

Proff. Boake

Arch 384

Nam June Paik Museum Competition

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Precedent and Initiative

Nam June Paik develops art in a form of renewal. He explores the collision and de-fragmentation of the object, allows for new form to settle and out of consequence re-shuffles in order to re-invent. He uses his fluxus medium as a vehicle for one element to distinguish itself and create another unexpected collision. Nam June Paik's art delivers the uncontrollable, the unattainable and the unexplainable circumstance. In developing a design that explores spatial qualities required to co-exist with the art of Nam June Paik, two important precedents were explored. The first explores the idea of art as architecture and uses the art of Nam June Paik as a major influence. Taking the concept of collision and exploring this on an architectonic level. The idea of combining and colliding various spatial qualities to create and intensify the container and its relationship to the art it holds. The secondary precedent that was explored was one of Organic Architecture, inspiration in nature towards and architectural expression. Both modern precedents were used in developing an architectonic language for the design of the Nam June Paik Museum.

The idea of art as architecture was explored with the fluxus art of Nam June Paik as a fundamental influence. Those who regard architecture as art often compare it to sculpture. Frank Gehry's Guggenheim Museum in Bilbao, Spain is a prime example and influence in the design of the Nam June Paik museum. Gehry is continuously regarded as an "artist" and his buildings are described in terms of "sculpture", his design of the Guggenheim Museum is often described as "a fluid sculpture".

During his forty years of practice Gehry's work has turned architecture into sculpture, sculpture which is habitable and beautiful. Using this museum as an influence, the swerving landform that became the Nam June Paik museum, emphasizes intense exterior form, which collides with the land to create great interior innovation. The museum represents the creative breakthroughs that came with the idea of colliding human habitation and the artwork of Nam June Paik. The skin that was developed was designed to respond to various scales, more importantly human scale, and although the sculptural masses dominate, the idea was to create an intensity within the interior galleries as well as the landform itself, and intensity that would complement and amplify the work of Nam June Paik.

Out of delicate collision between landform and skin a circulation route that would disperse the viewer to the art was designed. The viewer would ascend and descend with the land and so would the exhibition spaces, allowing the museum to become an art piece that would complement, and extract certain theories and abstractions from Nam June Paik's work, allowing the viewer to inhabit a variety of experiences created by both the art itself and the architecture. This was thus the goal of creating an "artistic space" and although the idea of art as architecture in continuously being critiqued and explored both positively and negatively, the design of this museum was to not allow one to overpower the other but to collide the two and propose an intensive viewing field.

" I am tired of renewing the form of music... I must renew the ontological form of music... In the "Moving Theatre" in the street, the sounds move in the street, the audience meets or encounters them "unexpectedly", in the street. The beauty of moving theatre lies in this "surprise a priore", because almost all of the audience is uninvited, not knowing what it is, why it is, who is the composer, the player, the organizer or better speaking – organizer, composer, player".

— Nam June Paik, 1963.

“So here I stand before you preaching organic architecture: declaring organic architecture to be the modern ideal and the teaching so much needed if we are to see the whole of life, and to now serve the whole of life, holding no ‘traditions’ essential to the great TRADITION. Nor cherishing any preconceived form fixing upon us either past, present or future, but—instead—exalting the simple laws of common sense—or of super-sense if you prefer—determining form by way of the nature of materials...”

— Frank Lloyd Wright, *An Organic Architecture*, 1939

Organic Architecture is a term Frank Lloyd Wright used to describe his approach to architectural design. The philosophy grew from the ideas of Wright's mentor, Louis Sullivan, who believed that “form follows function.” Wright argued that “form and function are one.” Organic architecture strives to integrate space into a unified whole. Wright was not concerned with architectural style, because he believed that every building should grow naturally from its environment.

Another precedent that truly influenced the design was Nature and Architecture, Organic Architecture. The view of nature through architecture, and the mimicking of nature through architecture, played an important role in developing the design for the Nam June Paik museum. As a motif, nature looks like a Corinthian column or a Louis Sullivan detail. The image of nature is deployed as a form of decoration or adornment. The work of Santiago Calatrava was explored as it finds inspiration in nature as structural metaphors, translating how natural structural systems reconcile forces into dramatic and poetic expressions of architectural structure. Nature has also been deployed as a material itself, so we can see a house by architects Abalos and Herreros clad in patches of grass, or MVRDV's pavilion at the Hannover Expo 2000 designed to house trees. These projects were studied and the site development became an extrusion of the landscape, following the set contours of the land and mimicking these within the interior of the building.

The views from the galleries and cafes were also set up to complement the land, the city to the north and the park to the south were delineated by the land, and because of this the museum followed this axis to become an extrusion and a link of the land. Organic Architecture and Nature influenced many of the museum's moves; the galleries, the glazed atrium for public affairs, and the outside garden create a fractal landform, the glass, metal and sandstone become splintered and reassembled as the arms of the galleries connect and disconnect with each other and the lobby creating a dynamic form that holds a sense of continuity, a cycle.

The envisioned materials, various frosted glass panes make up the facades, allow nature to trespass onto the interior galleries, and the green roof gardens allow nature to continue its rhythm of the land. The roofs of the museum were designed to be clad in grass. Although the grass was nonchalantly rendered like conventional cladding material, the idea of it growing and transforming the image of the building is perhaps more promising as way to allow the natural processes to inform the architecture more dynamically. There is also a novelty to the way the grass (placed to host the exterior exhibitions and art pieces) is used in that it can potentially evoke some imagination about architecture's relationship and art's relationship with natural processes. The museum becomes the circumstance of materials colliding with nature; a constant defragmentation of the building emerges, as nature continues to flow through and around the museum.

Another example of organic architecture that was studied was FOA's Yokohama International Port Terminal, 1995-2002. This landform building as infrastructure is a folded landscape of activities. This landform tends to merge floor, wall and roof in a seamless continuity. Something the Nam June Paik proposal tries to achieve. The architects did not intend to appropriate ship, water and wave metaphors, but like the Nam June Paik Proposal seek a neutral, generic and technological architecture - yet both the terminal and the museum

allow for emergence of the unintended. Through this complementing the notion of collision and the unexpected.

The proposal became a study of organic architecture, and art as architecture. It developed a design that was strong in influence and concept. Modern precedents were used in developing an architectonic language for the design of the Nam June Paik Museum, and although extremely criticized by functionalists, the mimicking of nature through this proposal allowed the design to extensively study the idea of landform, and the idea of architecture as art mirroring nature.

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