

Museums are the mental park of cities. In the long period of social development they have been assembled with multi-functions and become an indispensable part of a city. Then as the complex of culture, how do they perfectly combine the architectural design and cultural contents together? In this book are selected 45 excellent projects of museum display all over the world. The book comprehensively introduces every key point of museum display design to the readers, including space division, internal structure, the use of materials, decorative elements and etc. We believe it would serve as a practical reference for the readers and provide them some brand new design inspirations.

Museum Display Design

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Edited by Jasmin Yu

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Audax Textile Museum Tilburg

Location:
Tilburg, the Netherlands

Designer:
Architectenbureau Cepezed, Studio's Muller en van Tol

Photos by: Courtesy of Architectenbureau Cepezed, Studio's Muller en van Tol

Completion date:
2008

The museum is housed in the nineteenth-century complex of the former Mommers & Co Woollen Fabric Factory, and has recently merged with the Tilburg Regional Archives. For the purpose of a harmonious modernisation, there has been a close collaboration with the Netherlands Department for Conservation. As a solution for the previous fragmentation of functions and buildings, a strong new structure has been designed. The complex has been extended with a new entrance building and an archives storage department with corresponding reading rooms.

Strategically positioned, the new entrance has been designed as an abstract glass volume which radiates accessibility and strongly enhances the recognisability of the museum and its entrance. It has a unique steel supporting framework in the shape of a mesh-pattern that has been left completely and openly visible, presenting an intriguing contrast with the historical qualities of the original complex. Inside, a second smaller volume gives the illusion of having refuted the law of gravity. On the ground floor, the reception and museum café are located. The inner volume contains rooms for gatherings, meetings and education and an auditorium cum multifunctional hall with a capacity of a hundred people.

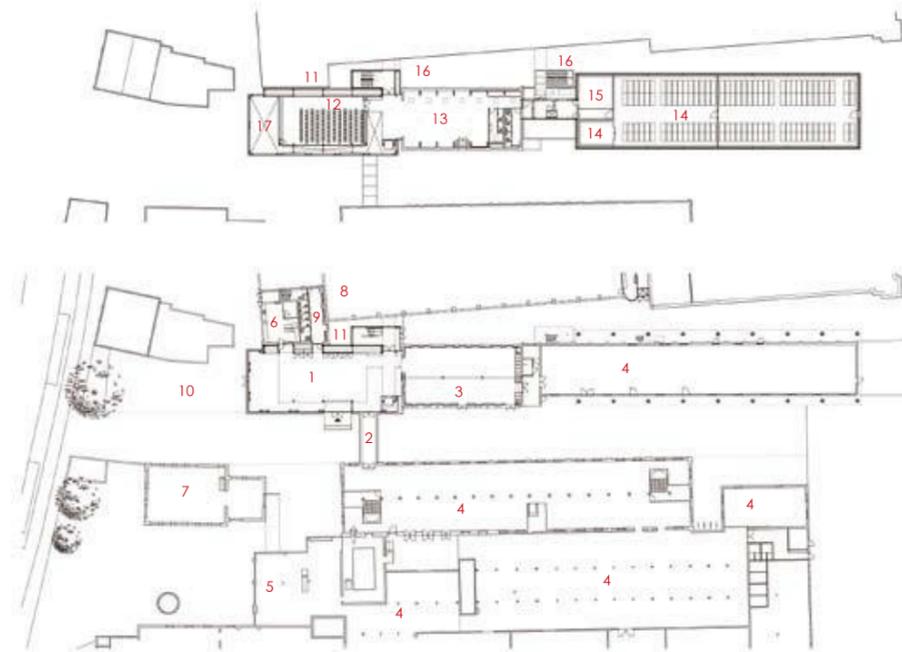
The architectural, constructional and installation technical components of the project have

been integrated as much as possible. In doing so, various textile applications that underline the identity of the user have been used. The fabric cladding of the archives is already an example of this. In addition, textile stretch ceiling systems with integrated lighting strips have been used in both the new and existing construction. The installations in the new entrance building are situated against the side elevation and are veiled by means of a textile stretch wall system. Externally, the front and rear walls of the suspended volume are also covered with textile.



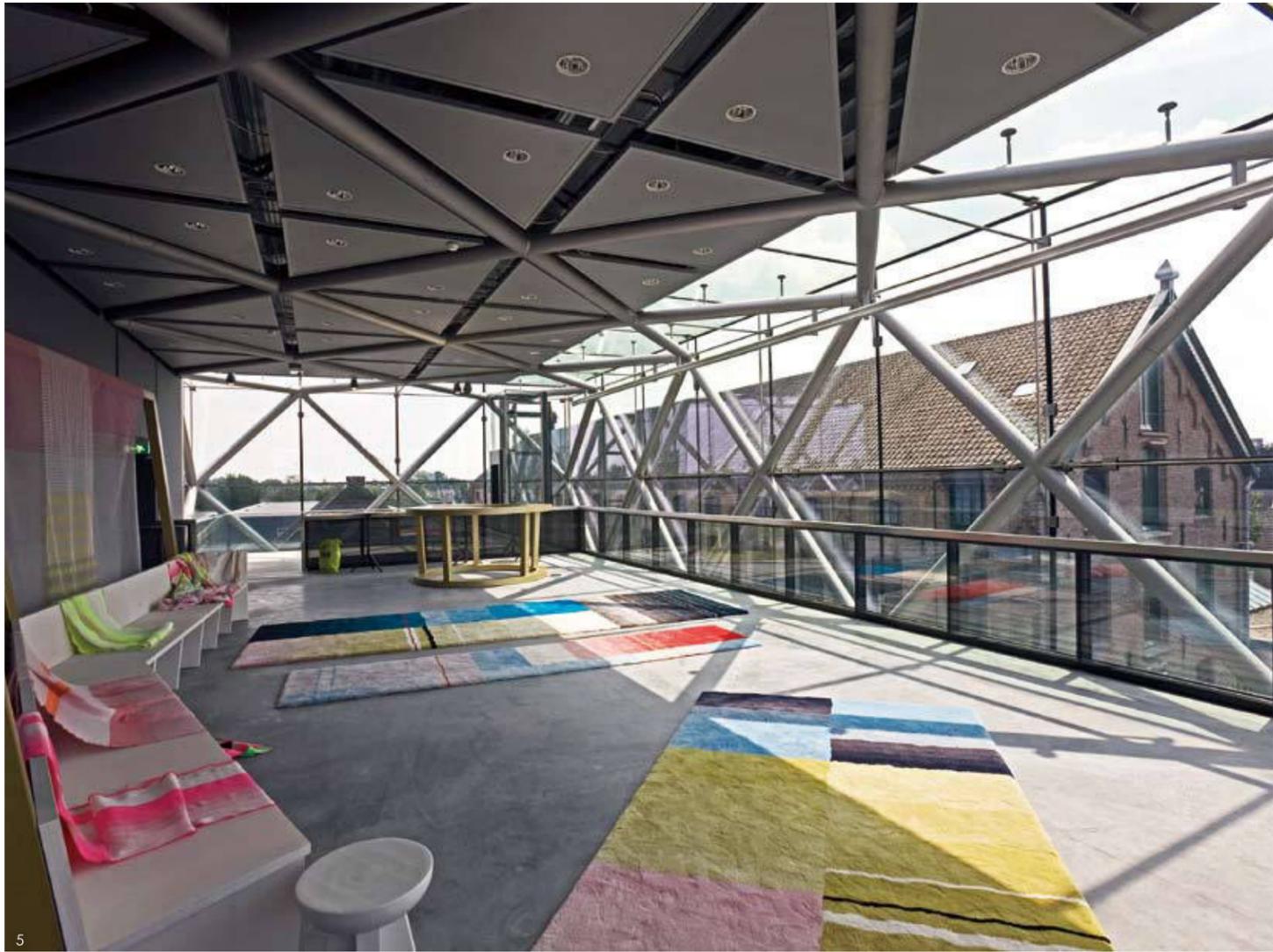


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1. Entrance hall and museum café
2. Passageway
3. Museum shop
4. Exhibition
5. Children & education
6. Kitchen
7. Museum offices
8. Prospective exhibition of the Tilburg town museum
9. Cloak room
10. Museum sidewalk café
11. Installations zone
12. Multifunctional hall
13. Foyer
14. Archives & depot
15. Installations archives
16. Prospective connections with the Tilburg town museum and reading rooms
17. Vide

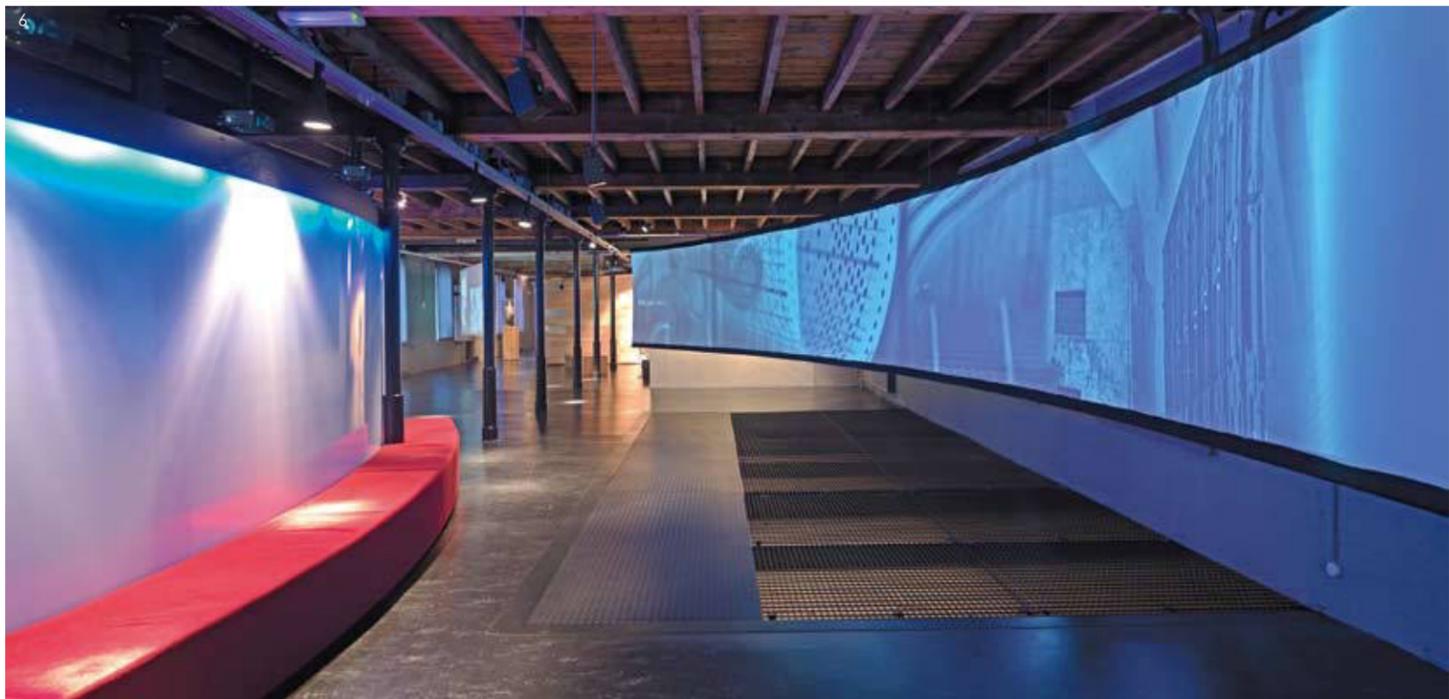




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1. Entrance lobby of the museum
2. Abstract glass volume with unique steel supporting framework in the shape of a mesh-pattern
3. Museum café on the ground floor
4. Glass volume presenting an intriguing contrast with the historical qualities of the original complex
5. Interior display of textile
6. Amazing lighting design of interior
7. Textile industrial equipments and fabric reference hall
8. Display of textile industrial equipments



BMW Museum

Location:
Munich, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Markus Buck

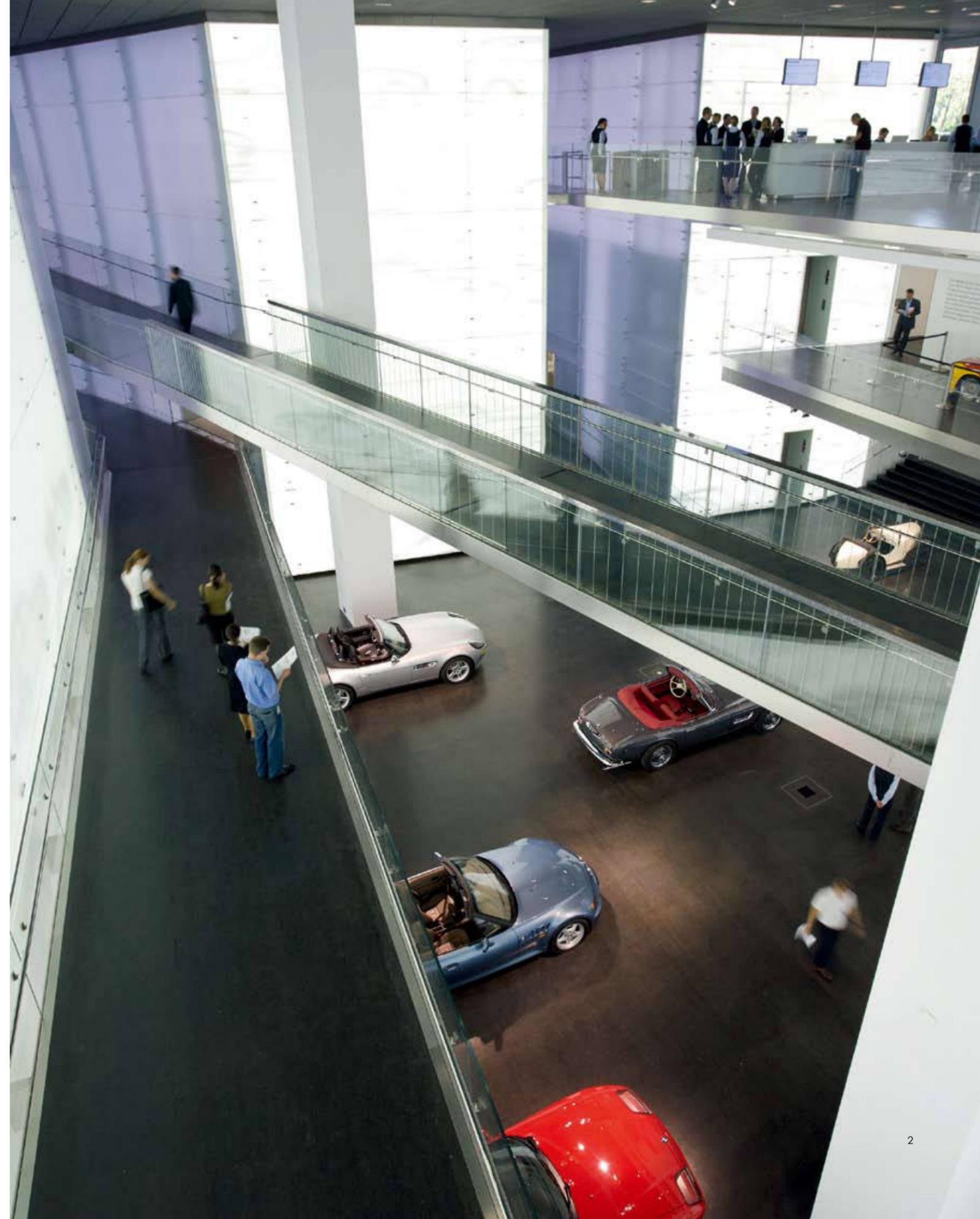
Completion date:
2008

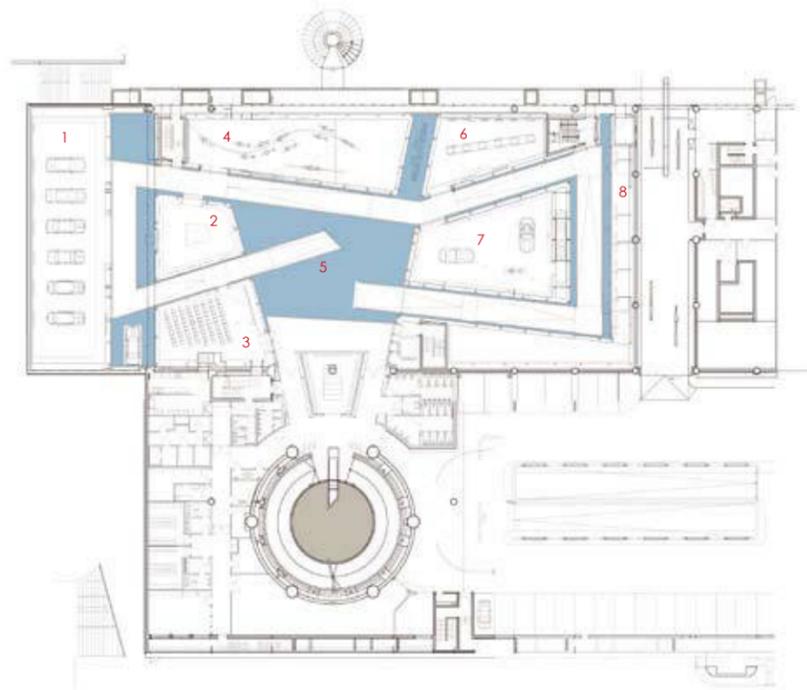
The new BMW Museum in Munich has a modern, dynamic language: the language of the automotive world. Opened on June 21st, 2008, it sets a new standard in the realm of brand-focused museums. Along with the BMW Welt, opened in October 2007, and the BMW factory tour, the museum is the final component of the BMW Triad, where two million visitors are expected annually.

Outwardly, the houses present themselves as homogeneous, luminous bodies with beaming bright glass facades. The interiors are similarly designed with a "White Cube" aesthetic, creating a visual relationship between houses. The differentiation occurs through the subject assigned to every house. These subjects include: Design, the Company, Motorcycles, Technology, Motor Sport, Series and the Brand. Each house speaks an independent and individual language that is generated from the subject. The identity of the houses can be seen on all floors. The individual exhibition rooms have common design elements, which consequently appear on the different floors and create a vertical and thematic arrangement

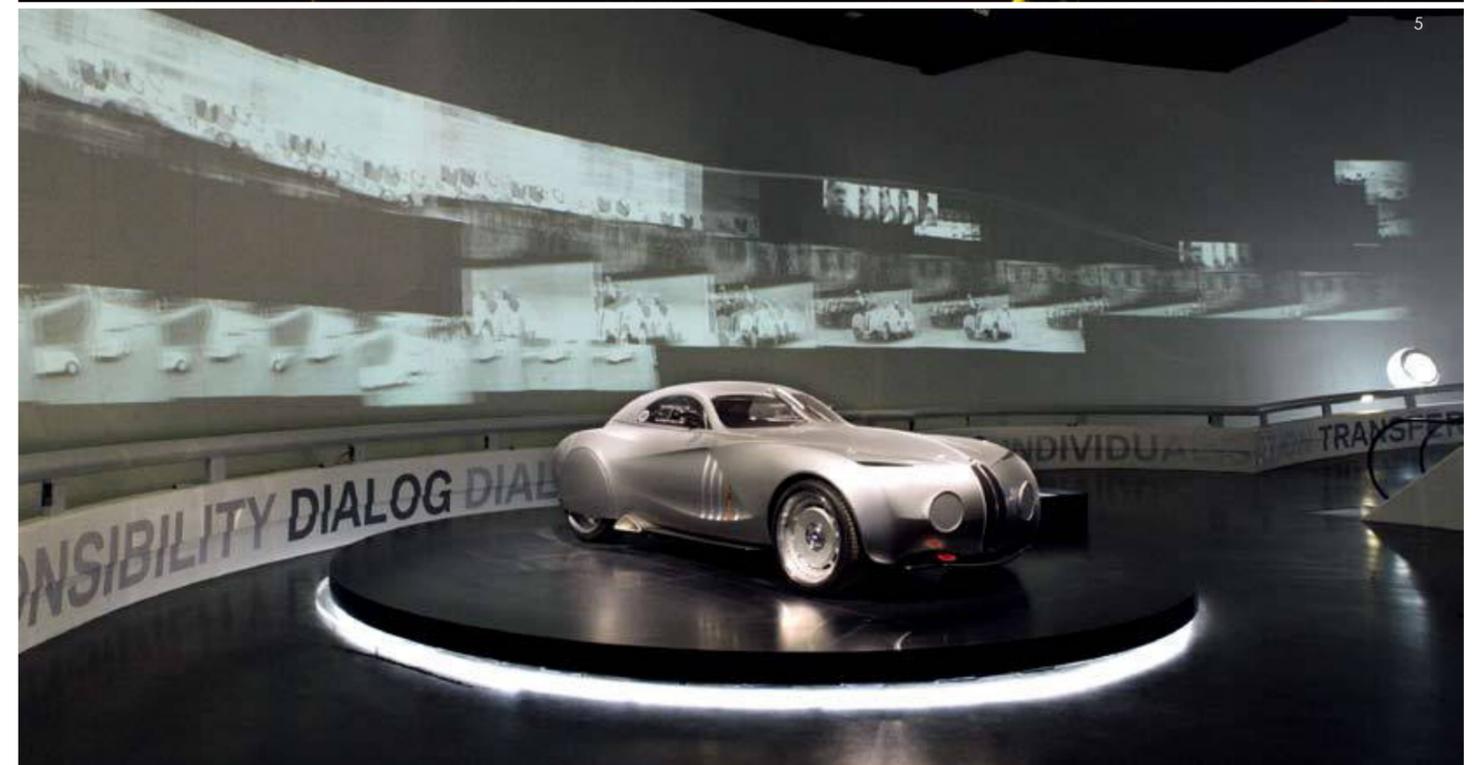
The visitor enters the houses from the "street" – in each case where a small glass floor surface makes a clear visual statement of differentiation. Large doorways into the exhibits provide an unobstructed view into the

house, providing a preview of the exhibits and sparking the curiosity of the visitor to lure them inside. Visual axes stress connections within a house as well as to neighbouring houses.





1. BMW mode line
2. BMW the brand
3. Seminar
4. BMW motor sports
5. BMW plaza
6. BMW technology
7. BMW design
8. BMW motorcycles





1. Vehicles with year's remark recording the development of BMW
2. Displayed BMWs are visible from "streets" on different levels
3. House of Technology: Lightweight
4. Exterior dusk view of BMW Museum and office building
5. Display of museum interior
6. BMW square
7. House of the series: BMW 7 Series
8. BMW Square
9. Lighting design in contrast with the displayed



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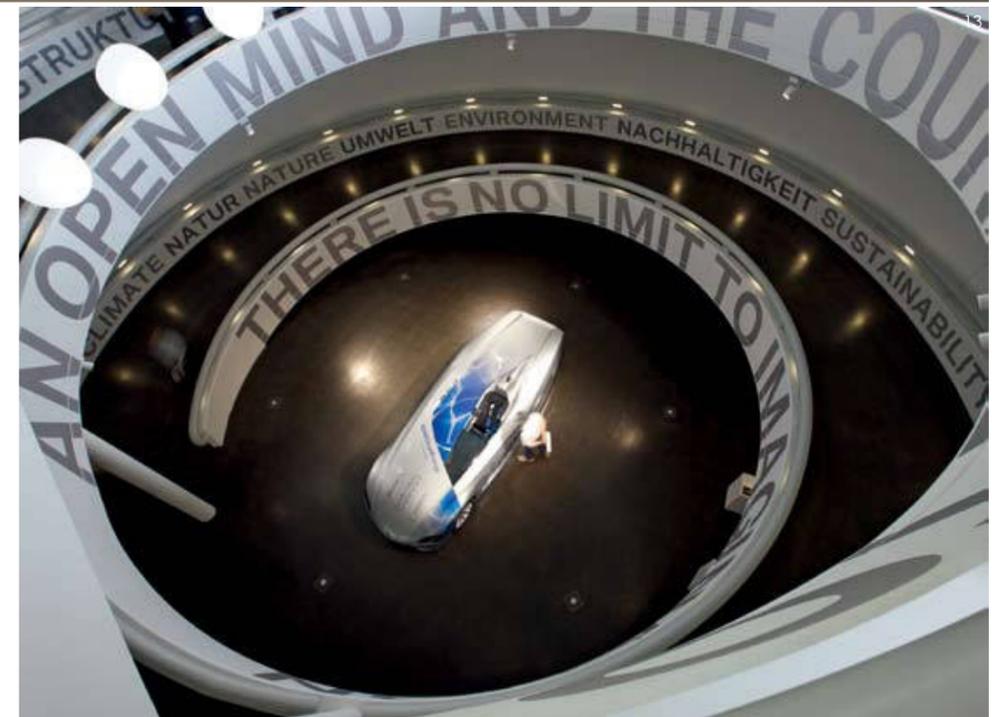


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11

10. House of Technology: Engines
11. House of Design: Kinetic Sculpture
12. House of Series
13. Museum bowl





The Danish Jewish Museum

Location:
Copenhagen, Denmark

Designer:
Jennifer Butrymowicz

Photographer:
Courtesy of Jennifer Butrymowicz

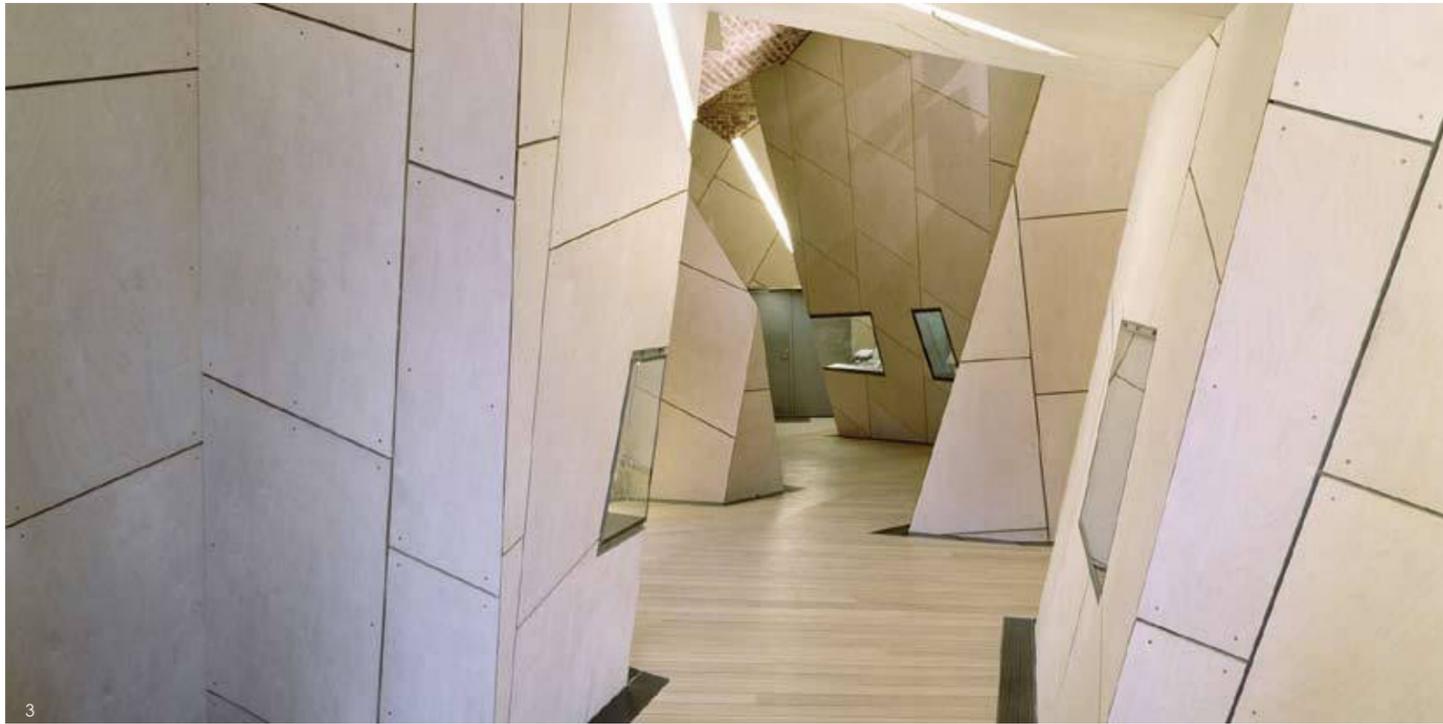
Completion date:
2007

The design of the Danish Jewish Museum has both urban and architectural aspects. On the urban level it ties together the new library and the old library by activating the pedestrian walk along the Proviantgarden in the interior of the Royal Library courtyard. It does so by turning one of its internal planes, Exodus, into an urban space in which water and a symbolic rowboat dramatically speak to the uniqueness of the survival of the Danish Jewish community. The architecture of the interior entrance space is meant to communicate the true importance of the museum. The visitor is drawn into the internal courtyard entrance, marked on both the horizontal and vertical dimensions. The horizontal space, or ground level of the entrance, is configured by an ensemble of conversation spaces developed into intimate meeting points for visitors and a space for an outdoor cafe in the summer months. The vertical walls are then marked by a projection of the Mitzvah configuration whose trace can be followed into the depths of the exhibition.

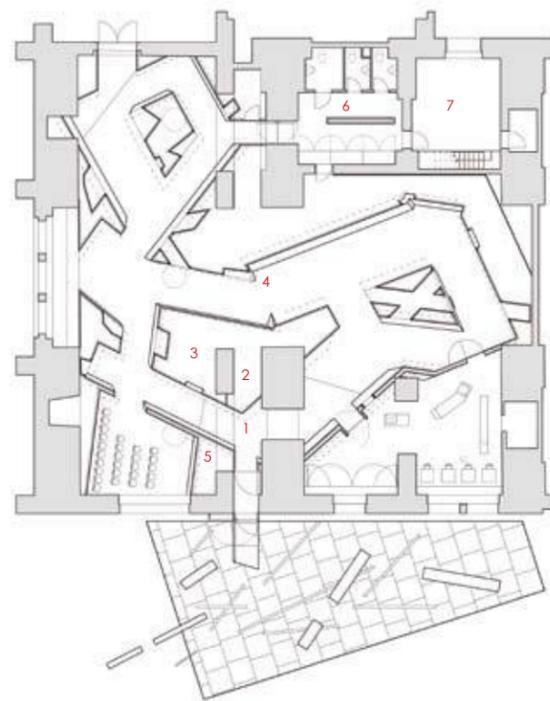
The organising principle of The Danish Jewish Museum is the concept of Mitzvah and its deep ethical meaning as a commandment, a resolve, and as a fundamental good deed. The museum takes the tradition of writing, reading and memory as the overall matrix of organising the exhibition space. In doing this, it is Mitzvah, on both emblematic and architectural levels, that guides a dialogue between the ancient

vaulted space of the Royal Boat House and the walls of the Royal Library in relation to the experience of the new museum. To further emphasise this idea the entire exhibition space is illuminated by a luminous stained glass window that is a microcosm of Mitzvah, transforming light across the day.





- 1. Entrance of the museum
- 2, 3. Dialogue between roof and walls interpreting the organising principle of the museum
- 4. Historic façade of the museum
- 5. Circulation way of interior
- 6. Lighting, the displayed, roof... record of Jewish culture



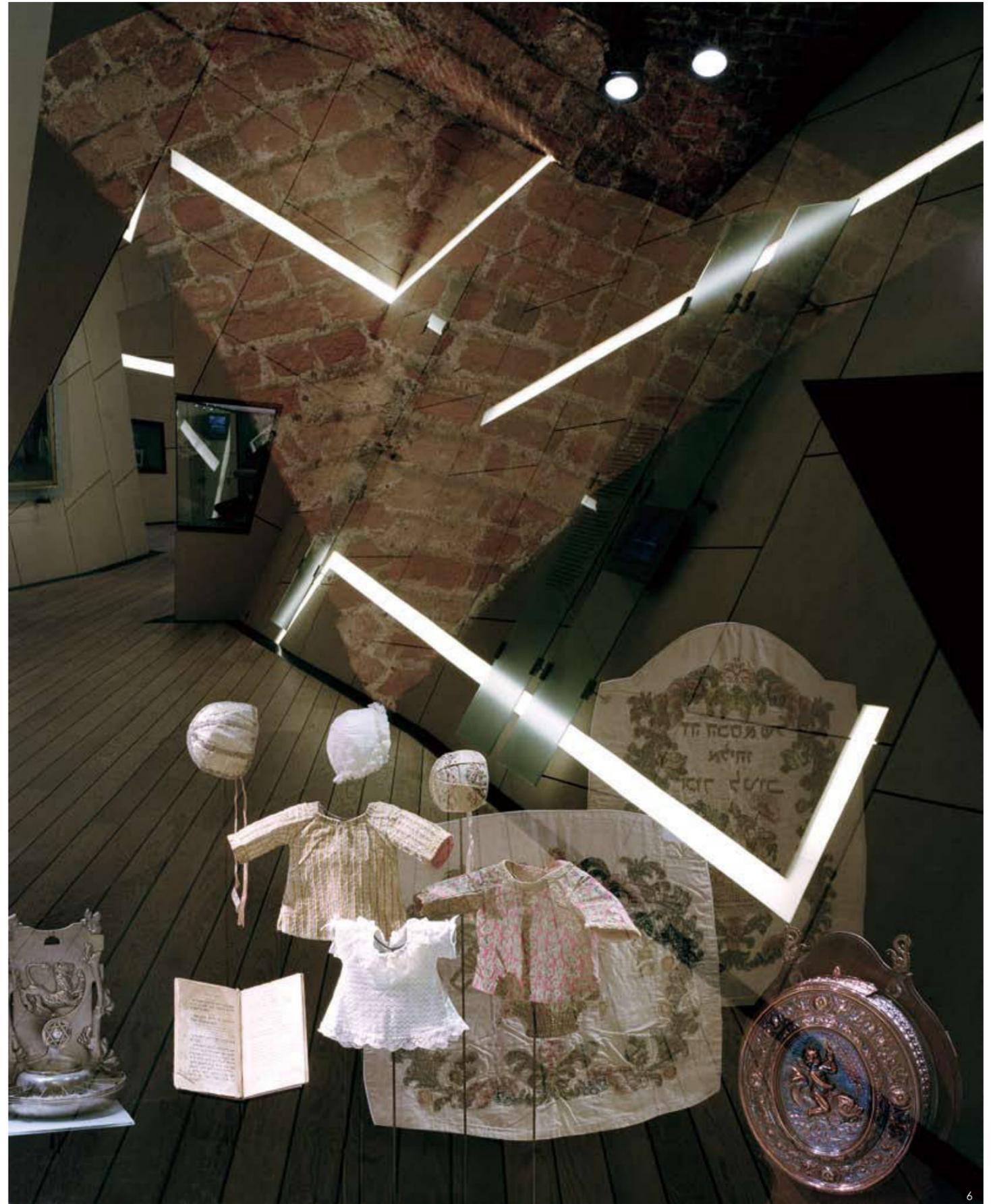
- 1. Entrance
- 2. Ticketing
- 3. Wardrobe
- 4. Main exhibition
- 5. Storage
- 6. Toilets
- 7. Office





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24 - 25



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Dingolfing Museum

Location:
Dingolfing, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Johannes Seyerlein

Completion date:
2008

Upon first entering the museum, the visitors encounter an installation that gives an overview of the exhibition structure. A seeder, components of a Goggomobil and a BMW Z8 are fixed to the wall one above the other – corresponding to the three levels of the exhibition. The chronologically conceived tour starts on the second level with an introduction to the beginnings of the industrial history of Dingolfing: the seeder production by Andreas Glas. The middle exhibition level shows the transformation of the Glas Company into an "Economic Miracle Factory" where instead of seeders, automobiles like the iconic Goggomobil rolled off the assembly line. The ground level delivers insight into the current high-performance factories of the BMW Group.

The exhibition architecture, which was developed for the building, is in deliberate contrast to the historic room ambience. The content concept provides two thematic plot lines: besides the chronological tour, there are thematic units, which consistently pass through every level of the building. Both plot lines are realised in two different exhibition systems.

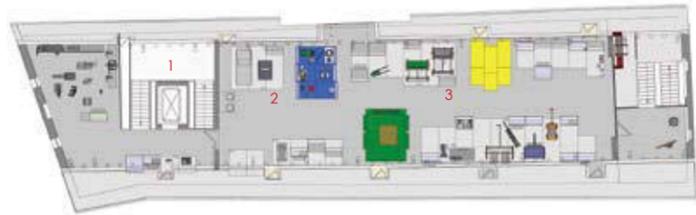
The chronological development of Dingolfing's industrial history is realised with a specially designed exhibition system, which fits the techno-industrial topic. A modular system of anodised aluminium components with few basic forms was designed. Precisely cut from

aluminium plates and bended into their specific shapes, these modules become showcases, platforms and wall structures that seem all of a piece generating larger exhibition units. The protruding showcases open up to the viewer and avoid any distance. The viewer is addressed rather directly and animated to open single drawers to examine the precious historical exhibits from the town archive. Here the inventory is kept light protected and offered to deepen the topic of the respective showcase.





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- 1. Stairs
- 2. Car on the show
- 3. Textile machines





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1. Glas autocar
2. Robot with BMW models
3. The protruding showcases open up to the viewer and avoid any distance between the viewer
4. Exhibition of the industrial history
5. Dingolfing with BMW
6. Detailed showcase
7. BMW lightweight design



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8. Dawn of the Industrial Age: The company Glas & Lohr
9. The protruding showcases open up to the viewer and avoid any distance between the viewer
10. World map with BMW production headquarters



Exhibition “Ex Oriente – Isaac and the white Elephant”

Location:
Aachen, Germany

Designer:
100% interior, Sylvia Leydecker

Photographer:
Karin Hessmann

Completion date:
2006

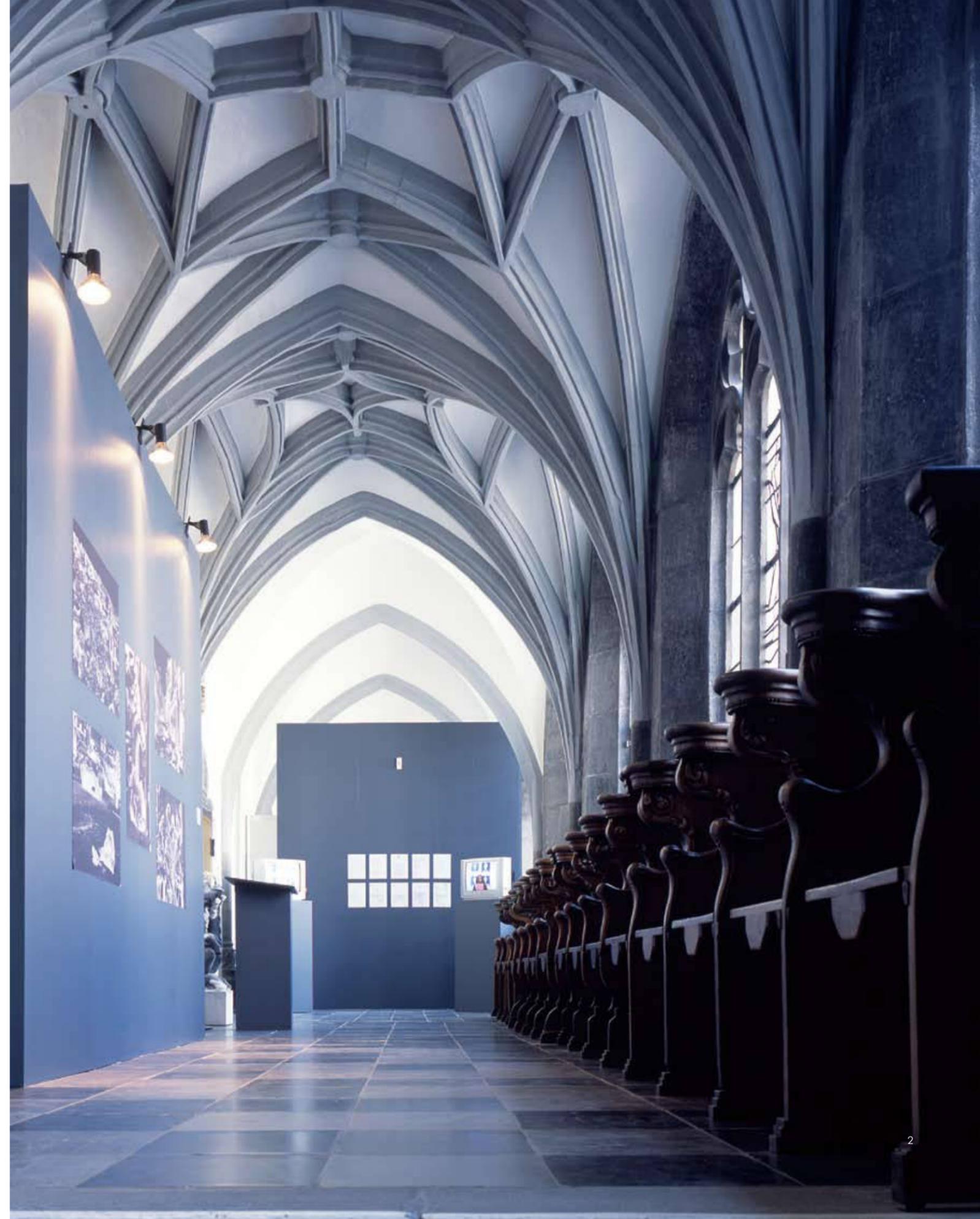
Main point of the exhibition design was to create an aesthetically attractive design without superposing on the exponents. Special circumstances made planning a challenge: The exhibition took place in different spacial parts, being completely historical building substance. The whole area, except the dome treasury, never were meant to be exhibition space, which resulted in climatic problems such as light and humidity, which had to be solved, to protect the precious exponents.

Entering the exhibition, the world of ancient Bagdad welcomes visitors. A green wall with five pieces, screens and a picture, attached to it, symbolises Islam, as green is its known colour and “5” associates the five pilasters of Islam.

The coronation-hall is divided into two parts: first the bazaar, second the palace. Especially here there was the intention not to create a Disney-fun-park-lookalike-surrounding, but a very reduced frame. By the time of Karl, there was the dynasty of the Abbassides ruling Bagdad. Their traditional colour used to be black. Simple modular black boxes, positioned in different angles, creates an impression of a bazaar and clearly separated areas for several shops like textile, jewellery, spices and so on, light and shadow.

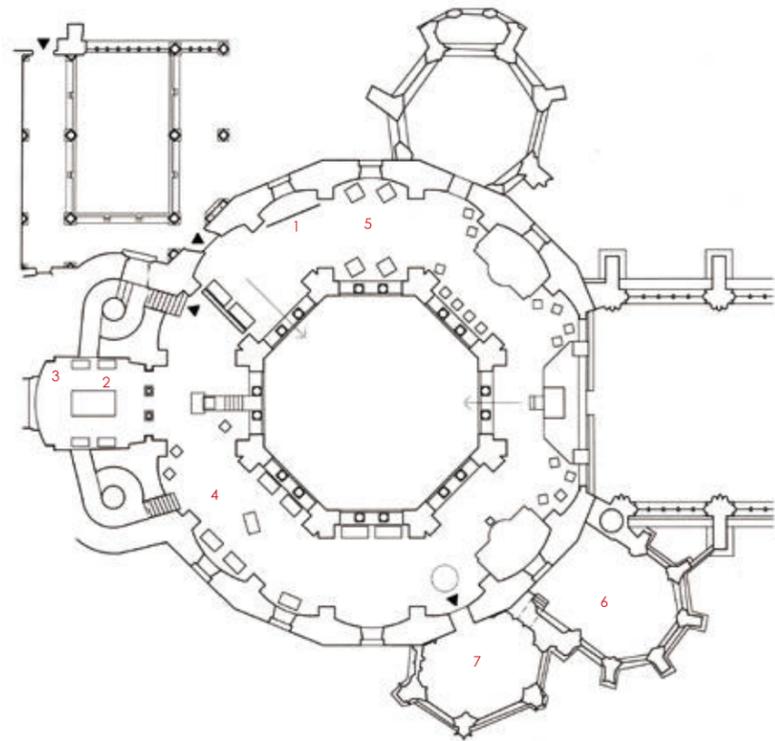
The palace itself uses a layout-fragment of historical Bagdad, well-known as the circular city. Outside-walls interrupted by reflecting mirrors,

make people feel controlled from the inside. Contrasting the black of the wall, stucco-exponats are dramatically lighted and a huge carpet symbolises royal gardens. Entering the palace there's gold as colour of luxury and power. Showcases are free standing in the circular space but stringent leading towards a fixed centre point inside the cubic palace itself. Walls here are again thicker and higher than all others, to demonstrate the absolute power.

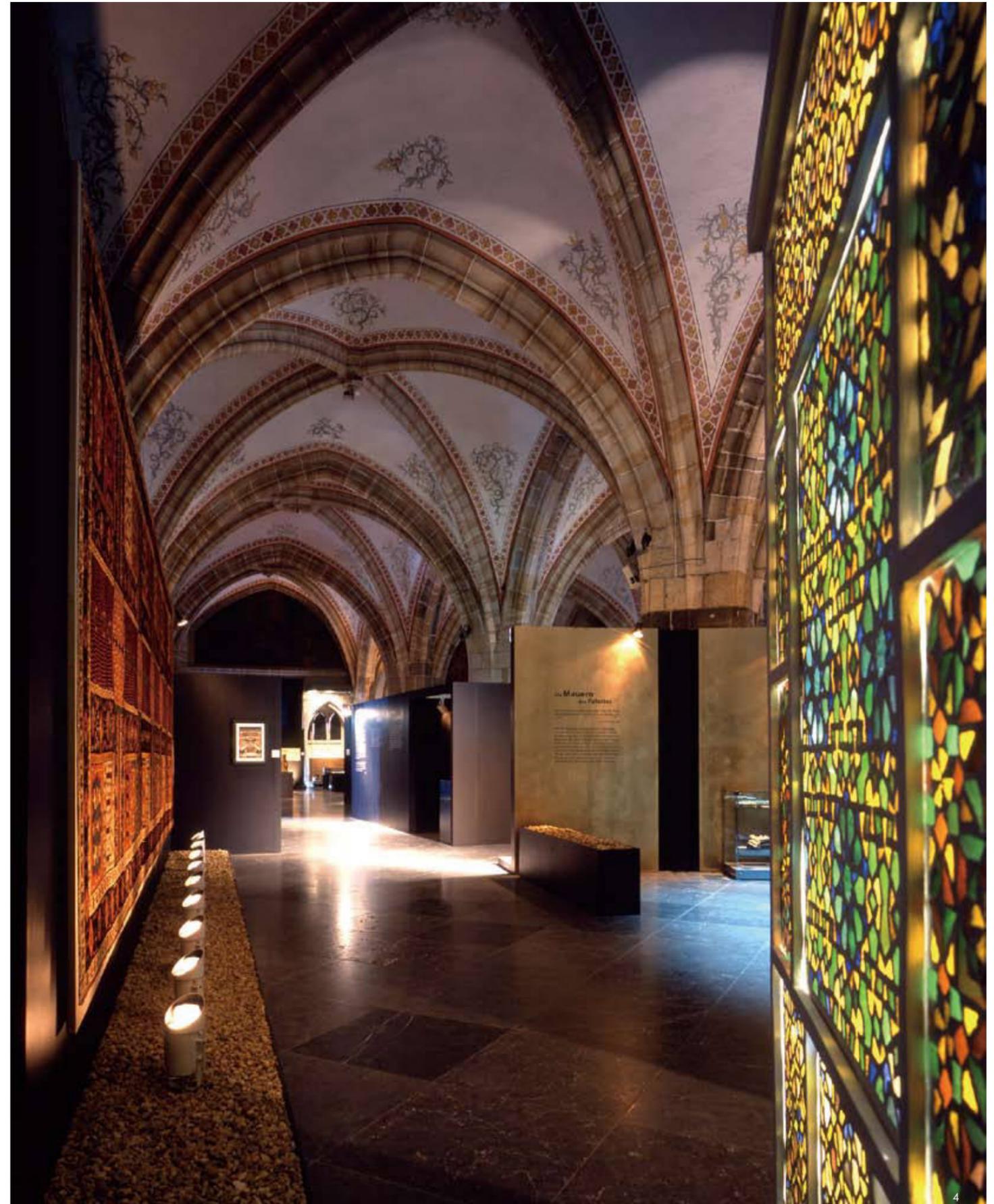




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- 1. Carpet
- 2. Map
- 3. Aachen as a cultural and religious centre
- 4. Karl and the Christians in the Holy Land
- 5. Elephant
- 6. Upper chapel
- 7. Anna chapel



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1. Simple modular black boxes, positioned in different angles, creates an impression of a bazaar
2. Historical building houses modern exhibition
3. Exhibition details
4. Exhibition spaces of Islamic style
5. Islamic roof and pattern
6. The bazaar
7. The symbol of luxury and power records the story of a king



7



German Watch Museum Glashütte

Location:
Glashütte, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Wolfgang Gunzel

Completion date:
2008

The German Watch Museum is situated in Glashütte, the German capital of high-value mechanical clocks. Here in Saxony, bordering the Ore Mountains (Erzgebirge), quality clocks have been crafted and sold all over the world since the middle of the 19th century. This is a scenographically staged exhibition in the former school of watch making illustrating the history of Glashütte's watch industry across an exhibition area of 1,000 square metres. Besides the presentation of precious timepieces and documents, the German Watch Museum strives for visitors to experience time within space.

Atelier Bruckner developed a staged pathway with "Historical Rooms" and "Time Rooms", which give a rhythmical tempo to the museum. The intersection-free pathway leads the visitors through ground floor and first floor of the building and acts as an historic foil against which the art of watch manufacturing unfolds. The museum's content is reflected by the expressive, content-generated spatial images, which – according to their "timing" – are staged either with analogue or digital media; Historical Rooms work with analogue means, and special digital formats have been developed for the Time Rooms. Both spatial concepts are interactively conceived and involve the visitors.

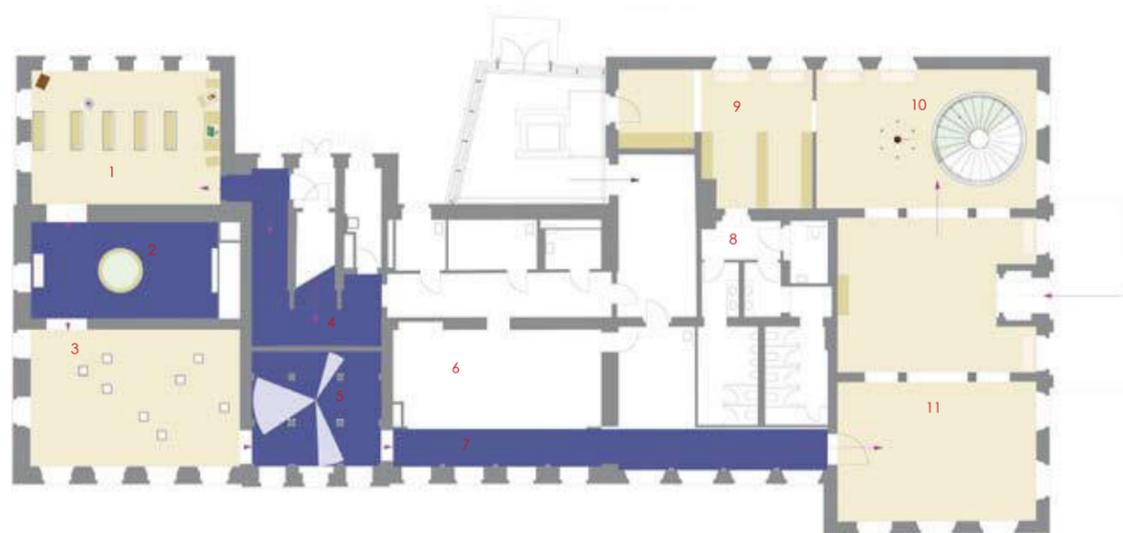
A consistent graphic style links the rooms optically and leads, as a signage system, through the museum. The visitors experience the exhibition

alongside a timeline, which chronologically connects the so-called Historical Rooms. These are designed as daylight rooms with a strong spatial narrative. Each room expresses a statement of one period of Glashütte's watch industry. For example, the room "School of Watch Making" is modelled on a historic situation; several worktables are lined up, among them one original table. Thus the exhibits presented are put into an authentic context.

