



Mela*Books

REDEFINING THE LOBBY OF THE MACBA STUDY CENTER

Selection of proposals

edited by the Museu d'Art
Contemporani de Barcelona (MACBA)

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**MELA BOOKS 09 – RF05 EXHIBITION DESIGN, TECHNOLOGY
OF REPRESENTATION AND EXPERIMENTAL ACTIONS**

Published by the Museu d'Art Contemporani de Barcelona (MACBA)

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Acknowledgements

This book grew out of the work of the Research Field 05 “Exhibition Design, Technology of Representation and Experimental Actions. Task 5.2 Research by Design: (testing theory by means of design)” led by the Politecnico di Milano (POLIMI) within the European project *MeLa—European Museums in an age of migrations*. MeLa is a four-year interdisciplinary research project funded in 2011 by the European Commission under the Socio-economic Sciences and Humanities Programme (Seventh Framework Programme). Adopting the notion of “migration” as a paradigm of the contemporary global and multicultural world, MeLa reflects on the role of museums and heritage in the twenty-first century. The main objective of the MeLa project is to define innovative museum practices that reflect the challenges of the contemporary processes of globalization, mobility and migration. As people, objects, knowledge and information move at increasingly high rates, a sharper awareness of an inclusive European identity is needed to facilitate mutual understanding and social cohesion. MeLa aims at empowering museums spaces, practices and policies with the task of building this identity. MeLa involves nine European partners – universities, museums, research institutes and a company – who will lead six Research Fields (RF) with a collaborative approach, and this book is meant to report about the preliminary findings of the first research phases.

The open call would not have been possible without the collaboration of the universities and schools that have taken part in this call for proposals: EINA. Centre Universitari de Disseny i Art, Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB), Politecnico di Milano and Università degli Studi di Napoli Federico II. Facoltà di Architettura. Therefore, special thanks go to all students involved and to the professors leading the projects: Lorenzo Bini, Erica Borsa, Lucia Frescaroli, Marcel Juan, Marco Lampugnani, Stefano Leoni, Oscar Linares, Margherita Parati, Matteo Perin, Andrea Pezzoli, Gennaro Postiglione, Clelia Pozzi, Jordi Ros, Marella Santangelo and Giulia Urciuoli.



MACBA Museu d'Art Contemporani de Barcelona



Presentation

→ BARTOMEU MARÍ

Bartomeu Marí (Eivissa, 1966) holds a degree in Philosophy from the Universitat de Barcelona. He has been a curator at the Fondation pour l'Architecture in Brussels (1989–93), conservator at IVAM-Centre Julio González in Valencia (1994–95) and director of Witte de With, Center for Contemporary Art in Rotterdam (1996–2001). He served as the Chief Curator at Museu d'Art Contemporani de Barcelona (MACBA) from 2004 to 2008, when he was appointed Museum Director.

Through its participation in the research project *MeLa – European Museums in an age of migrations*, the Museu d'Art Contemporani de Barcelona (MACBA), contributes to the task of rethinking the social justification for museums in the twenty-first century. In an age marked by increasingly complex artistic thought, similarly more sophisticated and diversified institutions are needed. Museums like MACBA can no longer be exclusively defined by reference to their exhibition activities. The museum institution has been transformed into a network of heterogeneous practices. Archives and libraries are leading this evolution in a context marked by new social demands and expectations. If Europe today is characterised by migrations of people and ideas, then it is logical for the museum to question its own nature in order to accommodate these new dynamics in human and creative flows. MACBA, which stands in the heart of Barcelona's El Raval neighbourhood, an urban area traditionally inhabited by successive waves of immigrants that the city has received over the course of the twentieth century and since, represents an ideal "friction zone". New social conditions dictate the new uses of the museum.

It was decided that MACBA's participation in the project, channelled through the Study Center, should focus on in-depth research into the history of exhibitions as a way of scientifically characterising the museum's identity. Building on our own experience of managing the historic archive, an inventory of guidelines for archiving and documen-

PREVIOUS PAGE — The MACBA Study Center, by Lluís Clotet and Ignacio Paricio, and the Museu d'Art Contemporani de Barcelona (MACBA), by Richard Meier, seen from Plaça dels Angels.

tation and a review of classical presentation formats, and in cooperation with several academic post-graduate architecture and interior design programmes, we established a genealogy of the museum as a modern institution. In this context, a call for proposals was launched, aimed at students in the final courses of architecture and design. Based on the study of successful cases of user-friendly, multi-purpose spaces, participants were invited to submit proposals for interventions in the lobby at the Study Center. The objective of these interventions in the design of this space was always to focus on improving both access to documentary resources at the Center and the integration of the facility into the overall MACBA complex.

The call for proposals, launched within the framework of the MeLa project, signifies another step forward in the creation of new forms of dialogue between the museum and visitors. The aim is to provide a versatile space that encourages exchanges of ideas through a dynamic approach to documentary heritage. This publication describes the concerns that gave rise to the call for proposals and illustrates some of the possible solutions submitted by students. The jury selected those that best responded to the conditions established by MACBA. Taken together, the proposals encompass a wide spectrum of the potential that the museum can generate.



The Lobby as a Design Challenge for the MeLa Project

→ GENNARO POSTIGLIONE

Gennaro Postiglione (Napoli, 1961) holds a PhD in Interior Architecture (1994) and he has been an Associate Professor at Politecnico di Milano since 2005. His main interests are the transformations of existing environments through adaptive reuse interventions. He is a promoter of the following research: REcall-Museography for Conflict Heritage (2012–14) (www.recall-dow.eu); MeLa - European Museums in an Age of Migrations (2011–15) (www.mela-project.eu); and Re-Cycle Italy (2012–14).

→ THE MELA STUDY

The challenge undertaken by the MeLa Project - *European Museums in an age of migrations* is to research the potential repercussions of migrations and the Europeanisation of Europe (that is, the construction of a new supranational European citizenship) on the collections and exhibition rhetoric of museums and galleries.

Based on this postcolonial condition that characterises the contemporary multiethnic metropolis, we are forced to embark upon a historical-cultural revision of the idea and shape of the museum and its exhibition techniques, given that all representations inevitably imply the other, the foreigner, not only as recipients but simultaneously as objects or subjects. The positivist universalism debate on the one hand, and the very idea of cultural identity as a factor in discrimination on the other, undermines the very foundations of the global knowledge/power structure, which until recently was accustomed to being articulated autonomously, unquestioned. As a window providing glimpses into other stories and other cultures that inhabit modernity, and which have an equally legitimate right to be represented in places designed for this purpose, museums must discover the need to rewrite the history of the past and the memory that it is charged with conserving. And this revision must be capable of avoiding the contrast of diversities and of including more than segregating, relativising the dominant culture and homogenising the themes.

View of the Museu d'Art Contemporani de Barcelona (MACBA) and surrounding area © Julio Cunill.

Consequently, in a somewhat utopian sense, European museums are considered to be engaged in the process of redefining themselves as public spaces of collaboration, shared control and complex translation. From places of power and knowledge, today they are becoming places of cultural integration where we can start to shape a different idea of Europe, one that is not viewed as a simple expansion of national borders but is instead more like a political-cultural entity with the capacity to debate the very idea of limit, of confines, of nation, deconstructing the classic contrast between state and nation.

It is clear that some people view a vision of this kind as futuristic because of the very identity of museums in the sphere of the national context, even though the current hybridism of contemporary culture is imposing an in-depth revision, and the structural revision which we strive for should be understood as an indispensable, necessary operating horizon.

→ THE MACBA CALL FOR PARTICIPATION FROM THE PERSPECTIVE OF THE MELA PROJECT

The call for participation issued by the MACBA Study Center (CED), should be situated in this context, as a chance borne from the need to reinvent the lobby and find new connections between the Museum building and the research building, to inquire into new ways of understanding Museum spaces and their communication with the city, with its habitants – both Catalan and non-Catalan – and with the thousands of tourists who invade it on a daily basis.

