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READ

**The Shape of the Argument - Pages 11-18 from Buildings and Power - by
Thomas Markus**

The Louca –Acumulação Museum

Now that you have completed your archive we will turn our attention to our final problem of the term, a small museum located in the artists district of Santa Ana. The Louca –Acumulação Museum will test the current phenomena of museums as “events”, a trend which both drives and limits the possibilities for museum architecture to function as a lens between visitors and artifacts. The paradigm of “destination architecture” provokes the question as to whether a building dedicated to the aims of preservation, display, and transmission of knowledge should upstage the very content it was designed to transmit. The studio will examine the notion of seductive artifacts against that of architecture as a seductive event, perhaps finding new opportunities for synthesis between them or a stark need for the development of a new approach to the problem. At **L_AM**, artifacts may be DISPLAYED and celebrated, and architecture may fetishize them. But like any museum, **L_AM** will also endeavor to DISPLAY, STORE and RESTORE them. Storage of a collection is understood in starkly different terms, the only imperatives being those of security, restoration, and preservation. These two ways of framing the collection, corresponding to the “back of house” and “front of house” zones of museum programming, will be crucial to the development of **L_AM** and in defining its role as part of an evolving urban landscape.

The Collector

Lygia Louca –Acumulação (born Lygia Louca) was a late 19th and early 20th century opera singer. Born in the Amazonia region of Brazil, she was discovered in 1897 singing to the birds of the surrounding rainforest by the young conductor of the Manaus Opera and future husband, Remigo Acumulação. The young Lygia quickly rose to be one of the elite mezzo sopranos of the early 20th century. She traveled the world as a professional singer throughout the teens, twenties, and the early 1930's when she retired from singing to a citrus farm she purchased in the hills east of Laguna Beach in southern California. She was quickly integrated into the artist's colony of Laguna where her world class collection of textiles, ceramics, and paintings influenced many local artists. An inveterate collector, her unflinching instincts allowed her to amass an idiosyncratic but nonetheless world class collection of artifacts. She discovered and fell in love with the Mughal Miniature painting during an extended engagement at the Royal Bombay Opera, Pre-Colombian Andean textiles while working in Lima, Peru, and Mimbres pottery while singing in Santa Fe, New Mexico. Upon her death on Sept. 21, 1958, her collection was passed to her heirs who have held it until now. They have



Lygia Louca –Acumulação (born Lygia Louca)

decided to fund a museum in southern California to share these treasures with the rest of the world.

The Curator, the Conservator, and the Designer

The collection of the **L_AM** presents particular challenges for the architect. The objects comprising the collection embody a diverse set of historical narratives from three different continents. At the same time there are aesthetic qualities which the artifacts share, provoking questions as to whether the museums collection would be better served by display strategies of separation or by those of integration. To complicate matters further the conservation needs of the objects vary widely. The Mimbres bowls are small in scale, three dimensional, and have already been ritually broken by their makers making them even more fragile than they would normally be. The Mughal miniature paintings are two dimensional, essentially gouache on paper, hundreds of years old and very sensitive to temperature, humidity and UV. The Peruvian textiles are the most fragile of all. They are both two and three dimensional, sensitive to the whole spectrum of light and changes in temperature/humidity can quickly destroy them. The collection of **L_AM** will support display strategies spanning from the anthropological to the aesthetic or material. Carefully research the objects in the collection and develop strategies for the design of your museum which critically engage the collection and relate it to the design of your museum.



Portrait of Raja Bikramajit

Mughal Miniature Painting

Source *Encyclopedia Britannica*

“Also spelled Mogul, style of painting, confined mainly to book illustration and the production of individual miniatures, that evolved in India during the reigns of the Mughal emperors (16th–18th century). Mughal painting was essentially a court art; it developed under the patronage of the ruling Mughal emperors and began to decline when the rulers lost interest. The subjects treated were generally secular, consisting of illustrations to historical works and Persian and Indian literature, portraits of the emperor and his court, studies of natural life, and genre scenes. Though retaining the upright format, general setting, and flat aerial perspective of Persian painting, the Indian artists of Akbar's court exhibited an increasing naturalism and detailed observation of the world around them. Akbar's fondness for history resulted in his commissioning of such dynamic illustrated histories as the Akbar-nameh in the Victoria and Albert Museum, London. An empathy for animals is evident in the illustrations of the animal fables, particularly the Kalilah wa Dimnah and the Anwar-e Suhayli. Other outstanding series are the illustrations of the Razm-nameh (the Persian name for the Hindu epic the Mahabharata) in the City Palace Museum, Jaipur, and the Divan of Hafez in the Reza Library, Rampur. Outstanding painters of the period were Dasvant and Basavan. The technique of Mughal painting, in the initial phases, often involved a team of artists, one determining the composition, a second doing the actual colouring, and perhaps a specialist in portraiture working on individual faces.”

