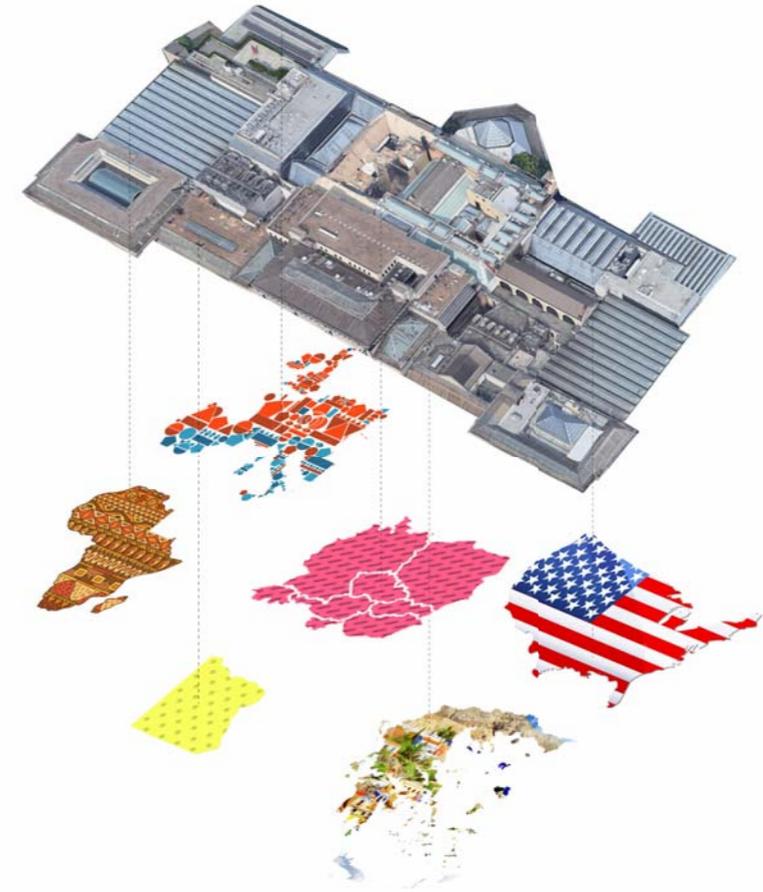

METROPOLITAN RECOLLECTION

ADAPTIVE REUSE MANUAL

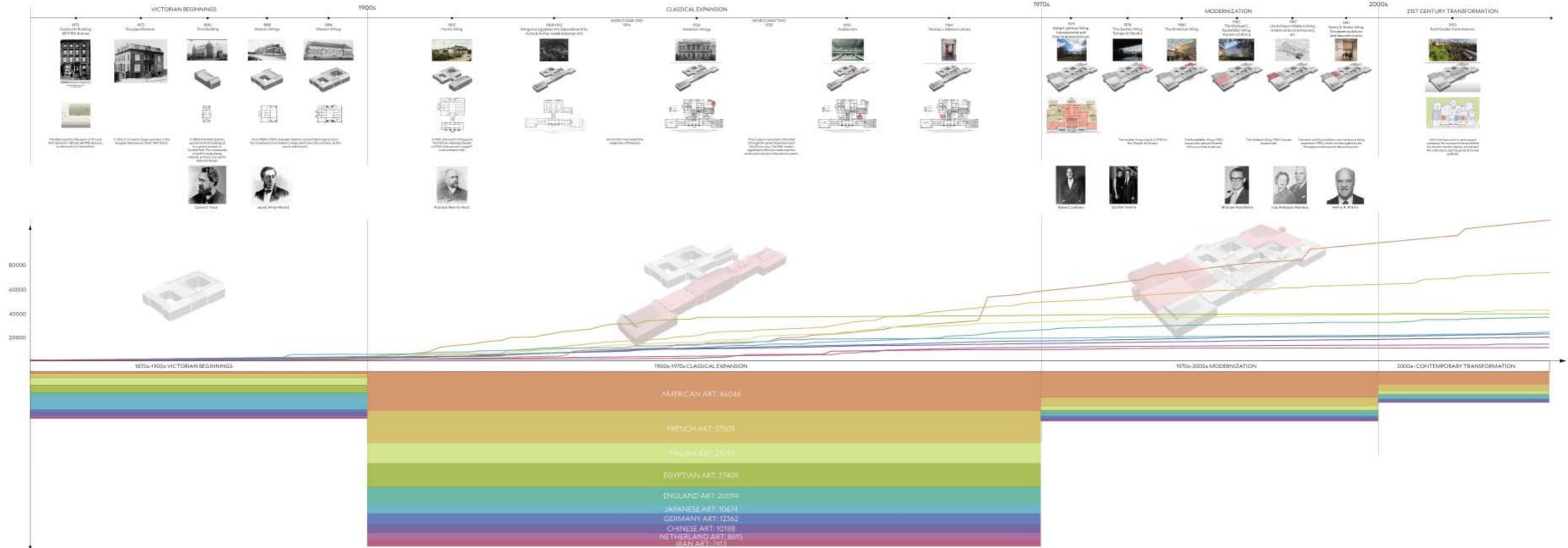


Marlon de Azambuja, Atlas



COLONIAL SYNTAX OF THE ENCYCLOPEDIA

The mission of the Metropolitan Museum of Art, colloquially "the Met", is an encyclopedic collection from around the world. It is a global fantasy of total knowledge and the illusion of unity is produced by the uneven geography and the appropriation of colonial artifacts from other places. It collects exhibitions from cultures outside America but fails to recollect the trajectory of these artifacts. It celebrates artifacts from other geography but ignores the indigenous American Art.



IMPRUDENT EXPANSION

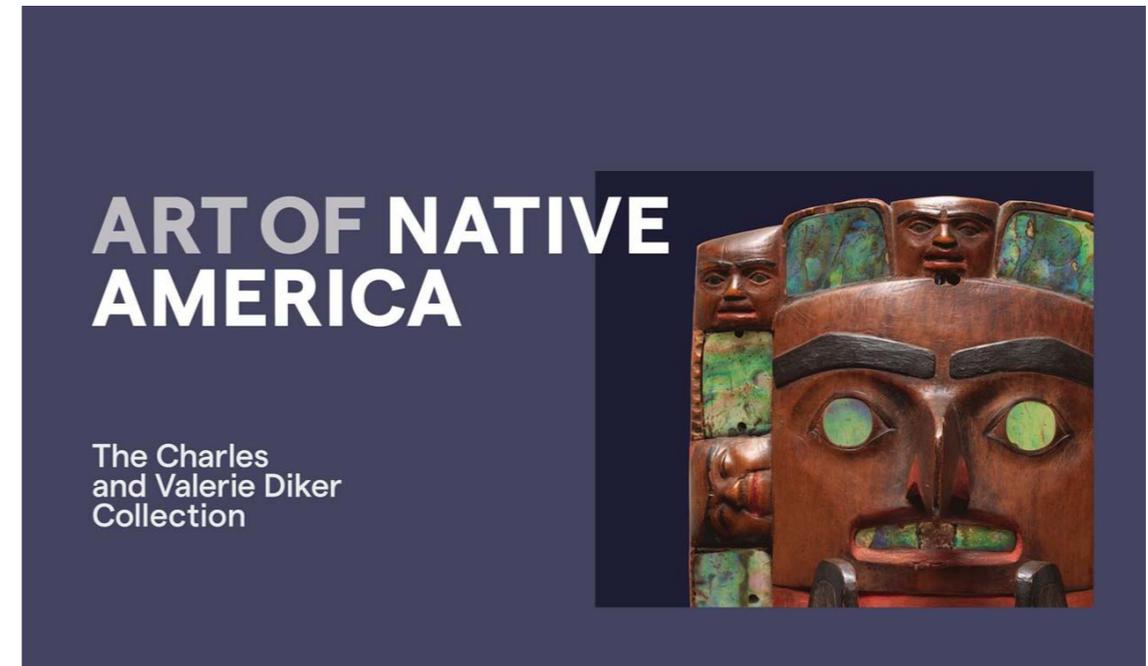
The development of Met is colonial history. It takes over part of Central parkland with its impudent expansion which could be divided into three periods. In 1880, the Met located itself on the east side of central park and began with the Victorian Gothic Styles. The first group of Victorian buildings is designed by Calvert Vaux and Jacob Wrey Mould. And then, Richard Morris Hunt's proposal further expanded the Met with Renaissance and Palladian-style wings. When it Comes to the modernization period, different people donate money to further expand the Met and named these new wings after themselves.



PROTEST AGAINST MET'S COLONIALISM IDEOLOGY

The New York-based protest group, Decolonize This Place, launched a large demonstration at the front steps of the Metropolitan Museum of Art. Representatives for Decolonize This Place described the Met as bastions of harmful ideologies, in particular colonialism. Many protestors chanted, "They want the art, but not the people!" There are also traces of colonialism outside the Met in the metropolitan area. The campaigners regarded Cleopatra's Needle, an Egyptian obelisk as a colonial art craft which is appropriated by the US in the 19th century, and launched protests there.

Correspondingly, the Met should also recollect the colonial memory besides from collecting the arts from otherness, which is a response to the existing advocacy for decolonization from activists and artists. The Met as an encyclopedic educational institute has the responsibility to get people informed about the colonial history of various arts.



