

STUDIO ARTS BUILDING, HAMLINE UNIVERSITY

A THESIS  
SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL  
OF THE UNIVERSITY OF MINNESOTA  
BY

Andrew Jonathan Dull

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## INTRODUCTION

This document is a record of the process and products produced from the exploration of ideas, artwork and architecture centering around the perception of space. The project began gathering writings, artwork, architecture as well as photographic images that I have explored throughout my graduate school education. The thesis is an attempt to bring a focus to the work and develop a deeper personal understanding of the material by applying the ideas to a specific project. Starting with precedents, moving through analysis of the project and finally the product. This documentation may give an impression that the process was linear and compartmentalized, which is not the case. Analyses often overlapped with the final product, drawings that started as studies of experience turned into solutions for the final project, but it is my hope that this representation will allow for some reflection on the process.

The intention of this process is to develop an architecture that is without reference and nostalgia. An architecture that is meant to find its source in the heart of the material of project itself. The place, the program, the people, these become the direct sources for the development of ideas for exploration.

### *Project*

Studio Arts Building was chosen as the project because it is a place of education specifically it is a place to educate students on the seeing. In retrospect, it was not necessary to be so overt in choosing the program, any program, perhaps even a more pedestrian one would have served just as well, but because a studio arts building is specifically an instrument for teaching, the

building itself is an extension of this.

### *Site*

Hamline University was used as a site. It provides the ability to visit frequently to test hypothesis of site issues. Also, the small university setting provides a setting within a setting. Every campus is a planned small city and has its own order and structure. Determining what that structure is and how to integrate into it will be part of the exercise. Site analysis will be done using a similar method of description as was done with the precedents each topic dealing with the site and program is laid out.

### *Product*

Finally all of the material created through the process is recorded. This is done for the most part chronologically and again in a simple manner as the rest of the document. The document is laid out according to each program, first as individual studies and then as the final drawings and models.

## PRECEDENTS

Painting, sculpture, architecture, writings, film and personal experience served as precedents to the study. My hope was that the individual precedent became less important as I the thesis work progressed, rather the spirit of the precedence carried on and would combine with the spirit of other precedents to find a new voice. In this way the precedents would operate as a field from which new ideas would be mined. The precedents were typically chosen because of their overlap with the project type, but others because of person interest or bias. In the end I realized it really did not matter what the precedents were, each would bring something to the table.

Each precedent is presented simple manner accompanied by images where they are pertinent accompanied by a written understanding of the significance of each.



## PRECEDENT FRANCIS BACON



Figure 1. *Three Studies of Figures on Beds*, Painting by Francis Bacon.

Francis Bacon, *Three Studies of Figures on Beds*

The interaction of frame, line, circle, figure, shadow repeatedly show up in Bacon's paintings this interaction provides jumping off points for architectural consideration and studies. The distortion of one element and its compositional balance with another creates relationships that parallel architectural experience.

In *Three Studies of Figures on Beds* the bed frames the body, but the frame changes both its location and its form, which in turn impacts the balance of the experience of the paintings. In the central image the bed merges with the shadow, becoming solid. The mattress floats on the shadow volume. One of the studies alone is not strong enough to make the relationship clear, but through a series of studies the painting force these relationships to the forefront.

There is a subject-object relationship is another theme that returns again in other precedents. What is foreground, what is background, similar to what happens in a rich, multi-sensory architectural experience.

Another reading of the work takes a cue from Gilles Deleuze essay *Painting and Sensation*, in which he compares the ideas of Cezanne to that of Bacon, each wrestling with sensation. From the essay:

"Sensation is the opposite of facile. One face of sensation is turned toward the subject (the nervous system, vital movement, "instinct", "temperament"...); the other face is turned towards the object ("the fact," the place, the event). Or rather, sensation has no faces at all, it is indissolubly both things, it is being-in-the-world, in the phenomenological sense. At the same time, I become in sensation, and something *happens* through sensation, one through the other and one in the other."

What does this have to do with architecture? It has to do with the relationship of our seeing and feeling the world as we move through it. For me it provides an insight to experiencing space. By understanding sensation in a painting, could this not be carried over to understanding a particular space? The push back and forth between the physical response and the thing and space being perceived is critical to understanding how we perceive architecture.

## PRECEDENT DAVID HOCKNEY - AGAINST EDGES



*Figure 2. Pearblossom Hwy. 11-18th April 1986, #2*

David Hockney's photographic studies are an extension of what the cubists had been studying. The world of perception is that of a sphere, ever changing and shifting. He attempts to capture that through his photography. Where a typical photograph is snapshot, a single moment of time. This is a limitation to representing experience in this method. Hockney's experiments with the camera help to expand the range of representation. Using the camera to pick specific moments within a single scene he stretches time and space. The images he makes allow a viewer to look deeper into the image, the work is a step closer to a full experience. His words are better than mine:

"We do not look at the world from a distance; we are in it, and that's how we feel. Some people may not like it, others people do. I tend to like the thought that I'm in the world. I don't want just to look through keyholes. So, what I am talking about is the world, and point out that there are different ways of depicting space; one way is a keyhole way, essentially the window idea, the one-point perspective. The window is just a big keyhole with edges around it. And you begin to realize that it is the edges that define the keyhole. You are deeply conscious of the edges. I began to be obsessed by them and also by the realization that you might be able to break the edges..."

That's How I See It, David Hockney pp. 102-103.

## PRECEDENT JAN DIBBETS



*Figure 3, Octogon 1*

Jan Dibbet's work is similar to that of Hockney's only it is more formalize. His work is more abstract than Hockney, he is removing himself from the experience, abstracting it, playing with the what a photographs represents. The work is a careful editing of a collection of fragmented images. It is both a representation of the space, but also an interpretation of it, in that by selecting in a specific formal manner, it frames our experience.

## PRECEDENT DONALD JUDD - MARFA, TEXAS

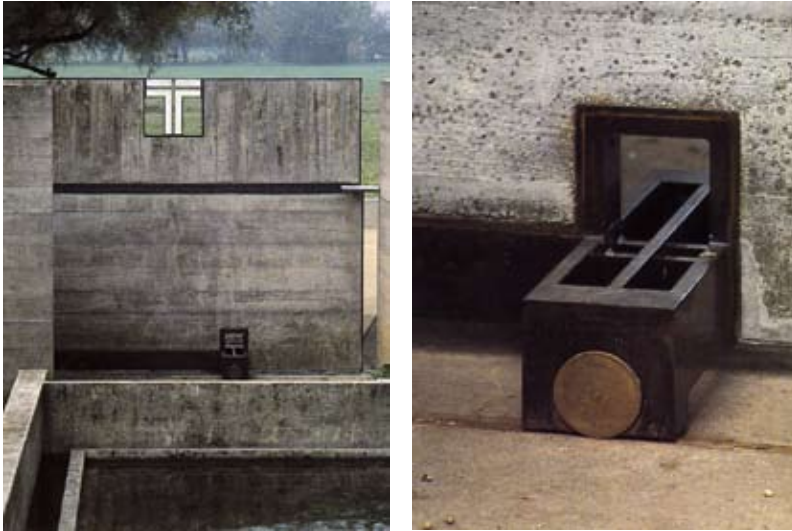


*Figure 4. Interior of the Arena, Chianti Foundation, Marfa Texas*

Donald Judd's buildings are particularly interesting. These spaces are beautiful in that they have the simple function of housing art. It is almost as if they are boxes to house jewelry. Here again is that question of scale, a question of object and subject. Is the art the subject or is the building the subject. It is this blurring of lines that interests me most. I am simultaneously within the artwork and observing artwork.

This has to do with sitting on the edge between two scales and flipping back and forth between them. Gilles Deleuze and Felix Guattari describe this experience in a segment on *Nomad Art*. They make a distinction between smooth and striated space. Smooth space is that space which is close vision - haptic, striated space defined by long-distance vision. Those things and spaces that we see and tie directly to the sense of touch. The other, striated space, refers to things or spaces that are optical or distant. These may seem to be independent of one another but as Deleuze and Guattari point out they are perceptions that are constantly shifting back and forth. A distant landscape may take on haptic qualities, this is often revealed in painting. Cezanne refers to "no longer needing to see the wheat field," rather one can enter into it from a distance, collapsing the space.

## PRECEDENT CARLO SCARPA



*Figure 5. Entry door to Brion-Vega Cemetery, San Vito d'Altivole*

An artist sketching is able to extend their being into the tool they are using. Yi-Fu Tuan defines this as the flow experience - "a frictionless power, the expertise of which generates a sense of being fully alive." These elements of kinesthesia occur in architecture at places where the body comes in direct contact with a built form. The body and the building are at that moment joined, there is a connection between the muscle of our body and the weight and strength of a piece of architecture. I have a vivid memories of moving the door to enter the Brion Tomb designed by Carlo Scarpa. The door is made of concrete and is quite heavy, but as I put my weight against it, it glided effortlessly open. The door only needed a bit of momentous to get it rolling. The handle I pushed on is of wood, which covered cast iron impeded into the concrete. The door closed in the same manner, a tug and then a smooth, heavy slide. The weight of this door had weight of the door has an obviously appropriations to the place. Pallasmaa writes of these experiences as relating to the muscle and the skeleton of the body. The actions of the body are imprinted into the architecture. Steps, doors and handrails are places where the body comes into contact with architecture.

## PRECEDENT WAREHOUSES



*Figures 6 and 7, Warehouses in Minneapolis*

Typically artists have need inexpensive places to work, during the 1920's in Europe often the artist would work in the attic of space, today it is the warehouse. The warehouse provide simple open space of durable construction at an relatively inexpensive cost. I wonder how much contemporary art is effected by these sparse, large work spaces. How often do we see small painting or sculptures in galleries. Is it the artist that is drawn to the space to make large, industrial works or is it because these spaces are available that they take on the forms?

Whatever it is, it doesn't really mater, what I find most useful about these spaces is that they are good precedents for designing a studio arts building. They are truly instruments for work. Not so different then a simple tool, a hammer or screw driver. They provide the most minimal of impact on the user. At the best a warehouse provides a simple, spare large space and decent light.

## PRECEDENT CRANBROOK ACADEMY OF ART



*Figure 8. Cranbrook Academy of Art, Bloomfield, Michigan*

This is also a place of inspiration but it is taking a deferent tact. It is a place that the values that are set into the educational system are carried through into the architecture of the campus. There goals are not that dissimilar from Hamline's. Cranbrook's goals are as follows: The integration of ad and religion; an emphasis on the vehicular, as defined by Brunskill in Vernacular Architecture of Lake Countries, "Vernacular' - the products of local craftsmen meeting simple functions requirements according to traditional plans and procedures and with the aid of local building materials and construction methods."; and pluralization of ads and crafts as pad of daily life and work rather then separate, professional endeavours. These values are expressed in the architecture of the campus as a whole. The campus is made up of a stretch of buildings, many of the buildings are connected so to create intimate courtyards and passages.



## PRECEDENT ROBERT IRWIN



*Figure 9. One Wall Removed, Robert Irwin.*

Irwin is very interested in the writings of Merleau-Ponty and what he called a “pre objective experience”. An experience “that though palpable and material - directly engages the viewer’s body - is rigorously non figurative, which is to say, abstract.” What I hope to explore is taking Merleau-Ponty’s idea and apply it to architecture and all the complexities. Taking the direct “non-figurative” ideas and apply them to a particular place and context.

Architecture is a series of figural elements having a unique relationship with the participant’s body. Each of these relationships has to do with the scale of the spacial figure but at this point it is not just architecture this speaks of relationships with things in the broadest sense, it may even be possible to chart these relationships. The closest to or most intimate relationship, might be considered a article of clothing or of jewelry an on the other end of the spectrum is the urban architecture occupies a large percentage if not the entire spectrum. Robert Irwin clarifies the relationship we have with objects in describing using a cane. When picking up a cane we are first aware of its weight, the texture of the handle, it is a stranger to our body. As we begin to use the cane we begin to become more and more comfortable with it. Soon it no longer is a strange object in your hand, the sense of feel is passed along the cane to the ground, extending the sensation of the body out to the ground. If we extend this approach to space in the same way then there is a force that our body’s exert on any particular space and the same the other way, a space and it’s exertion on the body.

## PRECEDENT STUDIO ARTS BUILDING - UNIVERSITY OF MINNESOTA



*Figures 10.*



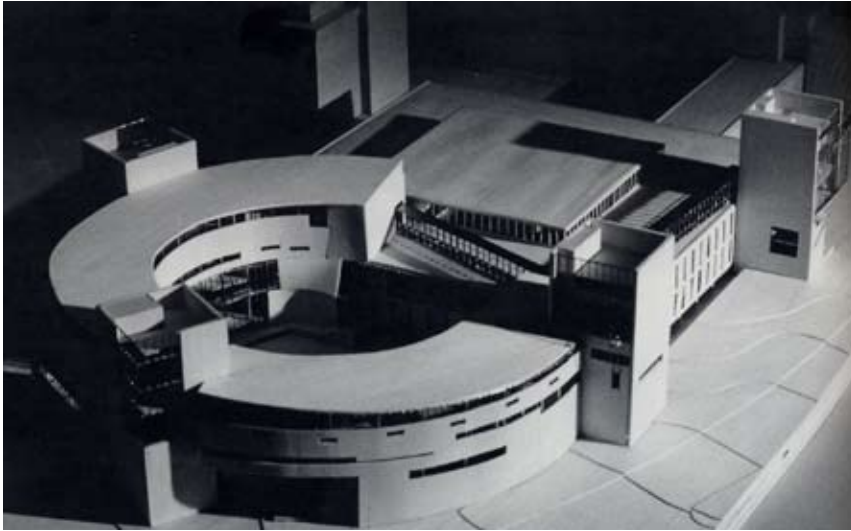
*Figures 11.*



*Figures 12.*

A visit was made to the University of Minnesota Studio Arts building to understand the requirements and needs. The facility is essentially a warehouse giving a great deal of flexibility for reconfiguring the space for different needs. The art disciplines that worked with heavier materials are located on the lower (ground) level with access to loading docks. The floors of the sculpture and pottery studios were typically concrete floors, able to withstand a fair amount of abuse. The painting and drawing studios are located on the upper level. Natural light for these all of the studios comes through tall industrial windows. There are also north facing light monitors for the upper studios.

## PRECEDENT COLLEGE OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE



*Figure 13. Proposed addition to the College of Architecture, University of Minnesota*

This project, although never built, presents some useful ideas about the organization and focus for a school of Architecture. The building is designed as an instrument. Within the building there are four "towers of light". The towers are to both mark the entrances to the building and are an instrument for study. Each of the towers is oriented to one of the cardinal directions. This focus on heightening of the normally hidden world is something that I would like to pursue in my own work. The school is about opening eyes, about learning to see. This building is meant to inspire contemplation but also is part of the everyday experience.

## SITE



*Figure 14.*



*Figure 15.*



*Figure 16.*

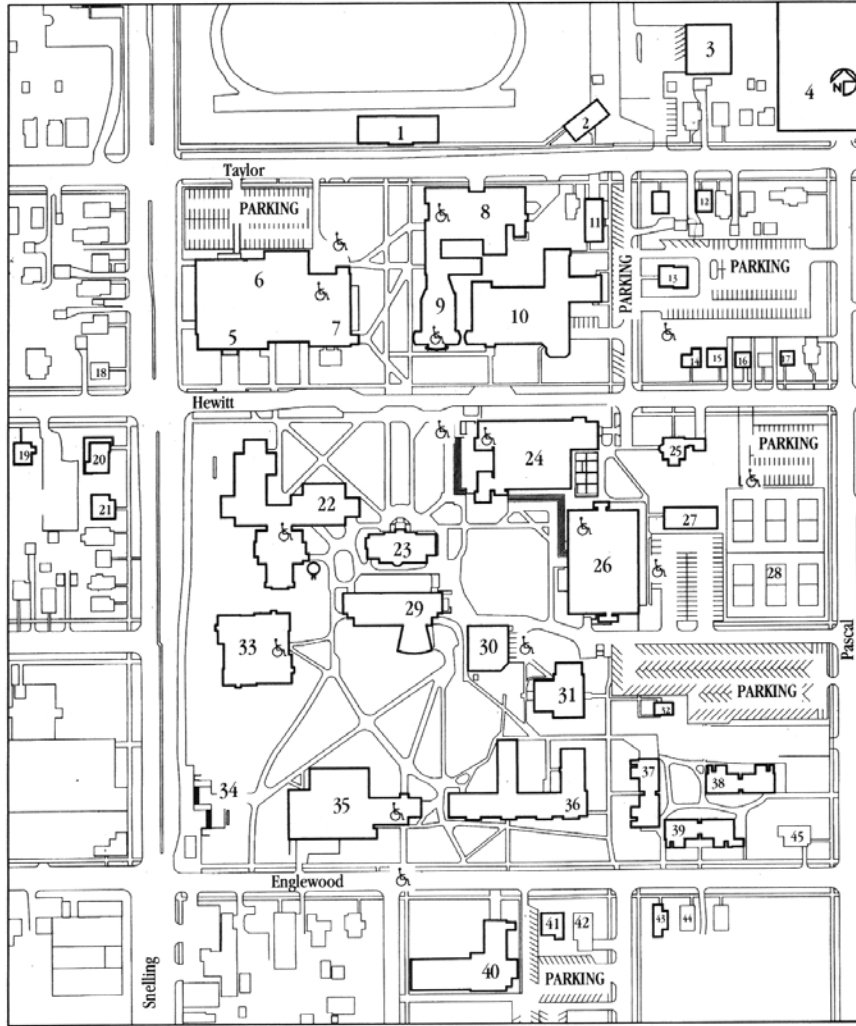
Hamline University is a small liberal arts University located on the West edge of Saint Paul, Minnesota, within 10 minutes drive of downtown Saint Paul or Minneapolis.

The campus is bound to the North by a cargo train line and an industrial park, Midway. There is also a fairly steep drop off in grade between the campus and the rail lines (20 feet). Standing on the edge of the campus and looking north over the rail lines you can see the State Fair grounds. To the west the campus proper is bound by Snelling Avenue, a major traffic artery linking Midway to the Northern suburbs. Most students and faculty coming to the University by car would do so via Snelling Avenue.

To the south and to the east are less defined, primarily residential neighborhoods. The school owns a number of the homes to the east, obscuring the campus edge. Directly to the east is Pascal, lined with residence on the east side of the street and a mix of residential and parking lots to the west. This area is the most undefined edge, perhaps the campus is considering this area for future expansion of the campus.

Hewitt Street divides the campus in two. While the street has been designed to feel small in scale it still has a fairly well traveled by car.