Pre-Columbian Peruvian Textiles

Source: *THE TEXTILE MUSEUM* Washington DC

“Textiles played an important role in Andean society. Textile arts were extremely labor intensive and required extraordinary skill. A single tunic might be made from 6 to 9 miles of different colored thread. Textiles were valued more than gold or silver, unlike the precious metal the Spaniards coveted, and signified the wearer's high social status and political power. The Incas gave textiles as the highest form of tribute. Sacred fabrics were also for important persons who were buried and wrapped in elaborately woven and embroidered mummy bundles and were meant to accompany the wearer to the next world. Gravesites were located in the coastal dunes, which are the world's driest coastal desert.

This was the main reason that Andean textiles were so well preserved, with some stretching back to 3000 BCE. These ancient textiles were created with a very high technological and intellectual point of view and were very sophisticated. Yet, these complex Andean fabrics were made on a primitive backstrap loom, which is usually attached to a tree, or on the basic frame loom. The weaver's had a very modest basket with implements such as picks and bobbins wound with camelid and cotton thread. The images on these textiles were symbolic rather than representational. The artist was representing spiritual or intellectual meaning, not trying to describe a literal truth. Birds probably were symbolic of the spiritual realm and flight for the deceased. Reverence of animals, transformation and communication between this world and the spiritual world were probably the intention of the composite human/animal images."

Mimbres Pottery

Source: *Words from the Underworld* by Barbara L. Moulard

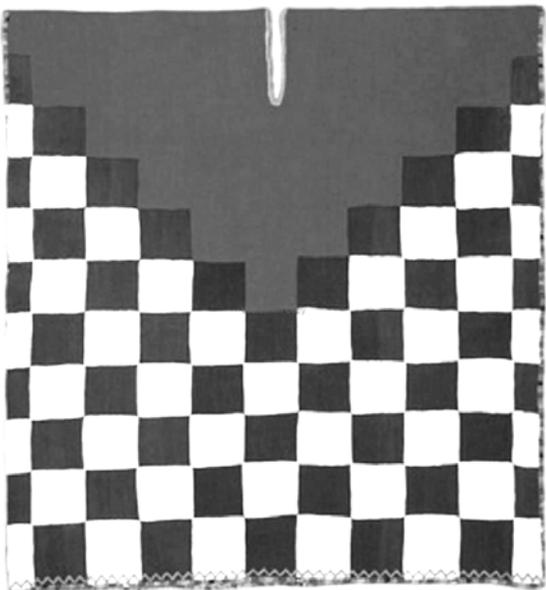
"Sometime during the tenth century, peoples living in and around the Mimbres River Basin broke with the Mogollon ceramic tradition and developed what would become the most spectacular painted White Ware ceramics produced in the prehistoric Southwest. The quality and refinement of its best fine-line paintings are nowhere surpassed. There are no contemporaneous figurative compositions created elsewhere in the Southwest that compare in complexity or naturalism to those produced by Mimbres potters. Interestingly, nearly all of these intriguing compositions are painted on simple, perfectly hemispheric vessels with unelaborated direct rims. Also noteworthy is that many of these vessels were ritually "killed," leaving, at times, a nearly perfect hole in the painting and the bottom of the ceramic (or top, depending on your point of view). In previous research, I argued that the hemispheric form of the Mimbres bowl became a metaphor for the spiritual Underworld sky during a last rite of passage, when the vessel was killed and placed over the head or face of the deceased at the time of burial. I suggested that the black-and-white imagery found on the bowls' interiors related to emergence mythology similar to that known for the contemporary Western Pueblo. Hence, the fundamental message born on these elaborately painted hemispheric ceramics can be thought of as coming from the Underworld or, more accurately, existing in mythic times. Classic Mimbres, a regional development of the larger Mogollon culture, began to distinguish itself from other districts in the first half of the eighth century. The Mimbres River Basin cuts roughly from north to south below the Continental Divide and has sometimes been considered the core area of cultural development is in this river area that over a dozen large settlements grew over several generations, many containing more than five hundred rooms. It is also in these sites that the largest concentration of Mimbres painted ceramics has been found."

