



台州當代美術館

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TAIZHOU CONTEMPORARY ART MUSEUM



MEET THE ARCHITECTS

Liu Yichun and Chen Yifeng, principles of Atelier Deshaus Architecture, along with, Shen Wen, drafter, not pictured are the Design Team of the Taizhou Contemporary Art Museum located at the Shameng Food Warehouse, Fengshan Road, Jiaojiang District, Taizhou, Zhejiang in China. image courtesy of <https://www.archiposition.com/items/20190307011840>



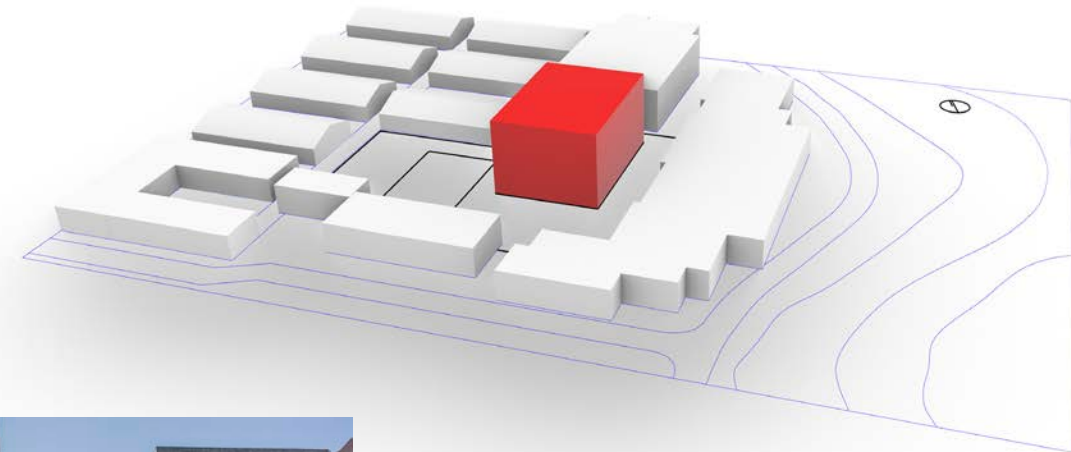
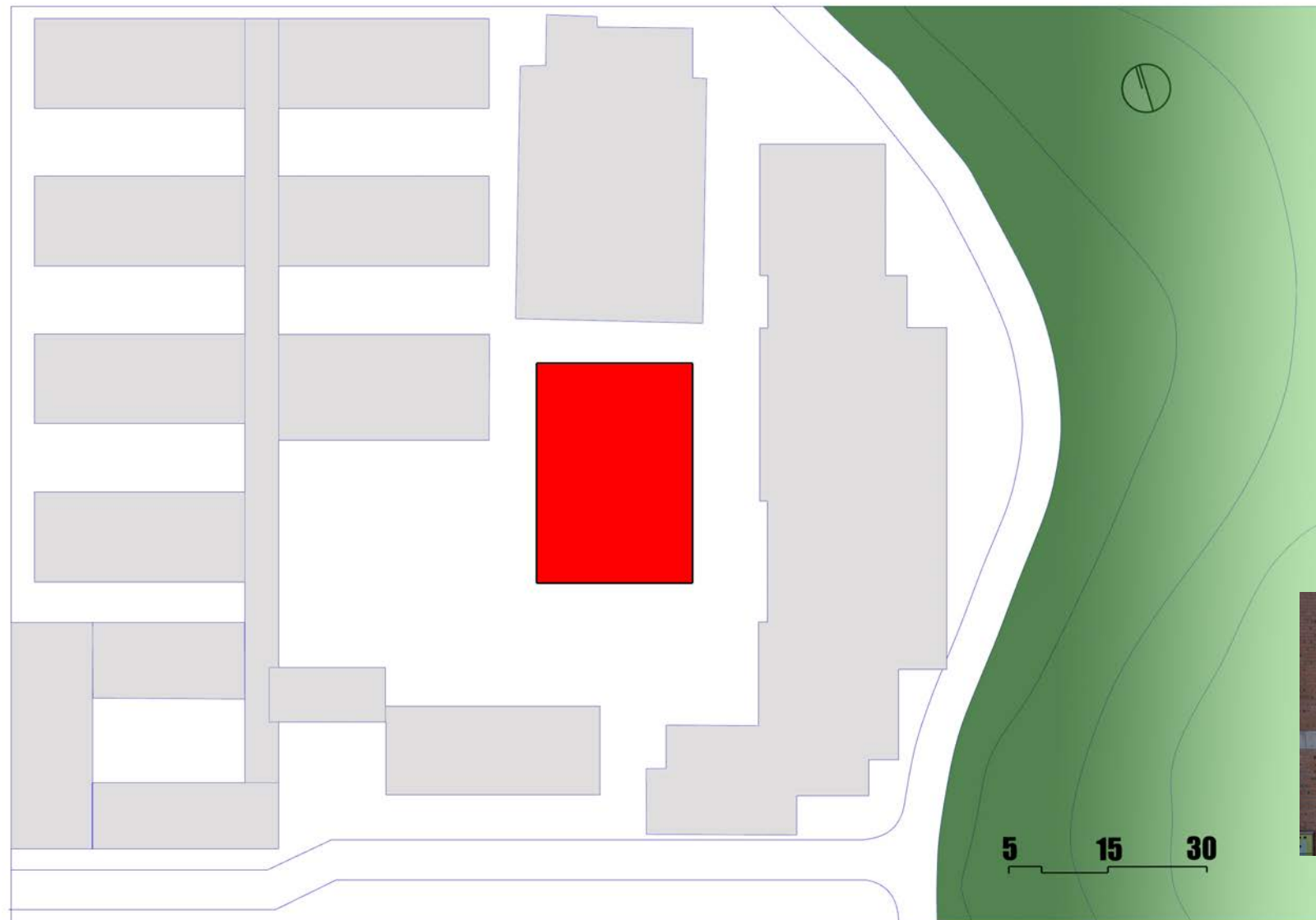
ATELIER DESHAUS

Liu Yichun and Chen Yifeng founded Atelier Deshaus in 2001 and have won many notable projects such as the Qintai Art Museum in Wuhan, and the Golden Ridge Upper-cloister located at the foot of the Great Wall in Beijing. Pictured above is their Atelier Studio. Image courtesy of <http://www.deshaus.com/En/Index/about>



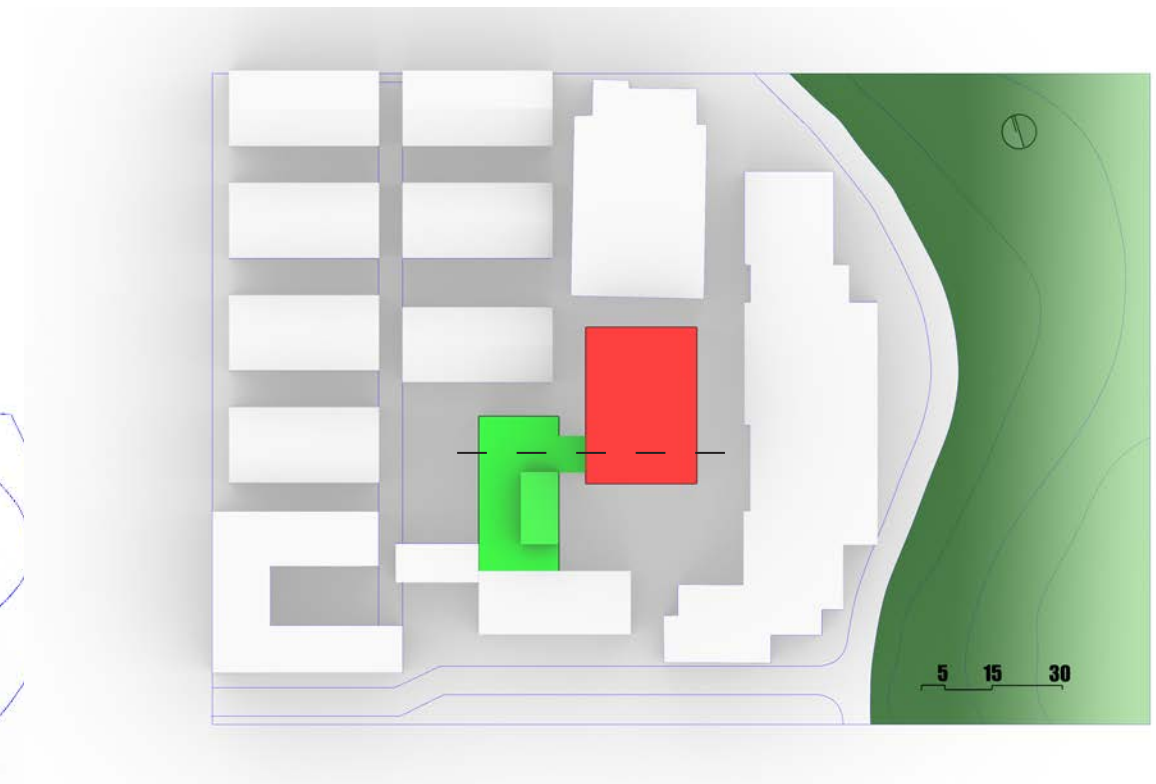
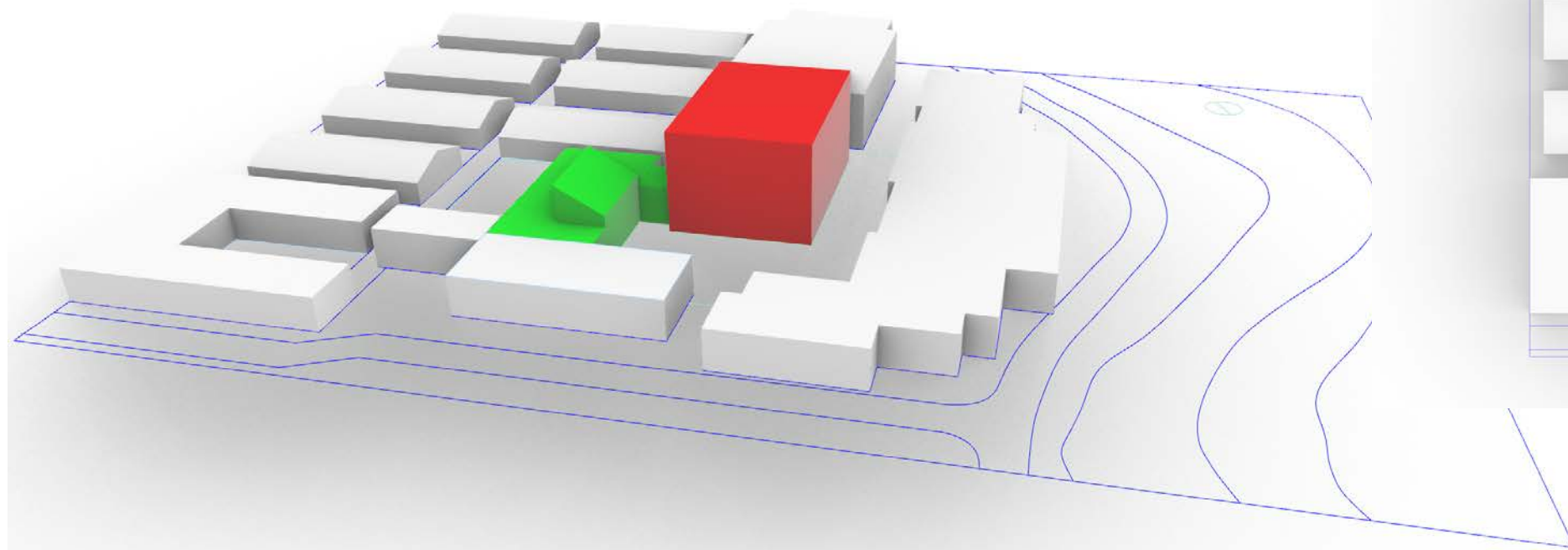
SITE LOCATION