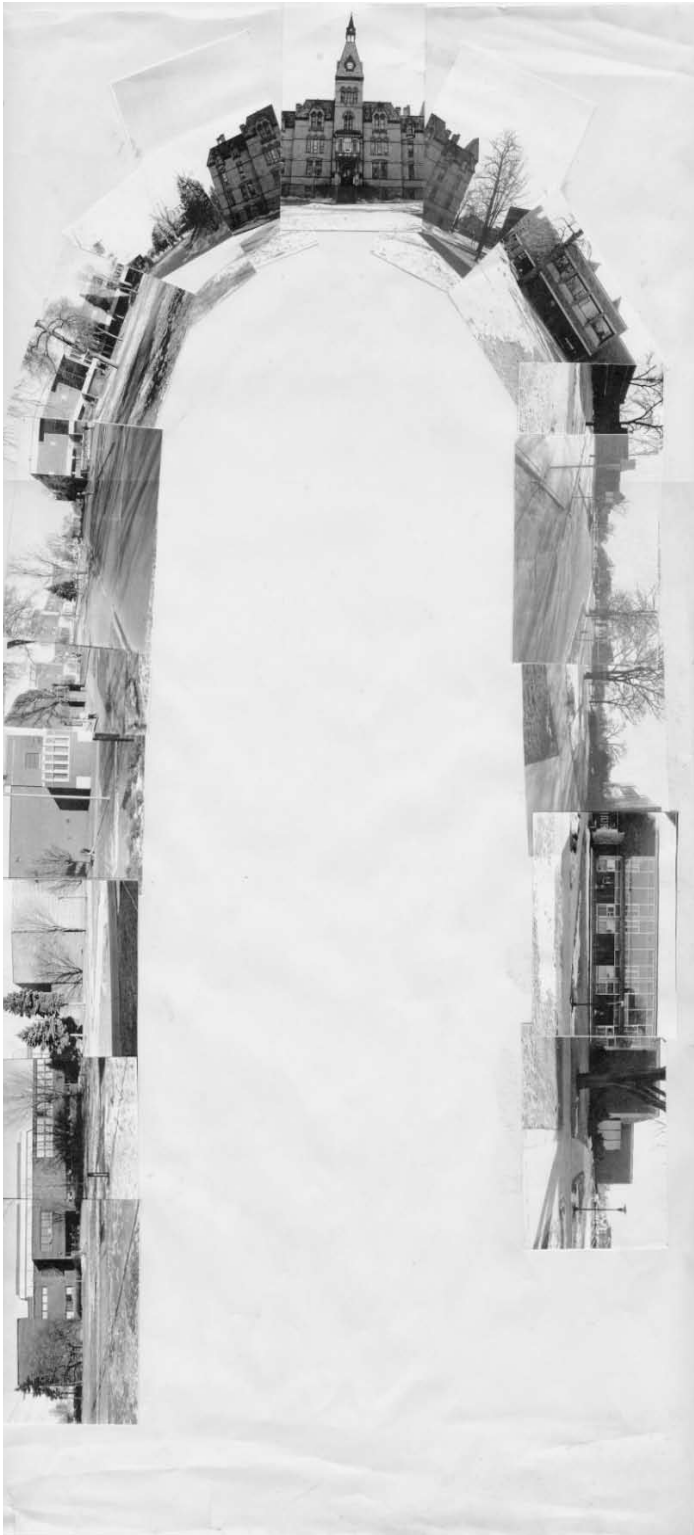
**SITE CAMPUS MAP**



1. Norton Stadium
2. Sculpture Studio
3. Physical Plant
4. Recreation Field
5. Hutton Fieldhouse
6. Swimming Pool
7. Bush Student Center  
HUB Snack Bar
8. Drew Fine Arts Center  
Anne Simley Theatre
9. Sundin Music Hall
10. Drew Hall  
Graduate School Office  
English Language Services
11. Ceramics Studio
12. PRIDE Culture House
13. Hanna Apartment
14. Hamline Day Care
15. Women's Law House
16. CCLE/Law Annex
17. HECLA
18. Graduate Liberal Studies Programs
19. Delta Tau Sorority
20. Undergraduate Admission Office
21. Theta Chi Fraternity
22. Giddens/Alumni Learning Center  
Art Gallery
23. Old Main  
Bridgman Hall
24. Bush Memorial Library
25. President's House
26. School of Law
27. Student Affairs  
Career Placement  
Scheduling
28. Holt Tennis Courts
29. Drew Hall of Science  
Computer Lab  
Student Publications
30. Heating Plant
31. Old Gymnasium
32. Law Review  
Journal of Public Law and Policy
33. Robbins Science Center
34. Bridgman Court
35. Sorin Hall  
Food Service
36. Manor House
37. Schilling Hall
38. Peterson Hall
39. Osborn Hall
40. Hamline United Methodist Church
41. ATO Fraternity House
42. Crossroads Center
43. AGE Sorority House
44. Men's Law House
45. Language House

Figure 17. Campus Map

## SITE CAMPUS MALL COLLAGE



The campus mall at Hamline University is based on a traditional form mall form. It is bifurcated by a small road running through the middle of it. The missing tooth in the lower left is the site for the project.

*Figure 18. Collage of campus*

## SITE SITE 1

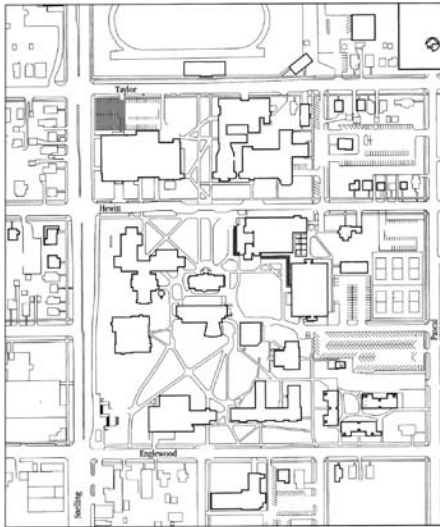


Figure 18.

This site helps to define the school's edge to the north. Placing the building here would fill in that void, giving the school more of a presence along Snelling Avenue. This current location is made up of both green space and asphalt. The parking lot is a frayed edge of the campus, allowing the campus to bleed out onto Snelling Avenue. If this corner was to become integrated into the campus, the image of the University would present itself as a complete entity. There is potential of the Studio Arts building to have a face opening up to Snelling, connecting the building, and thereby the school, to the street and to the community. The adjacent Fieldhouse acts as a wall to this proposal, blocking off the rest of the campus both physically and visually. This could be a good or bad thing, I would prefer the Studio Arts building to have a closer connection to the rest of campus, but it appears to be the best choice.

## SITE SITE 2



*Figure 20.*

This site is also on Taylor, directly to the east of Site1, sandwiched between the Student Union and the Stadium to the north. Placing the building here enhances the North/South pedestrian corridor already exists. Closing of the gap in the mall structure of the campus.

Proximity to the Student Union is positive step for the campus. The studio spaces for the University are at present spread around the campus, tucked here and there, where space was available. Consolidating the studios into a more public space would benefit the entire campus. There is potential of a gallery opening up to the mall. The parking lot would be removed leaving a potential area for a sculpture garden on Snelling Avenue. The greatest potential of this site is the manner to mediate between the campus proper and Snelling Avenue.



### SITE SITE 3



Figure 21.

East on Taylor, there is something that is appealing about this location. It is a location that is more remote, perhaps romantically isolated than the others. This site would complete the Northeast block of the campus.

This site is closed off from the rest of campus, its orientation is towards the north, overlooking the railroad. The danger here is that it encourages the romantic view of the artist. The notion that the artist ought to be locked up in a room, depriving themselves of all bodily needs until the creative spirit touches them.

The block of buildings that it creates is an interesting one. The existing theater, music hall and Drew Hall would tie into a large block, a strong anchor for the liberal arts campus. The spaces between have a potential for becoming gardens for sculpture or outdoor work spaces. The light this site would be exceptional, both north and east exposure for morning light.

## SITE SITE 4



Figure 22.

Site 3 is to locate the new building on Hewitt Street behind the library, possibly in place of the Presidents House. Placing the site here would support Hewitt, the other major corridor on the site. This corridor serves both pedestrians and automobiles. According to the Michael Price, the Chair of the Art and Art History Department, this is the major corridor for most students. Students move from the those facilities in the north to either their parking or to housing in the east and southeast portions of the campus. Placing the site here begins to redirect the campus. Taking this point of view this site is a much more public site than those along Taylor. A different sort of public than sites 1 and 2, public with respect to the students rather than the community beyond.

This site offers another benefit, there exists a small pocket park embraced by the library. This space could become a pocket garden or sculpture part that would activate the back side of the library.

## PROGRAM

The program was based loosely on a program that an East Coast firm was developing for Hamline University Arts Center. The intent was to have a variety of art disciplines, sculpture, individual drawing studios, painting studios, figurative drawing studio, ceramic and pottery studio, gallery, lecture halls and administration. Each program element would be examined in its relationship to the action performed. Not just how are the needs for a painting studio different from a sculpture studio, but what how does the architecture frame a particular experience. The investigation was to examine the relationship of the action to the space, material, structure and circumstance.

List of questions to start the investigation of each program:

What kind of light is appropriate?

Is there a material quality that is appropriate for each program?

How much space is required for each individual space?

What is the height/width of the space?

How private are the spaces?

What is the relationship with utilities, what support spaces are critical?

How does a space relate to the campus? the street?

How does a particular art discipline relate to another?

How do support spaces play a role? Can a circulation shape contribute to the education?

## INDIVIDUAL PROGRAM SPACES

### Administrative

Department Chair Office	220
Support Staff	150

### Art History

Faculty Office	210
Faculty Office	210
Slide Library	225
Photography Room	80

### Three Dimensional Design

Design Studio	2000
Environmental Studies Computer Room	1000
Secure Tool Storage	100

### Drawing

Beginning Drawing Studio	1500
Life Drawing Studio	1500
Critique Area	200
Model Dressing Room	100

### Painting

Painting Studio	2000
Project Storage	360
Faculty Office	180

### Printmaking

Printmaking Workshop	1800
Print Library	150
Secure Storage	100
Solvent Room	100
Acid Room	100
Faculty Office	180

### Ceramics

Ceramics Studio	2000
Kiln Room	650
Clay Mixing and Storage	500
Glaze Mixing	300
Faculty Office	180

### Sculpture

Clay Area	1440
Clay Mixing and Storage	80
Plaster Mixing and Storage	20
Woodworking Shop	1000
Work Area	2500
Storage	200
Faculty Office	180

## **STUDIES**

The studies constitute a collection of investigations of different programs. The kiln, life drawing studios, painting studios, the auditorium all have both a figural presence in the building but also act as ground to the person occupying them. The investigation presented here is a collection of all of those ideas gathered. Most of the work was done either in sketchbooks or as individual paintings. A simple discipline was applied that one painting/investigation would be completed every day. The hope was that a rigour to the investigation would be unavoidable by doing so.

## STUDIES KILN

The stacked kiln is a used for firing pottery has a strong material presence but also a specific intimate relationship with the human figure. It acts similarly as a stairway might. It is both a instrument for making and a room that can be occupied. I was interested in how this object is both designed and how it fits into the broader arrangement of spaces. How it operates as a figure and also a ground for experience.

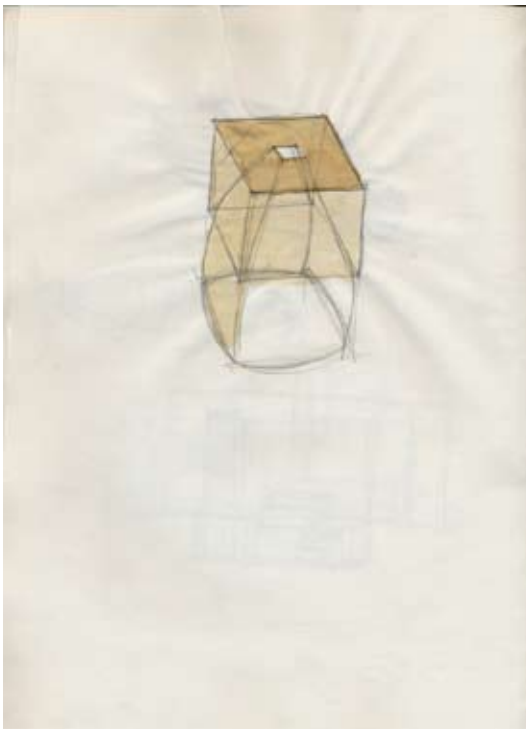


Figure 23.

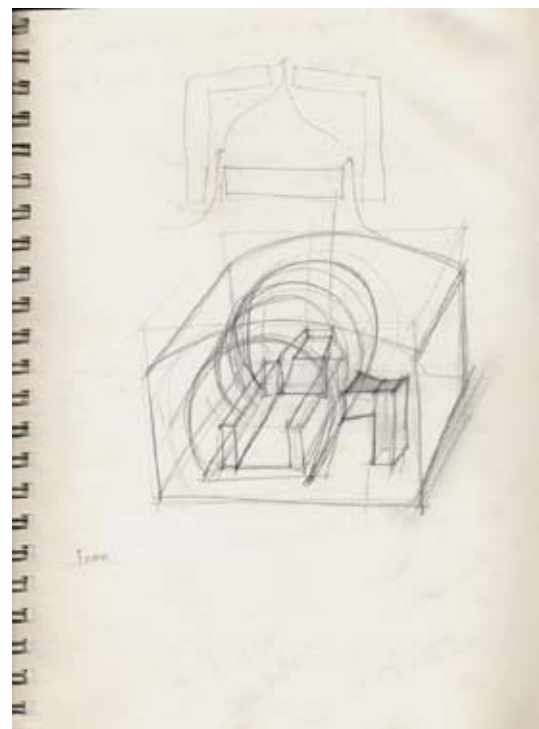


Figure 24.

**STUDIES KILN**



Figure 25.

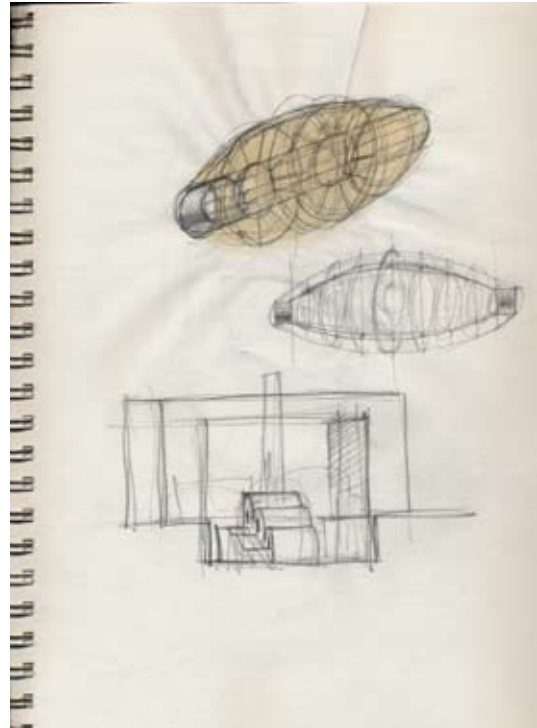


Figure 26.

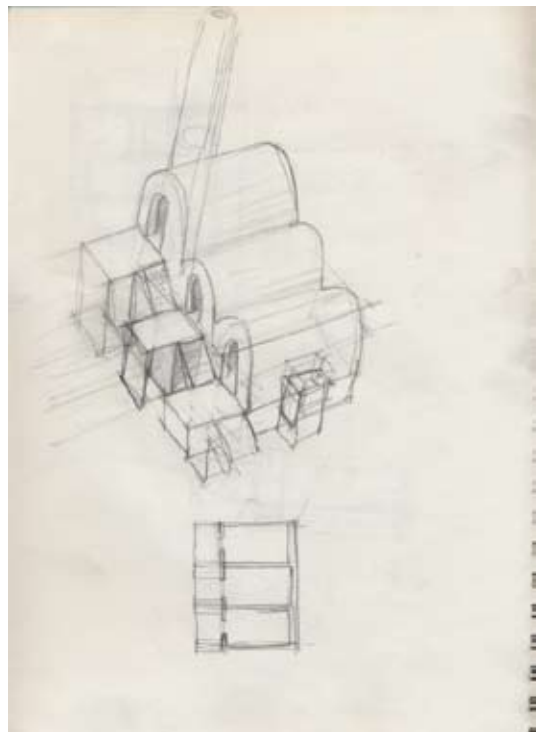


Figure 27.



**STUDIES KILN**



*Figure 28, Plaster casting of kiln, by author.*

## STUDIES LIFE DRAWING STUDIO

The Life Drawing Studio began from an interest in the direct relationship to Francis Bacon's work and the relationships he developed between the figure and ground. As well as an interest in the anatomical study chambers from the renaissance. Practically, there is a typically a table, frame or structure that the figure rests on with an arrangement of views that surround it.

What is the scale of this room? How close is the viewer to the figure? What is the relationship of the viewers to the figure? What is the material used, can this be used to help define roles of each of the programs?



Figure 29.

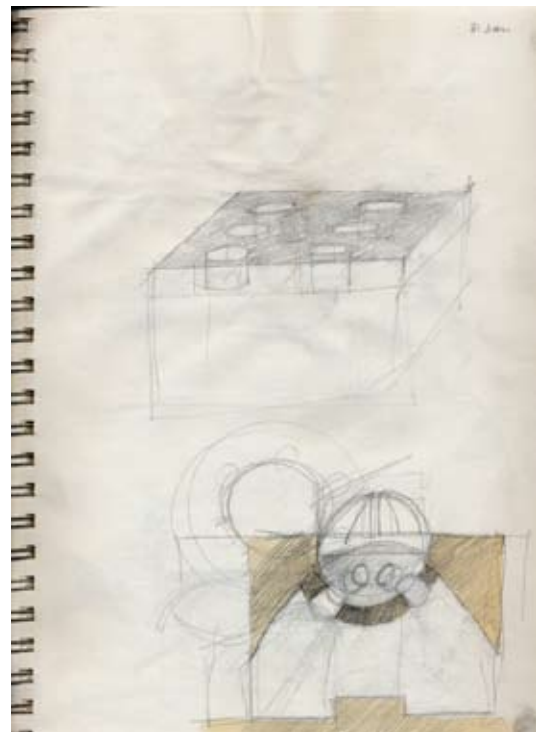


Figure 30.

STUDIES LIFE DRAWING STUDIO

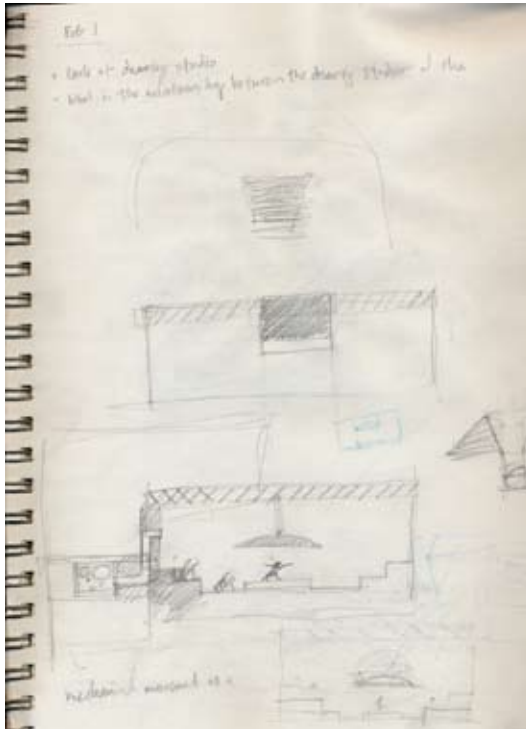


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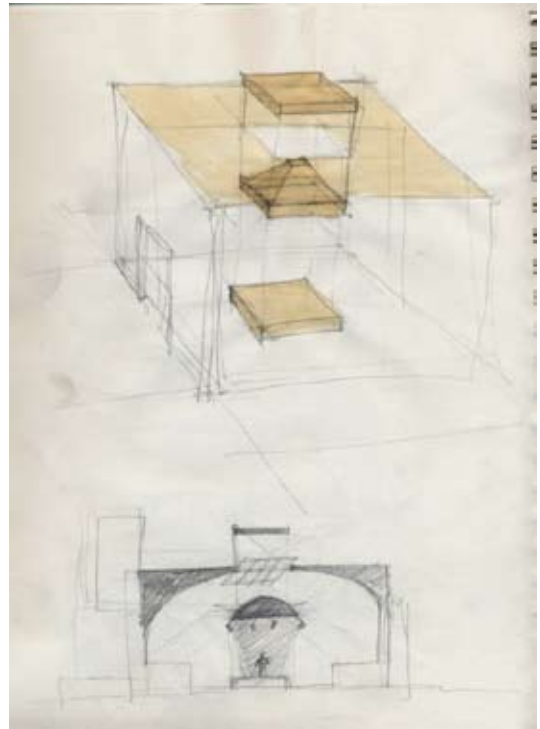


Figure 32.



