

FS 2023

UNSCHÖNE MUSEEN

PROFESSOR ADAM CARUSO & GTA EXHIBITIONS

ETH ZÜRICH

KUNSTMUSEUM CHUR

ALEKSANDRA SKOP

UNSCHÖNE MUSEEN / FS 23

PROFESSOR ADAM CARUSO & GTA EXHIBITIONS

ETH ZÜRICH

BÜNDNER KUNSTMUSEUM CHUR

Aleksandra Skop

ALLEGORY

CANON

MAINTENANCE

PROFESSOR ADAM CARUSO & GTA EXHIBITIONS

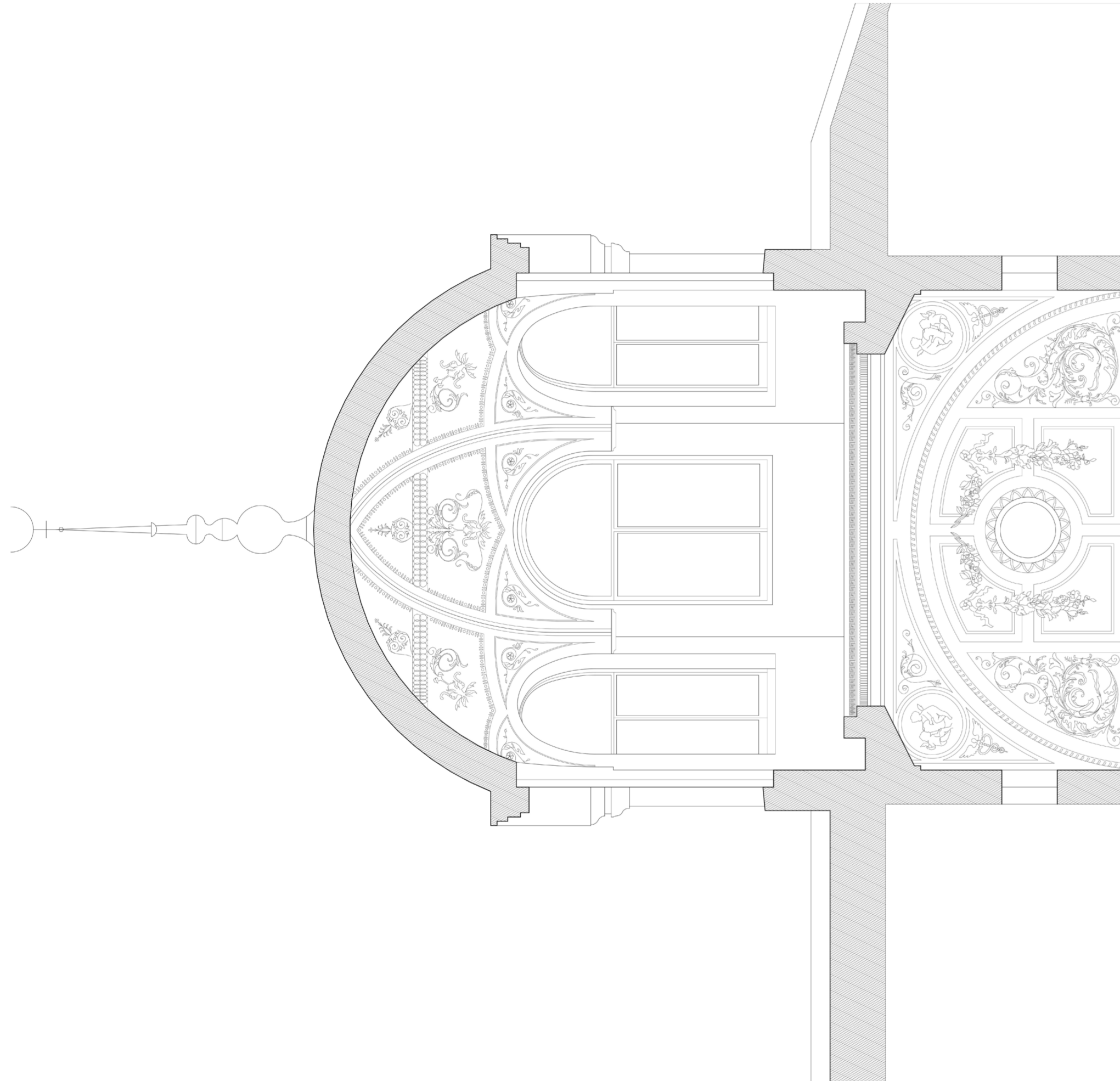
ETH ZÜRICH

ASYRIAN
BYZANTINE
CARPENTRY
CASETTON
COLLECTOR
FRESCO
GRANITE
MARBLE
MOTIF
NEOCLASSICAL
ORIENTAL
ORNAMENT
PROFILING
STUCCO
TRADE

ALLEGORY

Ornamentation: Complexity
and Diversity

The Neoclassical Villa Planta is the existing structure of the Kunstmuseum Chur. This chapter explores the representation of Diversity based on the 19th ct. Eclectic style. I am tracing the ornaments in the Villa, both architectural and colonial, where they originally appeared. This study highlights the reach of these origins, and shows the Cosmopolitan interest in vast cultures of the world through the lens of 19th century people. This concerns motifs from the art world, sculptures, paintings and textile. Owner, Jacques von Planta commissioned a building that would be a representation of the world. I portray both sides, his colonial cotton trade in Alexandria and philanthropic activity for Chur. I ask myself how Complex and Diverse architecture can be.

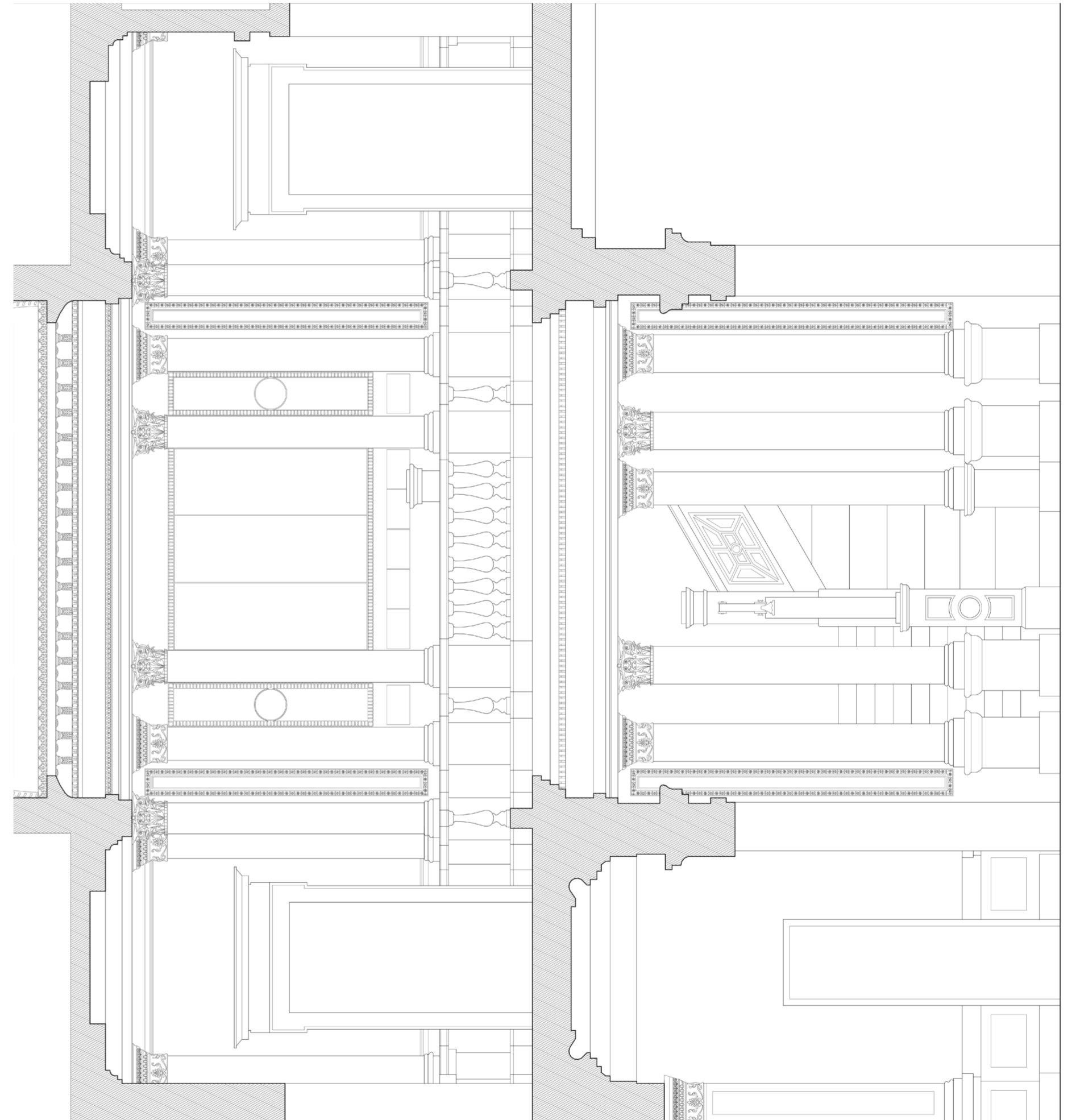


Vault

Byzantine and Italian motifs. The needle includes a site specific sculpture Crescent Noon by Hannes Vogel, inspired by a Turkish Motif.

Pendentif

Renaissance and Roman Motifs in the sculptures. Assyrian, Byzantine, Medieval, Renaissance Motifs in friezes. Motifs reappear in sacred and profane design.



Gallery

Renaissance Motifs. Variety of materials, masonry, stucco and tiling, individually crafted wooden floors.

Parterre

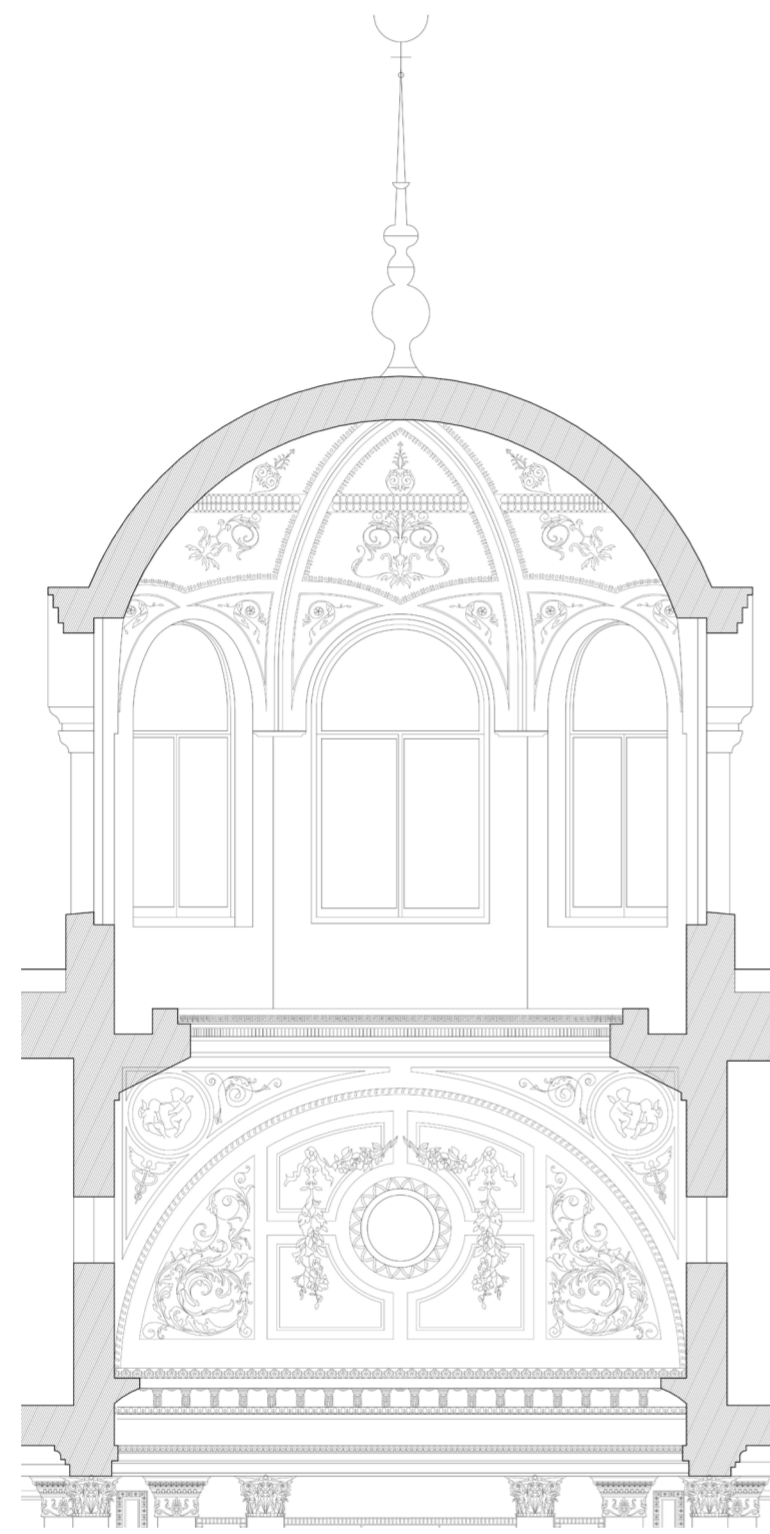
Gothic, Pompeian and Medieval motifs. Granite and cast stone. Wooden wintergarten structure reappears in the renovation.

