

R. Koolhaas, OMA - Rotterdam



MAXXI Museo Arti XXI secolo
Roma

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Center Of Contemporary Art, Rome

How can Rome animate
an institution of the scale
and ambition now contem-
plated? It is a platitude that
the presence of history in Rome
is detrimental to the development
and display of modern art.
But if that were true, Rome - a city
of successive modernities -
would never have happened.
It is true that the pressure of
history forms a perfect alibi for the
current crisis of modernity in Rome.



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Instead of starting the collection in '68, the moment that the strongest and most creative post-war impulse has already spent

itself, we propose a collection that begins in '47, so that MocaRoma can display that Italian modernity - both utopian and disabused, radical and baroque - that is uniquely powerful in postwar history, not only in the plastic arts, but in cinema and

Contemporary artists in Rome are **groaning under a weight** that is invisible to anyone else. As an **'apparatus'**, a museum of modern art in Rome has to work for both the consumers and the producers of modern art - generate a condition where art can be enjoyed by great numbers, but at the same time created and studied in ideal conditions.

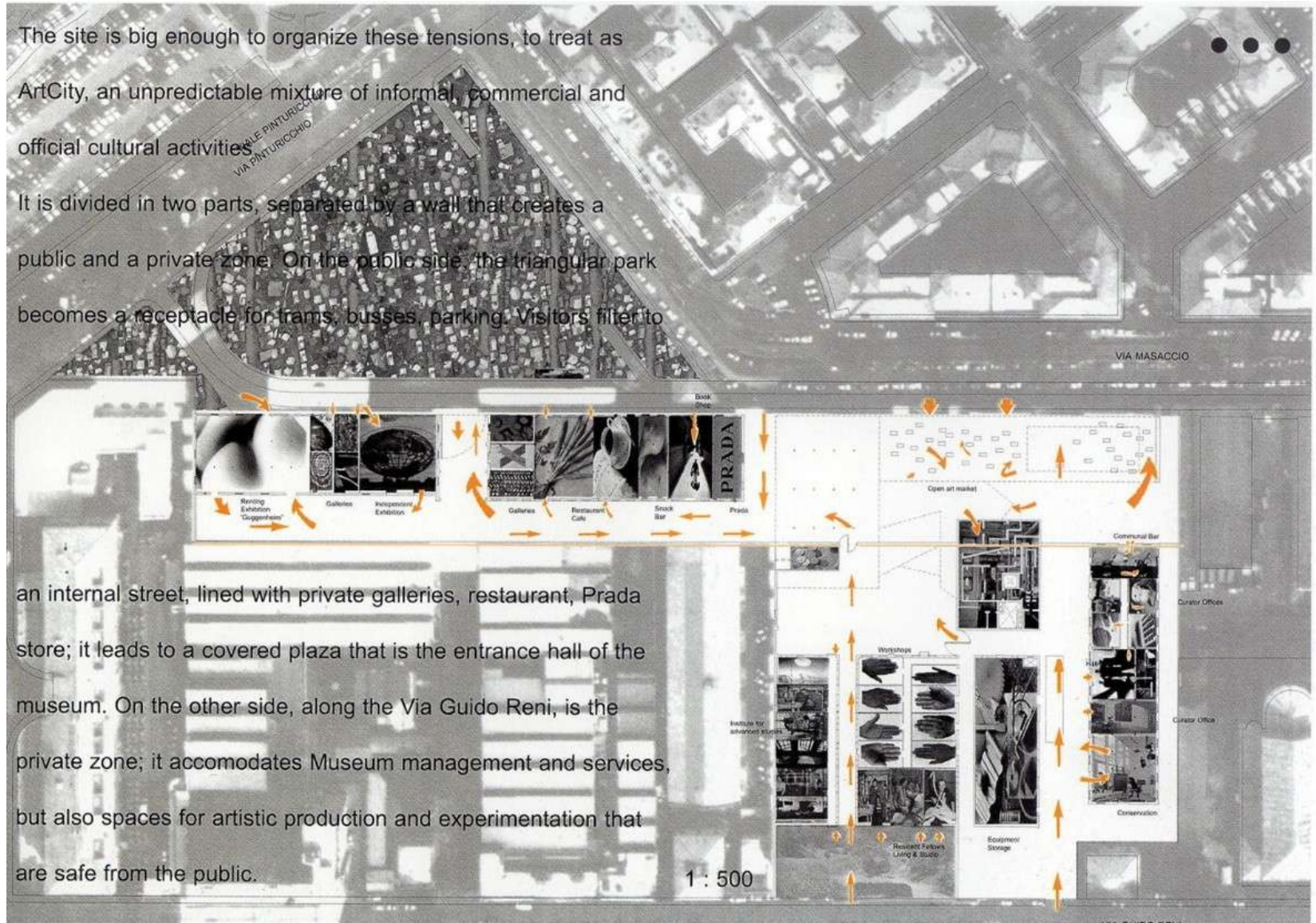
The weakness of most Museums is that they represent a freeze frame: a single architectural solution is supposed to deal with a vast amount of different demands. The scale and diversity of the program is too complex to be accommodated in a single typology; we propose instead a **museum of typologies**, that combines the **delicacy** of the 'Soane's Museum' - for the more intimate artistic procedures - the **efficiency** of the 'Whitney' - a loft building for archives, education, library and parts of the permanent collection - the **serenity** of the 'De Menil' - for temporary exhibitions - and the spectacle of the 'Guggenheim'; a **'form'** connects all these elements, accommodates parts of the program, consolidates circulation and contaminates the typologies when it interferes with them.

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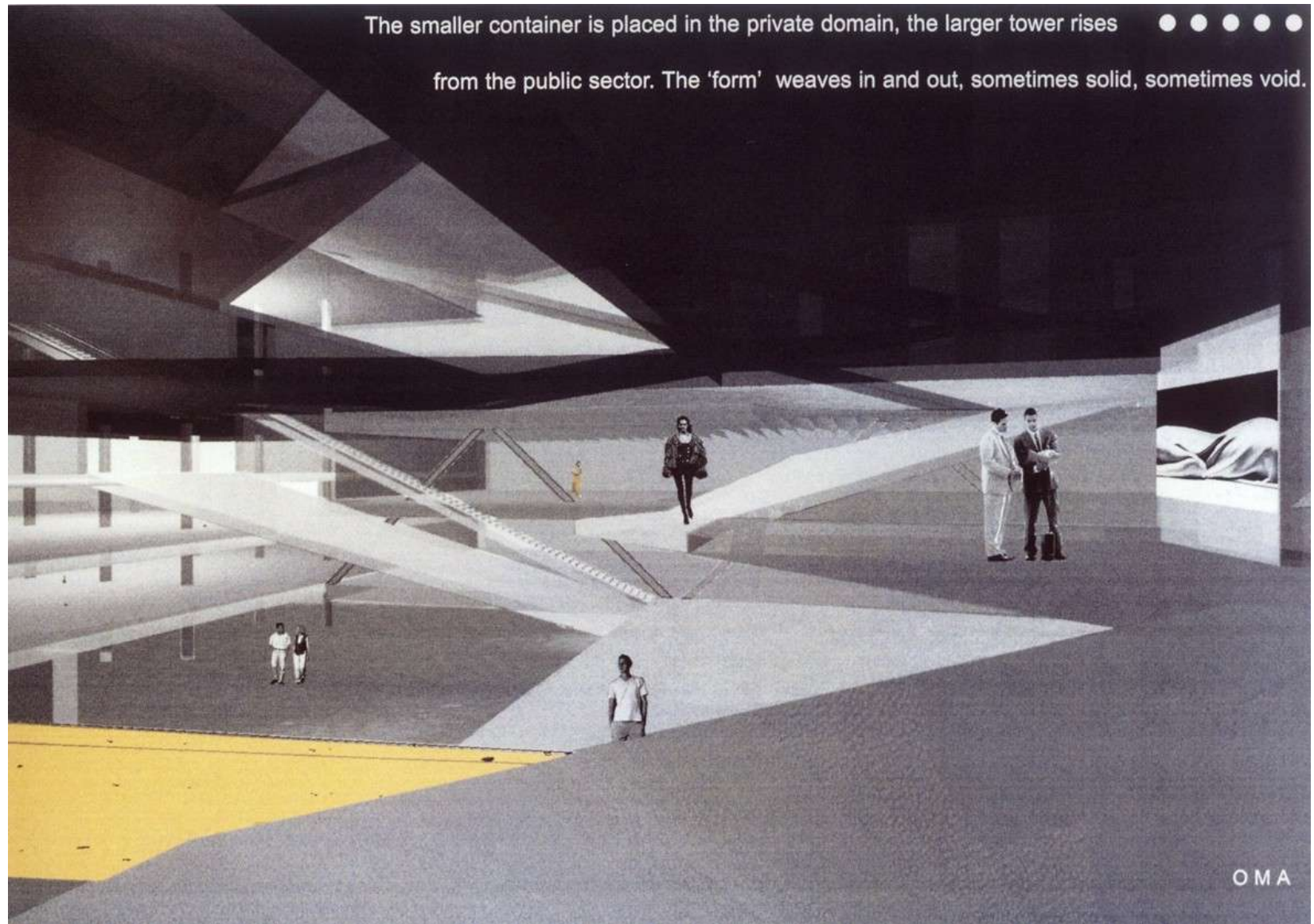
The site is big enough to organize these tensions, to treat as ArtCity, an unpredictable mixture of informal, commercial and official cultural activities.

It is divided in two parts, separated by a wall that creates a public and a private zone. On the public side, the triangular park becomes a receptacle for trams, busses, parking. Visitors filter to

an internal street, lined with private galleries, restaurant, Prada store; it leads to a covered plaza that is the entrance hall of the museum. On the other side, along the Via Guido Reni, is the private zone; it accommodates Museum management and services, but also spaces for artistic production and experimentation that are safe from the public.

