

**Tulane University
School of Architecture**

**Master of Architecture Thesis
2017**



CREATE | STAY | DECAY

A NEW MUSEUM TYPOLOGY FOR LAND ART

KEY WORDS | land art | museum | land art | experience |
| nature | decay | journey | immersion |

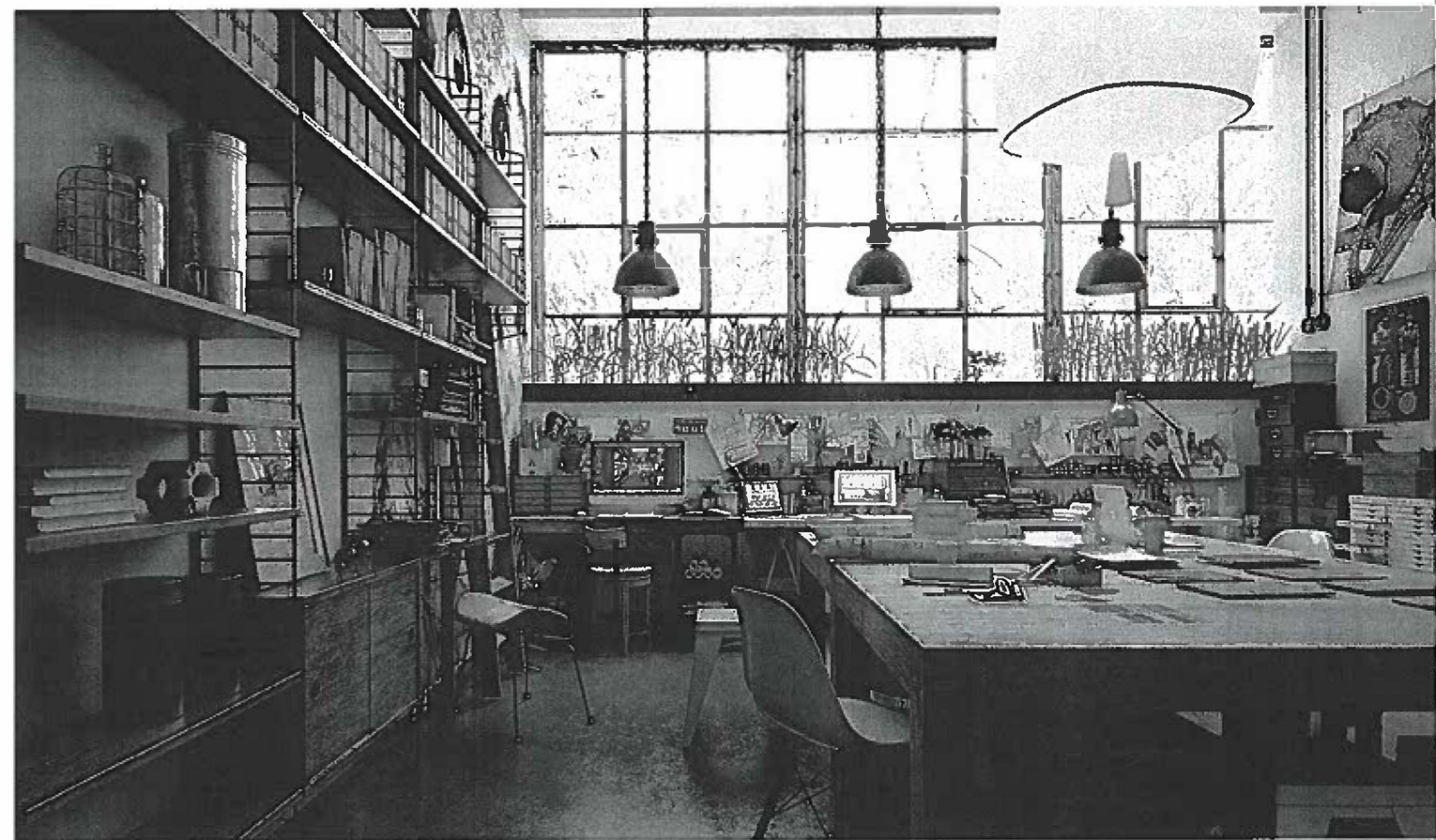


TABLE OF CONTENTS

ABSTRACT + STATEMENT

MUSEUM PRECEDENTS

AMERICAN FOLK ART MUSEUM
CLYFFORD STILL MUSEUM
ANDY GOLDSWORTHY
THE BROAD MUSEUM
101 SPRING STREET
POMPIDOU CENTER

ESSAY

ART
COLLECTION
MUSEUM
ARTISTS' RESPONSE
THE PROBLEM
THE PROPOSAL

PROGRAM

PRECEDENTS
DONALD JUDD'S MARFA TEXAS
VITRA DESIGN CENTER
GLASGLOW ART SCHOOL
PROPOSAL

SITE

SELECTION CRITERIA
PROPOSAL
ANALYSIS



ABSTRACT

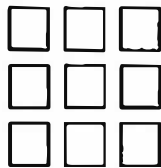
For most people outside of the art world, art museums are their primary means of discovering new art. While the 'white box' frame these cultural institutions create provides a neutral environment to display dynamic works of art, the sterilized environment neglects to give viewers a deeper understanding of what influences and processes went into the creation of the works before entering the gallery.

Before being deemed 'ready' for the museum, works of art are forged within the context of the artist's studio. In contrast to the sterile neutrality of many modern art museums, artists' studios are rich environments of creativity, experimentation, frustration, and inspiration. Each studio is unique and representative of its art and artist. Materials and tools reveal the process behind a works of art. Clay is molded and remolded. New paintings stroked onto used canvases. Inspiration is drawn from all around this ever-changing space. Buren stresses the studios importance as both the 'birthplace' and 'first frame.' of new works of art.

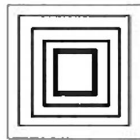
While museums and galleries tend to focus on 'finished' works of art, artists' studios display the experimental process that preceded the finished work: the failed attempts, the do overs, the 'paths not taken.' Works of art are visible in all stages of completion and incompleteness; remnants and materials from past and present projects reveal artistic production to be a process of experimentation and refinement, one that is much more messy and human than works in the 'white box' might imply. This thesis seeks to merge these two frames through the creation of a new museum typology.

STATEMENT

In "The Function of the Studio," Daniel Buren argues that works of art exist within one of two frames, the artist's studio, a rich dynamic environment and the 'birthplace' of art, or the gallery, a sterilized 'cemetery' of finished works. This thesis seeks to merge these two frames through the development of a new museum typology celebrating the creation, decay, and archiving of works of land art.



1



2

1. The current 'white box' art museum showing art as isolated, individual objects.

2. Proposed typology, revealing each piece of art as a unique, layered, and iterative process

CASE STUDIES | DESIGN

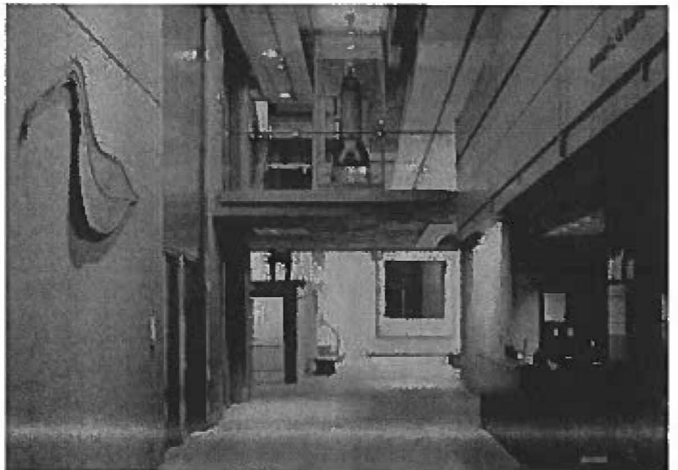
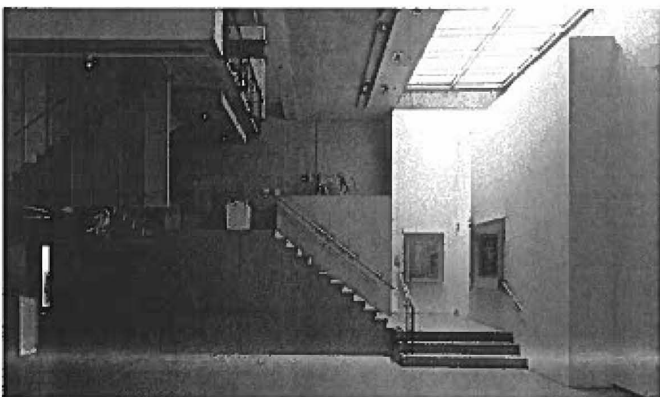
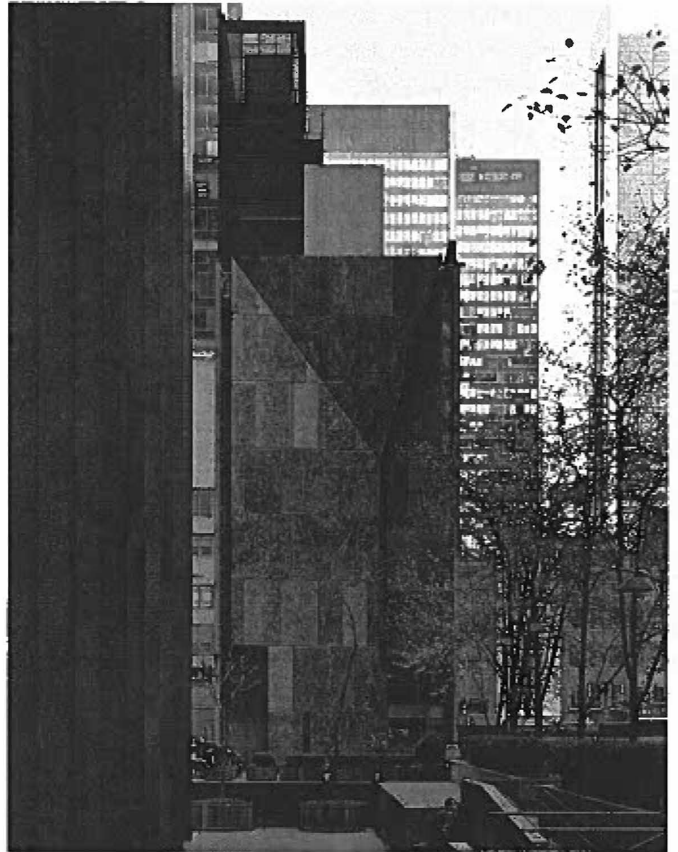
AMERICAN FOLK ART MUSEUM

LOCATION : New York, New York

ARCHITECT : Tod Williams + Billie Tsien Architect

YEAR : 2001

Architects Tod Williams + Billie Tsien refer to The American Folk Art Museum as a “home” for art it embodies. This concept is revealed through the museum’s interaction with the art pieces it displays. While many art museums must be adaptable to changing exhibits, The Folk Art Museum houses many permanent pieces, allowing the architects to design around the art itself. Display nooks throughout the museum act as frames, sized specifically for the pieces they display. The eight-story museum contains four floors of art, a café, gift shop, auditorium, classrooms, library, archive, and offices. Visitors enter from Fifty-third Street into a two-story atrium space where they embark on a “personal journey” through the museum. “Surprise staircases” provide visitors choice in how they circulate the galleries. Materiality plays a strong roll in identifying spaces. Circulation spaces are marked by the use of concrete, while galleries welcome visitors through the use of warm woods and filtered light.



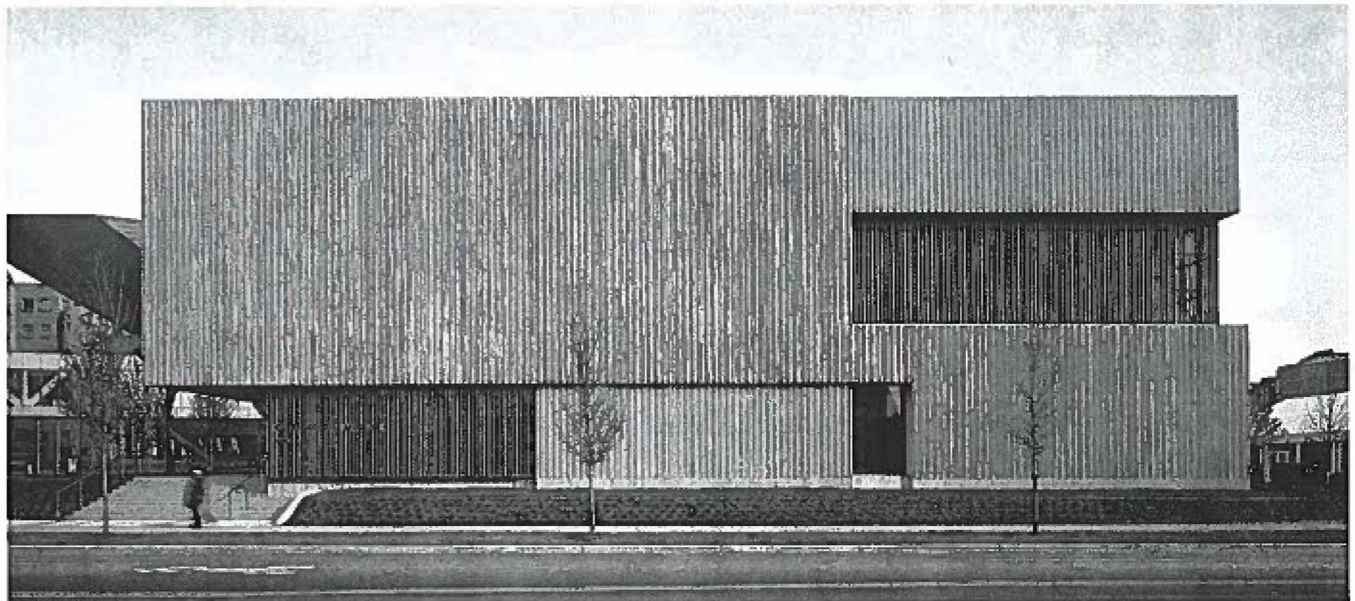
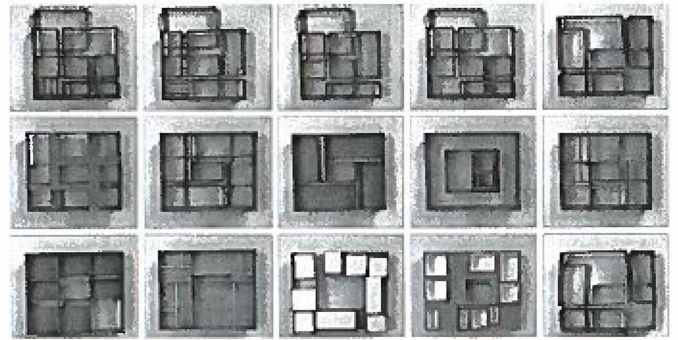
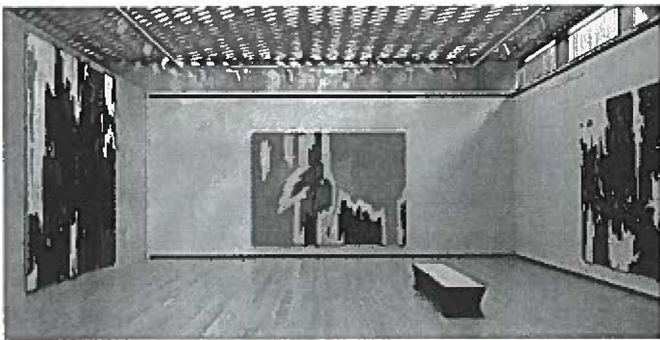
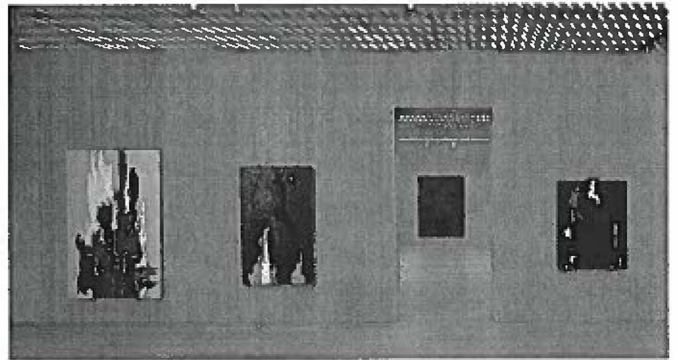
CLYFFORD STILL MUSEUM

LOCATION : Denver, Colorado

ARCHITECT : Allied Works

YEAR : 2011

The Clyfford Still Museum houses the art of abstract expressionist, Clyfford Still. The Museum was built at the will of the late artist and contains 95% of the artist's work. Visitors approach the museum under a "canopy of trees." They then enter into a low lobby, emphasizing the museum's connection to the earth, before moving upward into the light-filled galleries. Designed by Allied Works, the museum plays with the concepts of light and proportion. The nine galleries, located on the second floor, are individually scaled in respect to the art they showcase and illuminated by natural light filtered through a "lattice of concrete."



PHOTOS : ARCHDAILY

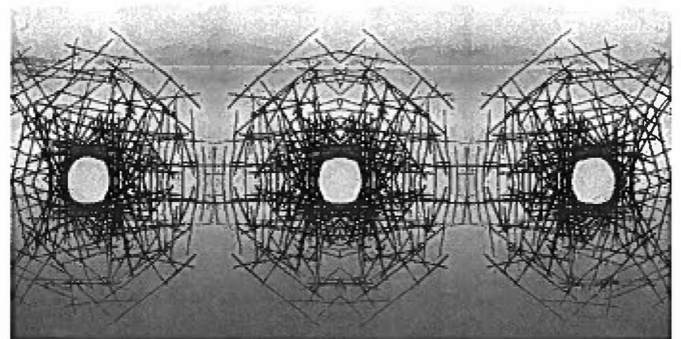
ANDY GOLDSWORTHY

LOCATION : New York, New York

ARCHITECT : Tod Williams + Billie Tsien Architect

YEAR : 2001

Andy Goldsworthy is a British land artist. The notion of land art started in the 1960's in when certain artists began to use site-specific elements in nature such as dirt, leaves, rocks, etc. to create art forms. The movement is "an artistic protest against the perceived artificiality, plastic aesthetics and ruthless commercialization" of art. The works of art intentionally reject the institution through their inability to be conformed to fit inside traditional a museums or galleries. Goldsworthy's works are known for his use of vibrant colors. Goldsworthy documents the works through photographs that capture the works' life. "Each work grows, stays, decays – integral parts of a cycle which the photograph shows at its heights, marking the moment when the work is most alive. There is an intensity about a work at its peak that I hope is expressed in the image. Process and decay are implicit."



PHOTOS : ARTSY.NET

THE BROAD

LOCATION : Los Angeles, California

ARCHITECT : Diller Scofidio & Renfo + Gensler

YEAR : 2015

Diller Scofidio + Renfo conceptualize the notions of “the veil and the vault” in LA’s newest art museum, The Broad. In addition to gallery spaces, the building serves as the nucleus of The Broad Art Foundation’s worldwide lending library. That said, the two primary components of the museum are gallery space and collection storage. Visitor spaces are sculpted around a large central mass, “the vault.” Gallery spaces are placed on the top floor, metaphorically and literally, supported by the vault. Viewing windows allow visitors to see the volume of contents inside the vault while circulating up to the gallery. Surrounding the entire mass, a “honeycomb veil” encases the building, providing interior spaces with diffused, natural light.

