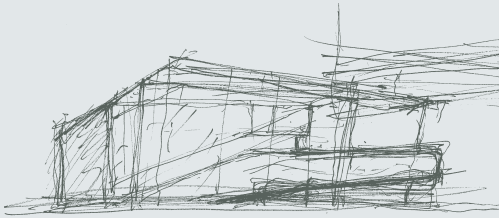




mima  
architecture  
guide



Dip into this guide as you walk around mima and you will discover architectural treasures not immediately obvious to the eye.

Since mima opened its doors in January 2007, many of our visitors have wanted to find out more about our award-winning building.

Who designed it, what makes it special, what should they look out for?

This guide, produced in conjunction with Teesside architect David Wallace, aims to give an insight into the architecture of mima and the surrounding area of Centre Square. As part of the construction team, David worked with Erick van Egeraat Architects and landscape architects West 8 on the original design and build of mima.



Photo: Cathal Carey



*Photo: Christian Richters*

## **mima is an award-winning building**

Hadrian Award 2009

Civic Trust Award 2009

Royal Institute of British Architects (RIBA)  
Award 2007, North East Winner

Royal Institution of Chartered Surveyors  
(RICS), North East Renaissance Award 2007

**“If you come from a town that hasn’t got a great long history of cathedrals and castles and things, you need buildings like this, buildings that show you’ve arrived - more importantly buildings that show you’ve got a future.”**

John Grundy, Look North presenter  
and local architecture historian

## mima and Centre Square: A new creative vision for central Middlesbrough



Middlesbrough's art collection was originally housed at the Middlesbrough Art Gallery, Cleveland Craft Centre and the Cleveland Gallery. The collection outgrew these venues and in the late 1990s Middlesbrough Council and the Arts Council recognised an opportunity to build a world class gallery for Middlesbrough and the region, and to regenerate a neglected area of the town.

In the summer of 2001, an architectural competition was organised, with 200 responses from architects all over the world. The winners were the award-winning Dutch practice Erick van Egeraat Associated Architects (EEA).

[www.erickvanegeraat.com](http://www.erickvanegeraat.com)

Work began on site in 2004, with local architects Dewjoc also being involved from 2005. In the same year, Lord Melvyn Bragg performed the topping out ceremony for the building. mima cost £14.2million and the newly developed Centre Square a further £5million.

mima opened its doors to the public in January 2007, and since then has welcomed over 850,000 people.



## Centre Square

Like mima, Centre Square was designed by Erick van Egeraat Associated Architects, in collaboration with landscape architects West 8. The space was previously underused and undervalued, with much of it used as a car park. The Square is now a key focal point for the people of Middlesbrough and for the town's outdoor events programme.

When you're in Centre Square look out for these special features:

- **The fountain, which has 120 changeable computer-controlled water jets**
- **The distinctive walkways across the square, which are constructed from corten steel plates. Each piece is unique and different in size and shape, with the network of paths designed to reflect the routes taken by pedestrians across the space before the square was formed**
- **The distinctive public benches designed by West 8, which are three times longer than a typical park bench at 6m long**

## mima garden

Nestled between mima's café and the town's library is the mima garden.

The space houses a changing programme of exhibits, including an installation featuring two Boeing jet engines by Roger Hiorns, and in the summer of 2013, a residency project by Macedonian artist Elpida Hadzi Vasileva.

The garden is also used for live music and theatre performances in the summer months.



Centre Square benches • Photo: Eve Photography

Centre Square is 19,000 square metres, the same size as two Olympic-sized swimming pools.



Photo: Eve Photography



## Building exterior

Three contrasting materials wrap around mima's external walls: large areas of glass, Turkish limestone and white rendered walls.

The fully glazed north facing side or 'elevation' looks onto Centre Square, allowing views of the internal movement around the gallery, and inviting people in to see mima for themselves.

Staggered slabs of Turkish limestone dominate the wall next to mima's main entrance and the rear facing wall onto the garden.