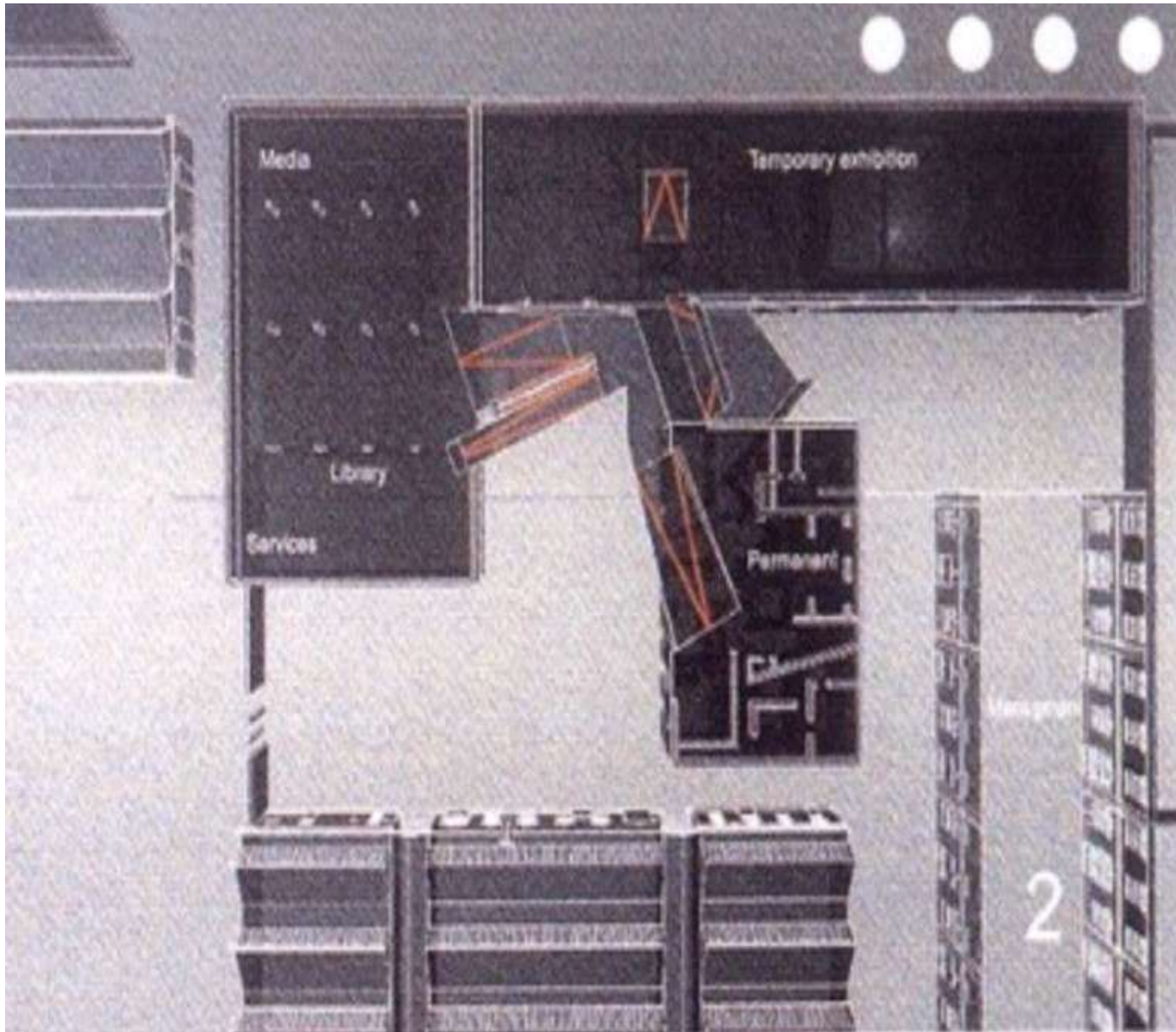


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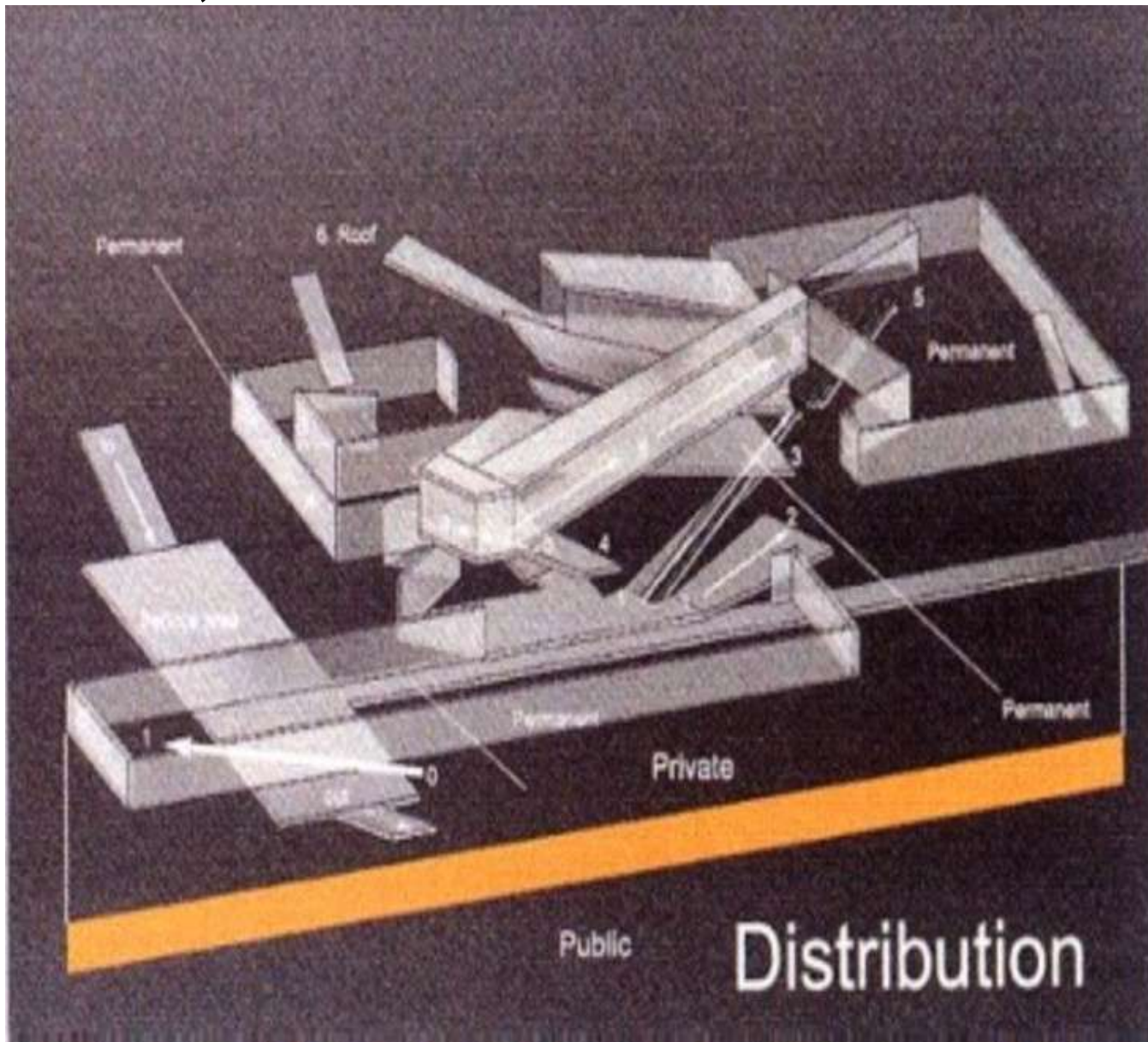
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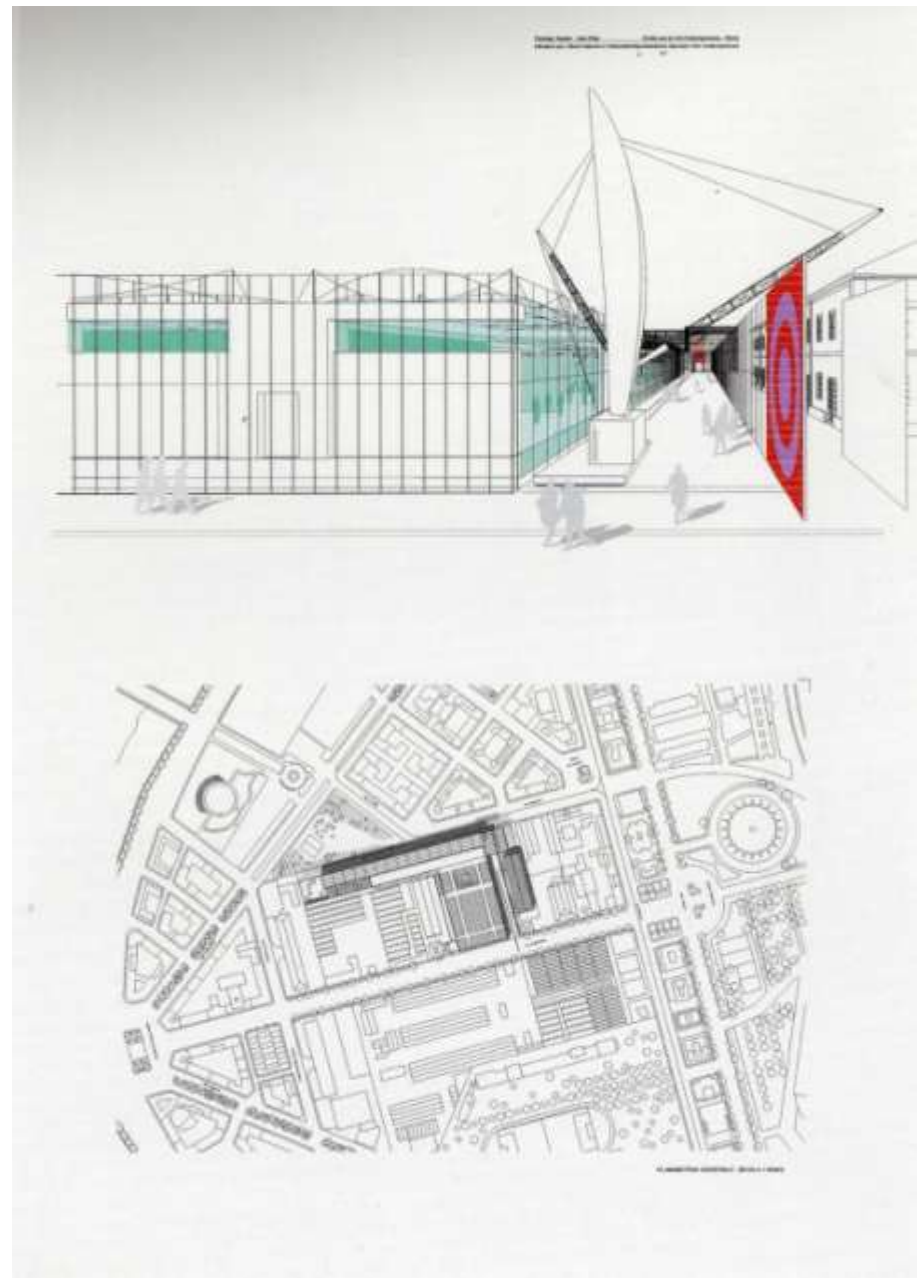
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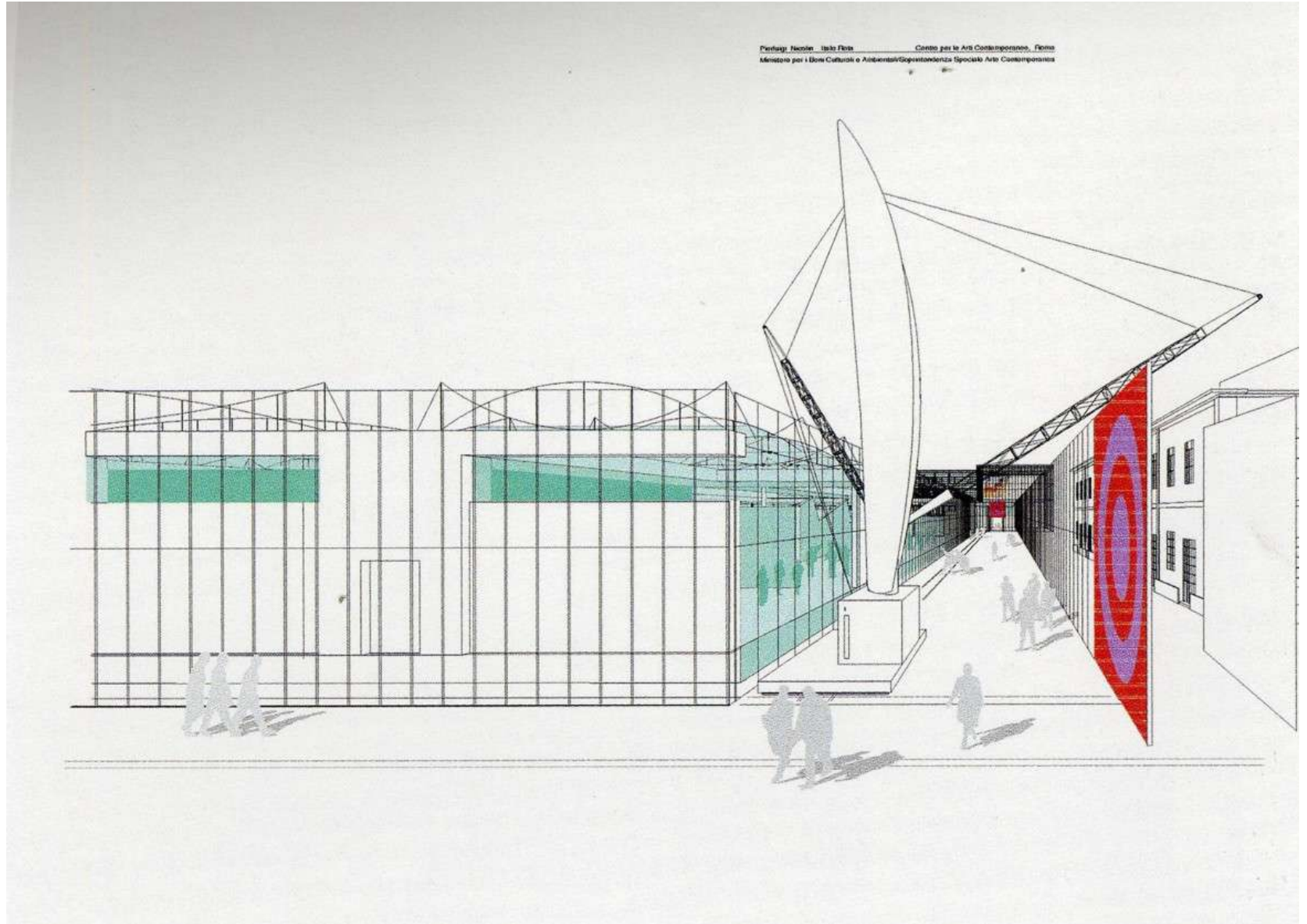