INDIGENOUS AMERICAN CULTURE

An exhibition of Indigenous American artifacts took place in the American wing of New York's Metropolitan Museum of Art in 2018. The marginalized culture entered the public's vision for the first time.

There is a call for recontextualizing what we define as American culture and transforming the indigenous American tribal art into American art.



CURRENT DIRECTOR

Max Hollein is an Austrian art historian and the current Director of the Metropolitan Museum of Art in New York City.

He added in an interview with the New York Times:

The reason for bringing in Egyptian art is to answer questions like “What was happening in the 1950s in Egypt?”. More contexts need to be demonstrated here.

Therefore, the Met needs to demonstrate more stories about the trajectory of arts. It would recollect the colonial history of each art craft that has been erased in the

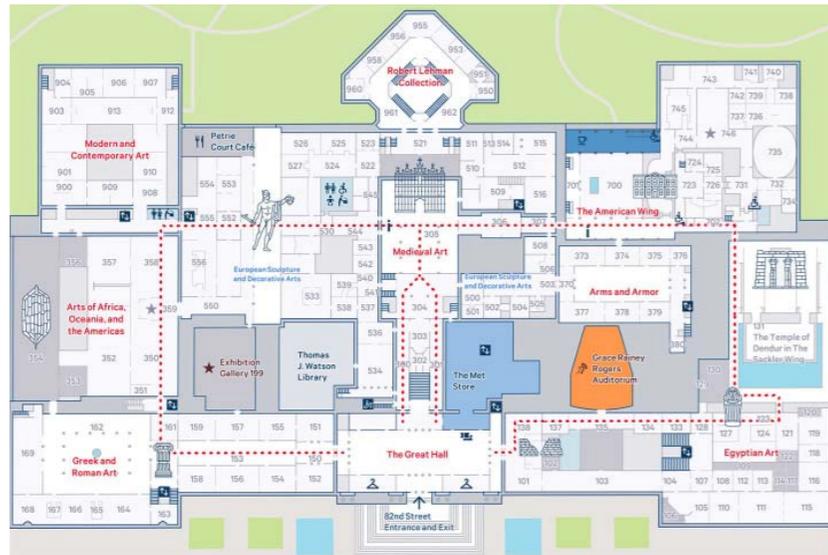


ICEBERG

The colonial memory of artifacts is archived underneath the Met as an invisible iceberg. Besides that, the iceberg also includes conservation departments, the topics of which include objects, Paintings, Paper, photographs, Textile, Costume and Scientific Research, and Time-based media art.

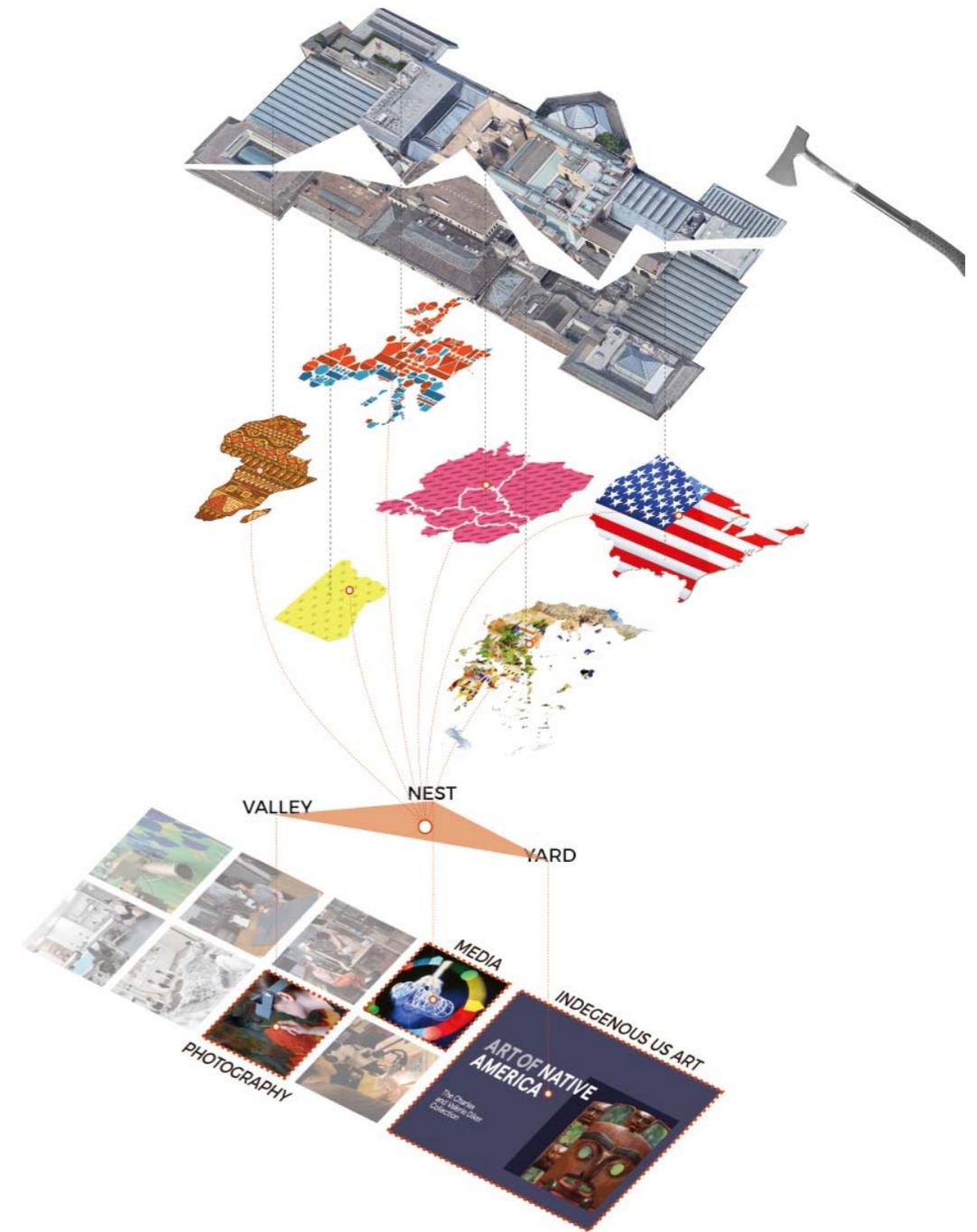
The archive should be recollected and pumped above the ground.





CIRCULATION

The spatial organization of Met is a result of colonial expansion. Now there is only one entrance from the east side of the central park near the fifth avenue. Inside Met, It is an orthogonal maze and people have to at least go in a rigid rectangular loop, which is an exhausting journey. There is no gathering place to have a rest and no clear boundary between different exhibition areas.



