

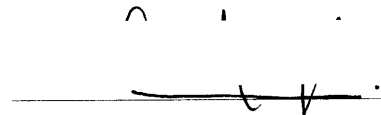
**Rethinking the Modern:
Imagining the Future of The Museum of Modern Art, New York**

by Winnie Alamsjah

Bachelor of Arts in Architecture
University of California, Berkeley, 1997

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARCHITECTURE AT THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

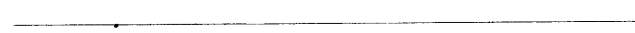
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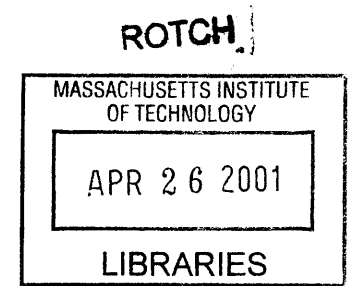
Signature of Author
Winnie Alamsjah
January 19, 2001



Certified by
Ann Pendleton-Jullian,
Associate Professor of Architecture
Thesis Supervisor



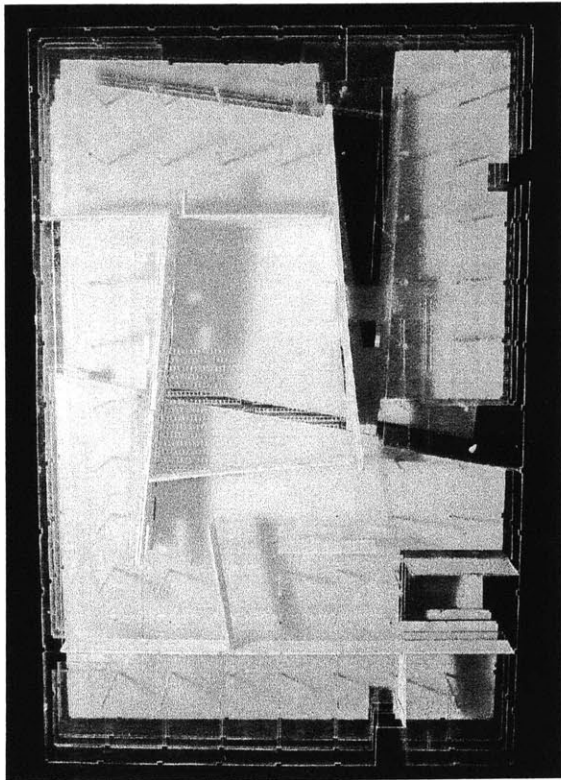
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Rethinking the Modern: Imagining the Future of The Museum of Modern Art, New York



by Winnie Alamsjah

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE ON JANUARY 19, 2001
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ABSTRACT

The thesis seeks to explore the implications of the emergence of the digital media as a new art form on the museum space. The museum as an institution has faced some ideological and philosophical contradictions in recent times. Economically, heightened competition for dwindling funds has begun to shape programming decisions. Philosophically, the museum's perceived authoritarian role clashes with the critiques of cultural hegemony that are so much a part of the contemporary art world. Contemporary art forms that intentionally subvert the equation of art and object are often less compatible with traditional conceptions of museum space. And socially, museum expansion is often used as a tool for the gentrification of museum neighborhoods, a strategem that cheers civic boosters and troubles social critics. All these point to a social, philosophical, political critique of the museum as an institution. The thesis does not attempt to resolve all the issues rooted in the current museum culture/structure. Rather, it seeks to study the various museums built historically and propose a new way of understanding the role of the museum in relation to the issues brought up by artists, social critics, historians alike. The exploration involves both spatial and material articulation. What could a museum be?

Thesis Supervisor: Ann Pendleton-Jullian
Title: Associate Professor of Architecture

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FOREWORD AND ACKNOWLEDGEMENTS

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HISTORICAL PRECEDENT

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Acknowledgements

It has been a rewarding experience in the exploration of the issues that have always intrigued me. Issues that pertain to not only architecture, but representing a mapping of the path that I have taken as an individual. It is not intended that my exploration ends here with this book, but it is merely sketching out the various ideas that has germinated, whether it be from within myself or from the exposure that relates to the experience, people or mentors who have kindly guided me through the entire process in life. It is a mere chapter in my life.

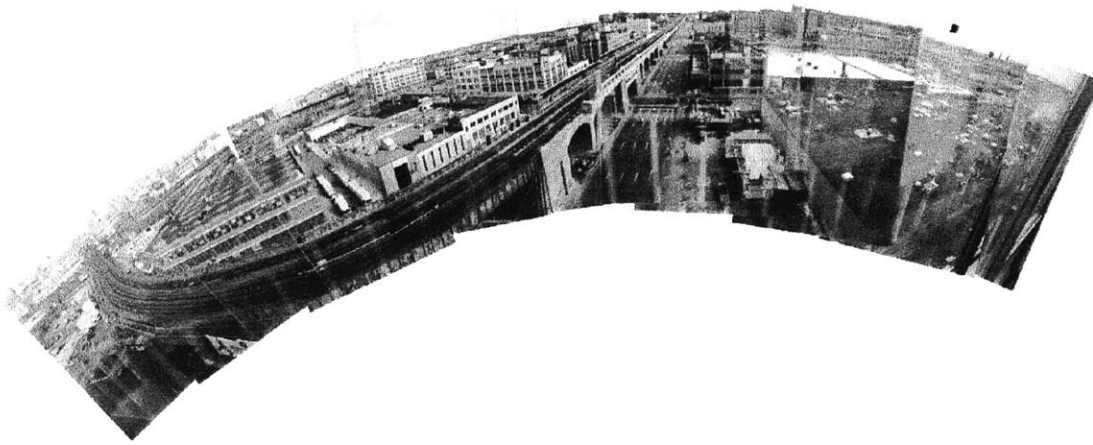
I thank Ann Pendleton-Jullian for all guidance and inspiration. Like any good mentor, she sets up the discussion in such a way that inspires my personal growth. Bill Porter has always been there to engage in intellectual discussions of the thesis. John Fernandez offered the critical and helpful perspective on the project; he's offered his technical expertise in the crystallization of the material aspect of this project.

I thank the entire department of architecture at MIT, both faculty and staff, for all the resources and support they offered thus far. Particularly, Fernando Domeyko who has been a great mentor to me as a student. Also, I am grateful to fellow friends at MIT who have offered their moral support and understanding throughout these stressful and trying moments: Anthony Guma, Robert Brown, Sean Kwok, Debbie Kim, Michelle Auer, Nancy Liao in particular.

Also, I thank Sheila Kennedy and Frano Violich and the team at Kennedy & Violich Architecture for all their inspiration, support and guidance. In particular, I thank Veit Kugel for the friendship and help.

I am eternally grateful to my beloved family for all their love, support and understanding. Thank you all for believing in me and not losing faith in my abilities, always encouraging me to follow my dreams. Mom and Dad, thanks for being proud of me. To Dennis Lee: thanks for being who you are. For the love, friendship and support you have offered throughout the years, I wish you all it takes to reach out to your dreams. Most of all, love and happiness in life.

This thesis seeks to revisit the museum typology in face of the emergence of new art form (digital art/conceptual art) and severe criticisms in recent times from the public (artists, curators, public and private institutions). The dematerialization of art form challenges the validity of the traditional museum structure. I am interested in investigating how the architecture for art can begin to react to the various art movements and emphasize the importance of context and the engagement of the viewer? In other words, how can one unify architecture and art? A way of bringing you closer to the art?

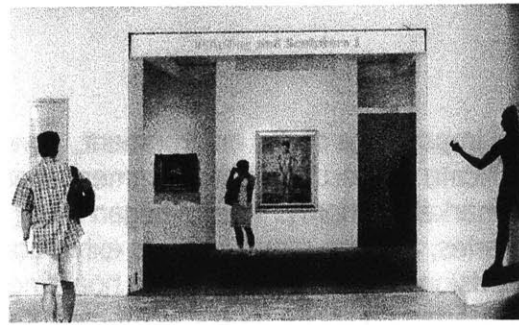
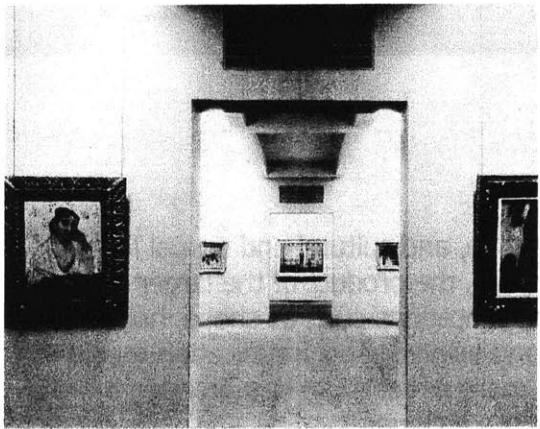
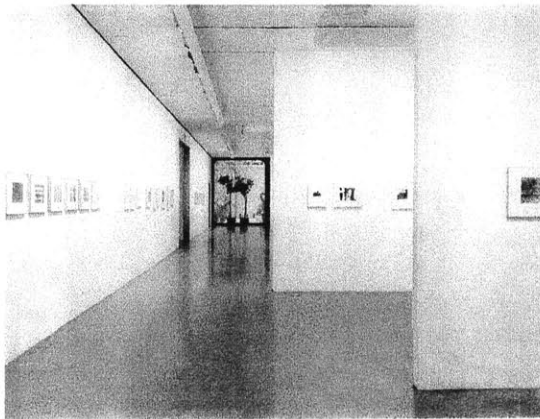


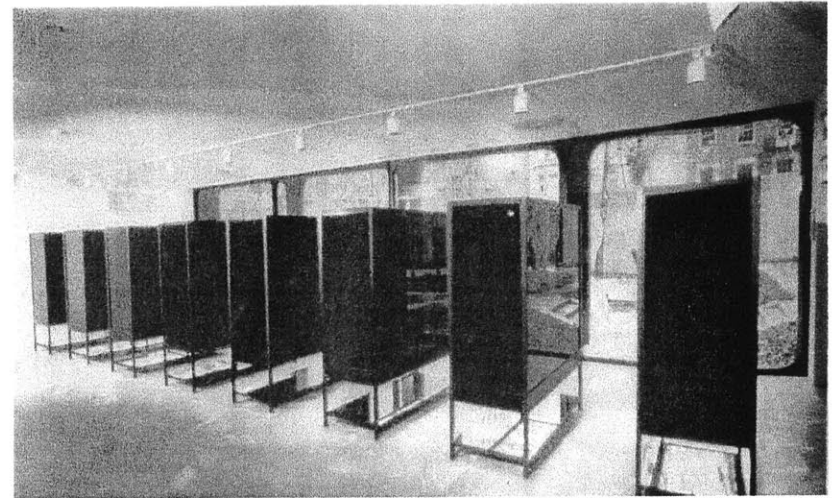
**Rethinking the Modern:
Imagining the Future of The Museum of Modern Art**

**"...the museum exists everywhere now as a dimension of life."
-Baudrillard, 1978**

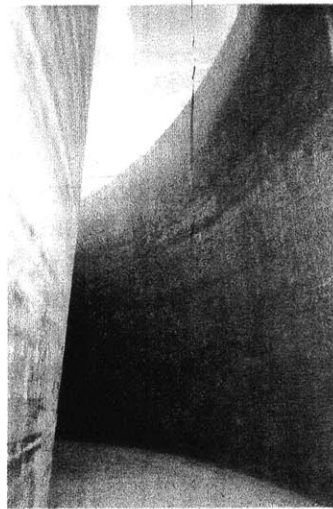
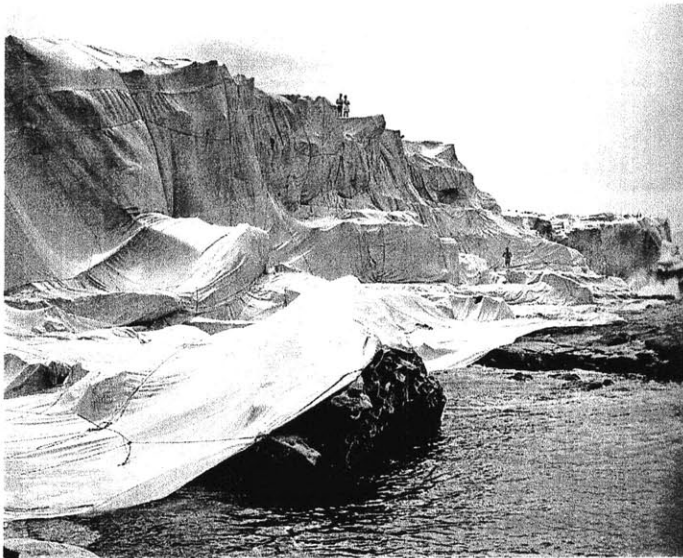
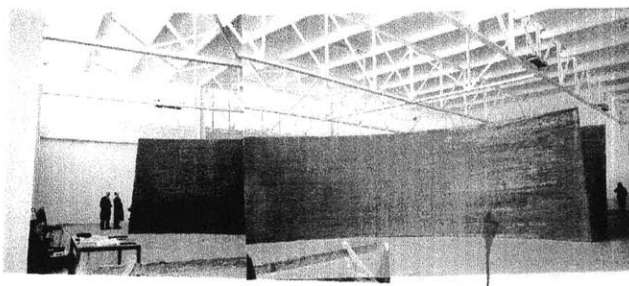
Throughout the later 1960s and early 1970s, artists like Don Judd, Jo Baer, Carl Andre and Richard Serra, among others, are increasingly concerned with engaging the political dimension in their work. As Baer puts it, "works of art are no longer presented as a precious class of objects. Will a special class of subjects also be relegated to history?" The political dimension of their work thus implicated the spectator; there exists a recognition of the mutual responsibility of the artist and the spectator for any political meaning in art. Context became crucial to the works of art, as context was as much political, spatial, visual and aesthetic; it was the world at large. Interests in the works of philosophers and political and cultural theoreticians including Adorno, Marx, Lukacs, Goldmann and Marcuse during the 1970s began as a means to understand the correct relationship between art and politics, largely inspired by neo-Marxism. Could art communicate and be understood politically, or would any political function necessarily undermine its aesthetic purpose?

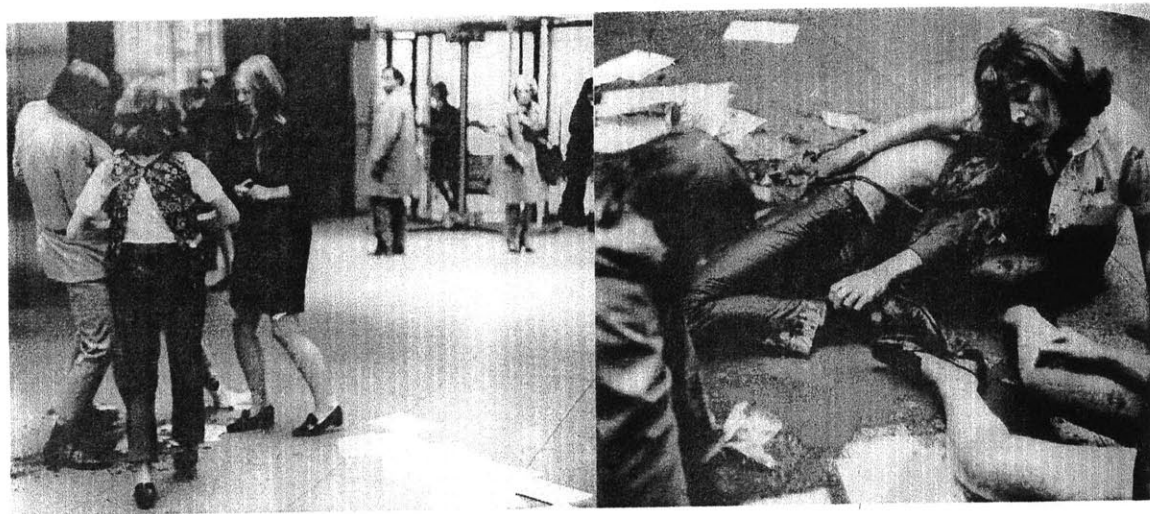
Shift the viewer from a passive state to an active one: a wide cultural shift in the 60s. Passivity was becoming regarded as a negative virtue, even a threat to democracy. A cultural crusade to replace "passivity" with "participation."



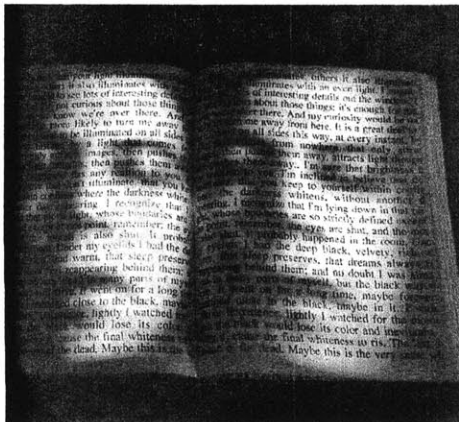


The importance of the environment, power, ownership, and cultural and sexual identity implicate a rejection of the commercial gallery system, the product of the larger capitalist market economy. Artists began using alternative locations such as shops, hospitals, libraries, and the street itself as exhibition sites, and using the communication media – television, radio and advertising hoardings – as a more direct route to a broader, more egalitarian audience, public art turned its back on the galleries.





The working method of the artists was also reappraised as well. It was no longer acceptable for artists commissioned to make works for public places simply to impose their solutions upon the larger public. Lengthy periods of consultation, public meetings and discussion were entered into to establish the wishes and requirements of the local population before any work was undertaken. This method was adopted by Christo and Jeanne-Claude for their large temporary works of art such as *Running Fence, California* (1972-1976), *Valley Curtain, Colorado* (1970-1972), and *Wrapped Coast, Little Bay, Australia* (1969). The long period required to obtain the necessary permission and permits and to organize the resources and workers was as much a part of the work as the finished result.

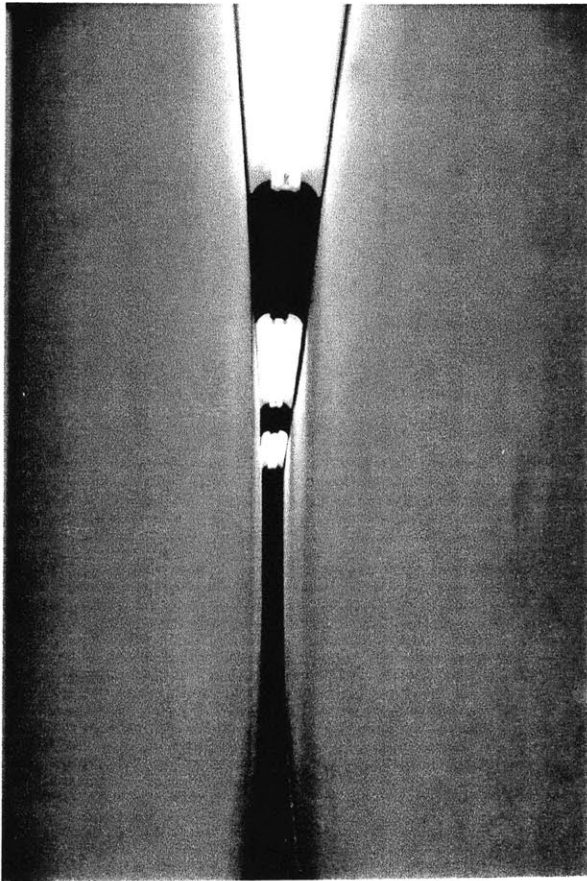


I am interested in exploring the discourse in public art that emerges out of the reaction against the critique of the modern museum - the white cube, the abstract, universalized space. In his book, Brian O'Doherty likens the gallery constructs as something not dissimilar to that of a medieval church. "The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light...The art is free, as the saying used to go, 'to take its own life.'" The space of the gallery is unshadowed, white, clean and artificial. The interest in artists like Dennis Adams, Richard Serra, and Krzysztof Wodiczko, among many others, to engage in artworks that do not sit passively in the white modernist cube that's sterile and devoid of context, but rather begin to engage in the social, political and economical contexts of the surroundings of the art works to sit in.



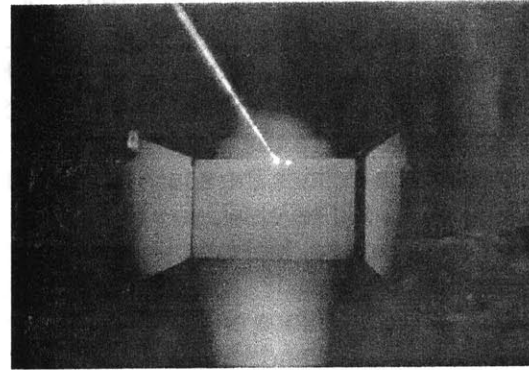
The construction of one-point perspective is yet another example of a spatial representation that privileges the spectator so that only one point of view, that of the viewer, is afforded. It is thus static and inflexible. The construction of the perspective begins with the determination of the position of the spectator in a fixed location before the establishing the horizon line and the vanishing point of this linear spatial representation. Thus attempts to subvert the perspective can be seen as attempts to subvert the gaze.¹ To begin to think of the work of art as incorporating and engaging the viewer can be seen as an attempt to subvert this relationship between the object and the spectator. Thus, new evolving forms of art, interactive art that has gained recognition in the past four decades can be seen as ways of overcoming this power imbalance in the nature of art.

