



CONCEPTUAL PRESENTATION

PRODUCTORA - 2006

This conceptual scheme was made by P R O D U C T O R A
on demand of Sandra Gamarra, director of the LiMAC.

More than a definitive proposal, this booklet intent to draw
the first outlines for the development of the Museum of
Contemporary Art in Lima, Peru and start a communication
between the different people involved.

Mexico City, May 2006

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1. Introduction:

1.1. INTRODUCTION:

“Visiting a museum is a matter of going from void to void”

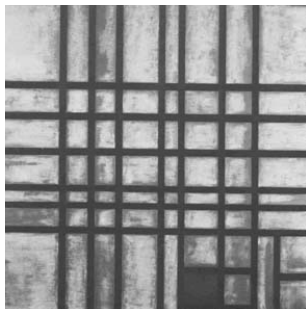
Robert Smithson, ‘Some void thoughts on museums’ 1967



Lima, Historical Centre ('Pizarro')



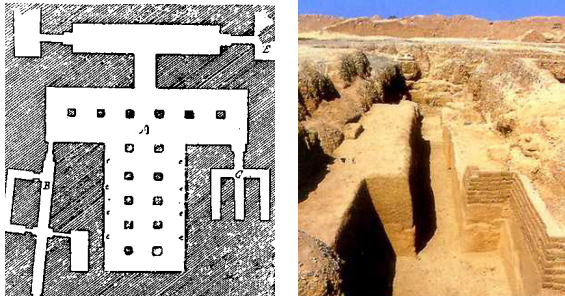
Outskirts of Lima, Peru



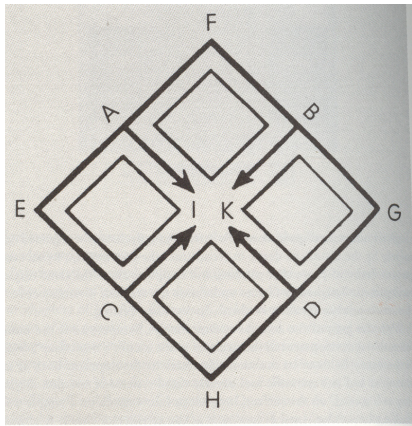
Piet Mondriaan,
Composition in black and white,
1922

We based our investigation on the two basic premises outlined by Sandra: museum spaces had to consist of 'classical' rectangular spaces and the building as a whole should disappear into the dunes of the desert landscape surrounding Lima. Both starting points pleased us. The demanded orthogonality of the exposition spaces gave us the opportunity to rethink the classical typologies of museum spaces and convert them into a new structure.

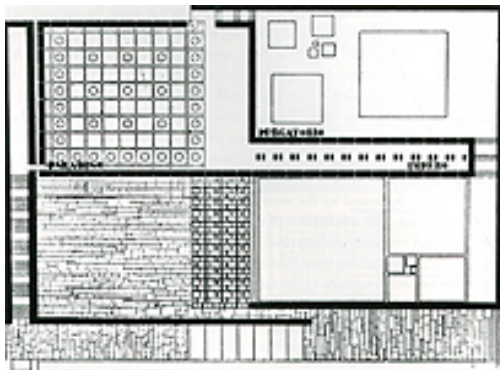
The 'pizarro', the checker board layout of the old centre of Lima, formed a starting point for our investigation. We projected a square exposition hall in the middle of the building and started to divide it into smaller squares. These square units formed the basic elements to repeat, scale and transform in the main hall. As in the layout of the city, we started to work the idea of presenting art objects 'inside' (inside these urban blocks or exposition units) or 'outside' (in the streets or the circulation area of the museum).



Temple of the Sphinx, Giza, Egypt and Chan Chan archeological site Trujillo, Peru



Gottfried Semper, Plan for an Ideal Museum, Mainz, 1952

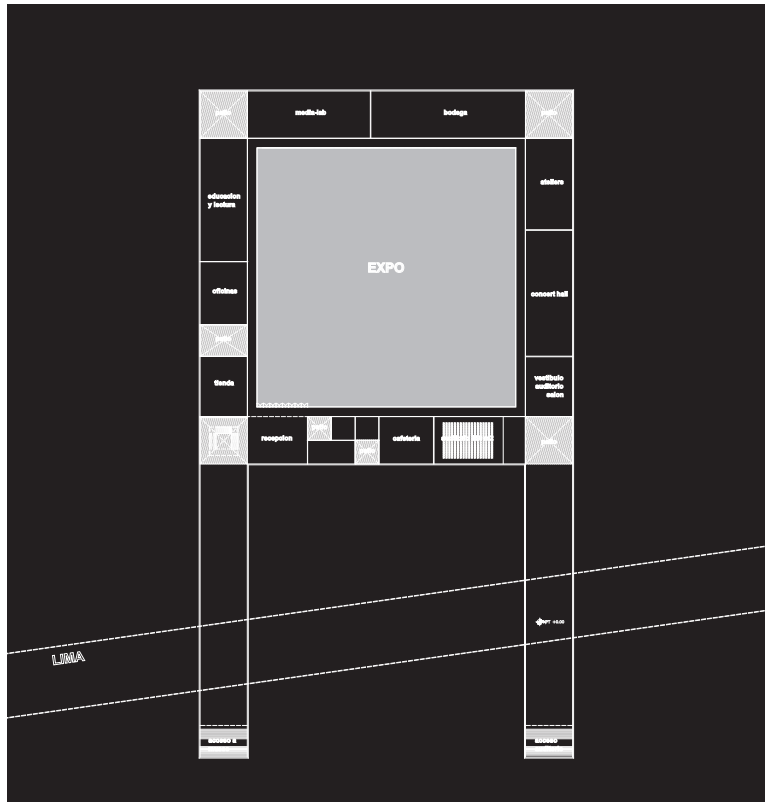


Giuseppe Terragni, Danteum, Rome, Italy, 1938

In moments of history where museum architecture is ever bolder, more expressive and loud, also the fact that the museum would be 'invisible' (hidden into the deserts topography) seemed like an attractive alternative. After the international impact of for example Bilbao's Guggenheim by Mr. Gehry or the recently opened museum in Wolfsburg by Zaha Hadid, we thought of a museum that would be absorbed by the landscape and hide a mysterious space inside, almost like an Egyptian tomb.

We imagined a space where art is exposed in a strongly architectural underground space lit by patios and roof lights. From the outside the museum can only be perceived as a series of excavations in the earth or square surfaces elevating the existing topography.

Finally – and maybe that's the most important issue to us - it is an exercise in architecture. In the same way Sandra's paintings comment on contemporary art and it's relation with the museum or gallery, this architectural proposal comments on architecture and the museum's relation with the landscape and the objects it intends to expose.



General layout of museum.

Since the museum has - for the moment - no specific location, it has been projected on a virtual plot of land in the outskirts of Lima along a highway entering the city. The car parking is located on the other side of the road. The museum is accessed by two underground passages leading from the entrances at the car park. These corridors form an introduction to the underground museum ending up at the entrance patios. A complementary entrance is located at the museum site, where a stairway in a patio leads you from ground level to the museum level.

The central exhibition hall is a square surface of 80 by 80 meters wide: in total 6400 m² of exposition space. For this central area we developed two proposals which are explained further on. An outer perimeter was added to this area to organize all complementary functions in direct relation with the central exposition space. In this area you can find lobby, shop, auditorium and concert hall, storage spaces, ateliers, offices, etc. which are illuminated and ventilated through patios.

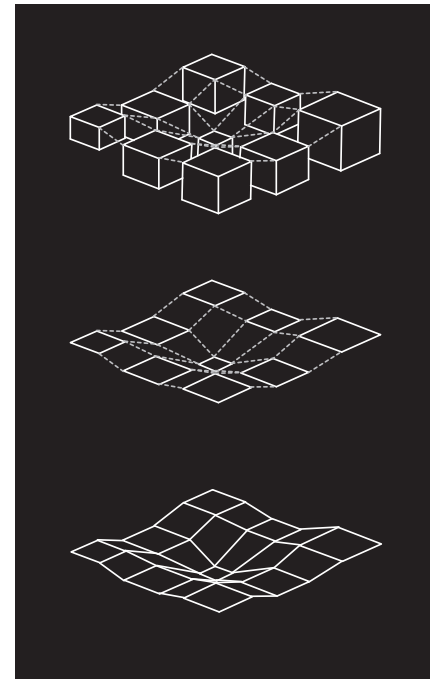
We conceived the whole museum as a relatively low tech structure to be able to build it with local knowledge. The whole museum is organized on one level to eliminate costs for personal and freight elevators, and staircases. Air-conditioning and further acclimatization is minimized by housing the museum underground where temperature and humidity level are far more balanced than in the open desert of Peru.



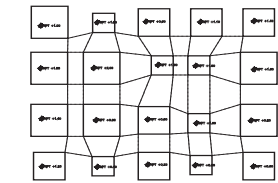
Drawings in the desert, Nazca, Peru

1.2. ROOF STUDIES

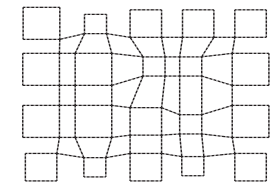
The position of volumes and excavations in the landscape can create an abstract surface at ground level: a sort of desert drawing of volumes and voids, an artificial topography defined by the museum architecture below.



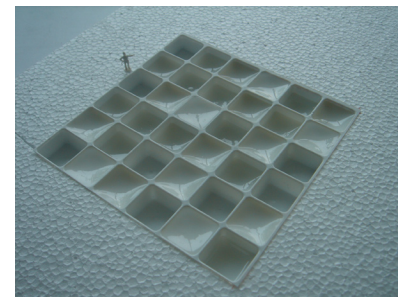
Diagram, topographic roof.



CONNECTION OF CUBES BY TOPOGRAPHY



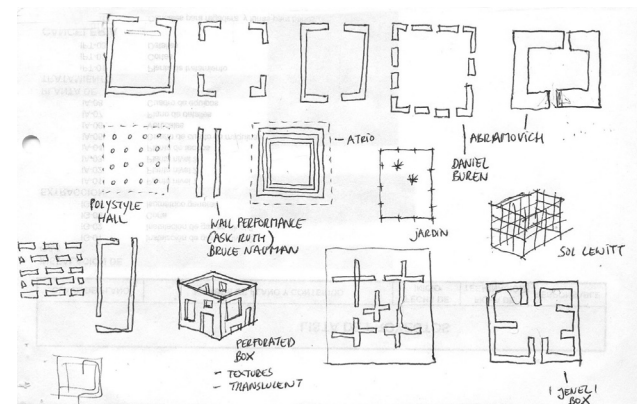
RESULTING TOPOGRAPHY



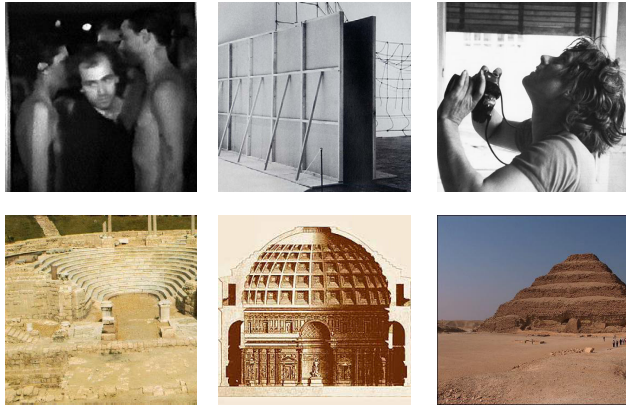
Model studies: roof with higher and lower surfaces.



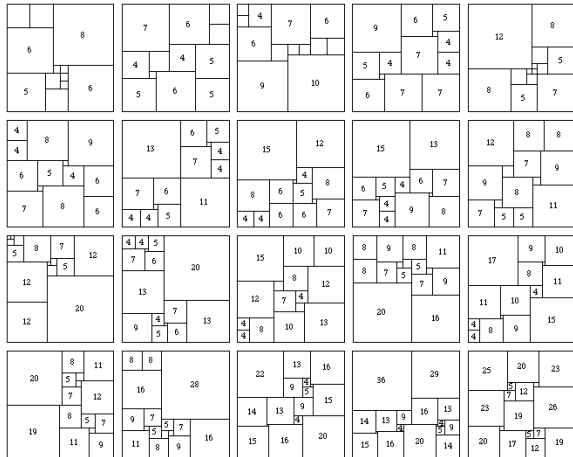
First conceptual diagram of distribution of volumes according to topography:
some volumes are entirely covered, others stick out of the landscape



2. Conceptual proposal A



References 'space' (Abramovic - performance, Bruce Naumann - Performance Corridor, Gordon Matta Clark, Roman Amphitheatre - Alexandria - Egypt, Panteon of Agripa - Rome, Ziggurat - Saqqara - Egypt)