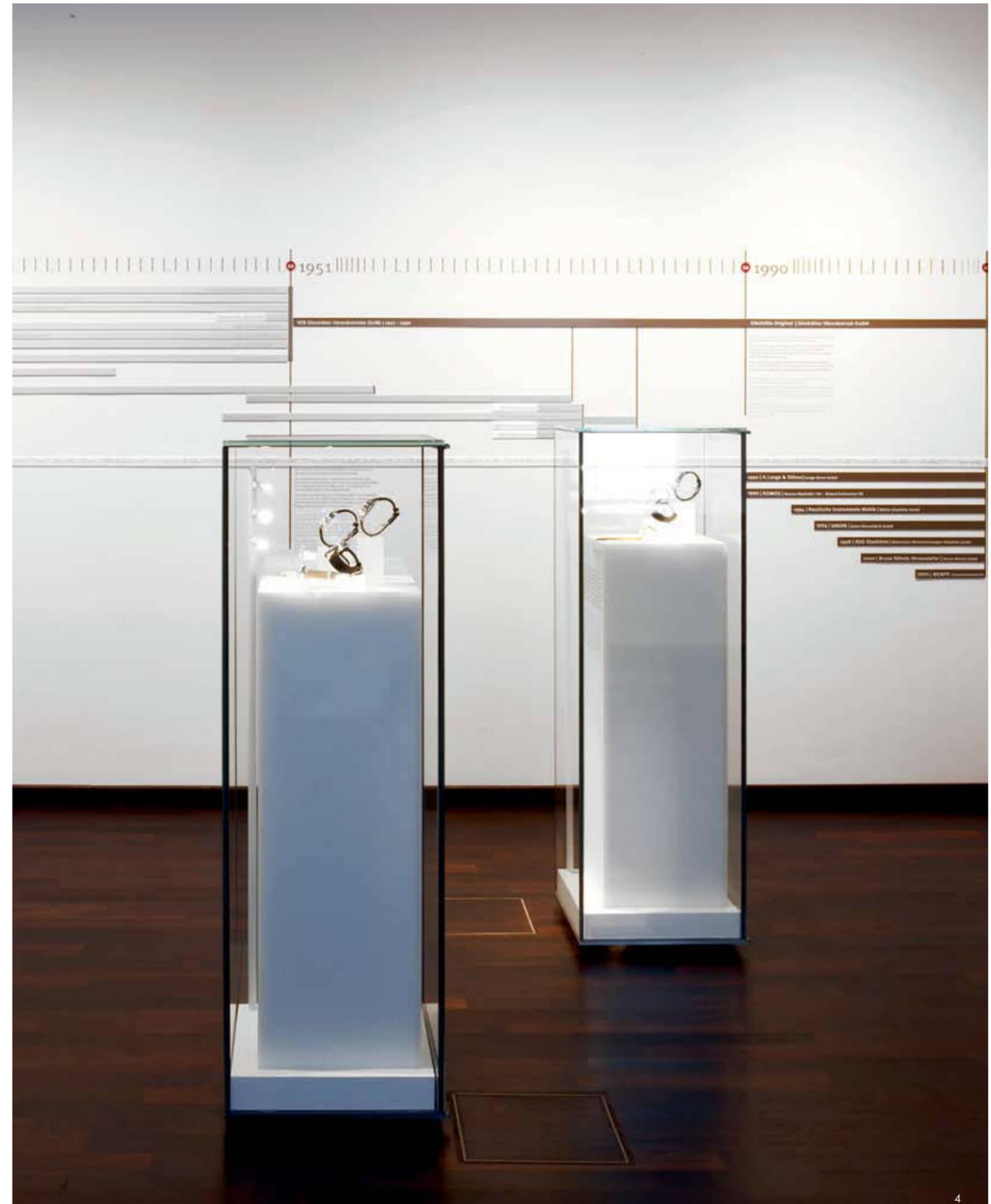




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1. Disassembly Reconstruction
2. PRÄZISION the Individual Parts
3. New Beginning
4. Zero Hour
5. Epilogue I "Rhythm of Life"
6. Acting Workshop
7. Epilogue II "Back in the Everyday"
8. Water closets
9. Wardrobe
10. Prologue
11. Checkout + shop

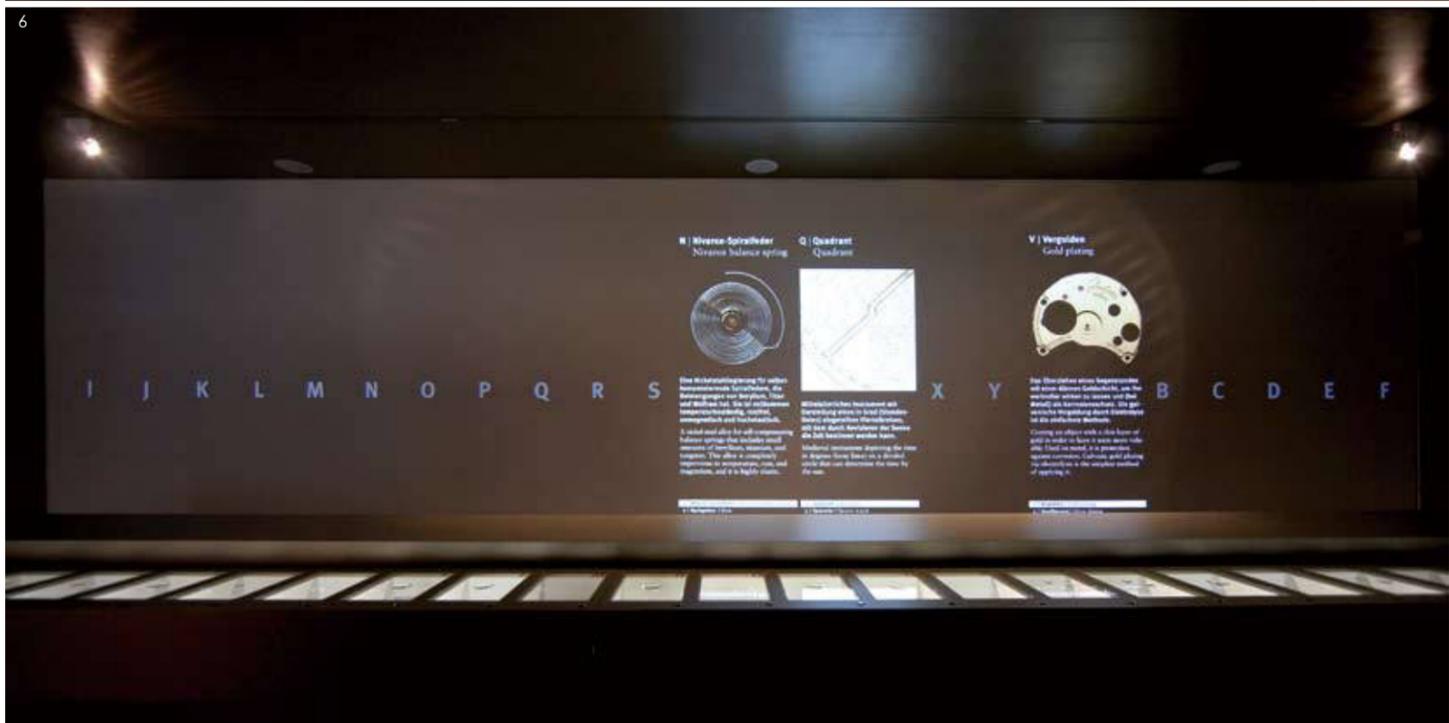




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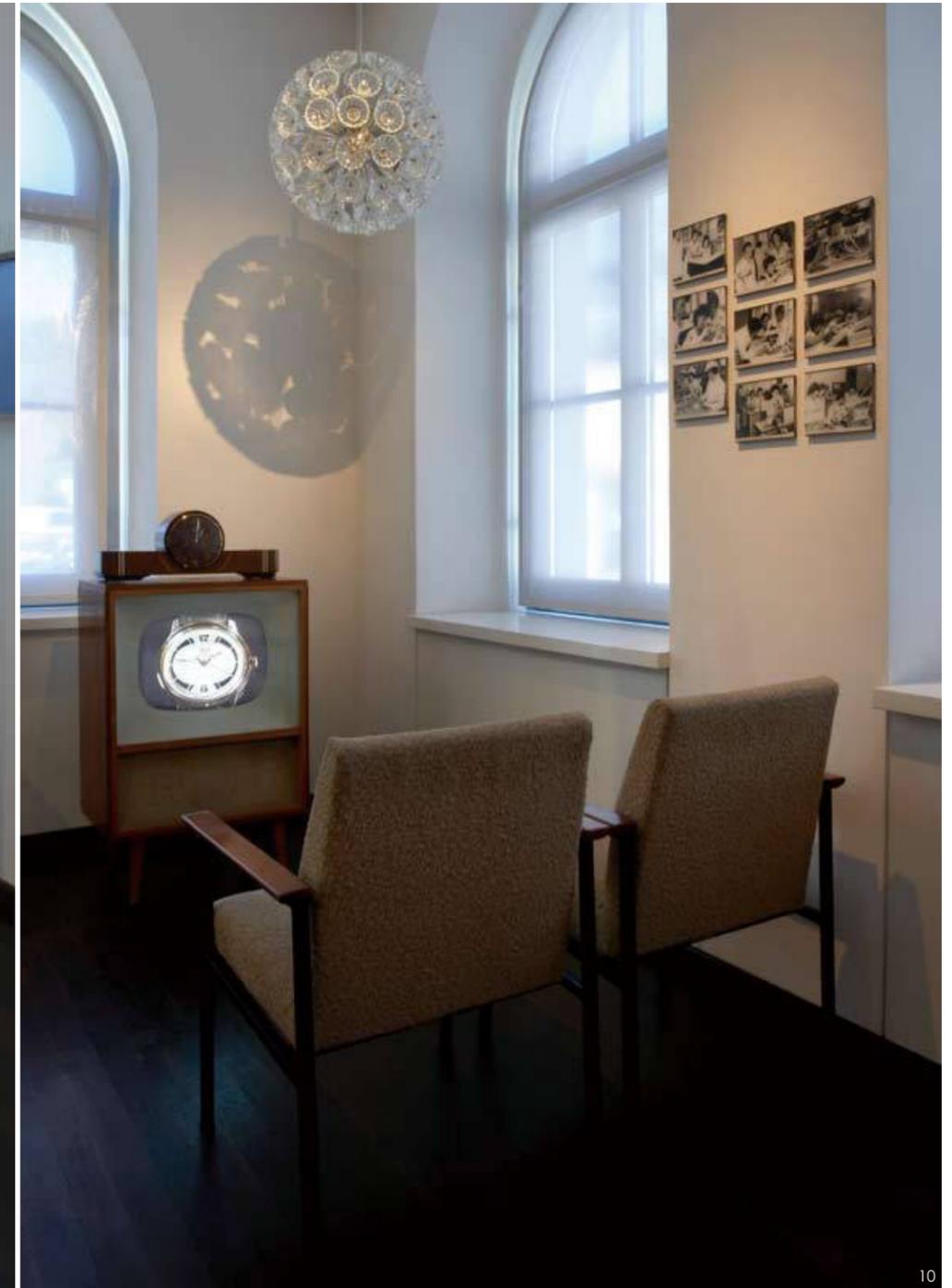
- 1. Supplier system
- 2. Main entrance of the museum
- 3, 4. Exhibition details
- 5. Epilogue
- 6. Timekeeping glossary
- 7. German school of watchmaking
- 8. Watches exhibition



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9. General view of exhibition space
10. Comfortable exhibition space with multimedia application



Historical Museum of Resistance

Location:
Lucca, Italy

Designer:
Pietro Carlo Pellegrini Architetto

Photographer:
Pietro Savorelli

Completion date:
2007

The context in which this museum is set is that of the green mountain of the countryside. In front of the museum there is the place where the massacre of S. Anna di Stazzema took place on August 1944. This museum rise up in the same place of another museum of the massacre built in autumn 1982 in the old school of the village.

The restoration project wants to renew the building both inside and out. The existing building was structurally left intact wherever possible, and a new inner skin gives a new spatial character to the museum. The exhibition spaces are made of angled gypsum-board panels, to which displays are fixed up. Whiteness of walls is in contrast with the dark grey of floors and ceilings.

The expressive force of the design lies in its colour contrast, while the jagged, broken lines of the panels convey the emotional charge. The arrangement is a metaphor for a suffering path which never seems to end, just like the pain of which it tells. The pathos reaches its climax in the room of the portrays of the slaughter that took place in the village. This room is entirely covered by red-painted panels.

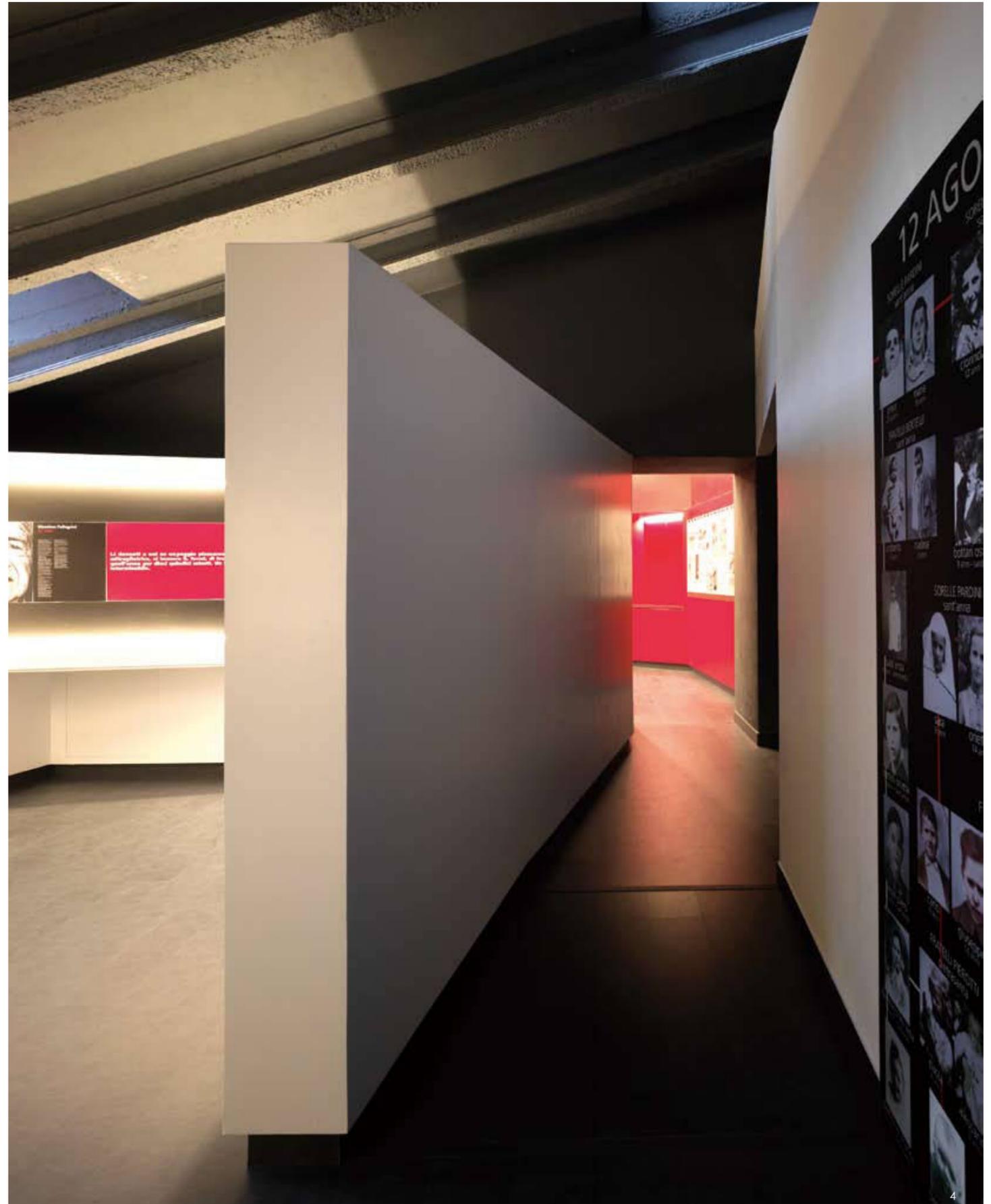
Above the panels a thin red ECG line takes the visitor along exhibition. Panels unfolds under the continuous and repetitive gaze of the children who where killed. Slight chromatic variations differentiate the sections of the exhibit. Objects,

personal accounts, wartime newspapers, photographic material and other media are used to offer visitors a comprehensive description of the events that took place between 1943 and 1945.

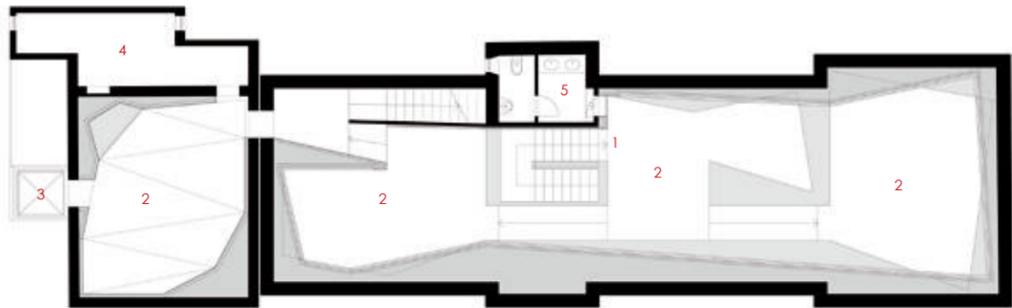




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- 1. Entrance
- 2. Exposition room
- 3. Elevator
- 4. Warehouse
- 5. Toilets



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- 1. Top view of the exhibition space
- 2,4. The expressive force of the design lies in its colour contrast
- 5. The jagged, broken lines of the panels convey the emotional change
- 6,7. Exhibition space of black and white



Ibsen Museum

Location:
Oslo, Norway

Designer:
Gudmundur Jonsson Architect

Photographer:
Jiri Havran

Completion date:
2006

The intention of the Client had been to change the interior to a clean modern exhibition space. "Wait a moment. Isn't this interior just the very essence of Ibsen's authorship?" the designer uttered. He wanted to establish a "win-win" situation, an exciting and untraditional exhibition localities and simultaneously being able to interpret the essence of Ibsen's literature by the interior itself.

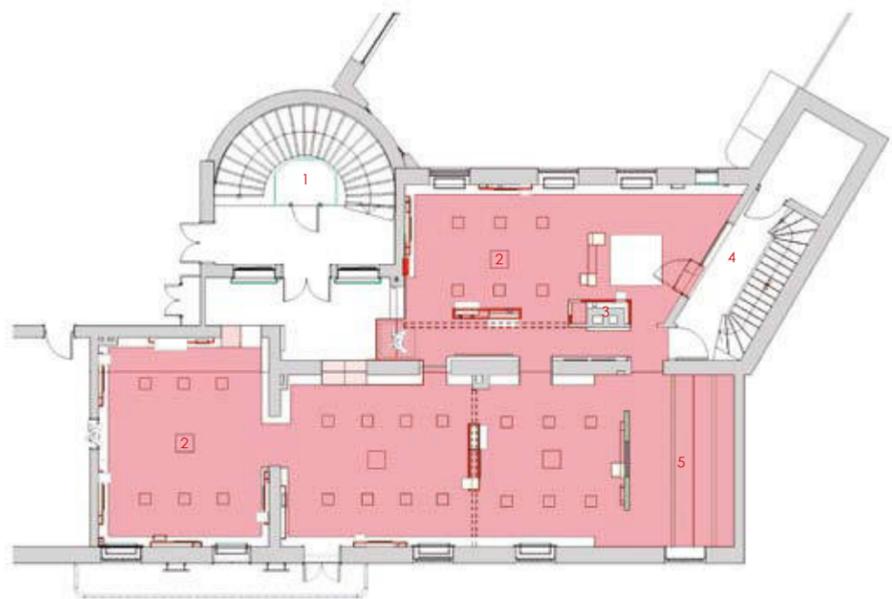
To complete the win-win situation, this interior was in fact acting as a showcase of building history, located side by side to Ibsen's own apartment, restored authentically to the very panel screw and fabric.

The idea of the museum and exhibition becomes the intervention between the stripped space and the exhibitional effects. All new exhibition interventions are thus being kept free from the existing space in order to enhance and underline the partition between the "facade" and "what lies behind". A new floor floating above the old one, with distance to the old walls, is being lit from underneath, creating "the theatre stage" for the master, master Ibsen is staged and simultaneously a space for the practical parts as cables and some showcases is created, once again a win-win situation in the design.

The colours are deep red, naturally, being the colour of the theatre, and the curtains

create the reminiscence. Each "station" is a theme from Ibsen's authorship, with their own role model from the plays, and a showcase with Ibsen's artifacts that suit each part of the exhibition theme being told. None of the showcases have visible hinges or locks; the walls are opened.





- 1. Elevator
- 2. Exhibition
- 3. Existing fireplace
- 4. Staircase
- 5. AMFI/film room



1, 2. The main colours of the interior space are deep red, naturally, being the colour of the theatre
 3. Ibsen's introduction is in the centre of the exhibition hall
 4. Deep red flooring and exhibition walls
 5, 6. Exhibition details
 7. The water closet details





Los Angeles Museum of the Holocaust

Location:
Los Angeles, USA

Designer:
Belzberg Architects

Photographer:
Belzberg Architects, Benny Chan,
Iwan Baan

Completion date:
2010

The Los Angeles Museum of the Holocaust (LAMH) is the permanent home and display of a collection of artifacts from a ghastly era one-half century passed. Located within a public park at the site of an existing Holocaust memorial, the architecture of the L.A. Museum of the Holocaust straddles the line between autonomous sculpture and a civic destination mindful of the institution and public audience it serves. The museum uses architecture to enhance the ambient foundation for visitors to receive the intended messages being delivered through each display.

The design intent is to allegorically relate the visitor's chronological experience of the building to that of Holocaust victims. In order to achieve this, the experience of the building is largely dictated by the timeline of a visitor's passage from point of arrival through to his/her ascension back to park level from the underground exhibit spaces.

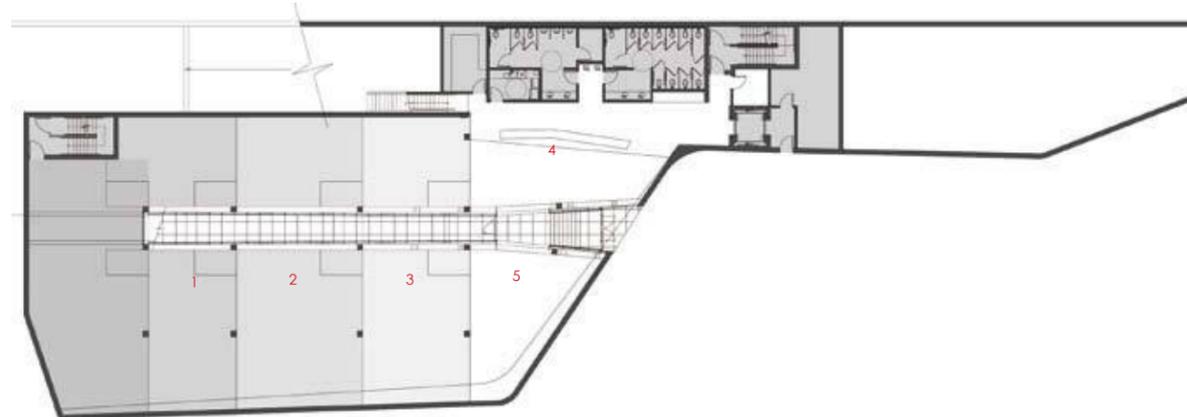
Because the building is partially submerged beneath the grassy, park landscape, entry to the building entails a gradual deterioration of this visual and auditory connection to the park while descending a long ramp. Attention is shifted toward the existing monument with a narrow view of the towering, black stone pillars sliced horizontally by the ground plane created by the museum's roof. Upon entering, visitors experience the culmination of their transition

from a playful and unrestrained, public park atmosphere to a serious and isolated space saturated with abhorrent imagery. As part of the design strategy, this dichotomous relationship between building content and site context was emphasized to bolster the experience inside the museum and correlate the proximity with which German forest revelers enjoying public parks were to sites of horrific and inhumane acts being carried out in 1930's and 40's.

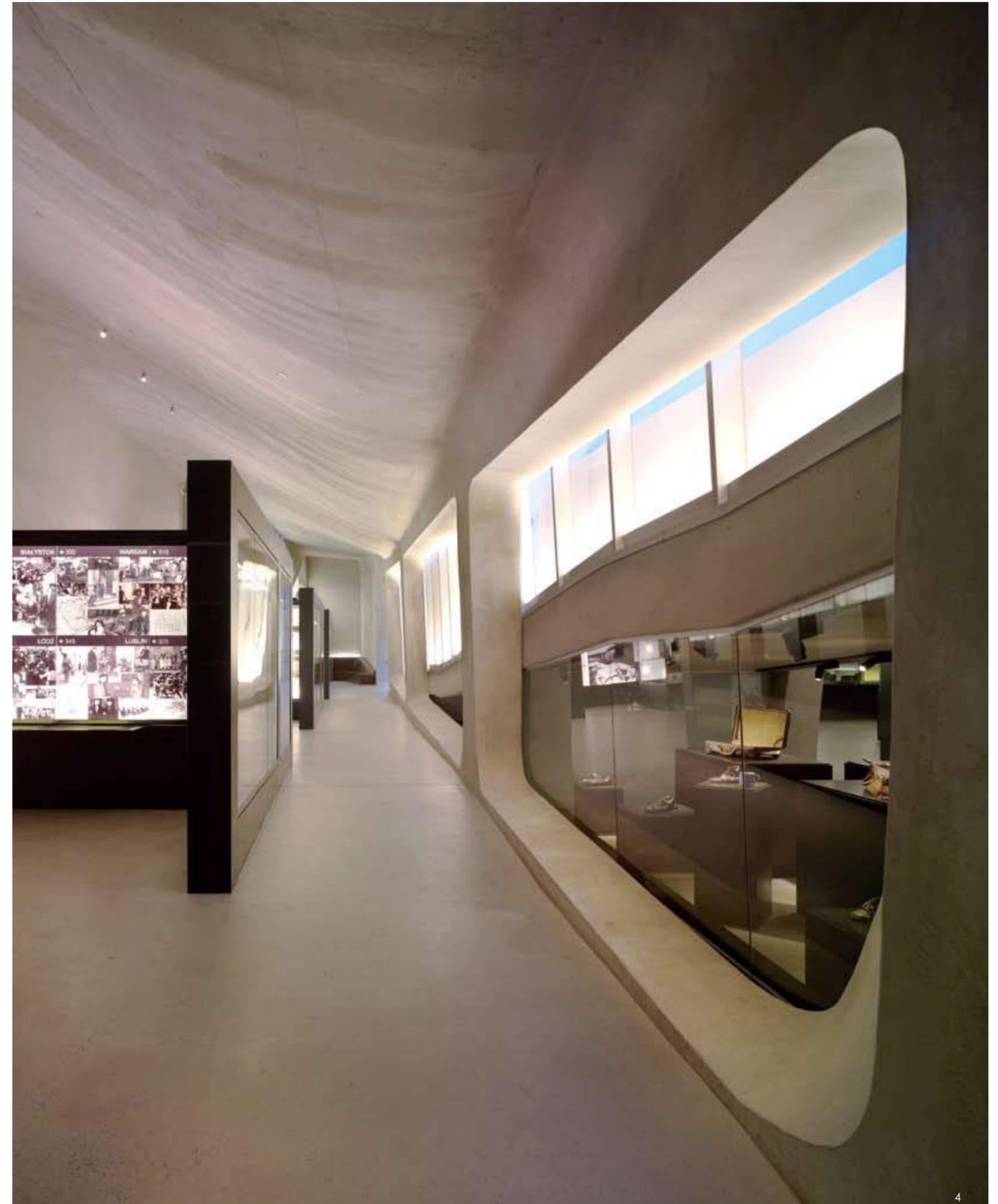




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- 1. Residence and uprising
- 2. Deportation and camps
- 3. Allied forces camp liberation
- 4. Lobby
- 5. Travelling exhibit



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- 1. Façade and the main entrance
- 2. The interior, a serious and isolated space
- 3. The entrance lobby
- 4,5. The exhibition space
- 6. Communication between different exhibition spaces
- 7. The exhibition space
- 8. Circulation between different exhibition spaces



8



Main House Renovation and New Library for Dumbarton Oaks

Location:
Washington DC, USA

Designer:
Venturi, Scott Brown and Associates

Photographer:
Matt Wargo

Completion date:
2007

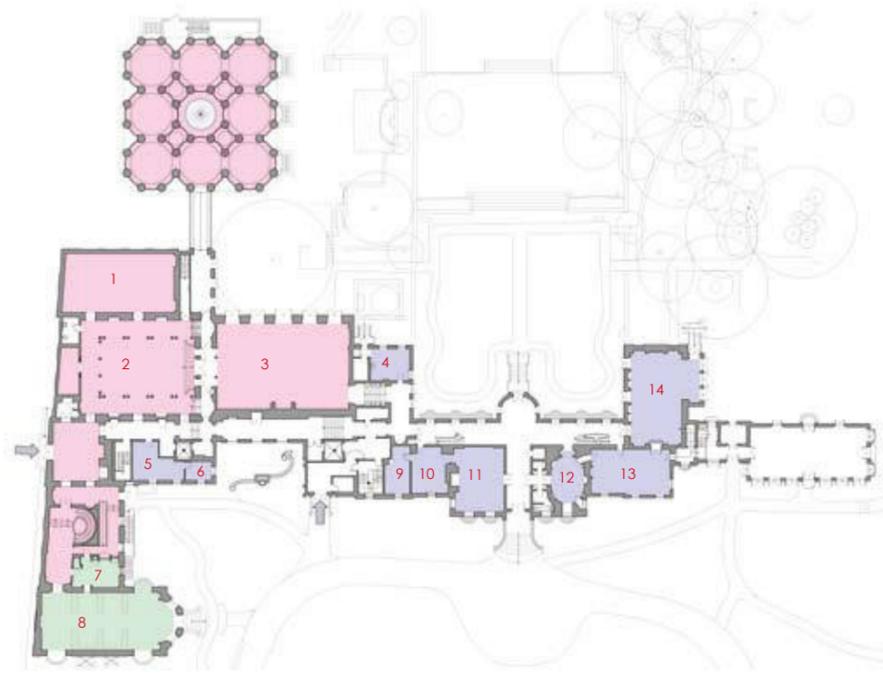
The Dumbarton Oaks estate dates to the 18th century. In 1920, Mildred and Robert Woods Bliss acquired the property and, over the next 45 years renovated and expanded it to house their noted Pre-Columbian and Byzantine collections and library. Working with landscape architect Beatrix Farrand, they transformed the grounds into a series of noteworthy gardens. In 1940, they created the Dumbarton Oaks Research Library and Collection to be managed by Harvard University.

Originally constructed in 1800, the Federal-era Main House was expanded and stylistically "updated" several times, most notably by the Bliss family to accommodate their growing collections. It now includes an historic Music Room and other additions by McKim, Mead and White, and Philip Johnson's 1963 Pre-Columbian Gallery.

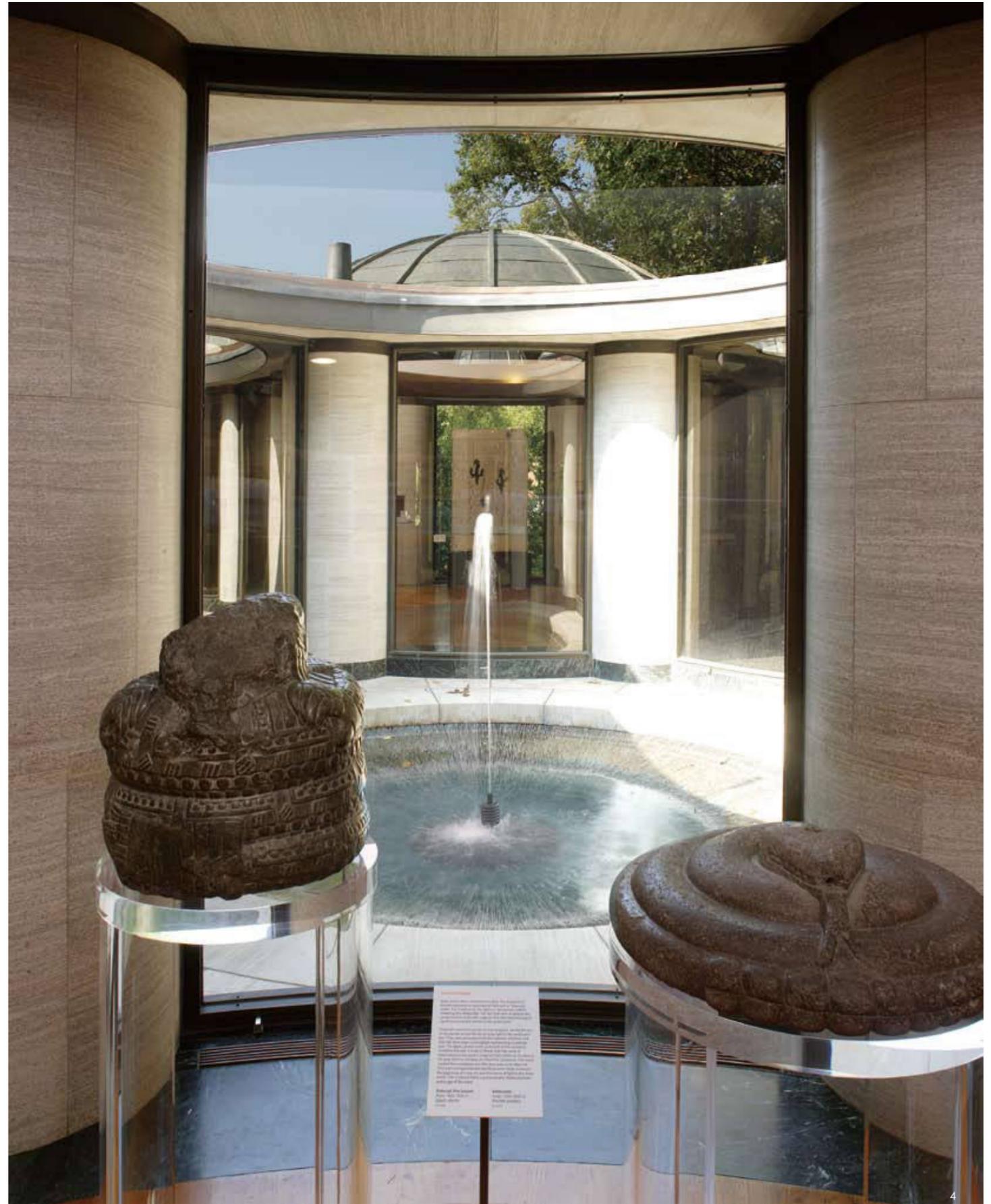
The designers restored the mansion's historic interior rooms and renovated galleries and public spaces to improve circulation and provide visitor amenities. Other renovated spaces include administrative offices, collection storage areas, and research facilities. The work also included all new mechanical and electrical systems to maintain appropriate environmental controls, and updated fire and life safety systems. Other modifications, including a new elevator, made public areas fully accessible.

The \$46 million, six-year phased project also included renovation of the historic Gardeners' Court, Refectory, Greenhouse, Gardener's Cottage, Fellows Building, and Main House, as well as extensive site work to knit the project components within Beatrix Farrand's landscape design.



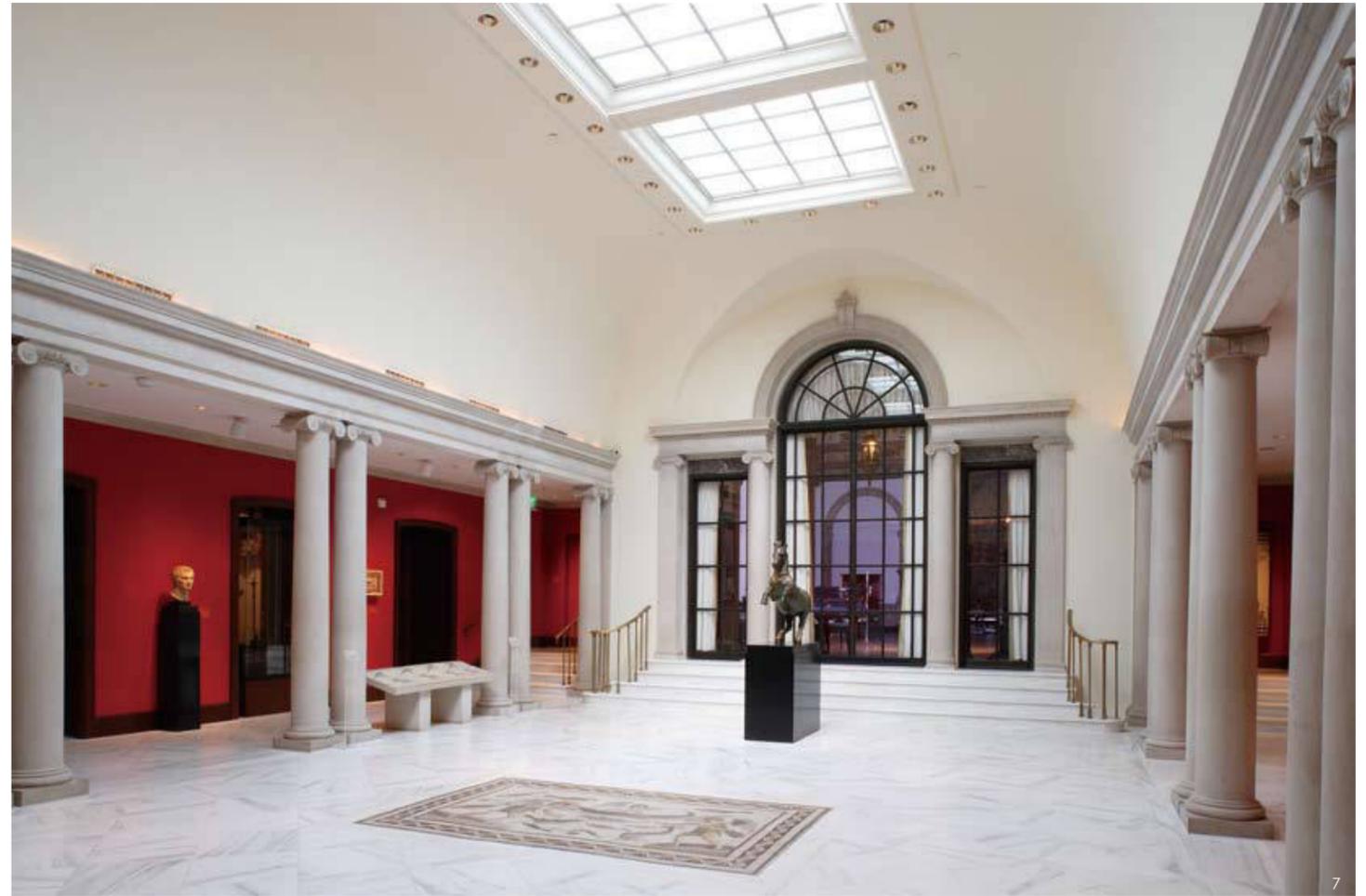


1. Byzantine Gallery
2. Byzantine court
3. Music room
4. Lounge
5. Museum shop
6. Office
7. Rare books librarian
8. Rare books reading room
9. Fellowship coordinator
10. Administrative officer
11. Director
12. Oval salon
13. Library
14. Founders room

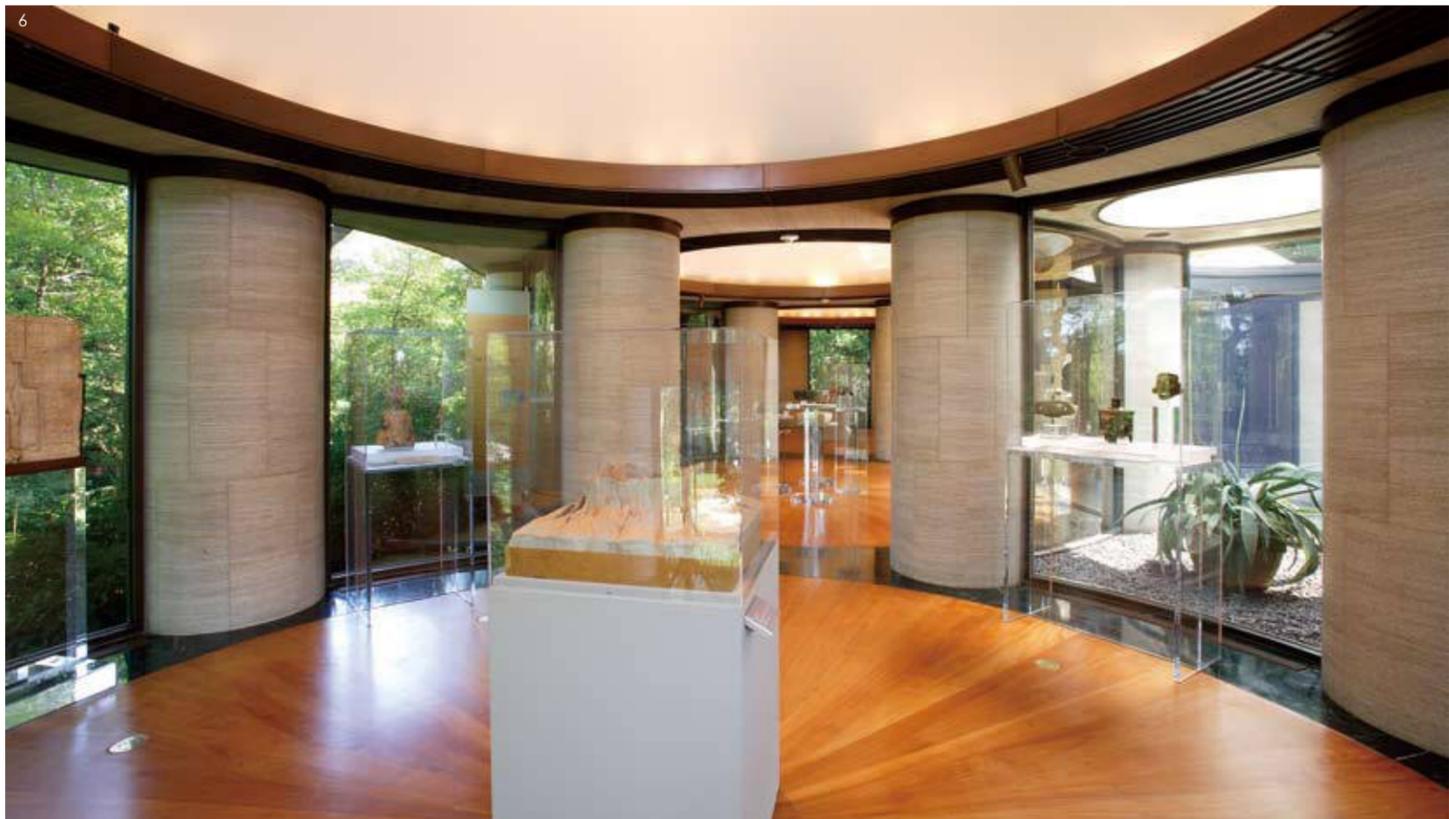




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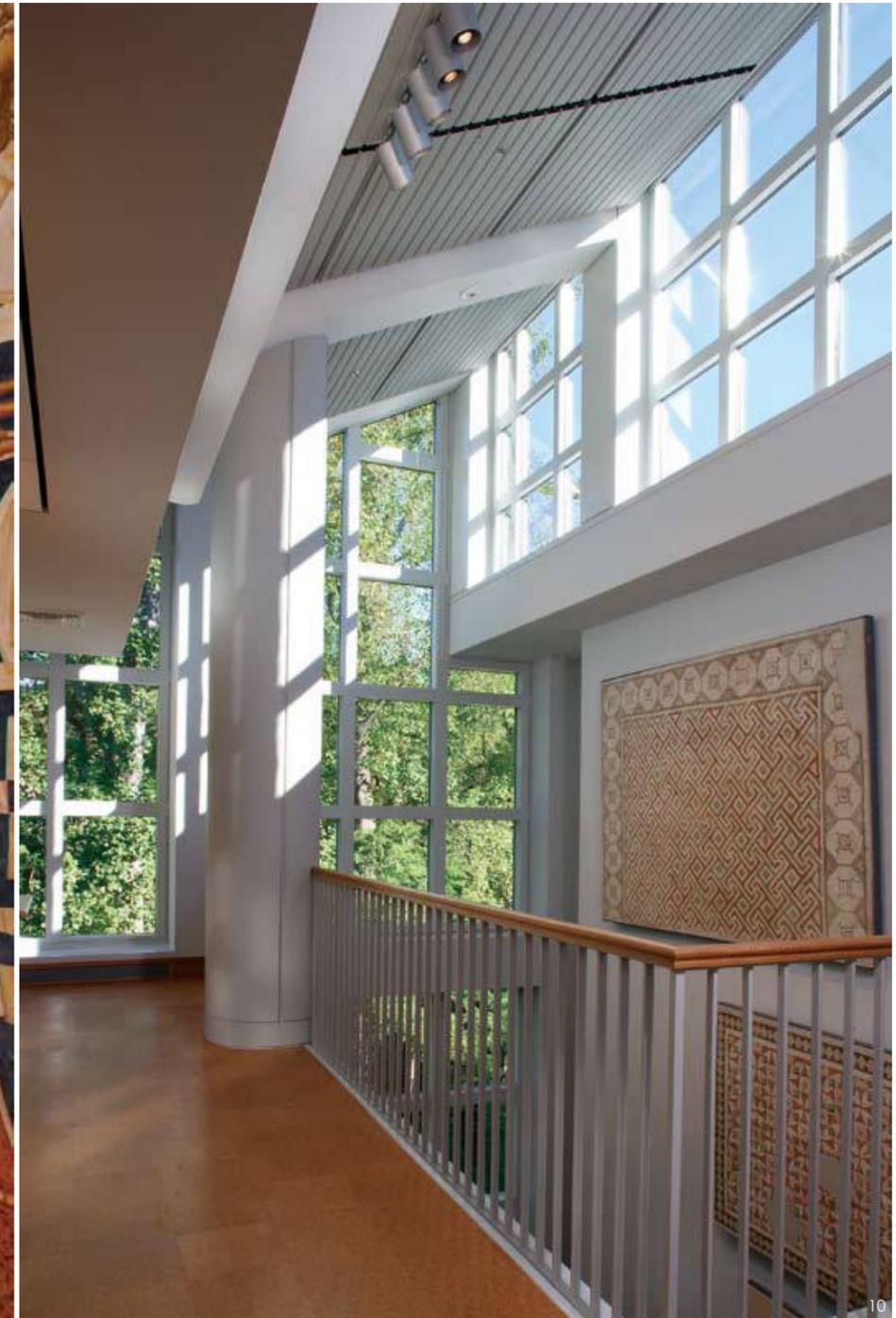
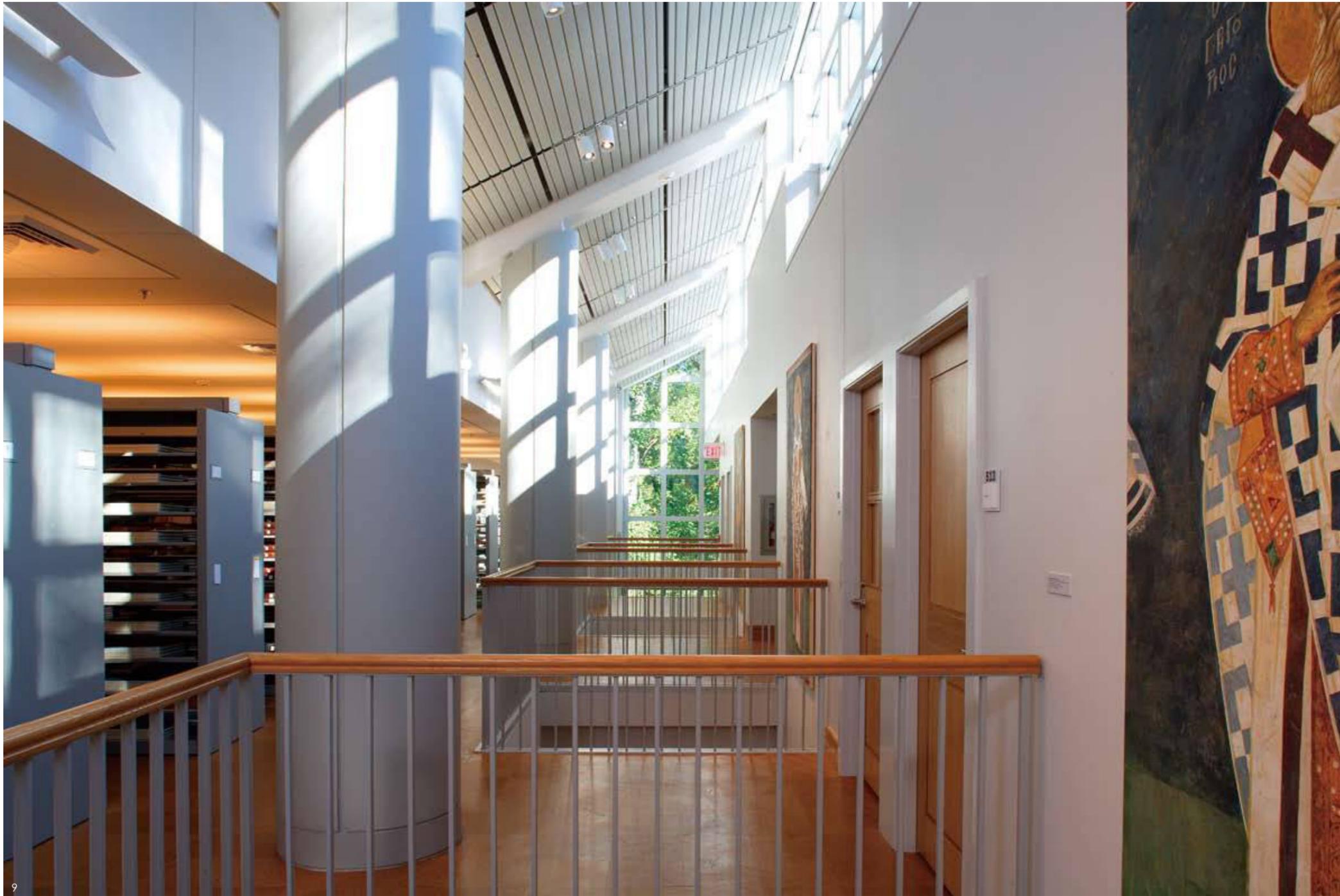


6

1. Overall view of the façade of the Dumbarton Oaks
2. Entrance interior detail
3. Hallway of the interior
4. Exhibition details
5. Museum's shop
6. Exhibition space
7. The original lobby
8. Historical interior and display are reserved



8



9. The new library for Dumbarton Oaks
10. Windows bring sunlight into the interior



Mercedes-Benz Museum

Location:
Stuttgart, Germany

Designer:
UN Studio with Concrete Architectural Associates

Photographer:
Christian Richters

Completion date:
2007

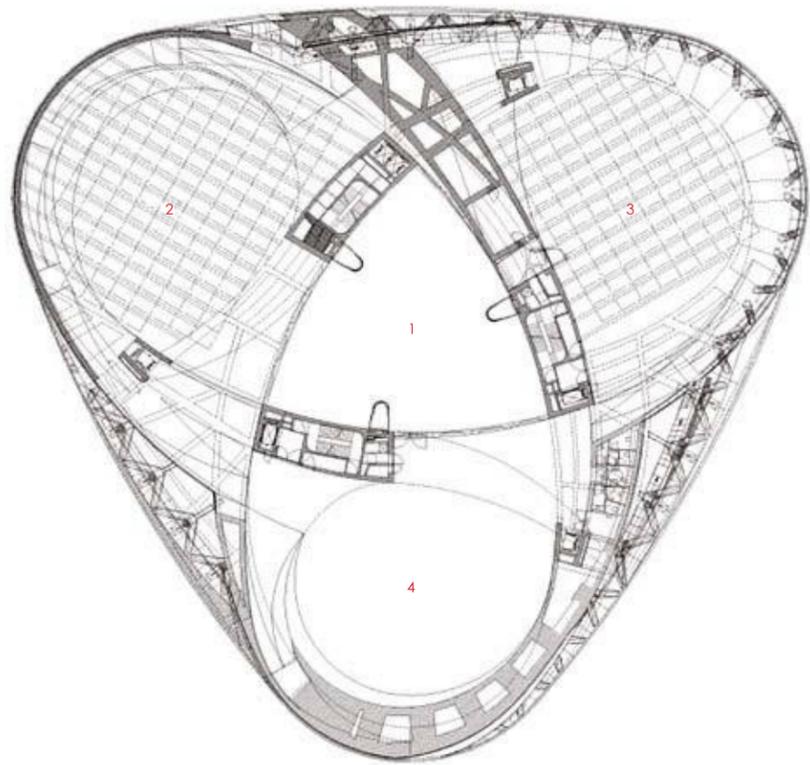
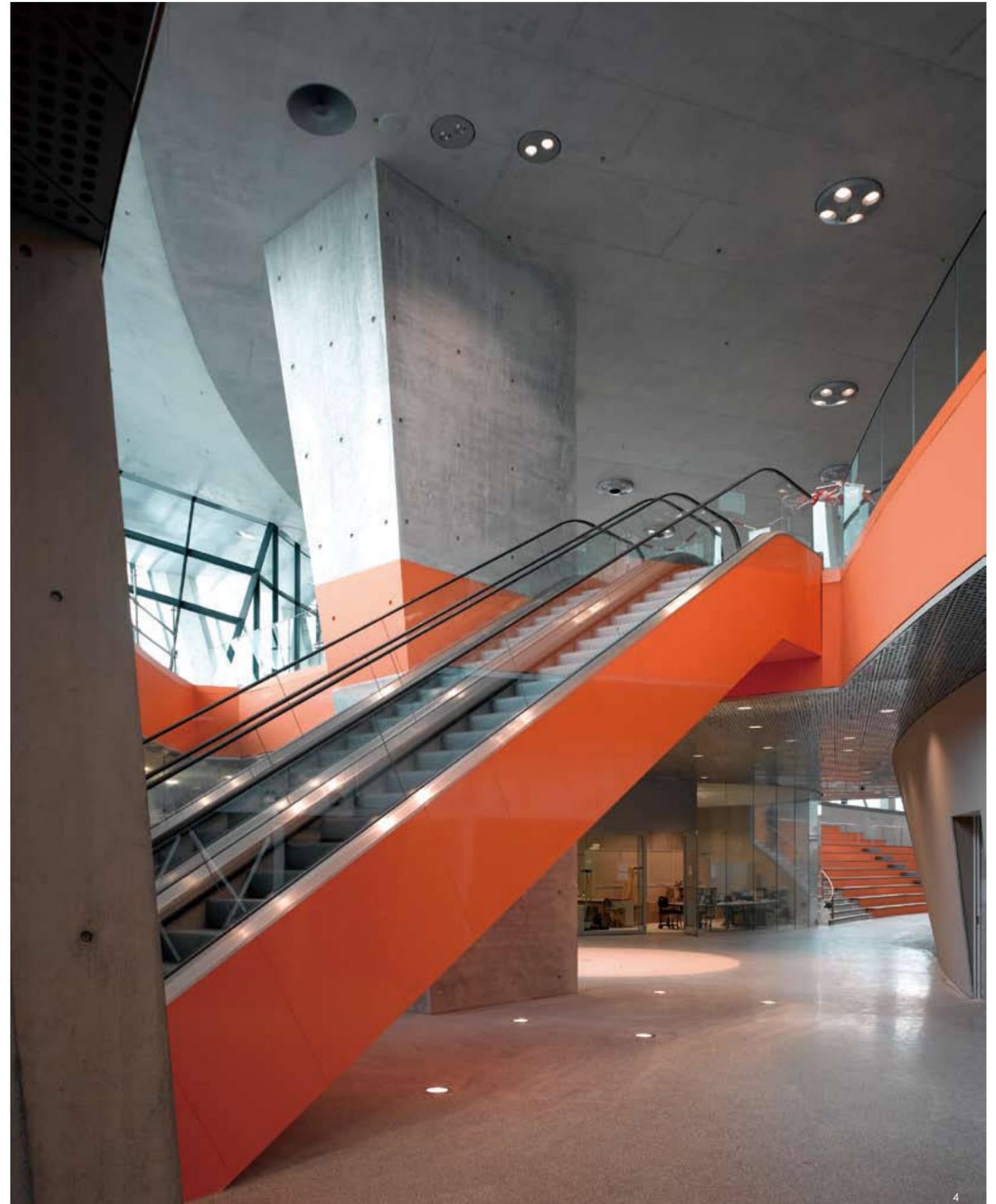
The new Mercedes-Benz Museum is located next to highway B14 at the entrance of Stuttgart. The museum covers 16,500 m² of exhibition space for the historical collection of Mercedes-Benz, which consists of 160 cars. In addition to the exhibition space the museum houses a museum shop, a restaurant, offices and a sky lobby. As well as a new museum building the design also includes the development of the surrounding landscape.