The Site

The site for **L_AM** is in the artist's district of Santa Ana. The sites dimensions are 50' x 100' with a strict height limit of 45'. Parking is already provided by the adjacent municipal lots. In developing your design you may excavate one level down from grade.

Adapt your Archive

Develop a curatorial strategy and 3 dimensional function diagrams to show how you plan to adapt your archive to house the collection of **L_AM**. Show these in an exploded axonometric view at a scale of 3/16"=1'-0" – **DUE MONDAY 1.29.07**



Inca tunic

The Program Louca –Acumulação Museum

Total indoor - 16, 490' sq

All surfaces are NET

Exhibition areas – total 9,100' sq

Permanent – 8,100' sq

Exhibition storage + workshop with 10' wide service entry if on ground level – if above ground provide a freight elevator with outdoor access – 1,000' sq

Brazilian Café/ Museum bookstore / shop- 1,500' sq

(Adjacent to courtyard)

Administration – total – 2110' sq

Directors office – 260 ' sq

Curators office- 250 ' sq

Administrative assistants office – 200' sq

Building managers office – 200' sq

Register's office - 150 ' sq

Public relations director – 150' sq

Conference room / Boardroom - 900' sq

Conservation- total 2,080' sq

Textile lab - 800' sq

Ceramics lab - 600' sq

Paper conservation lab –600' sq

Public spaces (non-exhibition)- total-1700' sq.

Lobby- 300' sq

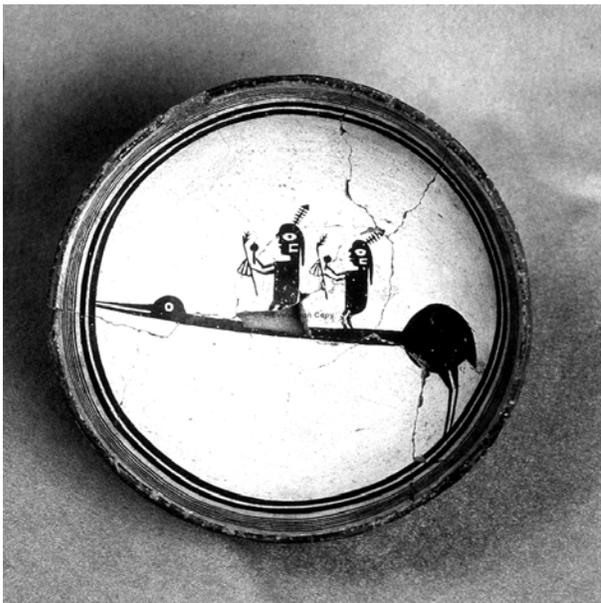
Ticket counter- 200' sq

Women's rest room – 6 toilets, 2 sinks, changing table- 600' sq

Men's rest room – 4 toilets, 2 sinks, changing table, 2 urinals- 600'sq

Outdoor areas – total-1,200

Lygia Louca –Acumulação courtyard (adjacent to café) 1200' sq



Mimbres bowl- Men with Crane

Class Schedule
(Subject to change)

4		
Monday	MOVEMENT	problem due/ review projects 1+2 (cocktail party review)
Wednesday	meet at site - COLLECTION PROBLEM	given
Friday	work in class / discussion of readings	
Saturday	9 am Evan Troxel workshop bldg 3 rm. 215	
5		
Monday	work in class	
Wednesday	field trip	
Friday	work in class / discussion of readings	
6		
Monday	work in class	
Wednesday	MIDTERM	
Friday	MIDTERM	
Saturday	9 am Evan Troxel workshop bldg 3 rm. 215	
7		
Monday	NO CLASS PRESIDENTS DAY	
Wednesday	work in class	
Friday	work in class / discussion of readings	
8		
Monday	work in class	
Wednesday	work in class	
Friday	work in class / discussion of readings	
9		
Monday	work in class	
Wednesday	work in class	
Friday	work in class / discussion of readings	
10		
Monday	work in class	
Wednesday	FINAL REVIEW	