The enclosed box of galleries is finished with white render, which makes a quiet contrast to the heavily textured limestone and glass.



Photo: Cathal Carey



Photo: Thierry Bal • Featuring Lawrence Weiner's temporary window installation *A line is a line for all that*.



Photo: Gilmar Ribeiro

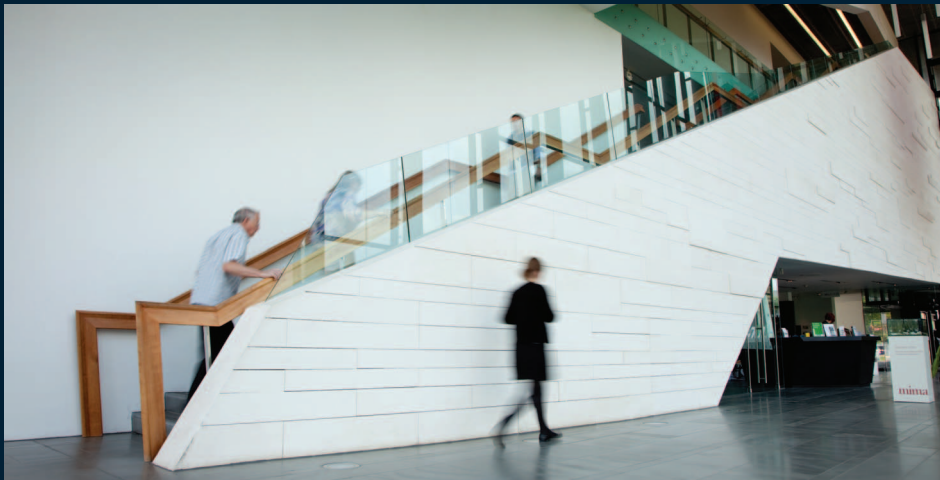


Photo: Eve Photography

## Ground floor public areas

Enter mima either through the main double entrance doors from Centre Square, or through the back of the building from the car park area.

## Atrium

mima's triple height atrium is an impressive circulation area, guiding you to the reception, shop, café and ground floor galleries. Look up and you can see the roof through the expanded metal lining.

The stunning light sculpture is a strong feature overhead.



Photo: Cathal Carey

## Shop and reception

In the atrium you will see the shop and reception area, which was designed by artist Andrew Miller in conjunction with retail store designers Colin Williams Design. The sculptural, angular retail display units and reception desk are made from corian - a solid surface laminate.



*Photo: Cathal Carey*

## Café

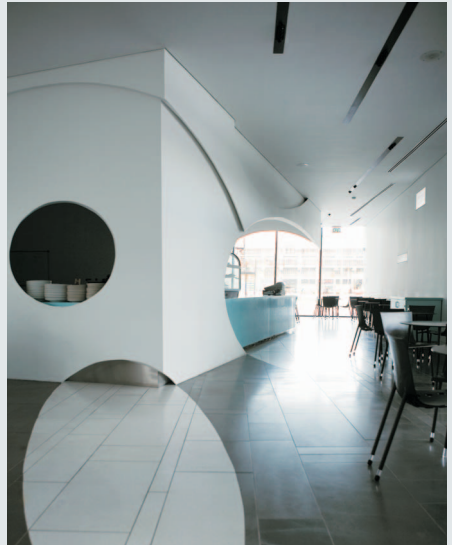
The café, designed by the renowned artist Gijs Bakker, is full of architectural interest. Bakker's design creates different perspectives depending on where the viewer is standing. Look out for the circular shapes on the floor, which represent the trajectory a bullet takes as it passes through a solid.

## Lifts

The lift 'car' - the section that we travel in - was designed specifically to avoid the look of a corporate interior or department store. Experimental layers of overlapping glass create a diffused appearance to the walls and the Italian slate from the circulation areas continues through to the lift floor.