**SOFTENING MET
-DISRUPT THE COLONIAL SYNTAX OF THE ENCyclopedia**



NEST

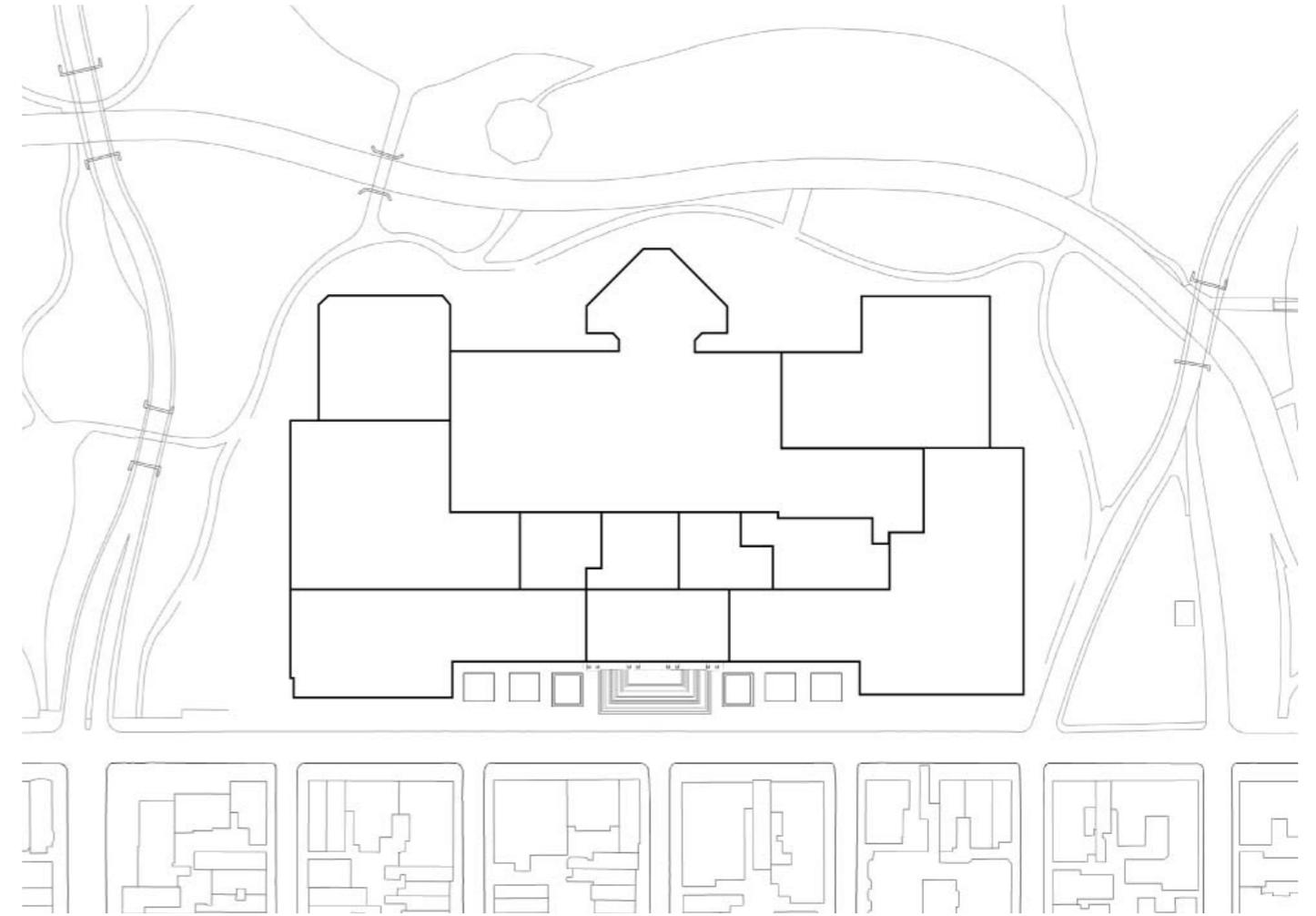
VALLEY

YARD

**SOFTENING MET
-DISRUPT THE COLONIAL SYNTAX OF THE ENCYCLOPEDIA**

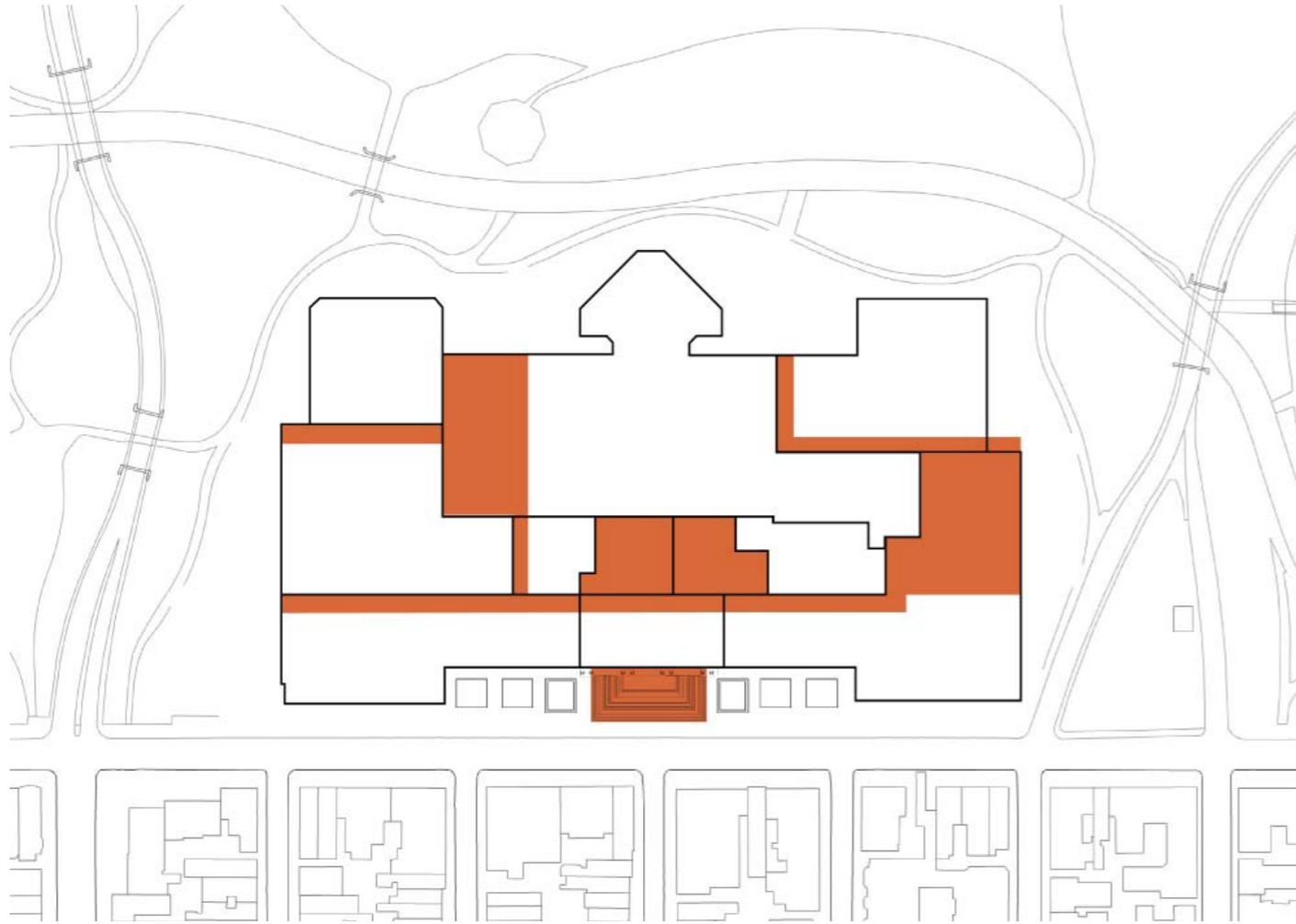
Correspondingly, three families of architectural interventions are introduced to disrupt the colonial syntax of the Encyclopedia. The new families - nests, valleys, and yards with distorted shapes punctuates the antiquated floors and facades and soften the orthogonal wall systems of the Met.

Valleys and nests absorb archives of colonial memory. The valleys recollect and demonstrate the trajectory of artifacts from another geography inside the Met through photography. The nests of media tower recollect colonial history in the central park and a wider range in metropolitan New York through multimedia. The yards exhibit indigenous American art to reemphasize its importance. To achieve this, staff from the Time-based media art working group and photography conservation department would work closely with each other.



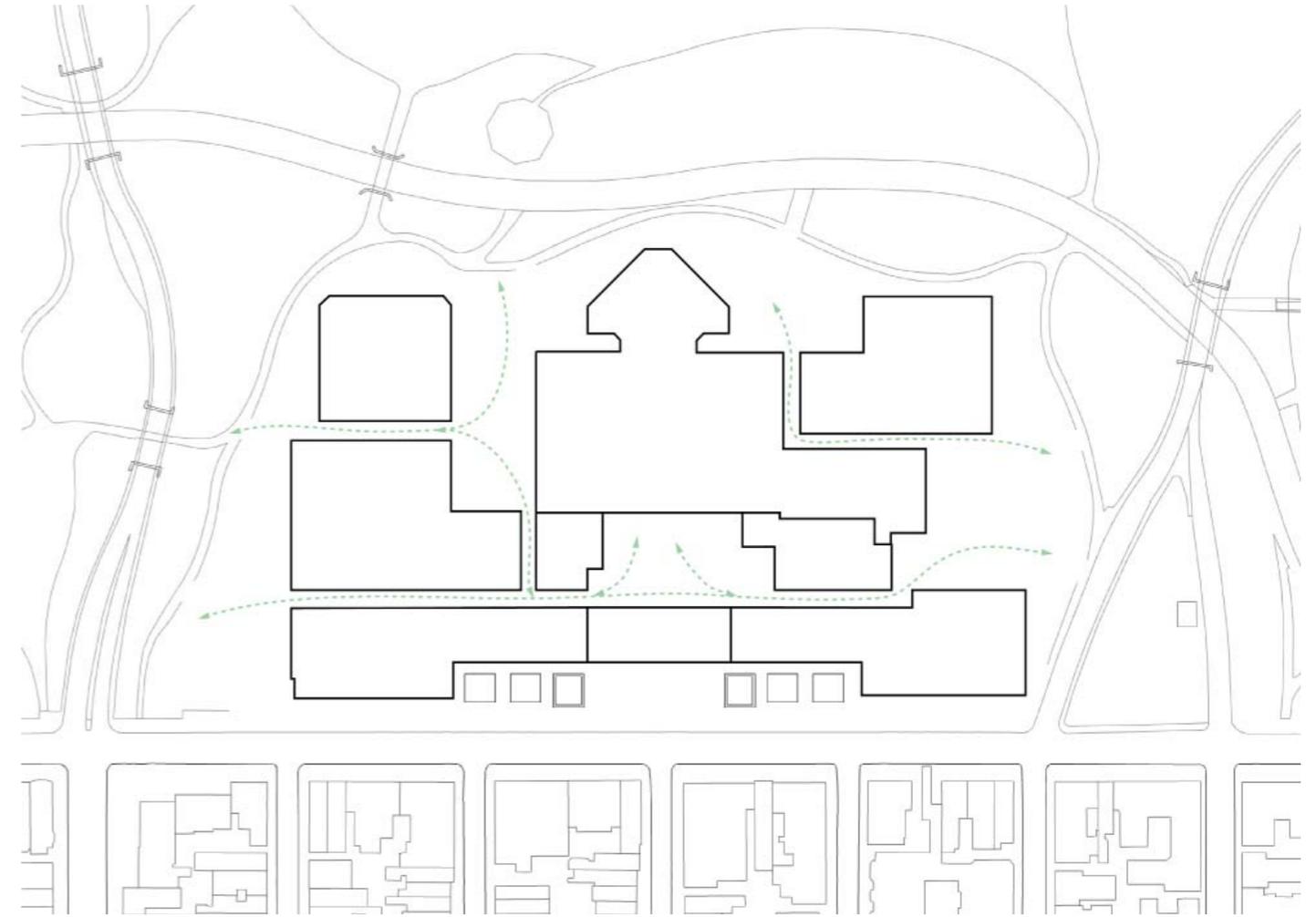
CURRENT SITUATION

Currently, Met is organized into 6 exhibition areas by geography with a library, store, and auditorium in the middle. There is no rigid boundary between them and the only entrance from the grand hall is on the fifth avenue.



