

CONTENTS

	PREFACE	008
	INTRODUCTION: THE TRADITIONAL MUSEUM	012
1	THE MODERN MUSEUM	024
	The Museum of Modern Art, New York (1939)	025
	Louisiana, Humlebæk (1958)	030
	Guggenheim Museum, New York (1959)	035
	Castelvecchio Museum, Verona (1964)	040
	Whitney Museum, New York (1966)	043
	New National Gallery, Berlin (1968)	047
	São Paulo Museum of Art, São Paulo (1968)	049
	Christ Church Picture Gallery, Oxford (1968)	054
	Kimbell Art Museum, Fort Worth (1972)	056
	Centre Pompidou, Paris (1977)	062
	Yale Center for British Art, New Haven (1977)	065
	Sainsbury Centre for Visual Arts, Norwich (1978)	069
	East Building, National Gallery of Art, Washington, DC (1978)	073
2	THE POSTMODERN MUSEUM	080
	Neue Staatsgalerie, Stuttgart (1984)	081
	Saatchi Gallery, London (1985)	083
	Musée d'Orsay, Paris (1986)	086
	The Menil Collection, Houston (1987)	089
	The Louvre Pyramid, Paris (1989)	094
	The Sainsbury Wing, National Gallery, London (1991)	096
	Benesse House Museum, Naoshima (1992)	102
	Getty Center, Los Angeles (1997)	106
	Guggenheim Museum, Bilbao (1997)	113
	Beyeler Foundation, Basel (1997)	117
3	MUSEUMS FOR THE NEW MILLENNIUM	122
	Tate Modern, London (2000)	123
	Ondaatje Wing, National Portrait Gallery, London (2000)	129
	Neue Galerie, New York (2001)	133

	Dia:Beacon, Beacon, NY (2003)	136
	Museum of Modern Art, New York (2004)	140
	21st Century Museum of Contemporary Art, Kanazawa (2004)	144
	Kolumba, Cologne (2007)	147
	Neues Museum, Berlin (2009)	152
	Hepworth Wakefield, Yorkshire (2011)	159
	Turner Contemporary, Margate (2011)	162
4	THE MUSEUM REINVENTED	164
	MONA, Hobart (2011)	165
	Louvre Museum, Lens (2012)	170
	The Barnes Foundation, Philadelphia (2012)	173
	Whitney Museum, New York (2015)	179
	The Broad, Los Angeles (2015)	184
	Blavatnik Building, Tate Modern, London (2016)	186
	Louvre Abu Dhabi (2017)	189
	The Royal Academy of Arts, London (2018)	195
	Museum Susch, Susch (2019)	199
	West Bund Museum, Shanghai (2019)	202
5	KEY ISSUES	208
	The role of the client	209
	The role of the architect	212
	The rise of the private museum	215
	The morality of wealth	217
	The end of history	220
	The changing characteristics of works of art	221
	Globalization	224
	The digital world	226
	The search for the sacred	229
	Audience expectations	231
	CONCLUSION	232
	Notes	237
	Bibliography	251
	Illustration credits	262
	Acknowledgments	264
	Index	266