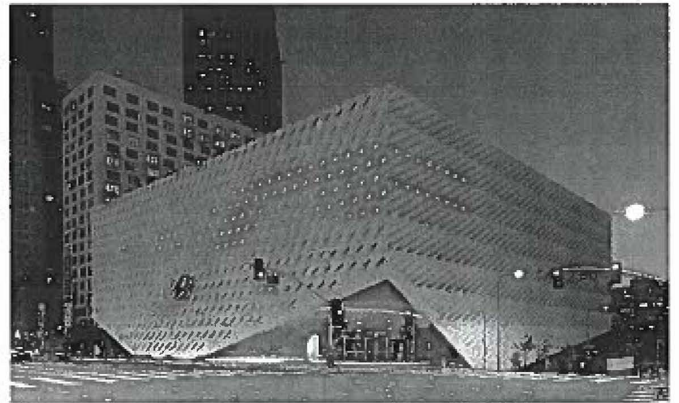
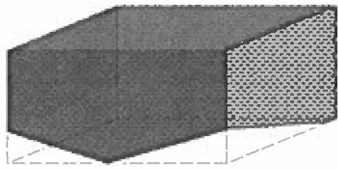
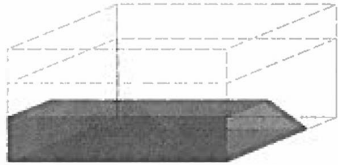


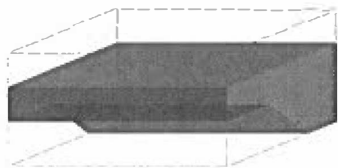
PHOTO A | ARCHDAILY
PHOTO B | BY AJTHOR



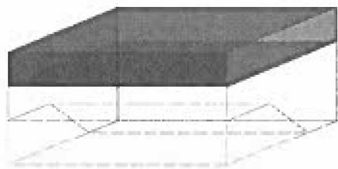
VEIL



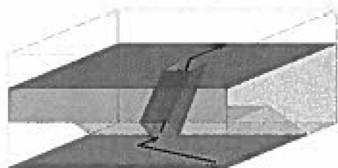
RECEPTION



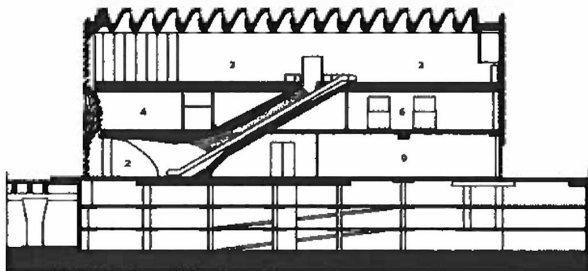
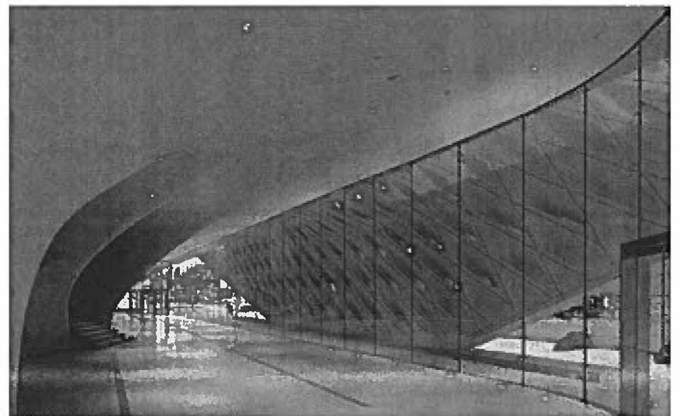
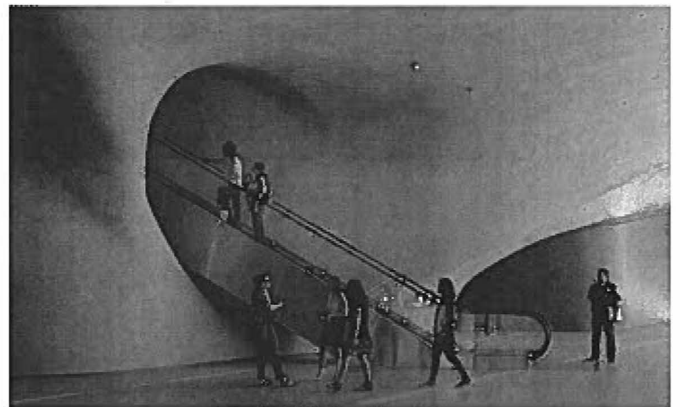
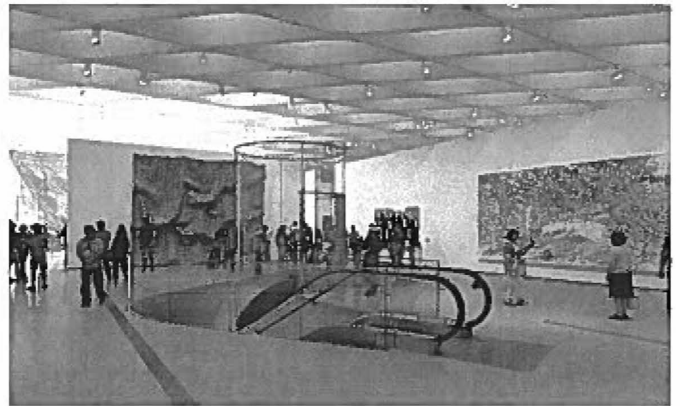
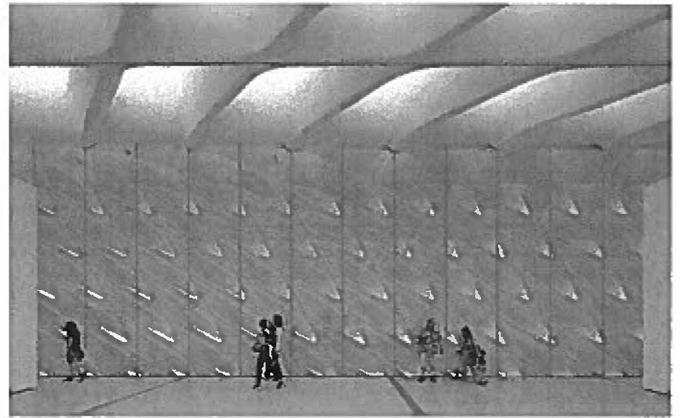
VAULT



GALLERIES



CIRCULATION



SECTION A - A

0 30 FT
0 M

- | | |
|-------------------|--------------------|
| 1 ENTRANCE | 6 PREP |
| 2 LOBBY | 7 PAINTING SCREENS |
| 3 GALLERY | 8 OBJECT STORAGE |
| 4 CONFERENCE ROOM | 9 STORAGE |
| 5 OFFICES | 10 MECHANICAL |

PHOTOS : BY AUTHOR
 DIAGRAMS : BY AUTHOR
 BUILDING DRAWINGS: ARCHDAILY

101 SPRING STREET

LOCATION : New York, New York

ARTIST : Donald Judd

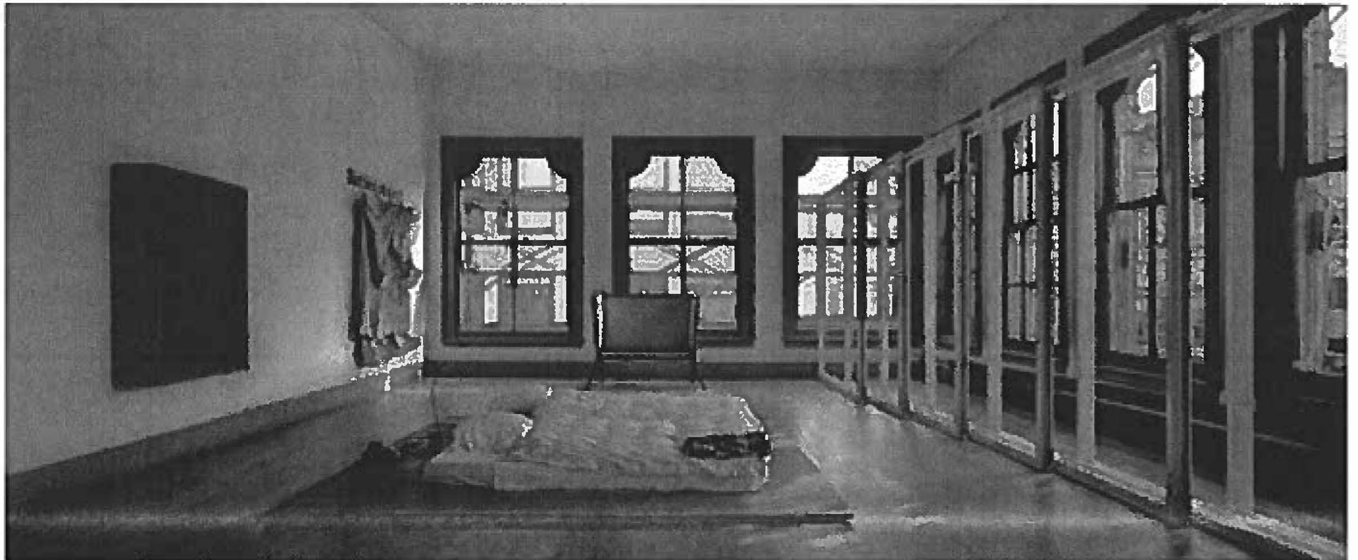
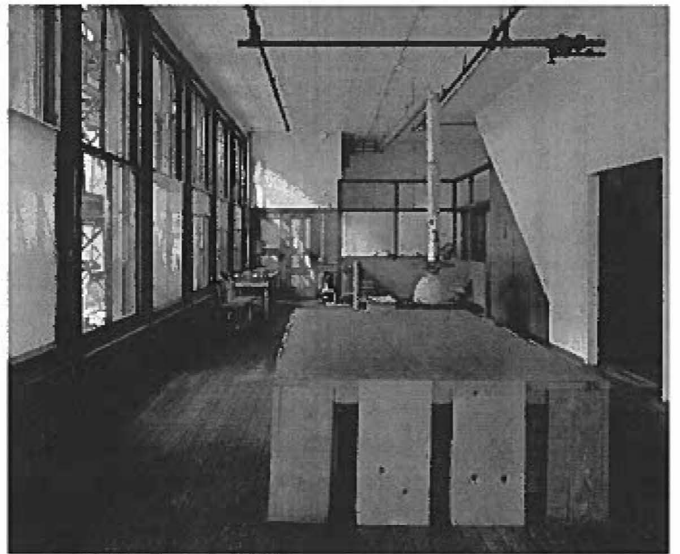
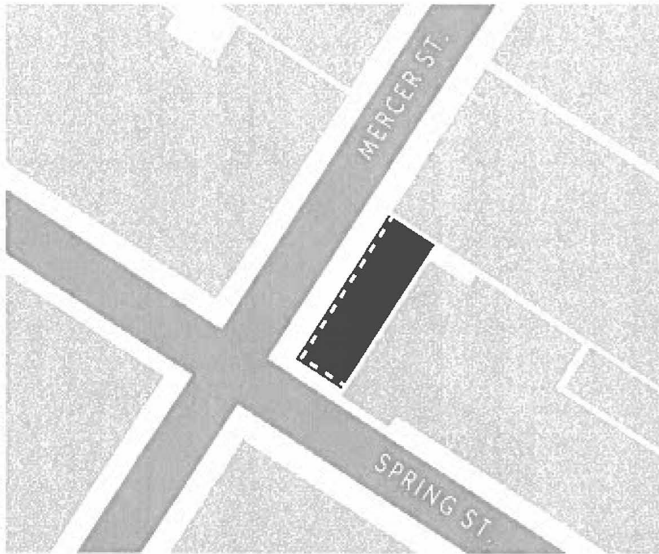
YEAR : 1968

In 1968, artist Donald Judd bought the run-down 1870's warehouse at 101 Spring Street. Built before electricity, the building boasts floor-to-ceiling windows across the building's exterior walls. The abundance of natural light created an ideal space for Judd to establish his studio, residence, and gallery. The goal was, "to create a space in which to install work of mine and others." The concept became known as the "permanent installation." Judd worked with the decaying building to create changes he deemed compatible with the original structure. Despite the programatic changes in the building, Judd opposed the idea of dividing up the large, open floors into smaller spaces. Instead, each floor was given one program element - bedroom, kitchen, studio. The renovation process and art placement process were one; each process influencing the other. Judd sees the building as a source of inspiration for many of his works. He notes that subtle elements, such as how the ground and the walls retain a gap where they meet, are reflected in certain works.



"Art and architecture - all the arts - do not have to exist in isolation, as they do now. This fault is very much a key to the present society. Architecture is nearly gone, but it, art, all the arts, in fact all parts of society, have to be rejoined, and joined more than they have ever been."

-Donald Judd, 1986



PHOTOS : CEREAL MAGAZINE
DIAGRAMS : BY AUTHOR

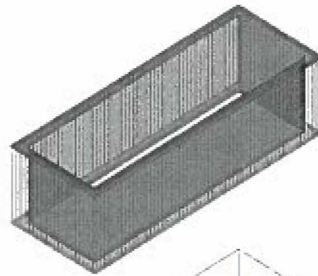
CENTRE POMPIDOU

LOCATION : Paris, France

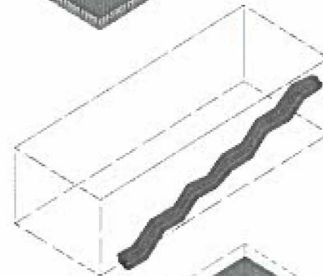
ARCHITECT : Renzo Piano + Richard Rogers

YEAR : 1977

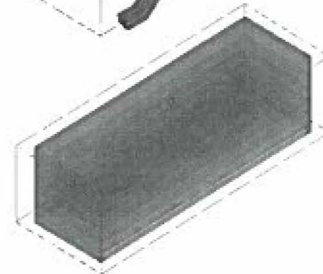
Renzo Piano and Richard Rogers's revolutionary design for the Centre Pompidou challenges notions about a building's relationship with program. The iconic building pulls the building's systems and circulation outside to create a unique and telling facade out of the traditionally concealed components. As a result, the interior of the building becomes large open floors, free of structural interferences. Mobile walls and partitions allow the museum galleries to be organized around the art they display.



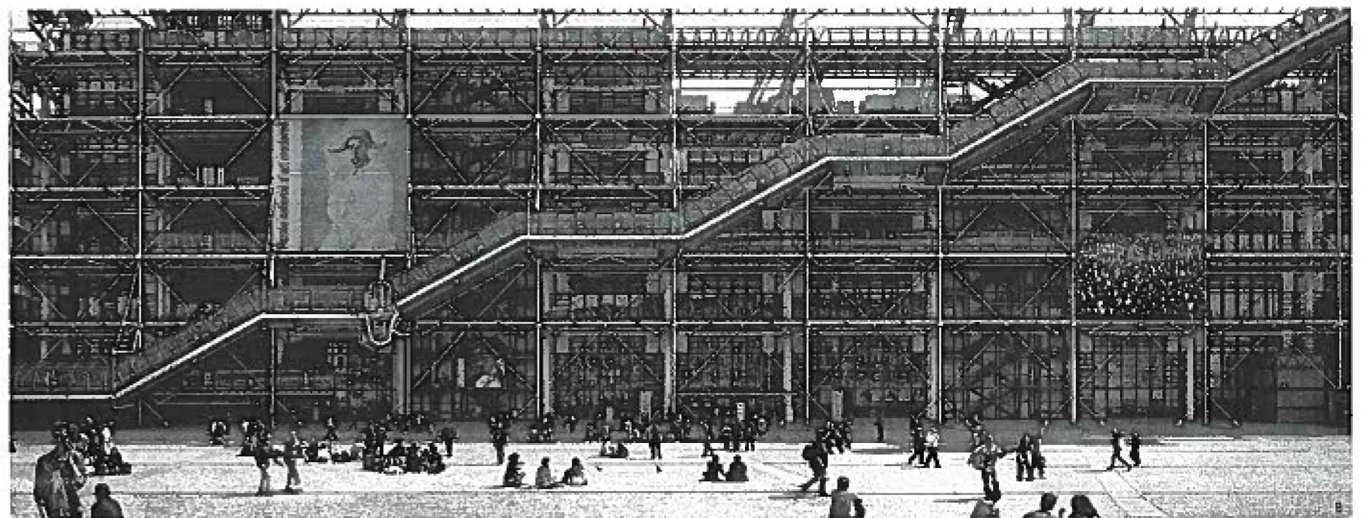
SYSTEMS

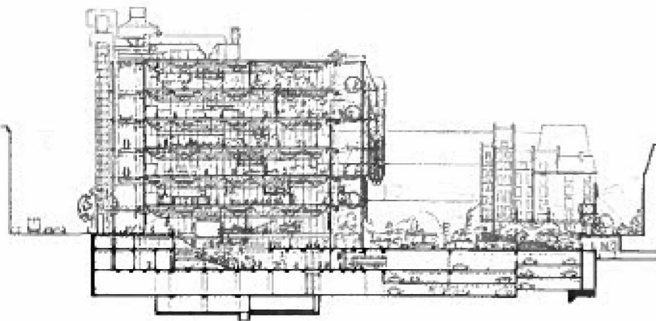
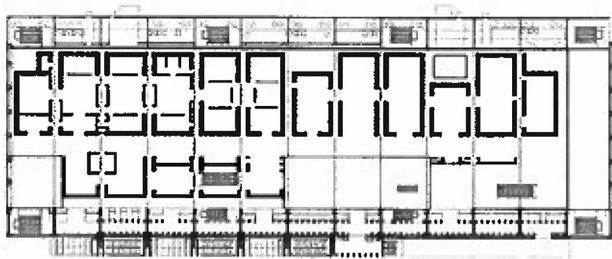
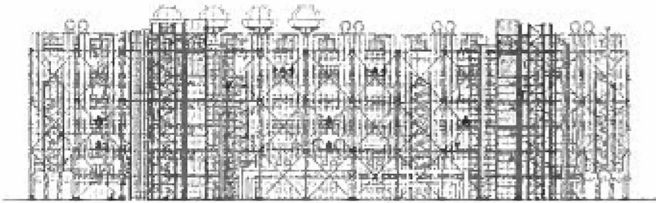
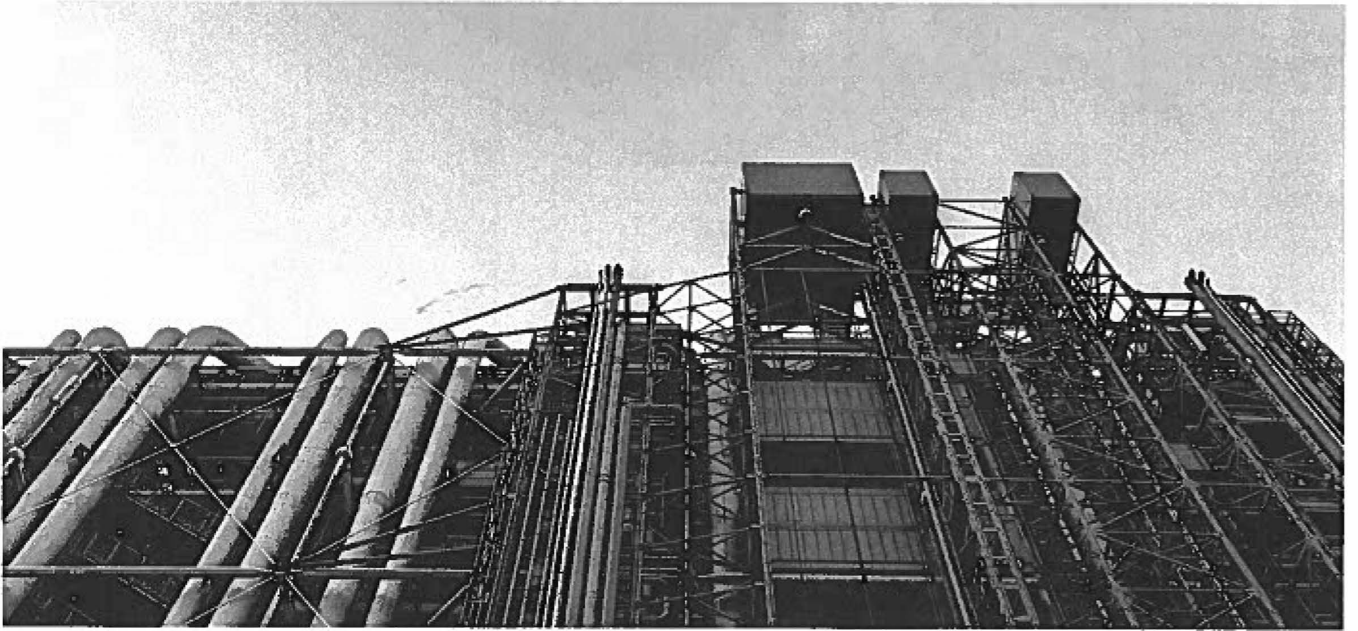


