

Muse — The human museum

— A connection park for the curious and playful residents to encourage unlikely encounters as a social catalyst and vessel of memory.

Brief and user development

BRIEF AND USER DEVELOPMENT

Central Question and The Key intentions

The central question of the scheme is: *Can we make emotional, social buildings — one that is alive and human?* The dissertation informs the Final Portfolio Project (FPP) as it seeks to create a living, human building that tells the stories of people, that celebrates the people.

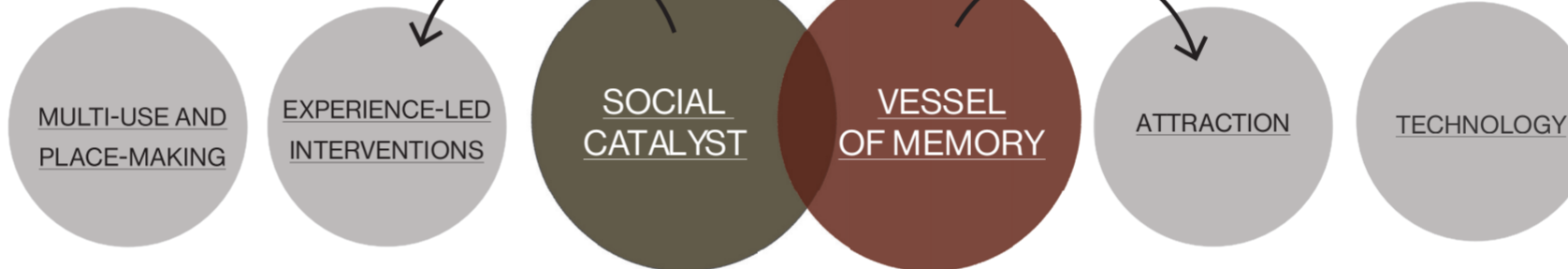


In 2024, the Mental State of the World report for the 2023 results revealed United Kingdom as the second most miserable country in the world. This was caused by the cost-of-living crisis and the increased prices of food and electricity. There is a sense of urgency to respond to the current anxious and turbulent state of the country and an overarching need to boast general happiness and quality of life.

The Impact of COVID-19 has been lasting in the shift of lifestyles, where some have reverted back to pre-pandemic ways such as air travel, but others have shown to become the new normal. There is a call to action to shift some of these choices to more healthier ones such as to discourage anti-social behaviour and mood.

These revelations prove even more difficult for the ageing population and youth singles in the UK, to which the population of this demographic is increasing and is said to continue. This puts heavier pressures on social resources, impacting the ways we live, and the means of access in our buildings. It can be said that due to these reasons, there is a need to cater to the social needs and well-being of these demographics.

EXPRESSION, CREATIVITY, AND DIVERSITY



Framing the scheme and the intended user

These precedents alongside a book titled Future stories by feria urbanism was hugely influential on the project's definition. This book was designed as a manual to be used to impact and inspire change in an imagining of our town centers as cultural hotspots that encapsulate the ambition, desires and hopes of the people. A key factor in this book was this concept of 'diamond moments' which was defined as "unexpected gems and interventions that spark curiosity or participation." This was extremely inspiring in the development of the project approach, as it seeks to create for the curious to encourage them to learn and connect with each other to foster culture. It was developed in thinking of utilizing diamond moments to initiate the connection between people. Moreover, these unexpected gems could have further applications in allowing for more unlikely conversations to take place that would be more difficult to take place naturally.

It was these explorations and findings that led to the statement of intent which states: A connection park for the curious and playful residents and visitors to encourage unlikely encounters as a social catalyst and vessel of memory. It is a connection park, as it is an open, accessible space where people come to share, bond and connect. Therefore, a social catalyst as it encourages people to be social. And it is a vessel of memory as it attracts users to it and holds their memories as an absorber and facilitator or memory.

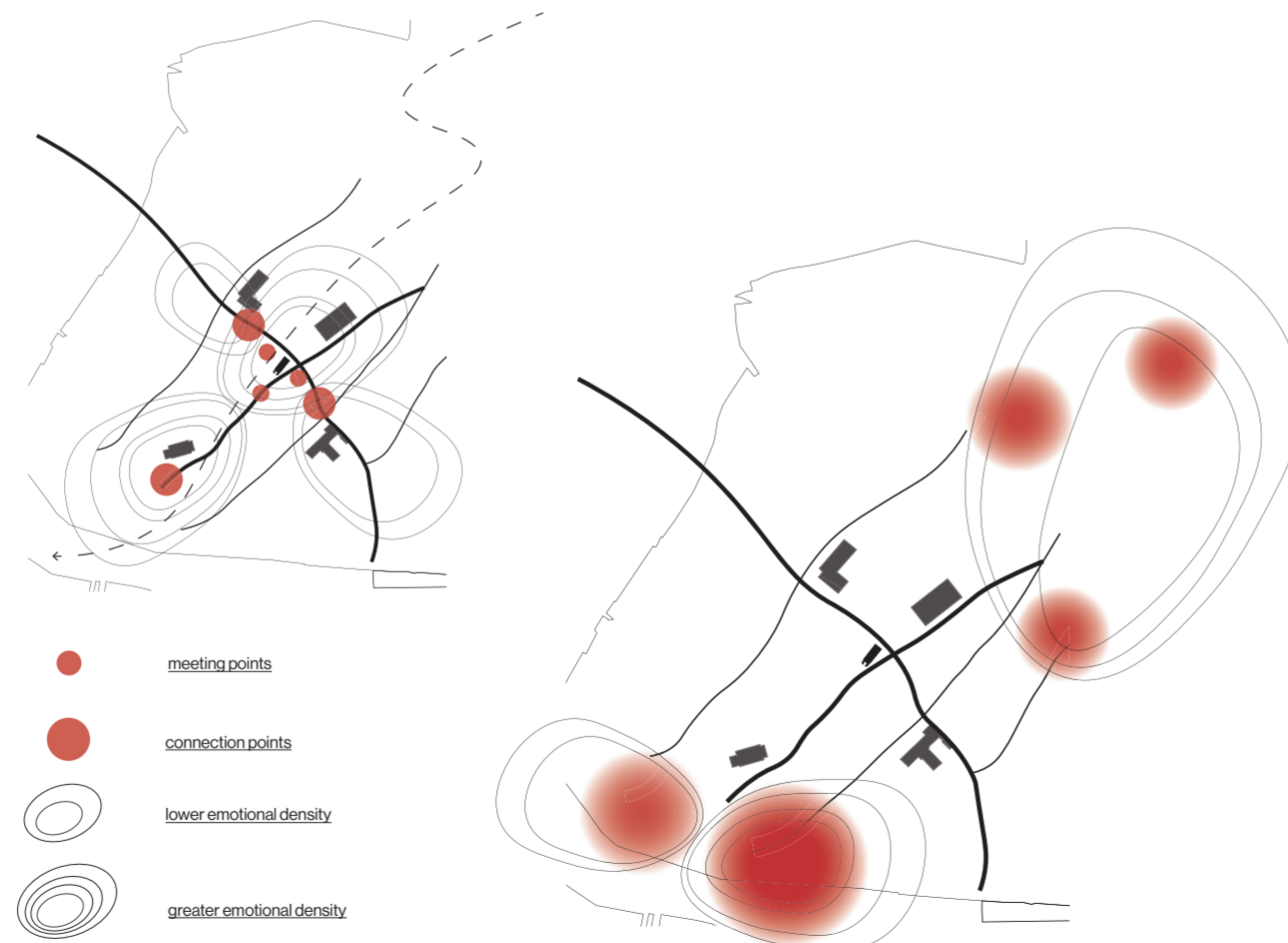


Chosen Site — The Guildhall, Poole.