The visitor proceeds through the museum from top to bottom; during the ride up the atrium in one of the three elevators, visitors are shown a multimedia Preshow presentation. The elevators are like capsules with only a large slit at eye-level through which the visitor sees images of the history of Mercedes-Benz projected on the walls of the atrium.

The two types of museum spaces have diametrically opposed characters. The Legend rooms are sheltered and artificially lit like theatrical spaces. Entering them is like entering a stage. The Collection rooms are exposed and day-lit, surrounded by huge, panoramic windows. The two aspects of the collection, the cars and the trucks are organised thematically starting with the two oldest cars at the top floor in the display dedicated to the invention of the car. The Legends are arranged in a chronological way. But this chronology is not rigid; the visitor is free to cross time zones. The

structure enables the individual, dreamlike wandering that to our mind is part of the attraction and inspiration of the museum visit, but at the same time encourages the visitor to interact more consciously and dynamically with the displays by showing the items from unusual angles, perspectives and backgrounds.

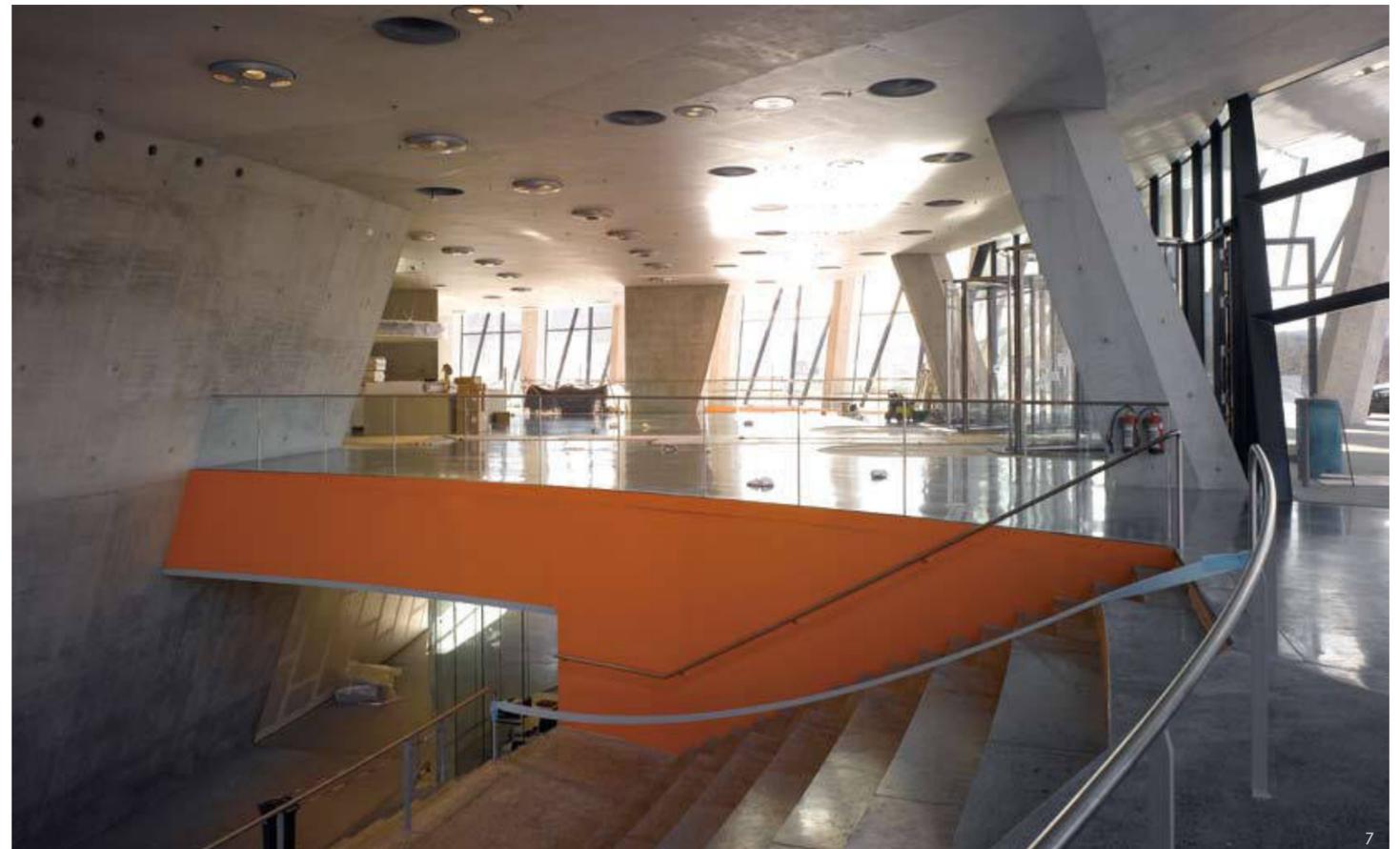




- 1. Relax space
- 2. Mythos
- 3. Gallery
- 4. Mythos



5



7

1. Cars are displayed along with the wall
2. View showing the ground floor of the museum
3. Atrium of the museum
4. Escalators to the upper level
5. The atrium with an elevator
6. Overall view of the exhibition space from the upper level
7. The upper foyer



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80 - 81



9

8. The visitor's tour start from here
9. Different exhibition spaces
10. Interior detail



10



Museo Del Estanquillo

Location:
Mexico City, Mexico

Designer:
JS^a (formerly Higuera + Sanchez)

Photographer:
Jaime Navarro

Completion date:
2006

The building known as "La Esmeralda" in historic downtown Mexico City houses Carlos Monsivais' collection. The building's architecture and the collection both are representative of Mexico City's history, and embrace periods from the Colonial times to present day.

Beginning with the entrance, where the intention was to capture the spirit of an "estanquillo" (neighborhood grocery shop), in an abstract manner, at the same time seeking to make it the "magic" door that would take the visitor on a trip to the past. Climbing the staircase, you reach the first floor, which is a large open space, richly adorned with coloured moldings on the ceiling following the design of the cast iron. The furniture in the exposition must be silent, in face of a most eloquent architecture. It is white and formally independent of the environment. Nevertheless, it blends well with the warmth of the ornamental decoration, following soft curves it takes the visitor through the exhibit, where thematic niches are presented occasionally, like closed cells within the space.

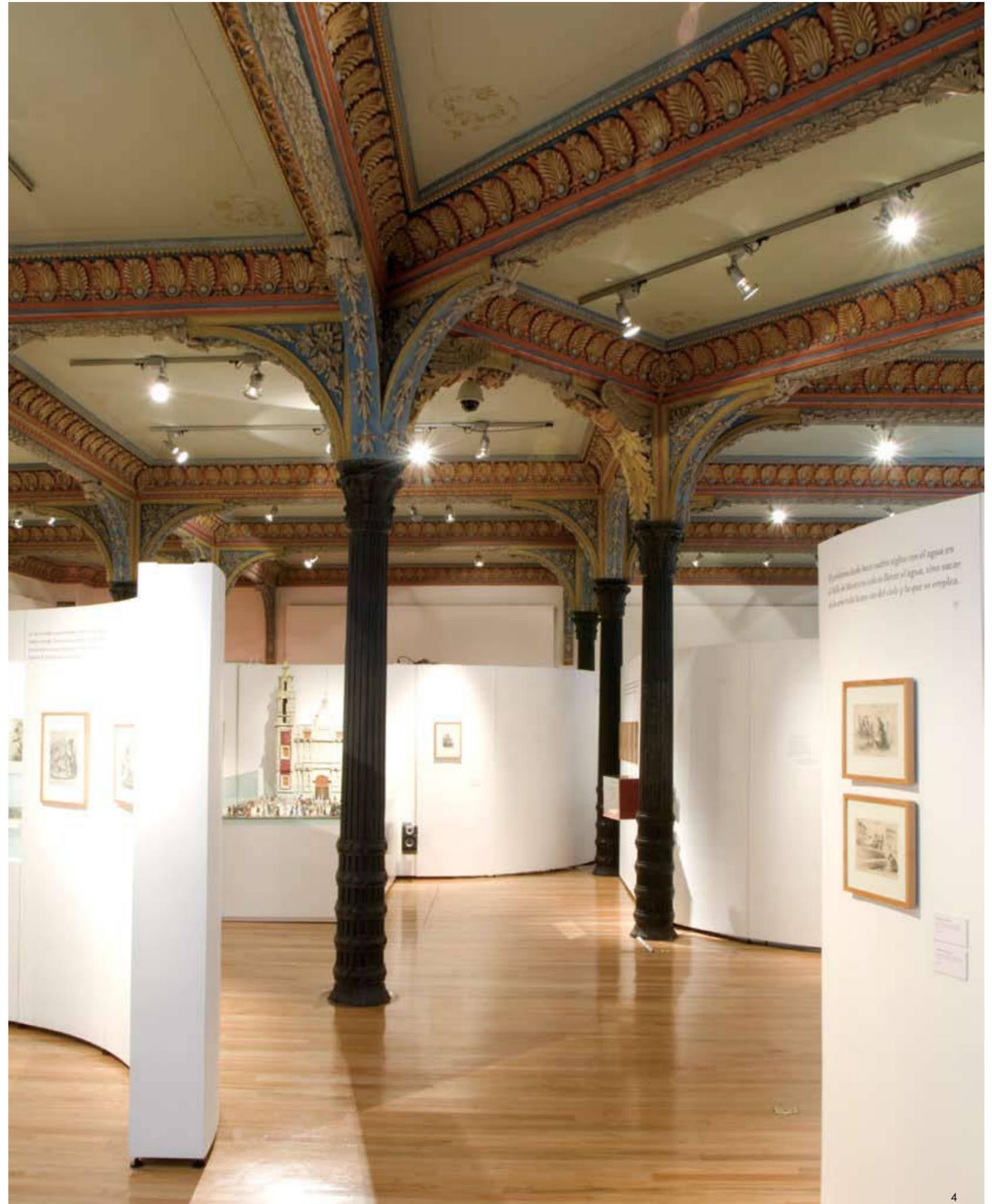
Aesthetically, the second floor is almost the opposite, even though of identical dimensions. Here, you can breathe an air of the industrial era, in the simple presence of materials, like the rust iron plates riveted to the columns and the pavement-like polished cement slabs. In here, the furniture relates directly to the environment,

linking the existing structure by means of large vertical axes where the exhibit panels are placed. In this part, the elements were placed randomly, to emphasise the playful aspect introduced since the beginning, creating non-linear routes, where visitors can at the same time discover the spaces and the exhibit.

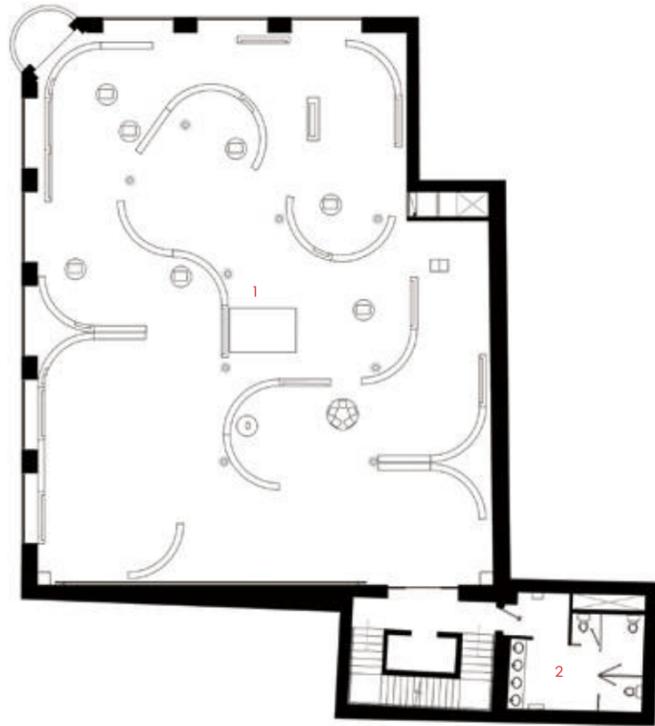




3



4



- 1. Exhibition spaces
- 2. Toilets



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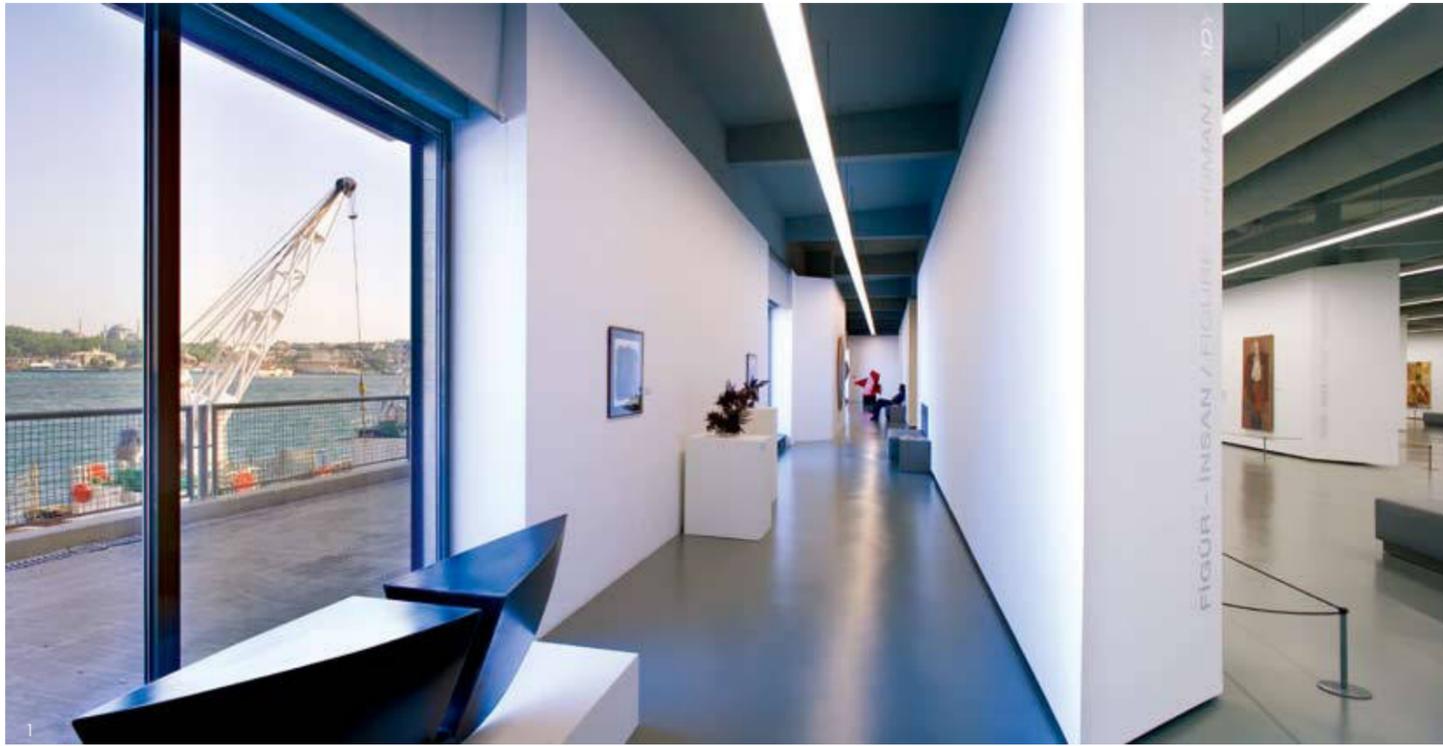


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1-3. The first floor exhibition space with air of the industrial era, in the simple presence of materials
 4. The ground floor, which is a large open space, richly adorned with coloured moldings on the ceiling following the design of the cast iron
 5, 6. Exhibition space on the first floor
 7, 8. The furniture in the exhibition must be silent, in face of a most eloquent architecture. It is white and formally independent of the environment



8



Istanbul Modern Museum

Location:
Istanbul, Turkey

Designer:
Tabanlıoğlu

Photographer:
Murat Germen

Completion date:
2005

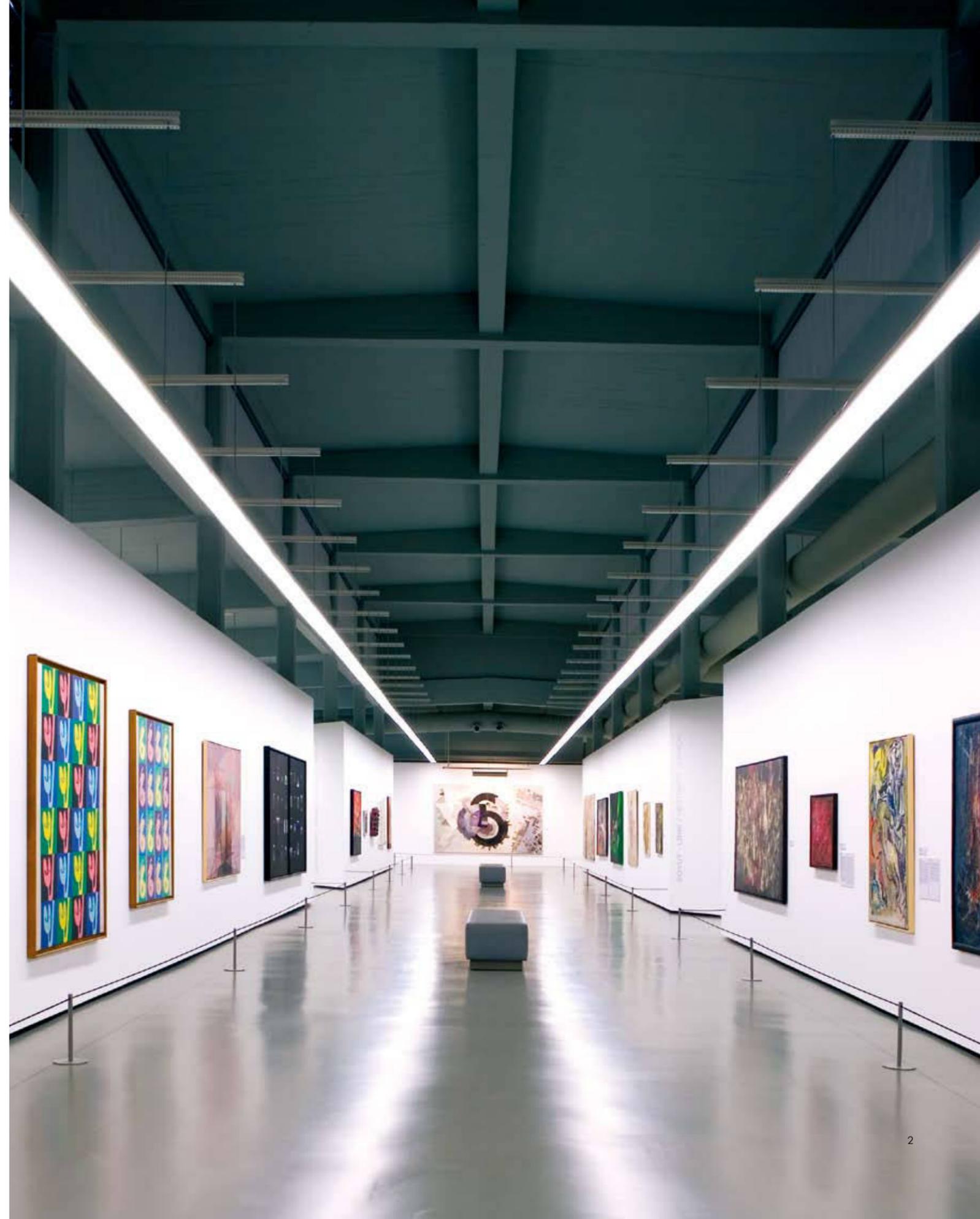
The museum is the first modern museum of the country; in about one year, more than 500,000 people visited the site. Beyond its capacity of being a centre of arts and culture, the museum became a meeting point for the citizens. Especially students and young people are the frequent guests of the facilities.

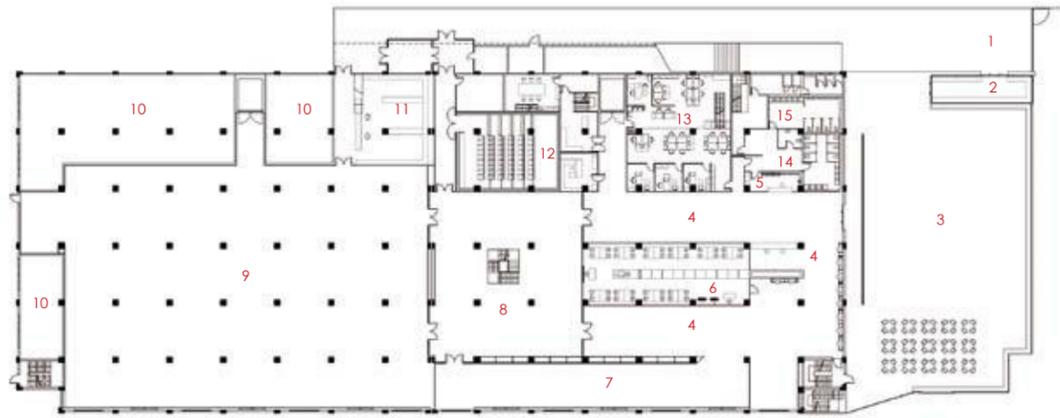
Minimum interference has been the architectural approach; the warehouse maintained its structural essence, simplicity is preferred to put the emphasis on the exhibited artwork to stand out. The walls of the exhibition halls are white and the rest of the building is coloured gray, which creates a stable atmosphere so that the building is not dominating the exhibited works.

The main exhibition area is at the ground floor with white exhibition walls, ending at 60 degrees and adjacent columns ensure alternative tracks to the viewer in order that exhibition comfort is provided. Educational ateliers, meeting rooms, museum shop, and a restaurant decorated with modernised Ottoman motifs are integrated at the ground floor. The basement floor is designed for temporary exhibitions, library, photography exhibition, press zone, movie theatre and offices.

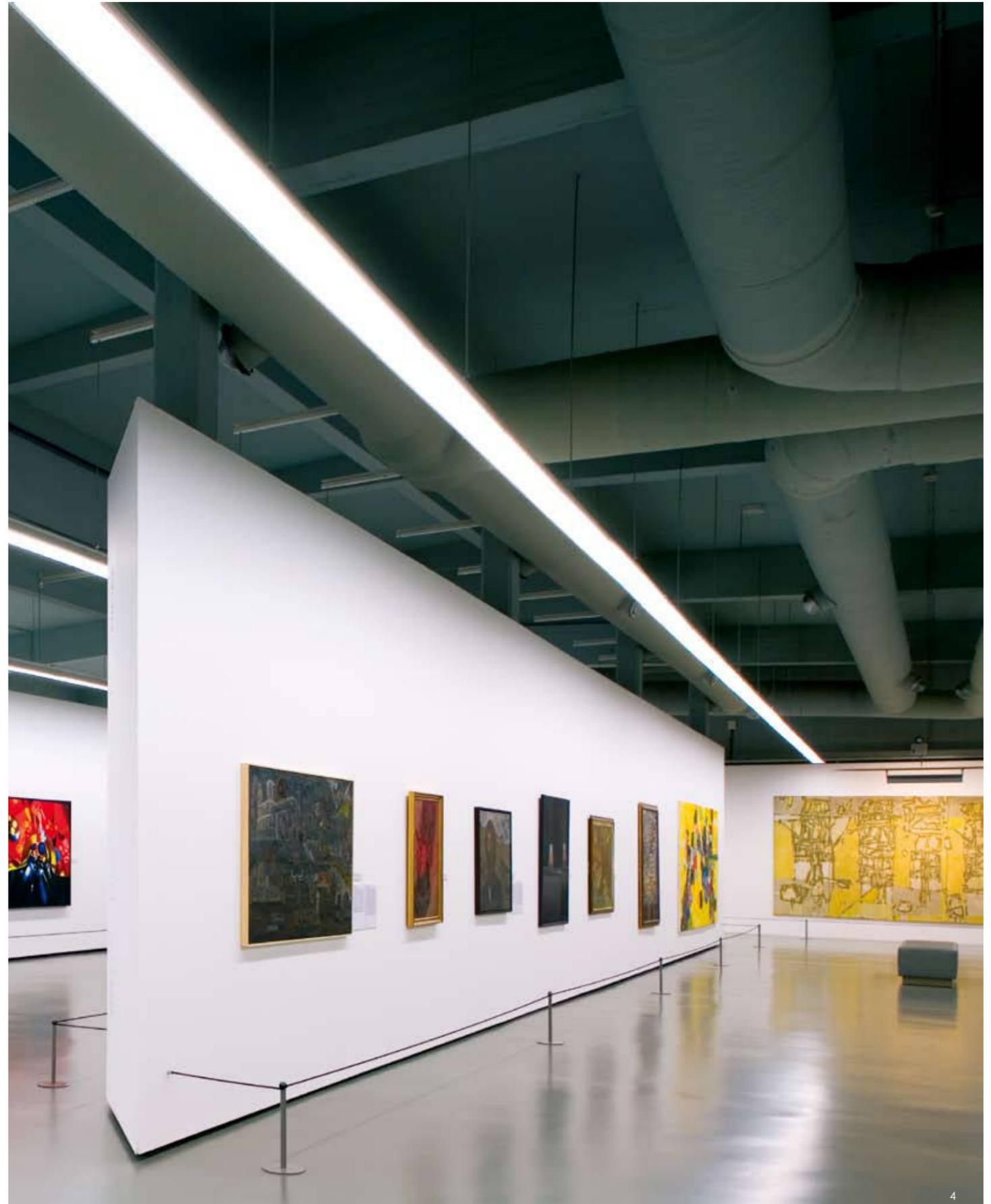
Transparent glass partitions provide continuity between spaces. Instead of a closed museum box, interior spaces, exposed to the background view of the open-air museum city

of Istanbul (including Historic Peninsula: Topkapi Palace, Hagia Sophia, Blue Mosque) through wide glass openings, which keep the natural light under maximum control, offer various moods in line with changing atmosphere conditions. Interaction between the visitors, surroundings, exhibited work and the building is aimed to be the highest.





- 1. Entrance
- 2. Ticket + security
- 3. Plastic arts
- 4. Foyer
- 5. Cloakroom
- 6. Library
- 7. Photo arts
- 8. Foyer
- 9. Multi-functional space
- 10. Offices
- 11. Storage
- 12. Cinema
- 13. Offices
- 14. Toilets
- 15. Staff area

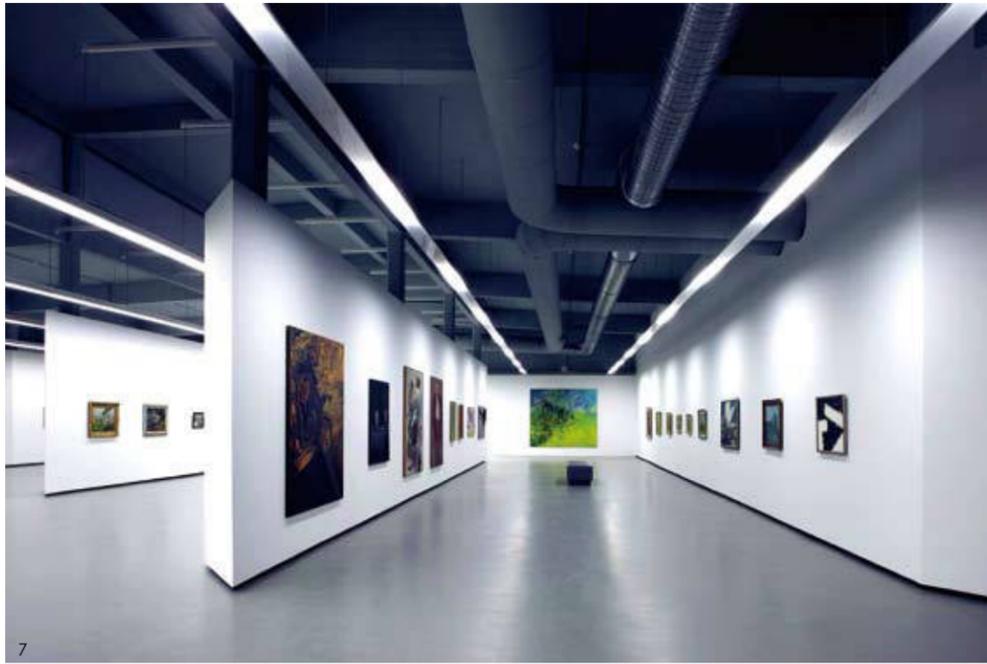




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1. Transparent glass partitions provide continuity between spaces
2. Simplicity of the interior structure is preferred to put the emphasis on the exhibited artwork to stand out
3. Shop in the museum
4. The exhibition space
- 5, 6. Library and exhibition space are connected together
7. The exhibition space
8. The reception of the museum
9. The hallway between the library and the exhibition space



Gaylord-Pickens Oklahoma Heritage Museum

Location:
Oklahoma City, USA

Designer:
Elliott + Associates Architects

Photographer:
Courtesy of Elliott + Associates Architects

Completion date:
2007

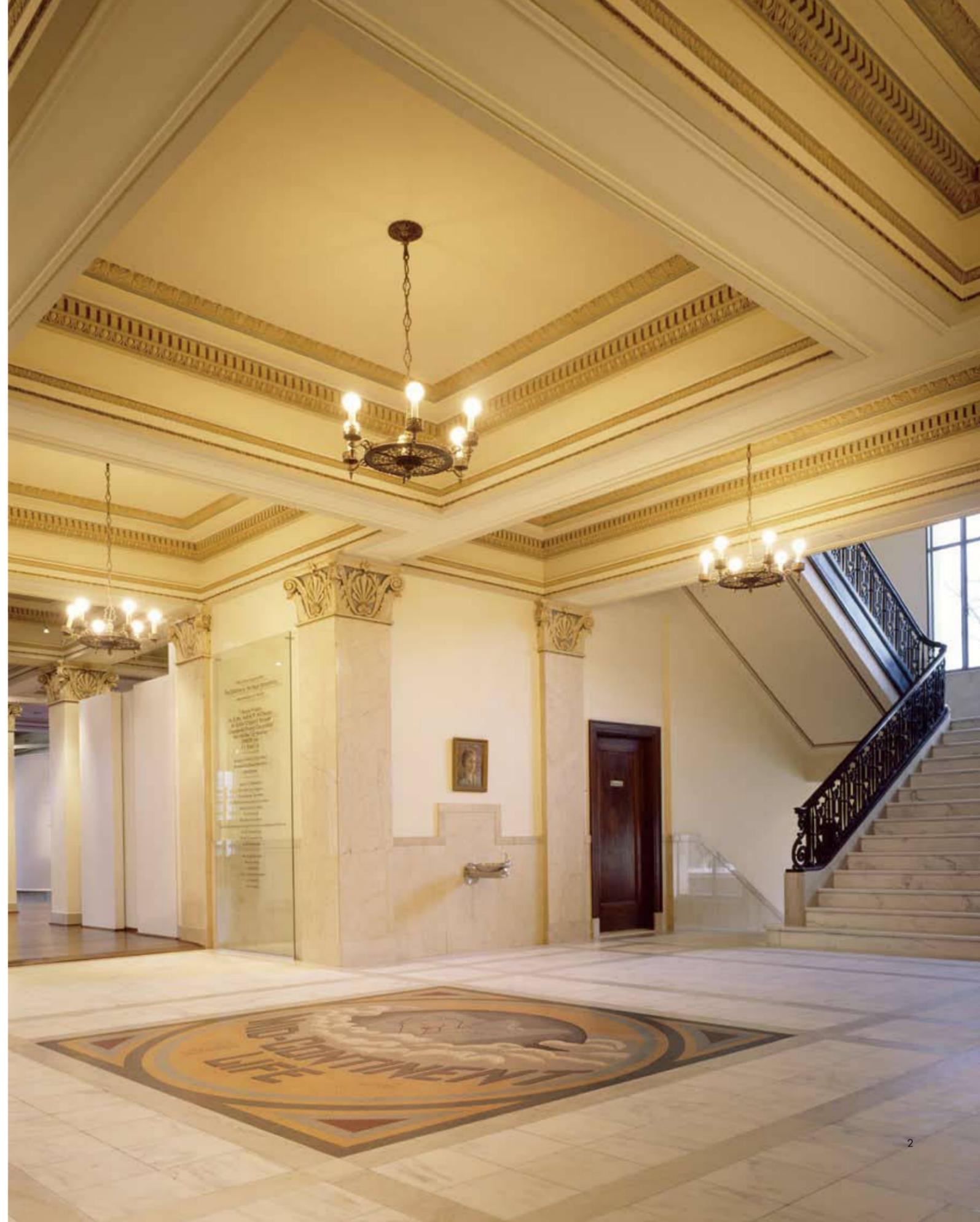
The idea began as an effort to showcase the energy of youth and the wisdom of maturity through the "Bookends" concept. The building includes the Oklahoma Hall of Fame and a "youth gallery." The goal is to inspire visitors and members by telling a great story about Oklahoma history through its people. This will create new enthusiasm for the future and a respect for our past.

The designers have done an orchestrate sensitive "surgery" within the building to create gallery spaces and new offices. They combined historic light fixtures with new modern lighting, use 2-inch wood blinds to control sun, UV and to add material warmth, met current ADA requirements including additional fire stairs, and integrated new HVAC, fire protection and lighting.

There is a film room on the ground floor, so visitors can view a looping video and accommodate small lectures. In the first floor, the designers created a changing gallery and a large conference/media room at the northwest corner. The second floor is a great event space for dining, dancing and a new catering kitchen.

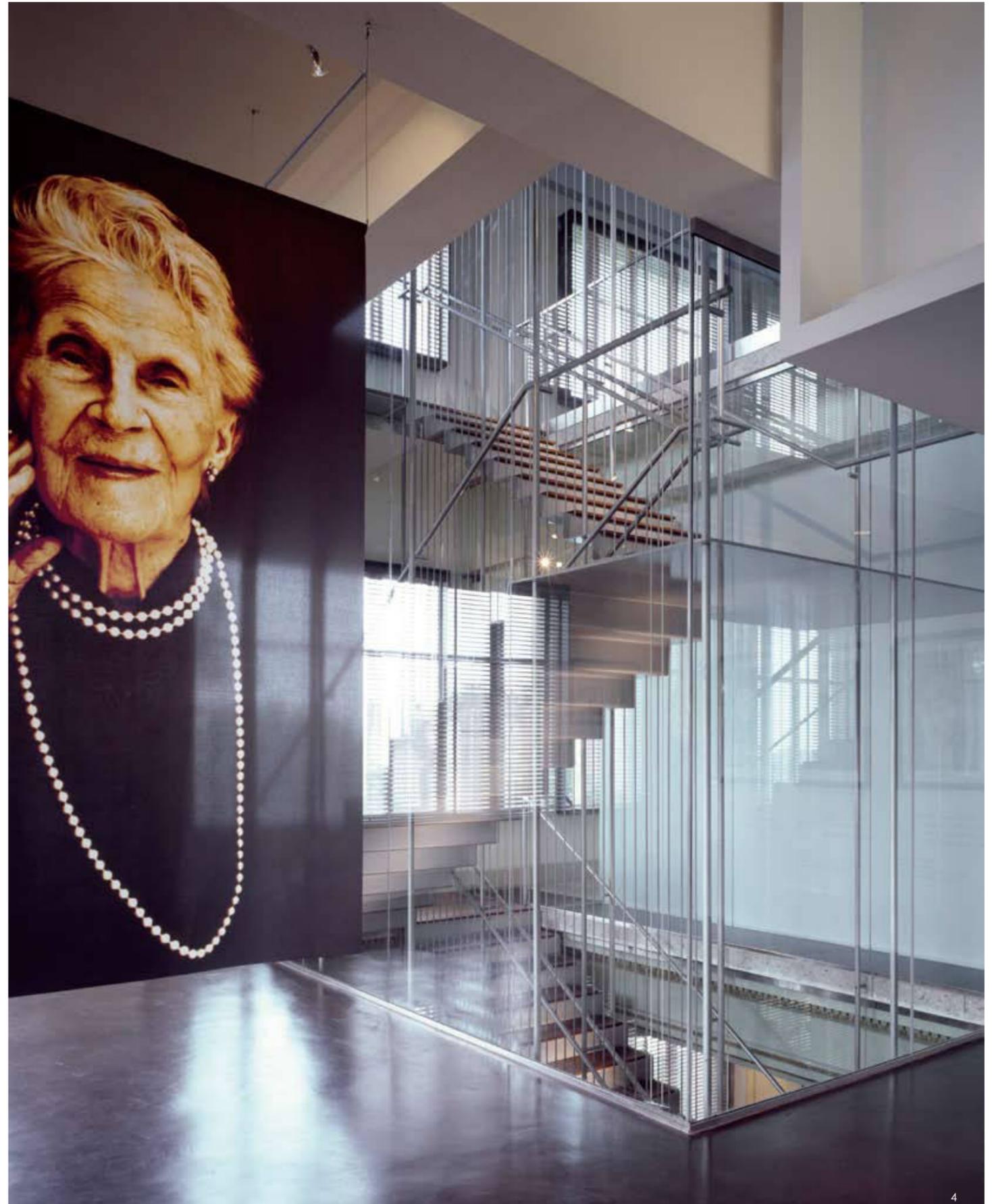
The designers also created a new Garden as an "outdoor room" and make it self-sufficient for group activities and events. They introduced "modern follies" into the garden as pavilions,

one for food and one for toilets. A waterfall over glass acts as an entry wall at both the food and toilet pavilions.





3



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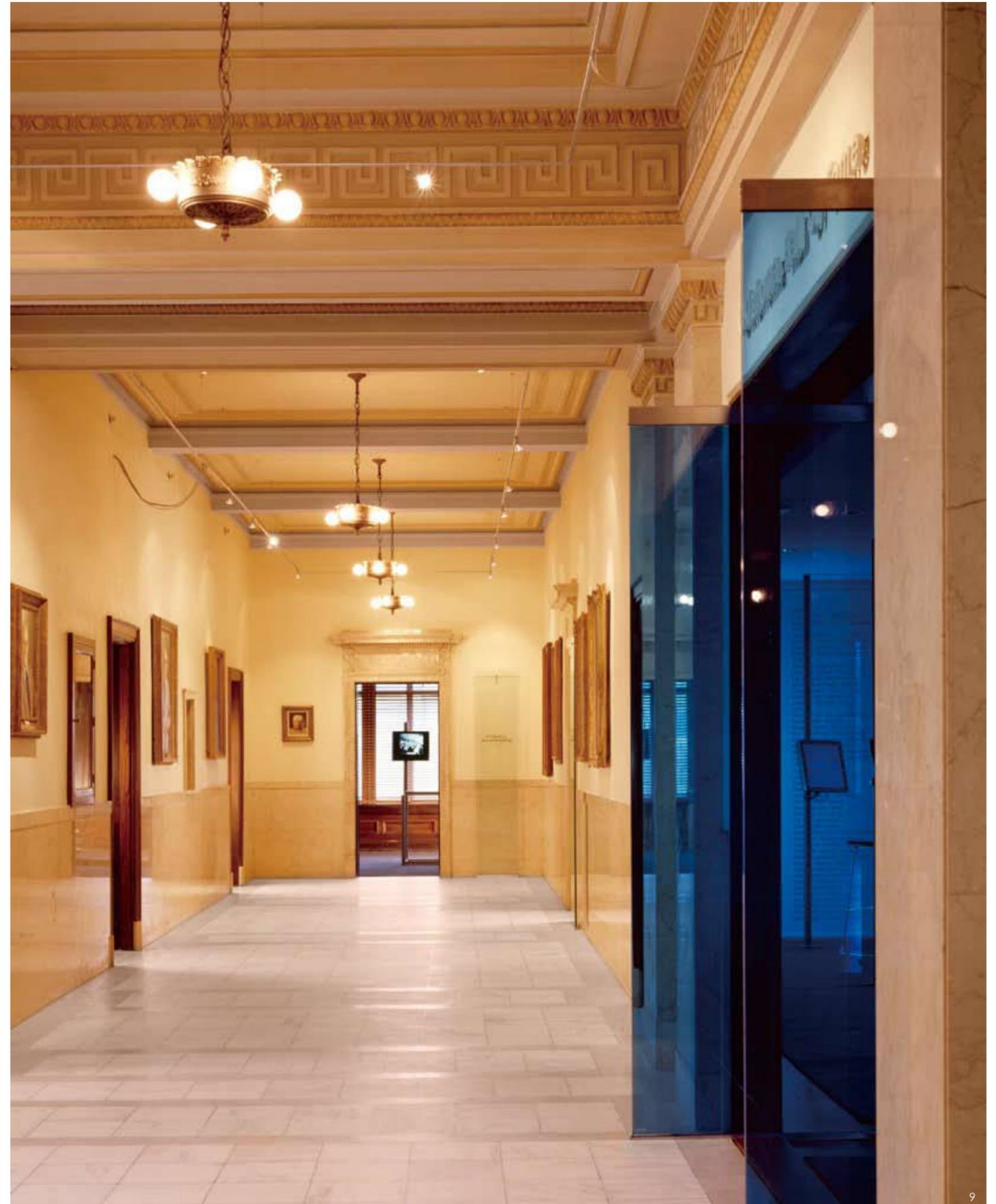
- 1. Main entry
- 2. Reception
- 3. Elevator
- 4. Mechanical
- 5. Lockers
- 6. Architect's gallery
- 7. Women's toilet
- 8. Men's toilet
- 9. Office
- 10. Docent's room
- 11. Orientation
- 12. Museum store
- 13. Office
- 14. Work area
- 15. Conference room
- 16. West entry
- 17. Men's toilet
- 18. Women's toilet
- 19. Break room
- 20. Historic staircase



1. Façade and the main entrance
2. Entrance lobby
3. Courtyard of the museum
4. Stairs connect different levels
5. The exhibition space
6. Stairs on the ground floor



7. The multimedia installation on the ground floor
8. Open space with multi-functions
9. Corridor in the museum





Paul Belmondo Museum

Location:
Boulogne-Billancourt, France

Designer:
Chartier-Corbasson Architects

Photographer:
Romain Meffre and Yves Marchand

Completion date:
2010

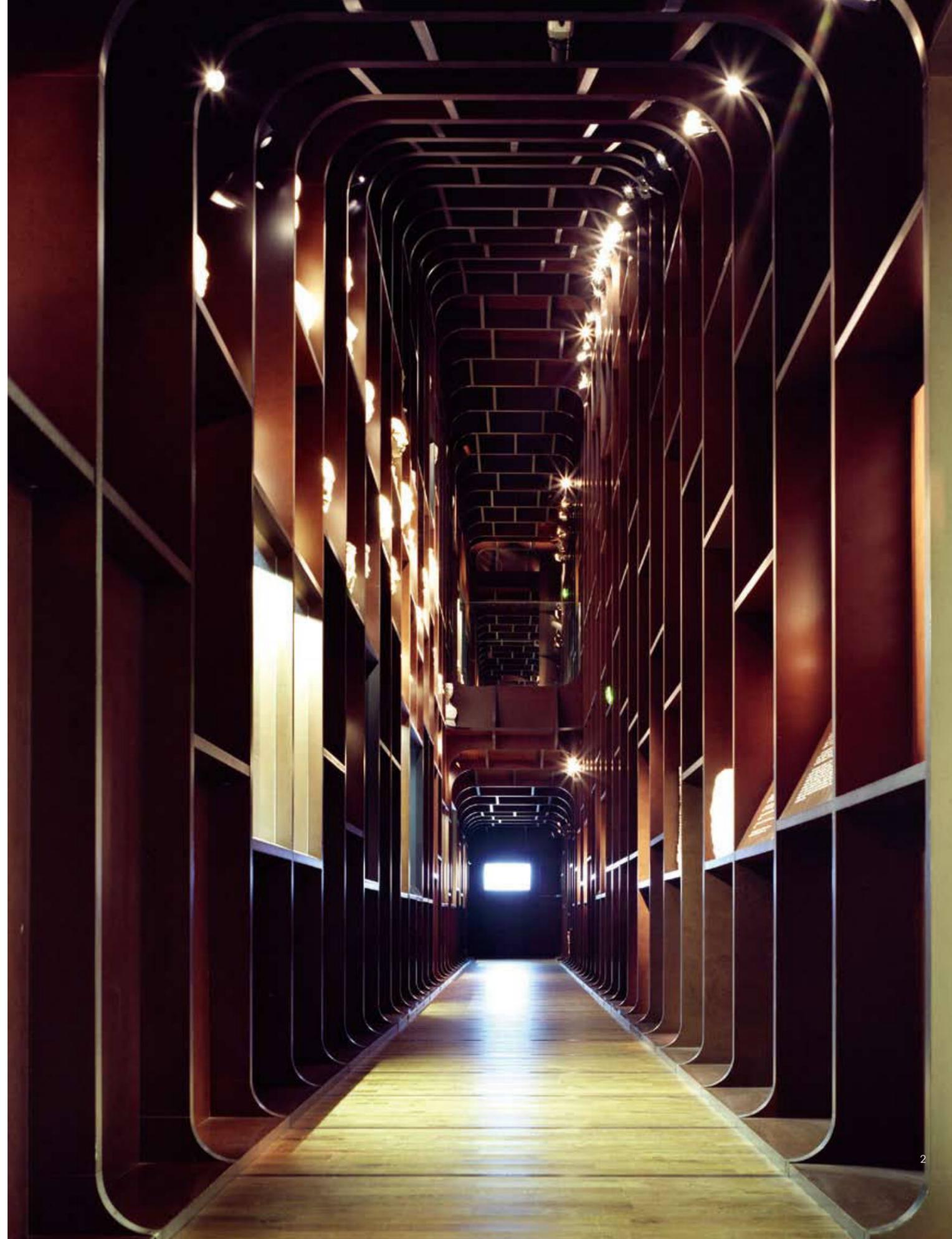
Built in the 18th century, the Chateau Buchillot at Boulogne-Billancourt consists of a main building with two wings opening onto a main courtyard. It is a historic monument, located in Edmond-de-Rothschild Park, which is itself listed. The work of Paul Belmondo is not well-known, so must be revealed, unveiled, explained through sketches, references, and the techniques used. The architects' work develops two types of ambiance.

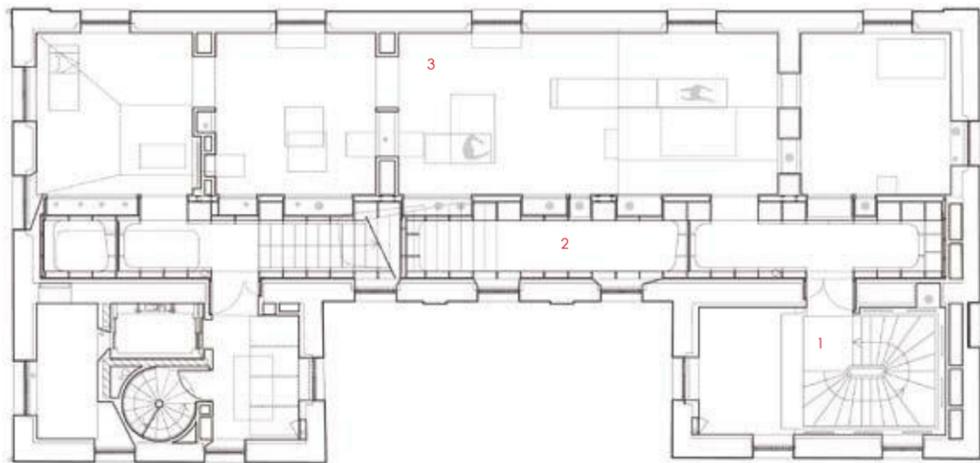
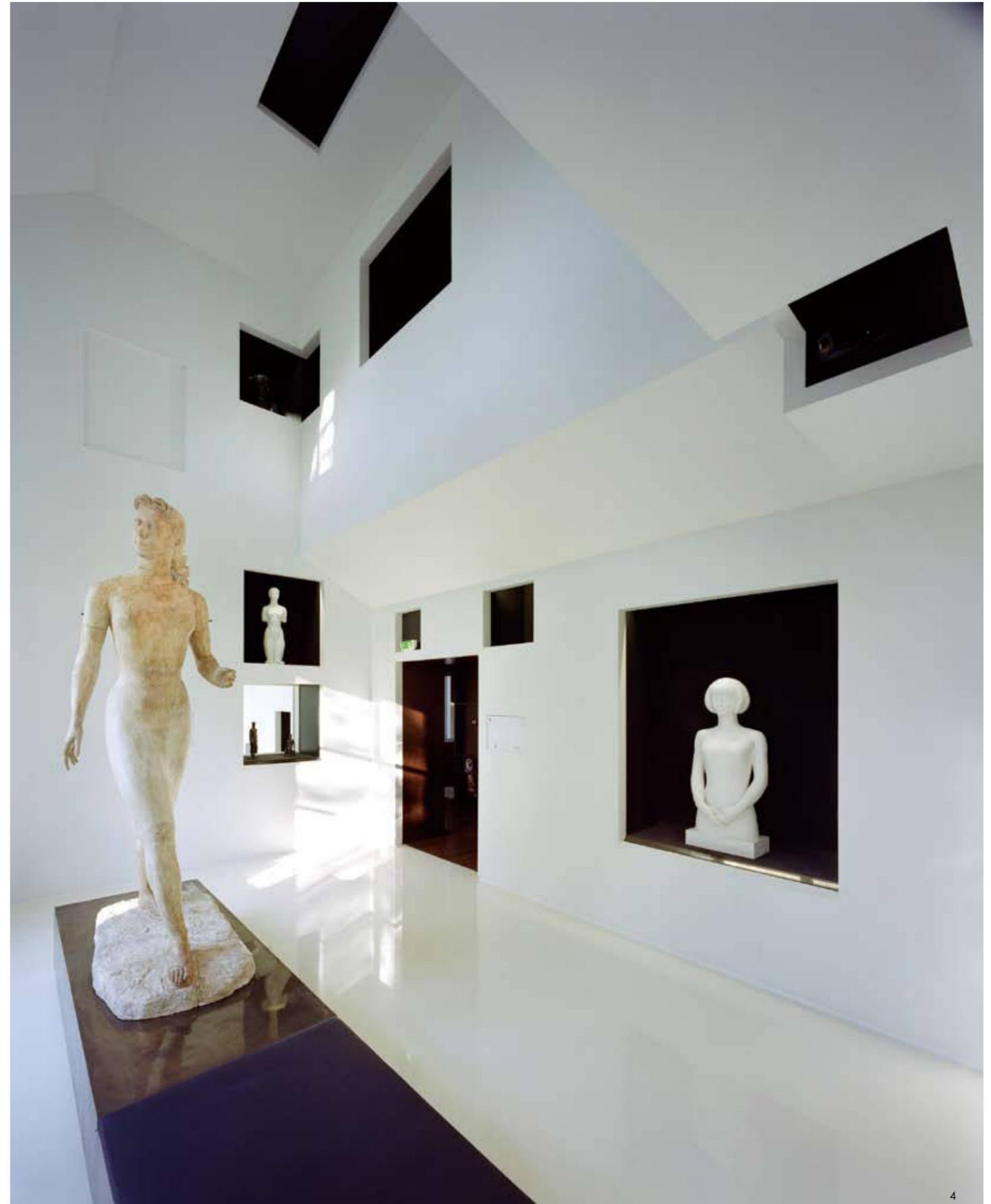
The first is displaying the works in the most serene setting possible. The architecture is persuaded to incorporate the works: niches, windows, upthrust floors and soaring ceilings are all elements that help to set the scene, framing the works and providing multiple points of view and opportunities for discovery. The works inhabit the setting in the same way as the visitors, works and spectators on the same plane.

