

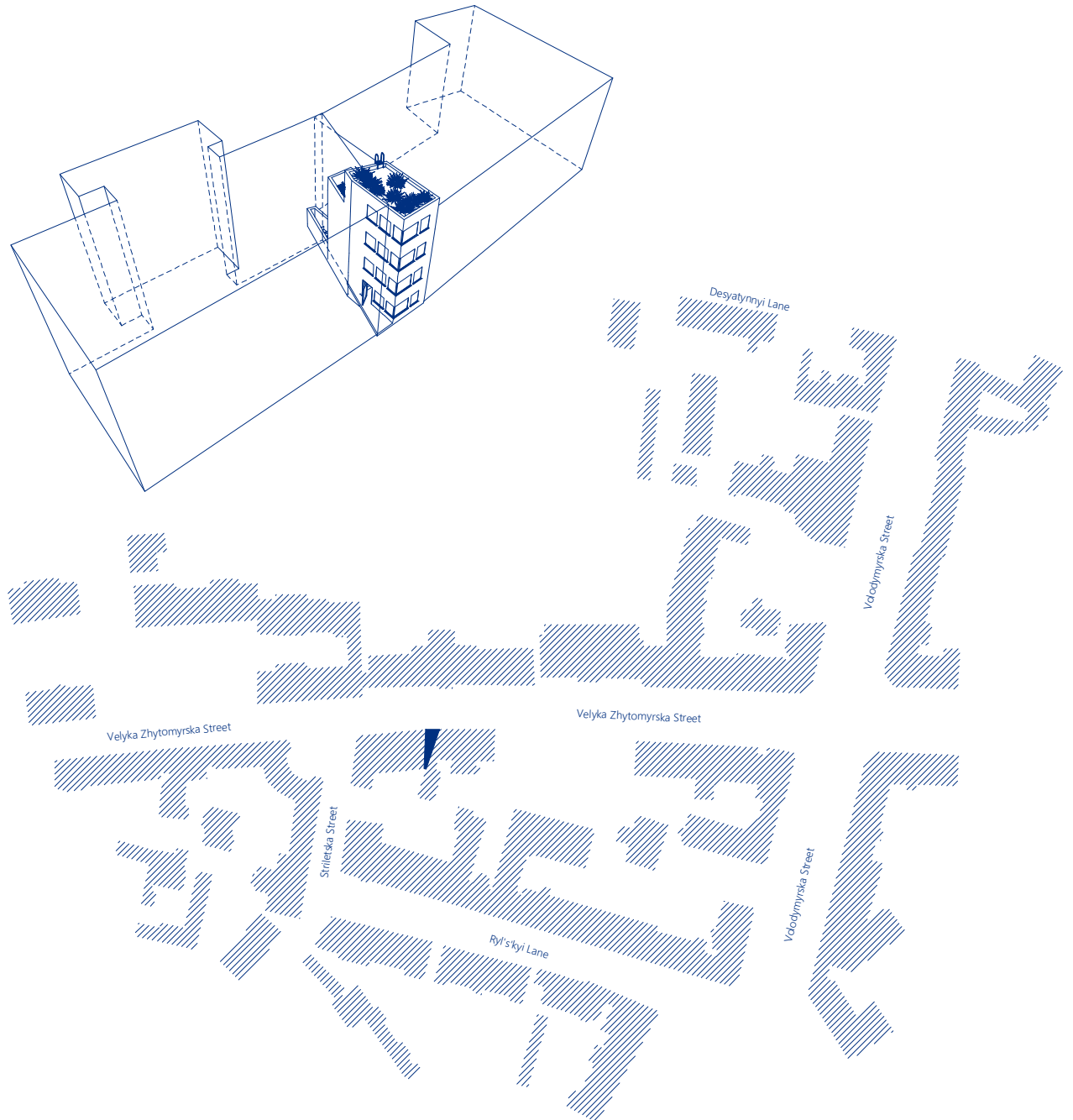


VL 13/15 INFILL

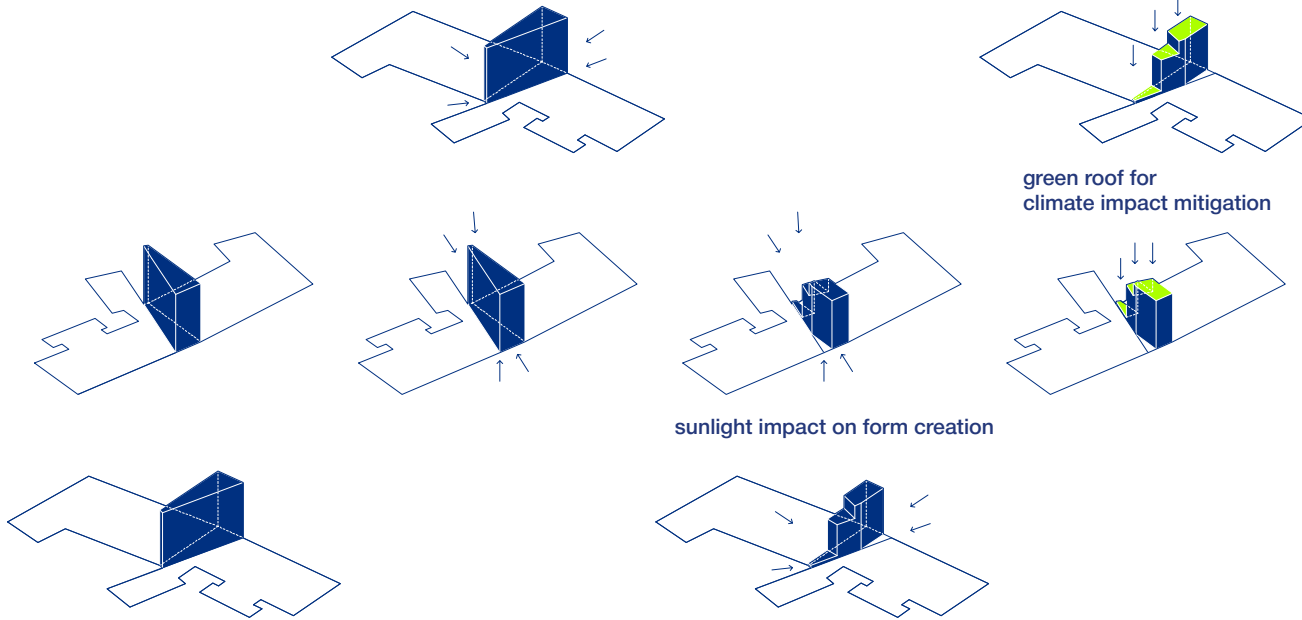
program: urban infill, residential
location: Velyka Zhytomyrska St, Kyiv, Ukraine
basics: studio project
area: 172.4 sq.m.
year: 2008, 2021
in team with: -

If you have ever thought about how to increase the city's density, but not just erase parts of the city and remake it, let's say, if you would not take a modernist approach. Infills and insertions into the lot fabric are a sensitive approach in providing new housing and employment and avoiding non-recyclable and unnecessary construction waste.

The house is designed to let the maximum amount of sunshine through the south and north facades. The notch on the north facade provides additional sunlight and comfortable access to the residential building. The space inside is split into eight levels (excluding roof gardens) instead of a staircase to preserve the most space on a narrow and small lot. The split-level approach gives a broad range of experiences and connections through the flow of spaces and allows one to make the most out of a small space.



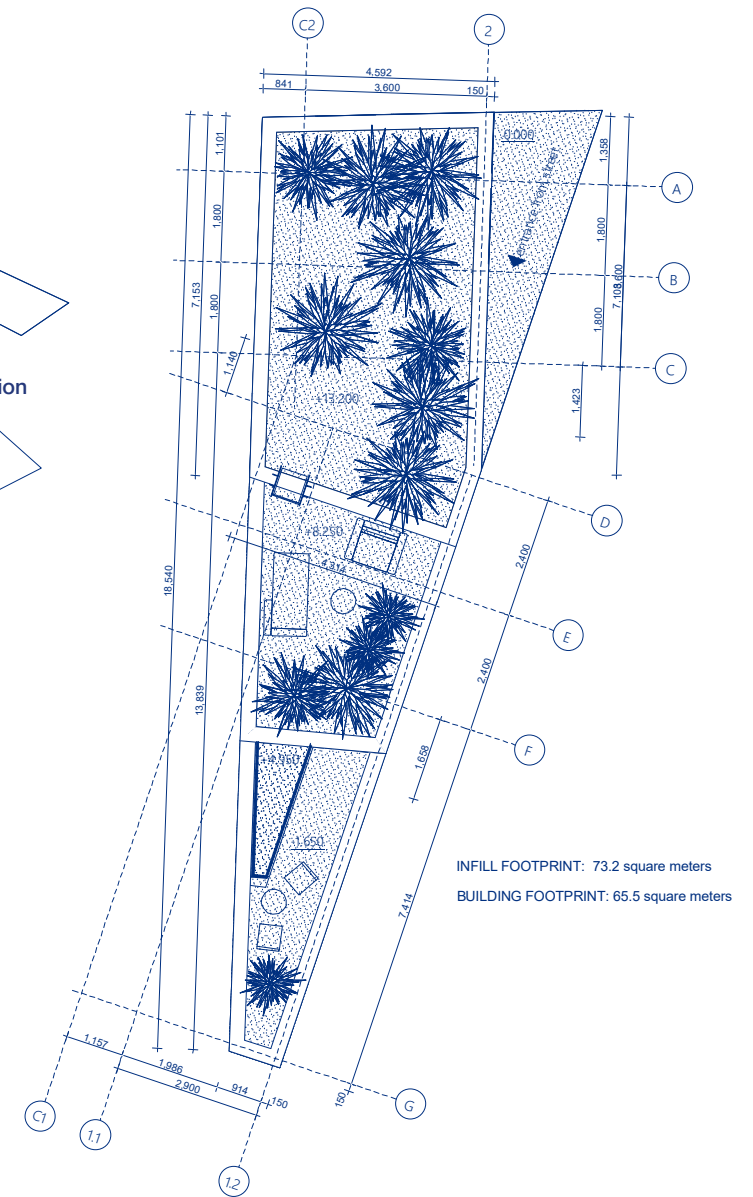
design principle: irregular gap, irregular infill

