



CCCCP

BROOKLYN NAVY YARD

CENTER FOR CONTEMPORARY CREATIVE PRACTICE



Williamsburg Bridge

Manhattan Bridge

X

GIVE THEM BREAD

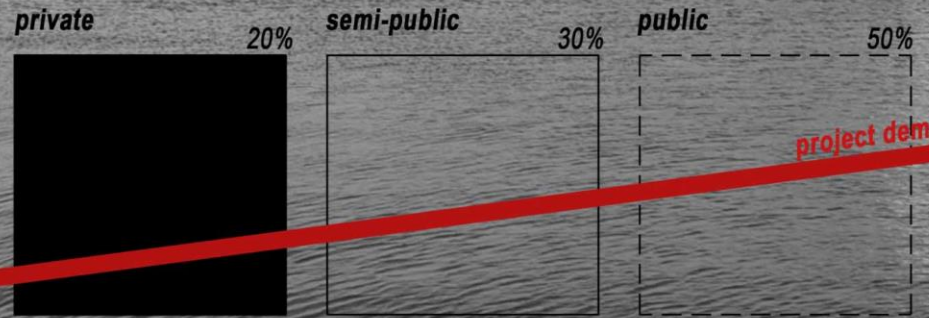


*BROOKLYN \$\$\$

*MANHATTAN \$



free space in ny_



project demand

space issue in BROOKLIN NAVY YARD

HOW MUCH _____ THE VIEW?

PREVIOUSLY PRESENTED

PROJECT HARD DRIVE ARCHBASED

>LOOKING FOR REFERENCE PARAMETERS

>INVISIBLE PROGRAMME

>SITE MANAGEMENT



MANHATTAN
MONEY AND
BUSINESS
+
TIME AND
DISTANCES
TO ACCESS



SHIPPING
TOURISM AND
BUSINESS



PEOPLE
VISITORS AND
INHABITANTS



TRANSPORTATION
CONNECTIONS
AND INTERECTIONS
BETWEEN SITE
AND SORROUNDS



MANHATTAN BLOCK

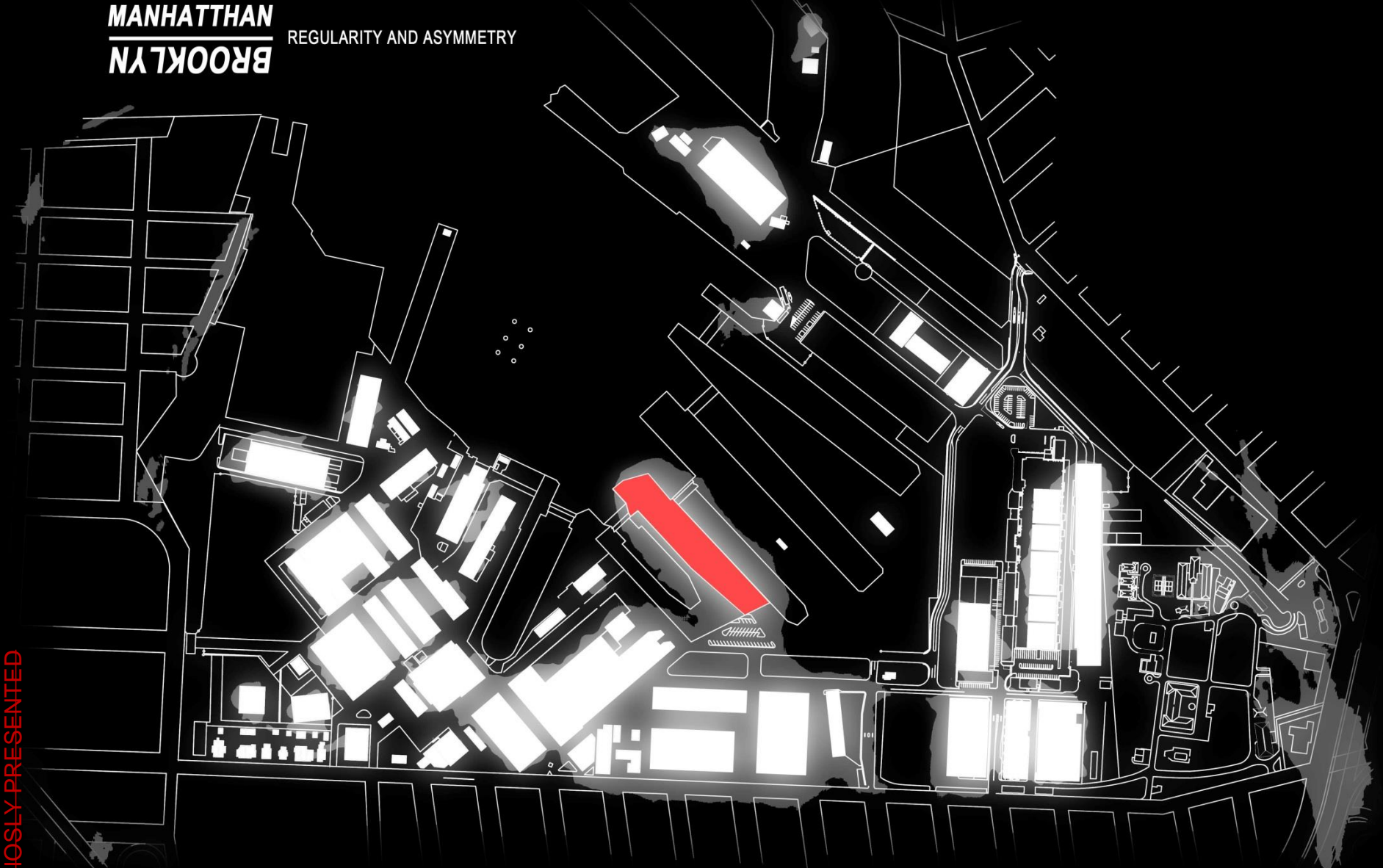


COMPANIES IN
THE SITE AND
RELATIONSHIP
WITH CCOF

PREVIOUSLY PRESENTED

MANHATTAN
BROOKLYN

REGULARITY AND ASYMMETRY



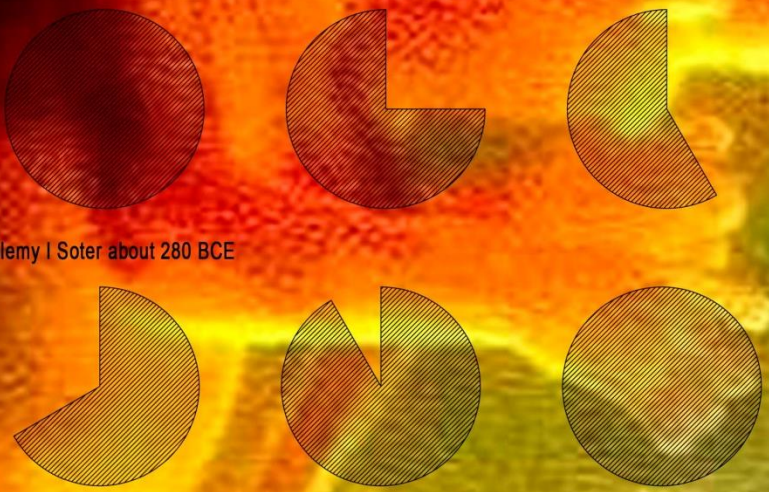
PREVIOUSLY PRESENTED

UNDERSTANDING UNDERSTANDING OUTSTANDING

Exhibition Zone

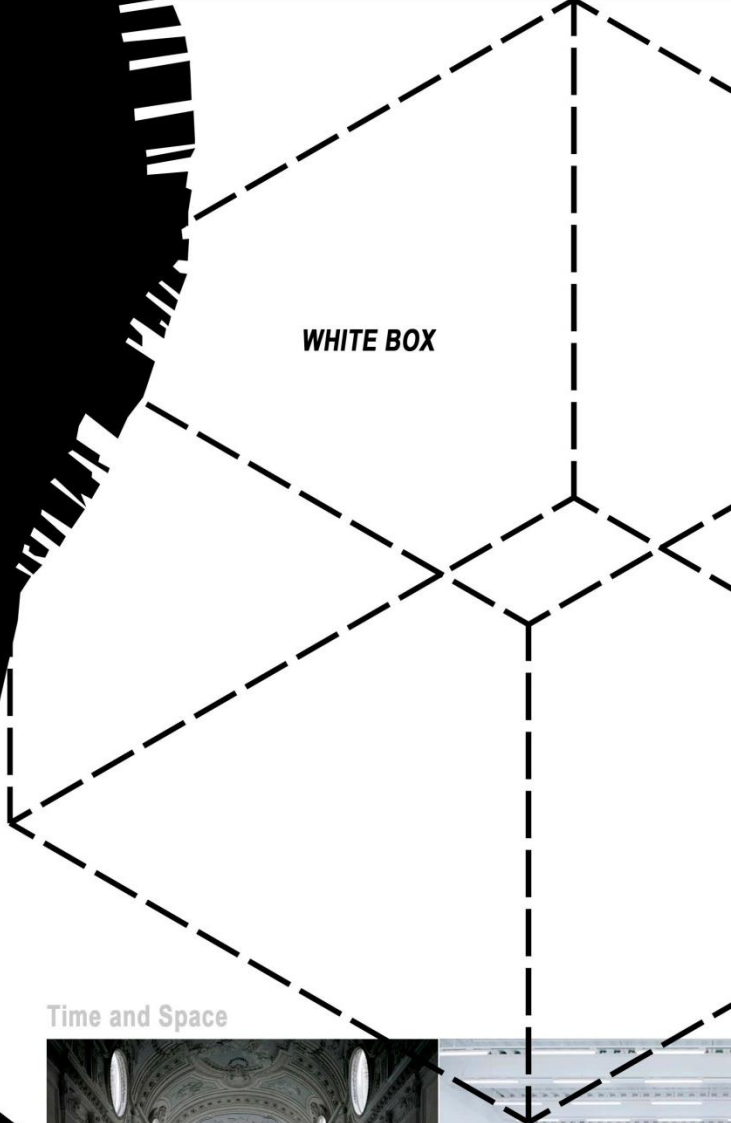
CONTEMPORARY CREATIVE PRACTICE

RIGIDITY OF SPACE



Ptolemy I Soter about 280 BCE

New Museum 2007



WHITE BOX

Time and Space



Louvre Museum 1793



New Museum 2007

VS

warning URBAN MENBRANE

* In cellular biology, pinocytosis ("cell-drinking", "bulk-phase pinocytosis", "non-specific, non-absorptive pinocytosis", "fluid endocytosis") is a form of endocytosis in which small particles are brought into the cell, forming an invagination, and then suspended within small vesicles (pinocytotic vesicles) that subsequently fuse with lysosomes to hydrolyze, or to break down, the particles.
Campbell, Reece, Mitchell: "Biology", Sixth Edition, Copyright 2002 P. 151

PREVIOUSLY PRESENTED

SO FAR C.A.M. WERE NOT ABLE TO CONSTRUCT A STRONG IMAGE GREAT PART DUE ITS TEMPORARY ART CHARACTER

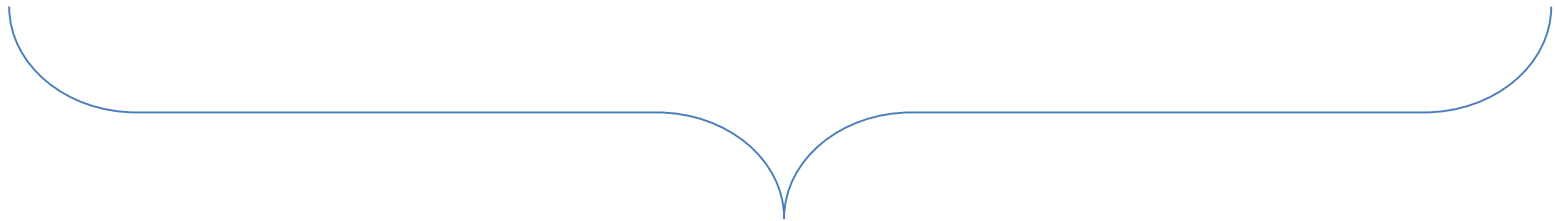
Rank	Museum	City	Country	Visitor count
1	Musée du Louvre	Paris	France	8,880,000
2	Metropolitan Museum of Art	New York	United States	6,004,254
3	British Museum	London	United Kingdom	5,848,534
4	National Gallery	London	United Kingdom	5,253,216
5	Tate Modern	London	United Kingdom	4,802,287
6	National Gallery of Art	Washington	United States	4,392,252
7	National Palace Museum	Taipei	Taiwan	3,849,577
8	Centre Pompidou	Paris	France	3,613,076
9	National Museum of Korea	Seoul	South Korea	3,239,549
10	Musée d'Orsay	Paris	France	3,154,000
11	Museo del Prado	Madrid	Spain	2,911,767
12	State Hermitage Museum	Saint Petersburg	Russia	2,879,686
13	Museum of Modern Art	New York	United States	2,814,746
14	Victoria & Albert Museum	London	United Kingdom	2,789,400
15	Museo Reina Sofía	Madrid	Spain	2,705,529
16	National Folk Museum of Korea	Seoul	South Korea	2,355,956
17	Centro Cultural Banco do Brasil	Rio de Janeiro	Brazil	2,288,117
18	National Portrait Gallery	London	United Kingdom	1,880,104
19	Galleria degli Uffizi	Florence	Italy	1,742,970
20	Shanghai Museum	Shanghai	China	1,727,192

