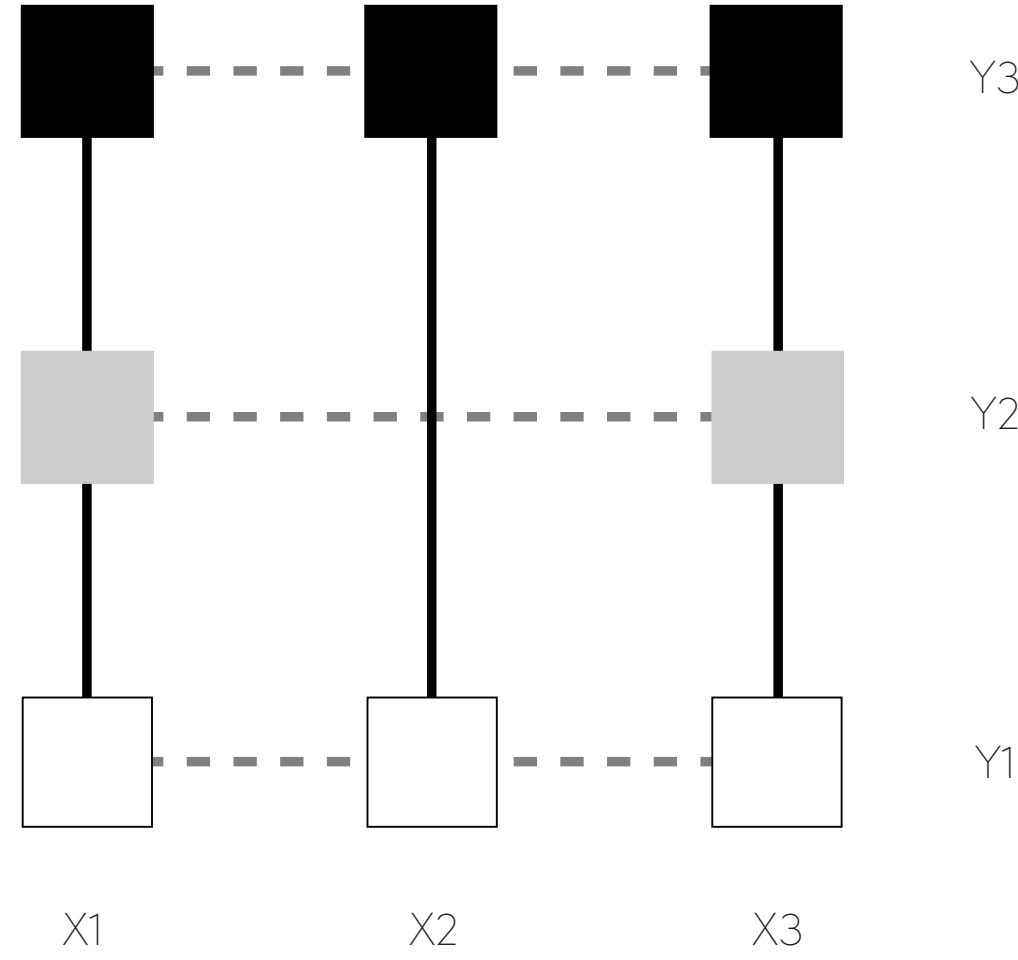


TECHNIQUES OF THE AVANT GARDE

MATTHEW MURPHY

SCHWARTZ_ADS?

THE MUSEUM IS DEDICATED TO PHYSICALLY PLATFORMING AND CATEGORIZING CONTEMPORARY EXPERIMENTAL DESIGN APPROACHES IN ARCHITECTURE, ALLOWING THEM TO BE EXPERIENCED AND CRITICALLY ENGAGED WITH AS AESTHETIC OBJECTS. THE FIRST EXHIBIT OF THIS MUSEUM CONCENTRATES ON THE MOST FUNDAMENTAL TECHNIQUE OF THE EARLY AVANT GARDE.