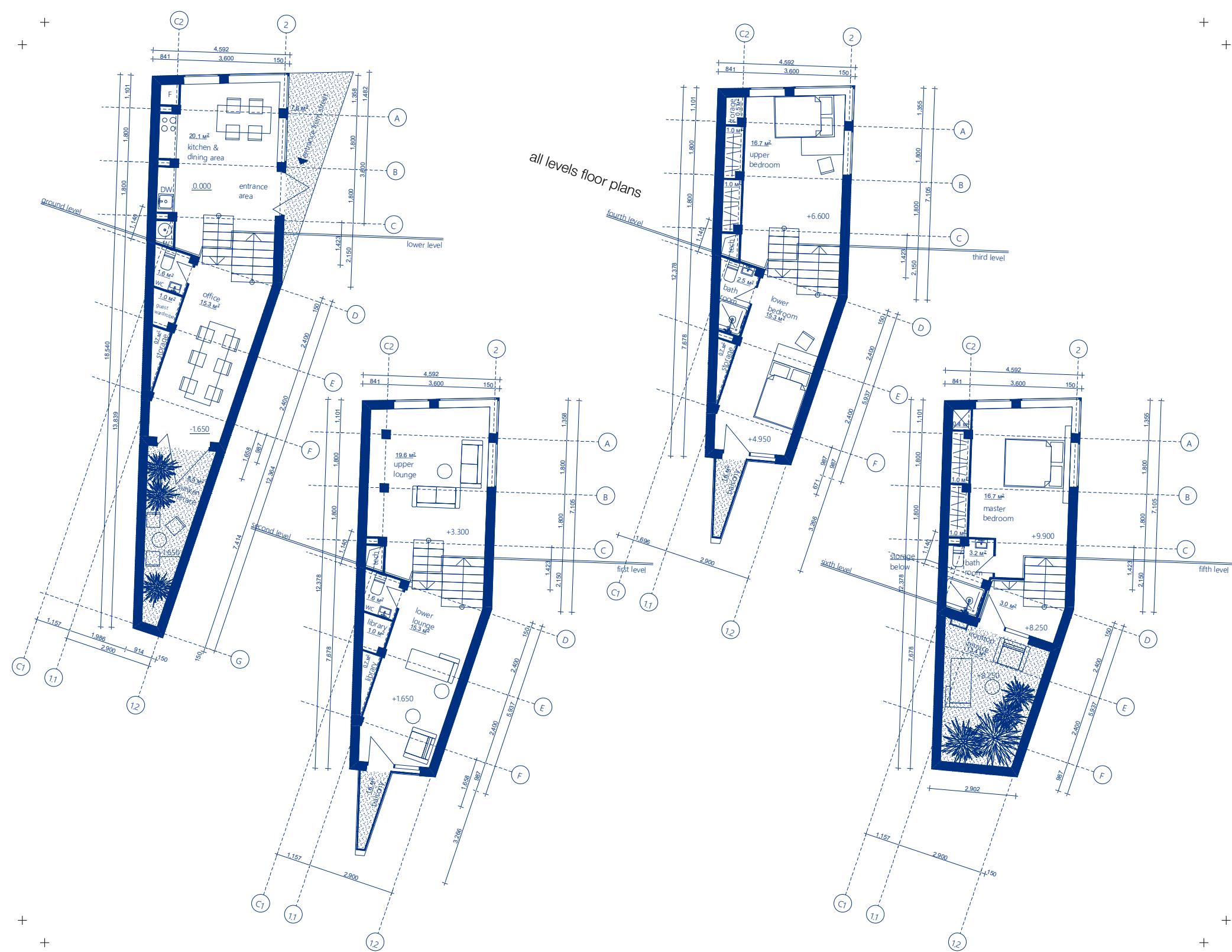


streetscape elevation

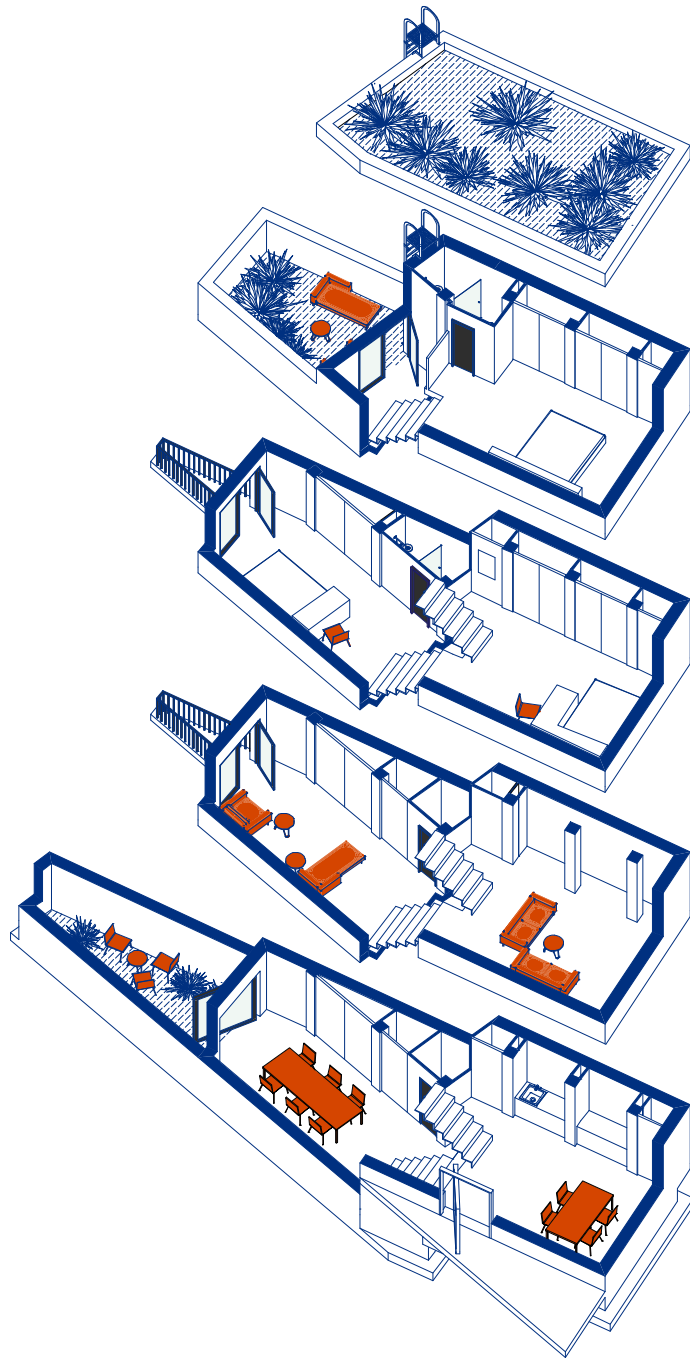


site plan

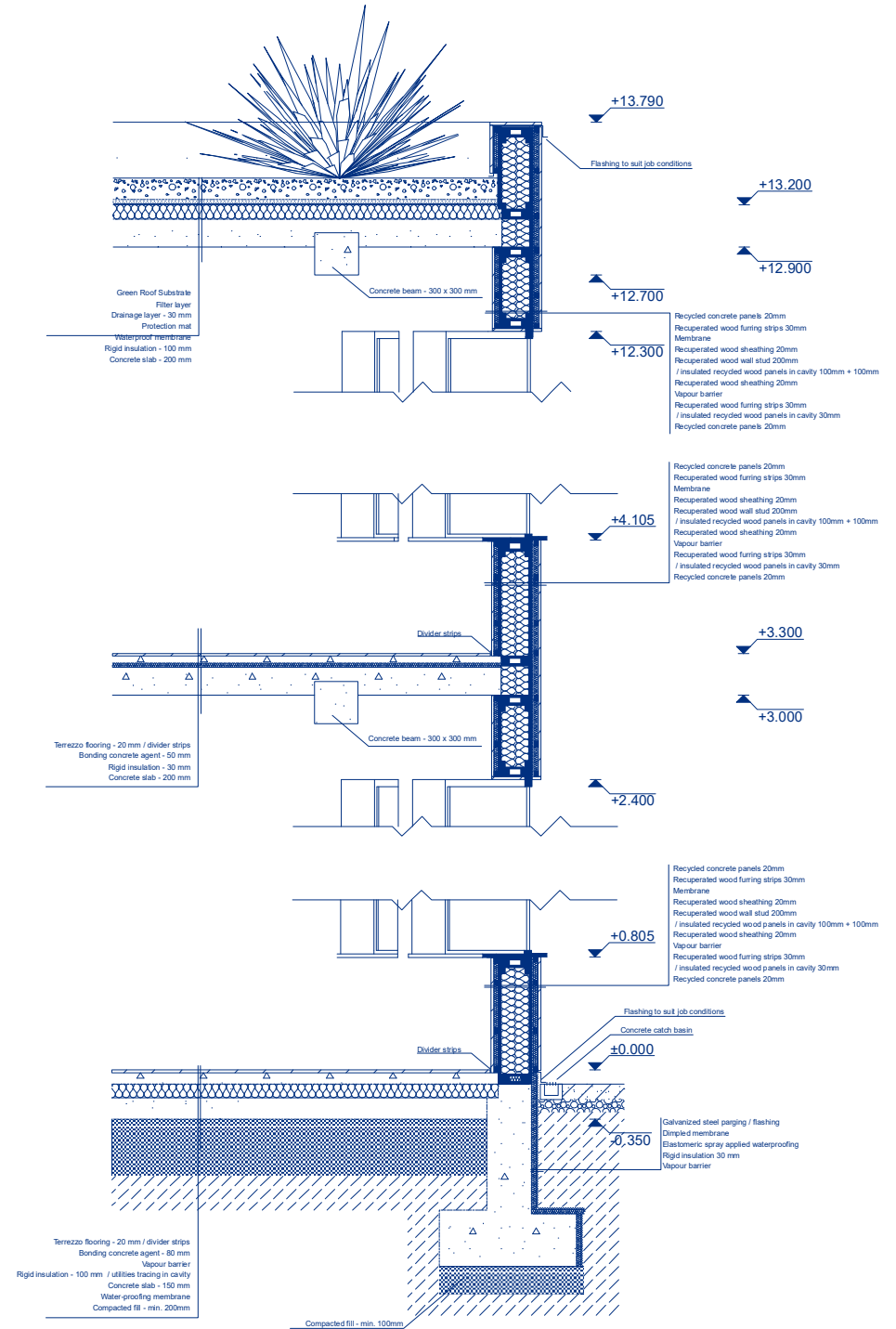




+
+ interior space organization



exterior wall section



HOSTYNNYI DVIR CENTRE FOR PERFORMING ARTS

program: urban, rehabilitation
location: Kyiv, Ukraine
basics: adaptive reuse, public place, landscaping
area: 7 ha
year: 2010, 2023
in team with: -

Kontraktova ploshcha is a plaza in the historic Podil neighborhood of Kyiv, known since the Kyivan Rus' times as an important part of the Podil merchant neighborhood, and contains numerous architectural and historical monuments.

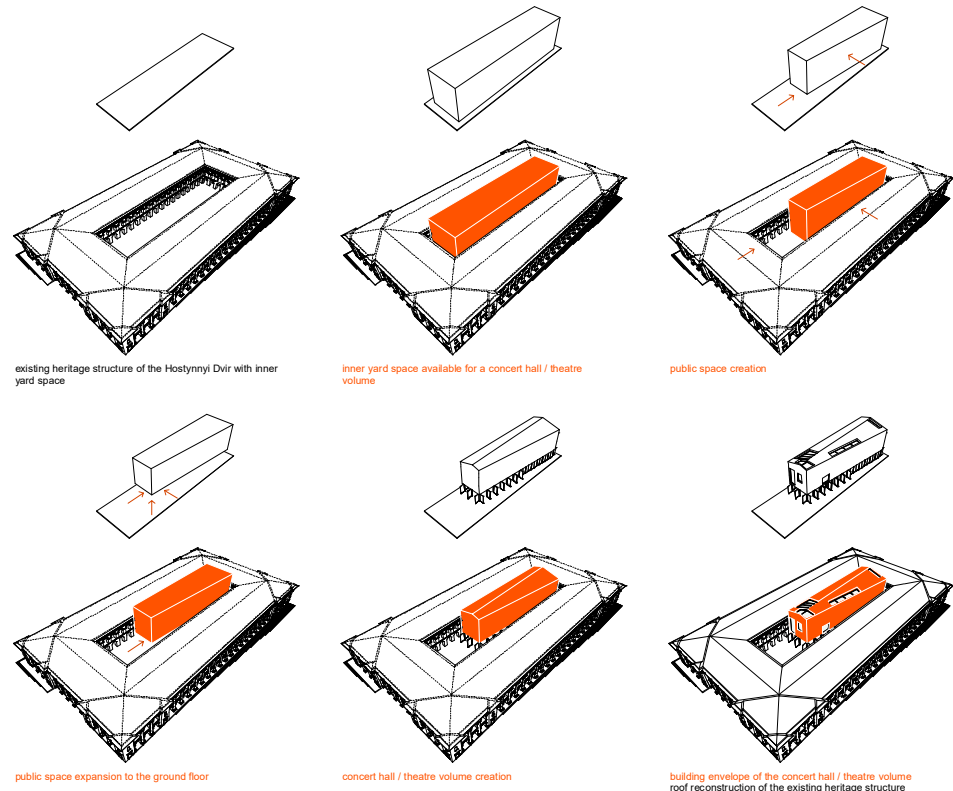
The construction of the Kontraktova House, a permanent trading center where contracts were signed, at the end of the 18th century gave the square its current name, i.e. Kontraktova is a morphological adjective from the noun "contract" in Ukrainian. The Kyiv-Mohyla Academy, one of Ukraine's leading universities dating back to 16th century, adjoins the square.

Today, it remains an important center of the Podil area, as well as a recreational, cultural and transportation hub of the city. Kontraktova ploshcha adjoins the Kyiv Metro Kontraktova Ploshcha Station (blue line), thus forming a multi-modal passenger knot with the tram, bus and minibus lines.

Hostynnyi Dvir is a trade complex (hosting court, merchant court) built in Kyiv at the time of the Russian Empire back in 1813. The building is the central piece of the Kontraktova ploshcha's architectural ensemble, many buildings of which are also included in the Historical-Architectural Preserve "Ancient Kyiv". During the Soviet era, the building was heavily modified, losing its original facade. During the World War II Hostynnyi Dvir was abandoned and as per 1947 city's master plan it was planned for demolition that never happened. In 1970s the metro line was built to Podil and due to underground work the building got a subsidence. In 1979 Hostynnyi Dvir became part of an architectural heritage. The renovation had started in 1983 and was completed in 1990. Despite being newly built, Hostynnyi Dvir retained its status of an architectural heritage.

In 1994 the building was leased to Ukrrestavratsiia company, that promised to keep the building in a good state. However, in 2011, it was excluded from architectural heritage, following the approval of its reconstruction into a shopping mall with offices and parking. The project caused protests. In the night of 8th February 2013 the roof of Hostynnyi Dvir has caught fire. Due to serious damage, all the tenants were resettled. It is believed that the fire was caused by the developer. The construction stopped in February 2014, when trials against Ukrrestavratsiia had started. The approval of the reconstruction was revoked and the ownership of the building was declared as illegal.