CONTEMPORARY ART MUSEUMS POSITION

~~TRENDY~~
~~CULT~~
~~HIPSTER~~
~~FASHINABLE~~
~~SEASONAL~~

≠

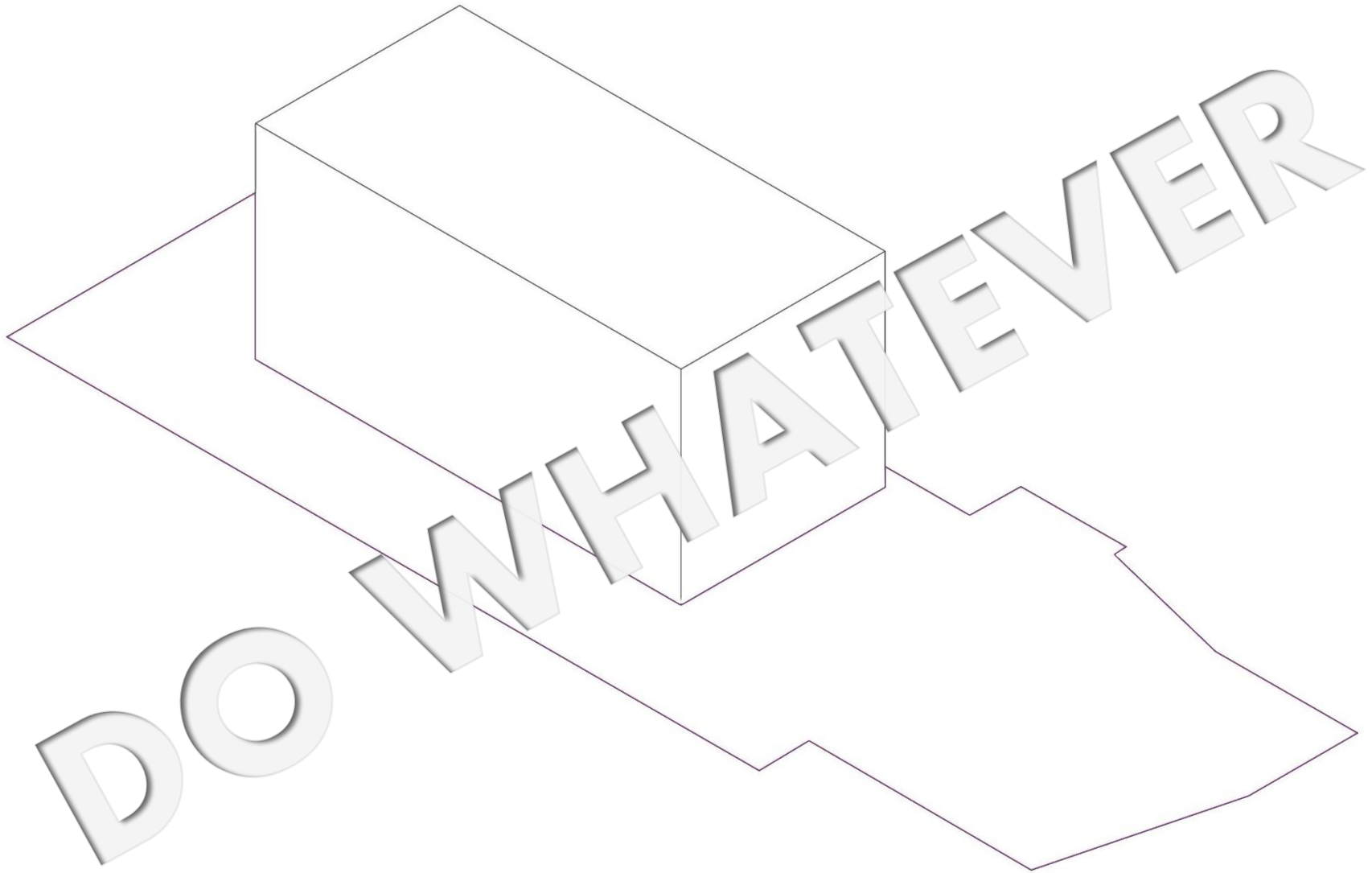
TRENDY
CULT
HIPSTER
FASHINABLE
SEASONAL



**THE BUILDING MUST WORK AS A FRAME FOR THOSE ACTIVITIES
AND DO NOT ABSORB THEIR INSTANTANEOUS QUALITIES
BEING ABLE TO INTRODUCE THE NECESSARY TOOLS
WITHOUT BECOME THE CENTER STAGE**

AT THE SAME TIME ARCHITECTS DO NOT HAVE TO GIVE AWAY THE OPPORTUNITY TO EXPRESS THEMSELVES

WOULD BE THE ANSWER?



*DOES THE BUILDING SHOULD BECOME A MASSIVE WHITE BOX AS THE GALLERIES BECAME?
THIS WOULD BE OUR CONTEMPORARY FLEXIBILITY RESPONSE*

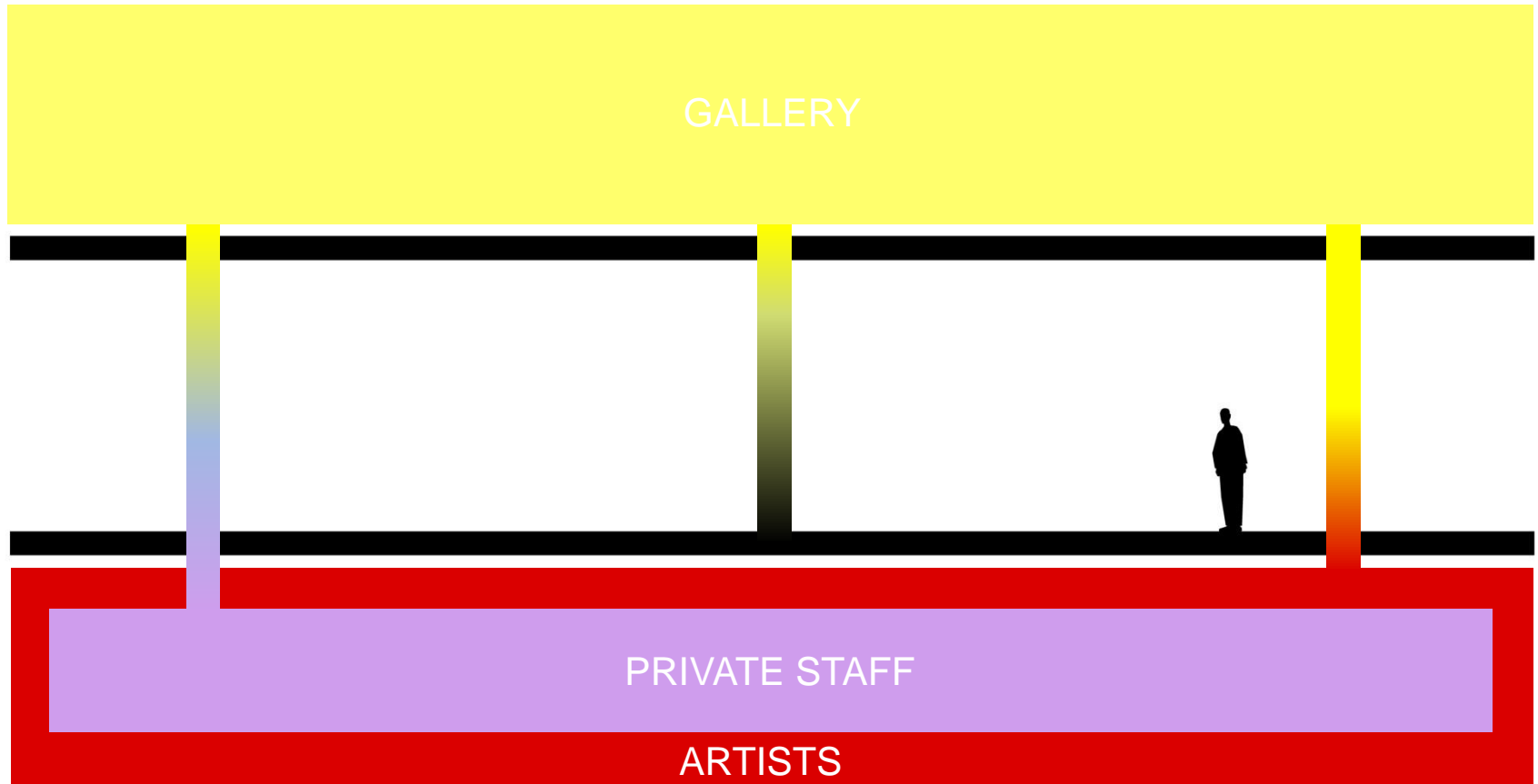


FLEXIBILITY *of* POSSIBILITY

ESPACE DEFINITION BRUNO ZEVI AND GEOFFREY SCOTT

“(...) just the architecture gives us space with three dimensions, capable of holding our people, and this is the true center of this art. In many aspects, the functions of the arts overlap: so the architecture has much in common with sculpture and even more with the music, but also has its particular territory and transmits a pleasure that is typically its. It has a monopoly of space. Only the architecture of all the arts is able to give the space its full value. It can surround a void in three dimensions and the pleasure that it can extract itself is a gift that only architecture can give us. Paint can paint the space, poetry, like Shelley, the picture may suggest, the music can give us a sense analogous, but the architecture has to do directly with the space, use it as a material and place us at its center.(...)”

OUR ANSWER FOR THE EXPECTED FLEXIBILITY



ARCHITECTURE HAS SHARED PART OF ITS SPATIAL CHARACTER WITH OTHER ARTS WORKING JUST WITH ELEMENTARY ELEMENTS FLOOR, COVERING AND CORES

Exhibition Space

Production Space

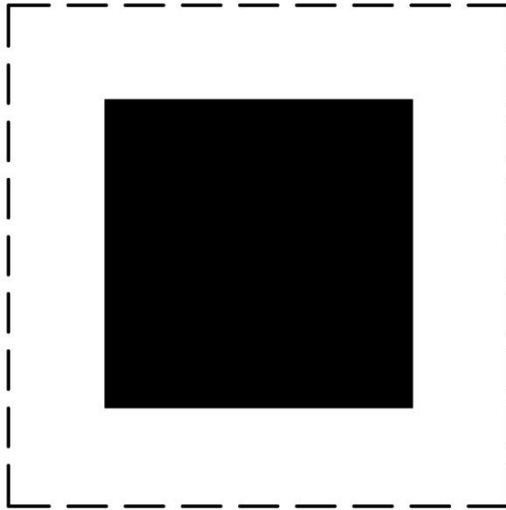


Guggenheim Museum Bilbao, Spain 1991/7 Frank Gehry

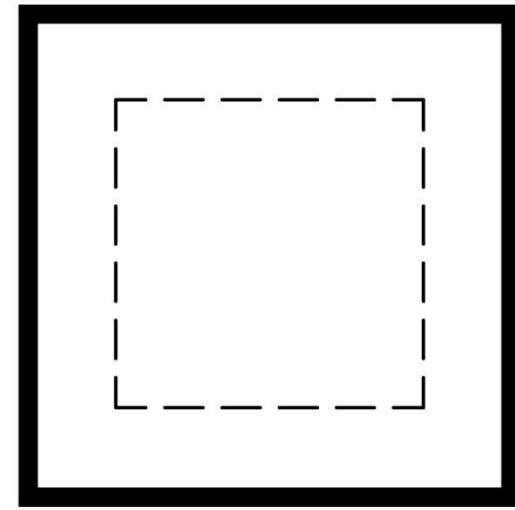


Estudio Gormley London, UK 2001/3 David Chipperfield

Exhibition Space



Production Space



Guggenheim Museum Bilbao, Spain 1991/7 Frank Gehry

Estudio Gormley London, UK 2001/3 David Chipperfield

A HIGH LEVEL OF CONSTRAINT IS APPLIED FOR A SPACE OF ENDLESS USES WHICH CHARACTERIZES THE PRODUCTION SPACE AT THE SAME TIME A SUGGESTIVE CREATIVE PLURALITY IS SUGGESTED ON THE ENVELOPE OF EXHIBITION SPACE THAT IS NOT CORRESPOND BY ITS INTERIOR.

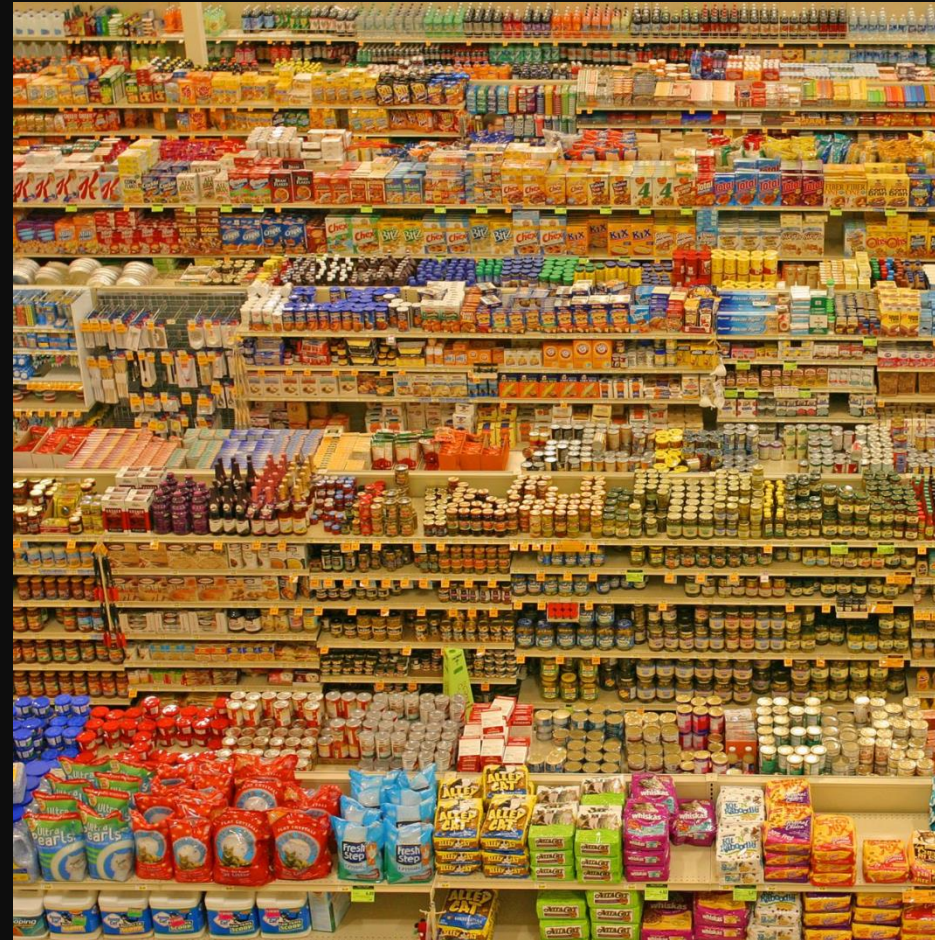
CONDENSATE

Exhibition Space



VOLATILE

Production Space

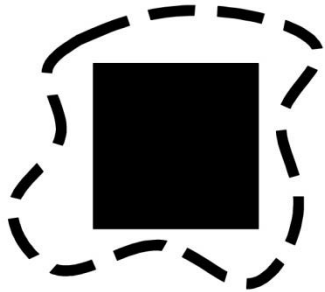


ONCE CCCP IS COMPOSED BY BOTH WE WANT TO BE ASSURED TO MAKE USE OF BOTH ADVANTAGES IN THE MOST PROFITABLE WAY BUT ONCE THAT WE OVERLAP THEM THERE WILL BE CONFLICT

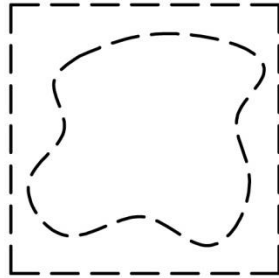
RULES FOR SPACE

EXHIBITION SPACE = DETERMINED USE = SHAPE

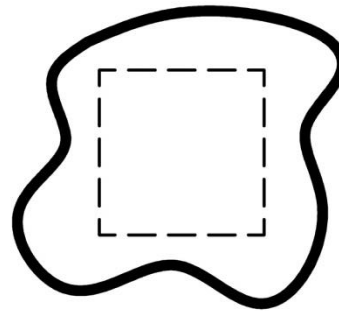
PRODUCTION SPACE = INCONSTANT USE = SHAPELESS/NON REFERENCED



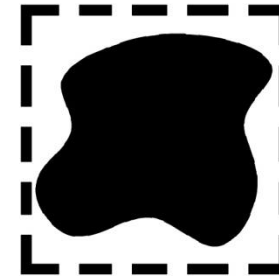
False flexibility of the production



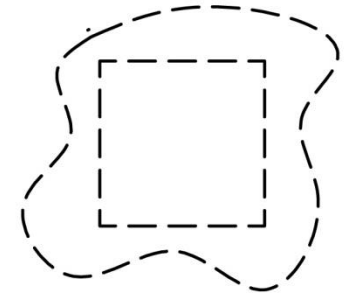
Lack of reference and consistency for exhibition