VAULT



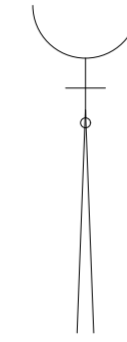
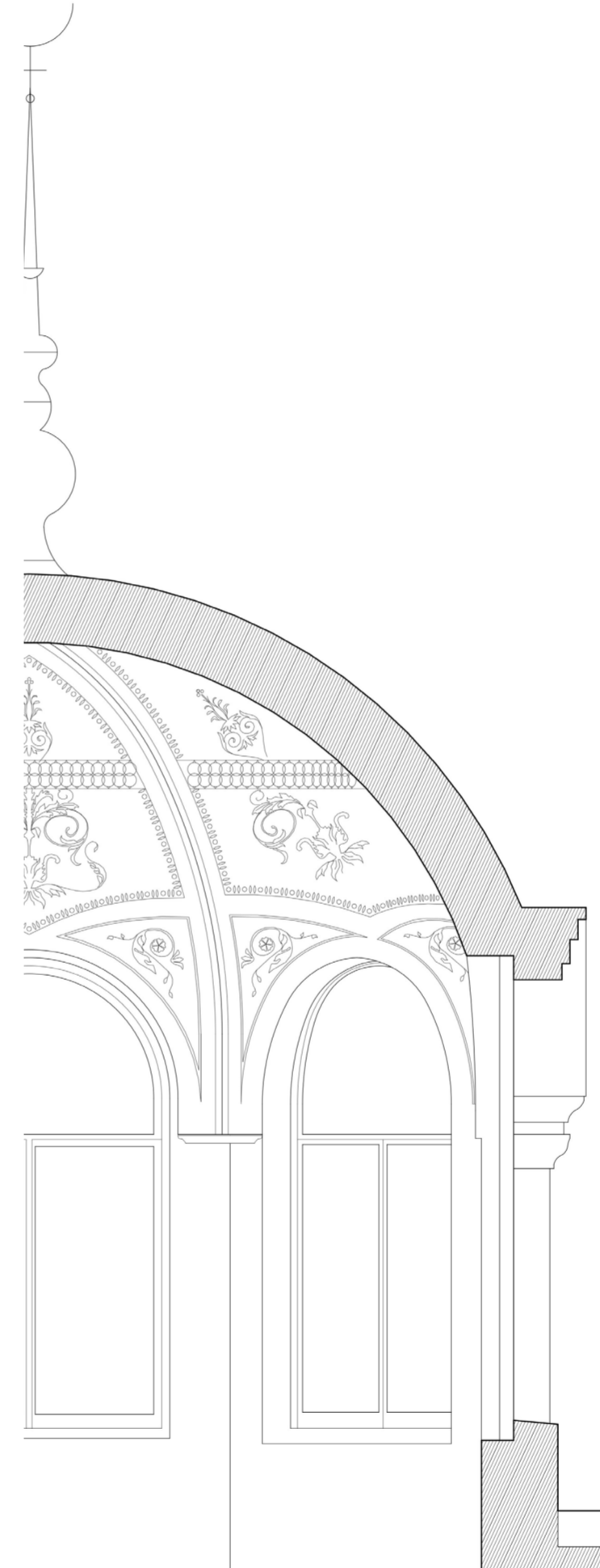
Photo: Courtesy of Marius Muszynski, 2023

VAULT



VAULT

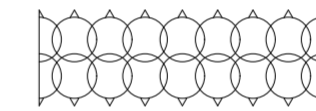
The Vault is painted in gold with frescos from Byzantine style, it also includes Italian motifs. The Crescent Moon on top is a Turkish motif. Primarily a part of the Villa, then removed in early 20th century, and restored through a site specific sculpture by Hans Vogel in ca. 2015.



Crescent moon
Sculpture by Hannes Vogel
Modeled by former motif
Turkish Motif



Arabesque
fresco design by Rafael
central open Arcade of the Vatican, Rome
Italian Motif



Greek Manuscript
Monreale Cathedral, Sicily
Byzantine Motif



Arabesque
fresco
Palazzo Ducale, Mantua
Italian Motif



Arabesque
fresco design by Rafael
central open Arcade of the Vatican, Rome
Italian Motif

GALLERY

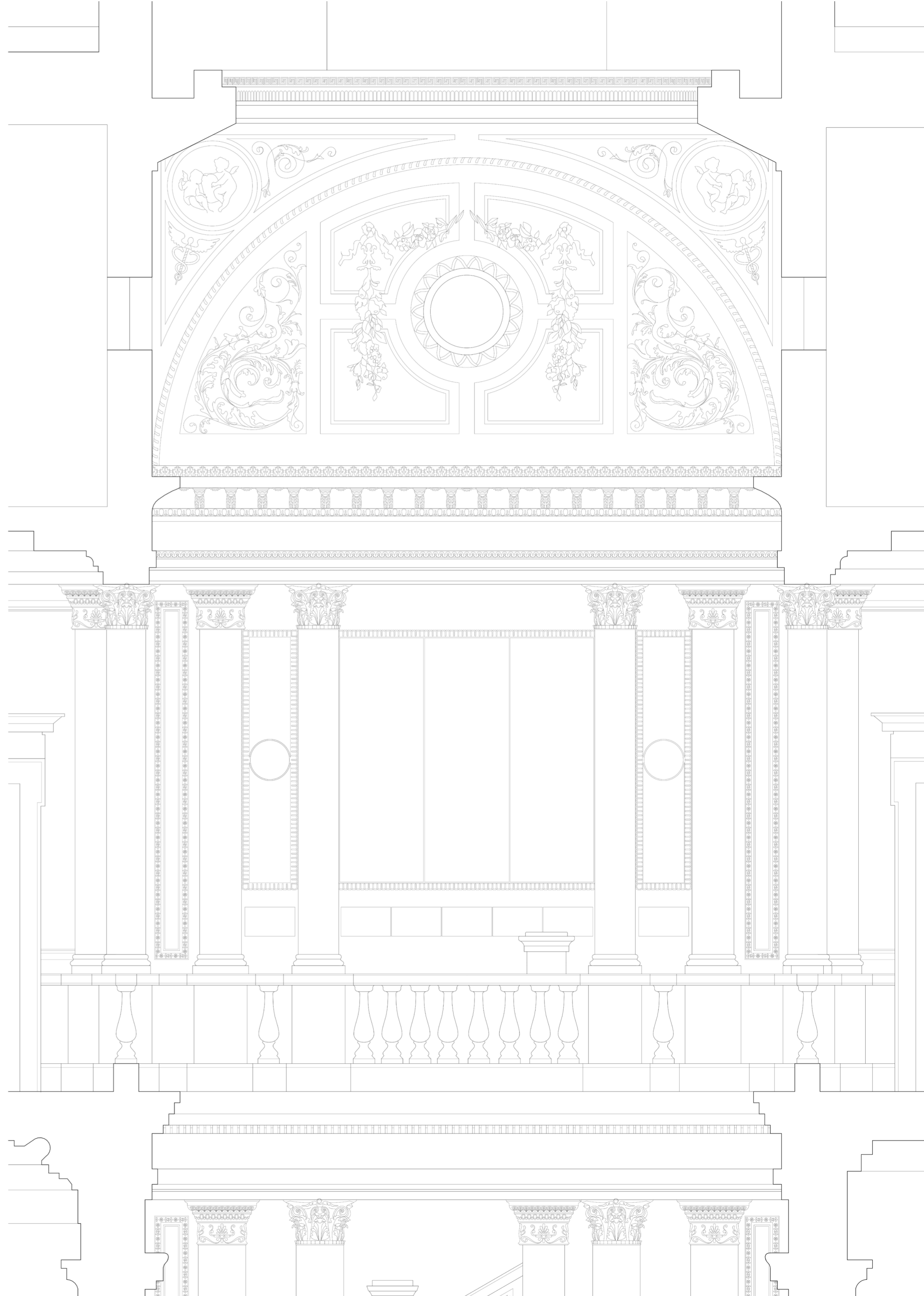


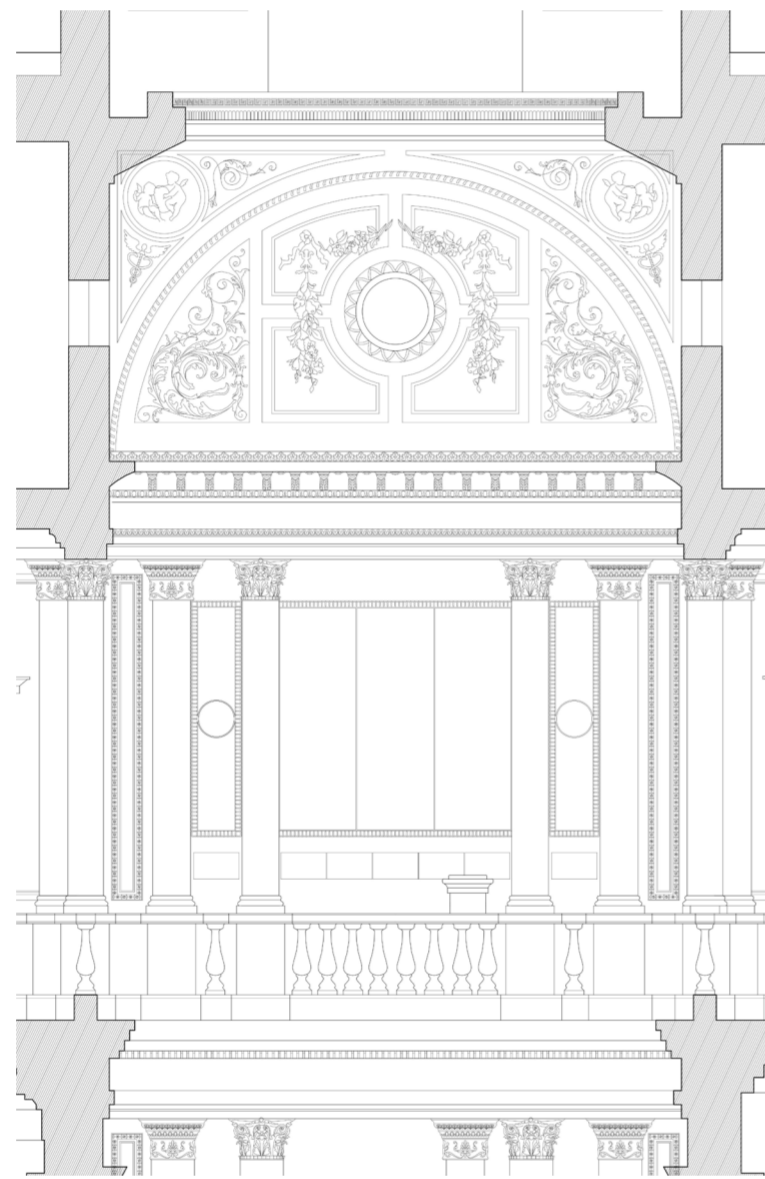
Photo: Courtesy of Marius Muszynski, 2023



