

New New

MAKING A MOVEMENT

Art Nouveau

Craft
+
New Technology
+
Art

Catalytic

Incorporate New Technology

Beauty in Everyday Objects

International

Total Work of Art

Artem

Business
+
Engineer
+
Art

Novel Conjugation of collaboration

Think beyond Time, Spirit of Innovation

Immersive Creativity, Impacting the City and People

Exporting Nancy to the World

Multi-disciplinary, Diverse forms of production

Artem

From New Art to New Spirit

Legacy

Legacy of Nancy



1000 - 1300: Old Town and New Town



Old Town

1050- The City of Nanciucum was founded by Gérard d'Alsace, Duke of Lorraine, on an alluvial terrace protected from the whims of the Meurthe.

1218 - The Castle and City were completely burnt by the Emperor Frederick II of Hohenstaufen. Nancy was subsequently rebuilt in stone, and regained importance as the capital of the Duchy of Lorraine.

1474- 1477 - Charles the Bold is killed during the Wars of Burgundy. The victorious Duke René opens the capital to the architectural and artistic influences of the Italian Renaissance.

1502- 1512- The Ducal Palace (now the Lorraine Museum), was built. (1502-1512).

New Town

Late 1500s- The population of the suburbs increased to the extent that it can neither be defended nor controlled. The Wars of Religion (1562-1598) made Duke Charles III decide to create a new city in the south of the city (Appendix 1).

1618- 1648- The Thirty Years War left Nancy in Ruins. The French occupied the city until 1661 when it was returned to the Lorrains.

1700s: The Town during the Enlightenment



The Enlightenment

1679- 1729 - Under Leopold's reign and Stanislas, father of King Louis XV, the ambitious development plans of the city resumed.

The Old Town and the New Town are linked by a monumental square, the Place Royale, now Place Stanislas. The first historical north-south axis was created. Planning regulations harmonized the heights of buildings and arrangement of facades (street Carmelite Street Montesquieu). The streets are paved and equipped with public lighting. Public buildings like hospitals and libraries were built.

Attached to freedom of worship, Stanislas allows the installation of Jewish and Protestant communities.

1765- The Parc de la Pépinière was founded in Stanislas and was intended for royal use only. But seventy years later in 1835 the gates were opened to the general public.

1766 - When Stanislas died, Nancy reached a population of 30 000. The Duchy of Lorraine is integrated into the kingdom of France.

1793- Nancy became head of the department of Meurthe.

Place Stanislas



Fine Art Museum of Nancy



The Museum of Fine Arts or le Musée de Beaux-Arts was created in 1793 and is housed in one of the striking 18th century buildings in Place Stanislas. Initially, the pavilion in which the museum is located was home to a theater called "La Comédie" on the first floor, a medical college on the second and the apartment of the college dean on the third. The college moved during the 19th century and the theater burnt in 1906. The museum's walls are a witness to the architectural and urban development of Nancy.

The restoration of 15th to 17th century fortifications in the basement of the museum has firming its link between the old and new towns or indeed between the former Dukedom of Lorraine and modern Nancy. Development became necessary due to the increasing size of the collections. This led to an important extension in 1999 entailing a complete restructuring of the museum in order to cater for young and adult visitors alike.

The Place Stanislas, known colloquially as the place Stan', is a large pedestrianised square in the French city of Nancy in the Lorraine region. It connected the Old Town and the New Town by breaking down the barrier that separated them.



The collection comprises of works representing every European school of art, spanning a period from the 14th to the 21st century. The museum's impressive painting collections include a series of works by Pérugin, Tintoretto, Caravaggio, Rubens, Delacroix, Monet, Modigliani, Dufy, Picasso, etc., famous Lorraine painters such as Claude Lorrain, Emile Friant, Victor Pouvé, Etienne Courmault, Jules Bastien-Lepage and contemporary French and foreign artists.

Finally, an original scenographic presentation of the Daum crystal collection allows visitors to explore 100 years of Nancy's well-known glasswork's production.

1800 - 1900s: From Border Town to Modern City



The Industrial Revolution

1838- 1851- The Canal from Marne to Rhin was built.

1856- The Paris-Strasbourg rail line was built.

1870- Prussia annexed Alsace- Lorraine when it defeated the French, but Nancy remained part of French territory. The influx of refugees to Nancy led to a population increase from 66 000 to 119 000. Nancy flourished as a result.

1901- The Alliance Provinciale des Industries d'Art, now known as the École de Nancy, was founded. Thanks to the presence of leading French Art Nouveau artists at the Alliance in Nancy, the style flourished. Examples in architecture can be seen throughout the city, most noteworthy include the Villa Maïorelle, the Brasserie Excelsior, and the Musée de l'École de Nancy.

1909- Internation Exposition of the East was held in Nancy.

1870- 1960s- Iron mining activity in the Lorraine region intensified. In 1869, before the Franco-Prussian War of 1870 , the two departments Meurthe and Moselle produce 1.4% of French steel; in 1913 the Thomas steel mills alone Meurthe-et-Moselle corresponds to 69% of national production.

1897: École de Nancy Museum



The Ecole de Nancy Museum is one of the few French museums dedicated to an artistic movement: Nancy Art Nouveau.

The founders had the goal of enhancing the prestige of Lorraine, a region rich in many industries (steel, etc.) and crafts (crystal, cabinetmaking, glass work, bronze art, earthenware and ceramic) to filter the patriotic sentiment resulting from the immigration of many French originating in Alsace and the current Moselle which both had been incorporated into the German Empire since the War of 1870. The Nancy school wanted to make itself a total art by the collaboration of all the bodies of trades (architecture, furniture, decorative arts).

The museum does not represent a strict recreation of the 1900s décor, but instead tries to reproduce the atmosphere and ambience of the period by placing the artwork in an appropriate context. The space is arranged to encourage and promote unrestricted browsing and to immediately introduce the visitor to the intimate work of Nancy artists. The museum offers a glimpse of the French Art Nouveau movement through the works of Guilmard, Chaplet, Selmersheim and Carabin.

The museum benefits from the aid and generosity of public and private institutions in order to increase its collection and ensure its diffusion and preservation. The Fonds Régional d'Acquisition des Musées de Lorraine (Lorraine Museum Regional Acquisition Foundation) website presents several of their contributions to the museum collection between 1982 and 2003. This policy for acquisition has been pursued since 2003 by the FRAM, the active support of the AAMEN (Friends of the Museum), the patronage of the CIC-Est bank and generous anonymous donors.

1900s: World Wars and Decline



WWI and WWII

1920s- The return of Alsace and Moselle in the homeland at the end of WWI changes the situation of Nancy, it challenges its services business as the industrial era declines. Nancy is no longer capital as it shares the title with Metz and the assets of the Lorraine metropolis within Europe remain limited.

1930s- Between the two wars, Nancy continues to grow. The Medical School is still in Nancy while a new school is created in Strasbourg. The School of Mines was founded in 1919 Nancy Stock Exchange was founded in 1922. The headquarters of Pont-à-Mousson Foundries moved to Nancy.

1960- 1990s- The iron mining and steel industry declines. The last iron mine closed in 1993. Only one salt mine now remains.

1983: UNESCO Inscription



In 1983, the architectural ensemble of the Place Stanislas, Place de la Carrière and the Place d'Alliance were inscribed as a UNESCO World Heritage Site.

The following values were recognized:

i) These public squares were masterpieces of 18th century urbanism as they collectively united the Old Town and the New Town by dissolving the boundary that separated them.

ii) They had significant influence not only on the history of ideas in urbanism, but also on the idea of creating monuments for public good - administration, justice, education, culture. Nancy was the oldest city in Europe during this era to have such a large number of public utilities: the City Hall, the Consulate building, the Management Palace, Medical College, Botanic Gardens, Library, Theatre Academy, cafés, restaurants et entertainment centres.

iii) The squares are not only unique for their monumental architecture that seemed to exalt the sovereign state, but also for their capacity to unite an axis of 500 metres while connecting a series of individual spaces for the human scale.

1980s- now: Les Rives de Meurthe



The Rives de Meurthe (once known as the Meurthe et Canal industrial district) was very vulnerable to flooding. (Appendix 2)

After the great increases in water level in 1982- 1983, the rehabilitation works of along the Meurthe river began. Implemented by the Grand Nancy urban community organization, the works aimed to limit floods and improve surface runoff flows. The works extend for 11km divided into four sections of the river and lasted from 1986 to 2002, with an investment of 370 million Francs.

The district Rives de Meurthe began works in the 1980s and is nearing completion today. For the past decade, the industrial friche and defunct railway leading to the Saint-Georges station have been rehabilitated by urbanists Rémy Butler and Alexandra Chemetoff. Along the canal of Marne au Rhin, silos and mills have become housing, towpaths have become an urban promenade and water gardens have been constructed in front a futuristic architecture school. A new tramway line reconnects the district to the city centre.

The more recent Technopole Renaissance project leverages on a partnership between Grand Nancy, the Chamber of Commerce and Industry of Meurthe-et-Moselle, and the University of Lorraine. The 300 ha business district includes programs such as real estate businesses, culture and technology, a hub comprising a university, commercial and hospital, a tertiary activity centre. There has already been an investment of 270 000 millions into the project, of which 150 million comes from the private sector.

Historical Asset



Art Nouveau

Cultural Asset

1996:
PSMV



The Conservation Plan, PSMV (Plan du Sauvegarde et Mise en Valeur) is an urbanism document for conserved districts. It establishes specific instructions and regulations about permissions for renovations to buildings and their interiors to the scale of each parcel. These regulations aim to ensure the conservation of the architectural urban heritage of Nancy. It overrides the PLU (Plan Local d'Urbanisme), a rigorous zoning masterplan for the city (Appendix 3).

In 1976, a conserved district of **150 hectares covering three historic towns** in Nancy was created. It was approved on 30 July 1996.

2007:
Eco-Quartier Nancy Grand Cœur



Following the **opening of the TGV** at Nancy, plans to develop the district around the TGV station followed. The Eco-district of Nancy Grand Cœur was envisioned to become a prime transport hub and interregional node for economic development.

Nancy was now one and a half hours from Paris. Hence the Nancy Grand Cœur aims to create a new district that looks to the future while extending the historic city centre and business district seamlessly

The district is already a strong node because of its **central position and its location at the intersection of communication channels**. The challenge now is how to leverage on its assets in order to create greater ambitions.

The project has been assigned to à Jean-Marie Duthilleul, architect-urbanist and principal of AREP. It aims to become a **model for sustainable development** and future connectivity.



2008:
ZPPAUP



The **Zone de Protection du Patrimoine Architectural, Urbain et Paysager (ZPPAUP), or Protection zone of architecture, urban, and landscape heritage** was created in 2008 in the districts of **Saint-Pierre and Bonsecours** in the commune of Nancy, along and near the avenue of Strasbourg.

Adopted by the Plan local d'Urbanisme (PLU) of Nancy, it extended the conservation district area to include **the place des Vosges, until the commune of Jarville-la-Malgrange to a total surface area of 25 hectares**.

2012:
ARTEM



ARTEM (Art, Technology, and Management) is a partnership between three institutions of higher education, **the Nancy School of Art and Design (Ecole nationale supérieure d'art et de design de Nancy), the ICN Business School, and the Nancy School of Engineering (Mines Nancy)**.

Initiated in 1999 by Claude Cremet, Director at the time of Nancy Mines, Artem was designed to meet several major issues for Lorraine and, especially, to the adaptability of the region marked a new socio-economic environment its complexity: hyper competitive, more intangible, based on knowledge mobilization, identification of new uses and services. This environment intensifies the importance of creative skills, the deployment of design and creative industries. In this context, Artem is an original initiative that articulates creation and integration of new technologies and managerial perspective, strategic, economic and legal. A century after the advent of the Art of Nancy, the Alliance Artem, Art, Technology and Management, appears with the promise of a new network of culture, partnership and collaborative project.

Throughout the different programs of study this pioneering alliance offers a creative learning experience which is unique in France. Interdisciplinary teaching is a reality with ARTEM.



2012:
Ile de Corse



On a **former industrial site of Gaz de France (GDF)**, near the town center from Nancy, the island Ile de Corse Ile de Corse is a comprehensive program that combines **28,000 m²** of social diversity with rental housing and homeownership, services and offices.

Located on a site in the heart of Nancy, the island Ile de Corse is one of the last important parcels to urbanize around the limits of the conservation area. A vast urban renewal program has been launched by **CIRMAD** (a real estate developer) and Pertuy Construction (builder) to build a whole new over 2 hectares area of high environmental quality. All components of the program will be certified as energy efficient. The site of the redevelopment project, once occupied by GDF, was selected in the national tender called "Conversion of Brownfields" launched by the **The French Environment and Energy Management Agency (ADEME)** in April 2011.

Ile de Corse is an important intersection between the historic town of Nancy and the new district of Rives de Meurthe. It allows for the continuation of the axis Saint-Jean and boosts business along Saint-Georges Street. In all, **1,500 m²** of retail space, divided into 10 modular spaces, will be developed at the foot of the buildings along the avenue of XXe Corps.



