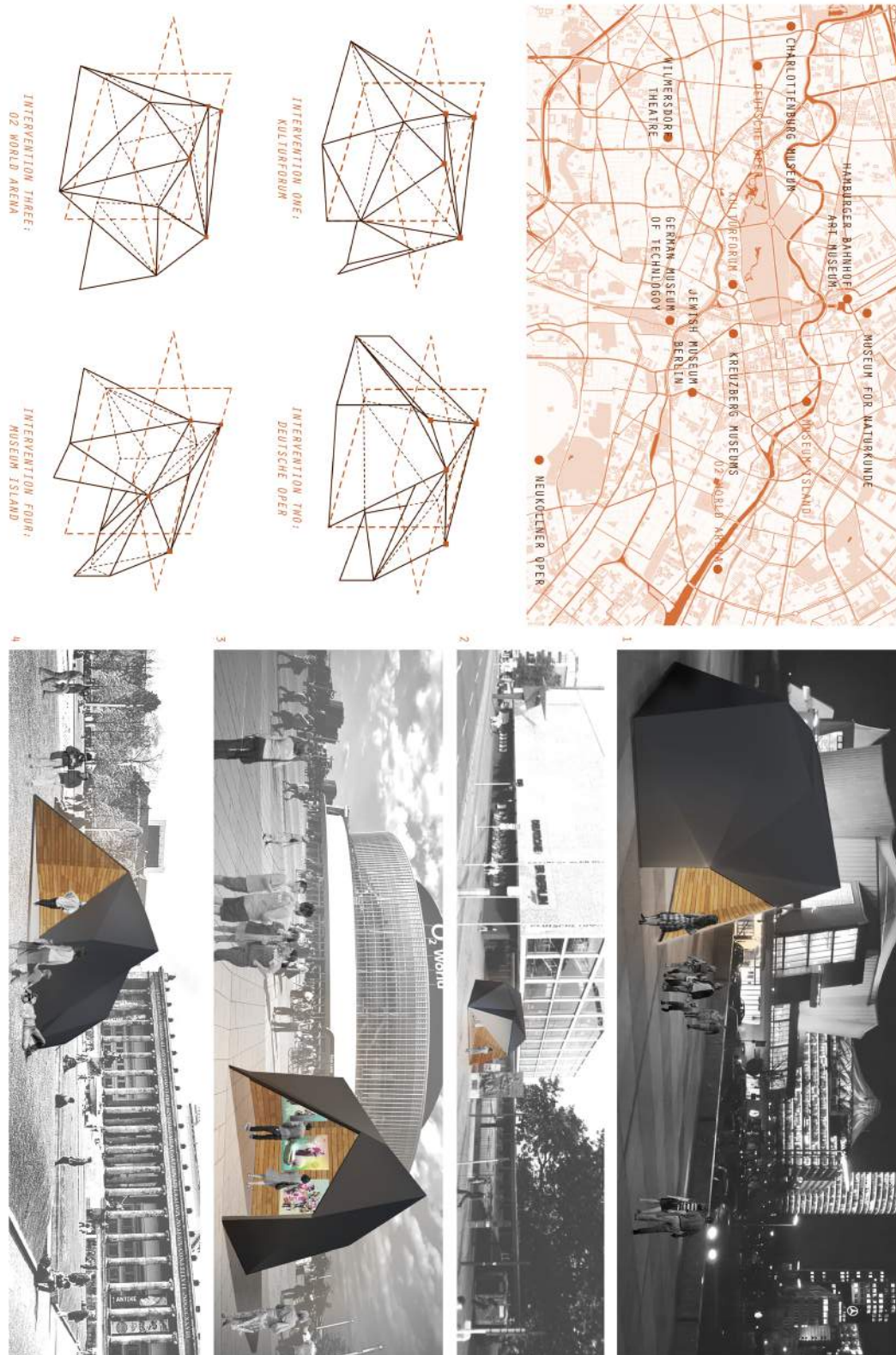


## Esquisse Exercise 2 - Week 3 - Berlin History

This exercise explored the history of our site, the Kulturforum. I began to explore the role of the Kulturforum in the greater context of Berlin - as the cultural counterpoint to East Berlin's Museum

