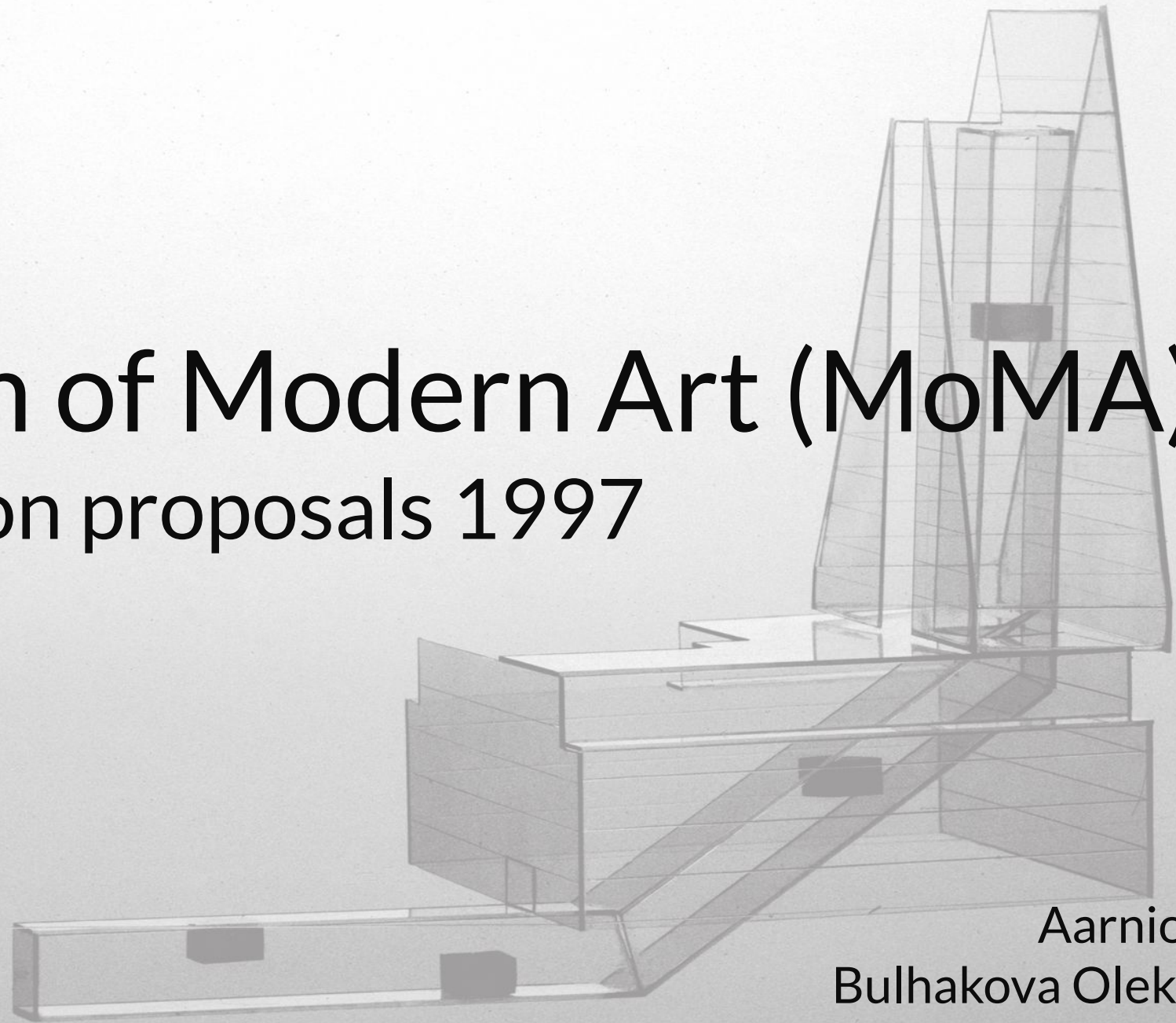


Museum of Modern Art (MoMA)

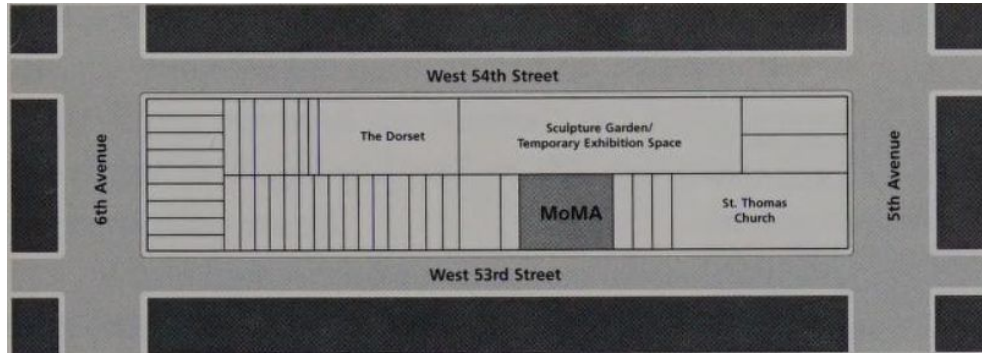
Competition proposals 1997



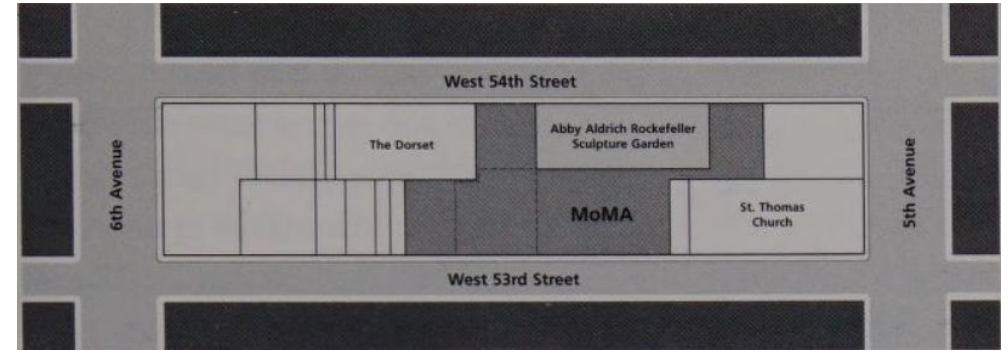
Aarnio Robin
Bulhakova Oleksandra



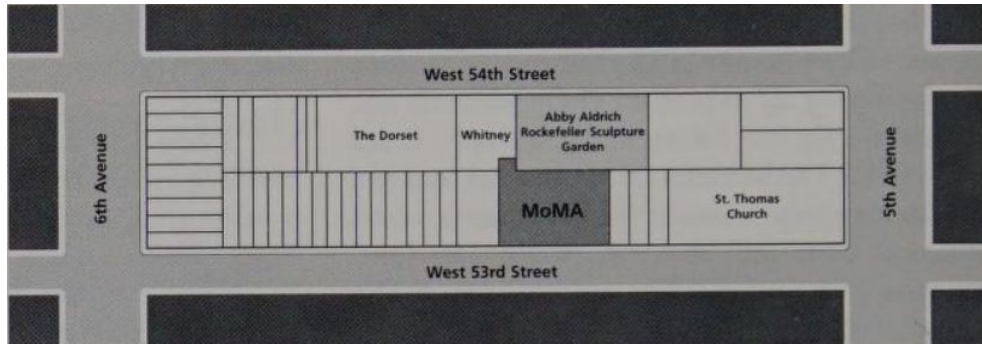
11 West 53 Street, Manhattan, New York City, New York, USA



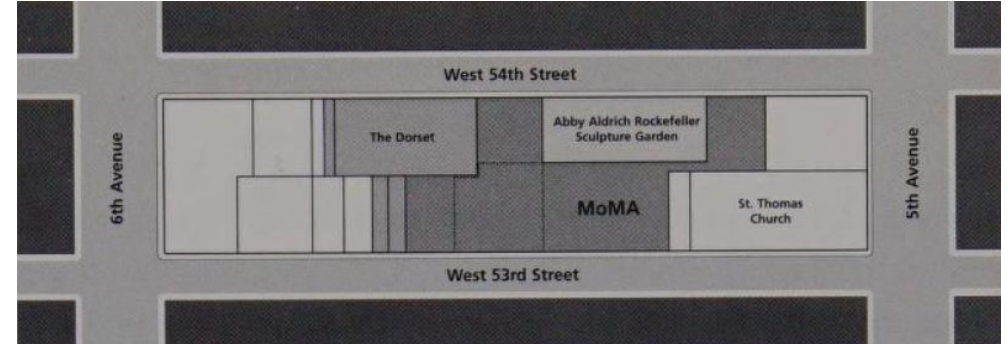
Site of the original Goodwin-Stone building, 1939



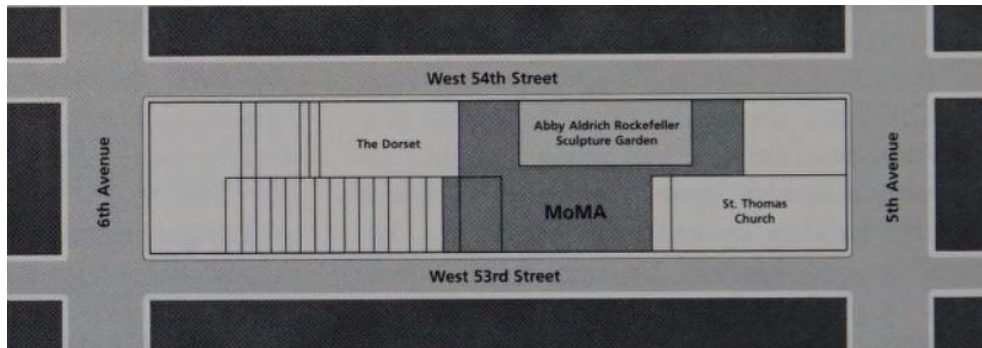
Museum site, 1984



Museum site, including The Abigail Greene Aldrich Rockefeller Sculpture Garden, 1954



