STREET ART CLUB

Dorji Tshomo Tshering

A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of

Bachelor of Architecture

Department of Architecture School of Architecture and Design
ASSUMPTION UNIVERSITY
2016

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Street art has always been seen as an art form which may not be as important yet the very fact that street art holds an extremely important place in the lives and way of exhibits and talks about the contemporary times is something that should not be ignored.

We have reached a point where the idea of exhibits is somehow changing and street art can play an extremely important role in it. The idea of art exhibits has always been focused more on the final product than on the idea of how the art was bought forth. At the same time street art which was the main definition of an art for everyone is slowly losing its core importance because an art which used to hold its value in its raw medium of the streets is now being placed within the confinements of the galleries which is an extremely sad approach.

However, this provides the world of art as well as the world of architecture to work with a new way of architectural innovation where the idea of architecture as an art exhibit which could work and interact with its users.

This thesis aims to study on the architecture that not only solves the problem of art exhibits and the idea of street art becoming commercialized but it also aims to study how the architecture could be innovative enough that it could within the premises of its old culture still manage to come up with innovative measures of art exhibition which would challenge the norms of the traditional society.

At the same time the thesis tries to bring forth a new way of thinking and modulation where the idea of architecture is very much blurred within the confinements of the beautification of the innovation measures.

This thesis is an ode to the new measures that would be taken within the world of architecture to make the art and exhibits with a hint of interaction and at the same time it is an ode to the unspoken voices of the artists that all live within all of us.

Acknowledgements

I would like to thank my advisor, Dr Huong for all the support she gave me regarding my thesis selection and the guidance she provided me with. I would like to extend my heartfelt thanks for the freedom she gave me with my ideas and the confidence she showed in my project.

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I would also like to thank all my previous advisors during my study in architecture since year one to today for having helped me shape my study of architecture and architectural style.

Dorji Tshomo Tshering

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Chapter 1: Thesis Introduction

1.1 Background of Interest

The attempt of this thesis is to be able to understand the working of a museum of the present times and with it try and create a new type of architectural typology which would be flexible and adaptable enough to suit the needs of the users within the typology.

It is even an attempt to understand the concept of museum as no longer only a place for the showcase of artifacts but a cultural hub which reflects not only the current lifestyle but also a place for the expression of human emotions and the ever changing world. How the museum could be a learning space as well as function on a different level of interaction in this high tech world.

'Museum' by the definition in a dictionary was:

"A building in which objects of historical, scientific, artistic or cultural interests are stored and exhibited."

However, in recent times, the definition of museum has been updated to:

"A nonprofit, permanent institution in the service of society and its development, open to the public which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study hard and enjoyment."

Museums have continued to evolve and change. New technologies, as well as various forms of emerging art and collections as well as diverse users and audience

Members have given rise to new kinds of exhibition environments and museums. The functional as well as the operational standards and requirements have been made unique to the museums.

The museum is used as a starting point for this thesis in order to create a new architectural typology which could act as a foundation for a new way of exhibiting art not as a mere piece to look at but as an interactive, adaptable and flexible art which could be the whole project itself. The attempt is to create an architectural project which not only houses the art projects but at the same time acts as an art project itself.

In order to further the idea of interaction, flexibility and adaptability, street art is chosen as the main kind of art for the following reasons:

Street art is an art which is found along the streets and everywhere that one could imagine, it is found in the nooks and crannies of the building and at the same time the walls of the neighborhood which makes it an extremely interactive art for all kinds of user. Street art being an art which is found on the street provides one with full potential of being an art which explains itself as a completely conversational art.

Street art is an art which does not define itself by the four walls of the building but rather by the idea of relating to its site context which includes the surrounding buildings, users and all kinds of infrastructures such as the CBD, transit hub and many more.

This idea of it allows for the art be an interesting art because street art is an art which does not really have any written literature on it so it remains open for interpretation to all kinds of people, thus making it interactive.

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STREET ART

"Eye-catching street art featuring optical illusions."

The larger-than-life paintings cleverly interact with their surrounding environment in an amusing and mischievous way..."

"Street art plays with the sense of scale which differs from other kinds of art. This is one way of illusion which distorts your perspective from where you stand and view the art."

BANGKOK'S ART SCENE IN RECENT TIMES

With respect to the present condition of the museums in Bangkok, the museums of Bangkok have always been a forefront for tourists and locals alike. However, in recent times the influx of users to such museums has downsized.

"From current information, the numbers of museums in Thailand **are*** up to 1,389 (Anthropology Center, 2015) in the form of temples, community, educational institutions, government unit, local, and in Bangkok, there are about 201 museums (Kienwattana, 2009). Although the museum is diverse and numerous, it's not popular for both Thai and non-Thai tourists. This may be caused by several reasons.

According to Sujin Wongted "The problem **is*** that there is no support from people in society. The Fine Arts department's museums around the country are very boring with the same and only one style. This makes people feel that museum is outdated.

People and government don't give the priority to the museum. Manus Kaewbucha also said "Whether it is public or private, or local museum in Thailand. They often experienced similar problem which is about their image that seems to be standstill due to the lack of movement in new activities and understanding of people" (Kienwattana, 2009)"

The main problem with the museum seems to be the fact that it's very static in terms of its approach to its users. With the recent uprising of various galleries and artistic hubs as small pockets, the future of the museum could be in danger.

THE ART THAT LIVES WITHIN BANGKOK

Bangkok is known for its shopping malls, beautiful beaches and the party scenes. However, the artistic side of the Bangkok-ians can never be ignored for the painted **graffiti** on the walls of the abandoned buildings are a proof of that.

Graffiti in Thailand is as illegal as anywhere else in the world but the graffiti scene seems to be more accepted in the city of Bangkok; this results from the fact that a street art festival with some very well-known artists has happened in Bangkok.

The fact that an exhibition center such as Bangkok Art and Cultural center accepts and is willing to exhibit the street art stems the fact that street art in Bangkok is more accepted than elsewhere.

People in Bangkok think of graffiti not in the sense of a rebellious nature and vandalizing public property but more of like an expression of what they feel while at the same time the passerby who see the graffiti also leave an impression which helps bring out the creative sides of users and artists alike.

The shift of street art from the streets to the gallery:

Street art as the name itself defines it, is supposed to be the art that graces the street. However over time, the idea of street art is being altered because it is slowly making a jump into the main stream which somehow puts it within the confines of a gallery.

"I eventually found out that doing tags all over was not a thing for me, I wanted to create art which would be able to communicate with people[1]"

This is an interesting concept because this puts forward an idea which has an equal share of pros and cons.

Pros of Street Art on the street:

1. When the street art is on the streets, it is in its original medium, hence it is the best place for artists to work in.

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[1] Thai artist Bon, "Rise of street art in Bangkok," Bangkok post, accessed April 14, 2016
http://www.bangkokpost.com/learning/learning-news/413952/rise-of-street-art-in-bangkok

2. By having the street art in the original medium of the streets, it is there for everyone to see which makes it very approachable and reachable.

3. By being on the streets and by being extremely reachable to the common audience, the street art tends to inspire all kinds of people on the street.

Cons of Street Art on the street:

1. When you have street art in its original medium, which is the street, it means that it is within the public premises which makes it to some extent a mode of vandalism, hence there are chances that people might want it removed.

2. When it's on the street, people take it for granted and they just see it and just walk past it without having much of an interaction with it.

3. When people just see it and leave then there is no mode of interaction or any idea of furthering the interaction of the street art with the public.

Pros of street art in the galleries:

1. When the street art is put within the galleries then automatically, the street art gets upgraded which is good for the street art.

2. Once the street art is put in the gallery then people can go and interact with it more than they would have done on the streets.

3. Once the interaction happens when the street art is put in the galleries, then that would mean that people would see the street art, enjoy it and then have conversations with it. Conversations can be on all types of levels such as the level of people and the art interaction, people and people interaction. This would mean more interaction than it would have had on the streets.

Cons of Street Art in the galleries

1. Once you put the street art within the confines of a gallery, then that would mean that you make the street art a commodity or product which is a very different idea from what street art is actually supposed to be.

2. Once the street art becomes a sort of a commodity, then it would mean that street art is something which automatically becomes available to few. The few in this case would be the rich people who can afford to buy the street art which has now become a commodity.

3. When only few people are able to get the street art then it means that the interaction of the street art with its audience would be limited to a few selected people who would be the ones who can actually afford it.

Figure 1.1 Pros and Cons of the transition of street art from street to galleries.

1.2 Issue of Interest

1. How can street art be presented and promoted without being put into the confinements of a gallery?

2. How can you break the distinction between artist and the users?

3. How can the idea of street art and the specificity of the street be translated to architecture?

1.3 Objectives of Proposal

1. Redefining the idea of an exhibit not based on the final result but on the basis of the process of how it is made.

2. Blurring the lines between the artists and the viewer by the use of hands on activities and interactive modules.

3. Creation of a flexible, installation like architecture which adapts to the various needs of different street artists and users at different times of the day.

1.4 Hypothesis of Proposal

A flexible architecture which explores the possibilities of creation of various kinds of spaces and experiences with a new typology

1.5 Thesis Statement

By introducing a new adaptive and flexile building typology, the complexity of the installationisque architecture will promote a cohesive, open programming where artists and visitors will benefit from each other

Chapter 2: Literature Review

2.1 Literature Searches

2.1.1 The Work on the Street: Street Art and Visual Culture Martin Irvine Georgetown University

(Irvine, MARTIN. "The Work on the street: Street Art and Visual Culture.)

This study generally showcased the history of street art and how the idea of street art along with the idea of visual culture came into existence. It speaks of the street art context and about its reception, theory and practice. It even spoke of how the street art culture spread to various countries and came to be what it is of today.

2.1.2 . Urban Masters, a case study on Opera Gallery London

(Dyan, Gilles. "Urban Masters." Opera Gallery.)

A basic case study of the Opera Gallery in London and with the idea of various kinds of street art and how the various street art holds cultural value as well how the idea of street art could help change the world around us.

2.1.3. Beauty along the Streets in Bangkok

(Khongkhakul,Itthi. "Beauty Along the Streets in Bangkok

A summary of the uniqueness and beauty of the streets of Bangkok. Streets which function not only as streets but as a unique and powerful platform which allows artists to explore and express art as objects in public. It sees street art as a form of communication for public and their everyday living.

2.1.4 The Art of Spatial Resistance

(Douglas, Gordon C.C. "The Art of Spatial Resistance.")

A thesis study on the idea of how the street art concept started and spread to various places. The idea of how the popular culture went global and the methodologies of street art cities and their representation of the cultural hub.

2.1.5 Bukruk Art Festival Case Study

A case study of the popular Bukruk street art festival which even took place in Bangkok and how the platform of street art can be used as a form of community building and self-expression.

2.1.6 THE ART THAT LIVES WITHIN BANGKOK

Bangkok is known for its shopping malls, beautiful beaches and the party scenes. However, the artistic side of the Bangkok-ians can never be ignored for the painted **graffiti** on the walls of the abandoned buildings are a proof of that.

Graffiti in Thailand is as illegal as anywhere else in the world but the graffiti scene seems to be more accepted in the city of Bangkok; this results from the fact that a street art festival with some very well-known artists has happened in Bangkok.

Excerpt from a Bangkok post article.

"Bukruk Street Art Festival is taking place until March 17 and features indoor and outdoor exhibitions at Bangkok Art and Culture Centre (BACC) and nearby areas. Living Arts Festival runs from February 27 to March 10 at Ratchaprasong intersection, and will highlight street paintings that play with your **perspective**.[2]"

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[2] 'Bukruk street art festival,' Bangkok post, last modified October 20 2015, accessed August 12, 2016, http://www.bangkokpost.com/lifestyle/whats-on/25633/bukruk-street-art-festival

The fact that an exhibition center such as Bangkok Art and Cultural center accepts and is willing to exhibit the street art stems the fact that street art in Bangkok is more accepted than elsewhere. Excerpt from a Bangkok post interview.

"Most graffiti works in Thailand are influenced by hip hop culture but, personally, I think what graffiti means can differ from one country to another. Thailand is a place where you can do graffiti easily because no one pays much attention to abandoned walls or buildings. *People here are usually kind-hearted and you can explain to them what you're doing [and they will let you be]. Many times [while creating graffiti], the locals gave me food as a thank you for creating something beautiful for their community. There were times when I got in trouble but they are very few by comparison.* Having said that, graffiti can be a sensitive matter. It depends on what kind of graffiti you create, where you create it and what it gives to the community. If you try to create something positive, I believe good things will come out of it. If you spray to be destructive, problems may find you. It's up to you how you want to take graffiti."

People in Bangkok think of graffiti not in the sense of a rebellious nature and vandalizing public property but more of like an expression of what they feel while at the same time the passerby who see the graffiti also leave an impression which helps bring out the creative sides of users and artists alike.

"*A work becomes fascinating when it becomes part of an environment or a place. Each place has its own story and it allows an artist to represent it through a work.* The other fascinating aspect of street art is its transient nature. *Its creator has no control over its outcome or longevity. It's subject to weather and can be gone when someone else places their work over it. To me, that's*

what makes it special. I take photos of my street work as much as possible when I finish.[3]"

Excerpt from a Bangkok post article:

"I view graffiti as an art form and real graffiti shouldn't make the city less beautiful. If elected, *I would allow only those who are qualified enough to create graffiti at designated venues, not at abandoned buildings.* I don't want to restrict street art and we should organize festivals to encourage it.[4]"

- Suharit Siamwalla, a candidate for Bangkok Governor and managing director of DHA Siamwalla

2.1.7 On graffiti and the country

"Graffiti has been embraced by society more in recent years. Graffiti events and competitions have been held regionally and internationally while our neighboring countries such as Malaysia and Singapore have started providing designated spaces for sanctioned graffiti and state-sponsored graffiti competitions. I really wish those in power here would pay more attention to graffiti because, if we do it the right way, young people who want to do graffiti can do it without exposing themselves to risk and danger."

'For the next Bangkok adventure I managed hook up with local Thai Graffiti heroes Alex Mardi and Phai AMP... both of whom are very successful artists in a young and ever-growing Street Art / Graffiti culture in Thailand, and I couldn't have

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[3] - Pharuephon Mamafaka Mukdasanit," Art on the streets," Bangkok post, accessed May 25, 2016, http://www.bangkokpost.com/print/337170/

[4] Suharit Siamwalla, a candidate for Bangkok Governor and managing director of DHA, "Art on the street," Bangkok post, accessed May 25, 2016, http://www.bangkokpost.com/print/337170/

had much better hosts. Thailand is a country where the lines between Illegal and legal Graffiti are very blurred, and Graffiti as a concept and culture are still very far from being understood by the general population. In fact, in many ways it is probably already more accepted over there than it is in developed western countries.'

2.2 THEORY

2.2.1 LIFE BETWEEN BUILDINGS - JEN GEHL

Outdoor activities are influenced by a number of conditions and by far the most important factor which actually contributes to it is the 'physical environment.' The outdoor facilities are majorly divided into three categories which are the following:

1. Necessary activities, as the name suggests, necessary activities are the activities which happen out of the fact that one has to, a certain kind of activity which would later enable that user to be within the context of an outdoor activity.

For Eg: If a person has to take a bus or a van, then that person would be at that prime location, no matter what.

Another example with respect to the everyday context would be: As I am final year architecture student who studies design then it is necessary for me to be on the tenth floor studio every Monday and Thursday which makes that activity of me going there a necessary activity.

2. Optional activities, optional activities are more like activities which would occur when a certain user wants to do so and not necessarily has to do so. For eg: If a person goes out of their dwelling for a fresh breath of air then it because that person wants to go out and not because they have to go out.

With regard to the idea of an architecture student, for eg: If a fellow student who is not in the final year, then that person has no need of coming to the 10th floor studio

but if the 10th floor studio is the only studio where the student has more space to work on a certain project then the student will decide to come the 10th floor, not because he or she has to but because he or she wants to.

