

STADT - GARTEN

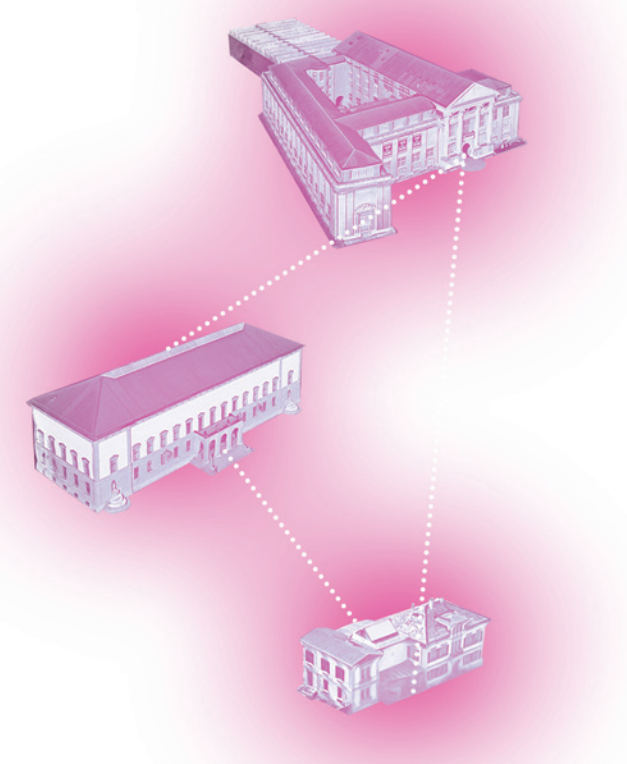
Where does the street stop?
Where does the Museum start?
Where does the park end?

Creating a new dialogue and beneficial relationships between the Museum, the city and the park.

Where do we set the boundary between the Museum and the street, between the Museum and the park, between the three buildings of the Museum cluster? And is there a boundary at all?

An open public space.
A fluid Museum.
A diffuse place between inside and outside.
The fresh breeze flowing through.

And when exactly do we enter the Museum?
When buying a ticket?
Or can we just cross the Museum to go to the park?
Or vice versa.
Grabbing a glass of fresh white wine at the Museum café to drink it in the spring herbs of the park.



CONSTELLATIONS

The Kunst Museum Winterthur, Reinhart am Stadtgarten is situated at the location of the former fortification line of the city of Winterthur. The Museum is hosted in a large Neo-Renaissance building built in the magnificent park at the edge of the old-town.

Our project for the refurbishment and optimization of the Museum's entrance relates to the typology of the "Stadtor" in the sense that the building itself acts as an entrance. The action of entering is not happening by opening a door: it is a passage leading to the constellation of the three Museum's buildings.

The refurbishment project introduces a new relation from the city to the garden, by enhancing the porosity of the Museum's main hall: it changes the currently introverted Kunst Museum entrance into a light, open space in continuity with its surrounding public spaces. The visitors fluidly navigate through the streets and parks to pass from one exhibition room to the other. One can freely cross the Museum's buildings to reach the park on the other side, making the main hall a welcoming public place and bringing a new audience and diversity to the Museum.

POROSITY



In its current configuration, the Museum Reinhart am Stadtgarten has very little relation to the magnificent park. One could say it is turning its back to it.

Our project proposes to enhance the crossing between the city and the park by creating a generous opening towards the Stadtgarten. This new access balances the existing one on the city-side, reconsidering the building's single orientation with both entrances having the same importance. Thus, the new garden-side opening allows a direct experience of the Stadtgarten from the inside of the Museum. Moreover, it directs the visitor to the paired building Beim Stadthaus, encompassing the park as part of the constellation of Museums.

The new entrance acts as a device, negotiating the relation between interior and exterior and permitting a certain reactivity to the weather fluctuations: the folding mechanism allows to easily open up the space when the weather is nice. Once opened, permeability is literal and the fresh air breeze passes through the main hall. When the device is closed, the fluidity persists through the transparency of the glass and the views it creates towards the park.

The existing Museum staircase is activated by the new opening: the large landing is turned into a balcony overlooking the park. In continuity with the staircase, the main hall flows to the Stadtgarten bringing new possibilities for events and encounters. Vernissages, outdoor talks or screenings.

A MUSEUM TODAY

Since its construction in the middle of the XIX century, the building and its uses have changed and evolved. From a school, to a library, to a Museum. Windows have been walled up to respond to the needs of a time, as the building has evolved through its different uses and functions. Today the needs are new, the Museum is a much more public space and the building is to evolve again accordingly: to open up. With all the respect related to its historical and cultural value, finding a good balance between preservation and contemporaneity.

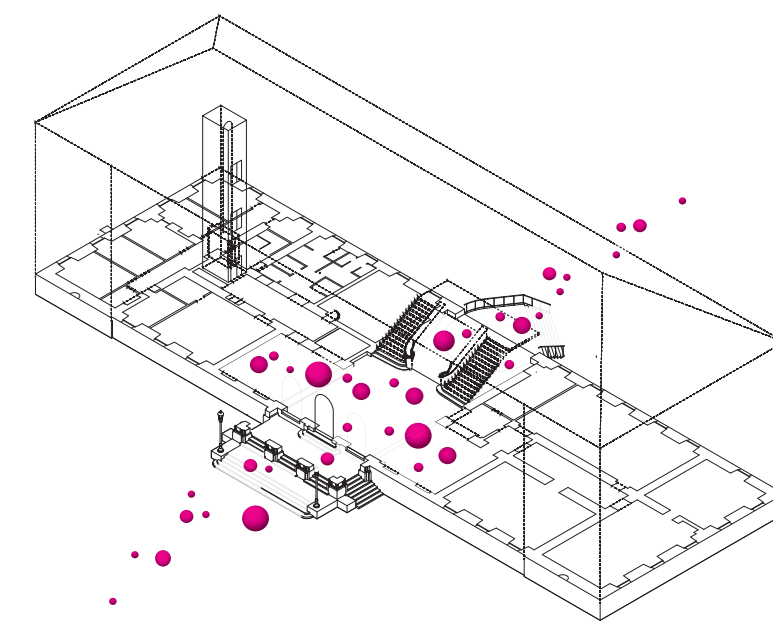
We propose a localized and focused project for the evolution of building. The interventions on the building are fitting precisely the geometry, colours and composition of the existing. Alignments, proportions, rhythms are considered closely.

The new opening on the north matches the composition of the Neo-Renaissance façade. It strongly relates to the main entrance with portico on the street side: the height of the opening, the exterior platform, the stairs are re-interpreted on garden side.

Our approach is not to transform the character of the existing, but to enhance its beauty. The spatial qualities of the main hall, its clarity and fine materials, are revealed through the light brought by the new opening.



COMFORT



Considering global warming, Winterthur's climate will resemble Milano's climate of today, and this before 2050 (according to researchers of the Department of Environmental Systems Science at the ETH Zürich). Our project proposes a long lasting solution for a comfortable climate in the Museum, with differentiated areas: whereas the climate in the exhibition spaces is highly controlled in order to reach the requirements for the good conservation of the works of art, the climate in the entrance space exploits both energetically and spatially the opportunity of the generous and exciting environment of the Museum's surroundings.

Thought as a device, the new entrance on the park-side can be completely opened when the weather is nice, allowing for natural cross ventilation. It is a low-tech proposal for a comfortable climate in the main hall during summer, exploiting the thermal inertia of the massive construction and the shaded condition of the interior spaces.

During the cold days, when the device is closed, the high thermal performances of the glazing and the enhanced isolation of weakest parts of the facade keep the main hall without thermal loss. On the inside of both entrances, fire-resistant transparent curtains serve as wind-screens (Windfang) and allow to create a thermal buffer zone before entering the hall, without losing the spatial fluidity. Light, they can easily be set aside when the nice weather comes back.

Integrated sound absorbing acoustic panels will be installed in the ceiling above the ticket office and the Museum shop.

TRAGWERKSKONZEPT

SCHNETZER PUSKAS INGENIEURE AG

Das Konzept für die Neugestaltung der Eingangshalle «Kunst Museum Winterthur / Reinhart am Stadtgarten» erzielt eine Aufwertung der monumentalen Treppe als neues zentrales Element. Weiterhin soll eine direkte Verbindung zu dem Stadtgarten mit einer grosszügigen Öffnung in der nördlichen Fassade geschaffen werden.

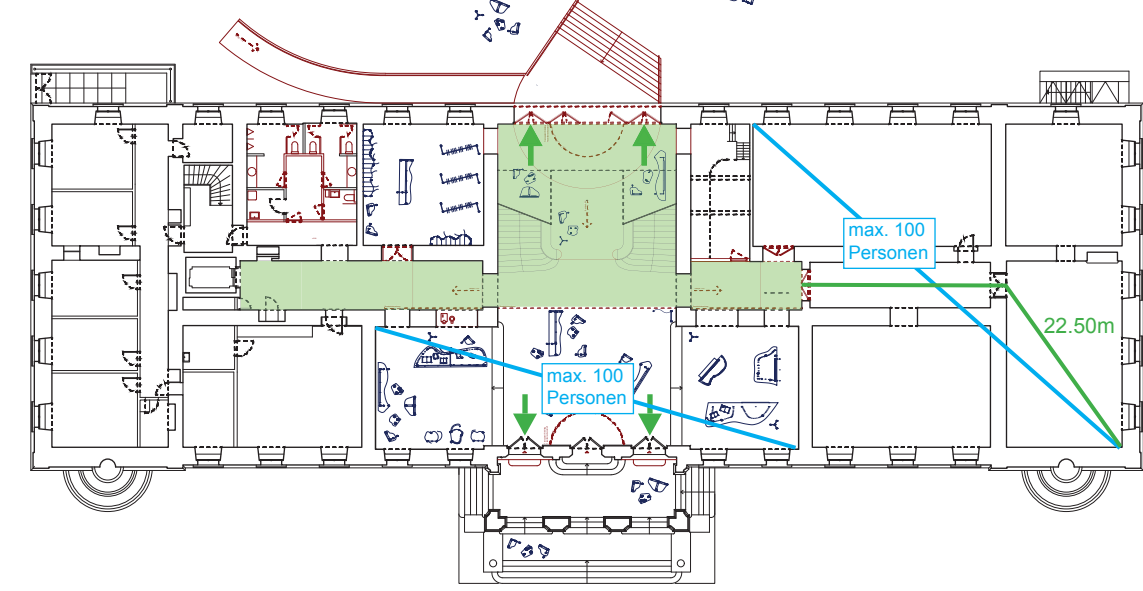
Um eine angemessene Verbindung mit dem Aussenraum zu erreichen, wird die zentrale Treppe von den darunterliegenden Wänden befreit. Die vordere Wandscheibe wird durch einen Stahlträger ersetzt. Die Brüstungen werden als tragenden Elemente aktiviert. Im Bereich der Wendepunkte der Treppenbrüstungen werden zwei neue Auflager in Form von runde Stahlplatten eingeführt. Die Treppenlasten werden in diese Elemente gesammelt und mit Zugstangen bis in der Deckenebene über dem Obergeschoss geführt. Die Lasten werden dann mit einem Stahlträger bis in die raumabschliessenden Wandscheibe eingeleitet. Die Zwischendecke wird zusätzlich zu diese Punktlagern mit einem Stahlträger an ihrem neuen freien Rand ausgesteift.

