

New Contemporary Arts Museum New York City



Designed by SANAA

Stephen B. Dietert - Richard Bassett - Amy Kircher - Lauren Upchurch - Matt Ostermeier

Architect Background



SANAA

Established in 1995 by Kazuyo Sejima and Ryue Nishizawa

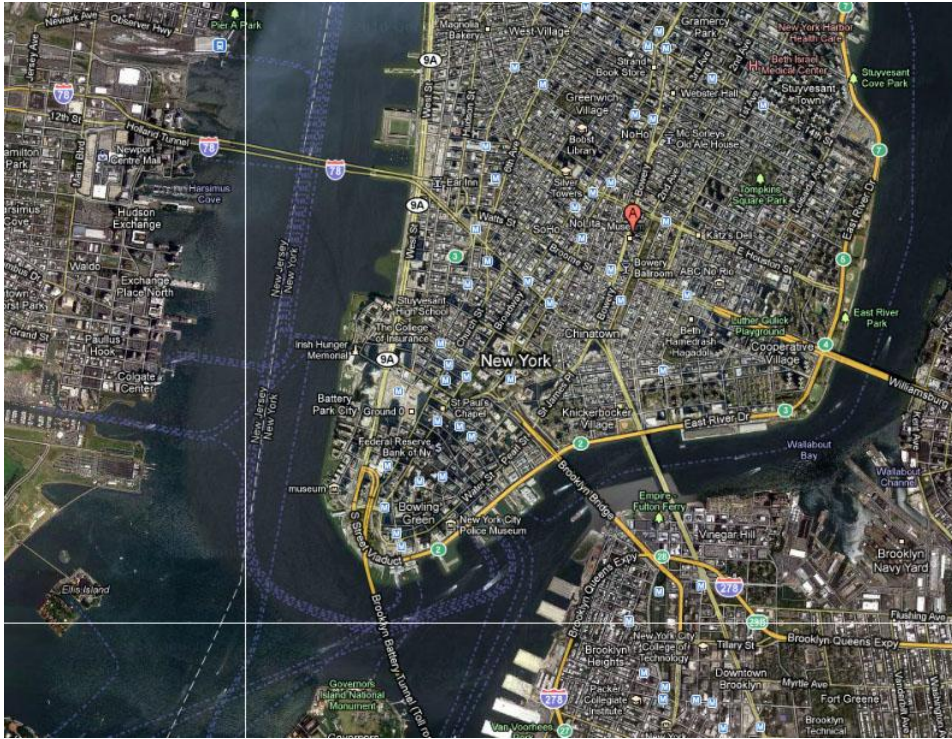
Based in Toyko, Japan

Recipients of numerous awards included the Pritzker Prize in 2010

Buildings range from museums to houses to institutional buildings

Known for designs that are luminous and deceptively simple in aesthetics but sophisticated and complex in detail.

