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Social Exclusive Inclusion

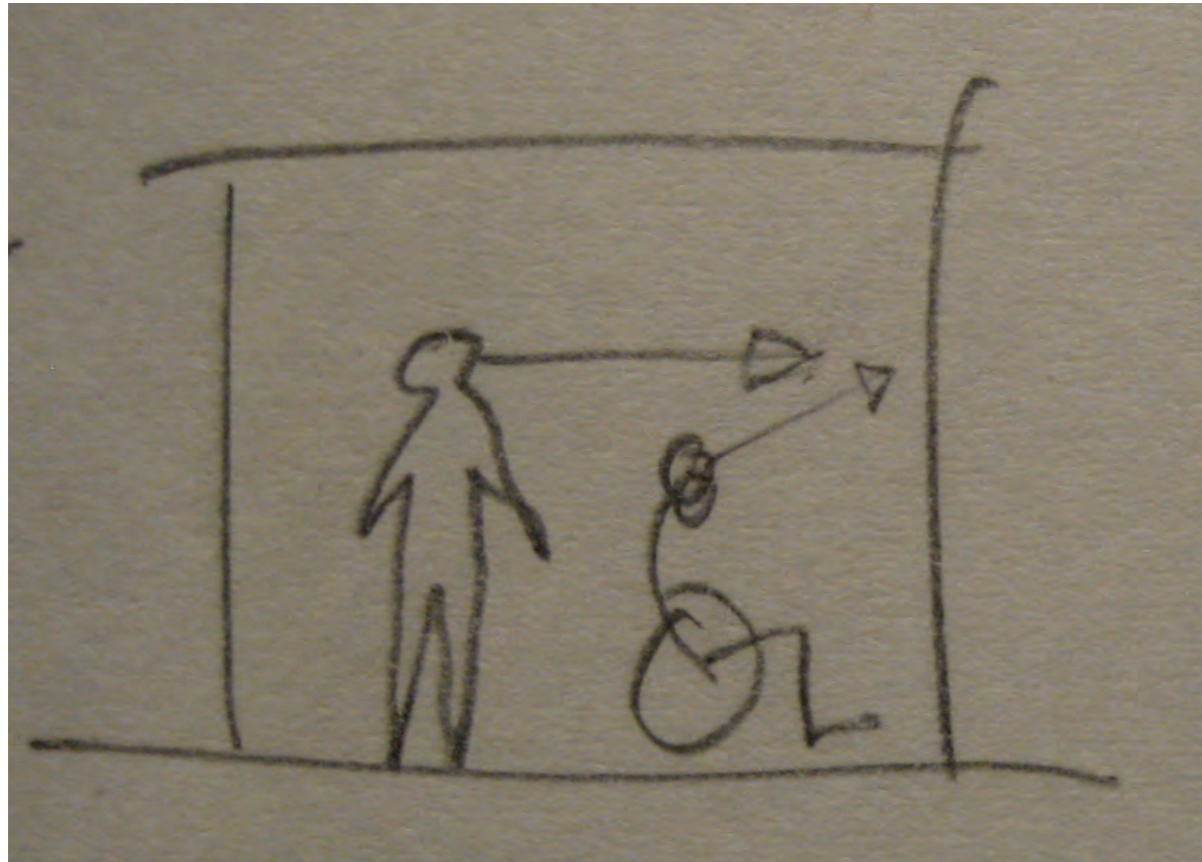
-- Elective Course KTH Arkitekturskolan 2013 --
"Architecture and Universal Design in the designer's eye"
Teacher - Jonas Andersson -- Student - Jakob Valentin