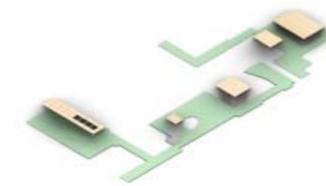
KEY MOVE 1 - DEMOLITION

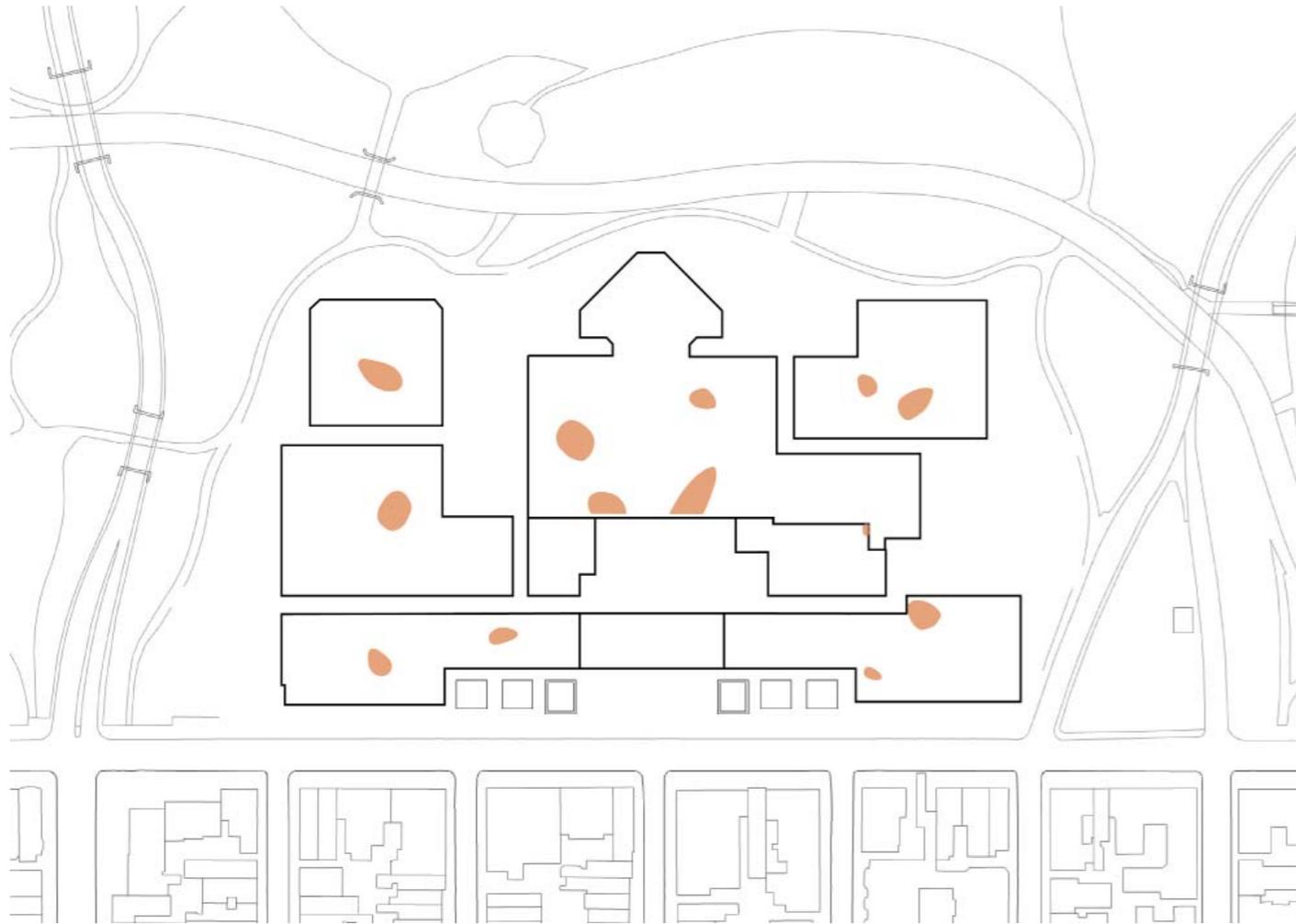
According to the expansion of the Met, the vague boundary between buildings is going to be eliminated, thus disrupting the syntax of one whole encyclopedia, demonstrating the footprint of colonialism and liberating the arts from different cultures. Additionally, the big stairs which are out of human scales are dismantled, as they used to celebrate the fantasy of total knowledge.



KEY MOVE 2 - CREATE YARDS FOR INDIGENOUS AMERICAN ART

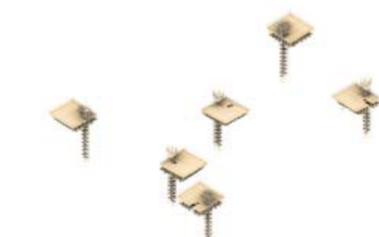
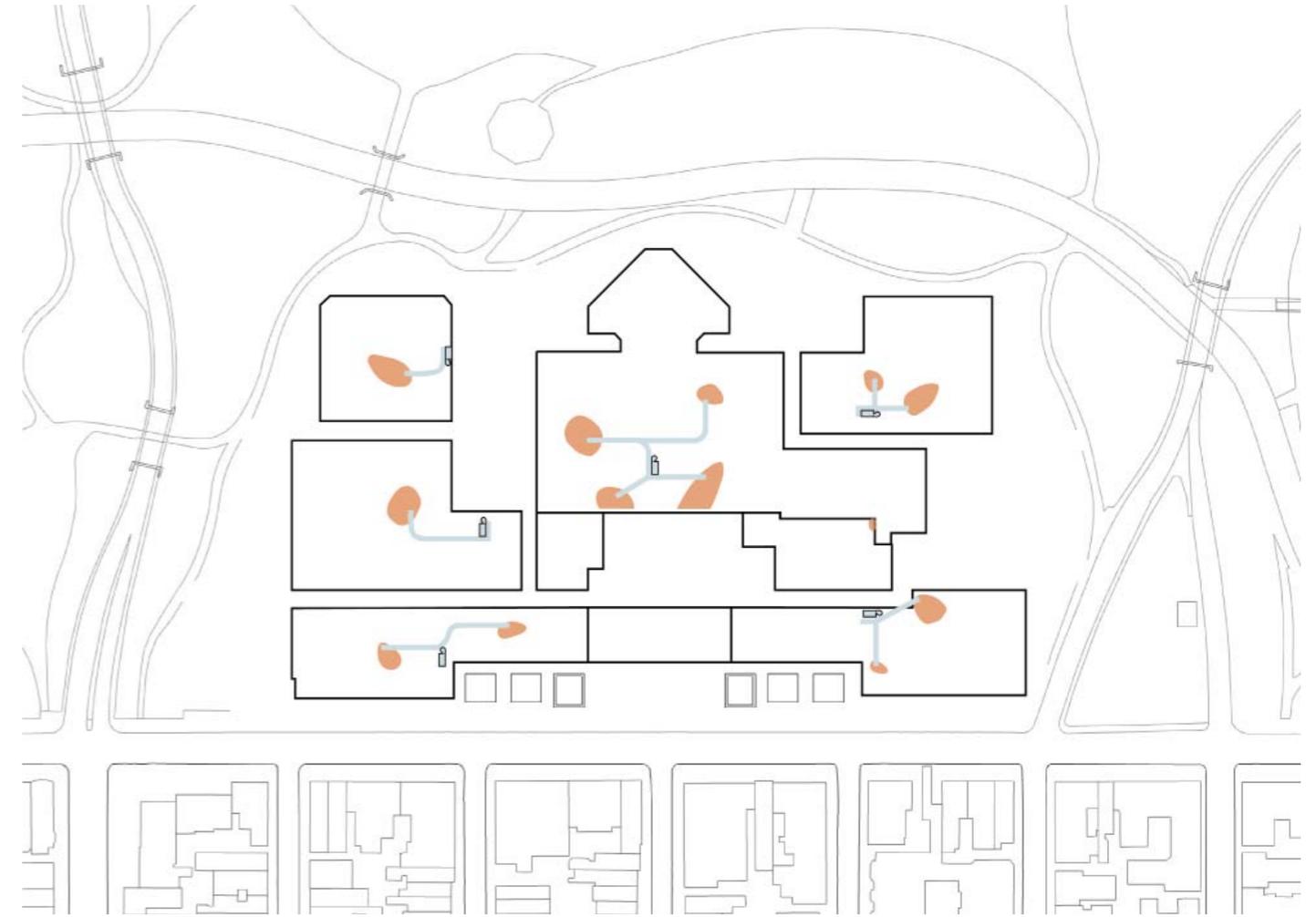
With antiquated walls torn down, The new Met museum is divided into 6 micro museums according to its expansion history to disrupt the illusion of unity under one roof. New Yards are generated for indigenous American Art.





