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DIPLOMA THESIS

MODERN ART MUSEUM IN TURKEY

ARCHITECTURE MSC

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Abstract

The aim of this thesis is the design of the Modern art museum to display modern and post-modern works of the 80's, 90's, and last few decades. And discussing the concept of design together with this design is to discover and reveal what the museum should aim for. In addition, this thesis article is an explanatory article discussing various aspects and ideas discovered during the design of the Museum of Modern Art in Kayseri. It will try to explain in detail the various factors that need to be understood and taken into account during the design work. This museum is designed for the city to develop further in terms of cultural, social, environmental, economic, and artistic deficiency. The lack of modern artistic activities in the city is a factor, and with this situation, while aiming to get rid of the idea of a traditional museum as a wall-hung painting, this project aims to create a platform by examining, preserving, and exhibiting. Modern art exists in a zone of freedom. It is far from the rules and conventions of the usual functional character of everyday life. It changes people's mental movements by focusing on different perspectives. And also this museum focuses on people's participation and interactive galleries, and art workshops create an immersive experience. Thus, this museum will become an information center for everyone who visits it. It will also become an inclusive public space for people of all backgrounds to come together and talk about art. It will be a focal point for artists to do their work and talk about art. Most importantly, it will become an important place for the city without disturbing the urban design. For this reason, this study will be tried to increase the expectations and cultural level of the region and people and to investigate and interpret the effect of the modern art museum in the city by showing a different architectural perspective.

Keywords: Art Museum, Modern and Post-Modern, Cultural Effect, Social Development



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1.1 Introduction

This chapter provides a description of the project and information on the overall goals and benefits.

The proposed thesis project aims to develop a globally connected, culturally diverse and technologically multidimensional modern art museum that exhibits the end of the day. Museum generally define the exhibition of valuable and important works and they are open to the public. And these items can be permanent or temporary according to materials.

In general , an art museum establishes an important link between people through the technology and kind of programs within the building . And because of this connection , it has a treasure that inculudes works of art.



(Figure 1.1) Museum of Modern Art, New York

(https://media.architecturaldigest.com/photos/5d9fa21d01e51400080e903c/master/w_1600%2Cc_limit/1F0A9AA7-9107-4AC2-889D-8594F8D371A0.JPG / Accessed: 01.05.2022)

Building of a similar type , such as a museum , will establish a clear relationship in expression through showing and telling. The Museum will be space displaying all the different artworks and items , expressing the needs of artists after creating different artistic spaces.



(Figure 1.2) Nerman Museum of Contemporary Art , USA

(<https://i.ytimg.com/vi/rv1MJNN1E8E/maxresdefault.jpg> / Accessed : 01.05.2022)

1.2 Why Museum Of Modern Art

Architecture and buildings in Turkey are constantly developing to meet the specific needs of the society and for this purpose such a project is a social need and it is important and necessary to protect it and to have stronger social interaction and knowledge of works of art in cultural terms. This type of museum area was chosen because of the use of the modern and postmodern works of the 80s, 90s, and the last a few decades from turkey and the world in this project. I also aim to protect the heritage, to attract people's curiosity, and be a center where universities and artists meet for art and also to adapt with technology. The lack of such a project in the city is a factor, and unfortunately there is not enough space for artists to exhibit their works and art. Modern Art museums are popular in many cities in Turkey and I think they can be an important art center in my hometown Kayseri.

1.3 Thesis Statement

Studying the art and history of famous works of art and disseminating it to the community is an important element in this project. Museums are the exact location to knowledge about art. Art in museums shows our understanding of culture. Various cultures enhance our understanding, and beliefs and traditions are passed on to the future through the arts of these cultures. The understandable way thanks to modern technology. So need to aim to keep our world and global values together for the society, to protect the valuable works we have, to get to know cultural works of art more closely with the method of information and research and to exhibit these items to the public.



(Figure 1.3) Sundaram Tagore Gallery ,USA
(<https://ocula.com/art-galleries/sundaram-tagore/exhibitions/womens-work/> Accessed :01.05.2022)

1.4 Definitions

Museum:

The Museum maintains and exhibits collections of tangible and intangible items for the community , open to the public and has a large research area for researchers. In addition , they are educational , science and art institutions that aim to raise the cultural level of the society by raising the public's awareness about historical artifacts through educational programs that reveal , examine and evaluate with scientific methods.

Modern Art:

Modern art is the art period with artistic features and philosophical meaning, which was common between 1860 and 1970. The artists refusal to express the world as they see it has been effective in the development of modern art. With this period , art began by making itself a subject.

Postmodern art is an movement that making to be incongruous with some aspects of modernism , some aspects that could emerged or developed after it. Movements that include video in particular , such as conceptual art and multimedia in general, are defined as postmodern.

What are the traditional Arts:

To traditional Turkish arts: examples such as marbling art, illumination art, miniature craft, weaving , miniature art, glass making , glass work, spoon making , ceramics and pottery can be given



(Figure 1.4) Modern Art Painting
(<https://www.theartist.me/> Accessed:01.05.2022)



1.5 Aim of the Project

- To meet with beneficial benefits in terms of education and vision by introducing modern art to our culture.
- To further develop the city with contemporary culture and architecture and to enrich it consciously.
- To increase the knowledge of art in the field of education and to consciously transfer it to the future generations.
- To be a main center for students, researchers and experts.
- To be able to meet in order to discuss the works and exchange information.
- Sharing the ideas and feelings of the artist and the audience with art
- To introduce a project building with a new key of design for fulfilling sustainability standards
- To be the focus of tourists and people who are interested in.
- To preserve and preserve works of art
- To be able to gather foreign artists in this center

1.6 Functions And Programs

- Cafe
- Playground
- Cloakroom
- Museum Shop
- Storage
- Temporary Exhibition
- Sculpture Art Exhibition
- Digital Interactive Art Galler
- Permanent Exhibition
- Sculpture Art Exhibition
- Holographic Art Gallery
- Seminar
- Work Shop
- Curator Office
- Preperation Room
- Receiving Room
- Administration
- Archive
- Parking

2.1 What is the Modern Art:

When modern art is mentioned, contemporary art may come to mind first.. In fact, the concept of modern can add a new and current meaning to every word it is added to.

Modern art is the art period that includes the artistic features and philosophical stance that prevailed between 1860 and 1970. The emergence of modern art has been influential in the artists' refusal to express the world as they see it. With this period, art began to make itself a subject. According to the famous art critic Greenberg, Manet and the impressionists, who were the first modernist painters, started to highlight the technical flaws of paint and brushes instead of hiding them (Read, 2020). The habit of imitating nature remained in the background. Concepts such as conscious, unconscious and mind came to the fore as the effects of Freud's "The Interpretation of Dreams". As a result of the artists' thinking on these concepts, symbolic attitudes and abstract images are seen in their works apart from the traditional.

2.2 Historical Review

19th-century ModernArt:

Although it is thought that modern sculpture and architecture emerged at the end of the 19th century, the beginning of modern painting art dates back to earlier times. Perhaps the date considered to be the birth of modern art is Édouard Manet's painting 'Le déjeuner sur l'herbe' (1863), exhibited in the Refusés hall in Paris. Different suggested dates include 1855 (the year that Gustave Courbet exhibited The Artist's Studio) and 1784 (the year that Jacques-Louis David completed his painting The Oath of the Horatii).

In the words of art historian H. Harvard Arnason: "Each of these dates is of great importance to the development of modern art, but none of them definitively brought about a new movement. A gradual metamorphosis took place over the course of a century." [Arnason,1945]

20th Century Modern Art

Among the movements that sprouted in the first decade of the 20th century were Fauvism, Cubism, Expressionism, and Futurism.

Between 1910 and the end of World War I, various movements emerged in Paris.

In July 1911, Giorgio de Chirico moved to Paris with his brother Andrea (Alberto Savinio, known as the poet and painter). Through his brother, he meets Pierre Laprade, one of the judges of the Salon d'Automne (Winter Hall), and exhibits three of his fascinating works: The Riddle of the Soothsayer, An Evening Mystery, and his self-portrait. His intriguing and mysterious works are considered to be the first examples of the Surrealism movement. André Breton's Surrealism was made in 1924, ten years before its invention. The First World War put an end to this period; however; artist groups such as Marcel De Stijl and Bauhaus created new currents of thought that emphasized the links between art, architecture, design, and art education.

The emergence of modern art in America occurred during the Armory Show in 1913 and World War I.

The beginning of Modern and Contemporary Art:

The distinction between modern and contemporary was fixed not in Western art history but in Eastern Europe after 1945 as a result of the Soviet backlash against the categories "modernity" and "modernism". For example, according to Georg Lukács, who thought that the historical present was defined by the actual existence of socialism, socialist realism was "contemporary realism". The City Gallery of Contemporary Art was one of the few art institutions that used the label "contemporary" before the 1960s. In Eastern Europe, the concept of "modernity" was thought to be an ideological distortion, offering a false narrative of the historical time of capitalism by covering up conflicting class forms in historical temporality and representation.[Arthur,1992] Later, as the modern/contemporary distinction became established in the West, he expressed not a political distinction laden with conflicts, but a purely historicist division of chronological time. But it was in the 1980s that "post-1945 art" was added to the end of a series of major historical movements from the Renaissance to Baroque, Neoclassicism, Romanticism, Modern Art. As a result, just at a time when the concept of "postmodern", which was previously described as "post-formalist", began to be used, "contemporary" also became the art-institutional successor of "modern".

2.3 Modern Art Movements:

Looking back at Western history, it's amazing how many forms of art have made an impact on society. By following a timeline through different art movements, we can see not only how modern art has improved themselves, but also how art is a reflection of its time.

Impressionism



(Figure 2.1) Claude Monet, Sun Rise, 1872
(https://en.wikipedia.org/wiki/Impression,_Sunrise/ Accessed:01.05.2022)

It is the transfer of impressions to art. It is a movement that emerged in France in the 19th century. With the emergence of Impressionism, this situation was accepted as a revolution in the art of painting. Impressionists do not aim to reflect the static and conceptual meanings of objects. On the contrary, they reflect the effort to convey their instantly changing appearances by interpreting them in their works. With the Impressionism movement, it is not intended to tell a fact directly, as it is. The artist aims to reflect the emotions that what he sees arouse in him.

Impression of Claude Monet in 1872 Sun Rise:

The name impressionism emerged after Louis Leroy saw the work of Claude Monet in 1874 and wrote an article criticizing the work with the title of Impressionists' Exhibition, since this work was far from the traditional approach. Claude Monet and his friends embraced the Impressionists critique.

As an example Trucker has mentioned , "Monet was out to prove his worth as the foremost exponent of modernism and use paint in novel ways, and reveal fundamental truths" [Monet in the '90s: The Series Paintings, 1989, pp. 23 and 25]

Expressionism:

The movement called Expressionism; It is derived from the Latin word *expressio*. It is a movement that emerged when the artists moved away from the world of objects and expressed their inner journeys. In the works; It is aimed to take a protest stance against the problems created by wars and industrialization. It is a movement in which human emotions such as sadness, surprise, exhaustion, fear, pain, joy, enthusiasm and happiness, which are part of daily life, are revealed.

In the early 20th century, in response to Impressionism, expressionism emerged in northern Europe. However, many expressionist artists emerged in France and Germany.



(Figure 2.2) Edvard Munch, Puberty, 1894
(<https://www.edvardmunch.org/puberty.jsp>/Accessed:03.05.2022)

Fovism:

It is derived from the French word "fauve". This word is; It means wild and wild. Looking at its emergence; The works of Henri Matisse, Andre Derain and Maurice de Vlaminck reflecting the fauvism movement were exhibited in the Autumn Exhibition in 1905. Louis Vauxcelles, on the other hand, expresses that he does not like these works by saying that they are too wild, with the word *fov*. Over time, the movement begins to be called fauvism.

In fauvism, which is seen as the land of color thrown into the face of the people, only clean and plain colors are transmitted. Plain paintings, which were influenced by the fauvism movement, ignore many values in the art of painting.



(Figure 2.3) Andre Derain, L'Estaque, 1905
(<https://www.wikiart.org/en/andre-derain/estaque-1905>/Accessed:03.05.2022)

Cubism:

It is an art movement that emerged with the 20th century. Cubism emerged with the idea that everything can be expressed geometrically. Based on the idea that nature consists of geometric shapes, everything is depicted in geometric forms. For this reason, cubist artists are actually quite far from one-to-one representation.

Cubism originated in France between 1906 and 1909. Examples of advanced analytical cubism are given between 1909 and 1912. Between 1912 and 1914, synthetic cubism dominated.



(Figure 2.4) Pablo Picasso, Les Femmes d'Alger, 1911-12
(<https://www.moma.org/collection/works/79766/> Accessed: 03.05.2022)

Futurism:

Futurism movement originated in Italy. This current that emerged before the First World War; From painting to sculpture, from sculpture to music, from music to literature until after the Second World War. It is an avant-garde movement. Rather than detecting the moment of the existing movement, it is a movement that aims to announce that movement itself. Everything that is in motion is changing, and with this change, a fast-moving object is seen as fragmented molecules. Futurists have dealt with subjects where movement is at the forefront, such as the stormy sea and the automobile going at full speed.

The movement, which started in 1909, continues its first phase until Boccioni's death. The second phase, on the other hand, started with Marinetti's revival of the movement after the First World War.



(Figure 2.5) Umberto Boccioni, The City Rises, 1910
(<http://artsviewer.com/boccioni-49.html/> Accessed: 03.05.2022)

Dadaism:

Duchamp, a French-born painter, sculptor and writer who lived between 1887-1968, aims to break all traditional rules, remove the border and frame between works of art and material.

If I talk about Dadaism, it can be said that during the First World War, due to the fact that Switzerland was a neutral country, a group of artists gathered in Zurich, rejecting the materials of traditional art and combining pieces of paper and meaningless materials and producing something. To say that there is an anti-art (in fact, anti-traditional) art movement can be observed both when we look at Duchamp's works and when we examine the works of other artists.



(Figure 2.6) Marcel Duchamp, Fountain , 1917
([https://en.wikipedia.org/wiki/Fountain_\(Duchamp\)](https://en.wikipedia.org/wiki/Fountain_(Duchamp))/ Accessed:03.05.2022)

Surrealism:

Surrealism's becoming a trend dates back to 1924. Andre Breton started this movement by writing the First Surrealist Manifesto. For Breton, surrealism is pure psychic automatism. Although it has as destructive foundations as Dadaism, it is not a movement that has as much provocation as Dadaism. Surrealist examples started to be given as a result of the idea of universality and the reflection of the subconscious to the works without restraint. Especially psychoanalysis and Freud's thoughts are among the thoughts that surrealists were influenced by Giorgio de Chirico



(Figure 2.7) Salvador Dalí. The Persistence of Memory. 1931
(<https://salvadoralilounge.wordpress.com/tag/memory/> Accessed :03.05.2022)

Art Non Figuratif:

It is a movement that includes everything abstract about painting. They reject painting over the appearance of objects and living things. It expresses the transfer of situations to the canvas with forms such as color, line, shape, stain. The images used in the pictures are used to evoke the actual object. Abstract expressionism is a movement known as abstract and nonfigurative.



(Figure 2.7) Croisiere, 1931
(<https://www.wikiart.org/en/alexander-calder/croisiere-1931/> Accessed:03.05.2022)

Abstract Expressionism:

The main subject of the movement is the creation process. By looking at the resulting work, the artist's psychology of creation can be understood. Artists do not use real objects in their paintings. They reflect what they want to express through colors and shapes. There are two groups of action painting, action painting or motion painting, and color space painting or late pictorial abstraction.



(Figure 2.8) Arshile Gorky: The Liver Is the Cock's Comb , 1950
(<https://www.albrightknox.org/artworks/k19564-liver-cocks-comb/> Accessed:03.05.2022)

Constructivism:

The origin of this movement, which emerged in 1920, is Russia. Examples can be found in painting, sculpture and architecture. It has representatives such as Vladimir Tatlin, El Lissitzky.

“Some scholars see the meaning of constructivism as completely emptied..” (Sofie M.and David G. ,2008)

2.4 Museology in Turkey

Turkey on the understanding of museology and “Modern art museum”

The establishment works of the Contemporary Art Museum, which has been carried out for almost a year under the Istanbul Culture and Art Foundation, with the initiative of the Istanbul Metropolitan Municipality, is the first article of today's art. Before expressing my thoughts on this museum, which will meet the most important need of today's contemporary art production, I find it useful to examine the understanding of museums in Istanbul.

Istanbul, which has entered the process of becoming the focal point of an intense international communication and relationship network with its five-star hotels, skyscrapers belonging to private and public institutions, and plazas, is included in the architecture of all these structures. These buildings are equipped with the latest products of technology and design, and exhibit visual festivities by pushing the limits of imagination of local and foreign architects, interior architects and decorators. This visual richness is largely combined with postmodernism, it is useful to think about whether it looks like a stage setting with a dark space behind it. This hyper-architecture, which was built on top of a major lack of physical infrastructure, and at the same time, whether a cultural identity that will respond to the international crowd coming from (or will come) from various cultures is formed as one of the issues that need to be examined.

When we look at the situation of historical museums, which are an important part of cultural identity, we see that they are dead museums that continue the museology of the past century, except for a few museums such as Turkish Islam, Topkapı Palace, Dolmabahçe Palace, which are trampled by hundreds of thousands of tourists every year and kept under maintenance due to their contribution to the state budget. The situation of one of them is as "grave" as it is mind-boggling! [Gulseren (2017)] The Painting and Sculpture Museum, which was established by the order of Atatürk in the Crown Office of the Dolmabahçe Palace. In the 80s, Mimar Sinan University, as a result of the public interest created by the museum association established in those years, remembered that this museum did not belong to its property, but to its management, and put the MSU tag on the name of the museum. This is the most important contradiction of this museum. Its property belongs to the Department of National Palaces, and since its entrance is located in the garden of Beşiktaş District Governor's Office and the Traffic Branch, it has been entered for years with permission. The management staff was determined by MSU. Some curious people have found a way to examine the condition of the collections inside. The collections are preserved in a large storage on the ground floor. It is not clear how the people who manage this museum sleep at night in the face of the danger of fire. The museum underwent an external repair for show in the 1980s. In the interior, temporary repairs were made from time to time with the donations collected by the museum association. Nevertheless, this museum was used for many major exhibitions. Because this museum is the only modern art museum in Istanbul.

It is a museum of modern art and contains paintings that are sold at auctions between 100 million and 2 billion today, forming the artistic identity of the first half of the 20th century in our country. No one cares if this identity is not preserved by the advanced museum technology and system of the late 20th century. Official and private institutions, art circles, which should show a radical interest in this issue, have been ignoring these obvious failures since 1979, when the museum was reopened to the public, and have not made any effort to correct this situation by making a realistic self-criticism. [Gulseren (2017)] First of all, this museum should be saved from duality, it should be the property of the National Palaces or MSU, and it should be given an independent budget by getting support from private institutions. If MSU succeeds in seizing this museum, it should include it in its own education system and use it as a field of practice for contemporary museum education, which is a great need.