¹ Olin, pp.217



Modernist space contains no threats, no hierarchies, its mythologies drained and its rhetoric collapsed. It exudes a simple kind of undifferentiated potency. Space is not just where things happen; things make space happen. Space was clarified not only in the picture, but in the place where the picture hangs. If the picture plane defined the wall, collage defines the space between the walls. "Do we not, through an odd reversal, as we stand in the gallery space, end up inside the picture, looking out at an opaque picture plane that protects us from a void? As we move around that space, looking at the walls, avoiding things on the floor, we become aware that that gallery also contains a wandering phantom frequently mentioned in avant-garde dispatches—the Spectator. Who is this Spectator, also called the Viewer, sometimes called the Observer, occasionally the Perceiver? It has no face, is mostly a back. It stoops and peers, is slightly clumsy. Its attitude is inquiring, its puzzlement discreet. He—I'm sure it is more male than female—arrived with modernism, with the disappearance of the perspective. He seems born out of the picture plane and, like some perceptual Adam, is drawn back repeatedly to contemplate it. The Spectator seems a little dumb; he is not you or me.

alternative gallery space



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In the late sixties and seventies, Eye and Spectator negotiate some transactions. Minimal objects often provoked perceptions other than the visual. Though what was there instantly declared itself to the eye, it had to be checked-out; otherwise, what was the point of three-dimensionality? There are two kinds of time here: the eye apprehended the object at once, like painting, then the body bore the eye around it. This prompted a feedback between expectation confirmed (checking) and hitherto subliminal bodily sensation. Eye and Spectator were not fused but cooperated for the occasion. The finely tuned Eye was impressed with some residual data from its abandoned body (the kinesthetics of gravity, tracking etc.) The Spectator's other senses, always there in the raw, were infused with some of the Eye's fine discriminations. The Eye urges the body around to provide it with information—the body becomes a data-gatherer. There is heavy traffic in both directions on this sensory highway—between sensation conceptualized and concept actualized. In this unstable rapprochement lie the origins of perceptual scenarios, performance and Body Art.

The empty gallery, then, is not empty. Its walls are sensitized by the picture plane, its space primed by collage; and it contains two tenants with a long-term lease. Why was it necessary to invent them? Why do the Eye and the Spectator separate themselves out from our daily persons to interrupt and double our senses?

It often feels as if we can no longer experience anything if we do not alienate it. This mode of handling experience...is inescapably modern. Experience is made possible but only at the price of alienation.



mass moca

To be interactive is to be reciprocally active, acting upon and influencing each other. Or it could pertain to or being a computer or other electronic device that allows a two-way flow of information between it and the user, responding immediately to the latter's input. ¹

Art in the 1960s begins to move out of the confines of the walls of the museum and artists increasingly become interested in designing the environments for their work of art and more importantly, to engage the bodies and experience of the spectator. So that spectator participation is requisite to the completion of the art work. In 1962, artist Allan Kaprow's *Words*, were conceived with active and fairly specific participation of the spectator in mind. As one of the pioneers in Installation art, the spirit of Kaprow's work stems from his desire to integrate art and daily life. ²

¹ Oxford English Dictionary

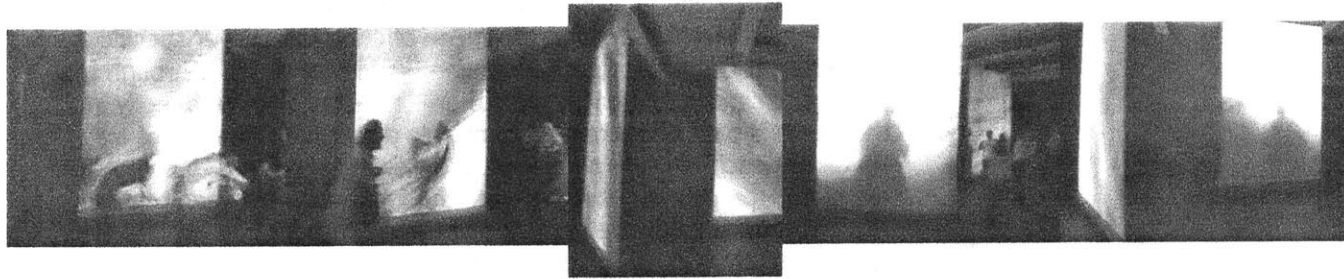
² Julie H. Reiss, "From Margin to Center: The Spaces of Installation Art." Chapter 2, pp.4



Installation art can be abstract or pictorial, controlled or spontaneous. Separate objects can be included, or no objects at all. There is always a reciprocal relationship of some kind between the viewer and the work, the work and the space, and the space and the viewer. In creating an installation, the artist treats an entire indoor space (large enough for people to enter) as a single situation, rather than as a gallery for displaying separate works. The spectator is in some way regarded as integral to the completion of the work. The essence of Installation art is spectator participation, but the definition of participation varies greatly from artists to artists, and even from one work to another by the same artist. Participation can mean offering the viewer specific activities. It can also mean demanding the viewer to walk through the space and simply confront what is there. Objects may fall directly in the viewer's path or become evident only through exploration of a space. In each of these situations, the viewer is required to complete the piece; the meaning evolves from the interaction between the two. Art that acknowledge the presence of the viewer was condemned as "theatrical" by Michael Fried in his 1967 essay, "Art and Objecthood."¹ He saw theatricality as the rift between Minimalism and modernism, and by extension, between modernism and any art that includes the spectator. Although specifically aimed at Minimalism, Fried's critique set down several factors that illuminate Installation art in a broad sense: the temporal nature of art, its dependence upon a particular situation, and its focus on the beholder. However, it is the inauthenticity in the work of art work that involves the spectator that Fried is opposed to. He asserts that art should alleviate one from the mundane daily life as opposed to merely replicating reality. Both Mulvey and Fried agreed on the destructive power of the gaze.² Installation art, although allows the freedom of choice of the audience, empowers them in so doing and thus objectify the works of art.

¹ Olin, pp.211

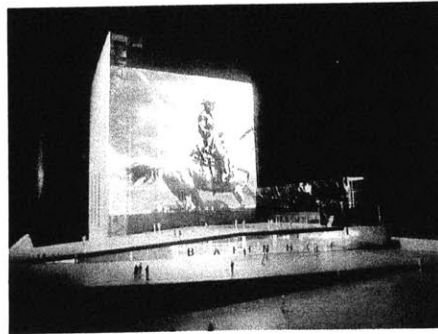
² *ibid*, pp. 214



Another emerging form of art uses the internet as a medium of creative expression—NetArt, whether in the form of the virtual galleries in that it exhibits 2-D artworks photographs, computer graphics, etc, or in the form of a channel for conceptual artworks. The experience of net-based art is closely tied up with online presences and an active participation in the creative process. A key problem with the presentation of network art is that there is no distinction between the artists and the audience, between production and reception. NetArt resides online and is for the online community. This technology empowers every user of a computer to become a creator and to participate.

Participation becomes not only an option but a condition, like installation art.¹ The spectator gives up the idea of subjective identification with the physical basis of the body, transgressing the conflict between spirit, flesh, mind and the body. Objects in virtual reality react to humans and they can be manipulated by the spectator. Because the spectator himself is an emphatic part of the image in such an artificial world, empowered with the illusion of his own body acting as a clone, as a surrogate, in front of his field of vision, and because he may yet simultaneously control the imaginary objects from outside the virtual world, he is putting into perspective the universality of the digital dream, as naturally, the spectator as the creator of such virtual worlds cannot himself be digitalized. Can we discuss this new art phenomena in terms of Olin's gaze? What happens when the line between the image and the spectator become blurred? It appears that both installation art and NetArt empowers the spectator, but in the latter, the spectator assumes the role of the image, his own body acting as the surrogate that the spectator typically identify with in Mulvey's analysis of narrative cinematic work, as seen in Hitchcock's *Vertigo*. Only this time, he is not without guilt of looking and hence cannot derive the voyeuristic-scopophilic pleasures from the act of looking. The spectator in this case is both watching and being watched, both the spectator and the spectacle.

¹ Peter Weibel, "Virtual Worlds: The Emperor's New Bodies," pp. 222.



ZKM Center for Art and Media Technology, Karlsruhe, Germany, 1989
Architect: Rem Koolhaas

"The digital museum of the third kind will be anticipatory, not imposing perspectives of the history of art, but opening up a pool of possibilities from which art might emerge, working at the forward edge of contrary culture, as an agent of culture change, as a course of art practice rather than as a cultural effect."

Roy Ascott, 1996

The English pioneer of telematic art, Roy Ascott, proposed this maxim recently at one of the countless congresses taking place which now devote themselves to the future of the museum in the age of information technology: 'New Art Needs New Venues' (Boston), 'The Digital Museum' (Karlsruhe), 'The Total Museum' (Chicago), 'The Museum Without Walls' (Los Angeles), 'From Visitor to User' (Bonn), to name only a few events.

"To familiarize mankind with certain pictures before there is any awareness of the purposes for which pictures are created."

-Walter Benjamin

Walter Benjamin outlines one of what he believes are the essential functions of art with these words, as stated in his *Art in the Age of Mechanical Reproduction* which has repeatedly become one of the key texts in the discussion of the social and artistic significance of the technical visual media, however different the orientation of such discussion has been over the past decades. The new media technologies, which are in the process of becoming dominant economic and political force of the 21st century are suddenly discovering the important role which art

and artists could play in designing the new content and reception forms without which their media merchandise would be of no value.

A theme currently recurring in the discourses on media art is the small and not-so-small wounds inflicted on the self-confidence of an art by the media industry's attempts at embracing it, when the beginnings of this art were motivated by an attempt to widen awareness and perception and they then all too frequently found themselves being used in the technopoly of a populist culture and entertainment industry.

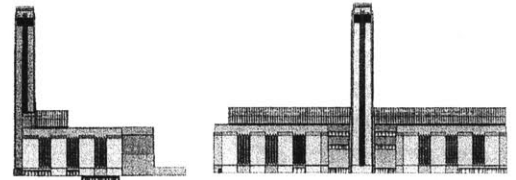
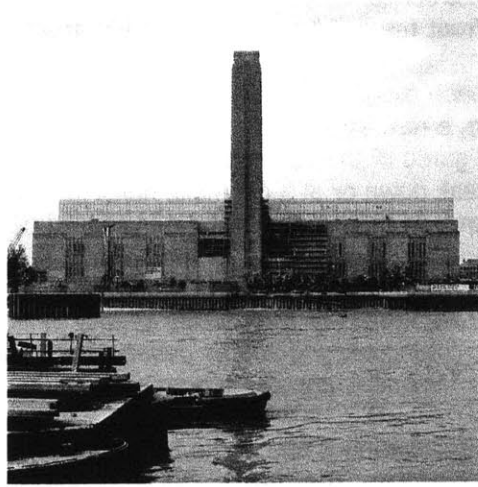
On the other hand, there is no doubt that we are living in an epoch of global 'media-morphosis.' We need to respond to its inevitable implications.

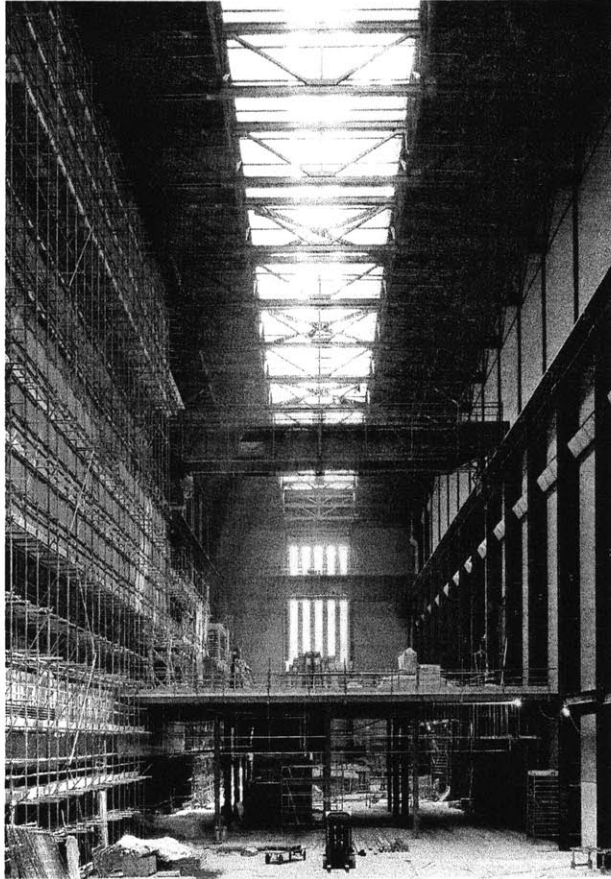
And art, of all things, cannot fail to face the challenges produced by this transformation of our concept of the world, with all the faults and errors, catastrophes, uncertainties, and hopes that such a revolution brings. The same circumstances confront the architecture for the art. If art were to transform, so does its spatial architecture.

Yet, the public image of the museum appears to have been caught up in a productive crisis which should wake it from its own self-sufficiency. Once again, a new art form rattles at the gates of the museum-not to get in this time like the other avant-garde of the 20th century, but to deposit an explosive charge, which could in fact be suited to break down or at least make holes in the firm walls behind which the museum protects its treasures so carefully from the ruin caused by daily use: the art of the digital communication media.

This time it is a hybrid art form, "*which demands more than just the abilities of the artist,*" states Roy Ascott, furthermore, which "*involves areas of expertise which are themselves already inherently hybrid: cognitive science with its neural networks, bioengineering and its genetic manipulations, the physics of consciousness.*" And so, he closes: "*Hybrid is also the viewer, user or consumer of this art.*"

The Media Museum at the ZKM Center for Art and Media Karlsruhe is one of the first attempts at offering a context for such experimental and innovative art form. They have repeatedly had to fight for their existence in the past, since they have been unable to find a home either in traditional institutions where art is kept or sold in the diaspora of scientific and entertainment societies. It stands, today, as one of the first new museum typology to address the emergence of enabling technology.



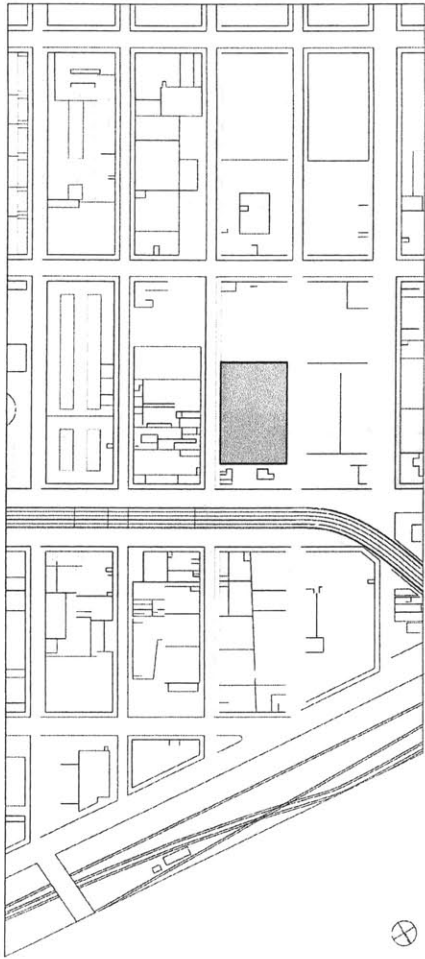


On historical Precedents

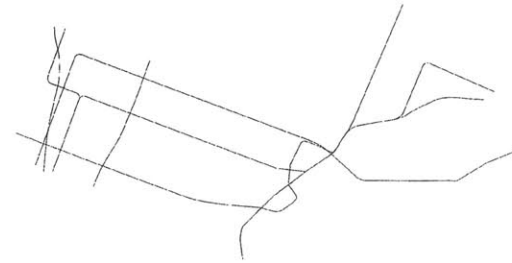
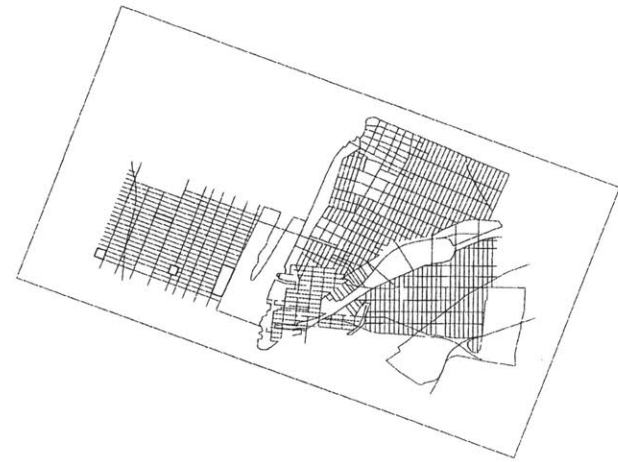
In the past, museums were "cabinets of curiosities," primarily aimed at acquiring and maintaining collections, any new, unfamiliar object was a source of wonder. The museums' mission was to "show us the world." Instant communication and unlimited access to images and information changed the mission of the museum to "telling us what it means." It is not longer suffice to know; now we need to understand the processes and consequences. Exhibition planning and design has changed and developed not only to meet these needs, but to anticipate them. As expertise in exhibition communications continues to change and grow, it will profoundly affect the character of exhibitions and museums. In the past, exhibitions were perhaps determined by the character of the museums, while now the character of the museums is often determined by their exhibitions. A look back at the history of museum exhibition presentations will help us to understand where we are now and where we may be going.

museum of modern art | new york

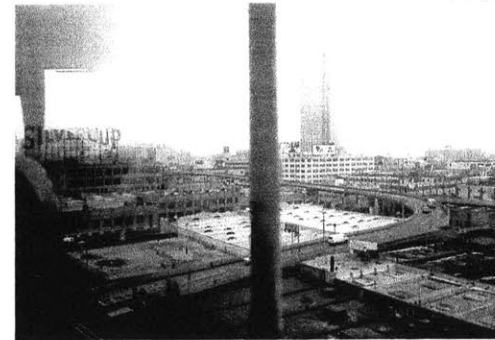




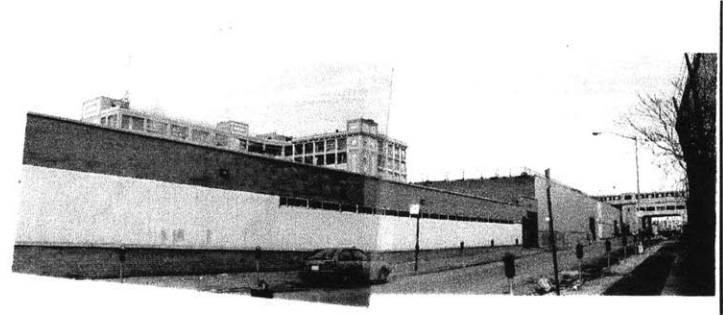
Museum of Modern Art
Long Island City, Queens



site infrastructure

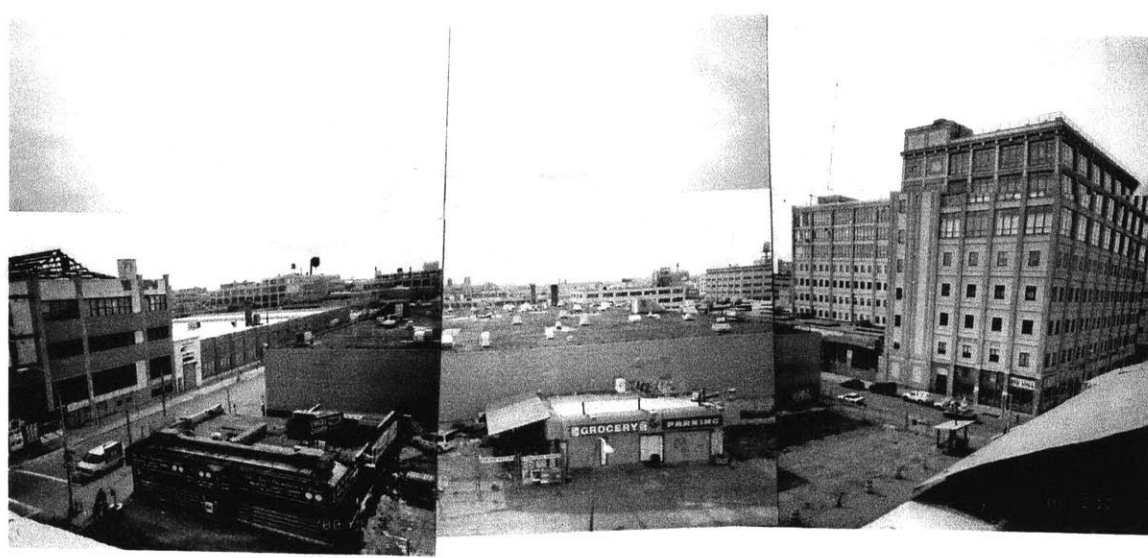


The Museum of Modern Art in New York is undergoing major expansion. Motivated at first by the need to accommodate its growing collections of contemporary art, the project rapidly evolved into an institution-wide initiative to explore the intellectual, programmatic, and physical possibilities for the Museum in the twenty-first century. Taking the position of critiquing the modernist white cube, I have chosen the MoMA extension warehouse space in Queens, a former Swingline stapler factory. MoMA has a strong history in the modernist context. It seems to be a perfect platform in bringing up the issues of the modern gallery or the "white cube." This then provides the opportunity to situate the context of the new revisited museum typology.