Figure 33.

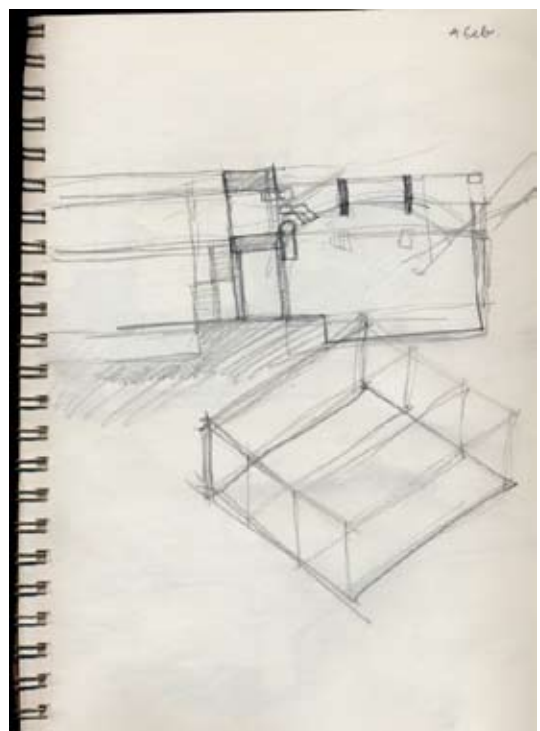


Figure 34.

STUDIES LIFE DRAWING STUDIO

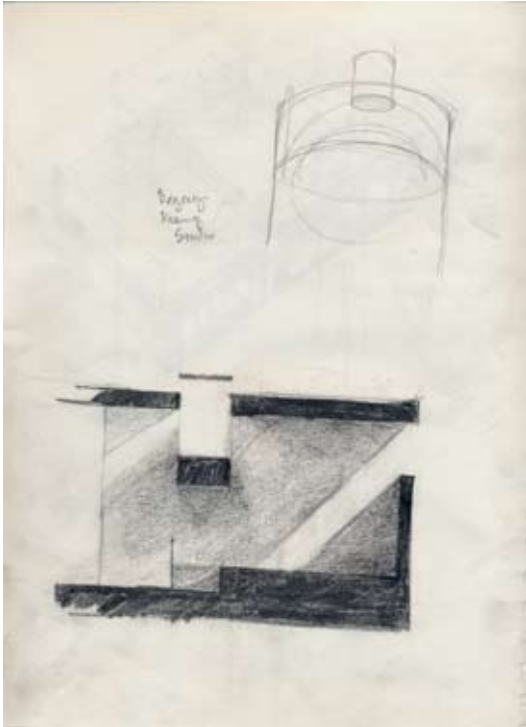


Figure 35.

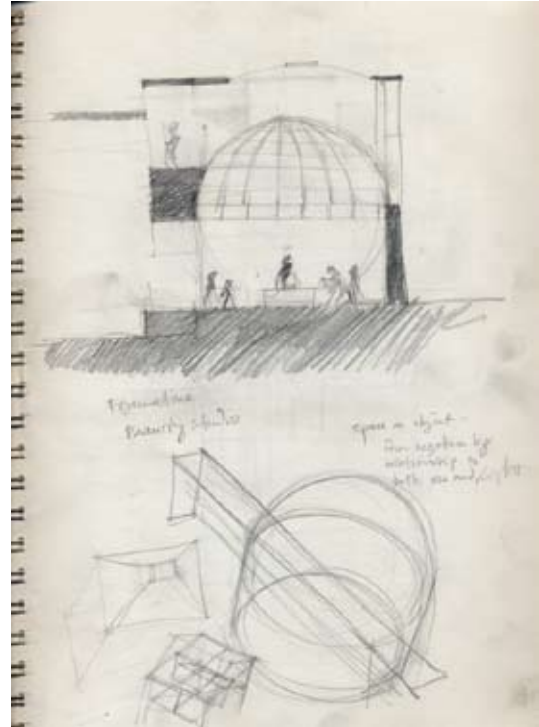


Figure 36.

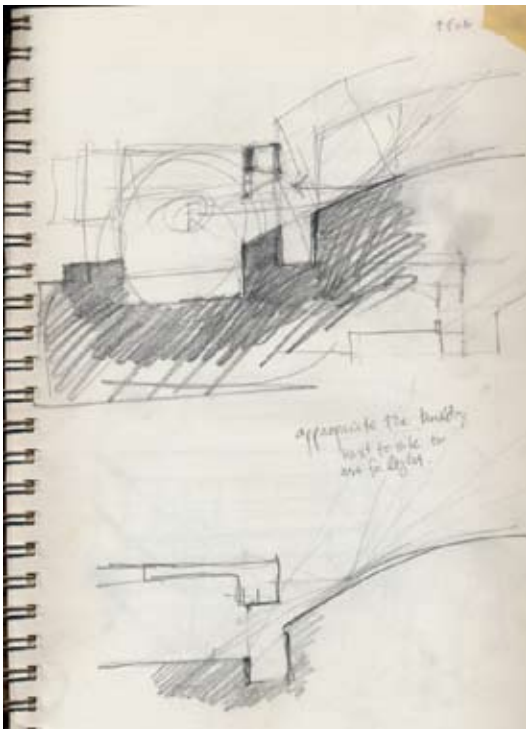


Figure 37.

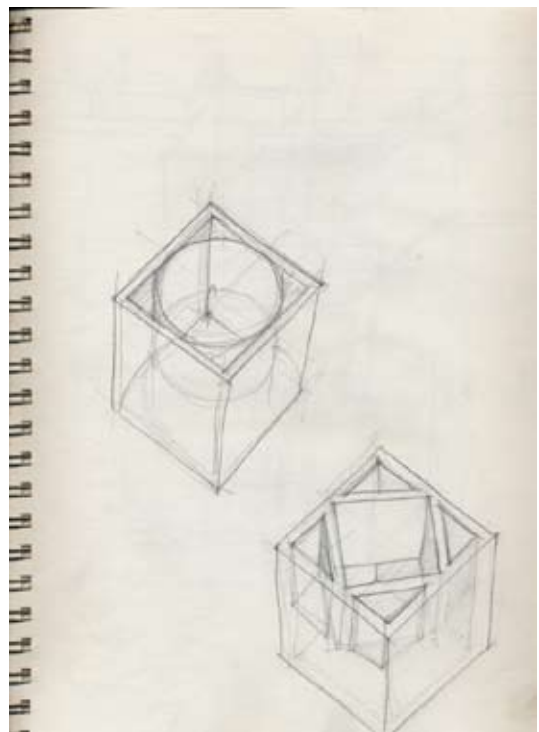


Figure 38.



Figure 39.

STUDIES LIFE DRAWING STUDIO

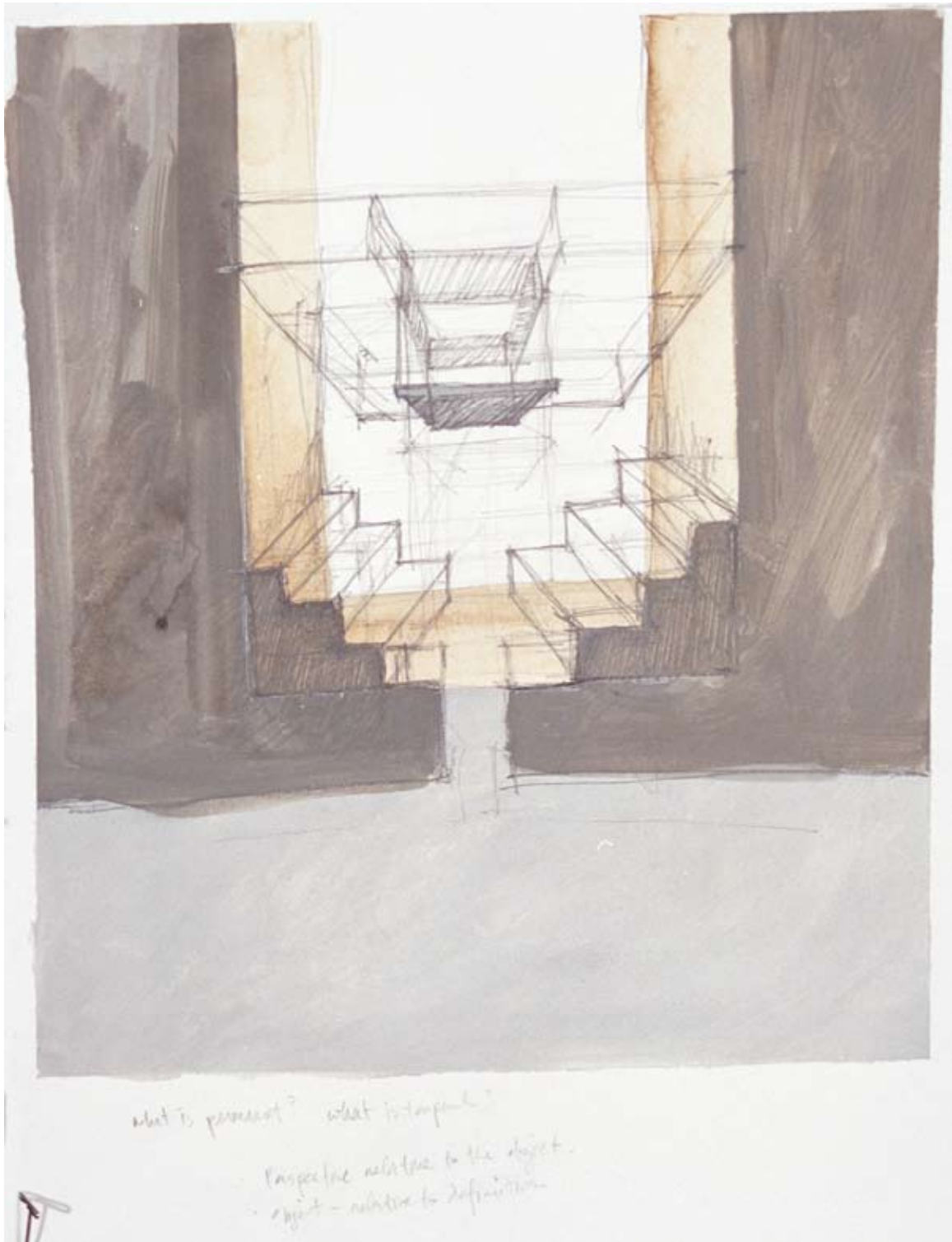


Figure 40.

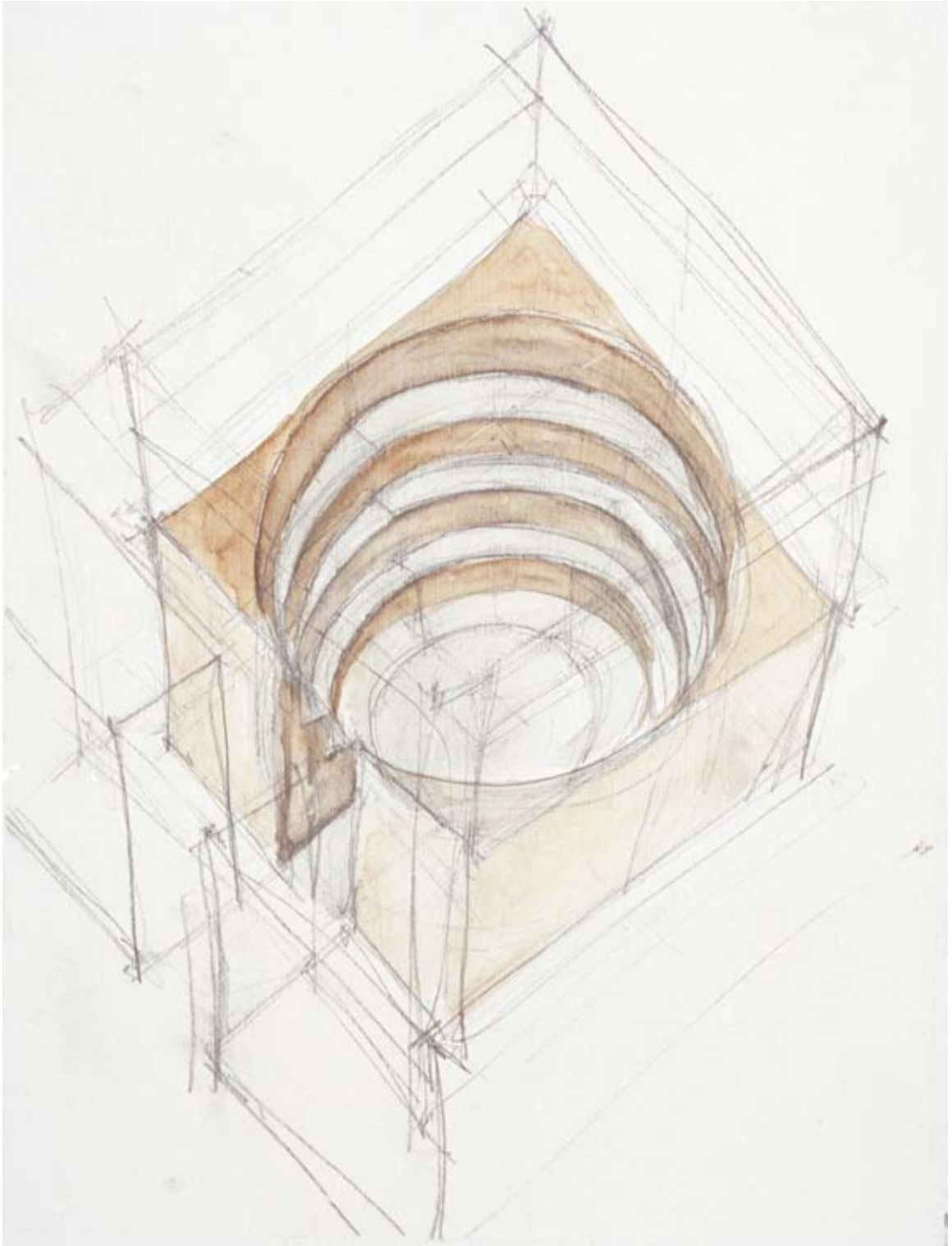


Figure 41.



Figure 42.





Figure 43.

## STUDIES FIGURATIVE STAIR

Stairs have a unique quality in architecture, there is an intimacy with stairs. The length of a tread can determine the pace of a persons movement, the height and surface of a railing will be touched by the hand. When one walks up a stair you become a performer, your muscles and bones are orchestrated by the stair. This is a very unique element in architecture. Also, in certain ways the stair is similar to the kiln as described before, it has a function that frames its form, but its specific relationship to the body is unique. The stair is usually a transitional element, something that leads you from one level to another. There are of course many examples where the stair becomes something unto itself. The Spanish Stairs in Rome, the stairs at the Paris Opera house are two that come to mind. My hope was to investigate how a stair could become an instrument for instruction.

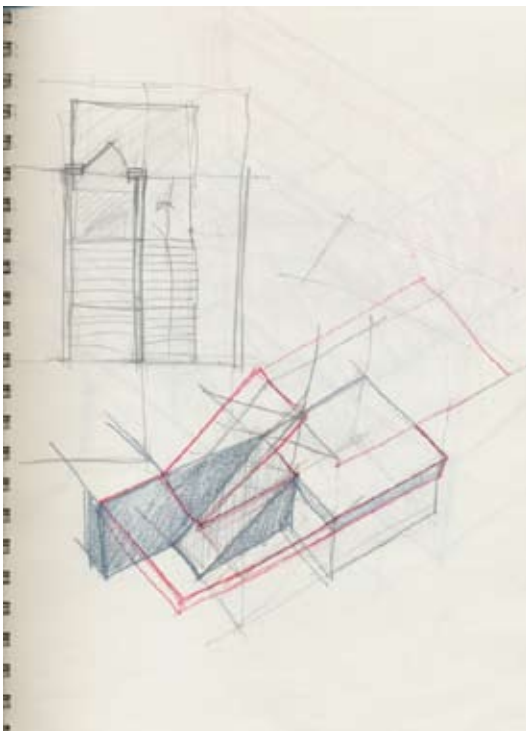


Figure 45.

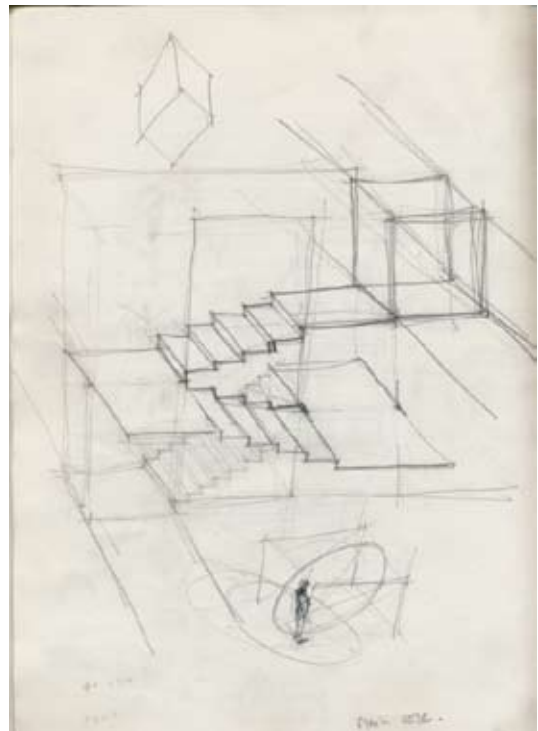


Figure 46.