Quilts: mathematical puzzles

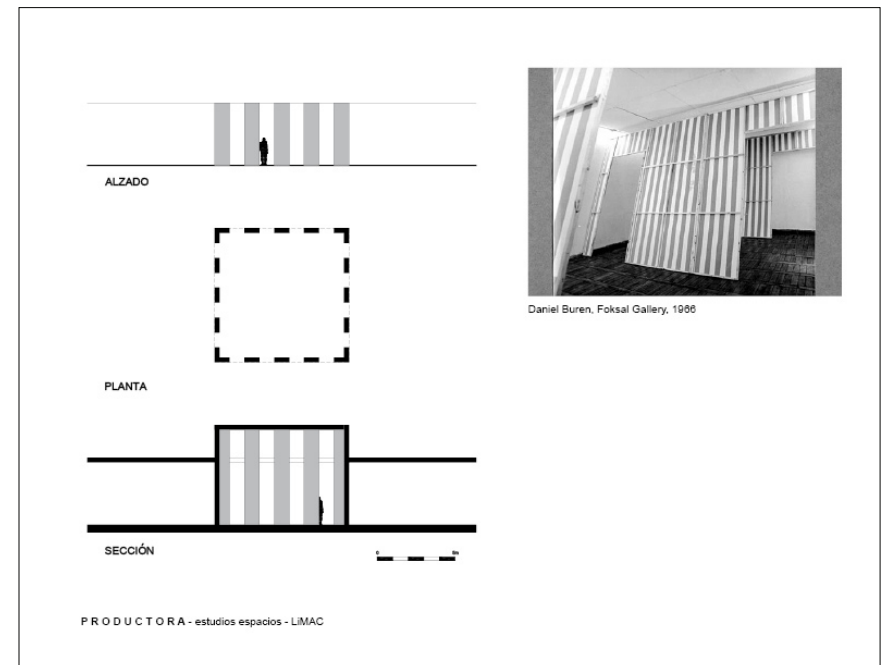
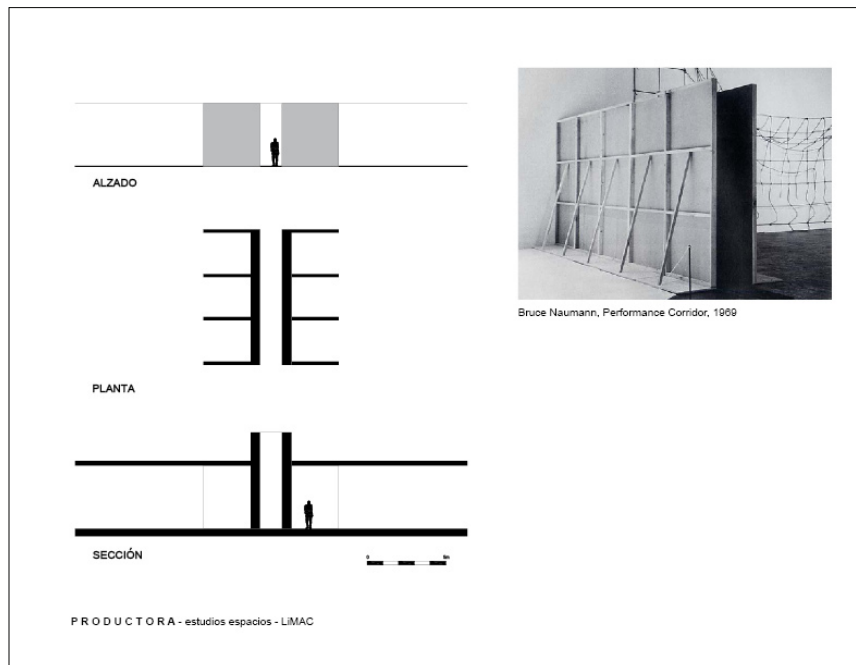
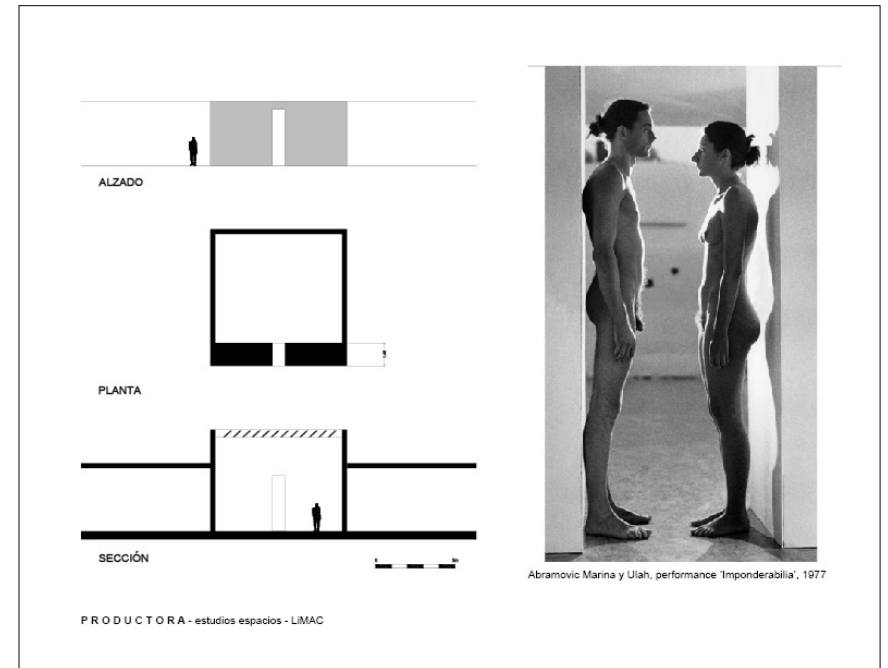
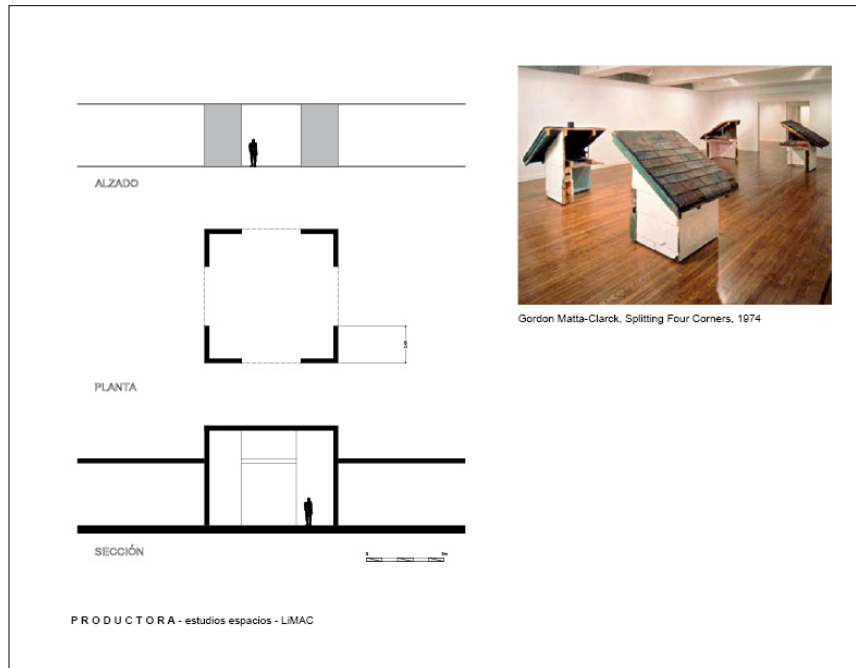
2.1. PROPOSAL A - INTRODUCTION:

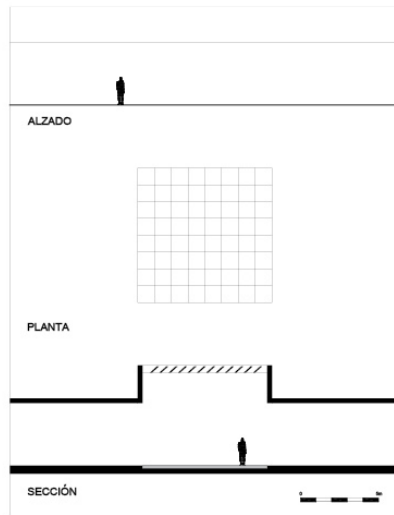
This first proposal is based on an investigation of several ways to define space. Based on historical and artistic references we started to develop a register of graphical filling cards which resumed different ways to define space. From a simple 'room' to a space only differed from its neighboring environment by the textures used on the floor surface; from an open patio to a column filled hypostyle hall. This selection is of course arbitrary, but it helped us to make a selection of spatial typologies.

Since different kinds of artwork demand different conditions of exposition, we started to combine the different typologies into several museum 'compositions'. We continually organized and reorganized them into different combinations, increasing or decreasing the scale of several or all elements. Finally we established a division of the 80 by 80 meter central space into 16 equal squares, each 20 by 20 meters wide. These squares contain the 16 different volumes that organize the exposition space. The result is an open ground plan in which different 'spaces' are located as if they were pavilions: every 'room' creates a unique environment which can be used to represent different objects, paintings, videos installations and so forth.

The left over space in between the different rooms creates a sort of rational labyrinthine which connects the different spaces. This space contains parts that are more open, while other ones are denser in organization. As such a differentiation in areas is created.

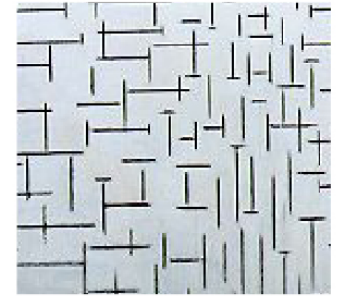
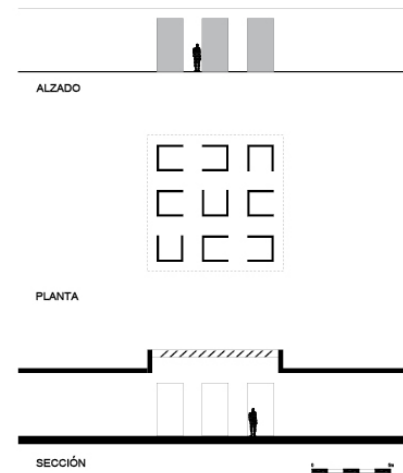
2.2. SPACE STUDIES





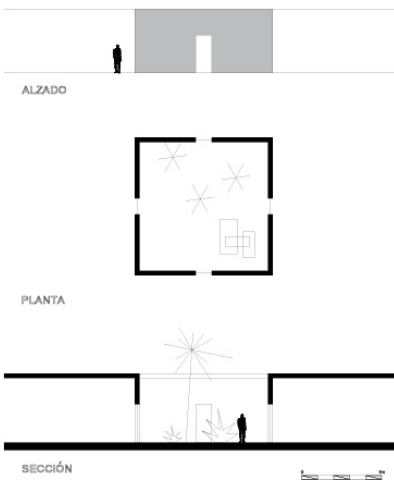
Carl Andre, Aluminium and Zinc plates, 1956

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Piet Mondrian, Composition 10 in black and white; Pier and Ocean, 1915 (detail)

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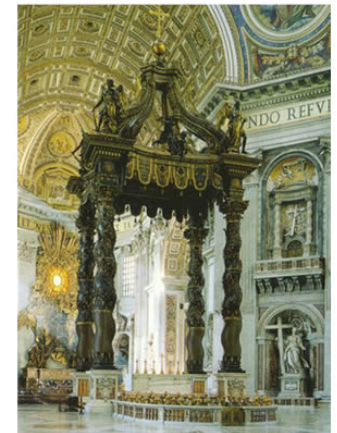
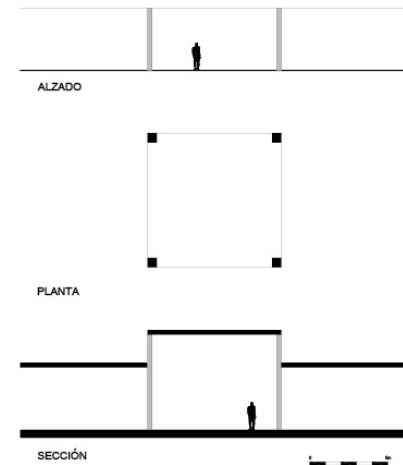


Fischli und Weiss, 1008, 125 x 190 cm



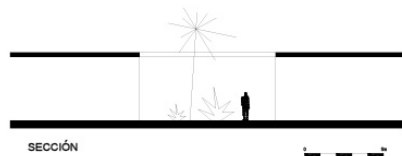
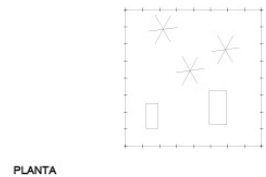
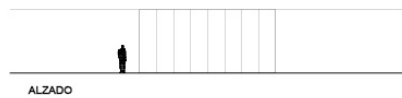
Fischli und Weiss, 1008, 125 x 190 cm

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Gian Lorenzo Bernini, Baldacchino, Vaticano, Italy, 1633

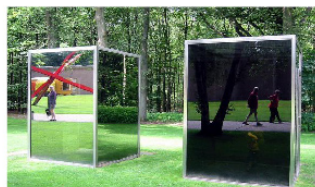
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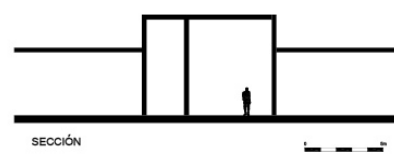
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Dan Graham, Two cubes, one cube rotated 45°, 1988.



