GALLERY

a workplace and a home

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a workplace and a home

by

Jasmin Abdullah

A THESIS IN ARCHITECTURE

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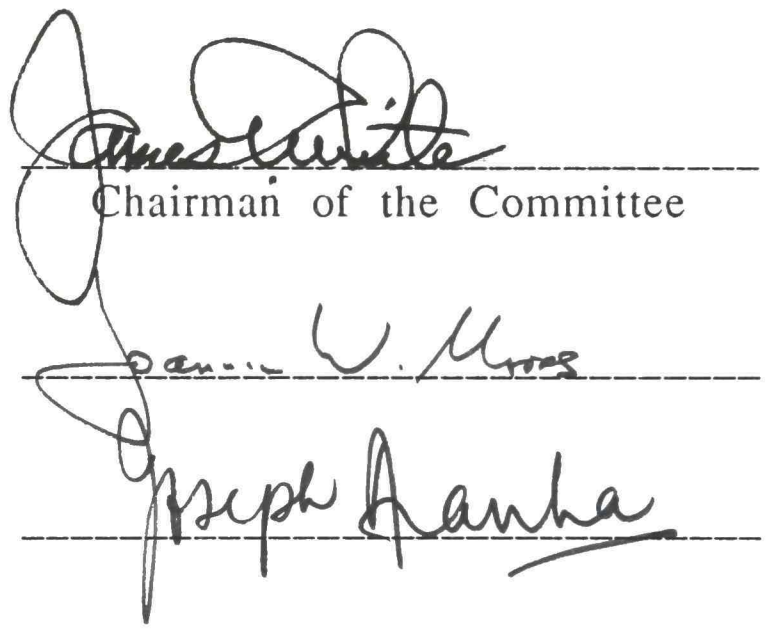

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Asst. Prof Ali Bayegan
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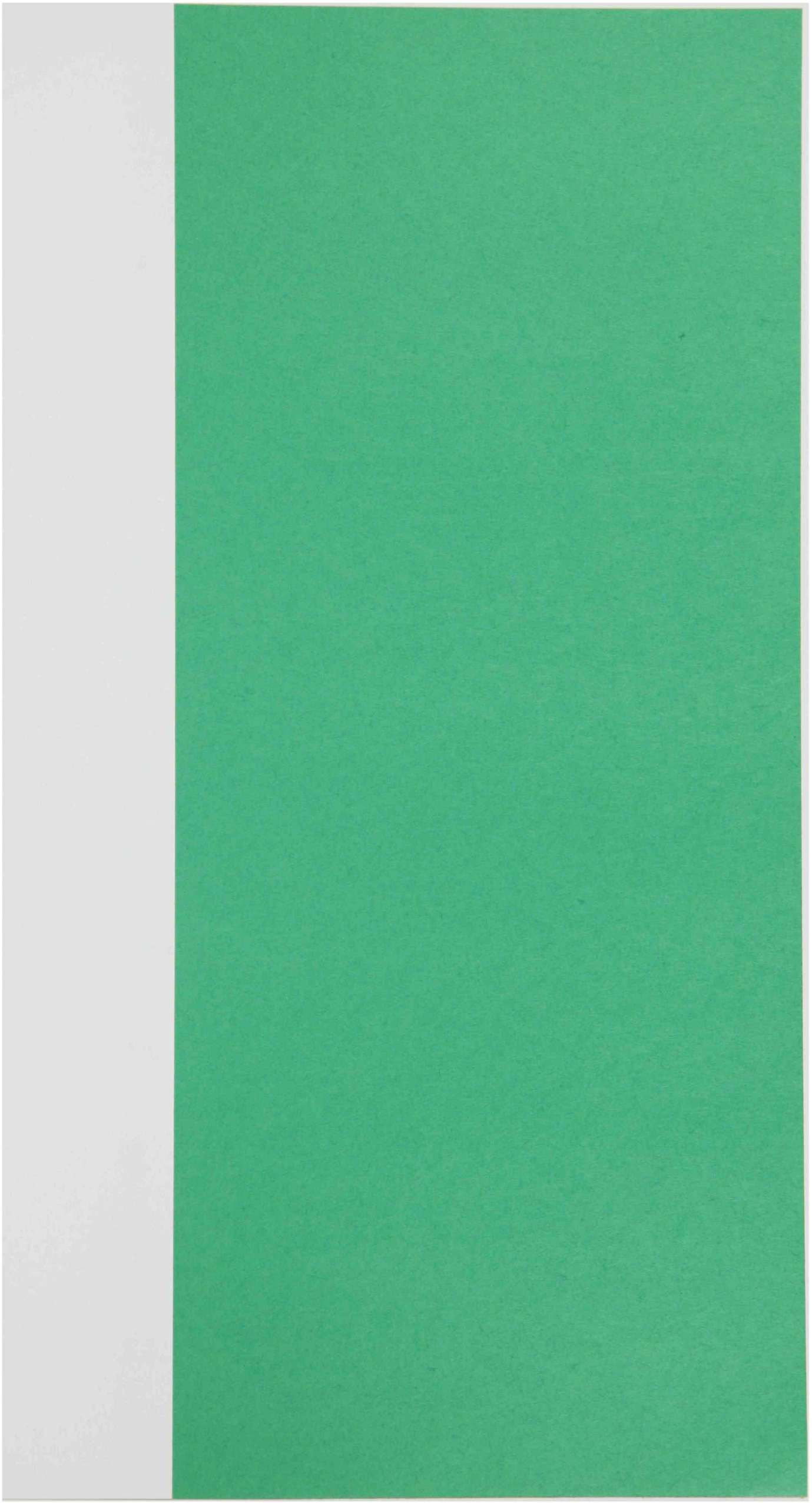
Mother

may your dream comes true



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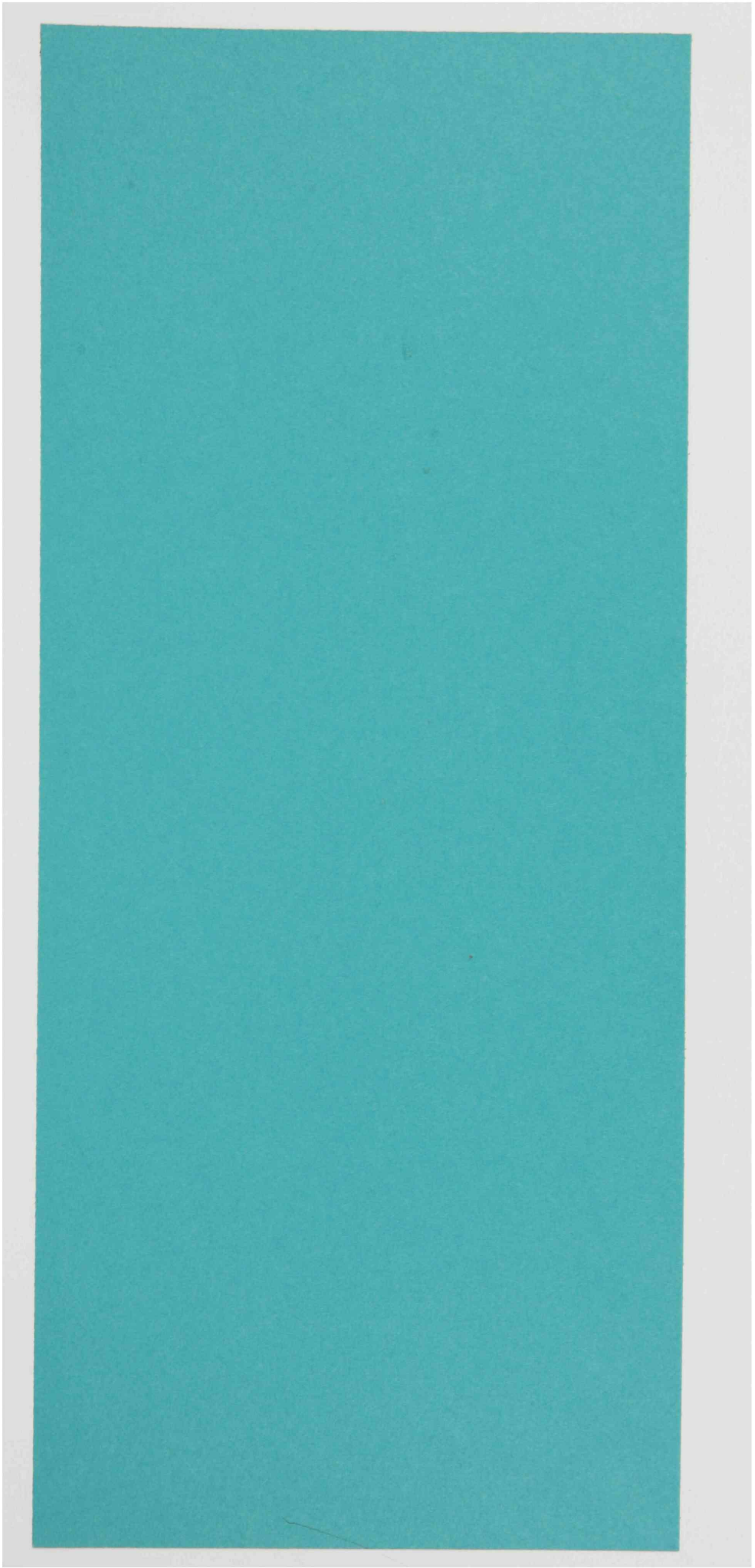


INTRODUCTION

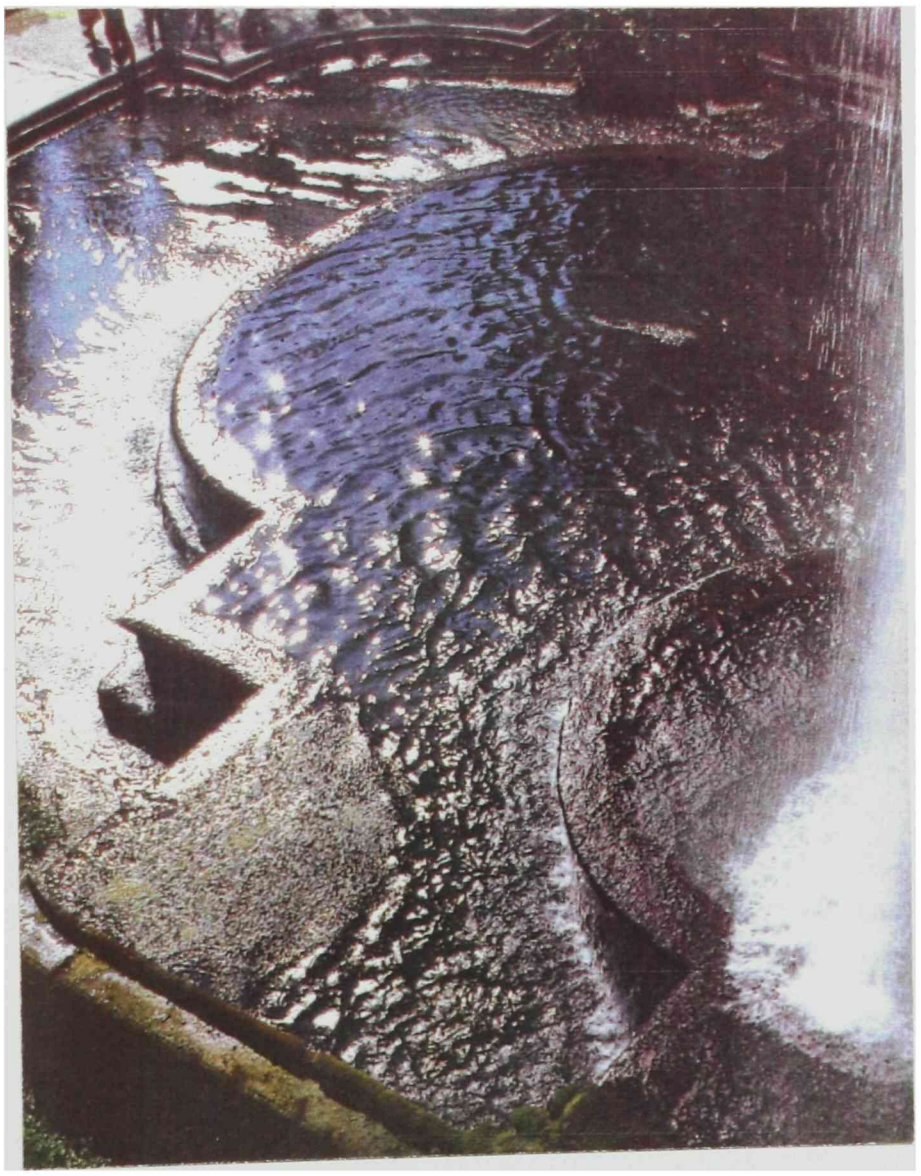
In going through our everyday life we often run through or run across something unpleasant or something disturbing that effects us so much that we cannot function justly. Even simply by going through everyday life, performing the same task over and over again will make us exhausted. That is why people often take a break from this cruel and demanding world and run somewhere where they can seek a peace of mind. People have been trying to achieve this by all means such as vacationing, meditating, indulge in hobbies such as sailing, hiking, travelling and even painting.

For an artist, creating art and sharing it with others has always been their love of life; their avocation and their vacation. When an artist stops creating art, he actually starts working-observing, absorbing and gets inspired by the things around him, the things he sees, touches, and feels. To be able to do and completely feel and experience all of these we need light. With light we can see colors, and with colors we can distinguish between two different objects. Color could also change our perception of things we see and influence us both physically and psychologically.

"Light "color" things and "tunes" men, and determine the atmosphere or mood of the

place. The mood is the comprehensive ground on which everything appears." [1]

The project intended; The gallery-a workplace and home for an artist, through the use of light and color, is to provide a place for solitude, a place where the artist can run from everyday life and produce art peacefully and at the same time as a place of inspiration where he could get ideas and intuition easily and sharing it with others.



THESIS STATEMENT

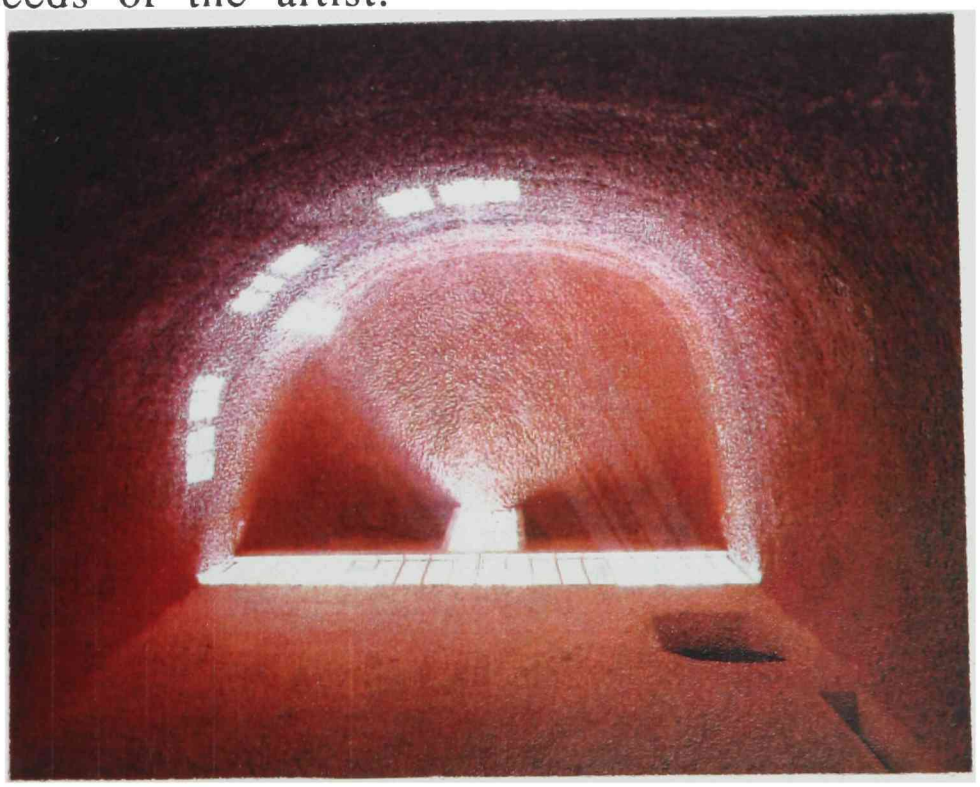
We deal with light and color every single day of our lives whether we realise it or not. An artist throughout history depends on light and color for his works. Without them he cannot create. The importance of light is so apparent that a slight change in the spectrum of light could give a totally different meaning to a piece of artwork. "A painting without a unifying mood lacks a bearing ground, and the things depicted fall into the abyss of nothingness."[2] Photographers for example, based their whole work on light. With different type of light, its intensity, and its exposure time, a same object can look totally different, and portraying totally different meanings.

Light and color have been used in architecture since history begins. "The history of color in architecture is closely allied to its use in sculpture and painting. Prehistoric man used paint to decorate the cave in which he lived."[3] The ancient Greek painters were known for having only four paints in their work which are white, yellow, red and black. The Egyptians worship their sun god Ra and their whole work were related to the sun. "The early Egyptians, the Persians and the Babylonians realized that architecture without color was like a plant without flower."[4] It is also known that color was used judiciously where needed to enhance the total effect in the Greek architecture.

"Today color is all about us in such vast profusion that we take it for granted. If we could only see color for the first time we would be amazed."[5] With the great power of light and color; their ability to forge spatial continuum, opening our environment to visual penetration and extending our reach to different heights and its ability to expose and clarify a volume and expand its objectivity, light and color also have not only the ability to withhold the content of light animated space but also it coalesce the viewer directly into the work, provoking readings and dreams, inciting ones power of imagination, attracting a person's attention and movement, a great piece of architecture could be created.

Thesis Intent

The thesis of this program will be based on the qualities and abilities of light and color, how it could be manipulate positively throughout a building in order to fulfill the needs of the artist.



PROJECT STATEMENT

The project intended, a Gallery-a workplace and home for an artist which will be located in the beautiful Arts District in the middle of downtown Dallas, a city of great opportunities for artists, deals with light and color; its qualities and abilities to influence space and how by manipulating it could comfort and give inspiration to the artist/owner.

"Throughout human evolution, people have witnessed and felt inside an awakening touch of light. We experience this arousal and transfer of power day after day as our vigor and spirits build with the growing light of daytime and springtime, only to deplete as the sun dims towards evening and winter. Our energy levels rise and fall with light's daily oscillations and seasonal fluctuations. Almost the entire world around us is also brought alive by dawn,...."[6] This is also true of artificial light. Different intensities, types and colors of light sets out different types of moods. "Experience teaches us that particular colors excite particular states of feeling."[7] Light and color are known of its ability to lift up spirit therefore they are also have the ability to do the opposite. Therefore by selecting the right kind of light for a certain space the right kind of mood or atmosphere could be set. "Some color occupies so important a place in the series of elementary phenomena, filling as it does the limited circle assigned to it with fullest variety, we shall not

be surprised to find that its effects are at all times decided and significant, and that they are immediately associated with the emotions of the mind."[8]

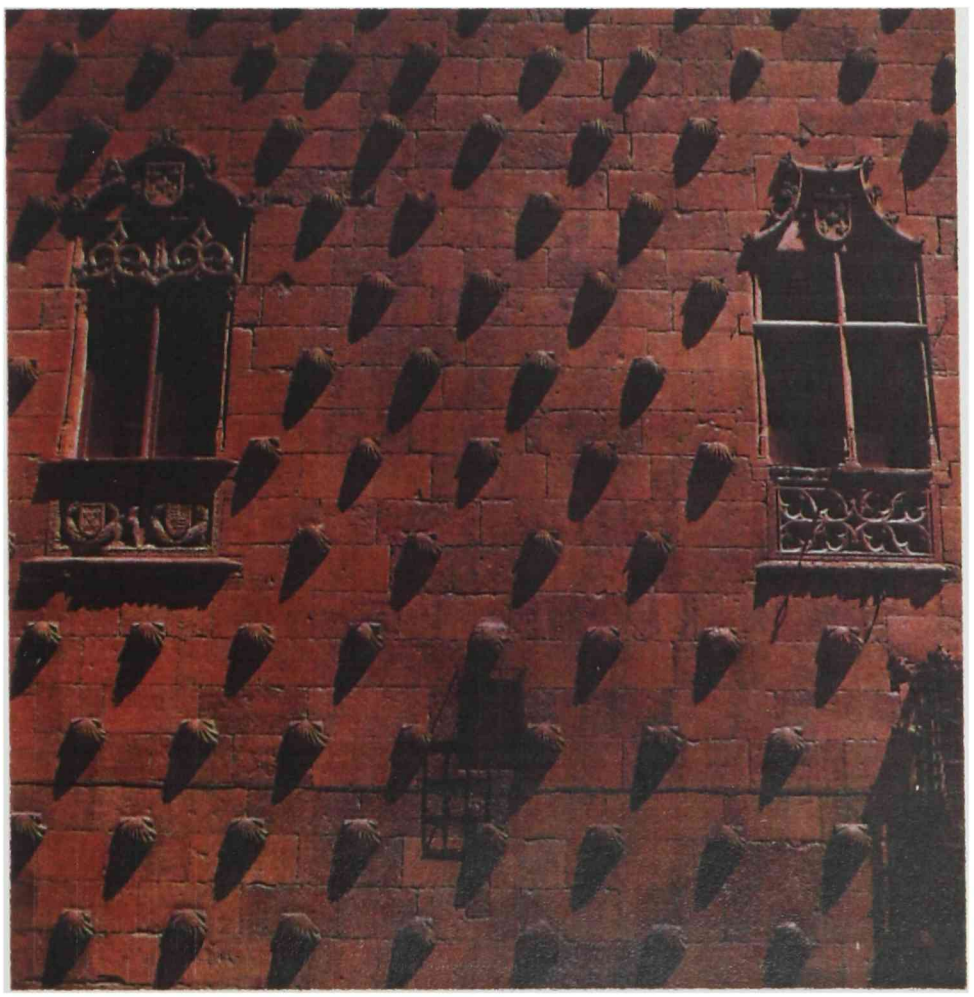
The right tone of color and light within the building could be achieved through many different ways. The most literal is the use of paint itself. Other ways of achieving this include choosing the right type of materials, their reflectancy, opacity, translucency, texture and color where they could give the effect needed. These appearances presented singly, are specific, that in combination may produce harmonious characteristics, often pleasing to the eye, by means of which they act on the mind. "The aesthetic color problem for the architect and designer is then not merely how to choose a single color, but how to develop color schemes for exteriors and interiors of entire buildings of different types. Color schemes, in this case includes also the light schemes, should recognize the symbolic, the functional, and the aesthetic aspect of architecture."[9]

The effects of shadow must not be forgotten when we are dealing with light and three dimensional objects. To me shadows are the dark side of light. Shadows give a sense of mystery to a building. "Shadowy things not only give access to hidden dimensions and features of our human nature, but they also give space a protean flux."[10] Shadows also take away the sense of factual dimensions, figures, seams, location and distinction of

things, and because of its nature, change constantly, if used well a dynamic look could be created thus making a building more attractive and appealing.

Besides dealing with the properties and abilities of light and color, the issue of what a gallery, a home and a workplace is must always be kept in mind.

The choice of the location for the project, which is in the middle of the Art's District, in downtown Dallas is also an appropriate one. Being not only in the middle of a very colorful setting with the Myerson Symphony Hall on its northeast, the Museum of Modern Art on its southwest, and dozens of art galleries within its walking distance and having the whole cityscape as its background, it is also a city that is rising in the arena of arts.



ABOUT LIGHT

Adapted from Geothes Color Theory

In order to understand more about light and color, how they as one effect a space and our perception, it will be helpful if we could first understand their interaction with matter and space.

LIGHT AND MATTER.

It is a known fact that lighted elements are more attractive than dim or unlighted ones. They could arouse and excite people in such way that it can be breathtaking and maybe animistic. Even a tiny or microscopic luminaire could create these feelings. These feelings created or felt not only could be felt physically as appearance, but also psychologically as giving the expression of expanding a space and giving some magical power to a space or an element. Element becomes more important when it is lighted(that is the impression it gave). This is also true with the use of colors and various materials (because of their colors and the shade and shadows they create). Tension could be created when complementary colors are put together and harmony could be achieved when colors of the same hues are put together. The same goes for the materials. Luminous materials are more welcoming than rough ones. Different effects could be achieved when different materials are put

together. And by putting all of this together a certain expression could be achieved.

Our energy level rise and fall as the sun and seasons fluctuate. We become energetic as the sun rises. This fascination with the power of the sun explains why many civilizations of the past worship it and even today, people still "worship" it by making great festivities in the spring and summer time. This therefore makes us relate lighted things as giving life or having the power of doing so or is alive or just making us feel alive.

Light and matter also have the ability to lift our spirits. Our moods are always elevated when we are around places with light. This phenomena is agreed by poets and writers of the past even of today's. Light tends to make us feel that we are part of it. This is because of the power it has which is so powerful that we tends to forget the world around us.

Here are some examples of the effect or quality that light give when it interacts with matters.

LIGHT AND LUSTROUS GLAZES.

Lustrous glazes surface such as tile, polished marble and glossy paint tends to give us a false impression of the things we see. Because the actual color or appearance of a glazed elements are a little below the surface. It has the same power as water and

vapors. It has the ability to create or enhance luminous depth by throwing the surface just out of focus and the texture it possesses is so rich that it has a life of its own and sometimes give a false impression of the form it is being represented. It makes an element more interesting and full of mystery making us look at the element more closely and carefully and even makes us wonder and imagine of what is beyond the glaze. I can say that it could enhance ones imagination and could also be inspiring.

LIGHT AND MIRROR

Mirrors has the ability to erase its own substance by being so perfect that we tend to think that they do not exist. It also has the ability to create and give false depths to a space. Because of its ability to reflect I see that the mirrors as being the intermediate elements in achieving the desired feelings or atmosphere in a space. I see it could be used as a mean of bringing light into a space. Therefore the feeling it create is more of an indirect one.

LIGHT AND COLORED GLASS

Here the ability of the colored glass utilizes both light and color at the same time. One depends on the other to achieve a certain effect. The quality of light and color here depends on the many different things which includes internal and external irregularities, its hatchwork, the dirt and patina on the

element. Tension could be created by putting hot and cold colors side by side. It could create a false perspective making us think about the depth that does not exist. It could also be inspiring making us think of its possibilities and of what's beyond the glass. It sometimes, if properly put together could lift our spirit thus making us think and feel beyond the ordinary. As for a clear and transparent glass or water, when put the right way they can substantiate light. The random or chaotic appearance of water also gives us a forever dynamic appearance and thus forever inspiring to our eyes and mind.

LIGHT AND LIGHT CHAMBERS

Light chambers has the ability to lift up spirits and give us the feeling of being heightened or revived or giving us the sense of beginning. It also has the ability to group spaces together just like pooled light. It could be inspiring and give the effect such as the great Gothic church with rays of light shining from an high opening into a big open space below. If used in a succession it could be as a guidance in a building and could lead people to a certain space.

LIGHT AND CHIAROSCURO

The most elementary technique of light handling which utilizes the modeling of surfaces to grate light and etch shadows. To me this effect gives more of the sense of mystery. This is due to the unclearness or vagueness of the shades and shadows created by the surfaces making us speculate or imagine of what it is and what it should be.

POOLED LIGHT

The phenomena of pooled light is that it creates a special atmosphere where there is light. It tends to emphasis an object it is shining or lighting on. This could be used effectively in an area such as the display area of a gallery or on a certain element that we want to emphasis on.

LIGHT AND SPACE

It is known that bright zones expand perceptually and dark zones recede and shrink. The contrast of light and shadow charge space with optical forces could arouse its occupants in various ways which includes visually - things that we see excites us directly creating an optical pushing and pulling, prodding and nudging, inflection and deflection. It also enhance aliveness by liberating people to imagine and take action. This type of effect tends to make people

participate creatively in the world's activities such as creativity rather than being alienated as a spectator. This field of energy could be utilized in spaces such as the studios and reception area where participation from the people are needed and encouraged.

Light in a space also has a kind of imaginative power. "Darkness stoked with tiny fragments of light has enormous poetic power, in part because it defies reduction to any one true single meaning."[11] This is because shadows and darkness are free of absolute boundaries and contours, depth looses its certainty, matters gain certain magical powers, shapes melt together thus increase fluidity and fluctuation. This looseness, fuzziness and open-endedness empowered us to imagine by constructing our own images out of the unfinished forms. This tends to make us more creative and open up our ideas and imagination to an endless boundaries. This power thus is very crucial to the artist in doing his work.

Humans are known of needing light to survive. We are always drawn to light and bright colors. Light and bright color attract our attention and we are always drawn to it. It has a powerful indwelling power that is making us go to it. If used the right way people could be pulled into a building and through it as we want them to.

In contrast to light, darkness(including shadow) is passifying biologically and

optically and evokes a time when aliveness almost disappears, when drowsy beings awaits the return of light. Shadow is said to have the same qualities as silence. It wrap light in secrets and stimulate a yearning for the light to reappear and flame up. It tends to intensify contrast between inner and outer giving spaces such as entrances the quality of being dead just as to be reborn into a new bright space. Because of these qualities it is very suitable for spaces such as dwellings and entrances.

Here are some examples of the different types of spaces that carry different expressions and meanings when they interact with light.

CELESTIAL WOMB

The qualities of light in this type of space has the great ability to make us prophesize and contemplate of what yet to come. It has the quality of suggesting the beginning of the world or the beginning of a thought. Spaces such as the one of the Medieval Churches have this kind of quality. The concentration of lights differentiate spaces and making the space full of hints and riddles, inflaming our curiosity, teasing us by coming and going. It is a great space to "dream innocent dreams", and release archaic

longings in other words making us think and think.

URBAN GLIMMERS

The qualities described under this title is somewhat similar to the one of the celestial womb, it is just on a larger scale. It is of a light in a distance making us wonder of what it is and making us think and open our mind of the possibilities of what it is and what it could be.

COSMIC VAULT

This space is a very powerful one which could lift our gaze and pulling us into the dazzling glitter on high. It has the ability to expand depth and create a heavenly glory yet withdrawn and remote. I can say that it is a very inspiring space which could excite and lift your spirit higher. Examples of this type of space could be found in Gothic churches and mosques which give out the image or impression of grandeur and out of this world.

INCANDESCENT VESSELS

This type of space could be a source of inspiration to other spaces or to everything around it. If taken literally this could mean that a space glows and shines its light onto others, being a source of inspiration.

ABOUT COLOR

Adapted from Geothes Color Theory

Color could be divide into two categories; the physical and psychological.

PHYSICAL COLOR

They are called physical because they belong to the sound eye; because we consider them as the necessary conditions of vision. In order to understand more about the physical aspects of color and what role it plays in designing a building we must first understand its phenomena, the effect of light and darkness on the eye, about colored images and colored shadows.

THE EFFECT OF LIGHT AND DARK.