Site: Manhattan, New York



235 Bowery St. Manhattan, New York, NY



SITE PLAN 1/5000

235 Bowery

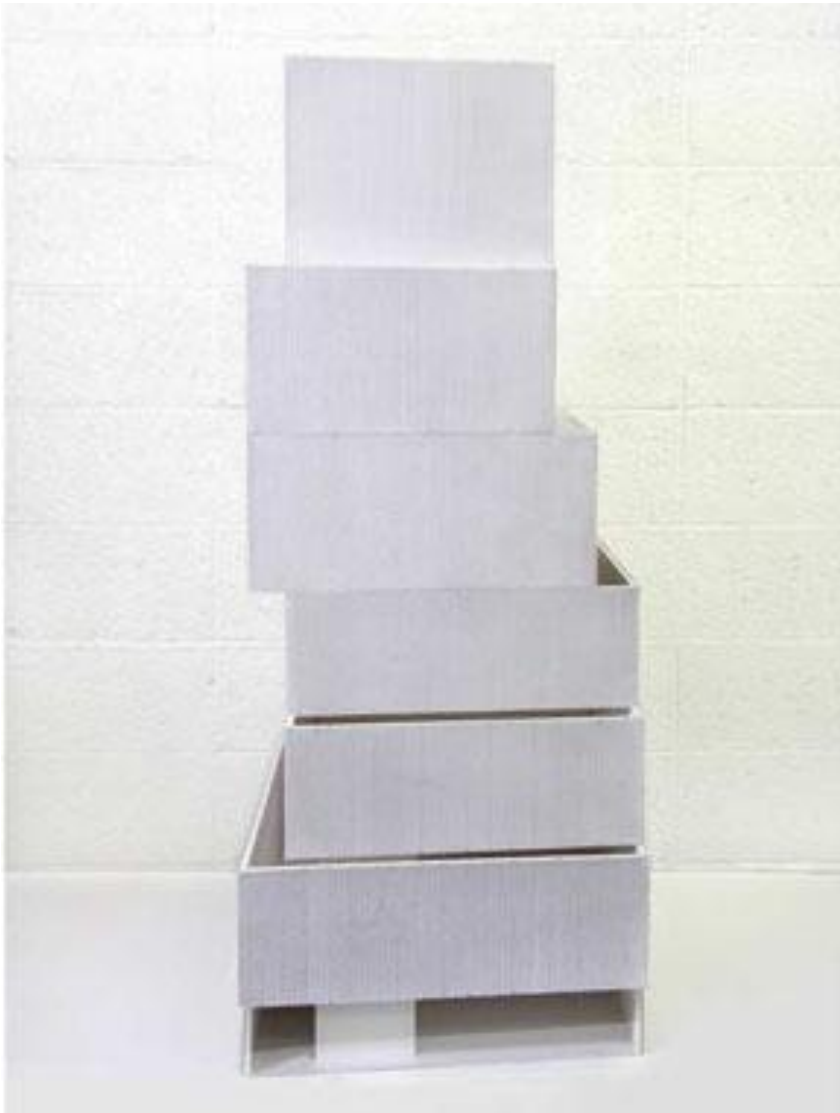
Among History and Culture



“New Museum of Contemporary Art is a seven-story, eight-level structure located on the Bowery at a pivotal geographic and cultural intersection in New York’s urban fabric. A composition of stacked boxes rising 174 feet above the street and shifted off axis in different directions from the building core, conveys the dynamism of the institution, creates skylights that bring natural light into interiors, and is punctuated by windows that offer city vistas.”

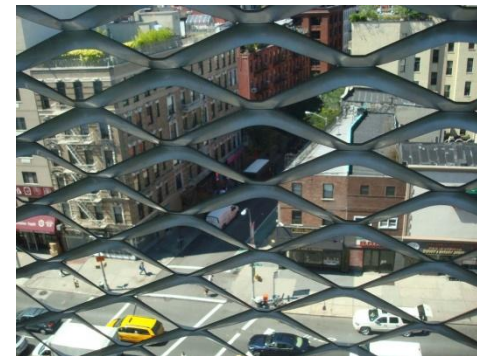
Stacked Boxes

“that is simultaneously delicate and powerful, precise and fluid, ingenious but not overly or overtly clever.”
"a sculptural stack of rectilinear boxes dynamically shifted off-axis around a central steel core."