CIRCULATION



GALLERIES



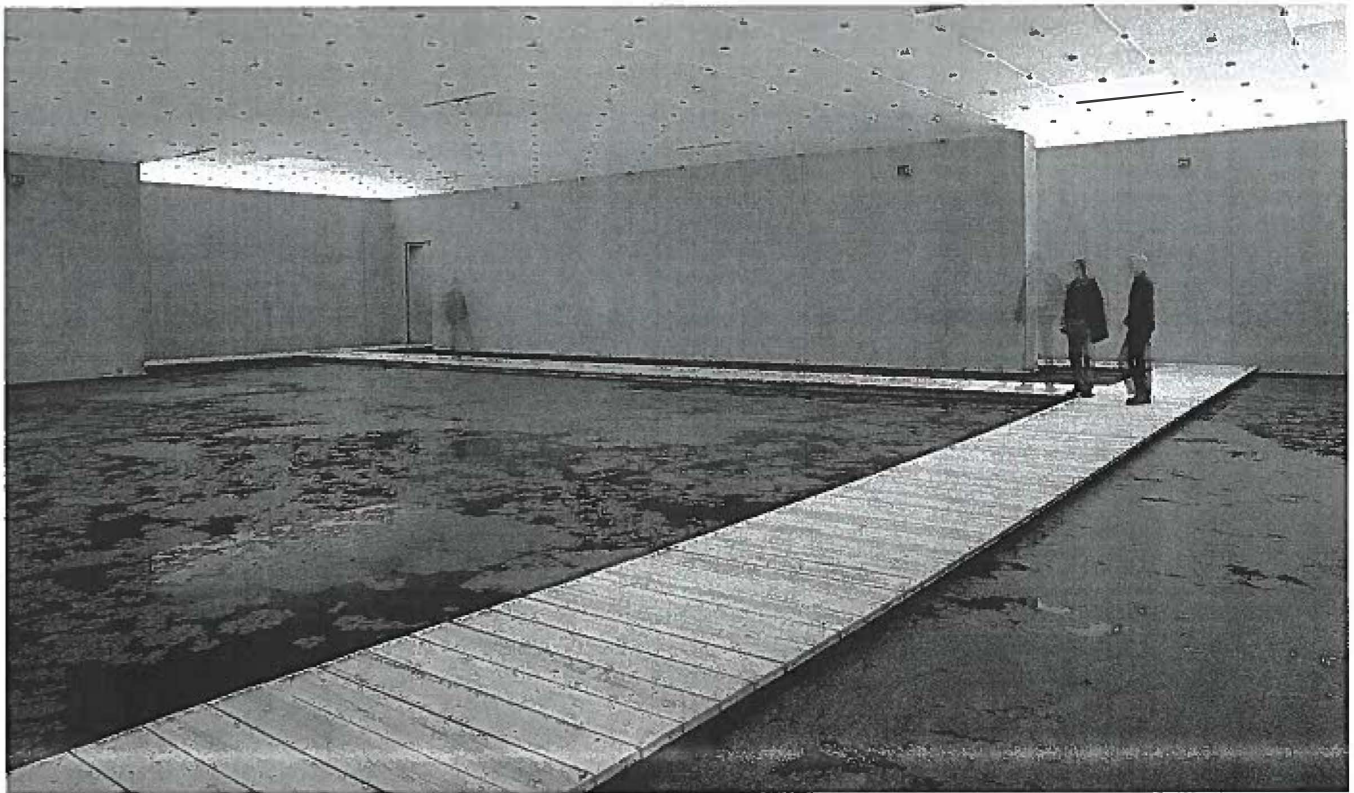
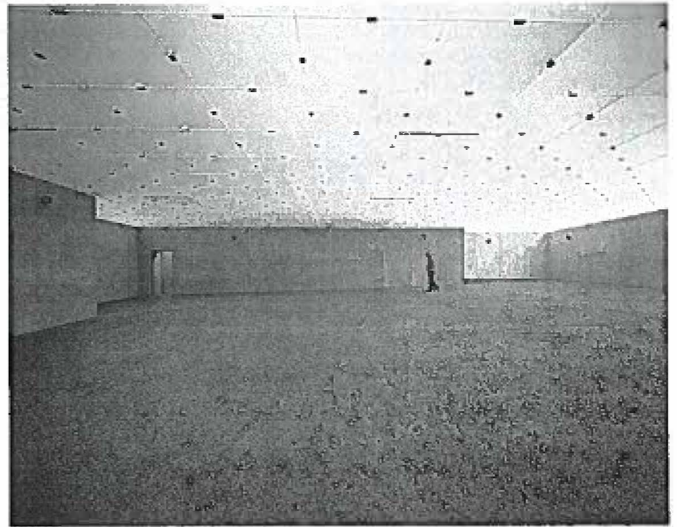


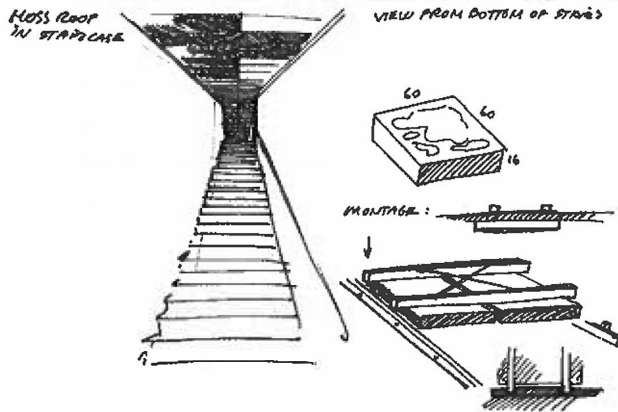
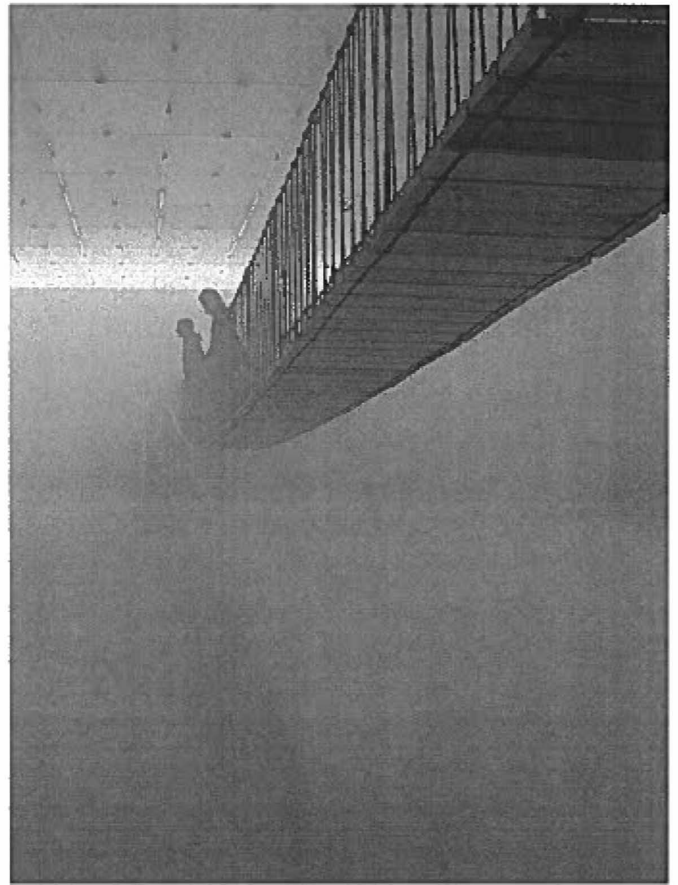
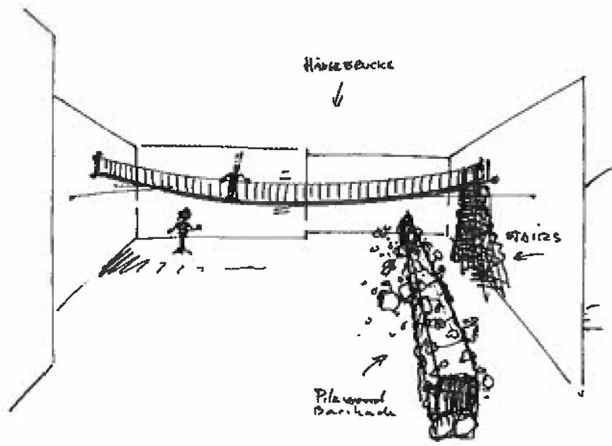
THE MEDITATED MOTION

LOCATION : Kunsthaus | Zürich, Switzerland

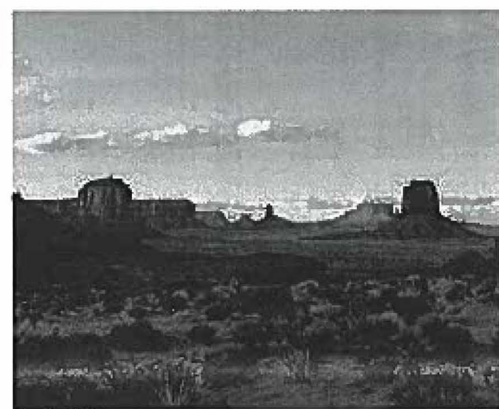
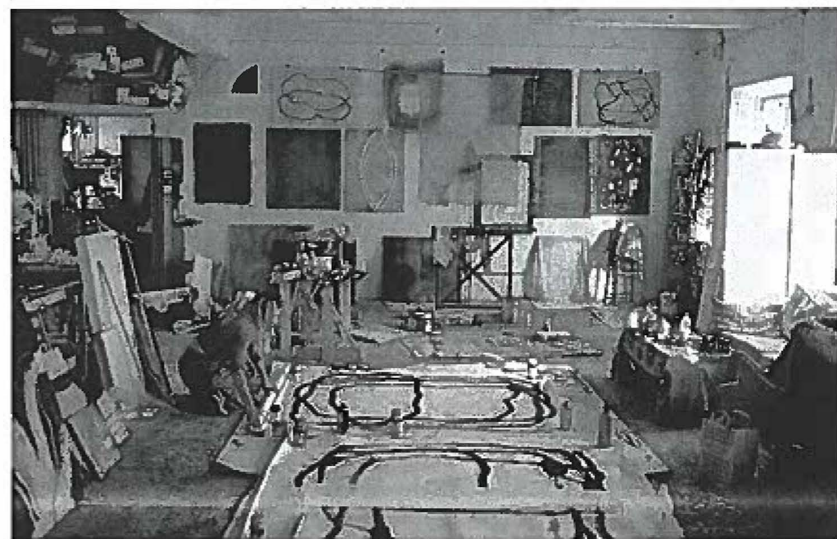
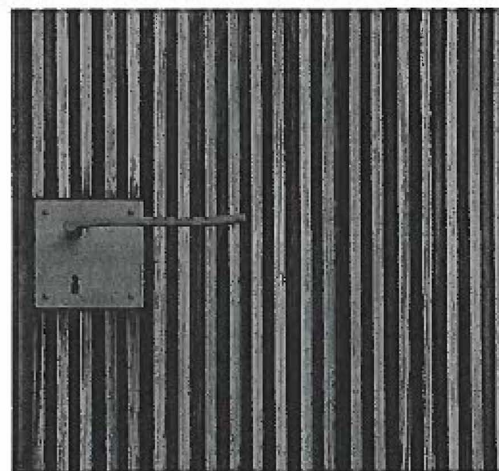
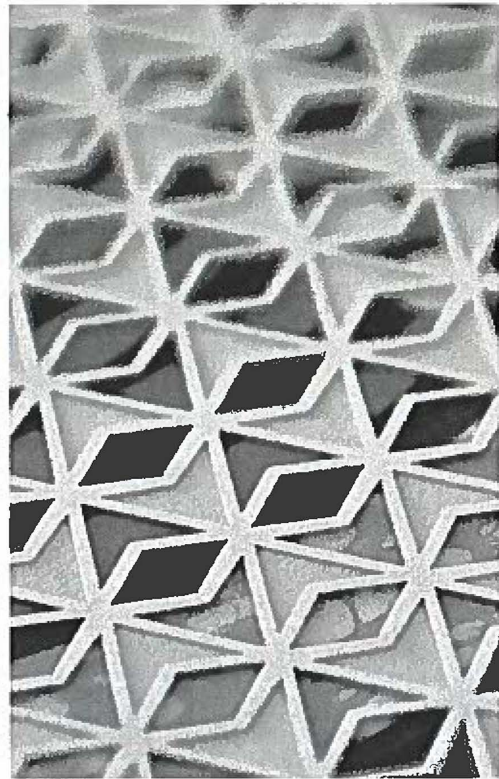
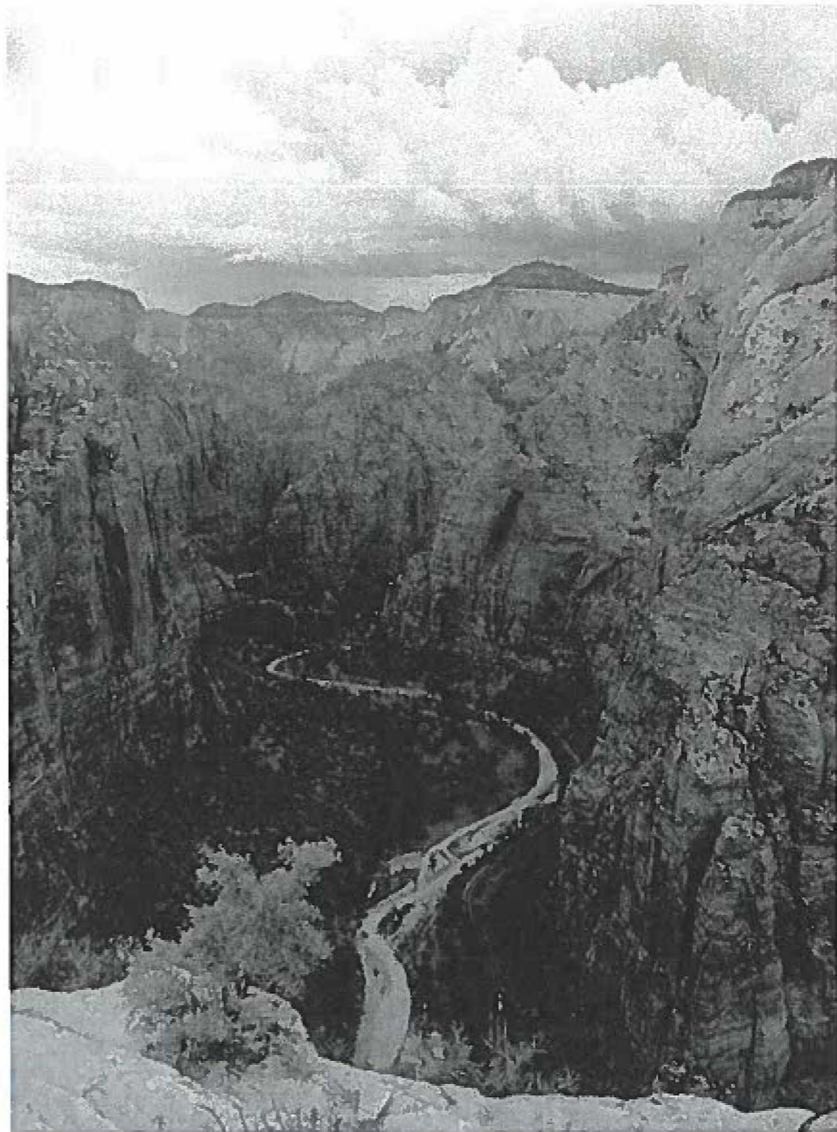
ARCHITECT : Olafur Eliasson

