



Art Deco Museum – Master Plan
Miami Design Preservation League

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architecture
+ Jean-Francois Lejeune

proposed concept

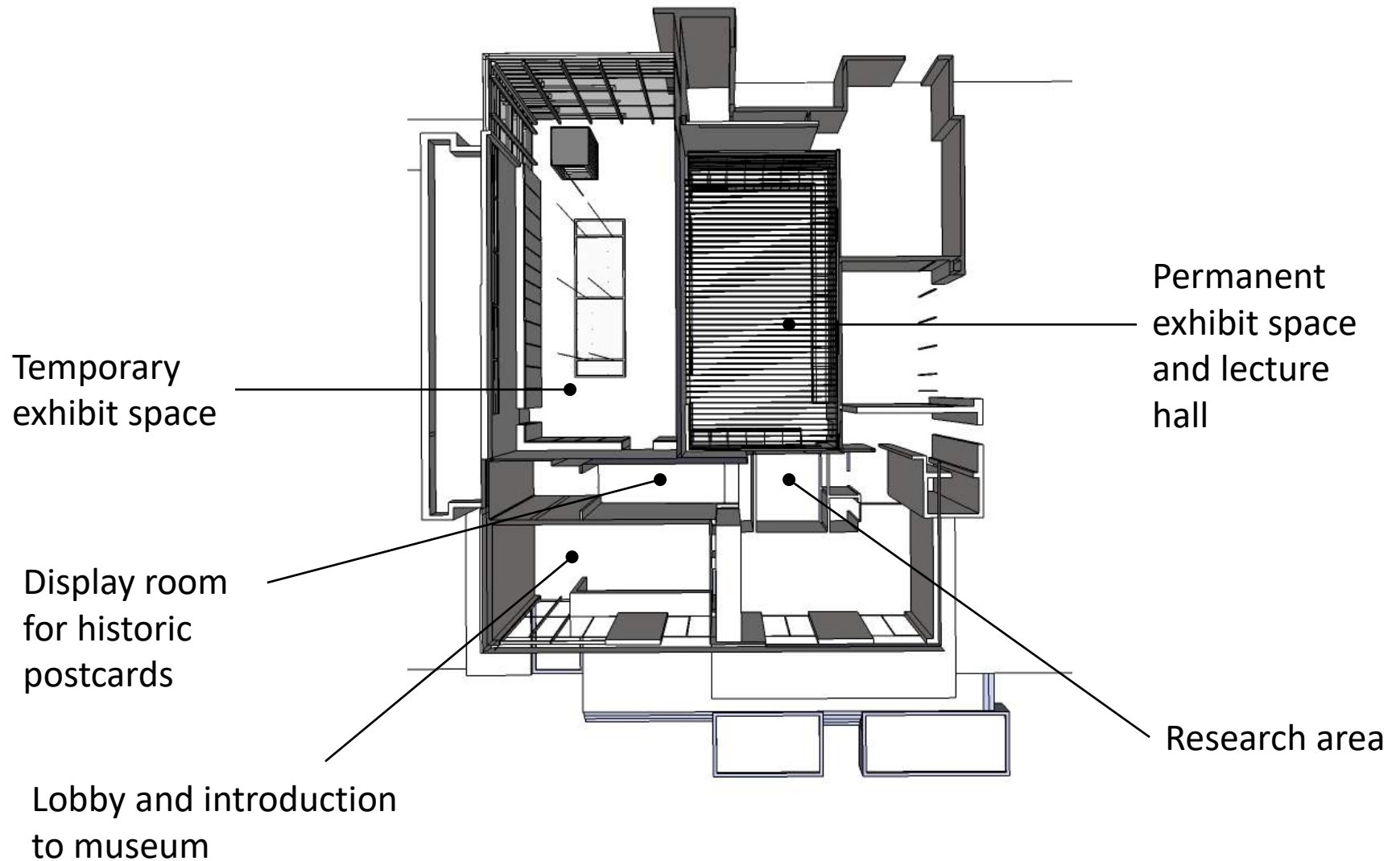
History-based museums are, in their traditional sense and setting, more or less rigid concepts because the concept of history is static or petrified. In the case of Miami Beach, we aspire to a new definition for what a historical museum can or should be.

In our mind, it should be an active, vibrant, and dynamic environment whose very architectural and curatorial concepts reflect the ever-changing character of a city in constant adjustment.

We propose to build and curate a flexible and dynamic space that it is capable of accommodating different configurations - as requested by the needs and evolution of the permanent collection as well as of temporary exhibits that are needed to make the Museum a new space on the Miami cultural scene.