Totally inversion of needs



Inflexibility of production space

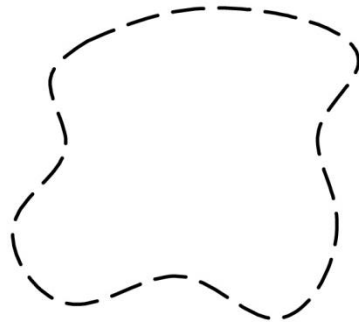


Lack of differentiation between both zones

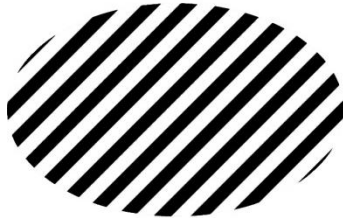
NEITHER THE STUDIOS WILL GUARANTEE TO PROVIDE STIMULATING ENVIRONMENTS FOR THE ARTISTS NOR GALLERIES WILL PROVIDE EMPOWERING SPACE FOR ARTS

WE STILL NEED INTEGRATION BETWEEN THEM AND WORK ON THIS UNIQUE OPORTUNITY

Production



Semiotic Elements of Transition



Exhibition

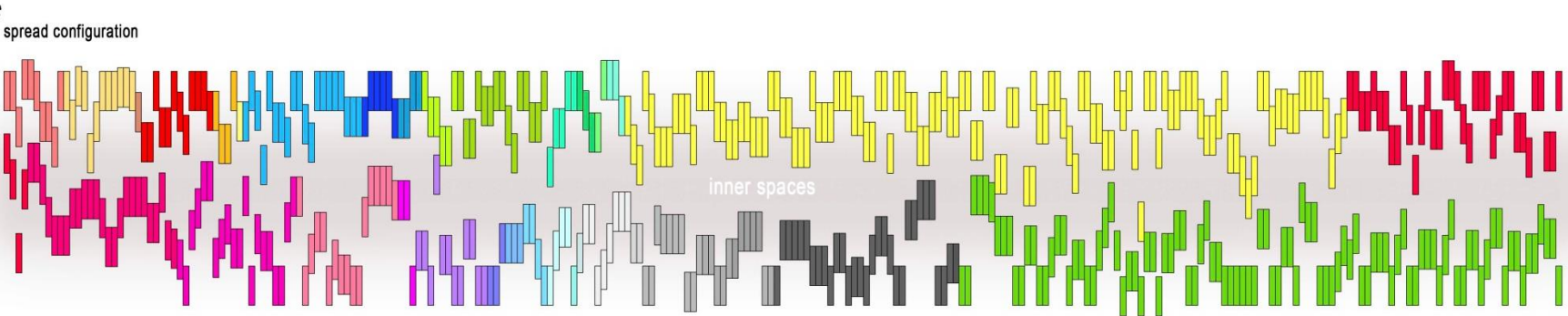
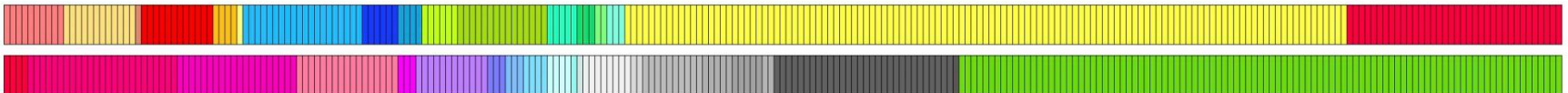
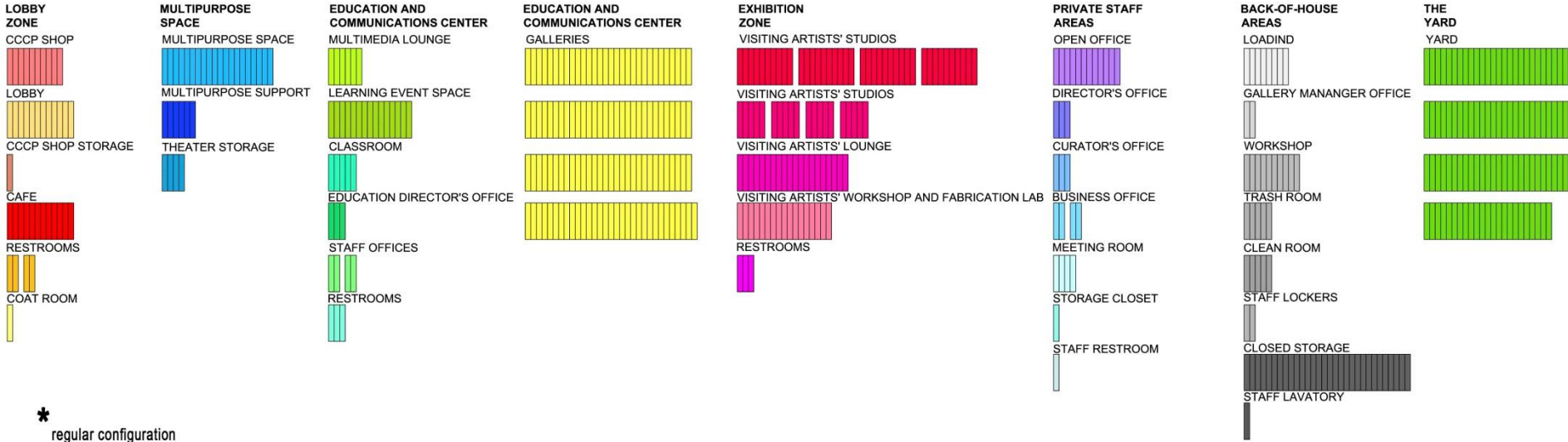