The Museum for Art in Public Spaces, Solna, Sweden



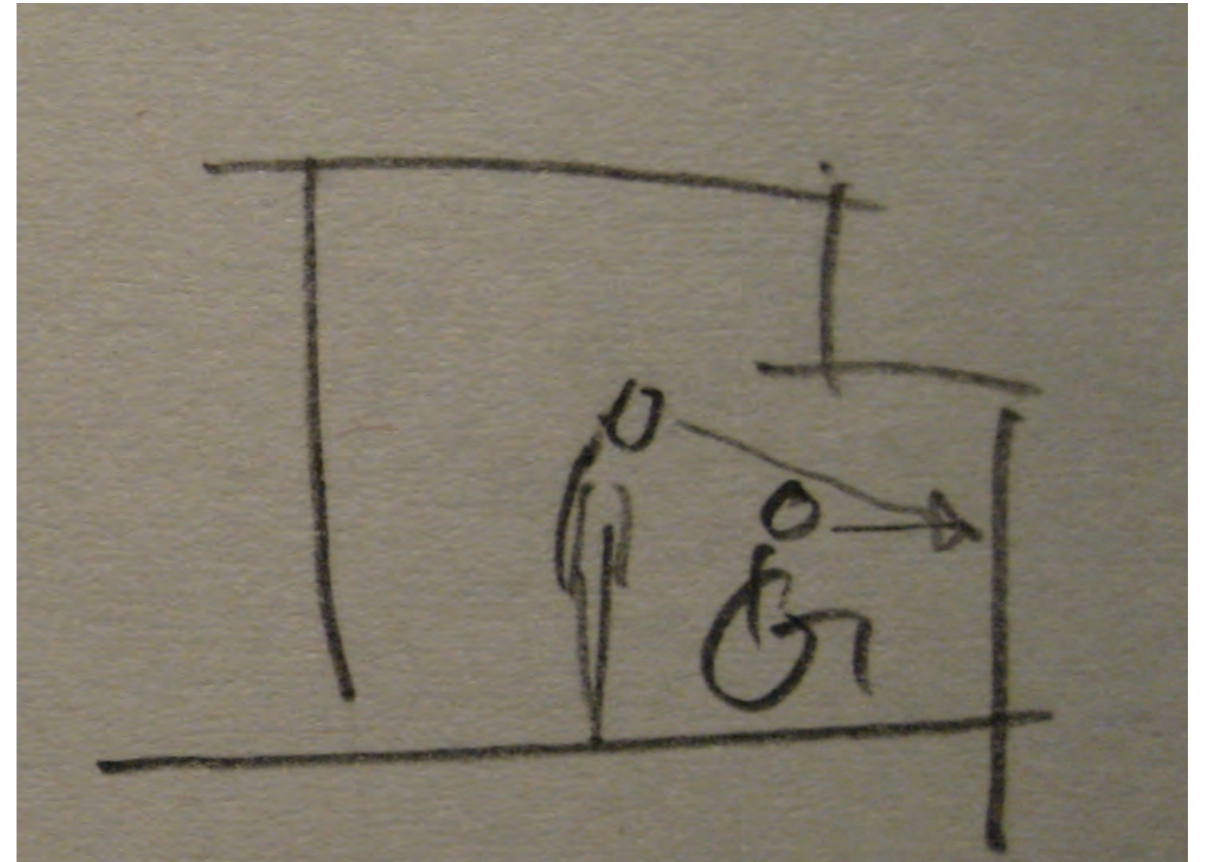
A museum for art in public spaces should naturally have a high level of accessibility, usability and social inclusion. The design project focuses on the one level-free entrance, highly accessible elevators and non-tilting floors. Being situated immediate to an urban square/a park, the museum strongly and naturally connects to the inhabitants and potential visitors.

All of the art pieces that are displayed in the museum have once been placed in such environments as hospitals, town halls, schools, libraries and outdoor parks etc. That means that the collection has played a main part in public spaces. One could argue though, that the different locations may not have been accessible for all inhabitants. In schools, pupils and teacher are the ones most likely to encounter the potential art in that space; in hospitals the audience probably consists of a greater spectra of the population than children and teachers. Further on, many public buildings and urban spaces in Sweden do not have a high level of accessibility. Stairs, locked doors and steep terrain are all obstacles for people with (or without) functional impairments.