The second is moving around within the walls. This space is evocative of the wings of a stage, storerooms, the artist's studio, memories, references to other ages and artists. Like a cabinet of curiosities, this section contains all Belmondo's drawings and a large number of his medals.

These areas incorporate the idea of modularity: they can be used as storerooms or a stage. Their functions can vary over time, the systems are simple and can be dismantled

or adapted as required. Bringing these two spatial typologies into proximity creates a richness, a flexibility of usage. Links are created without disrupting a neutral, more classic vision of the work, but the system does facilitate an understanding of Belmondo's work.





1. Staircase
2. Backstage
3. Clean room



5



7



6

1. Front yard of the museum
 2, 3. Exhibition space
 4-6. Exhibited artworks are emphasised in white and simple space
 7, 8. Exhibition space detail



8



Saints Museum

Location:
Catalonia, Spain

Designer:
Jordivayreda Project Team

Photographer:
Pep Sau

Completion date:
2007

There is no doubt entering the Saints Museum is both an impressive and a unique experience that will help visitors to learn more about the traditional techniques used to produce religious imagery and employed in the ancient artistic trades related to this activity. The opening of the Saints Museum means making a dream project come true. Beyond the religious and iconographic meaning that its name might suggest, this museum also encompasses cultural, economic, historical, ethnological and artistic interest.

The "Museu dels Sants d'Olot" is a patrimonial centre with a clear target, that's to make known the craft activity about production of religious imagery in the city of Olot (Girona/Catalonia). An activity with an existence upper hundred years ago with a clear incidence in the city.

When somebody visits the museum, is like to stay in a real workshop, in full activity. As well as to lump a large collection of saint's images and Holy Week steps, crib figures, decorative statues, "farándula" (cajolement), and other old and emblematic pieces, some of them from ancient and disappear workshops, and other from current enterprises.

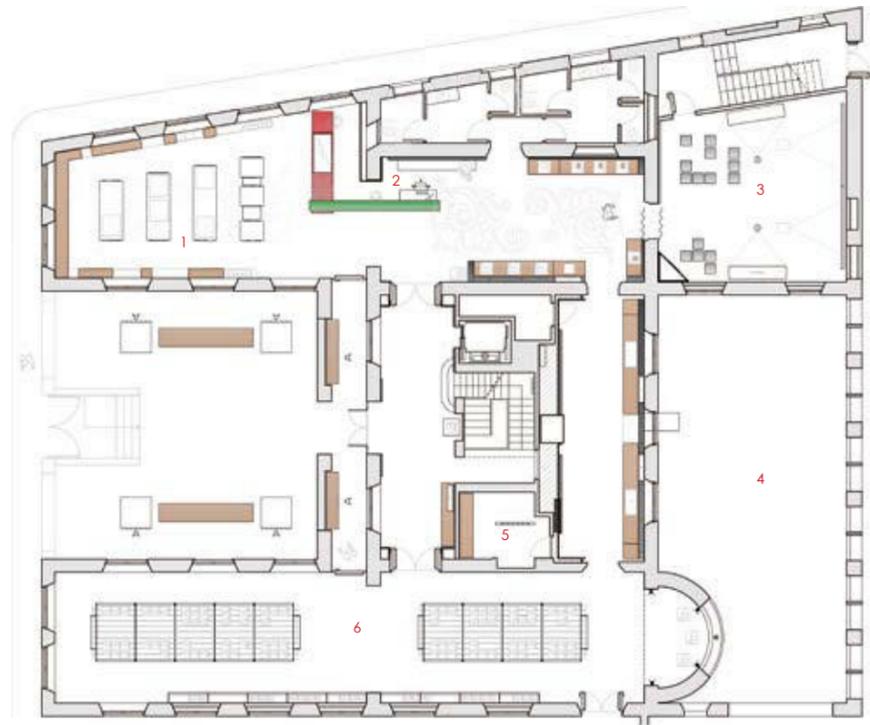
The museum is placed in the neogothic building, former head office from "El Arte Cristiano" (Christian art). The first workshop of

religious imagery created in 1880. Their main aim, it was to help and lead the pupils of Olot's Drawing School to find a professional job. Also, to dignify the incipient religious imagery that it was born in those days. The religious images made in these workshops are known as "Sants d'Olot" (Saints of Olot) and they are made by moulding with wood pulp from original models made by recognised sculptors.

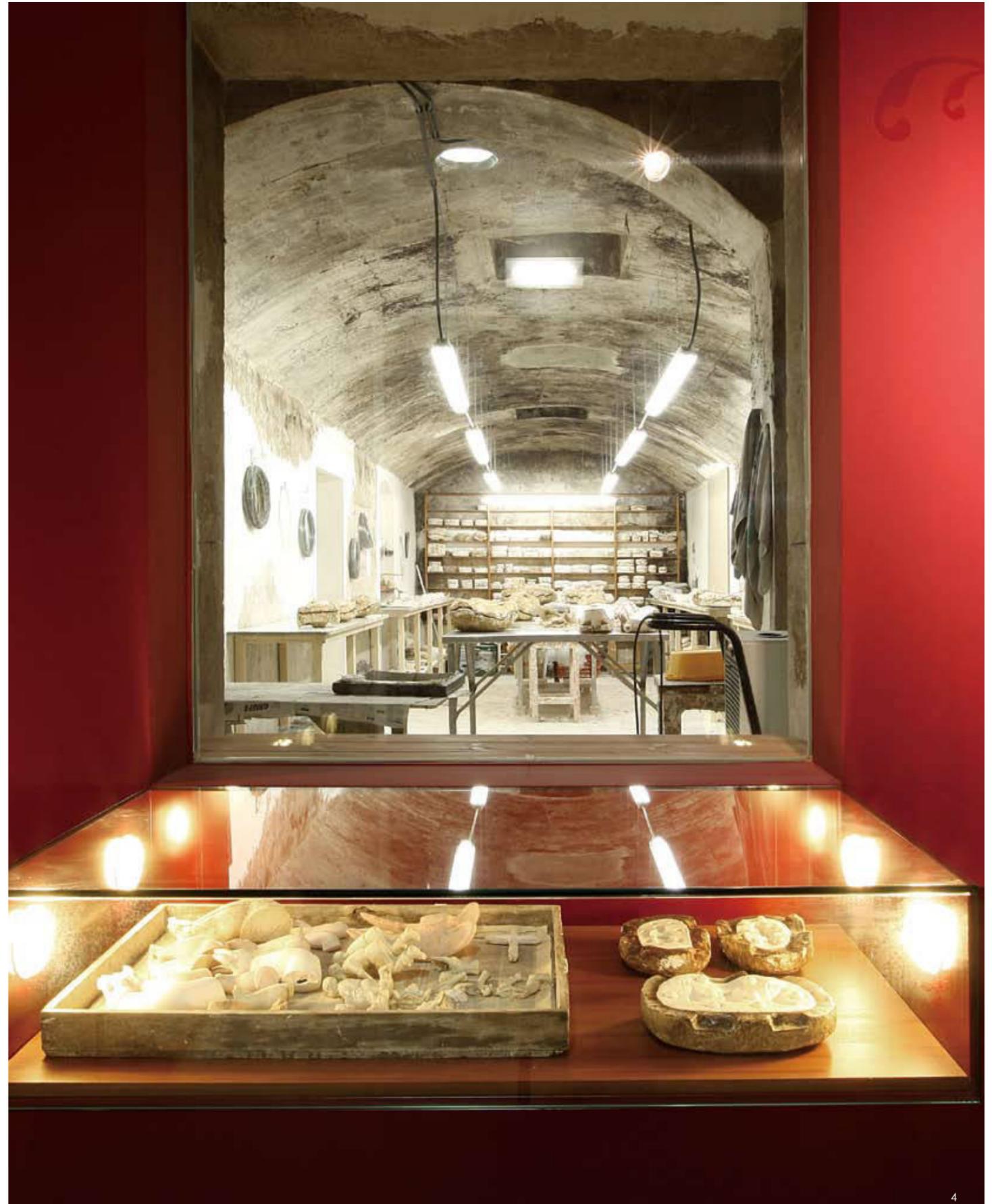




3



- 1. Shop
- 2. Counter
- 3. Media room
- 4. Painting
- 5. Store
- 6. Model room



4



5



7

1. Entrance lobby of the museum
 2. The exhibition space
 3-8. The museum, is like to stay in a real workshop, in full activity. As well as to lump a large collection of saint's images and Holy Week steps, crib figures, decorative statues, , and other old and emblematic pieces



114 - 115



8



The Science of Spying

Location:
Indianapolis, USA

Designer:
Jump Studio, Multistorey

Photographer:
Gareth Gardner, Iain Dickens, Beck Interiors

Completion date:
2007

The Science of Spying, an interactive exhibition devoted to modern espionage, opened in the USA at the Children's Museum of Indianapolis. The show will tour the world for five years and has been designed for maximum flexibility, offering an insight into spying techniques and exploring issues surrounding identity in modern society.

The exhibition is arranged into seven zones, which take visitors through a spy mission from initial recruitment to final escape from a hostile facility. The Science of Spying has a strong narrative content, with an emphasis on role playing. Visitors penetrate the premises of the fictional Osteck Corporation; a password has to be discovered for "escape".

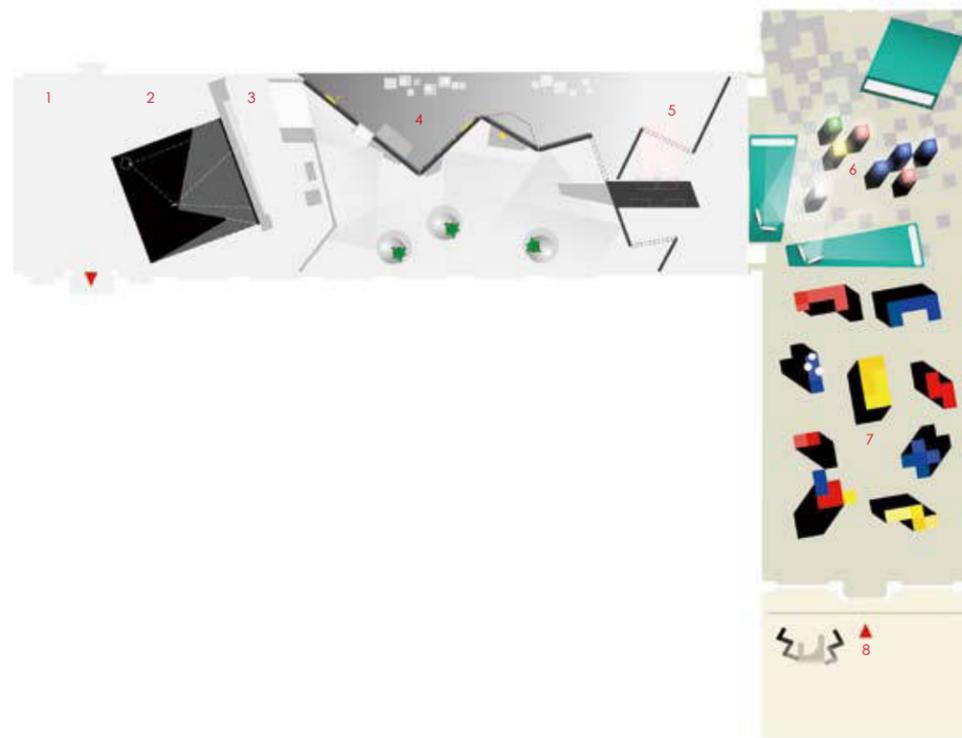
Content needed to appeal to a broad range of age groups and engage at different levels of complexity, to maximise its relevance to all potential visitors. Multistorey's Drakeford adds that graphic elements had to incorporate text that is easily legible to people with learning difficulties, while the font also needed to be suitable for dual language venues with non-English alphabets. The designers analysed each and every text block to allow for the worst case scenario of future type setting.

The Indianapolis exhibition has been customised to fit a smaller space than the Science Museum, while also dealing with a challenging site which includes curved walls and low ceiling heights.





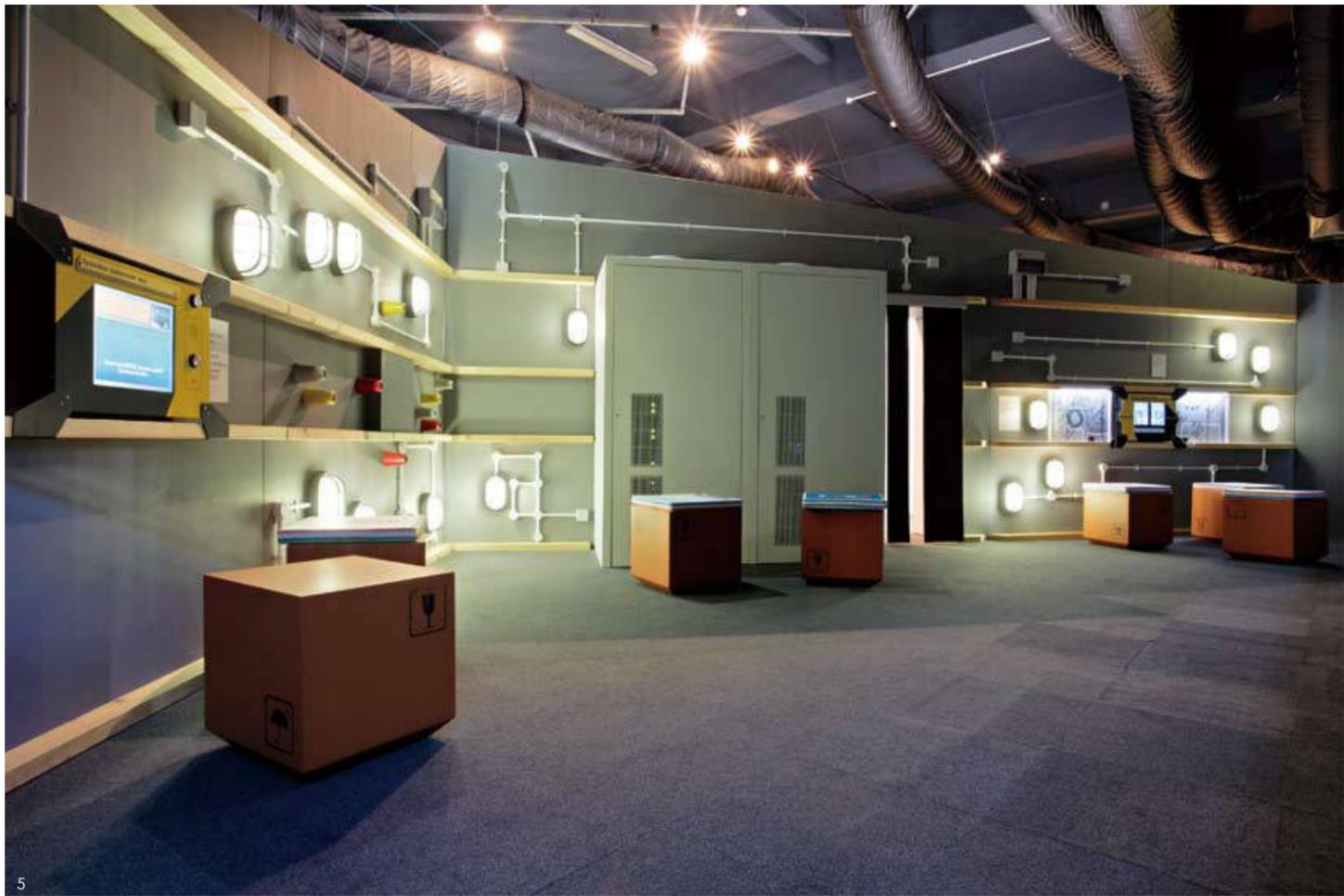
3



1. Shop/exit
2. Escape
3. Future
4. Spy world
5. Scanners
6. Spy technology
7. Spy skill
8. Recruitment/entrance



4



5



7

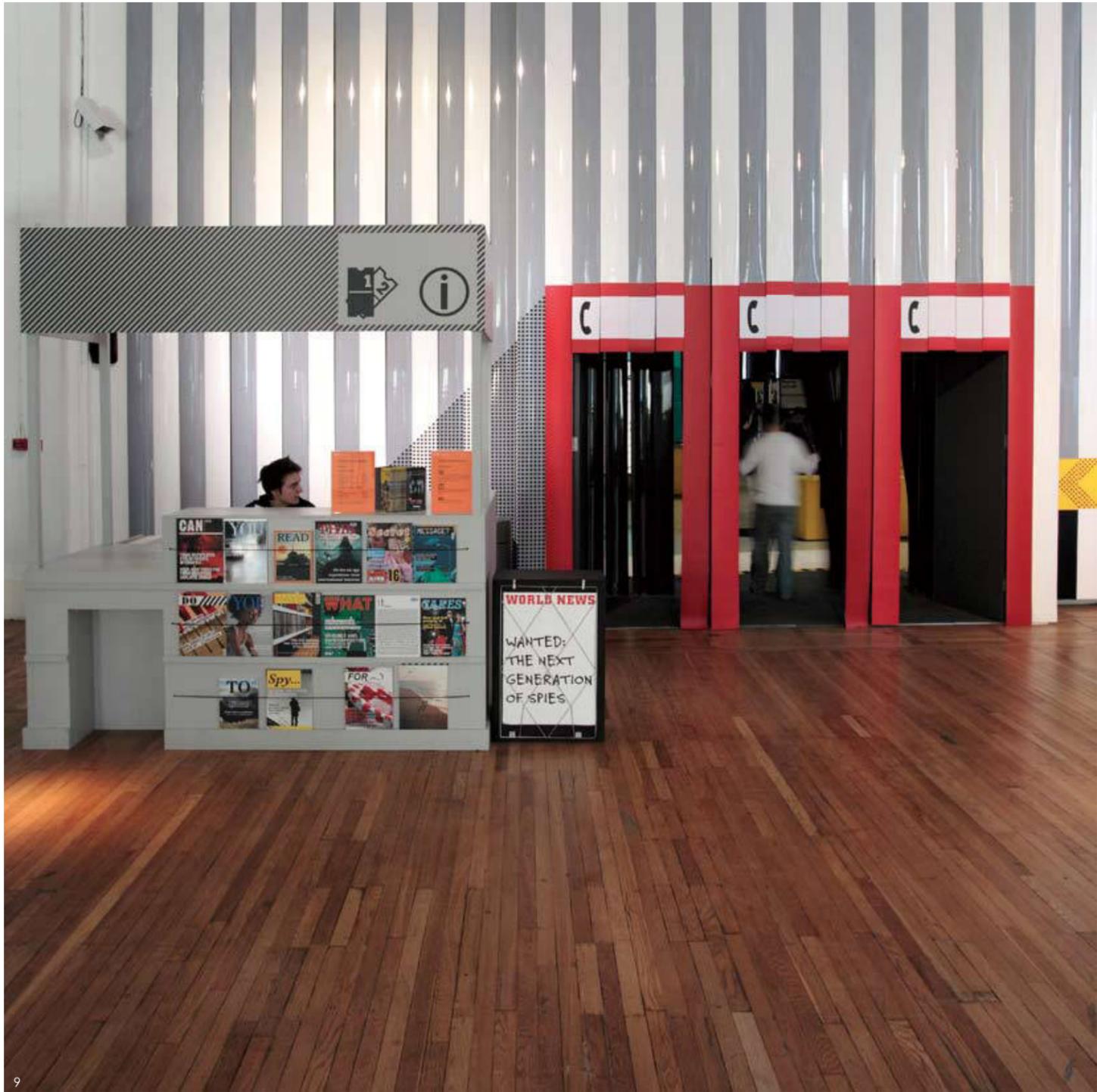
1. Lovely and colourful exhibition installations
 2-8. Various exhibition spaces appeal to a broad range of age groups



6



8



9



10

9. Information centre
10. One of exhibition halls



Victoria & Albert Museum

Location:
London, UK

Designer:
MUMA

Photographer:
Alan Williams

Completion date:
2009

The Victoria & Albert Museum (V&A)'s medieval and Renaissance collections are unrivalled in their range and quality, and the new galleries take full advantage of both the diversity of the collection and the outstanding aesthetic worth of many of the individual pieces.

The Perimeter Galleries were previously isolated from the rest of the museum with a lack of physical and visual connections and access was severely compromised by changes in level. By removing an existing staircase and reconfiguring under-utilised light wells, new vertical circulation was created together with a new Daylit Gallery. Occupying a pivotal location, this intervention not only connects the full suite of Medieval & Renaissance Galleries but also provides equality of access to six levels of the museum, thus resolving public access throughout this quarter of the museum. The new Daylit Gallery is an informal top-lit space, contained between existing external façades, high enough to house large architectural fragments. There is an inherent dynamic quality to this found volume; the contrast and spatial tension between the powerful curved form of the East Hall and the adjacent rectilinear blocks, providing an opportunity for an abstract intervention. Translucent structural glass beams, up to 9.5 metres long, are arrayed across the space; the reconciliation of the existing geometries creating a delicate undulating roof. By these means the first new built public space

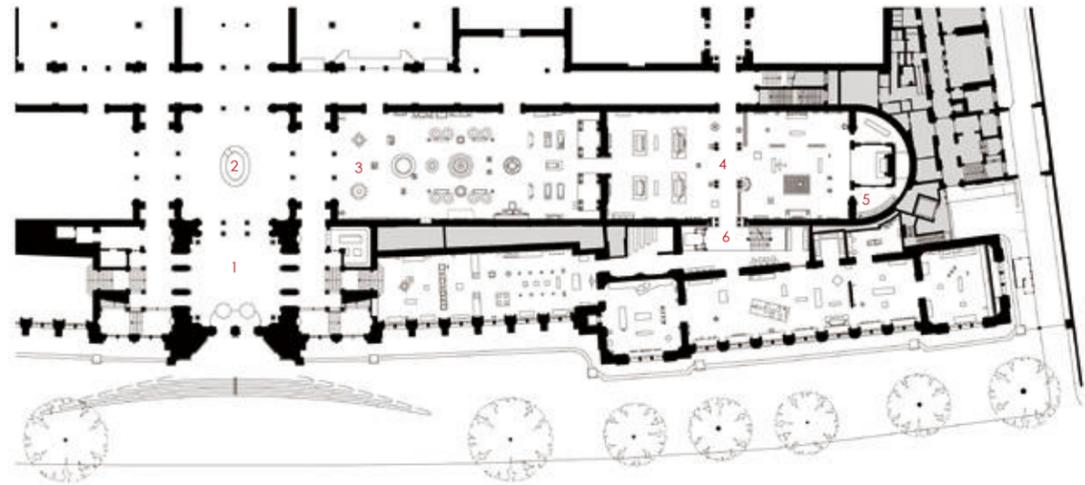
at the museum in over 100 years is created.

The spatial rhythm of the galleries has been further reinforced by contrasting light levels and colours, helping to sustain interest and avoid visitors' fatigue. Artefacts are used to structure space, establishing and reinforcing the curatorial narrative.

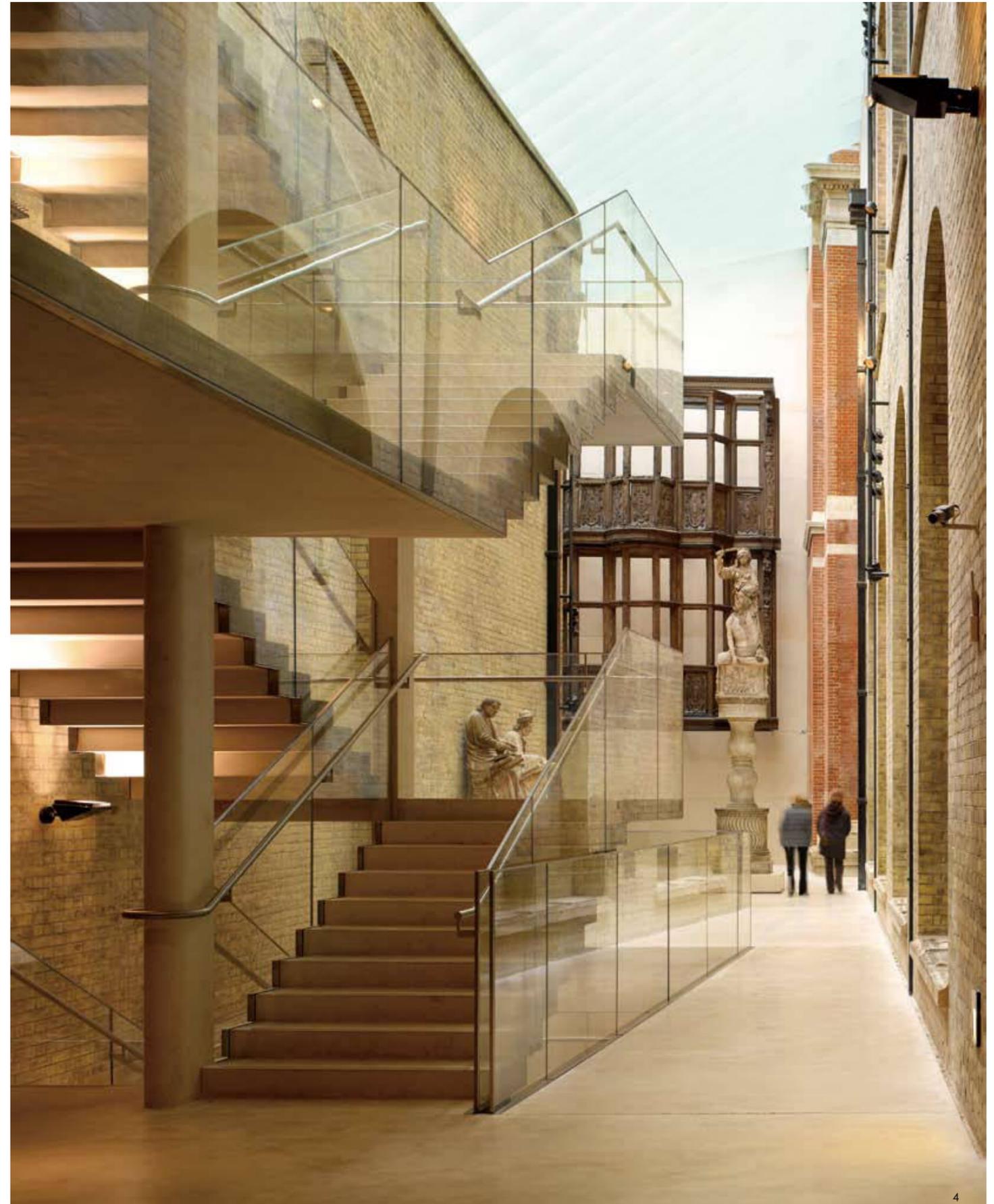




3



- 1. Main entrance hall
- 2. Information
- 3. The Renaissance City – Courtyard and Garden 1350-1600
- 4. The Renaissance City – Sacred Spaces 1350-1600
- 5. The Treasuries
- 6. New circulation hub



4



5



6

1. The renaissance city – sacred spaces
2. Donatello and the making of art
3. Gallery of faiths and empires
4. New circulation hub and daily gallery
5. Renaissance City
6. Gallery of Fragments and Loss



Viva/Cmia Science Museum

Location:
Bragança, Portugal

Designer:
abdarchitetti

Photographer:
Fernando Guerra/FG+SG

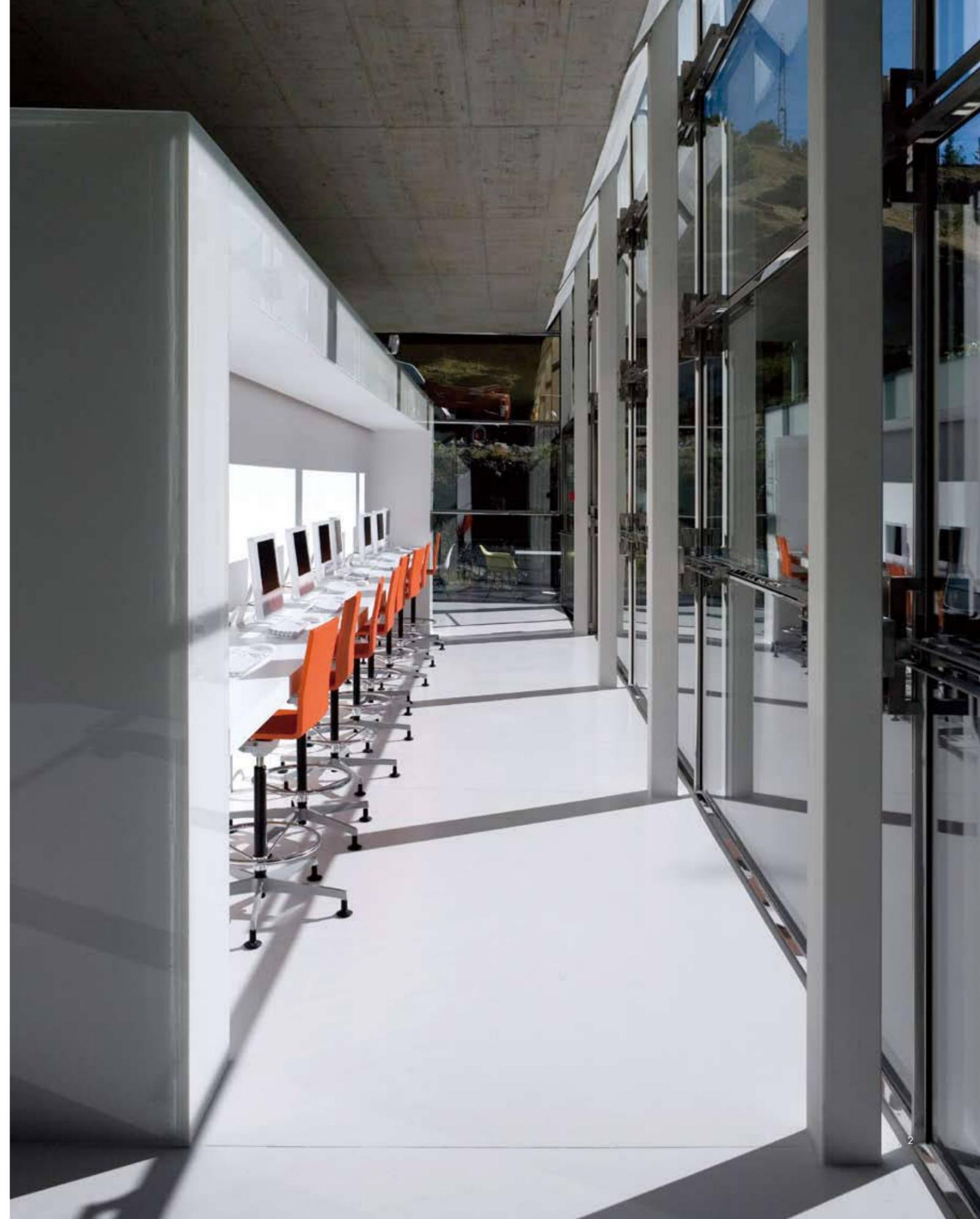
Completion date:
2007

The intervention area, characterised by a very low area compared to the historic centre around the castle, by the physical proximity of water and by its being a major junction of several public ways rehabilitated under the Polis Programme, indicates a building/pathway solution which "offers" to the city fully passable rooftops configured as a ramp that provide the necessary connections between different levels.

The building's interior is structured by the definition of two main rooms which differ in both size and natural lighting, and a connective service area conceived as an open space between the two rooms and the exterior without solution of continuity: the internal/external limit is materialised in the glass walls of the façades, expanding the interior space up to the exterior walls and merging the inside and outside landscapes into one single substance. The metric uniformity of the glass façades absorbs the variations of their constitution in different solar exposure conditions, optimising thermal performance and natural lighting without losing the uniformity of reading.

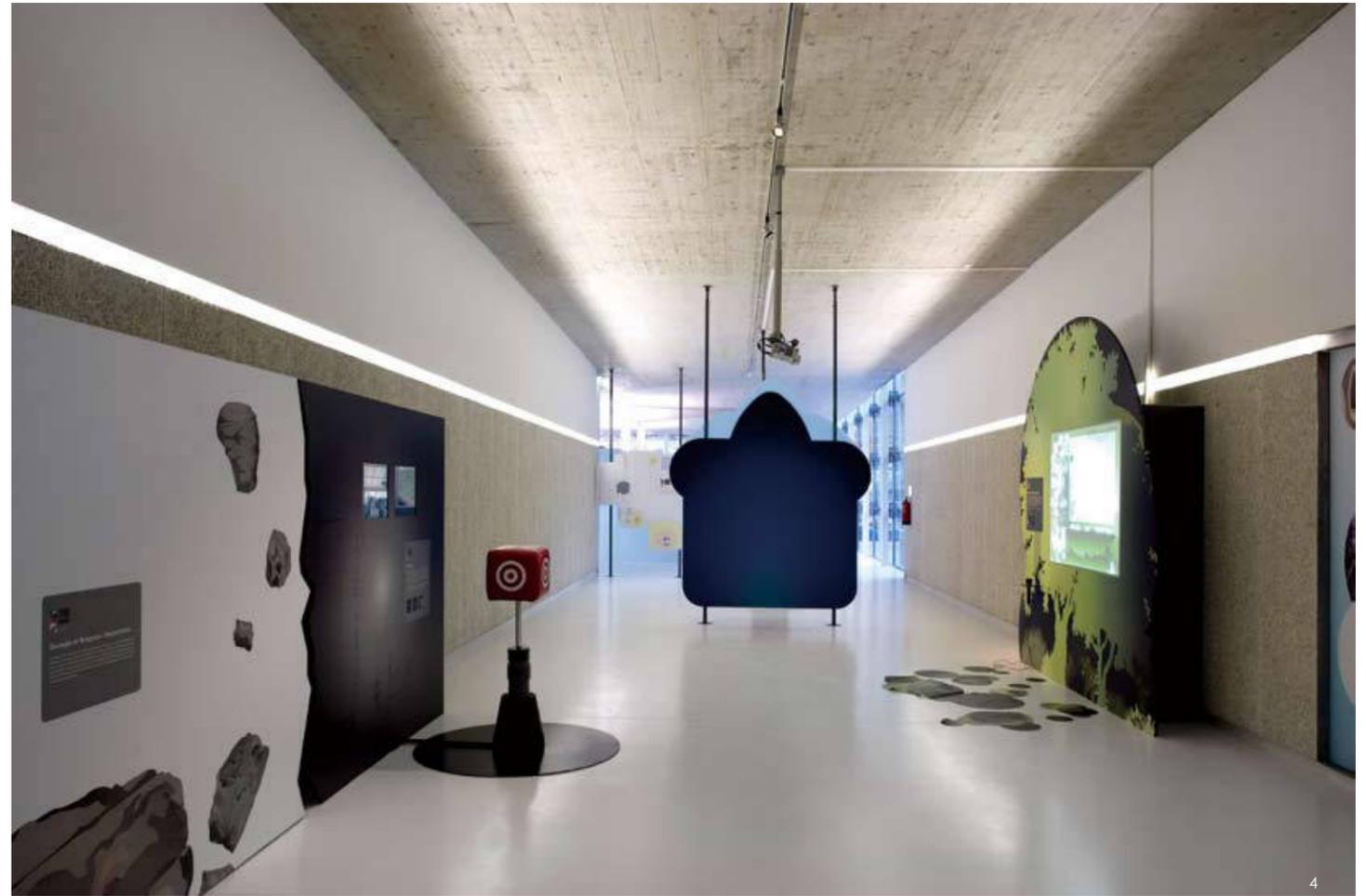
The building's morphological structure is a consequence of the desire to build a limit to the east to frame the Congress Centre's specific area as opposed to the neighbouring buildings of the Institute and at the same time to territorially define the visual closing of the

future Communal Park to the west. In this sense the offices/services core presents is presented as a sort of "inhabited wall" 135 metres long, almost entirely blind to the east while to the west covered with a second skin of ivy that vertically completes the green carpet of the park.

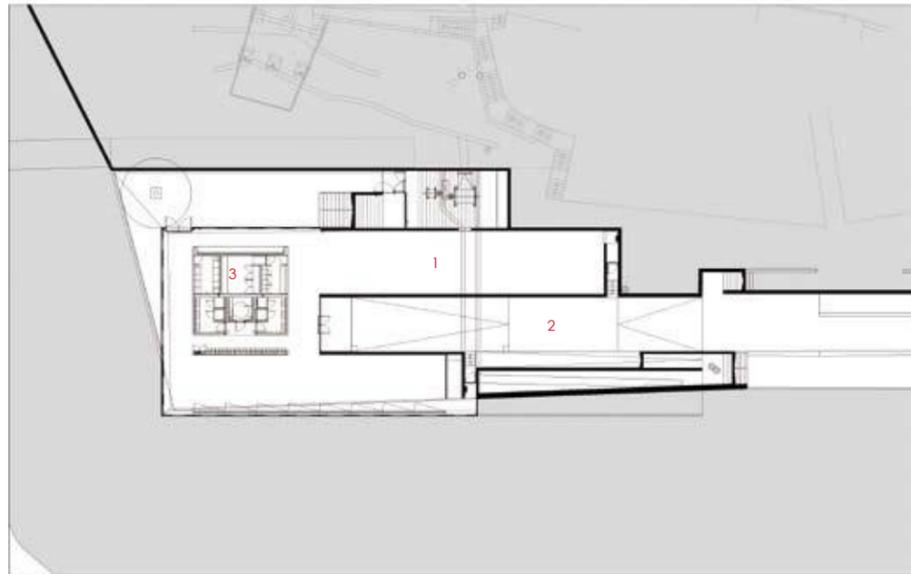




3
 1. The museum interior
 2. Online reference room
 3,4. Exhibition spaces
 5. Exterior



4



1. Circulation
 2. Exhibition space
 3. Toilets



5



Arken Museum of Modern Art, Extension

Location:
Ishøj, Denmark

Designer:
C. F. Møller Architects

Photographer:
C. F. Møller Architects

Completion date:
2009

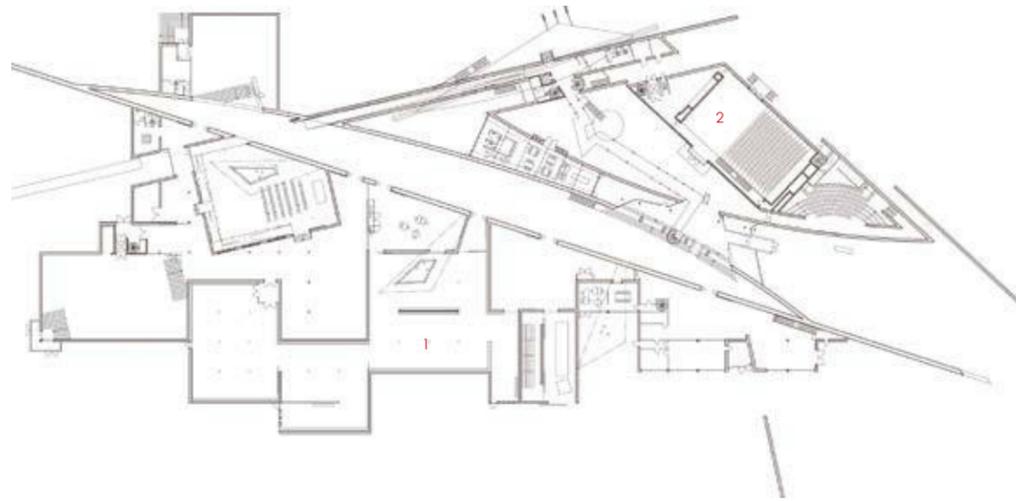
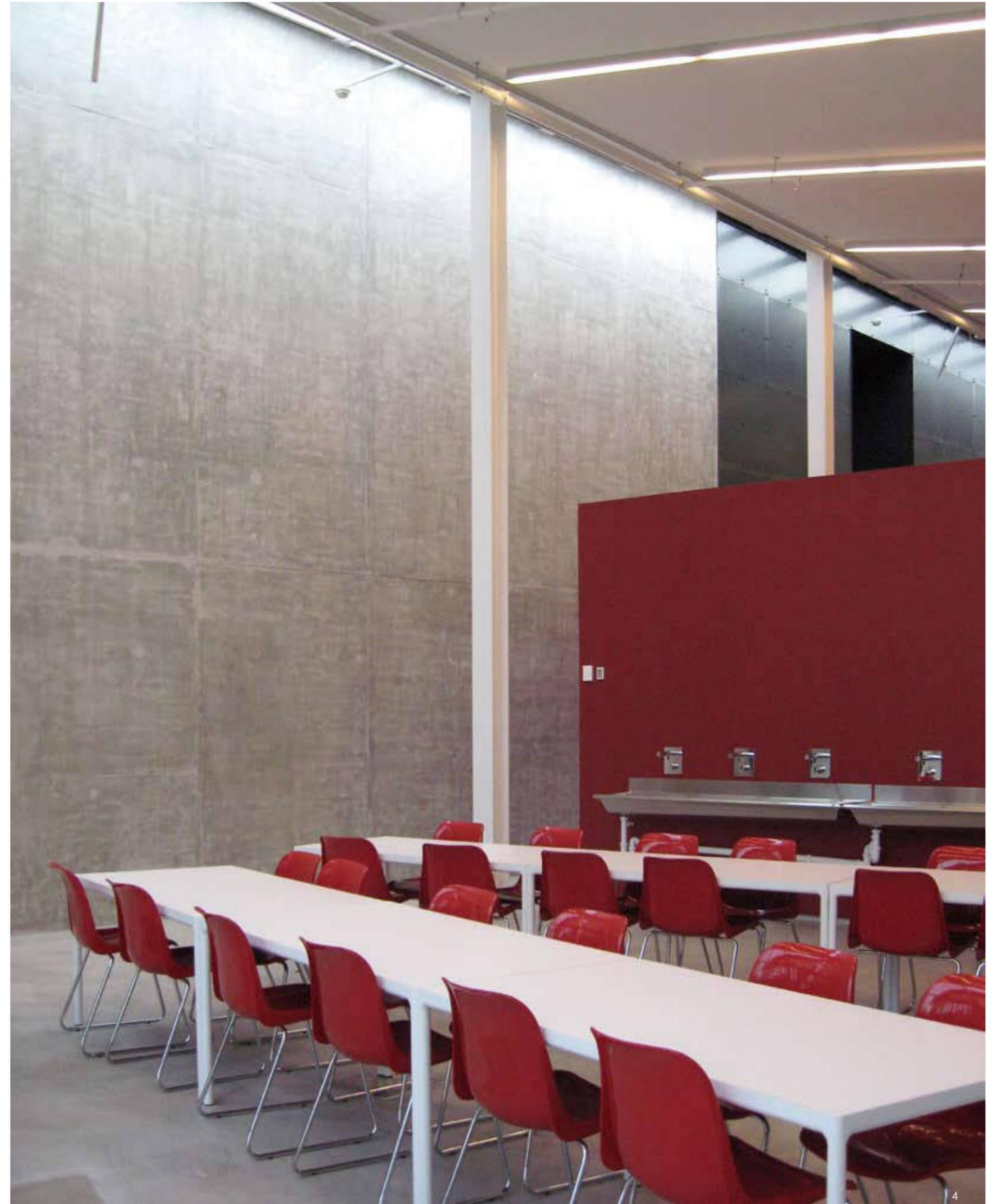
It is a challenge to create an extension to such an expressive building as the Arken Museum of Modern Art, designed by architect Søren Robert Lund and inaugurated in March 1996. The extension was therefore implemented with great respect for the existing architecture.

From outside, the exhibition space extension continues the existing façade's rhythm and proportions, and retains Arken's distinctive expression. From within, however, the extension is characterised by great simplicity. The new exhibition halls have been given very clean lines and are laid out as four large, white rooms in dynamic contact with each other. There are no load-bearing walls or columns in the individual rooms, the air conditioning is recessed into the walls, and the security equipment is located in floor boxes beneath simple steel plates.

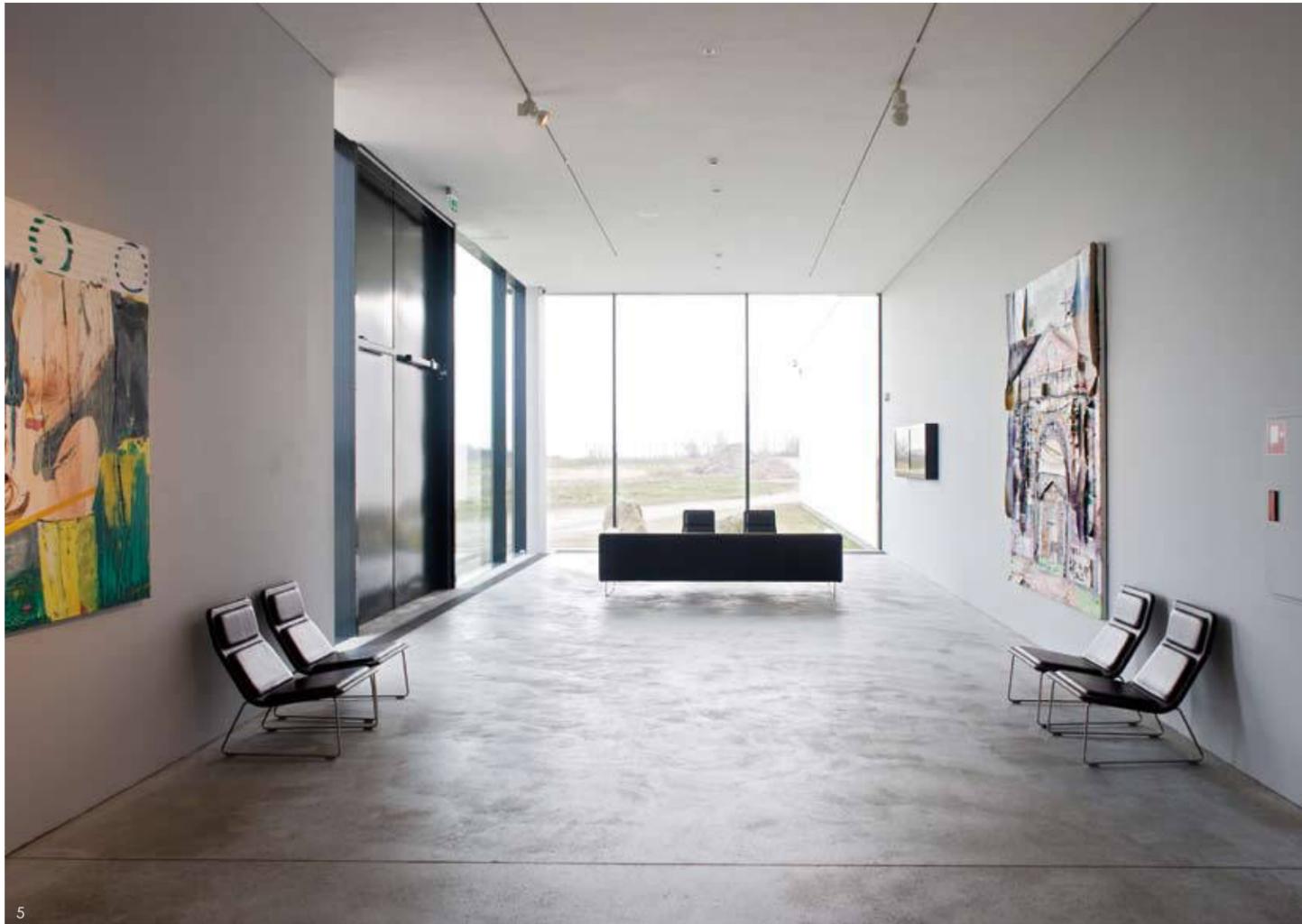
An additional extension offers facilities for visiting groups of school pupils with workshops etc. These Education spaces occupy a former exterior courtyard, and are true to the original architecture of the Arken Museum. They have a robust and rugged interior, with concrete floors and walls, making them resistant and suitable for free creative expression and teaching methods. The premises are the centre of Arken Teaching, a unit catering for the many children and youngsters visiting Arken, privately or as part of school groups. The approx. 300 square metres space is divided into three zones, by

inserting two red volumes providing storage and kitchen area. The zoning allows introvert or extrovert activities by the young users to take place at the same time. One end houses a digital zone, with computers and widescreen, the other end is designated for various creative workshops.





1. Teaching space
2. Museum exhibition hall



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1. Overall view of museum exterior
2. Lounge
3. The exhibition space
4. Café
5. Office area
6. Exhibition space
7. Learning area
8. Lounge with multimedia facility



8



Nezu Museum

Location:
Tokyo, Japan

Designer:
Kengo Kuma & Associates

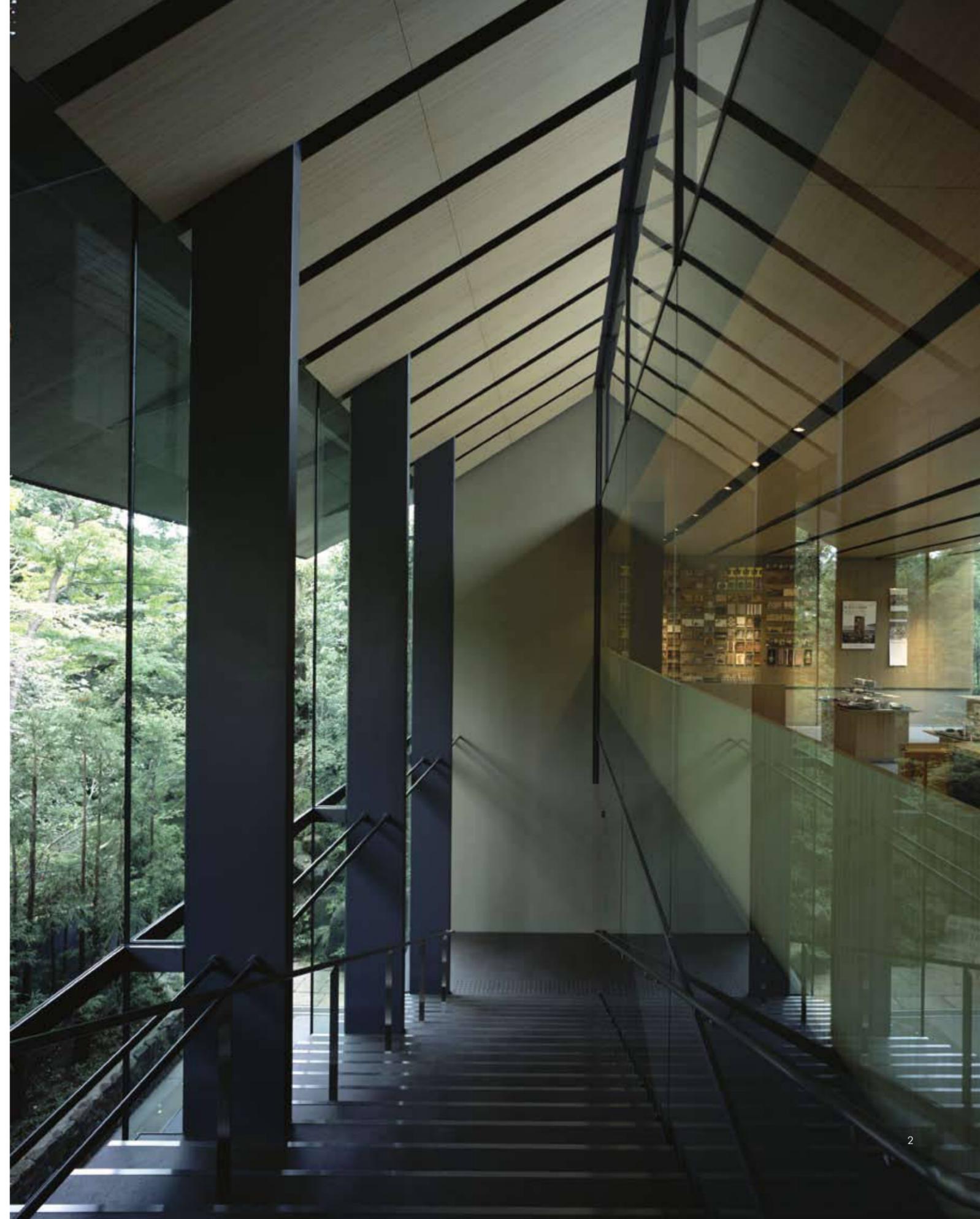
Photographer:
FUJITSUKA Mitsumasa

Completion date:
2009

It is an attempt to design a museum as an urban design, rather than a single building. The avenue of Omotesando, where high-end brand shops and boutiques are jostling one another, concludes in the south end with Nezu Museum abundant in green. In the vast site exceeding 20,000 square metres was the private residence of Nezu family. The museum has an excellent collection of Japanese and oriental antiques, and with its verdurous Japanese garden and tea rooms, the museum has gained great popularity since its opening in 1914. On the occasion of the renewal, the architects thought of designing a dumbbell-shaped town which embraces two forests at both ends. The old and decrepit storehouse and exhibition house were replaced by new buildings, while the new building added in 1990 was half-renovated as house for storage and management.