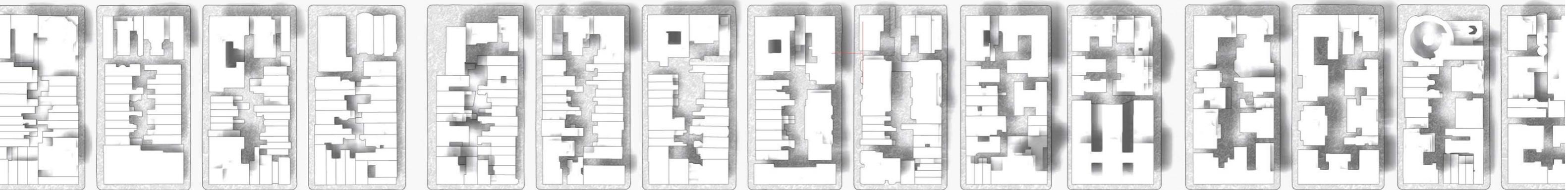
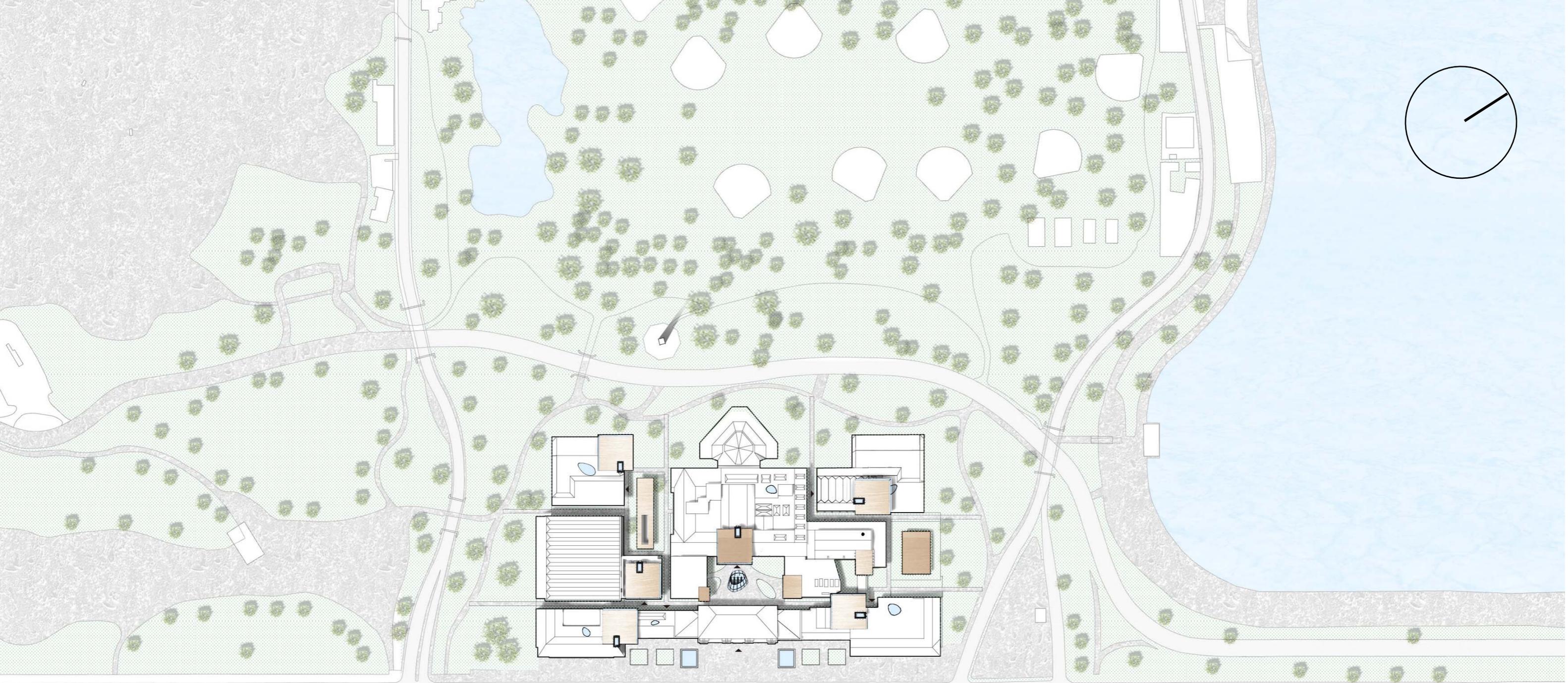
KEY MOVE 3 - CREATE VALLEYS FOR PHOTOGRAPHY ARCHIVAL SHOW

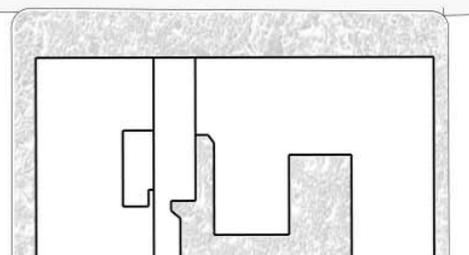
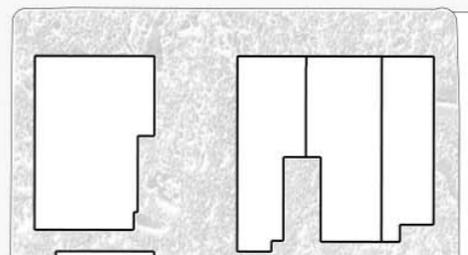
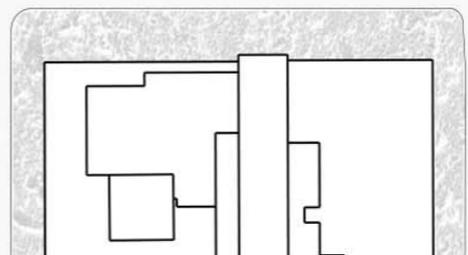
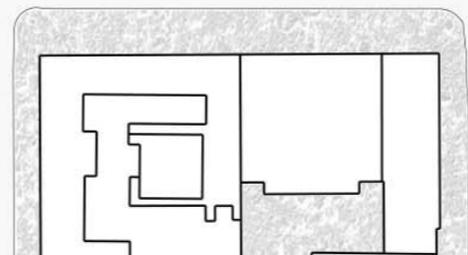
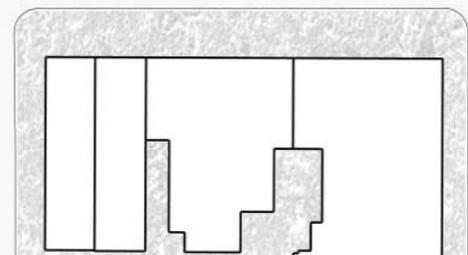
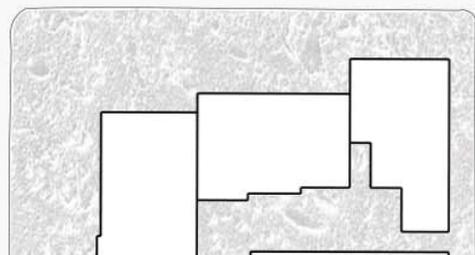
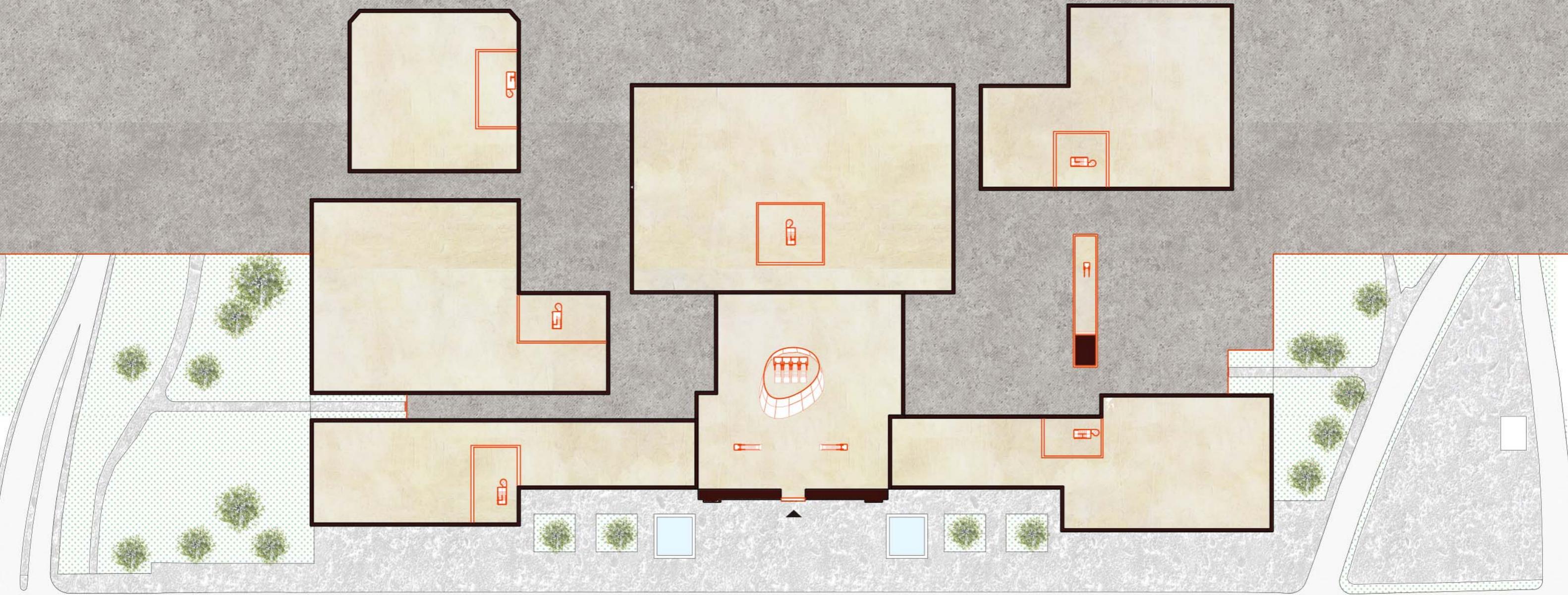
The valleys with distorted shapes for the photography archival show punctuate the existing floors to show the trajectory of artifacts from different geography. It could also serve as a gathering place to have a rest and create walkways and exhibition rooms with constantly changing scales.