The eyes(the retina), affected by light and darkness, is found to be in two different states, which are opposing to each other. Eyes opened in a dark place, will experience a sense of privation. If we look on a strong illuminated surface, the eye is dazzled, and for a while is not capable of distinguishing objects moderately lighted. We can only experience one of these phenomena at a time. This phenomena can also be experienced when we pass suddenly from one state to the other for example from a dark to a lighter space. Our eyes will be dazzled depending on the intensity. And if we move from a less dark space to a lighter space, our vision

seemsto be clearer and better thus being able to perceive moderately distinct appearances. This phenomena if used wisely throughout a building can enhance the appearance of the building. spaces such as entrances and transition spaces has a very high potential of utilizing it.

COLORED IMAGES

"I entered an inn toward evening, and, as a well-favored girl, with a brilliantly fair complexion, black hair, and a scarlet bodice, come into the room, I looked attentively at her as she stood before me at some distance in half shadow. As she presently afterward turned away, I saw on the white wall, which was now before me, a black face surrounded with a bright light, while the dress of the perfectly distinct figure appeared of a beautiful sea green."[12]

This phenomena of the eye simulating the opposite color when the eyes is taken away after constantly looking at an object is a very interesting one. The eyes is proven to deliberately seek for completeness in the color wheel by itself. "The purple or violet suggested by yellow contains red and blue; orange which responds to blue, is composed of yellow and red; green, uniting blue and yellow, demands red; and so through all gradations of the most complicated

combinations."[13] These completeness is then called **harmony**.

COLORED SHADOWS

Colored shadows are one of the elements that could only be seen and experienced if we know when to look for them. They are one of the most beautiful and amazing thing that everyone has ever seen. They can be seen only during sunrise, sunset and under the moon light. It is the same blueness that Cezanne saw and put in his paintings. This phenomena has also been seen by divers; underwater,"the sunlight shines into the divingbell, everything is seen in bluish-red light, while the shadow appears green."[14]

We may not be able to artificially produce the same thing but we can always make the forms of the building and see the shadows be casted on the ground. Different colors of shadows could be achieved by using different color of material on which the shadow is to be casted on. If carefully designed a magnificent effect could be achieved.

PSYCHOLOGICAL COLOR

Colors and their effects are always associated with the emotions of the mind. A color presented singly, is specific and in combination it may produce a harmonious characteristic, often with a pleasant effect to the eye, through the mind. If combined with a form and appearance(type of surface) a desired appearance could easily be achieved.

People experience a great delight in color generally. Color needs light to be effective. Color, similar to light, has a magical power, like the healing power of gems. Experience has thought us that particular color excites particular state of feeling.

Color could be divided into two groups; the plus and the minus. Yellow, red-yellow(orange), yellow-red(red lead, vermillion) are on the plus side which excite feelings such as quick, lively and aspiring. And the color on the minus side are blue, red-blue, and blue-red. They produce a restless, susceptible and anxious impression.

Yellow for example is the color nearest to the light. In its highest purity it always carries with it the nature of brightness, and has a serene, gay, softly exciting character. We find from experience, again, that yellow excites a warm and agreeable inspiration.

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Blue on the other hand carries the principle of darkness within it. This color has a peculiar effect on the eye. As a hue it is powerful, but it is on the negative side, and in its highest purity, a stimulating negation. Its appearance is a kind of contradiction between excitement and repose. Blue gives us an impression of cold, and thus reminds us of shade. Rooms which are hung with pure blue, appears in some degree larger, but at the same time empty and cold. The appearance of objects seen through a blue glass is gloomy and melancholy.

Colors are also used to express abstract ideas such as white suggests purity, red is for valor and blue is for justice.

Therefore by carefully studying the colors and the impression they carry a specific atmosphere could be created, unity and diversity could be suggested, forms and materials could be express more effectively, proportion, scale and a sense of weight could be brought out; as dark color suggest heavier weight than lighter ones.

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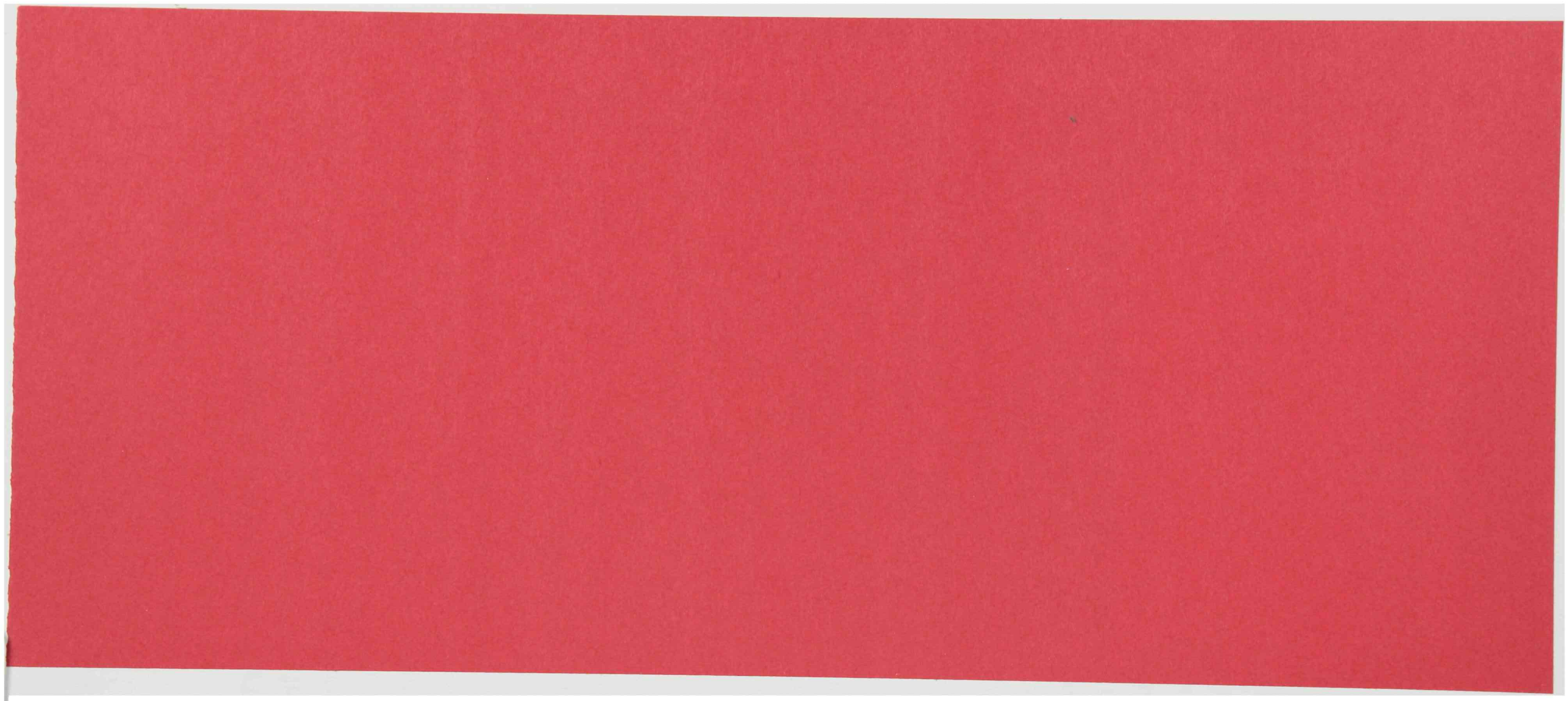

THE GALLERY

Gallery or museum originated in Greece. The original words "Muses" and "Museion" often seems to have become dissociated from existing meaning of museum. "May museum contain numerous specimens of beauty and interest, each one capable of inspiring people with a heightened sense of vitality and quickened thought, yet brought together in a museum the spell of each single thing frequently fades under the influence of factor alien to a "realm of the muses"- disharmony and dullness."[15]

Museum is also defined as a place where man's mind could attain a mood of aloofness above everyday affairs. Elements of sacred temple and of an educational institutional seems to have mingled in Greek schools of philosophy in Pythagoras' school in Southern Italy and in Plato's academy, where the study of philosophy was regarded as a service to the muses. The emphasis shifted from the religious and ethical to the intellectual side in the Hellenistic Museum of Alexandria, which in fact was more akin to the research institute than to a museum in the present sense. At Alexandria the scope is more to the Catholicism of its spirit of inquiry, reaching out for all the available knowledge of time.

In subsequent centuries the term museum was applied to numerous private collections but variety of other terms was used as well. "The term **gallery**, which at present is often associated with the collection of painting and sculpture, as distinct from the *mixtum compositum* of a museum, was and is also used to indicate a collection of *miscellanea* [16]". For architectural reasons the term gallery would appear to be connected to the collections of art rather than curious, since paintings and sculptures require special lighting such as can be provided by a corridor-like room with much window space between and opposite the specimens. A good example of this is the Galeria delle Statue an extension of the Medici Palace in Florence, Italy built by Vasari for Cosimo Medici in the sixteenth century- was a narrow corridor with large window panes.

Scamozzi in his book *L'Idea della Architettura Universale* (1615), proffered the explanation that the gallery was an architectural invention of the North, especially the French. It was originally served as an entrance hall to the "residences of distinguished personages" which was later used for housing collections. The hall-like structure of the gallery later became a feature of palaces (late sixteenth century and more obvious in the seventeenth and eighteenth centuries) when princely abodes had failed to serve as citadels and had become ornate, and often boastfully conspicuous residence.

On some occasions, an art collection would be referred to a gallery although they are housed in rooms differing in shape from corridor.

Today with the intensity and breath of intellectual interest and cultural phenomena received, and the prominence of their philosophical status, the museum, spanning as it does over nearly the full range of cultural force itself, is likely to exhibit some very general characteristics of human understanding and values. Museums today also claim to have some educational functions. "From studio classes for pre-school children and extension courses to being basic exhibition halls for established artists, museums encourage creativity, and that, educators have always insisted, is an educational goal."[17] There are also storehouses and private galleries that always possessing more than just the display, serving a more important role as repositories for materials of artistic and art historical research.

Keeping the ideological aspects of the Greek combining with the concept of today's galleries, it is hoped that the gallery intended will be of both a sacred temple and an educational institution.

CASE STUDY # 1

Arthur Roger Gallery, New Orleans

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Architect: Wellington & Patricia Reiter & John Chrestia.

The gallery calls for the ability to house several installation at the same time, the employee space must emphasis on the relationship between space and environment and the storage has to be accessible for private viewing.

To solve these problems the architects employed the varied use of lighting techniques to distinguished the three galleries. The lighting were in progression from the large, naturally lighted front gallery to the intimate, artificially lighted rear gallery.

The intentional use of dark carpet and ebony-washed cabinets in the private viewing area, in contrast to the white walls and light oak flooring of the public galleries draws the viewer into this semi-private world.

The door were designed to allow artificial light from within the cabinets to shine through the windows while concealing the cabinets from view.

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CASE STUDY # 2

Rovaniemi Art Gallery, Finland.
Architect: Juhani Pallasmaa.

This project were built on a site of an old bus service station which was destroyed during the Second World War. Part of the building is still functioning as a bus service station.

The art gallery was built out of bricks from the ruins around the site therefore making it a collage of pre-war urban structure-a museum in itself. The building was divided into two levels. The architects tried as much as possible to lower the threshold between the public and contemporary art. Through the choice of materials and scale, an air of warmth and intimacy has been achieved in the exhibition rooms. The galleries are lit by both artificial and natural light, which beams through the old window of the bus depot.

The interior of the building is covered with natural materials; ceilings are of timber, walls are of white plaster, floors are hard, permanent collection's rooms on the upper level are of brown-red brick tiles, and the temporary exhibition space on the ground floor are of pale gray Lapland marble.

Here through the use of materials(its color) and proper lighting, the atmosphere needed for this project is achieved.

CONCLUSION

As a conclusion to have a successful art gallery today, we not only have to figure out how the arrangement of the display should be, but also have to use all of the architectural aspects and knowledge that we know. The interaction of the people with other people, people with art, people with space and art with space must also be consider. The use of light and color is also one of the many ways to achieve these interactions, and with these interactions harmony within the building could be achieved.

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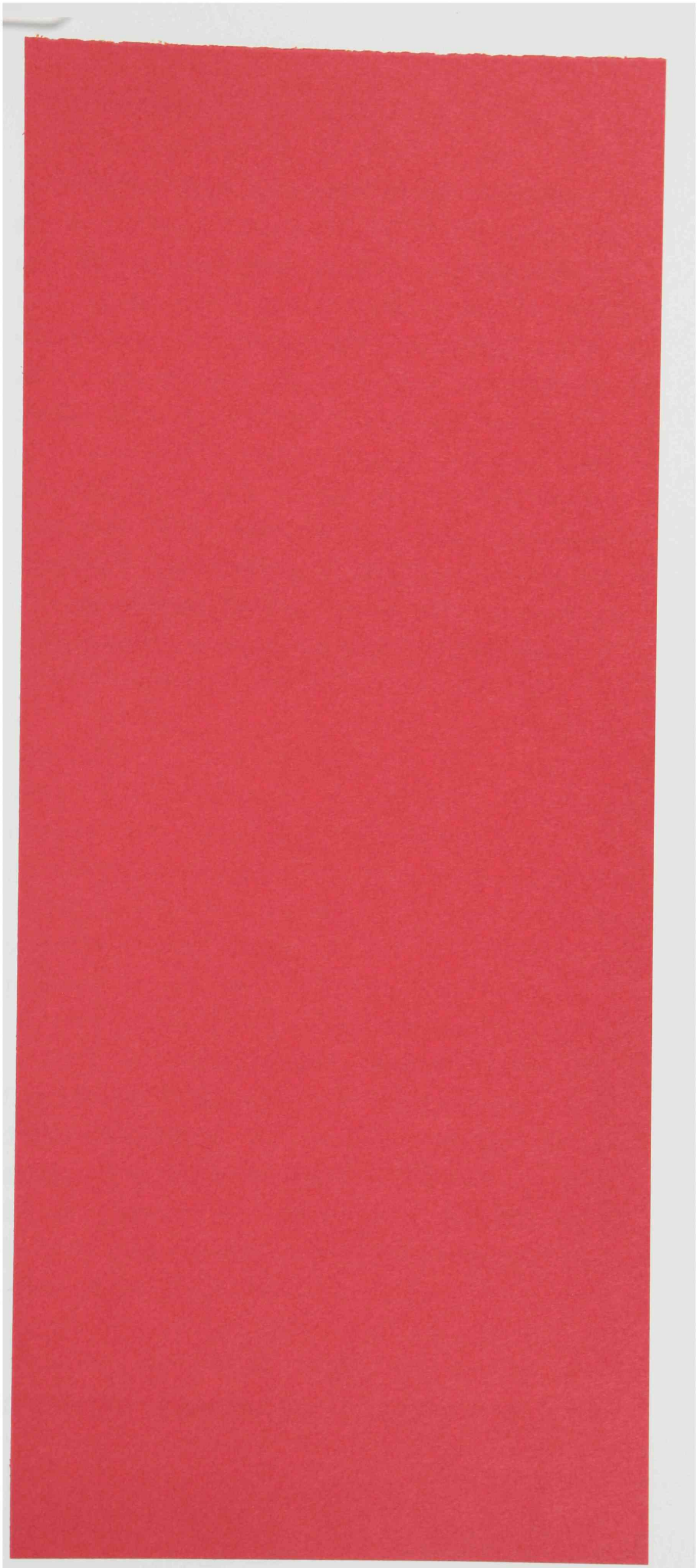

THE WORKPLACE

When there is work to be performed a space or place for it will be needed. An accountant, a lawyer and a secretary needs offices, a carpenter and a mechanic needs workshops, a farmer needs fields and an artist needs studios. A studio could be anywhere and anysize. Different artists have different needs. Some artists prefer to work outdoor and many prefer indoor. No matter where it is, a studio is the most important element for an artist. It is a place where art is created and where an artist can easily get inspired and be free to express himselves. It is a place where he could be one with his work. Studio is a very creative environment. A studio usually reflects the artist and his work. Paul Cezanne's studio, the father of modern art , for example is painted almost all gray. This is because it is "part of his need of subtle, unviolent color within which he could see all modulations."[18] He even prefer to paint on a gray day.

It is different for Claude Monet, the founder of impressionism, he works in two different studios; an outdoor and an indoor studio. The outdoor studio is where he gets the inspiration and ideas and then he will bring it into the indoor studio and let the idea grows into a painting.

This in a way shows that artists have different preferences for their place of work.

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This in a way shows that artists have different preferences for their place of work.

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But the most important thing is that as long as it is comfortable to them, enough space to store their works and enough light for them to work with, they will personalize the space to their needs.

The case studies here will somehow give an idea of what studios are :

CASE STUDY #1

Henri Matisse, 1869-1954.
Cubist.
Studio in Boulevard Montparnasse, Paris.

As described by Alexander Liberman the author of *The Artist in His Studio* ;

"A small self-service elevator took me to the sixth floor of a modern apartment house. When I was admitted I entered a long hall with several glass doors covered by curtains. In the studio, the living room of a conventional apartment, the light was so intense that the metal shutters had to be drawn. A sensuous backdrop of many nudes dominated the room. In one corner stood a classical Greek torso of a woman, in another a large Polynesian polychrome figure, and near the windows were his own sculptures, dark, shiny bronzes silhouetted against the light. On a chest of drawers rested many books. I noticed John Dewey's Art as Experience, and volumes on Cezanne, El Greco, the drawing of Leonardo da Vinci, and Chinese calligraphy. Hanging on the walls were Matisse's most recent canvases, vigorous, vital, and young. The room

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vibrated with the charge of color. Next to this intensely luminous studio was Matisse's bedroom, a smaller, darker room into which he could withdraw. Then, when refreshed, he would return to the light."[19]

This shows that the studio is more important than the rest of the house, all of him is there, in the small bright room. This is where he spends most of his time. All the things needed for his work is there, within reach. Everything in the studio is arranged to his desire.

CASE STUDY # 2

Pablo Picasso, 1881-1973.
Cubist.
Studio in Vallauris, French Riviera.

Picasso has several studios throughout his life as an artist, this studio in Vallauris is where he spent his time from 1945-1955. This studio has a very special meaning to him. This is where he partly spends his heroic, creative time. This is where his friends can easily visit him, where he can eat the food he loves and do the things he loves. All of his studios have the same characteristics; they are big and dark. Picasso works with very little light. His lifelong friend and secretary, Sabartes once said ,"He does not need light... he has his own light from within.."

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Alexander Liberman described his studio as;

"Picasso took a large key from his pocket, opened the door, and were inside an abandoned perfume factory. Several connecting buildings with big double hangar doors are Picasso's creative factory. It seems unnatural that this man, one of the most productive artists in the history of art, has to have a factory for his creative enterprise. In a corner building he opened a glass door. The first studio we entered was small and long, like a strange narrow passage. At one end, next to the glass door, stood an easel surrounded with canvases. There is a haunting resemblance between his Paris and Vallauris studios: they were both vast and dark."[20]

CASE STUDY # 3

Georges Braque, 1882-1963.
Cubist.
Varengeville studio, near Dieppe, Normandy.

Braque is a very organized person. His studio is divided into smaller spaces, for engraving, drawing, watercolor, relaxation and painting. His studio is similar to his house but more intimate. His surrounding is full of visual inspirations, such as rubber plants, Polynesian shields, Etruscan sculptures, Indian rug, small stones and pieces of wood and bones. Also could be found around the studio are things picked up from outside or places he has been. Alexander Liberman described his studio as;

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"...an immense room with a high ceiling. It is shut from the outside world. In the warm diffused light, I found myself standing in a luminous womb. Each ray of sun is softened and controlled. Instead of clear glass in the windows. opaque and milky panes disperse an extraordinary glow. The traditional northern light surrenders to the warmth of the sun which penetrates the studio. The walls and curtains are white, the floor is covered with a straw mat. Everything is preconceived; each space contributes its alloted function to an organized creative factory. A visitor receives an impression of unaffected cleanliness and order."[21]

CONCLUSION

From all the readings I have read on artists and their studios, it seems that for an artist, his workplace or studio is the most important element in their lives. It is a place where he spent most of his time in it. It is something very personal and private. The appearance of the studio is always determined by the artist; how much light to let in, what color should the walls be and how big the room should be. Large storage space seems to be the thing in common that all the artist don't have and need.

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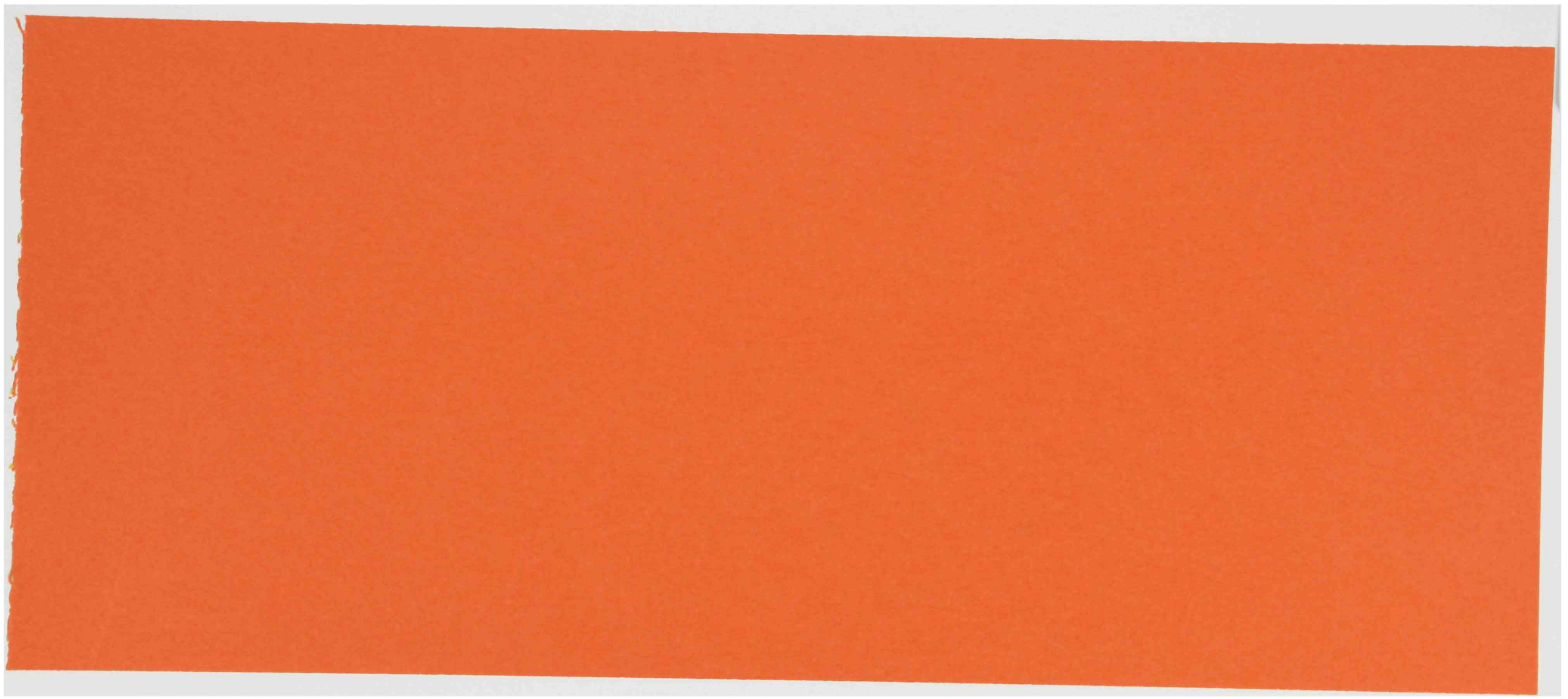

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THE HOME

The history of human dwellings goes as far back as to the first human ever exist, in the middle of Africa. In the beginning a "dwelling" to human is just a means to protect them from the harsh wind, the sun and the wild animals. Simple forms were built by means of roofing, these include the use of natural caverns. All of these is to give comfort, whether they realize it or not.

As the population increases there is not enough nature-made shelters for everyone. Human kind began to built their own shelters. The earliest man-made shelter ever found were the one of the mammoth hunters of southern Russia, some 20,000 years ago. It was a structure built around a dug pit to avoid the cold weather. This type of dwelling was also known to the Saxons.

After the end of the ice age, about 10,000-20,000 years ago, people started farming-forming permanent villages that was meant to last a lifetime. Proofs were found in Jericho, Jordan dated about 7,000 B.C.. People were trying their best to stay comfortable. The dwellings are clay brick, curved walls with sunken floors. Later these simple huts were replaced by large rectangular houses, each with several rooms. New method of construction was introduced that is of mud brick, and frequently the rooms were grouped

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around a courtyard-a still typical of middle east houses.

Climatic aspects dictate the outlook and the use of material on a building. This is all owing to the search of the best way to achieve human comfort. After irrigation was introduced therefore food was in an abundance, society become complex and cities grew bigger. With modern technology, new, better and faster ways of building were introduced. With the invention of the air-conditioner, people can now live in almost any conditions. But building now became so impersonal that it lacks character. Though there are still some carefully thought out buildings that could not only give comfort to humans physically but also psychologically. "When we see a house of such appealing personality that we walk past it very, very slowly, trying to see as much as we can ardently wishing that we might see it all around, and inside too."[22]

The home or dwelling intended for this project is for a single person; an artist. Besides providing a place for protection from the climate and giving comfort, the home should satisfy the needs of the owner. A home should not be shut out from the surroundings. Light and colors play a major role in order to make and achieve the desired mood. Here again relates to the use of various materials and types of opening in the building. Light should be available in abundance when needed. The feeling and mood needed to be

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achieve in a home is of a calm and serene one, relaxes the occupants but not too mundane or banal which could result in unproductivity of the artist or may even make him sick and tired, physically and mentally. The aspects of entertainment and entertaining should also be kept in mind because they will dictate the scale of the home.

CASE STUDY # 1

Fernand Leger, 1881-1955.
Painter.
Home in Paris.

"An incredible narrow, winding wooden staircase led up to the first landing, where a sign announced that all appointments had to be made through the secretary of M. Leger. If, however, the visitor knew Leger, it was all right to go straight up. The fanlike development of the stair was so steep that I arrive out of breath. Leger opened the door..... I found myself in an immense double-storied room. With strong light softened by sliding white curtains, a sensation of overwhelming color come from the red, paint spattered floor and from the kleidescopic far wall covered from ceiling to floor with his own paintings. The intensity of colors and lines combined to create an insistent vibration. Leger wore a checked shirt, and the violent pattern of his clothes against the violent pattern of his paintings made him seems like a chameleon."[23]

Leger's home is a combination of a studio and an apartment on a quiet street in

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Paris near Luxembourg garden. His home reflects his work, the love for intense colors and his generosity in using it. The home being roughly in the studio is very convenient to him. Visitors could easily be greeted and all the necessity of a home is close by when he is working. The home and studio are both simple, bare of any modern gadgets. He is more interested in the relationship of man and nature rather than man and machine.

CASE STUDY #2

Claude Monet, 1840-1926.
Impressionist.
Home in Giverny, France.

The home of Monet reflects his love for nature and oriental art which both are reflected in his paintings. He prefers to work away from any disturbances, in seclusion and comfort. Both his home and studio are neatly kept which are also reflected in his works. His home as described by Alexander Liberman:

" We walked from the studio over to the house. Inside and intact were traces of a comfortable bourgeois life. The all-yellow dining room, its walls densely hung with more Japanese prints, was a place of enjoyment. Monet's stepson said,"Nothing was ever spicy enough for him." The blue-aquamarine-green accents of the evenly spaced prints spotted the chrome-yellow walls like an iridescent collection of rare butterflies.

In the salon were photographs, bibelots, and the quiet dignity of rooms formally arranged, but not truly inhabited. For in this house life was obviously elsewhere. Monet paintings hung in several rows on the walls, their watery greenness made more intense by the green reflections of the emerald shutters. "[24]

CASE STUDY # 3

The home of Sir John Soane.

The house of Sir John Soane designed by himself is full of energy. The house is filled with skylights, canals and wells guiding light into the building. The building is described as having "mysterious fingers of light that extend around corners, descend from recesses in the ceilings, or pass through perforated floors."[25] The building which is also a museum uses all aspects of light handling to make it successfull. Light is used to guide the flow of movement in the building . The spaces in the house are grouped by light. Mirrors are used to create multiple images in a space making it more mysterious and interesting. The house encourage one to be creative and even encourage one to daydream.

CONCLUSION

All of the examples of the home show that each home fits the needs of the owner. For some artists a home is less important than a studio, this is true for example, for Leger but for Monet the home and the studio is of the same importance even the garden of the house is important to him. Nevertheless a home is still a place where everyone goes to to rest and relax.

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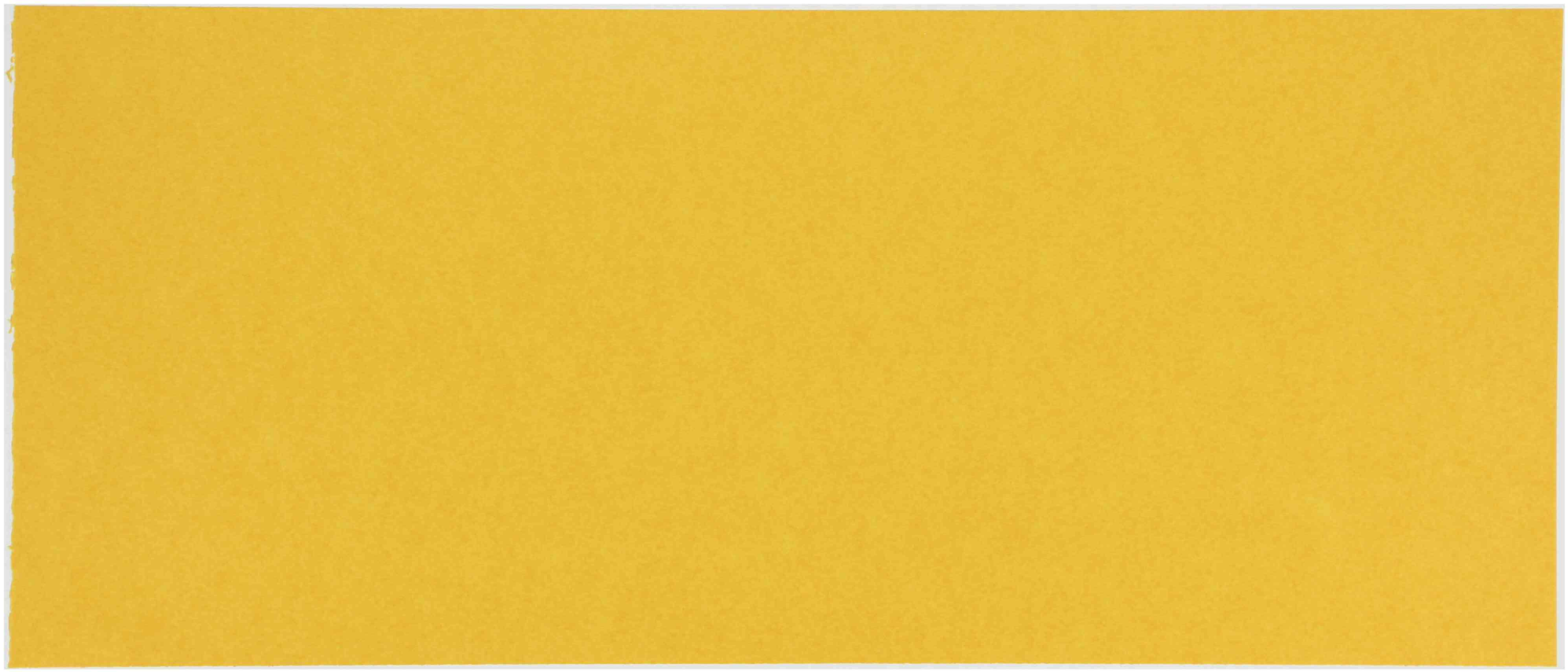

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THE SITE

DALLAS, TEXAS

Dallas is the second largest city in Texas, seventh largest in the United States. Founded in 1841 as a simple trading frontier is now a thriving cosmopolitan area. It is one of the fastest growing cities in the United States. The Dallas-Fort Worth area, often called "the Metroplex", is the second fastest growing metropolitan area in the United States. Dallas has doubled its population in less than thirty years. Its main attractions are its sunbelt climate (an average of 237 sunny days per year), at one time the lowest unemployment rates in the nation, and relatively low cost of living. The median age of Dallas residents is 28.7 years.