Taizhou museum is at the heart of an abandoned industrial park known as the Shamen Grain Depot Cultural and Creative Park. Almost immediately to the east is the base of a mountain range which the museum utilizes as part of the visitors experience. The site was chosen as part of a conversion project where industrial buildings are transformed into cultural facilities. satellite imagery courtesy of Google Maps accessed 04/30/2020.



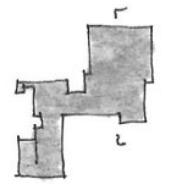
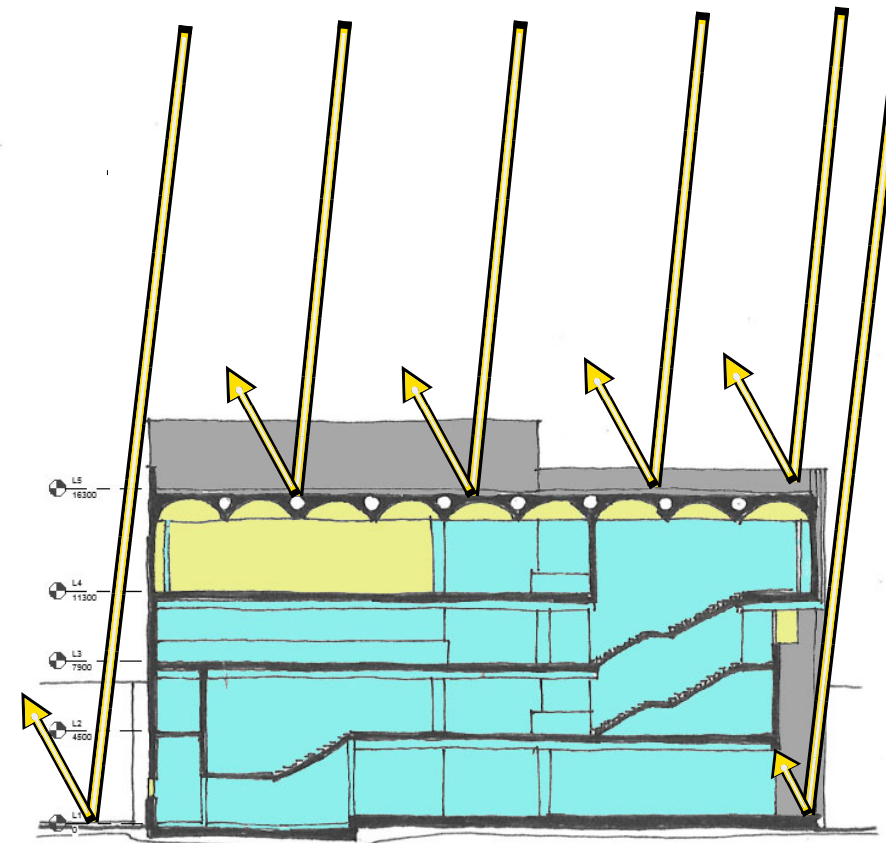
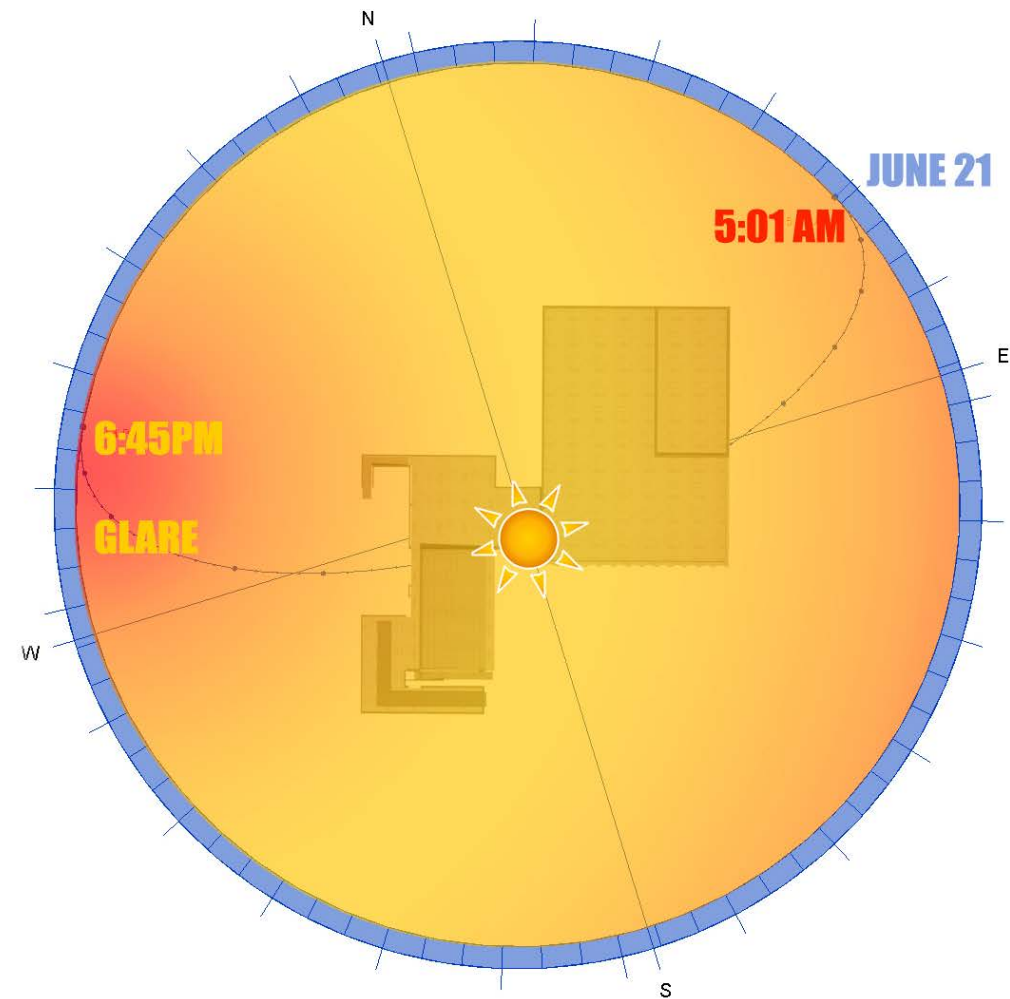
FORM

The museum takes form in the shape of its neighboring buildings as a rectangular prism or cuboid, however it will be taken to new heights establishing a dominance among its neighbors. The color of the building comes from its texture and material which is concrete that has been formed with wood which gives it a light grey to dark grey appearance with scores from the forms left unsmoothed in their rough state creating a bold utilitarian dense and heavy appearance. image courtesy of <https://www.archdaily.com/>

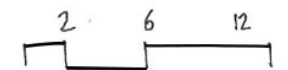


ADDITION

The museum has taken form and now gets an adjacent space which will be the entrance and greeting area in a linear fashion with the axis through a common hallway space which serves as a link between the museum and entrance.