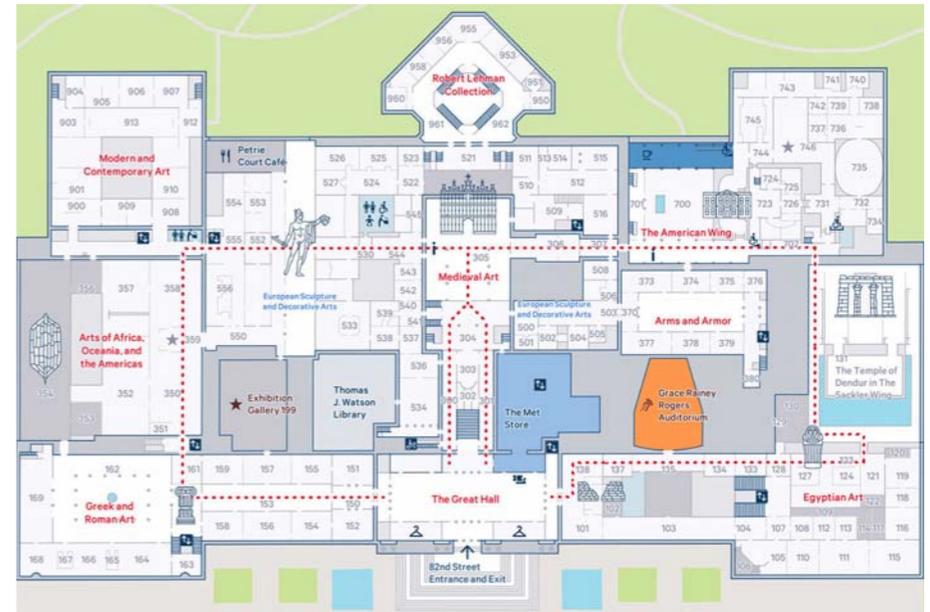
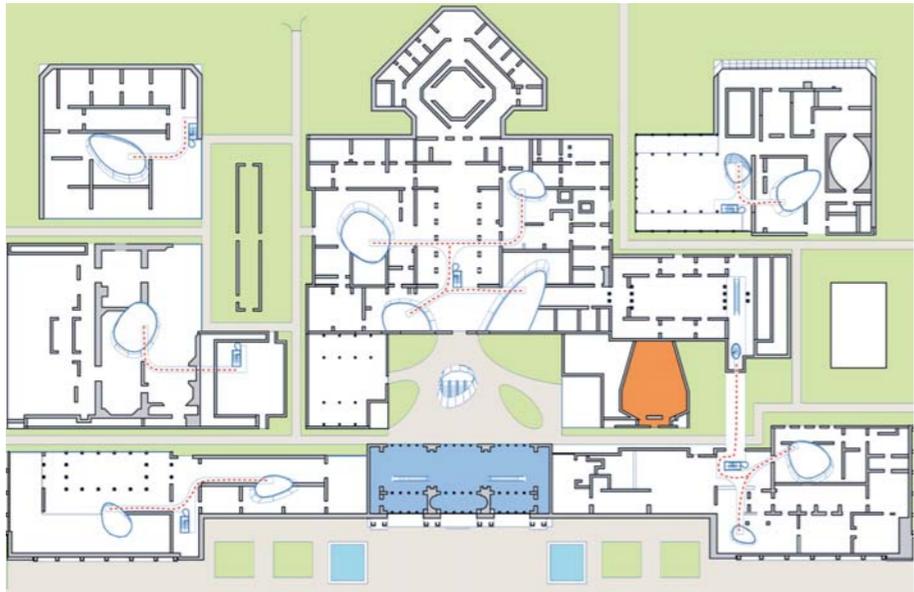
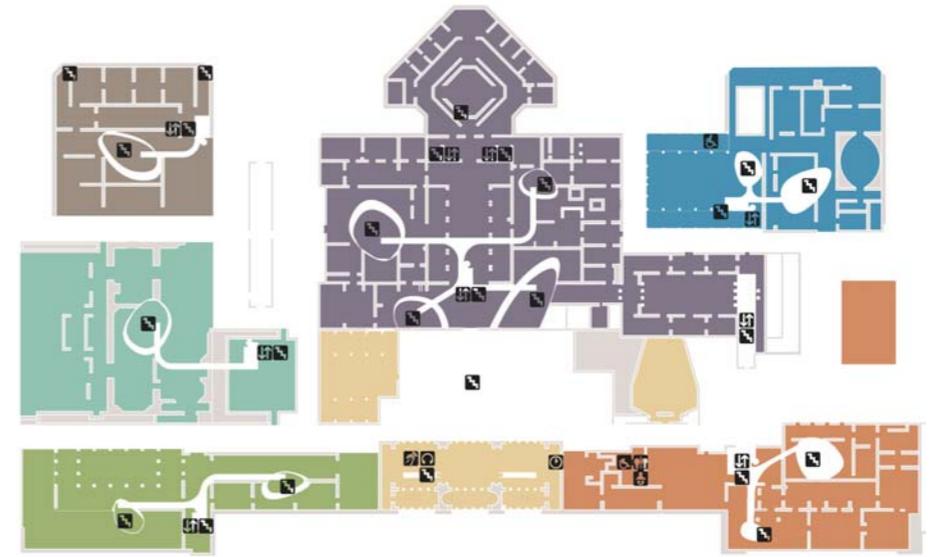
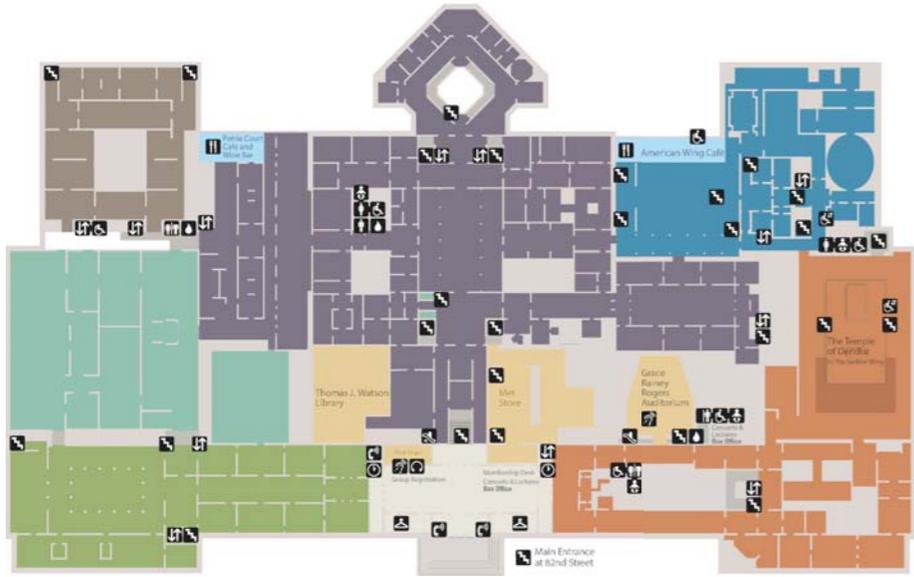


KEY MOVE 4 - CREATE NESTS FOR ARCHIVAL MEDIA SHOW

Media trees punctuate the floors and roofs and stick into the iceberg to absorb the archive collection. These collections are reexhibited with high-tech in the nests above, to demonstrate the history of artifacts from other geographies. The media tower receives signals from wires at the top and is controlled by staff from the media art working group at ground level.

