

CURATING ARCHITECTURAL SPACES

A

Way

Of

Architectural

Production

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Better
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Curating Architectural Spaces

-A Way Of Architecture Production

A Thesis

Presented in partial fulfillment of the requirements for the degree of
Master of Architecture in the Department of
Architecture of the Rhode Island School of Design

By
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Rhode Island School of Design
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What is the thesis for **Me**

01

What is the **thesis** for **me**?

In the very first beginning, I would like to ask a question: what we talk about when we talk about thesis?

In the very first beginning, I would like to ask a question: what we talk about when we talk about **thesis**?

Personally, we might talk about the utilization of methodology, the induction or generalization of the research and intellectual works, some kind of iteration of popular trend in architecture realm, etc. But what is the most important for me is the process of rationalizing my **inner self** along with my enthusiasm on certain topic and presenting my inner self with verbal and image. This process is what I think the most quintessential part of thesis as well as the principal of it. The other elements and considerations like balance between practice and theory or intertextuality between multi-disciplines are more like issues of strategy and tactic, ranging from wide range to a narrow one.

Based on the notion that thesis is a process of rationalizing and presenting my inner self, I think it is contributive if I could talk about my **personal experiences** that shape my inner self. The reason why I choose the topic of curation and space is because I once was a painter and then a curator in art museum. In these accumulated experiences, I found the amazing **similarity** between architecture and curation, both of which are interpretations about narrative in their fields.

On the other hand, since thesis is about inner self. The advantage is you are the one who has the ultimate explanation right. Because

obviously, you know more about yourself than the others, and more about what you would like to say. On the contrary, the disadvantage is equally obvious. There is no one except you who could give yourself a hand. It is like gaming between you and your inner self. It is difficult to start, so is to end.

In order to start the thesis, the primary thing needed to be done is **retrospection** and to keep questioning myself what on earth I am enthusiastic is. Inevitably, millions of things come out. The true difficulties are how to choose and how to introspect. This process is filtering and refining, it won't end till I know precisely what I want. Then the odyssey invites me to join it. After I have the starting point, I still need to keep questioning myself why, what and how. How to answer is another difficulty part. Since compromising and slacking is natural inclination for me so I have to force myself to face the question directly till I get the answer.

Ending is also extremely difficult. The ending is not the one for exploring oneself, but **a point in the whole process**. It is also worthy contemplating whether there is an ending. If not, thesis is a bridge to the next stage. During the self-questioning, I will learn how to explore myself and the skill will benefit my career continuously and, more importantly, help me to **know myself**.

In C

by Terry Riley

The object below is the score of In C of Terry Riley. The score itself is **extremely flexible** in terms of form. Even though the score could be performed by 35 people as the author suggests, it could be played by infinite performers.

The first chord of the 53 will be played by single performer and the second one would be played by another performer after several **repetition** of the first chord. It goes in this pattern which is not determined in the first beginning. Meantime, the times of repetition of every chord is **arbitrary** as well. In other word, the number is based on the **interpretation** of the each performer him/herself.

The thing related to the my thesis are the way how the performance is constructed. Even the relationship between every two adjacent chord sare uncertain because of

the **flexible structure**. In terms of the structure, the chords are independent from each other, the interpretation of the author are non-determined, even though the author took stance on it.

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1. 2. 3. 4. 5. 6.

7. 8. 9. 10.

11. 12. 13. 14. 15.

16. 17. 18. 19. 20. 21.

22. 23. 24.

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29. 30. 31. 32. 33. 34.

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36. 37. 38. 39. 40. 41. 42.

43. 44. 45. 46. 47.

48. 49. 50. 51. 52. 53.

22. 23. 24.

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11. 12. 13. 14. 15.

11. 12. 13. 14. 15.

16. 17. 18. 19. 20. 21.

22. 23. 24.

Curating Architectural Space

---a matter of architecture production

I define curating by firstly building relationships between curator's narrative and objects implicitly or explicitly, and then arrange the sequence of the objects along with narrative.

05

Thesis Statement

Once I was a **painter** and a **curator** in art museum and I find similarities between curating and architecture. I define curating by firstly building relationships between curator's narrative and objects implicitly or explicitly, and then arrange the sequence of the objects along with **narrative**. And architecture is an organized spatial system, it is designed according to architect's narrative about the holistic condition of program, user, site. As an analogy, curator's narrative is the principle to **build relationship** and design the sequence, while architect's narrative is the principle to execute specific action in organizing spaces as part of architecture production process. The idea of curating architectural space is to explore the possibilities of using **curating as action** to produce space. My thesis explores to bring the philosophy of

curating to the **methodology** of architecture design, diversifying the ways of architecture production. and interpret architecture could be diversified.

The Cube

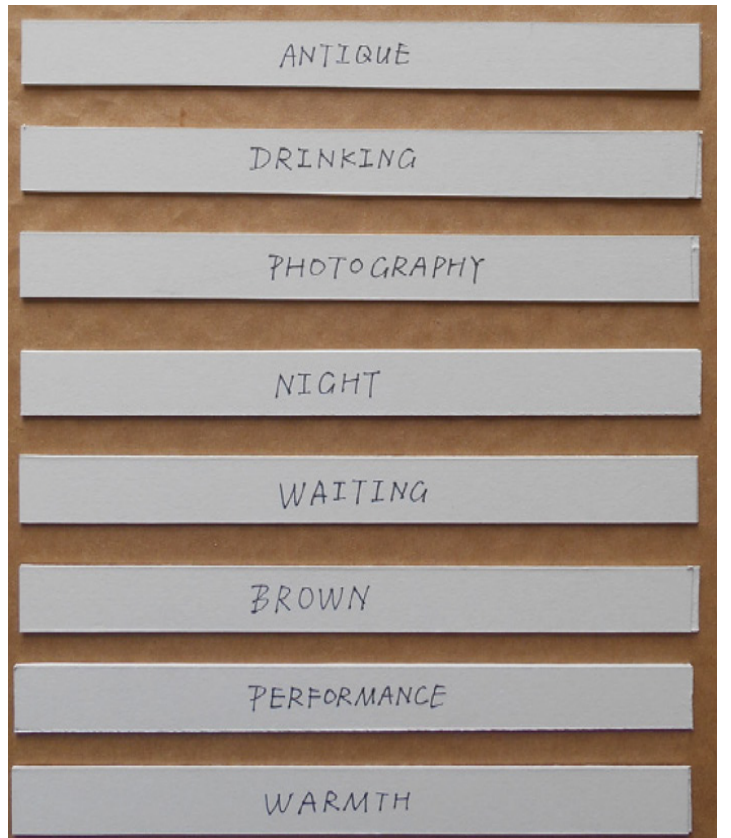
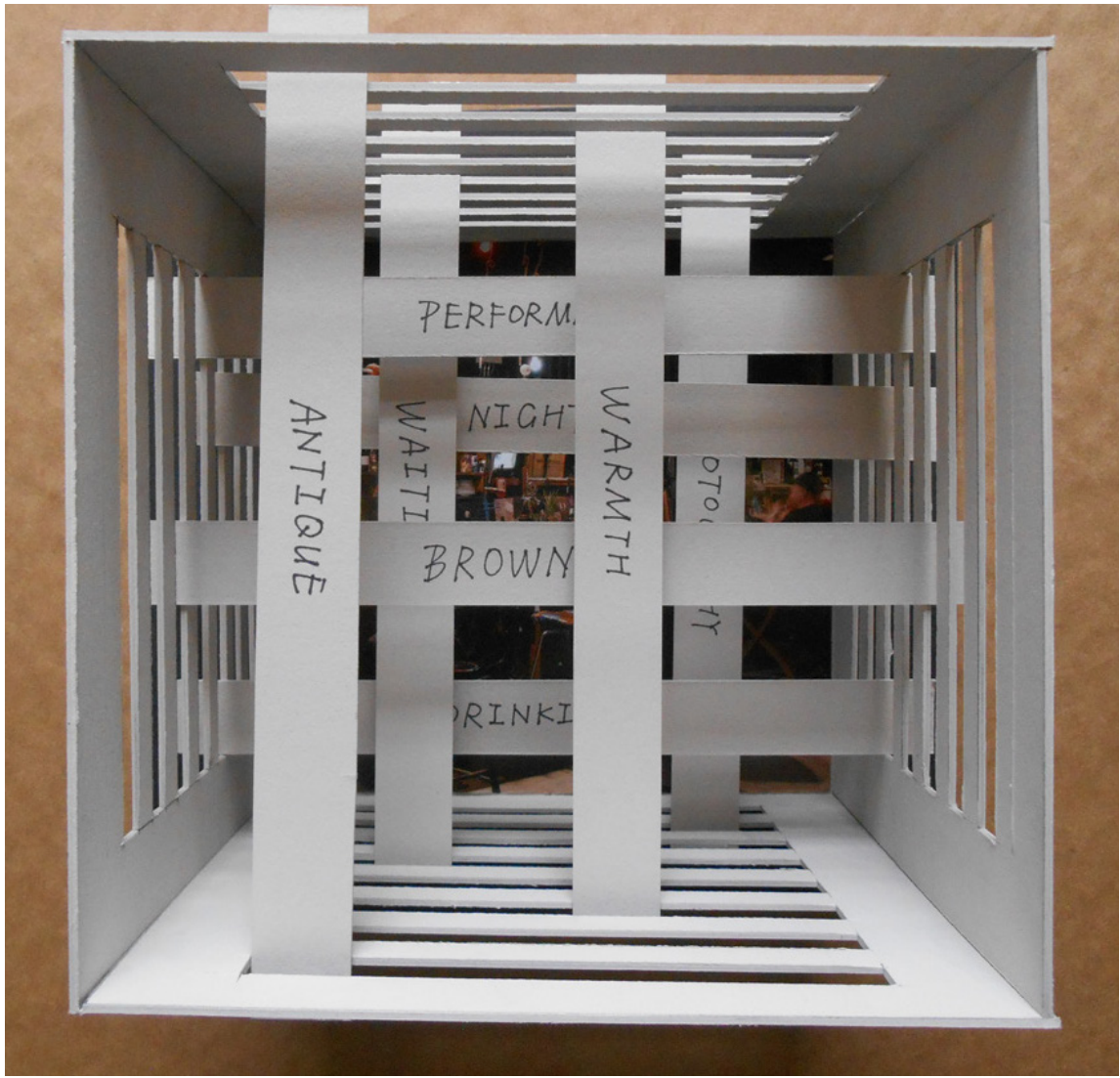
In terms of the relationship between **space** and **narrative**, the cube with a replaceable picture on the bottom and space for pieces of paper with words that could describe the pictures on them is one study model.

The idea of the object is to help me to understand the relationship between the narrative of the site and construction of the space. When I get a **first glance** at the picture, I have a preconception about it.

Then I will put the pieces of paper with words on according to the **hierarchy** from the most appropriate description to the least one, in both X axis and Y axis.

Meantime, the horizontal location of the strip paper is adjustable so that the space inbetween the picture and the strip paper could be **adjusted** to **match** the imagination and the narrative space I think appropriate to the picture.

The strip paper would allow me to use the strip paper as medium to cut spaces and give them new conditions than before. It is the one of the **translations** from my interpretation to space.



Site Position Statement

For me, the mapping as agency helps me to clarify what information I own about the site. Mapping is a process of filtering, selecting and layering information of the site.

The terminology of Site implies the **location** where the events happen, physically or **metaphysically**. For my thesis, curating architectural space as way of production, the site is the architect's **interpretation** of programs and the relationship between them, which roots both subconscious understanding and critical and intellectual thoughts. The former comes from the knowledge structure and consequential preconception from the **previous experience**, the latter comes from the process of **questioning**. Like the construction site in reality which carries information of zoning or urban fabric, etc, my site helps me to **contextualize**. For my thesis, the site is

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Site Position Statement

how I interpret the program and the relationship between them. The site contextualizes the way I treat the program by making an analogy between curating and architecture. On the other hand, it is like a source for information, which helps me to amend the thought. In terms of site specificity, site is one of the most critical dimensions of the meaning of the project. It is highly possible that the same language and syntax produce distinct meaning in different site.

For me, the mapping as agency helps me to clarify what information I own about the site. Mapping is a process of filtering, selecting and layering information

of the site. For the different layers of information, I could choose according to specific need in an intellectual way. The other constructive dimension is the information of the site could be updated as a progress, which implies plenty of possibilities.

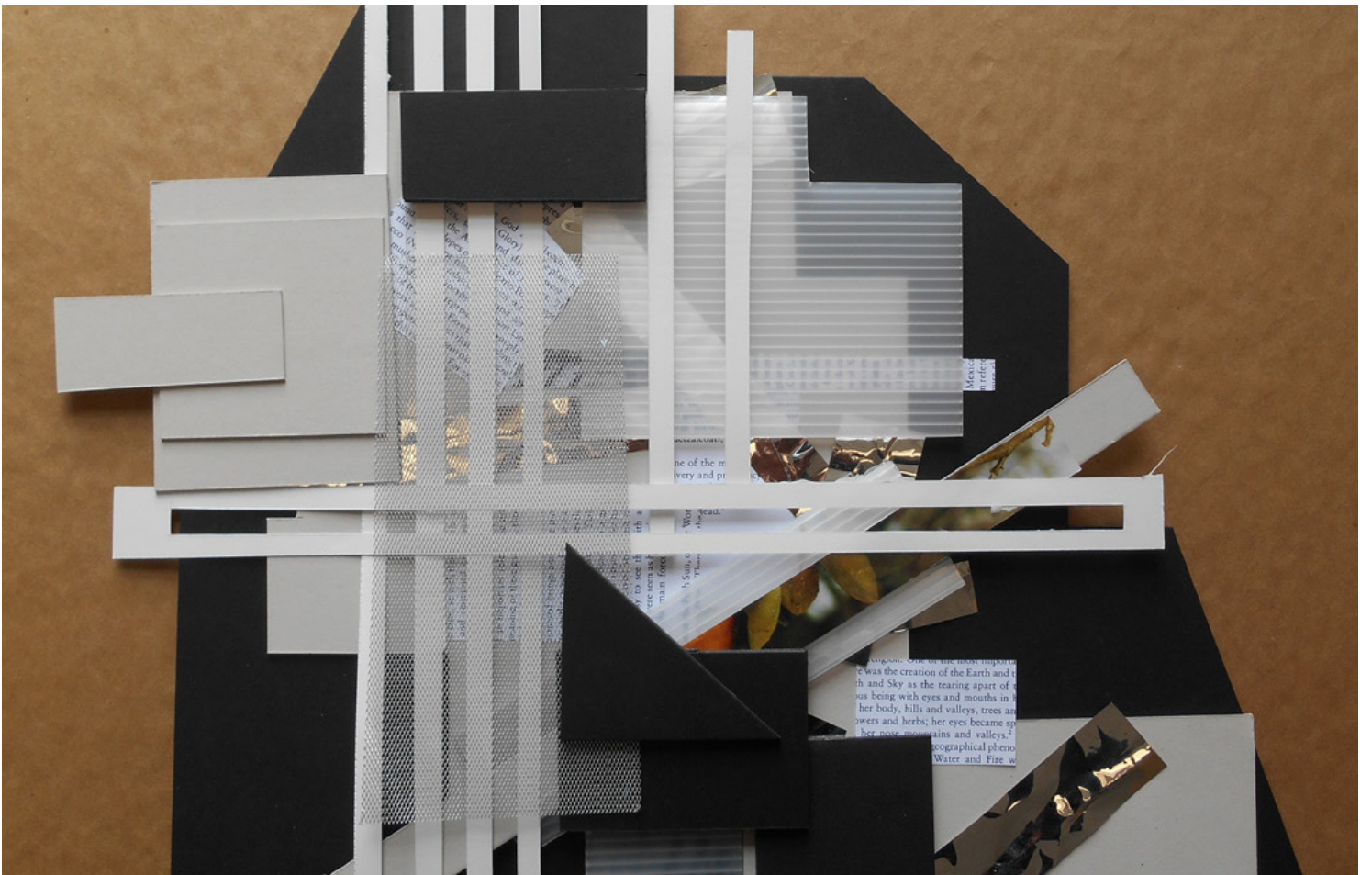
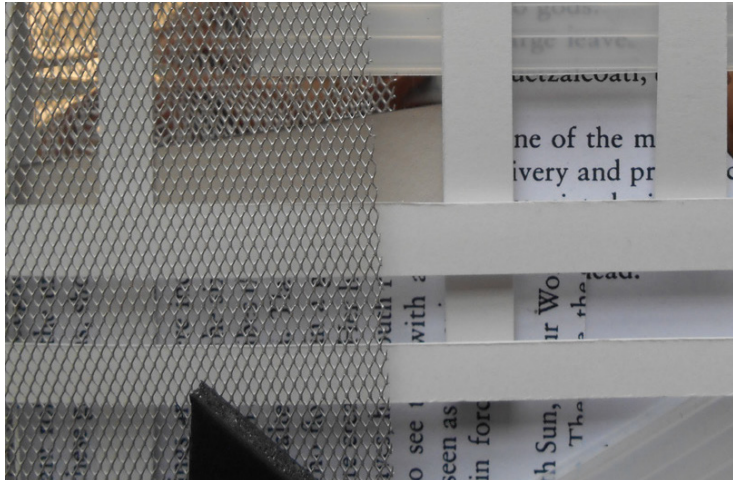
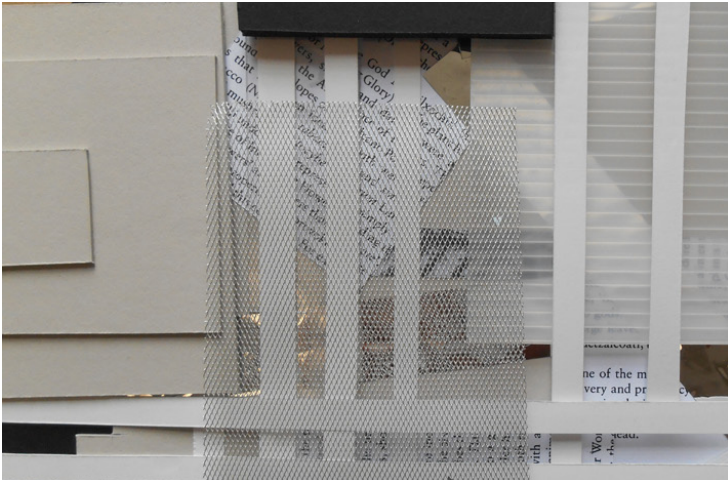
Construction of Memory

Along with the similar idea of the cube, I move the site my memory of the experience from extended family to nuclear family in my childhood and trying to construct the memory.

How I **interpret the memory** using narrative is vital. Either it could be a linear experience of the memory or a fragmented one, the way of constructing the memory is **distinct**. I am **layering** the memory and recall what the impression is. In terms of layers, I am transcribing the memory layers into different materials with color, thickness, texture, direction to mapping the **territory** of each layer

of memory, then layer up. The way how I **curate memory** using narrative determines the way I constructing the memory. In this case, the experience is linear and if I switch another way of interpreting the memory, the result would be dramatically different.

The memory is extremely complicated and has **infinite** choice of words to describe it. The narration is different, the way of constructing it is going to be distinct. This is the result of how **narrative** influence the way of making things, including memory.



Program Position Statement

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Program Position
Statement

*It is the instrument for
architects as well as the
content of architecture.
The dual identity
manifests the its flexibility
between means and
end.*

Like classical composers juxtaposed notes mathematically to produce certain meaning of sound, architects as dictator physically **manipulate** the programs like the first carving of a sculptor to **give existence** to space from nothingness.

Program for architects is similar to the raw material for chef, it is the **key element** for architects to **interpret** what the space looks like, functions or responds to architect's intent.

The manipulation of program is the way of **understanding, interpreting** and **tackling** with the relationship of the programs for architects metaphorically, and the latter is architects' physical manipulation of the program. The program is a key element to interpretation. It is the **instrument** for

architects as well as the **content** of architecture. The dual identity manifests the its flexibility between **means and end**.

Wall in the Gallery

Using the tracing drawing of the texture of part of this **specific** wall as the physical attribute, two paintings of how I **reconceptualize** my exhibition space and a drawing with the background of these three drawing and paintings, showing I how use lines and planes to **build connections** between the elements which I perceive best represents the idea of contrast, which is also the **key feature** of the wall after I reconceptualized.

Picking the elements that visually and literally shows the feature of contrast as my **impression** indicated, multiple relationship between these picked elements could be constructed.





Standing in the center of the space where the contrast reaches its peak and looking around the surrounding space, spaces become differently translucent, the boundaries of the mapped areas go unstable, according to the visualization of spectatorship. The construction lines indicated the boundaries of the mapped areas, showing relationships spatially, overlapping or intersecting based on the pattern of drawing underneath. It is a relatively literal prob to curate the elements that accord to my reconceptualization, and show the methodology of producing spaces. In this case, the spaces are in the painting and the specific wall.

A Wall Of Conflict

It's a wall. A wall stands here, revealing its power as part of the higher power which is the gallery in an institute. It faces the outside of the building, showing its *patronization*.

It is a wall where the journey starts. One side is *everyday routine*, the other is *cornucopia of intellectual activities*. It is a *battlefield* where two different activities against each other. It is the front line for both sides.

The wall itself is full of *uncertainty, chaos, conde-scending gestures*. It always carries more meaning than the combination of its materiality, tectonics, spatial hierarchy. And it always in the being of *conflict*.





Spectatorship

The wall could not be occupied by body horizontally and physically. It functions as a *background* for the piece of work on the top of it, meaning what occupies the wall is not the body but the *eyevuew*. The *spectatorship* is the major content about this specic wall.

The wall is a backdrop and it is *visible* as well as *invisible*. When there is a work on the top of the wall, it hides behind the work even it is bigger than the work. The only way you perceive the wall is you see it *out of the corner of your eye*. Sometimes you see it, but you do not handle with its image as an entity. Sometime you completely omit it.

The images of the wall become vague. It seems the wall has multiple *transparency* for its physical being. When your eyes engage with the dierent parts of the work, the wall in your brain is coming and going.

Reflection Statement

*Existing building or a new one?
How I will treat the feature of the site?
See the contradiction between the object itself and the reorganization of the representation or representative of the object*

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Reflection Statement

During the review of DP board on Nov-23,2015, several critiques on my DP board could be beneficial for my thesis, and every one of them could arouse thoughtful potentiality.

The first opinion from Anne is whether my

project in the future sits itself in an **existing building or a new one**? This is really an insightful question. Not only because it touches the heart of my thesis which is using curation as my intervention for space production, but also determines the my attitude toward the site. My personal intervention upon a site will be totally distinct between existing condition and a site which is relatively open and without too many built things on ground.

The second opinion is coming from Mark, which is whether I will cover the whole site for my project in future, like what I did in the DP board, specifically I used the tracing drawing to cover the wall instead of showing it. For this opinion, the important thing is how I will **treat the feature of the site**, or, more abstractly, the degree of transformation upon the site. Transforming it completely or make things happen like they grow from it. Currently, I would like to prefer the latter, since my personal attitude of the architecture is that architecture should be something well balanced the architect's intervention

and the achieved effect. Little intervention but dramatic outcome would be more acceptable for me.

At last, it comes to the specific space curation technique. Like Carl and Aaron mentioned, how about **curate the photos of one room in this particular room** and see what would happen? In a museum or gallery, the curation itself separates the content. However, what if we see the **contradiction** between the object itself and the reorganization of the representation or representative of the object? This raises a really great question, which is in an existing condition, how about using curation to see the great **transformation** of space perception?

All of the opinions are greatly helpful as well as raising thought. I think, in the future these questions are the ones I need think through to finish my thesis, and I do think, some of these really get into the heart of my issue.

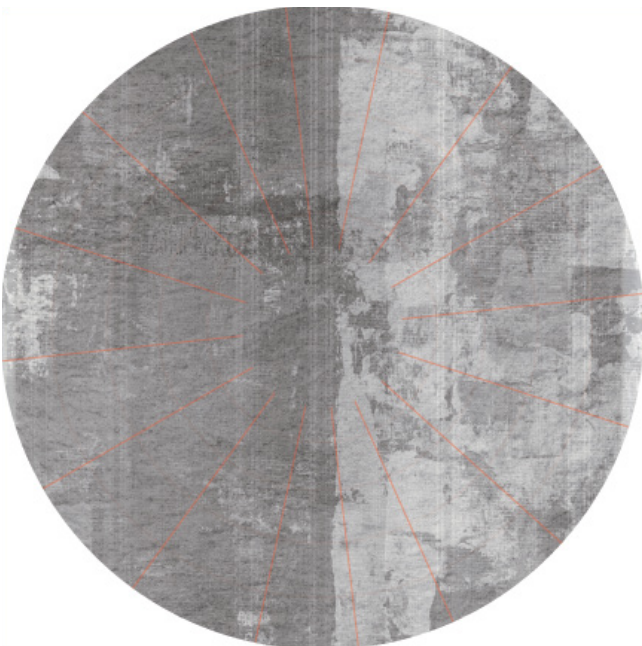
Strip to Sphere

Continued with the idea of DP board, how to realize **curation** and **relevant action** and intervention is one of the fields needed to be explored.

Based on the integrated drawing of tracing drawing of the wall and two paintings from DP board, I separated the circle into multiple strips. As a result, every strip has certain pattern of the information from the drawing.

Still stick to the impression of **contrast** of the wall, I am using the information as raw material to intervene in this

particular transformation, which is from strips to a sphere. In order to let the object show the elements which reveal the visual feeling of contrast, I **bend** the strips in different degrees. Since the locations of the elements I want to curate are quite distinct, some of them are in the middle of the strip, some are at the bottom, whereas some of them are on the top. For instance, by **bending** and **adjusting** the location of the elements to make them be right in the front, my personal intervention has dramatically transformed the strips.



Curating the Phenomenons

Beginning from the direct and obvious elements of a space, the exploration of the methodology firstly tests itself through practice. As one aspect of the space, phenomenons provide rich information for manipulating the space.

Spaces of Reverse Perspective

—Curating the phenomenons that affect space perception

Sitting at the table and looking around the whole space, what come into sight are the iron shelves and the tables which are so ordinary. Even though these everyday objects are ordinary, they have great impact on the **perception of the space** and form **unpredictably interesting** spaces.

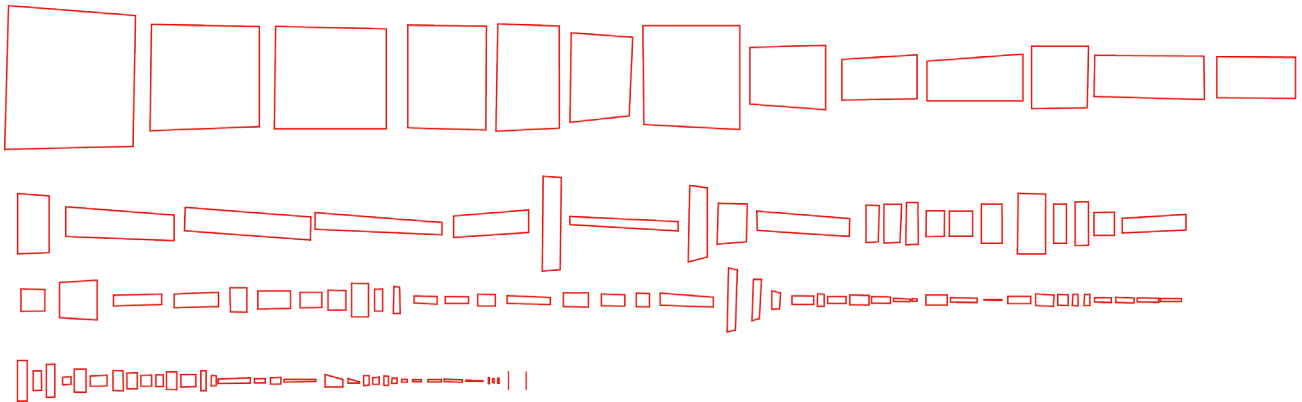
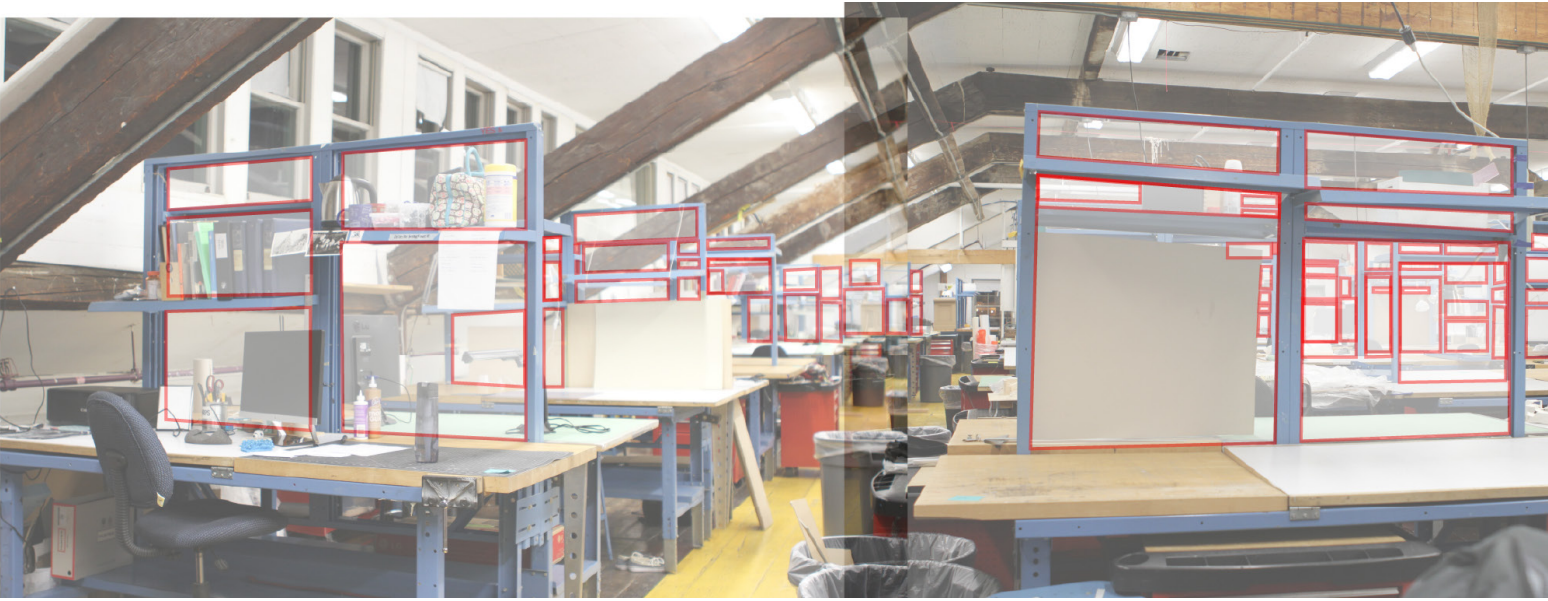
The **multiple layers** of the rectangular planes formed by these columns visually determine the depth of the space we perceived as well as the hierarchy and consequence of the iron columns layers. Now the rectangular planes defined by 4 edges of iron shelves are no longer integrated. They are **fragmented** and perceived as smaller pieces which are

defined not by one single shelf but different parts of shelves in different layers. The idea of space of **reverse perspective** comes from the exaggeration of this fragmentation of planes.

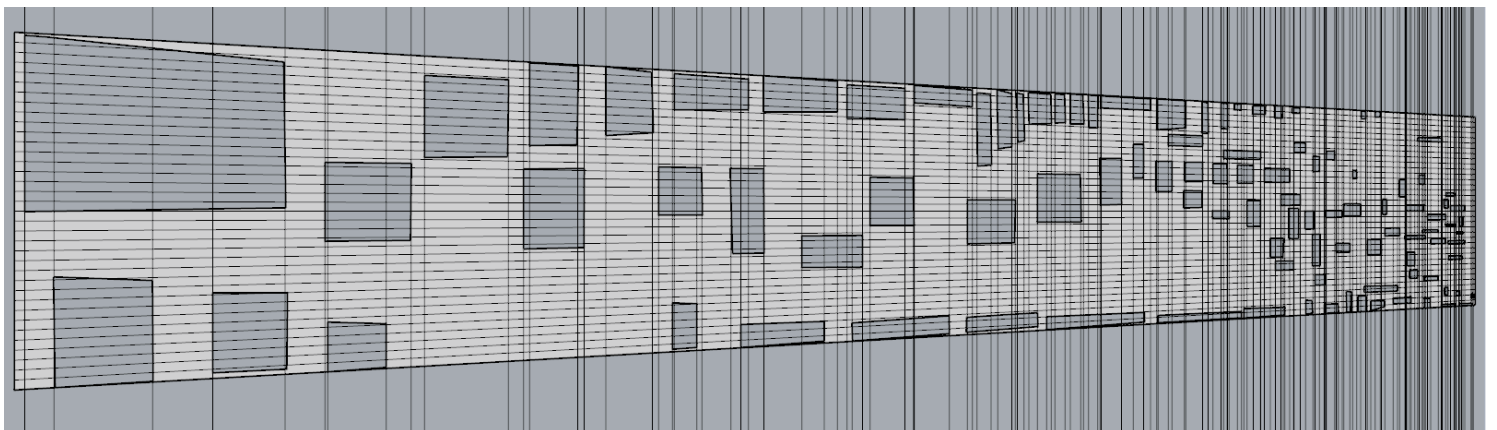
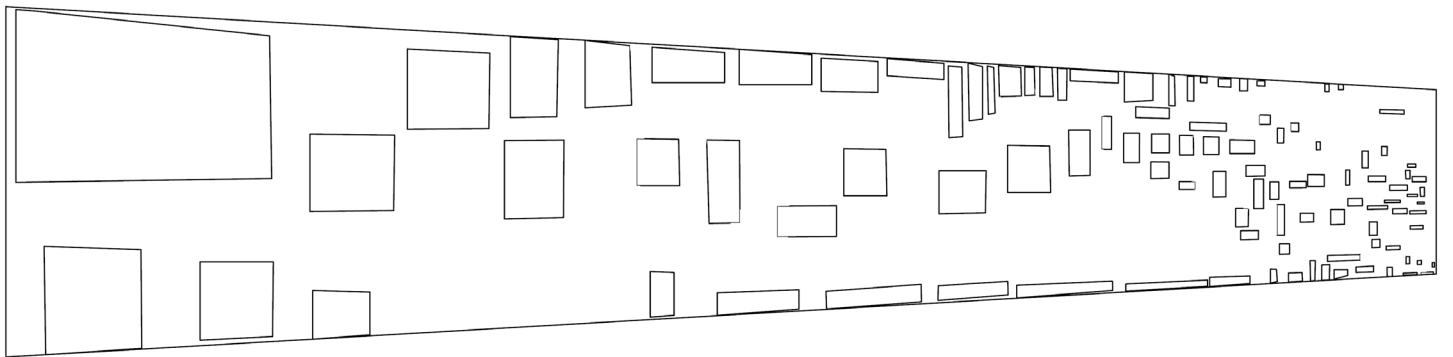
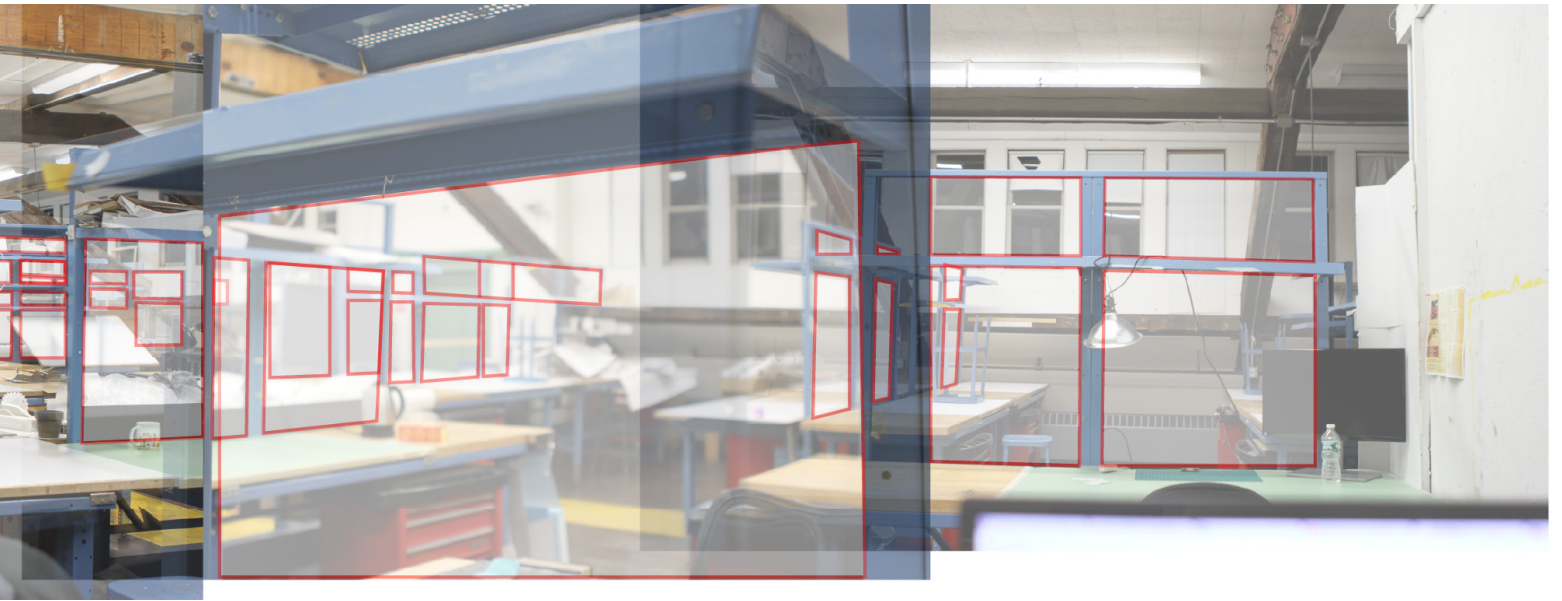
In terms of phenomenons, the **specific**

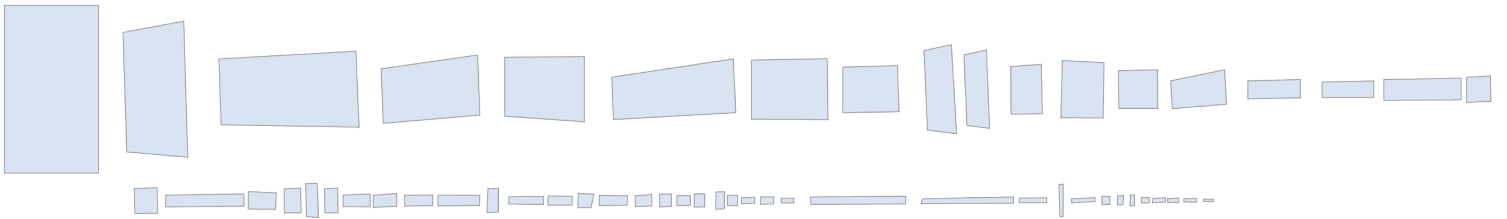
points of views and directions helps to reconceptualize the space. These three reverse perspective spaces are arranged as original direction to reveal the dramatic distinction between its origins and reconceptualization.

