MUSEUM OF ART

Uran Ramadani

Follow this and additional works at: https://knowledgecenter.ubt-uni.net/etd

Part of the Architecture Commons
MUSEUM OF ART
Bachelor Degree

Uran Ramadani
ID: 2005070097/B

Nov / 2011
Prishtinë
This thesis is submitted in partial fulfillment of the requirements for a Bachelor Degree
ABSTRACT

The Tirana museum of modern art will be a dynamic center for modern and contemporary art.

The museum strives to engage and inspire a diverse range of audiences by pursuing an innovative program of exhibitions, education publications, and collections activities. International in scope, while reflections the distinctive character of region, the museum explores compelling expression of visual culture.

The contemporary museum of art and people museum of art are protected from direct sunlight. The position of the museum on the site allows an easy access regardless of how a person arrives. All paths lead to the center of the site and to the lobby.

This building proposal challenges the traditional definition of a museum and the building site. The ground floor of the building enclosing only enough space for basic services structure and ticketing, functions, restaurant, office, security, art gallery.
ACKNOWLEDGEMENTS

In particular, I wish to express my sincere appreciation to my thesis supervisor Dr.sc. Binak Beqaj for his assistance and support during the thesis.

Special Thanks to Prof. Thomas Hrabal, ex-Project director of architecture at UBT, during my studies, for his support during my studies and all the staff professors that guide me through my studies, especially thanks to my family for the contribution giving me during the studies.
CONTENTS

List of contents

1. Introduction ..............................................................4

2. History of Museum of Modern Art ................................5
   2.1 Contemporary Art Gallery ..........................................6

3. Area Data ..............................................................6
   3.1 Types of Gallery .....................................................7
   3.2 Exhibition Area .....................................................8

4. Technical Description of the Project .............................9
   4.1 Functional Analyses ...............................................10
   4.2 Interpretation, Communication and Display ..................11

5. Construction ........................................................11
   5.1 Structural Constructions ........................................11
   5.2 Façade System ......................................................12
   5.3 Materials Description ............................................13

6. Conclusion ...........................................................14

Bibliography .............................................................15
1. INTRODUCTION

An art gallery of art museums is a building or space for the exhibition of art, usually visual art. A museum can be public or private but what distinguishes a museum is the ownership of a Collection. Paintings are the most commonly displayed art objects, however, sculpture, decorative Arts, furniture, drawing, textiles, costume, pastels, watercolors, collage, prints, artist’s books, photographs, and installation art are also regularly shown. A museum is an institution which collects documents, preserves, exhibits, and interprets material evidence and associated information for the public benefit. Museum of art.

1.02 The design of museums, art galleries, and the temporary exhibition spaces associated with similar organizations involves the housing of wide range of functions broadly indicated in the common definitions of Museums. However, they vary considerably in size, organization, and purpose. It is important therefore to consider the particular context and features that characterize a museum in the process of developing concepts.

Fig.1 CaixaForum, Gallery of Art by Herzog & de Meuron
http://www.wayfaring.info/2009/02/06/herzog-de-meuron-museum-spain/

Fig.2 Modern Art Gallery, Oscar Niemeyer
2. HISTORY OF ‘MUSEUM OF MODERN ARTS’

The idea for the museum of modern art was developed in 1928 primarily by Abby Aldrich Rockefeller (wife of John Rockefeller) and two of her friends, Lillie P. Bliss and Mary Quinn Sullivan. They became known variously as “The Ladies“, ”Daring Ladies“ and The adamantine ladies they rented modest quarters for the new museum in rented spaces in the huckster building at 730 fifth avenue (corner of fifth avenue and 57th street) in Manhattan, and it opened to the public on November 7, 1929. Abby had invited a conger Goodyear, the former president of the board of trustees of ‘The Albright’ art gallery in buffalo “New York” to become president of the new museum. Abby became treasure at the time, it was America, premier museum devoted exclusivity To modern art, and the first of its kind in Manhattan to exhibit European modernism its first Successful loan exhibition was in November 1929 displaying paintings by Van Gogh, Gauguin Cezanne and Seurat.

Fig.3 Art Gallery

http://www.thehistoryblog.com/archives/date/2011/02/02
2.1 CONTEMPORARY ART GALLERY

The term contemporary art gallery refers usually to a privately owned for-profit commercial gallery. These galleries are often found clustered together in large urban centers. Contemporary art galleries are usually open to the general public without charge:

However, some are semi-private, they usually profit by taking a portion of art sales: From 25% to 50% is typical. There are also many non-profit or collective galleries.

![Fig.4 Art Gallery](http://my.umwestern.edu/campusinfo/tour/page4.htm)

3. AREA DATA

There is no convenient formula for determining the areas to be devoted to the different Functions. The client's intentions in respect of public access to collections, information and staff, and of commitment to research and conservation will provide an initial.

FINE ART

MUSEUM _____________

DECORATIVE ART
3.1 TYPES OF GALLERYES

The term is used for both public galleries which are non – profit or publicity owned museums that display selected collections of art.