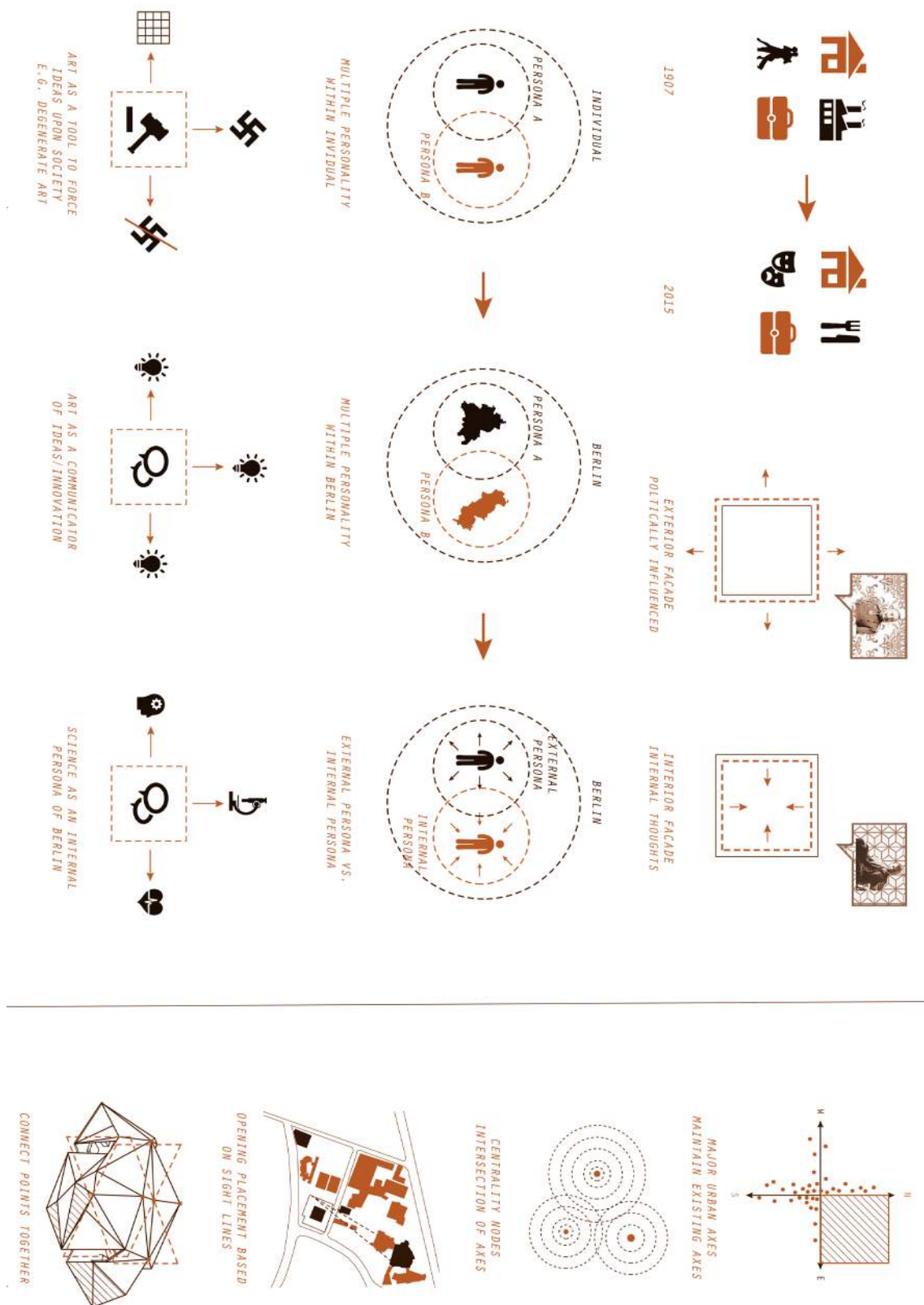
Island. The Berlin Wall caused a dualism of cultural institutions in East/West Berlin, and furthermore, the development of a specific geographical layout. Drawing from these principles (nodes, urban axes etc.) it informed my design proposal.



### Esquisse Exercise 2 - Week 3 - Berlin History

The geographic principles such as the uses of centrality nodes, the integration of horizontal and vertical axes formed a grid like framework by which small artistic hubs were formed. The

