

A museum

- for the sculptures of Ilhan Koman

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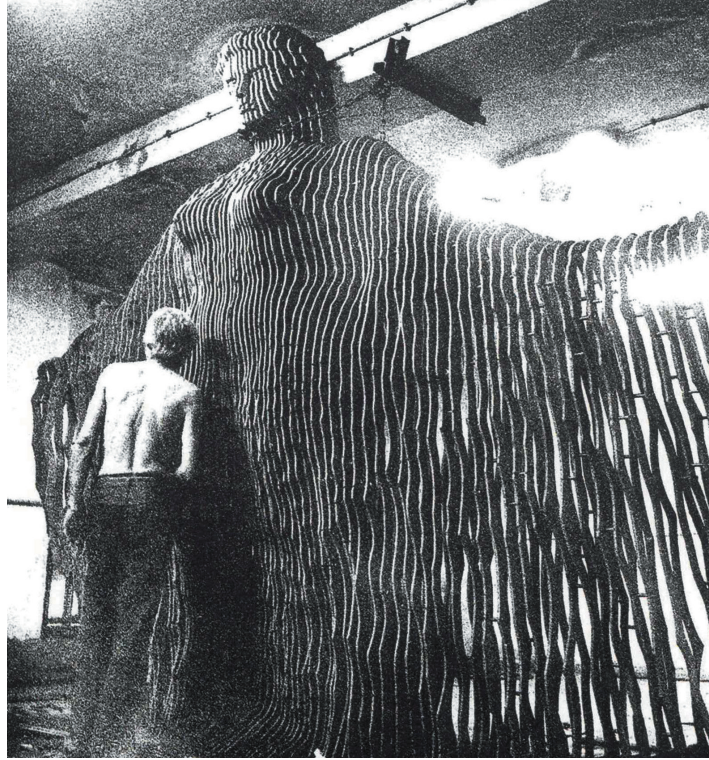
All figures are own produced if not otherwise is stated
Front cover: Interior perspective of the museum entrance hall





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Ilhan Koman working on his sculpture “Medelhavet” or “Akdeniz Heykeli” in the late 70s.
Note. (Photograph: Koman Foundation)

Abstract

The experience of architecture is an experience of many layers; it is subjective and connected to its surrounding and it is perceived through all our senses.

The intention is for the thesis to answer the research question with a building that interacts with both its surrounding, its content and its user. The investigation is made through research by design and the thesis is tested through a building proposal of a museum for the sculptures of Ilhan Koman.

Since the sculptures are such a big part of the experience of the building, they are considered part of the context. A pre-study has been made during the autumn investigating the sculptures and their relation to space and atmosphere. The pre-study is a foundation and guidance for the design of the museum.

The work is executed by iterations, physical models, and visualizations as guiding tools throughout the process and with several study visits to building references used for a deeper understanding of architecture in connection to the thesis' theme atmosphere.

The theoretical framework derives from the phenomenological perspective of architecture. With Peter Zumthor, Johan Pallasmaa

Keywords: Atmosphere, presence, museum, sculpture

and Adam Caruso as references for understanding the theoretical concepts of atmosphere and architectural sensations, the aim is for the project to explore materiality and detail and its meaning for the building and how it is experienced.

The perceived simplicity of the building is meant to enhance an awareness of the physical presence of both the sculptures and the architecture. If they can communicate with each other and speak to us so that we can project meaning to its existence, they can become part of the context and enhance the atmospheric presence of the place.

Research questions:

How can architecture be created with atmospheric presence?

Atmospheric presence meaning an architectural sensation created not by formalistic concept, but through an experience by the human senses created by place, material, detail and light.

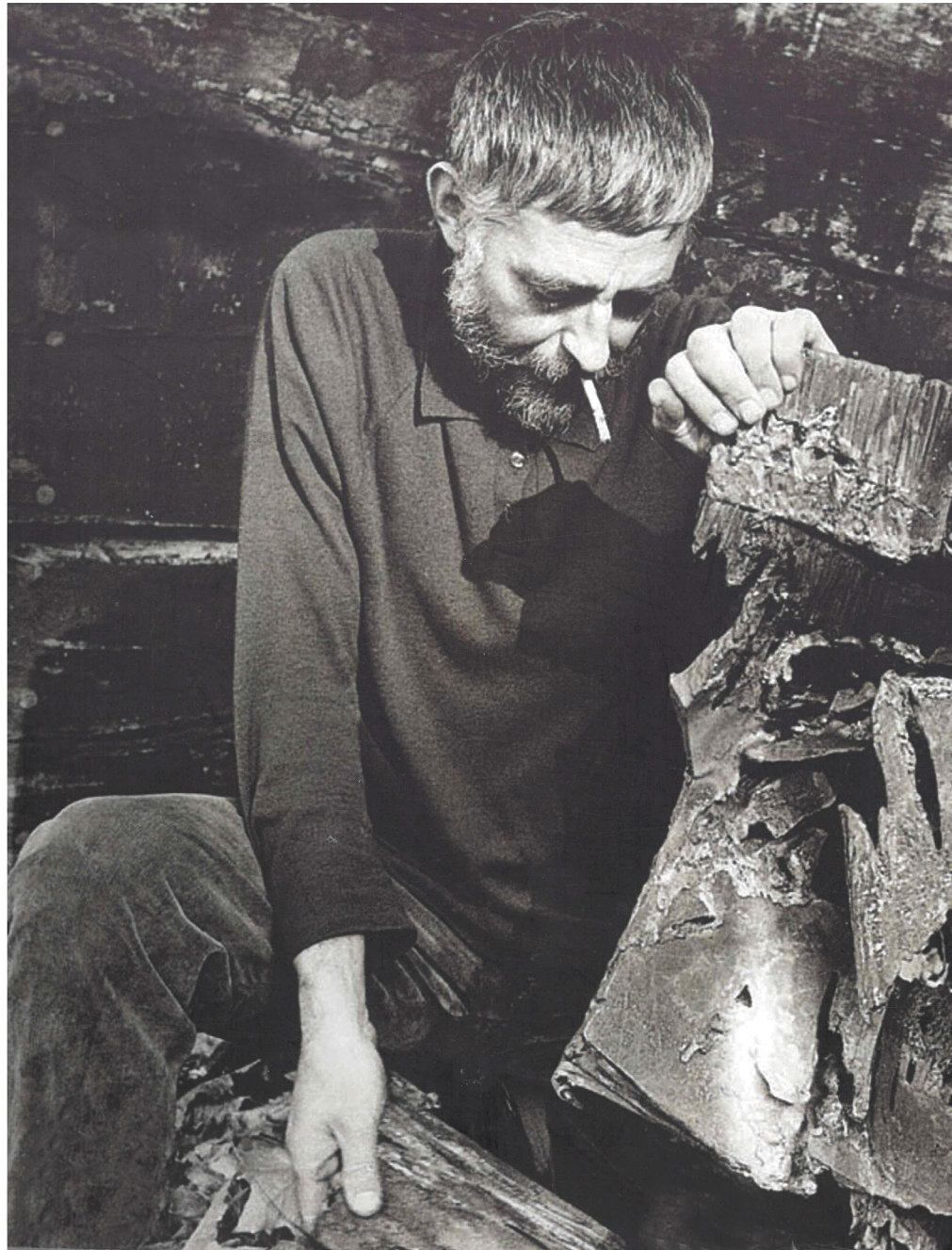
Student Background - Elvira Koman

2020-2022	<i>Chalmers School of Architecture, Master's program of Architecture and Urban Design</i>
2019	<i>Summer employment, assisting architect, White Arkitekter, Gothenburg</i>
2019	<i>Sailor, T/S Gunilla, "The sailing gymnasium"</i>
2018	<i>Internship, White Architects, Gothenburg</i>
2017	<i>Bachelor, Architecture, Chalmers University of Technology</i>
2014	<i>Spatiality, architecture and design. KV Art School, Gothenburg</i>
2013-2021	<i>Chef, stewardess on sailing vessel Tre Kronor, Briggen Tre Kronor AB</i>

Master's program courses:

7,5	<i>Sustainable Development</i>
22,5	<i>Healthcare Architecture</i>
4,5	<i>Nordic Architecture</i>
3	<i>Urban Planning and Design Theory</i>
22,5	<i>Housing Inventions</i>
3	<i>BIM: Building Information Modeling</i>
22,5	<i>Matter, Space, Structure 3</i>
7,5	<i>Prep course</i>
30	<i>Master thesis - Building & Tectonics studio</i>

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Ilhan Koman working with an iron sculpture in Drottningholm, around 1960.

Note. (Photograph: Koman Foundation)

Research question

How can architecture be created with atmospheric presence?

Atmospheric presence meaning an architectural sensation created not by formalistic concept, but through an experience by the human senses created by place, material, detail and light.



*Unknown home in Havana, Cuba
Architect: Unknown*



*Östra kyrkogården, Malmö
Architect: Sigurd Lewerentz*



*Östra Kyrkogården
Architect: Sigurd Lewerentz*



*Wooden detail, Louisiana
Architects: Jörgen Bo and Wilhelm Woblert*

Note. Own photos from study visit.

Aim

A project can be perfectly executed, rational and well planned but still lack something that makes it move you, trigger your senses. Zumthor refers to it as “buildings with soul” and compares it with music, which with its different nuances of rhythm and character etc. has the capacity to move you. (Zumthor, 2013). I want my museum to have a soul. I want my museum to be a space where the architecture and human activity together create a feeling, an experience, an atmospheric presence.

Imagine when you enter a church, the space inside, the emptiness and richness combined and the way you are allowed to be only you, no interruptions. Everything outside is left outside when the heavy door closes, the sounds of the busy street, the hot temperature, the people around you. You do not need to have a reason to go inside, you do not have to interact with someone, and you can be only you. It is not something religious, and it does not have to be a church. it is an example of a space where the feelings of it is the essence, a space that moves you. Imagine the feeling when you enter this space, that is how I would like the museum to be experienced.

With the project I want to explore the meaning of each element of the building,

with detail and shape give the materials a presence that gives the building an appearance that feels obvious, unique and necessary for its place and purpose.

The aim is for the thesis to highlight the importance of building for the human senses, to use each element of the building to speak to our associations.

Nine chapters of atmosphere

The Body of Architecture

Material Compatibility

The Sound of A Space

The Temperature of A Space

Surrounding Objects

Between Composure and Seduction

Tension Between Interior and Exterior

Levels of Intimacy

The Light on Things

(Peter Zumthor, Atmospheres, 2006)

Theory - Atmosphere

Atmosphere is the experience of architecture through our many senses. It is the cumulative experience of grabbing a door handle and feeling the chill of the metal, the response in our hand of a light friction in the mechanism of the lock when pressing down the handle. Of how the road shows us where to go, or if not, how it makes us feel when arriving not knowing where to go. It is when we experience the gravel under our shoes, the sound of the stones when putting weight on our feet.

