



MAAS MUSEUM

A REINTERPRETATION FOR THE AGE OF THE PROSUMER

- RESEARCH BOOKLET -

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MAAS MUSEUM

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THE ICONIC MUSEUM
IS A SYMBOL OF A PAST
CONSUMERIST ERA.

WE ARE ENTERING AN ERA
CHARACTERISED BY A
PROSUMERIST APPROACH
TO CULTURE.

WHAT ARE THE
CHARACTERISTICS THAT SHAPE
THE FUTURE MUSEUM, IN THE
NEW CULTURAL PHASE OF THE
PROSUMER?

Keywords: Museum, Typology,
Prosumerism, Culture 3.0, Programme,
Morphology, Context-driven design,
Community

Culture is changing increasingly - it demands from the viewer to interact, participate, become involved. It is also becoming more available and open towards people of different socio-economical backgrounds. Accordingly, the new cultural phase requires a reflection in cultural building typologies, with implications in their physical design and programme.

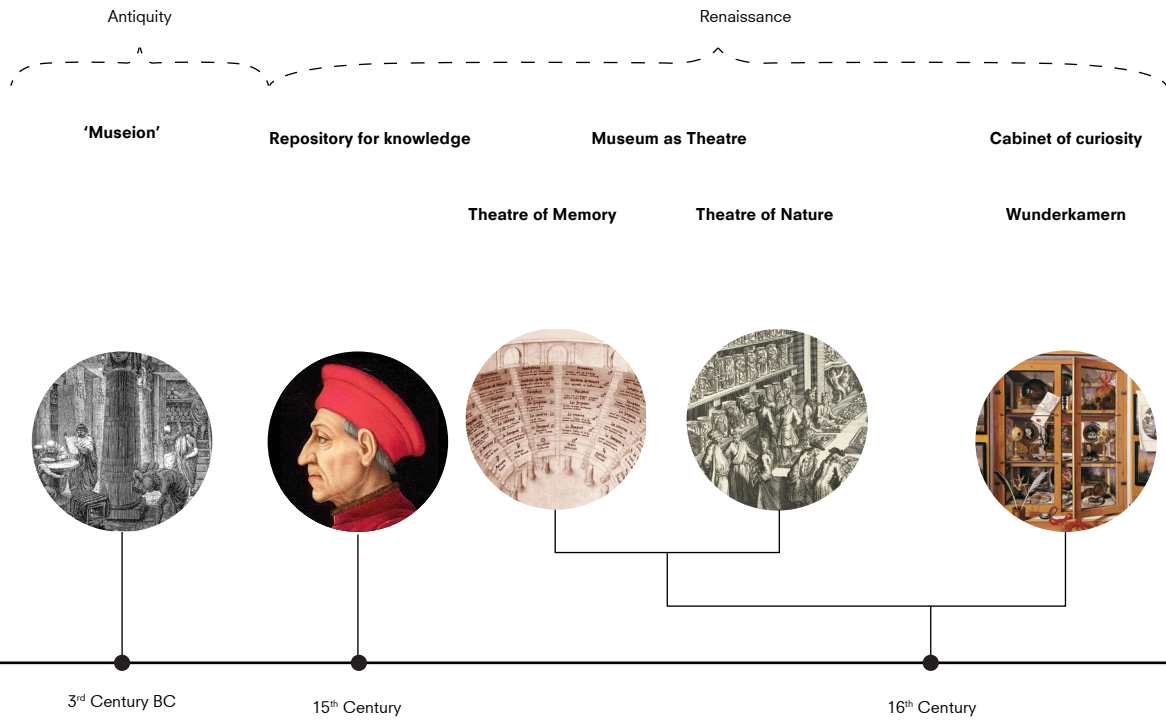
In particular, the museum typology has undergone a strong development in the past 20 years, but far-reaching changes are still to come. The iconic museum belongs to the era of pop-culture, and is a dated concept, aimed towards mass cultural consumption. What will the museum in the age of the prosumer look like?

Firstly, this research is concerned with the hierarchy and combination of functions that can allow the museum to become a useful tool to society and enable prosumerist practices.

Secondly, the research investigates what architectural language can translate into visual forms that are recognisable as a phase in the evolution of the museum.

Thirdly, the relation of the building to its context is examined. Whereas museums are currently destined to global audiences, the museum of the future will attempt a stronger relation to the local community and physical identity of its site.

Finally, the emergent question is how such a typology can integrate itself in the fabric of Rotterdam. In this case, the Maas City becomes a test bed for the application of research findings. The particular urban conditions of Feijenoord as a forgotten piece of urban land will embed the findings with the identity of Rotterdam Zuid.



3rd Century BC: Egypt, Alexandria, Ptolemy II, Philadelphius

15th Century: Italy, Europe, Medici, Gonzaga and Sforza families

16th Century: Italy, Europe, Giulio Camillo; Italy, Europe, Ulisse Aldrovandi; Germany, Europe, ---

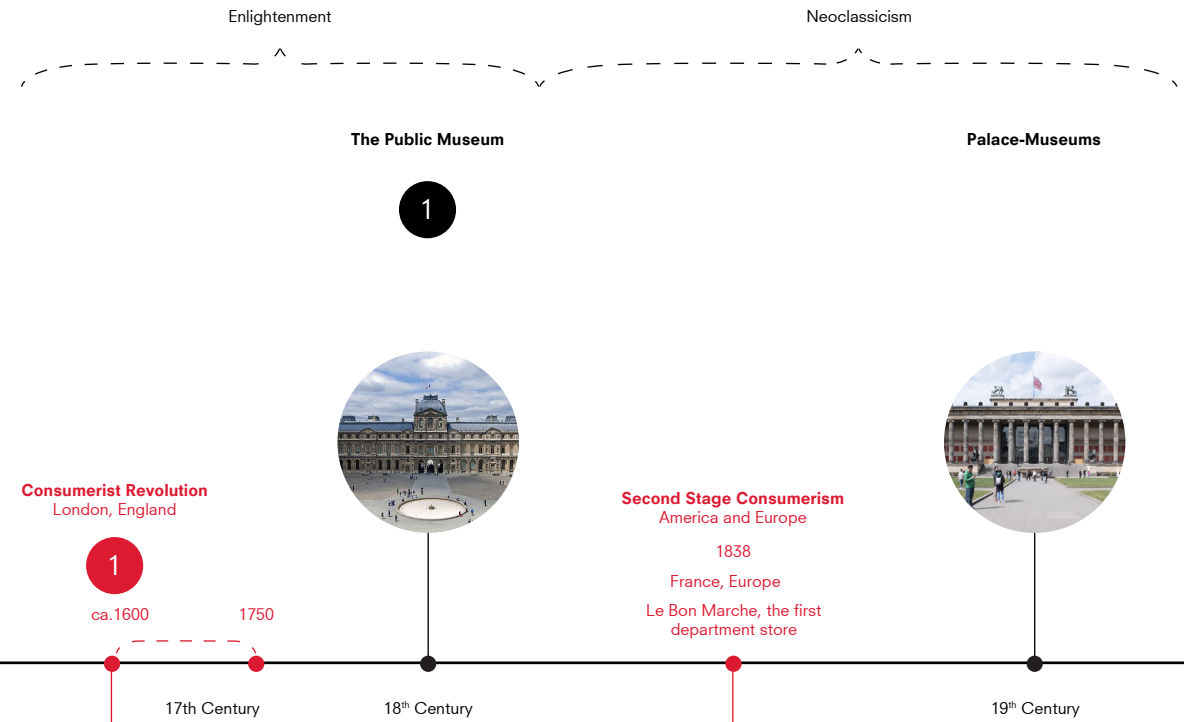
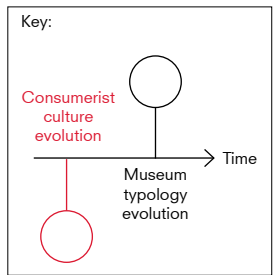
- Library
- Artwork collection
- Scientific artefacts
- Studies for scholars
- Artworks
- Scientific artefacts
- Study
- Entertainment

Museum reliant on system of patronage

Museum in close relation to mnemonics

Museum as catalogue of scientific knowledge

Museum trying to surprise the viewer, precursor of entertainment



17th Century: London, England

18th Century: France, Europe, Louvre, Paris is the first public museum

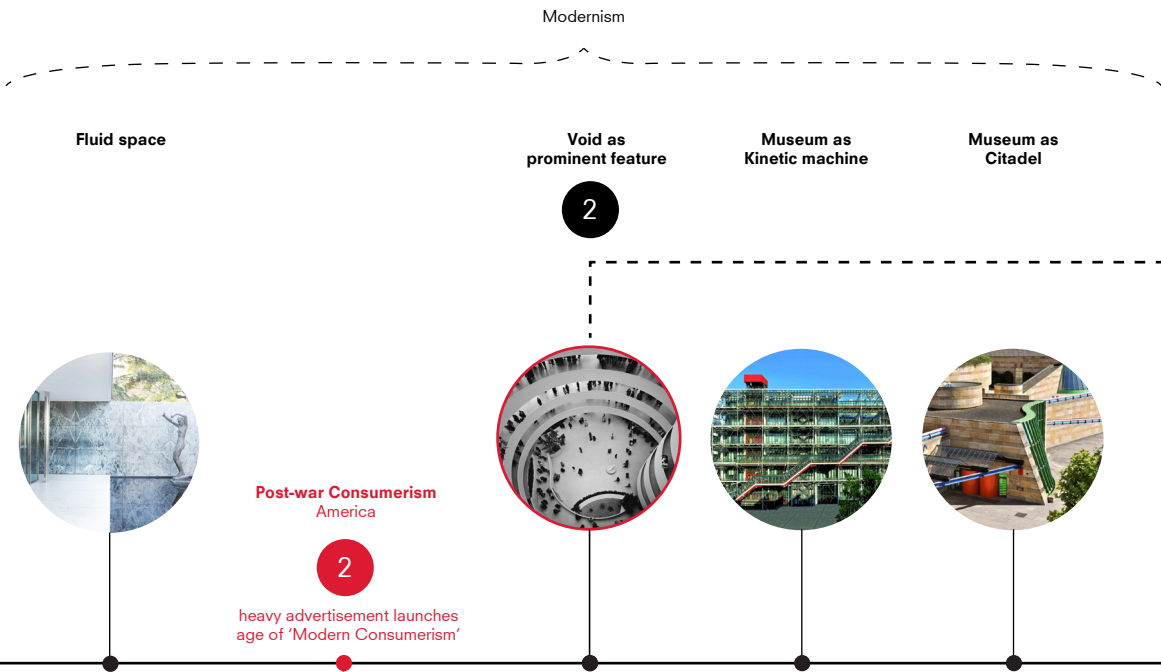
19th Century: Europe, Le Bon Marche, the first department store

- Artwork collection
- Entertainment
- Power symbol (for society)
- Artwork collection
- Entertainment
- Power symbol (for political class)

French Revolution brings social changes and the museum welcomes people of all classes

Museum merged culture and power to convey an image of an idyllic past





1928
Barcelona, Spain
Barcelona Pavilion,
Mies van der Rohe

1959
New York, America
Guggenheim Museum,
Frank Lloyd Wright

1977
Paris, France
Centre Pompidou,
Renzo Piano

1984
Stuttgart, Germany
Neue Staatsgalerie,
James Stirling

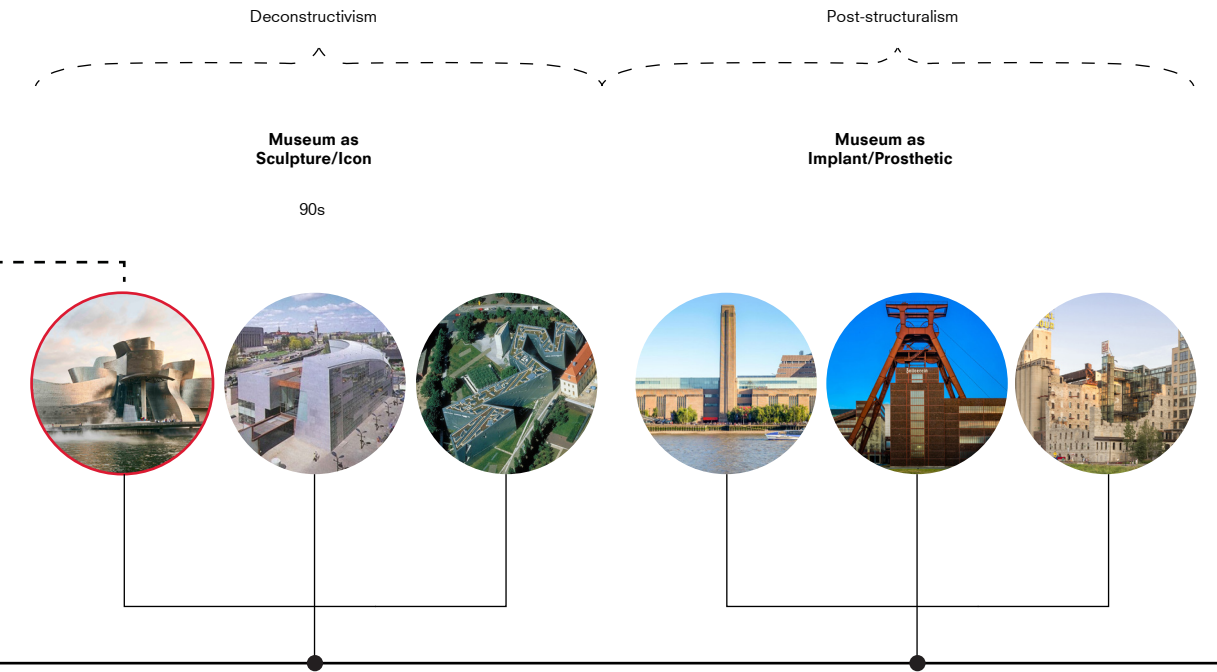
- Artwork
- Artwork collection
- Iconic
- Tourism

The walls are read as slabs that extend space, typology generated by encounters with De Stijl and Suprematist artists

The shape of the gallery relates to the exhibitions, a building that 'explodes on the inside' [Marotta, 2012]

Museum as engineer's utopia, 'movable skeletal structure' allowed flexibility of use [Marotta, 2012]

Museum as a complex image of solids and voids, with components of public space included within it - a vision of the museum developed as a reverse image of the city.



1997
Bilbao, Spain
Guggenheim Museum,
Frank Gehry

1998
Helsinki, Finland
Kiasma Museum,
Steven Holl

1999
Berlin, Germany
Jewish Museum,
Daniel Libeskind

2000
London, UK
TATE Modern,
Herzog & de Meuron

2001-2010
Essen, Germany
Zollverein Industrial
Complex, OMA

2003
Minneapolis, US
Mill City Museum,
Meyer, Scherer & Rockcastle

- Artworks
- Education
- Entertainment
- Iconic
- Tourism
- Sustainability

'The museum became a work of art and a theatrical space that was more important than even the works on display.'

'Spatial and other types of relationships now took precedence; the void was more important than the solid' [Marotta, 2012]

Museum inhabiting outskirts and dis-used industrial buildings. The concepts of SF, AI, androides and cyborgs previously explored by cinema came to influence museum architecture. 'The idea of intruding into places of the past, like a parasite that changes its memory from the inside out, appeared in the mid-'90s.'

[Marotta, 2012]

The return of the Prosumer

Changing patterns of consumption

The concept of the prosumer is a key starting point to understanding the changes in lifestyle that define the new role of culture in society. The term was coined by Toffler with his early vision of the 'Rise of the Prosumer'. The prosumer differs from the consumer by the essential characteristic that he is actively involved in the production of his goods, as well as consumption. His prediction included the dissolution of the market and a 'progressive blurring of the line that separates the producer from the consumer'. [Toffler, 1980, p. 267] Although the urgency of his predicted de-marketisation is not validated 40 years after his work, it bears meaning when considered in conjunction with current trends that emphasize local consumption, re-use practices and customer involvement.

Generating value through education and creation

It is important to note that prosumption did not only relate to material goods, but also involved the acquirement of skills. [Toffler, 1980, p. 286] Toffler considered the self-help movement and other educational activities to fashion the prosumer with new possibilities to expand his skills. Ritzer points out how the apparition of 'software, marketing and advertising' created an environment favourable to the 'production of ideas', meaning that the involvement of the user becomes key to the creation of products as immaterial goods. [Ritzer et. al, p. 382] He further highlights the implications of 'ethical surplus' in the world of branding, whereby users contribute to the creation of a shared emotional and conceptual content, that is developed through education and creation.