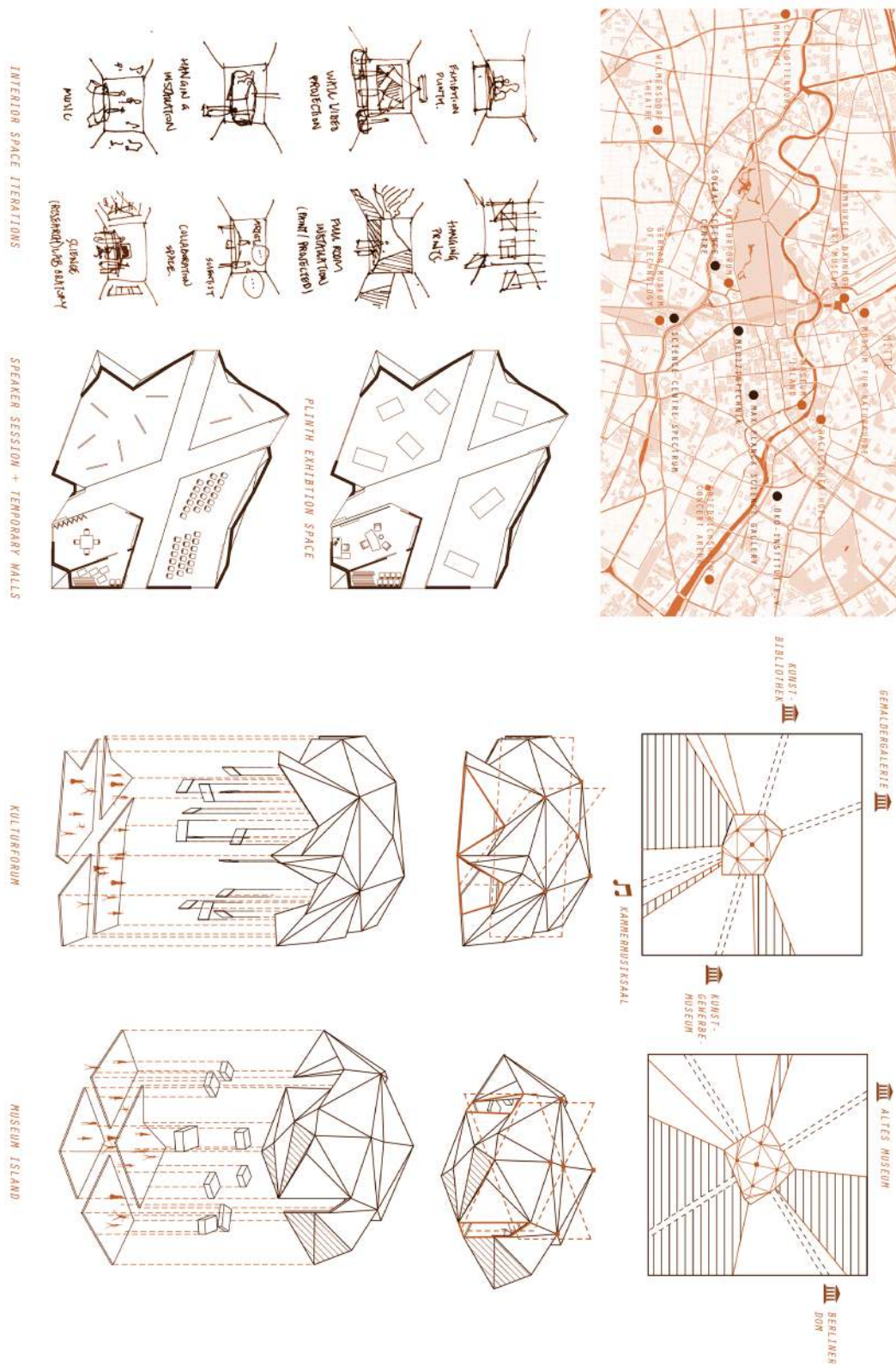
intention for this design proposal was that these hubs would be placed amongst the scattered cultural institutions throughout Berlin in order to achieve a consistency that was able to connect them all together.



Esquisse Exercise 5 - Week 6 - Cultural Map  
The analysis of Hackescher Hofer - an introverted and extroverted courtyard design by August Endell - inspired me to explore the "internal personas" of Berlin. In particular, my research became

more focussed on the suppressed, unheard voices of Berlin, as opposed to the politically influenced, mass audience voice.



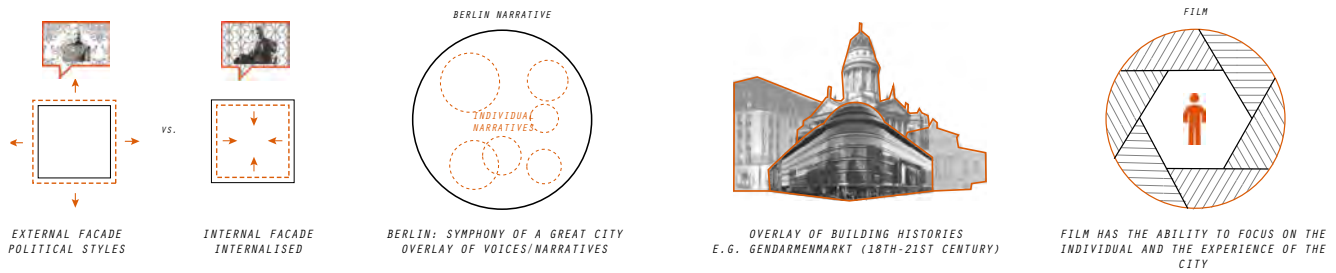


## Esquisse Exercise - Week 6 - Cultural Map

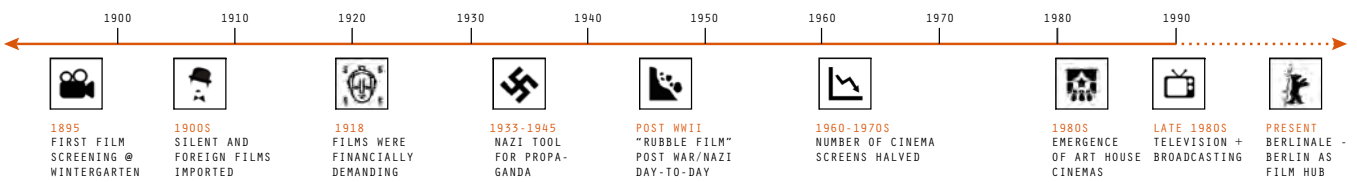
As a continuation of the previous spread (Cultural Map), the design proposal for Hackescher Hofer began to respond to the surplus of cultural institutions in Berlin as a result of the