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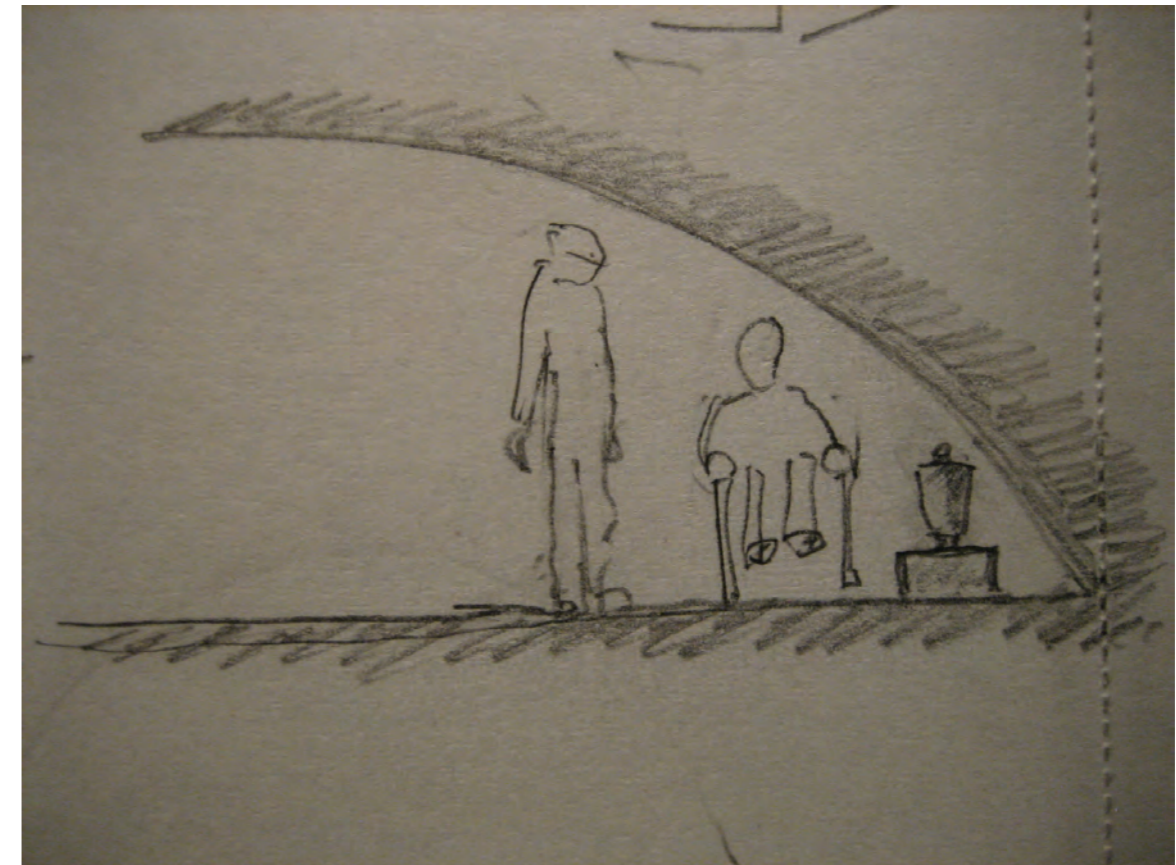


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Having that said, I have studied how to play with the terms accessibility and social inclusion. What happens if the situation is reversed? Having parts of a space more accessible for the non-average visitor, and less accessible for the general visitor? (And how does that effect peoples experience of the museum in general?) I call this way of treating public space :

Social Exclusive Inclusion.