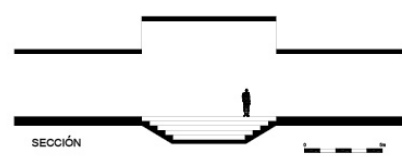
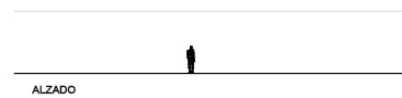
Dan Graham, Two adjacent pavilions, Kroller Moller, The Netherlands, 1982



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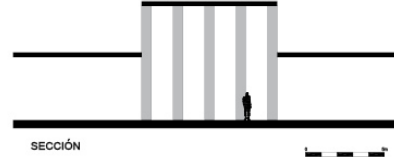
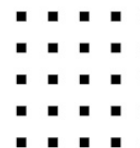
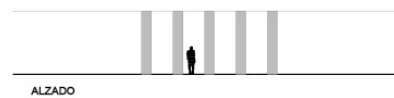
Robert Smithson, Spiral Jetty, Great Salt Lake, Utah, USA, 1970



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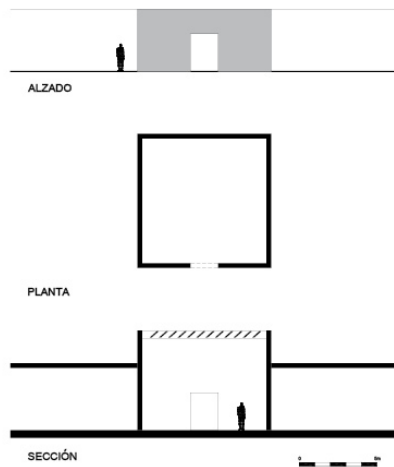
Roman Amphitheatre, Alexandria, Egypt



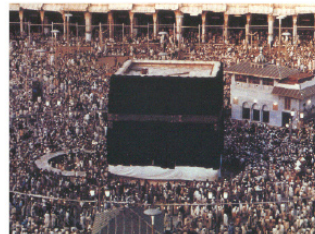
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The hypostyle hall of the funerary complex of Zoser at Saqqara, Egypt

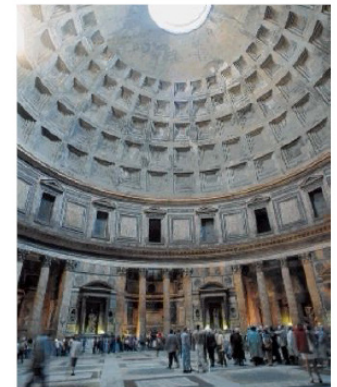
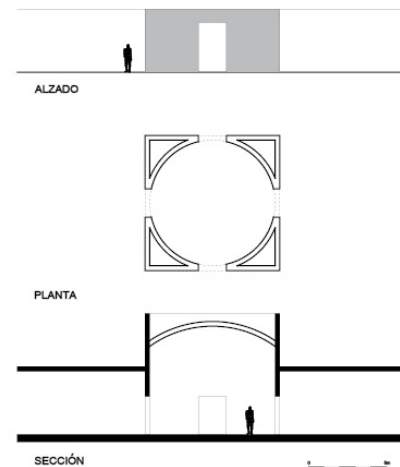


Rachel Whiteread, Ghost, 1990



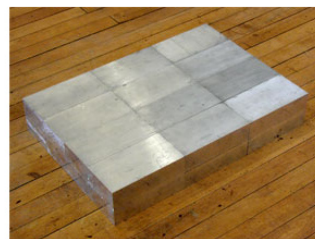
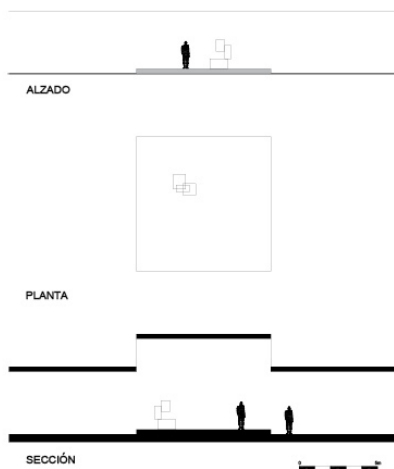
Holy volume Kaaba, Mecca, Saudi Arabia

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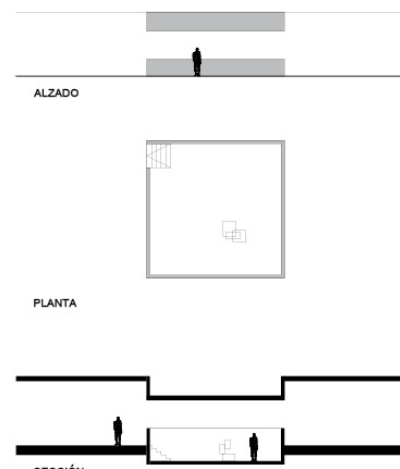
Panteon Agripa, Rome, Italy

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Carl Andre, 2 (4H x 3S) Aluminum Double Twelves, 1969, 24 aluminium blocks, 2 x 7 5/8 x 4 inches each, 4 x 22 7/8 x 20 inches overall.

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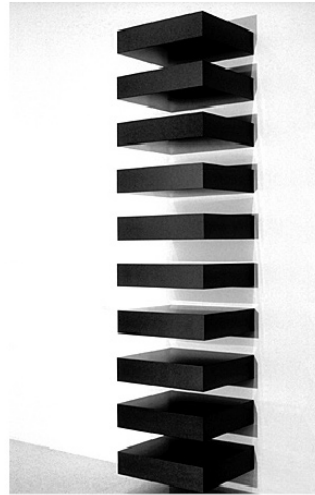
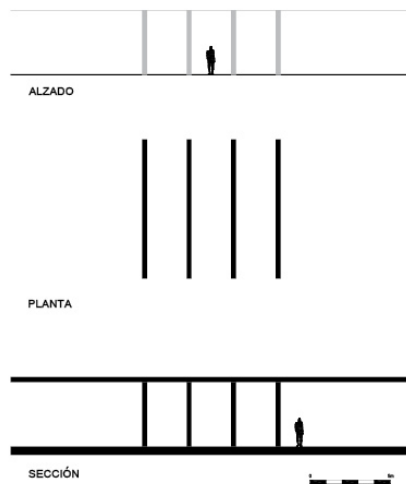


Michael Heizer, North East South West, 1973



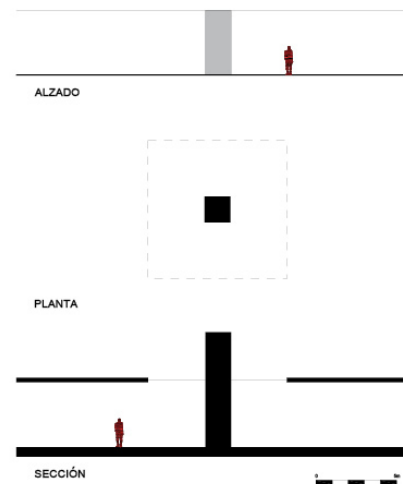
Michael Heizer, Double Negative, Mormon Mesa, Nevada, USA, 1969-70

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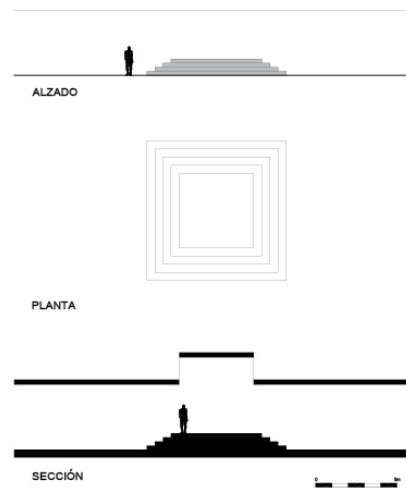
Donald Judd, Untitled, 1992

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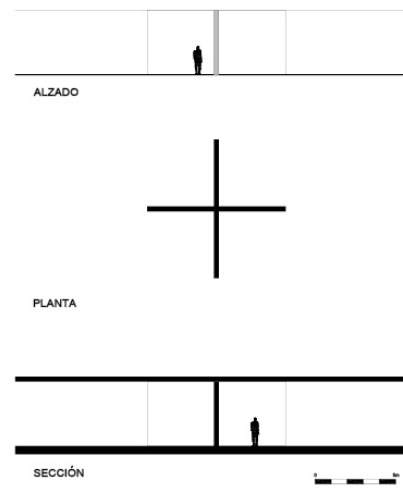
Rachel Whiteread, Untitled Monument, 2001, Trafalgar Square, London.

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Zoser's Step Pyramid at Saqqara, Egypt

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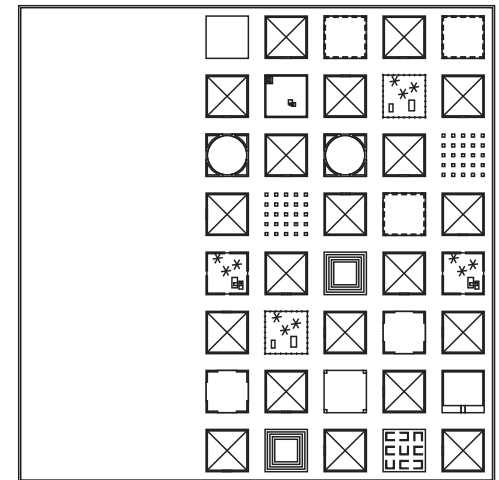
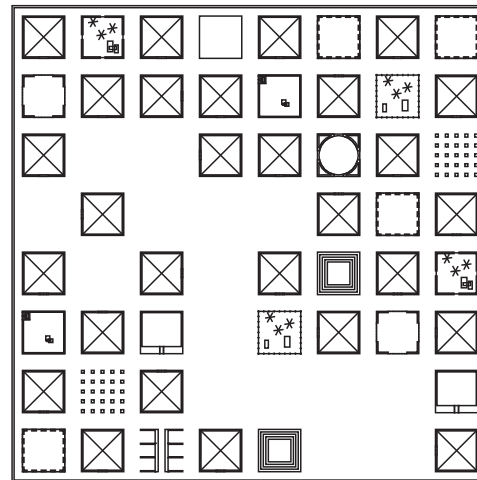
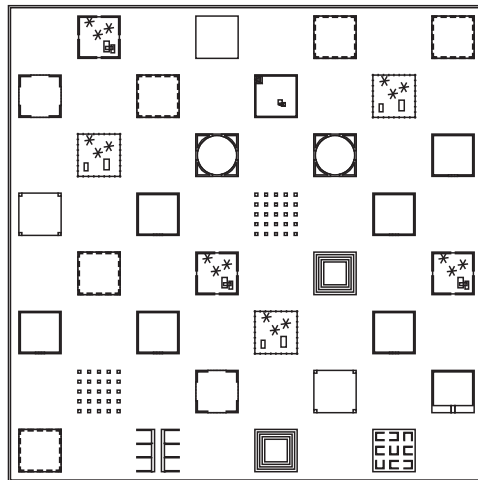
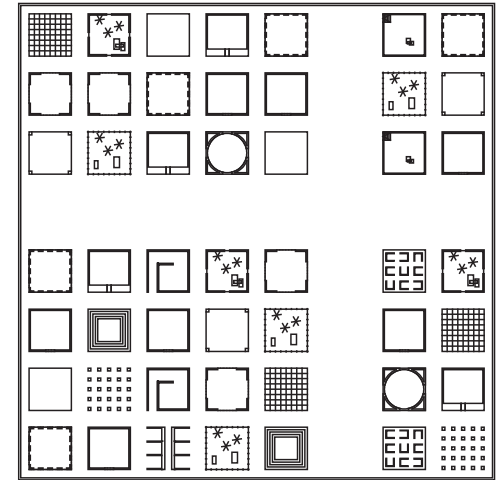
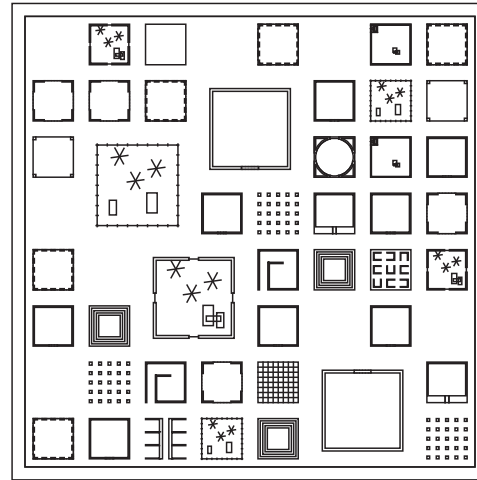
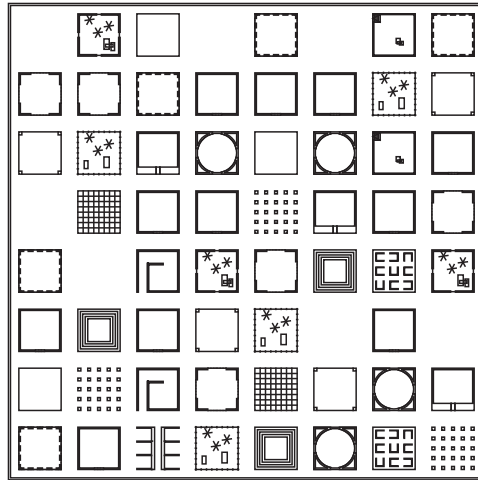
Carl Andre, Fermator Western Red Cedar, 1997

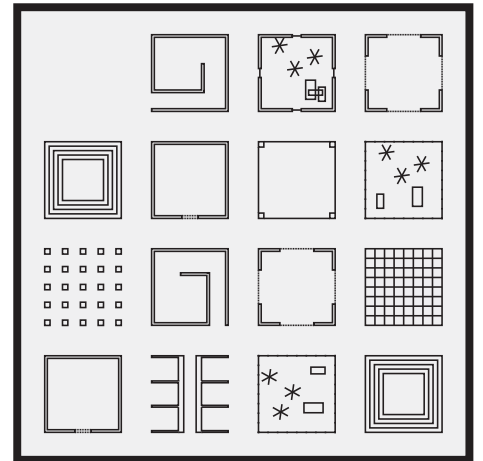
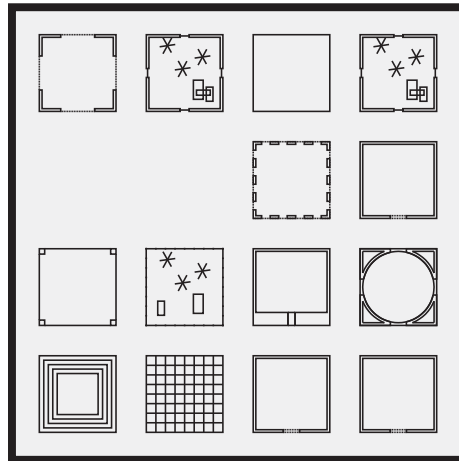
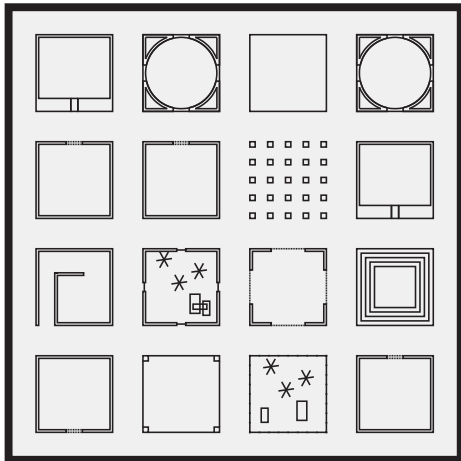
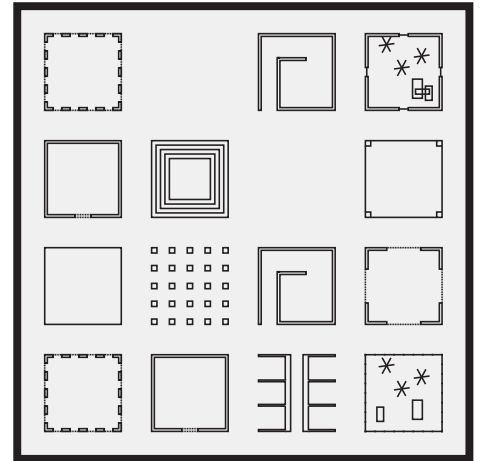
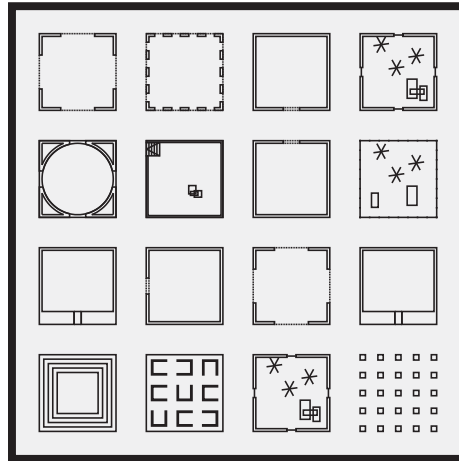
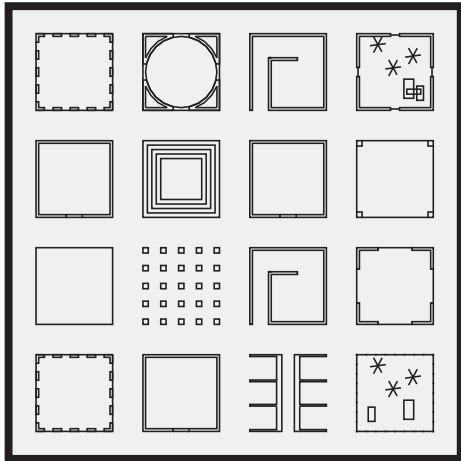
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2.3. MODEL STUDIES SPACES



