

IMAGINING THE NEW MUSEUM OF MODERN ART
Lauren Bordes

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INTRODUCTION

Reconsidering The Museum of Modern Art

The Museum of Modern Art (MoMA) and its multiple expansions over the past century encompass a variety of architectural types, each revealing distinct qualities about the modernism out of which they were respectively born. Today the Museum's collage of annexed buildings cumulatively occupy almost an entire Manhattan block, and the announcement of the most current expansion further amplifies its spirit of endless growth. To understand the MoMA's series of architectural projects requires situating each major addition within the greater context of modernity. Modernity can be described as an overarching

1. Jurgen Habermas, "Modernity: An Unfinished Project" (speech presented at the Adorno Prize ceremony, Frankfurt, Germany, September 1980), 39.

2. Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (New York: Routledge, 1995), 7.

3. Rem Koolhaas, *Delirious New York* (New York: Monacelli Press Inc., 1994), 13.

condition comprised of many modernisms—cultural, social, and aesthetic—each of which employs singular shifting approaches toward the notion of progress. Yet common to these sub-projects persists a preoccupation with the relationship between old and new. As Jurgen Habermas describes in his essay "Modernity: An Unfinished Project," modernity relies on a repetitive "moment of novelty" to constantly assert the relevance of the next style, thereby rendering the past as obsolete.¹ This mode ideally inspires positive typological change based upon modern notions of improvement, however, as seen through MoMA's Manhattan, often becomes complicated by abstract counter mechanisms of economy and growth. The MoMA, and more broadly, the modern art museum grew out of a rearrangement of the cultural field of the nineteenth century centered upon societal "lifting" of a new mass public—the art museum bases its history in civic unity, through the idealistic transposition of private aesthetically

valued objects into the public sphere for viewing.² The MoMA's early interest in standardization and design as a progressive tool for every aspect of modern life reflected a larger social project. The nascent social and cultural project lasted from the 1920s into the 1960s, yet eventually was overridden by Manhattan's rules of development.³ The tension intensified between the social and cultural within speculative development, and the art museum became an overly aestheticized project based more upon the visual commodity than the ameliorating potential of design. This programmatic shift is directly reflected in MoMA's architecture, which iconically and self-consciously visually outlines the distinct transition from civic and social nexus to spectacularized aestheticization. In terms of its future, the MoMA has the exceptional potential to culturally reinvent. This analysis attempts to justify, through a close reading of its typological change, the necessity for social and cultural agency within frenetically

aestheticized architectural space. The art museum deserves an expanded definition, through its architecture, to assert its contemporary civic role.



Left:
Louis-Léopold Boilly, "The Public
Viewing David's 'Coronation' at the
Louvre"

BACKGROUND

The Ideological Origins of The Modern Art Museum

The modern art museum arose parallel to the formation of Manhattan's rules of development with a competing set of motivations. Its ideological origins developed from a desire to reach a new mass public for social and cultural improvement and this inclination can be attributed to the popularized concept of the democratic cultural right of the modern citizen. In his book, *The Birth of the Museum*, Tony Bennett describes the climate of the modern museum's early formation:

4. Bennett, The Birth of the Museum:
History, Theory, Politics, 7.

In being thus conceived as instruments capable of 'lifting' the cultural level of the population, nineteenth-century museums were faced with a new problem: how to regulate the conduct of their visitors. Similar difficulties were faced by other nineteenth-century institutions whose function required that they freely admit an undifferentiated mass public: railways, exhibitions, and department stores, for example. The problems of behavior management this posed drew forth a variety of architectural and technological solutions which, while having their origins in specific institutions, often then migrated to others.⁴

The museum then represents a particular project of modernity positioned to integrate cultural standards with a growing public. Early art museum leaders such as John Cotton Dana, Benjamin Ives Gilman and George Brown Goode each brought distinct intellectual ideas to its formation respectively privileging social, aesthetic, and educational goals. The programmatic future of the art museum became contingent upon the negotiation of these distinct values.



The Aestheticization and Institutionalization of the Gallery (From Left to Right): Painting - Exhibition Gallery at the Louvre, Samuel B Morse (1832-1833), Berlin, Kaiser-Friedrich-Museum, arrangement by Karl Koetschau with paintings on white walls (1933), Museum of Modern Art, William C. Seitz removes frames from Monet's work (1960), Wrapped Museum of Contemporary Art, Chicago - Christo and Jeanne-Claude (1969), Kunsthaus Bregenz - Peter Zumthor (1990), Guggenheim Museum Bilbao Interior - Frank Gehry (1997), Museum of Modern Art expansion into Tower Verre and former Folk Art site with the removal of the Taniguchi entrance facade, Diller Scofidio + Renfro (2014)

5. Habermas, "Modernity: An Unfinished Project," 42.

6. Brian Doherty, *Insider the White Cube: The Ideology of the Gallery Space*, (San Francisco: Lapis Press, 1976), 7.

7. Habermas, "Modernity: An Unfinished Project," 46.

8. Habermas, "Modernity: An Unfinished Project," 46.

Habermas more generally clarifies the social and aesthetic as distinct and increasingly divergent projects of modernism.

Through the work of social theorist Daniel Bell, Habermas describes the crisis as "the bifurcation between culture and society, between cultural modernity and the demands of the economic and administrative systems."⁵ Habermas' critique of this separation further articulates the failure of the avant-garde as a larger breakdown of aesthetic modernity in the effort to reconcile multipart agendas.

The modern art museum's space of the gallery, in particular the MoMA's, embodies the increasingly isolated and formalized aesthetic project at the loss of social agency. The formation of the gallery space as a purely aesthetic project resulted in a decontextualized architecture, what art critic Brian Doherty refers to as "the white cube."⁶ In his book, *Inside the White Cube*, Doherty

traces the formalized setting for art from the early cluttered private collection rooms to the minimally expressed wall with elaborate outfitting (in terms of conditioning and lighting) with a focus on the effective loss of context as the greatest source of contention (Image 4). The MoMA's exhibition space techniques are featured throughout his narrative as carefully curated alterations of the norm.

The increasingly aestheticized gallery space and its struggle with the legitimization of a context demonstrates the schism between seeming "expert cultures and the general public."⁷ Habermas writes, "What the cultural sphere gains through specialized treatment and reflection does not *automatically* come into the possession of everyday practice without more ado. For with cultural rationalization, the lifeworld, once its traditional substance has been devalued, threatens rather to become *impoverished*."⁸ It

is precisely this separation that the architecture (both exterior and interior, aesthetically and programmatically) of the MoMA has engaged in, and should continue to reformulate.



Museum of Modern Art, William C. Seitz removes frames from Monet's work (1960)

9. Koolhaas, *Delirious New York*, 13-15.

10. Koolhaas, *Delirious New York*,
13-15.

The Context for MoMA's Architecture

The situation for MoMA's growth is the island of Manhattan. Since its beginning, the city rejected the early social tenets of modernism for what Rem Koolhaas calls, in his book *Delirious New York*, a "theatre of progress."⁹ He describes its course of development: "The performance can never end or even progress in the conventional sense of dramatic plotting; it can only be the cyclic restatement of a single theme: creation and destruction irrevocably interlocked, endlessly reenacted. The only suspense in the spectacle comes from the constantly escalating intensity of the performance."¹⁰ Koolhaas's interpretation of New York is always two-fold, simultaneously fascinated by its eccentricities however critical of its determinism. The major elements that shaped the climate of New York's development



A View of the MoMA's Education and
Research Building surrounded by
the city

11. John W. Reps, *The Making of Urban America*, (Princeton, NJ: Princeton University Press, 1992).

12. Koolhaas, *Delirious New York*, 107.

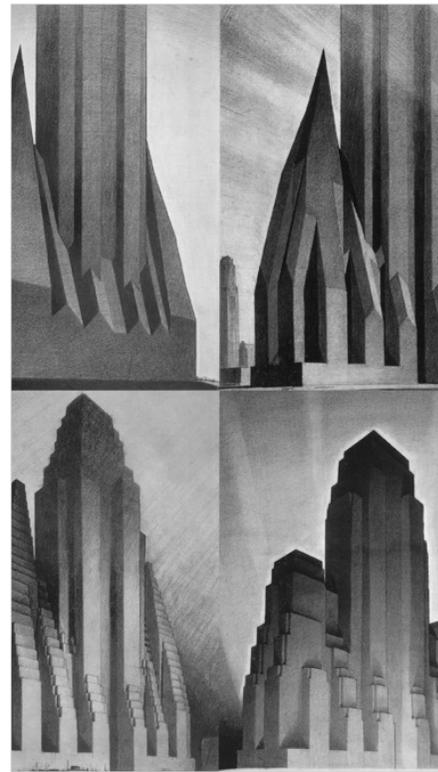
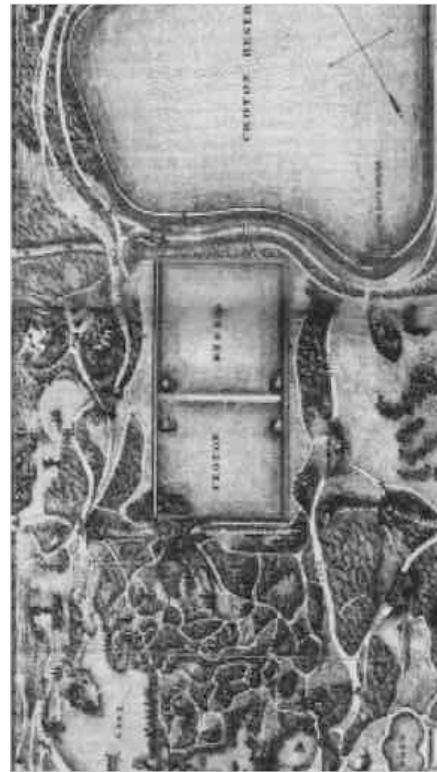
13. Freedman Consulting LLC., "The Collaborative City," (report published in 2013).

share similar embedded contradictions. The grid, the first great act of demolition, razed or displaced 721 buildings south of Houston Street in the early 1800s to create a binding yet enabling framework for the occupation of the city. Its formation demonstrates the continual confrontation between the old and the new within an atmosphere of maximized speculation. Central Park then became the great exception—further demolishing or relocating buildings to paradoxically preserve a fictional nature within impending development. In *The Making of Urban America*, John W. Reps writes of the park's role:

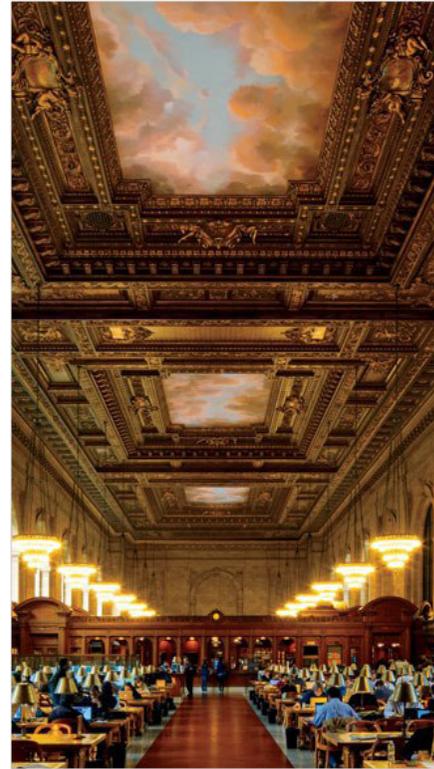
The time will come when New York will be built up, when all the grading and filling will be done, and the picturesquely-varied, rocky formation of the island will have been converted into formations of rows and rows of monotonous straight streets, and piles of erect buildings. There will be no suggestion left of its present varied surface, with the exception of a few acres contained in the park.¹¹

The grid and the park substantially framed the context for Manhattan's architecture—the grid as regulator, the park as challenger. The Zoning Resolution of 1916 then enacted the first written law to temper the brutalism of development by defining city conditions, both efficient and inhabitable. The definition for maximum building bulk was produced through a series of illustrations by the architect/illustrator Hugh Ferriss to encode the "retroactive legitimacy to the skyscraper."¹² The tension between economy and quality present in Ferriss's early illustrations heightened through the Zoning Resolution of 1961, which introduced the concept of transferable air rights and publicly owned private spaces. The result of these combined speculative structures is an increasingly complex stage for the instantiation of change within the city. Today regulatory mechanisms popularized by former Mayor Michael Bloomberg produce a range of complicated relationships between public and private in which a

previously traditional public sphere is no longer relevant. The city's parks and squares, spaces that perhaps best represent classical notions of exterior civicness and publicness are increasingly managed by private corporations.¹³ Amidst the nuanced confrontation between public and private, cultural buildings—libraries and museums—offer a lingering possibility for an interiorized space divorced from the rules of Manhattan's development and representative of an ideal common space for social, cultural, and aesthetic interpretation.



From Left to Right:
The Commissioner's Map, 1807.
Frederick Law Olmsted, Plan For Central Park, 1857.
The Flatiron Building, constructed in 1902.
Hugh Ferriss, Illustration of Manhattan Zone Resolution of 1916.
The Interior of McKim, Mead and White's Penn Station before demolition.



From Left to Right:
The Streets of Manhattan's Grid.
Bryant Park, designated as a public space in 1686.
Privately Owned Public Space resulting from the Zoning Resolution of 1961, A Widened Sidewalk Zone.
The Interior of the New York Public Library, 42nd Street Location.
Contrasting Facades and Their Effect at Street Level.

14. Eric M. Wolf, *American Art Museum Architecture: Documents and Design*, (New York: W.W. Norton & Company, 2010), 138.

The Education and Social Beginnings of MoMA

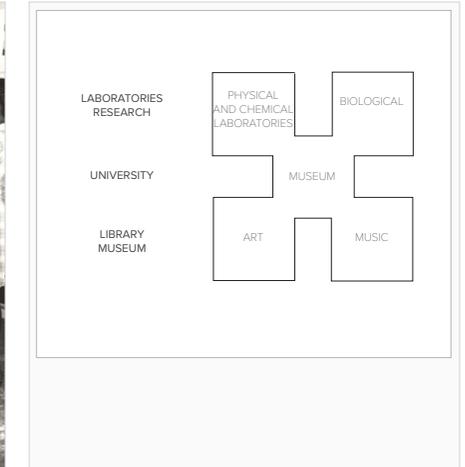
The MoMA was founded by three women actively involved in art and education, Abby Aldrich Rockefeller (philanthropist), Mary Quinn Sullivan (art teacher), and Lillie P. Bliss (advocate for modern art when it was not yet popular), all of whom were committed to making modern art public through progressive education. The museum's formal incorporation was facilitated through a charter from the Board of Regents of the University of the State of New York Education Department on September 19, 1929. As an educational institution, founded unlike any other new art museum of its time, the MoMA considered its mission as inherently "didactic" and founded curatorial departments for a wide range of artistic disciplines.¹⁴ During the MoMA's early years, its first museum director, Alfred H. Barr Jr. trained teachers and created



Children's Art Carnival
New Delhi, India 1963



Federal Arts Project
Free Art Class, 1939



John Dewey's School Diagram
Upper Level

15. MoMA Bulletin, 1932.

16. TIME Magazine, 1938.

17. Interview with Wendy Woon, December 2, 2014.

a docent program for teachers and the public. In a 1932 Bulletin,

Barr wrote, “Art is the joint creation of the artist and public.

Without an appreciative audience, the art is stillborn.”¹⁵ The MoMA

of the 1930s was characterized by civic engagement, pedagogical

experimentation, creative exhibition strategies, and informal

learning. Early exhibitions such as Useful Household Objects

Under \$5.00 and What is Good Design (1938) were created to

showcase design as a tool for all aspects of life. Its first education

director, Victor D’Amico, expanded upon Barr’s initiatives through

the advent of multiple education programs for all ages to

promote the social value of art, and “art as a human necessity.”

His Children’s Art Carnival program, funded by the United States

government, traveled to multiple countries and arguably served

as American propaganda for civic engagement. Acting director,

Holger Cahill, through the 1935 Federal Arts Project of the Works

Project Administration (WPA), established over 400 community

art centers across the nation. The cover of TIME Magazine in 1938

commented on Cahill’s programs: “This wide interest in the arts,

this democratic sharing of the art experience, is a comparatively

recent development in American life. It is the devoted work of

people who, like John Dewey, believe that democracy should be

in the name of a life ‘free and enriching communion’ in which

everyone may have a part.”¹⁶ These collective efforts display the

strong link between a larger modernist social agenda and its

formalization through the collaboration of a cultural institution

and its government.

By the 1970s, the MoMA had closed its education department

and dismissed Victor D’Amico,, largely due to a conflict with

the replacing function of higher education institutions. The

simultaneous specialization of art education (also a result of WPA

programs) competed with the educational realm of the museum.

From the 1970s to the early 2000s, the education department

was inactive and dismissed within the institution. In 2006,

Wendy Woon was elected Deputy Director of Education, and

began not only to document, not only the MoMA’s early social

history as precedent for future programs, but also to initiate

collaborative programs based on materials and process, design

and research.¹⁷ Yet despite Woon’s efforts as new director, the

role of education and research within the MoMA remain starkly

separate from its overwhelming gallery complex. The museum’s

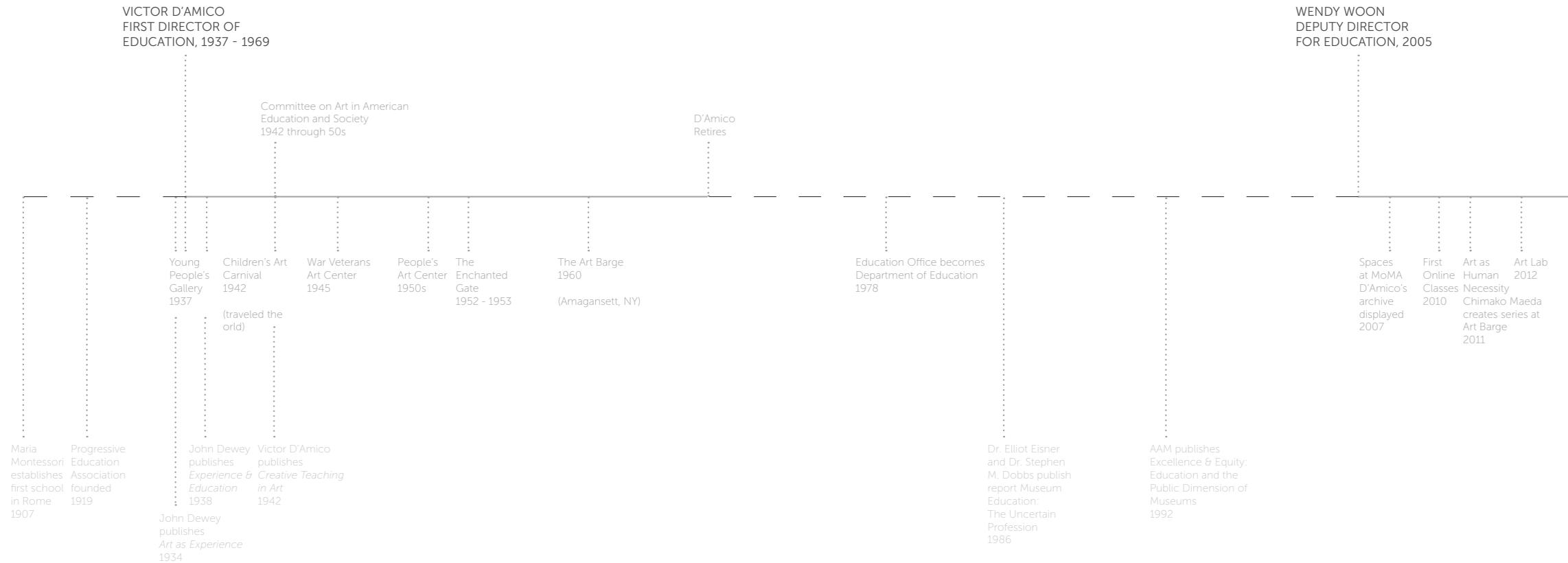
architecture fortifies this divide, and through its varied

expressions over time, has also implied specific institutional and

spatial agendas.

“Art is the joint creation of the artist and public.
Without an appreciative audience, the art is
stillborn . . .”