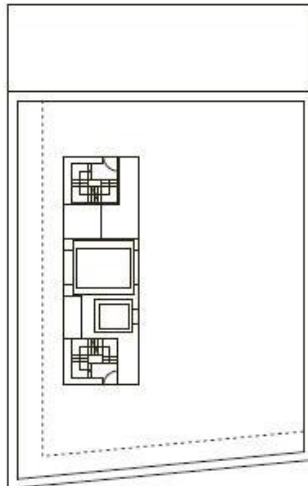
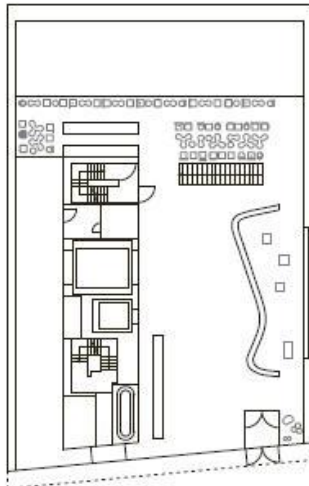
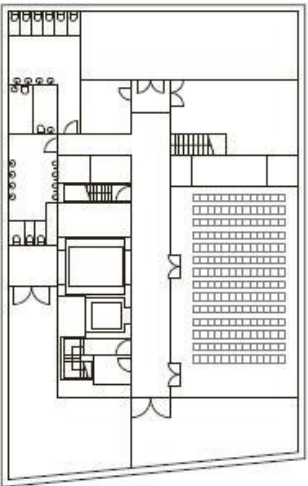
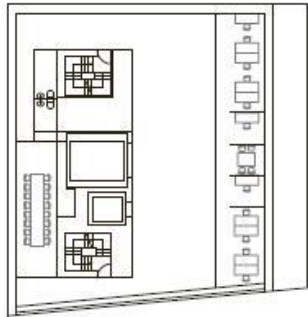
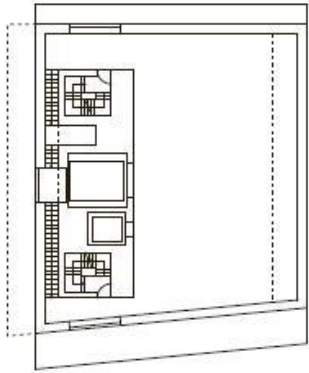
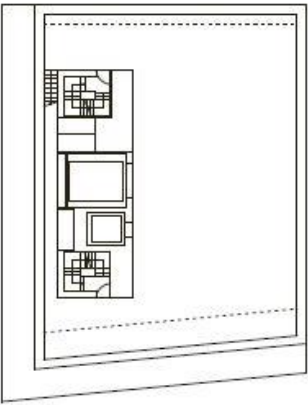
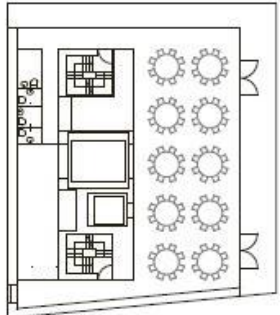
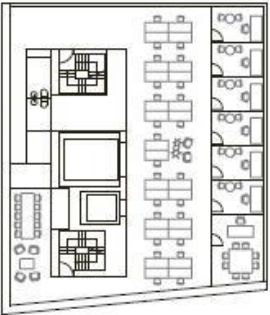