Peter Zumthor's work could be seen to belong within the discourse of phenomenology and regionalism, but this is not a theoretical framework he claims to follow. (Lending et al., 2018). What he talks about instead is atmosphere. (Zumthor. 2018)

Zumthor explains atmosphere in a concise way where he divides the aspects that create atmosphere into nine chapters (Zumthor. 2006). Some of them are more abstract than others but even the most abstract aspects are very easy to recognize and sympathize with. For example, the sound of people around you, talking but not to you, the sounds of activity in a public space that does not concern you but still are recognisable to you. That is a common situation, yet it is harder to define how more specifically it gives feel-

ing to the space, is it the life and activity or is it the buildings around you or the bench you are sitting on that is the source for the experience of the space or is it a combination of them all. Zumthor seeks answers for this without any clear conclusion more than the importance of curiosity and willingness to find new answers in each new situation.

*” I enter a building, see a room, and - in a fraction of a second
- have this feeling about it.”*

(Peter Zumthor , Atmospheres, 2006)

*”The way spaces feel, the sound and smell of these places,
has equal weight to the way things look.”*

(The Eyes of the Skin. Juhani Pallasmaa. 2005)

Theory - Phenomenology & the importance of senses

Pallasmaa describes phenomenology as a multisensory experience. By inviting the senses to the experience of the built environment the experience can be enriched and given more aspects for the human body to place itself in the context. (Pallasmaa, 2012) Compared to the modernisation in architecture where the visual expression of function has been praised - instead the meaning of each element becomes vital. The connection to its context becomes important, context meaning both site specific, place in time and the use of the building. Everything that effects our perception of the architecture when placing ourselves in it becomes part of the context.

Pallasmaa writes about the focused and unfocused vision. How the things you unconsciously perceive can have a bigger impact on the overall impression than the things in focus. He argues that architecture today is so occupied with pleasing the focused vision that the aspects perceived in the periphery get lost. That what we sense through our peripheral perception makes us part of the situation instead of only observers. Further on he talks about how the architecture is more than what an image can give us. How visual images isolate architecture and exclude other sensory aspects. (Pallasmaa et al., 2012) Relation to place identity is another aspect

of phenomenology within architecture. Norberg-Schulz connects his architectural theory to phenomenology and history by highlighting the symbolic meaning of things and how our associations to history, time and life is of importance to achieve a place identity and a sense of belonging, and in extent to the human identity. (Norberg-Schulz, 1980). He states that the phenomenological approach needs a deep understanding of the site, not only its quantitative qualities but also its meaning and interaction with the human being through associations, memories and historical symbols..

Adam Caruso describes the human territory as something linked to place identity and architectural phenomenology. (Caruso, 2017) He claims that what surrounds us brings associations and that the human territory can be created by energy and culture as a way for a building or place to move us.

With a theoretical foundation made through understanding architectural atmosphere as explained by Peter Zumthor, and the explanation by Johan Pallasmaa of our senses as an important role in how we experience architecture, the work is put in a phenomenological discourse.



Old stone building on shipyard in Beyoglu, Istanbul.

Note. Own photos from study visit.

Reading instructions

With this framework I want to explore the relation between the building, the objects within, the space and how they can work together. I want to let the physical model be a central part of the exploration, use it as a method to come closer to what we experience within architecture. The work is divided in three parts where the first part can be considered as an introduction for the design work. The introduction gives an understanding of the research question, the theoretical framework, aims with the thesis and the methods used in the work. The second part showcases the design proposal, which intends to relate and answer the thesis's question and theory. The third part is an appendix with a pre-study that investigates the sculptures' relation to atmosphere and space. The pre-study can be seen as an inventory of the sculptures and their properties and needs.

Method

My intention is to invite our senses into the architectural experience by using the associations from the building and its place and by doing so give it a context of time and place. With the aim for the museum to create an atmosphere, the sculptures need to be present in the working process, be considered part

of the situation and relate to the building in the same way as the landscape is part of the situation.

The design process is divided in two phases. The first period focusing only on framing the theoretical definition of phenomenology and atmosphere and exploring the sculptures' relation to space and atmosphere. The explorations are made by working with physical models investigating light, material and scale. They can be seen as an inventory of the sculptures, of how they can be captured by different methods and of how they relate to space, light, material and feeling. The first phase works as a foundation for the second phase which is more concentrated on the site and building. By having the pre-study focusing on the sculptures the aim is for the artwork to be given an unconscious presence throughout the process even when they are not directly in focus.

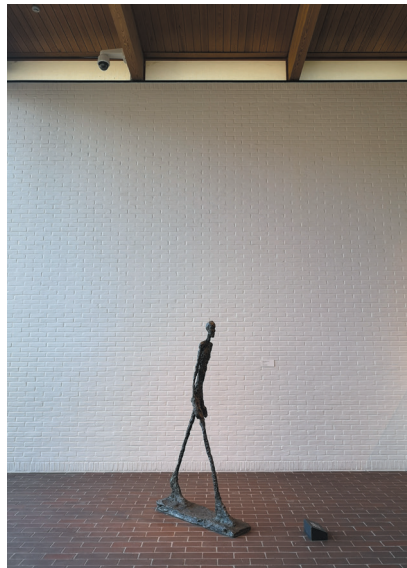
The work is made by physical models, drawings, and renderings. To achieve the architectural presence and atmosphere that I am aiming for, physical models and visualizations are important tools throughout the process. Study visits to building references are also a tool which the work relies on, where examples both within the museum typology and other buildings have been studied.



Wooden rods for beating shaft in the floor



Outlook from the passage over the garden



Giacometti's sculpture standing with the painted brick wall as a foundation.



Passage with view over garden to the left and the closed brick wall to the right.

Note, Own photos from study visit.

Louisiana Museum of Modern Art

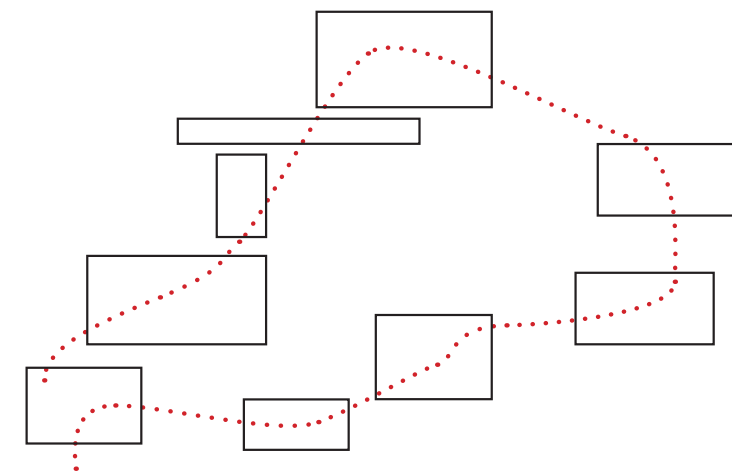
The Louisiana museum of modern art is an interesting building both as a museum typology and with its many well executed details.

When moving around in the building the floorplan does not seem clear but not needed to be either. The experience of the museum is orchestrated by leading you from one room to another. Each room has its own outlook and the landscape on the outside is made to be part of the experience of the room. The place where the sculptures of Alberto Giacometti are located may be the most striking exhibition space for sculptures

in the museum. The sculptures are given a generous space and you can approach the sculptures looking at them both from a distance and close by.

The building itself is an experience where small details matters, the elevator panel in brass or the wooden rods as radiator covering in the floor become beautiful details rather than functional necessity.

Architect: Jürgen Bo and Wilhelm Wohlert



Concept diagram of the plan organization



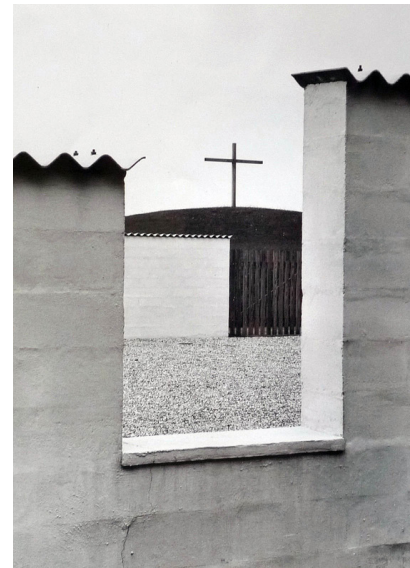
Hald Ege Kirke, Denmark

Hald Ege Kirke has been an inspiration to the design of the volume and its appearance in the landscape. The project consists of three volumes placed parallel to each other with a wall surrounding them making the volumes and the space between them equally important.

The wall becomes an important element not only for the roofs to rest on but also for the character of the space. With simplicity in the ground treatment and how the building meets the ground, the project works with the landscape in a way which has inspired my design.

Architect: Inger & Johannes Exner

Built: 1965–1967



Plan diagram



Ilhan Koman and Ralph Erskine on Verona, the ship and office of Erskine. Note. (Photograph: Koman Foundation)

Ilhan Koman (1921-1986)

Ilhan Koman was born in Edirne, North-west Turkey 1921 (1921-1986) He studied art and sculpture in Turkey and then got a scholarship and moved to Paris and later to Belgium. In 1958 he moved to Sweden where he took a professorship at The Royal institution of Art, Konstfack.

He stayed in Sweden until his death 1986. There he bought an old former cargo vessel M/S Hulda which became a central part of his work and life as a year-round home for him and his family. Next to Ralph Erskine's vessel Verona on Drottningholm they both had their practices onboard their vessels, except that Ilhan and his family also lived on the ship while Erskine soon moved his office to land.

Ilhan Koman made many sculptures in different sizes and materials. A central part for him was the science, the mathematics and the specific characteristics for each material.

A lot of the sculptures were monumental artworks for public spaces, many of them in close collaboration with the architect Chet Kanra. . In 1999 Ilhan Koman Foundation of Arts and Culture was created with the aim to promote the artistic and scientific heritage of Ilhan Koman.

During 08-2012 The Hulda Festival took place which was a large project where the Home of Ilhan Koman, the old cargo vessel M/S Hulda sailed from Stockholm to Istanbul with an art exhibition onboard visiting cities on its way. Showing the art combined with collaborations with local artists and educational events for young people was the main event for the festival. The festival ended with the ships' arrival in Istanbul and a final exhibition there.

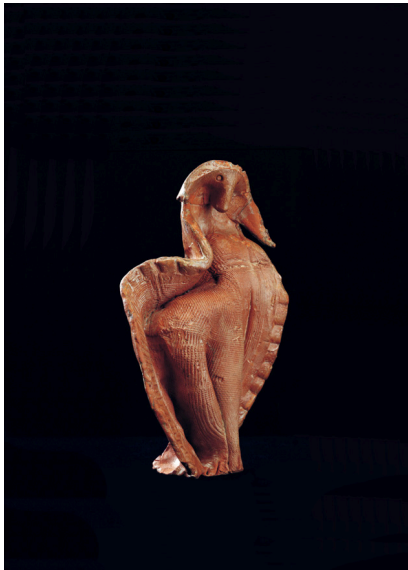
Today M/S Hulda is in Istanbul, Turkey. In Turkey the ship is an important symbol of Ilhan Koman. It is a piece of his life and a symbol of the Swedish heritage but is also one of his biggest projects according to himself, constantly working on it and step by step creating the space and home. The work with Hulda, the sculptures and the foundation are now managed by his first-born son, Ahmet Koman and the most recent events with the art by Ilhan Koman has taken place in Turkey where he is more established and known.



