

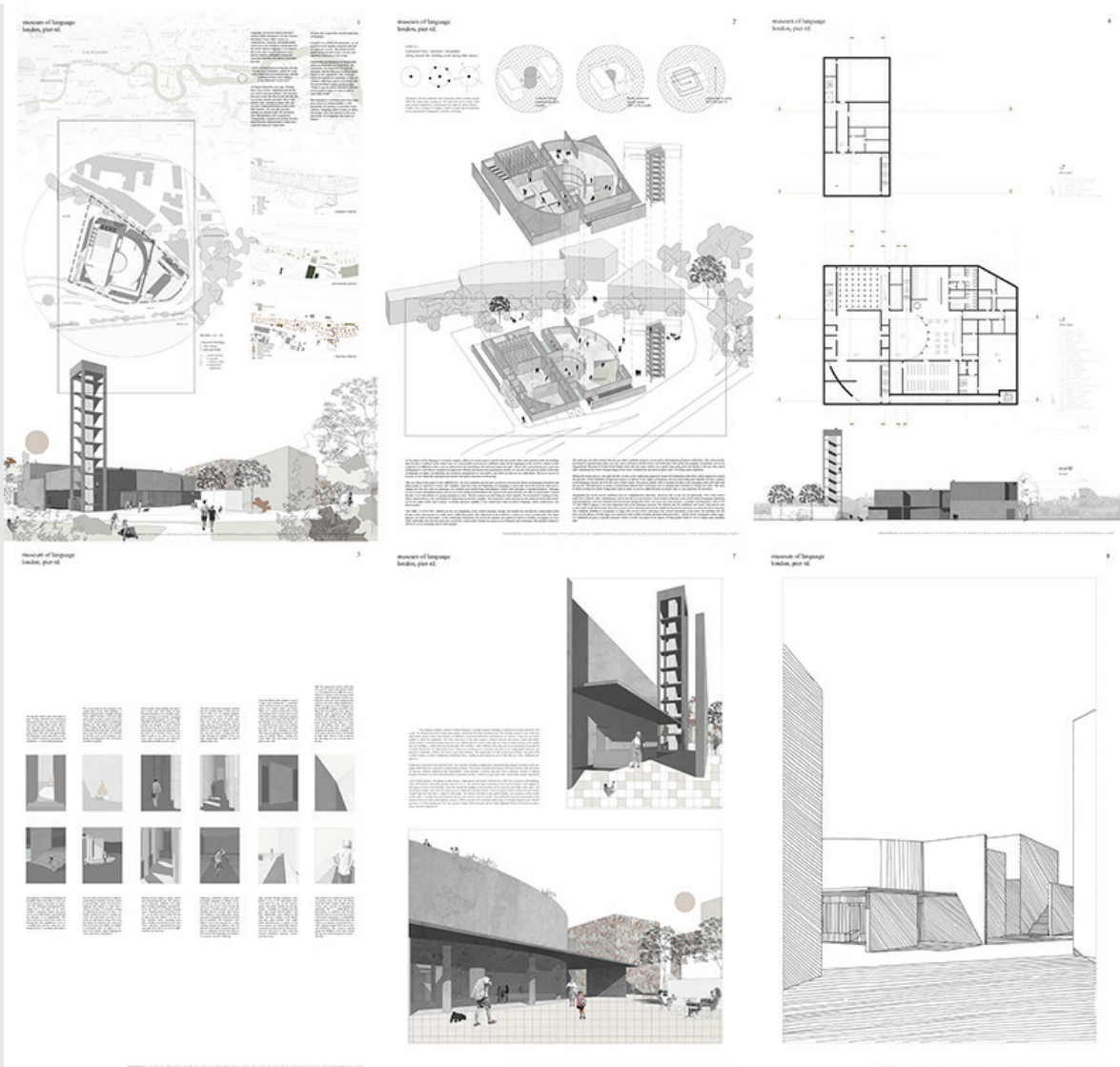
MUZEUM JĘZYKA MUSEUM OF LANGUAGE

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SPOŁECZNO-USŁUGOWEJ



Muzeum języka to projekt z pogranicza architektury i literatury. Sam w sobie jest metaforą, opowieścią, która materializuje się w postaci masywnych betonowych ścian i można poczuć ją na własnej skórze.

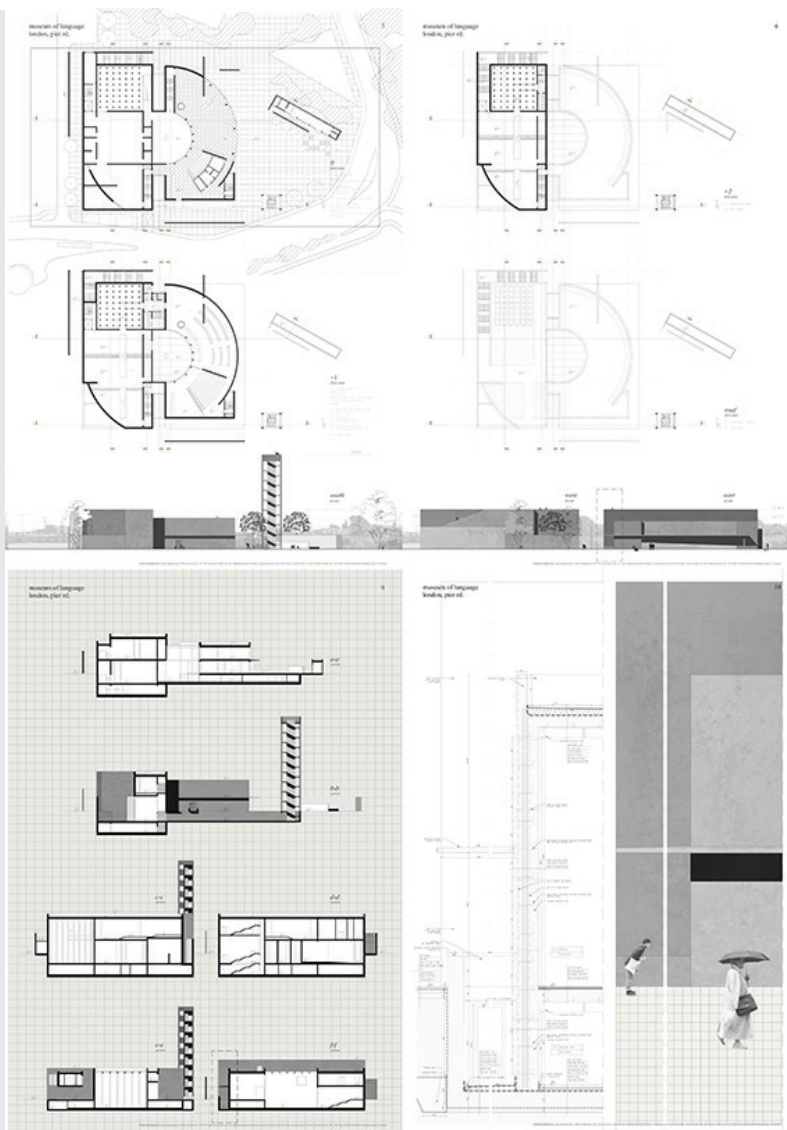
To muzeum emocji i przeżyć, bo temat języka trudno uchwycić w racjonalny sposób. Zwiedzając je pokonujemy trasę rozwoju języka, od pierwszych onomatopei do współczesności. Przeżywamy ją na nowo, by dostrzec potęgę języka jako narzędzia, jego moc zbliżania ludzi i tworzenia społeczeństw, jego cechy kulturotwórcze.