The architects wanted the new museum to be linked naturally with its surroundings by the shade from the gentle slope of the roof, located between the busy commercial area and the wood. Layered tiled roof with lowered eaves inherit the original image of the museum and harmonise the new building and the garden. The end of the roof is a steel plate treated in phosphoric acid to be thinned to its maximum, so that the tile would match the refined works of art in the museum, erasing theme park-like sense of unreality that the tiles tend to have. Phosphoric acid-treatment is also

applied to the steel plate panel in the exterior wall, as the material can assimilate to the shade.

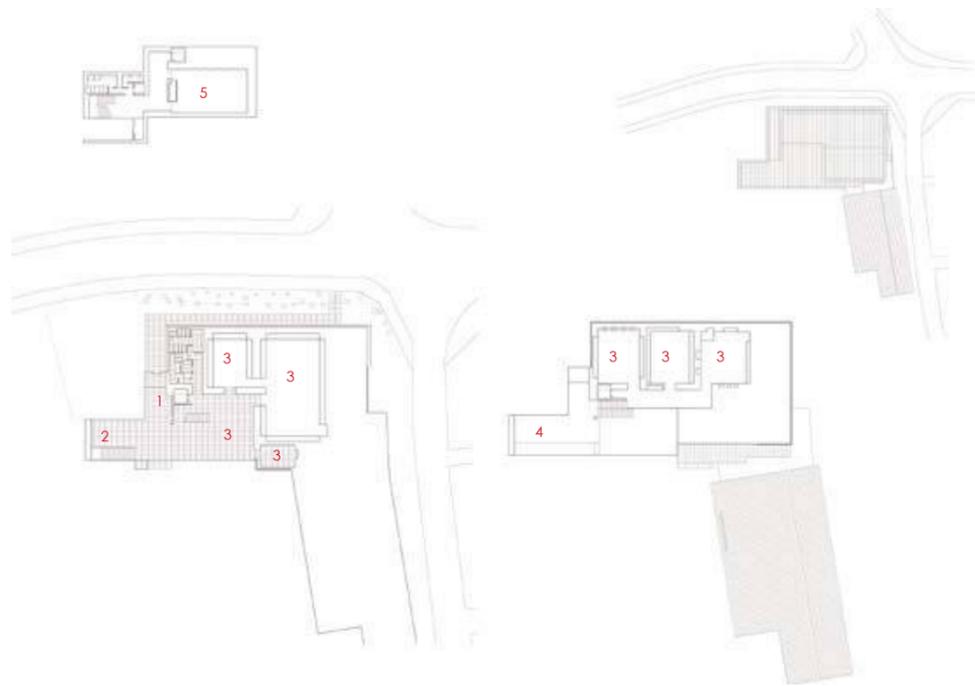




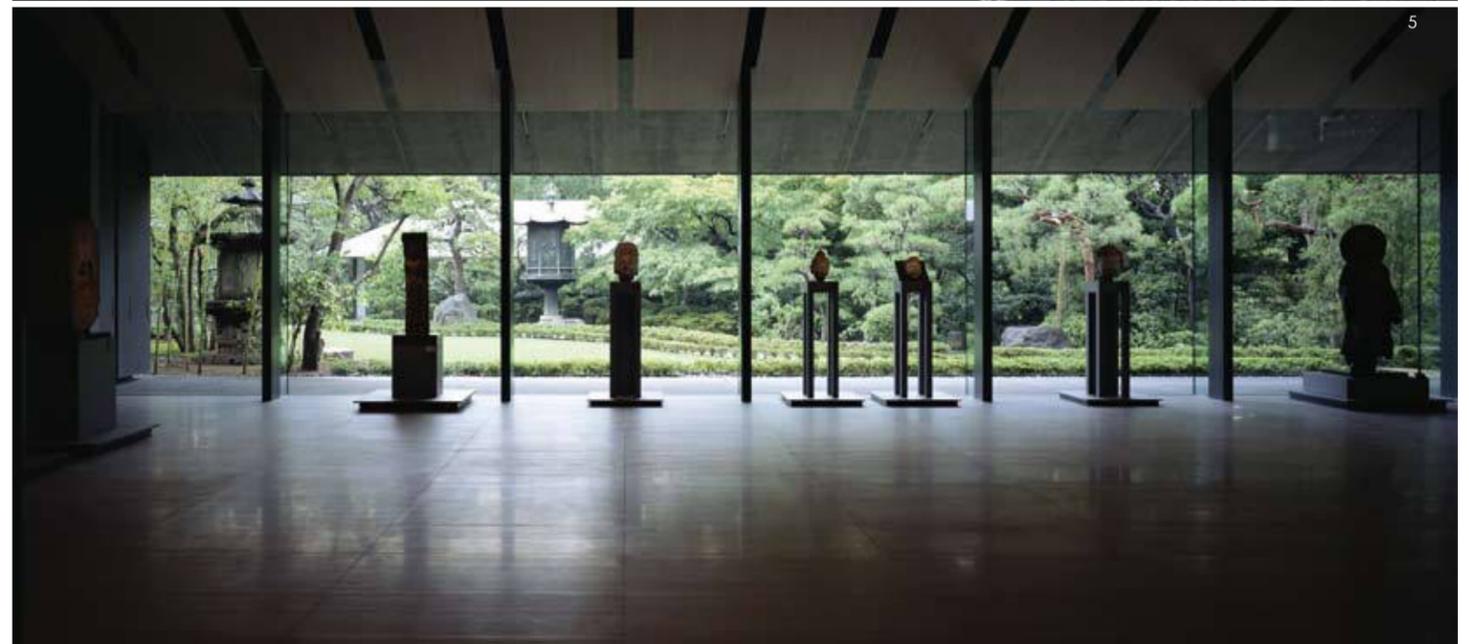
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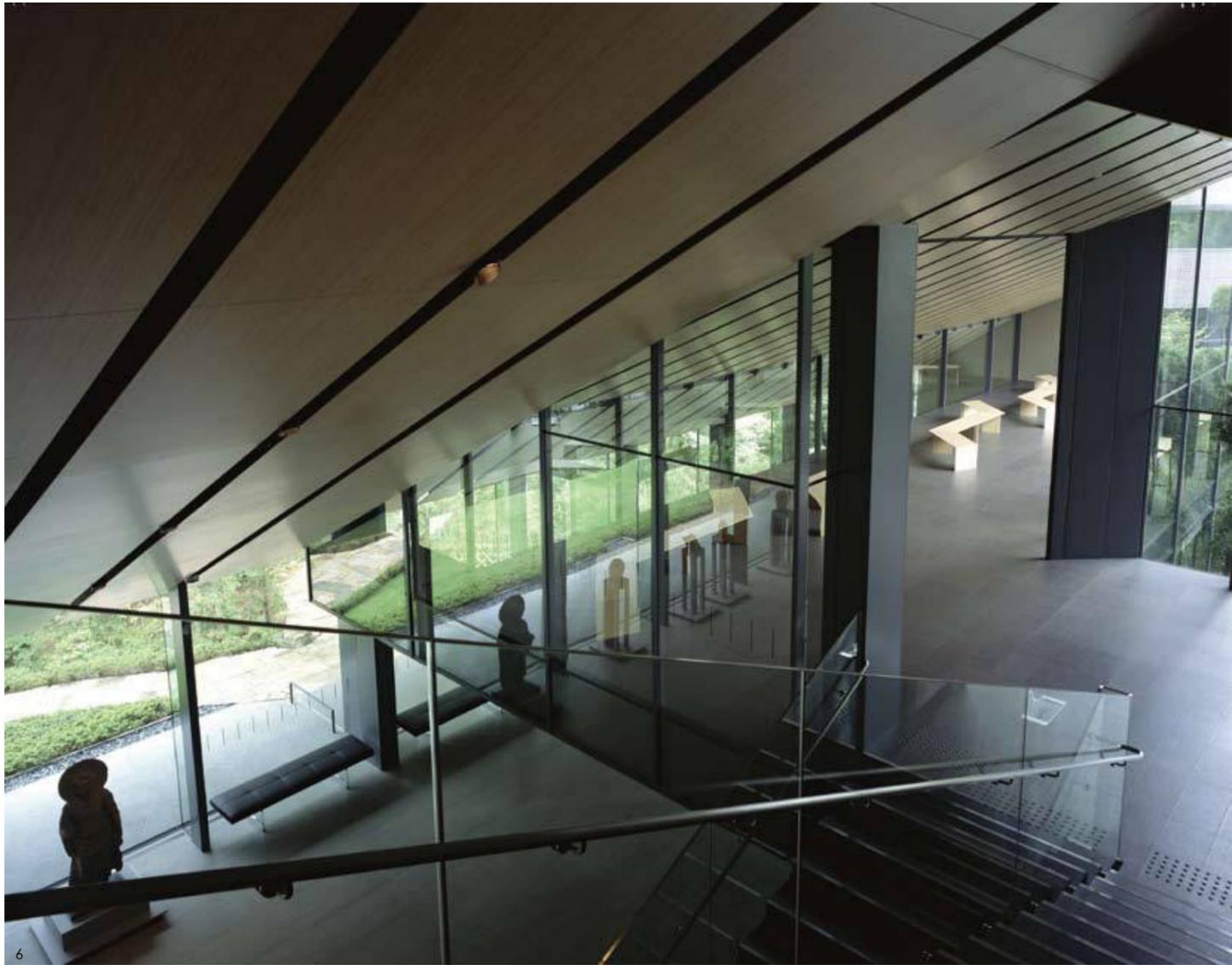
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- 1. Reception
- 2. Shop
- 3. Exhibition
- 4. Information room
- 5. Lecture hall



5



1. Front façade of the museum
2. Stairs along the glass curtain wall
3. The entrance lobby
4. Wall of bamboo form the hallway
5. The exhibition hall
6. The ground floor viewed from the upstairs
- 7, 8. Exhibition spaces
9. Lounge/meeting lobby on the top level





LaM – Lille Museum of Modern, Contemporary and Outsider Art

Location:
Villeneuve d'Ascq, France

Designer:
Manuelle Gautrand Architecture

Photographer:
Max Lerouge, Philippe Ruault,
Vincent Fillon

Completion date:
2010

The project concerns the refurbishment and the extension of the Lille Modern Art Museum in a magnificent park at Villeneuve d'Ascq. The existing building, designed by Roland Simounet in 1983, is already on the Historic monuments list. The project aims at building up the museum as a continuous and fluid entity, this by adding new galleries dedicated to a collection of Art Brut works, from a travelling movement that extrapolates existing spaces.

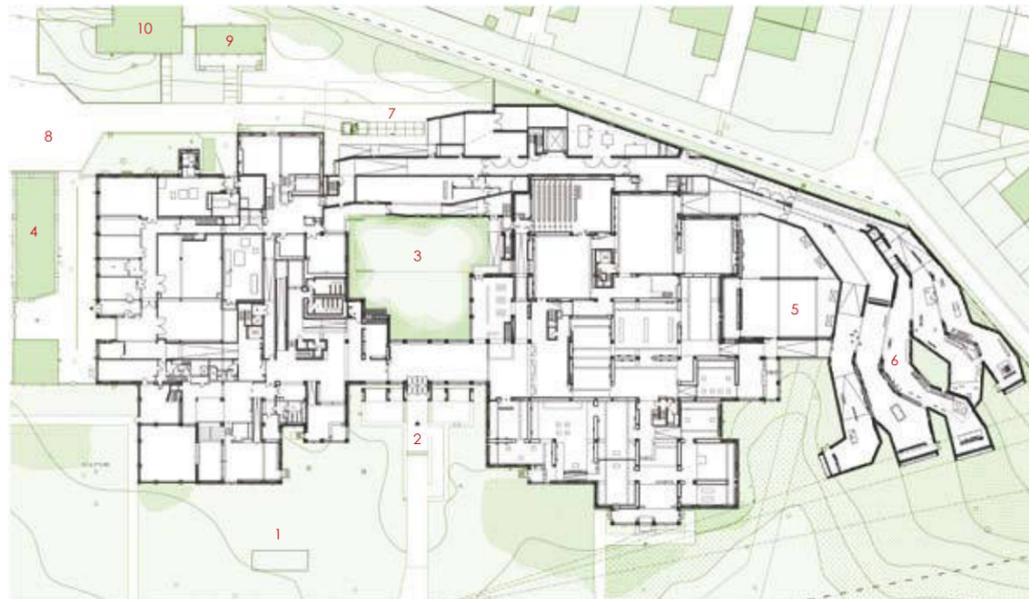
The architecture of the extension wraps around the north and east sides of the existing arrangement in a fan-splay of long, fluid and organic volumes. On one side, the fan ribs stretch in close folds to shelter a café-restaurant that opens to the central patio; on the other, the ribs are more widely spaced to form the five galleries for the Art Brut collection.

The Art brut galleries maintain a strong link with the surrounding scenery, but they are also purpose-designed to suit the works that they house: atypical pieces, powerful works that you can't just glance at in passing. The folds in these galleries make the space less rigid and more organic, so that visitors discover art works in a gradual movement.

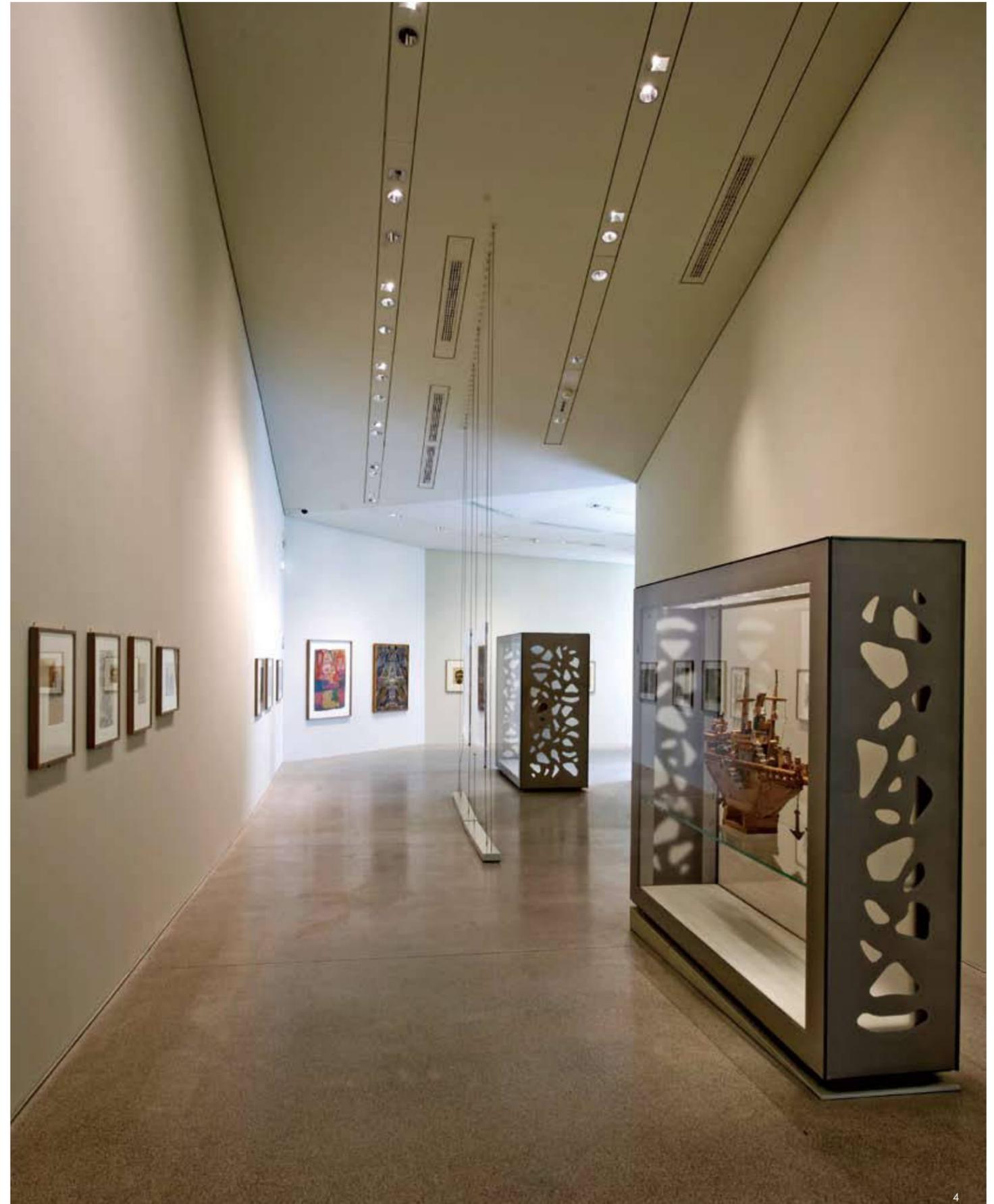
At the extremity of the folds – meaning the galleries – a large bay opens magnificent views onto the surrounding parkland, adding breathing space to the visit itinerary. These

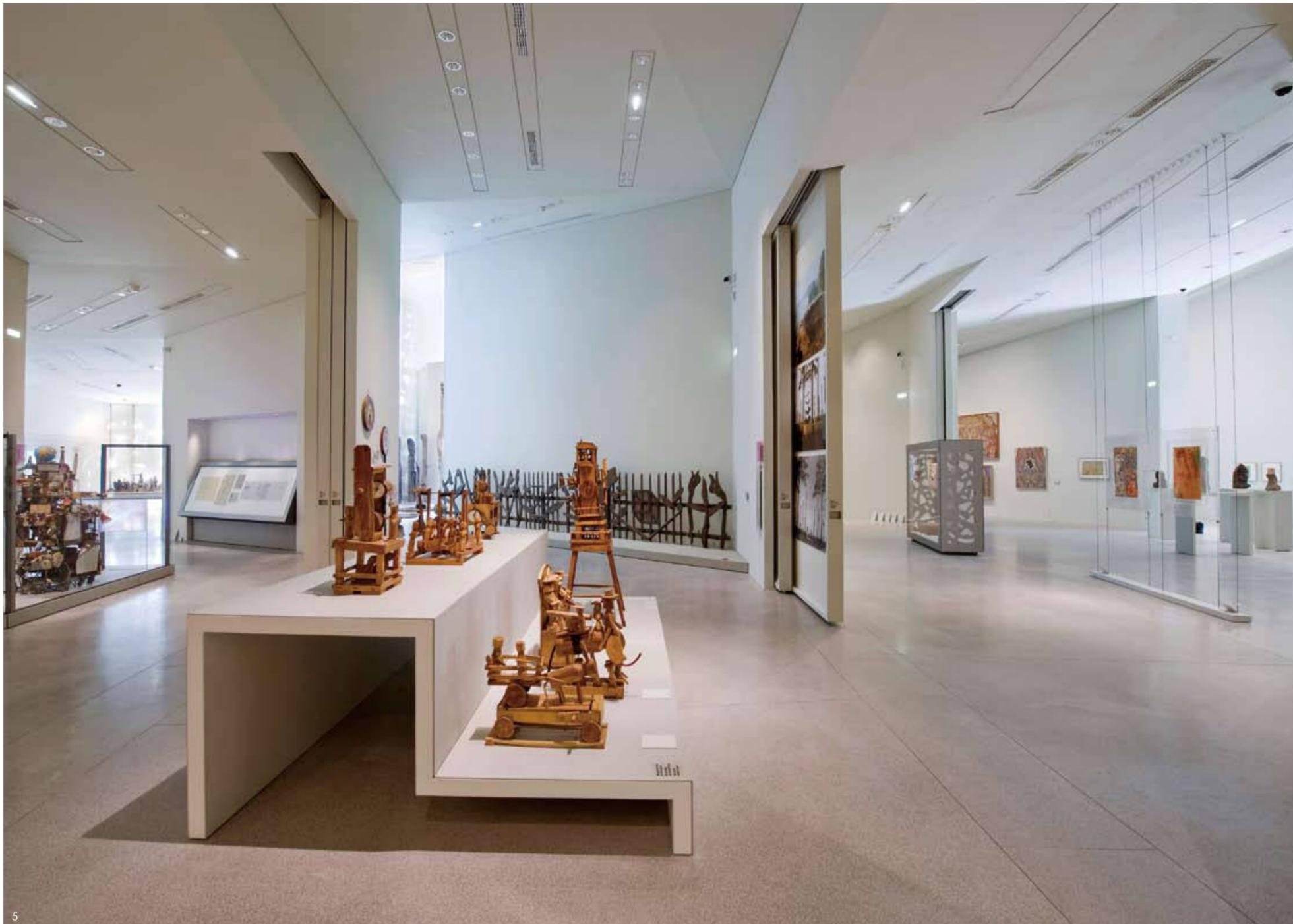
views make up for the half-light in the galleries: the openwork screens in front of the bays mediate with strong light and parkland scenery, a feature that recalls Simounet's generous arrangements in the galleries that he designed. Envelopes are sober: smooth untreated concrete, with mouldings and openwork screens to protect the bays from too much daylight.





1. Sculpture
2. Main entrance
3. Patio
4. Attendant housing
5. Temporary exhibition
6. Outside art exhibition
7. Delivery area
8. Staff Car Park
9. Workshop
10. Curator housing





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1. The extension by night
2. At the heart of the extension building
3-7. Exhibition spaces



California Academy of Sciences Exhibits

Location:
California, USA

Designer:
Volume Inc. and Cinnabar Inc.

Photographer:
Joe Fletcher

Completion date:
2008

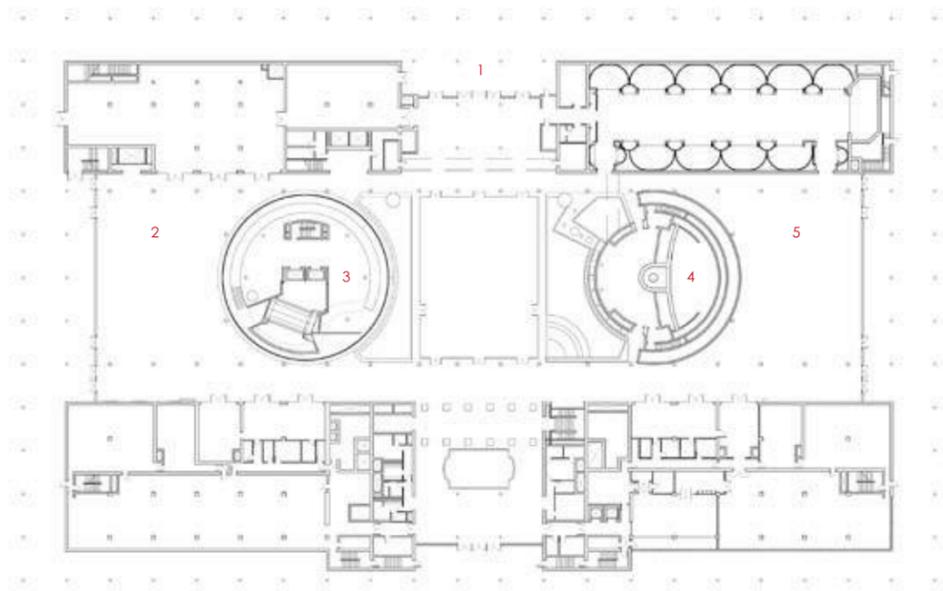
The project consists of approximately 20,000 square feet of exhibits on the main floor of the new Renzo Piano-designed California Academy of Sciences in San Francisco, California. The principal exhibits are two galleries found at the east and west ends of the main hall. The east exhibit gallery, Islands of Evolution, examines the Academy's various expeditions and research in the Galápagos Islands and Madagascar with a focus on evolution. The west gallery, Altered State: Climate Change in California, examines climate change globally, in the state of California and locally. The exhibit looks at rising and acidifying oceans, melting ice, hotter and drier environments, and extinction to illustrate what we stand to lose. Visitors can learn about efforts to help mitigate the effects of climate change and also make individual pledges to alter their own impact on the planet.

Using an inventive visual strategy that offers the visitor an experience akin to scientists exploring nature, the approach to traditional museum exhibitions is redefined for the California Academy of Sciences in Golden Gate Park.

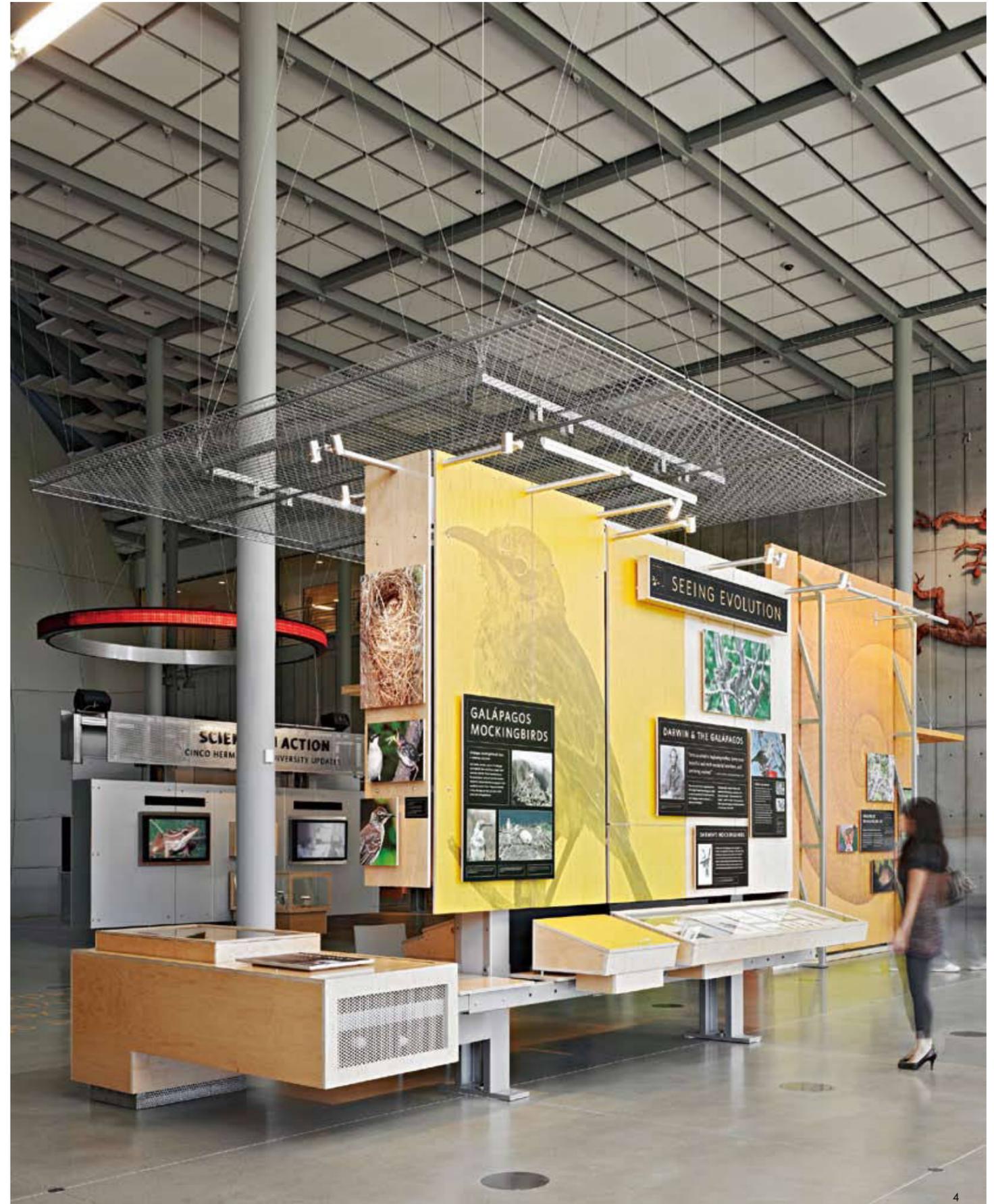
Under architect Renzo Piano's direction, the design team collaborated to create freestanding modules, which float as a seamless extension of the building's architecture. Unlike enclosed exhibits, the meandering quality of the open-air gallery encourages interaction and fosters discovery. Volume Inc. studied how

people use information to tap into a lyrical approach to information delivery. Using a hierarchy inspired by specimen display cases of early science, the visual language distills information into manageable snippets, without sacrificing rich content. The "specimen box" design promotes a meaningful experience that allows the viewer to digest the exhibit based on intuition and interest level.





- 1. Entry
- 2. Altered State: Climate Change in California Exhibits
- 3. Rainforest
- 4. Planetarium
- 5. Island of Evolution Exhibits





5



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- 1, 2. The west gallery, Altered State: Climate Change in California, examines climate change globally, in the state of California and locally
- 3, 4. The east exhibit gallery, Islands of Evolution, examines the Academy's various expeditions and research in the Galápagos Islands and Madagascar with a focus on evolution
- 5. Museum interior viewed from the outside at night
- 6, 7. The exhibition space
- 8. The east exhibit gallery, Islands of Evolution



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9-12. Exhibition details

11

12



BugWorld

Location:
Liverpool, UK

Designer:
MET Studio

Photographer:
Gareth Gardner

Completion date:
2009

The BugWorld Experience®, a brand new £3.8 million visitor attraction that promises visitors the opportunity to get "up close and personal" with the fascinating world of bugs. The attraction has been developed from an original concept by owner RGI (Rogers Investment Group) and will be operated and managed on site by The Petersham Group. The BugWorld Experience® is the newest addition to the burgeoning museum and attractions area at Albert Dock, with neighbouring attractions including Tate Liverpool, The Mersey Maritime Museum, The Beatles Experience and The International Slavery Museum.

The inspiration for the attraction came from a visit by RGI's founder Des Rogers to an insectarium in Canada. This was followed by further research at other insectariums, including a brand new one in New Orleans, which the design team from MET Studio also flew out to see. The resulting concept for a UK attraction was one where entertainment and education are finely balanced through a variety of engaging exhibits. There is much to be learnt at BugWorld about the world of bugs, but the emphasis is definitely on having fun in what is essentially a leisure rather than a museum experience.

The attraction features a number of simulated habitats (from a rainforest to a savannah to the everyday British home), along with digital and

interactive exhibits, games, information points and continuous shows with trained handlers, giving visitors opportunities to touch and even hold bugs, ranging from giant train millipedes to Madagascan hissing cockroaches – all of which give visitors a real sense of the way in which bugs understand and negotiate the world, whilst underlining their importance in our life and in the planet's ecological survival.

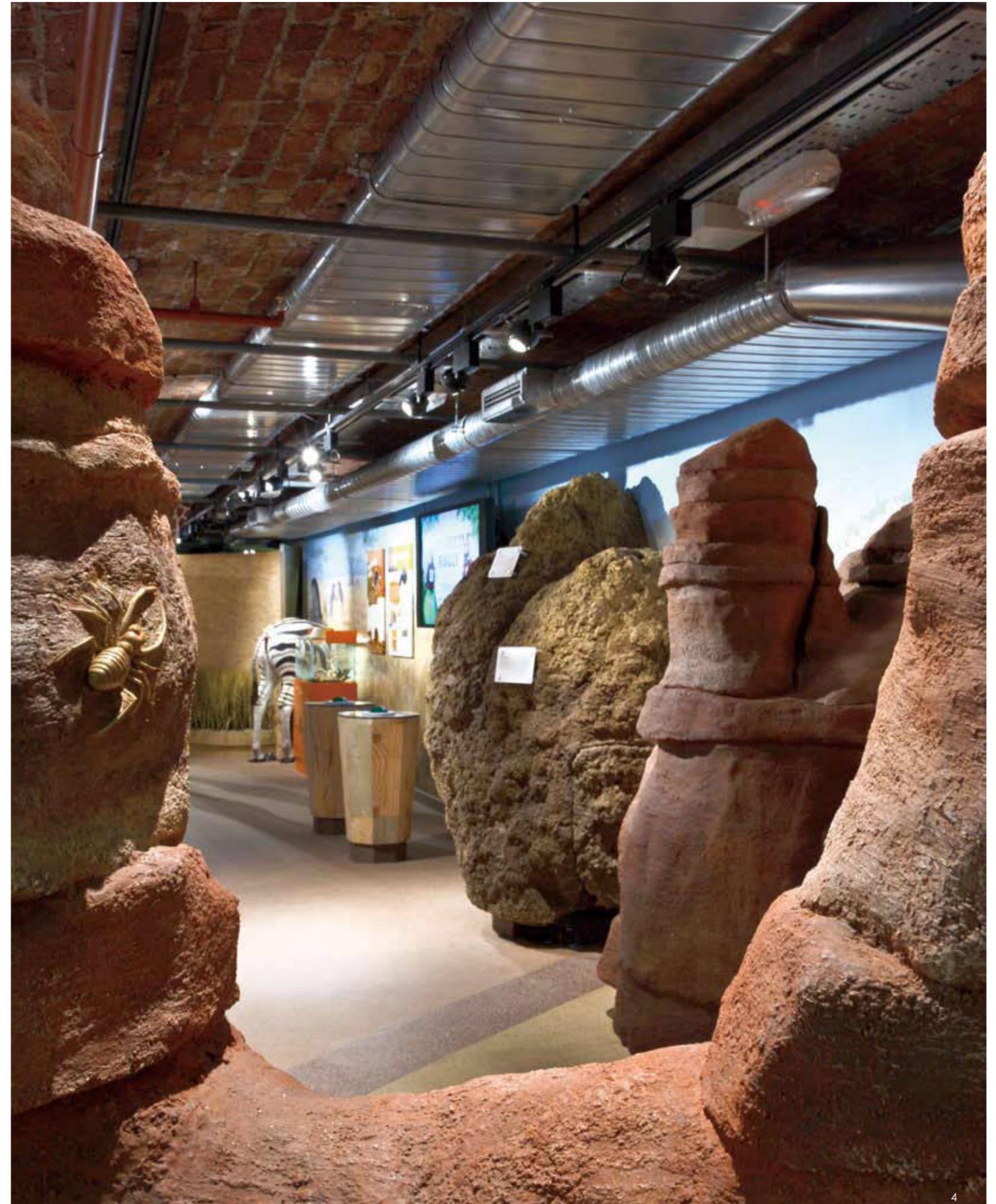




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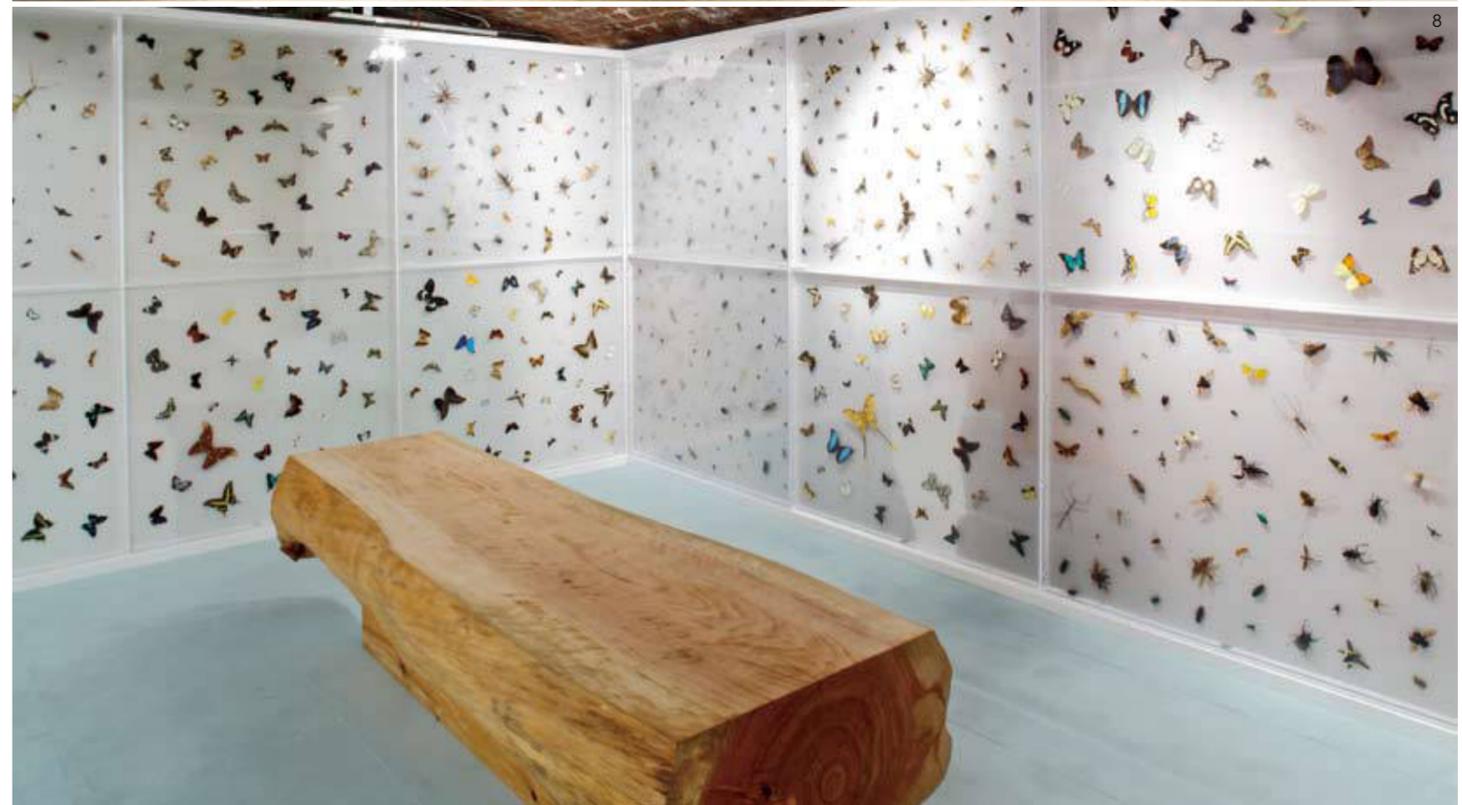
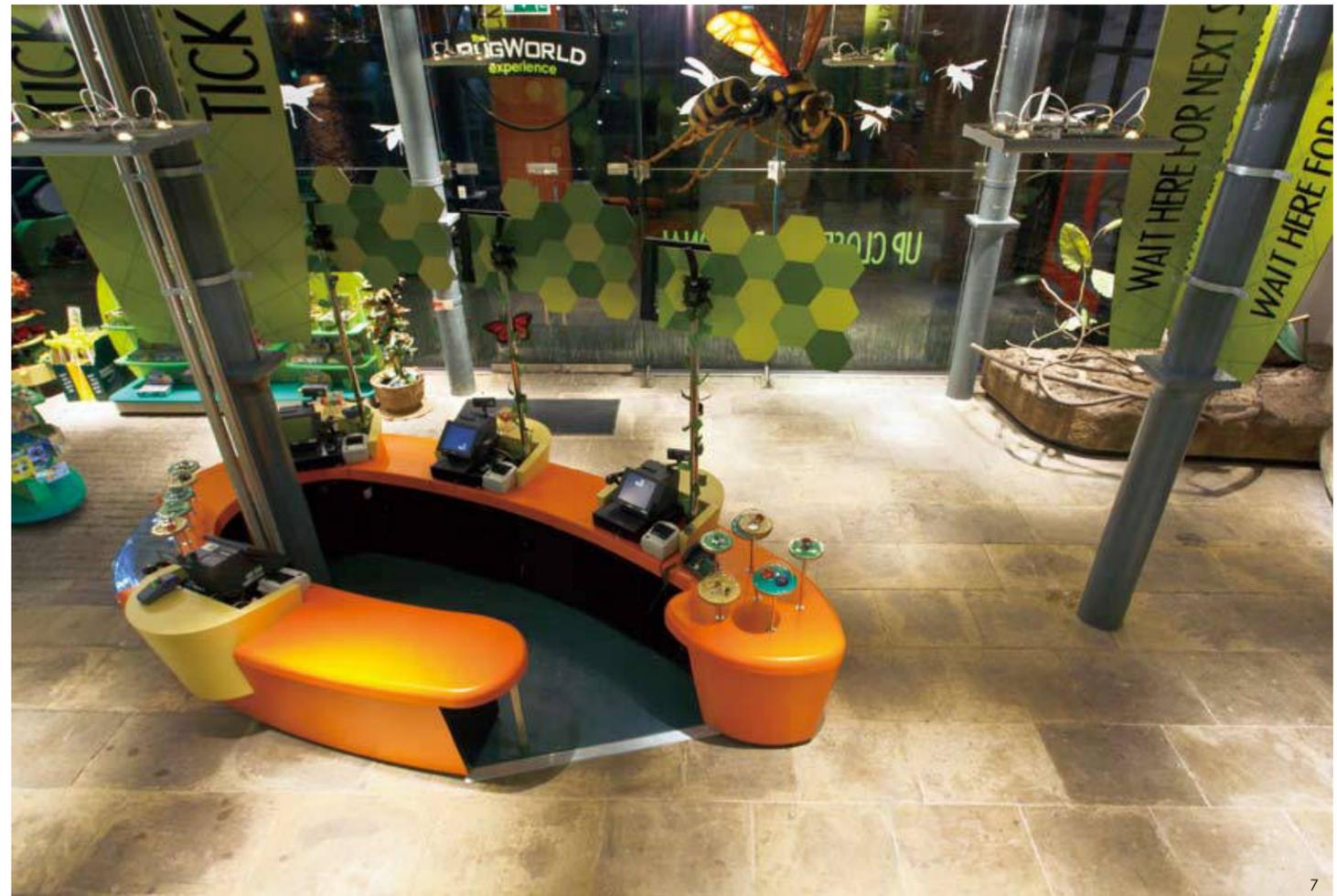
- 1. Exhibition control room
- 2. Contemplation zone
- 3. Local habits
- 4. Global habits
- 5. Tropical forest
- 6. Encounter zone
- 7. Husbandry
- 8. Entrance
- 9. Exit to retail

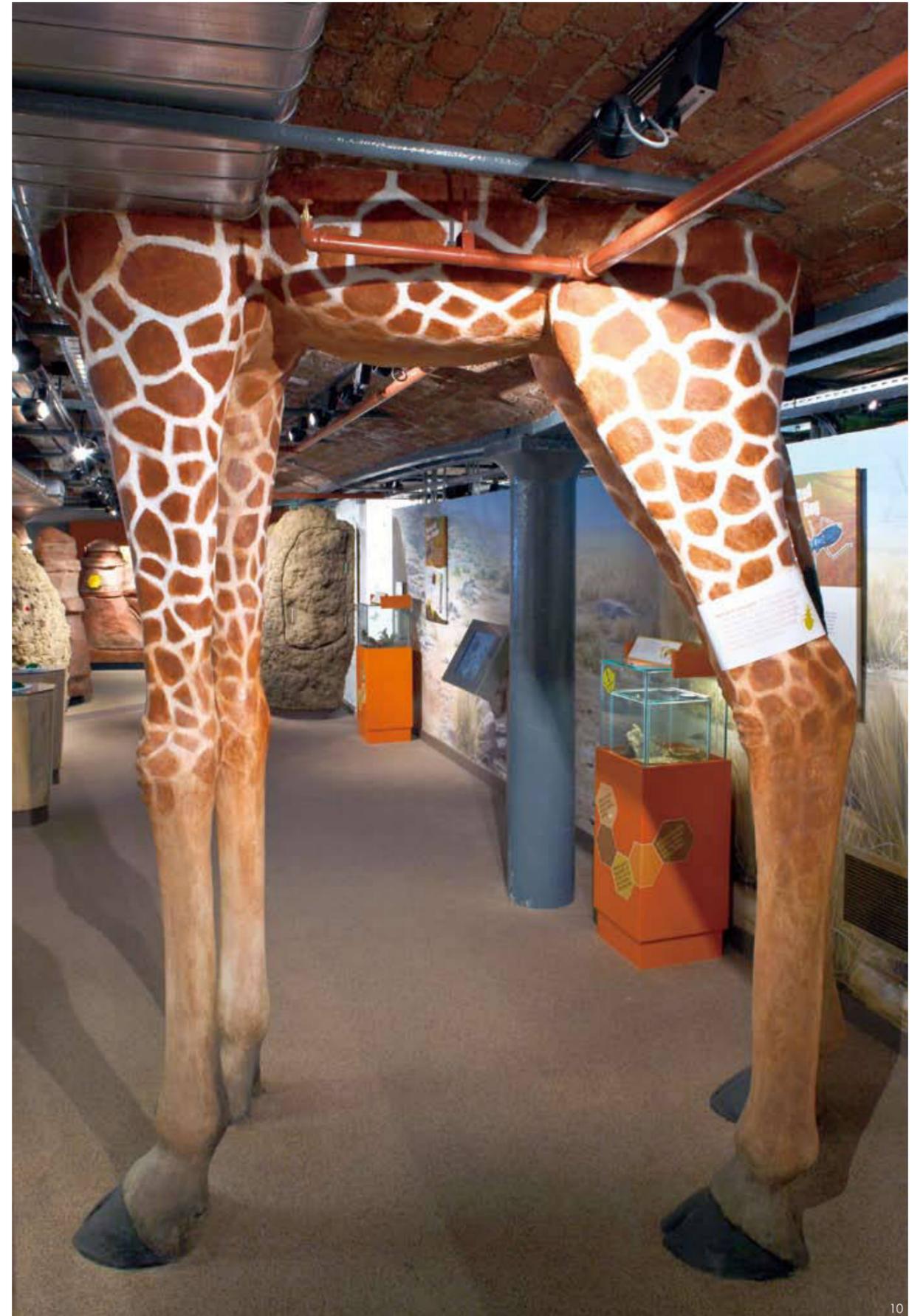


4



1. Main entrance to BugWorld
2. Inside shop area
3. Woodland area
4. Desert area, looking back towards Savannah
5. Savannah area, looking back towards transition gateway
6. "Your Back Garden" with insect mouth part interactive
7. Looking down on main reception desk
8. Contemplation zone
9. Big bugs – bug handling area
10. Underbelly and legs of giraffe in Savannah Area







MAM. Museum Alberto Martini

Location:
Treviso, Italy

Designer:
C+S ASSOCIATI

Photographer:
Carlo Cappai, Marco Zanta

Completion date:
2008

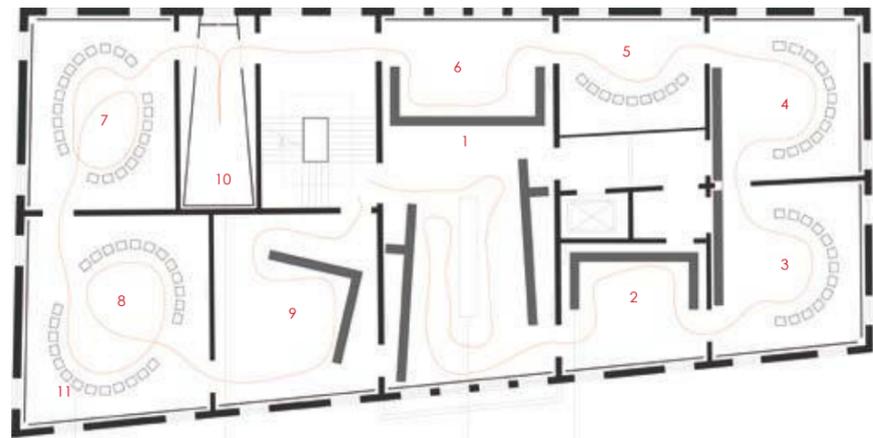
The museum is dedicated to the graphic artist and illustrator Alberto Martini who put his native town of Oderzo on the map.

A display unit, conceived as a work table on which books and papers are scattered, leads on to the exhibition and its succession of "circles": rings of lecterns with a slender, satin-finished stainless steel structure and lit from above. These support a series of exquisite drawings – framed with passe-partout onto which the caption is printed, and held slightly apart from the frames – in which Alberto Martini interprets the world of Dante with an almost obsessive, anatomical precision. New vertical structures that do not interfere with the historical volumes are used in the sequence as support for the paintings.





1-5.The exhibition spaces of the museum 1-5. 博物馆内部陈列空间



- 1. Room 1
- 2. Room 2
- 3. Room 3
- 4. Room 4
- 5. Room 5
- 6. Room 6
- 7. Room 7
- 8. Room 8
- 9. Room 9
- 10. Projection space
- 11. Lecterns



Africa Museum in the Netherlands

Location:
Amsterdam, the Netherlands

Designer:
Scholten & Baijings

Photographer:
Christiaan de Bruijne

Completion date:
2006

The colourful totem poles, wooden footbridges and mud huts of the Africa Museum look out of place beside the stately mansions and rolling green landscape of Berg en Dal. The residents of this Dutch village (near Nijmegen) no longer notice, however. They've seen the museum – a former cloister – grow and change since 1958. Amsterdam-based designers Scholten & Baijings recently added an auditorium.

Without negatively affecting the light in any way, they covered the space in bright red, creating a "warm, festive, theatrical feeling". To make clear that this is not a theatre but the Africa Museum, figures of dancing Africans adorn the side wall. A tapestry draped over the figures features a coloured grid: a pattern purpose-designed for the space by the Netherlands Textile Museum. "The figures are woven tone on tone, while the background has a soft pink glow," says Stefan Scholten. "The grid pattern makes the people seem to be moving even more exuberantly." For the back wall, more abstract African motifs have been magnified and silk-screened onto a tapestry. Patterns of light in the auditorium change as daylight enters the space. Its 150 polyester chairs are linked together seamlessly, creating an undulating line and preserving the open character of the interior design. Although one might think that visitors would leave with an image of bright-red surroundings etched in their memories, Scholten claim that the tapestry

with the dancing figures not only makes the greatest impression, but is "the masterpiece of the museum".



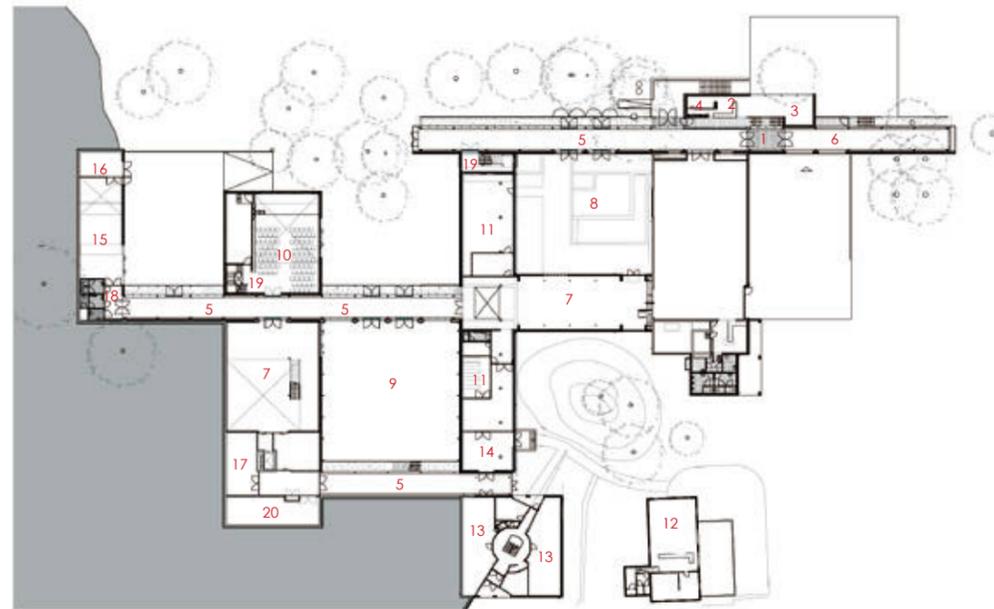


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4

1. Reception of the museum
2-5. Exhibition spaces



- 1. Entrance
- 2. Reception
- 3. Shop
- 4. Wardrobe
- 5. Gallery
- 6. Exterior corridors
- 7. Exhibition space
- 8. Patio
- 9. Covered patio
- 10. Auditorium
- 11. Store
- 12. Restaurant
- 13. Office
- 14. Restoration workshop
- 15. Workshop
- 16. Quarantine
- 17. Cafeteria
- 18. Toilets
- 19. Staircase
- 20. Technique



5



6-8. Lecture room



Saurians – Successful Creatures of Evolution

Location:
Stuttgart, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Courtesy of Atelier Brueckner

Completion date:
2007

The great exhibition of the federal State of Baden-Württemberg "saurians – successful creatures of evolution" puts the fossil discoveries of Baden-Württemberg anew in the spotlight. Along a tension curve clearly structured in chapters the knowledge of the saurians research and its inherent fascination is being presented to a wide audience in an unconventional way. The innovative exhibition design combines reconstructed places of discovery, dioramas, space installations and workshop areas. The so-called "scientific foil" which runs over the ground and glass cabinets forms a uniform room view with lab character and takes the concept of covering up and focusing on the original exhibits into account.