The Painting and Sculpture Museum is the worst example of the underdeveloped museology in Turkey. Here, we can observe that museology in Turkey has very important problems, except for a few museums that are operated with care due to their touristic importance. At the beginning of these problems is the fact that the factors that make up our cultural identity are not well defined. These factors are traditional-historical-regional art and cultural heritage, modern art education and 20th century culture, mass culture created by consumption economy and mass media. Graphic arts and design, combined with traditional-historical-regional art and culture, and modern art education and theories; When traditional-historical-regional art and culture and mass media network come together, touristic products and handicrafts are formed.

After identifying these factors, it must be decided which of the emerging identity outcomes should take priority. If we are to prioritize high art, graphic arts and design, these high-end tourist products should be the primary objective. These sub-facts, which are under the control of the mass media and the consumption economy, constantly erode the real cultural identity, creating the severe conditions of the identity crisis we live in today. This crisis is experienced with all its dimensions in the dominance of hyper-architecture, in the structures of culture and art centers that are behind the times, and in the weakness of the scientific infrastructure that feeds art and culture.[Gulseren (2017)]

Contemporary art museums, which are at the forefront among the museums that constitute the visual and objective proof of a country's identity, are more than symbols of the show and pride of the late capitalist countries, they serve as a "sacred place" for the people of these countries instead of the cathedrals of the past. Such sublime assets, on the other hand, as increasingly specialized mega-systems, are challenging state budgets and arts policies.

Contemporary art museums in these countries sit between independence and dependence within the capitalist system. While it is put forward as an important condition for museums to be free and independent in order to create a healthy environment in parallel with the development of art, the limits of this independence are determined by the boards of directors, bureaucrats, ministries of finance-tourism-culture, local administrations, bureaucrats, auditors, accountants, donors and others. limited by being surrounded by sponsors. It is not easy to establish such a system in countries like ours, which are in the process of stepping into late capitalism. In this case, the situation of the people and institutions in the foundation of the contemporary art museum to be established in the country will determine the fate of the museum.

In these contexts, the main problems seem to be related to some issues in country administration and education, but there are many active institutions and organizations that contribute to the development and development of art in a positive way day by day. It continues to break this art movement from the past to the present and to create an artistically conscious society. And after these negative judgments are broken, we will see an artistically developed country and society in the future.

2.5 Exhibition Stand And Space Design

The exhibition has been defined as the act of presenting existing works. The common purpose of the presentation in the exhibition; to introduce the product and to give information about the product. Knowing something creates familiarity with it and the person begins to feel a sense of belonging to the object he associates with himself. Exhibition design, on the other hand, is the holistic study of the act of presenting in an interactive way with many disciplines. Although it did not realize its existence by lagging behind the exhibited objects most of the time, it has become more visible to the masses with the need for today's design and exhibition discipline. It is seen that the exhibition design is perceived as a whole in museums, all design elements used in the space complement each other and are reflected in the act of exhibition. Considering the exhibition practices in museums, its contextuality with service design in all its aspects is seen in the space. In this context, the service design approach brings together holistic components that teach exhibition design in museums. The contextual content of service design in exhibition spaces also emphasizes holistic design in relation to each other.

Exhibition Design Development

The act of exhibiting emerged with the desire of people to store, collect and show their belongings to others. This desire has become a discipline that has come up to today's understanding of exhibition and has changed since the moment it emerged. While the concept of the exhibition consisted of valuable objects found in religious places in the Middle Ages, in the 17th and 18th centuries, it became the desire of the wealthy to show attractive works of art. With the emergence of fairs at the end of the 19th century, new formations in exhibition design emerged. In the 20th century, the prominence of formal elements such as color, movement and rhythm in the exhibition areas, with the contribution of graphic designers to the way of display, causes new approaches.[Gulseren (2017)]

The exhibition concept; is to present the works by showing them and placing them in an appropriate way in the exhibition area. It can be said that exhibition emerged from the same impulse as museology. The museum is no longer just a place that exhibits cultural accumulation, it is an institution that tells the stories of the exhibited items and provides aesthetic pleasure, aiming to serve society.[Culliford,Chang-Xin 2013] Research shows that the museum environment (the arrangement of exhibition and display architecture) affects the interest of visitors. The exhibition highlights design factors including isolation, size, background setting and contrast, sensory features (sound, smell or touch), lighting, and line-of-sight placement. Creating a communication space with the visitor is one of the duties of the exhibition designer in the field of the exhibition.

Exhibition design; from the façade of the building to the language of space, visual communication and display units, it should be a part and complement of the presentation. Many designers, such as graphic designers, interior architects, designers, archaeologists, industrial designers, city planners, psychologists and space planners, take part in exhibition design works in a museum, based on the fact that the exhibition designer is people who have received training in many fields and have work experience. Accessibility through the exhibition space, the connections or separations between the space or the exhibition items, and the ordering and grouping of the items form our perceptions and shape our understanding.

The effect of display design on user perception; It is the holistic expression of all design components. In these spaces, the user perceives not only the products on display, but also all physical elements of the design as a whole. According to this classification, the approaches that shape the design of the exhibition space are examined under the titles of subject-oriented, aesthetic-oriented, pleasure-oriented, realistic, active participation and social interaction. .

Subject-Oriented Approach:

It is important how the visitor understands the subject to be conveyed. The design approach should be determined at the very beginning of the study, as it will guide the design of the space during the development of ideas, when the design elements that come together to form the parts of the building begin to tell the story or when they are transformed into a space.



(Figure 2.9) New Museum, New York City USA
<https://hu.pinterest.com/pin/361765782564869471/> Accessed:03.05.2022)

Social Interactive Approach:

Bringing many people together, museums are places where social and physical communication takes place. Apart from providing visibility to the visitors, it is for the purpose of communicating and socializing the visitor with the space design.

"Connecting with each other is explained by the situation "ways of relating", which in a broader sense shows their ideas and how they relate to exhibition design and other aspects of their lives.

"(S. Macdonald,2007,p.153)

Aesthetic-Oriented Approach:

The visual perception of the display design is important. Aesthetics played a dominant role on the message and the audience. It sheds light on many issues, from how the designer wants to see the space, to the determination of the location of the design elements in the space. The exhibition design aims to present the works with aesthetic installations suitable for the purpose of the exhibition. It attracts the visitor to himself, and by applying designs that will delight him, he enables him to establish a connection with the place.



(Figure 2.10) Museum Guggenheim , Spain
<https://tr.depositphotos.com/> Accessed:03.05.2022)

The effect of display design on user perception; It is the holistic expression of all design components. In these spaces, the user perceives not only the products on display, but also all physical elements of the design as a whole. According to this classification, the approaches that shape the design of the exhibition space are examined under the titles of subject-oriented, aesthetic-oriented, pleasure-oriented, realistic, active participation and social interaction. .

Subject-Oriented Approach:

It is important how the visitor understands the subject to be conveyed. The design approach should be determined at the very beginning of the study, as it will guide the design of the space during the development of ideas, when the design elements that come together to form the parts of the building begin to tell the story or when they are transformed into a space.



(Figure 2.11) Dubai Expo,2019

(https://www.wikiwand.com/en/Expo_2020/ Accessed:03.05.2022)

Pleasure-oriented (hedonistic) approach:

The quality time that people spend inside during the visit process is of great importance in the new museum understanding. In this approach, the aim is for the visitor to have a pleasant time in the exhibition space.

Realistic approach:

It aims to convey the sense of belonging to the subject with a realistic design in the exhibition area.

Active participatory approach:

It is important to offer an interactive exhibition space to the visitor. Digital applications in display design are the best example for this approach.

This approach classification becomes a tool and gives direction to the designer in the service design process in the museum. When the applications in the exhibition areas are examined, we can see the relationship with the service design in all aspects of the space. Service design is a discipline that creates the identity of exhibition design in museums. Regardless of the type of the exhibited work, the difference between the exhibition types is decreasing day by day and it is getting harder to differentiate between the exhibition styles.(Macdonald,2007) In this case, it can be classified as permanent exhibition or temporary exhibition according to its functions and contents. Some sources distinguish these classifications as short-term, long-term, commercial-non-commercial or cultural, commercial, temporary, permanent, museum, art galleries. Just as museum types are subject to different classifications, exhibition types have also been examined by experts and theorists by dividing them into various headings.

Design and its relationship in Exhibition Design

It is seen that the openings that eliminate neutrality gain importance in the creation of museum exhibition spaces in a contemporary, new or transformed physical environment. These openings are considered as important elements in the construction of the spatial relations within the building, as well as in the inclusion of the relationship that the building establishes with its immediate surroundings, which is perceived from the openings on the façade. The physical environment in the exhibition spaces should respond to the needs of the visitors through many channels. In the holistic design, which includes the visual elements of the space, visitors compare each element that affects the perception and affect their perception in the space. Exhibition design should be considered together with exhibited objects, photographs, visual, auditory, lighting, orientation, typographic applications, color, information, digital designs and space elements. For this reason, exhibition design is handled holistically within the scope of service design. Exhibition design supports participation by providing communication between the place and the visitor by applying multidisciplinary design methods, shaping the tools and platforms that can be used. Exhibition design brings a multidisciplinary approach to design proposals. Exhibition spaces have become dynamic and interactive spaces that allow visitors to be curious and create a desire to learn more, apart from being places where visuals are offered to visitors. [Ibelings,1999] Since the exhibition design is holistic and includes the service design, the exhibition spaces constitute a directly outward, multi-participant framework. Graphic design, which is a design discipline that deals with the holistic design relationship of exhibition design, is a visual communication tool. It is to convey a message or promote a product or service. The purpose of graphic design in exhibition spaces is to stimulate the imagination and convey information to the visitor sensorially. In addition, it enables people to perceive the stories and information told by the visuals in the space. Graphic design elements in display areas are powerful stimulants

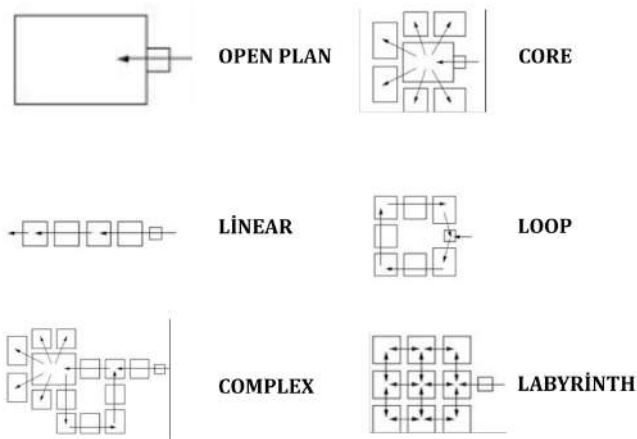


(Figure 2.12) Planning The Museum Experience
(<https://museumenvironments.com/museumexperience/> Accessed:04.05.2022)

All communication tools of the museum, from the color of the institution to the typography, are designed by graphic designers, providing convenience in visual communication. Apart from the exhibition areas organized by the museum, it needs a communication design consisting of corporate identity design and printed design elements, orientation and marking design, spatial illustrative, photographic, typographic and digital applications.

2.6 Circulation types

Since circulation (directions of movement) is one of the main instruments of museums, its design should also be taken into account. Color, light and flooring materials are also included in this subject. Another issue that should be taken into account is that when countries choose the starting direction from the right side of vehicle traffic, they prefer the right side, while countries using the left side prefer the left side, this issue is related to people's habits. Therefore, the visitor's path would be determined by paying attention to this situation.



(Figure 2.13) Circulation Patterns

<https://ieeexplore.ieee.org/stamp/stamp.jsp?arnumber=8484933/Accessed:04.05.2022>

The psychological effect of the direction of movement on the visitor is an issue that needs attention, so the designer (architect) should consider the visitor's peace of mind in the design, the easiest way is to make the visitor move around easily without confusing. Because the visitor's circulation in the complex circulation causes fatigue. For example, the use of corridors that do not have enough space for galleries and exhibitions both makes it difficult to move and causes excessive fatigue. These corridors should not be used for exhibitions, but only for circulation. Another thing to consider is the number of floors of museums. According to research, visitors generally prefer to visit the entire exhibition on one floor rather than going up and down the stairs, but if the height change is gradual rather than tangible to the visitor, it will be more preferable.

In general, there are two types of movement systems in Museums:

Circular

Linear

Movement in the exhibition areas of the museum should be one-way, that is, after entering from one side, the exhibition should be directed to the view and then to the exit, because unilateral movement causes the visitor to move smoothly and slowly.

We can divide the museum circulation into two:

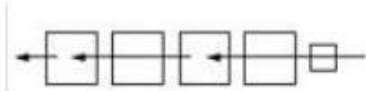
Guided visitor circulation routes (Controlled circulation)

Voluntary visitor circulation routes (Uncontrolled circulation)

Controlled and Uncontrolled circulations each have their own advantages and disadvantages.

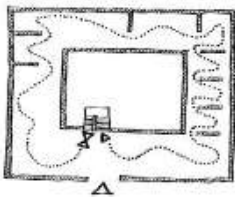
The most important advantage of such museums is to provide monitoring and control, only in this type the visitor can be directed from a predetermined direction. The disadvantage is that the visitor is affected by other objects before reaching the particular object. Based on the above principle, the visitors have to move forward all the time, and the visitor is guided from the beginning to the end of the exhibition space, sequentially and uninterruptedly, moved by certain various measures of architecture. Of course, the visitor can end his visit from the designated places at any time. Such circulation directions cannot be more than 100 meters and in certain places, there must be a resting area for the audience to sit and rest their eyes (if the museum is small, this issue does not matter much, the area can be diversified with light and colors so that the eyes do not get tired)

In a straight line: usually old museums are of this type, so that the rooms do not overlap too much.



(Figure 2.14) Straight Line
(<https://hu.pinterest.com/>(Accessed:04.05.2022))

Circulation around the central area: Circulation is provided on one or more horizontal surfaces and museums are generally designed of this type, especially these museums use daylight.



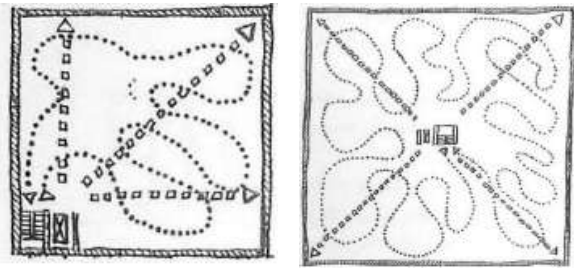
(Figure 2.15) Circulation Around The Central Area
(<https://hu.pinterest.com/>(Accessed:04.05.2022))

Free and irregular spiral circulation: In this case, if the geometric constraints are excessive, the visitor loses his identity (the circulation seems to be bent, a generally inclined surface is used, the aim is to reduce the pressure of the length of the gallery on the audience)



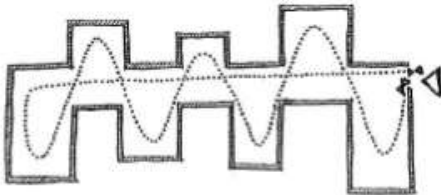
(Figure 2.16) Free and Irregular Spiral Circulation
(<https://hu.pinterest.com/>(Accessed:04.05.2022))

As a whole: The circulation flow in the space is free to access depending on the request of the visitor and the layout of the exhibition, the orientation (distribution) of the visitor in the interior can be optionally separated (divided), and the whole of the exhibition materials is designed in an orderly manner, which is a different method from the above types. Generally, in large halls (spaces), if circulation (access) is given from the center, the visitor is given the chance to choose. Circulation (access) in small spaces should be given from the side to make the exhibition appear larger.



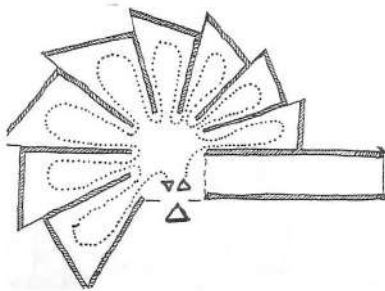
(Figure 2.17) Whole Direction On The Axis
(<https://hu.pinterest.com/>(Accessed:04.05.2022))

Design in Comb Form: The basic principle of the design is the central axis and the rings formed around it. Transportation can be from one side or from both sides. However, if the entrance is from the middle of a façade, it is possible to choose from the right or the left of the circulation in the exhibition. The design in comb form opens to the main axis and the desired exhibition area can be accessed from here. The entrance from the middle provides more visitors with the opportunity to choose a direction than the previous form.



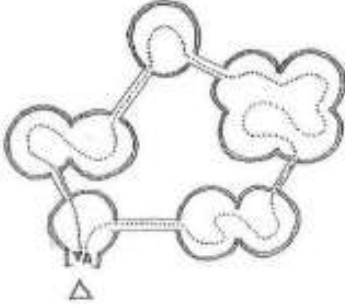
(Figure 2.18) Design In Comb Form
(<https://hu.pinterest.com/>(Accessed:04.05.2022))

Designs in the form of a range: They represent freedom of movement, this design provides the visitor with the most choice of choice and causes the visitor to make quick decisions, but since there is freedom of choice in many ways, it can tire the visitor, especially in large museums. As a disadvantage, confluence occurs in front of each hall, depending on the intensity of movement. Access to all halls can be from the centre, the worst possible case is if the entrance is from one of the wings(halls).



(Figure 2.19) Design In Range Form
(<https://hu.pinterest.com/>(Accessed:04.05.2022))

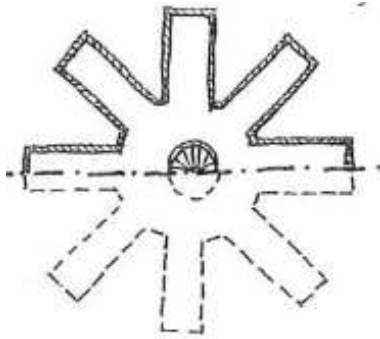
Chain loop design: Independent halls are designed to showcase each different collection.



(Figure 2.20) Design In Chain

(<https://hu.pinterest.com/>(Accessed:04.05.2022))

Star-shaped design: The star-shaped form is a form that emerged at the beginning of this century, in this form, the halls branch out from the center in radian form, these halls are considered exhibition areas of the same level and importance. Unlike the comb form, it does not have a common circulation and can be divided into several parts.

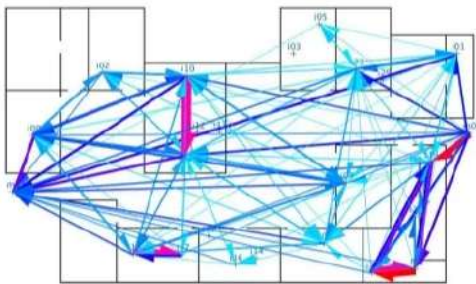


(Figure 2.21) Star-Shaped Design

(<https://hu.pinterest.com/>(Accessed:04.05.2022))

Visitor Orientation

Visitors can find their way throughout the exhibition and dominate the entire exhibition space by means of the direction signs that enable them to receive the message in the exhibition space and to perceive the place and direction well. In addition to guiding, the signs should also play an educational role throughout the exhibition experience and should be compatible with the design of other graphic elements. The signs that help determine the duration of the visit are effective in planning the time that the visitors will spend.