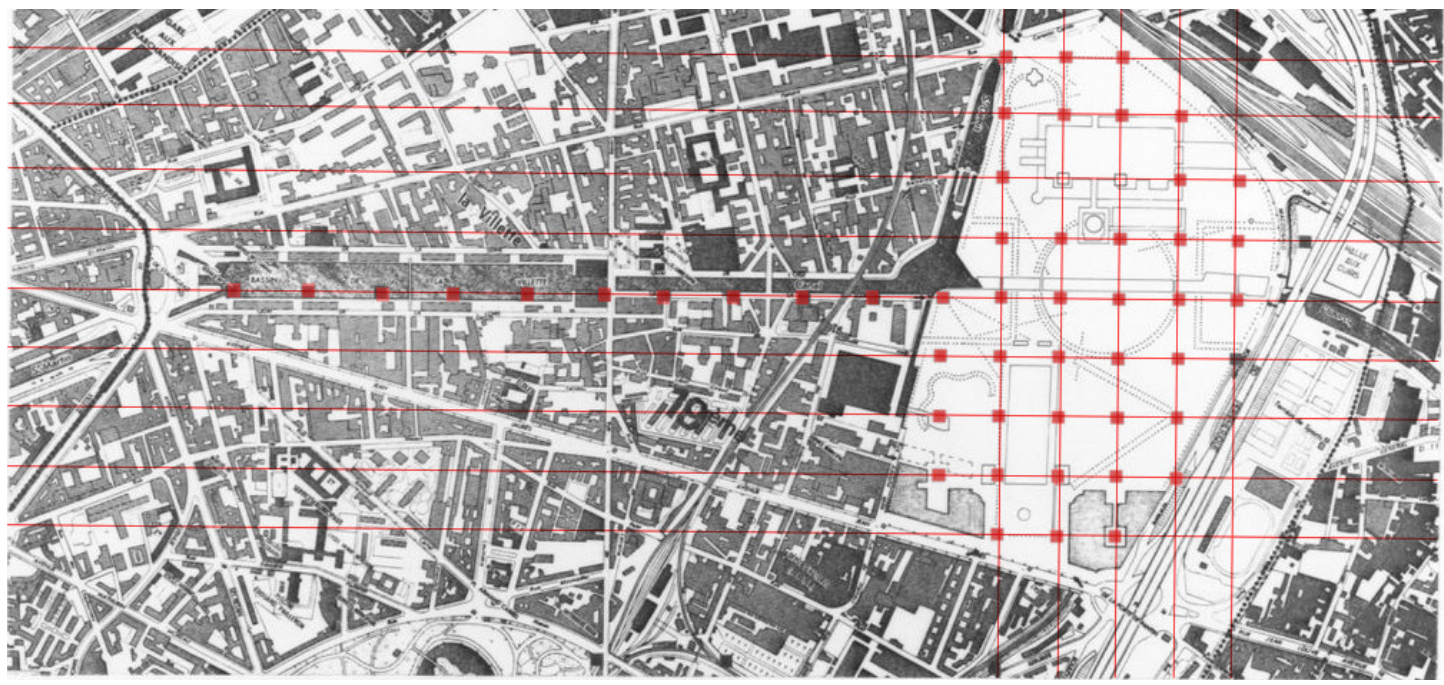
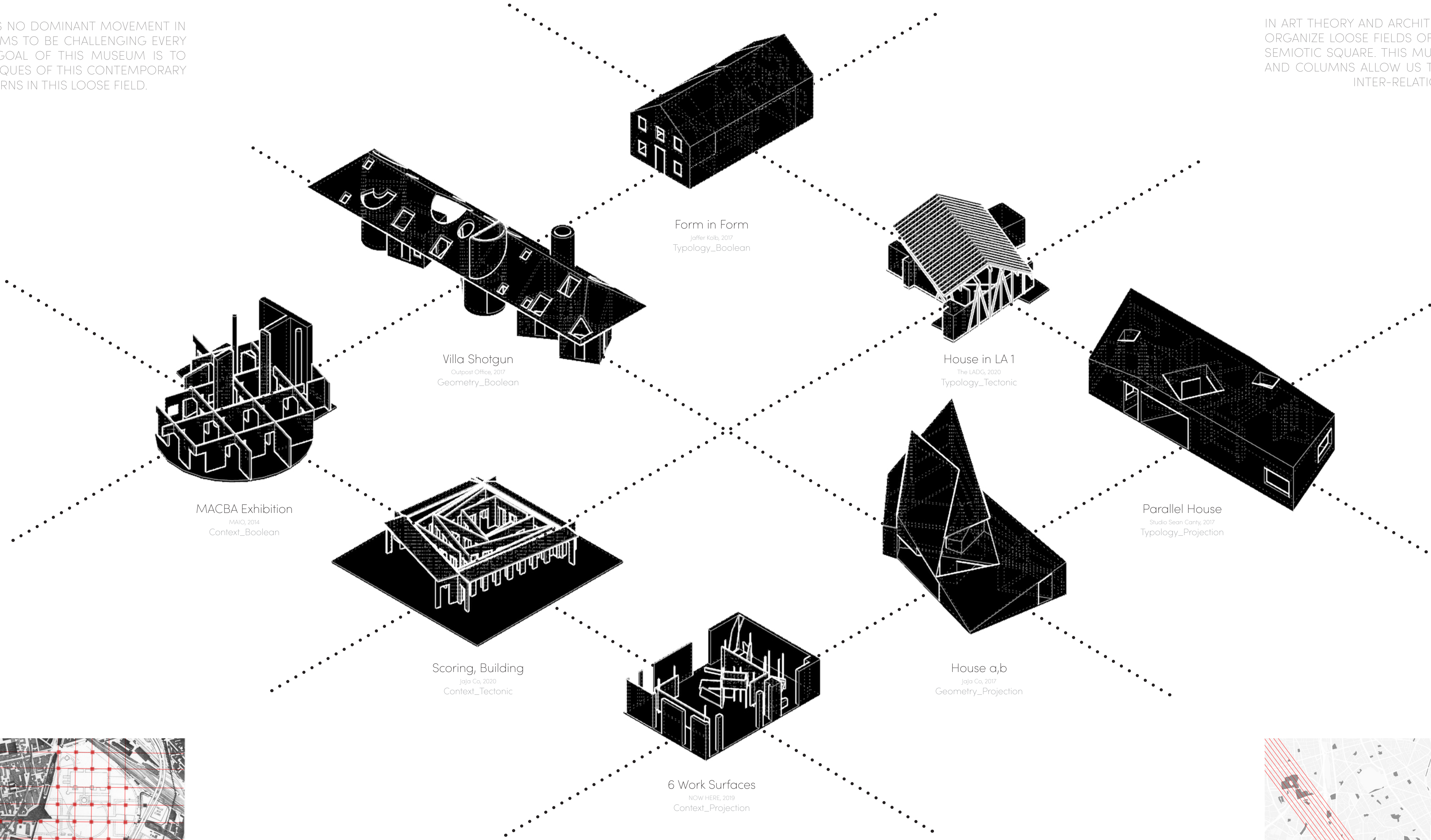
ESTABLISHING PATTERNS

IN ART THEORY AND ARCHITECTURAL THEORY PREVIOUS ATTEMPTS TO ORGANIZE LOOSE FIELDS OFTEN USE LOGICAL SQUARES, SUCH AS THE SEMIOTIC SQUARE. THIS MUSEUM USES ITS OWN SQUARE, THE ROWS AND COLUMNS ALLOW US TO CATEGORIZE THE PROJECTS AND THEIR INTER-RELATIONSHIPS TO HELP REVEAL THESE PATTERNS.

