

Interdisciplinary design competition

TINNE young museum klausen

MINUTES OF THE JURY MEETING

The jury for the competition phase of the design competition for TINNE young museum klausen convened at 8.30 a.m. on 14 January 2023.

Wilhelm Obwexer welcomed the jury members present: the architect Annette Spiro, the architect András Pálffy, the artist Sonia Leimer, the museum director Matthias Mühling and the chairman of the TINNE Foundation Wilhelm Obwexer – the advisors: Gabriela Burkhalter (political scientist, urban planner, curator), Thomas Waldschmidt (Dr. Hans and Hildegard Koester Foundation), Helmuth Verginer (Deputy Mayor of Klausen) - the curators of the TINNE project: Petra Paolazzi and Marion Piffer-Damiani - competition coordinator Hansjörg Plattner. Advisors Larissa Kikol (art critic) and Hedwig Fijen (art historian) were unable to travel to Klausen and participated via video link.

The meeting was held in the Dürersaal adjoining the project area. The video equipment in the room was operated by Natalie Moser from the secretariat of the TINNE Foundation.

Arch. Pálffy was confirmed as chair of the jury.

The competition coordinator reminded the meeting of the detailed discussion on the subject of the competition in the framework of the pre-selection process, briefly summarised the remit and general parameters and handed out the pre-evaluation reports. The latter include the evaluation criteria as per competition brief and for each project a visualisation of the insert model in the overall model, drawings of the ground plans with the function zones shown in colour, an abridged version of the project report as well as information on compliance with the general parameters, sustainability, surface areas and volumes.

The 6-digit codes were replaced by consecutive letters.

There being no grounds for exclusion, all the projects were admitted to the competition.

The chairman asked the coordinator to present the projects. He described the individual works on the basis of the pre-evaluation reports, and the exhibited plans, reports and models.

This initial introduction was followed by an inspection of the projects, in which they were analysed in more detail with regard to visual appearance, urban integration, the design of the outdoor spaces, and the main museum processes.

The jury adjourned for lunch just before 1 p.m. The room was locked.

The jury resumed its work at 2.30 p.m. with the first elimination round. Those entries were eliminated that did not receive at least one vote from a member of the jury.

The following projects went into the next round of the assessment: A, B, C, D, E, F, J and L.

The evaluation criteria were read out again in detail and the projects examined more closely in terms of sustainability, materiality and construction.

The second elimination round then followed, this time with majority voting.

Project B was eliminated by 5 to 0 votes, and projects J and L by 3 to 2 votes.

The following projects went into the next round: A, C, D, E and F.

After a further analysis of the individual projects in terms of museum operations, and an in-depth discussion of the structures and the outdoor spaces, the third elimination round was held, again with majority voting.

Project D was eliminated by 5 to 0 votes.

The following projects remained in the evaluation process: projects A and F by 3 votes to 2, project E by 4 votes to 1, and project C by 5 votes to 0.

The provisional ranking therefore: 1st project C, 2nd project E, and 3rd ex aequo projects A and F.

The jury adjourned for the day at 7.30 p.m. The room was locked.

Next day, the jury reconvened at 9 a.m. There followed an intensive discussion on the socio-political relevance of the project for Klausen, South Tyrol and beyond, the central function of the creative zone within the museum concept, integration in the location, etc.

As a result, the provisional ranking for the second and third places was reconsidered on the basis of a re-analysis of projects E and F and a vote taken again.

By a majority decision it was decided to move project F from third to second place and project E from second to third place.

The definitive ranking therefore: 1st project C, 2nd project F, and 3rd ex aequo projects A and E.

The jury unanimously confirmed this decision and approved the allocation of the awards, with the 10,000 euros earmarked for 3rd place in the competition brief to go to both projects placed ex aequo 3rd, and the total amount to be increased to permit the 3,000 euros for all non-winning entries to be allocated as provided for in the competition brief.

The members of the jury signed the results protocol. The authorship statements were then opened.

The meeting closed at 11.30 a.m.