The prelude of the tour through the museum is presented through a "heat gate" which emits warmth and light and symbolises through this the turn of an era that favoured the development of the first saurians about 250 million years ago. A turquoise-coloured graphic line on the floor – its colour corresponds to the internationally agreed norm of the Mesozoic – leads the visitor from here chronologically through 110 million years of history of the earth, divided in six big era sections.

Shaped as a timeline, the line on the floor opens itself at the beginning of each respective era section into an info stele, giving basic information. Dioramas are added to the

original discoveries and form in each case the core of the staging of the various eras. Accurate in detail and size they are the climax on the museum tour. They show the saurians in their natural surroundings, in scenery and vegetation. Some of the dioramas are even passable and allow therefore a very close look at the gigantic dinosaurs giving the feeling of being involved in the tableau.





1. Zone 3 Lettenkeuper
2. Zone 2 Coquina
3. Cell 1 locomotion
4. Zone 1 colourful sandstone
5. Workshop 1 securing of evidence
6. Prologue
7. Shop
8. Cell 3 reproduction
9. Workshop 2 bone-working
10. Epilogue 1
11. Epilogue 2
12. Workshop 3 Fossilienpreparation
13. Zone 5 Posidonienschiefer
14. Cell 2 gigantism
15. Zone 4 Stuben sandstone
16. Dinosaur-bird-space
17. Cell 4 Emahrung
18. Exploratory factor Konige
19. Zone 6 WeiBar Jura





6



182 - 183

- 1. Diorama stubensandstein
- 2. Gigantic growth
- 3, 8. Workshop area - preparation
- 4. Dinosaur bird room
- 5-7. Exhibition spaces
- 9. Workshop area - bone work



8



9



Bach House, Eisenach

Location:
Eisenach, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Andre Nestler, Uwe Ditz

Completion date:
2007

The Bach House in Eisenach, established in 1907, is the starting point for admiration and research of Bach worldwide. The renovated and architecturally supplemented building ensemble was anew opened in 2007. A new permanent exhibition, implemented by Atelier Brückner in Stuttgart, puts the emotional, mental as well as musical potentials in Bach's work in the centre of the presentation.

A diversified walk through the Bach House was established for the visitor. Through the entrance hall of the new building the visitor reaches the historical old building where the history of the Bachgesellschaft, bearer and founder of the museum, is introduced and a music hall invites the visitors to linger. Valuable historical music instruments are not only shown here, but are explained and played every hour. The upper floor of the old building is dedicated to the life of Bach in his historical environment.

The new building provides the newest researches to the work of Johann Sebastian Bach and makes the musical experience very vivid. The individual elements of the exhibition design are employed very accurately, broken down and precise. Like a fugue of Bach, basic elements of the same kind in different variations are forming the spatial view. Referring to that idea only the materials aluminium and matt finished acrylic glass are employed throughout the exhibition.

In the transitional area towards the new building five exemplary pieces of music, which can be heard in bubble chairs, point on the various work of Bach: Bach as a composing virtuoso, Bach as a musical preacher, Bach as a living teacher, Bach as a transformer and new creator as well as Bach as an imaginative perfectionist.

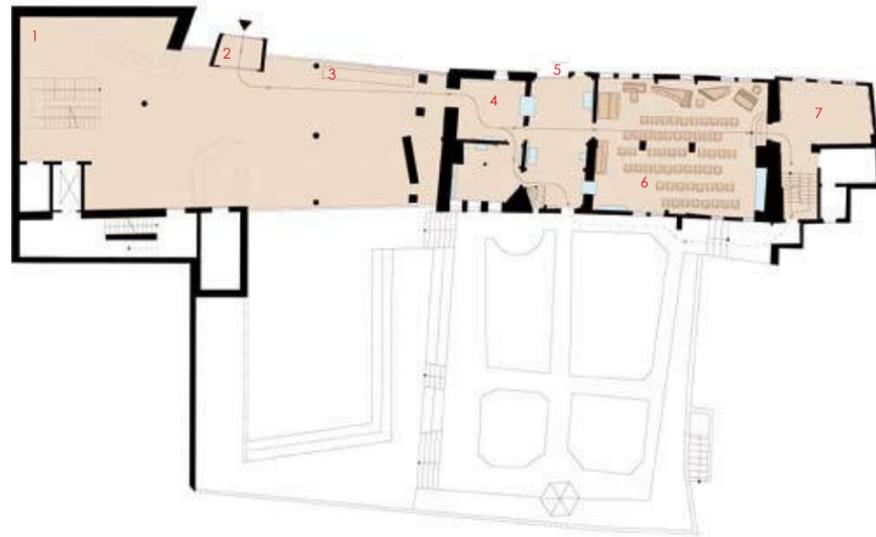




- 1. Panorama of the city Eisenach
- 2. Exhibition space
- 3. Music instrument
- 4. Walk-in composition and five ways listening Bach
- 5. Portraits of Bach - to compare



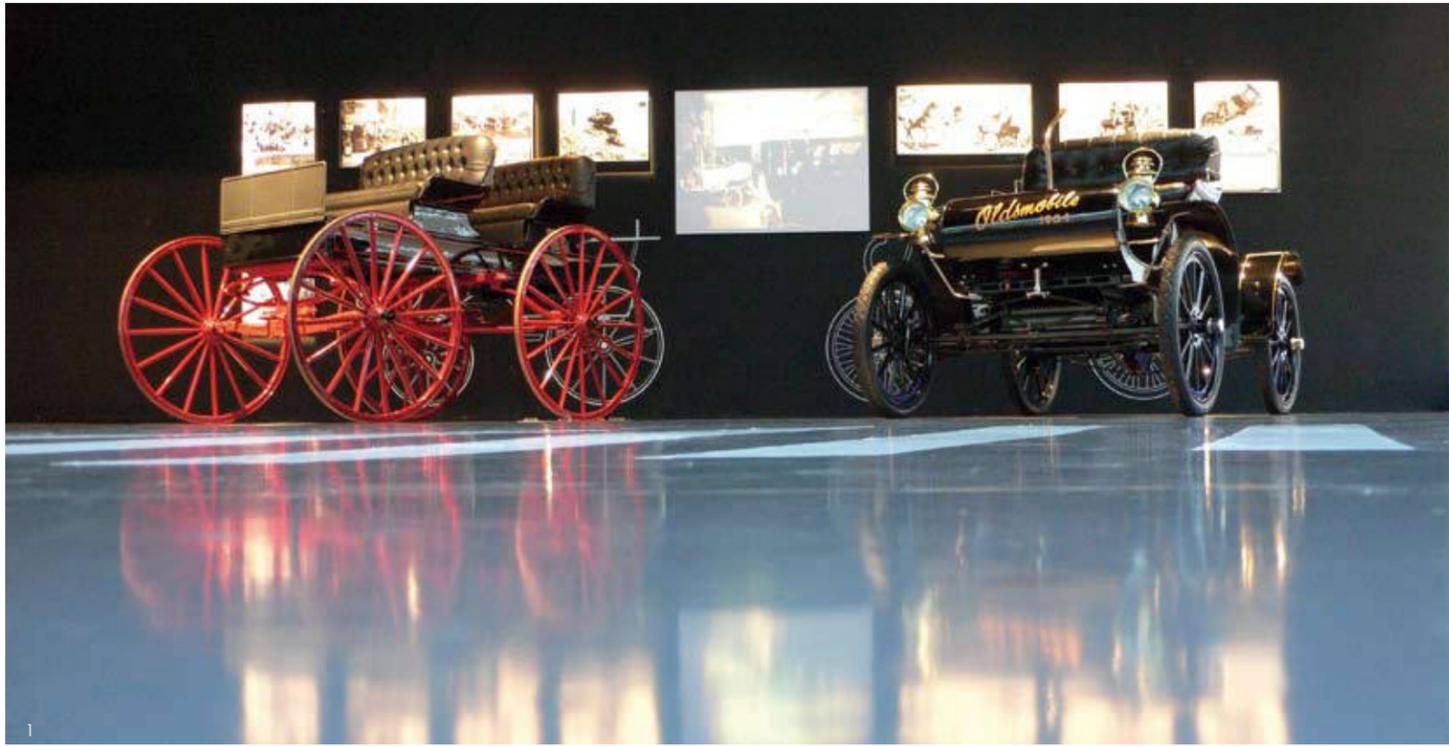
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- 1. Museum shop
- 2. Entrance
- 3. History of Neue Bachgesellschaft
- 4. History of the Bach House
- 5. Entrance to the music hall
- 6. Music hall
- 7. Temporary exhibition



5



Shanghai Auto Museum – History of Mobility

Location:
Shanghai, China

Designer:
ATELIER BRÜCKNER

Photographer:
Courtesy of Atelier Brückner

Completion date:
2007

Shanghai Auto Museum is the first large museum in China which is exclusively dedicated to the automobile and its historical development. The history of the automobile is presented not based on particular brands but with a focus on different major topics in a new museum building.

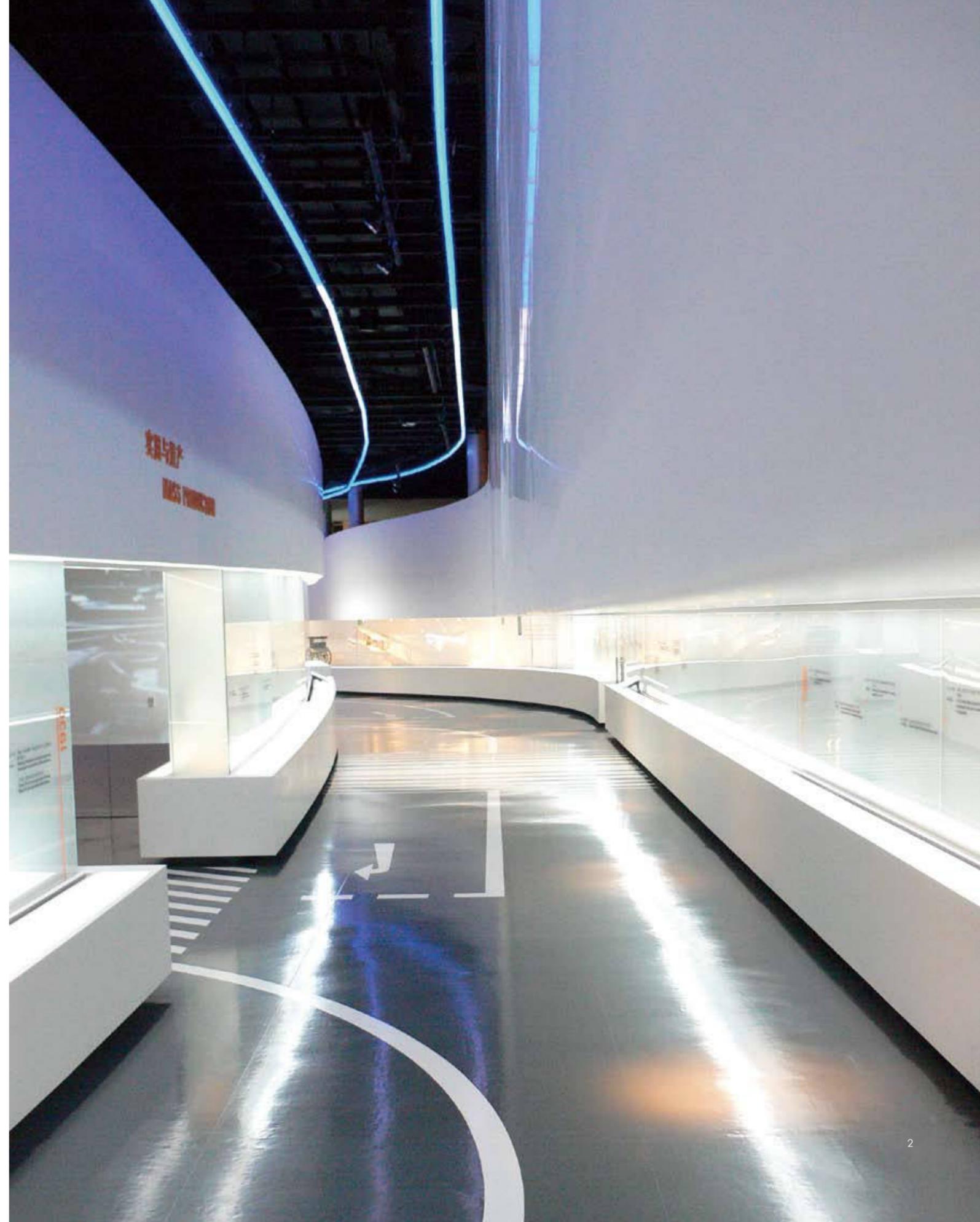
Commissioned by the Shanghai International Auto City Development Co., Ltd. (SIAD), an exhibition was developed, which presents the development from the invention of the wheel to the future of the automobile on an area of 2,400 square metres.

The idea of urbanity creates the formation of an abstract city. The whole exhibition volume is structured through different overlays of urban grids and the arrangement of open and enclosed urban spaces. A major street with road-markings on the ground defines the main circulation in the exhibition.

The exhibition volume is formed by a dynamic band of corian, which defines the route and develops different spatial qualities. This central design element gives orientation to the visitor and leads the visitor along time through the history of the automobile.

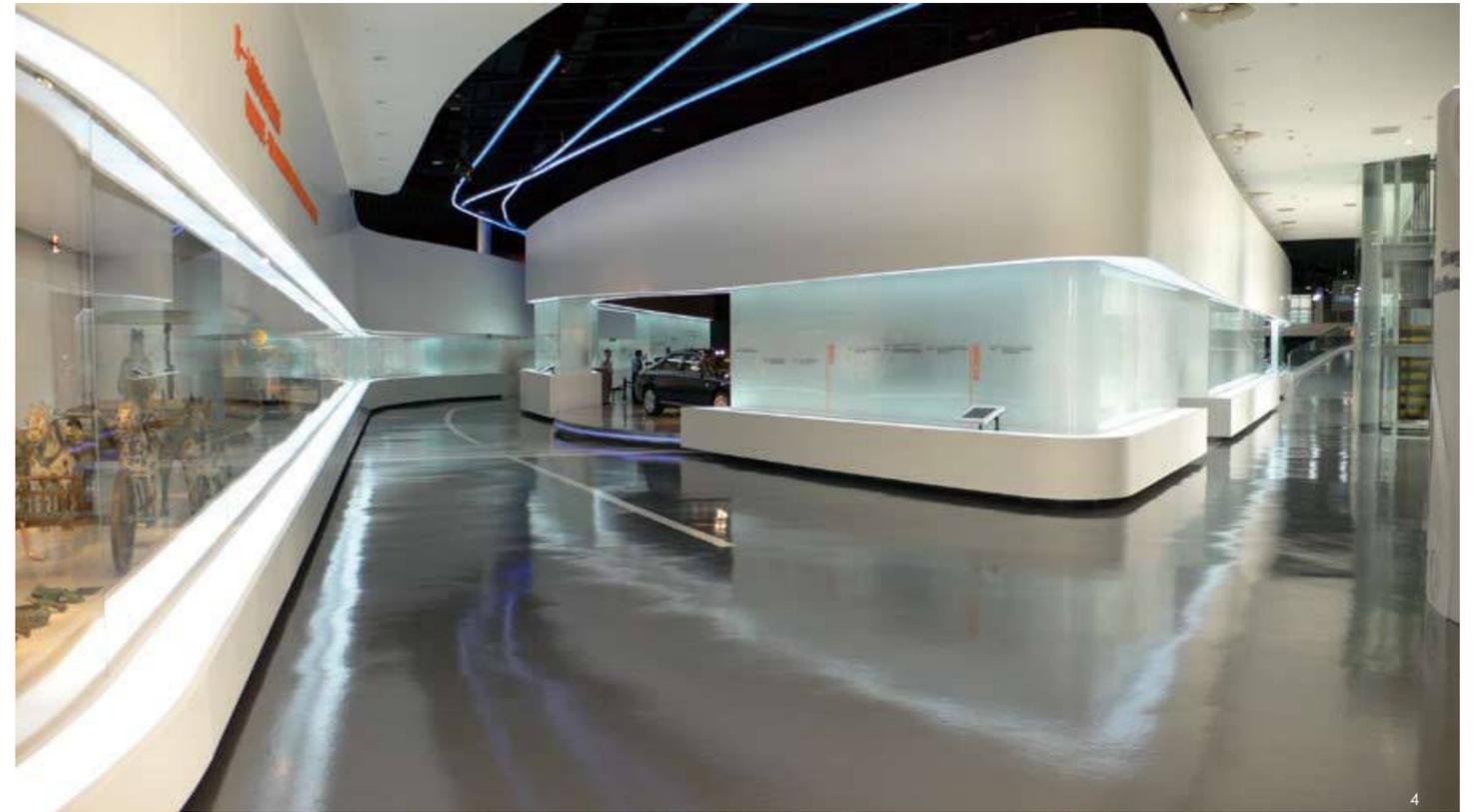
On the ground floor, gates within the timeline provide access to topic rooms, which are designed individually. Each content is translated into a spatial atmosphere, that communicates the main message directly. These rooms are

dedicated to themes like "Exploration and Birth", "Mass Production", "Multiplicity and Diversion", "Design for Speed", "Sports and Driving" and "Energy Saving and Compact Cars". On the museum's gallery some of these topics are taken up again and examined with regards to their significance for the future. Via a thought-out axis of view these future prospects are linked to the matching topic rooms that are located underneath.



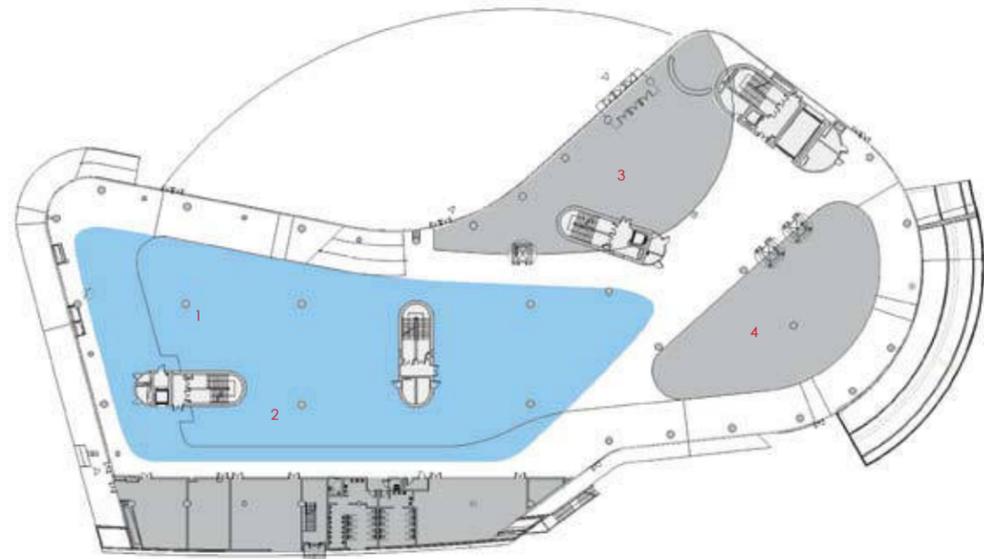


3



4

- 1. Exploration and Birth
- 2. Hallway in the museum
- 3. Evolution of Mobility
- 4. Time line
- 5. Exhibit detail



- 1. Maximum exhibition area
- 2. "History"
- 3. Foyer
- 4. Gastronomy



5



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8

9

6, 8. Time space
7. Mass production
9. Black Hawk collection



Museum IWC

Location:
Schaffhausen, Switzerland

Designer:
Smolenicky & Partner Architektur GmbH

Photographer:
Walter Mair

Completion date:
2007

To create a strong presence of the watch, the designers used a main principle for inside of all showcases: the emptied area. The interior of the showcases belongs only to the watches. In the west wing this principle is applied as follows: the showcase has a large, snow-white framework; in its centre, on the eye level of the viewer, there is an area consisting from light. All other things as the necessary descriptions and explaining pictures are outside of the showcase. Meanwhile within this area without anything other object of desire is floating.

In analogy to a historical Japanese safe deposit cabinet chromium steel stripes surround the showcase body and protect the watches. Simultaneously the steel strips polished in an intensity, that the material for the eye starts to dissolve. By the visual peace in the showcase the eye focuses very directly and naturally on the clock. All showcases in the museum vary in various matters, following this principle of the emptied area.

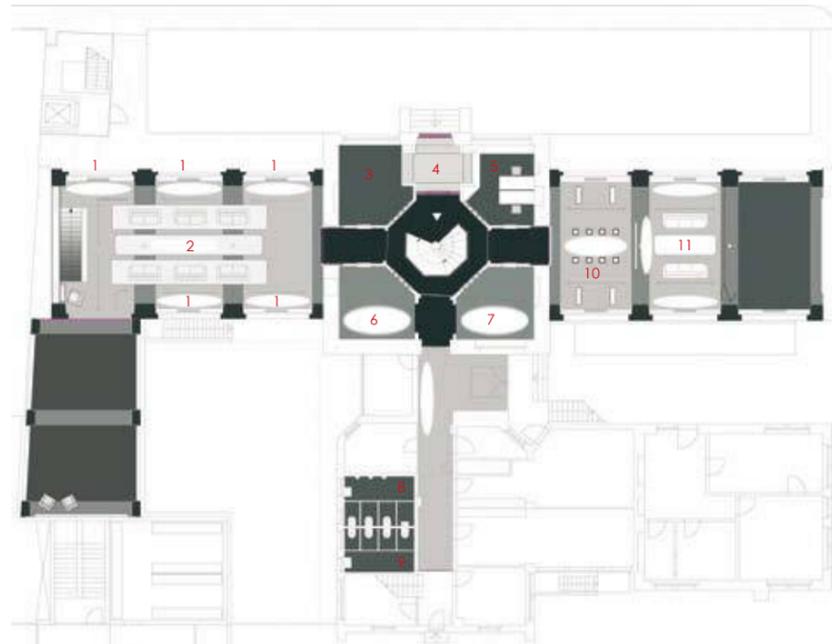
The watches get surrounded by the contemporary interpretation of an English club. A club by its definition is a place where people meet, who share common interests and have similar aesthetic preferences. Dark Makassar veneers, polished chrome showcases, black painted frameworks, leather covered walls – these materials are memorised in our common aesthetic memory as the embodiment of luxury.

The aesthetic impression gets completed by the use of very up-to-date materials. The walls receive a wallpaper of metallically shining high-tech-fabric; showcases get by glass-fiber-reinforced plastic, and metallised glasses cover up the stairway.

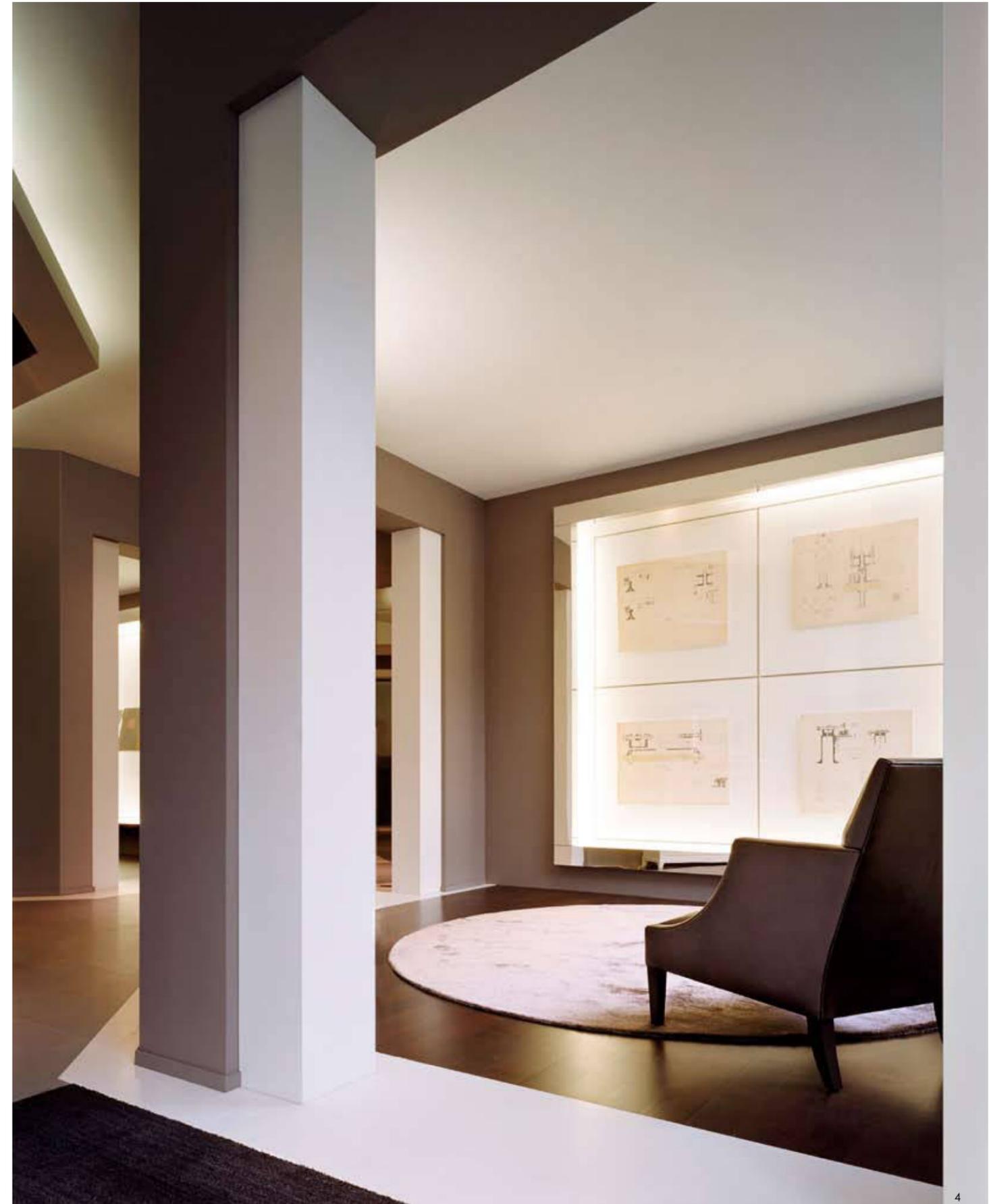




1. Museum west wing
2. Front stairs
3. East wing central complications showcase
4. Lounge
5. Spiral stairs
6. View historical building
7. Lounge
8. Exhibition space



1. Showcase area
2. Mechanical vitrine
3. Manufacturing atelier
4. Entrance gate
5. Reception
6. Introduction of IWC Museum
7. Introduction of IWC Museum
8. Men's toilets
9. Women's toilets
10. Showcases range complications
11. Mechanical vitrine







Museum of The Moving Image Expansion and Renovation

Location:
New York, USA

Designer:
Leeser Architecture

Photographer:
Peter Aaron/Esto

Completion date:
2011

A complete redesign of the ground floor of Museum of the Moving Image, plus construction of a three-storey addition and Courtyard Garden, will double the size of the existing building, enable growth and innovation in the Museum's uniquely comprehensive presentation of screen culture in all its forms (film, television, and digital media) and welcome visitors into an experience in which architecture is seamlessly fused with the moving image.

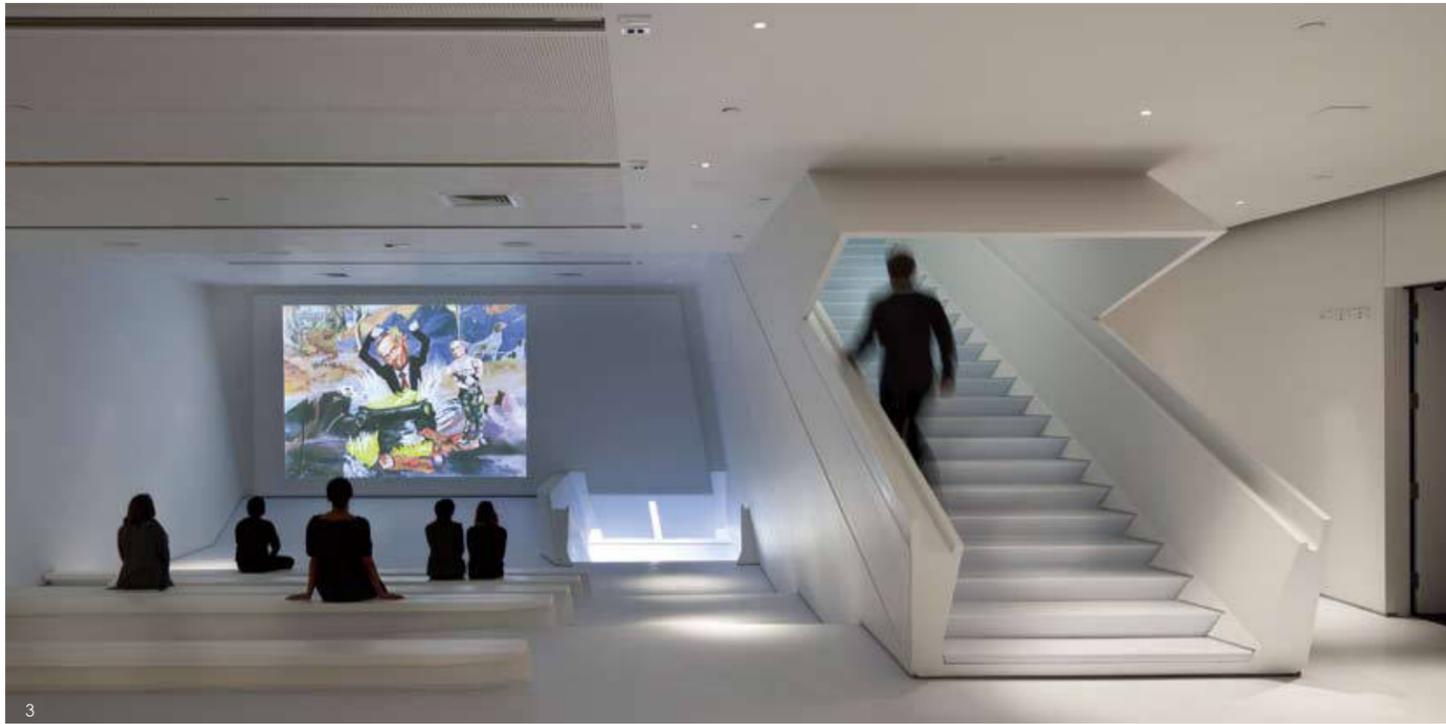
Major new programme spaces include a 264-seat theatre, 68-seat screen room, Video Screening Amphitheatre, gallery for changing exhibitions, Education Centre, on-site collection storage, café, museum store and Courtyard Garden.

As visitors move into the new lobby, across a polyester floor in a cool light blue, they pass along a 50-foot-long wall coated with screen paint, used as the surface for a seamless panorama of projected video, with works selected on a changing basis by the curatorial team. Lending a sense of dynamism to the visitor's progression through the lobby, the projection wall is canted at an 83-degree angle.

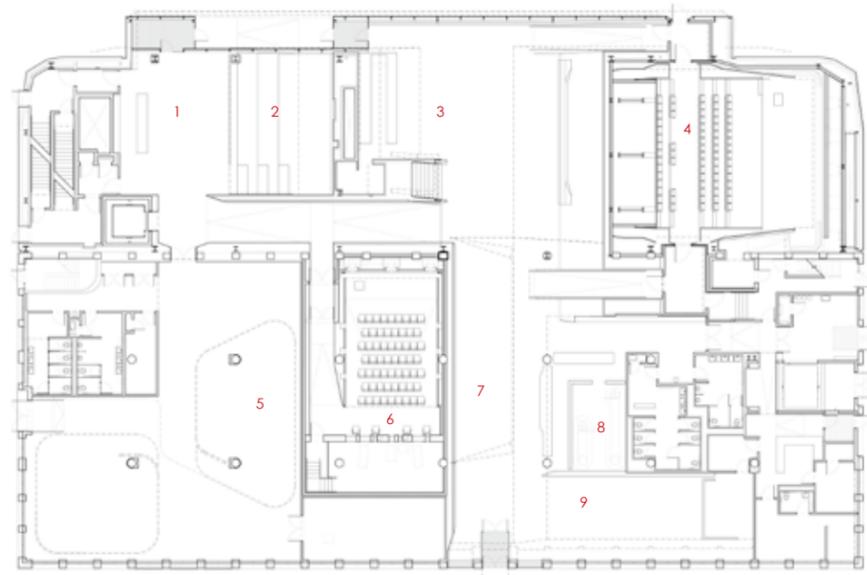
At the top of the grand staircase, the new gallery for changing exhibitions provides the Museum with its first completely flexible space for presenting cutting-edge new projects. With 380 square metres of unencumbered space, the gallery is designed to allow the Museum to present exhibition

materials of every variety, from screen-culture artifacts to digital media installations. The new on-site space for collection storage, located on the third floor, serves an international community of researchers and scholars, offering unprecedented access to much of the Museum's unparalleled collection of more than 130,000 objects. The new landscaped Courtyard Garden incorporates the dedicated entrance for school groups.

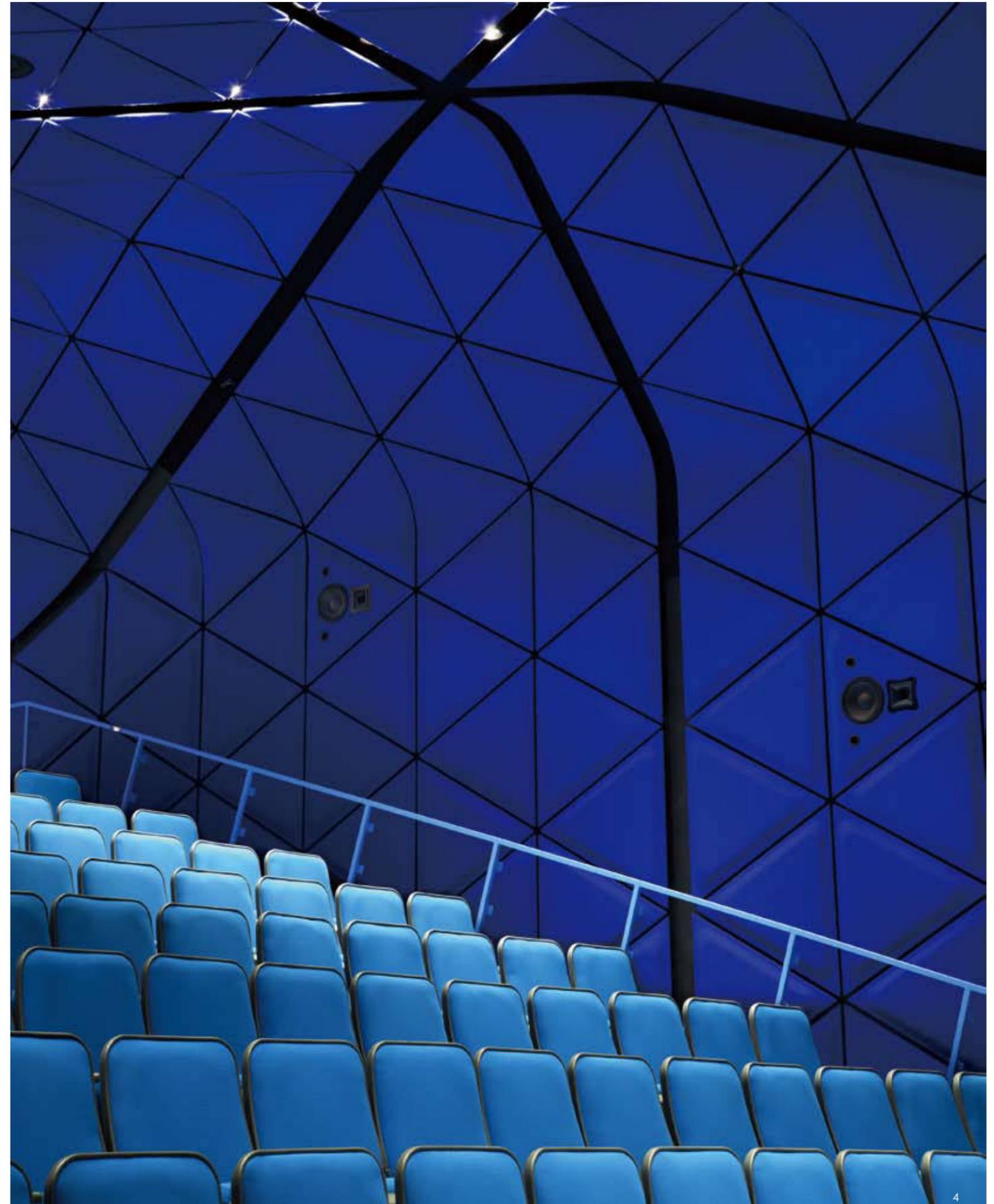




3



- 1. Student lobby
- 2. Student orientation
- 3. Café
- 4. Main theatre
- 5. Digital learning suite
- 6. Screening room
- 7. Lobby
- 8. Coat check
- 9. Museum shop



4



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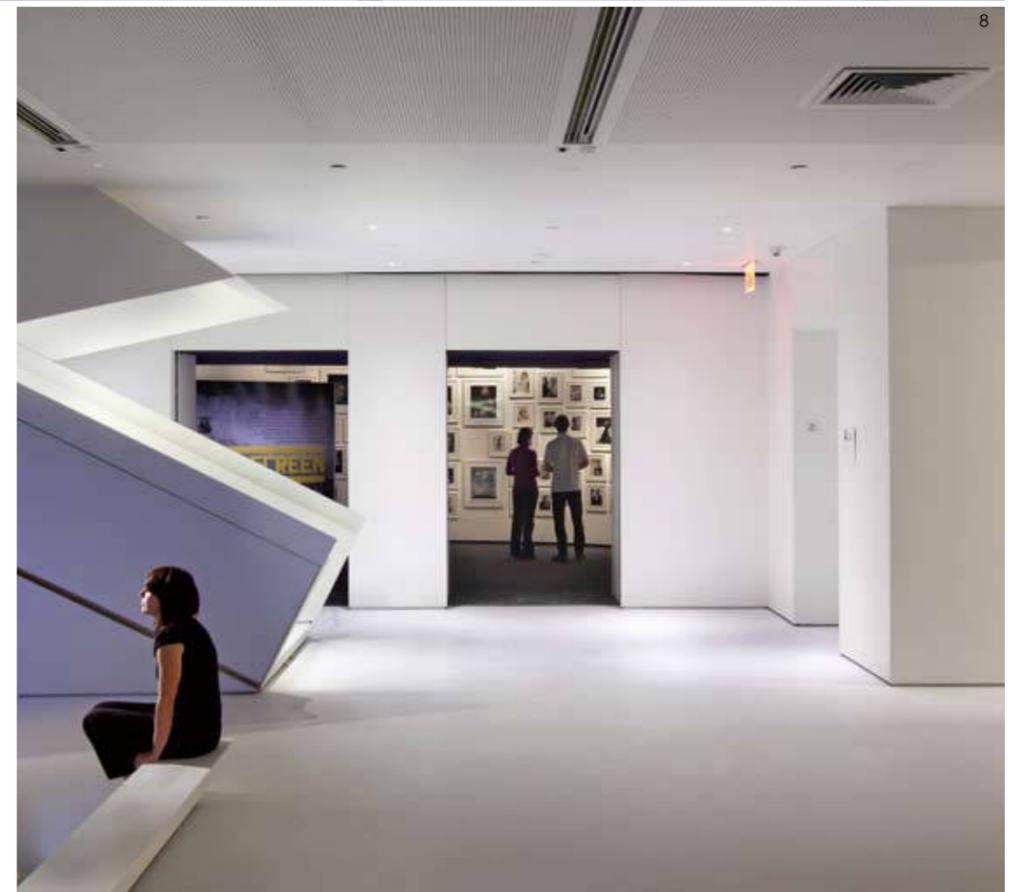


7



6

1. Entrance
2. Exhibition space
3. Mini multimedia lecture space
4. Auditorium
5. Multimedia auditorium
6. Digital reference room
7. Lounge/reception lobby
8. Foyer



8



Can Framis Museum

Location:
Barcelona, Spain

Designer:
BAAS, Jordi Badia + Jordi Framis

Photographer:
Pedro Pegenaute, Fernando Guerra
(FG+SG)

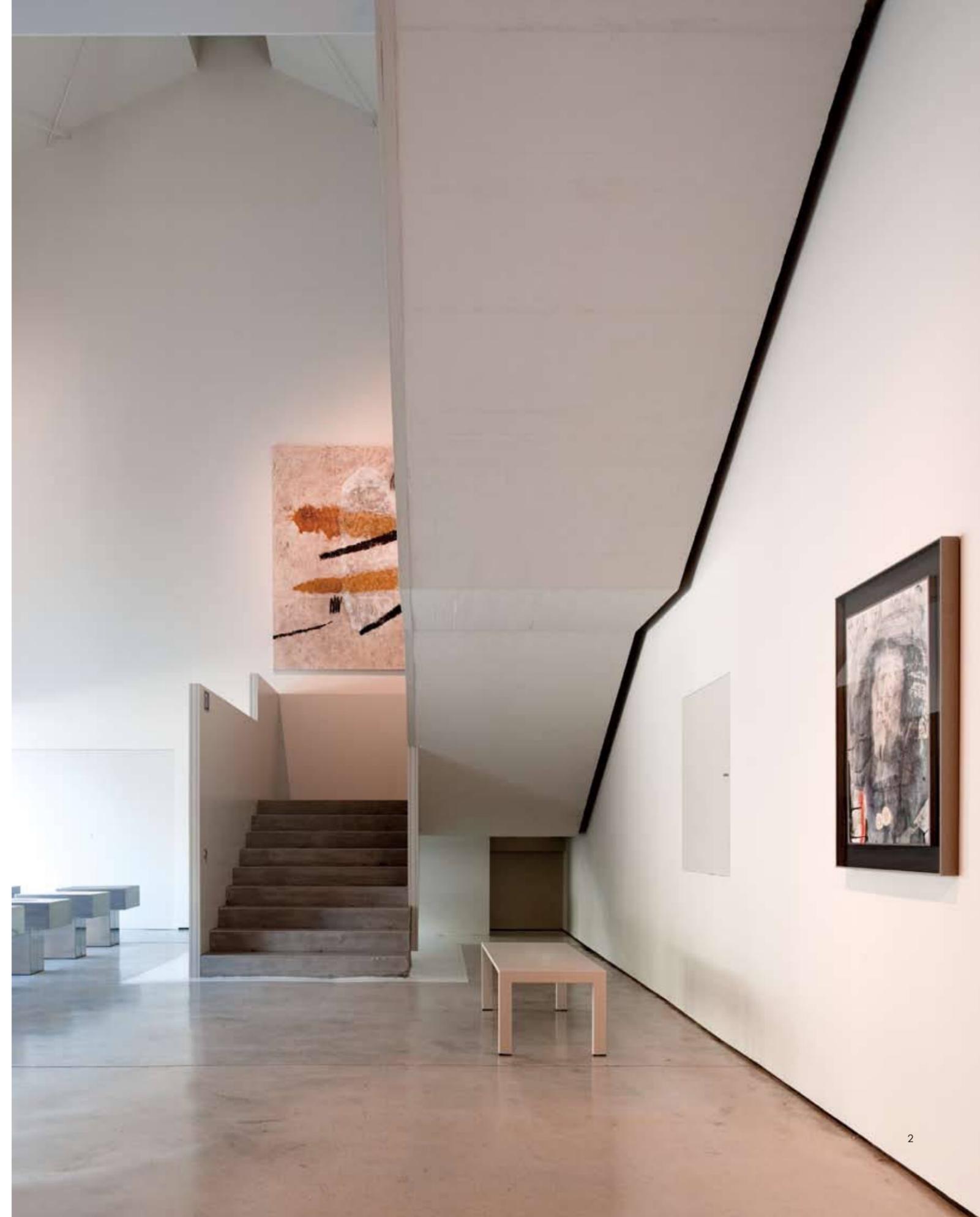
Completion date:
2008

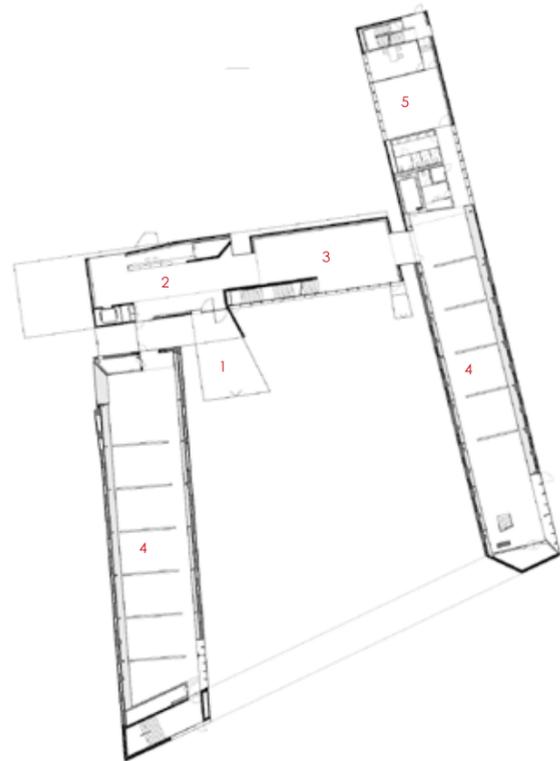
The new museum is located in the 22@ District, an area where Barcelona City Hall has promoted a full redevelopment of a former factory/heavy industry zone by substituting premises with light service industries. It is now primarily a high-rise, heavily built-up area housing service/hi-tech industries. With "Can Framis" the designers aim to play on contrasts, with a surrounding garden providing a tranquil breathing space away from the hubbub of speed and time. The mainly-paved garden will have many trees and winding paths which will embellish the cloak of ivy, which already covers the environs and in the future will enshroud the building and trees.

The two buildings to be preserved have little architectural worth and are currently derelict. Their main interest lies in the contrast of their location, based on the former agricultural sketches prior to the implementation of the Cerdà plan at a level of 1.5 metres below the current road.

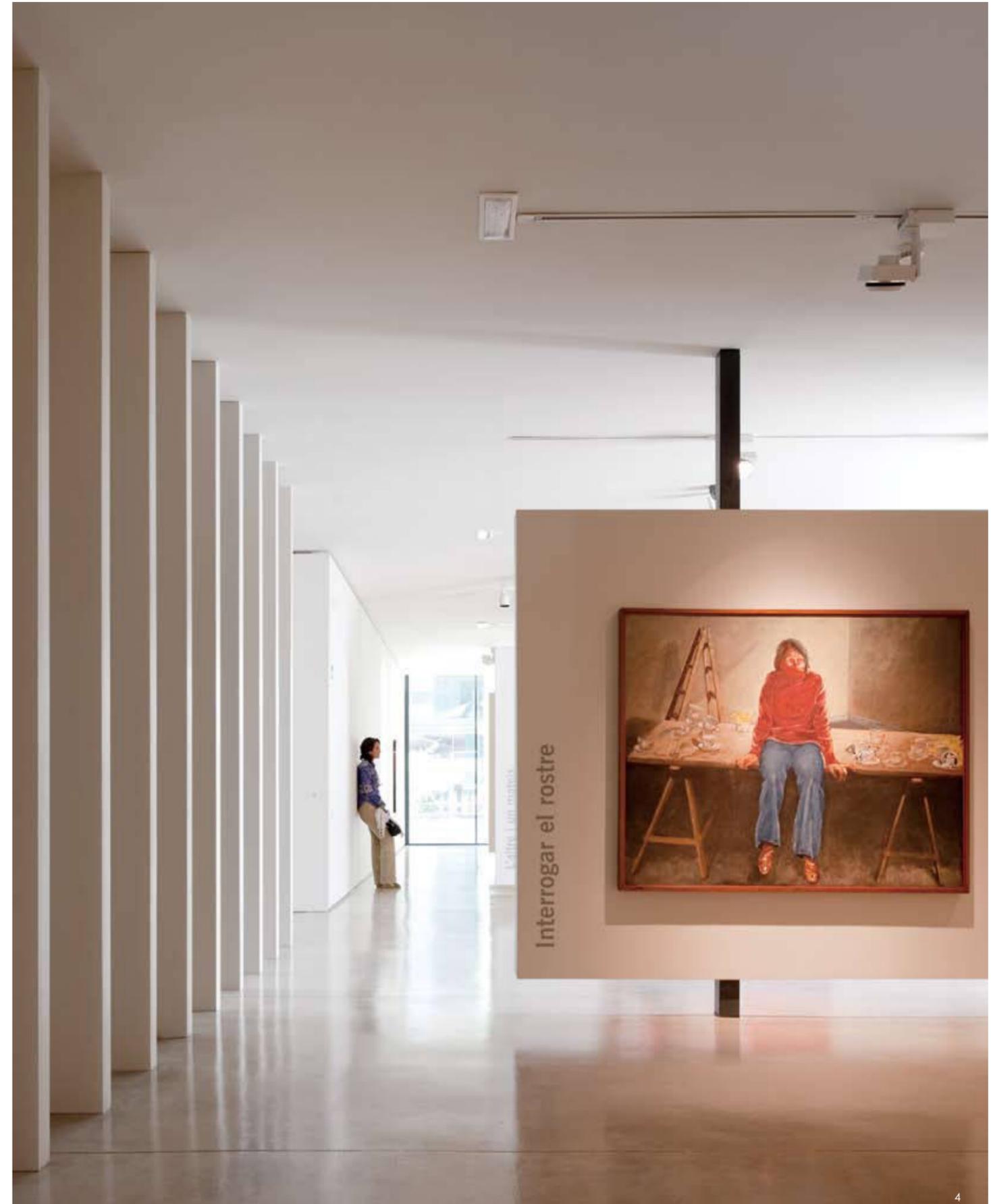
The project consists in restoring the two current factory buildings and constructing a new one which will link them, coinciding with the site of another former warehouse which – as a whole – will form a courtyard, paved with stones recovered from the former factory, which will be the main entrance to the museum. Visitors will begin on the highest level and continuously move downwards through semi-lit areas, which

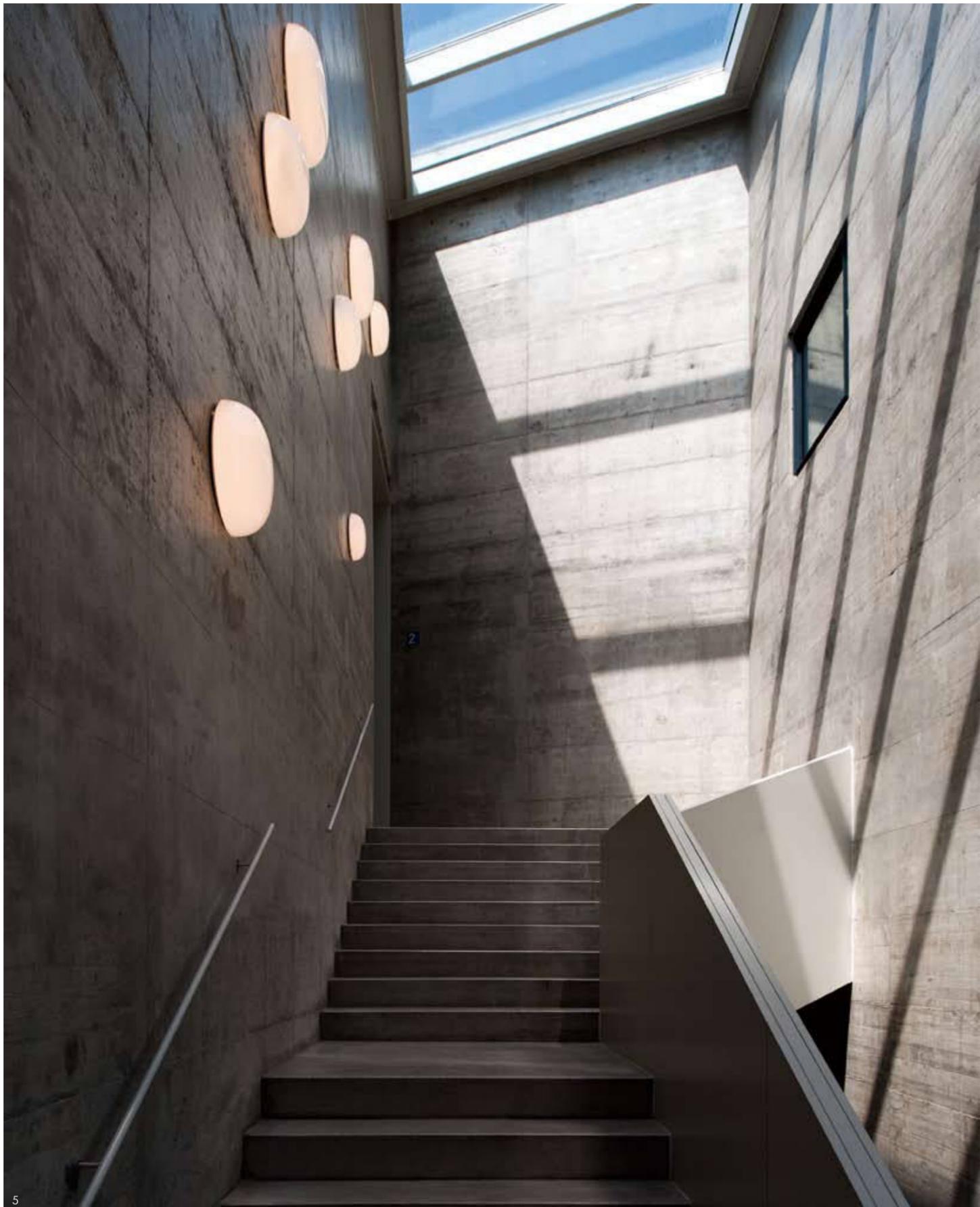
will then light up to showpiece the exhibited pieces. Outside, the lime mortar which blends with the existing stonework merges with the exposed concrete of the new buildings. The façade then becomes a collage of textures, niches and coverings which reflect the different ups-and-downs of the building throughout time.