The chosen site is the Guildhall in Poole, which is located at the heart of Poole, at an intersection of major historical roads and in close proximity to the high street. But despite its prime location, it currently functions as a registrar for births, deaths and marriages. Although this is a human purpose, does not do justice to the historical significance of this space as a historical marker of affluence in the Georgian period



Site: The Guildhall, Market St, Poole BH15 1NF.
Type: Grade II* Listed Building, Government owned.
Current use: Registrar for marriage, births and deaths.



Poole as a site overall is found to be made of districts which are unique and characterful. However, this is also true for the cultural offerings in Poole which are segregated to different parts of the town. There is an opportunity to connect these groups of communities, but also to satisfy a new district of Poole hosted at the Guildhall that fulfils a part of the culture that is hidden.



SMART SCHOOL MEADOWS BY CEBRA

Smart School Meadows is a project by a Denmark company CEBRA to create the concept of a "school park," which combines Architecture and landscape into a learning environment, while also functioning as a gathering point for the community.

- × PASSIVE AND ACTIVE SPACES - INSIDE AND OUTSIDE RELATIONSHIP: MADE OF ACTIVE INDOOR INTERVENTIONS AND PASSIVE LANDSCAPE, WHERE THIS CONTRAST ALLOWED FOR STRONGER EXPERIENTIAL LEARNING IN THE ENVIRONMENT.
- × A GRADUAL TRANSITION: THESE RINGS HAVE GAPS BETWEEN THEM, LEADING USERS TO SEAMLESSLY TRANSITION FROM THE LANDSCAPE TO THE SCHOOL; WHICH CREATES A STRONG INSIDE-OUTSIDE RELATIONSHIP AND PUTS THE SCHOOL IN CONNECTION TO THE WIDER CONTEXT, AND ENHANCES INTIMACY WITH THE SURROUNDINGS.
- × SPATIALLY RESPONSIVE LEARNING: THE SPACES ARE RESPONSIVE TO THE ACTIVITIES EXPECTED TO BE CARRIED OUT THROUGH DAYLIGHT INTENSITIES, SITE PROPERTIES AND ORIENTATION. THIS PERSONALISES THESE SPACES TO THE USERS.



KYOTO CITY KYOCERA MUSEUM OF ART

The Kyoto City Kyocera Museum of Art is regarded as the oldest public art museum in Japan, founded in 1933. Located in the Okazaki park in Sakyo-ku, Kyoto, the museum is a symbolic marker of the Okazaki area, representing a place that combines the culture and art together.

Today the Kyocera Museum functions as a cultural hub, and works through in a manner that transcends through different eras of evolving Kyoto. This new function was adopted after a major renovation in 2020, to which three new exhibition rooms were created.

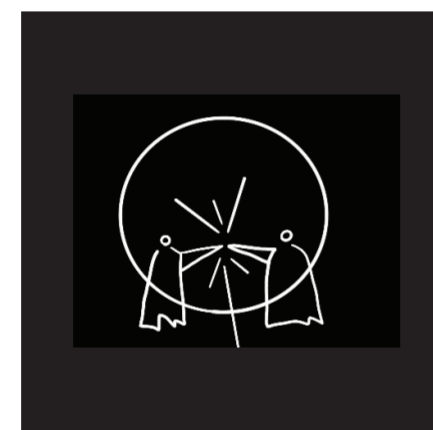
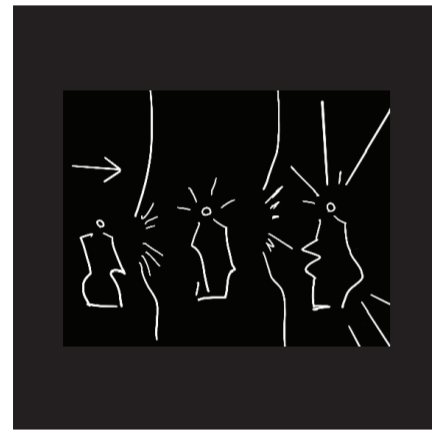
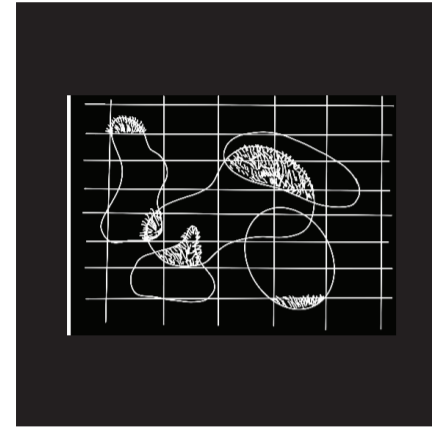
- × ROOMS THAT TRANSCEND TIME: THE MUSEUM CONSISTS OF THREE EXHIBITION ROOMS, THE COLLECTION ROOM (TRADITIONAL), THE HIGASHIMA CUBE (PRESENT) AND THE TRIANGLE (FUTURE). EACH ROOM CATER TO SPECIFIC ART REPRESENTATIVE OF THAT ROOM, FOR EXAMPLE COLLECTION ROOM WOULD CONSIST OF TRADITIONAL JAPANESE-STYLE PAINTING, THE CUBE WOULD CONSIST OF MODERN ART, AND THE TRIANGLE OF EMERGING ARTISTS.
- × CENTRAL HALL: THE DEVELOPMENT OF THE FORMATION OF THE CENTRAL HALL HAS INFLUENCED THE DESIGN THINKING OF THE MAIN GALLERY OF THE GUILDHALL TO CATER TO ARENA FORMATION, AND ROTATIONAL SPACES THAT MAXIMISE THE SPACE.
- × TECHNOLOGY ON PILLARS: TECHNOLOGY ON PILLARS WERE SHOWN TO HAVE GREETINGS AND INFORMATION AND SPARKED PERSONAL CURIOSITY. THIS ENABLED THINKING IN USING TECHNOLOGY WITHIN TRADITIONAL ARCHITECTURE TO SPARK CURIOSITY.

Design development

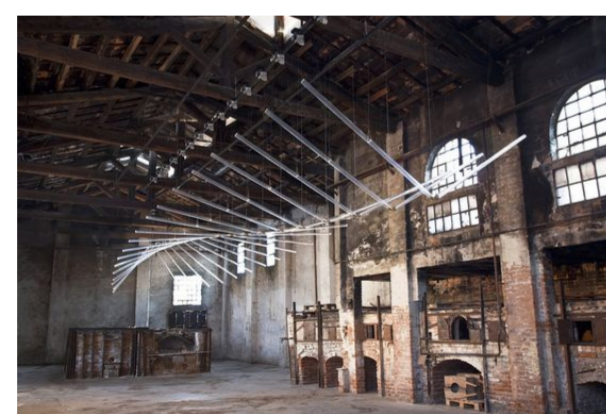
Key concept ideas/themes

Upon appropriate synthesis and analysis of research and considering the site chosen, the next step of the process was to visually communicate the initial ideas of the scheme, so as to try and explore them visually.