ADDENDUM
IN MEMORIAM OF SPACE



PROGRAM

| = 100 sf



BACK-OF-HOUSE
AREAS

PRIVATE STAFF
AREAS

EDUCATION AND
COMMUNICATIONS
CENTER

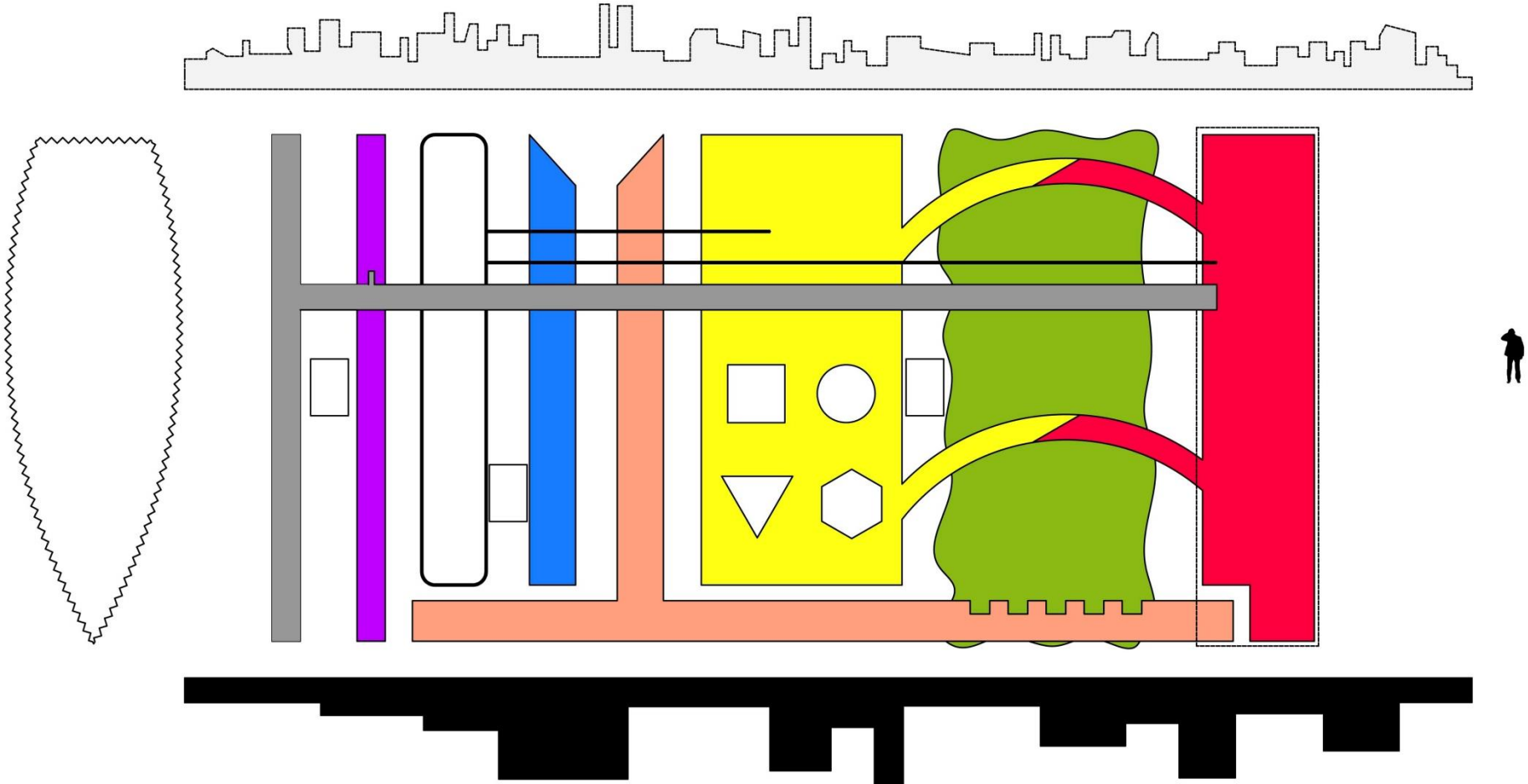
MULTIPURPOSE
SPACE

LOBBY
ZONE

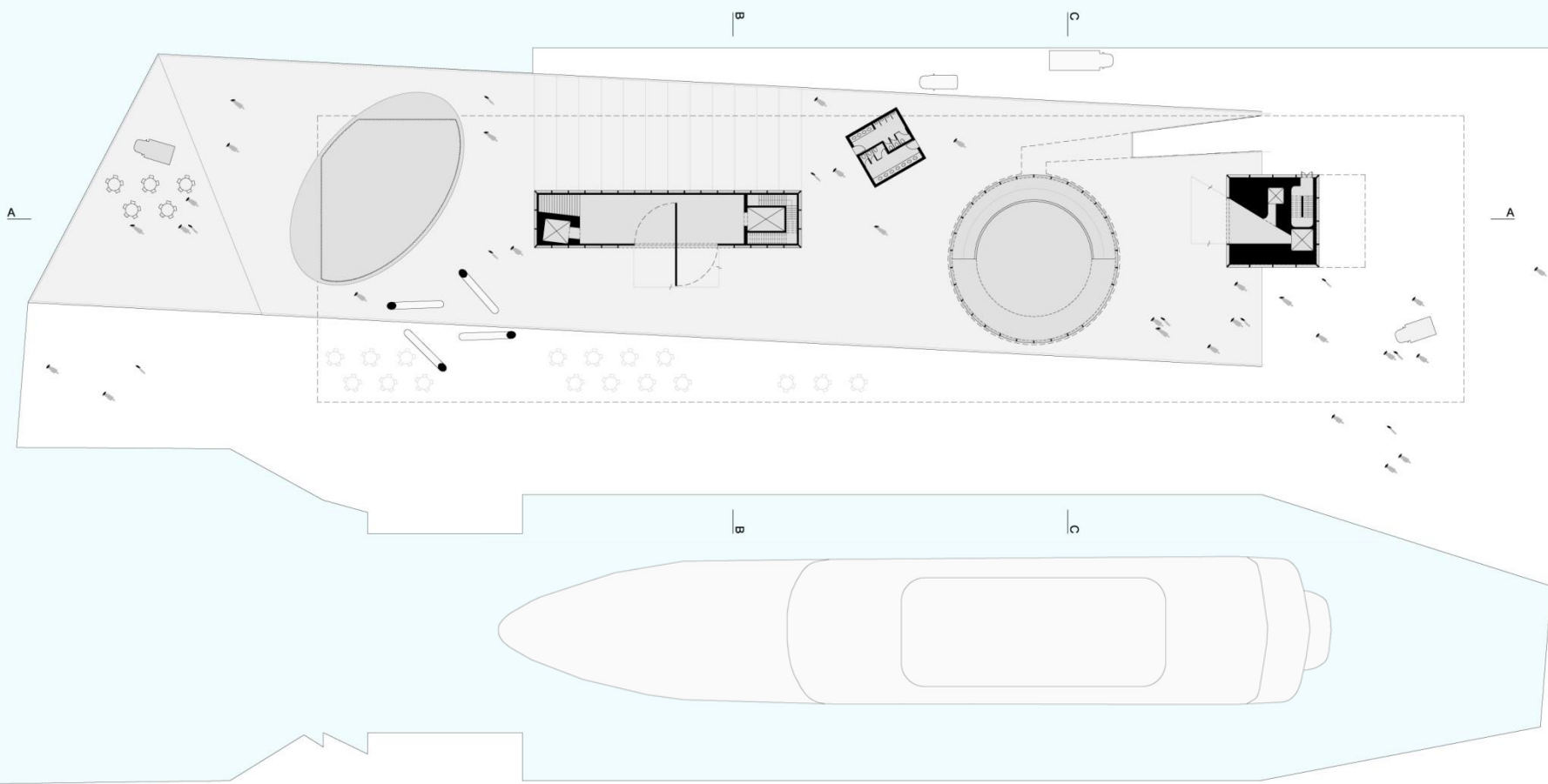
GALLERIES

THE
YARD

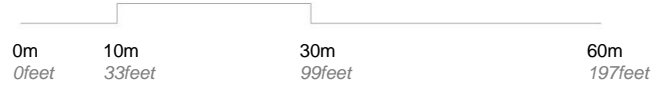
EXHIBITION
ZONE

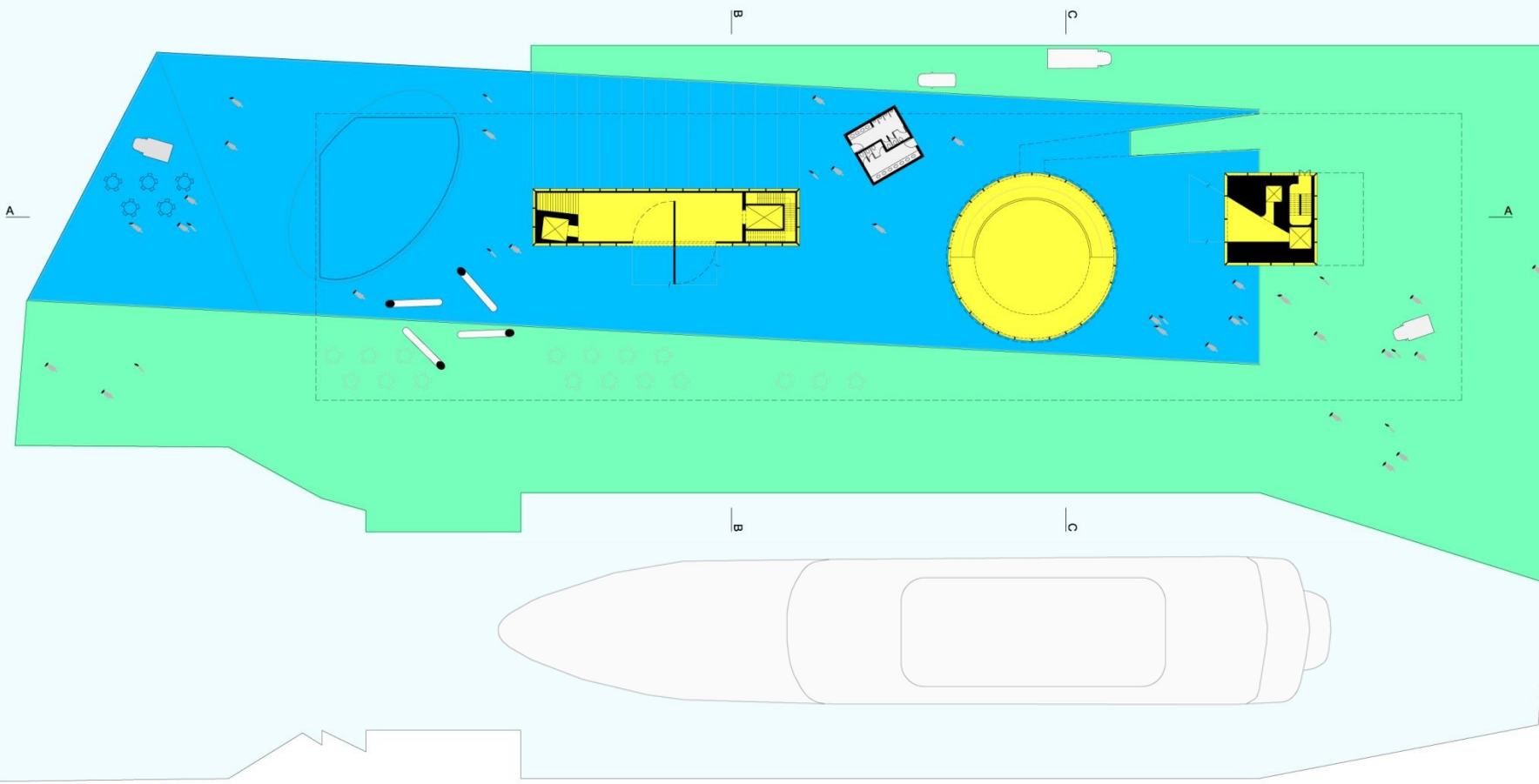


SUBCONSCIOUS
organizational program
this is not a plan or even a section

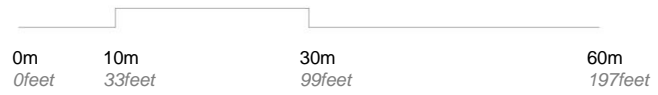