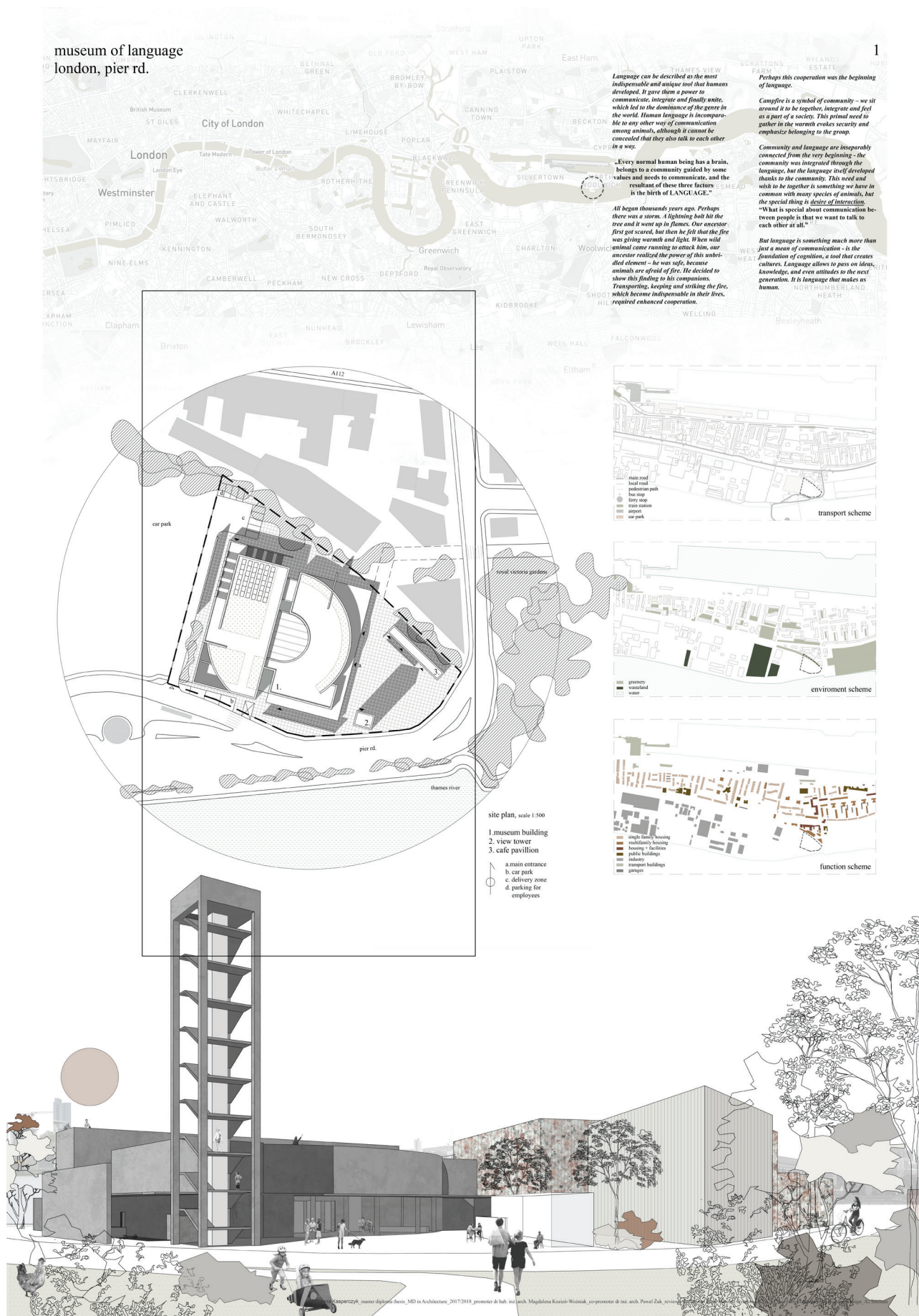
Muzeum ma szansę być miejscem integracji mieszkańców dzielnicy North Woolwich w Londynie, która wciąż boryka się z problemami industrialnej przeszłości. Jako ośrodek kultury z salami wykładowymi, amfiteatrem, biblioteką i wieżą widokową, z pewnością urozmaici monotonny krajobraz domków jednorodzinnych.

The museum of language is a project from the border of architecture and literature. It is itself a metaphor, a story that materializes in the form of massive concrete walls and you can feel it on your own skin.

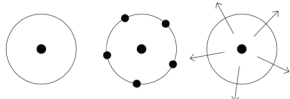
It is a museum of emotions and experiences, because the topic of language is difficult to capture in a rational way. Visiting it, we overcome the language development route, from the first onomatopoeias to today. We experience it anew to see the power of language as a tool, its strength to bring people together and to create societies, its culture-creating feature.