—Alfred H. Barr Jr., 1932 MoMA Bulletin



A Timeline of MoMA's Education Department Major Activities and Corresponding Directors

18. Eric M. Wolf, *American Art Museum Architecture: Documents and Design*, 144-146.

A Century of Expansions

An analysis of each of MoMA's additions reveals calibrated speculations toward the museum's future. The series of expansions, six major projects in total, chart both the aesthetic and social reformations of what it means to be modern. Focusing specifically on transformations of the ground floor, entrance, facade, and the gallery space, the shifting architectures formulate the MoMA's larger narrative of many modernisms lending the question of the currency and contemporariness of modernity as a project. The tenuous relationship between the old and the new, between modernism and contemporaneity, challenge the notion of temporal emancipation. The MoMA operates within these bounds, and with its current expansion lends the question of its effectiveness as a project, in the most modern sense.

The MoMA's first home was comprised of a series of five rented rooms in the Heckscher Building at 730 Fifth Avenue. In 1929, the Museum moved to a townhouse on 11 West 53rd Street its first permanent home. By February of 1936, the Museum had acquired the adjacent properties to the townhouse. Barr nominated a few notable European architects for its first designed museum complex including Le Corbusier, Walter Gropius, and Mies van der Rohe. Ultimately, the Museum's trustees voted for American architects, Philip Goodwin and Edward Durrell Stone, to design the project. Museum curators described the building as "International Style" consistent with elements of Le Corbusier's domestic architecture. The exterior was constructed out of white marble, translucent glass, and clear glass at street level. The curved entrance was placed off-center apparently to avert the experience of entering a church

or temple and create a more inviting approach. The idea of architectural accessibility through its exterior a-symmetry and relatively domestic scale challenged the formal design qualities of other Beaux Arts museums. The interior of the original structure incorporated a large theater, and exhibition spaces that intended to showcase the "modern" while offering an accessible scale and design for the art.¹⁸

Over the next ten years, the MoMA's popularity and collection grew substantially, despite its original pledge to deaccession artwork once it had reached fifty years past its acquirement. The MoMA abandoned the deaccession policy and continued to acquire new work without decreasing old collections. In 1953, Philip Johnson's Gracey Rainey Rogers Annex (directly adjacent and west of the International Style Building) and the Abbey Aldrich Rockefeller Sculpture Garden were

19. Eric M. Wolf, *American Art Museum Architecture: Documents and Design*, 157.

completed. The Johnson annex did not include increased gallery space, and instead provided additional space for educational programs, storage, library stacks and offices. The programmatic agenda for this expansion reflected the current social and educational mission. Through this addition, Johnson advocated an "International Modernism," which Eric Wolf critiques: "The choice of the very talented but rarely innovative Johnson as the museum's unofficial architect of record from 1950 to 1970 is very suggestive of the tension that dominated (and continues to dominate) all of the museum's decisions between adherence to the aesthetic of high modernism, on the one hand, and a continuance of the early policy of advocating the radical and theretofore unaccepted in contemporary art and architecture."¹⁹ The MoMA's relationship to the avant-garde, as Wolf describes, seemed to dilute over time as a "modern" style proliferated and normalized throughout greater Manhattan. As simultaneous

curator of the architecture and design department, Johnson continued to exercise a large degree of control on the architectural decisions of the museum. The next major expansion included his design of the East Wing completed in 1964 (just adjacent to the International Building) which mirrored the Gracey Rainey Rogers Annex and arguably was reminiscent of the general architecture of commercial mid-town (Image 11). The project included additional gallery space and an expanded lobby and bookstore—a programmatic shift from the previous expansion's educational initiatives toward a more commercial incentive. The new entrance and lobby were placed at the center of the Goodwin and Stone building to ease traffic, and its curved canopy was removed. The entrance essentially was stripped of its eccentricity to function pragmatically within the MoMA's growing popularity. The next expansion project, awarded to Cesar Pelli in 1977,

was completed in 1984 and consisted of a lower level museum expansion with a residential tower above owned by the museum to generate more revenue (Image 12). The incorporation of a tower to increase museum funding established a new relationship between the MoMA and city development, competitive to maintain its midtown location. The construction of the tower involved the demolition of the western Johnson building and the insertion of a cascading escalator system on the north side of the International Style building bordering the garden. This alteration of the circulation from domestically scaled halls and stairs to fast-paced vertical movement profoundly changed the interior quality and experience of the museum. The Pelli addition prioritized a larger spatial arrangement over the Museum's earlier intimate dimensions and ultimately altered the tone of the Museum's progress toward mundane corporatism.

20. Stephen Rustow, "Baroque Minimalism," *Praxis: Journal of Writing and Building*, Issue 7 (2005).

21. Eric M. Wolf, *American Art Museum Architecture: Documents and Design*, 162-168.

In 2001 Yoshio Taniguchi won the commission for the MoMA's next expansion over nine other competing architects. Taniguchi's expansion incorporated both demolition and renovation. His work on the museum has been described as an act of camouflage, blending the old and the new, with a careful "Baroque minimalism."²⁰ The completed addition included an enlarged through-block public lobby, expansive permanent galleries, overly-sized temporary and contemporary exhibition spaces, and expanded library, archives and study centers. The circulation through the museum reinforced a sequential and totalizing experience of art through the permanent galleries reinforcing the seemingly comprehensive early Modern collection.²¹ Taniguchi's complex essentially amplified the gallery complex to be large and thorough, yet simultaneously he carefully framed the Museum's garden between the gallery campus and the new education and research building (located on the east side of 54th street). The

definitive architectural separation between these programs within the museum has substantially shaped its quality as a spectacularized gallery experience devoid of context. The entire gallery complex facades are comprised of around fifteen percent of glazing in order to internalize the exhibition experience (with little visual access to the city) and maximize wall space. Once integral to the layout of the galleries, the education and research spaces are now peripheral and isolated. With the completion of the Taniguchi expansion, the MoMA's footprint occupied over seventy percent of the New York block.

With the announcement of the most current addition in 2014, the Museum will expand into the former site of the American Folk Art Museum along with a combination of other plots on the western end. The design by Diller Scofidio and Renfro has inspired questions as to the necessity of expansion at the

expense of the Folk Art Museum (a building only fourteen years old). Beyond the question of demolition, however are concerns as to the future of the quality of the museum experience and the importance of building a seeming infinitely expanding empire of modern art. Elizabeth Diller, in her speech at the early 2014 public forum to discuss the Museum's plans for expansion described the architectural goals of the future project: to make more of the collection public, to create flexible and multi-disciplinary galleries, to improve the visitor experience, to provide a strong interface with the city, to bring art closer to the street, to improve circulation and to address the museum as a whole. These intentions are logical ambitions within the consideration of the MoMA's current architecture, and Diller's comments regarding the notion of publicness and street access attempt to reintroduce a more democratic attitude to the architecture than is currently present. The architecture

22. <http://www.archdaily.com/549617/jean-nouvel-s-tower-verre-finally-ready-to-break-ground/>

proposal however seems to take these ideas almost too literally in their execution, and the desired directness to the street (through the addition of the art bay and the stripped away Taniguchi facade) echoes the generic ground floor retail facades throughout Manhattan. More specifically, the premise of the project relies on one of the largest current development projects by developer, Gerald Hines—the construction of Jean Nouvel's 1050 foot high-end residential Tower Verre, in which the MoMA will lease the second, fourth and fifth floors. The development deal between the MoMA and Hines involved the selling of over 30,000 square feet of MoMA air rights and around 200,000 square feet of the air rights for St. Thomas Church just east of the MoMA's Johnson building.²² The leased gallery expansion will be linked through Diller, Scofidio + Renfro's previously described design alterations to increase overall gallery space by thirty percent, making the gallery complex even more extensive. Meanwhile, the proposal mentions little to

confront the widening divide between gallery program and education and research, treating these functions within the museum as auxiliary.



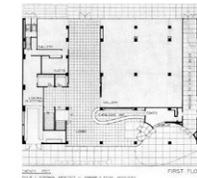
architect unknown THE MUSEUM OF MODERN ART
11 West 53rd Street
1932 1929 to present