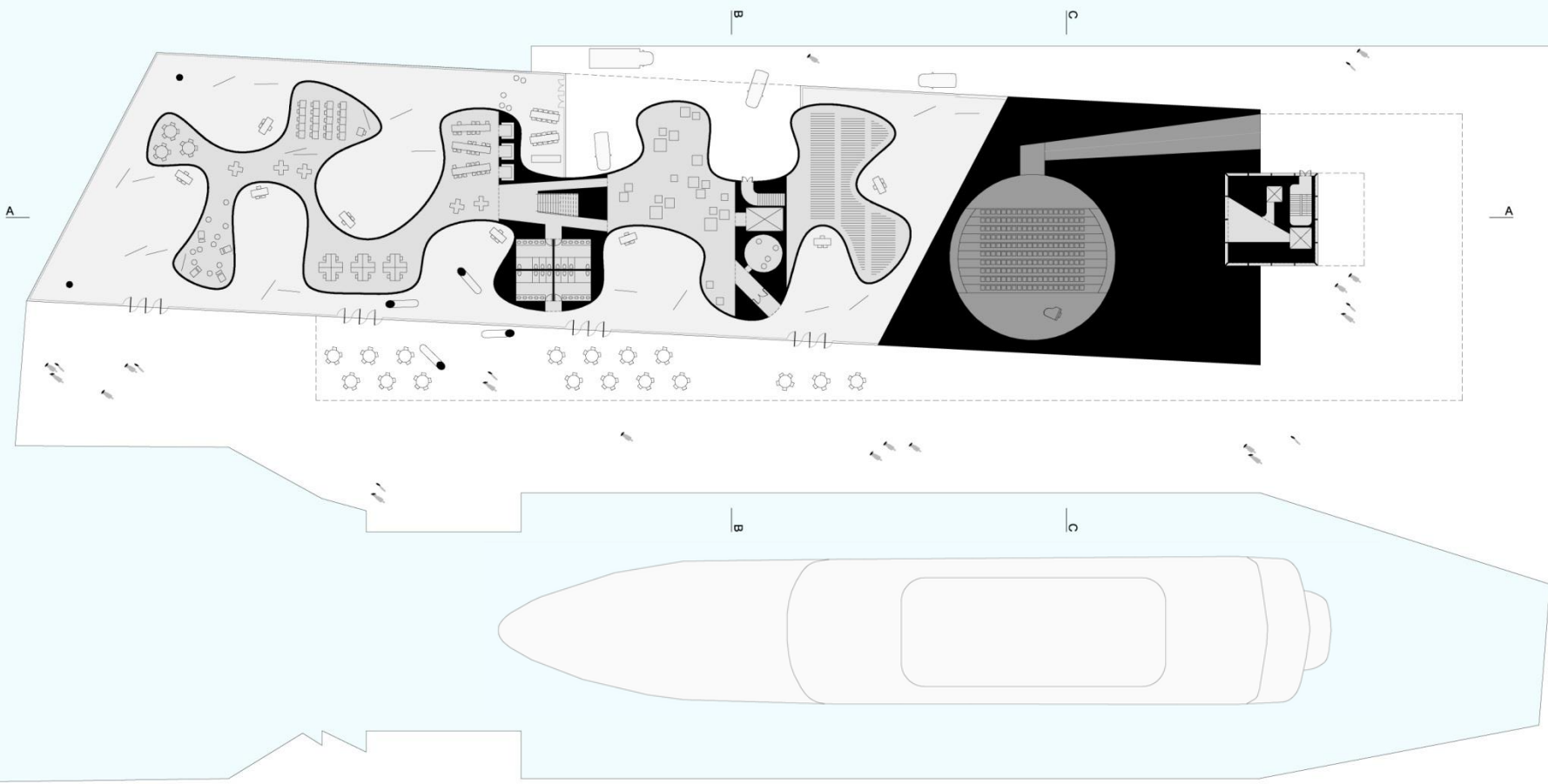
GROUND PLAN A
0.00 – +7.00



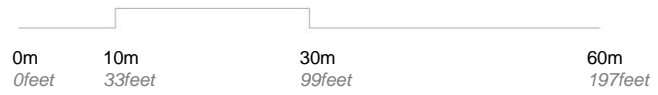


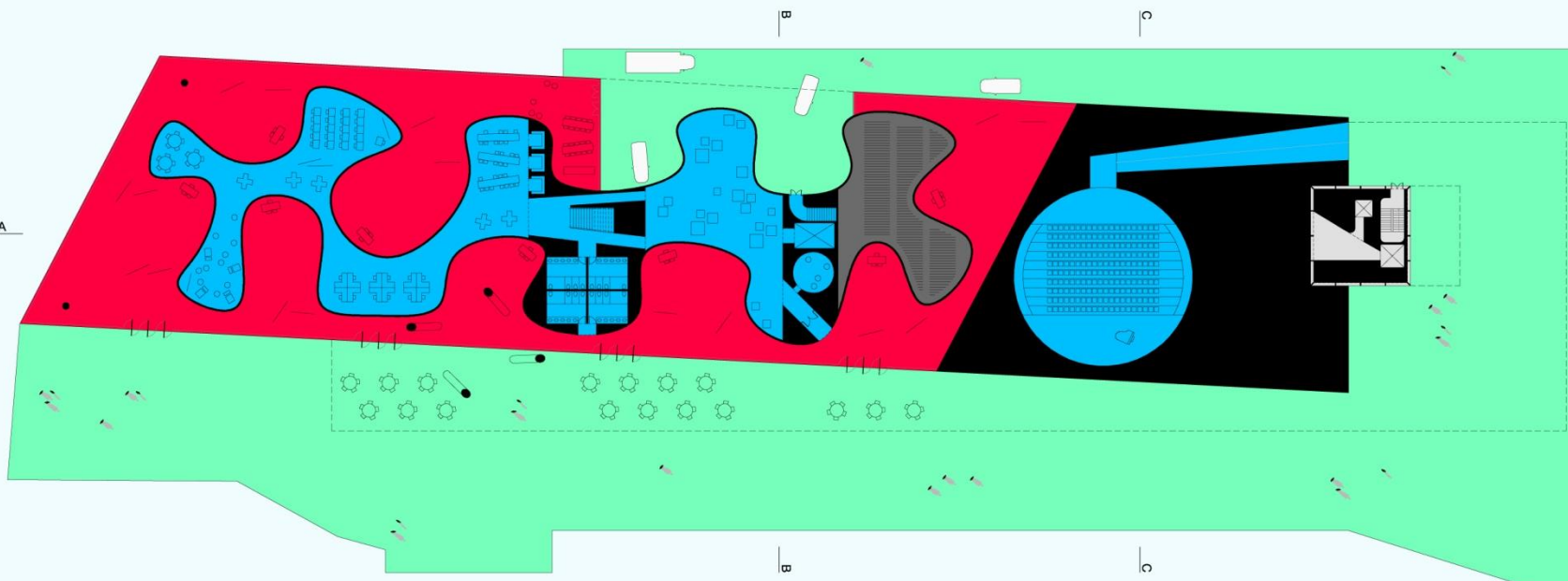
GROUND PLAN A
0.00 - +7.00





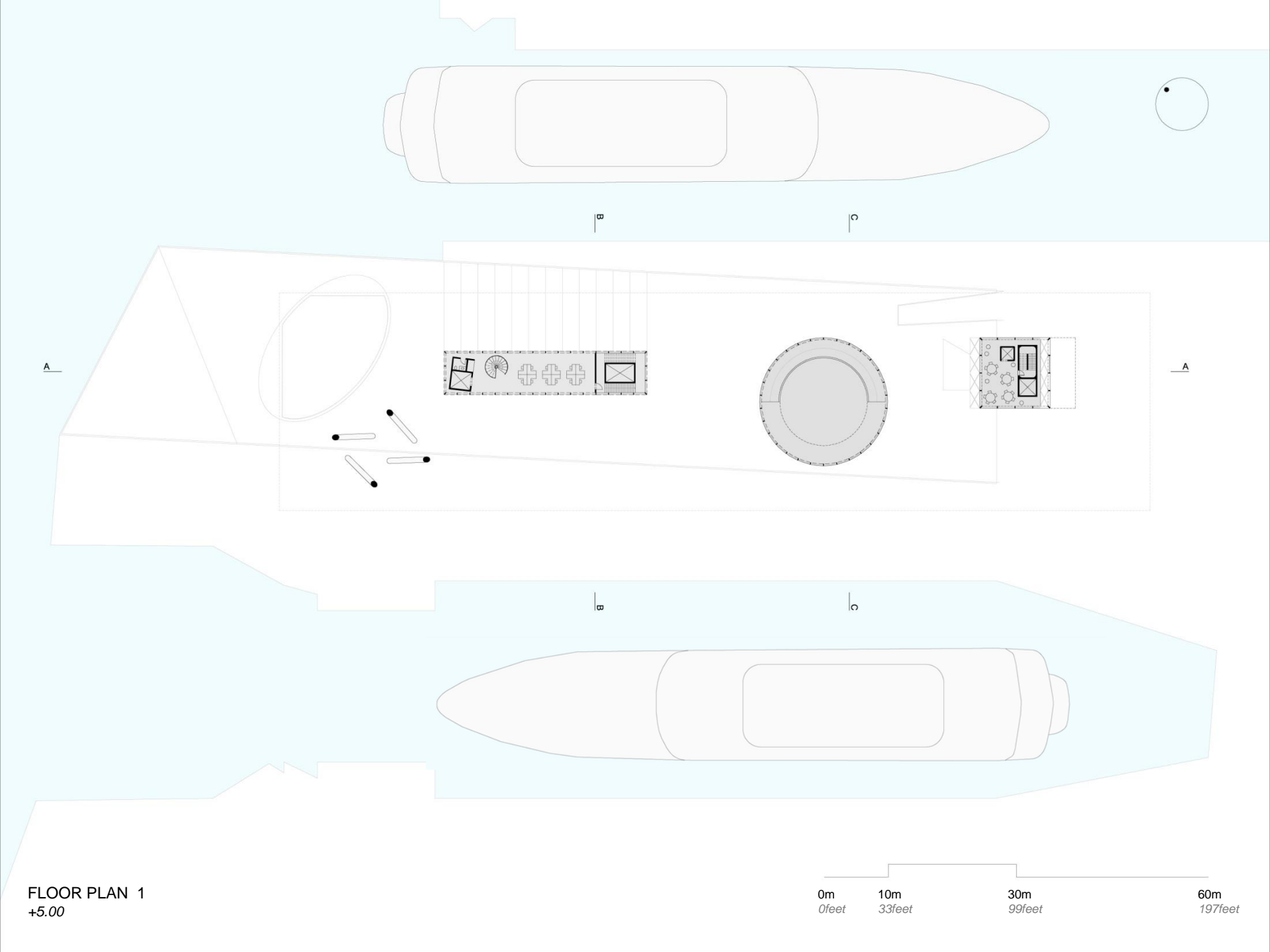
GROUND PLAN B
0.00



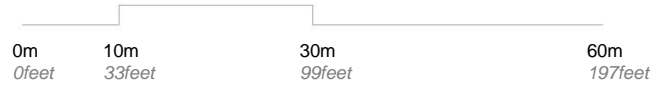


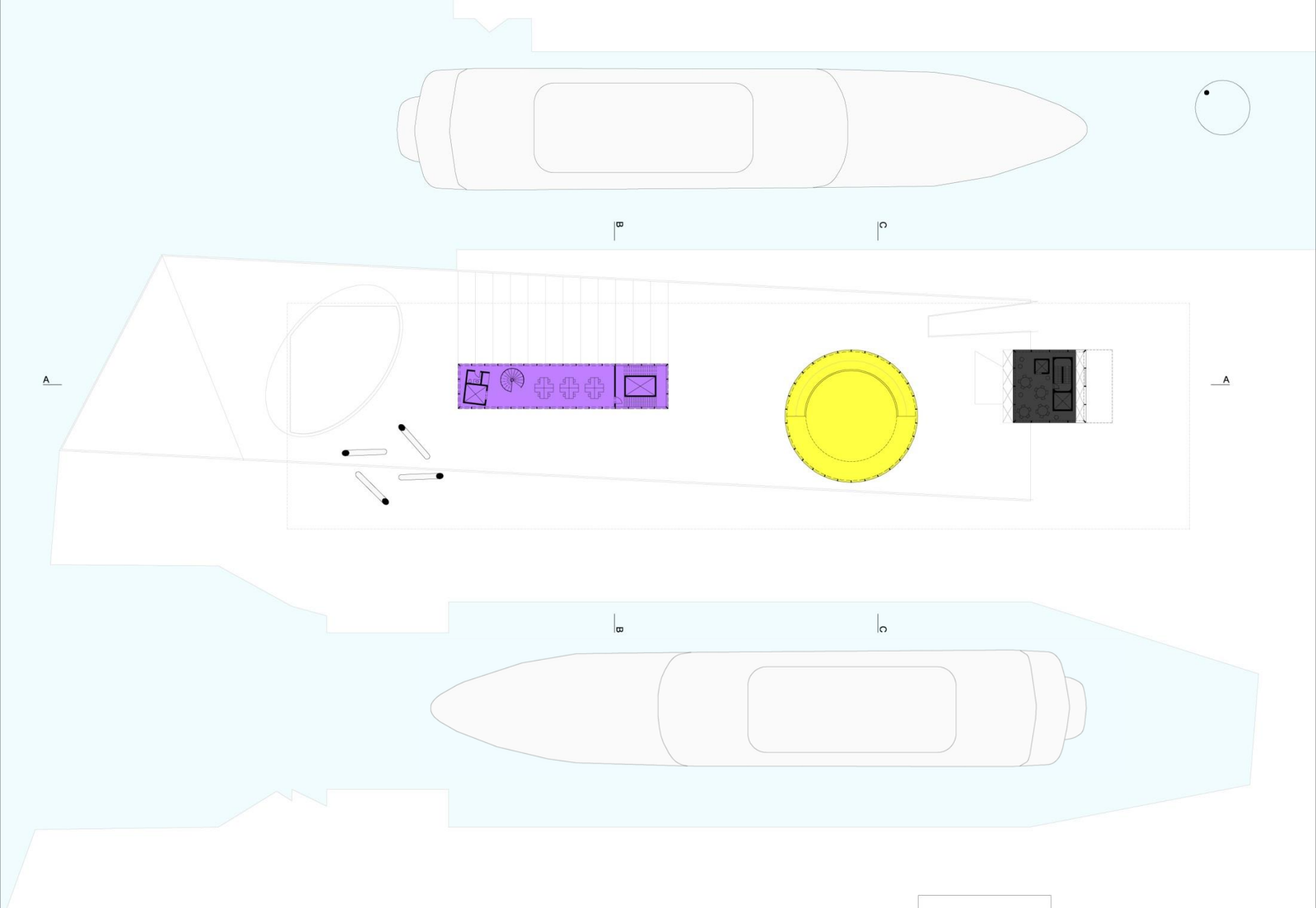
GROUND PLAN B
0.00

0m 10m 30m 60m
0feet 33feet 99feet 197feet

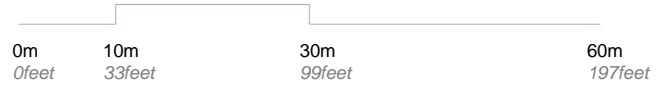


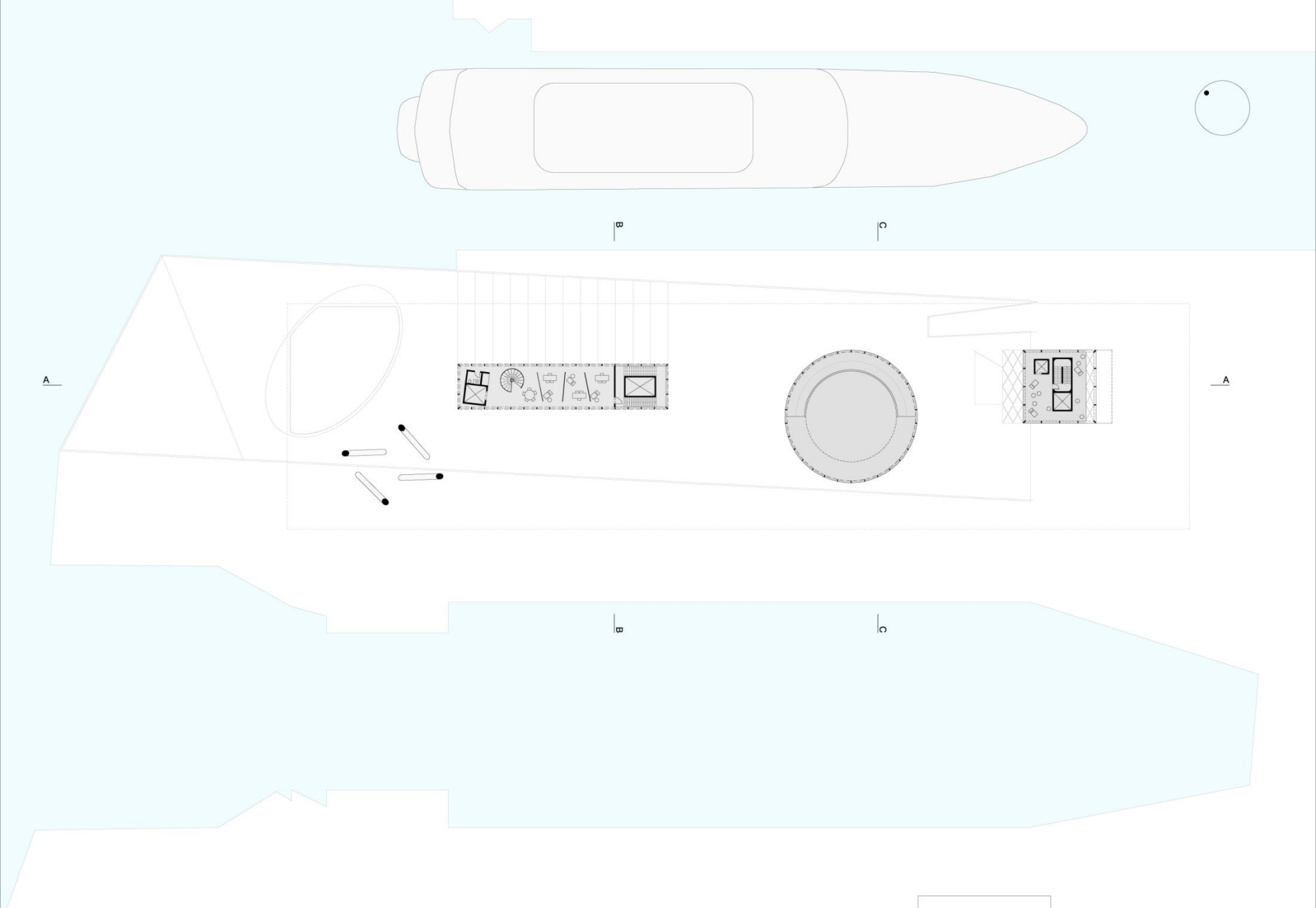
FLOOR PLAN 1
+5.00