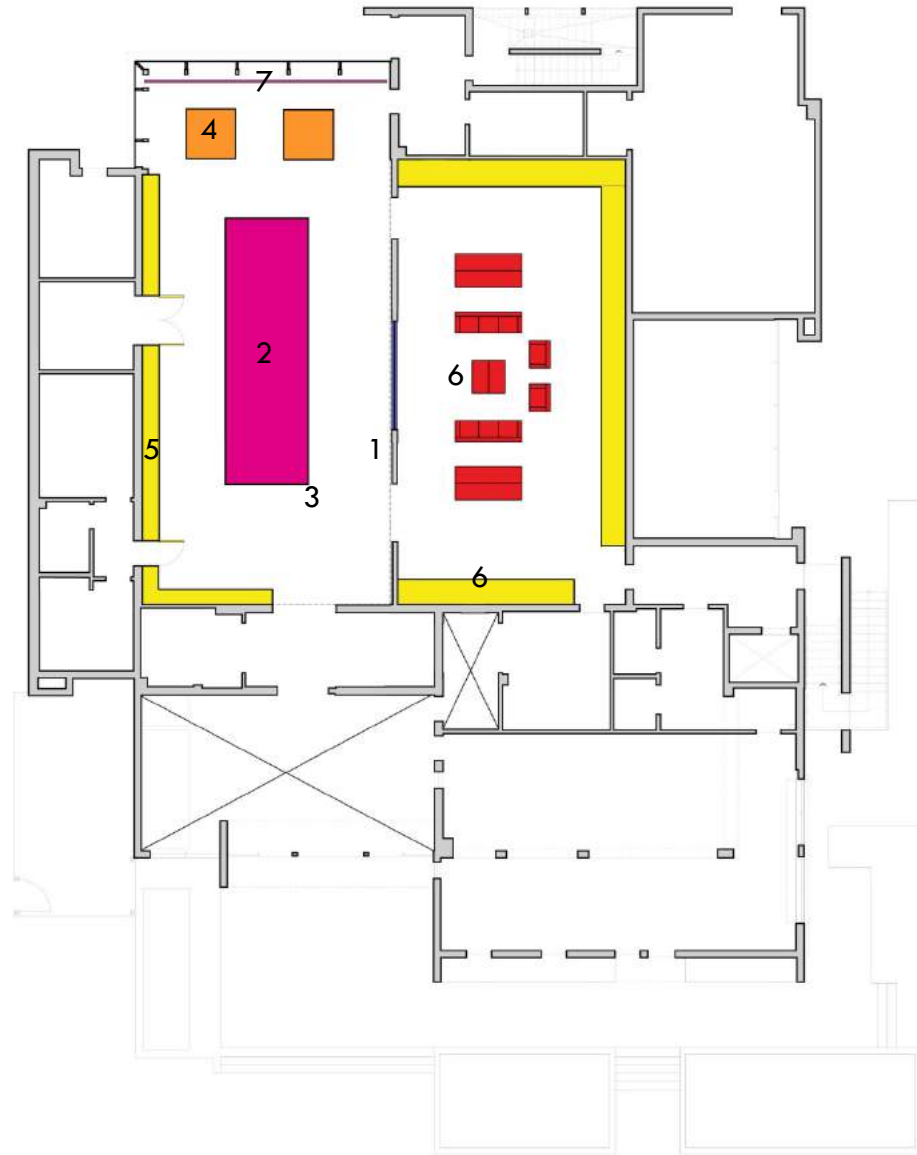
This will ultimately play an important role in signifying that all parts of the project are a reflection of a city in transformation.

proposed exhibit spaces



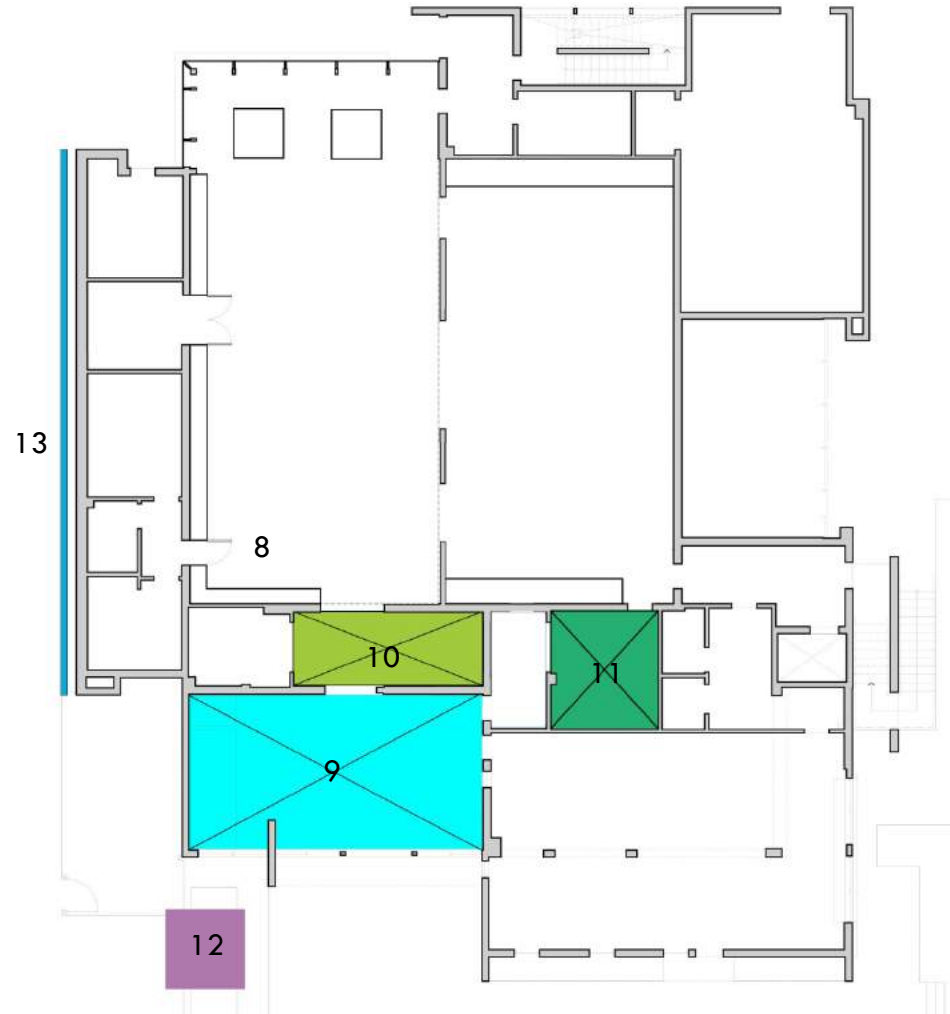
proposed infrastructure

1. Narrow openings between the two rooms to better define the two spaces, while also creating additional wall space for displays.
2. Create one large movable display platform (with mechanical lift) within the larger gallery
3. Incorporate a flexible hanging panel system (to be hung from the raised platform) that creates new and varied spatial configurations/display surfaces for temporary exhibits
4. Build inhabitable, movable boxes for interior displays/films
5. Build a thick “poché” wall along exterior wall in large gallery to provide display space, added storage room, and visual unity
6. Transform the experience of the smaller gallery: re-clad the ceiling, reprogram the space with a movable “living room”; re-orient placement of AV equipment and chairs, and add countertop and flat-file storage
7. Attach light scrim screen in front of tall windows in main gallery to filter/reduce the light



proposed transformation of ancillary spaces

8. Install a projector in the corner of the main gallery to cast shadows on upper walls (optional)
9. Re-imagine the lobby with contemporary signage, possible model or map, and well-designed storage
10. Transform the threshold between the lobby and the main gallery into a room covered in postcards
11. Re-purpose current storage space into a research area
12. Insert an art installation in the front plaza to signify what is inside/hide unsightly equipment (optional)
13. Create opportunities for the northern outdoor wall to be used for public art (optional)