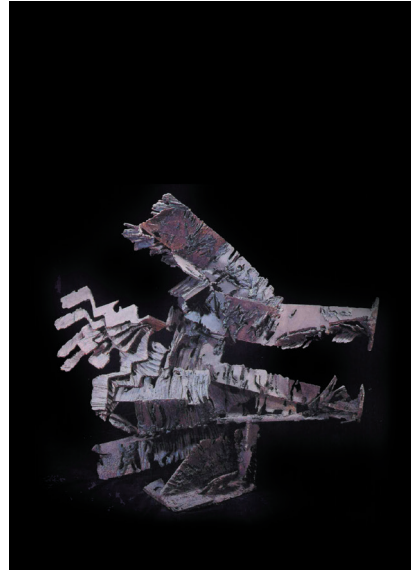
From Leonardo.../ Co-created by Chet Kanra and Ilhan Koman, 1971 Royal Technical Institute of Stockholm, Architecture School. P Note. (Photograph: Koman Foundation)



M/S Hulda, the home and workshop of Ilhan Koman between 1963 and 1986. Note. (Photograph: Koman Foundation)



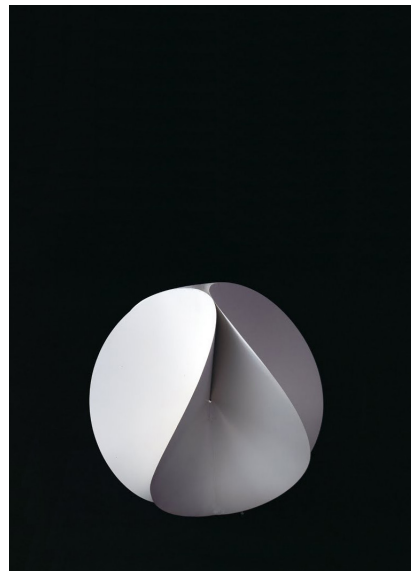
The clay and bronze period



The iron period



The wooden period



The mathematical period

The sculptures

The sculptures have a strong connection to their material, which are tested to their limitations, but in a respectful way and without losing their balance and harmony. Many of his sculptures were made for public spaces, unfortunately a lot of them have been taken down during transformation and renovations. But some are still standing and one example of this is the Whirlpool made in steel. It is a large sculpture for a public space placed in the centre of the outdoor area of Ekerö City Centre by Ralph Erskine. Another example in Sweden is the “From Leonardo to...” sculpture placed outside the entrance of the original Royal Technical University of Architecture. His most famous work is the holographic “Akdeniz” (Mediterranean) publicly elected as the best sculpture in Turkey.

Besides the artwork in larger scale for public space, Koman has a rich variety of sculptures in smaller size. His artistic career can be divided in different periods where he experimented with different materials. Each period represents its own character of sculptures where the material and the properties of the material are essential to how the sculptures appear. But what they all have in common is an expression and elegance where balance and harmony is present even when the form is bent, or the surface is

rough.

His career and artwork can be divided in four periods: the clay period, the iron period the wood period and the scientific period.

More can be read about the sculptures in Appendix A - An inventory of the sculptures and their relation to space and atmosphere.



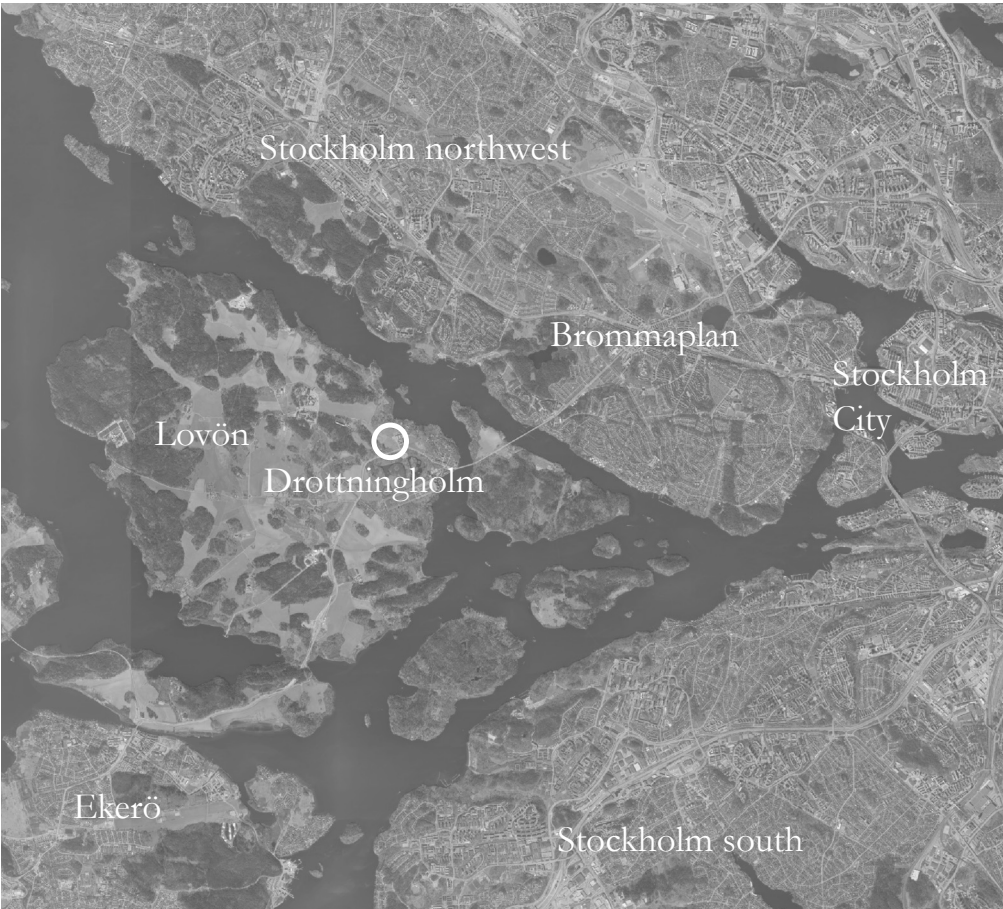
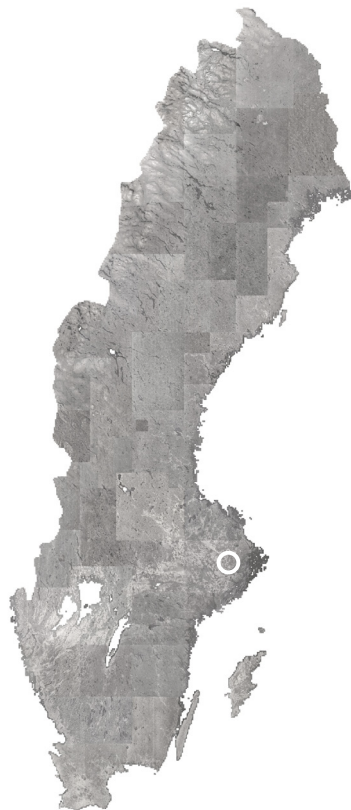
Models 1:20 Study of the base



*More studies of the sculptures can be read in
Appendix A - An inventory of the sculptures
and their relation to space and atmosphere.*

Models 1:20 Study of the light

The site





Site

- | | |
|---------------------------------|---------------------------------------|
| 1. Kungsgården Farm | 7. Ralph Erskines' villa and office |
| 2. Museum De Vries | 8. Klockberga - Peter Celsings' Villa |
| 3. Karamellan Resturant & Cafe | 9. Ilhan Komans' home adress |
| 4. Drottningholms' Theatre | 10. Drottningholm ferry |
| 5. The Chinese Pavilion | 11. Royal Palace Drottningholm |
| 6. Evert Lundquist Ateljémuseum | |

The site

As much as the building interacts with the people it interacts with its place.

Hallonplan is located outside of Stockholm, next to the royal garden at Drottningholm. Today the site is an abandoned football field and overgrown playground. With a few family villas in various size and character in the back, the site is positioned in an open landscape between the denser living area Malmen and the farm Kungsgården. An open field of grass in front of the site creates a landscape with open views towards the royal garden, its ponds and its large linden trees. Connected by an apple tree alley to the west, is the old royal farm Kungsgården, with both horse stables and agriculture.

The farm consists of gabled roofed volumes in long shapes. There are traditional old wooden barns, horse stables covered in plaster with a higher detailing and a large former green-house complex which historically has supplied the royal palace with vegetables.

The site has a connection to Ilhan Koman since it is the neighbourhood where he lived during his time in Sweden. His first permanent living space in Sweden was a small house on Malmen in the same block that later became Drottningholm's Inn. During

this time, he had his workshop in the greenhouse belonging to the farm Kungsgården.

After the first period of renting the small house he and his wife bought the former cargo vessel which became a workshop and home for them and their four children. The ship's port was at Drottningholm where the ship stayed within the family until 2009 when it was taken to Ilhan's birthplace in Turkey.

The location of the site is a good choice for the museum because of its close connection to the royal Garden which is a highly visited place by tourists. It has easy access with bus and is visible from the road from the city towards Ekerö. Two big parking areas for both tourist buses and cars are located within 300m distance from the museum, which can be used by visitors. Accessible parking and drop-of zones will be located next to the building.



Program

Exhibition halls	770 sqm
Film room	35 sqm
Reception, Museum shop & Storage	75 sqm
Back office	6 sqm
Wardrobe & Toilets	65 sqm
Storage Goods	26 sqm
Dressing room	16 sqm
Workshop & Sculptures archive	205 sqm
Technical room	75 sqm
Restaurant, Kitchen & Storage	140 sqm
Waste room	26 sqm

Building	1540 sqm
Sculptures courtyard	500 sqm
Site: apr.	6000 sqm

Limitation

The museum will house sculptures by İlhan Koman. The building will have exhibition areas, a museum shop and a restaurant. The exhibition areas are both indoor and outdoor. Additional to the museum building there will be a workshop for reparation and restoration of sculptures and a bigger storage space for sculptures archive. The workshop is meant for both the preservation of the sculptures and as a source to activate the building furthermore by being able to house activities such as weekend courses and workshops.