Some of these initial brainstorming led to some key concepts/themes that were carried forward and guided the parameters of the project.



DESIGN PRECEDENT EXPLORATION

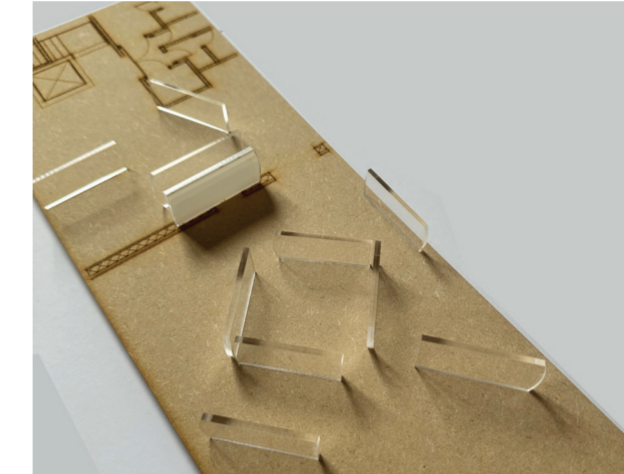
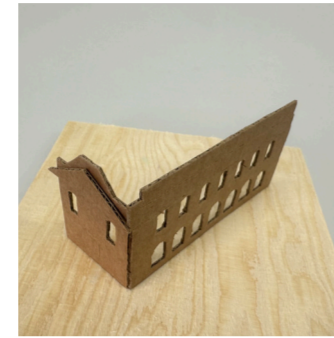


Influence of Design Precedents

I was heavily inspired by three themes for the design, which were playspaces (particularly urban and outdoor ones), passages/tunnels and lighting and technology, in particular kinetic installations that responded to people. These themes were heavily influential in acting as methods of exploring the human building further.

By incorporating play into the scheme, it brings the building alive, but also sparks curiosity for the user. This aligns to the intentions of the project and the intended users.

TESTING THROUGH MODEL-MAKING

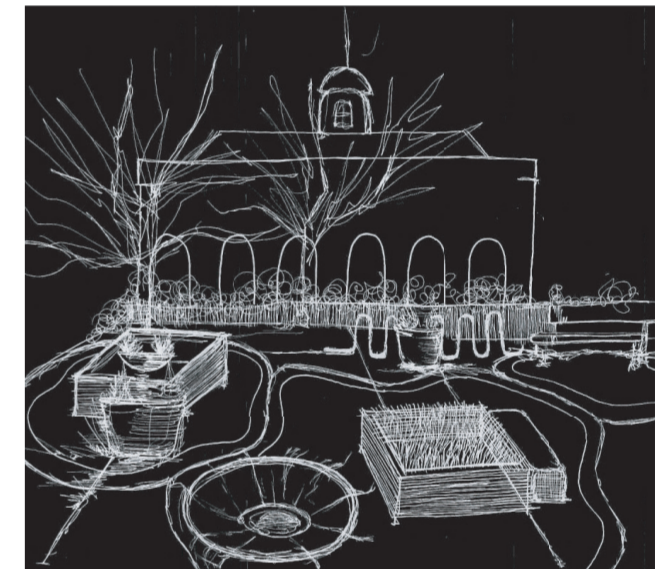
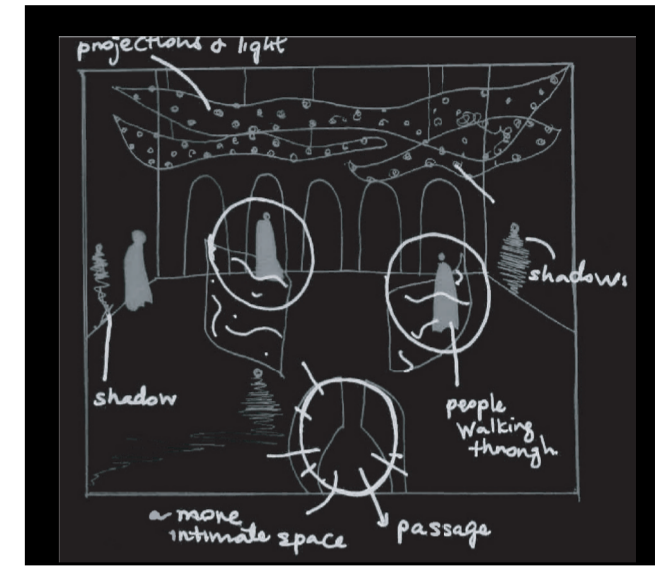


Testing ideas in model

The next crucial portion of the design process was to create an existing model to not only understand the building's structure better, but the idea was to add onto this existing model and play with different ideas I had during the process. The concept of the model was to serve as a skeleton, which means it can be broken apart and put back together again until the end to be transformed into a presentation model.

First, a test model was made to understand the logistics of construction, before laser-cutting the 1:50 scale model. Then, it was all about creating spaces to embody the ideas I had in mind, such as the passages for the exhibition on the ground floor, and the performance space arena configuration to spark chamber discussions.

These explorations allowed for thoughtful progression in what was working or not, and how to reorganise and zone out the spaces carefully.