Dallas is located in north-central Texas, about seventy miles south of Oklahoma border and about thirty miles east of Fort Worth. The downtown area is near the point where three forks of the Trinity River merge. The altitude of the city ranges from 450 to 750 feet above sea level. Normally Dallas has mild winters and hot summers. The average temperature is 65.7° F.

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The city is the third most popular tourist destination in the United States. The Dallas Market Center and World Trade Center make up the largest wholesale merchandise mart in the world and one of three principal fashion centers in the United States. The State Fair park is the site of the largest annual state fair in the country and home of the Cotton Bowl, an aquarium,museum, a garden center, a coliseum, and a concert hall.

The city's cultural arts organizations include the Dallas Theater Center, symphony orchestra, opera, summer musicals, black dance theater, Shakespeare festival, civic chorus, and a number of professional and community theater groups. Culture in Texas is a mixture of activity generated by both the commercial and the non-profit sectors.

Dallas Arts District, a development project covering 1 1/2 blocks on the northeast edge of downtown consists of Dallas Museum of Art, the Arts District Theater, a visual and performing arts pavilion and the new Morton H Meyerson Symphony Center.

"Light and shade are the loudspeakers of this architecture of truth, tranquility and strength. Nothing further could add to it."

Le Corbusier

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With these backgrounds; its strong economy, support from the public and private sector, being in the center of happenings and its people and its tourists, its relatively low cost of living, Dallas is a very appropriate city for an artist's dawning.

SITE NARRATIVE

The site chosen for this project is the most appropriate one. Located in the middle of the Arts District in Downtown Dallas with the new Meyerson Symphony Hall on its Northeast and Dallas Museum of Art on its southwest and dozens of galleries within its walking distance, with easy access to the site from major freeways and having the entire city with its colorful and infatuating highrises as its backdrop. Besides being in a lovely setting, Dallas is also known for its cultural aspects with having great support from both public and private organizations.

When I visit the site last October the season was about to change, the day was glorious and the night was beautiful. The feeling felt could be describe as follows:

"It is 3 p.m. People in fine clothes, are starting to leave their workplace, the atmosphere starting to become hectic. Fine imported cars passes by. The drivers seems to be concerned about one thing - their next destination, probably to their dwellings, ignoring the beauty of its surroundings that they helped to create. People in fine clothes walked by with their eyes fixed on the ground, maybe trying hard not to bother anyone and trying hard to mind their own business. I can hear the sound of honking every once in a while. The noise does not seems to bother me, it is more of a white noise, occasional silence is the one that intrigues me, it seems unnatural for this city at this time of the day to be in silence. I don't want to capture this!

It is now 6 p.m. The sun is slowly setting. The golden glow of the evening sun washes on all the highrises casting a low bluish shadows on the streets and passing cars. What a lovely sight. The city is growing. Constructions are everywhere. From where I am standing I can see "new and better" structures being built, soon there will be high-rises everywhere and bluish shadows everywhere, except for this stretch of land. It will remain as it is. I hope so. It will be proud of its tiny self being in the middle of beautiful ignorance, it will be a reminder to the people in fine clothes and imported cars of what this city was, and of the things they love but

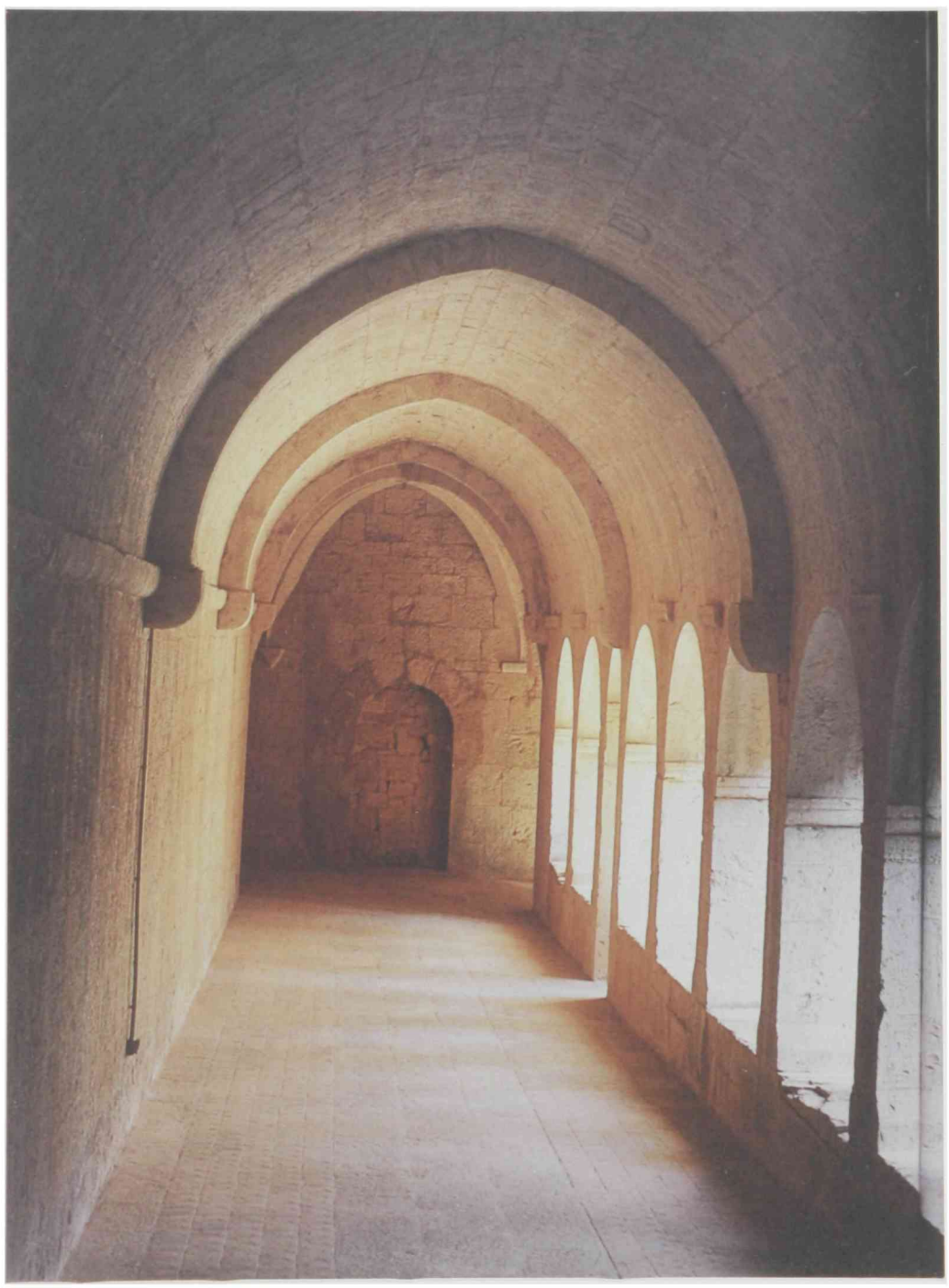
taken for granted. **I may have to capture this.**

It is now 2 a.m. No one in fine clothes is around except for me and the city. Occasionally fine imported car passes by. The traffic lights is still faithfully working, so are the street lights. The lights on the surrounding highrises are brilliant, twinkling like stars on a clear night. Lights from cars on the freeway beyond flashes randomly yet there seems to be a rhythm, it is a symphony on its own playing against the dark starry night. It is so peaceful and fulfilling here. The cold wind is blowing softly against my skin sending chills down to my spine and woke me up from my dreaming. **I have to capture this!"**

The feelings are obviously different at different times of a day and it seems that it is more appealing as it gets darker. This is mainly due to the amount of light available during the day making everything monotonous, nothing catching that my eyes can grab on, the attractiveness depends mainly on the color of the materials and the forms of the buildings.

At sunset and I am sure at sunrise too this will become sort of a transition period, when the surrounding is losing some aspects of its qualities and adding another some new ones. Everything seems so clear but at the same time not really focused.

During the night, my eyes catches every single light that twinkles thus making me notice elements that seems nonexistence during the daytime. It is more attractive, appealing and dynamic. In order to make the project a success, the design of the building has to cope and take advantage of this beautiful phenomena.



SUMMARY

SPATIAL NARRATION

The Gallery- a workplace and home for an artist will be a structure that will consist of a series of different qualities that should be felt by anyone who wonders through it. The structure mainly is divided into four general spaces which are:

1.Transition Spaces.

Which serve as connections between spaces, occuring repeatedly throughout the building. Its main purpose is to prepare oneself as he or she travels through the building, as not to shock or dazzle the person of what's coming.

2.The Galleries

A space where ideas and knowledge are displayed thus by doing so knowledge will be passed on to others and hopefully through this something new will be taught and learned. Interaction in these spaces are heavy and hopefully full of respect.

The space of the galleries should be flexible in order to able to cater the different types of exhibitions to be held there.

3.The Art and Knowledge

Where through knowledge and inspiration ideas are conceived thus art will be created. The most dynamic space of all where activities are the most hectic but very private. This will be where all the secrets and successes of the building lies. A space that give inspiration to the artist, not only by providing a space for him to work in but in a way will help him do so.

4.The Dwelling

A place where the artist come to reside in peace, enjoying life and all the things in it. A space where he could entertain guests and be entertained. A hiding place that is safe and comfortable.

Each of these spaces will emit and retain its qualities by manipulating light and color through its openings, its location and orientation of the openings, types of openings, its size, the use of materials, its arrangement, colors and textures. By combining all of these the desired atmosphere is hoped to be achieved.

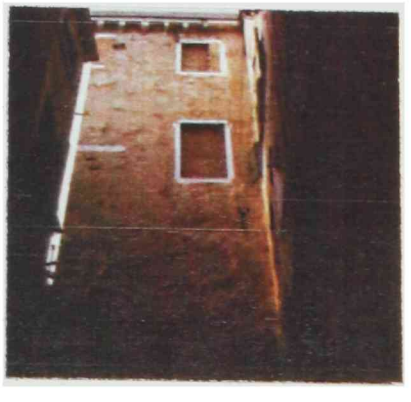
The following narration may somewhat describe the atmosphere as on meanders through the building.

"....passing through the grandeur boulevard with its lacy shadows embrassing the dark concrete sidewalk, I entered the building through a narrow passageway which enfolds me in a sense of danger and mystery, disorienting me in such blurry realm yet showing me that I am still in control and alive, that I am generating new beginnings and changes, provoking me to expand my faculties and tap unknown reservoirs of agility. All I can see is the dim light through a narrow opening. As I step forward my heart beats faster and faster and suddenly I bursted into this magnificent space fill with lights from above lifting my spirit higher if not just a notch. There are "waves of brightness and darkness, and sometimes pale yellow and violet, pulse and excite each other." [26] Tonal alterations are felt throughout my body, as polar atmospheres strike my skin and fill my lungs, my senses resounding with simultaneous and successive contrasts of light, smell and sound, every luminous complement. " The palpitating spaces flash on and off in beats, reverberating without any softening effects of intermediate tones."[27] The floor is of white marble laced with vermillion grids giving it the most bold but pleasant look. I can hear every step that I take as I draw myself closer to a distant opening echoing in this magnificent space. The light beyond is yellow-red full of energy and excitement..."

"....as I look through the transparent crystal of the window that is full of intricate

ornamentation I can see a modest garden. In the center of it lies a spectacular water fountain with glassy water smoothly flowing down its weather stained wall creating a membranous net that catches and reflects every single ray of the sun in an agitated manner creating a forever dynamic effect, my eyes follows the water as it fell softly into a silky pond making the most pleasant showering sound that takes your mind away from the reality into a realm of serenity. Shadows form deciduous trees beyond fall softly upon the spectacular fountain giving it a slightly solemn appearance. I can also see the highrises beyond standing there faithfully as if they are guarding the garden. Across from the fountain my eyes catches on a dim warm light coming from a window from another part of this building. the light is yellow-red, very warm an inviting...."

The feelings within the building are of utmost pleasant, describable maybe only by experiencing it. Layers of different types of lights from different sources and directions and the different types of materials used , helped to achieved the desired colors, spaces and atmospheres throughout the building.



END NOTES

1. Plummer, Henry, Peotics of Lights, Tokyo. a+u 1987, Introduction.

2. Ibid.

3. Faulkner, Waldron F.A.I.A. , Interscience, U.S.A. 1972. Pg.1

4. Ibid. Pg.2

5. Ibid. Pg.4

6. Plummer, Henry, Poetics of Lights, Tokyo, a+u 1987, Pg.13

7. Geothes, Johann Wolfgang Von. Theory of Colours. M.I.T. Press, U.S.A. Pg.168.

8. Ibid.

9. Faulkner, Waldron F.A.I.A. , Architecture and Colors, Wiley- Interscience, U.S.A. 1972, Pg.119.

10. Plummer, Henry , Poetic of Lights, Tokyo a+u. 1987, Pg.77.

11. Ibid. Pg.75.

12. Geothes, Johann Wolfgang Von. Theory of Colours. M.I.T. Press, U.S.A. Pg.170.

13. Ibid. Pg.171

14. Ibid. Pg.172

15. The Muses of greek mythology were the daughters of Zeus who by their dance and song helped men to forget sorrow and anxiety. Their birth was a memorial to the new order which Titans, had brought into the world. They were credited with creative imagination and infinite mortals, and with foresight. The remembrance of glorious events of gentle gariety and harmony were associated with the Muses.

16. The distinction between "museum" and "gallery" is more customary in Great Britain then in any other countries.

17. Mogensen, Aagaard. The Idea Of The Museum. Edwin mellon Press, U.K. 1988, Pg. 6.

18. Liberman, Alexander. The Artist in His Studio. Random House, N.Y., 1988 Pg. 4.

19. Ibid. Pp. 44-46.

20. Ibid. Pp. 104-105.

21. Ibid. Pg. 141.

22. Bachelard, gaston. The Poetics of Space. The Orion Press, U.S.A.. 1964, Pg. 36.

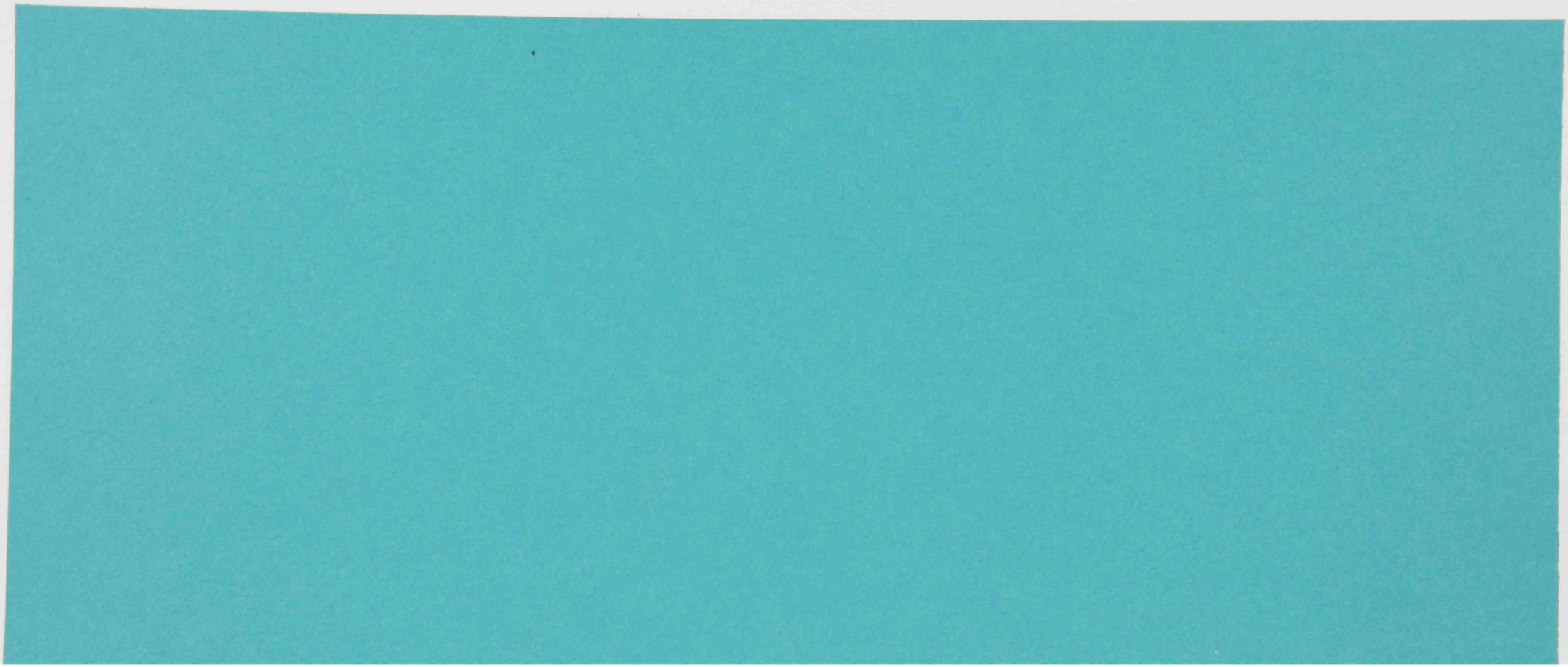
23. Liberman, Alexander. The Artist In His Studio. Random House, N.Y., 1988. Pg. 211.

24. Ibid. Pg. 18.

25. Plummer, Henry , Poetic of Lights, Tokyo a+u. 1987, Pg.93.

26. Ibid. Pg.91

27. Ibid.



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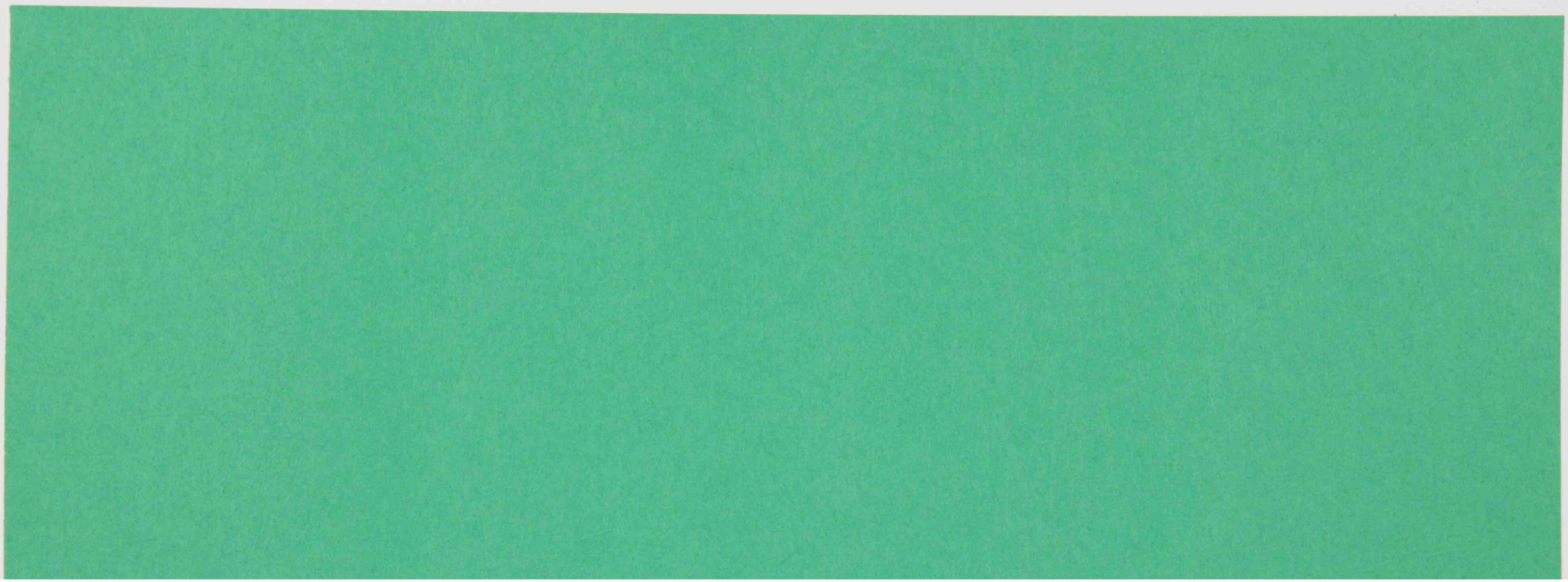

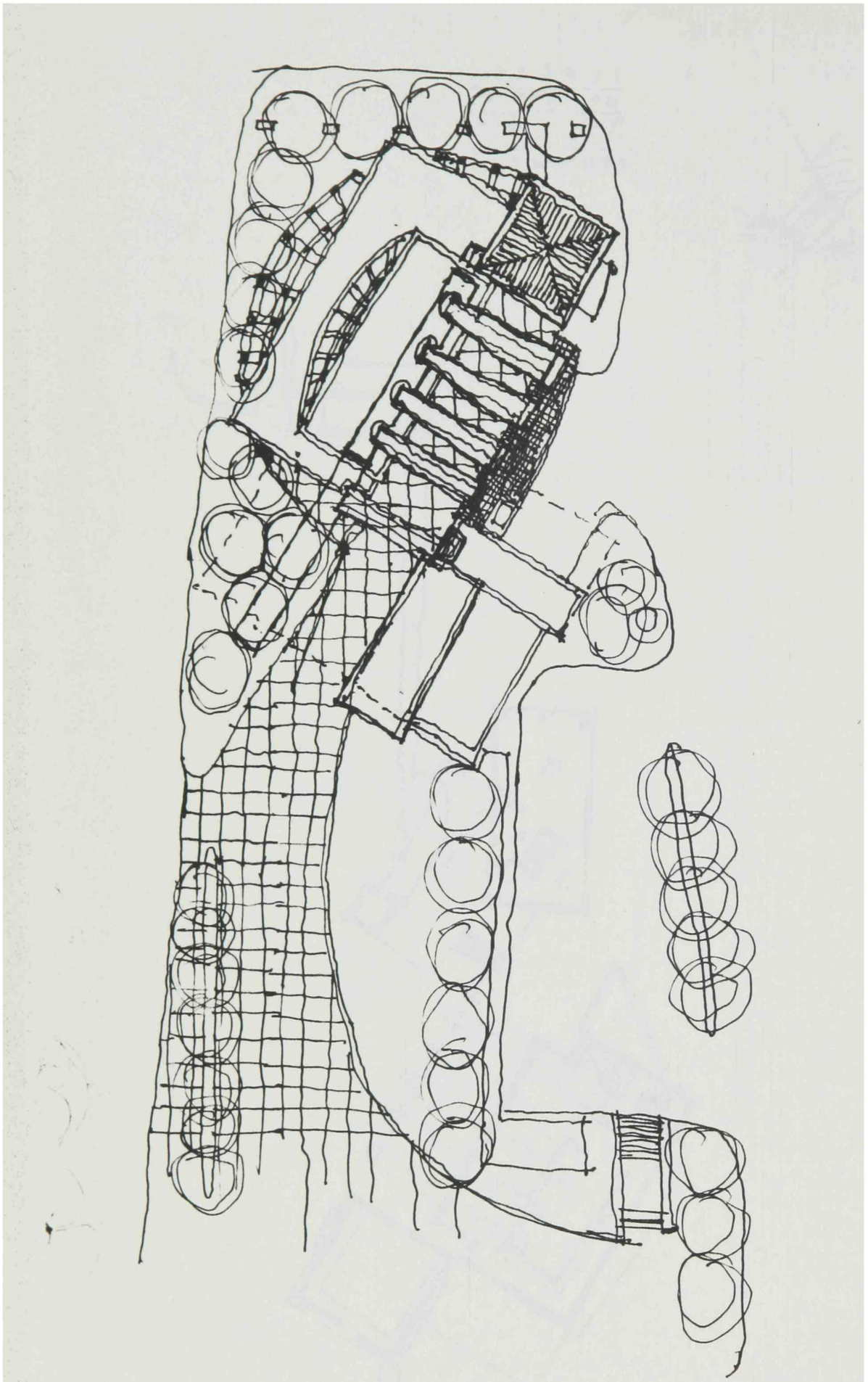

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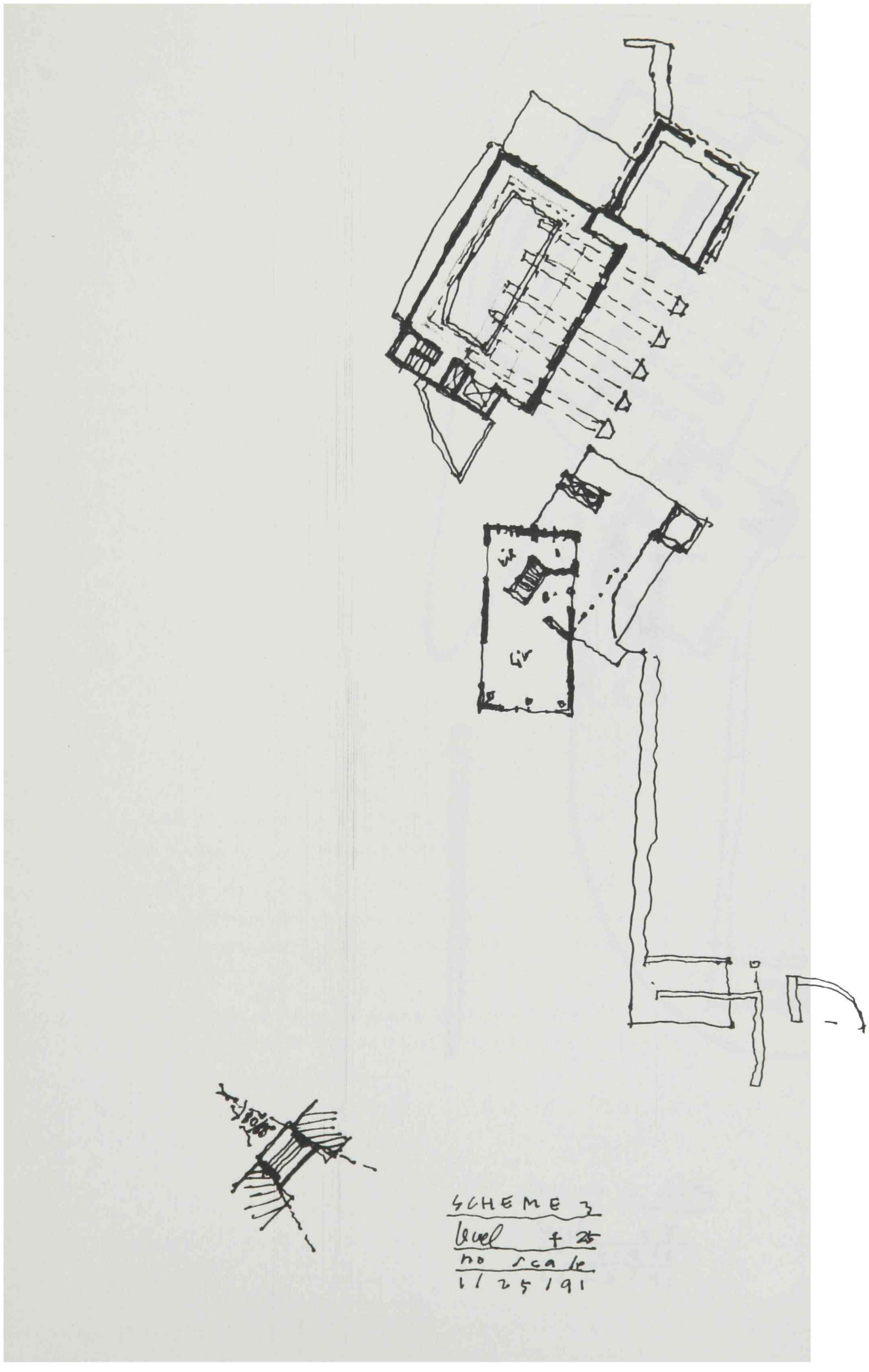
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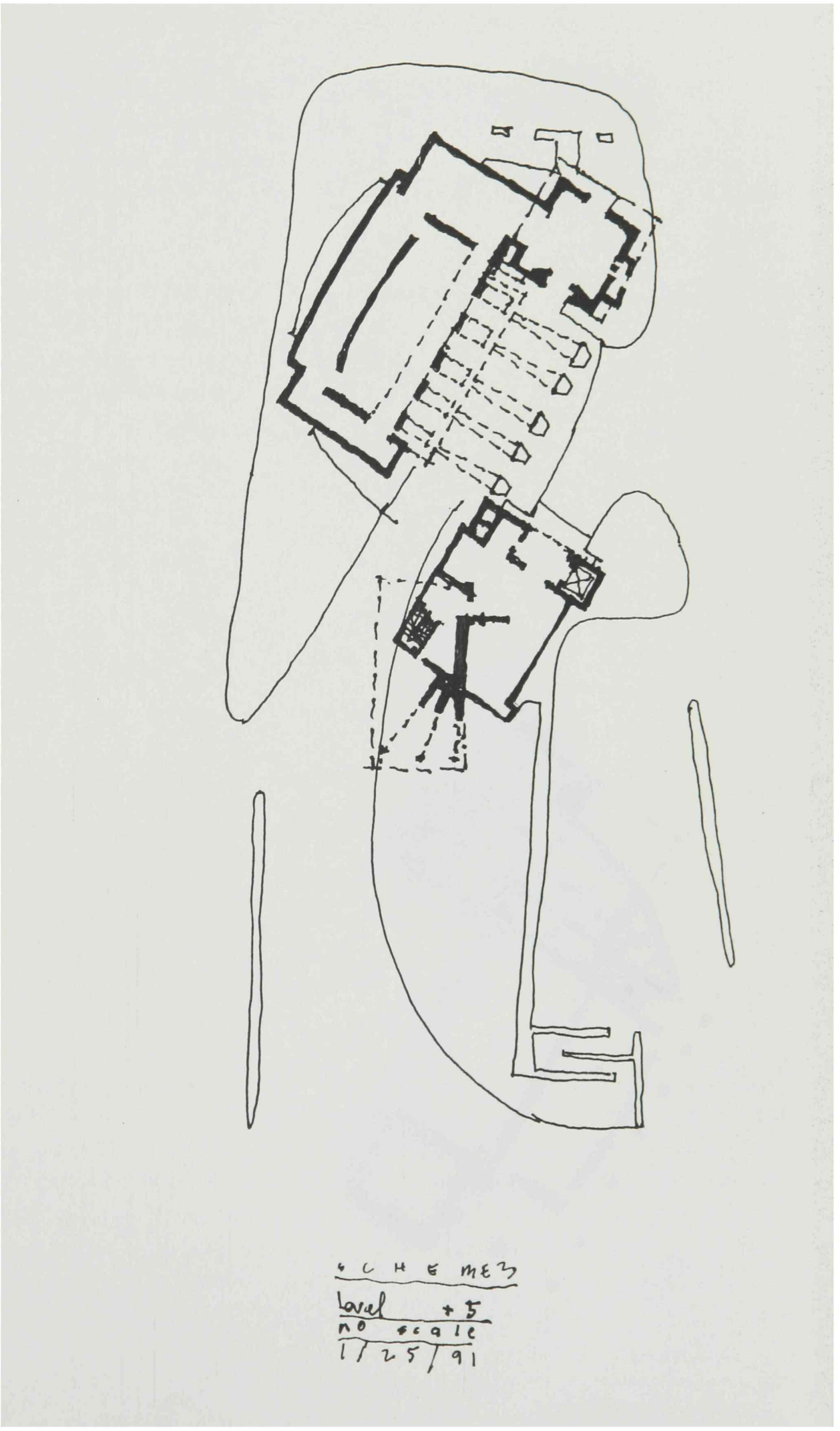
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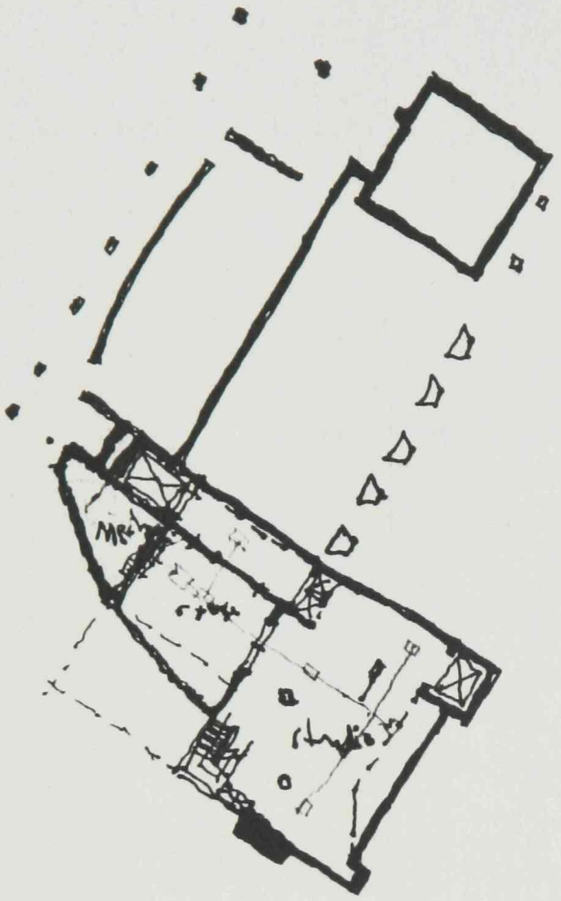