A new cultural phase

The realm of culture is inevitably impacted by the changing mindset of consumption of goods, services and ideas through the creation of a shared ideology and communal societal stance. Subsequent to Toffler and Ritzer's work, Sacco predicted a shift from Culture 2.0 towards a new model of cultural co-creation entitled Culture 3.0.

The previous form of culture was brought by the Industrial Revolution, with the broadening of the audiences, apparition of new media and the realm of entertainment. In contrast, 'the hallmark of Culture 3.0 regime is the transformation of audiences [...] into practitioners.' [Sacco, 2018, p. 6] It encourages individuals to activate their capacity of expression by participation and production, towards the definition of communal social identity – 'not simply by hearing music, but playing; not simply reading texts, but writing'. [Sacco, 2018, p.7] The emergent form of culture is deeply rooted in the active involvement of skills, as opposed to passive absorption of stimuli.

Some beginnings of Culture 3.0 can be already seen in the art world. For example, a co-writing trend is visible in the entertainment industry – for example, Netflix's Black Mirror movie Bandersnatch requires the user to become part of the narrative by choosing what decisions the main character will take at key points of the movie. In the performative arts, British-based company Punchdrunk creates theatre experiences where the user navigates the set and co-writes the play by interacting with the actors. They become a performer as well, departing from their status as a passive observer.

A relevant museum example is the refurbished Cooper Hewitt: the Smithsonian's design museum makes full use of digitalization to create a series of interactive experiences for the visitor. It features an 'Immersion room', (Fig.3) where projected patterns from the museum's wallpaper archive can be revisited to create new models. Moreover, large touch-screen tablets allow users to manipulate and search the current and past collections of the museum. Every visitor receives a smart pen at the entrance in the museum, which allows them to add exhibits to a personal database that can be accessed at home.

The critical value of Culture 3.0 lies in its crucial relation to community involvement, and its focus on bottom-up participation. [Sacco, 2018, p.6] It is defined as a collective activity, where individuals contribute to the

creation of communal tenets as opposed to subscribing to existent agendas. In Sacco's view, cultural co-production becomes an integral part of everyday life, with positive impact on a variety of fields ranging from welfare to social cohesion, sustainability and local identity. [Sacco, 2018, pp. 7-14] If integrated, this process generates ethical value, and can have valuable consequences in the education and well-being of the prosumer.

It is important to note that the notion of the prosumer is differentiated from that of cultural co-production by the fact that bottom-up production is still mediated by the market. [Sacco, 2018, p. 6] However, in a transition towards a new form of culture, 'hybrid situations in which elements of prosumerism and of active cultural participation mingle in a variety of ways' [Sacco, 2018, p. 7] and some scholars do not differentiate prosumerism from cultural participation. [for literature, see Olin-Scheller, Wikstrom, 2010; for music see Winter, C. 2012] For the purposes of this essay, we assume that the Museum 3.0 is destined to prosumerist practices, as it is an institution involved with the market and economy; but also a place that enables Culture 3.0 to start appearing in society.

INTRODUCTION

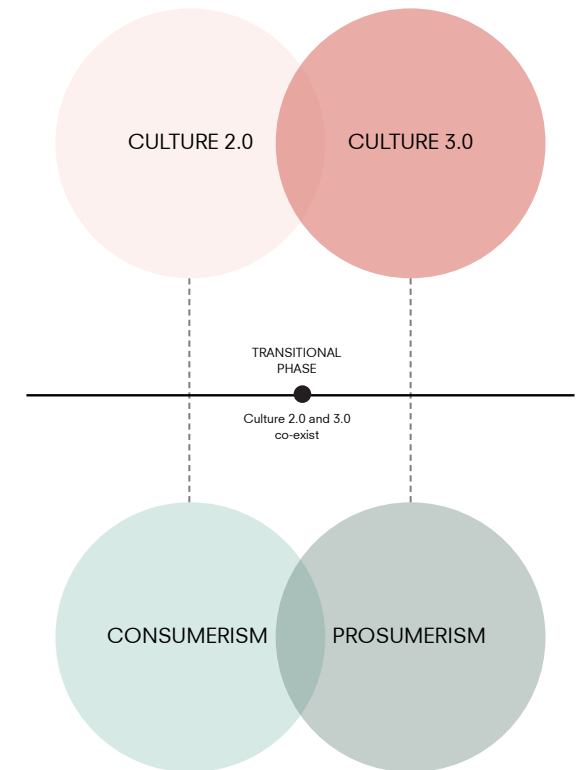


Fig. 1: General shifts in lifestyle [Toffler, 1980; Sacco 2018]



Fig. 2: Interactive Theatre Play Punchdrunk Theatre, the viewer becomes an actor

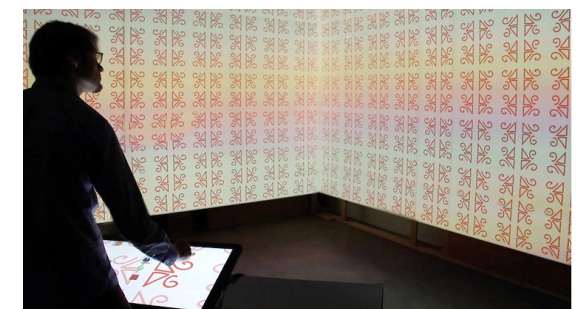


Fig. 3: Interactive pen and tablet Cooper Hewitt Museum, New York

Tools for designing the Museum

In the face of the cultural changes, present practices still seem to privilege iconic symbols for global identification. For example, see Fig. 5; Calatrava's National Museum of Qatar, which operates with the dated language of the iconic museum and results in many 'leftover' spaces - see Fig. 4.

Wright points out how in order to be used, the museum's 'conceptual architecture would have to be thoroughly re-vamped in order to make this integration meaningful'. [Wright, 2013, p. 39]

This challenge is destined to the architect, who designs a practical application for a concept developed in cultural philosophy.

Some incipient changes have started to be integrated in the design of cultural buildings

that would indicate the evolution towards a new cultural phase. A study conducted commissioned in 2010 by the Danish Minister of Culture and conducted by Jochmusen et. al suggested a four-space model which highlighted types of spaces meant to enhance the role of libraries by exciting, exploring, creating and participating.

For example, the Idea Stores in London (Fig. 6, 7) play an active role in addressing the social and economical challenges of Tower Hamlets by providing alternative education spaces and a variety of classes and exciting learning labs. [Jochmusen et. al, 2012, p. 591] Its architecture is clear and functional, but provides exciting opportunities for the users to become involved with the building on the long term. The Idea Stores have become a key public building in their London Boroughs.



Fig. 4: Museum of Qatar, Ground Floor Plan
Un-usable leftover spaces

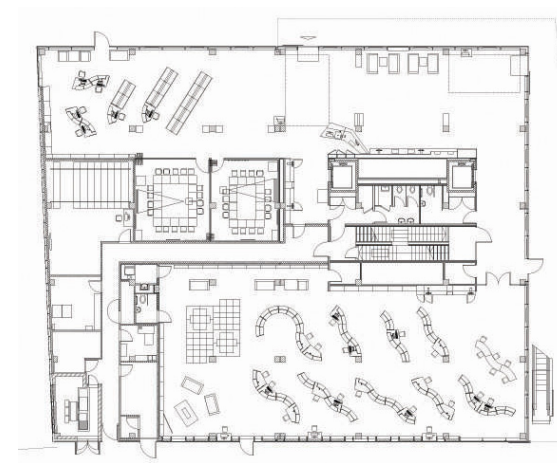


Fig. 6: Idea Store, London, Ground Floor Plan
Addressing local education needs



Fig. 6: Museum of Qatar, entrance
Iconic architecture inspired by desert rose



Fig. 7: Idea Store, London, working area
Engaging with needs of local community

How do we design a museum for the age of the prosumer? This paper suggests three main aspects that can enable the typology of the museum to shift towards becoming a receptacle towards a new form of culture:

1. Programme

From a programmatic point of view, the Museum 3.0 strives to become a usable space for the community. As Wright highlights, 'museums have so far proved reluctant to make way for usership, both because of their physical architecture is geared towards display (not use)'. [Wright, 2013, p. 39]

What functions can we add, merge and in what hierarchy, in order to create spaces tailored towards enabling participation in the process of production as well as viewing of art?

2. Morphology

The iconic museum, which is the main development of the typology in the last 20 years, heavily relies on sculptural qualities in order to become local and global landmarks. The culture-ideology of consumerism is embedded in the design of the museum through its spatial and sculptural qualities, where museums become part of a 'touch-and-go' tourist experience.

However, co-production as well as prosumerism involve constant, active engagement with the museum as part of the everyday, as opposed a 'ticking the box' experience. What shapes can the museum take in order to suggest their affiliation to user involvement?

3. Context

Cultural place-making through iconic architecture requires large capital investment, but relies on a cultural brand to sustain their profit, rather than local strategies. [Evans, 2003, p. 433] The entertainment-retail typology denies vernacular design and accelerates hard branding in cities, with an emphasis on tourism. [Evans, 2003, p. 418]

Can the museum become more integrated with contextual practices? Accounting for the defining characteristics of the urban setting, such as climate, local landscape, heritage, demographics, local struggles or assets are all starting points towards designing a building that is an inclusive public ground.

Methodology

From a methodological point of view, each one of the three aspects is confronted with theoretical research, as well as studies of precedents. Programme bars, plans, sections and elevations, as well as circulation diagrams have been used in the analysis. Attendance statistics, critical opinions and reactions have been brought forward to develop a critical approach to precedents and conclude on potential changes to the typology.

1. Programme

Re-thinking programme is the key towards envisioning the museum of the future. This chapter looks at how a new constellation of functions can be the main driver for cultural participation and change.

1.1: Hierarchy Shift

The new programme of the Museum 3.0 begins with shifting the focus from the gallery to the auxiliary spaces where the production of art is encouraged at a conceptual and physical level through meeting, learning and exciting [Hudson, 2010; Jochumsen, 2012]. Currently, the café, community space and shop are supporting the gallery, but not spaces where the production of art is encouraged. [Hudson, 2015] This proposal also inserts extra functions that aim to vary the users of the museum. (see diagram below)

1.2: Integrating the retail experience

The Museum 3.0 proposal could take note of the ubiquity of consumerist spaces in urban landscapes and create a hybrid typology that mixes the gallery with the retail function. A study conducted with curatorial, managerial and staff positions, as well as focus groups

within local residents around four museums in the UK shows the benefits of integrating a variety of shopping experiences within the museum:

‘Shop space integration is a positive opportunity to extend a museum’s designed spatial mix and flow, whilst a lack of consideration of the shop spaces could endanger the holistic perceptions on a visitor’s experience’. [McIntyre, 2010]

On a practical level, the study shows how the integration of a mix of perceived ‘warm’ areas (active and interactive) as well as ‘cool’ areas (sober and introspective) helps building a sociocultural narrative as well as a ‘holistic museum visit experience’. [McIntyre, 2010, p.195] For example, MUDEC’s museum shop can be perceived as a ‘cold’ shopping experience, where the products are displayed in glass cases in a non-interactive manner (Fig. 9). In contrast, V&A Museum of Childhood’s shop is visually integrated with the entrance area and café, allowing for play and activity as well as interaction (Fig.10). A mix of both space typologies with the gallery is encouraged for a meaningful user experience.



Fig. 8: White cube display method - ‘cool’ spaces
MOMA, New York; Alfred Barr ‘Cubism and Abstract art; 1936



Fig. 9: ‘Cool’ shopping experience
MUDEC Milan Shop, using display cases to reduce product interaction



Fig. 10: Interactive shop and gallery - ‘warm’ spaces
V&A Museum of Childhood; Ground Floor shop and café



Fig. 11: Auditorium - ‘performative’ spaces
Concert and class at Kunsthall

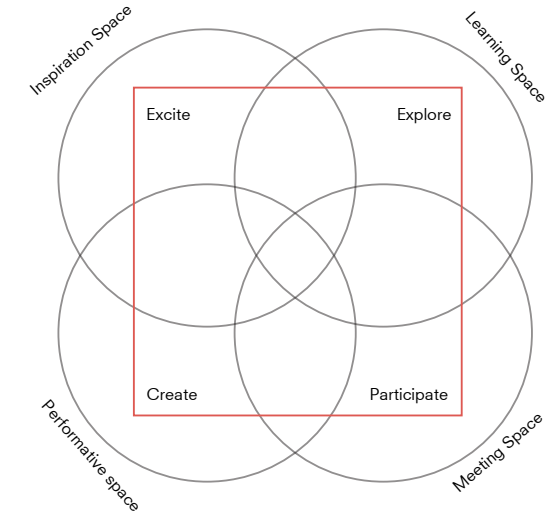


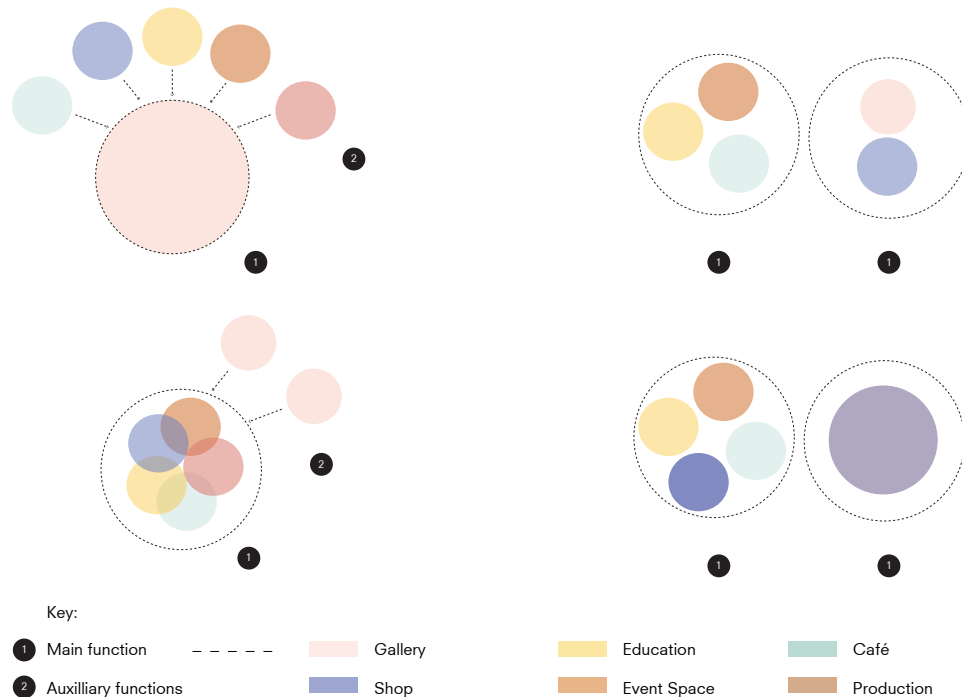
Fig. 12: The Four Spaces of the Public Library
Jochumsen, H. et. al (2012), p. 589

1.3: Emphasis on learning, meeting, performing

Currently, the format of the museum encourages users to absorb information. The aim should be to ‘create an institution that is created by and through its usership, [...] to make the institution the true manifestation of its community.’ [Hudson, 2014] This is created through active participation and cultural prosumerism.

Jochumsen’s study on the four-space model for ‘developing building, designing and rearranging’ libraries could be extrapolated and applied to museums. [Jochumsen et. al, 2012]. The study suggested four types of spaces meant to enhance the role of libraries by exciting, exploring, creating and participating (Fig. 12). Benefits in new built projects and renovations were explored successfully across the Nordic countries.

While the gallery is an ‘inspiration space’, that can cater to the ‘experience society’ and help the social dissemination through storytelling, the Museum can learn from this model and appropriate learning, meeting and performative spaces as well.