Museum site and adjacent properties, 1996

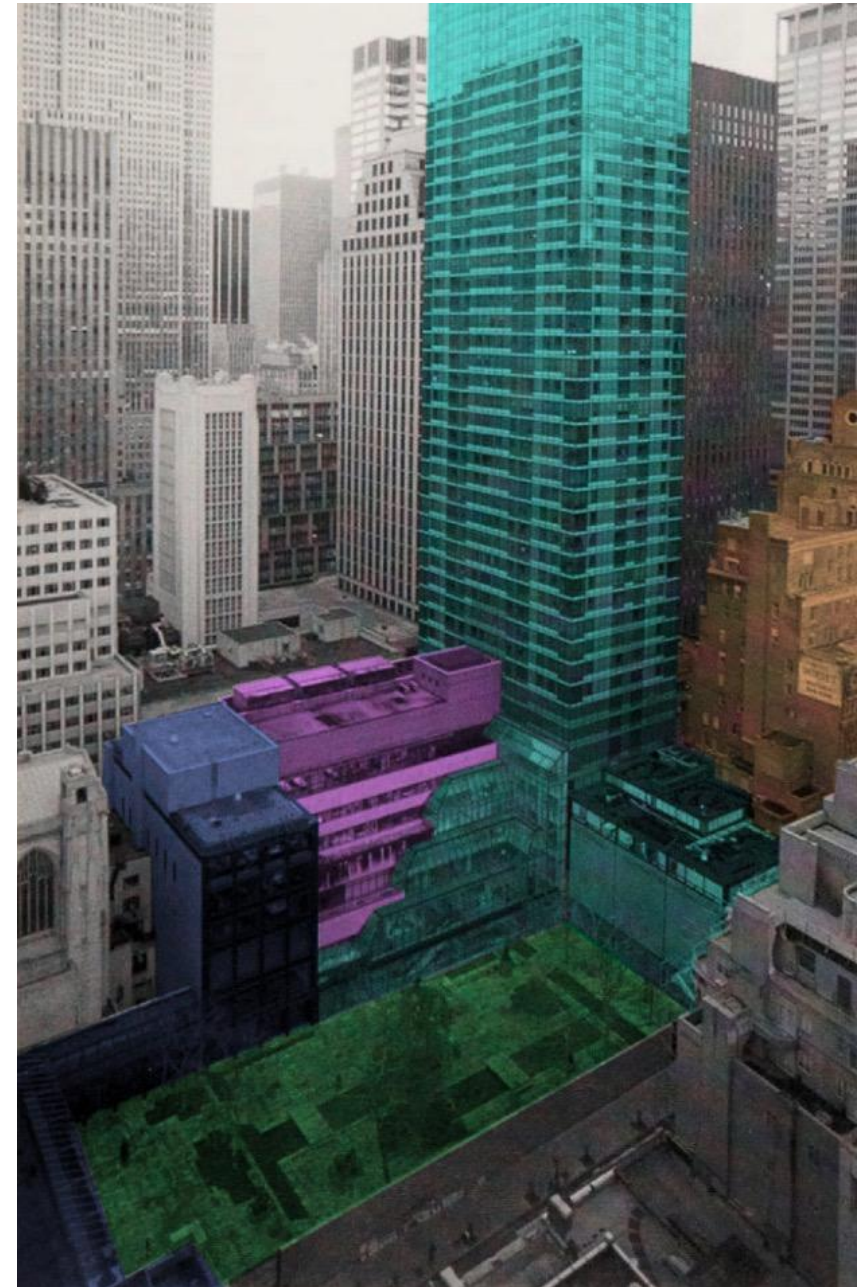
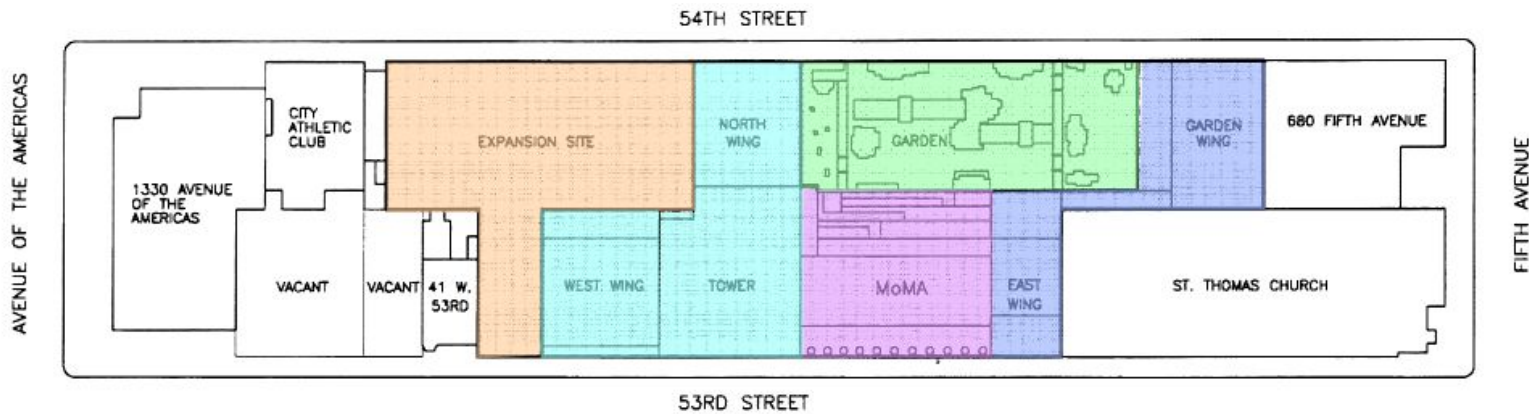


Museum site and adjacent properties, 1968

**Historical development of
The Museum Of Modern
Art site, 1939 - 1996**

1997

- 1. Original Goodwin-Stone building (1939)
- 2. Sculpture Garden (1954)
- 3. Philip Johnson - East wing (1964)
- 4. Cesar Pelli - West wing & Museum tower (1984)
- 5. Expansion site (Dorset Hotel)



Background

Expansion and reorganization of MoMA

Expansion alternatives:

1. Second site elsewhere in the city
2. Building on top of the existing buildings
3. Moving the whole museum

□ **Expansion site: acquired Dorset Hotel**

10 architects were chosen to participate in a problem-solving design exercise ("The Charette")

4 ½ weeks time to develop and present architectural and urban concepts (not specific designs)

3 Finalists participated in an architectural competition - > winner Yoshio Taniguchi

Wiel Arets

Steven Holl

Toyo Ito

Rem Koolhaas

Dominique Perrault

Rafael Viñoly

Tod Williams / Billie Tsien

Herzog & de Meuron

Bernard Tschumi

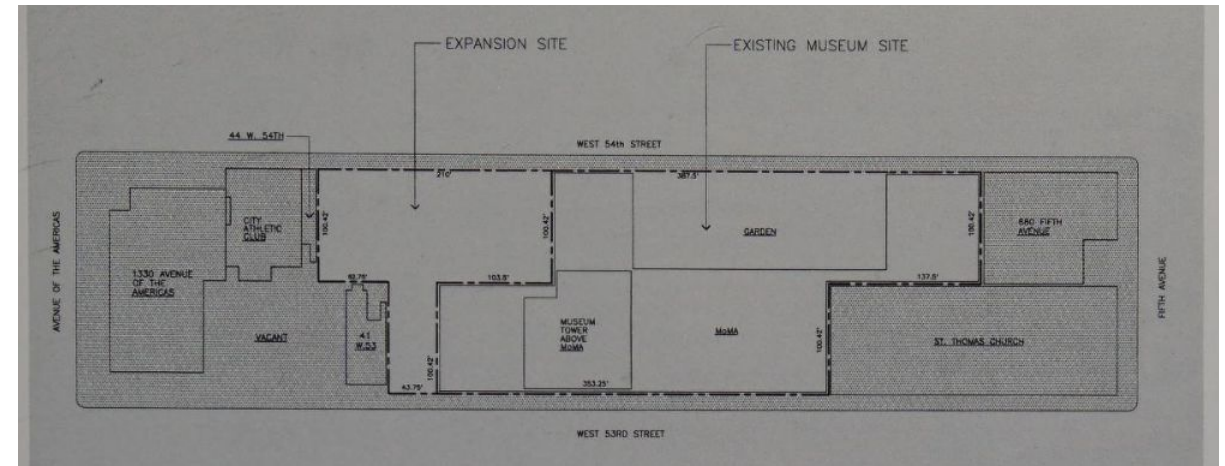
Yoshio Taniguchi (WINNER)

Finalists

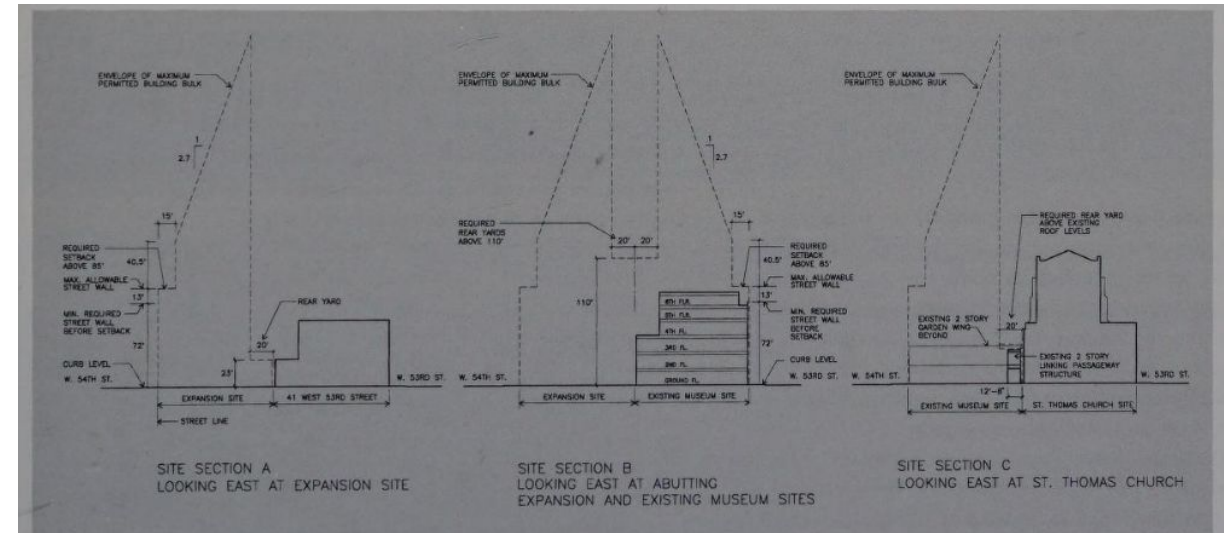
Site area (existing area) 513 000 square feet

Program

- gallery space (collections Galleries and temporary Exhibition Galleries)
- library and archives
- education department
- curatorial departments
- conservation
- offices and other workspace
- art storage
- cafeteria
- public restaurant
- design and book store