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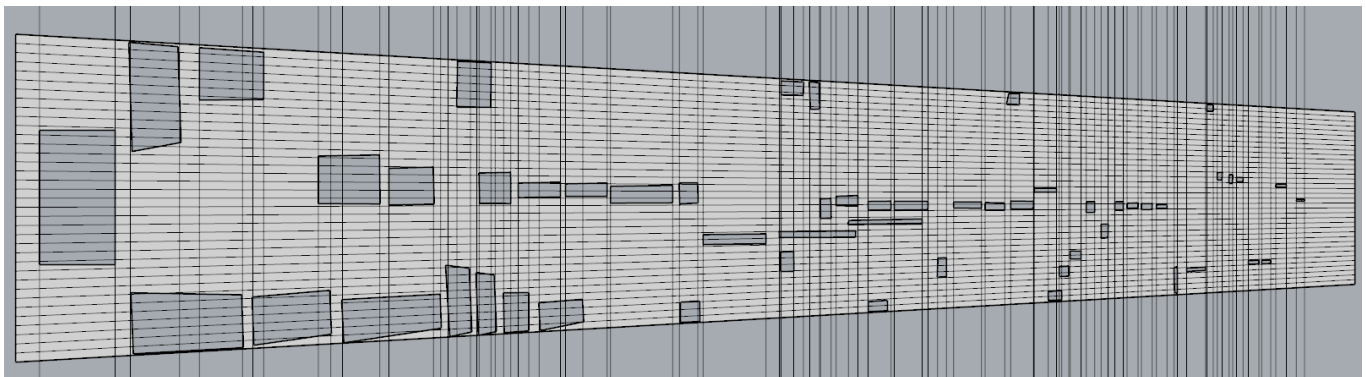
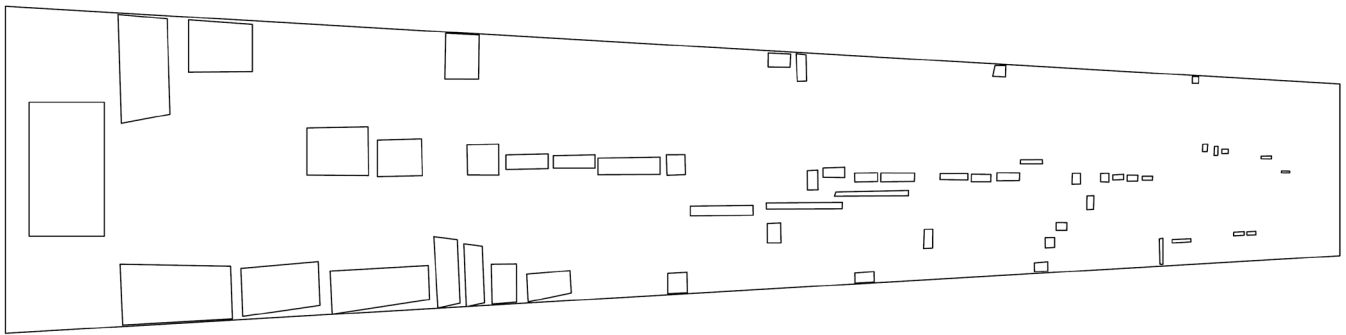


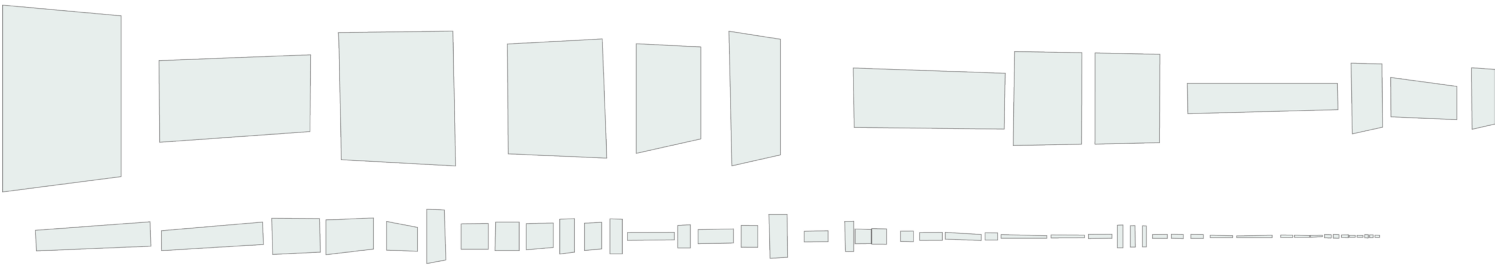
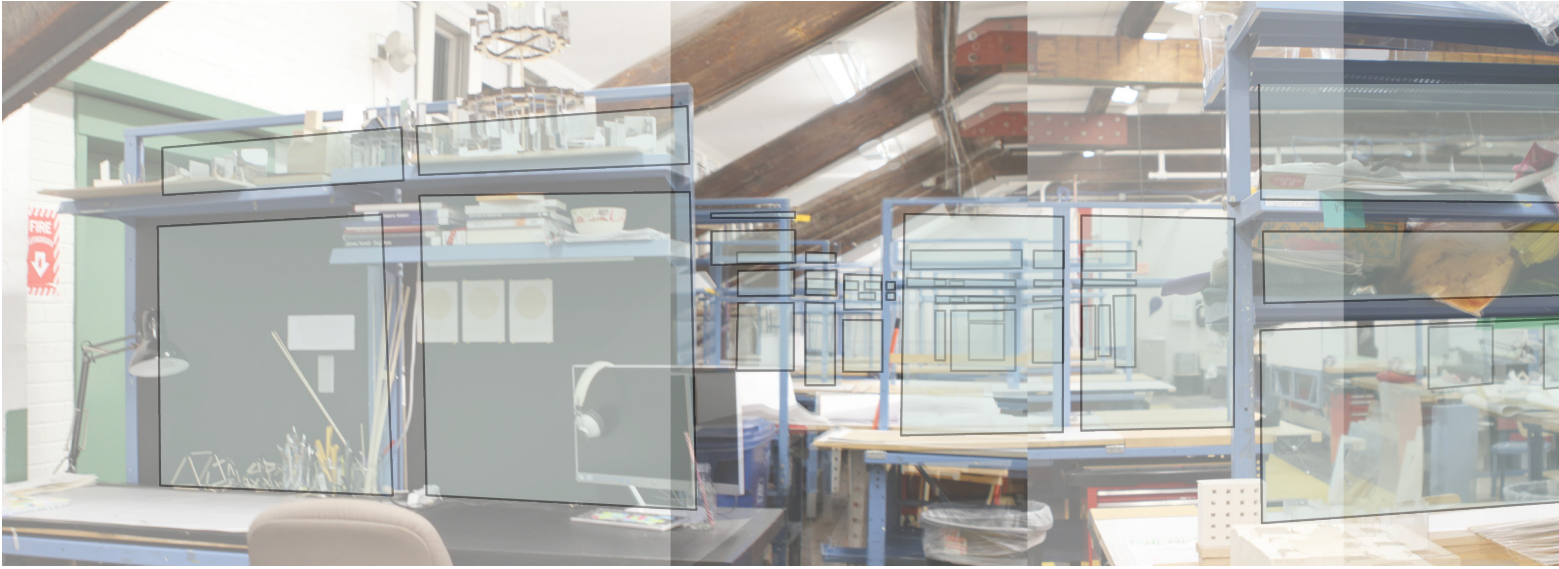
Sitting at the table and looking around the whole space, what come into sight are the iron shelves and the tables which are so ordinary. Even though these everyday objects are ordinary, they have great impact on the **perception of the space** and form unpredictably interesting spaces. How the frames are rearranged is according to the **rule of reverse perspective**, which is the closer is the frame, the smaller it is, as well as the tilt rate of the edge of the frame is along with the tilt rate of construction line of the wall. Due to the two rules, the position of the frames on the wall are **certain** and **specific**.



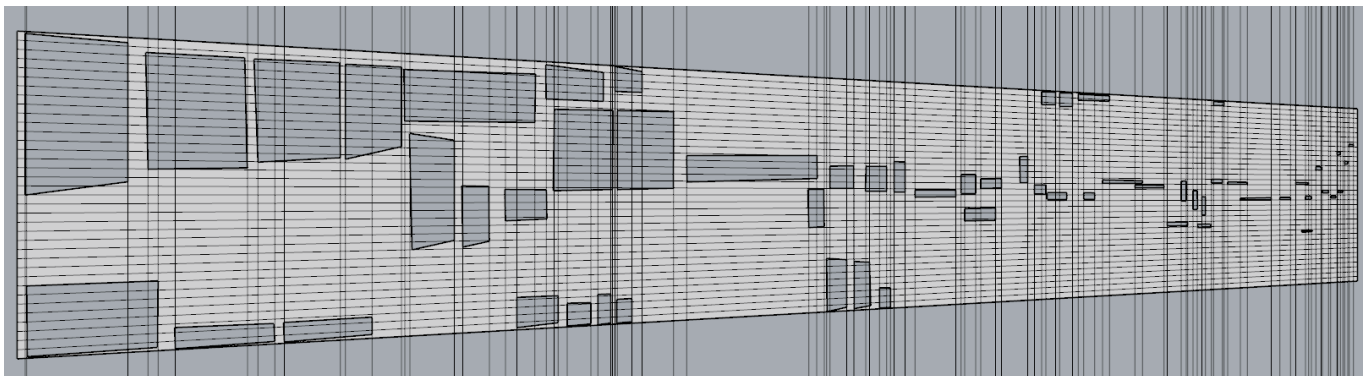
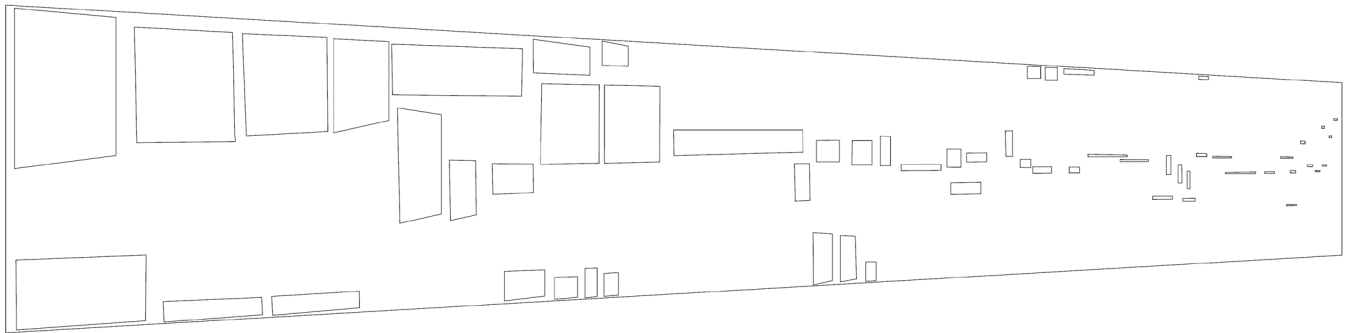
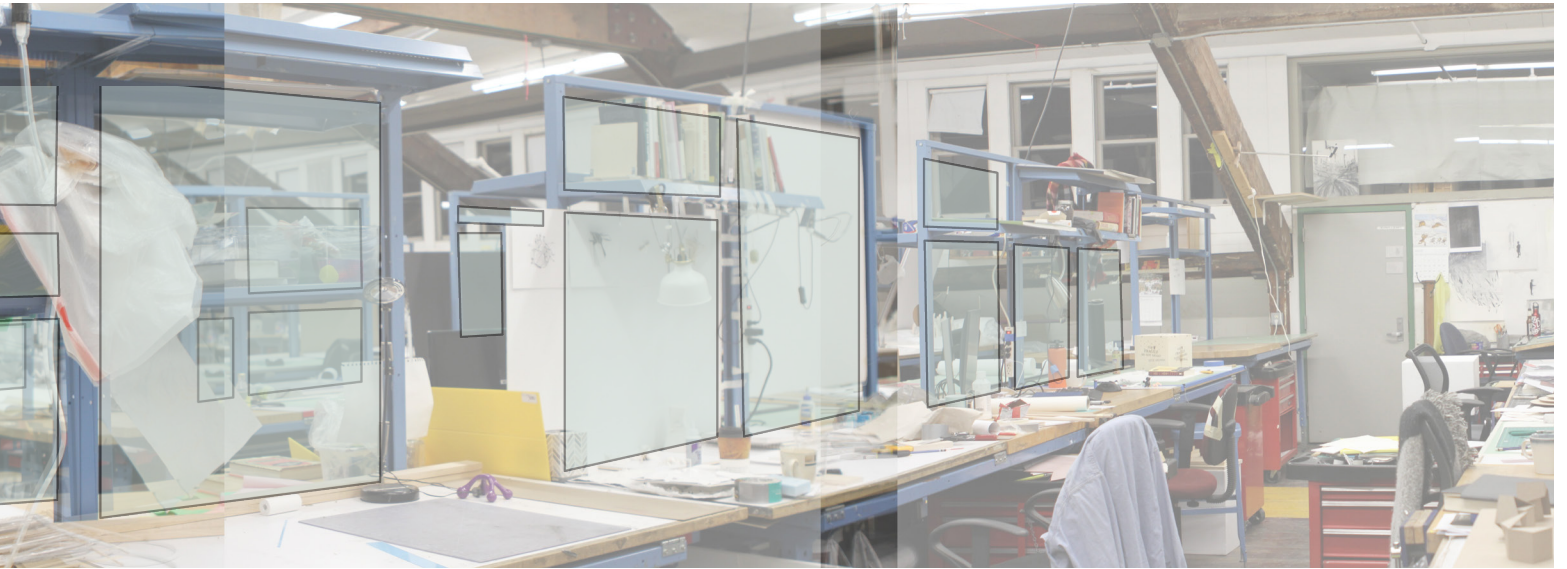


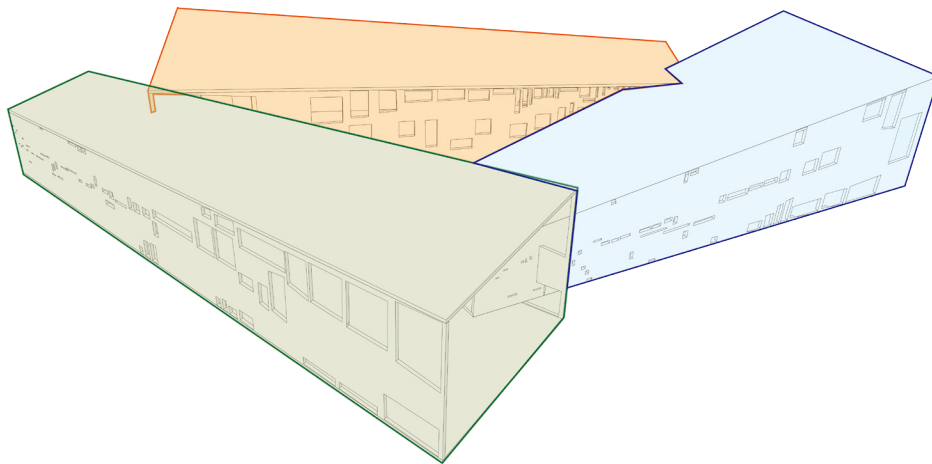
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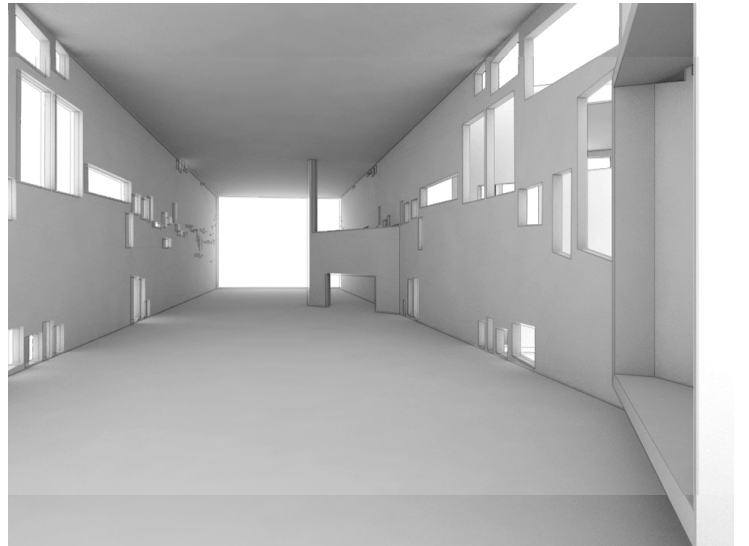
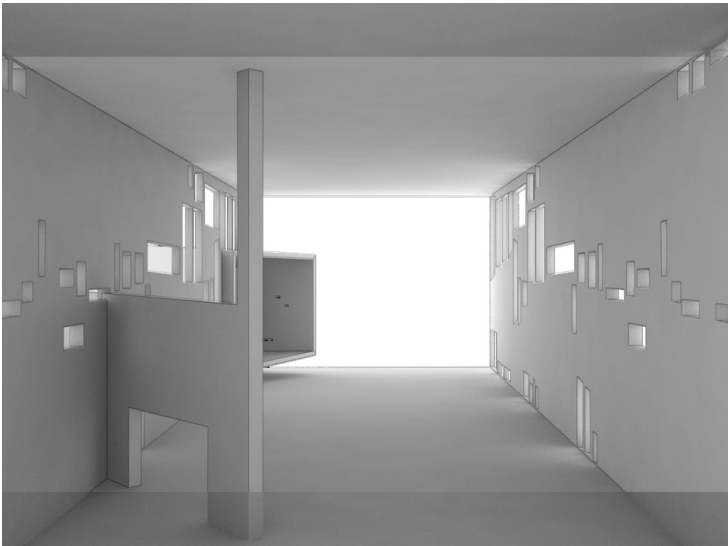
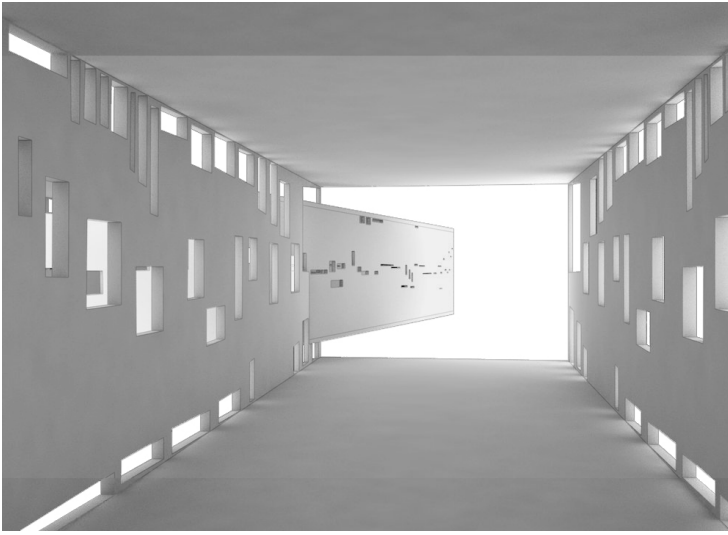
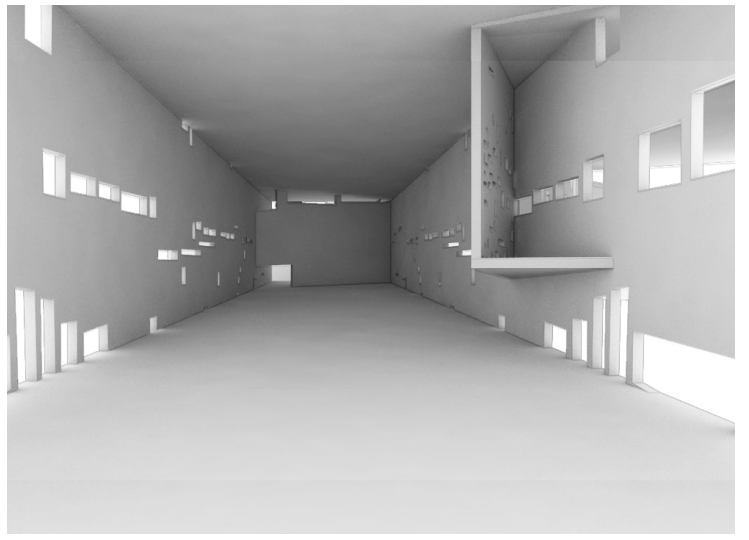
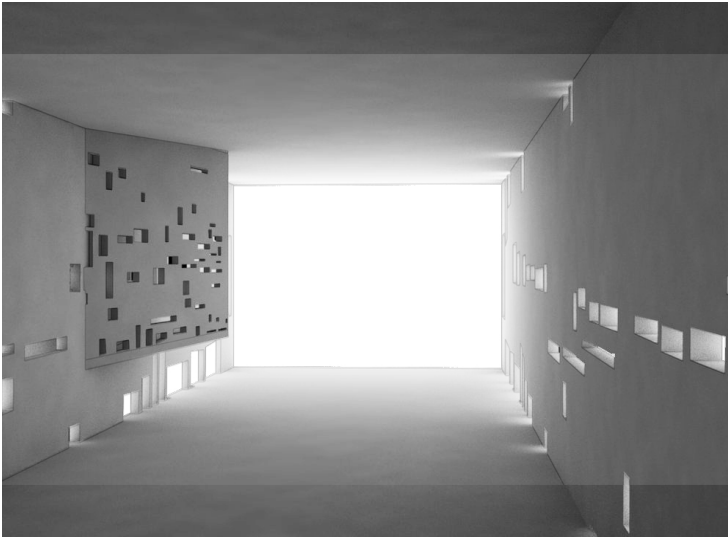


How the frames are **rearranged** is according to the rule of reverse perspective, which is the **closer** is the frame, the **smaller** it is, as well as the tilt rate of the edge of the frame is along with the tilt rate of construction line of the wall. Due to the two rules, the position of the frames on the wall are certain and specific.





Due to the three different points of views, the reconceptualized space is a result of three intersections.



Curating the Features

After the first probe of the methodology, the test comes to the features of the spaces, ones may include visual perception, symbolic outline, etc.

Space of Rhythm

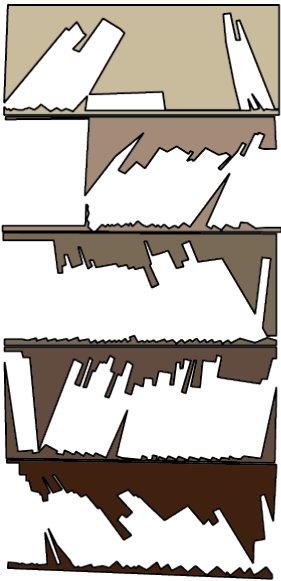
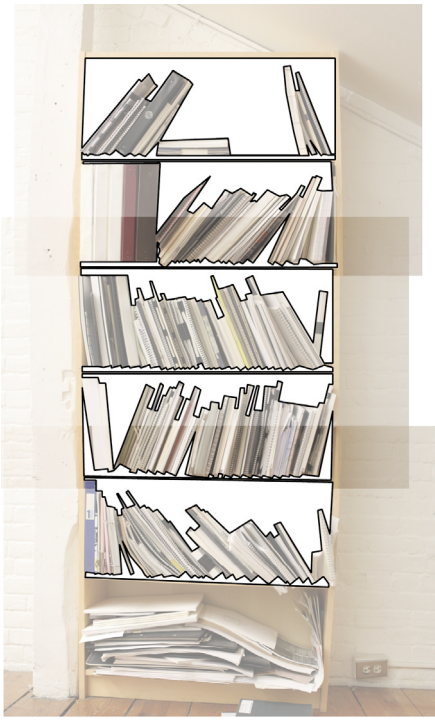
-Reconceptualize the reading room with figure and ground relationship of bookshelves

It is a place full of books. Unlike the library where people reorganize the book shelves often, the books on the shelves in this reading room are chaotic and random. The angle, direction are barely the same, which is one of the representative feature of this reading room. Fantastically, the wall and ceiling themselves resemble to a book leaning on the shelf. What is interesting is not only the figure and ground relationship between books and left space of the shelves, but also the rhythm-like order

of the books. Appropriating the idea of shifted books, the space could be reconceptualized as space for rhythm while **signifying to the image** of the books on the shelves.

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Curating the **Feature**:
Spaces of Rhythm



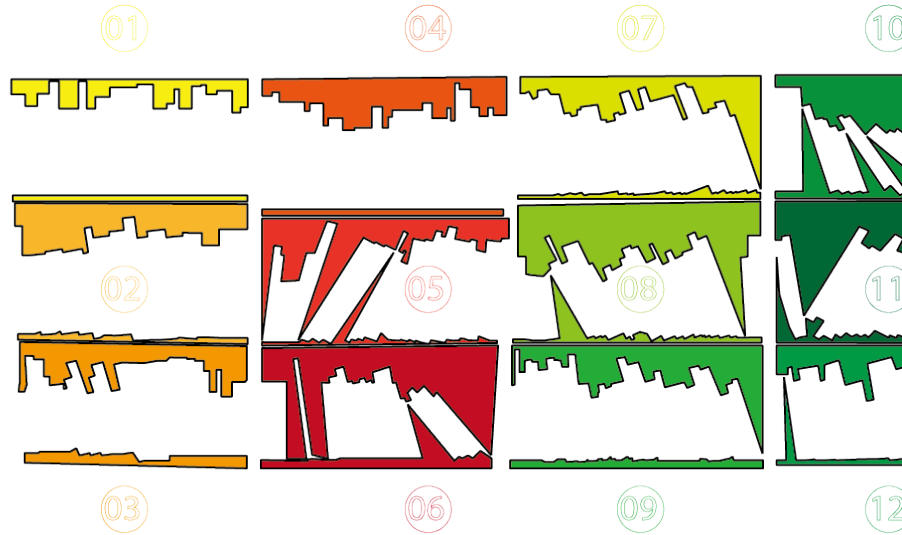
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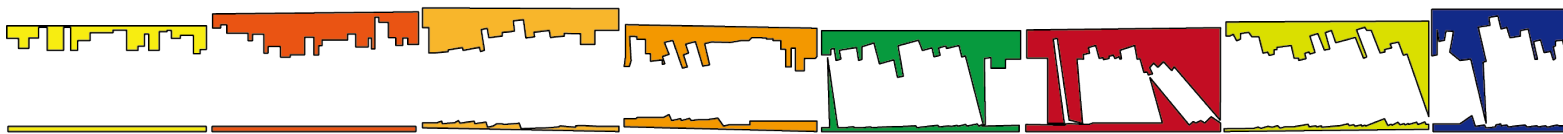
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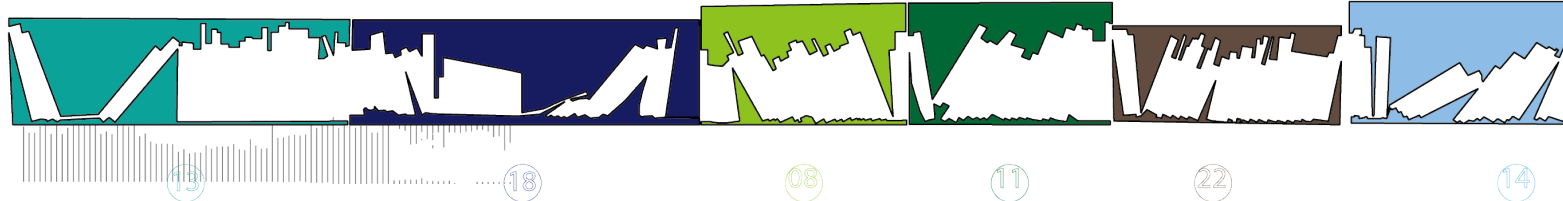
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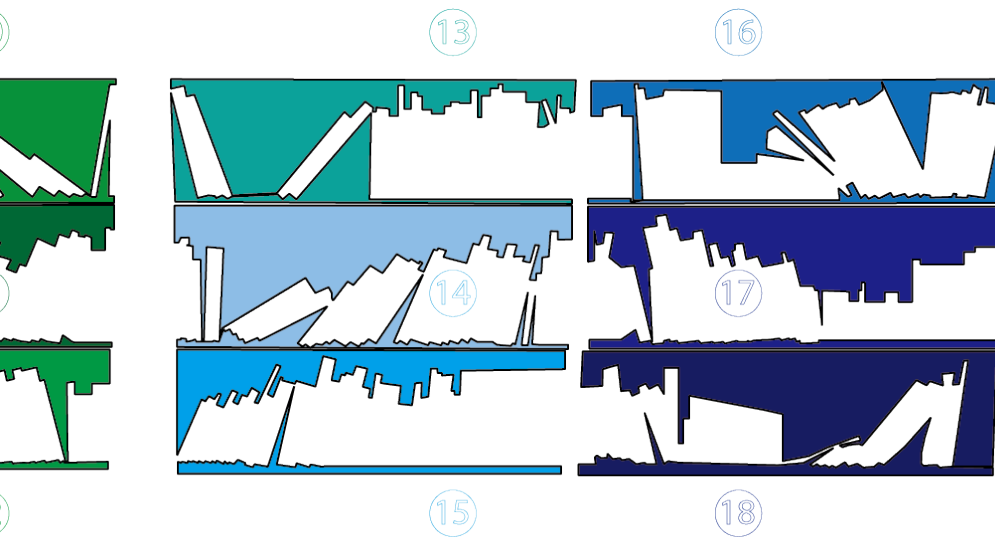
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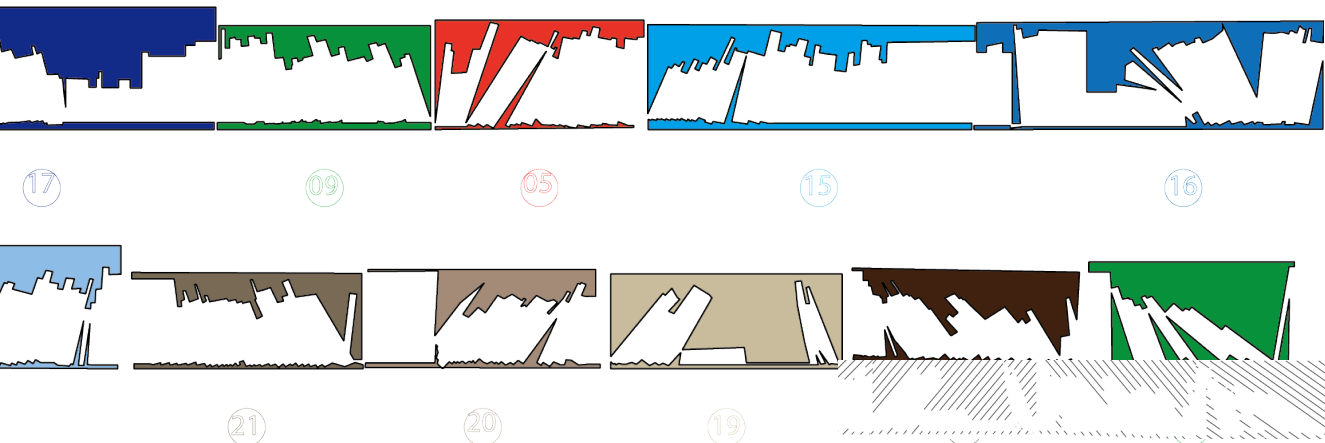