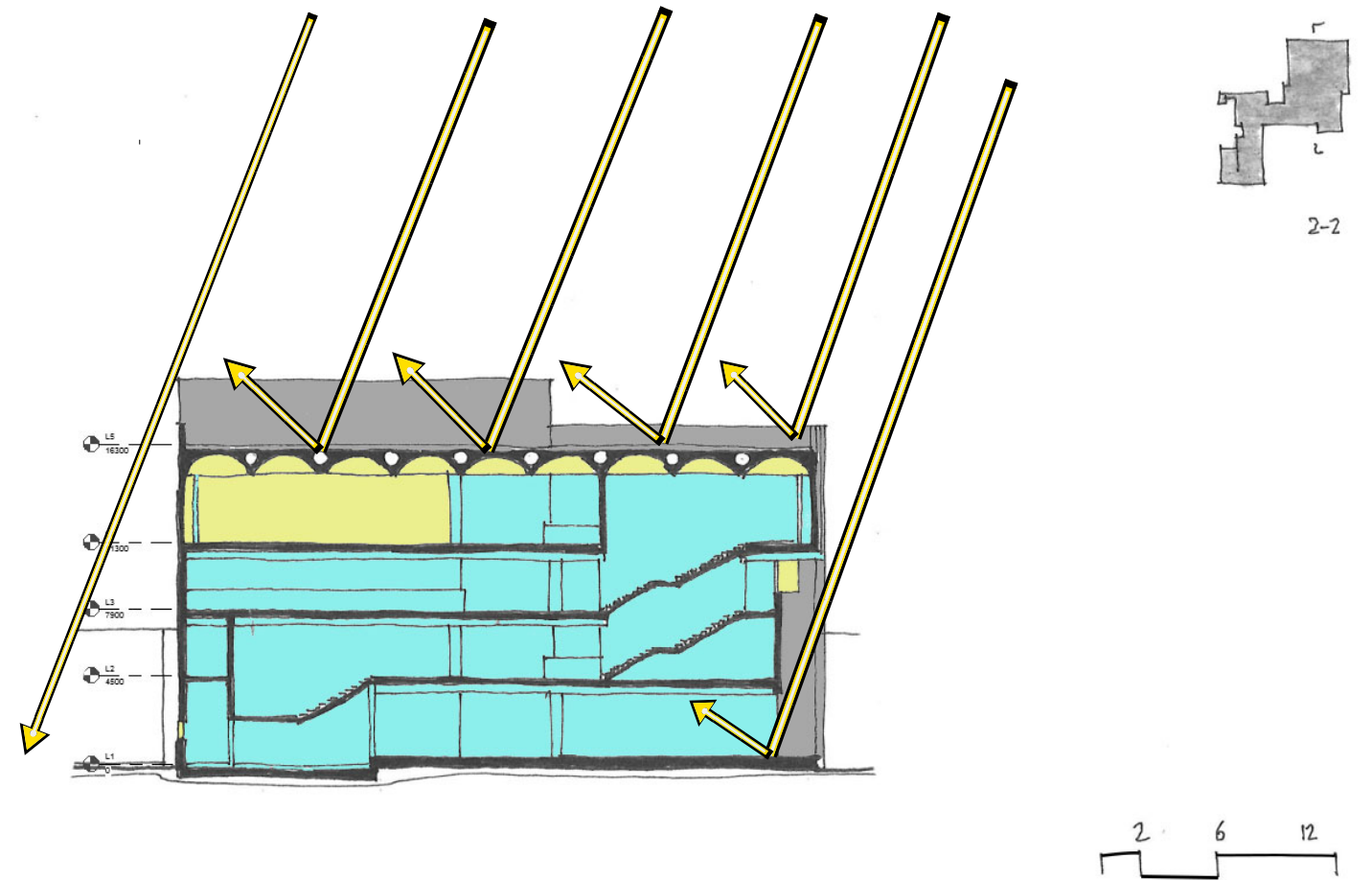
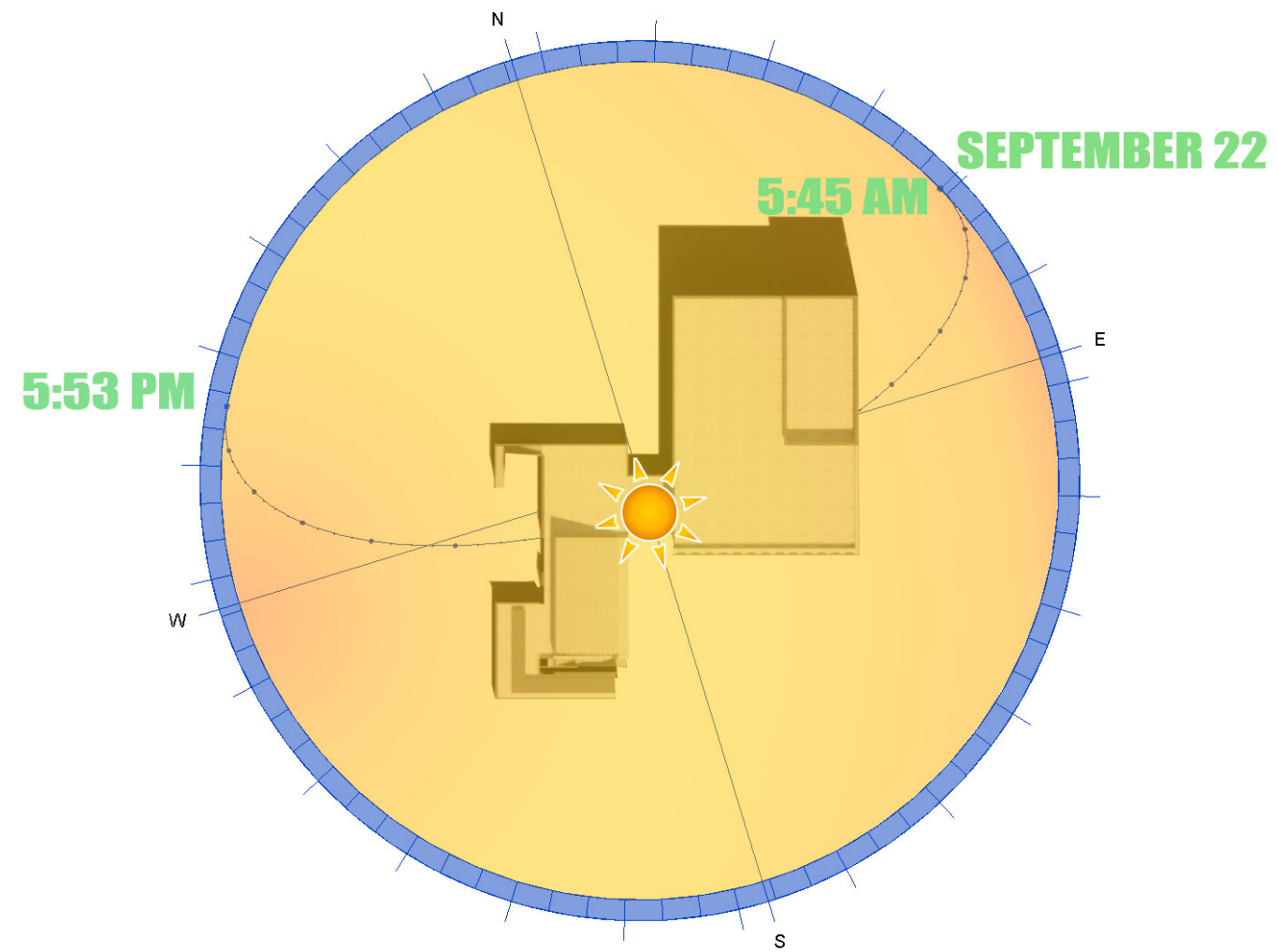


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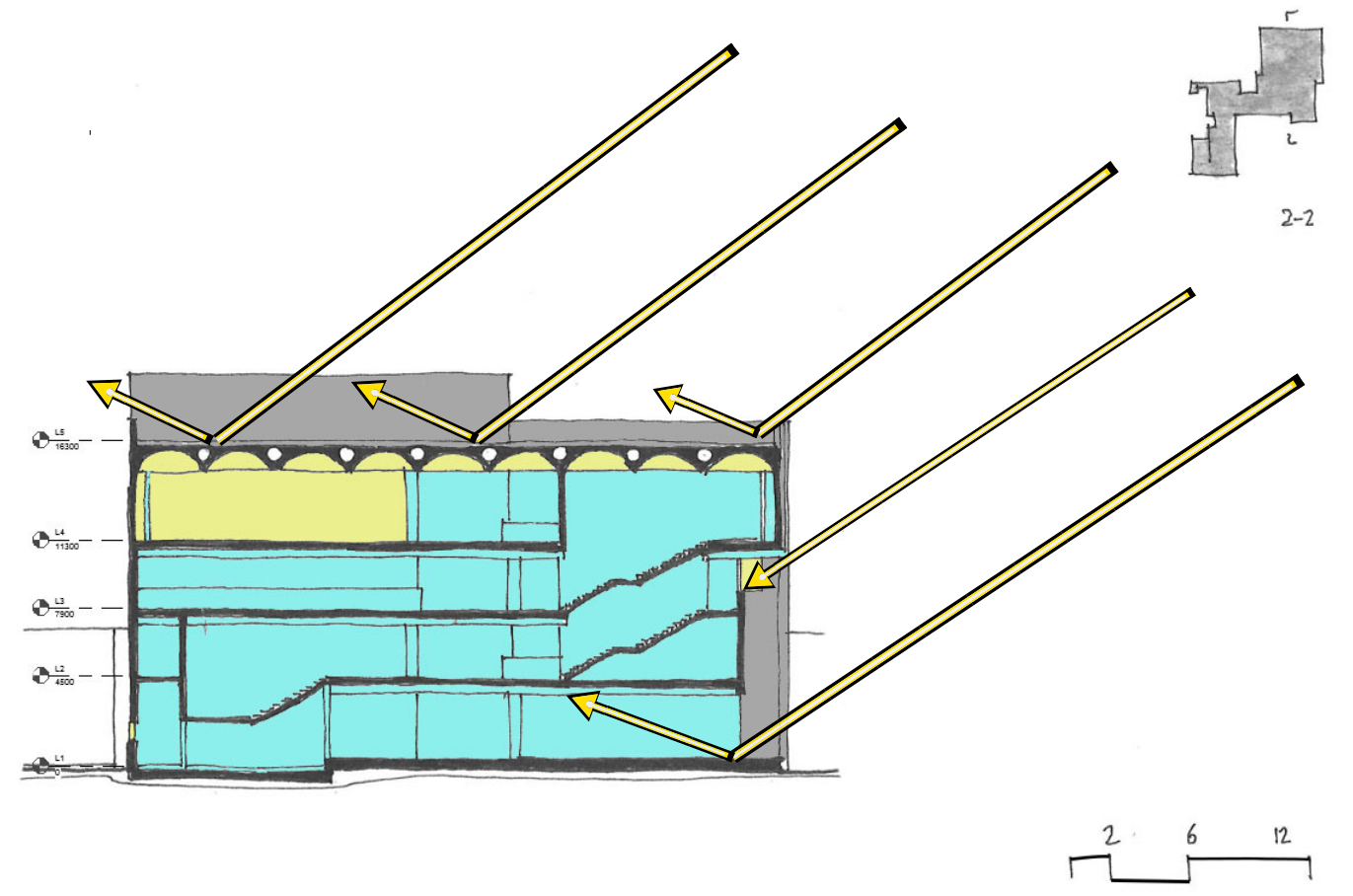
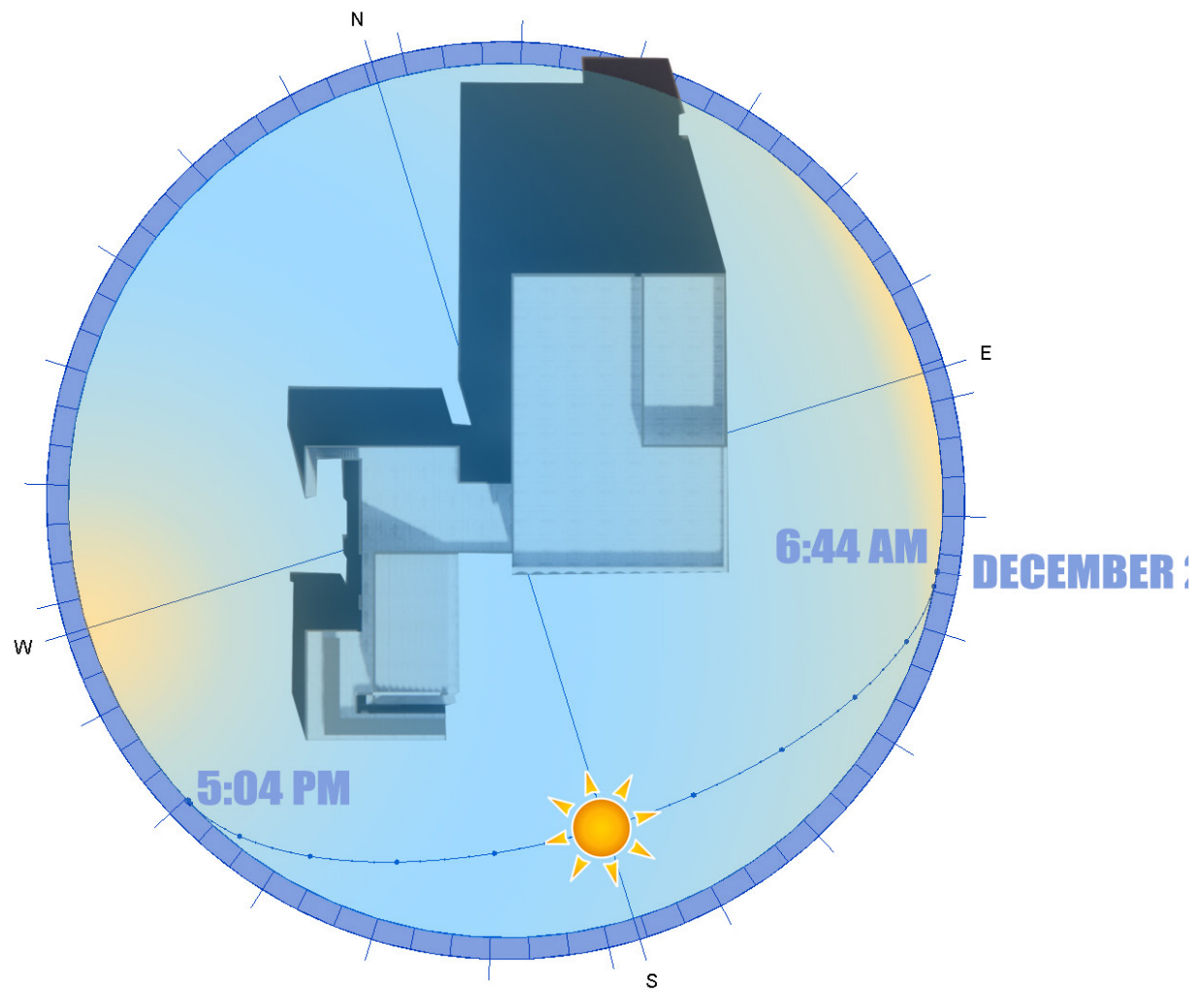
SUMMER SOLSTICE

