

## **Chinimachin Museum**

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**Design by** Alper Derinboğaz

**Architecture Team :** Cem Üstün, Bahadır Kantarcı, Egemen Onur Kaya, Gamze Kaya, Doruk Kayalı, İzel Beşikçi, Öykü Arda

**Structural Engineering:** Bülent Binici Statik Design

**Landscape Design:** Praxis Landscape

**Electrical Engineering:** İÖ Engineering and Consulting

**Mechanical Engineering:** Yıldırım Engineering

**Lighting Design:** TEPTA

**Geotechnical Drilling and Reporting:** Aydın Engineering

With a design philosophy derived from the topography, history and urban texture of the city, Chinimachin Museum forms a new cultural focus and public space for the city of Bayburt and its visitors. The museum aims to establish a dialogue between the urban center and the historic fortress of Bayburt whilst exposing the city's historic values.

Chinimachin Museum is situated on the foot of the hills forming a boundary between Blacksea and Bayburt. The city, surrounded by the mountains both in south and north, is a large valley and thus has a characteristic topography, which has been a dominant factor during the establishments during the historical ages. The strong dialogue between the existing topography and the Chinimachin fortress has been the focal point for the formation of the cityscape.

Chinimachin Fortress built around 200 A.D, taking its name from the delicate blue, purple and green precious tiles called "Çini", on it's west and south facades.

The design philosophy aims to unify architectural elements with constructional and functional features. Resulting in a family of elements that function as volumes, panoramic windows, seating elements, and exhibition displays. The walls of the museum, made of local stones that are used on

the walls of the Chinimachin Fortress. These openings offer panoramic city views for the visitors on different vertical levels corresponding to the heights of various types of people (women, men, and children). The complete volume is elevated by structural walls to let the earth flow naturally below the building remembering Le Corbusier's La Tourette.

The panoramic slits are differentiating according to their functions and propose a geometric play between mass and void. Also, natural lighting for the museum is provided by skylights.

Chinimachin Museum consists of three main buildings next to each other serving different purposes: entrance, exhibition, and service volumes. With three volumes operating as one, the museum anticipates a close relationship to the informal housing of its surroundings and blends in with the existing rocky texture of the hill with its coherent mass organization. Every volume of the museum is supported by a series of vertical reinforced concrete shear walls.

The journey inside the museum begins with the entrance functions in the first volume and continues with the exhibition area. Followed by a series of stairs with exhibition units embedded in the wall, the route leads to another exhibition area with a gallery space establishing a visual connection between different levels and the digital exhibition surface running along two floors. The only ambient lighting inside the exhibition galleries. This exhibition area is followed by a restaurant and a library on the top floor. The volumes of Chinimachin Museum are sharing the same level on the first floor hence they are still interconnected yet their second floors are separate masses united by a large terrace. The service volume houses the museum management offices and technical volumes.

The museum's materials are also based on the local building culture and the materials of the region. Bayburt tile and natural Bayburt Stone was used as an additional emphasis on the history of the region in the volumes that the visitors pass along the route as they visit the castle.