Die Öffnung in der Nordfassade wird durch die Aktivierung der Wandscheibe im Dachgeschoss ermöglicht. Der Fensterfries wird mit einer Stahlplatte verstärkt. Die Fassadenlasten werden mit im gemauerten Bereich zwischen den Fenstern eingebauten Zugstangen bis in das Dachgeschoss hochgehängt. Der Einbau eines horizontalen Zugbandes ermöglicht dann die Lastabtragung oberhalb der neuen Öffnung durch eine Bogenwirkung der Wandscheibe in der Dachgeschossebene.

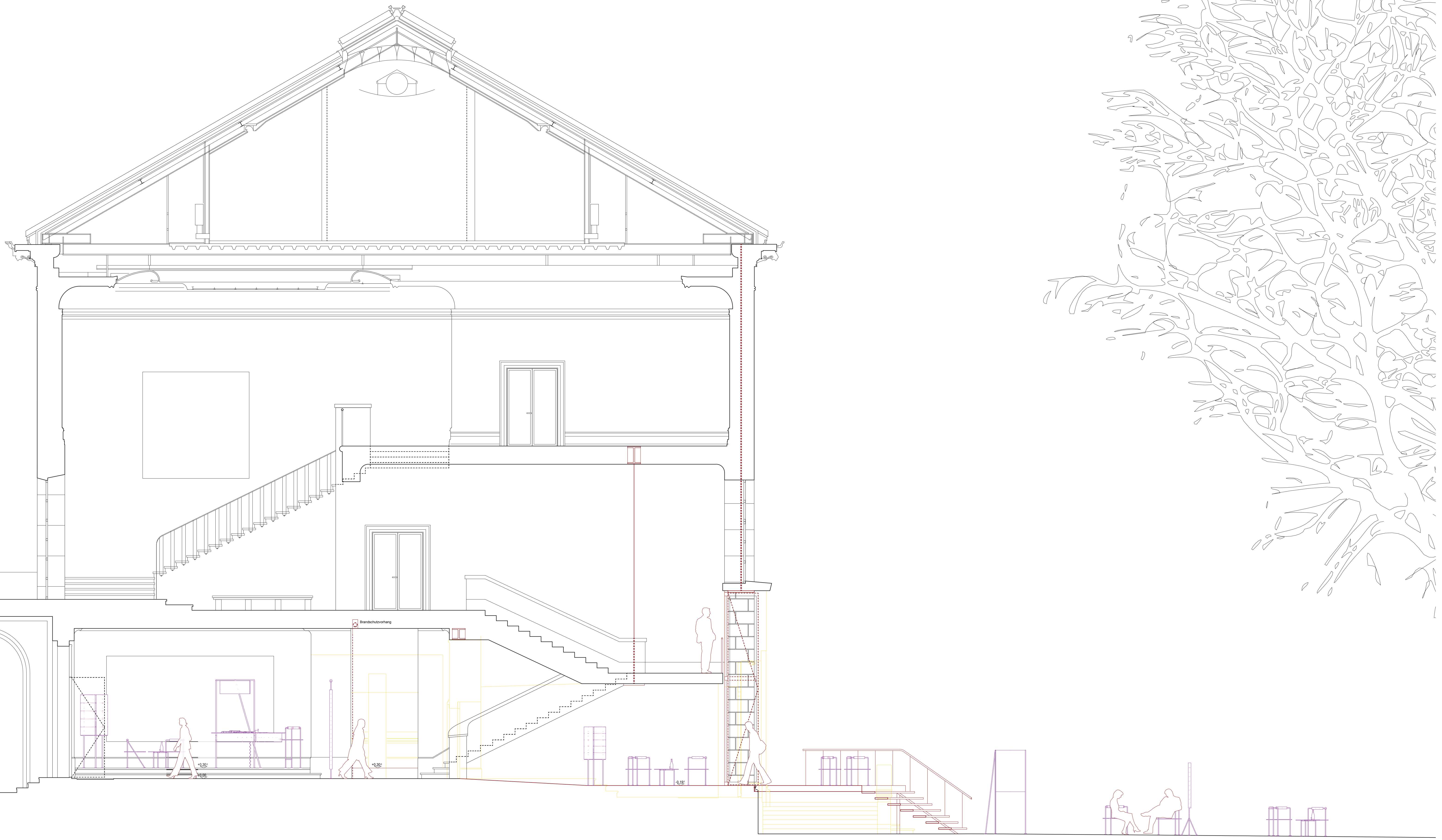


BRANDSCHUTZ

BIQS BRANDSCHUTZINGENIEURE AG



1. Die zulässigen Fluchtweglängen werden eingehalten.
2. Der vertikale Fluchtweg, welcher die Obergeschosse entfluchtet, wird neu gegenüber der Eingangshalle brandschutztechnisch mit einem brandfallgesteuertem Brandschutzvorhang resp. mit Brandschutztüren abgetrennt.
3. Im Bereich des vertikalen Fluchtweges im Erdgeschoss werden vorbehaltlich der Zustimmung der zuständigen Feuerwehr einzelne nicht-brennbare Möbelstücke angeordnet.
4. Die neuen Stahlbauteile, welche tragende Funktion erhalten, werden brandschutztechnisch in REI 60 geschützt.
5. Die Grundzüge des Brandschutzkonzeptes werden mit Beginn des Vorprojektes mit der zuständigen Brandschutzbehörde abgestimmt.



FIELD OF FRAGMENTS

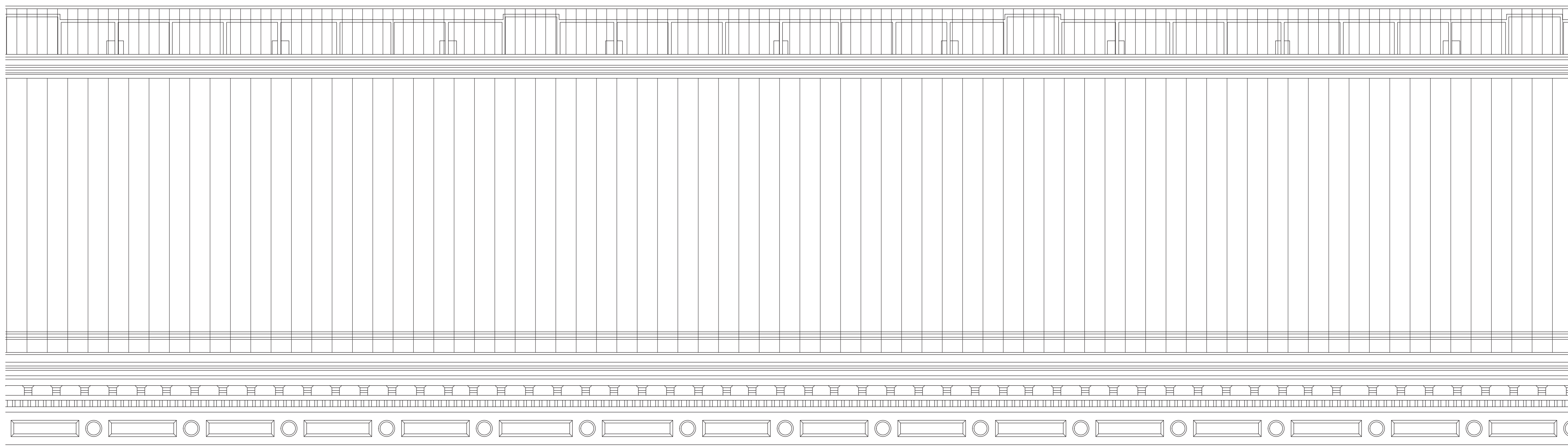
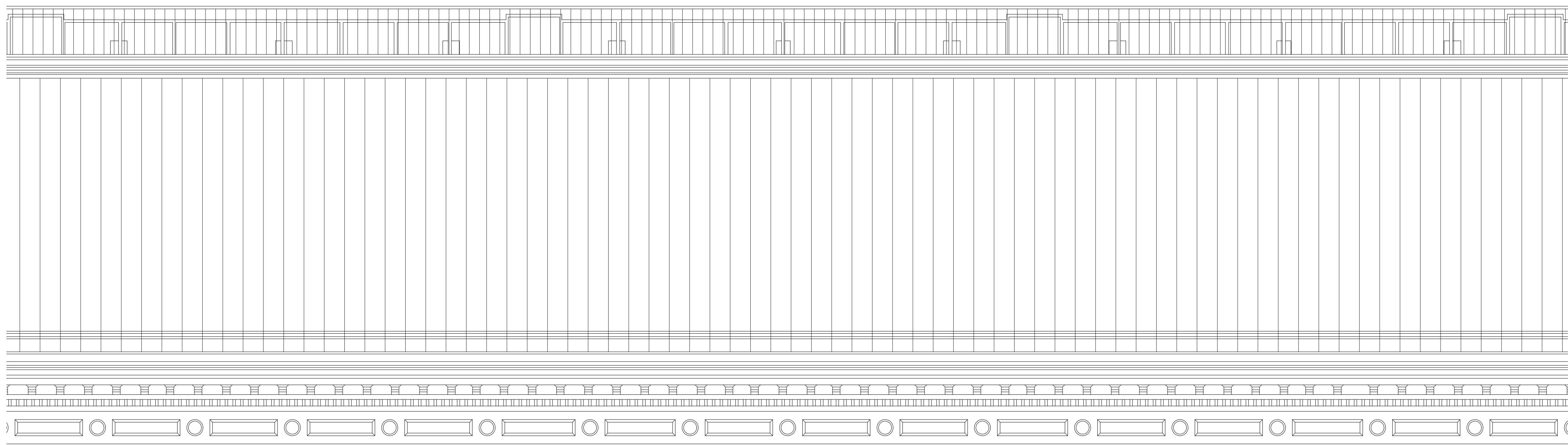
As the Kunst Museum Winterthur spreading over three buildings, the series of furniture inhabiting it is an ensemble of fragments: a family of furniture pieces, belonging to a same whole. The field of fragments overpasses the boundaries of the Museum, flowing towards the streets and the park.

Lightweight and easily transportable, the field of fragments allows a very flexible use of the spaces and everyday changes of configuration. It is organized to meet the daily uses of the Museum; it can easily be reshuffled for special events or vernissages and allows great adaptability in the long term.