**STUDIES FIGURATIVE STAIR**

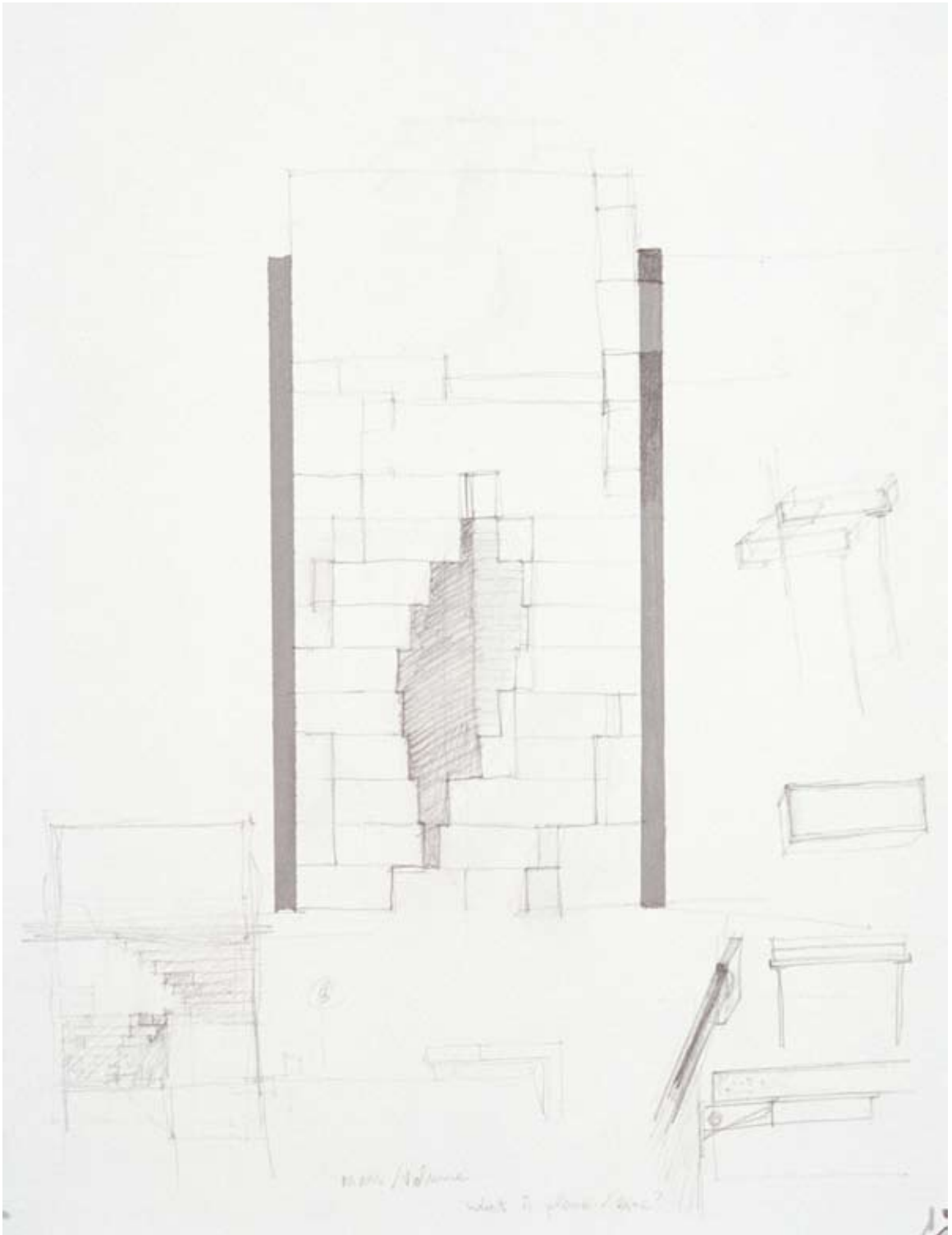


Figure 47.

## STUDIES FIGURATIVE STAIR

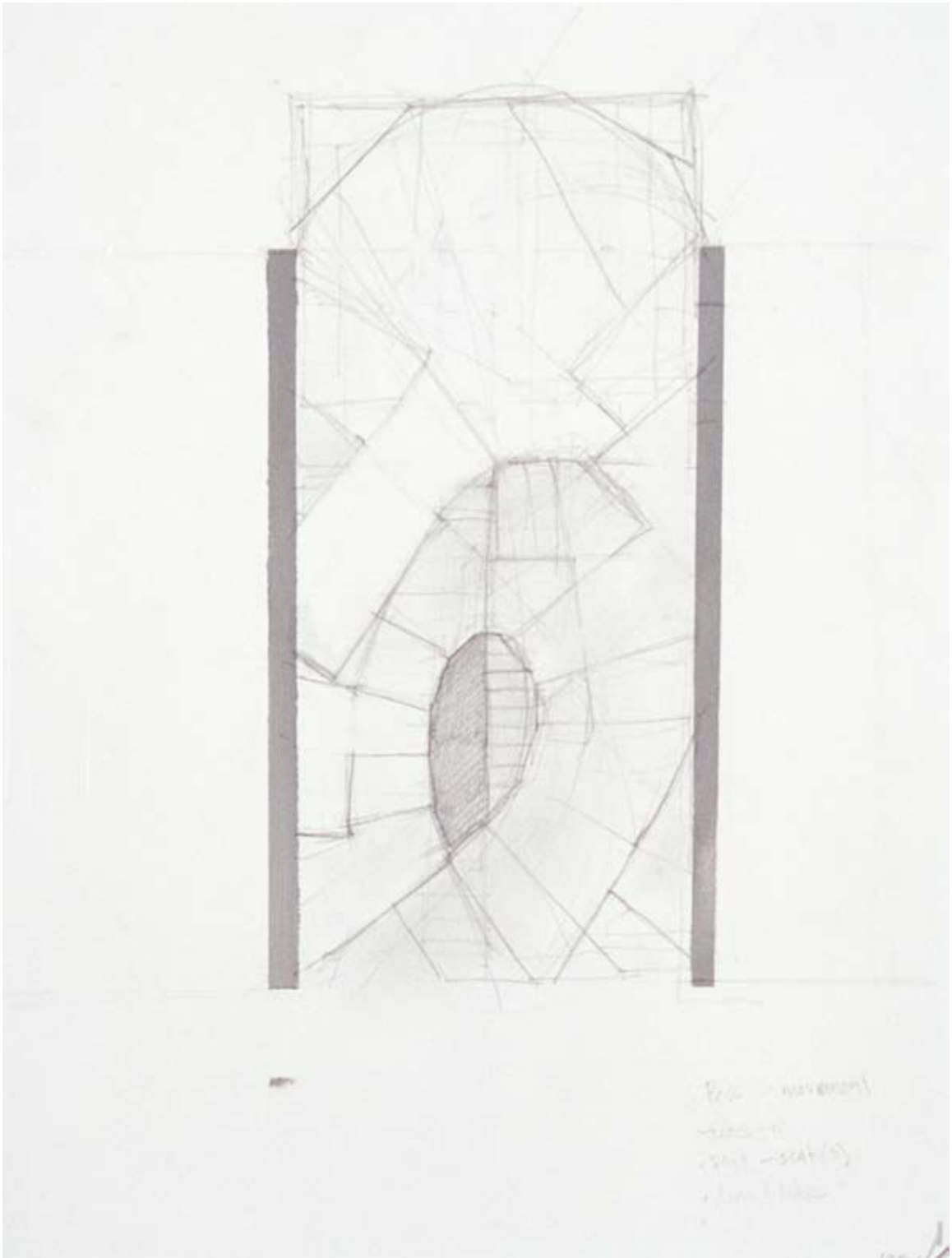


Figure 48.

## STUDIES PAINTING STUDIOS

The Painting Studios form, location and scale were derived from a study of the relationship to light. These studies record the examination of the controls of light are integrated with the structural system. Light shelves, monitor, space dividers all helped to provide order for the painting studios. The identity of the overall studio itself within the building also is important, the light frames of the studios are to act as the structure that in turns frames the larger work spaces below them. They are acting as both figures and frames.



Figure 49.

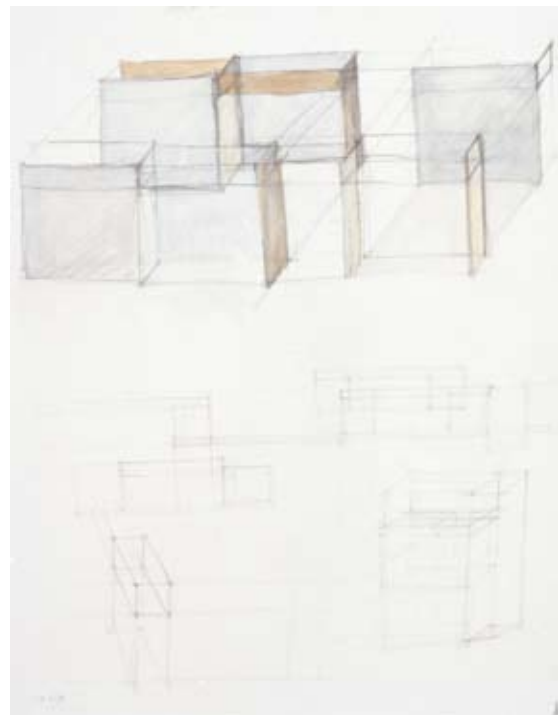


Figure 50.

STUDIES PAINTING STUDIOS



Figure 51.

STUDIES PAINTING STUDIOS

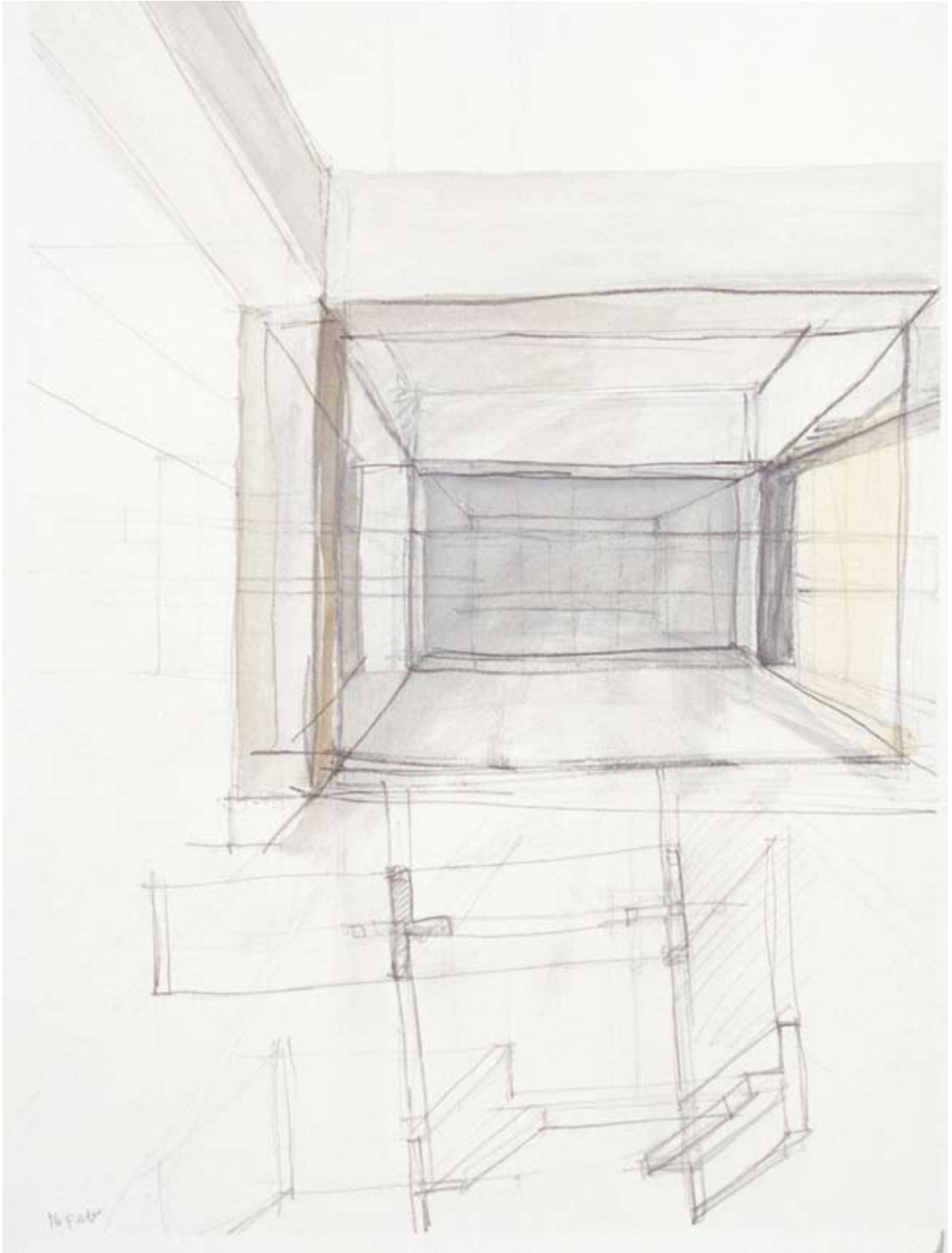


Figure 52.

STUDIES PAINTING STUDIOS



Figure 53.



**STUDIES PAINTING STUDIOS**



*Figure 54.*

**STUDIES AUDITORIUM**



*Figure 55.*



*Figure 56.*

## STUDIES BUILDING ORGANIZATION

Each of the programs investigated has a figural and material defined in the drawing and sketches thus far. The organization of each of these items into a whole was the next step. The frame in this case is the structure, the body is the large working space. But also the frame is made of program itself, so it is at times a frame at other times a figure. There emerged a degree of figuralness, the figural stair and the kiln on one end of the spectrum, the large working space (figure 57) on the other.

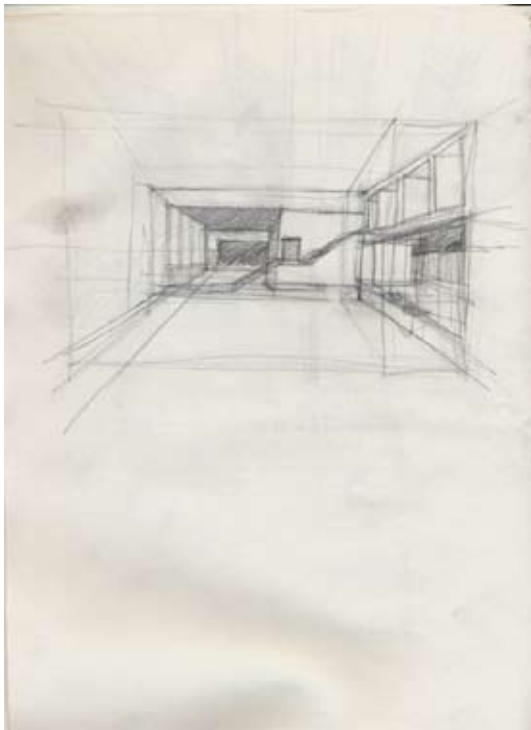


Figure 57.



Figure 58.

**STUDIES BUILDING ORGANIZATION**



*Figure 60.*

**STUDIES BUILDING ORGANIZATION**



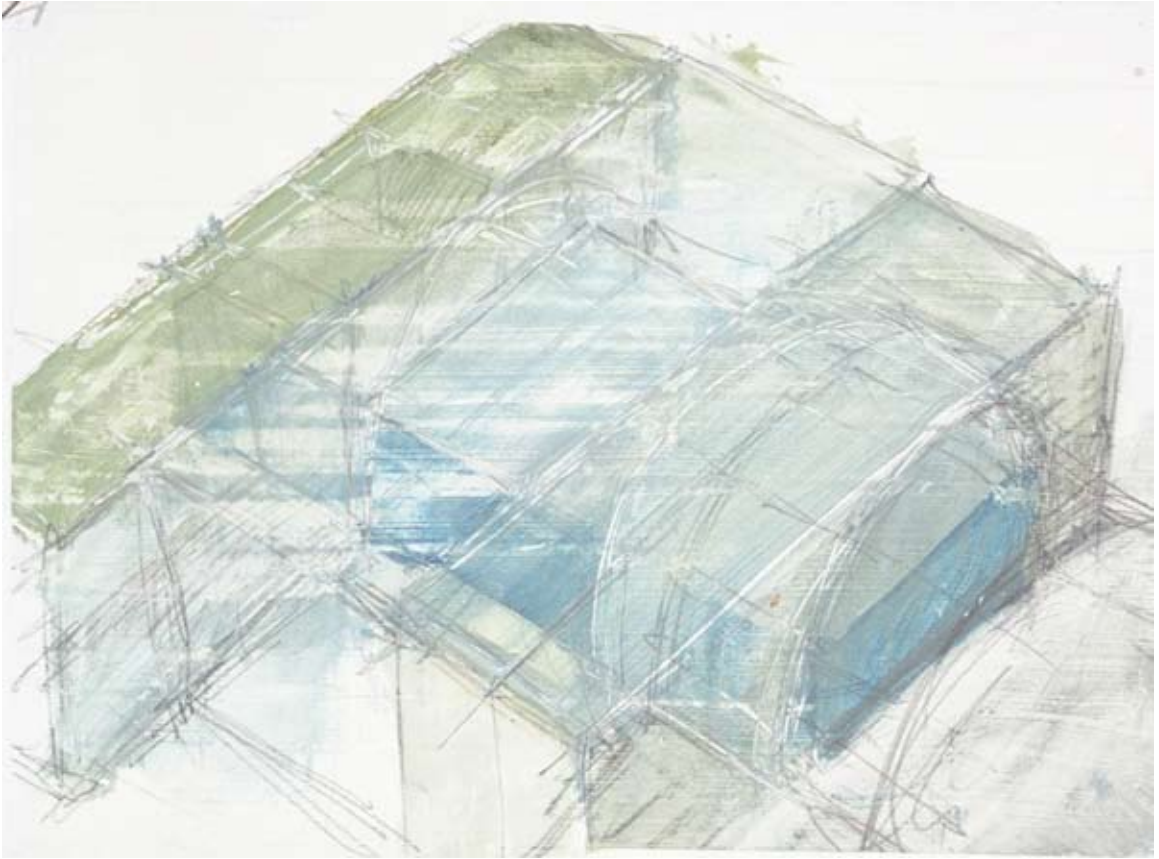
*Figure 61.*

**STUDIES BUILDING ORGANIZATION**



*Figure 62.*

**STUDIES BUILDING ORGANIZATION**



*Figure 63.*

## STUDIES BUILDING ORGANIZATION



Figure 64.

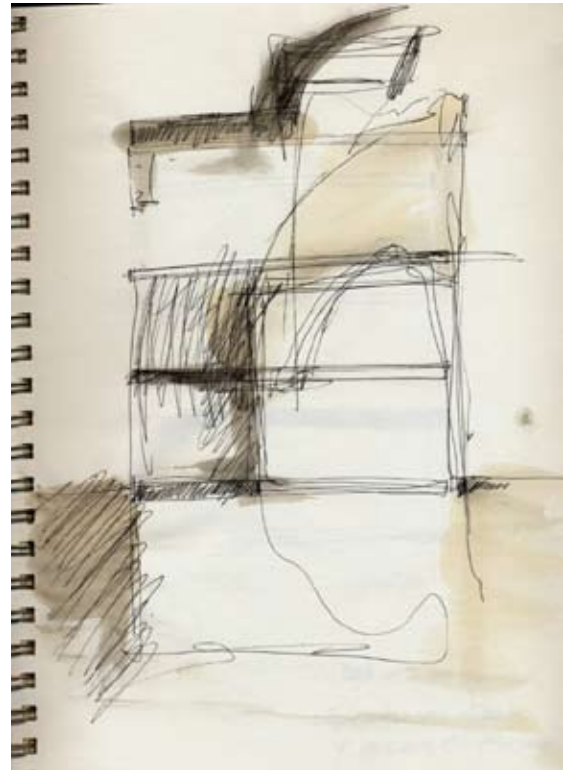


Figure 65.