(Figure 2.22) Visitor Movements

(<https://hu.pinterest.com/>(Accessed:04.05.2022))

2.7 Exhibitions and Display Categories

An exhibition is an order created to tell what is owned and to present it to others for commercial purposes. To display means to "exhibit" in its old usage. Display and presentation methods take a form that is constantly changing and renewed depending on the evolution of requirements and technology over time. Today, the types of exhibitions in museums and galleries will be emphasized and how they are created with the idea of creating exhibitions will be examined in this paper, and different types of exhibition will be mentioned through examples. It will be focused on how the exhibitions are grouped, where mainly plastic works of art such as painting and sculpture, and partly productions where art and technology meet each other, are presented together. Exhibiting with its main lines; design, time, space, artist, collector and social quality-oriented creation will be exemplified and explained. In design-oriented exhibitions, various exhibition types will be explained through different perspectives on subject, placement, content and discovery. Time is an important element in display; In this paper, exhibitions in different time periods, such as short or long, continuous or temporary, will be examined in order to present the exhibited work or group of works to the audience more accurately. Exhibiting on the basis of the person who produced the work, that is, the artist, is a well-known subject that still needs to be examined and classified. The space, which affects the design and enables it to gain a different orientation in some exhibitions, is a separate issue of special importance. In order for the works to be portable and to meet the audience with the right order, the exhibition must be organized in a space-oriented manner. Collector-oriented exhibitions show different features according to the mindset and tendency of the collector. This type of exhibition can also be explained by the above types of exhibitions in some cases, but it points to another model that would be incomplete without mentioning it. The effects of wars, problems and many other events that have affected the history of humanity on art and social life in the 20th century cannot be reflected. In the first quarter of the 21st century we are in, the achievements of the past had a great impact on the exhibition as well as on many other things.[Blaszcyk,(2022)] The inclusion of the audience in the exhibition and education in this way gained a special importance. Accordingly, under the title of socially oriented exhibition, the types of exhibitions that include educational, entertaining and historical data will be examined. As a result, separating the exhibition into different types will provide convenience in terms of both evaluating the work in a versatile way, presenting it better to the target audience, and better understanding the types of exhibition, that is, reading the purpose in a multidimensional way.

1. Time-Oriented Display

Artworks can be presented to the audience at different times in museums, galleries, fairs and similar venues. While the duration of exhibition and presentation at fairs is a few days and/or weeks due to the short-term rental of the fair space, this period can be at least two weeks in galleries and up to a month or more in museums. These periods may vary depending on the purpose of the exhibition, the works exhibited, and the target audience. It would be correct to gather time-oriented exhibitions under two headings as temporary exhibitions and permanent exhibitions.

Permanent Exhibitions:

It is the term used for permanent exhibitions. It is recommended that this period be at least three and at most ten years. Since the exhibition will remain unchanged during this period, it is possible for those who want to see the exhibition several times. Considering that the exhibition period of long-term exhibitions will not be as short as an exhibition in a gallery, permanent exhibitions are only held in museums and/or art centers that have gained the quality of a museum. Examples of permanent exhibitions from Istanbul are the Archeology Museum or Topkapı Palace. There is much more to the inventories of historical museums like these than the works on display. However, there is a cycle that ensures the circulation of the work between the warehouse and the exhibition space in order for these objects to meet with the audience at certain intervals and to maintain them while they are not on display.[Gulseren(2017) In places where objects obtained from archaeological excavations are in its collection, such as the Archeology Museum, some artifacts are constantly exhibited unless they are maintained and restored due to their weight.

Temporary Exhibitions

Temporary Exhibitions have a time span ranging from one day to several months. In the temporary exhibition, new subjects, new objects and new techniques are exhibited together with the works. Topkapi Palace, which is mentioned under the title of permanent exhibitions, has sections for such temporary exhibitions, and a three-month event was held in the harem this summer. In Istanbul Modern, half of the upper floor and the entire lower floor are reserved for temporary exhibitions.[Gulseren(2017) Pera Museum, which is shown as an example above, allocates its upper two, sometimes three floors to temporary exhibitions. Even history museums such as the British Museum and the Natural History Museum in London, England, have temporary exhibition areas that they have set aside for temporary exhibitions, primarily to follow current events and convey them to their audiences and attract them to the museum. The idea of a temporary exhibition is a common situation in galleries other than museums. In terms of the purpose of their sale, galleries have to constantly change the exhibitions they organize and keep their relations with the audience warmer. In fact, some galleries open branches in different parts of the same city or in different cities in order to keep this relationship warm and to make their name more popular, and sometimes they organize mixed, personal or group exhibitions and temporary events belonging to the same and sometimes different artists.

Space Oriented Exhibitions

The point to be considered when explaining space-oriented exhibitions is that the exhibition space should not be limited to the idea that it can only consist of a gallery, museum, various institutional spaces and/or public spaces. Especially after the second half of the 20th century, with the developing technologies and the use of the internet, the exhibitions became accessible to many people and started to be organized in the virtual environment. In addition, another point that can be associated with the idea of bringing exhibitions to more people is the traveling exhibition concept that does not have a single place.

Traveling Exhibitions

Traveling Exhibitions where the products or objects on display are not in a fixed space but in a moving vehicle, or the train is ideal for traveling exhibitions.

Exhibition techniques:

Its change from day to day, and the development of technology has had a great impact on this. With or without touching, new techniques have come to the present day.

While exhibiting, an environment can be prepared for people to experience not only visually but also by touching with some sense organs.

The museum can be exhibited with the following forms;

Passive Communication:

- Graphic Panels: With text and pictures
- Object Labels: on individual objects
- Images and Illustration: With techniques such as painting, music, hologram, etc.
- Models: Scaled objects

Active Communication:

- Audio: Adapting by speaking with different language options
- Video: Video communication

Display Types:



(Figure 2.23) Wall-Mounted Display
(<https://www.archdaily.com/935917/>
Accessed:04.05.2022)



(Figure 2.24) Hanging Display
(<https://www.archdaily.com/935917/> Accessed:04.05.2022)



(Figure 2.25) Open Display
(<https://www.archdaily.com/935917/>
Accessed:04.05.2022)



(Figure 2.26) Container Display
(<https://www.archdaily.com/935917/> Accessed:04.05.2022)



(Figure 2.27) Modular Display
(<https://www.archdaily.com/935917/>
Accessed:04.05.2022)

2.8 Lighting

Museum Exhibition Lighting

Light; It is a resource that shows form and texture, makes boundaries clear or blurs, reveals one feature as well as reveals another, and can enlarge distances as well as shrink.

Lightening is; is the use of light to achieve functionality or aesthetic appearance. Lighting, which has an indispensable place in life, has important for museum exhibitions, both establishing the communication network and affecting the perception of the space. Lighting is an important design element in the design of museum exhibition spaces, as well as a design component that shows the design that it gives an aesthetic appearance to the visitor of the museum. The lighting obtained with the need in this direction can show the exhibition space aesthetically, as well as weaken the visual effect of other design components due to faulty applications. With different lighting techniques and new solutions applied in contemporary museums, the objects exhibited can be emphasized in different dimensions. The exhibition lighting, which increases interaction in contemporary museums, should be able to integrate with the space without being too prominent.

Lighting design comes first among the design elements that support the storytelling of the exhibition spaces of museums. In order to increase the attractiveness and perception of the storytelling by the visitors, there is a need for a quality lighting design that provides good visual conditions. A strong narrative requires good lighting design and provides comfort to the visitor's museum experience. The main purpose of museum lighting, which must meet a wide variety of criteria, is to make their collections or objects visible. It is an important issue that should be taken into account, as it can make a positive contribution to the museum experience of the visitors as well as affect it negatively.[Kotler,(2016)] Lighting, which is a design element that the museum management should consider, should be arranged without damaging the museum objects. Therefore, there are a number of factors to consider. These; maintenance, energy efficiency, aesthetics, color temperature, flicker, longevity. In making museum lighting decisions, these criteria should be carefully considered.

Luminous Intensity in Museums

Light, which has an important effect on the meaning of the space, causes a perception that will increase the person's sense of liking. For this reason, the aim of the lighting is; It should not be the achievement of a certain level of illumination, but the provision of good vision conditions. Visual comfort should be provided depending on the quality of the lighting rather than the quantity and the characteristics of the lighting arrangement.[Kotler,(2016)] In some cases, the surroundings and certain surfaces of the object can be illuminated and good vision conditions can be provided with special views without illuminating the object at all. Providing good visual comfort in museums does not mean exceeding the prescribed values. There are some objects where good vision conditions can be obtained at illuminance levels by giving low values such as 30 lux and 50 lux. The formal, textural, color and dimensional features of the object to be illuminated are the elements that determine the quality of the illumination. For this reason, it is necessary to take into account all the characteristics of the object in determining the illuminance level. Another issue that needs to be taken into account is that the requirement for illuminance varies. The level of illumination can vary greatly according to the young and old, as well as from person to person, depending on the time of the day and fatigue. The illuminance level for the display volumes is limited to 50 lux and 150 lux.

Effect of lighting on color

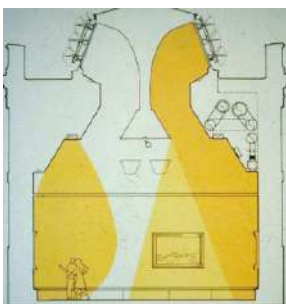
Depending on the spectral characteristics of the light source, the colors of the objects are perceived. It is a situation related to the spectrum of light, which allows the apparent color of objects to change and to be illuminated. The way to see colors as desired is related to the spectral structure of the preferred light. Among the components of white light, those whose color is close to the color of the colored surface are reflected larger in proportion to their proximity, and those farther away are reflected smaller in proportion to their distances. When the color is evaluated in terms of lightness and darkness, it is seen that light-colored surfaces are surfaces that reflect the light flux falling on them to a large extent. Light-colored surfaces are more luminous than dark-colored surfaces. Light-colored surfaces on the ceiling and wall surfaces appear in the windows of the showcases with dark backgrounds. For this reason, it is necessary to consider the ceiling and walls in a dark color tone in order to prevent such images that may occur on the showcase glass with a dark background.

Reflection

The amount of light coming into the eye from an object depends on the amount of light hitting the surface and the ratio of reflected light. Due to its reflective nature, light combines vision and visibility, so that without light there can be neither sight nor anything visible. In fact, it is light that transforms visible things into shapes that are both beautiful and 'good'. Also, shiny objects should be kept out of the 'disturbing zone' to avoid reflections of shiny objects on the windshield of shop windows.

The Place of Natural Lighting in Museum Lighting Design

Considering the psychological effect of lighting in public areas, the importance of daylight is indisputable. Daylight enriches the perception of space by providing a better perception of the details in the space. Preferring natural lighting in terms of sustainability in architecture is important in terms of reducing energy costs. The circulation areas, courtyards, atriums and sunrooms illuminated by daylight in museums provide the process of changing the visual focus. These spaces can generally be described as visual show areas where architecture becomes transparent and architects use daylight as a design parameter in the design of these spaces.



(Figure 2.28) An example of indirect penetration of sunlight into the exhibition space, Turner Gallery, Britain, London
<https://hu.pinterest.com/> (Accessed: 04.05.2022)

2.9 Storage Policy

As in Art Museums and other museums, the use of gloves should be in a warehouse environment. The decision to use gloves instead of bare hands depends on the condition and material of the work. For example, metals, lacquer, frames, ceramics, some types of modern paper should never be touched with bare hands. Dirty gloves should not be used when transporting works of art from one place to another. Items with glass or other slippery surfaces should be handled with cotton gloves.

The environment in which the collections in museums are stored and exhibited affect both the condition of the works and their longevity for the future.



(Figure 3.1) Entrance Of The Tampa Museum

(<https://www.archdaily.com/52247/tampa-museum-of-art-stanley-saitowitz-natoma-architects/>Accessed:05.05.2022)

3.1 Tampa Museum of Art , United States

Architects: Stanley Saitowitz

City: Tampa

Country: United States

Styles: Modernist

Introduction:

The Tampa Museum of Art is a contemporary museum that houses an outstanding collection of modern and classical art. Located on the banks of the Hillsborough River along Tampa's Riverwalk, the Museum was founded in 1979.

The Tampa Museum of Art is a large, well-lit, and visually distinctive building. The exhibits are constantly updated and rotated, which diversifies the collections and makes them very attractive. The museum also has an impressive permanent collection of sculptures and paintings created by both famous and unknown artists. The Tampa Museum of Art has collections of Roman, Greek, and Etruscan Antiquities, as well as modern and contemporary art. One of the museum's permanent collections is the exterior of the museum building, known as the Sky (Tampa), which features 45-foot-high, 300-foot-wide programmable LED lights placed between perforated aluminum panels. The installation demonstrates movement and light through the array of patterns – creating a more-like pattern during the museum's exposition, while at night the LED light installation glows in a light-coded hypnotic dance. [Saitowitz,2010]

Findings:

It is a project that I chose as an example because the project is close to the city center and redefines the region culturally. It was aimed to enrich the public areas in the city center in terms of exhibitions, education and activities. The areas extending towards the river bank function on a glazed pier. And it is in good harmony with the exterior. For the experience of the visitors, the open-air terraces brought the project into a different harmony. The fact that they expanded the storage areas within the project and increased the exhibition areas added more exhibition space to the project. Perforated Metal panels took the project to another architectural angle. Structure from being in harmony in terms of geometry, there is a visual effect given by the direction of the sun's rays inside and outside the building. This effect ensures that people's attention is drawn to the museum. It has been a project that appeals to everyone with its inspiring design and material.

FLOOR PLANS

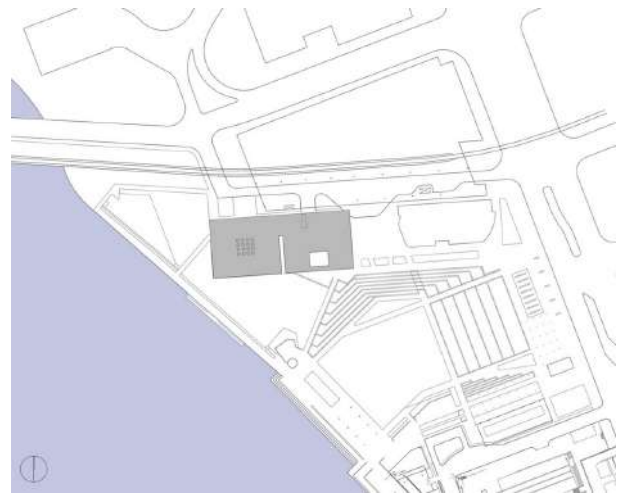


(Figure 3.3) Tampa Museum Ground Floor Plan

(<https://www.archdaily.com/52247/tampa-museum-of-art-stanley-saitowitz-natoma-architects/>Accessed:05.05.2022)

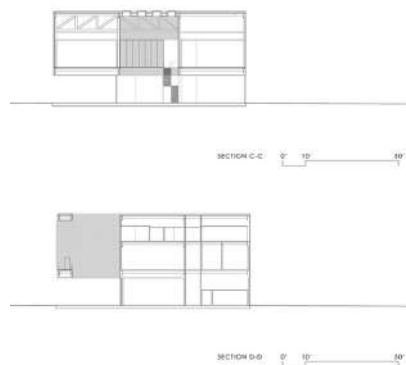
- GROUND FLOOR 0' 10' 50'
- 1. LOBBY AND RECEPTION
 - 2. TICKET DESK
 - 3. MUSEUM STORE
 - 4. MUSEUM CAFE
 - 5. CONFERENCE ROOM
 - 6. CLASSROOM
 - 7. RESTROOM
 - 8. CATERING KITCHEN
 - 9. STORAGE
 - 10. MAINTENANCE
 - 11. LOADING DOCK
 - 12. SECURITY
 - 13. GALLERY
 - 14. BALCONY
 - 15. BRUSH
 - 16. WORKSHOP
 - 17. STORAGE
 - 18. RESTROOM
 - 19. RECEPTION
 - 20. OFFICE
 - 21. KITCHEN
 - 22. BOARDROOM

SITE PLAN



(Figure 3.2) Tampa Museum Site Plan
(<https://www.archdaily.com/52247/tampa-museum-of-art-stanley-saitowitz-natoma-architects/>Accessed:05.05.2022)

SECTIONS



(Figure 3.4) Tampa Museum Sections
(<https://www.archdaily.com/52247/tampa-museum-of-art-stanley-saitowitz-natoma-architects/>Accessed:05.05.2022)



(Figure 3.5) Tampa Museum Inside

(<https://www.archdaily.com/52247/tampa-museum-of-art-stanley-saitowitz-natoma-architects/>Accessed:05.05.2022)



(Figure 3.6) Tampa Museum Exterior Light

(<https://www.archdaily.com/52247/tampa-museum-of-art-stanley-saitowitz-natoma-architects/>Accessed:05.05.2022)



(Figure 3.7) Entrance Of The Odunpazari Museum
<https://www.archdaily.com/924542/Accessed:05.05.2022>

3.2 Odunpazari Modern Art Museum

Architects: Kengo Kuma & Associates

City: Eskisehir

Country: Turkey

Year:2019

Introduction:

The Ottoman dome architecture was designed by the famous Japanese architectural office "Kengo Kuma and Associates", inspired by traditional Japanese architecture and civil architecture of Odunpazarı. In addition to exhibition areas of different sizes, there are cafes, museum shops, and workshop areas in the building. The museum building, which will bring life to the neighborhood at night as well as during the day with its building system and impressive architecture, is expected to be the focal point and symbol of this region, as well as a public gathering center.[Kuma,10.09.2019] Aiming to provide a museum experience, OMM reflects the historical texture of the region with its wide ground floor and at the same time aims to take art lovers on an architectural journey with its design that narrows towards the upper floors. The pine trees used in OMM are selected from end-of-life sustainable and industrial pine forests in Russia

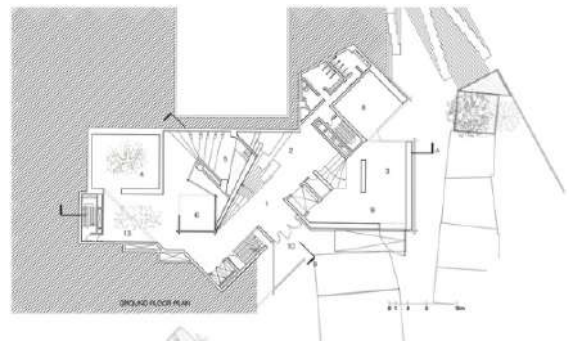
Findings: My purpose in choosing this project is to show the importance given to art museums in Turkey by showing an important project made in Turkey. I would like to talk about the importance given to art museums in Turkey. Modern art museums that have started to be opened in Turkey since 2000, by thinking about the concept of modern museum, which has gained a new meaning in the middle of the 20th century. need to follow. In order to grasp the course of museums, or rather modern art museums, it would be appropriate to proceed through examples in Turkey. The designer of the museum, Kengo Kuma, is an architect of Japanese origin who has created countless structures in various parts of the world with the projects he produced with the original uses of wood; It is known for using concrete as little as possible and giving weight to natural materials. The boxes that make up the Odunpazari Modern Museum are designed at different scales. The reason for this is to create exhibition spaces of different sizes inside. The boxes on the ground floor have a volume that allows for large-scale works of art and installations. The boxes, which get smaller as you go up, are also intended for smaller-scale works. In the middle of the building, where four of the stacked blocks meet, is an atrium that stretches across three floors of the building. Illuminated by a large skylight, this part connects the different floors of the museum. This part, which reaches to the skylight above with a slight curve, is covered with thick laminated wooden beams, with the idea of reflecting the street texture from the Ottoman period, just like the boxes of the building.