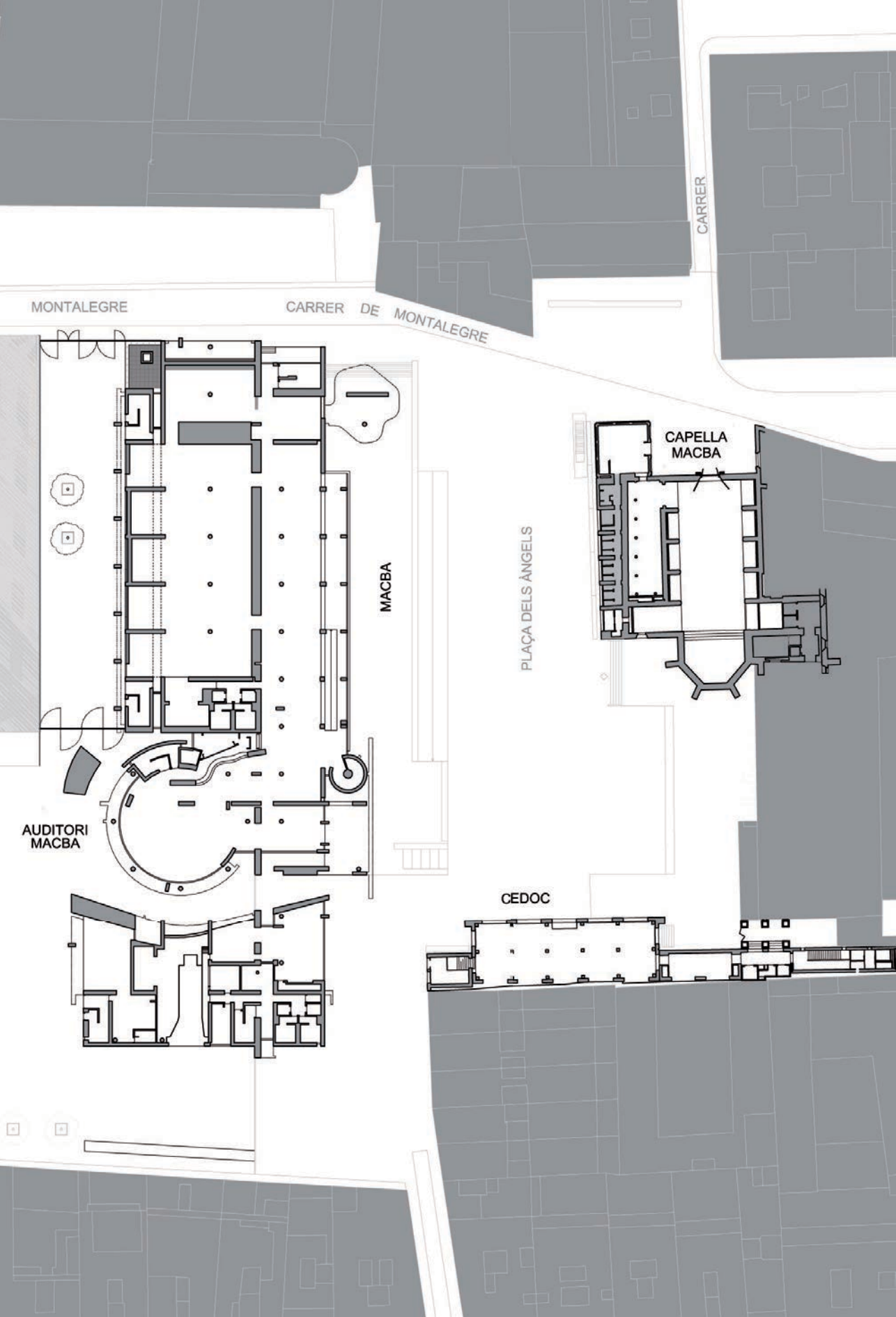
The design of the internal space is consequently the outcome of reflections, most of which take place outside the CED, starting in the square where it stands, the mythical meeting point of skateboarders from all over the world, Plaça dels Àngels. An urban and social crucible, located in the Central District of the Raval, in the historic district of Ciutat Vella, not to mention the extraordinarily high presence of (non-EU) immigrants and the large Chinese community. This is a multicultural district yet one with none of the glamour of other zones in Barcelona; furthermore, the social fabric is even more complex because of the superimposition of flows of tourists and students that cross it incessantly, the skateboarding community and the homeless people who, in fact, live right there in Plaça dels Àngels. The square is the heart of the neighbourhood, bounded by MACBA on two sides: to the north the Museum and to the west the CED, while to the south is the headquarters of Foment de les Arts Decoratives (FAD). It is a true cultural district if we bear in mind that the Centre de Cultura Contemporània de Barcelona (CCCB) and several university faculties are located behind MACBA.

It is not easy to grasp the fact that these communities do not engage in dialogue with each other and in fact virtually ignore each other even though they are forced to live together all day long, every day of the year. In this sense, interpreting the competition's call for participation from the perspective of MeLa gives rise to a series of reflections in which the urban and social context in which MACBA's structure is located is a particularly fertile ground. They enrich the design challenge by adding

a layer of complexity that encourages reflection on more than just the functional aspects of the project. The CED lobby thus becomes the focal point of design attention that takes into consideration either the brief drawn up by the organisers or the social and cultural practices that can be discerned in the zone, expanding the potential of the solutions to be investigated. The museographic project must, in fact, mediate in the requests of the CED, the links stemming from the act of intervening in an existing building and the need to use installation strategies capable of enlisting involvement and including all the different souls that live together in the neighbourhood who, to some people, clearly exemplify the core theme of the need for inclusion that the post-colonial museum should have in order to respond to the challenges of the twenty-first century.

The crux of the matter is the need to introduce spatial, exhibition and communicative choices that are capable of neutralising the typical museum rhetoric that places a premium on certain social and cultural categories at the expense of others, who in practice are shed or excluded from the story as either object or subject. The goal instead is to pluralise the narrative and the story in order to become a community that welcomes as opposed to one that distinguishes and divides.

In consequence, the extensive CED archive is an incredible resource that must be exploited so that the communities that move about outside it can converge: they are all potentially represented and can all potentially recognise themselves, even though it is important that the project leader's efforts must also be capable of building effective bridges to forge ties between the objects on display and the community of visitors. Connecting: this is the purpose of the refurbishment project. Connecting people, objects and places so that relationships emerge that always offer new and different interpretations, new routes, just like in a kaleidoscope where the action of the person using the object influences its outcome. Another unquestionable goal is to imagine the possibility of adding to the stories already in the archive, both tangible and digital, other materials, also tangible and digital, which, as they enter into contact with the collection, pluralise it, introducing this indispensable element of comparison and contrast that serves to deconstruct without halting the narrative, while turning it into something nomadic and hybrid at the same time. Somehow, similar to the structure and behaviour of libraries, the CED archive is a place of shared, participative cultural emancipation, which, however, like all books, requires the active participation of the reader who is asked to play a crucial role in its success: if nobody picks up the volume, opens it and reads it, the revolutionary content it has been filled with remains just inexpressive potential. Like a chair before someone sits on it. For this reason, it is equally indispensable for the archive to leave the archive and to contaminate the city space, invading Plaça dels Àngels, and for the city to enter the archive with neither filters nor censorship and to appropriate its lobby as if it were yet another space in the square, another place to cross through instead of a dead-end, a room with no exit.



MONTALEGRE

CARRER DE MONTALEGRE

CARRER

MACBA

PLAÇA DELS ÀNGELS

CAPELLA
MACBA

AUDITORI
MACBA

CEDOC

Beyond the Display Case. Proposals for New Formats in Documentary Exhibitions

→ ISABEL BACHS AND MELA DÁVILA FREIRE

Isabel Bachs (Barcelona, 1956) earned a degree in Architecture from the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB) in 1984. She has worked on different building design and construction projects, such as the Mies van der Rohe Barcelona Pavilion and Richard Meier's Museu d'Art Contemporani de Barcelona (MACBA). She has been the architectural curator and restorer of both buildings since they were built, and since 1990 she has been the head of the MACBA Department of Architecture and General Services. She is a founding member of the Escola Tècnica Superior d'Arquitectura (ESARQ-UIC) and an Associate Professor at ETSAB since 1995, developing different studies on project design, construction and conservation of public buildings.

Mela Dávila Freire (O Grove, Pontevedra, 1970) holds a degree in English and German Philology from the Universitat Autònoma de Barcelona, and postgraduate studies in Publishing. Since 1996, she has held various positions at contemporary art institutions, and in 2007 was appointed director of the new MACBA Study Center, where she had the opportunity to implement innovative practices in the management and dissemination of a comprehensive document collection about contemporary art. Since 2012, she has lived in Hamburg, where she does independent research and works as a consultant in the field of archiving and contemporary culture.

Site plan of the MACBA
buildings.

The MACBA Study Center (CED) opened its doors in 2007 with the aim of “strengthening the development of the Museum, broadening its scope beyond exhibitions to act as a centre for research, a structure for dialogue and mediation, and as a social space and one of diffusion”.¹ The expansion of the activity in this direction, a project developed at length by Manuel Borja-Villel, fitted into a vision of the Museum as producer of discourse and developer of knowledge, in which actual exhibitions were complemented by other activities – public programmes, educational activities, publications, research projects and so on – through which MACBA aspired to reach a similar and not necessarily overlapping range of the visiting public: “Discursive activities play a central role at MACBA. We aim to counteract the hegemony of the device of exhibition (and thus the ruling policy of maximum visibility) as the principal method or discursive public space of the museum. We think that visitors are different and have differing interests, and that we must facilitate different and not hierarchical uses of the museum for these different visitors. These uses are not limited to the exhibition space, nor should they be unduly dominated by the imperative of visibility.”² From this perspective, the CED – a library and an archive set in a museum structure – built up MACBA’s potential to generate historiographical and artistic discourses, sought the involvement of new sectors among its public, specifically the university and research community, and at the same time benefited from the Museum’s own strategies of dissemination and dynamism to broaden the traditional uses of library and archive through the dedication of divulgatory resources such as the exhibition of documents, among other things.

This conception of museum was shared by Bartomeu Marí, who took over as director of MACBA in spring 2008 with the clear intention of continuing along these same lines, as was obvious from the editorial in the *Agenda: the MACBA’s news bulletin* published in the summer of that year.³

In architectural terms, for MACBA, the creation of the CED meant a *de facto* and significant expansion of its space: added to the 15,500 m² of Richard Meier’s building and the Capella del Convent dels Àngels, were 2,750 m² of the convent itself, spread across four floors and dedicated to the housing of the CED’s installations. The proximity of the two buildings, on either side of the Plaça dels Àngels, provided for each of them a variety of shared services and gave substance to the use and inauguration

1 The Study Center’s mission, as described at www.macba.cat (page consulted in September 2011, no longer features on the institution’s website as of November 2012).

2 Jorge Ribalta, “Contrapúblicos: mediación y construcción de públicos”, http://www.republicart.net/disc/institution/ribalta01_es.pdf, accessed in November 2012 (“Mediation and Construction of Publics. The MACBA Experience”, http://www.republicart.net/disc/institution/ribalta01_en.htm).

3 “What has come to be known as the “MACBA model” constitutes a particular understanding of the museum as a space for debate and conflict, a critical rereading of the modern tradition that has articulated artistic experimentation, social wisdom and action in the public sphere as a means to reinvent the field of art and endow it with new meaning a social legitimacy. [...] The legacy received cannot be stopped or monumentalised, but must be deepened and reinvented.” (*Agenda: the MACBA’s news bulletin*, summer 2008, p. 1).

of a whole design by Barcelona's architectural studio of Clotet and Paricio for the City Council and conceived as a newspaper library, but which had stood without permanent use due to lack of financial resources since 1985.

