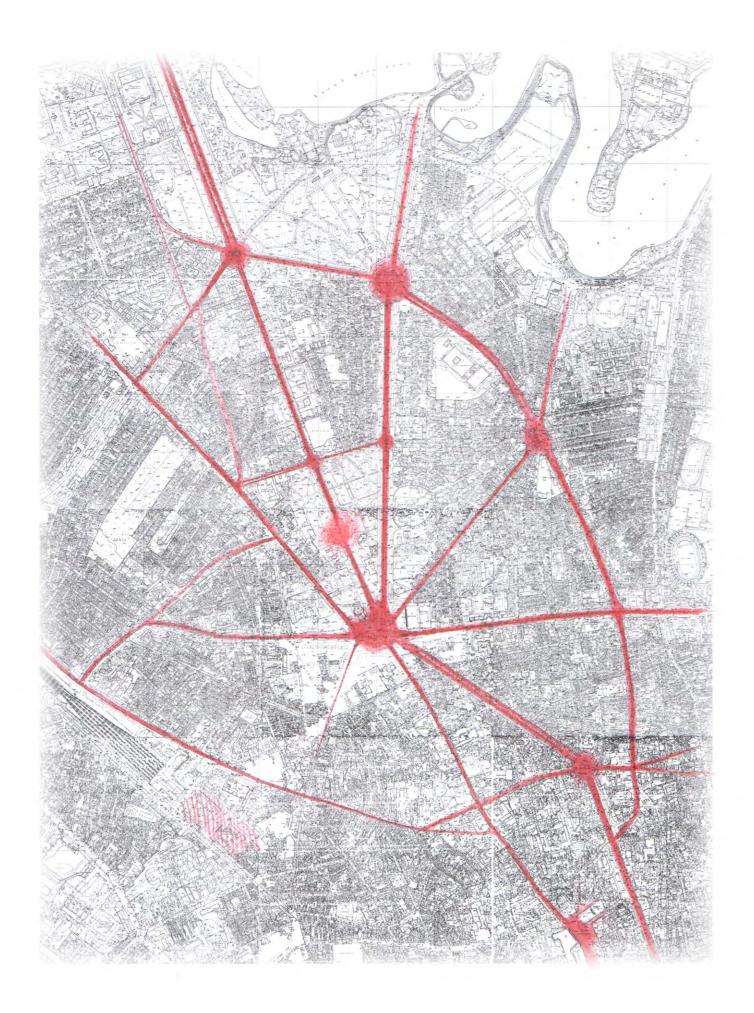


Gradul de conexiune cu orasul - marile fluxuri (gradul de centralitate a zonei)