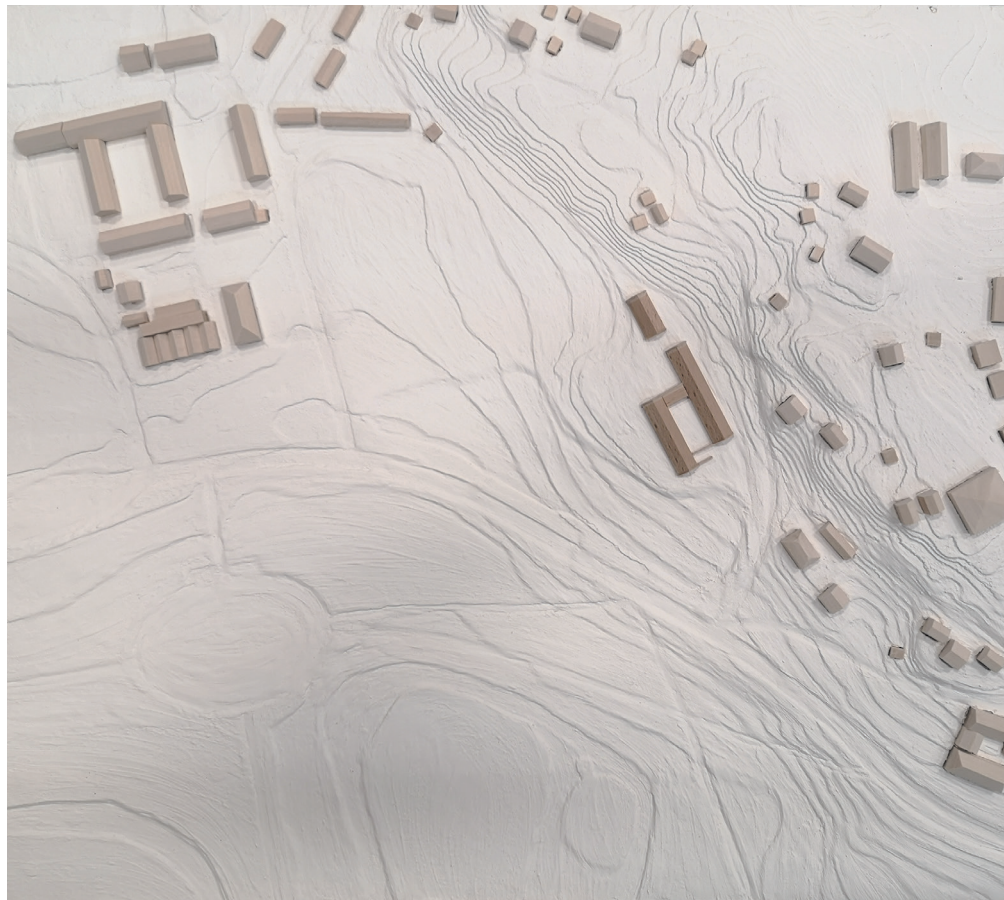
Site plan 1:5000

0 100 m



Site plan 1:1000

0 10 20 50 m



Landscape model 1:1000

The landscape

The building stands steady but freely in the open landscape with bricks meeting the ground and the thick walls that adds heaviness. The volumes create outdoor zones where the vegetation is allowed to take over in different degree; the closed courtyard with gravel protected by the surrounding walls and the outside with a seamless border where the grass slowly grows into the gravel demonstrating change and the passing of time, humanizing the place.

The shape and scale of the building relate to the farmhouses, but acts as an independent addition to the place.

Placed in the landscape with an angle both for the direction of the sun and for the gable motif seen upon arrival, the building is situated with the entrance located on the short end of the building.

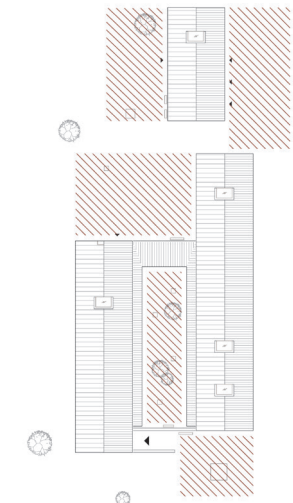


Exterior perspective when arriving to the building

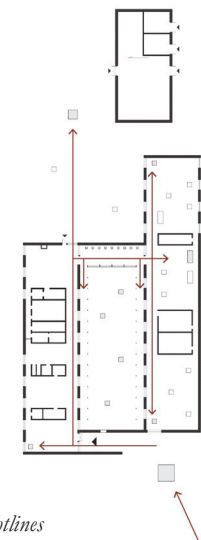
A home for sculptures

The aim is not for the design proposal to suggest a building based on the shape of the sculptures or adapting to them in some contrived way but to provide a home for the sculptures. A space where the sculptures can be experienced with an architecture that does not take focus from the objects but still feels necessary.

The composition of building volumes define spaces inside and outside the building. When you approach the building, you get small glimpses of a place inside. The sculptures' position, the light, and the sightlines leads you through the museum.



Outdoor zones



Sightlines



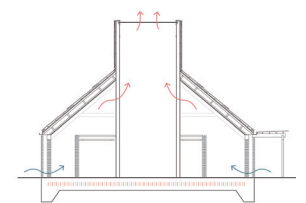
Sightline from entrance hall

Details with a purpose

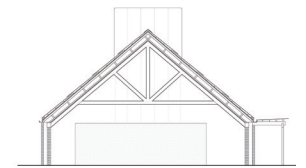
The ambition is for the whole building to be simple and self-evident but with an appearance where each material and detail has meaning, anchoring the architectural object in its situation and our associations and to support the full experience of the architecture.

Heating from the floor and a hybrid ventilation system with openings in the lower parts of the wall bringing in cold air and shafts in each volume with ventilation aggregates forcing the warm air out with a chimney effect. The bricks are in Danish format with a cross bond and a limewash treatment on the surface both exterior and interior. The limewash gives a bright colour and smooth surface but still with the traces of the brick visible.

The roof construction is made of pine with wooden trusses visible and meeting the wall by landing on a wooden beam along the façade. The beam helps to articulate a clear transition in material. To make an exterior expression of the roof to rest on the solid wall the openings are from floor to ceiling making the windows look like gaps between the walls.



Hybrid ventilation and heating from the floor



Trusses on a thick brick wall.

Program

- 1. Entrance hall
- 2. Storage - Shop
- 3. Cleaning storage
- 4. Museum shop
- 5. Reception & back office
- 6. Wardrobe & WC
- 7. Dressing room - staff
- 8. Storage - Restaurant
- 9. Technichal area
- 10. Kitchen
- 11. Dish room
- 12. Restaurant
- 13. Storage museum
- 14. Cinema /TV room
- 15. Sculptures archive
- 16. Workshop
- 17. Waste room

Exhibition areas *

- a. The passage - Pi series
- b. Northern hall - Iron sculptures
- c. The middle hall - Temporary exhibitions
- d. Southern hall - Wooden sculptures
- e. The arrival - Realized version of a competition proposal
- f. The courtyard - Big scale bronze sculptures
- g. The Garden - Big scale stone sculptures

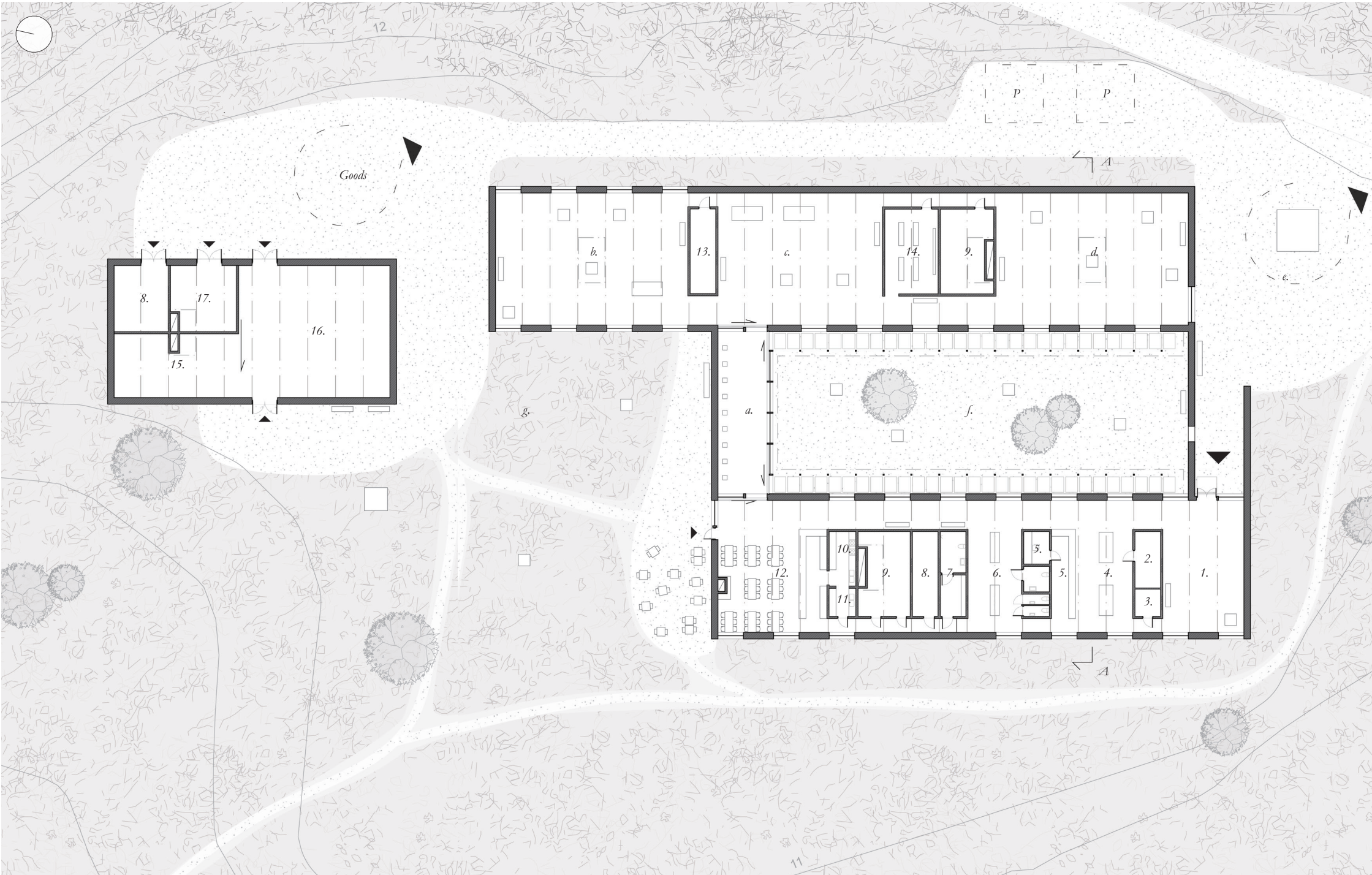
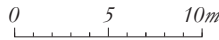
*The sculptures can be seen in the rendered images.

Parking

Accessible parking and drop of zone in front of entrance.

Public parking space for visitors is located 300m from site both to south and west, this is an existing parkingarea in connection to the royal garden.

Plan 1:400





Reception

Inside the museum

The experience of the museum starts when arriving to the place seeing the building from a distance where the volumes and sculptures are placed in the landscape freely. When coming closer the idea is for the sculptures to lead you through the building by triggering a curiosity and for the building organization to support the intuition to go further in the building.

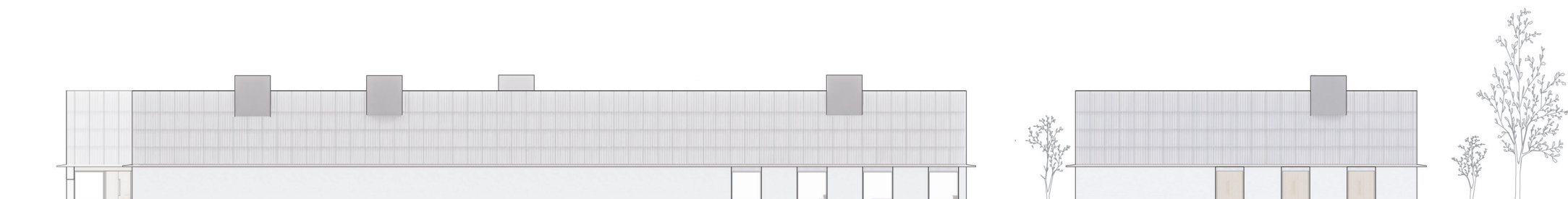
The entrance is generous in size and have a visible connection to the reception, the courtyard and sightlines further into the building. The plan organization is kept simple with each volume being one continuous room open from floor to ceiling creating a big space. An inner core for functions is placed in the centre of each volume dividing the open space into different zones with one back corridor and one generous passage for the main communication facing openings towards the courtyard.