Anti-Monumental

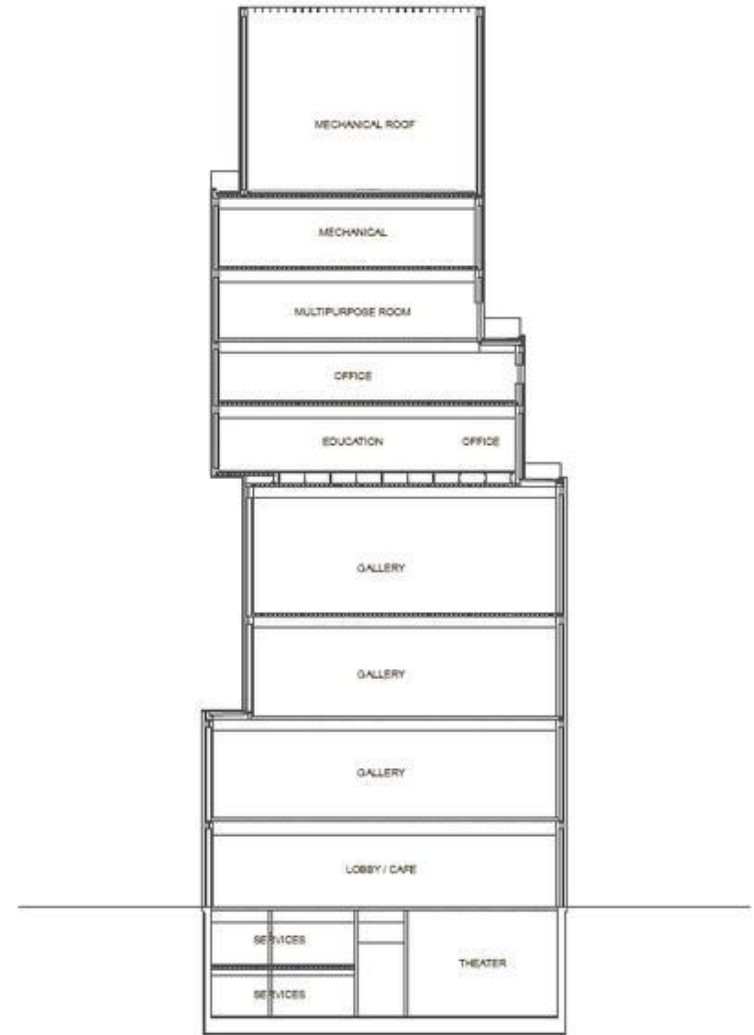
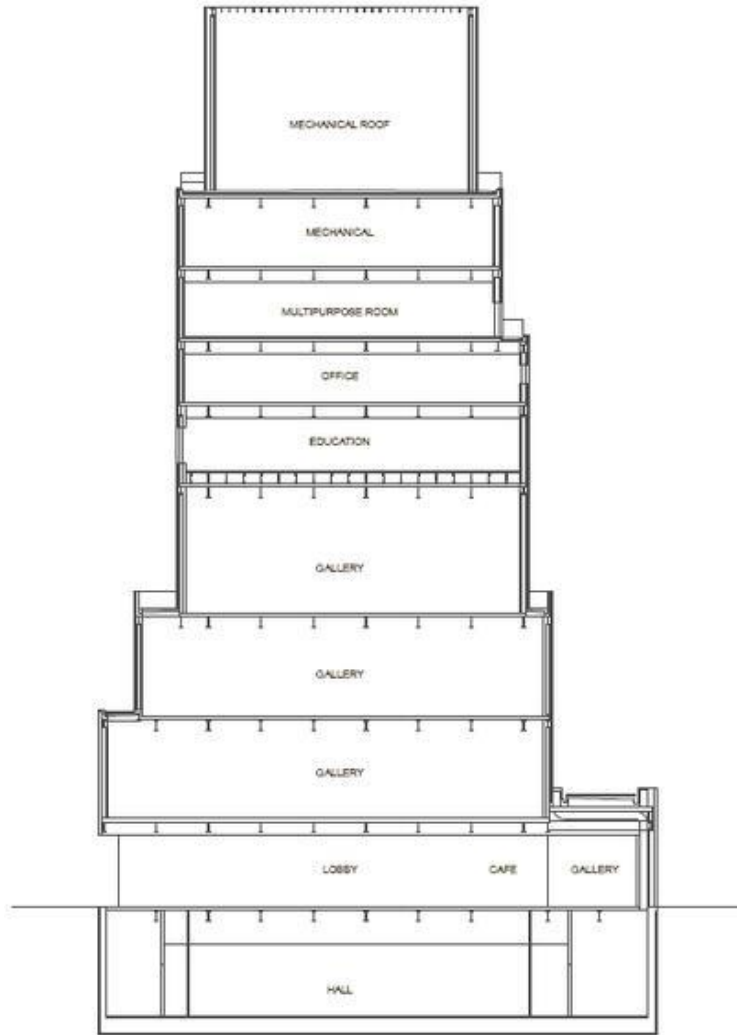
Expanded Aluminum screen makes up the outer skin allowing views from within and creating a dematerialized effect and play of light.



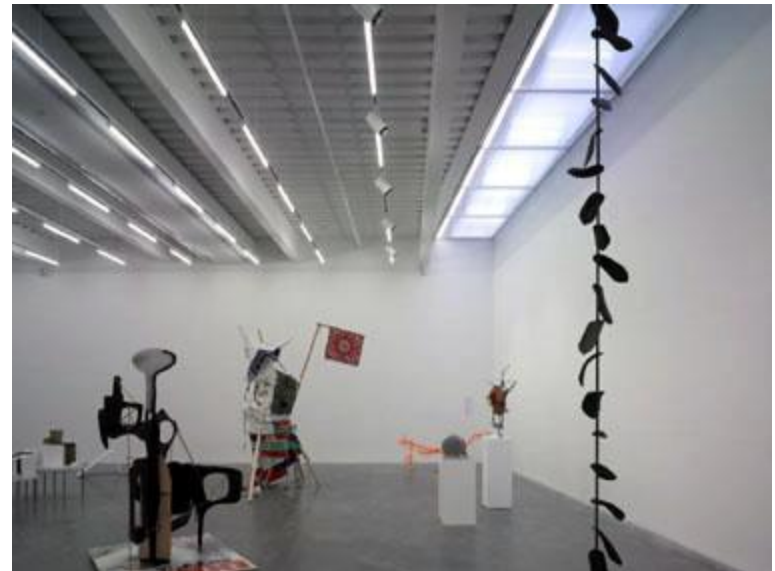
Building Layout



Building Sections



Wide Open Spaces



“The thinness was critical”