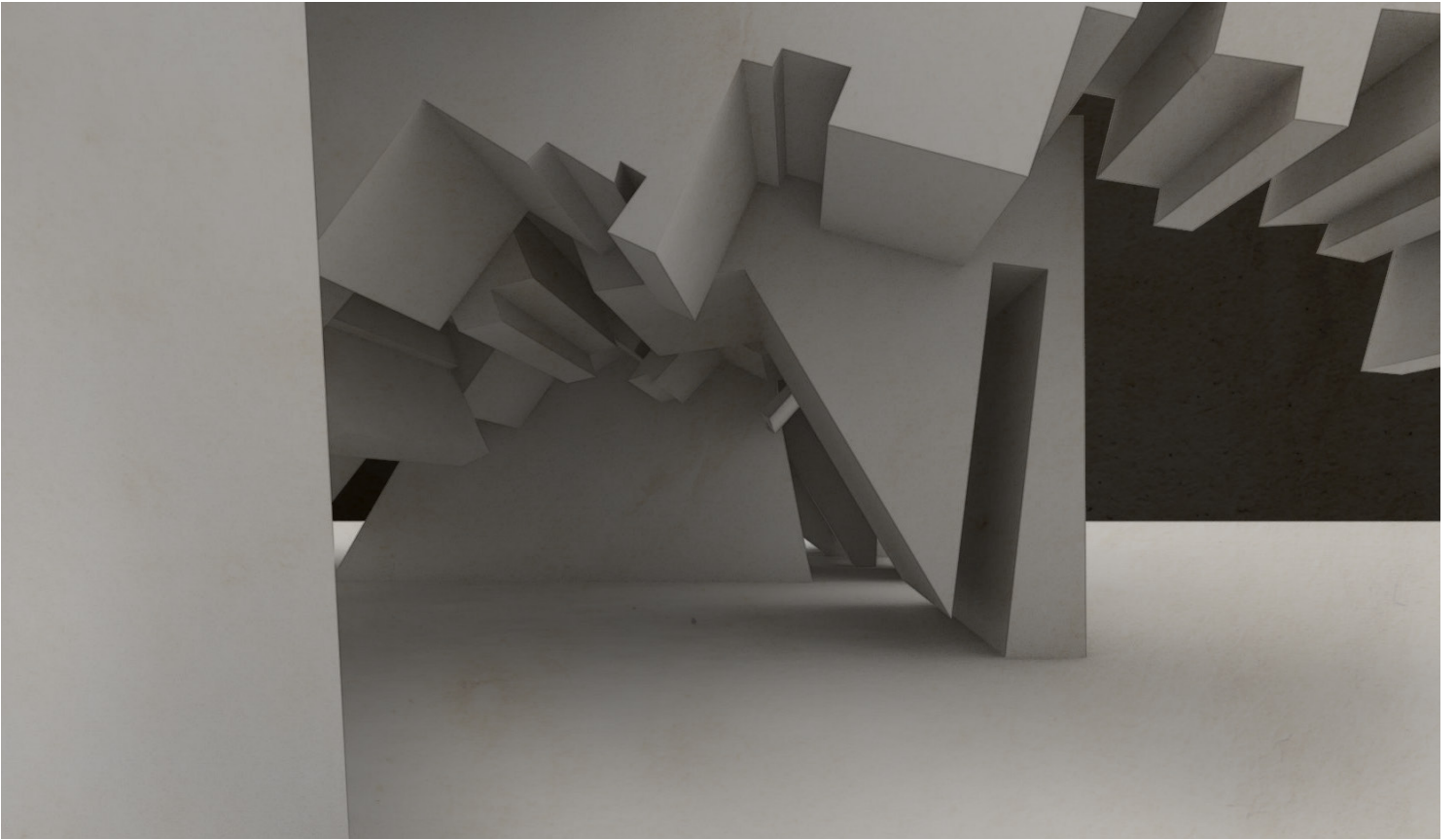
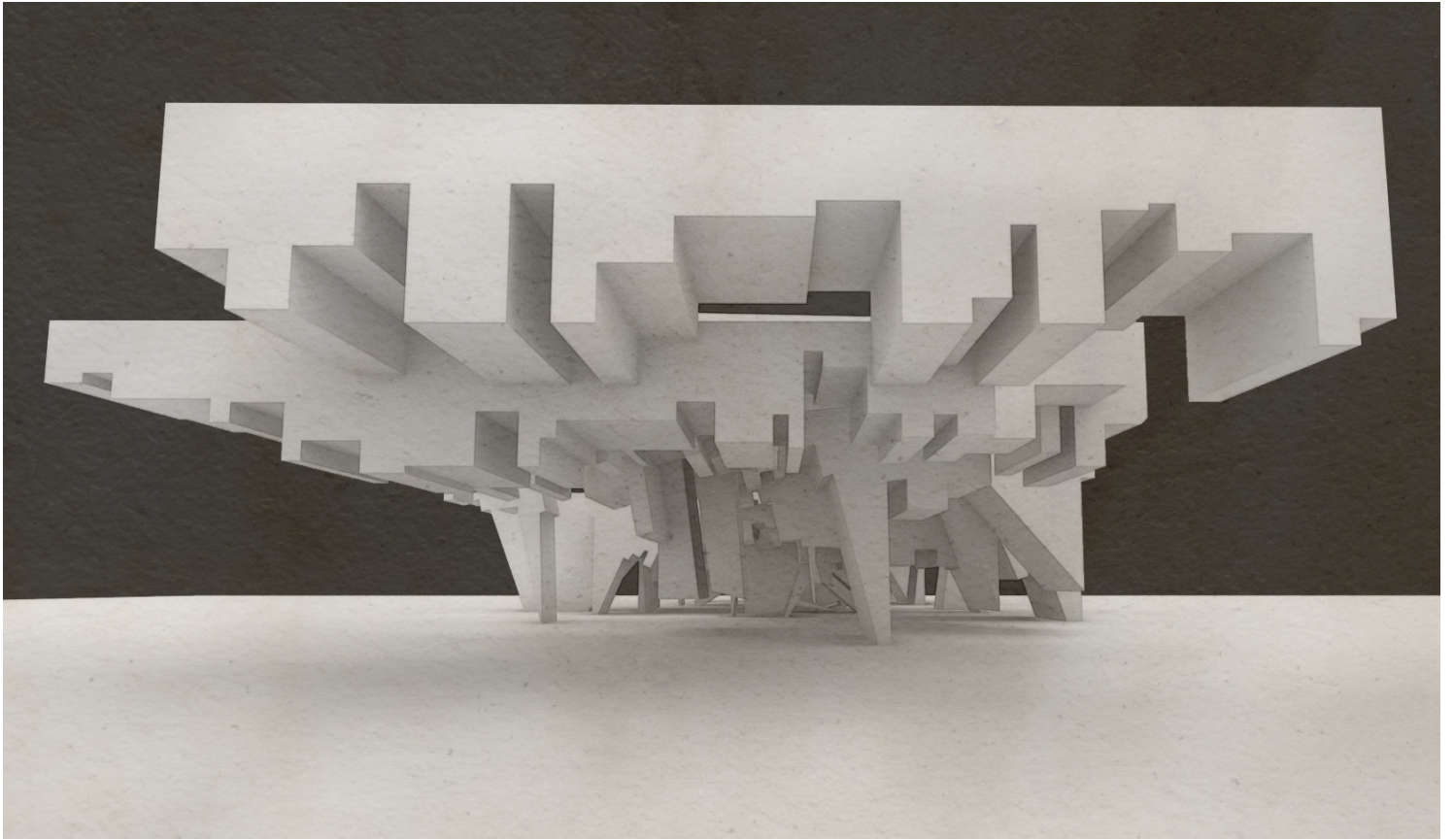
The **figure and ground relationships** of the books on the bookshelves is intriguing. Not only it is the very **feature** of rhythm of the reading room, but also it provides potential to be curated as **elements** to produce spaces.

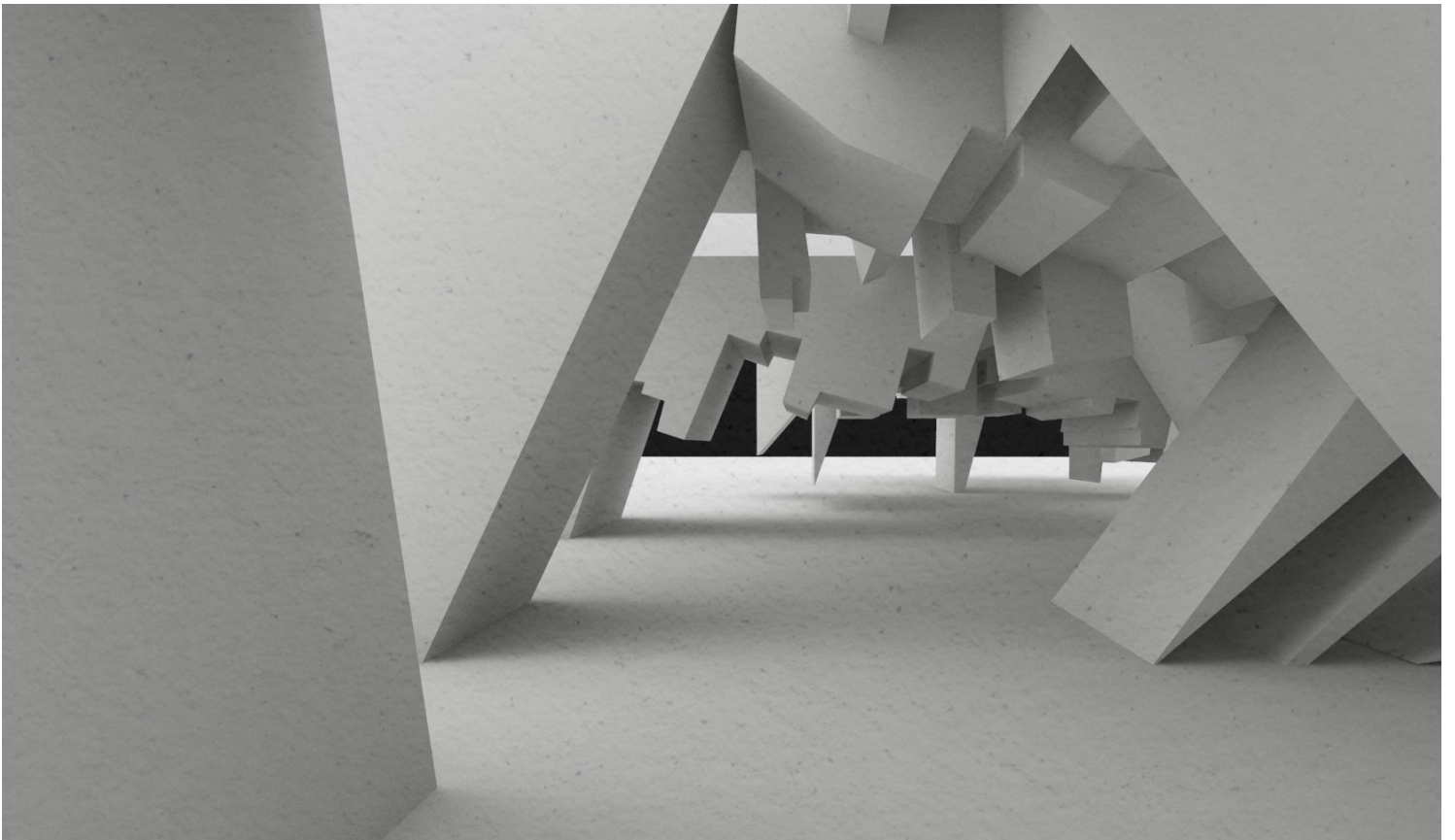
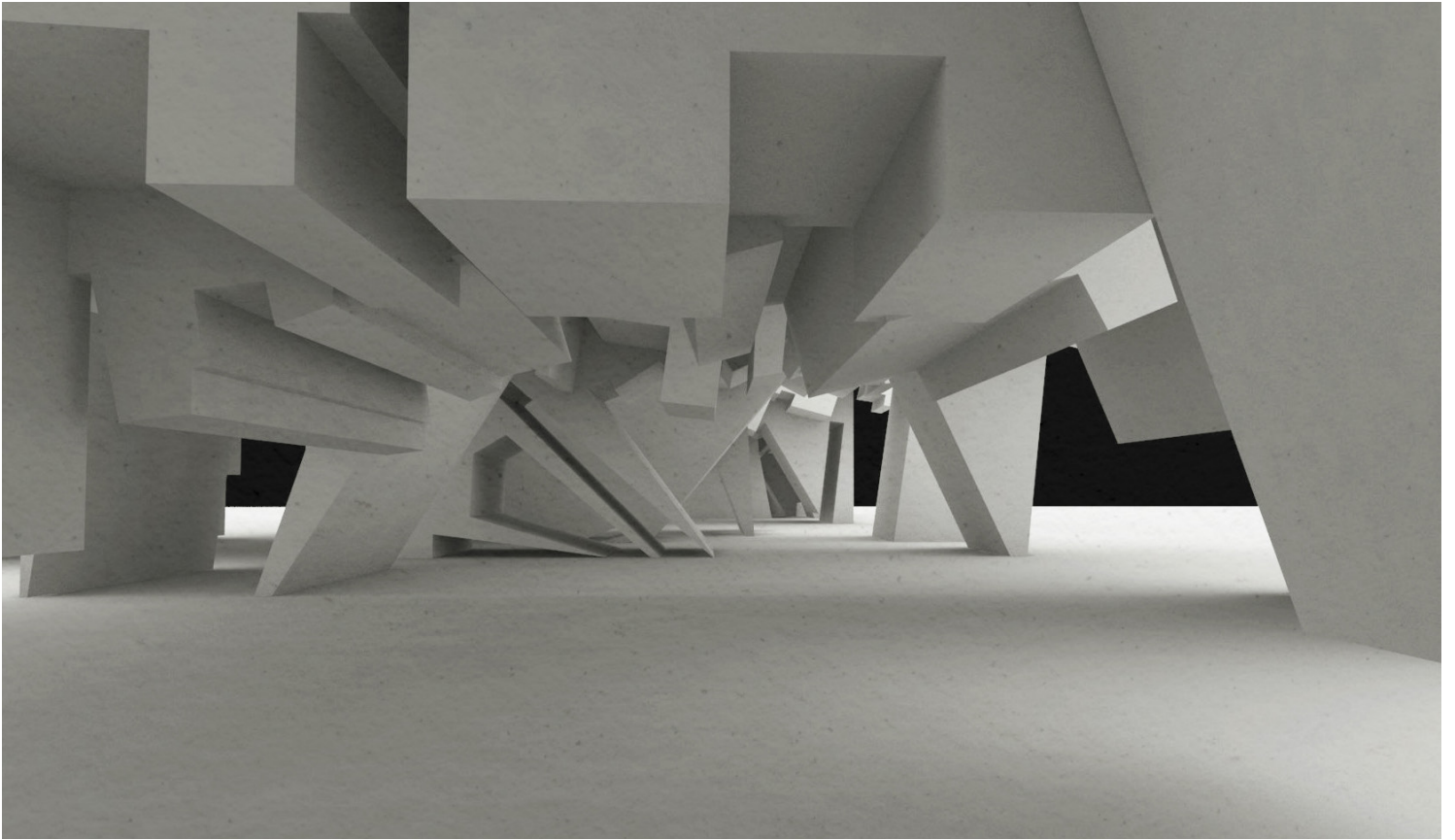
The mapping of the figure and ground relationship resembles to raw material for curating.

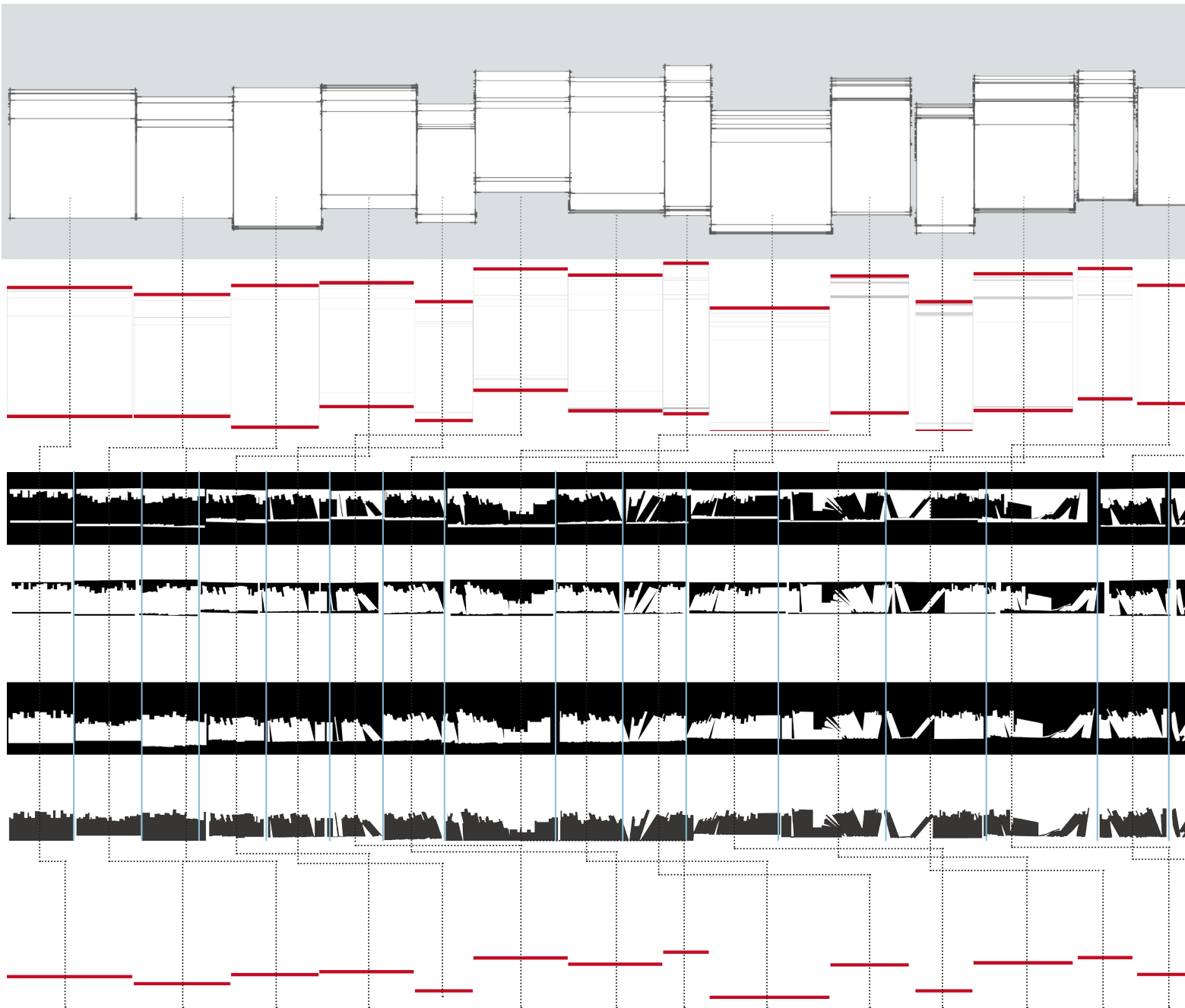
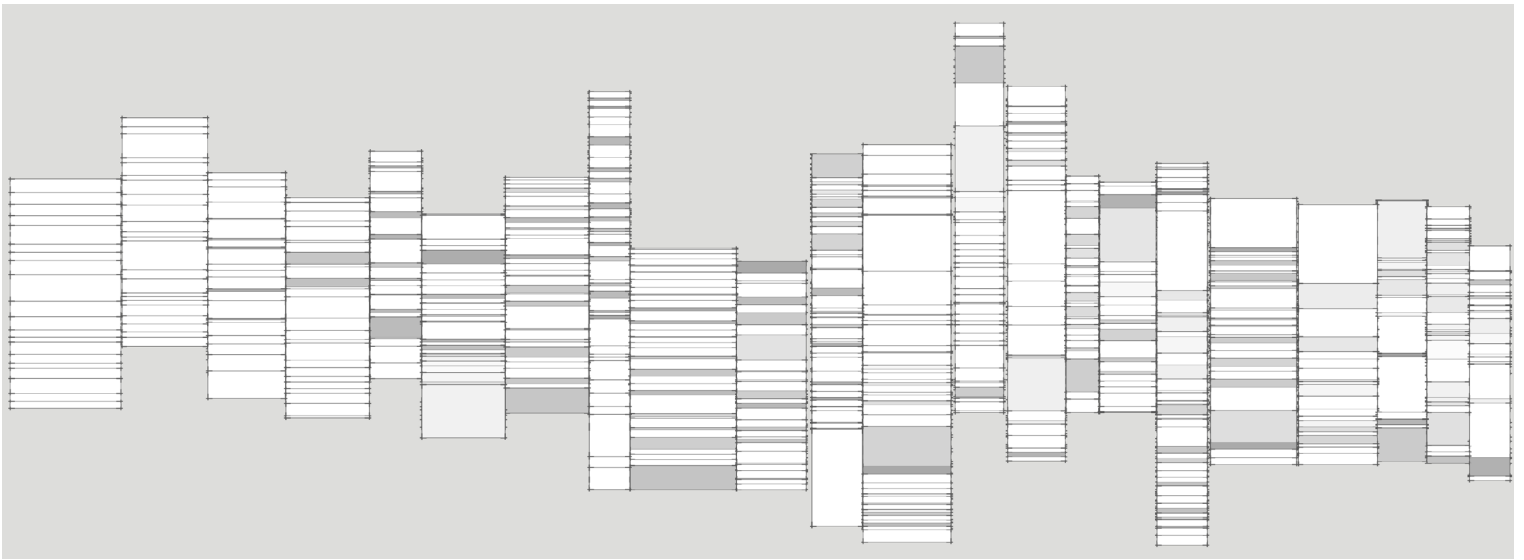


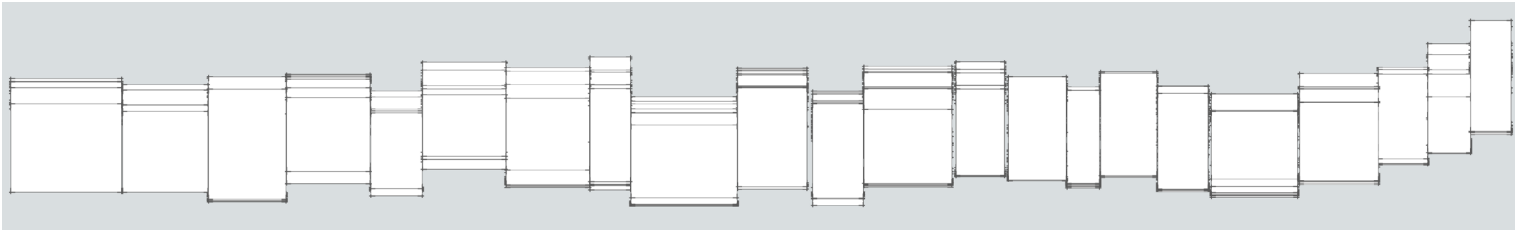
Curating means more than organization. It is also an **reorganization** according to **specific rules**. Under this circumstance of reading room and rhythm, the rule here is gradual change from vertical and horizontal to **natural status** of the books on the shelves.



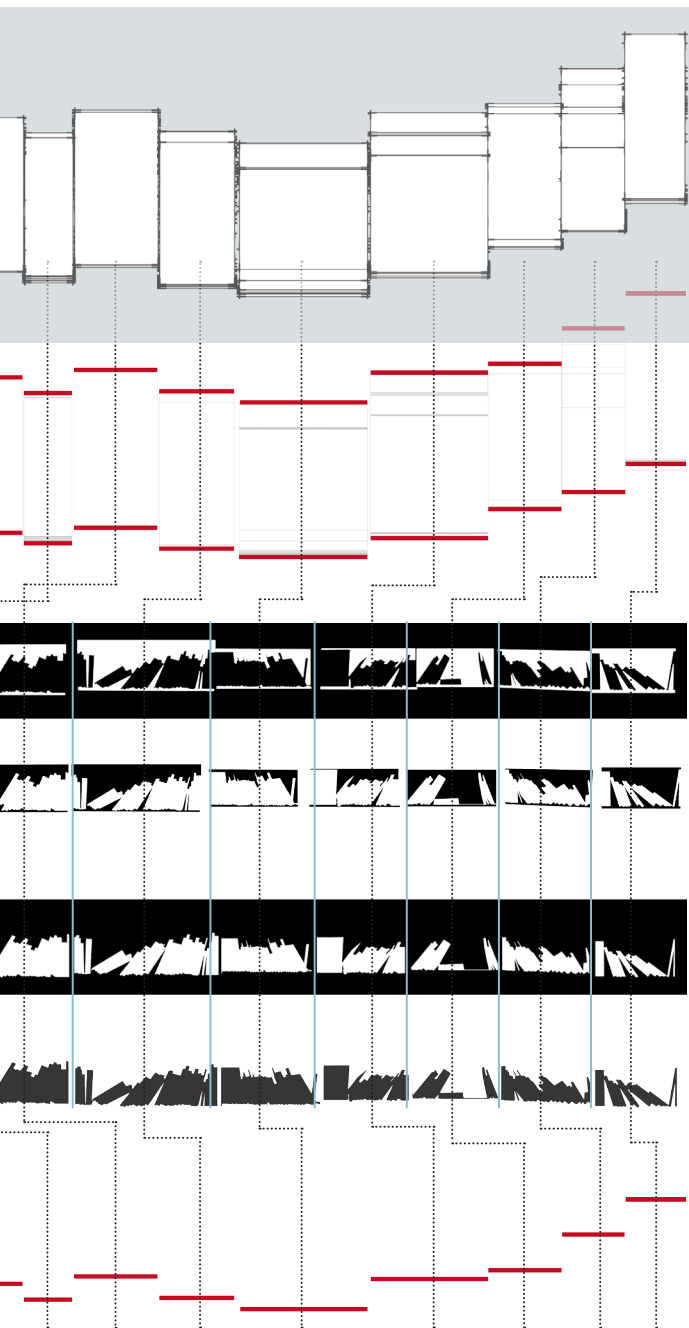








The diagrams of the *rhythm space*, showing *section rhythm* and *plan rhythm*.



The diagrams of the *rhythm space*, showing *section rhythm*, *durations*, 4 types of *figure and ground relationships* with reverse images.

Curating the Spatial Relationships

Utilize an existing room of BEB building, and reconceptualize the existing space through the lense of spatial relationship between the existing space itself and outside, or the

relationship of objects/items/space within the existing space itself. Then utilize this relationship in creating spaces.

41

Curating the **Spatial Relationships:**
Spaces of Promenade

Space for Promenade

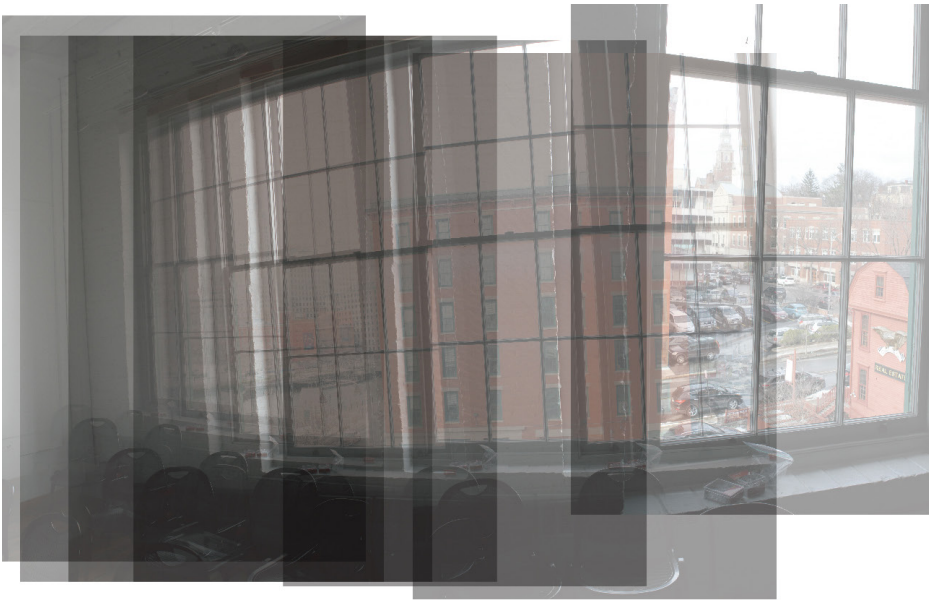
—Situating oneself within the space

RM 317 has one of the greatest views toward downtown in BEB. However, comparing to the view, another intriguing perspective is how a person in this room **situates** and **registers** him/herself using the outside window scene as **reference points**.

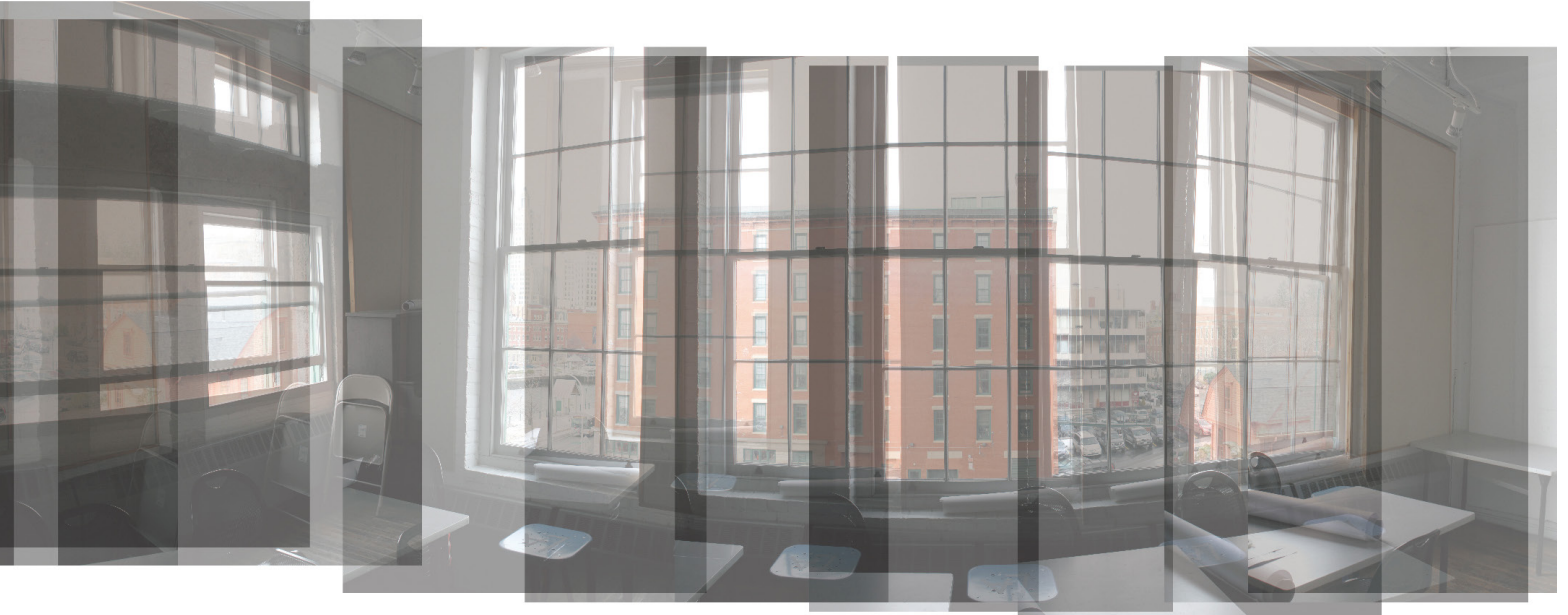
The scene of the outside window becomes a reference point. Along with the **movement** in this specific room, **change of the perception of the outside scene** helps one to situate and register oneself in space. The relativity between people's movement and the change of what they perceive indicates the potential for reconceptualizing the space.

Borrowing the idea of **relativity** between

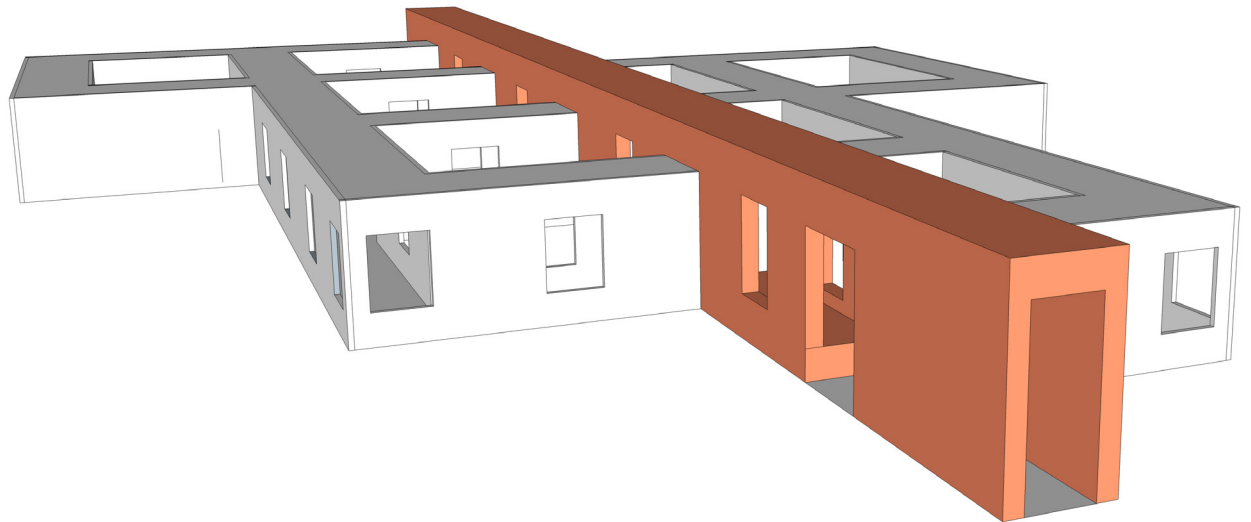
movement and what people perceive, the spaces for promenade could be recreated as coordinates providing changing scenes as **changing reference points** for situating and registering oneself in a **spatial coordinate**. Instead of one side of movement, the reconceptualization of the space utilizes double sides of the wall, resulting in a two-way of situating oneself.



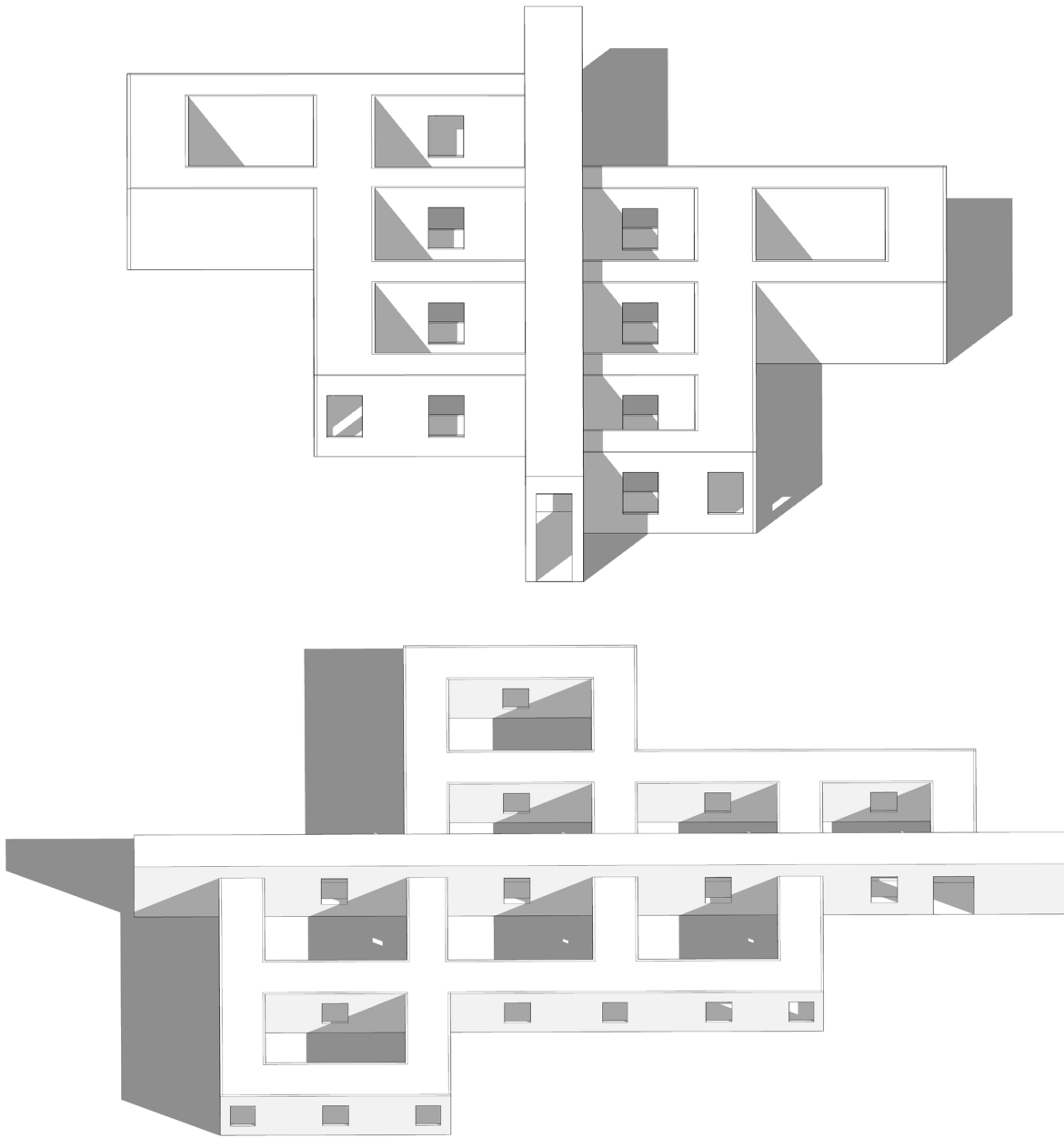
The **body and position relationship** is the key point in this curation. People perceive **distinct information** with different points of views. The photo collage reveals that we see different things while standing at two ends of the rooms.