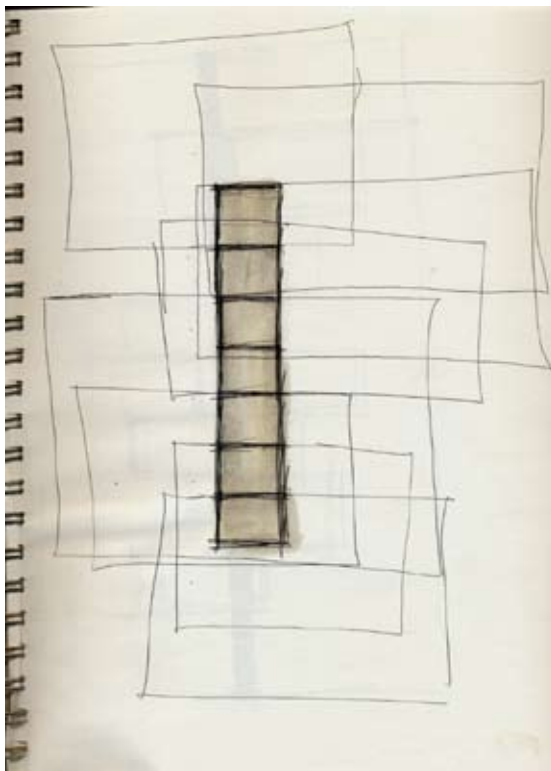


Figure 66.



Figure 67.



**STUDIES BUILDING ORGANIZATION**



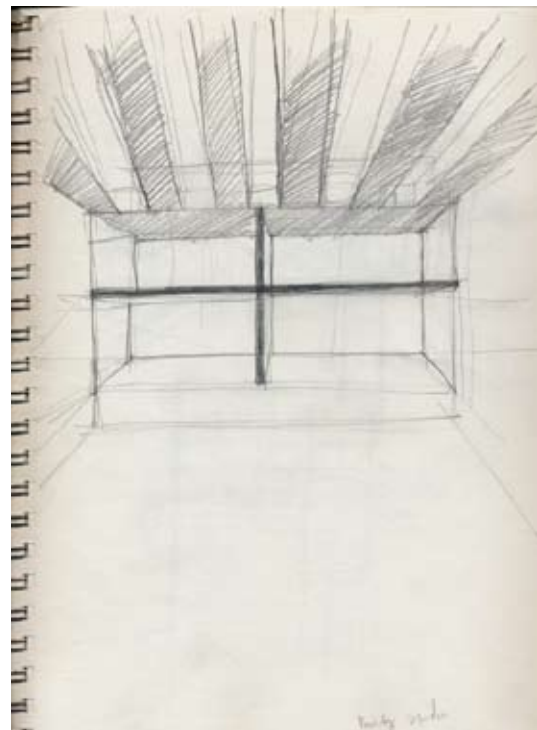
*Figure 68.*



*Figure 69.*



*Figure 70.*



*Figure 71.*

**STUDIES BUILDING ORGANIZATION**



Figure 72.

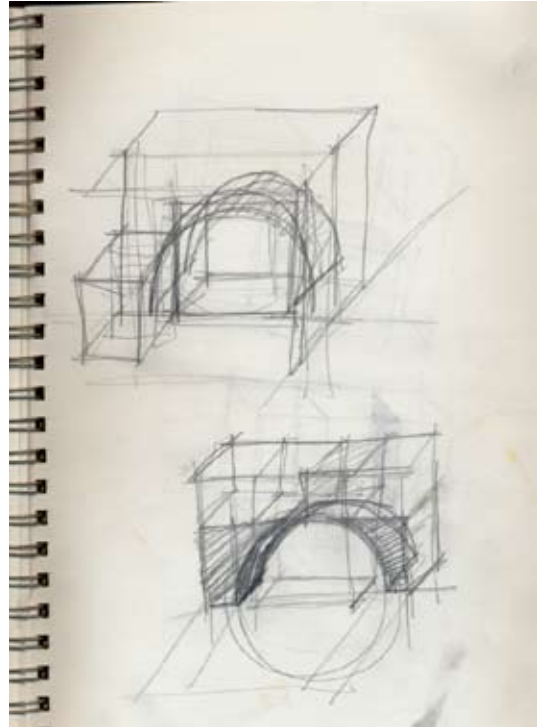


Figure 73.

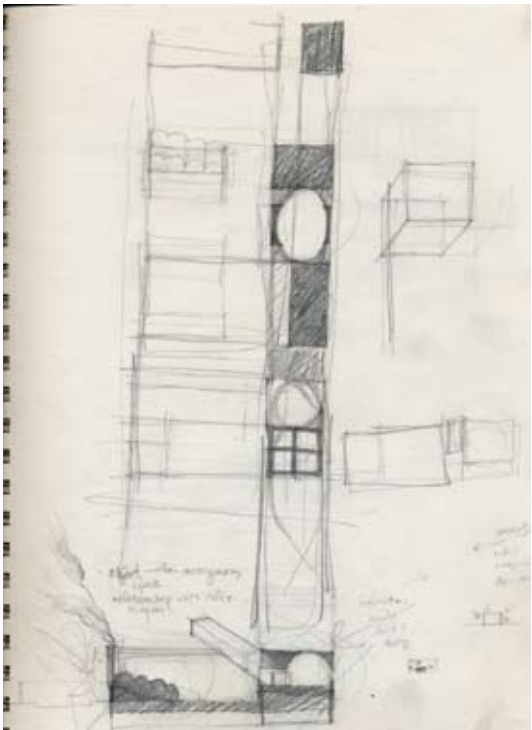


Figure 74.

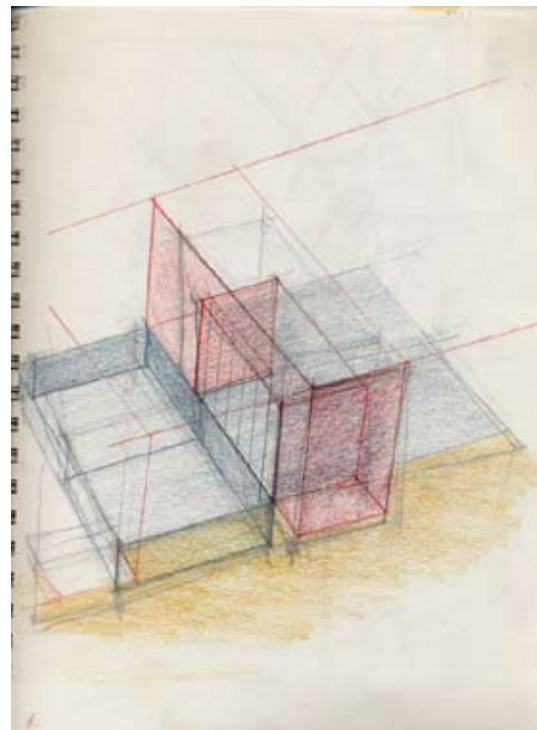
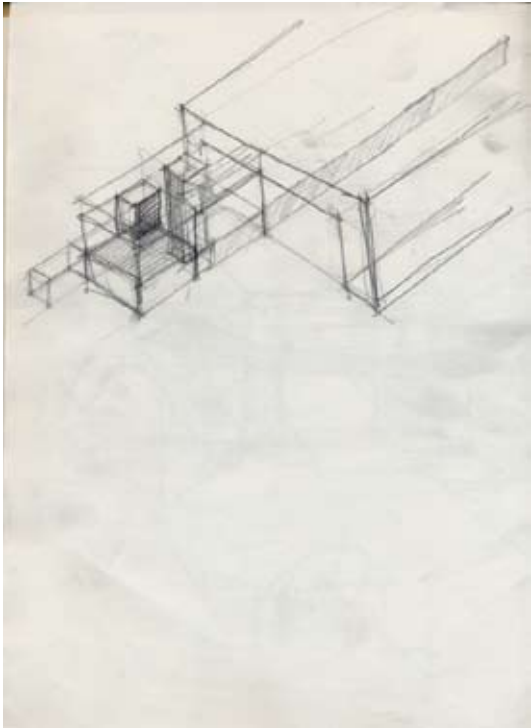
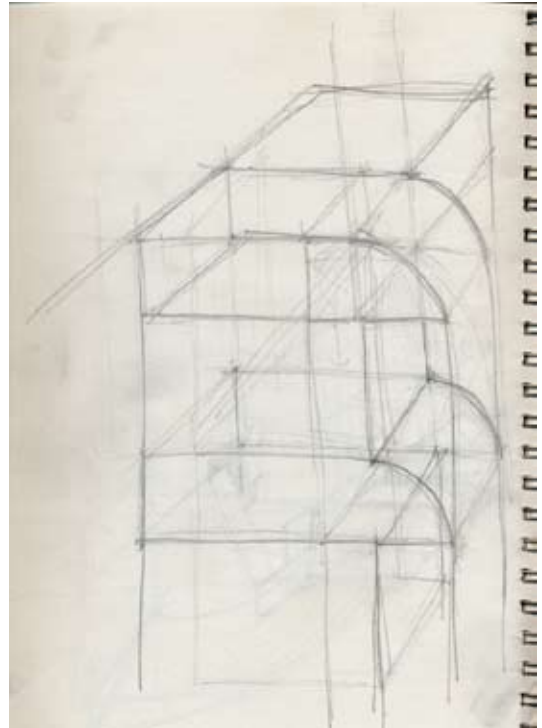


Figure 75.

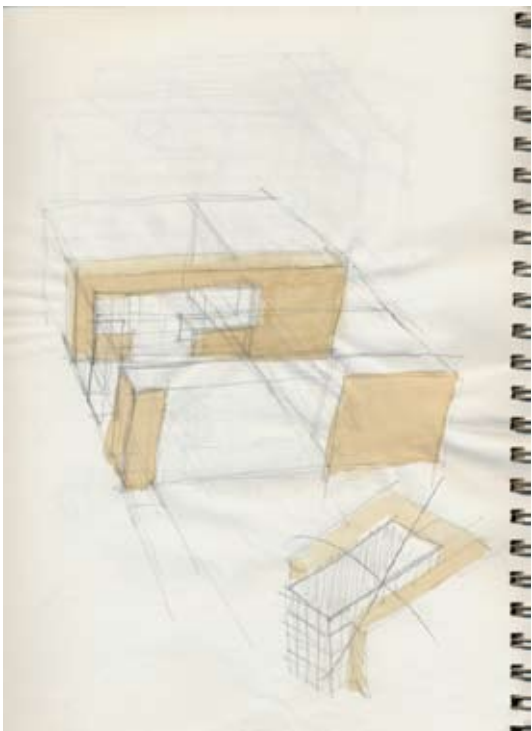
**STUDIES BUILDING ORGANIZATION**



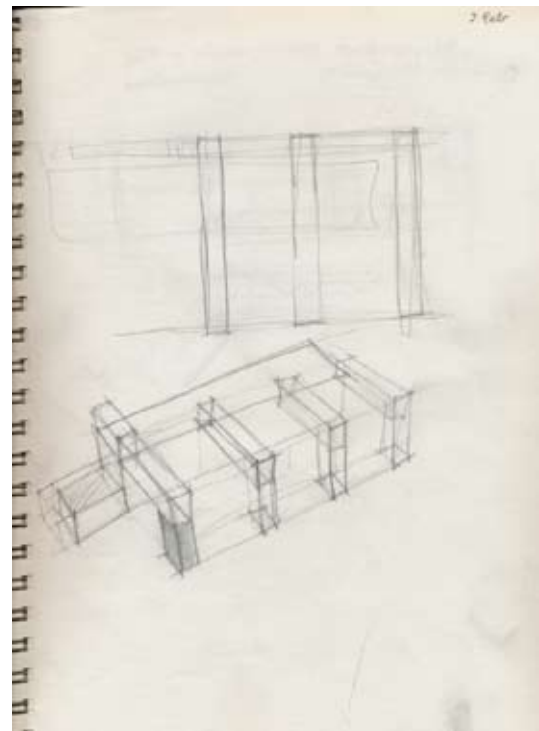
*Figure 76.*



*Figure 77.*



*Figure 78.*



*Figure 79.*

## STUDIES BUILDING ORGANIZATION

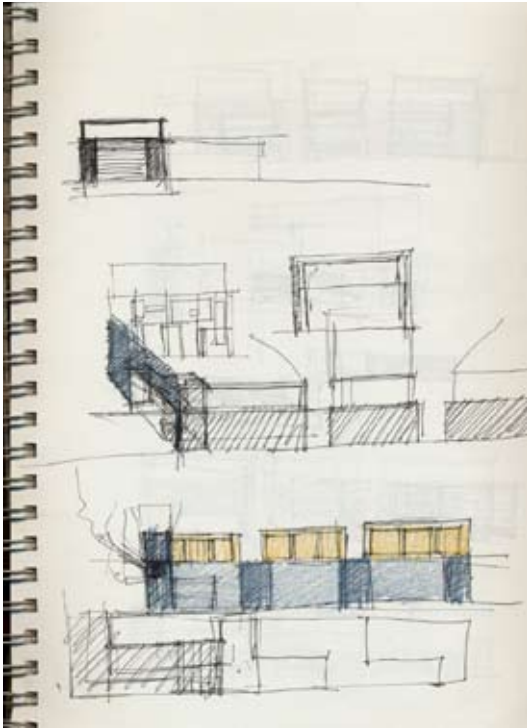


Figure 80.

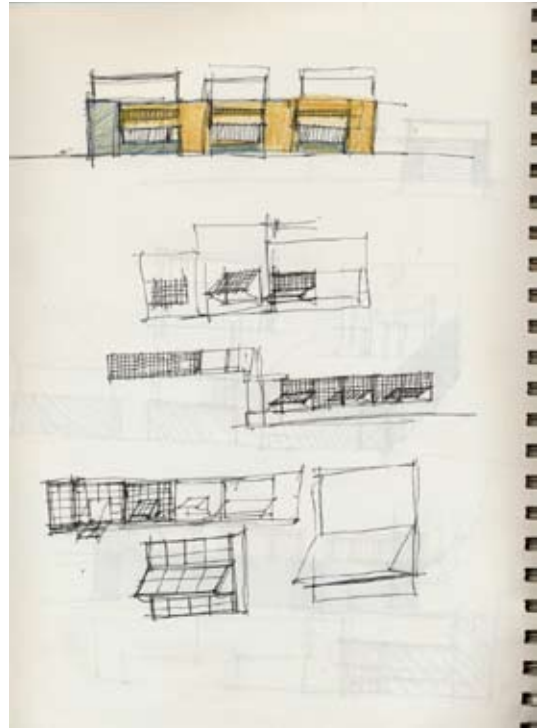


Figure 81.

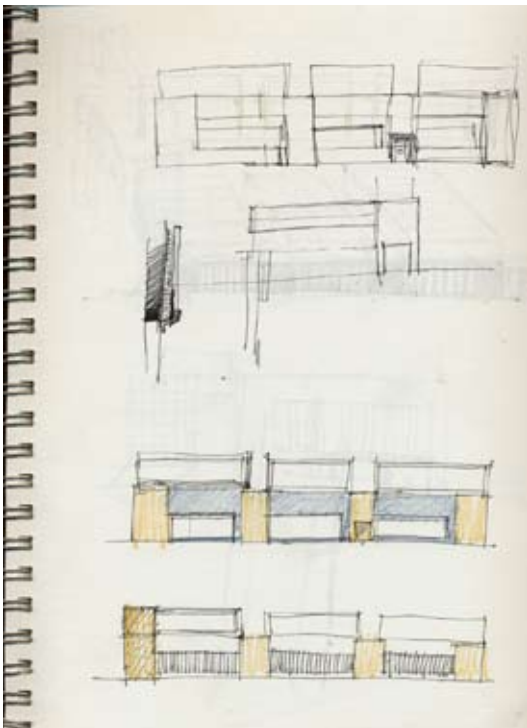


Figure 82.



Figure 83.

## STUDIES BUILDING ORGANIZATION

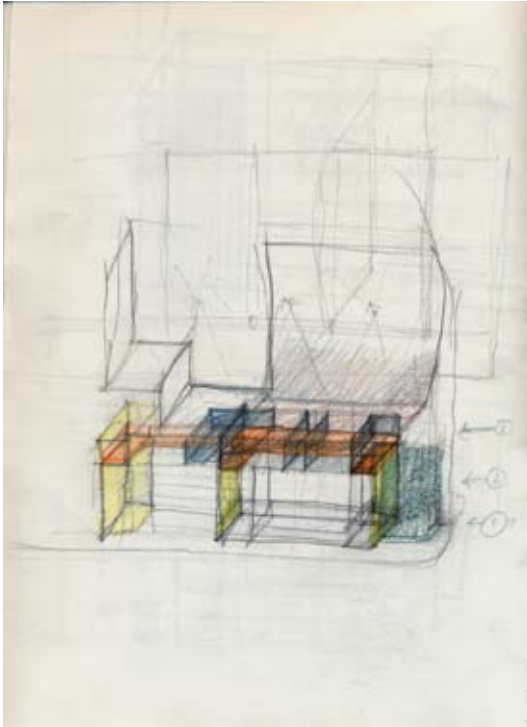


Figure 84.