“That perimeter bracing proved the most complicated part of the project, according to Kevin Poulin, senior project manager for Simpson Gumpertz & Heger (SGH), the building’s structural engineer of record. The staggered boxes posed significant challenges for controlling lateral seismic and wind loads.”

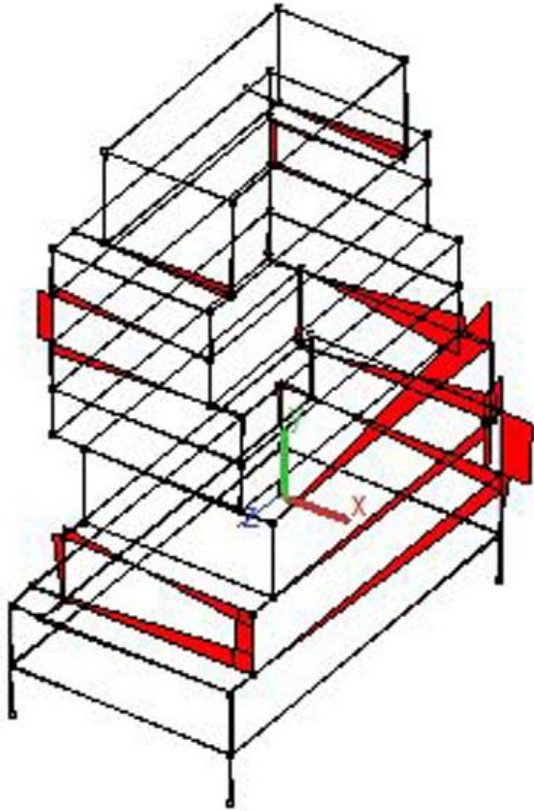