Detail Gallery 1:5
Section Gallery 1:15

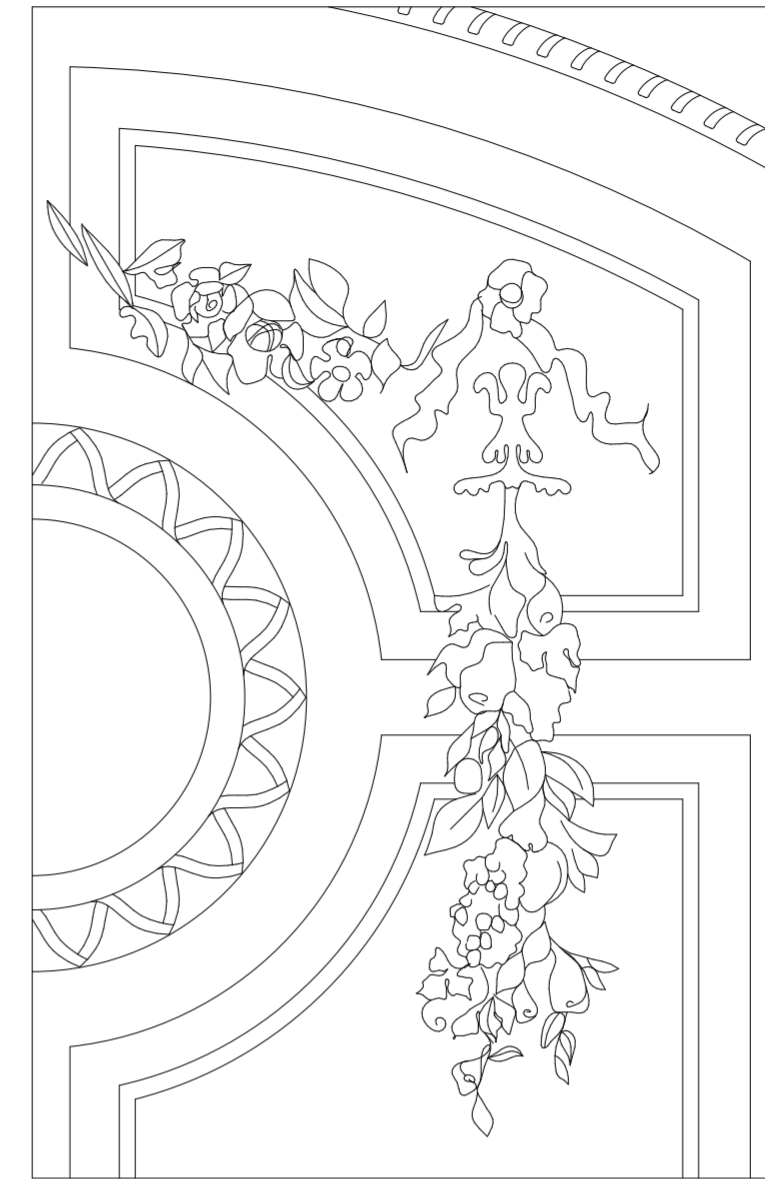
0 10 20 50 100





GALLERY

The Gallery's sculptures are Renaissance and Roman Motifs. The friezes are Assyrian, Byzantine, Greek, Medieval and Renaissance Motifs. Ornamentation can be found across important Churches and Palazzos, and also in Earthenware.



Bas relief
Sta Maria del Miracoli, Venice
Renaissance Motif



Bas relief
Martinegno Tomb, Brescia
Renaissance Motif

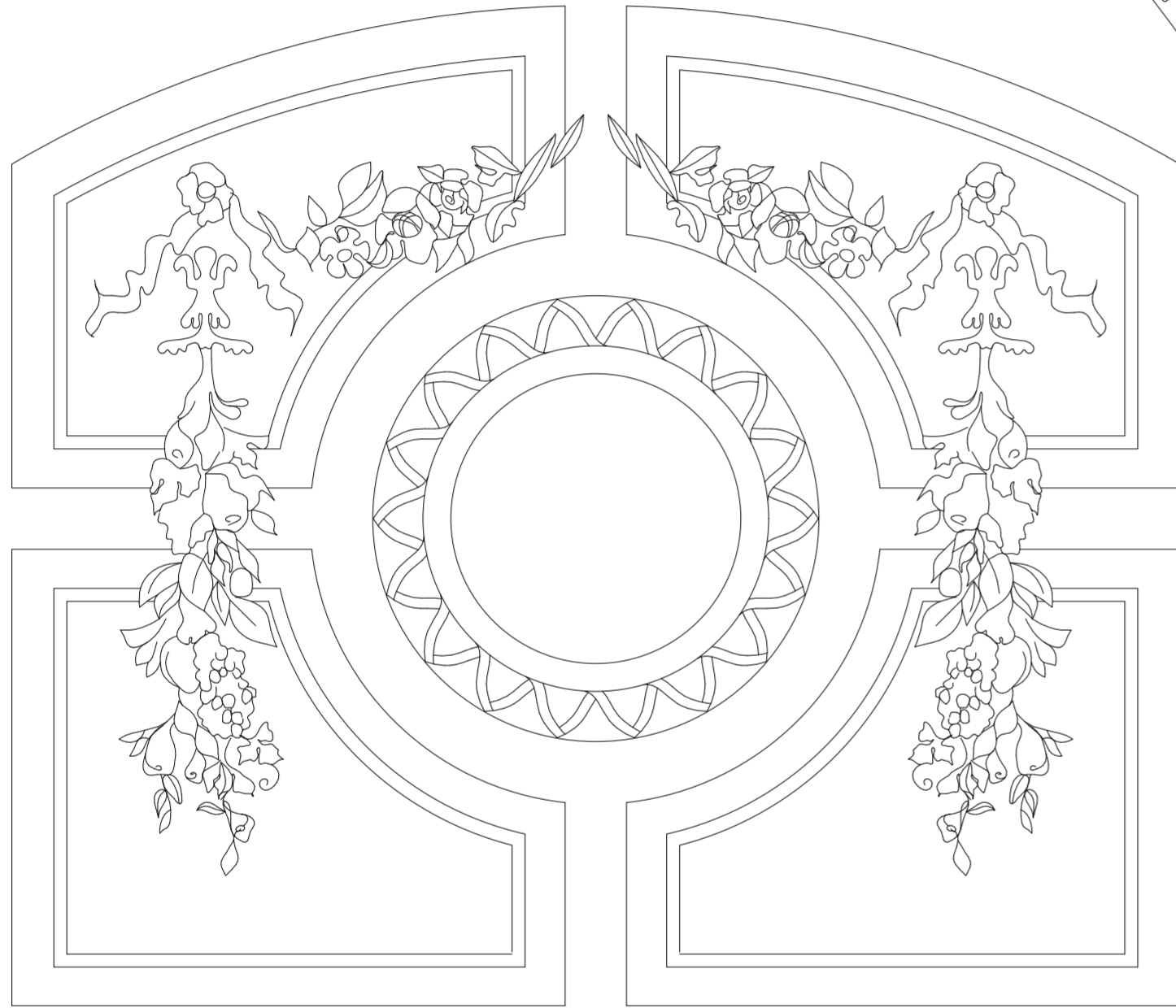
Fresco
Andrea Sansovino
Sta Maria del Popolo, Rome
Renaissance Motif



Fountain Ornament
Chateau Galion, Louvre
Renaissance Motif

Corinthian Capital
Pantheon, Rome
Roman Motif

Corinthian Capital
Doge's Palace, Venice
Renaissance Motif



Meander
Vases and Pavements
Greek Motif

Feathered Ornament
Cornice, Palace, Persepolis
Asyrian Motif

Stone Sculptured Ornament
Santa Sofia
Constantinople, 6th ct.
Byzantine Motif

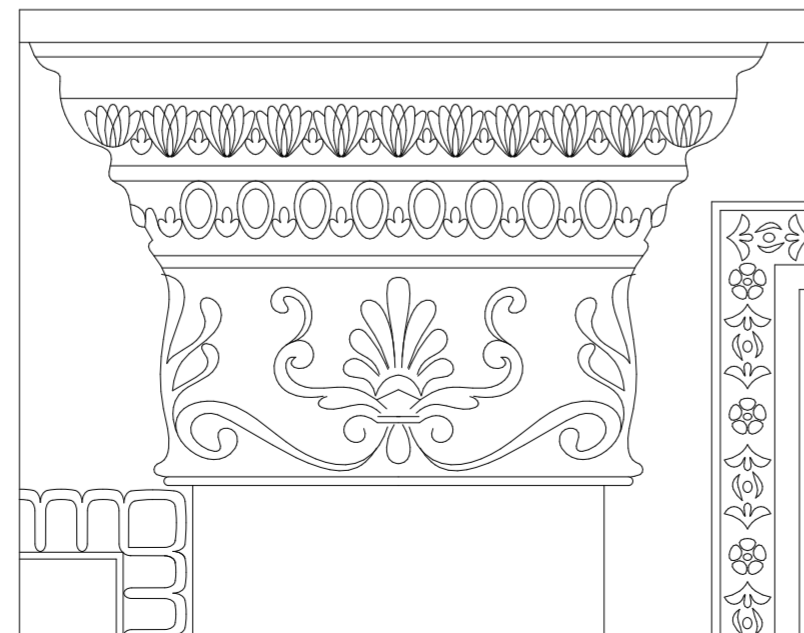
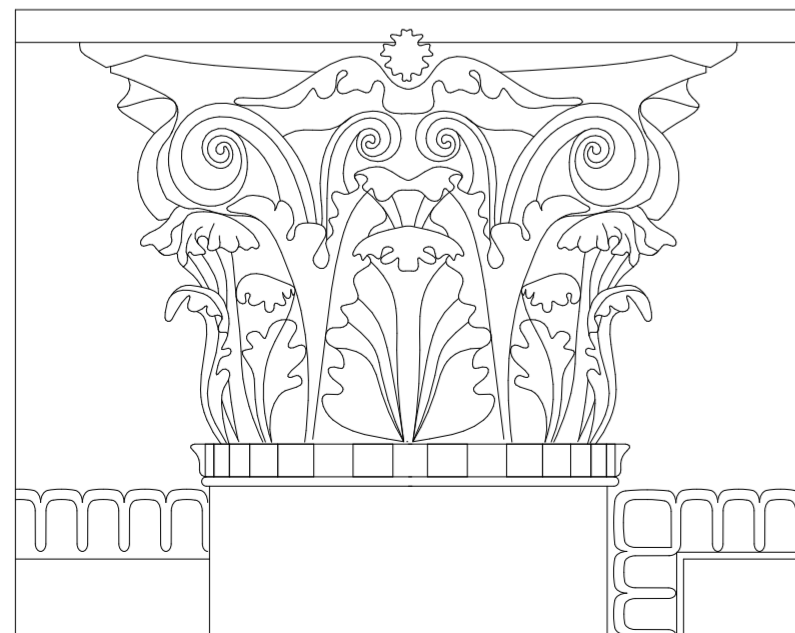
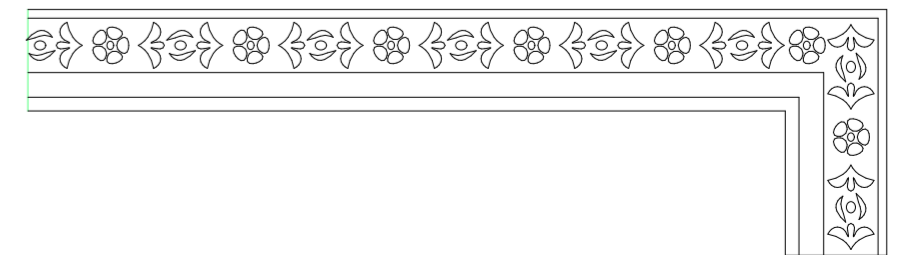
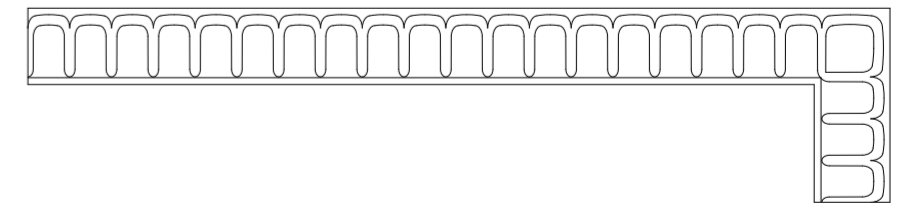
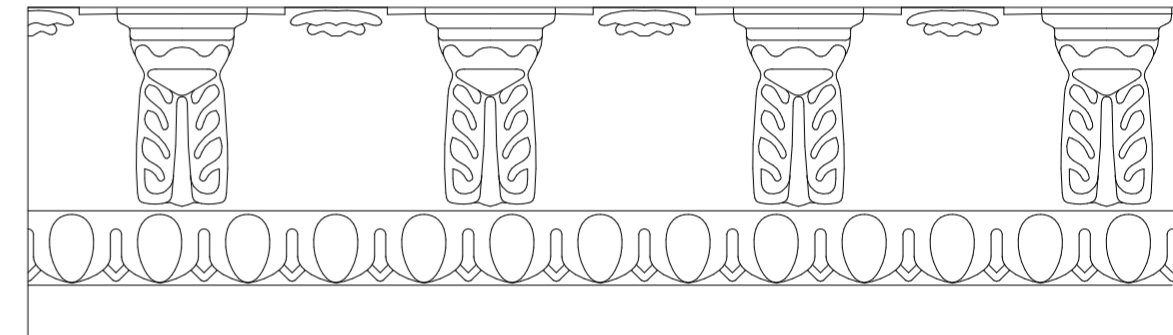
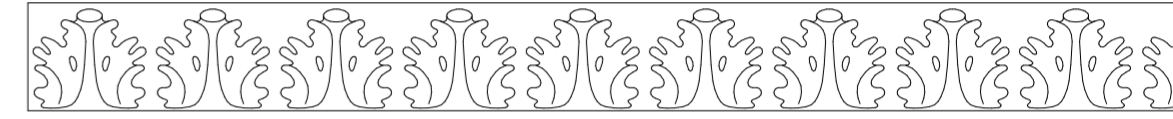
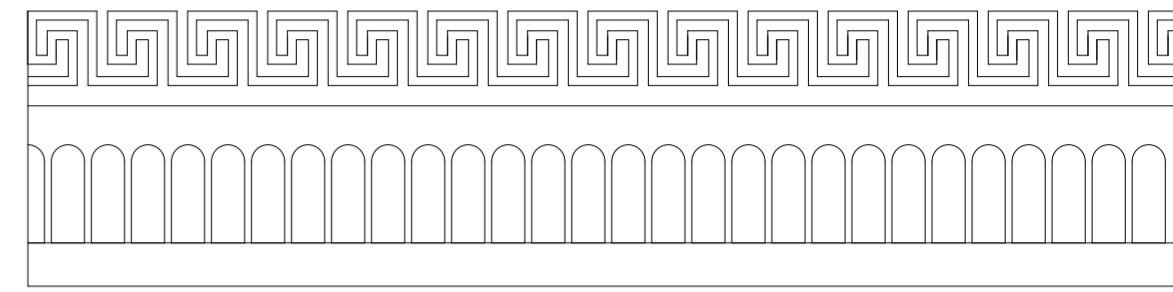
Stone Sculptured Ornament
Bronze Gates, Santa Sofia
Constantinople, 6th ct.
Byzantine Motif

