Thesis Premise

Through architecture, a museum can frame the exhibits held within as well as the context surrounding the building, both physical and conceptual.

Research

Multiple readings on museum design and architectural theory as well as an extensive series of case studies.

Design

Intentionally designing a museum to simultaneously frame internal exhibits as well as external context, both physical and conceptual.
Museum Design

Through my research, I’ve identified the concept of framing as the most important element of museum design.

What is “framing”?

- **In photography:** a technique to draw attention to the subject
- **In film:** a technique similar to framing in photography with the added element of movement
- **In architecture:** a construction method typically using wood or steel
- **In social sciences:** a set of concepts and theoretical perspectives that determine how people perceive reality
Museum Design

What does framing mean for museum design?

- Two quotes from Janet Marstine
  - “Framing is a metaphorical process that creates a vision of the past and future based on contemporary needs”
  - “Frames don’t isolate a work from the wider world, they link the two.”

Types of framing in a museum

- **Internal framing:** the exhibits within the confines of the building
- **External framing:** the surrounding context of the building and global ideas of the subject
- **Physical framing:** picture frames, glass cases.
- **Non-physical framing:** spatial volumes, lighting techniques, audio tours
Case Studies

Danish Jewish Museum - Daniel Libeskind - 2004

- Framing though architectural experience
- The architecture plays a direct role in a visitor’s perception of the exhibits
- Very choreographed and controlled experience
Case Studies

Glyptothek- Leon Von Klenze- 1830

- Framing through architectural style
- The museum of classical art is designed in the neo-classical style
- This creates a direct relationship between the architecture of the building and the subject of the museum
Case Studies

Museum of Modern Art- Yoshio Taniguchi, Edward Durell Stone, Philip Goodwin- 1939

- Framing through modernist design choices
- The architecture is stripped down to allow the art to speak for itself
- The flexible nature of the architecture allows the museum to be in flux, changing along with contemporary art
Museum of architecture

Breaking architecture down into two basic elements
• Representation: How we draw buildings
• Construction: How we build buildings

Part of this project is an attempt to blur the lines between representation and construction
• Revealing the inner workings of the building through the exterior
• Making the design as transparent as possible, both figuratively and literally
• Educating visitors on architecture as they move through the building
Museum of architecture

The real museum of architecture is all around us in our cities and built environments

How can I draw this global exhibit into one physical location?

- Encouraging anyone from around the world to document their own perspectives on architecture
- Collecting documentation of these perspectives and weaving them into the physical form of the museum in St. Paul
- The museum then becomes framed by the global exhibit of architecture while framing it at the same time
Global Installation

- Frame can be installed in any location around the world
- People passing by can look through the frame from any angle
- These people may notice architectural elements that they were previously blind to
- People would then be encouraged to document what they see through the frame with a picture and post it to the internet
- Those pictures would then be projected on to various surfaces in the museum
Frame Development

Iterations

• A transparent plane with a square opening
  • The transparency implies that the frame is both physical and metaphorical at the same time

• A rectangular prism broken down to only six lines
  • The three-dimensionality of the frame allows it to be experienced from any angle

• A rectangular prism made out of transparent acrylic
  • Combining the three-dimensionality and the transparency
Frame Development

Final Prototype
Site

100 10th Street E, St. Paul, Minnesota
Design Process

Façade as section

• Presenting the exterior faces of the building to appear as section drawings

• Blurring the lines between drawings and constructed buildings

• A display of how a 3D building is formed from 2D images
Design Process
An object within a glass case
- Presenting the interior spaces as a singular mass within an all glass exterior case
- A direct metaphor of an object in a museum being framed by its container
Design Process

An object within a glass case
Design Process

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Design Process

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Design Process

An object within a glass case
Design Process

Combination

- A collection of masses within a uniform glass shell
- Each façade becomes a diagram of how the interior spaces are organized
- The building as a whole appears as different volumes held within a case
Design Process

Combination

- Each floor is organized to fit the specific needs of the spaces it hosts
- The result is a collection of volumes as opposed to one monolithic volume
Final Design

External Framing

• The internal volumes are framed by an external glass cube

• The building is framed by the physical context of St. Paul

• Reflections of the surrounding buildings can be seen on the glass façades

• The building is framed by the global exhibit of architecture through the crowdsourced images
Final Design

External Framing
Final Design

External Framing
Final Design
Internal Framing

• Views of the surrounding buildings are framed by the internal structure of the museum

• The exhibits are framed by the structure and spatial volumes of the museum

• The global exhibit of architecture is framed by the physical form of the museum

• The structure, HVAC, plumbing, and electrical systems are exposed to frame the internal volumes

• A “structural garden” adjacent to the museum provides a display of different types of construction
Final Design
Internal Framing
Final Design
Internal Framing
Final Design

Main Gallery

- Occupies the entirety of the 5th floor for panoramic views of the surrounding city
- Completely open floor plan allows for maximum flexibility
- Moveable wall panels on a track system to allow for an infinite arrangement of exhibits
Final Design
Main Gallery
Details

- Double skin
- Outer skin is completely thermally broken from inner skin
- Outer skin wraps over parapet
- Outer skin is held up by its own structural system
- Inner skin is double glazed
- Inner skin connects to main structure
- Based off of the skin of RHW.2 in Vienna, a Passive Haus certified office tower
Program

- Café/Atrium
- Library/Shop
- Permanent Gallery
- Auxiliary Gallery (2)
- Main Gallery
- Classroom (2)
- Open Studio Space
- Open Office Space
Second Floor Plan

- Permanent Gallery
- Atrium
- Classroom
Third Floor Plan

- Auxiliary Gallery
- Auxiliary Gallery
- Atrium
- Classroom
Fifth Floor Plan

Main Gallery
Thank You