Berlin Wall (Week 3 esquisses), instead of placing artistic programs within artistic environments, this design proposed that artistic programs be placed within “scientific environments”, environments that are somewhat foreign to the artistic world.

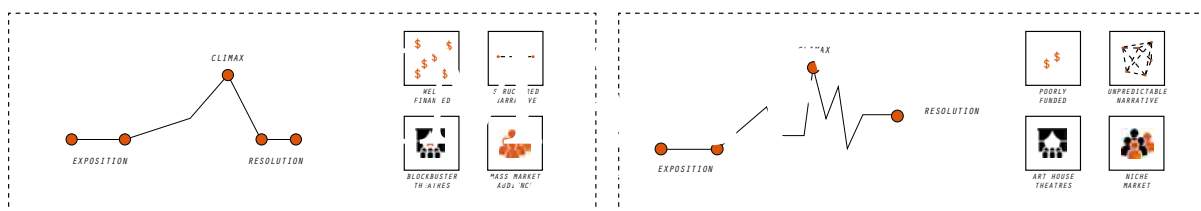
## CONCEPT DEVELOPMENT



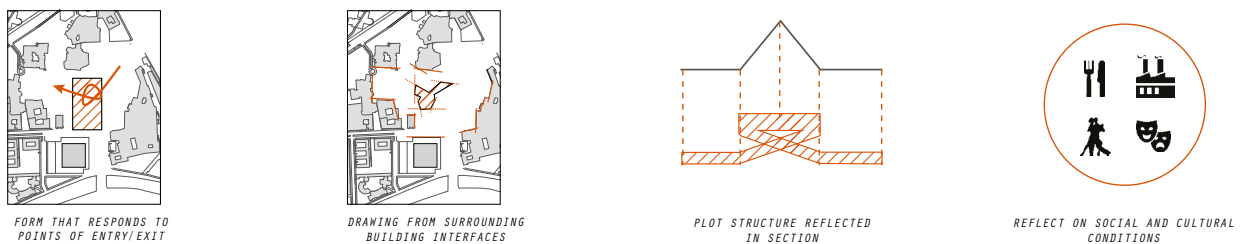
## BERLIN FILM HISTORY



## HOLLYWOOD CINEMA VS ART HOUSE CINEMA



## BUILDING STRATEGY



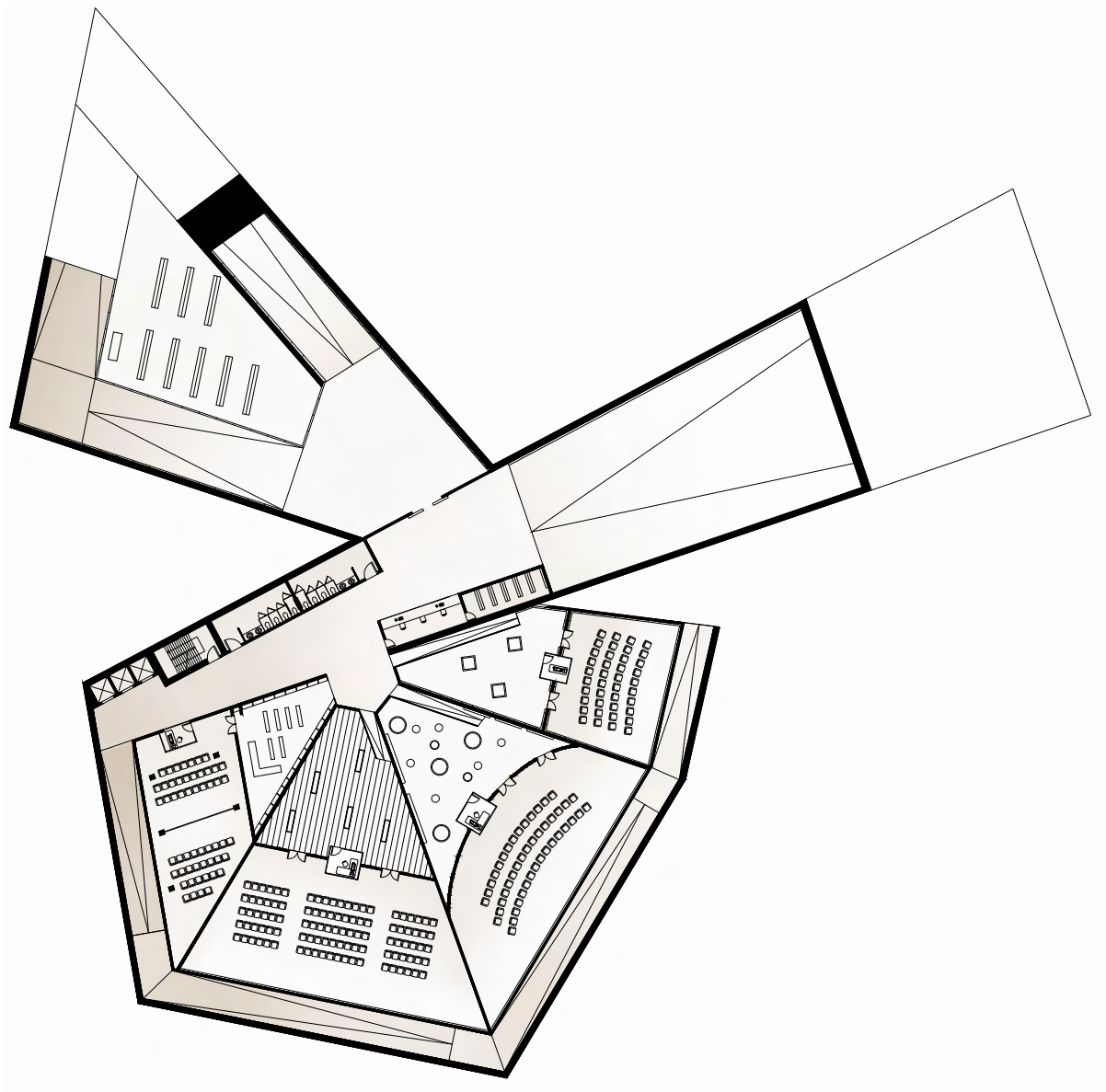