L2

Railway Track

CONSERVATION DISTRICT

Perimeter of the Conservation and Development Plan (Plan du sauvegarde et mise en valeur, PSMV)

T1

Extension of the PSMV

Perimeter of Study of spaces in the XVIII century town

OLD TOWN

UNESCO SITE

XVIII CENTURY TOWN

PLACE DE LA CARRIERE

Saint Georges Railway station

RIVES DE MEURTHE

PLACE STANISLAS

Ile de Corse

PLACE D'ALLIANCE

NEW TOWN

Main Railway station

NANCY GRAND CŒUR

PROTECTION ZONE

Protection of Architectural, Urban, and Landscape Heritage (ZPPAUP)

City Development

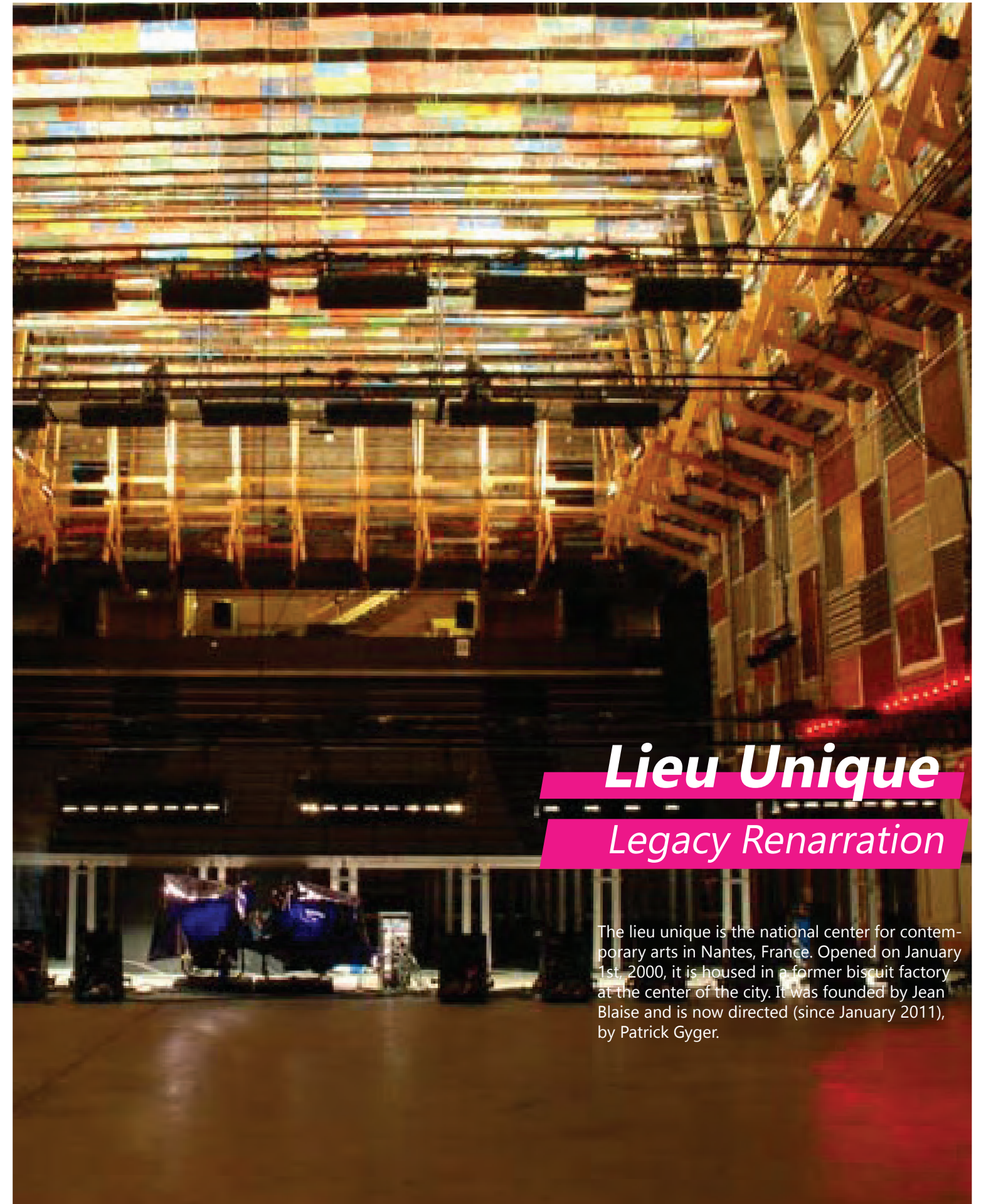
ARTEM



L2

Presence

Historic Trace in Place



Lieu Unique

Legacy Renarration

The lieu unique is the national center for contemporary arts in Nantes, France. Opened on January 1st, 2000, it is housed in a former biscuit factory at the center of the city. It was founded by Jean Blaise and is now directed (since January 2011), by Patrick Gyger.

Historic Trace in Place



Cité Du Design

Legacy Reinvention

The Public Institution of Cultural Co-operation (EPCC) Cité du design – Higher School of Art and Design, brought together, in January 2010, the Cité du design and the Saint-Etienne Higher School of Art and Design, on the same site, the former Arms Manufacture of Saint-Etienne.

Historic Trace in Place

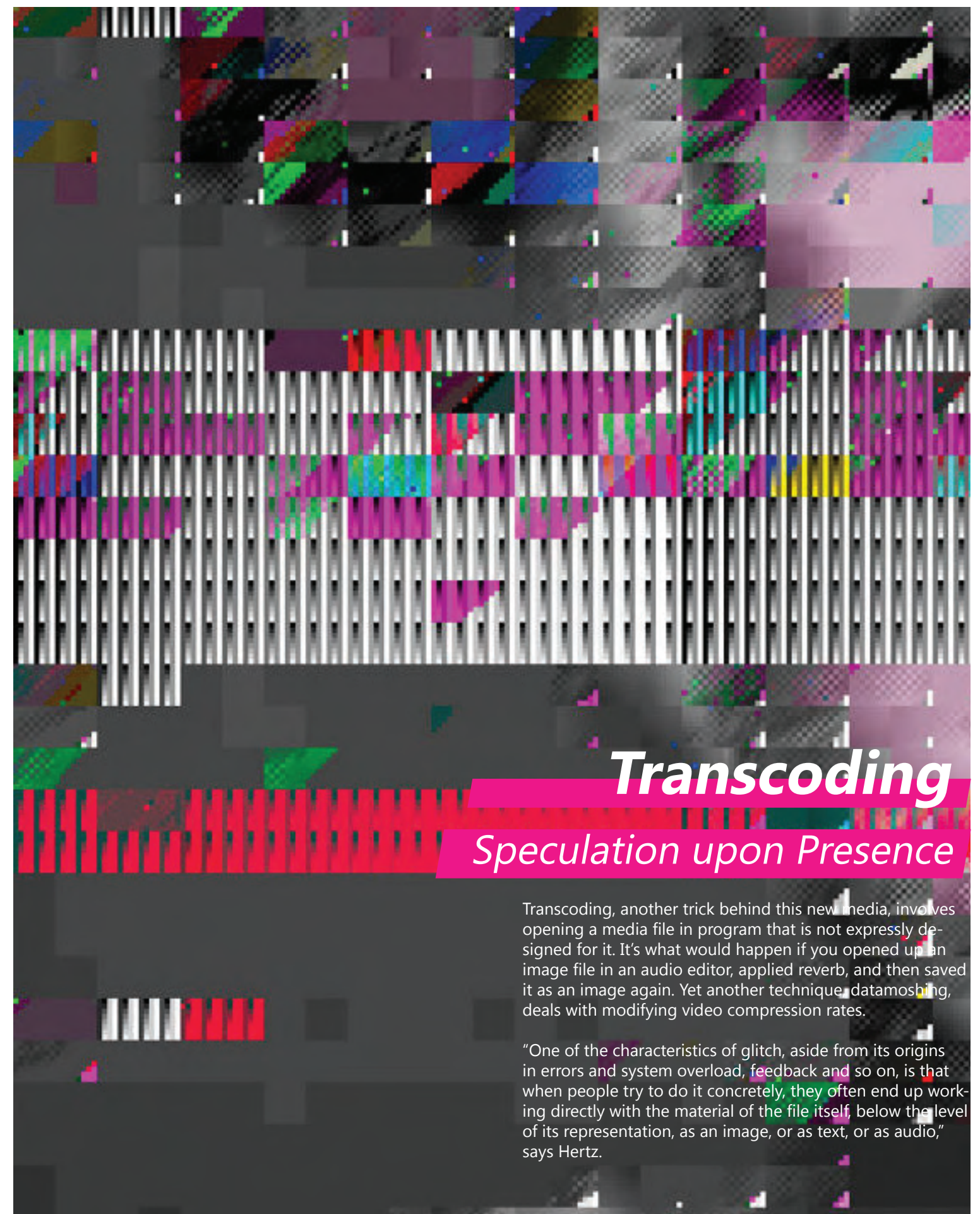


One Mile

Legacy Reintervention

The ONE Mile Project is a multi-disciplinary collaborative effort to support the cultural production and socio-economic activity of Detroit's epic North End neighborhood. We host events, exhibits, workshops, and performances. We create public spaces and experimental environments. We design tools for broadcast and dissemination. And we continue to build a network of people interested in the sustained collective vibrancy of the North End

Historic Trace in Production / Making



Transcoding

Speculation upon Presence

Transcoding, another trick behind this new media, involves opening a media file in program that is not expressly designed for it. It's what would happen if you opened up an image file in an audio editor, applied reverb, and then saved it as an image again. Yet another technique, datamoshing, deals with modifying video compression rates.

"One of the characteristics of glitch, aside from its origins in errors and system overload, feedback and so on, is that when people try to do it concretely, they often end up working directly with the material of the file itself, below the level of its representation, as an image, or as text, or as audio," says Hertz.