V&A MUSEUM OF CHILDHOOD

Public Functions Percentage

- 30% Gallery (600 m²)
- 3% Shop (61 m²)
- 6% Café (115 m²)
- 8% Entertainment (150 m²)
- 53% Education (1 050 m²)

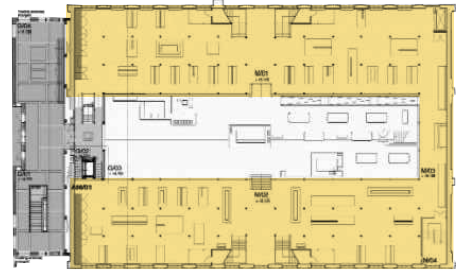


Fig. 13: Education as main program
V&A M. of Childhood, G Floor Plan



KUNSTHAL

Public Functions Percentage

- 62% Gallery (3 350 m²)
- 14% Shop (770 m²)
- 14% Café (750 m²)
- 5% Entertainment (560 m²)
- 5% Education

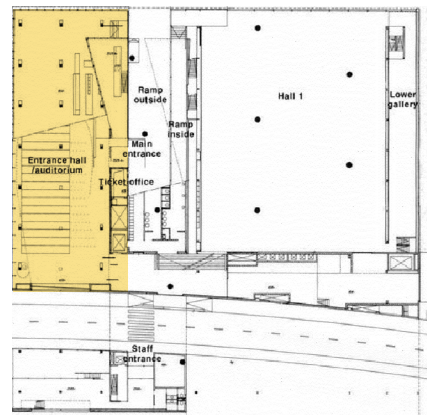


Fig. 14: Auditorium central role
Kunsthall Museum, G Floor Plan

Such spaces are already present in most museums, but in some cases they become incremental to the programme. An important example is the V&A Museum of Childhood in London, which dedicates 53% of its public areas to education and interactive activities, combining learning and performative approaches on the ground and first floor. (Fig. 13)

Another notable example is the Kunsthall, which has a dedicated auditorium for educational and performative programmes that help users create new work. Although it constitutes only 10% of the museum's programme (with 62% being dedicated to

gallery space), the auditorium is a key part of the building, and is a highly transited space. The shop and café also take a considerable amount of space in the museum, amounting to 28% and allowing users to meet and exchange experiences and information, build relations and encounter opinions. (Fig. 14)

In order to become a place geared towards making, the museum will also provide production facilities (where the local community can learn about and actively create art) as well as artists' studios and residences, which will provide a base for creators to prepare new work.



Guggenheim NY



New Art Museum



MUDEC



Tomihiro Art Museum



V&A Museum of Childhood



Kunsthall



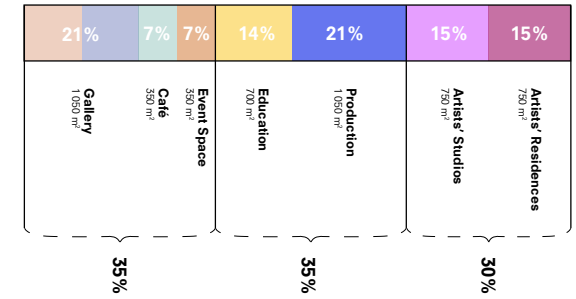
Proposed

Fig. 15: Public programme comparison
Changing the proportion of functions

1.4: Proposed programme

The proposed programme thus aims to shift the proportion of functions and allow more space to meeting, learning and performing - as seen in the comparison of programme bars of existing to proposed (Fig. 15). This will create a different kind of hybrid building. The detailed programme bar illustrates how education and production, as well as platforms for artists to live and work will become equally important as the more 'classic' public programme, which is the gallery, shop and café. (Fig. 16)

PROGRAMME



Inspiration space

Meeting Spaces



Learning space

Performative spaces



Fig. 16: Proposed programmed - detailed
In relation to Jochumsen's Four-space model (2012)

1.5: Functions composition and circulation

Currently, the experience of the user visiting the museum is linear, and there is a clear delineation between the process of viewing the art and buying memorabilia. Take for instance the Kunsthall, where the visitor enters through the museum café and shop, proceeds to the cloakroom, then views the galleries and event halls on a prescribed route, then exiting through the café and shop again (Fig. 17). A similar experience can be described for the New Art Museum in New York, despite the building's vertical arrangement. At the ground floor entrance, the visitor encounters the museum shop and café first, engages in his vertical journey to the galleries and other facilities (such as the auditorium), and finally exits through the shop again (see Fig.18).

This can be related to the current museum funding model. The shop and café, generate approximately 40% of the income, with the rest of 60% being sourced from contributions, fundraising and governmental subsidies (Fig. 21) . [Sotheby's Institute of Art, 2010] The physical layout of the museum is arranged according to this model, starting and ending with the museum shop, where the

visitor is encouraged to contribute by buying products, and in-between engaging in a passive experience in the gallery by circulating through. However, the current model points out that the museum is highly dependent on the upper social class on donations.

Alternative funding models can be sought out for the museum of the future by making use of the economical value of 'ethical surplus', or the generation of ideas. [Ritzer, 2012] The production of ideas should be activated and considered a valuable economical asset.

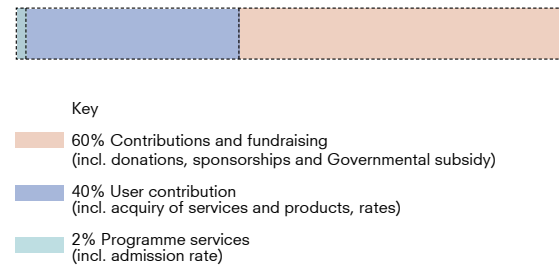


Fig. 21: Current Museum Income
Reliance on donations and contributions

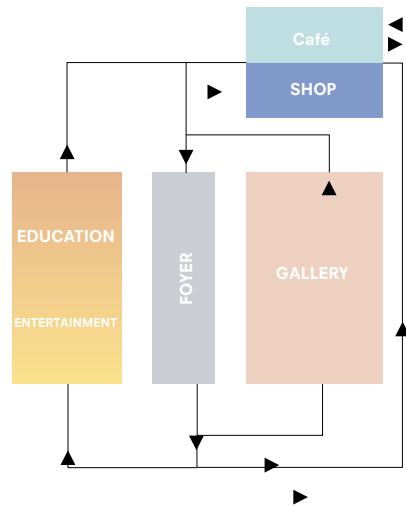


Fig. 17: Kunsthall Circulation Scheme
Linear Experience starting and ending with Shop/Café

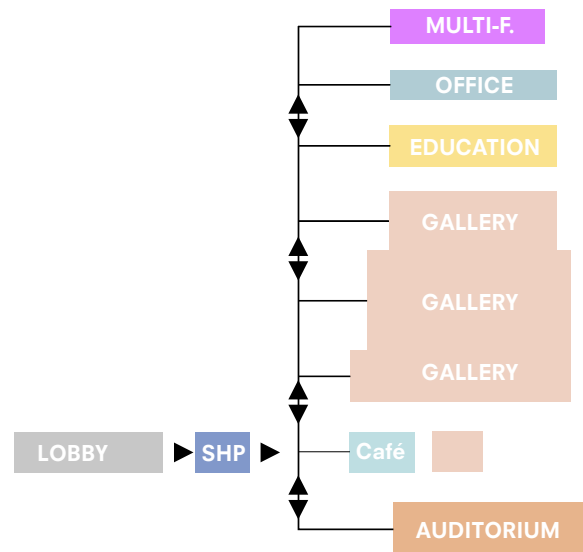


Fig. 18: New Art Museum Circulation Scheme
Linear Experience starting and ending with Shop/Café

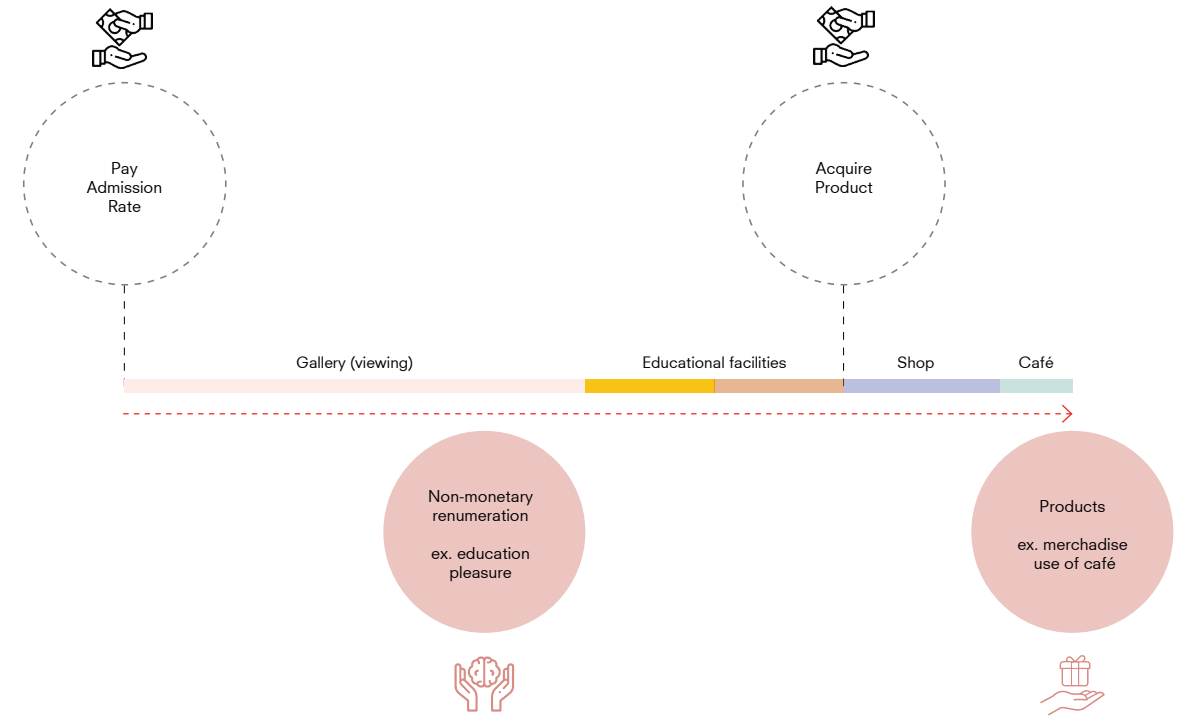


Fig. 19: Linear user experience in current museum typology

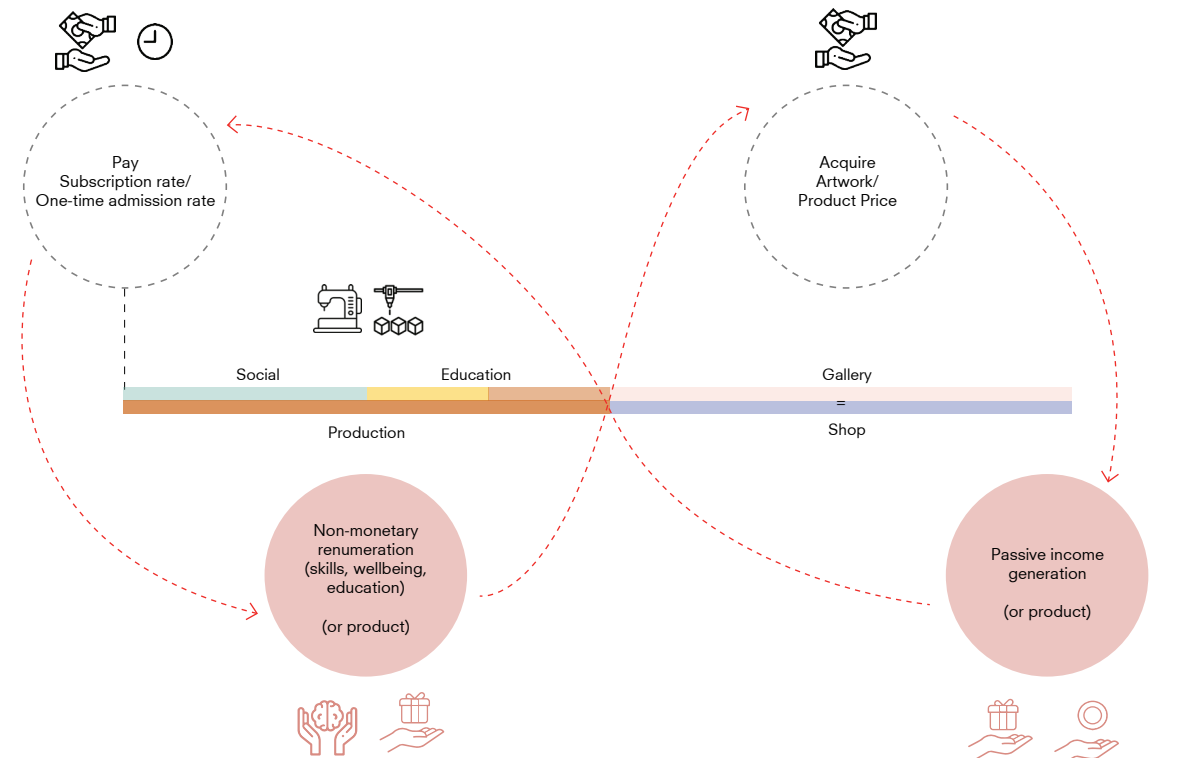


Fig. 20: User experience in Museum 3.0
generating alternate funding modes

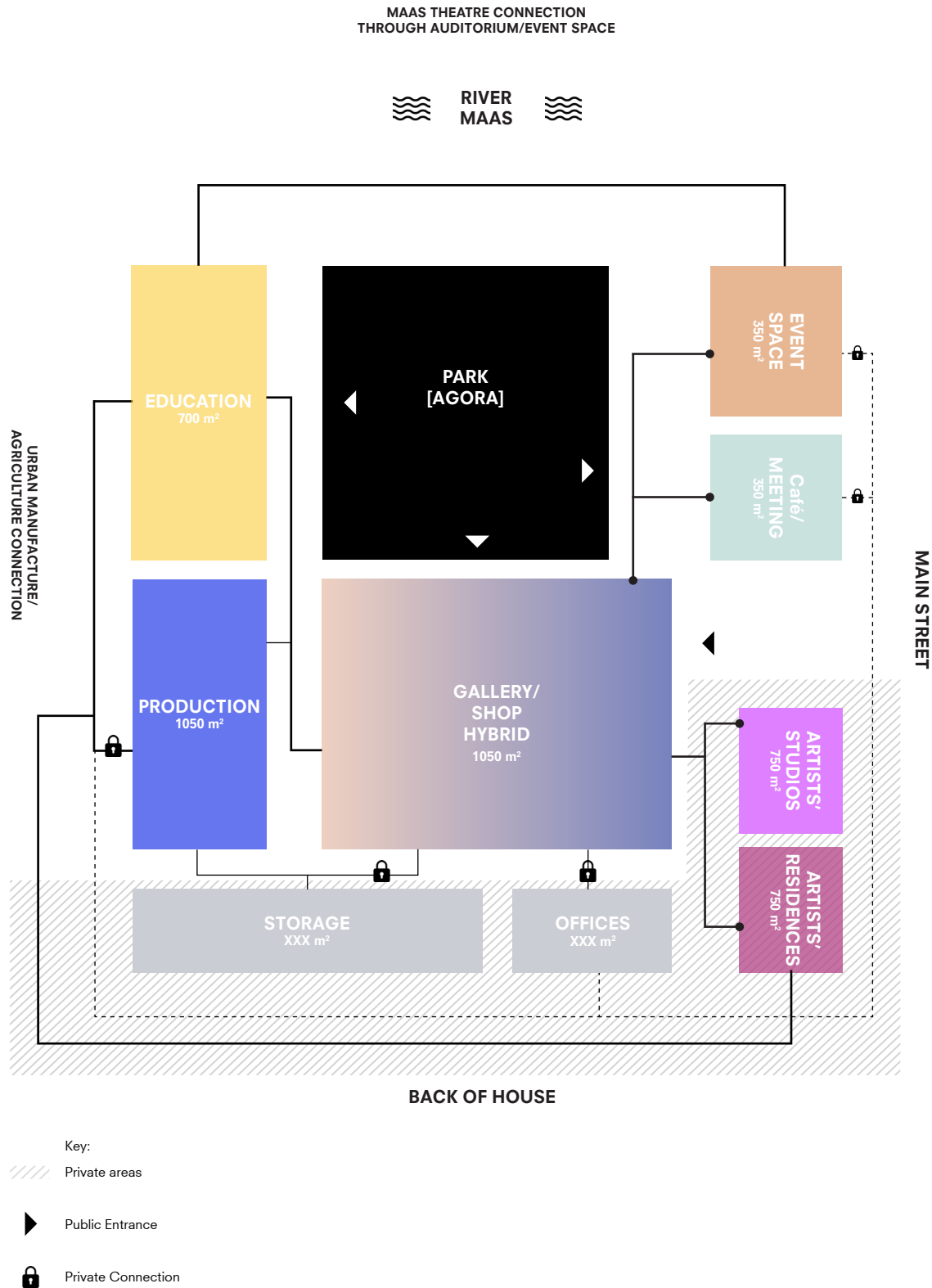


Fig. 23: COVID-19 highlighting the existing need for a new cultural model of the museum

The suggestion for Museum 3.0 is based on a circular experience - using it 'generates value rather than consuming it'. [Wright, 2013, p. 40]. If production and selling facilities are part of the programme, the user can make and sell products through the museum. As a result, the user is entitled to a share of such value and become motivated to engage with the museum for non-monetary remuneration (such as education, well-being and skill acquisition) as well as the potential to generate passive income by selling or using products. This paves the way towards new funding models for the museum, such as crowd-funding or subscription-based, that are not dependant on donations and fundraising, but rather supported by (and supportive to)

its constant users. Wider societal implications are fostering innovation and encouraging new entrepreneurial models. [Sacco, 2018, pp. 7-14]

This shift in perspective can be suggested directly by the layout of the museum. (Fig. 23) If the educational, production and meeting spaces gain as much relevance as the shop and gallery, there should be a possibility to access those without having to pass through other parts of the museum. In order to facilitate a circular experience, the proposed layout of functions is centred around a public space, and each typology of space gains similar value, altering the journey and engagement with the museum.