## LANDSCAPE STRATEGY



The Kino Museum - Final Presentation - Diagrams

The Esquisse exercises directed my focus towards the "suppressed voices of Berlin" as well as attempting to achieve an overlay of

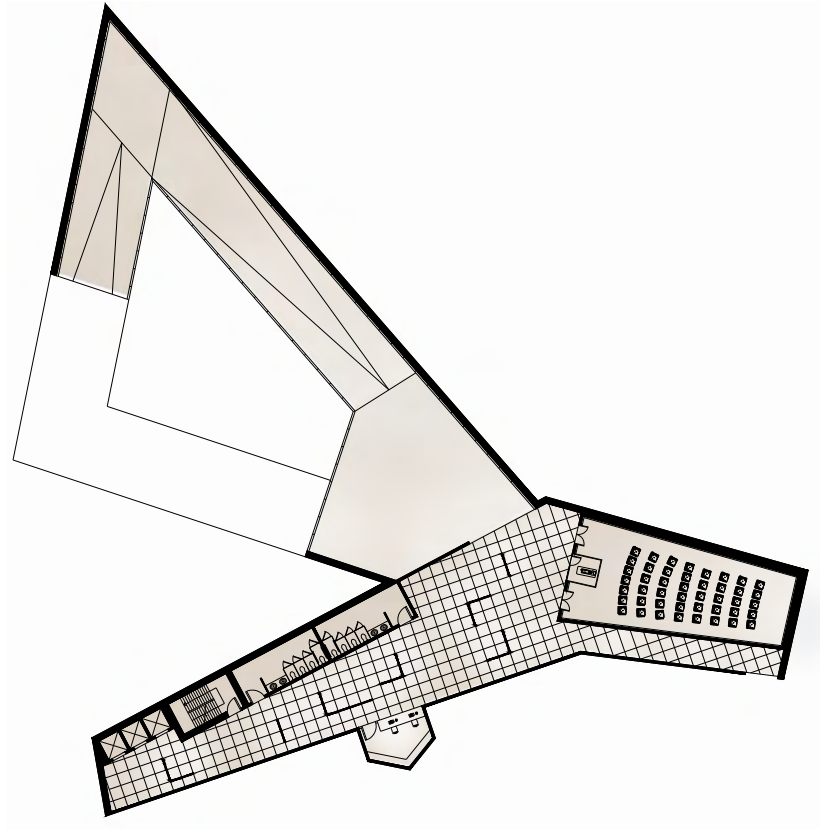
histories (as in Berlin: Symphony of Great City). Thus, I began to explore the medium of Art House Film, seeking to integrate it into the design of the museum. Building and landscape strategies also responded to this as well as to the site conditions.