SİTE PLAN



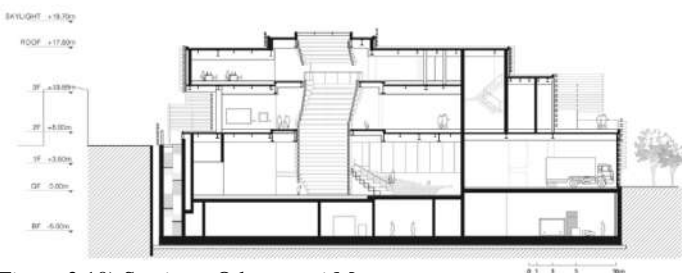
(Figure 3.8) Site Plan, Odunpazari Museum,
(<https://www.archdaily.com/924542/Accessed:05.05.2022>)

FLOOR PLAN



(Figure 3.9) Floor Plan, Odunpazari Museum,
(<https://www.archdaily.com/924542/Accessed:05.05.2022>)

SECTIONS



(Figure 3.10) Sections, Odunpazari Museum
(<https://www.archdaily.com/924542/Accessed:05.05.2022>)



(Figure 3.11) Interior Object, Odunpazari Museum
(<https://www.archdaily.com/924542/Accessed:05.05.2022>)



(Figure 3.12) Interior, Odunpazari Museum
(<https://www.archdaily.com/924542/Accessed:05.05.2022>)



(Figure 3.13) Entrance Of The Chungnam Art Museum
(www.unstudio.com/Accesed:05.05.2022)

3.3 Chungnam Art Museum

Architects: UNStudio and DA Group's Design

Location: Chungnam, South Korea

Building surface: 13,797 m²

Building site: 26,478 m²

Year:2021

Introduction:

Designed by UNStudio and DA Group, the museum is aiming to be a traditional museum. It is designed around a completely immersive cultural and social experience for the community. The aim is a breathing museum that change over time. It is designed as inspiration, participation for to both Art and society. And Its the target to be one of the First Zero energy museums in Korea. For the next generation, designers provided a new opportunity to vibrant and interactive places where the art and technology can be experienced.[UNStudio, Architects(20.06.2021)] This cultural boulevard activates the continuity with the art center and the library.

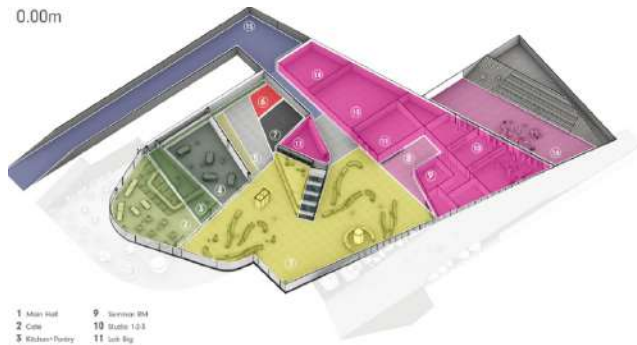


(Figure 3.14) Interior Lobby, Chungnam Art Museum
(www.unstudio.com/Accesed:05.05.2022)

Findings:I wanted to share it because it was a project that caught my attention in terms of the shape, organic structure and location of the building. The first element that I liked was the landscape. It was the development of creative strategies to help people find their way and encourage random encounters. Direction centers help guide people while outside and inside They also aimed to encourage people with new ways of interaction rather than exhibiting their products in the gallery areas.

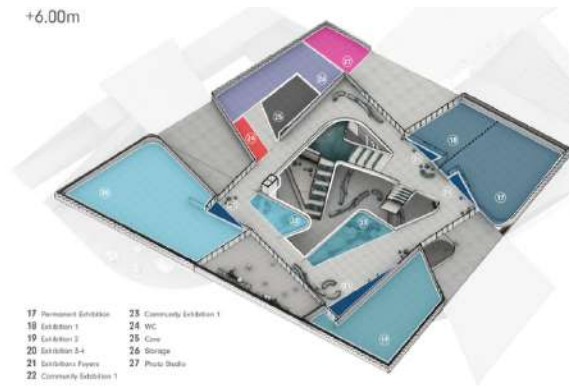
FLOOR PLANS

0.00m



- | | |
|--------------------|-----------------------------|
| 1 Main Hall | 9 Service RM |
| 2 Cafe | 10 Studio 1.0.5 |
| 3 Staircase/Plenty | 11 Lock Bag |
| 4 Shop | 12 Lock Small |
| 5 Locker Area | 13 Multi-Room |
| 6 WC | 14 Lockers + Reception Room |
| 7 Court | 15 Loading Area |
| 8 Exhibition Paper | 16 Sunken Courtyard |

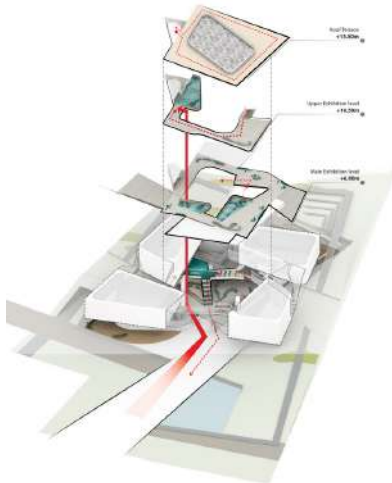
+6.00m



- | | |
|---------------------------|---------------------------|
| 17 Permanent Exhibition | 23 Community Exhibition 1 |
| 18 Exhibition 1 | 24 WC |
| 19 Exhibition 2 | 25 Cafe |
| 20 Exhibition 3-4 | 26 Storage |
| 21 Exhibition Papers | 27 Photo Studio |
| 22 Community Exhibition 1 | |

(Figure 3.15) Floor Plan, Chungnam Art Museum
(www.unstudio.com/Accessed:05.05.2022)

EXPLODED DIAGRAM



(Figure 3.16) Exploded Diagram, Chungnam Art Museum
(www.unstudio.com/Accessed:05.05.2022)

INTERIOR



(Figure 3.17) Interior Part, Chungnam Art Museum
(www.unstudio.com/Accessed:05.05.2022)



(Figure 3.18) Landscape, Chungnam Art Museum
(www.unstudio.com/Accessed:05.05.2022)



(Figure 3.19) Entrance Of The Broad Museum
(<https://www.archdaily.com/772778//Accessed:05.05.2022>)

3.4 The Broad Museum

Architects: Diller Scofidio + Renfro

Location: City : Los Angeles

Material: Steel, Concrete

Area: 120000 ft²

Year:2015

Introduction:

Built by two community lovers, Eli and Edythe Broad, the Broad Museum is just one of the art museums in Los Angeles. Founded by the Broad family and in the private collection of the Broad family, approximately 2,000 works of art are exhibited in this museum, which was built in 2015. Two floors of the museum are designed as gallery spaces to display these works of art. The 2200 square meter green area designed next to the 12 thousand square meter Broad Museum building creates public square on Grand Avenue. The opaque storage area in the middle of the building covered with a perforated, permeable, honeycomb-shaped structural element.. At the same time, the holes of this shell, which surrounds all facades, allow daylight into the building.[Scofidio,2015]

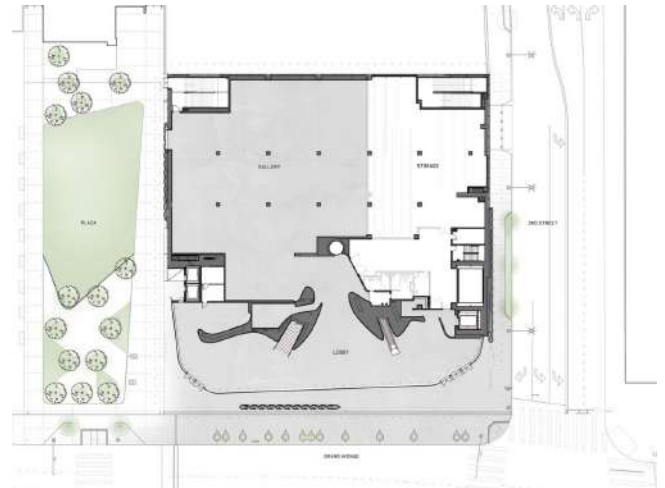


(Figure 3.20) Interior Part, The Broad Museum
(<https://www.archdaily.com/772778//Accessed:05.05.2022>)

Findings: It is a project that I like the entrance circulation and location of the building and its facade design. It is covered with a perforated, honeycomb-shaped element. This shell closes the mass inside the museum. At the same time, the holes of this item allow daylight to enter the building. Also, in this sustainable project, the electric car charging station, bicycle parking areas, roof water collection units and the use of rain water in the irrigation of the gardens at the street level, the water usage is increased by %. High quality plumbing systems and easy access to public transport are possible. In addition, the elevators of the museum are placed at the corners and guests who are welcomed in the lobby are directed towards them. Visitors reach a massive, column-free gallery with diffuse lighting via elevators. This magnificent gallery, created with a ceiling height of 7 meters, is suitable for exhibitions of all types and sizes. Its beehive-like design allows the cubic building to receive filtered daylight into the interior spaces.



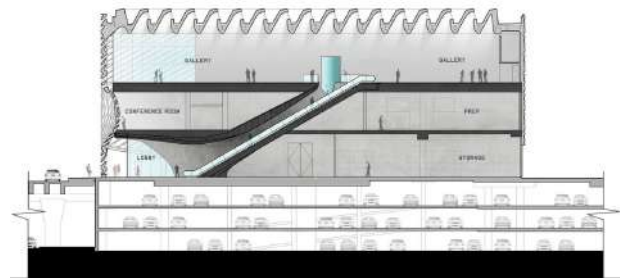
(Figure 3.23) Interior Part, The Broad Museum
(<https://www.archdaily.com/772778/> Accessed: 05.05.2022)



(Figure 3.21) Site Plan, The Broad Museum
(<https://www.archdaily.com/772778/> Accessed: 05.05.2022)



(Figure 3.22) Floor Plan, The Broad Museum
(<https://www.archdaily.com/772778/> Accessed: 05.05.2022)



(Figure 3.24) Section, The Broad Museum
(<https://www.archdaily.com/772778/> Accessed: 05.05.2022)



(Figure 3.25) Entrance Of The History Of Polish Jews Museum
(<https://polin.pl/en/> Accessed:05.05.2022)

3.5 Museum Of The History Of Polish Jews

Location: Warszawa ,Poland

Architects:Kuryłowicz & Associates

Year:2013

Material:R.C Concrete,Load-Bearing Glass elements

Perforated copper And Silkscreen-Printed Glass Panel

Area:18300 m²

Introduction:

The museum is located in a wartime place where the Jews lived. A building was designed that hides many symbols and meanings. The main hall cuts the museum building into the roof. In this sense, it symbolizes the "cuts" in the history of the Jews. [Kuryłowicz & Associates,2013] The glass panels covering the facades have the Hebrew word "Polin" .Then, following the route determined by the 8 theme galleries, you can go on a journey through the centuries. Antique items, Historical paintings, interactive visuals, reconstructions and video projections bring history closer.

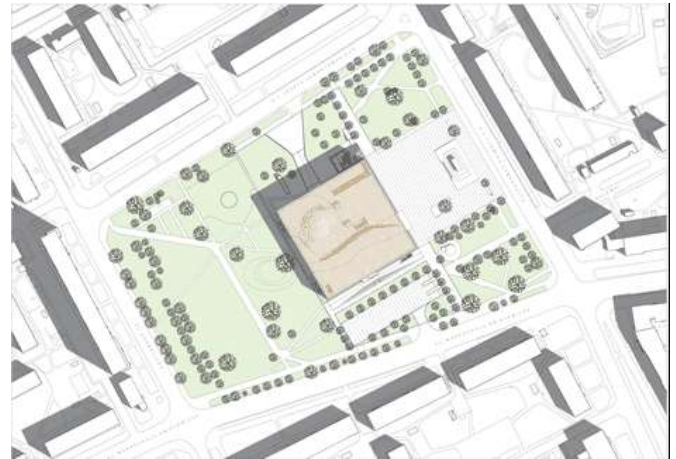


(Figure 3.26) Interior Part, The History Of Polish Jews Museum
(<https://polin.pl/en/> Accessed:05.05.2022)

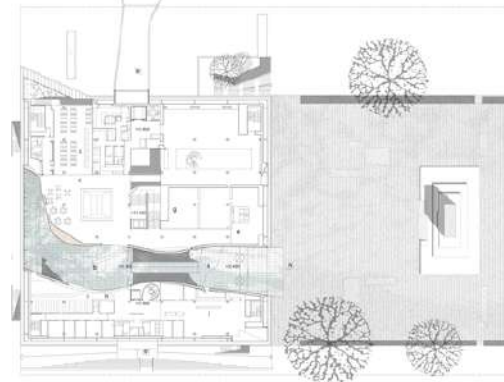
Findings: In general, there is not only a visual situation in the understanding of the museum. Although historical visuals are exhibited in this museum, there are also exhibition pieces where people can manage their sense organs. They give people an experience by touching, trying and playing. Glass and Copper panels have provided a different harmony to the facade. The reason I like it is the design on the façade and a "broken" entrance that starts from the main floor and leads to the roof at the entrance. The smooth spray walls curved in curved shapes from the floor to the ceiling are the central feature of the building. The glass façade reflects light patterns. An exhibition area covers the entire floor of the building, as well as a library, restaurant, cafe, store, office areas are in the program list.



(Figure 3.29) Section, The History Of Polish Jews
(<https://polin.pl/en/> Accessed:05.05.2022)



(Figure 3.27) Site Plan, The History Of Polish Jews
(<https://polin.pl/en/> Accessed:05.05.2022)



(Figure 3.28) Floor Plan, The History Of Polish Jews
(<https://polin.pl/en/> Accessed:05.05.2022)

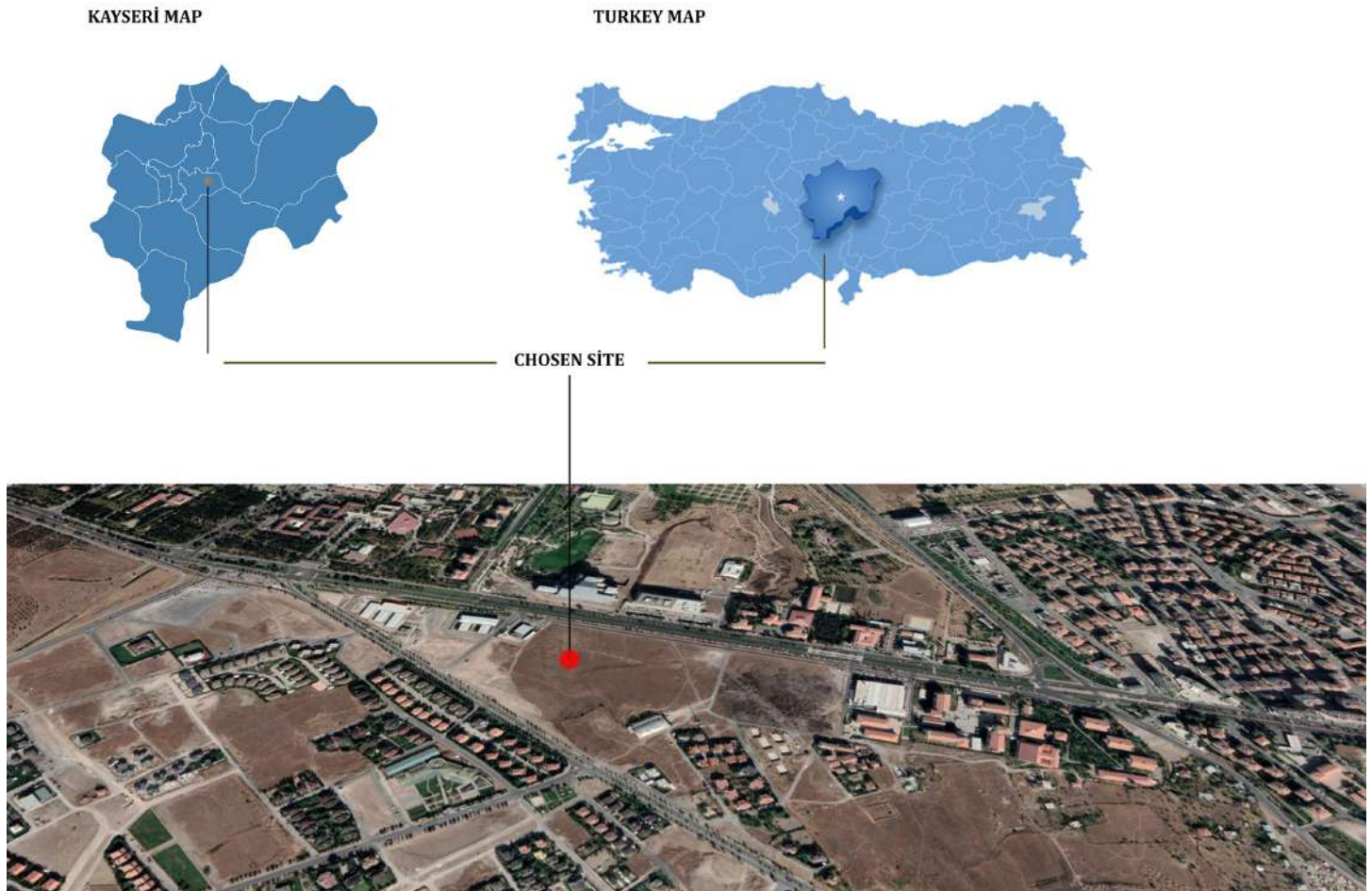


(Figure 3.30) Exterior, The History Of Polish Jews
(<https://polin.pl/en/> Accessed:05.05.2022)



(Figure 3.31) Interior, The History Of Polish Jews
(<https://polin.pl/en/> Accessed:05.05.2022)

4.1 Site Location



(Figure 4.1) Diagram on the city, Kayseri
(Photoshop, By myself)

1. Introduction

Kayseri, an important industrial city in the Central Anatolia region of Turkey, has a great historical background and is a very important city. Kültepe, which became an important center in the world of politics and commerce, thus became an important cultural and commercial center between Anatolia, Syria, and Mesopotamia at the end of the 3rd millennium BC. in the quarter. Kayseri's real name is Mazaca, and it was known by Strabon, who was the capital of the Roman province of Cilicia at that time, and this allows us to still find old buildings in the city. Kaisariyah to the city called Kaisariyah by Arabs is something that means holiness to Arabs. when conquered Anatolia, the county was named Kayseriye. Since the Republican period, the district was named Kayseri. Many historical artifacts such as mosques, madrasahs, and tombs have been built in Kayseri and have survived to the present day, and the artifacts are still standing. The Hunat Hatun complex, which consists of a mosque, madrasah, tomb, and shelter, is an important example of the Anatolian Seljuk monumental architecture that has survived. Kayseri Castle, Kayseri Clock Tower, Kayseri Mosque Kebir (Great Mosque), Kurşunlu Mosque, Atatürk Monument, Kayseri Atatürk Museum, Sahabiye Madrasa, Kayseri Historical District, Kayseri High School, Hacı Kılıç Sina Mosque and some Aganmars. There are many different places in the bazaar and is open to visitors. There are many historical inns and caravanserais nearby, many of which are still worth seeing.