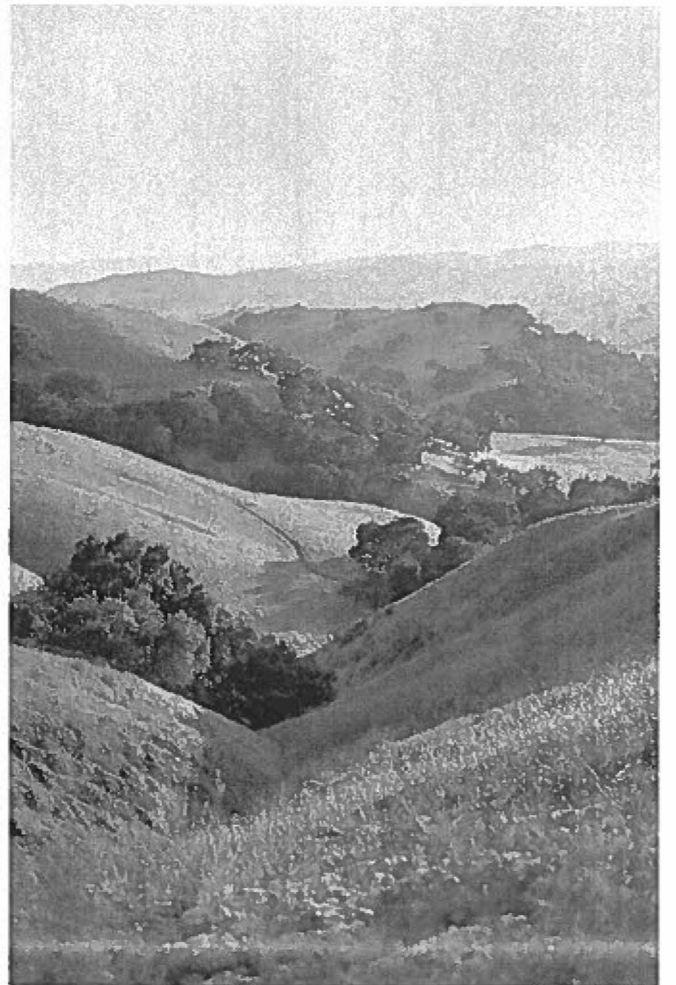
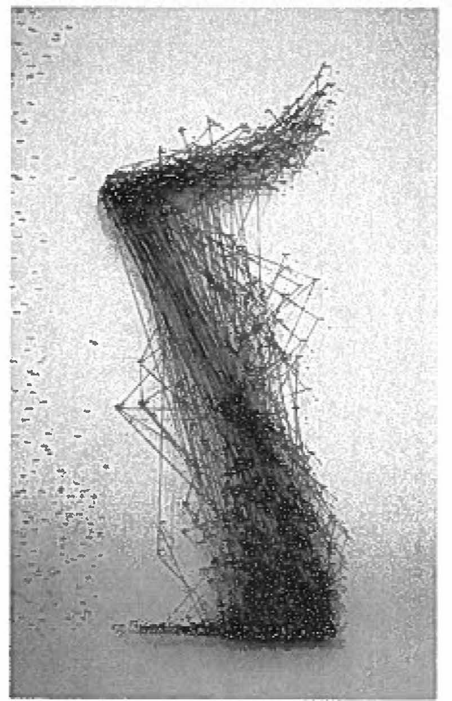
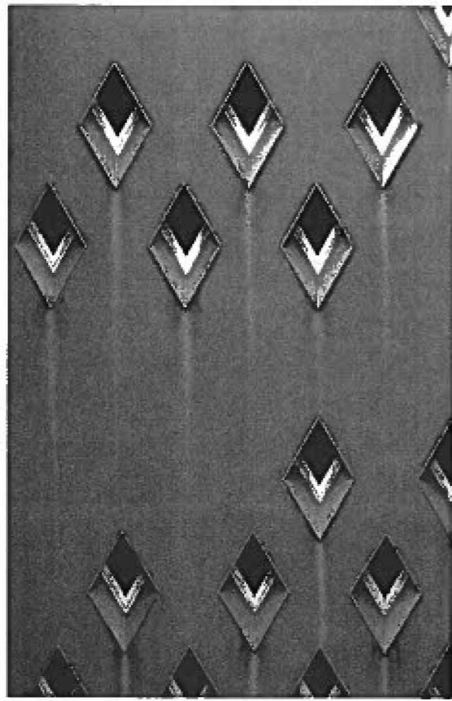
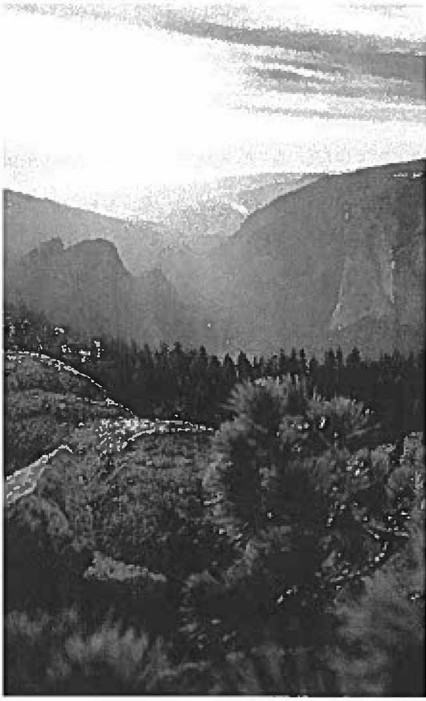
YEAR : 2001

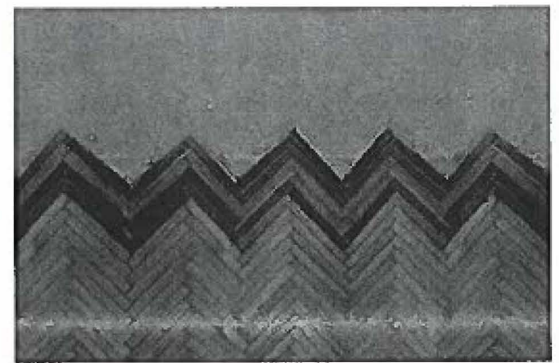
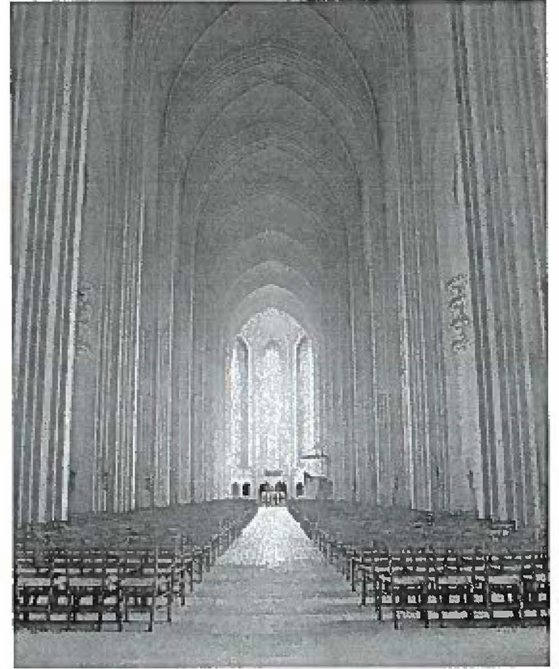
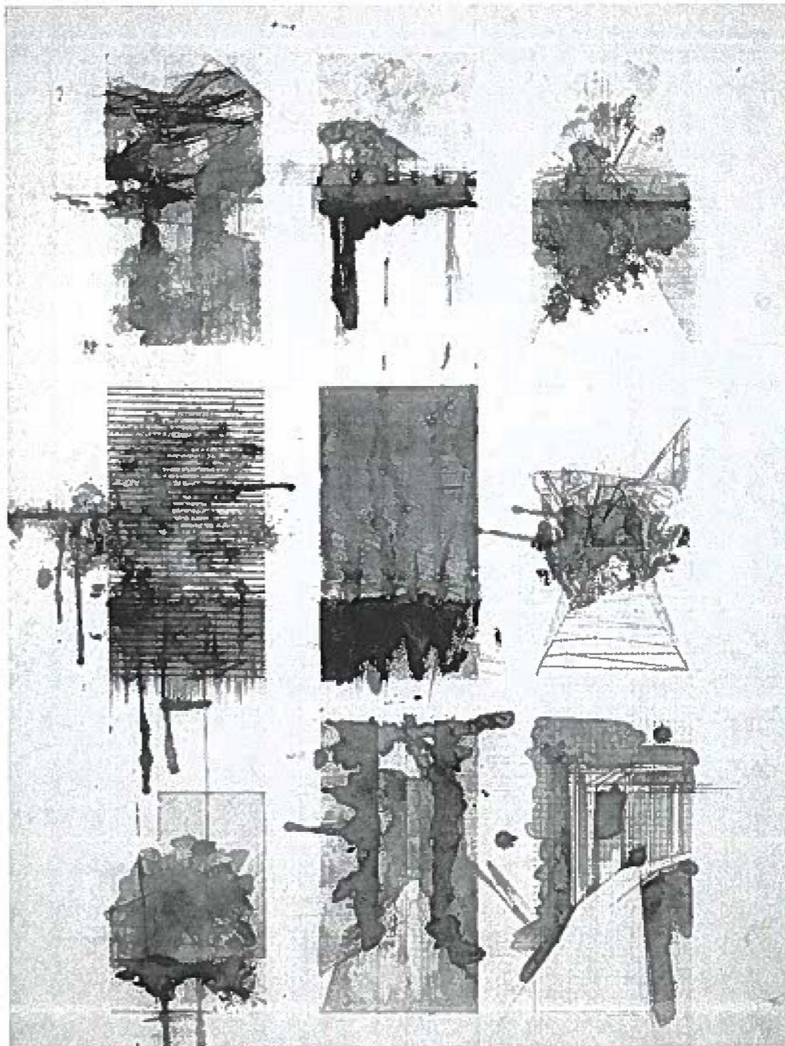
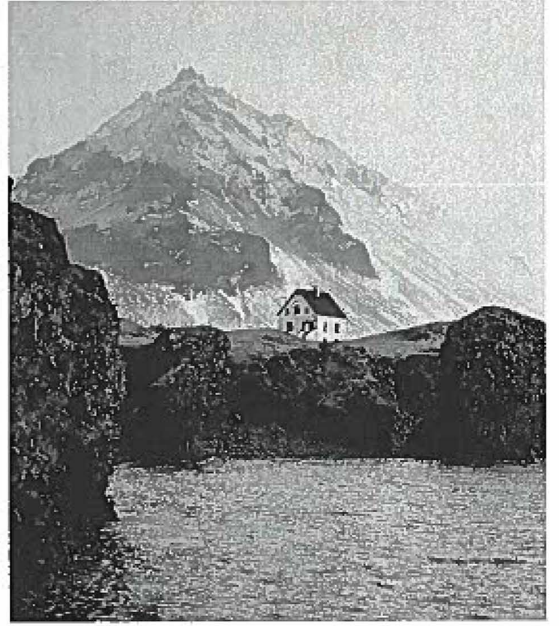


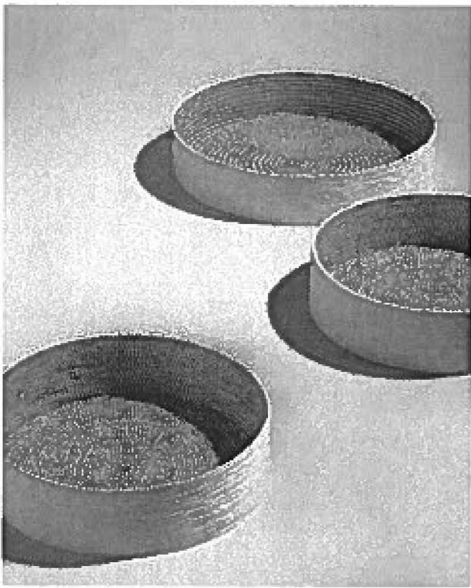
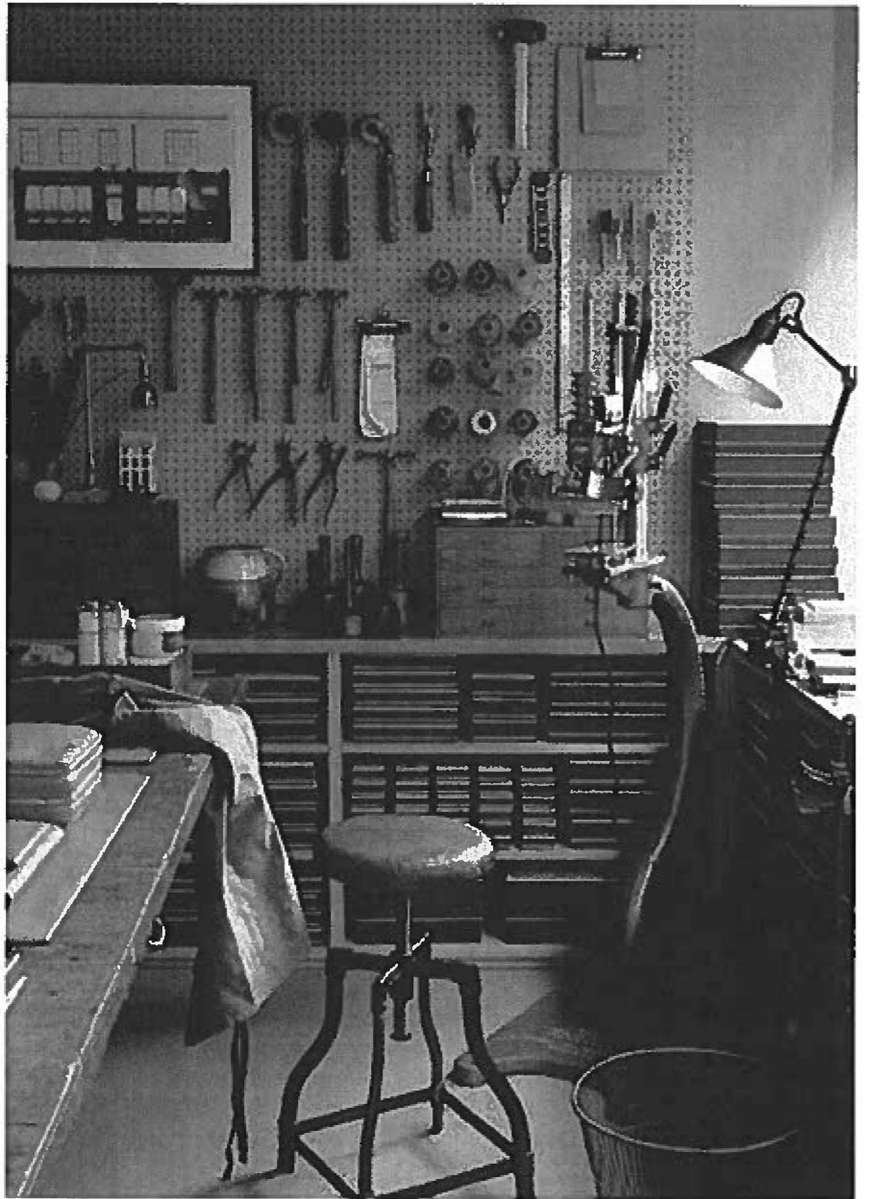
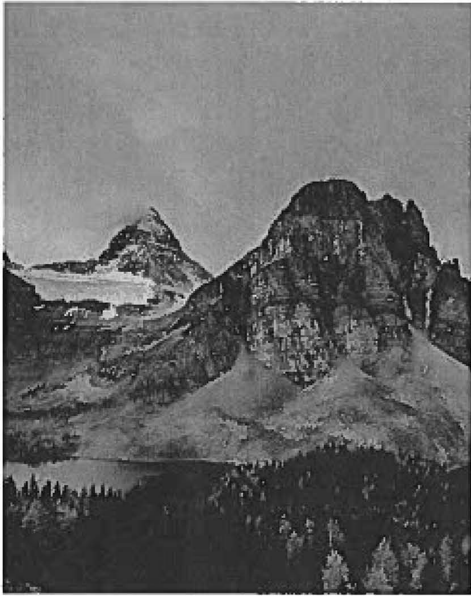


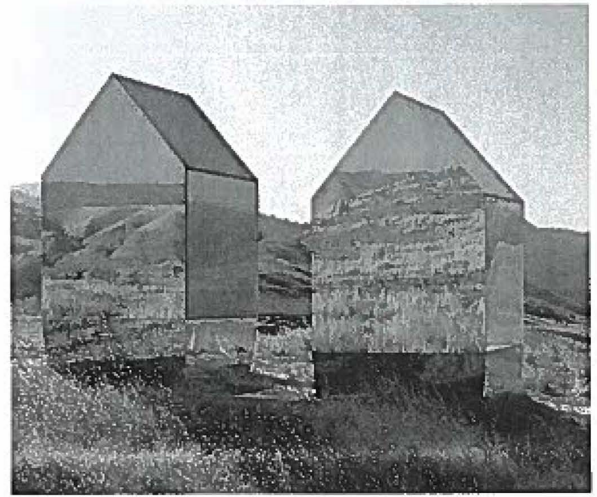
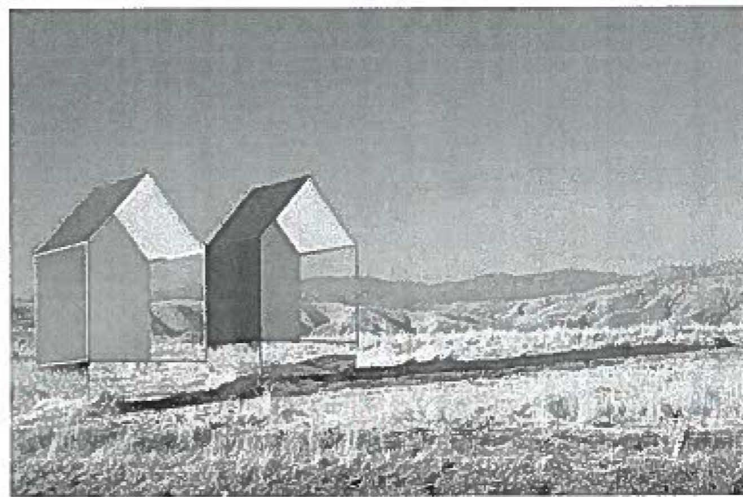
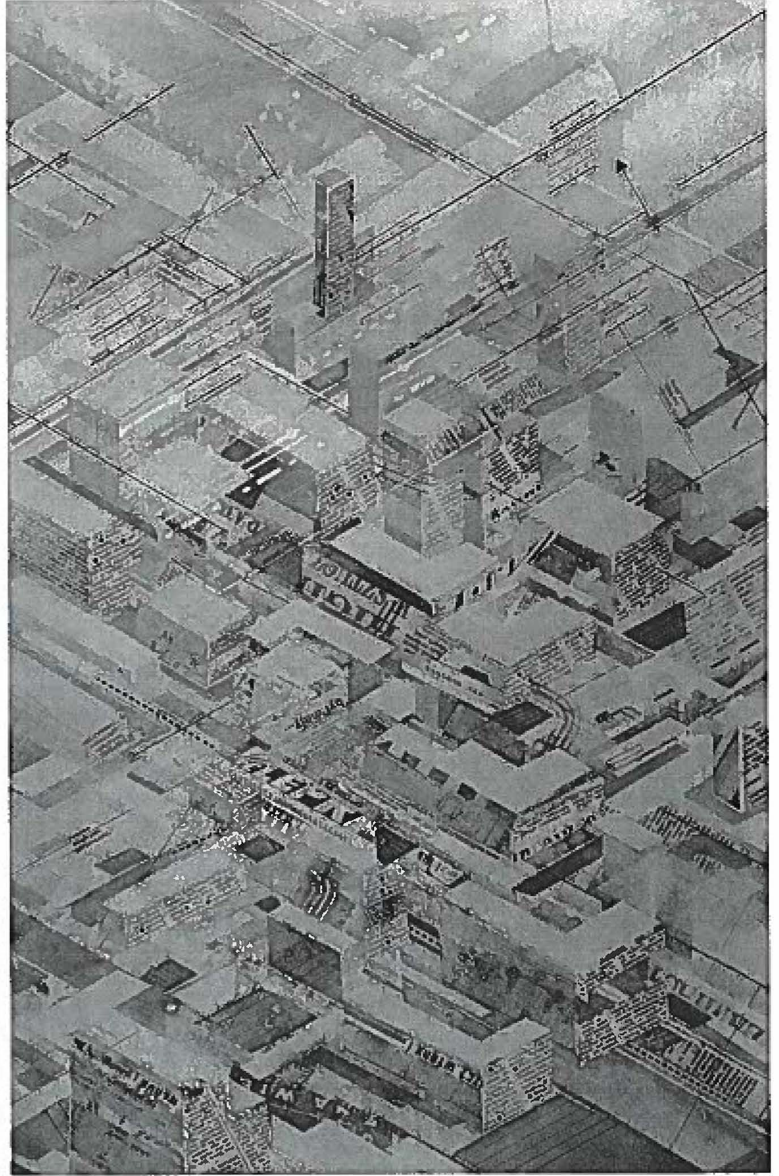
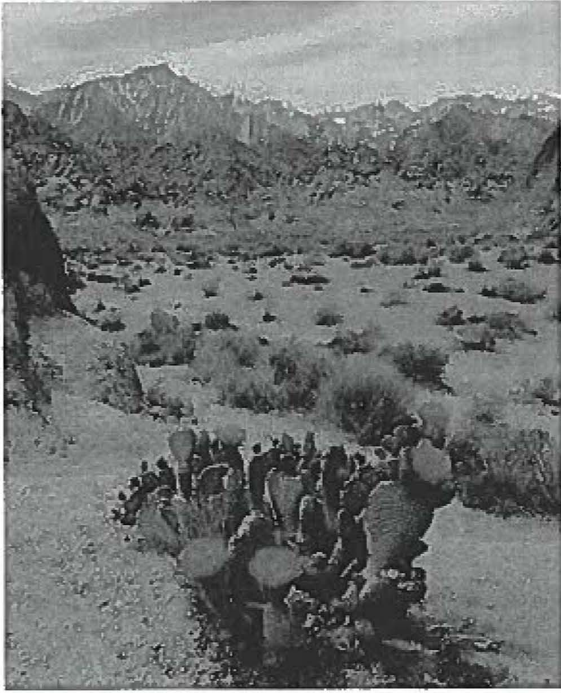
CASE STUDIES | INSPIRATION