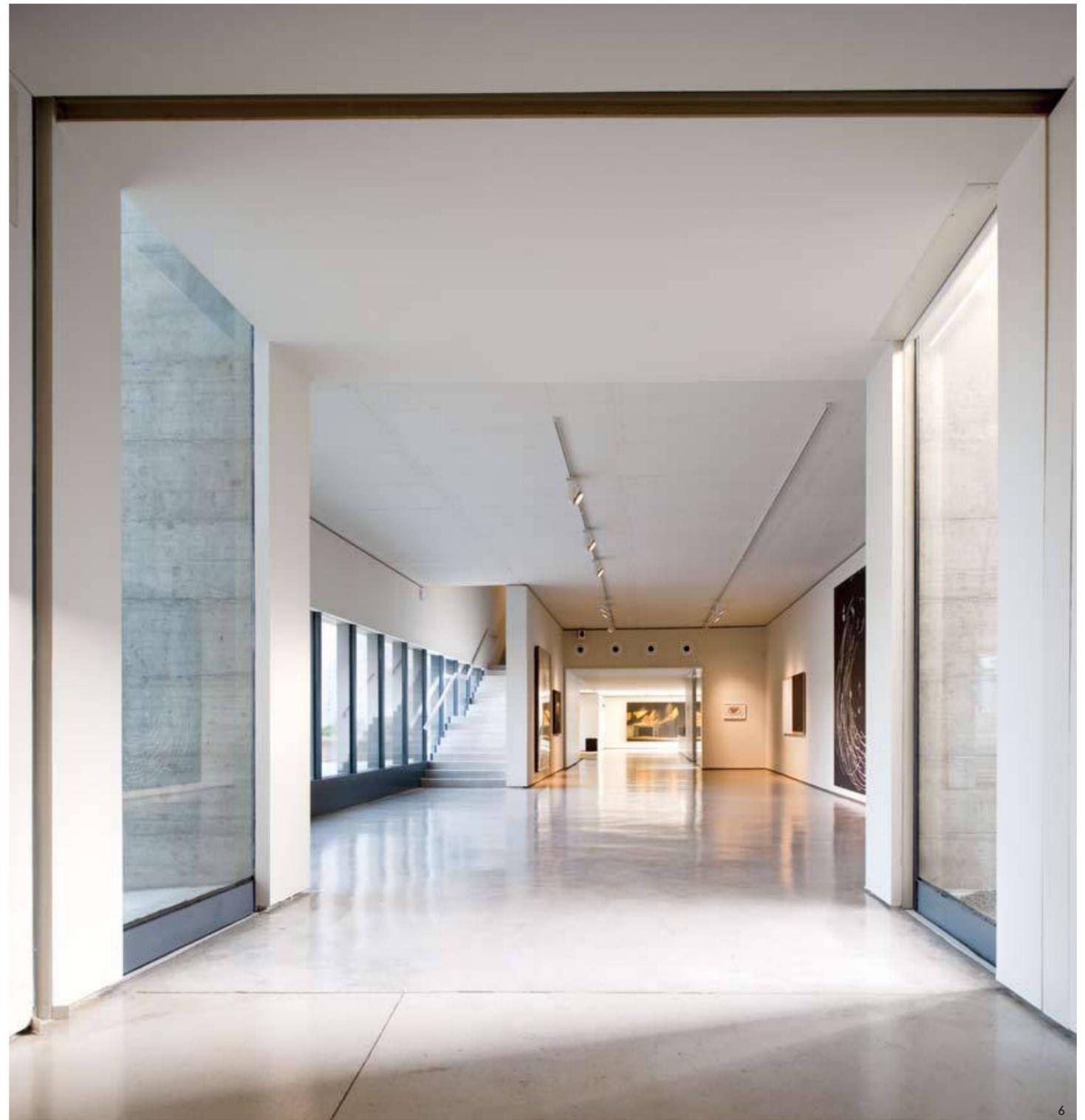
- 1. Main entrance
- 2. Reception/hall
- 3. Ante space exhibition
- 4. Exhibition
- 5. Multi-use hall





5

210 - 211

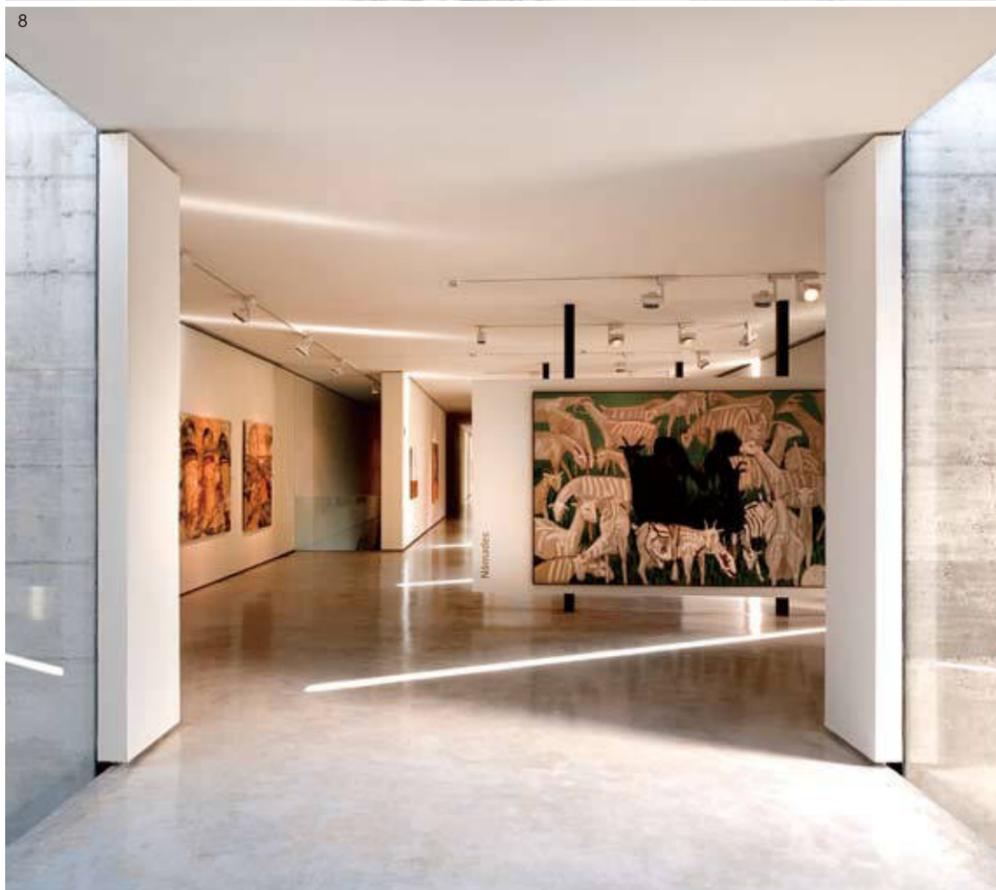


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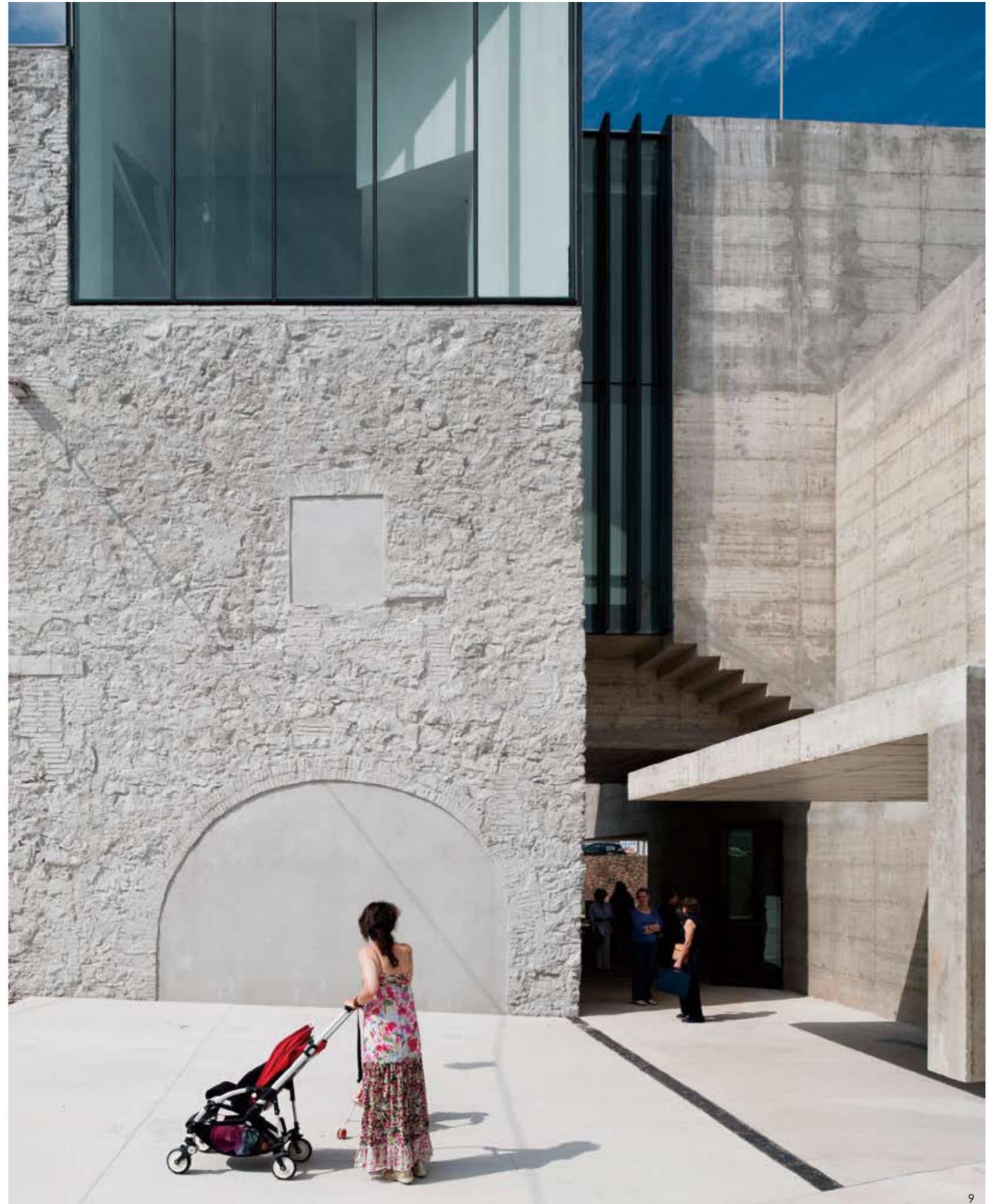
1. Main façade
2. Foyer with stairs to the upper level
3. Hallway/gallery
4. Gallery
5. Stairs and sky window
6. Entrance lobby



8



7. Surrounding environment of the museum
8. Gallery
9. Façade detail





Nebuta House

Location:
Aomori, Japan

Designer:
molo

Photographer:
studio Fukade, Hideyuki Fukuda

Completion date:
2009

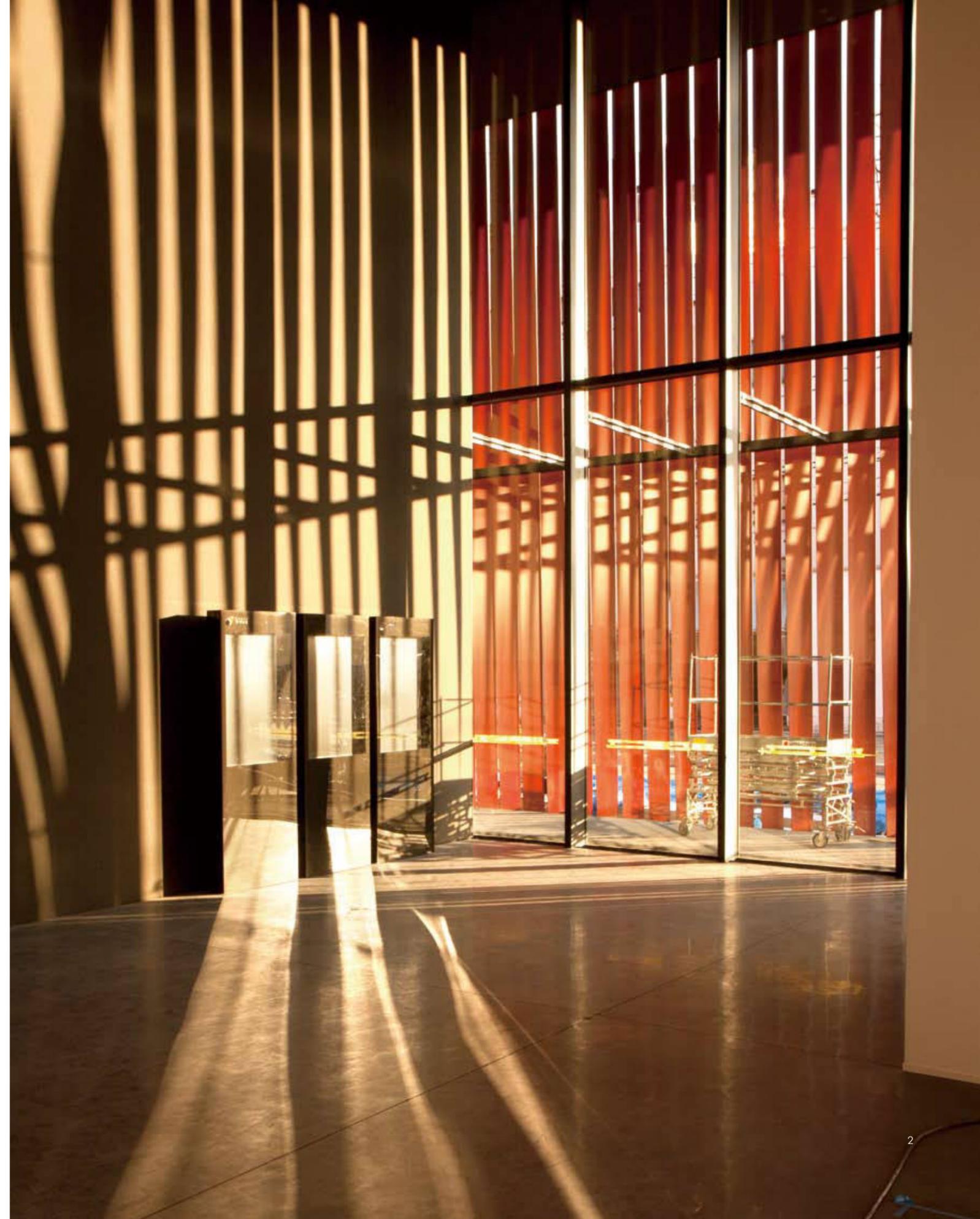
The ribbon screen of Nebuta House looked like a massive theatre curtain, and the construction crew like they were playing out a heroic drama.

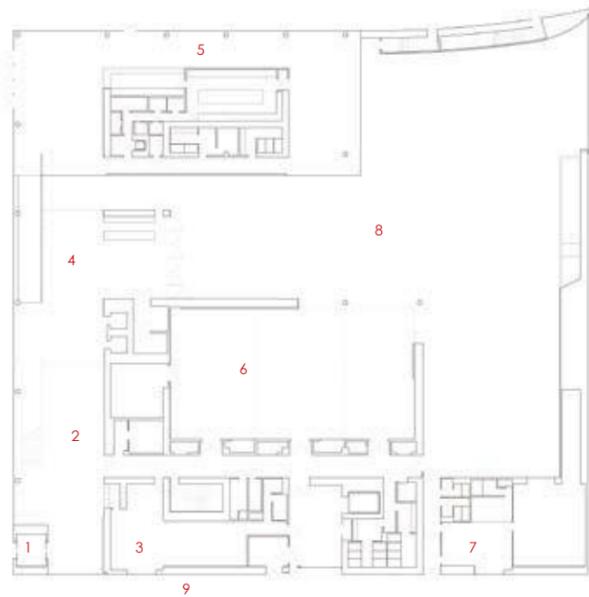
During manufacture the steel ribbons were manually adjusted so that each appears uniquely. Part of this process was completed during prefabrication, when the ribbons were individually crafted, and part on-site during installation. This manual process of positioning ribbons allowed for variation and an organic appearance – no part of the finished screen was the result of digital fabrication. Design and crafting of the screen incorporated the functional repetition associated with serial production with the opportunity for randomness. Like all handmade things, the spontaneity of human intervention enlivens the necessities of function.

At night parts of the lit interior reveal themselves through the exterior steel screen. Looking up at the building, you can see the shadows of people moving around inside. Also at night the proximity and relationship to the water is enhanced – darkness dissolves the foreground and surroundings and the building sits atop its rippled reflection.

One of the interesting things about designing a building here is that small streets open up onto the site creating narrow views to the building.

Also, much of the surrounding cityscape is made up of uniform box-like buildings, which are almost all in tones of grey or beige. Dispersed within this uniform texture are urban objects like power lines and vending machines. In this context, the building appears as a red curtain at the end of the street, activating it and turning everyday urban experiences into theatre.



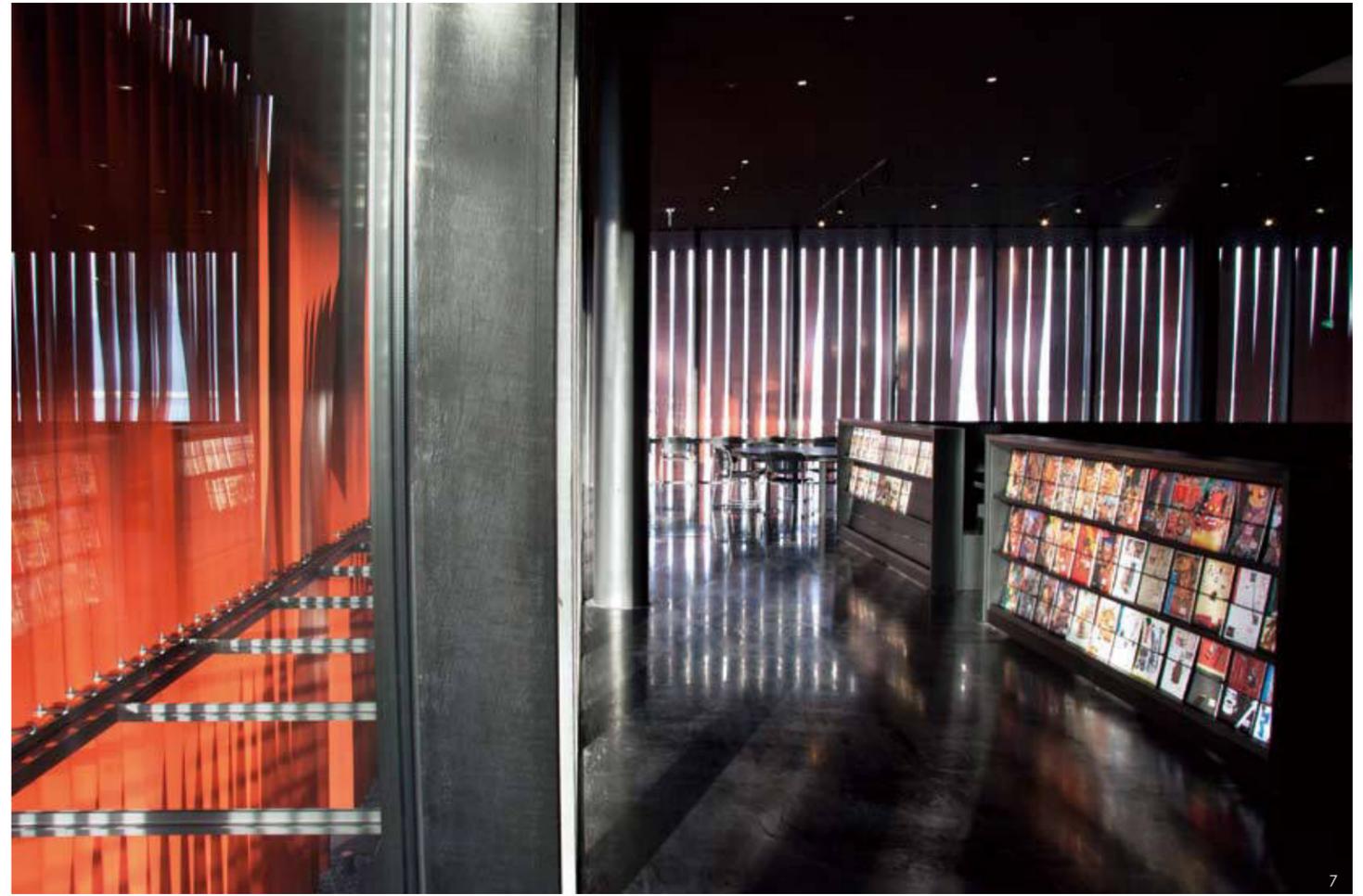


1. Entry
2. Entry hall
3. Administration
4. Shop
5. Restaurant
6. Flexible music rooms
7. Private area for Nebuta artists
8. Nebuta hall
9. Protected outdoor walkway





5



7



6

1. Overall view of exterior
2. Entry hall
3. 8. Exhibit detail
4. Interior detail
5. Stair to up level
6. Restaurant
7. Promotion materials display area



8



Walt Disney Family Museum

Location:
San Francisco, USA

Designer:
Rockwell Group

Photographer:
Cesar Rubio

Completion date:
2009

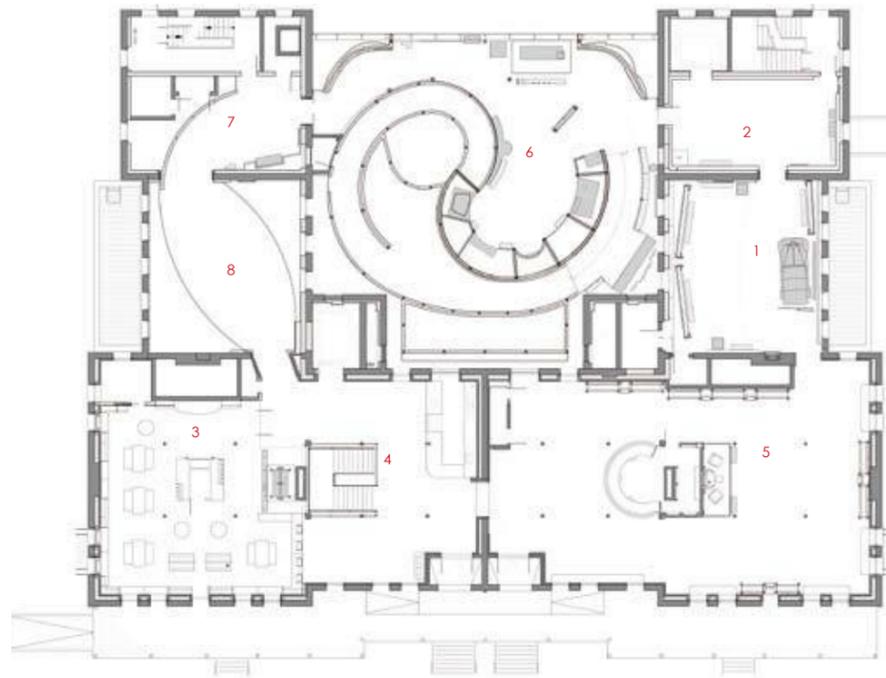
The museum occupies a former barracks building located on the Presidio's Main Post in The Presidio in San Francisco. The barracks were built in 1898 and housed soldiers during the Spanish-American war. The Walt Disney Family Museum is a new facility that was developed by the Walt Disney Family Foundation. It provides a permanent source of information on Walt Disney, his accomplishments, and the period of American history that he greatly influenced.

Rockwell Group is oversee the interior architecture and exhibition design of the museum as well as the education centre and office space. Rockwell Group's was to create an immersive, accessible and inspiring environment that educates visitors about the life of Walt Disney by hearing his voice and providing access to his personal artifacts and stories that have previously been inaccessible to the public.

Storytelling was one of Walt's greatest talents and is accomplished with the tools that he used throughout his career: art, music and technology. The museum experience moves visitors chronologically, with artifacts as well as scenic and decorative elements in each gallery that show the historical context and suggest a specific time and place in Walt's life. By presenting the story in his own words, visitors are given direct access to his heart and mind.

To add multiple perspectives, the voices of Walt's collaborators, friends and family are also heard. In the museum, Rockwell Group used technology in the service of storytelling, which is what Walt Disney was known for, including the sound equipment, which had to be put in theaters for "Fantasia".





- 1. Beginnings of exhibition
- 2. The move to features
- 3. New success and greater ambitions
- 4. The 1950s and 1960s
- 5. New horizons



- 1. Beginnings: Walt Disney's Early Years (1901-1923)
- 2. Beginnings: Walt Disney's Early Years (1901-1923)
- 3. Museum Store
- 4. Café
- 5. Pre-Show
- 6. The 1950s and 1960s: The Big Screen and Beyond
- 7. Remembering Walt Disney
- 8. Remembering Walt Disney



Wing Luke Museum of the Asian Pacific American Experience

Location:
Seattle, USA

Designer:
Olson Kundig Architects

Photographer:
Olson Kundig Architects

Completion date:
2008

The design of the Wing Luke Asian Museum preserves and restores the historic fabric of the East Kong Yick Building and offers new and expanded space to the organisation, a Smithsonian Institution affiliate and America's premier pan-Asian Pacific American museum. The new building is located in Seattle's Chinatown International District, the cultural hub of the city's Asian American community. The new museum offers space for community meetings and events, public space, theatre space for performances, exhibit spaces for community art and emerging artists, family-centred learning environments and leadership development for neighbourhood youth.

The design of the museum grew out of the original, 1910 multi-storey building. Drawing inspiration from its history, the architects saved as much of the original building as possible. In addition to building materials – such as timbers cut out between floors – the character and scale of the building were maintained. On the upper floors, original narrow doorways and corridors and small rooms preserve the intimacy of the original space, and are a venue for the museum's immersion exhibits.

Re-use and recycling play an important role in the building's sustainable strategies. Windows and doors were repaired and reinstalled, fir joists were recycled as stair treads, and fire doors and other no longer "functional" objects served

as inspiration for furniture and works of art. Operable windows and two-storey lightwells encourage natural air flow, while transparency between adjacent spaces and floors allow daylight to filter down to the main entry level. The original building's exterior remains intact, but the interior combines the old and the new. Architects worked closely with structural engineers to integrate a new code compliant structure into the original building.

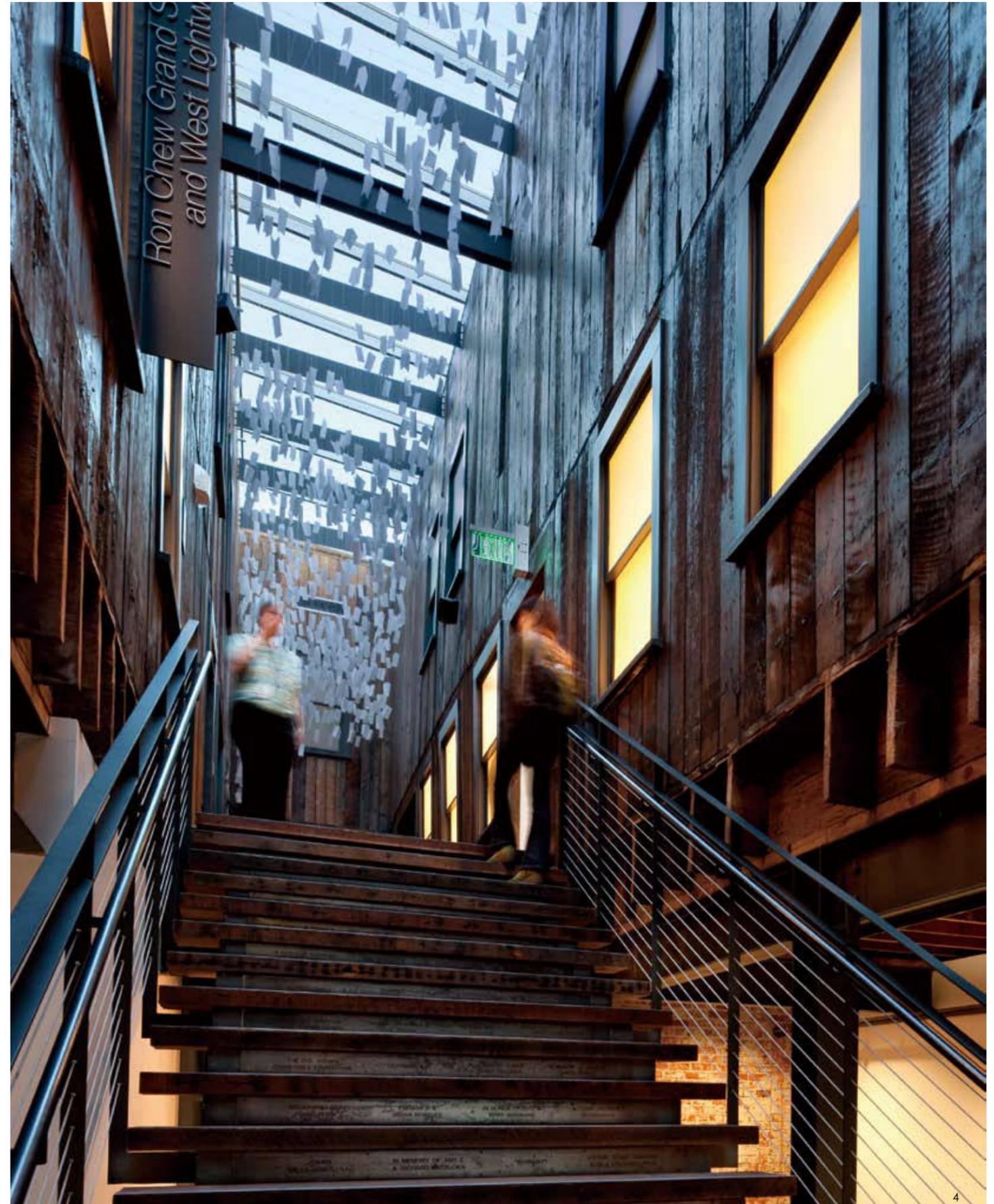




3



- 1. Entrance
- 2. Exhibition
- 3. Toilets
- 4. Screening room
- 5. Office



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1. Façade of museum viewed from the street
2. Shop in the museum
3. Museum interior display
4. Stairs
5. Lecture hall
- 6, 7. Exhibition details



Narona Archaeological Museum

Location:
Metkovic, Croatia

Designer:
radionica arhitekture/Goran Rako

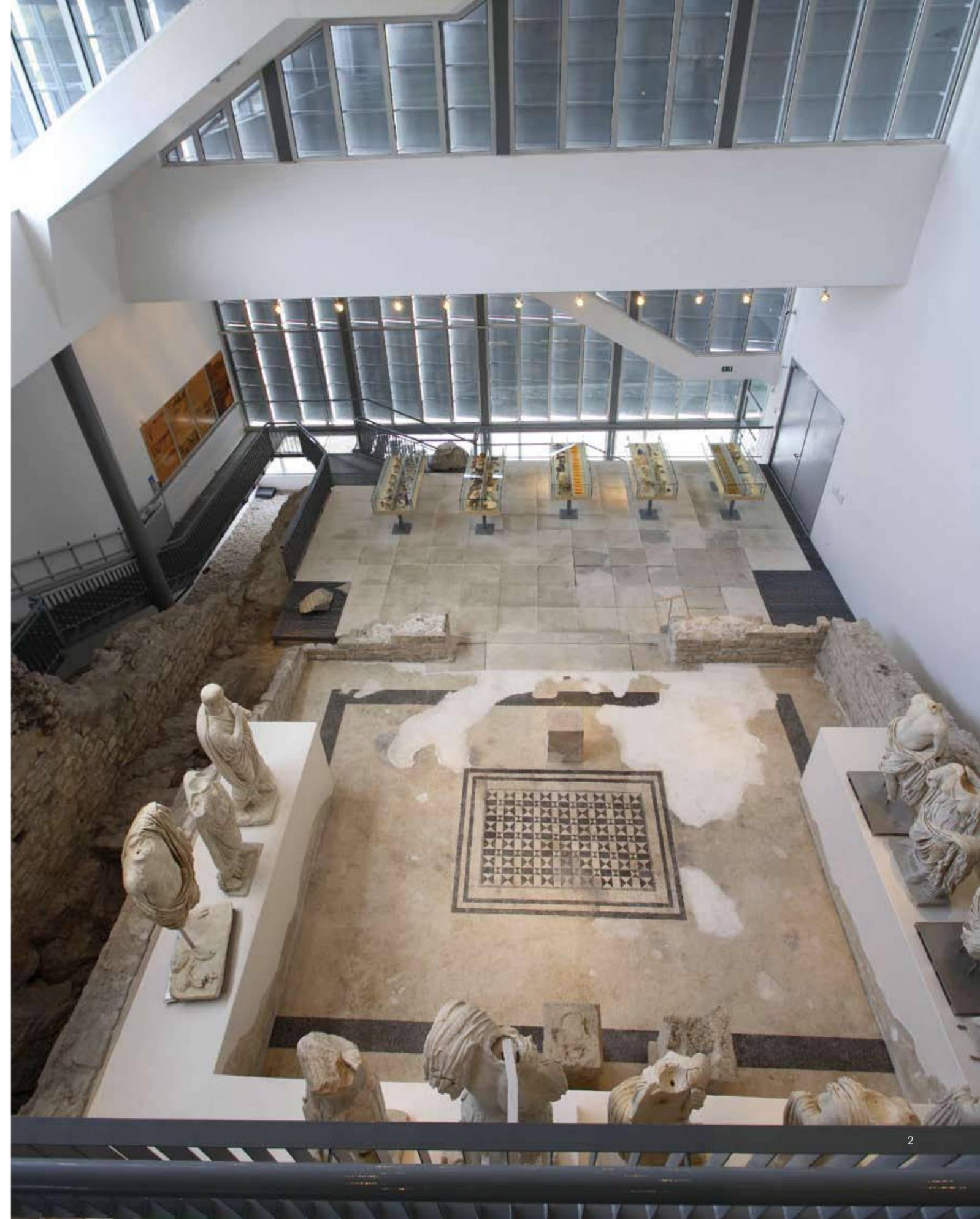
Photographer:
Boris Cvjetanovic, Miljenko Bernfest,
Boris Kragic, Goran Rako

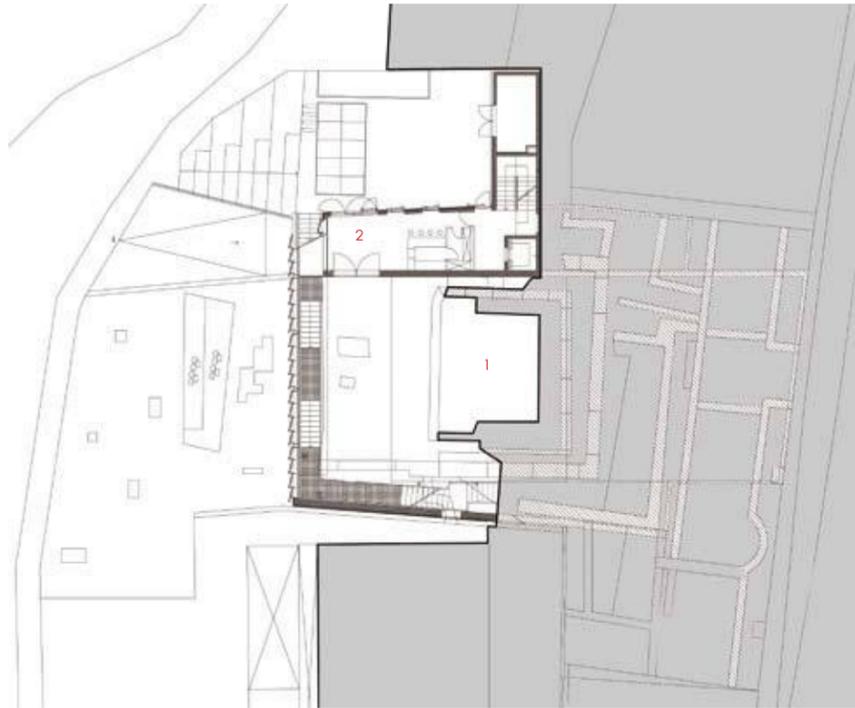
Completion date:
2008

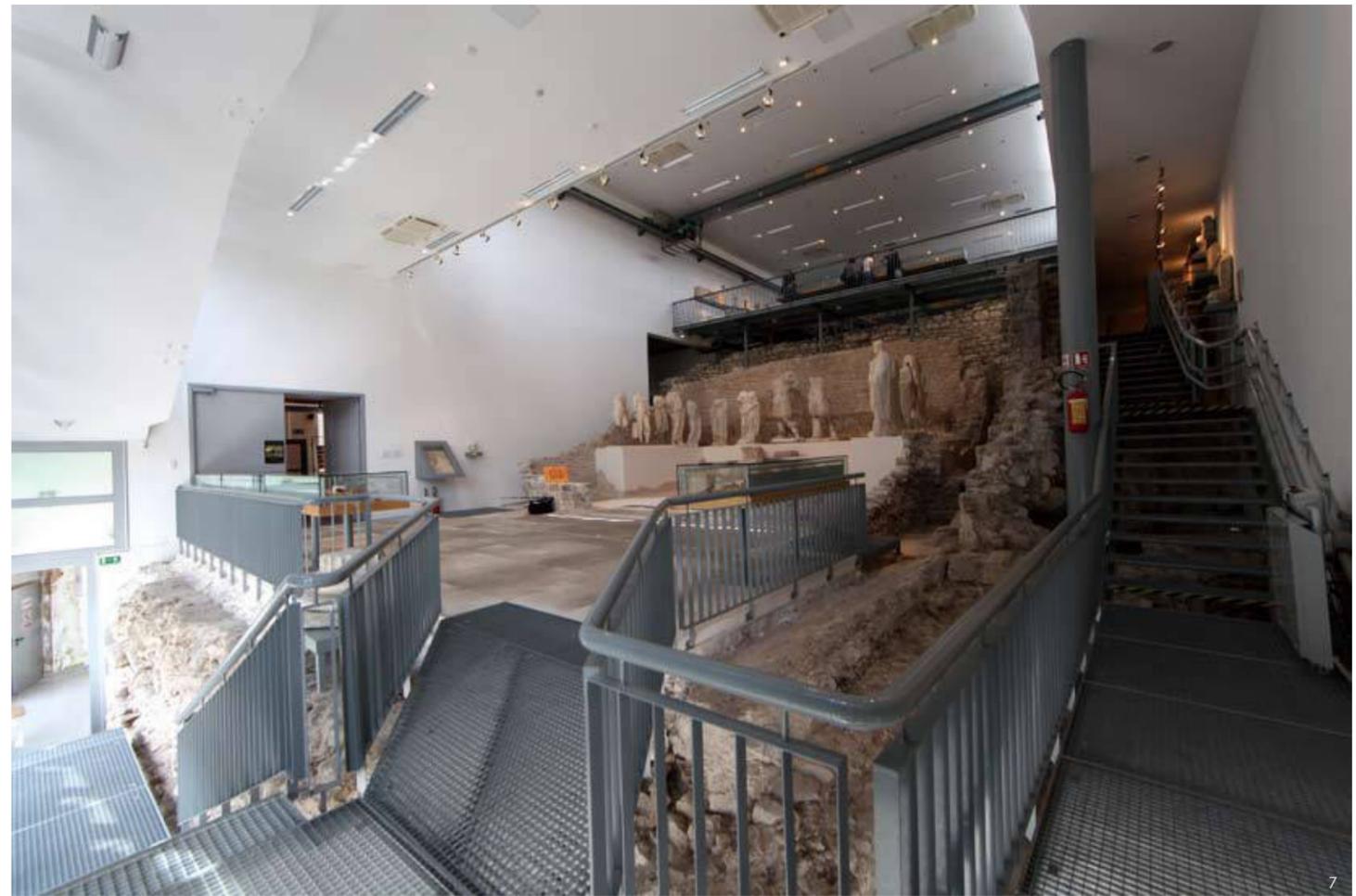
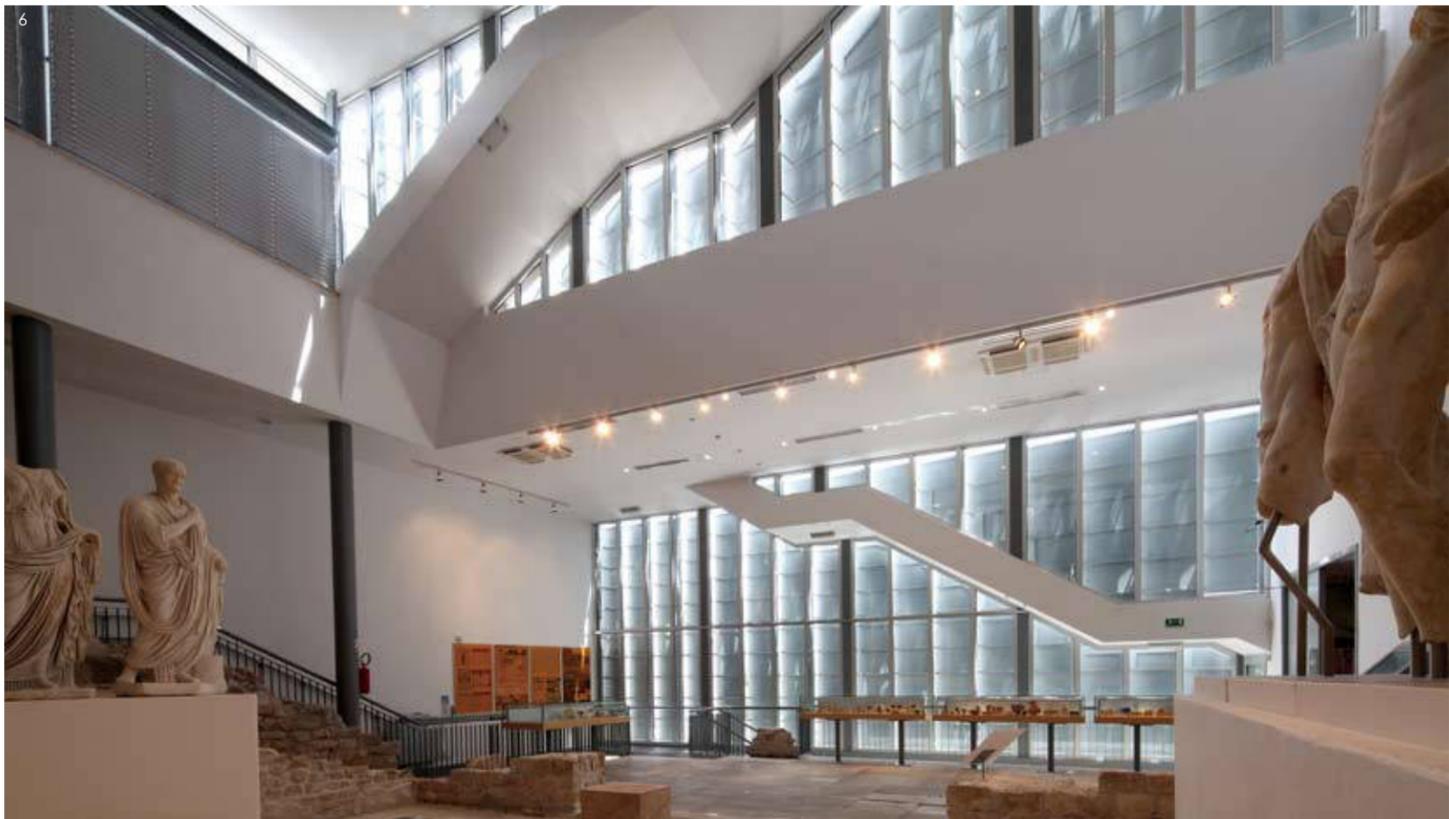
Narona Archeological museum is situated in the village of Vid, some 3 kilometres west from the nearest town of Metkovic. In the early 1990s, a team from the Archaeological Museum of Split discovered the remains of the ancient temple of Augustus in Vid. Above the temple ruins, an on-site archaeological museum was built. This is a unique discovery in the region of the former Roman Empire because it is the only temple which presents the entire review of the Roman imperial cult from its rise and expansion to its fall and demolition at the end of the 4th century. Narona museum was designed as an archeological park and "in situ" museum.

The museum's interior is determined by the scale of the excavated Roman artefacts and statues while its exterior is determined by the scale of the temple and the forum, the scale of the surrounding ordinary houses and by the green masses of olive groves and vineyards climbing up from the square to the church on the hill. But above all, the building is determined by the scale of everyday life; its roof, a system of publicly accessible flat surfaces and ramps, connects two levels of public space. Another intelligent invention by the architect is the museum's austere materiality. The construction uses a combination of reinforced concrete and exposed steel; the façades are faced with narrow plastic panels positioned so as to allow a diffuse light to penetrate the interior.

This is the first museum in Croatia built on the archeological locality "in situ". Archeological museum Narona protected and preserved unique and world findings whose presentation enables the most representative complex of antique town Narona to be experienced.

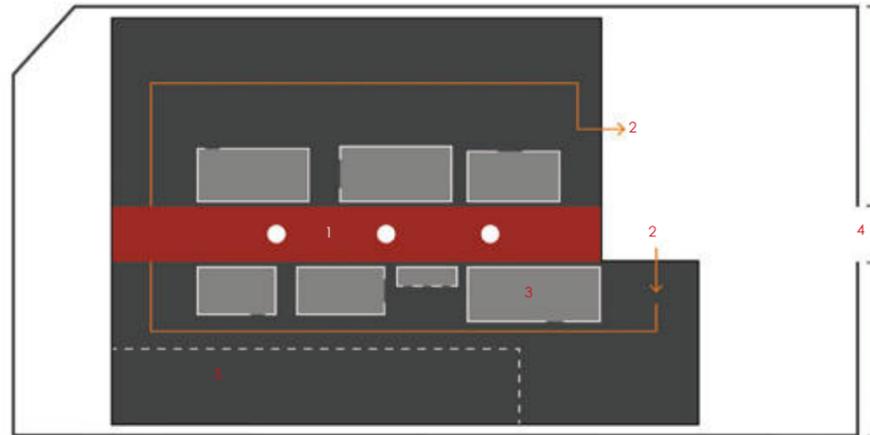
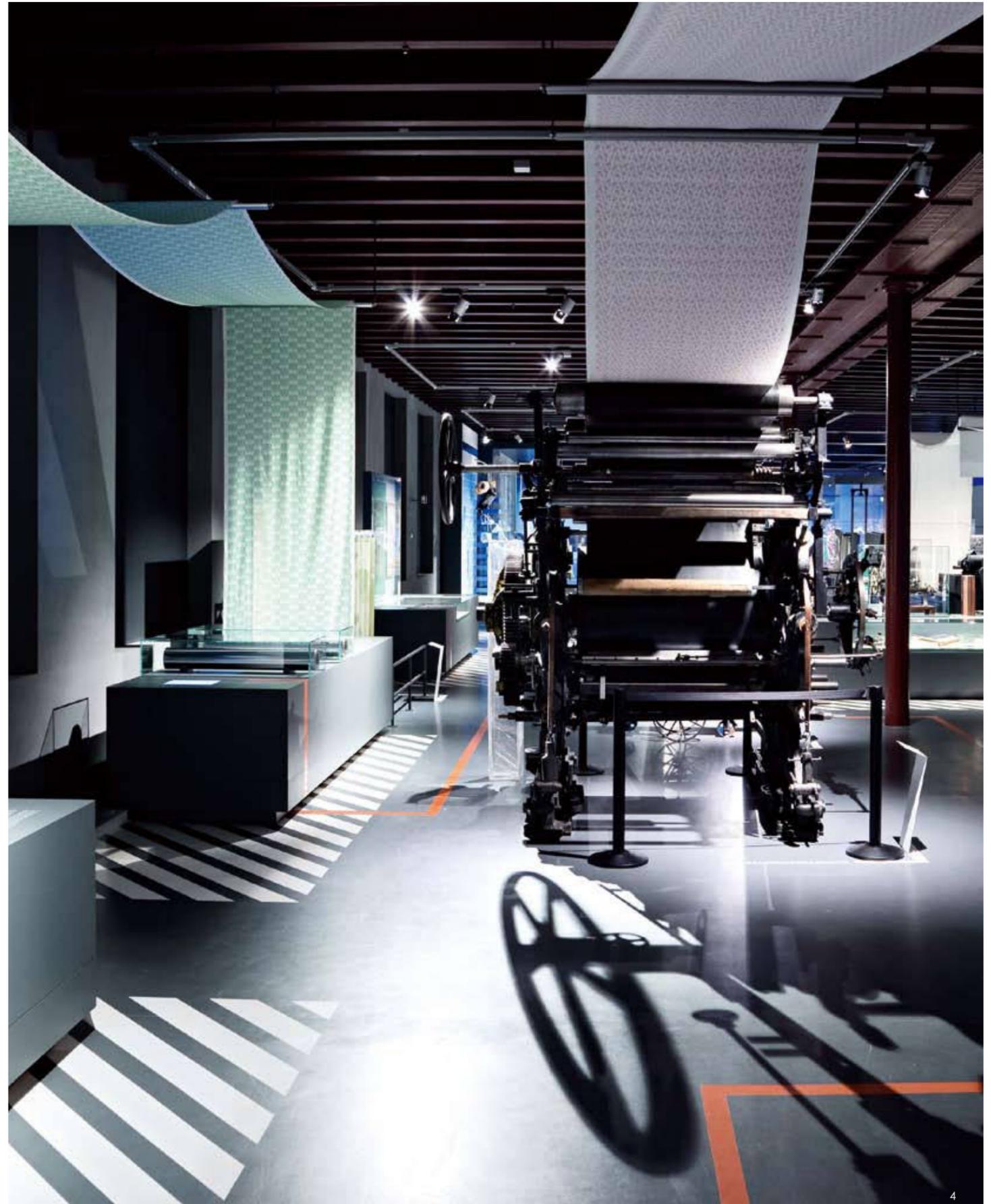






1. Steel grating platform
2. Remains of the Roman temple
3. Surroundings of the museum
4. Roman walls
5. Remains of the Roman temple
6. Interior view of the façade
7. Steel grating path
8. Surroundings of the museum





1. Pattern books
2. Production process: start – end
3. Exhibition cubes-history
4. Entrance
5. Machine Hall



5



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7

1. Sawtooth Roof Hall – production process – raw materials and spinning
2. Swimming wear
3. Collection of costumes
4. Textile finishing – rouleaux printing
5. Sawtooth Roof Hall
6. Thematic cabinet – Schule and the weaver revolt
7. Textile finishing



Römer Museum Xanten

Location:
Xanten, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Wolfgang Günzel

Completion date:
2008

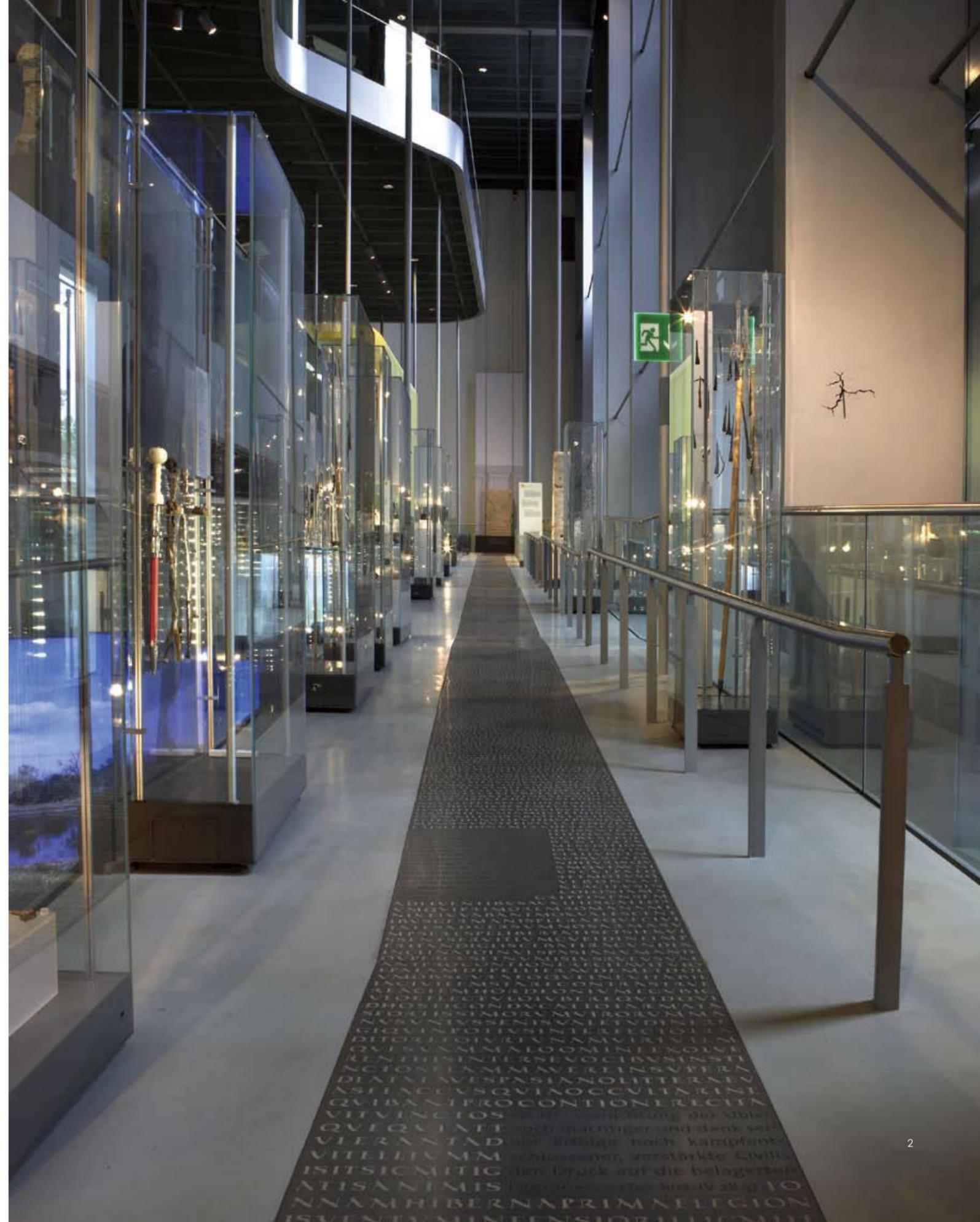
The Römer Museum Xanten is located at the excavation site of the Roman town of Colonia Ulpia Traiana. In an informative, lively and exciting way, the exhibition design takes the visitors on a journey to the time of the Romans by the Lower Rhine.