(Figure 4.2) Kayseri City Center



(Figure 4.3) Kayseri City Center

It is a special region thanks to its natural beauties, cultural richness, geographical location and tourism. Kayseri is also in an important position in terms of tourism. Its culture has influenced the whole of Turkey. Mount Erciyes is about 4000 meters high and its dormant volcanic mountain is always covered with snow. It attracts all tourists as it is both a winter sports center and a cool summer resort. Ali Mountain, one of the most important paragliding centers of our country, attracts more than 400,000 tourists every year and is also an international paragliding center. Kapuzbaşı Waterfalls and Sultan Marshes (Sultan Reeds National Park) are among the areas where rafting can be done for a long time. Located in the southwest of Kayseri, Cappadocia has a very good touristic region with its unique historical and cultural riches. There are also resting-picnic and entertainment areas that attract the attention of tourists and local people. There is an Anatolian Wonderland, Zoo, Water Ski Park, Sports Fields, Ice Rink, Science Center, Equestrian Area, Laser Game Center, Hobby Garden and Social Facilities. It is the most international city in Turkey. Kayseri, which has a rich culture and history, has succeeded in reflecting its cultural richness in its food and culinary culture. The most important dishes of Turkey come from Kayseri.

The city consists of 16 metropolitan districts. Urban transportation is mainly provided by buses, personal vehicles and light rail, and urban transportation is quite successful. Erkilet International Airport is located close to the city center. There are 2 modern gyms, although their number is a little less, they are quite large in square meters. There are 4 universities in the city. "Erciyes University, Abdullah Gül University, Kayseri University, Nuh Naci Yazgan University"

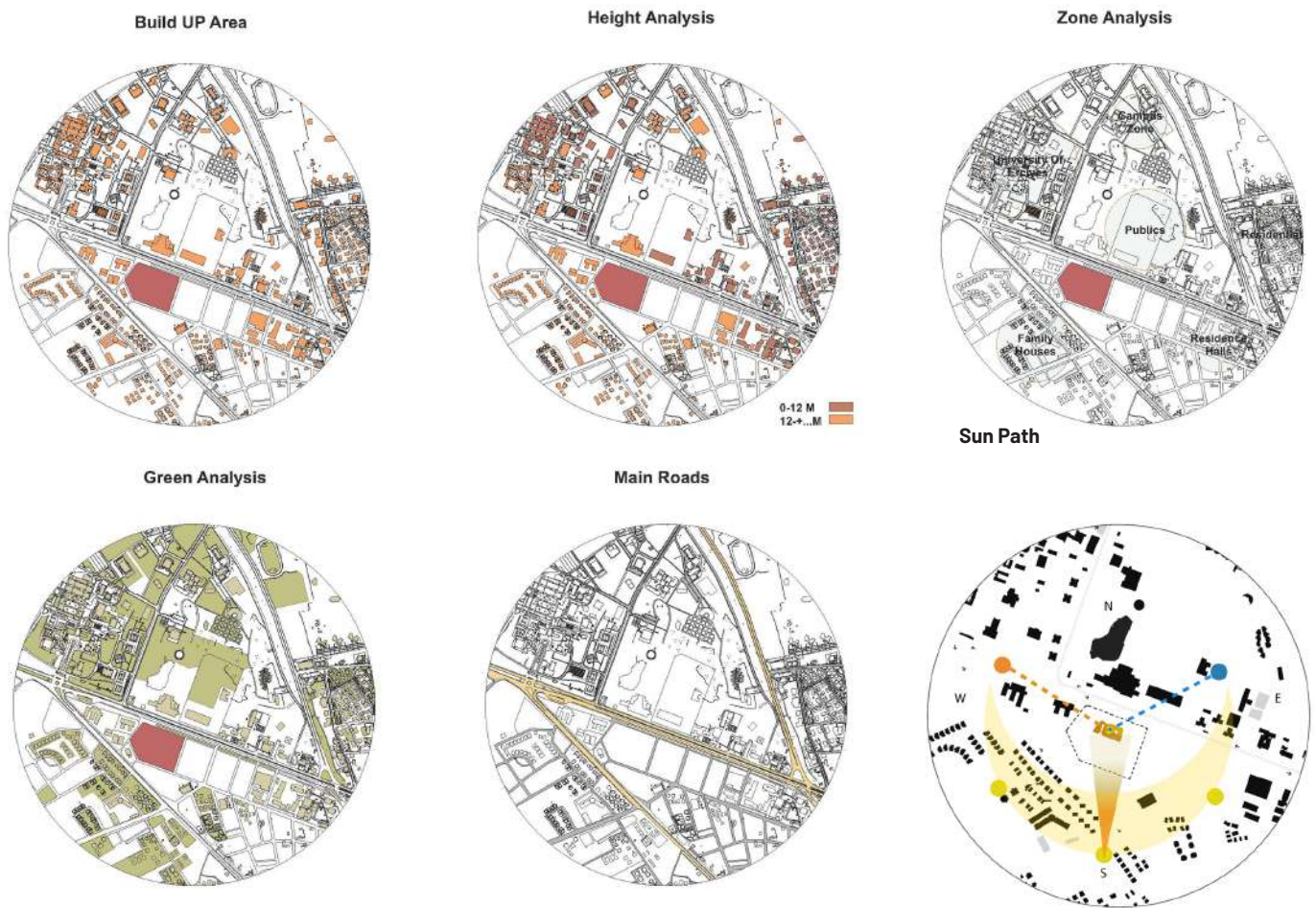


(Figure 4.4) Erciyes Mountain, Kayseri



(Figure 4.5) Burunguz Mosque, Kayseri

4.2 Site Analysis



(Figure 4.6) Site Analysis
(Photoshop, By myself)

The area is generally on the main street between the Settlement, University and small one-storey of family housing areas. Since it is a convenient area for public transportation such as trams and buses, transportation to every point is very easy. The University point can be reached in 5 minutes by tram and in just 20 minutes by walking. As you can see in the height analysis, small buildings rise up to 12 meters and then 12 meters and above in mass apartment blocks. There are 14-storey building level apartments in the city residential area. Green areas are limited around the land, but there is a lot of green space on the university campus.

4.3 Car Direction



(Figure 4.7) Car Direction
(By myself)

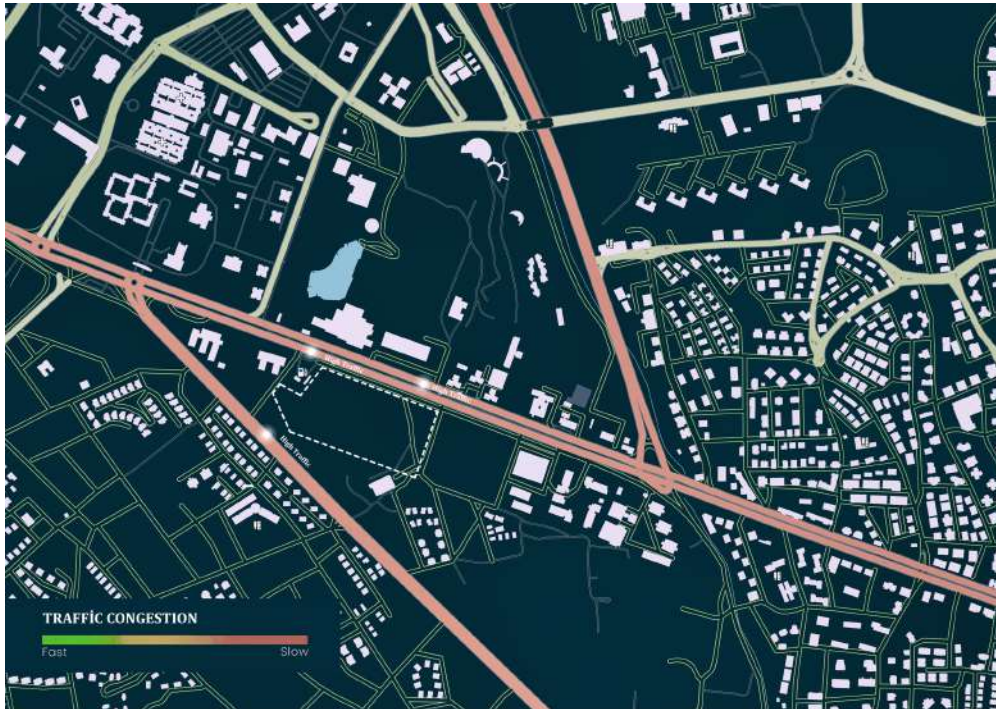


There are side roads behind the project area and they are generally single lane roads and access to the area is possible via both main roads. The main roads in front of and behind the project are generally double lane and wide main roads. Due to the tramway, it is available in a wide area. There is also a divided by-road on the Main Road, which divides the traffic from the main road and creates a parking area. Due to the heavy vehicle traffic in front of the site, I plan to enter the site area through a side street. In this way, I can better manage the parking areas.



(Figure 4.8) The Figure-Ground Diagram
(By myself)

4.4 Traffic Congestion And Noise



(Figure 4.9) Traffic Congestion
(By myself)

The site exhibits a negative situation due to the fact that the traffic is around a dense and crowded area. Due to the presence of the tramway and the main road between the center, there is a slow and stagnant traffic. The tram passes through the place every 20 minutes and therefore affects the pedestrian traffic and slows down the traffic. However, the side roads and main roads have many lanes and have a wide main road line. Due to the heavy traffic and the tram situation, the noise situation shows a negative situation. While there is less traffic and noise at the back of the area, there is intense noise on the main road and tram line. .



(Figure 4.10) Noise Diagram
(By myself)

4.5 Street-Site View



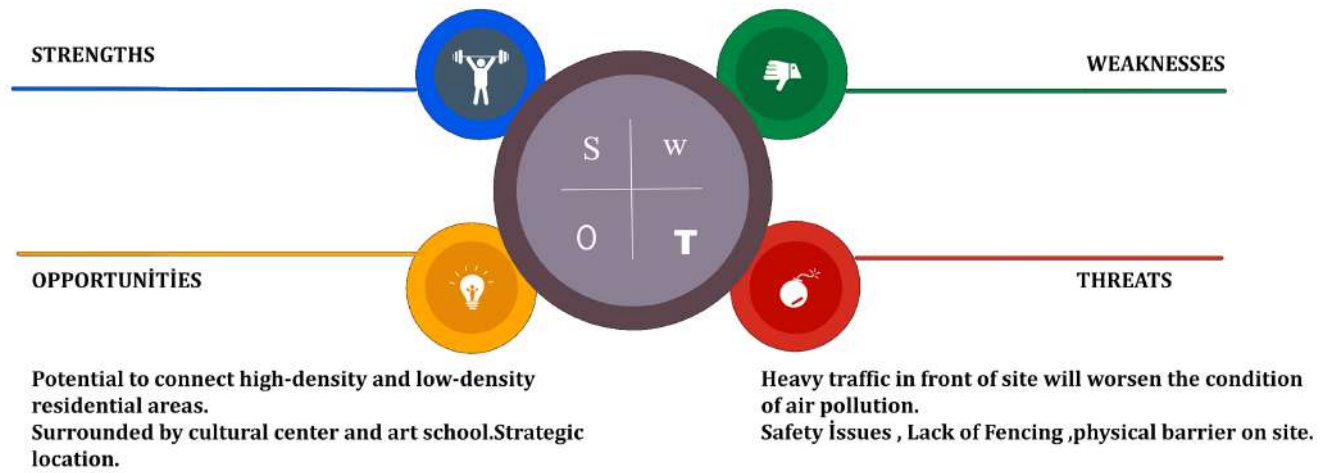
(Figure 4.11) Street View
(By myself)

Generally, public areas and university areas are dominant in the region. Settlements are a little further away than other areas. The presence of an Art school next to the region and a cultural center across from it has greatly influenced my choice for an Art Museum. I aimed to turn this street into a cultural avenue and to make it a more art-oriented center. In order to turn this situation into a positive situation, I would like to give a connection between the green area in the museum area and the campus areas. And I am planning to increase the green areas in the site. The students' dormitory buildings are very close, 10 minutes walking distance. In addition, transportation from the university campus is also very easy and short distance.

4.6 Swot Analysis

It's located to close to the main roads, university and cultural center.
The site is near to most of the facilities.
Transportation are available in the site.

There is not enough lighting in side streets.
Noise problem due to heavy traffic.
It is not close to the green area.



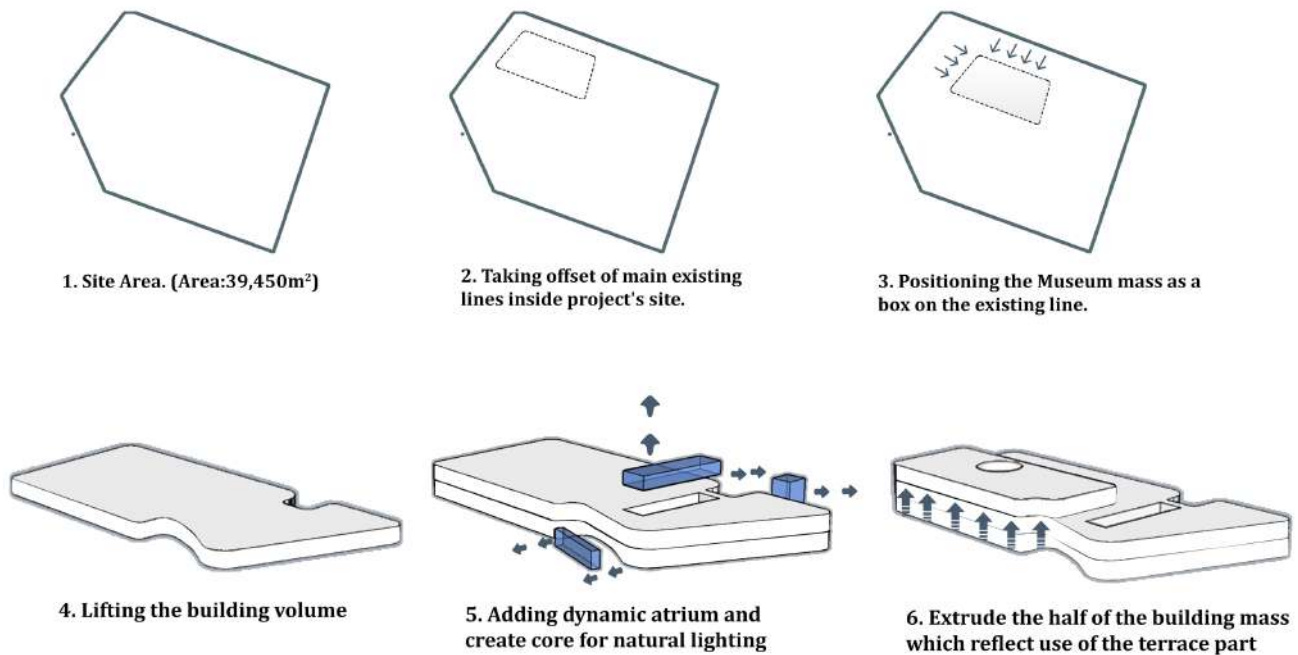
(Figure 4.12) Swot Analysis
(By myself)

4.7 Site Photographs



(Figure 4.13) Site Photograph
(By myself)

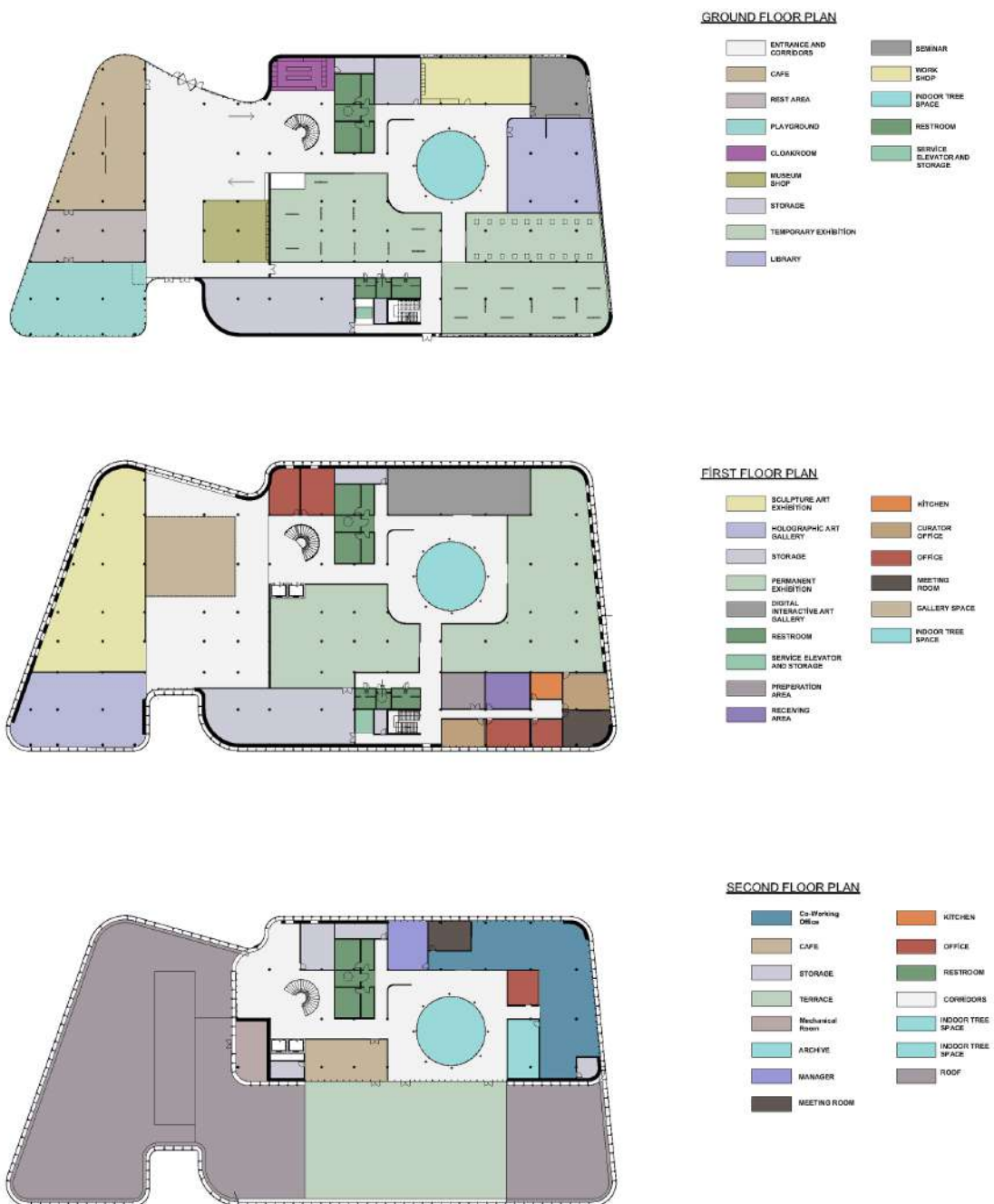
5.1 Concept



(Figure 5.1) Concept
(By myself)