A LOOSE FIELD

IT IS OFTEN SAID TODAY THAT THERE IS NO DOMINANT MOVEMENT IN ARCHITECTURE. THE AVANT GARDE SEEMS TO BE CHALLENGING EVERY CONVENTION SIMULTANEOUSLY. THE GOAL OF THIS MUSEUM IS TO DEVELOP TAXONOMIES OF THE TECHNIQUES OF THIS CONTEMPORARY AVANT GARDE, IN ORDER TO FIND PATTERNS IN THIS LOOSE FIELD.

MISALIGNMENT

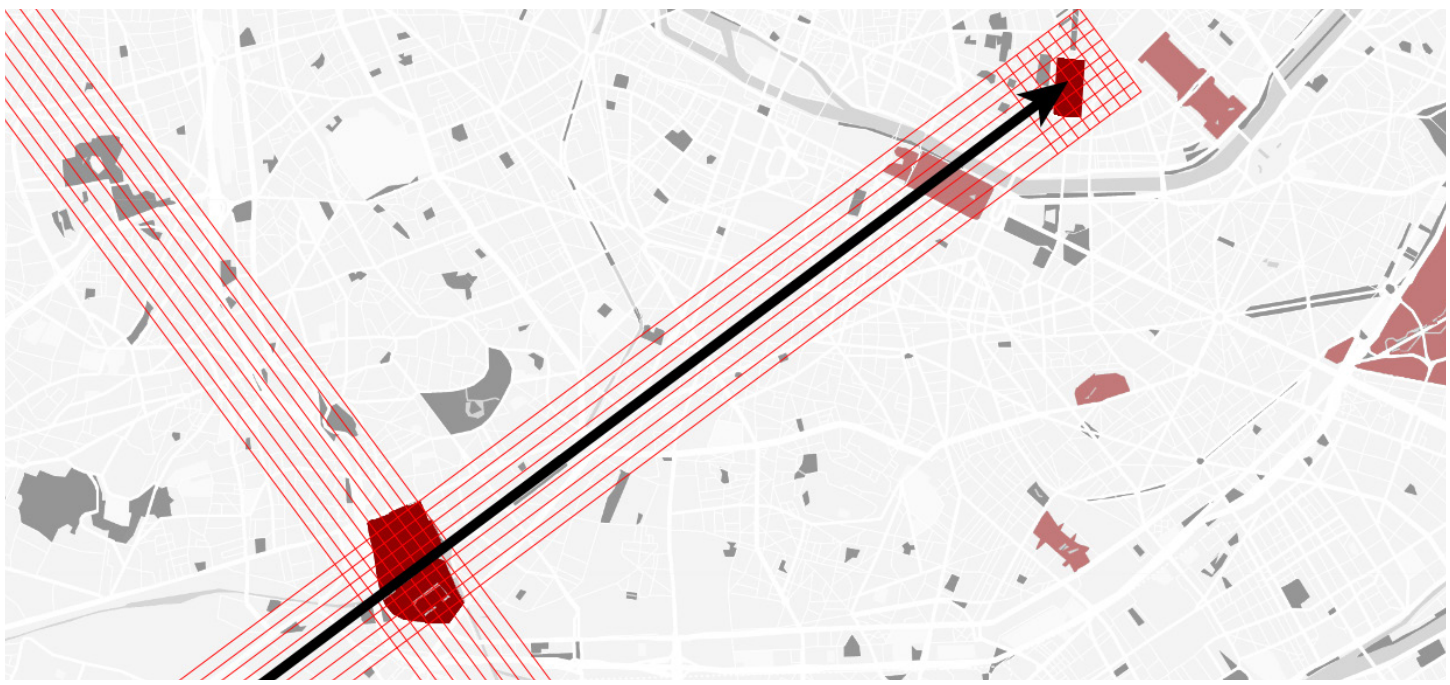


PARC DE LA VILLETTE

BERNARD TSCHUMI'S PARK DE LA VILLETTE WAS CLOSELY STUDIED FOR ITS SUPERIMPOSED GRIDDED LANGUAGE WHICH RIGOROUSLY EXPLORES AVANT GARDE FORMAL LIMITS.

COORDINATES

THE PROJECTS ARE ORGANIZED WITH A DISTINCT XY COORDINATE. THE X AXIS RELATES THE FORM, ORIGINALLY MISALIGNED WITH: CONTEXT, GEOMETRY, AND TYPOLOGY. THE Y AXIS RELATES THE WAY THESE DIAGRAMS BECOME SPATIAL: BOOLEAN, TECTONIC, AND PROJECTION.