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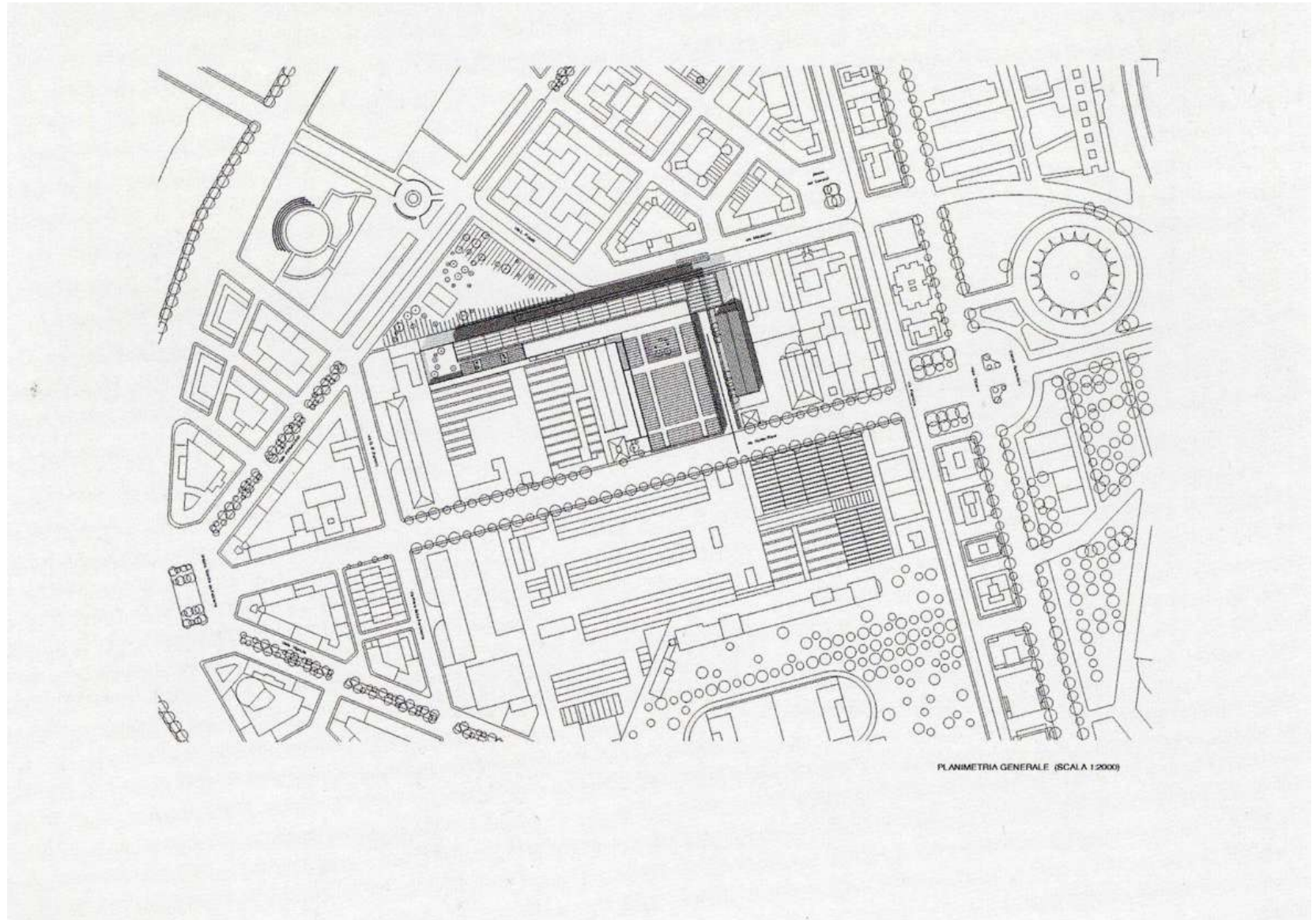


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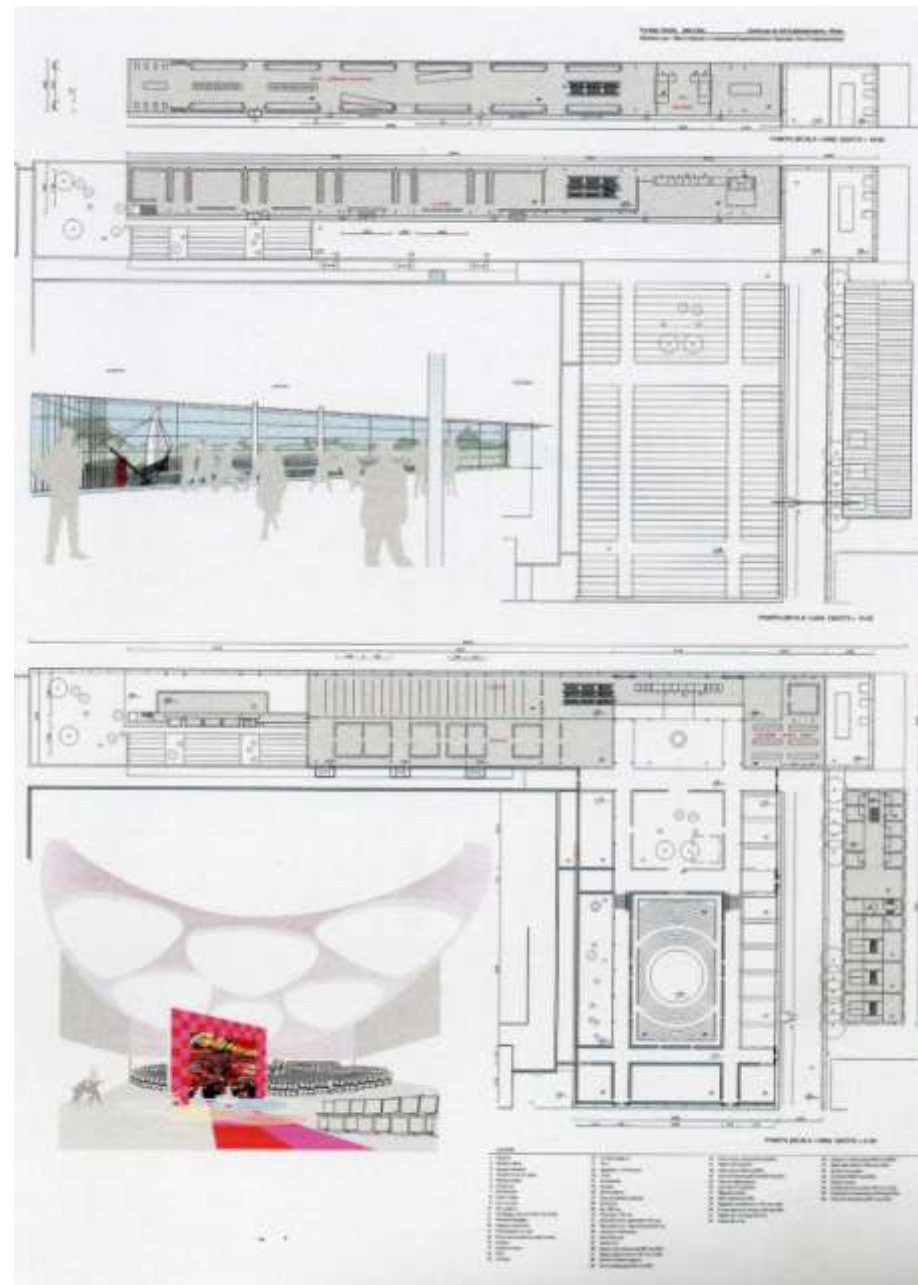