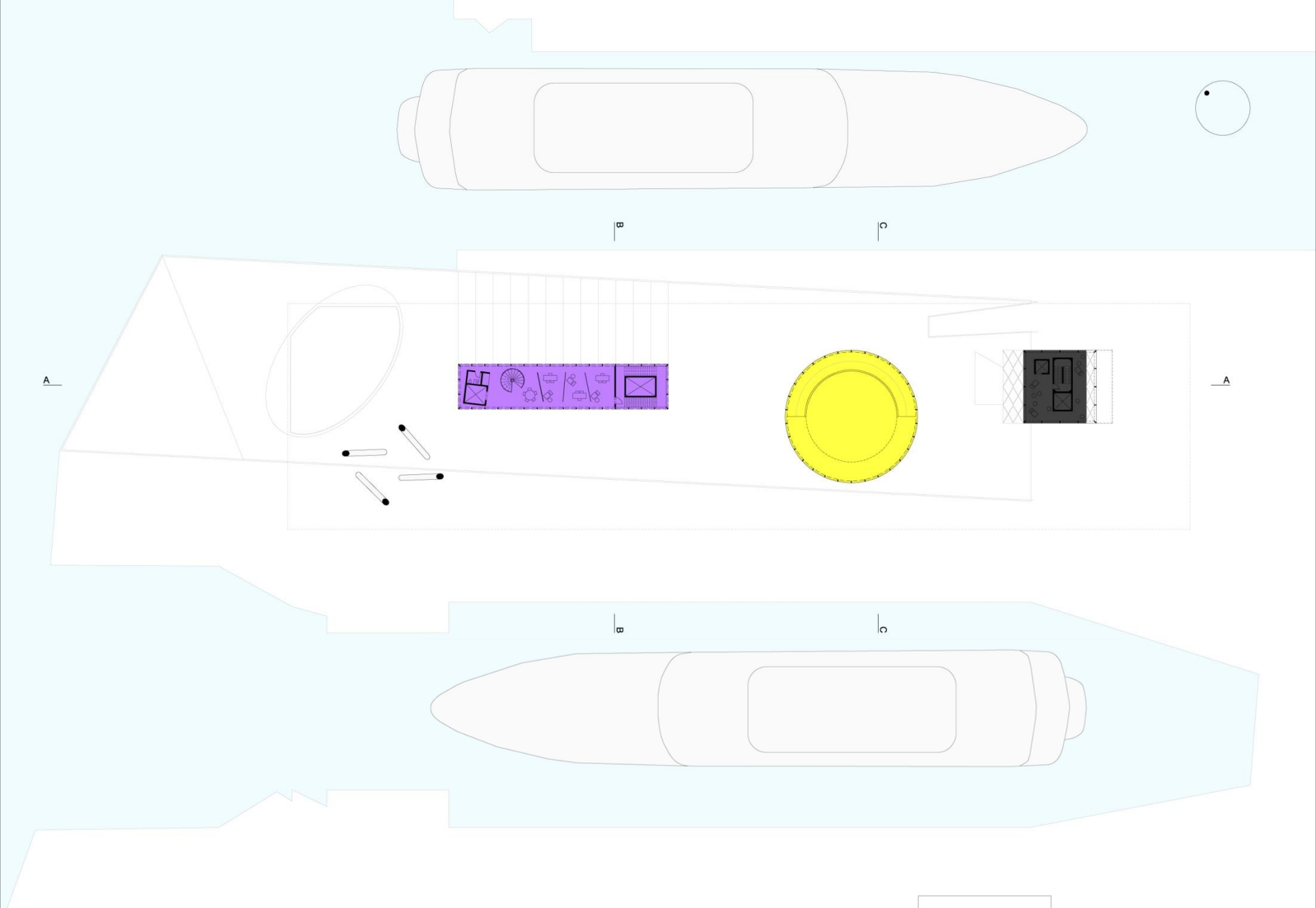
FLOOR PLAN 1
+5.00





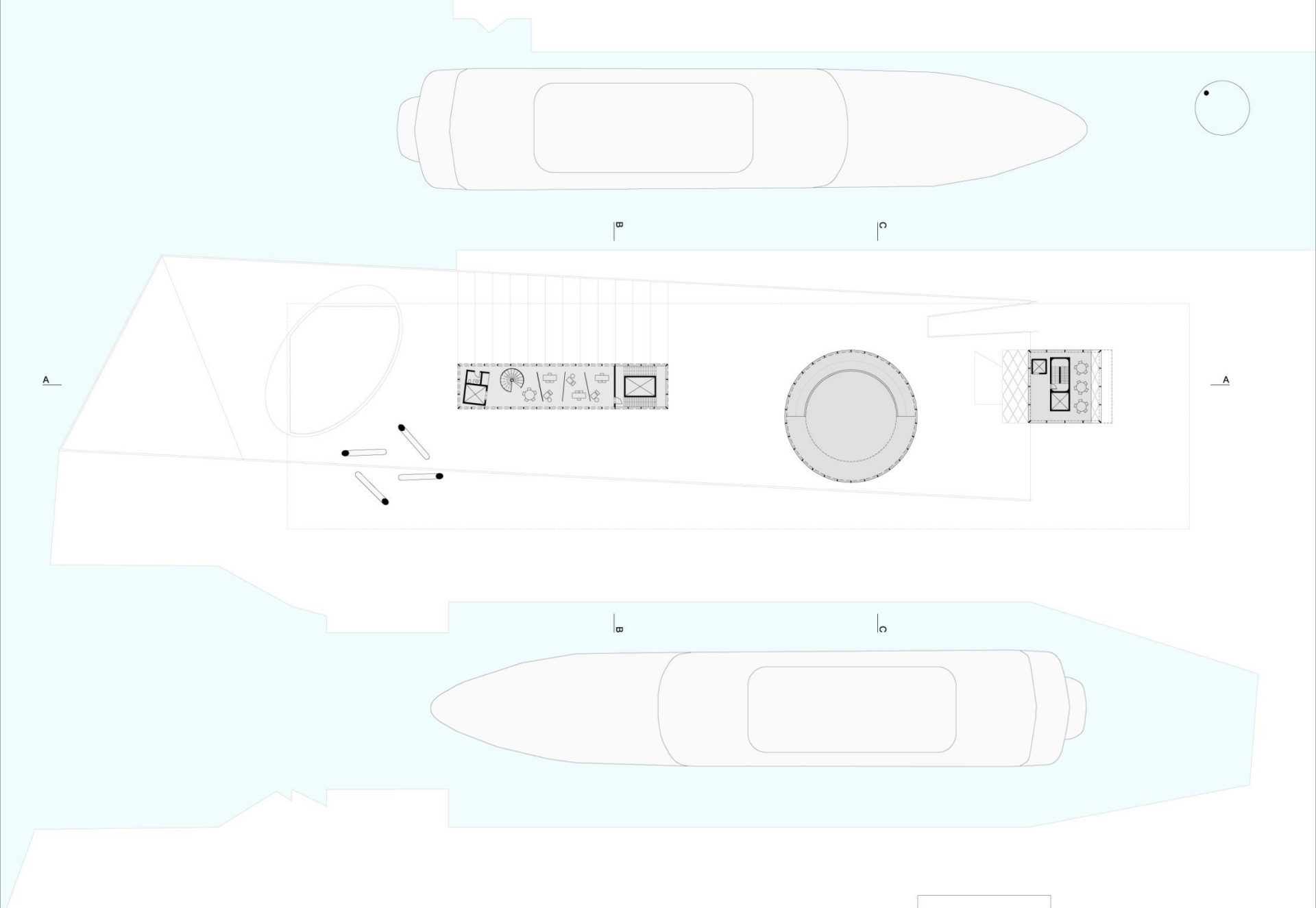
FLOOR PLAN 2
+8.00



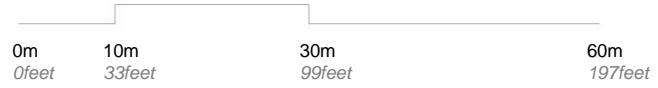


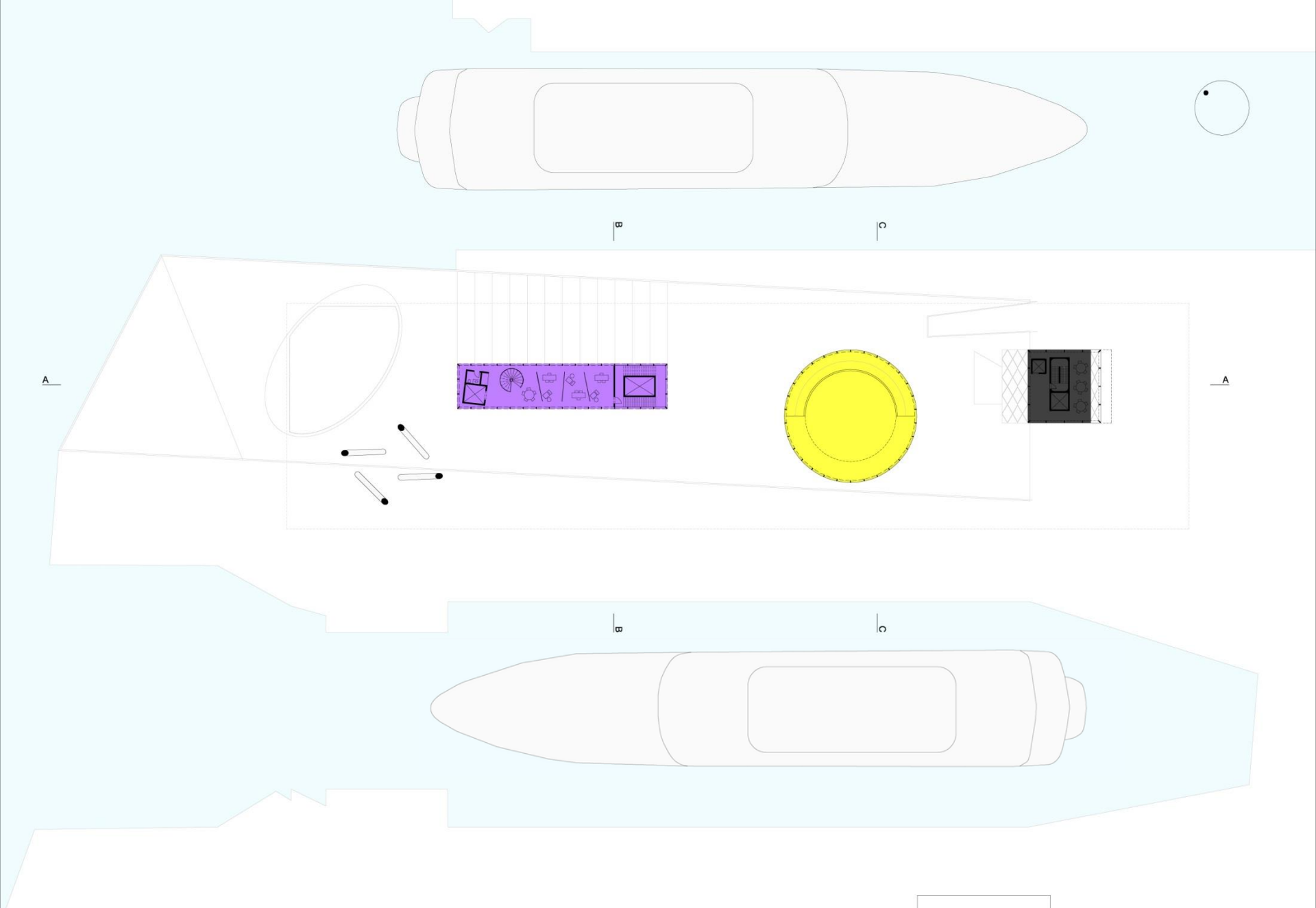
FLOOR PLAN 2
+8.00





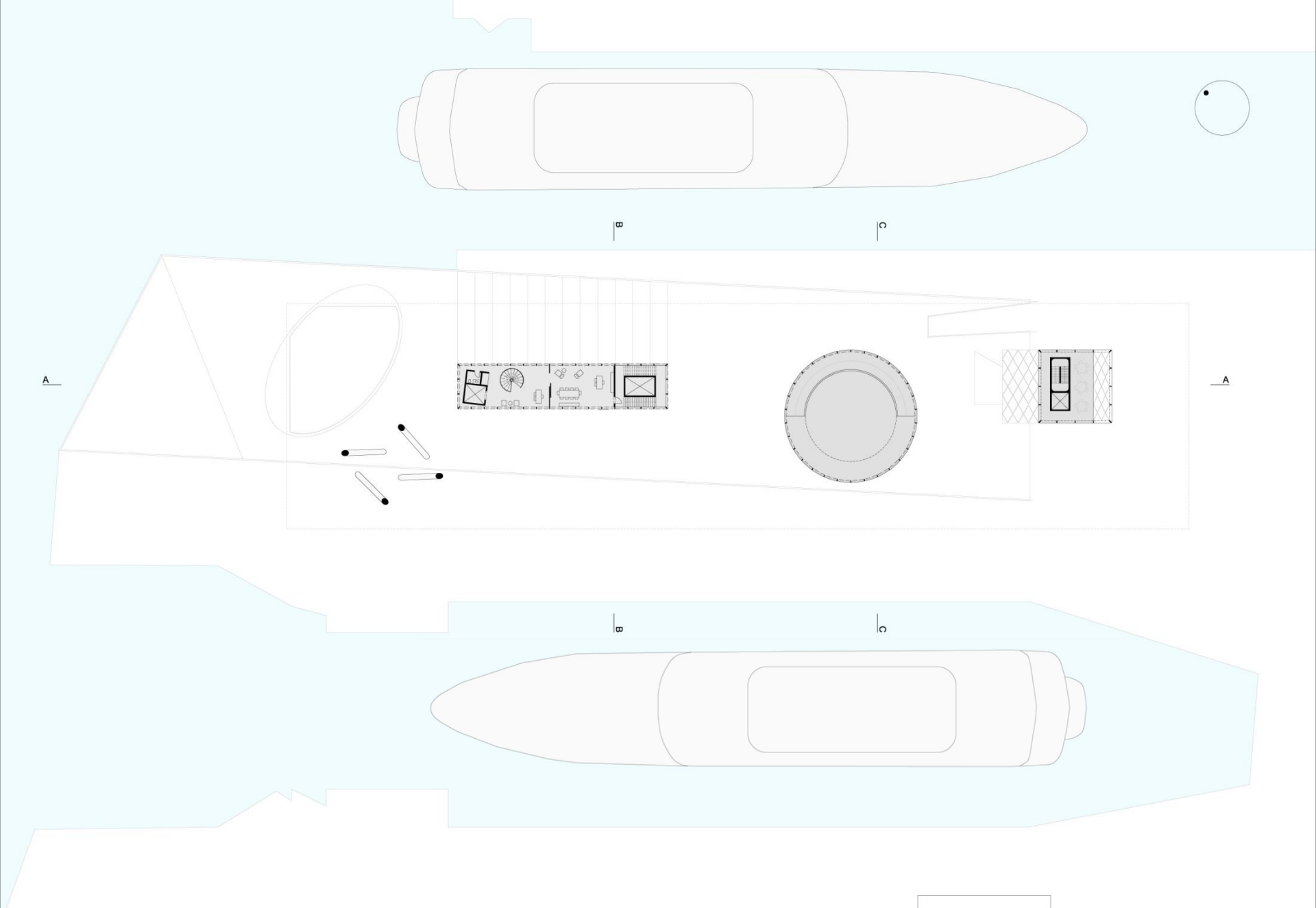
FLOOR PLAN 3
+11.00





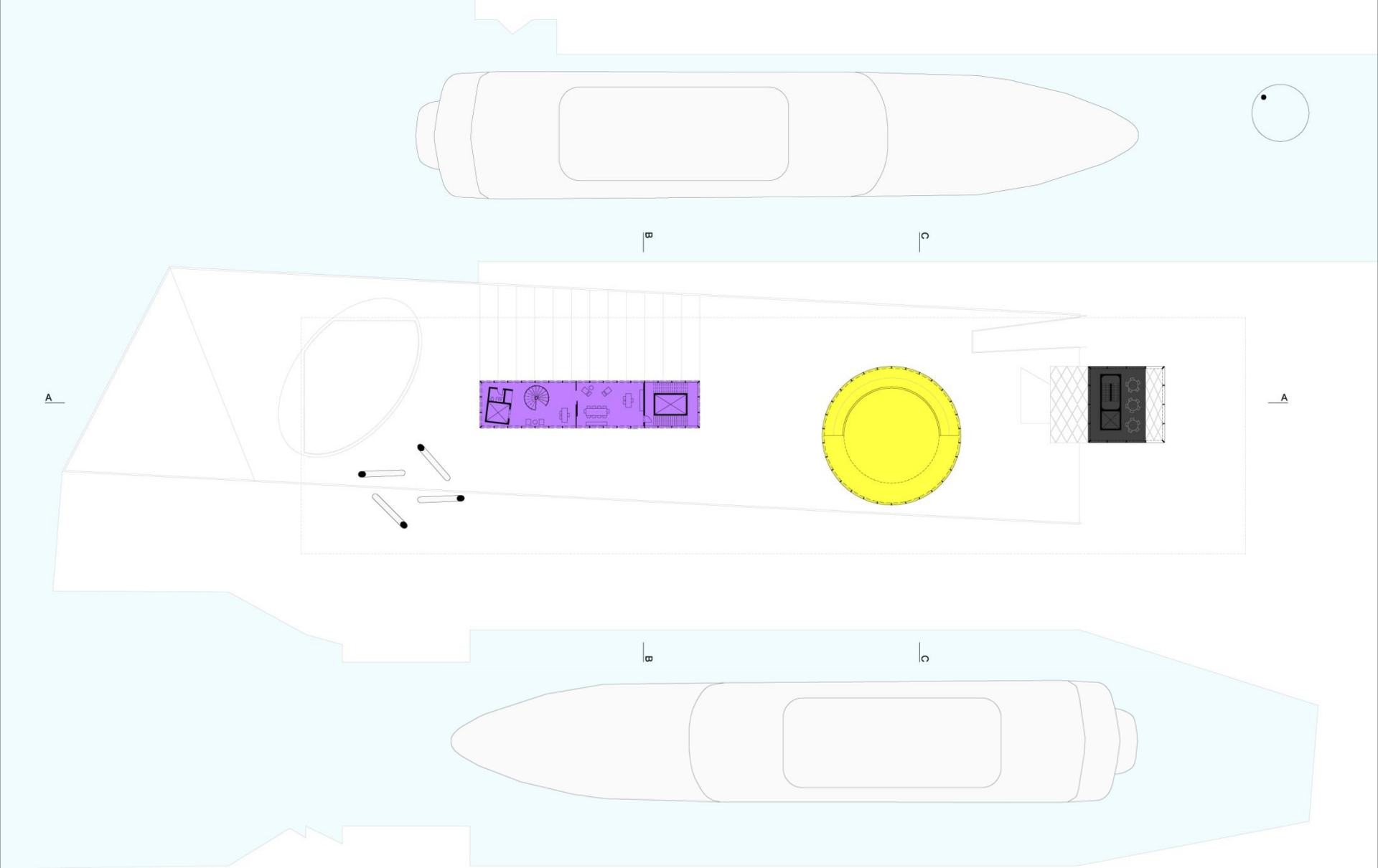
FLOOR PLAN 3
+11.00

0m 10m 30m 60m
0feet 33feet 99feet 197feet



FLOOR PLAN 4
+14.00

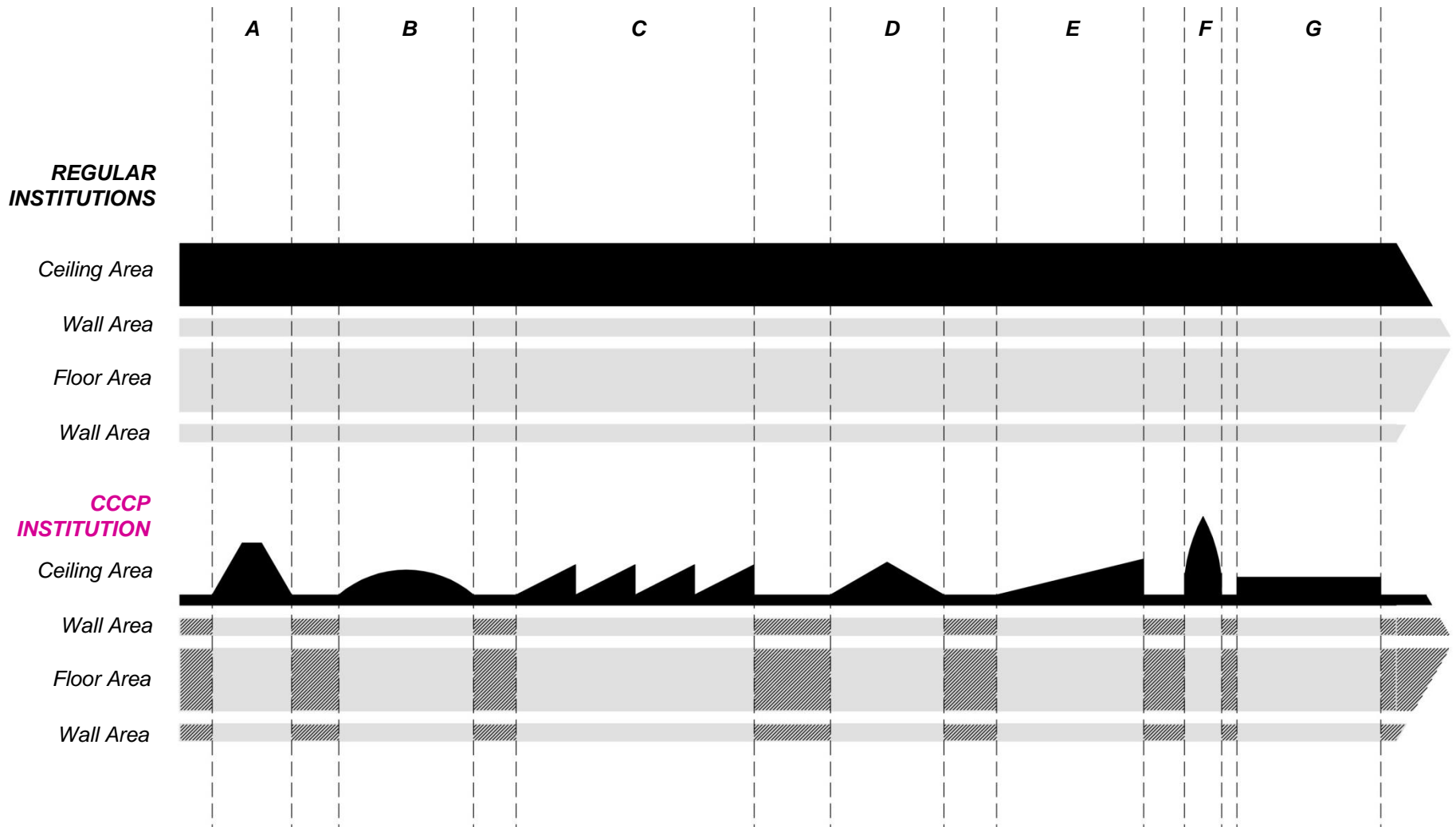
0m	10m	30m	60m
0feet	33feet	99feet	197feet