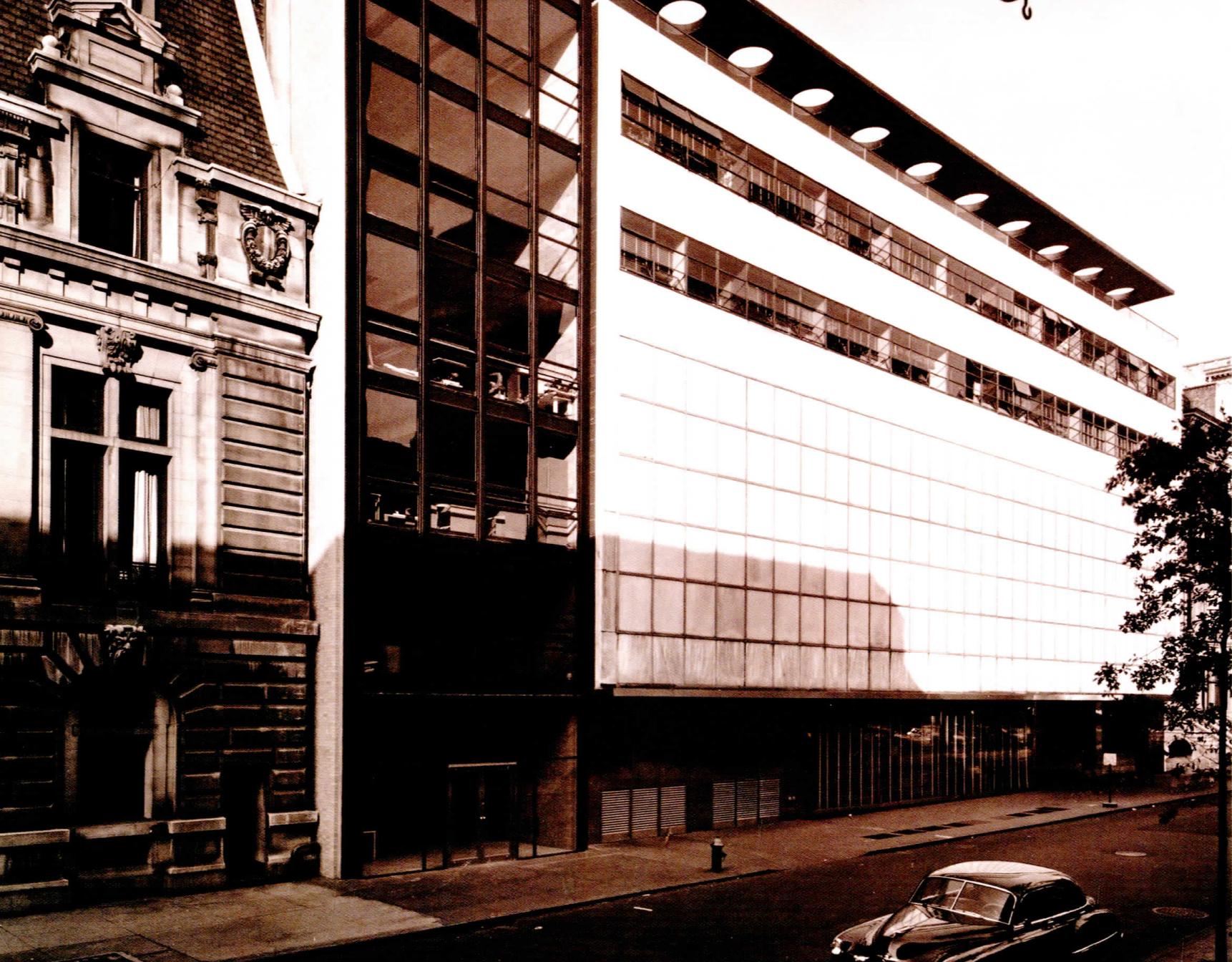




Goodwin & Stone
International Style Building
1939

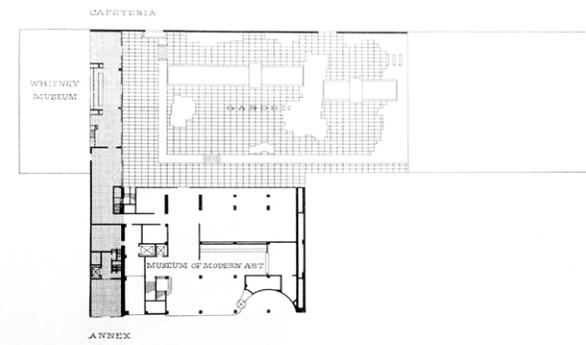
THE MUSEUM OF MODERN ART
1929 to present





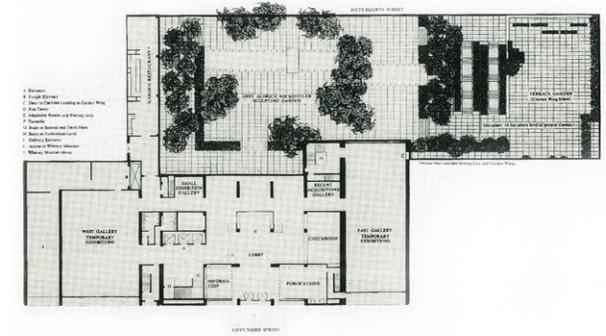
Philip Johnson
North Wing & Sculpture Garden
1951

THE MUSEUM OF MODERN ART
1929 to present



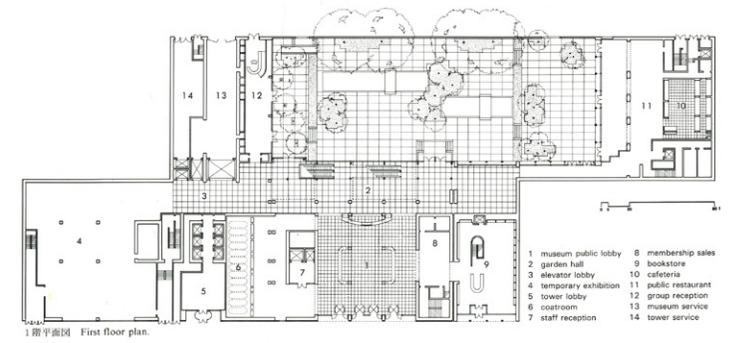


Philip Johnson THE MUSEUM OF MODERN ART
 East Wing & West Gallery 1964 1929 to present



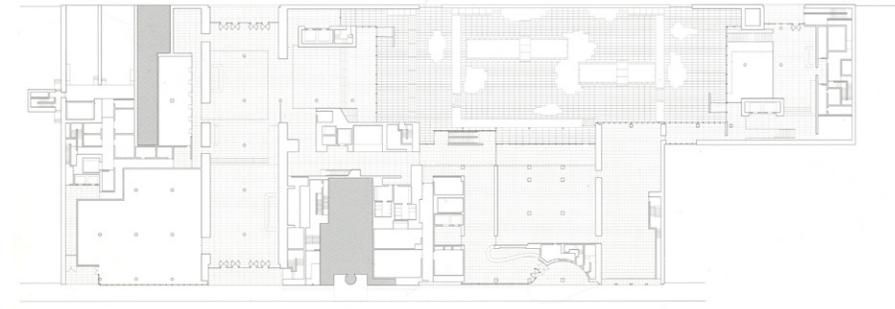


Cesar Pelli THE MUSEUM OF MODERN ART
 West Wing & Museum Tower 1984 1929 to present



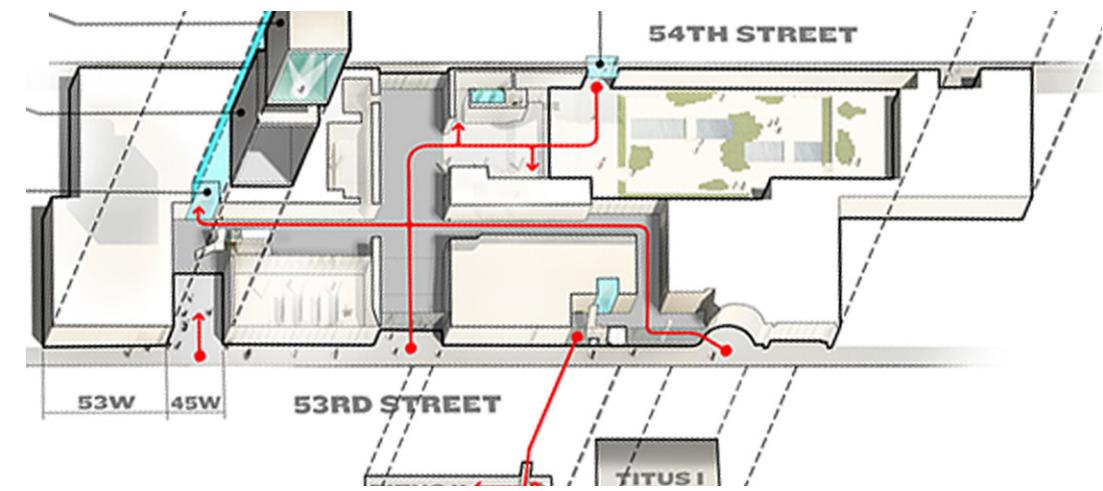


Yoshio Taniguchi THE MUSEUM OF MODERN ART
Rearrangement / Expansion / Restoration
2004 1929 to present

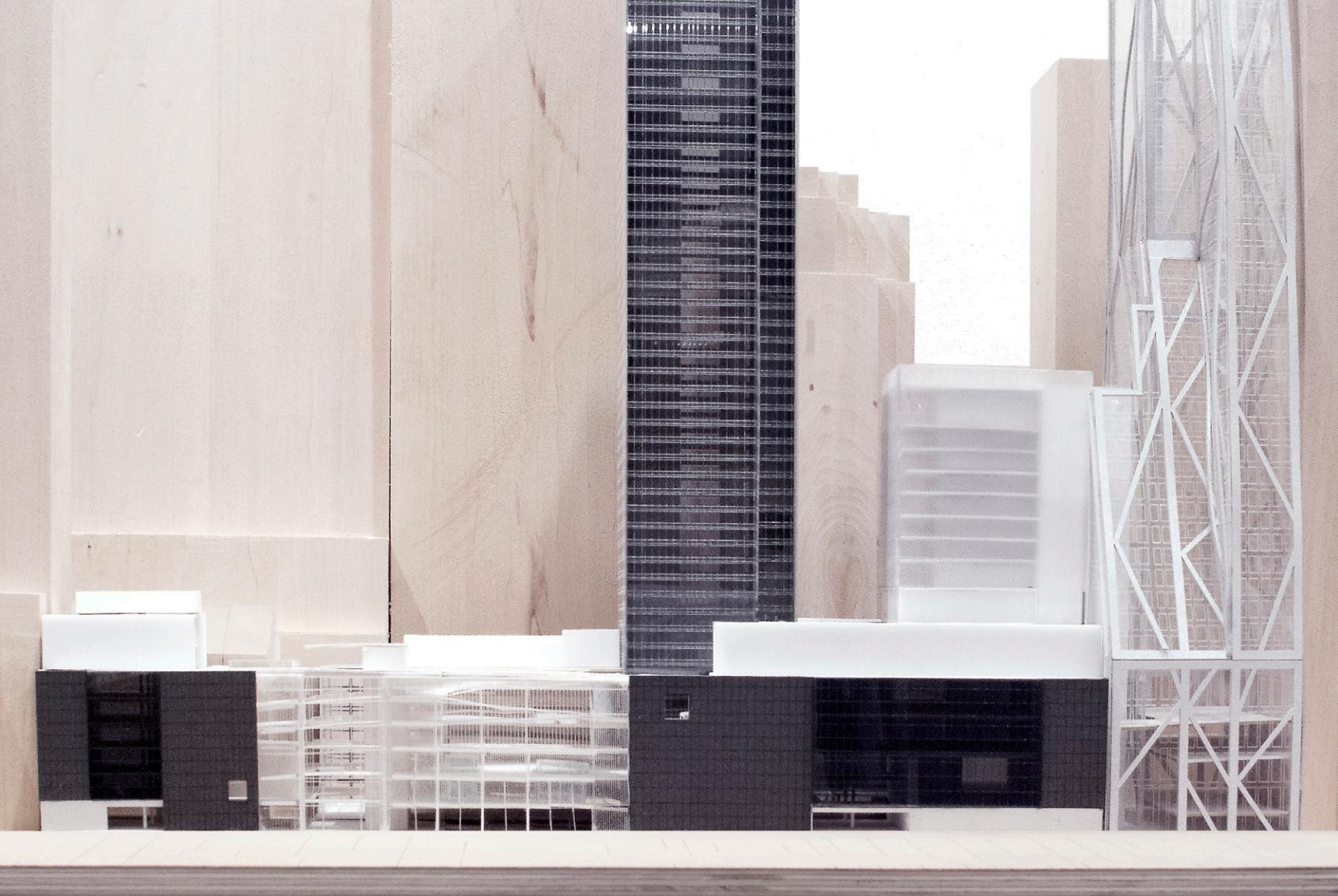




Diller Scofidio & Renfro THE MUSEUM OF MODERN ART
Art Bay, Grey Box, Gallery Loop
2014 1929 to present







IMAGINING THE NEW MUSEUM OF MODERN ART

1. Jurgen Habermas, "Modernity: An Unfinished Project" (speech presented at the Adorno Prize ceremony, Frankfurt, Germany, September 1980), 39.