However, optional activities also happen when the conditions are favorable which allows for them to take on those activities. For example: For the non-final year student, the 10th floor's attraction point was that it had a big space for them to work with so they decided to come, if it was not spacious enough then that student would not have come.

3. Social activities are even termed the resultant activity of the above mentioned activities. These activities vary on where they take place. In places like the cities and all, the activities are more superficial because they just depend on the aspect of seeing or hearing without any physical contact yet it still remains a social activity.

Life between buildings defines the idea of contacts in the most interesting way possible. It is the idea of distinction and blurring the line between being along and being with people. It talks of how social activities could actually help architect's place programs and initiate a way in which the users could not only get encouraged but also help with the design aspect of it.

The idea of the above three kinds of activities forming a triad can result in the following advantages:

1. A form of contact: normally people are either totally alone or totally with others But the way an activity or program is placed or an architecture is built, the person could be alone yet with others at the same time. As opposed to being a passive observer of other people's activities, the individual himself is present.

2. Possible access to contact at other levels which helps contacts that develop spontaneously.

3. An uncomplicated opportunity to maintain already established contacts. People normally maintain contacts who are normally within their normal peripheral areas which helps them maintain the contacts. This is the reason why the simple passing of people by each other causes them to create and maintain those contacts.

Information about the social environments: Mass media of course informs people of the happenings. However, by being with others, one learns of how the users live and behave and how that could benefit the certain users.

A source of inspiration: By being with other people, users experience a certain kind of adventure where they get to be with others and observe which in turn inspires them to try it out.

A uniquely stimulating experience: As people get to experience the various kinds of activities, it inspires them to do new things which turns out be an extremely social and stimulating experience.

Activities as attraction points: People are forever looking for a focal point which would inspire them and that is the exact thing which acts as the attraction points.

The activities that normally happen on the streets are forever seen as obvious attraction and interaction but on a closer observation and analysis of it, it helps as a tool for architects to understand the concept of activities which would inspire people and help them come up with a new kind of medium for social interactions.

2.2.2 Transparency: Layering of Planes/Layering of Spaces

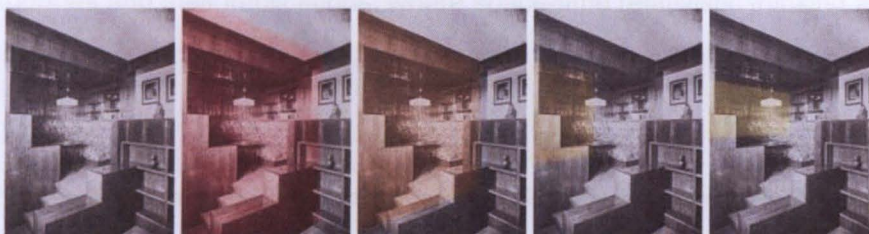**Transparency: Layering of Planes/Layering of Spaces**

Figure 2.1 Phenomenological Transparency.

In this study by Collin Rowe and Robert Slutsky, two Modes of transparency are studied.

Literal & Phenomenal

The key idea to this seminal essay was the discussion of the ideas of literal and phenomenal transparency and the distinction which makes these two entities of transparency, two same yet different catalysts for the users to experience within a building or when looking at a painting.

Literal transparency in this aspect is seen as perceptual transparency while the phenomenal transparency is seen as the conceptual transparency which comes forth by the quality of spatial and volumetric organization.

In this essay, Rowe and Slutzky, quotes Gyorgy Kepes for defining transparency as a result of transparent figures interpenetrating each other without optical destruction, but transparency also implies something broader than optical effects, as it also includes spatial effects.

"Transparency means a **simultaneous perception** of different spatial locations. Space not only recedes but **fluctuates in a con**tinuous activity[5]" (Kepes quoted in Rowe & Slutzky, 1982).

This overlapping and interpenetrating of figures conjured an ambiguity or contradiction of spatial dimensions.

The concepts and conditions of transparency parallel movements of Relativity theories and their implications; where space-time relativistic thinking allows for two

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[5] Kepes, "Transparency: Literal and Phenomenal," Scribed post, accessed 8th August, 2016, https://www.scribd.com/document/122738991/Colin-Rowe-and-Robert-Slutsky-Transparency-Literal-and-Phenomenal

objects to co-exist simultaneously in the same space and time, as such transparency is a space-time condition of betweeness, a **simultaneous perception** of space.

Perceptual vs Conceptual Transparency:

Collins and Slutsky in this essay try to differentiate between the two different types of transparency by comparing them to looking and reading .They say that literal transparency is like looking at a book because it engages the eye but phenomenal transparency is like reading a book because it engages the mind .All in all, they suggest that literal transparency can now be seen as a kind of **Perceptual transparency** as it engages the eye, whereas phenomenal transparency can be understood as a **Conceptual transparency** which engages the **mind** of the viewer, in one's interpretation or reading of spatial organization.

"Reading' opposes itself to 'looking'…as a different kind of visual attention" *(Osborne, 2002). Perceptual transparency is a **transparency of looking**, as the transparent conditions arise due to an overlapping of material or substance, whereas Conceptual transparency is a **transparency of reading**, thus engaging the mind of the viewer or reader, in order to interpret and understand successive layered spaces as modes of transparent phenomena."*

"Literal transparency is a perceptual and actual transparency of seeing or of substance, whereas phenomenal transparency is a conceptual and implied transparency of reading or of organization."

Transparency: Simultaneity & Interpenetration

Figure 2.2 Transparency in paintings.

In the essay, Rowe and Slutsky state that cubist painting of the 1911 and 1912 were a clear indication of the two levels of transparency.

The literal and phenomenal transparency involve the **fusion of the temporal as well as the spatial factors** but at the same time it was a prediction of the fourth

Figure 2.3 (left) Le Corbusier's La Roche House; interpenetrating spaces.
Figure 2.4 (right): Le Corbusier's Cook House, 1926/27.

Application of Transparency within the idea of Architecture

"*Building in France, building in iron, building in ferroconcrete, "By their design, all buildings today are as open as possible. They blur their arbitrary boundaries. Seek connection and **interpenetration**[6]*"

-Sigfried Giedion

Layering & Stratification of Frontal Planes: Layering in Le Corbusier's Work

Figure 2.5 (left): Axonometric of Le Corbusier's Villa Stein.

Figure 2.6 **Adolf Loos:** The Diagonal view.

The layering of the frontal planes in lecorbusier's building is seen as transparency for the layered configuration of the building stretch out and expand various constituent layers.

In the essay the writers even mention Adolf Loos and how Adolf Loos states that his architecture is not conceived in plan, but rather in terms of spaces or cubes, hence the Space – *plan*, which achieves a merging of stories and spaces into a **contiguous** and **continuous space**.

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[6] Sigfried Giedion, "Slutsky and Rowe interview," Scribed post, accessed August 27, 2016, https://www.scribd.com/document/122738991/Colin-Rowe-and-Robert-Slutsky-Transparency-Literal-and-Phenomenal

Doubling of Transparency: Simultaneity of Transparent Dialectics

Rowe & Slutsky mentions in their article on Transparency, that in the transparent **overlapping**, **interpenetrating**, **superimposing** of planes and figures, there exists more than a single mode of transparency, that is, not only is there a physical or **literal transparency**, that is, an actual or real transparency, but also a conceptual or **phenomenal transparency**, that is, an implied or seeming mode of transparency. As such, in architecture, not only is transparency a condition of material or substance, permitting the "**passing through**" of light, air, and sight, but also a condition of organization or ordering. Hence, there exists two modes of transparency, two modes of layering, the **Layering of Planes** and the **Layering of Spaces**.

Hence, both the Layering of Space and the Layering of Surface, both the Layering of Volume and the Layering of Façade, resulting in a spatial-surface ambiguity, an ambiguous fluctuation and oscillation of depth of space and surface.

2.2.3 PRACTICE OF EVERYDAY LIFE

This theory is based on the idea of the situationist, where you imagine a person just walking around the context of one's neighborhood but at the same time getting curious about it, leading it to be an idea of self-discovery.

The idea is divided into two aspects,

Detour: The idea of walking around the streets and learning the idea of concepts and contexts, this activity can be done in any aspects such as: walking, eating and reading

Derive: The idea of the derive comes from the idea of getting the idea and then translating it within the media which normally exists. The very idea which remains in street art where the art on the already existing wall get modulated.

Chapter 3: Contextual Proposition

3.1 District selection

These factors or requirements are as follows

1. Transit hub-Transit hub would mean that the project should be located near areas which have good transportation facilities such as good BTS, bus, taxi, boat

2. Existing street art-Existing street art would mean that the street art could have many kinds, street art in the form of window displays, or street art in its most basic component which is the street or street art within the confines of the galleries.

3. Proximity to CBD is also an extremely important aspect for site selection because CBD is where most of the raw materials would be arriving from.

4. Building Typology is also an important aspect because it would define how the volume of the building would fit in with the rest of buildings seen on the site which would show how workable the building is within its site.

5. Existing Art studios-When you consider the art studios, it would mean that the art studios would give you an idea of what kind of people you could work with. Like if they are only street artists, or common people or aspiring artists or art students.

6. Existing dance studios-Dance studios could be a mode to act as a supporting program where the dance could of street art style.

7. Various Angles Various angles could mean for a fact that the angle at which the street art is either on a human scale or from the bts or from a moving boat or a car.

District 1:

Ratchathewi site:

The ratchathewi site is a site which is approximately closer to the CBD with the Siam zone being very close to it while at the same time being further enough to be away from the noisy zones.Its strongest point is that it houses street art in the streets. This gives one the opportunity to work with various kinds of users for artists could either want the quietness to work with while some people prefer to work with mass. Ratchathewi site consists of a lot of different kinds of housing and all which gives you the medium to work with different typologies which could help the idea of street art as an art applicable and available to everyone.

District 2:

Sukhumvite site:

The site at sukhumvit area shows a lot of potential as a site which could help in the sense that it has various mediums of street art in the form of window displays and all.

The window displays and all are a modification of the street art which is seen as a way of promoting street art.

However, its weakness lies in the fact that it does not home street art in the street but rather in the window displays.

District 3:

Charoenkrung site:

This site is seen as a potential district because it is home to many kinds of artist who mostly promote and sell their street art in various locations mostly in the gallery spaces which could hamper the idea of street art being a non-confined art form.

3.2 Site Selection

Graffiti Park, Ratchathewi area: This site is the best match according to the site criteria because firstly it is very close to the CBD which makes it available and approachable to a wider audience and at the same time, it is private enough for the fact that if an artist wants to work on their own, they can do it. It has a perfect mix of being close to the CBD to make it approachable yet at the same time further enough for it to be private. At the same time it has a number of kinds of street around in many forms such as window displays, galleries as well as street art in its most basic form.
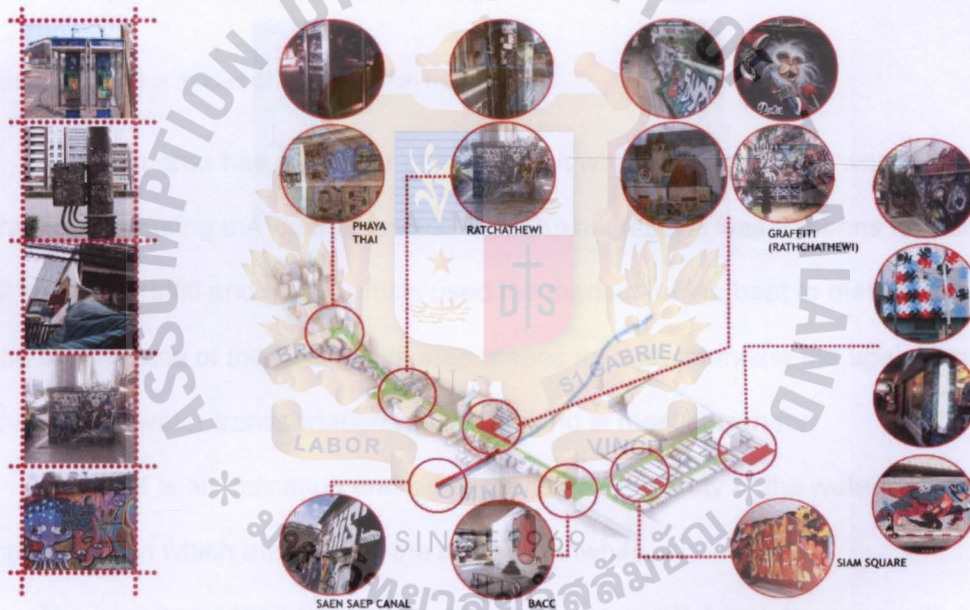

Figure 3.1 Various mediums of street art.

The site also is close to many transits including the BTS as well the boat line which is in touch with many forms of graffiti which makes it a spot which is interesting enough for the viewers to view the street art from many different angles such as

various height differences from the BTS while at the same time from a speeding car.
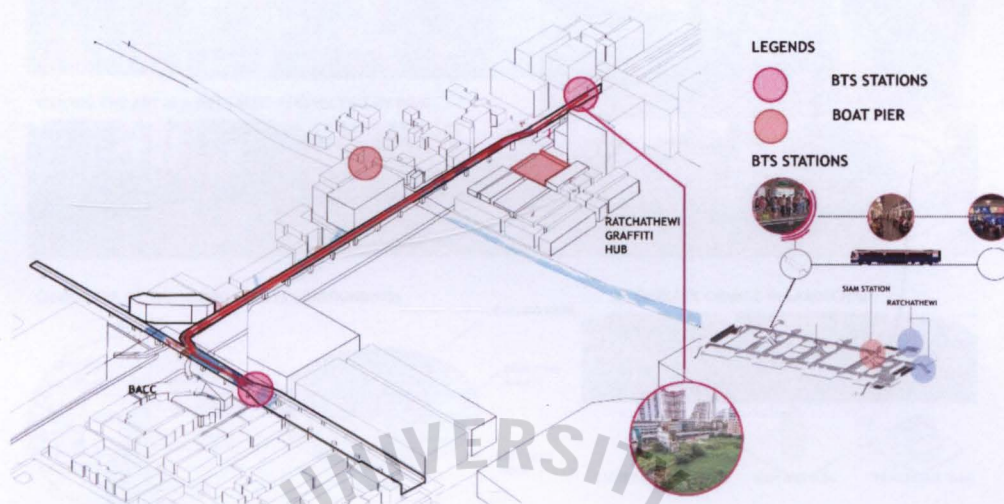
Figure 3.2 Various modes of Transporation near site.

The boat area has a number of graffiti on it which is seen as the work of many graffiti artist during the Bukruk festival. The Bukruk festival was a means to promote all kinds of graffiti and graffiti artists used the medium of the boat to make it possible. The significance of the boat in this area means an understanding the age old culture of using the water transportation which Thailand is most known for.

The boat is an indication and significance of the beauty of the water transportation which makes it all the more worthwhile.

The boat has a long stream of walls which are painted and drawn on with all kinds of colors making it a vibrant identity:

This is where the two complete opposite times come together:

Figure 3.3 The Klong Analysis, soure: The History of the Klong.

The existing conditions of the site are also extremely interesting. At the moment the site chosen is being used as an open canvas where the street artists come and color it and draw on it while the normal users come to take pictures of it. The beauty of these activities lie in the fact that the impulsiveness of the beauty of street art is clearly seen in there.

The photography activity is an interesting idea because the background for the pictures for everyone is the already existing graffiti which is forever changing which makes the idea of impulsiveness and the connection of the art and its users to the surrounding context extremely clear and to the point. It is like an open space gallery idea where the coming of the street and the closeness of the gallery comes forward and brings along a beautiful hybrid state.