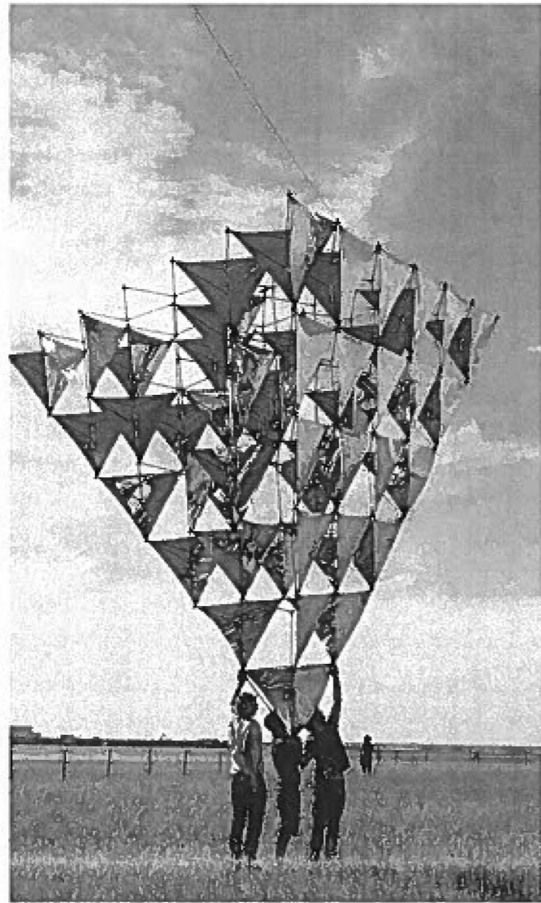
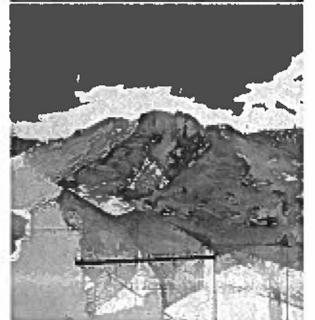
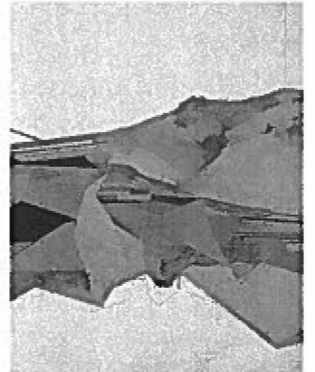
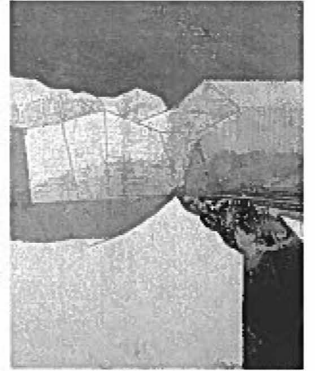
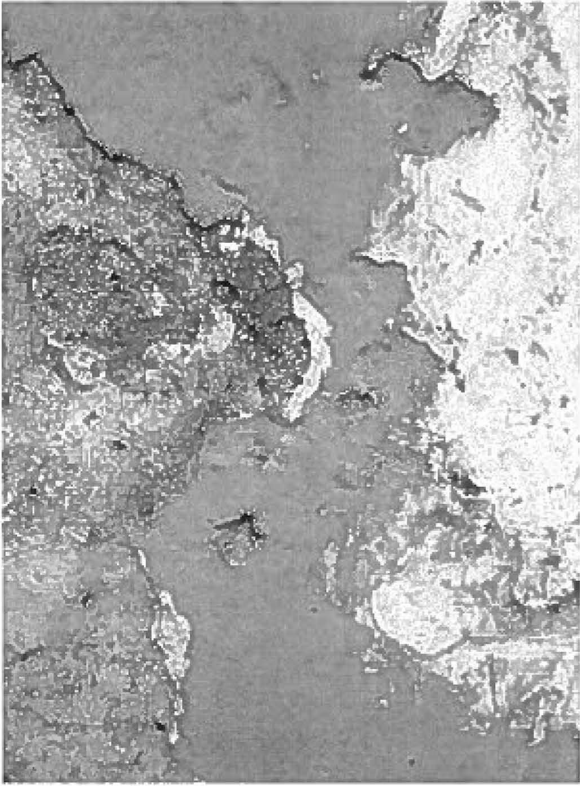


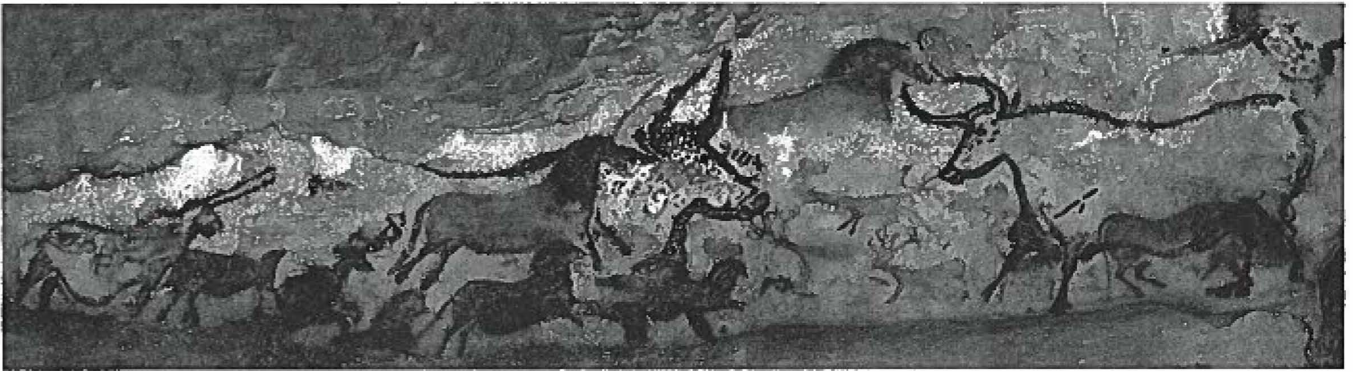












ART

It could be argued that as long as there has been man, there has been art. Amongst some of the most historic works of art known today are the Lascaux cave paintings in France. Estimated to be 20,000 years old, the paintings reveal a snippet of a world that existed before our own. Given the limited resources of prehistoric humans, historians reason that the cave drawings were either a religious gesture or a means of documenting important events. Over time, art continued to be developed, and its role in society expanded upon. By the Neolithic period, civilizations such as Çatalhöyük used art to tell individual family histories and depicted spiritual gods (Jacobs). Moreover, Bronze age morphed their art into the world's first hieroglyphs. In cities like Egypt, the hieroglyphs were able to describe histories and rituals more specifically than before and depicted on pottery, jewelry, and most importantly, tombs.

Early works of art were not placed arbitrarily. The caves provided early paintings with shelter from the harsh environment, ensuring the memories would be preserved for future generations. In Çatalhöyük, families drew pictures of important events the walls of their homes, remembering their family's legacy (Jacobs). In Egypt, art took on a more sacred role. The works are most notably found in tombs. Functionally, they were created to help the deceased progress in the afterlife. Architecturally, the art and architecture worked together to become one. While relief sculptures were permanently carved into the walls, niches were intentionally formed to house specified statues.

The notion of art as a 'sacred' form continued into the Middle Ages and Renaissance. The works of this time most often illustrated biblical stories in the form of detailed frescoes on church or palace walls. Artists of this time were considered skilled laborers, and commissioned for their work by the Church, State, or Upper Class. Commissioners decided what stories would be illustrated and where they would be displayed before approaching an artist. Artists often worked on-sight- painting directly on walls or carving from the building's columns. Doing so gave the artwork permanence and cohesion with the architecture of the building. In many buildings, paintings would be commissioned to cover all or most of walls in a church or palace, creating a 'total artistic structure.' (Smithson)

COLLECTION

Even before the museum typology was introduced, humans were collecting. The notion of collecting art, specifically, can be seen as early as antiquity in temples, tombs, sanctuaries, and palaces. These sacred spots housed some of the world's greatest collections of historic pottery, art, and tools. Although these collections were not museums or publically accessible, they represent human's nature earliest attempts to gather and elevate items of 'importance' (Macdonald).

The first collection of elements stored and exhibited was the Lyceum in the mid 340's BCE. Founded by Aristotle, the Lyceum was a community for scholars to systematically study biology and history. However, the first use of the word 'museum' to describe such a collection was The Museum of Alexandria in ancient Egypt. Informed in part by Aristotle's Lyceum, the museum was place of education, research, and residence for some of the most famous ancient scholars. The museum's crowning jewel was the Library of Alexandria, one of the largest collections of texts in the ancient world. However, it was not until the Enlightenment Period that art and museum would collide (Macdonald).

After the Renaissance, a renewed interest in antiquity sparked interest in the concept of the 'collection.' The cabinet of curiosities, the studiolo, and the gallery served as display spaces for collections during this time (Giebelhausen) and a gateway into the creation of the museum as we know it today (Macdonald).

ART + MUSEUM

During the Enlightenment period, the creation of the "public sphere," introduction of capitalist economies, and rise of the modern nation-state prompted many changes in the art world. The middle class was now given the opportunity to participate in the creation and collection of art. This change not only altered the role of artist in society, but also altered the role of art as well (Macdonald).

Artists evolved from skilled laborers reliant on commissions by the church and state, into self-employed professionals, sparking a new wave of 'personal' art focusing on self-expression. Artists began working more frequently in personal studios (Macdonald). In an effort to promote nationalism, many palace-galleries were turned over to the public and opened for viewing. Examples such as The British Museum (England, 1753) and the Louvre (France, 1793) defined the museum as the cultural institution we know it today (Macdonald).



APPROACHES TO MUSEUM DESIGN

One Size Fits All | The Broad

Amongst the most used approaches today for ‘modern’ art museums is ‘one size fits all.’ The approach benefits museums wanting to change out their exhibitions frequently. The Museum of Modern Art, New York (1929) represents the first ‘one size fits all’ art museum. Alfred H. Barr, the museum’s first director, described the museum as a “torpedo moving through time.” MoMA would stay modern by constantly changing exhibits. Unlike past museums, which housed a set collection of works, MoMA’s program called for flexibility in the design of display spaces. Galleries featured open plans, divided only by structural columns, moveable partitions, and flexible lighting. The interiors of the galleries featured the ‘white cube’ typology that allowed visitors to immerse themselves in the art without distraction (Macdonald).

Nearly 100 years later, MoMA’s approach is still trending in museum designs today. Opened in 2015, the Broad Museum in Downtown Los Angeles mimics the architecture of MoMA in many ways. The Broad’s collection contains approximately 2,000 works of art by over 200 different artists, demanding the need for a space capable of storing and displaying a vast range of works. The gallery’s large open floor plan allows for the space to be subdivided as needed, while the iconic exterior ‘veil’ allows diffused light to evenly light the spaces (The Building).

Permanent Collection | American Folk Art

Unlike in the ‘one size fits all’ approach, the museum does not need to be able to adapt to changing galleries. When designing museums with permanent collections, architects have the benefit of taking into account the size, dimensions, and style of the museum’s content. In the American Folk Art Museum, Architects Tod Williams and Billie Tisen carefully designed customized nooks and vantage points for works being displayed (American Folk Art Museum).

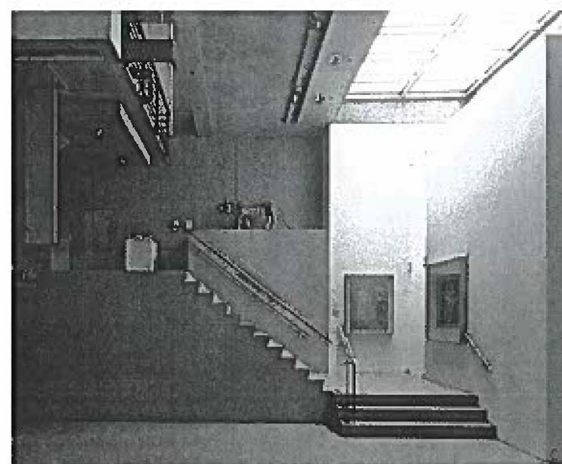
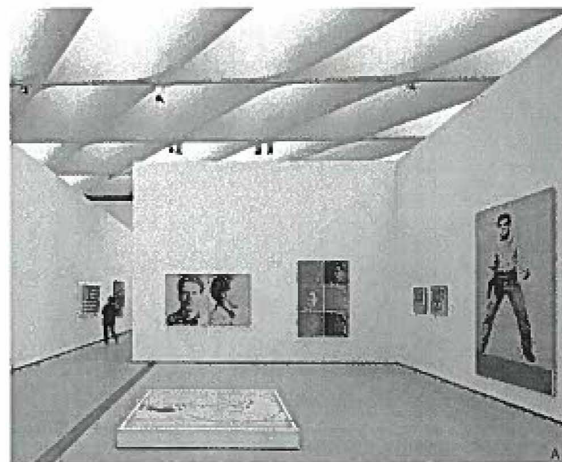
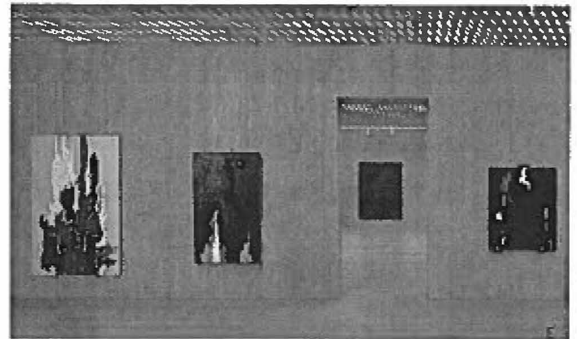
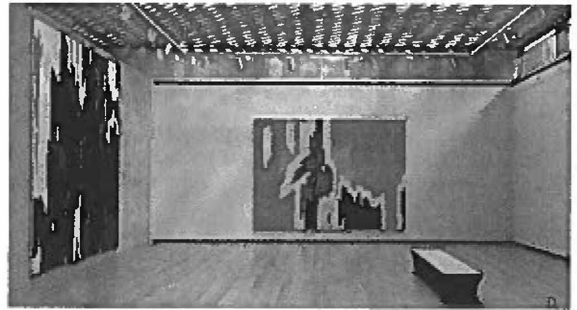


IMAGE A, B - BY AUTHOR
IMAGE C - ARCHDAILY

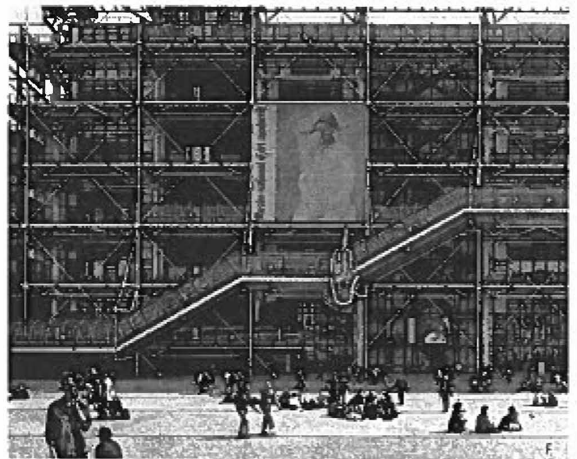
The Single Artist | Clyfford Still

Some museums, like Denver's Clyfford Still Museum, are dedicated to the work of a single artist. Although the Clyfford Still museum is known in totality what works will be displayed, it does not necessarily display of its works at the same time. Architects at Allied Works responded to the criteria by reflecting the artist in the architecture of the building, while leaving gallery spaces somewhat flexible. Despite being located in downtown Denver and surrounded by several large monumental buildings, the Clyfford Still Museum subtly hides beneath a canopy of trees, reflecting Clyfford Still's reclusive lifestyle. Low ceilings reflect the architecture of the museums at the time Still created his works, while the building's materiality reflects that of the Northwest, where Still spent much of his life (Clyfford Still).



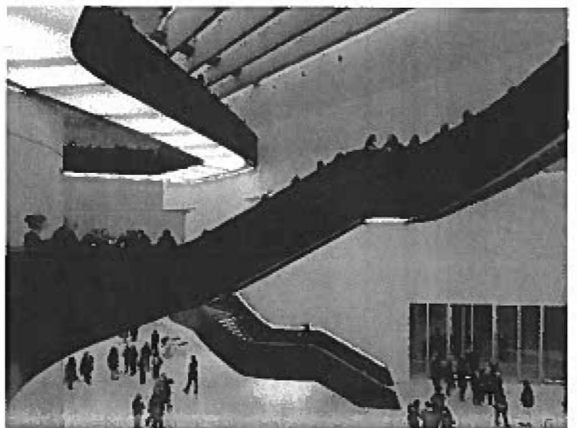
The Cultural Center | Centre Pompidou

Centre Pompidou takes MoMA's 'white cube' for visual arts and weaves it into a cultural center, accommodating theater performances, concerts, a cinema, a library, bookshop, restaurants, and a large piazza for impromptu performances and gatherings. While the gallery spaces of the building's Musée National d'Art Moderne reflect MoMA's call for white walls and moveable panels, the iconic exterior of the building pushes towards a more playful space by revealing the building's inner workings—plumbing, structure, ductwork, etc. in a colorful way. Programmatically, the building not only serves as a display space, but also strives to reveal production, collection, commerce, and consumption of the arts (Macdonald).