Project site plan

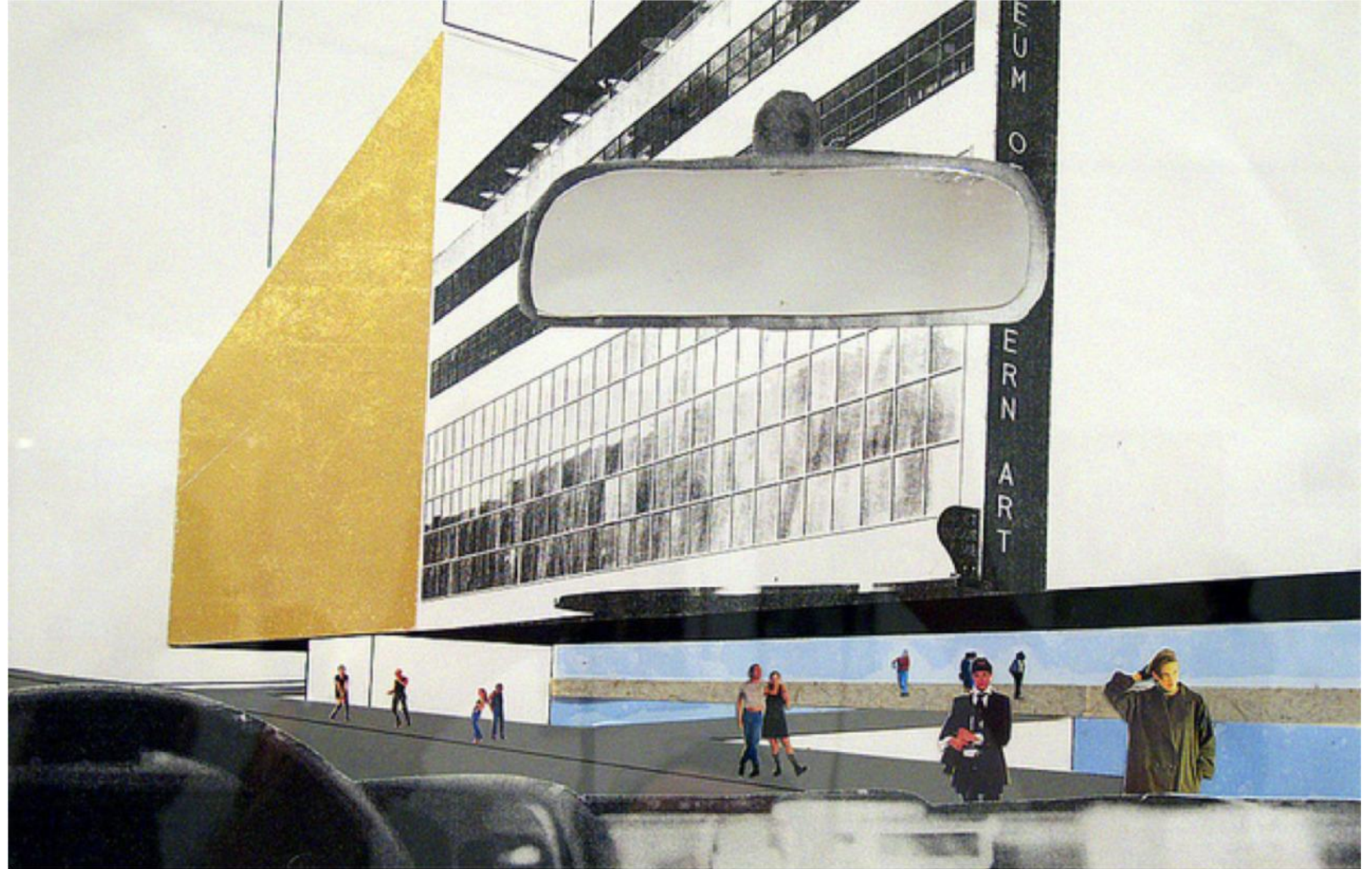


Site sections A, B, C

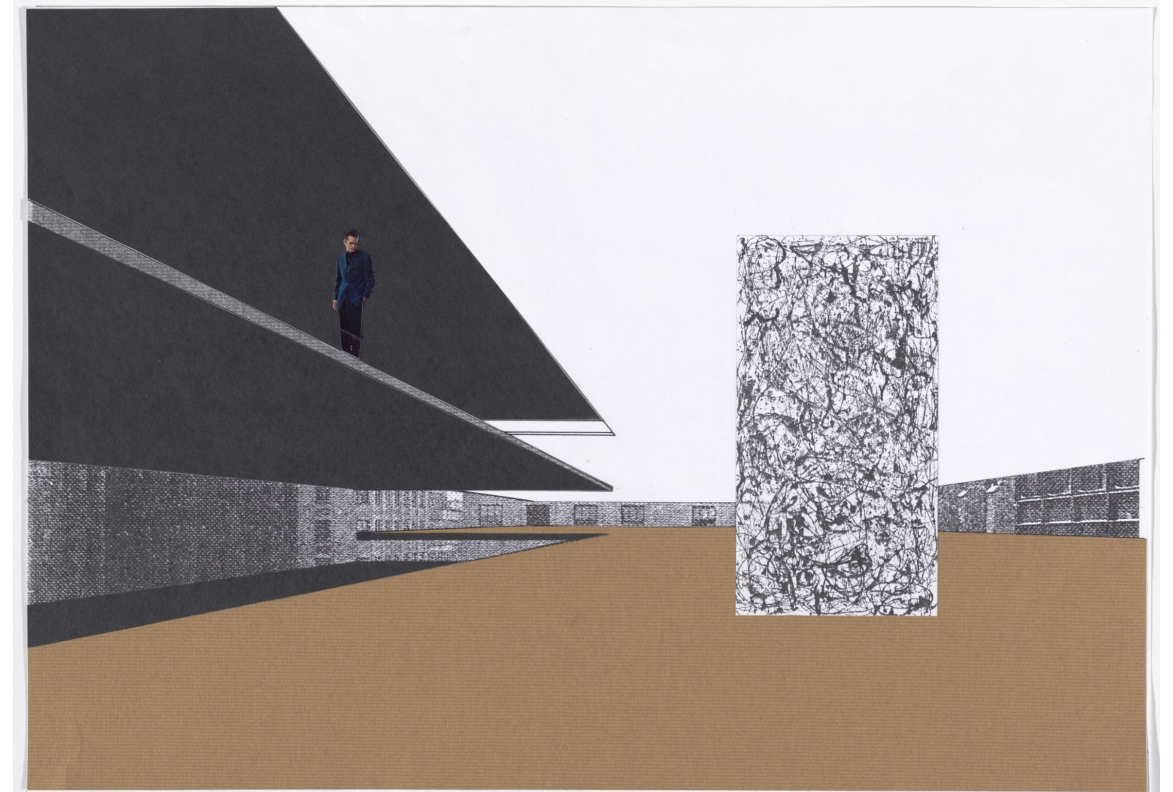
OMA

“Theoretically, MoMa is about newness. Newness is ambiguous, it cannot last it cannot have a tradition.”

- Rem Koolhaas



Day and night

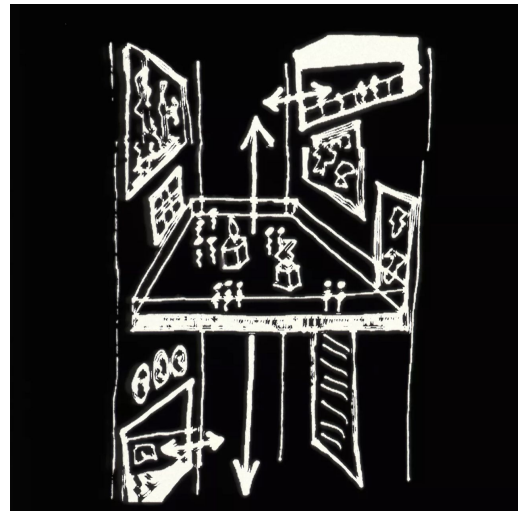
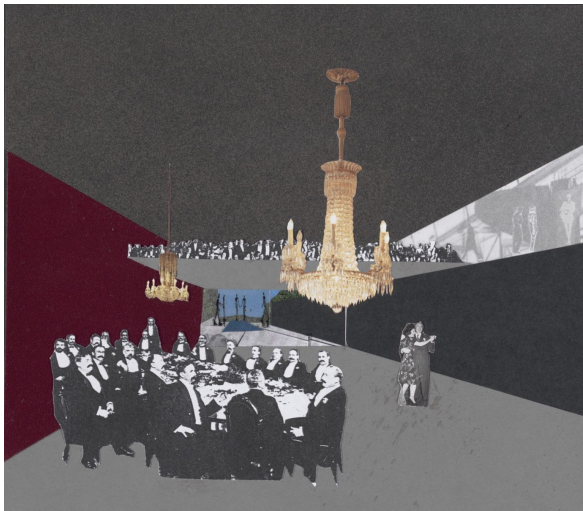
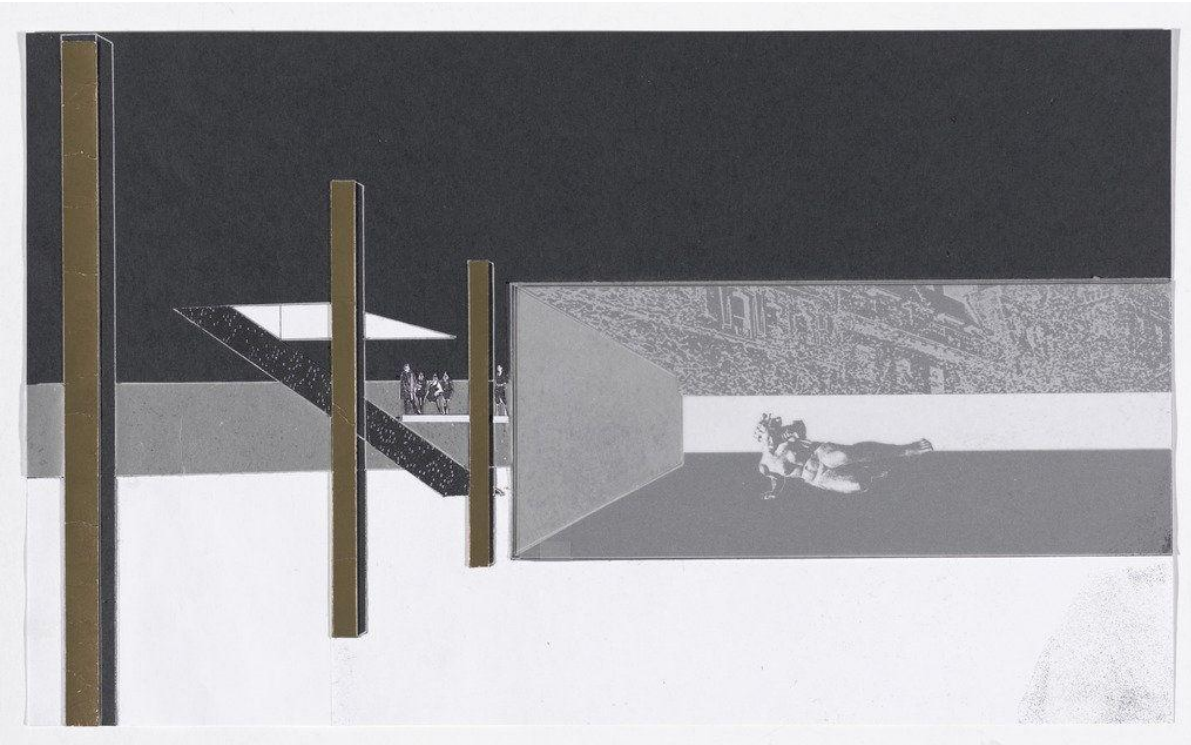


Whereas painting and sculpture are best revealed in conditions of (simulated) daylight, new arts need a darker, more artificial accommodation, an American night, illuminated by electronic haze, glowing and flickering.