*Photo: Cathal Carey*



*Photo: Gilmar Ribeiro*



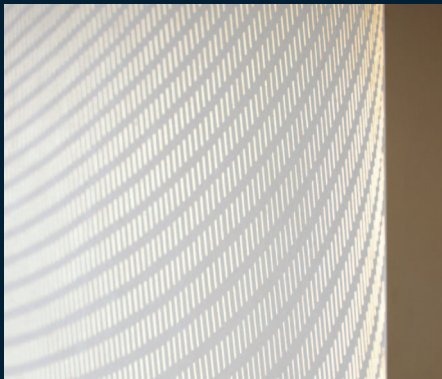
## Staircase

If you look in from the outside, you can see that mima's staircase cuts a diagonal line through the glazed walls, framing the view. This creates a single, highly visible route from the ground floor atrium to the roof terrace on the third floor.

The staircase is paved with Italian slate under foot and beautiful Turkish limestone on the walls and façade. The stone panels are positioned in a complex pattern of three different forms, marking the process from cutting to installation - sawn, hammered and chiselled.

The bespoke timber handrail is ergonomically designed, comfortable to use and unique in profile.

While you're walking up the stairs, check out the gold leaf wall drawing by 2009 Turner Prize winning artist Richard Wright on the wall to the left. This was an original art commission in 2007.



*Richard Wright, Untitled, 2007 • Photo: Cathal Carey*



*Photo: Marcus Ginns*

## Galleries

There are 4,000 square metres  
of gallery space at mima.  
The wall space could hang  
6,000 Mona Lisas!



Photo: Thierry Bal



Photo: Colin Davison

The differing sizes, heights and volumes of the gallery spaces and the relationship between them allows works to be viewed and appreciated from different perspectives, either within the galleries or from elsewhere.

While you're on the second floor, take some time to look down from the viewing gallery on to the works in the ground floor gallery.

Some facts about the gallery spaces:

- The goods lift, which moves art from the ground floor to the main second floor gallery, can carry the weight of a double decker bus. You can see the goods lift hidden in the walls of the second floor gallery
- There are no skirting boards in the main galleries (like in many other modern galleries) so that the join between the wall and floor is almost seamless



Photo:??

## Third floor and roof terrace

The top floor houses mima's tailor-made events space and outdoor roof terrace.

Along the corridor to the events space is another original artist commission - Michael Rowe's light installation was created to animate the corridors. When the events space is open, you can see Graham Gussin's ink wall drawing *I Love It, In Space There Are No Limits, I Love It, (2001)*.

The roof terrace offers unparalleled views across Middlesbrough's urban landscape and the Cleveland Hills beyond. It is also sometimes used to display artworks and for private and public events.



Photo: Eve Photography



Photo: Gilmar Ribeiro • Michael Rowe, *mima* commission, 2007



Photo: Cathal Carey

## Collection stores

mima's collection of around 2,500 artworks are stored on the second and third floor in our collection stores.

The stores are environmentally controlled and have a specialist purpose-built racking system which helps to organise and protect individual artworks. Electronic sensors continually monitor the temperature and humidity levels and send data to the building management system.

The collections stores are accessible to the public by appointment or by booking one of mima's regular collection stores tours, just ask for details.



Photo: ??



Photo: Marcus Ginns





Photo: Marcus Ginns

## We hope you have enjoyed this guide to the architecture of mima and Centre Square.

If you want to know more then why not attend one of our architecture tours over the coming year - check our website or What's On guide for details, or ask a member of our staff for information.

For details of what's on at mima check our website, follow us on facebook or twitter, or pick up our What's On guide.

[www.visitmima.com](http://www.visitmima.com)  
[facebook.com/visitmima](https://facebook.com/visitmima)  
[twitter.com/mimamodernart](https://twitter.com/mimamodernart)

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Middlesbrough  
moving forward



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The image shows a modern architectural interior. A large, white, perforated wall dominates the upper left and center. To the right, a teal-colored metal structure with circular fasteners is visible. Below the wall, a glass railing with a metal handrail runs diagonally across the foreground. The overall aesthetic is clean and industrial.

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