All the attendees thanked the participants for their efforts and the high quality of the projects, and expressed their pleasure at the good work done on the jury together and their hopes of returning to Klausen soon for the opening of the TINNE young museum klausen.

The jury

Arch. Annette Spiro

Arch. András Pálffy

Sonia Leimer

Matthias Mühlring

Wilhelm Obwexer

Klausen, 15 January 2023

The projects were assessed as follows:

C

The project is a convincing, sensitive response to the site and the remit. The monastery, garden and museum fuse to form a finely proportioned whole as presented to the observer.

A low perimeter plinth encloses the garden, creating an extroverted counterpart to the introverted courtyard of the monastery. The green walk-on top of the plinth expands the garden into an open platform.

With the exception of the two main superstructures, the entire area of the site thus becomes a versatile playground, which can later be seamlessly integrated with a newly designed Dürersaal or accessible monastery courtyard.

The superstructures are cleverly positioned, in the east as a response to the church roof, aligned parallel to the Tinne in order to provide an opening to the south towards the kindergarten and give the museum visibility from the city centre, and in the west as a highlight between the chapel, the church and the steps leading up to the Paterbichel.

On the outside, the museum invites the citizens of Klausen to visit Frag; the wall along the Tinne stream, previously a barrier within the city, no longer exists. Communication with the kindergarten is also facilitated through direct access and the possible use of the playground on the roof or a garden which the children can look after/use there.

Inside, an impressive space opens up over several levels. The almost 15 m high entrance area with the spiral staircase sculpture makes visitors curious: Are the ducks up there? Accessible from both the garden and the Tinne, this space links the city and the site, activity and contemplation, play and recreation, memory and experimentation.

The variations in room height in the creative zone allow for multiple uses, while the view from the garden encourages visitors to join in. The special exhibition room and duck house are offset and can therefore also be used separately.

The façade of the superstructures is an unpretentious play on the existing buildings. It combines tradition, reminiscence and innovation, and boasts an ecological highlight in the form of solar cells. The fact that the building practically sits on the terrain instead of being buried deep into the ground is also considered an ecological advantage.

Here, TINNE young museum klausen enters into a symbiosis with the Capuchin monastery, appears composed and at the same time open, stimulating without being obtrusive, and is a great asset to the City of Artists Klausen.

The jury recommends improvements to the dimensions of the orchestra area. The ramp in the special exhibition area could occupy less space, and optimising the circulation areas could provide additional usable space, possibly to the benefit of the courtyard.

F

The structure resembles a large manufacturing facility. The functions are housed on two single-span floors, with the entrance area plus adjoining creative zone at a slightly different height on the lower level and the studio, salon, cinema and special exhibition area on the upper level. The near-industrial character of the building gives the museum an everyday, freely accessible, non-elitist appearance. It also helps create a very

compact structure with a small footprint. It is also low, although this is because it is partly situated underground.

The facade of the building references plumage with overlapping large-format wooden panels, inclined in one zone, vertical in three zones, and serrated at the top in line with the skylights. The arrangement could be finer, calmer, without zigzags, and less hermetic, also to provide more light for the long duck house with its pointed top.

The expression of the façades was the subject of controversial discussion, although the unpretentious overall effect found praise. The design of the roof structure seems somewhat overdone in places.

Inside, there could be more direct access to the creative zone, and the large open structure would allow for a freer floor plan. The duck pond could be smaller.

A

This project combines the austerity of a monastery on the one hand and the wildness of the Tinne on the other.

The building floats like a precision designed, multiple cloister over the garden, which is re-wilded with boulders, tree trunks and a stream. The museum becomes a walkway above archaic nature, offering a constant stream of new views of the courtyards and paintings, as was once the case in the Klausen artists' colony.

This superimposition of constrained linearity and unrestrained form makes the museum building exciting, but at the same time limits the operational scope of the museum; it lacks interior spaces in which work with children and the diversity of museum and exhibition concepts could unfold more freely.

E

Two clean trapezoidal structures are juxtaposed with the monastery: The larger one houses all the museum functions, while the smaller one is a replacement for the music pavilion.