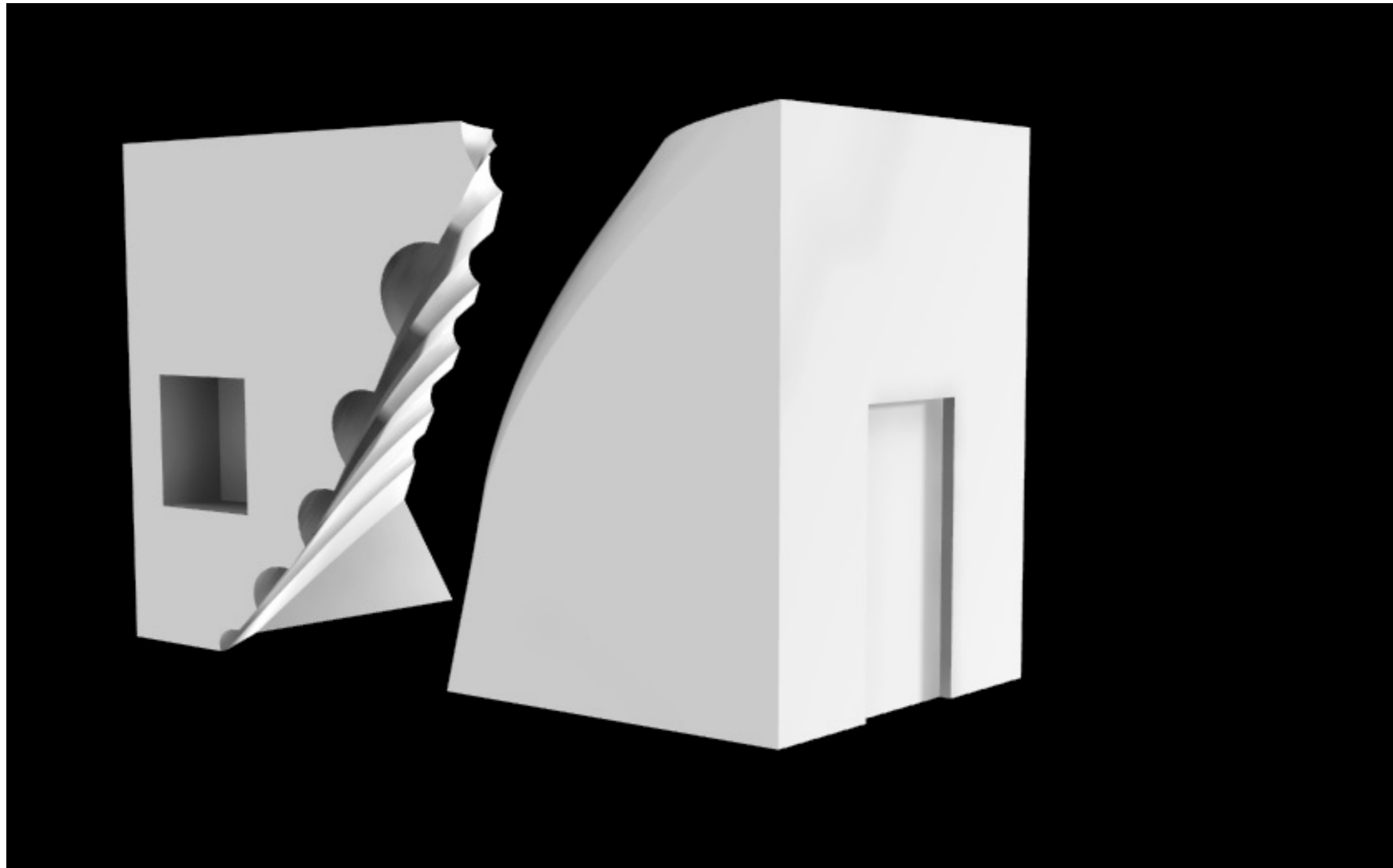


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If the qualities of a space lie in figurative and unconventional shapes and volumes, how can that be turned into something that enriches the building rather than making it more difficult to move in?