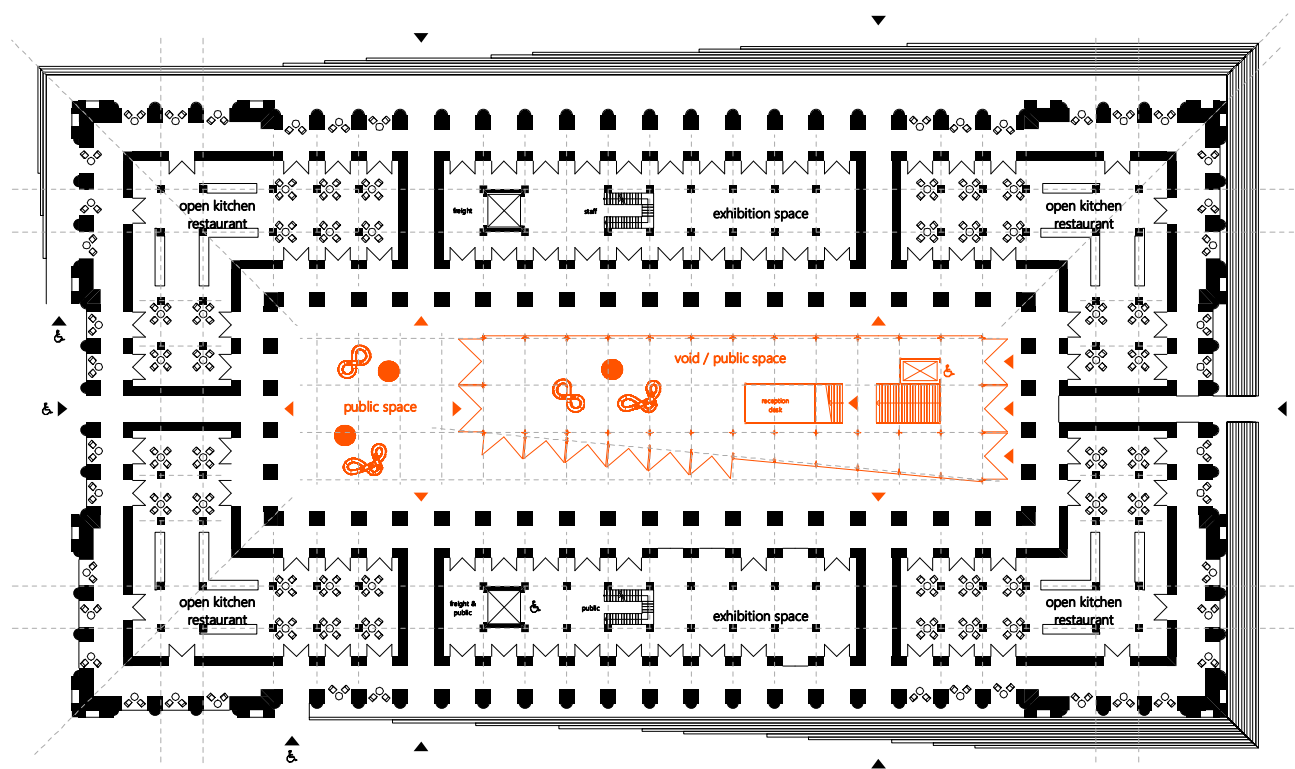
form creation diagram



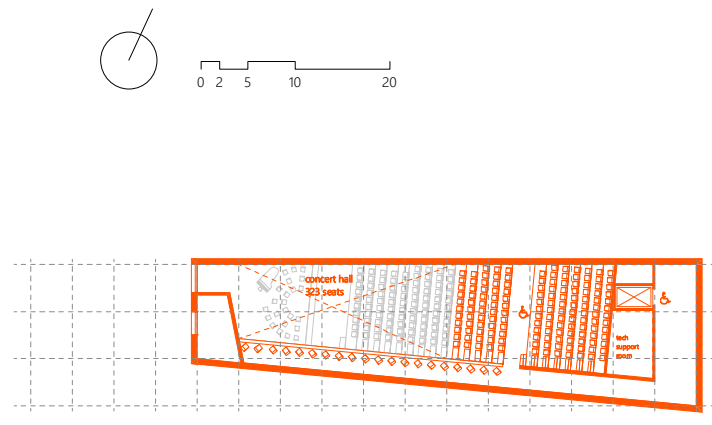
+
+ proposed redevelopment into a sustainable transportation hub and public space with scattered public plazas and improved landscaping

current situation and traffic

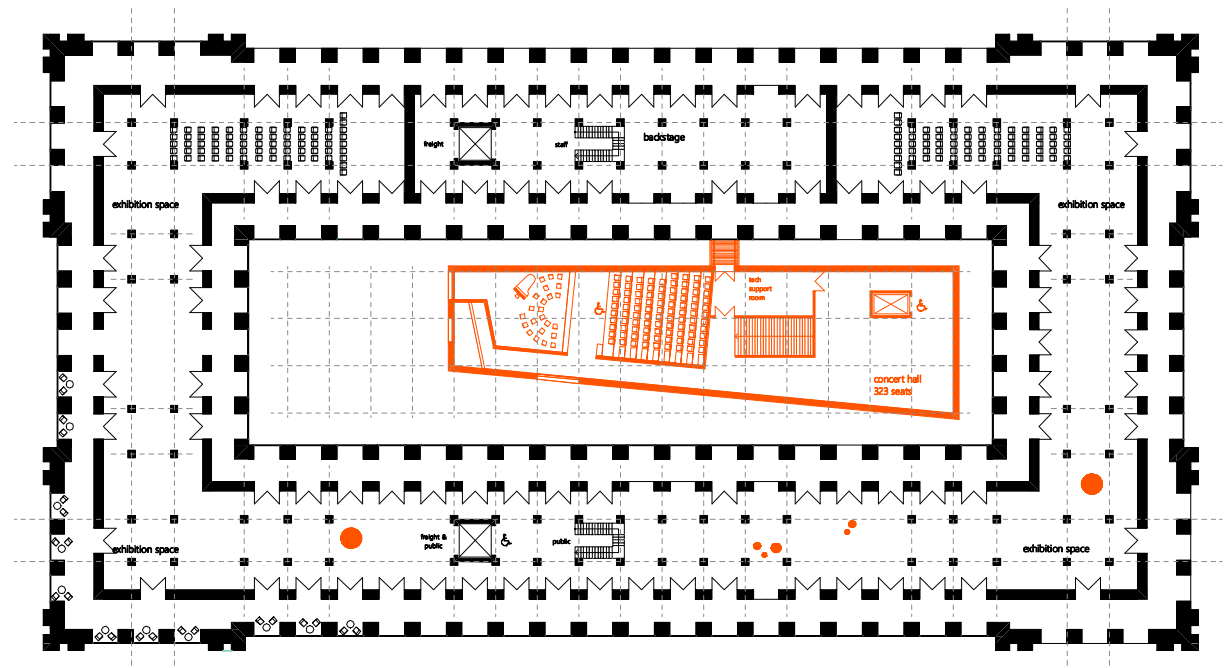




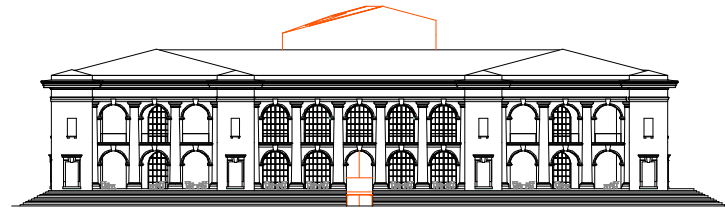
ground level plan



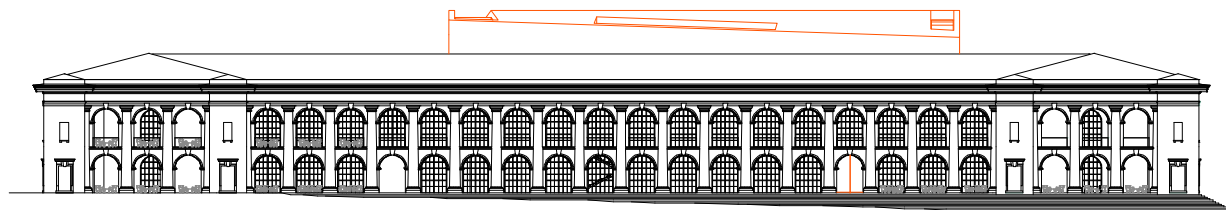
third level plan



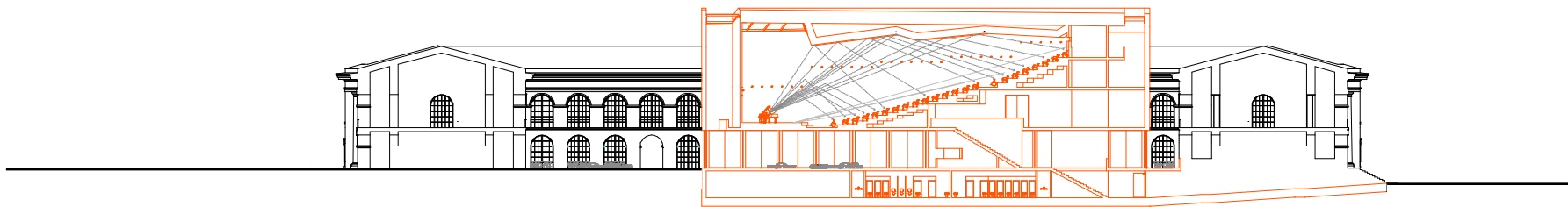
second level plan



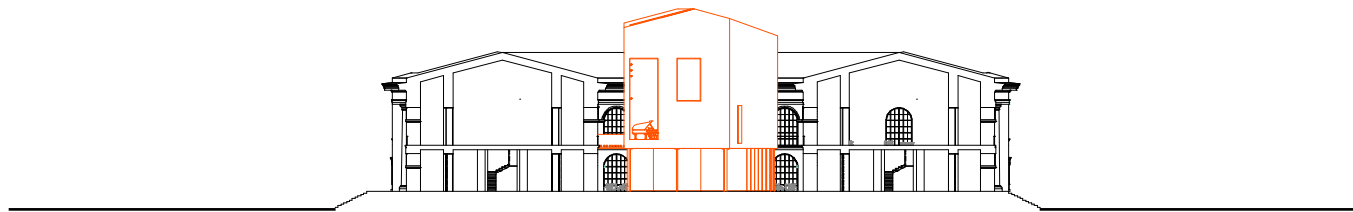
front elevation



side elevation



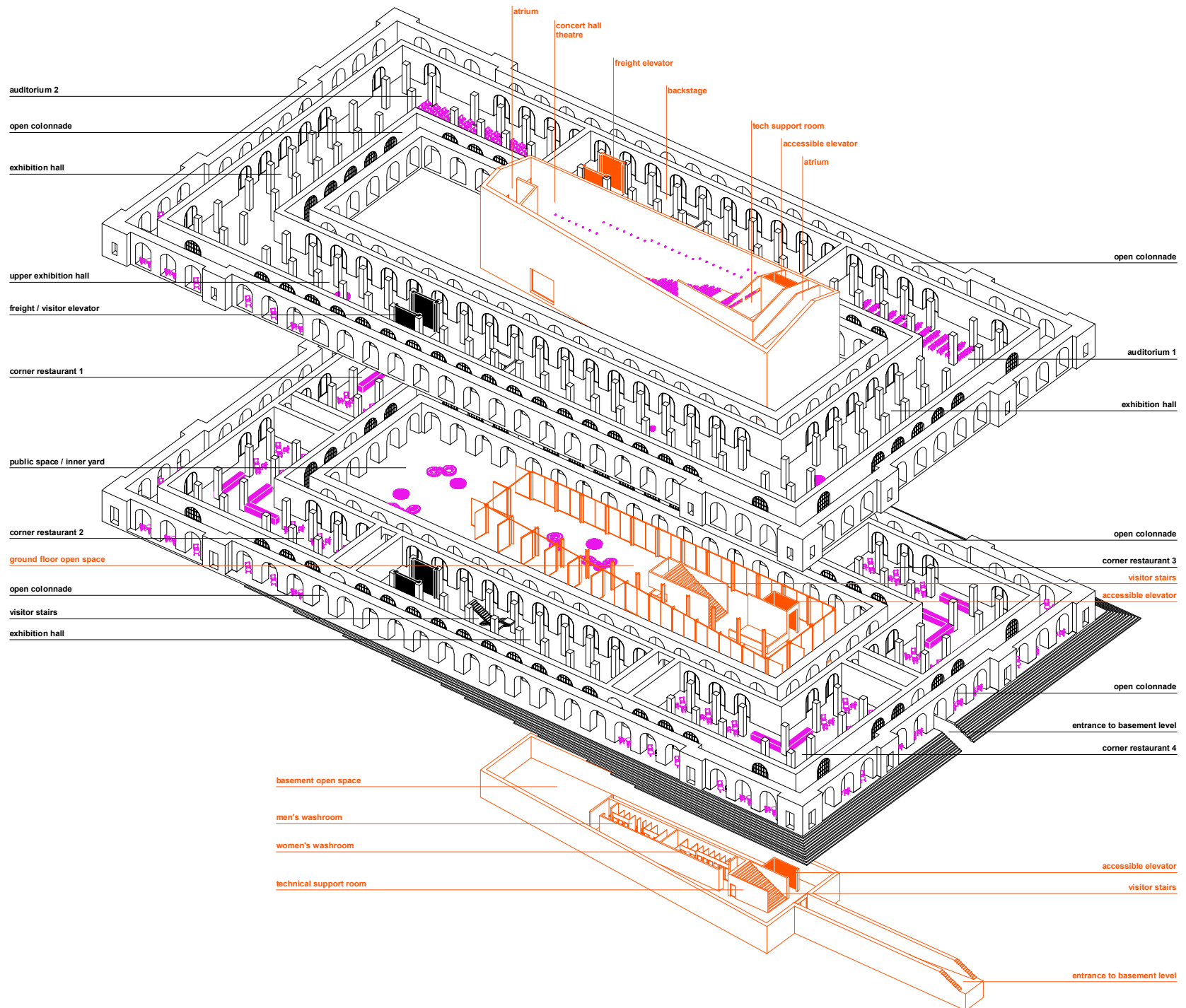
section across prolonged facade and insertion
acoustics and visibility of a concert hall