With the creation of the CED, MACBA was endowed with the structure, means and resources to *gather, preserve* and *disseminate* documentary and bibliographical assets that illustrate and analyse contemporary artistic practices, understood in the broad sense and not only from the perspective of the history of art but also of other disciplines in the field of cultural studies. At its opening, the CED already possessed a substantial library (approximately 60,000 volumes) and the seeds of an archive destined to house all those documents considered “special”, be that due to their artistic nature – artists’ publications – or because they were unique documents, generally either unpublished or distributed in very small numbers: documents from personal archives, photographs, collected letters, etc.

As the CED came into being, work began to identify, find and acquire new documents, and also to establish the most suitable protocols for the cataloguing and preservation of each category of material. Shortly afterwards, a programme of temporary documentary exhibitions was launched on the ground floor of the Center's headquarters. The space these collections occupied had been remodelled to turn what had been an entrance lobby into an exhibition space, to resemble as far as possible the “white cube” of the museum hall. Over the next three years, the exhibition programme formed the most visible and public activity of the Center, which continued its documentary support to the Museum's curators, attended to the needs of the library and archive's users, as well as carrying out the task of acquiring and cataloguing new items.

At the end of this period, MACBA decided to close temporarily the CED's exhibition space and evaluate the results of the recently concluded programme. During this stage of reflection, some significant weaknesses, which had been detected in exhibition after exhibition, were highlighted:

- The building which houses the CED did not have a public presence: despite its size and privileged position on Plaça dels Àngels, it was still basically a flat facade, opaque and thus invisible both to the visitors to MACBA's Meier building and also the pedestrians crossing the square.
- The documentary exhibitions mounted up to that point had followed, almost without any variation, the model of exhibitions in the Meier building and based on contemplation, ignoring the fact that documents require different dynamic approaches to works of art that are more centred in active interpretation, and in many cases richer if they are based in an active model of dialogue and participation.
- The exhibition format implies prior selection, and tends to create expectations in the visitor that the artefacts displayed are “the best”, “the most significant”, etc., often from a retrospective point of view. The exhibition, however, does not lend itself so readily to the presentation of phenomena that exist in the present, still in the process of

development and not suited to encapsulation in historic selection. Documentary presentations through exhibition did not, therefore, allow the CED to realise its potential as disseminator and sounding board of current activity at the intersection of art, publishing and the world of the archive, an intersection that forms its main focus. In other words, the CED's mission is to collect materials from the past (the past simple, a tense of completed action), but also to make public and known these same materials and those who produced them, and to reflect on the act of publication itself, in real time (the present continuous, what is going on now). The exhibition format had shown itself to be too static and inflexible to fulfil this function.

In the light of these conclusions, the Study Center considered the physical reconfiguration of the ground floor exhibition space, with two aims. On one hand, the task was to create a space that allowed the development of alternative models of documentary exhibition and solved the deficiencies that had been identified. On the other, it was necessary to increase the visibility of the activities and services the Center programmed or housed: not just the library and archive services, but also the Independent Studies Programme (PEI), book launches, guided visits to selections of documentary collections, and so on. Also, this ideally needed to be achieved while aiming for the visual association of the CED building with the "MACBA conglomeration", which, spread across Plaça dels Àngels, consists of the Museum's main building, the Capella, the Auditorium and the Study Center itself.

Based on these reflections, the need was seen to give physical form to a hybrid, dynamic and social space, whose layout was sufficiently flexible to allow the development of certain functions of other spaces without being limited only to one: a classroom / a lounge / a projection room / an assembly room / an auditorium / an exhibition hall / a meeting room / a reading room / a café / a workshop. The physical layout of this room therefore needed to be aimed at the combination of uses traditionally associated with libraries and archives, others that usually take place in auditoria and still others that, to an extent, are in fact those of an exhibition hall. The expectation was to achieve a space that facilitated activities related to study and reading: connecting to the internet, working with the computer itself, reading, working in groups, studying videos... and also that at certain times of day (by previous arrangement) small-format public activities could be accommodated, in which barriers between teacher or speaker and listeners would be eliminated, in such a way that conversations could take place in a non-hierarchical way. All the while not abandoning the possibility of using the space for documentary presentations that eschew the purely contemplative format, adopting methods of presentation beyond the usual display cases, through which documents could be truly accessible to visitors.

In short, creative designs, distanced from the familiar exhibitionary practice of museums, were sought. The ideal context in which to call for these designs turned out to be *MeLa – Museums and Libraries in an Age*

of Migrations,⁴ a four-year research project (from 1 March 2011 to 28 February 2015) financed by the Seventh Framework Programme of the European Commission, in which MACBA had been invited to participate in collaboration with eight other museums and research centres across Europe. This project set out to analyse the role performed by museums in the building and spreading of European cultural property, centring on a number of particular areas, among them museum libraries, and identifying new paths arising through today's context of movement and social, economic and human change. Among the project's main aims is that of offering support to the museum and library community as well as experts and political administrators in their definition of new purposes and formats for museums and libraries "in the age of migrations".

In the context of this project, the CED launched a call for ideas, aimed at final year undergraduates and postgraduates at faculties of architecture and design. The intention was to select and publicise the most interesting suggestions to reconfigure the documentary exhibition space in order to make it suitable for the uses previously described, and reinforce its public visibility as an integral part of MACBA through intervention in the urban space.

The process was set up with the aim of promoting places of reflection in the university world where the focus was on projects of space and the design of support mechanisms and means of communication. This reflection took place within formal courses in each of the participating institutions, and resulted in a range of projects across the four categories of intervention that had been put forward:

1. Intervention in the facade and Plaça dels Àngels, which had to tackle not only the questions of the Center's visibility but above all its accessibility and relationship with the rest of the public space, and the identification of the home of the CED as an integral part of MACBA.
2. Distribution of uses and design of the interior spaces, where the complexity of the programme places discourse at the limits of the available space, its relationship with the outside and the incompatibilities between some uses and the necessary flexibility previously stated.
3. Design of furnishings, which is to say a programme of structures capable of storage and the design of auxiliary items adaptable for various purposes.

4 This project was formed by a consortium of academic institutions and museums from five European countries, coordinated by the department of Architectural Projects of the Politecnico di Milano. As well as the reviewing of formats and classic exhibition spaces that arose as the result of the evaluation of documentary exhibitions, MACBA's participation in the project, channelled through the Study Center, was based on the notion of the exhibition as a discursive instrument that contributed to reflection on theory and the analysis of case studies from the history of exhibition, and in the formulation, based on MACBA's experience in the management of its own historical archive, of a series of models for archives and documents. The project was renamed a year after its launch, and became known as MeLa – Museums in an Age of Migrations. Reinterpreting Europe's Cultural Heritage in the 21st Century (www.mela-project.eu).

4. Graphic design and communication strategies, on different scales: identification in the city, the relationship with MACBA, the reading of uses in the interior and the accompanying recognition of the various framings.

Stemming from this invitation to tender ideas, various educational institutions of architecture and design decided to “adopt” the problems put forward in its precepts, converting them into course material for their project work: in Barcelona, the Escola Tècnica Superior d’Arquitectura de Barcelona (ETSAB) and the EINA, Centre Universitari de Disseny i Art; in Milan, the Architecture Department of the Politecnico; in Naples, the Facoltà di Architettura. And so, over a period of a year, the CED received visits from many groups of under- and postgraduates who were able to analyse *in situ* the Center’s characteristics and spaces, and the positive and negative features of its headquarters, especially of what had come to be used as an exhibition space. At the end of the period for the submission of presentations, the CED had received a total of forty-one proposals from 180 students of architecture and design.

The submissions that were received surpassed all the original expectations of the tender, in their variety and number, and in the quality of many. The urban landscape was approached from complementary and distinctive points of view: the building discipline and that of signage. The projects focusing more on alteration to the existing building and those suggesting new facades were put together more largely by schools of architecture, while those concentrating more on the communicative power of these constructions, and steps aiming to correct or increase them, were led generally by groups from design schools. In these considerations, graphic design solutions were dealt with, of brand, logo and their application in various framings. The line common to almost all these exercises has been the introduction of a system or programme that allows for different scales of intervention and which, especially when applied to the interior space, confirms the variability of the programme.

At the end of the process of formulation and selection of the proposals presented, the experience shared by university and museum in a joint research project has turned out to be enormously positive for both parties. For the museum, from the quantity and quality of new ideas brought by the students, and also their freshness, often free of the conditions imposed by “classic” or more usual formats of both exhibition and museum communication. For the universities, as the problem behind the call for ideas was a real situation, relating to an existing building and the need to resolve a series of parameters and clearly verifiable limitations in a practical way, it became an exceptional exercise in “reality” (as many lecturers in charge of the projects classified it) that was very useful as a training tool for future architecture and design professionals. From here on, it is to be hoped that, as far as resources allow, the proposals selected by the members of the project’s evaluation committee are gradually adopted and then put into practice, advancing the construction of the hybrid, dynamic and social space that MACBA aspires to achieve as it aims to enrich and bring versatility to the informative activity of the CED.