EXTENDING GRIDS

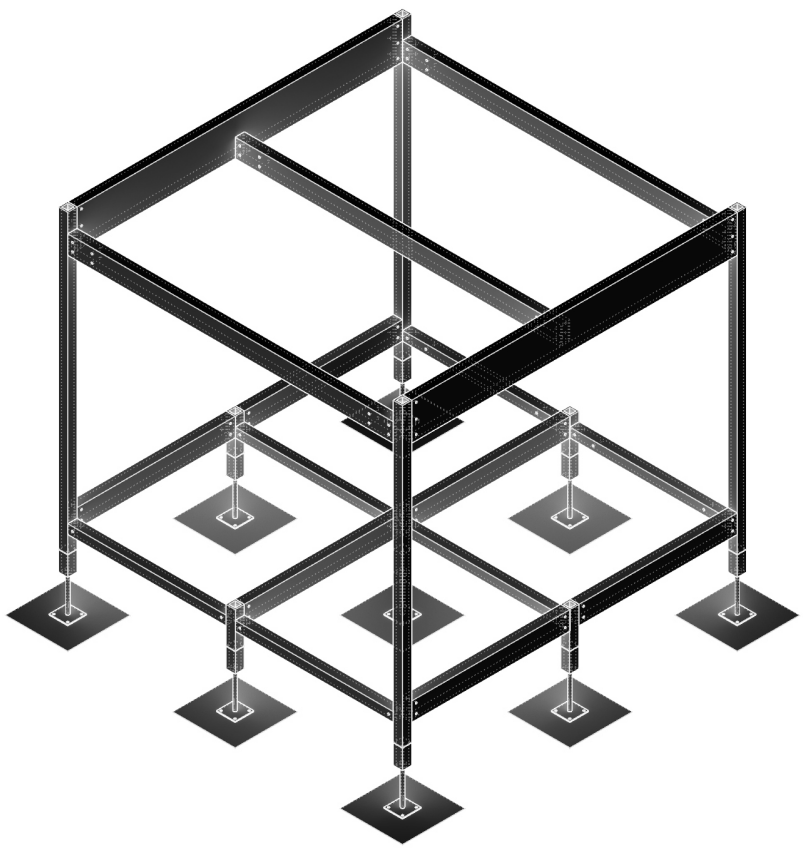
LA VILLETTE WAS ORIGINALLY INTENDED TO EXPAND. THIS MUSEUM COMPLETES THIS GESTURE THROUGH ANNUAL EXHIBITS WHICH TEMPORARILY POP UP ACROSS THE PARKS OF PARIS IN SPRING.

CONSTRUCTING



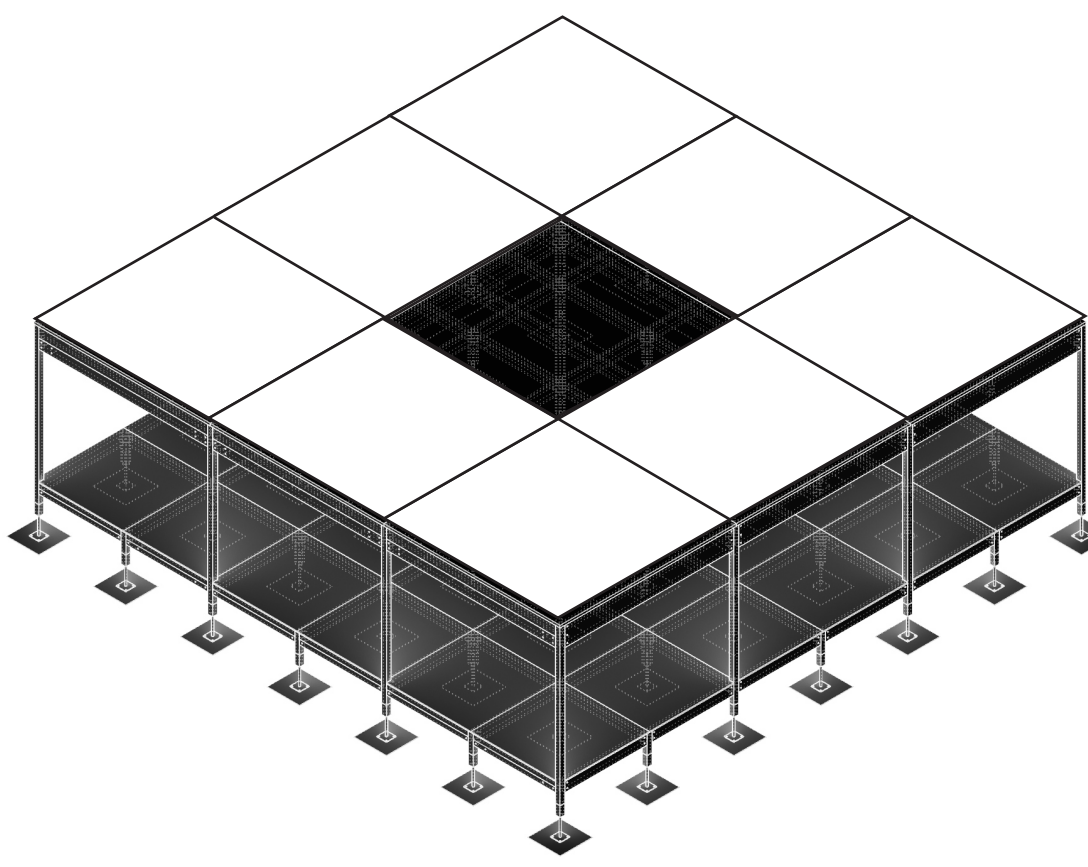
ASSEMBLY // DISASSEMBLY

THIS GRID ORGANIZATION FUNCTIONS AS A TECTONIC METAPHOR. THE PAVILIONS THEMSELVES ARE CONSTRUCTED FROM MODULES WITH THE INTENTION OF QUICK ASSEMBLY AND DISASSEMBLY.