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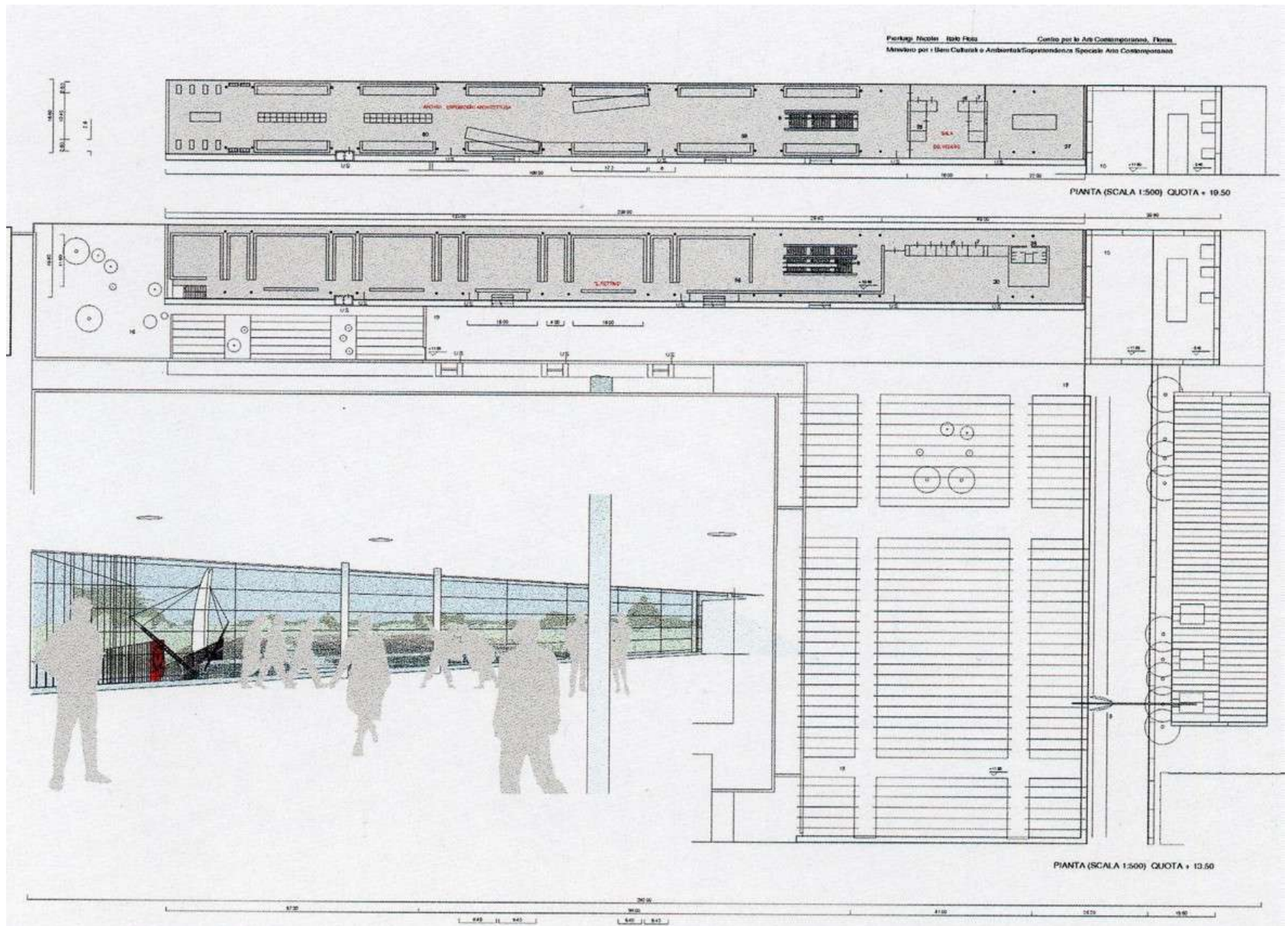


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P. Nicolini, I. Rota - Milano