GRAFFITI PARK

STROLLING RELAXING CONVERSING PHOTOGRAPHY PLAYING TWO ACTIVITIES SIDE BY SIDE, PEACEFUL EXISTANCE

USER AND CONTEXT RELATION

THE ABANDONED BUILDING WHICH THE PARK IS BASED UPON MAKES AND ACTS AS A CANVAS FOR THE STREET ARTIST WHILE A INTERACTIVE FROM FOR THE PEOPLE WHO VISIT, RE USE OF THE RUINS

PARKING
PLAY AREA

PLAYGROUNDS AND BENCHE ARE THERE BUT ITS EMPTY MOST TIMES

AN ART STUDIO IS LOCATED JUST NEARBY WHERE STUDENTS COME TO STUDY ART AND THEY SAY THAT THEY WISH THE PARK WAS MORE ACTIVE AND SERVE AS THEIR SOURCE OF INSPIRATION

THE BTS WHICH IS NEARBY ALLOWS THE USERS TO VIEW THE STREET ART FROM A DIFFERENT ANGLE AS WELL A HIGHLIGHT

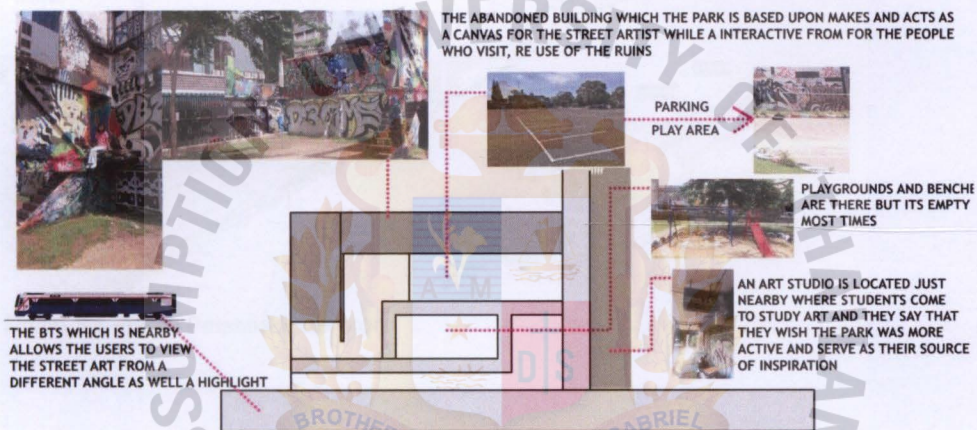Figure 3.4 The analysis of the graffiti Park.

The site could also have a potential extension if needed as well a number of housing typologies on site consist of tall building such as hotels and galleries on one side.

While on the other hand, just next to the site, it has a number of houses which are low rise and consist of a community which makes it a wonderful hybrid of tall as well short buildings.
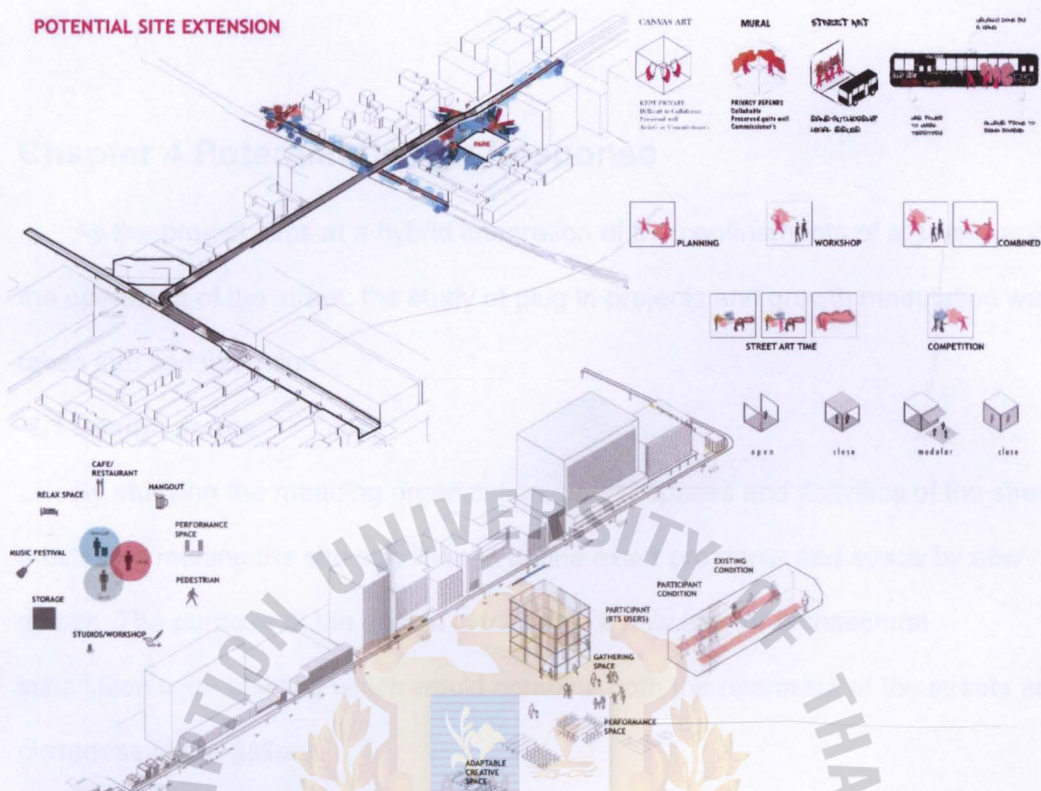
POTENTIAL SITE EXTENSION

Figure 3.5 Future Potential Extension.

Chapter 4 Potential Design Response

As the project aims at a hybrid integration of the confinements of a gallery and the openness of the street, the study of plug in projects and growth modulation was taken into consideration.

4.1 Design scope

By studying the meaning organization, users, spaces and activities of the street artists and relating the site condition to define exact programs and space by new design. The purpose of the design is to create a new type of architectural installationisque building which would combine both the openness of the streets and closeness of the gallery,

4.2 Programming analysis

A hybrid between the openness of the streets and closeness of galleries

1. Openness of the street: Architecture of the movement within the streets and the way the street art is seen which makes it a movable architecture which could be an act of plug in architecture.

2. Hybrid between the confinements of gallery and the streets: Streets being the main medium for the street art is something that needs to be kept no matter what. However if architecture is to be made into it then the idea of plug in comes in handy as the idea of being able to fit many users and at the same time having the same module but with various functions.

These all show the idea of plug in architecture which would act as a new module of architecture where the space defined by the users while at the same time the sift in the programs would lead to a new kinds of architecture where it becomes as art in itself, art gets combine with site, user and its identity.

The idea of the street art and the user leads to the programming of the project which is dived in to three main category

1. Artist promotional zone: One of the major zones where the artists and their canvases are used as the elevation of the project which in turn becomes a sort of a ever-changing façade just like the impulsiveness of the street art, at the same time, the artist zone is like an exhibit where the visitors can actually see the artist at work.

2. Visitor zone :The visitor zone is seen as an area where the visitors can do all the things they want and need to in order to express themselves which makes it possible for the fact that street is available to everyone.

3. Installation zone :One of the main highlights is this area which is an open space area where the building acts like all kinds of interactive art exhibit and the exhibit is no different the building that is seen. The architecture becomes the art and the art becomes the architecture.

The architecture which is actually an exhibit is seen to be an interactive module where it could be all sorts of activities such as playground, furniture and many more.

4.3 Organization structure

Due to the fact that the project is very much going to be the shared interest of the artists and the visitors and their variation of the programs and the evolution of the programs due to these, the facilities of the organization structure has been divided into three main structures.

1. The only artist zone
2. The visitor zone
3. The installation zone

4.4 Activity/spaces

1. The only artist zone: Workshops and studios are the main aspect of the only artist zone where the programs would be mainly focused on the idea of street artists and the modules that they might require.

2. The visitor zone: As street art is a module for all ages and all kinds of people or users then the whole idea of visitor zone is to have interactive modules where users whether they are artists or not would be able to be an artist with the help of the interactive modules provided by the project proposed. Examples of such programs would be retail spaces and all kinds of interactive studios.

3. The installation zone :The all emerging and all mix area where the architecture becomes the exhibit

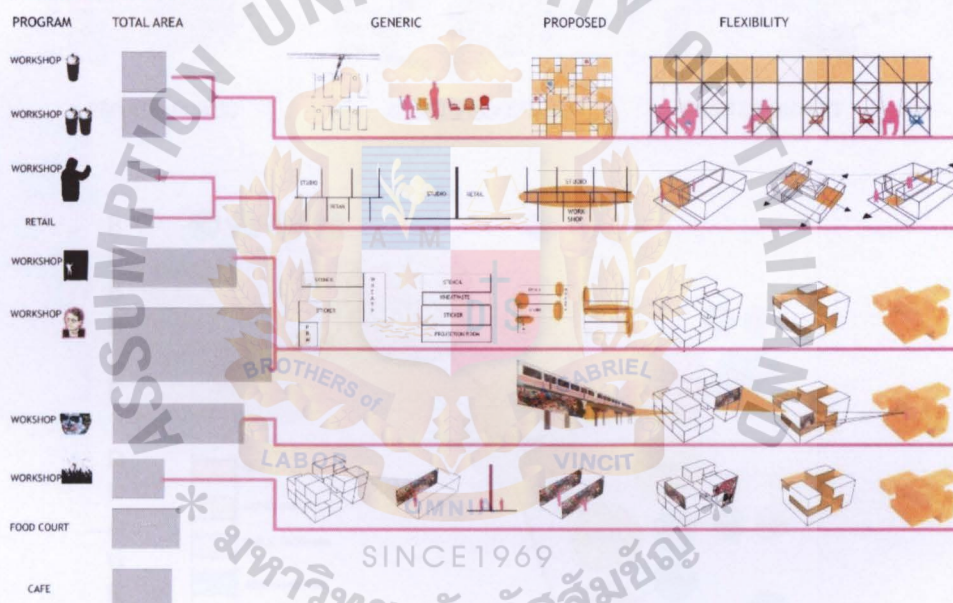Figure 4.1 Program analysis.

GENERATION OF NEW ACTIVITIES

SCATTERING/DISPERING   INSTALLTION=ARCHITETURE   INTERACTION

PRIVATE=PUBLIC   ARTIST POCKETS   OFFSITE CONTEXT

Figure 4.2 Possible proposals, bubble diagrams.

4.5 Space Summary

(Area tabulation)

Table 4: Programming

Section	Function	Program	Number of Users	Area Requirement(sq.m) (Unit x area per user)
Public area	Lobby	Reception	4	6 x 2 = 12
		Waiting area	0-50	3.2 x 10 = 32
		Hall area	0-100	0.7 x 100 = 70
		Total		114
		Circulation		20%
		Total Area		137
	Cafeteria	Dining	100	1.75 x 100 = 175
		Kitchen	10	0.5 x 100 = 50
		WC	2(f), 2(m), 1(u)	12
		Total		237
		Circulation		20%
		Total Area		280
	Cafe	Dining	100	1.75 x 100 = 175
		Kitchen	10	0.5 x 100 = 50
		WC	2(f), 2(m), 1(u)	12

Staff zone	**Staff**	Office	5	20
		Storage	-	60
		Ancillary	-	35
		Work space	50	0.5 x 50 = 25
		Total		**150**
		Circulation		**20%**
		Total Area		**200**
Artist Only	**Wheatpaste workshop**	Kitchen	-	16.8x8=130
		Dressing Room	10	1(m) 1(f):3+3=6
		Studio space	50	1.75x50=175
		W.C		
		Storage	-	32
		Total		**355**
		Circulation		**20%**
		Total Area		**432**
	Mural workshop	Crane storage	4	4x4=16
		Stationary storage	-	20
		Studio space	-	1000

	Storage	-	100
	WC	2(f), 2(m), 1(u)	12
		Total	**1150**
		Circulation	**20%**
		Total Area	**1205**
Service	Janitorial Room	**Total Area**	**9**
		TOTAL AREA	**1380**
3D Graffiti area	Creative room	10	1.75x10=175
	Computer room	10	1.72x20=35
	Supply	-	25
	Lounge	-	50
	W.C	2(f), 2(m), 1(u)	12
	Storage	-	25
		Total	**322**
		Circulation	**20%**
		Total Area	**390**
Spray paint	Studio	30	30x30=900

	Contemplation / Collab space	-	500(in units inserted)
	WC	4(f), 2(m), 4(u)	30
		Total	**1530**
		Circulation	**20%**
		Total Area	**1900**
Spray paint (Level 1)	Studio	25	1.75x25=50
	W.C	2(f), 2(m), 1(u)	12
	Storage (shelves)	-	30
		Total	**92**
		Circulation	**20%**
		Total Area	110
Vistior+ Artist	**Spray paint (Level 2)**	Studio	25	1.75x20=40
	W.C	2(f), 2(m), 1(u)	12
	Storage (shelves)	-	30
		Total	**92**
		Circulation	**20%**
		Total Area	110

Stencil	Studio	50	50 x 1.72 = 86
	Computer room	50	50 x 1.72 = 86
	Storage (cutting room)	-	16 x 12 = 190
	Lounge	-	50
	W.C	2(f), 2(m), 1(u)	12
	Total		**430**
	Circulation		**20%**
	Total Area		**520**
Sticker	Drawing Room	50	50 x 1.72 = 90
	Computer Room	15	15 x 1.72 = 25
	Storage	-	25
	Supply	-	10
	Relaxation Area	50	50 x 2 = 100
	Total		**250**
	Circulation		**20%**
	Total Area		**300**
Retail (experimental zone)	Retail stalls	-	15x25=380
	Storage	-	16x10=160
	Supply	-	50

	Total	590
	Circulation	20%
	Total Area	700

Parking	100	100x12.5=125

-PUBLIC		620
-ARTIST ONLY		4500
-ARTIST+VISITORS		810
-EXPERIMENTAL ZONE		700
-PARKING		125
	TOTAL	6700
	GREEN SPACE	30%
	TOTAL AREA	8700

4.6 Case Studies

Case study 1.

SANAA ARCHITECTS

-Blurring the line between the inside and the outside

"We do contemplate the relationship and continuity between the inside and the outside and that may be something that is often reflected in Japanese architecture from long ago[7]"

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[7] Kazuyo Sejima,, SANAA design boom interview, accessed may 30, 2016,

http://www.designboom.com/interviews/sanaa-kazuyo-sejima-ryue-nishizawa-designboom-interview/

Figure 4.3 Kazuyo Sejima and Ryue Nishizawa.

As the world is developing so is the idea of the architectural concepts. The architectural concepts which were initially predominantly divided into a paradigmatic and idiomatic approach are now trying to aim for a balance between the two which is proving quite a challenge but a series of solutions or techniques are being invented and discovered. On the forefront of such architects are the power duo Kazuyo Sejima and Ryue Nishizawa of the famous SANAA architects.

As a student myself, I have done a lot of case studies for my projects or design classes and at the same time scrolled down thousands of architectural websites to see projects along with their issues of interest and how that issue has been handled and of many designs I have always realized that Kazuyo Sejima and Ryue Nishizawa have always had a sense of a new type of discreetness and aggregation in their designs.

What has always amazed me is their tendency to very subtly erase the wide distinction between the interior and the exterior architecture but in no loud manner.

Their designs have always seemed as if they had a sense of the traditional sense of architecture yet it was with an articulation of the very architecture in the digital world which makes it all the more relevant in the digital day and age. Their

designs have the articulation for the digital world yet at the same time, it is reminiscent of how architecture used to be in the past.

The lecture series of theirs 'Architecture is Environment' from the lecture series at the Harvard school too has them explaining a number of their projects including my personal favorite the Kanazawa Museum.

