



Gyeonggi-do Jeongok PREHISTORY MUSEUM

VV1001

Concept The primary guideline for the design of the Gyeonggi-do Jongok Prehistory Museum was the intent to engage in a dialogue between distinctive scales experienced in two moments of perception: the Museum and its future urban context – highways, intense traffic, attractions that gather massive crowds and an overall absence of a continuous city fabric – which implies that facilities are implanted almost randomly and seldom far apart from each other; and in another scenario, the interest of bringing the individual close to nature and to a gregarious and more recluse environment. The design of the edifice has been, therefore, developed to conceal these two scales using the terrain as an engaging counterpoint.

Urban Scale Within the urban scale, the Museum has been designed as a landmark that should be noticed from a distance or at driving speed. The building's prismatic and monolithic aspect, along with its color, corroborate the contrast between the natural and the artificial, making the built object stand out as unique in its context, creating a strong image – easily captured and easily retained.

The Landscape The Museum site is accessed directly from Route 3. The foremost area of the site accommodates parking for cars and buses, disposed along alleys of full-sized trees and pedestrian walkways that lead to a large marquee – that also shelters passengers that are being dropped off or picked up. The landscape project for the parking area predicts an artificial watercourse that contributes to the formation of a microclimate, as well as visually integrates the building and the landscape. The water flows from beneath the marquee at the ground floor, cascading four levels along a virtual axis that leads to the building. The watercourse, overpassed by wooden and steel decks – for pedestrian and transporter traffic respectively – divides a front garden in two areas laid with various types of grassy vegetation arranged in a plastic pattern. The gross landscaped area is laid out as to connect the Museum site with nearby facilities not only perception-wise but also by providing multiple paved paths, some of them by the shade of trees.

The Edifice Approaching the edifice, the modulation of the façade is perceived: a cadence of solid stone tiles – one centimeter thick and to be defined upon local availability – that configure most of the exterior layer of the building, including the roof. The stone cladding, a direct reference to the Museum theme, structures an analogy on the evolution of craftsmanship and technology. The thickness of the tiles allows

natural light to permeate to the interior space as well as reveal the building's inner luminescence at nighttime.

Ground Level An array of cantilevered beams completely rids the ground level of any visual impediment for a 14-meter span at the foremost part of the building. The space created is open to the front garden and the flooring is seamlessly integrated with the overall landscape. At the opposite view, a sloped concrete wall rises up from the ground to create a void of 80 centimeters until the ceiling – space that allows machinery rooms and other facilities located on the floor to be properly ventilated.

Admittance Passing through the entrance – an interruption on the sloped wall – the individual accesses a hallway and may do the following: find information on the Museum's programs and obtain tickets to any exhibition or event at the reception counter (it is recommended that visitors be given pins – i.e. colored tags – as a form of admittance identification so that access control can be visually managed by the security personnel without the need of traffic barriers anywhere in the Museum); check in coats or any personal belongings; access, by elevator or stairs, the Administration and Curator Offices (first floor) or the Exhibitions (second floor) after passing through the ticket/identification counter; and walk the ascending passageway that leads directly to the second floor.

Basalt Precipice From the outside garden onto the front hall, the spatial perception is built up from ample to reserved. To access the exhibition level, a ramp gradually climbs in between a cut in the terrain, through a basalt precipice – sectioned and exposed along the walkway. The height of the passageway varies as it is defined by the distance between the ramp and the second floor level, from where a slit allows tangential light to reveal and show forth the texture of the basalt. Text is engraved on the stone surface: a curatorial prologue as well as information on the exposed geological stratification. The text can be read along the promenade: Korean on the right wall and English on the left.

Exhibition Access At the second floor, the ramp accesses a *foyer* located midway on the “U”-shaped plan. The overall height of the second floor is 3.75m, a multiple of the 1.25m module that defines the plans of the Museum. A large mural displays thoughts and graphics on human evolution and familiarizes the visitor with the context of the permanent ex-

hibition. From the *foyer*, both the temporary and the permanent exhibitions can be directly accessed. To the left of the mural, a stone wall with curatorial engravings distinguishes the entrance for the permanent exhibition. Behind the stone wall there is a counter for educational support (monitors) where devices for an audio walk-through can be rented.