Here are some studies of situations that could be perceived as difficult to access: The adult may find this space out of reach and therefore non-accessible. The child on the other hand may find it perfectly accessible and even featured with a high level of spatial qualities. (left)

The person standing can't get as close to the art piece as the person in a wheelchair. That person on the other hand might be very pleased with the spatial organization. (right)



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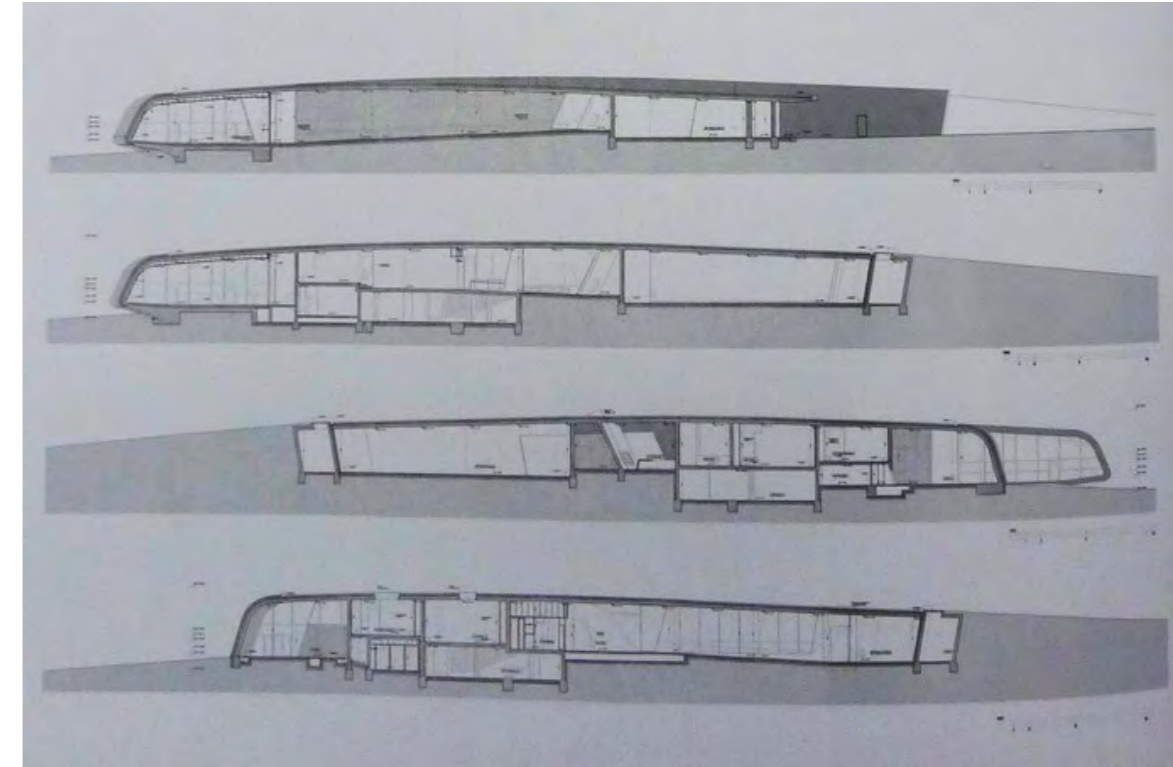
In order to achieve a balance between the conventional way of designing a museum, voids are introduced in the poché to be used as display areas.



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<http://www.fridaovland.com/ordrupgaard>



<http://artswise.blogspot.se/2011/12/photo-journal-copenhagen-102011-part-2.html>

In the search for social exclusive inclusion, I revisited the Zaha Hadid projects Ordrupsgaard Museum extension outside Copenhagen and “Maxxi” (Museum of art for the XXI century) in Rome. Both of them were part of field trips organized by the school. These are both public museums, that also hold non-normative volumes.

In these cases though, the architect doesn't use the poché as spatial qualities and the main interior feature in the last case, the black stair, is not the one part of the building that could be considered accessible for all. Nor can the architecture be considered being universal design.