zone de aglomeratie mare

zone de aglomeratie medie

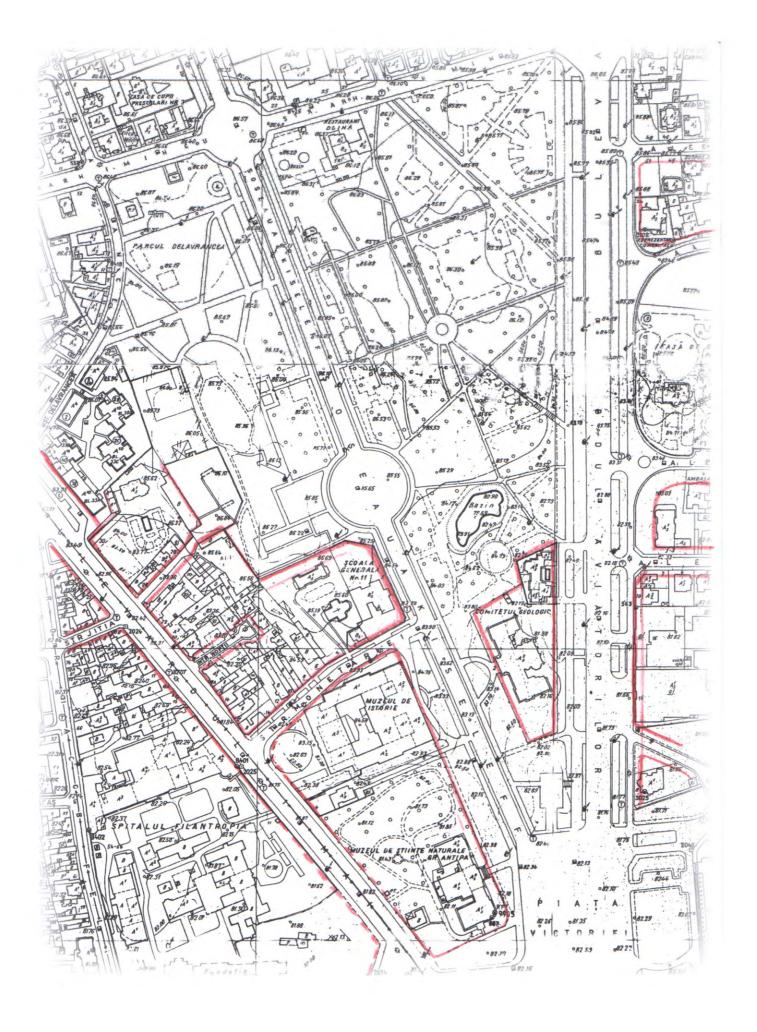
zone de aglomeratie redusa



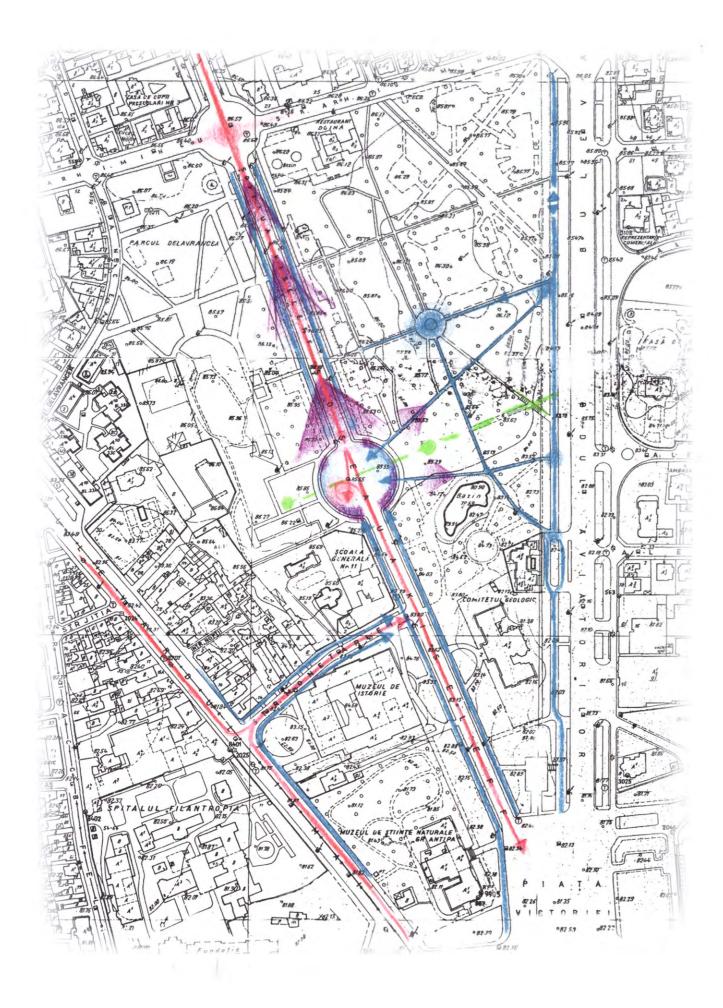
Gradul de conexiune cu orasul
- marile fluxuri
(gradul de centralitate a zonei)