The museum is situated well for the summer solstice in June with very little of the harsh rays able to find their way in the gallery areas. The Sun's light rays at 12 noon are nearly at a 95 degree angle from the horizon in the south. The main facade on the front of the building faces 17 degrees southwest which is nearly ideal. The barrel vaults on the top floor run east and west and therefore catch a minimal amount of the harsh summer rays.



FALL EQUINOX

The museum should be a delight in the Fall Equinox since the light is still mostly reflected by the concrete walls of the gallery's viewing areas. The Sun's rays travel at this time of year at about a 62 degree angle from horizon in the south with very little of the harsh rays able to find thier way in the gallery areas.



WINTER SOLSTICE

The museum is designed to keep harmful ultra violet rays out so, during the Winter solstice some of the warm light can enter in the south, it is minimal. The deep facade awning blocks all of the direct light on the second floor. The first floor allows some light and should be for exhibits of and artwork for short display times. The light rays in the winter are at about a 37 degree angle from south to north.



MORNING LIGHT

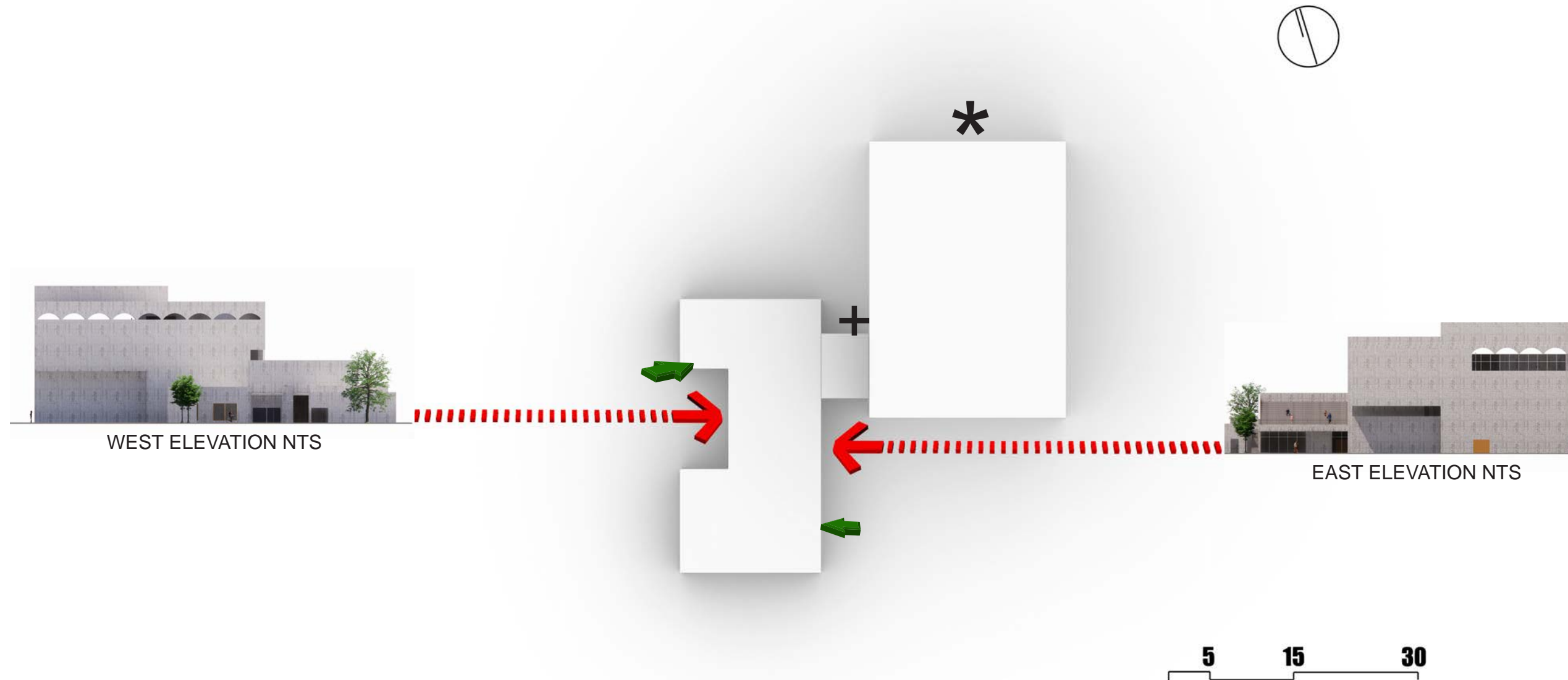
Early in the morning there is a brief period when the Sun peaks over the neighboring mountain to the east. The mountain has been estimated to be approximately 60m higher in elevation than the ground level of the museum. The rendering (top right) shows the East-West barrel vaulted ceiling on the top level of the museum. satellite imagery courtesy of Google Maps accessed 04/30/2020.



SUNRISE IN THE UPPER GALLERIES

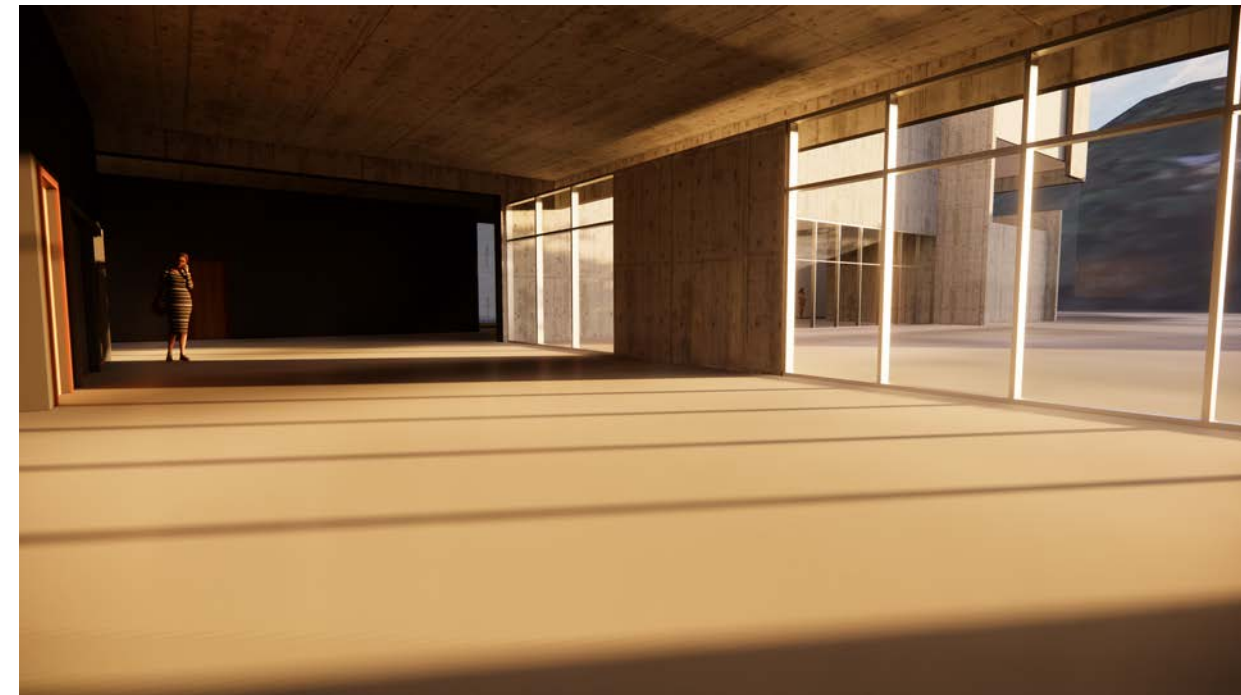
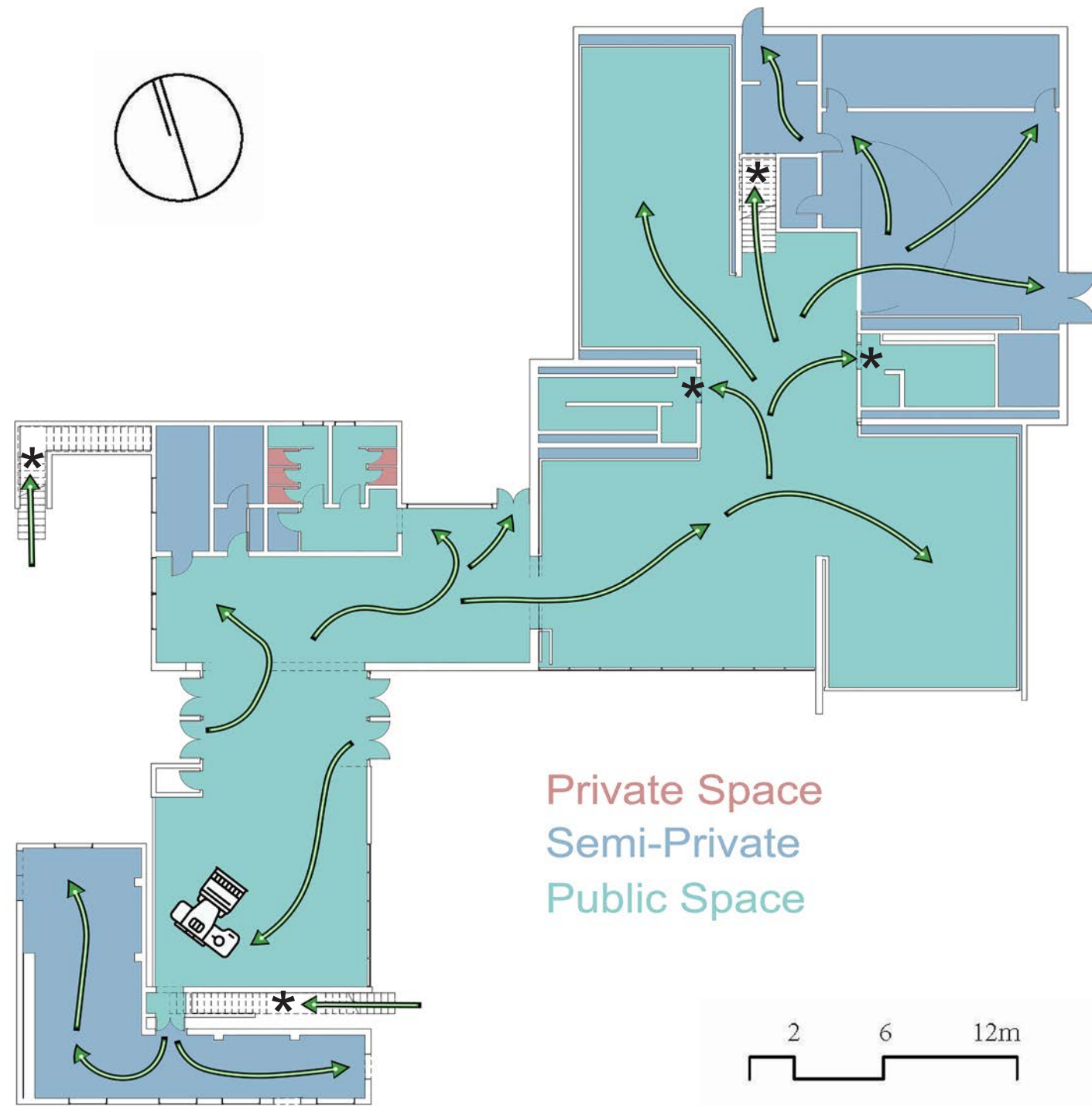