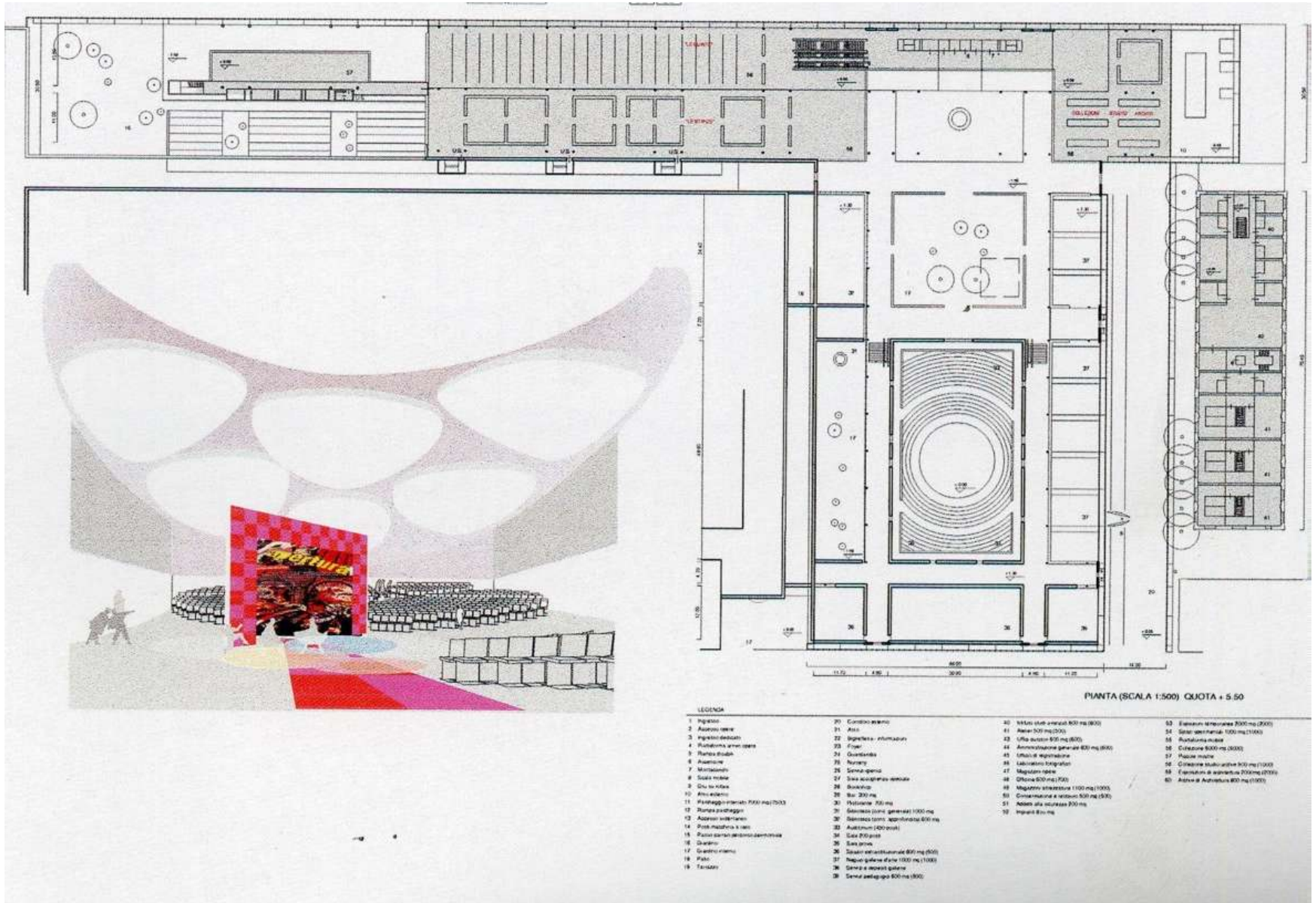


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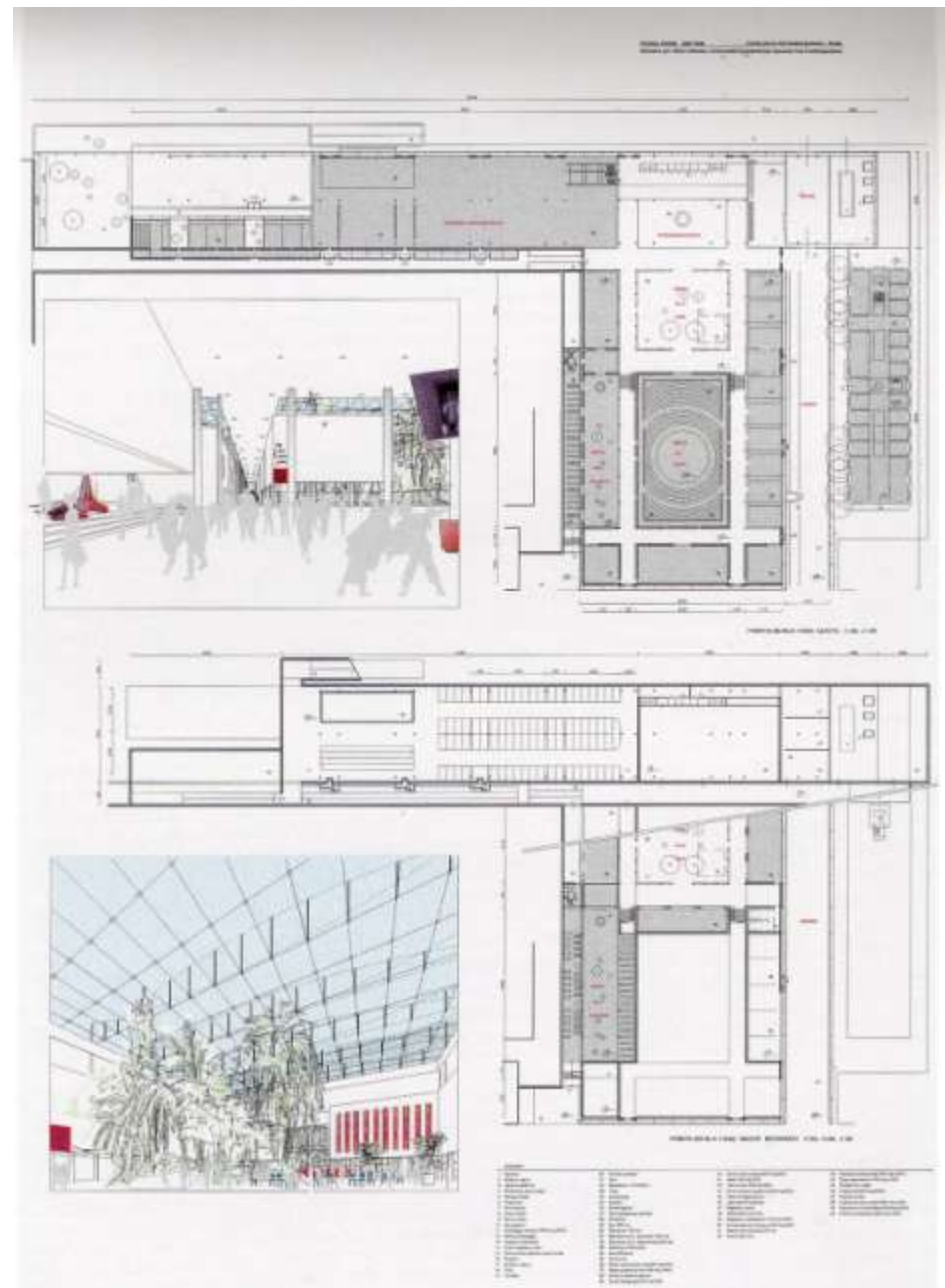


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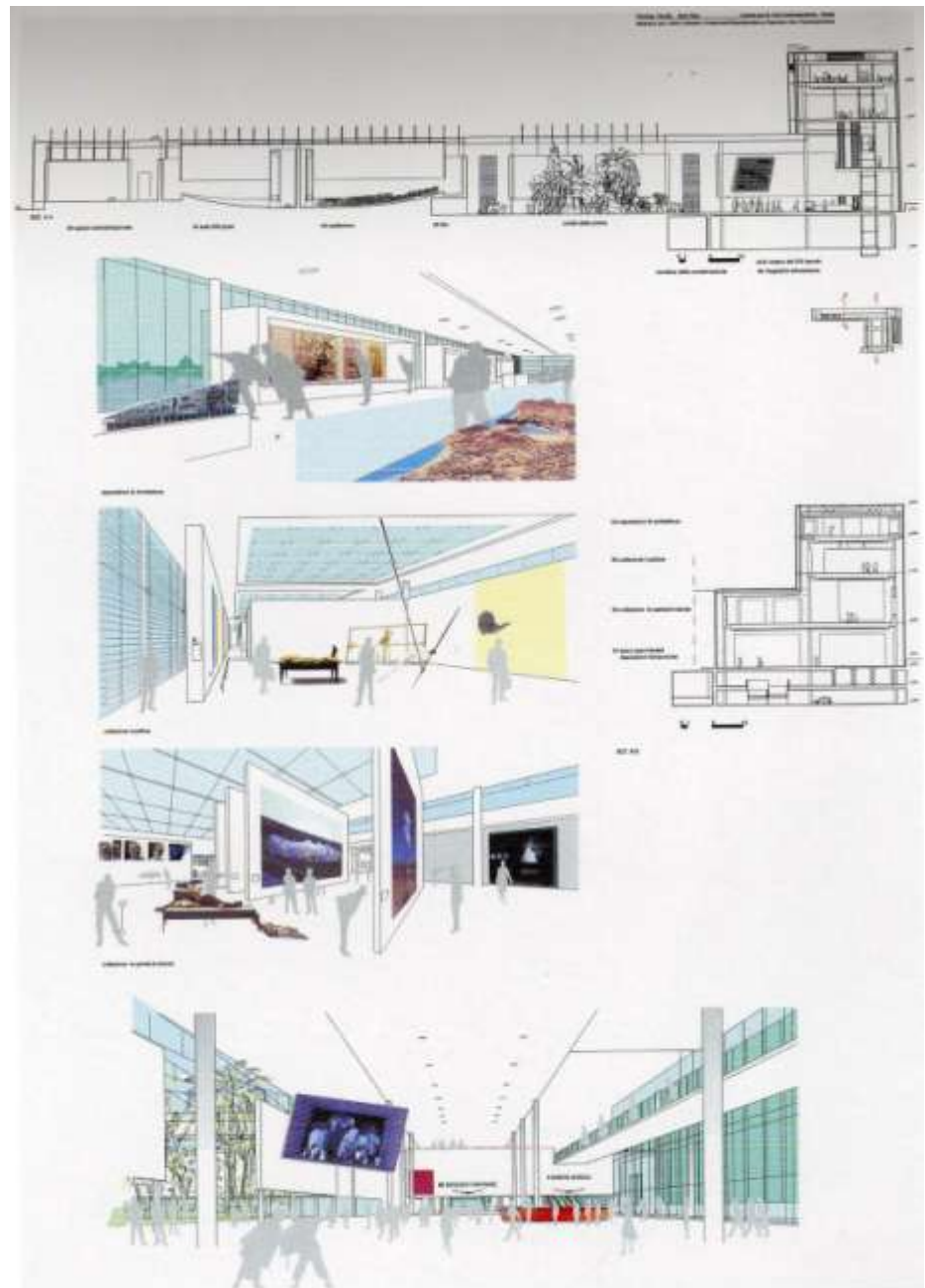


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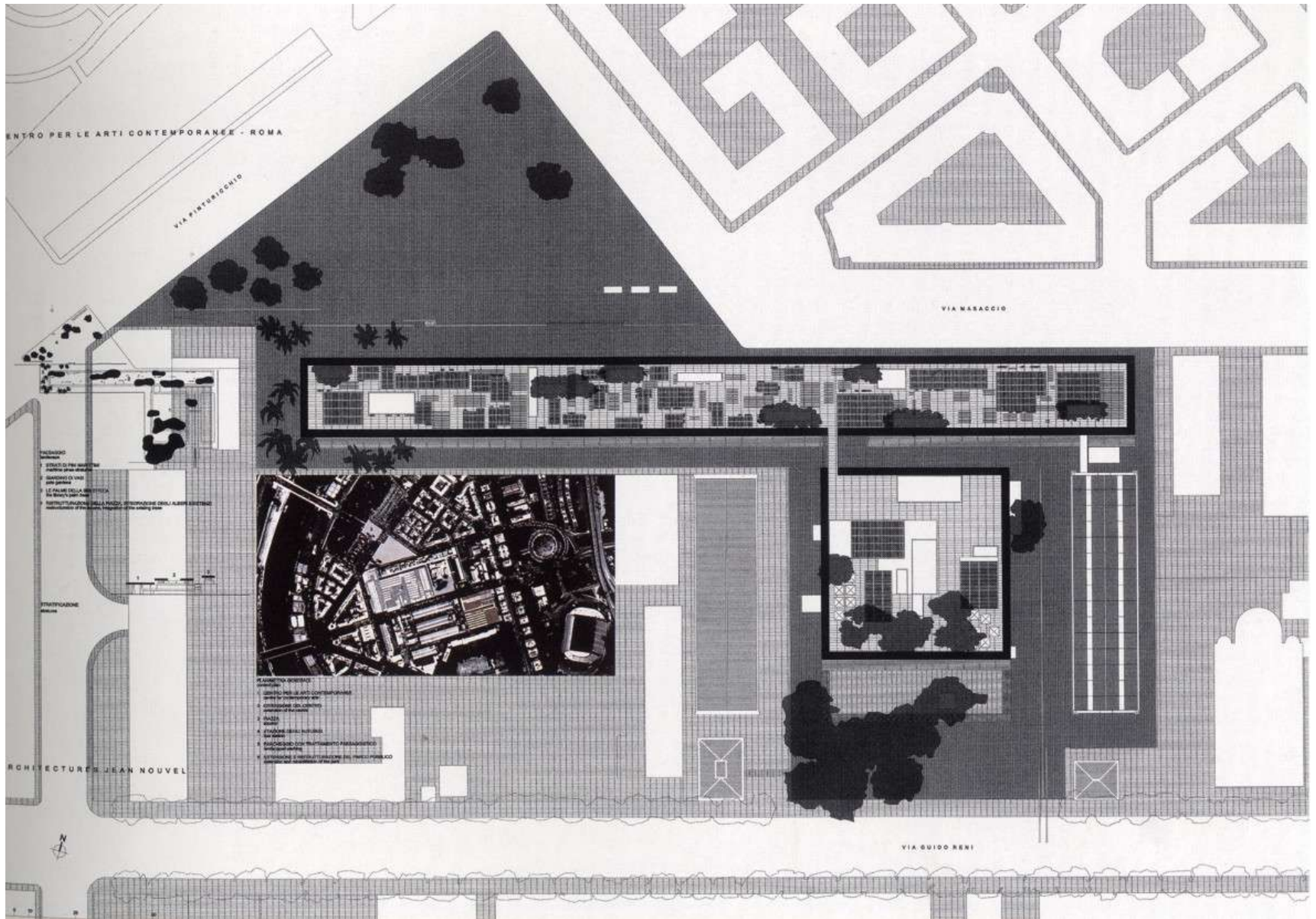
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J. Nouvel – Parigi