2. Morphology - Architectural language migration

It is becoming increasingly clear that there is a discrepancy between the commercial architectural language of new museums and the desire for a museum that is engaged with broader audiences. As Cotter points out, museums are 'stuck in the late 20th century, the Arrogant Age, with its love of gigantism in architecture and art. Frank Gehry's 1997 Guggenheim Bilbao, a sky-reacher with a sasquatch footprint [...] epitomized that love.' [Cotter, 2015].

The relation between consumerism, branding and the urban fabric is deep-rooted in the architecture of the iconic museum. [Sklair, 2010]. As the typology migration time-line suggests, a clear link can be traced between the key moments in the history of consumerism and the design of museums. [Marotta, 2012; ZZ] Importantly, the Guggenheim New York, the first iconic museum, emerged (1959) a few years after the apparition of the classic American Consumerism (1945).

The latter involved heavy advertisement and the creation of unique content by means of branding. [Stearns, 2006] With the revolutionary architectural language of the Guggenheim, Frank Lloyd Wright 'changed the discourse: the space of the museum now had a meaning of its own.' [Marrota, 2012] The building became a brand in itself. In fact, a study has shown that 50% of the footpath in the Guggenheim one year after its opening was intended towards visiting the building alone, whereas only 5% of was destined towards the collections. [Evans, 2003, p. 403] Arguably, the museum was firstly an architectural monument and secondly a gallery.

In 1996, the Guggenheim migrated to Bilbao, with an undoubtedly favourable impact on the economy of the city and its development [Plaza et. al., 2009] The iconic architecture of the museum, designed by Frank Gehry, with its curved steel-clad facade became a trademark and was replicated around the world - see Gehry's EMP building in Seattle or Walt Disney Concert Hall in LA, Louis Vuitton Foundation in Paris; but also Zaha Hadid's Heydar Aliyev Cultural Center or

MVRDV's competition proposal for Taoyuan Museum. Despite its exuberant appearance, the Guggenheim Bilbao project is said to 'fail miserably as a public space, missing a significant opportunity to celebrate and support the cultural and community life that is pulsating throughout the city.' [Kent, 2005] Its colossal scale is considered to be dwarfing of any activity other than sightseeing. Moreover, the Guggenheim Bilbao has been criticised for its interiors, which are said to be diminishing the impact of the exhibits [Newhouse, 1998, p. 260]. Thus, the question that arises is the weather extravagant, eye-catching architecture is an appropriate morphology for museums if they want to foster and encourage activities such as learning, meeting, creating.

Nonetheless, adhesion to iconic architecture is still visible when envisioning the future of the museum. For example, the 'Museum of the Future' in Dubai designed by Shaun Killa makes use of futuristic architecture and ambitious structures in order to become a 'world icon'. [Monks, 2019] Another example is the MAD Museum of Migration to be built in Katendrecht. The main attraction is a couple of large spiral staircases that provide a viewing platform of the city. [Baldwin, 2020] However, such architecture provides little space for public functions, which are only present at Ground floor. Albeit the president of the Droom en Daad Foundation, Wim Pijbes, envisions that the project will provide a new 'agora' for the community, the vision for the project seems to lack the spaces for public gatherings or cultural involvement.

The previous chapter outlined a skeleton for the new museum according to its new combination of functions. This, among with mixing with other typologies that pertain to those functions could suggest a new, more practical, honest and usable morphology for the Museum 3.0.



Fig. 24: Guggenheim, New York, Frank Lloyd Wright 1959



Fig. 25: Gallery of Guggenheim
Circulation and emphasis on the void

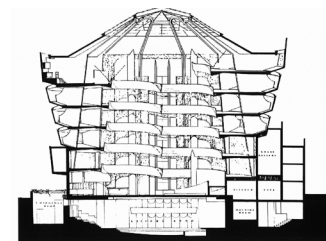


Fig. 26: Guggenheim museum
Section, scale 1:100

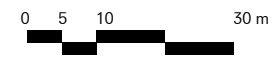


Fig. 30: Above: 'Museum of the Future', Dubai, Shaun Killa
Expected Opening: 2020, Image courtesy of Dubai Future Foundation



Fig. 27: Guggenheim, Bilbao, Frank Gehry 1997



Fig. 28: Guggenheim, Bilbao
Entrance area - iconic architecture creating disfunctional spaces



Fig. 29: Guggenheim, Abu Dhabi, Frank Gehry
Expected opening: 20XX

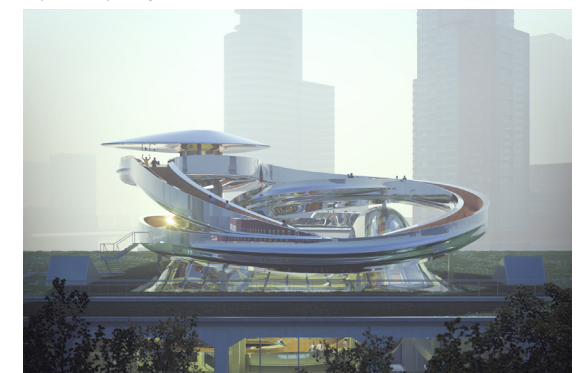


Fig. 31: 'Museum of Migration', Rotterdam
Expected opening: 2022, Image courtesy of ArchDaily

3. Context

For a long time, the specific physical and demographical context in which the museum was inserted was not very important - however, the re-appearance of the prosumerism requires it to become more meaningful.

3.1 Local community

In the past 20 years, museums have been used as tools to gentrify and insert new life into marginal neighbourhoods and cities. The Guggenheim Bilbao is the token example for this scenario, being 'the first contemporary art house which has re-imagined an entire city' and 'one of the most transformative symbols of city place-making in the last decade'. [Evans, 2003, p. 432] The economical relevance of the building cannot be disputed - it is asserted to have brought 300 million pounds to the local economy, as well as a wave of infrastructural development, including a new airport by Calatrava and a metro line by Fosters. [Plaza, 2009]

Regardless, the imported concept was not received well by the local artists as well as Basque independents, with violent protests at its opening. [Evans, 2003, p. 432] A couple of years after the museum's opening, the overall attendance dropped significantly: with visits by locals declining steeply whilst tourist numbers kept rising (partly due to the low-cost routes from the UK and exhibition programme). Moreover, only around 12% of the art on display was created by local Basque artists, while the rest was internationally sourced. [Evans, 2003, p. 433]

Critically, it can be said that cultural flagship projects estrange the neighbourhoods they are built in, driving out the local visitors, as well as local artists, in favour of larger international artists - such as the case of the MoMa makeover in Manhattan. [Evans, 2003, p. 428] This is an indication of how heavily branded museums are detached from their local communities by bringing in a public of cultural mass-consumers.

3.2 Physical Characteristics of site

Iconic museums often include references to site characteristics - the Guggenheim Abu Dhabi features natural cooling and ventilation strategies inspired by Middle Eastern wind towers [Guggenheim Foundation], the Jean Nouvel's National Museum of Qatar is symbolically inspired by the local desert rose, with large disks that act as shading devices (however, the museum is still artificially ventilated) [Jean Nouvel's website] and the Museum of the Future in Dubai is covered in windows shaped into quotes about the future in Arabic Calligraphy [website]. Nonetheless, the language of those museums is more consistent within each-other than with their surrounding urban settings. Links to location are merely symbolic and superficial, with little or frivolous reference to local culture.

The case is beginning to change with the trend of 'parasite' museums, which emerged in the early 2000s. They represent an emerging trend of working with existing fabric in cities, by rehabilitation of existing industrial heritage sites - such as the TATE Modern, Mill City Museum or Zollverein Masterplan. [Marotta, 2012] They represent a means of inserting new life to cities by re-gaining 'lost territories', whilst preserving the memory and visual identity of the place - see Fig. 37,38. Such is the case of TATE Modern, where the conversion of a dis-used power station kick-started the re-shaping of the London South Bank and linked it to wider city networks such as the Millenium Bridge and St Paul's Cathedral. [Sklair, 2010, p. 13] Albeit promising, those cases doesn't yet show any solution for new-build museums.

The task of the Museum 3.0 is to envision how built forms can develop a stronger link to the site: its assets, climate, constraints, physical characteristics, heritage; as well as the local community.



Fig. 32: Guggenheim in the context of Bilbao
Situated on the waterfront and creating a spectacular view, the museum seems to break and not relate to existing city fabric



Fig. 35: Arabic Calligraphy windows
Symbolic incorporation, Museum of the Future, Dubai



Fig. 33: Visitors to Guggenheim Bilbao by provenance (2019)

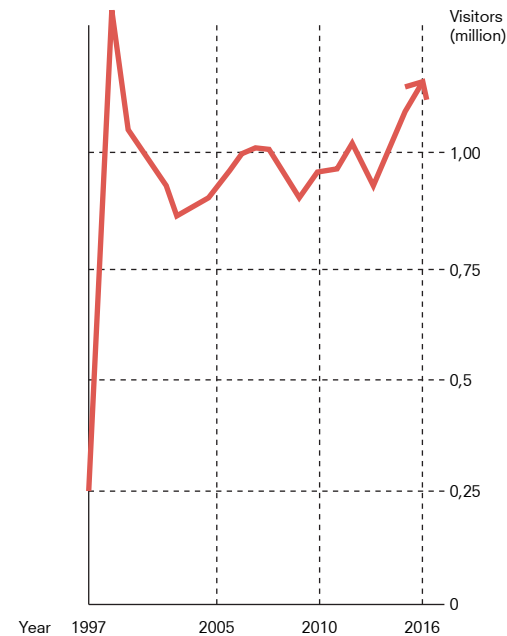
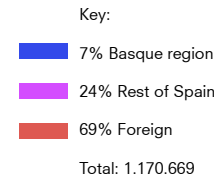


Fig. 34: Number of visitors to the Guggenheim Bilbao through the years
A significant drop is visible immediately after the inauguration of the museum in 1997, showing how the building is one of the main factors for visiting

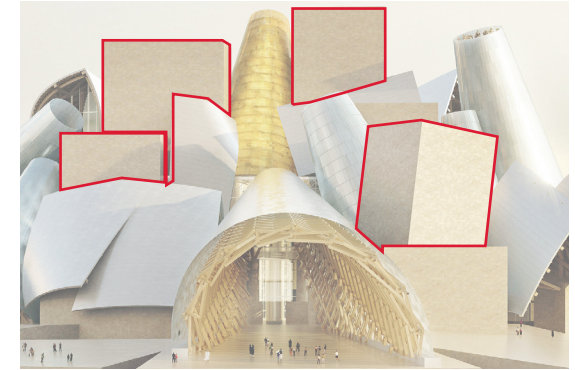


Fig. 36: Ventilation stacks
Local climatic strategy, Guggenheim Abu Dhabi

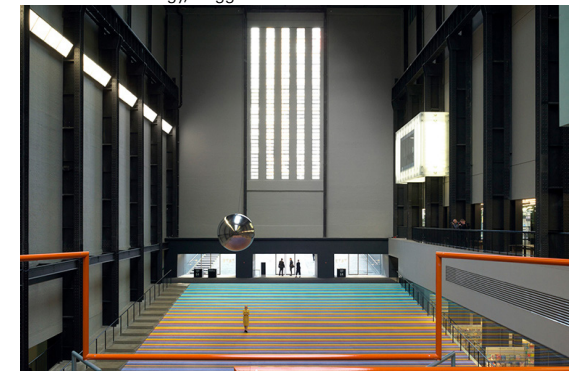


Fig. 37: Adding new layers to existing fabric
Installation in Turbine Hall, TATE Modern Museum



Fig. 38: 'Parasite' museums preserving local characteristics
Mill City Museum, Minneapolis

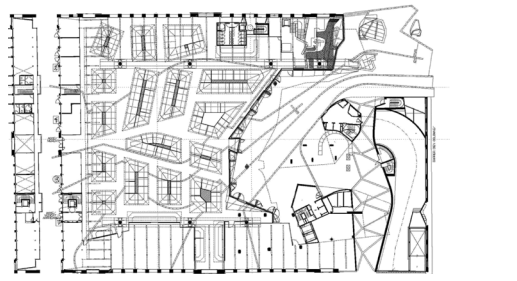
General Conclusion - Museum as Engine

The Museum 3.0 is an engine - a set of pieces with a purpose, working together and able to set in motion powerful processes (i.e. the creation of meaningful communal narratives). As a tool, it has no purpose on its own, but becomes valuable only when operated by its user (in this case, the local community). And in terms of morphology, it deems a return to more practical, clear language, that makes it possible for anyone to operate it. [See here also Wright, 2013, p. 40, where the museum is described as a 'walk-in toolbox' and Fors, 2012, for a compilation of previous metaphors of the museum]

The main finding of this research is the need for a shifted programmatic, with the concrete contribution of an alternative programme bar and functional scheme suggestion. This

means that the museum is a set of distinct parts, but those parts work together and inform each-other for the apparatus to work.

Cross-contamination with other typologies is also a useful design tool: the typology of the museum will be mixed with those of retail and production. Public markets (Fig. 39, 40) are platforms for exchange of goods as well as spaces where locals meet and interact, creating a sense of place. Artist studios (Fig. 41, 42) are spaces geared towards the production of art, highly dependant on practical physical qualities - such as height, light, ventilation, storage, etc. Such a shift will eventually alter the DNA and morphology of the museum and facilitate a departure from the iconic language and become more functional and usable to the local community.

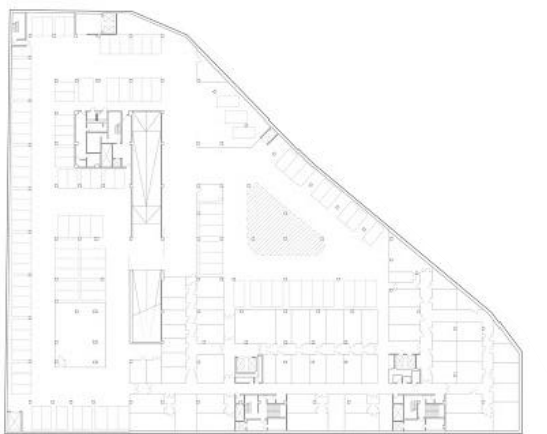


0 5 10 30 m

Fig. 39: Means of displaying goods - Ground Floor Plan
Mercato Santa Caterina, Barcelona, 2005



Fig. 41: Productive environments
Shongzhuang Artist Studios, 2014



0 5 10 30 m

Fig. 40: Means of displaying goods - Ground Floor Plan
Encants Vells Market, Barcelona, 2005

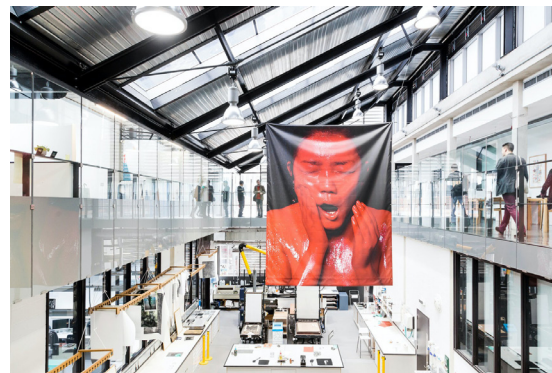
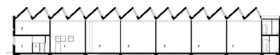


Fig. 42: Productive Environments
RCA Sackler Building, 2007



Another conclusion is the need for cultural design to engage locally. The target audience, local communities, are increasingly composed of mixed populations, with individuals from different minorities, and defined by an awareness in cultural diversity. This is not yet represented by the architecture and content of museums, as Monks points out: 'art museums remain largely the preserve of better-off whites, a group that is losing its majority status in urban settings.' [Cotter, 2015] In order to engage with wider stretches of the community, the Museum 3.0 will have to adapt a local language and become usable by whoever requires it.