Of the many projects out there, the Kanazawa museum always struck me mostly because in all of my years as an architecture student and still now as an architecture student, I have always like the idea of the interior becoming the exterior and the exterior becoming the interior but in a very subtle manner. This idea was very clearly demonstrated in the Kanazawa museum when the shape of the design itself was a circle which meant that it had no beginning and no end so that wherever the user entered from (there are four entrances in total from all directions), it could be the beginning. The generic sense of an entrance and an exit had been erased and that is what caught my eye.

Even with the program placement, I liked the fact that the exhibition were all independent of each other which meant one could go to any exhibition and that could be the start depending on what the user thought. It was a kind of planning where the users were totally involved. The users were no longer just the spectators but they were also the participants. The corridor along which a glass façade was placed enabled the user to become a participant at the same time for them the exterior which was within their peripheral vision due to the glass façade was their exhibit.

While for the users in the programs, their exhibit was the environment on the outside, the users were the exhibits for the spectators from the outside. It has a clever sense of planning where the building just does not stand alone but actually makes full use of the site context.

The designs for SANNA architects is mostly to do with the users who needed to physically involve in it on all aspects. Even for projects such as the University project in Switzerland, it was not only focused on its core users such as the students but it was designed in such a way that they could imbibe the neighbor users as well such as the people from the city who would be encouraged not only to go to the extension designed but even to the existing campus.

Their design which is slightly raised has the people enter mainly the center and not only the edge which makes the users once again in the highlight.

The building shells surrounded along a common court in the center highlights the idea of bringing people together even more and at the same time the view of the lake from the courtyard once again has the environment or the existing site involved within the design as well.

The temporary project, serpentine gallery project in London too has a simple idea with a lot of open spaces where the users from the park can come interact in the form of lecture rooms and café. The main highlight of the project was the roof which was the main concern because of the heavy rain. However, the roof is different for it is not the one with walls but with just columns which keeps the relation with the surrounding strong. The design without wall allows for people to enjoy the trees within the park. The differing height of the roof, walls and columns allowed for a multi usable design which allowed for the variation in users. This was mainly made possible by decreasing height to the point that a certain area of the lowest height could be used only by the children.

The museum project on an island in Japan too had the beautiful topography and nature put to full use. As it was a project unique on its own for it was to be used for exhibiting only one item forever, the idea of the shape of the project itself spoke volumes of its connection to the environment. The organic shape of the project

meshed very well with the environment for nature would not be nature with straight lines, hence the organic shape of the design along with organic shape of the nature spoke a lot of SANNA's design typology.

For the village project within the islands in Japan too, SANNA took the approach of the renovation of not only the houses but at the same time, the renovation of the whole village, Of the ten houses which were to be converted to galleries, they made sure that the essence of the old houses in the form of the materials used was kept as well. The idea of the courtyard in the center of the galleries enabled for the view of the scenery of the site context and the complete use of glass allowed for the site context to interact with art piece. The art piece interacted with the daily lifestyle which in turn interacted with the site context and vice versa, this allowed for the beautiful mix of all three.

The housing project in Tokyo that SANAA took responsibility for too has the touch of the SANAA effect like I would like to call it.

The main idea while making the housing project was to build a house which gave a free feeling unlike the density of the high skyscrapers and tall building around it.

This was mainly achieved by the very intelligent planning of the programs in a long form in such a way that there were gaps in between the programs. These gaps allowed for the light to enter as well as ventilation to take place which gave all the more the feel of being open. The ceiling height was also made higher than usual which allowed for more brightness and more open feeling. The use of movable roofs too allowed for a brighter and open feeling which in turn along with open windows made way for a slightly indoor and slightly outdoor patio feel. All the programs too had independent dimensions which allowed for more freedom with the design.

The next house design that SANNA was assigned for in downtown Tokyo was too a housing project but with a restriction of the setback which allowed for a very

small area for housing as well as a shop project. This difficulty was however solved with the help of a table like designing in which the floor along with it standing columns resembled a series of table of different heights. This table like planning along with differing heights allowed for a creation of a mountain like landscape. The inside and outside space on each table top made it sort of a semi outdoor courtyard which even acted as a connection. This allowed for two opposing ideas of connection and separation come together making it a connected yet disconnected design.

The last two projects in the form of the museum in Tokyo and the museum in France had a similar design approach.

Both the designs were done in a massing form which allowed for various smaller units which came together finally to create one big mass. This allowed for various spacing within the programs which helped it make a space for connection as well as lighting.

This way the external environment or the site context could merge into the building programs making it neither exterior nor interior and allowing the users full control of their circulation. An approach similar to the one taken in the Kanazawa museum.

The use of the aluminum material in the Museum in France showed the idea that structures were not merely for supporting but could be a very good propeller for users to interact with. The aluminum along with the transparent part of the museum in France acted as reflecting objects where the artifacts were reflected and so were the users.

All in all, SANAA architects have taken an approach which had been taken from before but then the identity they have given it in the high tech world with the help of the articulation of the traditional methods is a feat worth applauding for. If architecture was an artist and the users the buyers in the past, SANNA has made it possible for

the users to not only become the artists themselves but also the brush strokes with which the artist creates. SANNA architect's designs are designs which reflect not only the function of the building but at the same time they reflect its history and its site context making them a game changer. They have indeed over time with their design proven that 'architecture' is in fact the 'environment.'

SANAA: Kazuyo Sejima and Ryue Nishizawa

[Book: Learning From Japan]

This book consisted a series of interview with the two Japanese architects who have been collaborating under the name SANAA since the year 1995, it covers a series of their projects such as the following:

Day care center, Kanagawa, Japan

Prada beauty, Hong Kong, China.

Christian Dior Building, Tokyo, Japan

21ˢ Century Museum of Contemporary Art, Kanazawa Japan.

Figure 4.4 Kanazawa Museum.

New Museum of Contemporary Art, New York

Their work normally is described as something that is luminous and minimal in its aesthetics; sophisticated in its treatment of complex building detail and fluid, non-hierarchical space; and highly original in its use of exterior facades as permeable

membranes that establish subtle but provocative relationships between interior and exterior, individual and community, and the realms of public and private experience

Their idea of transparency comes through in various kinds of aspects as seen most of their projects but two of their projects which really caught my eye were the 21st century Museum of Contemporary Art, Kanzawa, Japan and the other being the New Museum of Contemporary Art, New York.

21ST Century Museum of Contemporary Art.

The museum is located in the city of Kanzawa which has an extremely strong historical past. The buildings main aim from the analysis I have done is to prove the idea of transparency. The idea of transparency in this case is shown by the non-hierarchal, free spacing of the programs within in. It goes with the theme of the users becoming the art themselves. They have achieved this of course with the idea of transparency in two types:

1. Literal: The literal transparency that they have achieved is of course through element such as:

The transparency of the material so mostly the use of glass. This in turn has helped create an experience where the user walks around and because of the glass façade in a circular fashion, the user sees the exterior environment as a exhibit while at the same time, the users walking around inside the building seem like an exhibit for people who are situated outside.

2. Phenomenological: The phenomenological transparency is achieved by the elements such:

-Planning

-scales/proportions

-Lighting

-Various kinds of dimensions

The idea of various kinds of dimensions allows the museum programs to have various intensities of lightings which actually defines the programs on the inside without actually seeming over bearing and hierarchal.

This resulted in a design which was very clean yet had a very strong experience to it.

New Museum of Contemporary Art, New York

The New Museum is located on the Bowery at a pivotal geographic and cultural intersection where generations of artists have lived, worked, and contributed to the ongoing cultural dialogue of the nation.

The building, consists of a dramatic stack of six rectangular boxes, is clad in a seamless, anodized expanded aluminum mesh to emphasize the volumes of the boxes while dressing the whole of the building with a delicate, softly shimmering skin.

With windows just visible behind this porous scrim-like surface, the building appears as a single, coherent form that is nevertheless mutable, dynamic, and animated by the changing light of day

The varying degree of window sizes allows for the light to enter in varying degrees which in turn calculates the intensity of the program within which allows for the various degrees of programming.

The play on dimensions in the museums allows for the daylight to fall in the spaces. This allows the visitor to experience art in slightly different conditions on different visits at different times of the day.

CASE STUDY 2

CREATION STATION

Decay of the urban fabric can be seen as fascinating and beautiful, as one observes and appreciates how constructed spaces organically age and succumb to the effects of time and nature. The Pawtucket & Central Falls train station was once a transportation hub, serving many passengers in the region every day. After sitting vacant for years, the station will re-embrace movement as a regional hub for the arts.

The revived station will serve both local and regional audiences: locals will visit the space, while regional rail passengers will be exposed to displays as they pass through the station's underbelly. This creative hub seeks to legitimize under-appreciated urban arts; skateboarders and graffiti artists will discover and use these spaces. The intervention enables skateboarders and artists to harness the raw creative and transitional spirit of the decaying station, adapting the space into a creative hub.
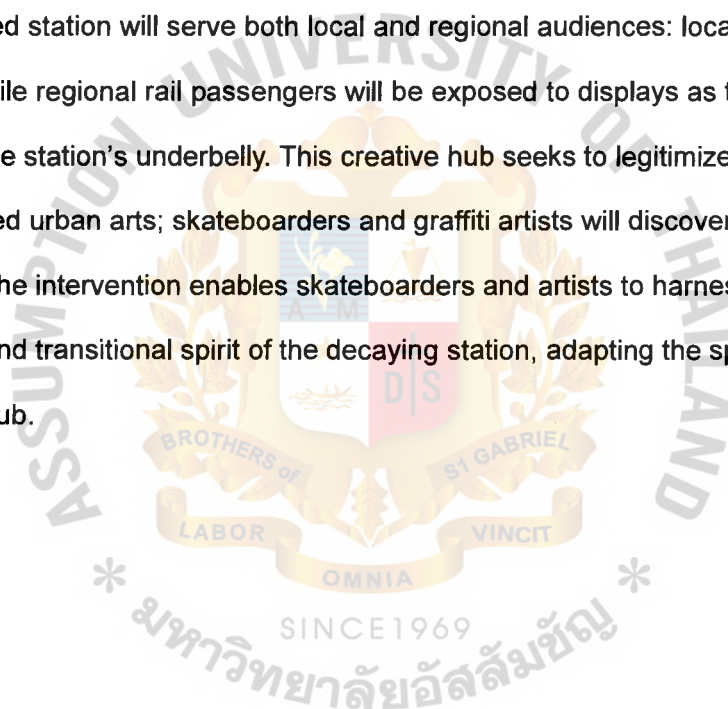
Introduce a glass-enclosed stairway through the building, providing

skateboarders with access to the roof and all levels below, as skateboarding thrives

among changes in the elevation of constructed environments. In order to foster

skateboarding and public art through the celebration of urban decay and

appropriated architecture, the abandoned Pawtucket & Central Falls Station must

remain largely in its decayed
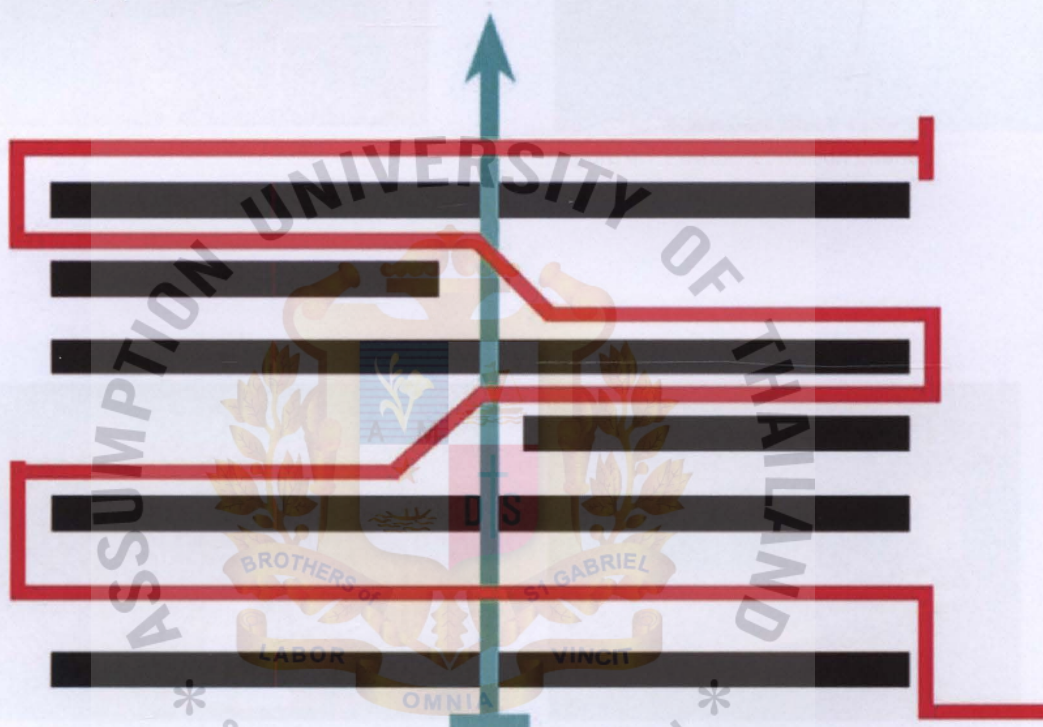
Figure 4.5 Adaption design concept.

state and incorporate this intervention, allowing skateboarders to access and utilize

as much of the building as physically possible.

Now with access to almost all levels of the building, the lengthy, descending

route for skateboarders incorporates many obstacles. This skateboard route also

organizes the space within the building, forming divisions between art displays,

gathering areas, a lounge, a gallery with a café/bar and a shop selling art and

skateboard products.

Pawtucket station's interior
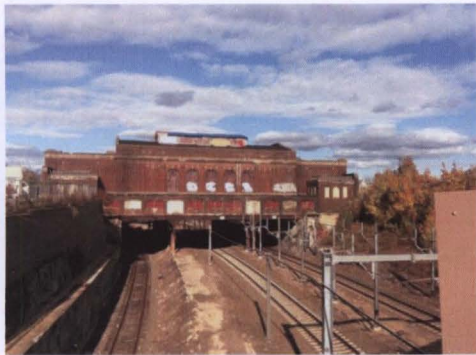
Figure 4.6 Pawtucket Station Today.

Figure 4.7 Pawtucket Station Interior.

Figure 4.8 inspiration, clockwise from top left: celebrating the setting of urban decay, urban exploration & decay, precarious walkways & adventure, street skateboarding (which reclaims the urban environment.