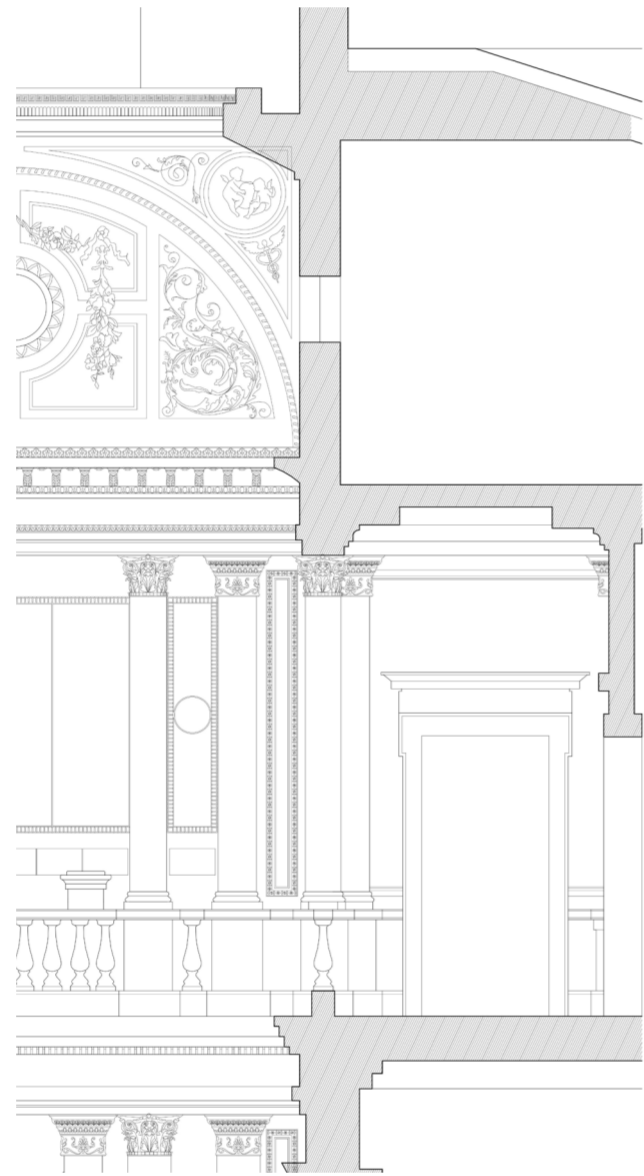
Acantus
Illuminated, 9-14 ct.
Medieval Motif

Majolica
Porcelain, 17th ct.
Renaissance Motif

Faience
Bernard de Palissy, Hotel Cluny
Renaissance Motif

GALLERY

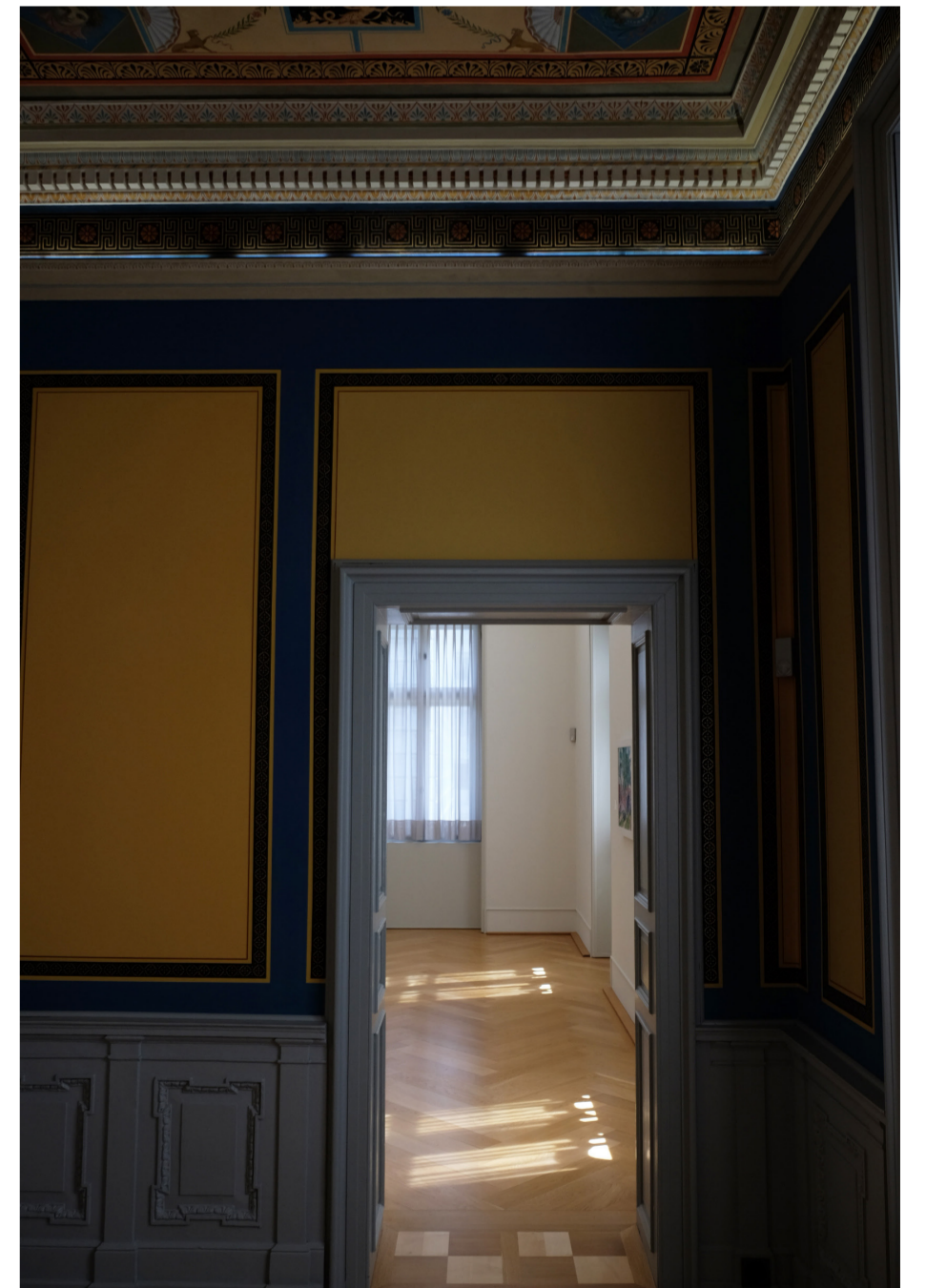




SIDE GALLERY

The Side Gallery displays a variety of Renaissance Motifs, as visible in Masonry, Stucco and Tiling. Each room has an individual flooring cut in wood. Sculptural ornaments include Capitals, Acanthus and floral motifs.

Photos: Courtesy of Marius Muszynski, 2023





PARTERRE



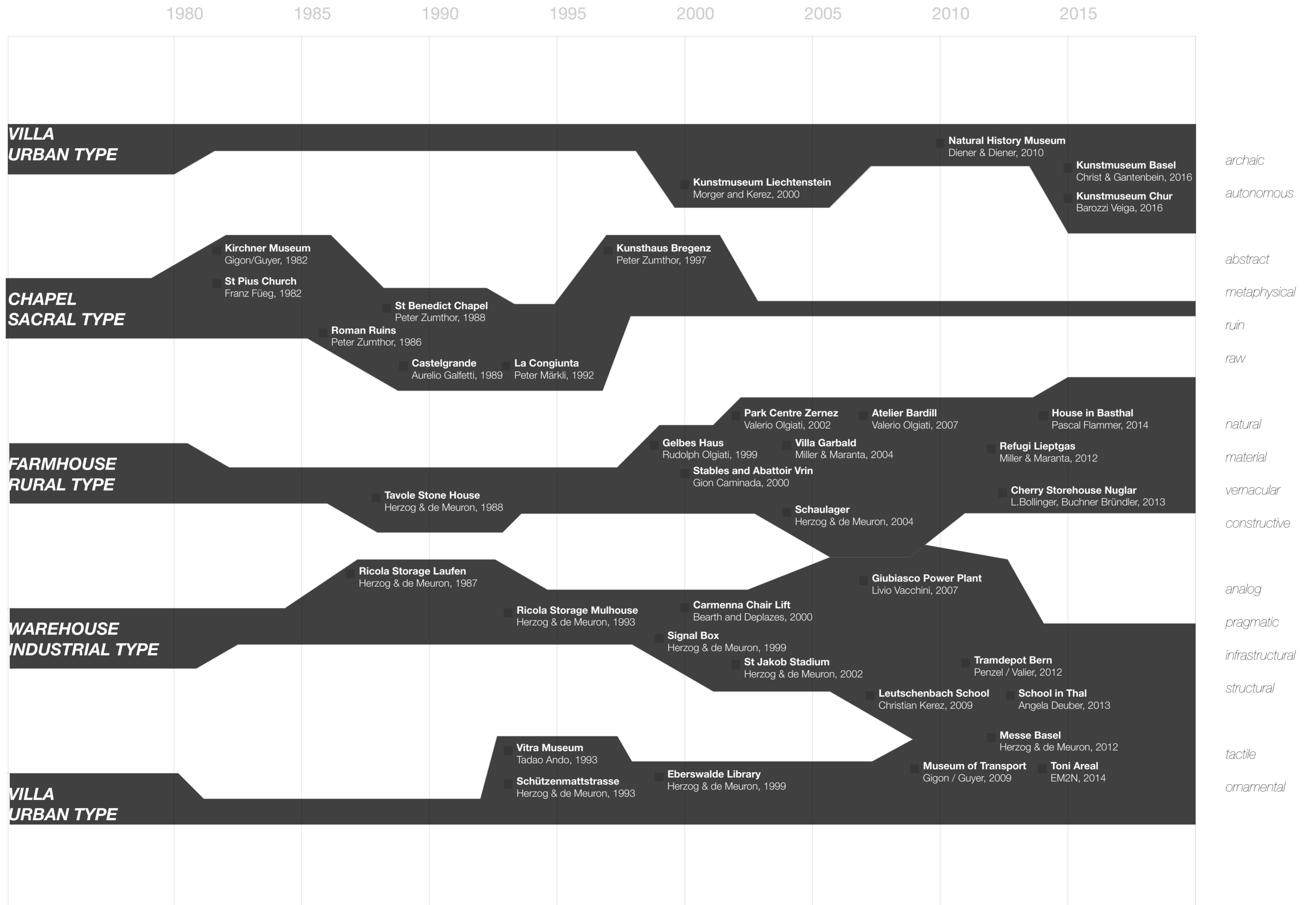
ANALOGY
CIRCULATION
CHROME
CONCEPTUAL
CONCRETE
GALVANIZED
INDUSTRIAL
POLISHED
MINIMALISM
LED
LETTERING
ORNAMENT
PROTOTYPE
STRUCTURE
RESISTANCE
FETISHISATION
WHITE CUBE