Appendix 1 shows in more detail how the findings of the previous research will help design a museum for Rotterdam.

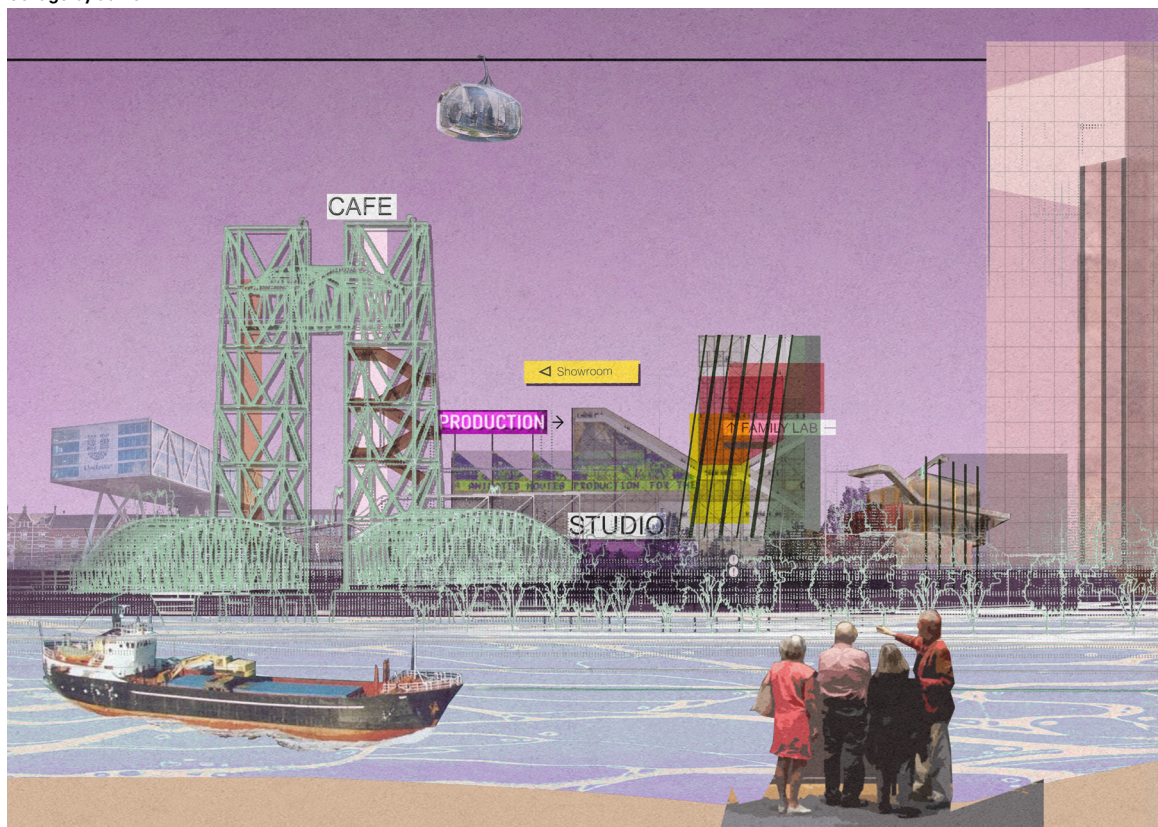


Fig. 43: Museum as toolbox
Collage by author

HOW TO DESIGN A NEW-BUILD MUSEUM THAT IS MONUMENTAL YET INFORMAL?

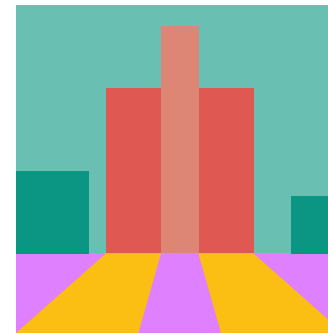
The previous stage of research looked at functional and morphological changes to the museum that would enable a new typology to welcome the forthcoming age of the prosumer and changes in culture related to practices of sharing and co-production. At a design stage, the challenge becomes one defined by the dualism between monumentality and informality. As the research pointed out, the museum has to shift its morphology towards a more practical, welcoming architecture. It proposed a shift in function from the gallery to 'meeting', inspiration' and 'production' spaces. However, in order to establish presence on site, the Maas Museum should also create a coherent image that is recognisable to the general public and neighbourhood.

Fig. 1: 'Museum as Engine'
Collage by author

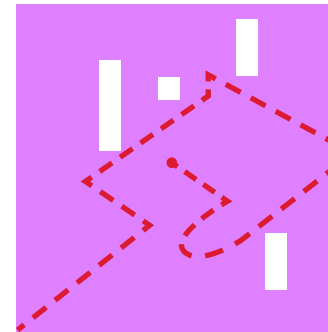


Design Themes

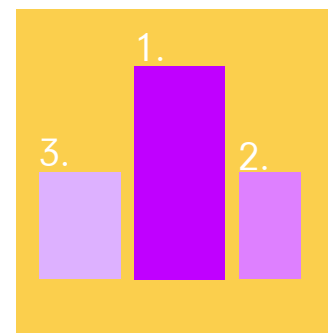
ANDREEA PIRVAN



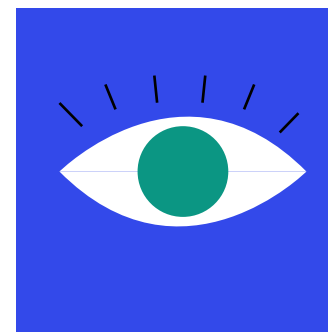
1. MONUMENTALITY



2. ROUTING



3. HIERARCHY



4. VISIBILITY

1. 1 How to design a recognisable museum next to a **local landmark** without the two undermining each-other?



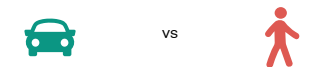
1. 2 How to design an monumental museum departing from the existing **language of iconicism**?



2.1 **Internal routing:** Public vs. private: is circulation vertical, horizontal, how does the transition between different functions occur?



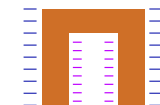
2.2 **Urban Routing:** main vs. secondary axes, pedestrian vs. vehicular, N-S vs. E-W; what is the hierarchy of routes?



3.1 **Housing vs. Museum (public):** how to express that main function of building is public/ community-oriented?



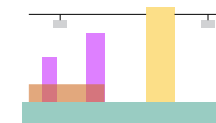
3.2 **Introvert vs. Extrovert:** which facades are primary, and which are secondary, is the building more expressive inwards or outwards?



4.1 **Relation to water:** the building will want to establish a presence from the water?



4.2 **Height accents:** how does the building make itself visible in relation to new infrastructure on site?



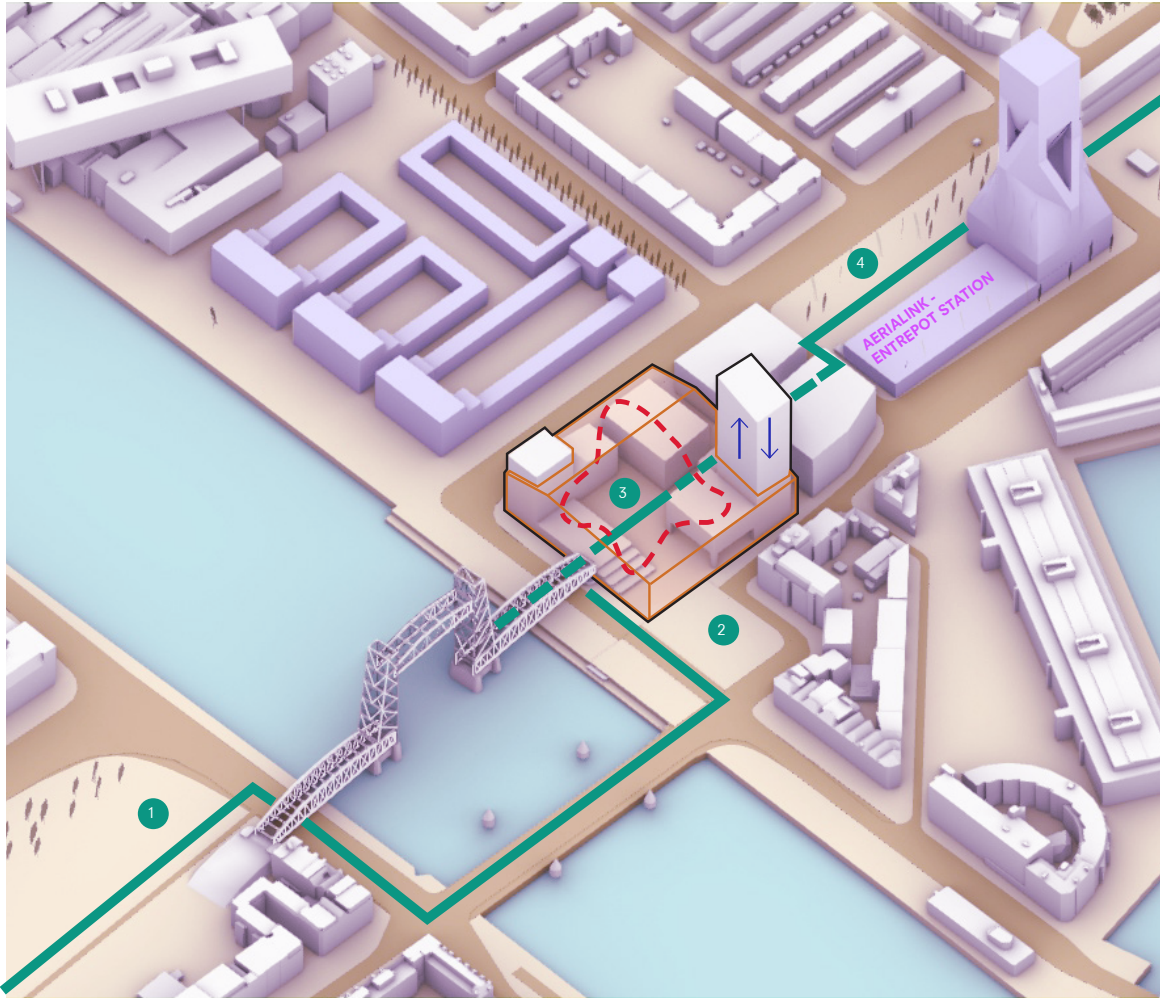
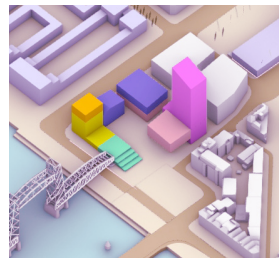


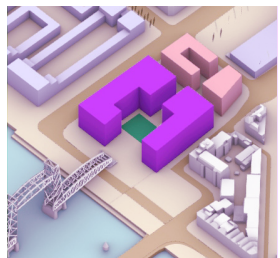
Fig. 2: Schematic Section
Building height in relation to Erasmus Arealink and De HEF Bridge



Program Massing
Clusters around a Core



Expression Massing
Building in building; Kobe Culture House



Conceptual Massing
Courtyard



Expression Massing
Industrial; Leuven Performing Arts

KEY:

- - - Public Route
- Semi-residential
- ← Route (+production)
- Urban Cultural Axis
- ① Maas Theatre Park
- ② HEF Square
- ③ Art Passage
- ④ Station Plane



Fig. 2: Schematic Section
Building height in relation to Erasmus Arealink and De HEF Bridge

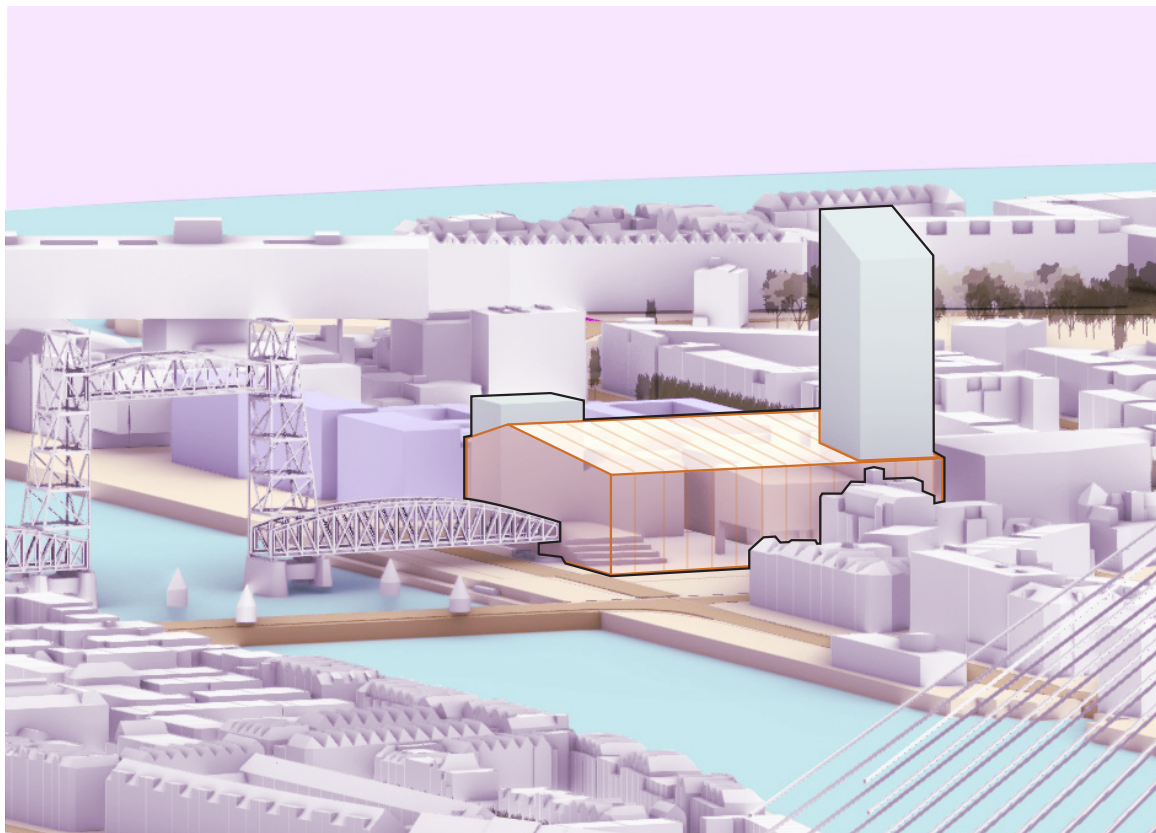
KEY:

- Urban Cultural Axis
- Overspill of activities
- Waterfront activation
- ① HEF view Square
- ② Art Passage
(overspill of activities from each unit)
- ③ Station Square



Fig. 2: Schematic Section
Building height in relation to Erasmus Arealink and De HEF Bridge

Fig. 3: Visualisation of massing in Context
Visibility from the water



The preferred massing suggests an overall semi-transparent envelope tying together a variety of informal spaces. In terms of language, it will relate to the industrial visual identity of de HEF. The concept can be understood by breaking down the building into: (see Fig. 4)

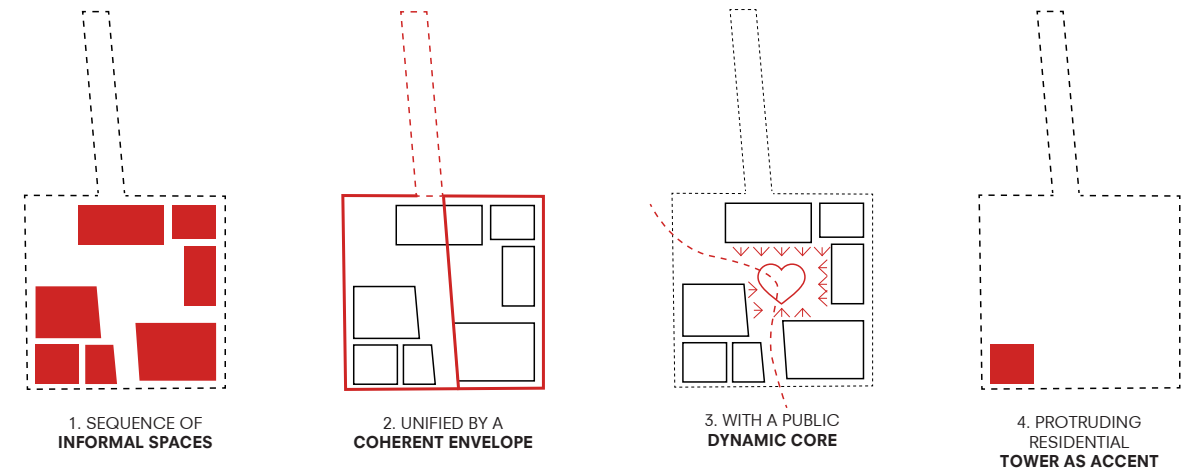
A sequence of informal spaces (1), unified by a coherent envelope (2), with a public dynamic core in the form of an internal semi-outdoor street (3), with a protruding residential tower as an accent (4).