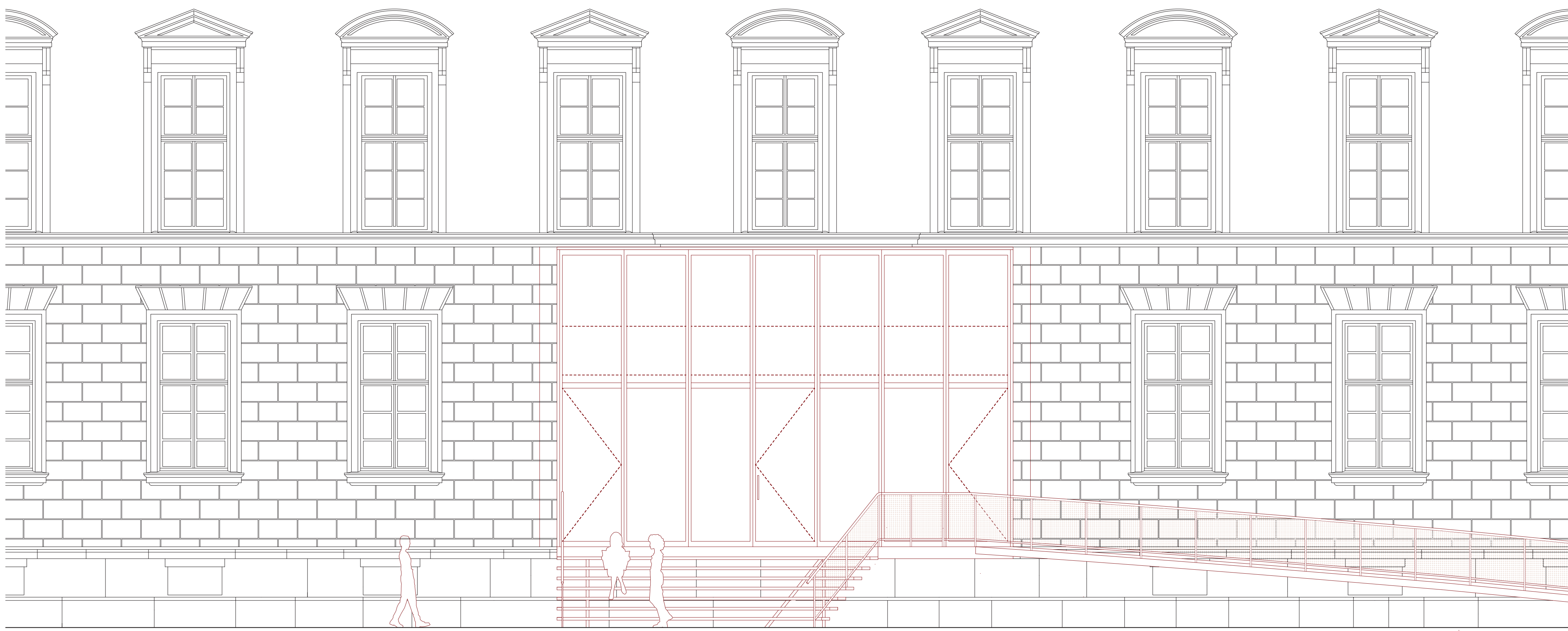
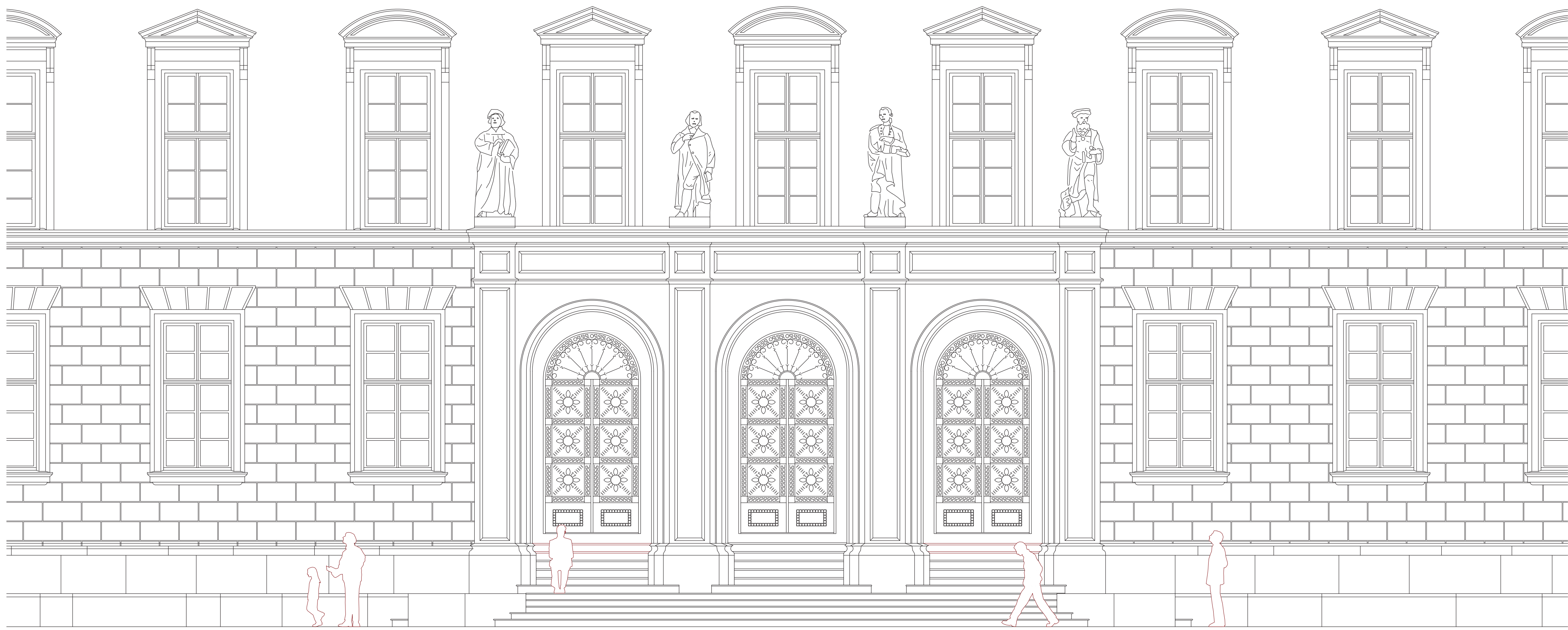
Whereas the intervention on the existing building is closely matching its geometrical logics and materials, the field of fragments provides contrast: colourful, reflective, light, and diffuse.

A simple and same construction principle is applied for the whole field of furniture pieces: bent steel tubes, textured tempered glass (cut out of larger plates) and curved aluminium boxes. Made of fire-resistant materials, they can be installed in any part of the Museum. The use of resistant and waterproof materials also permits the disposal of the furniture inside as well as outside.

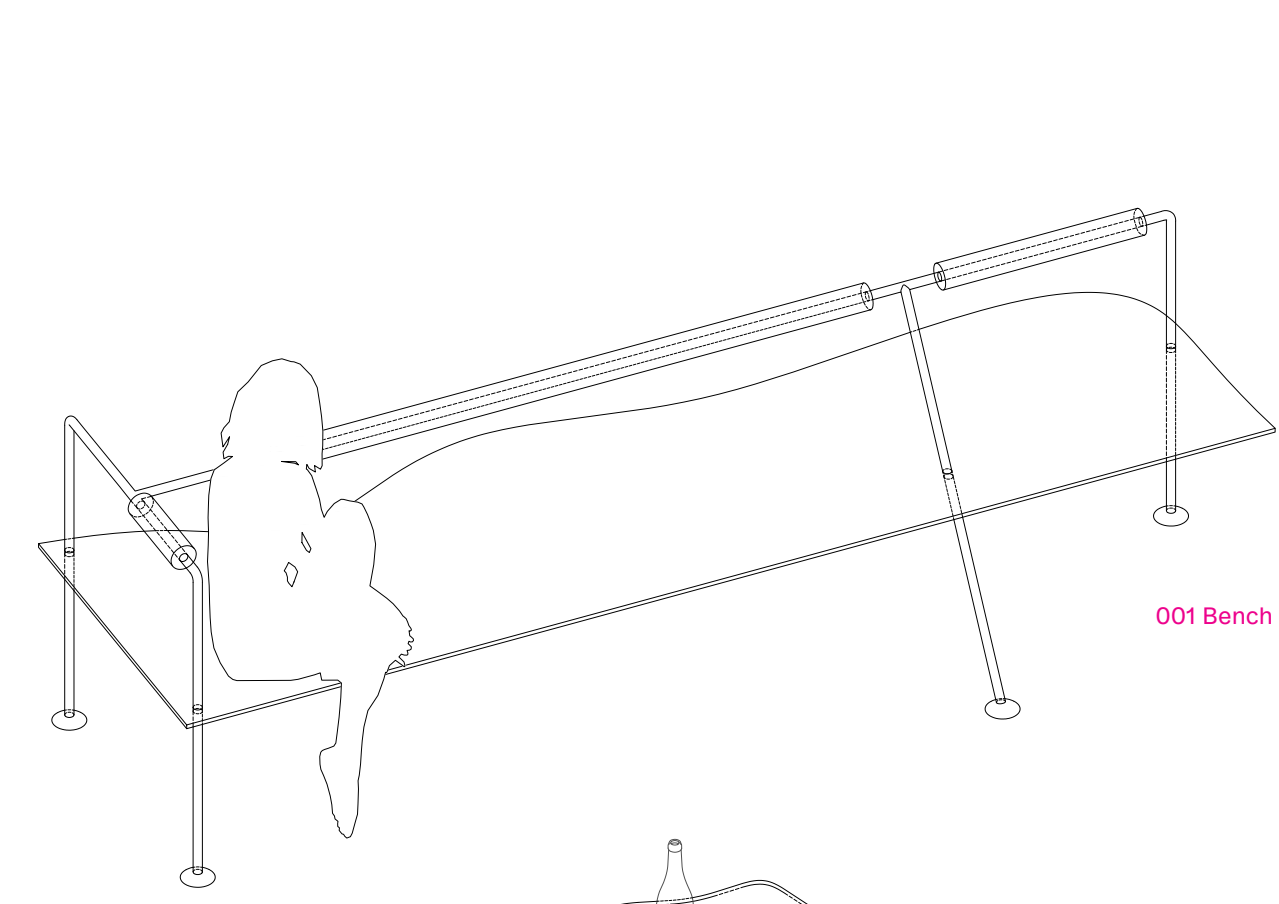
For now, the series includes chairs, tables, vitrines for food and goodies, fridges, lamps, benches, wardrobes, a reception desk, Museum-store tables and storages, display panels. It is thought as a construction principle, which can be applied to any other needs the Museum would have in the future. It could possibly be spread in and in-between the three Museum's buildings, reinforcing their identity as an ensemble and triggering the interest of the people passing by.