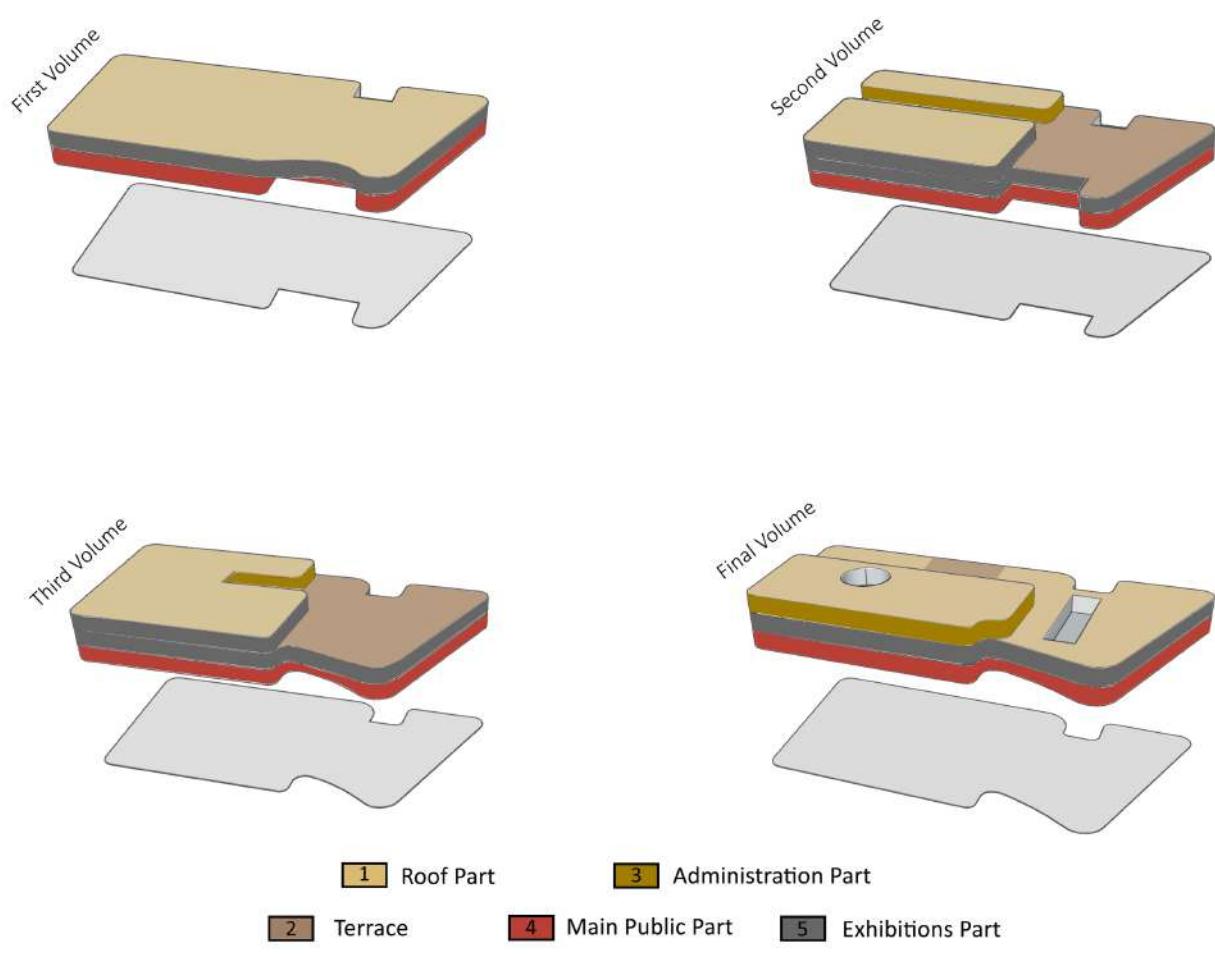
First of all, my idea was to prevent my project from the noise and traffic on the main streets. It was my first start to act by focusing on this in my design. I used the project border lines as reference lines in my building design. I paid attention to the main character features such as the building typology around the site and the structure suitable for the site. And then, I placed the building on my site by thinking about the situation of the neighboring buildings, road traffic and noise conditions. I adjusted my floors and heights considering the museum structure and the surrounding building heights. I created a dynamic courtyard by considering important aspects such as making good use of the sun's rays and air circulation. And I used a large skylight on this courtyard. In this way, I could catch good air circulation and let the sun rays into the building at 45-degree angles. I put a tree inside the building in order to be a sustainable project and to create a center in the courtyard spaces. And because of this situation, there is a dome skylight on the roof where I can benefit from the sun's rays. In order to use the terrace courtyard and to have a view of the Erciyes mountain, I created a separate form on the roof by extrude half of the building. And in this way, a special area for the administration office and my terrace area became active.

5.2 Template Function



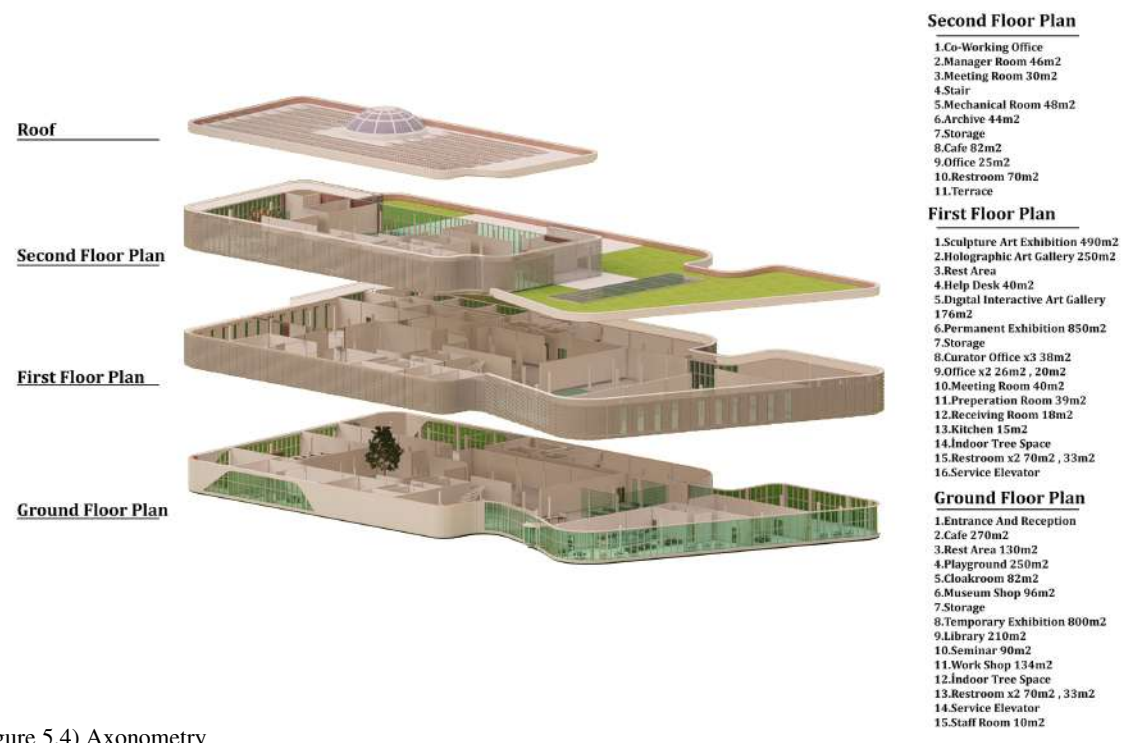
(Figure 5.2) Template Function
(By myself)

5.3 Evaluation



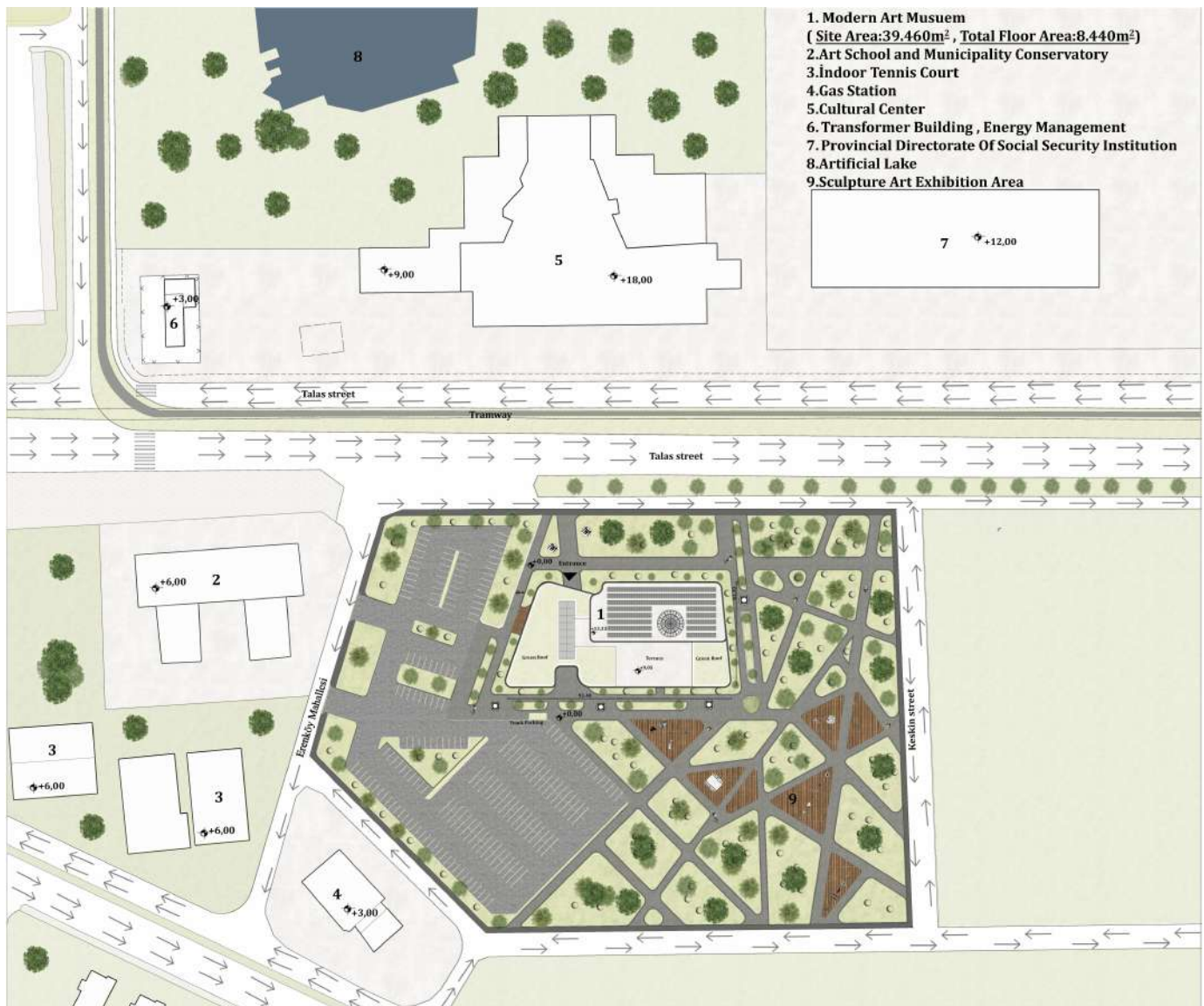
(Figure 5.3) Evaluation
(By myself)

5.4 Axonometry



(Figure 5.4) Axonometry
(By myself)

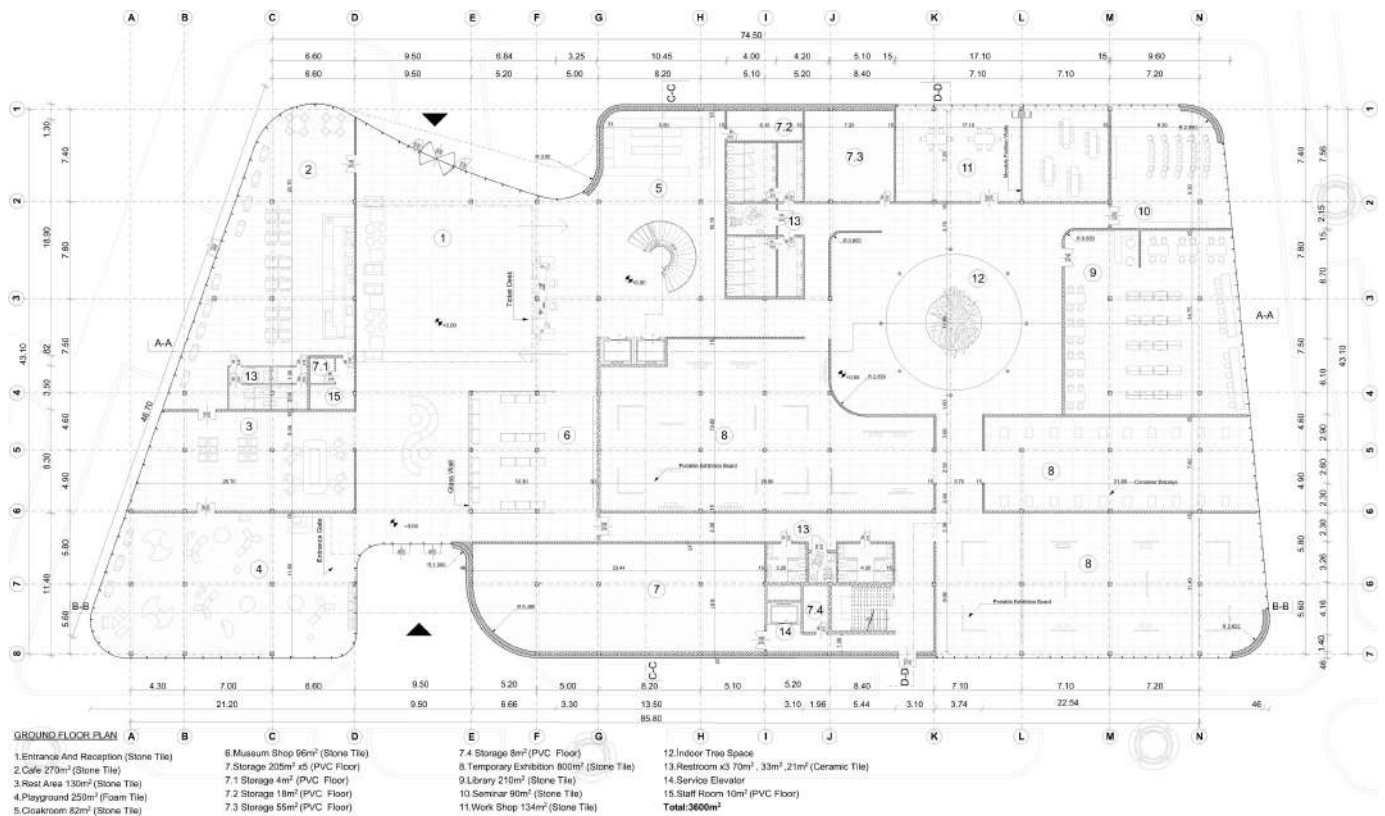
6.1 Site Plan



(Figure 6.1) Site Plan
(By myself)

The land is designed to surround the area with green areas and with open sculpture exhibition areas due to the museum concept. I designed the parking areas considering the traffic situation from the west side. Vehicle parking areas work in two different areas, the area at the front entrance is generally working for employees, there are parking areas for visitors in the flow that continues towards the back. I specially put a truck parking area for one vehicle at the south entrance of the building. In this way, the transportation of the museum exhibition pieces was solved in this way. The building entrance faces directly onto the main road, and the glass panels in the entrance are aimed at the main tram stop and bus stops. In this way, I have found a suitable position for entry. I also used a modern object at the entrance of the building so that I could draw people's attention to this area. Due to the cultural center and art school buildings, the place works entirely on art. It has become a point of interest for students and people living in the surrounding area.

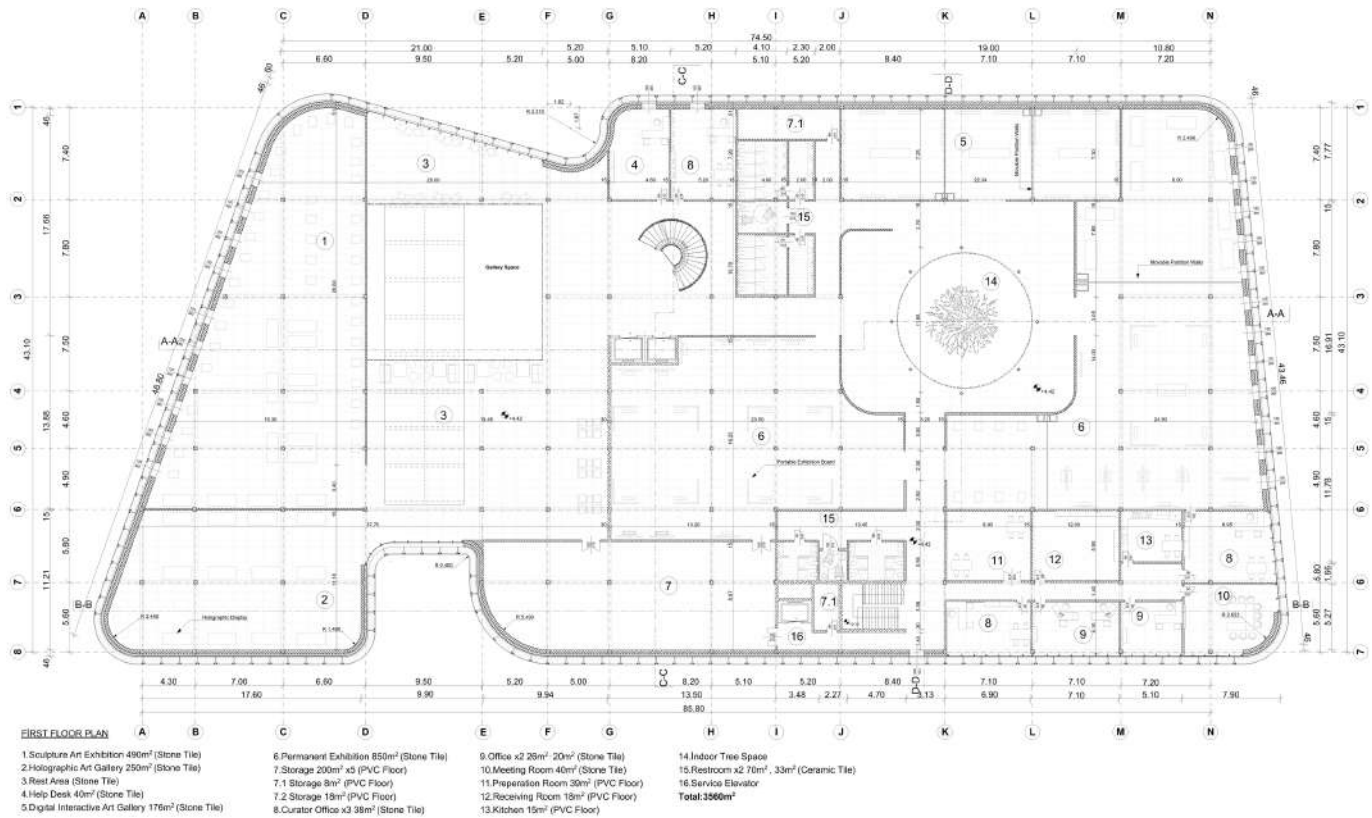
6.2 Ground Floor Plan



(Figure 6.2) Ground Floor Plan
(By myself)

There is a reception desk at the entrance of my building that welcomes visitors. Visitors need to buy entrance tickets from the reception in order to enter the museum area. After completing the entrance process, visitors can use the cloakroom at the entrance. Before moving on to the museum areas, I would like to talk about how the building entrance works. There is a cafe area in the 2nd place. Visitors can use this area to rest or have a drink. And the Cafe area also opens to the outside and has outdoor seating. Number 3, there is a resting and waiting area. Number 4 works for the playground. In this area, people can leave their children and children can have fun while playing artistic games. Number 6, there is a museum shop area. I used a glass material in this area, I aimed to create an environment where people can pay attention to it while they are entering and exiting. On the upper right side of my museum area, there are the workshop, library, and seminar areas. There is also an atrium. And in the middle part, there is a tree that extends widely toward the roof. When visitors continue from the courtyard side, the Temporary exhibition area welcomes the guests. In addition, storage area number 7 is used for the exhibition pieces of the existing floor. While the employees are carrying the exhibition pieces, they can reach the service elevator by using the intermediate corridor. And this corridor is a convenient and wide area in terms of transportation. And it is not included in the exhibition areas.