I. Project Summary

The research on MoMA's early years, amidst the burgeoning concept of the "modern" museum, revealed a strong lineage of design motivated by social and democratic goals. The MoMA's early years were characterized by grand ambitions to serve the public as a unique nexus of social interaction and art education. The importance of both the social and educational aspects of the museum were crucial to forming a future public that would, if not create, understand and thus appreciate modern art. The early MoMA, then, understood the necessity for the adjacency of the classroom and the gallery. This relationship, over time and

I. ARCHITECTURE OVER TIME

The question of presentness—the relationship between the past and now as exhibited through architecture and its existing context.

Precedents (Focus on expansion projects)

- Isabella Stewart Gardner Museum ext.
- Fogg Museum ext.
- Tate 2
- Met?

[MoMA -->]

- footprint
- volume
- collection

II. BUILDING & CITY

Degree of openness—social environment, visual and physical connections as experienced through exterior and interior circulation within the urban environment.

Precedents (Preferrably urban)

- through-blocks / courtyards / partywalls / facades

[MoMA -->]

- physical access at ground
- interior viewing out
- exterior viewing in

III. ART V. / & ARCHITECTURE

The issue of program (specificity and flexibility). Spatial arrangements, lighting, materiality, between the art and the architecture.

Precedents (Museum specific)

- flex box examples (kunsthalle)
- chapel
- spectacle

[MoMA -->]

- materiality of single exhibition wall over time
- volume of exhibition space over time

- *The evolution of exhibition architecture
- *Story of inevitable / inexorable expansion
- *What Next?

sculpture
garden

IV. THE PROJECT

Expansion approach:

- no increase in footprint
- careful additive / subtractive approach
(what is working and not / what might be retained or removed)

Urban character:

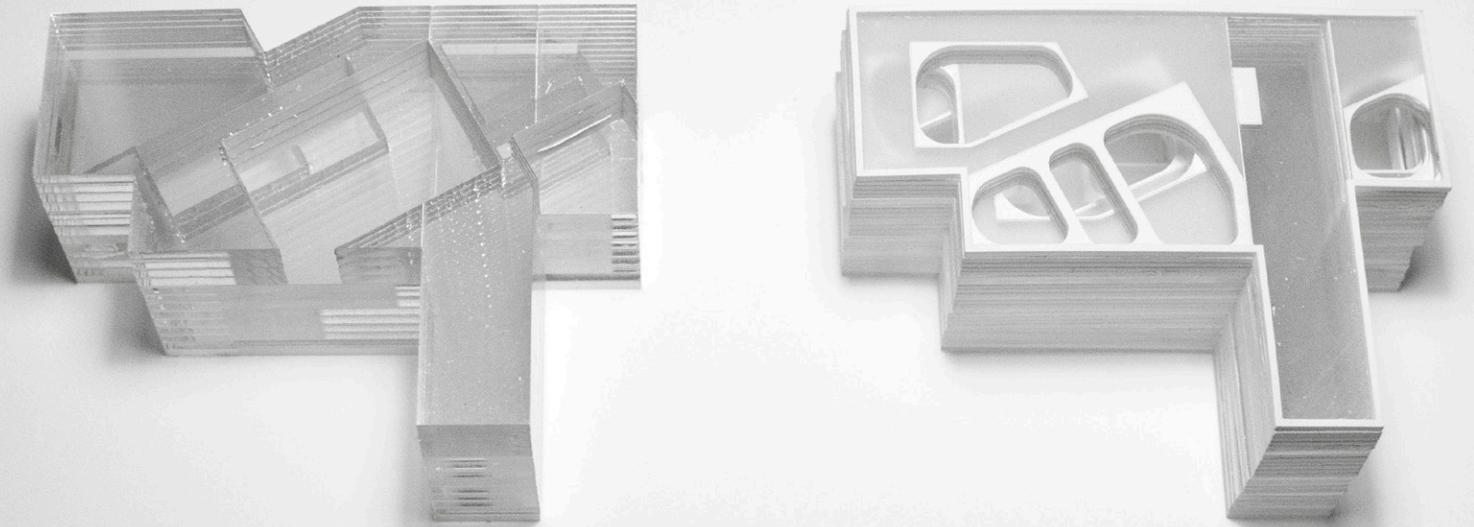
- rethinking the ground + visual and physical access points
- how the museum registers the city
- interior - exterior transitions

Key architectural elements:

- dimensions
- materiality
- light

through each subsequent expansion, diminished—the education department altogether closed down by the late 1960s, and the gallery complex dominated architectural space from then on. The loss of importance in these support spaces to the gallery complex encouraged a curated decontextualization of the art on exhibit. This architectural loss of context, a high-end version of the shopping mall, formed the ideal environment for the consumption rather than the understanding and contextualization, of the art.

This project assumes that the current Diller, Scofidio, + Renfro expansion is now complete and open to the public, and proposes the next, arguably inevitable expansion to the museum. The design reasserts the social and educational role programmatically and through its architectural elements to create a more connected and whole MoMA complex with carefully integrated spaces of publicness throughout.



II. Site of Proposed Expansion

The proposed site for the next expansion primarily focuses on the Abby Aldrich Rockefeller Sculpture Garden as an underutilized space within the block's development. In addition, it addresses the insufficiencies of the existing Lewis B. & Dorothy Cullman Education & Research Building along with Philip Johnson's former East Gallery (the entrance site to the Modern restaurant).

The sculpture garden has been, since the MoMA's founding, a continual site of change. Its early configuration beside the Goodwin & Stone construction held to a loose constructivist configuration. Later Philip Johnson designed the garden to be a reflective space of exhibition. Its size diminished under the 1984 Pelli renovation, and later it was deconstructed and reconstructed for Taniguchi's project. Today it remains the most unbroached opportunity for the museum's future in terms of development, space for the public, and new exhibition strategies.



Lewis B. & Dorothy Cullman Education & Research Building



The Abby Aldrich Rockefeller Sculpture Garden



Philip Johnson's 53rd Street Entrance



The Original Garden After The Completion of the Goodwin & Stone Building



Philip Johnson's 1980s proposal to raise the garden two floors.



The Backside of the garden of Cesar Pelli's MoMA Scheme



The Garden Deconstructed and Reconstructed to Mimic Its Early Johnson Form Under Taniguchi's Project

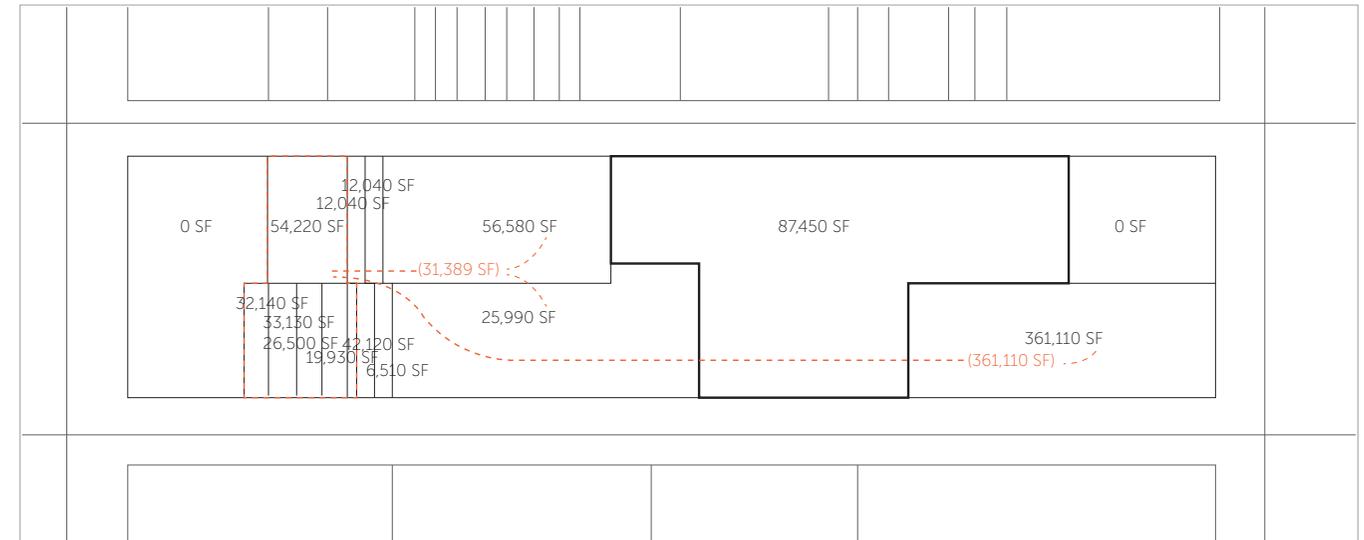


Taniguchi's Restored Garden

III. Scope

The proposed project totals approximately 80,000 sf, roughly equivalent to the amount of remaining available air rights of the MoMA campus after it sold 31,389 sf to the Tower Verre development.

The 80,000 sf incorporate formal and informal education spaces, increased library & archive space, a single gallery centered within these new areas devoted to exhibition experimentation, and additional support spaces.