CANON

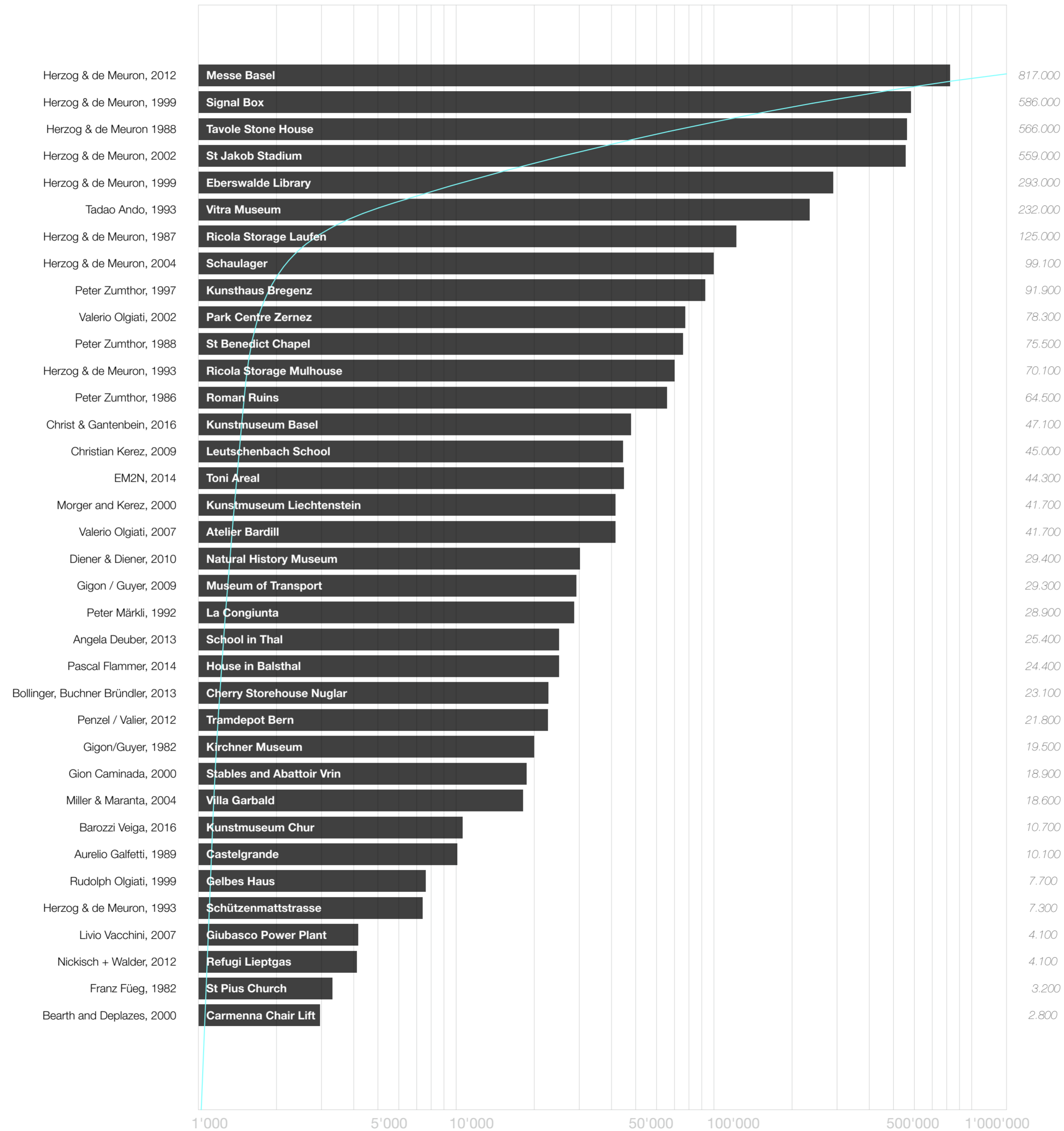
Swiss Minimalism and its Appropriation

The Swiss Minimalism evolved into a coherent style and had its peak in early 2000. This chapter makes a classification of the style by tracing its original types, and possible blends, by considering their popularity in terms of media appearance. I trace back what the Canon of Institutional buildings was in the time the Extension of Kunstmuseum Chur was chosen in the architectural competition. Further, I study how the Extension building in its language and architecture takes from the Minimalism style and deforms it. The Catalogue finds what the possible references were, by looking at well-established Museums in Switzerland back then. As well as connections to older architectural works across space and time.

EVOLUTIONARY TREE



MEDIA APPEARANCE



Villa

Architecture of representation often with an institutional setup, designed as an independent volumetric object in terms of urban scale, plasticity of materials.



Chapel

Architecture of contemplation often working with light and materials in a sophisticated way to achieve a specific theatrical effect or atmosphere.



Farmhouse

Architecture with strong emphasis on craftsmanship and built with traditional tools and techniques. Materials are kept in their natural state.



Warehouse

Architecture evolved from primary functions of storing and production, often with high-tech and highly processed materials and processed techniques.



Methodology

The time frame 1980-2000 the work produced then acquired an international reputation for the integrity of its construction and the correlation of formal spareness, materiality and contextual readings. (...) Swiss architects are undeniably reluctant to align their work with one another.*

This is an attempt to place projects in a wider cultural, professional and theoretical context. The intention is to unravel the cultural dimensions, both professional and social*

Archetypes of the Swiss Minimalism Canon

top to bottom: Natural History Museum, Berlin, Diener & Diener (2010). Roman Ruins Shelter, Peter Zumthor (1986). Stables and Abattoir, Vrin, Gion Caminada. (1993) Ricola Storage, Laufen, Herzog & de Meuron. (1993)

* - Davidovici - **Forms of Practice** (direct quotation)

GLOSSARY: SWISS MINIMALISM 1980-2015

FRAMEWORK

Autonomy

If I look at it a while longer, I no longer perceive this division as a division or subdivision, but rather as a whole assembled out of *autonomous* parts. I see it as if the house in its inherited form did not arise out of division, but out of the opposite process of assemblage to create a social, functional, spatial and constructional whole, literally a unified architecture.

Nature

Our interest in the invisible world is in finding a form for it in the visible world. With this we mean the complexity of a system of relationships which exists in *nature*, in an un-researchable perfection exists, and whose analogy in the realm of art and society interests us. Our interest is thus the hidden geometry of nature, a spiritual principle and not primarily the outer appearance of nature.

I try to portray some of our works in this light as with the warehouse or the settlement in Vienna in which the code, that is the feedback of the most possible and complex forms of the project in the clearest and most comprehensible principles interested us.

Progress

Building technology offered him another, probably better, detail and he accepted it because he believed that such things must change because they are subject to development which must be identified with *progress*. Newer and newer handles for doors, windows and faucets; newer and newer forms for tiles and bricks, for sinks and bathtubs..

Never before was architecture so close to art and again so distanced from it. Architecture is perception; architecture is research without the demand for *progress*.

Resistance

We are against arbitrariness because it always serves to dismantle *resistance*, an aesthetic political resistance to simple consumerism, to the dizzying speed with which this consumer behavior has to be maintained by new picture material. Our moral political *resistance* to this arbitrariness is also related to a fear of being pulled into the current ourselves.

Structure

Vertical and the horizontal carrying elements, wooden beams, wood cement panels and wooden platforms “shelve” the elements of the facade in an analogy to the inner stock shelves of the building. The outer *structure* thus corresponds to the inner warehouse structure of the building. The idea of stocking shelves is not applied to the building, but is embodied by the building itself.

Tradition

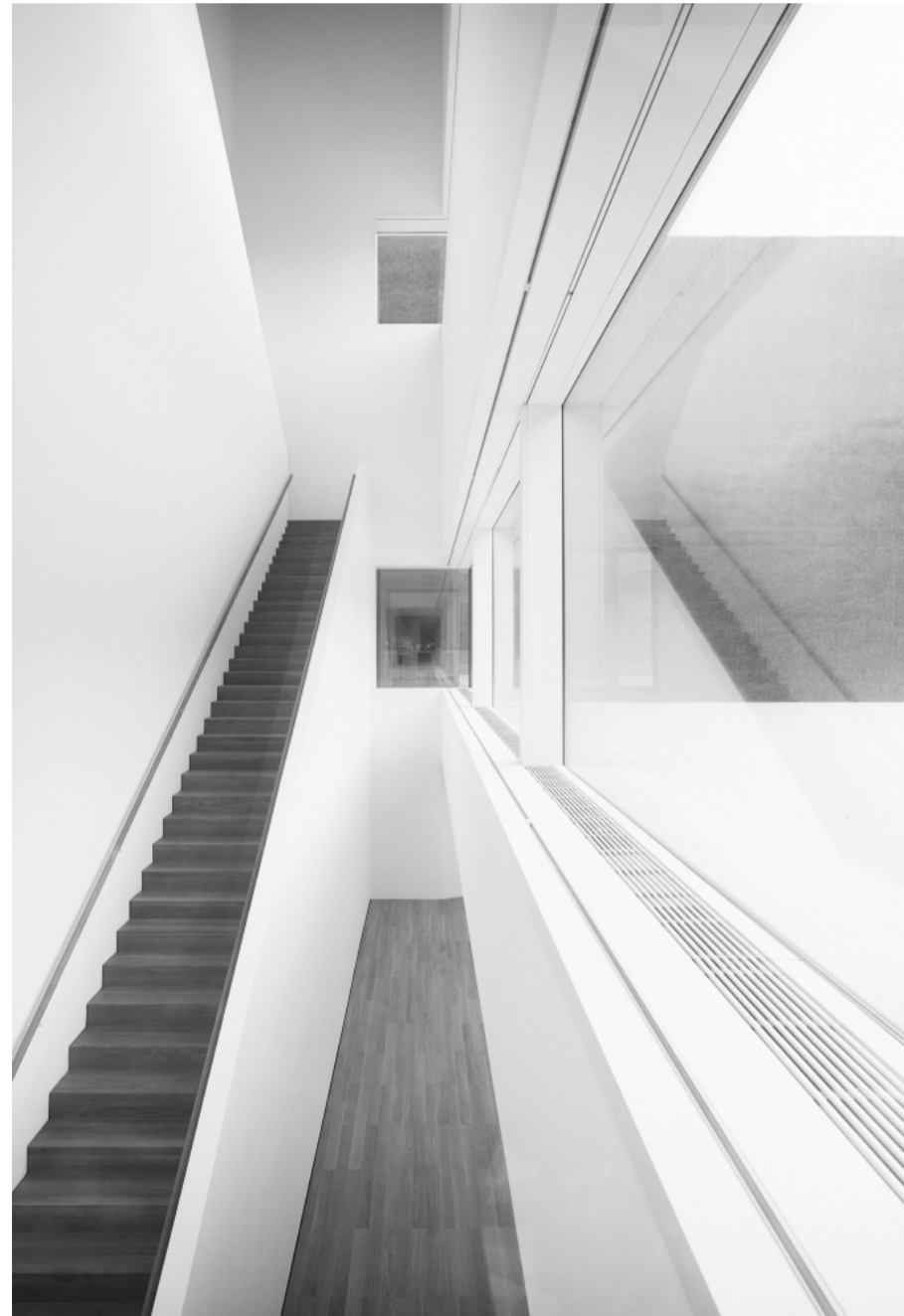
The coincidence and correspondence of industrial aesthetic and architectural aesthetic was lost with the fading away of the modern movement. A modern *tradition* is just as impossible to live out as a tradition of craft periods. Never in the history of architecture has there been such a crass loss of orientation for architects as now.