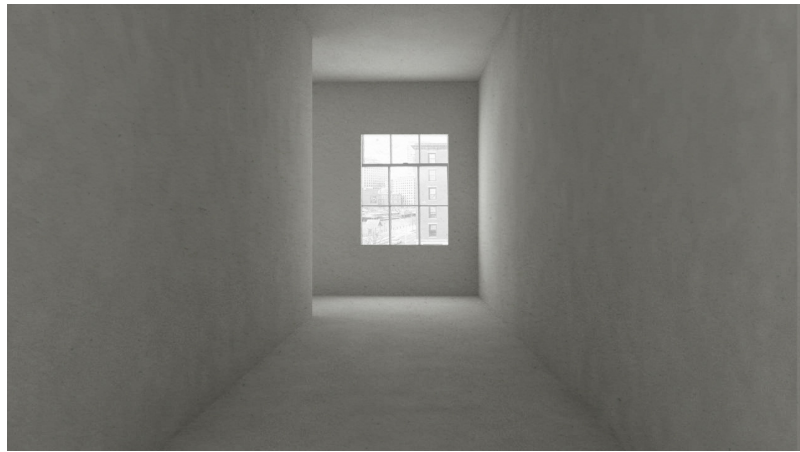
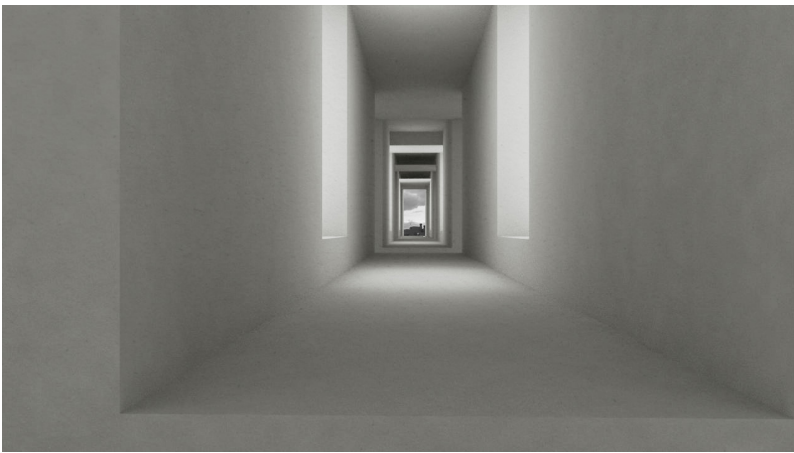
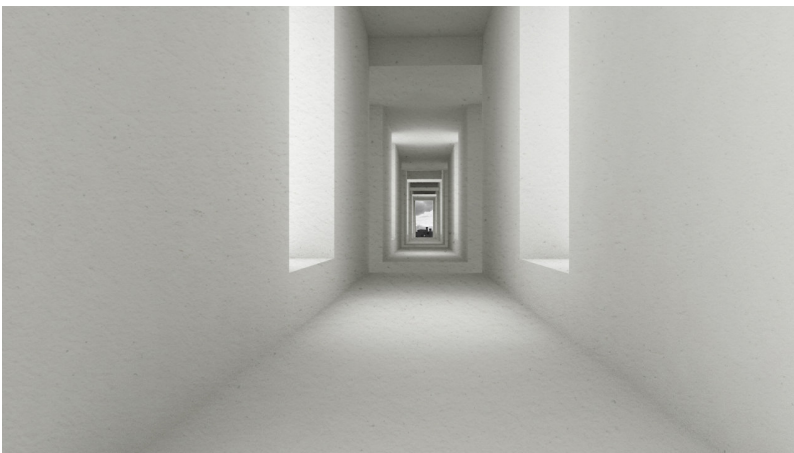
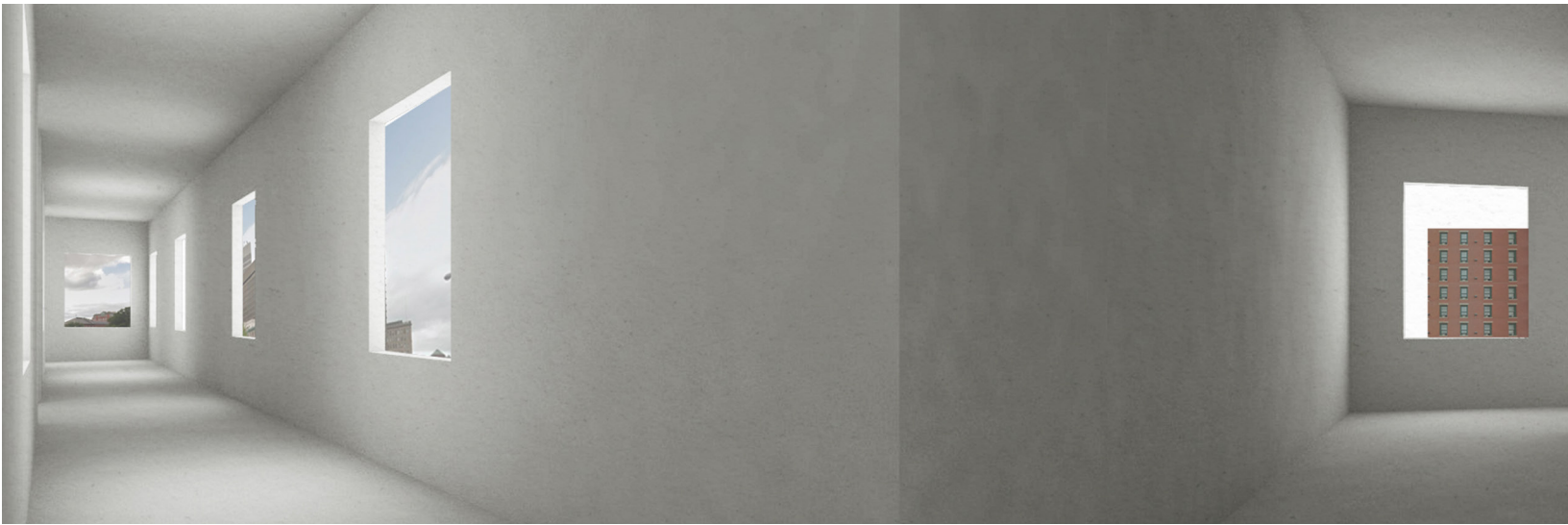
Specifically in this room, along with the **movement** in this specific room, change of the perception of outside scene helps one to **situate** and **register** oneself **in space**. The relativity between people's movement and the change of what they perceive indicates the potential for reconceptualizing the space.

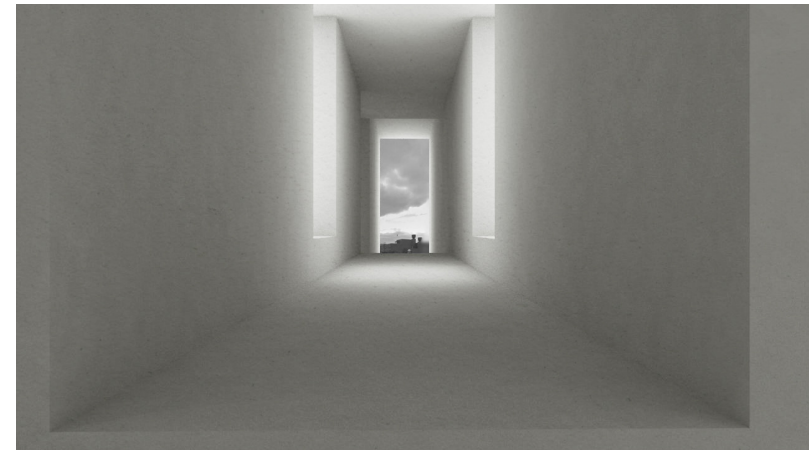
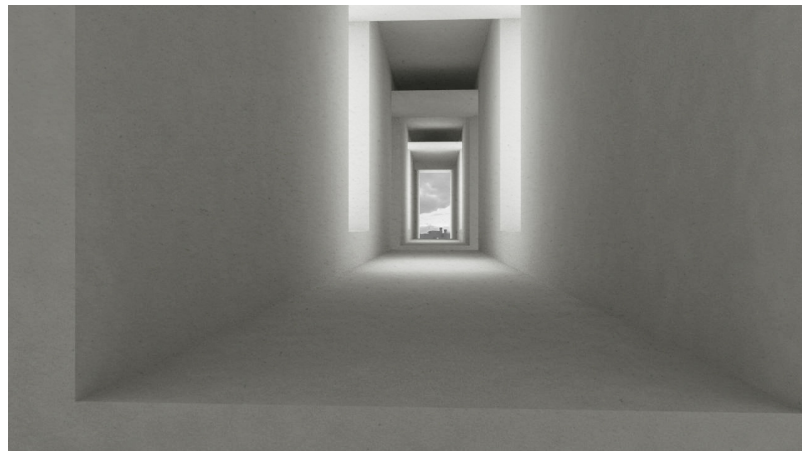


Instead of one side of movement, the reconceptualization of the space utilizes **double sides** of the wall, resulting in a **two-way** of situating oneself.



The spaces for promenade could be recreated as **coordinates** providing changing scenes as **changing reference points** for situating and registering oneself in a spatial coordinate.





Integrated Curation of Phenomenon, Feature, Spatial Relationship --- I

--A Chair specifically Designed For A Room

*Continued with
the experiments of
wintersession for curating
the phenomenons,
features and spatial
relationship, this board
aims to integrate all the
three aspects of a space
to reconceptualize a new
one.*

49

Integrated Curation I

The Upside-Down Chair For Room 317

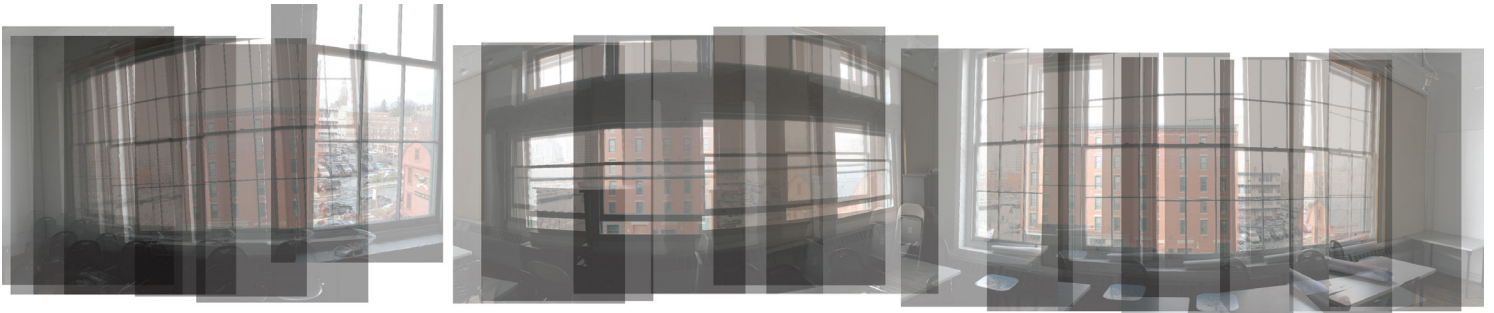
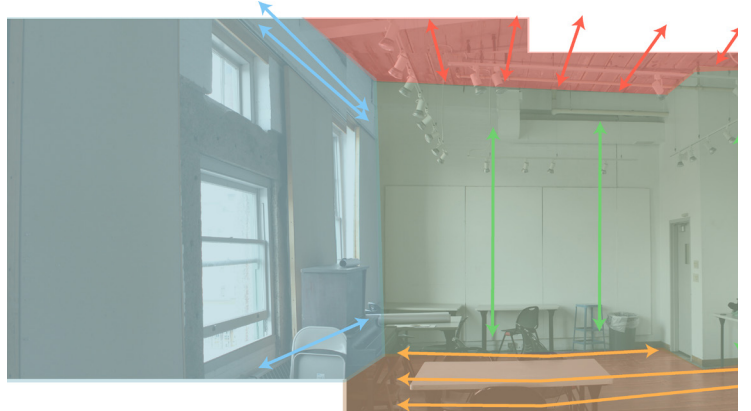
-Integrated curating of phenomenon, feature and spatial relationship

Continued with the experiments of wintersession for curating the phenomena, features and spatial relationship, this board aims to **integrate** all the three aspects of a space to reconceptualize a new one.

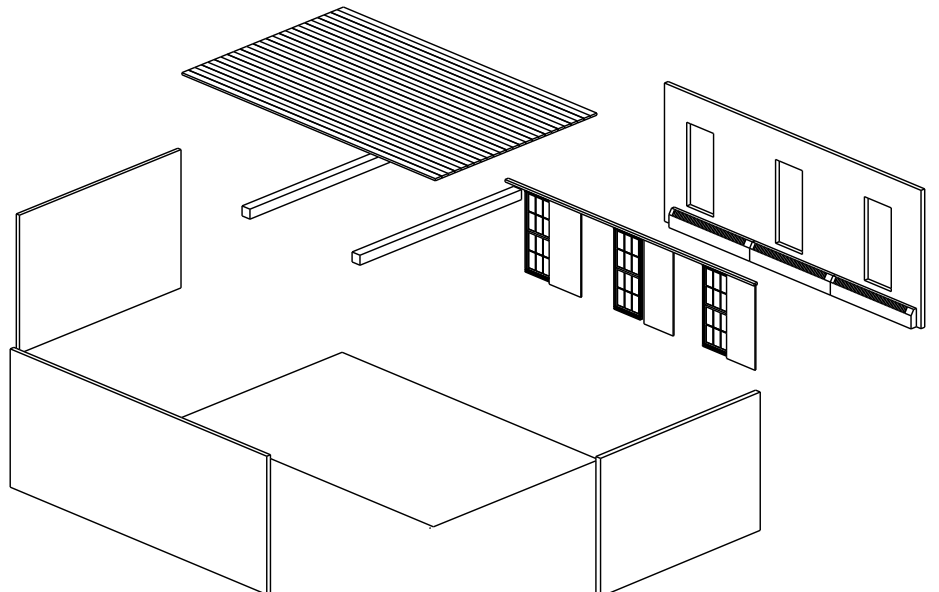
The room has its own phenomenon, feature and spatial relationship, which are **upside-down visual perception** and **vertically symmetry**, the **distinction of directionality** of planes within a rectangular cube as well as the **body and position relationship**. These are the elements needs to be integrated.

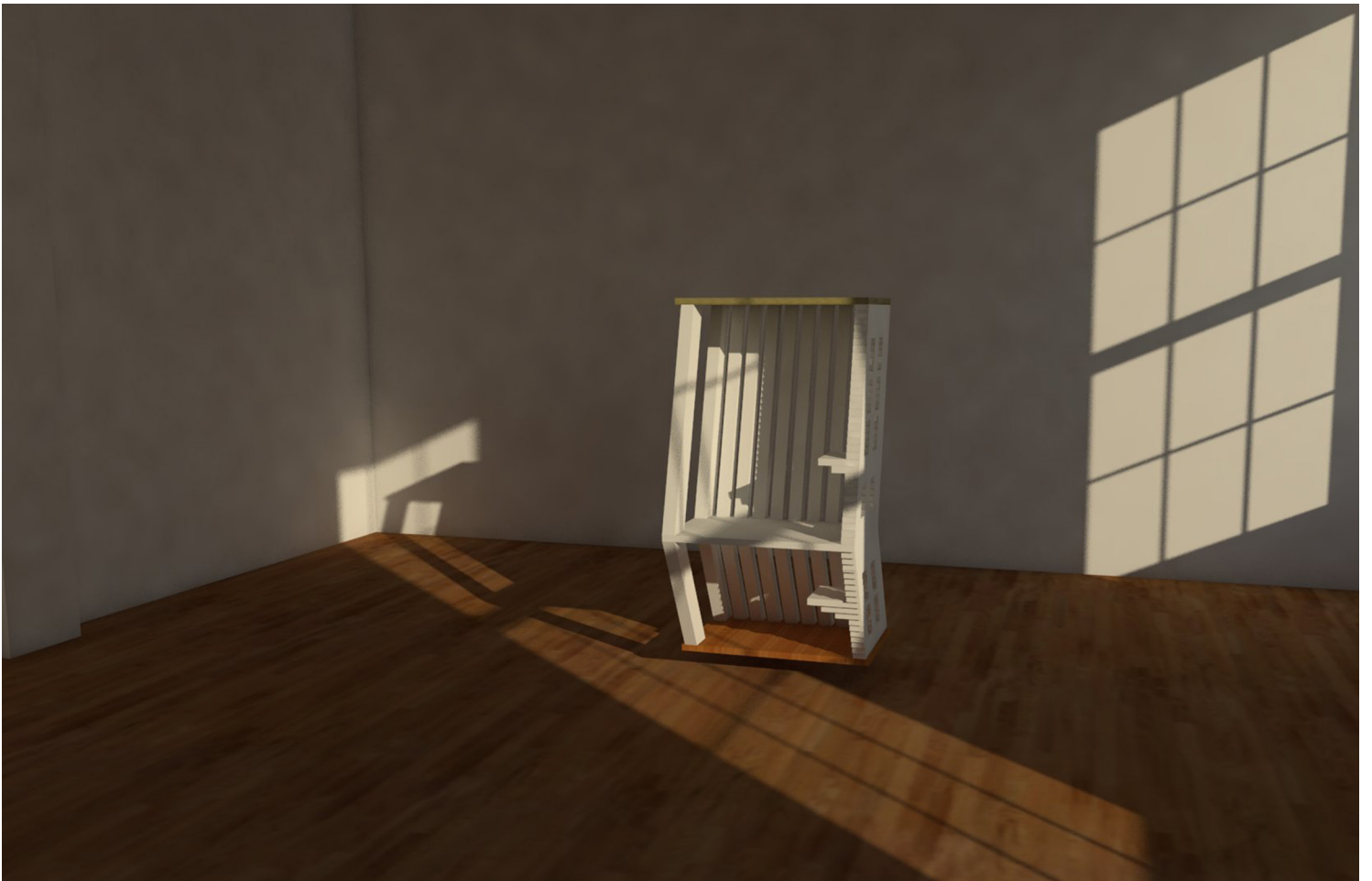
Instead of completely reconceptualization of this space, a chair designed through

the information I curated from this room is **site-specific** as well as a translation from space in a room to one from one object. The chair, with the curated information from this room, is a translated version of the room with its representative information. It is a result of transformation of the room with simple form and only.



The room has its own phenomenon, feature and spatial relationship, which are upside-down visual perception and vertically symmetry, the distinction of directionality of planes within a rectangular cube as well as the body and position relationship. These are the elements needs to be integrated.

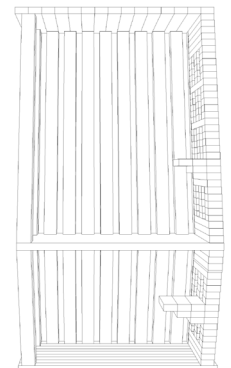
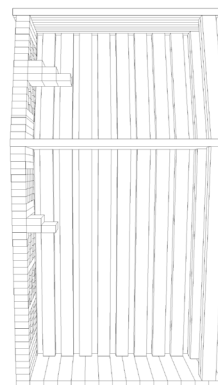
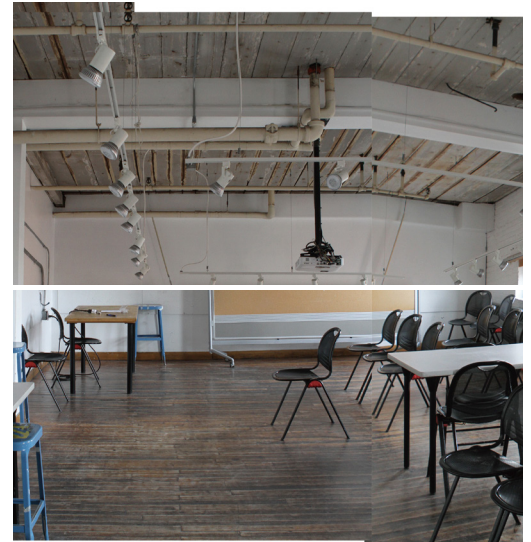
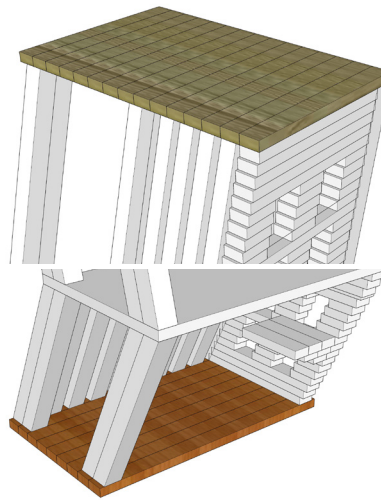
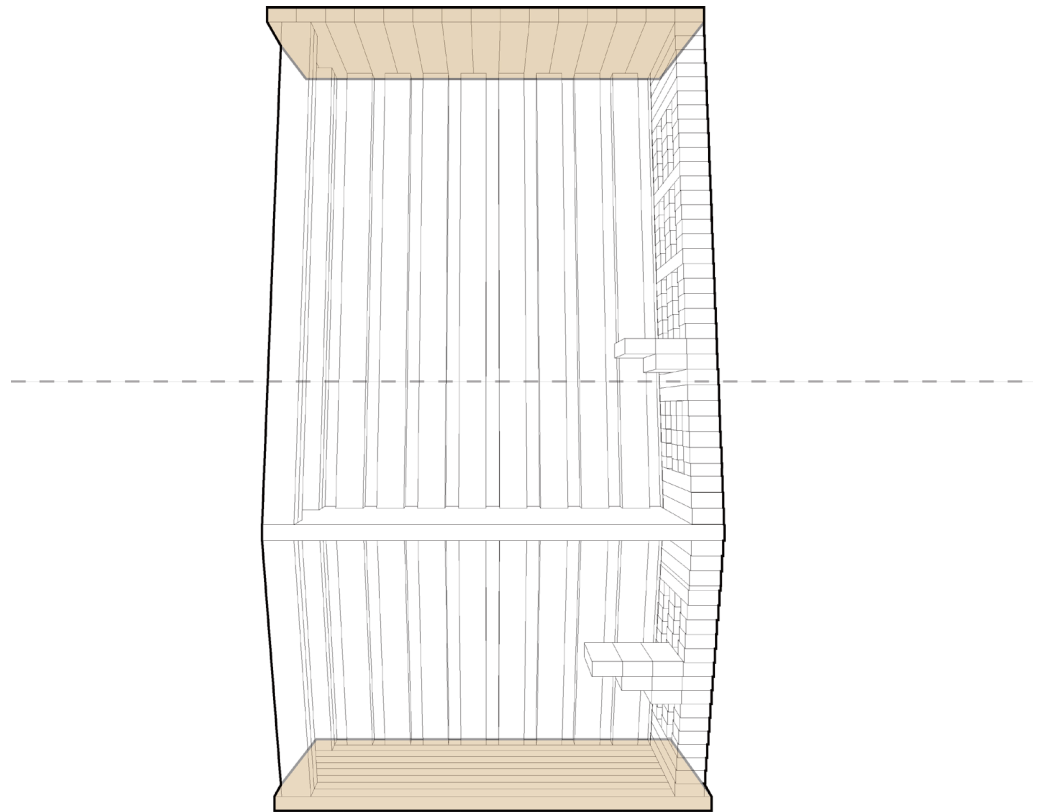


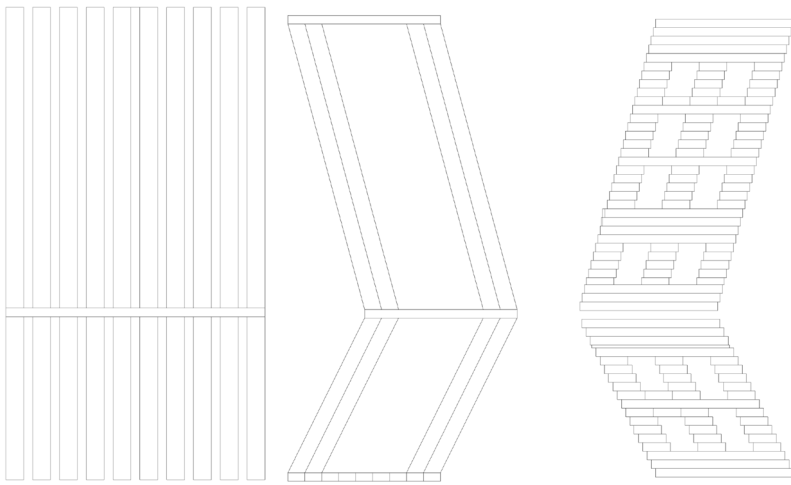
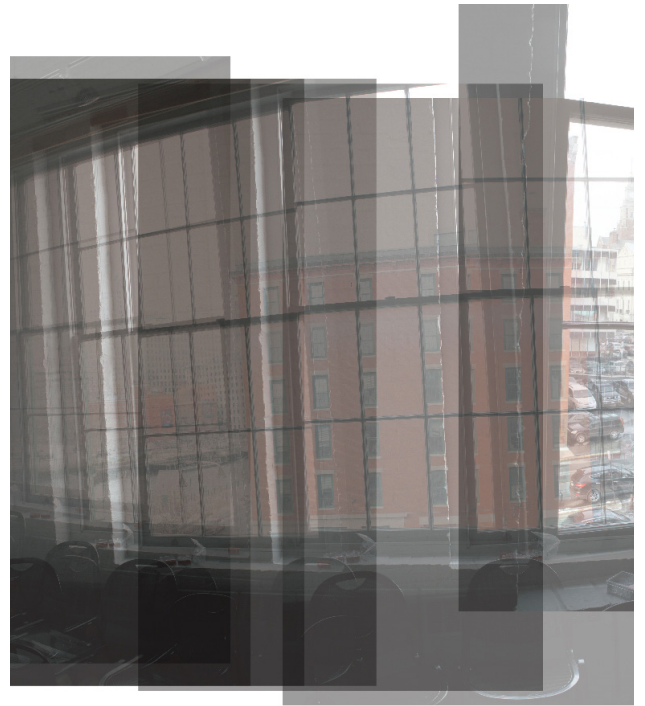
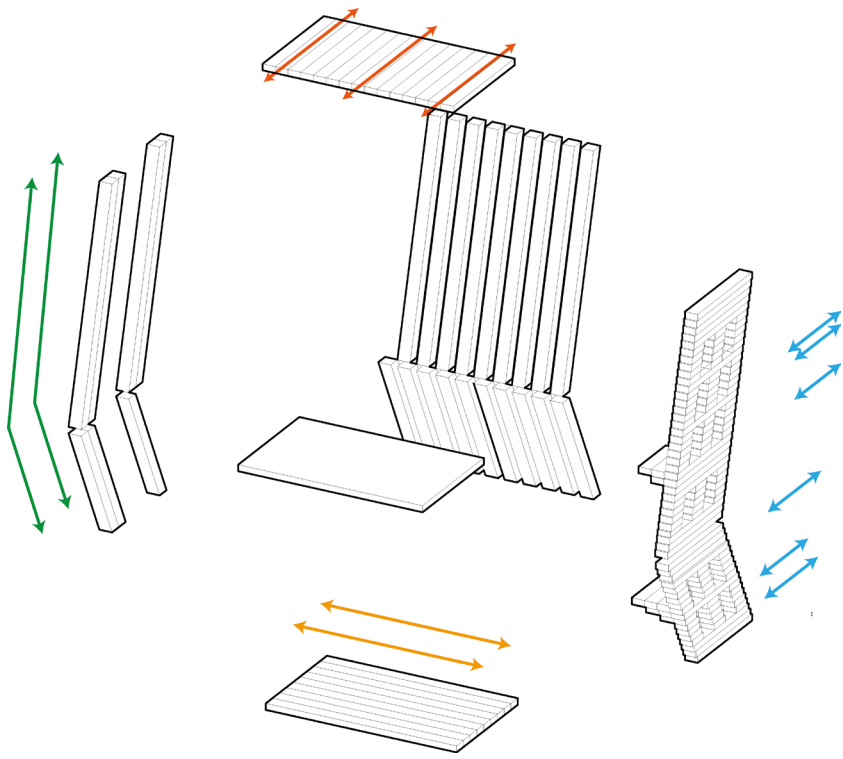


The upside-down chair indicates the conditions of the vertical symmetry of the specific room.

In terms of directionality, the direction of the planes indicate the direction of the room while keeping symmetry.

Meanwhile, as a up-side down chair, the chair could be functioned while rotating 180 degree as a table to respond to the feature of vertical symmetry.





Integrated Curation of Phenomenon, Feature, Spatial Relationship --- II

--Threshold for BEB

*Continued with
the experiments of
chair of the review
and wintersession
for curating the
phenomenons, features
and spatial relationship,
this board aims to
integrate all the three
aspects of a space
to reconceptualize a
new one in a building
threshold scale, bigger
than the chair.*

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Integrated Curation II

The Interruptive Threshold For BEB

-Integrated curating of phenomenon, feature and spatial relationship

Continued with the experiments of chair of the review and wintersession for curating the phenomenons, features and spatial relationship, this board aims to **integrate** all the three aspects of a space to reconceptualize a new one in a building threshold scale, bigger than the chair.

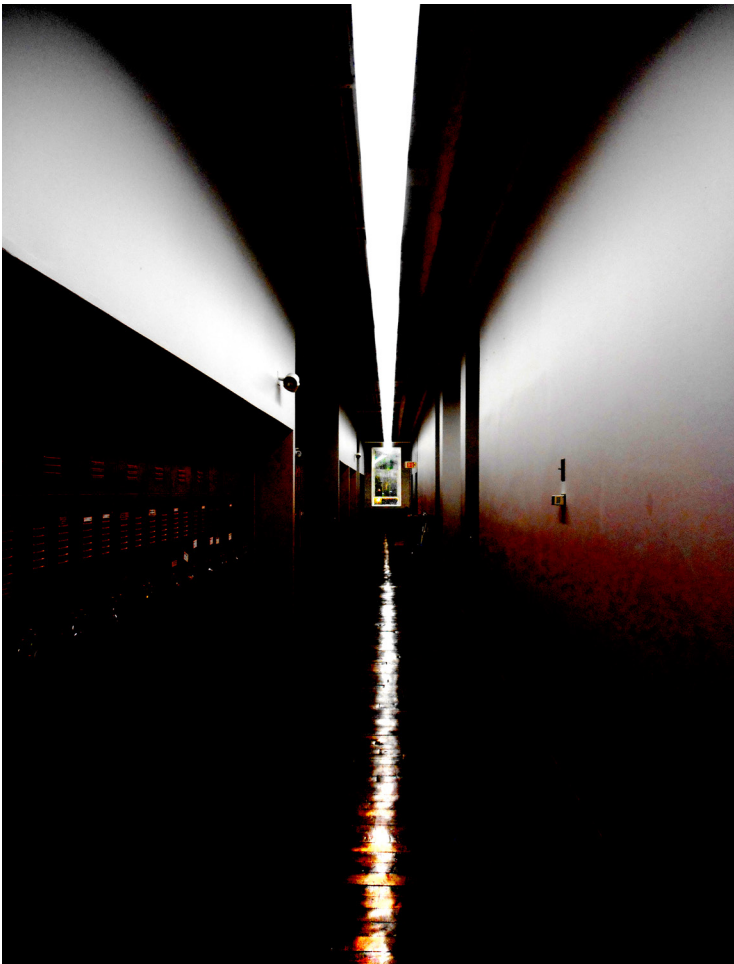
The building has its own phenomenon, feature and spatial relationship, which are **interruption of space by light**, **incremental layers** and **asymmetry of space**. These are the elements needs to be integrated under the scale of threshold.

In terms of threshold, it is more than an entrance but the overture of the place people are going. It is something when people see it after the tour of whole building they will totally understand even though in the first beginning it is even

confusing for the new users.

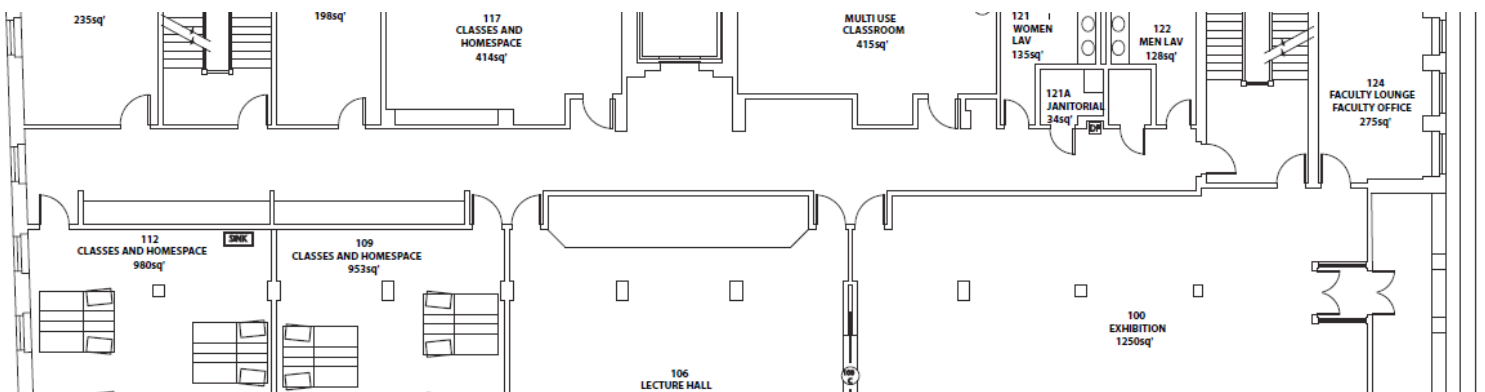
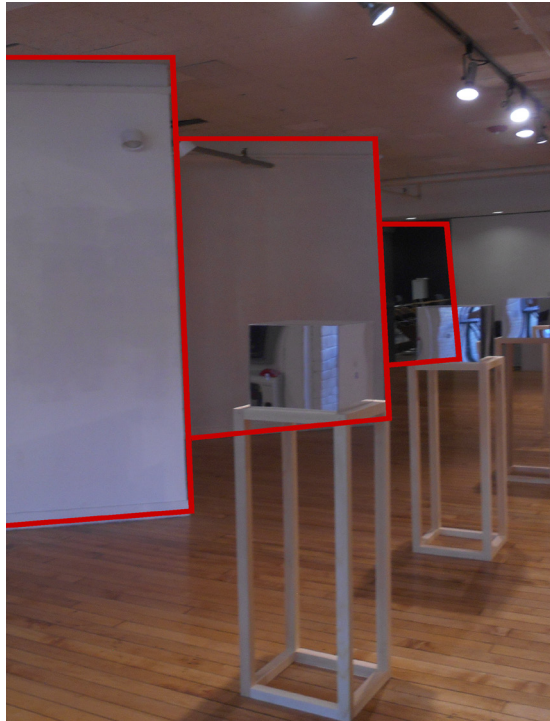
In this case, the threshold of interruption will deliver the information of the phenomenon, feature and spatial relationship specifically related to the space of ground floor which people will confront at the first beginning. Meanwhile, instead of completely reconceptualization of this space, a threshold designed through the information I curated from this building is **specific** as well as a translation from space in this building to one from one object.

Instead of completely reconceptualization of this space, a chair designed through the information I curated from this room is **site-specific** as well as a translation from space in a room to one from one object. The chair, with the curated information from this room, is a translated version of the room with its representative information. It is a result of transformation of the room with simple form and only.