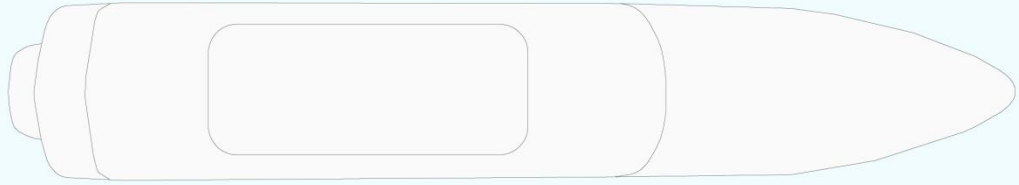
FLOOR PLAN 4
+14.00

0m 10m 30m 60m
0feet 33feet 99feet 197feet

GALLERIES PLANIFICATION AND OUR RESPONSE FOR THE WHITE BOX

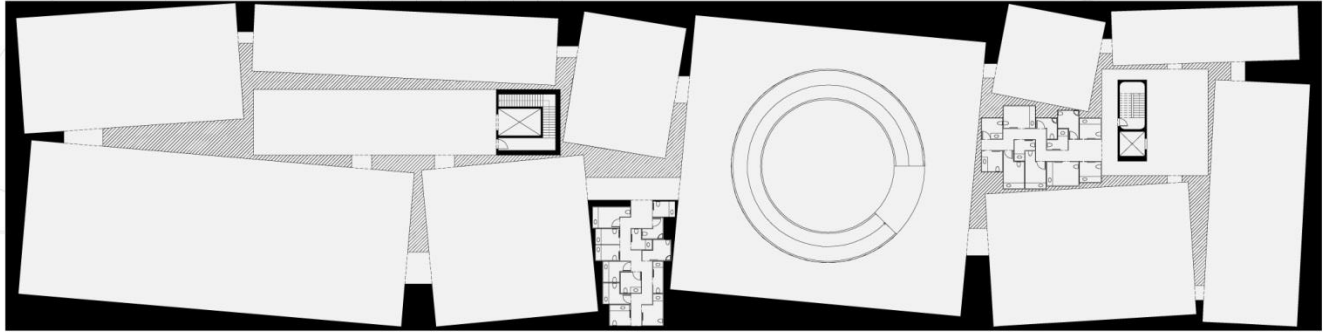


FINALLY WE IDENTIFY THAT CONTEMPORARY ART IS DEEPLY CONNECTED TO THE STATE OF SOCIETY AND ALSO THAT THIS TYPE OF ART GETS STRONGER IN EVERYDAY ENVIRONMENTS WHICH MAKE US EXTRACT FROM DAILY LIFE BUILDINGS ELEMENTS OF RECOGNITION AND INSERT ON THE SURFACE THAT LESS INTERFERES IN THE USE OF SPACE: THE CEILING. EVERY SINGLE BOX BECOMES UNIQUE AND GETS ITS OWN ROLE ON THE PLAY, STRENGTHENING THE EXHIBITED ART.



B

C

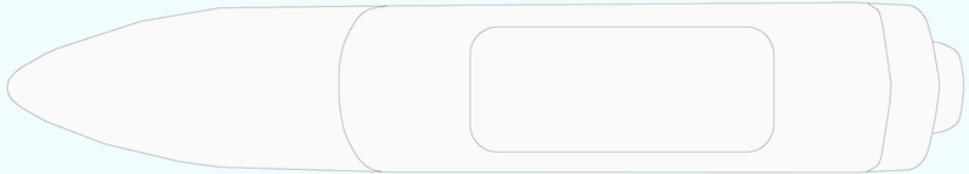


A

A

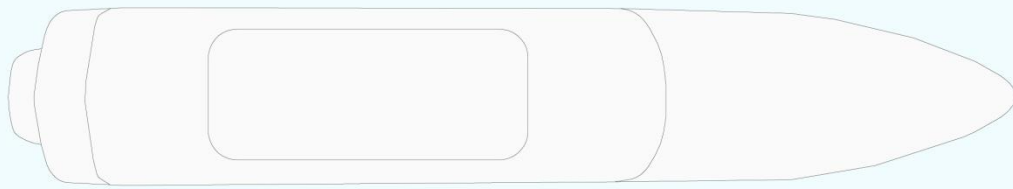
B

C



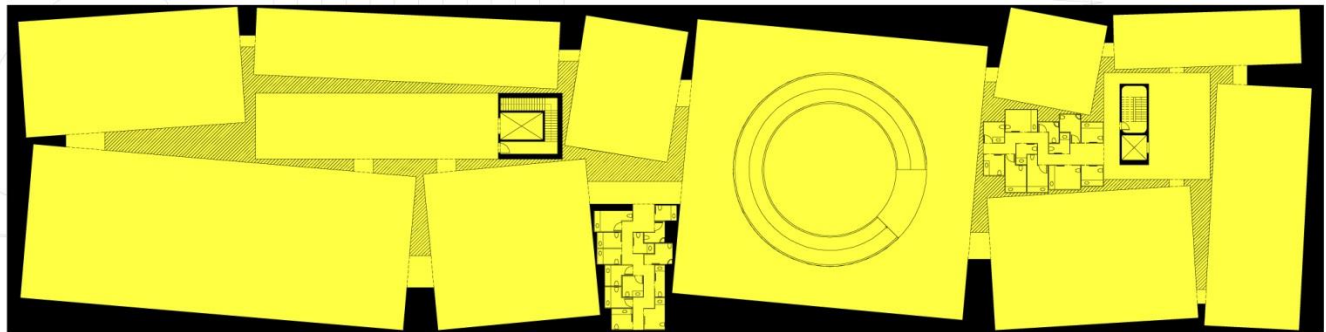
FLOOR PLAN 5
+20.00

0m 10m 30m 60m
0feet 33feet 99feet 197feet



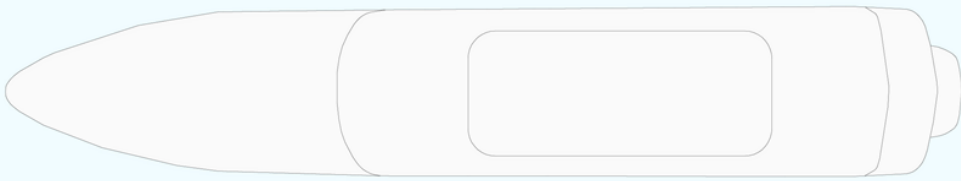
B

C



A

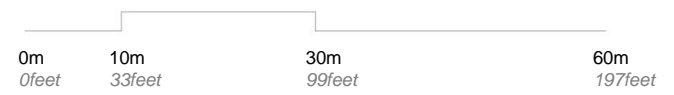
A



B

C

FLOOR PLAN 5
+20.00

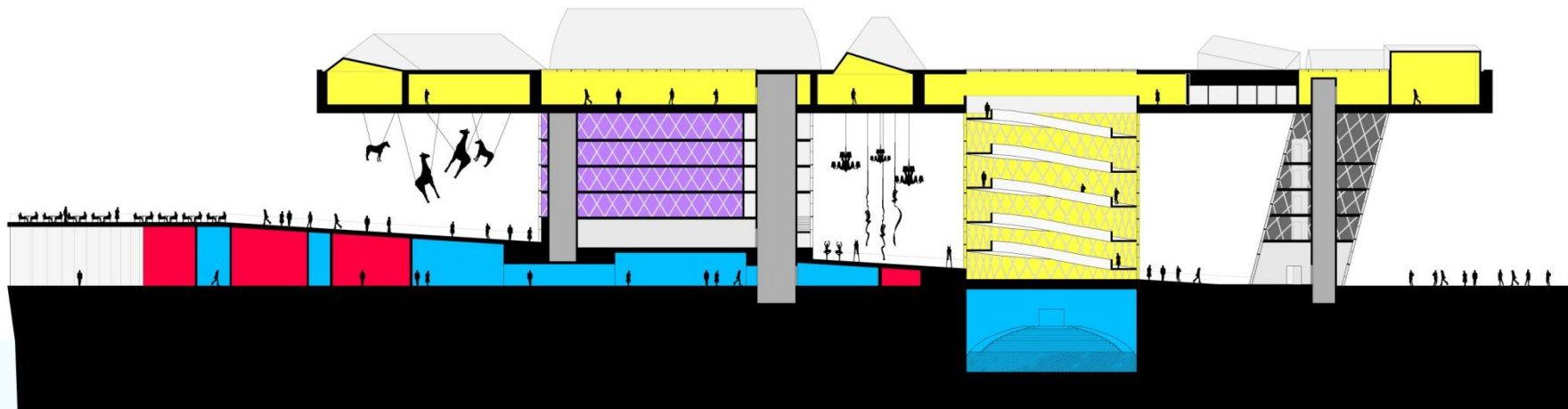
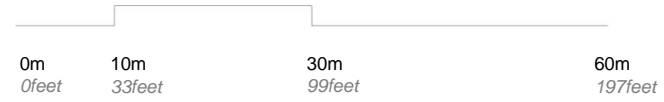


SECTION AA
Longitudinal

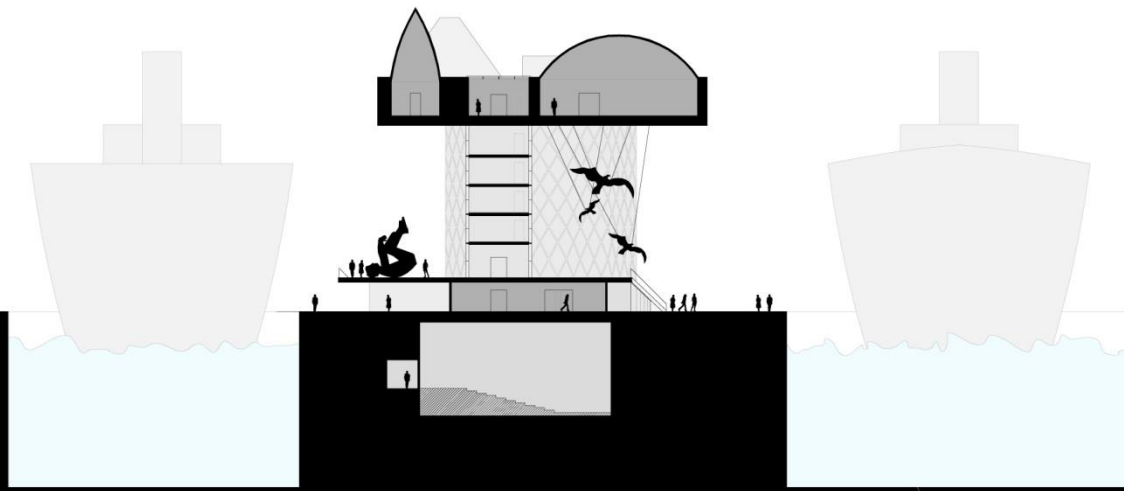
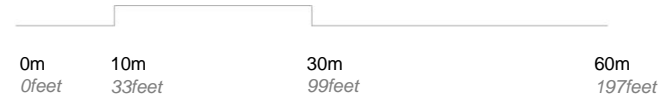
0m 10m 30m 60m
0feet 33feet 99feet 197feet



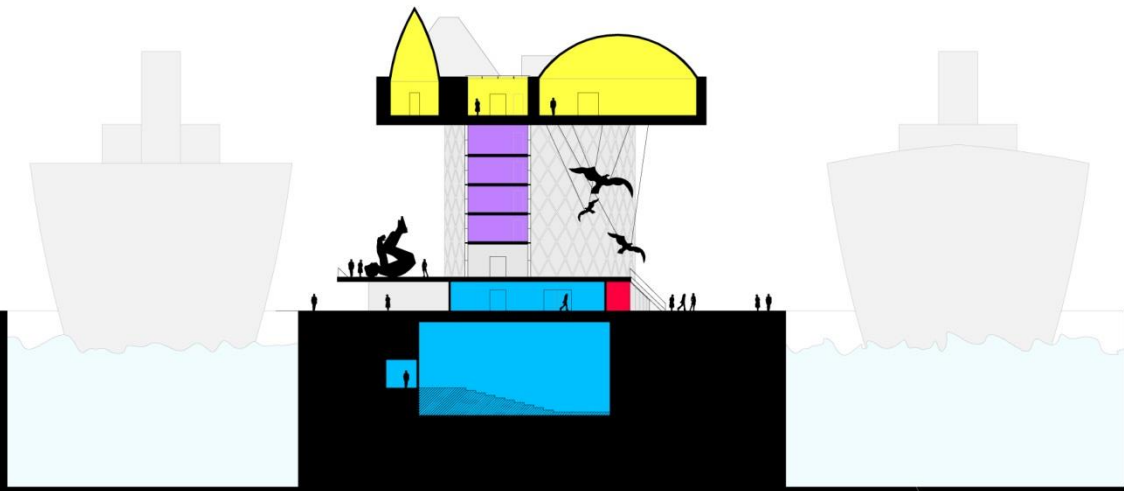
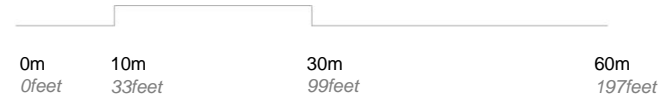
SECTION AA
Longitudinal



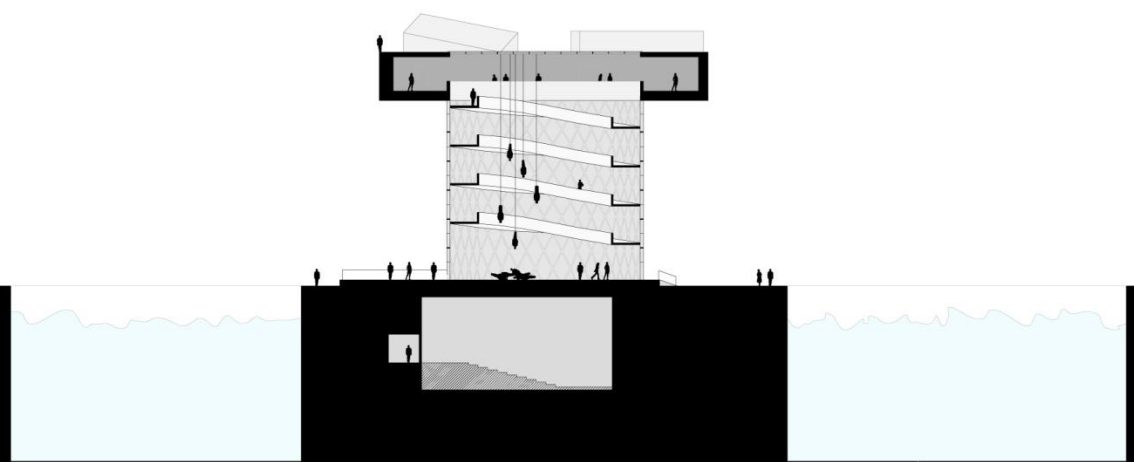
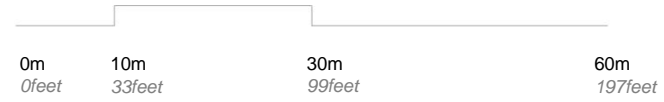
SECTION BB
Transversal