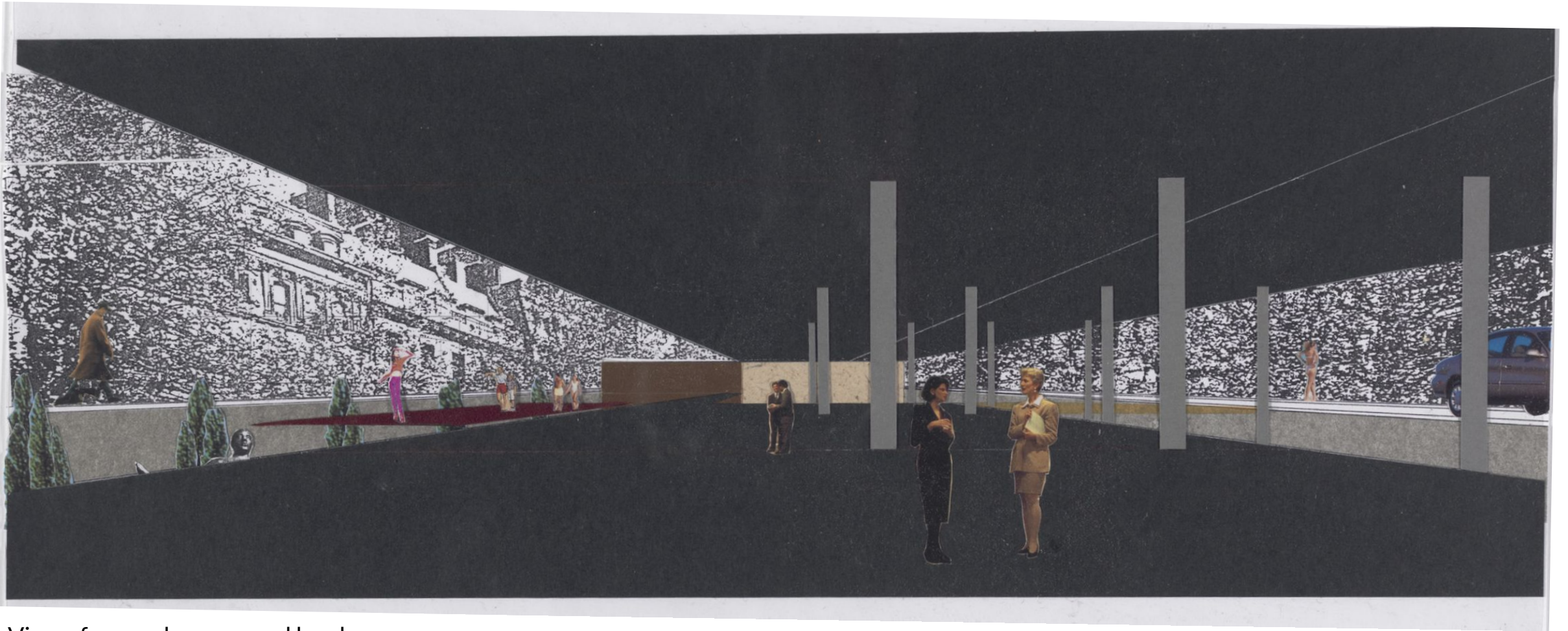
Individual vs. Collective

More and more technologies provoke the splintering of the collective into an infinite number of individuals each with his own interest.

- bigger rooms
- space for the individual visitor with a highly specific aim
- cellular accommodation