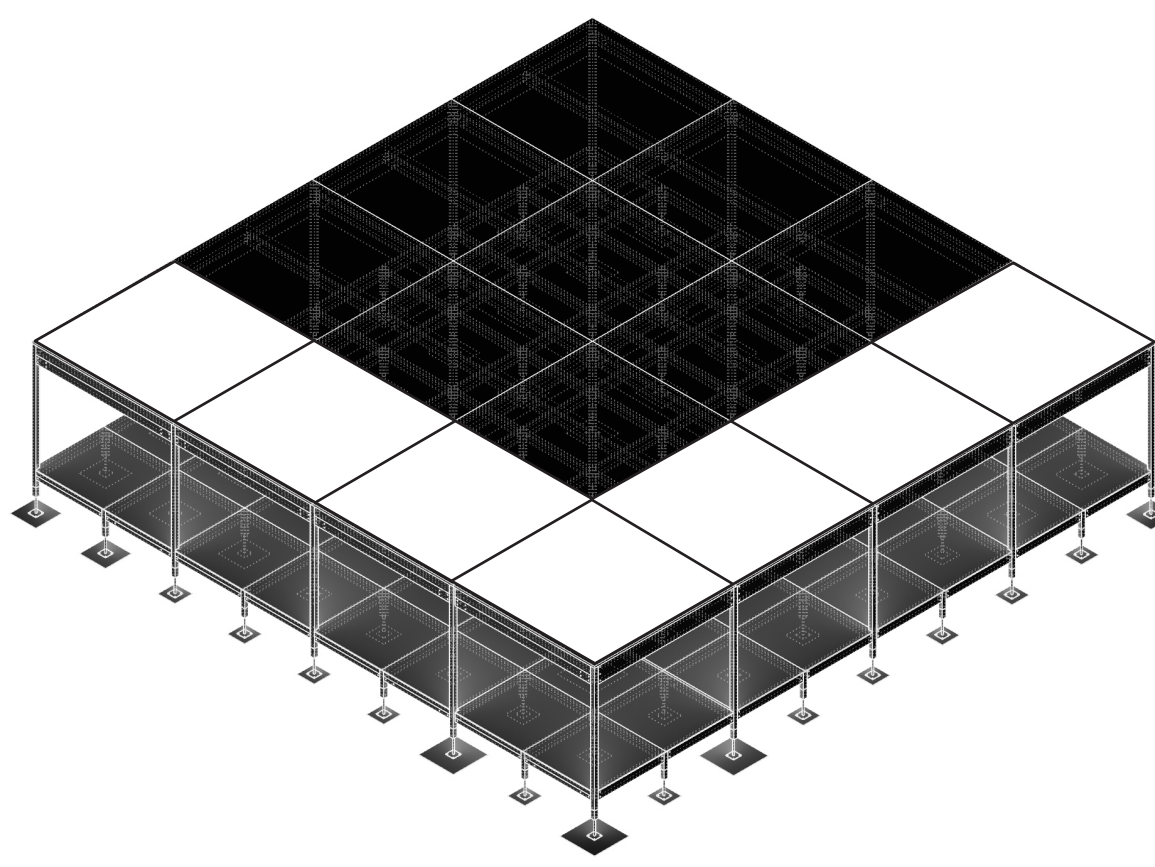
MODULE

EACH MODULE IS COMPOSED OF A 9 SQUARE OF BASES, EACH ALLOWING THE OVERALL STRUCTURE TO ADJUST TO TOPOGRAPHICAL NUANCES MAINTAINING A LEVEL FLOOR WITHOUT IMPACTING THE SITE.



WORKSHOP

THE WORKSHOP IS FORMED OF 9 OF THESE, ECHOING THE LOGICAL GRID. AT ITS CENTER A SERVICE CORE IS PRODUCED, PROVIDING UNOBSTRUCTED AND ALIGNED VIEWS TO THE SURROUNDING FOLLIES.