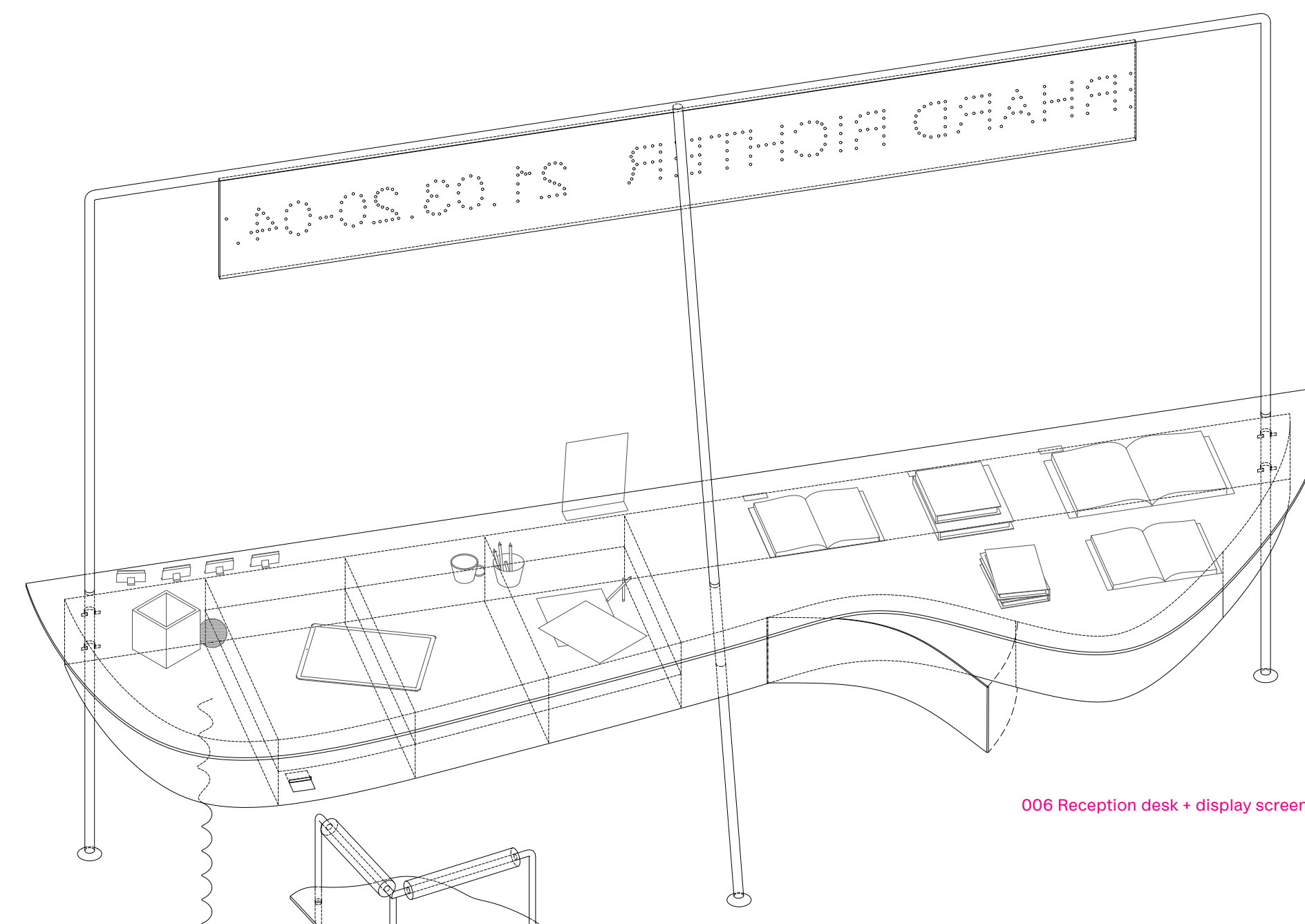
ORK OF ART WITHOUT EMOTIONS IS NOT A WORK OF AF