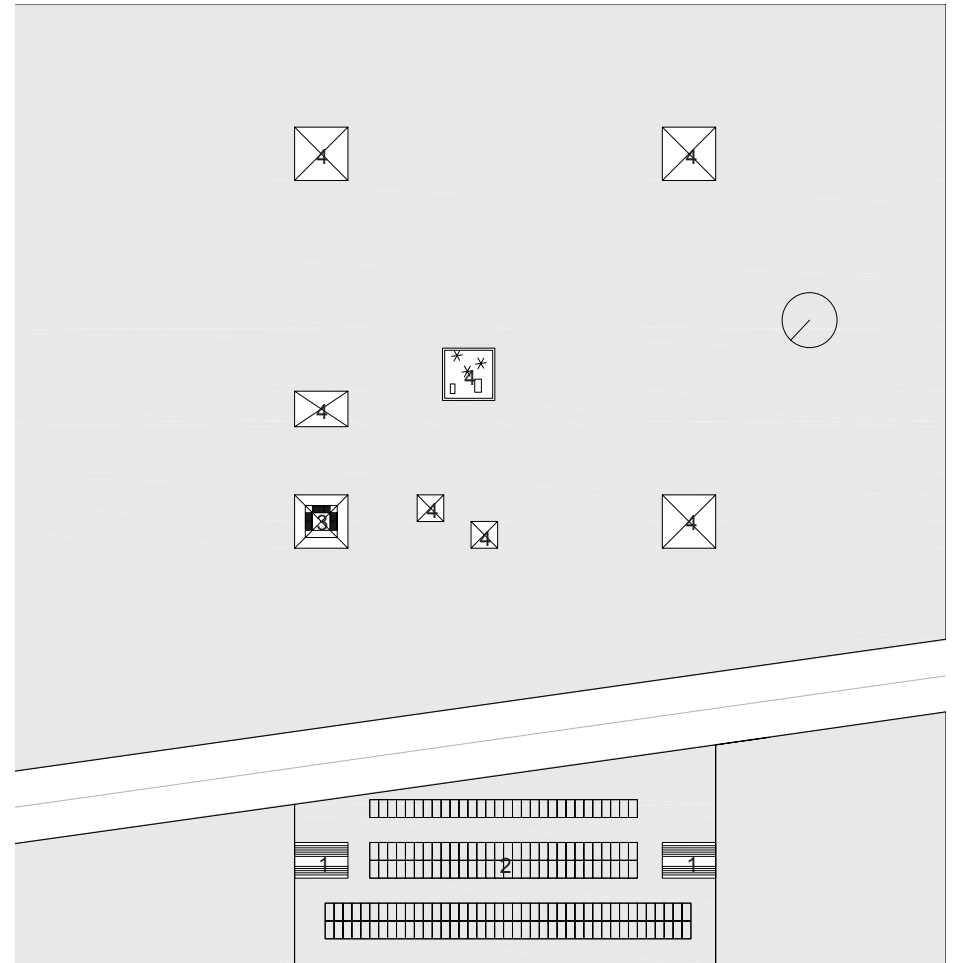
2.4. STUDIES COMPOSITION





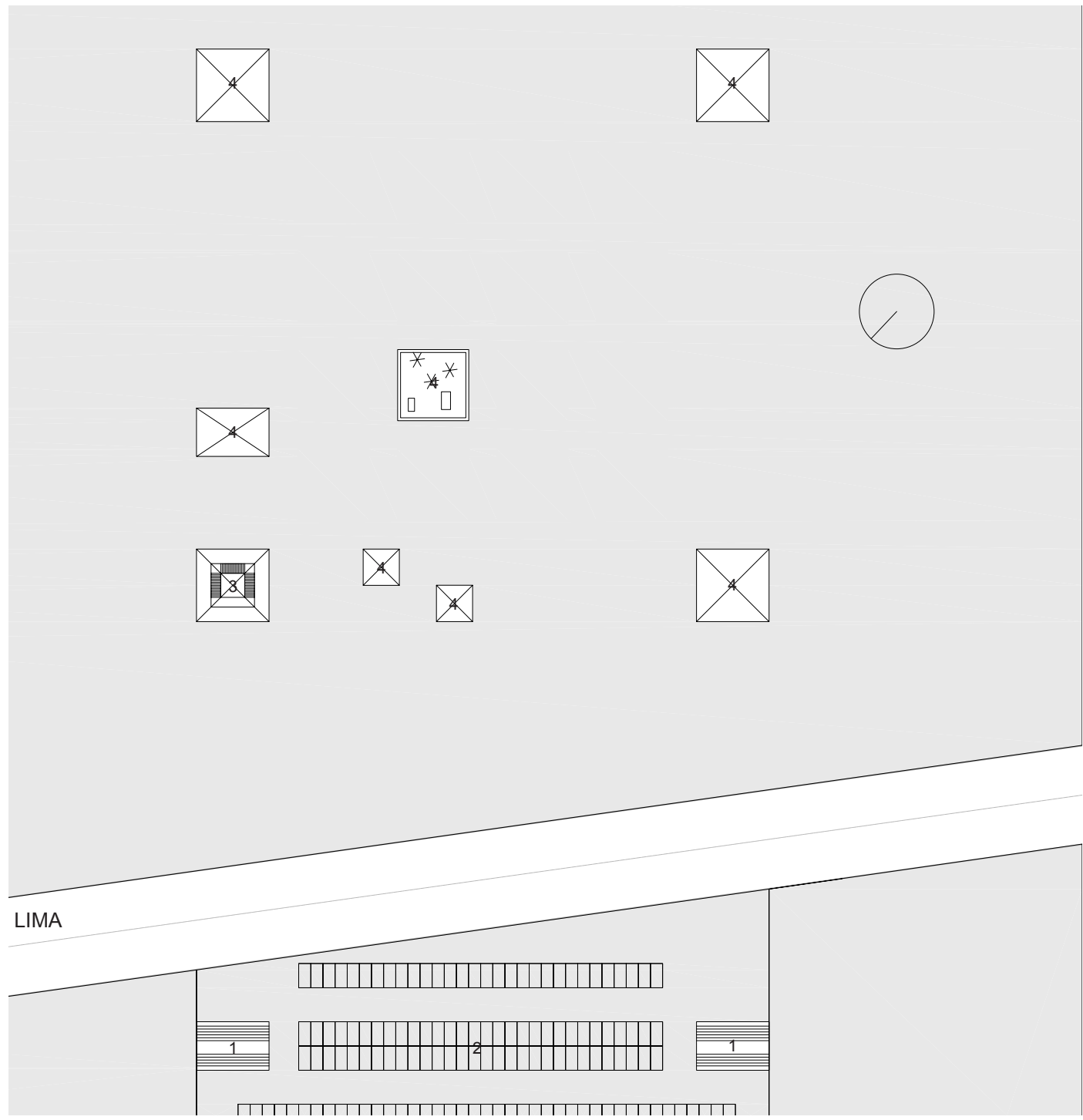
2.5. PLANS AND SECTIONS

1. Parking Entrance
2. Parking
3. General Entrance
4. Patio
5. Foyer
6. Bathroom
7. Restaurant
8. Auditorium
9. Concert Hall and Auditorium Foyer
10. Concert Hall
11. Atelier
12. Storage
13. Media Lab
14. Lecture
15. Offices
16. Store
17. Museum Rooms
18. Circulations
19. Circulations and Exposition Area



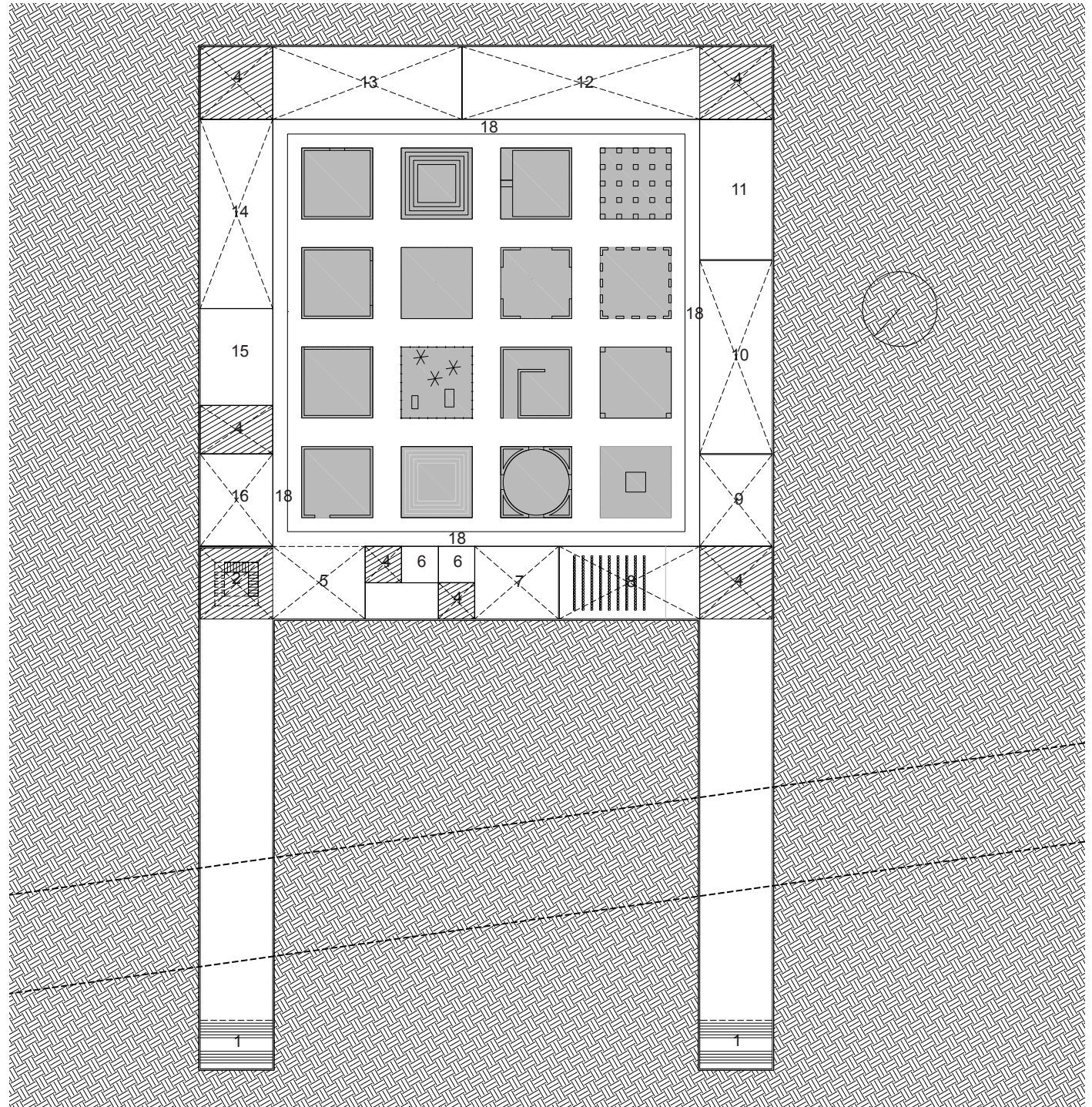
SITE PLAN

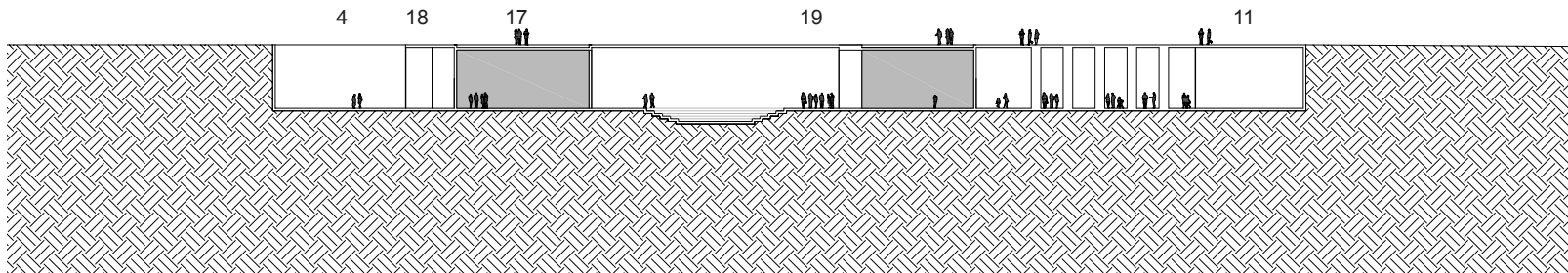
- # ROOF PLAN
- 1.Parking Entrance
 - 2.Parking
 - 3.General Entrance
 - 4.Patio
 - 5.Foyer
 - 6.Bathroom
 - 7.Restaurant
 - 8.Auditorium
 - 9.Concert Hall and Auditorium Foyer
 - 10.Concert Hall
 - 11.Atelier
 - 12.Storage
 - 13.Media Lab
 - 14.Lecture
 - 15.Offices
 - 16.Store
 - 17.Museum Rooms
 - 18.Circulations
 - 19.Circulations and Exposition Area