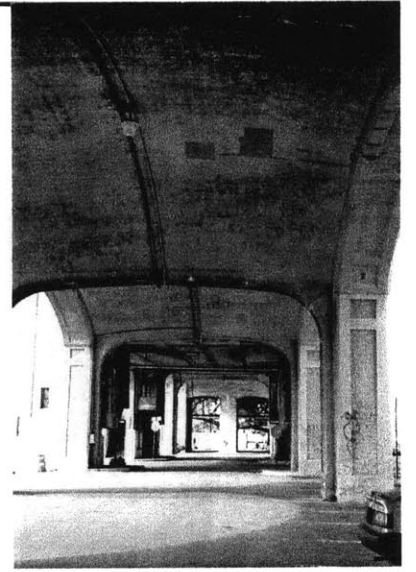
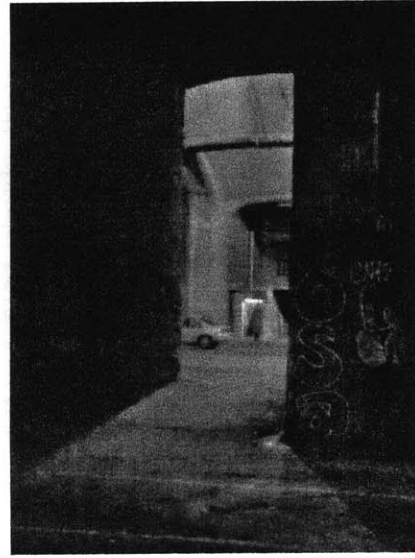
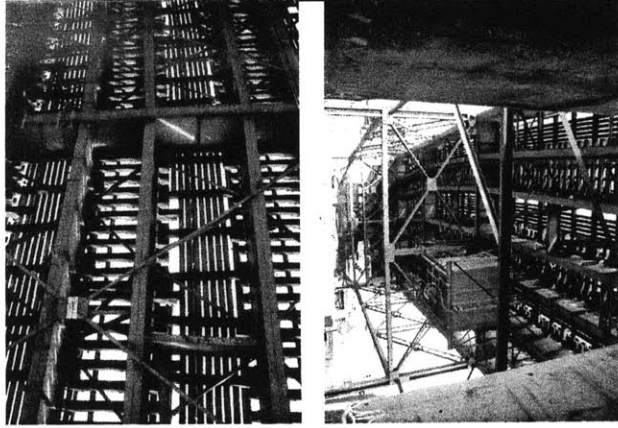


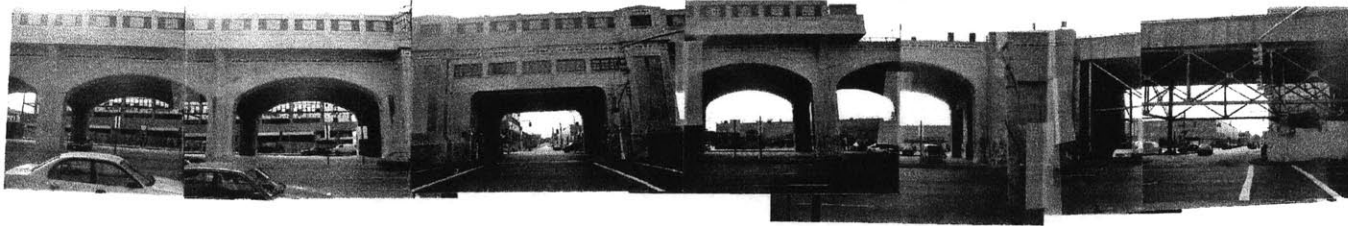
The site occupies the mid-section of the block, running from 32nd Street to 33rd Street. The southerly portion of the block is occupied by a single story manufacturing building. The northern portion of the block has 3 independent and largely free-standing structures: a check-cashing facility, a small grocery store and a diner. The northern edge of the block fronts on an important traffic artery, Queens Blvd. Above the boulevard's median runs the elevated no.7 subway line with its 33rd street station directly opposite the site.

museum of modern art | new york









During the construction of its proposed addition, the Museum of Modern Art in New York will relocate its exhibition to a site in Queens for a period of two years. The site adjacent to a subway line (two stops from Manhattan on the 'F' line) and has a 140,000 square foot, three-story disused manufacturing facility, up to 50% of which can be demolished.

The temporary facility will house representative parts of the permanent collection as well as loan exhibitions and will include an exterior space for exhibition of large-scale sculpture and other events. In addition to galleries and more traditional media, specialized galleries for video and film projection, performance art and installation art will be developed. Other public spaces will include ticketing and entrance areas, a café, a bookshop and a library reading room. Non public areas will include shipping and receiving, storage, conservation, and other functions. When the Manhattan addition is completed, the site will be converted into MoMA's offsite study center and storage facility.

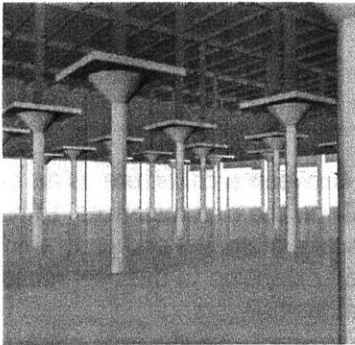
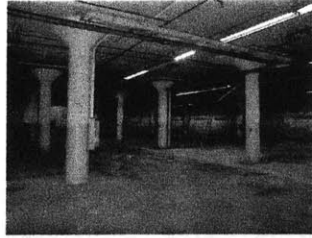
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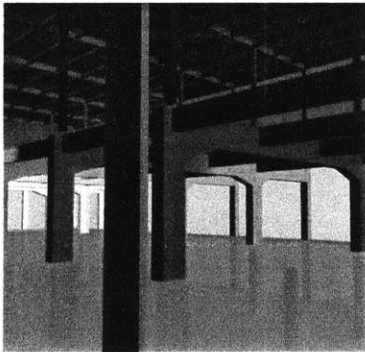
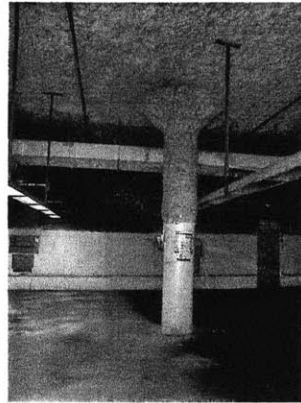
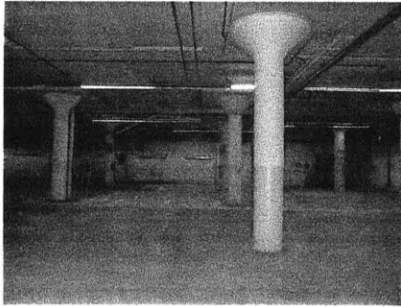




The site ripples with subtle tensions: between the old and the new, between architecture as an expression of the material and the digital media as an expression of our age. Given the circumstances, I find this site as a plausible framework for my thesis exploration, in terms of the scale, of spatial and programmatic interventions, and possibilities to investigate on new materials. As an extension to the new museum, after its completion, what could the spatial and programmatic transformations be?

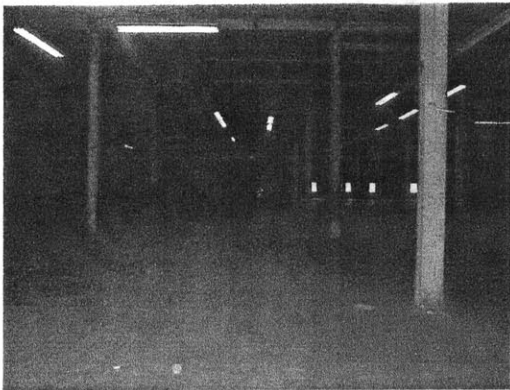
as-built condition: basement



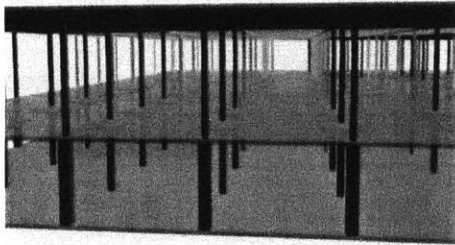
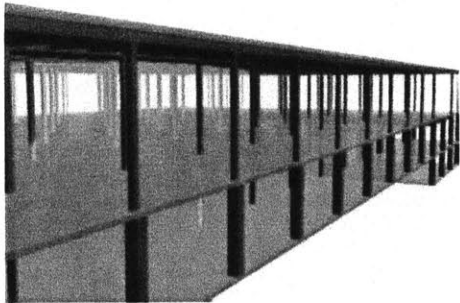


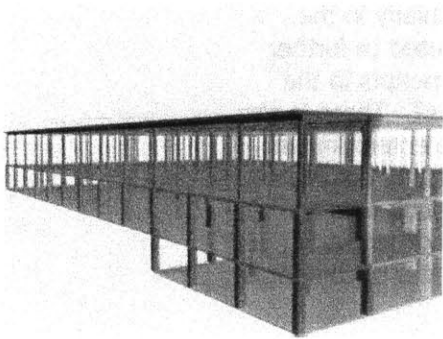
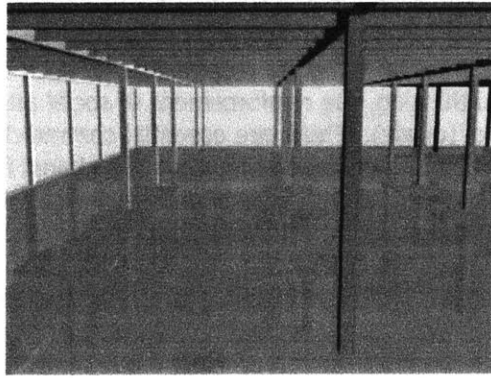
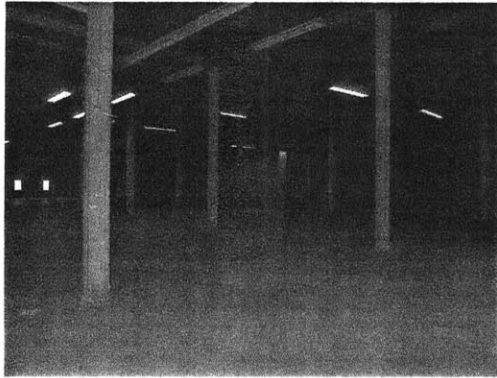
digital simulation

as-built condition: upper floor



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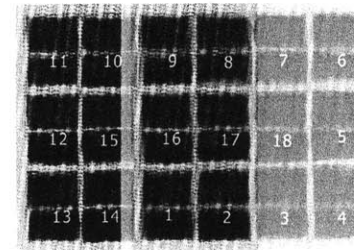
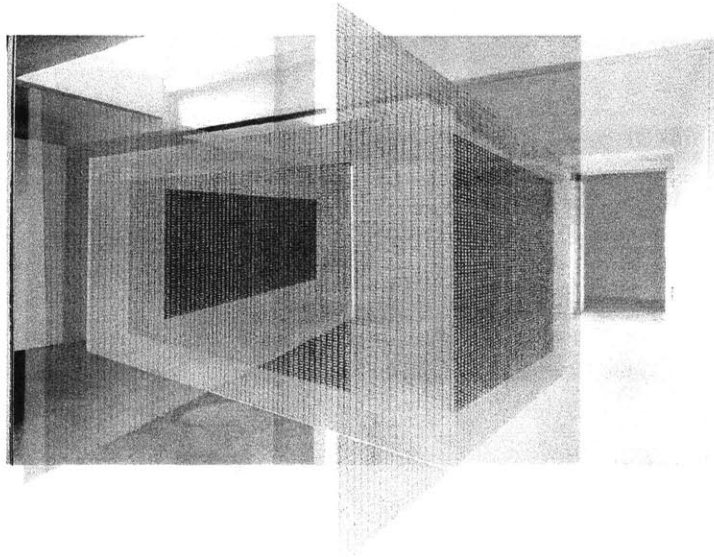
I am proposing a revisit into the existing museum typology as a framework for my thesis exploration. The museum as an institution has faced some ideological and philosophical contradictions in recent times. Economically, heightened competition for dwindling funds has begun to shape programming decisions. Philosophically, the museum's perceived authoritarian role clashes with the critiques of cultural hegemony that are so much a part of the contemporary art world. In a related development, contemporary art forms that intentionally subvert the equation of art and object are often less compatible with traditional conceptions of museum space. And socially, museum expansion is often used as a tool for the gentrification of museum neighborhoods, a strategem that cheers civic boosters and troubles social critics. All these point to a social, philosophical, political critique of the museum as an institution. There exist a shared notion of the museum as an authoritarian structure responsible for such ills as historical distortion, the perpetuation of colonial thinking, the reinforcement of social and economic inequities and even the murder of the object (of art). There are essential contradictions of the museum's stated commitment to democratic dissemination of culture, its almost feudal structure of financial support, and the extra-esthetic social, political and economic roles it is expected to assume. What then is the role of the museum with respect to the art and the public?

The dematerialization of art and the availability of a new palette of vocabulary for art, as afforded by technological advancements in media technology, further challenges the validity of the traditional museum structure. How the architecture for art begins to react to the various art movements, drawing upon further examples from cinema, the performing arts, photography, architecture and sculpture to establish discourses on the body, emphasize the importance of the context and speculate on the nature of the viewer's involvement?

Will increased reliance on corporate and private sponsorship in this country pose ethical dilemmas for artists pursuing a critical agenda? Meanwhile, outside the U.S., particularly in the developing countries, museums and international exhibitions are increasingly used to further national economic or political goals. How do artists deal with their role as conscripts in the opening of new markets and sometimes legitimizing of repressive governments? There is also the discussion of the museum as picture gallery or library, shopping malls, the entertainment center, the multinational corporation. Yet again, the interpretation of the worlds of commerce and culture will undoubtedly increase as museums are forced to compete for audiences against other leisure activities. Does increased viewership compensate for a diffusion of scholarly rigor? Does encouragement of art tourism expand the reach or threaten the seriousness of contemporary art? Should art be for everyone?

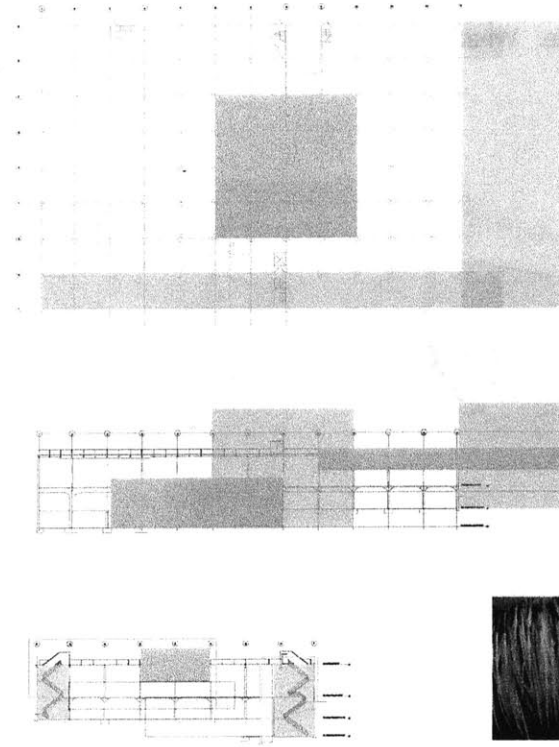
What role will technology play? How will visitor's perceptions of the world be conditioned by their exposure to technology and how should we respond? What kind of relationship will technology allow among space, ideas, and the collections?

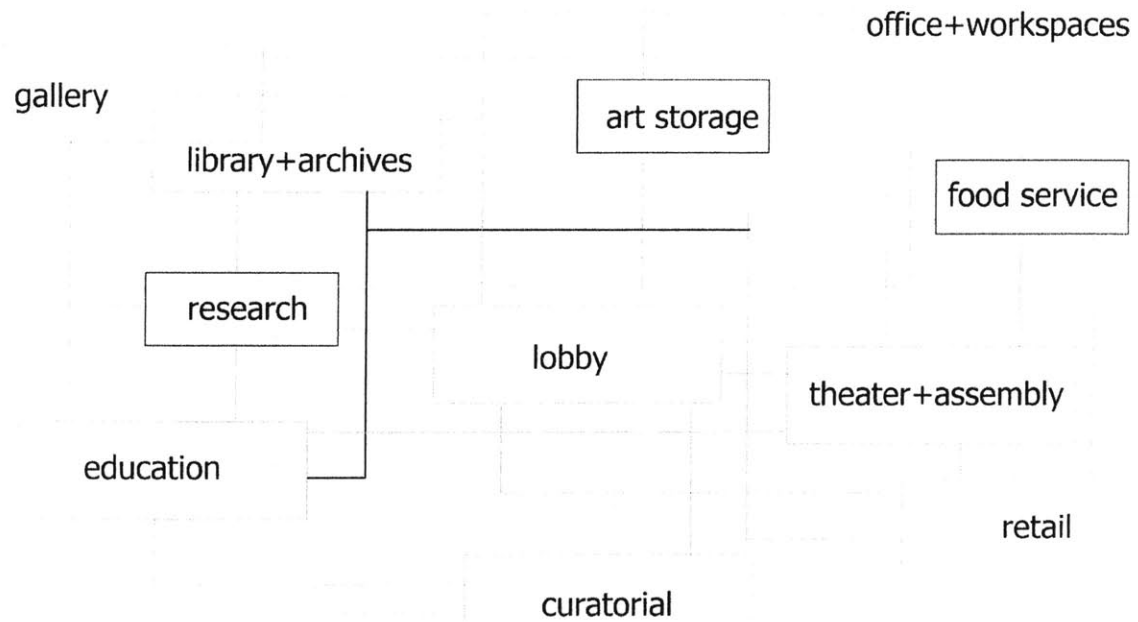
The thesis does not attempt to resolve all the issues rooted in the current museum culture/structure. Rather, it seeks to study the various museums built historically and propose a new way of understanding the role of the museum in relation to the issues brought up by artists, social critics, historians alike. What could a museum be?



