



*Film "Raiders of The Lost Ark's" Warehouse Scene,  
Indian Jones: "This should be in a museum!"*

## WHY ART MUSEUMS?

### INSTRUCTOR

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## DESCRIPTION

### **Are Museums Still Relevant Today?**

In 2018, RISD Museum and MIT Press jointly released “Why Art Museums?” a volume that presents two previously unpublished texts by Alexander Dorner, the director of the Museum of Art at RISD in 1938. Paraphrasing the words written by Dorner, museums in the '30s were already in a crisis of being hopelessly out of touch with everyday life, helplessly attracted to grand architecture and involuntarily fell into passive consumption of the arts. This publication verifies much of our current situation of the museums having finally caught up with this visionary from 83 years ago and a revelation: It took us another 83 years to question - Are museums still relevant today?

### **The New Art Ecology**

What the public sees in a museum display is often but a small percentage of the entirety of an institution's total collection. Most collections are tucked away in storage, lent out, archived, and sometimes, further bought and sold. Globally, as museums multiply and expand, it is also accompanied in recent decades by an increase in art fairs, biennales, galleries, and auctions where works are produced, collected, exhibited, and traded at a rate far outpacing the traditional museum model. While some lament the increasing transactional nature in which art works now exist, it is also true that such events and venues have provided new opportunities for artistic production, exposure, and public engagement.

Underpinning all of this is another “Shadow Art World” – an invisible international network of logistics, storage, trades, financing, conservation, archive, and speculation – which often gets little attention for the contribution it makes to ensuring the smooth running and financial sustainability of the art ecology. As a city which prides itself as a key logistics hub, well known for its finance industry and utilized as one of the leading tax havens in the world, Hong Kong has become an obvious host city in which this new art ecology can flourish. In recent decades, we have witnessed the collaborative synergies with experts from the cultural, financial and the logistical worlds working in tandem, each informing and empowering the other.

### **“Museum Maximal”**

This year, Hong Kong will see the much-anticipated opening of M+, self-described as “a museum dedicated to collecting, exhibiting, and interpreting visual art, design and architecture, moving image, and Hong Kong visual culture of the twentieth and twenty-first centuries.” Impressive not just in its physical scale, but also in its ambition to embrace a greater variety of genres and mediums of works, it nonetheless operates largely in the model of a traditional art museum.

In this studio, we pose the question - in light of the new ecologies of the “Shadow Art World”, and given Hong Kong's strategic position, what other models of art “museum” might be possible in this city? Further to the ambitions of a “Museum Plus”, is there room to push the boundaries and imagine a “Museum Maximal”? Instead of art existing in the passive confines of a museum, can we instead expose art in the more dynamic realities of an “exchange”? Instead of another generic “world class museum” approach, can we look into the realities, workings, needs and constraints of the “Shadow Art World” to consider new ways to organize spaces and programmatic encounters within a museum? Through a detailed investigation and understanding of Hong Kong's key logistics infrastructure, can we imagine new conditions of genuine cross hybrid interaction and bring them to light for the public?

Together we provide new scenarios not only for the “Museum”, but also strategies to stimulate elements in the art world's “shadow ecology” as means to fuel the cultural environment in Hong Kong.

### **Establishing Connection with Practice**

The objectives of the Design Studio are closely linked with the practice of COLLECTIVE Studio, who have developed a body of work focusing on Arts and Culture, from the level of Urban Design, Architecture, Exhibition Design to Art Installation. By engaging with our Clients, Consultants, Colleagues and Collaborators, the Directors at COLLECTIVE have designed and built Arts and Cultural Facilities locally and internationally. We aim to transfer this knowledge and at the same time create new knowledge through speculating on the potential of a new type of Arts & Culture related facility that is relevant to the context of Hong Kong.

For this reason, the studio works under a series of lectures, whose purpose is to ground the projects through hearing and learning from individuals related to our topic of research. Architects cannot work without learning the constraints and only dwell on speculating on the possibilities; if we want to break through the constraints, we have to know the limits inside out.