Historic Trace in Production / Making

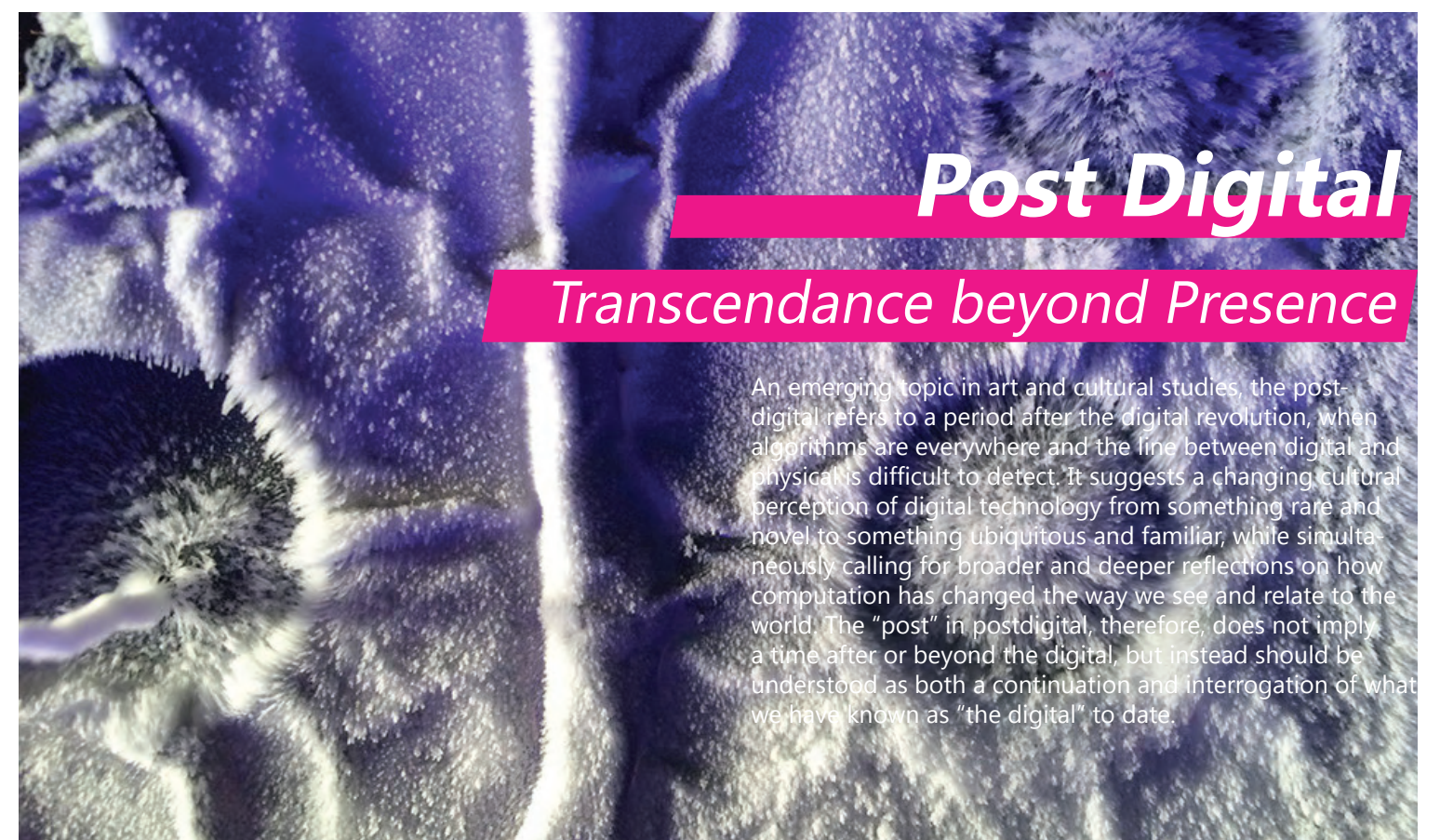
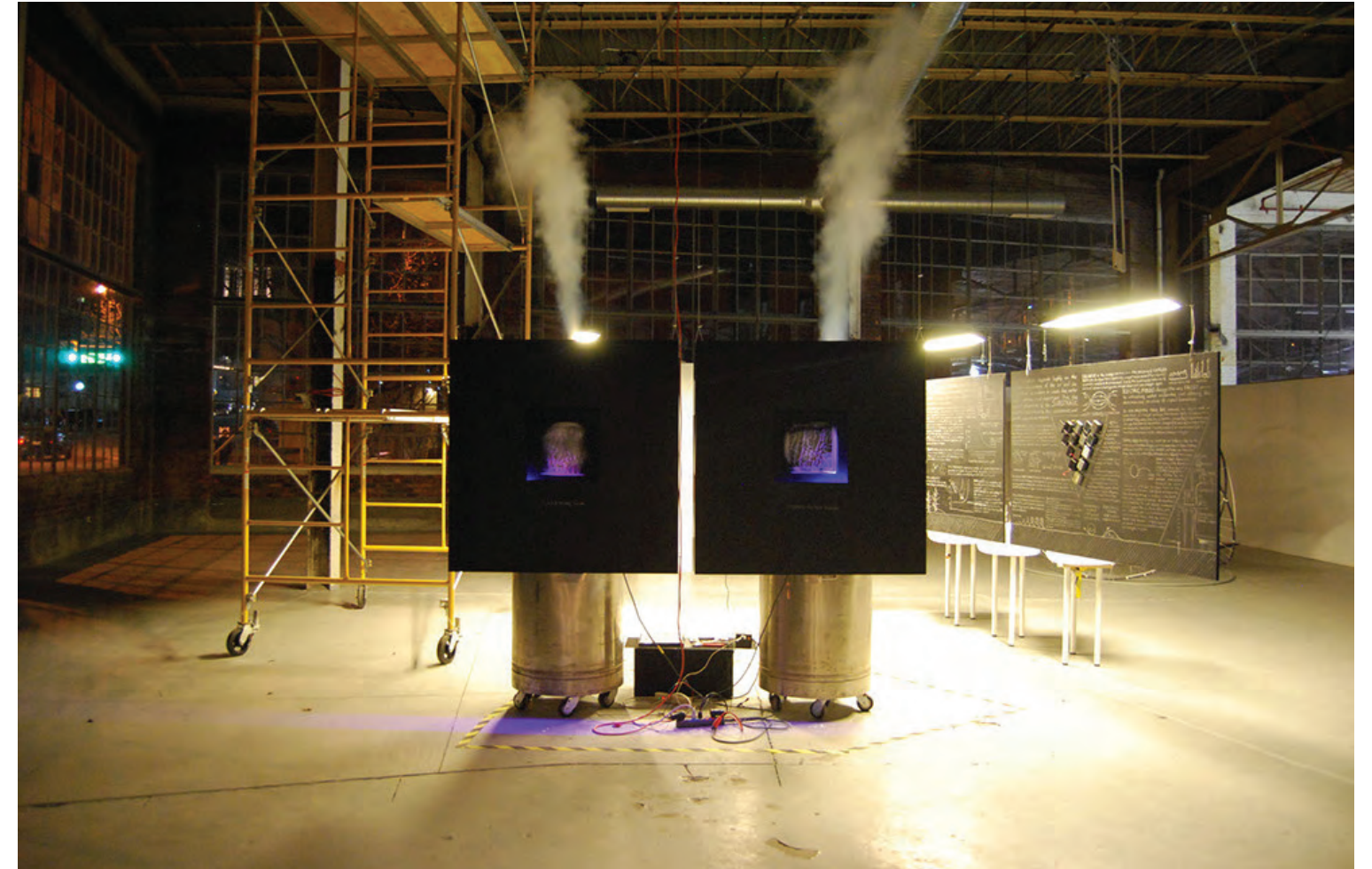


Post Parametric

Digital Nouveau

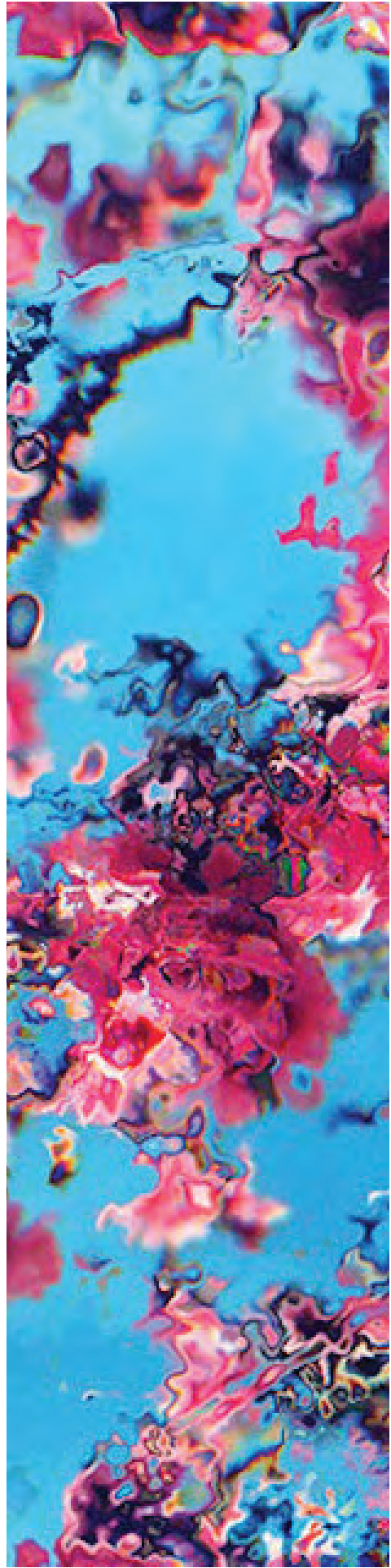
Digital Fabrication + Craft:
Creating a customizable collection of
porcelain plates, the shape and number
sontgénérés on a touch application. They
are then molded and machined.

Historic Trace in Production / Making



Post Digital
Transcendance beyond Presence

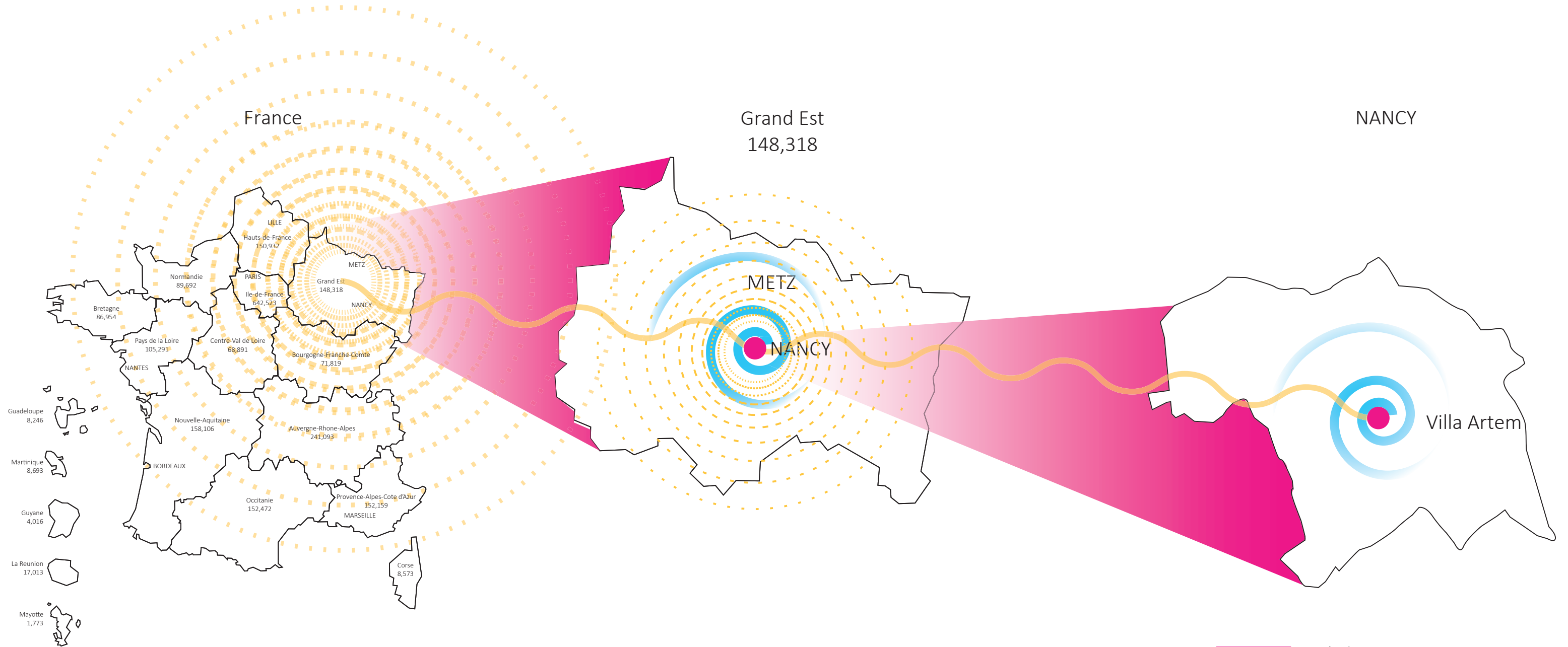
An emerging topic in art and cultural studies, the post-digital refers to a period after the digital revolution, when algorithms are everywhere and the line between digital and physical is difficult to detect. It suggests a changing cultural perception of digital technology from something rare and novel to something ubiquitous and familiar, while simultaneously calling for broader and deeper reflections on how computation has changed the way we see and relate to the world. The "post" in postdigital, therefore, does not imply a time after or beyond the digital, but instead should be understood as both a continuation and interrogation of what we have known as "the digital" to date.






Future

What about Villa Artem in the future?

Design Concept






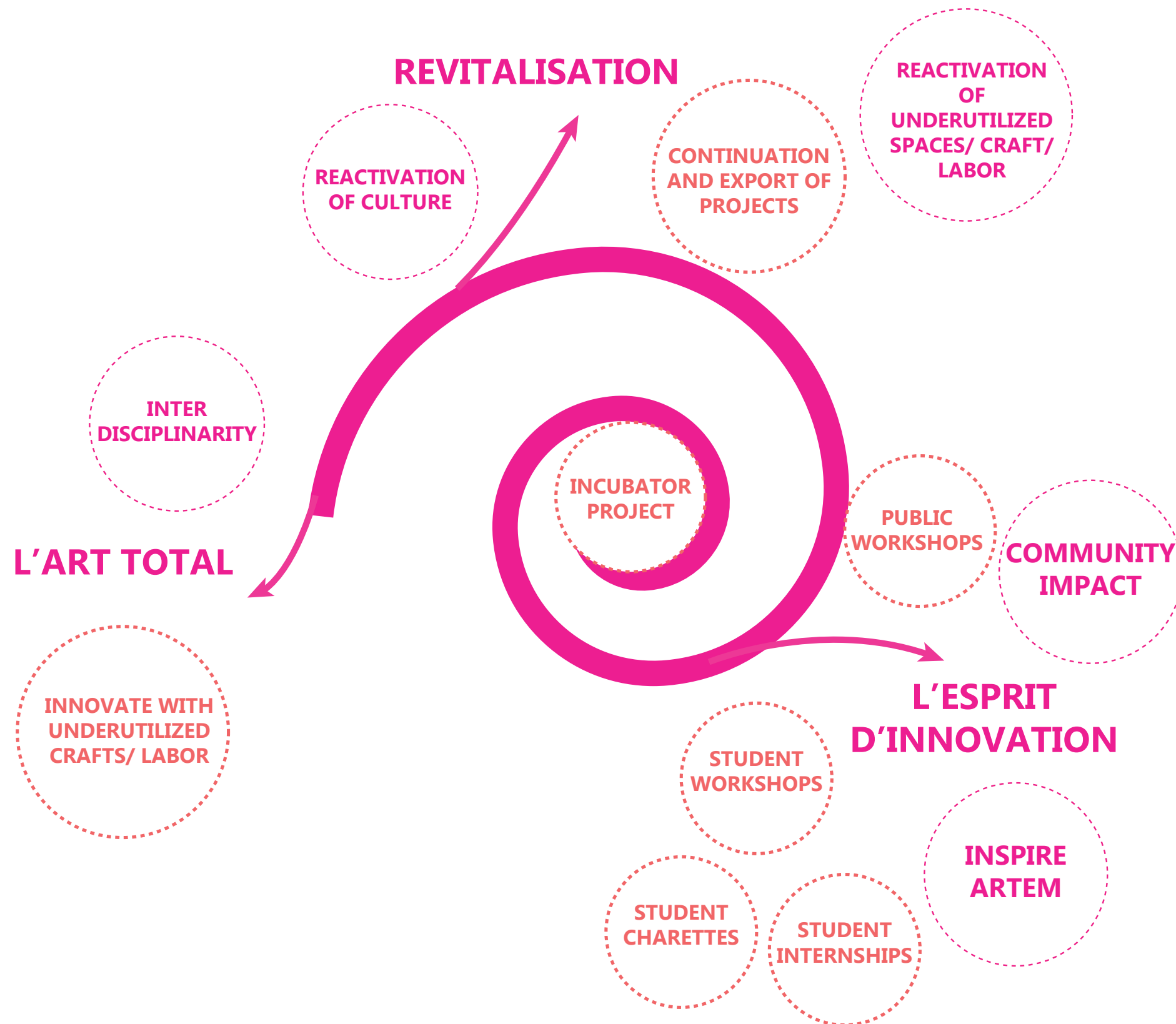
-  Incubation Program
Research through making
-  Curatorial Program
Cultivating curator talents
-  Network Program
Broadcasting and establishing networks



Framework

3 Programs

-  Incubation Program
Research through making
-  Curatorial Program
Cultivating curator talents
-  Network Program
Broadcasting and establishing networks



Incubation

Research/ Making

Wallenberg
 Christopher Reznich
 p. 58
 Mother Won't Die
 In a time of climate change, skepticism is rampant in America and consumer material wealth is the accepted model for measuring success. We need to stop and think about the decisions we are making every day. Mother Won't Die is a research project that explores the ways in which we can create a more sustainable future for our planet. It is a call to action for all of us to make Mother Won't Die, but our species might.