fluxuri majore

fluxuri minore



Aliniamente



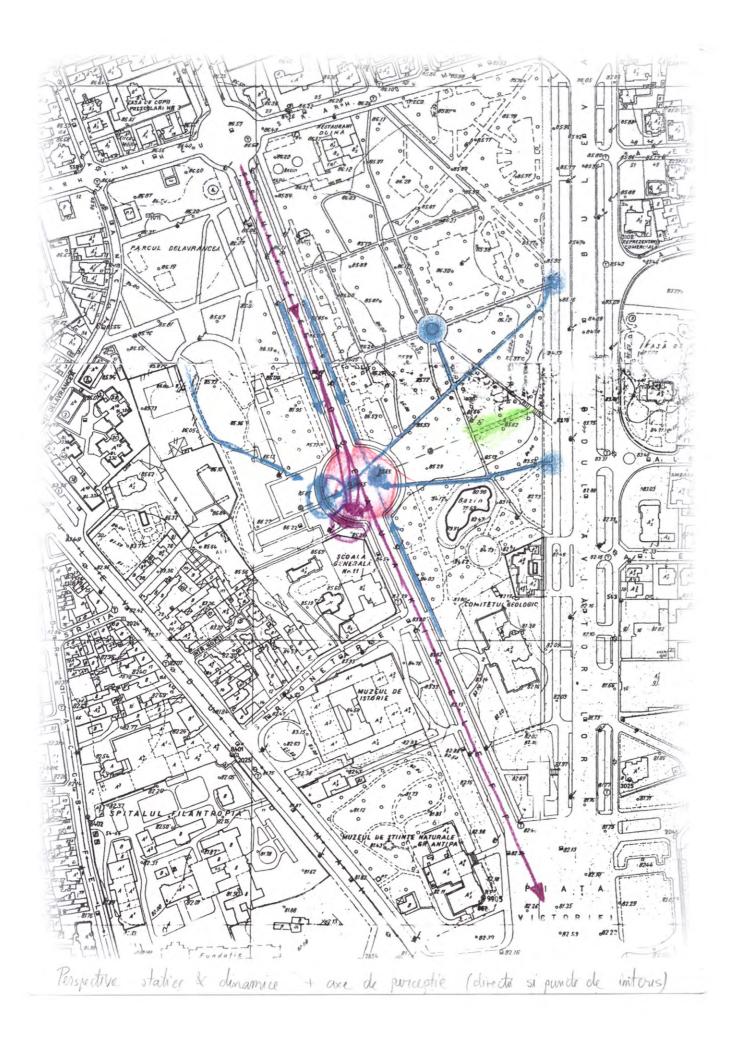
Axe, directii, perspective

fluxuri si nuclee auto

fluxuri si nuclee pietonale

directie potentiala - posibila amenajare

perspective si directii de percepptie



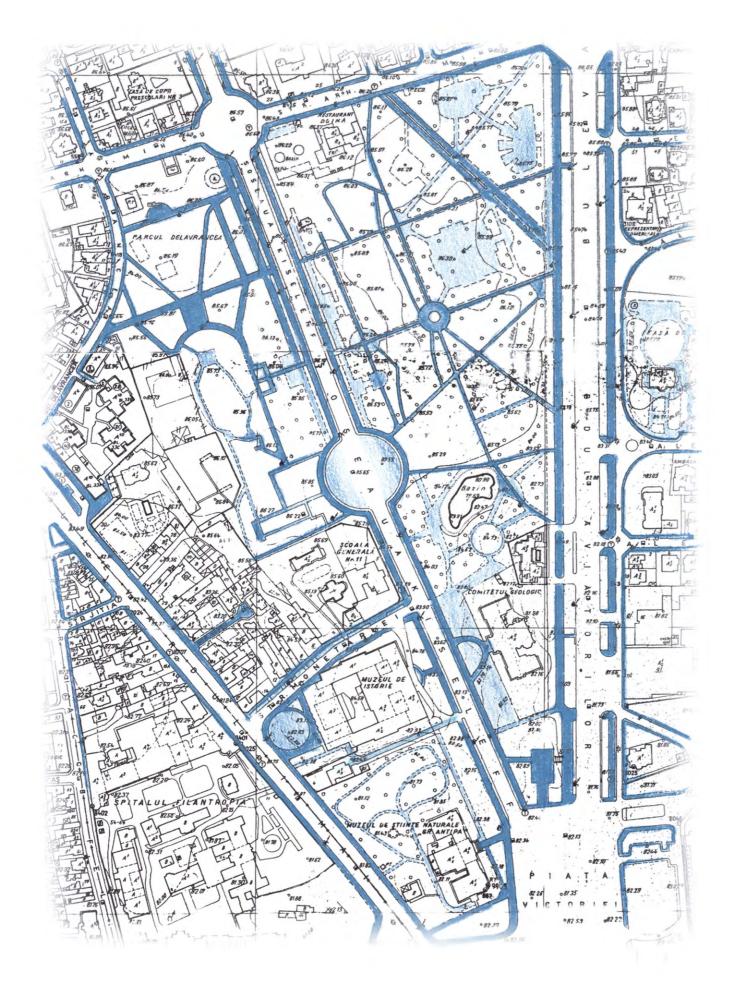
perspective statice / perspective dinamice

zona de degajare - marea platee

directii cumulatorii - perspective dinamice in ax

directie potentiala - posibila amenajare

perspective dinamice laterale - fluxul auto



Circulatii pietonale



urbanistica

analiza

Circulatii auto - scuaruri, fundaturi



analiza

Regim de inaltime

Modelarea luminii - o nouă dimensiune a spaţiului arhitectural (?)

la frontiera real / virtual într-o altă "lumină" : spaţiul holografic

Museum of Light

arts of virtual space

In theory

The main concept is intimately connected to the very essence of architecture and architects work, the element that defines the existence of as all in the end: **the space**. The modelation of the space is innerly linked with architecture more than anything else because of it's extremely complex and vast implications in human existence and society development.