The informal spaces are from a programmatical point of view a mix of gallery, production, education and meeting spaces. The morphological articulation of each should be permissive enough to allow transgressions of programme and interaction between functions – for example, the stepped volume towards de HEF could act as an impromptu performance space as well as a temporal gallery. Those spaces will be connected with bridges at a higher level to enable a dynamic routing, that is connected on multiple levels. Mezzanine spaces and a variety of heights should allow visibility between the spaces.

The ambition of the envelope is related to the theme of monumentality, striving to organise a network of informal spaces into a coherent

public building proposal. Its transparent appearance, which allows the viewer to see the composition of buildings as ‘organs’ of a functioning whole relates to the metaphor emerging from the research phase of the ‘museum as engine’(a set of pieces with a purpose, working together and able to set in motion powerful processes (i.e. the creation of meaningful communal narratives). Its aesthetical articulation will stem from the industrial language of De HEF, as the building intends to link into the existing arm of the bridge – a gesture that gives new value the bridge as the first protagonist or exhibit of the building.

The internal street, or Art Passage is aligned with the overall strategy of the N-S cultural axis, channelling pedestrian traffic from De HEF and continuing Southwards towards the Erasmus Arealink. This space gains value as a space with no functional denomination, but as a ground where the multiple programmes of the building come together and interact. The protruding tower accentuates the dualism between the housing aspect of the programme and the public scheme. It is also a visible accent that establishes an urban sequence between De HEF, the Maas Museum and the Erasmus Arealink.



APPLICATION TO ROTTERDAM

APPENDIX 1

Appendix 1: Maas Museum - Application to Rotterdam

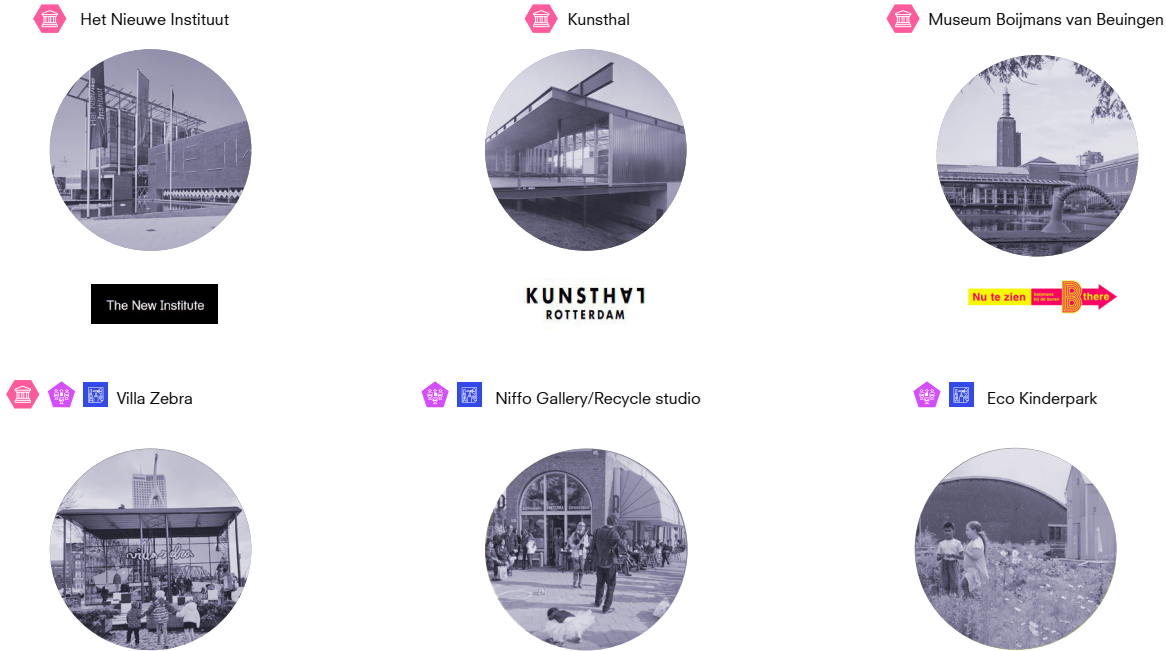
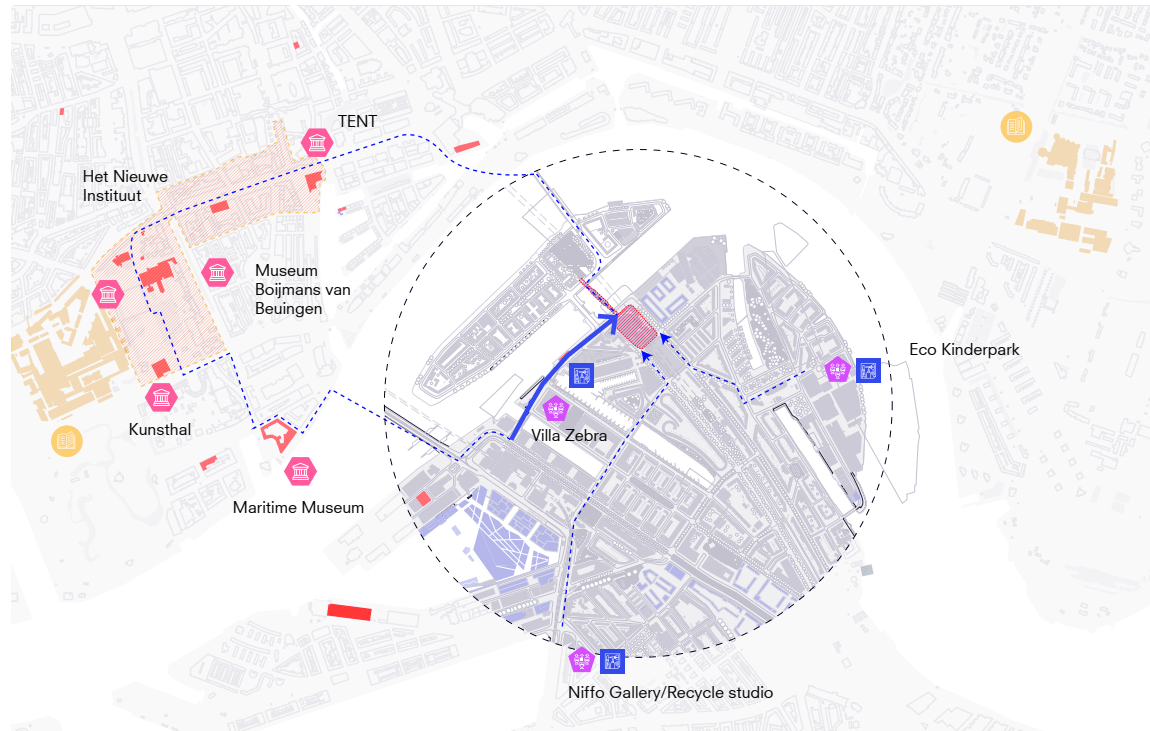


Fig. 44: Site in relation to Central Rotterdam



Key:

- Cablecar connectoin
- Horizontal Route activation
- Museum connection Route
- Relation to Production spaces
- Cultural institutions
- Educational Institutions
- Production spaces
- Site
- Bottom-up activism
- Cultural co-creation
- Museums and cultural institutions
- Educatoin
- Production

The relation to the site will create the diversity within the typology. In the case of Rotterdam Zuid, a few specific conditions could be relevant to shaping a museum of the Maas:

1. Programme:

Whilst designing the programme of the museum, it will be important to consider that the Feijenoord is lacking any major cultural institutions, as most of the established museums in Rotterdam are located North of the Maas river (such as the Kunsthal, Museum Boijmens van Beuingen and Het Nieuwe Instituut). This makes it a perfect canvas for the establishment of a new typology of cultural institution that caters to a society of prosumers, whilst integrating itself in the existing museum route (Fig. 44).

As the history of the city is interwoven with that of the river, the Maas Museum should include the river in its thematic and enable locals to learn about the river and use it as a resource - such as art installations related to the river (Fig. 45), creating pottery products from Maas clay (Fig. 47), archaeology or using the waste shipped down the river as material for new art and products. (Fig. 48; also see Gemeente Rotterdam, Urban Metabolism).

The orientation of functions should also be carefully considered in relation to the river, with the more public functions facing it, whilst more private functions could be nestled towards the back of the site.



Fig. 45: Fine art and the river
Maas Sculpture: The clothesline, Auke de Vries, 1983



Fig. 46: Archaeology and the river
An archaeologist measures a wicker wall, part of a farmhouse



Fig. 47: Pottery from Maas Clay
Iris Veentjer and Eva Coosje van der Velde, M4H



Fig. 48: The river and waste disposal as resource
Gemeente Rotterdam, Urban Metabolism

2. Morphology:

The river is a major visual asset of the city of Rotterdam - the port emphasized the city's economic potential and was the main branding item in 2009, as an asset strengthening its global economical position [Belabas, 2019]. The large amount of waterfront on site means that many high-rise projects (such as De Rotterdam, KPN Building) and iconic structures (such as Erasmus Bridge or De HEF) are in close proximity to the project location.

Visibility from across the waterfront and views to the water should be considered as a key spatial characteristic, complementing Rotterdam's iconic waterfront. How can a low or mid-rise building stand out and add to the character of the waterfront?

Crucially, the project will have to find a shape between iconic and more integrated contextual strategies, in its relation to De HEF Bridge. An example achieving this would be the Switch Tower extension of the TATE Modern Museum in London, where the material continuation creates a seamless transition from the original building, while the unique shape differentiates the extension (Fig 51).



Fig. 49: World City World Port Branding Campaign, 2009
Displaying the port as the city's brand



Fig. 50: Rotterdam's Iconic Skyline
Project site situated on the left



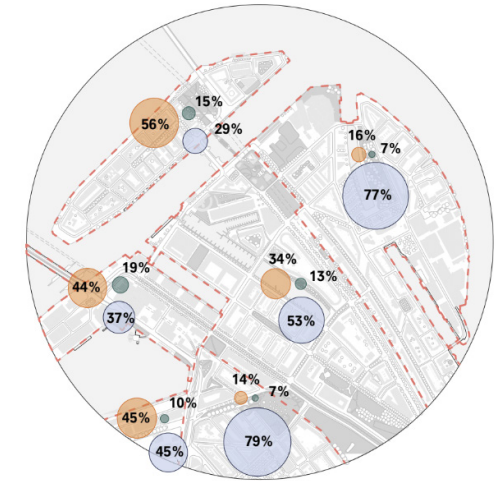
Fig. 51: Compromise between standing out and blending in
TATE Modern, Switch Tower; London; Herzog and De Meuron, 2016

3. Context:

The South of Rotterdam is extremely diverse in its demographic. Feijenoord's immigrant population consists of 77% non-Western, creating a rich cultural background. (Fig. 52) The museum should be an inclusive public space, that is welcoming of different cultures. The lack of employment should be considered (Fig. 53), with the museum offering targeted educational facilities and jobs to the locals.

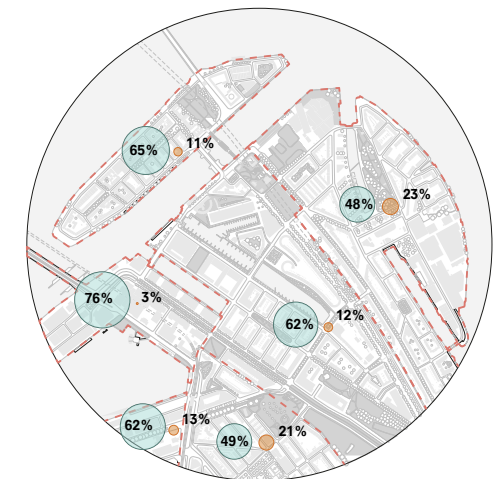
Bottom-up activism is present on site through institutions such as the Villa Zebra, an interactive learning exhibition space for children as well as lower-scale cultural co-production community spaces such as Niffo Recycle Gallery and the ECO Kinderpark. (Refer back to Fig. 44) Providing learning platforms for working adults and elderly, especially in the light of high unemployment in the area would be a means to supplement gaps in the area.

The local climate, with its abundance of rainy days and wind should influence the building shape. Structural considerations should be taken in relation to wind load (especially in relation to the water), potentially defining the facade of the building. Large openings should provide for sufficient daylight on the majority of overcast days, to ensure perfect conditions for viewing certain exhibits or working. Shelter from rain for outdoor activities should be considered, with the potential to develop covered outdoor spaces and turning overhangs into a characteristic detail. A flooding plan for the future of the site should also be considered.



Key (provenance of immigrants):
■ Non-Western
■ Western
■ Dutch

Fig. 52: Rotterdam Zuid's diverse background
Provenance of communities on site



Rotterdam average unemployment: 9%
Key:
■ Employed
■ Unemployed

Fig. 53: Local Struggles: Unemployment
Provenance of communities on site

Graduation Plan

<p>1. Design Concept (18 Jan - 22 Feb)</p> <p>Wk 1.1: Massing Options 1:500 3D Massing options</p> <p>Wk 1.2: Programme Options Iterations of programme display on site - diagrammatic, 1:500 scale</p> <p>Wk 1.3: Design Options - Concept</p> <p>Wk 1.4: Design Options - Concept</p> <p>Wk 1.5: Revise Design Vision</p>
<p>P 2.5</p>
<p>2. Design Development (22 Feb - 17 May)</p> <p>Wk 1.6: Develop Plans 1:500/1:200 Develop explanation of design</p> <p>Wk 1.7: Develop Plans 1:200/1:100 Develop routing and description</p> <p>Wk 1.8: Develop Sections 1:500/1:200 + Revise Plans 1:500/1:200 Develop experience description Prepare basic visuals/collages</p> <p>Wk 1.9: Develop Sections 1:200/1:100 + Revise Plans 1:200/1:100 Develop design relevance</p> <p>Wk 1.10: Prepare presentation P3 Update article for P2.5</p>
<p>P3</p>
<p>Wk. 2.1: Develop material options Research on materials Properties Sustainability Carbon Footprint Building methods</p>

<p>Wk 2.2: Develop form details Develop structural concept Calculate depths Structural Connections</p> <p>Wk 2.3: Develop Elevations, Facade Climatic Design Natural lighting Ventilation Relation to river Insulation Rain protection Flooding strategy</p> <p>Wk 2.4: Co-ordinate with site vision Compile and co-ordinate material, structural and climatic design</p> <p>Wk 2.5: Prepare presentation P4</p>
<p>P4</p>
<p>3. Post-production (17 May - 21 Jun):</p> <p>Wk 2.6: Prepare renders and visuals Finalise design brief Re-visit final drawings Outline final project description</p> <p>Wk 2.7: Prepare renders and visuals Detailed final project description</p> <p>Wk 2.8: Prepare renders and visuals Revise final project description</p> <p>Wk 2.9: Prepare final presentation Final touches article</p> <p>Wk 2.10: Prepare final presentation Final touches article</p>
<p>P5</p>

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Jean Nouvel, National Museum of Qatar: <http://www.jeannouvel.com/en/projects/musee-national-du-qatar/>

TYPHOLOGICAL STUDY

APPENDIX 2

MUSEUM

RETAIL

STUDIOS

1939



Guggenheim New York
Location: New York, USA
Architect: Frank Gehry
GFA: 6 775 m²



1992



Kunsthall
Location: Rotterdam, Netherlands
Architects: OMA
GFA: 7 000 m²



2005



TOMIHIRO ART MUSEUM
Location: Midori, Japan
Architect: aat + makoto yokomizo
GFA: 2 463 m²



2005



Mercato Santa Caterina
Location: Barcelona, Spain
Architects: Miralles Tagliabue embt
Area: 7 000 m²