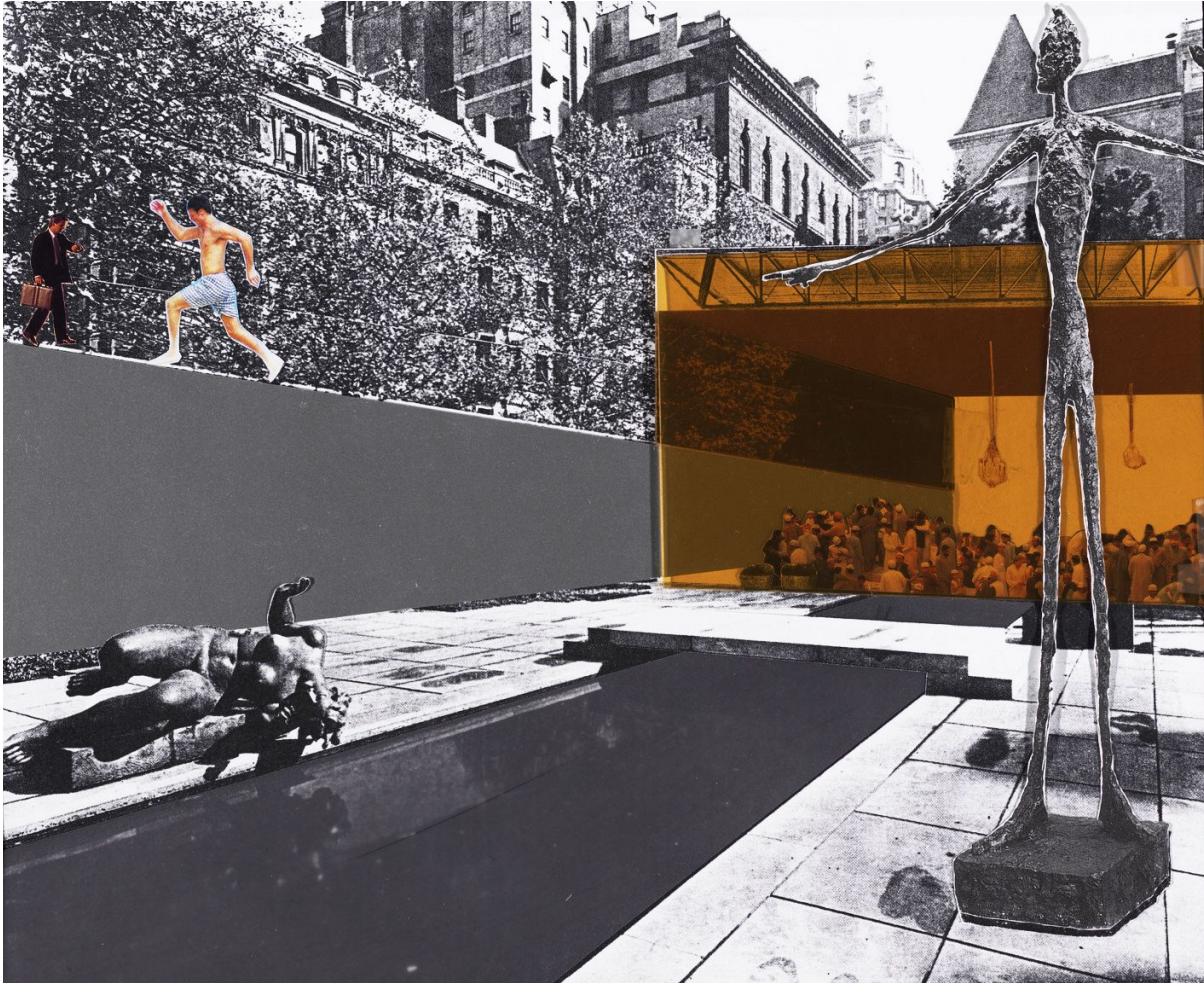


The city should be admitted to the Museum



View of open plaza, ground level

The city should be admitted to the Museum

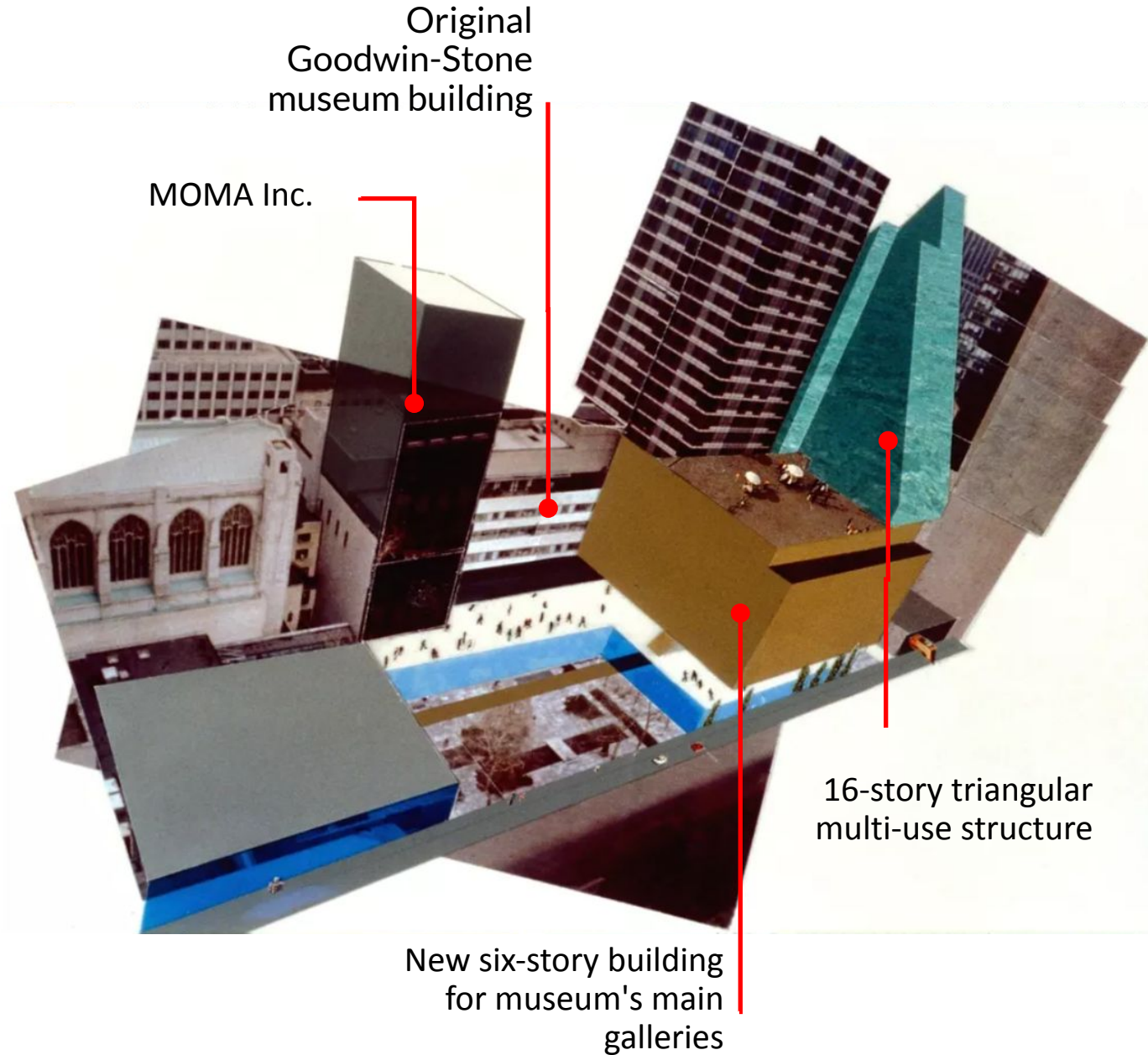


View of relocated sculpture garden

- Ground floor is reconsidered as a single urban surface.
- Sculpture garden is lowered \Rightarrow Daylight now surrounds the former basement on all sides.
- Direct visual transparency between 53rd and 54th street \Rightarrow The two streets acquire a potential equivalence that allows a large variety of entry and exit points
- Garden level = urban living room
- Forum - "universal space" enclosed by glass, to be used for lectures, concerts, conferences, temporary shows and social events.

Main volumes

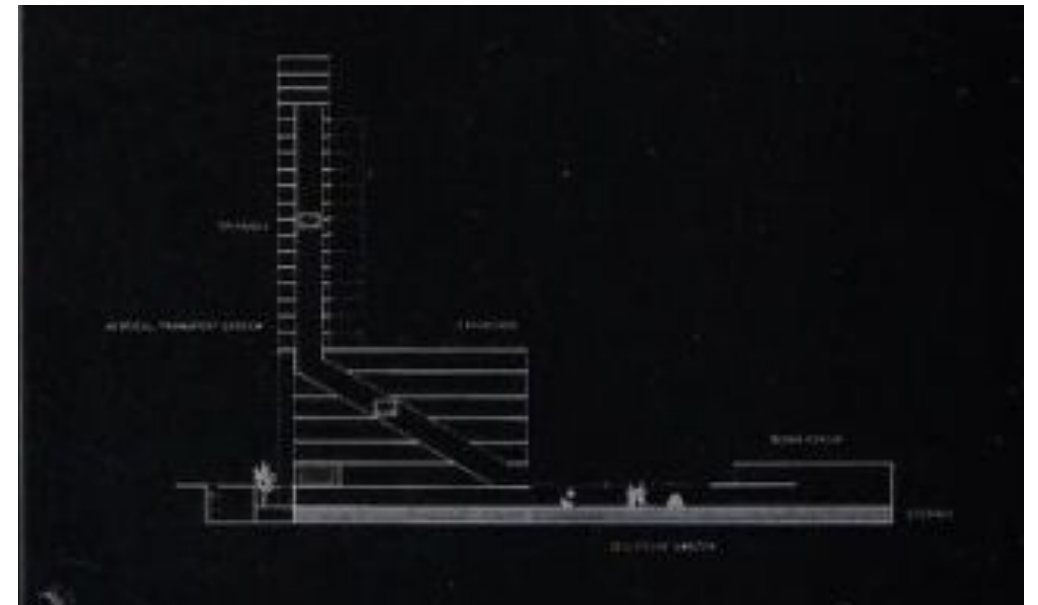
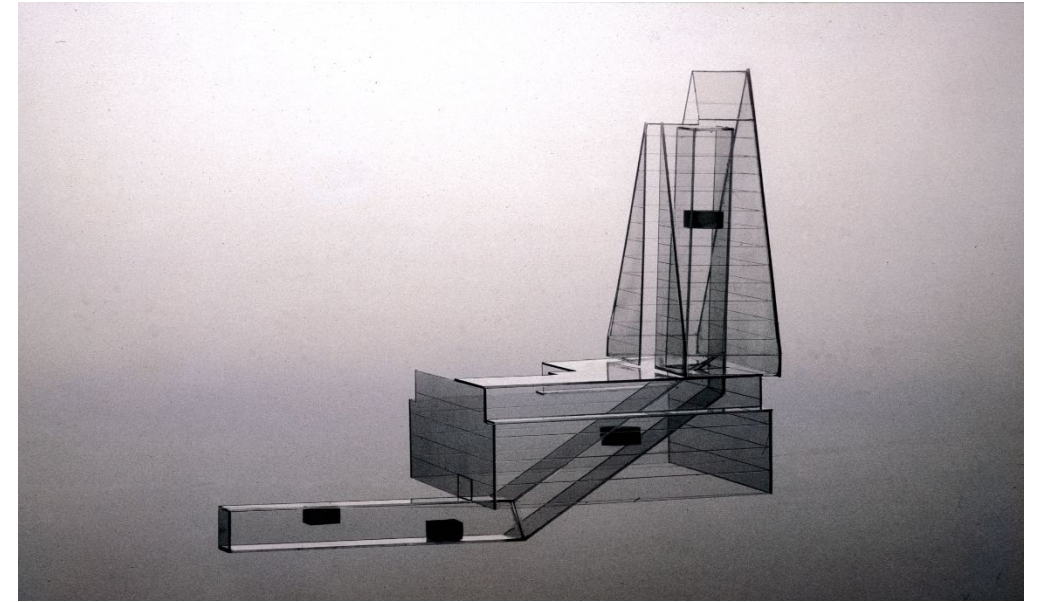
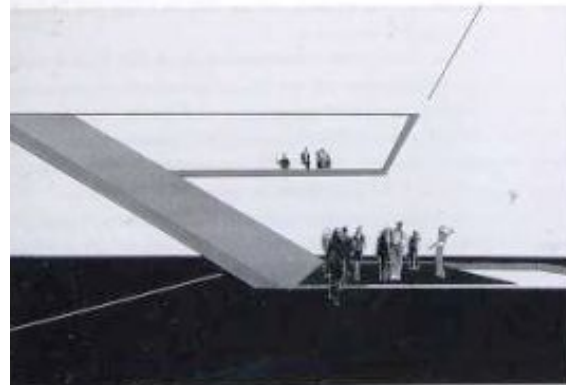
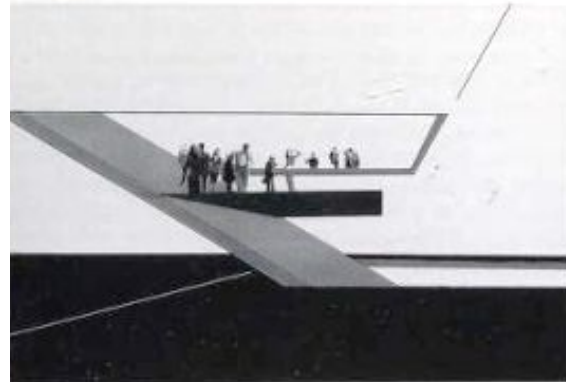
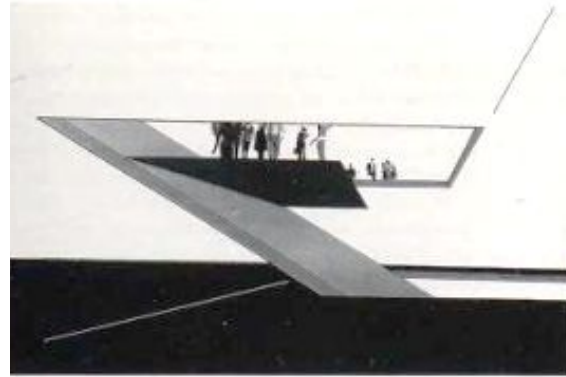
- The museum's six curatorial departments are based, one department per floor, in the original Goodwin-Stone museum building.
- MOMA Inc. a new 7-story tower for administrative offices is built atop Johnson's 1964 addition, the site of the present bookstore.
- The museum's main galleries are contained within a new six-story building, to the west of Cesar Pelli's 1985 residential Museum Tower.
- Atop this generic box, Koolhaas proposes to plant a slim 16-story triangular spire, which acquires tearing down the Dorset Hotel. A multi-use structure contains study centers, private viewing rooms, restaurants.



“Odyssey” transportation system

Koolhaas proposes a grand moving staircase.