View of large gallery, showing floating platform table, poché wall storage, and other display space



View of large gallery, showing floating platform table – raised for special events



View of large gallery, showing floating platform table – raised, with hanging panels attached for temporary exhibit



Postcard Room
with backlit panels



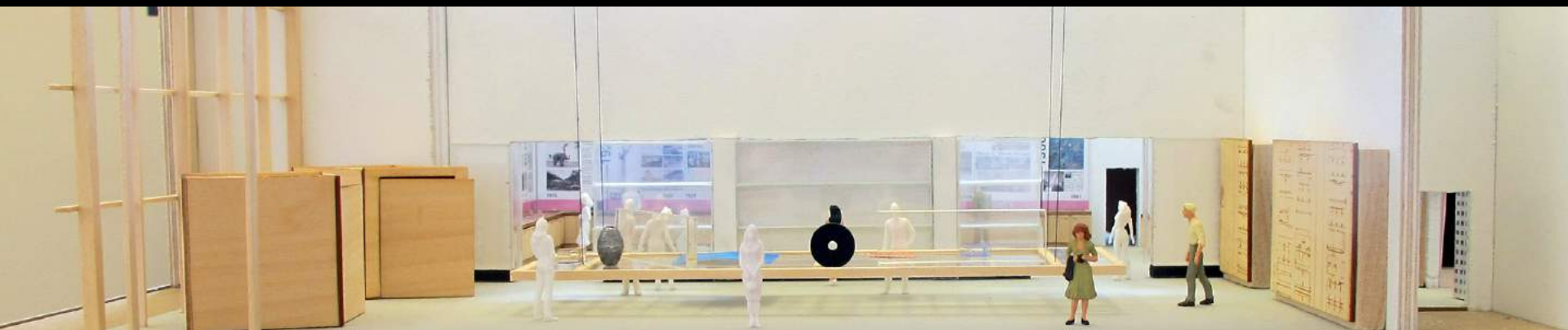
View of small gallery, showing video wall, louvered ceiling, timeline, base cabinets and seating



View of lobby from plaza



Section, showing sequence of spaces



View of large gallery



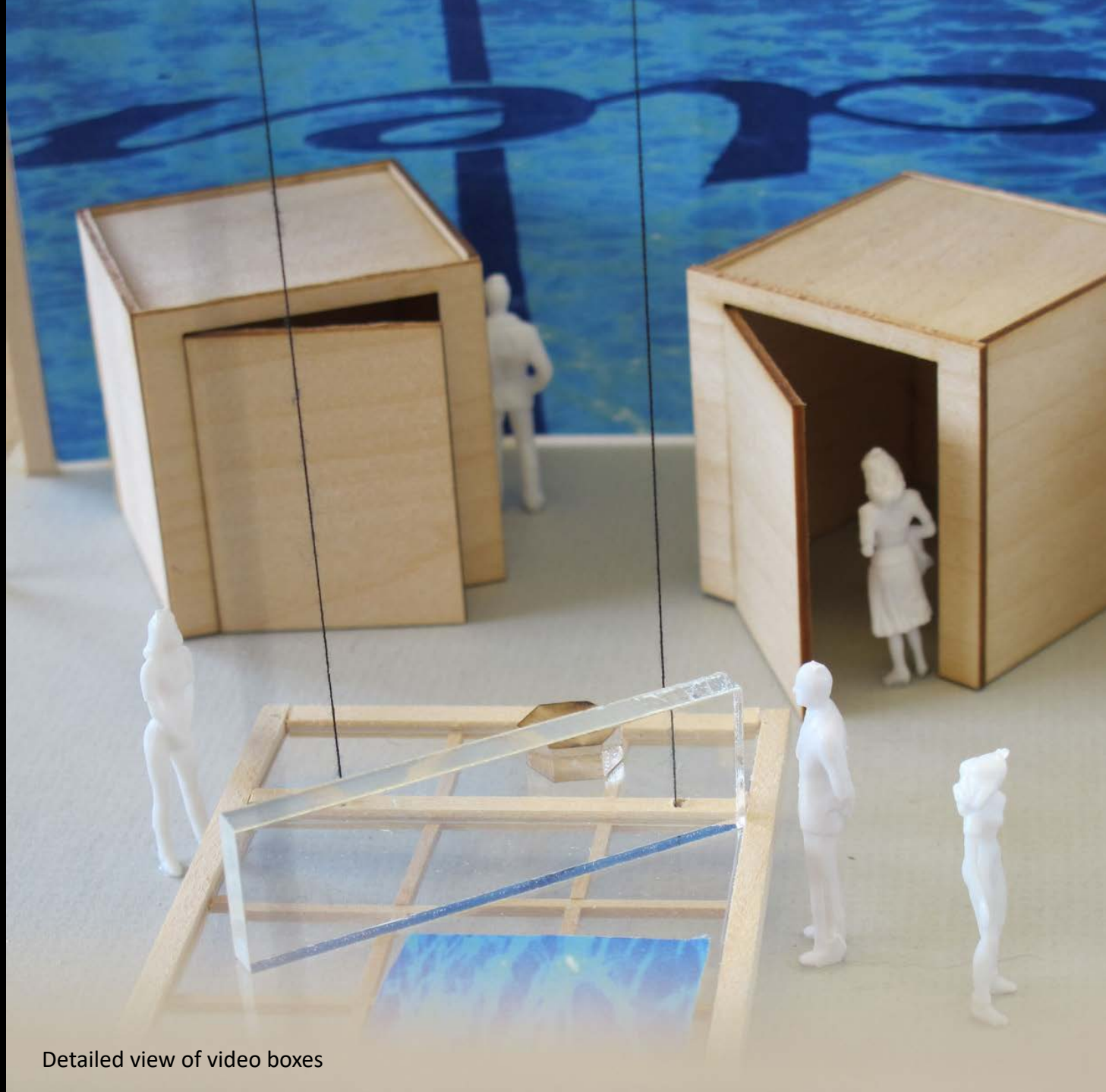
Detailed view of large gallery. Poché wall storage has nolli map of Miami Beach printed on it.