1970



Kettle's Yard (Cottages)
Location: Cambridge, UK
Architects: Leslie Martin
Area: 1 125 m²



2007



RCA (Sackler Building)
Location: London, UK
Architects: Haworth Tompkins
Area: 1 280 m²



2007



New Art Museum
Location: New York, USA
Architects: SANAA
GFA: 5 500 m²



2013



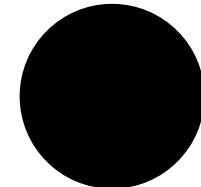
Encants Vells
Location: Barcelona, Spain
Architects: b720 Fermín Vázquez
Area: 35 440 m²



2010



NDSM Fuse
Location: Amsterdam, Netherlands
Architect: --
Area: 18 256 m²



2007



V&A Museum of Childhood
Location: London, UK
Architects: Caruso St John
GFA: 4 500 m²



2013



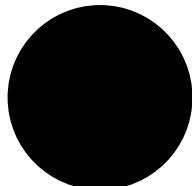
Hanjie Wanda Square
Location: Wuhan, China
Architect: UNStudio
Area: 22 630 m²



2015



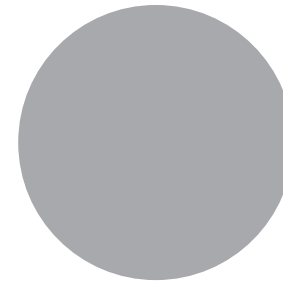
MUDEC
Location: Milan, Italy
Architect: David Chipperfield
GFA: 17 000 m²



2014



Markthal
Location: Rotterdam, Netherlands
Architects: MVRDV
Area: 95 000 m²



2014



Songzhuang Studios
Location: Songzhuang, Beijing, China
Architects: Knowspace
Area: 1 488 m²



Museums



Above: Gallery
Above Left: Street View

GUGGENHEIM NEW YORK

Location: New York, USA
 Architect: Frank Gehry
 Year of completion: 1939
 Footprint: 1 484 m²
 Gross Floor Area: 6 775 m²
 Number of floors: 6 + basement



Public to Support functions ratios

- 68% Public Functions
- 15% Lobby + Circulation
- 17% Support (Cleaning, Storage, Offices, Services, Toilets)

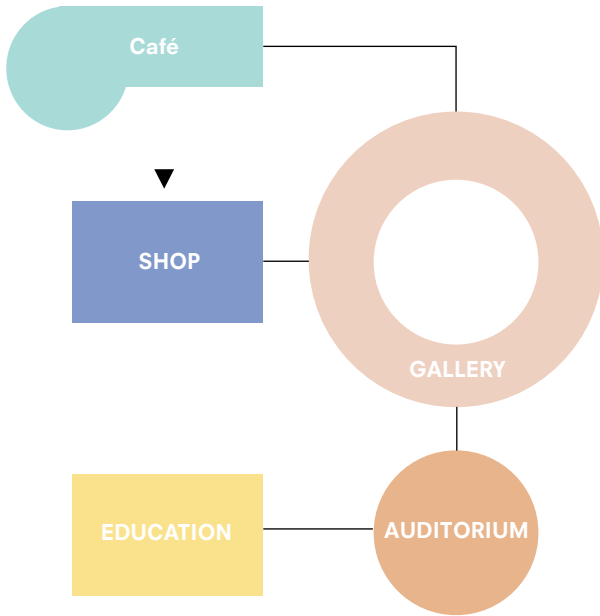


Public Functions Percentage

- 68% Gallery (3100 m²)
- 5% Shop (216 m²)
- 3% Café (117 m²)
- 15% Entertainment (668 m²)
- 11% Education (490 m²)

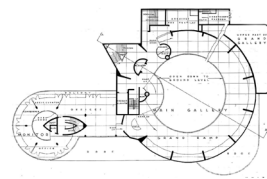


Project position in city scale
New York



Functional relation scheme
Plan Diagram

Floorplans
Scale 1:150



0 5 10 30 m

TYPOLOGICAL STUDY



Above: Lobby Area
Above Left: Street View

NEW ART MUSEUM

Location: New York, USA
 Architects: SANAA
 Year of completion: 2007
 Footprint: 690 m²
 Gross Floor Area: 5 500 m²
 Number of floors: 7 + basement



Public to Support functions ratios

- 33% Public Functions
- 31% Lobby + Circulation
- 37% Support (Cleaning, Storage, Offices, Services, Toilets)

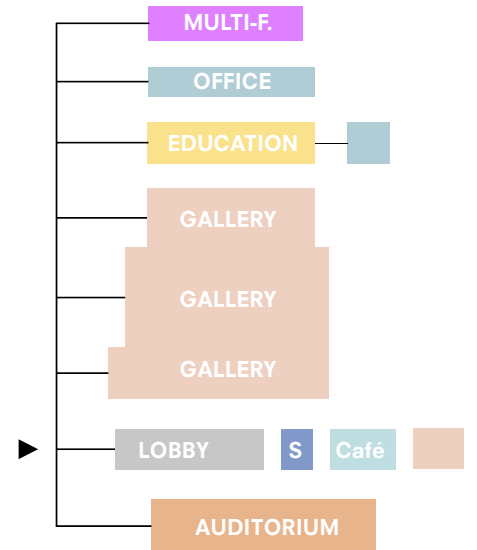


Public Functions Percentage

- 64% Gallery (1 010 m²)
- 3% Shop (50 m²)
- 10% Café (155 m²)
- 10% Entertainment (155 m²)
- 13% Education (200 m²)

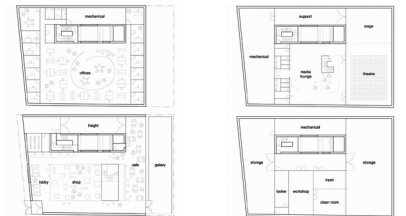


Project position in city scale
New York



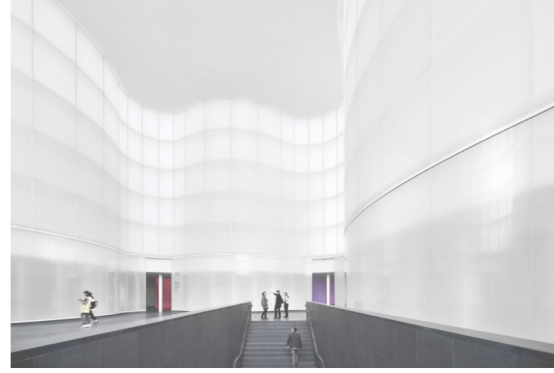
Functional relation scheme
Sectional Diagram

Floorplans
Scale 1:150



0 5 10 30 m

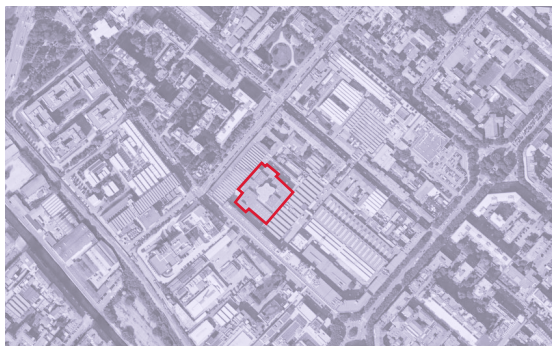
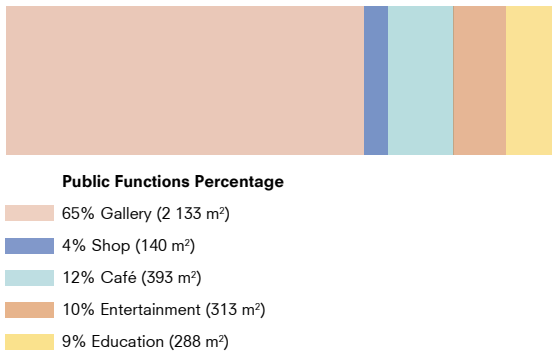
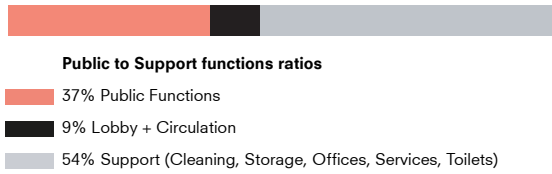
Museums



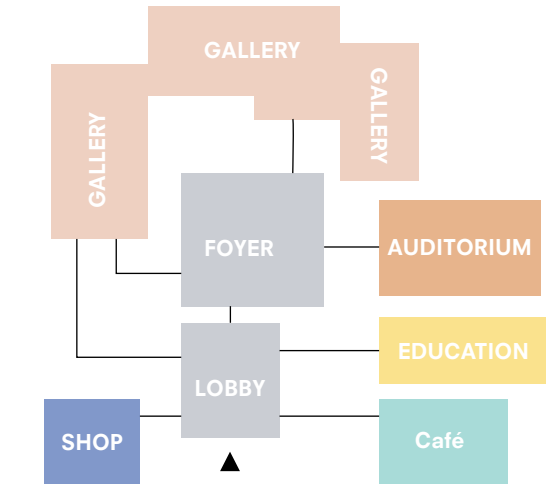
Above: Gallery
Above Left: Roof View

MUDEC

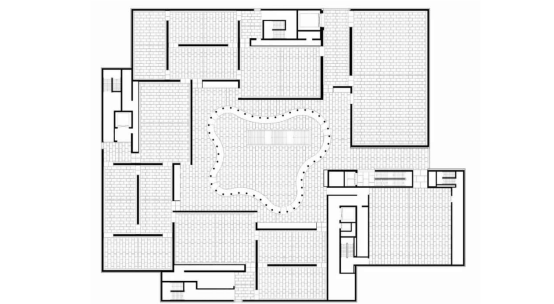
Location: Milan, Italy
 Architect: David Chipperfield Architects
 Year of completion: 2015
 Footprint: 3 800 m²
 Gross Floor Area: 17 000 m²
 Number of floors: 4 + 2 basement



Project position in city scale
Milan



Functional relation scheme
Plan Diagram



Project position in city scale
New York

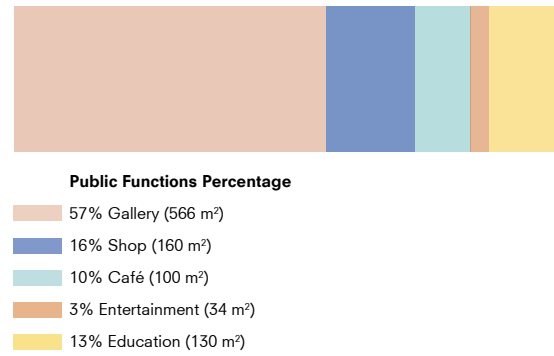
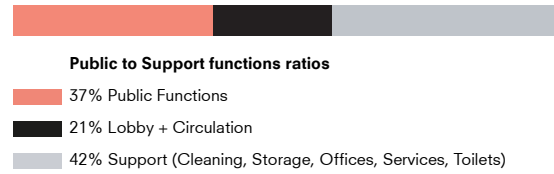
TYPOLOGICAL STUDY



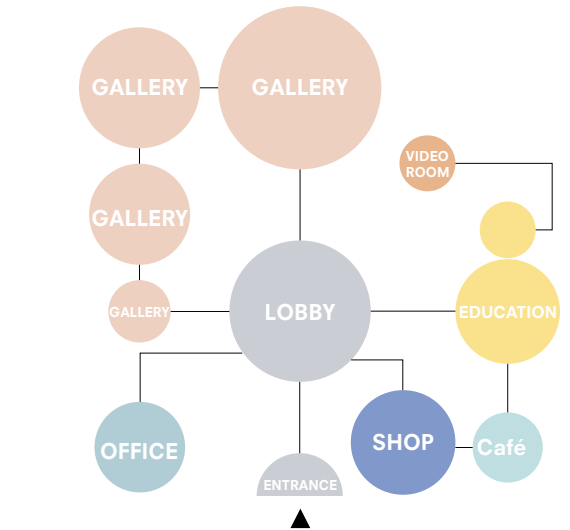
Above: Exhibition Hall 3
Above Left: Aerial View

TOMIHIRO ART MUSEUM

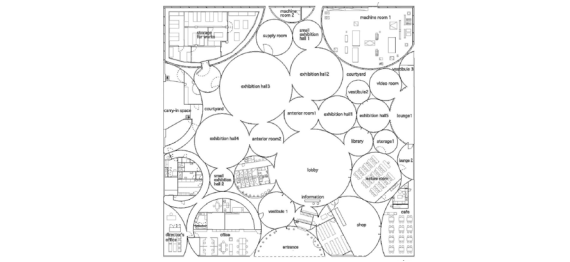
Location: Midori, Japan
 Architect: aat + makoto yokomizo architects
 Year of completion: 2005
 Gross Floor Area: 2 463 m²
 Footprint: 2 463 m²
 Number of floors: 1



Project position in landscape scale
Midori



Functional relation scheme
Plan Diagram



Project position in city scale
New York

Museums



Above: Main space
Above Left: Main Elevation

V&A MUSEUM OF CHILDHOOD

Location: London, UK
Architects: Caruso St John
Year of completion: 2007
Gross Floor Area: 4 500 m²
Footprint: 2 450 m²
Number of floors: 1+ mezzanine + basement



Public to Support functions ratios

- 65% Public Functions
- 20% Lobby + Circulation
- 15% Support (Cleaning, Storage, Offices, Services, Toilets)



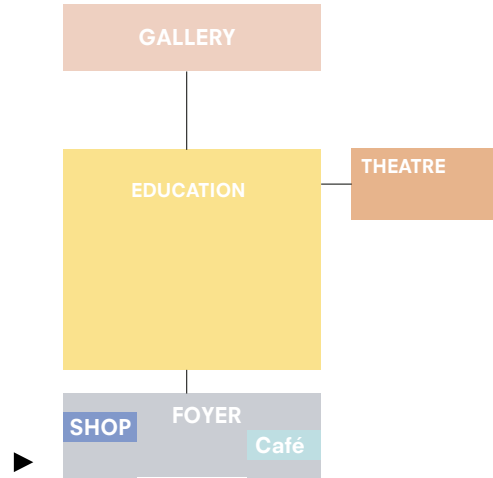
Public Functions Percentage

- 30% Gallery (600 m²)
- 3% Shop (61 m²)
- 6% Café (115 m²)
- 8% Entertainment (150 m²)
- 53% Education (1 050 m²)



Project position in city scale
London

Functional relation scheme
Plan Diagram

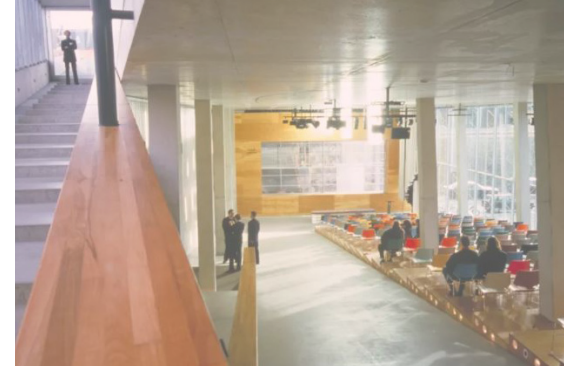


Project position in city scale
New York



0 5 10 30 m

TYPOLOGICAL STUDY



Above: Auditorium
Above Left: Street Elevation

KUNSTHAL

Location: Rotterdam, Netherlands
Architects: OMA
Year of completion: 1992
Gross Floor Area: 7 000 m²
Footprint: 2 650 m²
Number of floors: 2 + basement



Public to Support functions ratios

- 71% Public Functions
- 23% Lobby + Circulation
- 6% Support (Cleaning, Storage, Offices, Services, Toilets)



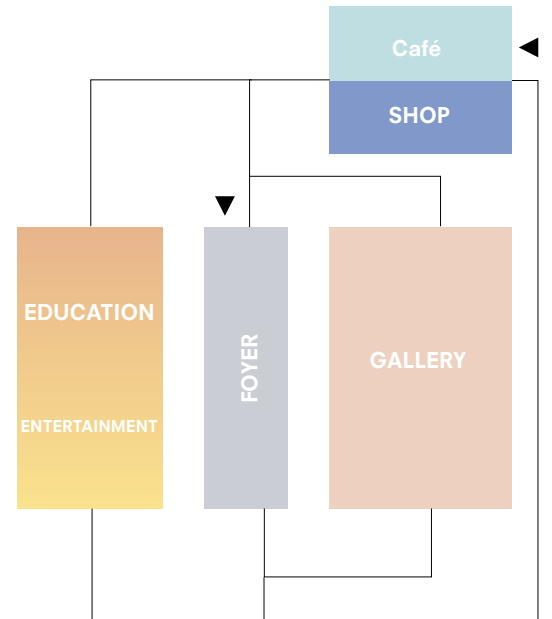
Public Functions Percentage

- 62% Gallery (3 350 m²)
- 14% Shop (770 m²)
- 14% Café (750 m²)
- 5% Entertainment (560 m²)
- 5% Education