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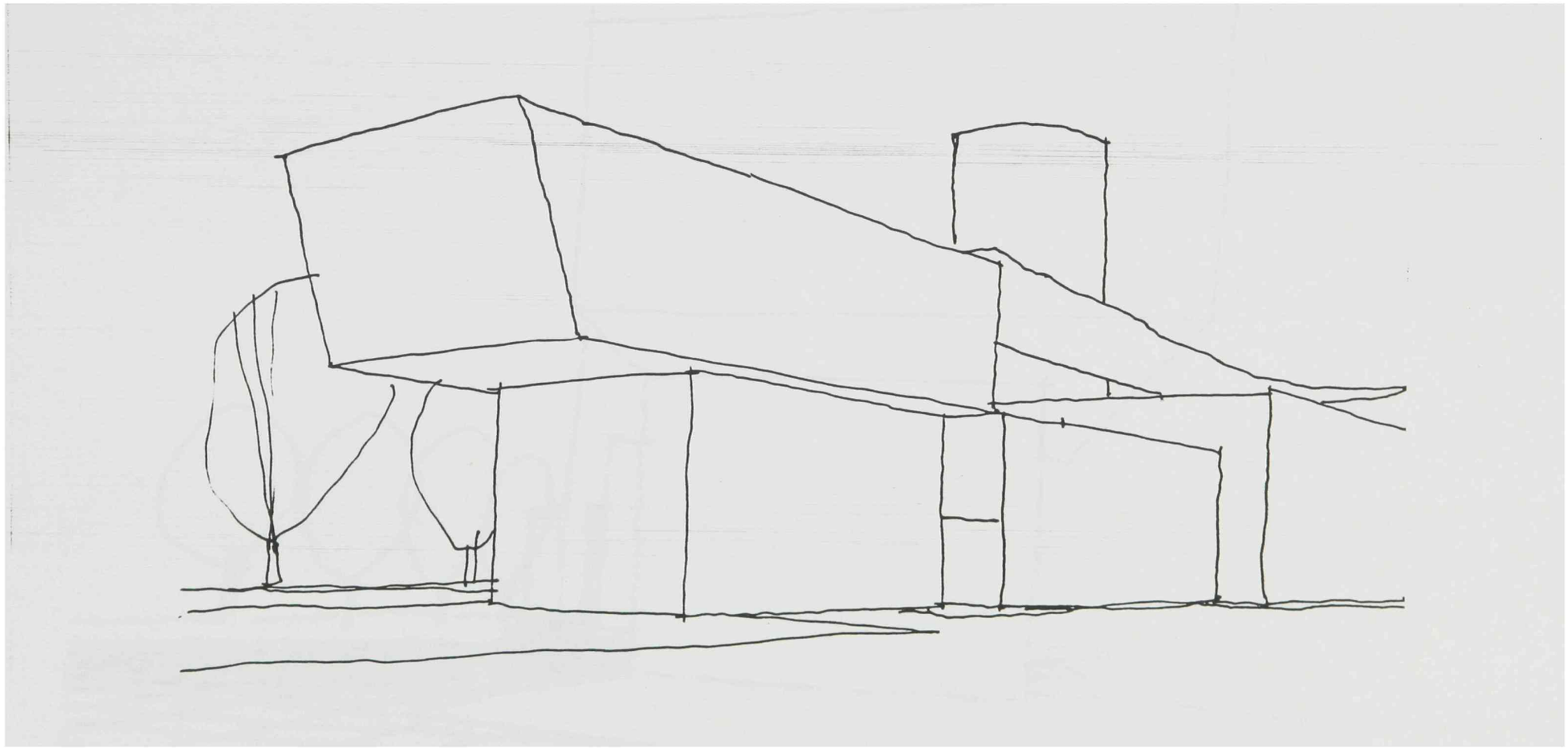