0 2 5 10 20

section across public space / court yard

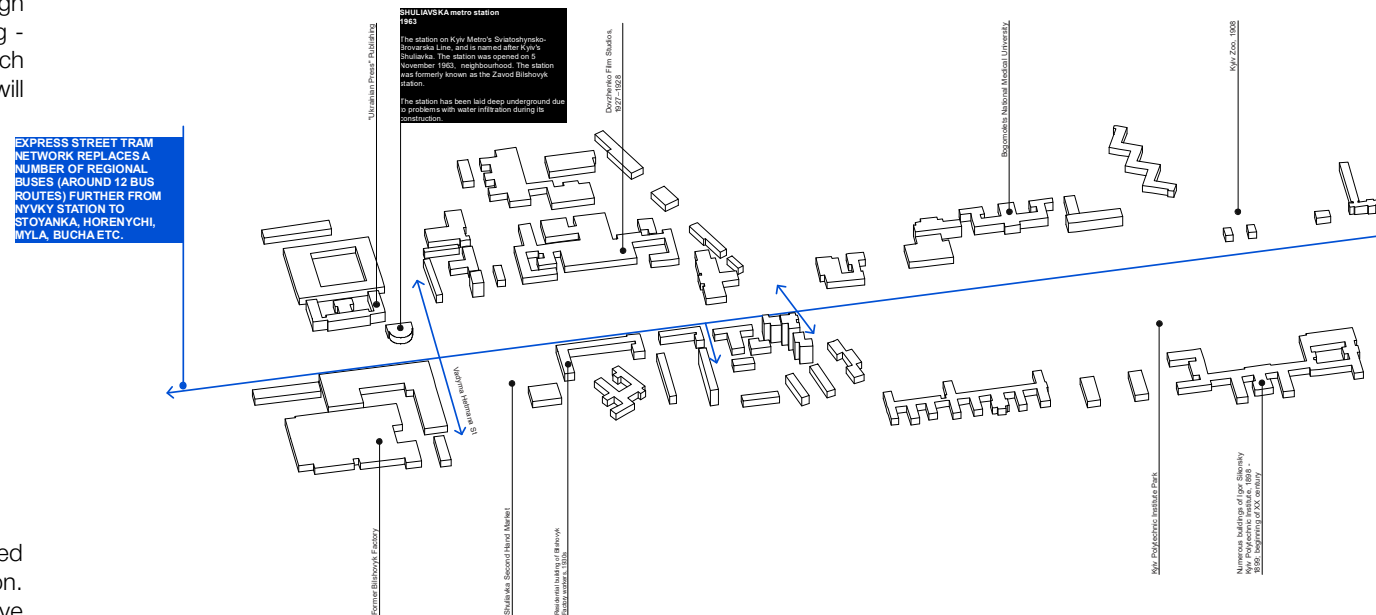
space functionality of the performing arts centre



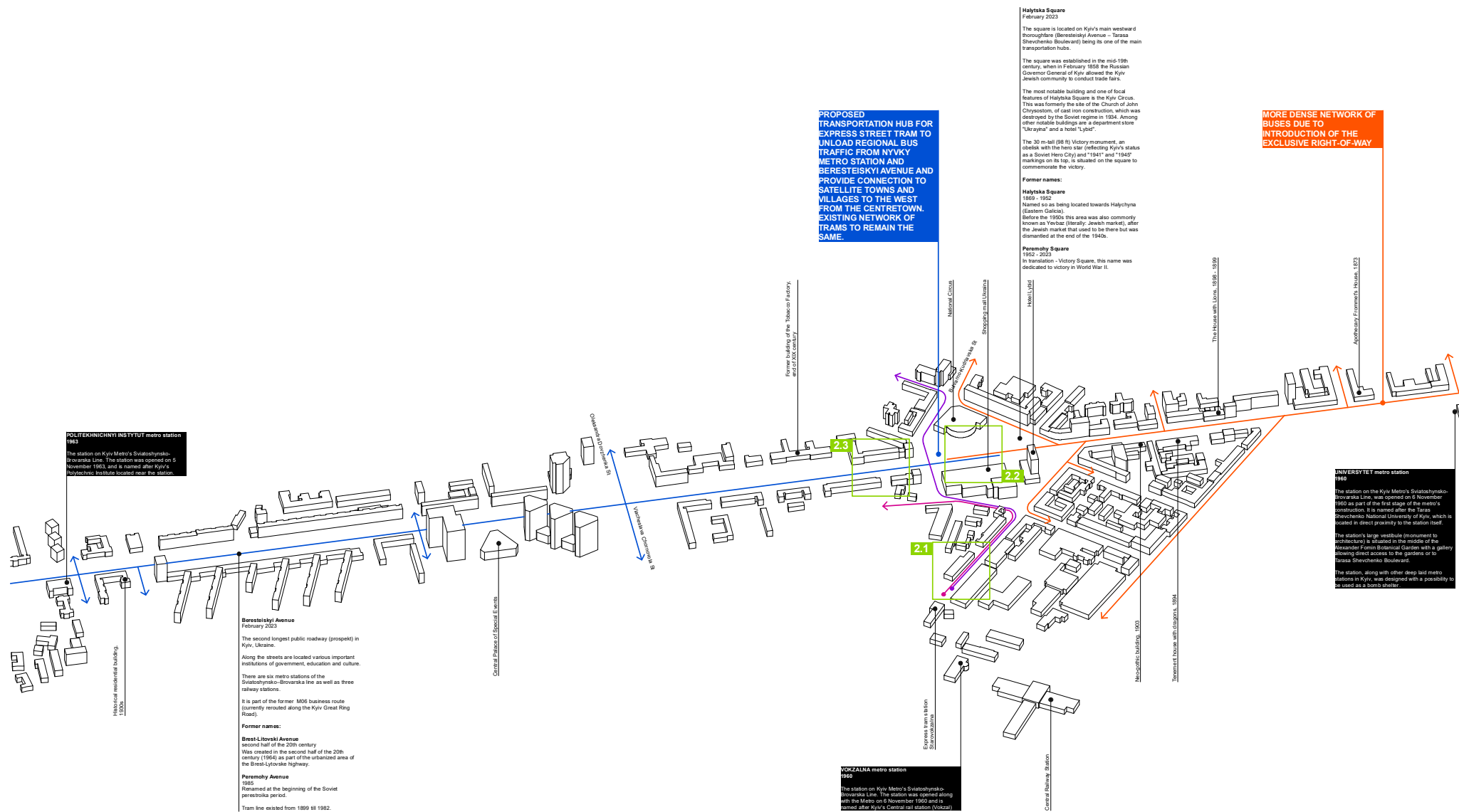
location in the city

Space is a social product.

The scope of the project is the renewal of three mainstreets in Kyiv: Lesi Ukrainky Boulevard, Tarasa Shevchenko Boulevard and Beresteyski Avenue, including Baseina Street and Bastion-na Street for logical connection with vast recreational area - Botanical Garden. Three mainstreets are heavily loaded with traffic, being among the main commerce streets at the same time. The project aims to reduce through traffic but maintains the existing function of movement of people and goods through these arterials. Emphasis on alternative modes of transportation through street design - cycling, public transport, walking, car sharing - and providing infrastructure for them will achieve gradual switch to efficient and sustainable mobility where majority of trips will not be done by private car as it is done presently.



Halytska Square and Beresteyskyi Avenue are especially loaded with traffic that moves people and goods in the west direction. Providing unified public transportation network with exclusive right-of-way reaching main satellite settlements outside Kyiv boundaries will significantly improve situation. The improved capacity of the public transport that has dedicated right-of-way will reduce the amount of trips taken by private car and will improve public realm that will create boost for commerce in the area.



COLOTI VOROTA metro station
1989

The station on the Kyiv Metro system that serves the station was opened as part of the first segment of the Syretsko-Pecherska Line on 31 December 1989. It serves as a transfer station to the Tarasna station of the Sviatohymno-Brovarська Line. It is located near the city's Golden Gate, from which the station takes its name.

The original design plans for the station called for a more difficult structure typical of metro stations of that period. Due to the efforts of the city's civil engineers, the design was changed in favor of one that resembles an ancient Kyivan fortification. Since its design was a particularly easy feat, since Ukraine was a part of the Soviet Union at the time of the station's construction.

ITATRALNA metro station
1997

The station on the Sviatohymno-Brovarська Line of the Kyiv Metro system. The station serves as a transfer point, via a pedestrian walkway, connecting it to the 200th Victory station on the Syretsko-Pecherska Line. The station was opened on 6 November 1997. Between the Vynohrad and Khreshchatyk stations which were opened 27 years earlier.

In the original 1950s Kyiv Metro development plans, the northwest-southeast Sviatohymno-Brovarська Line was not foreseen. Therefore, no space was left for a transfer station on the Sviatohymno-Brovarська line. When the former was extended during the 1970s, it was decided that a new station was to be built on the existing track. Prior to 1992, the station was known as Lermontov.

KHRESHCHATYK metro station
1960

The station on the Sviatohymno-Brovarська Line of the Kyiv Metro. The station is named for the Khreshchatyk street, the most central street in Kyiv. The station was opened in 1960 along with the first stage of the Metro.

In 1976, the station became the first transfer point in the system to the newly opened Pechersko-Ternivska Line's Medan Nezalozhnyi. The stations are connected side by side with passages and an escalator. The original corridor, however, proved to be too short and unable to cope with rising passenger traffic, and in 1988 a second, longer corridor connected the opposite sides of the stations allowing traffic to be directed.

Bessarabska Square
early 1910s

The main thoroughfare of Kyiv, located at the busy intersection of Khreshchatyk, Taras Shevchenko Boulevard, Velyka Vasylivka Street, and the Kyiv's Descent streets.

Until the late 1940s, the square was located on the outskirts of town, where immigrants from Bessarabia in the southern regions of Ukraine would come to sell their products. Nowadays, the Bessarabska Square is one of three squares of the Khreshchatyk street complex, the others being the Maidan Nezalezhnosti and the European Square, located in the street's center and northeastern end, respectively.

Before the Bessarabska Market was built in the early 1910s, the square was known by two different names:

Universytetska Square
mid-19th century

As it was located on the route to the Taras Shevchenko National University of Kyiv from the Lyubly neighborhood.

Bolshoi Khmelnytskyi Square
during 1869-1881

A monument dedicated to the hetman was supposed to be built on the square (it was instead erected on the Sofiiska Square in the city's upper town in 1888).

Bessina Street
1830s

Capital tenements were built along the street according to the projects of famous architects, most of the buildings of the 19th-20th century have been preserved to this day.

In the post-war years, a pedestrian boulevard was laid on the site of the carriageway, which was eliminated in 2001.

St Bessina Street
181903 - Golda Mer's place of residence

Golda Mer was an Israeli politician, teacher, and kibbutznit who served as the fourth Prime Minister of Israel from 1969 to 1974. She was Israel's first and only female head of state, the first female head of state in the Middle East, and the fourth elected female head of state in the world.

KLIVSKA metro station
1981

The station on Kyiv Metro's Syretsko-Pecherska Line. Originally the station was a temporary terminus of the line between its opening date 31 December 1981 and prior to the extension of the line to Vydubychi in December 1981.

Levi Ukrainky Boulevard
1981

Current name.

Former names:
Pechersky Boulevard
late 1950s

The boulevard was created in connection with the beginning of construction of the previously undeveloped areas between Hospitalna and Novohospitalna streets.

PECHERSKA metro station
1997

19th station of the Kyiv Metro, located on the Syretsko-Pecherska line between Klivska and Oshchynskaya Stations. Opened on December 27, 1997. The name of the station comes from the name of the historical area of Pechersk.

Manuscript of the Kyiv Bohdanivka, 1830

Taras Shevchenko National University of Kyiv, 1925

National Science and Natural History Museum

Taras Shevchenko Boulevard
1944

The modern name was confirmed in 1944. Laid in the early 1940s according to the general plan of Kyiv in 1937.

In 1985, a part of Taras Shevchenko Boulevard between Peremohy Square and the Pavlofshchynskiy Overpass was connected to the former Brest-Litovsk Avenue, which was then renamed to Peremohy Avenue.

Taras Shevchenko Boulevard is the only city street named by the Bolsheviks in 1919 that did not change its name when Ukraine gained independence.

Simultaneously with the construction of the building of the Kyiv University of St. Volodymyr, an alley was planned in the middle of the street - first chemists, later - from the 1840s - poplars, which are still the hallmark of the street.

Taras Shevchenko Boulevard is included in the list of landmarks and objects of the Nature Reserve Fund of Ukraine, as a botanical monument of nature of local importance. The length of the avenue of poplars on the boulevard is about 1.5 km.

Former names:
Boulevard Highway
1830s

The boulevard as a city street was laid in the 1830s.

Boulevard Street / University Boulevard
1850s

The names have been used in parallel, named after the main building of the Kyiv University of St. Volodymyr.

Bibikov Boulevard
Since 1869

In honor of Kyiv Military Governor, Podolia and Volhynia General-Governor DG Bibikov.

Taras Shevchenko Boulevard
1919

During the Bolshevik renaming of the city's streets, the street was named in honor of the Ukrainian poet, writer, and artist Taras Shevchenko.

Rennovstrasse
1942-1943

During the Nazi occupation of the city.

Tram line existed from 1952 till 1940s.