Wallenberg
 Catie Newell & Wes McGee
 p. 112
 Glass Cast
 The Glass Cast is a research project that seeks to explore the ways in which we can create a more sustainable future for our planet. It is a call to action for all of us to make Mother Won't Die, but our species might.

Wallenberg
 Roger Sherman
 Thinking Out of the Big Box: Targeting Urban
 p. 66
 Roger Sherman is Director of Roger Sherman Architects and an architect at Taubman College. He was invited to Taubman College to give a lecture titled "Thinking Out of the Big Box: Targeting Urban Architecture Students."

Wallenberg
 Saarin Swans
 Conor Wood
 Leisurama: Framing Architecture as Narrative
 p. 138

Dimensions

Lecturers

EXHIBITION
 MARCH 10-APRIL 15
 LIBERTY GALLERY, JOE W. LIBERTY ST.
RESEARCH THROUGH MAKING
 WES WISGEE, GEOFFREY THORN, AND KATHY YELKOV / REBECCAH MILLER AND THOM MORAN / CLAUDIA WISSER / ADAM FURE AND MATT KENTON / ANA MOCILLO PILLARES AND JONATHAN RULE

The Research Through Making Faculty research grant recipients were announced by Dean Monica Fernald on April 1, 2016. Five grants were competitively awarded for the production of a research creative project that is graduated as "making." This year's jurors were Benjamin Ball, Paul Rogers, Steve Bender, Roger Cooper, Heath Sutherland, George Mowbray, and Mark Lomax, The Design Making Team.

The faculty will present their research on March 9, 2016, at 4:00 p.m. in the Architecture Auditorium. A reception follows to celebrate the awarding of Research Through Making exhibition at Taubman College Liberty Gallery.

PRESENTATIONS
 MARCH 9, 4:00 P.M.
 Art + Architecture Auditorium

OPENING AND RECEPTION
 MARCH 9, 7:30 P.M.
 Taubman College Liberty Gallery
 Exhibition runs March 10-April 15, 2016

For more information, visit tdm.taubmancollege.umich.edu.

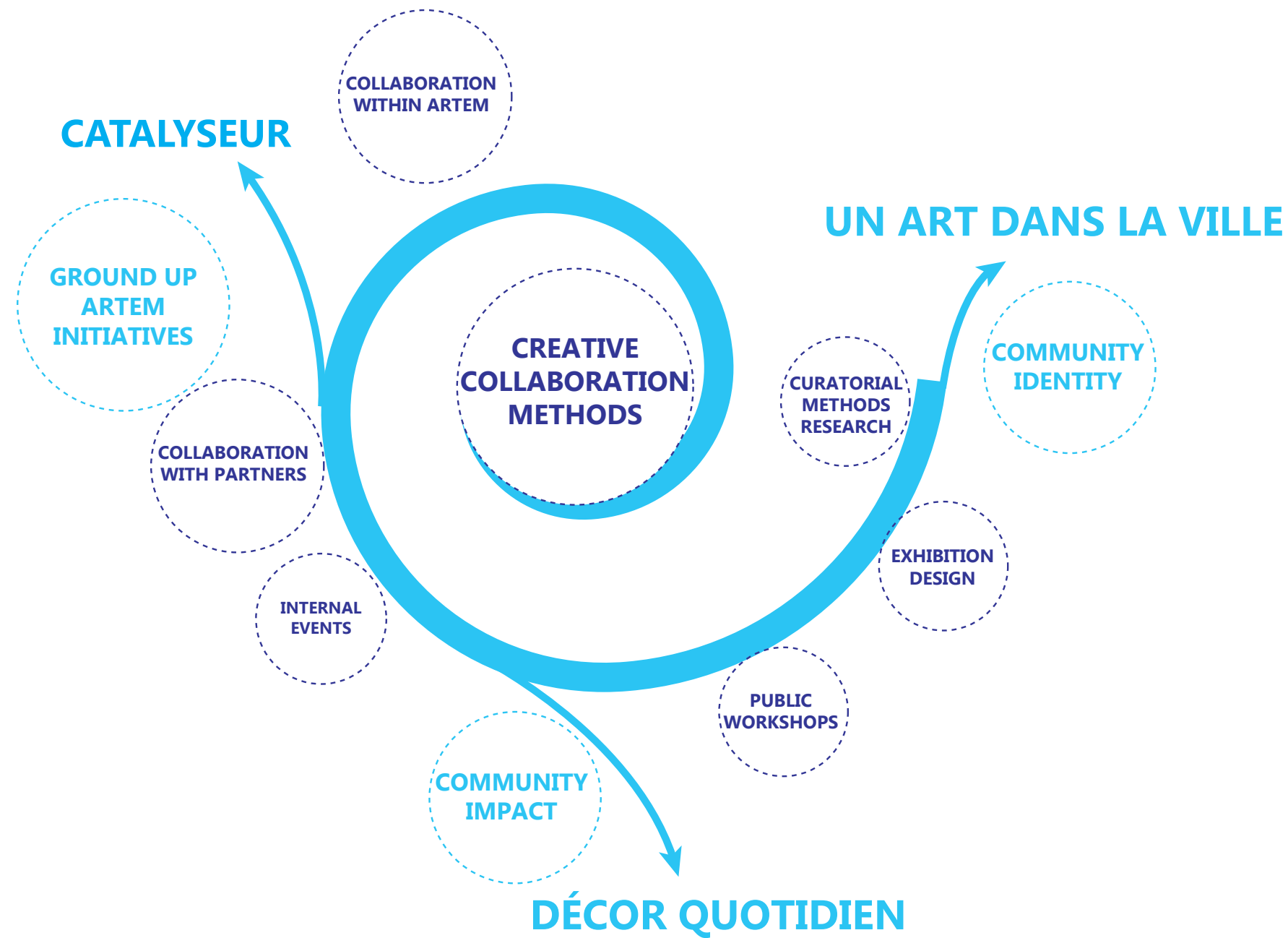
WINTER 2016

M TAUBMAN COLLEGE
 architecture + urban planning
 University of Michigan

Incubation

Dimensions

Research Through Making

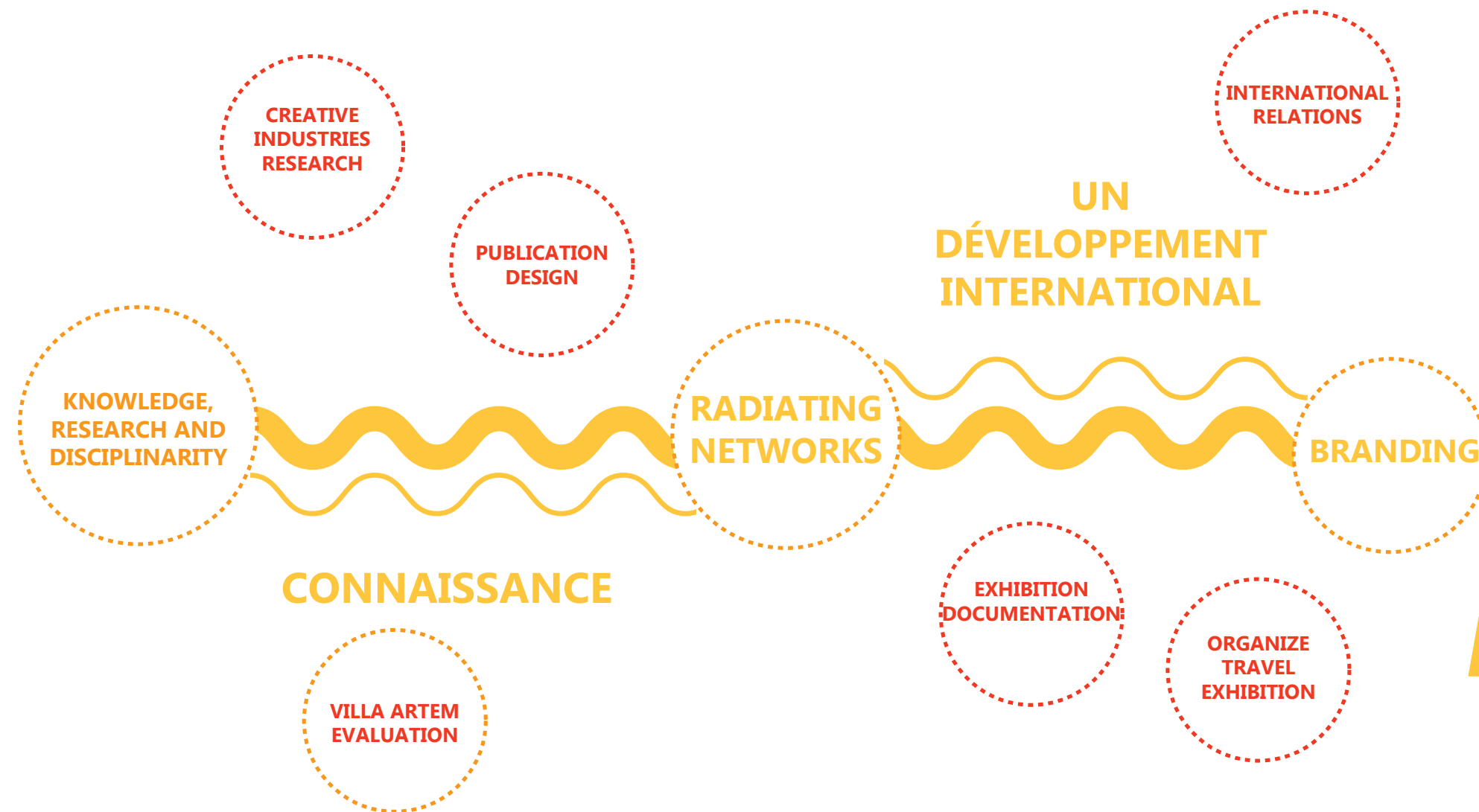


Curation

*Cultivating curatorial talents
as mediator and interface*



RADIATE



Network

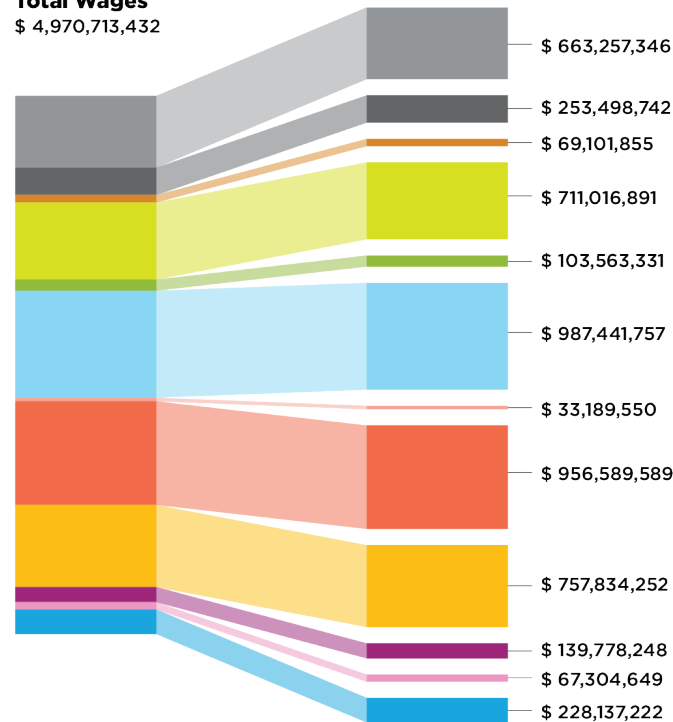
Broadcasting and Connecting



Total Wages
\$ 4,970,713,432

Creative Industry Clusters

- Advertising
- Architecture
- Art Schools, Artists & Agents
- Creative Technology
- Culture & Heritage
- Design
- Fashion, Garment & Textile
- Film, Audiovisual & Broadcasting
- Literary, Publishing & Print
- Music
- Performing Arts
- Visual Arts & Craft



Source: U.S. Bureau of Labor Statistics, QCEW Data.