View of scrim, table and video box



Detailed view of platform table



Detailed view of video boxes



Aerial view of permanent exhibit space
(smaller gallery)



Small gallery, showing video wall, louvered ceiling, timeline, base cabinets & seating



View of permanent exhibit space (smaller gallery)



Mediterranean Revival



Mediterranean Revival buildings evoke the style of the Mediterranean, featuring classical elements, arched windows, and a tiled roof. The style is characterized by its use of stucco, terracotta, and a warm, earthy color palette. The architecture is often found in the southwestern United States and California.

1930



Art Deco Architecture



Art Deco architecture is characterized by its use of geometric shapes, bold colors, and a sense of modernity. The style is often found in the United States and Europe, and is a key element of the Modernist movement.



1940

1927

1929

1932

1935

View of permanent exhibit space (smaller gallery)



View of permanent exhibit space (smaller gallery)



MiMo Architecture

The Post World War II or Mid-Century Modern style, the 1950s when architects were heavily influenced by the minimalist style taught in modern architecture schools. It was a reaction to the traditional style of the 1940s and 1950s, which was characterized by its ornate and decorative elements. The style was characterized by its clean lines, geometric forms, and use of new materials like steel and glass. It was a style that was both functional and aesthetically pleasing, and it was a style that was embraced by the modernist movement.

"More is More"

View of base cabinets with top display case

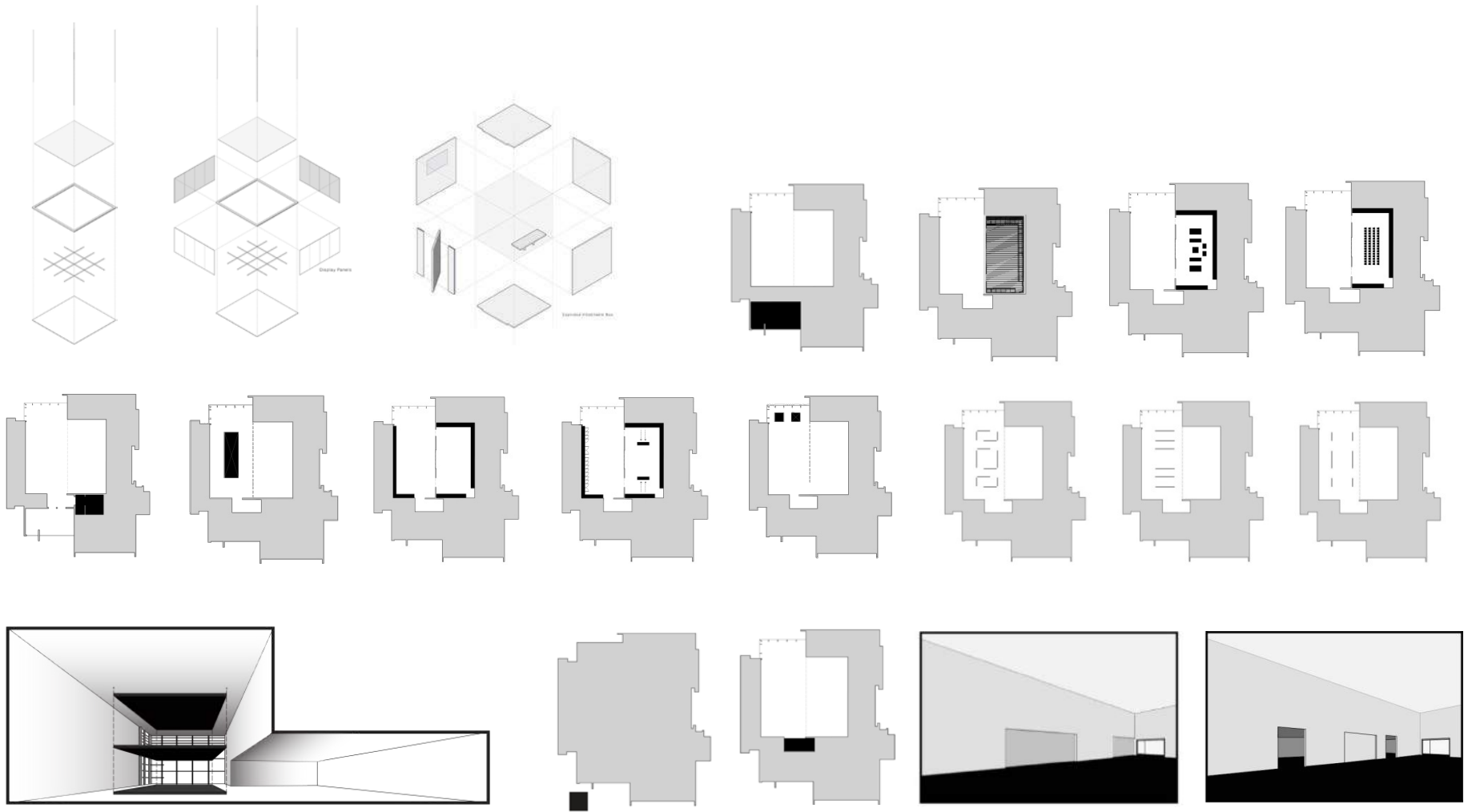


View of permanent exhibit space (smaller gallery)