1. Telemachus | 2. Nestor | 3. Proteus | 4. Calypso | 5. The Lotus-Eaters | 6. Hades | 7. Aeolus | 8. The Lestrygonians | 9. Scylla and Charybdis | 10. The Wandering Rocks | 11. The Sirens | 12. The Cyclops | 13. Nausicaa | 14. The Oxen of the Sun | 15. Circe | 16. Eumaeus | 17. Ithaca | 18. Penelope

spatial investigation

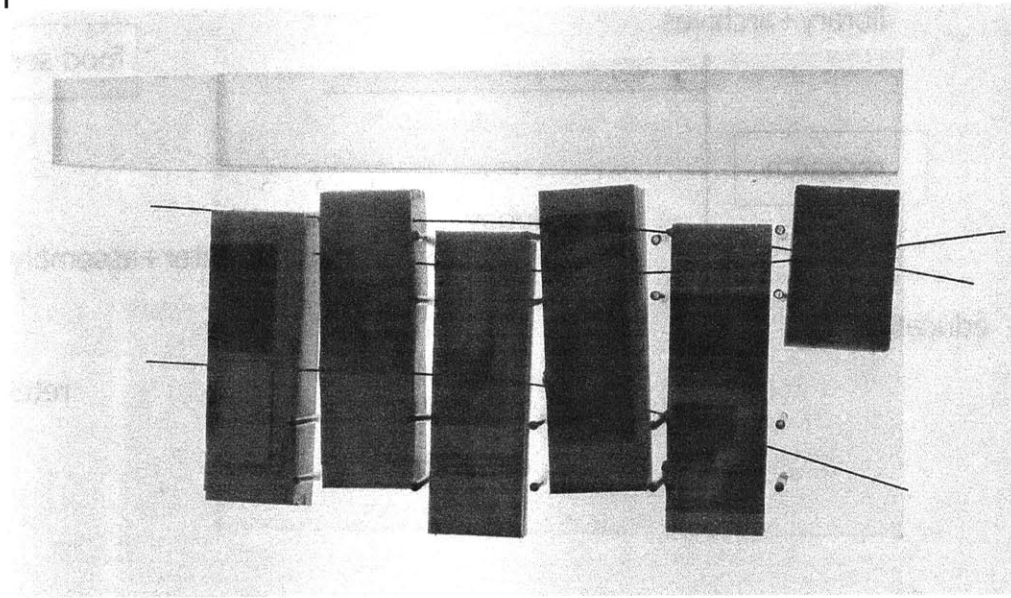


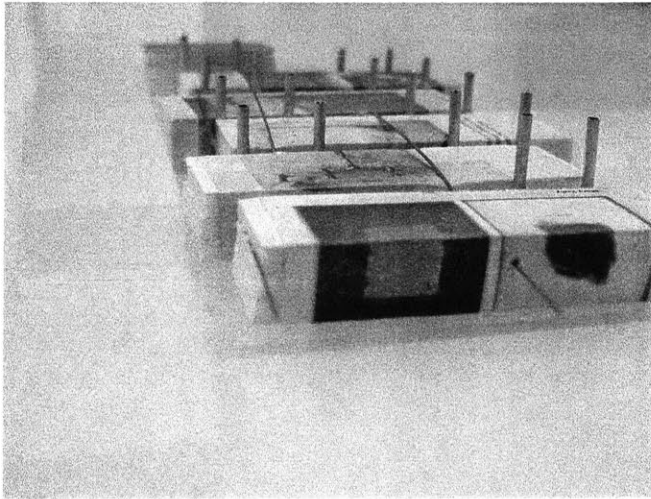
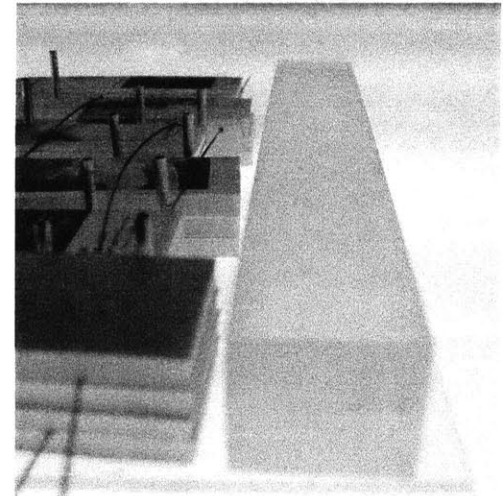
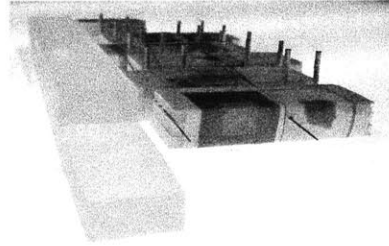
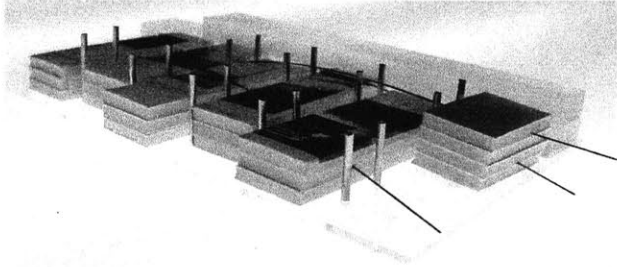


the word "hypertext" was coined in the 1960s by visionary system designer Ted Nelson, who defines it as "no-sequential writing-text that branches and allows choices to the reader, best read at an interactive screen." the interactivity of the most sophisticated hypertexts allows users to choose their own paths through materials contained in the computer or in any electronic database to which it is connected. as a technology, it is the most sophisticated manifestation of the computer's impact on writing and reading. at its best, then, the medium of hypertext opens up the static book to non-linear exploration, exegesis, and, of course, extraction.

peter lunenfeld | snap to grid | a user's guide to digital arts, media and cultures.

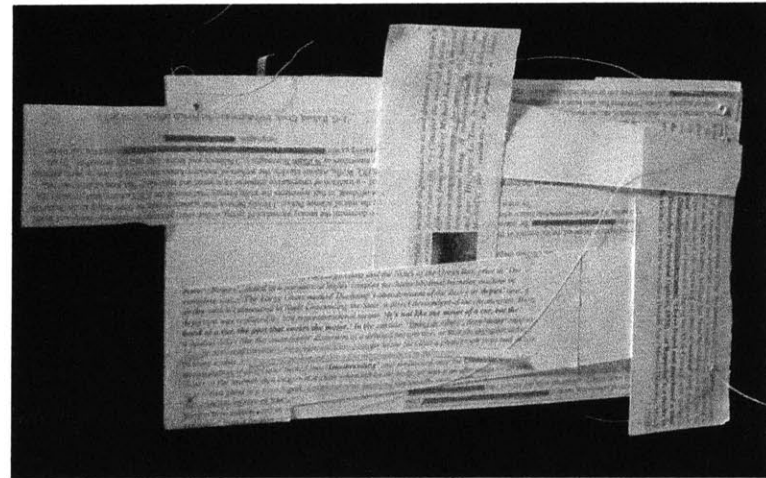
programmatic investigation

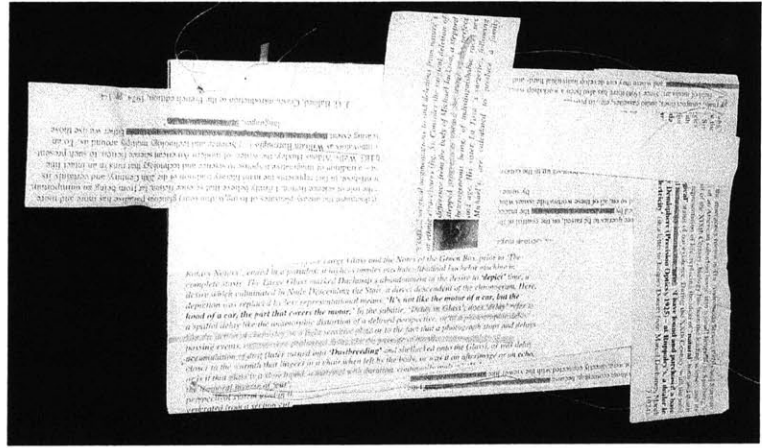
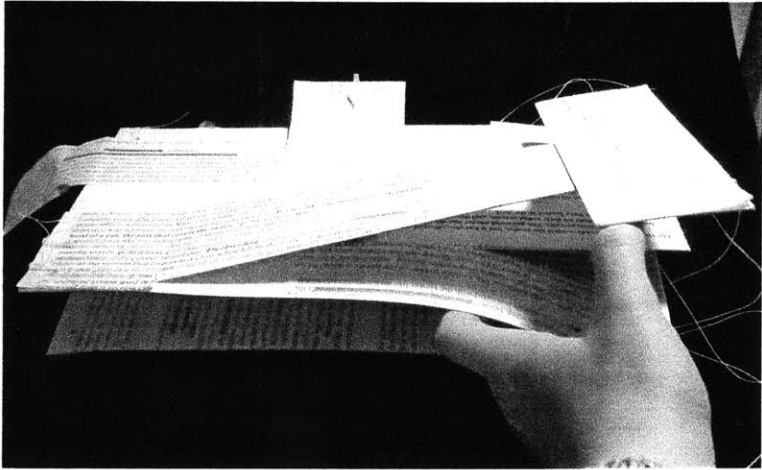


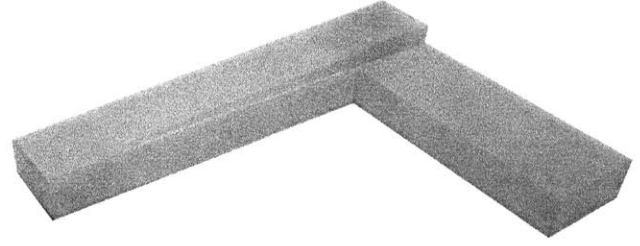
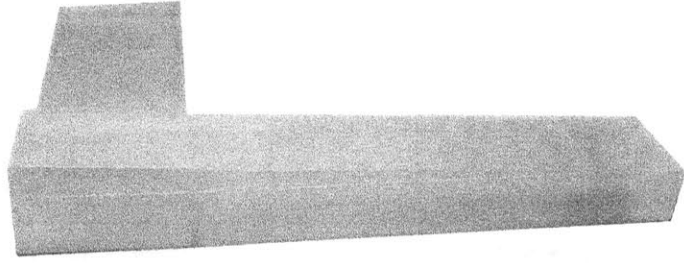


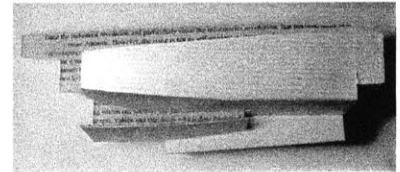
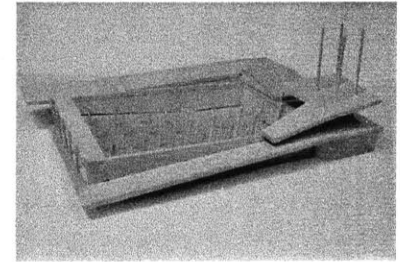
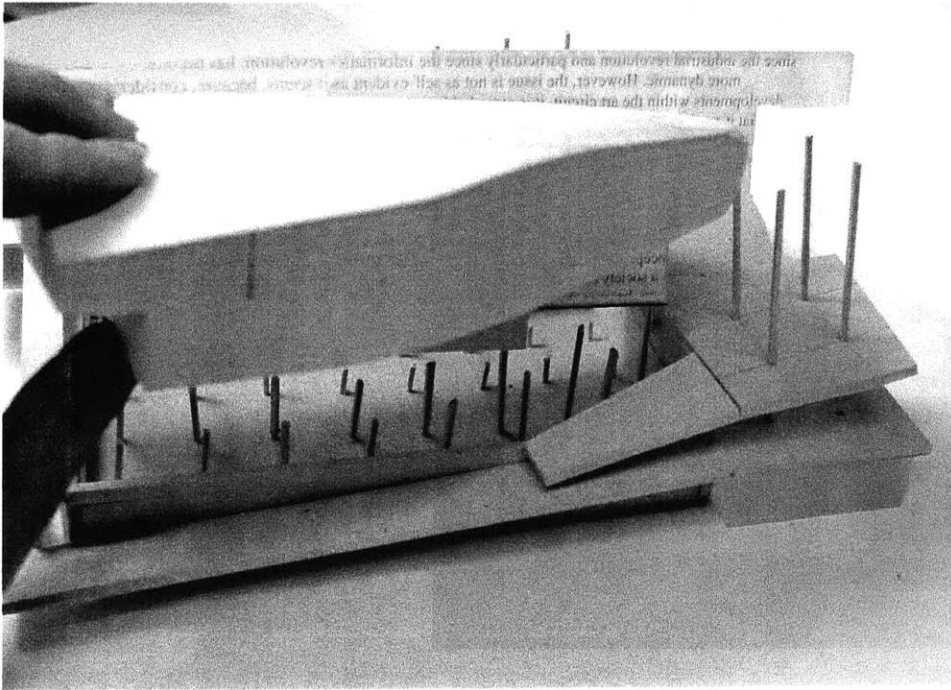
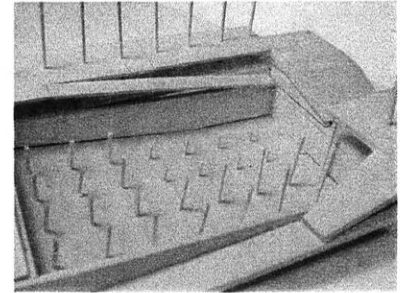
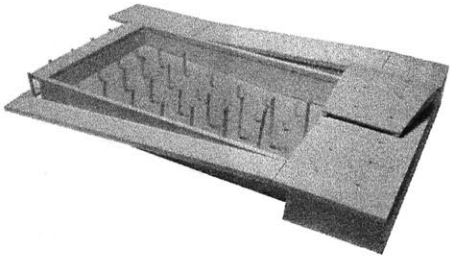
spatial investigation (2)

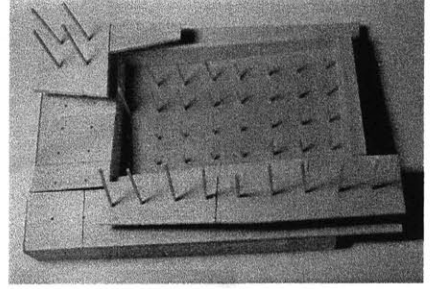
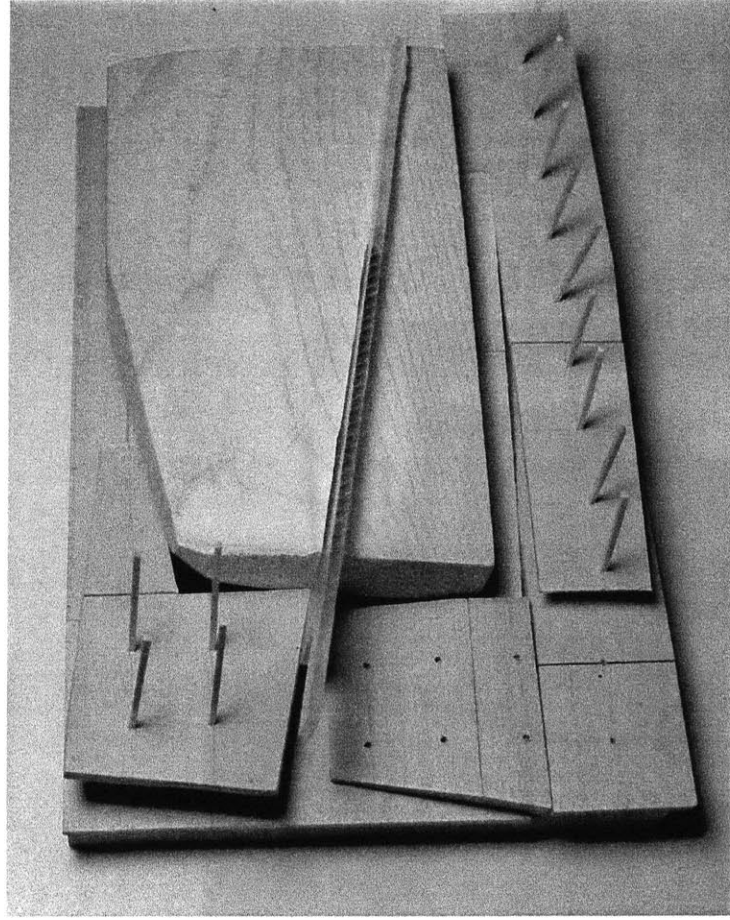
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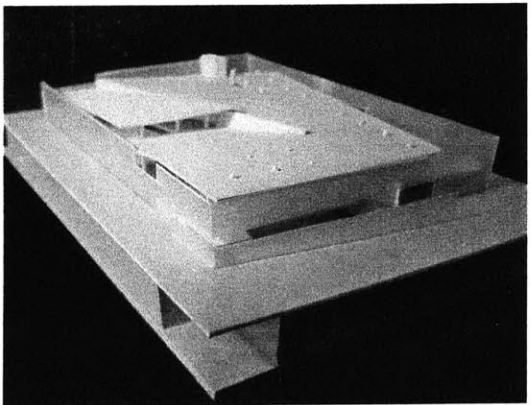
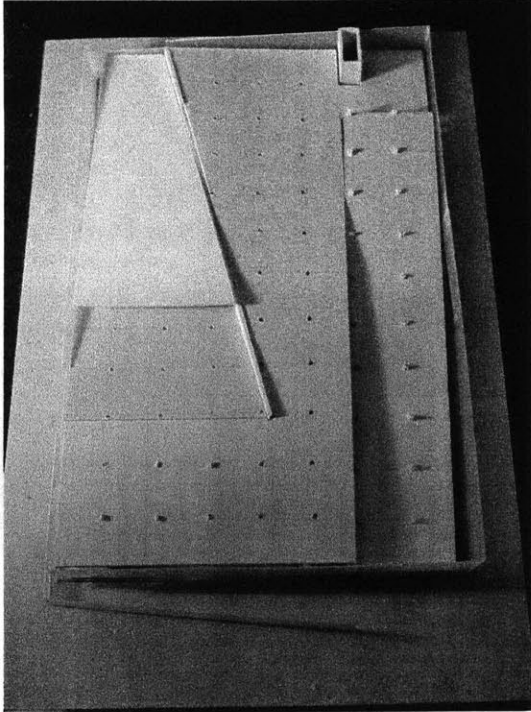






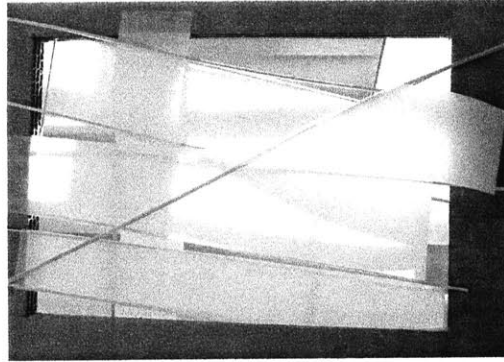
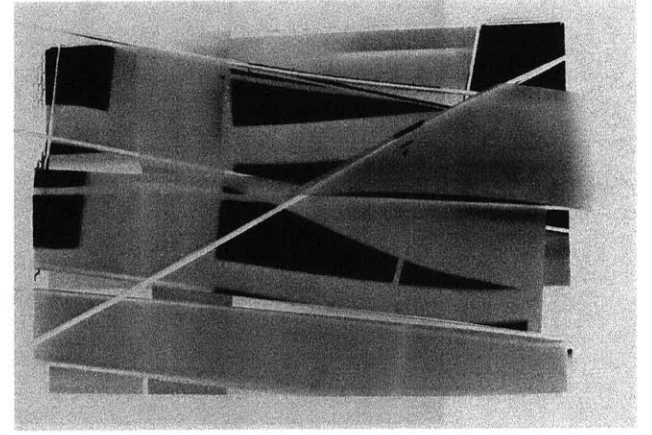
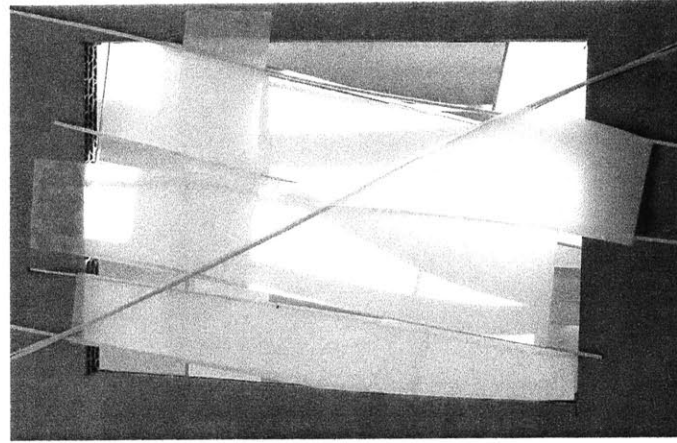


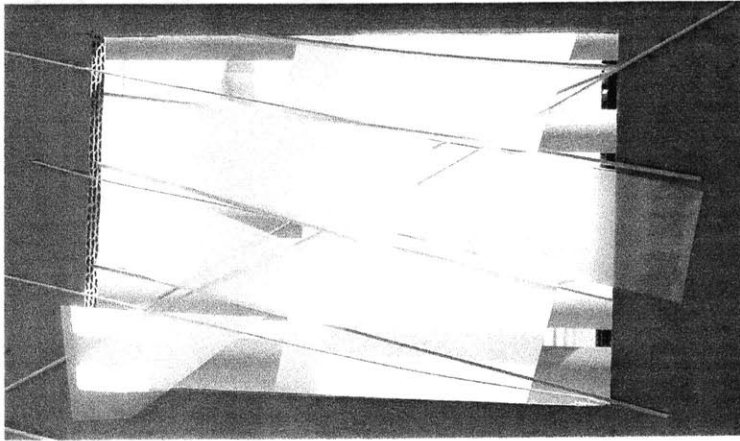




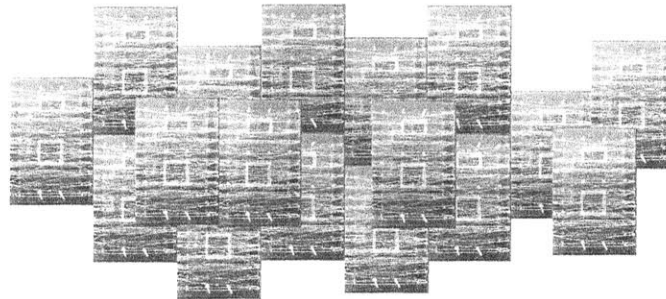
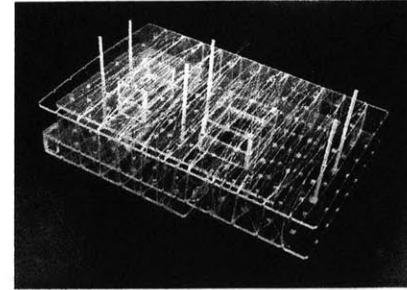
light studies

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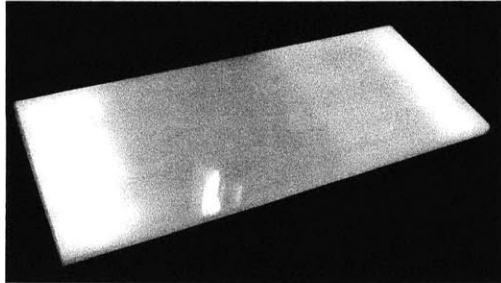