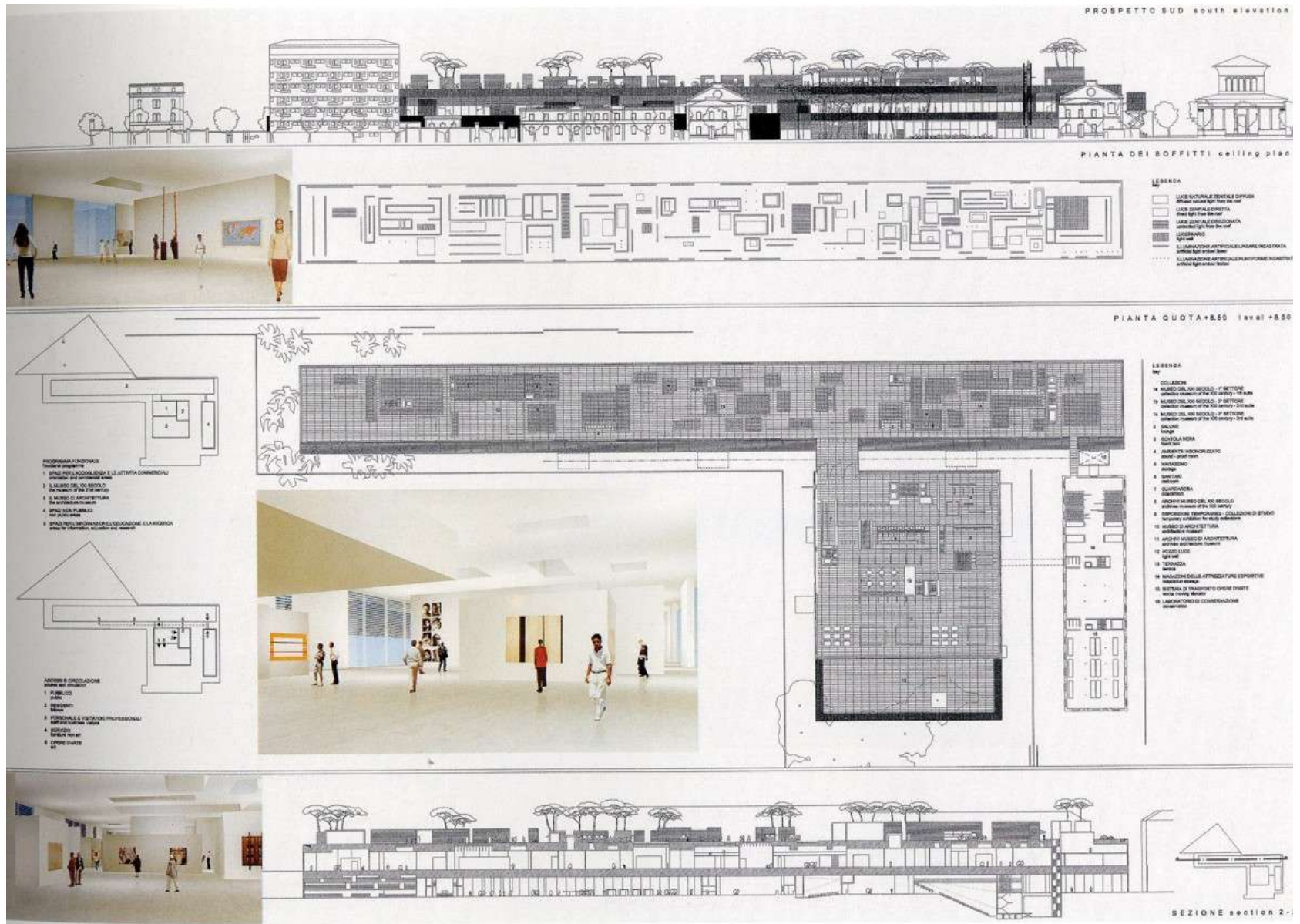
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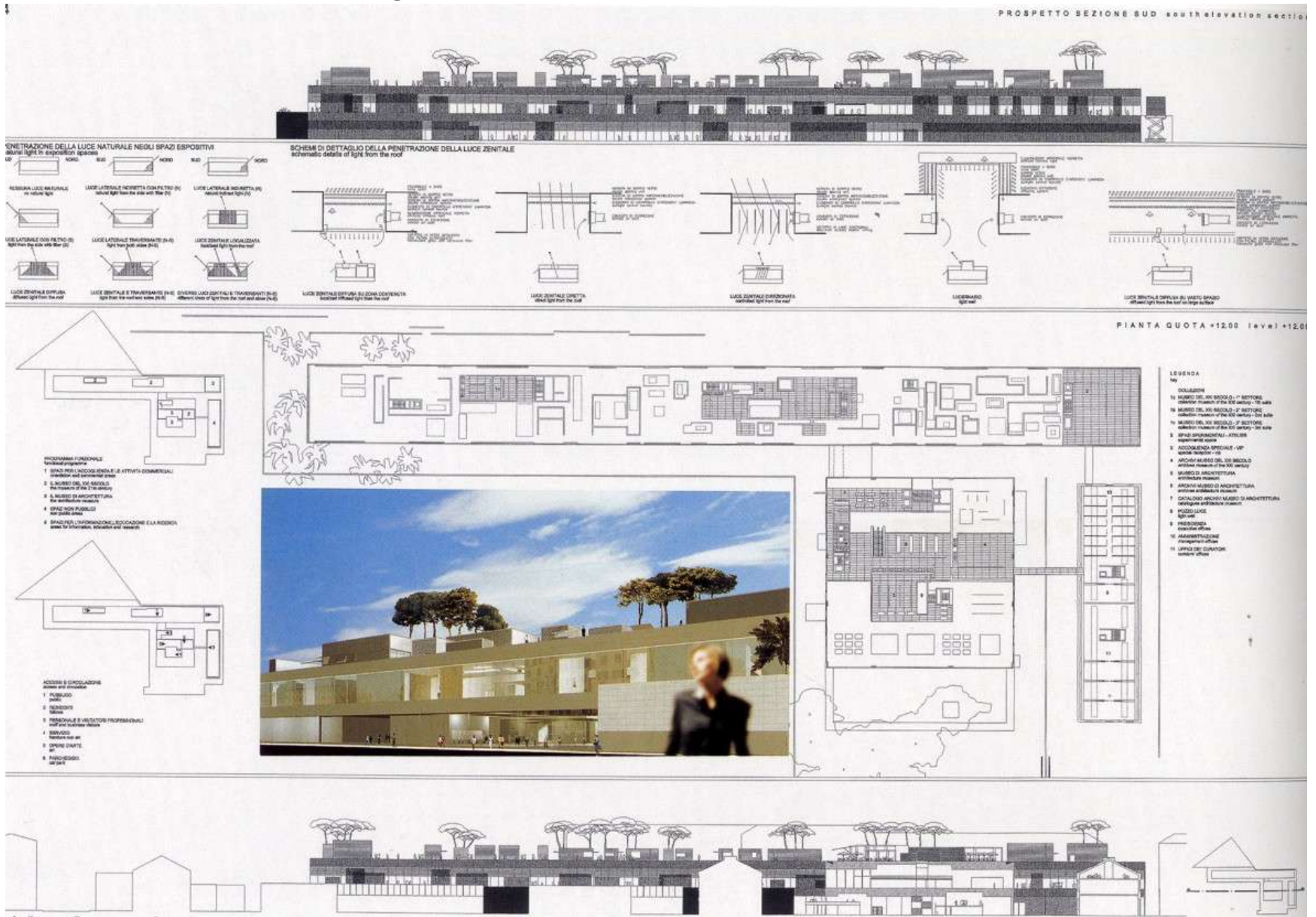
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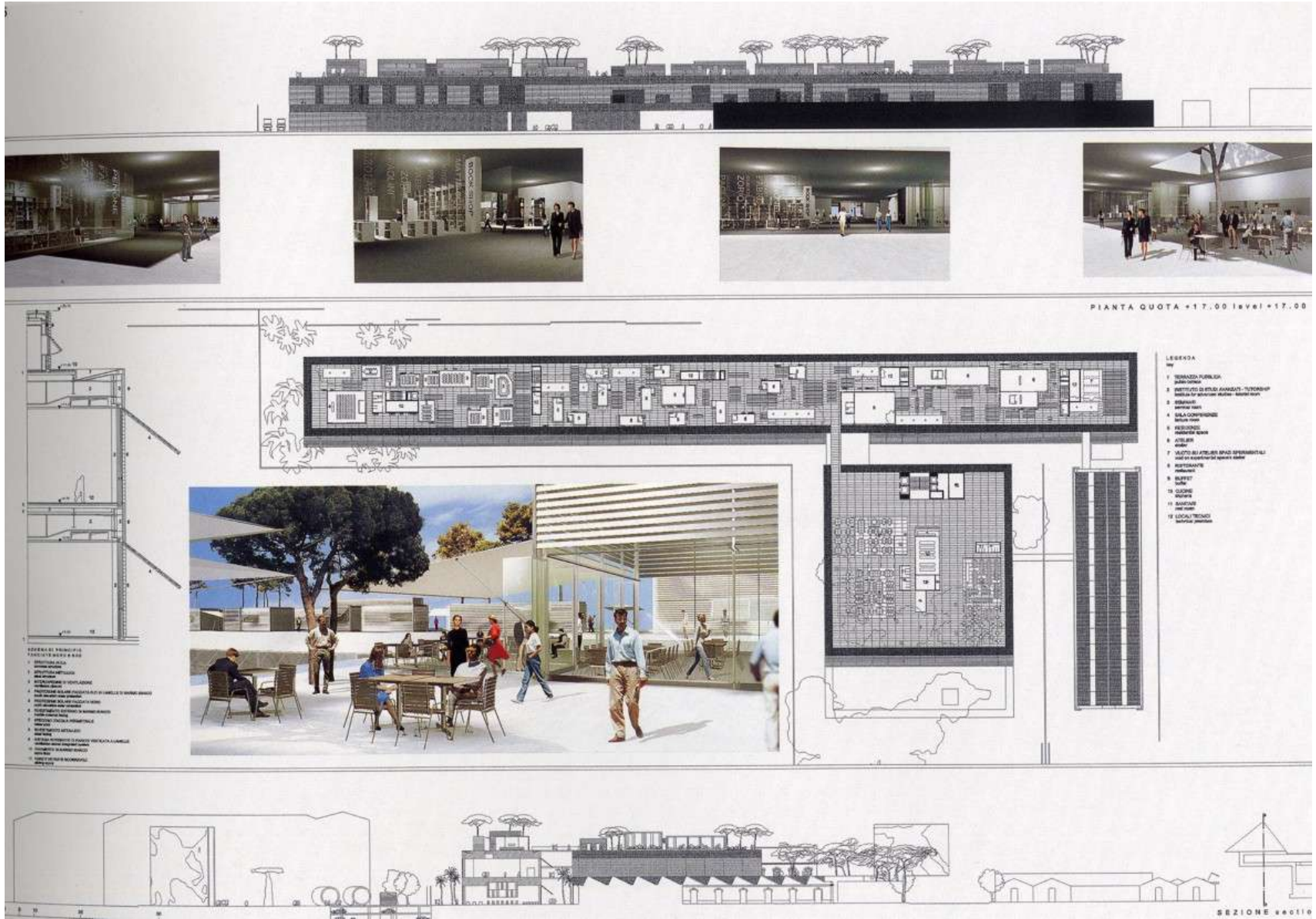
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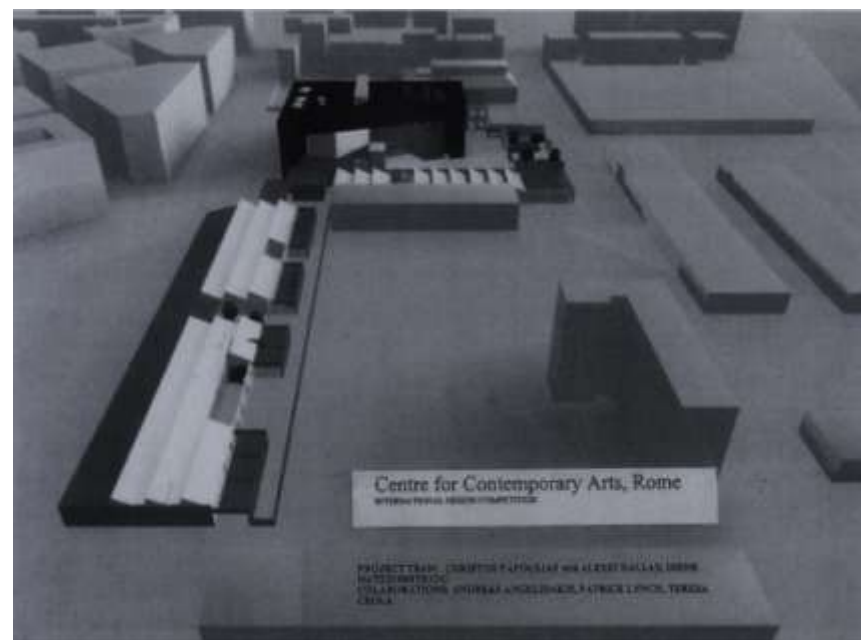
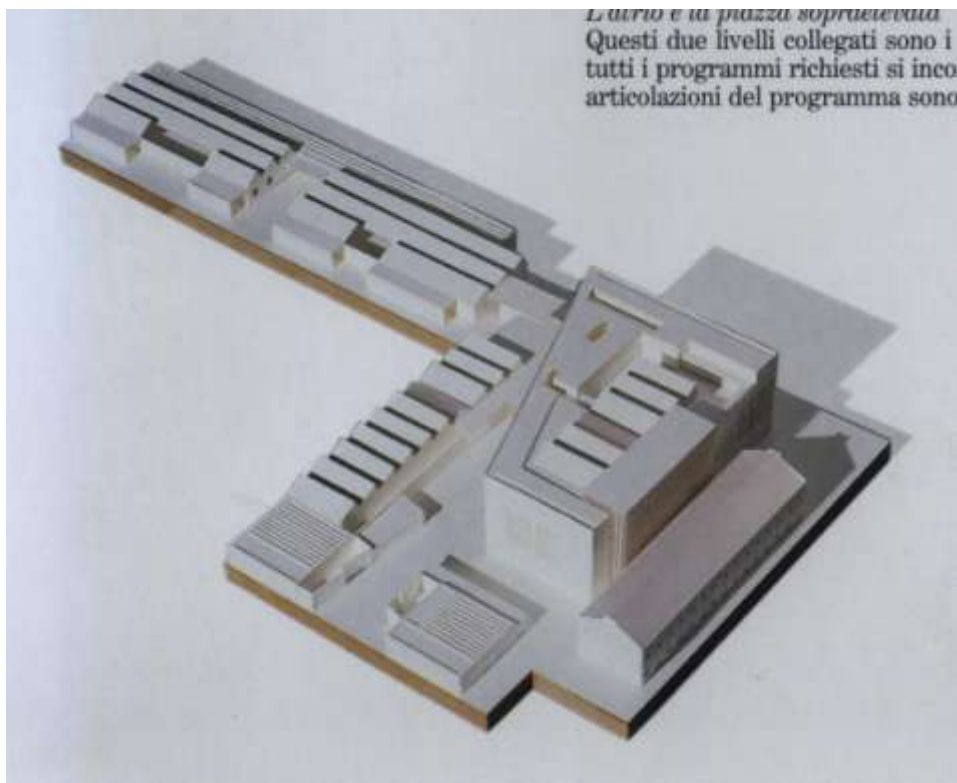
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Christos Papoulias - Atene