## **PROCESS**

### **1\_Three Modules**

#### **1. Module 01\_Sept to Oct\_Week 01 to Week 08 (Semester 01)**

##### **Shared Topical Research**

Students will work in pairs, focusing on one of the six topics defined below. The goal is to:

- a. Produce a collection of research that may be shared amongst the studio.
- b. Program Investigations – One pair of Students will be allocated to one of the 6 Topics through a ballot.

#### **2. Module 01\_Nov to Dec\_Week 09 to Week 14 (Semester 01)**

##### **Site Investigations, Program Brief and Concept Massing**

Students will work in pairs, each pair will be assigned a site for investigation.

The goal is to:

- a. Produce a collection of site research and analysis that may be shared amongst students working on the same site.
- b. Program Brief - Each Student should also begin to develop their individual programmatic interests and hybridization according to what they learned in the programmatic research phase.
- c. Program & Site Strategies - Each student should begin to develop their individual programmatic strategies for their given site.
- d. Final Output for 2<sup>nd</sup> Mid-Term Review in December 2021: Students must end with a formulate a Programmatic Brief with a Project Concept Narrative and an Architectural Massing Concept.

#### **3. Module 03\_Jan to April\_Week 15 to Week 32 (Semester 02)**

##### **Individual Programmatic & Architectural Proposal**

### **2\_Six Topics**

Focus is on teasing out much of the ecology of the art world that happens hidden away from the public eye. These topics have many overlapping points but can provide fertile grounds to inform formulation of Program Brief.

1. EXHIBITION – Display, Curation and Art Education
2. TRADE SHOWS – Art Fairs & Auction Houses, etc
3. LOGISTICS – Shipping & Handling, etc
4. CONSERVATION – Housekeeping, Archiving, Cataloguing, Digitizing, etc
5. STORAGE – Permanent, Temporary, Flexible, Accessible, etc
6. FREEPORTS – Customs, Border Controls, etc

**3\_Three Sites**

The growth and prosperity of Hong Kong as a key international hub in almost every aspect is intimately related to the advanced infrastructure it has developed over the years to leverage its strategic geographic location in relation to travel and transport by AIR, WATER and LAND.

The following 3 sites represent three key points of “exchanges” of the “inside and outside” of Hong Kong – the entry and exit for both passenger and cargo traffic. Key to the students’ investigations will be to develop a strategic geographic and spatial reading for an operation of such scale, and to identify the current and future potential range of program hybridization, stakeholders and networks (local, regional, and international) at play for the “Museum Maximal”.

- 1. AIR: Chep Lap Kok Hong Kong International Airport
- 2. WATER: Kwai Tsing Container Terminal
- 3. LAND: Huanggang Port (Hong Kong-Shenzhen Border Crossing)

**4\_TASKS & DELIVERABLES**

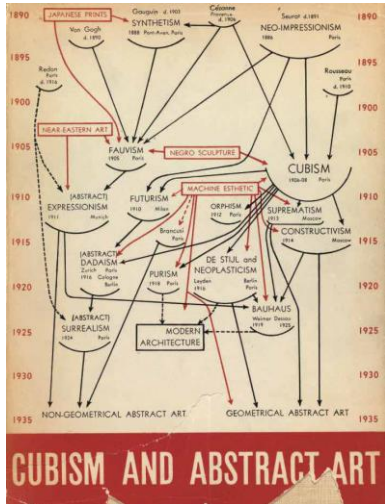
In Semester 01, in order to put students in touch with real world operations, we will organize lectures or outings with experts and stakeholders that are related to the Arts & Culture fields.