The museum has a chance to be a place of integration for the residents of the North Woolwich district in London, which is still struggling with the problems of the industrial past. As a cultural center with lecture halls, an amphitheater, a library and a lookout tower, it will surely diversify the monotonous landscape of single-family houses.

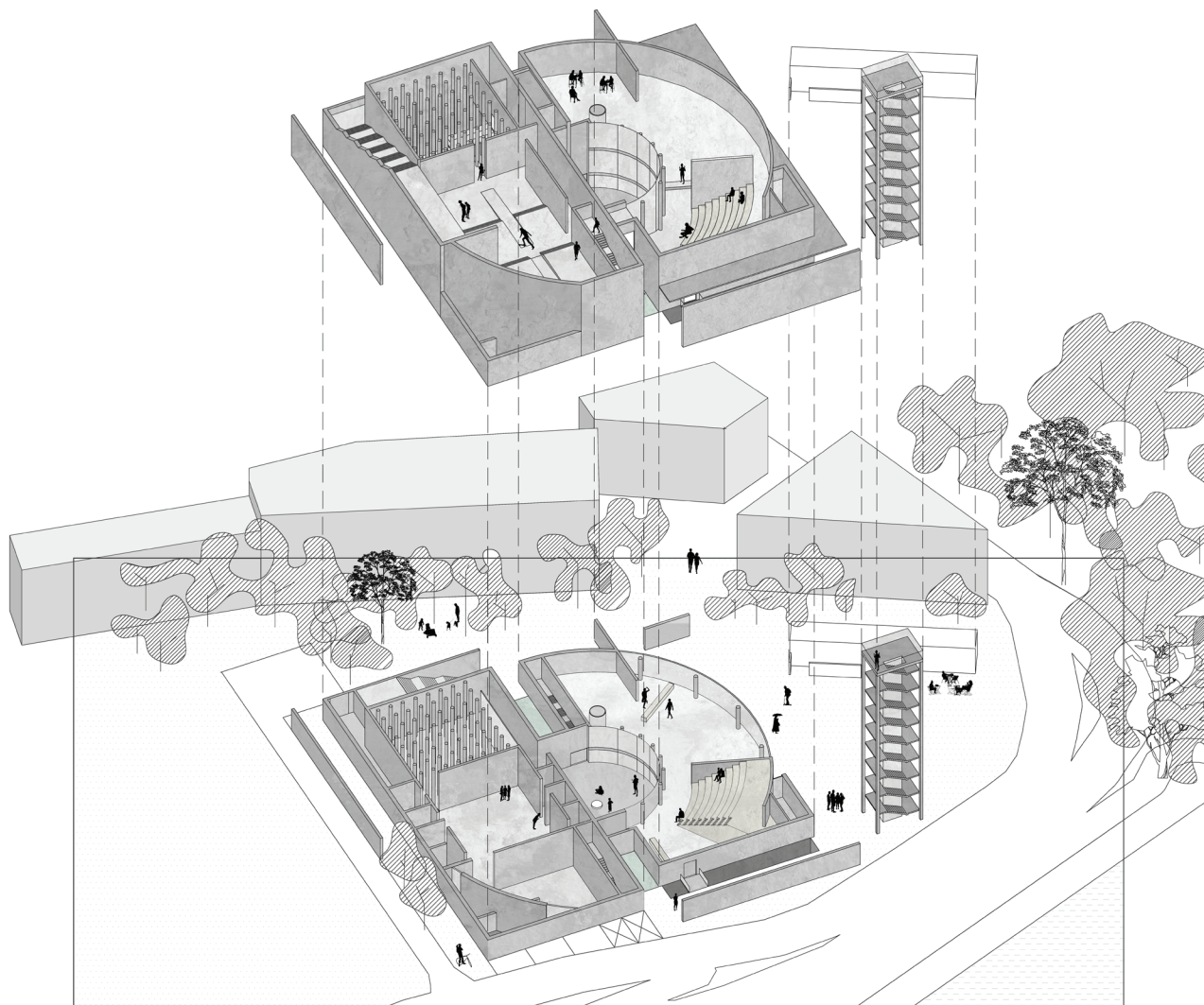
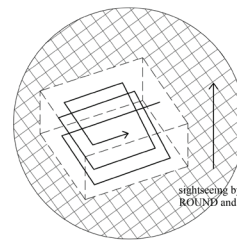
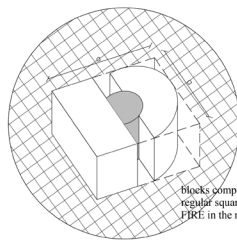
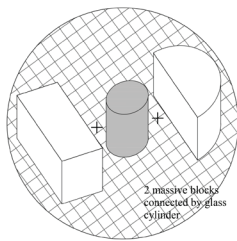




CIRCLE -
centripetal force / openness / integration
sitting around fire, forming circle during tribe dances



All begins with fire inside the circle. It became a glass cylinder around which the whole story is going on. The main aim was to create a form with central composition, central point, but made of various blocks. Finally it has a contour of a square, which is regular and symmetrical. At the intersection of diagonals, a bonfire is burning.



As the subject of the language is extremely complex, affects in various aspects and the diversity of the ethnic and national world, the building must become a synthesis of the whole issue. It is not possible to present an exhibition about all the languages of the world or cultures of the continent. It is difficult to show even one dialect from the beginning to the end and exhaust the topic. That is why a good strategy for a museum of language is a non-literal, metaphorical approach. Without delving into the grammatical details, we can show the general outline of the idea of language, its impact on humanity, the enormous strength that we succumb to, but which we also use on a daily basis. The key to success is to focus on one thing that, if properly presented, will make a museum worth-seeing.