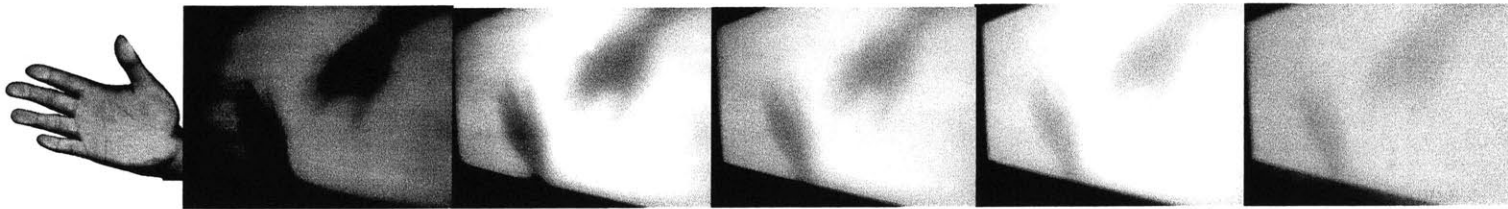
material investigation



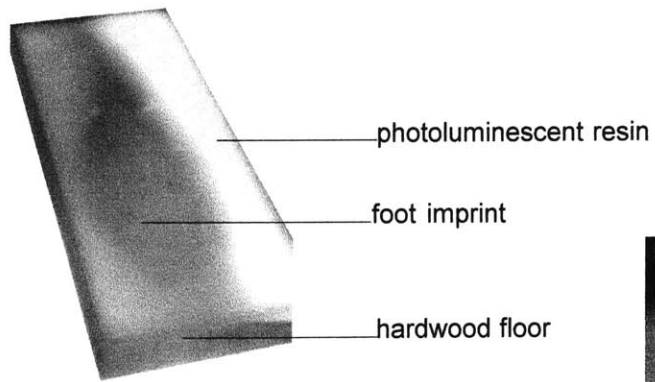
An investigation on the performativity of materials: how photoluminescent, electroluminescent, liquid particle film can begin to articulate and define spatial qualities. Traditional palette of materials typically requires an aperture for light whilst these new materials actually requires the presence of a surface to emit light. In re-thinking the new material palette now available, we can begin to think of architectural elements, walls, floors and ceilings, as having a life of their own.



photoluminescent glass panel

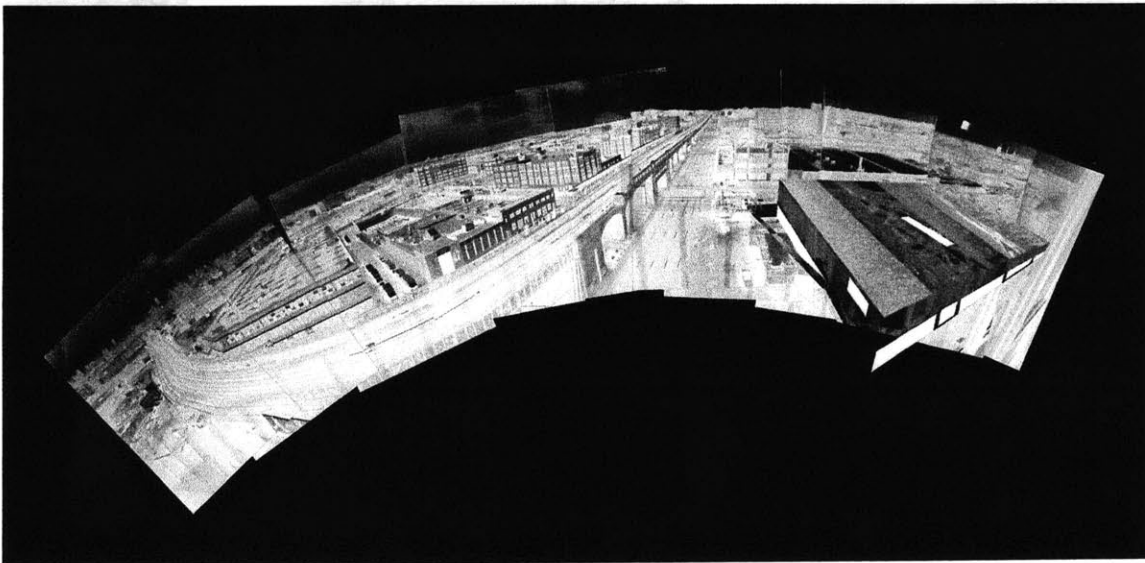


memory glass

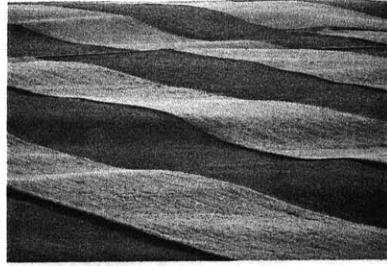


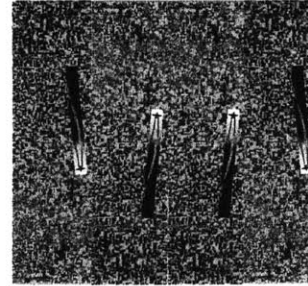
dancing floor

hybird landscape

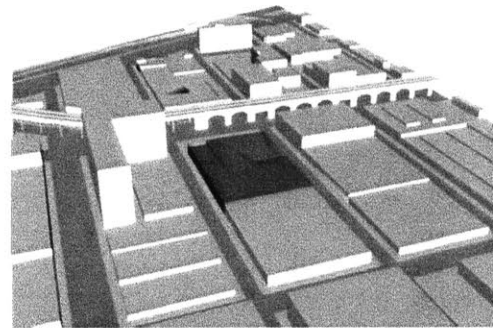
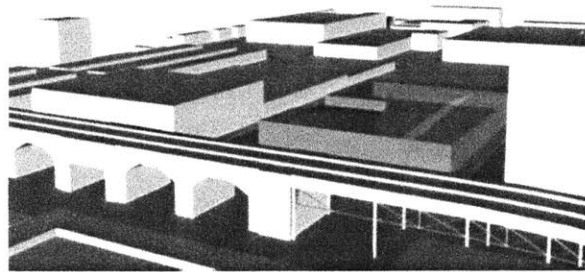
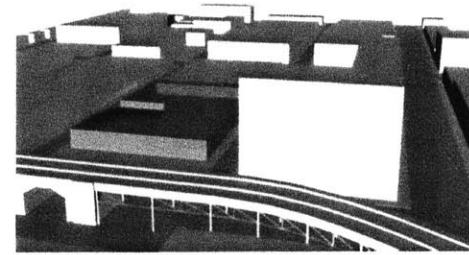
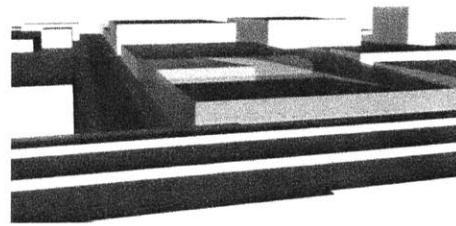


5 environments

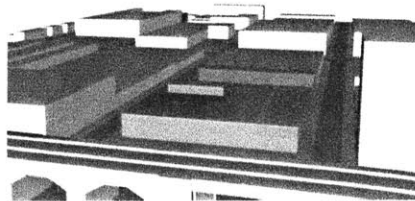
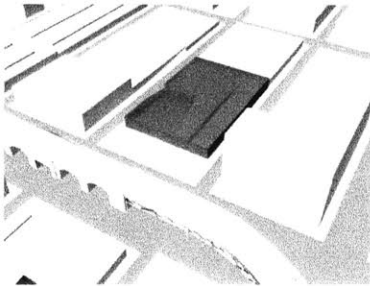
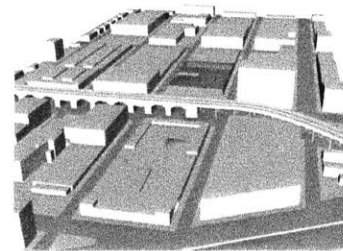
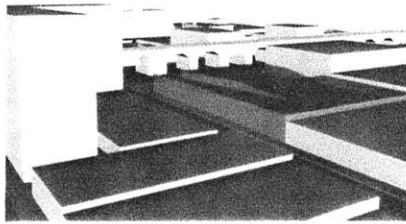
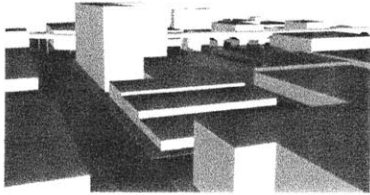




digital simulation



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programmatic requirements

Public

Exhibition Galleries	25,000 SF x 20 FT	=	500,000 CF
Lobby	5,000 SF x 20 FT	=	100,000 CF
Coat Room	1,000 SF x 10 FT	=	10,000 CF
Public Toilets	1,200 SF x 10 FT	=	12,000 CF
Ticketing Area	300 SF x 10 FT	=	3,000 CF
120-Seat Theater w/ Projection Booth	2,500 SF x 26 FT	=	65,000 CF
Multi-purpose Hall/ Auditorium	3,200 SF x 26 FT	=	83,200 CF
A/V Support	500 SF x 26 FT	=	13,000 CF
Book Store/ Café	10,800 SF x 16 FT	=	172,800 CF

Semi-Public

Research Center			
Study Centers 12@ 500 SF	6,000 SF x 10 FT	=	60,000 CF
Workshops 12@ 1,000 SF	12,000 SF x 12 FT	=	144,000 CF
Library/ Archives	15,000 SF x 16 FT	=	240,000 CF
Storage	15,000 SF x 20 FT	=	300,000 CF

Non-Public

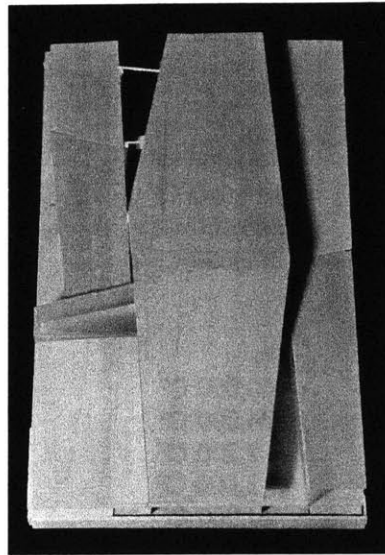
Support Spaces			
Offices 5 @ 200 SF	1,000 SF x 10 FT	=	10,000 CF
Offices 20@ 120 SF	2,400 SF x 10 FT	=	24,000 CF
Conference Rooms 2@ 300SF	600 SF x 12 FT	=	7,200 CF
Copy Room	300 SF x 10 FT	=	3,000 CF
Publications/ Graphics	2,000 SF x 10 FT	=	20,000 CF
Storage	500 SF x 10 FT	=	5,000 CF
Toilets	900 SF x 10 FT	=	9,000 CF

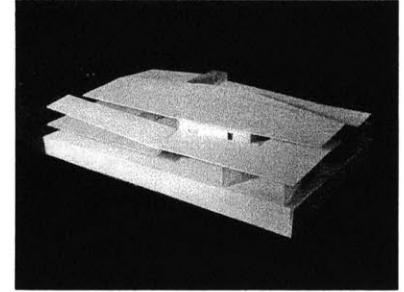
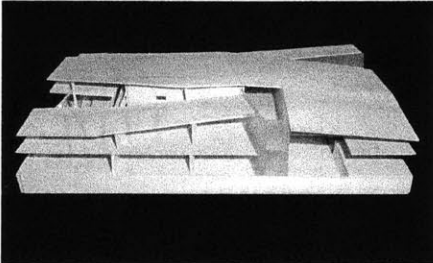
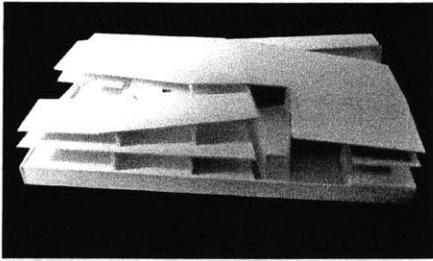
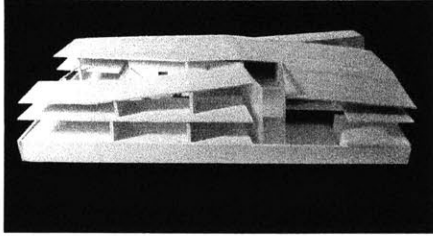
Other

Loading/Unloading	900 SF x 14 FT	=	12,600 CF
Mechanical	1,200 SF x 10 FT	=	12,000 CF

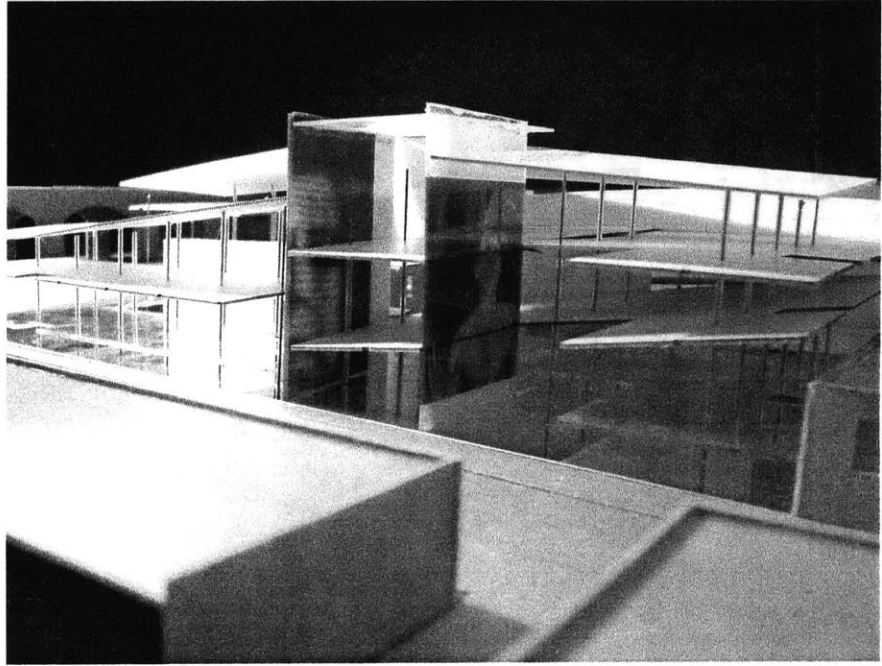
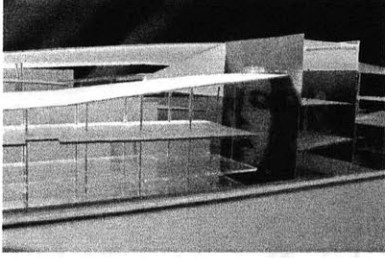
Total SF	107,300 SF		1,805,800 CF
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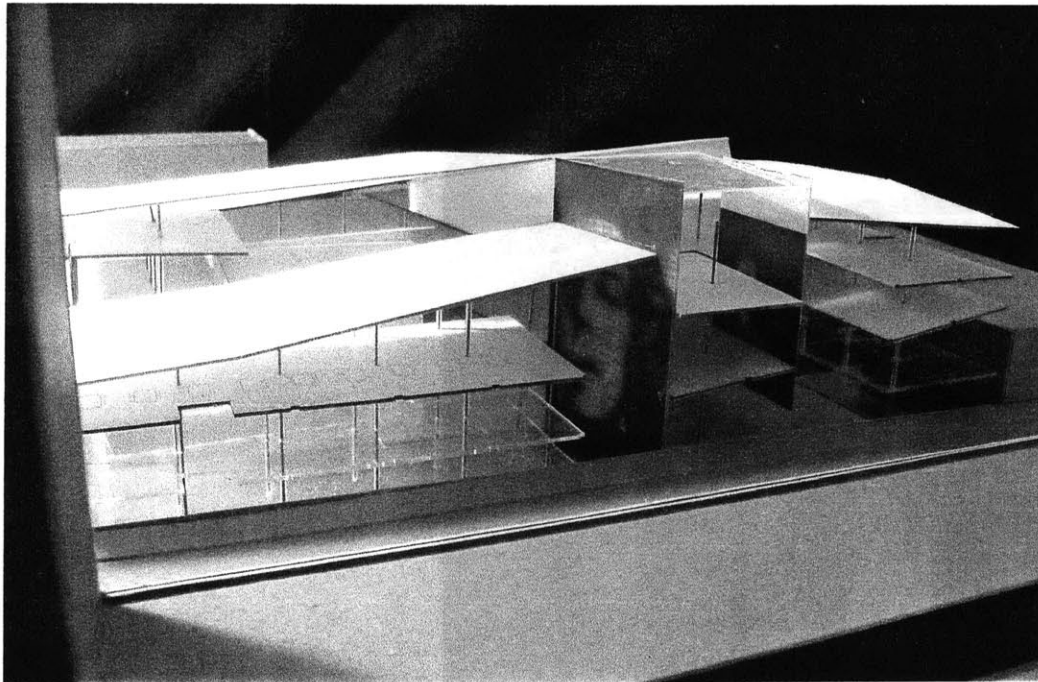
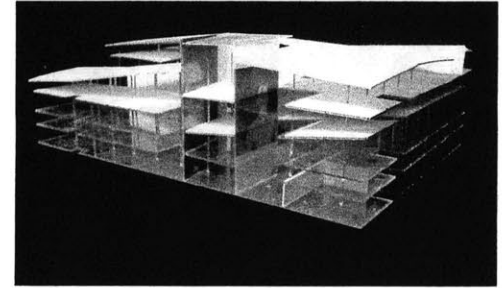
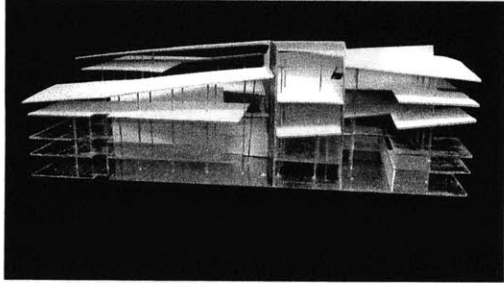
final iteration (1/32")



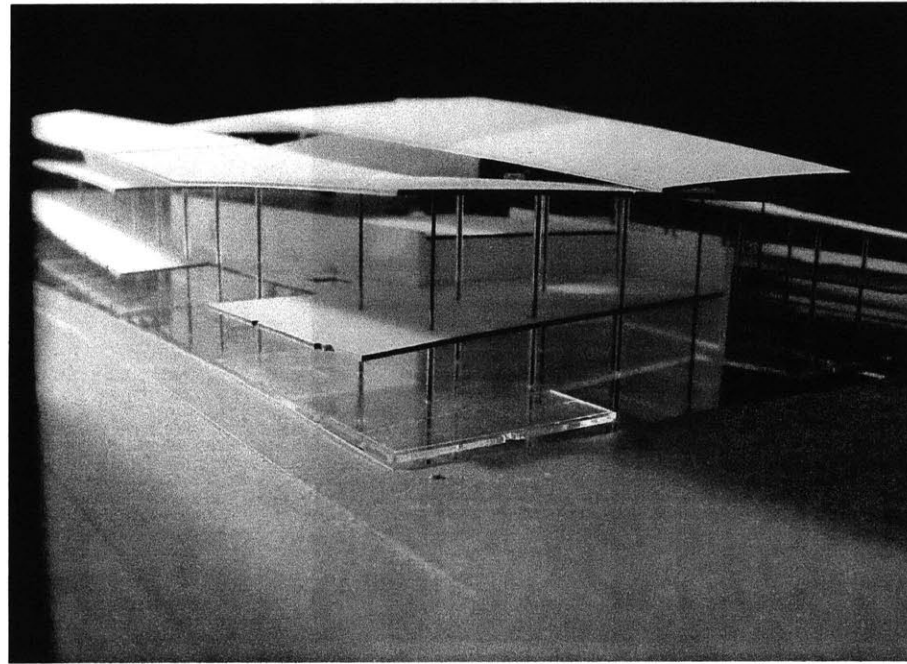
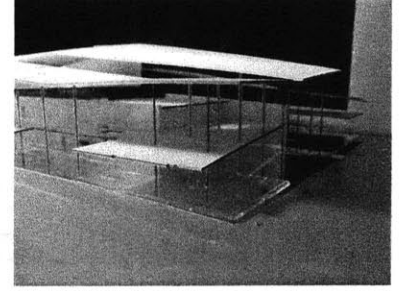
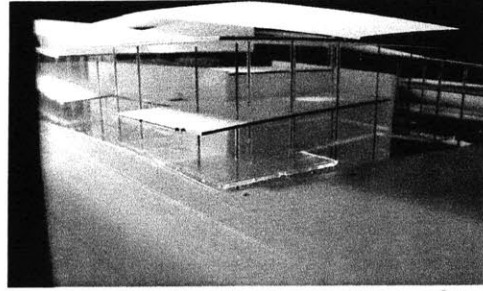
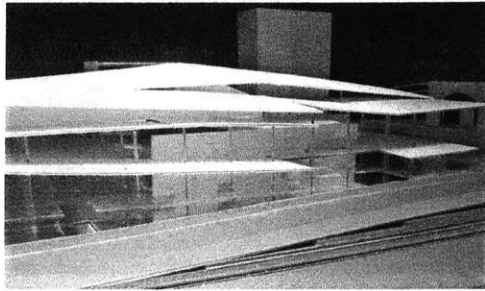