- 1. **Module 01\_Sept to Oct\_Week 01 to Week 08 (Semester 01)**  
**Shared Topical Research**

**Week 01 to Week 08**

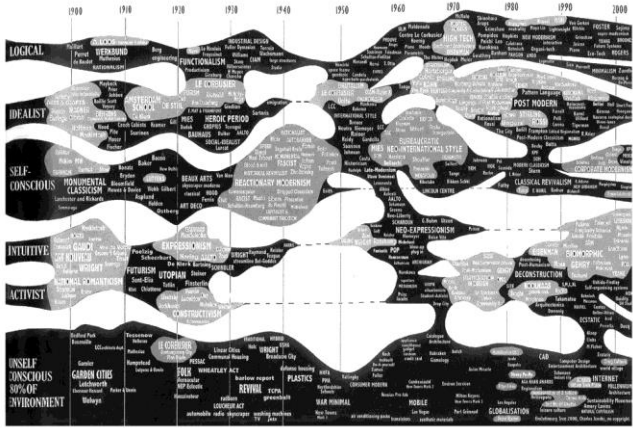
**a\_ Diagrams and Maps (group work)**

To apply architectural thinking to research analysis, to impregnate architecture with more than form. The research is not to become a report which consists of merely text and images, but a “Drawing” or a “Map” which is an exercise to visualize data and analysis. The aim is to train “The diagrammatic eye with architectural imagination”.

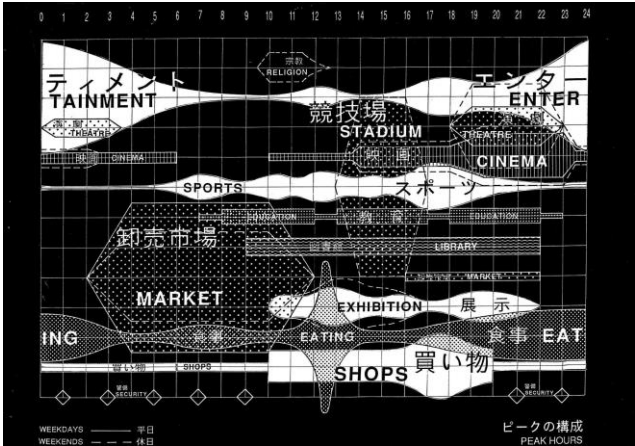


Catalogue, “Cubism and Abstract Art”, The Museum of Modern Art, Alfred Barr, 1936





Map, "The Century is Over, Evolutionary Tree of Twentieth-Century Architecture", Charles Jencks, 1971



Timeline, "Yokohama Masterplan", OMA, 1991

2. Module 02\_Nov to Dec\_Week 09 to Week 14 (Semester 01)  
Site Investigations, Program Brief and Concept Massing

Week 09 to Week 14

a\_Physical Site Model (group work)

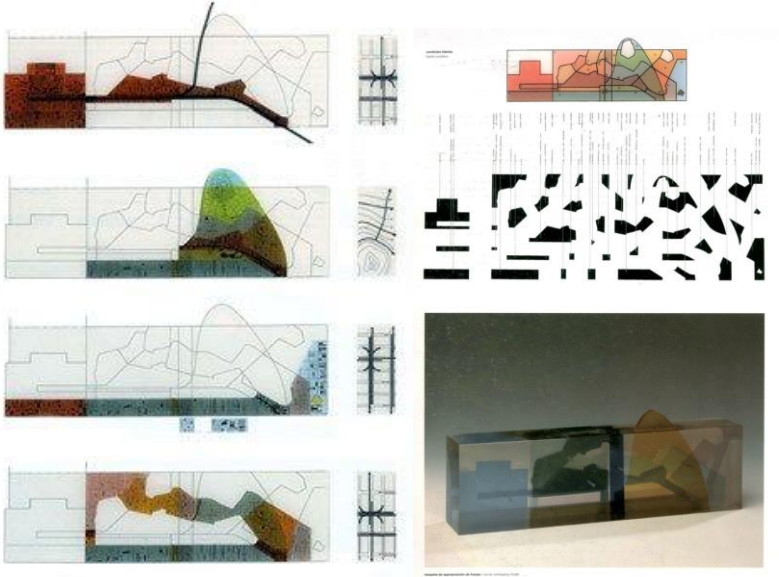
Students will be introduced to their sites, the aim is to study the more zoom-out context of a site and build a site model together.