The Kino Museum - Final Presentation - First Floor Plan (NTS)

The final design of the Kino Museum correlates closely with the plot structure of Art House films. The first floor plan houses

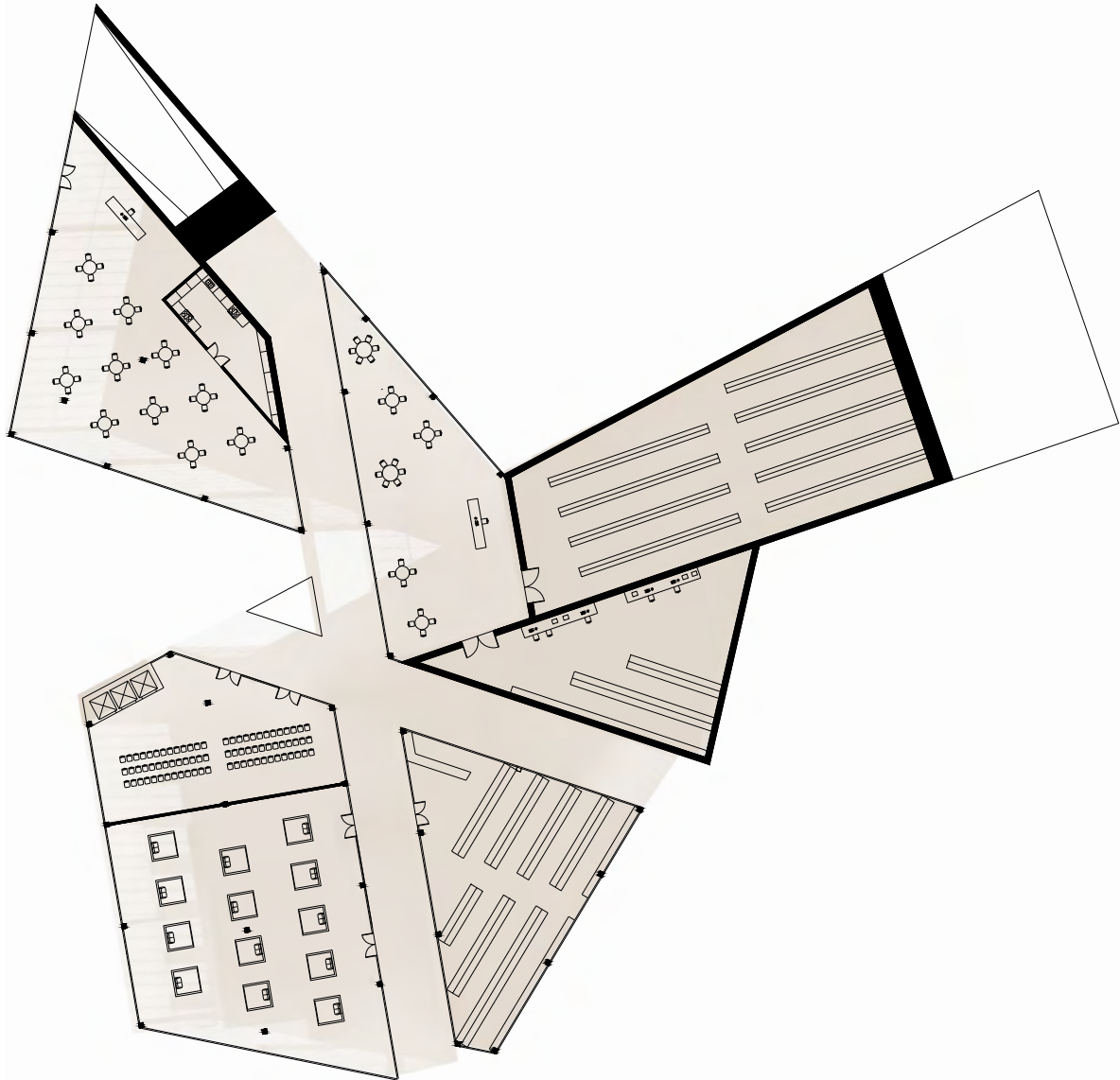
the exposition space (entrance), exhibition and cinema spaces for significant cinematic periods (1900, 1920, 1930 and 1950). Each of these spaces are characterised by the cinema-going experiences of the time.



#### The Kino Museum - Final Presentation - Second Floor (NTS)

The second floor houses the contemporary exhibition / cinema space. It is intended as a platform for contemporary creators

and directors to display their work, and also for the Berlin Independent Film festival and the Berlinale to host their events and exhibitions.