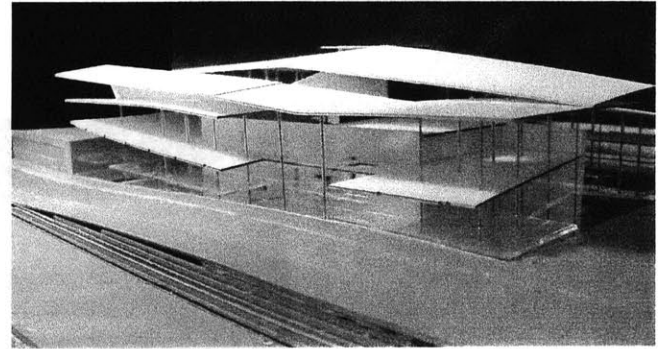
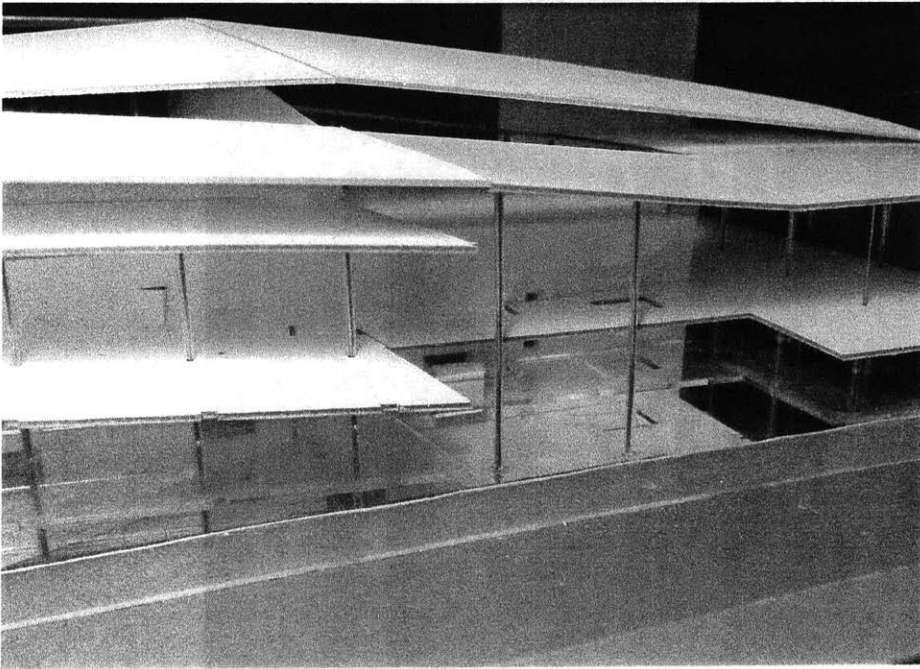
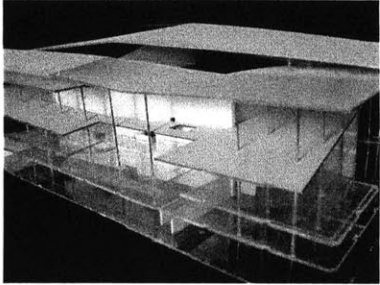
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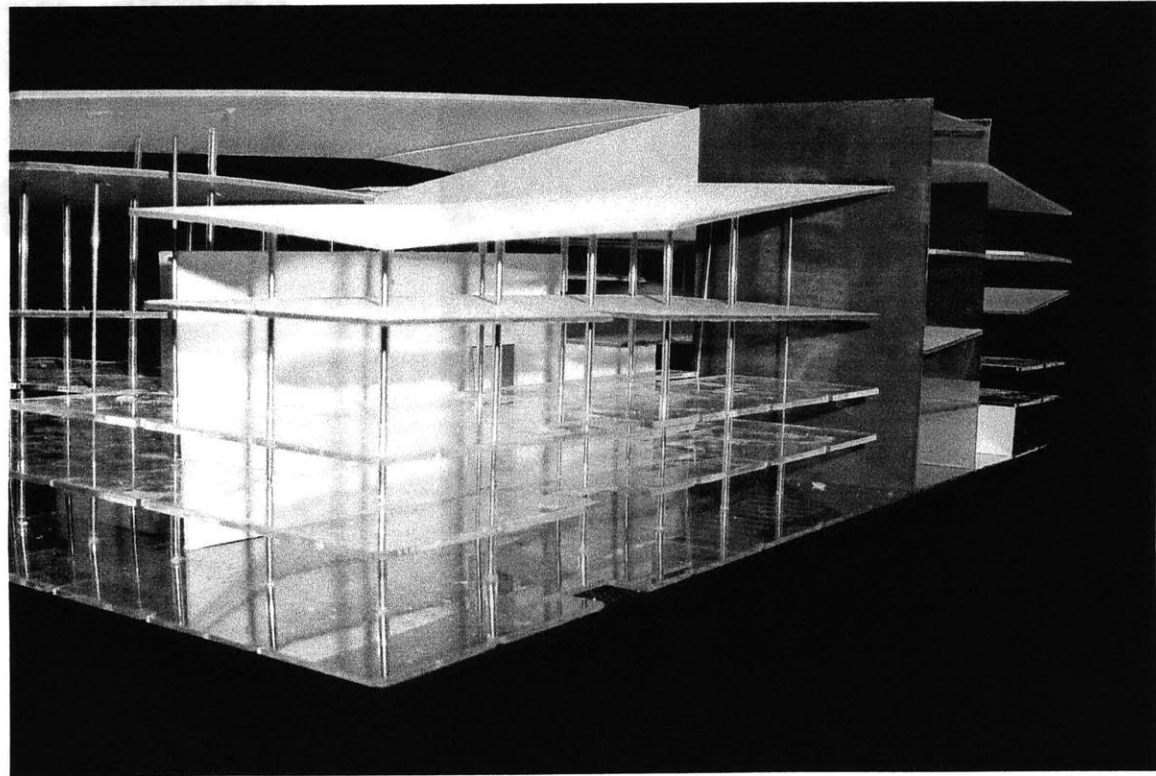
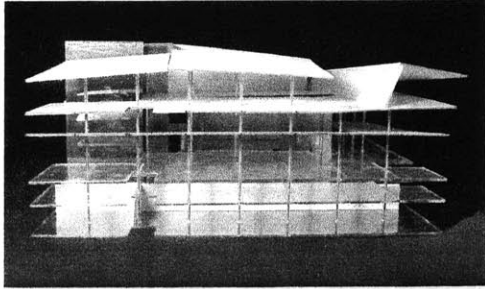


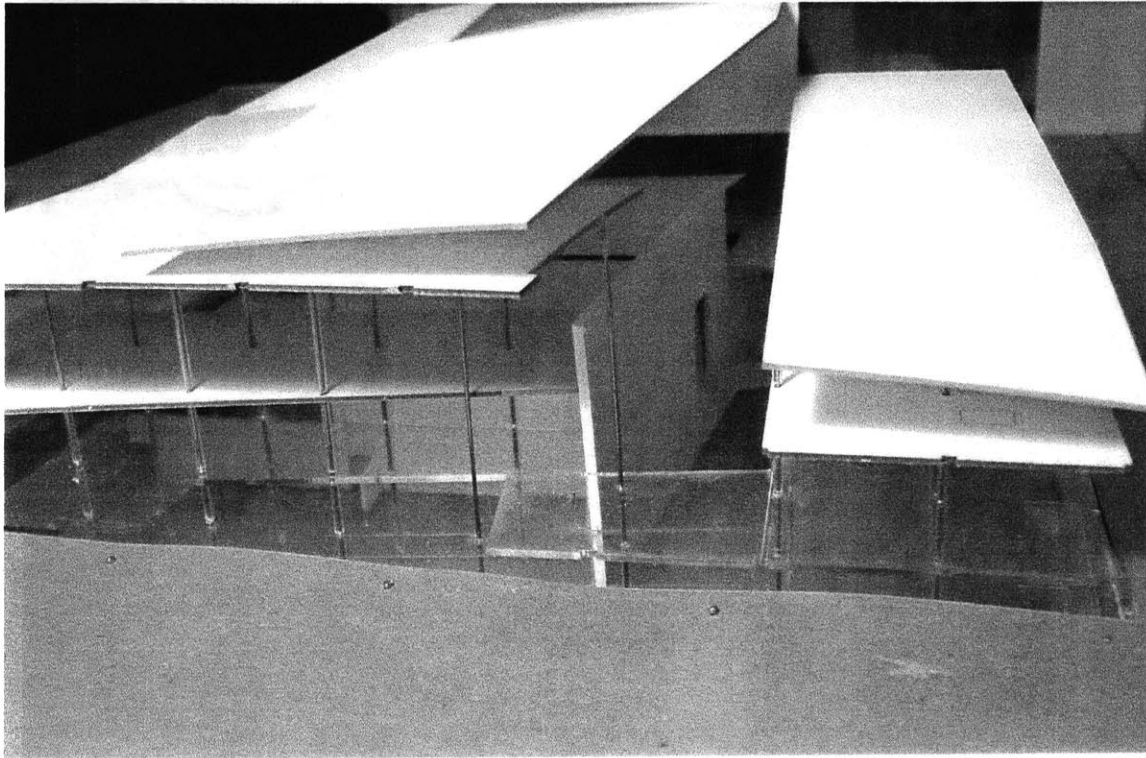
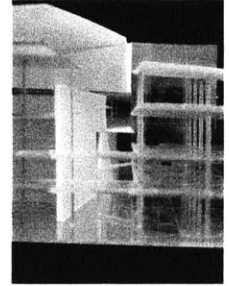
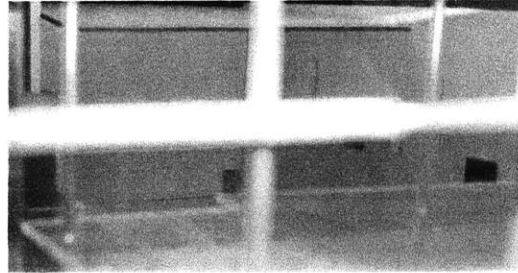
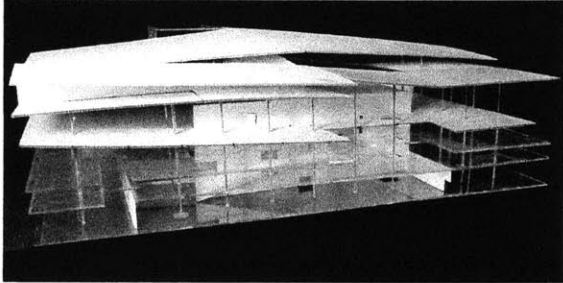
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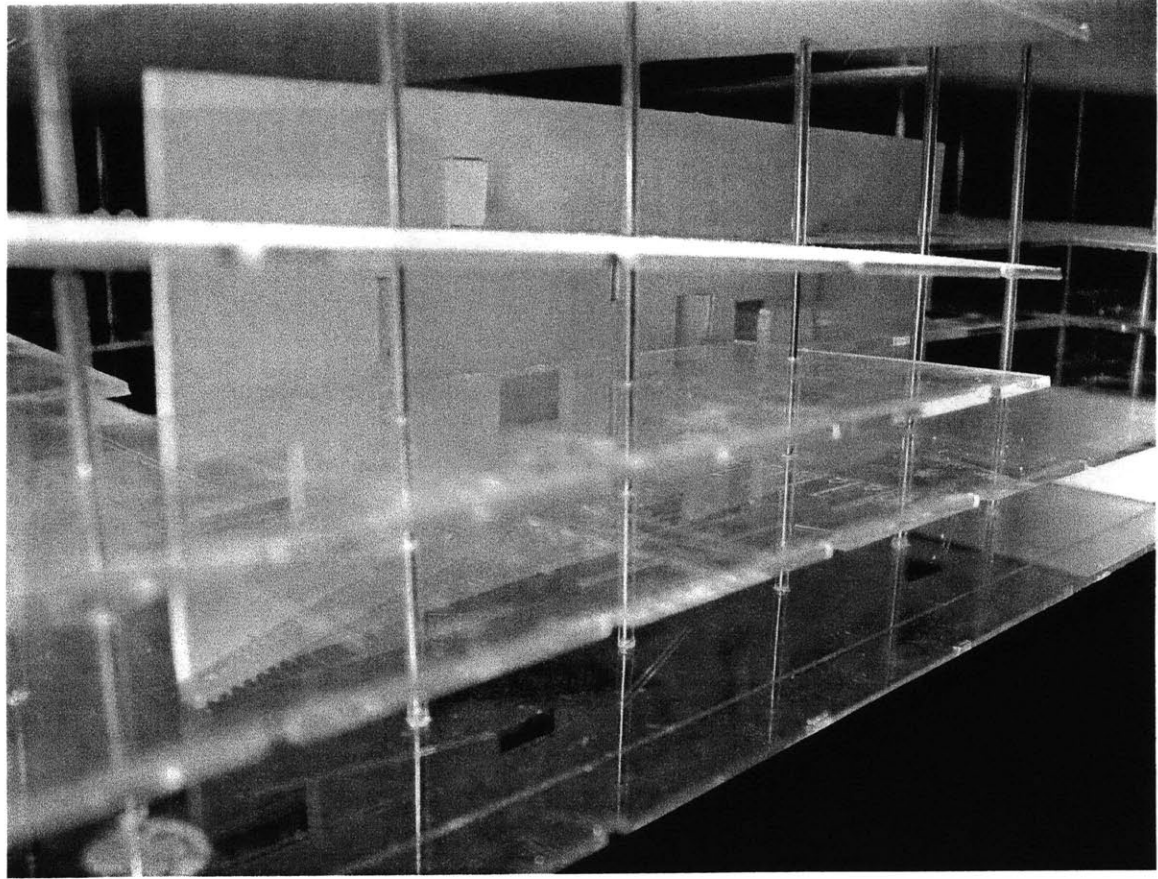


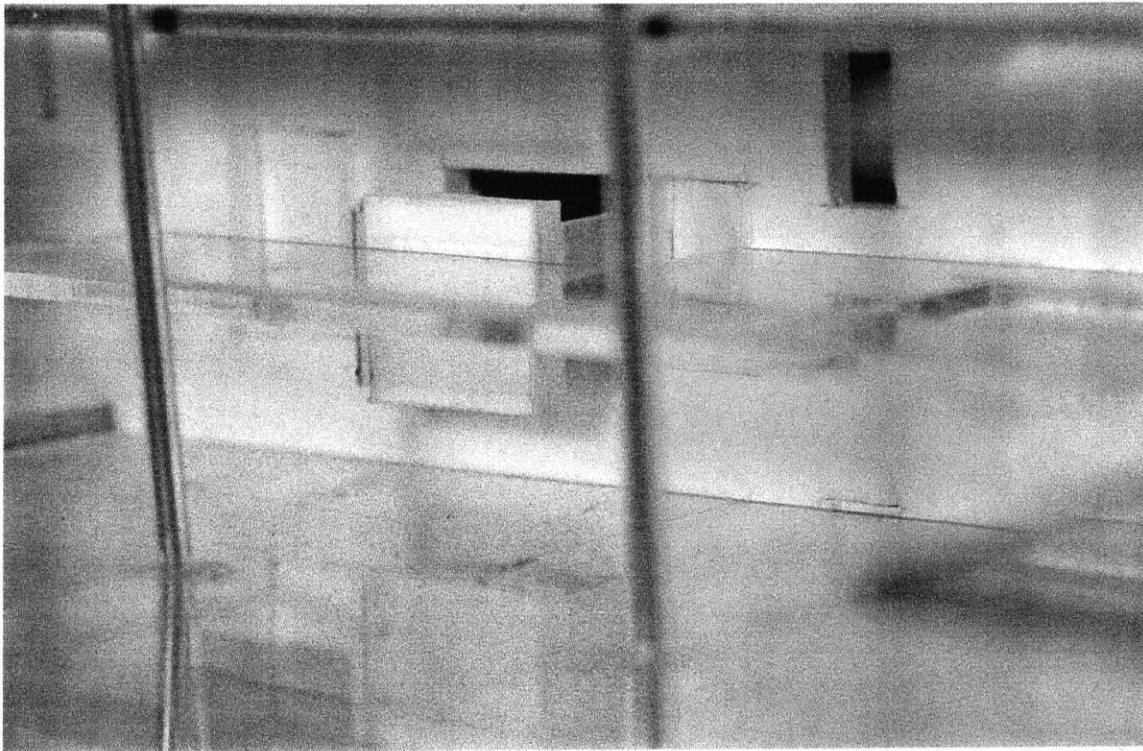
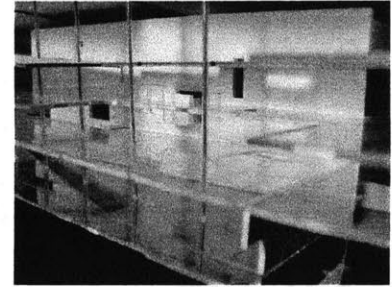
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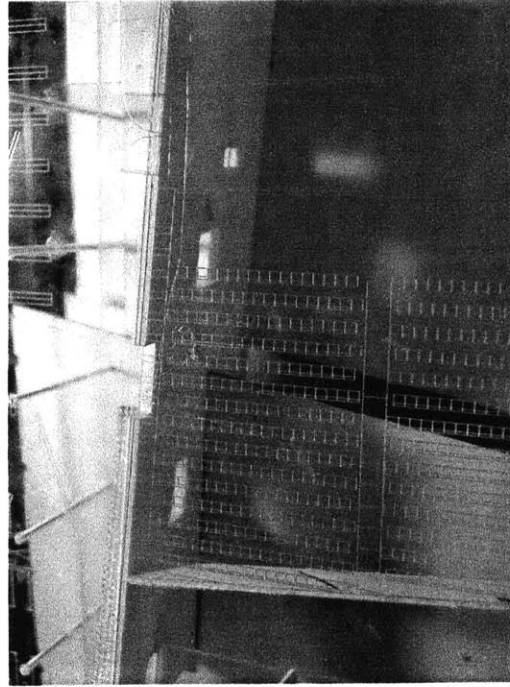
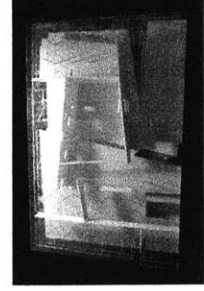
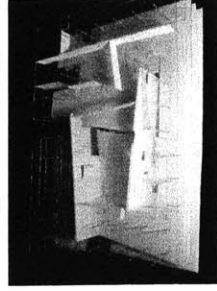
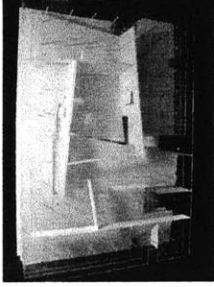


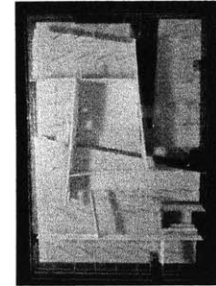
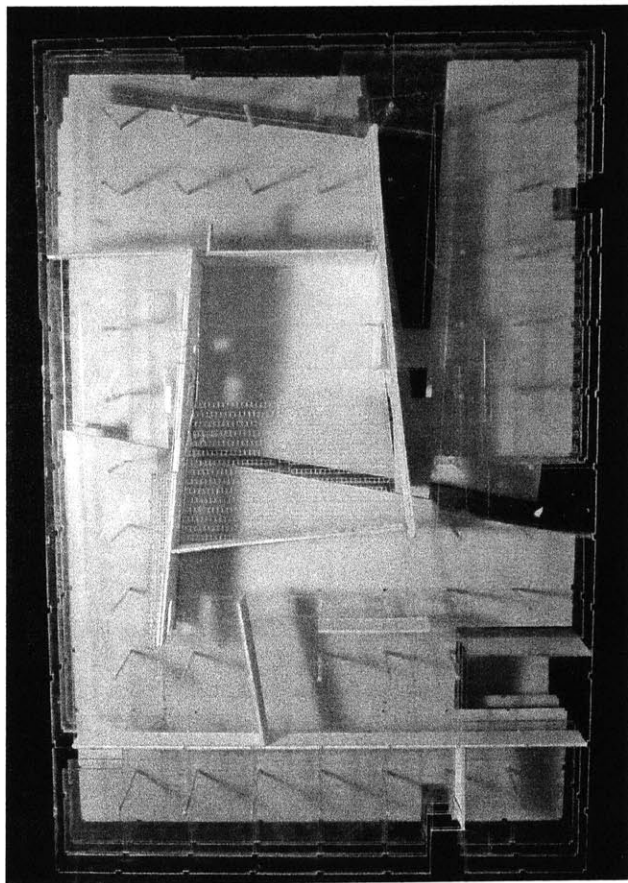