Site Model, "Elbphilharmonie Hamburg", Herzog and de Meuron, 2001-2016

b\_Program Brief, Site Diagram and Physical Model (individual work, overlapping with site model)

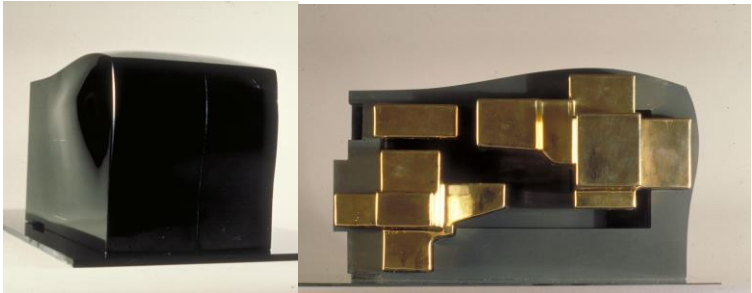
To analyze and identify constraints, forces and opportunities of site; and start to overlap the opportunities and synergies between program and context. The aim is to formulate a Program Brief.



“New Seoul International Airport Masterplan”, OMA, 1995

**c\_Concept Massing Model (individual work)**

Based on the investigation in creating a Program Brief, the aim is to formulate conceptually, the potential programmatic and spatial framework of the design.



Concept Model, “Tokyo Opera House”, Jean Nouvel, 1986

**3. Module 03\_ Jan to April\_Week 15 to Week 32 (Semester 02)  
Individual Program Brief & Architectural Proposals  
Week 15 to Week 32**

We will dedicate the full Semester 02 for architectural design, with an emphasis in material gestures.

We will organize lectures or site visits with architects, engineers and related architectural consultants to put students in touch with real world architectural practices.

**Between Week 15 to Week 21**

Preparing for Week 21 Mid- Review, Students are expected to have formulated:

- Final Programmatic Brief
- Design Concept in progress



*Program & Spatial Model Studies , “Parrish Museum”, Herzog and de Meuron, 2006 - 2012*

**Between Week 21 and Week 26**

- Students are expected to make:
- Physical Material Investigations
  - Physical Architectural Design Studies



*Form & Material Model Studies , “De Young Museum”, Herzog and de Meuron, 1999-2005*



*Form & Material Model Studies , “Caixa Forum”, Herzog and de Meuron, 2001-2008*



**Between Week 27 to Week 30**

By Week 27 Students are expected to have finalized their Design Concept and start producing final representation materials for Final Review on Week 31:

- Architectural Drawings of Site Plan, Floor Plans, Sections, Elevations, Axonometric and Views;
- Final Model of the design with material representation;
- A Concept Narrative in the format of a powerpoint presentation or a book
- Technical Report Draft, A4 Format, with a minimum of 30 pages



*Final Presentation Model , “Los Angeles County Museum Addition”, OMA, 2001*

**LEARNING OUTCOME**

1. Ability to create architectural designs that satisfy both aesthetic and technical requirements.
2. Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences.
3. Knowledge of the fine arts as an influence on the quality of architectural design.
4. Understanding of the relationship between program and space, people and buildings, and between buildings and their environment, and the need to relate buildings and the spaces between them to users needs and scale
5. Understanding of the methods of investigation and preparation of the brief for a design project.
6. Ability to generate complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations.
7. Ability to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals.
8. Awareness of the theories and methods of inquiry that seek to show the relationship between users behaviour, programmatic relationships and the physical environment.
9. Understanding of the basic principles of sustainable development and architects’ responsibilities with respect to the social, economic and environmental sustainability in architecture and urban design.
10. Understanding of the principles of structural behaviour in withstanding gravity and lateral forces, and the range and appropriate applications of contemporary structural systems.
11. Ability to assemble a comprehensive program for an architecture project.
12. Ability to respond to natural and built site characteristics in the development of a program and design of a project.
13. Ability to work cooperatively with others in a team setting. Ability to discuss architectural ideas with non-architects, to listen objectively to their opinions and to consider those opinions in designing.
14. Ability to speak and write effectively on subject matters contained in the professional curriculum in



English.