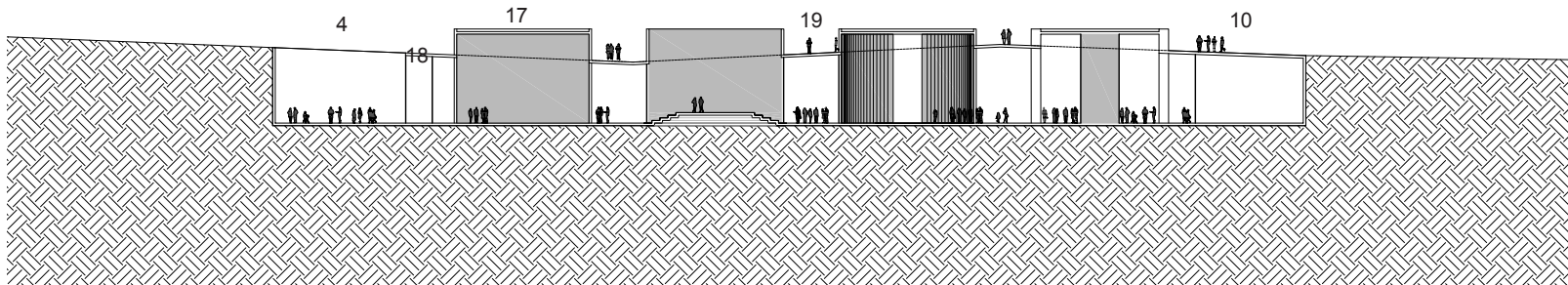
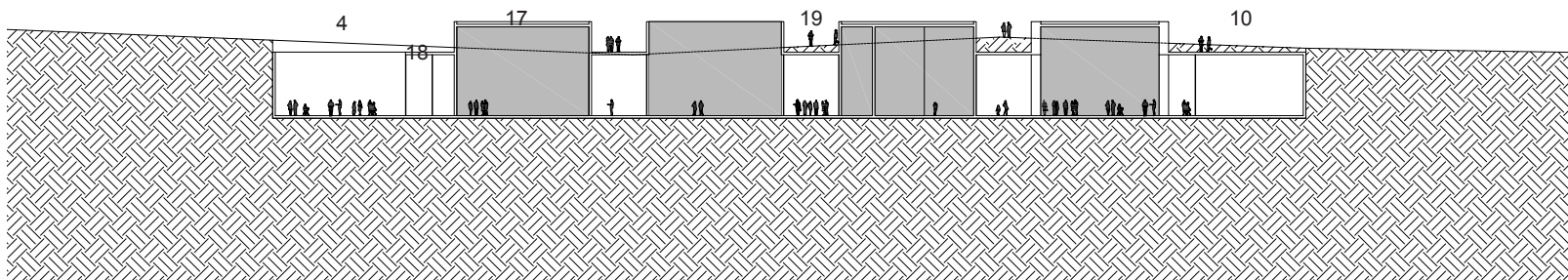
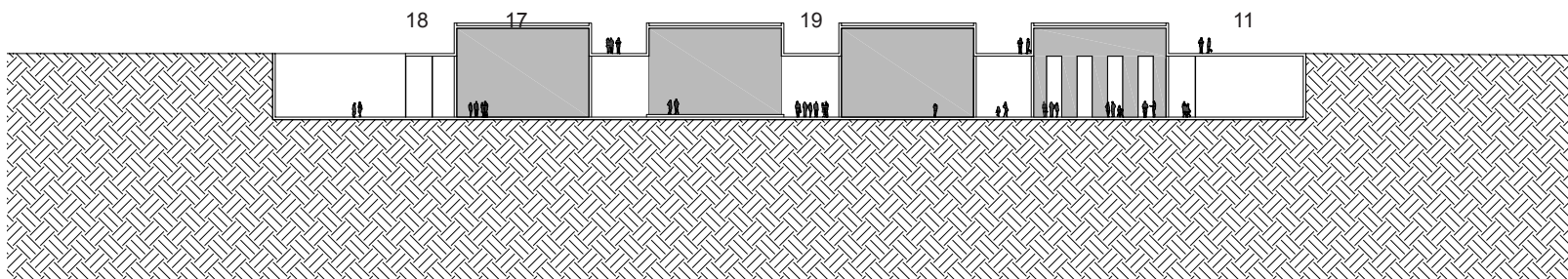
MUSEUM PLAN

- 1. Parking Entrance
- 2. Parking
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- 19. Circulations and Exposition Area