Data Suppression: some data values are suppressed because of confidentiality or data quality.

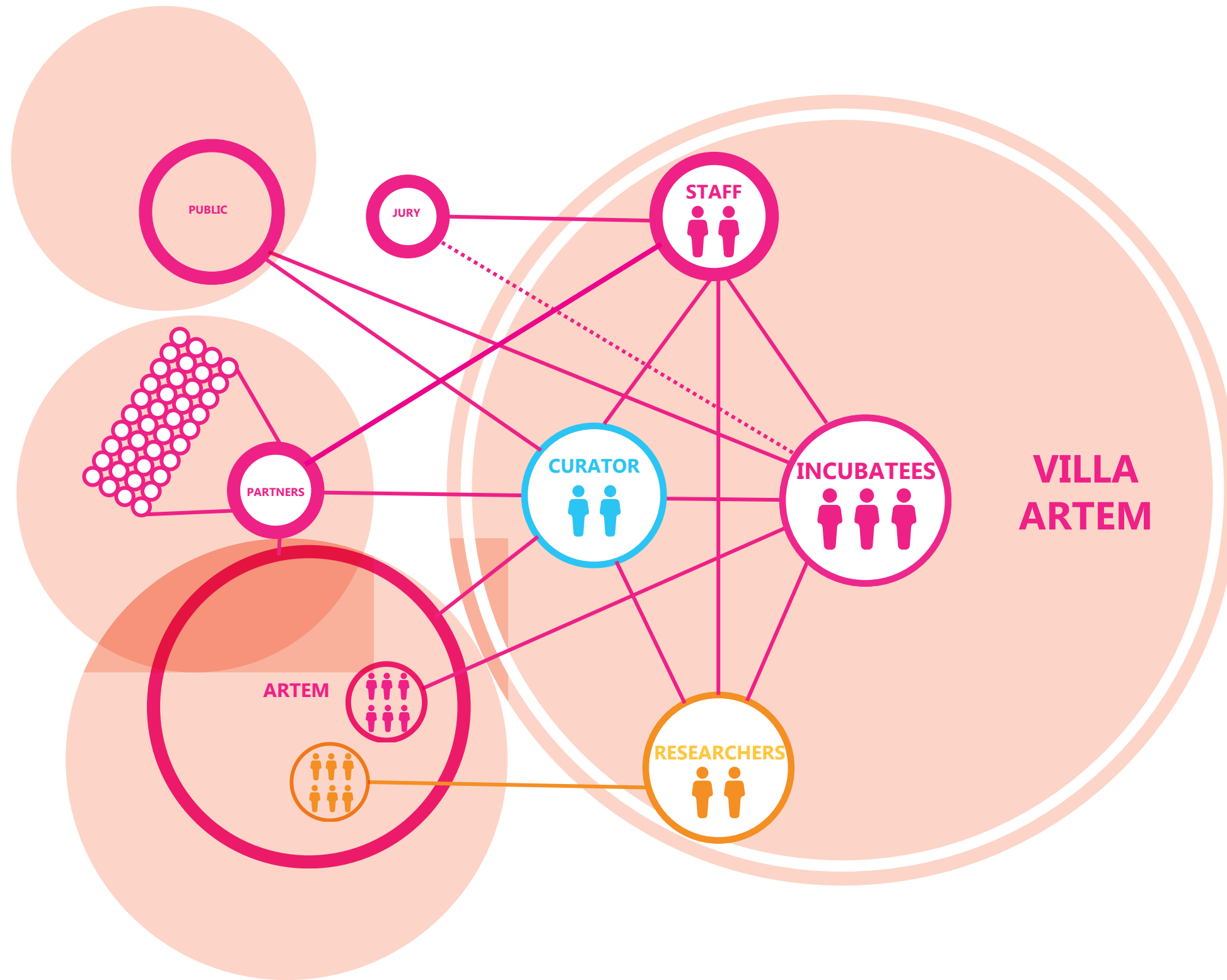
Creative Many

Michigan House

ART X DETROIT

CREATIVE INDUSTRIES REPORT

Design System



Organization

Novel Ways of Working

Dynamic Involvement

Design System - Ecosystem

Incubating

Growing

Thriving

Invigorating

Incubatee
Incubatee
Incubatee

Establishing
Founding
Research

Experiment
Collaboration
Development

Production
Making
Autonomy
Identity

Visibility
Culture
Idea
Business Value
Innovation
Talent

Administration
Curation

Funds

Workshop

Lectures

Co-working

Consultancy

Meeting

Funding

Knowledge

Bank

Schools

Business

Engineering

Accounting/ Strategy

Art/ Design

Banque Populaire
Caisse d'epargne
CIC EST
Dalkia
EDF

Soludoc Xerox Dealer

Soludoc Xerox Dealer

KPMG

Bbcom
Graphik
LT Creative
Vagnee Graphic
Utim
Trait d'union

Institutions

Enterprises

Community

Nancy

Region
Nation
Global

Networker

**Building
Ecosystem**

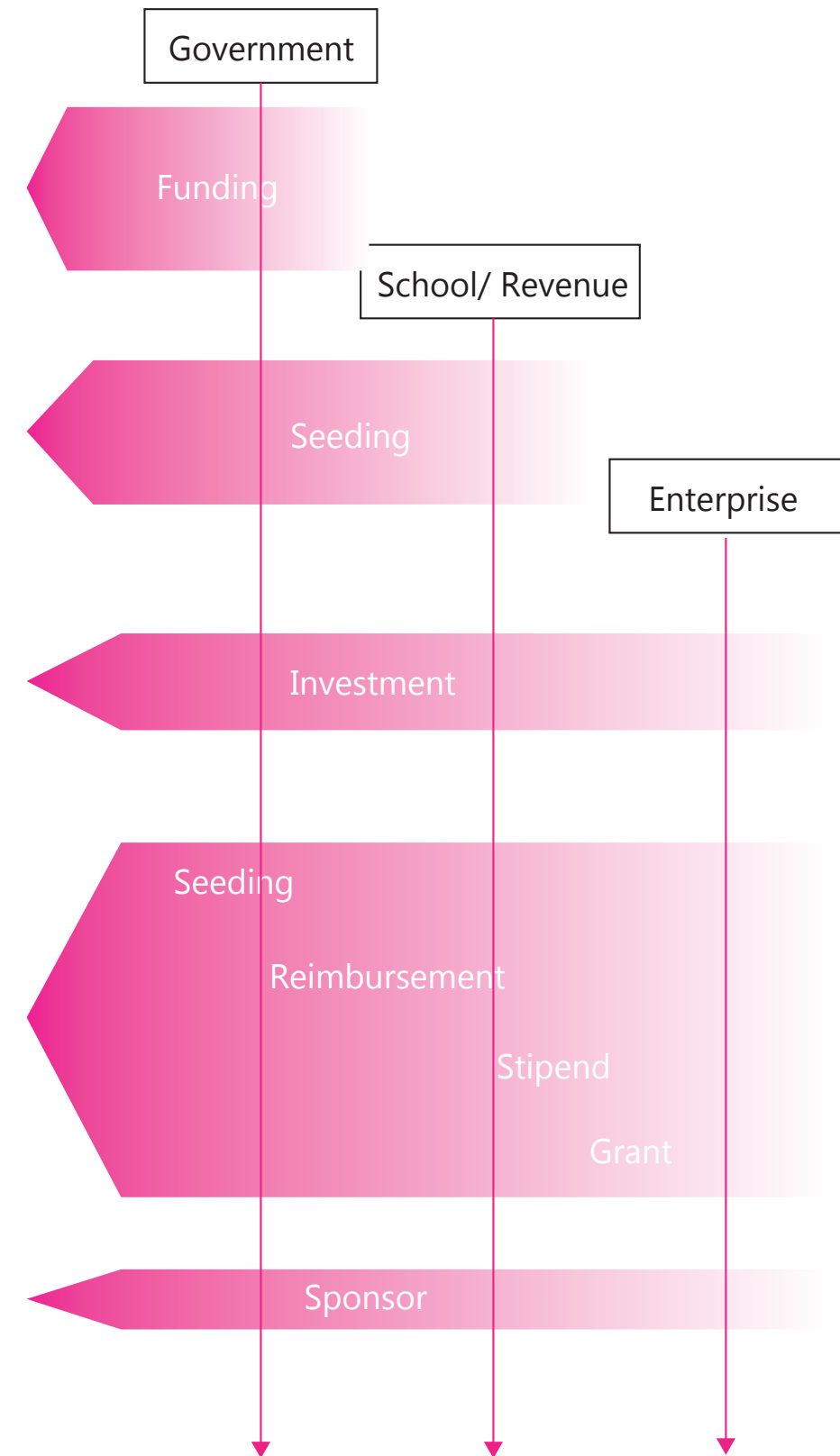
Operation Fund

600,000/yr

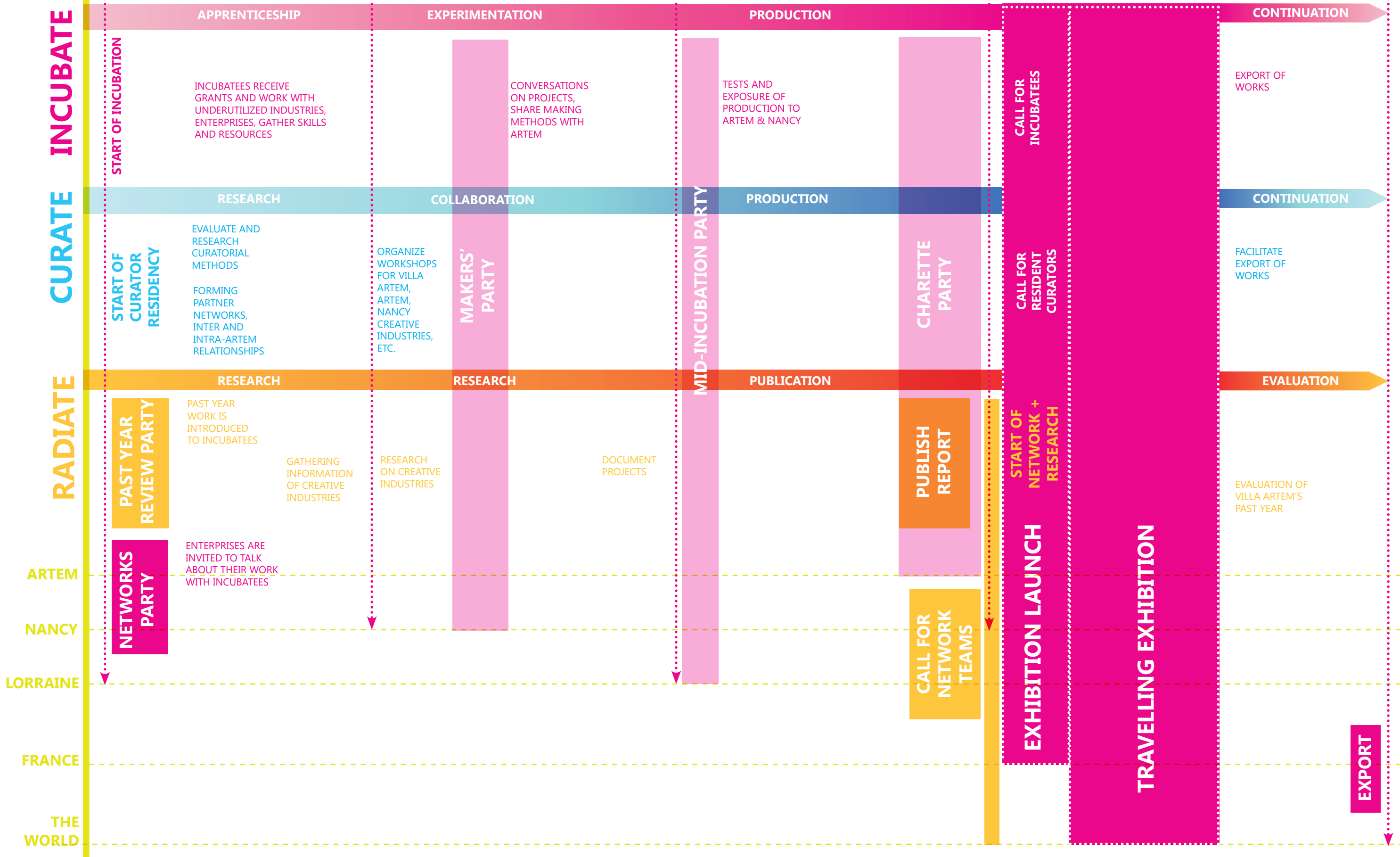
Fluid Fund

\$\$\$

Human Resource	Administrator	40,000
	Administrator	40,000
	Administrator	40,000
Curators	Curators	40,000
	Curators	40,000
	Network Consultancy	40,000
Hardware	Maintenance	40,000
	Equipment Advancing	80,000
Software	Research through making	20,000
	Research through making	20,000
	Research through making	20,000
	Curatorial funds	20,000
	Curatorial funds	20,000
	Curator residency stipend	20,000
Events	80,000	
Liquid fund	40,000	



Design System - 2 Year Plan



INCUBATE

APPRENTICESHIP

INCUBATEES RECEIVE GRANTS AND WORK WITH UNDERUTILIZED INDUSTRIES, ENTERPRISES, GATHER SKILLS AND RESOURCES

EXPERIMENTATION

CONVERSATIONS ON PROJECTS, SHARE MAKING METHODS WITH ARTEM

PRODUCTION

TESTS AND EXPOSURE OF PRODUCTION TO ARTEM & NANCY

CONTINUATION

EXPORT OF WORKS

CURATE

RESEARCH

EVALUATE AND RESEARCH CURATORIAL METHODS

FORMING PARTNER NETWORKS, INTER AND INTRA-ARTEM RELATIONSHIPS

COLLABORATION

ORGANIZE WORKSHOPS FOR VILLA ARTEM, ARTEM, NANCY CREATIVE INDUSTRIES, ETC.