Urban Intervention in Facade and Square

Project Bow Windows

**Escola Tècnica Superior d'Arquitectura
de Barcelona (ETSAB)**

Jordi Biosca

Julia Ferrández

Àngel Solanellas

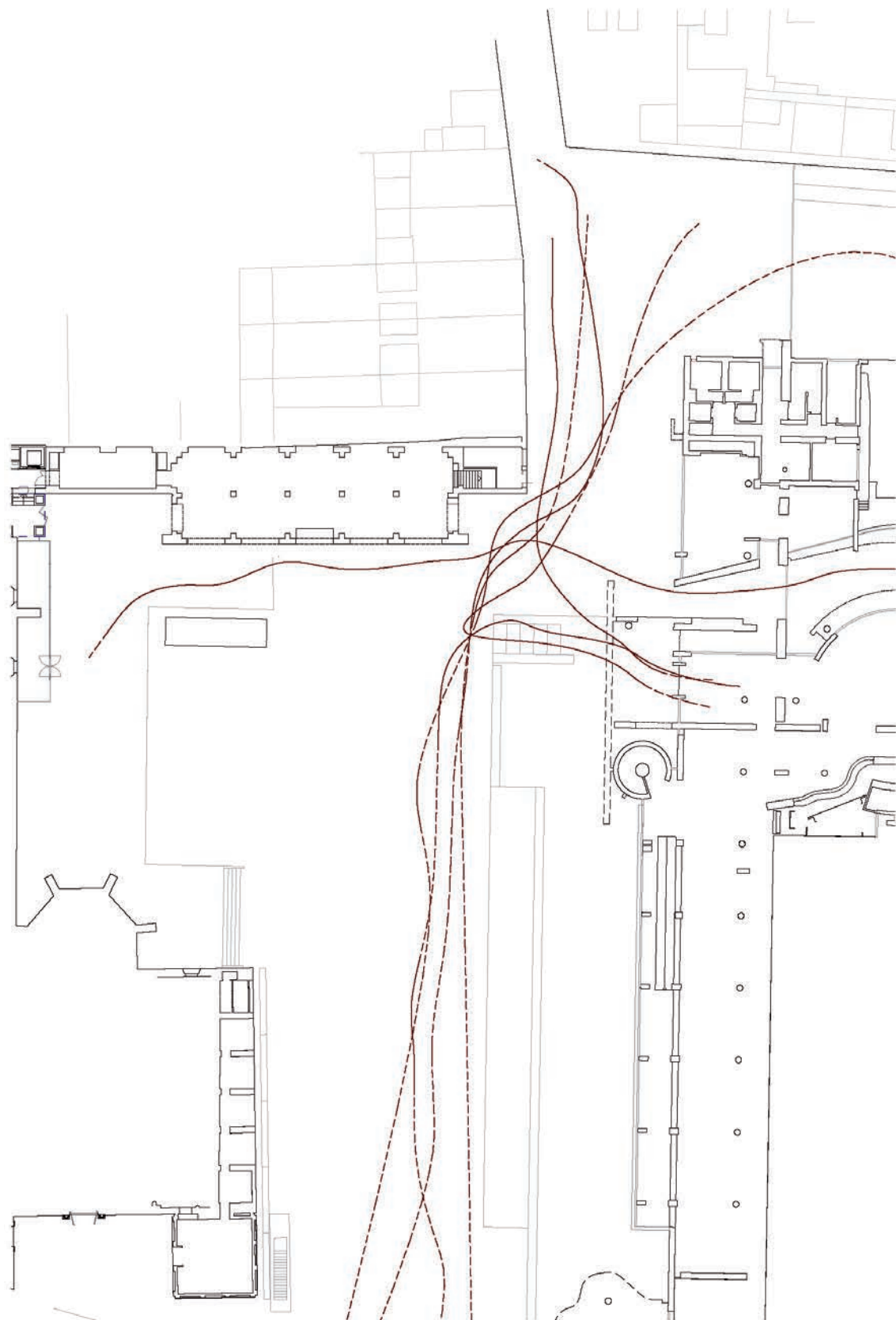


Centre d'Estudis i Documentació

MUSEU
D'ART CONTEMPORANI
DE BARCELONA

MAC
BA





Bow Windows

The construction of the Museu d'Art Contemporani de Barcelona (MACBA) was part of the revitalisation of the Raval neighbourhood that revolved around creating a culture hub, one that is particularly associated with contemporary culture. Over the years, this hub has materialised in the convergence of a variety of cultural facilities near MACBA and the Study Center (CED). From the start, this culturally vital zone has served as a strategic advantage for the CED, since it is located in an area through which a large potential audience passes constantly. However, real experience has shown that the activities held inside the CED are invisible or barely visible from the outside and that any attempts to advertise the services offered or explain the Center's ties to MACBA have been largely futile.

This is the context sparking the need to reflect on the urban space of Plaça dels Àngels in terms of both its initial layout and its different public uses that have arisen naturally over time, as well as to provide solutions that will improve the visibility of and access to the CED.

The proposal submitted by students from the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB) is based on their observation of how the passersby move through the square and how these circulation flows affect pedestrians' perception of the exterior of the CED building and the activities being held inside it, as well as the visibility of the building's entrance. The resulting diagram of circulation flows reveals that the central core of traffic (the area with the highest density of passersby) is located at the corner of the CED, on the side facade of the building facing the entrance to MACBA. Despite the large window on this facade, it is impossible to discern the facade's link with the activities happening inside, so their potential visibility from MACBA is squandered and it does not meet the expectations that the traffic flow might suggest. Likewise, the corner area is not fully utilised, and since the CED facade is set back from the line of the facade on the neighbouring building, this creates a residual space that is often used by the homeless as a place to stay and store their personal effects.

Diagram showing the flow of pedestrians in Plaça dels Àngels.

Simulation of the entrance cubicle at the MACBA Study Center.

Simulation for bow windows on the facade of the MACBA Study Center.

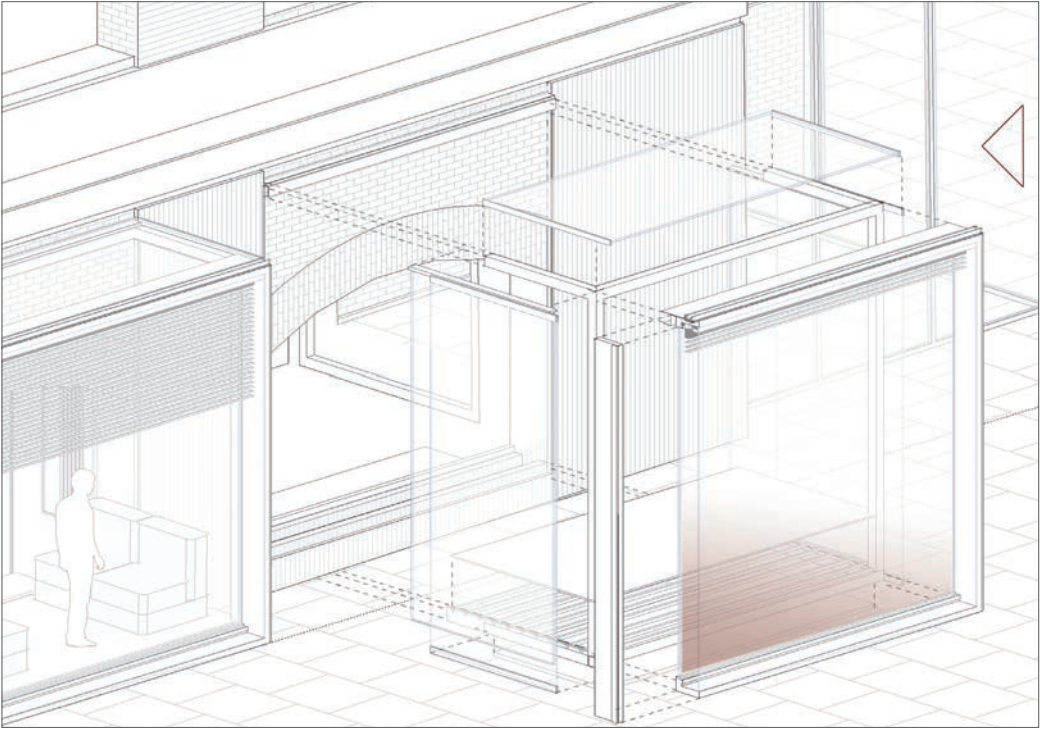
The analysis also reflects on the sense of opacity prompted by the building's facade and underscores the perception of the current entrance to the CED, revealing the fact that the main facade facing the square has five identical and equivalent openings, one of which, though it does not stand out from the others, has been chosen as the main entrance solely on the basis of its central position.

Based on the analysis of the exterior of the building and its environs, the project by the ETSAB group chose to relocate the building's entrance by constructing a glass cube on the empty corner of the facade located the closest to MACBA and turning it into the CED's main entrance, thus encouraging the much-needed dialogue between both buildings, which are a single unit in terms of contents but separated by their location.

In order to achieve the goal of opening up the activities inside the CED to the square, the proposal calls for removing the five openings on the lobby facade and replacing them with bow windows that can host activities while also serving as display cases for what is happening inside the CED. This function is reinforced by the lighting plans, which use a LED system to help make the CED lobby more visible. The use of glass is yet another key element in the design, as it seeks to make the facade more transparent.

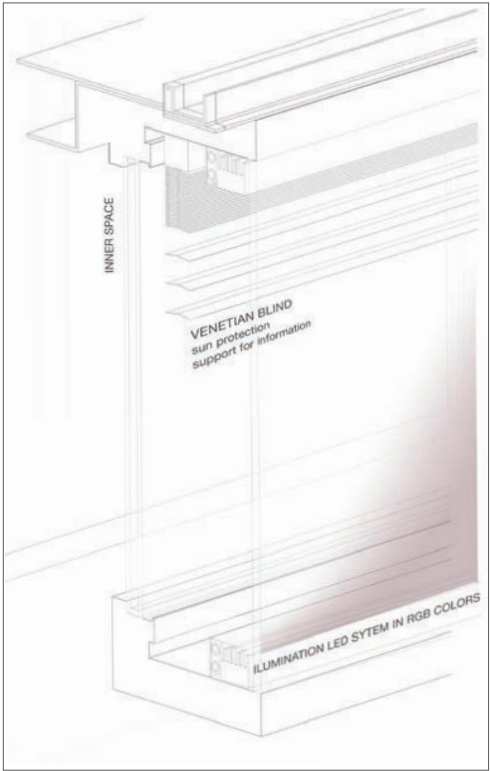
In conclusion, the project by the ETSAB group, the winners in this category, not only analyses and provides a credible, creative solution to the problems set forth in the call for participation; it also does so with a project that is viable and well-thought out from a technical standpoint.





