

SO FAR C.A.M. WERE NOT ABLE TO CONSTRUCT A STRONG IMAGE GREAT PART DUE ITS TEMPORARY ART CHARACTER

Rank	Museum	City	Country	Visitor count
1	Musée du Louvre	Paris	France	8,880,000
2	Metropolitan Museum of Art	New York	United States	6,004,254
3	British Museum	London	United Kingdom	5,848,534
4	National Gallery	London	United Kingdom	5,253,216
5	Taipei Museum of Fine Arts	Taipei	Taiwan	4,802,287
6	National Gallery of Art	Washington	United States	4,392,252
7	National Palace Museum	Taipei	Taiwan	3,849,577
8	Central Museum of Art	Tokyo	Japan	3,613,076
9	National Museum of Korea	Seoul	South Korea	3,239,549
10	Museo Thyssen-Bornemisza	Madrid	Spain	3,154,000
11	Museo del Prado	Madrid	Spain	2,911,767
12	State Hermitage Museum	St. Petersburg	Russia	2,879,685
13	Museum of Modern Art	New York	United States	2,814,746
14	Victoria & Albert Museum	London	United Kingdom	2,789,400
15	Museo di Capodimonte	Napoli	Italy	2,705,529
16	National Folk Museum of Korea	Seoul	South Korea	2,355,956
17	Centro Cultural Banco do Brasil	Rio de Janeiro	Brazil	2,288,117
18	National Portrait Gallery	London	United Kingdom	1,880,104
19	Galleria degli Uffizi	Florence	Italy	1,742,970
20	Shanghai Museum	Shanghai	China	1,727,192

CONTEMPORARY ART MUSEUMS POSITION

CCCP DO NOT WANT TO BECOME AS A BUILDING BUT INDEED IT DOES WANT TO EMBRACE THESE EVENTS

TRENDY CULT HIPSTER FASHINABLE SEASONAL \neq **TRENDY CULT HIPSTER FASHINABLE SEASONAL**

THE BUILDING MUST WORK AS A FRAME FOR THOSE ACTIVITIES AND DO NOT ABSORBE THEIR INSTANTANEOUS QUALITIES BEING ABLE TO INTRODUCE THE NECESSARY TOOLS WITHOUT BECAME THE CENTER STAGE AT THE SAME TIME ARCHITECTS DO NOT HAVE TO GIVE AWAY THE OPPORTUNITY TO EXPRESS THEMSELVES

WOULD BE THE ANSWER?