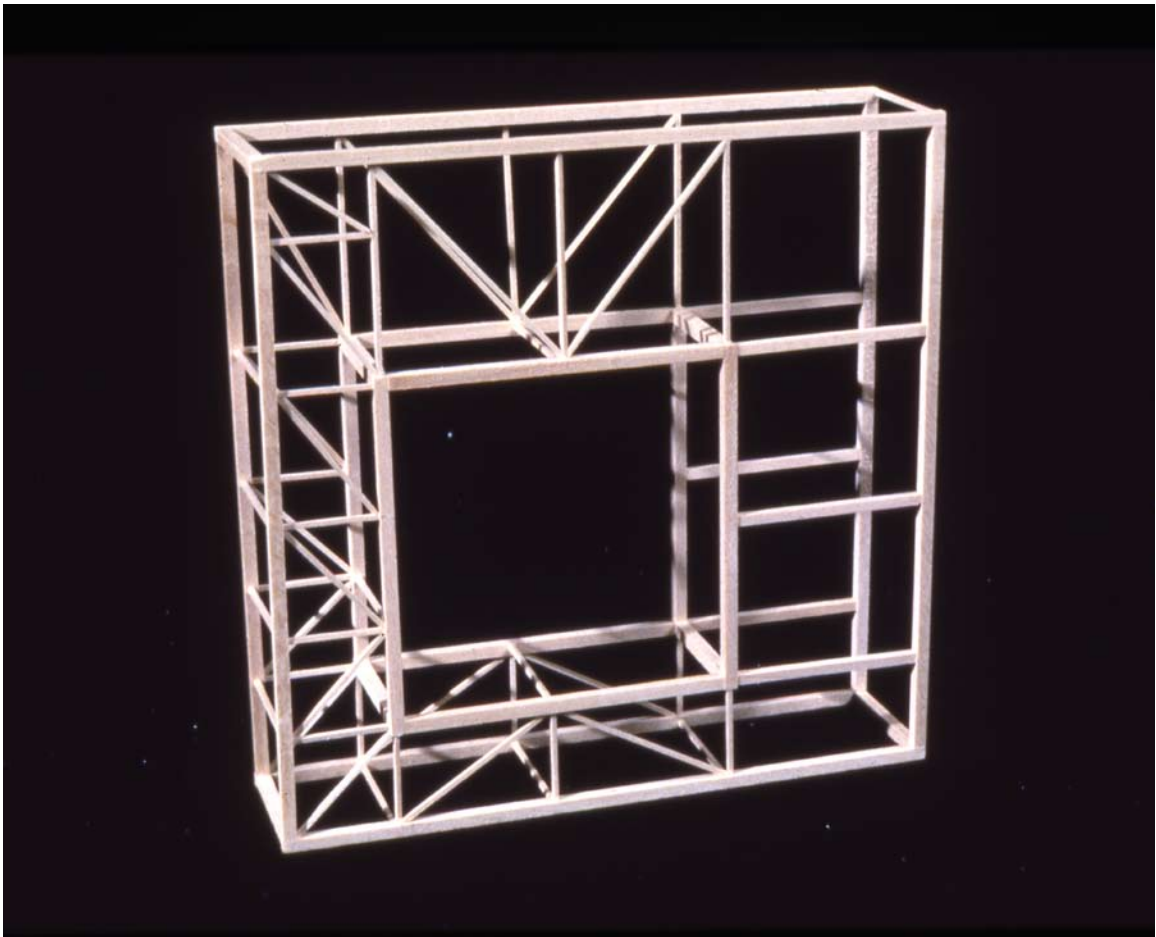
**STUDIES BUILDING ORGANIZATION**



*Figure 85. Structure/Program study.*

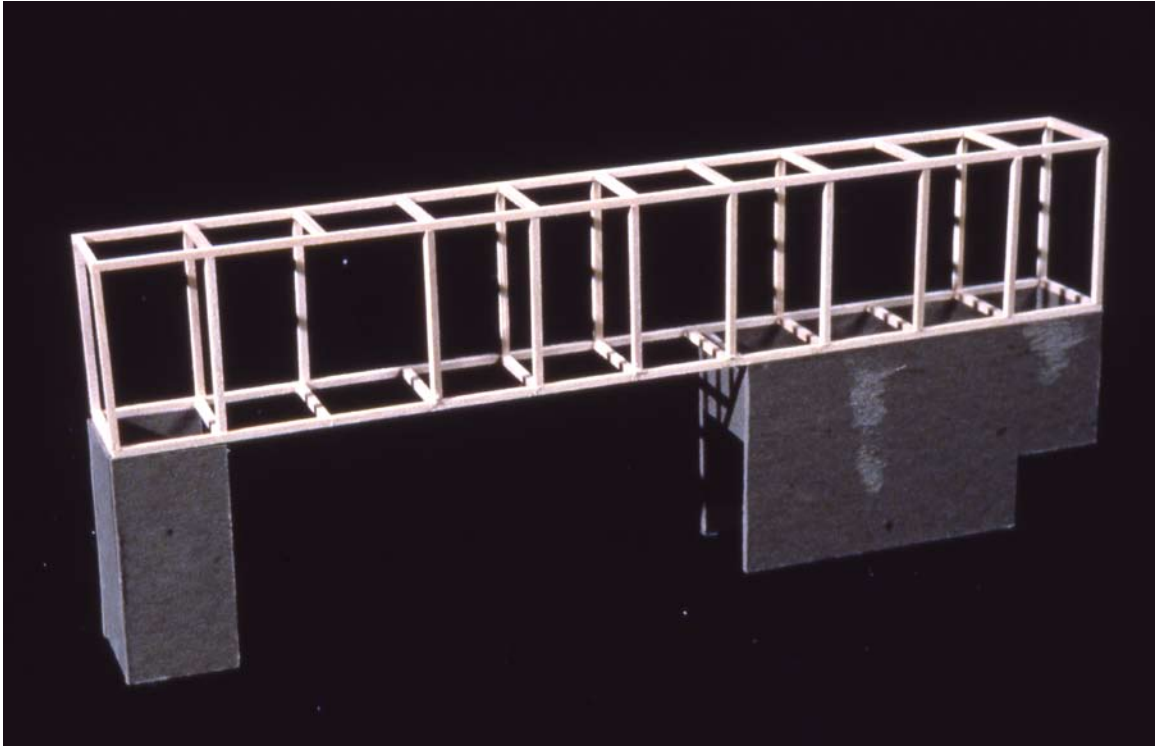


*Figure 86. Structure/Program study.*

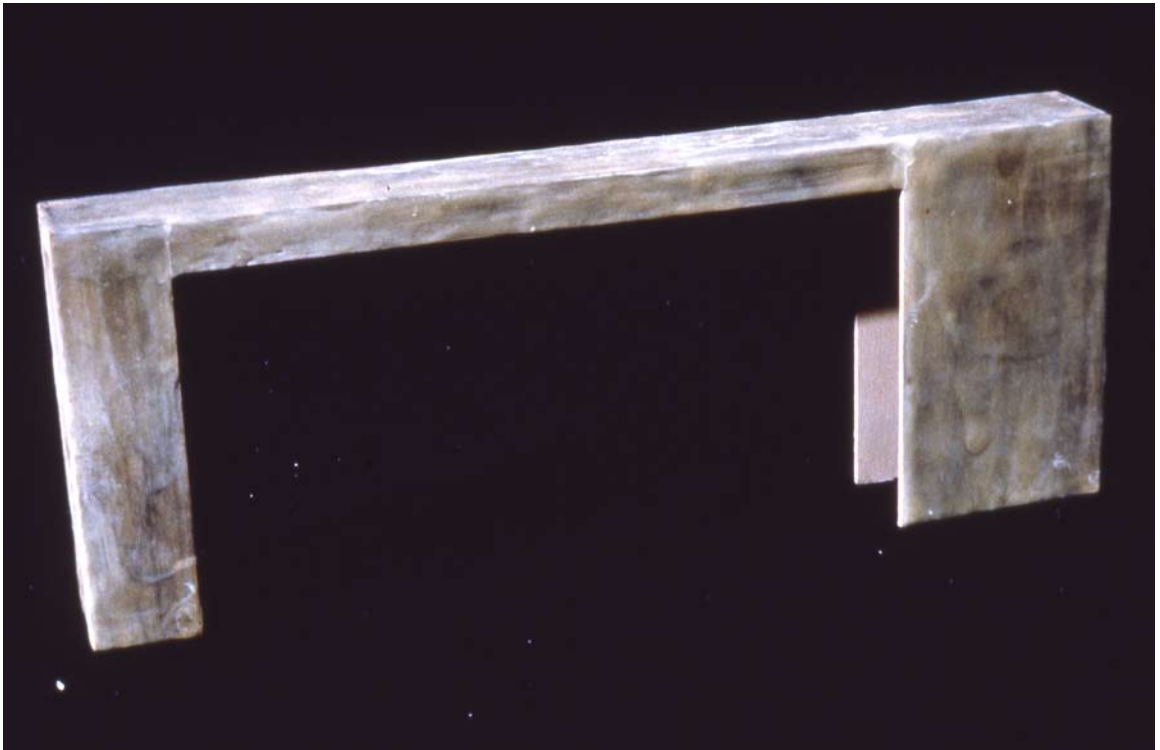


*Figure 87. Structure/Program study.*

**STUDIES BUILDING ORGANIZATION**

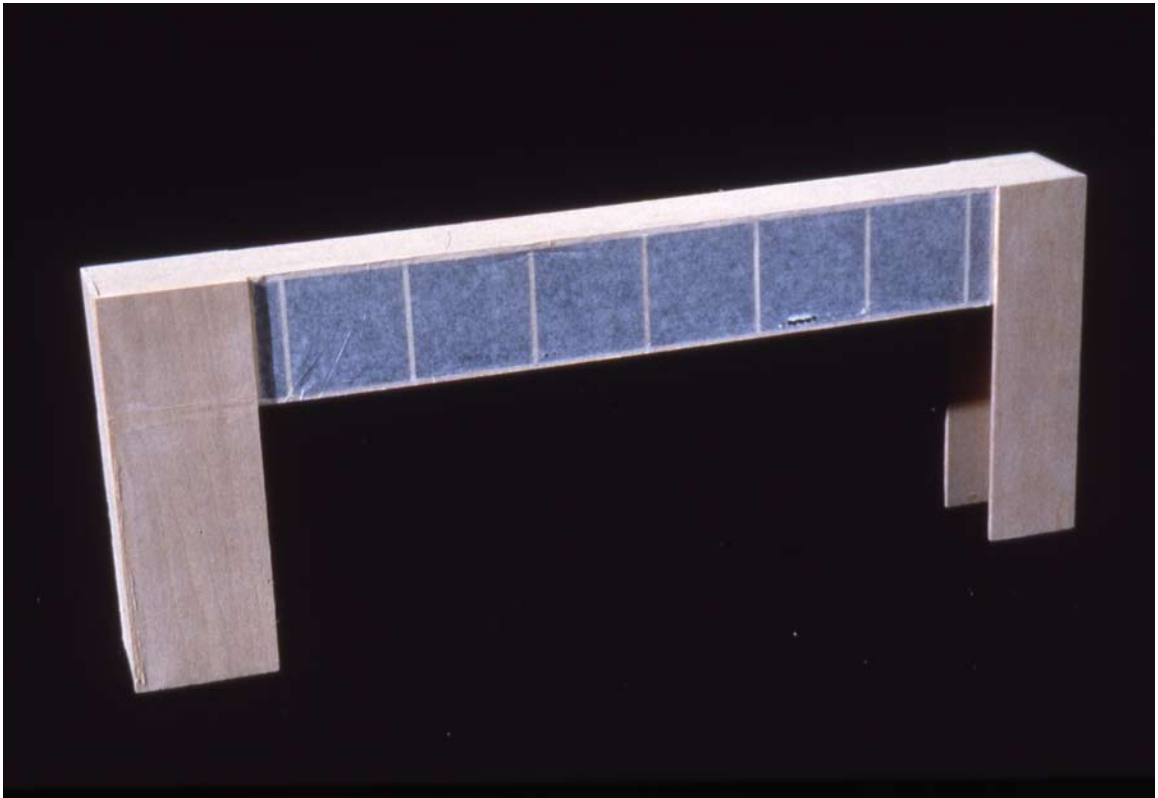


*Figure 88. Structure/Program study.*



*Figure 89. Material study.*

**STUDIES BUILDING ORGANIZATION**



*Figure 90 Structure/Program study.*

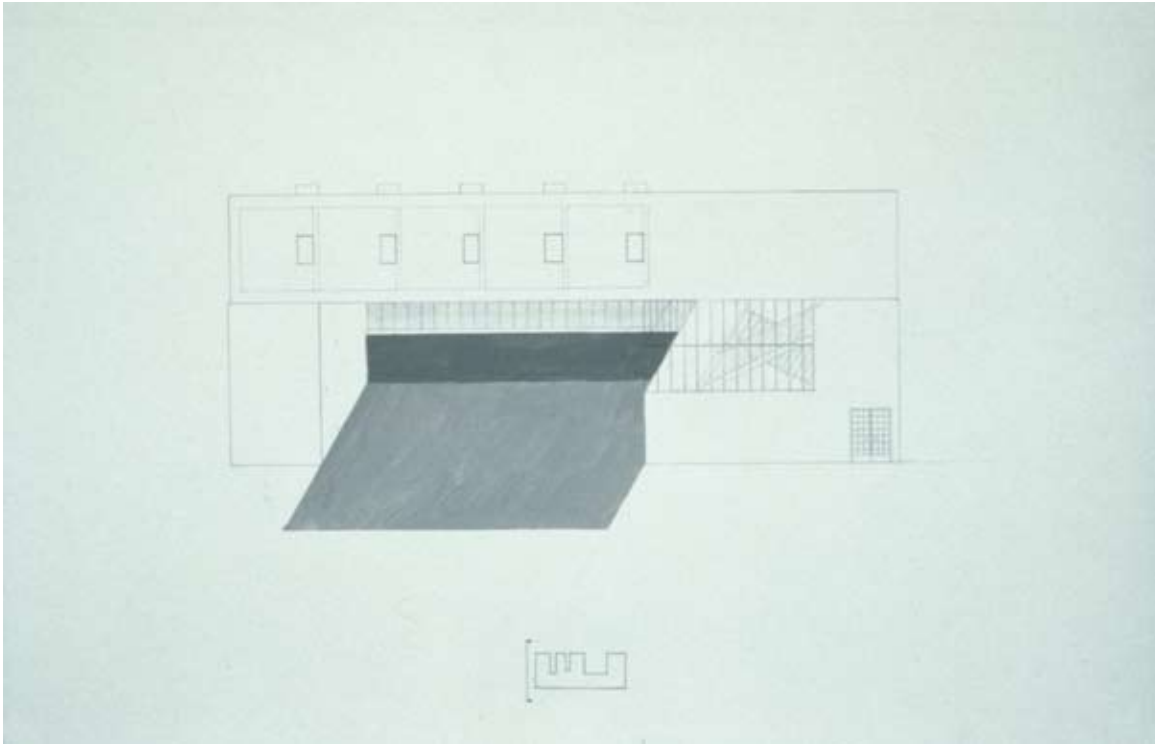


## **FINAL DRAWINGS**

The intent of the axonometric drawings is to show the relationship of the particular figure (stair, studio, courtyard) and its relationship to the frame (structure, studios) and to demonstrate the play of the scale of engagement between the two. To look at those things which are designed for specific purpose and those that are open to accommodate more general needs.

The representation is meant to illustrate which is considered the frame and which is the figure. The kiln or the stair is surrounded by the building frame.

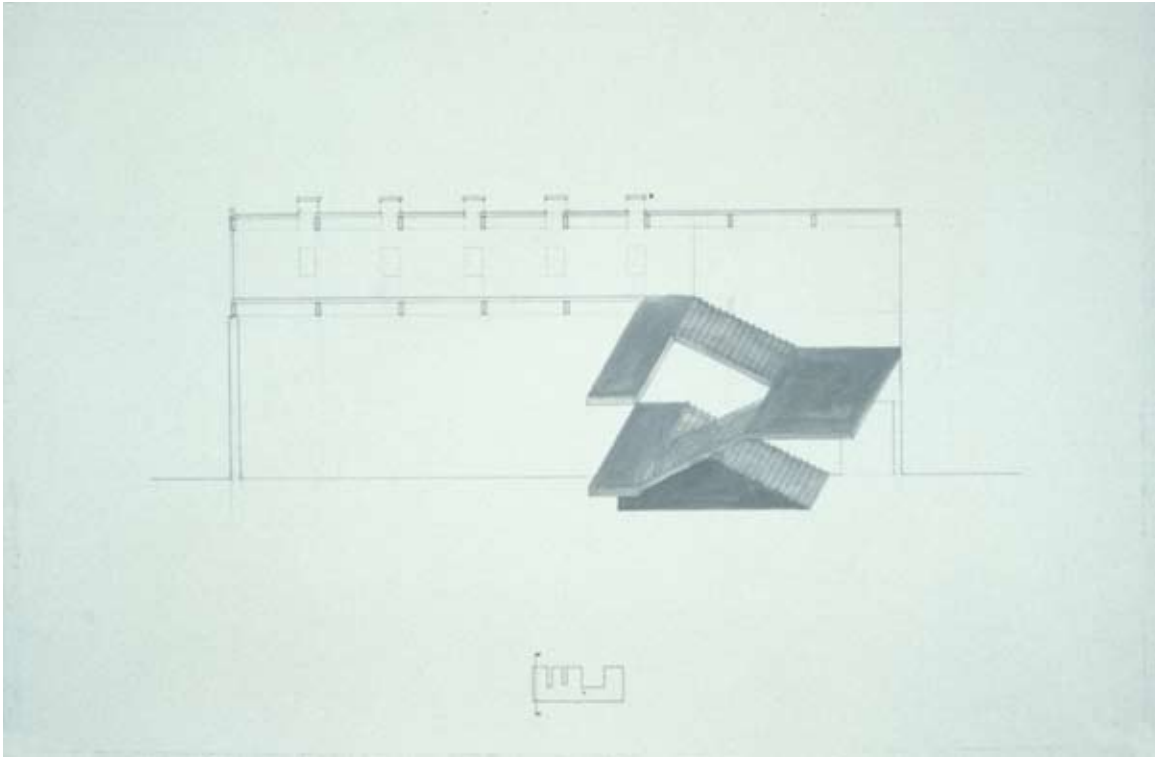
## FINAL DRAWINGS EAST ENTRY



*Figure 91.*

The Entry Court faces onto busy Snelling Avenue and provides a location for partially covered outdoor sculpture exhibits or performances. It also provides a public face to the building and the campus. Here the building frames the courtyard. The space is the figure at this location.

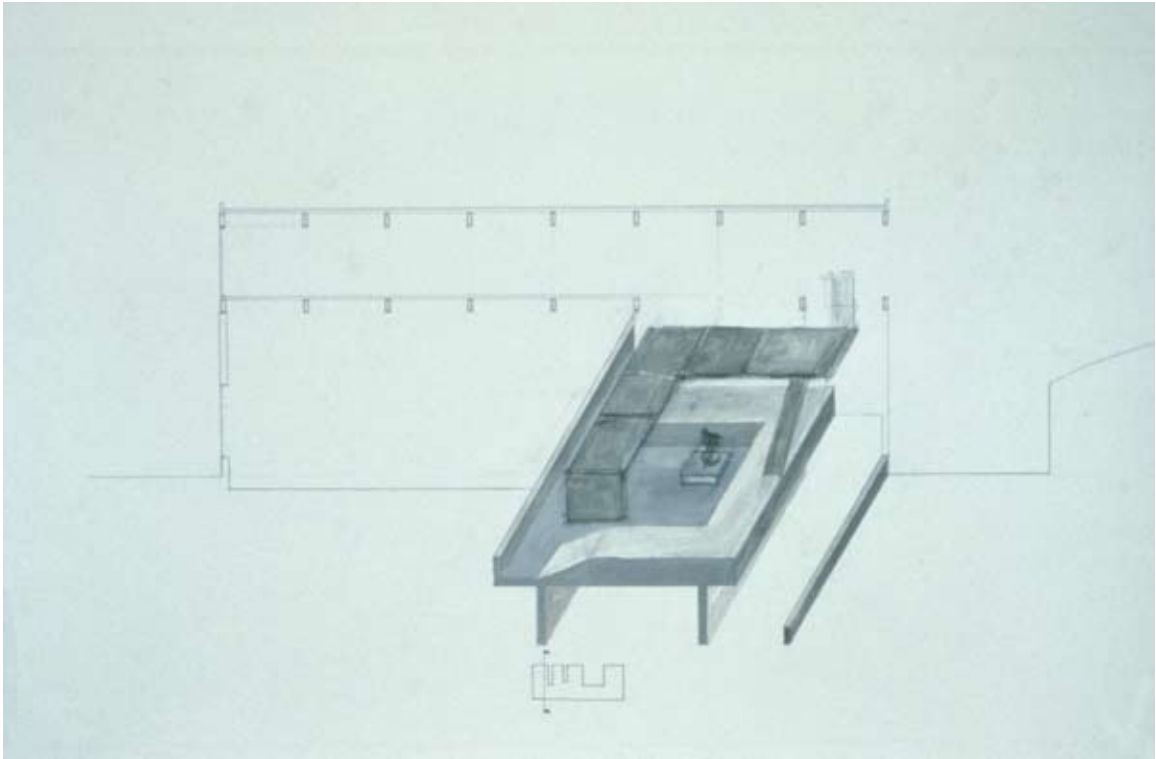
**FINAL DRAWINGS EAST EXIT STAIR**



*Figure 92.*

The banal concrete exit stair framed by the large studio workspace and the painting studios.