PRODUCTION

CONTINUATION

FACILITATE EXPORT OF WORKS

RADIATE

RESEARCH

PAST YEAR WORK IS INTRODUCED TO INCUBATEES

GATHERING INFORMATION OF CREATIVE INDUSTRIES

RESEARCH ON CREATIVE INDUSTRIES

DOCUMENT PROJECTS

PUBLICATION

PUBLISH REPORT

EVALUATION

EVALUATION OF VILLA ARTEM'S PAST YEAR

ARTEM

NETWORKS PARTY

ENTERPRISES ARE INVITED TO TALK ABOUT THEIR WORK WITH INCUBATEES

NANCY

LORRAINE

CALL FOR NETWORK TEAMS

FRANCE

THE WORLD

EXHIBITION LAUNCH

TRAVELLING EXHIBITION

EXPORT

START OF NETWORK + RESEARCH

CALL FOR INCUBATEES

CALL FOR RESIDENT CURATORS

MID-INCUBATION PARTY

MAKERS' PARTY

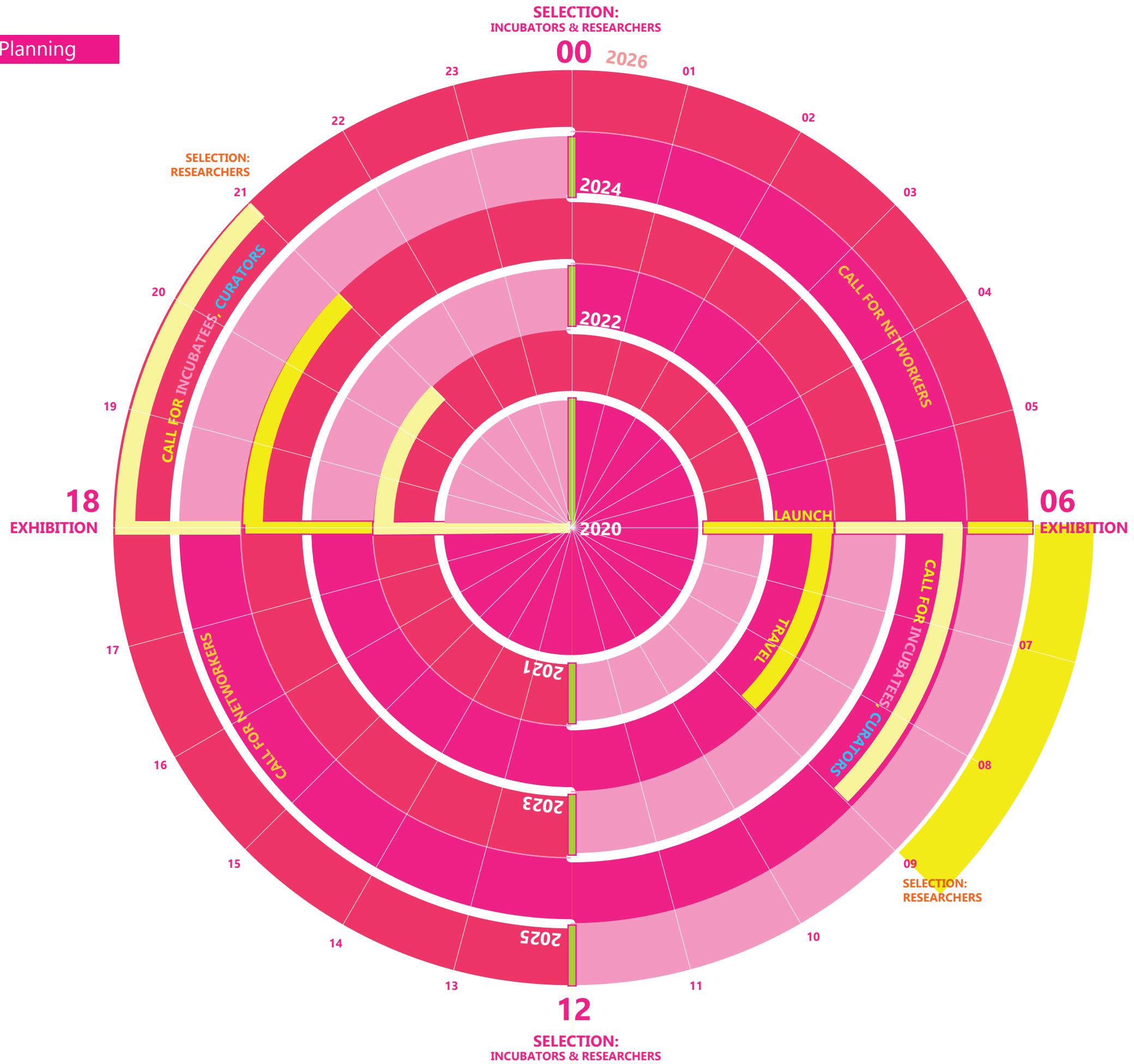
CHARETTE PARTY

START OF INCUBATION

START OF CURATOR RESIDENCY

PAST YEAR REVIEW PARTY

EXPORT

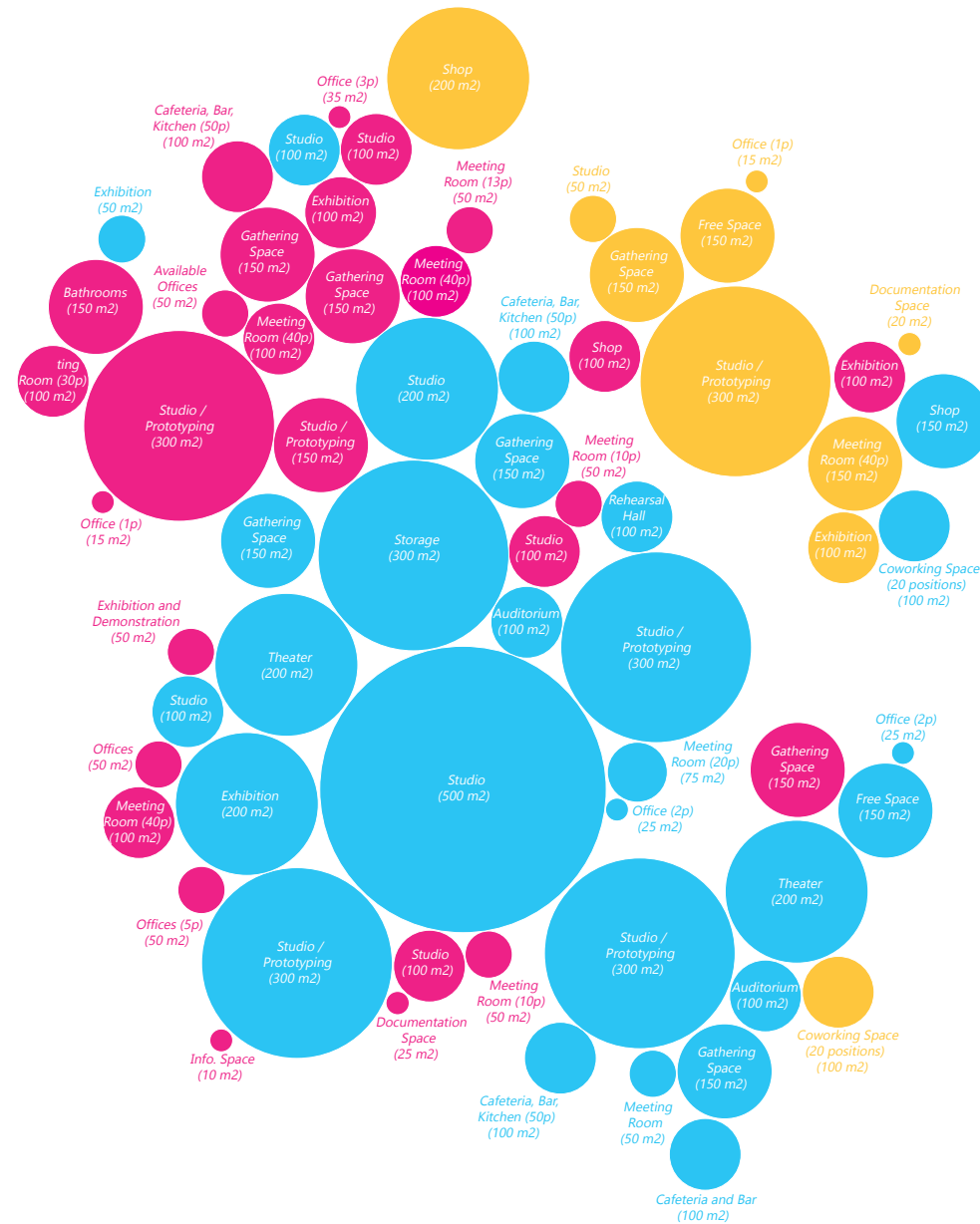


Programming

Current Distribution of Activities and Spatial Understandings

Characterizations:

- Chaotic, separation of spaces and organizational logics
- Too many, small separated studios
- Meeting rooms of various sizes
- Multiple auditoriums
- Fewer offices
- Spaces not shared, yet overlap in function
- Too much total area



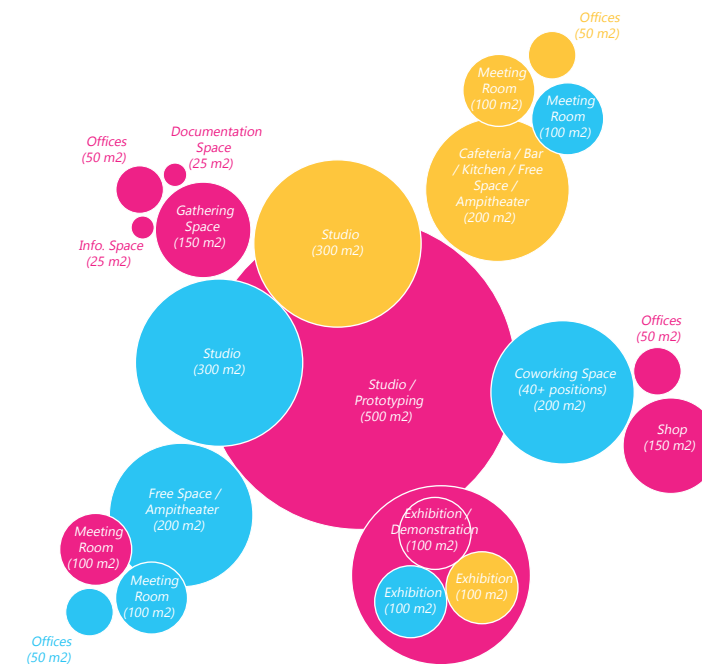
Studio Space: 650 total m2
 Office Space: 265 total m2
 Meeting Space: 375 total m2
 Exhibition Space: 300 total m2
 Other Spaces: 1,755 total m2

TOTAL: 3,345 m2

Proposed Redevelopment of Spatial Understandings and Relationships

Characterizations:

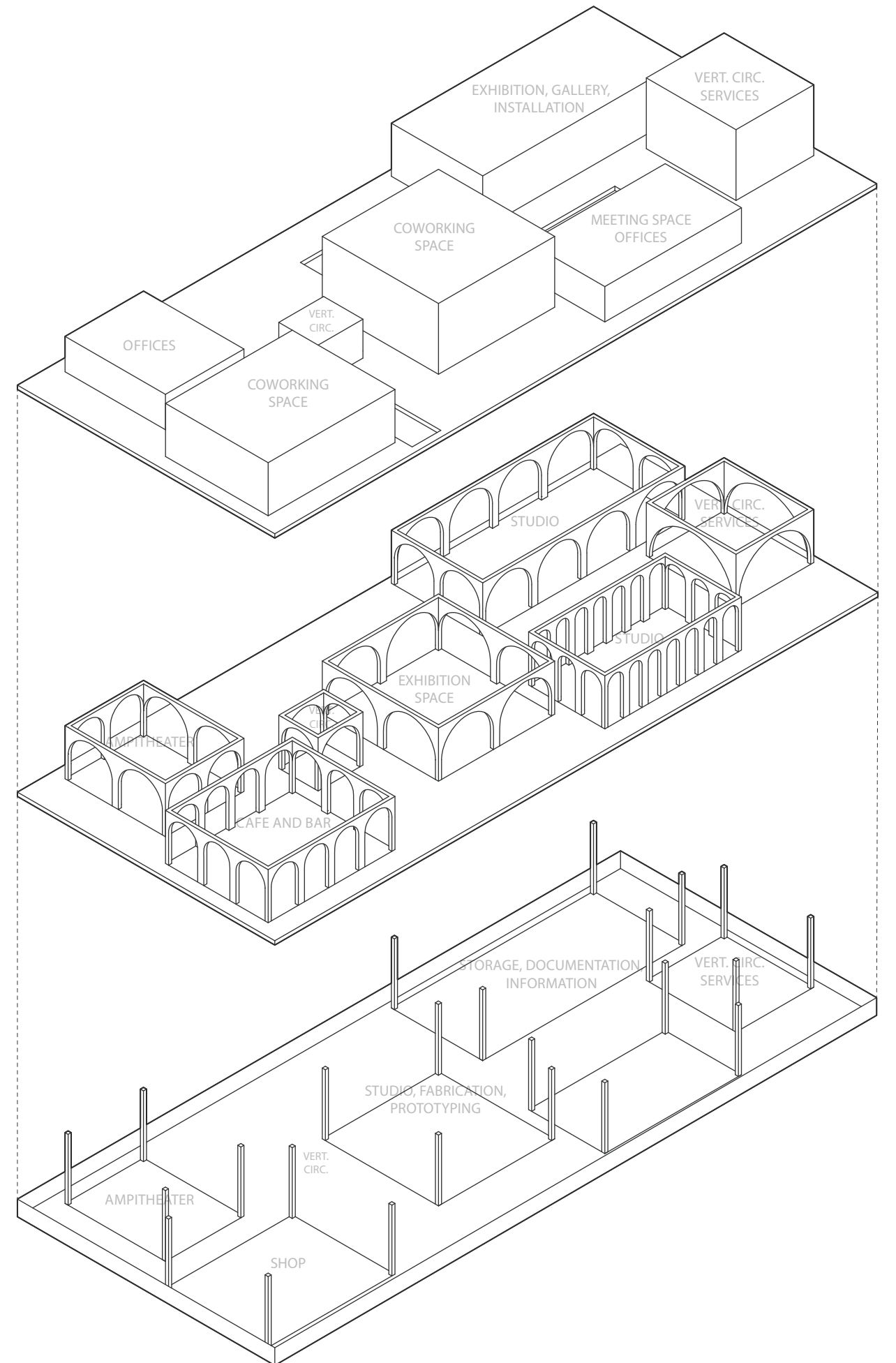
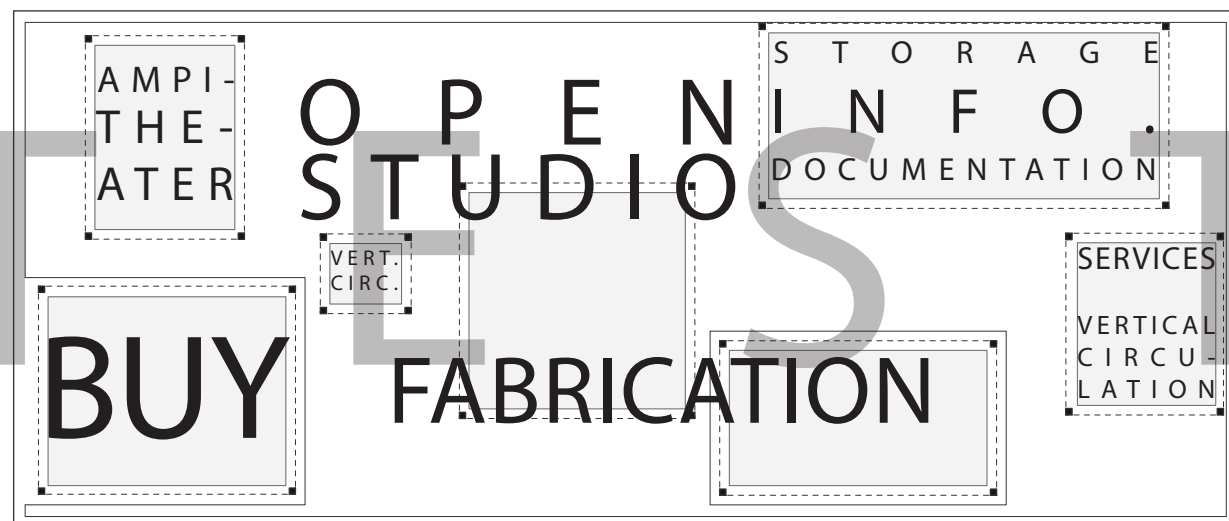
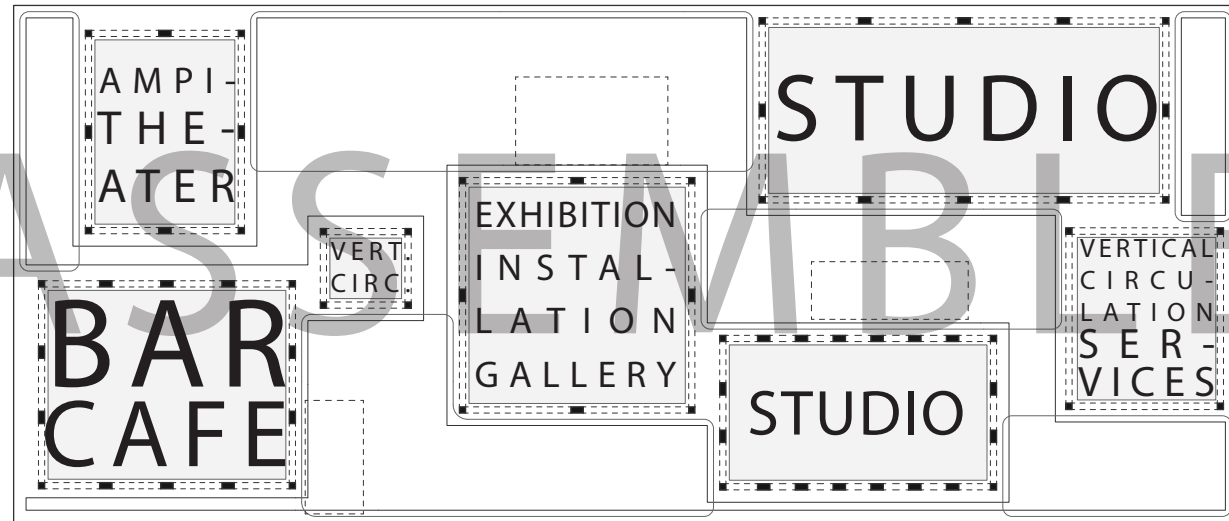
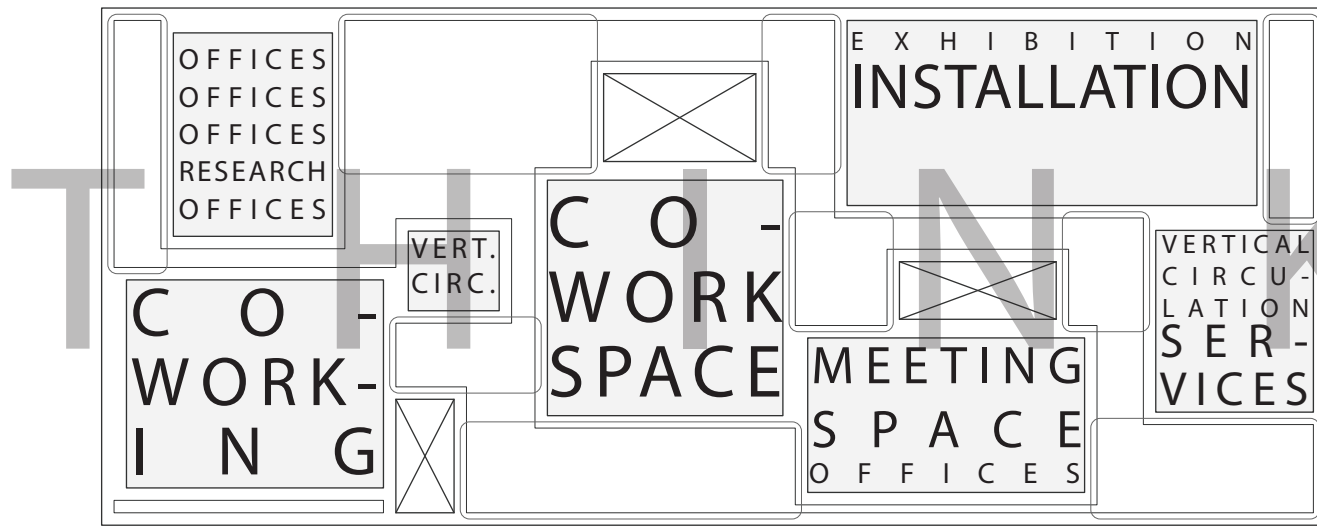
- Overlap of programmed spaces
- Larger / centralized studio, prototyping space
- Exhibition spaces directly related to studio space
- Free Spaces, eateries, and gathering / presentation spaces integrated
- Fewer offices
- Fewer meeting rooms (yet of larger size)
- One shared shop
- Coworking space clustered together to encourage fluid, internal networking

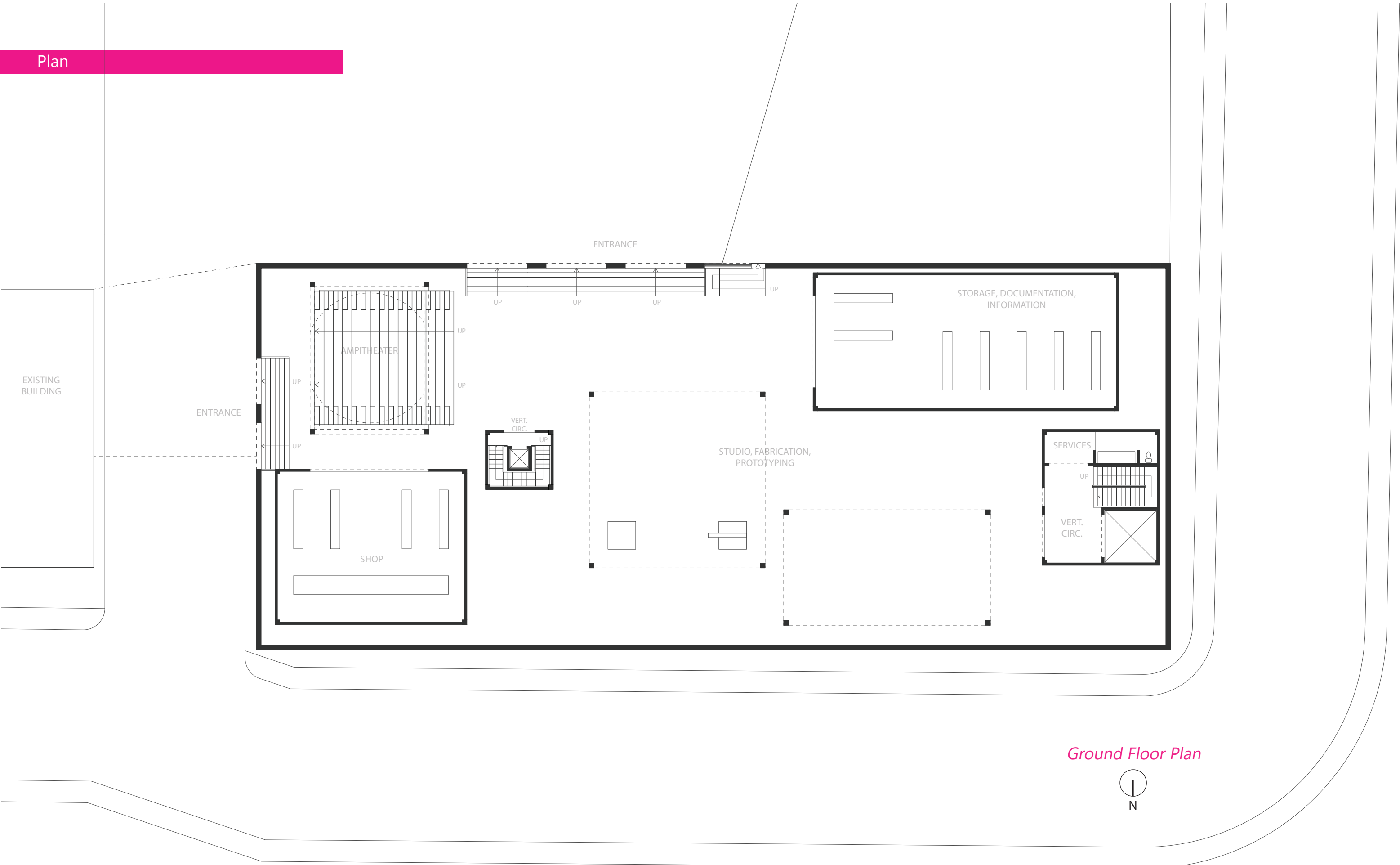


Studio Space: 1,100 total m2
 Office Space: 200 total m2
 Meeting Space: 400 total m2
 Exhibition Space: 300 total m2
 Other Spaces: 950 total m2