VARSLIA STUSA metro station
1981

The station on Kyiv Metro's Pechersko-Ternivska Line. The station was opened on 19 December 1981, and is named after the writer Leo Tolstoy (who visited Kyiv only once).

The station is located deep underground. The station forms a station complex with a transfer tunnel with the adjoining Palats Sportu station on the Syretsko-Pecherska Line.

On Friday 13 January 2023 the Kyiv City Council announced the newly station would be renamed in a poll organized by them Kyiv residents cast more than 100,000 votes for the renaming of seven city objects, including this and the metro station Druzhba Narodiv. The majority of the votes went to the name Ukrainian Heroes Square.

In 2022, as part of denazification efforts following Russian invasion of Ukraine, was renamed from Ploshcha Lva Tolstoho to Varslyia Stusa.

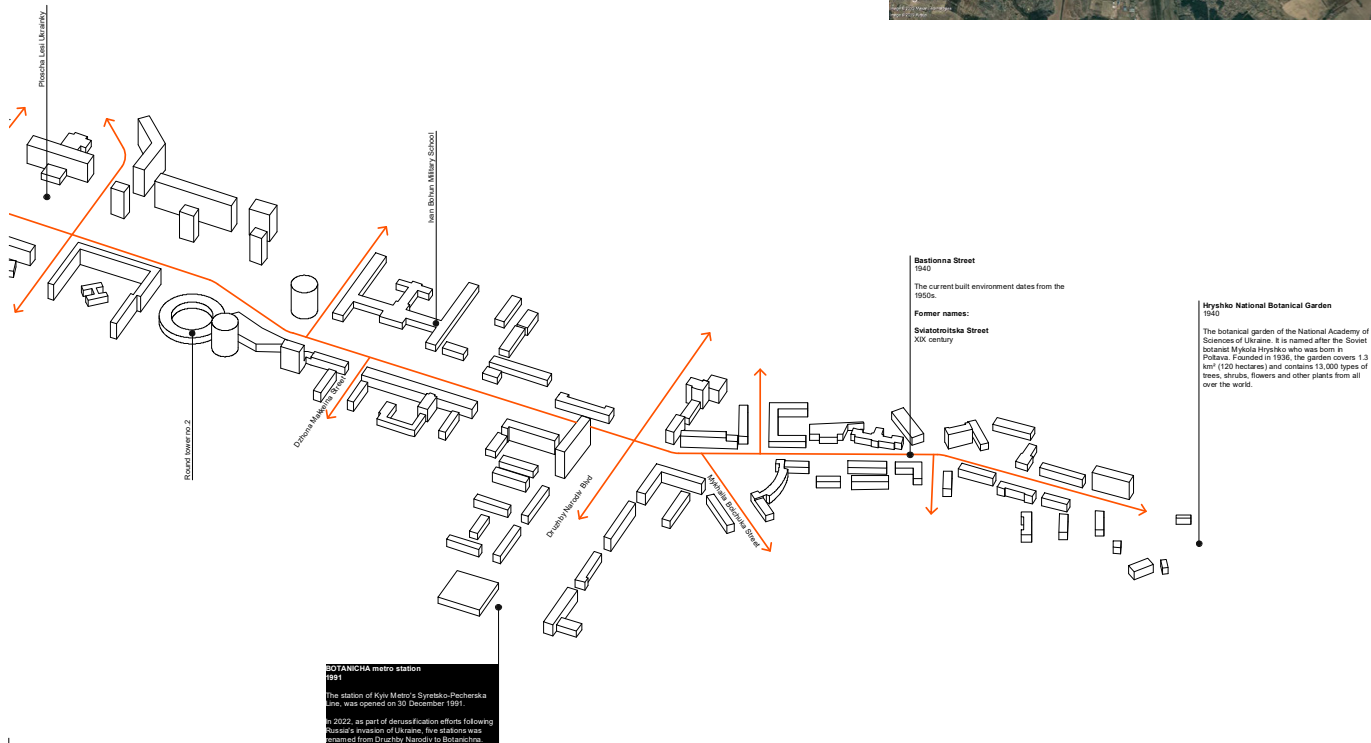
Shchepin and Culture Sports complex
Palace of Sports

National Science and Natural History Museum
Palace of Sports

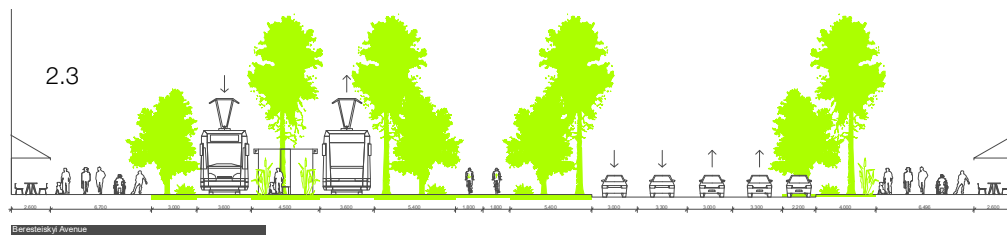
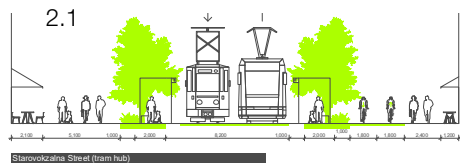
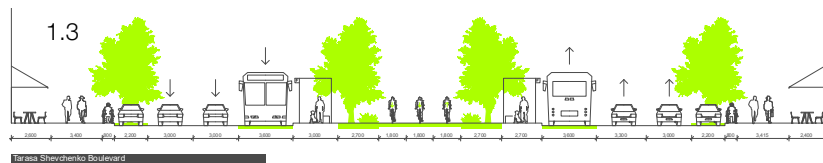
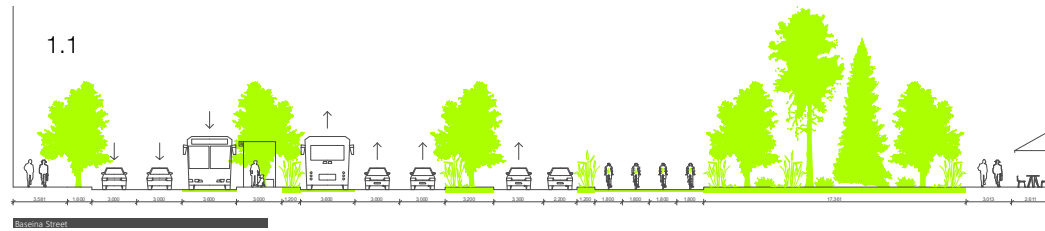
PALATS SPORTU metro station
1989

The station on the Syretsko-Pecherska Line of the Kyiv Metro. Opened on 31 December 1989 as part of the first stage of the line, a formed third and last but not least transfer point of the system.

The station is named after Kyiv's central Sports Palace.



+
+ crucial intervention points



AS FAR AS THE EYE CAN SEE*

program: urban, rehabilitation
location: Mariupol, Ukraine
basics: public space, recycling of CDW
area: 21,400 sq.m.
year: 2020
in team with: Lilit Hakopyan

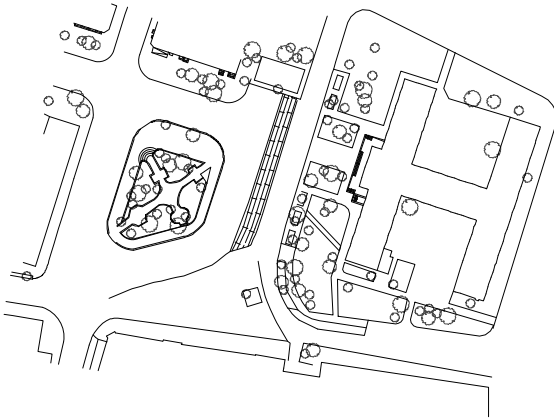
A pedestrian plaza in the heart of Mariupol.
It expands into the main city axis, Myra Avenue, and creates a link with Teatral'na Square & Mariupol City Administration.
It spreads even further – across streets to sea waterfronts.
It reconnects the city center with its main asset – waterbank.
It can be even said that it reconnects to the values as well.
Requiring to eliminate the noise and non-essential.
The design emphasizes the importance of the void.
It uses standardized materials for all surfaces – horizontal, vertical.
It recognizes the value of the built environment.
It recognizes the importance of living a meaningful life within one's community.
It becomes empty and public and space.
It spreads inside the building because the void is contagious.
But do we want it to be only empty and public and space?
The public square is inevitably associated with democracy.
Though democracy is power of the majority...
'Public space is designed for the public. But does the word "public" represent everyone?' - koozarch
The void can belong to everyone as everyone can fulfill it with their own senses, thoughts, opinions, visions, ideas, values, Christmas markets, installations, events, concerts, playgrounds...
And it becomes an opportunity to tell a story about all of it.
We even make it political.
Because democracy is a value.
Because politics is inclusive.
And politics is about values.

* Lawrence Weiner

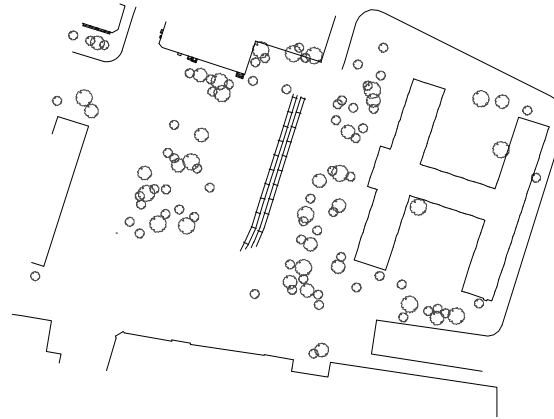


DESIGN PRINCIPLES:

1. ELIMINATION OF NON-ESSENTIAL
2. NEW LINKS & CONNECTIONS



Current situation



Creation of void and production of space

Vyzvolennya Square is a plaza situated in the heart of the city of Mariupol, flanked by the community center building municipal theatre and cafes, and creates a pedestrian axis with Teatral'na Square and Mariupol City Administration.

The design emphasizes the importance of a void, which opens a panorama towards the city skyline.

An urban stage and an interactive open space, the 12.250 sq. m square.

The "city's stage" is as a void and a place for everyone. Being an empty space it can be fulfilled with everything that city and its dwellers need - new visions, new ideas, new opinions, values, festivals, markets, installations, events, concerts, children's games. And this place is an opportunity to tell the story about all of this.

Everything that remains is an empty public square.

But do we want it to be only public?

Public square is inevitably associated with democracy. Though democracy is power of majority. Whereas...

Void can belong to everyone as everyone can fulfill it with their own senses, thoughts, opinions, values.

Place for everyone opens a possibility of equality, an essential right.

NEW CITY VIEWPOINTS & PUBLIC SPACE EXPANSION

"We still build all kinds of buildings on the ground, but the relationship of humankind and the ground has become rarified, and it has become more difficult in our daily life to feel the presence of the Earth. One reason could be the arrival of the aforesaid sky-scrapers, but even in small houses we can lose this former sense of clinging to the ground. I think a more fundamental reason is that we have treated the ground line and the skyline as external aspects of construction, since buildings divide one horizontal line into two lines: the ground and the sky. Without realizing it, we have seen those two lines just as separate building tools, and we have forgotten that they were originally one single horizontal line in the earth." *7

New city viewpoints at the square are represented by lens street periscopes by the example of Craig Barrowman project for Peacock Visual Arts for their programme Defining Place: Architecture in Scotland 2004-2006. They are fixed on movable platforms and operated along old tram rail ways.

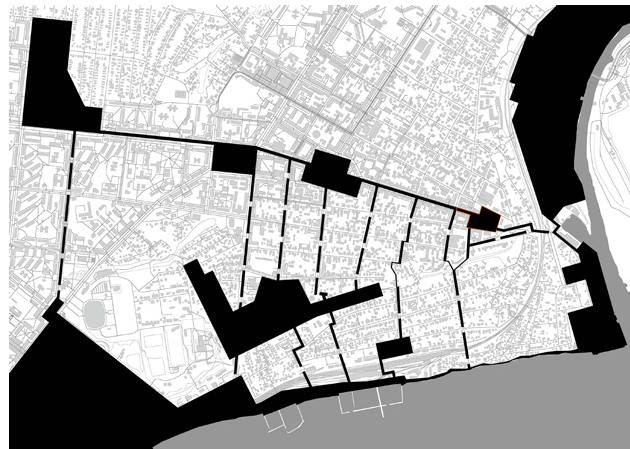
New city viewpoints are an interactive playground for children and families. They allow to observe a city in a different way and open view to the sea. For the square where once harbour and docking ships were seen in the past such installation is an opportunity to reconstruct its original viewpoints.

Lens periscopes are a subject for school reuse/recycle/readapt workshops where kids can work on the project of assembling lens periscopes from materials that otherwise could have been damped on the landfill.

CITY MASTERPLAN AMBITIONS. PEDESTRIAN AXIS & ITS EXPANSION TO WATERFRONT.

Heavy industry co-exists with seaside recreation and tourism. Green belt protects the city from the majority of industrial facilities on the east bank.