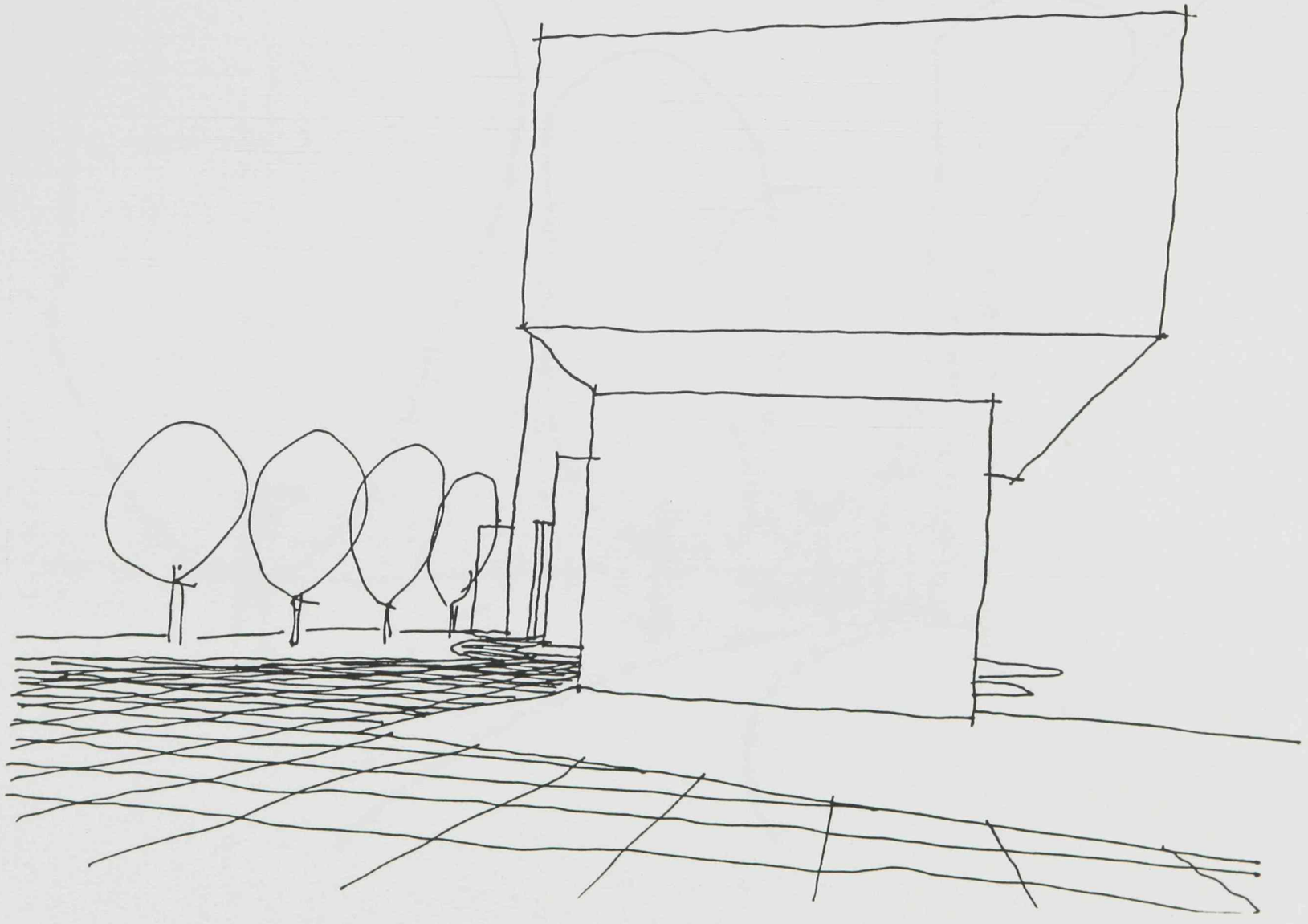

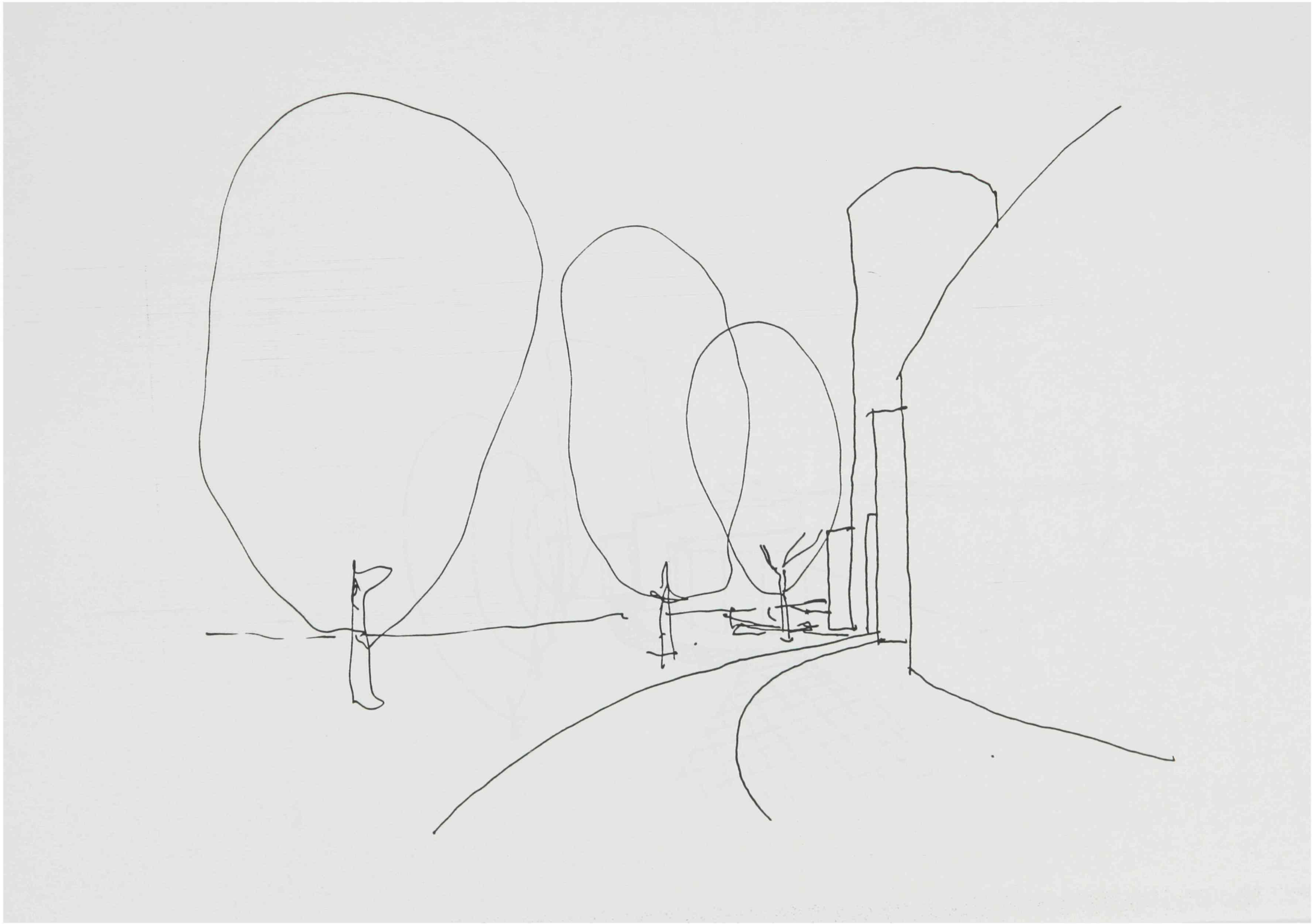

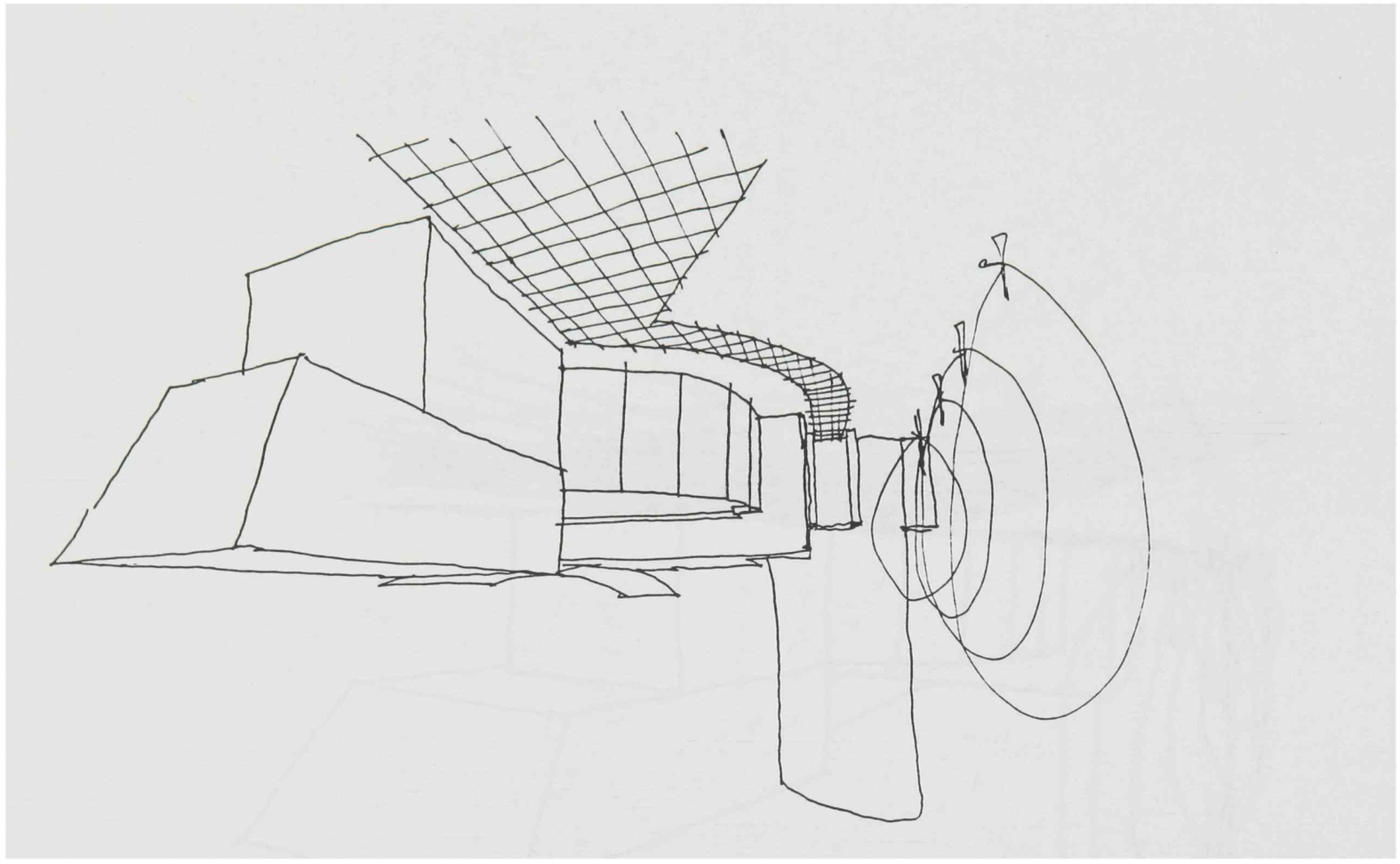

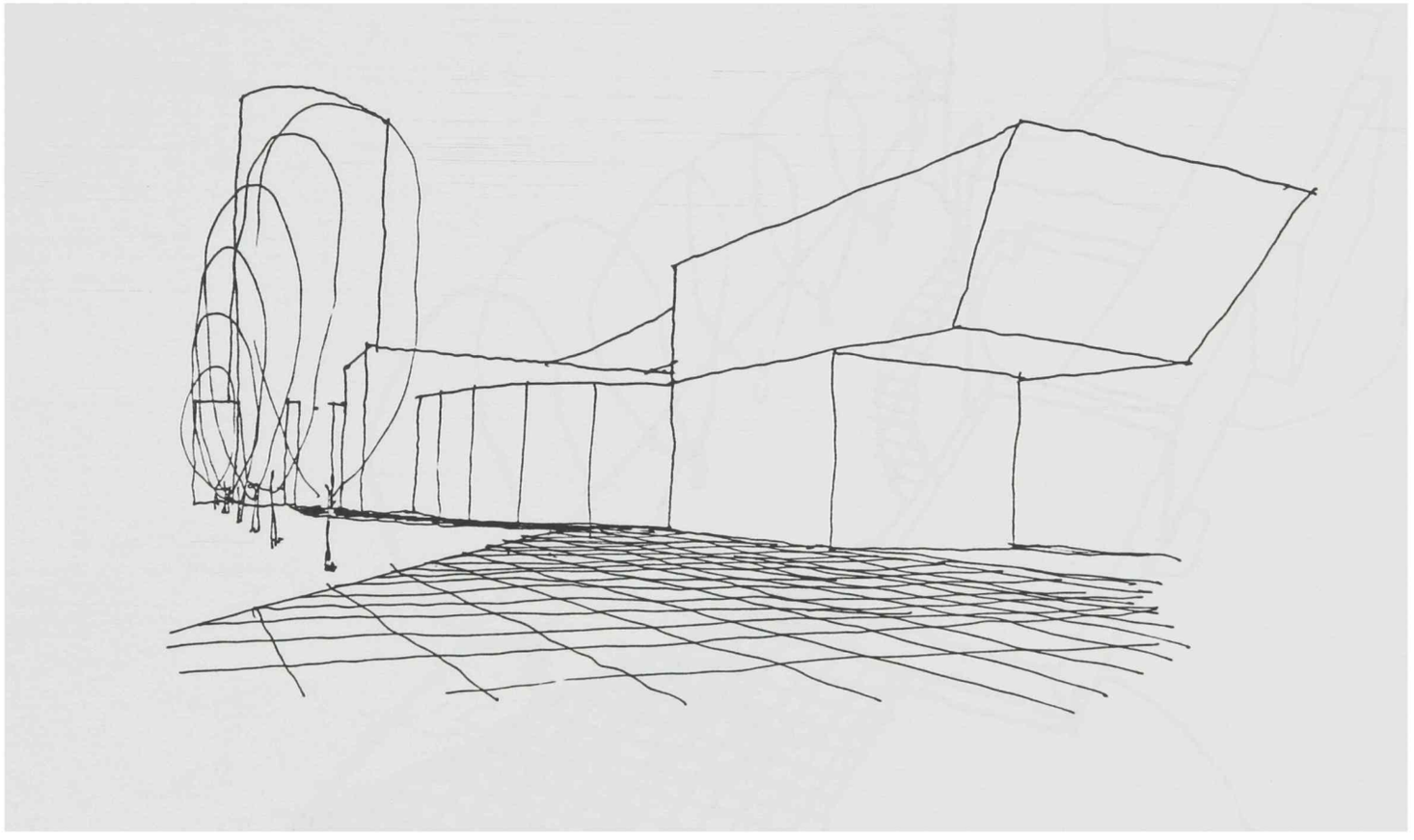

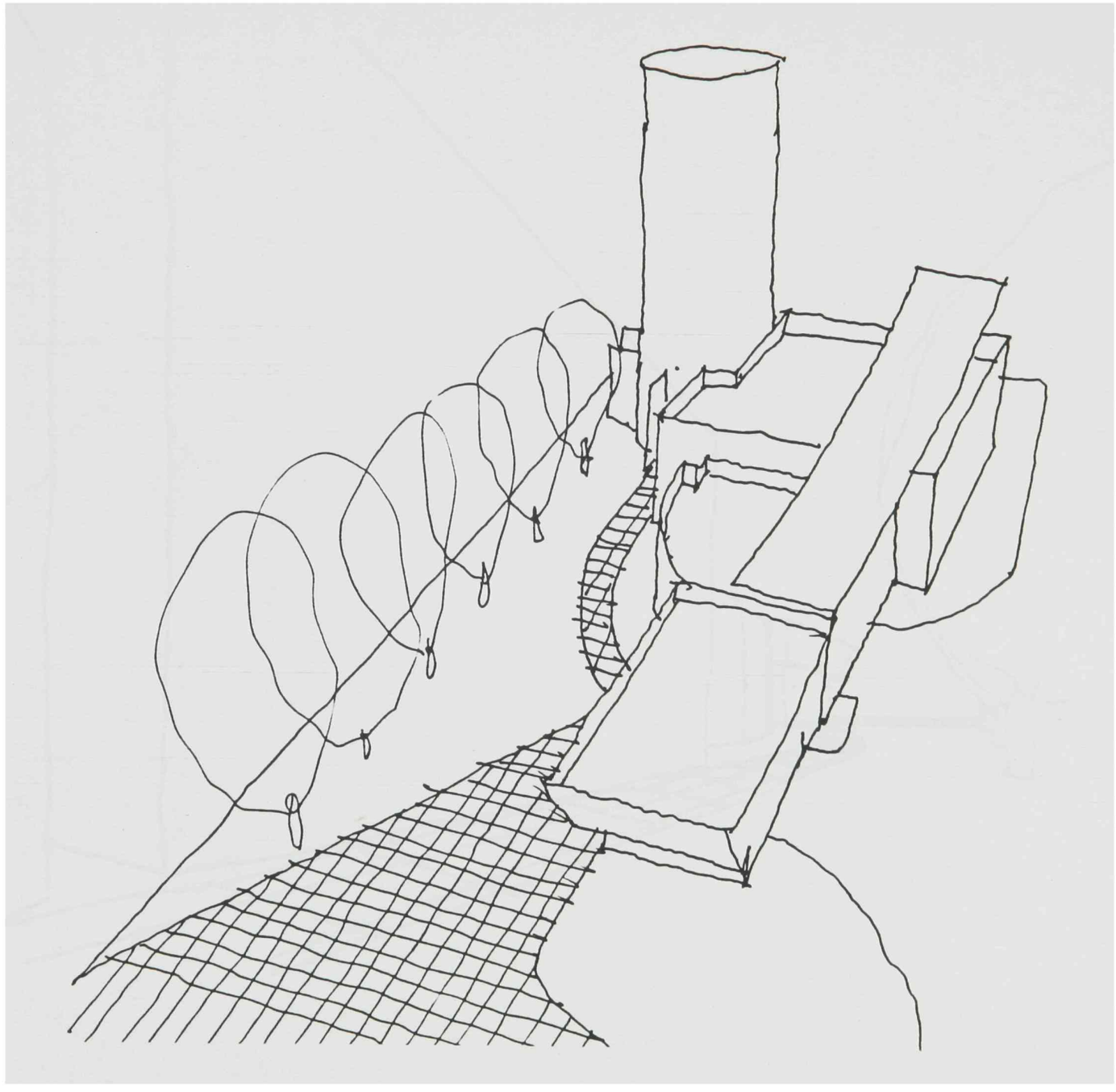

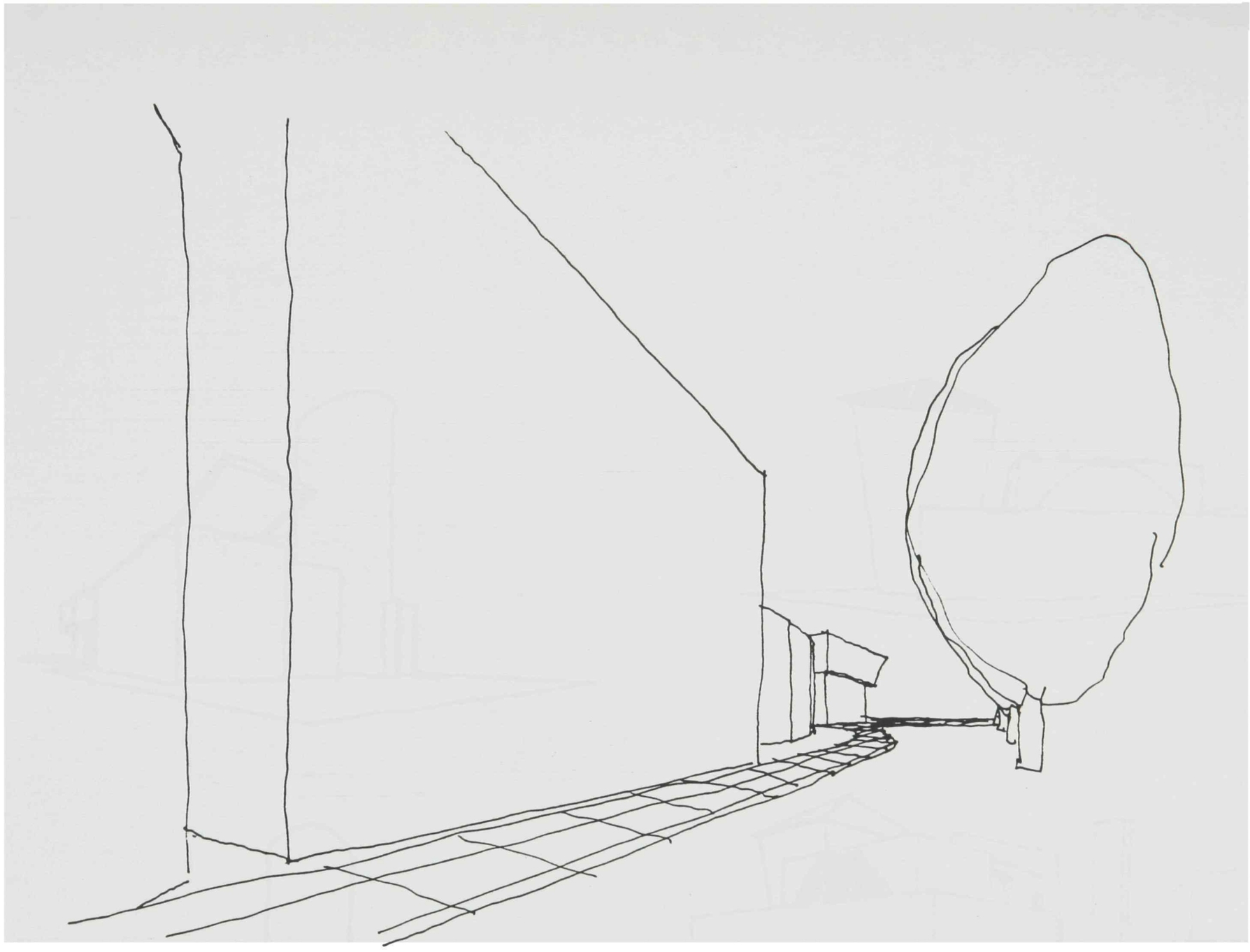

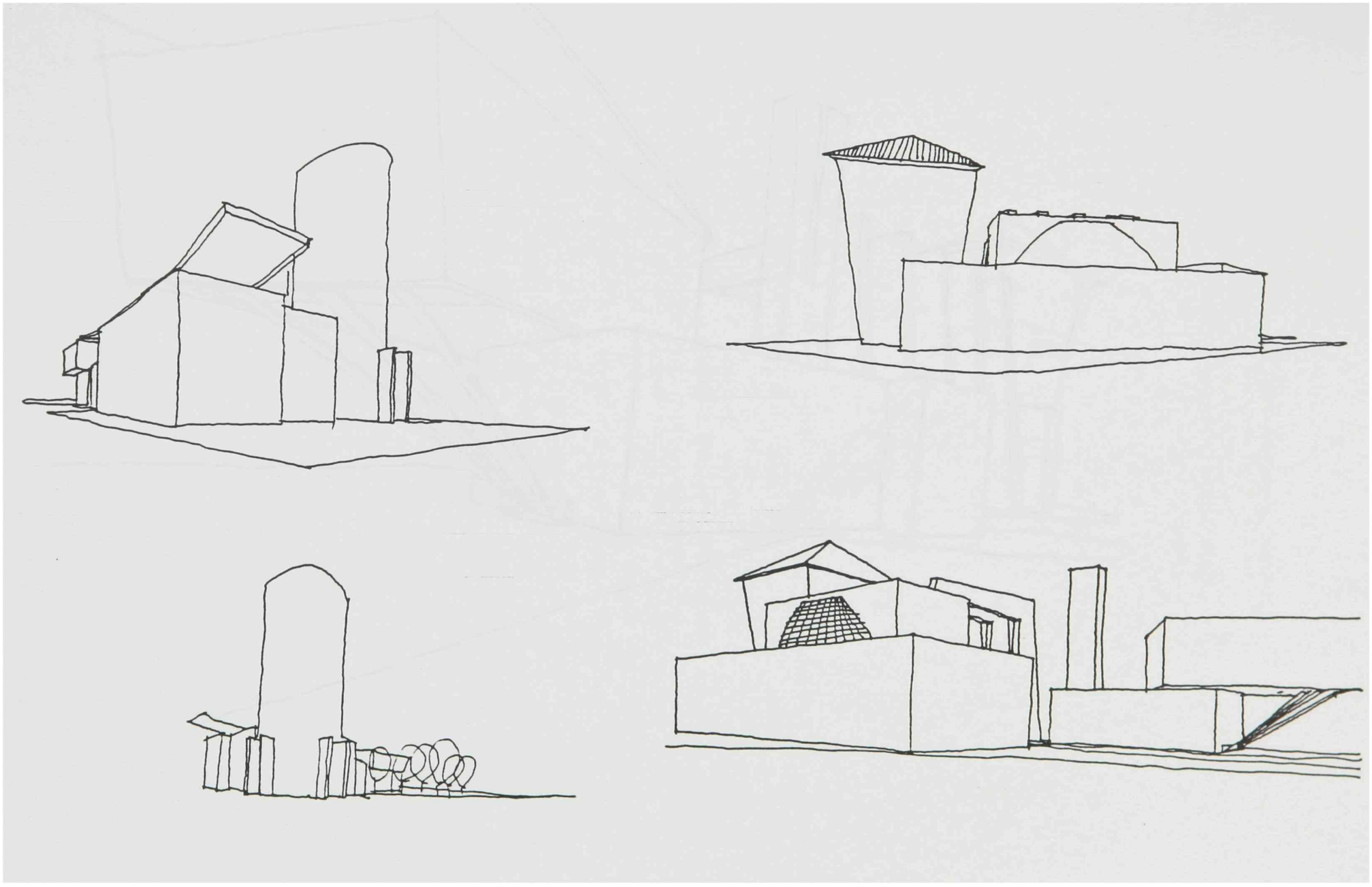

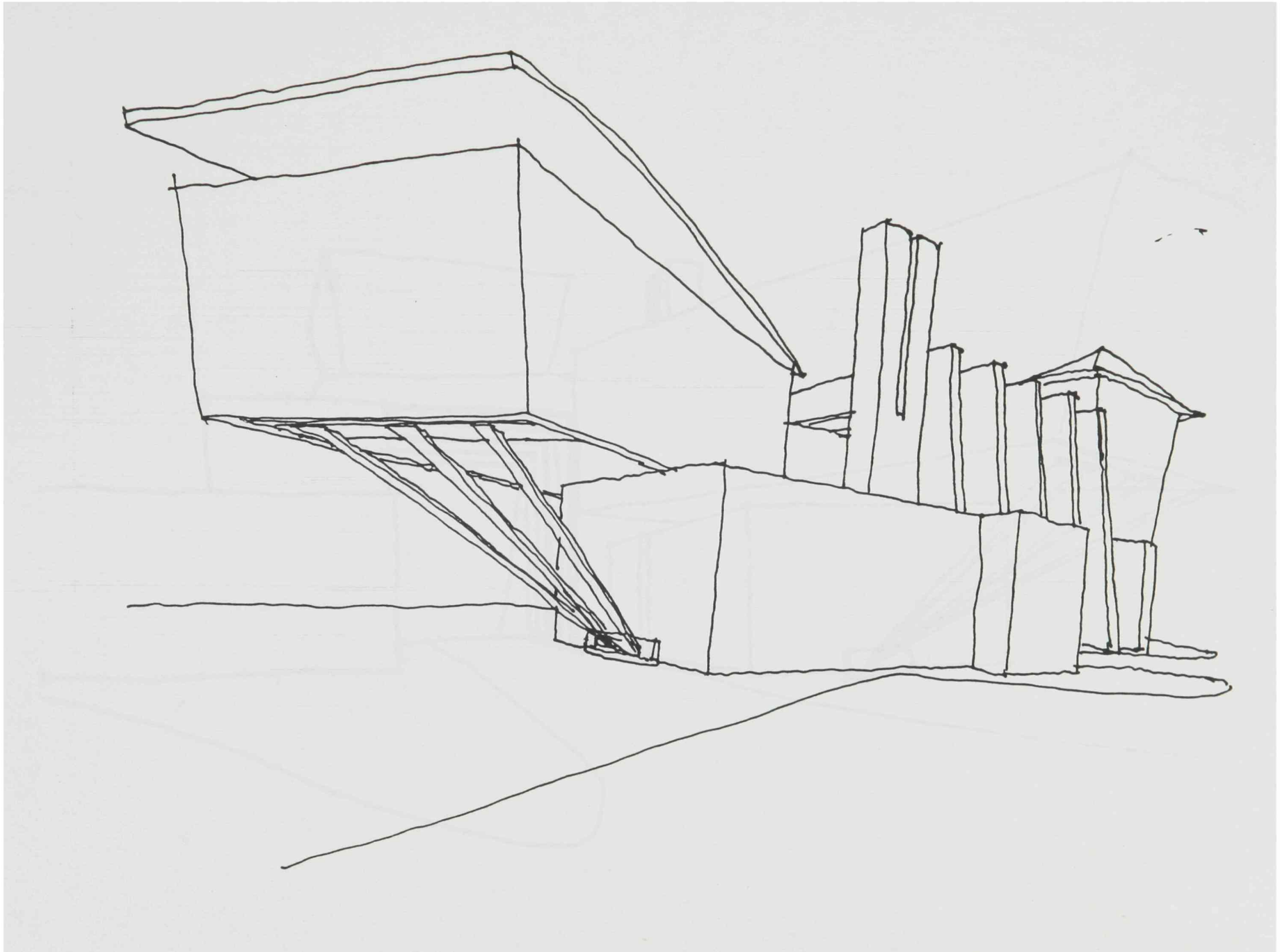

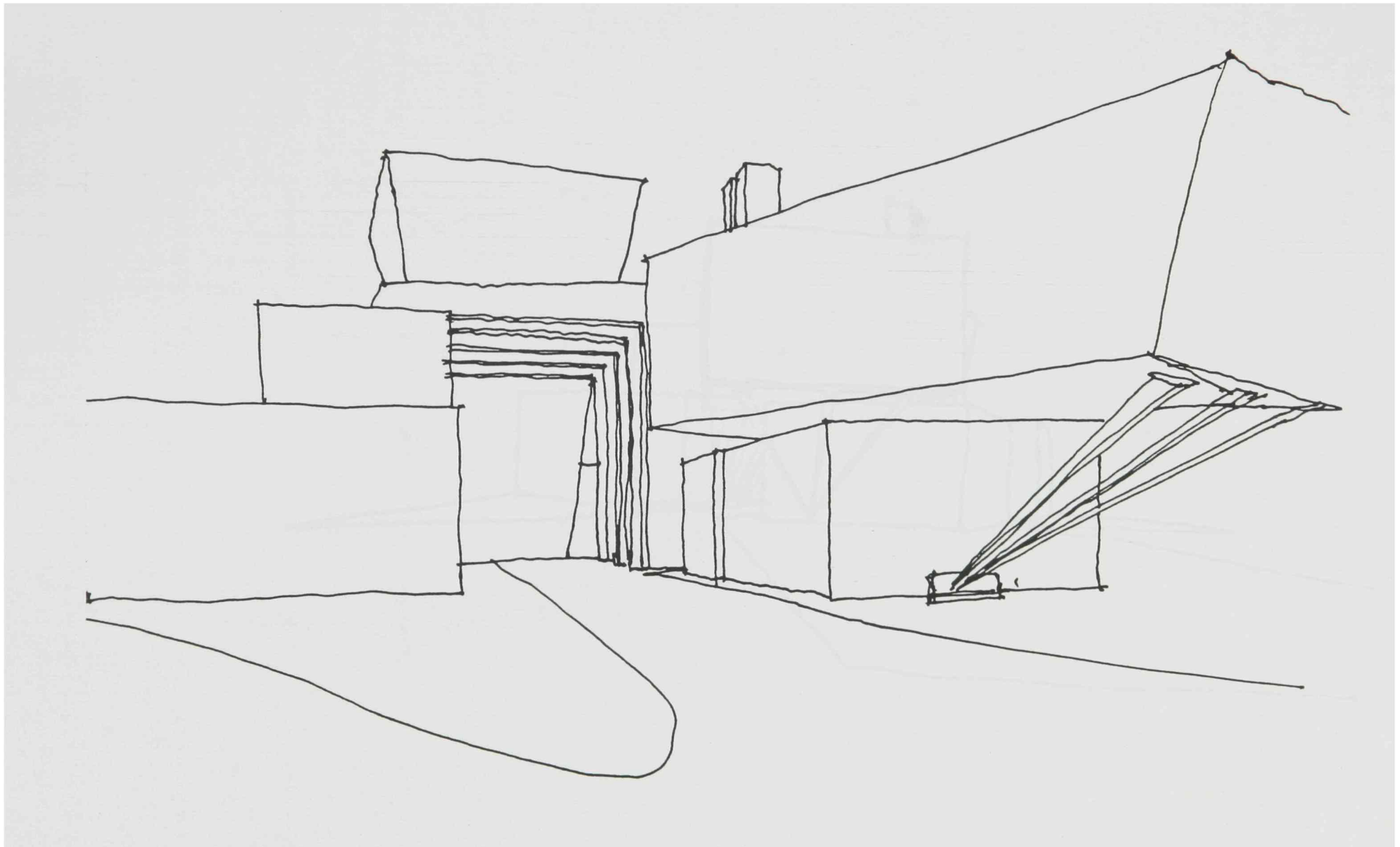

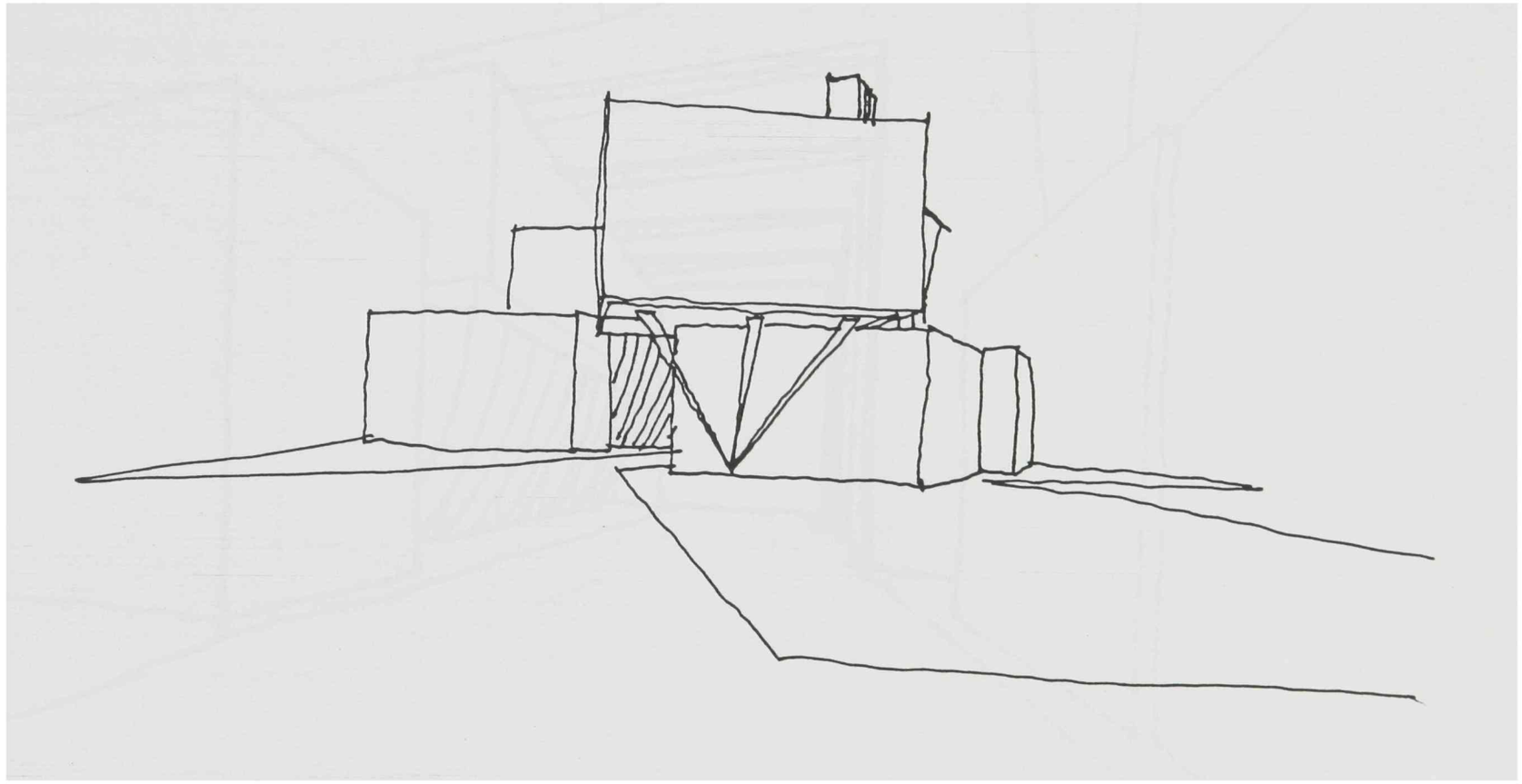

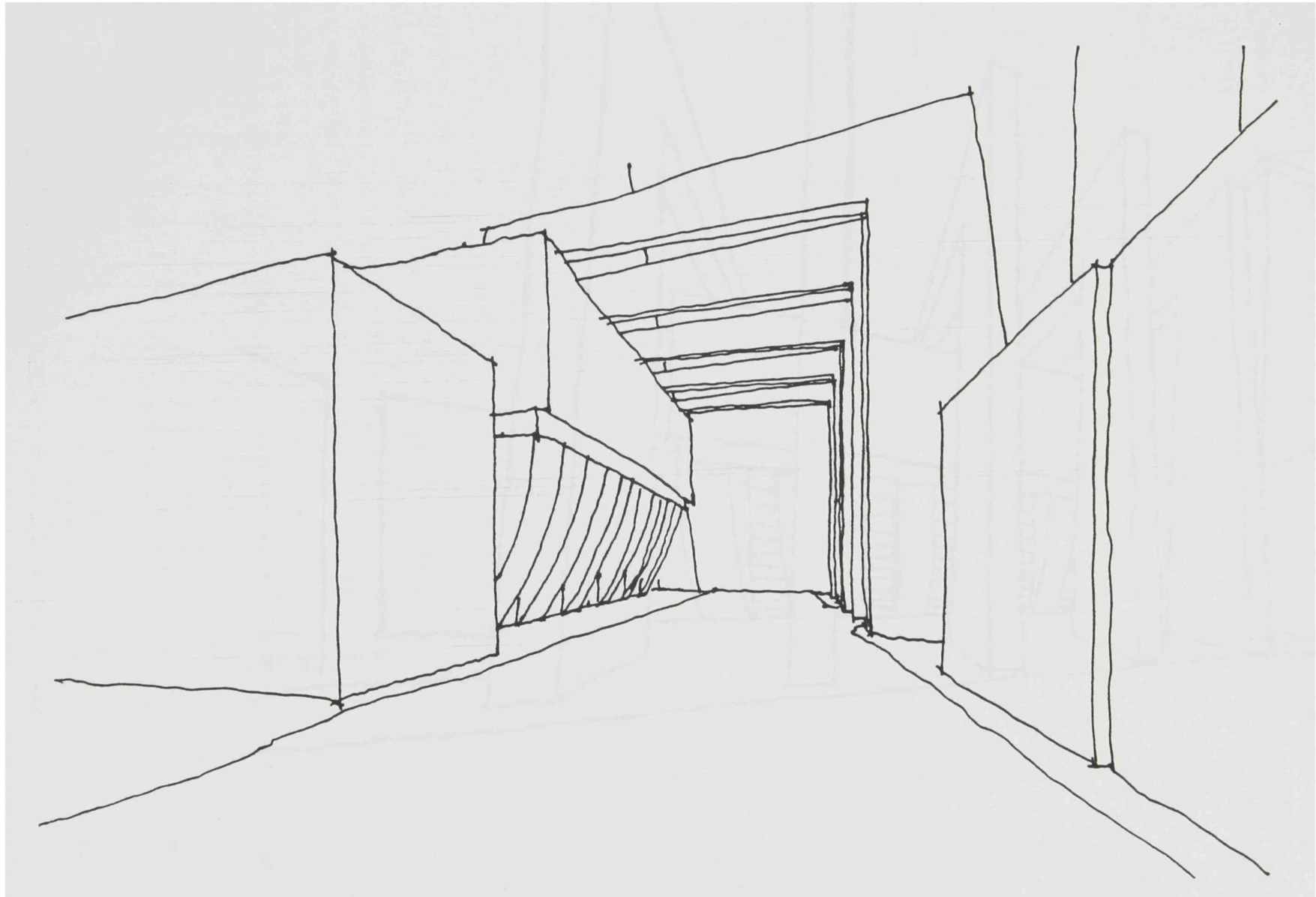

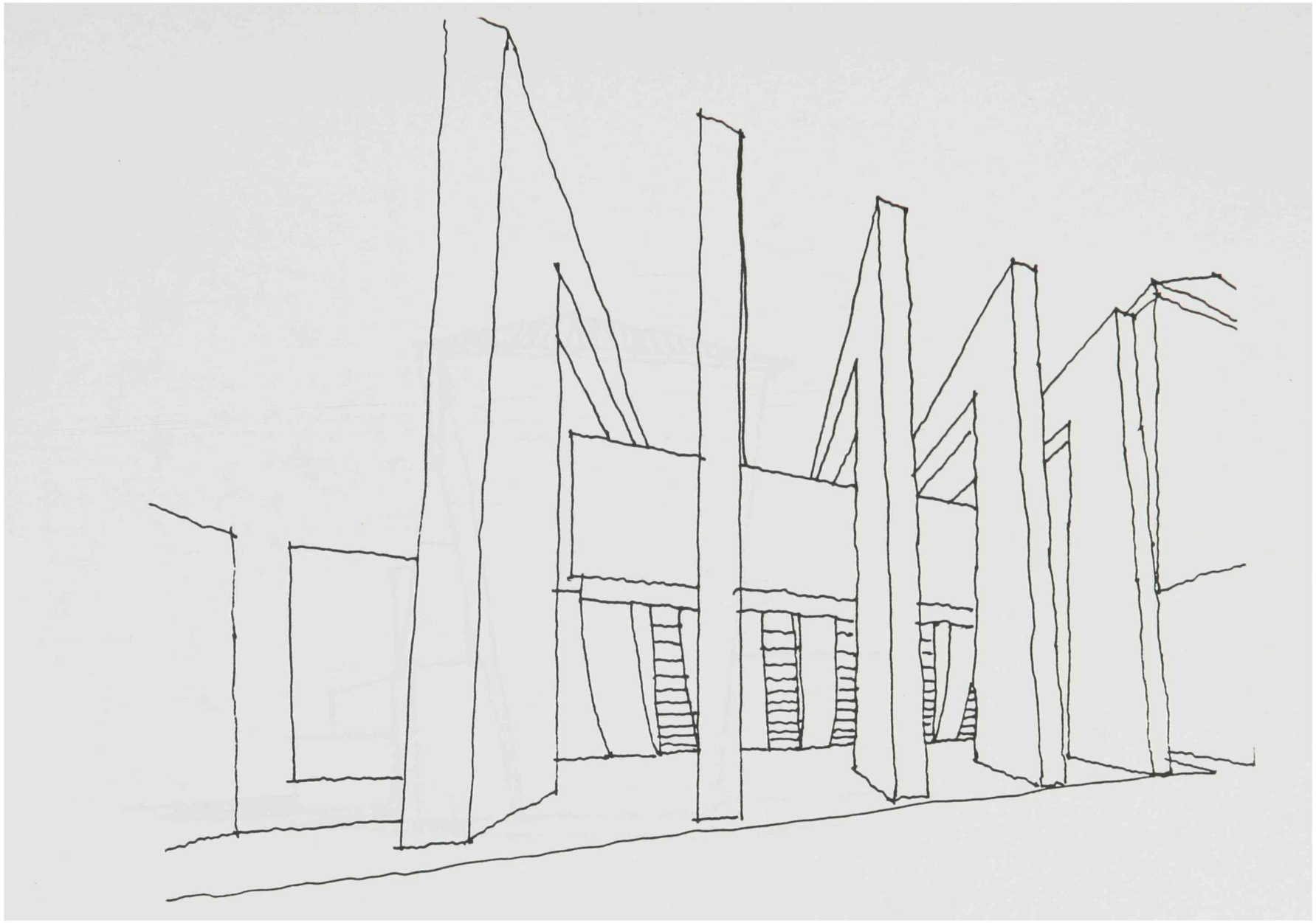

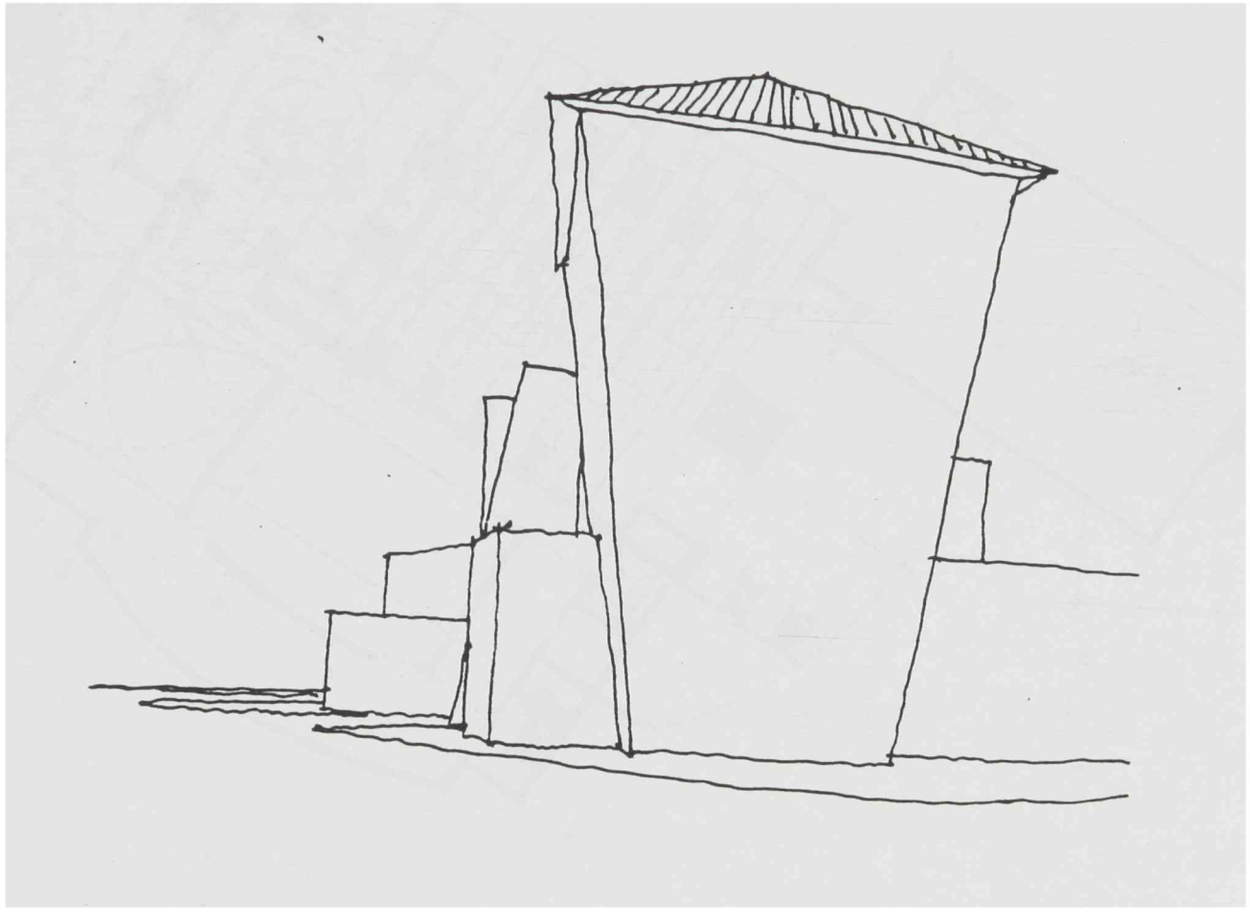

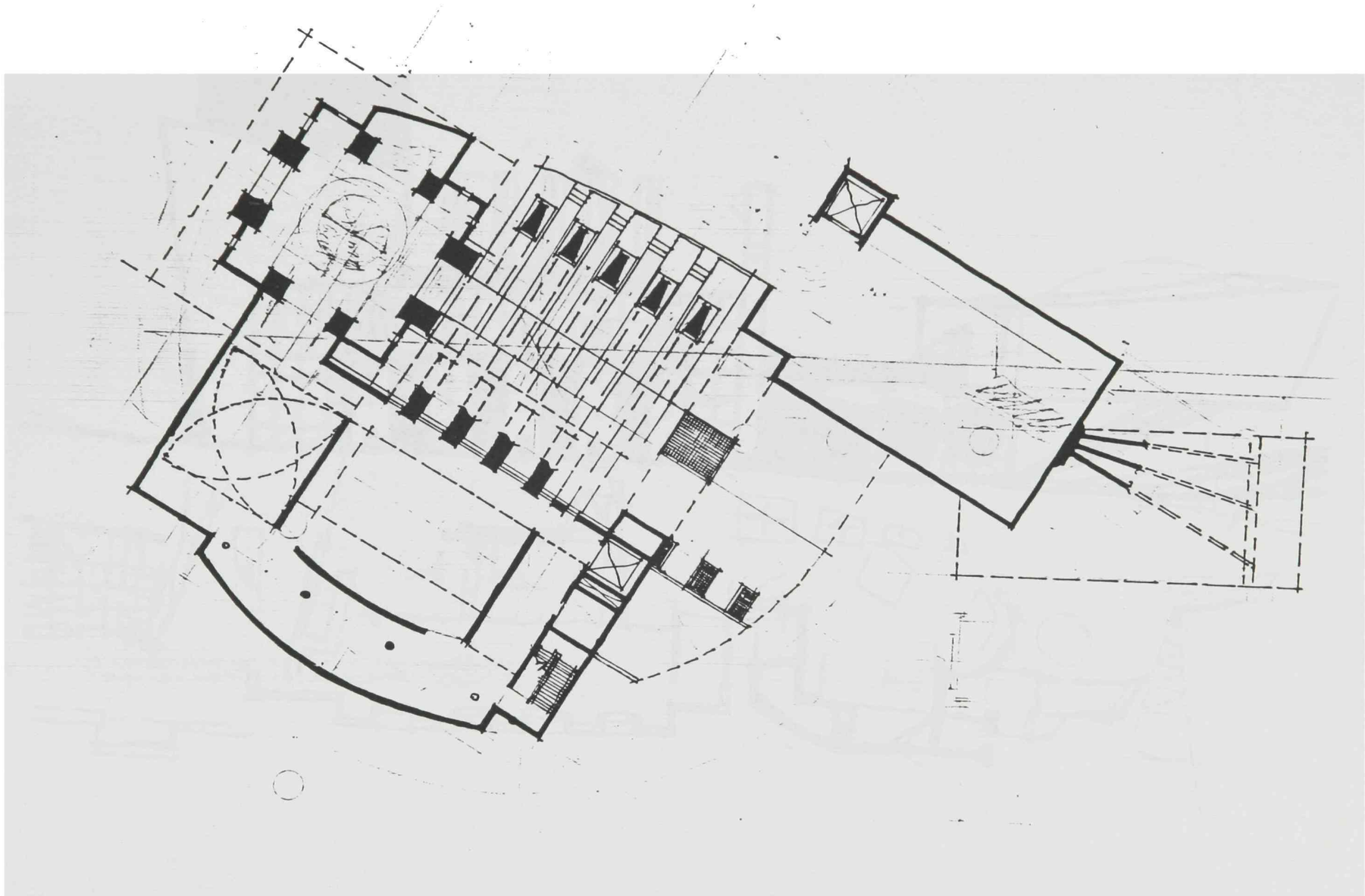

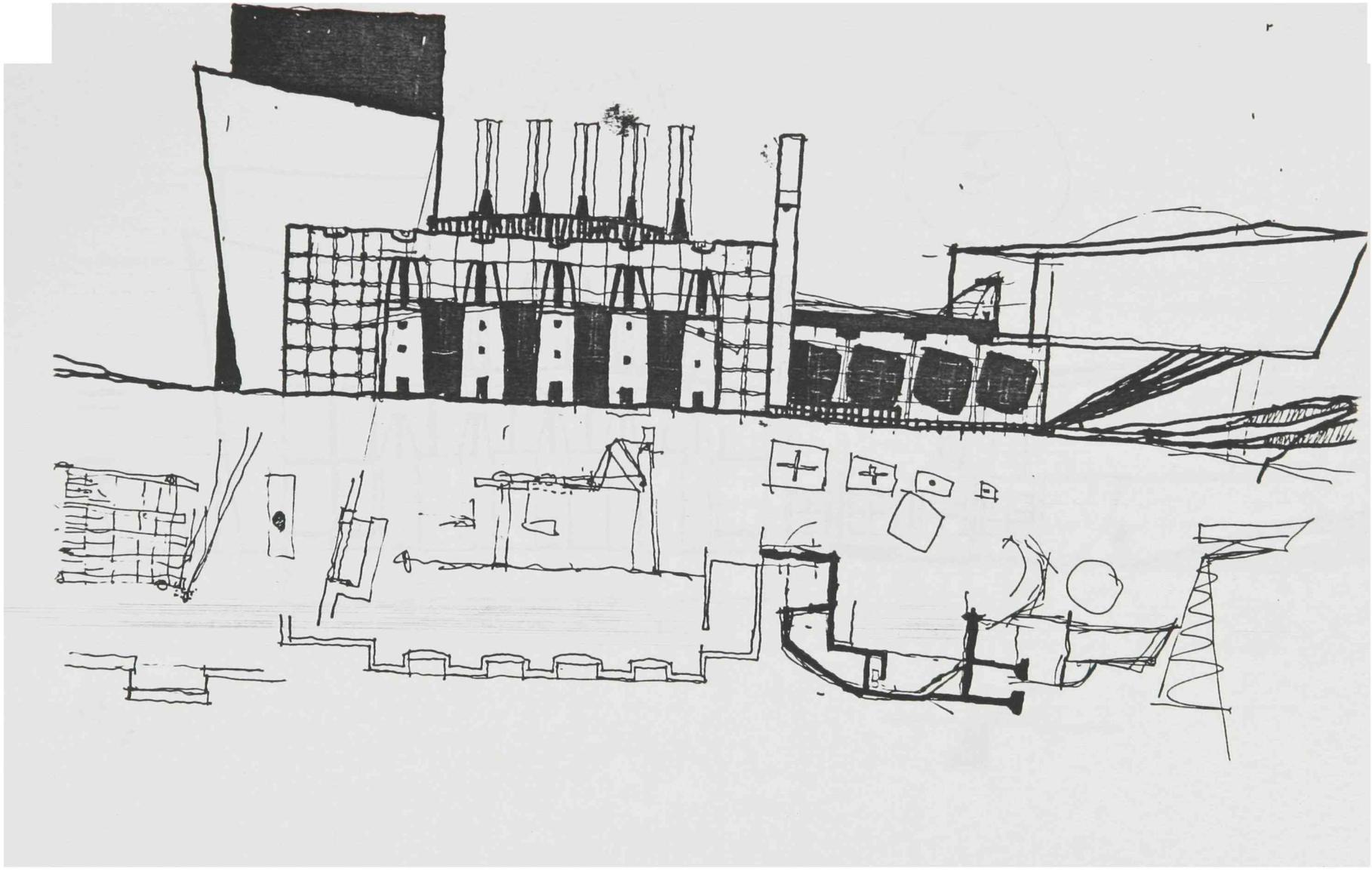

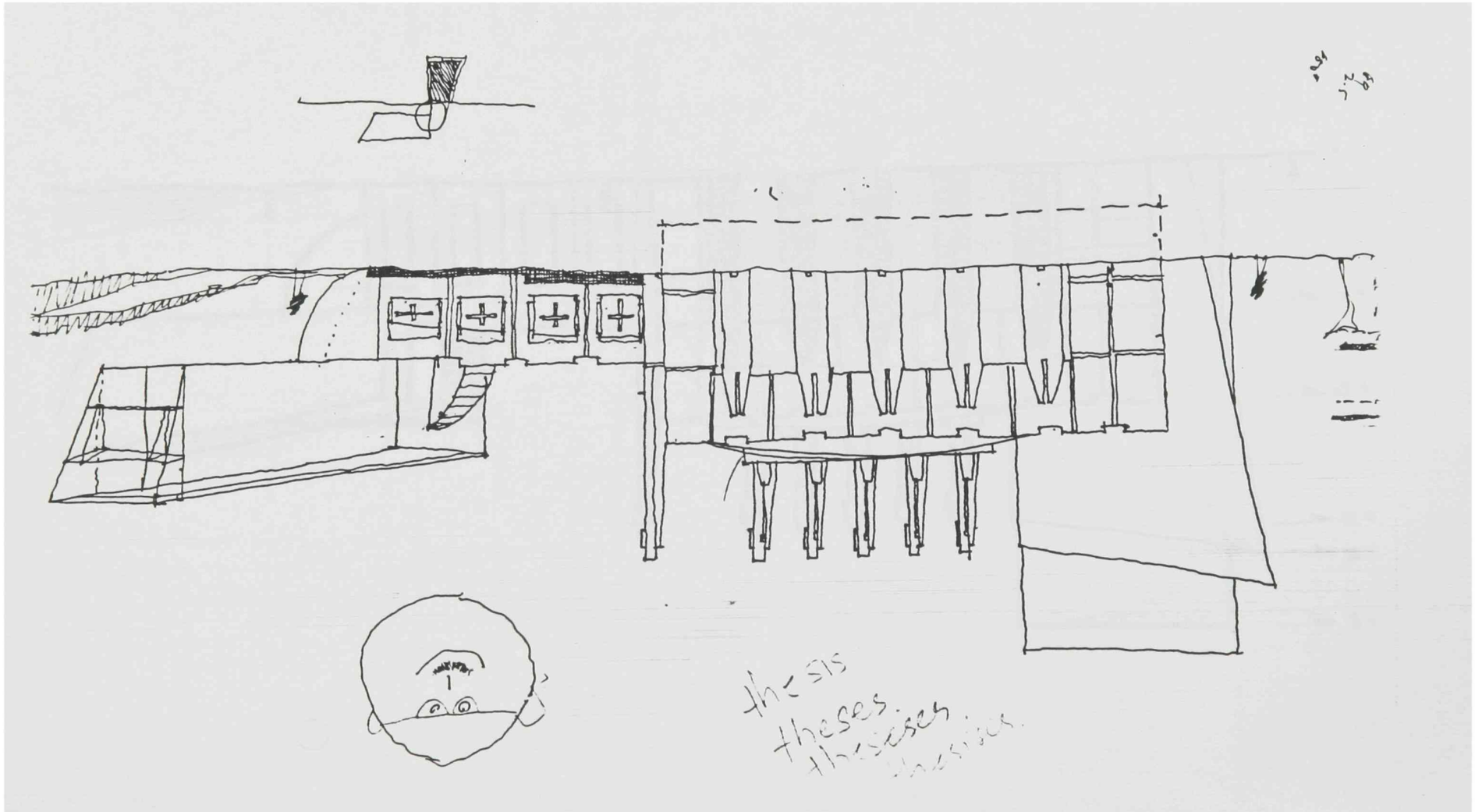
