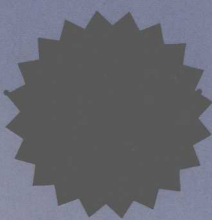
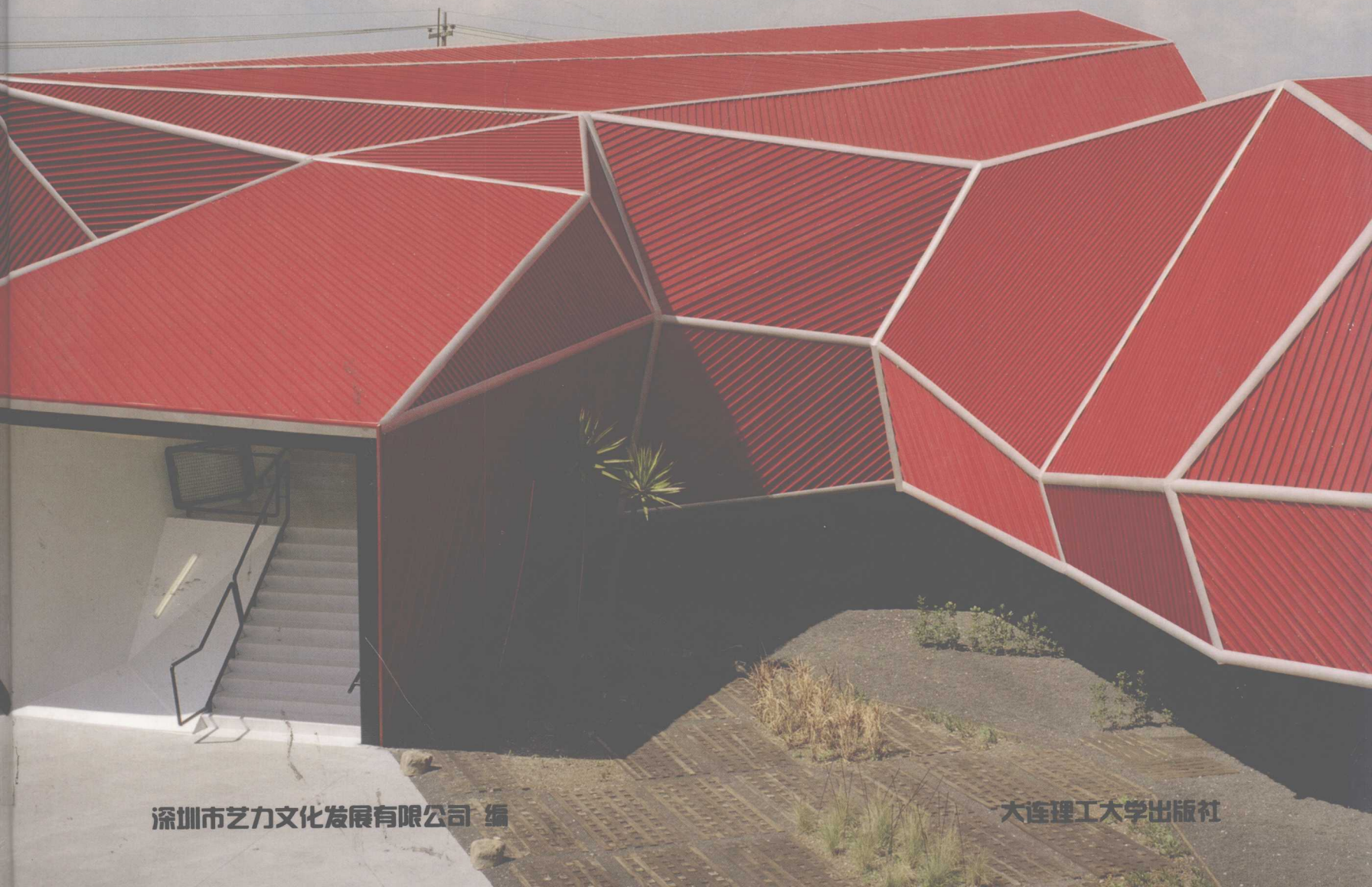


# *Culture and Art - Museum Design*



文化艺术：博物空间

*Art Museum  
Humanistic Museum*





# 文化艺术：博物空间

*Culture and Art - Museum Design*

深圳市艺力文化发展有限公司 编

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# Preface

All over the world the concept of what a museum is, and how museum buildings express themselves to the public, has changed lately.