SUNSET IN THE UPPER GALLERIES



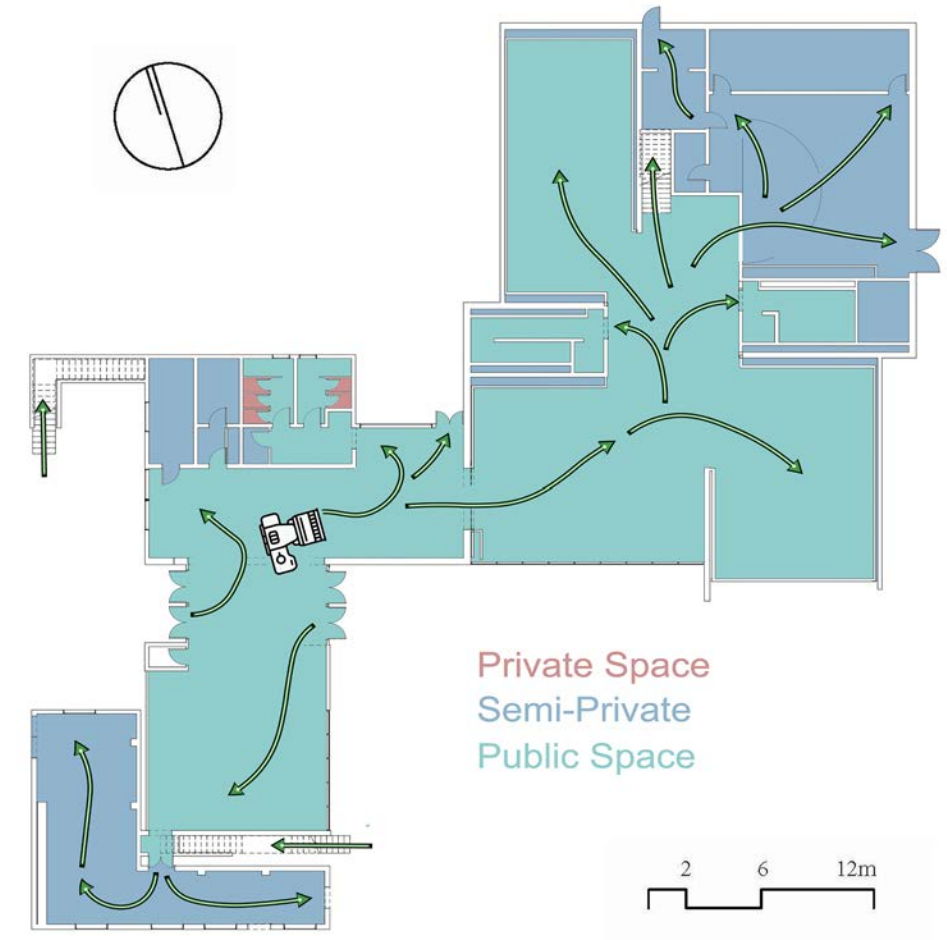
INGRESS

The museums' circulation begins with the ingress on the first floor (red arrows) which is chosen to be from a small plaza on the southeast and also from a small boiler area on the west which has been preserved from the old building. Both entries enter into a combination reception area and cafe. The green arrows indicate the location of two outdoor stairwells up to level 2. The Plus sign indicates an emergency exit and the asterisk indicates a private passage door for easy outside access to a utility room.



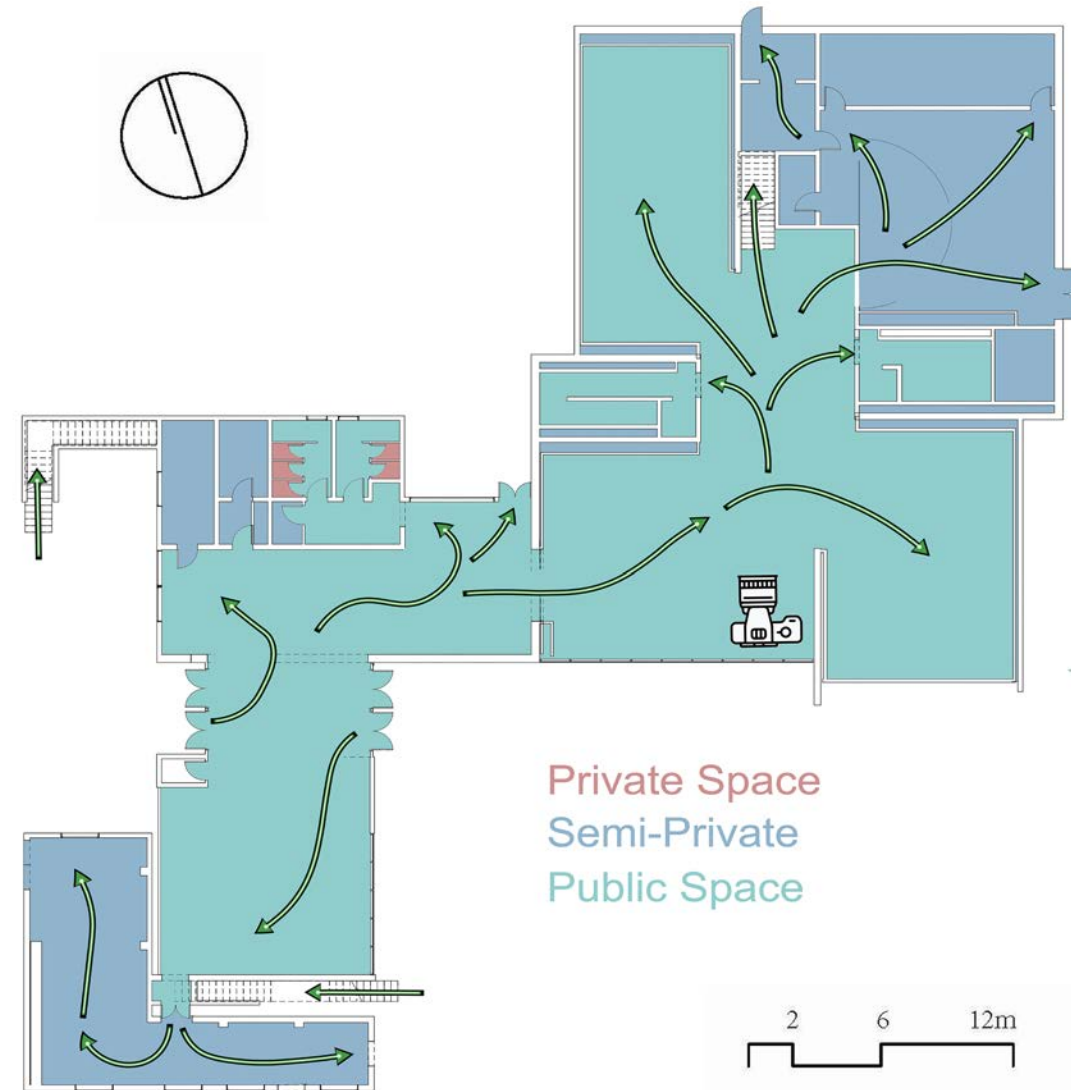
CIRCULATION

The museum horizontal circulation is designed is enclosed in the gallery and also in the reception area with an enclosed corridor connecting the two. Movement can be pretty much random and is level until meeting the stairways. Vertical circulation is designated with an asterisk. Rendered image captures the reception area early morning with mountain range in the distance which would be partially obscured by neighboring buildings.