The Sculpture | MAXXI

The architecture of sculptural art museums does not take into account the permanence or temporary nature of its contents. Instead, it is a piece of art of its own. The building's commanding presence recalls the monumentality of early art museums. In Rome, Zaha Hadid reveals 'a new fluid kind of spatiality of multiple perspective points and fragmented geometry, designed to embody the chaotic fluidity of modern life' through her design of the MAXXI museum. Ribbon-like tube galleries ebb and flow across the site, creating dynamic spaces. (Giannotti)



RESPONSES TO THE MODERN ART MUSEUM

Land Art

Angered by the commercialization of art in the 1960's, land art emerged in protest. In nature, land artists can work free from the museum's bounds and commodification. Works of land art are typically created from the natural elements found on site. Because art is created outside and remains unprotected from the environment, land art cannot be preserved. Instead, artists like Andy Goldsworthy celebrate their decay by taking photos at all stages of the process.

Clyfford Still

Referred to as "the most influential artist you've probably never heard of" by CNN, Clyfford still successfully kept himself out of the spotlight craved by other artists of his era such as Jackson Pollock (Spellman). In 1943 Clyfford Still exhibited his first solo show in San Francisco, and he soon became well connected with high ranked galleries such as The Art of This Century and Betty Parsons. In the early 1950's, he shunned himself from the commercial art world. He referred to art critics as "butchers," galleries as "brothels," and museums as "gas chambers." The rest of his career was spent painting out of a barn in rural Maryland. 95% of his work never entered the market. In 1980, Clyfford Still died, leaving 3,182 canvases (Clyfford Still).

Donald Judd

Donald Judd was a post-war minimalist painter and sculptor, regarded as one of the most influential of his time. Despite his success in New York, Judd felt restricted by the city's critical art scene. Several trips to Baja California inspired the artist to search of 'clean' place to display works of his own and those he admired. In 1971, Judd purchased 16 buildings, a decommissioned air force base and three ranches in rural Marfa, Texas. At his new home, he played the role of architect, interior designer, and furniture designer. Over the next twenty years, Judd curated the buildings into an art mecca in touch with his personal style, and established the Chianti Foundation to oversee public exhibition of the spaces (Beal).



IMAGE: ANDYGOLDSWORTHY NET

PROBLEMS WITH ART THE MODERN ART MUSEUM

Sacred

The first 'designed' museums drew influence from buildings such as the Roman Baths, Churches, and Palaces that had historically displayed art. At the Vatican, the Museo Pio Clementino's iconic grand staircases and domed rotundas made it one of Europe's top sites to visit. Its influence on museum thereafter can be seen in museum architecture even today. Often, museums required visitors to obtain permits and abide by a dress code. Doing so elevating the museum to a place of status that demanded the reverence and respect displayed by churchgoers and palace visitors (Macdonald).

In 1802, Jean-Nicolas-Louis Durand proposed his concept for the 'ideal' museum plan. The plan: a Greek cross and central rotunda. Column-lined porticos defined gallery entrances. The galleries would house permanent collections, and works would be displayed in a chronological order. In addition typical visitors, Durand identified artists as users in his museum, and provided studio spaces to accommodate them. Variations of Durand's plan were developed all over Europe. Subsequent designs continued to push towards status-driven design features like palace-like banquet halls, reinforcing the idea of the museum as a place of privilege and cultural monument (Macdonald).

Today, artists come from a range of backgrounds, ages, and economic standings. Similarly, today's art explores a multitude of topics and mediums. Art museums are no longer accessible to only the privileged. Instead, they are typically open to the general public, have no dress code, and often offer free admission. The architecture of churches, palaces, and mausoleums is no longer relevant to art, and therefore should not be influential in the architecture of modern art museums.

Neutrality

Regardless of the architectural approach to museum design, almost all gallery spaces contain the same white walls. In theory, the neutrality allows visitors to focus on the

works of art. However, they ultimately disconnect the art entirely from the architecture of the museum, and additionally create a museum of 'objects floating in space' by isolating the works of art from any surrounding context (Macdonald).

Prior to life in the museum, works of art come from a much richer environment- the artist's studio. The studio is the first frame for art, and where the piece was formed. Just as no two artists are the same, no two studios are alike. Each studio reflects an artist's preferred media, individuality, personal interests, and lifestyle. Within the frame of the studio, the unique tools, sources of inspiration, and environmental constraints influential on works of art are revealed. It has been argued, that here, and only here, works of art are most 'in place' (Buren).

Art is not 'Timeless'

For collectors, value is typically placed on 'finished' works of art, and that value is expected to increase with time. As a result, one of the primary functions of the museum is preservation of its contents. Art pieces are meticulously cared for in an effort to maintain them for generations to come. Museums like The Broad conceptually emphasize the museum as a 'vault' for 'finished' works by revealing the storage and preservation process to visitors.

In contrast to curators, many artists believe a work is never done, just sold. In the studio, a work may be subject to indefinite manipulation. Individual ideas do not often lead directly to a 'finished' work of art. Instead, each idea may lead to endless iterative explorations. Projects seen as failures may be dismantled and/or reworked into new successes. That said, the complexities of an artist's process cannot be discerned by looking at a single work of art the way they can within the context of an artist's studio.

Distractions

Art museums are often seen as prominent cultural centers reflecting the culture and values of society through the visual arts. However, recent changes in the “art” museum typology reflect the society’s culture of consumerism through its lack of art. In an effort to attract more visitors and achieve greater economic gains, new “art” museums have introduced and marketed five-star restaurants, massive gift shops, and attractive city views alongside their traditional art galleries. By complicating the program, the building’s intent becomes muddled, and works of art lose their prominence. Furthermore, placing elitist restaurants and expensive gift shops within museums reinforce historic notions that art museums only welcome the upper class. London’s Tate Modern may be one of the world’s most visited art museums, however, it is clear the galleries are not the museum’s first priority. From the start, the museum was used as a means to revitalize the South Bank of the Thames River. Already visually connected to St. Paul’s Cathedral, Millennium Bridge was developed to provide pedestrians a connection to the new museum as well.

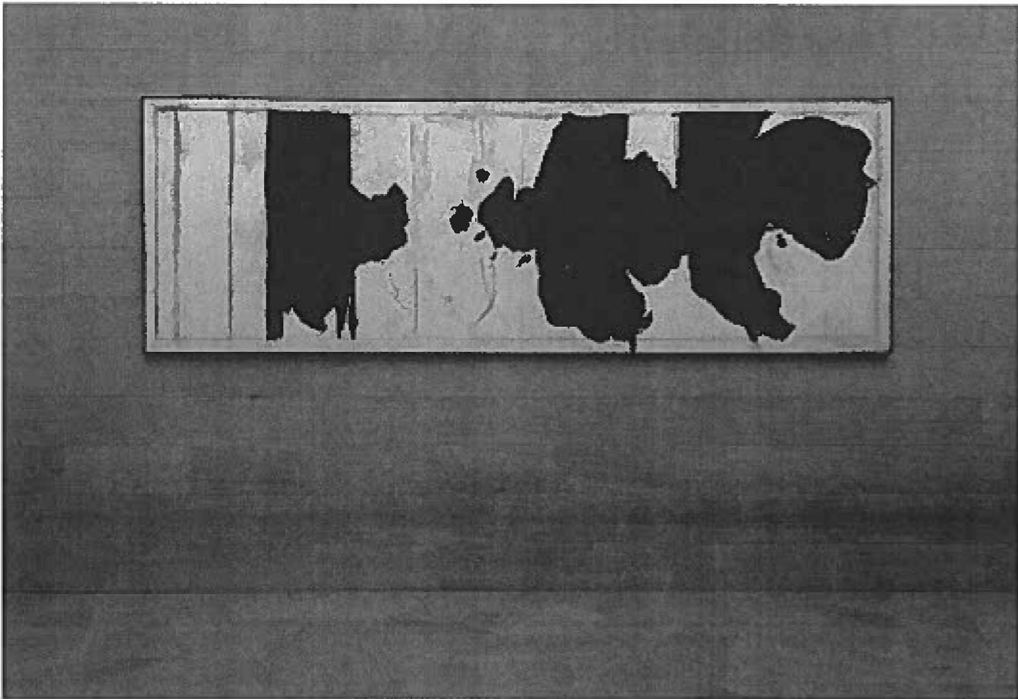
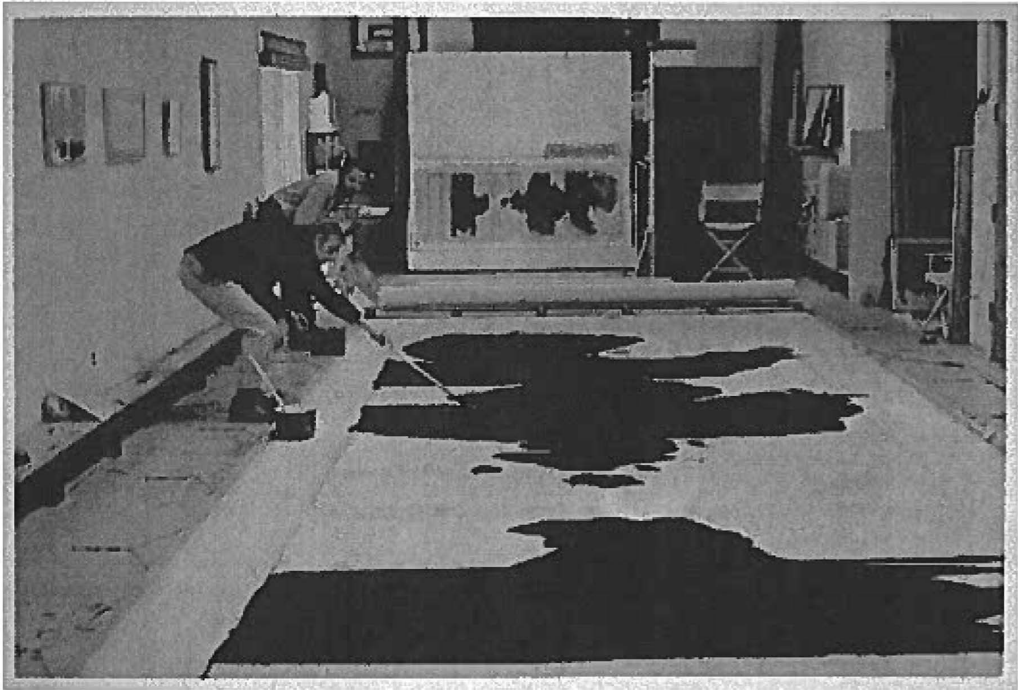
Inside Tate Modern, the famed Turbine Hall features changing installations and performances, but primarily serves as a central promenade. The cultural landmark has been described as “more mall than museum” by critics who argue that the art galleries come secondary to the museum’s shops and restaurants. Unavoidably located on the first floor, the museum’s shops are often the first thing visitors see when entering the building and share a glass wall with Turbine Hall. Meanwhile, the art galleries are tucked away on upper floors, invisible, unless searched for. Visitors are encouraged to use elevators as the primary means of circulation, allowing them to bypass the galleries entirely on their way to the museum’s rooftop restaurant. Even once you have found the galleries, works of art remain in competition for the attention visitors. The architecture of the galleries themselves draw visitors to interior windows and balconies that frame the building itself as a work of art. Meanwhile, exterior windows and balconies off the galleries entice visitors with sweeping views of the city, the river, and St. Paul’s Cathedral.



Conclusion

Artists such as Daniel Buren, Clyfford Still, Donald Judd, and others have sought to free themselves and their art from the neutrality and consumerist culture of the 'modern art museums' typology in addition to the elitist atmosphere that has plagued the art museums from the start. In response to their fight, The Artist's Museum proposes a new typology of art museum that returns art to its roots, the artist's studio.

The Artist's Museum suggests close connection between the artist and space in which the artist's work is displayed. The architecture of the museum seeks to foster this connection by merging the artist's studio with the museum's gallery. Doing so will allow artists the ability to establish a relationship between their works and the space in which they eventually be displayed.



PROGRAM | PRECEDENTS

DONALD JUDD | ART STUDIO

LOCATION : Marfa, Texas

ARTIST : Donald Judd

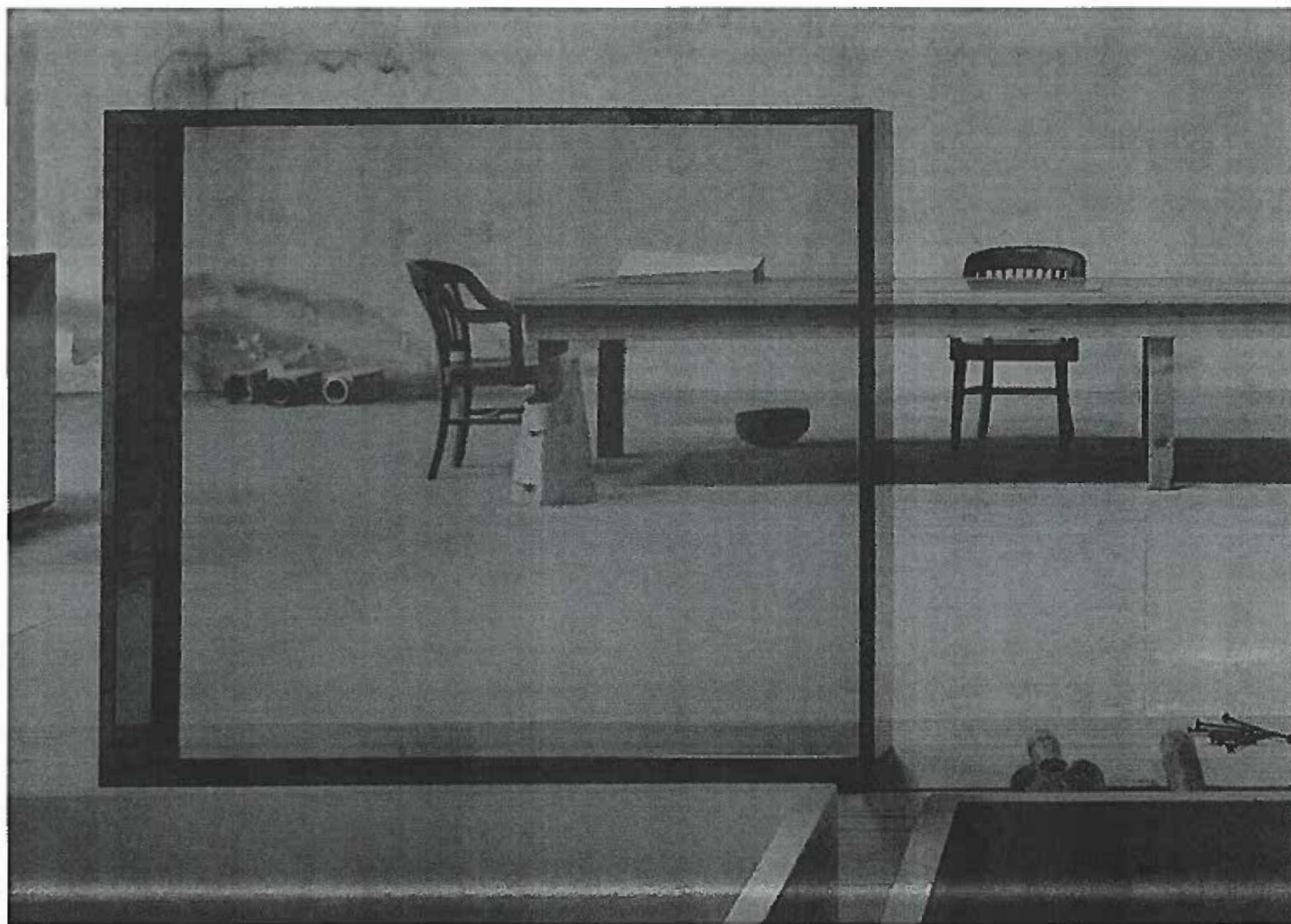
YEAR : 1990

OVERVIEW:

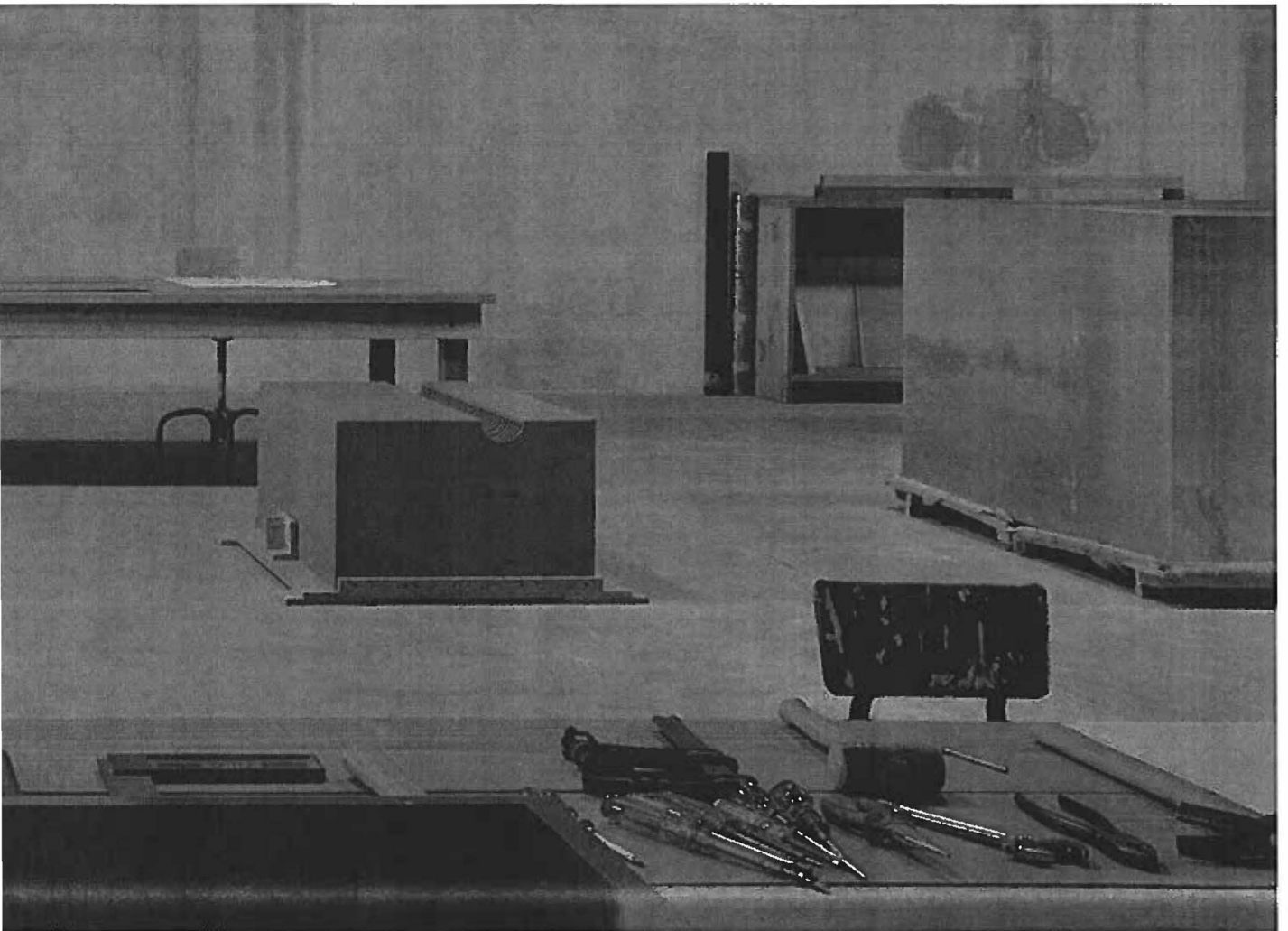
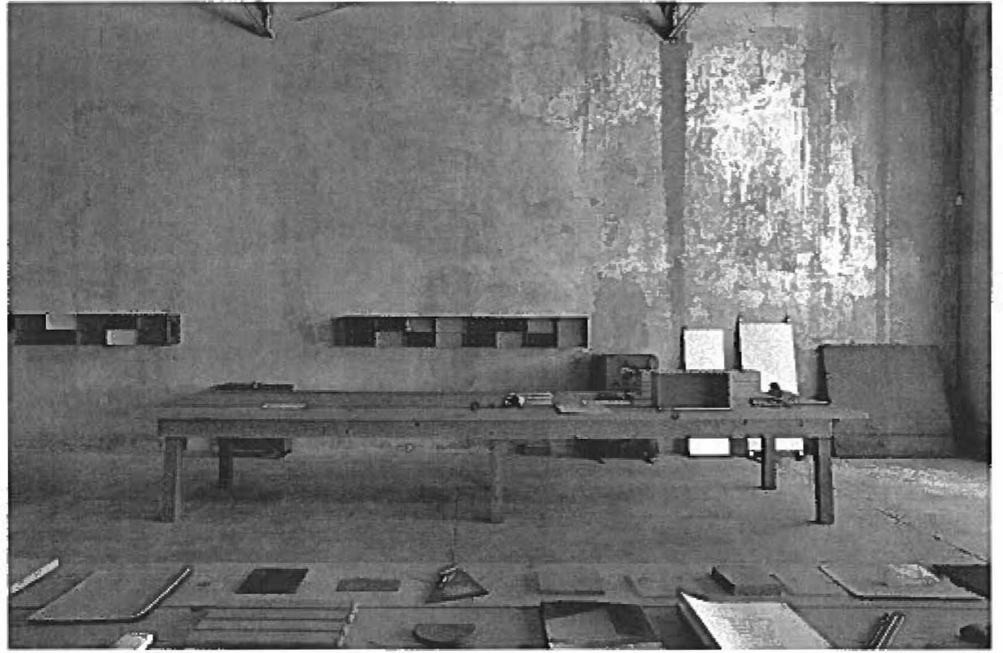
- Former grocery store
- Located in downtown Marfa
- 6,000 square feet
- Removed machinery
- Added skylights
- Long tables and shelving
- Housed prototypes and samples
- Reveals traces of a work's development
- Complete, incomplete, and rejected art

PROGRAM

- Work Space
- Display Space



PHOTOS: JUDDFOUNDATION.ORG



VITRAHAUS

LOCATION : Rhein, Germany

ARCHITECT : Herzog & de Meuron

YEAR : 2010

OVERVIEW:

- Flagship store for Vitra furniture
- 44,412- square feet
- Combination museum, showroom, and furniture shop + more
- 'Secret world' inside
- Houses a collections of object
- Visual displays seek to inspire visitors
- Variety of moods and views
- Symbolic gabled "house" like shape
- Views of idyllic vineyards + industrial zones
- White walls give emphasis to furniture
- Daytime view- outward at the landscape
- Nighitime view- inward at the displays

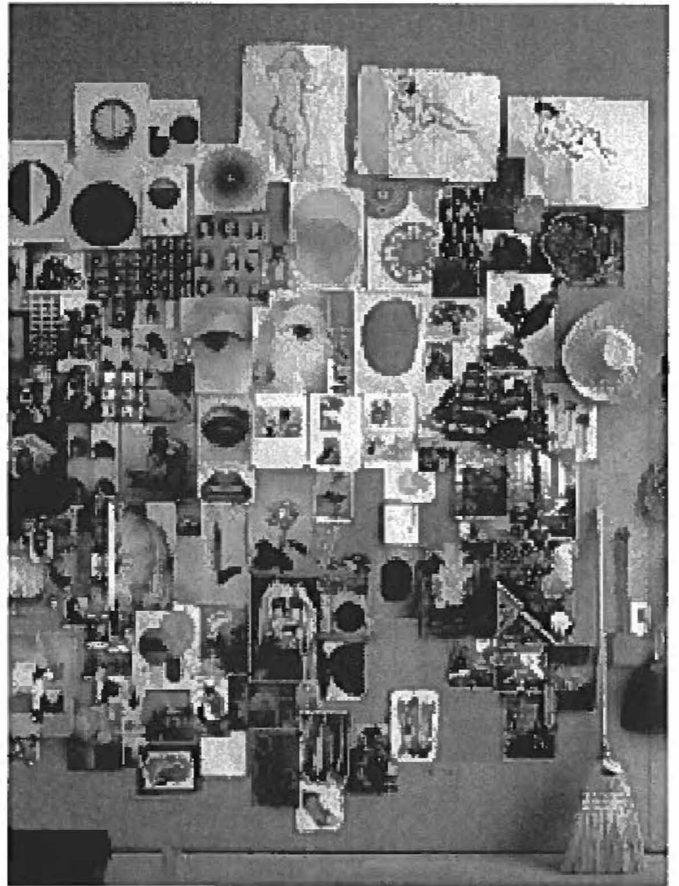
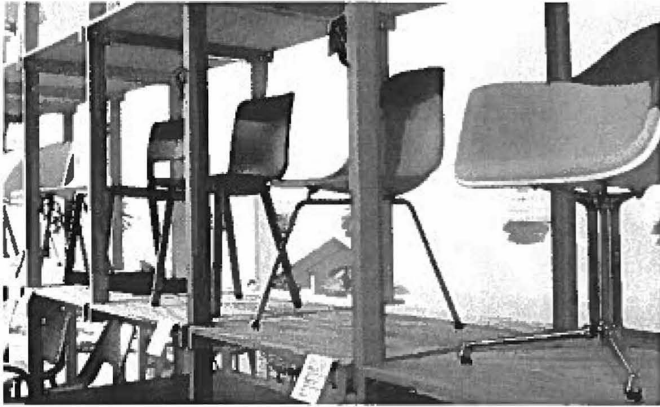
PROGRAM

- Reception/Info Desk
- Cafe
- Museum Shop
- Business Lounge
- 'Vitrine'
- Showrooms: Floors 1-4
- Storage
- Restrooms
- Delivery
- Cafe: Kitchen, Bar, & Terrace
- Presentation Room
- Outdoor Gathering

"Vitra considers all furnishings to be a personal collage which changes over time with the tastes, preferences and the personal circumstances of the owner. In order to always present our visitors with a continuous flow of fresh ideas.."



IMAGES: BY AUTHOR



IMAGES: BY AUTHOR

GLASGLOW SCHOOL OF ART

LOCATION : Glasgow, United Kingdom

ARCHITECT : Steven Holl

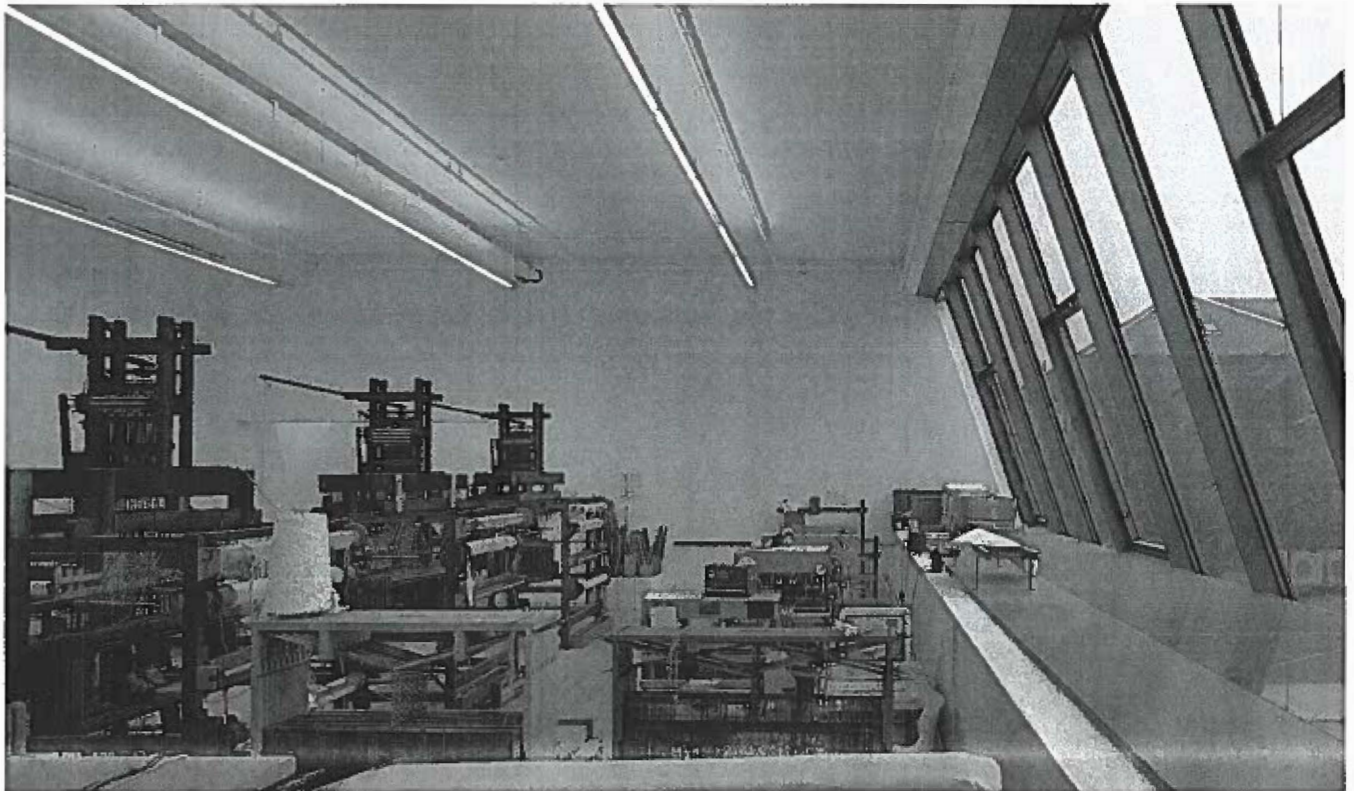
YEAR : 2014

OVERVIEW:

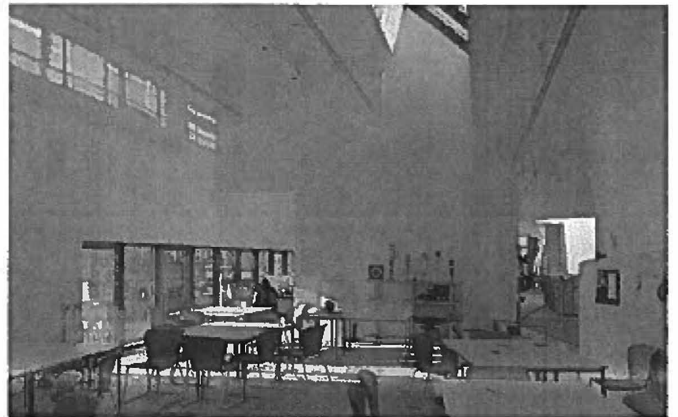
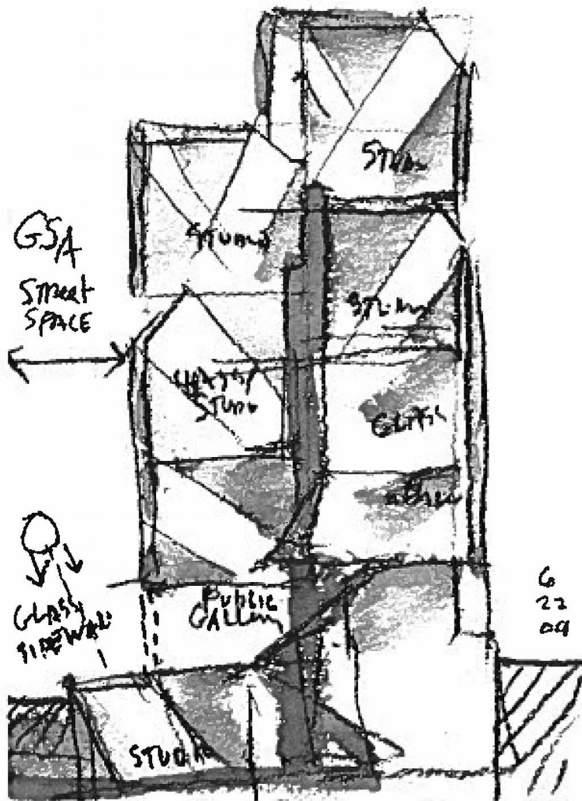
- 21st century model for art school
- Services 10+ types of art production
- -----square feet
- Addresses functional + psychological needs
- Program placed based on lighting needs
- Maximizes northern diffused light
- Offices located on south side
- 'Driven Void' - light shaft
- 'Circuit of Connection' links departments
- Social Core- Open to the city
- Volume of light- expresses school's activity
- Relates to Mackintosh building across

PROGRAM

- Fashion + Textiles Workshops
- Screen Printing Studios
- Product Design Studios
- Interior Design Studios
- Silversmith + Jewelry Studios
- Computer Lab
- Product Design Engineering Lab
- Restrooms
- Communication Design Studios
- Seminar Rooms
- Offices
- Wood Workshops
- Photo Studio + Dark Room
- Prototyping & Plastics Workshop
- Lecture Theatre
- Metal Workshop
- Digital Workshops
- Exhibition Space
- Service/Storage
- Dining Hall
- Kitchen
- Lounge
- Mechanical Plant
- Assembly Spaces



IMAGES: ARCHDAI | Y



IMAGES: ARCHDAILY

PROGRAM | IMPLEMENTATION

PROGRAM

THE EXPERIENCE

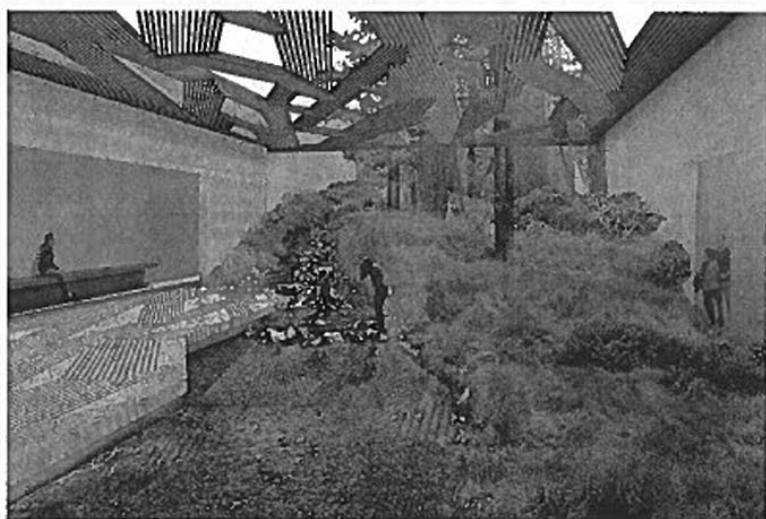
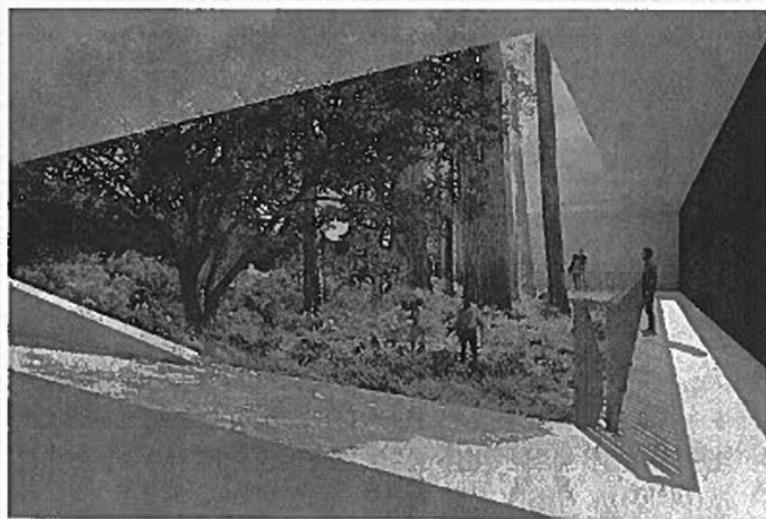
This thesis seeks to create a new museum typology that reveals the creation, context and decay of land art, in addition to housing its archive. The curatorial experience begins with an investigation of the site's context. Located along California's undeveloped central coast, the museum's site contains some of the greatest plant and rock diversity in North America. Visitors engage with the site's unique nature while circulating thorough the museum's three experiential galleries: vegetation, water, and earth. Next, visitors enter the archive gallery. The archive contains photos of land art created on the site, illustrating how natural elements may be translated into works of art. Finally, the visitors digress into the landscape where they may view land artists at work, witness the process of decay of 'finished' works, or create their own personal interventions.