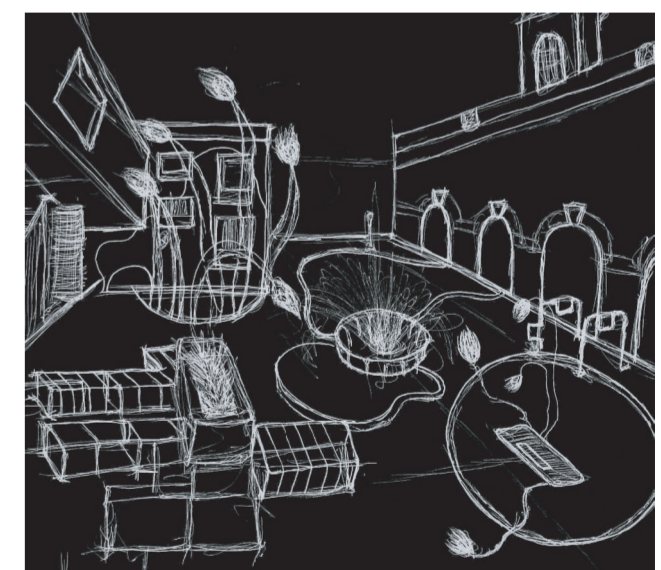
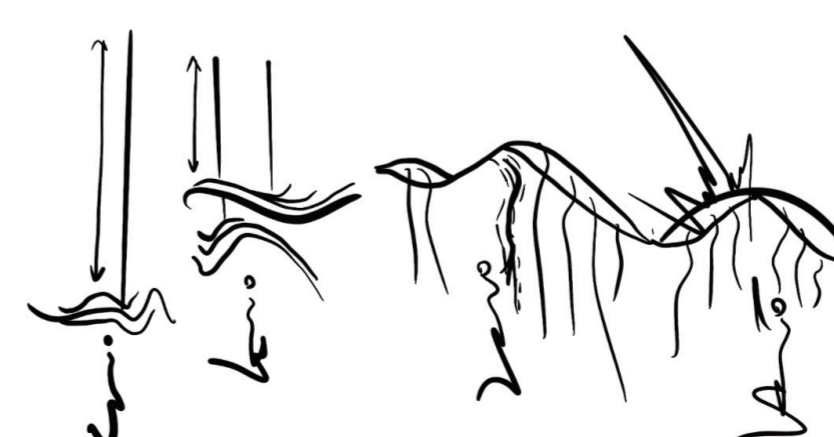
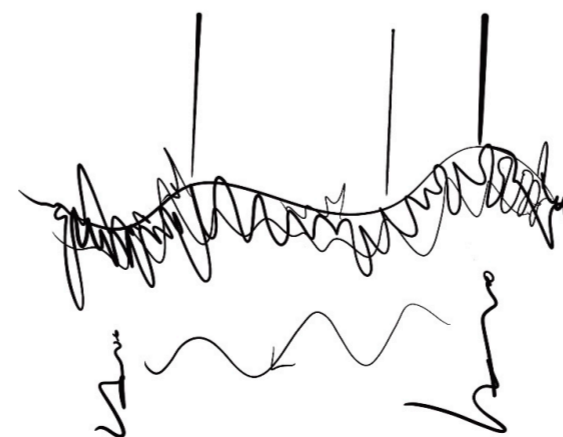
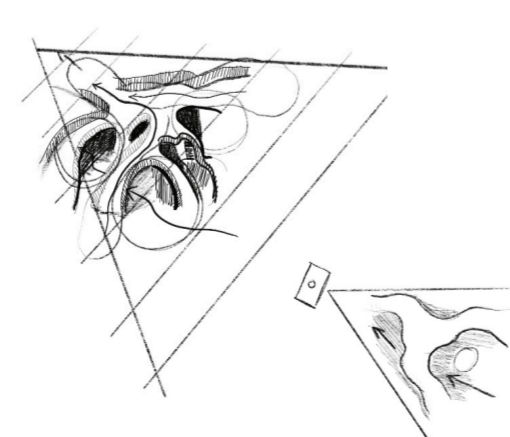
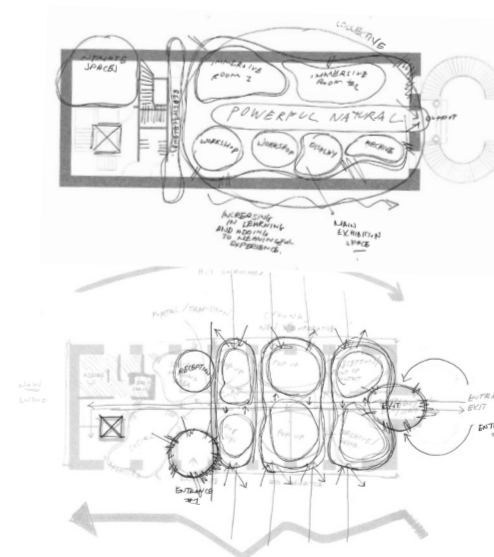
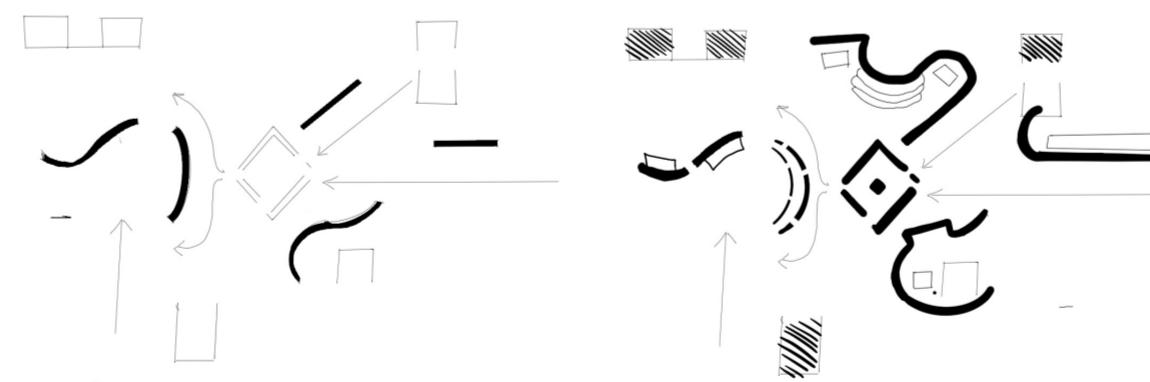


SPATIAL PLANNING AND DESIGN THINKING

Thinking through sketching

Before beginning to start designing and modelling these design concepts, it was important to explore the existing spatial relationships to understand the space but also to retain natural formations so as to not tarnish the memory of the building.

This was followed with further spatial planning with the ideas incorporated into the scheme, alongside more imagining of these ideas on paper.