DO WHATEVER

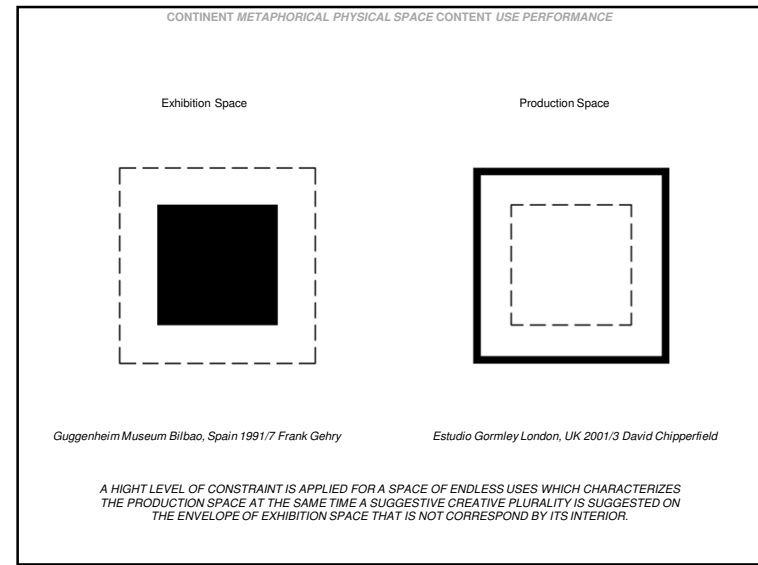
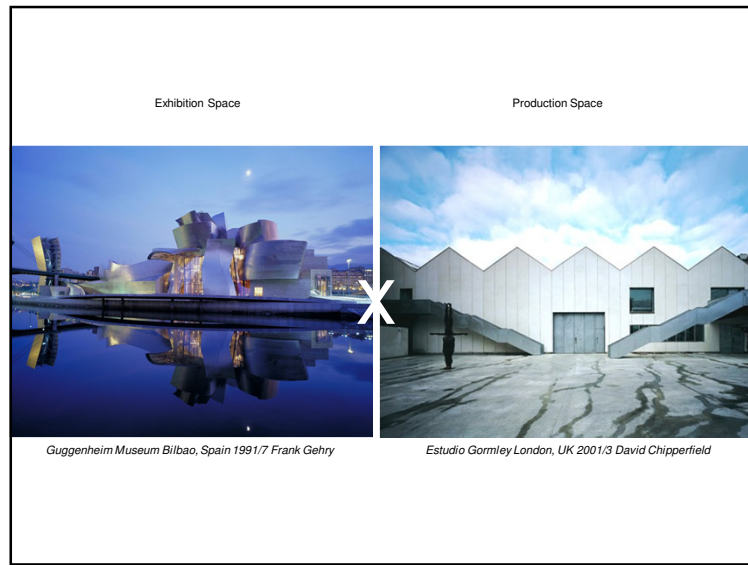
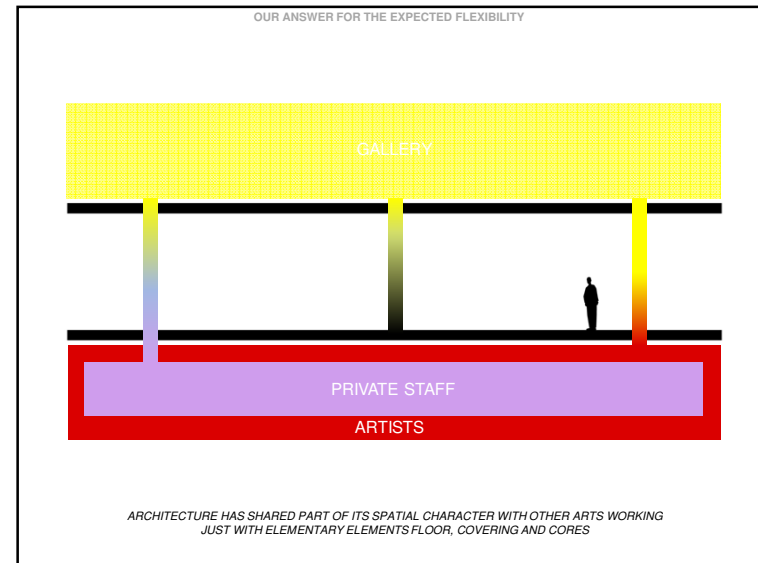
DOES THE BUILDING SHOULD BECOME A MASSIVE WHITE BOX AS THE GALLERIES BECAME? THIS WOULD BE OUR CONTEMPORARY FLEXIBILITY RESPONSE

