

PROJECT 01

MUSEUM OF ANTIQUITIES

ARC 3210 | Spring Semester 2020 | CS-713A | T/TH 2:30-5:45pm

DESIGN BRIEF

See course website via Canvas for additional info

TOPIC



“A visit to a museum is a search for beauty, truth, and meaning in our lives. Go to museums as often as you can.”

– **Maira Kalman**, American illustrator

“To preserve the past is to save the future...”

– **Nanette L. Avery**, Writer

“Museums are the cemeteries of the arts.”

– **Alphonse de Lamartine**, French writer



“Museums are like the quiet car of the world. It’s a place you can come to escape, where there’s authenticity, there’s uniqueness, there’s calm, there’s physicality.”

– **Thomas P. Campbell**, Museum director

“Real museums are places where Time is transformed into Space.”

– **Orhan Pamuk**, Turkish novelist

“Small museums are great. Big museums are a drag.”

– **Peter Zumthor**, Swiss architect



“The task involved in bringing together the petrified remnants of yesterday and the life of today provides a vivid illustration of what tradition always means: not just the careful preservation of monuments, but the constant interaction between our aims in the present and the past to which we still belong.”

– **Hans-Georg Gadamer**, German philosopher



“All art forms – such as sculpture, painting, music, cinema and architecture – are specific modes of thinking. They represent ways of sensory and embodied thought characteristic to the particular artistic medium. These modes of thinking are images of the hand and the body and they exemplify essential existential knowledge. Instead of being mere visual aestheticization, architecture, for instance, is a mode of existential and metaphysical philosophising through the means of space, structure, matter, gravity and light. Profound architecture does not merely beautify the setting of dwelling; great buildings articulate the experience of our very existence.”

– **Juhani Pallasmaa**, *The Thinking Hand* (2009).

“Under no circumstances should you reject a good design solution for the sole reason that it is well-known, that it has been done before, or that it is not new.”

– **George Gromort**, French architect

MUSEUM OF ANTIQUITIES



A private donor has provided sufficient funding for the creation of a museum in a small American city. The benefactor has partnered with an enthusiast and collector of antiquities to create a place for the display and interpretation of history that has occurred within the past 600 years. Specifically, the smaller structure will provide a memorial to house the collector’s library of rare books and for the exhibition of his valuable collection of antiques, artifacts, and art. This museum of antiquities, while a memorial to the collector and donor, is to be free to the public.

Since museums are places where historical, artistic, and cultural artifacts are displayed for onlookers, the designer must consider the layout and type of galleries to be provided. The various methods in which artifacts are displayed is referred to as its curatorial strategy. Since this can affect the architectural design of a building, it is important that the designer understands the different types of curatorial strategies that have emerged in museum studies over the years. Each method has different views on the role of “back of house” and “front of house” program. The various curatorial strategies and types of museums include:

- (Auto)Biographical Museum
- Black Cube Museum
- Indexical Museum
- Narrative Museum
- Unstable Museum
- White Cube Museum

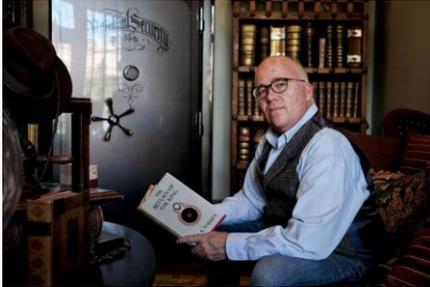
When contemplating curatorial strategy, the designer must also consider whether the experience of the museum should fall into one of two categories: Should the architectural experience be treated as an event where the building takes the front stage and the artifacts are strung along for the ride? Or, should the architecture provide a more subtle (even silent) backdrop where the primary actors are the artifacts themselves?



While buildings in and of themselves can serve as historical texts, the challenge is to get the architecture and artifacts on the same sheet of music. Classical architecture provides a method where all parties can sing the same melody.

In addition to these challenges, the designer must learn to balance the shifting design priorities that arise when considering client-user needs, site planning, civic presence, socio-political values, architectural programming, religio-cultural ideals, and contextual issues.