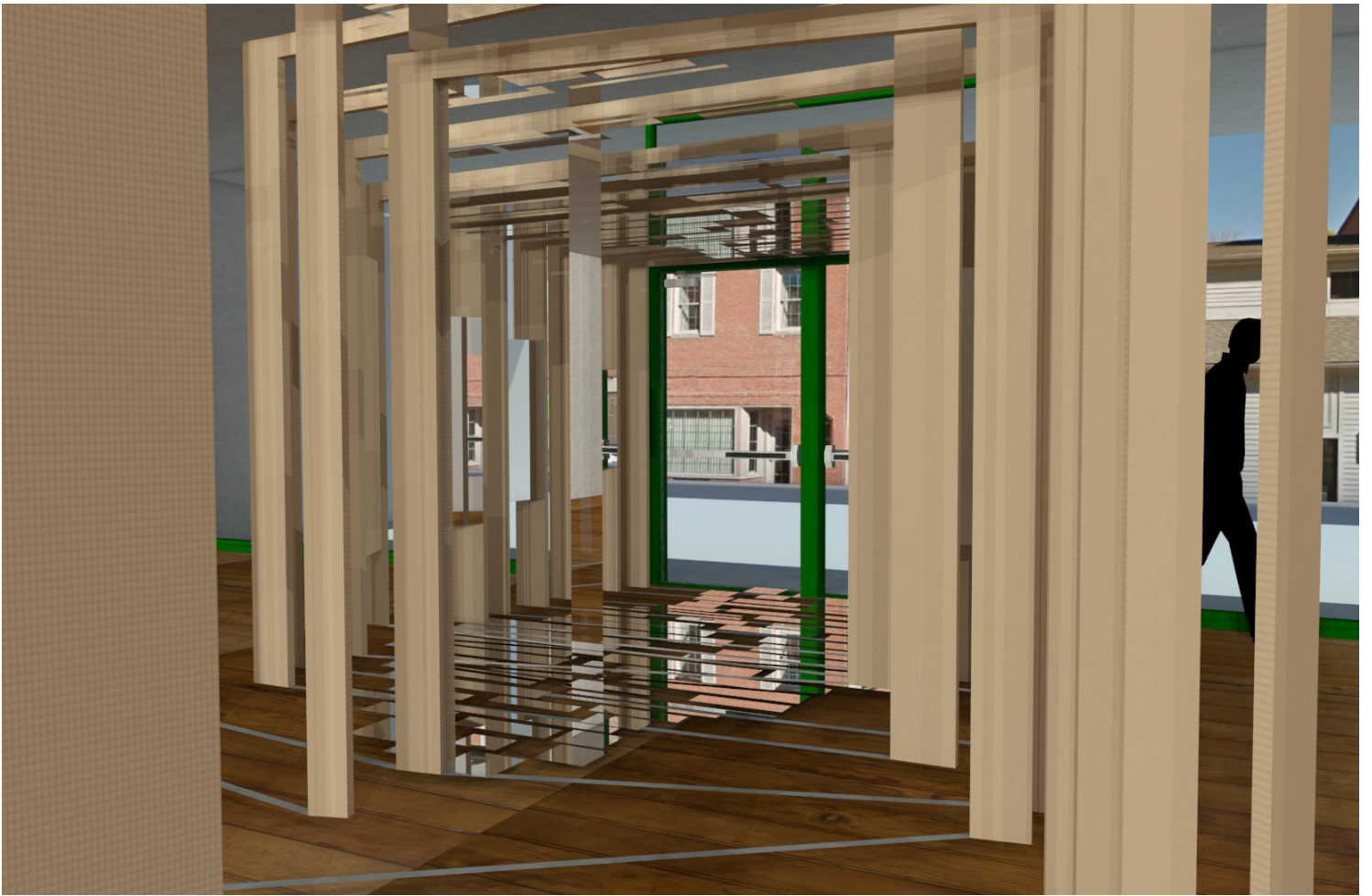


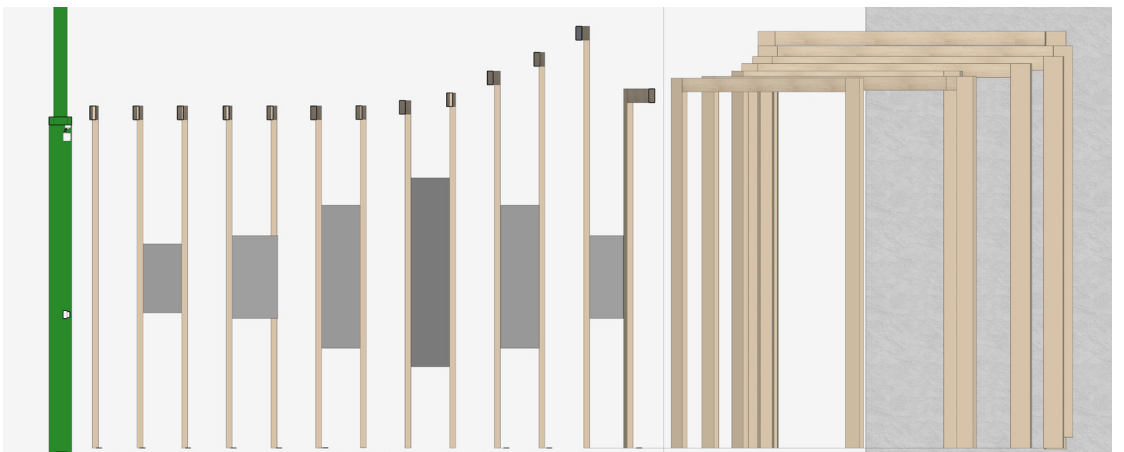
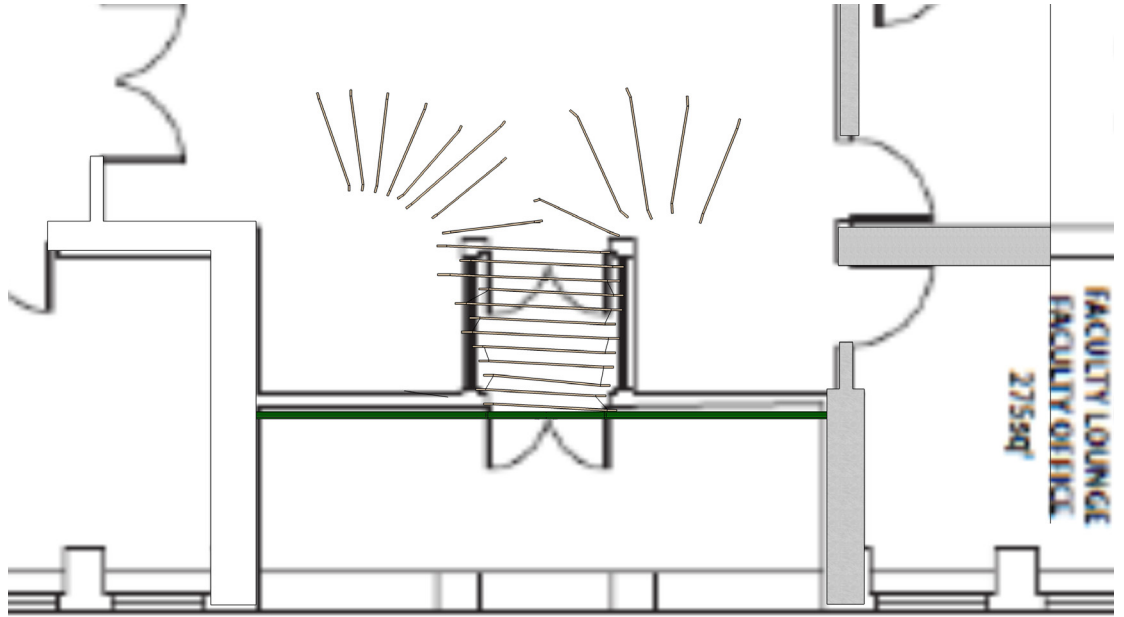
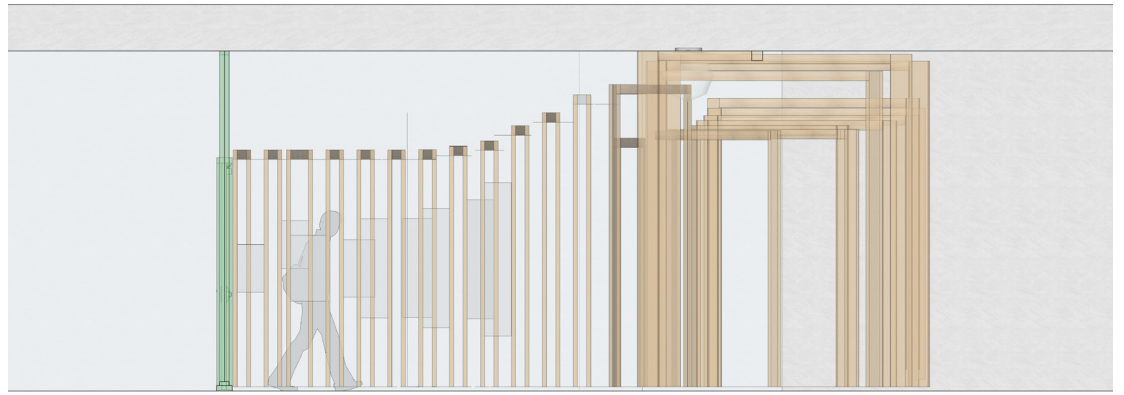
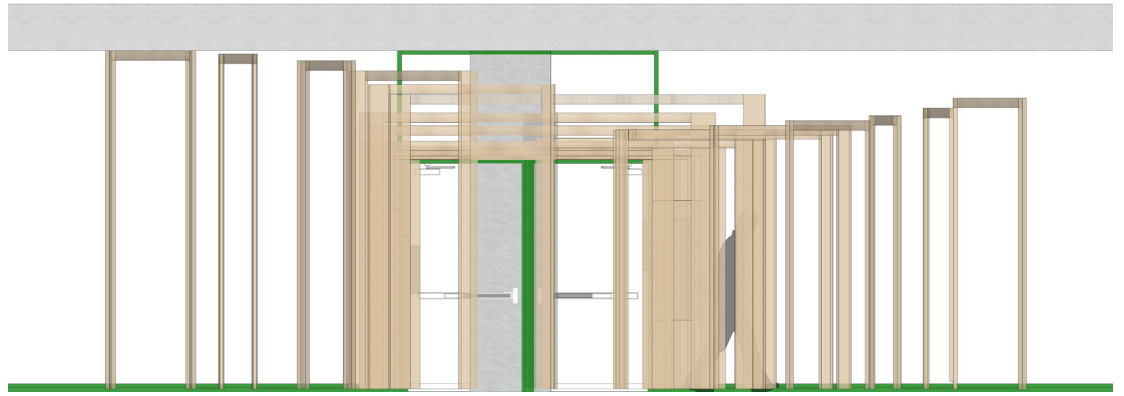


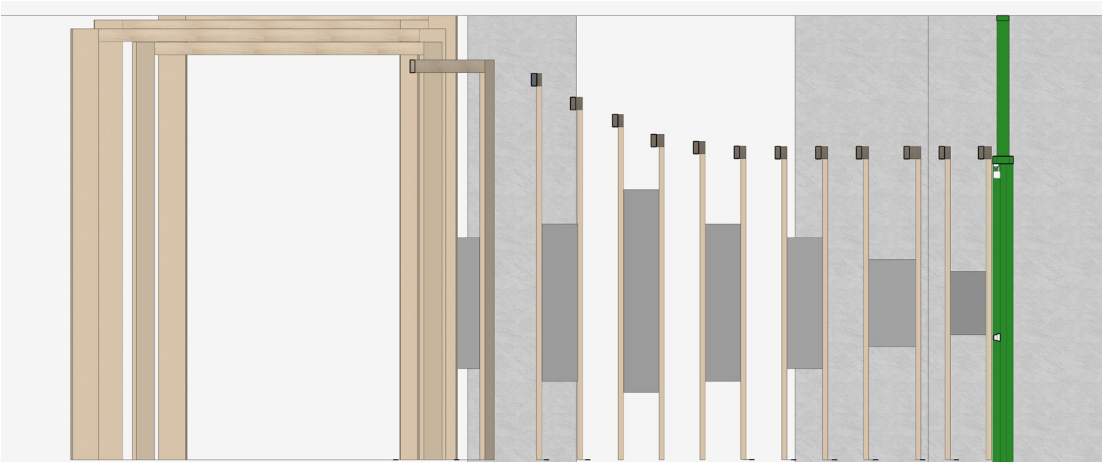
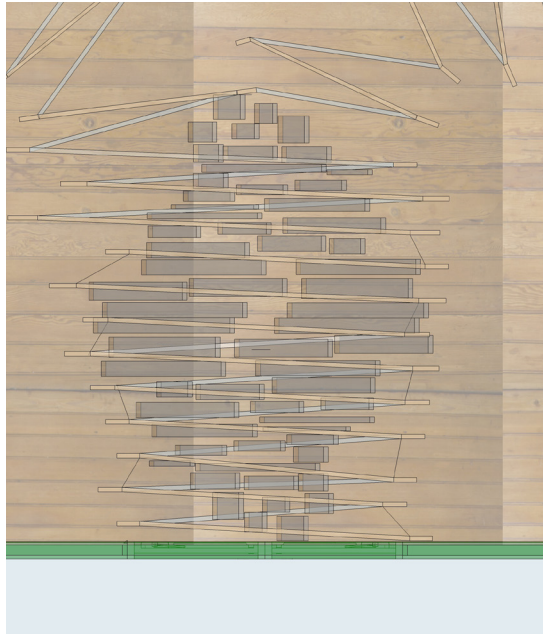
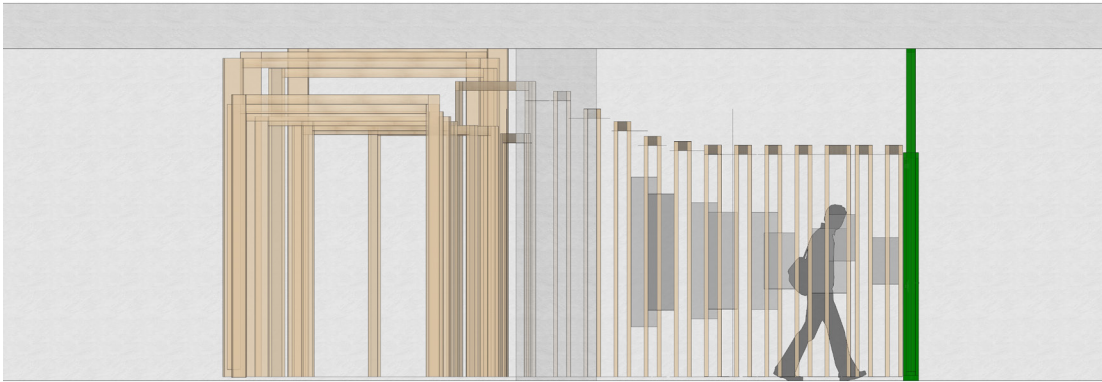
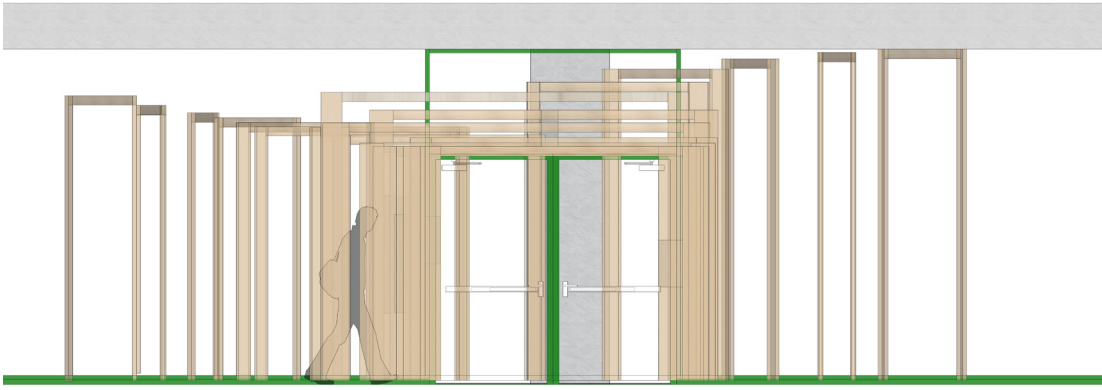
The building has its own phenomenon, feature and spatial relationship, which are interruption of space by light, incremental layers and asymmetry of space. These are the elements needs to be integrated under the scale of threshold.











Integrated Curation of Phenomenon, Feature, Spatial Relationship --- III

--A Museum For The Museums

After the chair and threshold, the thesis topic "Curating Architecture Spaces As A Way of Architecture Production" comes to a proposal of architectural proposal.

Museum of the museums
—A promenade Space For Revealing
the Disruptive Light

The Museum of museums is a curation of the experiences of four museums in New England which are Newport Art Museum, RISD Museum, Boston Museum of Fine Art, Boston Institute of Contemporary Art. All of these four museums covers the main style in architecture history. The Newport Art Museum represents the Victorian house. RISD Museum swings between post-modern and contemporary. The main body of Boston Museum of Fine Art is a typical classical masterpiece. And Boston Institute of Contemporary Art stands for contemporary style.

The range of architecture style is intriguing in terms of light revealing. Under this classification of architectural style, the Newport Art Museum has great light condition thanks to its strict hexagon geometry with wide area of receiving light. RISD Museum and Boston ICA resembling to most museums nowadays, have conservative attitude to light due to the high demand of temperature and light control. Comparing to the rest, Boston Museum of Fine Art is more eclectic with various condition of light.

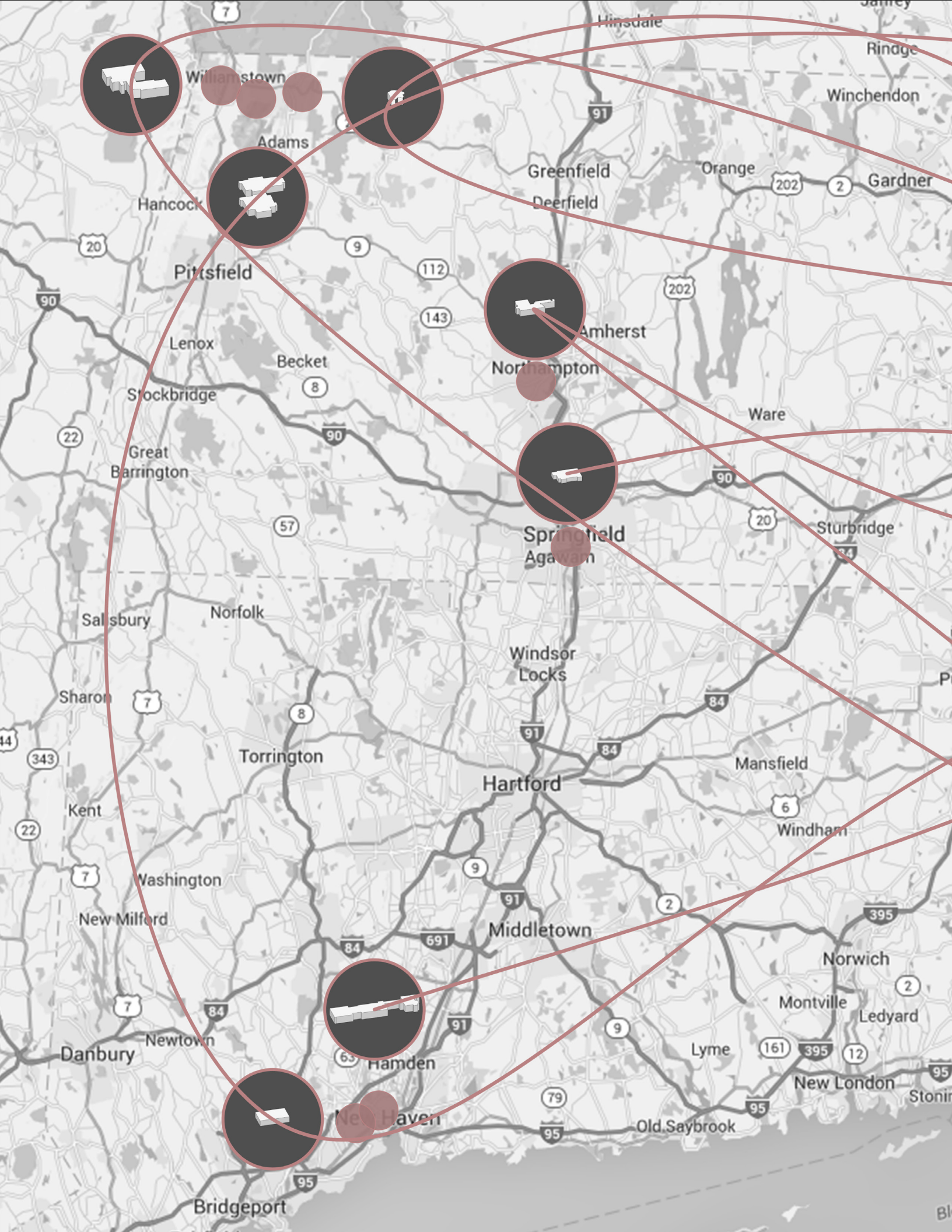
On the other hand, these four museums covers the general 4 typologies which are single block, connection, courtyard and multiple blocks with the order of Newport Art Museum, RISD Museum, Boston MFA and Boston ICA. In terms of light revealing, how different typologies act is distinct. The Boston ICA has minimum natural light coming through from one side. RISD Museum harnesses the light as much as possible at the connection between two bodies. The courtyard of Boston MFA has multiple sides full of light and Newport Art Museums has great ground connection between the two independent blocks, meaning the central space is completely open to light.

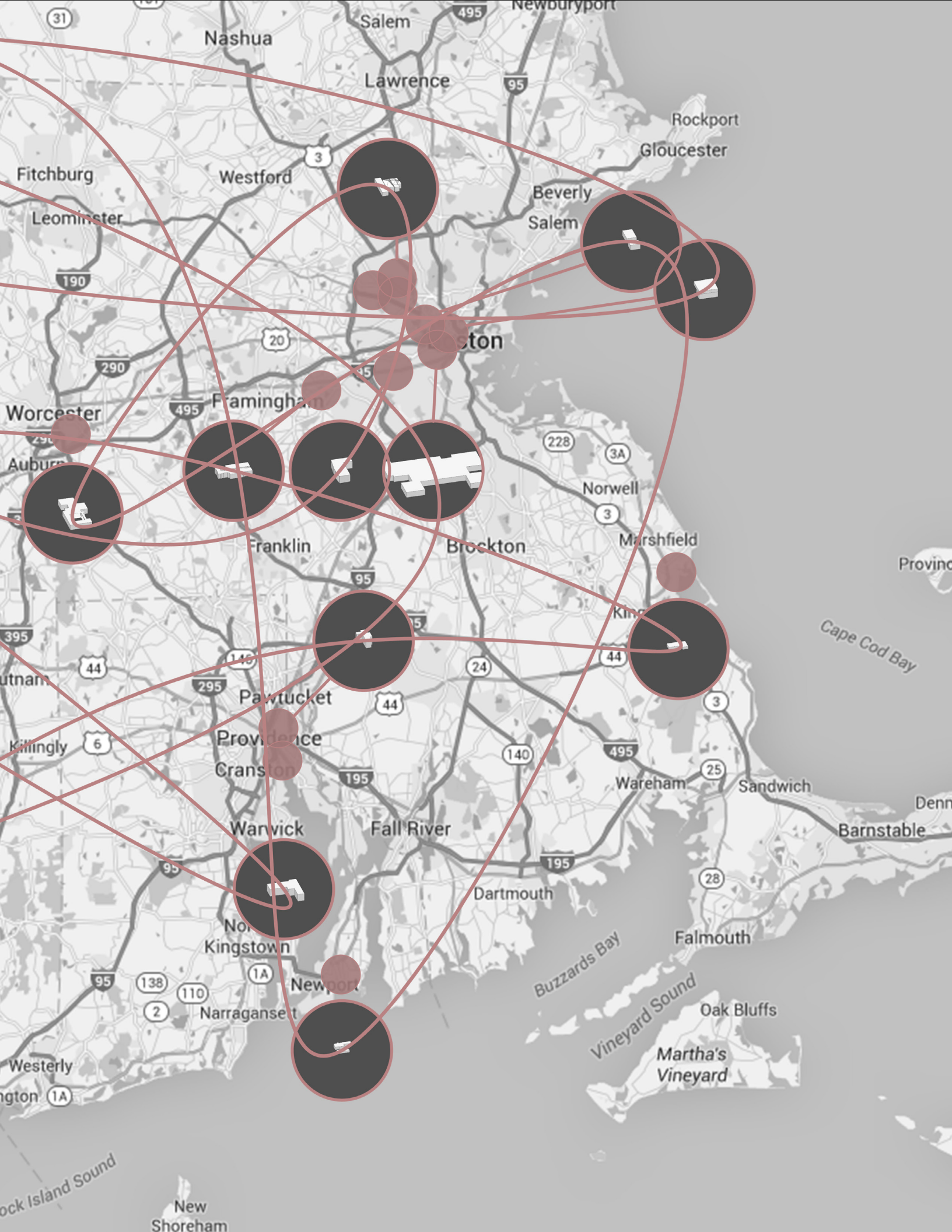
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Integrated Curation III

The museum of the museums is a curation of the experiences of main exhibition spaces of these four museums. Specifically, the experience of the exhibition spaces refers to how the light reveals the spaces including spatial structure and spatial experience. Meanwhile, the museum is not a mere collection of the existing spaces. In terms of curating the spaces and experience, the medium is painting and interpretation. After conceptually documenting the moments of spatial experience and light condition by painting, I am using the impression and conceptual painting to reconstruct the spaces with the painted elements. Sometimes the reconstructed space, the existing space and conceptual painting remain consistent, sometimes the reconstructed one completely transforms the existing one and painting. Sometimes in-between.

As a promenade space for light revealing, the painting and reconstructed spaces are the materials for curating. Along with this curating principle, the spaces could be reorganized in the disruptive order of dark and light and dark to emphasize the experience.





Yale University Art Gallery

The Yale University Art Gallery is the oldest university art museum in the western hemisphere.[1] The Gallery was founded in 1832, when patriot artist John Trumbull donated to Yale College more than 100 paintings of the American Revolution[2] and designed the original Picture Gallery.

Springfield Museums

This report from William Rice, Librarian, hand-written in 1883, shows that the Springfield Museums originated on November 27th, 1857, when the Springfield Institute and the Young Men's Literary Association were joined to form the City Library Association.

Museum of Fine Arts

The Museum of Fine Arts was founded in 1870 and opened in 1876, with most of its initial collection taken from the Boston Athenæum Art Gallery.

Massachusetts Museum of Contemporary Art

The buildings that MASS MoCA now occupies were originally built between 1870 and 1900 by the company Arnold Print Works.

RISD Museum. PVD

The museum was founded in 1877 and is the 20th largest art museum in the United States.

Smith College Museum of Art

The museum is best known for its remarkable compilation of American and European art of the 19th and 20th centuries, First established in 1879, the collection has expanded to include nearly 25,000 works of art, including a diverse collection of non-Western art.

Davis Museum and Cultural Center

The Davis Museum in Wellesley, Massachusetts is located on the Wellesley College campus. The college art collection was first displayed in the Farnsworth Art Building, founded in 1889.

Fogg Museum

The Fogg Museum, opened to the public in 1896, is the oldest of Harvard University's art museums.

Worcester Art Museum

The Worcester Art Museum houses over 35,000 works of art dating from antiquity to the present day, representing cultures from all over the world. The WAM opened in 1898 in Worcester, Massachusetts, and is the second largest art museum in New England.

Isabella Stewart Gardner Museum

The museum was incorporated in 1900 and opened in 1903 by Isabella Stewart Gardner (1840–1924). It is housed in a building designed to emulate a 15th-century Venetian palace, drawing particular inspiration from the Venetian Palazzo Barbaro.

Newport Art Museum, Newport

Newport Art Museum, founded in 1912, Today the museum has many notable works particularly from Rhode Island and New England artists

Fitchburg Art Museum

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FAM was founded in 1925 through a bequest of artist, collector, and educator Eleanor Norcross.

Williams College Museum of Art

WCMA was established in 1926 by Karl Weston, an art history professor who made it his mission to provide students a venue for firsthand experience of art.

Institute of Contemporary Art

The Institute of Contemporary Art was founded as the Boston Museum of Modern Art in 1936 with offices rented at 114 State Street with gallery space provided by the Fogg Museum and the Busch-Reisinger Museum at Harvard University.

Clark Art Institute

A charter for the Clark was signed on March 14, 1950 and the Institute opened to the public on May 17, 1955 under its first director, former silver dealer Peter Guille.

Yale Center for British Art

The Center was established by a gift from Paul Mellon (Yale College Class of 1929) of his British art collection to Yale in 1966, together with an endowment for operations of the Center, and funds for a building to house the works of art.

David Winton Bell Gallery, Brown U

Founded in 1971, the Gallery is named in memory of David Winton Bell, a member of the Brown University class of 1954.

Art Complex Museum

Situated on over 13 acres (53,000 m2) of woodland and open fields, the handicapped accessible museum opened in 1971.

Danforth Museum of Art

It was founded in 1975. The museum's permanent collection focuses on American Art from the 18th-Century to the present.

Arthur M. Sackler Museum

Opened in 1985, the Arthur M. Sackler Museum joined the Fogg Museum and the Busch-Reisinger Museum as part of the Harvard Art Museums.

Hancock Shaker Village

Hancock Shaker Village is a former Shaker village in Hancock, Massachusetts that was established in 1791. It was the third of nineteen major Shaker villages established between 1783 and 1836 in New York, New England, Kentucky, Ohio and Indiana under the leadership of "Mother" Ann Lee and later Joseph Meacham and Lucy Wright.

USS Constitution Museum

Discover how "Old Ironsides" has remained undefeated since being launched in 1797.

Peabody Essex Museum

Established in 1799, it combines the collections of the former Peabody Museum of Salem (which acquired the Society's collection) and the Essex Institute.

Rhode Island Historical Society, PVD

The Rhode Island Historical Society is a privately endowed membership organization, founded in 1822, dedicated to collecting, preserving, and sharing the history of Rhode Island.

Museum of Science

The museum began as the Boston Society of Natural History in 1830, founded by a collection of men who wished to share scientific interests.

Wadsworth Atheneum

Founded in 1842 and opened in 1844, it is the oldest continually operating public art museum in the United States.

Peabody Museum of Archaeology and Ethnology

Founded in 1866, the Peabody Museum is one of the oldest and largest museums focusing on anthropological material, with particular focus on the ethnography and archaeology of the Americas.

Peabody Museum of Natural History

The Peabody Museum of Natural History at Yale University is among the oldest, largest, and most prolific university natural history museums in the world. It was founded by the philanthropist George Peabody in 1866 at the behest of his nephew Othniel Charles Marsh, the early paleontologist.

EcoTarium

It is opened on October 1, 1867. In 1891 the collection that started the EcoTarium moved to the Old Edwin Conant Mansion 12 State street corner of Harvard street.

Museum of Natural History, PVD

The park and museum are named after Roger Williams, the founder of Providence, Rhode Island, and are located on land donated by Williams family. The museum is part of the Providence Parks. It was founded in 1896.

New Bedford Whaling Museum

On 22 July 1903, the 100 founding constituents of the Old Dartmouth Historical Society selected William W. Crapo, a local lawyer and congressman, as their President. At first, the museum rented rooms to display and store artifacts from the Masonic Building on the corner of Pleasant and Union street.

Children's Museum

The idea for a children's museum in Boston developed in 1909 when several local science teachers founded the Science Teacher's Bureau.

Slater Mill, Pawtucket

In 1921 a non-profit organization, the Old Slater Mill Association, was founded with the purpose of saving the historic Mill.

Higgins Armory Museum

The Higgins Armory Museum was a non-profit museum, located in Worcester, Massachusetts, dedicated to the display of arms and armor. According to the Boston Globe, from its founding in 1931 until 2004 it was "the only museum in the country devoted solely to arms and armor.

Fuller Craft Museum

It is the only craft museum in the New England area. The museum was founded in 1946.

Haffenreffer Museum of Anthropology, Brown U & Bristol

The Museum originated with the private collection of Rudolf F. Haffenreffer, who founded the King Philip Museum in the early 20th century on the Mount Hope Grant in Bristol RI, the former headquarters of Metacomb, or King Philip, a 17th-century Wampanoag sachem. The Museum became part of Brown University in 1955 and opened its gallery on the Brown campus in 2006.

American Textile History Museum

It was completed by the summer of 1961. 18,000 square feet (1,700 m²) of floor space was divided almost evenly among the exhibit, study collection, and administrative areas.

Saugus Iron Works National Historic Site

In 1961, the AISI announced that it would no longer pay its annual maintenance subsidy, which left the future of the site uncertain. On April 5, 1968, the Saugus Iron Works was added to the National Park Service system and renamed the Saugus Iron Works National Historic Site.

MIT Museum

The MIT Museum, founded in 1971 is located at the Massachusetts Institute of Technology in Cambridge, Massachusetts.

Scottish Rite Masonic Museum & Library

The museum was founded in 1975, to correspond with the start of the Bicentennial of the United States and is funded by the Northern Masonic Jurisdiction of the Scottish Rite, an appendant body of Freemasonry. The same building houses their headquarters.

Children's Museum, PVD

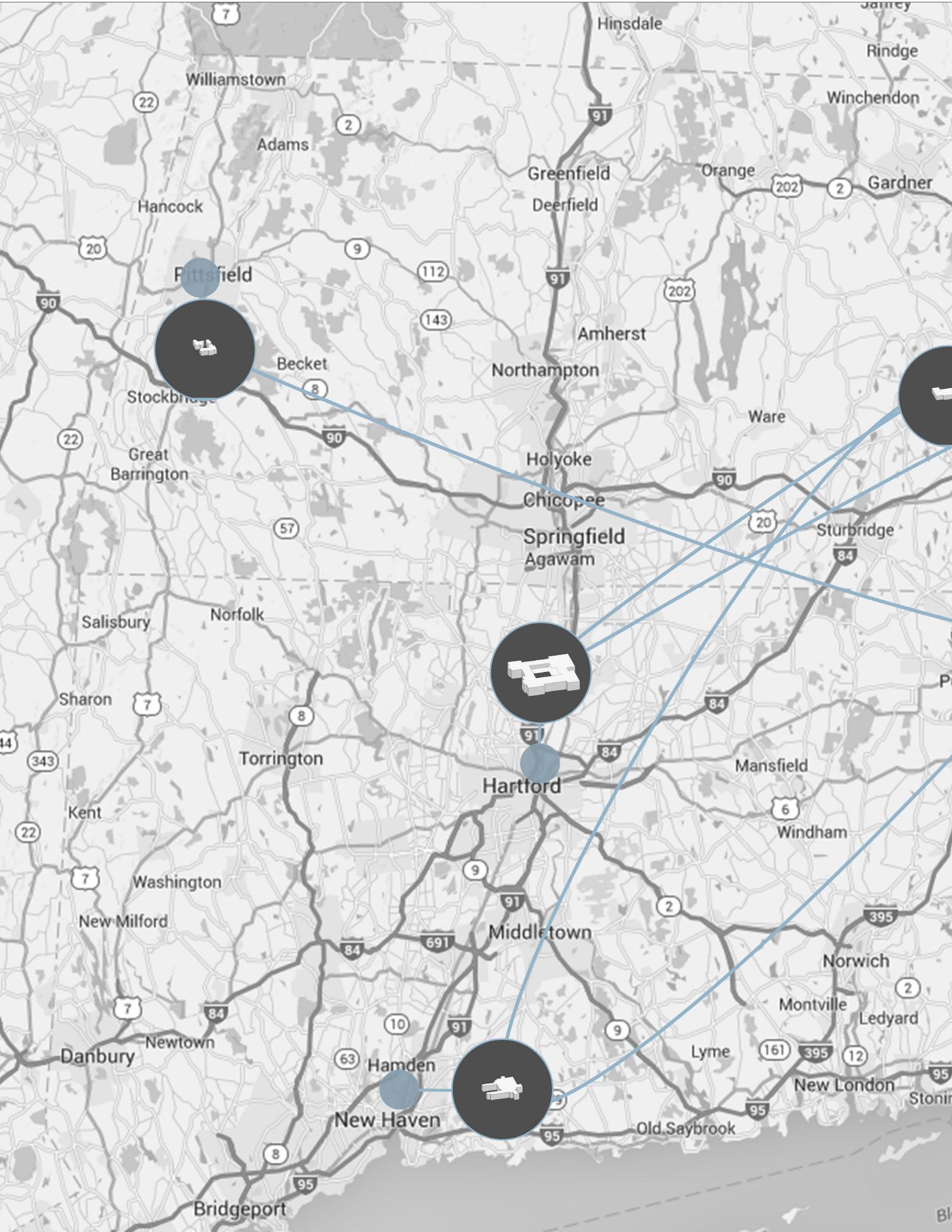
In 1976 the Museum was founded as the "Rhode Island Children's Museum," the first and currently the only children's museum in the state.