DECONSTRUCTING THE CANON: EXTENSION OF KUNSTMUSEUM CHUR BY BAROZZI VEIGA, 2016

Original or Fake

This Catalogue looks at a range of well-established Swiss museum buildings and makes an attempt to find out what the possible references were in designing the Kunstmuseum Chur. By taking the form of cross-references it displays the direct comparisons of elements of architectural space. Images are mirrored, warped and displayed as fragments. The Extension was designed in 2011 and completed in 2016. Further, I ask how relevant the standards from 10 years ago in Museum design and how the building could possibly be different if it were built now.

STAIRCASE



Hilti Art Foundation
Morger and Dettli, 2008*
oak wood, polished



Kunstmuseum Chur
Barozzi Veiga, 2011*
concrete, polished (competition)

HALOGEN LIGHT



Kunstmuseum Luzern
Jean Nouvel, 2001
*Acrylic, 8 500 K**



Kunstmuseum Chur
Barozzi Veiga, 2016
*Acrylic, 10 000 K**

DOOR FRAME

CEILING

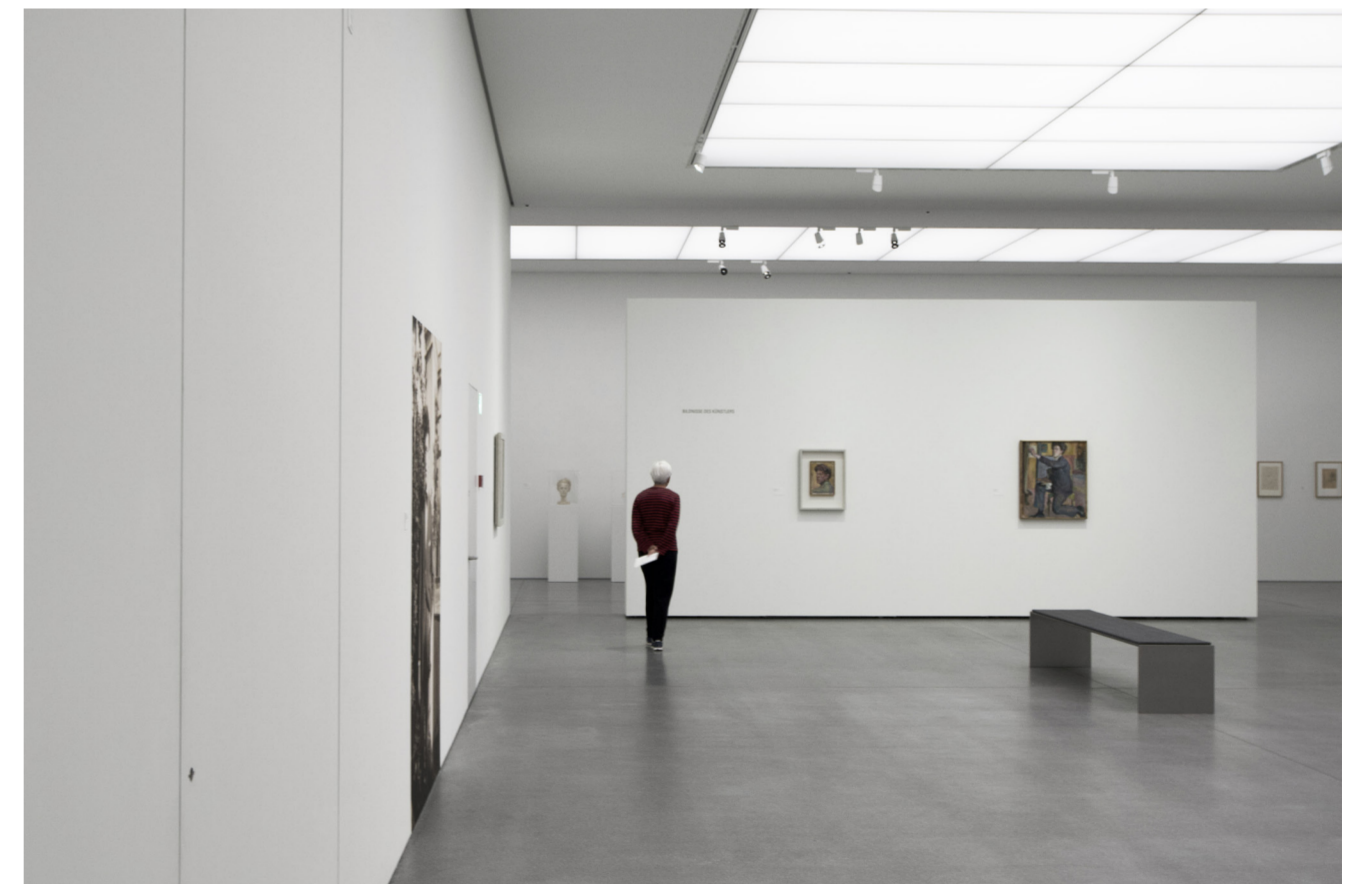
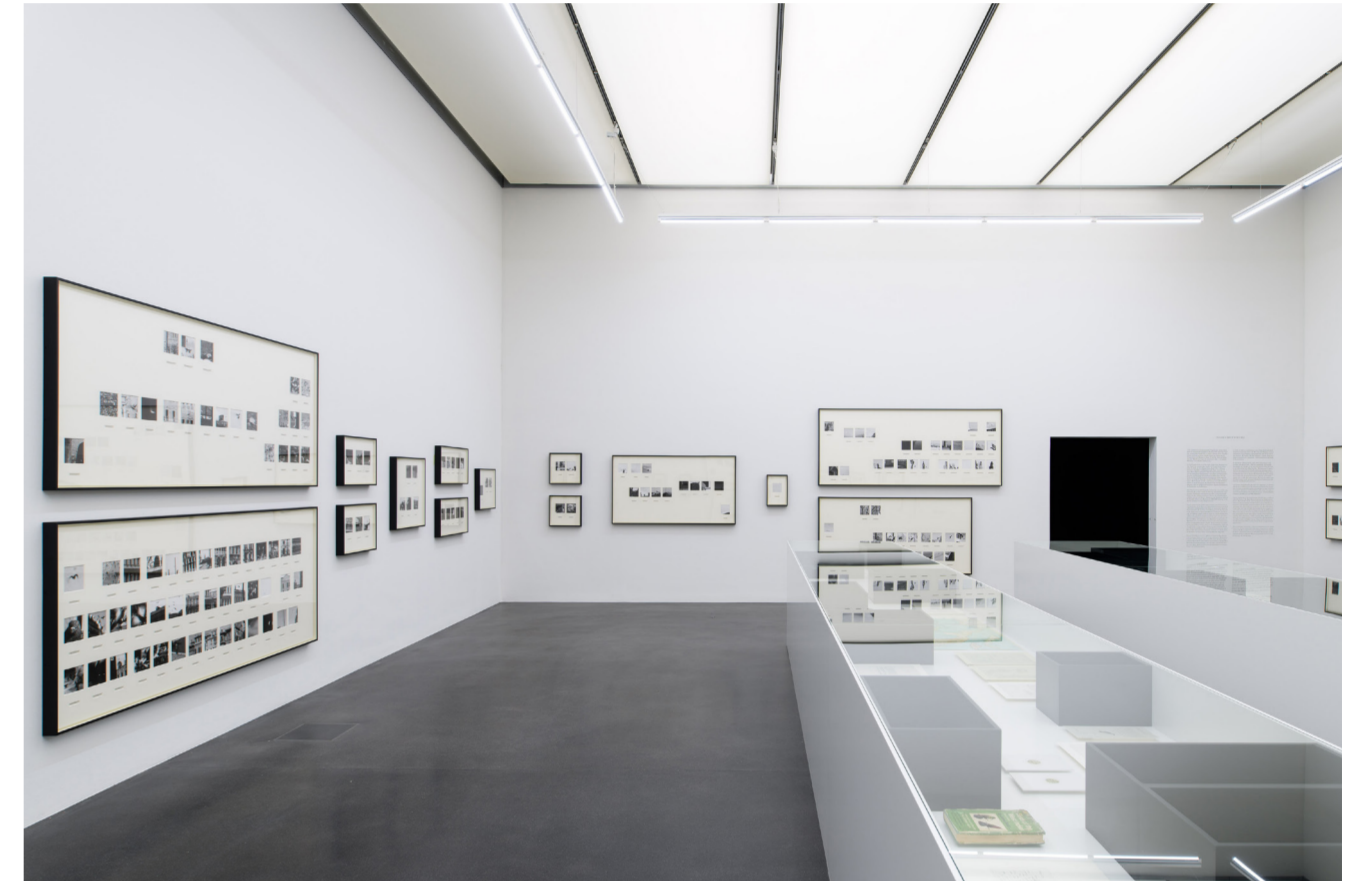