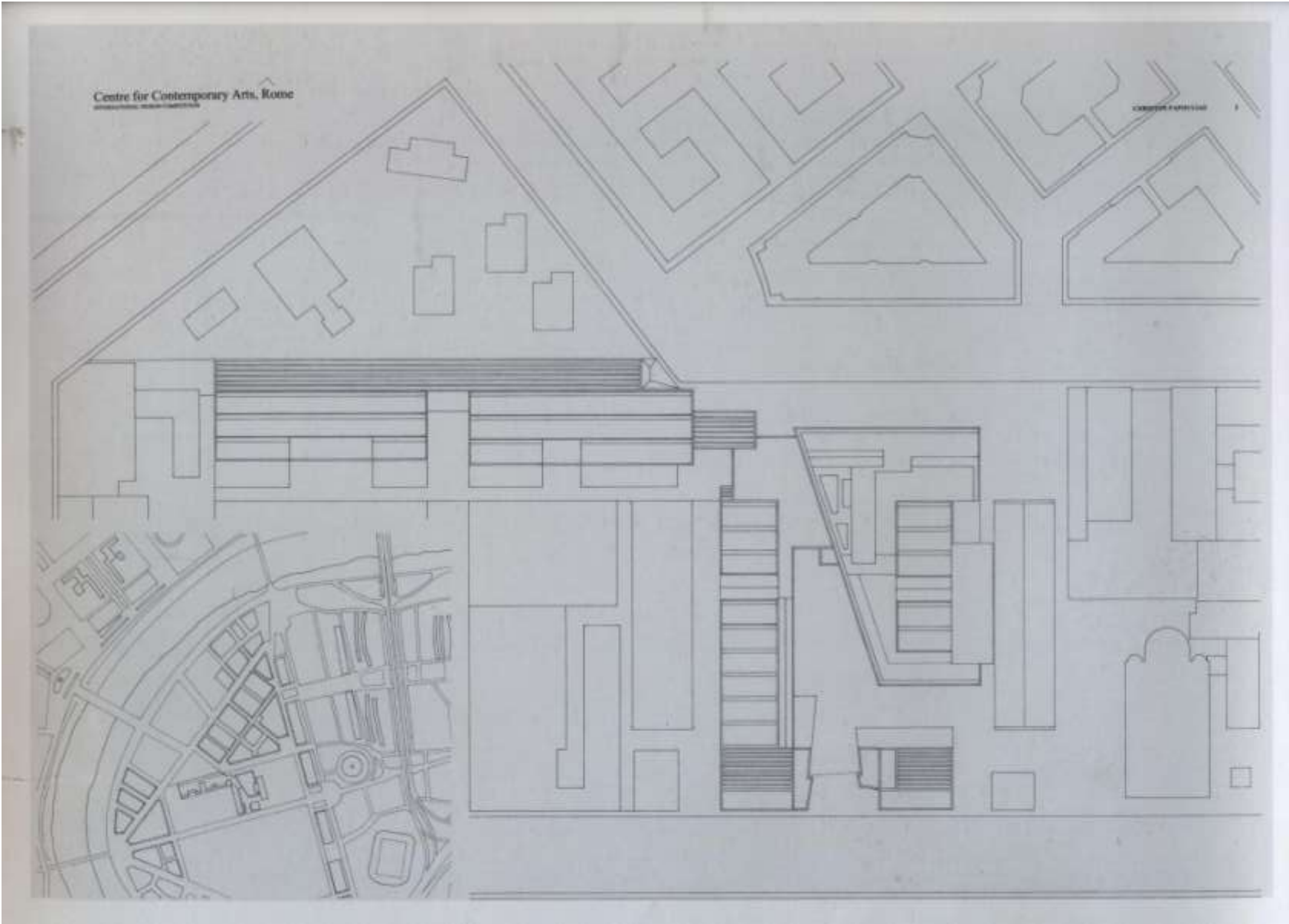
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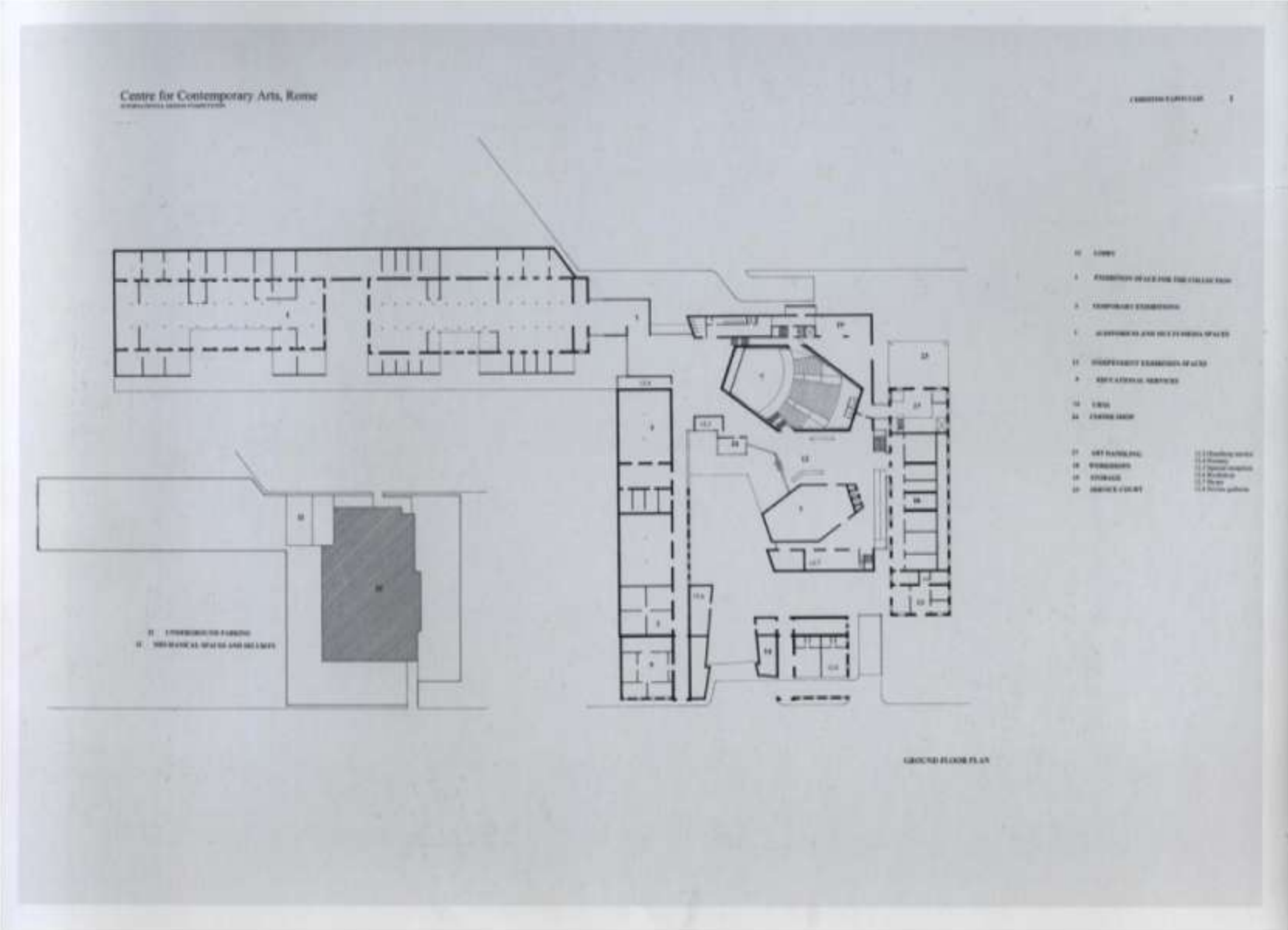