GALLERY SPACES

- VEGETATION GALLERY
- WATER GALLERY
- EARTH GALLERY
- ARCHIVE GALLERY

SUPPORT

- OFFICES
- CIRCULATION
- RESTROOMS
- MECHANICAL



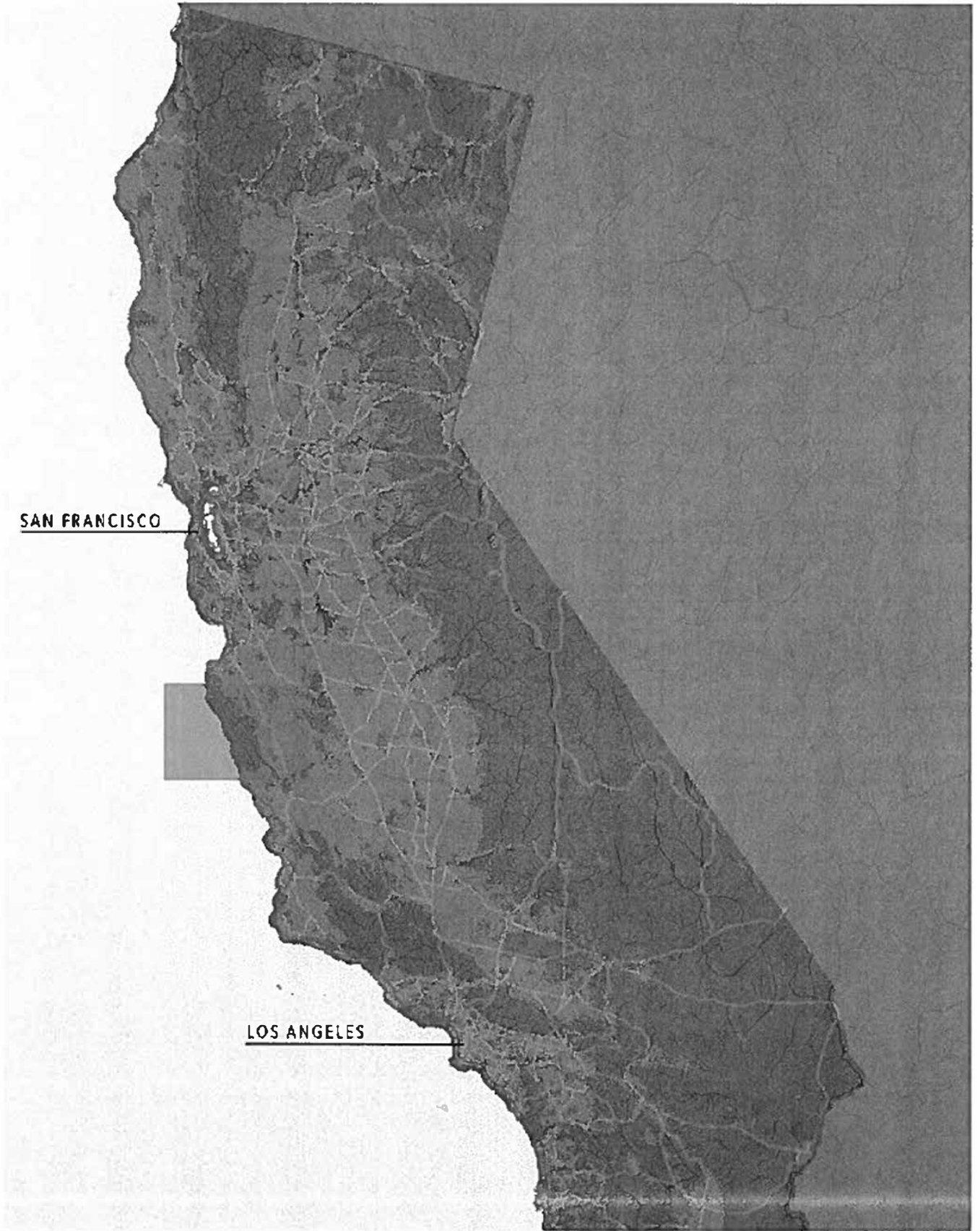
SITE | ANALYSIS

BIG SUR COAST



- MEDITERANEAN BIOME
 - Most diverse biome on Earth
 - Contains 20% of the Earth's plant life
- GEOLOGY
 - Located along San Andreas fault
 - Complex geological formations
- HIGHWAY 1
 - Scenic drive
 - Visitors must journey to get there
 - Meditative



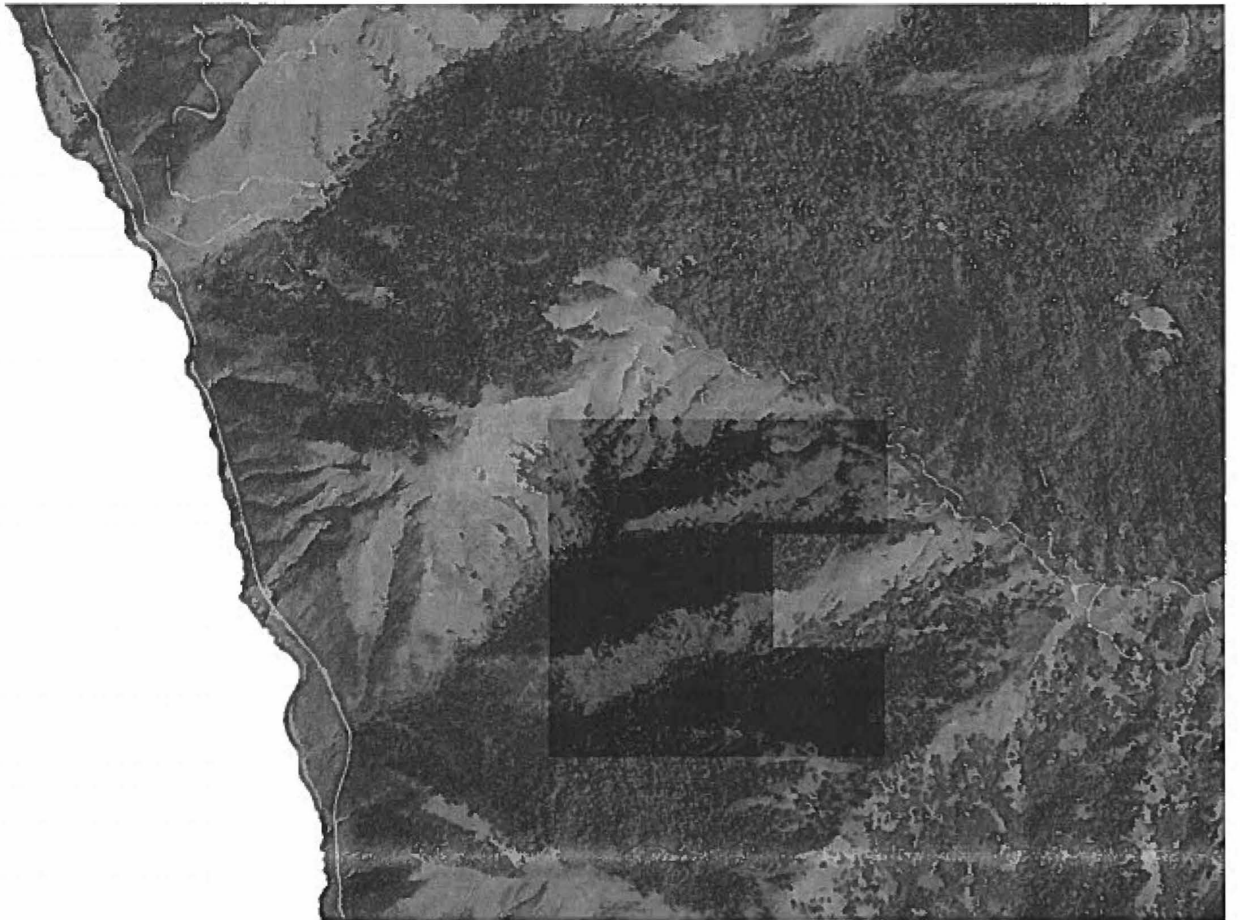
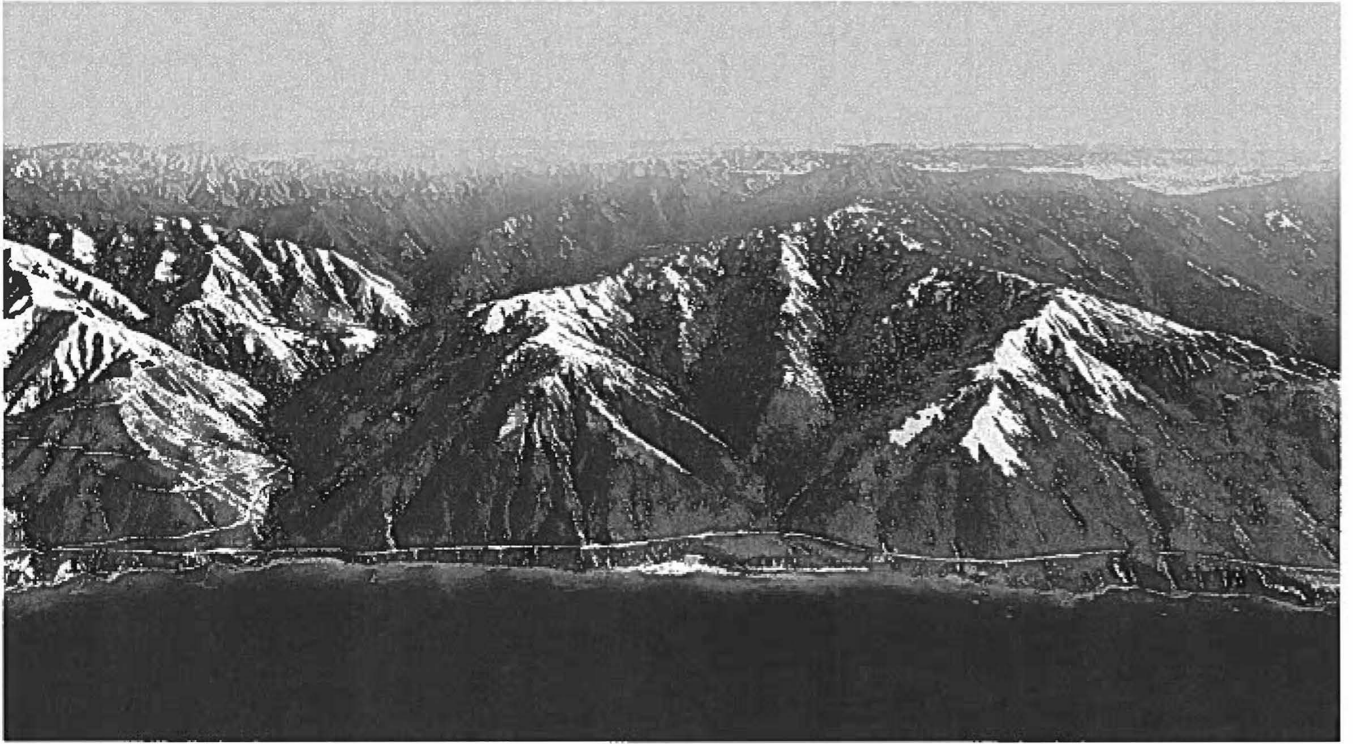


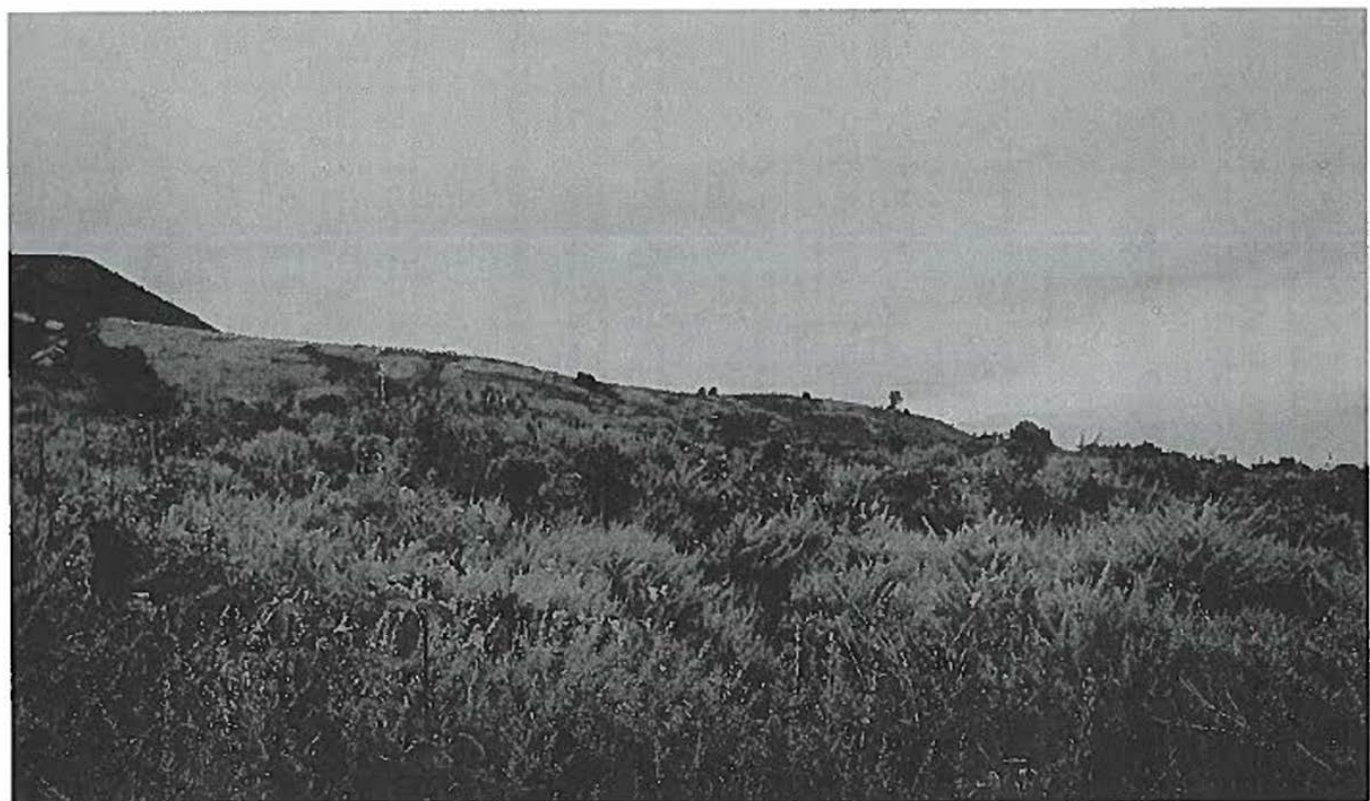
SAN FRANCISCO

LOS ANGELES

SITE

In contrast to the in and out museum we see today catering to city tourists, placement of the museum along the Pacific Coast, 4 hours from the nearest airport, forces visitors on to a journey before reaching the museum, and allowing them to prepare and break free of distractions before immersing themselves the works of art.





BIBLIOGRAPHY

ARTIST STUDIO

Buren, Daniel, and Thomas Reponsek. "The Function of the Studio." *October* 10 (1979): 51. Web.

Daniel Buren defines the artists studio by three primary functions: a place where work originates, a place of privacy- an "ivory tower," and a stationary place where portable objects are created, the birthplace of art. The architecture of the studio falls into one of two groups, American or European. Buren argues that the artist studio is "home" to art and where art truly belongs. Moreover, the museum is a "cemetery" for art by stripping it of its context and by treating all works the same.

Jacob, Mary Jane, and Michelle Grabner. *The Studio Reader: On the Space of Artists*. Chicago, IL: University of Chicago Press, 2010.

Jacobs looks at what roles the studio plays in the creation of works of art. The book is a collection of writings from an array of artists. The writings are categorized based on how the artists utilize his/her studio. The authors assert that artist may use their studios as a resource, a set and setting, a stage, a lived-in space, or a space and non-space.

MUSEUMS

"American Folk Art Museum." Tod Williams Billie Tsien Architects. Accessed October 15, 2016. <http://twbta.com/work/american-folk-art-museum>.

"The Building." The Broad Museum. Accessed October 15, 2016. <http://www.thebroad.org/about/building>.

Buren, Daniel, "Function of the Museum," in *Theories of Contemporary Art* (Prentice Hall, Inc: 1985), 189-190.

Daniel Buren outlines the role museums play in framing work of art, promoting the exposure of the works to increase sale value, and giving status to the works that it houses. However, the author identifies the museums' functions as preservation, collection, and refuge. He then goes on to explain the shortcomings of these functions. When discussing preservation, Buren argues that the process creates the romanticized notion that art may be "eternal," when really it is not. He asserts that by collecting art, the museum is "flattening the works" by either creating a grouping of unrelated things or causing related things to be compared for the purpose of sale values.

"Clyfford Still." Clyfford Still Museum. Accessed October 15, 2016. <https://clyffordstillmuseum.org>.

Macleod, Suzanne. *Reshaping Museum Space: Architecture, Design, Exhibitions*. London: Routledge, 2005.

A collection of articles from museum professionals, architects, designers, and academics, this book pulls many perspectives on what museums should/ shouldn't be.

Macdonald, Sharon. *A Companion to Museum Studies*. Malden, MA: Blackwell Publishing Ltd, 2006.

Giannotti, Andrea. "MAXXI Museum / Zaha Hadid Architects." *Archdaily*. Last Modified December 16, 2009. <http://www.archdaily.com/43822/maxxi-museum-zaha-hadid-architects>.

Self, Ronnie. *The Architecture of Art Museums: A Decade of Design: 2000-2010*. Taylor & Francis, 2014.

A catalogue of the most notable art museums in America, this Ronnie Self allows readers to compare and contrast various approaches to museum design.

MUSEUM LIGHTING

Hancock, Chris, Hinchliff, Shelby, Hohmann, Justina. *Daylighting Museums Guide*. Ebook. Bozeman: Integrated Design Lab, 2009. <http://static1.lsqspedn.com/static/f/364430/5461758/1264099091933/Daylighting+Museums+Guide.pdf?token=GRI12MY?N8IDxScUIY%7NE%3XmeUk%3D>.

MUSEUM + STUDIO

O'Doherty, Brian. *Studio and Cube: On the Relationship between Where Art Is Made and Where Art Is Displayed*. New York: Temple Hoyne Buell Center for the Study of American Architecture, 2007.

O'Doherty provides a discussion about the connections between artist, their art, and where the art is displayed. The author looks at artists such as Lucas Samaras, and artists who turned his New York studio/apartment into an art gallery, to understand these connections.

ART + ARTISTS

Alberro, Alexander, and Blake Stimson. *Institutional Critique: An Anthology of Artists' Writings*. Cambridge and London: The MIT Press, 2009.

Bätschmann, Oskar. *The Artist in the Modern World: The Conflict between Market and Self-expression*. New Haven, Conn: Yale University Press, 1997.

Bätschmann studies the changing role of artists with the introduction of public exhibits in London and Paris in the 18th century. Exhibitioners were now given the role of defining art, a job previously held by commissioners such as churches and courts. Bätschmann explains how this change effected competition between artists and how artists presented their works to the public.

Clark, Robin. *Phenomenal: California Light, Space, Surface*. Ebook. Brekeley and Los Angeles: University of California Press, 2011. https://www.massart.edu/Documents/www.massart.edu/faculty_bios/4_Work_and_Words.pdf.

Beal, Daphne, and Sean Wilsey. "Lone Star Bohemia." *Vanity Fair*. Last Updated June 28, 2012. <http://www.vanityfair.com/culture/2012/07/inside-marfa-artists-donald-judd>.

Van Dyke, Geoff. "Clyfford Still's Unyielding Will." *5280*. Last Updated November 2011. <http://www.5280.com/magazine/2011/11/clyfford-still>.

Jacobs, Jane. *Economy of Cities*. New York: Random House, Inc, 1970.

Serra, Richard. *Writings/Interviews*. Chicago: University of Chicago Press, 1994.

Spellman, Jim. "The Most Influential Artist You've Probably Never Heard Of." *CNN*. Last Modified June 9, 2012. <http://www.cnn.com/2012/06/09/living/artist-clyfford-still-profile/>.