TOTAL EXPANSION *80,000 SF

Education	45,000 SF
Library & Archives	15,000 SF
Gallery (informal & formal)	10,000 SF
Support	10,000 SF

A Diagram of Available Air Rights After MoMA
Sold Approx. 31,000 SF to the Tower Verre
Complex

CURRENT PROGRAMS OFFERED

Paid Theme Classes (\$200 - \$475)
Studio Immersions (\$50 - \$500)
After Hours (~\$120)
Seasonal and 12-month Internships
Courses for Teachers
Group Visits
K - 12
Community Organizations
General Groups
College / University Students
Visitors w/ disabilities (Free)
Family and Children Workshops
MoMA R&D Salons

CLASSES & INTERNSHIPS

Young Child & Parent
Children w/ Teacher
Teens
Adults Working

LIFELONG LEARNING

Retirees

CURRENT ISSUES

Education and Research departments have no 53rd Street frontage and the building is away from the main portion of the complex.

Thin, hidden second floor connection between galleries and education is the only interior link

Education spaces share no direct adjacencies with galleries.

Garden is central but acts as a major separation. Garden also closes often in winter.

Goodwin & Stone building's prime ground floor is currently occupied by upscale restaurant, blocking previously more frontal encounter with garden (the Museum's newly public space)

CURRENT EDUCATION & RESEARCH BUILDING

Education (~13,000 sf Total)

Mezzanine:
(3) Classrooms (no natural light) 2700 sf
(1) Open area work / gallery space 1900 sf
(1) Theatre 1800 sf

First Floor:
Lobby
Storage
Freelance Area

Research (~50,000 sf Total)

Second Floor:
Screening Rooms

Third Floor:
Film/Media study centers

Fourth Floor:
Painting / Sculpture / study centers

Fifth Floor:
Architecture / Design study centers

Sixth Floor:
Library and Museum Archives, library reading room 40 seats, archive 12 seats

Eighth Floor:
Library and Archive Stacks

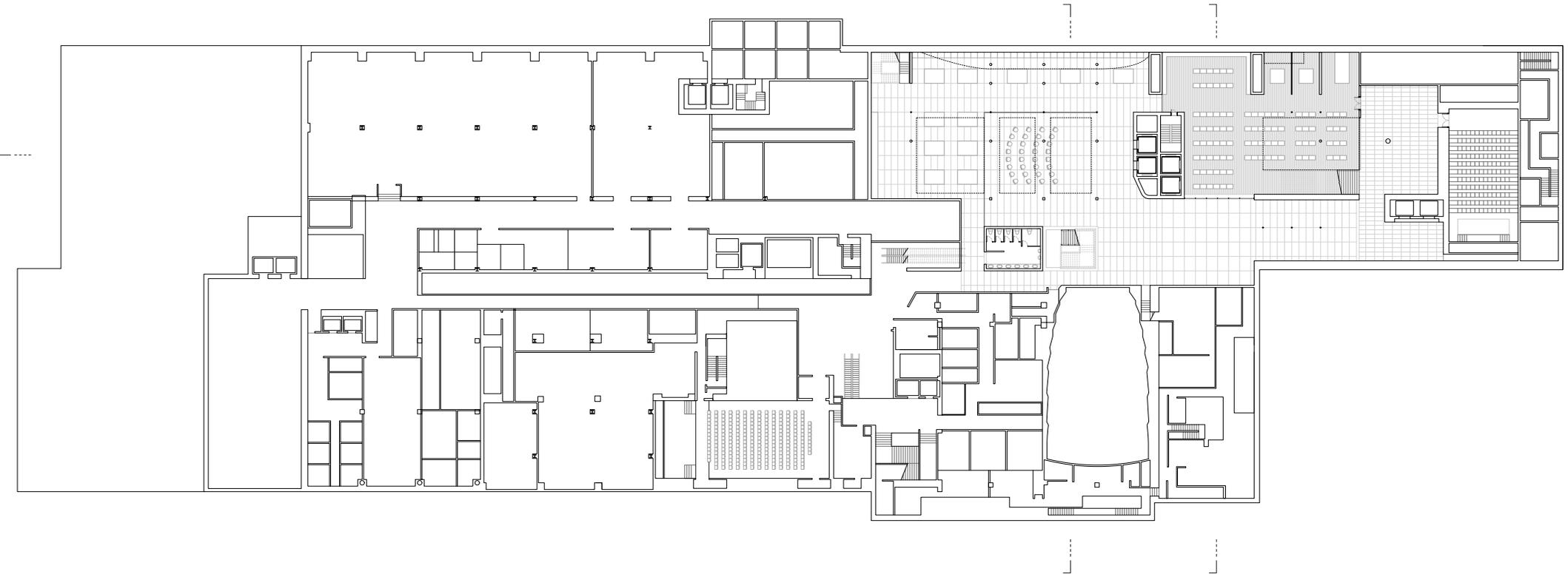
III. Design Proposal

The project is a six floor development on the current site of the Abby Aldrich Rockefeller Sculpture Garden. Primarily additional education & research space, its formation connects the gallery complex to the existing education & research wing for a more seamless interaction between all museum disciplines. In addition to these connections, an east side through-block hall is created for public access. This north-south atrium space mimics Taniguchi's lobby design, however its scale and materiality attempt to offer a new grandness to the formerly limited public spaces of the MoMA. The six floors of education & research terminate at an accessible rooftop exhibition space. In a sense, the former garden, is relocated and reconfigured on the roof of the complex, at its new height, receiving more sunlight throughout the day, offering unique views of Manhattan from above, and an exceptional exterior congregation and exhibition space



DRAWINGS

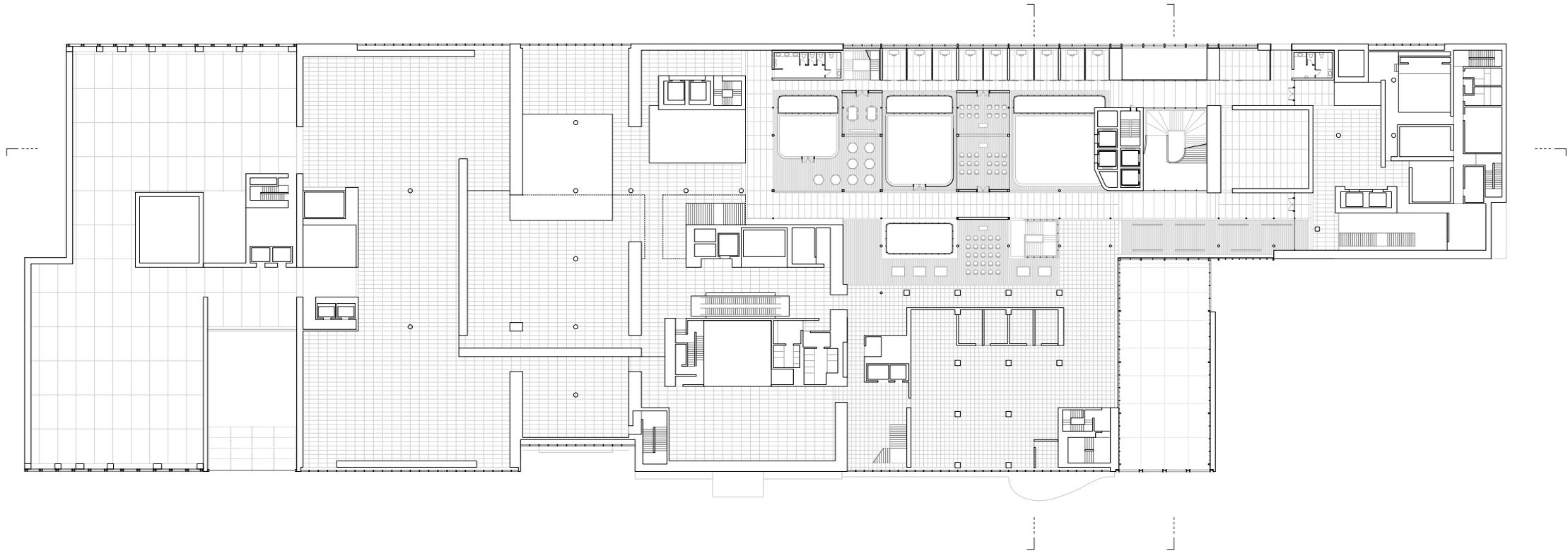
Plans & Sections



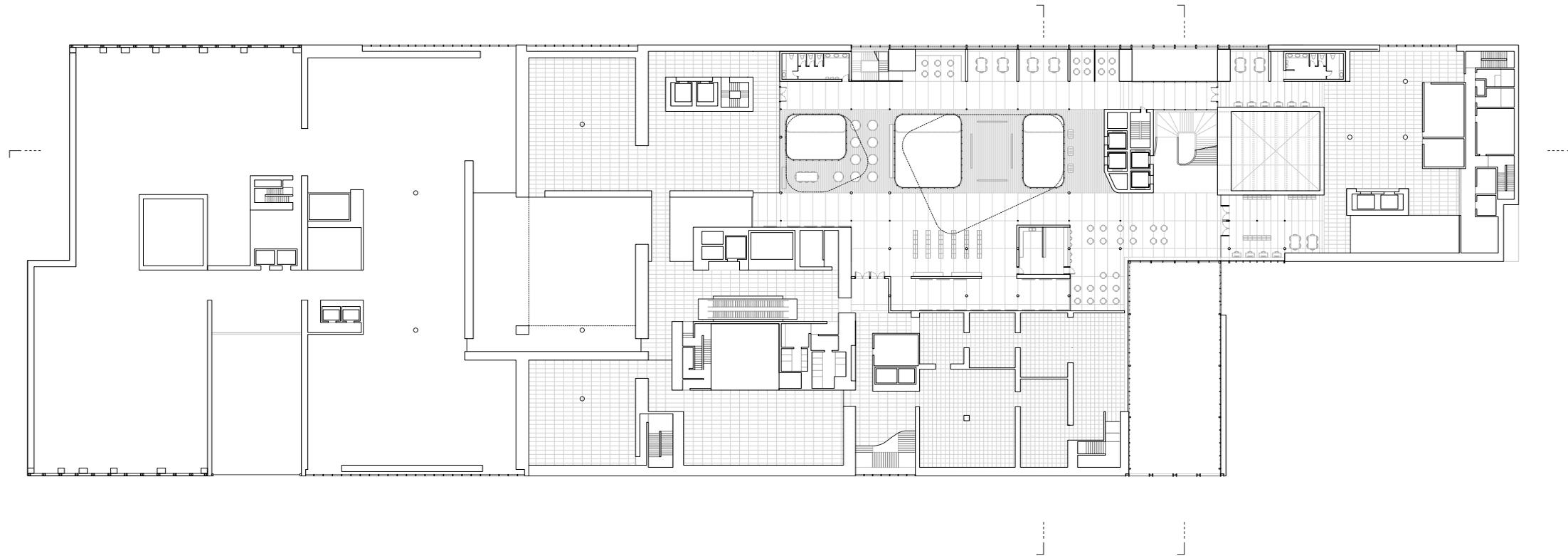
BASEMENT PLAN
1/64" = 1'-0"