Kunstmuseum Davos
Gigon/Guyer, 1982
graphite steel, polished



Kunstmuseum Chur
Barozzi Veiga, 2016
graphite steel, polished

Kunstmuseum Luzern
Jean Nouvel, 2001
Glass



Kunstmuseum Chur
Barozzi Veiga, 2016
Perlite

HALL

CIRCULATION



Kunstmuseum Davos
Gigon/Guyer, 1982
White Cube and Concrete

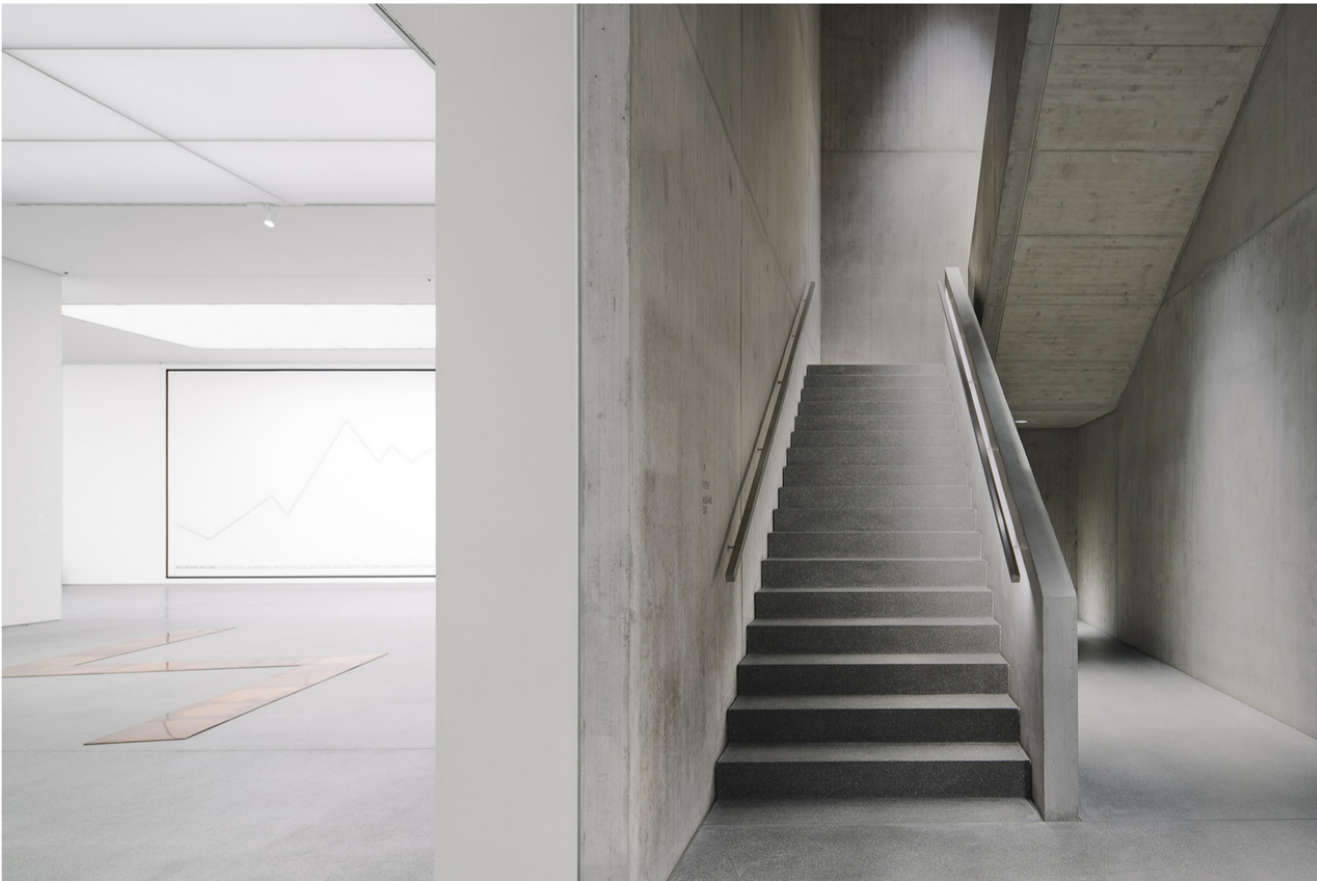


Kunstmuseum Davos
Gigon/Guyer, 1982
White Cube Gallery

© Guido Kasper



Kunstmuseum Chur
Barozzi Veiga, 2016
White Cube and Concrete



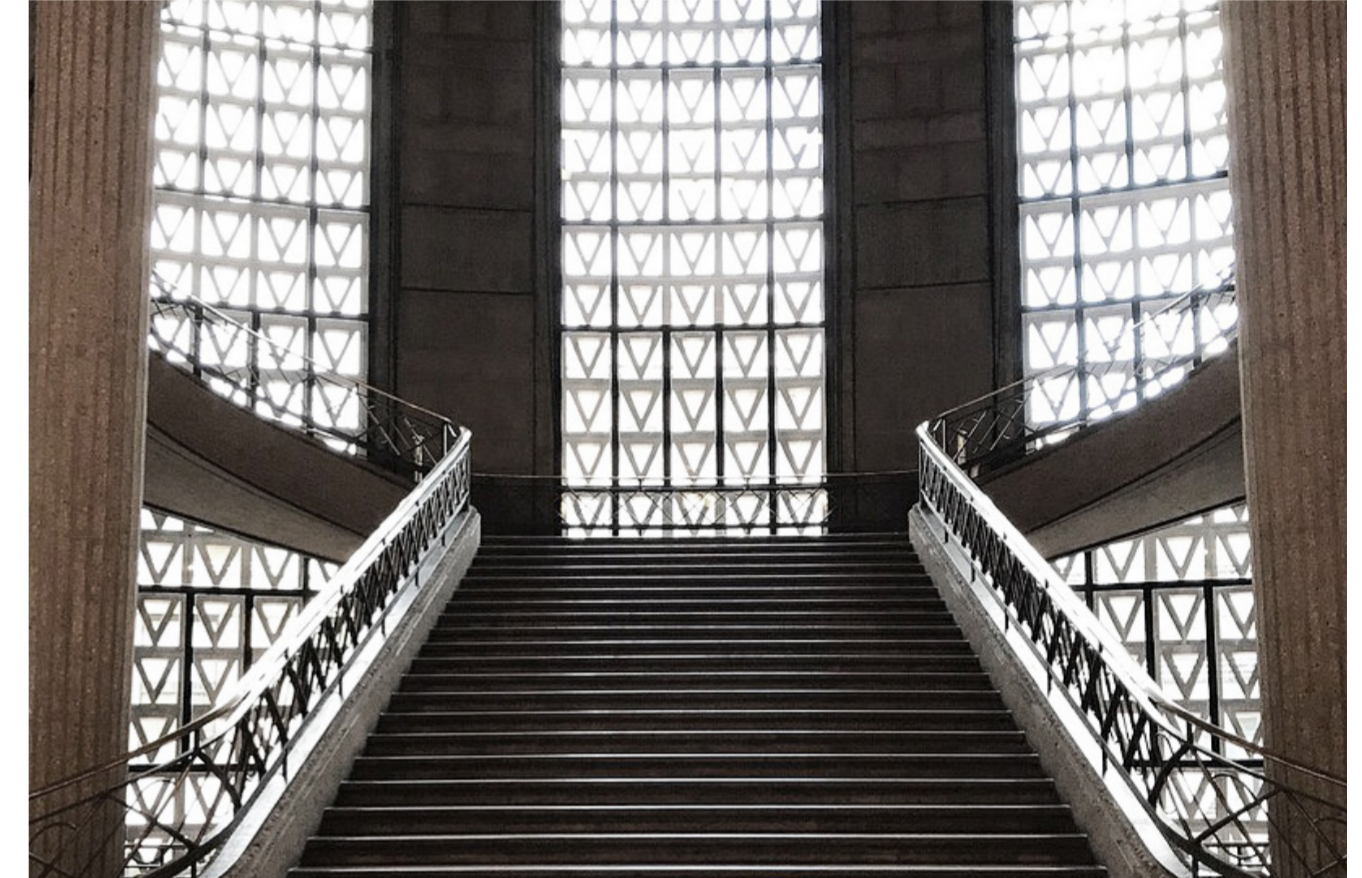
Kunstmuseum Chur
Barozzi Veiga, 2016
White Cube Gallery

RECEPTION

GLASS BLOCK



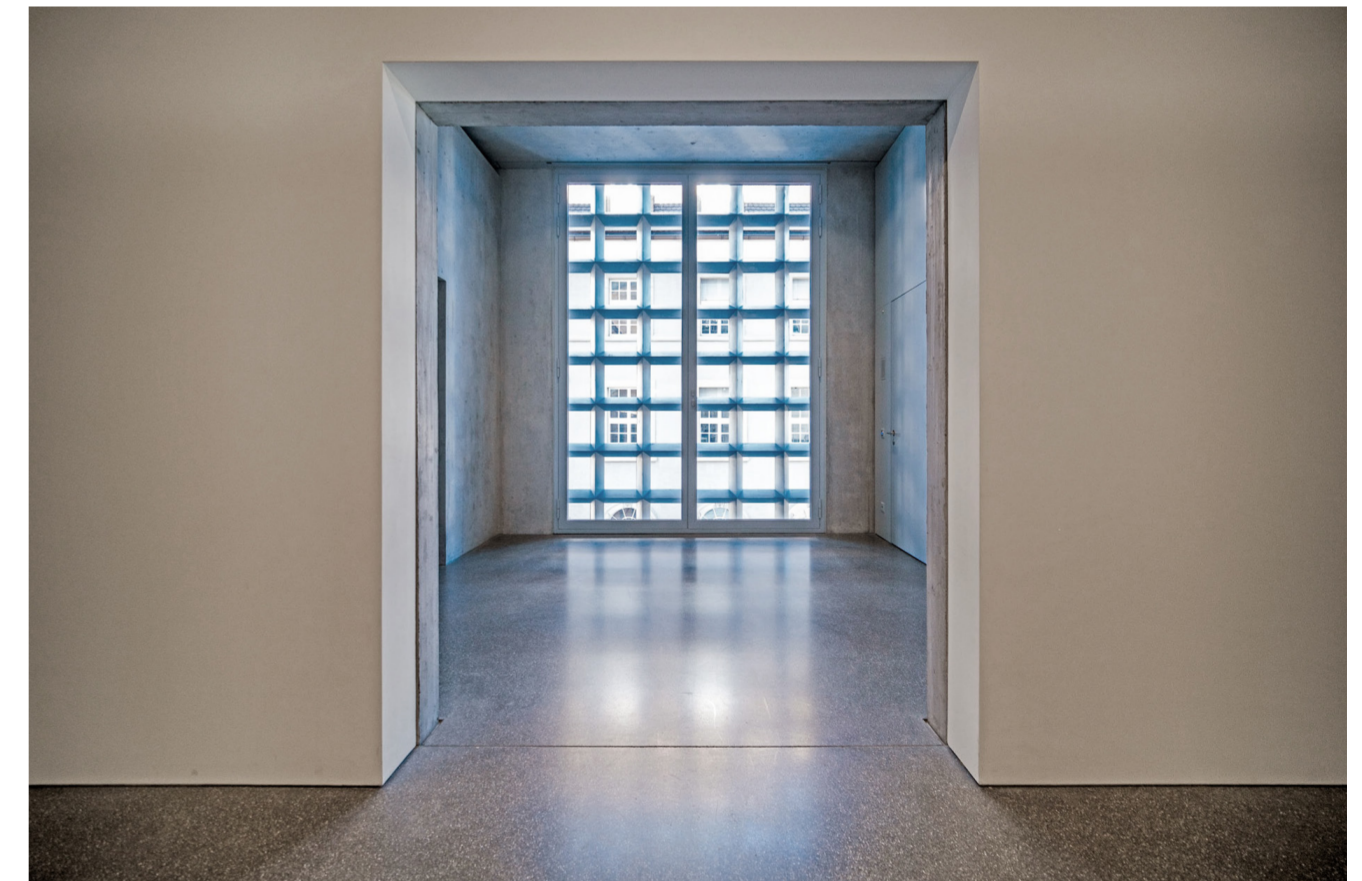
Kunstmuseum Davos
Gigon/Guyer, 1982
Single Piece, Wood



Palais d'Iena
Auguste Perret, 1937
Glass Block



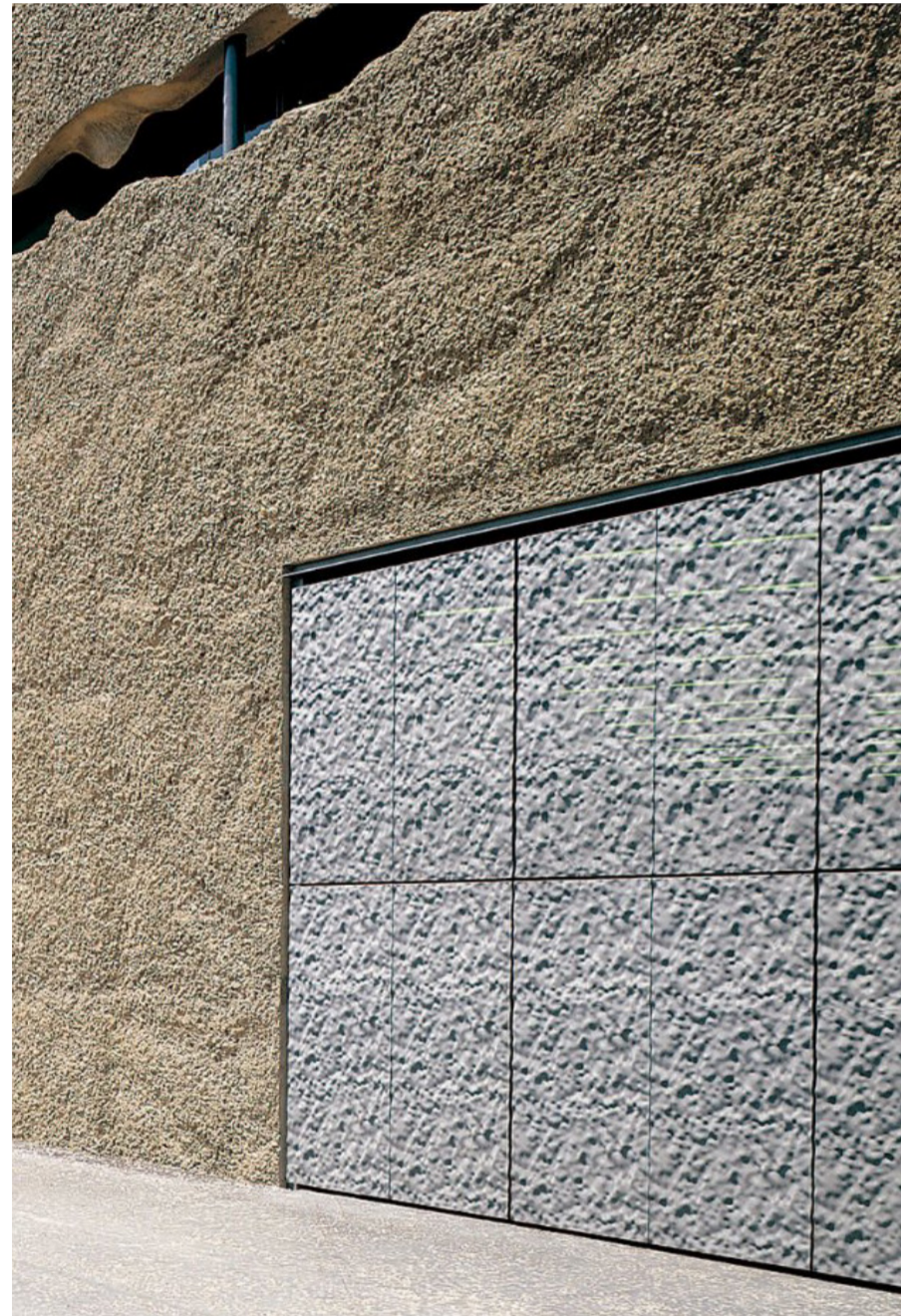
Kunstmuseum Chur
Barozzi Veiga, 2016
Single Piece, Steel