Take a continuous path from the top, sequentially down through the building's many levels, to the bottom.[8]

An example of the desired environment wherein a skateboarder can complete a 'line' of consecutive tricks.
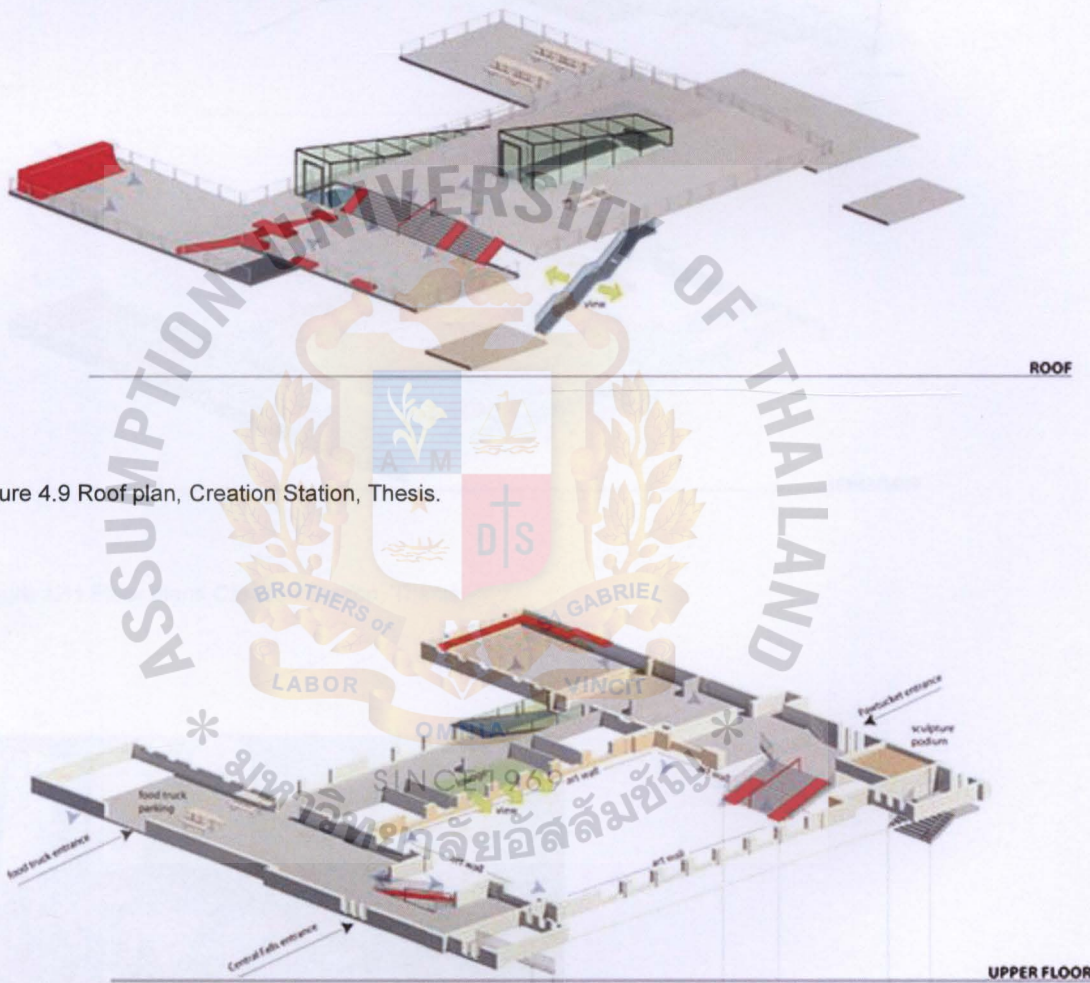
Figure 4.9 Roof plan, Creation Station, Thesis.

Figure 4.10 Upper Floor Plan,Creation Station.

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[8] Sebastian White, 'Creation Station Design,' Behance, accessed September 12, 2016, https://www.behance.net/gallery/11043837/Creation-Station-(Design-Thesis)

50

TRACK LEVEL

LOWER FLOOR
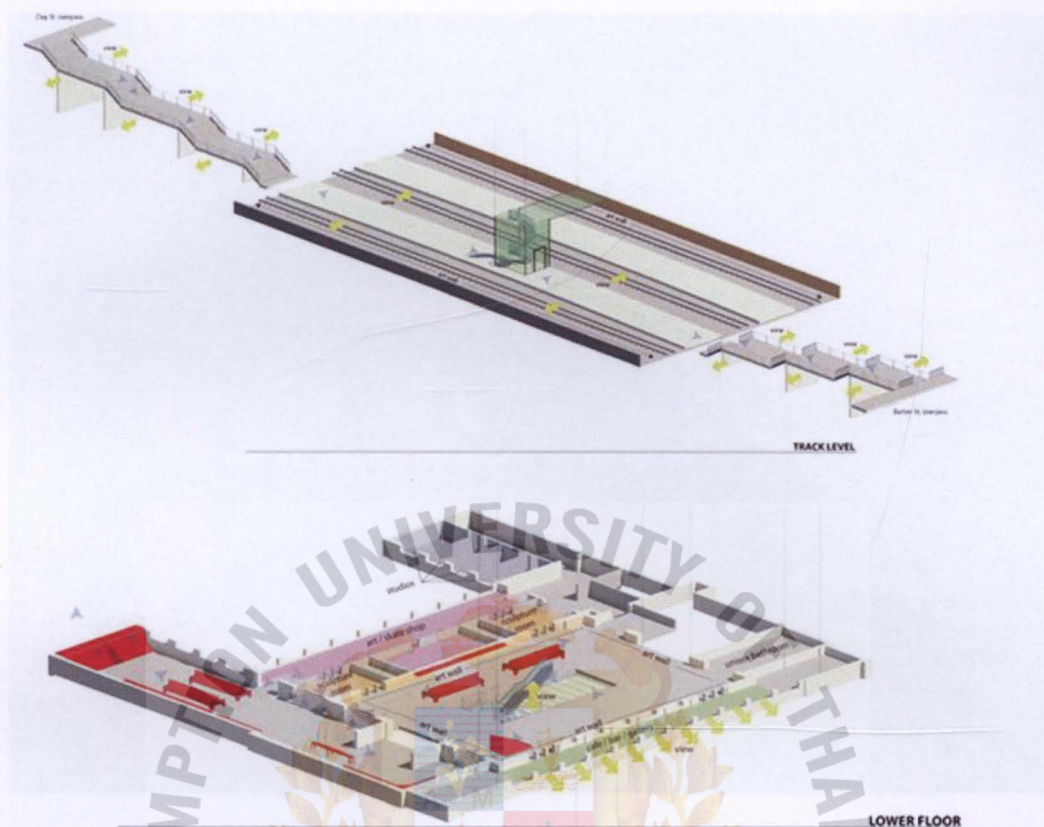
Figure 4.11 Floor plans,Creation Station, Thesis.

Figure 4.12 Proposed Interior Creation Station, Thesis.
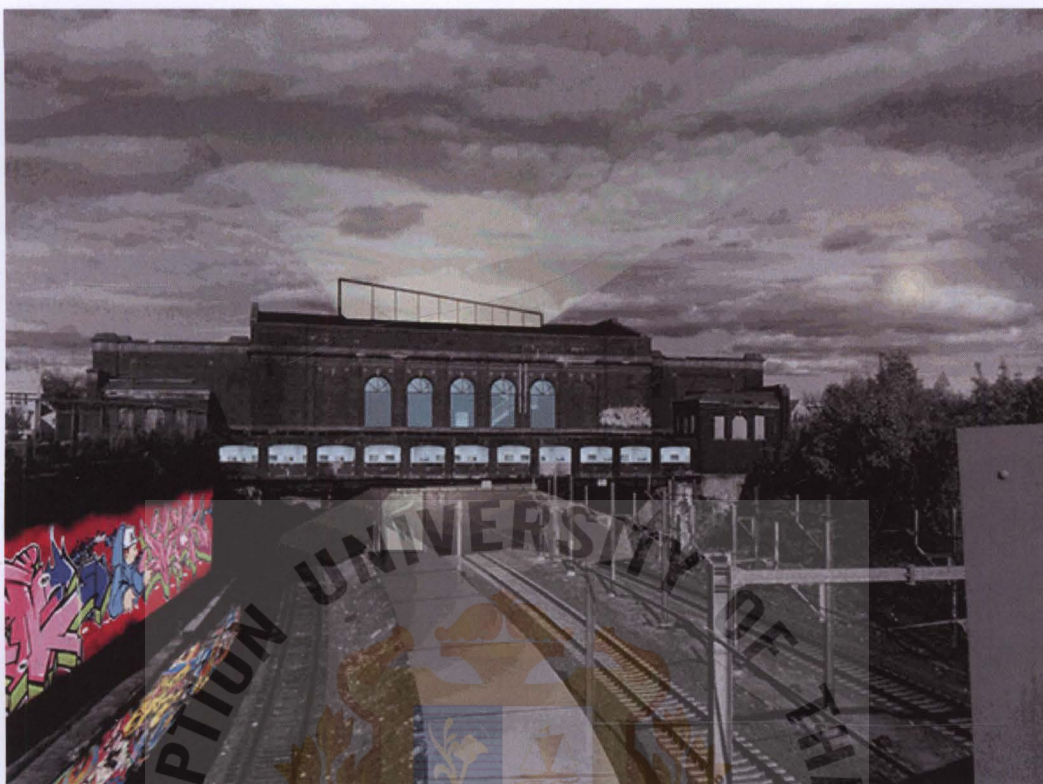
Figure 4.13 Proposed Exterior,Creation Station, Thesis.

The atrium with skateboard able obstacles leading in, and the art gallery seen in the back.

The atrium with the new stairway insertion, skateboard able furniture pieces reintroduced into their original locations and the new lounge on the second level, in the upper-right side.

Case Study 3

St.Petersburg Museum

"How st.Petersburg is creating a permanent home for street art.[9]"

-The Guardian

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[9] 'How set Petersburg is creating a permanent home for street art,' The Guardian, last modified on October 3 ,2015, accessed July 27,2016 https://www.theguardian.com/cities/2015/sep/15/st-petersburg-permanent-home-street-art-museum

A one of kind museum is due to take place in St Petersburg, Russia.

It is a one of kind design where the idea of a forever changing art such as the street art is seen to be housed in a permanent setting.

The idea of how the street art has forever made changes to the world by spreading the good vibes with its inspirational messages as well as its new approach to an art style is the biggest attraction.

"The idea that a street art museum couldn't exist is very popular among the people," says Albina Motor, the museum's producer. "But we are not a museum in the conventional sense. It's just a name for much more.[10]"

The idea that a working factory could act as a metaphor of the idea of the perfect setting for street art which would act as an architectural canvas where people could express themselves.

So how do you refresh an industrial district in the middle ring of this classical city? With street art, of course. The Street Art Museum engages with both functioning industry and the world of art – for which the city is already well-known. Even the museum's logo – a spray can styled as a classic architectural column – playfully draws on the city's high-culture reputation. But this a different kind of art for a different kind of district, one that is drawing tourists and international attention to the kind of urban zone that seldom sees much of either.

This design acts to stray away from the normal path by being an outcast in the location. While most well-known institutions in st Petersburg are oriented towards the

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[10] Albina Motor, "How St Petersburg is creating a home for street art," The Guardian, accessed May 27, 2016, https://www.theguardian.com/cities/2015/sep/15/st-petersburg-permanent-home-street-art-museum

past, the street art reflects the present at the same time talks of the contemporary

issue the Russians are facing under the rule of Vladimir Putin.

Figure 4.14 St Petersburg Exterior.

"The original idea was to make this place cosy for working," says Motor, highlighting the industrial logic behind these works, which are normally off-limits to museum-goers and require special advance arrangements to see. The relationship between factory

and museum goes the other way, too: the chairs in the museum cafe were made from the factory's products and assembled by its workers.

The proposed museum consists of the following: A massive outdoor area, Temporary exhibits in the decommissioned parts of the factory like boiler room.

The venue also provides street artists with the opportunity to work experimentally in forms they have never used before, and the space to create work that won't immediately be disregarded as disposable

The venue provides artists with the space to create work that won't immediately be disregarded as disposable

Figure 4.15 St Petersburg Exterior.

"Some people think that museums are kind of cemeteries for art,

Case Study 4 (Installation Case Study)

This is the show and the show is many things: A literature review of a catalog of the 1990s.(Bart De Baere, Pierre Giquel, and Dirk Pültau) Year- 1994

This literature review is based on the catalog of the exhibition which took place in the year 1994 and found a place in the list of revolutionary exhibitions.

It was curated by Bart De Baere yet at the same time was a show brought together in Ghent. *"This is the show and the show is many things"*

This famous exhibit took an extremely different approach which seems different and revolutionary at first hand but on a closer glance could be what we have been missing out on all these years.

The exhibit is majorly described as a fun place, a rumpus room, a discount warehouse, a museum without walls, a waste land and Wunder-Kabinett of the marvelous and the inconsequential.[11]"

To describe the exhibit would be quite different in the sense that when one thinks of an exhibit, one thinks of how it a well prepared show which has gone through a series of check to come all beautiful and ready for the users to get to know. However, the show turned things a little different when they did not hesitate to show the rawness and the chaos that goes behind the scenes.

The programming of the show was in the sense that thirteen different artists with completely different art styles, decided be under one roof and make that space their own. A theory which clearly spells 'C-H-A-O-S.'

---

[11] Bart De Baere, "The show is a show and a show is many things," Former west, accessed September 9, 2016, http://www.formerwest.org/ResearchLibrary/Thisistheshowandtheshowismanythings

The thirteen participating artists had various contributions which may be completely different to one another but nonetheless were held together by their love for art.

 A few examples could be:Henrietta Lehtonen redesigned the museum cafes mugs,Eran Schaerf set up a workstation in the space,Maria Roosen contributed physical works, ephemeral interventions and installations,Luc Tuymans artist contribution was in the form of lighting design for the exhibition space.

The exhibition was clearly an outstanding example of the behind the scenes and how the show might be important but the behind the scenes is equally important.

It was an exhibition that was bred through a series of processes, collaborations and even the encounters which might not have happened had the exhibition not taken place.

This show stood apart from the relations aesthetics which was most of what was the ruling idea in the 1990s, hence in this way it was a break through.

A break through in the sense, that the viewer could be the artist themselves, while at the same time how the artist and the viewers could interact within an exhibition space.

Chapter 5: Building Structure

5.1.1 Plug in city modules

The module and structure to be used here is seen as a project module seen from the idea of plug in idea where the idea of basic grid is used which would be helpful in the idea of modules and structure.

The following methodology has been used.
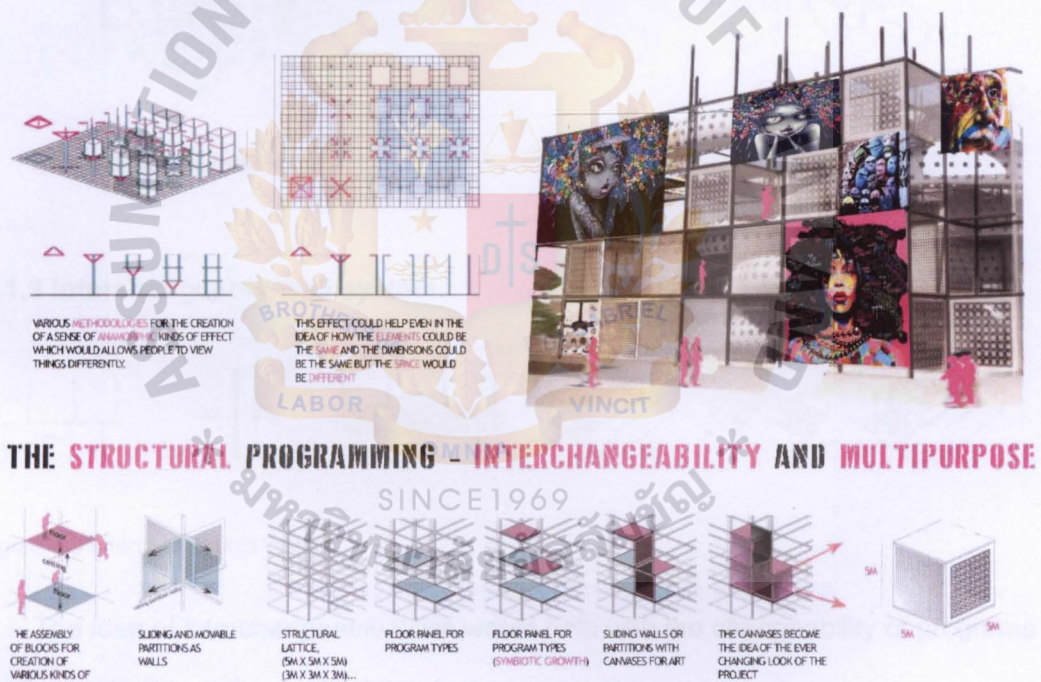
Figure 5.1 Methodology of Plugin city.
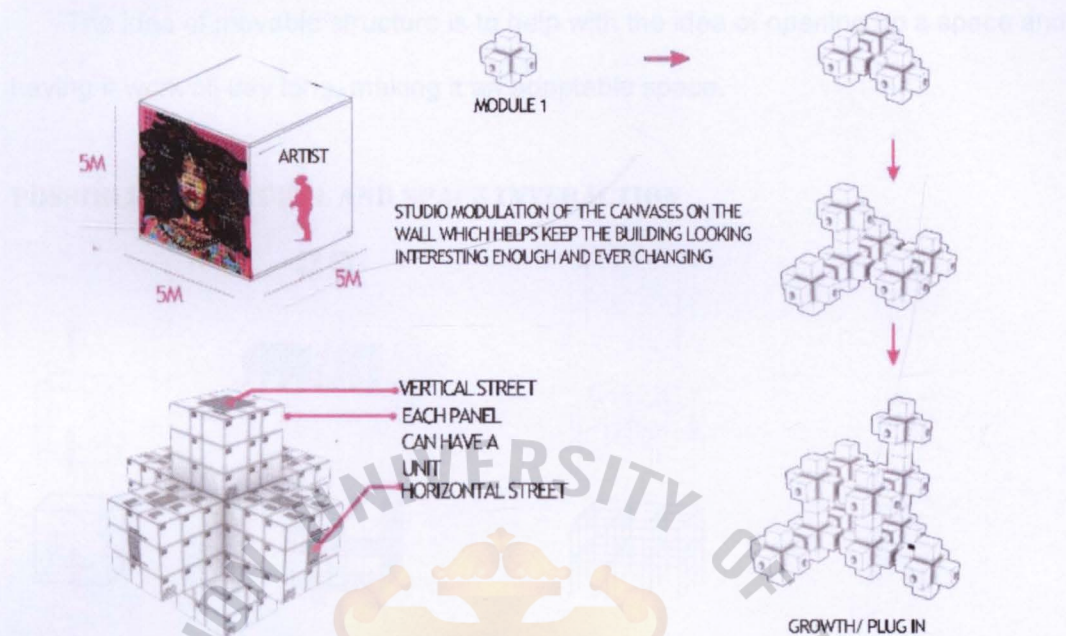
5.1.2 Modular growth structure