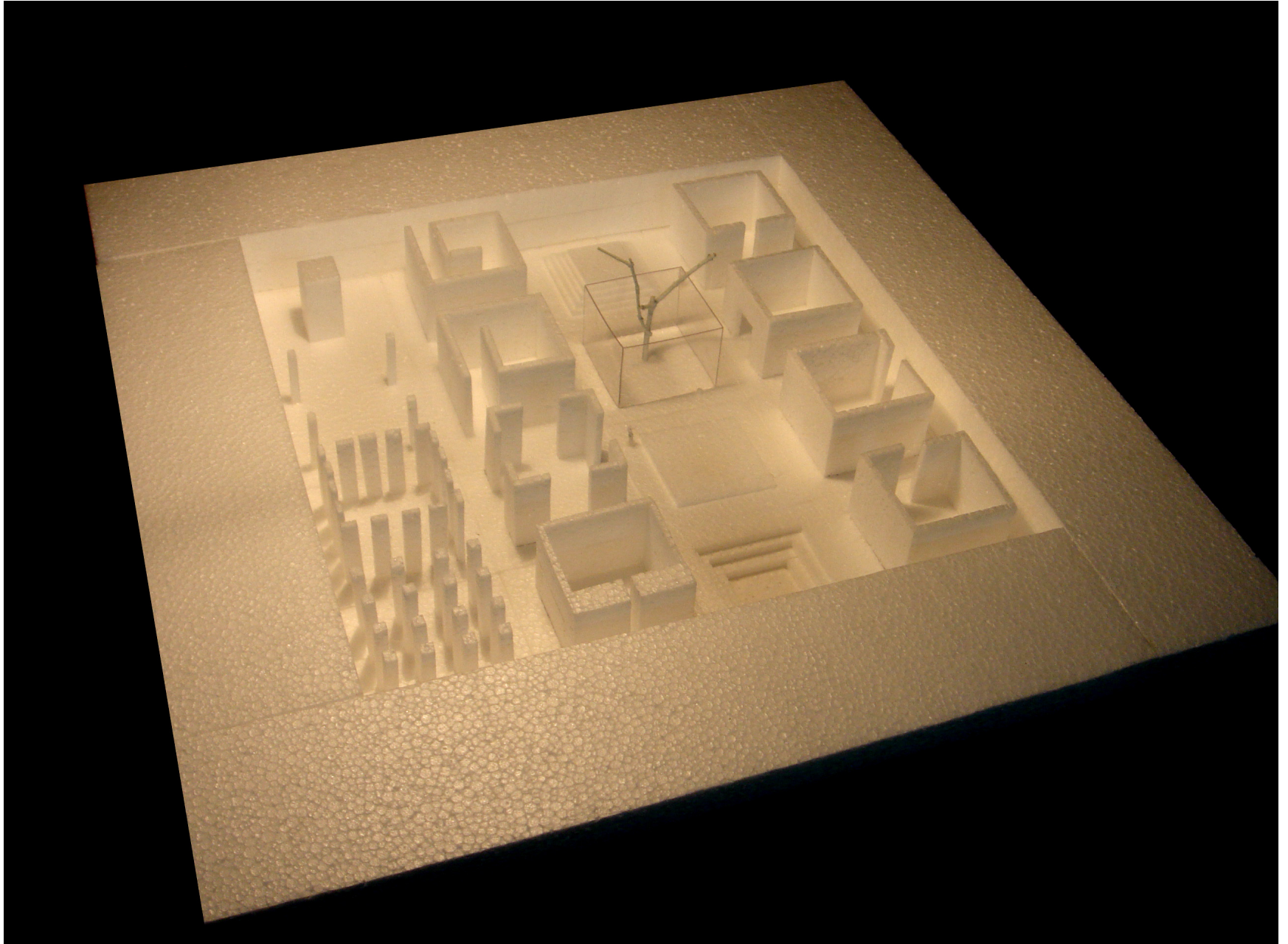


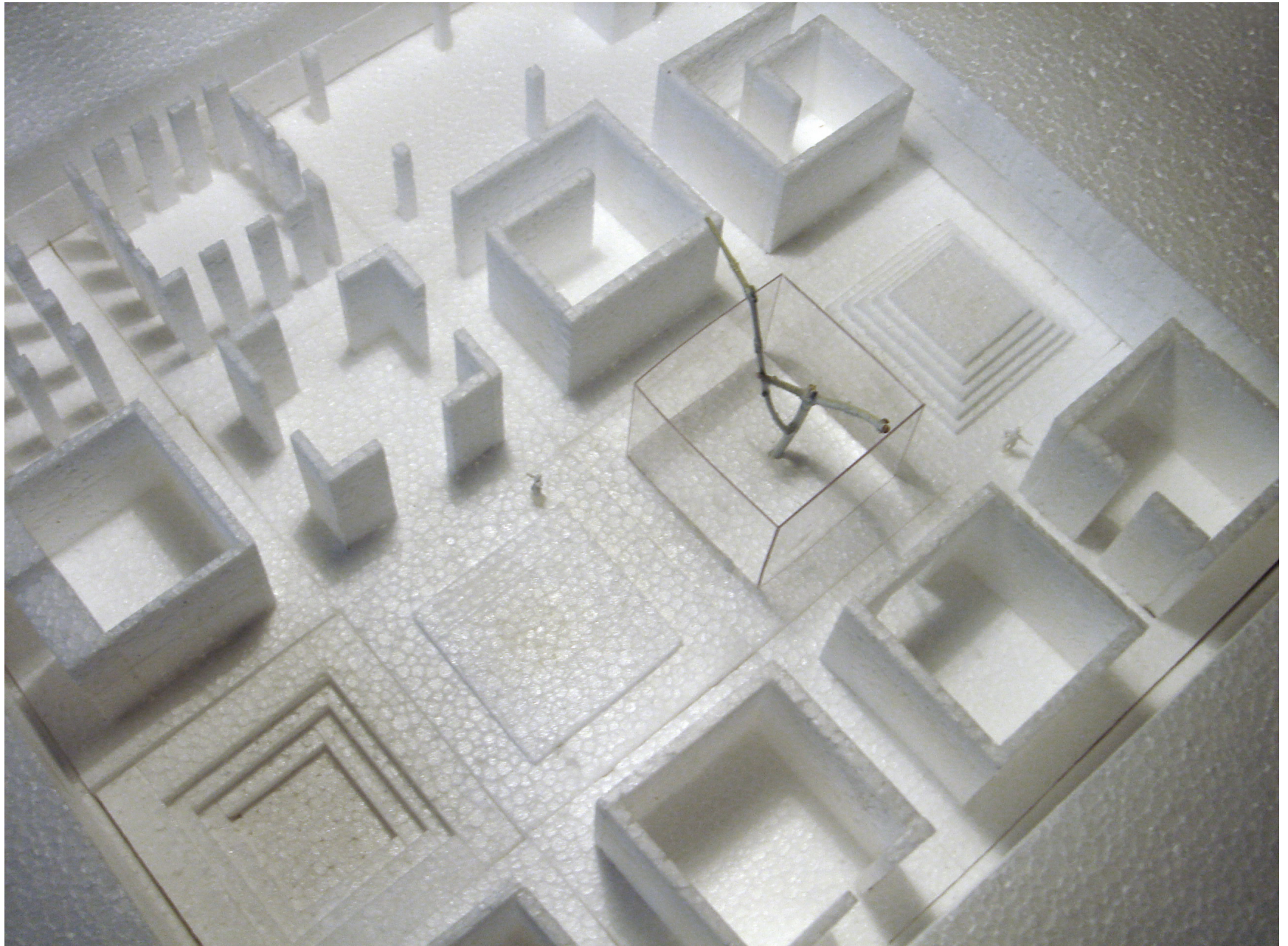


SECTION - Roof Options

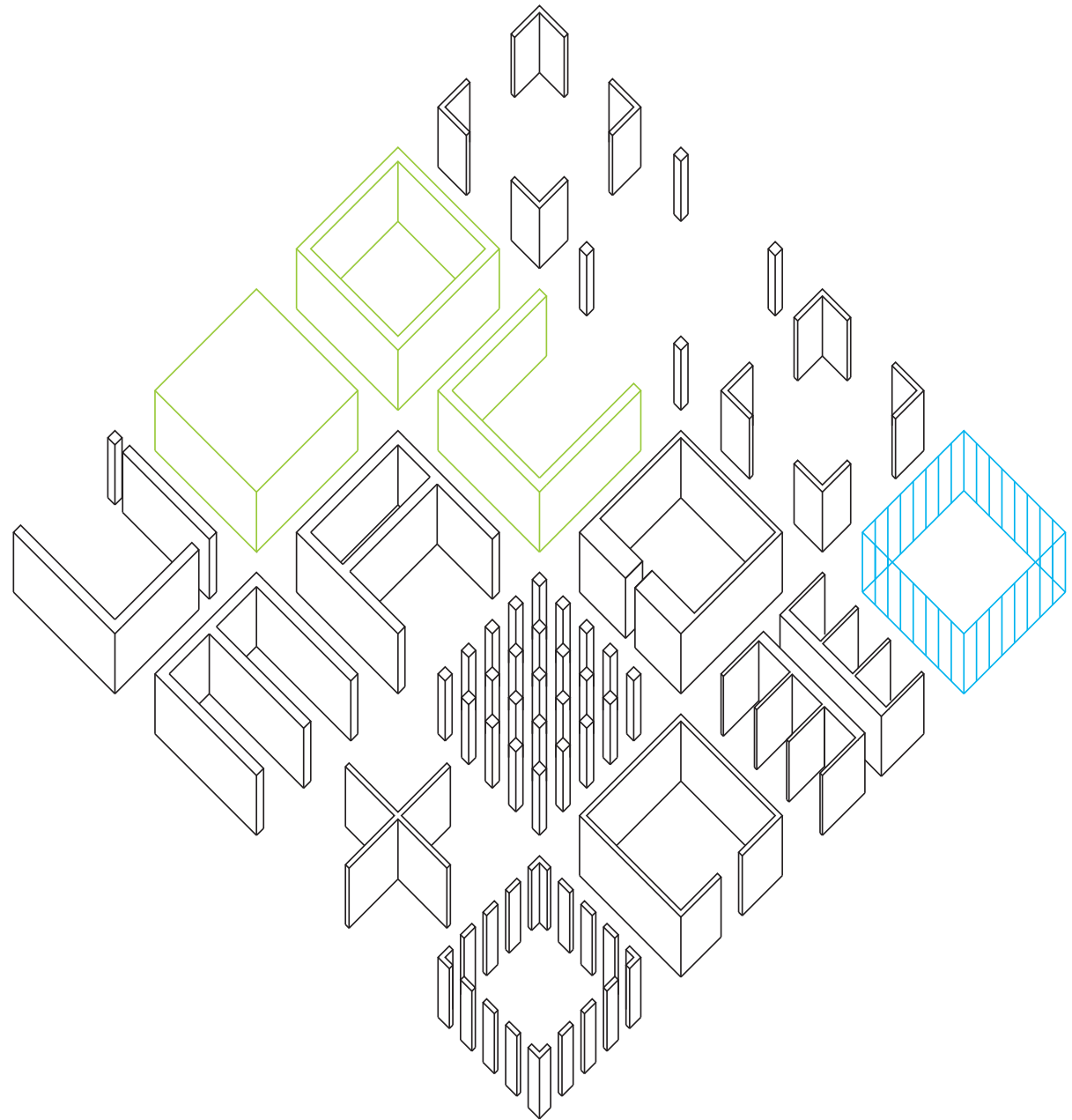


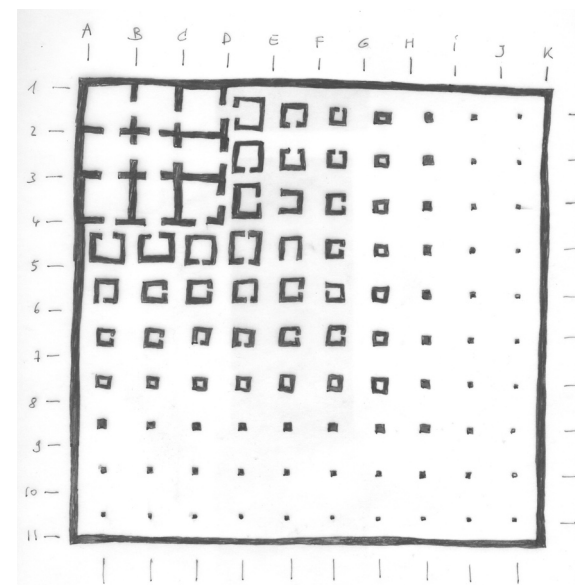
2.6. MODEL IMAGES



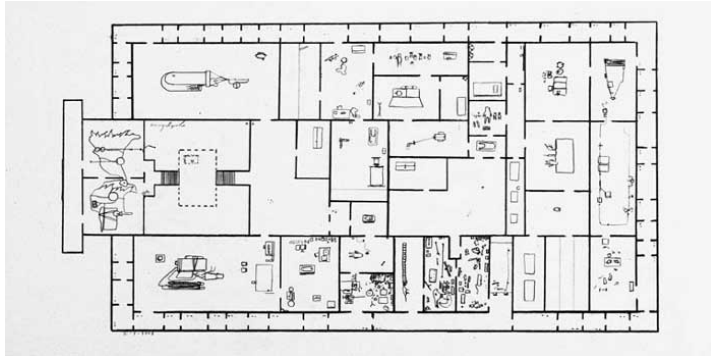


2.7. AXONOMETRIC VIEW





3. Conceptual proposal B



Mark Manders, Drawing with shoe movement/
Provisional floor-plans from self-portrait as a building, 2002



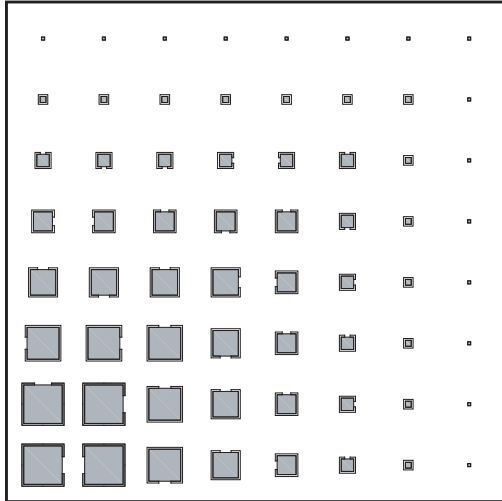
London Loft, Mark Guard Architects

3.1. PROPOSAL B - INTRODUCTION:

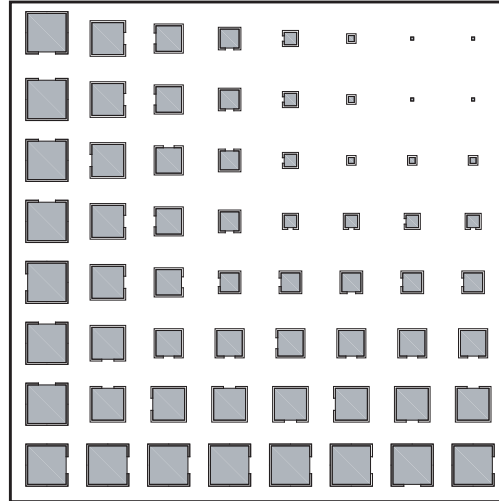
The main aim in this second proposal is to combine the typology of the museum as succession of spaces (the classical nineteenth century museum) with the idea of museum or gallery as loft space (free floor plan with columns).

Inside the rectangular space of 80 by 80 m a gradient of volumes is inserted: in one corner the museum space consist of a roof supported by columns. In the other corner the museum consists of a series of square rooms with circulation in between them. A strongly defined space is created in which a number of rooms of different sizes can give place to the art work. The space in between is an open area for circulation in which the volumes and art pieces can generate an interesting dynamic relation.

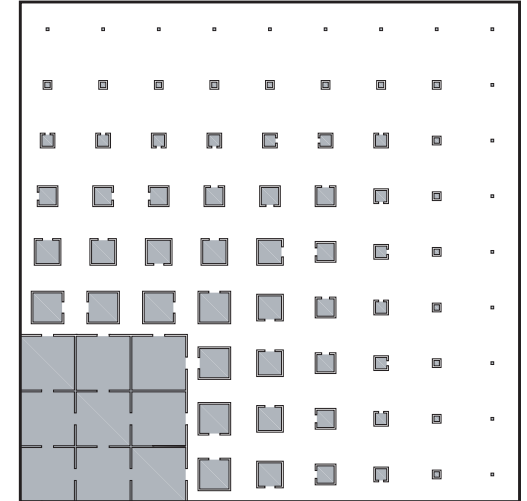
3.2. VARIATIONS GRADIENT



first scheme:
more 'column space' then 'rooms'

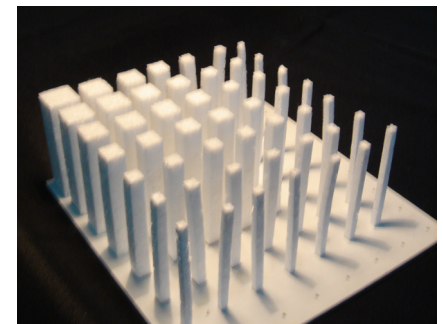
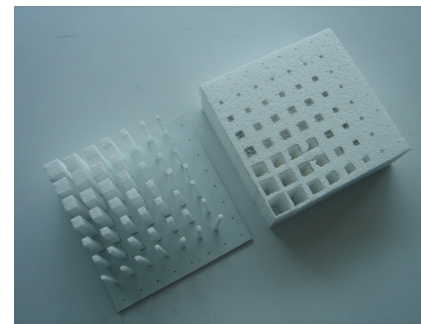
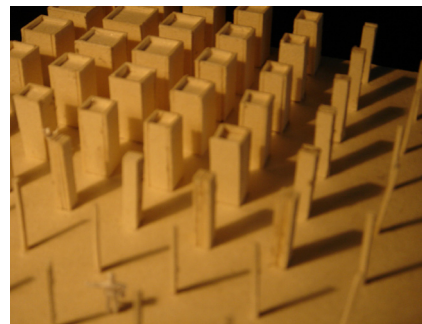
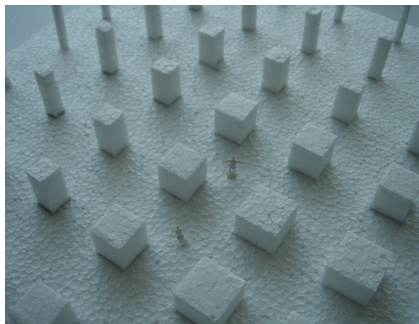
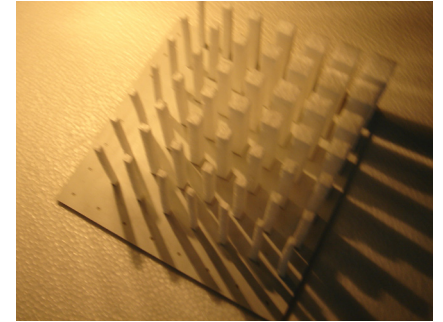
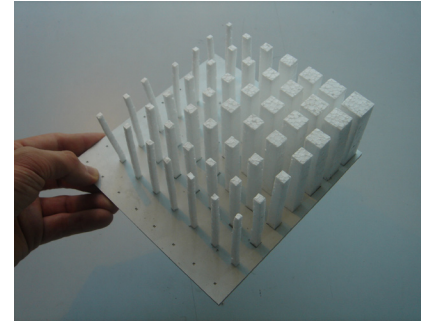
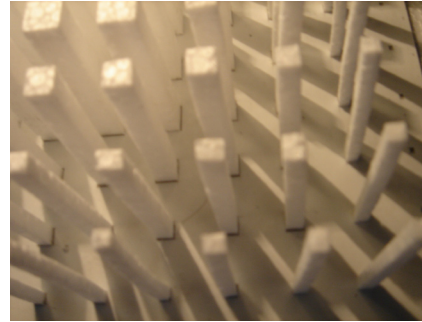
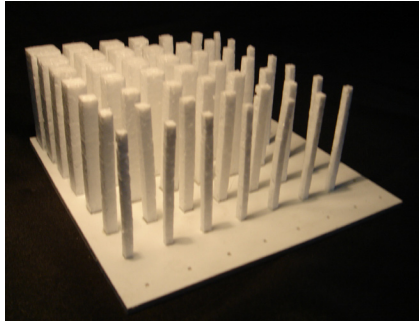
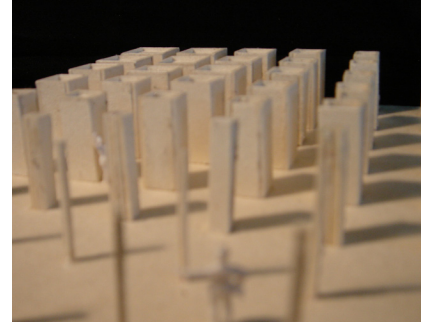
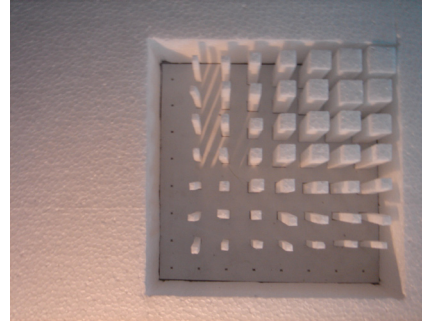
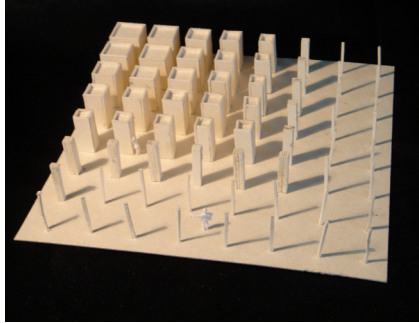


second scheme:
more 'rooms' then 'column space'