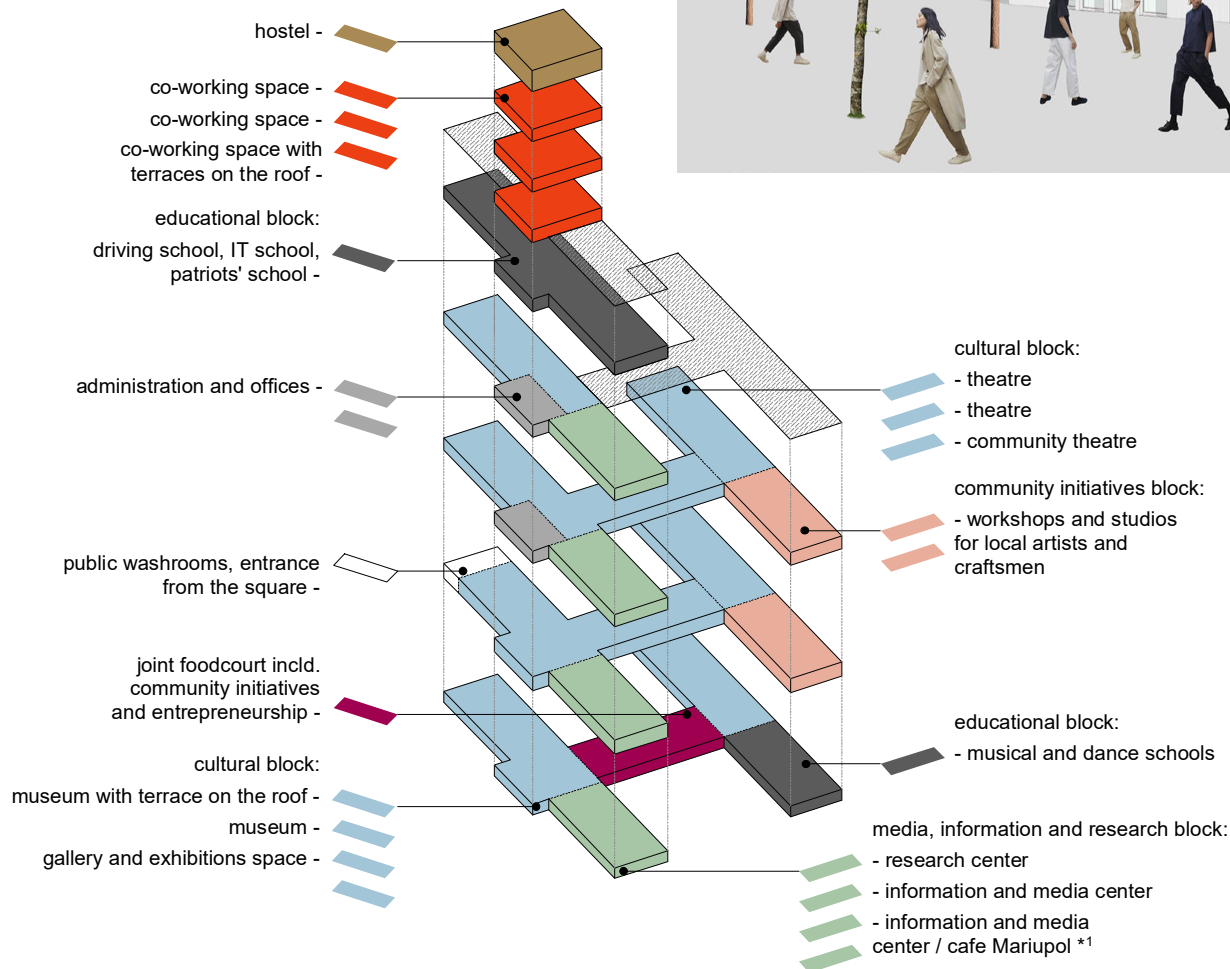
Green waterfront belt includes part of the industry which gives impulse for its sustainable development and sea harbour becomes vastly accessible for public, commerce and recreation.



UNIFICATION OF MATERIALS USED, BOTH FOR VERTICAL AND HORIZONTAL SURFACES, TO ENHANCE THE SENSATION OF THE VOID ACQUIRED

Application of sustainable construction waste management can help the unification of materials for the proposed development. It also creates a sense of resemblance, belonging and familiarity of surfaces for city dwellers. The materials that were already there will be reused and recycled. Some textures will be maintained and the link and connection to a place will be enhanced.

NEW COMMUNITY CENTRE SPACE ORGANIZATION



SUSTAINABLE CONSTRUCTION WASTE MANAGEMENT

Local recycling and production from “trash” materials gives an opportunity to purchase affordable products with a warranty, and create jobs.

All can be low tech, affordable, strong and locally repairable. The whole construction and recycling process on-site and supporting temporary site laboratory can impulse creation of jobs in science field.

All the reclaimed construction and demolition material that is not possible to reuse in production of new construction materials for the site should be utilised as a secondary raw material on site or in other fields of construction.

Long-term positive impacts from reusing/recycling/ readapting of CDW:

- sustainable development
- minimized impact on the environment
- optimizing the use of natural resources
- increasing restrictions on the dumping of reusable material, possibly leading to a ban on their disposal into landfills
- potential economic incentives to encourage the recycling and re-use
- conserves natural resources as raw materials and water
- reduces CO2 emissions in certain cases
- saves landfill space
- creates employment

PUBLIC SPACE IN ACTION

We don't use images "because we are so used to just watch pictures. But the picture never reveals architectural experience... Architectural space can also be something that you can describe in words... It doesn't mean that the space is good because it looks good in pictures. It's something we are so a custom to, we are so used to it... We switch through architectural reviews and look at the pictures, but this is just a translation." *2 "Maybe this is a general problem of architecture, which is increasingly image-oriented. People no longer seem to ask themselves what kind of spaces are created by that. It becomes obvious when you look at contemporary publications: they hardly show plans and sections anymore. There are images that look good but they don't give you the chance to see if the building is actually good or not.

Things that function as a trademark or an image have to be questioned according to their architectural, e.g. their spatial, value... I would like to concentrate on creating specific qualities, sketching a vibrant part of a city, and not reduce myself to the creation of an image... Drawings don't allow a lot of cheating." "The reason why many buildings are only designed with regard to their image is most likely the fact that the majority of people are only going to perceive them in the form of images, via the media. The actual user in that case is in the back seat." *3

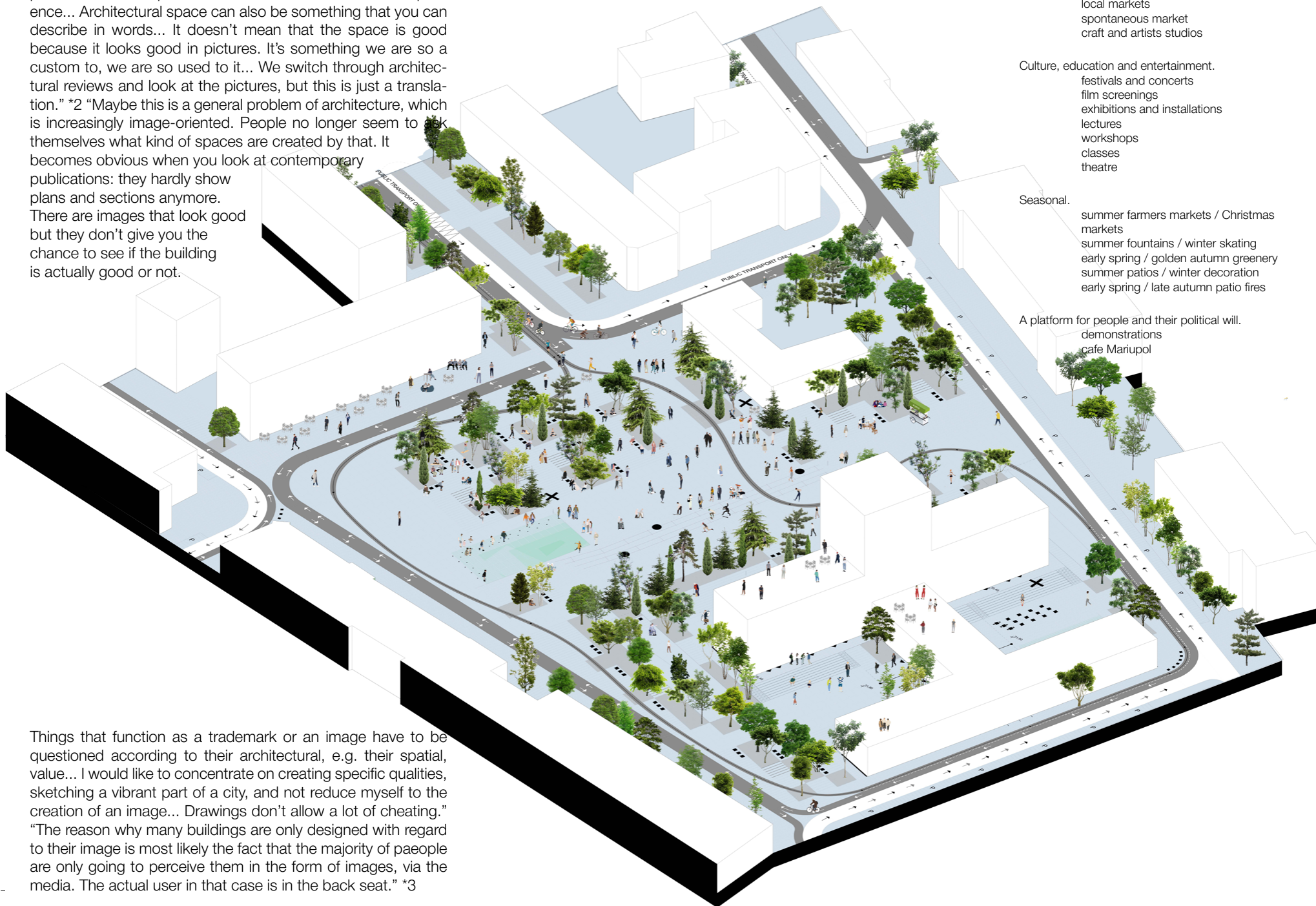
PIAZA: ADAPTIVE ZONING SCENARIOS

Where one can shop locally.
local produce stores
local markets
spontaneous market
craft and artists studios

Culture, education and entertainment.
festivals and concerts
film screenings
exhibitions and installations
lectures
workshops
classes
theatre

Seasonal.
summer farmers markets / Christmas markets
summer fountains / winter skating
early spring / golden autumn greenery
summer patios / winter decoration
early spring / late autumn patio fires

A platform for people and their political will.
demonstrations
cafe Mariupol

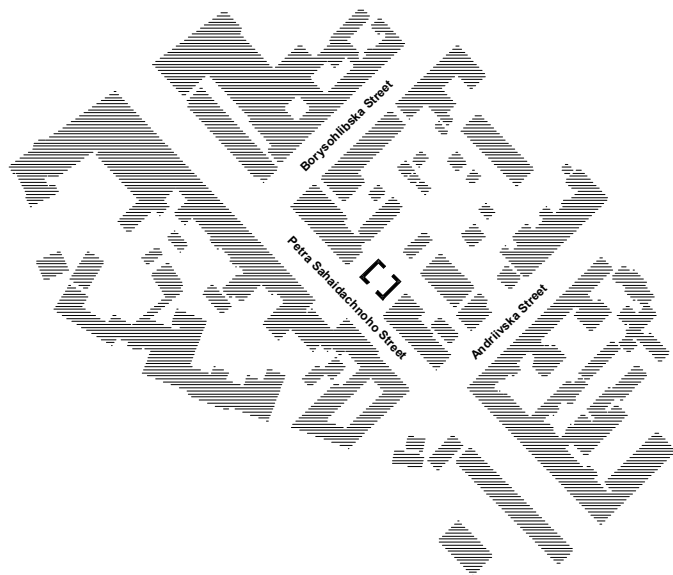


PIETER BRUEGEL THE ELDER THE URBANIST

program: urban
location: -
basics: graphic design
area: -
year: 2017 - 2018
in team with: -

Pieter Bruegel the Elder was the unique figure and artist of his time. He predominantly used village life settings for his paintings and placed his characters in small groups engaged in their own distinctive activity. His unsentimental but vivid depiction of the rituals of village life (agriculture, hunts, meals, festivals, dances, games) are unique windows on a folk culture, still characteristic of life and culture today, and a prime source of iconographic evidence about both physical and social aspects of 16th-century life. The project explores alternative approaches to architectural visualization, suggesting avoiding mass produced imagery architecture sold in and consumed through architectural media and publishing.





SPACES IN BETWEEN

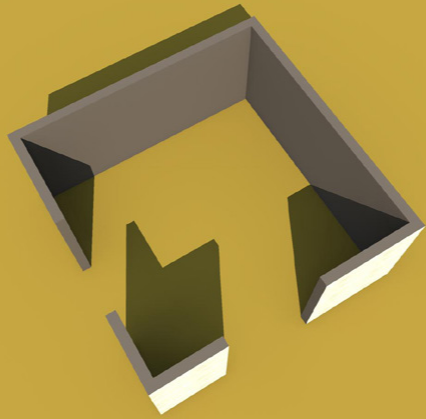
program:	public space, place making
location:	no fixed location / multiple locations
basics:	concrete rubble recycling, installation
area:	no fixed size
year:	2018; 2020
in team with:	-

Spaces In Between is a conceptual architectural project of public space and installation that operates as a social and cultural catalyst. Neutral like a "dark matter" space that doesn't interact with surroundings but has a strong influence on it. The installation has no fixed size, just proportions, and can be easily placed in any area. The installation can be built from recycling concrete adapting and demonstrating sustainability practices to the public.

