

C C C C C

MAMCO

CAC

CPG

BAC

CRACK

CUT

CREVASE

CONNECT

COLLECT

 M C C
C R E V A C E
P B C M
G C
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Not only look. But see what one has.

Not only see what one has. But live what one has.

Not only live what one has. But also celebrate what one has.

building

There are three inhabitants. Wanting to habit together. But also. Wanting to be who they are. There is one building. Or maybe four buildings. If not four distinctive parts of one building. Distinctive parts since different moments of building. Different moments of building as changings needs came along.

One distinctive line however. However only a technical building line (). But possible the only line – except staircase and elevators – that suggest a vertical line that connects the different levels of the building of today. A thin line. But how longer one looks at it one starts to see – or at least to imagine – more in it. This vertical line is just a building joint. Or disconnection moment between two building phases. How important but invisible. How inspiring and imaginary it can become.*

vertical

Connecting. Maybe the only thing to do. Connecting. As disconnecting. Defining the balance between proximity – togetherness – and distance – identity -. What is the good way

of connecting at the same time identifying what is connecting. No fruitful connection without clear identity.

Imagine. That at first this even maybe unseen vertical line – the building joint - and even at second however seen vertical line is still without inspiration; then at third – after leaning back for a moment – the line receives some inspiration and becomes a starting point for developing an idea for an in between space reaching from below till above.

*Reading. The single line as a double line. Stretching the space in between the double line to a space. Freeing the lines from just being straight lines to flexible lines. And in between a vertical space is found. Not anymore just conceptual. But adequate to each other need. Each other need at each other level. Each other need of each other inhabitant. Need to find each other. Need to be itself. And thanks to this space in between both needs at the same time. (**)*

Vertical. As what is the only missing and by that need into this horizontal layered structure this building is. A vertical space other than elevators and staircases. A real vertical space that opens each level to the other level. Each side to the other side. But also.

*Transversal. This rather longitudinal structure is not only vertical cut by this line but also transversal. And since the free movement of the line also free to open the one side of this building to the other side. The public side – the long side that never was open to the public – towards the other side – the longitudinal in courtyard side. (***)*

distance and proximity

This vertical at the same time transversal cut or crack or crevasse – words in order of freedom of this in between space – seems by its act of coming in between to be able to balance distance and proximity. To unite distinctive different but also decisive present both sides of this longitudinal building. As also to open the clear but without any meaning to each other levels for the very first time to a clear and with meaning to each other stacking.

The building was yet one building but is was never one world. This space that comes now in between – and however that in between might at first sounds as disconnecting – is the space that was missing to connect inhabitant with inhabitant, as level by level and as city with interior.

Finally, this space changes the building into a museum. And only this space. This in between space is the threshold between the world – the city - and a world – this museum -. Between the city and the museum. This space introduces and invites. Introduces the one to the other – inhabitant amongst each other and with the city -. Invites the one to the other – the space becomes an active place to join -.

crevasse and architecture

This crevasse is a cut. A crack. It is about opening. And not about designing. It is about lifting floor and opening walls. By that revealing structures and explaining space. Beams come visible. Beams are cut. Flours become edges. Walls become windows. All done precisely. At the same time straight forward. Done what is done. But no more. Clear by itself.

And all what need to be added is something else. Some additional posts comes in mirroring metal. Introduced internal windows and glazed doors share the same glans. The ticketing comes as a mirroring kiosk. These little needs mirror gently the context they are in.

And maybe these glimmering elements and materials; maybe they are with a blink of the eye only a memory to what the building ever stood for: its production of high-end products.

As the building and since its crevasse technically seen will be climatized in two parts the crevasse takes also partly part in the vertical distribution from below to above and from above to below. As from left to right and vice versa

museum

This building is now a museum. And a museum is a world. A world to discovered. The space that comes in between is the key to discover that world. And just that space. By that space. And nothing other is needed. No other ideas or concepts are needed. Because revealing a tip – this space in between – is the invitation and the trigger to move further on. Passing this threshold discover the museum. The other space. The other spaces. The museum is the museum.

good enough

This building is fairly good enough. Now this crevasse unites and identifies. At all. This building is good enough. Its facades are at the same time just simply humble and beautiful. With respect they can be restored – architectural typology - and updated – building physically -. No special concepts needed.