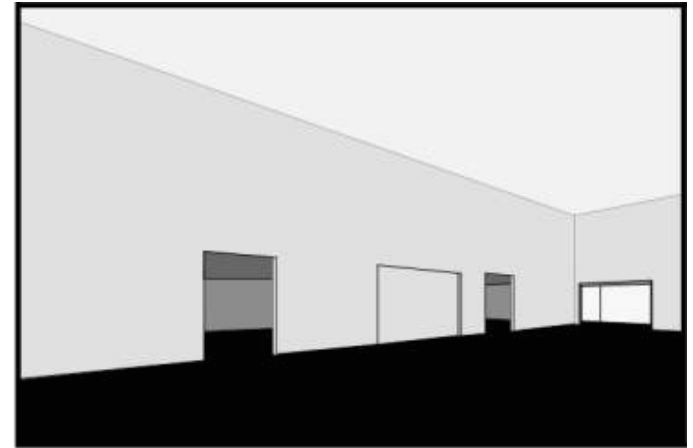
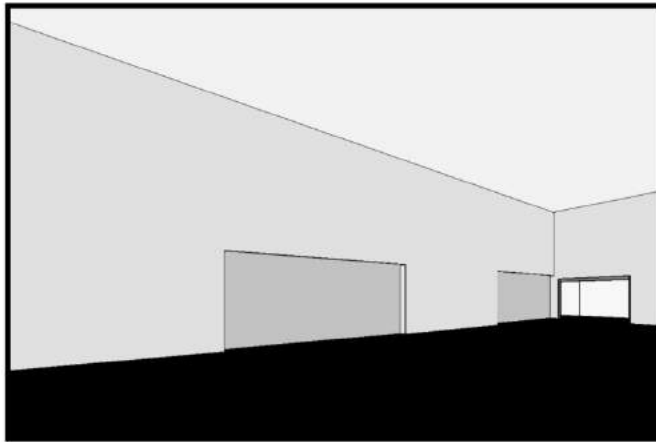
View of seating and video wall in small gallery

spatial and curatorial strategies



1

Narrow openings between the two rooms to better define the two spaces, while also creating additional wall space for displays.



spatial strategy:

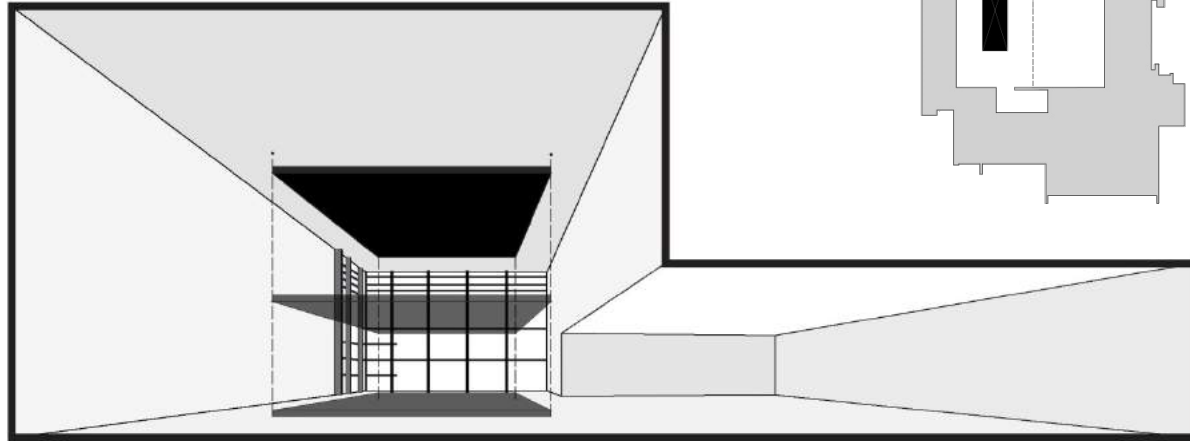
- limited construction
- better definition of space and circulation
- new and more interactive viewing opportunities

curatorial strategy:

- primary gallery to display some large-scale and permanent installations on walls and ceiling, to provide spatial and infrastructural support for temporary exhibits, and accommodate special events
- secondary gallery redesigned as the location of most permanent exhibits and artifacts (photos, postcards, memorabilia, digital reproductions of most important drawings and historic material, and videos of historic figures (Barbara Capitman). The gallery would continue to serve as the primary area for lectures and seminars

2

Create 1 large display platform that can be raised up/down
- at different heights - between floor and ceiling



spatial strategy:

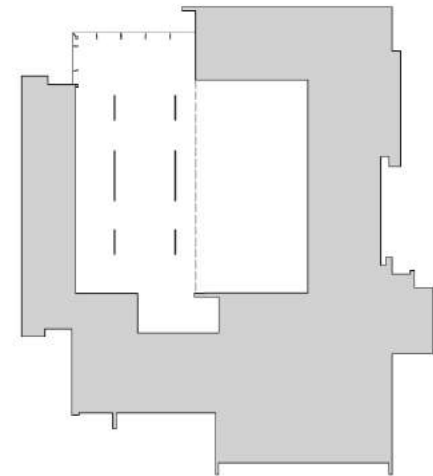
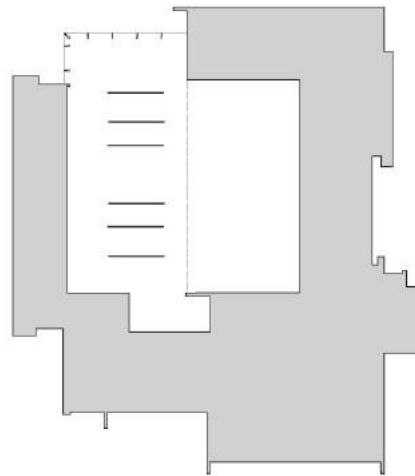
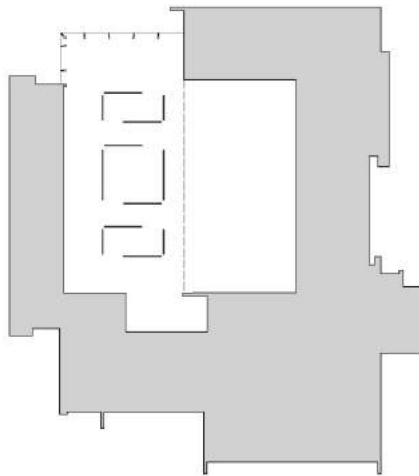
- simple and safe solution to the need of freeing up the space for special events
- suggests fluidity of space and the dynamic and constantly changing metabolism of the city
- creates infrastructure for hanging panel system

curatorial strategy:

- used for a combination of permanent and/or temporary displays that would be attached or placed on top: large drawings and photographs, small and large-scale models of the city and/or buildings (historic or new buildings), furniture, etc.

