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# Odunpazarı Modern Museum, Eskişehir:

**A Place for Contemporary Arts in Anatolia**

Ironically enough, in Eskişehir, Anatolia, not exactly known as an Eldorado of contemporary art, a spectacular new museum building draws attention to itself. The new landmark of the city presents itself as an ensemble of eleven cubes made of timber and nested within one another. The Japanese architecture office Kengo Kuma and Associates see their design for the Odunpazarı ModernArt Museum as a tribute to the region in which woodworking and timber trading have a centuries-old tradition. It takes its name from its location on the former wood market (Odunpazarı) around which the museum district of Eskişehir grows.

The university town of Eskişehir is already home to numerous museums; including an archaeological museum, one for glass and ceramics, and a technical museum. So far, so harmless. The Odunpazarı ModernArt Museum adds a new dimension to this museum landscape: it houses an internationally important collection of modern art, which includes exhibits from the 1950s to the present day. It was compiled by the architect and building contractor Erol Tabanca. The initiative to build the new museum at the center of the old town is also thanks to him. The art patron's declared concern is to challenge people with new perspectives - at least as far as the architecture of the new building is concerned, he has succeeded in doing so. The sensational architecture of the new building should also be linked to the hope of the “Bilbao effect”: generating economic growth through cultural tourism.

Since the opening of the Odunpazarı ModernArt Museum on September 8, 2019, visitors can stroll on three~~four~~ levels through a variety of exhibition rooms of different qualities. The topography of the site, which has a height difference of several meters, led to the formation of two entrances: the main entrance with foyer and ~~ticket counter~~ information desk is on the lowest level. A second entrance is located on the plaza one level up; the museum-café also attracts visitors here. On the first, second and third levels there are rooms for the permanent exhibitions, for events and offices. An atrium led across all levels not only brings daylight into the interior of the building, but also opens up diverse perspectives on the exhibition for visitors.

The architects chose the steel profile system VISS from Jansen to implement the large-format glass facades in the entrance areas and the facades to the terraces. VISS enables highly thermally insulated facade constructions with a passive house certificate, which is definitely necessary in view of the severe Anatolian winters. The mullion-transom construction with double insulating glass (10/16/66.2 mm) has an insulation value of 1.4 W / m2K. The 39 millimeter thick, 1600 x 3100 millimeter panes are held by comparatively slim profiles: Jansen VISS was used with a face width of only 50 millimeters. The VISS pivot door of the main entrance on the lowest level is a project-specific construction: with a height of 4415 millimeters, two wings of 2140 millimeters and a faceplate width of only 140 millimeters, it continues the generous line of the VISS façade in the access area.  
 It goes without saying that with such excessive use of wood, fire protection is given increased attention. Jansen's competence in fire protection lies in the fact that complete facades including the doors and entrance areas can be realized in a uniform view despite different protection goals: For example, the fire protection requirement EI60 was given for the glass facade between the event room and the terrace. With the steel profile system VISS Fire, it could be created in the generous grid of the other VISS facades. And even with two-winged, outward-opening doors, Janisol C4 was able to maintain the uniform appearance with the same profile view and overall depth.  
 One can only speculate as to whether it is the spectacular new museum building itself or the wide-ranging art collection that attracts people. The fact is that around 140,000 people interested in art and architecture visited the Odunpazarı Art Museum in the first six months after it opened - and that during winter season. Unfortunately, also this museum had to close temporarily due to the corona pandemic. But the number of visitors in the first six months after opening leaves no doubt that the "Bilbao effect" is working.

**Client:** Polimeks Holdings, INC., Istanbul

**Architects:** Kengo Kuma and Associates, Tokyo

**Steel construction:** Bisam Facade, Istanbul

**Steel Systems:** VISS, VISS Fire, VISS Doors, Janisol and Janisol C4

**Deliverer:** Jansen AG Türkiye, Istanbul

**Manufacturer:** Jansen AG, Oberriet

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