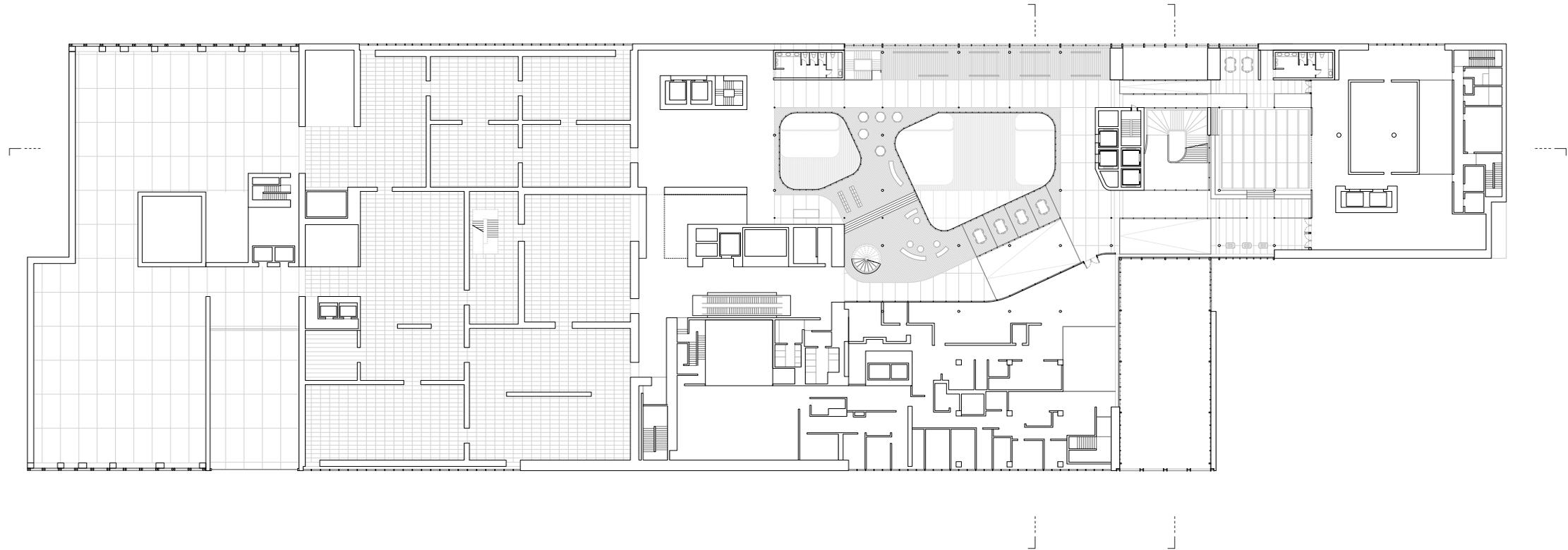
GROUND PLAN
1/64" = 1'-0"



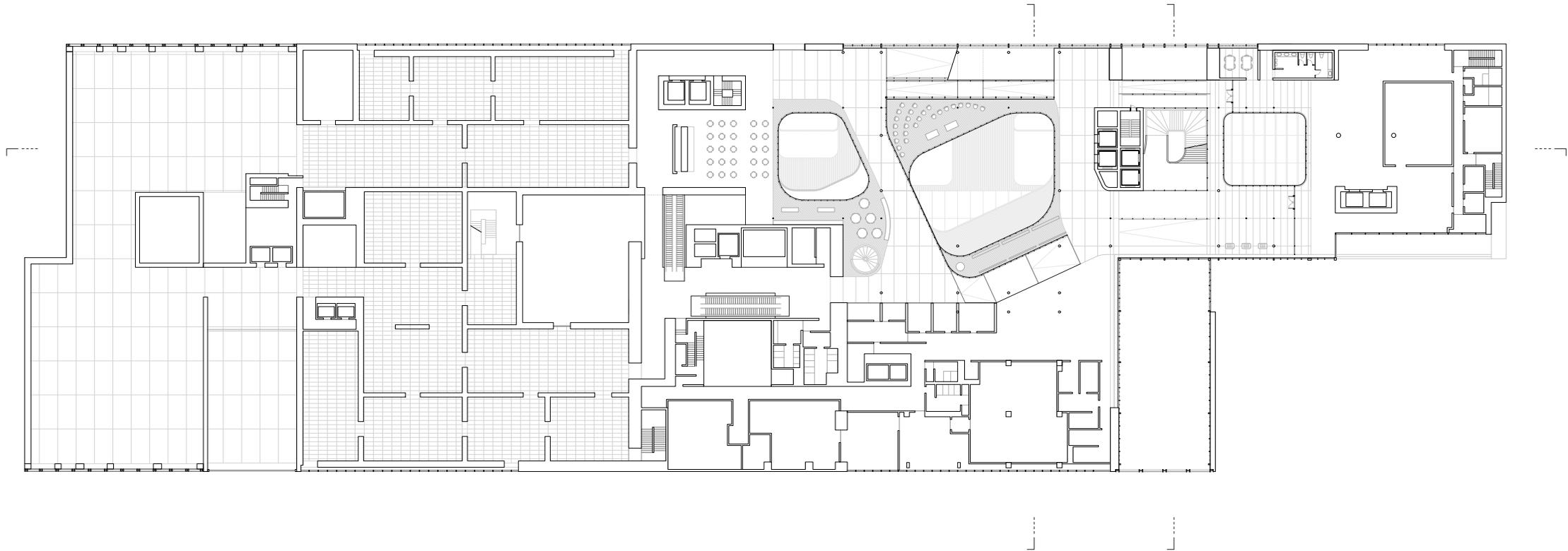
SECOND FLOOR PLAN
1/64" = 1'-0"



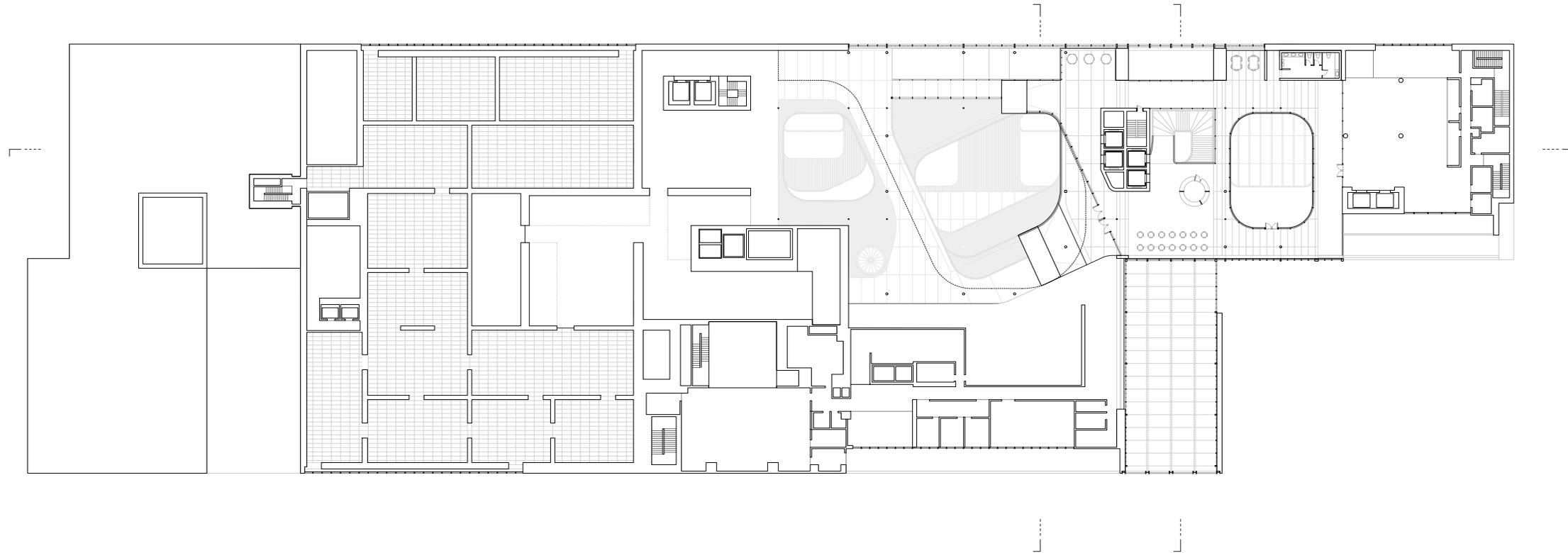
THIRD FLOOR PLAN
1/64" = 1'-0"