The windows will be restored and a second window is added to the inside. Simple divisions – as it is done today – makes this second window humble in perception – as the originals were conceived in a humble way and accordingly that time -. The inside window come in three parts easy to open an to maintain.

And in between the windows a moveable light screen. Slightly silver to the outside. Possible rather grey to the inside.

The outside façade. Needs its respect. And deserves its restauration. Insulation comes together with a second window to the inside. A simple horizontal extra insulation makes that it all can beats the nowadays standards.

as found – the museum

From the very first moment the building was intended to be inhabited it was because the building was felt to be good enough. More than good enough.

To be a museum. To be the museum. A museum should be today. And tomorrow. To be this museum. This museum her in this city. And in this world.

The crevasse makes that world. Opens it for tomorrow. And be by that a museum: a place to be, a place to meet, a place to celebrate. A place to enjoy.

The museum spaces are simple museum spaces. Loose-fixed walls do line out an alternation of closed spaces – read: spaces without windows; the ‘off the world spaces per

se' – with open spaces – read: spaces with windows; the 'take part in the world spaces' – as variant.

On each other level another possible constellation is given image. From rather squared spaces to sometimes long spaces.

And when these spaces meet the crevasse: openness is always part.

One should read this proposal or plan – and its alternations per level – as a real proposal – fixed today – as also an attitude or invitation to change once – a loose proposal -.

The walls are made out of wood – well dimensioned balloon frames and steady panels -. Easy to fix today and easy to change once.

And when change is around – fe closed becomes open and vice versa -; but at any times all the windows are ready to receive and balance daylight and view as all double windows are present and light screens were awaiting -.

The wooden walls are easy to be add on. Eventual an extra plasterboard can be part on the side of the room.

On the side of the window a slightly mirroring finish the view from the outside.

The city reflected in the museum. A way to keep closed windows open and open the city in the window.

A museum is a museum. And however a museum today wants to take part in the context around and give place to the life around – doors and windows are by that so crucial – at the same time a museum should be still able to be a museum.

Good rooms are by that key. Fixed plans wished. Nevertheless a glimpse on a chance to change desired.

This proposal – loose fit rooms – makes that all come true. Once more: in a simple way.

The newest museums today do avoid the flexible wall. And this ever since the experimentations back in the seventies of last centuries. The newest museums today credit the plasterboard walls as the today's best friends.

We dare to open a debate for these wooden walls. The chance on reuse is just a little better. Future history will learn.

as found – the building

The building is rich. Rich not only as it appears in its spaces and structure. But also in its architecture as such.

Simple materials. Simple details. Simple alternations. Efficient. And as a sign of its time. Of that time. No other materials and now other ways of acting. Only different as it was differently needed – wooden floors alternate with concrete slabs -. Technical equipment clear in view – as the technical equipment was always also a matter of change but also equally the normal building condition technics -.

That understanding. Of that simple architecture. The architecture of the technics of tomorrow should be nothing more than that. All clearly build on. The ceiling is the background. Heating – and at the same cooling - panels alternate with light. Ventilation tubes and electricity lining go alongside the overall longitudinal central core.

The architecture of material and detail as it ever was. And it ever will be. Simple.

as found - inner courtyard

So also. The façade to the inner courtyard. Yet shattered by evacuations staircases and other appendixes. However, since that one was added after the other maybe one moment feels as possible disturbing after a blink of the eye also playful as such. Escape stairs confirmed and appendixes a little reshuffled. Together with the existing canopy. All good enough. A last echo of a past industrial era is at the same time a future pleasure to a public area.

Visitors will arrive from the street as equally from this inner courtyard. The crevasse in between is from both sides in a same way permeable. The pitched glazed canopy as sign as also the kind like slightly oblique situated existing double high port entrance at the street side opens the door to the crevasse in between.

As given – the rooftop terrace.