Concrete design choices

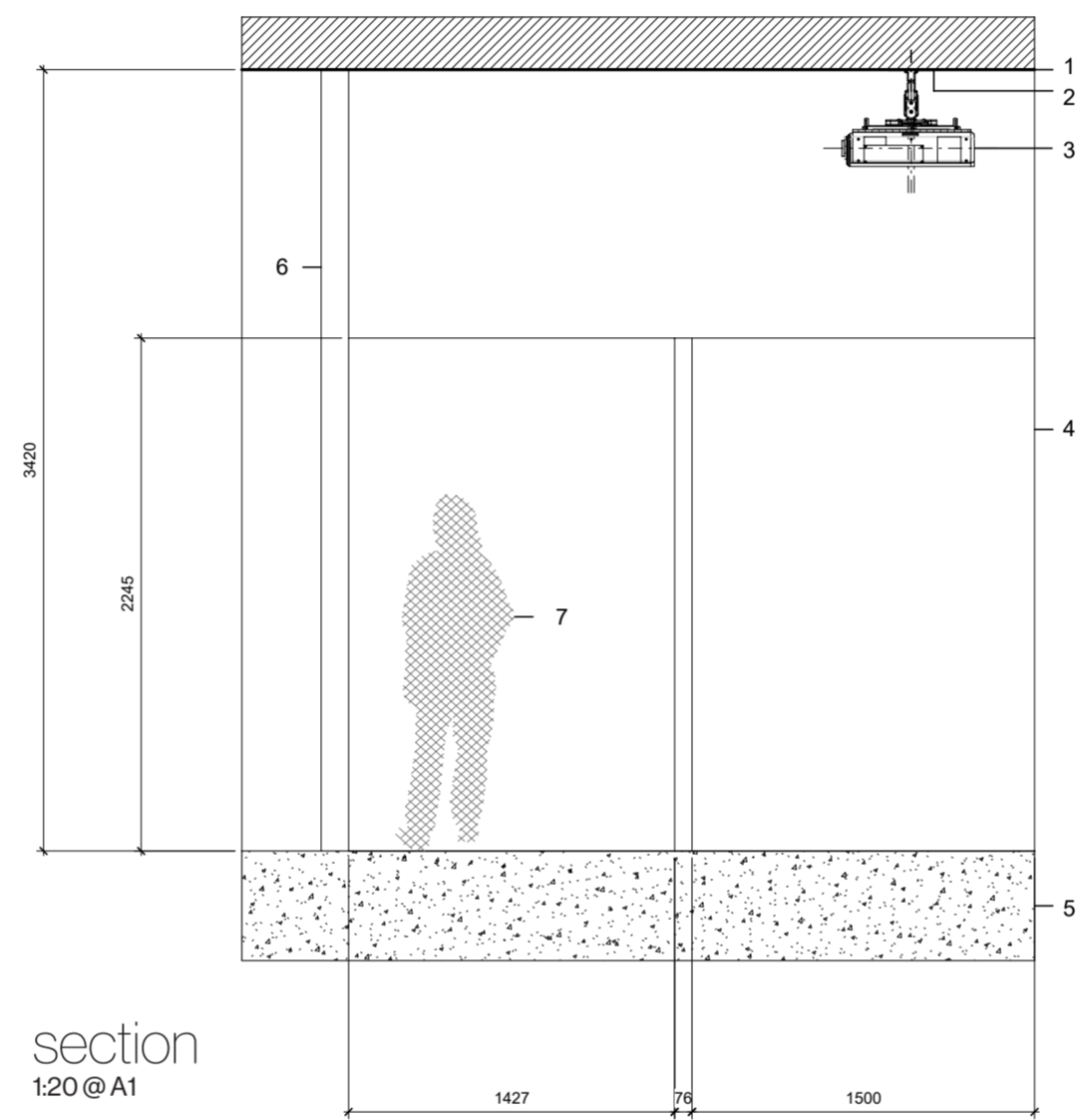
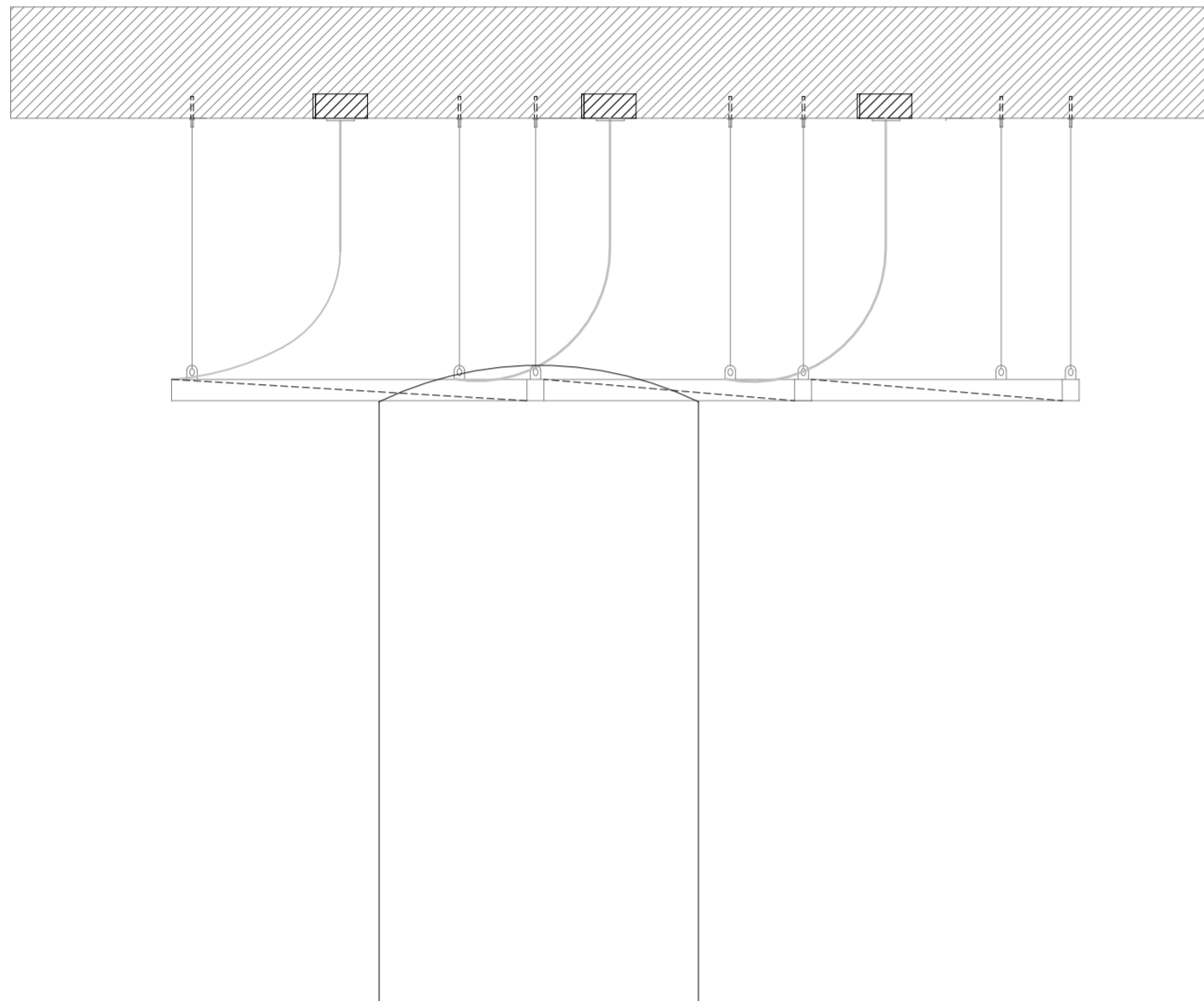
Through the process, I went back to sketching so as to finalise the design choices for the proposition. This included having a human exhibition on the ground floor that functions as a light and projection exhibit that works as an archive of human activity.

On the outside of the building, within these courtyards that surround either side will incorporate loud playful spaces of tunnels and kinetic plants to attract users to the area, and connect this area to the wider context of Poole. Moreover, it targets the intended user as they treat their town centres through play.