Axonometric representation of the structure of the bow window.

Partial sectional view of the window.



Distribution of Uses and Design of Inside Spaces

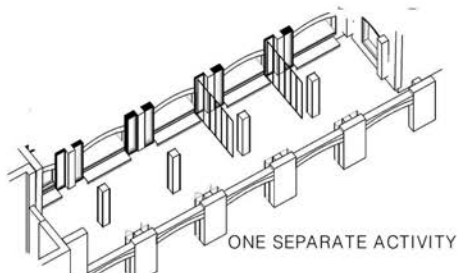
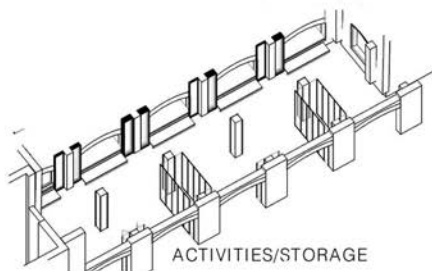
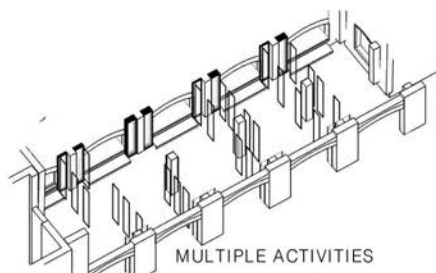
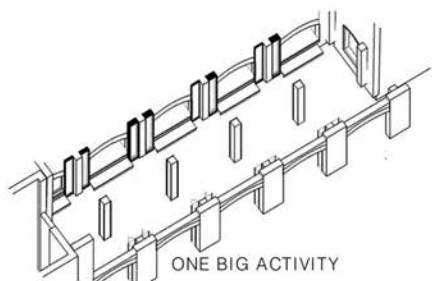
Project Bow Windows

**Escola Tècnica Superior d'Arquitectura
de Barcelona (ETSAB)**

Jordi Biosca

Julia Ferrández

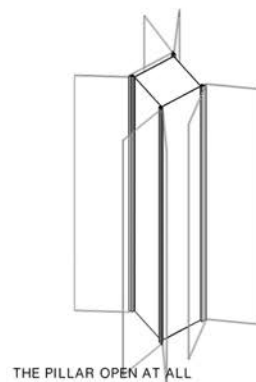
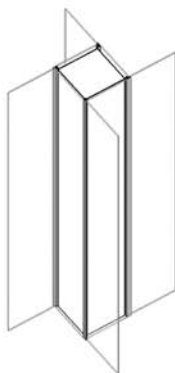
Àngel Solanellas



THE PROCESS



THE PILLAR CLOSED



THE PILLAR OPEN AT ALL

Bow Windows

The lobby of the MACBA Study Center (CED) has hosted numerous activities and exhibitions, usually displaying the items and documents in the archive and library collections. These experiences have revealed the difficulties entailed in using this space, which must accommodate both stationary people attending the different kinds of events as well as others passing through on their way to other levels in the building.

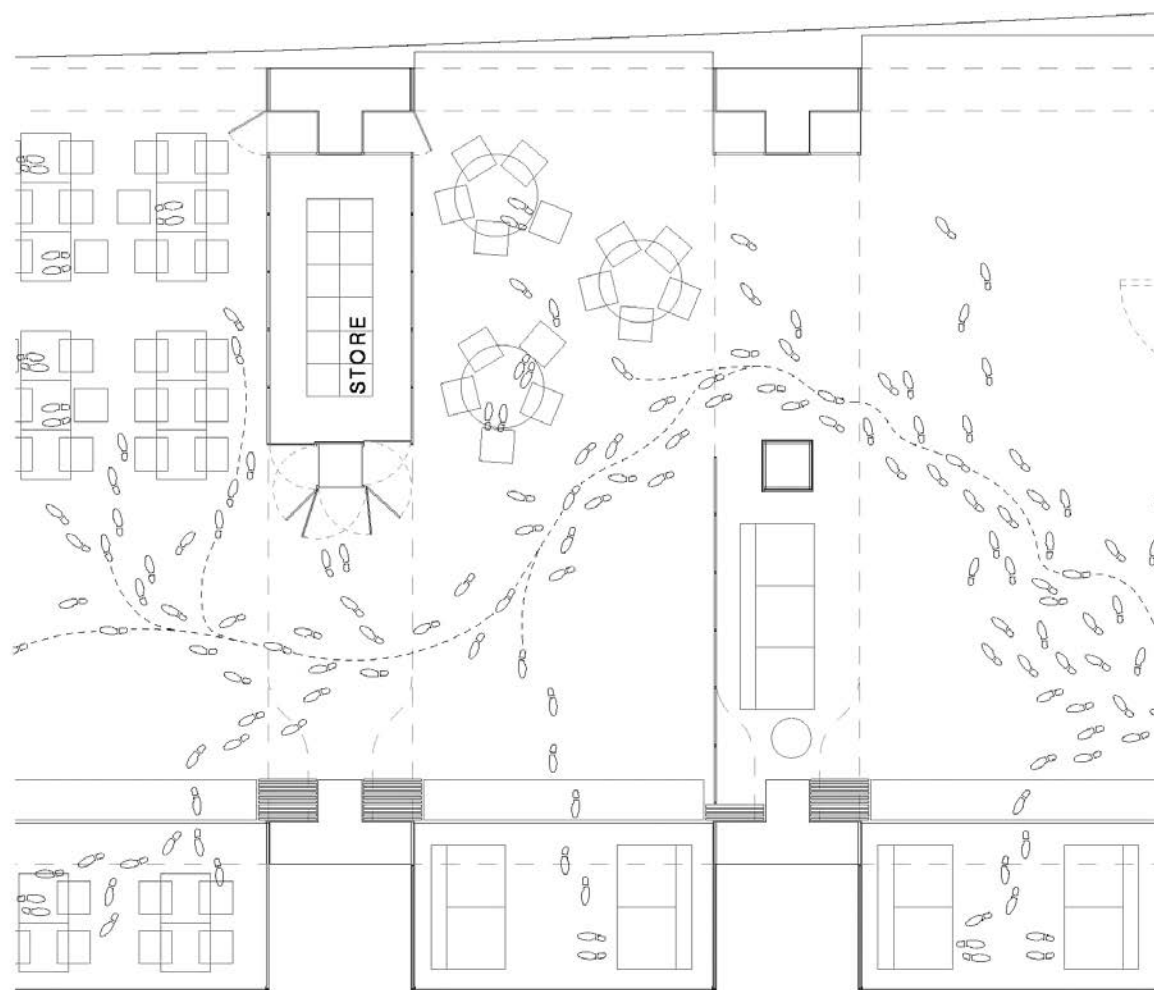
In addition to the current problem of the visibility of the CED entrance from the square, the entrance's location in the centre of the facade means that users who enter the lobby are met by two possible directions, which are poorly indicated, one of which leads to the archive reading room and the library on the third floor. Likewise, a makeshift partition located immediately in front of the main entrance visually obstructs the space in its entirety, preventing the activity happening inside from being visible from the square and negating its potential as a strategy for attracting new visitors.

The call for participation sought ideas to segment the lobby in order to create different simultaneous activity or exhibition zones capable of adapting to the ever-changing needs of the space.

The students at the Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB) who won the Interior Design and Urban Intervention categories suggest relocating the CED building's entrance by building a glass cube on the corner closest to MACBA. This proposal produces movement that revitalises the corner while also changing the circulation pattern inside the building. In parallel, they suggest removing the existing windows and replacing them with bow windows, yielding a gain in horizontal space that complements the length of the building itself. In this way, the openings in the lobby become a kind of window-cubicle that can host small-group activities. Consequently, there is no need to create new spaces; instead, the internal activities take place in a kind of showcase facing the square.

In order to make the space more versatile and capable of hosting different kinds of activities, the winning group suggests a system of movable

Diagrams of the options for organising the space according to the positioning of the movable panels and design for the arrangement of the pillars.