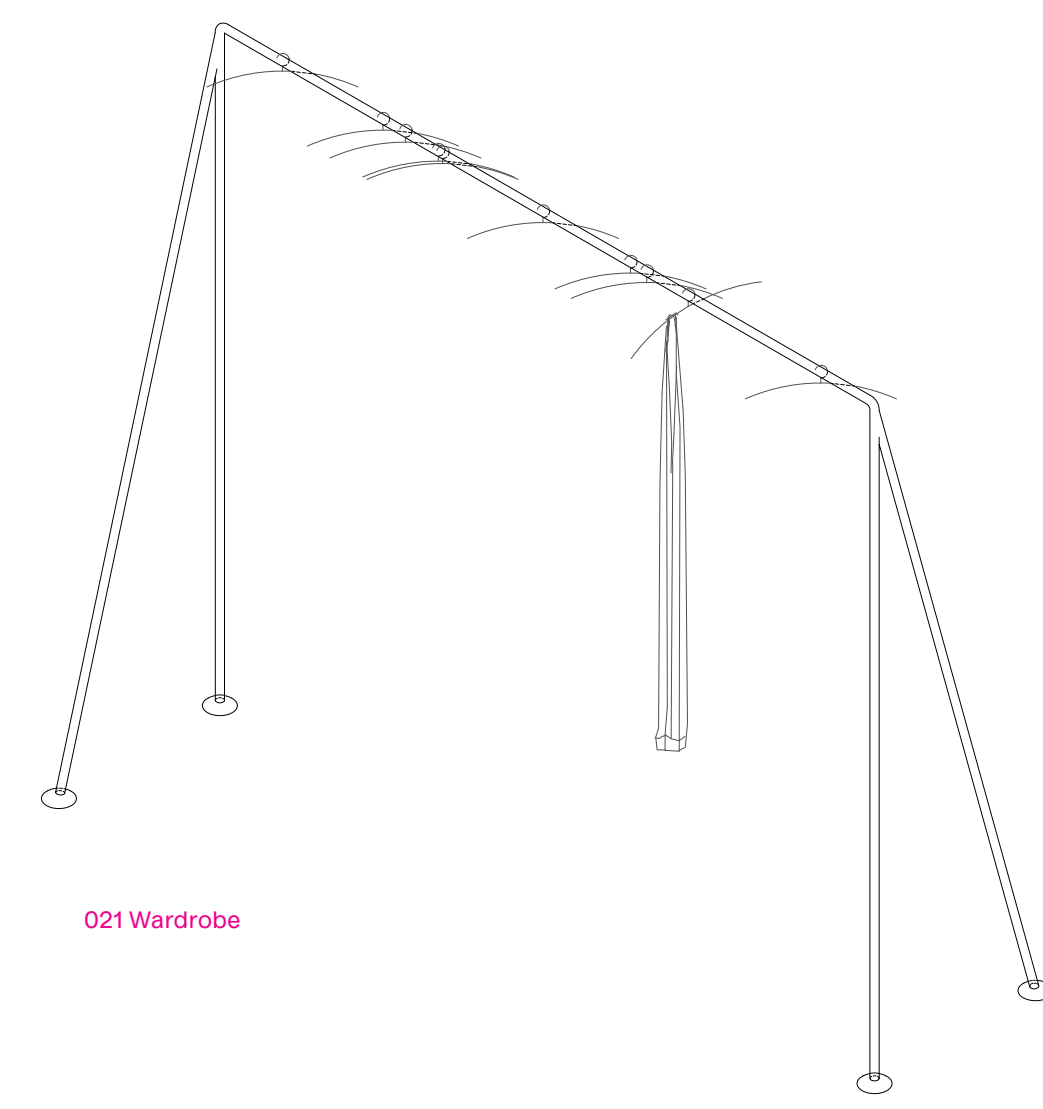




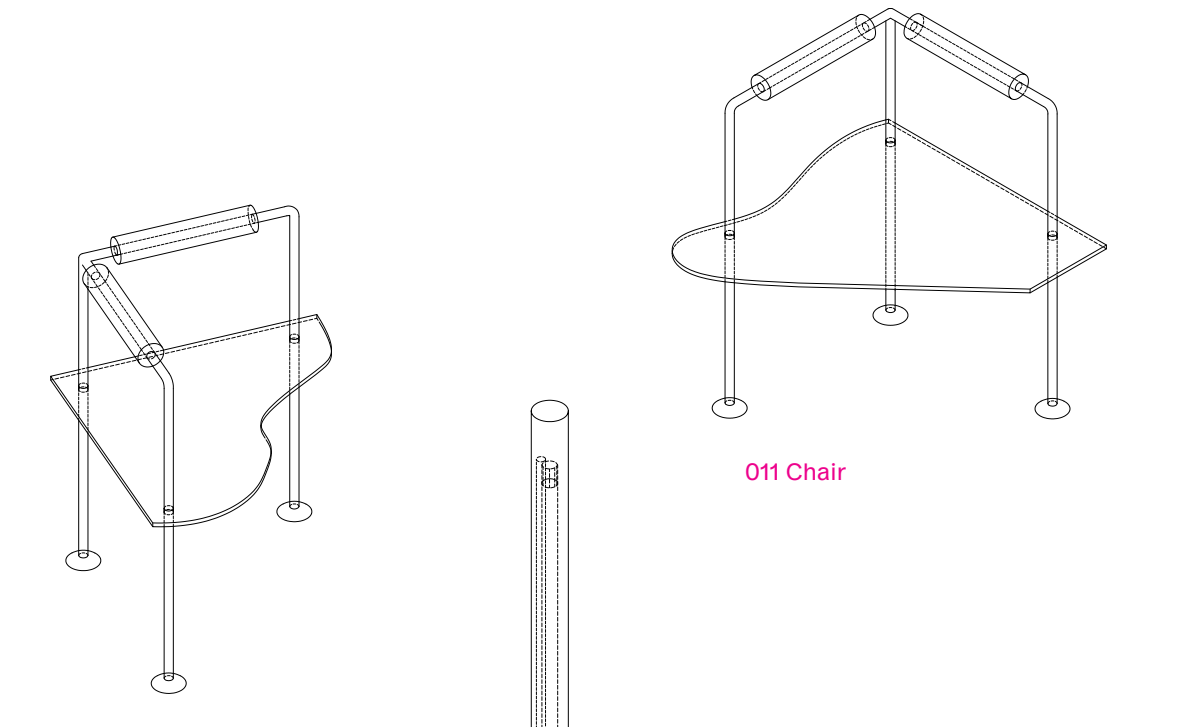
001 Bench



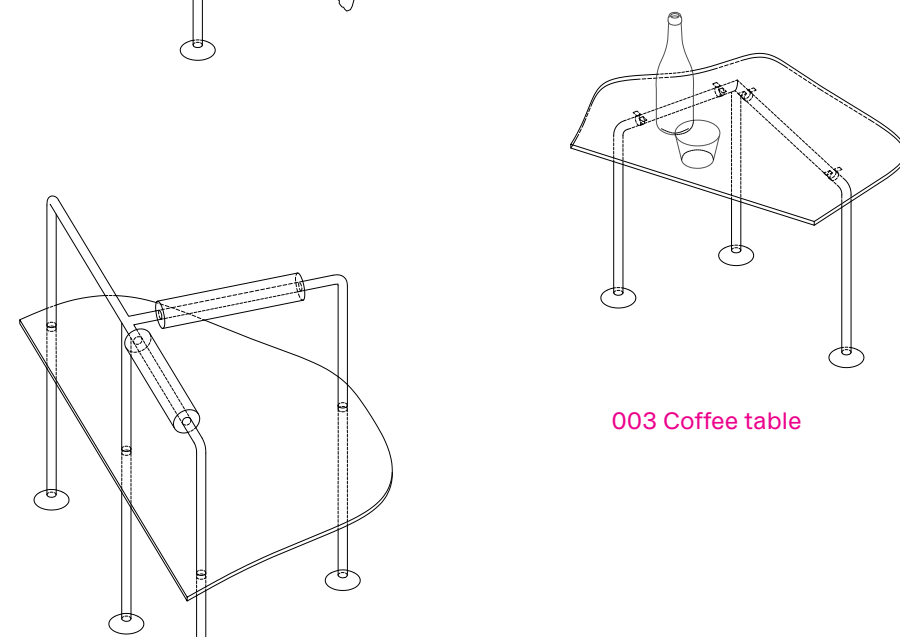
006 Reception desk + display screen



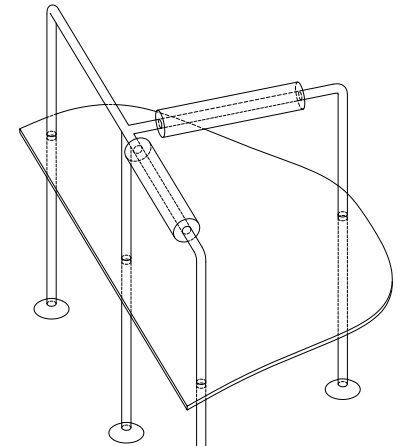
021 Wardrobe



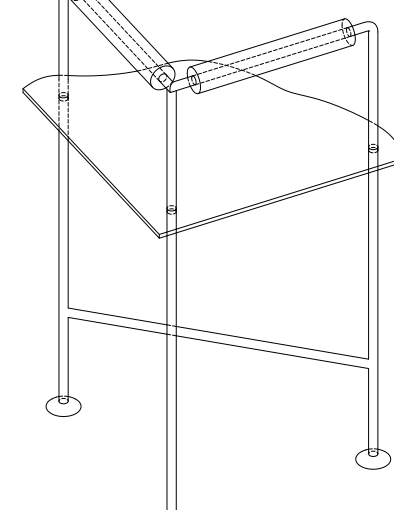
011 Chair



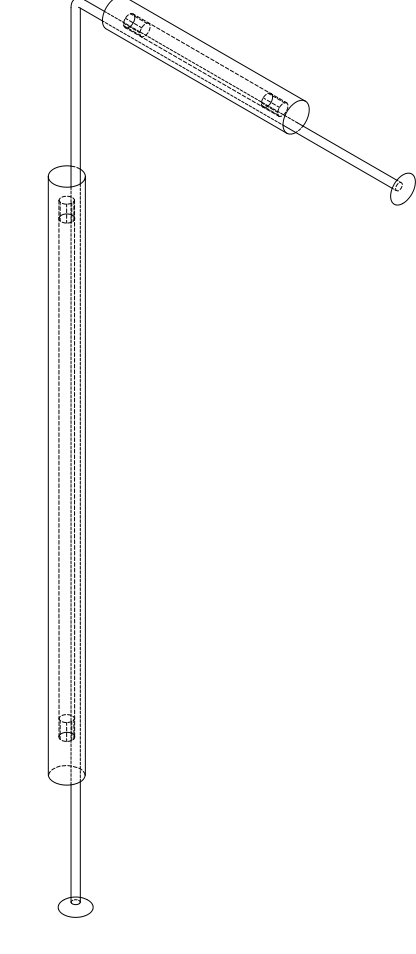
003 Coffee table



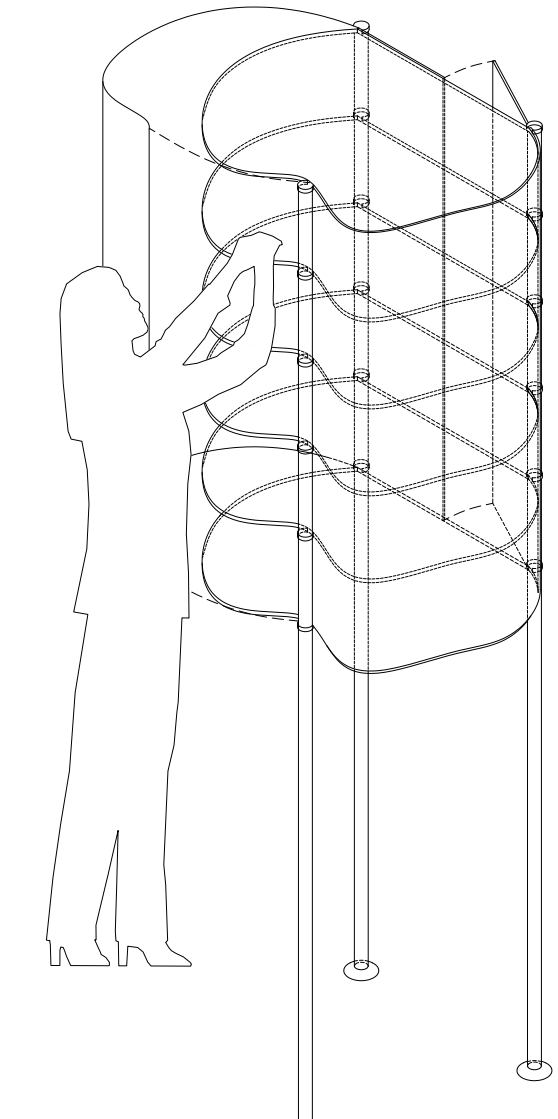