This one thing in the project is the FIREPLACE. Its rich symbolism has become a pretext to recreate the history of language formation and allow people to experience it anew. The campfire could have been the beginning of a language, a spark that raised the need for intercourse. Taking over fire gave man an advantage over animals and enabled huge development. It gives heat and light, it repelled predators. Although we live in warm and lighted houses and are not overly afraid of wild animals, the need to warm up by the fire, it is still very much alive. Around the fire, we sit with friends, in a group of people we trust. The fire connects us and brings us closer together. We sit around it creating a circle. Many original dances, rites and rituals are happening around the campfire. The testimonies of the dancing on all continents of the globe believed in the magic of fire and its power. As primal, physical, tangible, it was valued more than an elusive language, whose actual power was much greater.

This FIRE - LANGUAGE relation was the very beginning of the London museum concept. The bonfire has become the central point of the design, a place that merges two solids and is visible from many sides. Referring to the instinctive creation of a circle around a fire, this shape appears very often in the project. As the community, integration, the need to be together, the symbol of which is a bonfire, accompany us invariably until today, the museum path runs around the central point. Despite the progress of civilization and technology, this primitive human is still in us, so we constantly turn to other people.

The path goes not only around, but also up, which symbolize progress of our genre, development of human civilization. This characteristic movement is repeated many times over the course of history and the history of architecture. One of the most popular associations can be the Guggenheim Museum by Frank Lloyd Wright where the tour takes visitors on a spiral ramp going from the bottom to the top. Also, much older and painted by Peter Bruegel image of the Tower of Babel has the form of spiral stairs stretching almost infinitely.

During the design process, just after the fire, an idea of the sightseeing appeared. It gave the beginning of the form which supposed to match the function. In the multitude of important matters to address in the subject of language, the most interesting and valuable, because common to all languages, turned out to be the story of their origins. The journey begins with a comeback in time to the emerging of fire and ends with the present. This path gives a chance to understand and feel how it all began, how it changed and continues to change over time. This story is told by architecture itself. Going from room to room, we are in a different place in history that we can experience by ourselves.

Inseparable part of the strictly exhibition zone are complementary functions, which are also on the way of sightseeing. First, a bar, lecture halls, then a library with a media-theque, and on the top two view terraces. Each of these elements is part of the motif of language beginning and development, and each interpersonal interaction taking place there, increases the value of space. Creating a meeting place, where CO-VERSATIONS appear, is the most important task of the language museum. The division into the exhibition and social / educational zone is also visible in the block itself. The form consists of two elements joined in the middle by the glazed courtyard, on which the fire is burning. The exhibition building is rectangular in shape with several arches referring to the central orientation of the form. The building with the foyer and the library is in the shape of a semicircle with ovalities breaking through orthogonal lines. A fairly closed, rectangular shape suggests a definition of space, a specific program, while a circular one opens to the square, inviting people inside to visit or simply enjoy spending time.

Zuzanna Kasperczyk, master diploma thesis, MD in Architecture, 2017/2018, promoter dr hab. inż. arch. Małgorzata Kotwicz-Wisniewska, co-promoter dr inż. arch. Paweł Zak, reviewer dr hab. inż. arch. Marek Gryniewicz, A24 Chair of Social and Public Building Design, A2 Institute

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The narrative begins with a throwback in time. To find yourself in the world from thousands of years ago, you have to break away from reality (fyer, ticket offices) and start your journey with concentration. Stepping back symbolizes the stairs going down, with each step approaching the beginning. At this stage there is darkness, which is unknown, uncertainty and primitivism - a world without language.

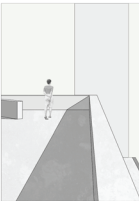
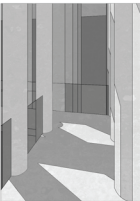
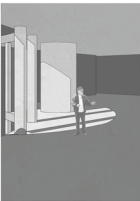
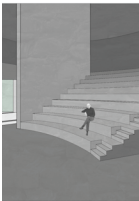
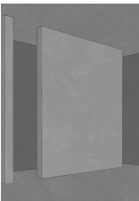
The second point of the program is the central space of the entire building - a glazed courtyard with a campfire burning in the middle. The fire is red, gives light and warmth, the glass roof lets you see the sky. In the courtyard there is no additional lighting, the only primary and tangible source of light is fire. You can already see it while going down the stairs - it gives you hope to get out of the dark. Fire symbolizes the first words of the language, community and integration. You can sit here and talk, be together.

Before people started talking, they had to get to know each other better. So they looked at his fellows very carefully, anticipated subsequent movements, recognized their moods and emotions. It is the "THEORY OF MIND" that recognizes the feelings and thoughts of others without the use of words. It is one of the proto-communications. The museum materializes in the form of a "function mirror", which allows people to see others in the next rooms, their movements and behaviors without the possibility of real contact.

The first sounds made by people certainly did not resemble today's words and sentences. They were very animal, primitive onomatopoeias, screams and calls. Used first to warn of a threat or call for help. They also expressed emotions: sadness, anger, pain, joy. In museum this stage of language development is presented in the form of a "force" of columns, in which you can hear shouts echoing from the walls. Through the skylights in the roof falls natural light, which is the only lighting of the room.

From the thicket of the columns we go to a huge room looking like a warehouse where well-known items are piled up: furniture, toys, clothes, dishes and books. There are so many of them that we feel overwhelmed, then we notice that on each of the objects hangs a blank piece of paper - items need to be named. On both sides of the hall there are small rooms, there you can smell the incense and see the drawings on the walls. The visitors can use chalk and draw or write something on them. This stage of language development is the stage of naming things, creating first words which have also begun to be applied on the walls.

After the appearance of the words, they were used as blocks and formed sentences. Arranging them in a different way resulted in a change in the meaning of the statement. This modularity of letters forming the words and words making up the sentences has led to almost infinite possibilities of expression. The language has become flexible enough to describe everything that surrounds us, from objects to emotions, past experiences and plans. Thanks to this, STORY was born, which is the top form of development of every language. In the museum, there is a large room with folding chairs, where events about the story take place. To emphasize metaphysical feature of a language, the room opens onto the terrace surrounded by high walls. Thanks to this treatment, the only thing you can see from them is the sky.