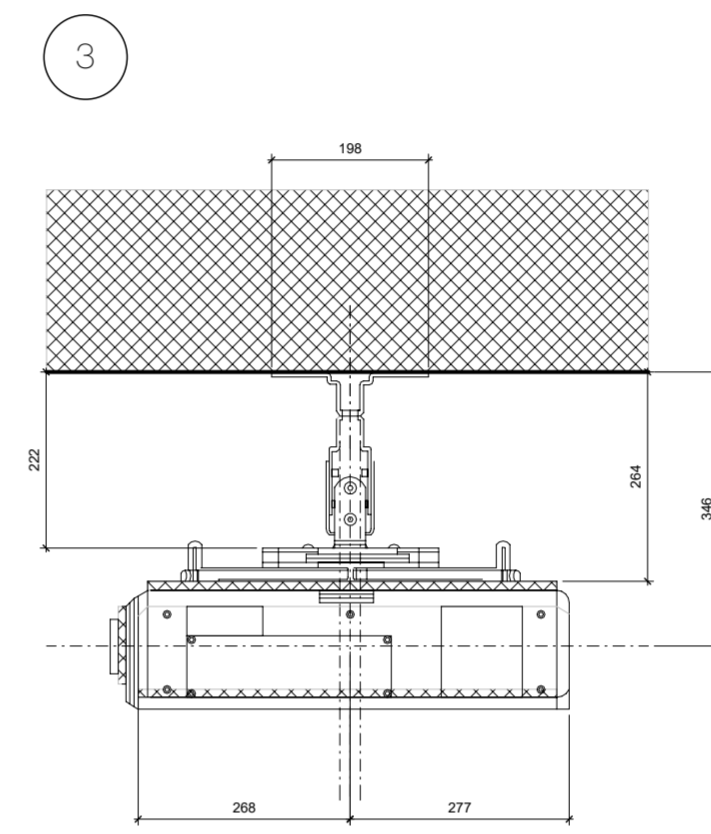
Technical and materiality

DETAILED AREA

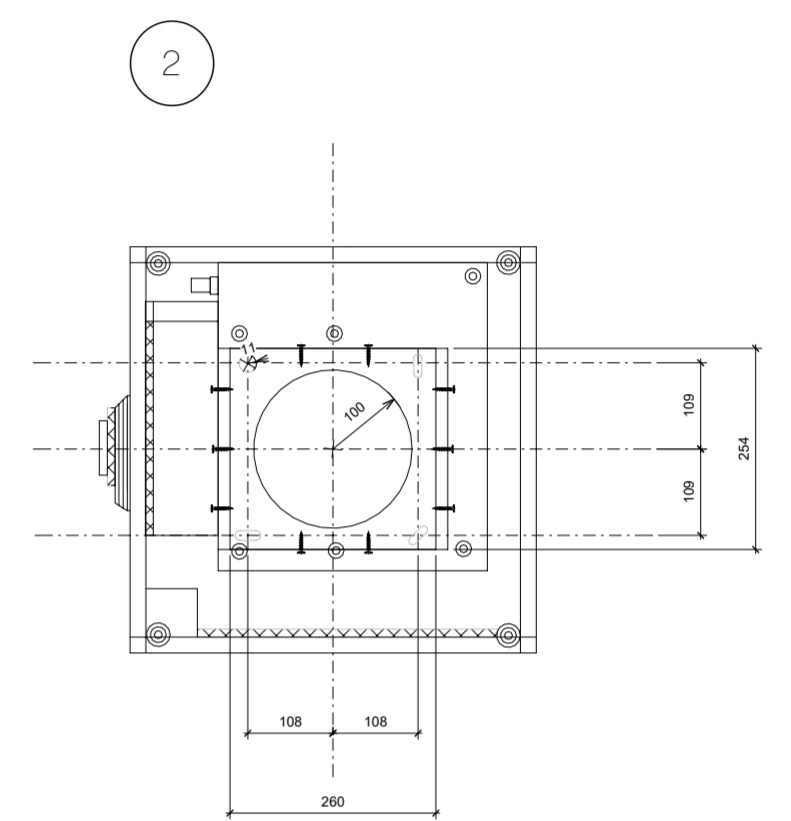
pendant light fixture
1:10 @ A1



section
1:20 @ A1

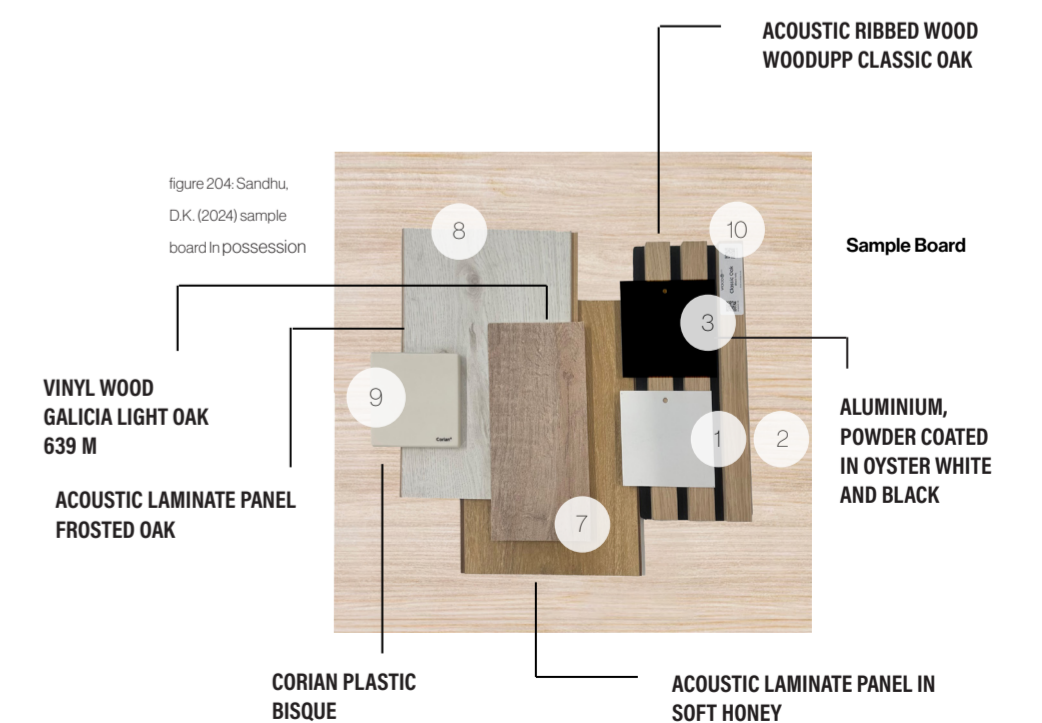
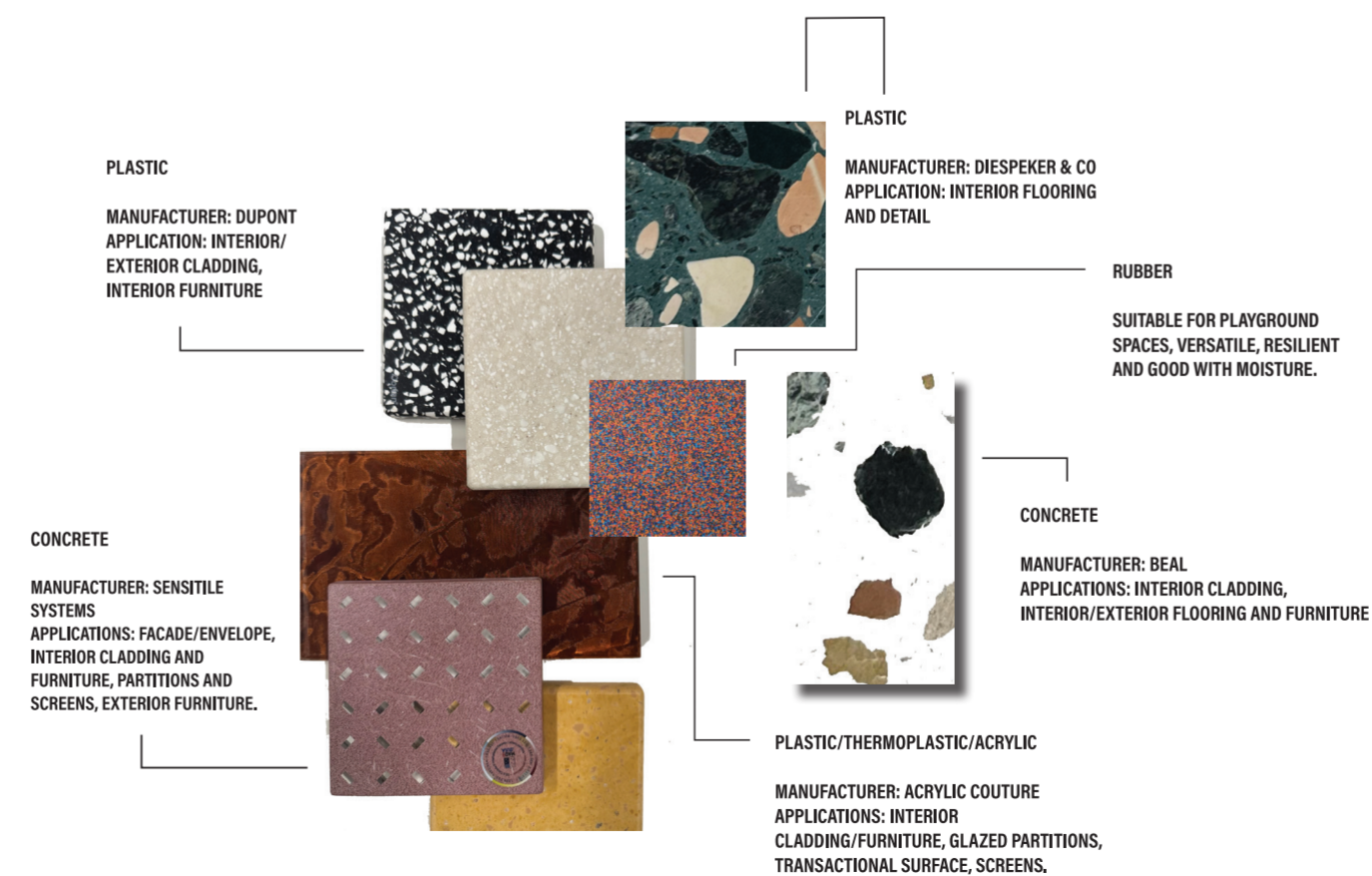
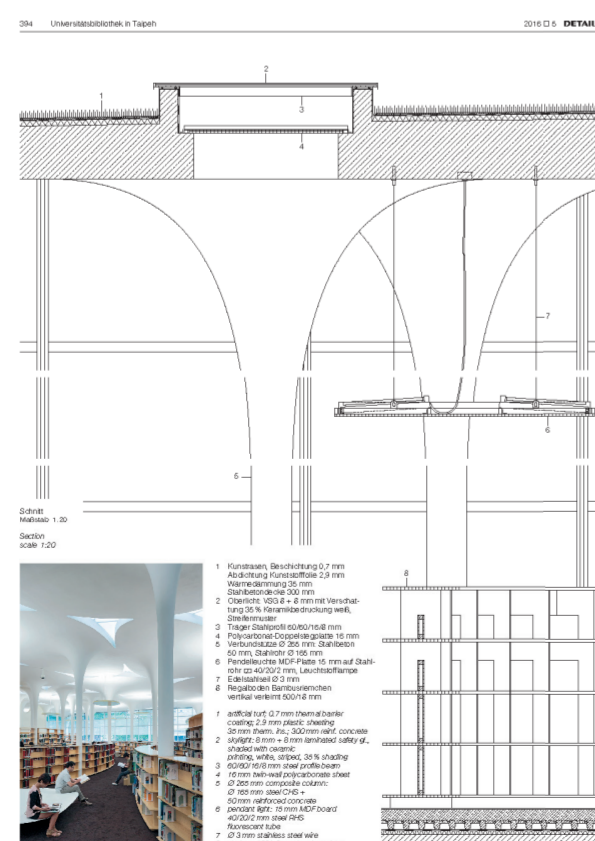


