

“WE WANTED A BUILDING THAT WOULD LOOK MADE, NOT CONSTRUCTED. WE WANTED SOMETHING OF THE EARTH.”

— BRAD CLOEPFIL, MUSEUM ARCHITECT

ARCHITECT'S STATEMENT

The primary purpose of this building is to hold the works of Clyfford Still, to make room for the voice of a single artist. As a museum it is a particular and intimate experience. Yet this site for the Museum resides in a monumental context; at the intersection of prairie and mountains, in the civic center, a cultural district inhabited by buildings of grand collective and cultural narratives. All set against an urban neighborhood of parking lots, historic housing and new condominiums.

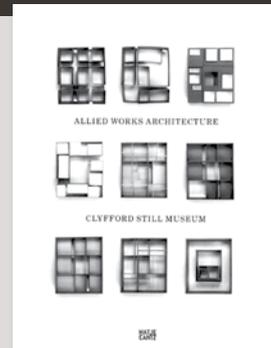
The Museum mediates this setting with two distinct acts of architecture. The first act prepares the site by creating a dense grove of deciduous trees—a place of shadow and light, and place of refuge from the endless summer sun. The second act of architecture looks to the earth, the weight and stillness of it. The new building derives its presence from the earth. Pressing down into it, being held by it.

The Museum is conceived as a solid, a mass of concrete, crushed granite and quartz—a single construction that is opened up by natural light. The body of the building becomes the source of light for the art. Light is amplified, diffused and obscured and by each surface of the building.

The exterior façade merges with the shadows of the grove and the stark intensity of the sky. The entrance, beneath a canopy of trees, presses the visitor to the earth. The darkness of the lobby provides an interval, a place of transition, before rising to the galleries. In the upper level galleries the visitors move through a series of luminous rooms where they encounter the work of Clyfford Still. The galleries respond to the art, changing its scales and proportions, varying the intensity of light. — *Brad Cloepfil*

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Visit our bookstore and browse architectural related items available for purchase including a publication on the Museum's architecture.



CLYFFORD STILL: ALLIED WORKS ARCHITECTURE

Text by Brad Cloepfil, Robert McCarter,
Dean Sobel, et al.

A publication highlighting the Clyfford Still Museum's architectural design process.

Since opening its doors to the public, the Clyfford Still Museum has garnered many accolades, among them the Architecture Honor Award at the American Institute of Architects New York Design Awards 2012. This rich collection of stories and photographs traces the evolution of the building and Allied Works' unique creative process.

**Hardcover, 112 pages (60 color)
\$45**

For more information about the Clyfford Still Museum, including membership and public programs, visit clyffordstillmuseum.org.

Photos by
Raul Garcia,
Jeff Wells, and
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CLYFFORD STILL | MUSEUM

ARCHITECTURE GUIDE

CLYFFORD STILL | MUSEUM

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clyffordstillmuseum.org



The Museum structure exists, simply and elegantly to make room for the voice of a single artist. The Clyfford Still Museum is a dense, cantilevered two-story building of richly worked concrete deriving its presence from the earth.

Architect:
Brad Cloepfil
Allied Works Architecture
Portland, OR and
New York, NY

Materials:
Cast-in-place concrete with a variety of specialized wood formed finishes, stained western red cedar, and stained white oak.

By the Numbers

- 9** Exhibition Galleries
- 22** Months of building construction
- 31** London Plane and English Oak trees planted in the Museum forecourt
- 44.5** Height in feet of the exterior walls
- 4,600** Cubic yards of concrete in foundation, walls, and decks
- 10,000** Square feet of gallery space
- 28,500** Total square feet

Light and Dark

Light is an important aspect of the Museum experience. The design announces this importance by creating a transition space at the Museum entrance. The entrance is located at the northwest corner, far from direct sunlight. One walks from the bright outside to the dark reception area where they immediately become sensitive to the quality of light.



Single Form for a Single Artist

Mathematical patterns are employed to join large wall planes, ceilings and floors together, creating a single form for a single artist's body of work. Bridges and passageways allow interaction between the two floors. The first floor is dedicated to resources about Clyfford Still's life and times while the second floor features only the artist's work.



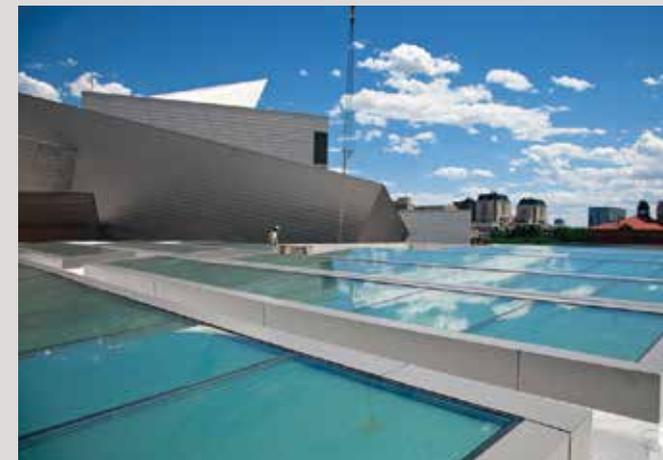
Concrete Ceiling

The architect developed a poured-in-place concrete screen for the ceilings in the upper-level galleries. This thin plane features a pattern of distorted ovals, biased toward the north, that run diagonally across the surface, creating an opening for sunlight. The ceiling is structurally tied back to the adjacent concrete walls.



Skylights

Above the concrete ceiling, glass skylights with a UV filtering system cover the roof of the Museum. A complex system monitors the light levels and adjusts the lighting and skylight shades to ensure appropriate protection for the paintings.



Concrete Walls

Rough-sawn fir planks were placed on the surface of the cast-in-place concrete walls. Concrete oozed between the planks and formed fins that broke when the boards were removed. This created the craggy, vertical lines that reference Still's paintings. The deepest and most tightly spaced ridges face the western sun, creating a strong pattern along the street.



Terraces

Two terraces, one on the southwest side and one on the northeast side, offer a place for quiet contemplation and repose. Succulents, mosses, and ground covers create starkly different planting patterns.