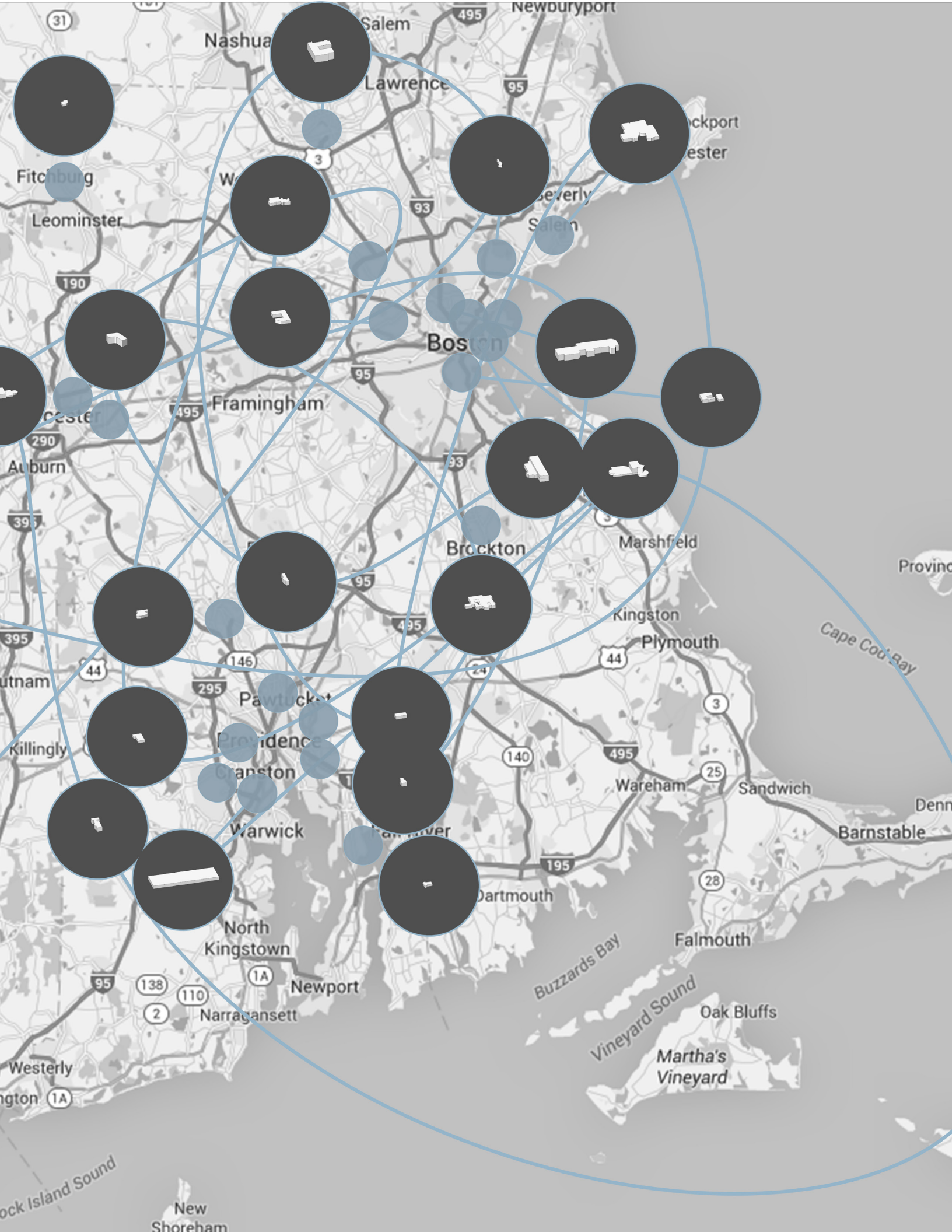
John F. Kennedy Presidential Library and Museum

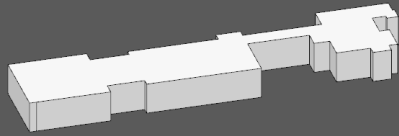
The library and museum were dedicated in 1979 by President Jimmy Carter and members of the Kennedy family.

Culinary Arts Museum, Johnson & Wales, PVD

In 1979, Dr. Morris J.W. Gaebe, then-chancellor of Johnson & Wales University recognized that the nation's future culinarians would benefit from a window into their gastronomic past before contributing to the cuisine of the future.



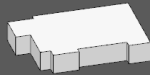




Yale University Art Gallery



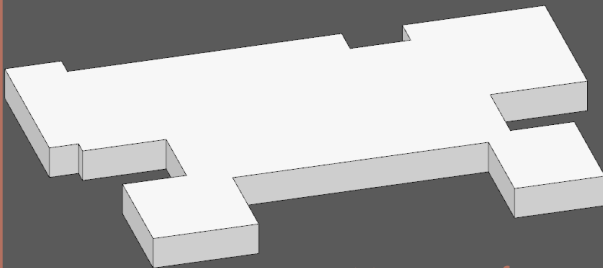
Smith College Museum of Art



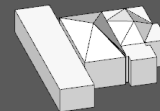
Springfield Museums



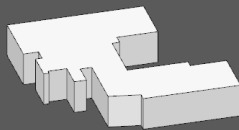
Davis Museum and Cultural Center



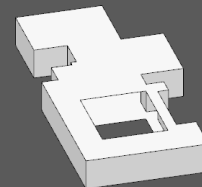
Museum of Fine Arts



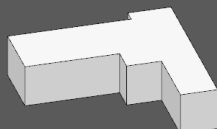
Fogg Museum



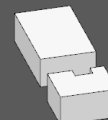
Mass MOCA



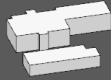
Worcester Art Museum



RISD Museum



Isabella Stewart Gardner Museum



Newport Art Museum,



Yale Center for British Art



Fitchburg Art Museum



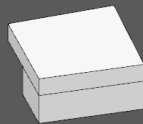
David Winton Bell Gallery, Brown U



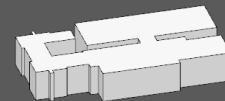
Williams College Museum of Art



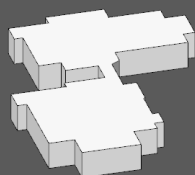
Art Complex Museum



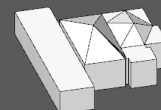
Institute of Contemporary Art



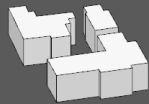
Danforth Museum of Art



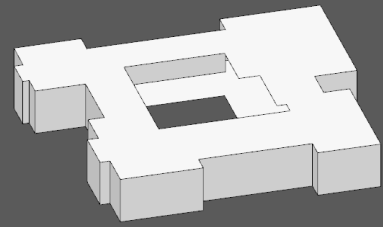
Clark Art Institute



Arthur M. Sackler Museum



Hancock Shaker Village



Wadsworth Atheneum



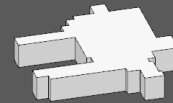
USS Constitution Museum



Peabody Museum of Archaeology



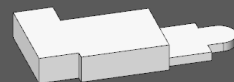
Peabody Essex Museum



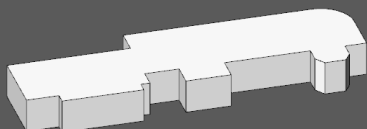
Peabody Museum of Natural History



Rhode Island Historical Society



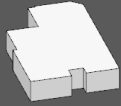
EcoTarium



Museum of Science



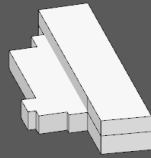
Museum of Natural History



New Bedford Whaling Museum



Haffenreffer Museum of Anthropology, Brown U



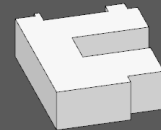
Children's Museum



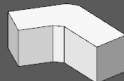
Haffenreffer Museum of Anthropology, Bristol



Slater Mill



American Textile History Museum



Higgins Armory Museum



Saugus Iron Works National Historic Site



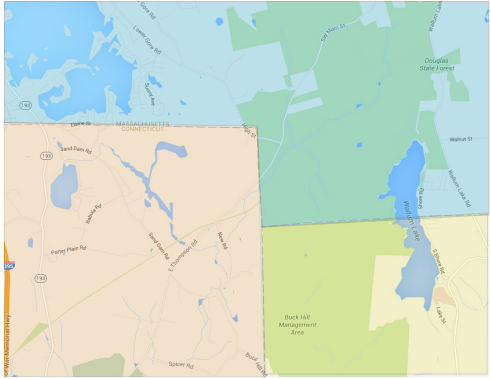
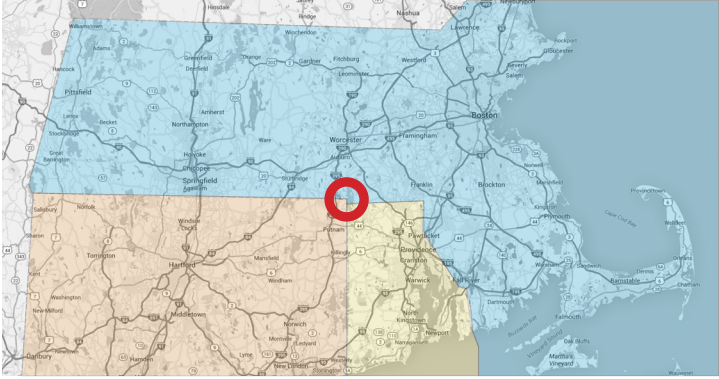
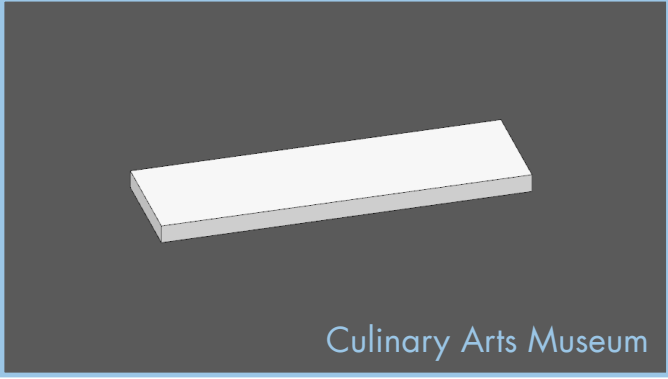
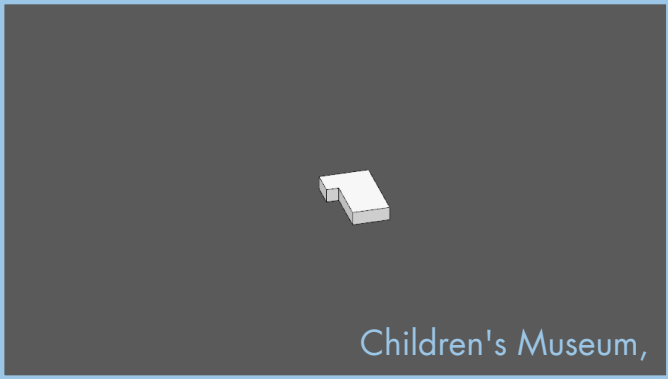
Fuller Craft Museum



MIT Museum

Site Choice:

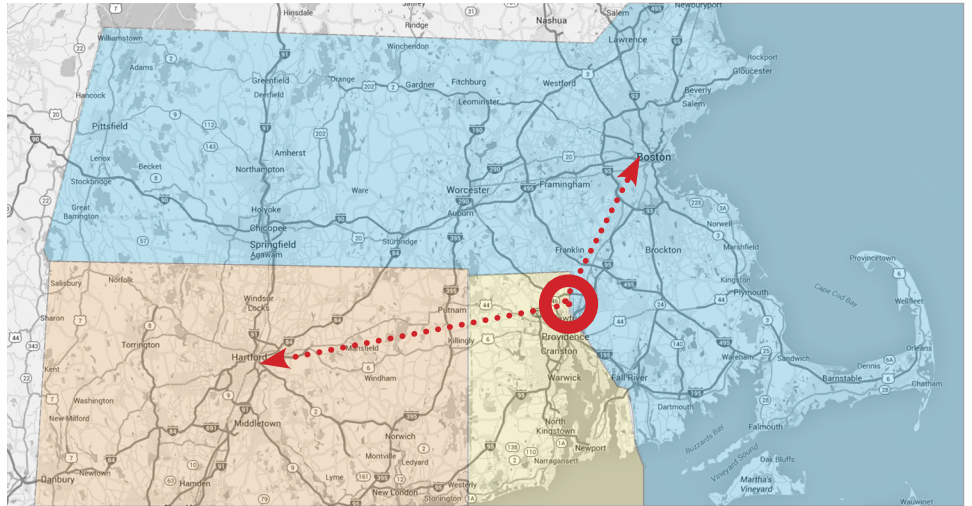
The City of Pawtucket, recognizing the importance of art and artists, has been very proactive in creating an artist friendly environment in the City. Tax Benefits In 1998, the Rhode Island General Assembly passed a law establishing an Arts and Entertainment District in an area of the City that encompasses the downtown and mill district areas (approximately 307 acres). Designated as a model



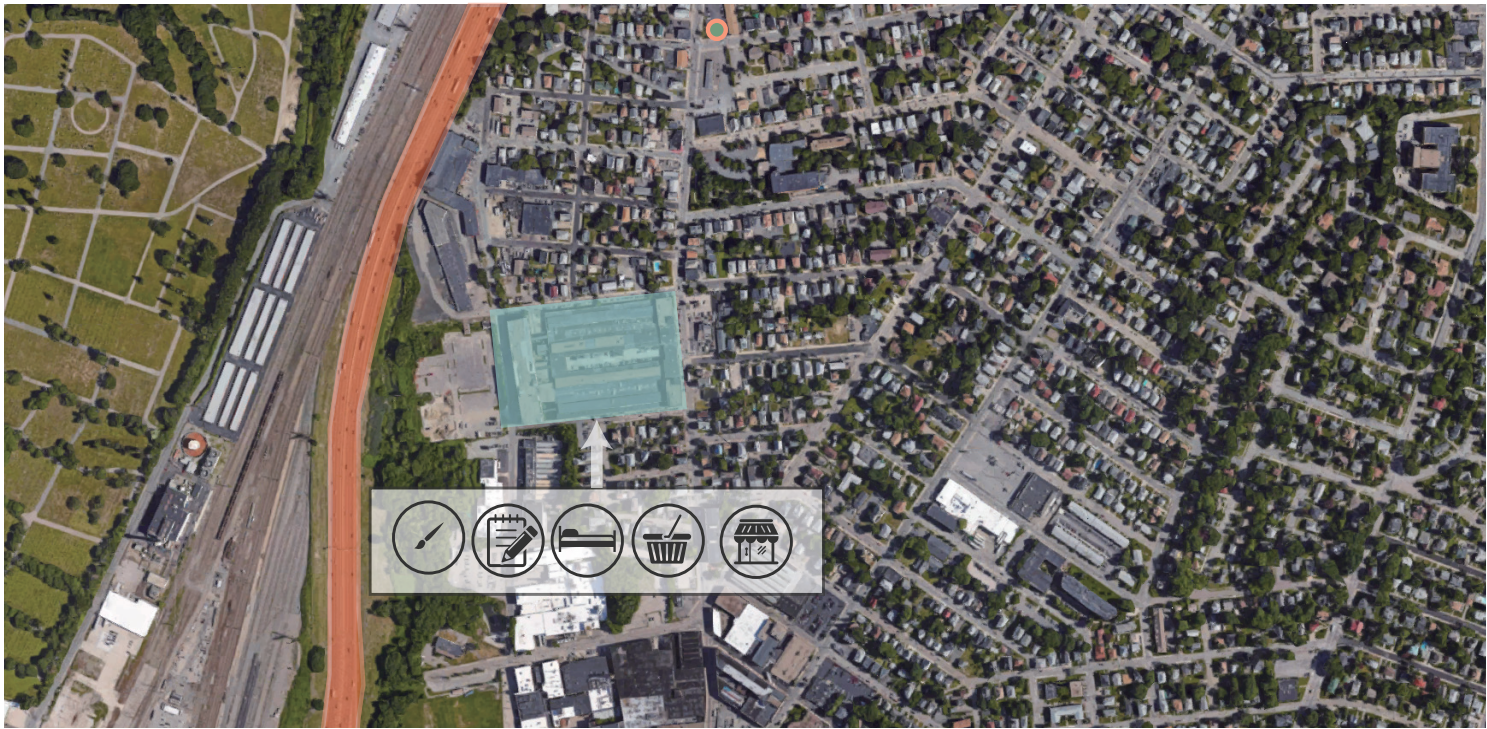
development project, the State and City provide significant tax incentives to artists selling original art, who live and work within the district, and to art galleries that are established within the district boundaries. Since January 1, 1999, state sales tax exemptions can be obtained for artworks sold within the arts and entertainment district for "one-of-a-kind" or limited

production works of art. The law also exempts artists living and working within the newly created district from state income tax on the income generated from their creative work as an artist, writer, dancer, composer/performer, sculptor, painter, photographer, actor, etc.

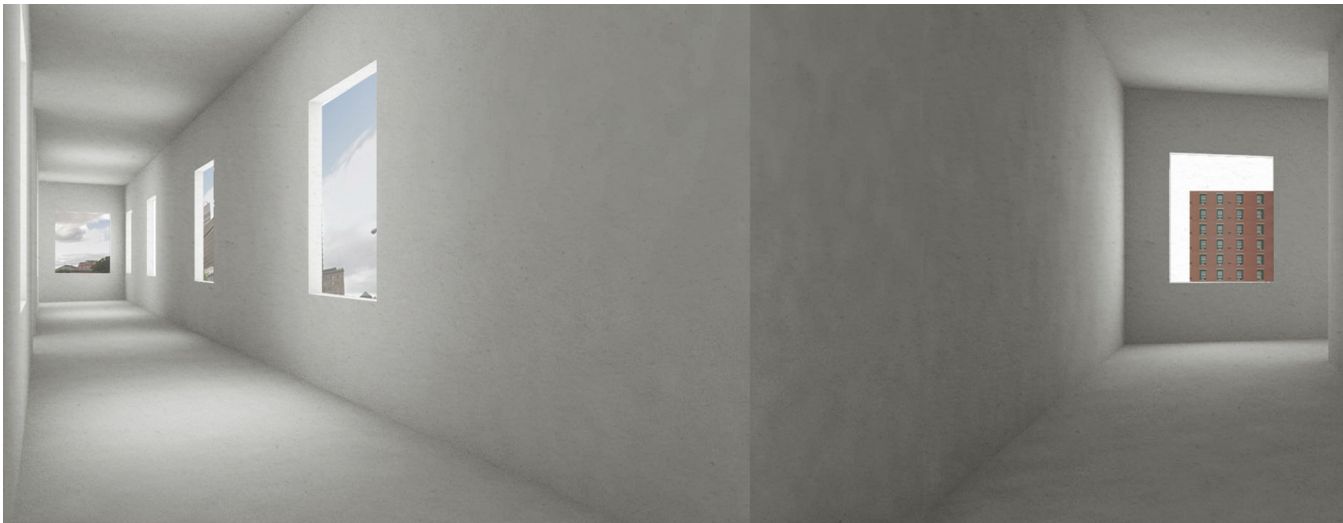
The screenshot shows the NFA (New England Foundation for the Arts) website. The main navigation bar includes 'HOME', 'NEWS', 'BLOG', 'CONTACT', and 'MAILING'. The 'CREATIVE ECONOMY' section is highlighted, with a sub-section for 'PAWTUCKET: RHODE ISLAND CREATIVE COMMUNITY'. It lists 'City of Pawtucket, Pawtucket, RI' as the location, submitted by 'Heidi Weiss' on 'January 16, 2013'. A project goal is listed: 'In 2012, the City of Pawtucket's Arts and Entertainment District attracts hundreds of artists into its mills to live and operate studios. Pawtucket has slowly emerged as a vibrant regional arts district. Fourteen years ago, city officials went before the General Assembly that year and successfully lobbied for the creation of a 307-acre district, encompassing 13 miles and sixty streets. The goal of this effort was to utilize the State's tax incentive program to attract artists into a digitized downtown to fill empty and underutilized mill buildings. The City hired an Arts Educator to develop cultural plans to provide policies, programs and services to support the growing artist community in Pawtucket. The City's arts policy is that we view as small businesses and treat them as such.'



The poster features the 'arts marketplace pawtucket' logo and a photograph of an art installation. Text on the poster includes: '2015 Saturday, Sept. 26th Sunday, Sept. 27th'. It says 'THANK YOU FOR VISITING AMP - SEE YOU IN SEPTEMBER 2016'. The event is titled '2015 Arts Marketplace: Pawtucket Fine Art and Contemporary Craft Show and Sale' on 'Saturday, September 26th 10AM - 6:00PM' and 'Sunday, September 27th 10AM - 4:00PM' at the 'Pawtucket Armory Arts Center, LLC' located at '172 Exchange Street, Pawtucket, Rhode Island'. A welcome message follows: 'Welcome to the Fourth Annual Arts Marketplace. Pawtucket, an exciting exhibition and sale focusing on fine art and craft by artists throughout our region. In partnership with the Pawtucket Arts Collaborative, the Arts Marketplace, Pawtucket is keeping with the long history that celebrates the arts and traditions in our community. A joint show whose mission is to meet high standards of technical and artistic excellence and to present the best of contemporary fine art and American-made crafts in a comfortable, professional and accessible setting. A beautiful spacious location, the Drill Hall is the perfect venue to highlight the exceptional quality of art and craft by artists working in a variety of media. In addition, many festival events will include music, demonstrations, and many other fun events. There is simply nothing else like this year of the showcase from the nearby Cape Verdean people.'



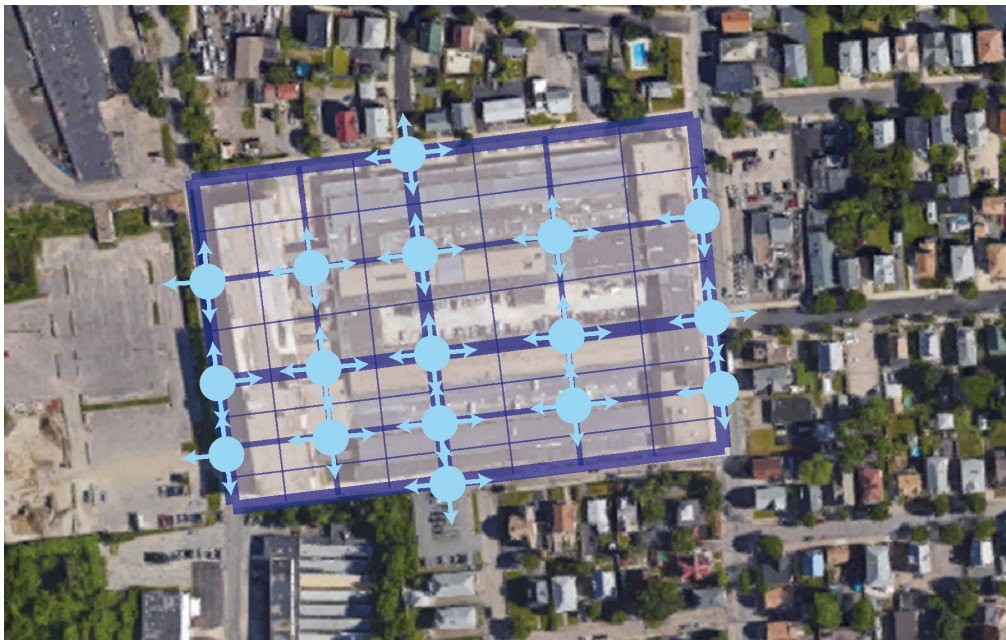
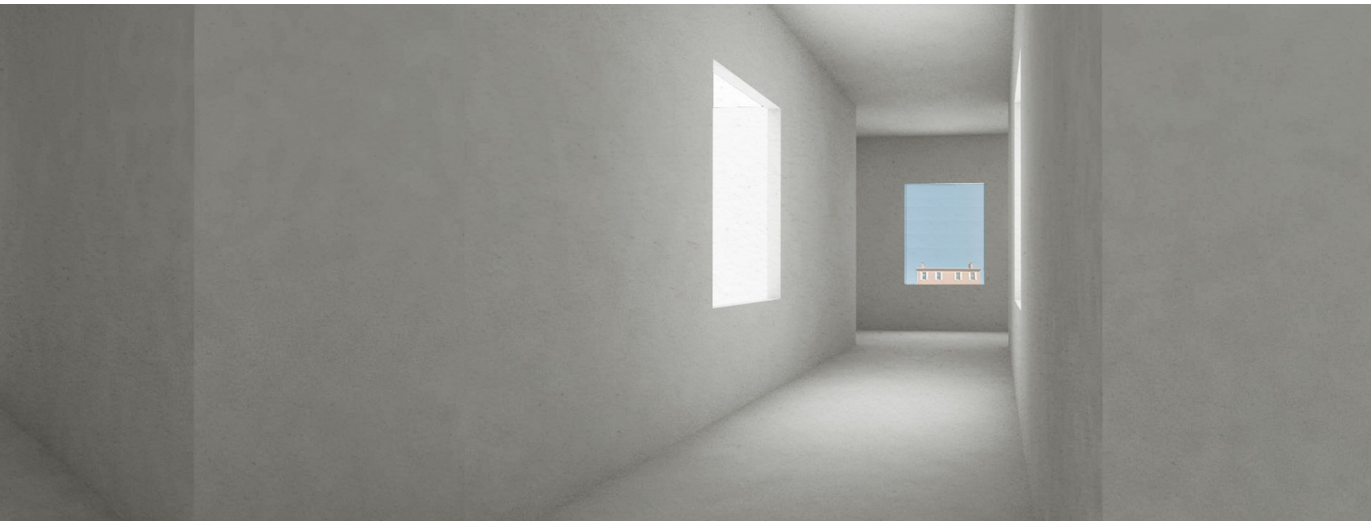
Curating The Spatial Relationship: Space Of Promenade



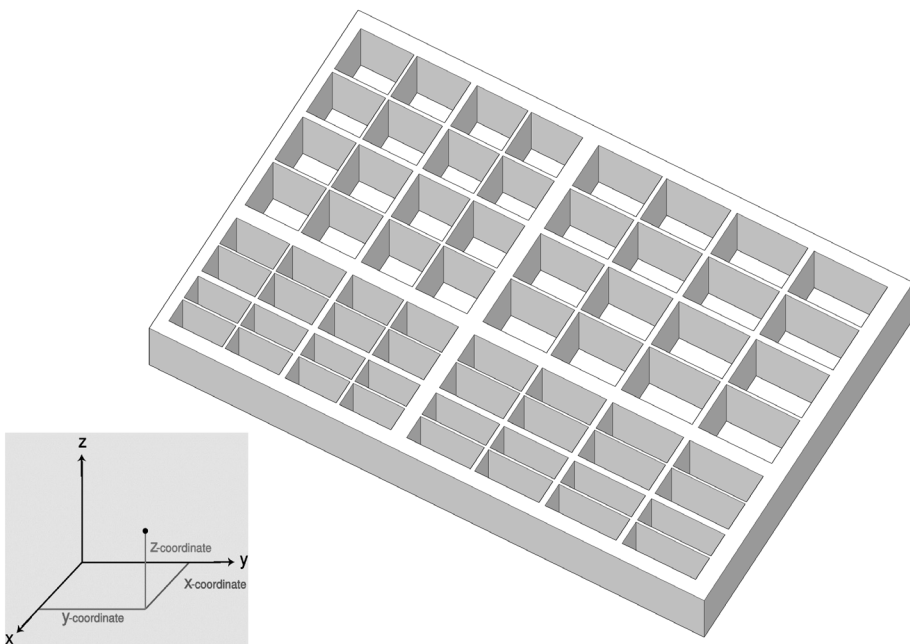
Like the space of promenade board, the streets are spatial coordinates with reference points of **following blocks**.

Along with the movement in this specific room, change of the perception of reference points helps one to **situate and register oneself in space**. The relativity between people's movement and the change of view of following blocks indicates the spaces for promenade could be recreated as **coordinates** providing changing scenes as changing reference points for situating and registering oneself in a spatial coordinate.





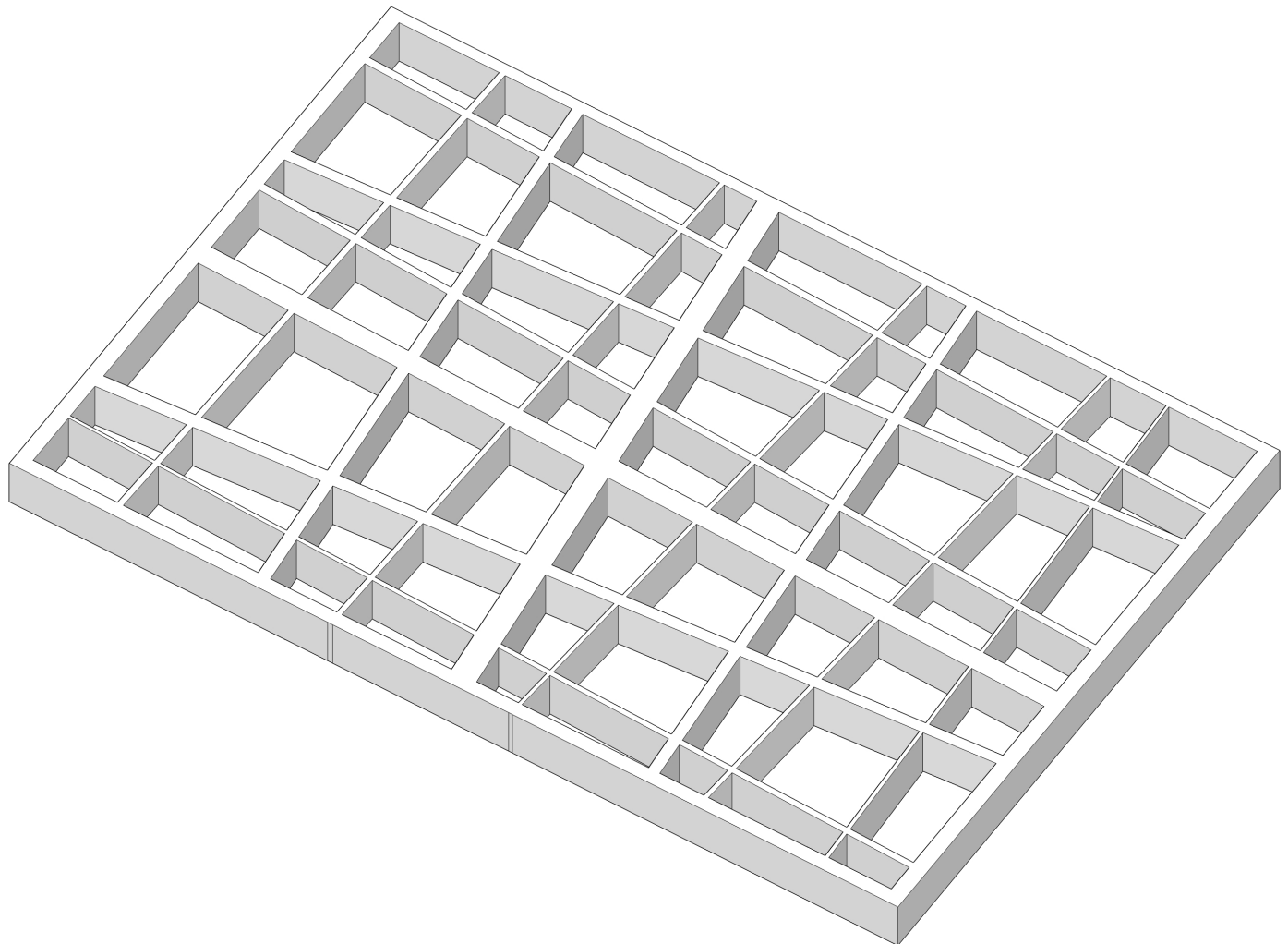
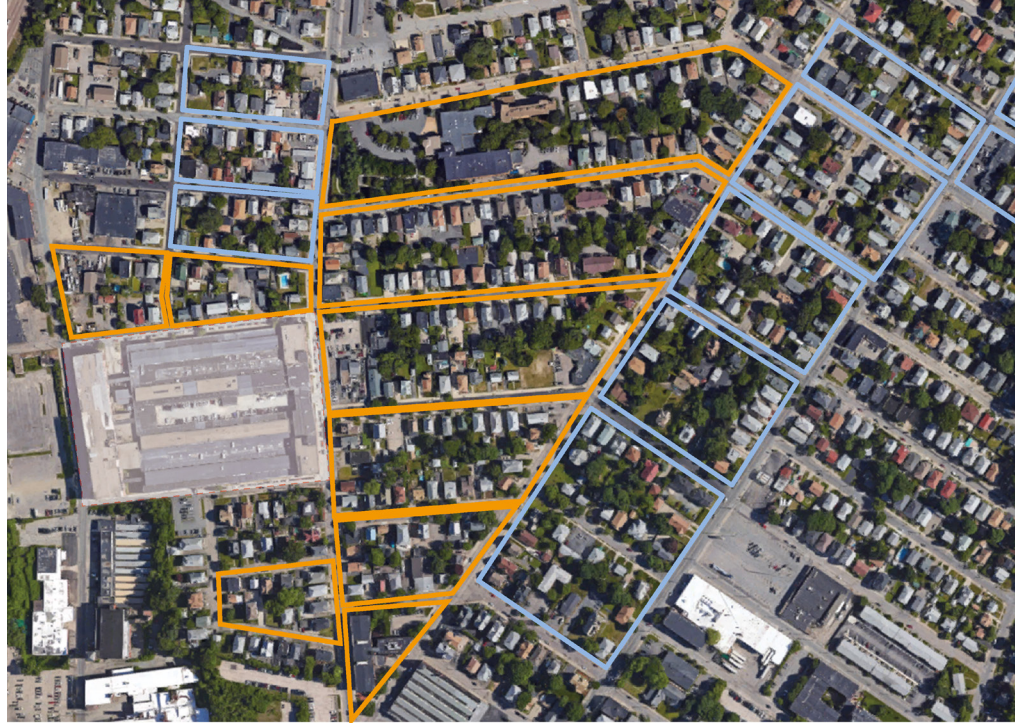
Meanwhile, the program itself needs combination of promenade. Ideally, the spaces in-between functionally **overlap** with the **narrative path** of the curating program.