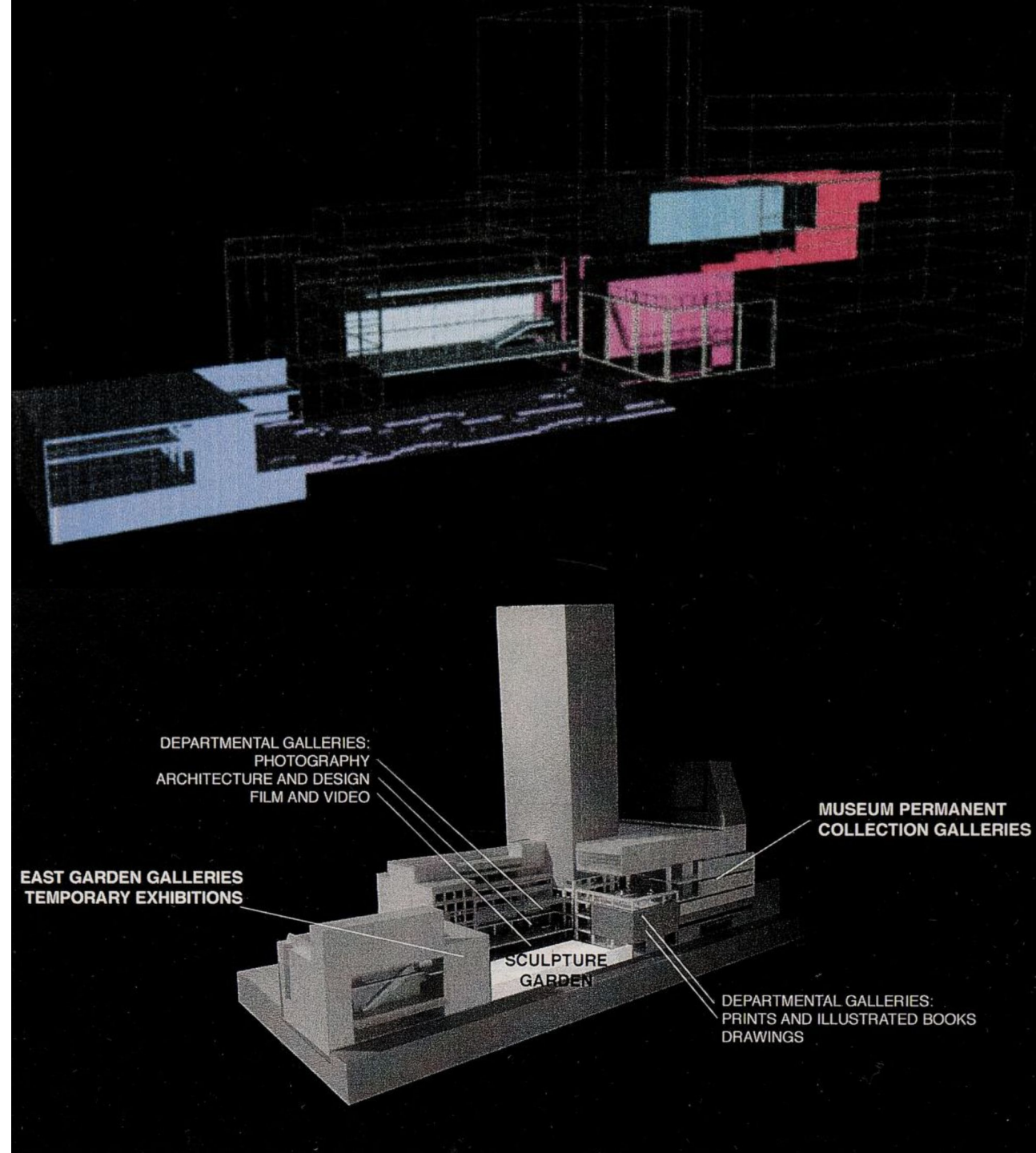
Developed by Otis, the Odyssey transport system is a cross between an elevator and a funicular tram. The same “car” can move vertically, horizontally and diagonally.



Bernard Tschumi

Tschumi's proposal's main theme is about structural and conceptual interlocking spaces ("courts"):

- interlocking the old and the new
- Temporary and permanent collection
- Painting and sculpture collection
- Public area and curatorial offices
- Galleries and film theater spaces...



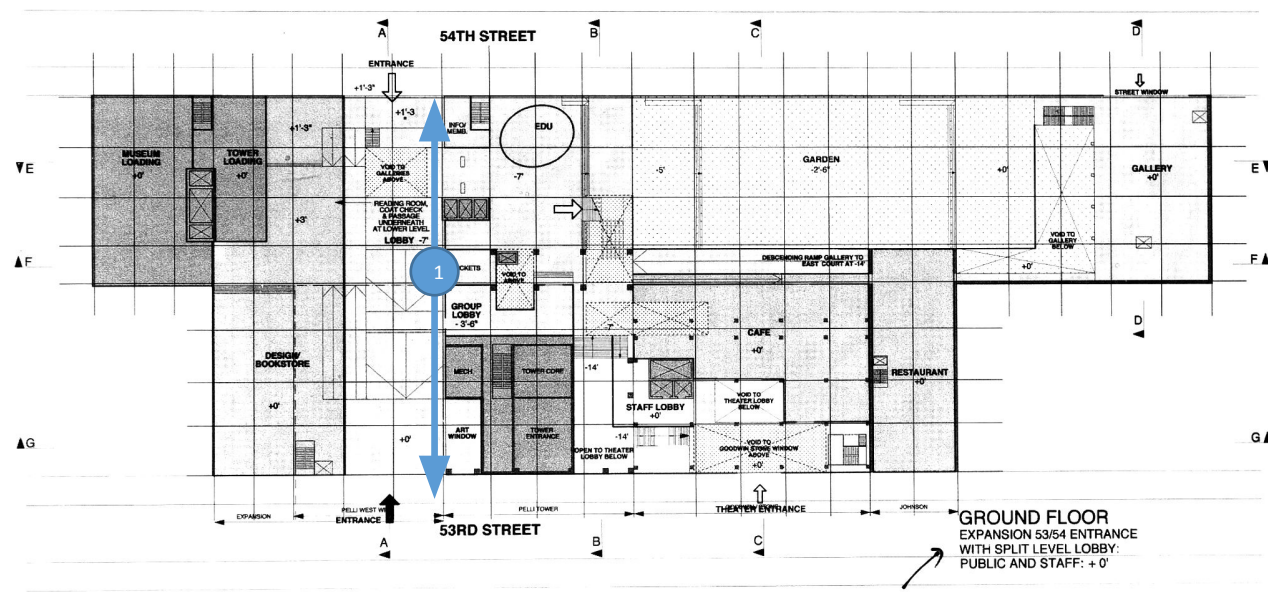
The Charette - phase

- 1 Entrance court

Presence also on the 54th street: entrance on both sides to an entrance hall

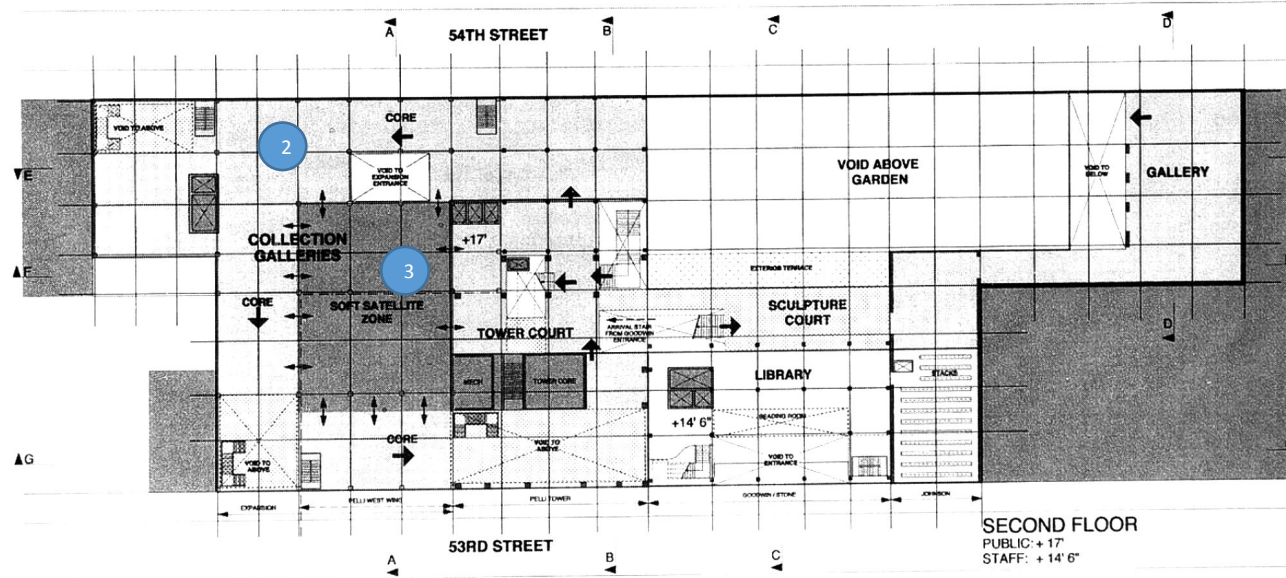


Ground floor



option b.

Second floor



- 2 Core gallery (permanent)