GALLERY ENTRANCE

The museums' circulation continues with the ingress through the entry hall and the visitors first glimpse of the gallery areas. The ceiling height and widths of the walls appear to be in Fibonacci proportions. The connection between the reception area and galleries becomes apparent by now. The first appearance of the barrel vaulted ceilings comes also into view along with thier unique lighting integrated into the concrete arches as illustrated in the rendering.



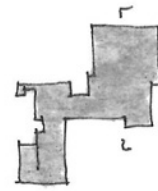
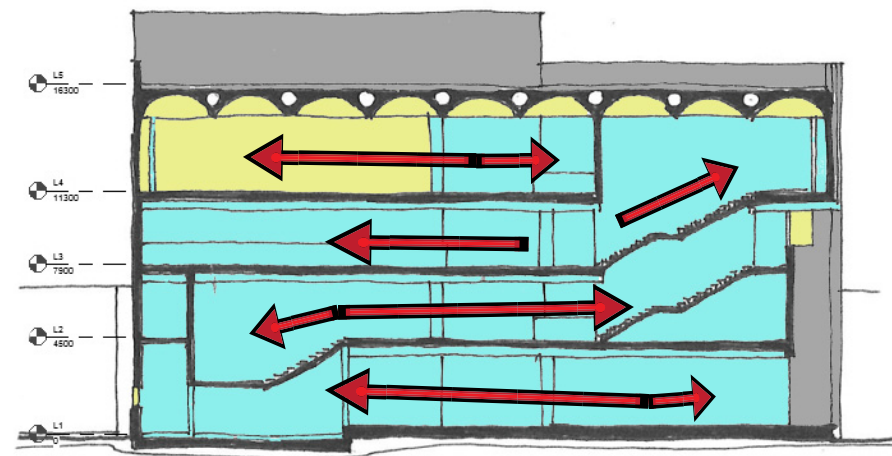
GALLERIES LEVEL 1

Standing just in front of the museum's south windows looking north we can see tremendous ceiling vaults above which seem to have all their weight on this single steel column support. Ahead in the distance is a mysterious stairwell leading up. The museum actually has a relatively small footprint for a museum and the architects have overcome that obstacle by adding many levels. Notice that the stairs only rise a half level in the north direction and not too easy to distinguish is the fact that they are on a smaller than average slope, making the transition between levels slower and easier for the visitor. image courtesy of <https://www.archdaily.com>

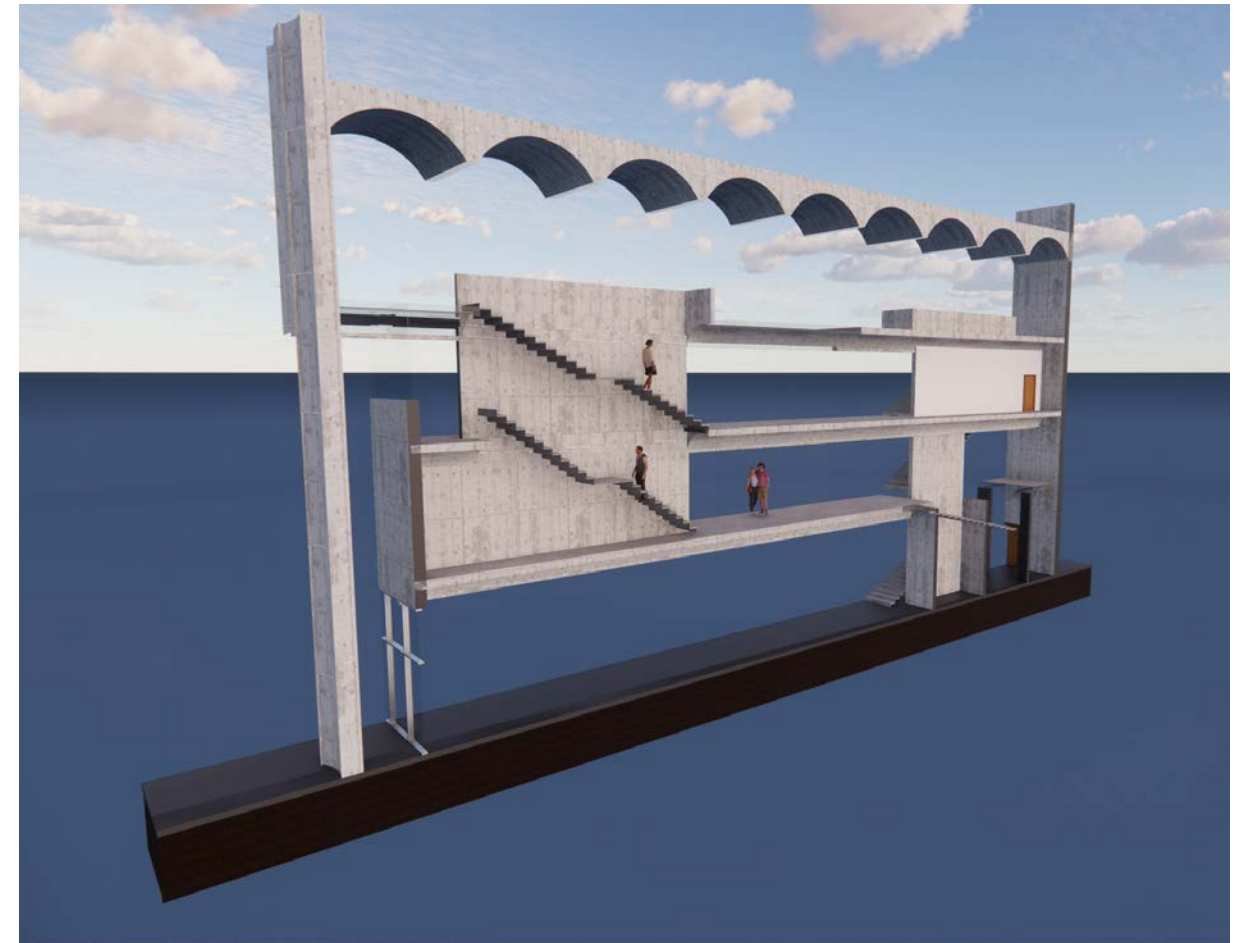
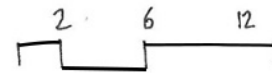


MATERIALALITY

The museums' material character is shown in this gorgeous imagery as the structure was being completed. The complex patterns created by the wooden concrete forms left bare have created a mosaic for the eyes to feast upon. The vaults in the ceiling reveal the complex lines created by the arched wooden forms to give the concrete a wooden aesthetic with makes them appear as natural as the forest as if they were sculpted from trees adding a large amount of depth to the rooms.

