

CASE STUDY:

MoMA

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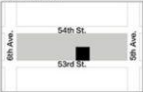
PART 1:

Background



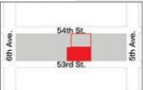
History / Site analysis and renovations

● Architecture History of the Museum




1932 **Original neighbourhood house**



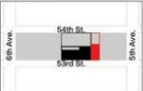
1939 **Modernist Program**
Philip Goodwin and Edward Stone



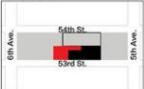
1953 **West side and sculpture garden expansion**
Phillip Johnson

1964 **East side extension**
Phillip Johnson

1984 **Tower and garden-oriented hall expansion**
Cissa Perry

2004 **Construction of a tower and renovation of the original building**
Yoshio Taniguchi

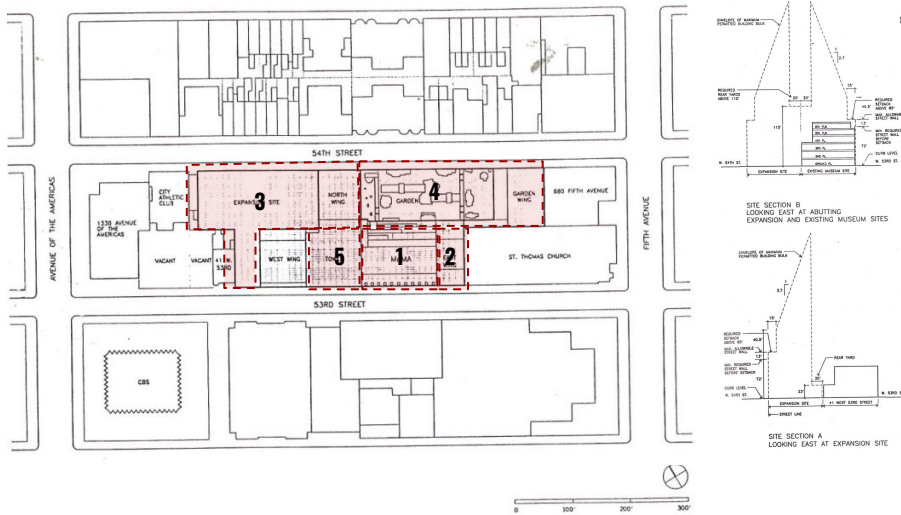




2017 **MoMA's latest expansions**
Diller Scofidio + Renfro

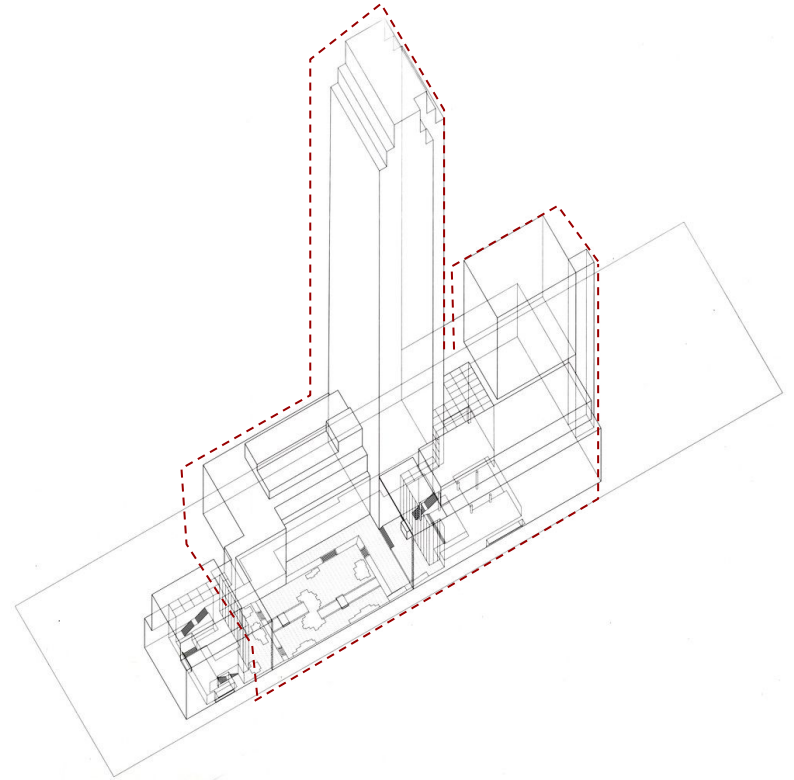



● The New Museum of Modern Art by Yoshio Taniguchi



Taniguchi's contribution sits:

1. Philip Goodwin and Edward Durell Stone's original 1939 building
2. Philip Johnson's 1964 east addition
3. The 1984 residential tower by Cesar Pelli and Associates
4. The gardens and the new gallery area in the westernmost addition
5. The ten-story tower



PART 2:

Retrofitting

Master Plan / Layout / Facades / Section

- Site Plan

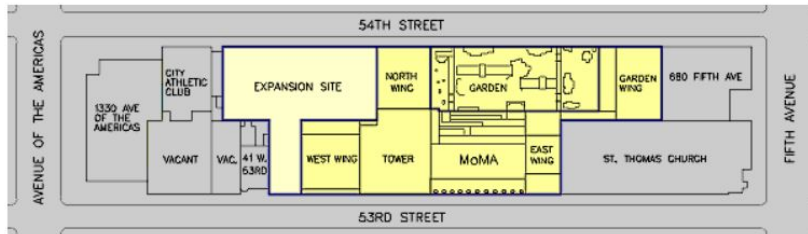
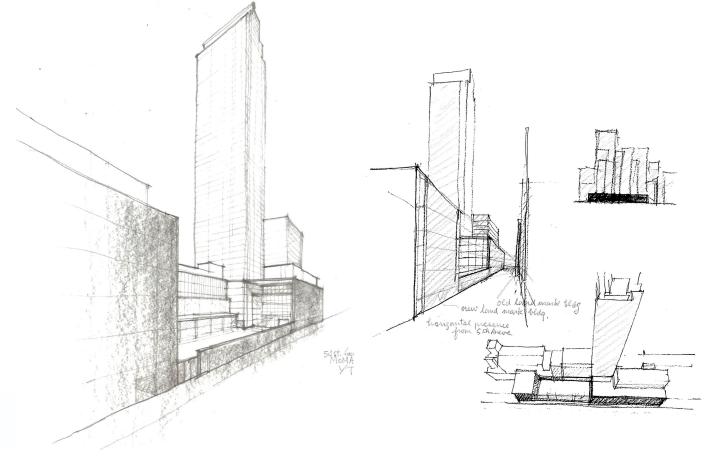
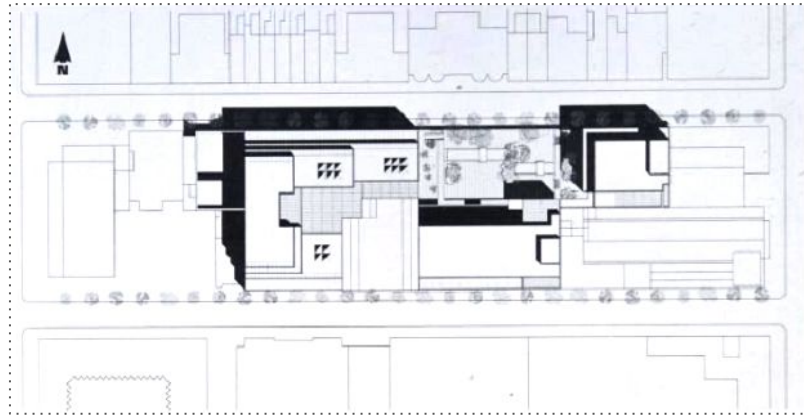
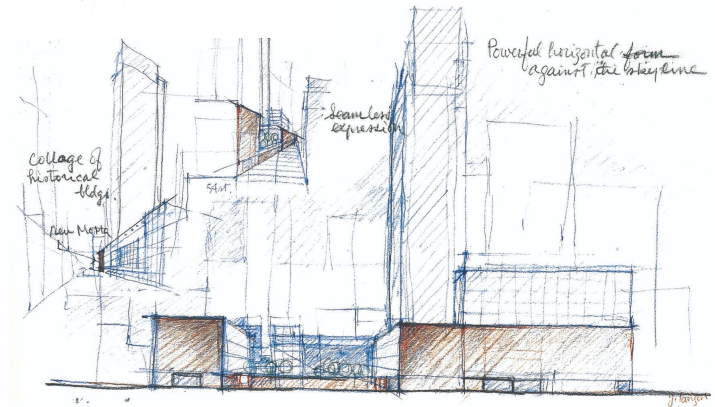
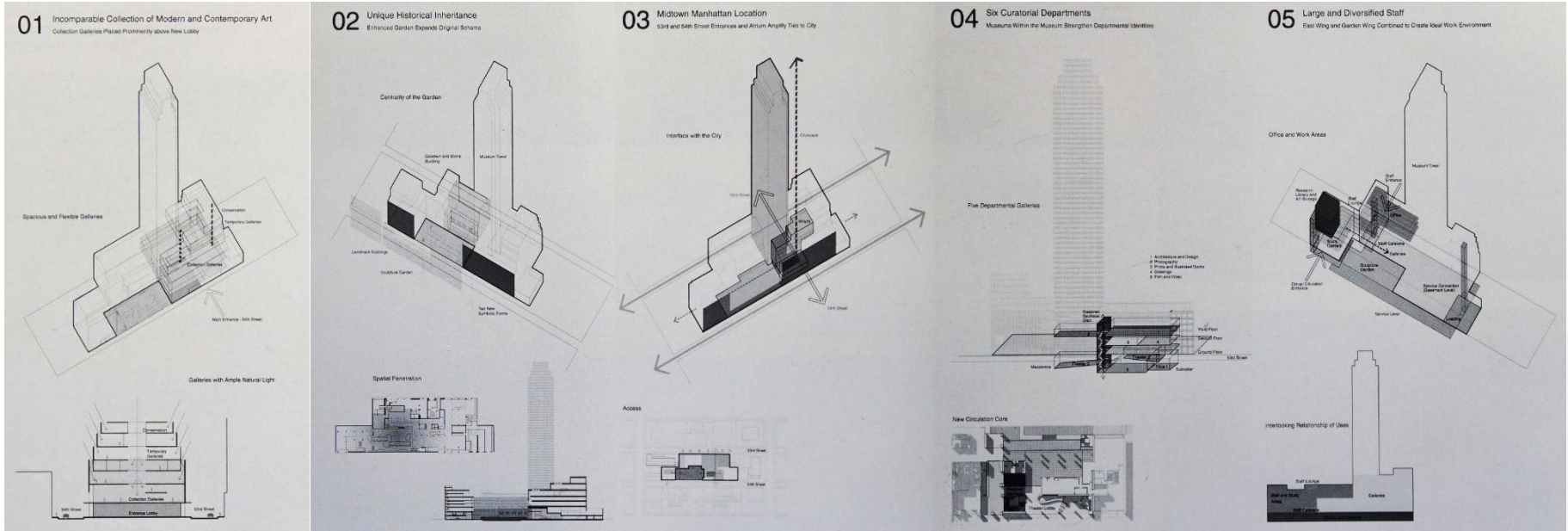


Figure 3: MoMA site at 11 West 53 Street
Source: MoMA Builds web site



● Renovation strategy



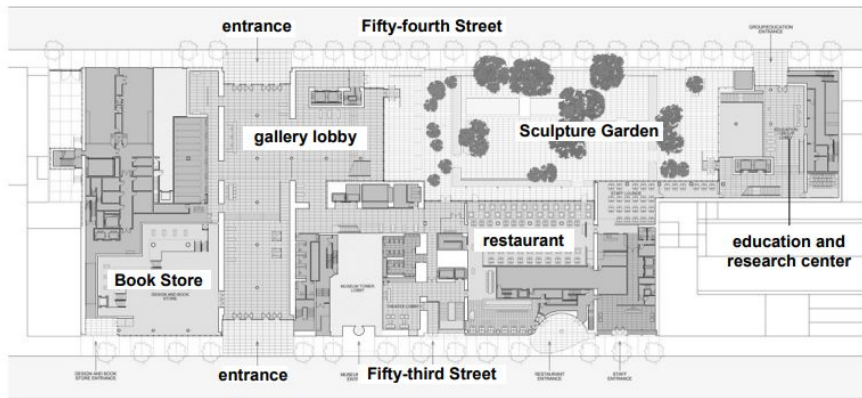
01. Axonometric and section diagrams showing Museum Collection galleries above new lobby.