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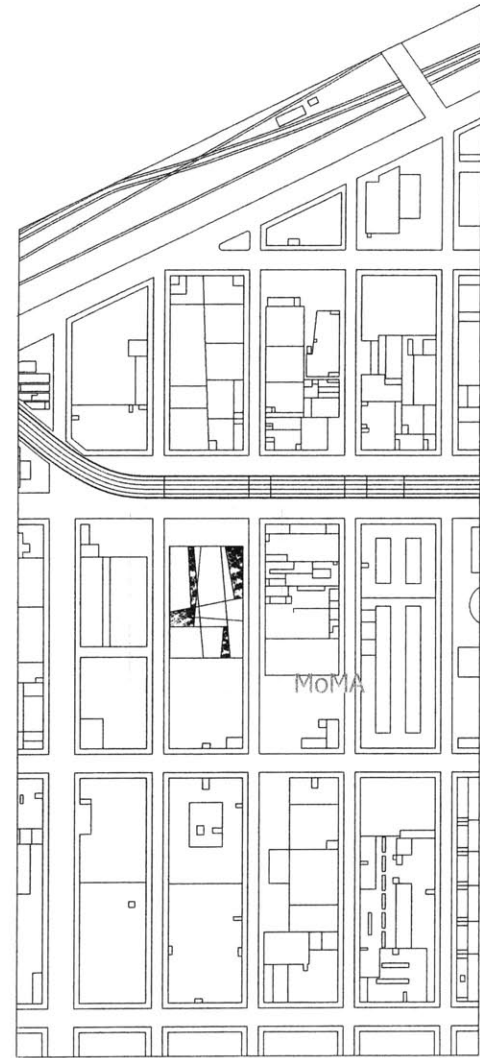
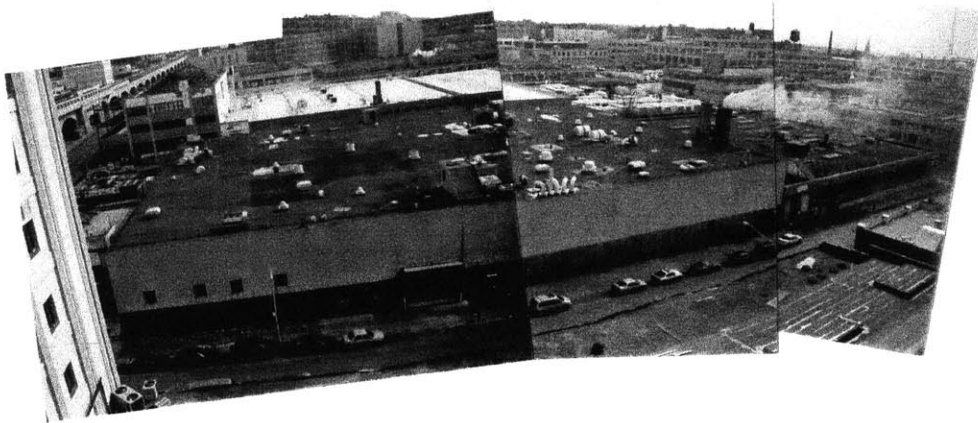






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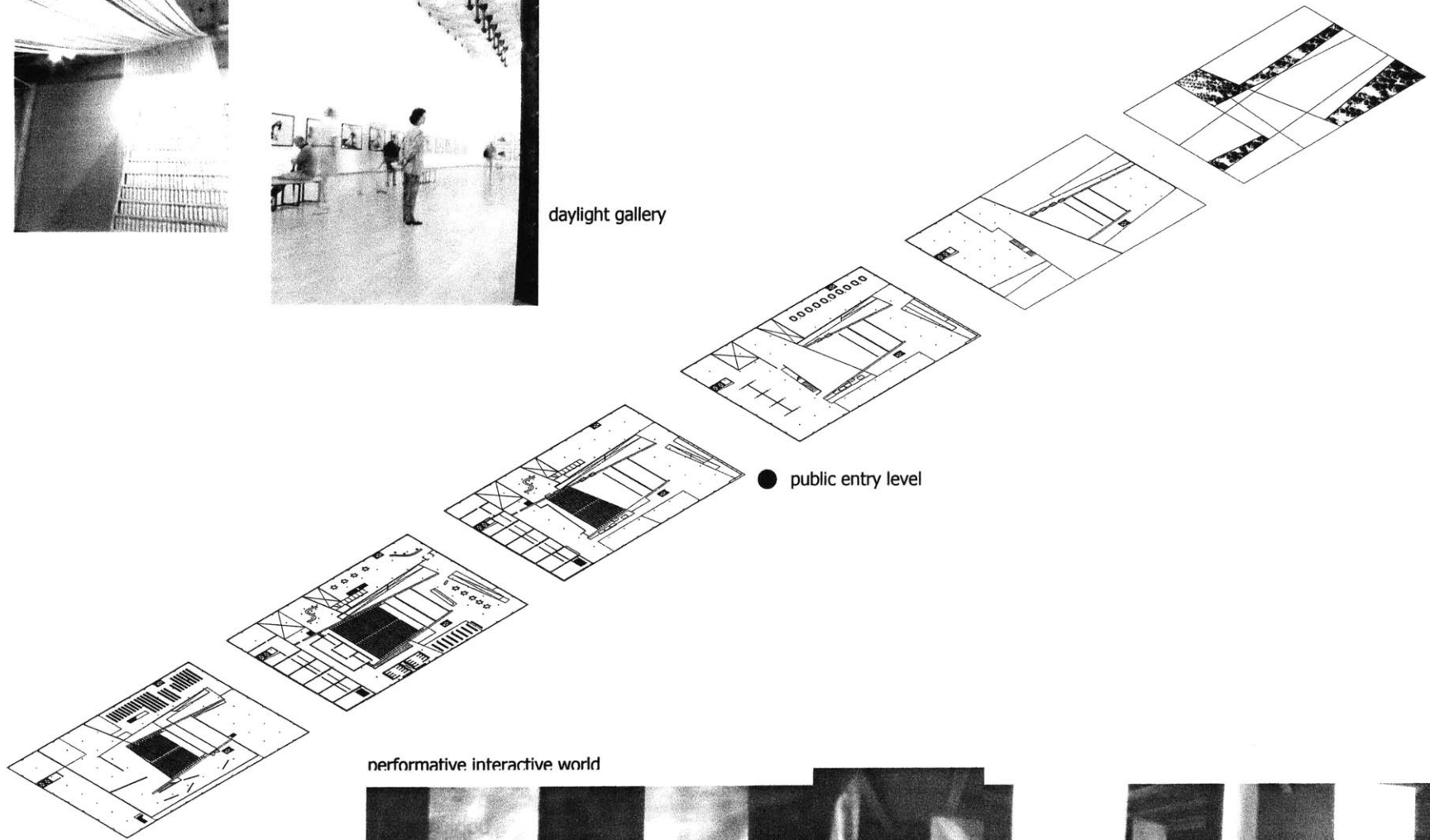
beyond whiteness: artists' space



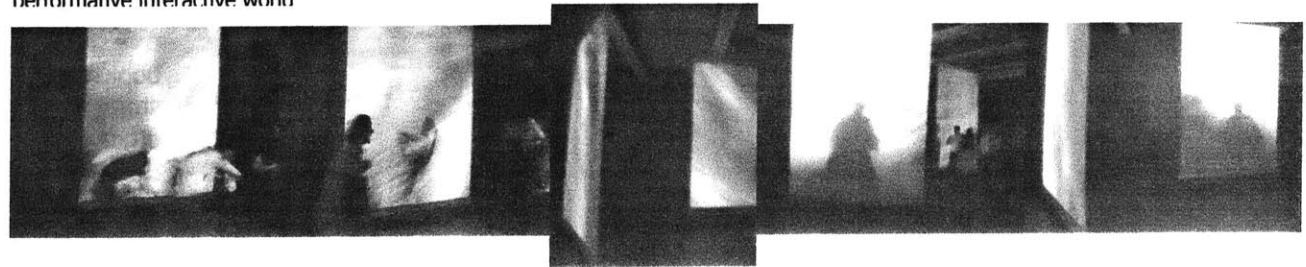
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daylight gallery

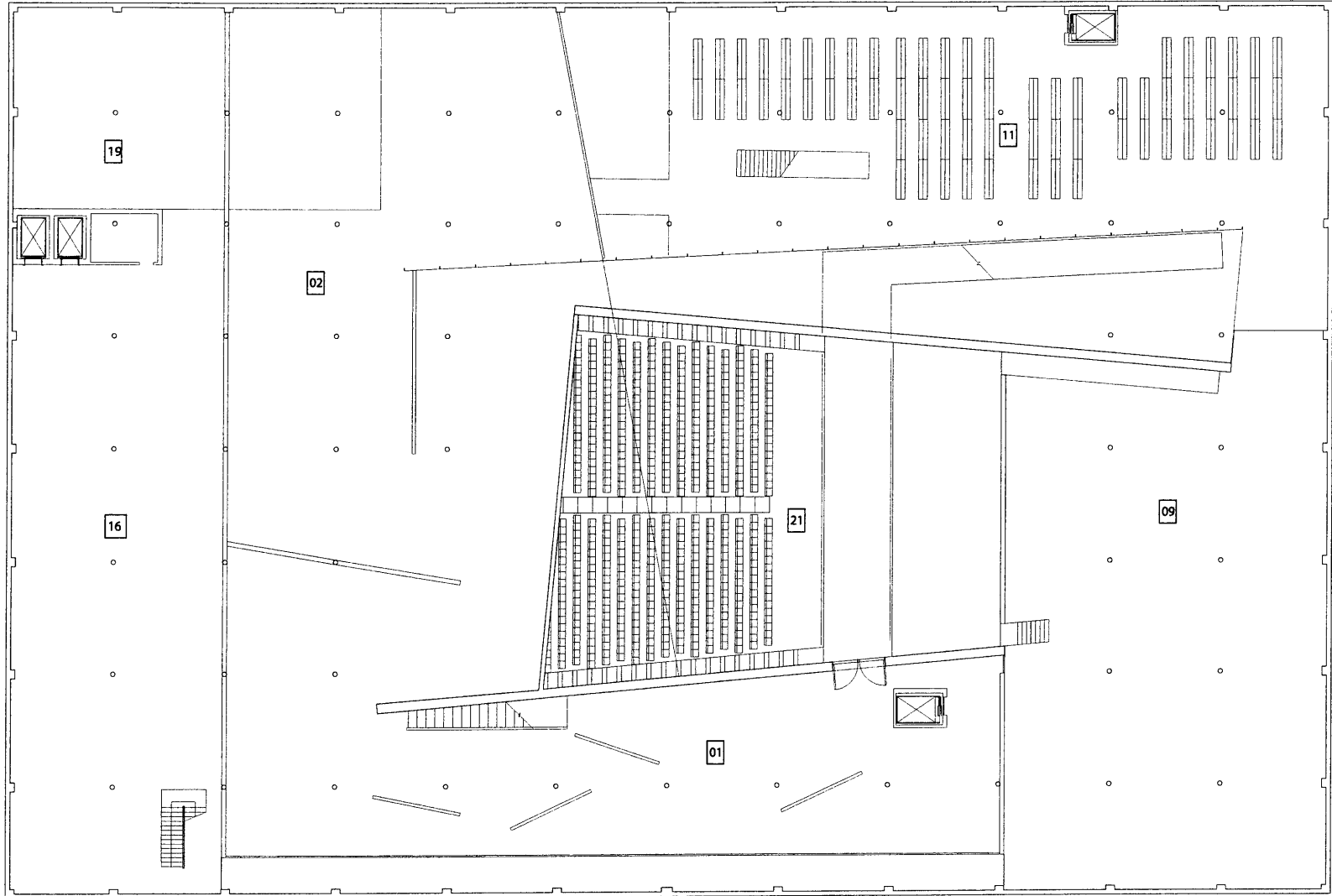


performative interactive world



program

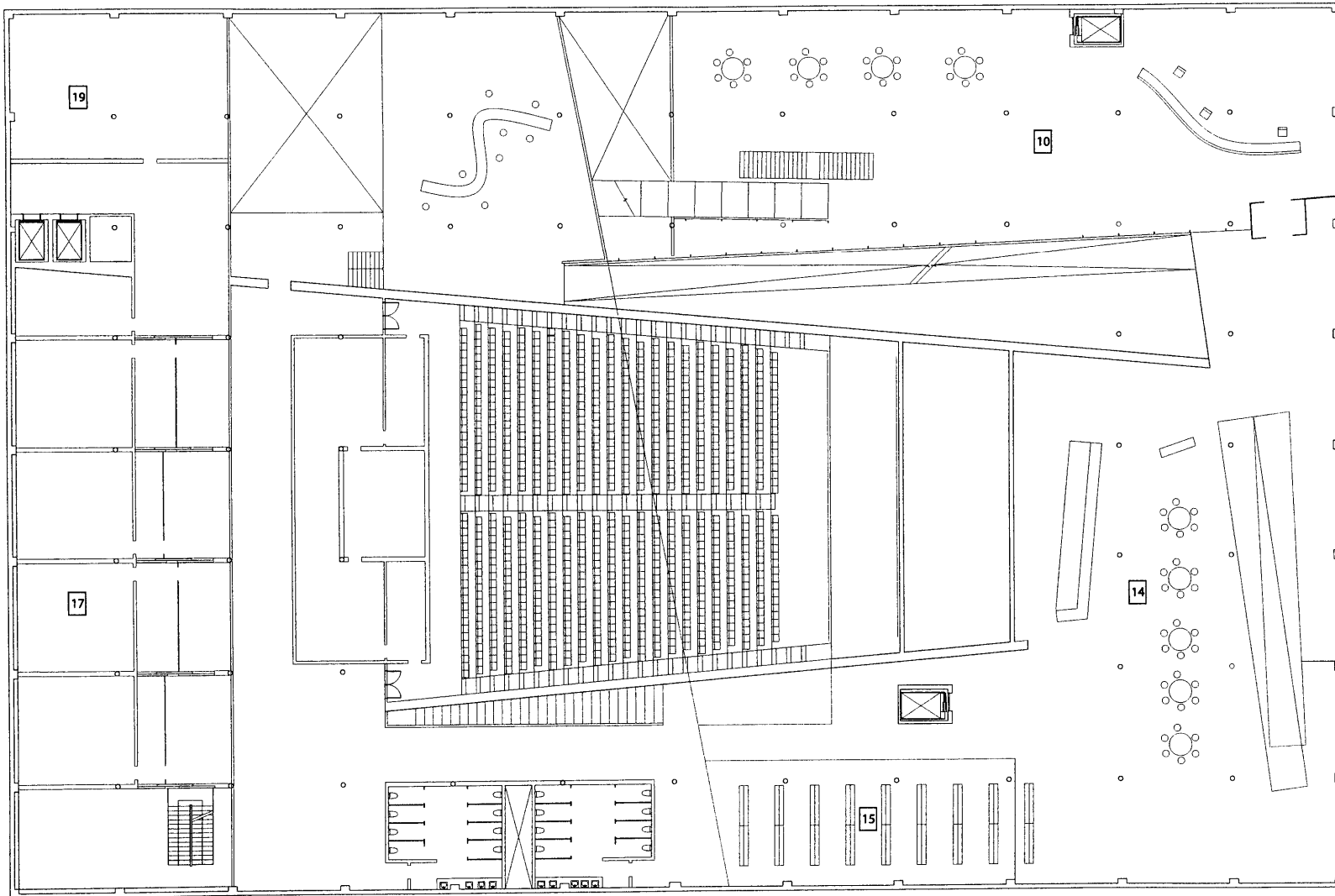
- 01 video gallery
- 02 interactive gallery
- 03 installation gallery
- 04 outdoor courtyard
- 05 painting/sculpture gallery
- 06 main lobby
- 07 private lobby
- 08 public toilets
- 09 backstage rehearsal area
- 10 library circulation
- 11 library stacks
- 12 library reading area
- 13 individual 'cubbies'
- 14 café
- 15 bookstore
- 16 storage
- 17 office
- 18 research facilities/workshops
- 19 mechanical
- 20 service entry
- 21 theater



plan 01

program

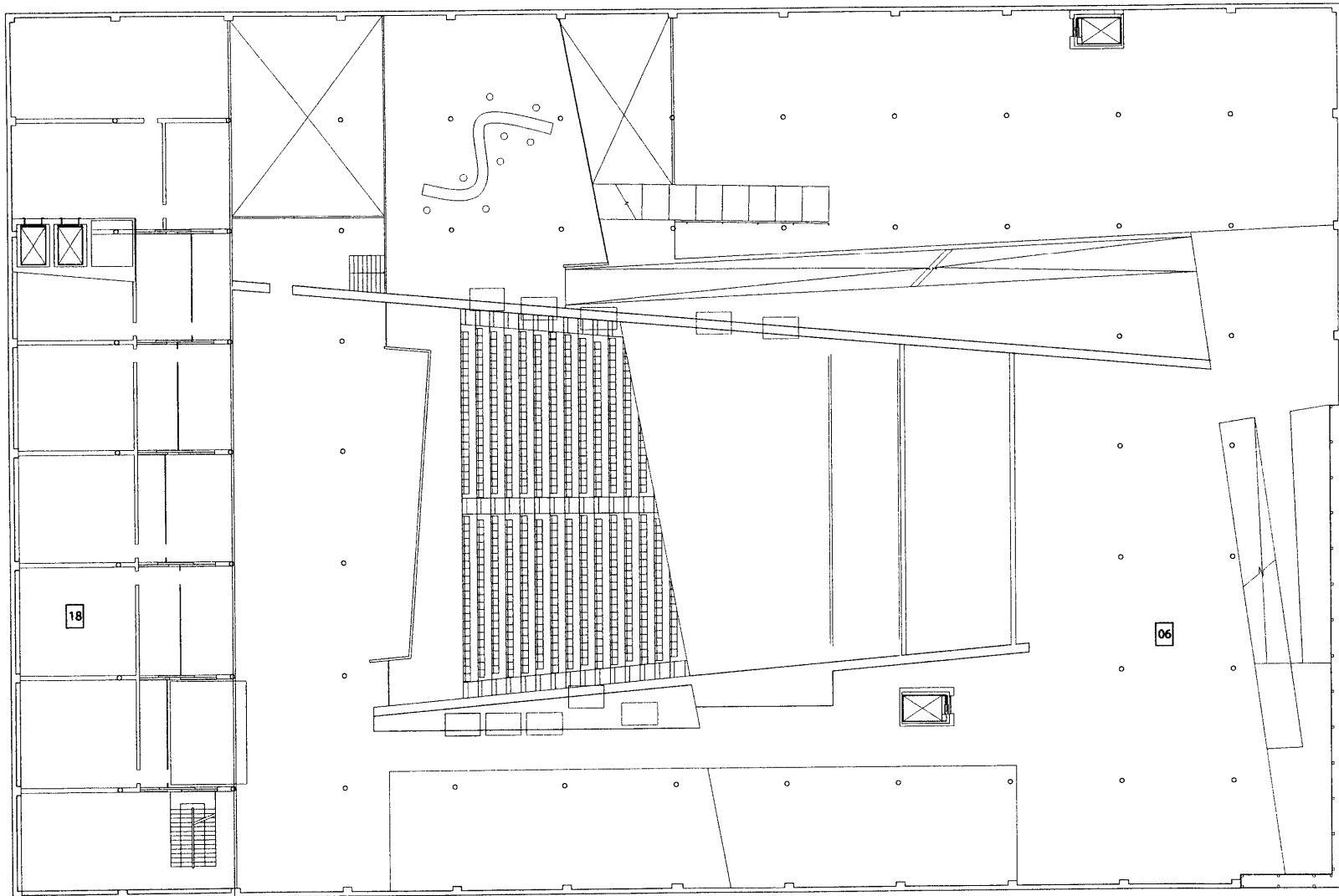
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- 14 café
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- 16 storage
- 17 office
- 18 research facilities/workshops
- 19 mechanical
- 20 service entry
- 21 theater