002 Double chair



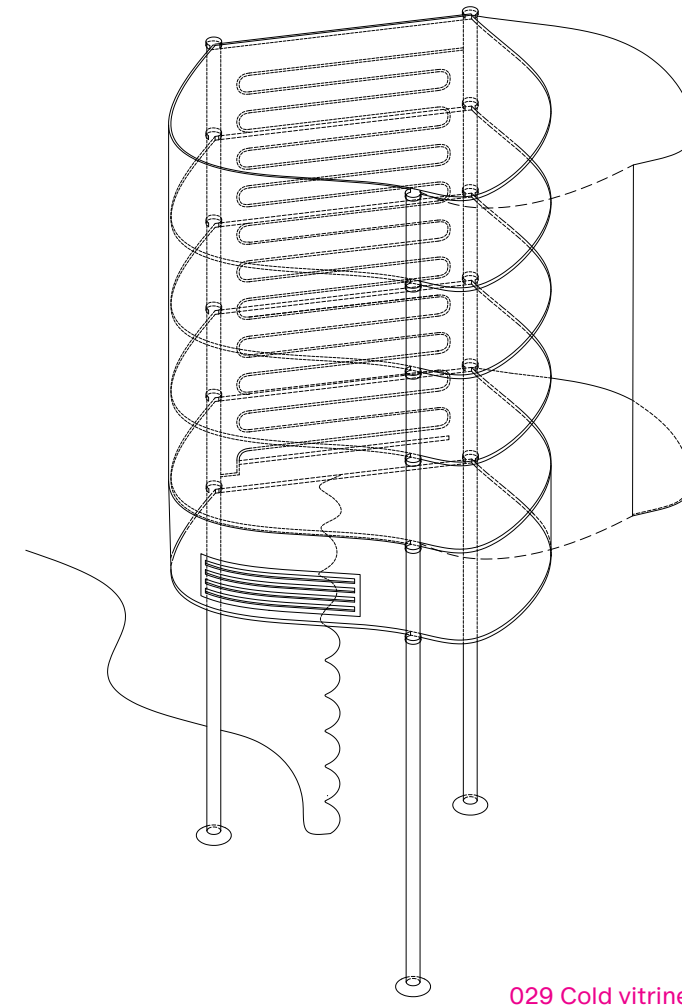
007 High chair



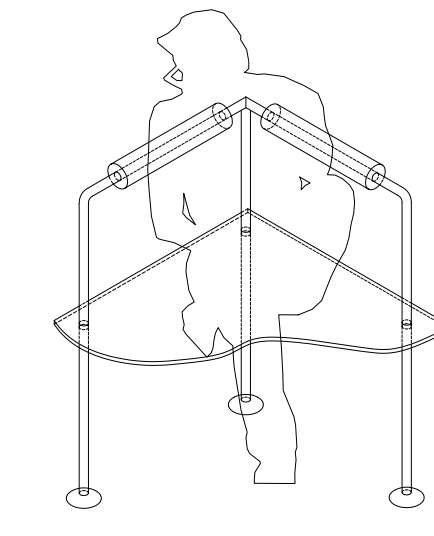
027 Lamp



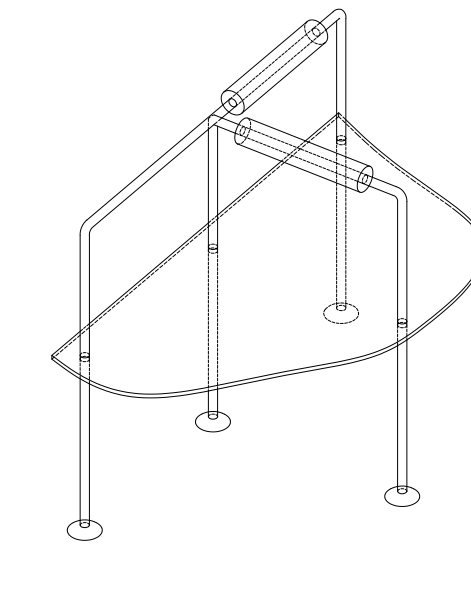
014 Storage-coffee



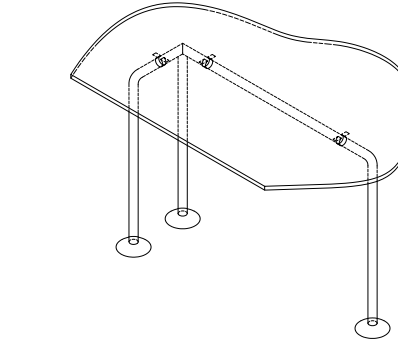
029 Cold vitrine



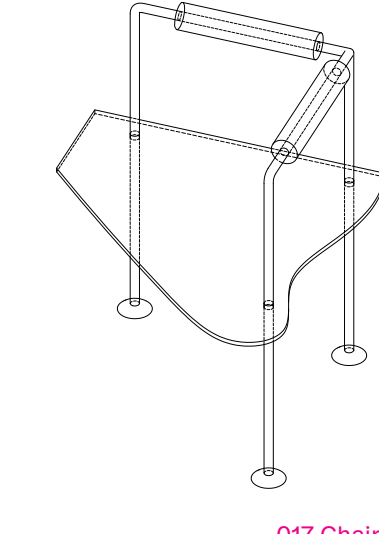
016 Chair



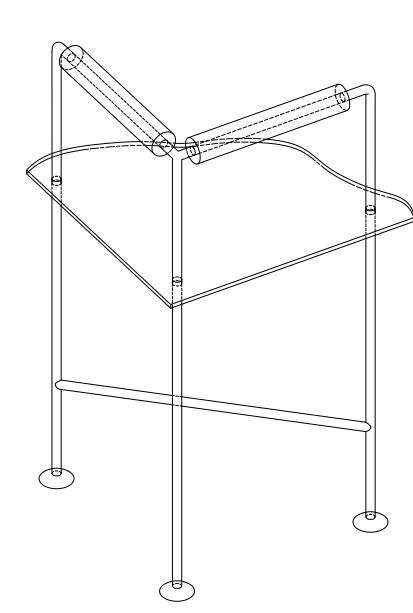
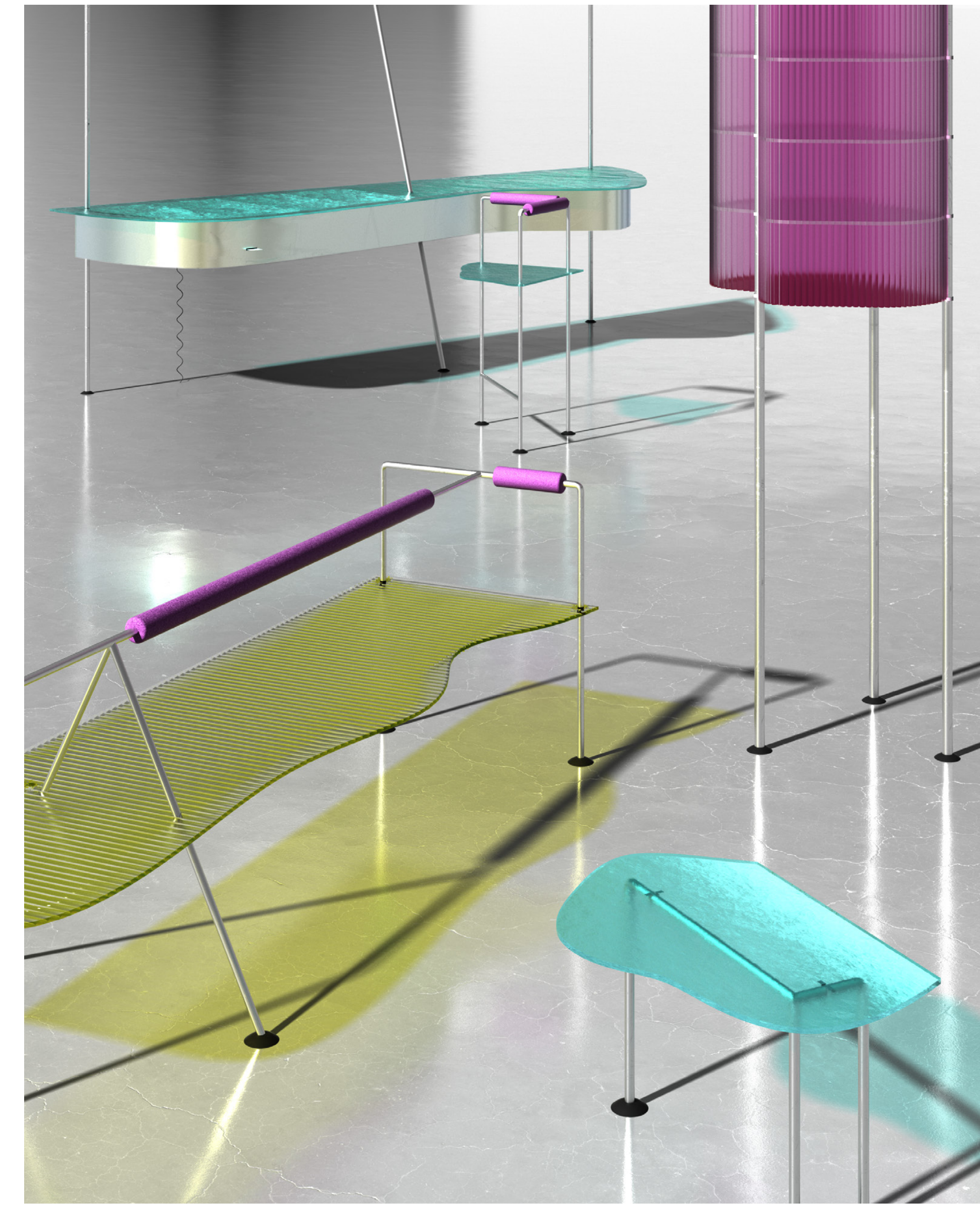
028 Double chair