Main Exhibition The exhibition is laid out in a looped course, starting with a two-dimensional presentation (images and/or video and text) on Natural History from the Paleolithic era to the Prehistoric era. In this same hallway, farther ahead, three large glass vessels – that go from the floor through the roof, receiving natural light during the day – display three excavation mockups, recreating three-dimensional pits with the artifice of having specific-interest areas exposed. Textual information about the excavations is displayed in metal-cut letters placed in between the glass and the dirt/stone mockup. Close to the excavation-pit mockups, video feeds from ongoing excavations worldwide can be shown in video monitors built in the hollow wall, facing the glass vessels.

The idea of the general layout is to familiarize the individual with the technical and theoretical context for the third and most unique part of the exhibition: the Jeongok-ri site remains.

The Paleolithic artifacts dwell in a dialectic space. The room is configured on one side by a hollow wall with niches that display part of the artifacts – another sum is laid out throughout the room, with directional illumination. Artistic sculptures in clay, bronze or another wholesome material give shape to scenes that establish direct reference to the items of the collection. The sculptures are isolated objects that can be appreciated from any angle.

Façade Structure The plane that opposes the wall is the reverse side of the main façade, an element configured by a coherent system that combines different materials accomplishing an array of functions. The exterior layer, in stone, diffuses natural light providing uniform illumination that varies in intensity throughout the day. Along with a second layer, in glass, the façade provides thermal insulation. Both the glass and the stone layers are pinned together with a laminated-wood structure (bamboo or timber) and the weight of the paneling, along with the wood's tensional properties, configure a hung structure, anchored at the end of an array of pretensed concrete beams.

Steel cables secure the structure's horizontal efforts possibly created by pressure variations between the interior and the exterior of the building. Stainless steel brackets connect the wooden structure modules, which are reinforced with carbon fiber sheets in between the extremity of the bamboo/timber layers.

The permanent exhibition room, with a white faux plafond, is configured as a mezzanine between the first floor and the roof. The edge of the mezzanine is guarded by a bench in its entire extension; structurally, it functions as a border beam. From the mezzanine, one can notice the linear garden that configures this 8-meter high corridor at the first floor.

The Foyer Finishing the loop of the permanent exhibition, the visitor is back at the foyer: a sense of vertical compression is created by a repetition of pendent lights that hang from the laminated wood beams that, along with stainless steel pillars, set the structural system for the major part of the second floor. The roof's stone cladding is exposed at the foyer, allowing natural light to enter during daytime. The space is visually opened to a courtyard with an extremely delicate landscape proposal. The terrain slopes up from the courtyard level denoting an outdoor visual boundary and confining the patio on its fourth side – the building confines the other three.

Educational Educational facilities are also located within the permanent exhibition lounge. An auditorium – with a capacity of 126 – can be accessed, by spectators, at this level and by lecturers at the level below (Administration Offices). The media lab is visually opened to the indoor garden and the auditorium has the reverse side of the main façade as a stage background.

Temporary Exhibition The temporary exhibition room is set out to hold a large variety of events, from book signings to art exhibitions and receptions. The area is easily integrated with the outdoors as the entire façade that faces the backyard is composed of pivotal glass doors that go from floor to ceiling. The doors can be opened during summertime, creating a continuous space with the backyard landscape – water ponds, benches, pathways and stairways that visually and physically incorporate the unmodified part of the site that leads to the excavations. The plastic intentions of the landscape project follow the same pattern of the gardens in front of the building, nevertheless accounting for an environment with a much more corporeal scale, surrounded by the enclosing topography and vegetation.