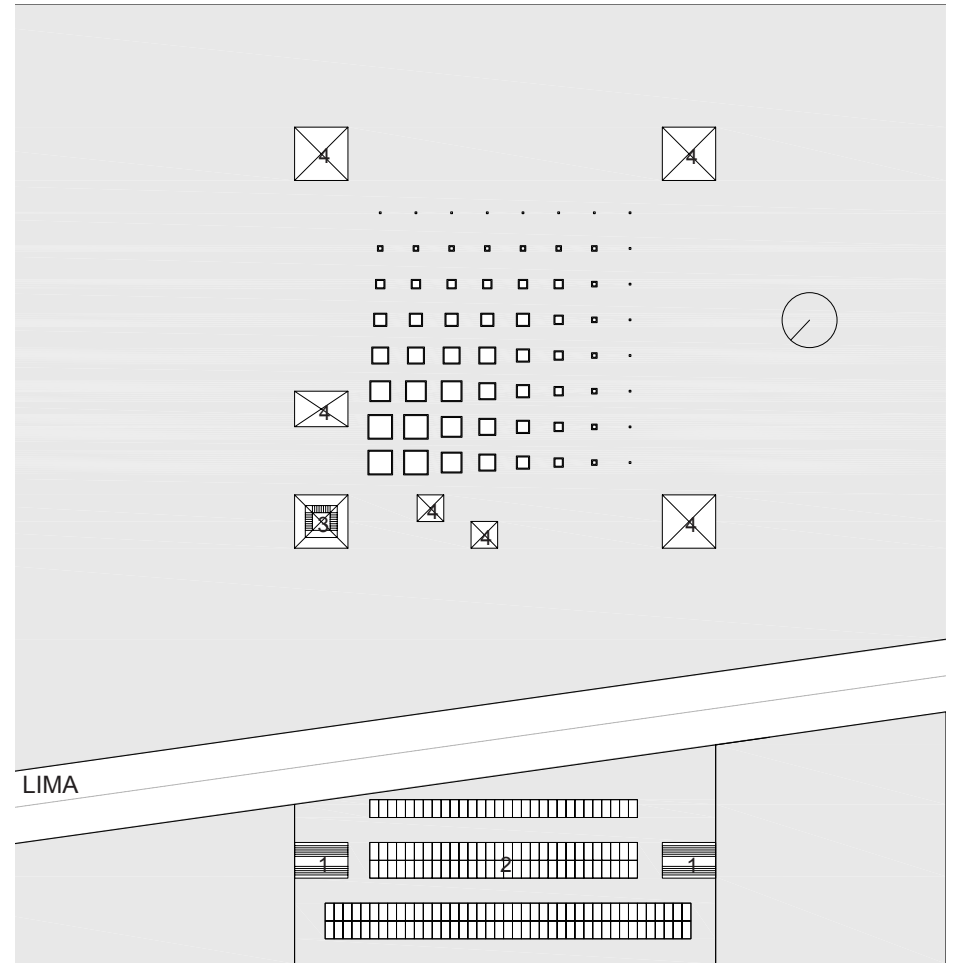
third scheme:
'rooms' concentrate into succession of spaces

3.3. MODEL STUDIES



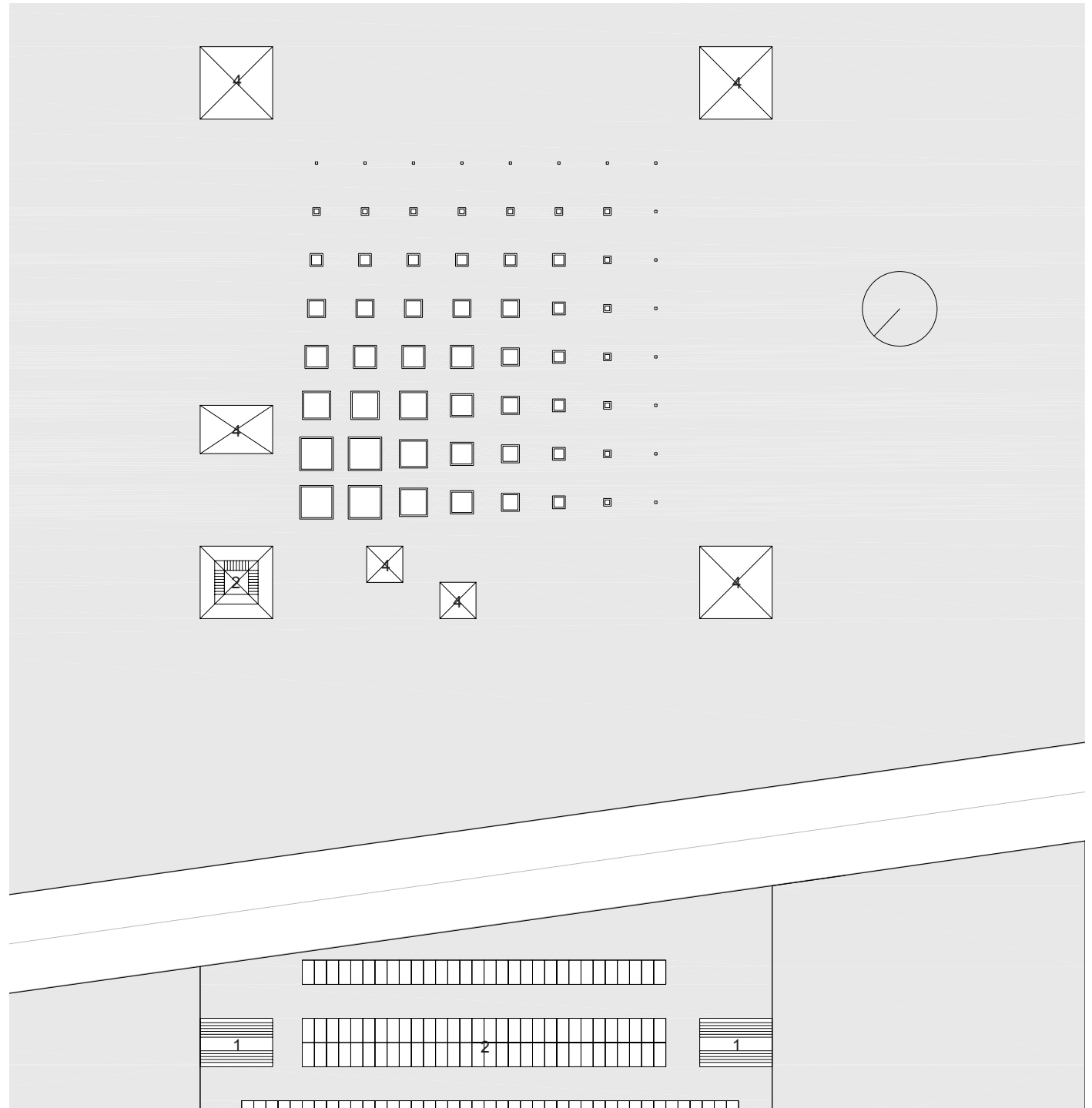
3.4. PLANS AND SECTIONS

1. Parking Entrance
2. Parking
3. General Entrance
4. Patio
5. Foyer
6. Bathroom
7. Restaurant
8. Auditorium
9. Concert Hall and Auditorium Foyer
10. Concert Hall
11. Atelier
12. Storage
13. Media Lab
14. Lecture
15. Offices
16. Store
17. Museum Rooms
18. Circulations
19. Circulations and Exposition Area



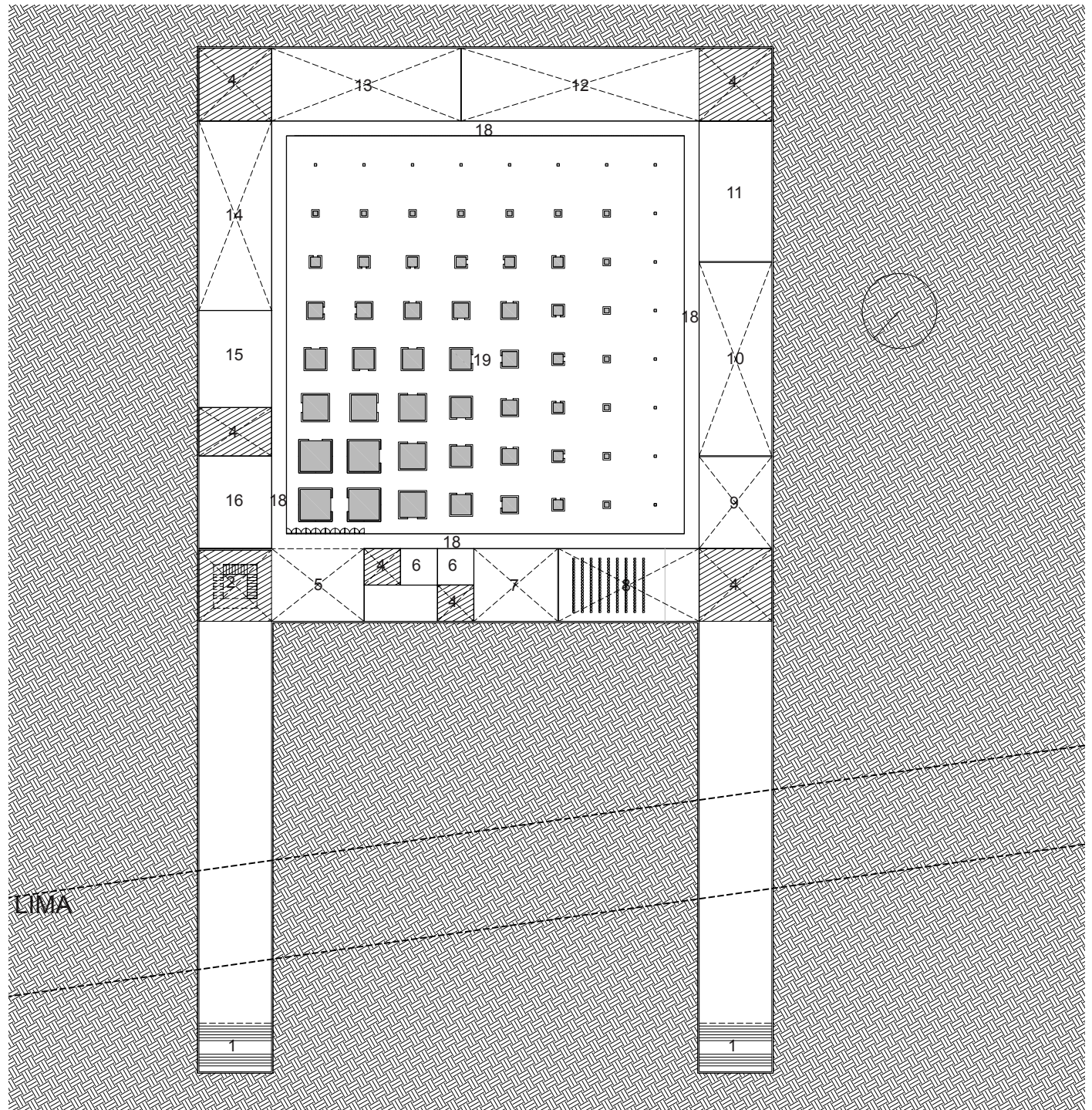
SITE PLAN

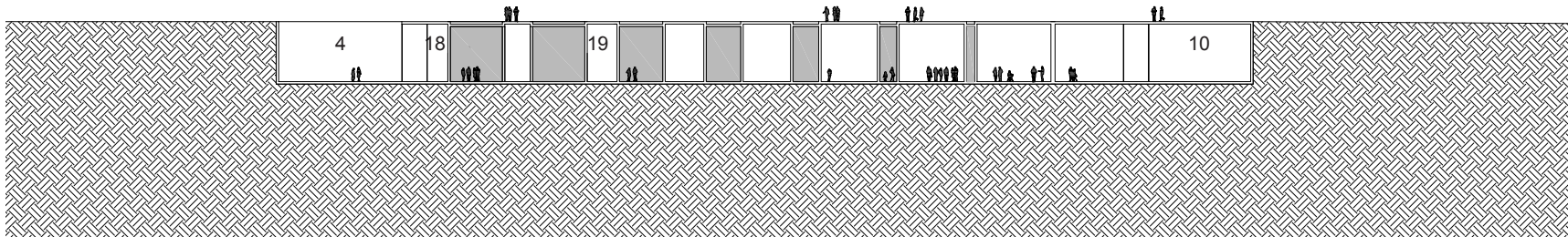
- # ROOF PLAN
- 1.Parking Entrance
 - 2.Parking
 - 3.General Entrance
 - 4.Patio
 - 5.Foyer
 - 6.Bathroom
 - 7.Restaurant
 - 8.Auditorium
 - 9.Concert Hall and Auditorium Foyer
 - 10.Concert Hall
 - 11.Atelier
 - 12.Storage
 - 13.Media Lab
 - 14.Lecture
 - 15.Offices
 - 16.Store
 - 17.Museum Rooms
 - 18.Circulations
 - 19.Circulations and Exposition Area