In the beginning of 1900, when art and culture evolved from being only accessible by the 'privileged few' to be an object of study and research for the upcoming modern and industrialized world, the purpose of the museum was to show the collections. The showcases and protective frames were built around the treasures of knowledge gathered by explorers and collectors in various countries.

The excitement of a new millennium was the beginning of the new museum era.

Art and crafts were categorized and shown to a selected, well-educated and cultured public. The buildings which were built became monumental, introvert castles of knowledge.

The style is often neo-classic or neo-gothic. This historicism was the favourite language to express the importance of the building.

Over the years the collections have grown, storerooms and archives have swelled up with objects and the audiences have changed. Ways of communication have changed and the level of public education has risen. Art and knowledge become tools to achieving status and political understanding.

Therefore, museum buildings have to increase the quality of experience.

Of course, changes have been made at all levels: first of all in the way collections are displayed.

The archives are in focus as a continuous delivery of stories, permanent exhibitions are replaced by a thematic transformation of items and this new way of understanding museums is a competitive source of interest all over the world.

The new museums are cathedrals of knowledge, places for all kinds of

activities, where art, science, research, education, media and architecture merge. Therefore, the challenges when creating a new museum are complex demanding reconciling functionality and flexibility of contents in a multifunctional space.

At the same time the new museums need to be a good platform for presentation and dialogue including social dialogue, media reporting, research and technology and art appreciation in an attractive way.

The new museums have to create a unique experience not only for the comprehension of our history and the present time, but also as a prediction of the future.

In order to transmit this message and to attract the public the experience of architectural space has to be unique every time.

The transmission of the message in a new museum is successful when it is logical not only with respect to the contents but also for the concept of the building itself. The architecture has to be storytelling in itself in order to underline the importance of the contents. The flow has to be clear in both macro scale and face-to-face scale.

The sequence of the spaces has to offer room for engagement and immersion, and spaces for events and study. The experience has to cover all levels of engagement and have to inspire to learn more.

To design museums with well-functioning spaces prepared for future changes means that the buildings have to be something more than just a visual icon. This process demands a holistic thinking, as well the ability to create an architectural state of the art.

Anna Maria Indrio  
Partner & Architect  
C. F. Møller Architects



## Art Museum



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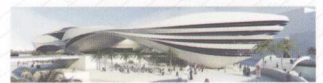
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# *Art Museum*





# Tampa Museum of Art

Design Company:

Stanley Saitowitz / Natoma Architects Inc.

Location:

Tampa, Florida

Museums began in ancient times as Temples, dedicated to the muses, where the privileged went to be amused, to witness beauty, and to learn. After the Renaissance museums went public with palatial structures where the idea of the gallery arose, a space to display paintings and sculpture. Later, museums became centers of education, researching, collecting, and actively provoking thought and the exchange of ideas. By presenting the highest achievements of culture, museums became a stabilizing and regenerative force, crusading for quality and excellence. The role of the modern museum is both aesthetic and didactic, both Temple and Forum.

The design of contemporary museum can be characterized by two polar approaches. On the one hand buildings aim to be works of art in themselves, independent sculptural objects as signatures of their architects. On the opposite end of the spectrum are museums as containers, as beautiful jewel boxes, treasure chests whose sole purpose is to be filled with art, like the Tampa Museum.

This museum is a neutral frame for the display of art, an empty canvass to be filled with paintings. It is a beautiful but blank container, a scaffold, to be completed by its contents. We are interested in openness, in unknown possibilities in the future, in Architecture as

infrastructure. We have created compelling space in the most discreet way, avoiding the building as an independent sculptural object, and using space and light to produce form.

A glass pedestal supports the jewelbox of art above. The building floats in the park, embracing it with its overhanging shelter and reflective walls. It is a hovering abstraction, gliding above the ground. The building is not only in the landscape, but is the landscape, reflecting the greenery, shimmering like the water, flickering like clouds. It blurs and unifies, making the museum a park, the park a museum.

The long building is sliced in the center. This cut divides the programs in two, the one public and open, the other support and closed. Each of the two sections is organized around a court, one the lobby, the other a courtyard surrounded by the offices and curatorial areas.

The 40' cantilever provides a huge public porch for the city, raising all the art programs above the flood plane. The walk along this porch, flanked by the park, focused on the river, leads to the lobby. The procession through this quiet and levitating space is the preparation for viewing art.

