15. Ability and willingness to initiate constructive dialogues and debates between classmates and instructors.
16. Ability to use appropriate representational media, such as drawings, models, diagrams, charts, including computer technology, to convey essential design information at each stage of the programming and design process.

## ASSESSMENT SCHEME

### 1\_Midterm Reviews (30%)

1. Midterm Review 1, October (10%)
2. Midterm Review 2, December (10%)
3. Midterm Review 3, March (10%)

### 2\_Final Review (50%)

1. Final Project Presentation, May (50%)

### 3\_Project Book (20%)

1. Project Book to have three parts: Position/ Technology / Process
2. To be started at the beginning of the year and reviewed throughout.

## COURSE FORMAT

### 1\_Group Work

1. Students are allowed to work in groups only during the first semester.
2. The second semester will be all individual projects.

### 2\_Teaching Days

1. The Design Studio will be taught two days a week Monday and Thursday 13:30 to 18:00.
2. Internal Studio Reviews may be held at COLLECTIVE Studio's office at 657 King's Road, Quarry Bay.

### 3\_Studio Spaces

1. Each Studio will have their own space, accommodating a desk for each student.
2. Layouts will be issued at the start of the academic year.

## FIELD TRIP

At present all foreign trips are suspended until further notice. If the COVID-19 situation improves, the school will inform the Design Studio tutors.

## REQUIRED READINGS & LECTURES

Ernest Gombrich. 1950. *The Story of Art*. Phaidon Press, 16th Edition.

Berger, John. 1972. *Ways of Seeing*. London: Penguin Books.

Brian O'Dogherty. 1986. *Inside the White Cube. The Ideology of the Gallery Space*. Lapis Press

Rem Koolhaas. 1978. *Delirious New York: A Retroactive Manifesto for Manhattan*. Oxford University Press.

Charlotte Klonk. 2009. *Spaces of Experience: Art Gallery Interiors from 1800 to 2000*. Yale University Press

Bruce Altshuler. 2013. *Biennials and Beyond. Exhibitions that made Art History 1962-2002*. Phaidon

Sarah Ganz Blythe, Andrew Martinez, editors. 2018. *Why Art Museums? The Unfinished work of Alexander Dorner*. MIT Press

Graham Bowley and Doreen Carvajal. 2016. *One of the World's Greatest Art Collections Hides Behind This Fence*. The New York Times.

Artsy Editors. 2017. *The Role of Freeports in the Global Art Market*. Artsy.

Jacques Herzog. 2016. *"...hardly finished work..."*. Harvard University Graduate School of Design Public Lecture

Rem Koolhaas. 2017. *"Current Preoccupations (當下之務)"*. Tamkang University Department of Architecture Public Lecture (淡江大學建築學系)

Erika Magnusson and Daniel Andersson. 2021. *Logistics, a video installation tracking the global flow of products*. Art Film.

## IMPORTANT NOTE TO STUDENTS

### Attendance

Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result in a failing grade for the course.

### Academic Honesty

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: <http://www.cuhk.edu.hk/policy/academichonesty/>. With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

### Student Work

Submission of studio documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation. In addition, a grade deduction of *one letter grade* will be made.