Curating the Phenomenon: Space of Twisted Directionality

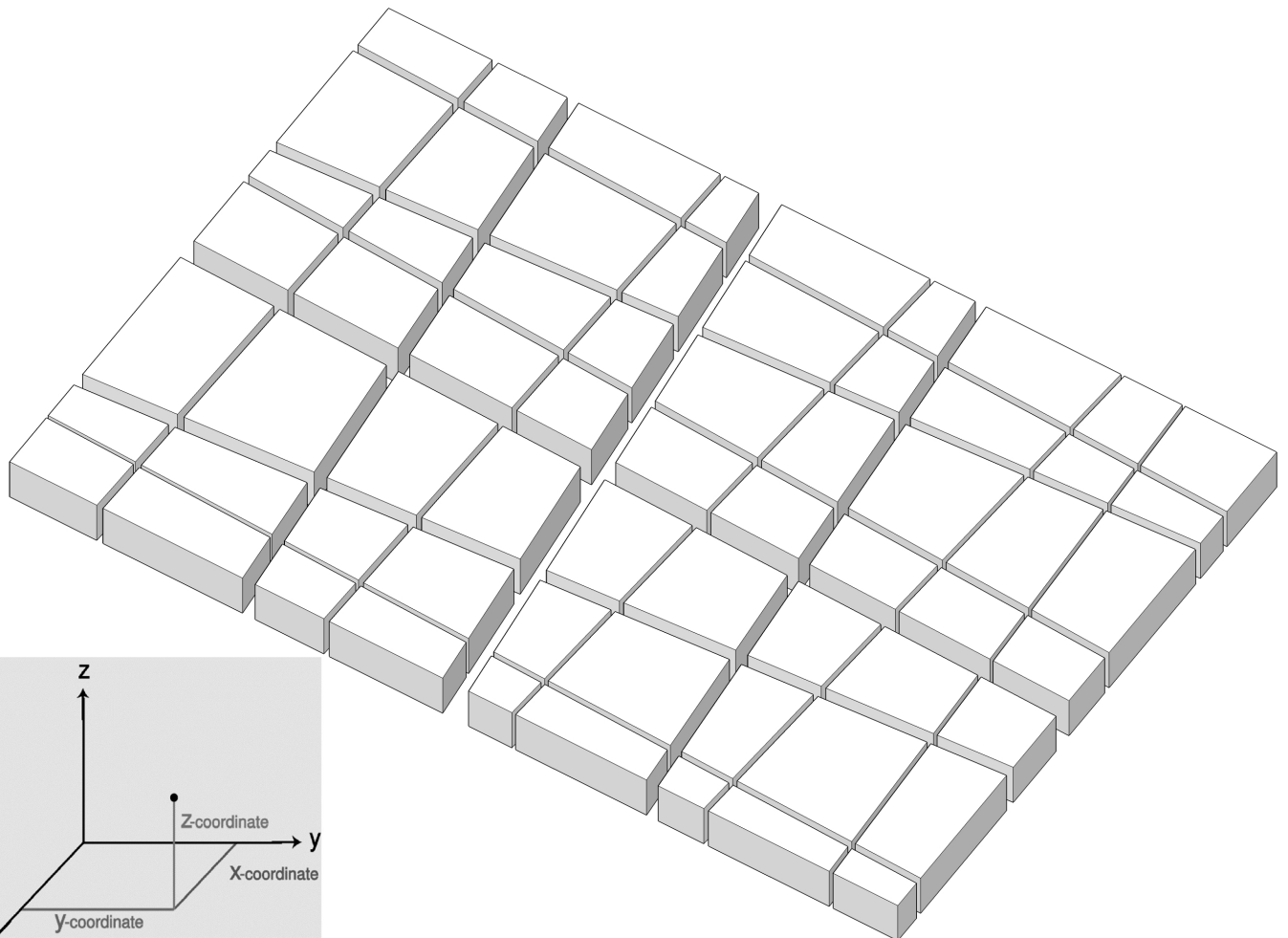
Continued with the space of promenade which signify the spatial recognition and road system of the context, the curation of the phenomenon **breaks the grid** with space twisted direction while relating the space system to the context more.

Although the twisted directionality breaks the grid system, it retains the **function of spatial coordinate** without interrupting spatial recognition for the audiences within it.

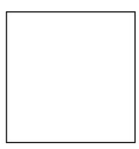
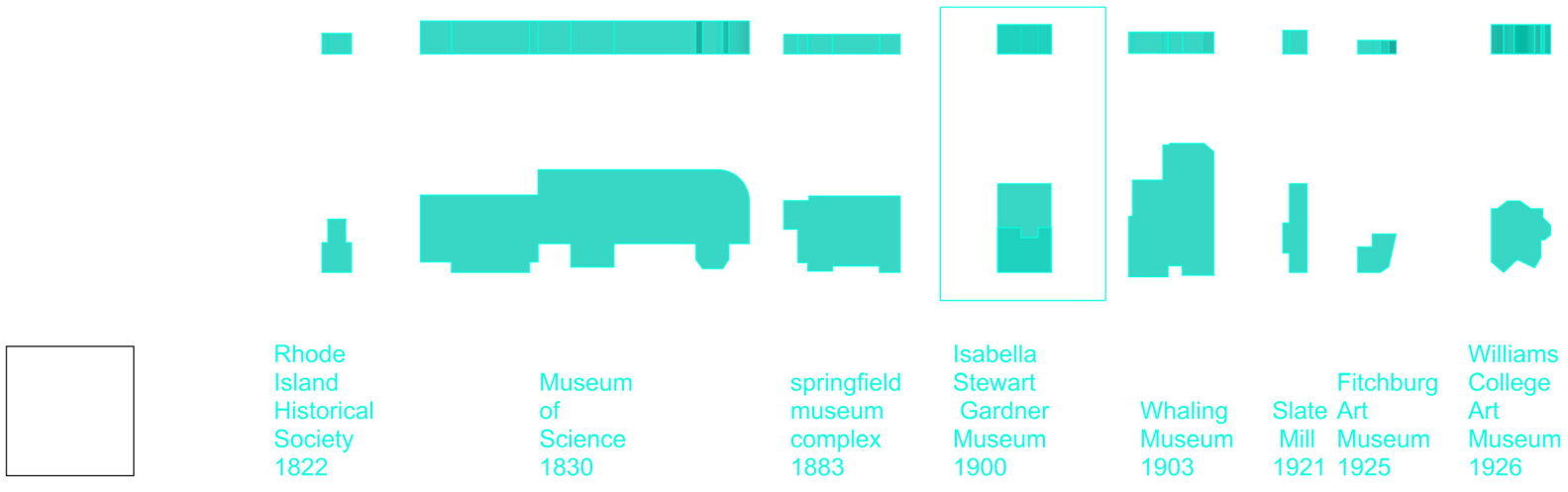




Meanwhile, the space of twisted directionality provides the potential to introduce the feature of street corner in the future process of architectural programing, and forms spaces with different dimensions for distinct purpose.



Curating the Phenomenon: Space of Twisted Directionality



Rhode Island Historical Society 1822

Museum of Science 1830

springfield museum complex 1883

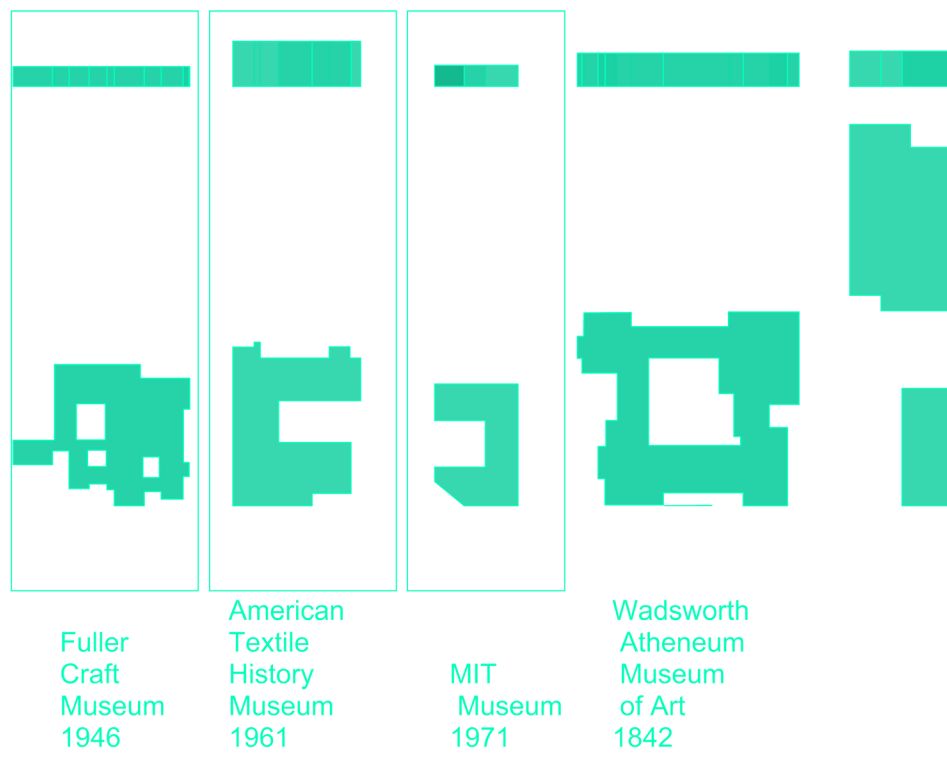
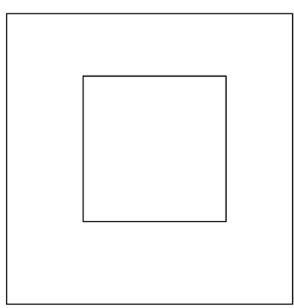
Isabella Stewart Gardner Museum 1900

Whaling Museum 1903

Slate Mill Art Museum 1921

Fitchburg Art Museum 1925

Williams College Art Museum 1926

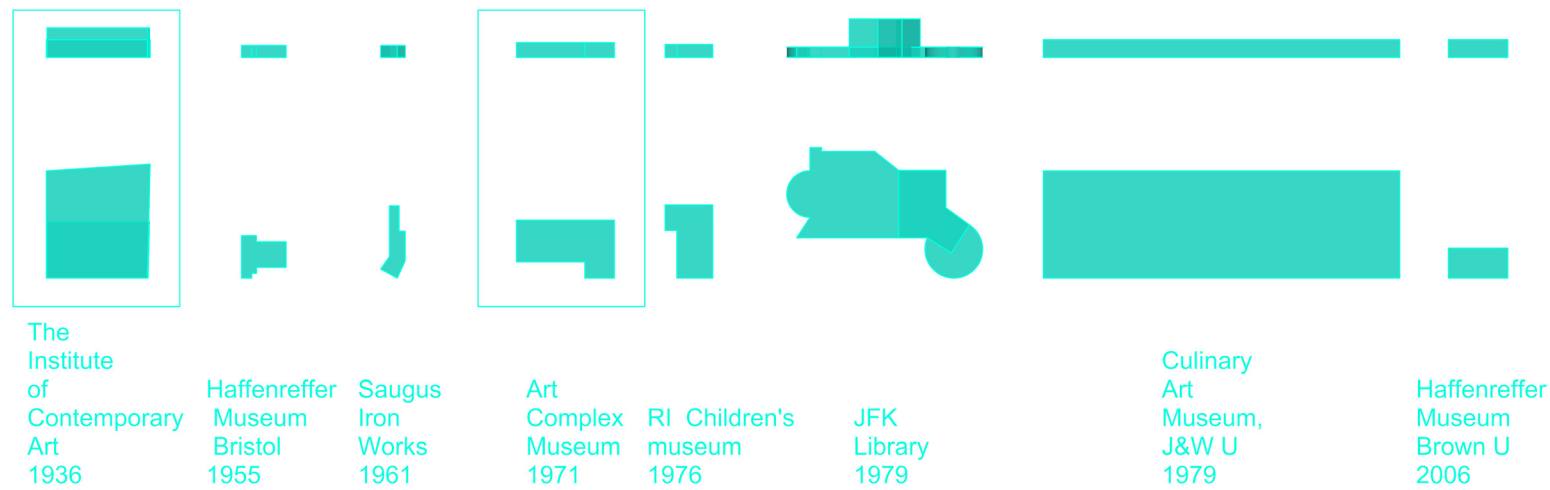


Fuller Craft Museum 1946

American Textile History Museum 1961

MIT Museum 1971

Wadsworth Atheneum Museum of Art 1842

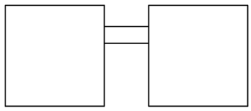


Museum of Fine Art 1870

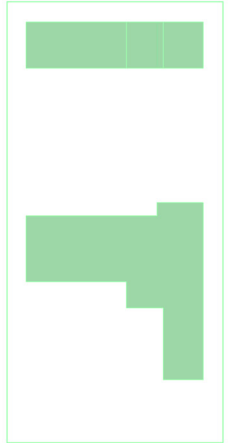
Worcester Art Museum 1898

Since the museums in New England are so many and extremely difficult to integrate, all the museums could be classified as multiple typologies.

In terms of typologies which carries the information of style, spatial composition of architectural spaces, there are four typologies of the New England Museums which are single block, Connection, Courtyard and Multiple Blocks. The typology affects the experience of the space as well as the light condition.

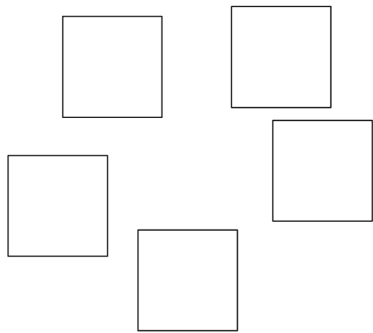


Yale Art Museum
1832



RISD museum
1877

EcoTarium and Worcester Natural History Society
1867



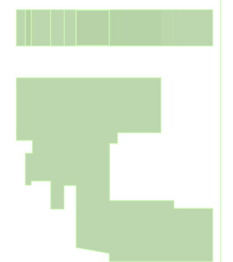
BOS USS Constitution Museum
1797



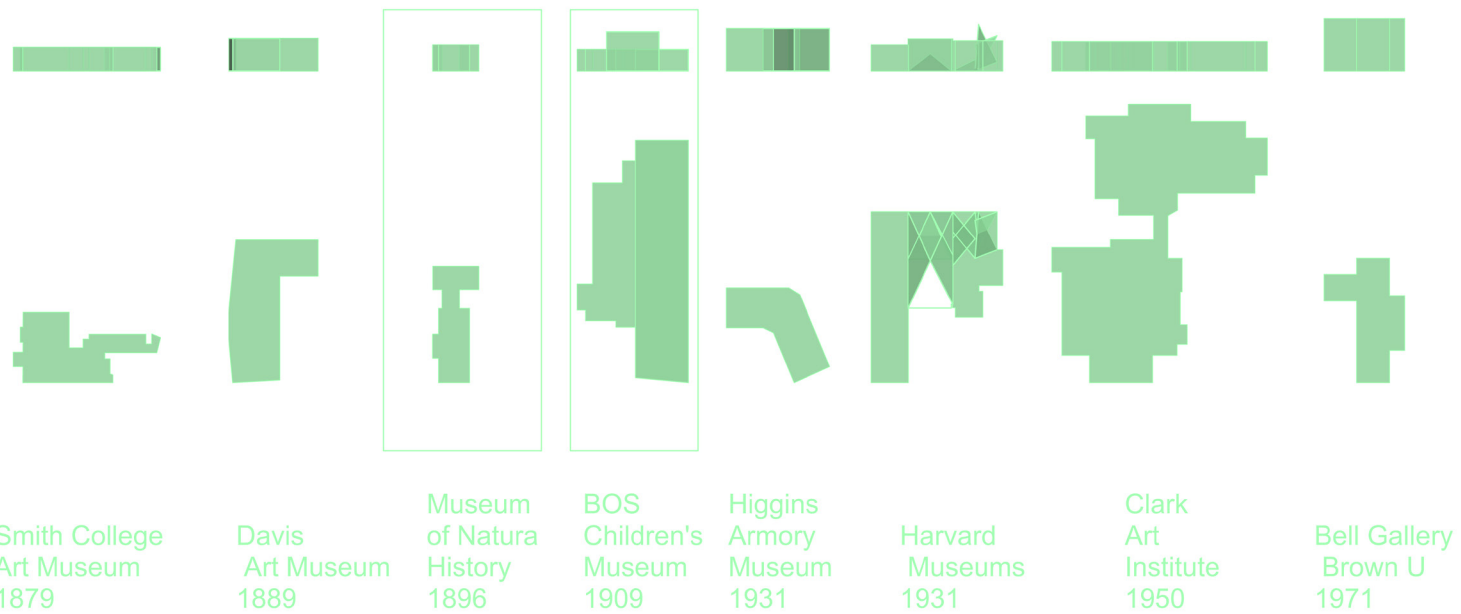
Hancock Shaker Village
1791



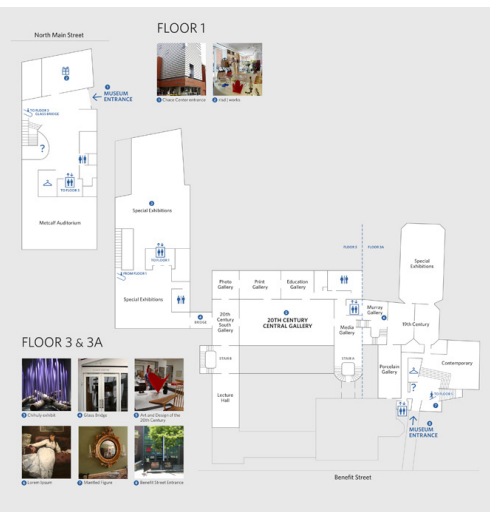
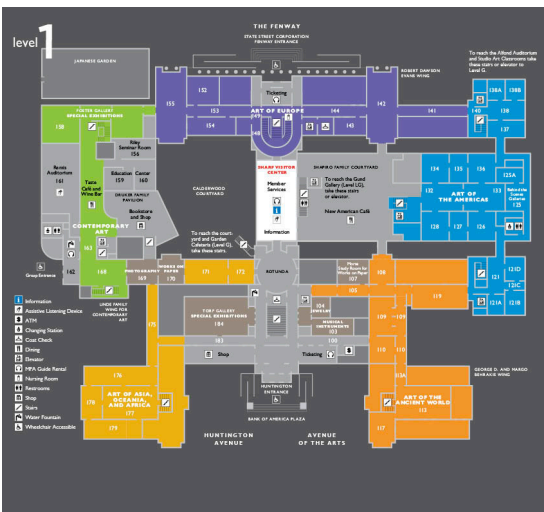
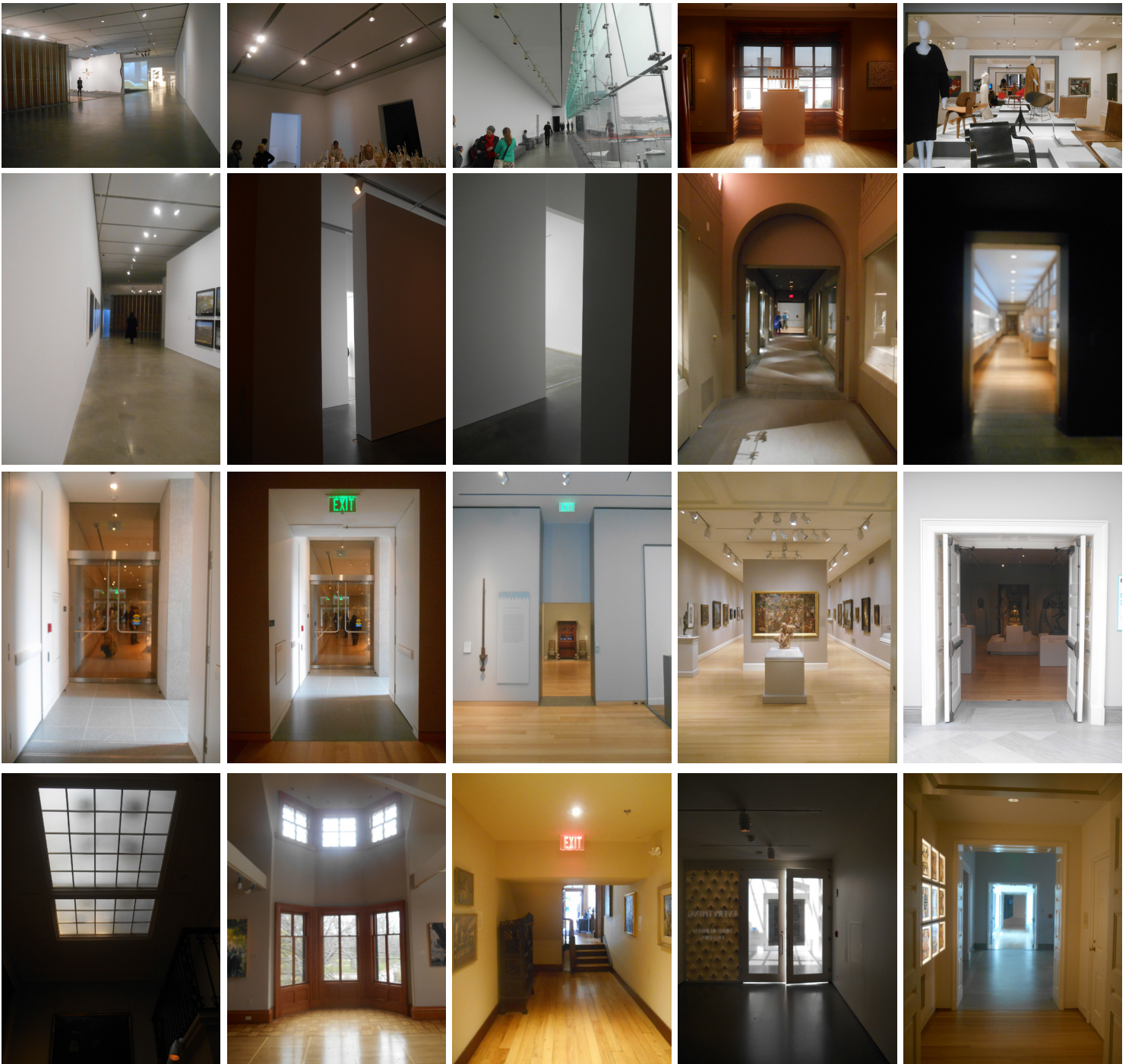
Peabody Museum of Natural History
1866



Mass MOCA
1870



Consequentially, there are 4 museums could be curated in the project. They are New Port Art Museum, RISD Museum, Boston MFA and Boston ICA. In terms of light revealing, how different typologies act is distinct. The Boston ICA has minimum natural light coming through from one side. RISD Museum harnesses the light as much as possible at the connection between two bodies. The courtyard of Boston MFA has multiple sides full of light and Newport Art Museums has great ground connection between the two independent blocks, meaning the central space is completely open to light.

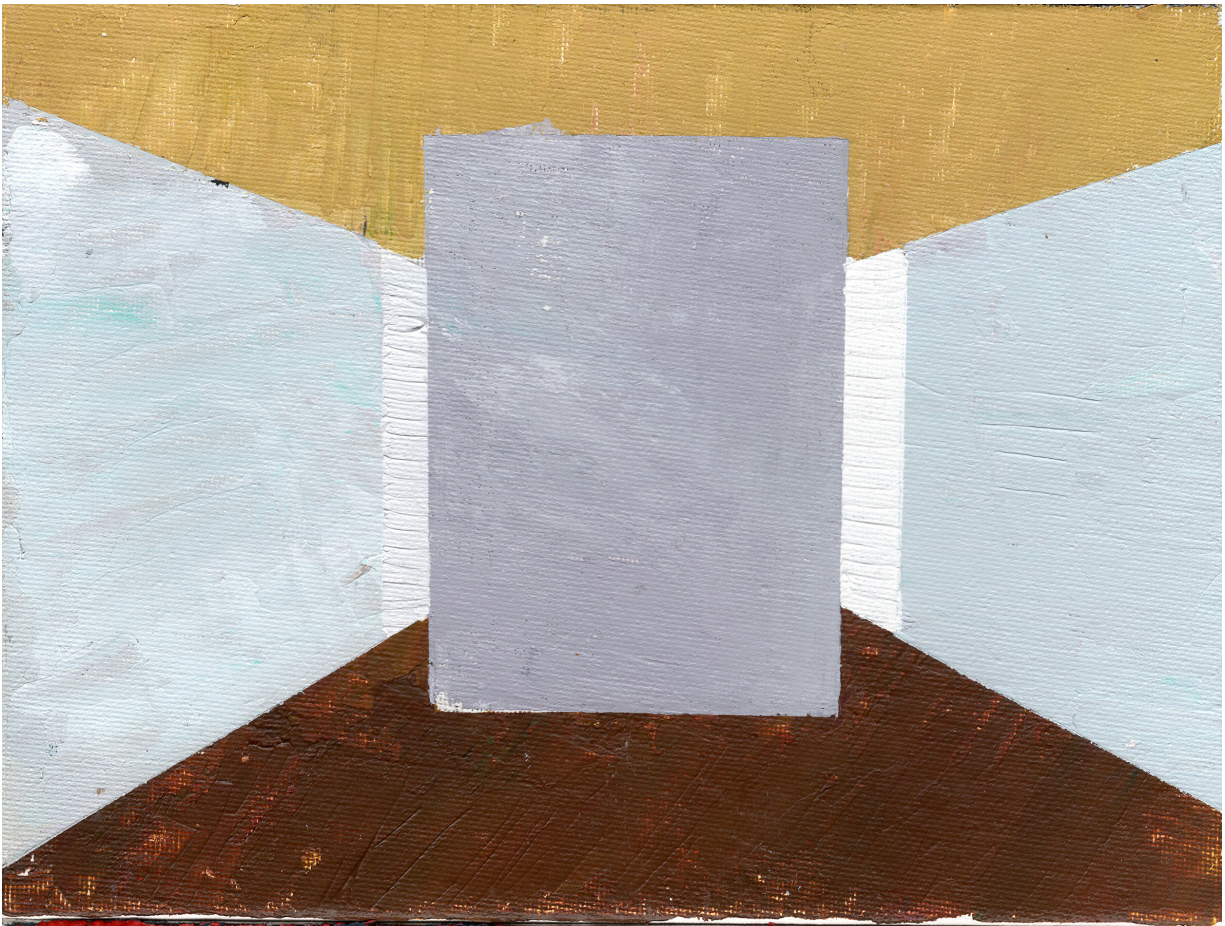


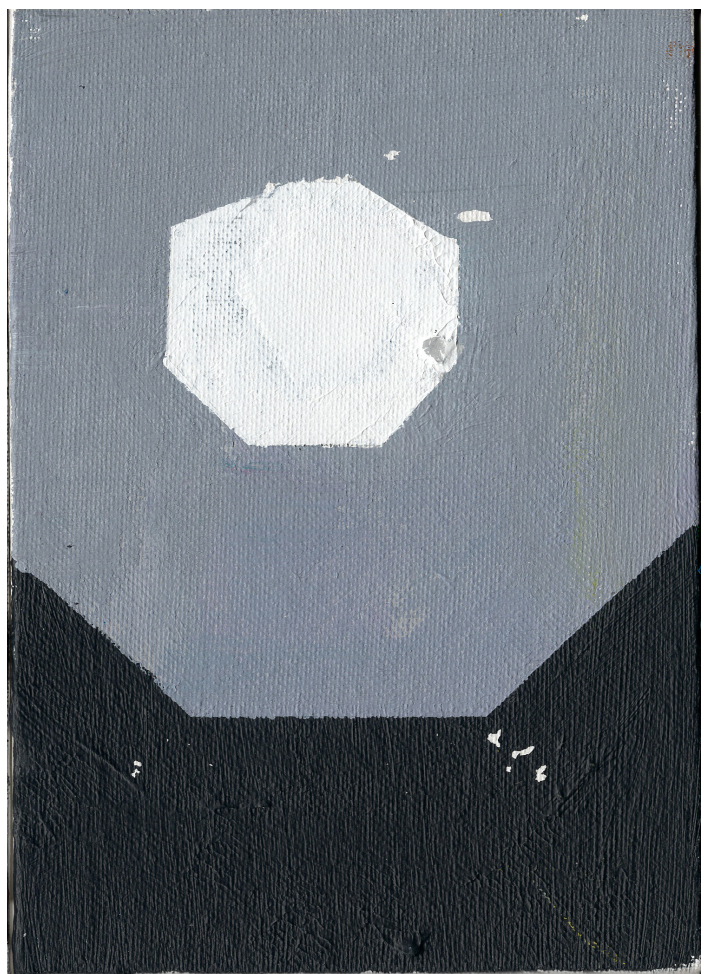
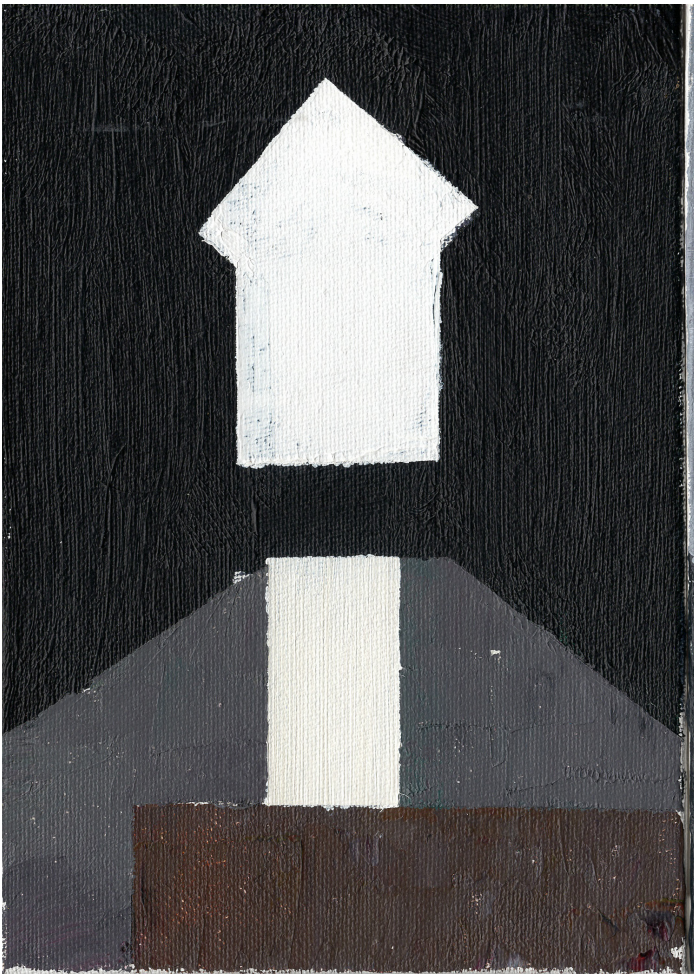
Curating The Experience: Reconceptualize The Light Condition With Painting

The project is more than appropriating the existing spaces in various museums but curating them on the reconceptualization level. The first step is to look at all the experience of light and space through the lens of a painter to reconceptualize the space using abstract geometrical blocks and multiple colors.

In this reconceptualization process, the experience could be abstracted as pure relationship of geometrical relationship as well as the color, texture, composition. The paintings that reconceptualizes the experience are the elements and materials for the future curation of the experience of museums.

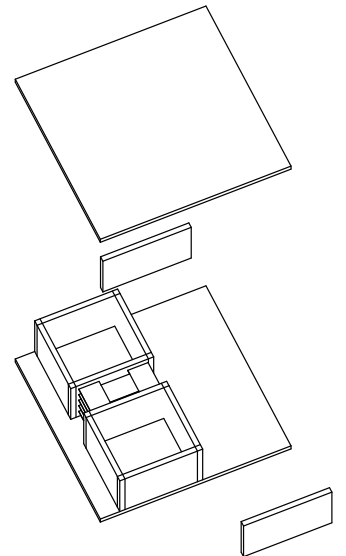
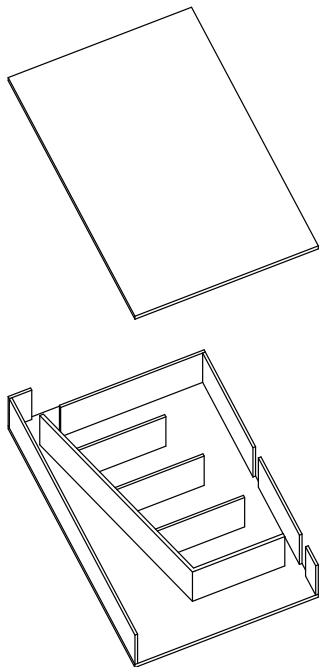
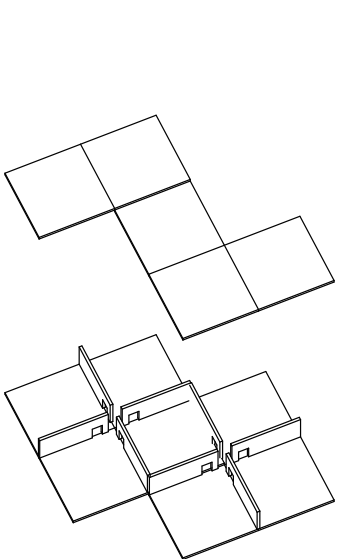
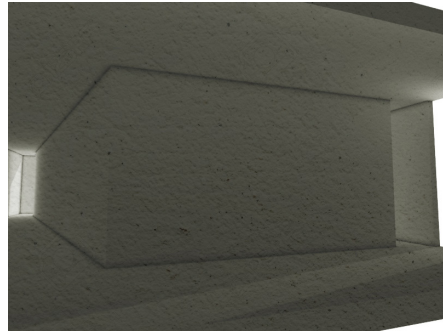
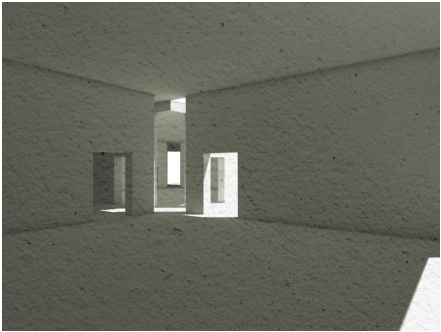
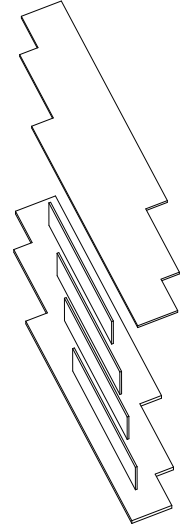
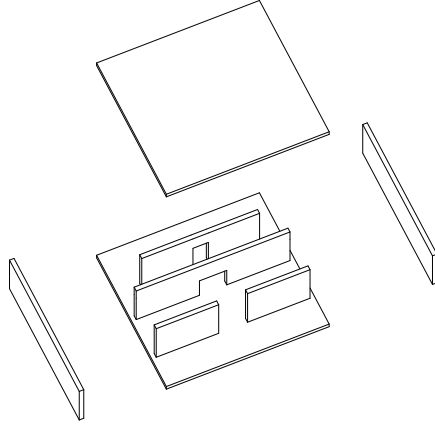
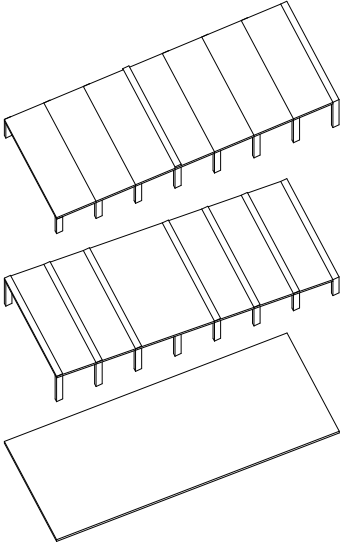
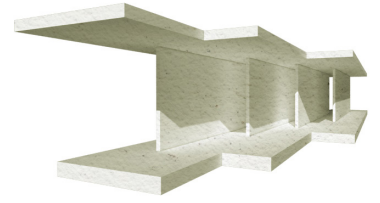
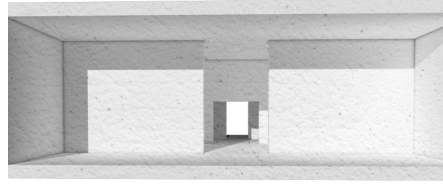
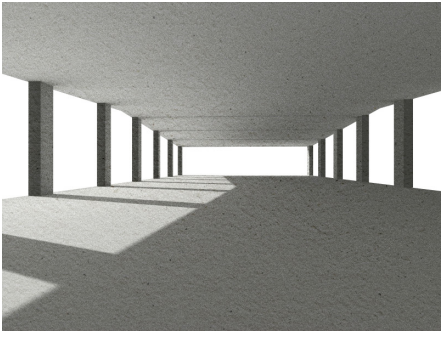