Building Components and Systems



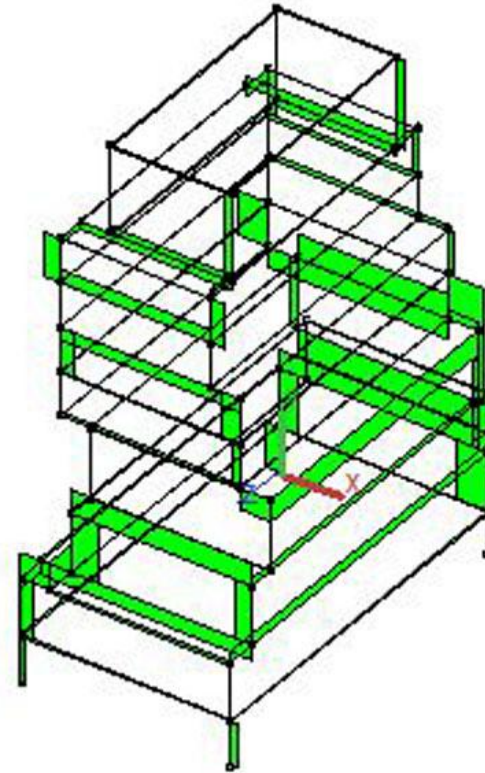
Structural Features



Loading Summary

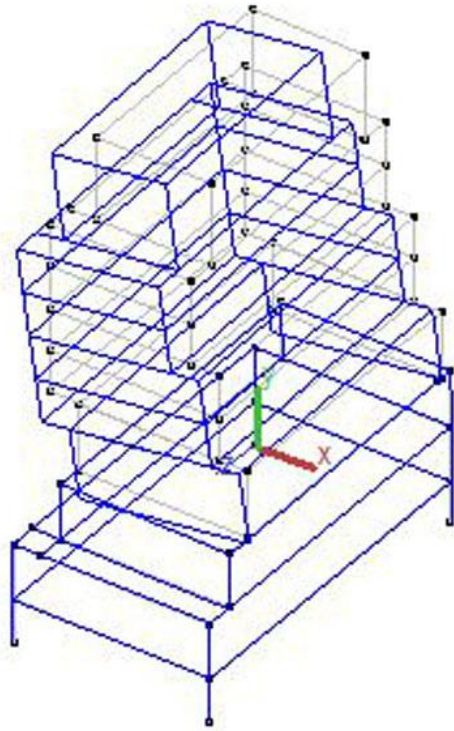


Moment Force

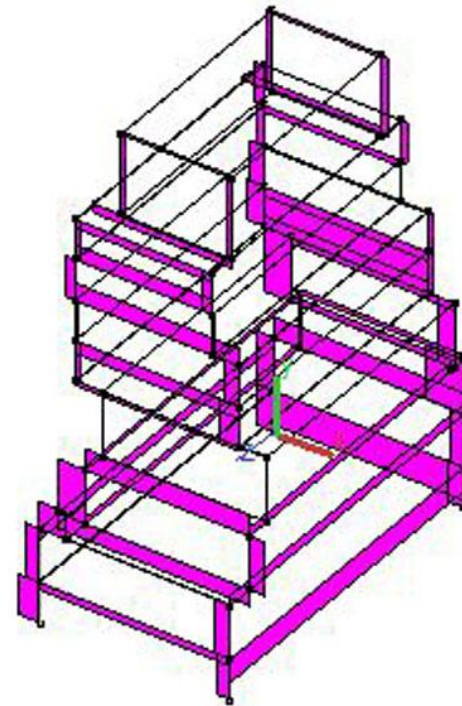


Shear Force

Loading Summary

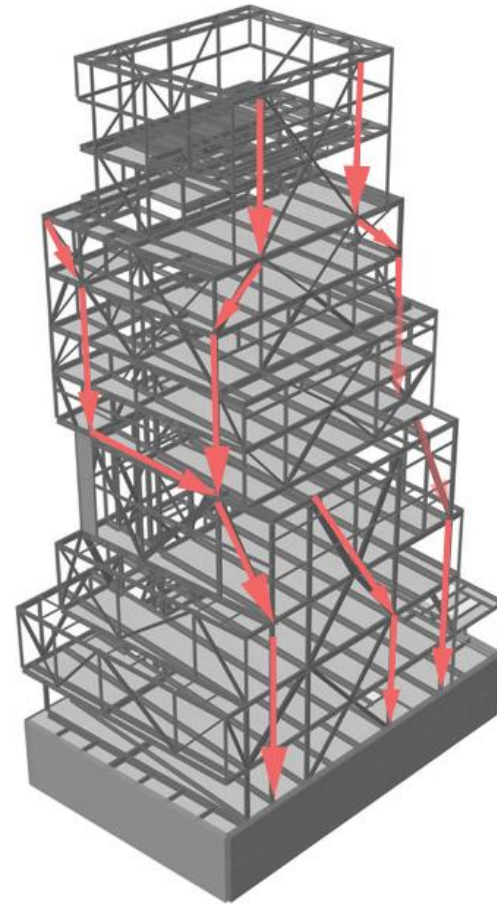
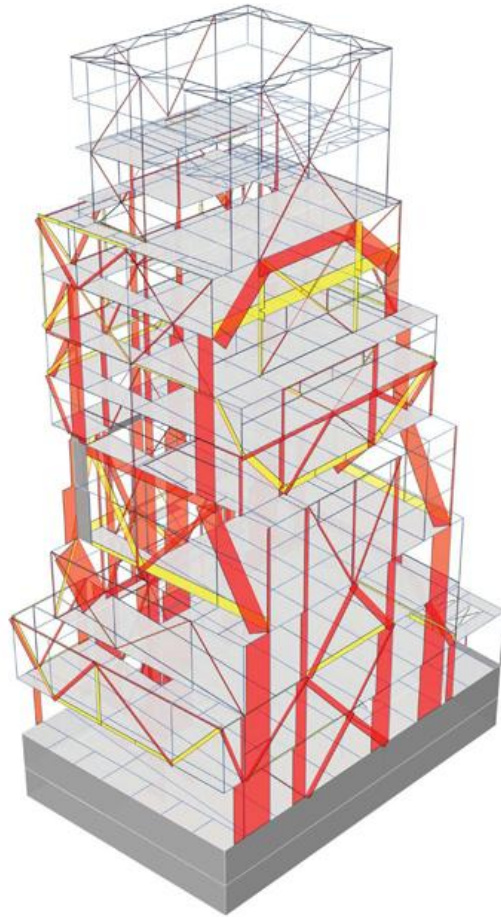


