

POLITECNICO DI TORINO
SECOND SCHOOL OF ARCHITECTURE
Master of Science in Architecture
Honors theses

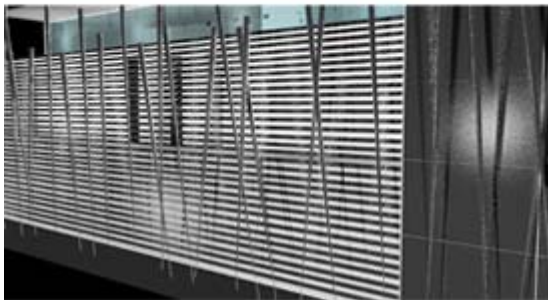
Museum of Modern Art of Warsaw

by Katia Gualtieri

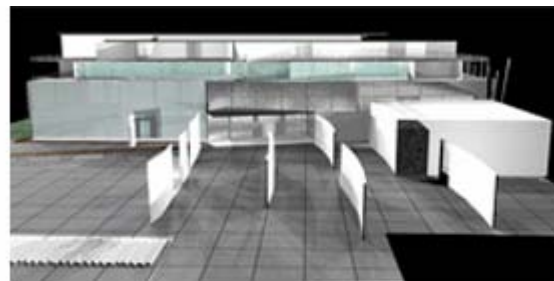
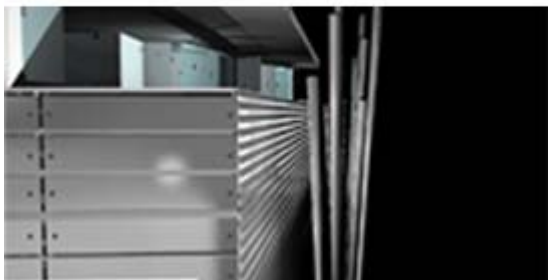
Tutor: Agostino Magnaghi

The project of the Museum of Modern Art of Warsaw has been thought with the purpose to create a cultural center where the concept of art is considerate not only in a passive way (visiting the art collection) but also in an active way (creating a collaboration with laboratory).

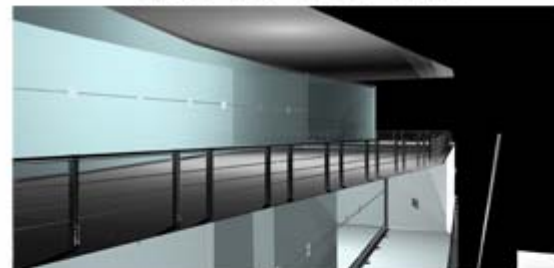
The project has been developed from a only tie - The Cultural and Scientific Palace. The museum, the square and the park planned are originate from the Palace, which already existed, like a water wave is originate from a drop. This picture is the base of the concept of the project which is developed in three ideas: 1. The idea of a concentric plan to delineate where the concept starts from 2. the expansion: the movement from the center to the exterior part, from the project to the city. The culture beginning here and spread all around. 3. the penetration: the physical and the abstract limits do not coincide. In this contest art breaks the physical limits and cross them like the water does when is captured in a net. These thesis has been useful to understand the development of:



front elevation to City center

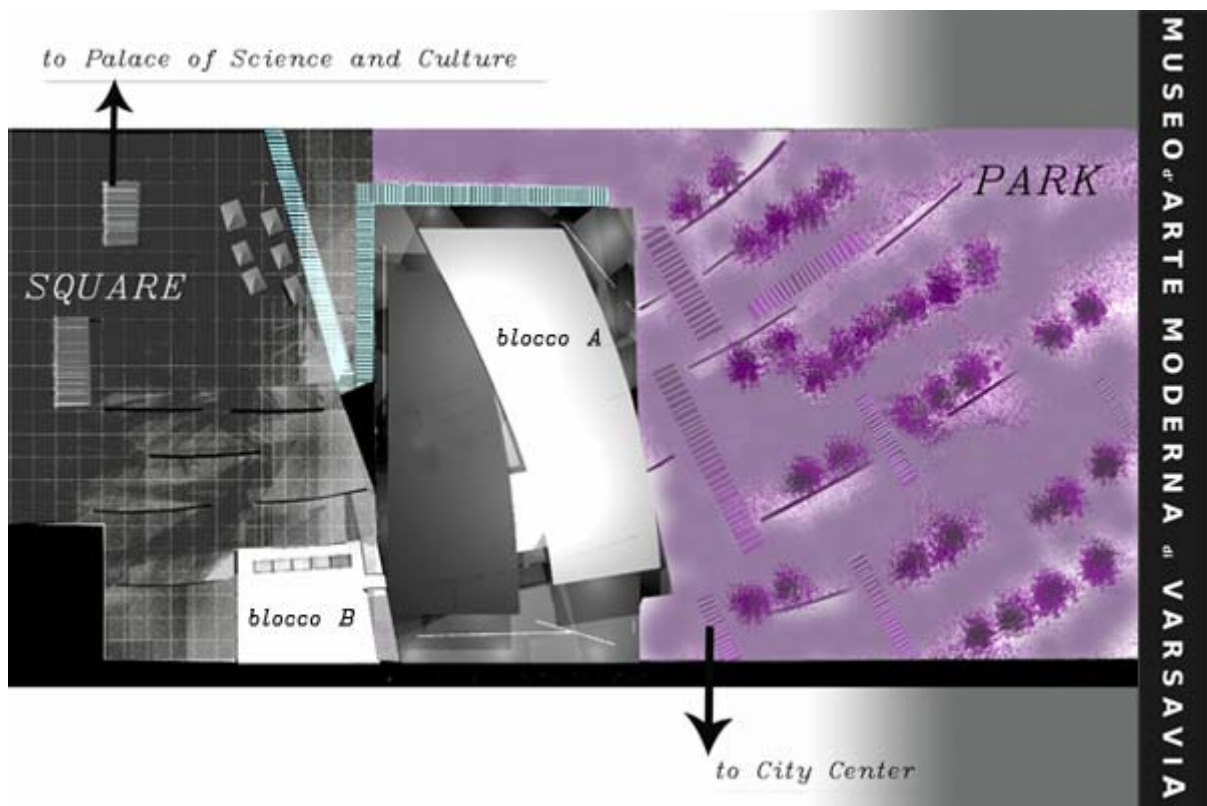


glass wall to the square



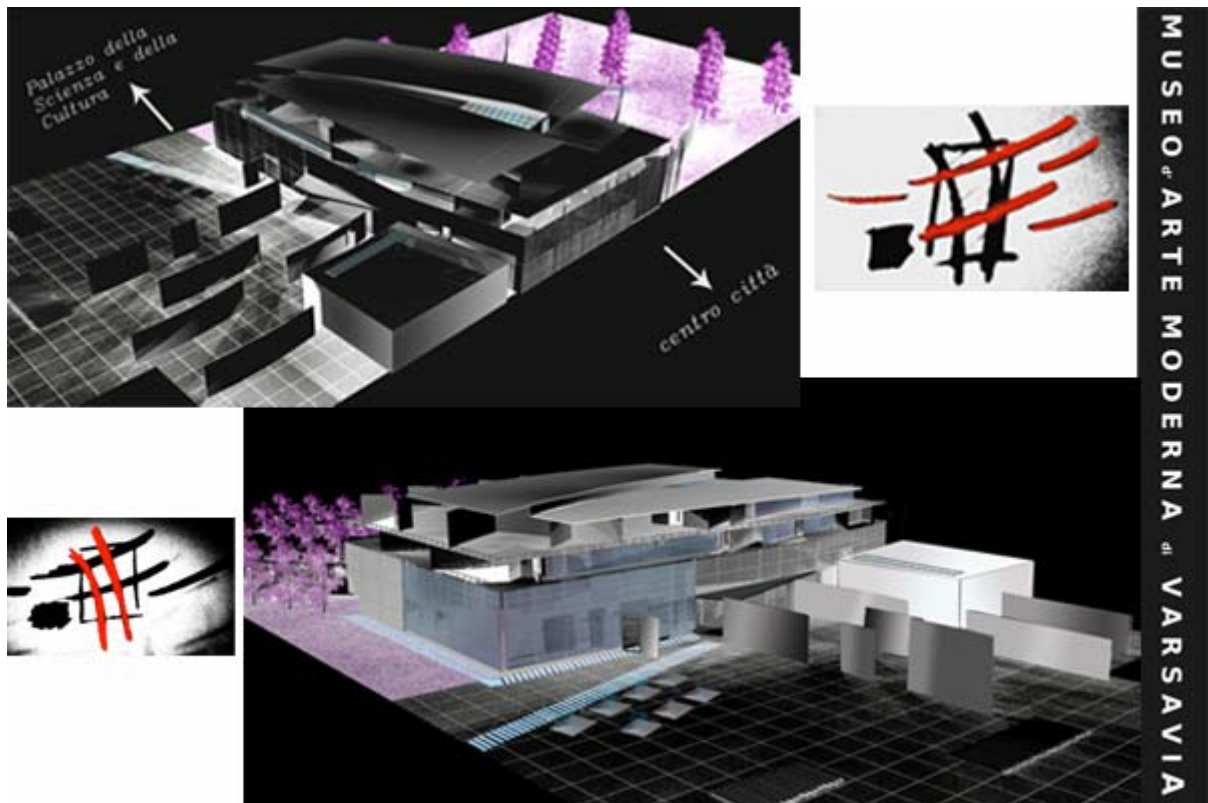
MUSEO D'ARTE MODERNA DI VARSAVIA

a. The façade on the Al. Emily Parker - the ideal drops which fall down and create “the net of delimitation” of the wave of water, are created like metal needles which delimit the slabs of the façade. **b.** The square – it is created to highlight the reference to the original idea of the water. For this purpose it represents puddles of water. The other elements placed in the square are special kinds of wall which are situated in a concentric way with the purpose of hiding the view of the observer to reveal the landscape “steps to steps” and create a point of view always different. The park is simply and essential. This is the answer of the nature created with concentric arches. The whole structure can be divided in two blocks different for their functional valence - the main part (A) is characterized for its permanent and modern expositions, meetings areas for actives dedicated to the commerce and cultural industries. The second part (B) is smaller and is dedicated to cultural and instructive activities.



Two foyers have been projected inside the building A: the main one is situated in the north part and it leads directly to the most important cultural part of the museum and to a space dedicated to the information about programs and to a reception which bring to areas dedicated to the exposition of the works. The second foyer which is bigger and especially higher than the first leads to a space that is the most important for the commercial activities.

The project is designed in two main curves: the first one, horizontal, connects the square with the park. The second one, vertical, links the Culture and Science Palace with the city.



This purpose is pointed out by the special walls projected for the square, by the disposition of the trees situated in the park and, only in the second and third floor, by a different painting created to delineate the difference between the curves north-south and the curves west-east.

Regarding the usage of the materials, the block B has been created to emerge like a cube of ice - the museum thought as neutral support of the cultural work. The ice is an aseptic element that transforms the exterior covering of the block B and the interior walls of the block A.

In conclusion, where art is studied there is the maximum objectivity of the interior, and where art is applied we will find the objective approach of the exterior part and a subjective approach to the interior parts.

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