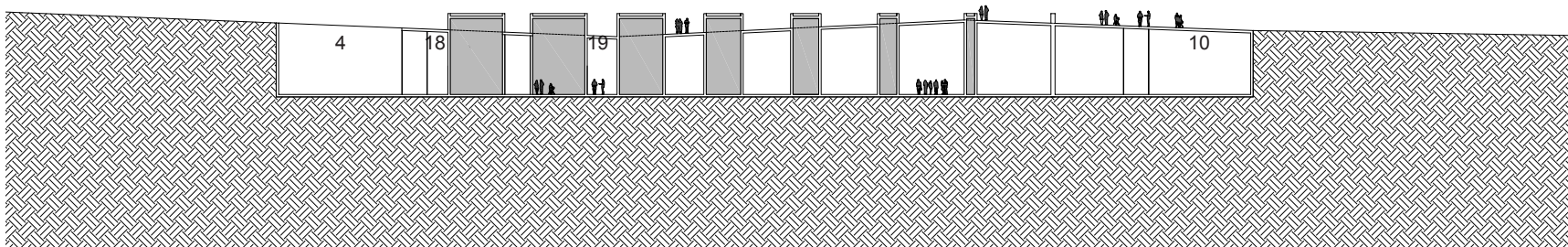
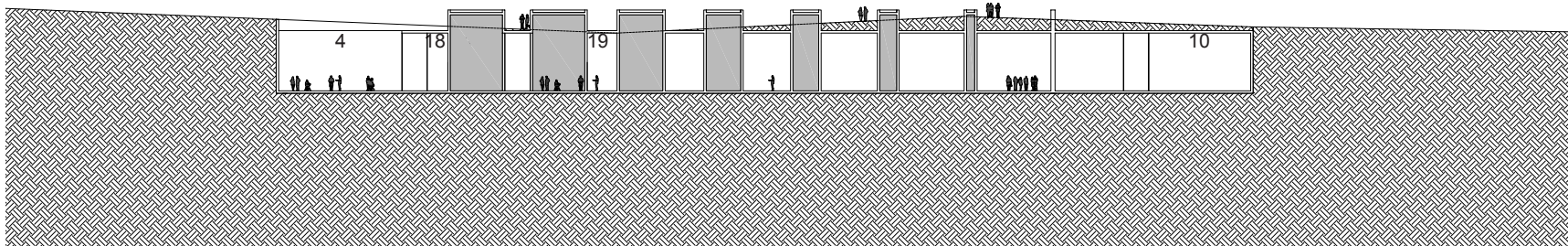
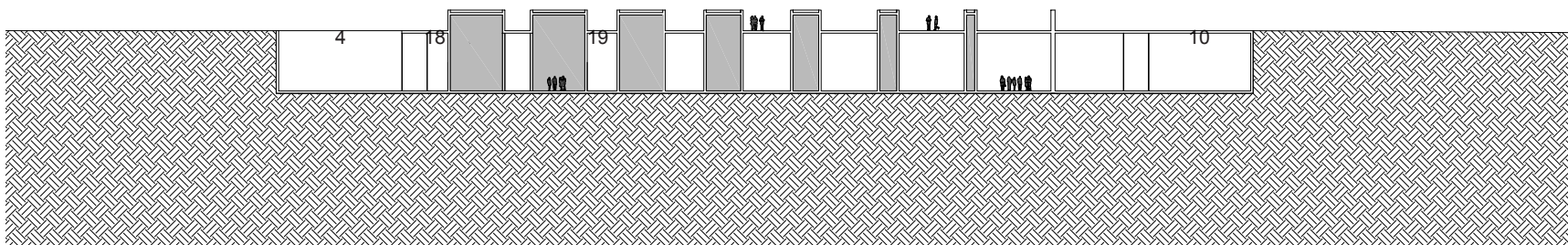
MUSEUM PLAN

- 1. Parking Entrance
- 2. Parking
- 3. General Entrance
- 4. Patio
- 5. Foyer
- 6. Bathroom
- 7. Restaurant
- 8. Auditorium
- 9. Concert Hall and Auditorium Foyer
- 10. Concert Hall
- 11. Atelier
- 12. Storage
- 13. Media Lab
- 14. Lecture
- 15. Offices
- 16. Store
- 17. Museum Rooms
- 18. Circulations
- 19. Circulations and Exposition Area

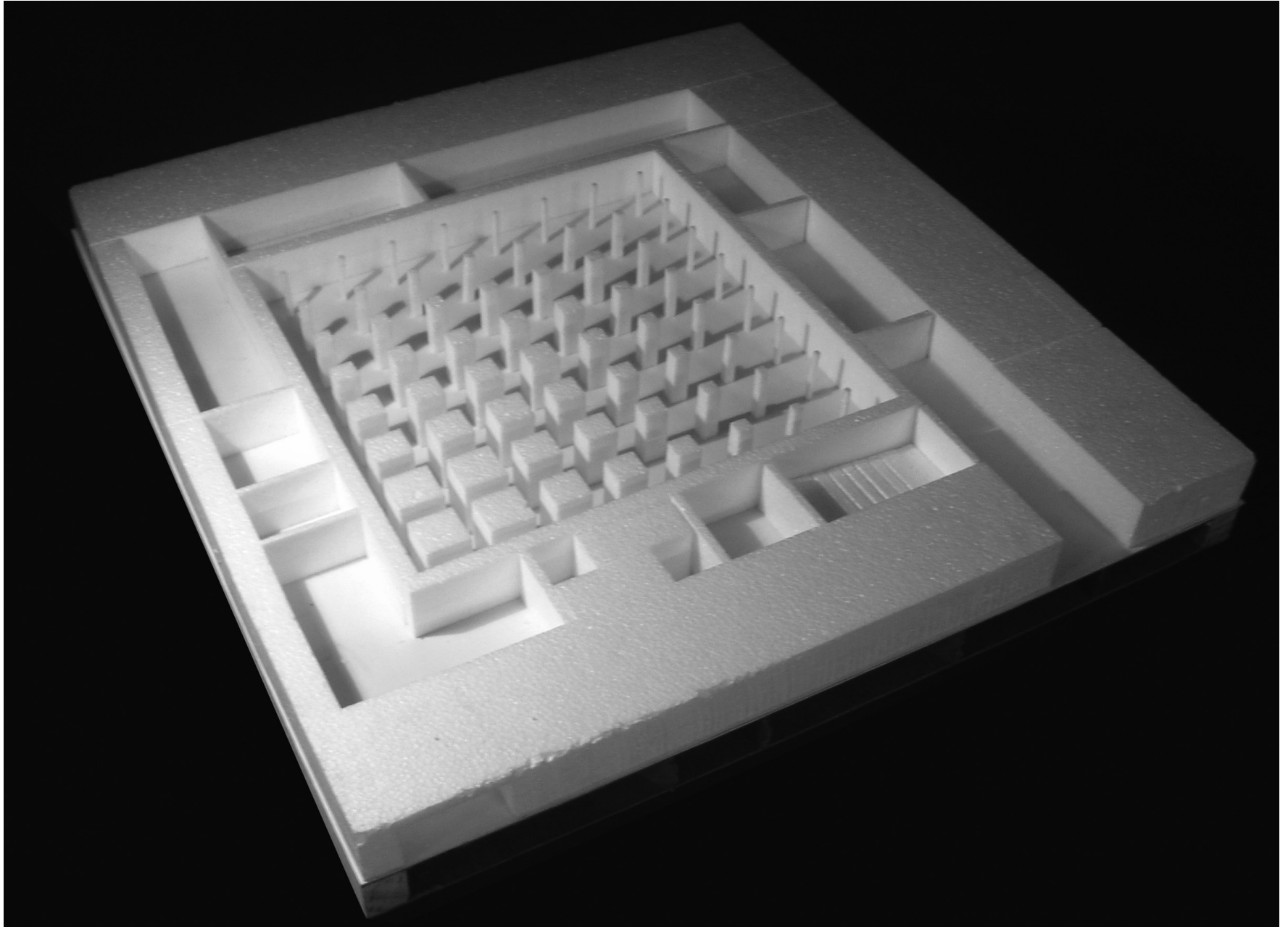


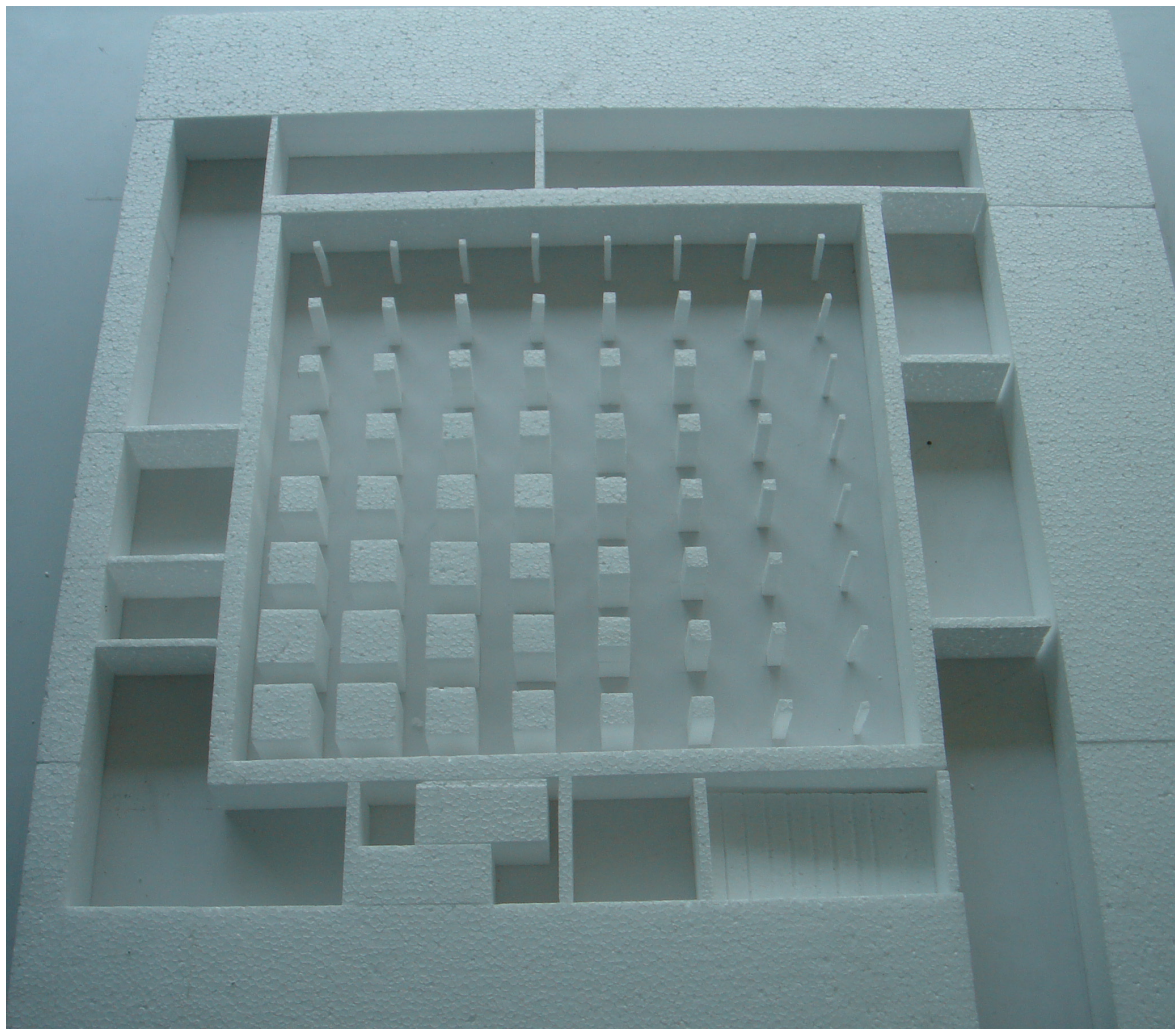


SECTION - Roof Options

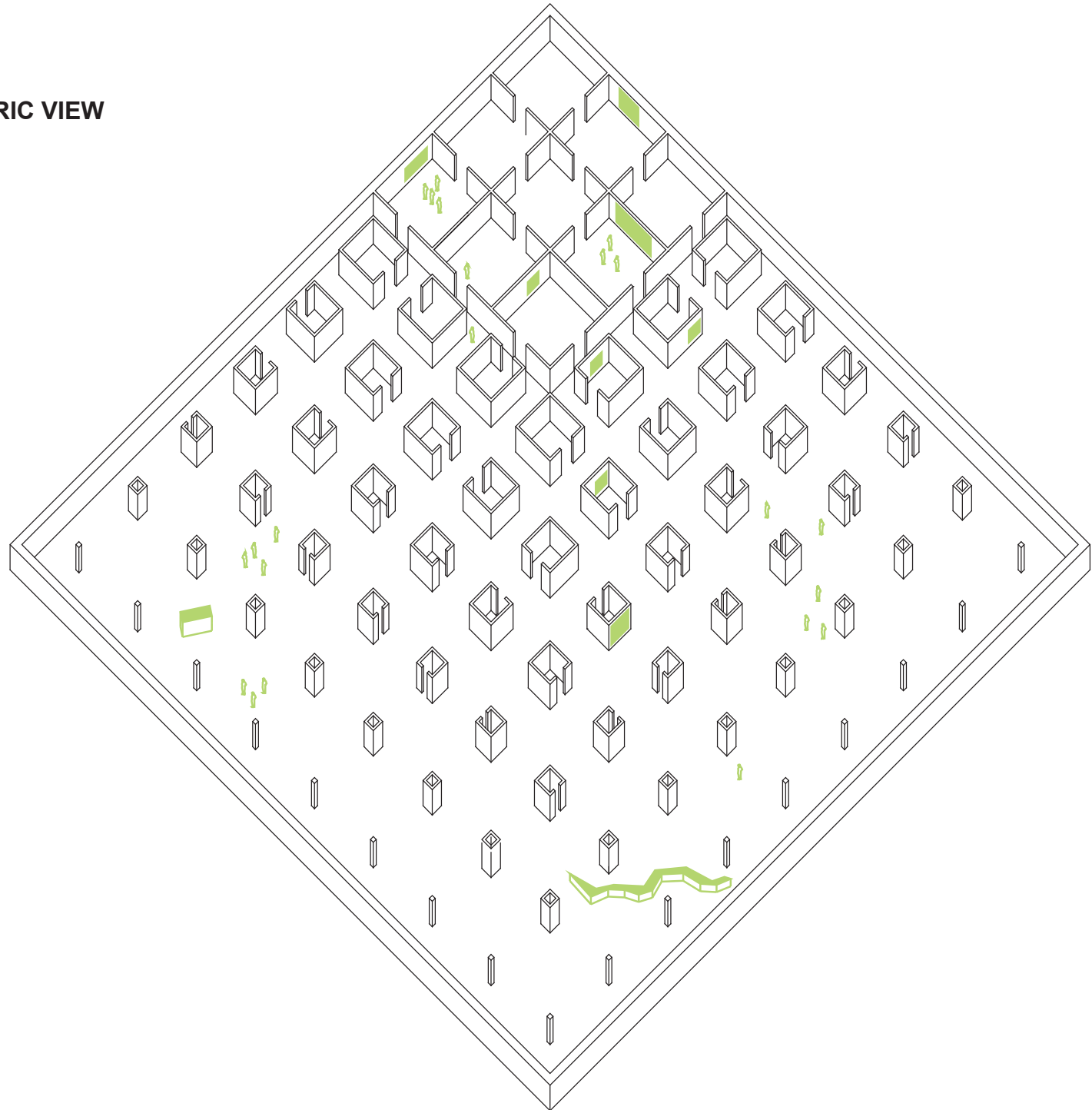


3.5. MODEL PICTURES





3.6. AXONOMETRIC VIEW



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