projector elevation
1:5 @ A1



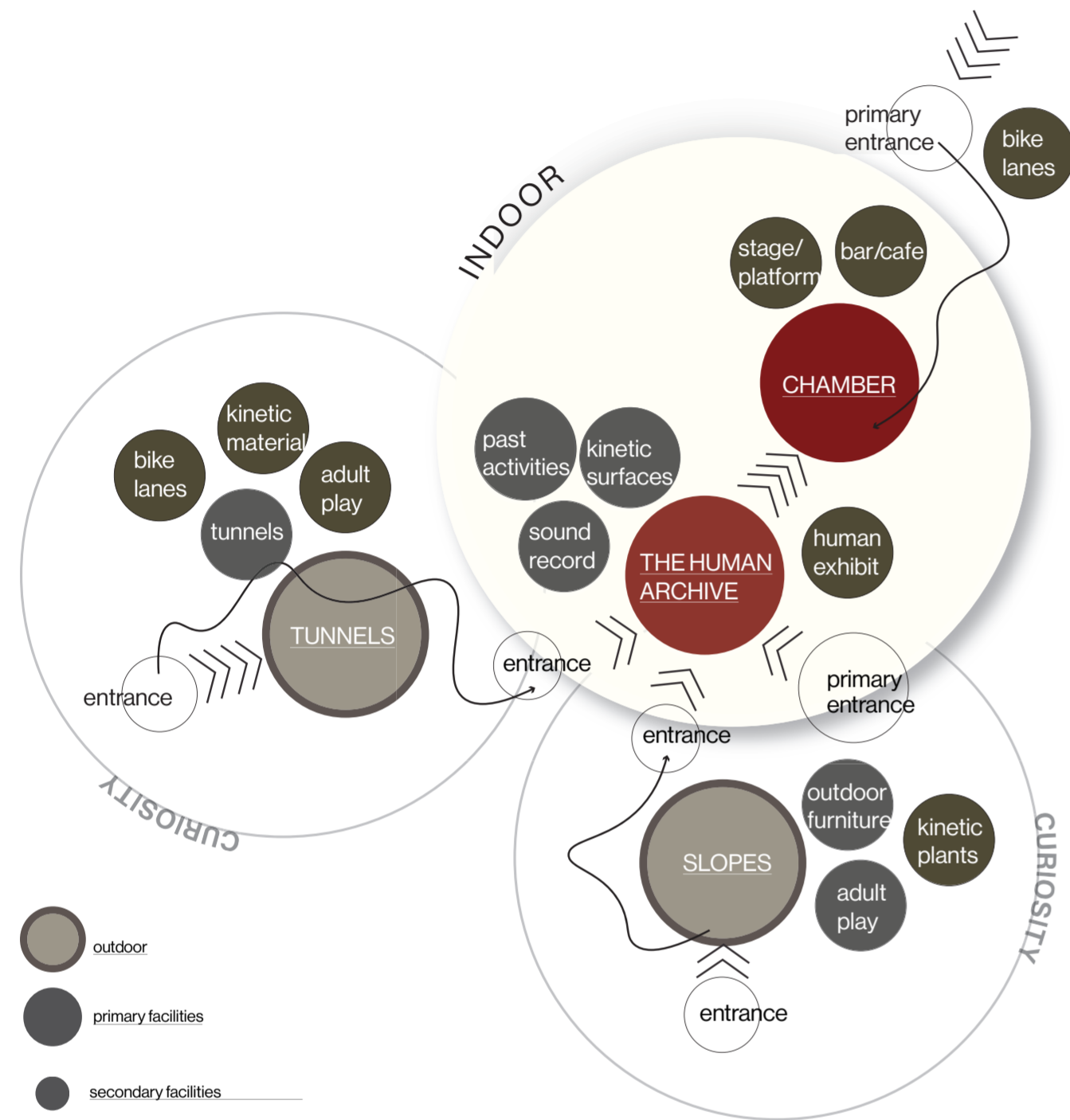
attachment plate
1:5 @ A1

- 1 ceiling
- 2 attachment plate
- 3 projector
- 4 exhibition wall panel
- 5 ground floor
- 6 wall
- 7 user



Be her Muse

A connection park for the curious and playful residents to encourage unlikely encounters as a social catalyst and vessel of memory.