Deflection

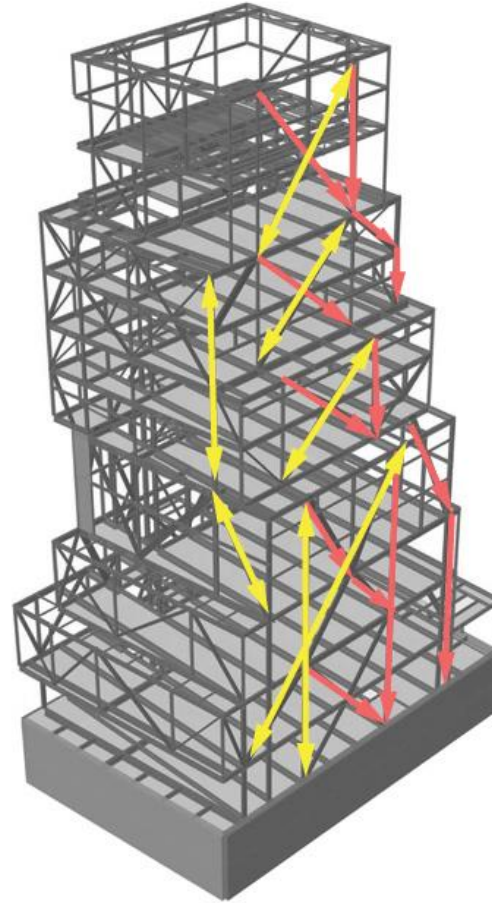
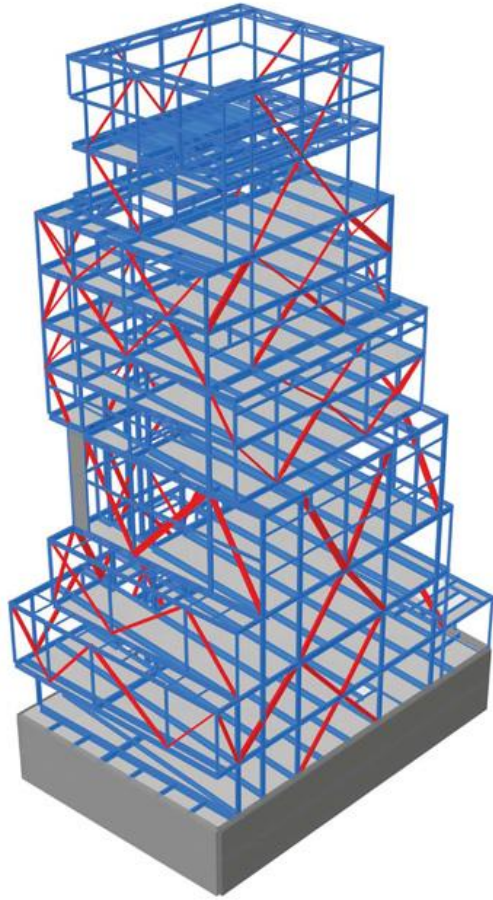