The ceiling is made of pine planks with a 20mm gap between. Behind the wooden planks a sound absorbing textile is placed to reduce noise. The core has an inner ceiling to separate both sound and air from functional areas. The hybrid ventilation system allows the interior to be clear of any visible installations and the electricity is reached only from the walls of the core and hidden

in the ceiling by the wooden planks. In the common areas and the restaurant lamps from above is hanging between each roof truss. Smaller lamps are placed along the wall lightening the corridor and spotlights are placed hidden above the core directed upwards bringing light to the roof construction. In the exhibition areas track lights are hanging between the trusses in the height of the collar beam and gives an even light but with adjustable spotlights for changing the direction of them.

In both ends of the exhibition hall a large skylight brings additional light to the centre of the room. Without distracting the foundation for the sculptures, the dark metal boxes comes down from the ceiling adding one more material to the space, the shiny metal brings contrasts to the wooden roof and stops just above the height of the collar beam. Each volume is given a big shaft for ventilation which from the exterior looks the same as the skylights, like metal clad chimneys. Inside the building they continue behind the wall of the core.





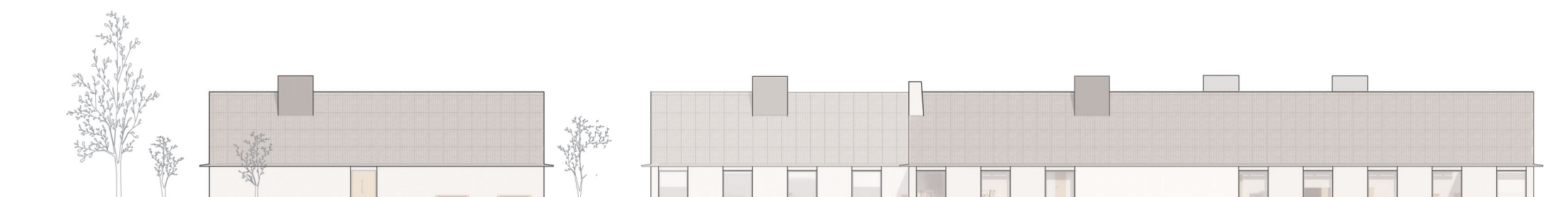
West facade



South facade

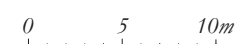


North facade

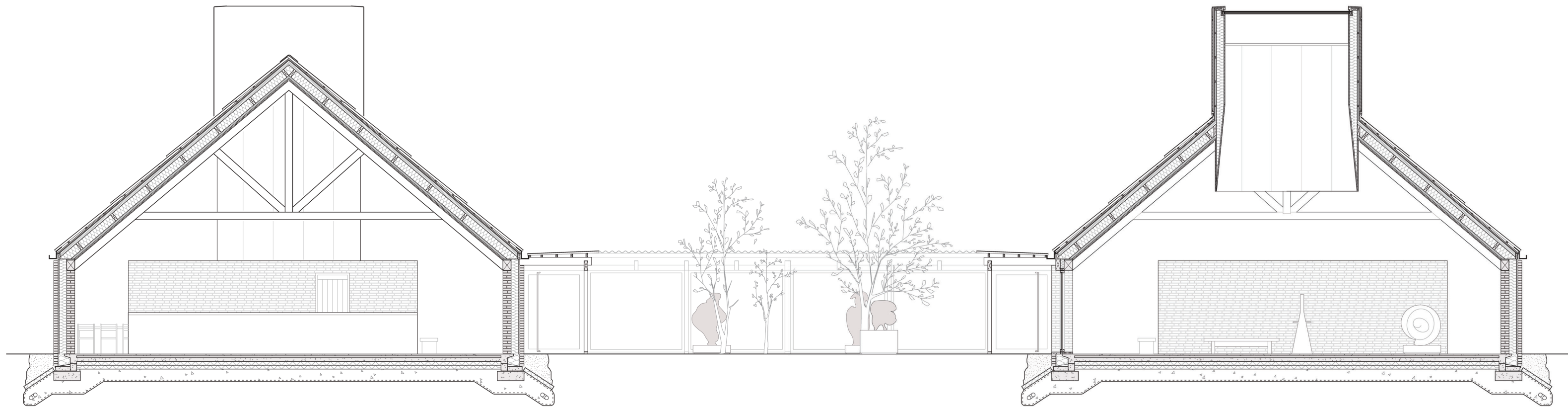


East facade

Plan 1:400



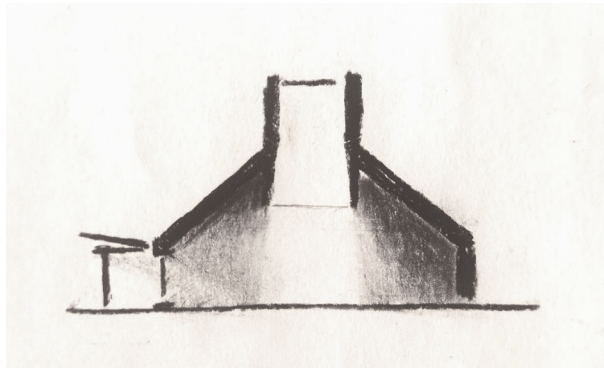




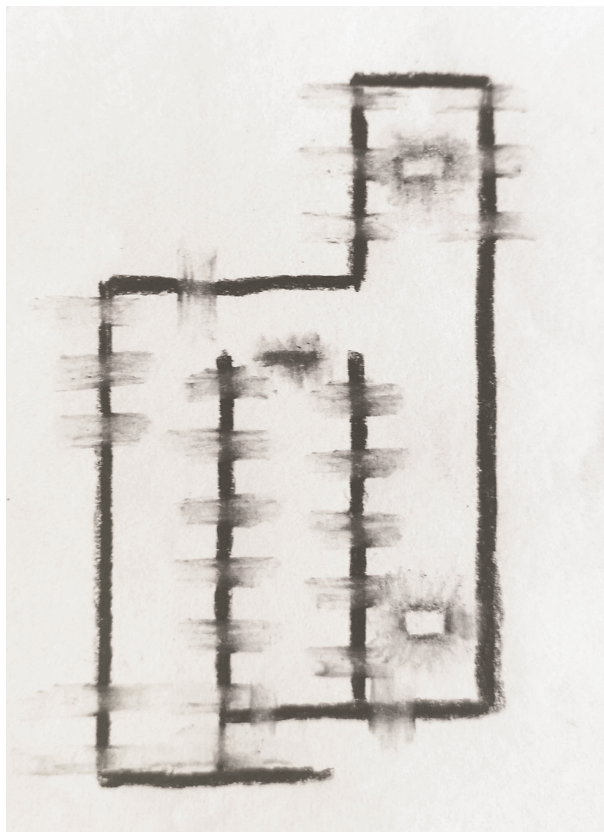
Section A 1:100







Section diagram showing light openings



Plan diagram showing light openings

The exhibition halls

The museum has several exhibition spaces, the outdoor area, the courtyard, the open landscape, the entrance hall, the passage and the main hall. The main hall is one big volume divided by the core into three spaces, the iron sculptures hall, the shared hall and the wooden sculptures hall. Inside the building the wooden sculptures are placed directly on the floor or hanging from the roof. The sculptures in harder materials are placed on a base made of wood. The base has a shadow-line trim that separates the base from the floor and the wood is to separate it even more by contrasting the polished concrete floor.

The limewashed brick wall gives a simple background for the sculptures and the detailing is focused above the height of the sculptures on the visible wooden roof trusses, the skylights, the windows, doors and furniture's in massive oak and the outdoor roof construction surrounding the courtyard.

The exhibition areas are reachable from the entrance building through a wide passage that is connecting the two volumes. This is also from where you reach the courtyard. The passage is the first exhibition hall you enter and houses Komans' sculpture series "Pi". (See appendix A for sculptures) The

sculptures are placed on a base of concrete with a top of wood to meet the material of the sculptures. They are placed along the solid brick wall and the opposite side open towards the courtyard with windows following the same rhythm as the extended roof and with sliding doors in both ends inviting you outside. With generous space in front of the sculptures the passage is meant to be more than just a corridor.

In the northern hall the outlook to the open field is an element for the experience of the space. With window openings from both long facades creating a backlit that gives the sculptures a sharp silhouette this exhibition area is suited for the iron sculptures. In the centre of the room the skylight adds light to the space and makes the sculpture in the centre to stand almost on a scene.





Interior perspective - southern exhibition hall wooden sculptures

The exhibition halls

The central hall is the hall for temporary exhibitions. It can be used both by guest artist's work and for work by İlhan Koman that are stored in the archive building. Here the light is supposed to be even and the long façade to the east is closed to give a calm background for the sculptures. The window openings on the long façade directed to the courtyard is shaded by the extended roof.

Placed in the core reachable from the central hall a film room is located which can be used both for interviews and documentaries about İlhan Koman and for the temporary exhibitions. At the end of the exhibition area is the southern hall which is visible before entering the building through its big window on the south gable. The southern hall is for the wooden sculptures. Here the light from the second skylight is falling on The walking man. A free-standing sculpture standing in the centre of the room.