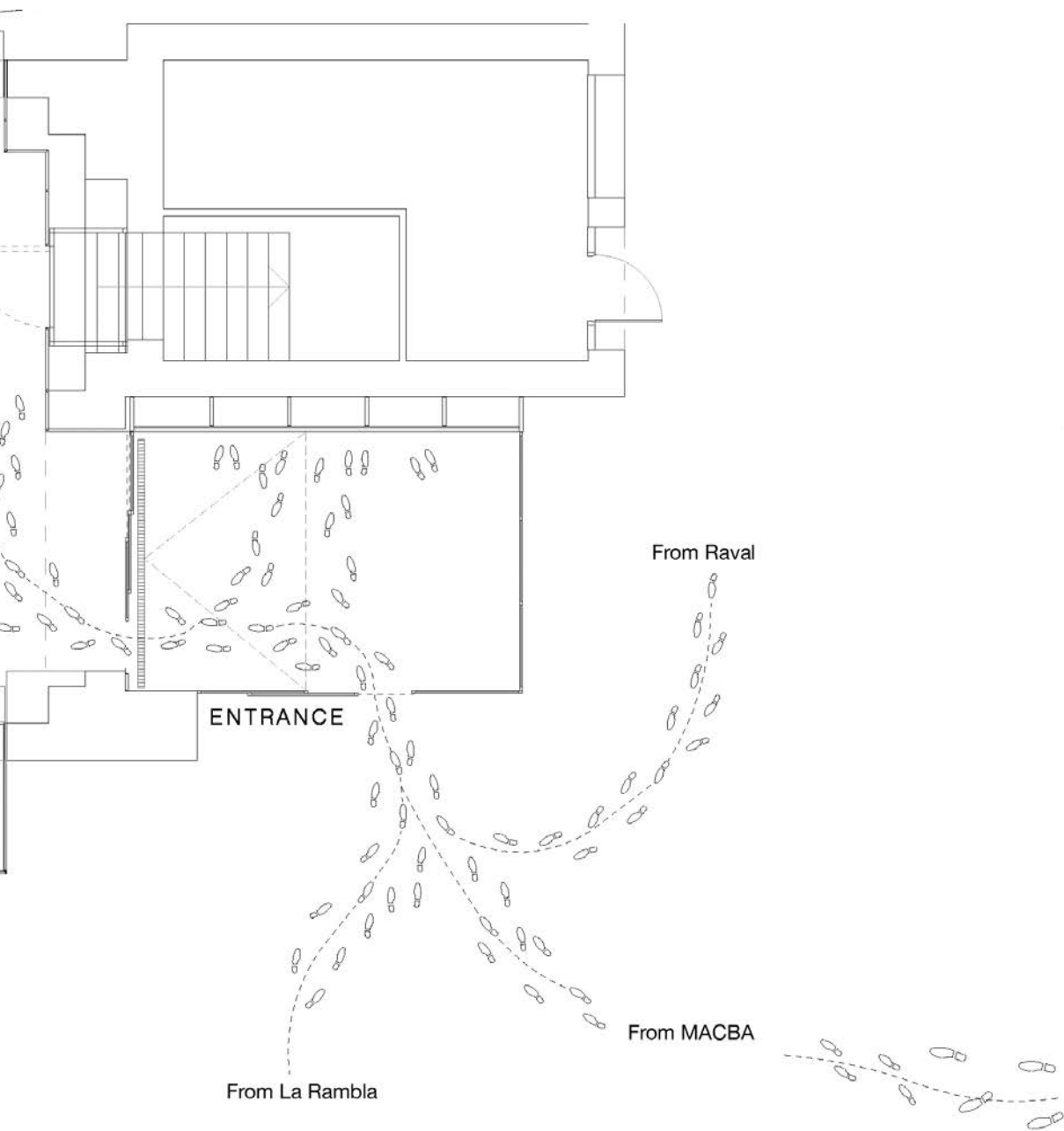


Diagram showing access flow and circulation of users in the lobby at the MACBA Study Center.

Simulation of an area of the lobby during an activity.

Perspective sectional view of the lobby, with representation of the illuminated panels.

panels that are easy to disassemble. This would enable the lobby to be subdivided into different-sized zones depending on the specific needs of the event scheduled, which would also trigger new circulation flows according to each temporary spatial organisation solution. As they are made of a translucent material, the panels retain the perception of spatial totality and the sense of spaciousness, even when the area is subdivided. Likewise, in order to resolve the lack of storage in the building, the proposal includes the possibility of storing the disassembled panels on either side of the room.

In order to downplay the presence of the structural pillars running through the space, the ETSAB group integrates them and capitalises on their prominence by actually making use of them. They suggest installing glass panels that can be folded in around each pillar but when opened can be used to post information or display documents.

The proposal seeks to attain a more welcoming space in that it encourages visitors to stay, not just to move through it. To accomplish this, the temporary white partitions are eliminated and the lobby is returned to its original appearance with brick and stone walls. The proposal also calls for installing wood flooring and a ceiling with top lighting made with crosswise glass panels with the lights built into them. The bow windows also help to make the space friendlier in that they can be used for taking a break, individual reading and other leisure activities if equipped with informal, comfortable furnishings that encourage the public to occupy them more freely.

Therefore, the winning proposal manages to create a more spacious area that can be easily divided, conferring the flexibility needed to host a wide range of different activities. Yet it not only provides functional solutions; rather the different interventions are also aimed at offering visitors a well-coming, warm space that encourages them to stay and participate.



Proposals for use of the interior of the bow window as a workspace, a reading area and a stage for performances.



Furniture and Exhibition Design

Project Versatile and Modular Furniture

EINA, Centre Universitari de Disseny i Art

Cristina Bardés

Núria Baset

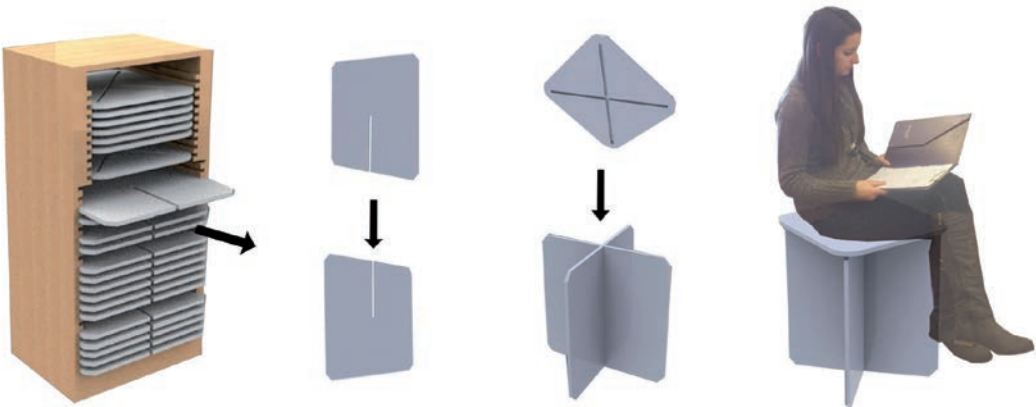
Nuria Bringué

Tatiana Contreras

Anaïs Eribald

Laia Ràfols

Griselda Rocafull



Versatile and Modular Furniture

The furniture design proposals were assessed according to their ability to achieve the goal of a changeable layout of the space, depending on its different uses. To accomplish this, the furniture plan had to take into account its use in a zone that not only leads to the building's upper floors but also serves as a multipurpose area that must be easily adaptable to a wide range of different activities (lectures, screenings, presentations, working groups, interviews, etc.) and flexible enough to allow these events to be held simultaneously with document exhibitions. These conditions were compounded by the lack of storage space in the building, where extra pieces can be stowed when the floor needs to be clear or when different kinds of furniture need to be alternated. However, perhaps the most difficult challenge was seeking new display solutions where the document collection could be exhibited, allowing viewers to see the documents close up and thus encouraging interaction with material that, by its very nature, is made to be seen in its entirety and not only displayed partially in glass cases.

In response to these needs, the Intermac Group from EINA, Centre Universitari de Disseny i Art, submitted designs for modular furniture that is adaptable to a dynamic space and can be combined with other stationary elements yet integrated in such a way that the structure of the inside of the lobby does not prevent it from being used flexibly.

The most noteworthy aspect of the proposal is movable furniture, which takes specific shape in modular stools measuring 40 x 40 x 50 cm made of high-density polyethylene. They are made in three pieces such that they can be disassembled once the activity is over and stored in compartments with rails designed especially for the purpose. The ease with which the stools can be assembled coupled with the lightness of the material, which makes them easy to move, speeds up the activity's set-up process and enables the public to be autonomous, as they can access the stool containers next to the outer wall of the central columns and set up their own seating.

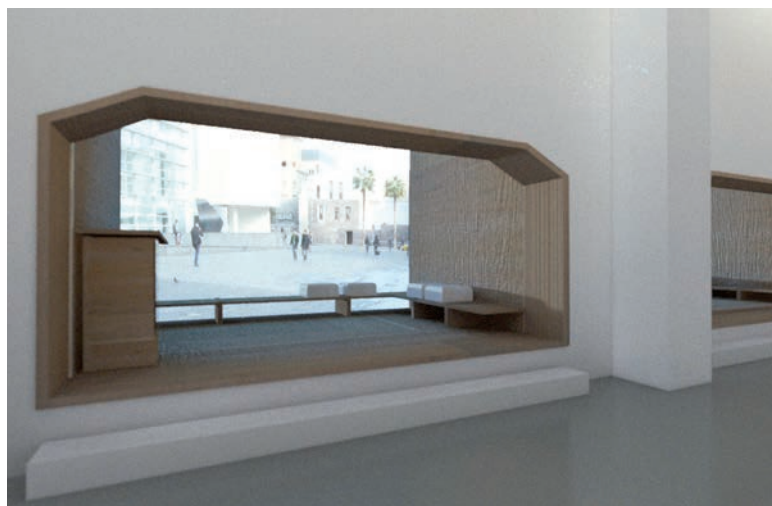
The proposed tables are horizontal, wooden surfaces measuring 100 x 100 x 90 cm that surround each of the columns located on the sides of

Schematic diagram of stool assembly and simulation of their positioning in space.

the hall. Despite the fact that these tables are stationary, being arranged around the perimeter of the pillars they help to confer dynamism to this space by allowing it to be occupied and used by the public. Likewise, one fundamental condition in the design was for them to take up the least possible space.

In order to free up the space from the traditional glass cases and attain greater versatility, the group proposed portable cases measuring 40 x 55 x 25 cm that can be placed over any shelf in order to individually protect each document displayed. The small size of these pieces makes them easy to store and eases the assembly and disassembly of the document samples. Manufactured of methacrylate, the glass cases attach to the shelves via clips and can be removed at any time to display publications or other kinds of material accessible to the public. In this way, the use of glass cases to preserve particularly valuable or sensitive documents can coexist with other solutions that enable visitors to directly touch popular publications. In order to have the right cases for each kind of document and to save as much space as possible, the proposal also includes a foldable display stand for magazines made of wood and metal bars and attached to the wall.

In short, the winning students' furniture proposal seeks to contribute to creating a welcoming space for the public, one that encourages longer stays and therefore engage in dialogue and interaction, thus reinforcing the mission that MACBA suggests through its Study Center (CED): to foster research, debate, the dissemination of ideas and knowledge-generation in the sphere of contemporary artistic practices.