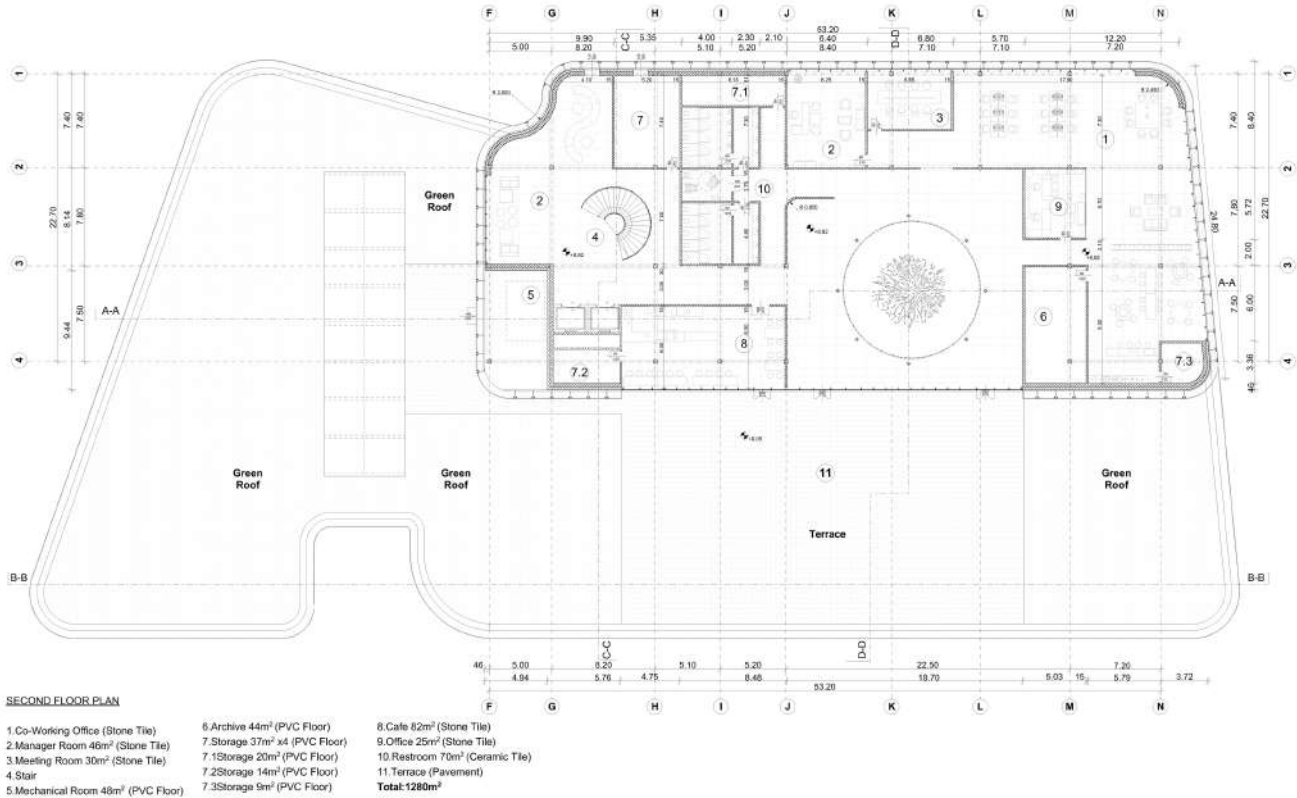
6.3 First Floor Plan



(Figure 6.3) First Floor Plan
(By myself)

When guests reach the first floor via the circular staircase, there is a large gallery space and a rest area. Generally, there are 4 exhibition areas on this floor. "Sculpture Art Exhibition, Holographic Art Gallery, Digital Interactive Art Gallery, Permanent Exhibition". And there are also curator offices next to the galleries. Number 1, There are sculpture works preserved in the form of container display. In the 2nd place, there is a holographically projected display. Visitors can have different experiences in this area that does not receive sunlight. In the permanent exhibition area, I used the "Portable Exhibition Board", so the direction of the exhibited objects can change according to the situation and a different environment can be exhibited at any time in case of people visits at different times. According to the movable partition walls, exhibitions can be made on panels and the place can divide. Visitors for the interactive exhibition place which is number 5, can examine the exhibited works with technology by touching them further in terms of visual aspects. There are two different administration type in the building. The offices on this floor generally only work on the preparation, repair, receiving, and control of museum pieces.

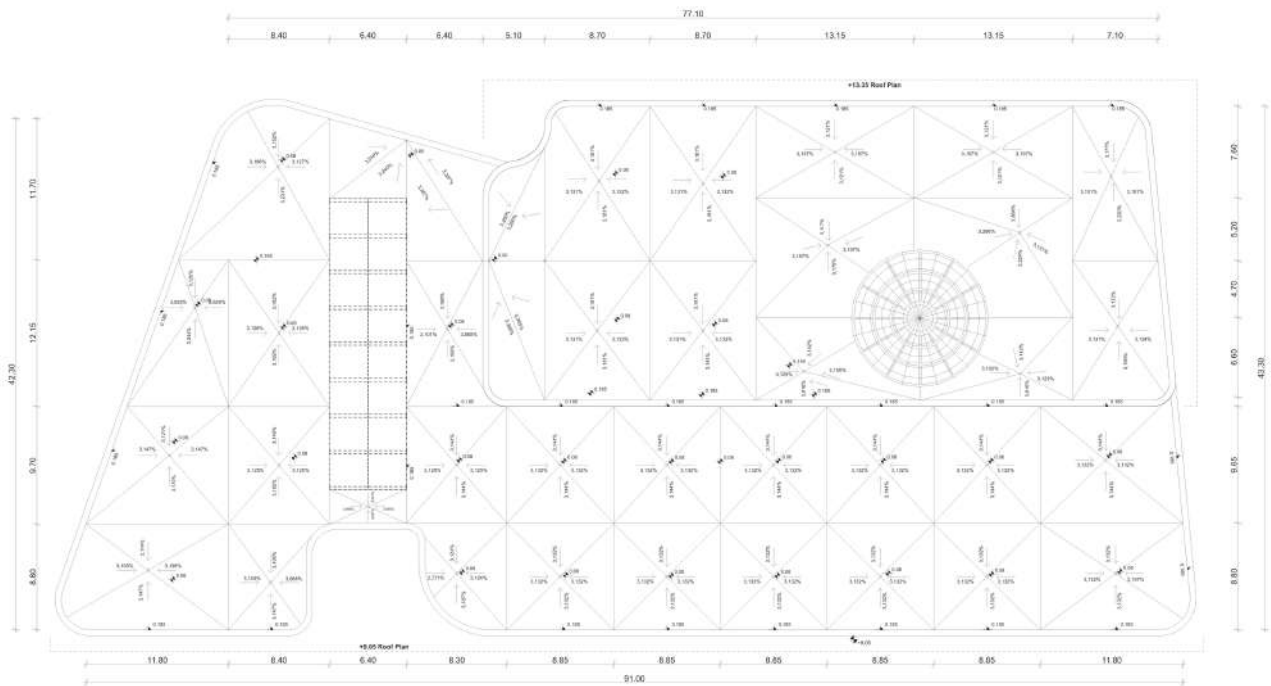
6.4 Second Floor Plan



(Figure 6.4) Second Floor Plan
(By myself)

The second floor, which includes the Co-Working Offices, works entirely for the administration. The mechanic room of the building is also located on this floor and works in a semi-open type. Visitors can reach the terrace floor and can see the view of Erciyes mountain on the terrace floor. The cafeteria is positioned towards the view for those who want to use the terrace area and rest.

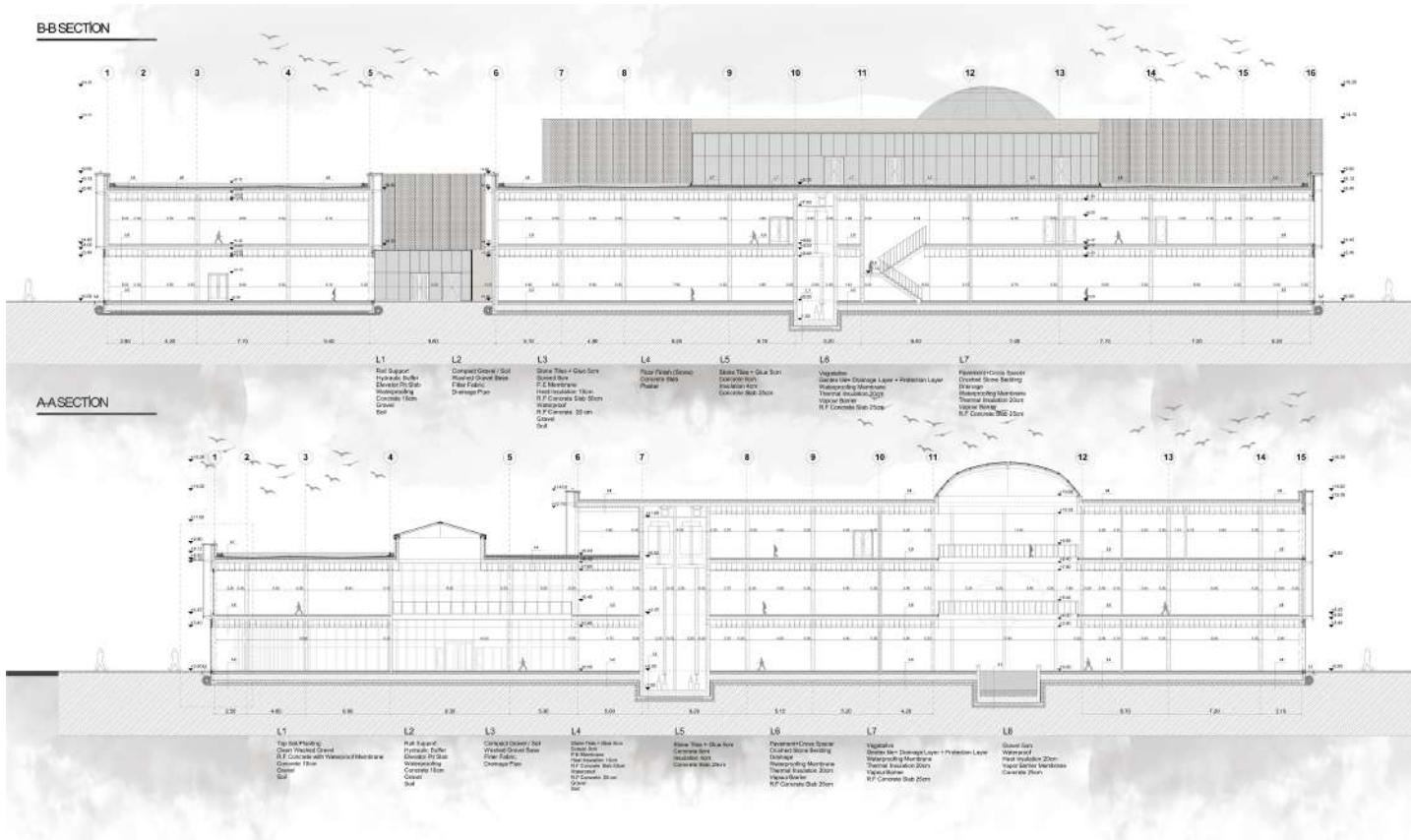
6.5 Roof Plan



(Figure 6.5) Roof Plan
(By myself)

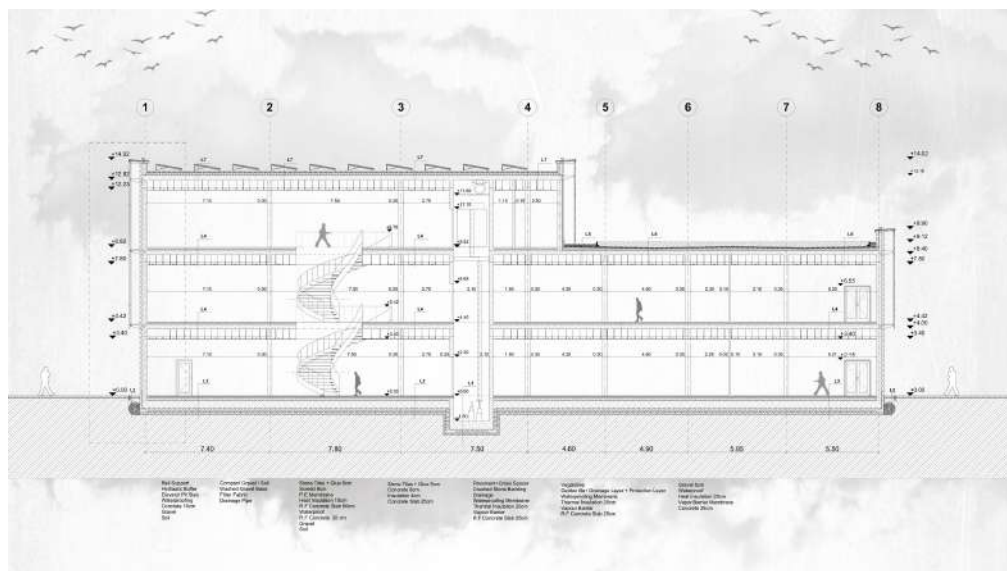
6.6 Section's

A-A , B-B Section



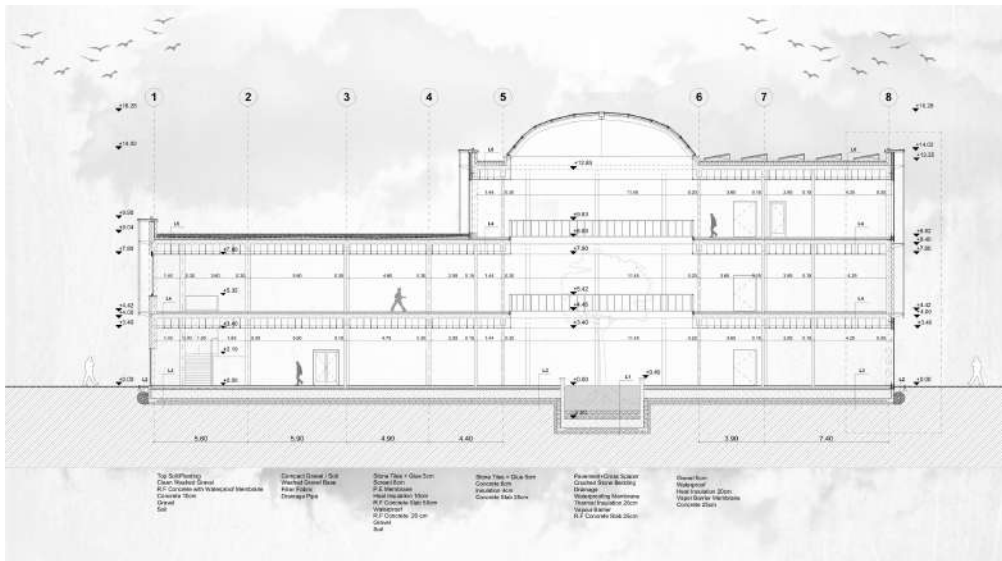
(Figure 6.6) A-A, B-B Section
(By myself)

C-C Section



(Figure 6.7) C-C Section
(By myself)

D-D Section

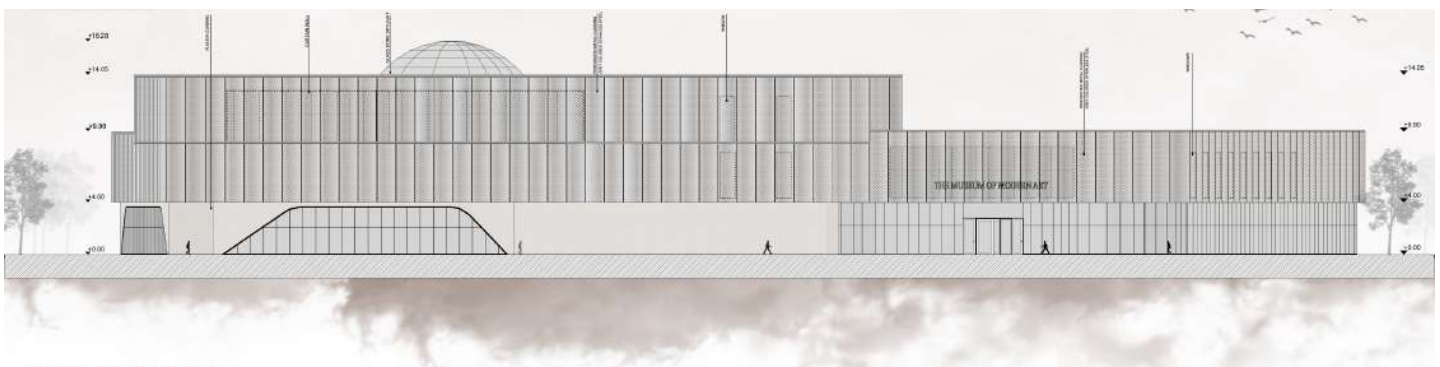


(Figure 6.8) D-D Section
(By myself)

6.7 Elevations

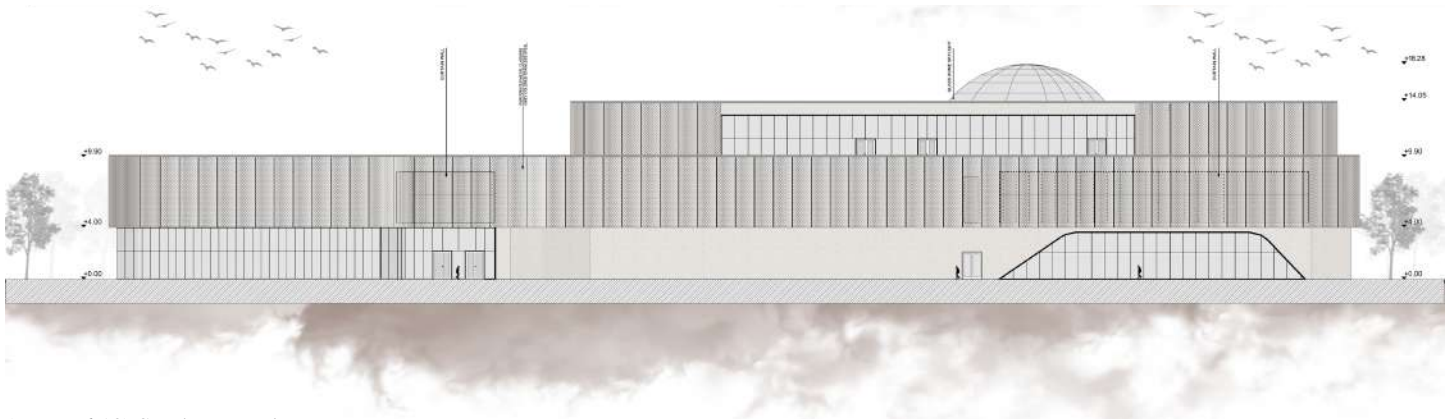
Along with the patterns of the Perforated Metal material I used on the exterior, a different ambiance is created in the interior according to the position of the sun and the quality of the light. At night, the lights that filter out from the inside become a light show. And it has had a positive effect on attracting people's curiosity. A custom curtain wall was used to maintain the balance on the facade and to maintain the same harmony with the metal cladding. The 60 cm space I left on the Double Layer system is convenient in case of any repair or cleaning. It also has a positive effect on ventilation.