The language is constantly developing. Its flexibility makes it possible to create new words and phrases, new forms of expression. The civilization development of humanity led to the birth of art whose medium is language. Drama and poetry are its great achievements, materialized in the museum as an amphitheater. The form is based on a circle whose center is a burning fire. The amphitheater serves as a reading room, but also a place for conducting lectures or meetings with authors.

The next stage of the journey is a library / media library. Literature, but also science in general, films, music, are based on a language that thanks to them had a chance to develop. It is a tool for creating art, allowing the progress of science, constantly catching up with it, creating new words and expressions necessary to describe the phenomena being discovered. The library has the form of a semi-circle directed towards the bonfire. In addition to bookshelves there are places to sit / read, work together. Again language becomes a pretext for integration.

Moving forward requires taking caution and remembering the past. The entrance to the temporary exhibition zone takes place through a footbridge suspended between the "trees" of columns forming stage 4. Standing above the heads of visitors, we can take a look at them. We look at them from the "future", we can see their mistakes, learn something from them. Finding oneself between the same "trees" also gives a signal that history has come full circle, and we are not too different from our ancestors.

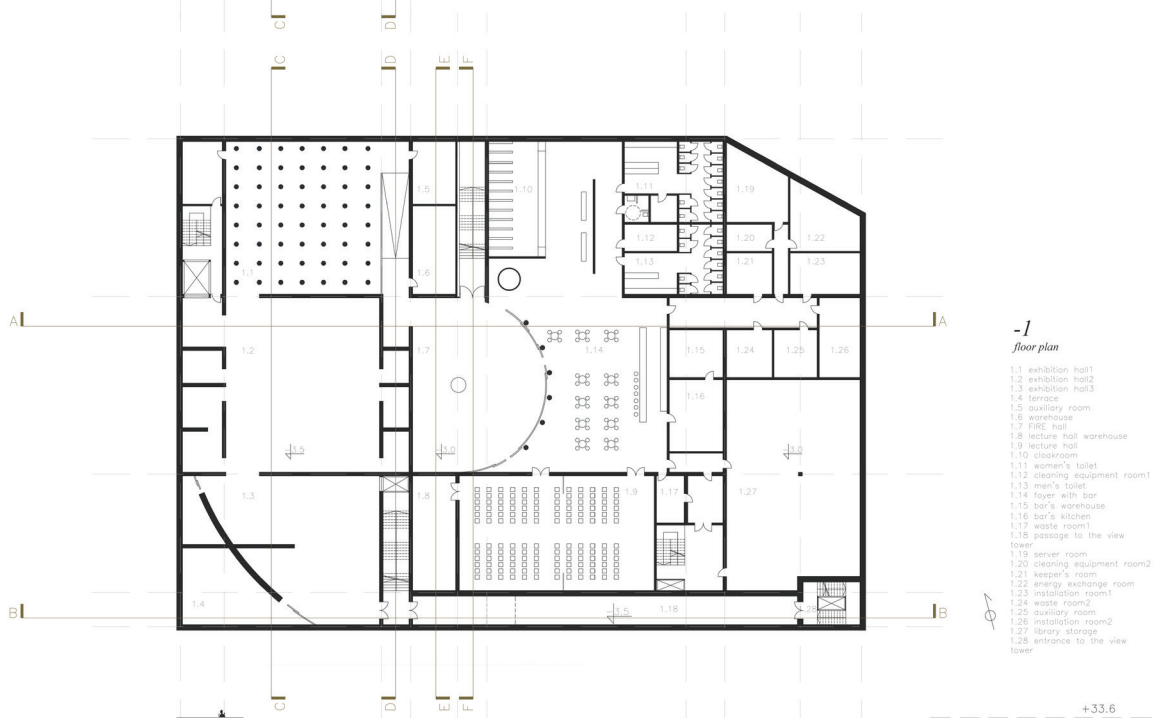
Temporary exhibitions explore the topic of specific languages or cultural circles. Focusing on one of them gives us the chance to get to know it more closely, but also gives a broader picture of the relationships between societies, their history and traditions. Especially dying languages give a vivid picture of the present and all its problems. The temporary exhibitions room in the museum has a ramp running through the middle to show the direction of the path around and up. It is done to emphasize the fact that when we learn about other languages and cultures, we can grow ourselves, climb up.

After passing through temporary exhibitions, we go to the observation deck. From there you can see the entrance square and people entering the museum (again, a metaphor of "people from the past" and "people from the future" and their relationships, others sitting at coffee tables, but also residents of the district and their daily activities. The visible North Woodwich gives a picture of the local customs, the relationships between community members, the lives that are present in it. This terrace is also a place for external exhibitions, openings, concerts and local events.