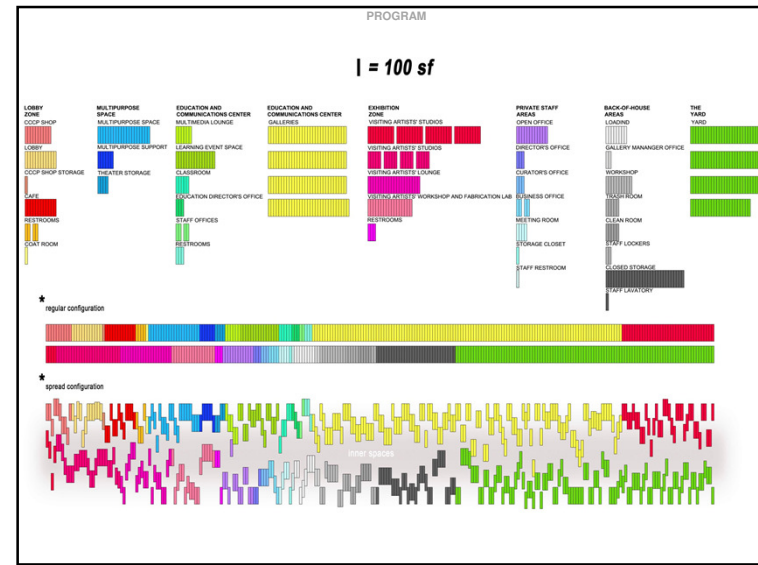
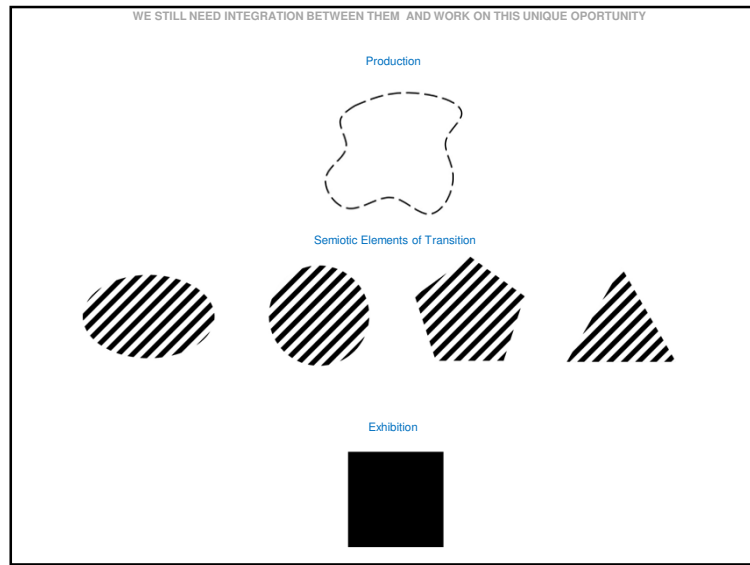
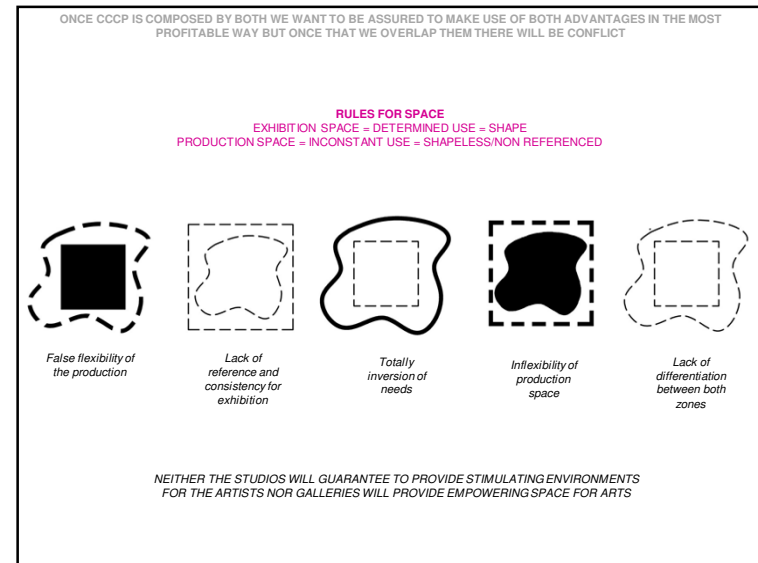
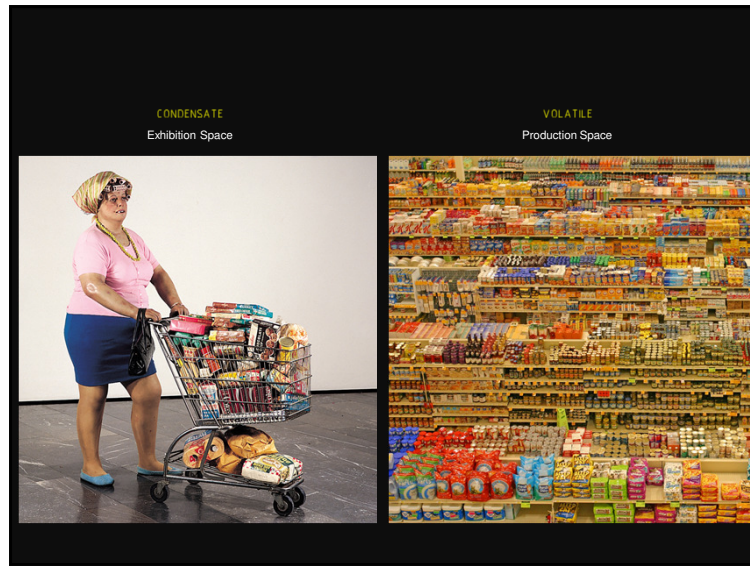
ARCHITECTURE