PATRON / COLLECTOR



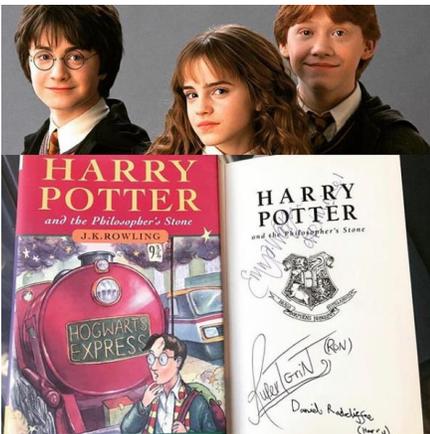
Reid Moon graduated from BYU in 1985. He is an antiquarian book dealer who specializes in rare Mormon books, documents, early Bibles [1250-1899 AD], classics in literature and important historical books and artifacts. He has traveled over two million miles—to 45 of the 50 states and all over Europe, North and South America tracking down these treasures. He is a regular guest on the Glenn Beck Program, and he says that he has “the best job ever!”

Mr. Moon said he bought his first used book for \$2 and sold it for a bit higher to someone seeking an “out of print book.” From there, his collection has continued to grow. After 25 years of running his Rare Book store in Dallas Texas, he decided to relocate the bookshop to Provo in 2015. He has recently renovated his new store in the Shops at the Riverwoods. It is more of a Museum / Rare Book Shop that continues to benefit collectors from all over the world that he has done business with for many years as well as new ones that are just starting their journey in collecting.



What sets Reid Moon apart as a collector? His dream is to have a little English Village of Shops built inside his store which allows visitors to walk the streets of England with him. Visitors can view many of his treasures within the store and are on display six days a week! He believes he is the caretaker of these items while they are in his possession and loves to share their history and their stories with all that come through his doors. He takes great pride in having many books and other antiquities in his collection that he knows other collectors would love to have also.

Mr. Moon gives over 100 lectures a year sharing items from his prized collection. He loves to answer questions such as, “where have these items been for the last 150-200 years?” and “how did I come to be able to show them to you now?” From school classes, to corporate meetings, and everyone walking through his doors, visiting his shop is an “event to remember.”



THE MOON COLLECTION

The Moon collection consists of five main categories: 1) bibles, 2) early Mormon books and documents, 3) classics literature, 4) early American and European history, and 5) movie props. Mr. Moon has become the “go to expert” for help in these fields. His collections are beyond most peoples imaginations and truly brings history to life as you tour through this magnificent shop.