<http://www.selux.com/de/en/inspiration-interior/project/projects/ordrupgaard-museum.html>

Tilted walls – you easily knock your head in these
Small ramps – hard to see

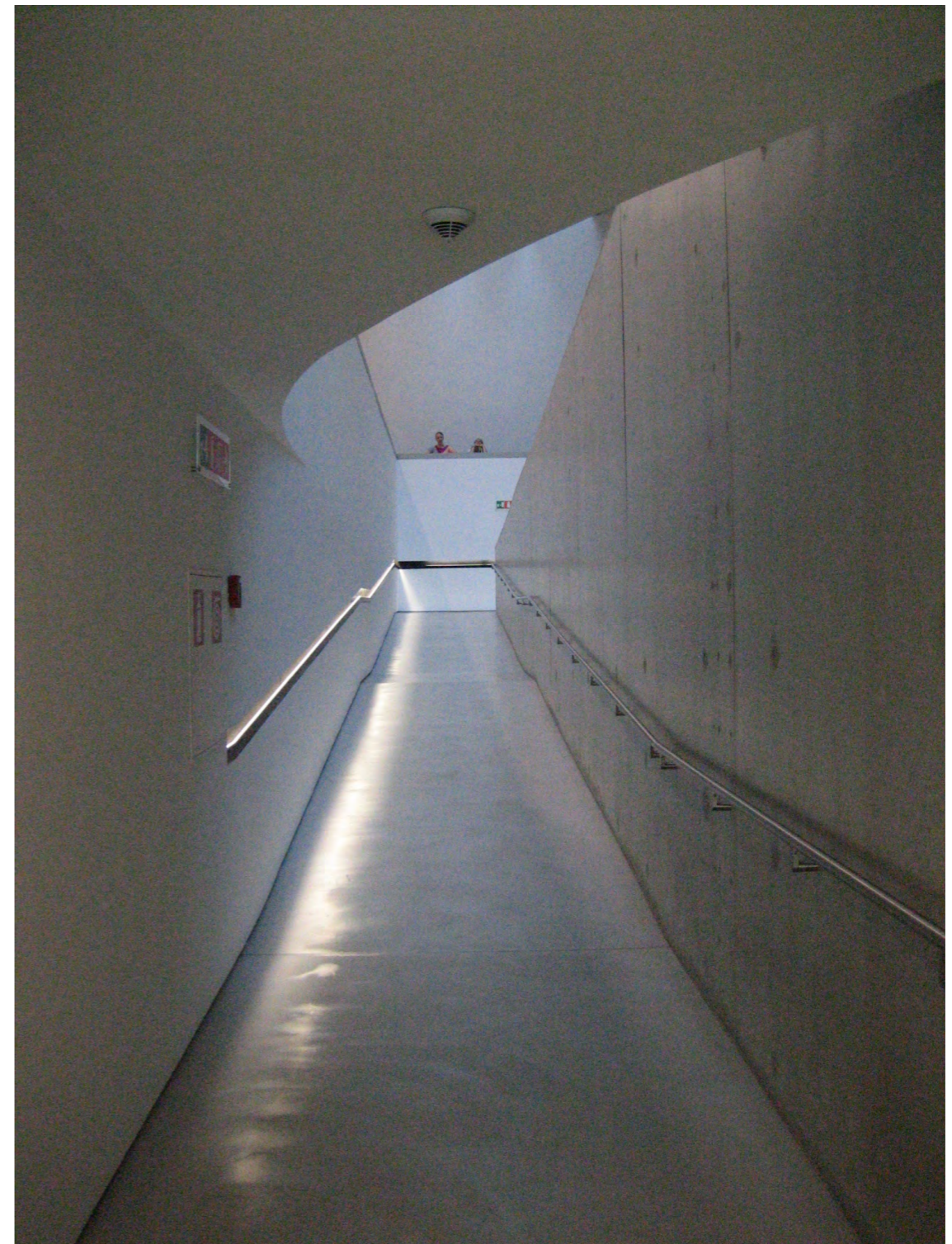


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Gravel in front of the entrance – not very friendly to
strollers, walkers and wheelchairs



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In general, the spatial qualities in these buildings can be looked at as both functional and dysfunctional. Ramps, tilted walls and non-orthogonal plans can be experienced as both interesting and irritating.

The question is how to make it work for as many people as possible.