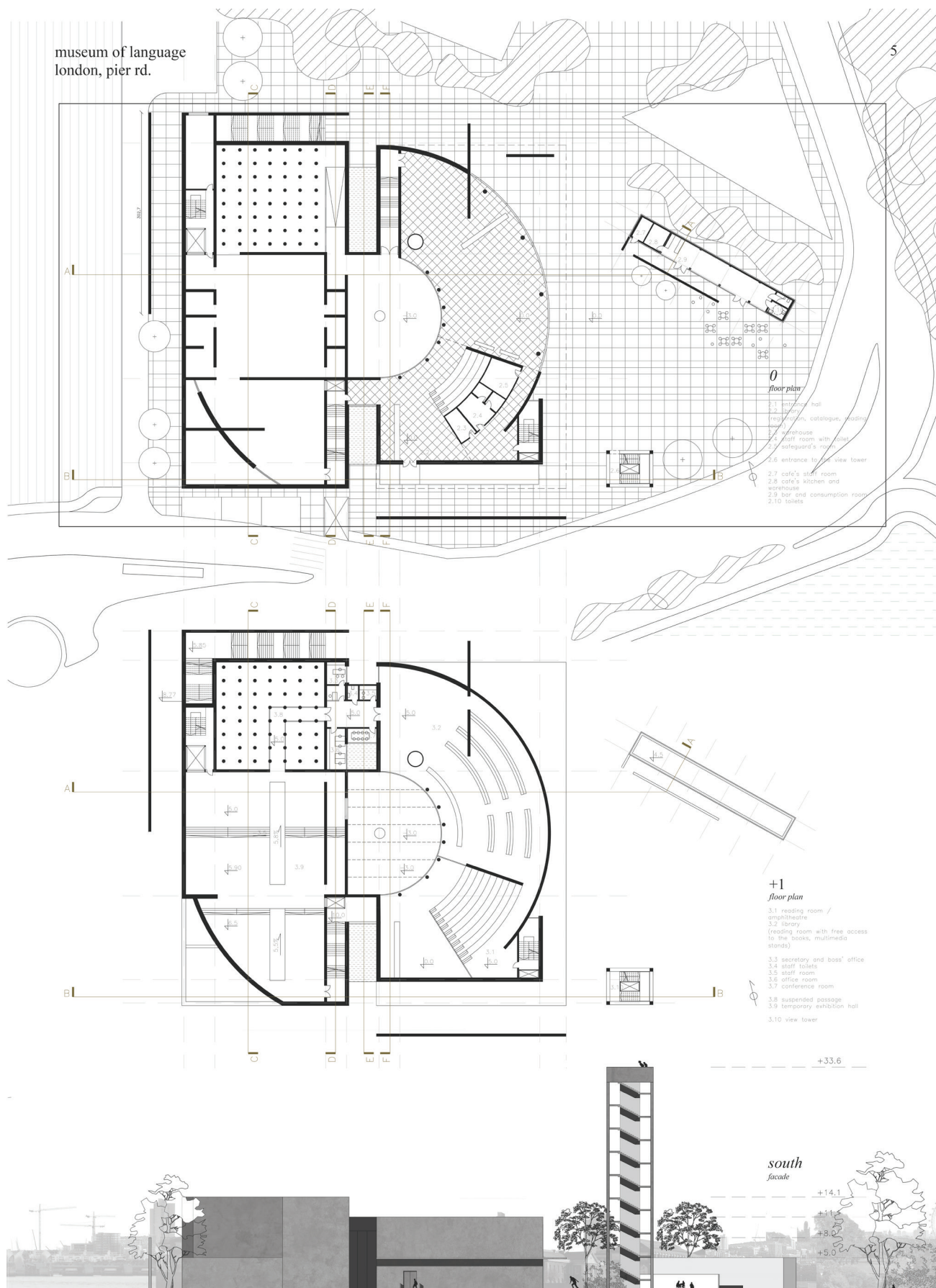
The lookout tower widens the perspective of looking down. Not just the district itself, but whole London visible from the terrace, gives a picture of contemporary humanity. This is a well-thought city, functioning in symbiosis and deriving from diversity. It is at present the greatest achievement of language. A cosmopolitan approach to a community that is open and wants to not together can give the best results. Linguists laugh at the God of Jews and Christians, who wanted to punish people for building a tower that reached the sky, gave them the greatest treasure - diversity.