3

Incorporate a flexible hanging panel system (to be hung from the display platform when raised 8' or higher)



spatial strategy:

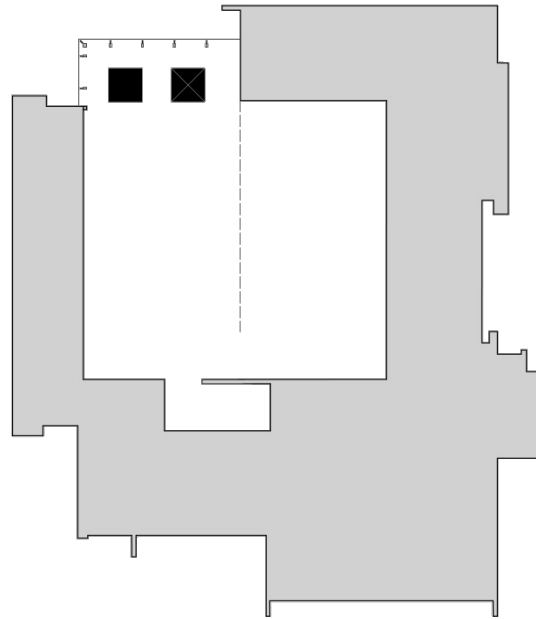
- provides additional surface area for temporary exhibits
- creates new and varied spatial configurations - including individual rooms - to accommodate outside demands/curatorial needs
- maximizes value of the display platform system
- further strengthens the idea that the space is in constant adjustment and transformation

curatorial strategy:

- Hung displays - photographs, drawings, posters, etc.
- Videos/films
- Objects within rooms

4

Build movable, self-contained, inhabitable “boxes” that could be located within the primary gallery



spatial strategy:

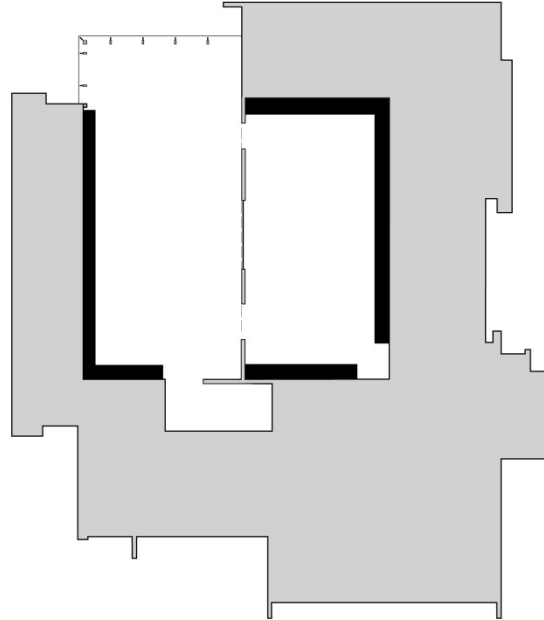
- Miami Beach Art Deco District can be abstracted as a series of geometric boxes, which contain the life of the city, its citizens and its tourists

curatorial strategy:

- Films, photos, postcards, etc. could find an appropriate place for quiet and concentrated observation.
- the outside of the boxes could also be used for display if judged adequate and/or necessary.

5

Build a thick “poché” wall along exterior wall in large gallery



spatial strategy:

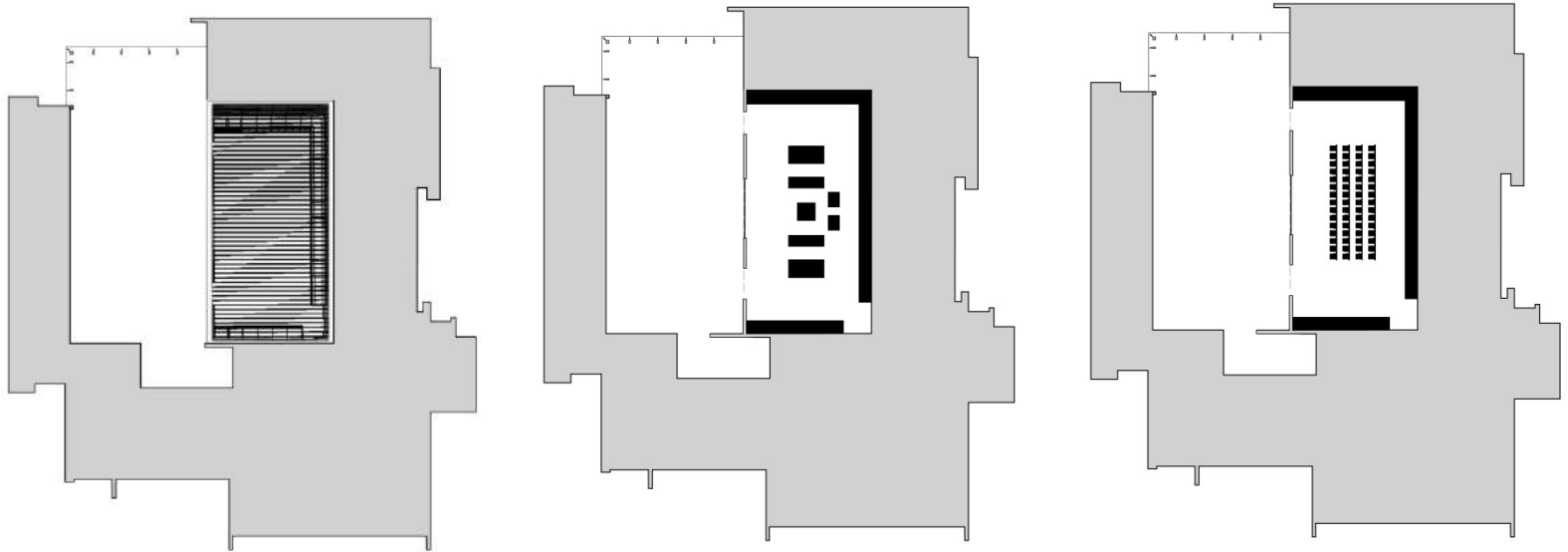
- displays could be set up permanently within the wall; displayed outward during non-event days and closed when the room is used for social functions – size and dimensions must be determined once artifacts have been selected
- provides additional storage space, including space for hanging panels when not in use
- creates nooks for movable tables in the smaller gallery
- diminishes the visual impact of the multiple doors on the northern wall

curatorial strategy:

- contain part of the permanent exhibition, as well as offer additional spaces to temporary exhibits if needed

6

Transform the experience of the smaller gallery: re-clad the ceiling; reprogram the space with a movable “living room”; and re-orient placement of AV equipment and chairs



spatial strategy:

- Ceiling material hides unsightly electrical/mechanical
- Living room concept transforms the viewing experience

curatorial strategy:

- will serve as permanent exhibit space for the Miami Beach Museum. It will feature a continuous timeline showing the history of Miami Beach, the three architectural styles common to the Art Deco District, MDPL's milestones and other information. – as well as contextual information about what was also happening in the world. Cabinets below the timeline will contain flat files, and will be used to showcase additional photographs, artifacts, models, etc.. The space will continue to be used as lecture space but will be much more than that – with inviting furniture to peruse information. A Video Wall will be used for exhibits and lecture presentations.

7

Attach a light scrim screen in front of tall windows in the main gallery (with roll-up system if necessary) to filter/reduce the light



spatial strategy:

- reduces impact of light on exhibits over time
- lessens the “blinding” effect when one enters the room

curatorial strategy:

- A historic image of the Eden Roc Swimming Pool or other pool image will highlight Miami’s pool culture.

8

Install a projector in the corner of the main gallery to cast shadows on upper walls.



Example Only

spatial strategy:

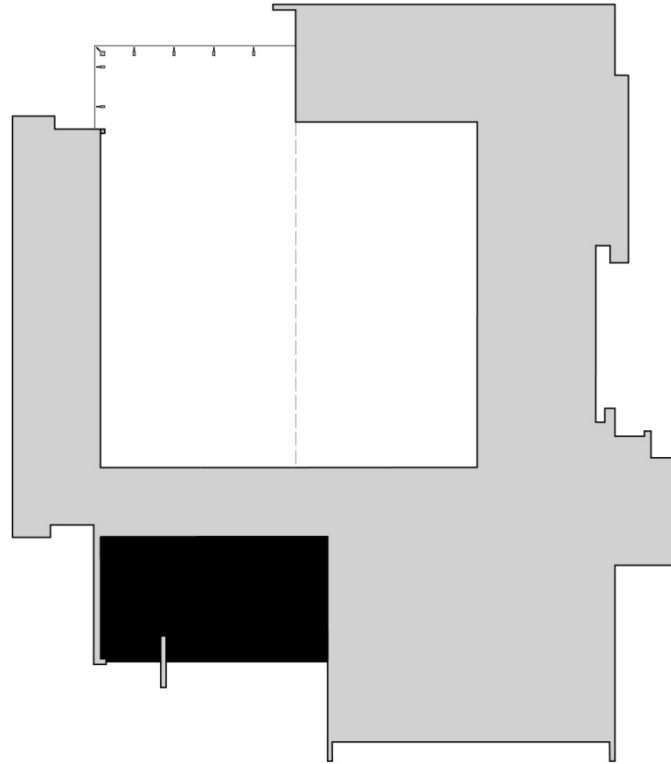
- Explores new and different multi-media opportunities
- Leverages upper walls, while also allowing for free/clear space during events

curatorial strategy:

- Speaks to the idea of memory:
 - City as it was
 - Lost/Demolished Buildings
 - Building Fragments

9

Re-imagine the lobby with oversized photographs, displays, and well-designed storage



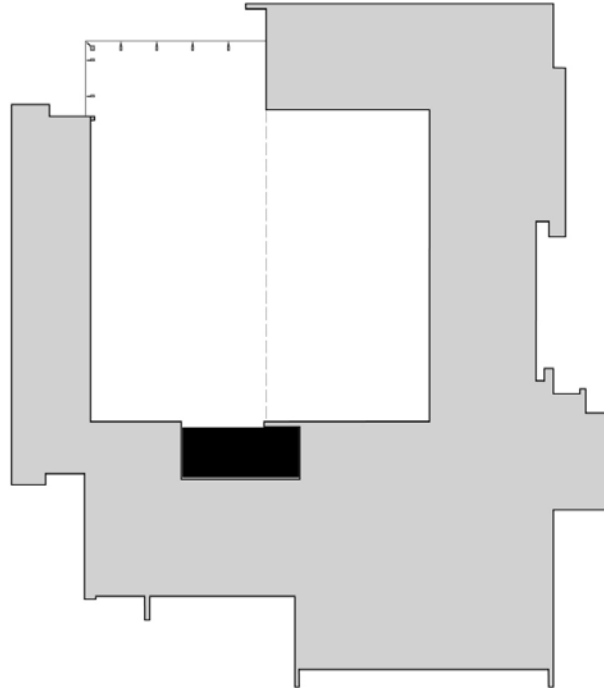
spatial strategy:

- Makes a big impact upon entrance
- Leverages existing space, calls additional interest for passers by

curatorial strategy:

- Photographs, displays, well-designed storage
(in addition to existing Welcome Center Desks / Tour Info and Sales)

10 Transform the threshold between the lobby and the main gallery into a room covered in postcards



spatial strategy:

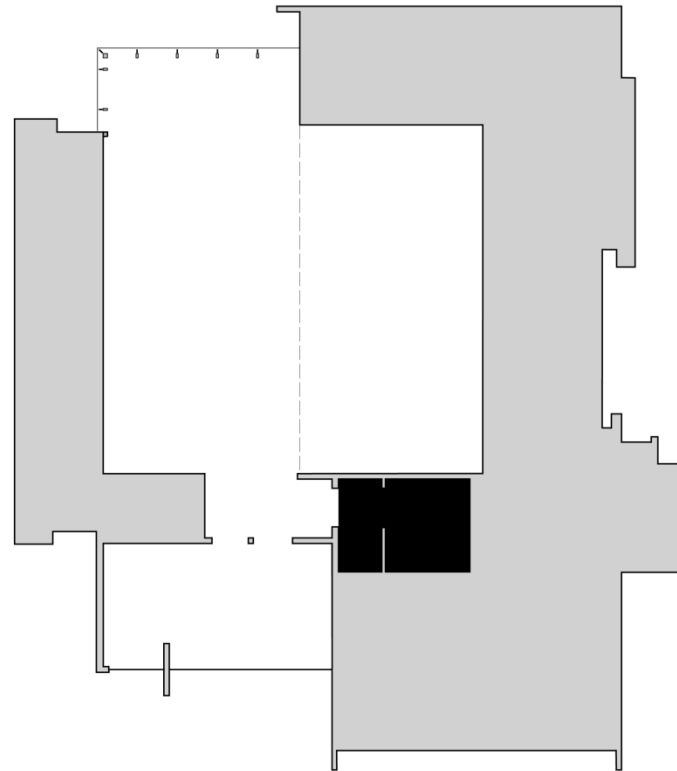
- Leverages leftover space that currently has few architectonic qualities
- Acts like a “vault”
- Bold visual impact
- Eliminates two of the four main doors and encloses a portion of the opening along the western wall of the main gallery to create a true “room”
- Postcards will be mounted a few inches off of a mirrored back wall, such that the backs of the postcards can be viewed as well as the fronts