plan 02

program

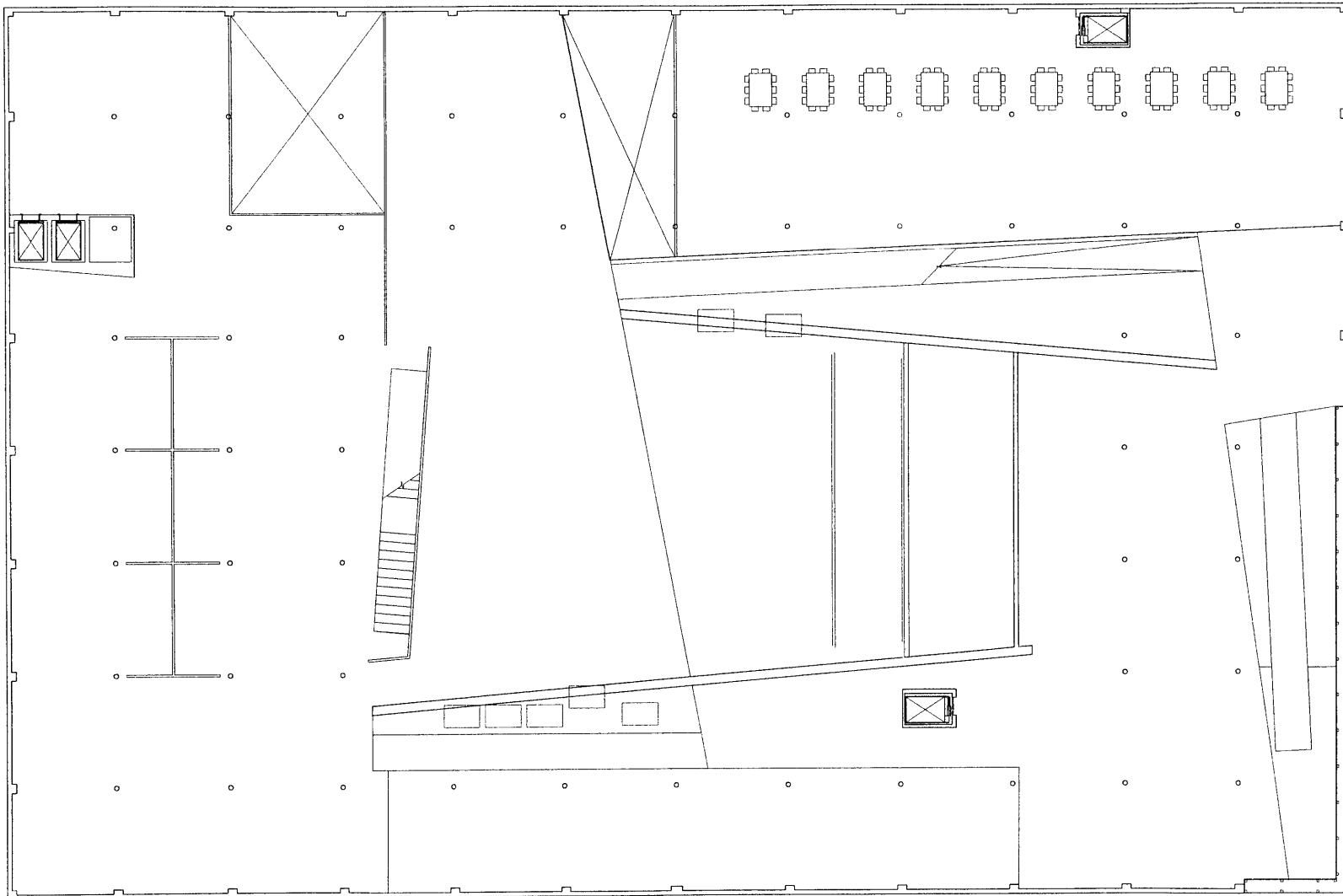
- 01 video gallery
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- 16 storage
- 17 office
- 18 research facilities/workshops
- 19 mechanical
- 20 service entry
- 21 theater



plan 03 main public entry level

program

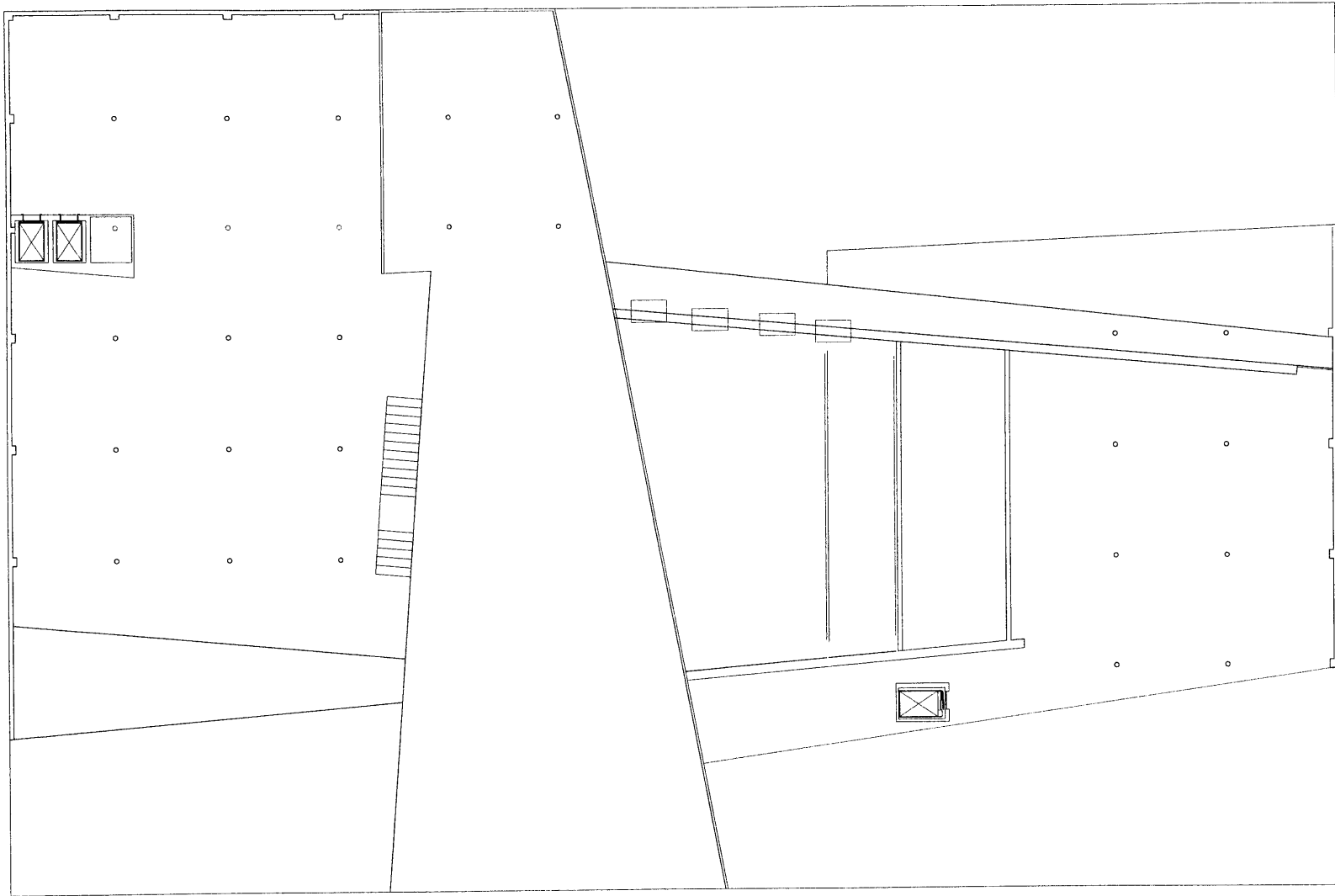
- 01 video gallery
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- 14 café
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- 21 theater



plan 04

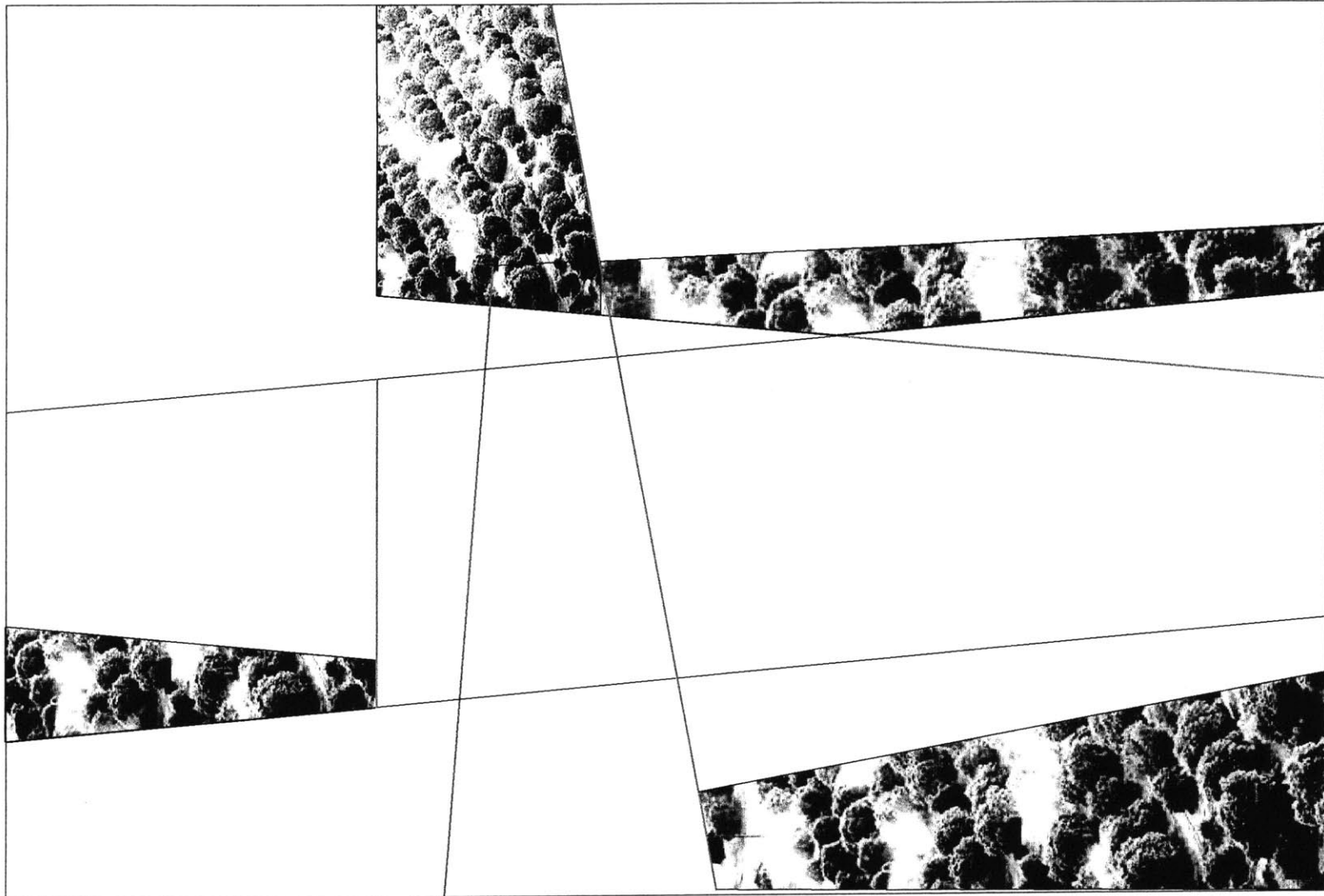
program

- 01 video gallery
- 02 interactive gallery
- 03 installation gallery
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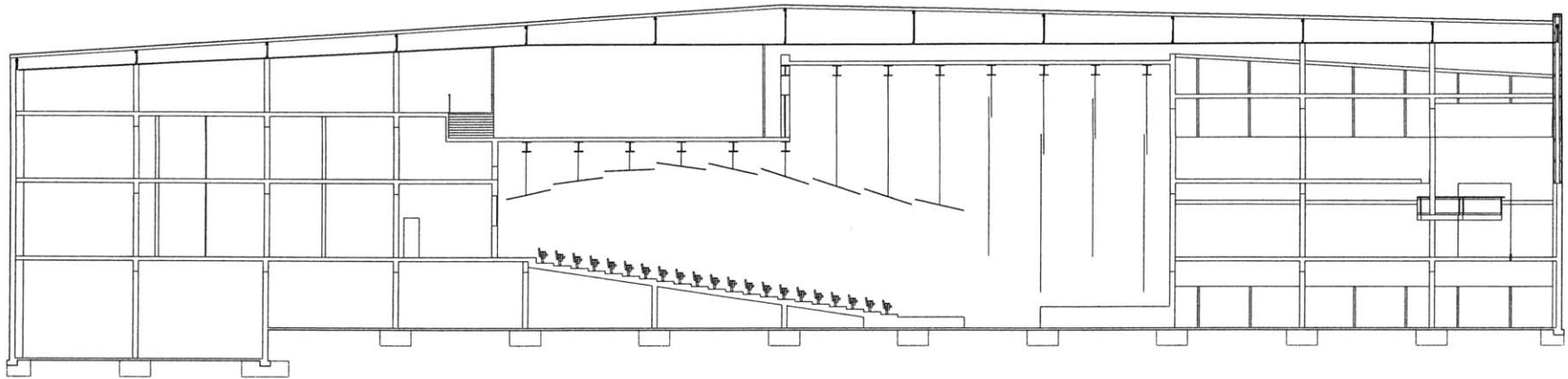
plan 05

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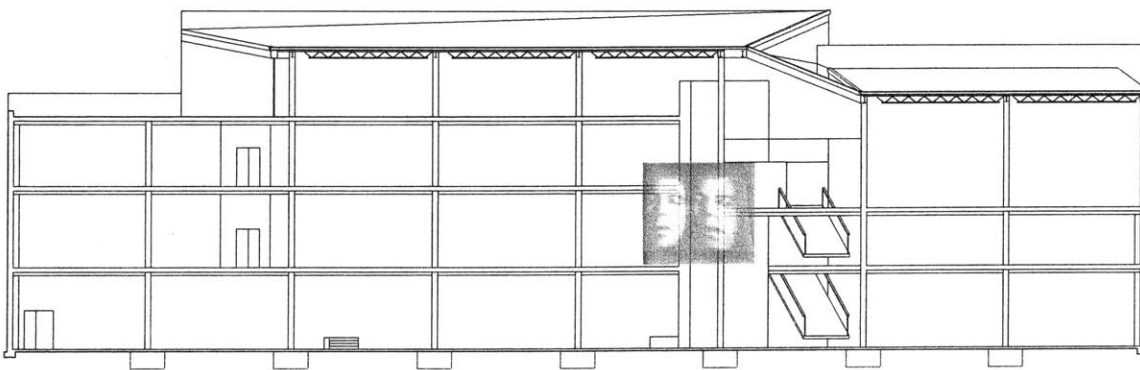


roof plan

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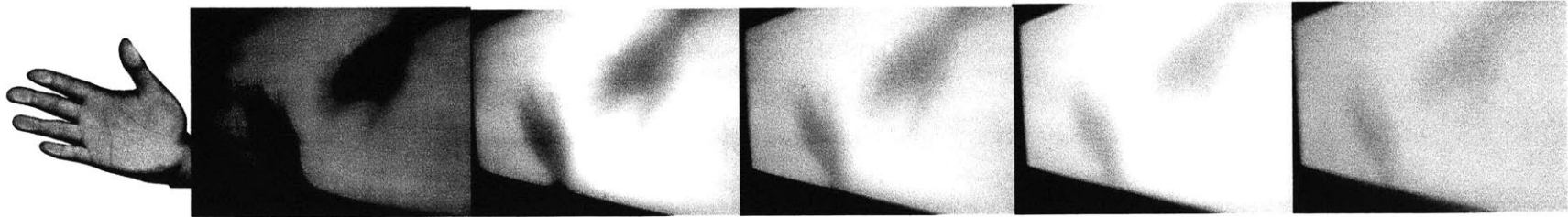


longitudinal section



cross section

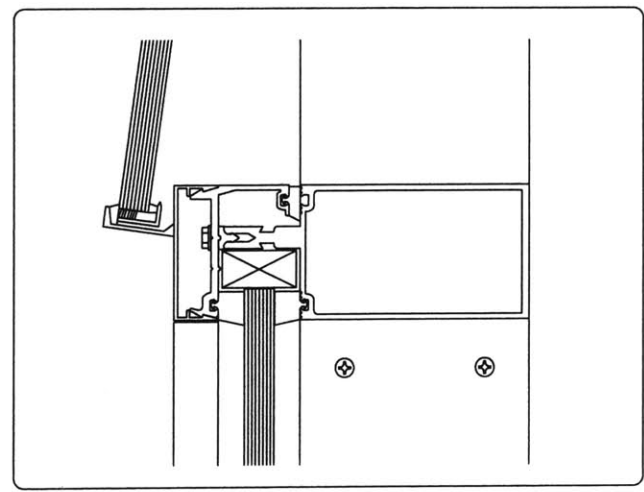
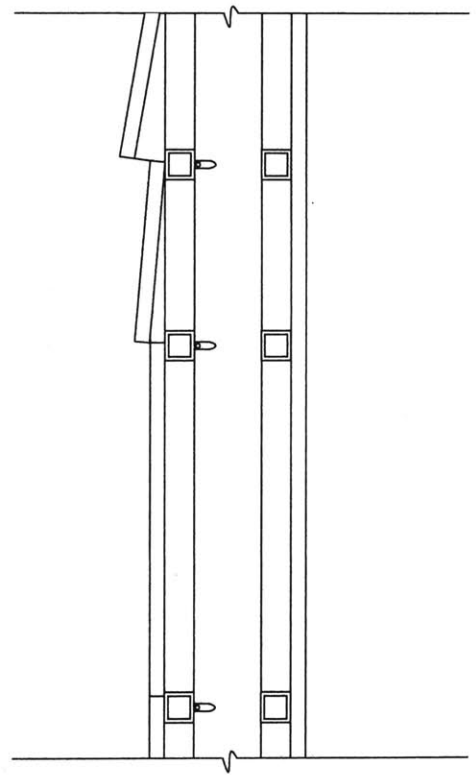
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performative skin



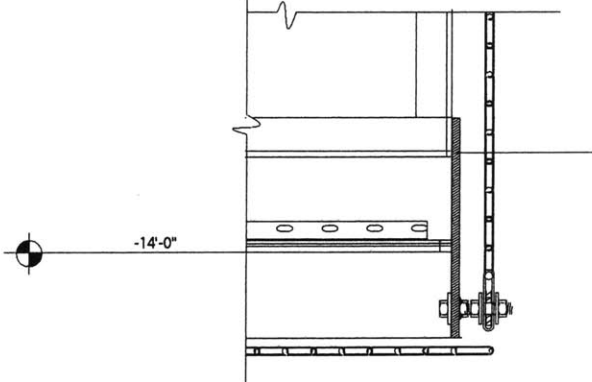
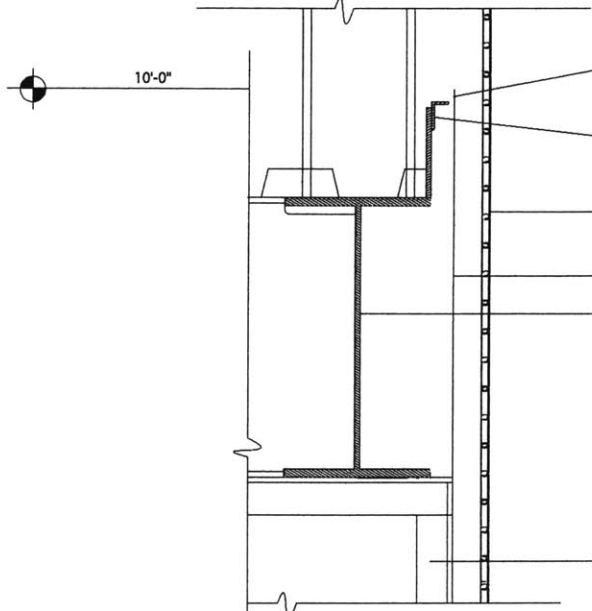
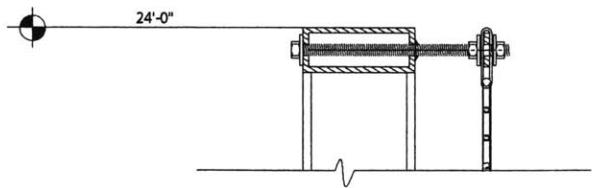
performative floor



skin detail



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HARDWOOD FLOOR, ALIGH WITH EDGE OF PLYWOOD CEILING

MTL ANGLE TO FASTEN EDGE BOARD OF HARDWOOD FLOOR

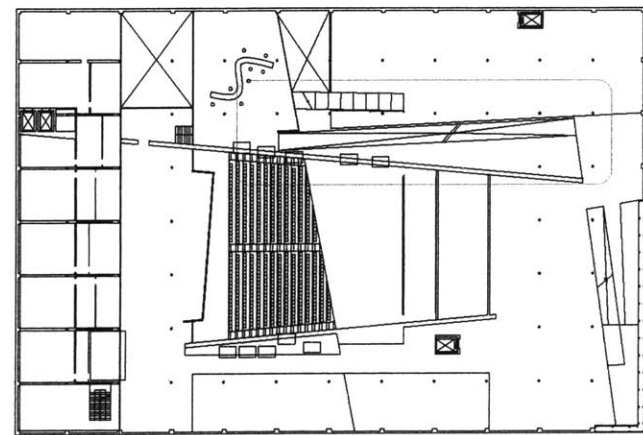
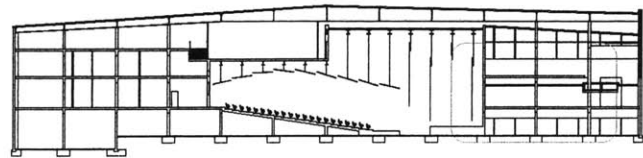
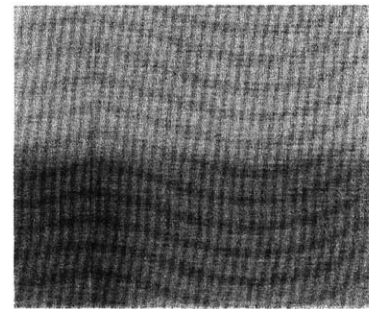
METAL MESH SANDWICHED W/ EL FILM, LAYERED TO CCREATE MOIRE PATTERN

EDGE OF 1/2" PLYWOOD CLADDING

W-BEAM

MTL STUD FRAMING

3/8" THICK MTL PLATE WELDED TO MTL FRAMING



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