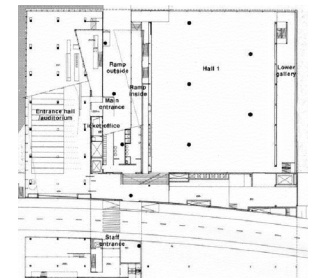


Project position in city scale
Rotterdam

Functional relation scheme
Plan Diagram

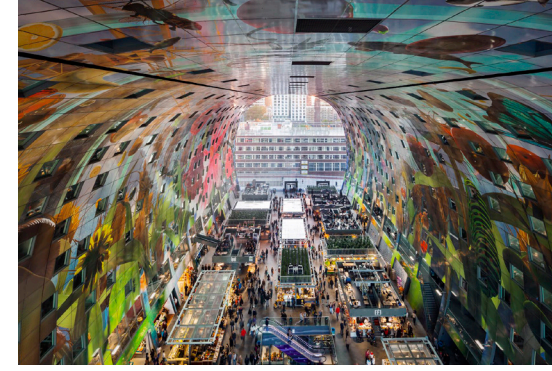
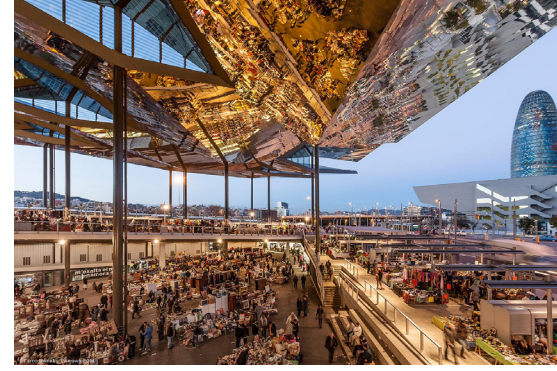


Project position in city scale
Rotterdam



0 5 10 30 m

Retail



TYPOLOGICAL STUDY

MERCATO SANTA CATERINA

Location: Barcelona, Spain
 Architects: Miralles Tagliabue embt
 Year of completion: 2005
 Area: 7 000 m²

ENCANTS VELLS

Location: Barcelona, Spain
 Architects: b720 Fermín Vázquez Arquitectos
 Year of completion: 2013
 Area: 35 440 m²

MARKTHAL

Location: Rotterdam, Netherlands
 Architects: MVRDV
 Year of completion: 2014
 Area: 95 000 m²

HANJIE WANDA SQUARE

Location: Wuhan, China
 Architect: UNStudio
 Year of completion: 2013
 Area: 22 630 m²



Circulation to Shopping ratios (per typical floorplan)

- 27% Stalls/Shopping area
- 41% Circulation
- 32% Support (Delivery areas, Storage, etc.)

Circulation to Shopping ratios (per typical floorplan)

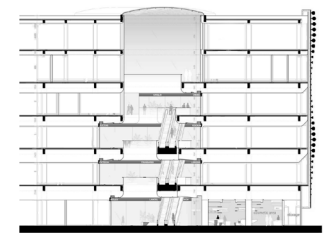
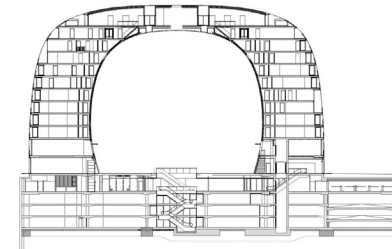
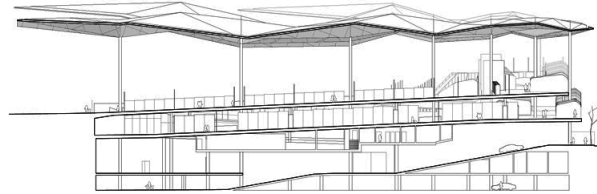
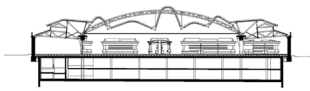
- 33% Stalls/Shopping area
- 37% Circulation
- 30% Support (Delivery areas, Storage, etc.)

Public to Support functions ratios (per typical floorplan)

- xx% Stalls/Shopping area
- yy% Circulation
- zz% Support (Delivery areas, Storage, etc.)

Public to Support functions ratios (per typical floorplan)

- 52% Shops
- 35% Lobby + Circulation
- 53% Service Areas



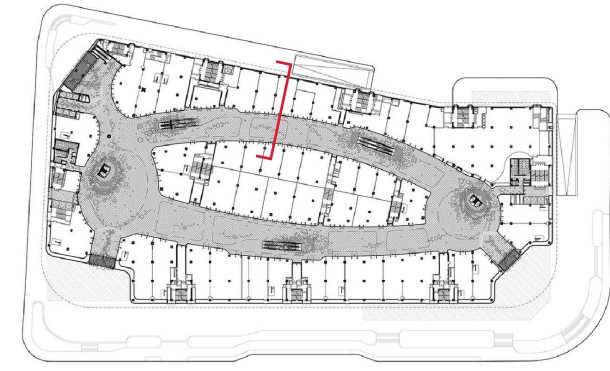
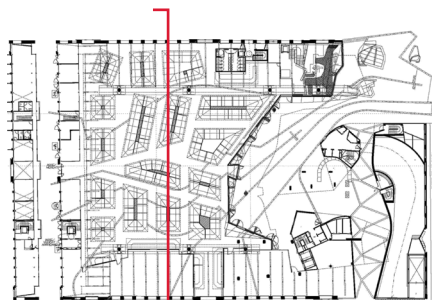
Cross-Section
Mercato Santa Caterina

Cross-Section
Encants Vells

Cross-Section
Markthal

Cross-Section
Hanjie Wanda Square

0 5 10 30 m



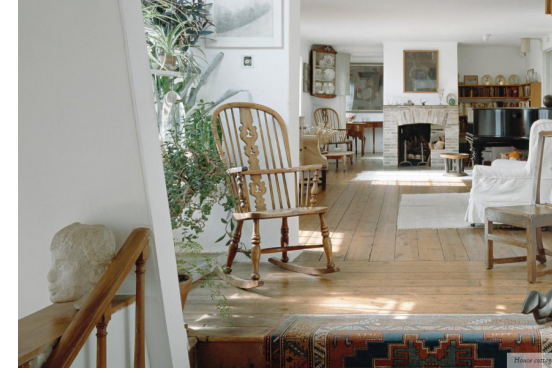
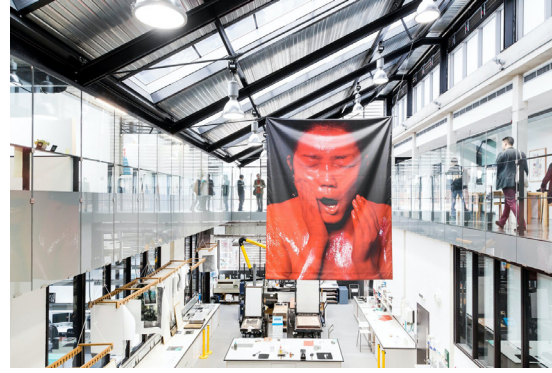
Ground Floor Plan
Mercato Santa Caterina

Ground Floor Plan
Encants Vells

Fourth Floor Plan
Markthal

Fourth Floor Plan
Markthal

0 20 60 m



SONGZHUANG STUDIOS

RCA (SACKLER BUILDING)

KETTLE'S YARD (COTTAGES)

NDSM FUSE

Location: Songzhuang, Beijing, China
 Architects: Knowspace
 Year of completion: 2014
 Area: 1 488 m²

Location: London, UK
 Architects: Haworth Tompkins
 Year of completion: 2007
 Area: 1 280 m²

Location: Cambridge, UK
 Architects: Leslie Martin, David Owers
 Year of completion: 1970s
 Area: 1 125 m²

Location: Amsterdam, Netherlands
 Architect: --
 Year of completion: --
 Area: 20 125 m²



Functions Ratio
 57% Residential (624 m²)
 35% Studio (508 m²)
 8% Support/ Parking (110 m²)

Functions Ratio
 55% Studio (709 m²)
 5% Education
 4% Production - Workshop
 36% Support - Offices, Circulation, Toilet

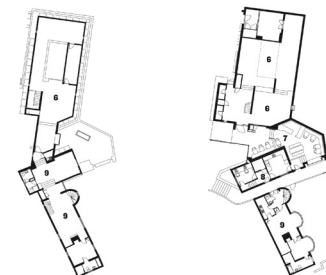
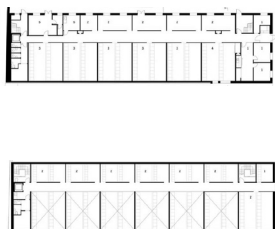
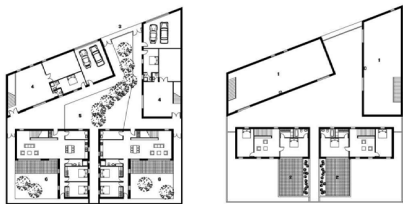
Functions Ratio
 100% Residential - Gallery Hybrid



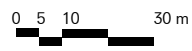
Elevation
 Encants Vells

Cross-Section
 RCA Sackler Building

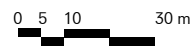
Cross-Section
 Kettle's Yard



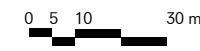
Ground Floor Plan; First Floor Plan
 Songzhuang Studios

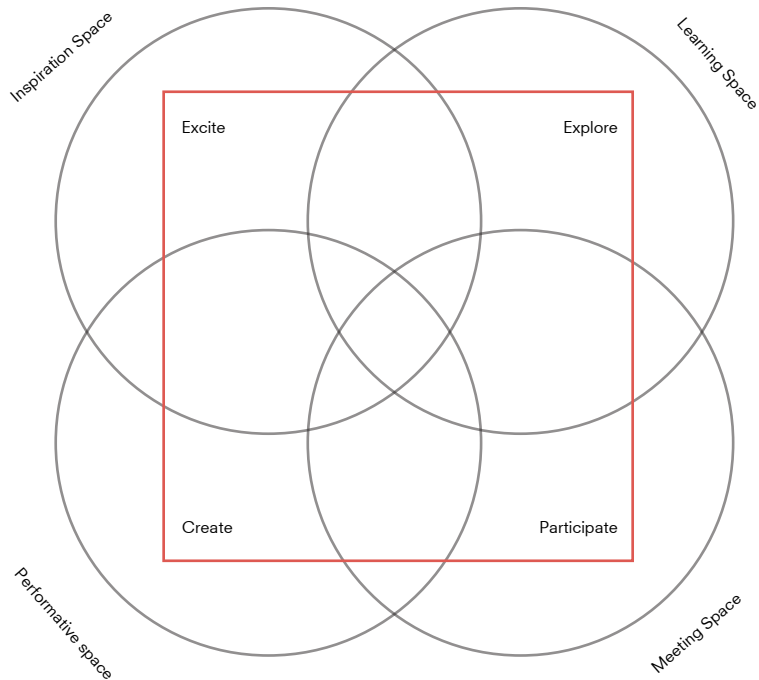


Ground Floor Plan; First Floor Plan
 RCA Sackler Building



Ground Floor Plan; First Floor Plan
 Kettle's Yard





The Four Spaces of the Public Library
Jochumsen, H. et. al (2012), p. 589

Inspiration space

Meeting Spaces

Learning space

Performative spaces

- cater to 'experience society' -
- experience, storytelling, expressive dissemination

- encounter opinions that are challenging
- meet other citizens and communicate, be active across generations and belongings

- increase competences and possibilities
- play, artistic activities, courses

- help creators prepare new work
- digital natives can co-create

50%

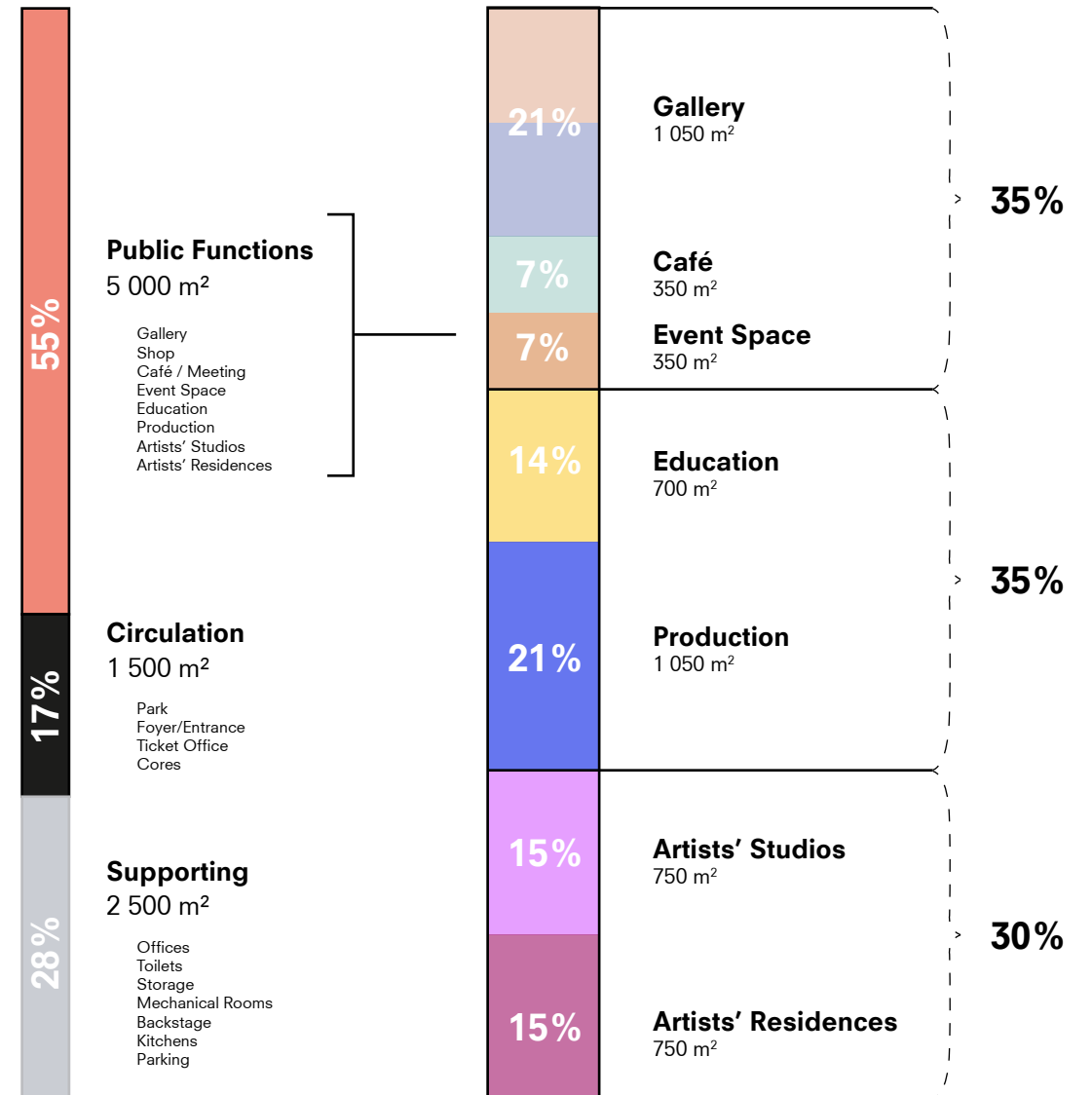
40%

10%



GFA
9000 m²

Public Functions
5 000 m²



Books and papers:

Belabas W., Eshuis J. (2019) Superdiversity and City Branding: Rotterdam in Perspective. In: Scholten P., Crul M., van de Laar P. (eds) Coming to Terms with Superdiversity. IMISCOE Research Series. Springer, Cham.

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Plaza, B., Tironi, M., Haarich S.N., (2009) Bilbao's Art Scene and the 'Guggenheim effect' Revisited; *European Planning Studies*, 17:11, pp. 1711-1729.

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