curatorial strategy:

- Postcards – front and back

11

Transform current storage/circulation space into area for architects, students, and others to do more scholarly, detailed research



spatial strategy:

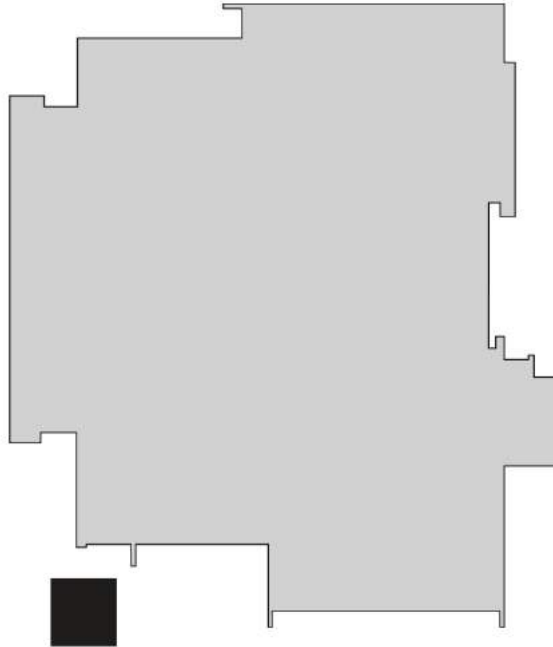
- Leverages existing space that is ideal for quiet research
- easy public access

curatorial strategy:

- database of historic buildings; visual memoirs, and other archival information

12

Insert an art installation in the front plaza



spatial strategy:

- advertises the content of the Museum
- engages local artist
- Hides unsightly equipment

curatorial strategy:

- specially designed outdoor installation or object

13

Use the northern outdoor wall as display or for installations



spatial strategy:

- activates pedestrian access to the beach
- maximizes the building's surfaces
- creates visual impact
- signifies what is inside
- provides space for local artists to exhibit their work

curatorial strategy:

- weather-resistant printed material
- installations periodically commissioned to Miami artists

existing artifacts

- Postcards and other memorabilia (objects, pamphlets, booklets, posters, glass, etc.)
 - MDPL Visual Memoir
 - University of Miami Libraries
 - The Wolfsonian-FIU
- Historic photos
 - Florida State Archives
 - City of Miami Beach
 - Gottscho-Schleisner Collection (New York Public Library, Bass Museum of Art)
 - Esro Stoller Collection (New York)
 - [see for instance *The Making of Miami Beach* (Rizzoli, 2002), *Miami Modern Metropolis* (Bass Museum of Art, 2010)]
- Contemporary photos
 - Steven Brooke
 - Other photographers (names unknown)
- Historic architectural drawings and renderings (digital copies to be made):
 - Bass Museum of Art (Dixon, Hohaus, Anis, Lapidus, etc.)
 - Syracuse University (Lapidus)
 - Private collections (hotels, etc.)
- Contemporary architectural drawings and renderings
 - Herzog & De Meuron, Robert Wennett
 - Frank Gehry, Zaha Hadid, OMA, Zapata
 - Allan Shulman, Les Beilinson
 - Other architects/developers' archives
 - Art in Public Spaces
- Films
 - Wolfson Archives
 - MDPL Visual Memoir
 - Short excerpts of feature films displaying Miami Beach (*Scarface*, *Miami Vice*, etc.)

new artifacts

(to be commissioned and produced locally)

- Model of Miami Beach (entire city): digital fabrication (wood, CNC, glass, 3-D printing)*
- Model of South Beach (selected area): digital fabrication (wood, CNC, glass, 3-D printing)*
- Small scale models of new buildings: digital fabrication or 3-D printing*
- Large scale models of important demolished building: wood*
- City maps (figure ground, etc.)
- Installations by artists with a focus on Miami Beach artists

*scale tbd

curatorial suggestions

from board members, volunteers and staff

- Primary focus should be on Art Deco, MIMO and Mediterranean Revival – on Miami Beach – as well as the MDPL History/Timeline
- Highlight the newer buildings on the beach – such as the 1111 garage, New World Symphony etc. These buildings convey the living history of design in Miami Beach, will make the museum current, and can demonstrate how newer architects also make gestures towards the past
- Highlight the architects and developers who have been involved in the restoration/renovation of Miami Beach
- Pay attention to the idea of Progression over Time – and the influences on the 3 movements themselves
- Residential Areas – experiments in how to use Courtyards, access to streets, Urban nature/walkable setting
- How Preservation has made these buildings available to future generations
- Before and After images (for example – the Colony before and after – Sam has photos? And general condition of the buildings then versus Capitman's vision)
- Culture/spirit/Playground atmosphere of the time (both when the buildings were built and when they were being saved) should also be expressed – perhaps in the form of clothes, jewelry, etc.
- Map of the District
- Video Loops Important
- Postcards/Photographs
- Highlight the Buildings that Were Torn Down
- Raised Panels; Looking at Stage Set Design

existing conditions



Exterior



Lobby





Thresh-hold between lobby and large gallery (future postcard room)



Large gallery space



Large gallery space



Small gallery space



Door dividers between the two rooms



Northern exterior wall