Simulation of the furniture in the interior space of the windows.



Simulation of the pillar-tables and other furniture.



Simulation of the containers of the stools and their distribution in the area once assembled.

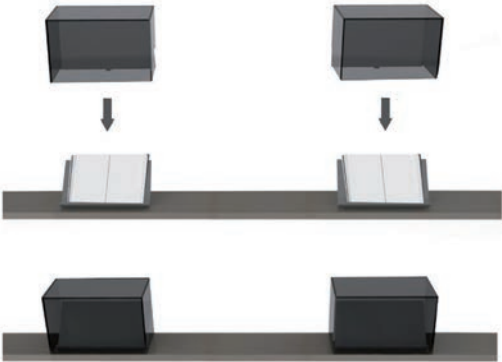
Magazine rack.



Simulation of the document exhibition area with portable display cabinets.



Schematic diagram of the window assembly.



Graphic Design and Communication Strategies

Project Code of Shapes and Colours
EINA, Centre Universitari de Disseny i Art

Raul Aro
Jessica Escanellas
Joan Marc Ferret
Marina Martínez
Edu Martínez
Amadeu Ventayol



Warhol 60"

16 feb
20h

To the future

John Baldessari
14 → 21 feb



**Noves industries
musicals**

per Prod. Doradas
21 feb
12h



DIY

Pere Ou
18 feb
17h

MIDI Plant
per Carlos Carbonell
19 feb
16h

Agenda setmanal
14 → 21
Febrer

**Centre
d'estudis
Macba**

Open Culture Forum
Noves fronteres
The the Future

Code of Shapes and Colours

After an in-depth analysis of the elements comprising the graphic proposal submitted in “Code of shapes and colours”, the jury decided to spotlight this project over the others because it believed that it provided an effective response to some of the main challenges and problems outlined in the briefing of the call for participation, including the lack of visibility of the Study Center (CED) and the difficulty entailed in providing information on its services and activities.

The project suggests a graphic identity specifically for the CED following the clear, minimalist lines used by MACBA. The proposal does not entail creating a logo but instead suggests developing a graphic image just for the CED based on an iconographic code of simple geometric shapes, a limited colour palette, a sans-serif font and a rationalist layout style.

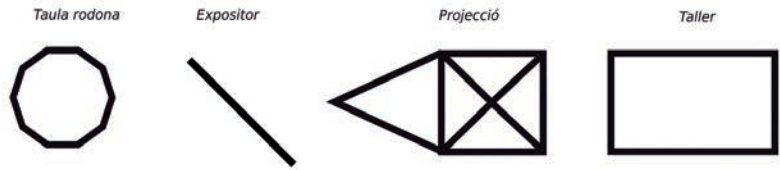
The four geometric shapes that comprise the iconographic code represent and schematically summarise the four kinds of activities that may be held in the lobby of the CED: round tables, exhibitions, screenings and workshops. The choice of shapes emerged from a prior conceptualisation, so the relationship between the sign chosen and the concept represented is not arbitrary but instead meaningful and coherent with the activity it represents. The proposal also includes the possibility of combining the shapes, rendering it feasible to depict mixed activities that share the same space, such as screenings with exhibitions or round tables with workshops.

The choice of a limited colour palette made of only eight pastel tones reinforces the sense of code and identity. These colours help to produce a message that is visually streamlined.

A semi-lightweight sans-serif font with modern proportions and modulation in the axis was chosen. Featuring an austere, functional style, this font yields highly legible texts suitable for use in titles and screens, where the letters can be clearly read.

The combined use of these elements creates a system of representation, a visual language that enables the message to be organised and information to be conveyed clearly and concisely. Likewise, the formal simplicity of

*Example of the application
of the graphic code.*



Arev Sans

The quick brown fox jumps over the lazy dog.



Form, colour and corporate typeface code.

Simulation of application on an advertising poster in the urban space.

each of the elements fosters the sense of a code, making it easier for users to interpret and decode it.

Therefore, this is a proposal that uses functional modern design based on an austere, direct style with no referential photographic images of the activities being advertised; instead, it generates a unique graphic image with the intention of highlighting the practical information.

This communicative code can easily be applied to the different printed, audiovisual and interactive media and materials thanks to the clarity and austerity of its constituent elements, yielding visual impact and communicative effectiveness since it was designed from the outset to be used on both physical and digital media.

When these elements are used in posters and flyers, their composition is based on a grid resembling the structure of the space of the CED lobby. Thus the different codified geometric shapes are placed on the grid in a meaningful way, indicating the location of the activity being publicised.

Finally, beyond two-dimensional media, the project also proposes applying the iconographic code inside the CED itself, on the floor, ceiling, walls and furniture, so that it can also be used for signage and to delimit the space. Likewise, there are plans to apply the code in a way that directly influences the outside of the building, reinforcing its identity and capacity to communicate directly with its environs via large vertical banners attached to the facade. With the same goal in mind, there are plans for an intervention on the glass cube at the entrance to the car park in the square, so that an element that has until now been viewed as a distorting visual obstacle becomes a part and parcel of the CED's communication and can guide potential users to the Center.



Simulation of the application of signage on the facade of the MACBA Study Center.

Simulation of the application of signage in the lobby.



Graphic Design and Communication Strategies

Project Dynamic Communication
EINA, Centre Universitari de Disseny i Art

Javier Arizu
Beatriz Arnau
Anna Berbiela
Belen Colomer
Oscar Coromina
Patricia García
Carla Osma
Raul Vilanova



ARXIU
MACBA



John Baldessari

Presentació de
l'artista nordamericà
darrera la seva fotografia

Un nou espai

Montabibus exponendo mi inctur
stipula volucent vidi dolorem albus
expulsi delibis de nonsect amplexcto
ex et nonsect albus quee lurni que
pellacum lura voluore corist expit

Plaça de S. Jaume, 14
Barcelona

Inauguració

Montabibus exponendo mi inctur
stipula volucent vidi dolorem albus
expulsi delibis de nonsect amplexcto
ex et nonsect albus quee lurni que
pellacum lura voluore corist expit

Obert de Dimarts a Diumenges
10-14 / 16-20h

+ info arxiuacba.cat

Dynamic Communication

The jury chose to recognise this graphic proposal submitted by a group of students from EINA, Centre Universitari de Disseny i Art (Barcelona) because it directly addresses the need to reinforce the corporate identity of the Study Center (CED) as well as its presence in the square, and because of its capacity for immediate, direct communication.

This graphic and communication strategy has two important aspects. The first is its definition of a graphic design style laden with meaning and visual power, while the second is the proposal to intervene on the facade of the building housing the CED. This intervention offers an effective, innovative way to use the Center's specific corporate identity.

The proposed corporate identity starts with a rectangular geometric shape with rounded corners that serves as a symbol identifying the CED and as the basis for all the applications. The geometric figure appears alone in its surroundings and is drawn with very thick lines. No limited colour palette is defined for it; instead, the palette varies and is adapted to the context in which it is applied, such as black on a white background for the corporate stationery and internal signs in the building and primary colours or white for posters.

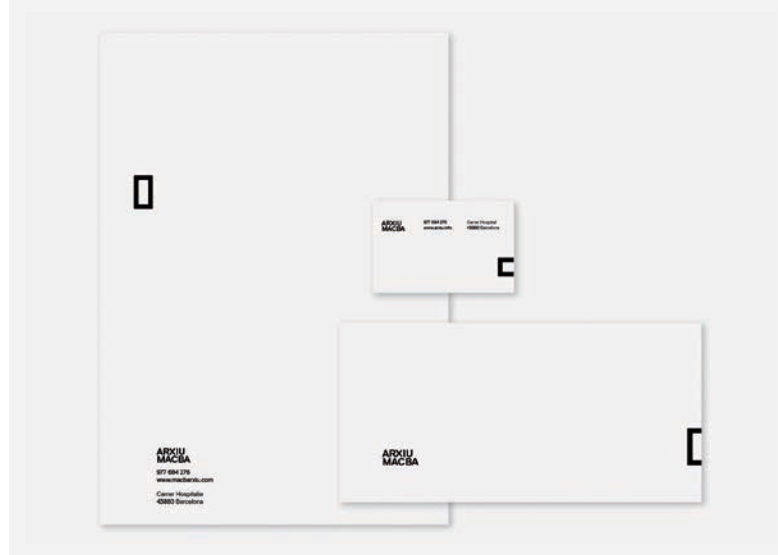
Even though the proposal creates an identity that is unique to the CED, it falls within the same style as the corporate identity currently in use for MACBA, thus ensuring continuity. This is evidenced in the students' decision to use the same font that the Museum currently uses, both in their proposed logo and in the design of signs and titles.

The design of posters and other media aimed at providing information on the CED's activities and services uses a combination of this rectangular shape, which is usually repeated, and the informative text in the corporate font, both of them superimposed over a varying background. In some cases, this background is a plain colour, while in others it is a photograph that illustrates the activity to which the materials refer. The location of the geometric shapes varies in the layout of each of the applications, as does the layout of the text, resulting in a dynamic, attractive composition and graphic message.

Example of the application of the graphic code.

Application of the graphic image on corporate stationary.

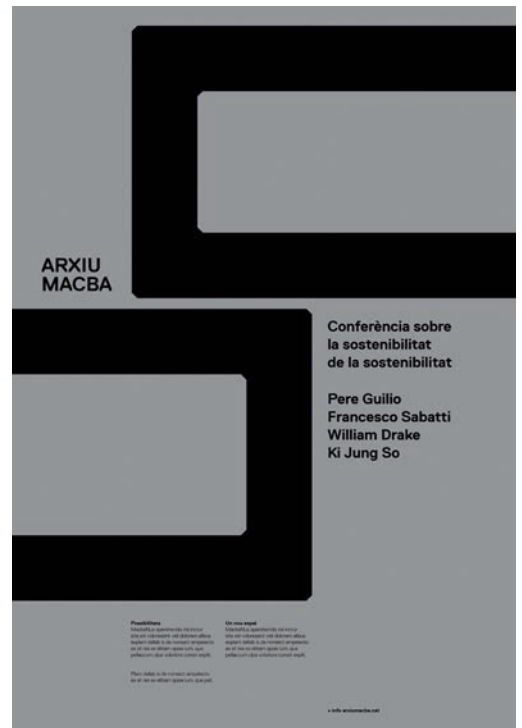
Simulation of application on banners and other promotional material.