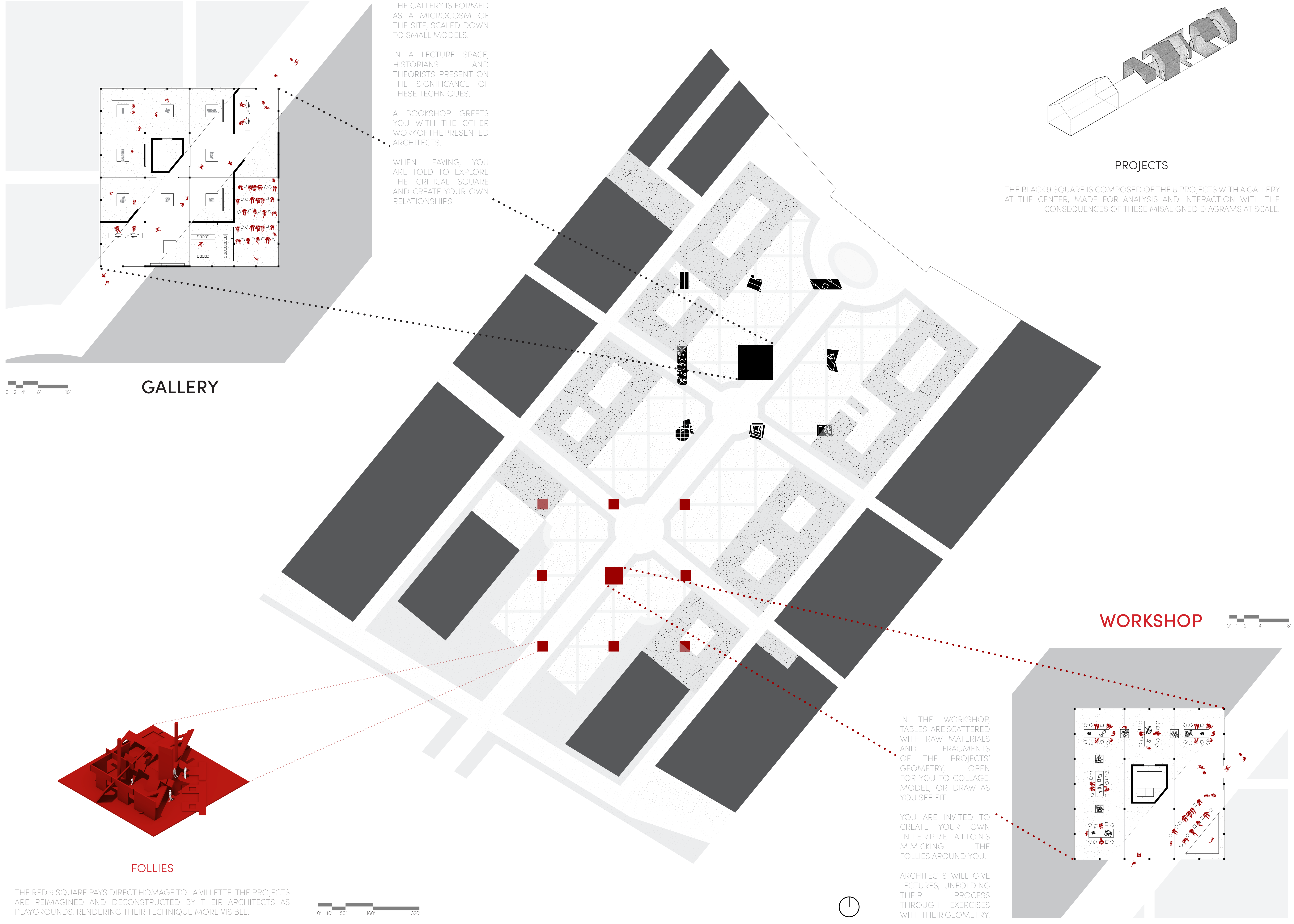


GALLERY

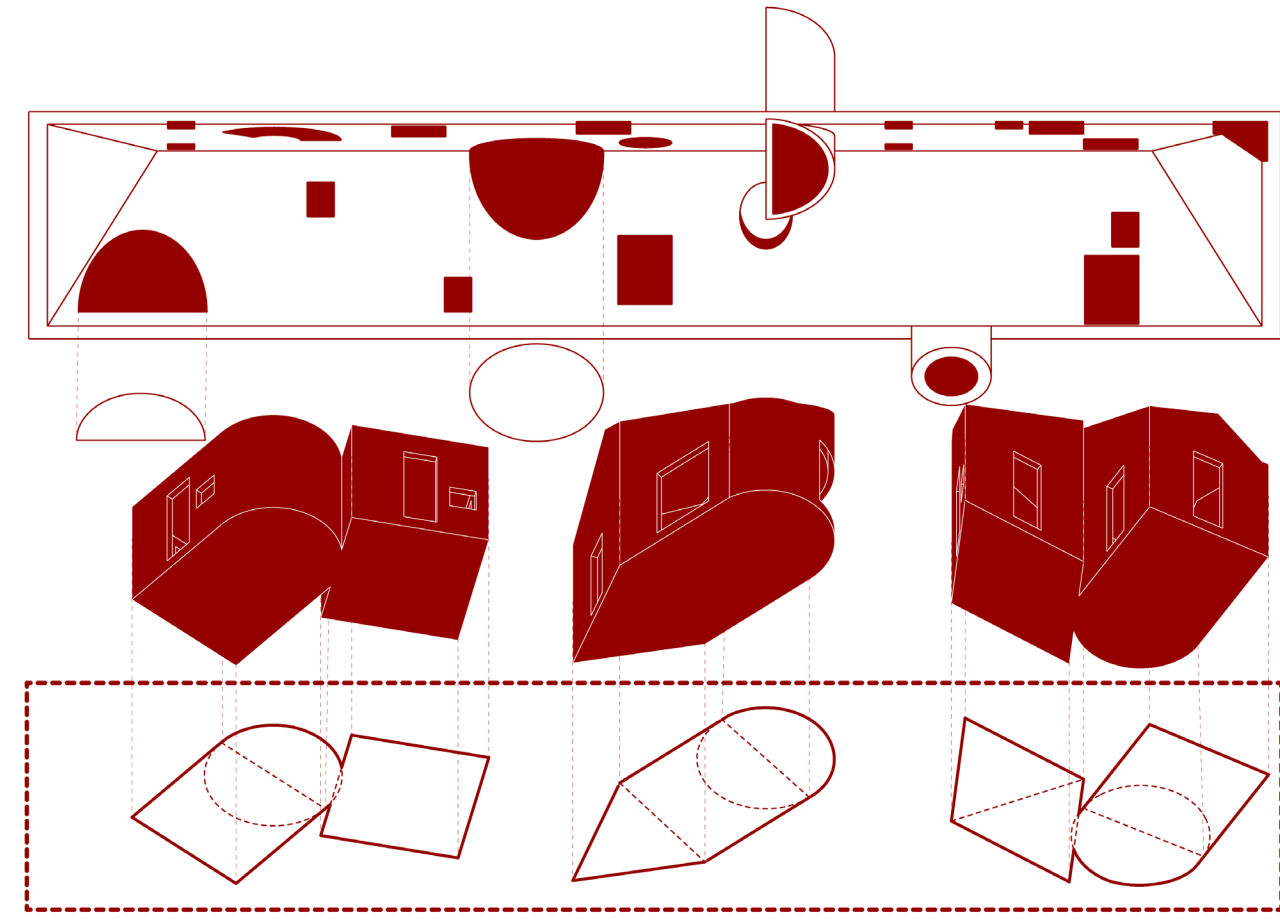
THE GALLERY THEN EXPANDS THIS AN ADDITIONAL ROW, CREATING A DISPLAY SPACE WHICH ECHOES THE GRID, AND PROGRAM WHICH SURROUNDS AND SUPPORTS THIS CENTRAL SPACE.