Public space is a void that manifests city ownership by its citizens. It is what adds value to the urban lifestyle. Unfortunately, in rapidly growing cities, voids can be lost. And the right for the city ownership as well.

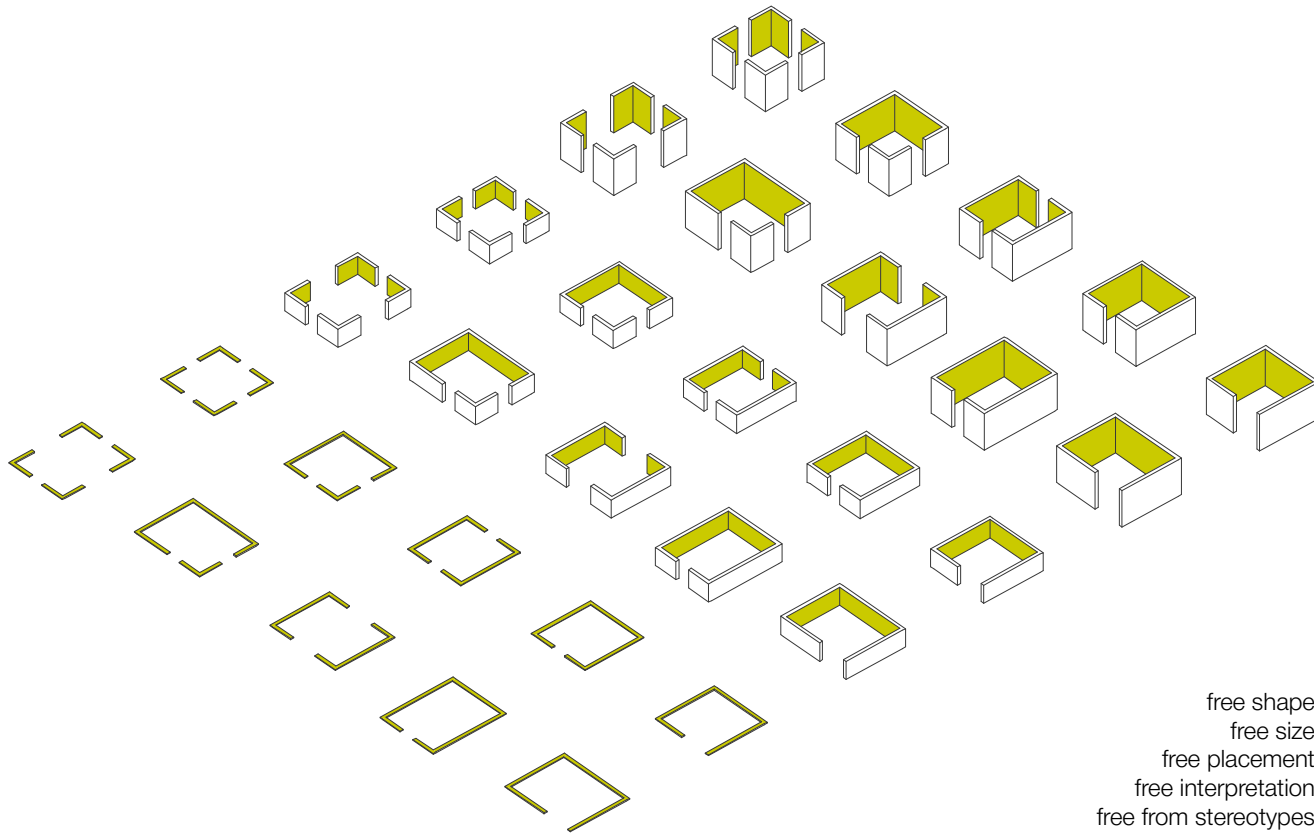
Where the void can still be preserved... Above, wasteland at Petra Sahaidachnoho Street, Kyiv, Ukraine
Only one from various possible locations.





In order to preserve the void, it can acquire a defined shape to manifest its existence.

spaces in [] brackets
 [meeting point]
 [informal social dialogue]
 [cultural catalyst]
 [sub cultural retrieve]



free shape.
 free size.
 free placement.
 free interpretation.
 free from stereotypes.

THE PORT OF

program: public architecture, cultural
location: Mariupol, Ukraine
basics: ruin rehabilitation, research
area: 5 000 sq.m.
year: 2020
in team with: Lilit Hakopyan

We researched "What is Mariupol?" and the research pointed out to a lot of stigmas. In general, symbolism - may be an understandable and quite common story for the city. Each city will have some politicized symbols. Mariupol will remain a sea city, obviously. Will it remain a port city? Very unlikely. Will it remain an industrial engineering city? Definitely not.

It's not so bad for a city to have its own stereotypes / images / symbols. However, it becomes clear that for Mariupol its symbolism remained only stereotypes and is not relevant today, respectively, it does not help the Mariupol dwellers to identify themselves and, moreover, it gives wrong information to the visitors about the city and its dwellers.

We do not use specific local images in aesthetics and form, not to stigmatize the lands of Mariupol and not to determine their identity for the inhabitants, but rather: to be a platform of opportunities for representation and finding a foothold in the process of historical/collective memory formation.

Layers of stereotypical thinking and images that do not necessarily represent the true identity.

public space

Following the idea of the whole cultural center becoming a public space the emotional envelope of the existing building can work as a buffer zone between new building and the city, engaging and attracting city dwellers inside and to participate. To emphasize this connection a semi outdoor public space can be created.

"We become aware of the void as we fill it."

Antonio Porchia

«русский мир» / russian world
nothing to do, not fun, not touristic

sea port city

russian-speaking

without cultural background

the country's outpost in a military conflict

industrial centre

a city of permanent danger

a city where active fighting is taking place

sepia-colored city

all people work in factories or mining

industrial city with the worst environment

nothing to do with the environment
a city where active fighting is taking place
a city of permanent danger

Public dialogue can be an effective tool for taking an action in self-identification process. The new building of the cultural center can become a platform for this public dialogue functioning as a public space for the city.

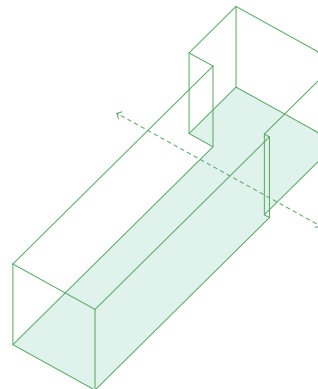
An existing building has overcome multiple transformations. The next phase of its existence is non-existence as a building. The fragments of the facade are just an emotional envelope. The historical context of this emotional envelope can provoke a more quality social engagement becoming a platform for hearing and expression, exchange of ideas.

"...public spaces should be a valued asset where cities embrace the concept of creating more vibrant and welcoming spaces for everyone to use. This can also be a powerful way to create more positive environments for people to assimilate and come together as a society..."

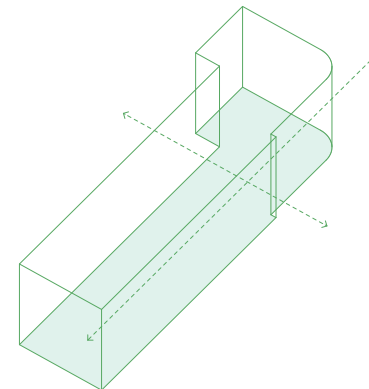
The Importance of Public Spaces by Thejas Jagannath

"A good city is like a good party — people stay longer than really necessary, because they are enjoying themselves"

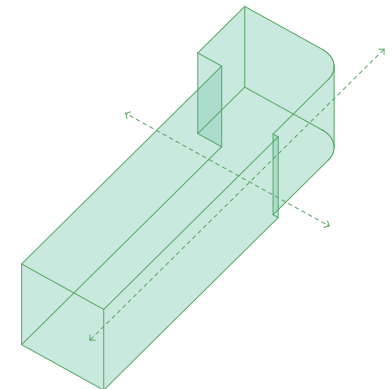
Jan Gehl



building+street



emptiness/void
space in between



spreading of publicity

space organization

Amenities, such as washrooms, are located on every floor.

Spatial links are accommodated by main stairs running between old envelope and new insertion, and by elevator intended for all visitors and staff, including freight functions for exhibitions and users who require improved accessibility measures.

Dwelling units can accommodate residency program scholars who come for research or project.

2nd Level
Media Library (can operate as a workspace and accommodate small workshops)
Event Space (can operate on its own or serve the Media Library for meetings with authors, readings etc...)
Greenhouse connection

Ground Level
Inclusive public space, both indoors and outdoors. Corner area can be used for events in summer or kids workshops on weekends. It can effectively host a public discussion.
Commerce includes cafe and gift shop.
Information desk and reception.

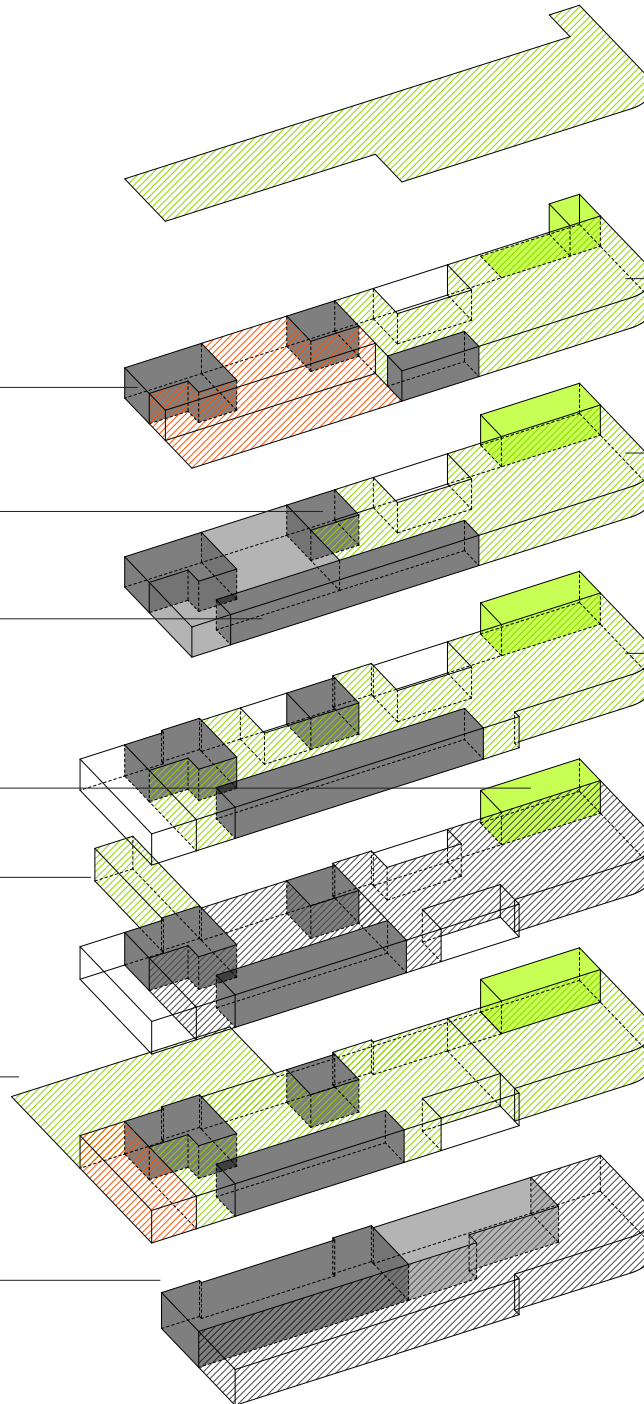
Basement
Exhibition storage for preservation of collectible items.
Archives and its fluid space organization provides possibility to preserve the printed information and accommodate residency programs and their scholars.

Space organization all levels above the ground level is fluid and can be interchanged with time depending on the evolving needs of the cultural centre. The exhibition can be easily transformed. The centre can be expanded to the neighbouring building and existing greenhouse corridor will provide a link.