KASPERCZYK ZUZANNA

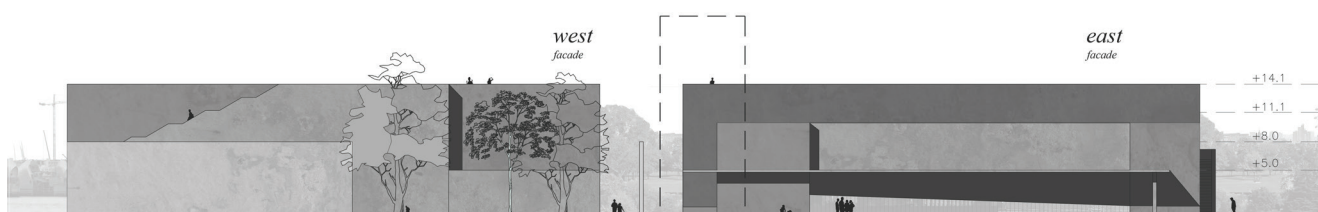
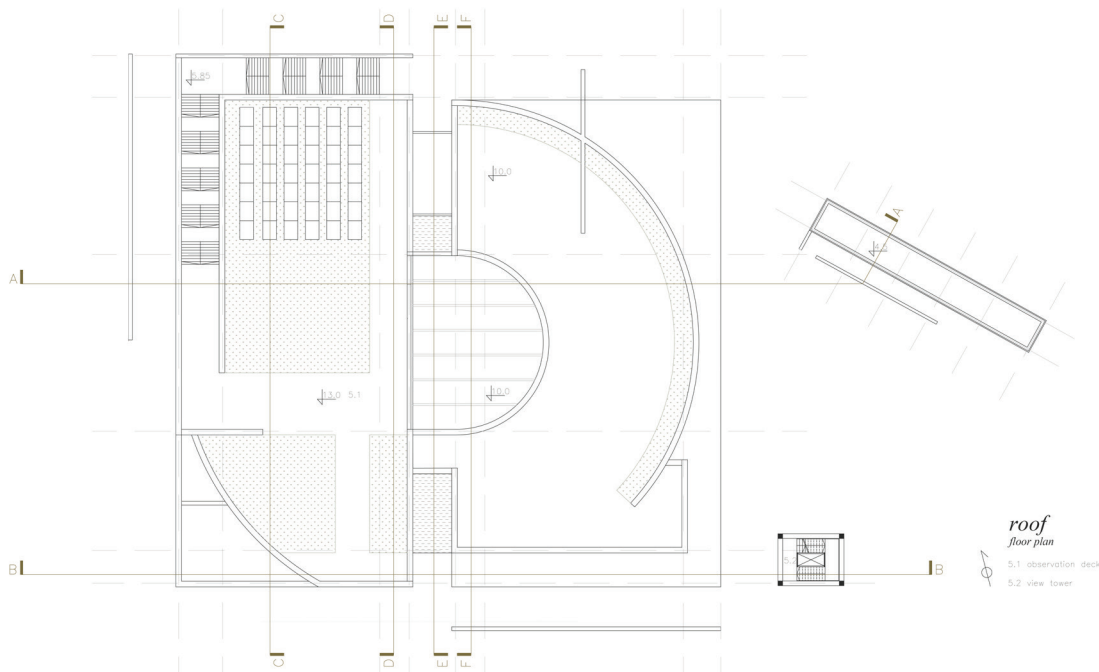
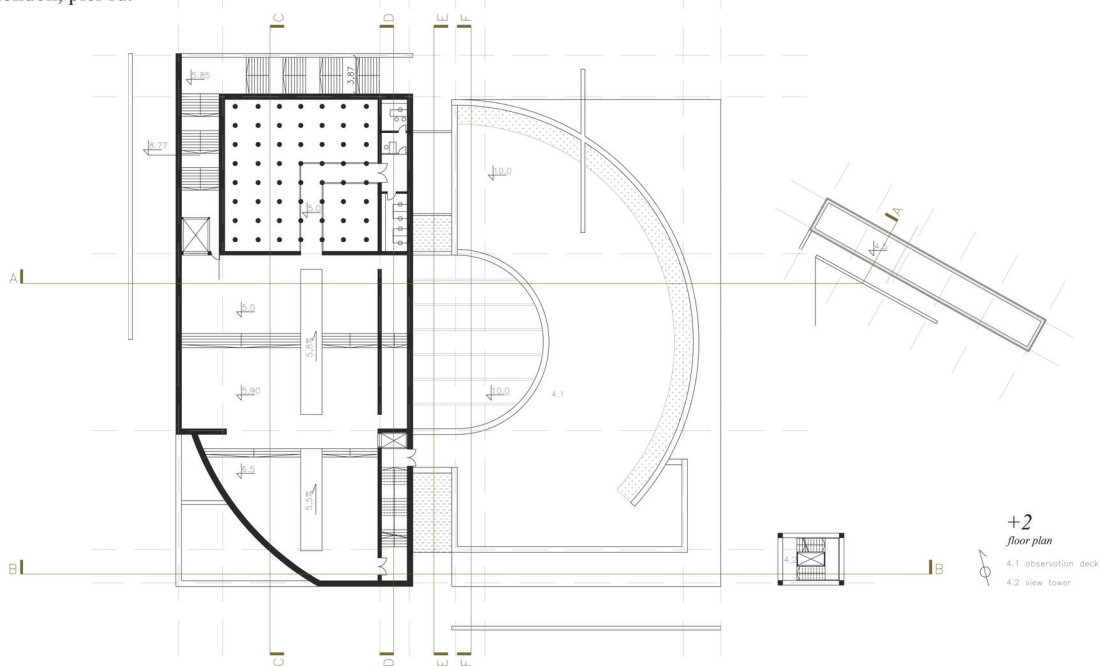
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The museum complex consists of three elements - a proper museum building, a lookout tower and a pavilion with a cafe. All components form a large open square, which becomes their common part. The museum square is one of the few open public spaces in the whole district - in addition to external exhibitions, performances or concerts, it can serve as a local market or place for foodtrucks. The close proximity of the park creates a relation between two spaces: green and urban, which initiate a recreational path along the river. Tables placed in front of the cafe are meant to attract people to the square also on weekdays - coffee after leaving the park with a child or while walking with a dog can be an interesting life attraction in North Woolwich. An observation tower acting as an element of a museum, but also as an independent function, can become a landmark, visible even from a very long distance. The opportunity to look at the entire district, but also at the London skyline, at what is happening behind the river, would give the chance to get to know the city from a different perspective.

Cohesion is ensured by the material used - raw concrete. It makes complicated, interpenetrating shapes (complex as the language itself) become a geometric composition of planes. The unreal, metaphysical image of the intersecting walls, the forest of concrete columns emphasizes the intangibility of the leitmotif. Concrete and glass form a distance, instead of making friends with them, we look with admiration, sometimes anxiety. Used on a large scale, they would make a huge impression.

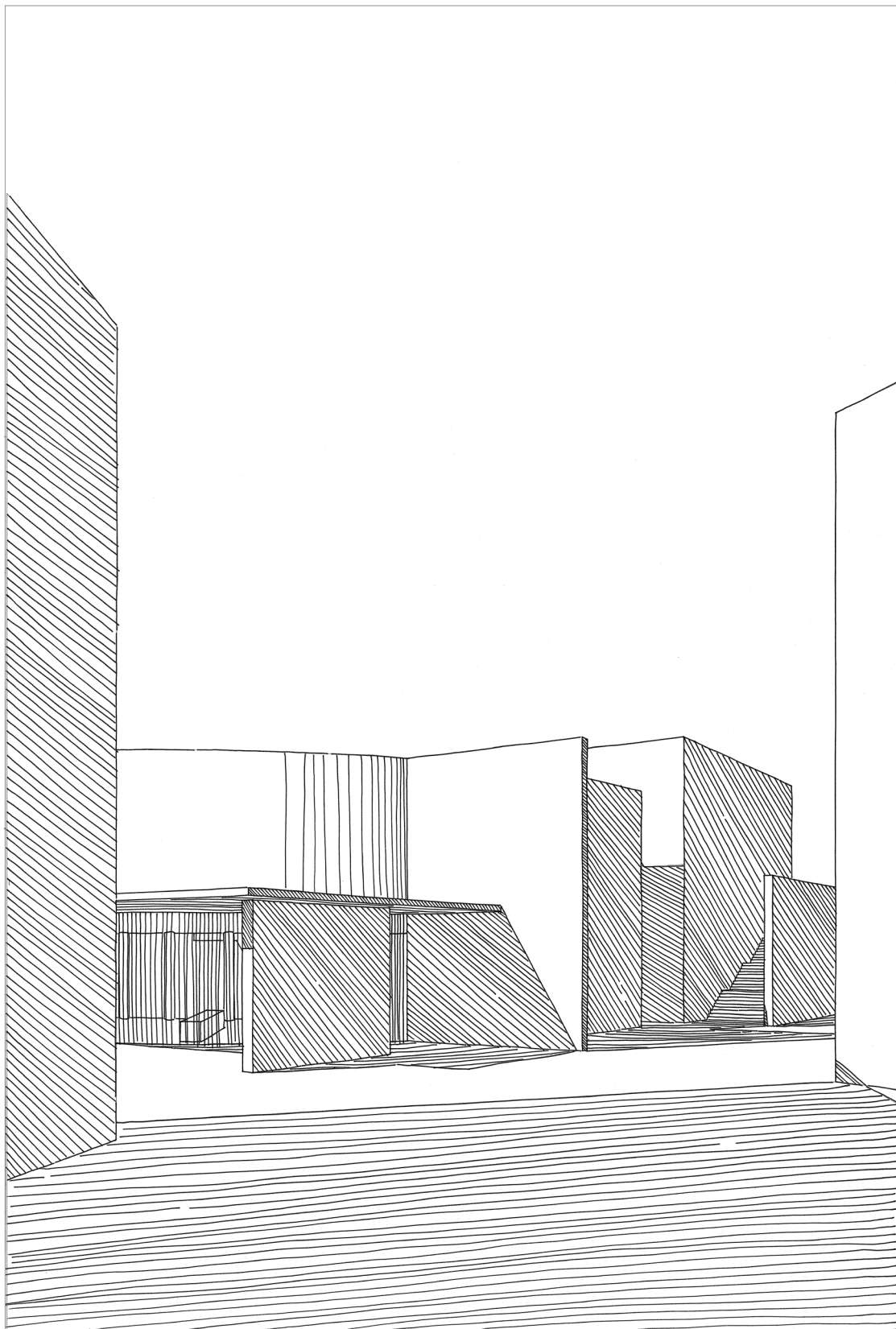
A lot of lush greenery will appear on the terraces - high grasses and shrubs will also be visible from entrance to the building. They will contrast with cold concrete and "revive" it - the world of man in relation to the world of nature. Trees appear on the square in front of the building. From the outside the building of the pavilion will be covered with milky white glass - the translucent surface will create the impression of a full body from the outside, while the square will be visible from the inside. Natural light will also have a chance to fall inside. The interior will refer to the main building - raw concrete will be visible on the walls. A wooden bar and furniture will give the interior a bit of warmth. The reinforced concrete construction of the lookout tower, for safety and aesthetic reasons, will be covered with expanded metal mesh. It will gain lightness and, like the pavilion, it will be translucent. The very massive shape of the museum and two light additional forms will create an interesting material composition.