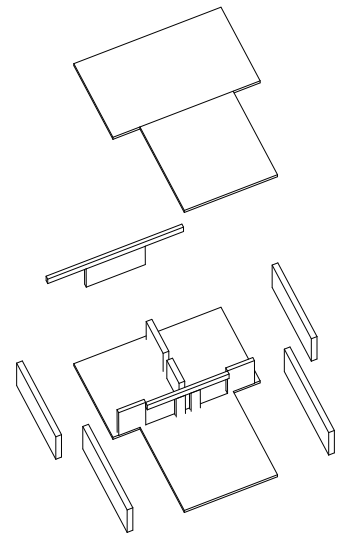
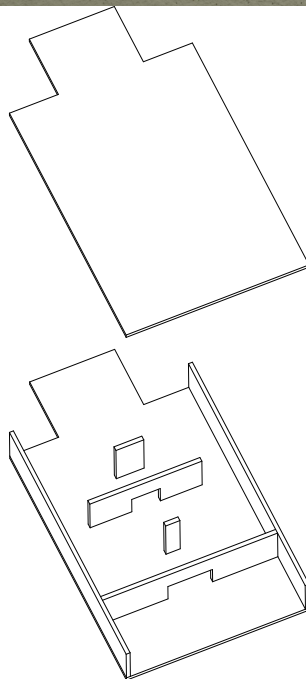
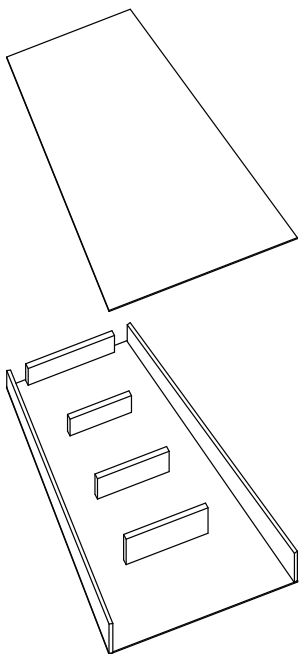
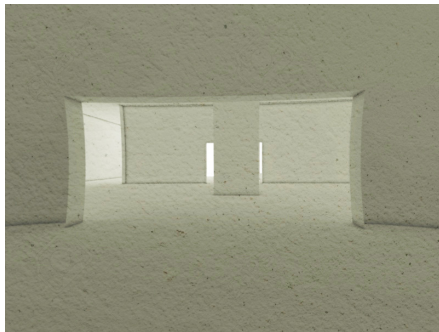
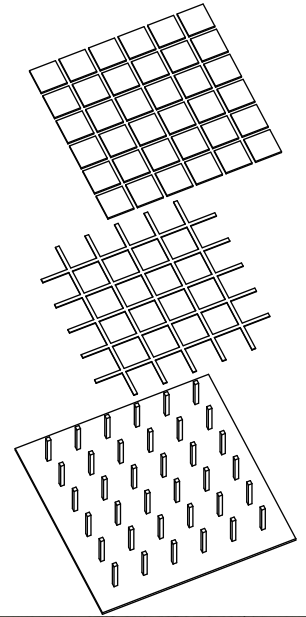
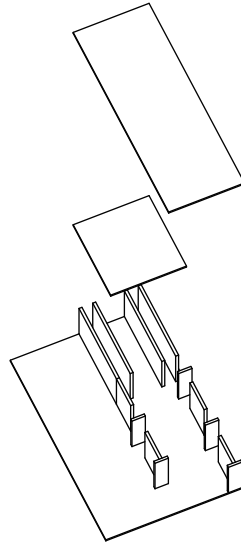
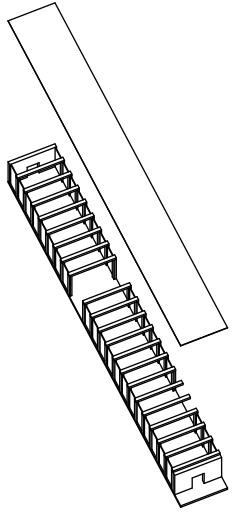
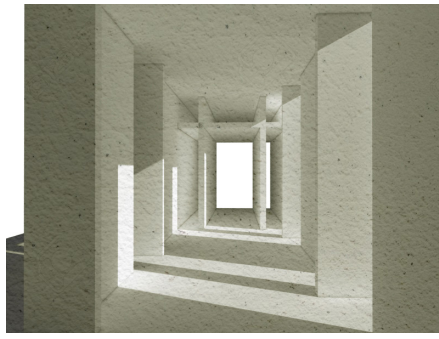
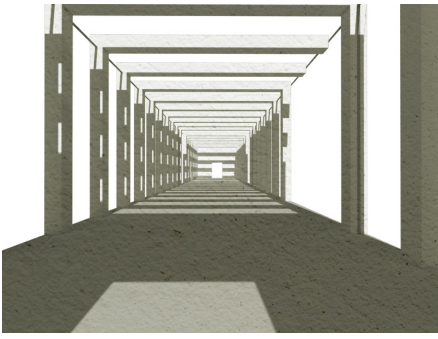


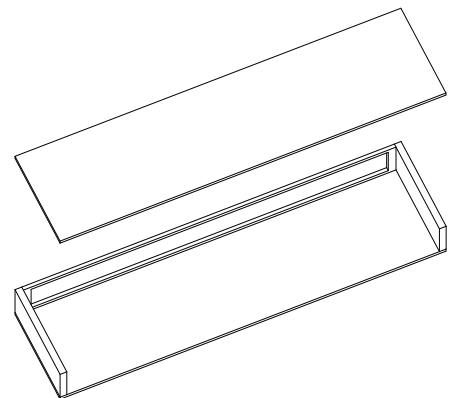
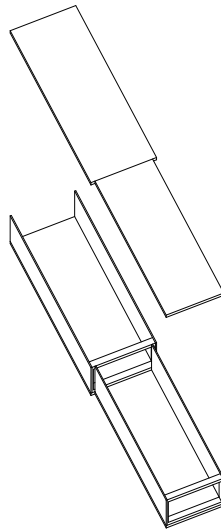
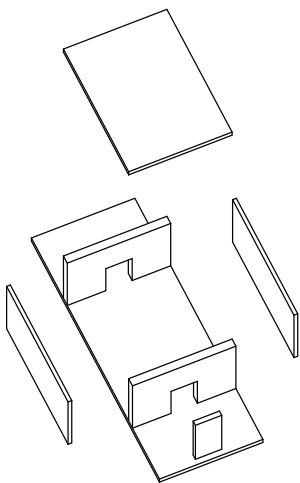
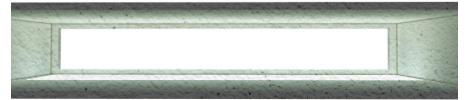
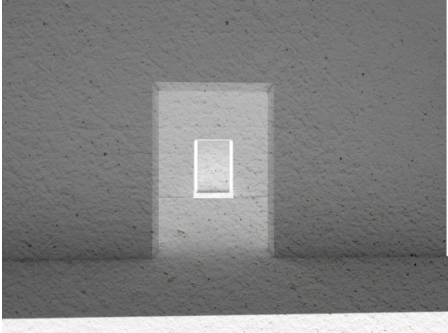
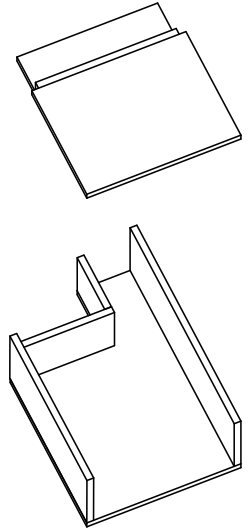
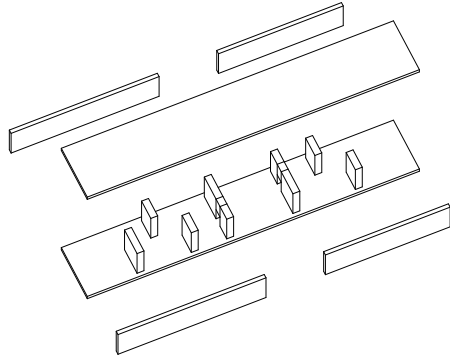
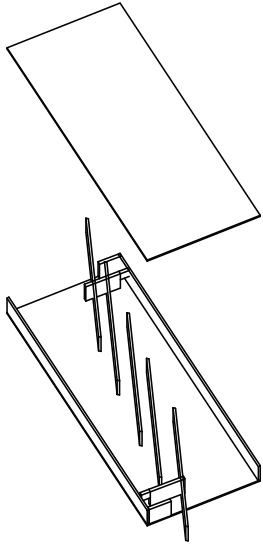
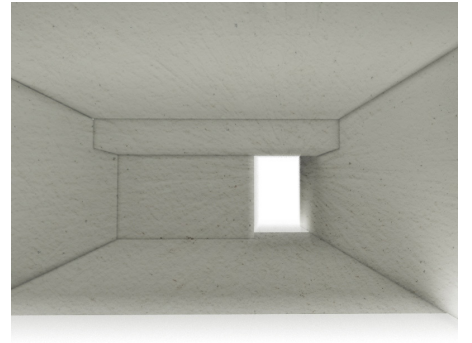
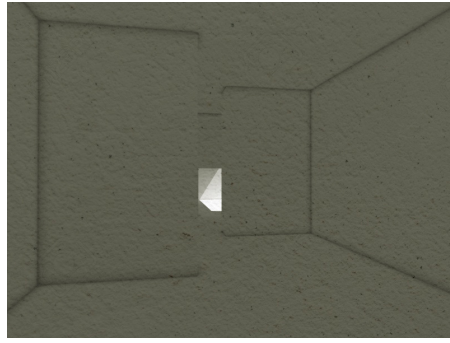
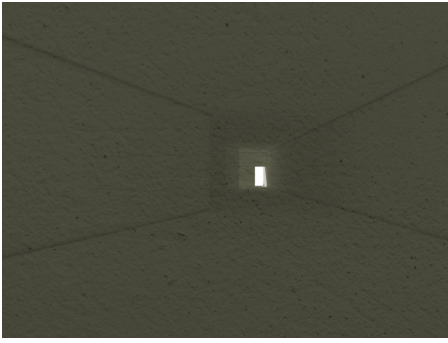




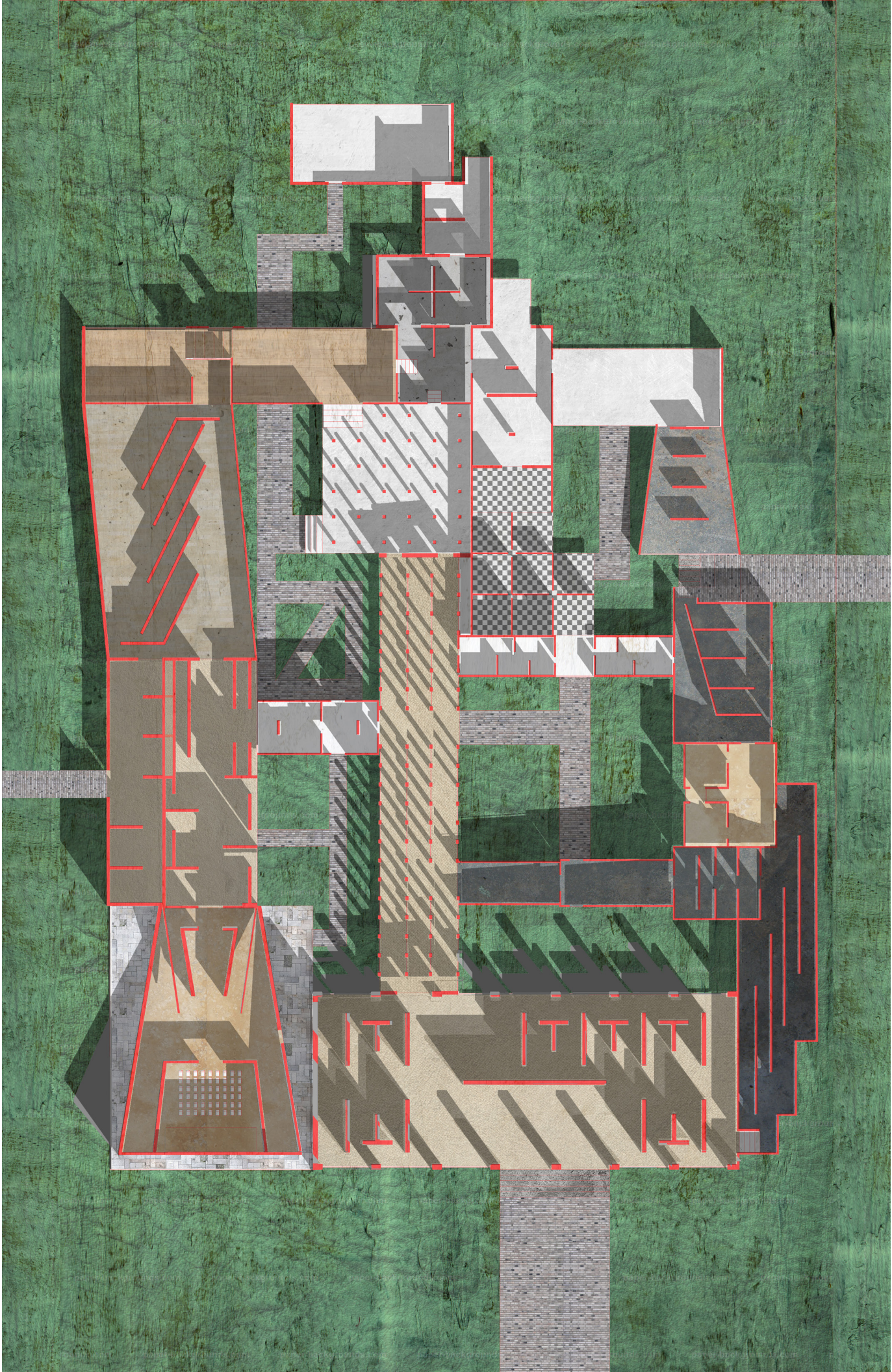


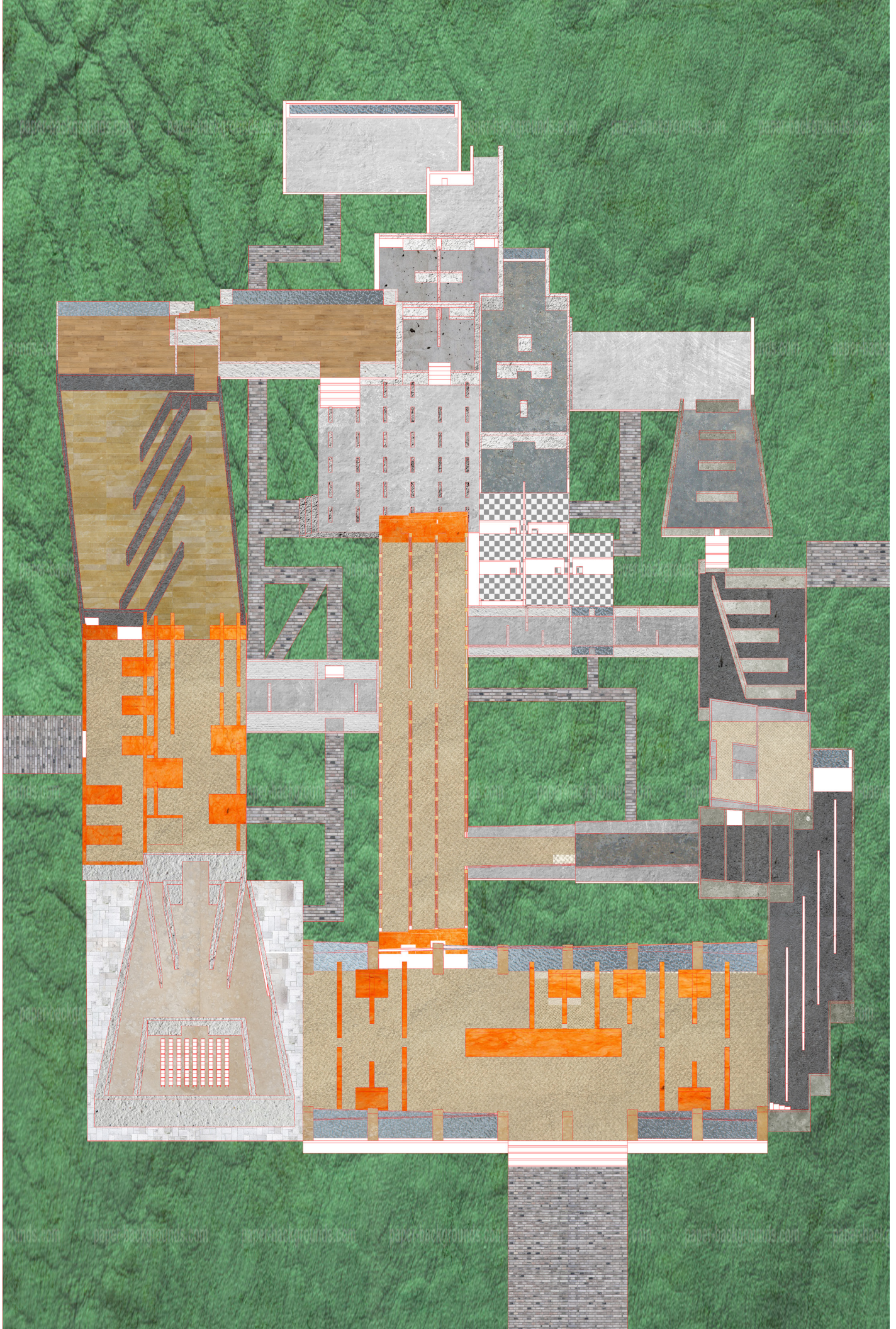


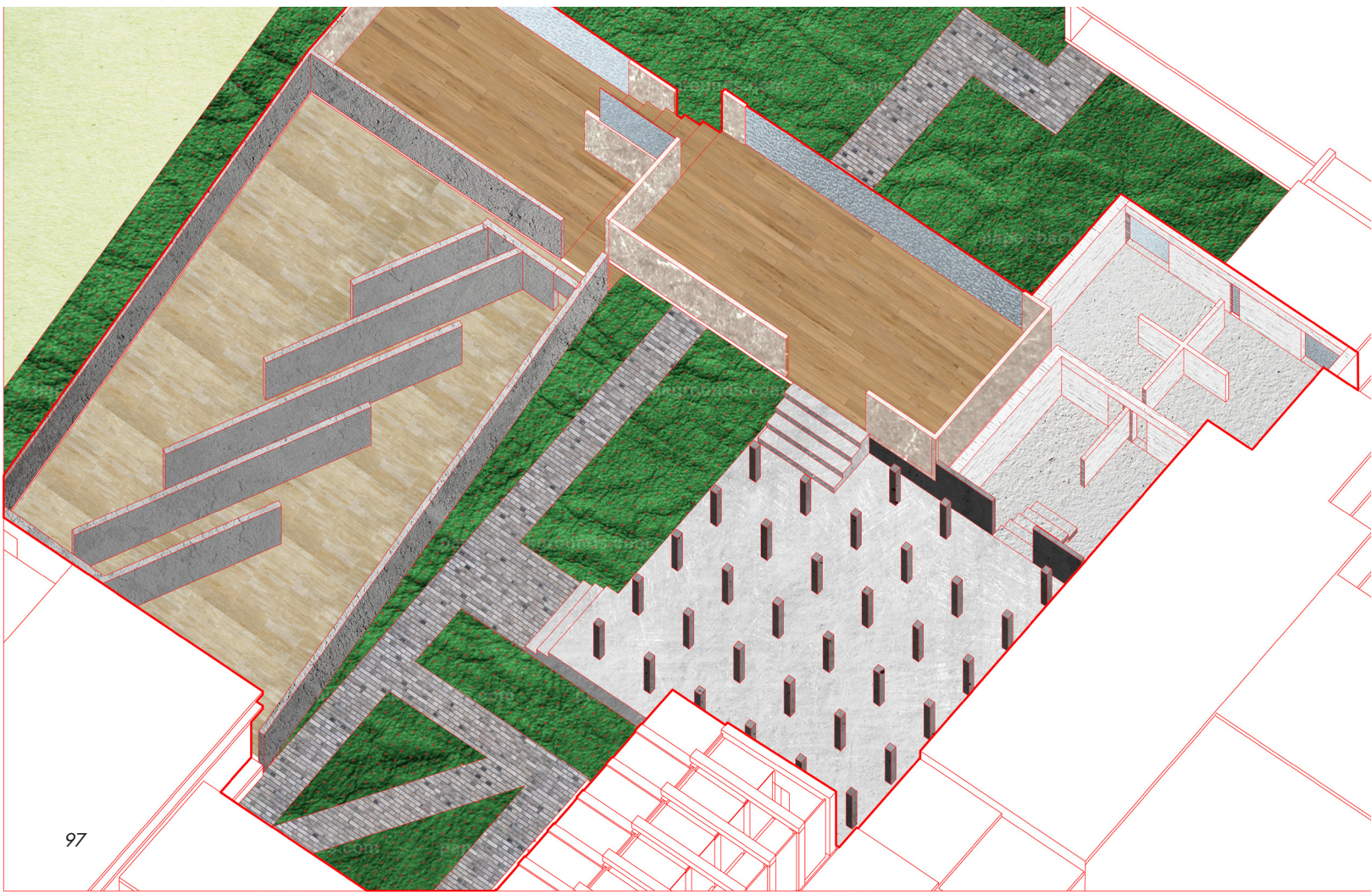
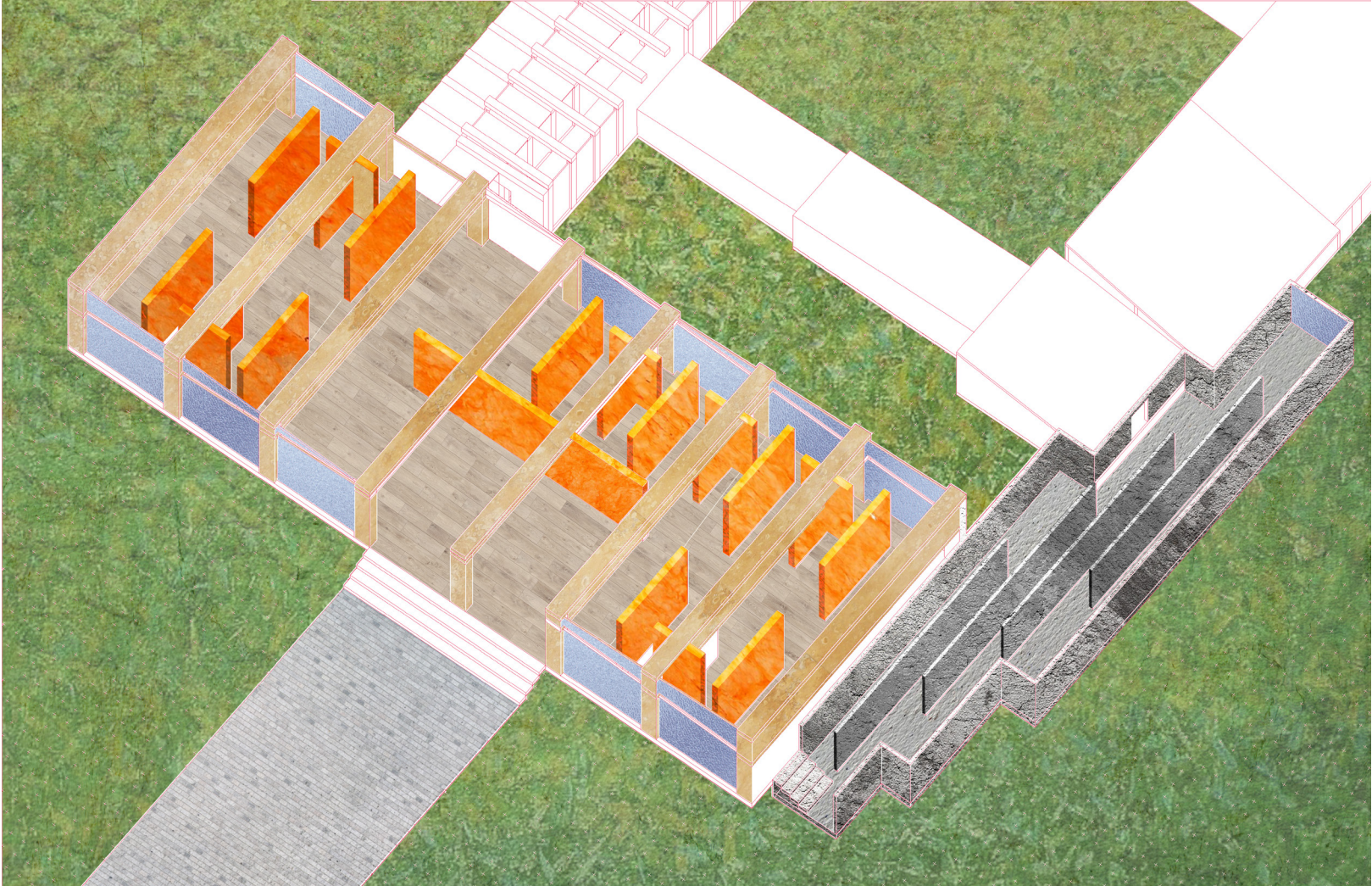


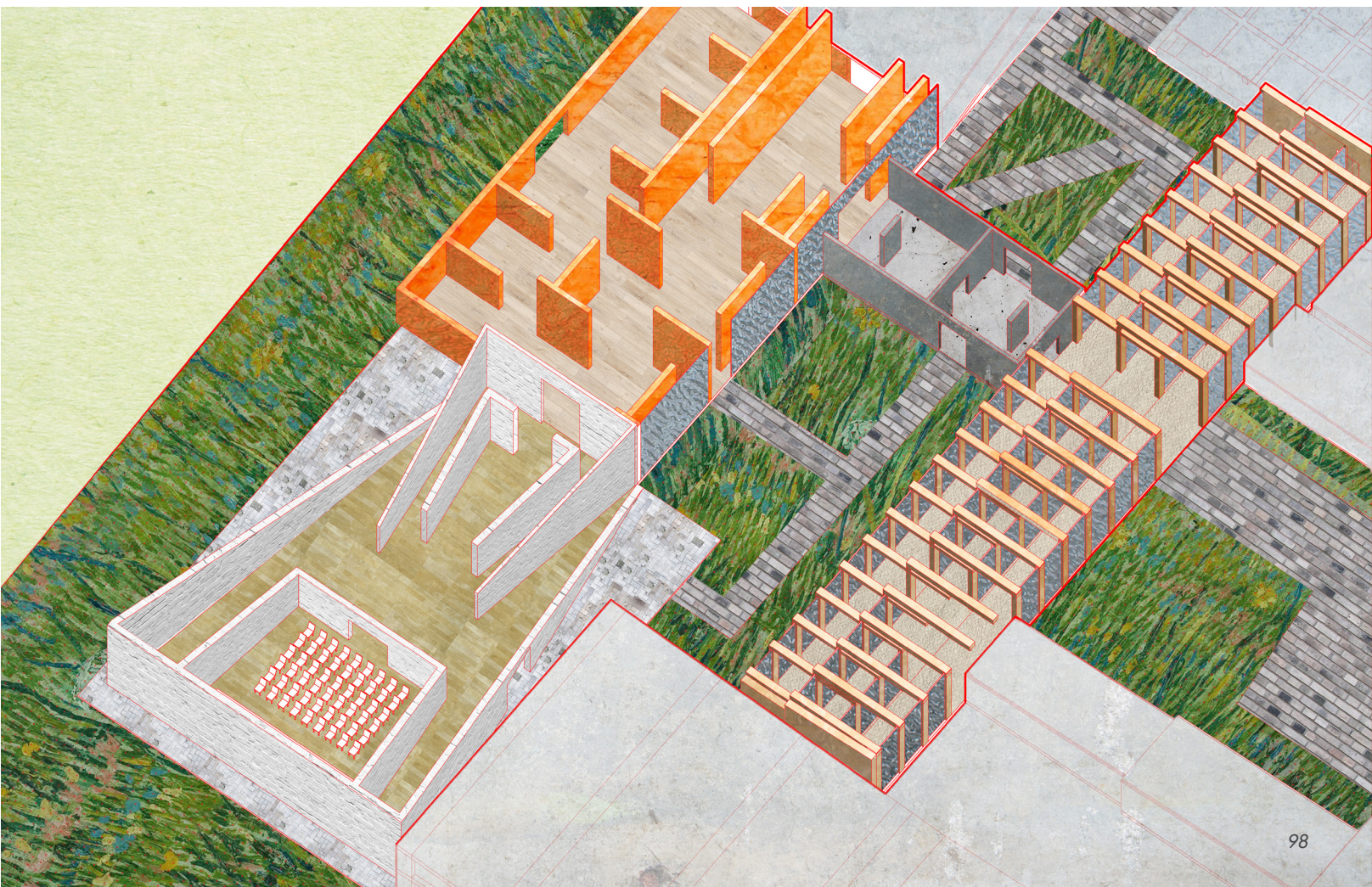
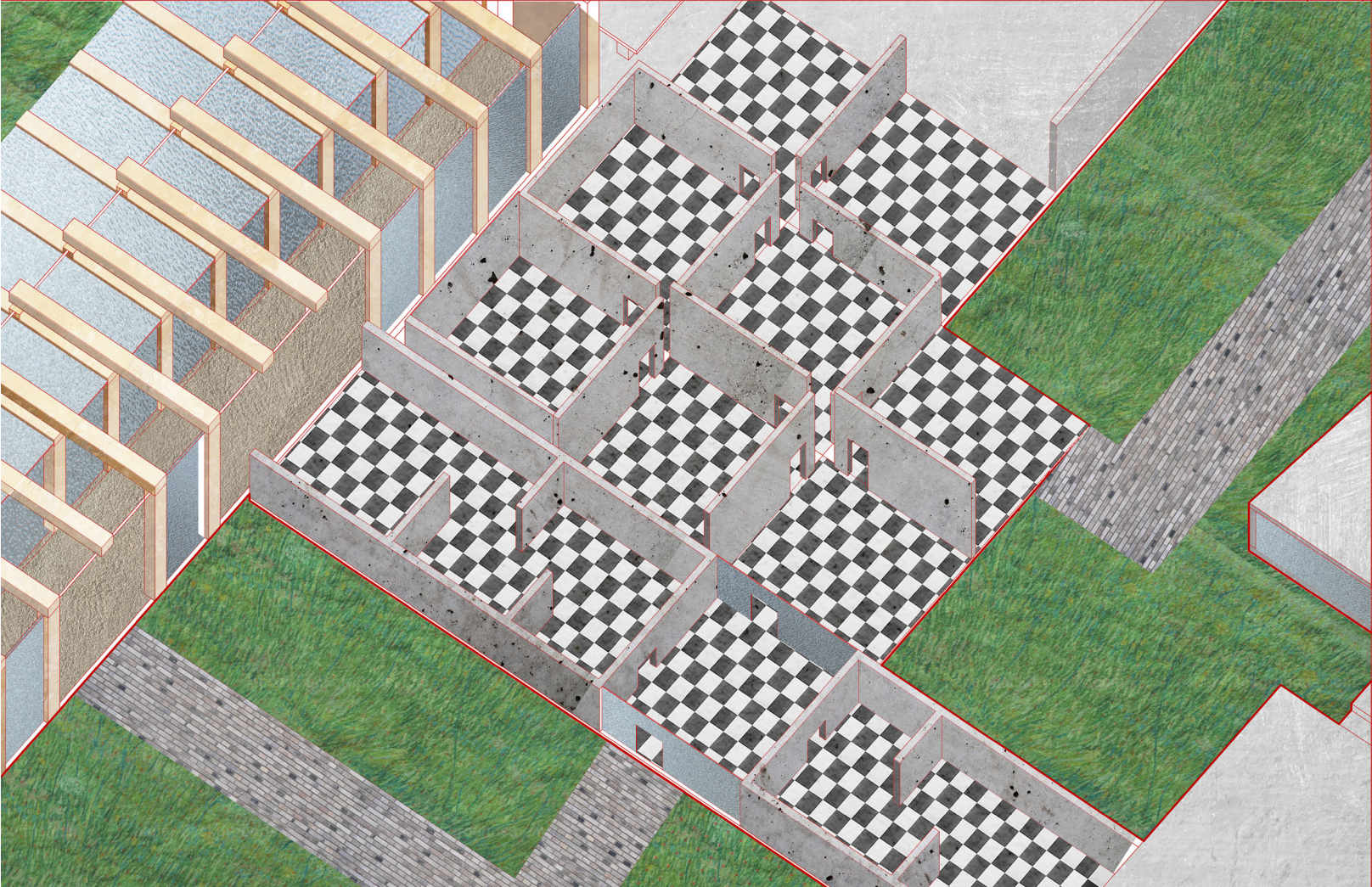


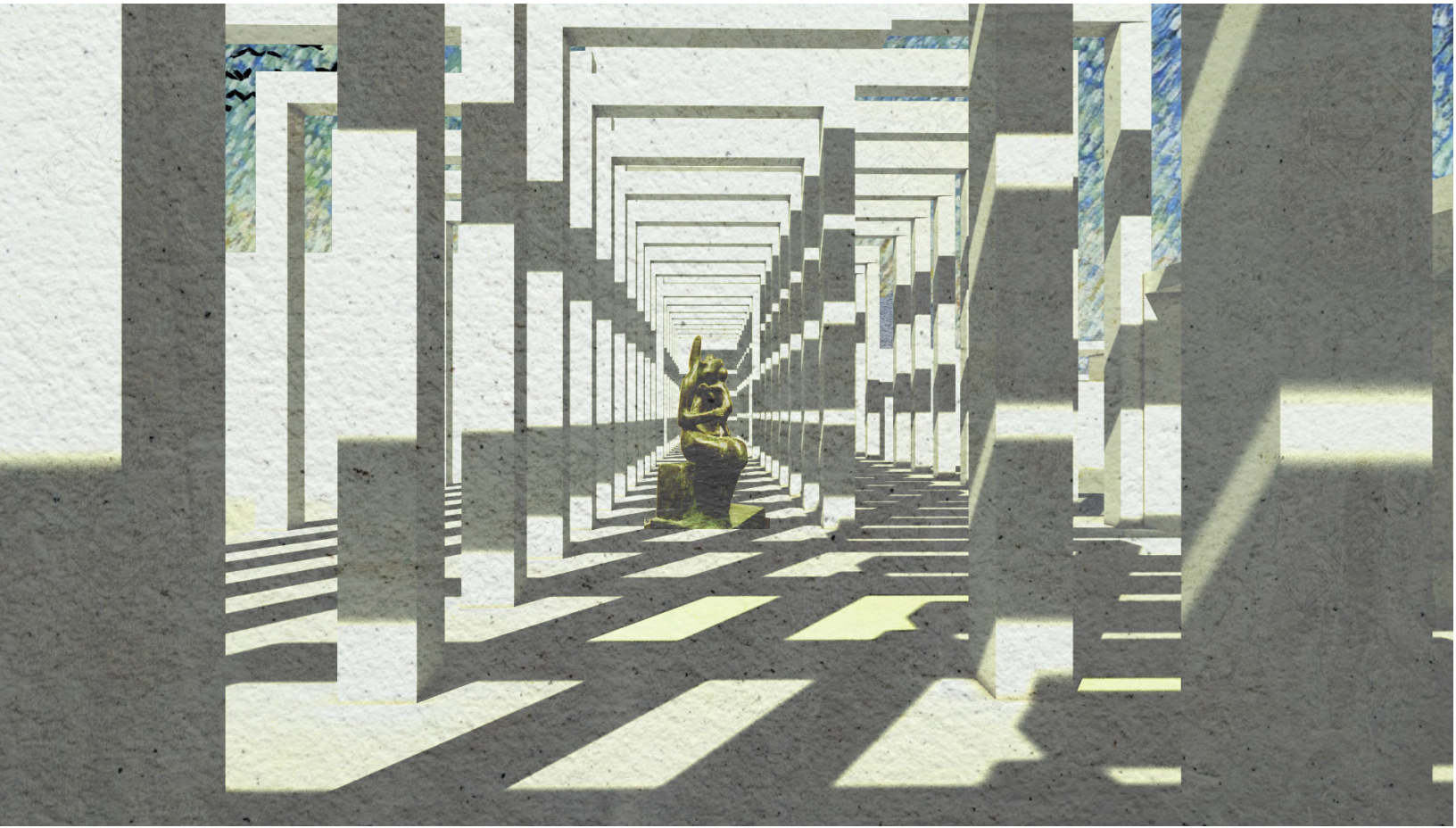














Methodology

Inter-disciplinary Study:

Inter-disciplinary study will be involved and taken as reference for way of production of works, such as painting/Drawing, installations/sculpture, literature, etc. To aid the thesis, the studies will use an analytical approach to several relevant works. A set of principle/strategy/tactic table will be developed.

Words as inspiration:

Linguistics provides inspiration for thought. Words as one element of narrative could be translated into works. Multiple words choice will be made and dig into the possibility of transcribing for the dual-identity of imaginary words as part of interpretation.

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