MODULE 1

STUDIO MODULATION OF THE CANVASES ON THE
WALL WHICH HELPS KEEP THE BUILDING LOOKING
INTERESTING ENOUGH AND EVER CHANGING

VERTICAL STREET
EACH PANEL
CAN HAVE A
UNIT
HORIZONTAL STREET

GROWTH/ PLUG IN

Figure 5.2 Module Assembly.

5.1.3 Interchangeable Wall system

Figure 5.3 Interchangeable Walls.

The idea of interchangeable walls would help with the changeability of programs
according to the preferences of the design methods.

5.1.4 Movable Structures

The idea of movable structure is to help with the idea of opening up a space and having it work all day long, making it an adaptable space.

POSSIBLE STRUCTURAL AND SPACE INTERACTION
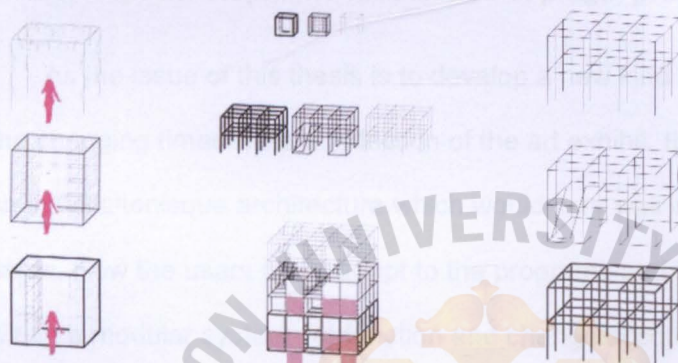
Figure 5.4 Possible Structure and Space Interaction.

EXPERIENCE OF VISITOR WITHIN STRUCTURE

1. TO STAY   2. TO PEEK
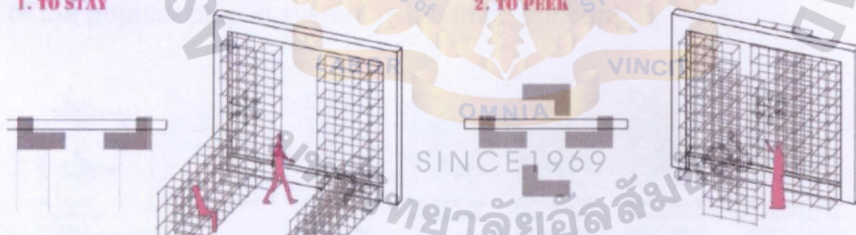
3. TO SEPERATE   4. TO PASS
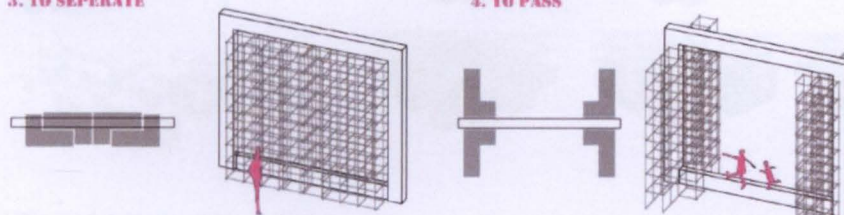
Figure 5.5 Experiential architecture.

Chapter 6: Design Schematic

6.1 Concept development: Modulation of plugin programs

As the issue of this thesis is to develop a new kind of way to exhibit art and how the changing times were a reflection of the art exhibit, the main idea was to develop an installationisque architecture which would very well cater to the needs of the users. How the users could adapt to the programs and how the programs would within a modular system yet function and change accordingly to the needs of the users.

The programs could act as an installation where the art being exhibited would be given an importance which it already holds yet at the same time the way the art is processed is given equal importance. Hence, a modular system which is reminiscent of the popular plug in system is the main concept.
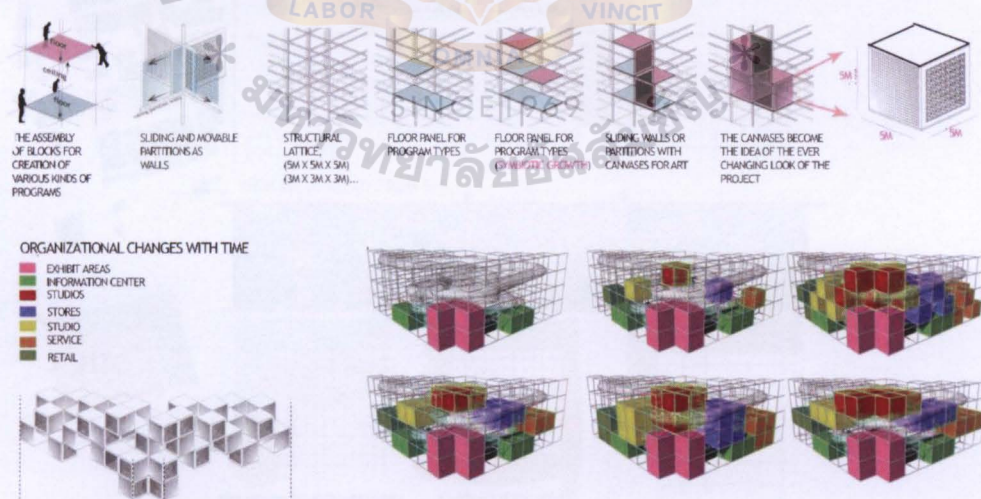
Figure 6.1 Methodology of grid.

The idea of a moving and busy street is being shown through the idea of organizational change which would cater to the needs for different times of the day

and according to the user criteria which would help make the program or the project an all-day functioning module which would be an extremely important part of the project which would in turn help understand the needs of the users and help to gather those needs.

No connection between the architecture and nature besides being within the landscape

Lifting up the building and making connection between nature and architecture

6.2 Design Development

First Thing to be taken into consideration is how the idea of an installation could be put forward within the site context and because one of the main ideas within this project was to keep the already existing context, the existing contextual value was analyzed and tried to have the same core value that it does now.

Contextual understanding
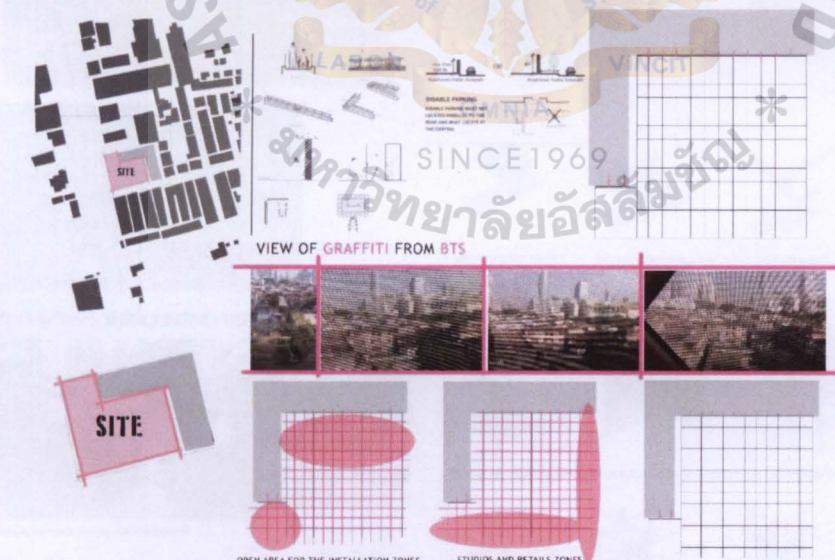
Figure 6.2 Site probability, Zoning.

The massing idea with regard to the grid methodology

Figure 6.3 Massing Diagram.

Existing context and proposed methodology with regard to the concept of grid and modular system.

EXISTING CONTEXT

PLAY GROUND + EXISTING GREEN ON SITE

SHOPHOUSES SURROUNDING THE SITE

THE COMMUNITY IS FILLED WITH VARIOUS KINDS OLD STYLE HOUSINGS AND BUILDINGS WHICH ARE REMINISCENT OF THE PAST BANGKOK OF ABOUT TWENTY YEARS AGO.
THE HOUSINGS AND STYLES OF SHOPHOUSES AND OTHER KINDS OF THE ACTIVE COMMUNITY

HOUSE TYPLOGY WITHIN THE COMMUNITY

COMMERCIAL SHOPHOUSE | 1 STORY HOUSE | SINGLE HOUSE | APARTMENT | SEPERATE APARTMENTS | OFFICE RESIDENTIAL

USERS

FAMILY VENDOR CUSTOMER TOURIST OLD YOUNG SELLER KIDS EXERCISER OFFICER SELLERS

PROPOSED METHODOLOGY

UNIT + EXISTING TREES | SITTING/CONTEMPLATION | PATH/WANDER | BASIC AMENITIES

THE IDEA OF THE MODULAR UNIT FOR RETAILS CAN BE DERIVED FROM THE IDEA OF THE SHOP HOUSES NEARBY THE SITE

THE OPENING AND CLOSING MECHANISM ALLOWS FOR THE RETAIL AND STUDIO SPACE TO BE INTERCHANGEABLE

Figure 6.5 Possible Intervention 2.

Chapter 7: Design Summary

7.1 Concept

It is now the time and age where we are surrounded by all kinds of architecture But the architecture that surrounds is an architecture which is not stagnant, an ever changing architecture. The sole reason for this kind of architecture being the fact that the people want the architecture to be exciting and not stagnant. The excitement being the fact that it is interactive, changing and presents the typical design solutions in a different light. The main idea or core idea of the thesis project being kept in mind the fact that one imagines the building as a grid which is reminiscent of the buildings around the site and once the grid is maintained then the idea of breaking the box is put into action with various methodologies as mentioned in the previous chapters.
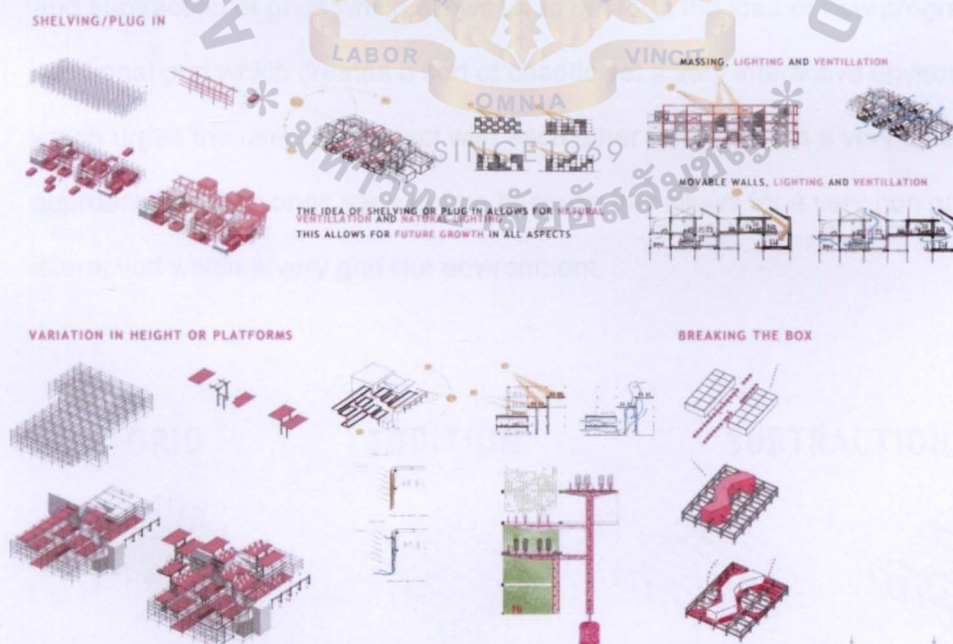
Figure 7.1 The concept of Breaking the Box.

Surrounding Context

The concept is even inspired from the site surrounding which is filled with a number of shop houses and regular high rise buildings which have very different ideas of living and the kind of lifestyle they follow is extremely different too. Yet the common bond that they all share is the interesting idea of grid which has been attempted to be re-introduced in various kinds of aspects such as changeability of functions between shop and houses in the context of the existing shop houses and the high rise alike.

Figure 7.2 The concept with regard to the urban context.