- 3 Satellite galleries

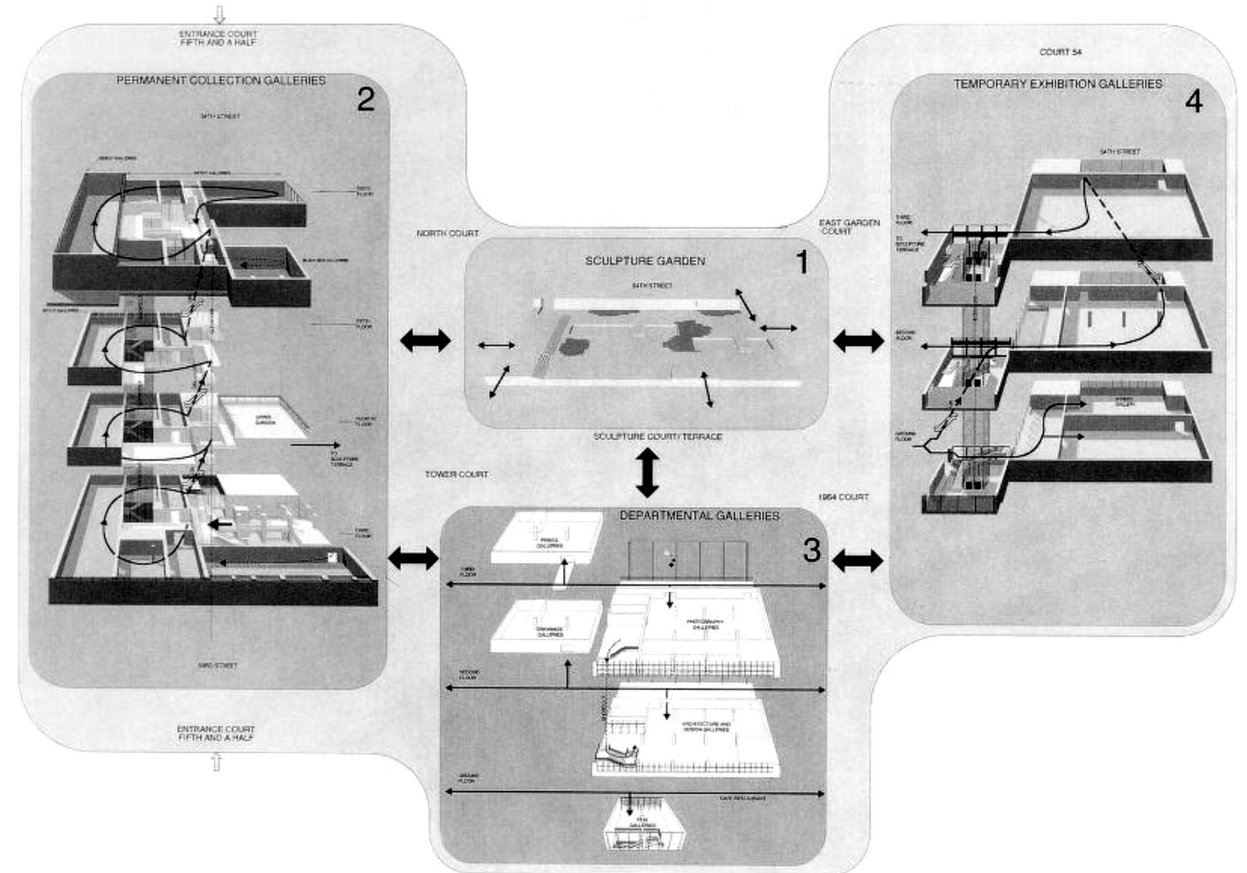
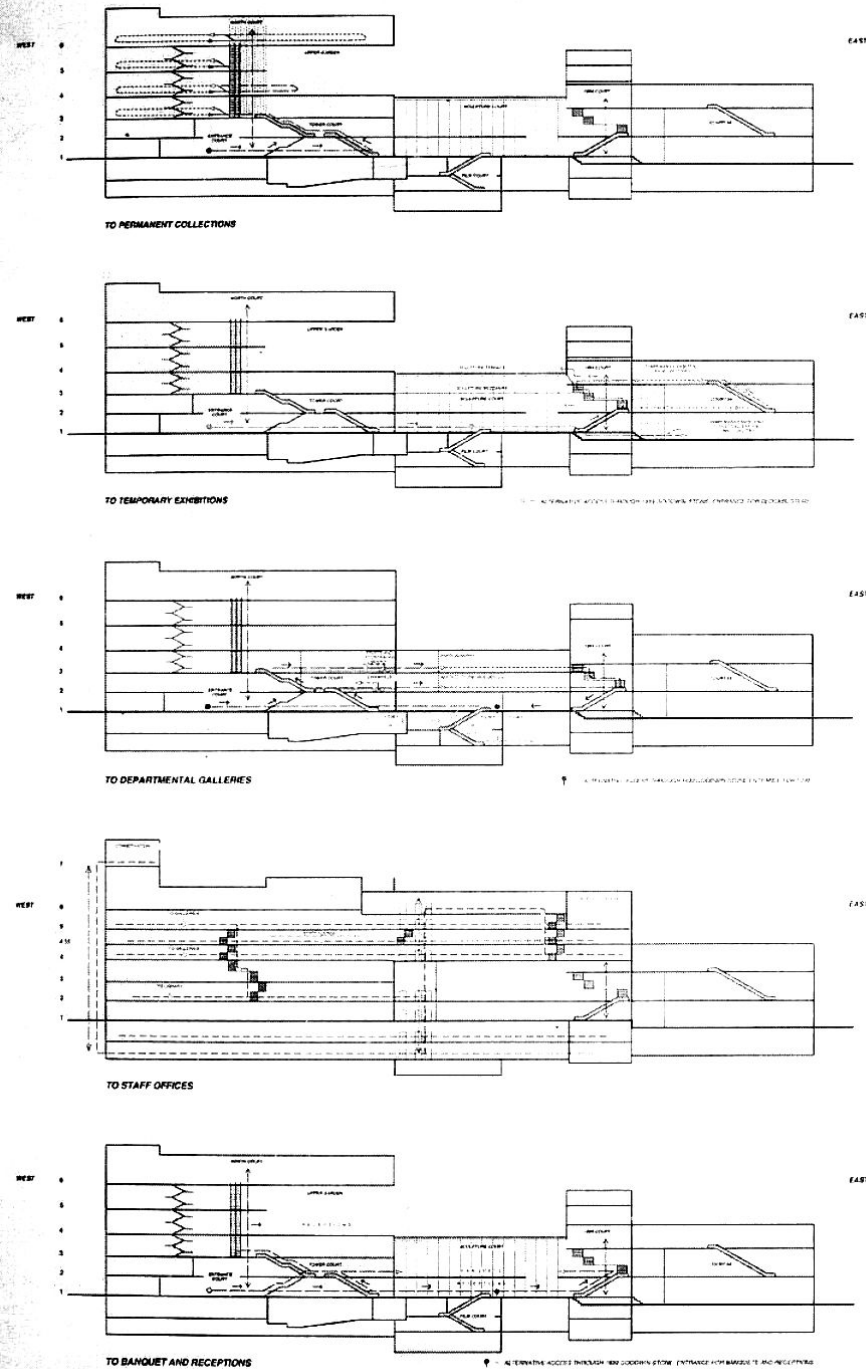
Core at the edges (best rooms and best light) and satellite galleries at the center

Movement

Sequential loop: alternates between art and public space.

Connections between indoor and outdoor “courts”

- Visitor can at all time and levels return to other parts of the building
- Alternate routes that connect different spaces and allow rather free movement around the museum