The space its self is subject to an imense variety of definitions, generated by just as many ways of perceptions in different situations. So what we really have is a modelation of perception of the actual space. The challenge is to take this game of perception control to a different level, a higher state of space presence (spatiality), by generating "solidity" or "physicallity" using virtual space only. The psyhical space gains a new "soul", new properties, many of wich are just as real as the "old" ones, defining the same reality that exist even now, by emerging with the virtual space in real life world (not in a controled computer environment – ex. :virtual reality).

The ultimate state of this proposed symbiose is the stage of finding enough "materiality" and substance in the virtual space for it to be able to interfere with the "normal" space (the perception of it, not the actual space) to a achive an even reacher and more dynamic "architectural clay" – **a hibrid space**.

The most spectacular and complete way to follow this ideea, I found in an element of great importance for human perception – and that is visual perception being of the essence – **the light.** Light is the revealer of the space-time because without it there will be actualy no perception of it - other than through tactile or acustic sensors, wich add very little for environment reading.

Light with all its (known) properties – some of wich seen as of pure tehnical interest or science exotism – becomes the portal for the transfers between <u>real space</u> (that is the actual psyhical, material and "tired" space that we so simply relate to, with all its limitations, but also with all its values) and <u>the virtual space</u> (that is the etheral, nonmaterial, touch elusive, substance that often is seen as an ireality, although its properties equal sometimes those of the "real" space – for the same perceived effect, but still negated as space)

In "real" life

The most spectacular architectural aproach for this concept, a "materialization" of this theory, I found it to be a <u>museum of light</u> – a house of art of light and virtual space, all the same – where this world of real and virtual, material and imaterial is exposed in its very essence, in an "extended" tridimensionality – "live" show. The light becomes material, solid, substantial, as it invades, interactively the psihical space and emerges as a living thing through a spectacle of vivid colours and shapes of light. Light is brought to its tridimensional excellence, binding and unfolding spaces that it fills and lightens. This light that lives trough space it refers especialy to holography and its derivates – as this is the most powerfull expresion of this image of light nowadays.

The degree of innovation and image contrast that this museum would bring (that is after the estimated buliding time frame would have allready changed some preconceptions and tehnological aproaches) could vitalize not only the imediate site area comprising alike buildings (Muzeul Taranului Roman, Muzel Grigore Antipa) area chosen especially for the muzeum, but the entire capital as a powerfull magnet of new and cuttting edge, acumulating all the specific and hibrid art activities that fit to the specific in a wide sense from inside (all over country) and (for the start especialy) from abroad.

The specific of the building comprises in esence **controled light** – underground building (wich justifies once more the choise for the site) but as we're talking about a green protected area – The Kisseleef Park - the museum has also an overground structure like part that captures the sunlight – **uncontroled light** - into a live nature responsive exterior exhibition of light (holograms). Thus the contrast of the image that I mentioned before it concerns the architecture of the neighbours AND was never intended as an obstuctive noncontextualistic aproach in the park. On the contrary.

The museum its self lives through its exponates, where the expozitional space transcends through its psihical limitations trough the virtual presences, unifing the entire building as a single entity.

The spatiality of the building is governated by the imense cupola (the sphere – protected by the outer construction and generator for the interior) wich is directly wich serves vizualy as a connection between the exterior and the interior space. This sphere contains the main space for this entire museum (the main atraction) – a polivalent expozitional "tower" – "the holodeck" – concieved for all those manifestations of large scale an imense like pieces of art. But the sphere is much more than just a covering for this hall as its outer surface reacts, like a living entity to almoust everything in the suroundings (light variations, sounds, motion …) through virtual imersions of diffrent, shapes "depths", colours and patterns of animations.

Conclusion

This approach and the building its self is merely a modest intention of comprising and giving shape through an architectural entity to this vast domain. The technical posibilities are present even now and can concure to generate such a project but there is still the issue of very big investments (to get smaller in the future – the time frame for this building, anyway).