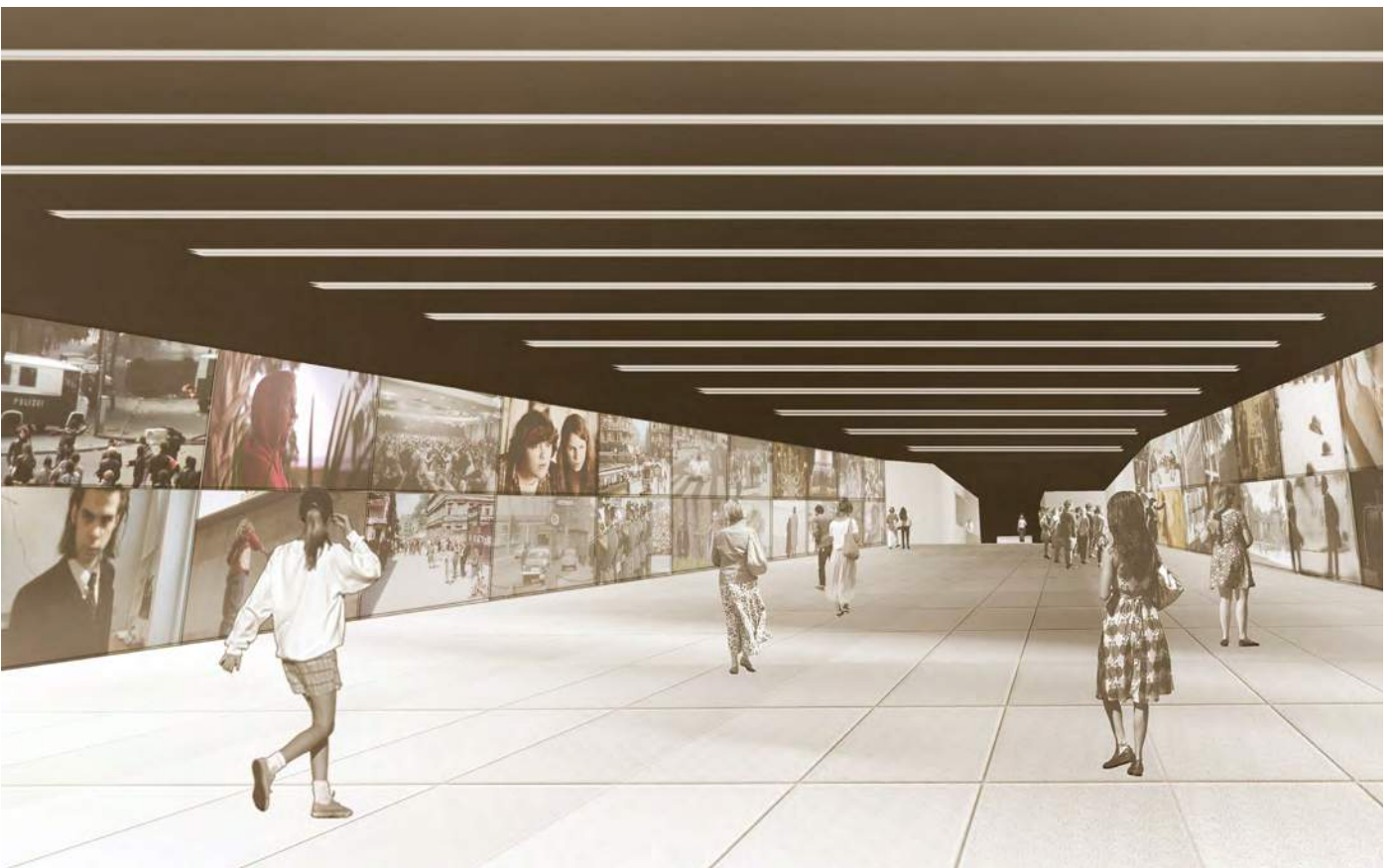


#### The Kino Museum - Final Presentation - Ground Floor (NTS)

The ground floor houses additional programs that support the content of the museum i.e. Film archive, film library, conference

spaces for director / film festival talks, individual viewing hubs, cafes/restaurants. The design of the ground floor also responds to the surrounding building entrances, achieving a greater permeability through the site.