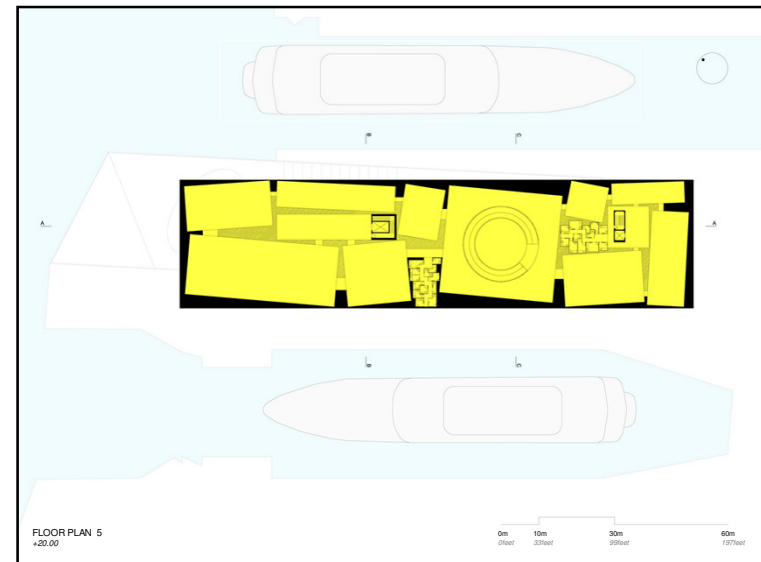
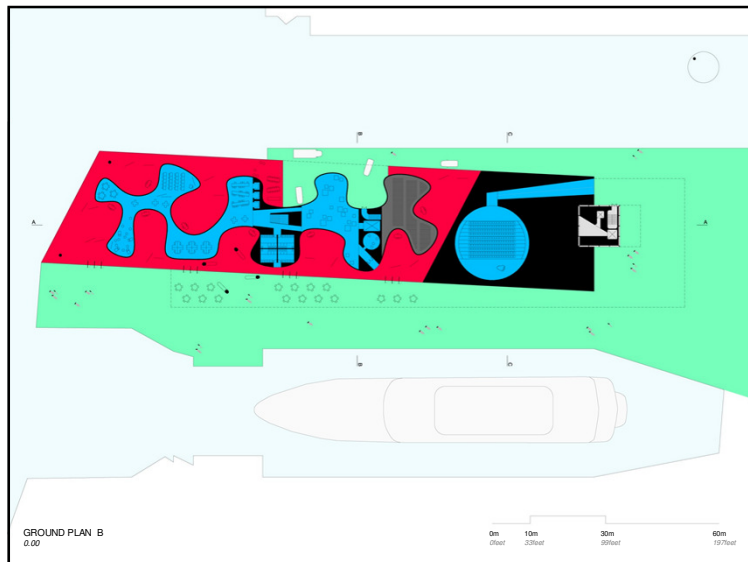
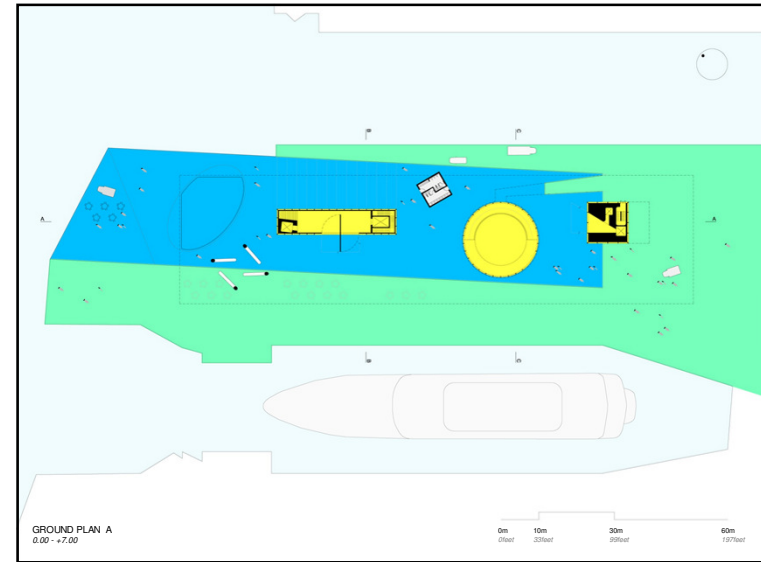
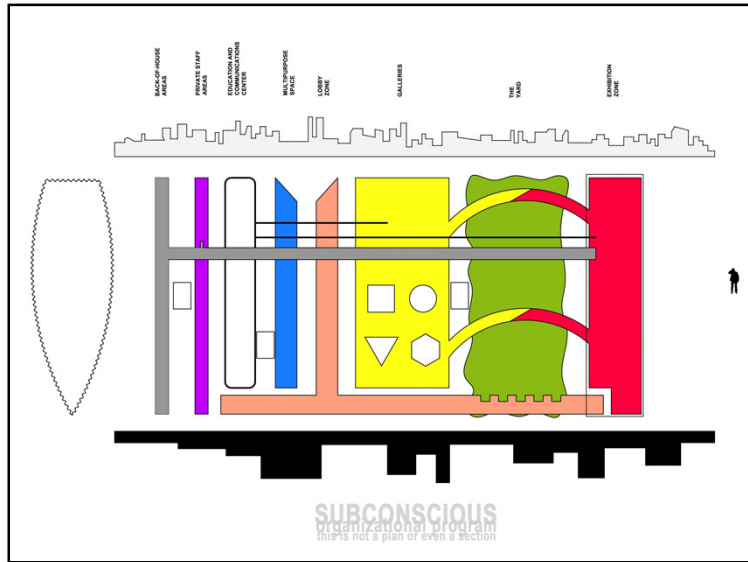
FLEXIBILITY of POSIBILITY