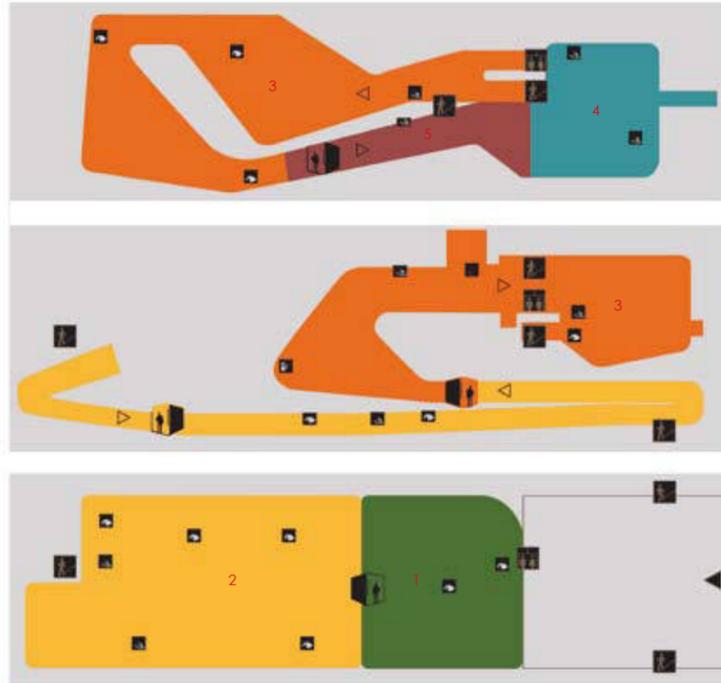
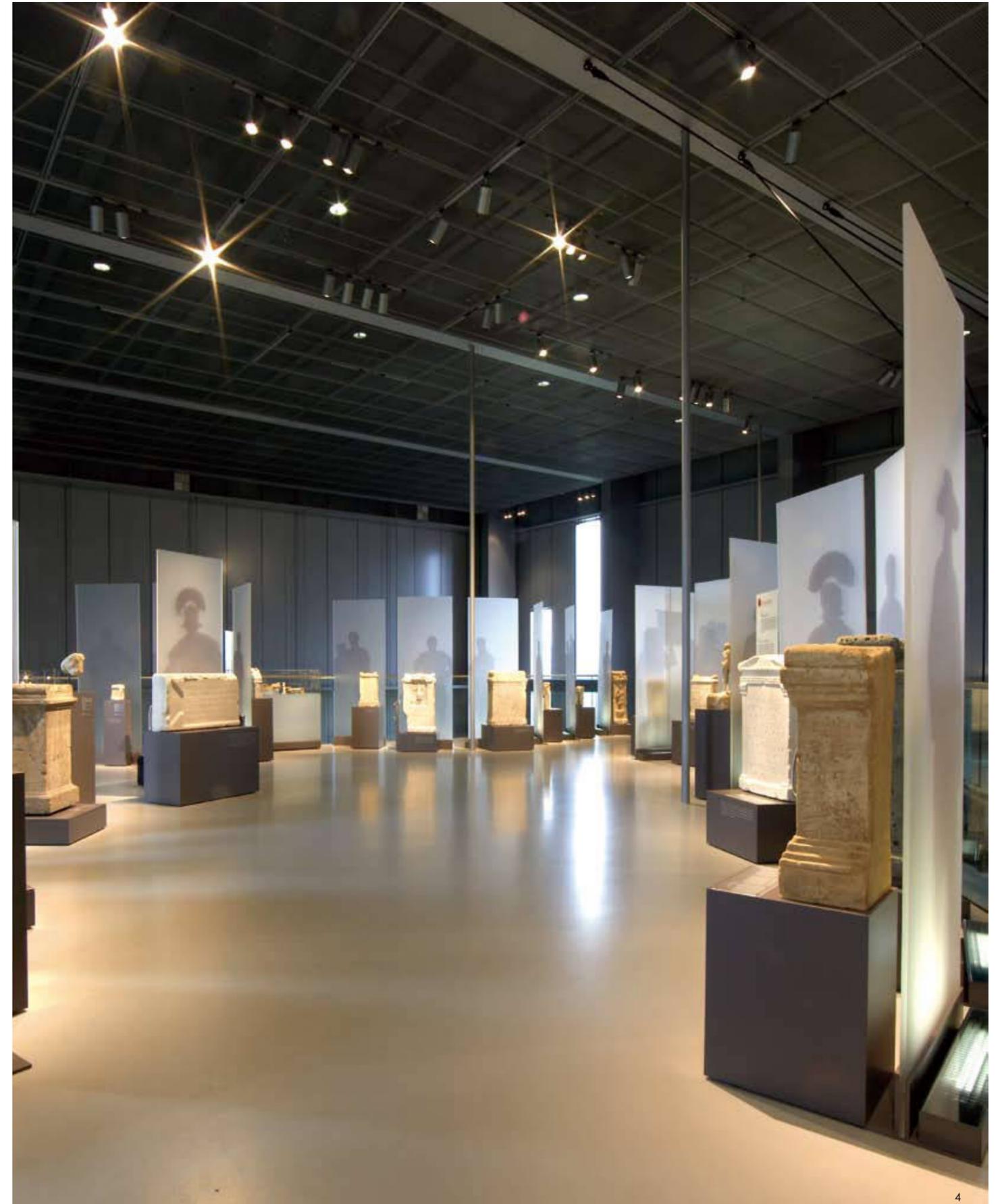
The Rhineland Regional Council's museum was built in the Xanten Archaeological Park, above the foundations of the ancient thermae's entrance hall. The architects Gatermann + Schossig from Cologne developed a building made of steel and glass, which illustrates, with a height of 20 metres, the antique dimensions. Within the about 80 metres long building, a ramp has been suspended, on which the Roman life by the Lower Rhine develops – from the times of Caesar to the Franks. More than 2,500 exhibits tell the history from the arrival of the first legionnaires at the Lower Rhine, to the development of Colonia Ulpia Traiana to one of the most important Roman metropolises up to its downfall in Late Antiquity.

The staged and chronologically conceived pathway deliberately works with the manifold lines of sight of the museum, in order to clarify the overall connections. Thus, for example, the exhibition area Bathing Culture offers a view on the excavations of the municipal thermae of Colonia Ulpia Traiana. However, at the same time, it is possible to experience different, colour-coded periods in time as unities on the pathway. There is a cabinet, whose spatial staging anticipates the

following time period, at the beginning of each epoch.

Large format graphics, whose grating reminds of Roman mosaics, accompany the visitors through the exhibition. They show several Roman life-size figures and give a survey of the exhibition's content. Modern media stations, which offer film and audio material, complete the presentation.

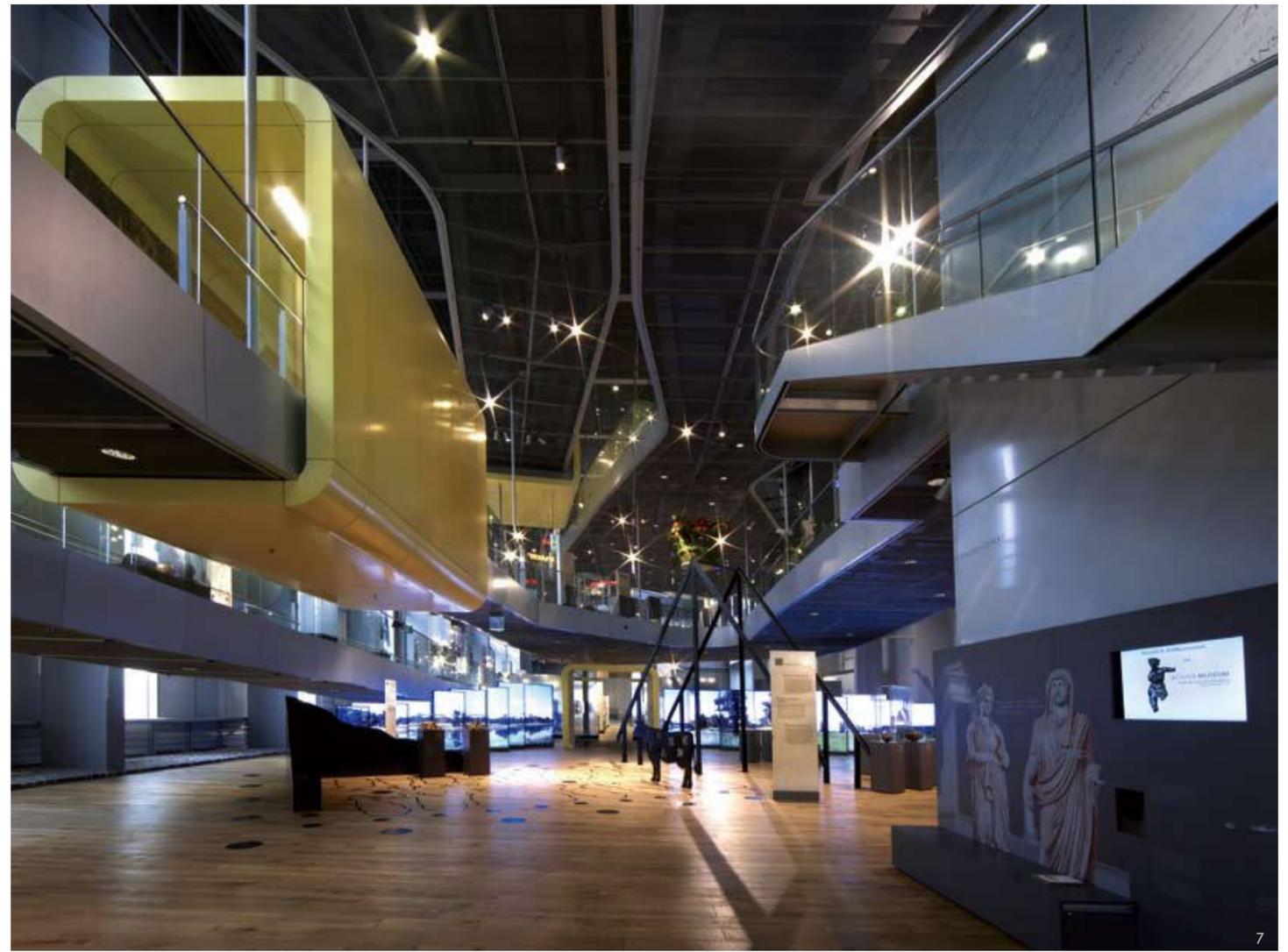




1. Teutons
2. The first Romans
3. The city of Traian
4. Franconia
5. Decline and upheaval



5

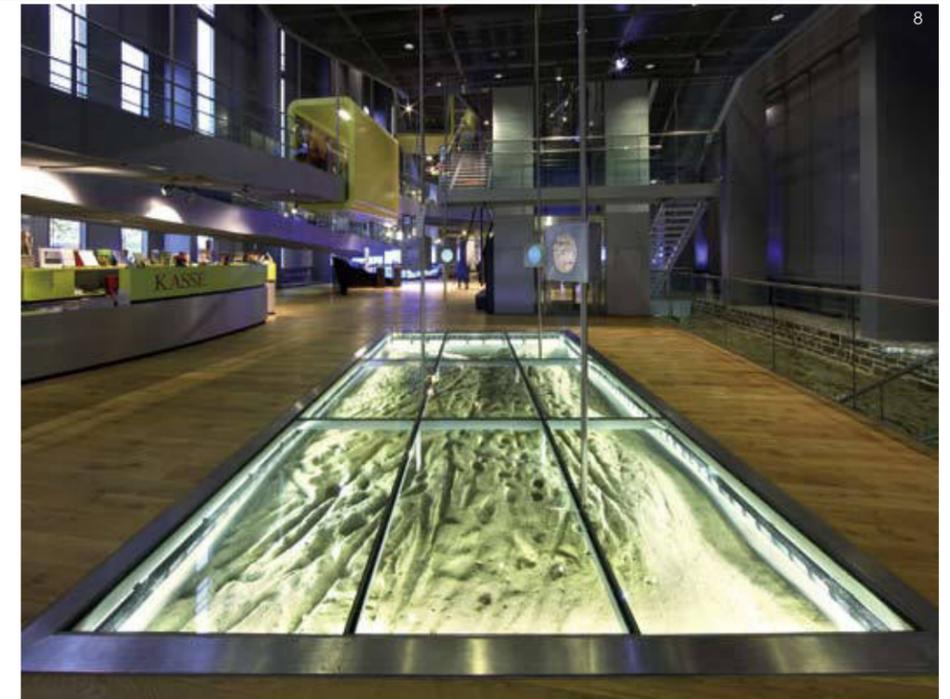


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1. Exterior view
2. Tacitus band
3. Cabinet – the Romans are coming
4. Biographies
5. Life in an Encampment
6. Colonia Ulpia Traiana
7. System of Ramps
8. Prologue – Traces of Life



8



Dornier Museum

Location:
Friedrichshafen, Germany

Designer:
ATELIER BRÜCKNER

Photographer:
Johannes Seyerlein

Completion date:
2009

"Where great pioneers meet!" According to this motto, the new Dornier Museum takes the visitors on a journey to the world of aerospace. About 400 exhibits give a survey of 100 years of pioneering spirit at Dornier. A dozen original Dornier airplanes have found an authentic environment in a newly built hangar, which is connected to the Friedrichshafen Airport. A staged exhibition takes place in the white Museum Box that seems to levitate in the hangar. Here smaller exhibits are chronologically arranged and shown in their historic context.

The visitors access the history of Dornier through a prologue on the ground floor of the Museum Box, which is dedicated to the pioneers of aviation. On the upper level, they are surrounded by a 270-degree display that provides an emotional access to the company's impact in the course of times.

Around this projection room, the single periods of time are presented. Here, each of the ten spatial units speaks an individual, content-generated language. The change in the company's and general history is expressed in a changing spatial design. To divide the space, ATELIER BRÜCKNER employs large-format frame elements with a back of switchable glass. In opaque state, the glass becomes a projection screen for original and relevant film material; thus, the so-called Epoch Room

closes. When the glass is transparent, it allows for a look through times. Fluent transitions in the company's history are clarified and the time continuum can still be experienced.

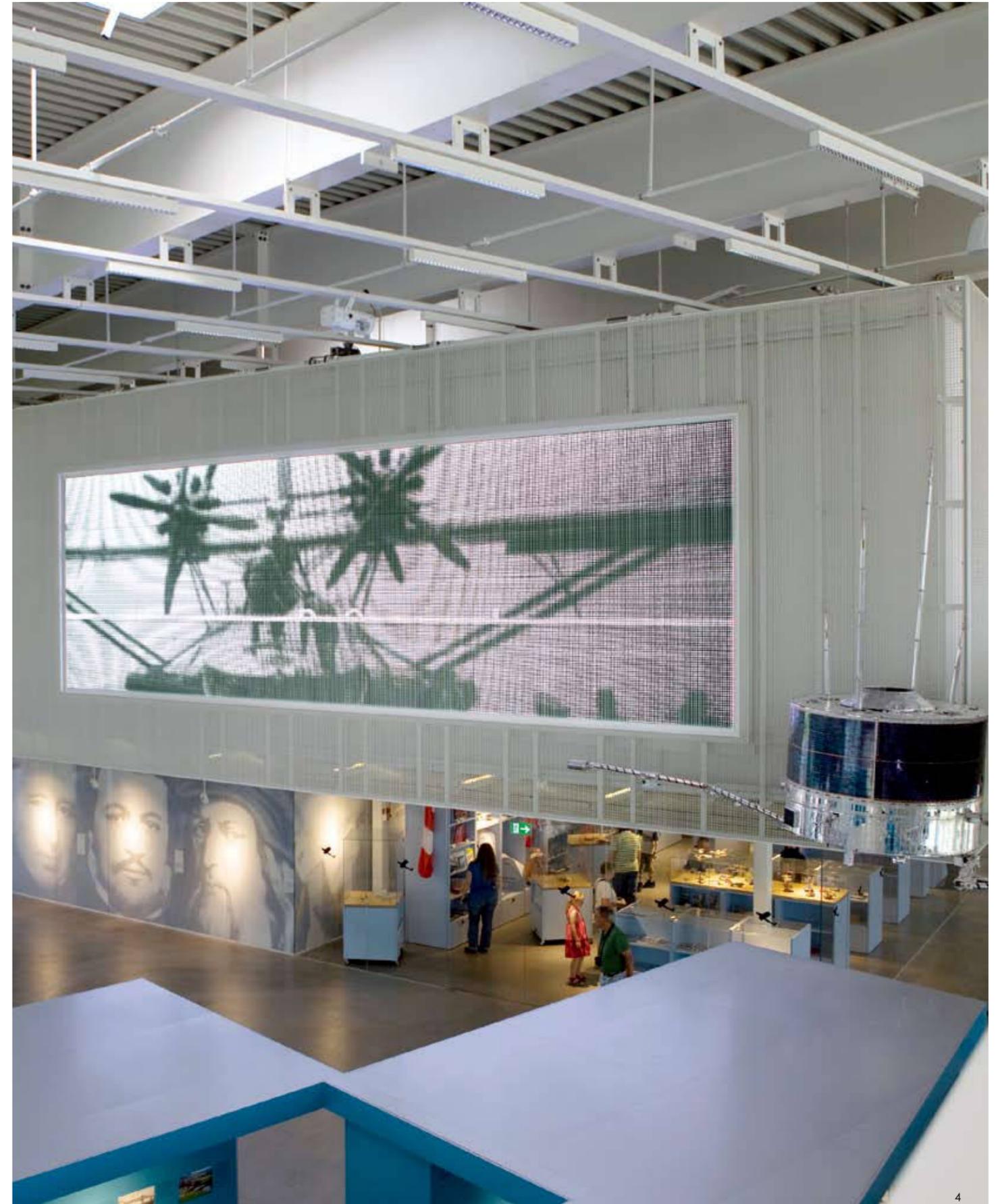




3



1. Entering the third dimension
2. Foundation of department
3. Flying around the world
4. The fascination of flying boats
5. Arms race
6. Production and labour
7. Aerial warfare
8. New beginning
9. A system's approach
10. Space lab



4



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7



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8

1. Planes show
2. Radar Table
3. Pioneers of Aviation
4. View from the gallery
5. Hangar
6. New beginning
7. Archive of Parts
8. Transparent showcase



The McManus, Dundee's Art Gallery & Museum

Location:
Dundee, UK

Designer:
Page \ Park Architects

Photographer:
Andrew Lee

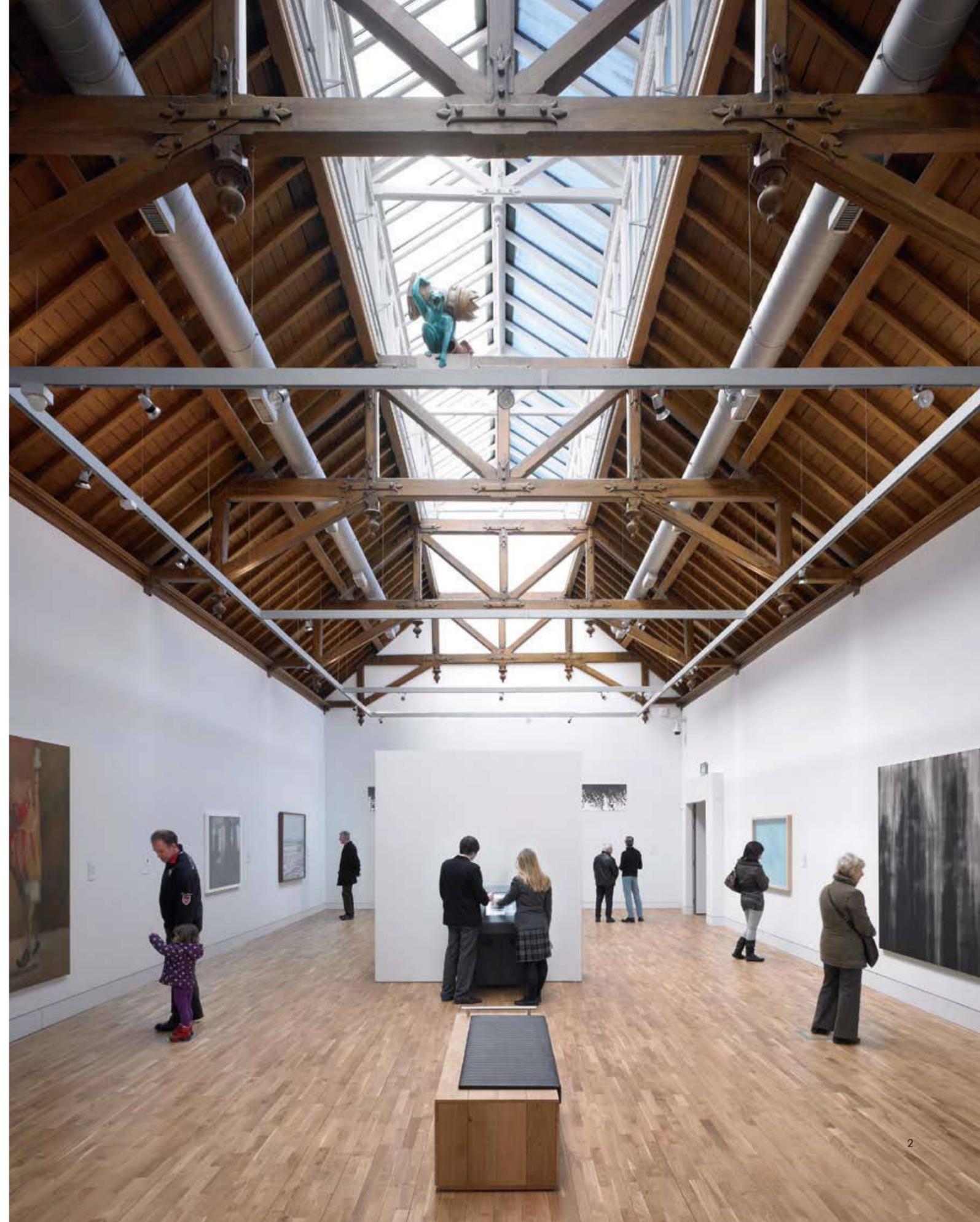
Completion date:
2009

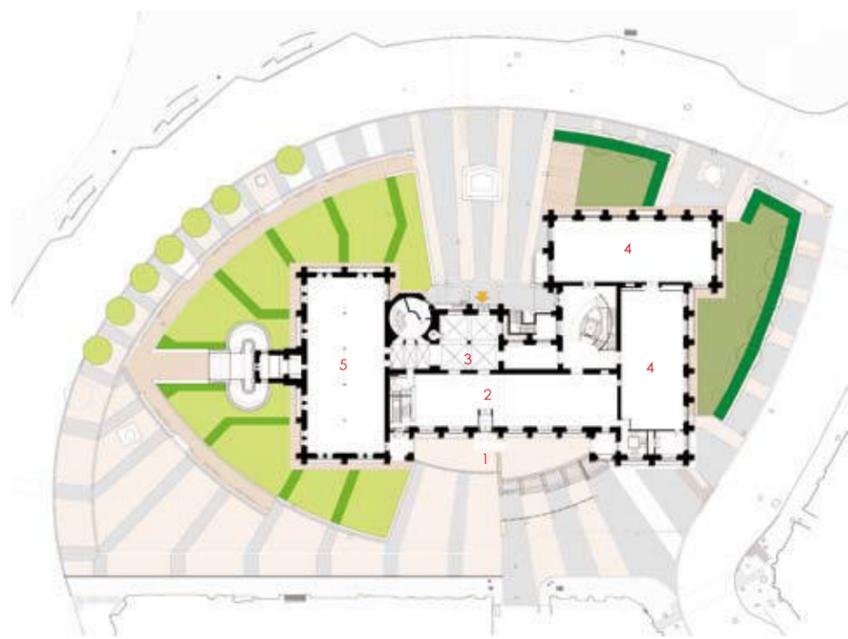
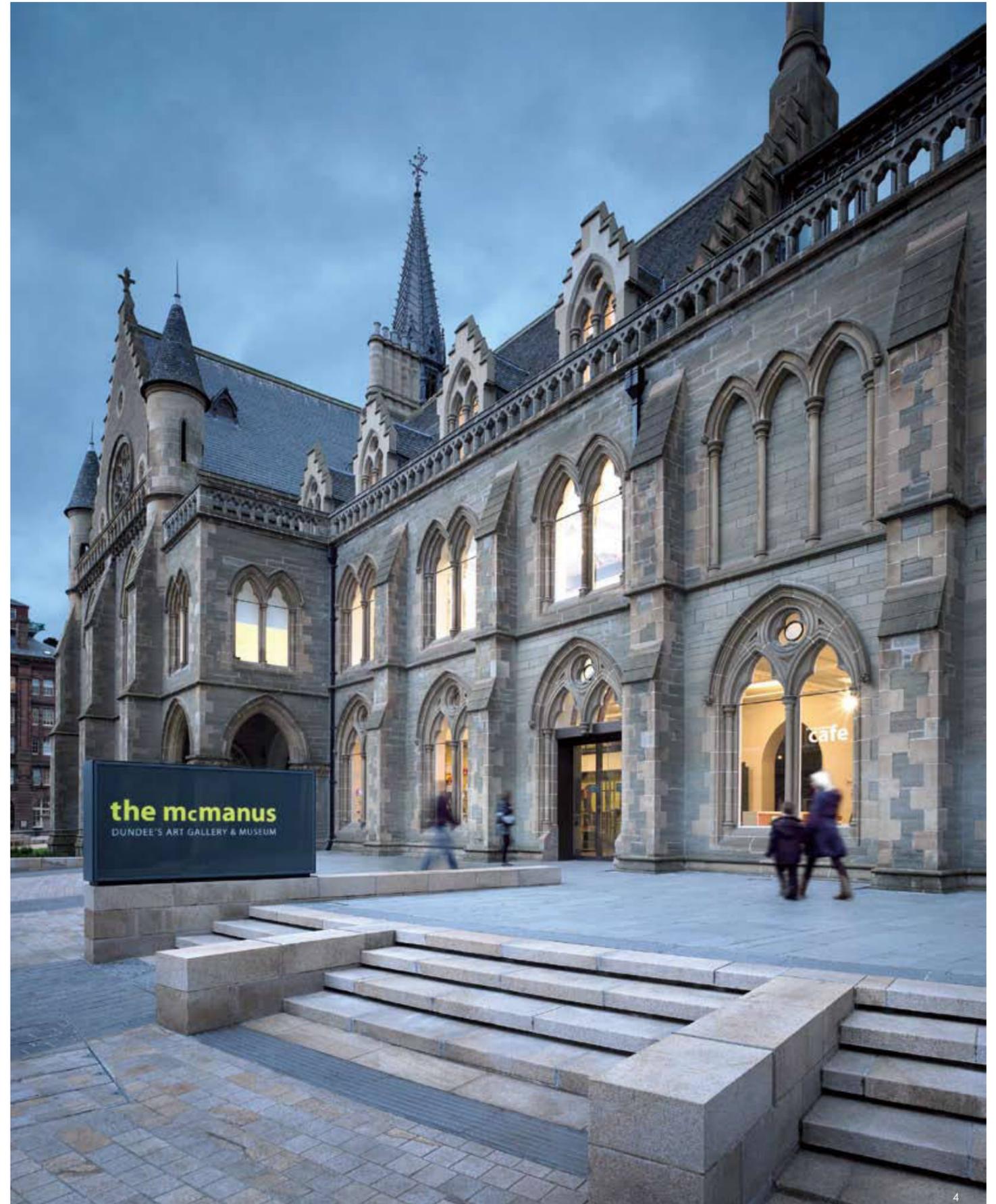
The McManus Galleries were originally dedicated to Queen Victoria's Consort and named the Albert Institute. Conceived as a focus for literature, science and art, Sir George Gilbert Scott created a powerful gothic icon reflecting the city's contemporary confidence, wealth and intellect in 1867. The Victoria Galleries were added in 1889 completing the building envelope as it is today. Over the years, the building interior had been adapted to suit the changing needs of the city resulting in a building that had lost its clarity.

The project includes a new entrance on the south elevation on the axis of the north elevation, creating a new arrival point at the heart of the building. A new circulation core with stairs and lift connects all levels of the building. The geometry of the new stair relates to the vesica piscis form at the heart of the building's gothic language. The resulting sculptural form echoes that of Gilbert Scott's circular stair adjacent to the north entrance and the sweeping external stone stair on the west façade.

Taking cues from the circular setting of the classical High School building adjacent, the building is inscribed by a gothic vesica shape creating a series of gardens and paved terraces around the building. A paved terrace to the south directs visitors to the new south entrance and a welcoming café terrace,

boxed hedging to the west creates small lawns and planted beds, ivy groundcover is used in the more shaded east garden and paving to the north reconfigures the setting around the existing statuary. In the tradition of patterned paving, radiating lines decorate the streetscape, extending the gallery out into the urban space and drawing people in from the commercial centre of the town.

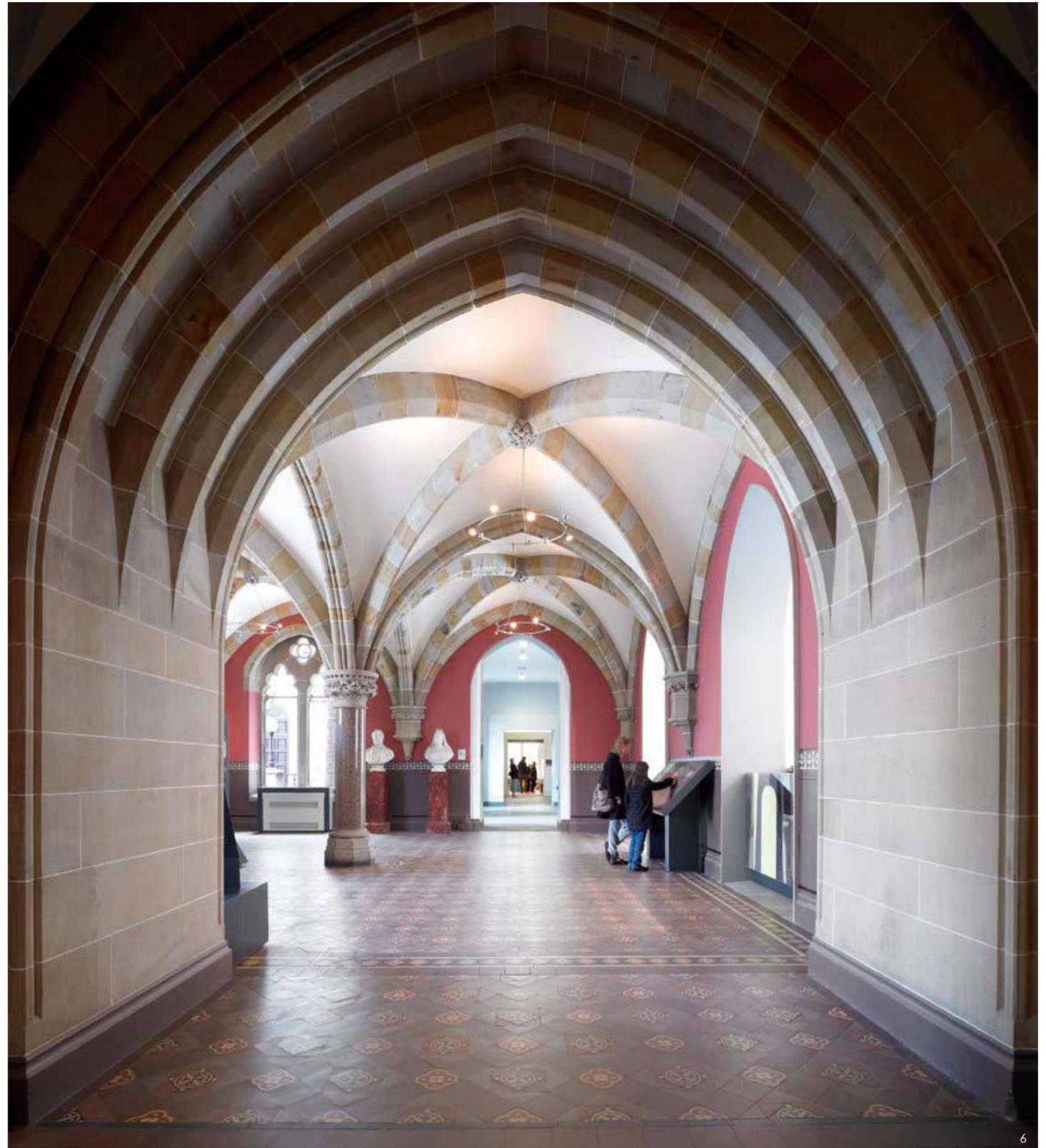




- 1. New entrance
- 2. Reception/café/shop
- 3. Gothic Hall
- 4. Gallery
- 5. West exhibition gallery



5



6

1-3. Gallery and the exhibition
4. Front façade and main entrance
5.6. Modern showcase under historical roof



Lapidarium Museum

Location:
Novigrad, Croatia

Designer:
Randić Turato Architects (Saša Randić & Idis Turato)

Photographer:
Randić Turato Architects

Completion date:
2006

The Novigrad Lapidarium Museum houses the collection of early medieval monuments, architectural sculpture and church furnishings, which all stem from the neighbouring cathedral. The building is situated inside the park fenced in by the cathedral and residential buildings on its various sides. A particularity of Novigrad, compared with other historical towns on the Istrian west coast, is that it has a large proportion of parks inside its historical city structure.

The Lapidarium is envisioned as an open glass pavilion placed in the park. The interference of the inside and outside space is made possible by rotational glass panels at the front of the building. Within the pavilion two concrete boxes have been set where the lapides are exhibited. The desired effect of their set-up was to display the stone remains in their original position. The first box represents a reconstruction of the baptistery, while the lapid set-up reconstructs the ciborium. The matter of lighting is solved by having natural light stream in from the baptistry's ceiling, over the light on the roof shutters which let in the desired amount and intensity of light. The altar partition with plutei is situated in another black box, and also faithfully simulates the set-up and composition of the architectural assembly. The day lighting of this space is taken care of by a light slit along the box wall.

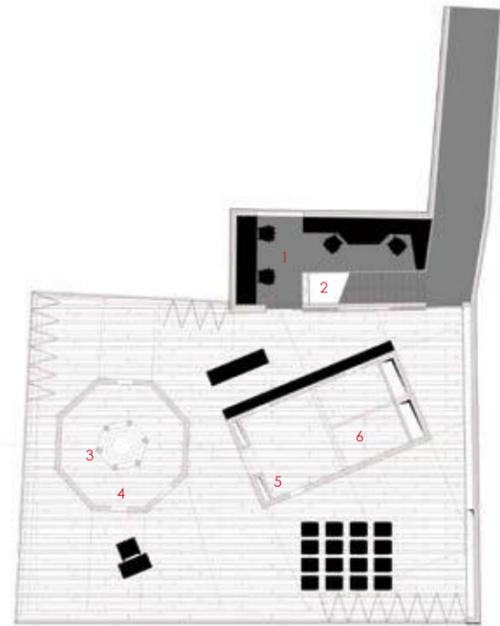
The entire remaining space serves as an opening toward the park covered by a roof supported

by the two boxes, glazed with rotational glass panels that open toward the park. During various events housed by the Museum the building acts as a central stage, using the whole park as an extension to the public square on the other side of the cathedral.





1. Entrance plaza
2. Hallway and special designed wall
3. Dusk view of façade
4. The exhibited artwork connecting with the natural surroundings
5. Interior of the museum



1. Workrooms/offices
2. Storehouse
3. Exhibition
4. Baptistry citation
5. Medieval church citation
6. Lapid altar partitions



Spsi Art Museum

Location:
Shanghai, China

Designer:
Wang Yan

Photographer:
Lv Heng Zhong

Completion date:
2010

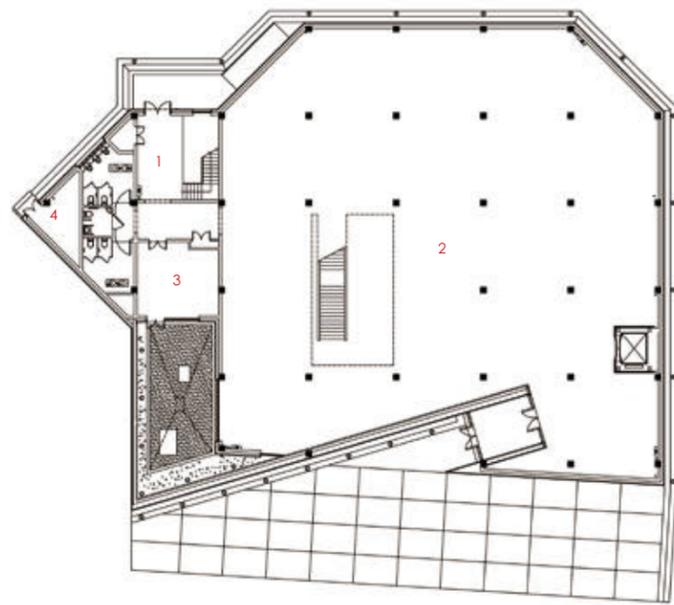
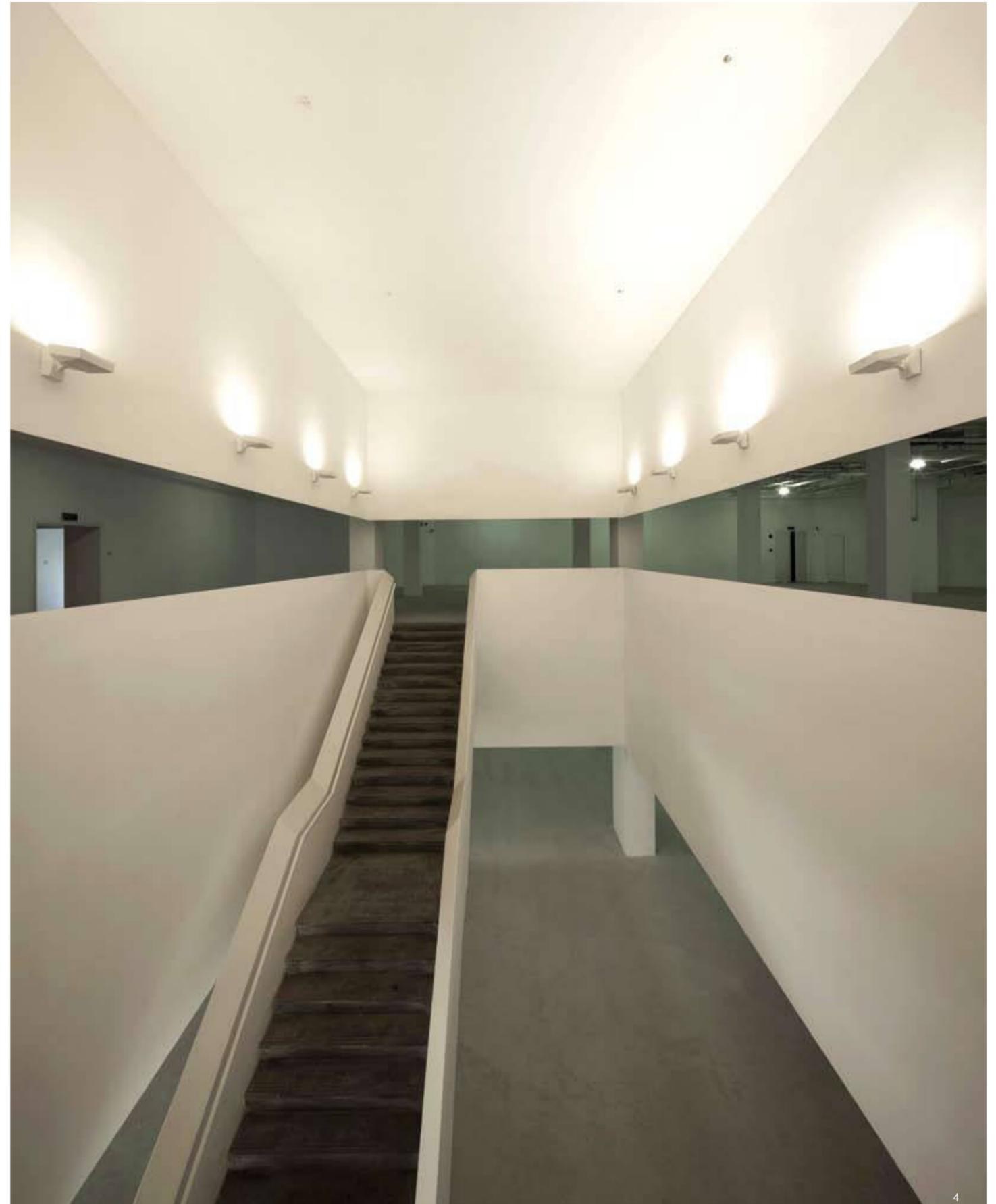
Like a polygon form stone lies the Museum along Jinzhu Road, calm and angular, simple but powerful, which rescues people from decorating façade of neighbourhood. To the interior, smooth wall inside-surfaces create pure interior space, while to the city, smooth wall outside-surfaces definite clear open spaces. So the designer abandoned all decoration on both sides of wall, try to create the atmosphere of pure spaces, in order to highlight the art works at the same time.

Today how people display art works, such as painting, sculpture, installation, movies... are totally different and even unpredictable, which require different spaces and conditions. Nobody can limit the creating work of artists, the only thing the designer can is to give a large free space with enough equipment and supporting devices, in order to meet the different requirements of exhibitions.

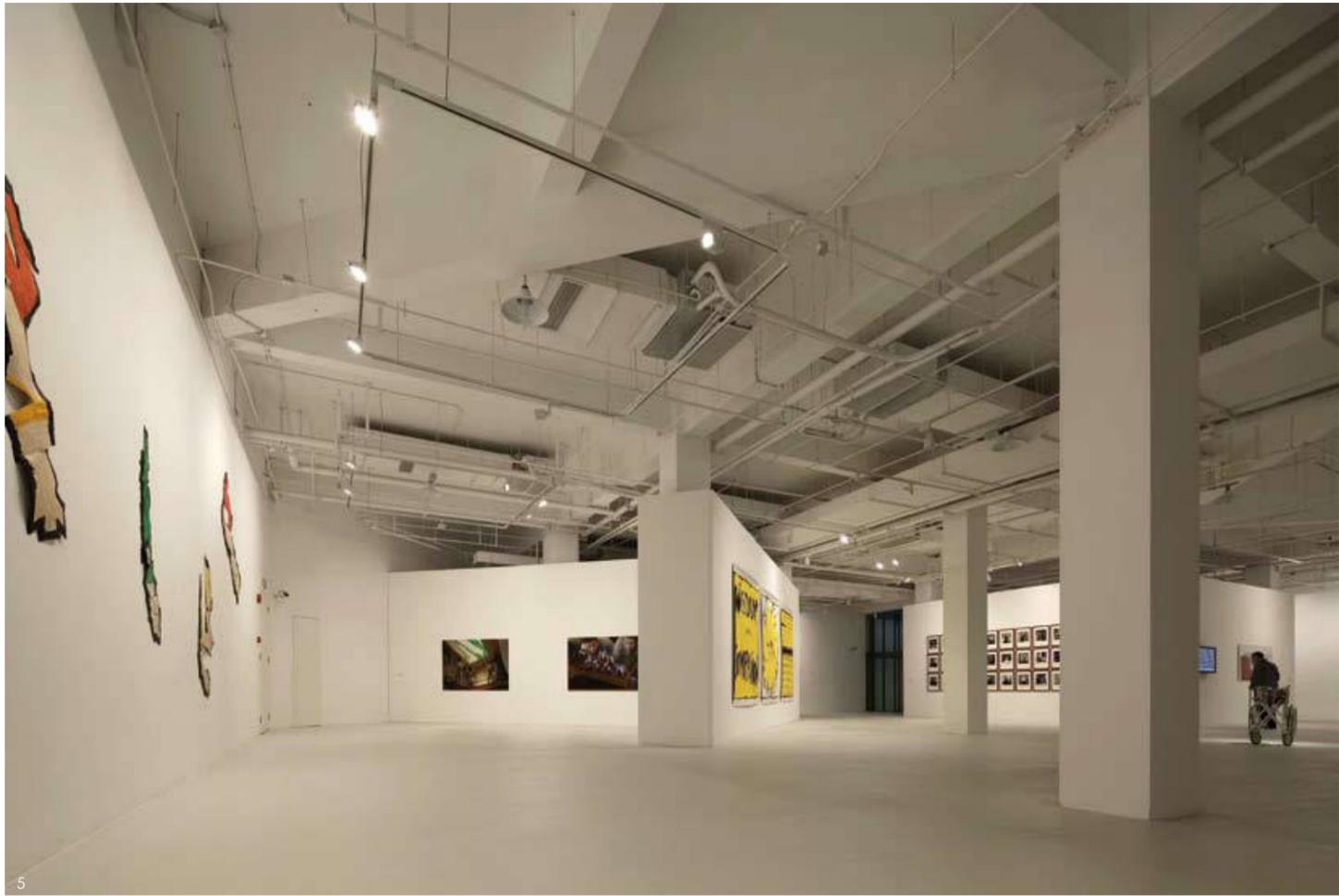
The stair space looks like a long square form cover hanging from the ceiling. It is regarded as a natural part of interior building structure growing down from above. Only 1.4 metres high gap has been cut away at the height of the handrail on the second floor, which make the inside space of the square cover visible. Stairs flies down directly on the ground, without any other structure support, which makes itself look like a piece of sculpture work. The top of handrail has been designed as a 45 degree tri-

angle form, in order to minimise the width of the cover, which make it looks very light, as if the cover is made of paper.

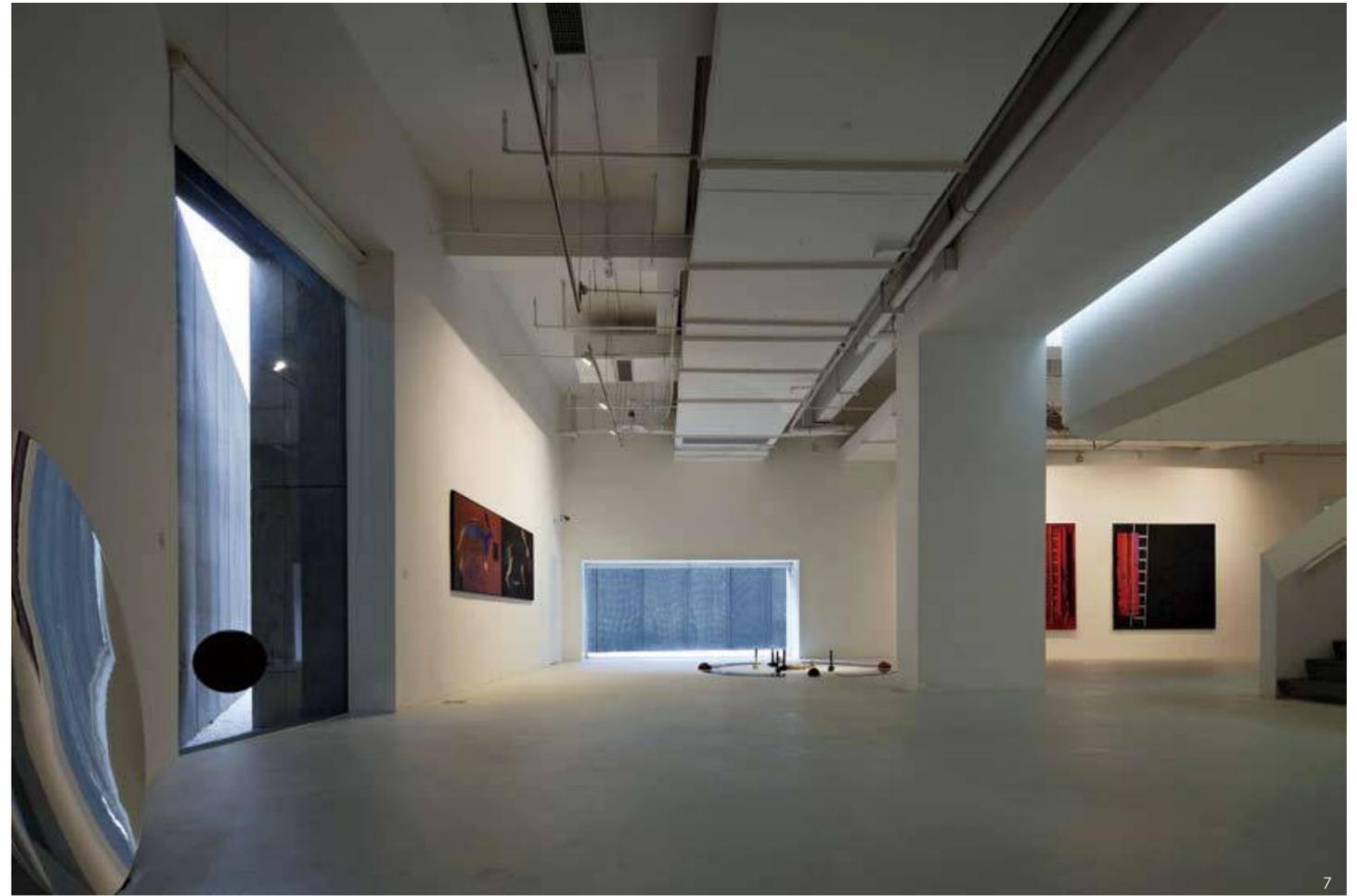




- 1. Lobby
- 2. Exhibition space
- 3. VIP room
- 4. Pump room



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1. Open exhibition space
2. Façade detail
3. Backyard of the museum
4. Stairs space
5. Exhibition spaces
6. Exhibition details
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