Except for the exhibition halls inside the building some sculptures are placed outside and in the courtyard. The sculptures placed in the landscape are casted versions of sculptures from the early career of İlhan Koman when he worked with clay.

a. Roof

- 6 (56mm) Sinus profiled fibre cement elements B:1200 L:2400 overlapping 200
- 0-56 Battens for tilting the fibre cement elements
- 30 Air gap and roof battens
- 1 Tar paper
- 16 Tongued and grooved timber with sawn face
- 90 Mineral wool insulation + studs 90x45 cc1200
- 1 Vapor barrier
- 220 Joists 220x70 cc1200 + mineral wool insulation
- 55 Mineral wool insulation + joists 45x45 cc1200
- 1 Sound absorbing textile
- 20 Planed tongued and grooved timber with sawn face 20x120 cc140 (20mm gap) Untreated pine
- 200 Roof truss, raised tie tied king post, 200mm visible, 100mm hidden behind inner ceiling. Untreated pine

b. Wall (see full section 1:100)

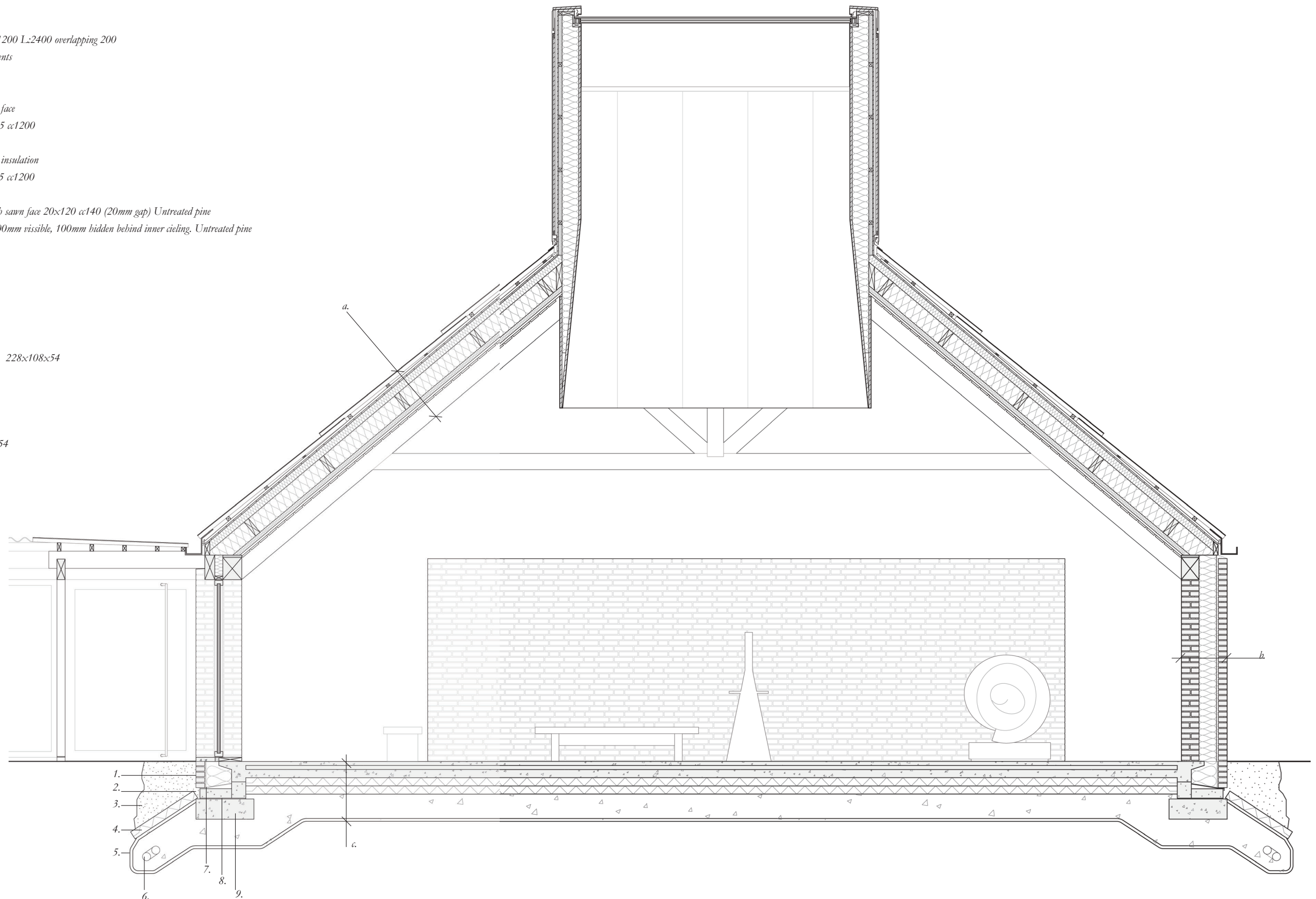
- 2 Limewash
- 108 Brick, cross bond in danish format 228x108x54
- 10 Air gap
- 240 Insulation
- 1 Vapor barrier
- 100 Insulation
- 108 Brick, danish format 228x108x54
- 2 Lime wash

c. Floor

- 200 Polished concrete
- 50 Heating (casted in floor)
- 200 Insulation
- 314 Washed macadam
- 20 Woven fabric
- 1. Hard burnt bricks under ground
- 2. Sliding layer (50mm up behind wall)
- 3. Shingle
- 4. Ground insulation
- 5. Non-woven fabric
- 6. Drain pipe
- 7. Mortar with slope
- 8. Sliding layer
- 9. Concrete slab

Section 1:50

0 1 2 m





The courtyard with one of the bronze sculptures

Outdoor spaces

The courtyard

The courtyard works as an exhibition hall which is reachable from the inside of the museum. With sliding doors from the passage, the courtyard becomes accessible after getting several glimpses of its place on the way there. The extended roof is there to invite you outside, allowing you to walk around looking at the sculptures even when it is raining or snowing. The wooden pillars rest on a concrete base with the same height as the windowsill, also made of concrete, and a shadow-line trim separating the materials from each other in the same way as the sculptures' base.

The ground is covered with gravel and with blocks of lime stone along the external roof showing a path, giving a signal that you are meant to continue out into the courtyard. Rainwater from the roof is taken care of by an eaves gutter collecting the water between the gable roof and the extended roof. The gutter rests on the wall continuing outside the building leading the water out but is also supported by down pipes integrated in the thick brick facade.

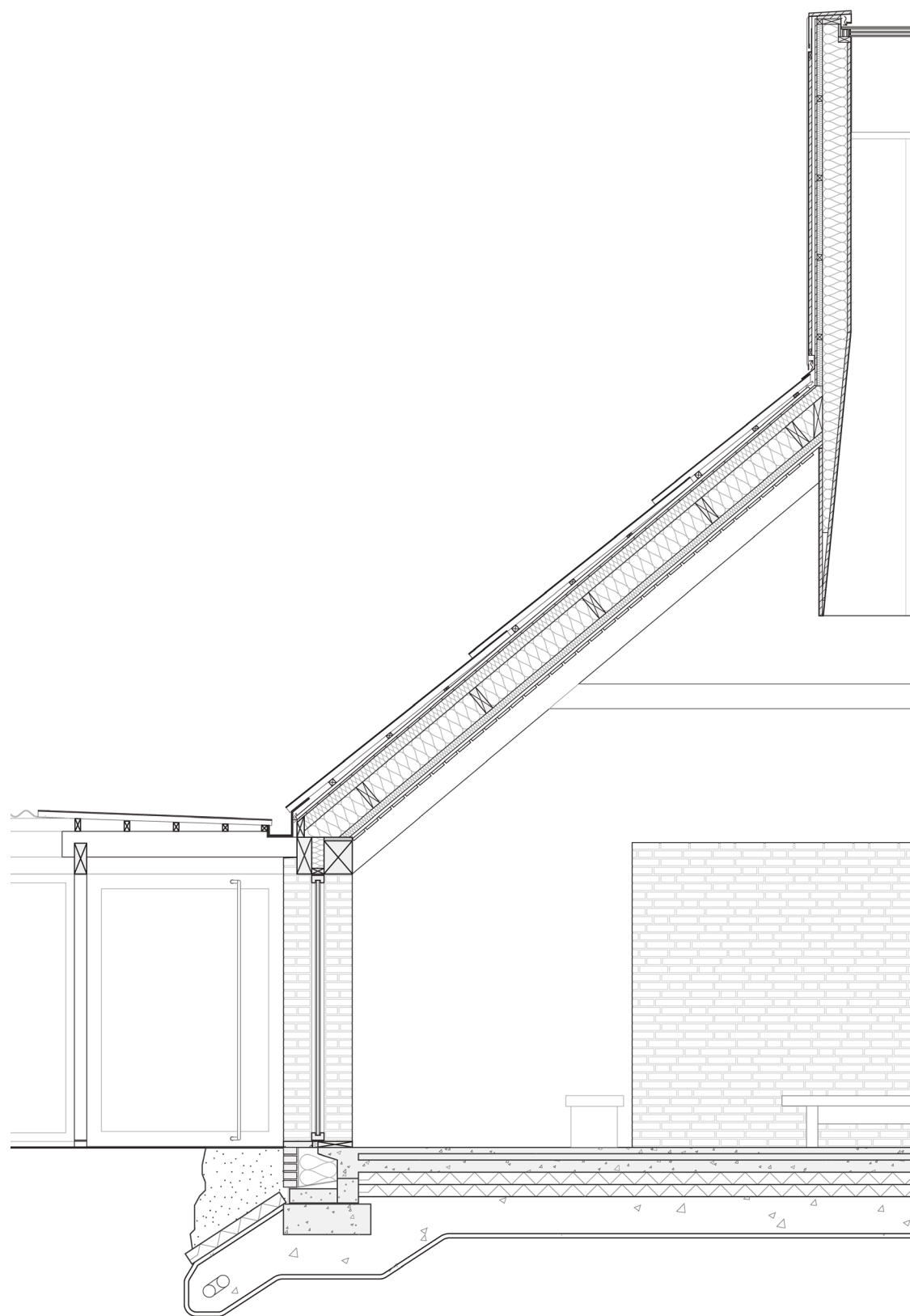
The extended roof is clearly separated from the building volumes and the thin wooden pillars contrast to the heavy brick wall. To

make them belong together, the extended roof has equal amount of detailing as the wooden trusses, even if with different appearance, in the same material, and follows the same rhythm as the rest of the façade.

The garden

On the rear side of the museum the three volumes frame the landscape creating a semi-enclosed outdoor space. Sculptures are positioned freely in the landscape placed on concrete bases that meet the grass. Some benches are positioned along the west façade of the workshop and with evening sun reaching the place a bigger space for chairs and tables are located next to the restaurant. In contrast to the more orchestrated situation of the inner courtyard, this space is to be free and undefined for the user to choose how to use it and for the space to be a zone between building and nature with looser borders.