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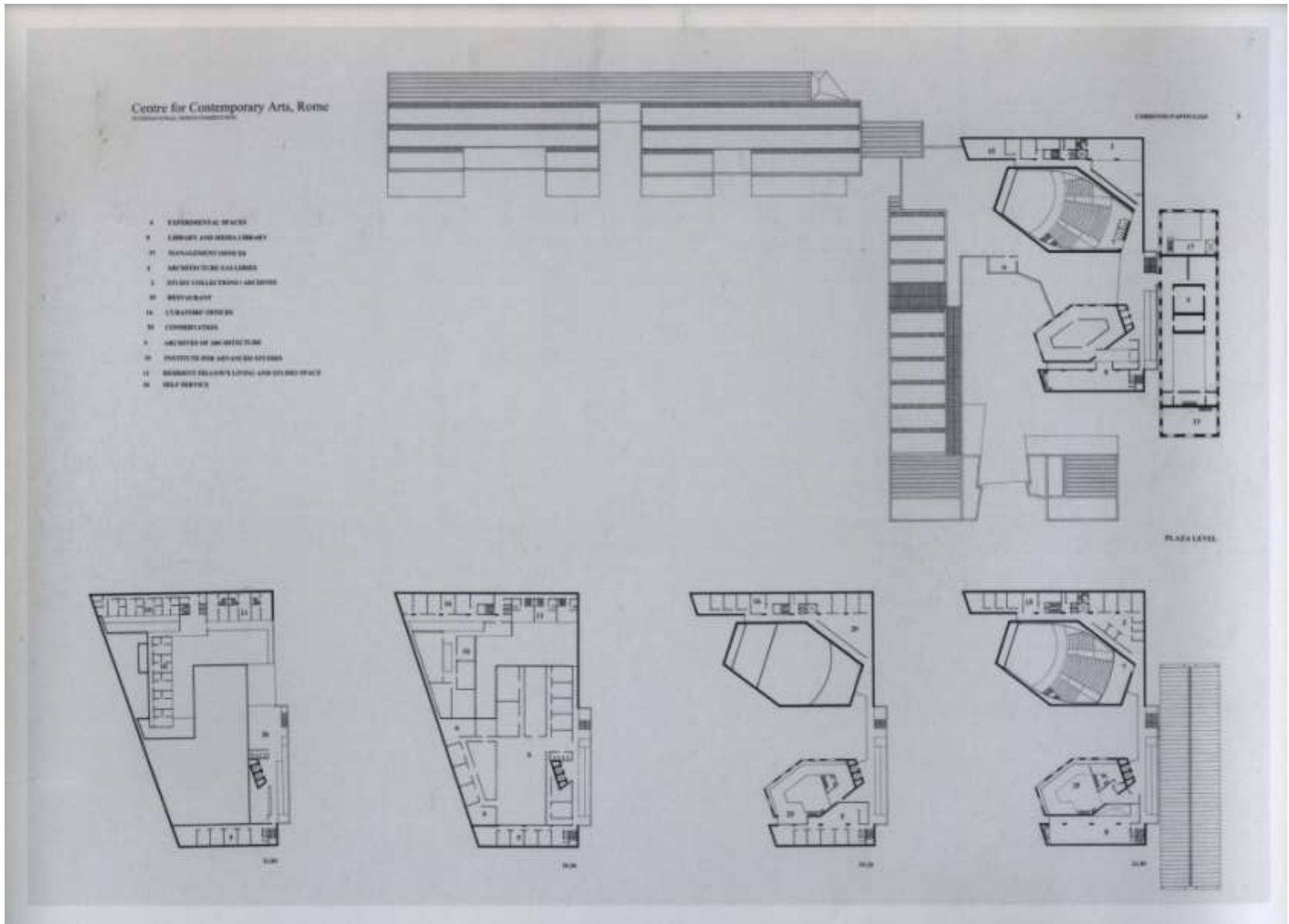


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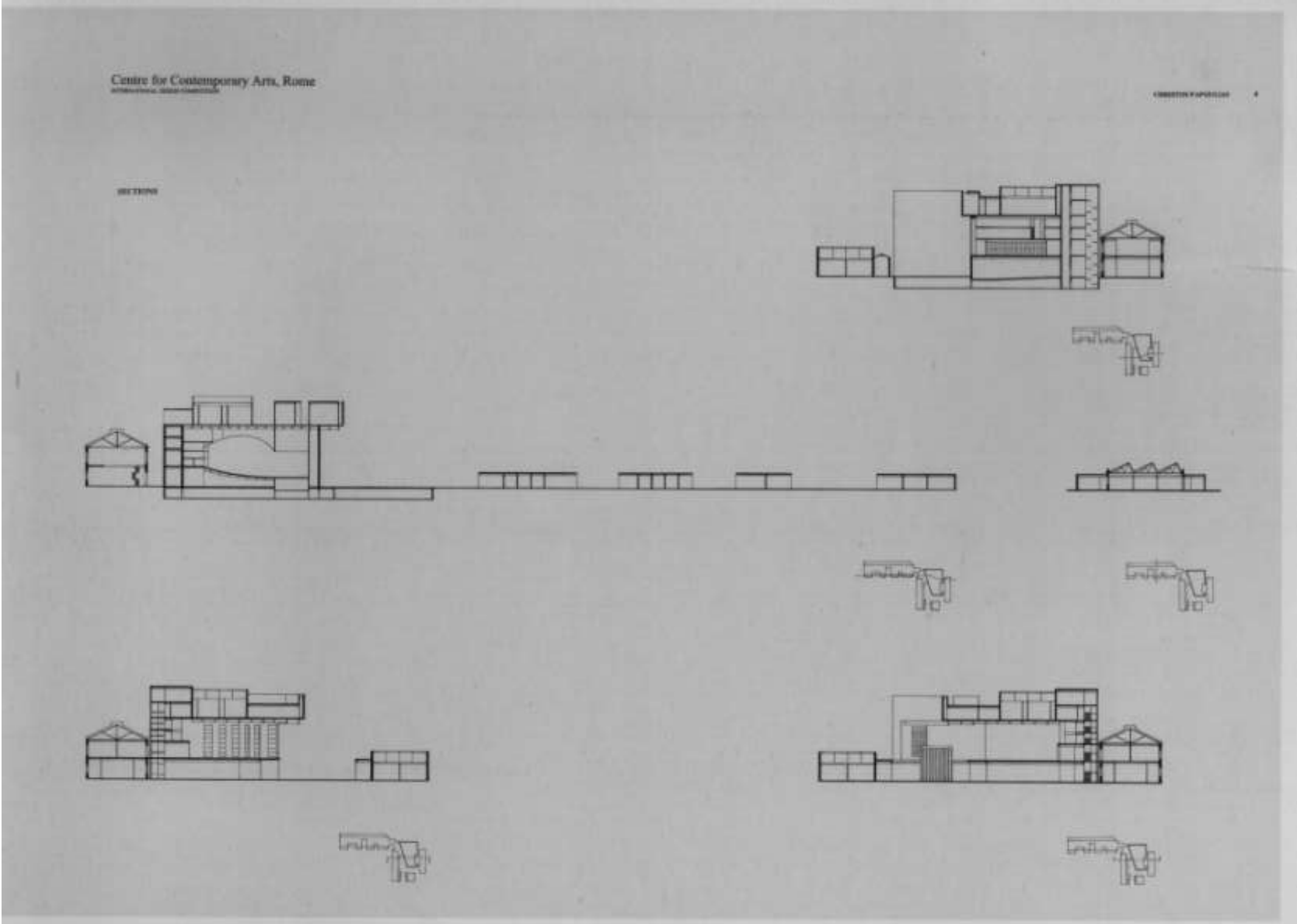


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