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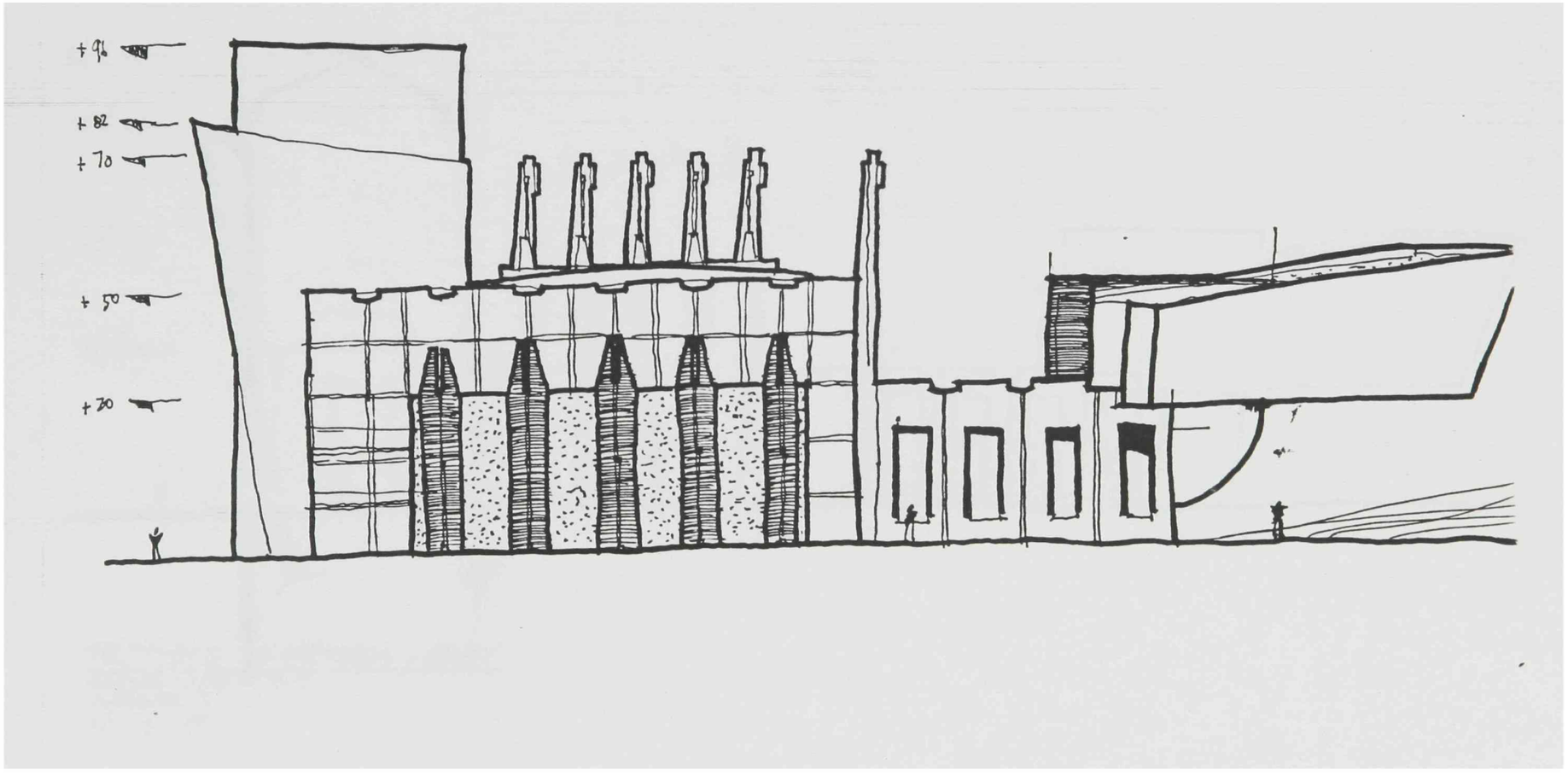
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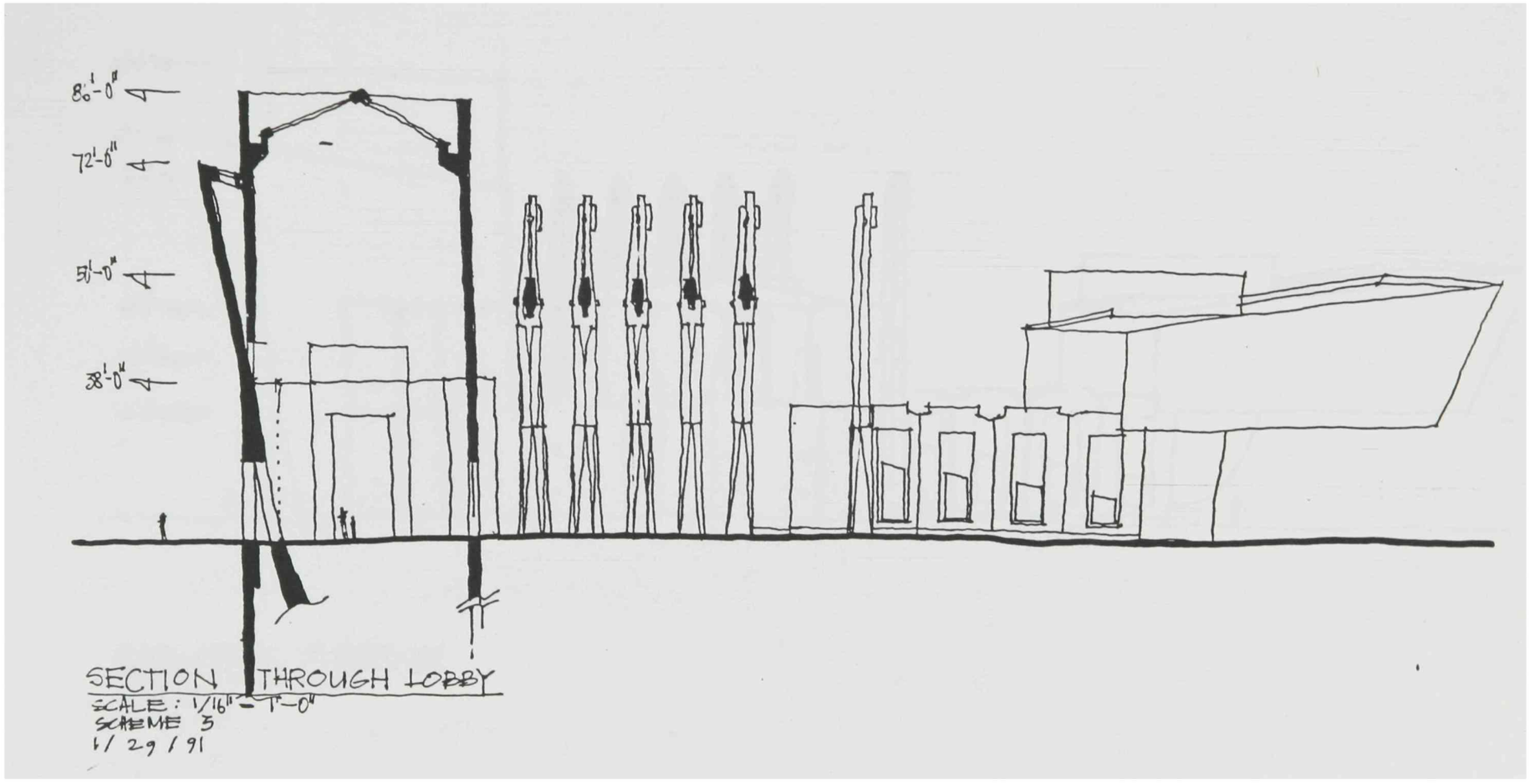
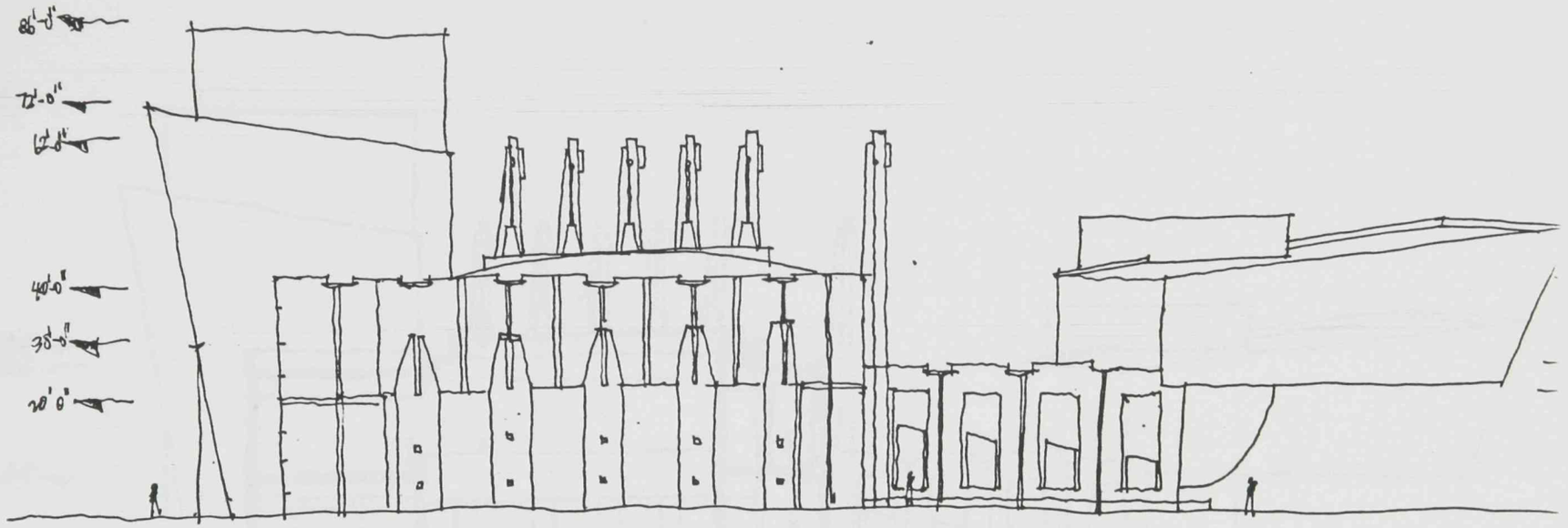


SECTION THROUGH LOBBY
SCALE: 1/16" = 1'-0"
SCHEME 3
1/29/91



HARLWOOD ST. ELEVATION
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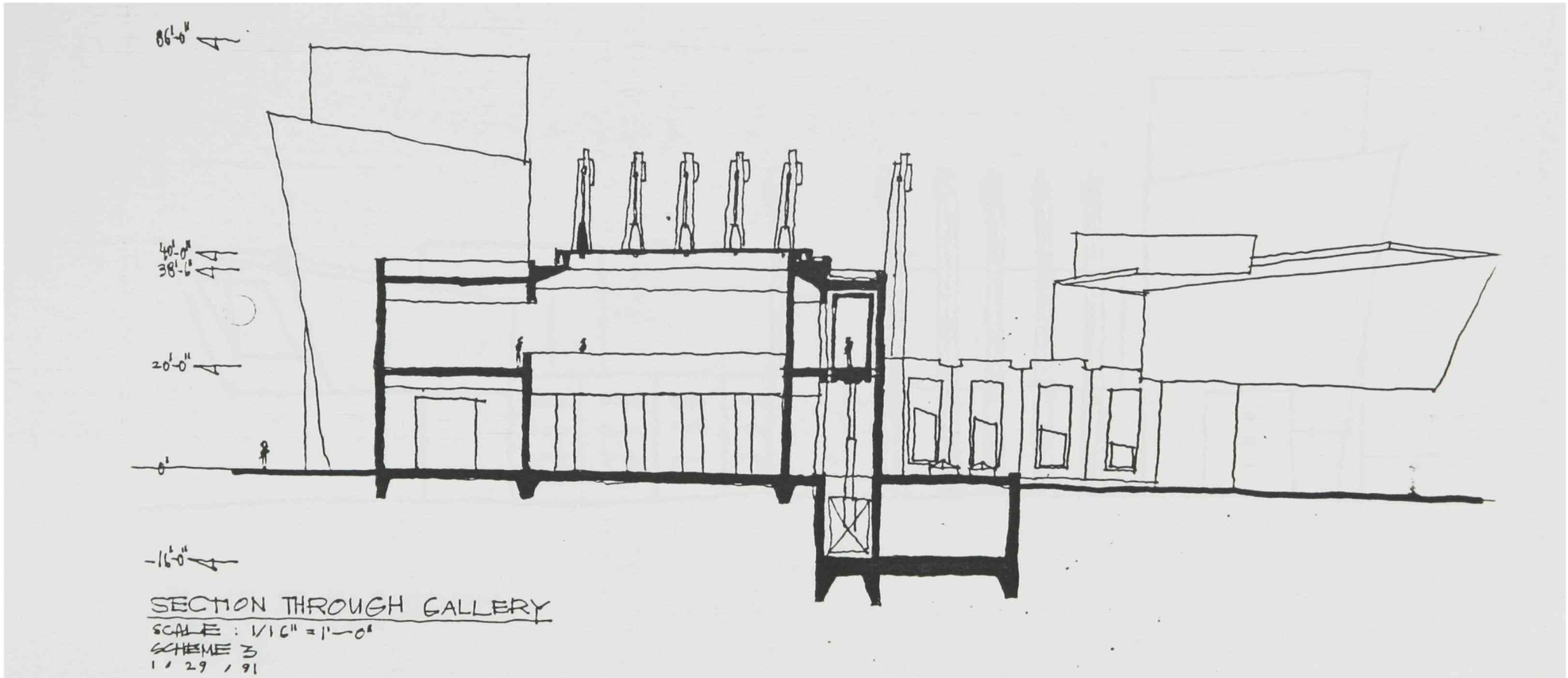
SCHEME 3
11/28/71



SECTION THROUGH GALLERY
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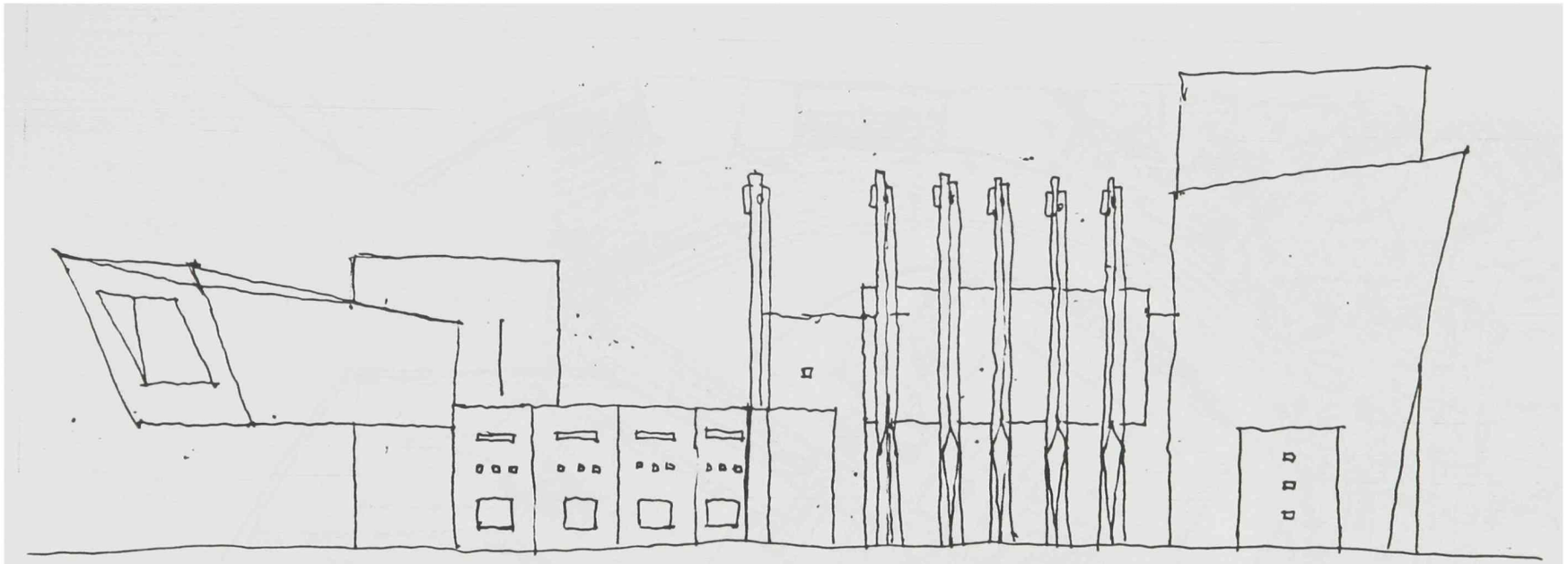
SCHEME 3
1/29/91

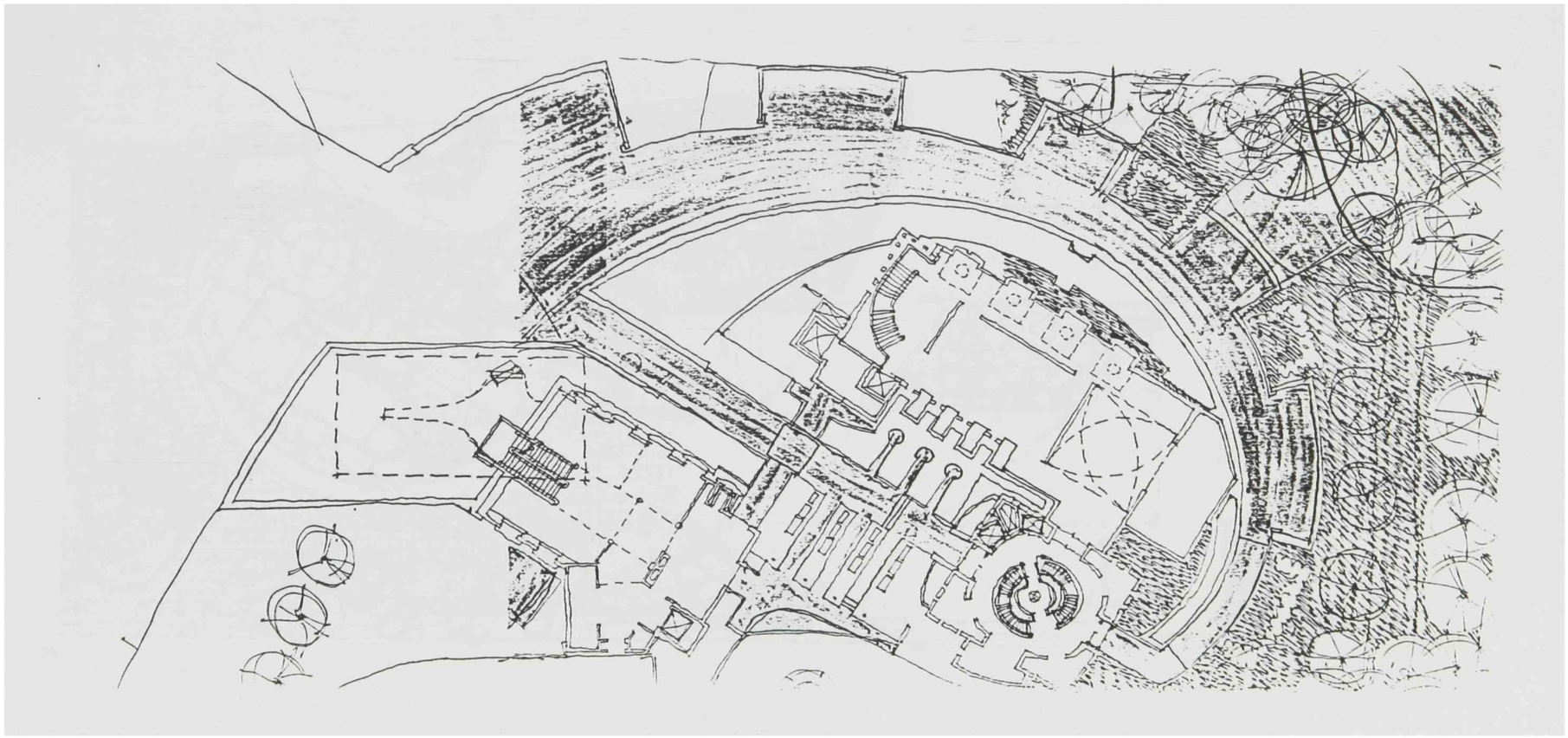


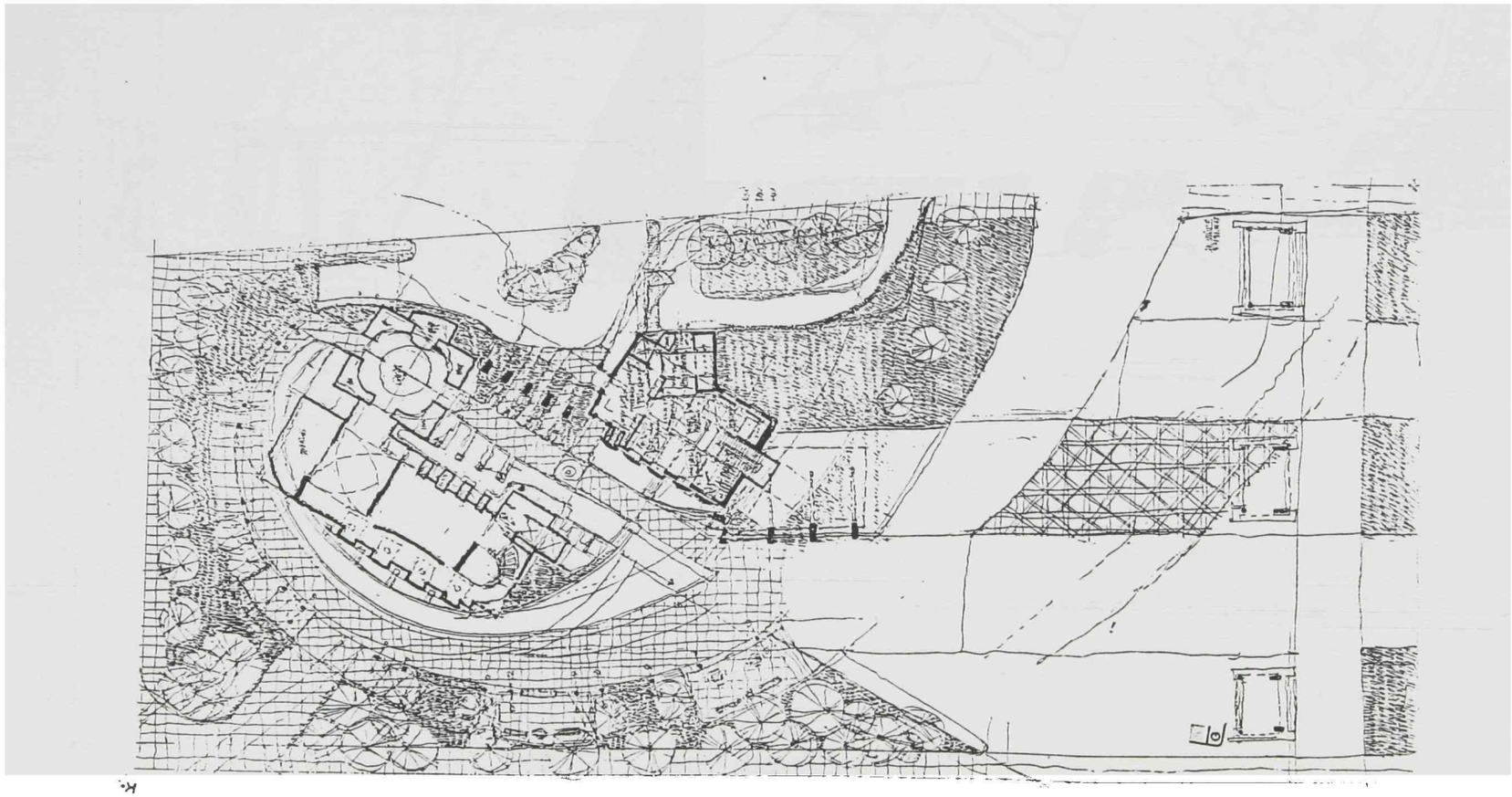
OLIVE ST. ELEVATION

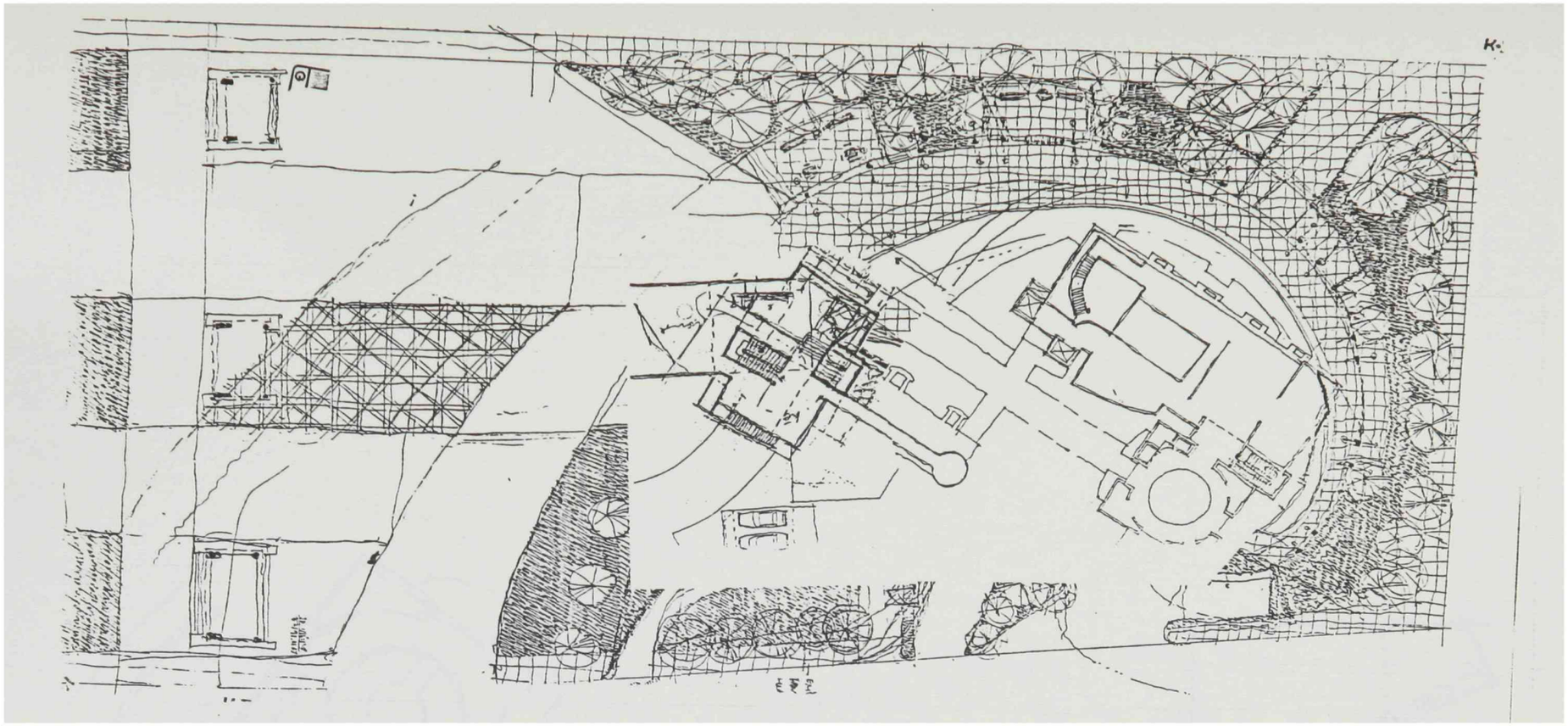
SCALE : 1/16" =1'—0"