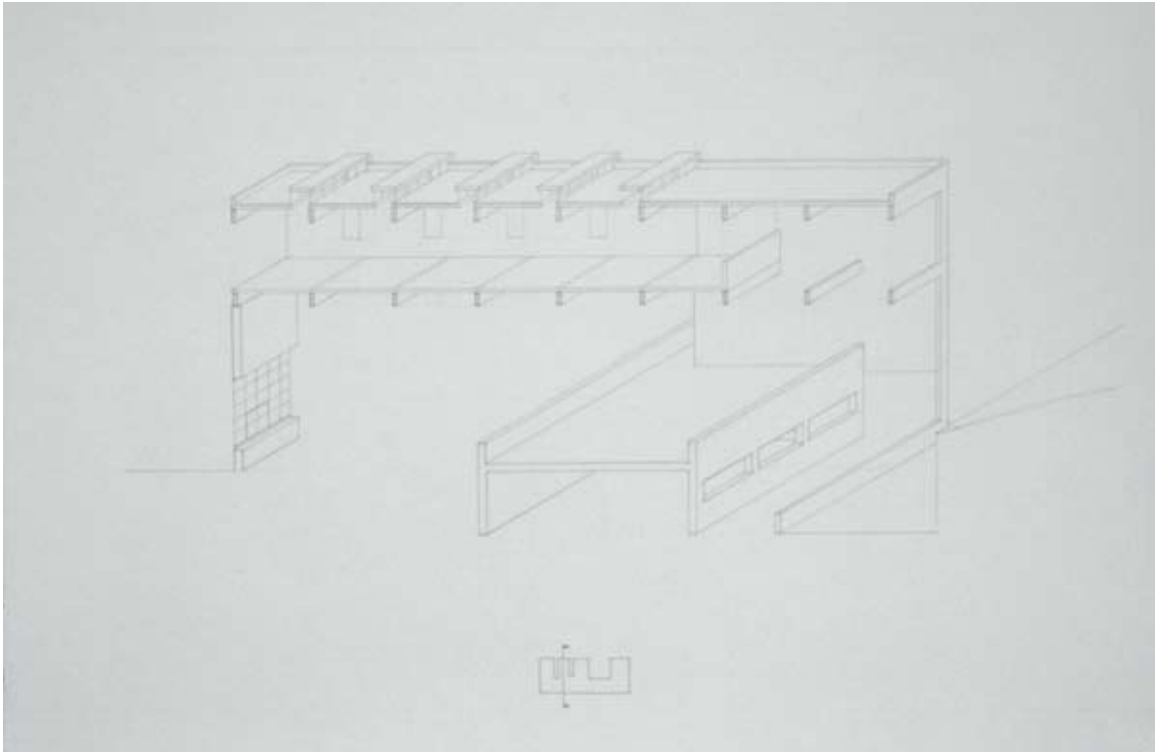
## FINAL DRAWINGS LIFE DRAWING STUDIO



*Figure 93.*

A theater for studying the human body. It is to allow the student to position themselves in a range of positions around the figure. There is a concrete framework that passes along the south side of the building that supports the drawing studios, utility spaces and transitional spaces. The Life Drawing studio holds the figure with the solid mass and lighter weight material (frame) moves around the figure allowing participants to vary their viewing angles.

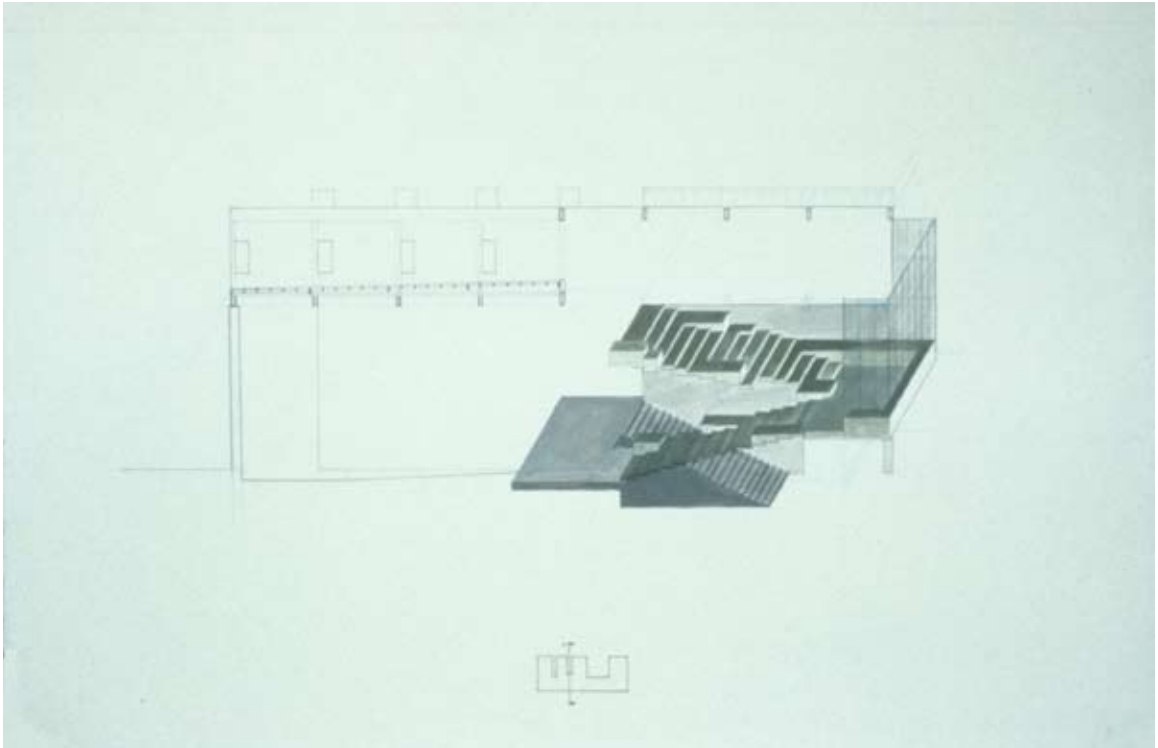
## FINAL DRAWINGS PAINTING STUDIOS



*Figure 94.*

Drawing studios are designed to be background spaces (frames) for the building. They can be drawing studios of adjust their program to accommodate changing needs.

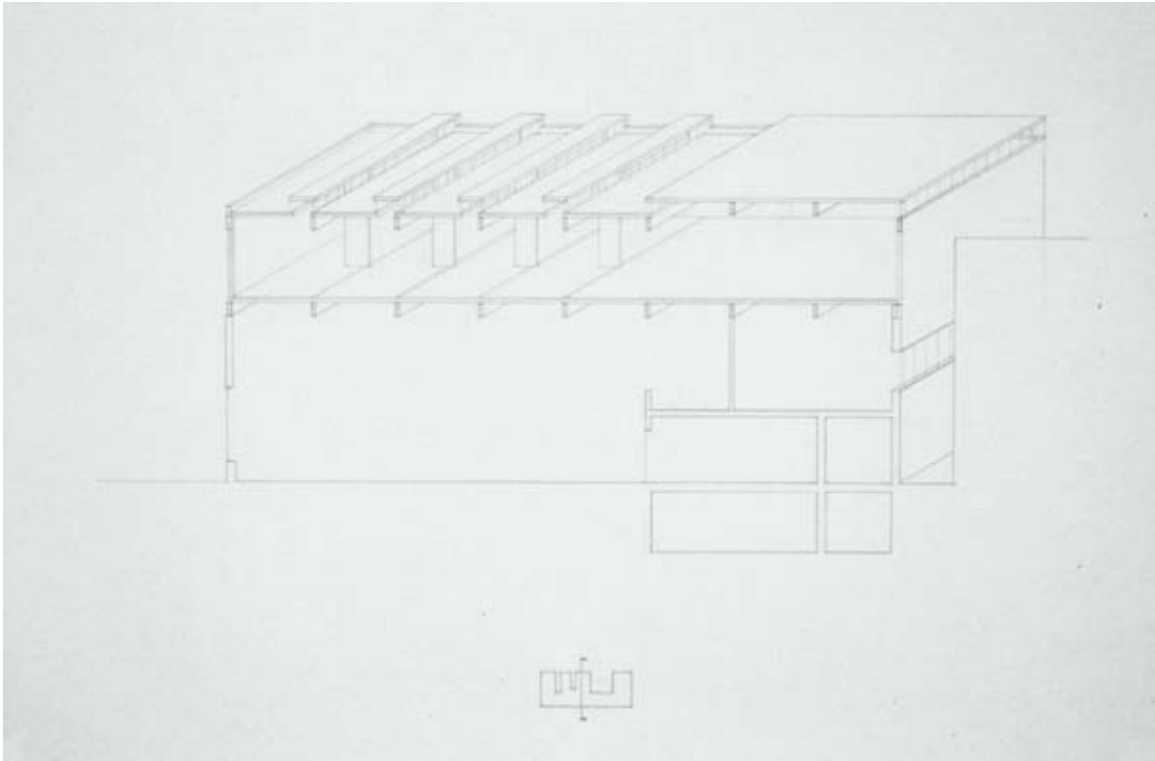
## FINAL DRAWINGS FIGURATIVE STAIR



*Figure 95.*

The Figurative stair is to be a place where students where students would use to study light, people moving and as a social gathering place.

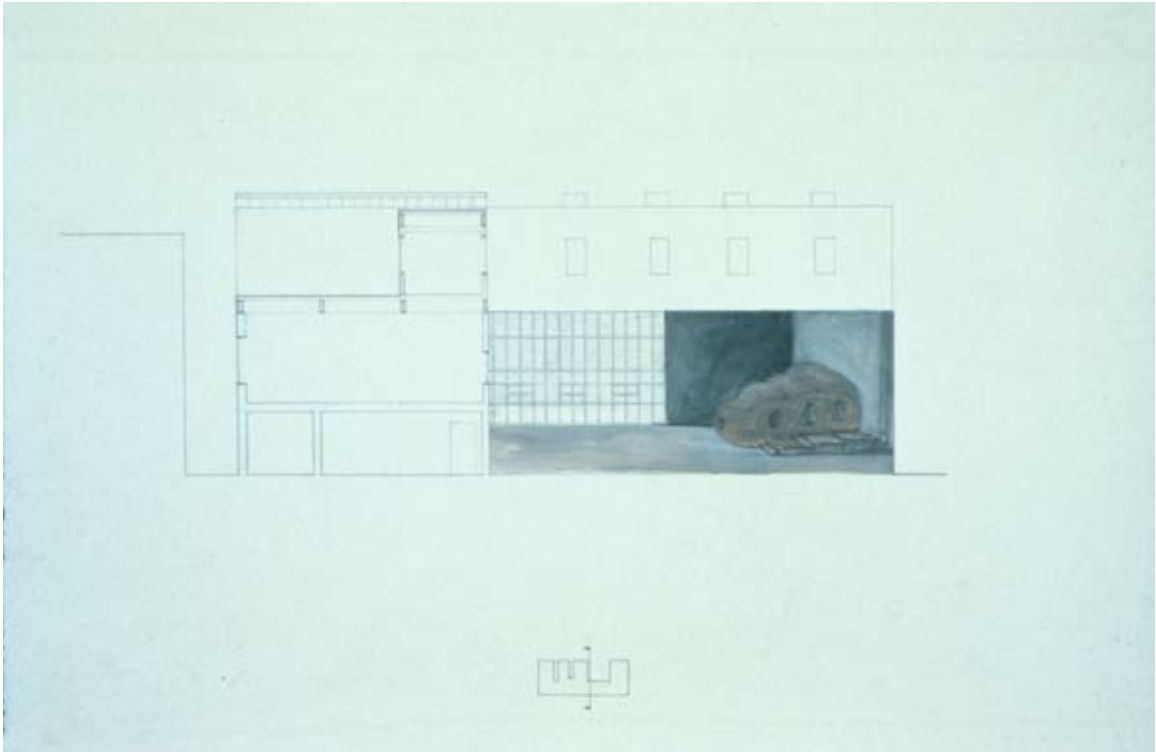
## FINAL DRAWINGS INDIVIDUAL PAINTING STUDIOS



*Figure 96.*

These studios occupy the open structure of the roof. The spaces may be divided up to allow for resetting planes throughout to accommodate different needs or uses.

## FINAL DRAWINGS STACKED KILN

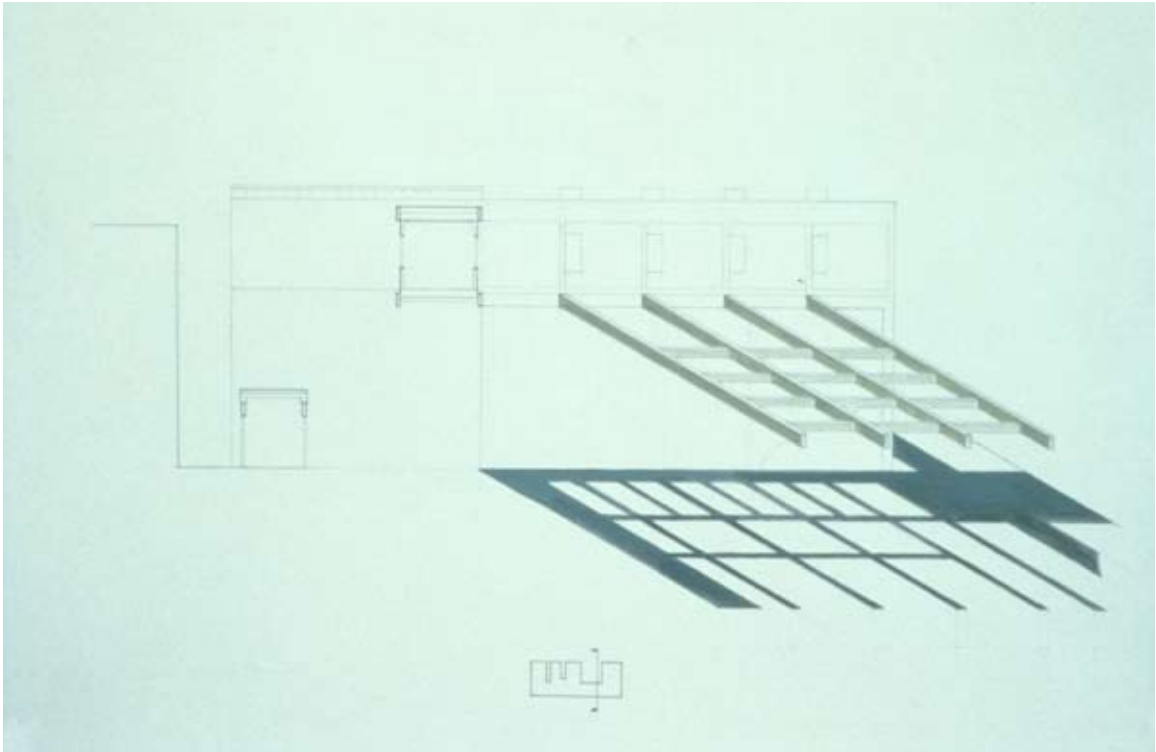


*Figure 97.*

The stack kiln occupies a partially protected area adjacent to the outdoor working courtyard and the large indoor studio.



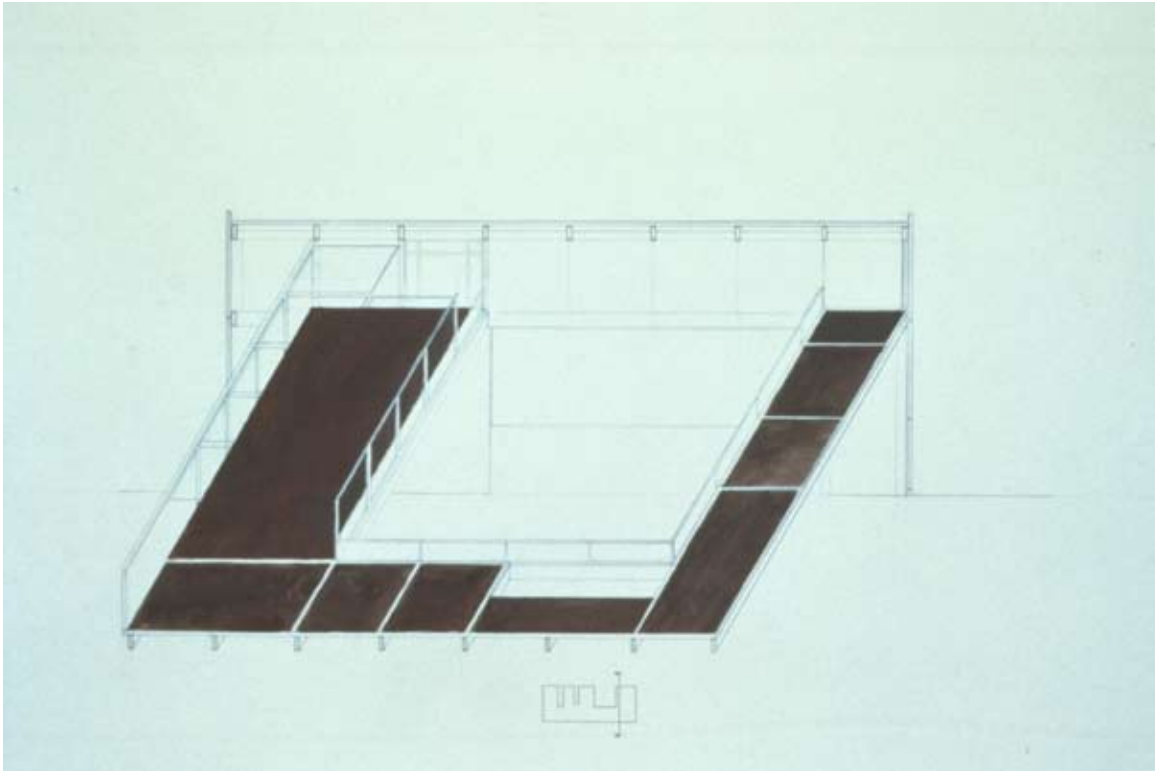
**FINAL DRAWINGS COURTYARD STUDIO**



*Figure 98.*

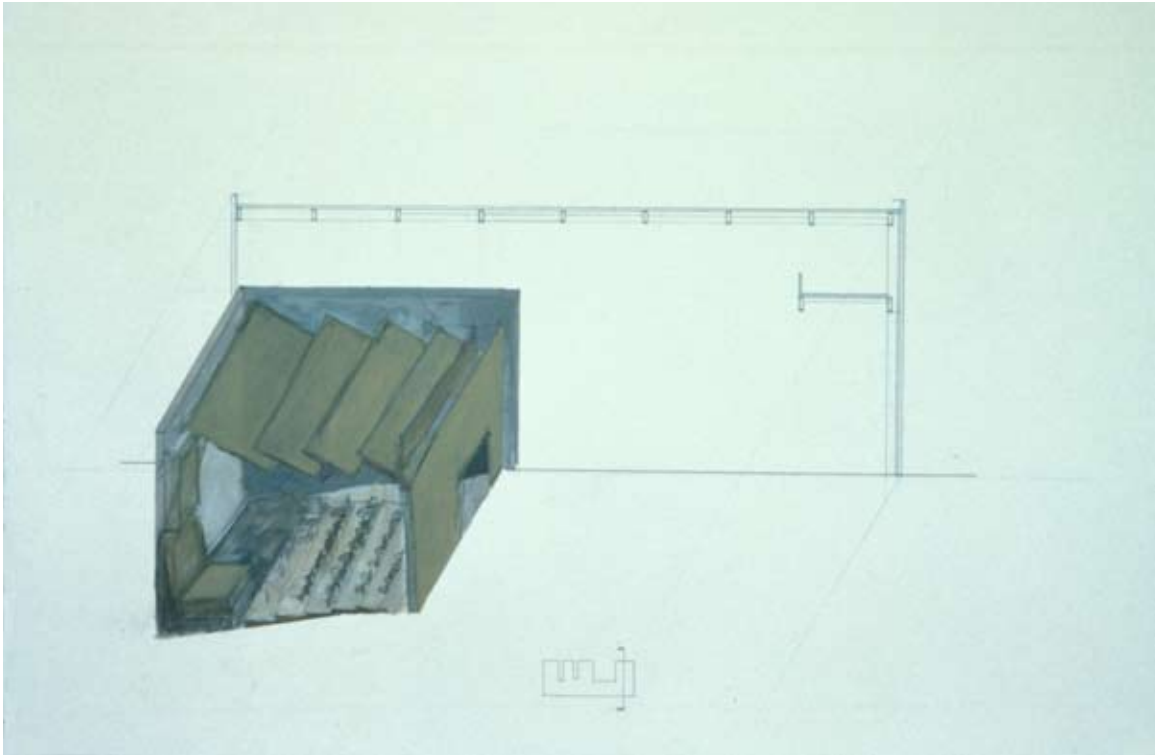
The outdoor studio is within the building mass but allows for semi protected work.