TOTAL: 2,950 m2

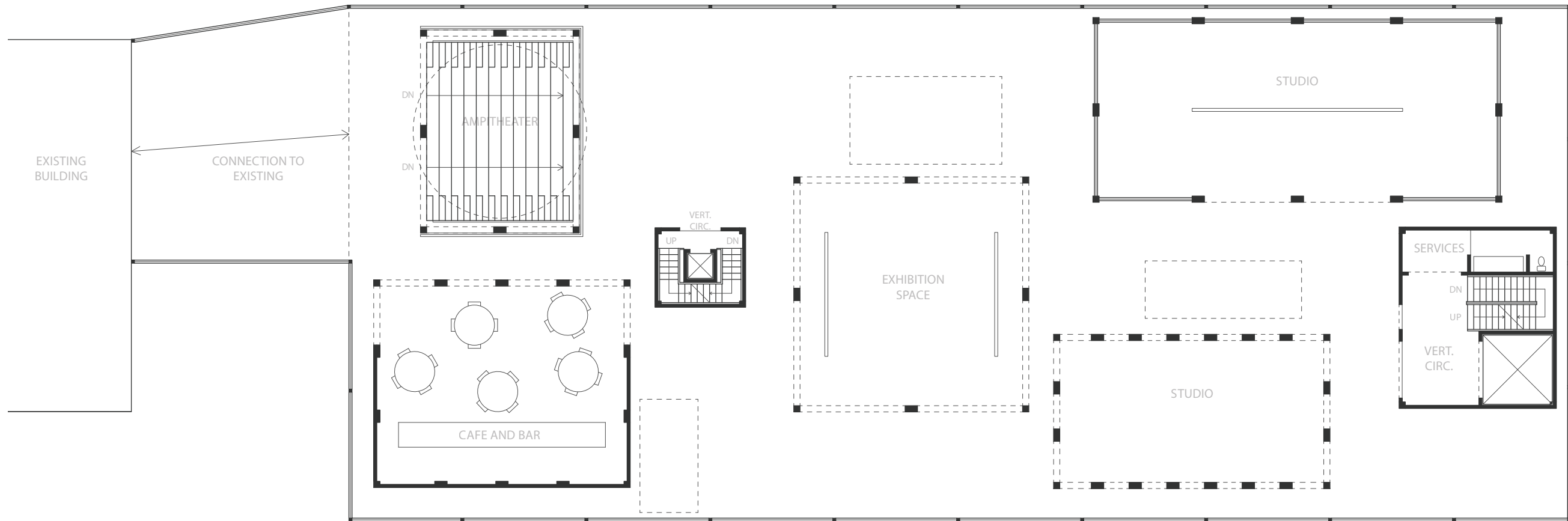
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O P E N T H I N K I N G I N T E R S T I T I A L S P A C E S
S T U D I O M E E T A S S E M B L Y
E X H I B I T I O N S P A C E A S S E M B L Y
T E S T R A W F A B R I C A T I O N L A B
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F L E X I B I L I T Y P R O T O T Y P I N G K U K A





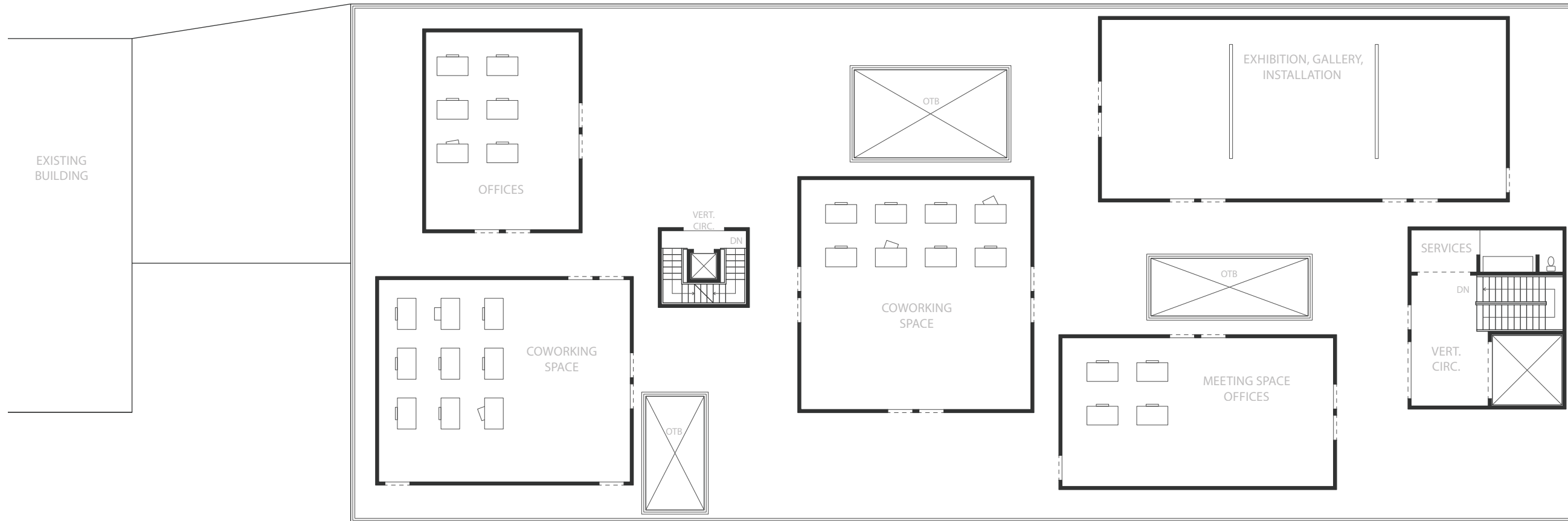
Ground Floor Plan





First Floor Plan

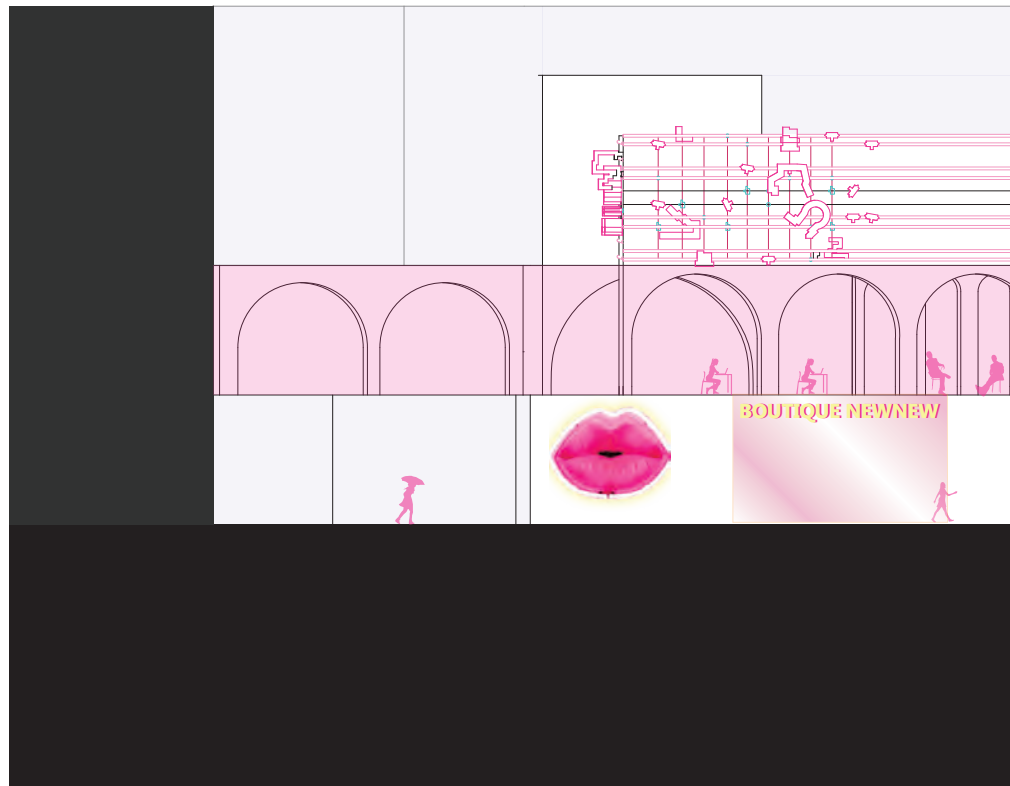




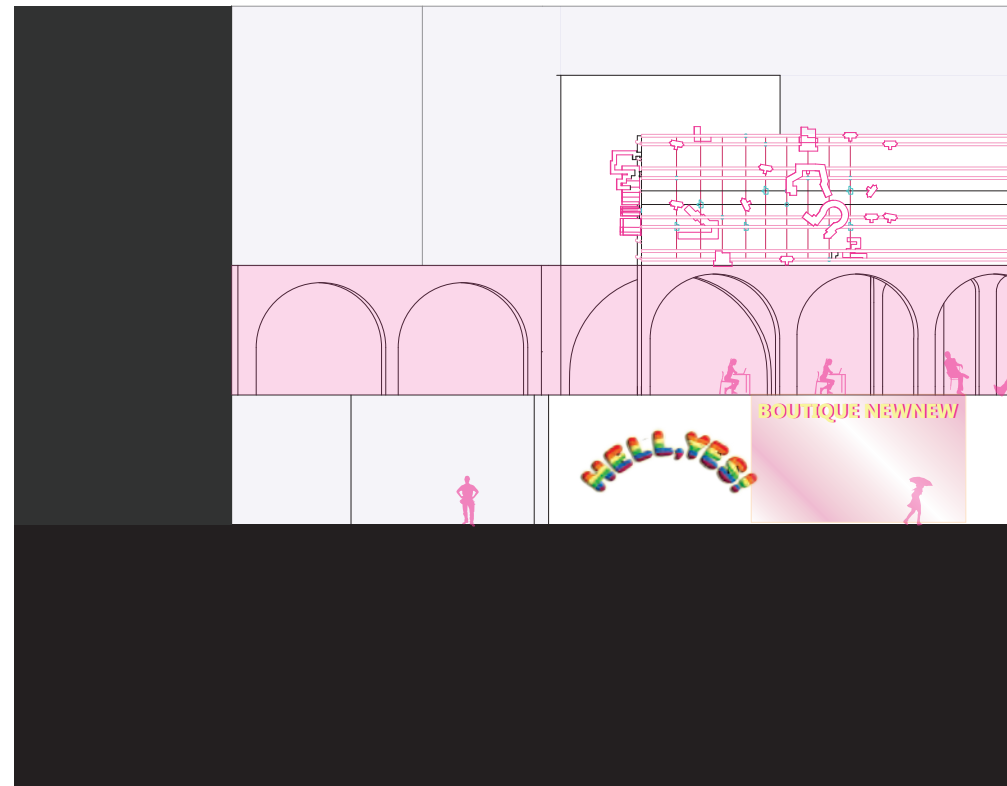
Second Floor Plan



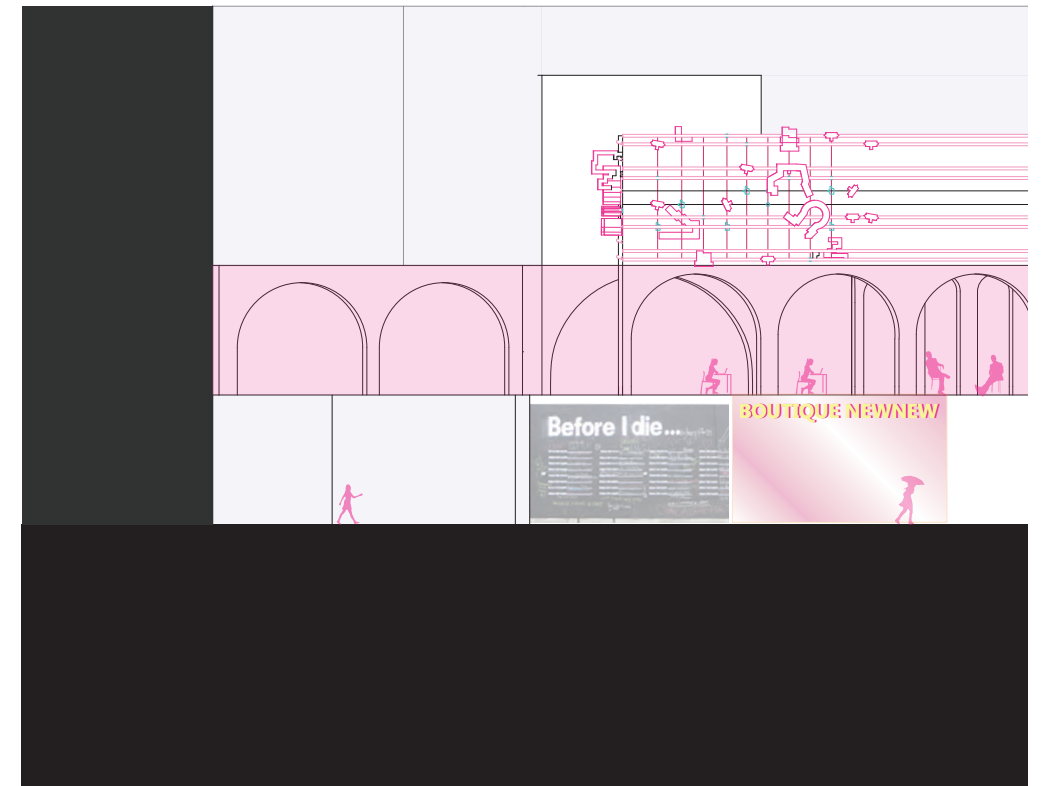
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