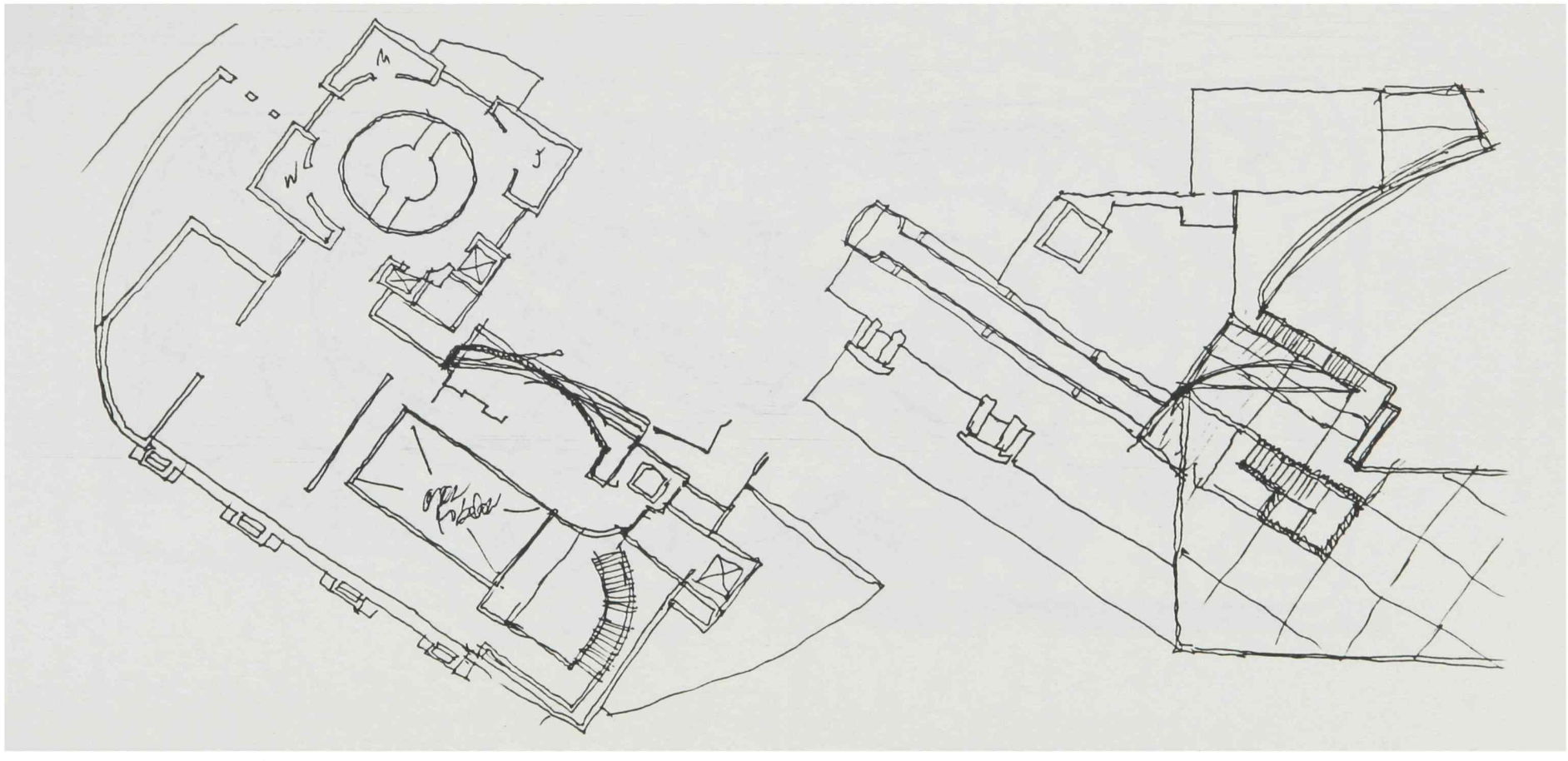
SCHEME 3

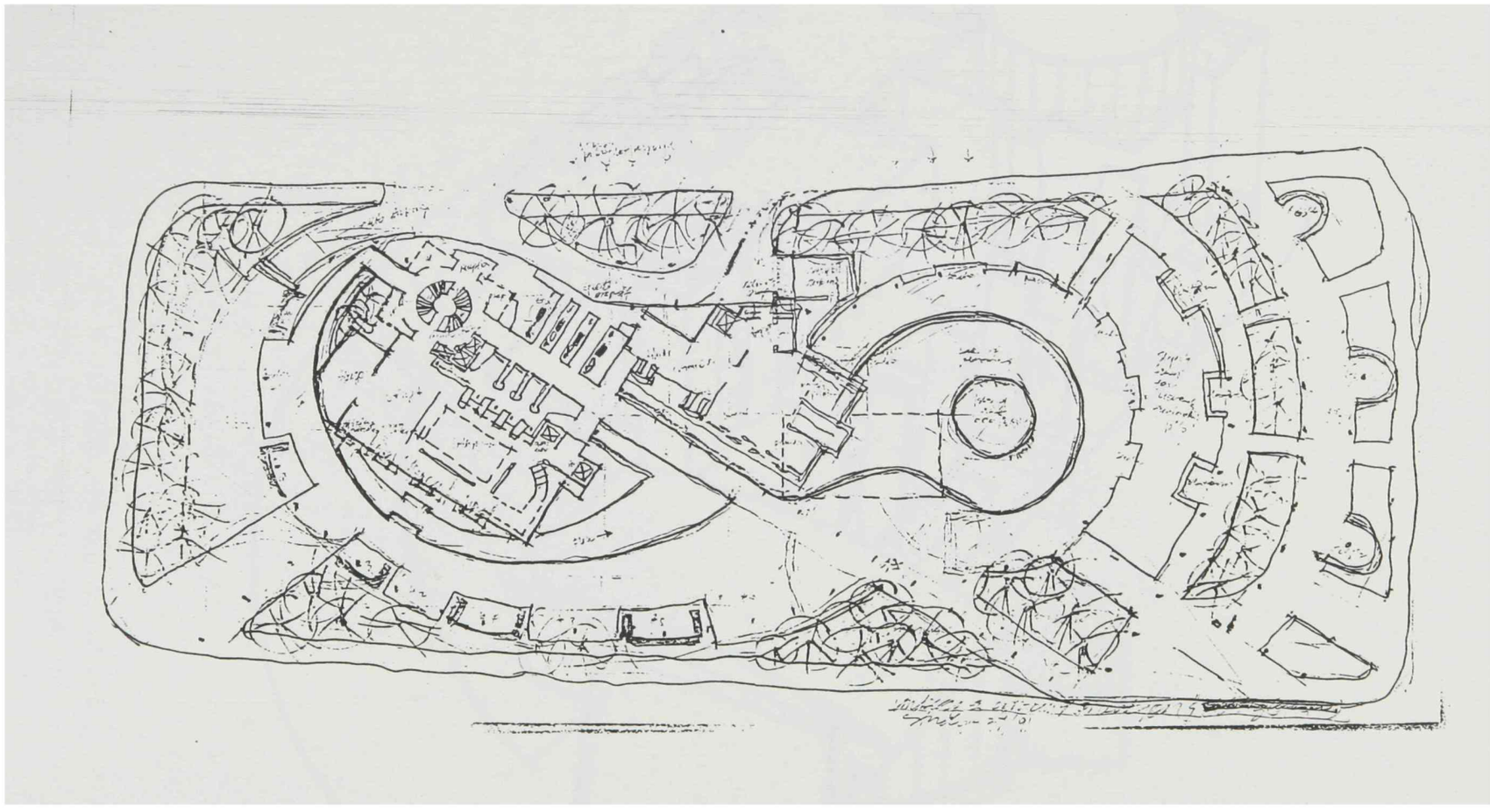
1/29/91

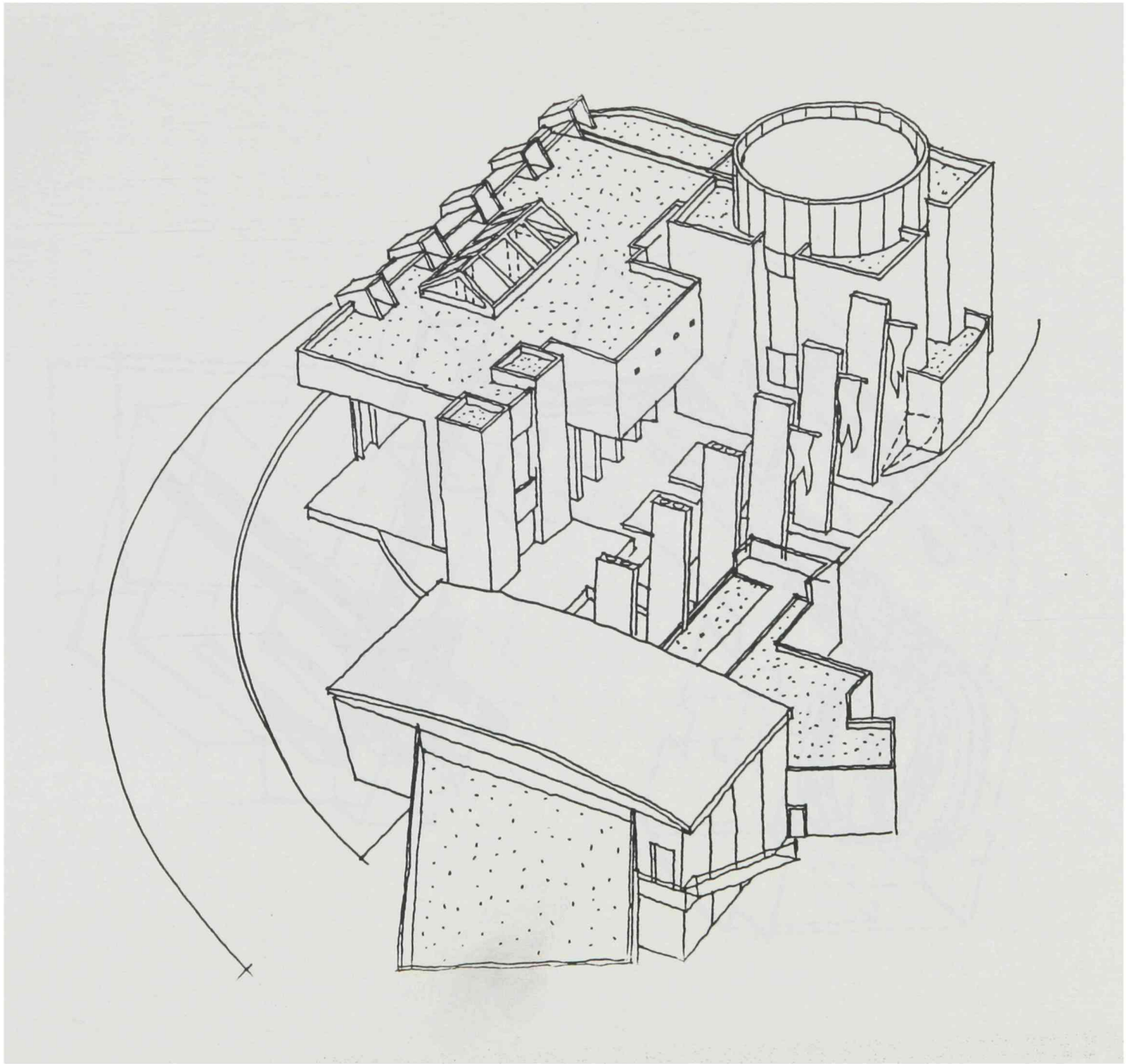


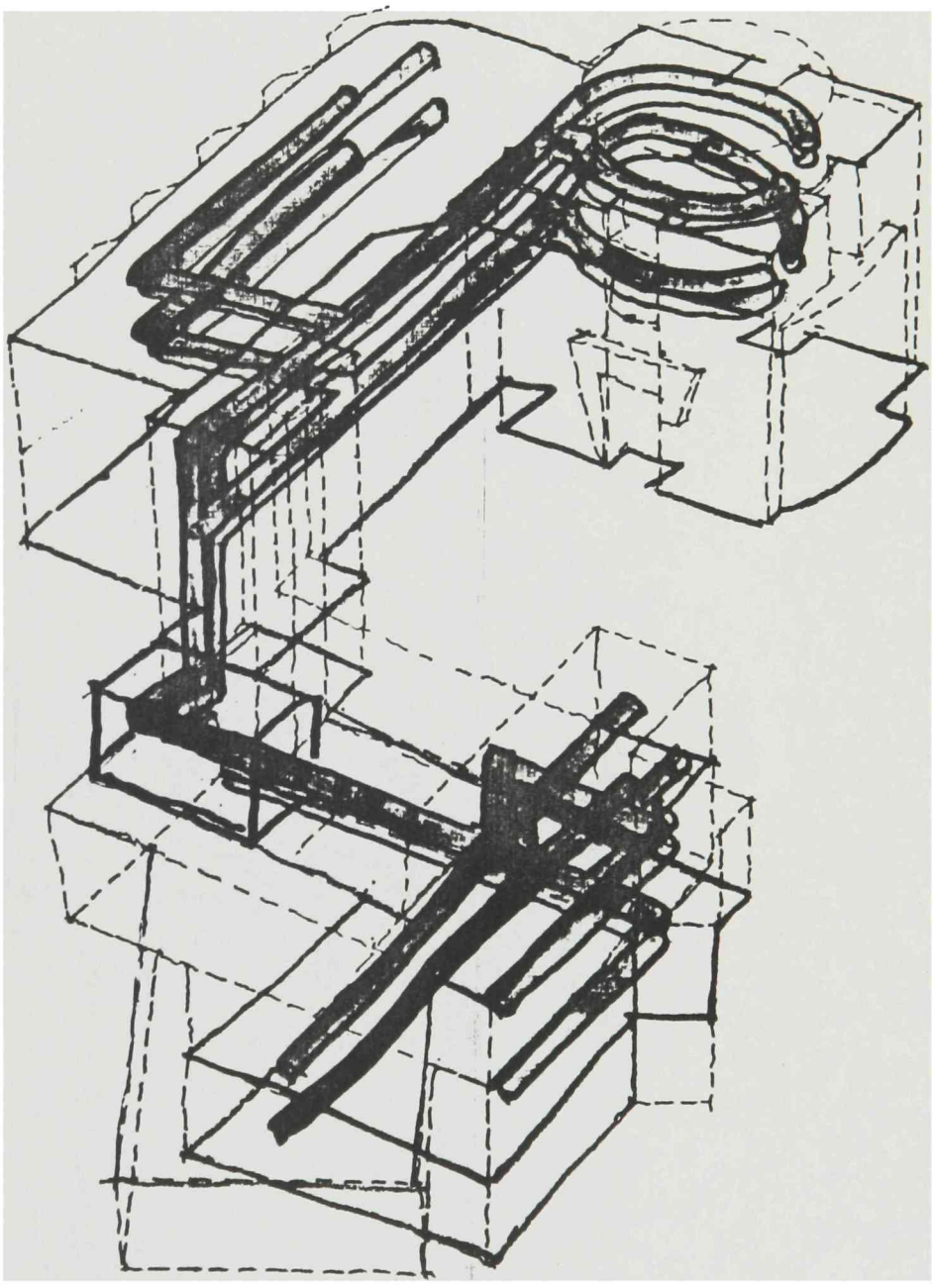




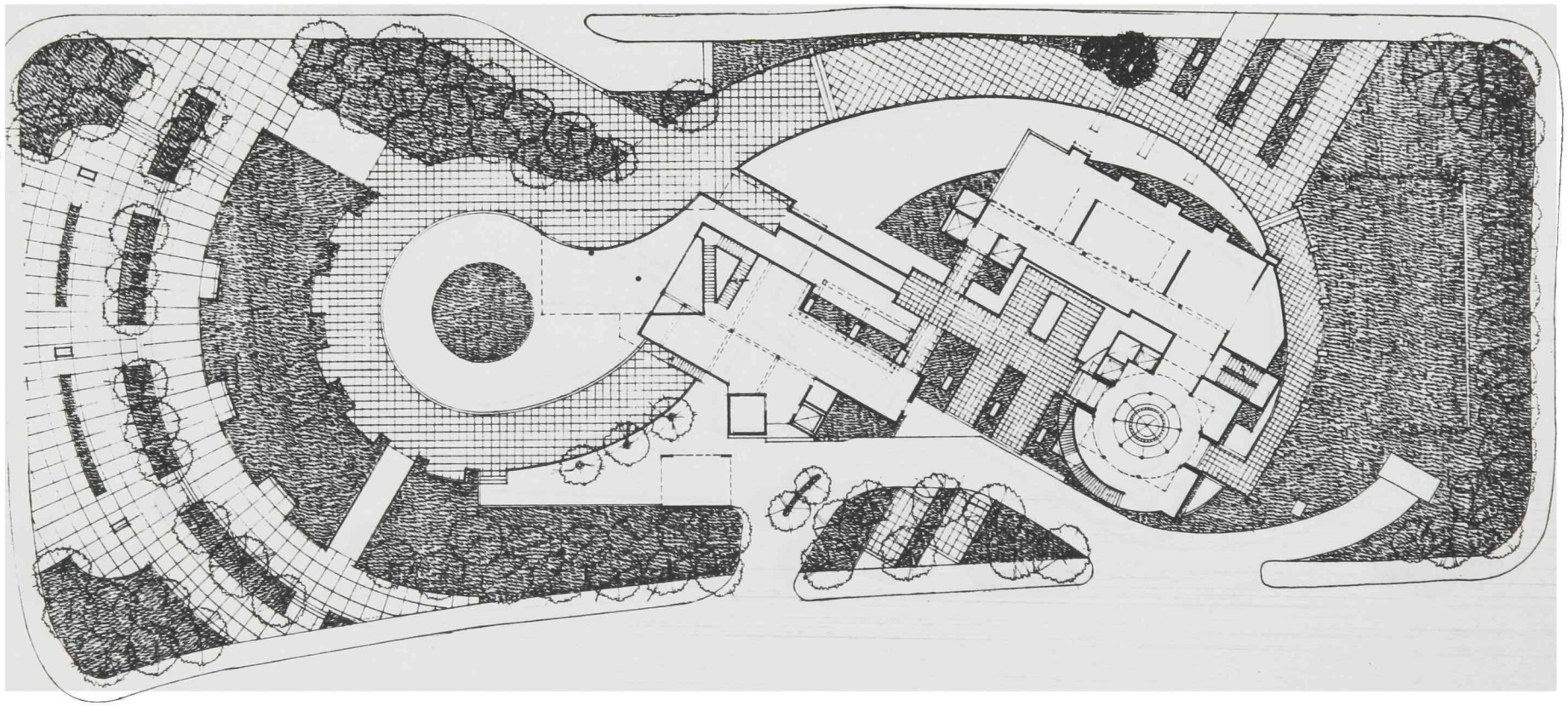


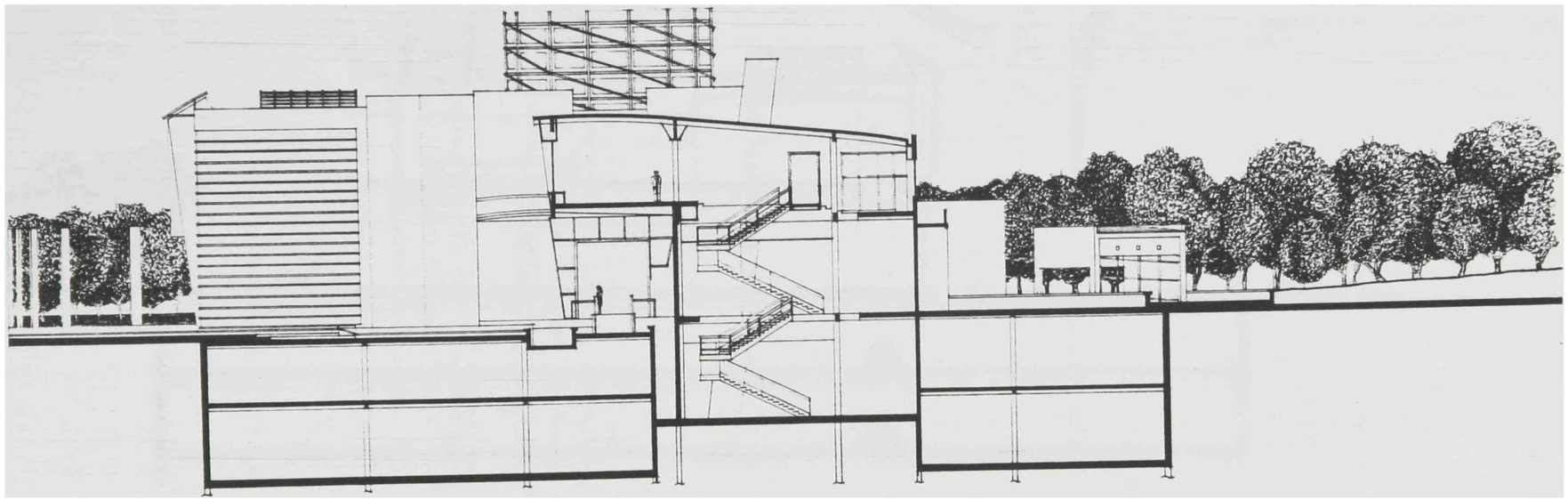


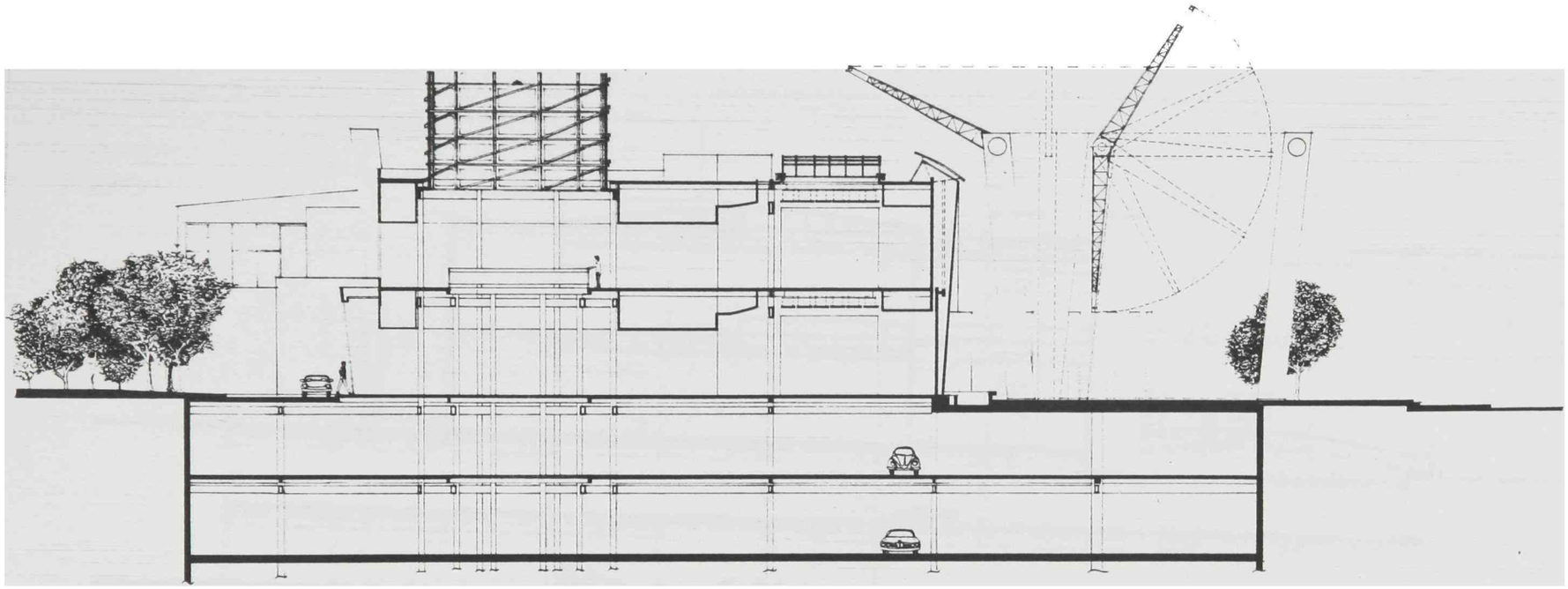


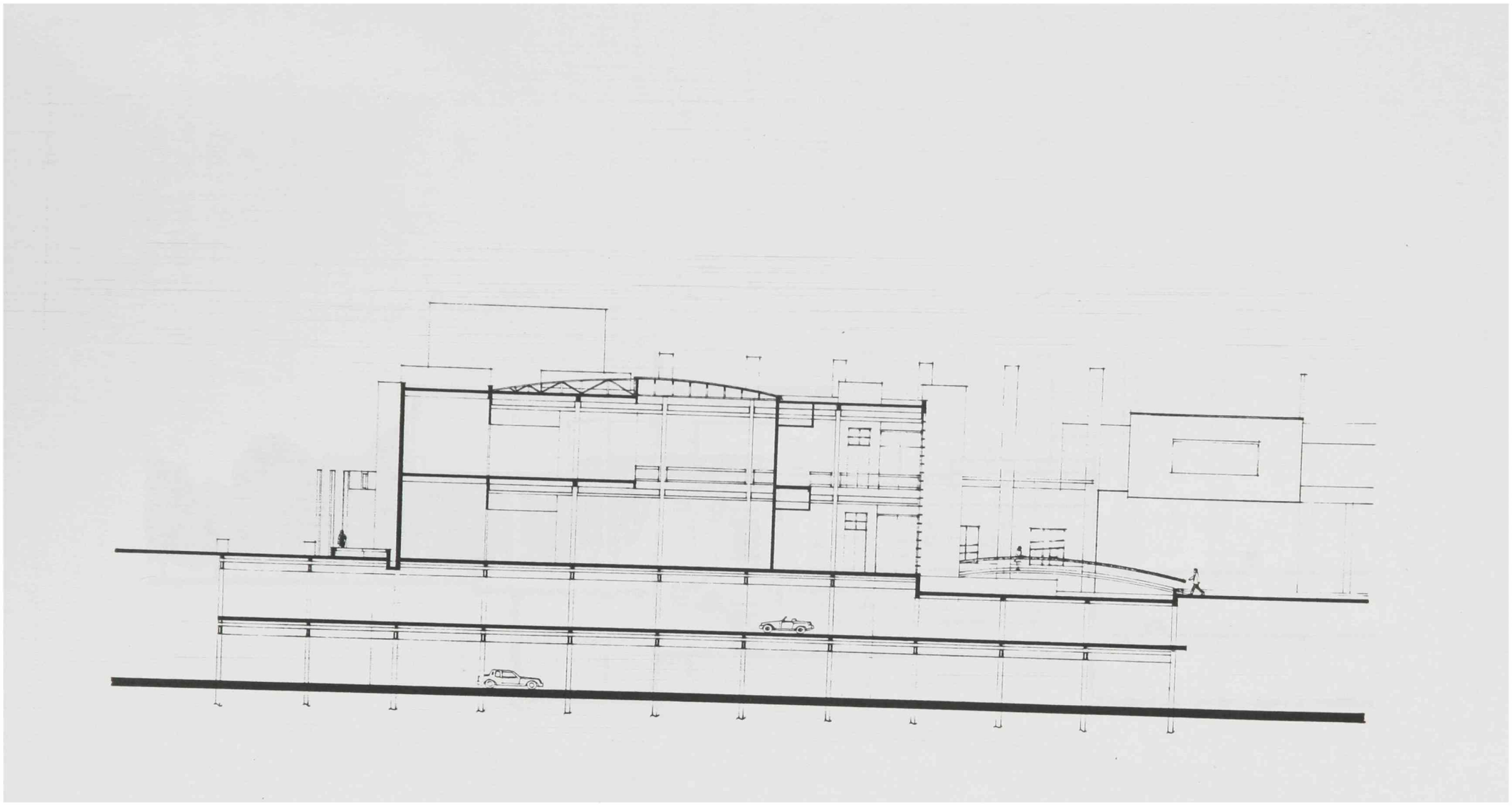


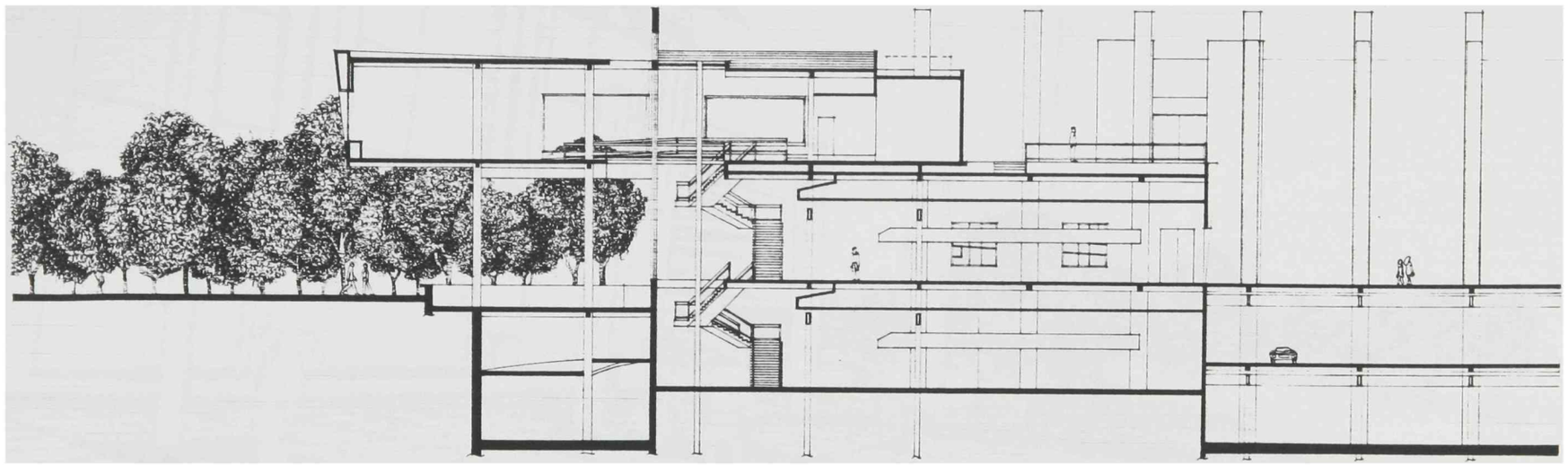
HVAC PLAN & ISOMETRIC FOR
GALLERY, LOBBY & STUDIO
SCALE 1/16" = 1'-0"
3rd MARCH 1991