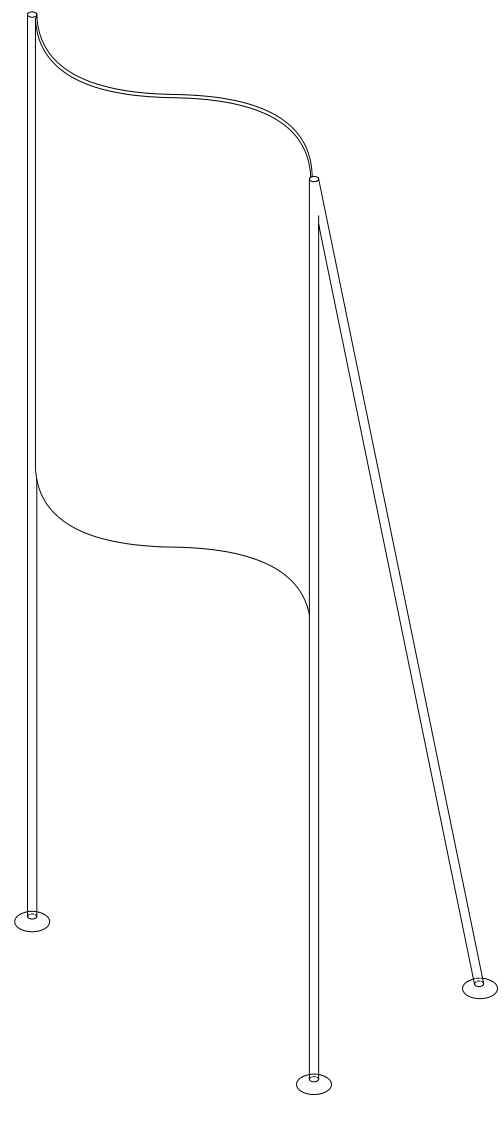
012 Coffee table



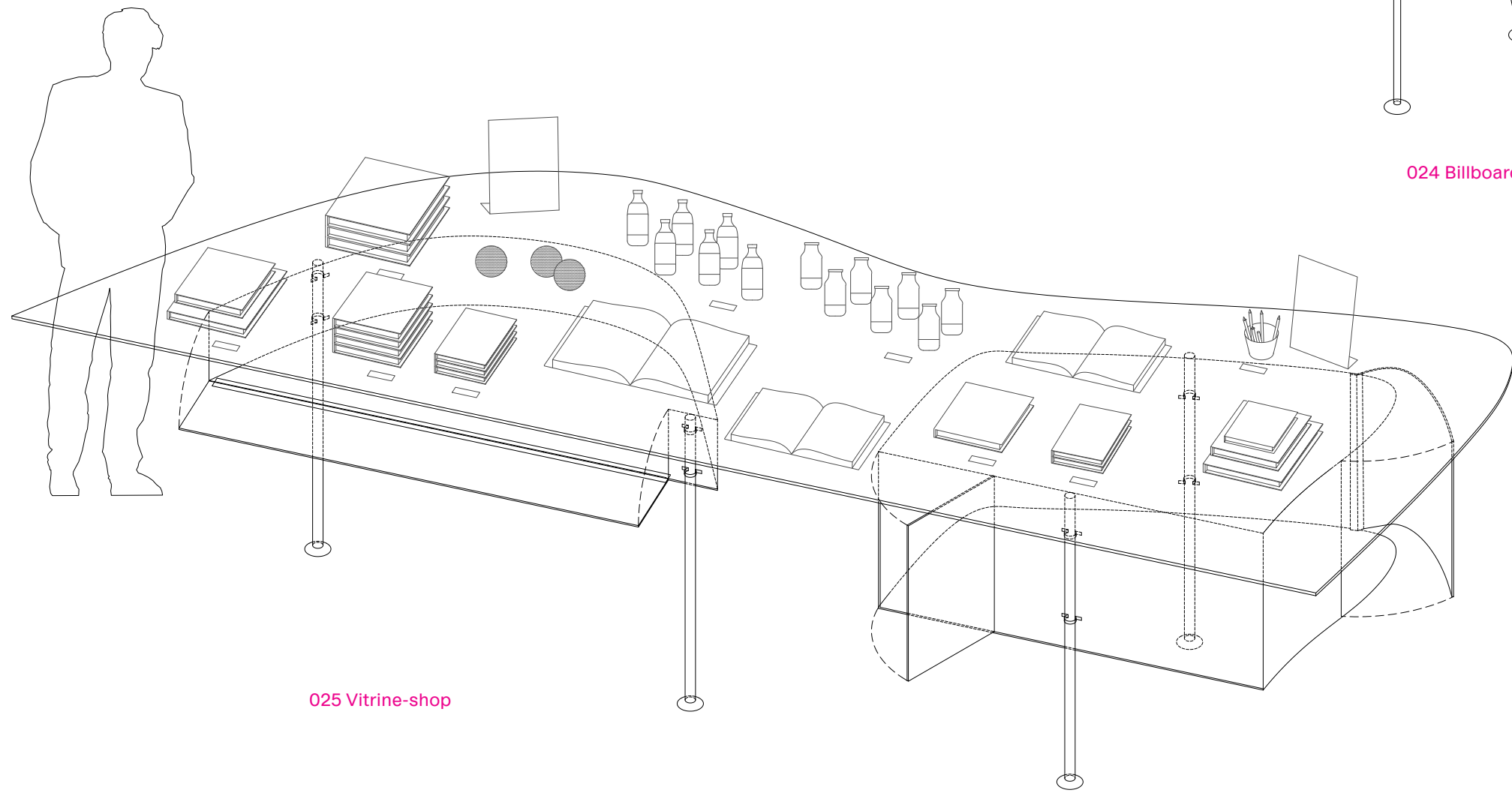
017 Chair



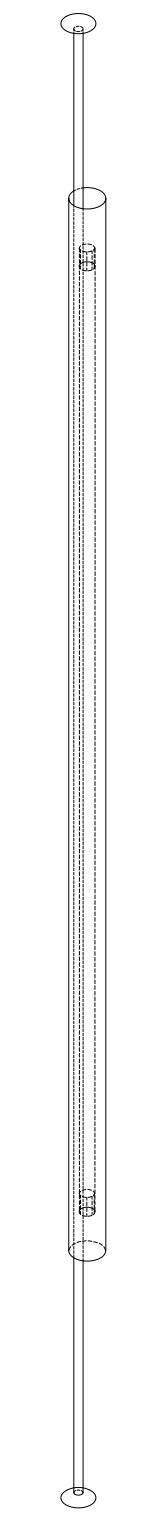
022 High chair



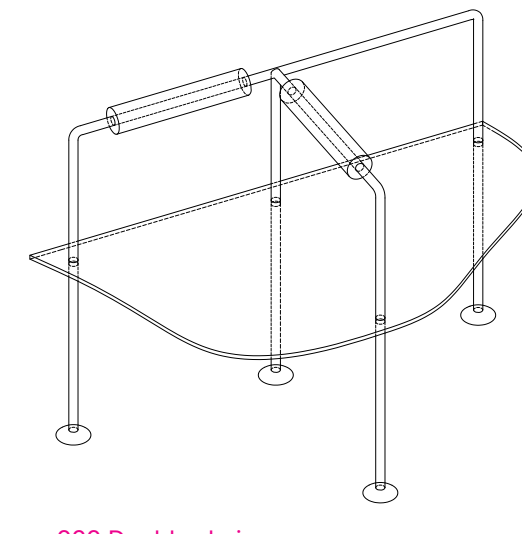
024 Billboard



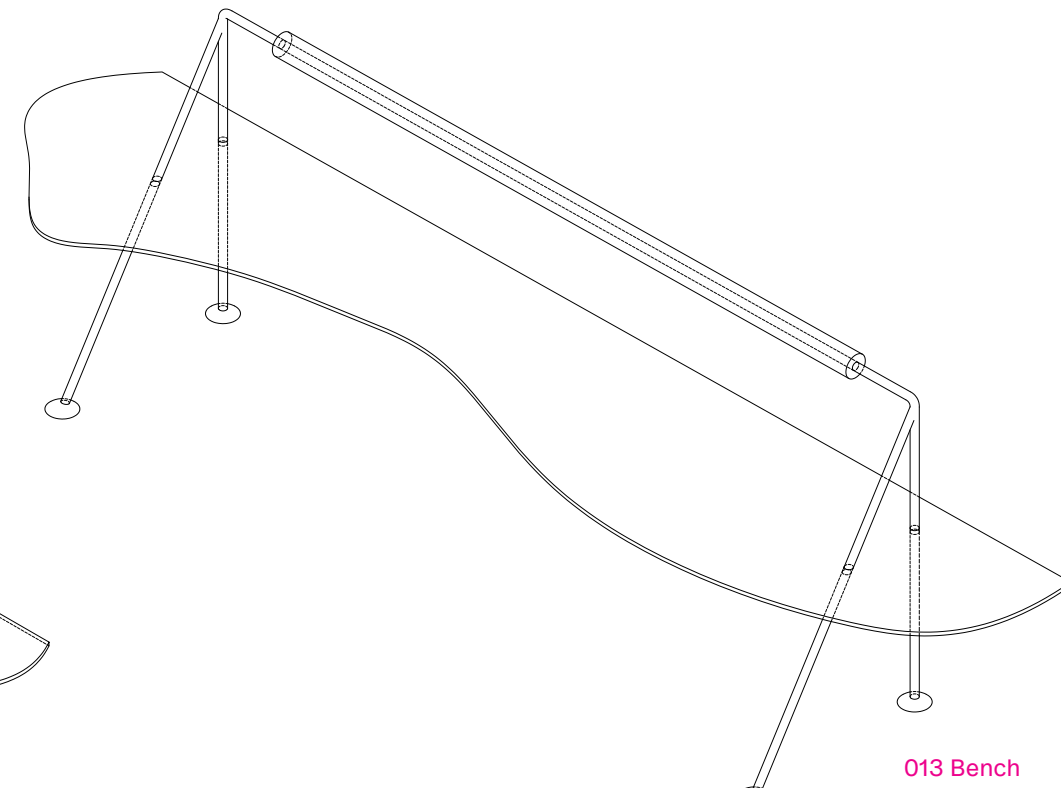
025 Vitrine-shop



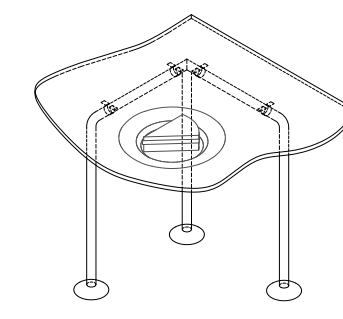
004 Lamp



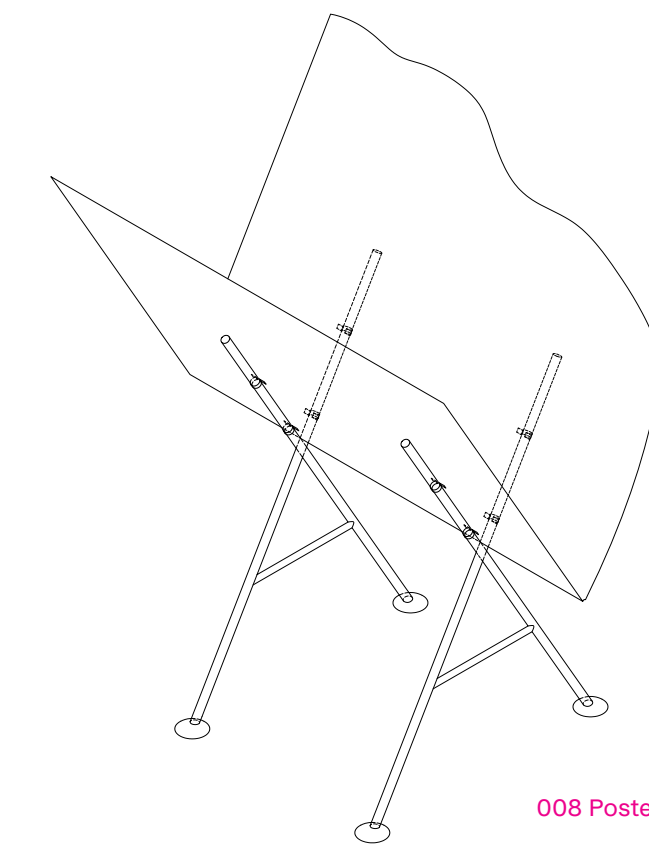
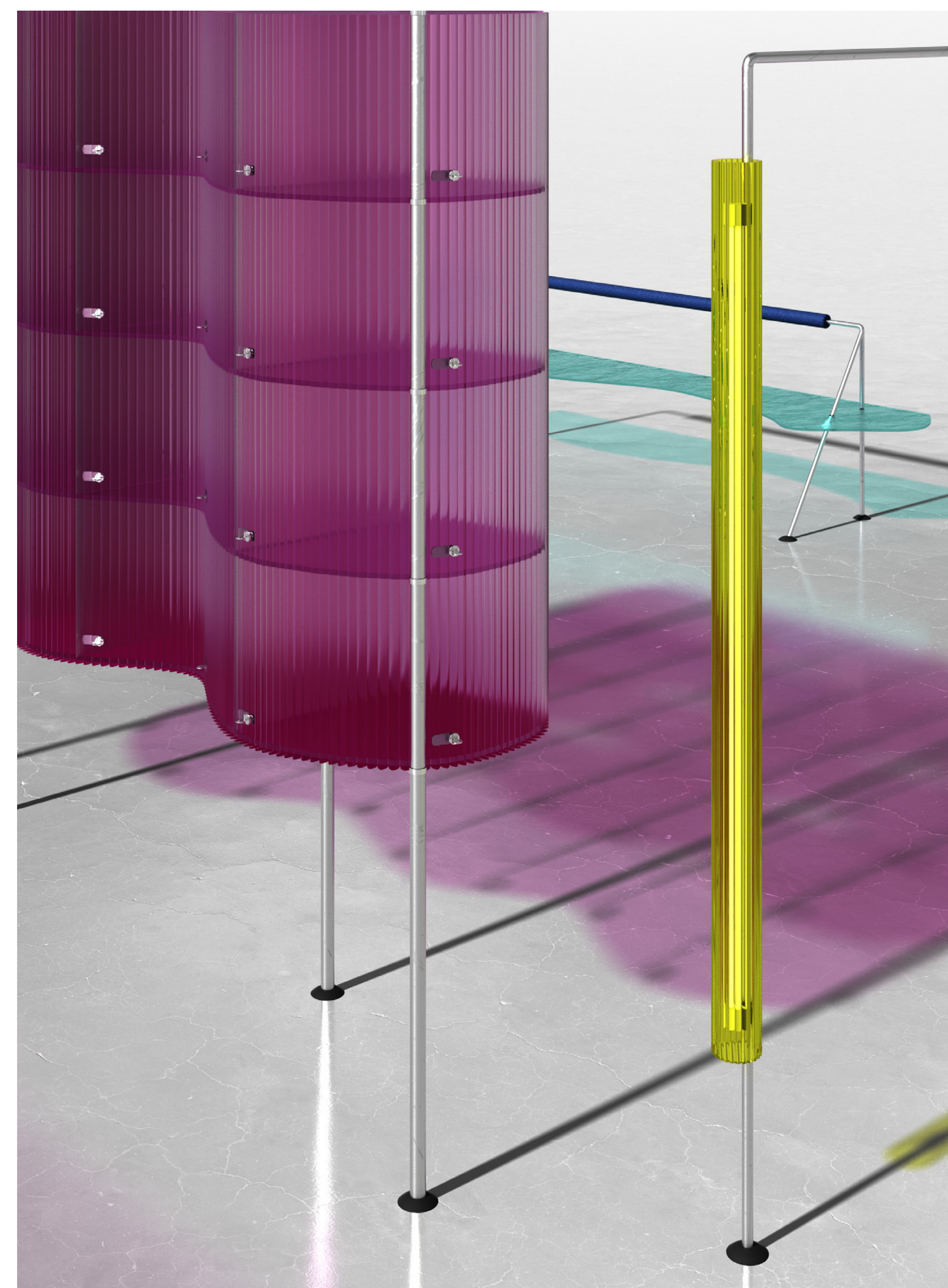
020 Double chair