## SCHEDULE

### Important Dates

#### SEMESTER 1

##### 1\_Midterm Reviews (30%)

Midterm Review 1, 25-29 October 2021 (10%)

Midterm Review 2, 06-10 December 2021(10%)

#### SEMESTER 2

Midterm Review 3, 01-04 March 2022 (10%)

##### 2\_Final Review (50%)

Final Project Presentation, 03-06 May 2022 (50%)

##### 3\_Project Book (20%)

Project Book to have three parts: Position/ Technology / Process, 13 May 2022 (20%)

**Term 1: 6 September 2021 (Mon) – 4 December 2021 (Sat)**

<b>WEEK 01</b>		
06.09	<b>INTRODUCTION</b>	<b>STUDIO SELECTION</b>
09.09		Results Announced + Kick Off Presentation by Instructors
<b>WEEK 02</b>		
13.09		Lecture (tbc) + Desk Crit
16.09		Desk Crit
<b>WEEK 03</b>		
20.09		Lecture or Outing (tbc)
23.09		Desk Crit
<b>WEEK 04</b>		
27.09		Lecture or Outing (tbc)
30.09		Internal Studio Review
<b>WEEK 05</b>		
04.10		Desk Crit
07.10		Desk Crit
<b>WEEK 06</b>		
11.10		Desk Crit
14.10		Chung Yeung Festival
<b>WEEK 07</b>		
18.10		Desk Crit
21.10		Desk Crit
<b>WEEK 08</b>		
25.10 – 29. 10		<b>MIDTERM REVIEW 1 (10%)</b>



ARCH 5110\_ADVANCED ARCHITECTURAL DESIGN STUDIO I

WEEK 09		
01.11		Desk Crit
04.11		Desk Crit

WEEK 10		
08.11		Lecture or Outing (tbc)
11.11		Desk Crit

WEEK 11		
15.11		Lecture or Outing (tbc)
18.11		Internal Studio Review

WEEK 12		
22.11		Desk Crit
25.11		Desk Crit

WEEK 13		
29.11		Desk Crit
02.12		Desk Crit

WEEK 14		
06.12 – 10.12		<b>MIDTERM REVIEW 2 (10%)</b>

**Term 2: 10 January 2022 (Mon) – 23 April 2022 (Sat)**

WEEK 15 (2022)		
10.01		Kick Off Presentation by Instructors
13.01		Desk Crit

WEEK 16		
17.01		Lecture or Outing (tbc)
20.01		Desk Crit

<b>WEEK 17</b>		
24.01		Lecture or Outing (tbc)
27.01		Internal Studio Review
<b>WEEK 18</b>		
31.01 – 05.02		<b>Lunar New Year Vacation</b>
<b>WEEK 19</b>		
07.02		Lecture or Outing (tbc)
10.02		Desk Crit
<b>WEEK 20</b>		
14.02		Desk Crit
17.02		Desk Crit
<b>WEEK 21</b>		
21.02		Desk Crit
24.02		Desk Crit
<b>WEEK 22</b>		
01.03 – 04.03		<b>MIDTERM REVIEW 3 (10%)</b>
<b>WEEK 23</b>		
07.03		Desk Crit
10.03		Desk Crit
<b>WEEK 24</b>		
14.03		Desk Crit
17.03		Desk Crit
<b>WEEK 25</b>		
21.03		Desk Crit
24.03		Internal Studio Review

WEEK 26		
28.03		Desk Crit
31.03		Desk Crit
WEEK 27		
04.04		Desk Crit
07.04		Desk Crit
WEEK 28		
11.04		Desk Crit
14.04		Desk Crit
WEEK 29		
18.04		<b>Easter Monday</b>
WEEK 30		
25.04		Desk Crit
28.04		Desk Crit
WEEK 31		
02.05		<b>The day following Labour Day</b>
03.05-06.05		<b>FINAL REVIEW (50%)</b>
WEEK 32		
09.05		Individual Evaluation
13.05		<b>PROJECT BOOK (20%)</b>
		Project Book to have three parts: Position/ Technology / Process