The concept is even put forward by breaking the box in the aspects of addition and subtraction of grids which allows us to put forth the idea of new programs of additional grid which creates a sort of chaotic yet a very interactive environment which urges the users to interact with each other freely. This is a very different approach from the ones seen before because this allows for a very non grid interaction within a very grid like environment.
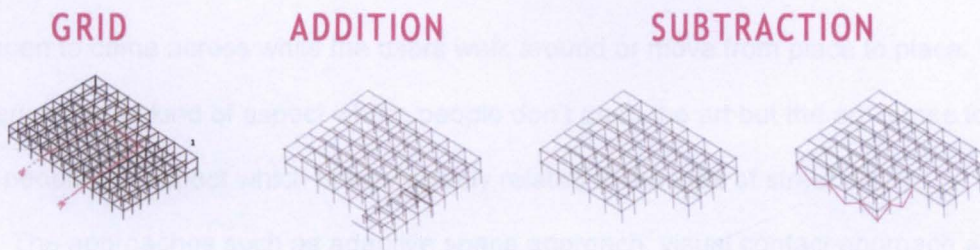
Figure 7.3 The concept of addition and subtraction to break the grid.
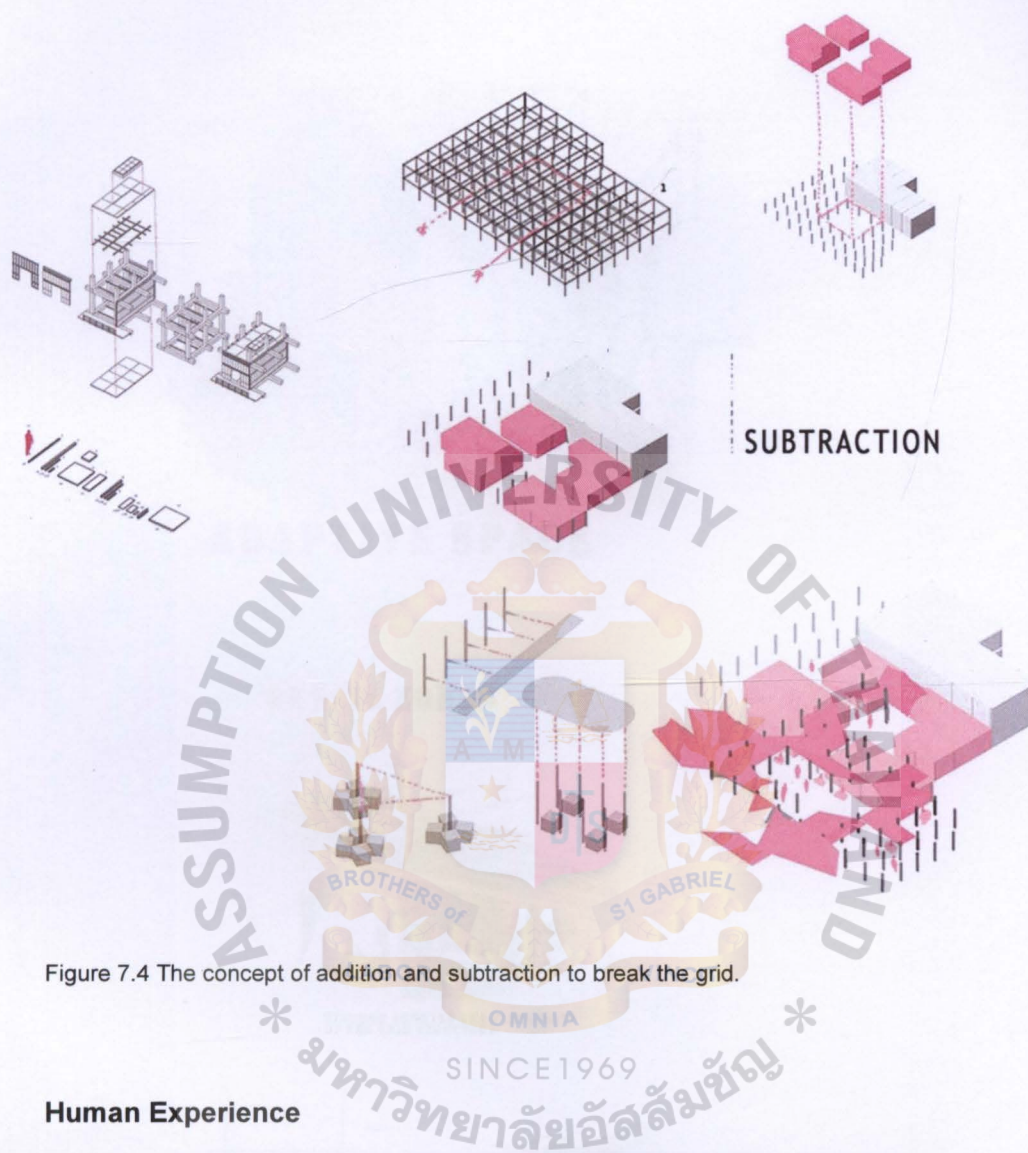
SUBTRACTION

Figure 7.4 The concept of addition and subtraction to break the grid.

Human Experience

The human experience in this aspect is seen in context with various kinds of experience on different levels. The experience basically revolving around the idea of an abrupt interaction or the popping up of an art experience where the art exhibit just happen to come across while the users walk around or move from place to place. It is a very different kind of aspect where people don't go to the art but the art comes to the people. An aspect which is very closely related to the idea of street art.

The approaches such as adaptive space approach, visual contact approach and the crossover of activities approach is used.

ADAPTIVE SPACE

RETAIL ZONES

DIAGRAM SHOWING THE FLEXIBILITY
OF THE SALE STRUCTURE

ELEVATION:EVERY STALL OWNER CAN USE

WALKWAY ON
TOP

ROOF

SHADE

PARTITION

EXPANDABLE

SEATING
CONCRETE

STRUCTURE
SALE SHELVES   EXPLODED
PERSPECTS

ELEVATION:WALL PROVIDES SPACE FOR
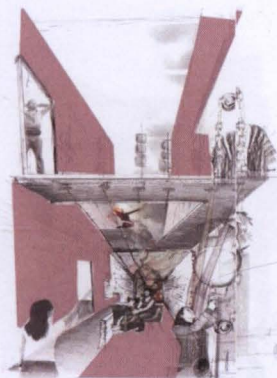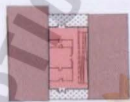RESTING AND SELLING
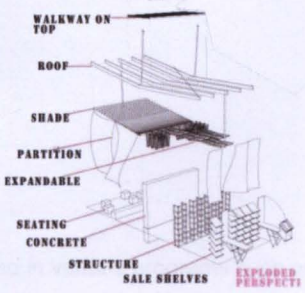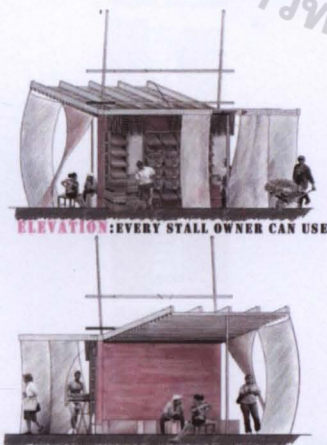
Figure 7.6 Visual contact approach used in various programs. Author's Image

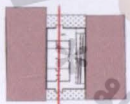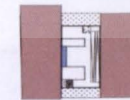Light wells
as the only light source
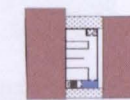
Large gallery space
adjustable according to

Visual Contact
un-interrupted vision

Indoor-Outdoor relations
continuous movement

Vertical Continuity
connected work spaces

Balcony
as an approaching
space to house

Figure 7.5 Adaptive space approach used in various programs such as retail.

Installation Architecture

The idea of plug-in architecture or modules are architectural modules which are seen in ...

The approach of ... workare aspects in various ... insertion of structures with programs ... because the idea of street art is seen in all these aspects which ... which can be ideally designed by the ... program to be interesting even as ever changing ...

Figure 7.7 Crossover of activities approach used in various programs such as retail.

Installation Architecture

The idea of plug in architecture or modules are architectural modules which are seen in all aspects of design in this project.

The idea of modules of clearly demonstrated in various aspects in various aspects such as insertion of programs with users or insertion of structures with programs. The insertion is done in all aspects because the idea of street art is seen in all these aspects which puts forth a space which can be ideally designed by the users and at the same time it allows for the program to be interesting with its ever changing qualities.
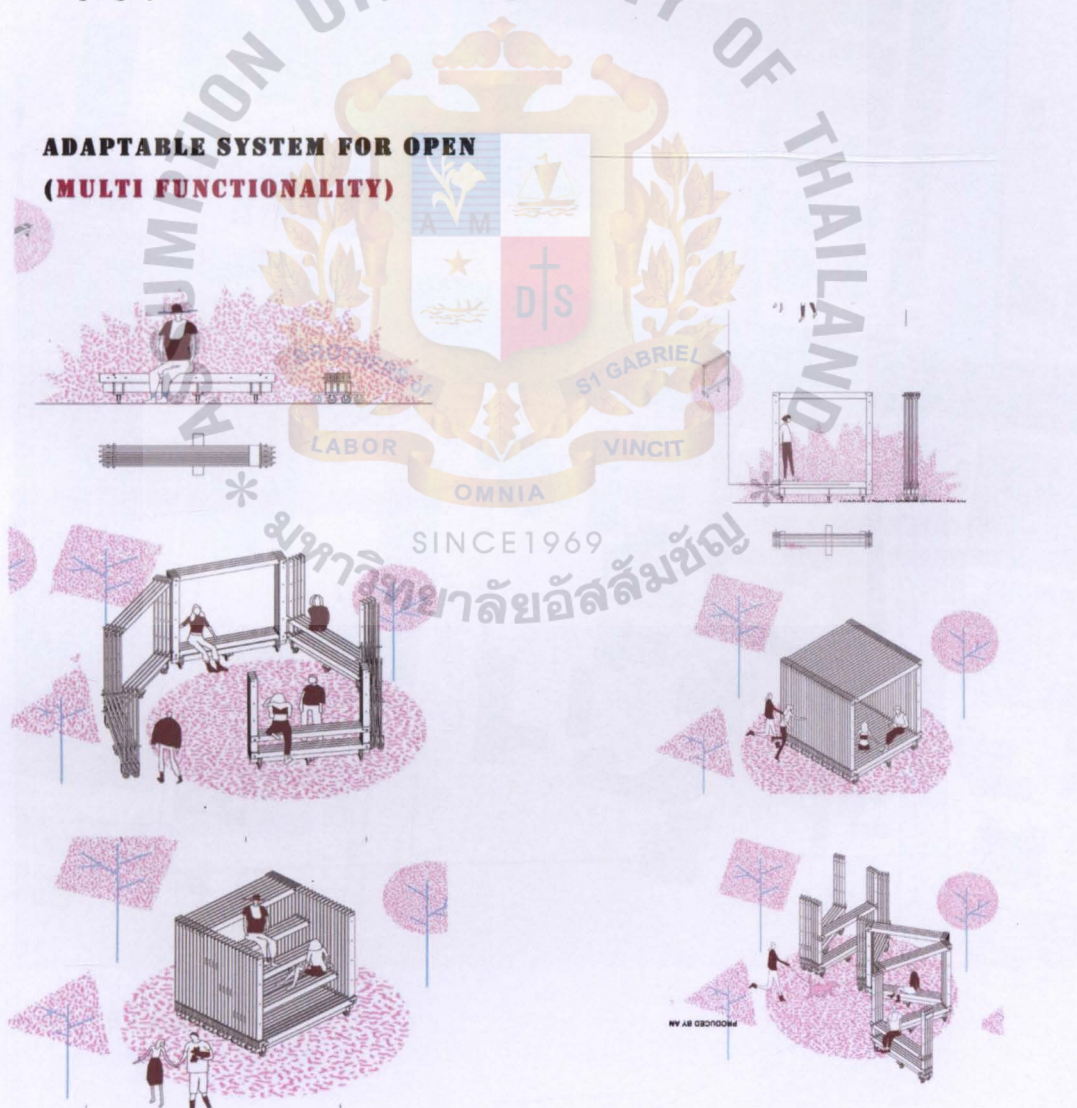
Figure 7.8 Installation modules.
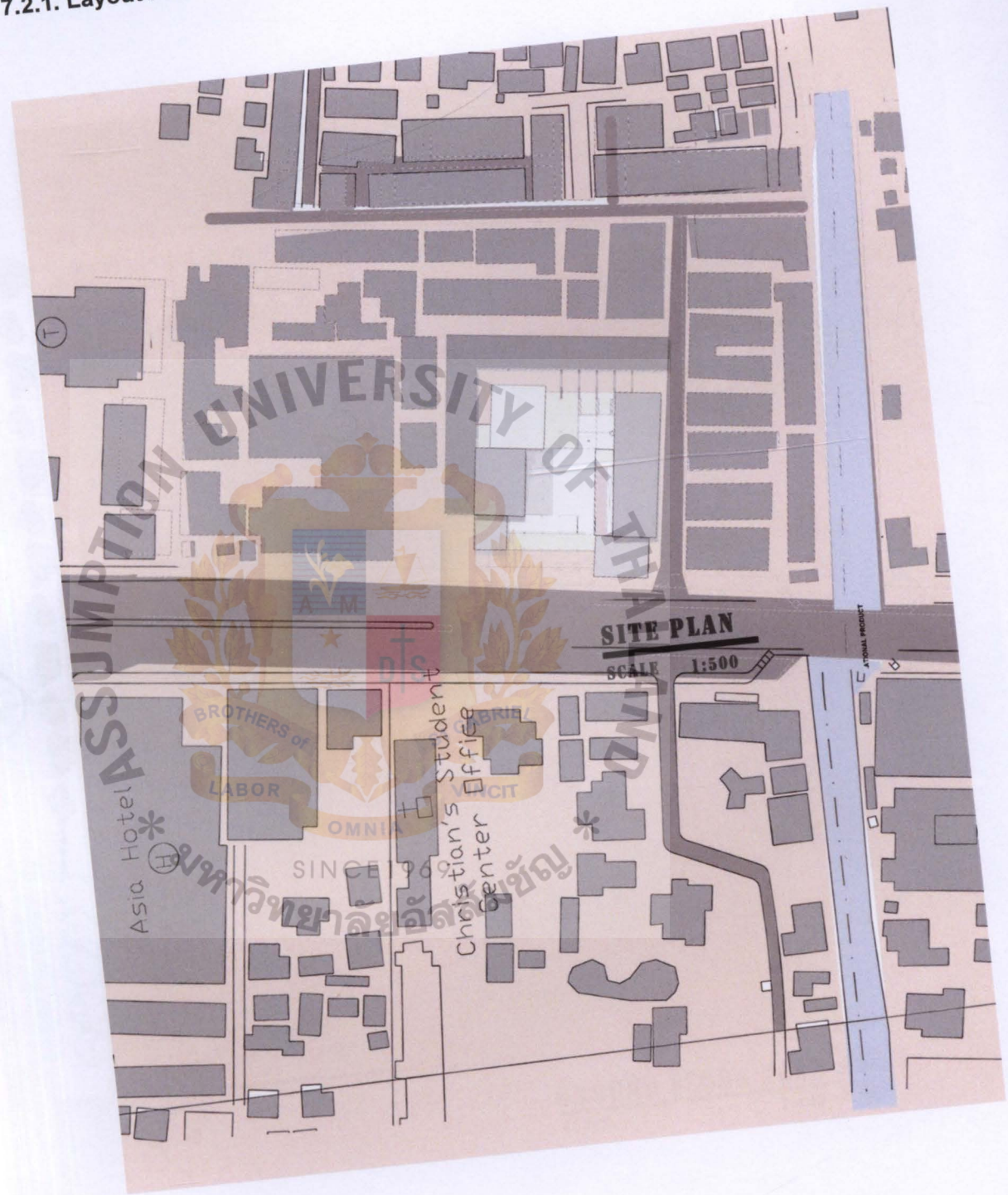
7.2 Final Drawings