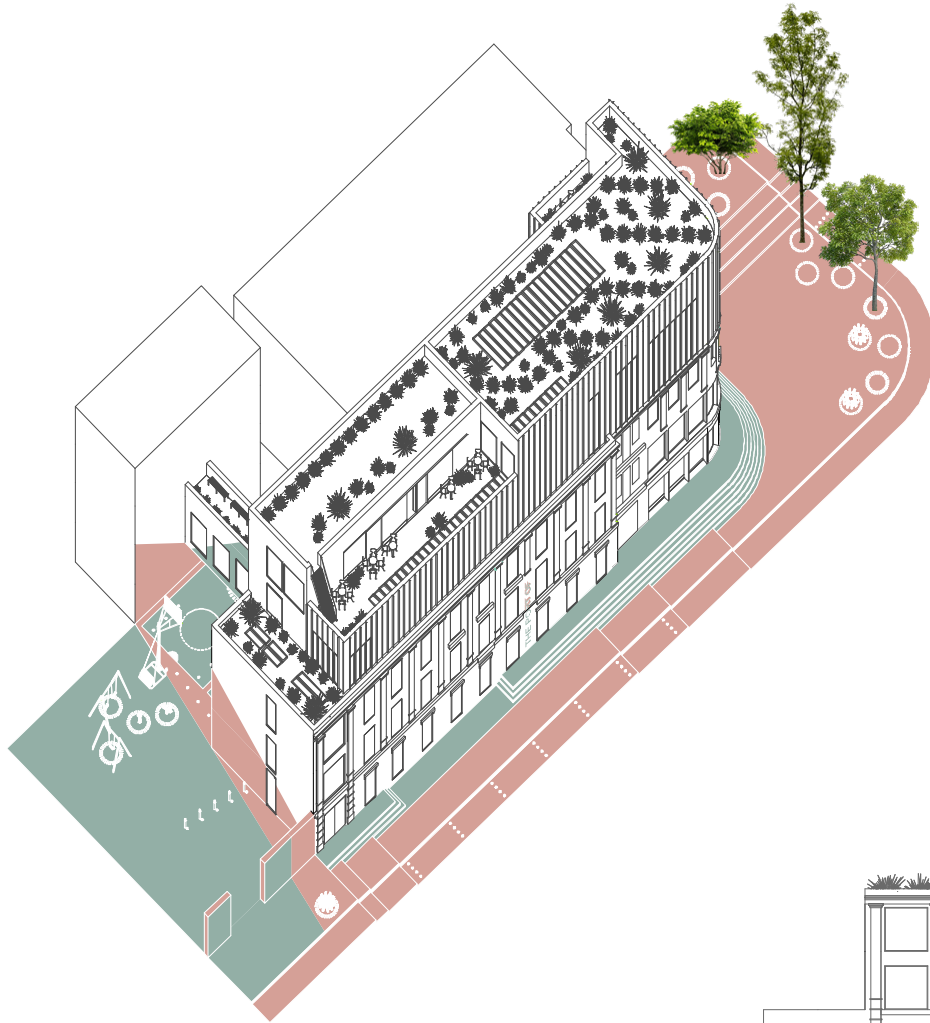
Attic Level
Rooftop Cafe with Temporary Exhibition Space allows organization of closed events for cultural centre, openings, launches. It also logically closes the loop of exhibition for visitors and provides the view point on the city.

4th Level
Offices for staff running the cultural centre, NGOs and basic administration functions.
Temporary Exhibition Space is a two storey atrium that can accommodate larger art pieces. It can also be a venue for performance, conference, festival, music concert, installation etc.

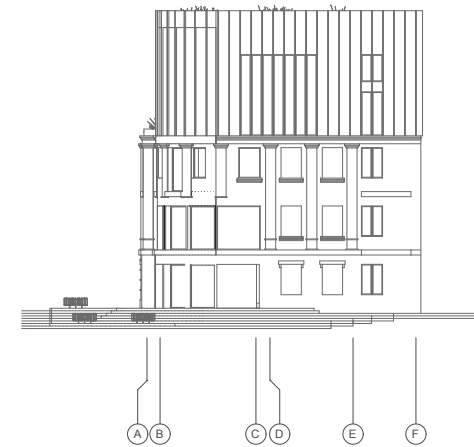
3rd Level
Permanent Exhibition Space creates a visual loop for the exhibition visitors. It can remain as fluid common exhibition space or be divided in separate smaller exhibition spaces.



All outside the building envelope is public and given to public to decide (workshops, tactical urbanism, participatory urbanism). The proposed design is just an example what can be done with a bucket of paint, imagination and participation of active citizens.

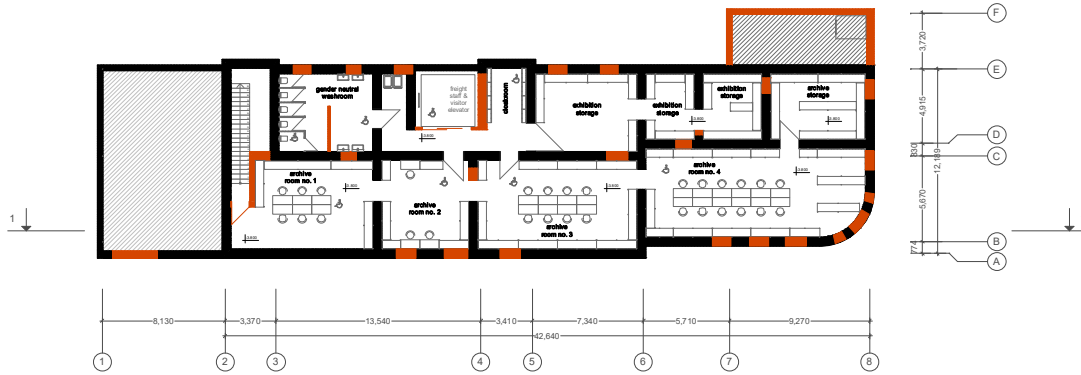


east facade

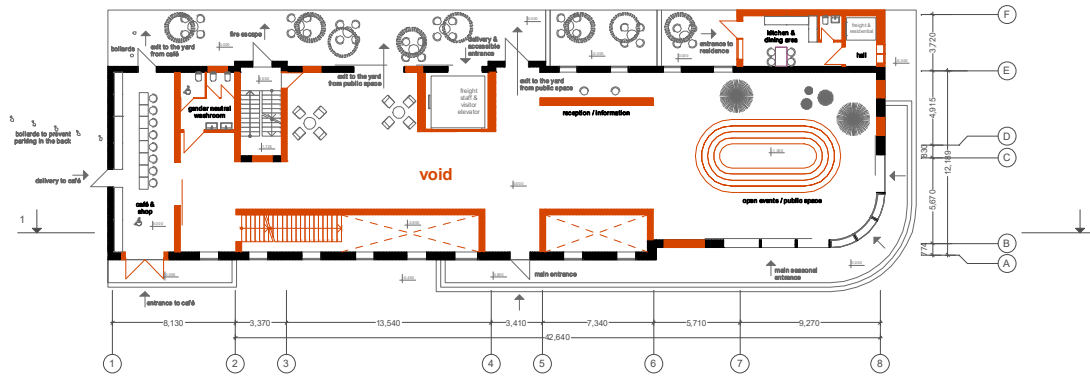


south facade

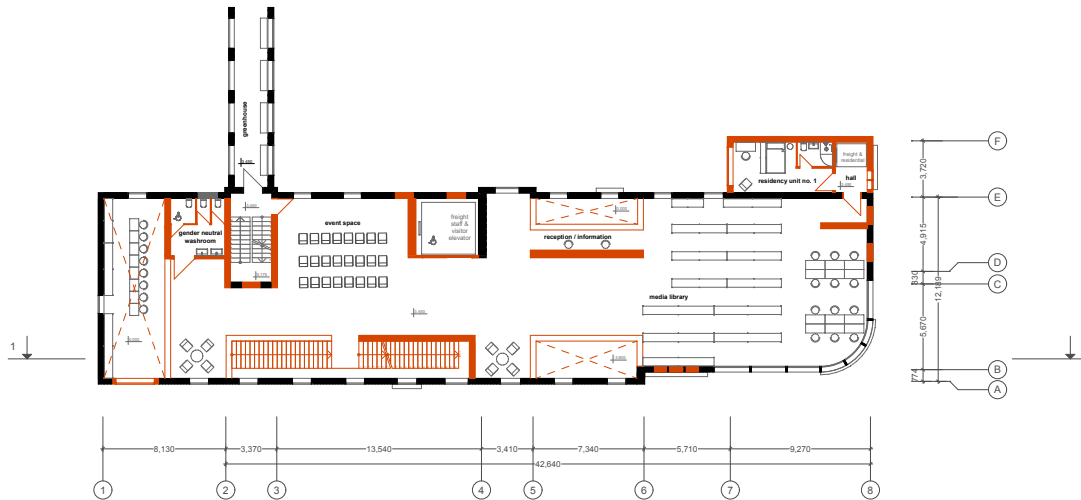




basement level plan, scale 1:500



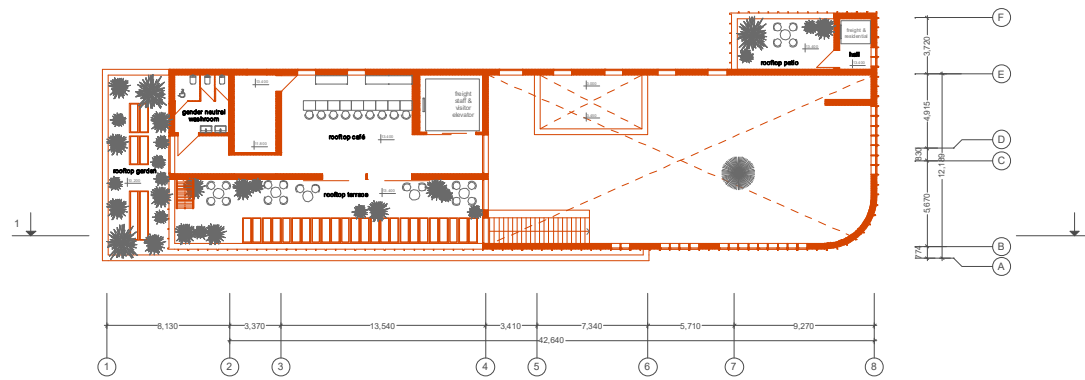
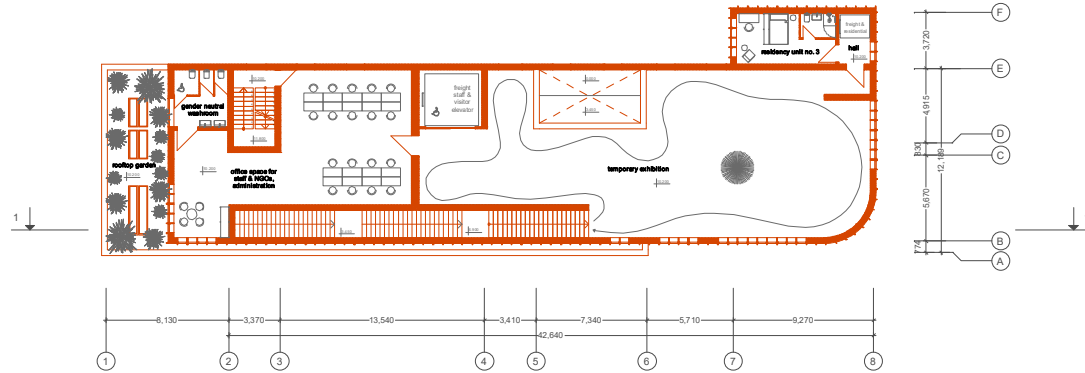
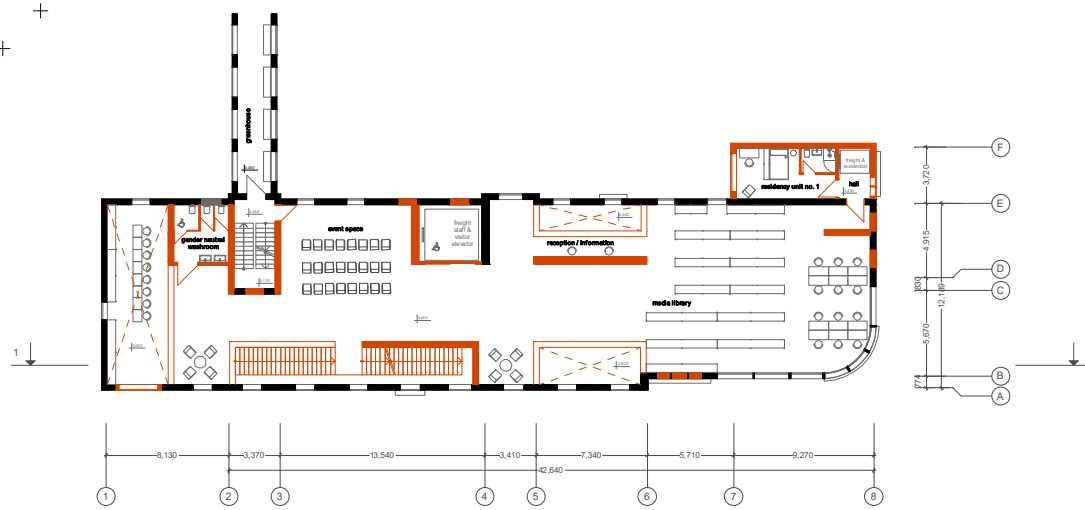
ground level plan, scale 1:500



2nd level plan, scale 1:500

The strategy of insertion maintains variable space between new building and emotional envelope. By circulating through the building the visitor can observe the renewed relationship between new and old, the idea of the passage of time.

“...not in any concepts of restoration but in an idea to do with historical clarity, making history visible by the co-existence of overlaying fragments of construction”



“Bande a Part” (1964, Jean-Luc Godard)
vs.
“The Dreamers” (2003, Bernardo Bertolucci)



From the void of the public space through narrow stairs contained in the atrium inbetween new and old building envelope that lead the visitor to the viewpoint on the top level of the building where one can enjoy the city landscape adjoining natural landscape from one point - the sea - and industrial from another. The building of the centre becomes a transition space for the city and its dwellers.



Zero influences on social dialogue and public space - emptiness is a core principle. Social significance of the building as a platform for discourse. The only condition to become a platform for discourse is its belonging to the public.

● designed in Adobe InDesign

to view more: [who else is sick of website portfolios?](#)