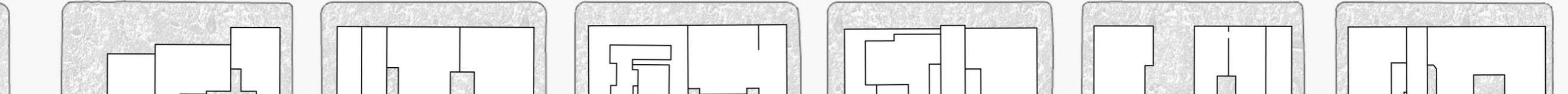
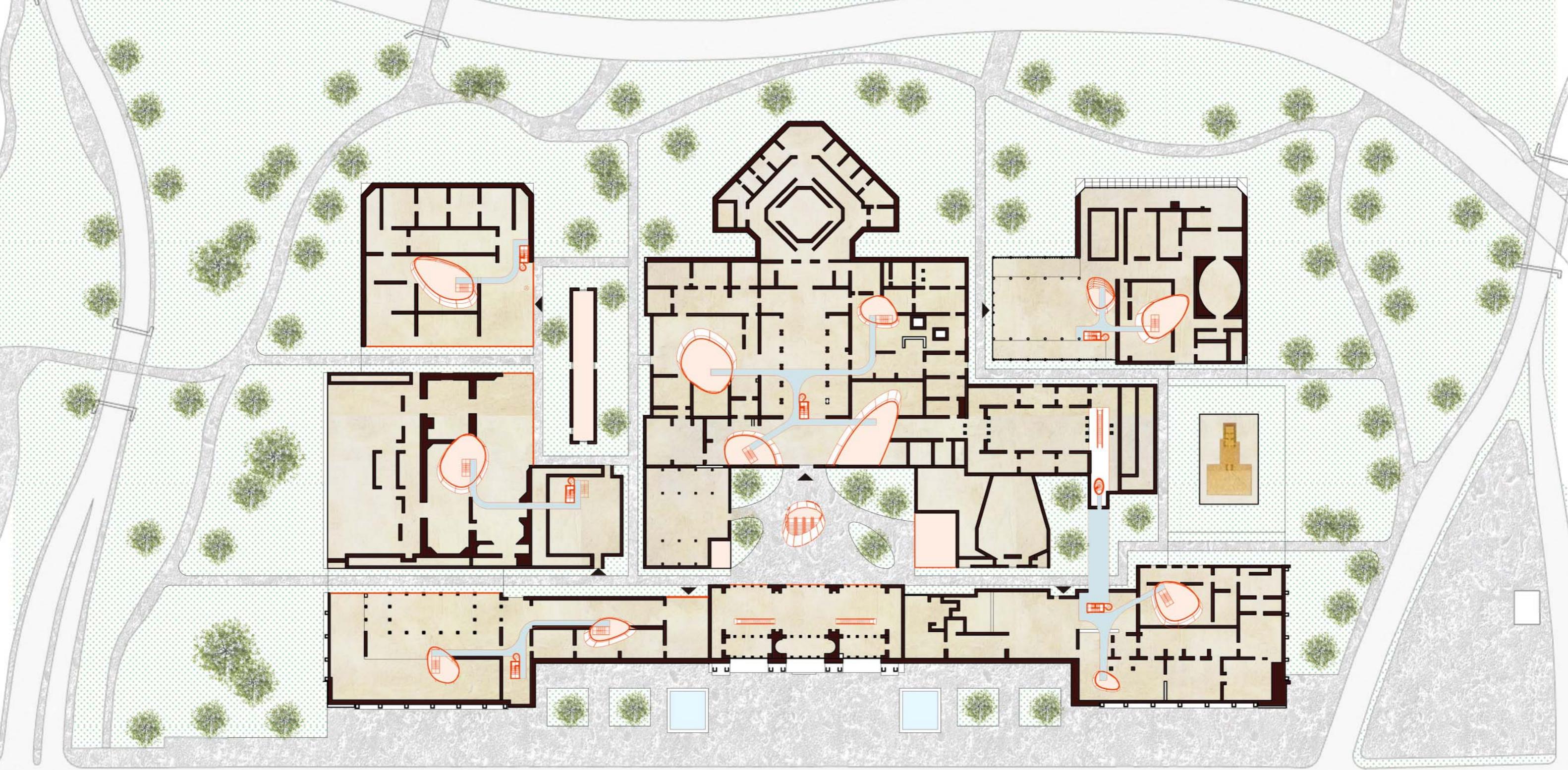






CIRCULATION/PROGRAM

Now each Museum has its own circulation which is less complex. The new circulation is centralized around the media tower. New Platform stretches its legs around the media tower towards organic valleys.



INDIGENOUS AMERICAN ART



Tunic and leggings
ca. 1890
Tlingit, Native American



Headdress frontlet
ca. 1820-40
Tsimshian, Native American



Beaded Bag
ca. 1860
Wasco, Native American



Mask
ca. 1900
Yup'ik, Native American

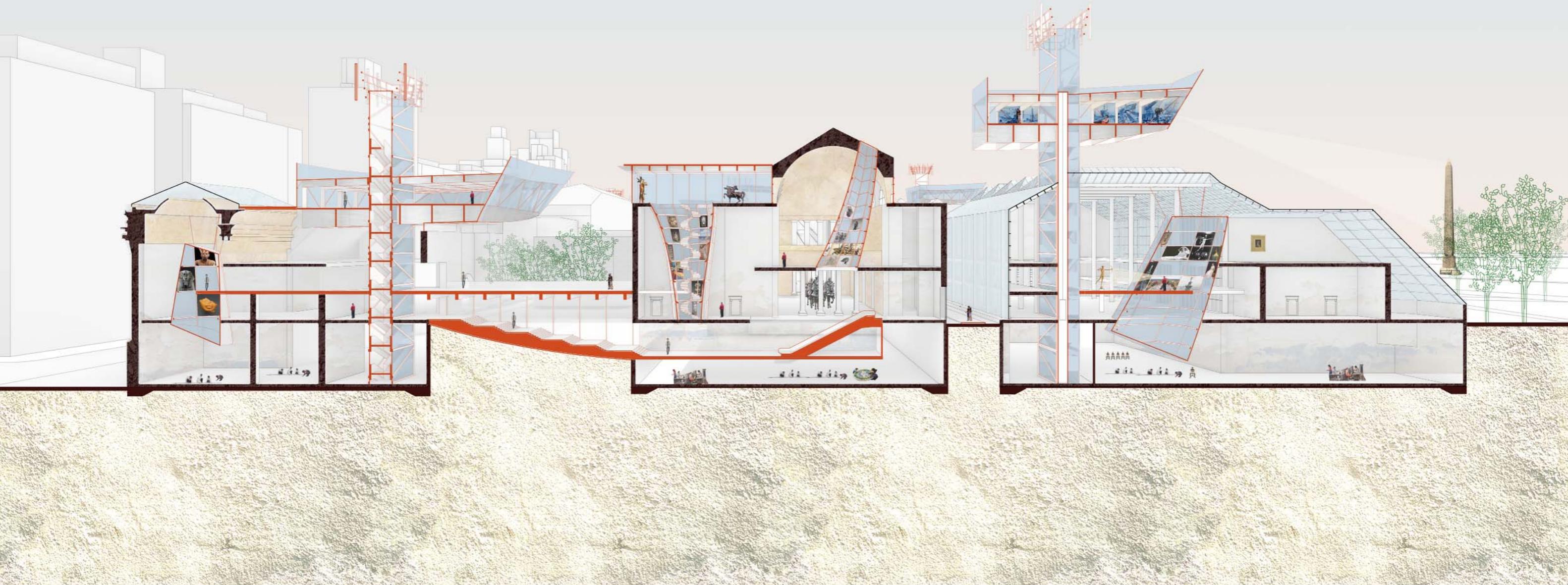


Portrait figure
ca. 1840
Haida, Native American



Bowl
ca. 1840
Wasco or Wishram, Native American

The three families of new interventions aim to form a contrast with the heavy walls of the Met. They punctuate through the floors and walls and bring in the light and fresh air to the illusion of unity. The strategy of cantilevering ensures no unnecessary elements and avoids to intricate the existing problematic system of the Met. The membrane and organic elements aim to soften the heavy and orthogonal space in the Met.





RECOLLECT TRAJECTORY OF SCULPTURE DIANA IN THE VALLEY

The Valley in the American Wing museum demonstrates the origination of Diana Sculpture.

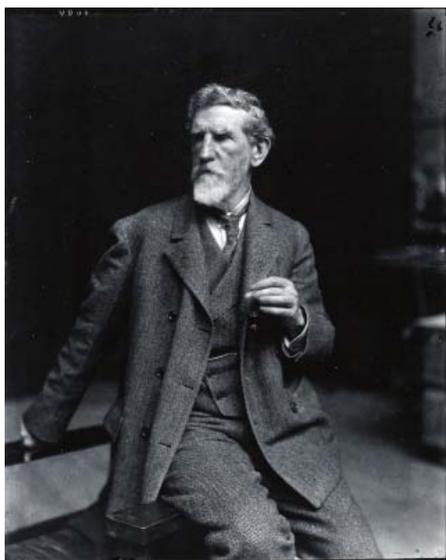
The artist Saint-Gaudens creates two versions of Diana.

Model Julia "Dudie" Baird posed for the body of the statue. Its face is that of Davida Johnson Clark, Saint-Gaudens's long-time model and mistress.

The first version used to stand atop the tower of Madison Square Garden from 1893 to 1925. In 1932, it entered the collection of the Philadelphia Museum of Art

And then Saint-Gaudens was asked to create a half-sized copy in cement.

Finally, White's cement statue was used to produce two bronze casts in 1928



RECOLLECT TRAJECTORY OF OBELISK IN THE NEST

Moving the monument from Alexandria to New York City was an incredible engineering accomplishment.

The Nest digitally demonstrates the journey of the obelisk monument from Alexandria to New York City.