The proposal engages in direct dialogue with the spectator and the Center's relationship with the collective around it, especially when this identity is applied to the entry facade of the CED, taking advantage of its location in a very busy square. This intervention materialises in the installation of a lighted electronic sign bearing the name of the Center – which the group suggests changing to “Archive”, written in the corporate font – helping to identify it from a distance.

The intervention on the facade also involves installing a luminous, digitally-controlled LED screen as a way of advertising the CED's activities. The proposal harnesses the high quality and technological development that these screens have attained, as they are now resistant to outdoor exposure and changes in weather and can easily be read both day and night. The use of this screen will facilitate constant, dynamic communication with users, since the information shown on it can be updated easily and quickly from the Center, leading to real-time interaction. Furthermore, it can depict both still and moving images and can thus become a huge attention-grabber that fosters a sense of non-stop activity.

This project's communication strategy applied as a whole, harnessing the idea of the facade as a media screen and its relationship with the public sphere and urban setting, leads to active, dynamic communication, helping to revitalise and reposition the Center while also spotlighting its contents and activities.



Facade of the building with simulation of an illuminated sign and LED screen.



Participants

Participants

EINA, Centre Universitari de Disseny i Art

Professor: Marcel Juan

Group 1

Alba Alonso
Eli Cobertera
Gemma Garcia
Laura Gutiérrez
Araceli Manjón
Patrick Pequito
Anna Udina

Group 2

- * Placed third in the category:
Furniture and Exhibition Design
- * Placed first in the category: Graphic
Design and Communication Strategies

Javier Arizu
Beatriz Arnau
Anna Berbiela
Belen Colomer
Oscar Coromina
Patricia García
Carla Osma
Raul Vilanova

Group 3

- * Placed first in the category: Graphic
Design and Communication Strategies

Raul Aro
Jessica Escanellas
Joan Marc Ferret

Marina Martínez
Edu Martínez
Amadeu Ventayol

Group 4

- * Placed third in the category: Graphic
Design and Communication Strategies

Dani Asenjo
Alícia Avia
Guillem Casasús
Helena Córdoba
Víctor Cruz
Jordi Deniel
Cynthia Segura

Group 5

- * Placed first in the category: Furniture
and Exhibition Design

Cristina Bardés
Núria Baset
Núria Bringué
Tatiana Contreras
Anaïs Eribald
Laia Ràfols
Griselda Rocafull

Group 6

Helena Battestini
Guille Calleja
Javier Orlando Garzón
Gerard Mallandrich
Marc Palou
Cristina Torrents

Group 7

Oriol Bella
Carlos Garcia
Joan Hurtado
Laura Monegal
Leticia Navas
Guillem Pujol

Group 8

Loubna Bentaher
Carolina Burgos
Carla Gonzalez
Raphael Klemm
Fernanda Pinheiro
Neus Soler

Group 9

Pep Buxó
Coral Camprubí
Mariana Castel
Georgina Fainé
Verónica Garcia
Maria Gómez

Group 10

Isabel Cabrera
Marta Herrera
Íria Jueguen
Coral Martínez
Anna Sánchez
Blanca Vilà
Ester Vives

Group 11

Edurne Clemente
Eugènia Pruns
Cristina Serra
Clara Soler
Marina Torrents
Marinella Vidal
Cristina Vila

Group 12

Laura de Borja
Sophie Martin
Julie Mutsaers
Martí Panés

Marc Rocas
Eric Ruiz
Laura Hermy

Group 13

Nora Ferreirós
David Monsó
Ariele Pirona
Blanca Rocaspana
Nil Teixidó
Clara Zambrana

Group 14

- * Placed second in the category: Furniture and Exhibition Design
- * Placed second in the category: Graphic Design and Communication Strategies
- * Placed third in the category: Distribution of Uses and Design of Inside Spaces

Marc Ferrer
Yann Figueiredo
Jordi Garcia
Arturo González
Alba Monferrer
Berta Porta
Nieves Serra

Group 15

Grup 50/50

Escola Tècnica Superior d'Arquitectura de Barcelona (ETSAB)

Professors: Jordi Ros and Oscar Linares

Group 16

- * Placed first in the category: Urban Intervention in Facade and Square
- * Placed first in the category: Distribution of Uses and Design of Inside Spaces

Jordi Biosca
Julia Ferrández
Àngel Solanellas

Group 17

- * Placed third in the category: Urban Intervention in Facade and Square

* Placed second in the category: Distribution of Uses and Design of Inside Spaces

Ramiro Chiriotti
Ariadna Coloma
Carla Compte
David Fontanils

Politecnico di Milano

Group 18

*Professors: Marco Lampugnani
and Gennaro Postiglione*

Constantina Agroti
Lluc Alvarez
Huimin Cheng
Agnieszka Janusz
Bianca Oggiano

Group 19

Professors: Lorenzo Bini

Lee Ajayi
Vittoria Albertini
Brittany Hill

Group 20

Professors: Lorenzo Bini

Glykeria Anaxagorou
Chiara Pretara
Carlota Rodriganez
Li Xiaoyue

Group 21

*Professors: Andrea Pezzoli and
Gennaro Postiglione*

* Placed third in the category:
Furniture and Exhibition Design

Lagator Anita
Solaja Dragana
Martini Marialucia
Cvetkovic Miloslav
Filipovic Nadica

Group 22

Professors: Matteo Perin and Gennaro Postiglione

Mayu Aoto
Chiara Baravalle

Teresita Echaurren
Giacomo Geroldi
Egor Koch

Group 23

*Professors: Clelia Pozzi, Margherita Parati
and Gennaro Postiglione*

Ann Bentzen
Tania Mikkelsen

Group 24

*Professors: Gennaro Postiglione, Margherita Parati
and Clelia Pozzi*

Piotr Blicharski
Michal Glowienka
Toms Kampars

Group 25

Professors: Erica Borsa

Erica Borsa

Group 26

Professors: Lorenzo Bini

Eline Buka
Jean-Philippe Toussaint

Group 27

*Professors: Lucia Frescaroli
and Gennaro Postiglione*

Julin Cai
Peter Geelmuyden Magnus
Giorgos Kyriazis
Philip Schnell Sramek

Group 28

Professors: Erica Borsa and Gennaro Postiglione

Giulia Cascella
Alessandra Magnetti

Group 29

Professors: Giulia Urciuoli and Gennaro Postiglione

* Placed second in the category:
Urban Intervention in Facade and Square

Bernardo Cossio
Juan Pablo Costa

Alessandra Giron
Daiki Kato
Silvia Ottaviano

Group 30

*Professors: Stefano Leoni
and Gennaro Postiglione*

Francesca Gardino
Shigeru Joichi
Michal Kuczynski
Anna Lee

**Università degli Studi di Napoli Federico II.
Facoltà di Architettura**

Professor: Marella Santangelo

Group 31

Ludovica Alabiso
Gianluca De Pascale
Monica Dionisio

Group 32

Marica Amendola
Giovanna Angelotto
Giampiero Castiglione

Group 33

Viana Arte
Diomira Cuomo
Giulio Della Monica

Group 34

Antonella Barbato
Giuseppina Cusano
Isa Santé

Group 35

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MeLa* - European Museums in an Age of Migrations

Research Fields:

RF01: Museums & Identity in History and Contemporaneity

examines the historical and contemporary relationships between museums, places and identities in Europe and the effects of migrations on museum practices.

RF02: Cultural Memory, Migrating Modernity and Museum Practices

transforms the question of memory into an unfolding cultural and historical problematic, in order to promote new critical and practical perspectives.

RF03: Network of Museums, Libraries and Public Cultural Institutions

investigates coordination strategies between museums, libraries and public cultural institutions in relation to European cultural and scientific heritage, migration and integration.

RF04: Curatorial and Artistic Research

explores the work of artists and curators on and with issues of migration, as well as the role of museums and galleries exhibiting this work and disseminating knowledge.

RF05: Exhibition Design, Technology of Representation and Experimental Actions

investigates and experiments innovative communication tools, ICT potentialities, user centred approaches, and the role of architecture and design for the contemporary museum.

RF06: Envisioning 21st Century Museums

fosters theoretical, methodological and operative contributions to the interpretation of diversities and commonalities within European cultural heritage, and proposes enhanced practices for the mission and design of museums in the contemporary multicultural society.

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REDEFINING THE LOBBY OF THE MACBA STUDY CENTER

SELECTION OF PROPOSALS

One of the main purposes of museum archives and libraries is to make the knowledge contained in their documentary collections available to the public.

For this transmission to be effective, it must take place in an appropriate environment, its design going beyond sites traditionally devoted to document consultation and exhibition.

Accordingly, it is important to consider the role that the architecture of such sites and their visibility from the exterior play in leading the public to them, and in users' sensory and cognitive experience of them.

The objective of the call for proposals, launched as part of the MeLa Project and aimed at students of design and architecture, is to find creative solutions for and reflect on this concern, taking the lobby of the MACBA Study Center as a case in point.

This book contains the projects that best respond to the desire to promote documentary heritage and provide a flexible, multi-purpose space that facilitates interaction with the public.

With contributions by: Isabel Bachs, Mela Dávila Freire and Gennaro Postiglione.

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COVER IMAGE — Facade of the MACBA Study Center building, seen from the Museum © Gemma Planell/MACBA.

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