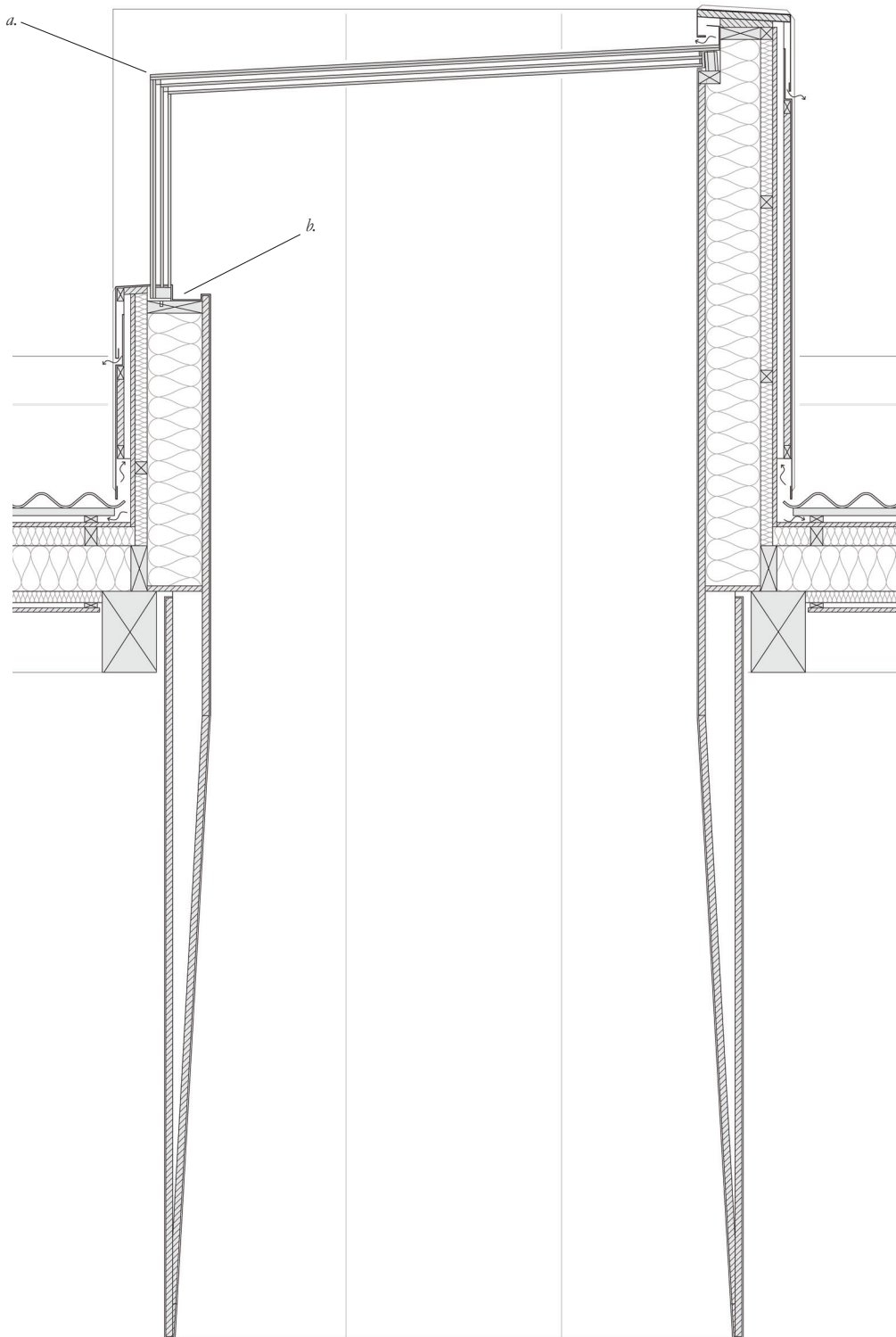
Facade section 1:50

0 1 2 m



Facade elevation 1:50

0 1 2 m

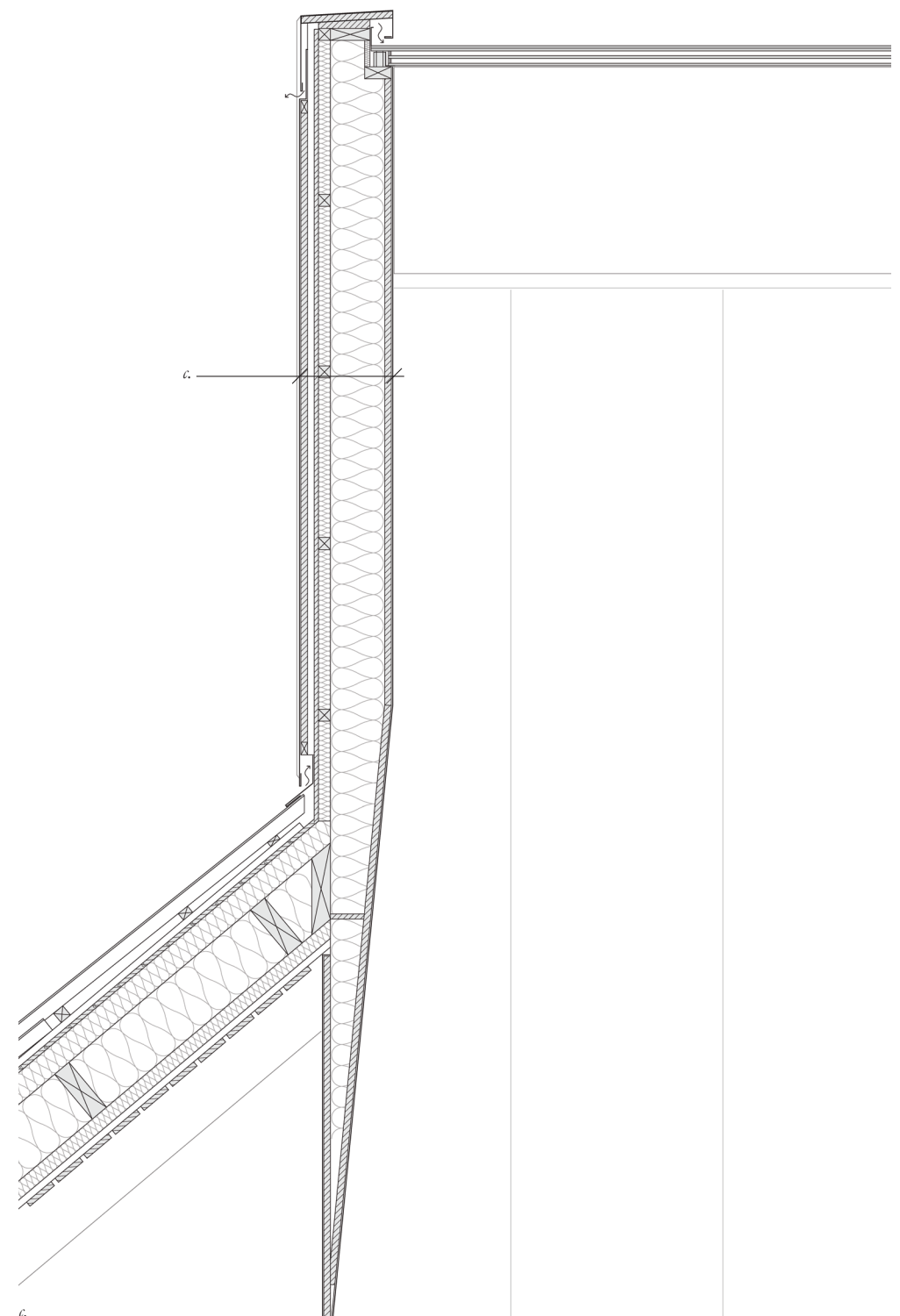


Skylight section 1:25

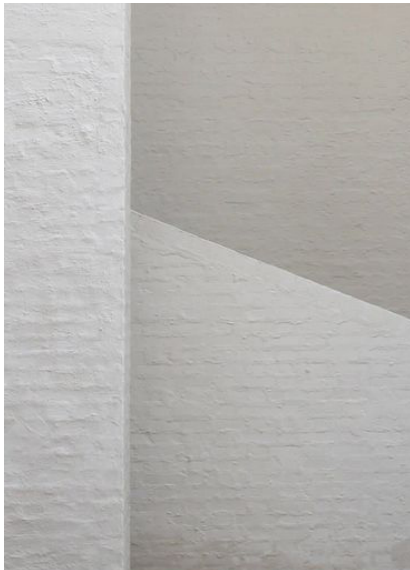
0 0,5 1 m

a.
Tapping glass with a slope for leading away water and snow.

b.
A water proofing drain slope for condensation from the glass to dry



- c.*
- | | |
|---------|---|
| 5 (+10) | Rheinzink (rebate dimension on exterior 10mm) |
| 25 | plywood |
| 25 | air gap |
| 16 | Tongued and grooved timber with sawn face |
| 45 | Studs 45x45 cc600 + mineral wool insulation |
| 1 | Vapor barrier |
| 210 | Studs 210x70 cc1200 + + mineral wool insulation |
| 24 | Plywood |
| 5 | Rheinzink (inverted rebate on interior) |



Limewashed bricks



Furnitures, doors and windows in oak



Patinated bronze



Sinus profiled fiber cement roof

Material and detail

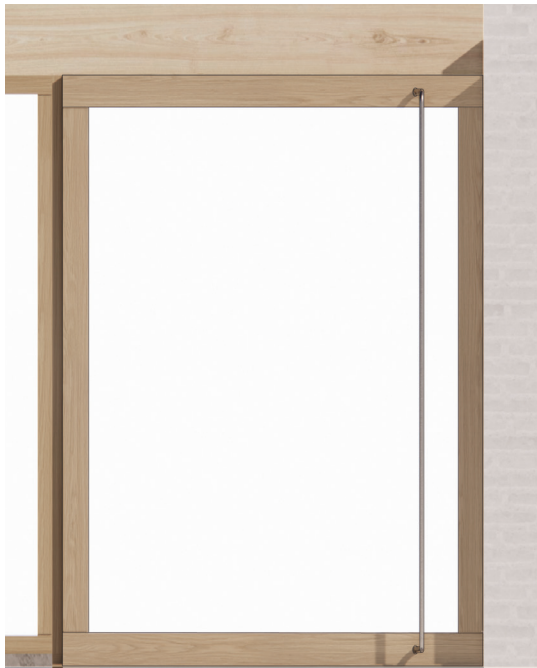
The limewash gives a bright and smooth surface, keeps the traces of the brick visible and adds resistance against moisture and wind for the façade. Doors are of solid oak as well as the window frames and furniture while handles are of patinated bronze.

The roof construction is made of pine wood, the trusses are kept visible, and the inner ceiling is places with gaps between the planks to make it lighter and more cared for. With a sound absorbing textile behind the inner ceiling the gaps help reduce noise. The skylights are clad with rimmed Rhein Zink in two nuances. A brighter colour on the inside reflecting light down to the interior with a hidden rim making the surface even and a darker colour on the outside making the contrast stronger between the surface where the light lands and the shadowed surface. The darker nuance also separates the skylights from the fibre cement roof on the outside.

The outer roof is made of sinus profiled fibre cement elements laying as scales overlapping each other. The fibre cement gives a softer appearance than its metal counterpart and the size of the elements which results in the overlapping placement gives a variation to the surface. By placing the gutter with a distance to the roof the sinus profile of the fibre cement is visible and the water from the roof traceble by the eye.