North-East Elevation



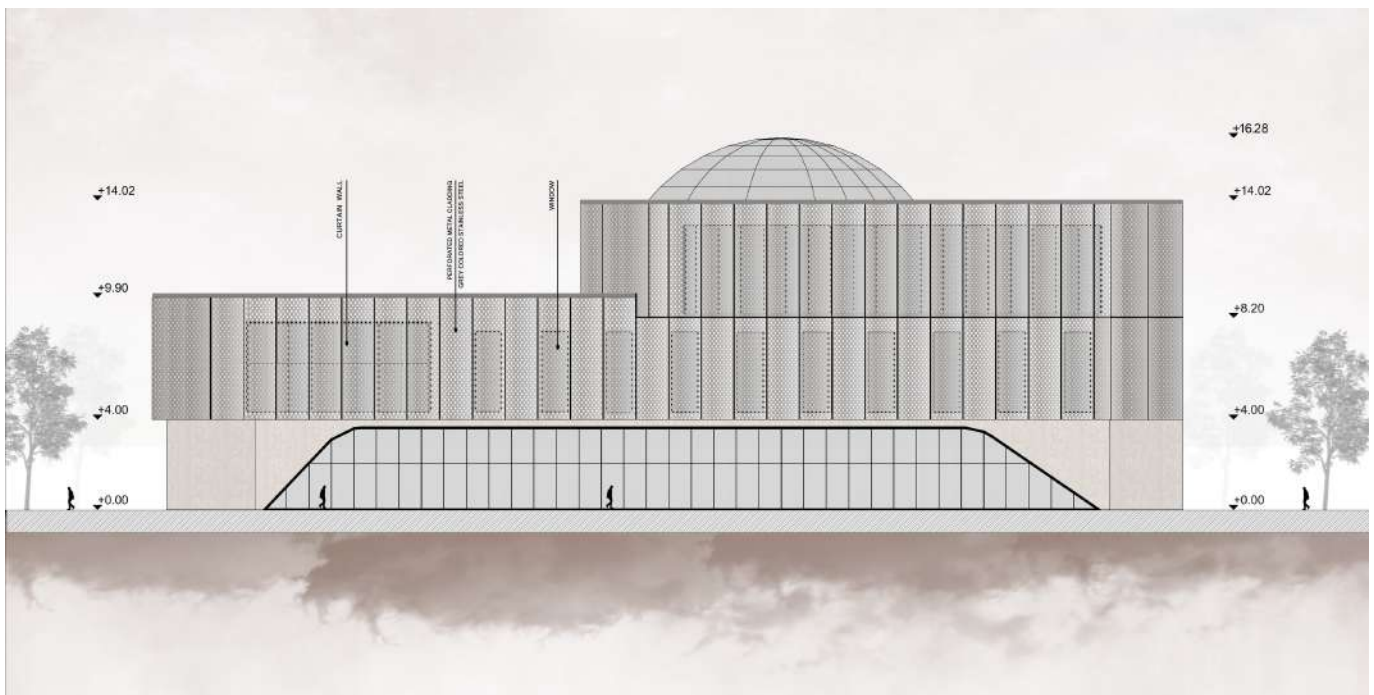
(Figure 6.9) North-East Elevation
(By myself)

South-West Elevation



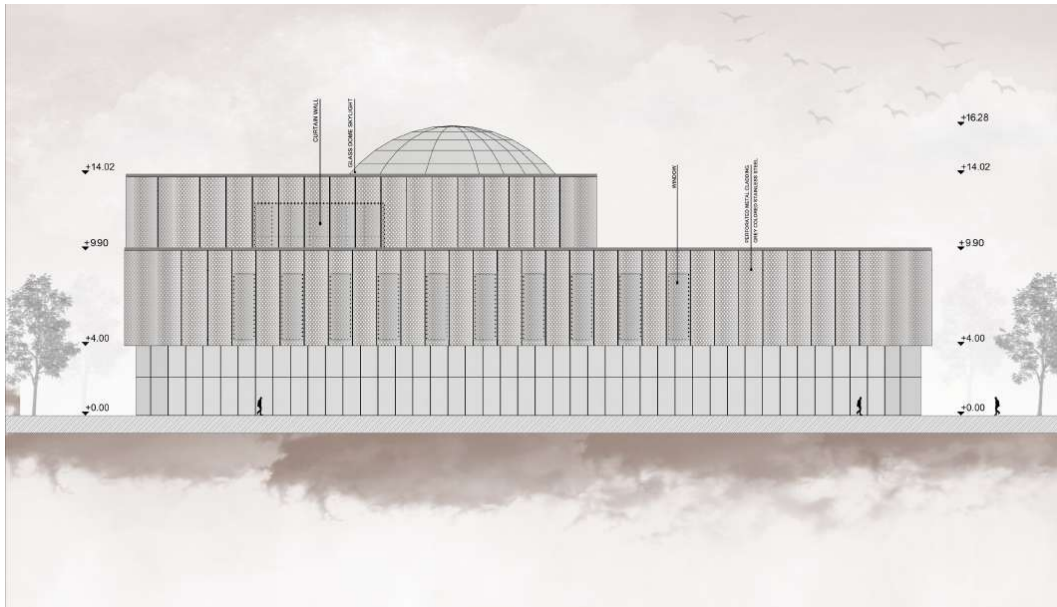
(Figure 6.10) South-West Elevation
(By myself)

South East Elevation



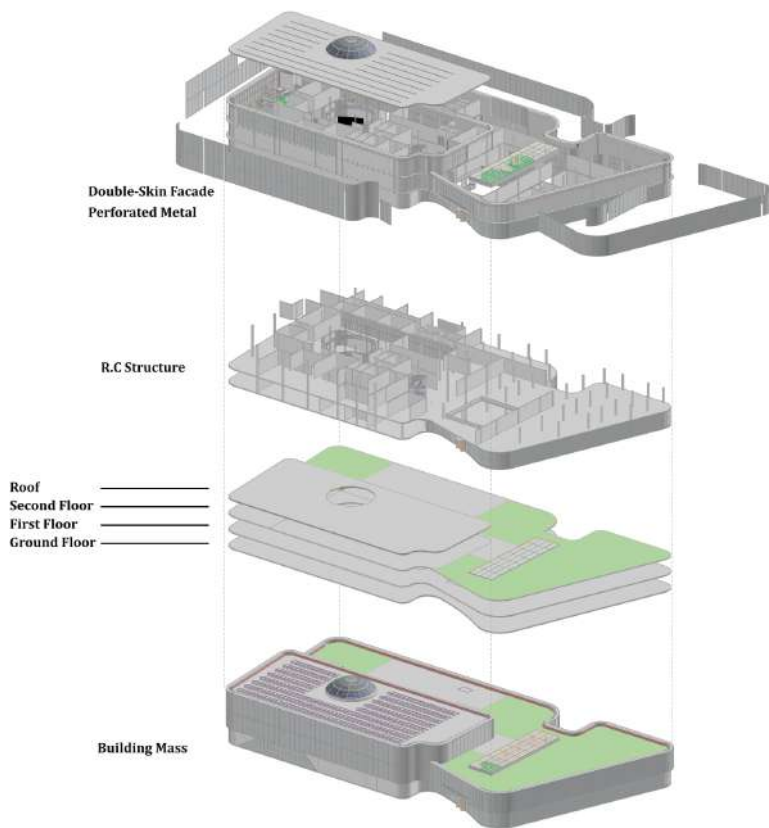
(Figure 6.11) South-East Elevation
(By myself)

North-West Elevation



(Figure 6.12) North-West Elevation
(By myself)

7.1 Structure



(Figure 7.1) Exploded Diagram
(By myself)

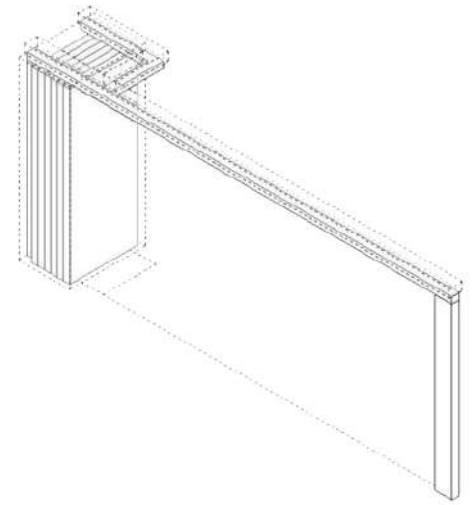
The Project is mainly a RCC structure ,It is built on the slab foundation system, which covers the surface on which the building will be built as a whole, allows the stresses on the ground to spread over a wider area, is in direct contact with the ground and ensures it to be holistic. It is durable and strong for a solid and long-lasting building due to the high structural loads.

7.2 Materials

Movable Partition Walls



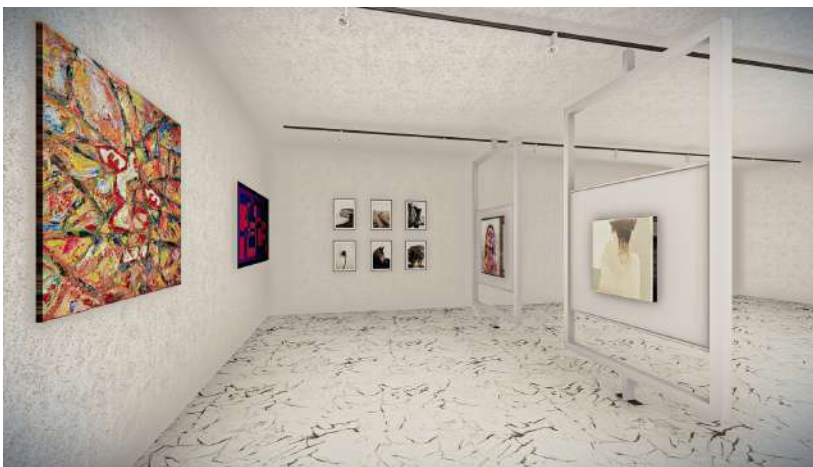
(Figure 7.2) Interior
(By myself)



(Figure 7.3) Partition Wall
(By myself)

Walls that move manually on a different kind of rail. It giving a more usage space that minimum and amounts may increase. And we can increase the numbers according to the need.

Portable Exhibition Board



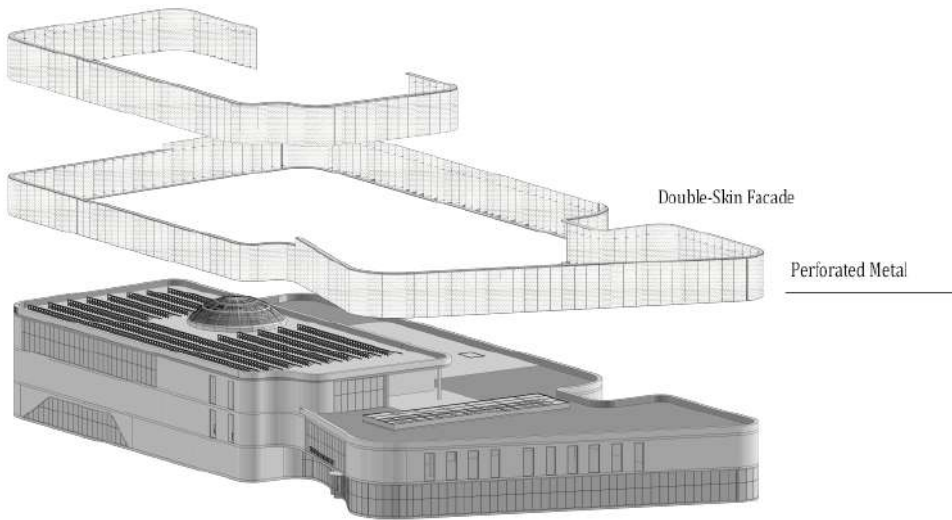
(Figure 7.4) Exhibition place And Board
(By myself)



(Figure 7.5) Portable Exhibition Board
(By myself)

It is a movable and portable material. Exhibition pieces can change their place from time to time or change their position due to effective spatial conditions such as sun and light. For this reason, they can be moved, easily rotated and positioned according to different styles and objects for the space. Some pieces should be protected from light and some should be positioned in front of the sun. I think this material will play an important role in the museum for such situations.

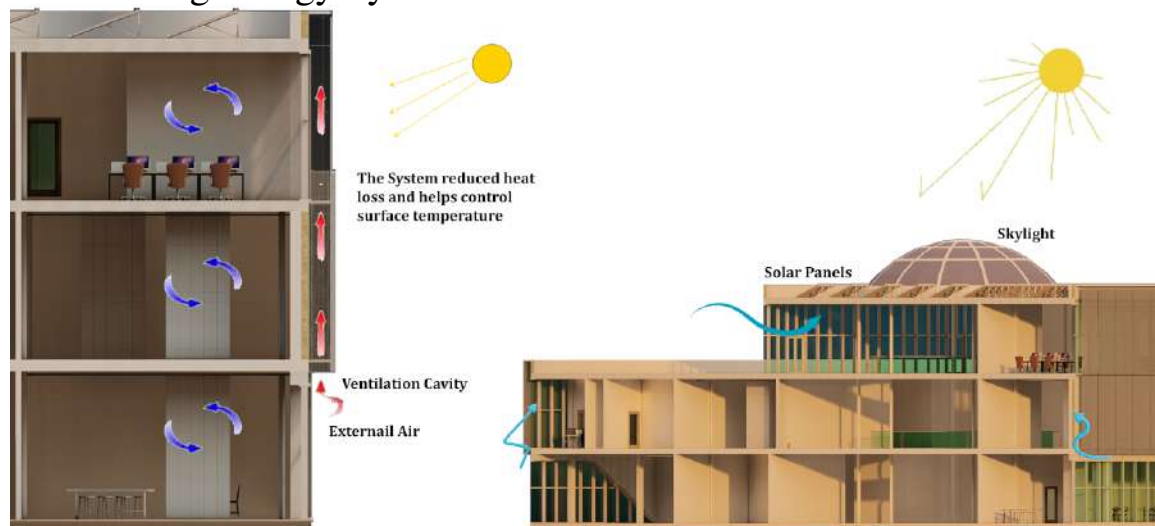
Facade Frame



(Figure 7.6) Facade Frame
(By myself)

The facade of the building is covered with a perforated metal material to protect the interiors from the sun's rays. I thought of this façade material inspired by a folded newspaper. People wonder what is on the outside and the ambiance inside attracts people's curiosity. This way, it can also create its own identity of the building. The perforated façade that provides protection is almost invisible after dark and you can understand what is going on inside. The building looks like a lively and big lantern until late at night. At night, the exterior can turn into a light show-like state. Depending on the time of day and the quality of the light there is a harmony of patterns and these features express the movement of creative life in the building.

7.3 Building Energy Systems



(Figure 7.7) Building Energy Systems
(By myself)

Facade naturally ventilated from the bottom to the top , and through the permeabilized of the holes in the plates.

The building has many openings that are meant for natural ventilations.

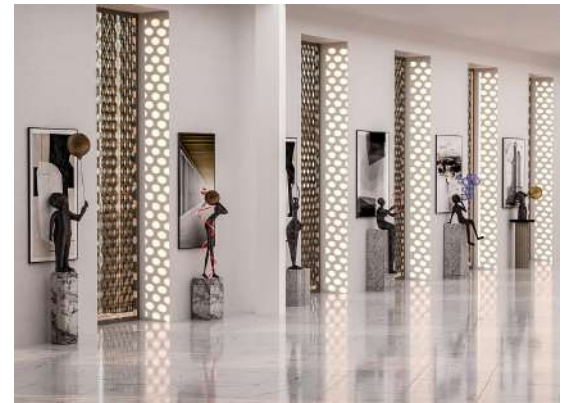
Skylights let natural light into a building.

Double layers allows warm air into cavity creating an insulation layer against heat gain

Sunlight works on high-capacity solar panels during daylight periods.

The Solar Panels transform the sun's energy into the electricity which is sent to an inverter.

7.4 Visualizations



8.1 Conclusion

The chapters mentioned above include the process of completing the design of the Museum of Modern Art. In this conclusion, I would like to summarize the issues I experienced during the thesis writing process, such as thinking, working, and developing. The proposed Museum of Modern Art is a social project aimed at serving the general public. It is a project that will increase the cultural level of the city, carry out artistic works and increase the artistic knowledge of people. There are many students in the city and the population of the city is increasing day by day. The proximity of the university district not only increases the participation of university students but also provides an opportunity to make artistic works. Located between the residential areas and the city center, this project will be able to gather many people comfortably in this location due to the convenience of public transportation. I think that the cultural level is always important for people and we should always improve in terms of education for our future. In my opinion, the construction of this project in this city not only increased the cultural level but also solved a social need. It is definitely an important role for people to gather around this project in order to become a more artistically conscious society, apart from the areas such as cafes, playgrounds, and cinemas that they generally prefer. Because I can say that developing countries always need such projects. It has definitely been a conscious step for society to be able to gather works or artists from many different parts of the world in this center and to make art more convenient for people. I think that this project, which will be built in terms of architecture, as I act by considering the place of a modern art center in the society, will support the view of modern architecture in the city. The facade materials that I have chosen and the decisions I have taken in terms of design will set an example for the architectural movement of the city. The development of city architecture is also an important element in this direction. I think that this building, which attracts attention in terms of art, will always become an attractive location for the region. Kayseri needs developments in terms of modern architecture and such projects. The awareness of society always depends on the steps taken. That's why people need different perspectives.

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