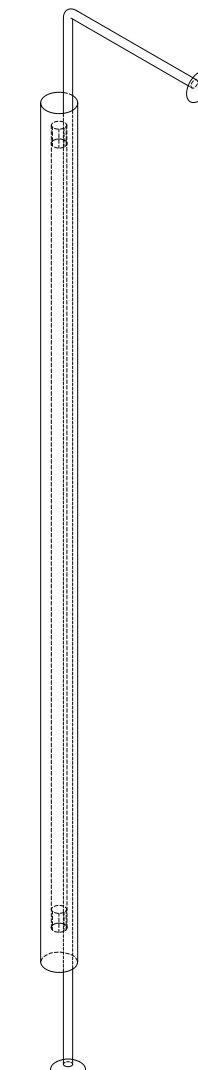
013 Bench



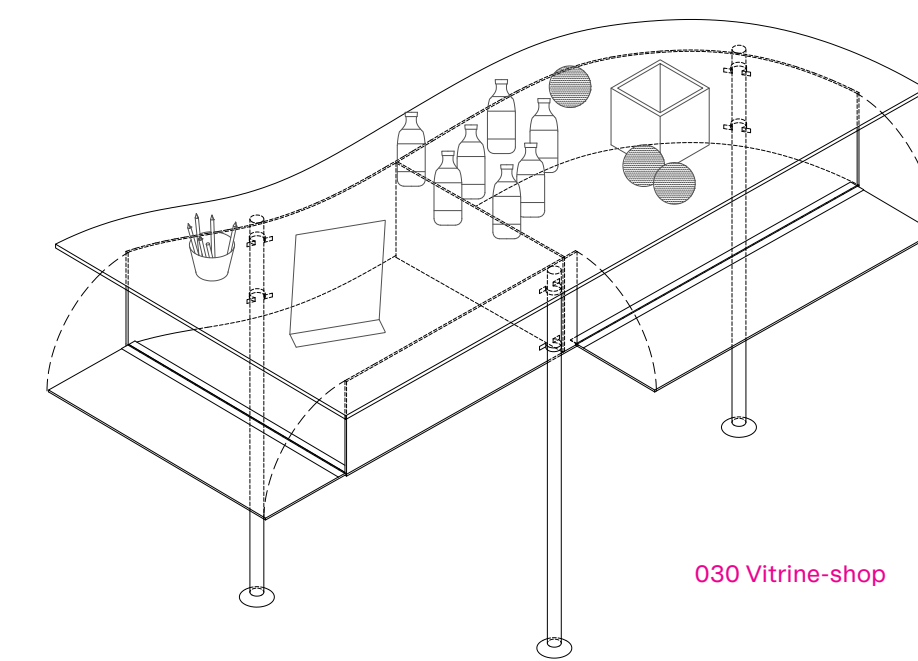
026 Coffee table



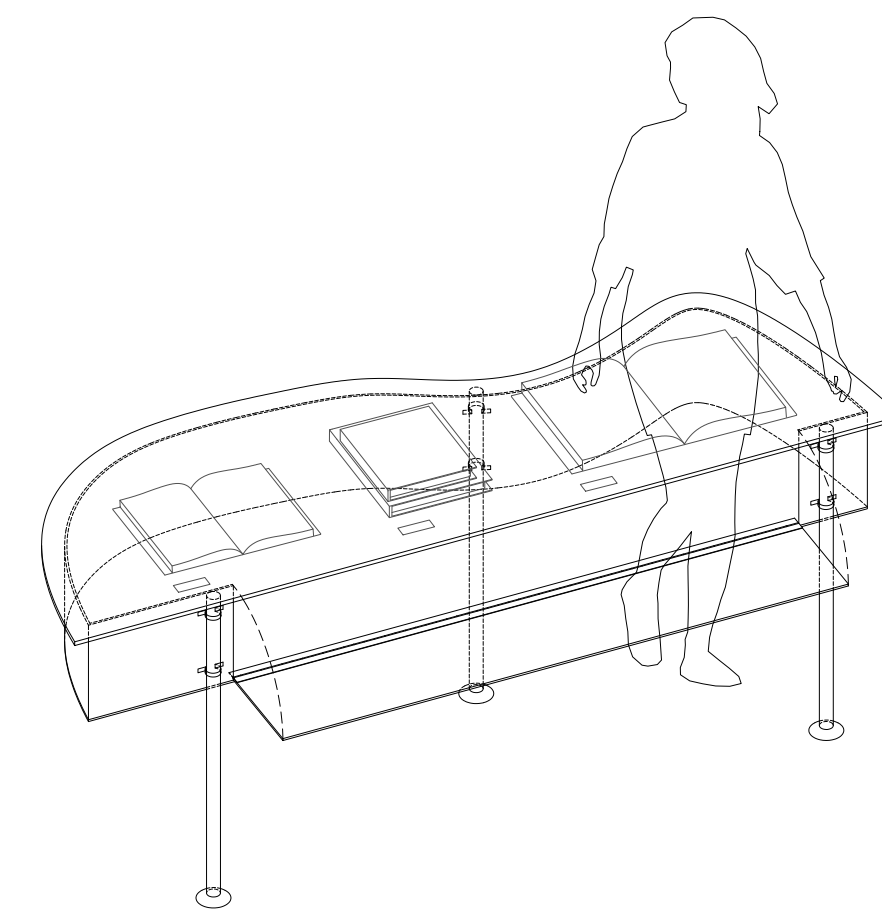
008 Poster-shop



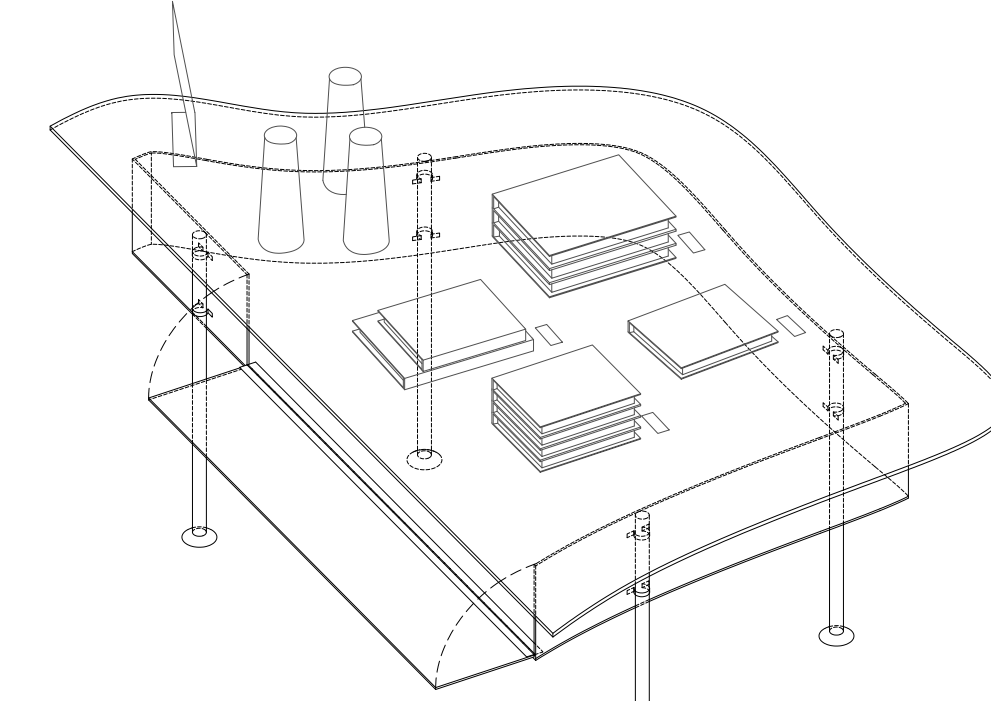
023 Lamp



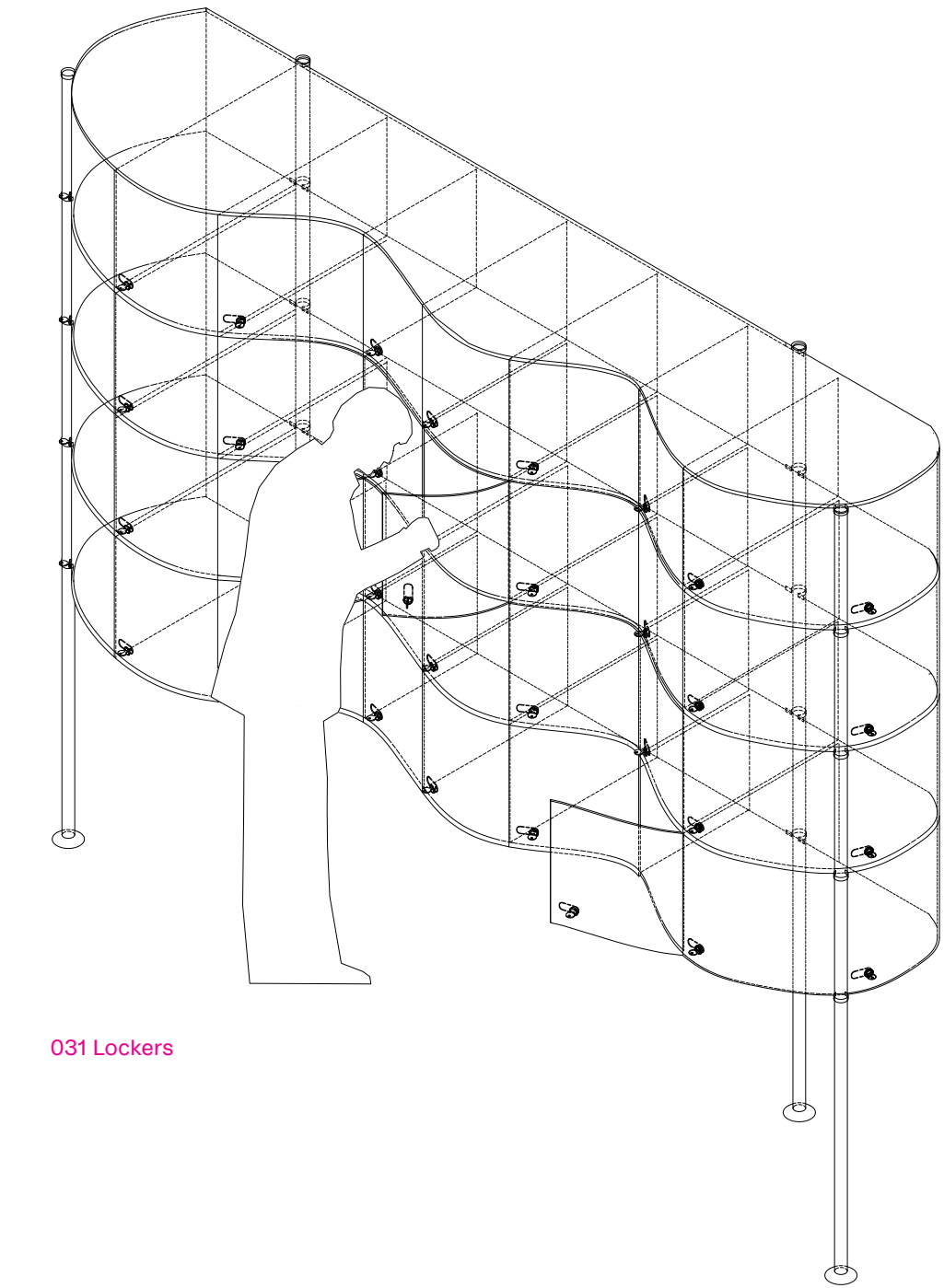
030 Vitrine-shop



010 Vitrine-shop



018 Vitrine-shop



031 Lockers