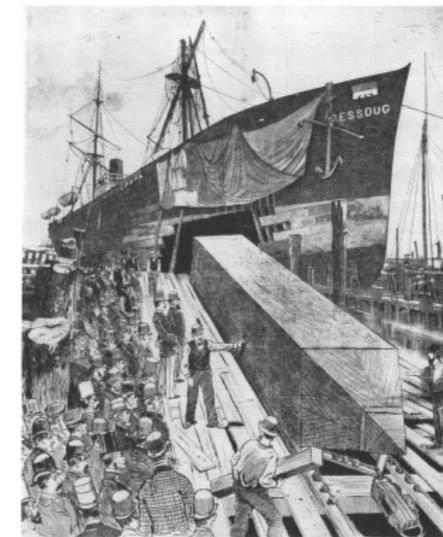
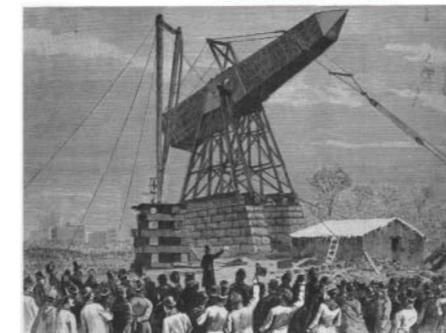
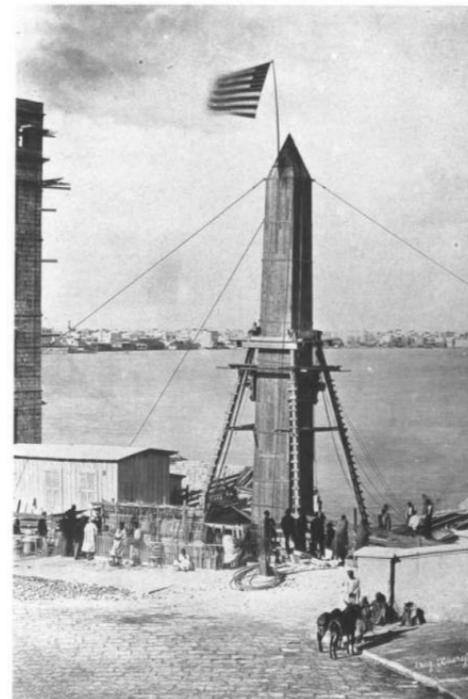
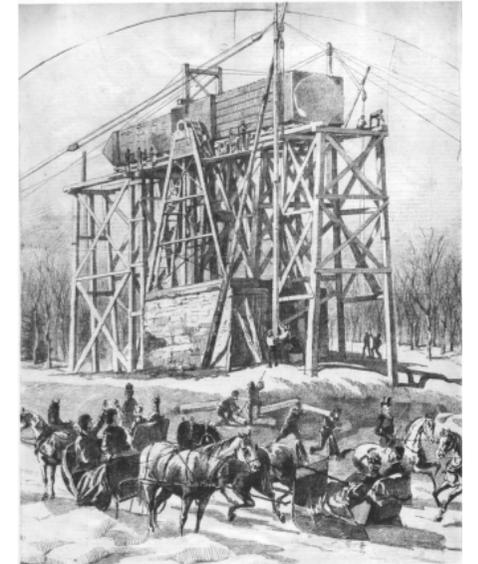
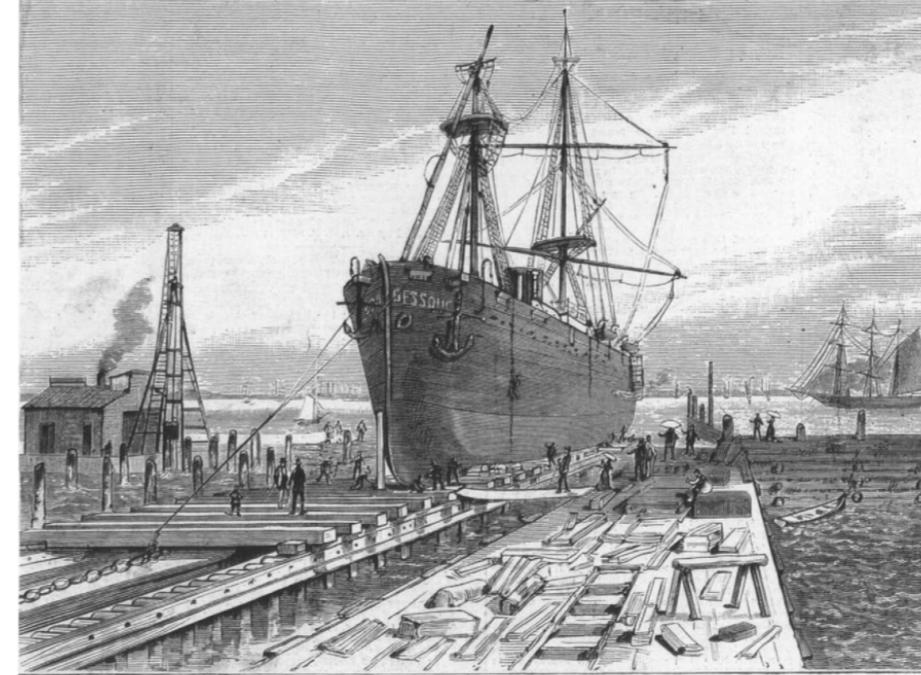
Egypt announces the obelisk as a gift to New York.

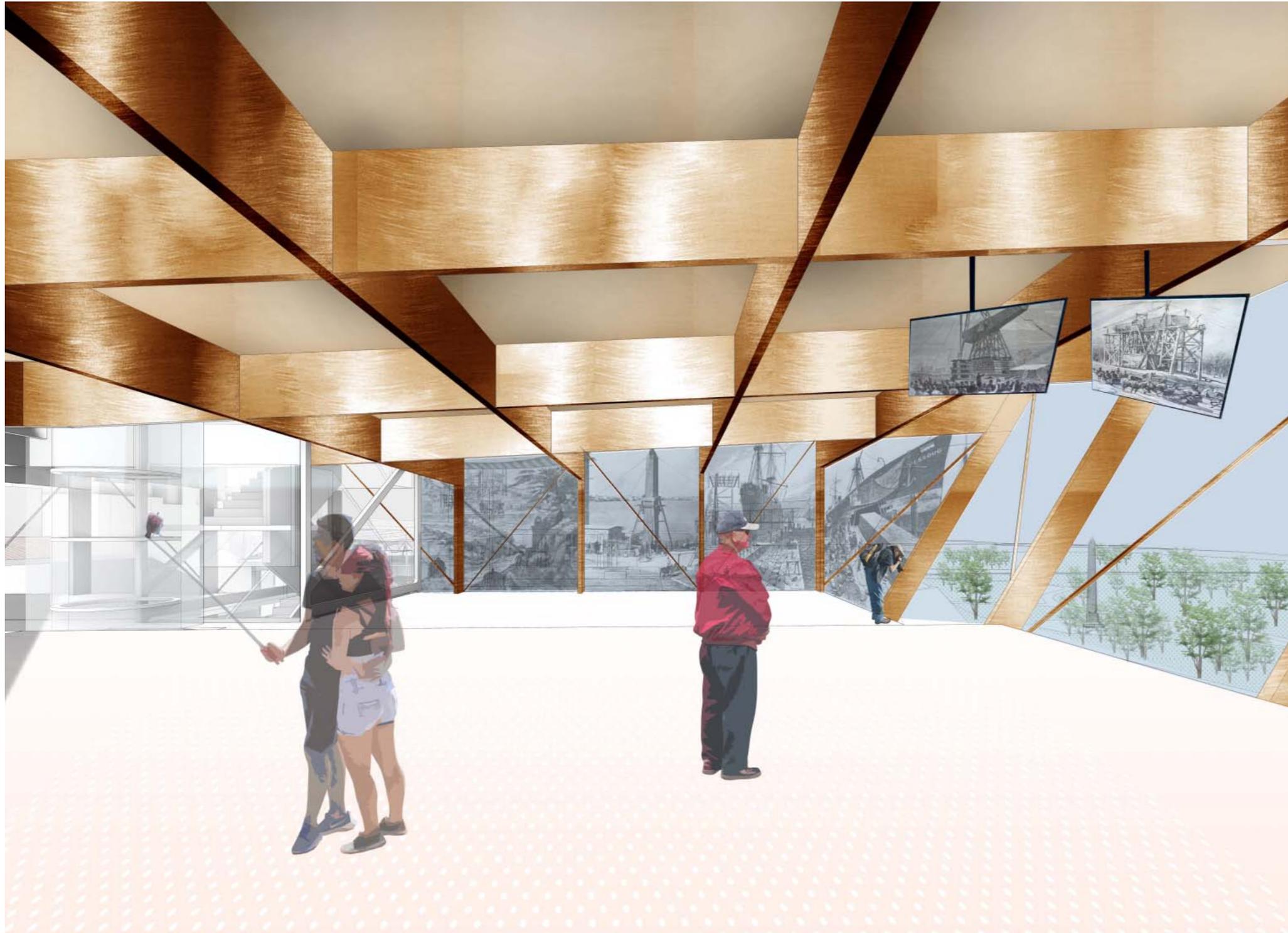
The scaffolding is used to put the obelisk in place

The enormous barge used to transport obelisks

Men turn capstans to drag the obelisk forward,

The installation process is like putting the obelisk horizontally and rotating it in a vertical direction.





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