02. Axonometric and section diagrams showing centrality of sculpture garden.

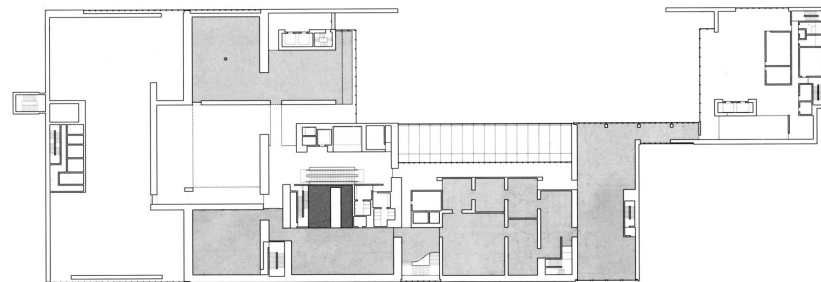
03. Axonometric and site plan diagrams showing interface with Midtown location.

04&05. Axonometric and section diagrams showing Museum Collection galleries and staff work spaces.

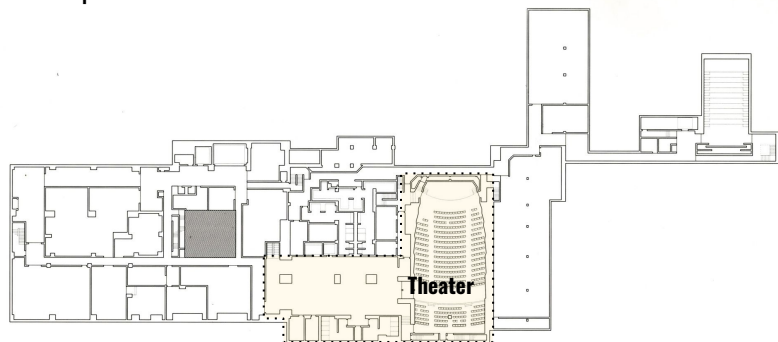
- Floor Plans



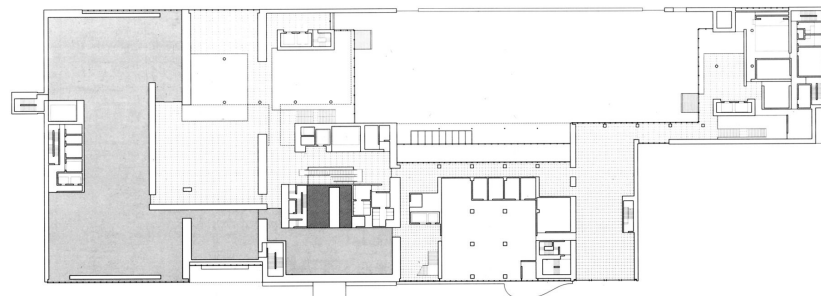
First floor plan



Third floor plan

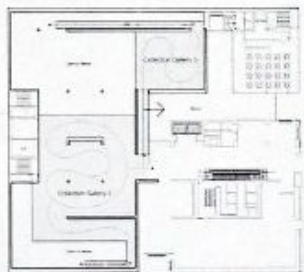


Underground floor plan



Second floor plan

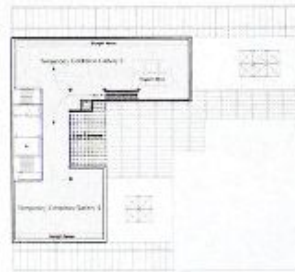
- Floor Plans



Third Floor - Collection Gallery 3



Sixth Floor - Collection Gallery 1



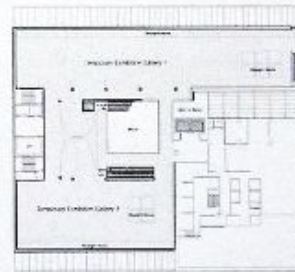
Eighth Floor - Temporary Galleries 2 and 3