Ammenities As a continuum of the temporary exhibition room – with a different flooring pattern –, an amenities area is located at the end of the “U”: a café and a store, arranged with a seating area for small gatherings or enjoyment of personal time. The space is distinguished, in the overall room context, by the window paneling: unlike the other pivotal doors – with stainless steel framing –, the doors behind the store and café are assembled in wood and glass in a manner that both play structural roles within the created system: a wooden core held together and sealed shut by a double-panel of structural glass. The system rotates around a stainless steel strut.

The right rear side of the temporary exhibition room, the amenities area, provides access to an exterior staircase in concrete, along the immediate hillside, leading to this proposal’s special function: a Tea House.

The Tea House The Tea House is thought of as a small retreat surrounded with dense vegetation and an open view to the south and the Hantan River. Visitors can access the Tea House without the need to attend any exhibition at the Museum (hence the idea of identification pins). From the top of the hill, another staircase leads back to the main building, now giving access to the roof: selected areas of the stone cladding are thicker and proper for walking on. A contemplative experience is, therefore, provided to the visitor from this vast viewing platform. The excavation-pit mockups can also be seen from above on this unique promenade.

Accessibility Accessibility issues have been considered for all paths throughout the Museum. Elderly and physically handicapped individuals may benefit from a variety of ramps or the elevator, always an option to stairs. Emergency evacuation routes should be indicated to the staircase – that goes from the ground to the second floor – or directly to the backyard.

*Administration
Curatorial Office* All the administrative and curatorial functions are located on the first floor. The areas are laid out in order to allow communication on a daily basis, to assure privacy for the Chief Curator and Museum Director and to provide areas for gatherings and informal meetings such as the kitchenette or the bench that configures the border of the indoor garden. The majority of the rooms are divided with blinds in between glasses, guaranteeing acoustical insulation and the choice of visual privacy. Most of the rooms and desk areas are oriented towards the garden.

Service Facilities Storage areas are also located on the first floor and accessed from the loading dock at the ground level, through an elevator that accesses the exhibition floor as well. General service access is located by the dock, along with maintenance and security rooms. Locker rooms and the duty staff lounge, located nearby, are connected to the main lobby through a corridor, which accesses all machinery rooms.

Coda Summarizing, the building has been designed to be responsive and embraced by the terrain, employing structural systems that concern different scales and moments of perception. The materials are used predominantly in a wholesome condition (i.e. stainless steel, apparent concrete, stone cladding, wood), notwithstanding the technological improvement and refinement in the way they are crafted and used, exploring their inherent properties and reinforcing the analogy set with the subject matter. As a whole, the edifice has been conceived as a milestone, irradiant in urban quality, and achieving a pivotal role for the surroundings.

Space Program

	<i>Area (m²)</i>
Exhibitions – 36.64%	1,783.00
Natural History	
Excavation-Pit Mockups	942.00
Jeongok-ri Site Remains + Paleolithic Culture	
Temporary Exhibition	551.00
Foyer	290.00
Archive/Storage – 9.41%	458.00
Collection Storage	169.00
Special Storage	172.00
Chemical Storage	58.00
Loading Dock	59.00
Curatorial – 6.47%	315.00
Chief Curator	53.00
Curators	134.00
Researches Offices	51.00
Reception	47.00
Kitchenette	30.00
Administration – 3.37%	164.00
Director	53.00
Administration Office	56.00
Conference Room	55.00
Educational – 5.56%	271.00
Media Lab	68.00
Multi-Purpose Hall (Auditorium)	203.00
Public Amenities – 5.58%	272.00
Lobby	
Tickets	161.00
Museum Shop	111.00
Mecanical & Electrical Equipment – 6.41%	312.00
Electrical Room	79.00
Machinery Room	98.00
Telephone/Communication Room	50.00
Maintennance Office	25.00
Duty Staff	43.00
Guards	17.00
Special Function – 5.65%	275.00
Tea House	144.00
Coffee Shop	131.00
Circulation – 20.87%	1,016.00
Restrooms and Locker Rooms	141.00
Indoor Garden (First Floor)	169.00
Overall Circulation	706.00
GROSS AREA – 100%	4,866.00