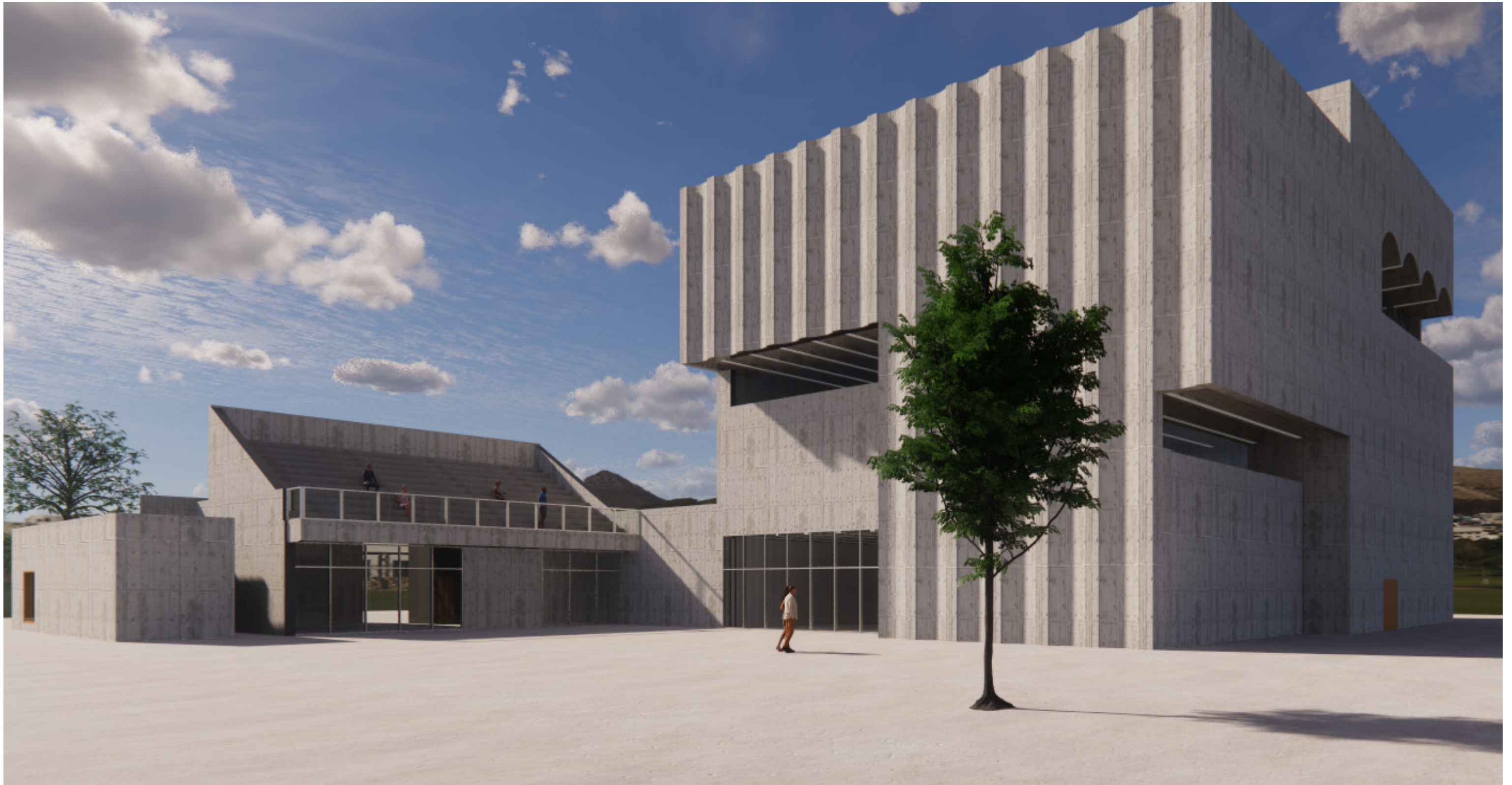


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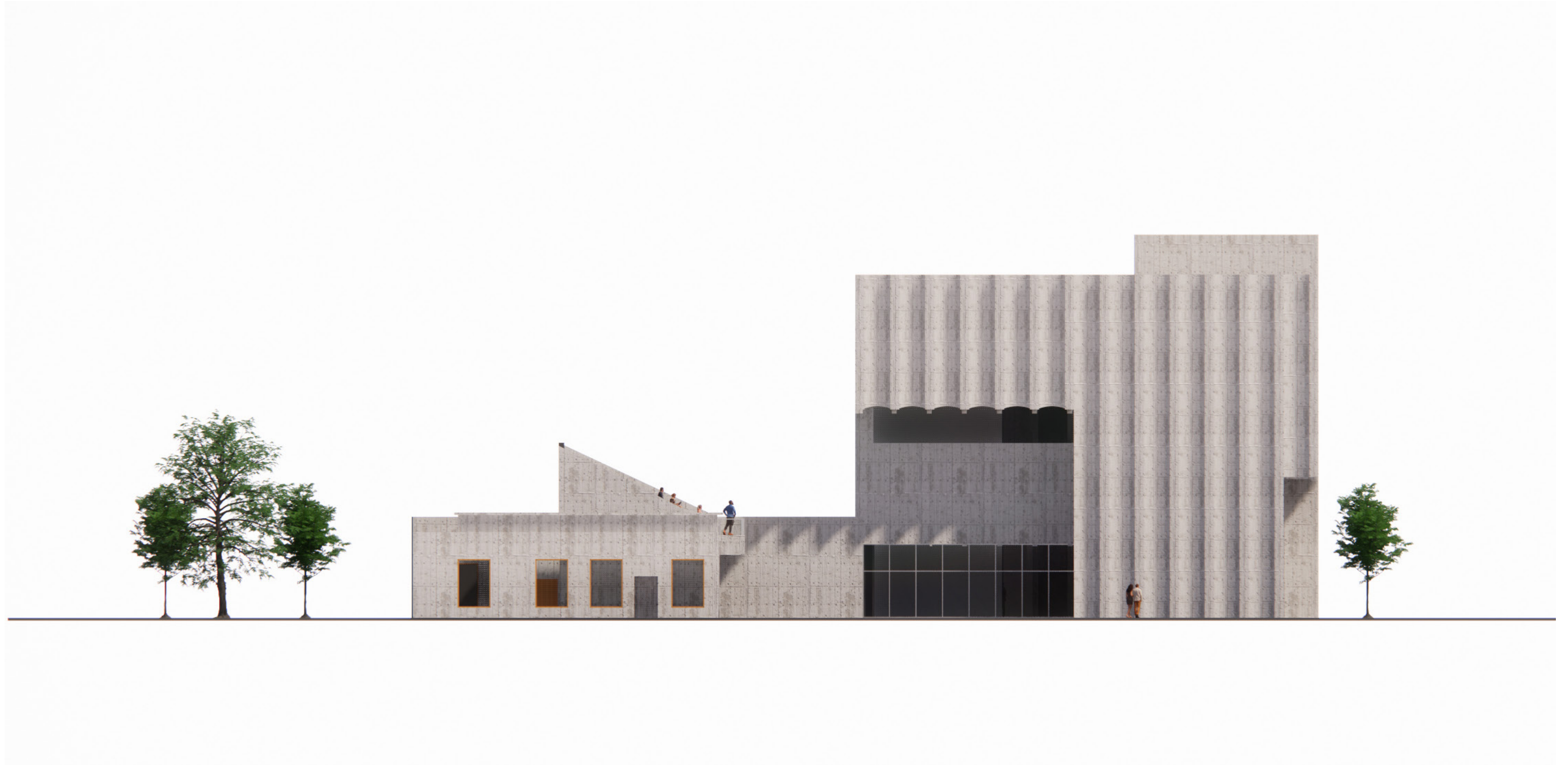


MORE CIRCULATION

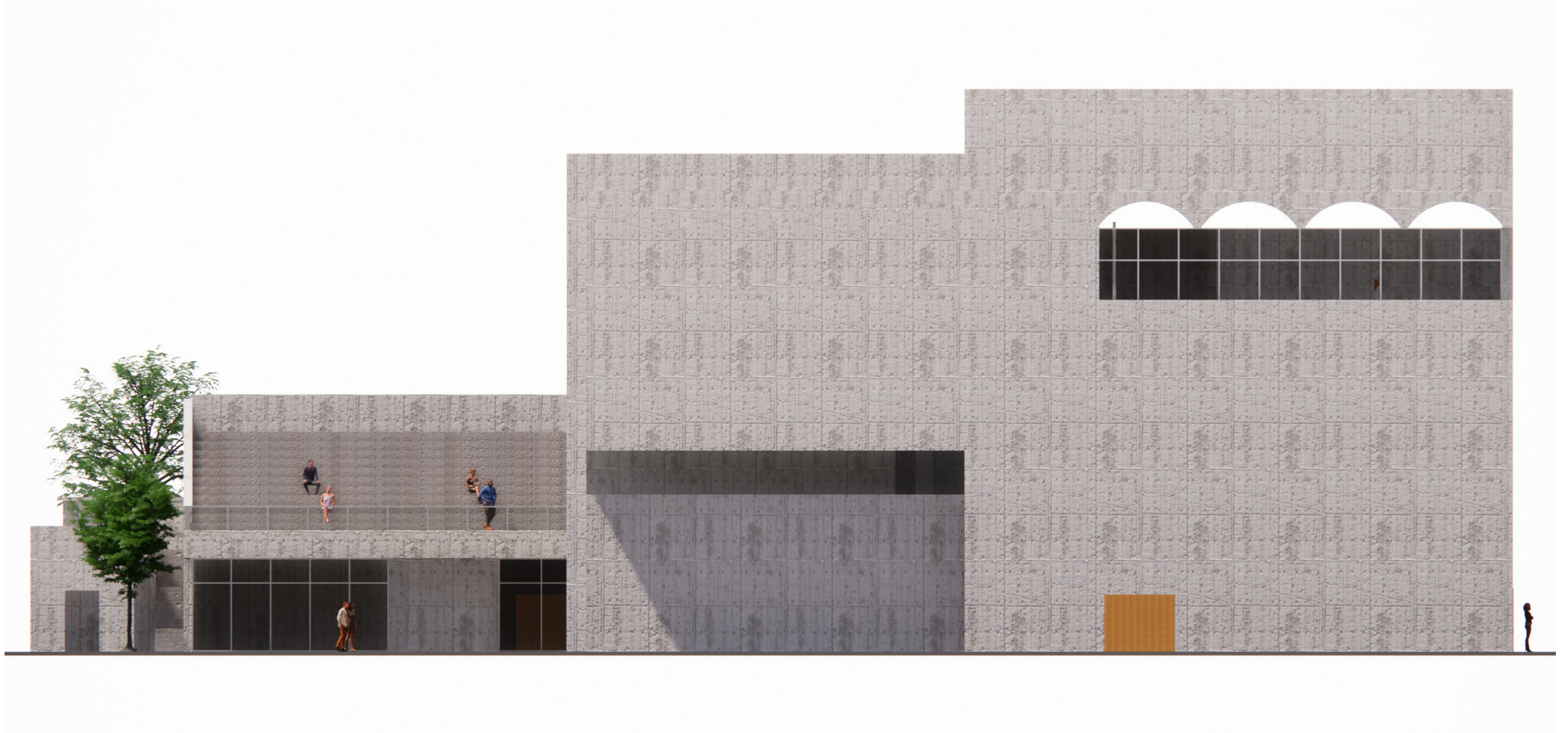
This drawing and rendering both show the circular motion through the galleries leading up to the climax of the the mountain view. This ingenious idea to give the museum a flow from one gallery to the next fullfills the architects vision and goal of spatial transparency by interlocking all the galleries the visitor feels a connection between all the individual spaces.