The slope of the longitudinal walls, which is the same for both structures, is derived from the gabled roofs of Klausen, emblematically depicted in the painting by Alexander Kanold. The roofing with ceramic tiles references the roof of the monastery and is reminiscent of the plumage on the backs of Alexander Koester's ducks. The surface of the roof is interrupted by major openings, which reveal from the outside some of the functions inside the building, namely the entrance hall on the ground floor and the creative zone on the first floor. The salon on the top level, on the other hand, has ceiling lighting, while the mezzanine rooms receive light from the side or, in the case of the duck house, from the floor, which is illuminated like a mirror of water.

With regard to the structural engineering, circulation cores positioned at each end take the loads for highly flexible utilisation of the single-span rooms.

The clean-cut structures have a hermetic appearance. The structure proposed for the pavilion seems somewhat exaggerated for its function. The creative zone is elevated and not directly accessible. The museum and pavilion stand as solitary objects next to the monastery; they do not really form a whole.

B

The project is open to the Tinnebach stream and develops an axis perpendicular to it, along which colourful stones form a walk from the water to the centrally located duck house, a meeting place for animals, living creatures and non-living creatures of all kinds.

The museum zones are defined through offset positioning. They are partly unglazed and open, which seems problematic with regard to museum activities.

A museum that aims to bring diverse things together but in so doing occupies a lot of space and becomes lost in fragmentation.

D

A large, very large structure accommodates the entire spatial programme stacked on half-storeys that are vertically and horizontally offset in keeping with the terrain and interconnected by a circular walkway with alternating north- and south-facing staircases. The building envelope is not in direct contact with the room units but is designed as a curtain with a continuous gap from top to bottom that serves as a source of light.

An interesting idea, but one that creates an excessively dominant volume.

G

The museum as a laboratory created in a participatory process involving many actors – in construction, furnishing and programme planning. This approach is reflected in the concept for the duck house, which does not have a fixed location in the monastery garden but is to be moved around Klausen every two years in a new, jointly developed design.

A very interesting idea, but the structural solution shown does not fully satisfy the requirements of the spatial programme.

H

The sculpturally composed structure of the new museum is placed on the southern edge of the site, extending in an L-shape to the north and occupying a central space in the garden for the administration located beneath the terrace of the café. The duck house has an element of surprise as a distinctive structure whose function is not immediately obvious; it moves and can be developed on a participatory basis.

All in all, a lot of ideas that are strung together like patchwork.

I

The museum is located in the belly of the garden, which remains largely intact and offers space for “ducks” large and small – objects, spaces, interventions: the garden as a large playground.

The museum consists of two parts, with the creative zone and cinema in the south-west and all other functions in the south-east, mostly illuminated only by air wells and skylights.

A somewhat excessively variegated offering with no spatial reference to the monastery.

J

This is not so much a new building on the site as a fold in the ground located so as to create a frame around the monastery and a step in the terrain to accommodate all the zones of the museum. The roof is a continuation of the grounds, so that the picture from above is that of one large green area. Inside, the rooms are designed like town houses. A long walk – up and down stairs – leads to the contemplative duck house, carved out of the structure like the courtyard of the monastery.

From the city, the museum is not visible. The Tinne arena is no more than a narrow covered area.

K

Five circular segments aligned with various items in the surroundings constitute the ground plan of a sculptural structure inserted into the monastery garden. On top, the building forms a horizontal walk-on surface featuring recognisable figures – just like a large town square.

Internally, the complex structure disintegrates into random and somewhat unstructured zones. The differentiated spatial programme cannot really be accommodated in the contrived external form.

L

In the centre is the large garden with the arena in the middle. The museum is positioned on the edge but has a striking appearance deriving from two towers, a very high tower for the collections and a light tower above the creative zone.

Minimising the garden area occupied by the museum with a more vertical structure necessitates deep underground construction, multiple vertical circulation elements and functional separation, with the administration moved into the monastery.

A list of the authors is provided below.

TINNE young museum klausen

AUTHORS

Letter

Alphanumerical code

Authors

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Minutes kept by Hansjörg Plattner 16.01.2023