Axial Force

Gravity Loads

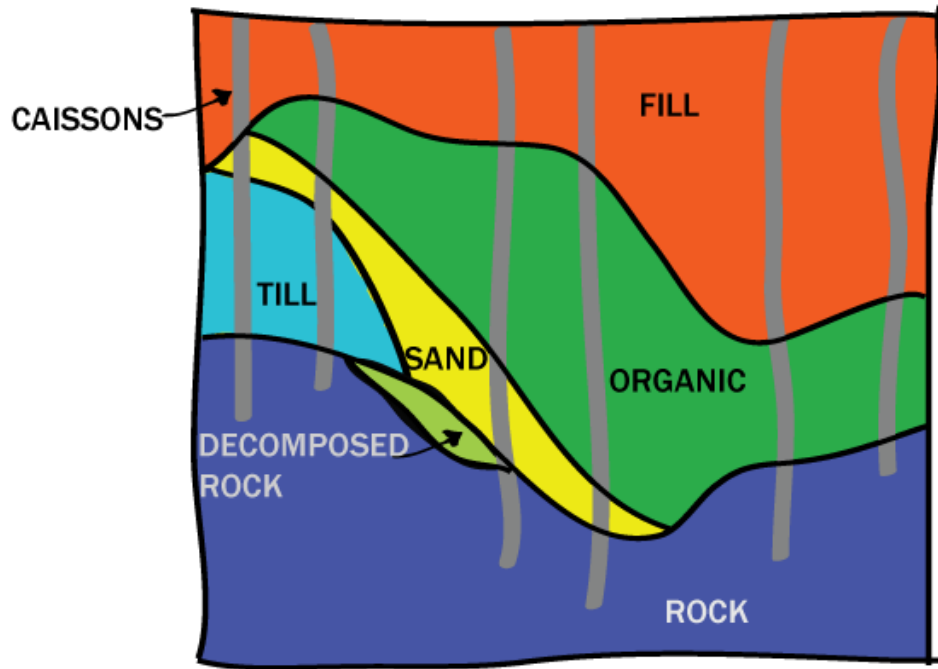


Lateral Load Resistance

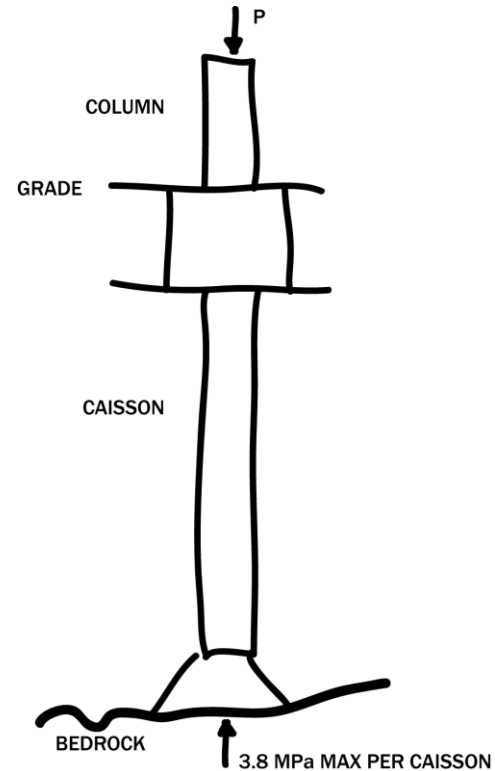


Foundation and Soil

- In order to support the weight of the tower, builders needed to set the buildings on solid bedrock, which in lower Manhattan is between 60 and 80 feet below the surface. The foundational scheme consisted of a shallow, one basement excavation temporarily supported by sheeting and New York City “caissons”.



GENERAL SUBSURFACE PROFILE



HELL, YES!

Ugo Rondinone's *Hell, Yes!* (2001), was unveiled as the first artwork for the Façade Sculpture Program to celebrate the opening of the New Museum's first freestanding building at 235 Bowery in December 2007.



He takes phrases from pop songs and everyday exclamations and makes them into rainbow-hued, neon-lit sculptures that are joyous affirmations of love and life.

The installation encapsulates the philosophy of openness, fearlessness, and optimism that surrounded the New Museum's reemergence in the contemporary art community.

Hell, Yes! became such a pivotal part of the Museum's new identity that it was acquired and donated to the New Museum by several museum trustees.

The End



References

- <http://www.siny.org/media/projects/nmca.pdf>
- <http://architecturalrecord.construction.com/features/0803newmuseum/>
- http://www.arcspace.com/architects/sejima_nishizawa/new_museum/
- http://www.newmuseum.org/about/new_building/
- <http://www.newmuseum.org/exhibitions/18>