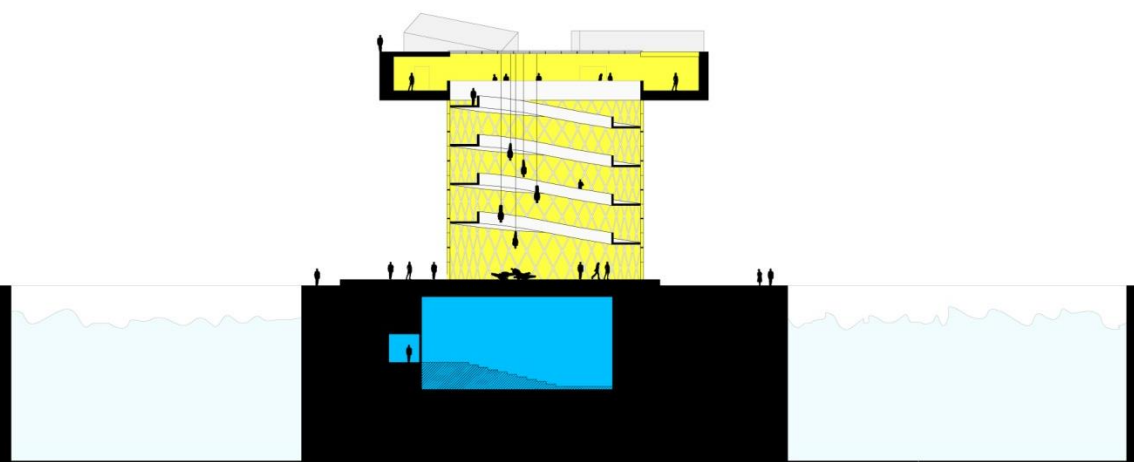
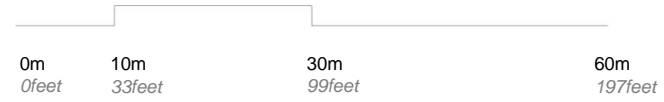
SECTION BB
Transversal



SECTION CC
Transversal



SECTION CC
Transversal

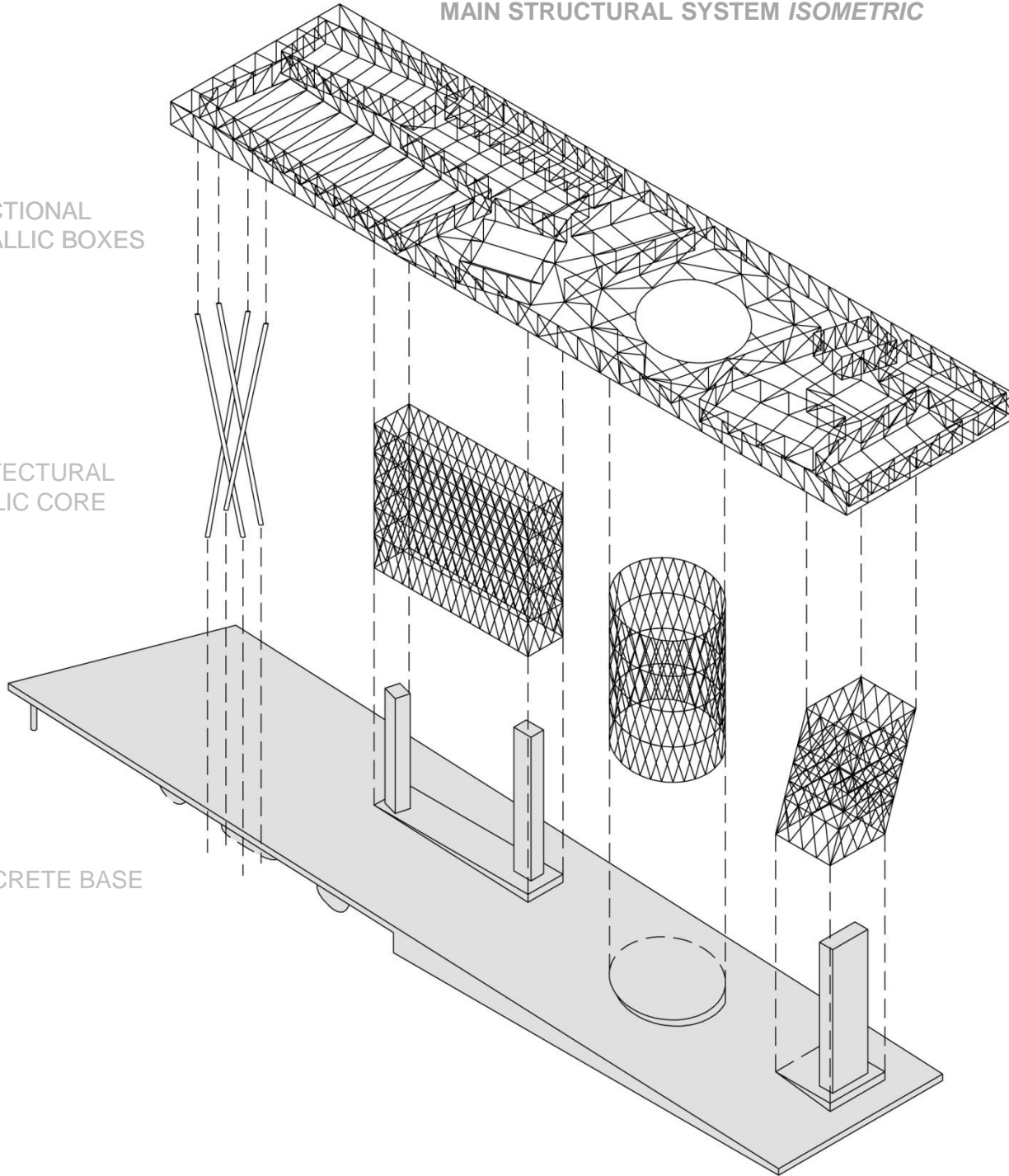


MAIN STRUCTURAL SYSTEM ISOMETRIC

FUNCTIONAL
METALLIC BOXES

ARCHITECTURAL
METALLIC CORE

CONCRETE BASE



CONSTRUCTION
Process



*Concrete base and
elevator cores*



Metallic Cores



*Metallic gallery box
welded on the floor*

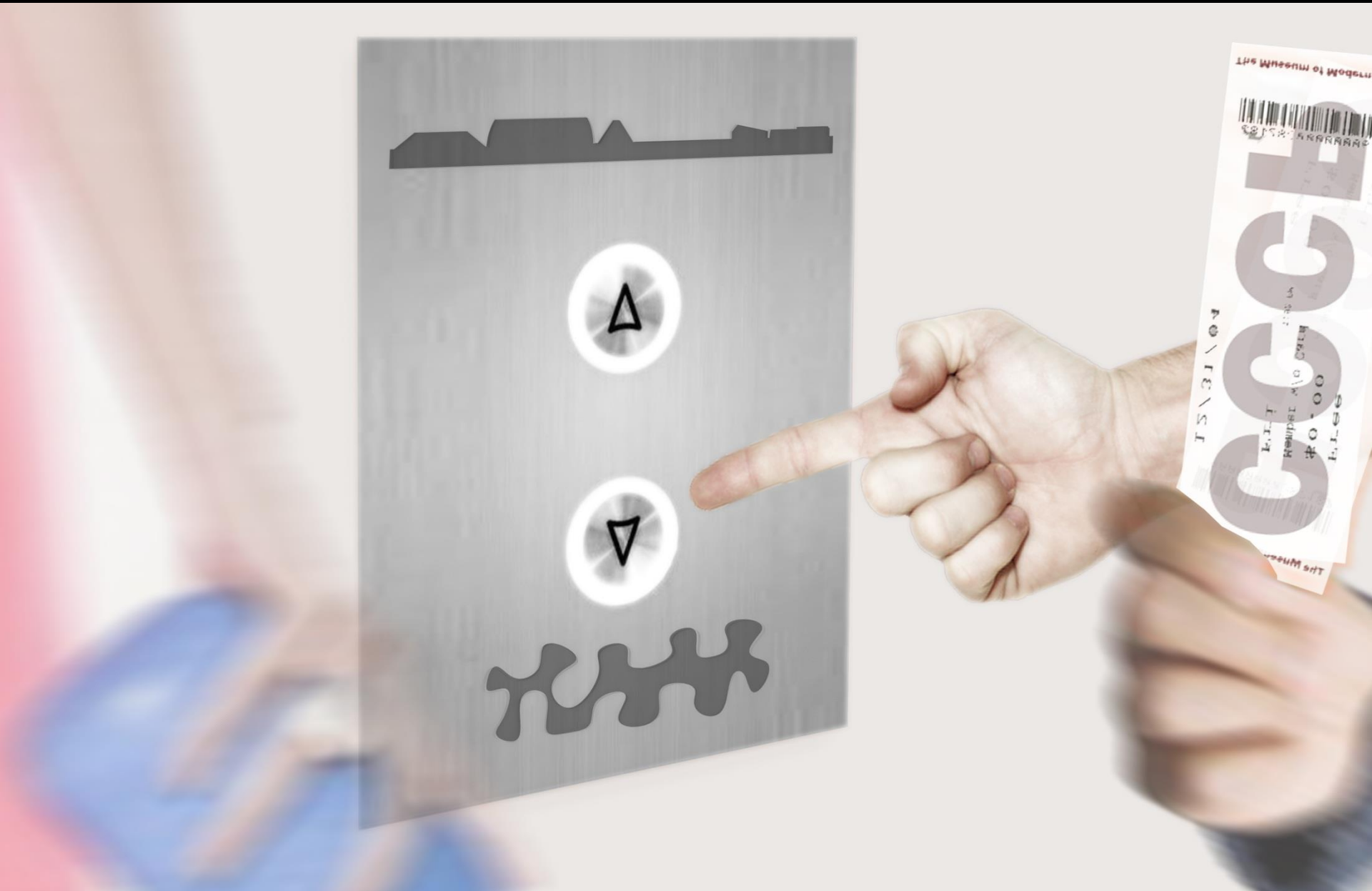


*Metallic gallery box
subsequently raised*





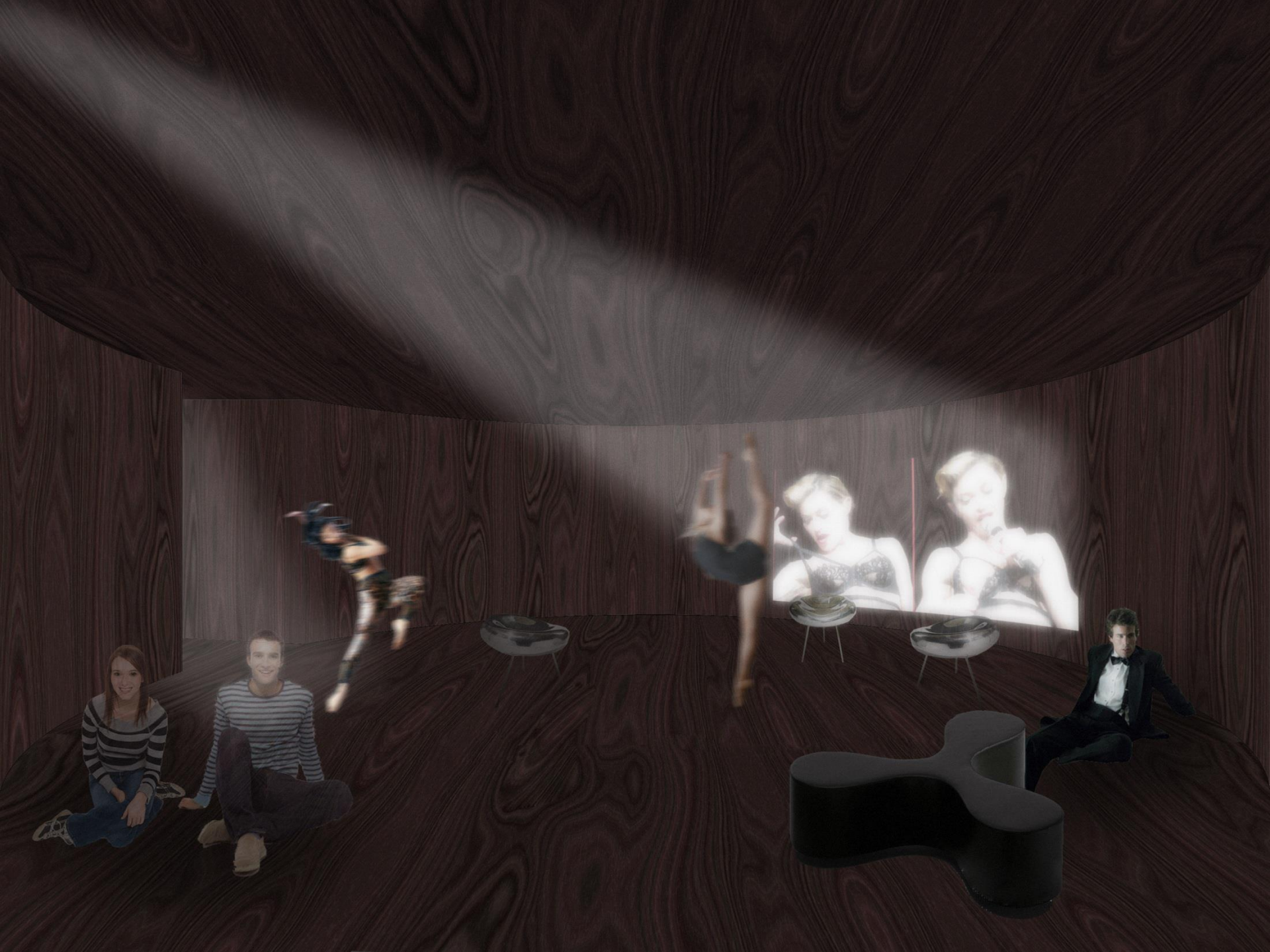
EXPERIENCE ELEVATOR AS A BRIDGE, CONNECTING TWO EXTREMITIES. A VERTICAL HALLWAY









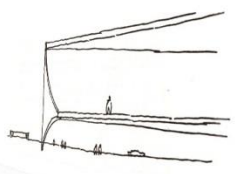




LEODORA







wright brothers
did not invent
the airplane





PROJECT FELIPE RODRIGUES INSTRUCTOR KEITH KRUMWIEDE DECEMBER, 10 13:00 2012 NJIT