Second Floor - Collection Gallery 5



Fourth Floor - Collection Gallery 2

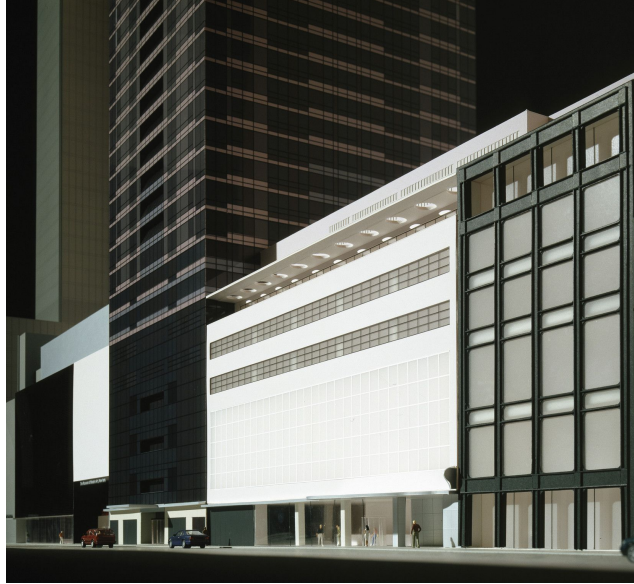


Seventh Floor - Temporary Gallery 1

Gallery Space

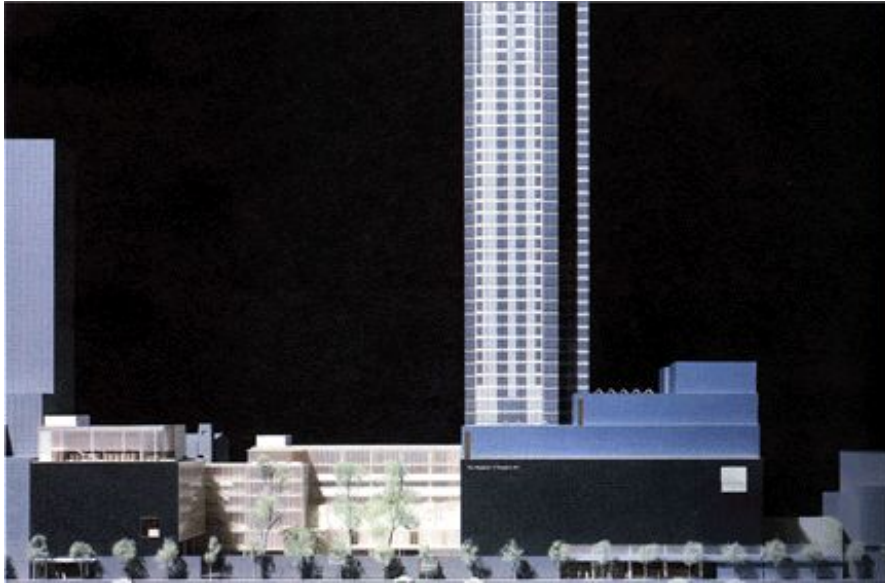


- The Facades_From the 53rd Street



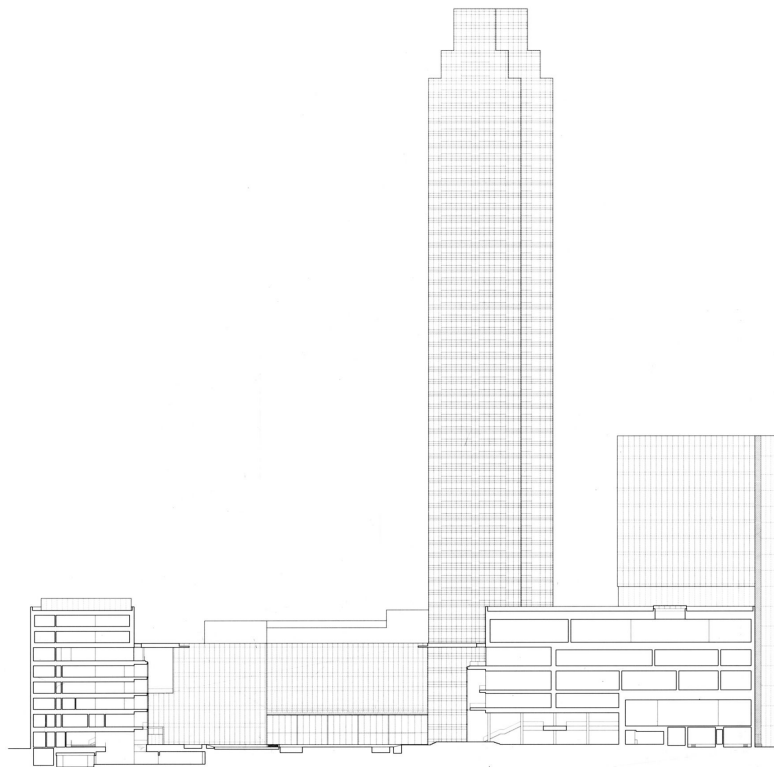
His plan also called for both the history of the Museum and its programmatic elements to be physically evident. To this end, he retained all of the facades along 53rd Street as a kind of urban archaeology. The original Style building was restored, including its white marble facade and piano canopy.

- The Facades_From the 54th Street

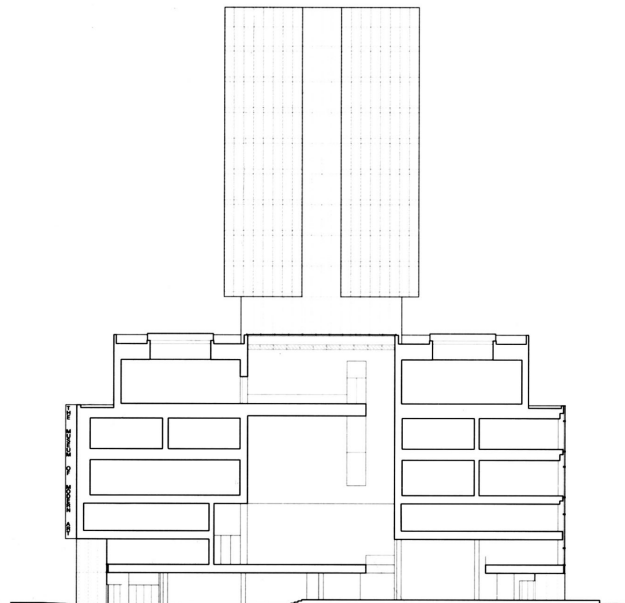


On either side of the garden, two volumes of equal height frame the Museum's traditional open-air center, replacing the much smaller Garden Wing and North Wing. Taniguchi extracts the architectural language of each period and translates it into two types of elements: the newly designed black color granite and glass, and the silver-white color aluminum and white walls.

- Sections



Longitudinal section through lobby



Section through atrium

PART 3:

Detail Review

Entrance / Interior Space / Atrium Garden

- Entrance



1. 53rd Street Entrance
2. Restored piano canopy over the entrance to the 1939 Goodwin and Stone building.
3. The entrance to the Education and Research Center

- Interior Space



The museum has added a large indoor atrium, like a white box, connecting the galleries. The white box, enclosed by solid walls, has only a few window openings to the stairwell or the galleries. The side of the box opens up to the urban fabric of 53rd Street and the garden space behind it, enhancing the sense of order within the museum and the permeability between the city and the museum, both inside and outside.

- Atrium Garden



In Taniguchi' design, the garden becomes the center to the surrounding buildings, with the gardens on the south side being integrated into the interior halls in the form of terraces, while the gardens on the east and west sides are covered by the large eaves of the building.

References:

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