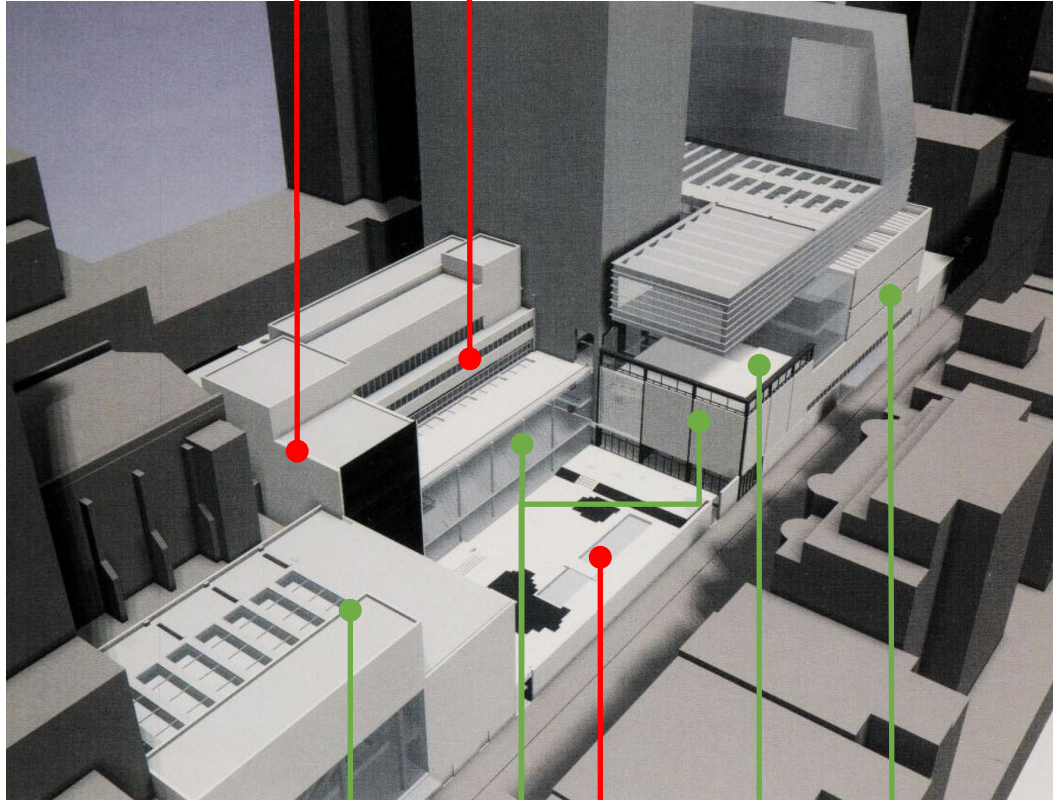


Original Goodwin-Stone
museum building

East wing

Existing

New



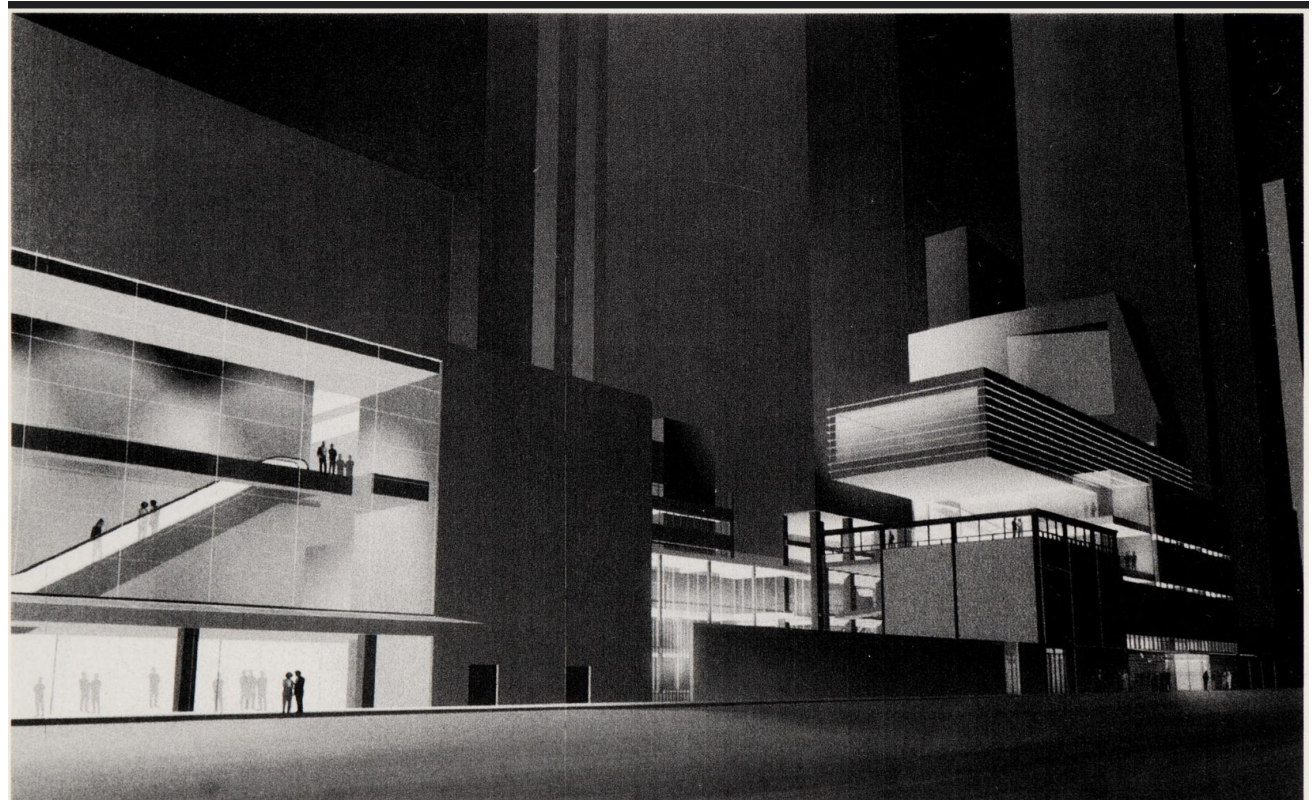
Temporary
exhibitions

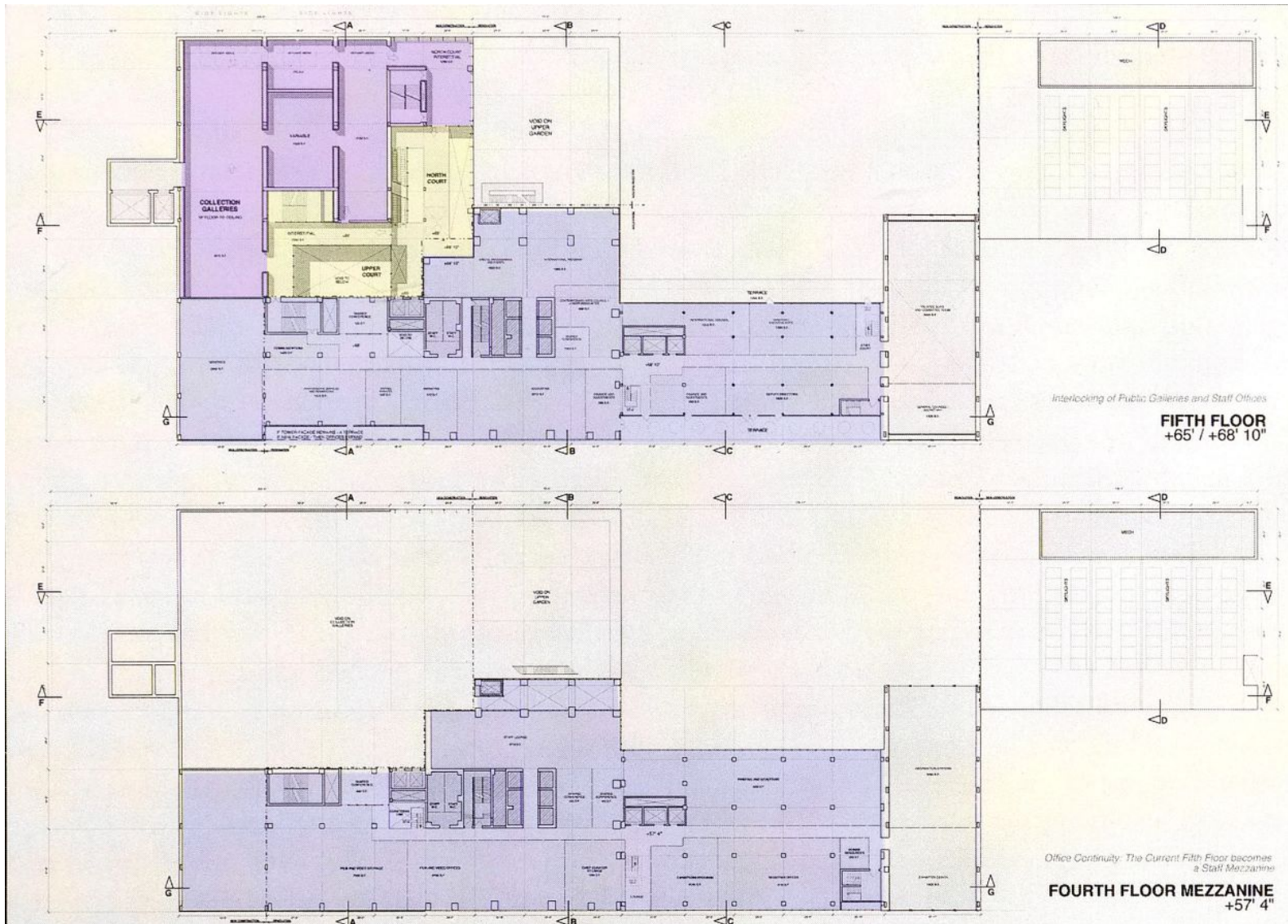
Departmental
galleries

Sculptural
garden

Upper garden

Permanent
collections





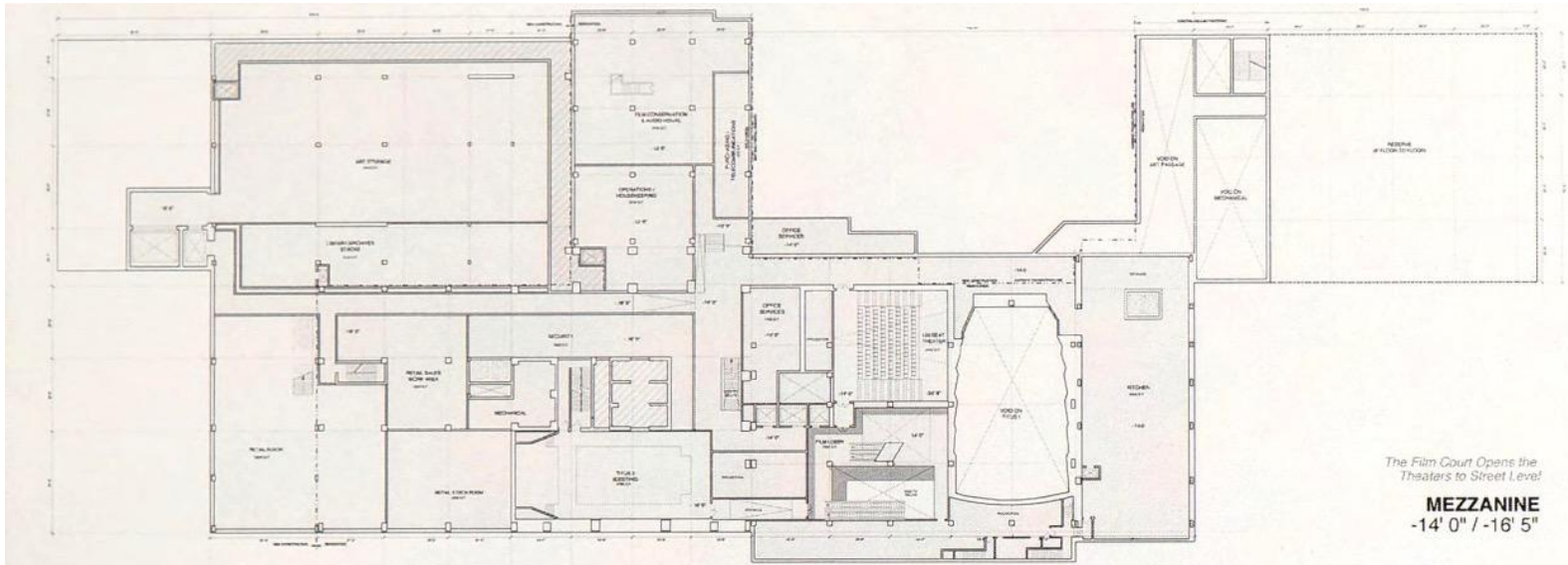
- Galleries
- Library
- Courts
- Shops, cafés
- Offices
- Storage etc.

Interlocking of Public Galleries and Staff Offices
FIFTH FLOOR
 +65' / +68' 10"

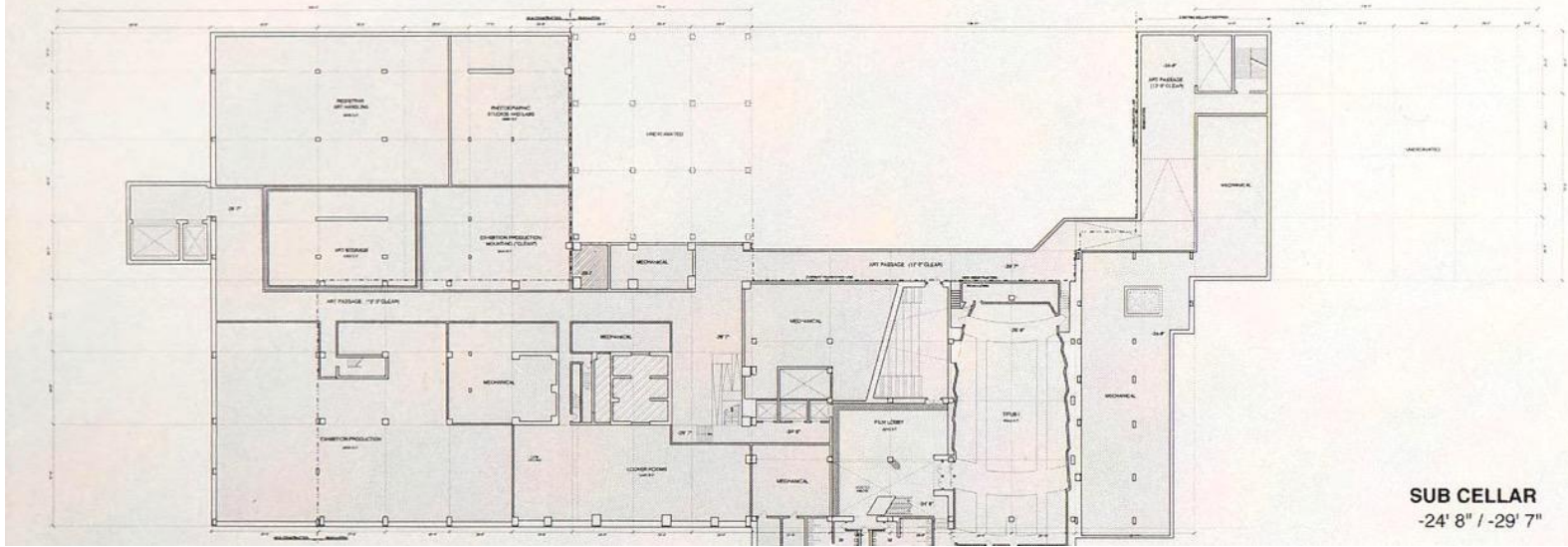
Office Continuity: The Current Fifth Floor becomes a Staff Mezzanine
FOURTH FLOOR MEZZANINE
 +57' 4"



- Galleries
- Library
- Courts
- Shops, cafés
- Offices
- Storage etc.



The Film Court Opens the Theaters to Street Level!
MEZZANINE
 -14' 0" / -16' 5"



SUB CELLAR
 -24' 8" / -29' 7"

- Galleries
- Library
- Courts
- Shops, cafés
- Offices
- Storage etc.

References

- Lowry, G. D., & Riley, T. (1998). *Imagining the future of the museum of modern art* (No. 7). The Museum of Modern Art.
- Merwood-Salisbury, Joanna. (1997). *Ten projects for the MoMA (Illustrated competition entries for the exhibition, 'Toward the New Museum of Modern Art, Sketchbooks by Ten Architects', by Toyo Ito, Bernard Tschumi, Tod Williams & Billie Tsien, Rafael Vinoly, Dominique Perrault, Jacques Herzog & Pierre de Meuron, Yoshio Taniguchi, Wiel Arets and Steven Holl)*. Lotus International. 95. 27-45.