On top a rooftop terrace in two sequences. A lowered part into the crevasse. Accessible from the last level. And from both sides. An extra outside and comfortable staircase give access to the free open roof. As a kind of carousel around the staircase.

But not only that. The staircase whirls further on. To become an unexpected mirador on that terrace. On that outside museum. On that city around.

Yes. Of course. We will present and debate and defend that exaggerated height soon. Everyone will want it.

Not less – all other spaces different from the museum spaces.

From the once to live - the offices – to the ones that support – the auxiliary spaces -. Not only all the numbers have been checked and commented. But first of all the meaning of space and functionality has been rechecked and accordingly the quantified expectations have been calibrated to the better life and use.

Where possible use could be shared or alternated easily. Where technical needs are better dimensioned space is found.

But once more to underline: what was available is confirmed in its meaning and function. Staircase and elevators. Shafts and clock rooms.

Once more – the crevasse - *everyone everywhere*

Cafeteria and conference room, Library and free space, all in the extends of this free meandering and open space.

The CPG finds by that at the ground floor and at the extend of the free space its place. At the head of the longitudinal space. And like any other museum space from the public street to the inner courtyard.

MAMCO and CAC take their position at each other level. And each at their side of the longitudinal building – MAMCO the longer side and CAC the shorter side.

The circular staircase for CAC is now open to the crevasse. Claire position but also guiding vertical. The ticketing check point for CAC comes in between staircase and elevators. All gently inviting and clearly visible from the in between crevasse. On the opposite side and equally present and inviting the ticket checkup for MAMCO guiding further to elevators and the other existing staircase in the building.

All what is given by the building is validated by this. In the simple way the building is what it is. But also in a way that seemingly not immediately combinable singular characteristics – the staircase here and there, the little level differences here and there, the elevators here and there, the fire escape stairs added later and so many more - all of a sudden and almost without change can play a not only practical but also engaging role in this building becoming a museum thanks to the crevasse that comes in between.

The crevasse. Respecting the building as it is. Reading the building as it is. Opening the building as it is. And that is fairly good enough. Fairly practical enough. Fairly special enough.

This crevasse connects street an inner courtyard. But also below with above.

Above the crevasse introduces a small terrace at the height of the last level. One could say: a part of the roof descends into the crevasse. At the same time this lowered terrace is the introduction to a bigger terrace above the roof. Bigger but in a same way humble as the lowered one.

By that the crevasse meanders not only in between the different inhabitant's different museum spaces but also between below and above.

Below the crevasse meanders on the side of the courtyard of the inner-city block into a cafeteria that since that place itself can meander into that outside inner courtyard.

The CREVASSE CONNECTS and COLLECTS. SIMPLY by distance view and close by experience. The crevasse as the inviting threshold. Unexpected and exiting.

More than before. And simple as ever before.

The MUSEUM MEANDERS and MELTS. Simply by being museum as it should be and museum as it also can be. Always and soon.

Epilogue I – the museum.

At the end. What it is about. It is about the museum. The museum at all. No more no less. The museum as the museum should be. As it is expected. The museum as the museum could be. The crevasse makes the difference. Connects the museums one with the other. The street with the courtyard. The museum with the city. The museum with the world.

Epilogue II – the world.

As also. What it is also about. We operate in a world. A world with a certain urge. At least a demand. The demand to reflect on how to move on. To move on with what we have. And not just what we want to have. What we want to have might need some other calibrations to the world present and coming.

Epilogue III – the guide.

The museum wants to be also part of that discourse. Yet having arrived there. Wanting to guide even more. Guiding to be not just a museum but to be a museum taking part in that world. That demanding world. This museum recognized what it has already. And by some simple moves that what one has can be yet so simply more. But yes so simply.

Not only look. But see what one has.

Not only see what one has. But live what one has.

Not only live what one has. But also celebrate what one has.

Just do. What need to be done.

And no more.

But what one do. Makes that more is found. However, it is only about what is found.

What it is. Is more than what it is.

Without needing to much more.

Yet so much more.

IS THIS ALL?

WHAT ELSE SHOULD IT BE!

IT IS WHAT IT IS.

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