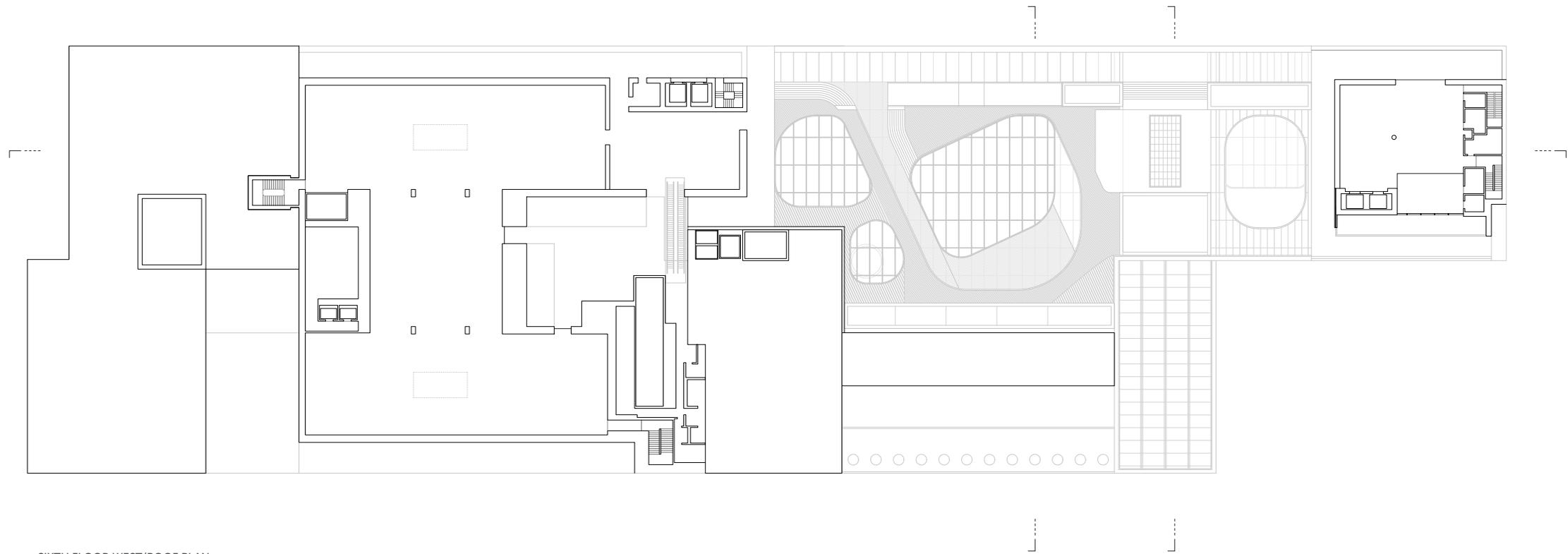
FOURTH FLOOR PLAN
1/64" = 1'-0"



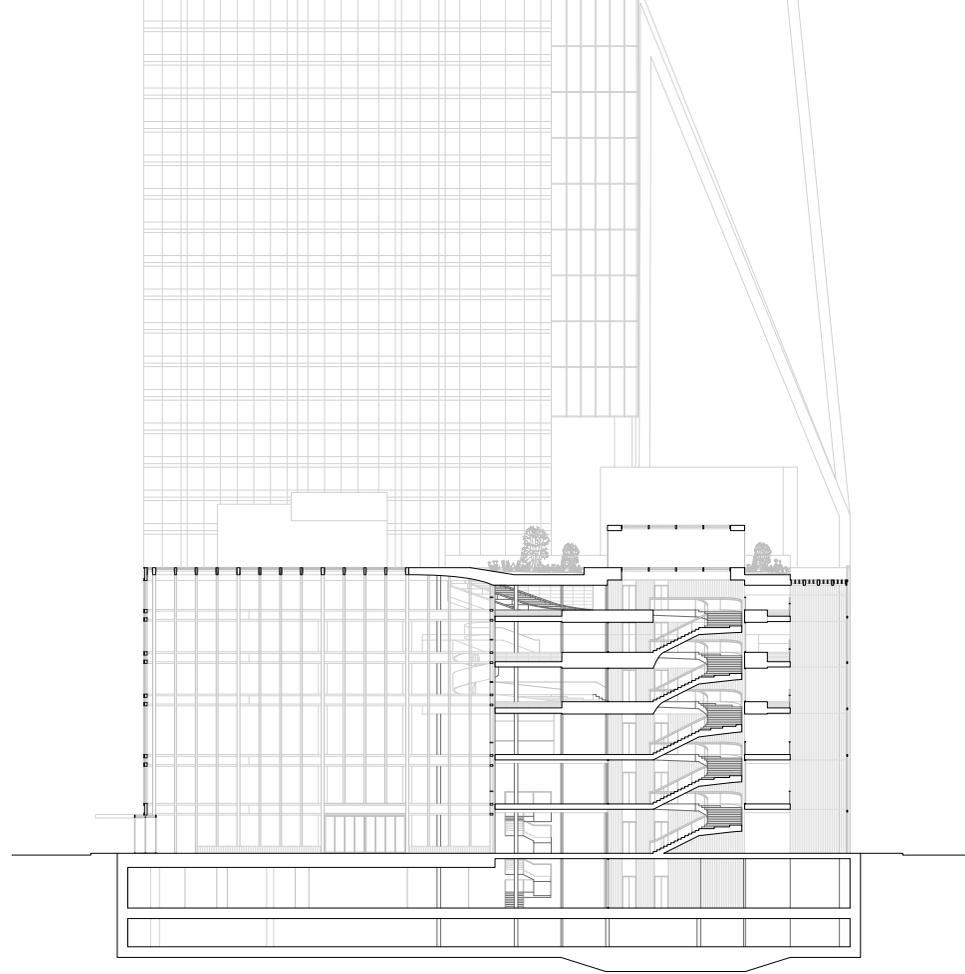
FIFTH FLOOR PLAN
1/64" = 1'-0"



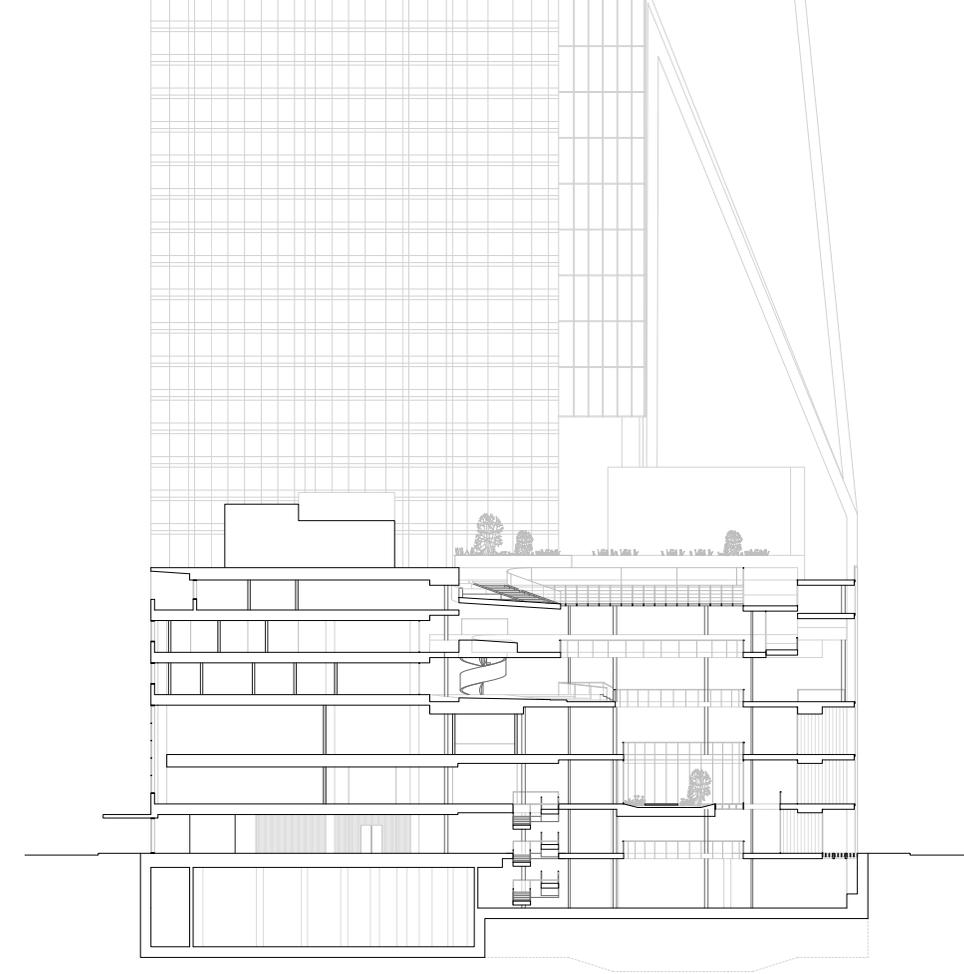
SIXTH FLOOR EAST PLAN
1/64" = 1'-0"



SIXTH FLOOR WEST/ROOF PLAN
1/64" = 1'-0"



SECTION LOOKING WEST (THROUGH ATRIUM)
1/64" = 1'-0"



SECTION LOOKING WEST II (THROUGH COURTYARDS)
1/64" = 1'-0"

RENDERINGS

Interior



The first floor of the new education wing features daylit learning spaces placed between interiorized gallery courtyards. The public has full access to the ground floor activities and may walk freely through the lower galleries and gardens. The space intends to mix a variety of formal and informal exposure to the process of art making, to elements of art history, and the first-hand experience with the art object.



The third floor of the central education wing looks down upon the interiorized courtyards and enclosed formal classrooms, meanwhile providing an open environment for learning activities to ticketed visitors directly adjacent to the main gallery complex.



Philip Johnson's East Wing, formerly occupied by the restaurant, the Modern, for the first two floors, and small scale gallery space and administrative offices above, becomes a large scale thru-block atrium space for the public to connect 53rd and 54th street. Much like Taniguchi's primary lobby to the west, the new hall intends to unify and complete the ground floor public circuit through the MoMA's campus.

RENDERINGS

Exterior







CONCLUSION

The Future of the MoMA

The MoMA's situation within the realm of Manhattan development has changed drastically over time from the domestic scale of a brownstone to the multi-building complex of varied architectural expressions. With each expansion, it has requalified major aspects of the museum experience, and introduced a new typology of building in terms of scale and organization. Although logistically linked throughout the complex, the MoMA remains an intense collage of many modern expressions and programmatic adjustments. The International Style Building's modesty and integrated

programmatic layout has shifted to a distinctly classical and formalized separation between art consumption and art education. The art galleries seem undifferentiated from the myriad of “white cubes” throughout Chelsea, and offer little contextual placement toward the exterior, the city, and the larger community. DS+R’s proposal intends to reintroduce a more inviting social quality to the museum, yet its plans seem to carry the argument for accessibility to an extreme likened to spectacle. This analysis finds the MoMA’s current architecture undifferentiated from its surrounding Midtown architecture (rule-abiding to development stipulations and clad in the ever-prevalent glossy curtain wall), devoid of its early avant-garde progressiveness, lost in the language of spectacularized minimalist interior aesthetics, and poised for a typological reformation toward more socially and educationally driven space-making.

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