HIERARCHY ESTABLISHED

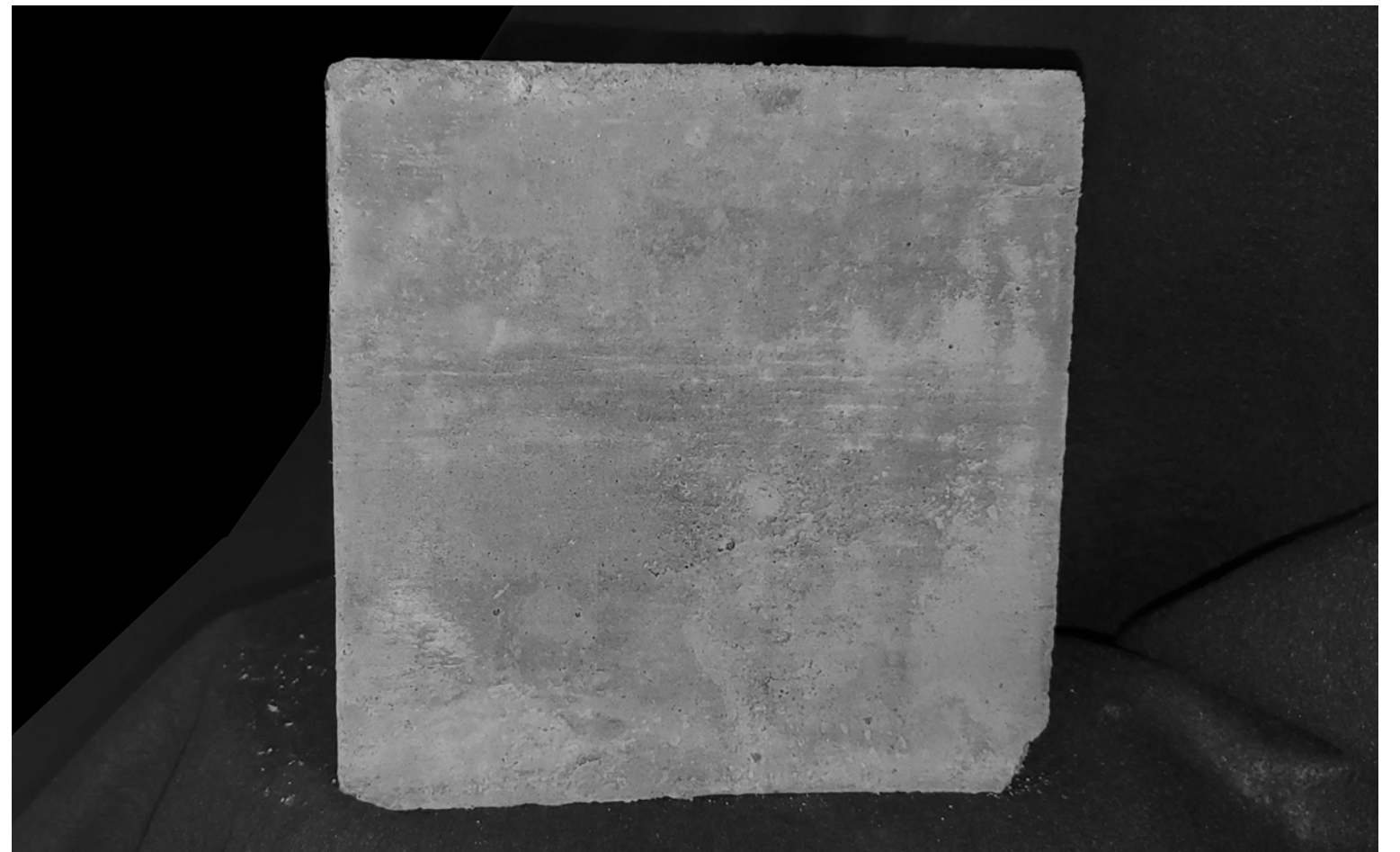
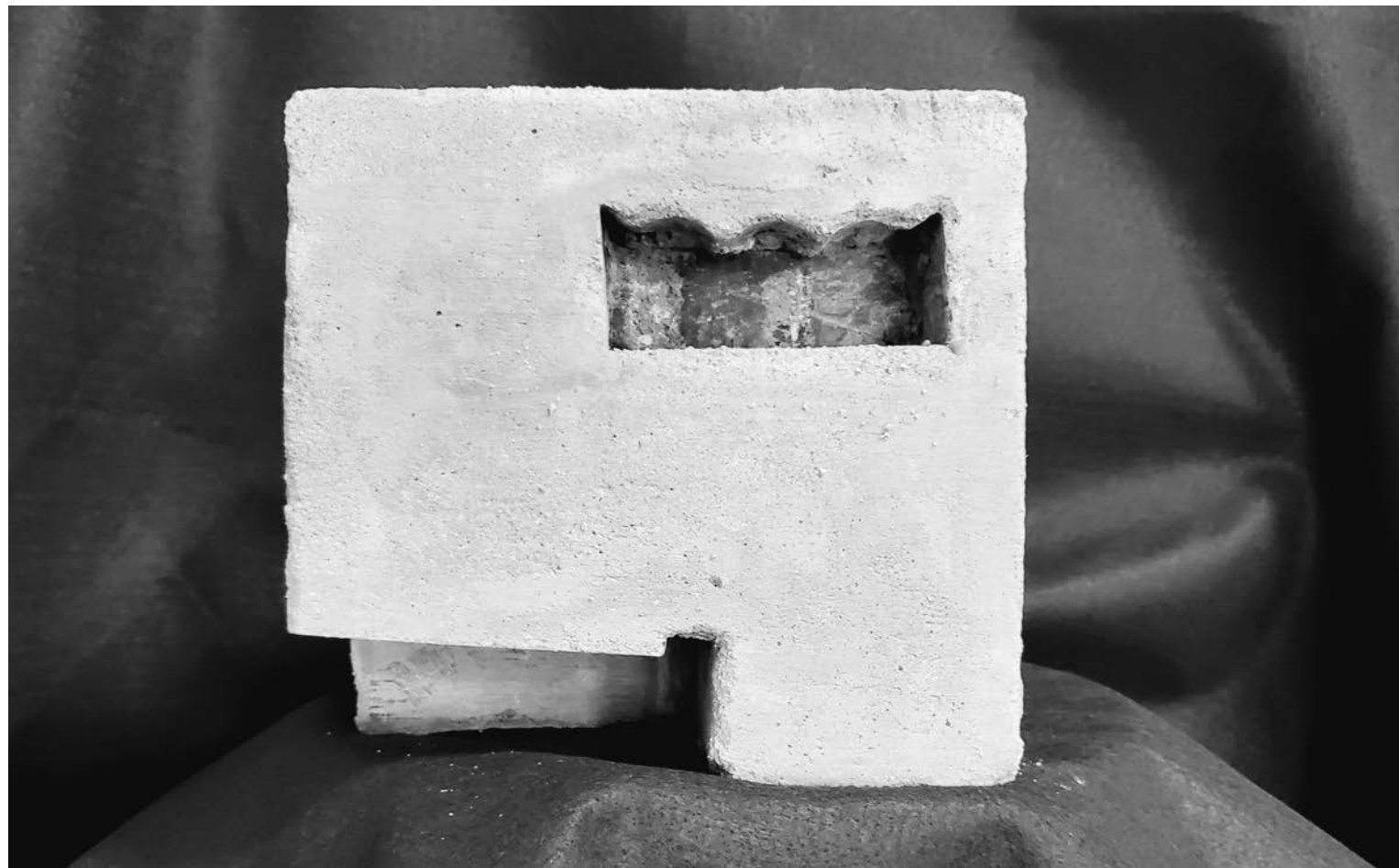
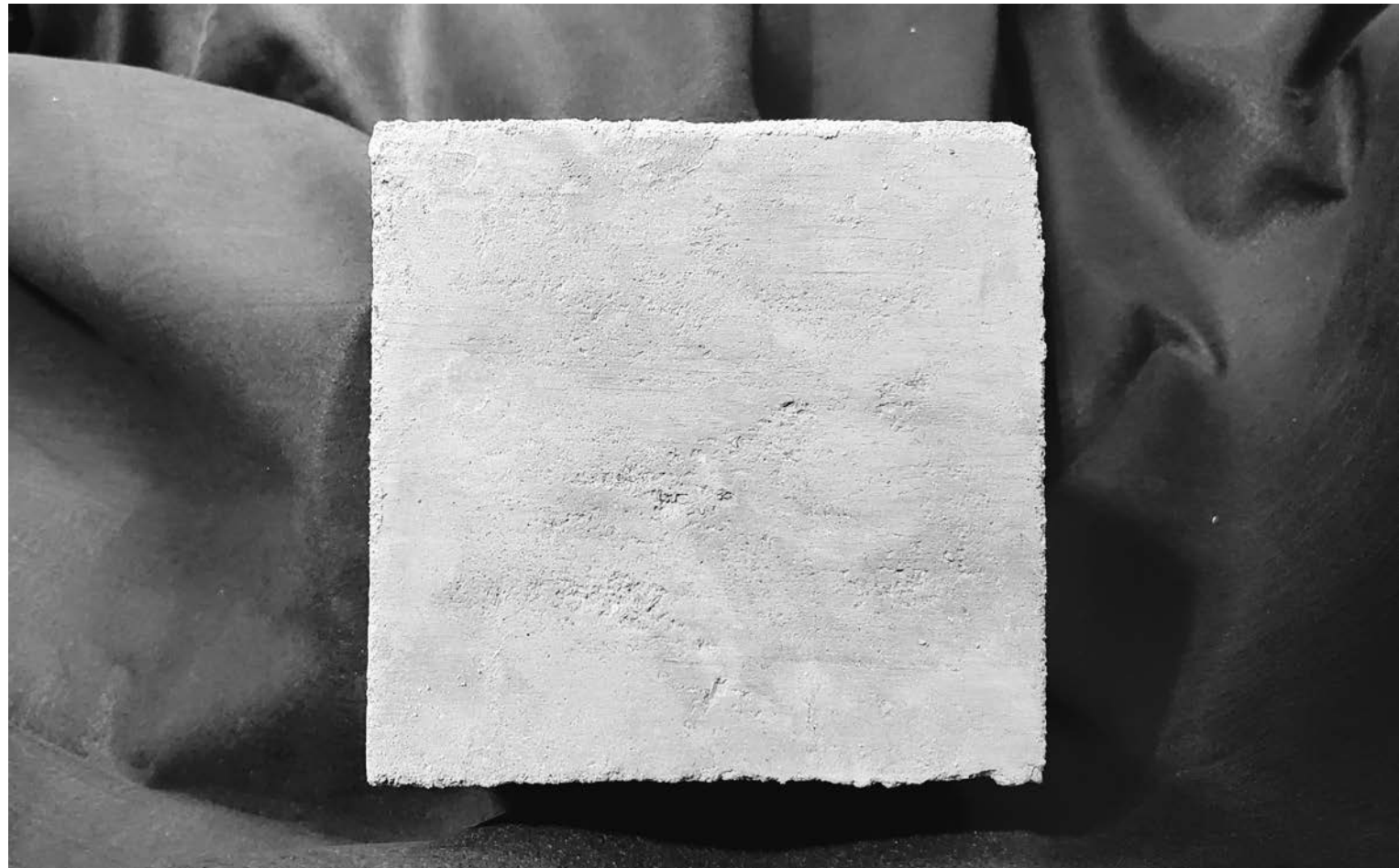


SOUTH ELEVATION



EAST ELEVATION





SUMMARY

Taizhou Contemporary Art Museum located in the Shamen Grain Depot Cultural and Creative Park, an upcoming revival of rich historic context. The museum functions as an diplomat between the old China with its long established values and the current culture of today, blended harmoniously with its neighbors and even the surrounding nature. The museum becomes dominant in hierarchy in the park and mimics the park in an unusual way. The museum holds a relatively small footprint but manages to pack in approximately 60,310 square meters of space for art exhibits. Sadly because of time, we were not able to incorporate all of the unique features of the museum such as the outdoor stadium seating for large outside events and many other details such as the indoor lighting which gives the galleries a baroque style of light. Nor were we able to go into detail about its architects Liu Yichun and Chen Yifeng and their goal of the spatial trilogy of thier work.

In the words of Principals Yichun and Yifeng, "The museum tends to form an innovative artistic spatial atmosphere through the comparison between the roughness of the cast-in-situ concrete and the exquisite space formed by the paralleled barrel vault structure. The barrel vault structure implies an integration of inside and outside, while perfectly integrating into itself the lighting system. As for circulation, the lobby (exhibition hall) connecting the square, to which the barrel vault structure directs, marks the prelude of the spatial sequence. With a helix movement the visitors ascend, layer by layer, in the enclosed structure, and ultimately reach the exhibition room on the top floor, where the prospect of Feng Mountain suddenly burst into through the opening and the orientation of the structure is also in line with the view. Thus, not only a spatial trilogy has been accomplished, but the structure orientation has firmly linked and directed to the landscape. The south façade of the museum was also disposed as a series of slightly concaved curve, as if it were the external extension of the inner vault structure, constituting the frontality of the museum towards the square. Combining the museum lobby with cultural and creative space such as café and art store, a unique place of entrance comes into being with the reservation of historical heritage to its full extent, involving an obsolete boiler, a grand tree, a bathroom and previous boiler plants. The terrace of the lobby is thus given the form of a bleacher, becoming a possible stage for potential public events in the future."

Citations

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<https://www.archdaily.com/936959/taizhou-contemporary-art-museum-atelier-deshaus/5e87b391b357653921000079-taizhou-contemporary-art-museum-atelier-deshaus-sketch>