**FINAL DRAWINGS GALLERY**



*Figure 99.*

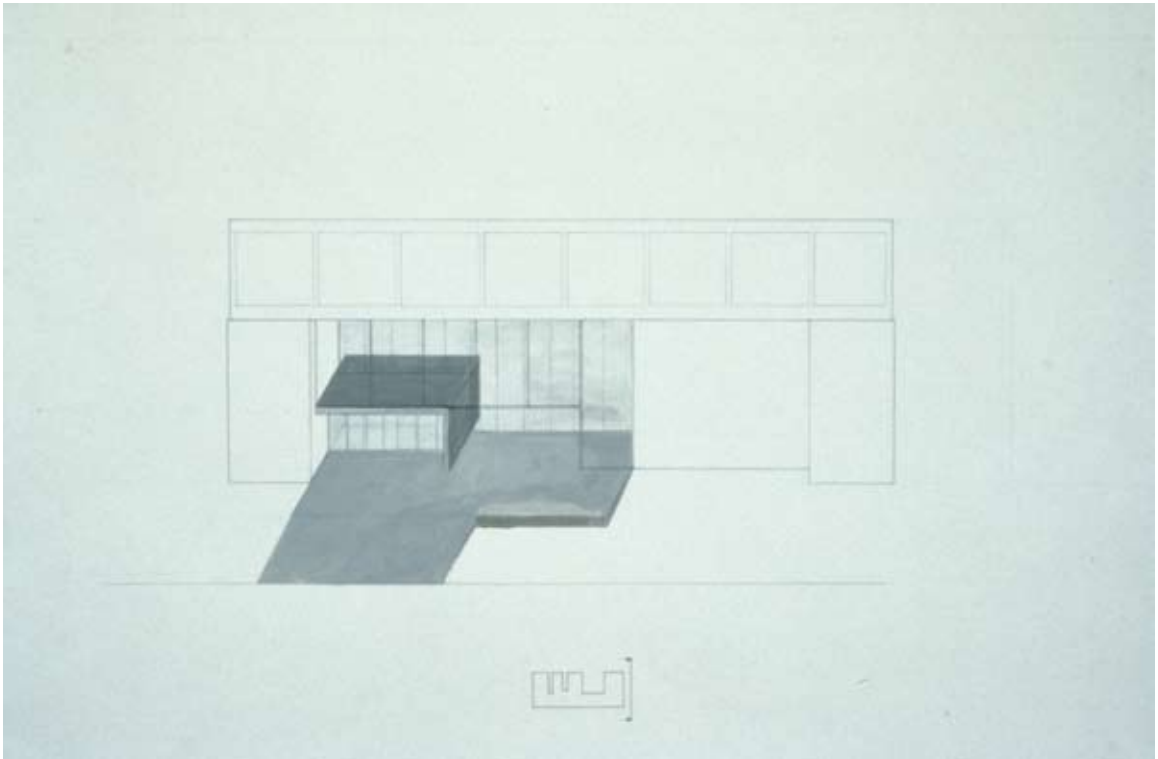
**FINAL DRAWINGS AUDITORIUM**



*Figure 100.*

Auditorium

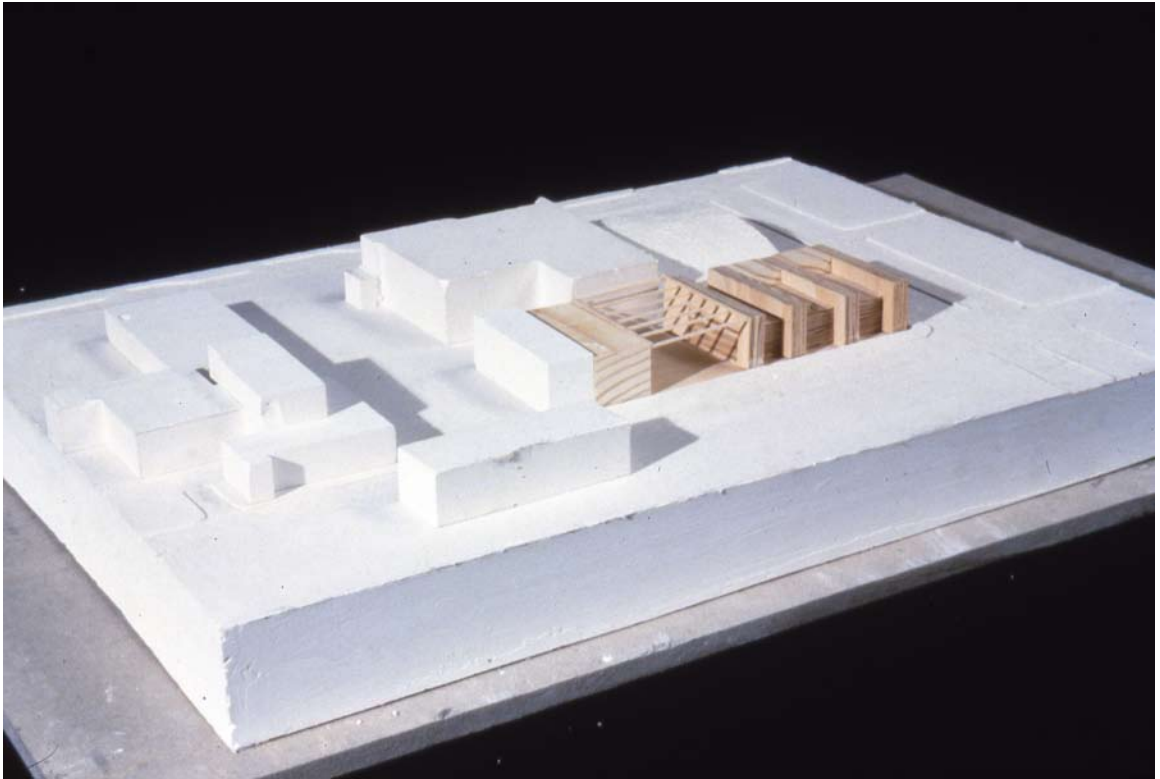
**FINAL DRAWINGS WEST ENTRY**



*Figure 101.*

Gallery>>>>.....>.....

**MODEL SITE MODEL**



*Figure 102.*

FINAL MODEL

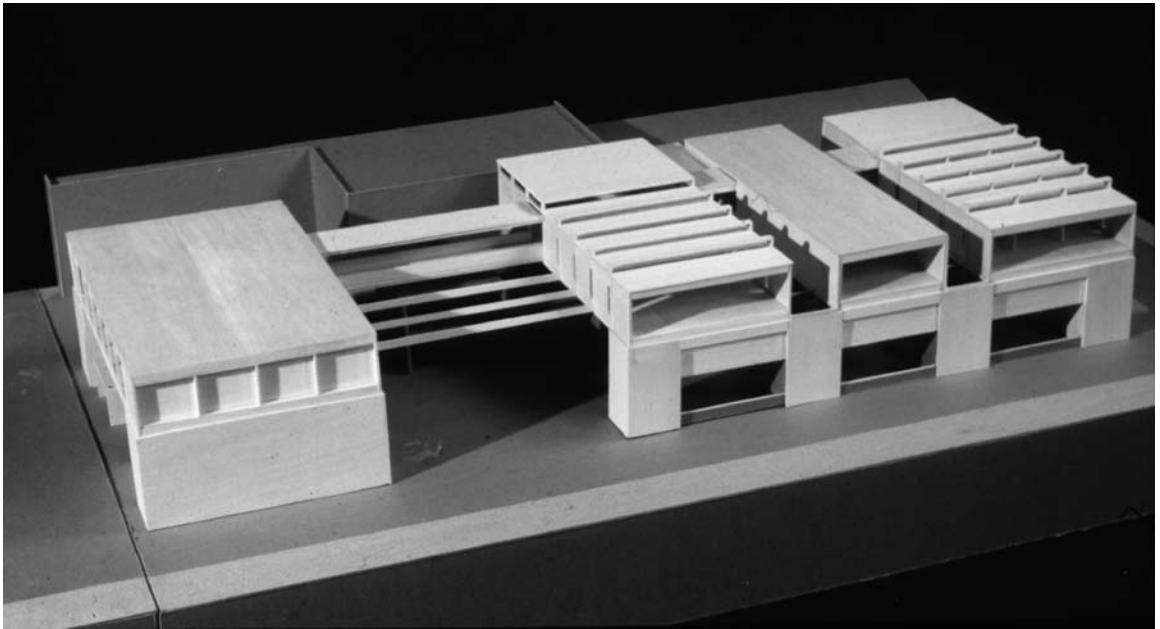


Figure 103.

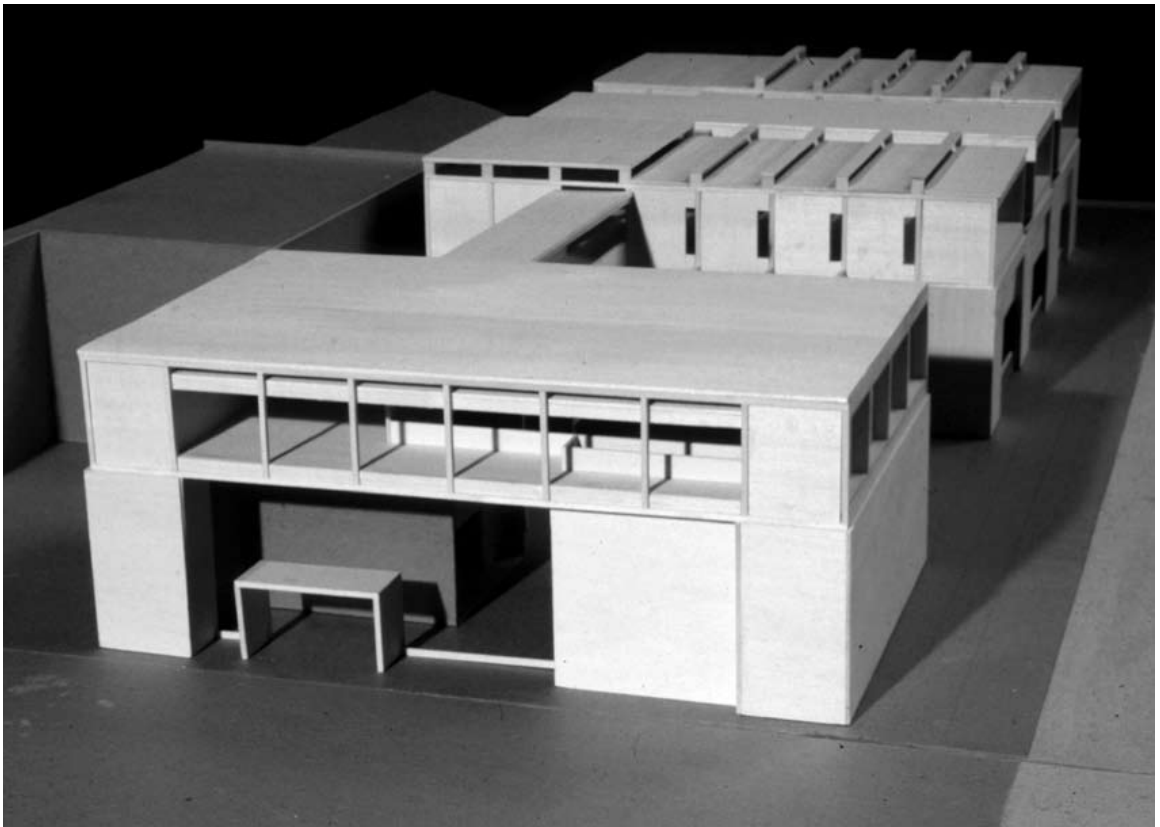


Figure 104.

FINAL MODEL

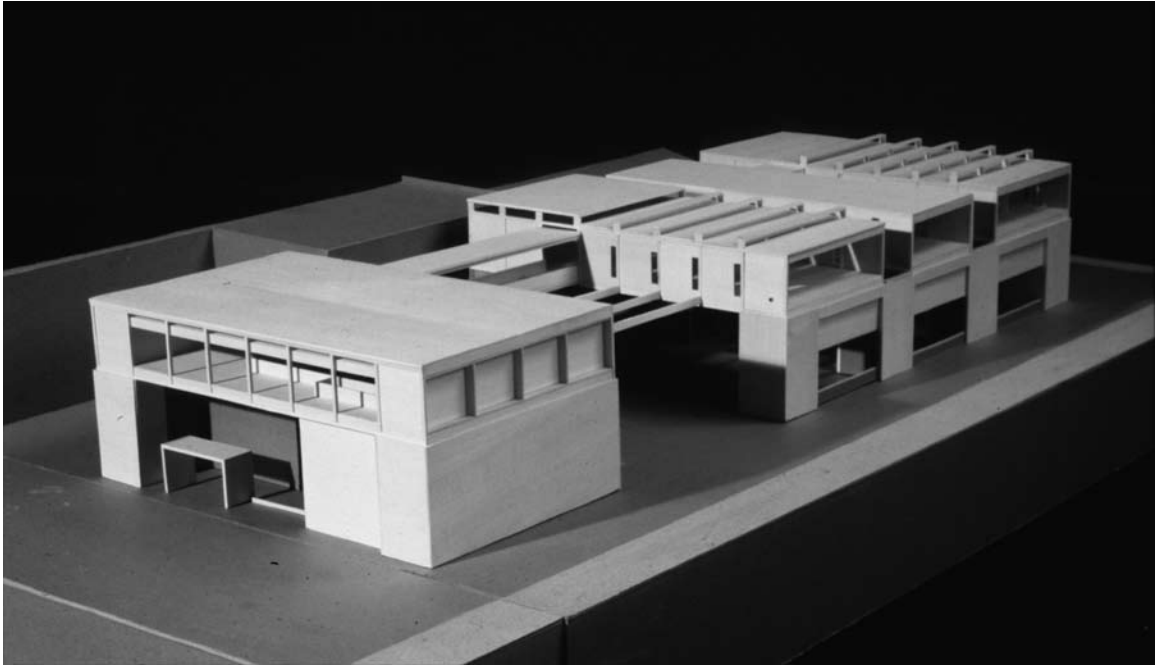


Figure 105.

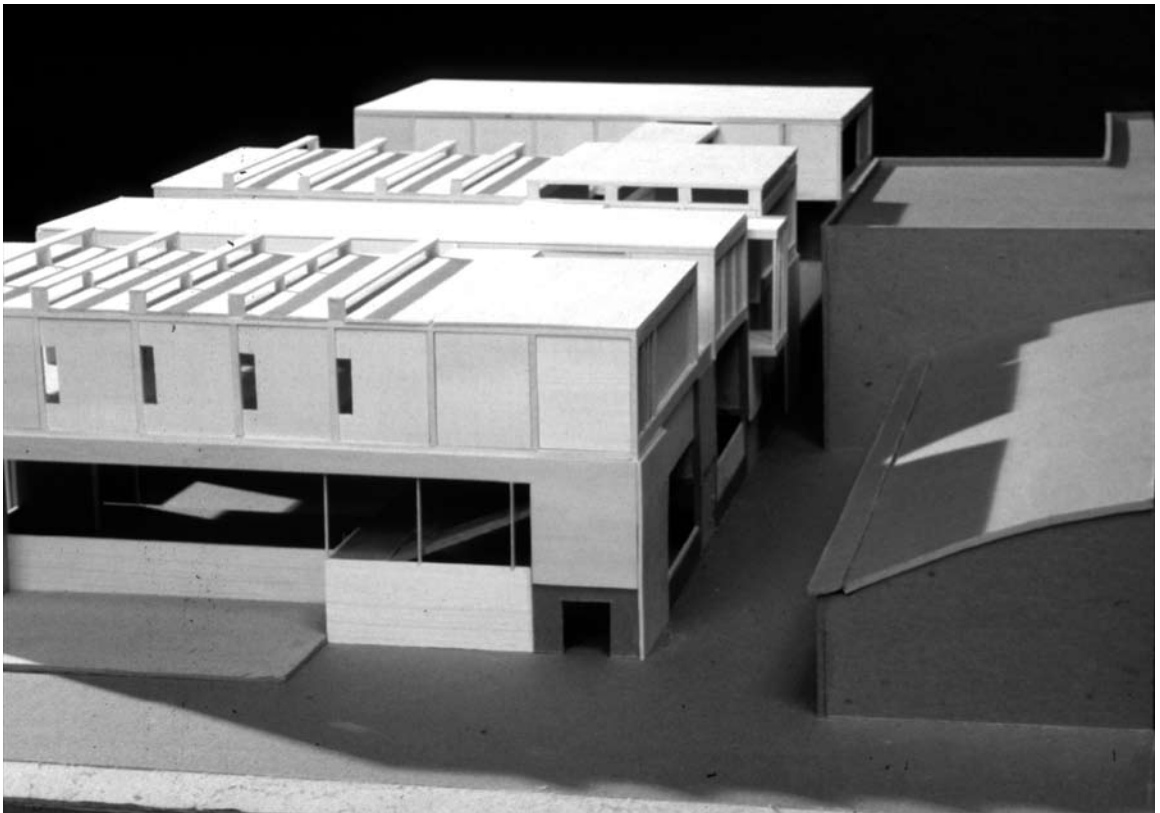


Figure 106.

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