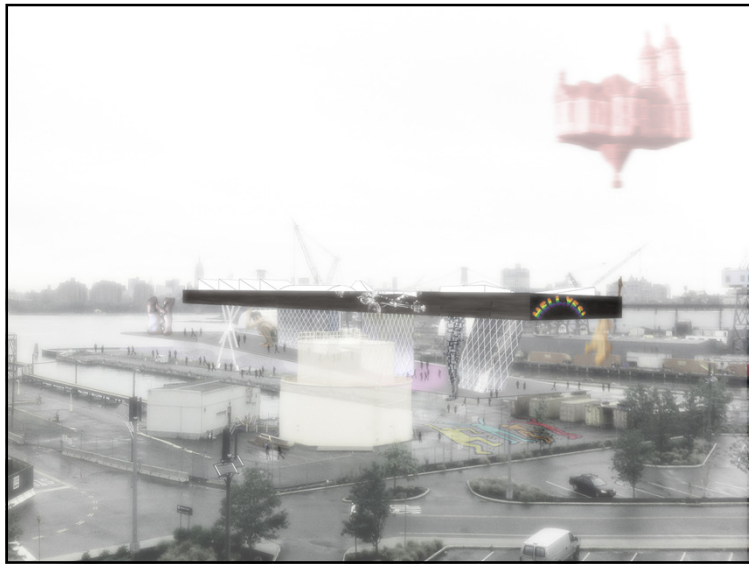
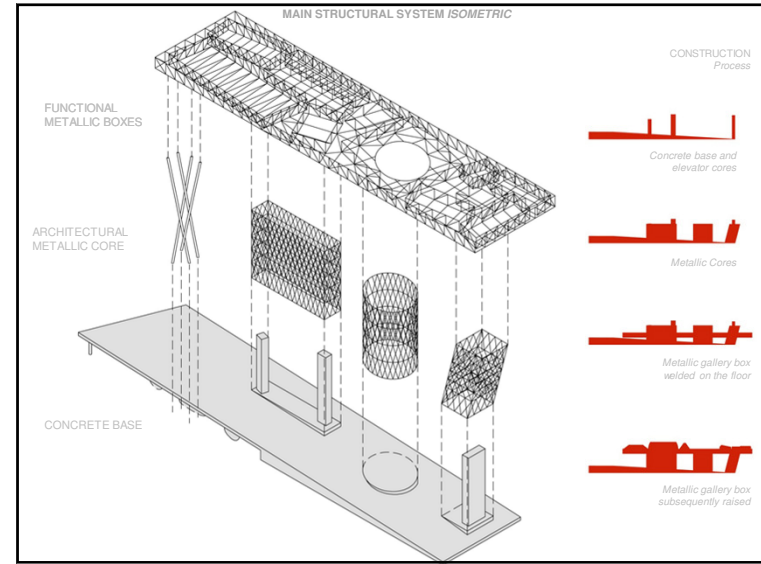
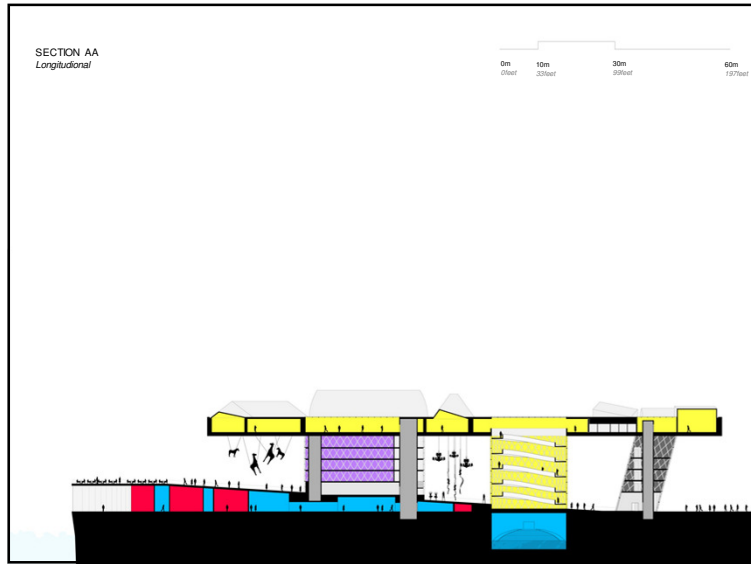
ESPACIO DEFINITION BRUNO ZEVI AND GEOFFREY SCOTT