The Kino Museum - Final Presentation

Above: Approaching museum from Potsdamerstrasse

Below: Exposition Space - corridor of screens without context



The Kino Museum - Final Presentation

Above: Lobby/Ticketing Area and Cinema Courtyard  
Below: 1900 Cinema





The Kino Museum - Final Presentation

Above: 1930s Exhibition Space

Below: Contemporary Exhibition Space

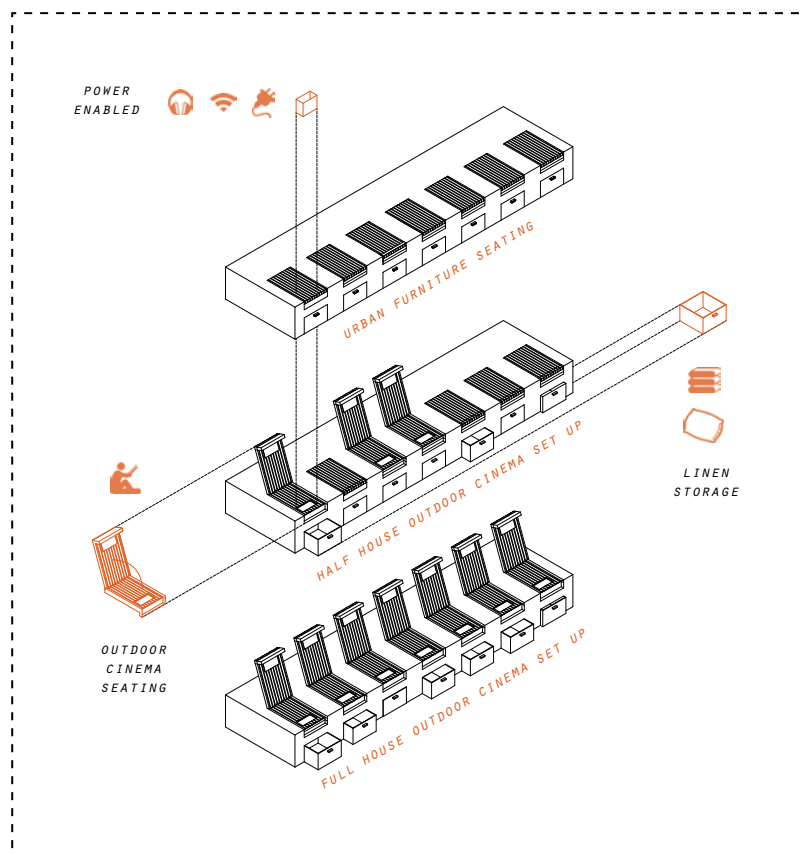


The Kino Museum - Final Presentation

Above: Reflection Space

Below: Ground Floor Public Space





The Kino Museum - Final Presentation

Above: Outdoor Cinema Projections

Below: Urban Furniture exploded axonometric

The design of the urban furniture is intended to make the landscape adaptable for all times of the day, and for multiple uses. As cinema seating it provides viewers with blankets/pillows, while during the day it offers charging outlets / seating.



The Kino Museum - Final Presentation - Landscape Plan (NTS)

The landscape seeks to integrate the entire site into the buildings narrative. The transit landscape connects all of the site's entrances

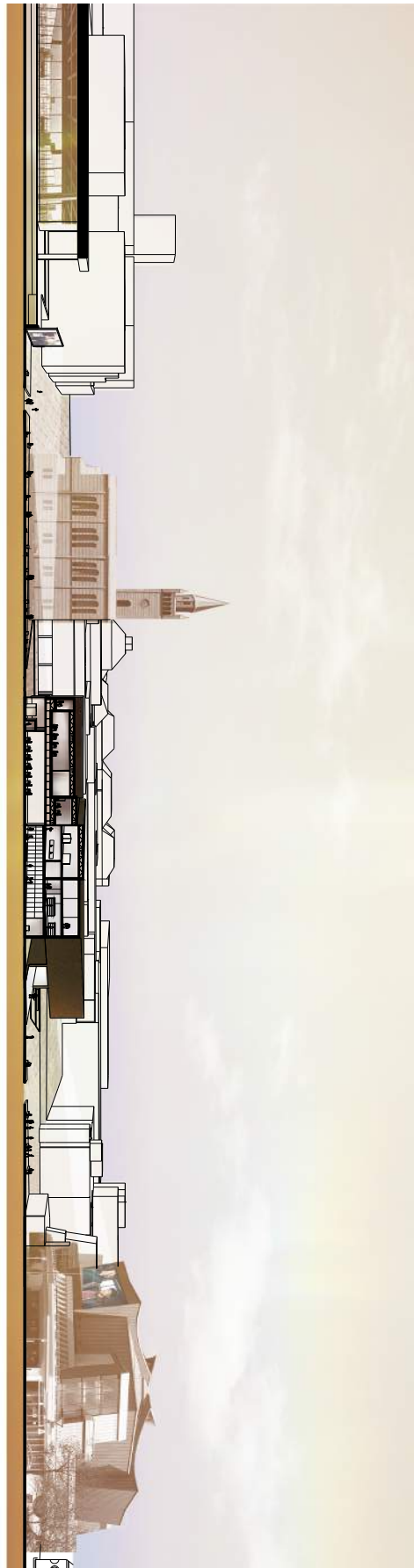
to the building's entrance, while the urban and green landscapes provide public space for visitors to relax and linger.



#### The Kino Museum - Final Presentation - Section AA (NTS)

This section seeks to show the plot structure of art house films through the overall building form. i.e. The exposition space (exposition), builds up to the exhibition/cinema spaces (rising

action), then leads to the contemporary exhibition/cinema space (climax), then descends down the reflection space (resolution). This section specifically shows the exposition and climax points within the aforementioned structure.



The Kino Museum - Final Presentation - Section BB (NTS)

Internally this section focusses on the first floor cinema spaces and the ground floor programs, however the main intention of

this section is to reveal the buildings placement in relation to the surrounding buildings facades (to be used for outdoor cinema projections).