Entrance door



Glazed sliding door

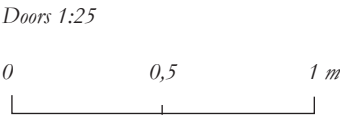


Interior door

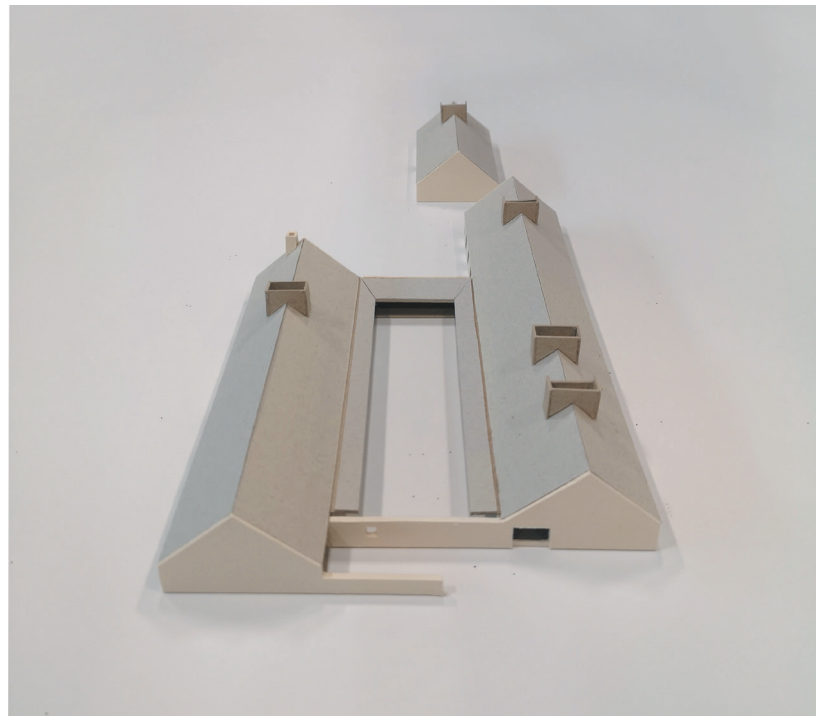
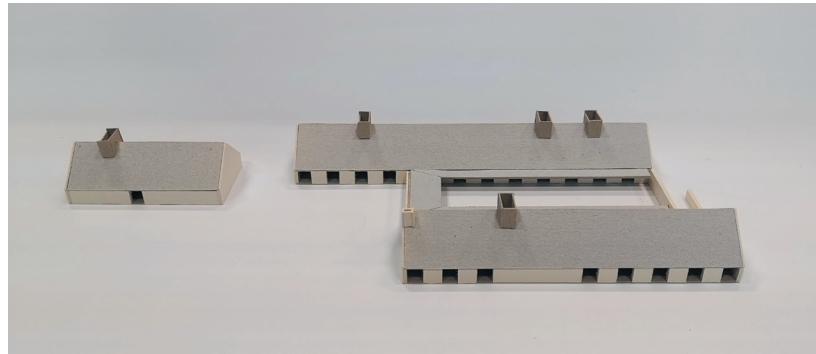


Double door to archive building

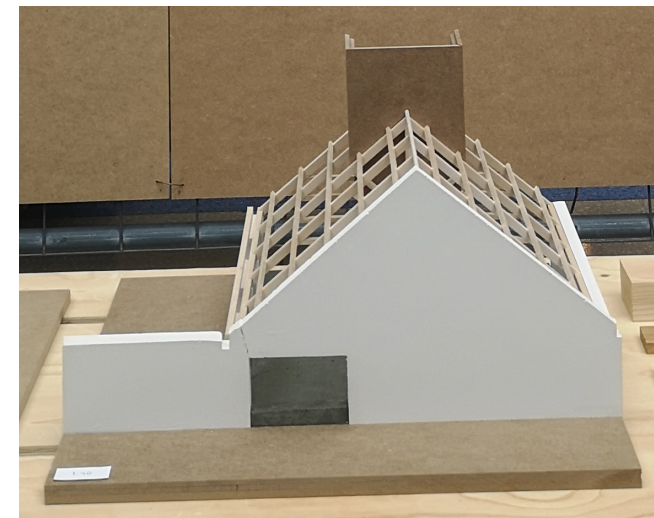
All doors of solid oak with handles in patinated bronze



Models

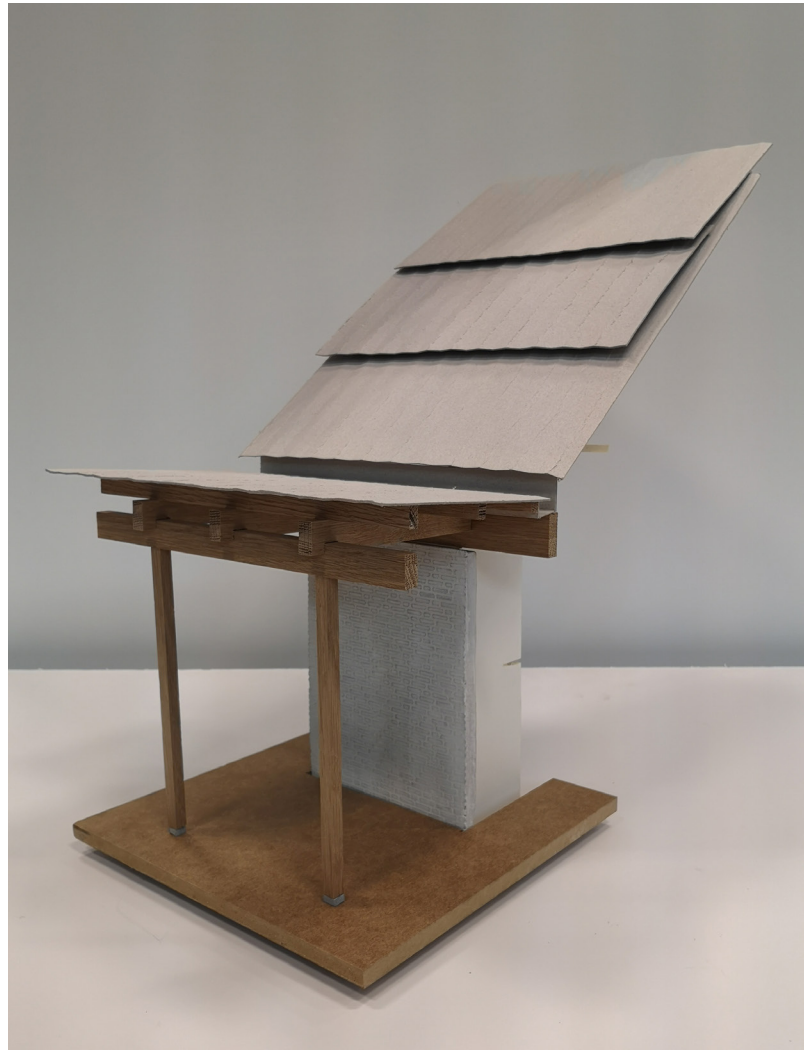


Physical model 1:200

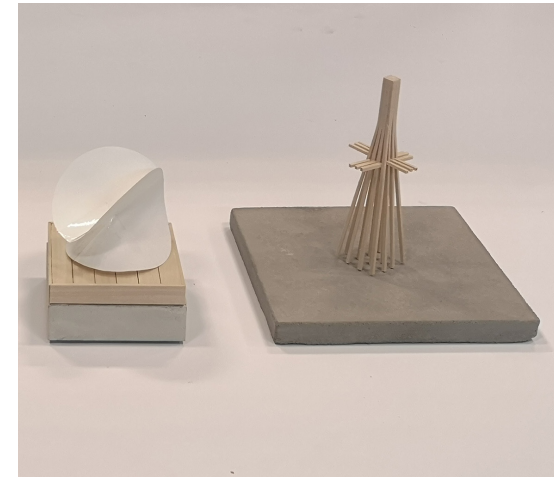


Physical model 1:40

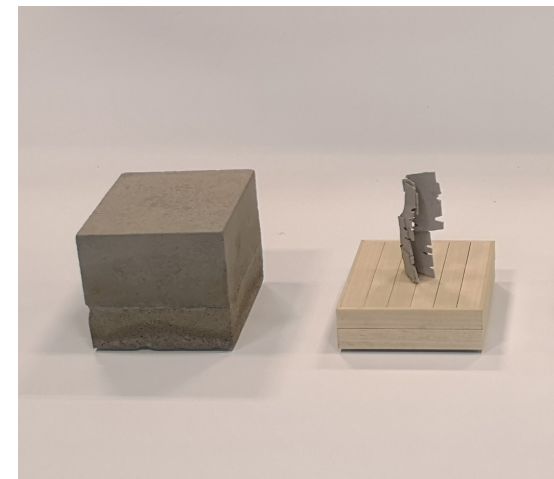
Models



Physical model 1:20



Physical models 1:20



Discussion

Images and associations

Images can be used as a representation both for the focused and unfocused vision. By using images in the right way I think they can trigger our memories and associations and, in that way, represent more for the one looking than the isolated image itself. In the manual of architecture written for the studio of transformation in The Royal Danish school of Architecture they explain the use of images to capture a wide spectrum of the architecture. (Andersen et al. 2015) In the manual they use it for building inventory and site analysis but the way of using images as a tool can be done in any part of the project. The manual states the importance of capturing all aspects by letting each image represent a scale or element of the experience of the building.

Further on the manual explains the importance of the different scales of drawing. In the same way as with the use of images, different scales of drawings can help you capture different aspects of the project. This can be seen as obvious in a way but what I think is vital here is the way of working with the drawings during the design process, to use the different scales parallel during the whole process and not only as a way of representing the result of the design proposal.

A conversation with its surrounding

I would like to compare images with moments in the present. An image can represent an experience or make you think of a situation, it can leave a gap for your imagination to bring you somewhere else. I think that the use of images can help guide you in what you want to create not only concrete but sensually. That is how I have tried to use images as a tool in my process, as fragments showing the potential of the created spaces. Combined with anchoring the project in its context of both time and space the aim is to enrichen your associations and trigger your senses to experience the architecture. If the addition does not disturb the situation by creating a noise, but still does not stand invisible it can create a vibrance that makes it interesting and meaningful. The ambition is for the museum to do so, with a precise relationship to the site conversate with its surrounding and speak to the associations of the human senses to create a triggering tension with sensibility and respect. I think the atmospheric presence can be understood and reached if using multiple angles when approaching the design and if using imagination, curiosity, and awareness of the meaning in each ingredient that creates the space.

Experiencing architecture

One could state that everyone is experiencing architecture, and everyone is thinking about it, even if not cautiously. Because as we exist, and as we are thinking creatures, we reflect upon our existence. As what surrounds us has an impact on what we experience, it has an influence on our existence and becomes an important part which can be either unspoken or articulated and defined by words. If we can understand architecture not as a definitive form but as ingredients and interactions, we may be able to create architecture that trigger our senses and emotions. If we can use our memories of spaces and situations as inspiration to create similar experiences even if the situation is another, we can add a dimension for the architectural experience that is connected to the context and the user.

When adding something new to its context, the situation will change. Yet it can be disturbed, or it can be enriched by it. If the building can interact in a meaningful way with its context, the place can change without being disturbed and a remembrance to the past can be kept present. This is what I have tried to achieve with my design proposal. in the same way as when adding patina

to a material it does not only give a dynamic to its material but a variation that brings life to it. I wish for my design proposal to add life to its place. I want it to be positioned in a context of space and time where it becomes charged by the ongoing life in it.

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Images

Poul Pedersen (2021). Hald Ege Kirke [Photograph]. Atlas of places. <https://www.atlasofplaces.com/architecture/hald-ege-kirke/>

All images of Ilhan Koman and his sculptures are from Koman Foundation.

If not otherwise is stated images are photographs taken by me.

Study visits

Louisiana, Copenhagen
Glyptoteket, Copenhagen
Östra kyrkogården, Malmö
Skissernas museum, Lund
Malmö Konsthall, Malmö
Nationalmuseum, Stockholm
Liljewalchs, Stockholm
Härlanda kyrka, Gothenburg
Moderna museet, Stockholm
Arkdes, Stockholm
Göteborgs konstmuseum, Gothenburg
Akvarellmuseet, Skärhamn
Istanbul

Interviews with Ahmet Koman and Korhan Koman, sons of Ilhan Koman.