"(...) just the architecture gives us space with three dimensions, capable of holding our people, and this is the true center of this art. In many aspects, the functions of the arts overlap: so the architecture has much in common with sculpture and even more with the music, but also has its particular territory and transmits a pleasure that is typically its. It has a monopoly of space. Only the architecture of all the arts is able to give the space its full value. It can surround a void in three dimensions and the pleasure that it can extract itself is a gift that only architecture can give us. Paint can paint the space, poetry, like Shelley, the picture may suggest, the music can give us a sense analogous, but the architecture has to do directly with the space, use it as a material and place us at its center(...)"

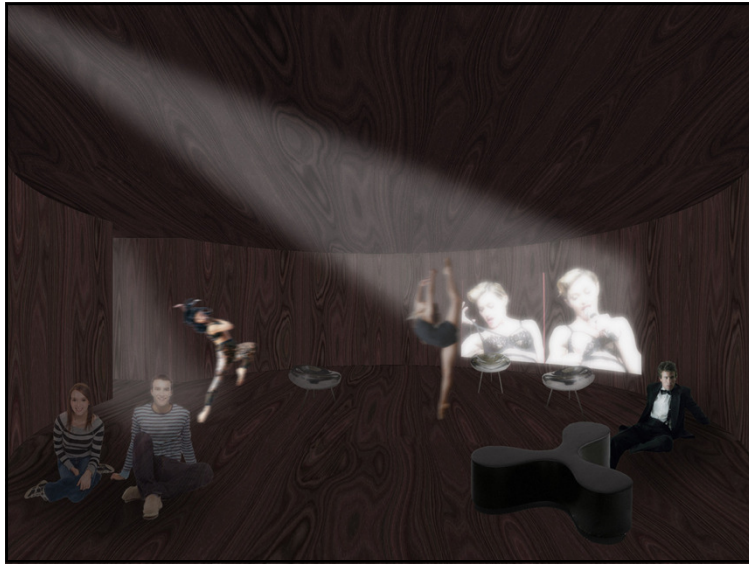














Originally a Power Point Presentation.
Shorted due file size required.
Please check out full presentation.

PROJECT FELIPE RODRIGUES INSTRUCTOR KEITH KRUMWIEDE DECEMBER, 10 13:00 2012 NJIT