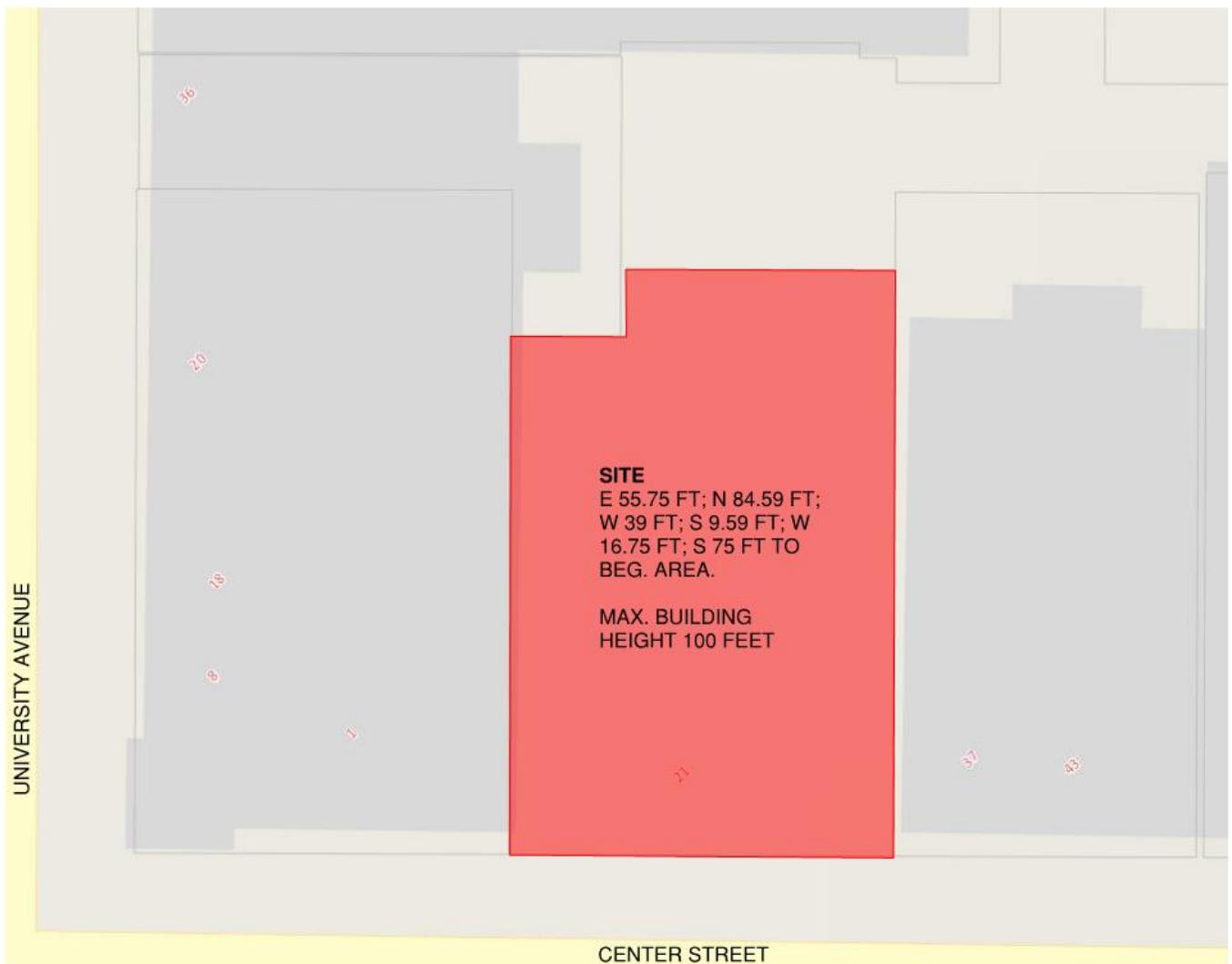
SITE



The site for the Museum of Antiquities is located at 31 East Center Street in the downtown historic district of Provo, Utah. This is an important street and the site is nestled between two historic buildings

The dimensions of the site are illustrated on the city survey below. Maximum building height on the site is 100 feet.

Parking is already provided by the adjacent municipal lots. Occupancy for the museum is A-3. All design proposals for the building must meet general accessibility requirements.



PROGRAM

The program for the Museum of Antiquities is broken down as follows:

Exhibition Area (7,000 SF total)

- Permanent galleries (6,000 SF)
- Collection storage and workshop for preparation of exhibitions, conservation, and minor repairs (1,000 SF)

Administration (1,000 SF total)

- Director's office (150 SF)
- Curator's office (150 SF)
- Support staff open office area (200 SF)
- Break room / Supplies (150 SF)
- Conference room (350 SF)

Public Spaces (2,000 SF total)

- Main lobby for display and receptions (400 SF)
- Gift shop (1,000 SF)
- Women's restroom – 4 water closets, 2 lavatories, changing table (400 SF)
- Men's restroom – 1 water closet, 1 urinal, 2 lavatories, changing table (200 SF)

Support (2,500 SF total)

- Loading dock with controlled access for the transfer of collection material; temporary secure storage (800 SF)
- Mechanical room (1,200 SF)
- General storage (500 SF)
- Freight and passenger elevators
- A minimum of two (2) exits are required for egress

Museum of Antiquities total net square footage (12,500 SF)

Gross square footage - 1.35 multiplier for circulation (16,875 SF)

READING / VIDEOS

Ansalee Morrison, "For The Books: Reid Moon's Rare Book Collection Houses Stories Of A Thousand Libraries," Utah Valley 360, October 8, 2019. <https://utahvalley360.com/2019/10/08/for-the-books-reid-moons-rare-book-collection-houses-stories-of-a-thousand-libraries/>

"Moon's Rare Books," C-Span 2016 LCV Cities Tour, June 6, 2016. <https://www.c-span.org/video/?412138-1/moons-rare-books>

ASSESSMENT

The weight of each of the projects and assignments will be broken down as follows:

PROJECT 01: Museum of Rare Books and Antiquities

Pre-Design (Site, Precedent, Programming Analysis)	10%
Esquisse / Schematic Design (Interim Review)	15%
Design Development (Final Review)	20%