*Fig. 5 CaixaForum by Herzog & de Meuron, Madrid - [http://www.archicentral.com/parrish-art-museum-unveils-herzog-de-meuron-design-24374/](http://www.archicentral.com/parrish-art-museum-unveils-herzog-de-meuron-design-24374/)*

*Fig. 6 Museum of Modern Art, Vienna - [http://www.travelwriter.at/107/001/vienna-museum-modern-art.shtml](http://www.travelwriter.at/107/001/vienna-museum-modern-art.shtml)*
3.2 EXHIBITION AREA

The layout of public areas in museums may be based on a simple concept of free circulation.

Around a single open – plan – exhibition space or on more complex concepts related to generic interpretive structures. It is important to consider the nature of the narratives appropriate to the museum, objects of interest.

PUBLIC --------- ORIENTATION EXHIBITION --------- EXHIBITION AREA

Fig. 7 Exhibition hall, Museum of contemporary art, Denver - http://www.absoluteastronomy.com/topics/Contemporary_art
4. TECHNICAL DESCRIPTION OF THE PROJECT

The building is located in center of Tirana, and it’s accessible from the main road to the university. Greenery 1308m² and construction ground 2400m²

Fig.8 Location of the Museum site. – Image from Google Earth
4.1 FUNCTIONAL ANALYSES

The relationships between functions are common to all museums and art galleries the flow diagram shows collection item movements in the operation of collection services, but note that not every operation necessarily requires a separate space, and some services may be provided by outside agencies.

ENTRANCE_____RECEPTION _____ART GALLERY_____EXHIBITION

Functional area of the museum: Cellar floor 2400m2, Ground floor 2400m2, First floor 2230m2, and Second floor 2280m2.

*Fig.9 Interdependences of the Museum Units*
4.2 INTERPRETATION, COMMUNICATION AND DISPLAY

At an early stage the communication strategy of the museum should be determined. The relative importance and coordination of exhibition, education, publication, live interpretation and other forms of direct communication with the public are the essential factors that will determine the interface between staff. It is not sufficient to consider only the relationship between visitor and displayed collections a wide variety of media are now used in museum exhibitions to facilitate communication with the visiting public-graphic display, audio – visual, theatre graphic animatronic, and reconstruction, and working environments. Once beyond the stage of producing a general scheme it is important to consult an exhibition Designer and a museum consultant to explore the matrix of interactions between people, Information and collections that must be accommodated. A wide range of academic expertise may be brought to bear in the interpretation of collections for exhibition purposes.

5. CONSTRUCTION

5.1 STRUCTURAL CONSTRUCTIONS

The museum is a made of concrete slabs and steel with triangulated ribs supported by concrete columns. This large span system allows for greater flexibility of the exhibition halls. The façade anchored to the slabs is structurally participating to the stability of the building. Elevator and staircase shafts as well as atrium perforated concrete envelope are efficient structural and seismic bracing for the whole building.

Fig.10 Concrete Construction Concept - [Image](http://www.dreamstime.com/royalty-free-stock-photo-building-site-nobody-concrete-building-image11415415)
5.2 FAÇADE SYSTEM

This surface is composed of triangular and square panels. They are creating at 3 different scale a set of figures both abstract and figurative which are endlessly changing the amount of light penetrating in the museum spaces and filtering the views to the surrounding buildings and to the museum interior courtyard. The façade is a structural lattice, which operates at different scale. It combines panels to offset the building energy needs, as well as automatic solar shade systems included in the thickness of the glass to control the museum interior environment.

Fig. 11 Exterior Façade – Structure of the museum rendered with Cinema 4D
5.3 MATERIAlS DESCRIPTION

Connections form a very important part of any steel structure and integrity of the structure depends on them. Accurate details and specifications are required for fabrication to ensure trouble – free erection. Results of recent research on steel connection detailing and fabrication will be briefly introduced.

This kind of steel construction can effectively reduce the load- bearings and significantly strengthen the stability of the project, low cost, practical, artistically, fashionable and durable: what’s more can reduce the pollutions to the environment.

The material used for exterior façade is from a steel construction covered by titanium plates and glass façade.

The materials used for interior walls are basically from knauf, granite, porcelain, glass mosaic, plaster and steel construction.

Fig.12, Fig.13, Asymptote – Abu Dhabi – http://www.e-architect.co.uk/dubai/yas_hotel_abu_dhabi.htm
6. CONCLUSION

The city center is quite a relaxed part of the very dense capital city Tirana, the site of the contemporary museum allows the people to move frequently with the surrounded cultural buildings. The deconstructive shape of the museum will make the building a next icon of the capital city.

Having a contemporary museum in the city will allow the culture of modern arts to develop to a higher position.

- Unique façade
- Grade inside lighting with out
- Disturbing bay exterior sun light
- Indoor gallery create a dynamic inner space
- Indoor outdoor green space
BIBLIOGRAPHY

- http://www.wayfaring.info/2009/02/06/herzog-de-meuron-museum-spain/
- http://www.thehistoryblog.com/archives/date/2011/02/02-
- http://www.archicentral.com/parrish-art-museum-unveils-herzog-de-meuron-design-
  24374/
- http://www.absoluteastronomy.com/topics/Contemporary_art
- Google Earth / Location of the Museum site.
- Interdependences of the Museum project
- http://www.dreamstime.com/royalty-free-stock-photo-building-site-nobody-concrete-
  building-image11415415
- Render cinema 4D / Exterior Facade
- http://www.e-architect.co.uk/dubai/yas_hotel_abu_dhabi.htm