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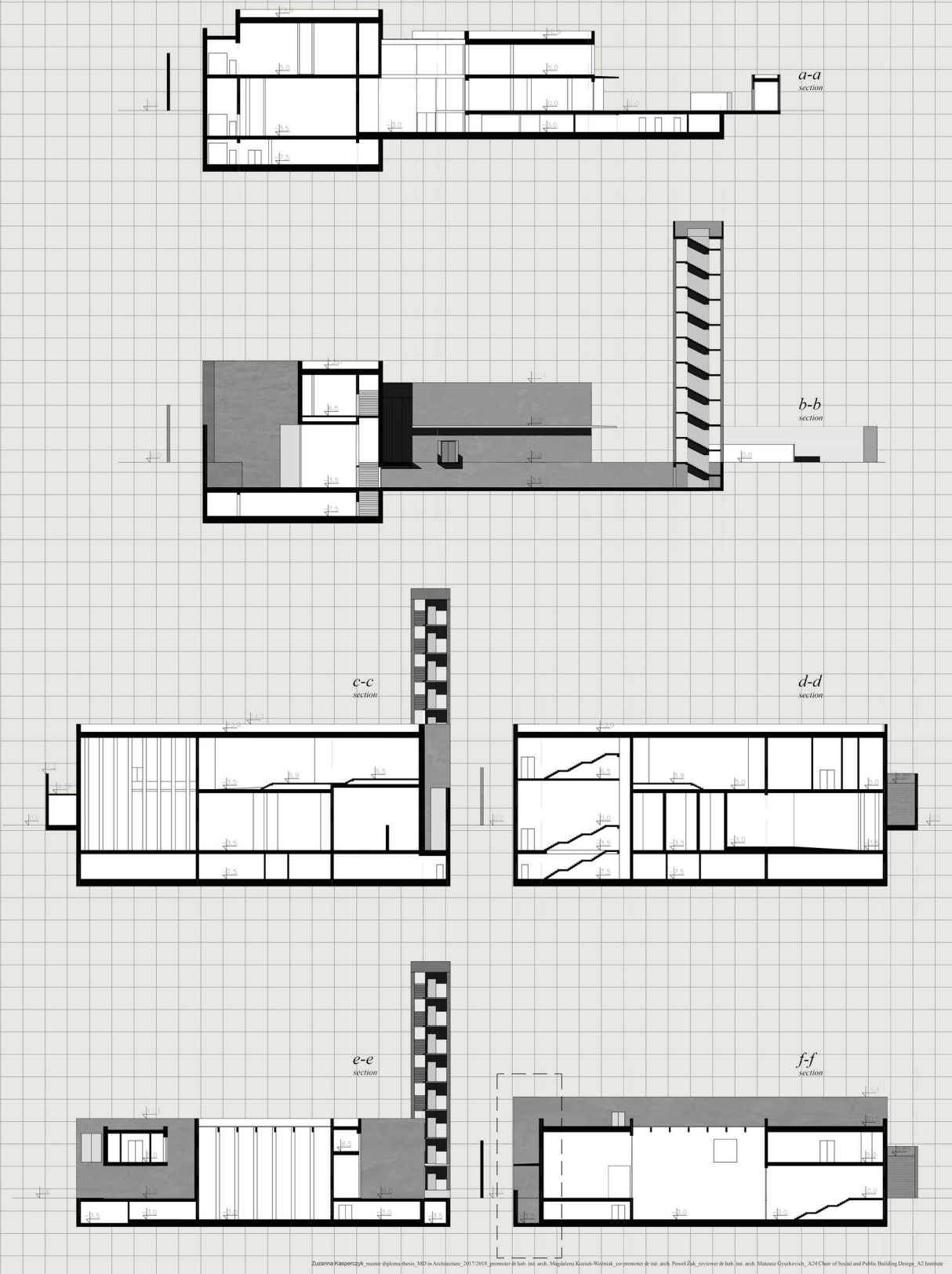


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