0' 1/2' 1' 2' 4'

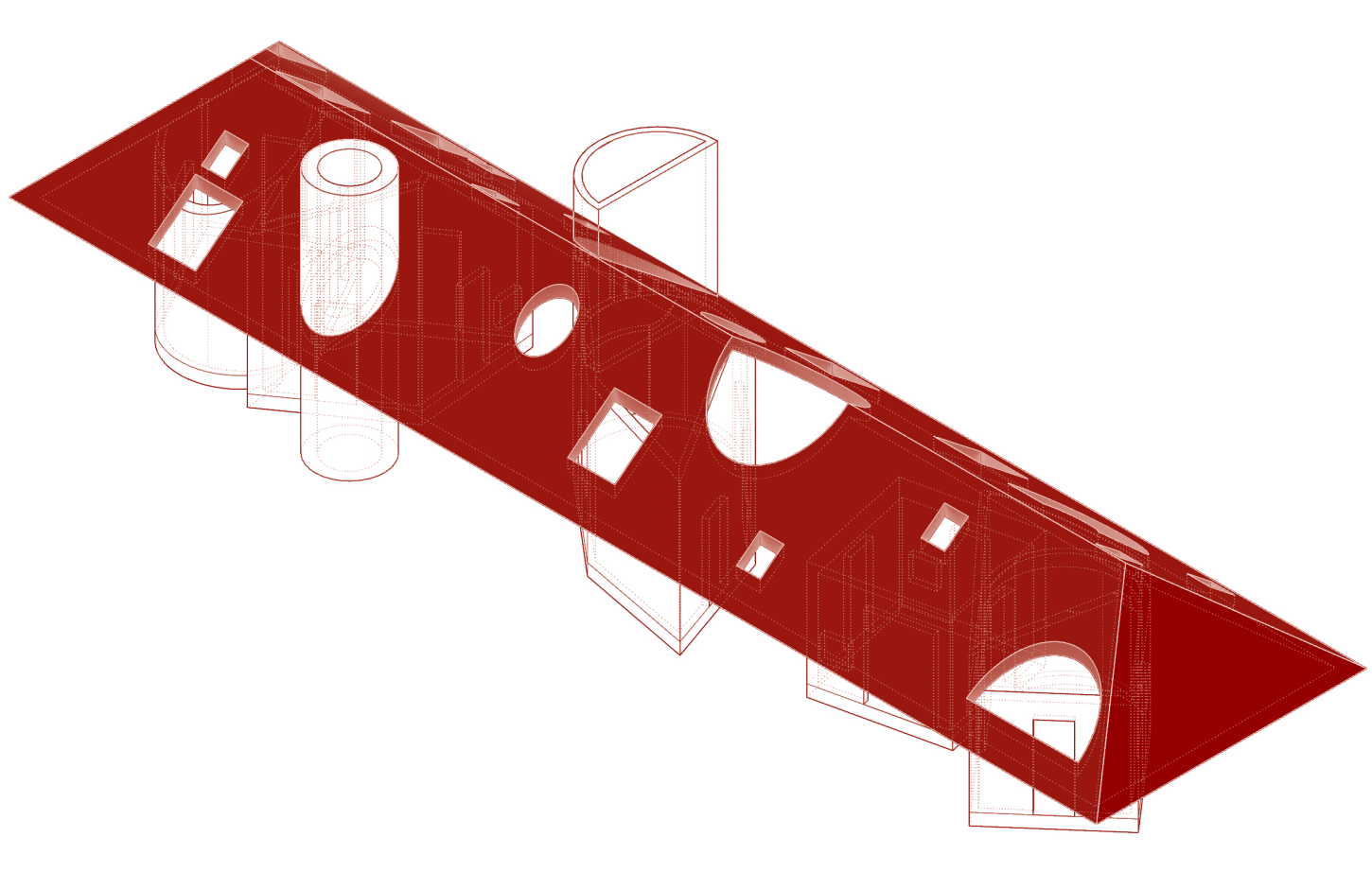


DECONSTRUCTING



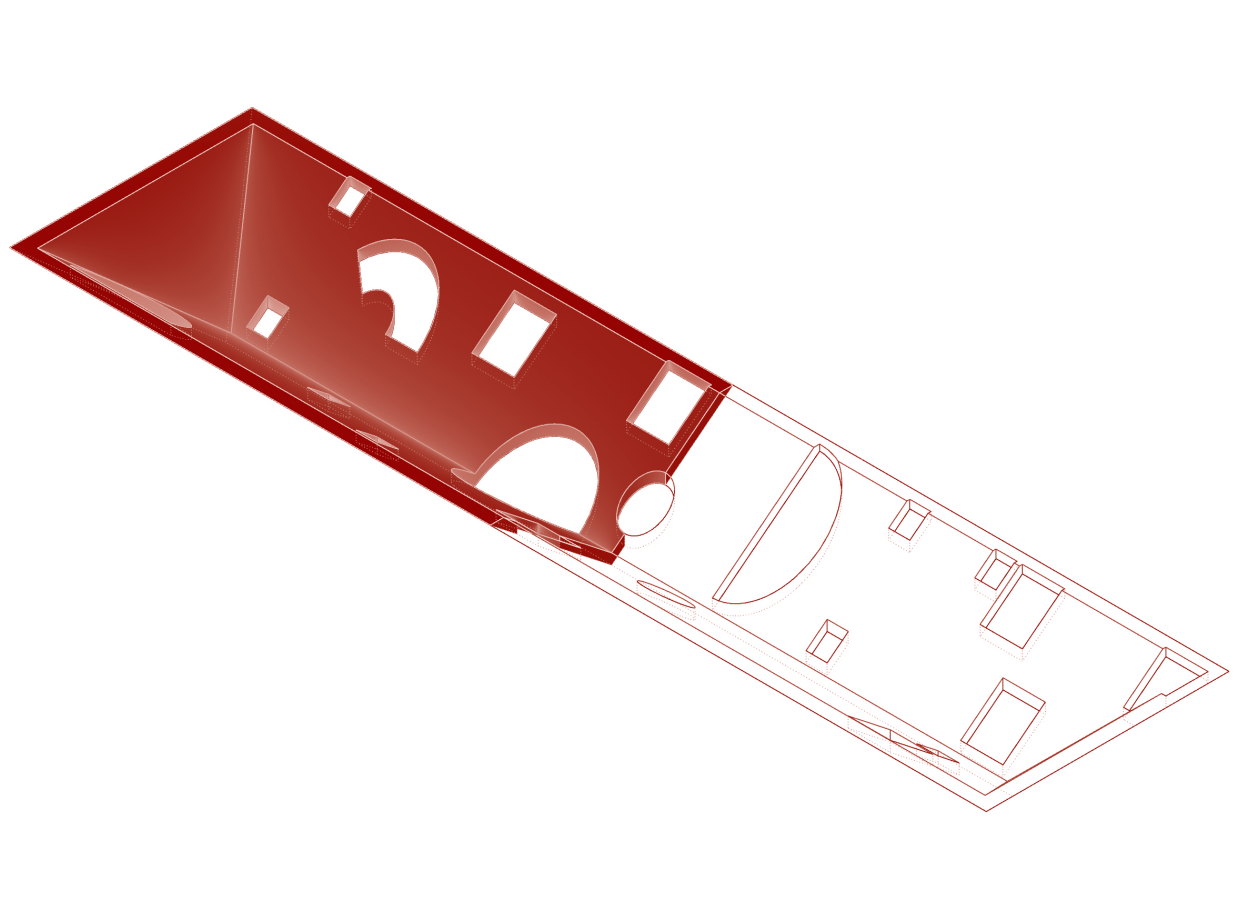
SHOTGUN VILLA

THE ELEMENTAL SHAPES OF THE CIRCLE, SQUARE, AND TRIANGLE ARE SELECTED FOR THEIR CONNOTATIONS OF PLAY. THESE ARE EXTRUDED TO MEET THE TRIANGULAR VOLUME OF THE ROOF, FORMING SPACES.



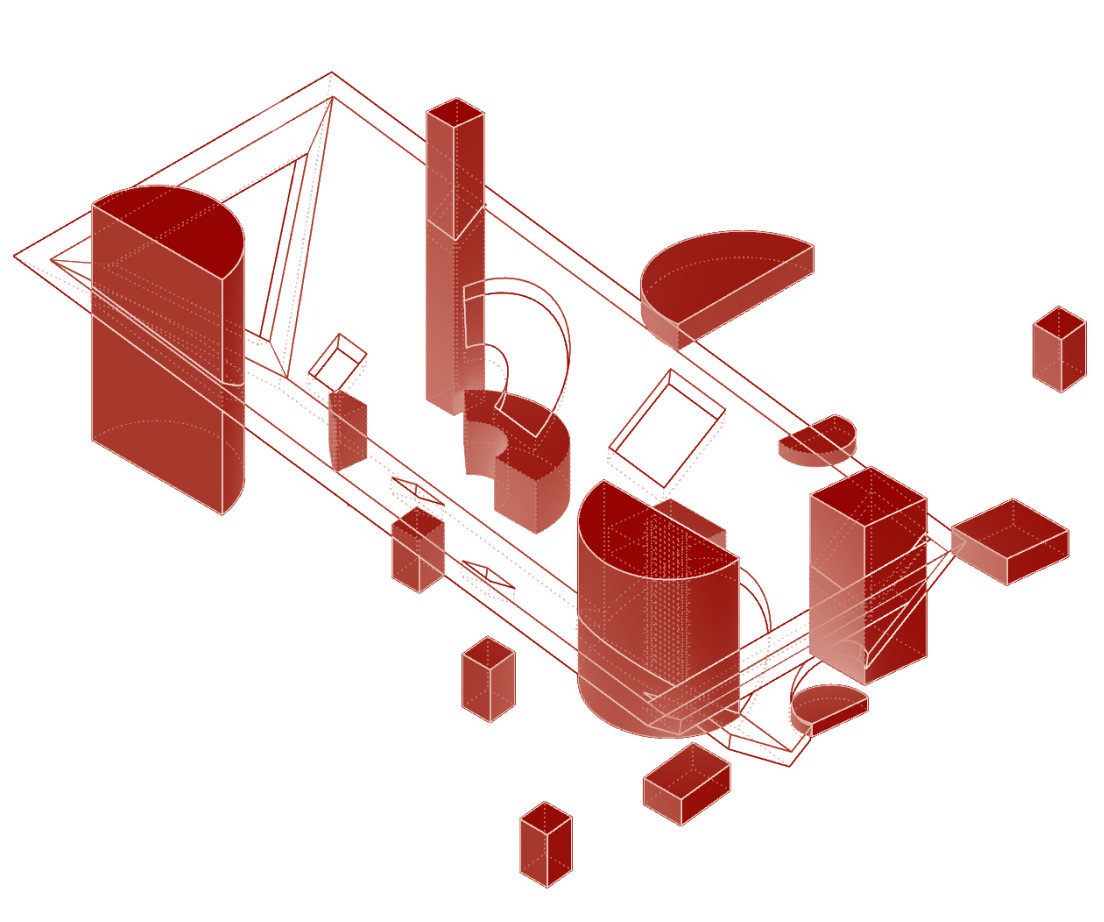
ROOF AS DATUM

THE ROOF ACTS AS A DATUM, SUPERIMPOSED TO ORGANIZE THE DISARRAY OF THE MISALIGNED GEOMETRY. AS A RESULT, IT HAS BEEN SELECTED AS THE ELEMENT TO BECOME A FOLLY.



INVERSION AND DIVISION

THE ROOF IS INVERTED AND CUT IN HALF TO FORM A BOWL TO BE PLACED ONTO THE SITE. SKYLIGHTS BECOME PORTALS FOR ENTRY AND VISITORS ARE ENCOURAGED TO CLIMB AGAINST THE SLOPES.



FORM AND STRUCTURE

THE SHAPES PUSHING INTO THE ROOF NOW FALL OUT OF IT TO THE GROUND, CREATING PLATFORMS. SEVERAL ELEMENTS ARE SELECTED AS COLUMNS AND LADDERS, EXTENDING TO PROVIDE ACCESS AND STABILITY.