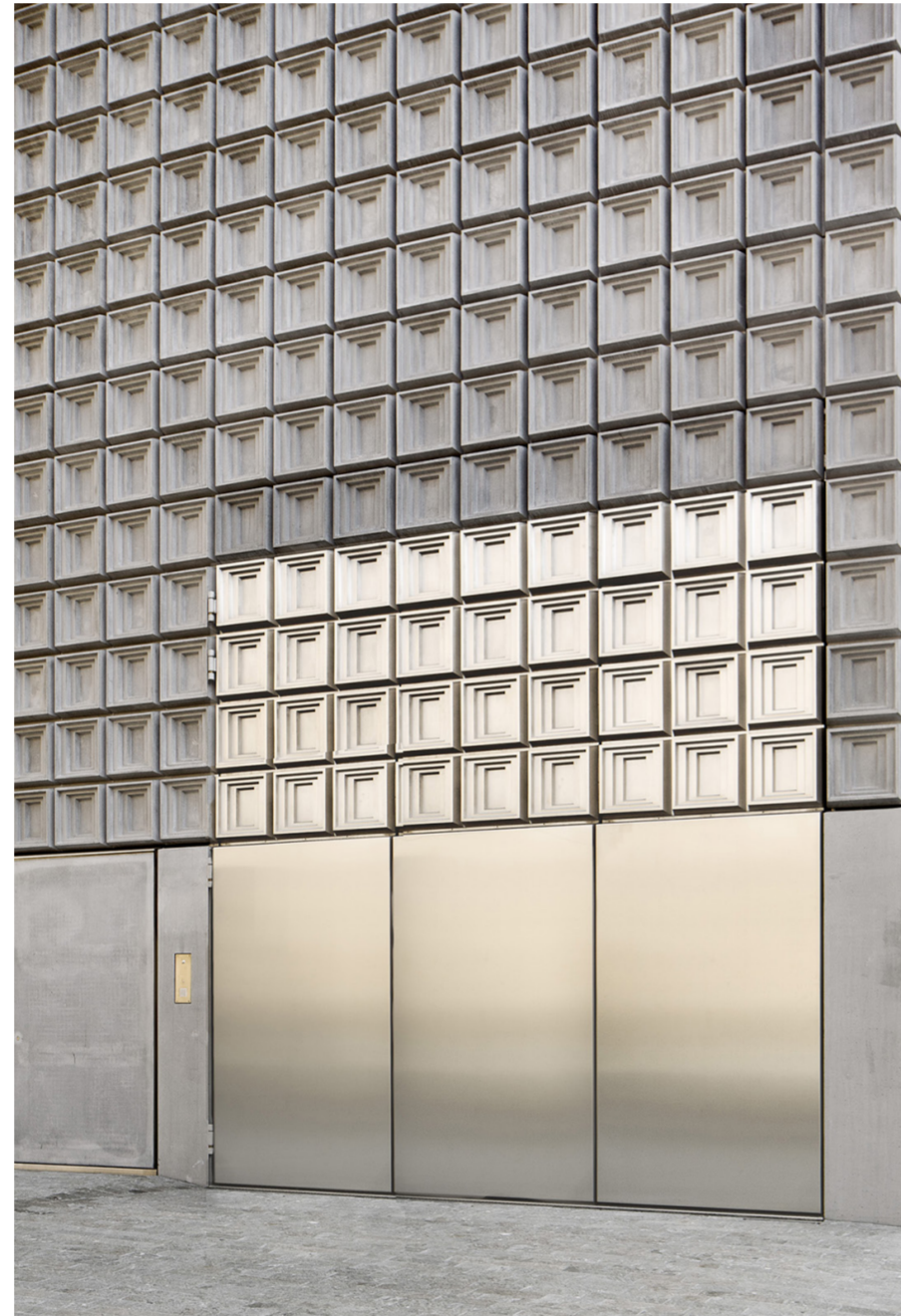
Kunstmuseum Chur
Barozzi Veiga, 2016
Concrete Structure

BACK DOOR

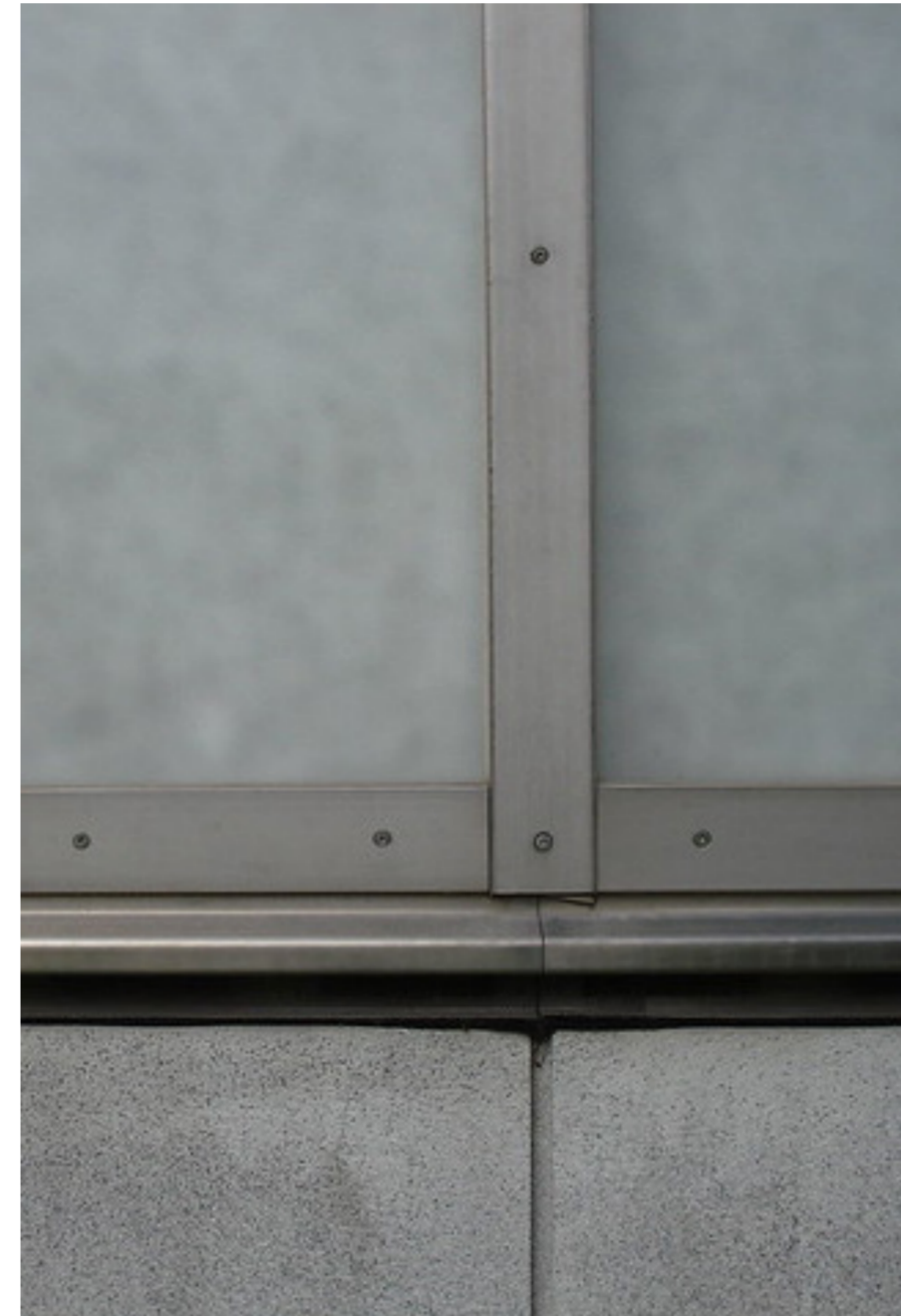
ELEVATION



Schaulager
Herzog & de Meuron, 2003
aluminium sheet



Kunstmuseum Chur
Barozzi Veiga, 2016
galvanized steel



Kirchner Museum Davos
Gigon/Guyer, 1986
half-matt steel



Kunstmuseum Chur
Barozzi Veiga, 2016
chrome steel

CASETTON



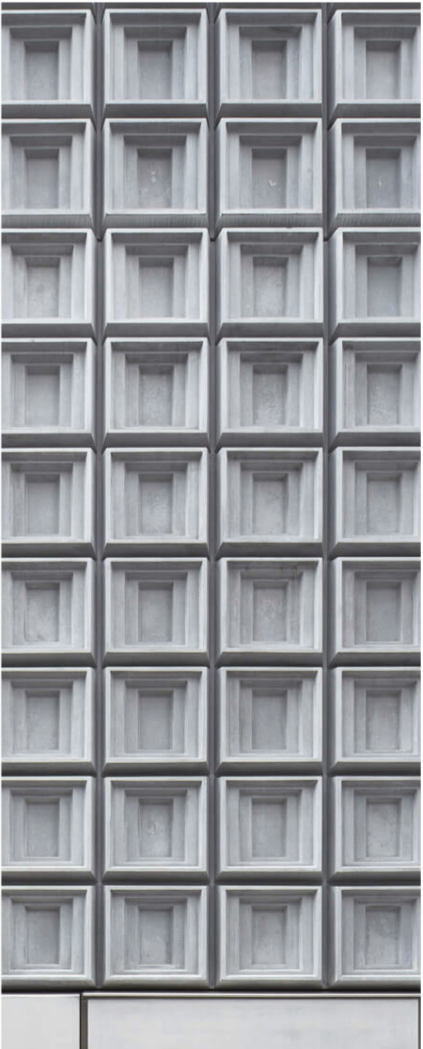
ELEVATION



Pantheon Paris
1970
concrete and stucco



Pantheon Rome
100 AD
concrete



ADDITION-
RECOVERY
COLLECTIVE
EXHIBITING
DOUBLE-
ALIENATION
INSTITUTIONAL-
CORSETTE
GLASS-
CEILING
LABOR-
SPACE
YOUNG-
ARTISTS

MAINTENANCE

Potential of the Museum as Exhibition Space

In this Chapter, I am unraveling the Museum as an active body of people involved in creating and exhibiting Art. In the Young Artists' Manifesto on Museums, I critique the museum as an institution and how its policies affect the art it supports. However, it is also about the potential of the museum. Working with duality, this time through the lens of a talented artist and museum director. I focus on the way museum space is transformed for each exhibition, both the opportunities and challenges that white cube galleries offer. Finally, I trace the recent exhibition in the ruins of the Sulzer building by Gerda Steiner and Hans Lenzlinger. This was one of the most radical exhibitions at Kunstmuseum Chur, and was set before the Extension.

YOUNG ARTISTS ON MUSEUMS

Artists appreciate Museums for their potential of the public energy they can create. How everybody, every kid can get interested in a gallery piece and go deeper. From visitor's perspective, museums have this reach the broader public. Seeing the museum for what it can do, develop new languages with artists and offer room for this experimentation.

But museums have become so dependent on outside structures that they're afraid to show art. Acting as places that Protect and Preserve, they seem to value the old art. They seem to be prepared to working with a specific type of art. They do take in some art, from 25 years ago, always established, and usually white male.

Often, Museums focus on attracting more visitors. Often Exhibitions are made in a way to satisfy both sides, the wide public and art world, and influenced by sponsor's partnership. Museums find themselves in situation of mediation. In this situation, Museums have become conservative in way they show art.

Often, Museums focus on taking in art that matches their original collection. In a way to create harmony with the older artworks they have. In this agenda, the new art they take in often matches the old.

But the Museum can only evolve by creating discrepancy. It can only exist by taking in the contemporary energy. This can happen by opening up to the New and Strange. Young artists are in fact the driving force of the Museum.

Artists value the Museum for the chance to exhibit. They want part of the dialogue, to have the chance to create languages and follow artistic interests. But often feel they speak a language the Museum doesn't understand. The Artist is dependent on the Museum apparatus. Within the Museum setting, the Staff gets paid a wage, and the Artists make money by selling their works.

Artists find it important to speak about conditions in which they create Art. It is important to work with the Museum and change the way it works. Of course it varies among Institutions, depends on who you work with and how they are open for it. Artists find it important to set the conditions, to discuss and demand.

Artists wish museums would take more risks. Wish they would be behind the artist, were not so afraid of things. Open up to the Different and Strange, not so conservative. An ideal Museum is where everything is possible, and they make it possible, and have the freedom and trust to create new work.