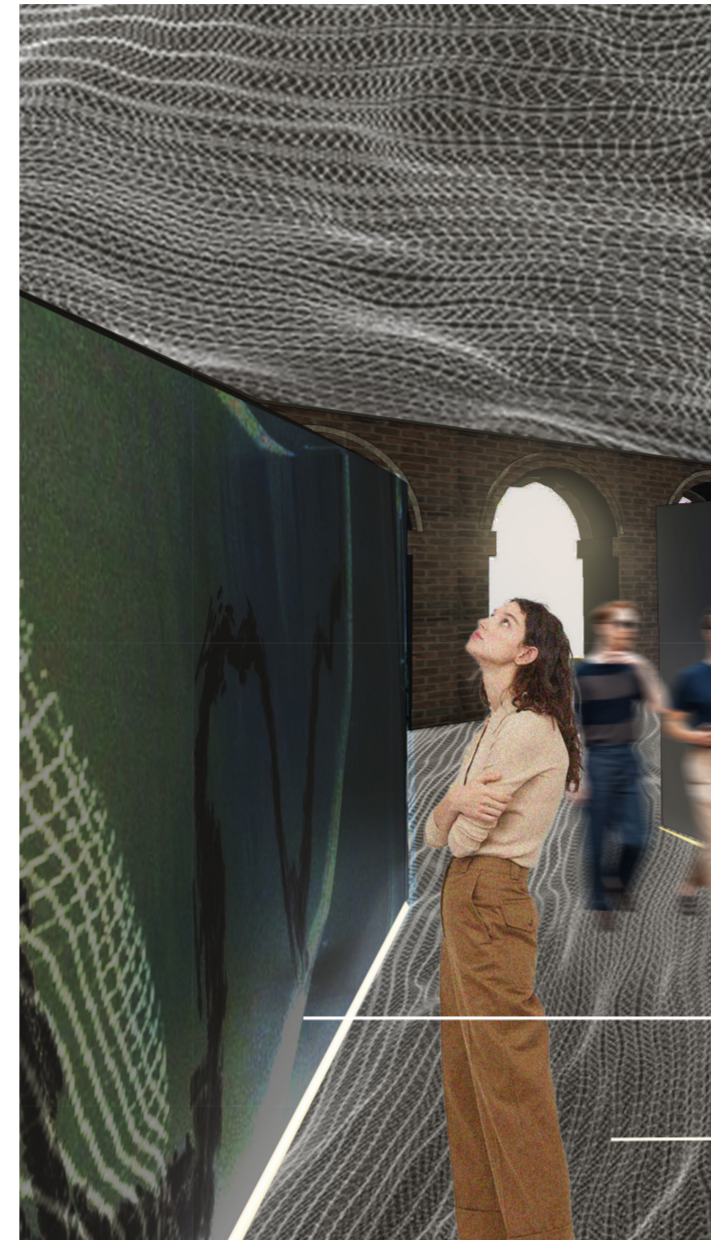
- outdoor
- primary facilities
- secondary facilities
- secondary facilities
- entrance/exit
- directly related t
- direction of travel

Operation of the scheme

The scheme functions starts from the outside of the building, where users are expected to encounter tunnels and slopes of playful and curious interventions to lure them towards the area.

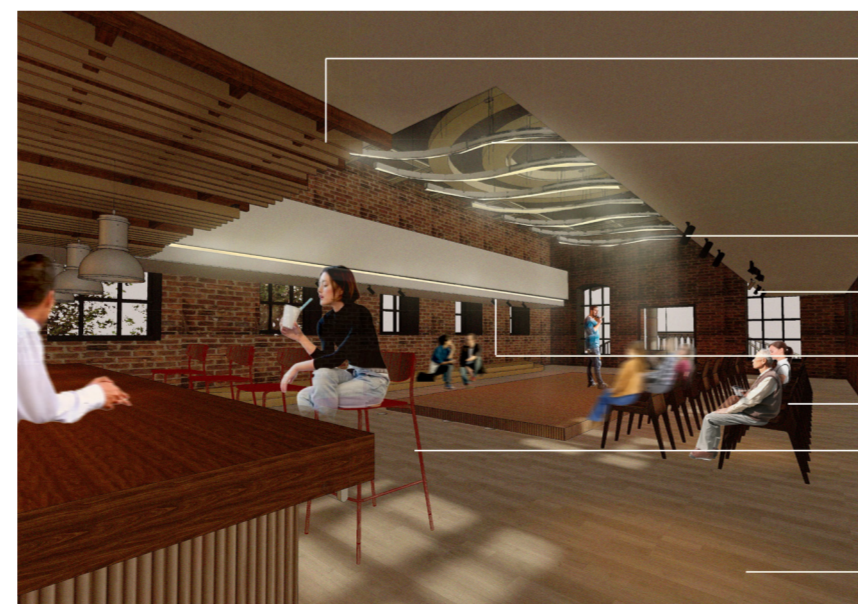
Once they are here, they will be invited to explore the human archive, which is the exhibition of human activity. This includes projections and artwork that interacts with the users, and celebrates residents and visitors alike as the user is the reason these spaces are activated. Thereby, sparking intrigue and conversation to encourage people to not only appreciate one another, learn about each other and form long-lasting relationships. The building is alive and is the third actor in the formation of these partnerships.

As these partnerships are formed, they are intrigued to come for rotational events and discussions in the chamber which functions as a performance space for expression of residents and visitors alike - a place where bonds can not only be fostered but for conversations to thrive and form deeper connections.



Human archive exhibition visual to showcase the atmosphere of projections in this light and projection show.

figure 201: Sandhu, D.K. (2024) annotated diagram of human archive [illustrator, revit, photoshop] In possession of: the author.



Chamber Room on the first floor, showcasing a visual of these fixtures, materials and atmosphere.

- 9
- 8

- 10
- 1
- 3
- 2
- 9
- 6
- 5
- 7

figure 237: Sandhu, D.K. (2024) ground floor plan [revit] In possession of: the author.

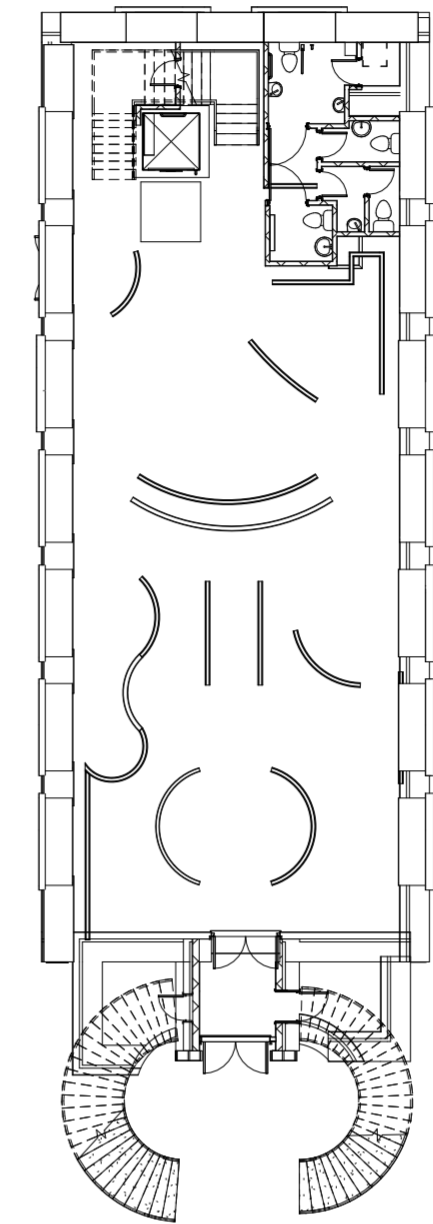


figure 240: Sandhu, D.K. (2024) first floor plan [revit] In possession of: the author.