7.2.1. Layout Plan

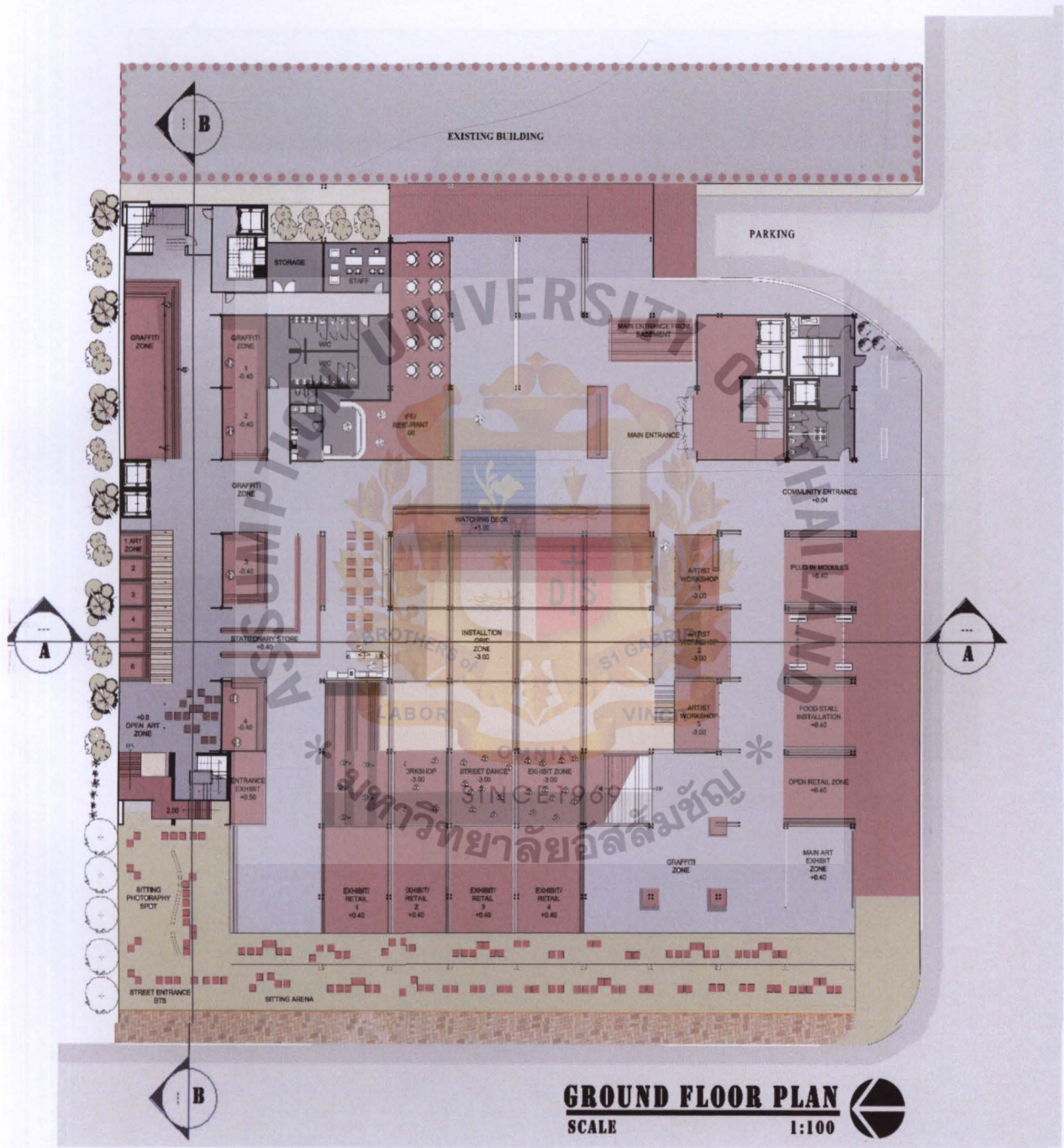Figure 7.9. Layout Plan.

7.2.2. Ground Floor Plan

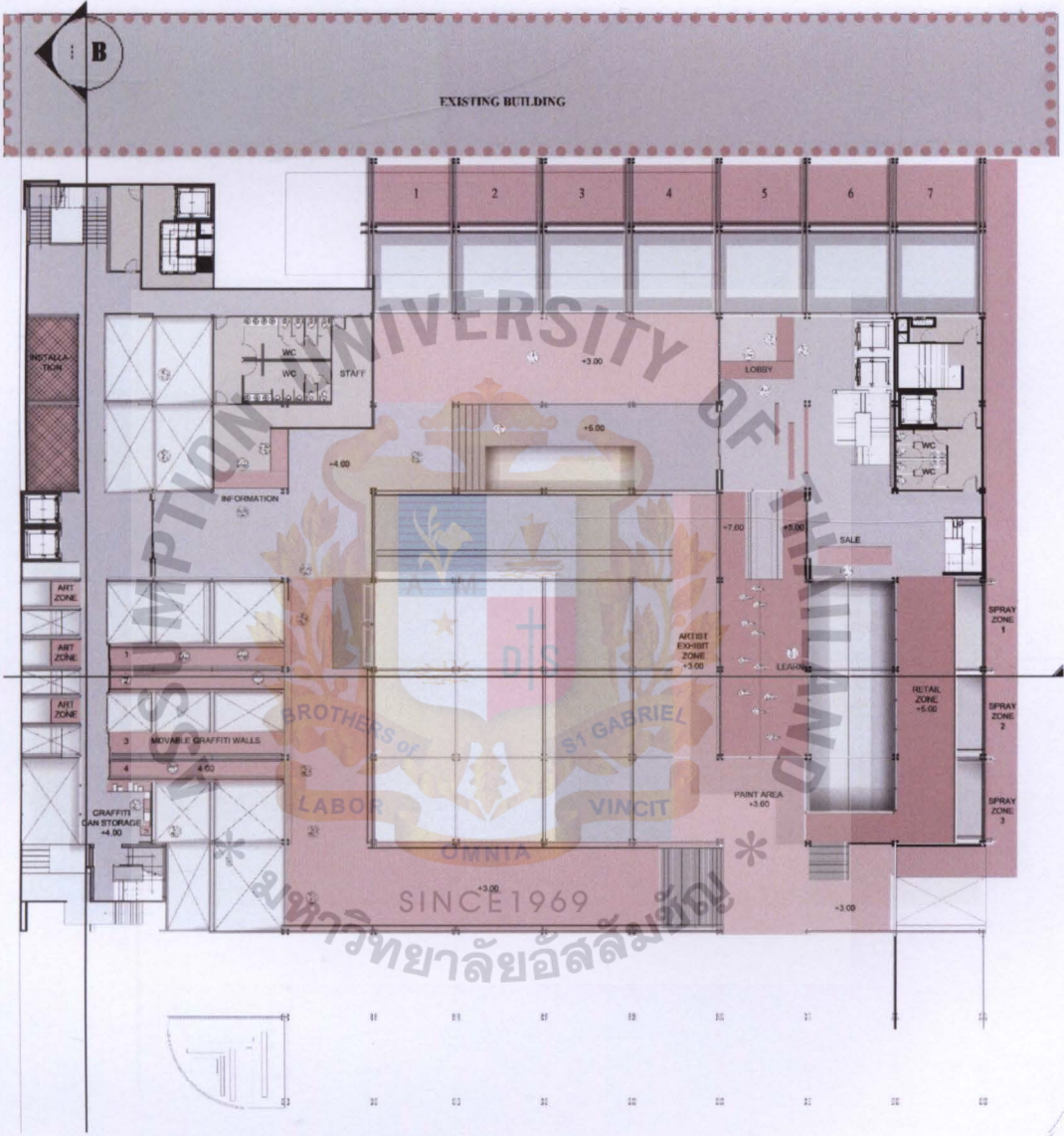Figure. 7.10 Ground Floor Plan.

7.2.3 Second Floor Plan

Figure 7.11. Second Floor Plan.
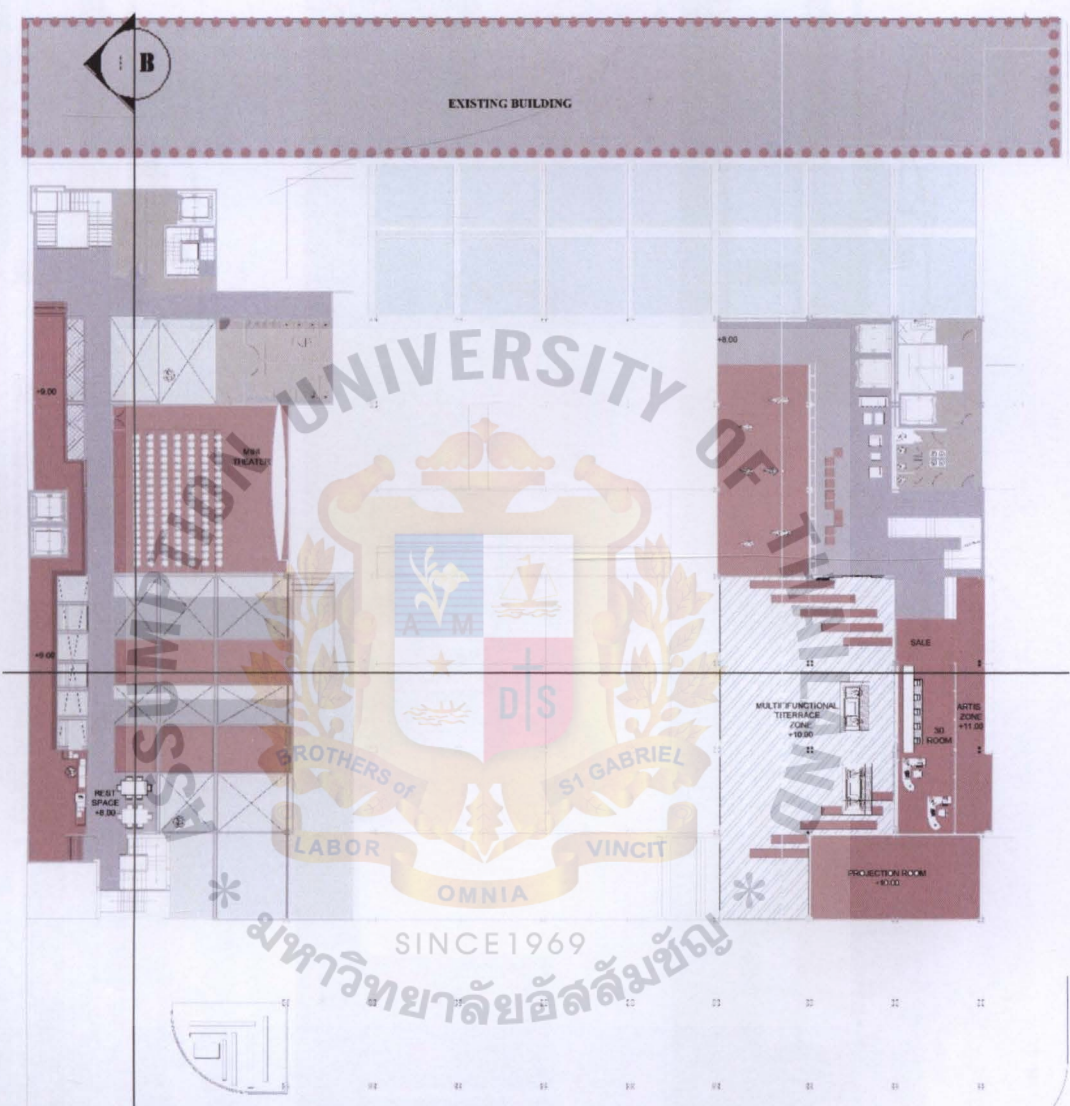
7.2.4 Third Floor Plan

Figure 7.12 Third Floor Plan.

7.2.5 Elevation
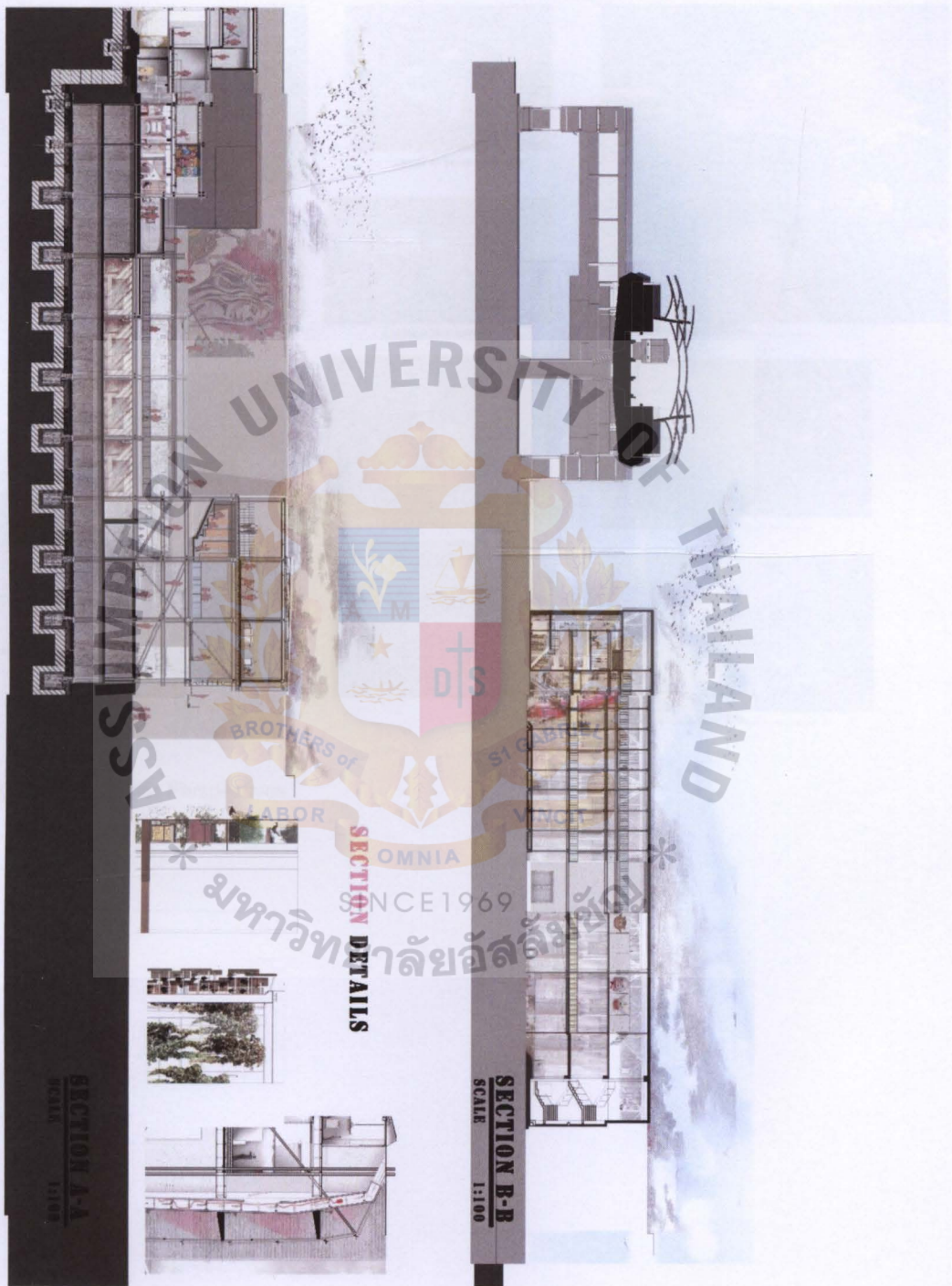

Figure 7.13 Elevations.

7.2.6 Sections and Details

Figure 7.14 Sections.

7.2.7 Perspective, Interior

Figure 7.14 Interior Perspectives.

7.2.8 Exterior Perspective

Figure 7.15 Exterior Perspectives.

Chapter 8: Design Conclusion

Architecture has the power to create all kinds of scenarios and experiences but in today's day and age where the bigger challenge seems to be the need for interaction, architecture can always put forth the idea and do it on its own accord. In this day and age, architecture comes forth as a tool which will not only bring forth different modules but at the same time, it will be able to achieve what one can only dream of. Along with its power of space, lighting and flexibility, It can bring forth such a module which not only presents art as a part of its surrounding rather just a mere piece of object. It will not only inspire the present generation but even the future generations to come forth and do what no one could ever dream of years ago. The module presented in this thesis with its flexibility and adaptability urges others to not only think of solutions to daily design methodologies in a playful manner but at the same time tries to respond to the issue of how architecture and its user in this day and age correspond to each other in ways one could not even have imagined. If architecture gives space to its user then it's the user with their own way of designing a space in their own accord who make the space what it actually stands for. Today when everyone is trying to stand out and be different, the module presented in this thesis allows for very that with its own attempt with various modules and architecture.

This thesis was an attempt to understand the core idea of architecture where it responds mainly to its core idea element and that is its users. This thesis attempted to understand the idea of exhibition and its exhibits in ways which could be more interactive and more social where the users would not be mere spectators but they could be more like curators who could decide and learn art in their own different, This thesis attempts to inspire, encourage and help interact for all users, despite their ages, race or social status.

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