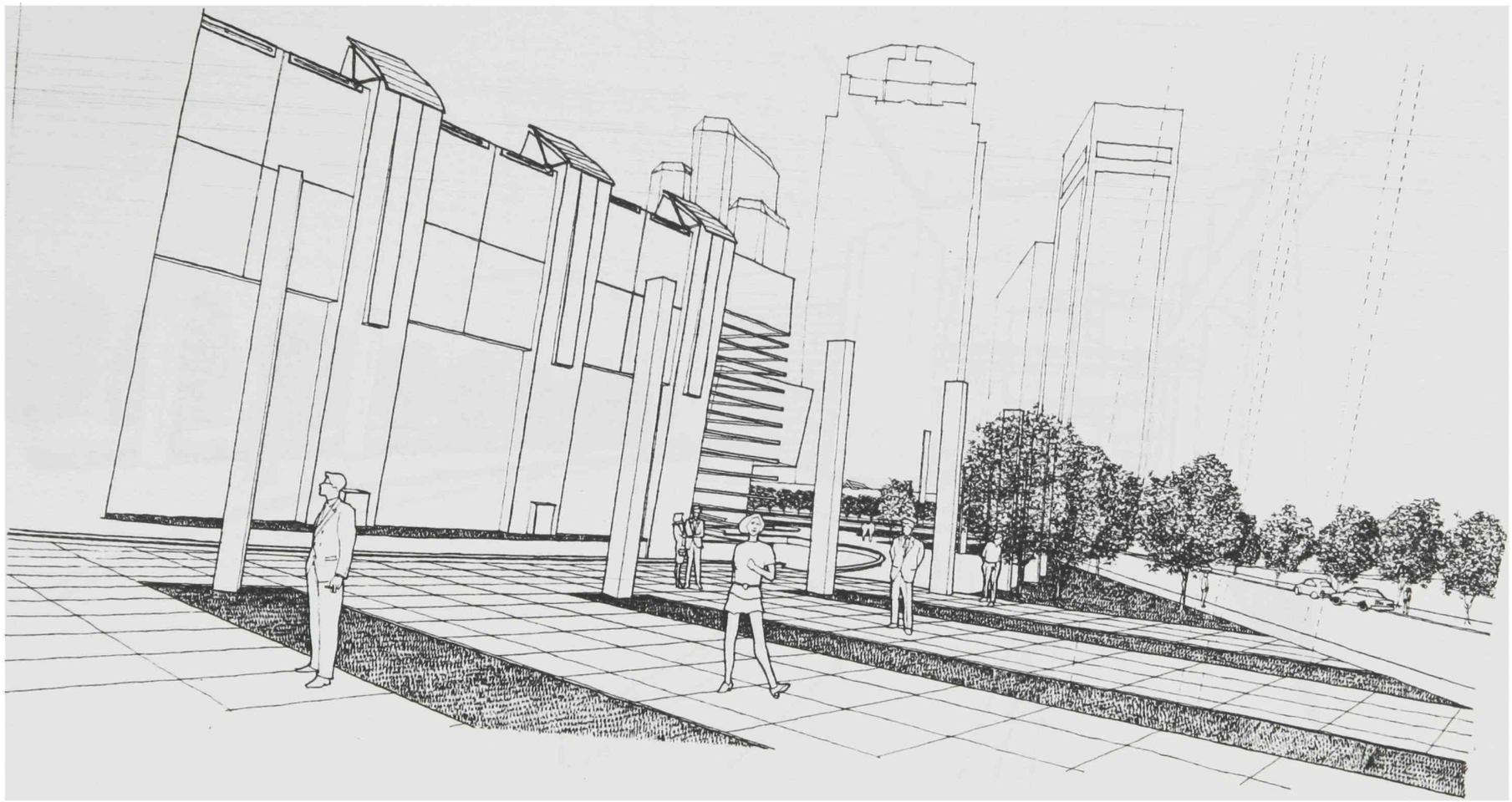


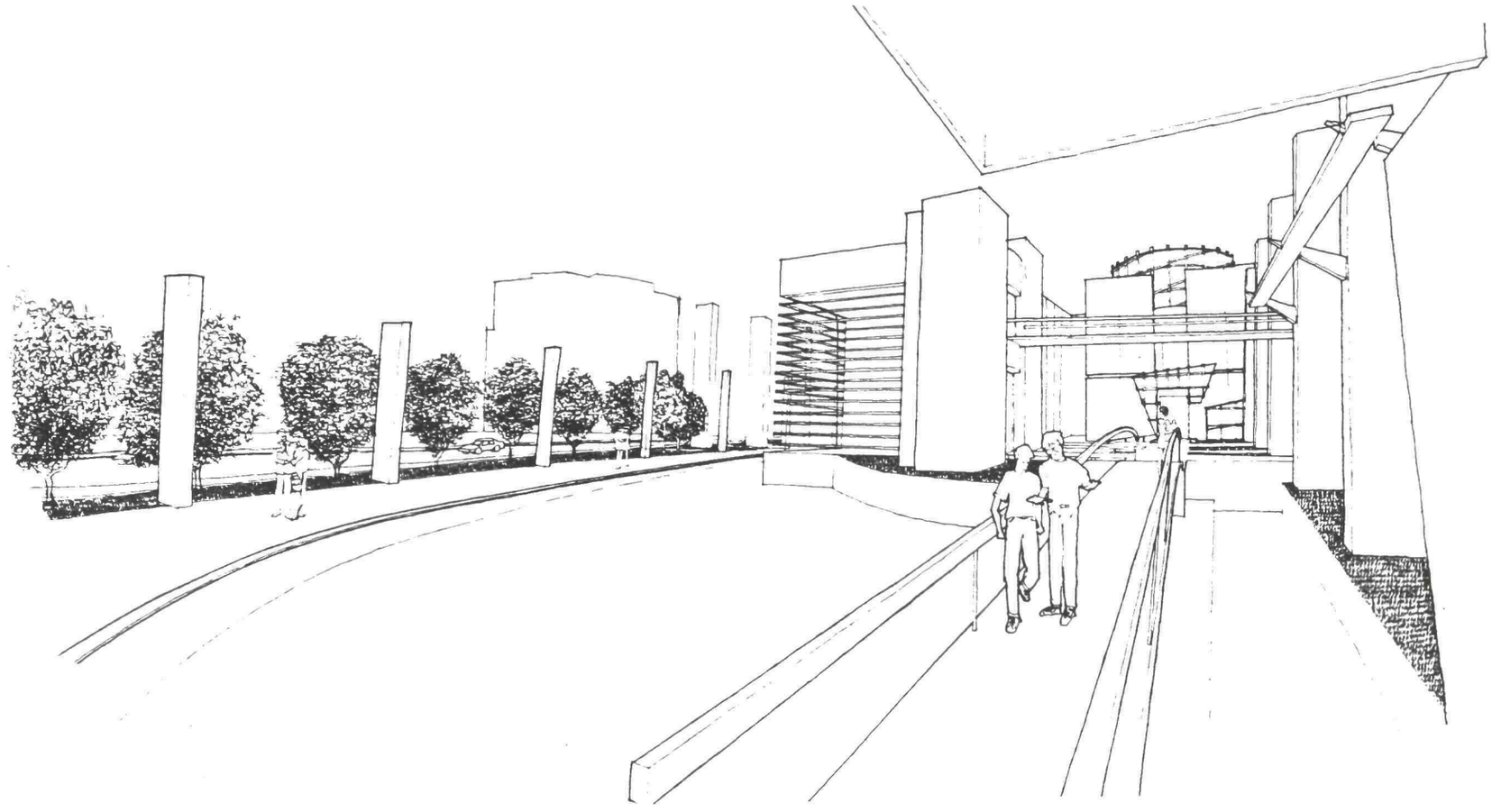


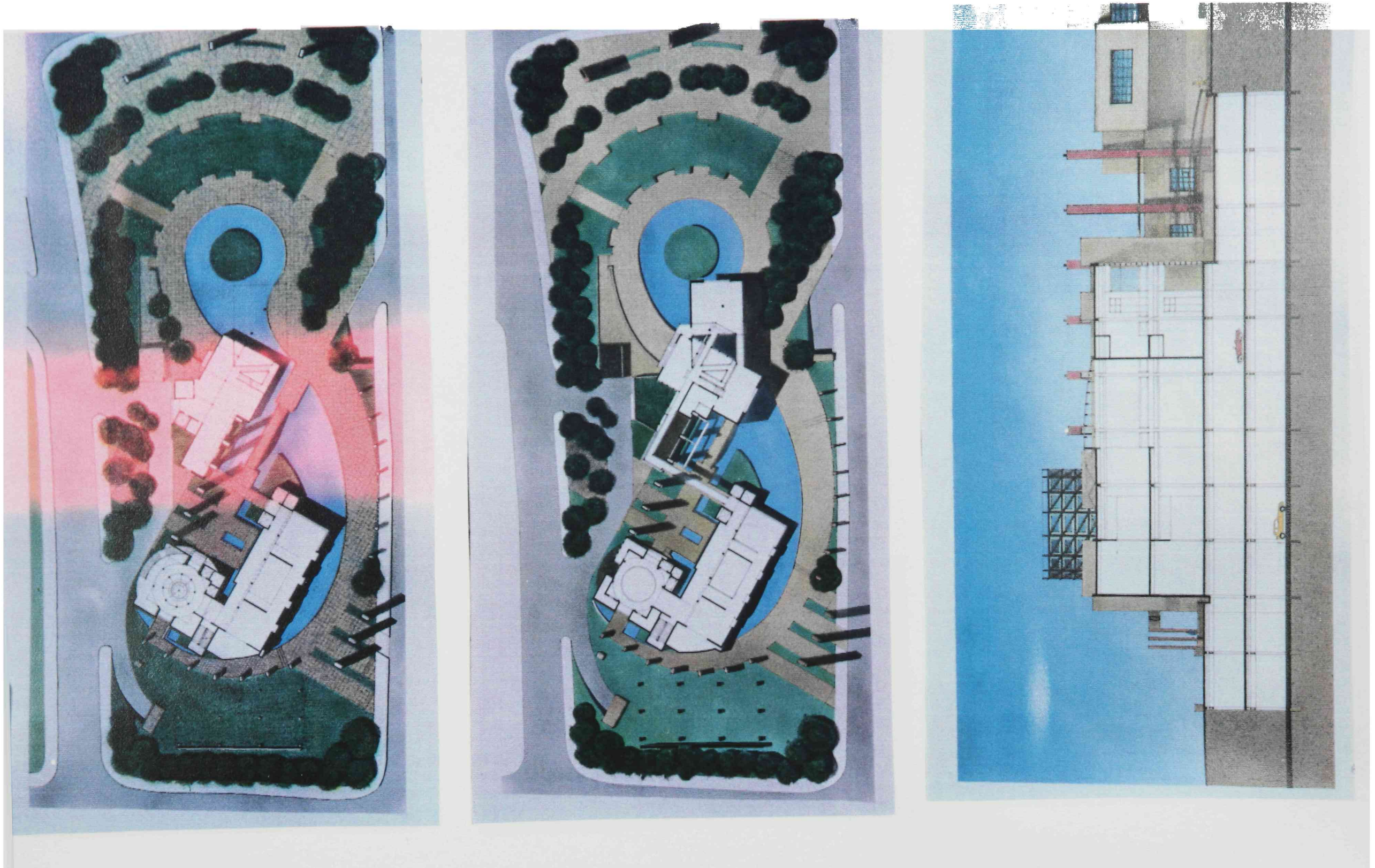


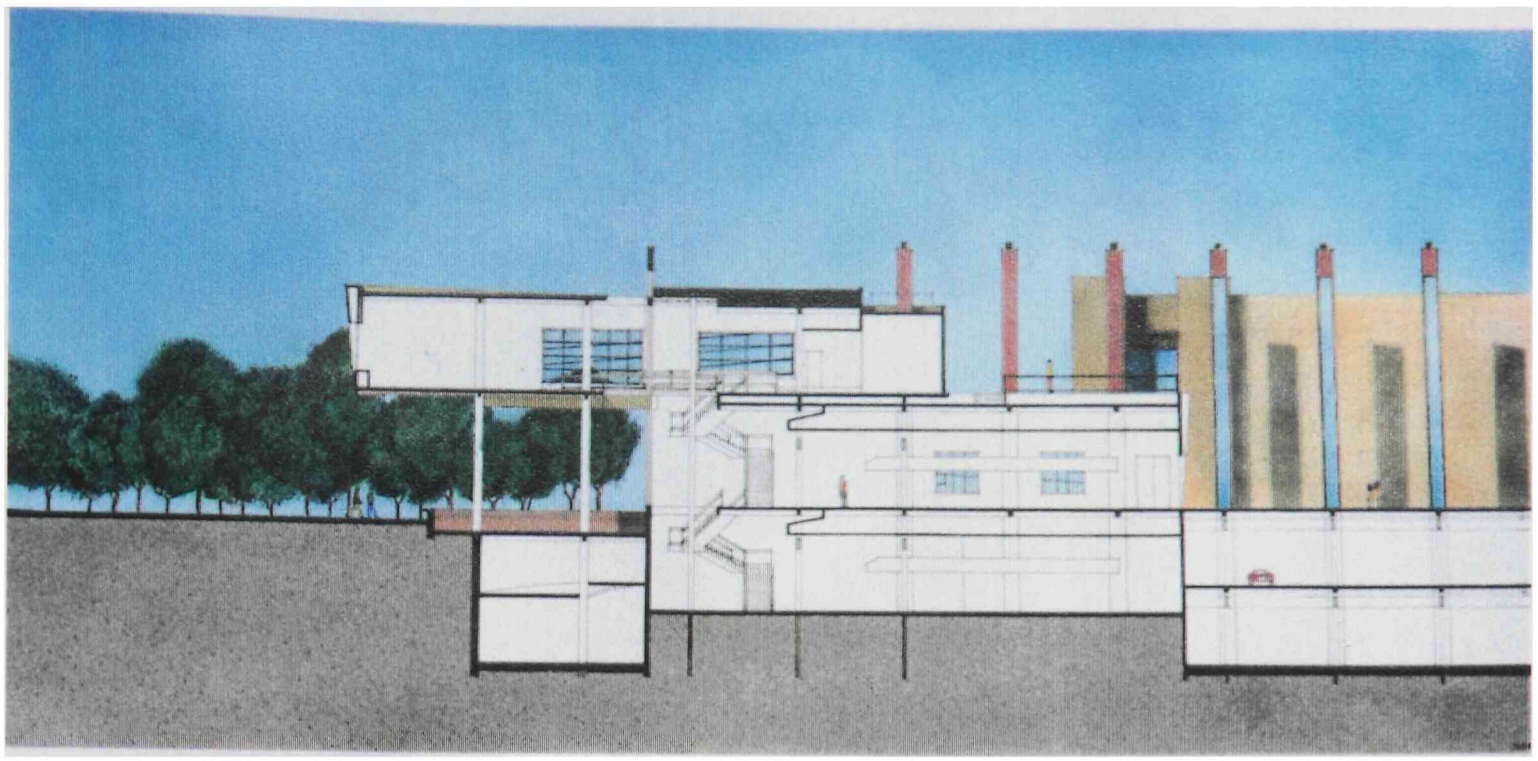


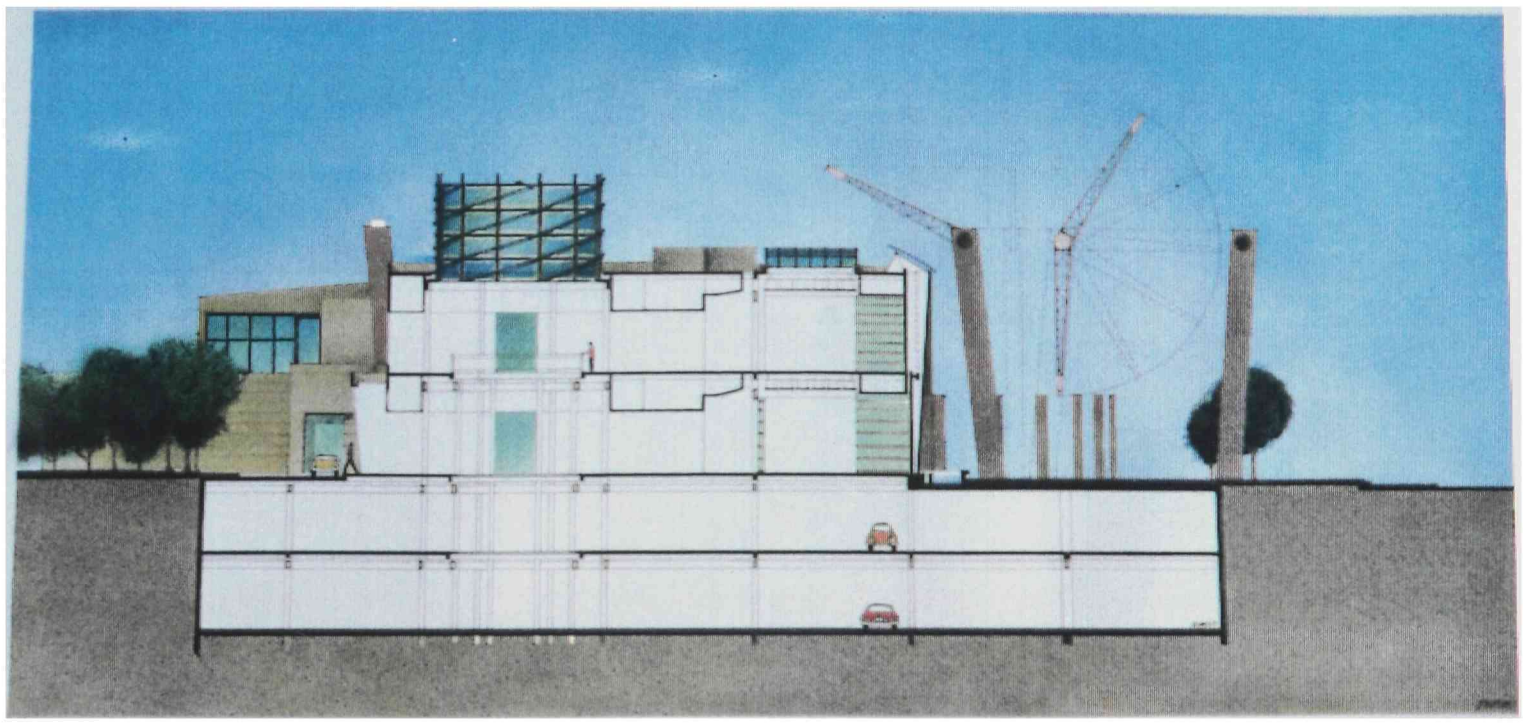


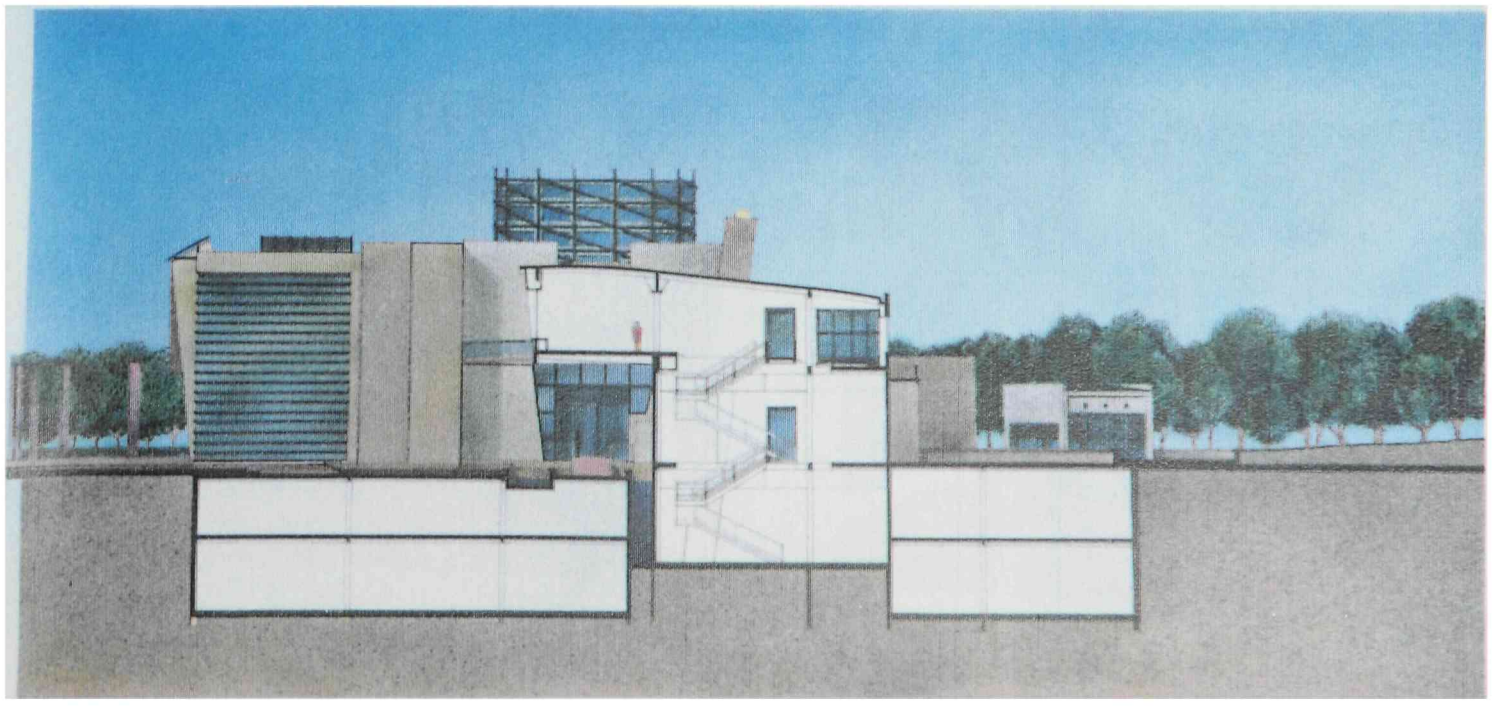


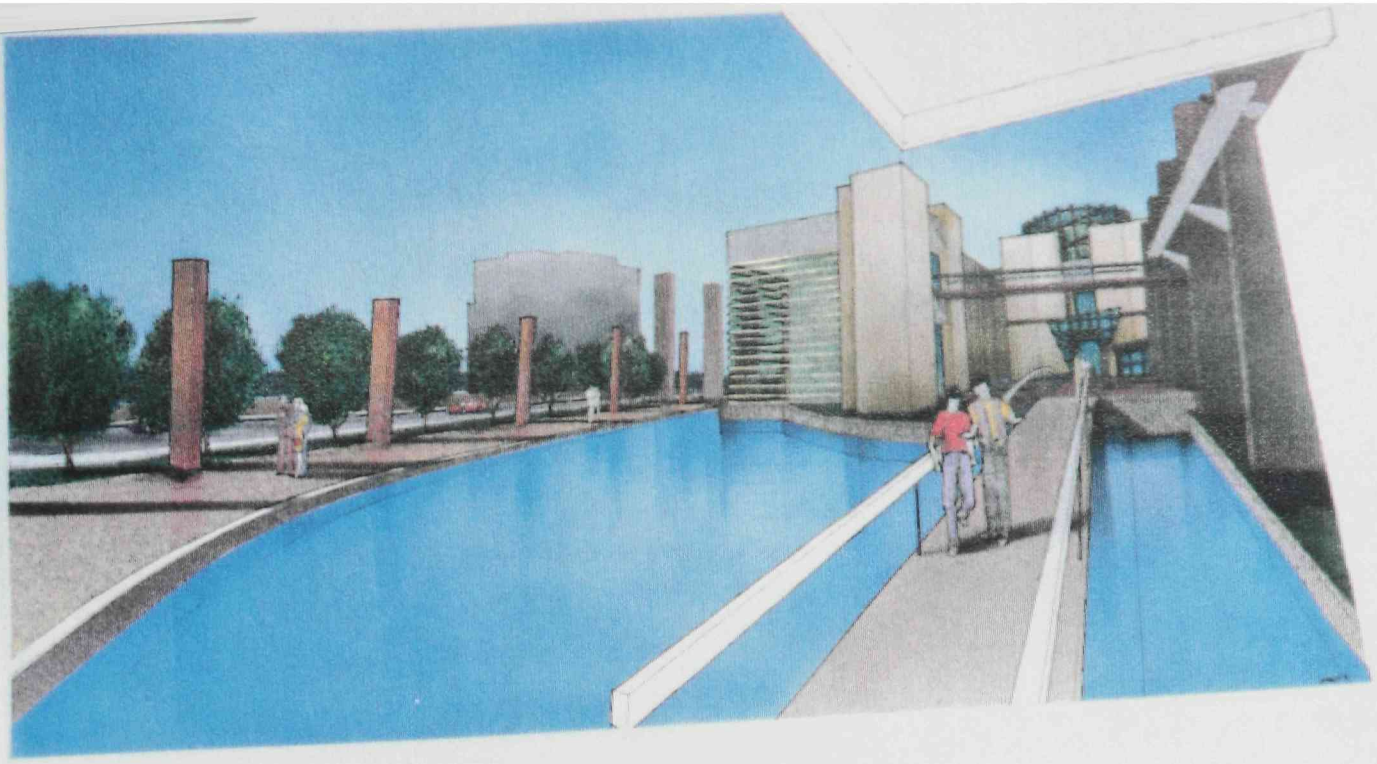


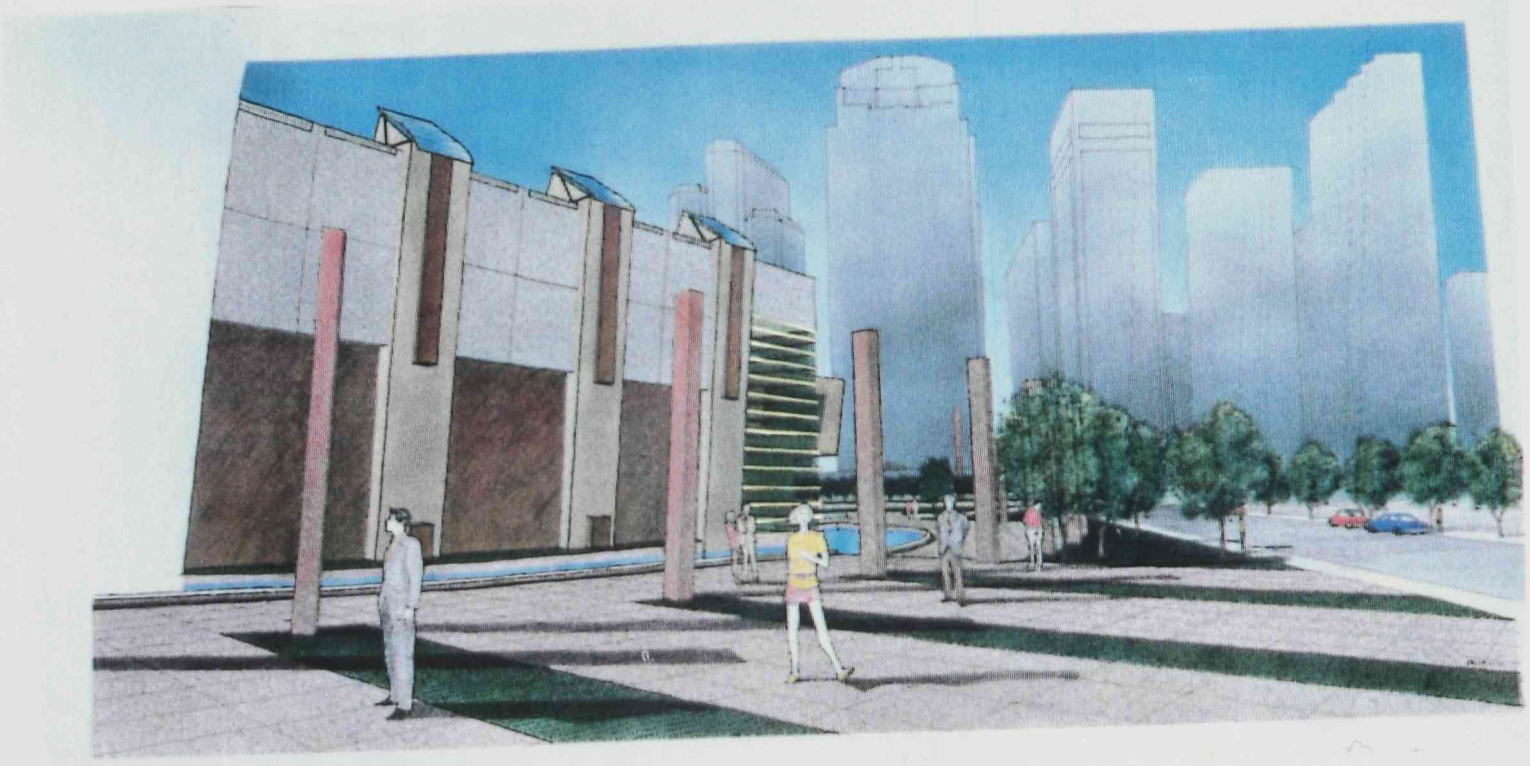


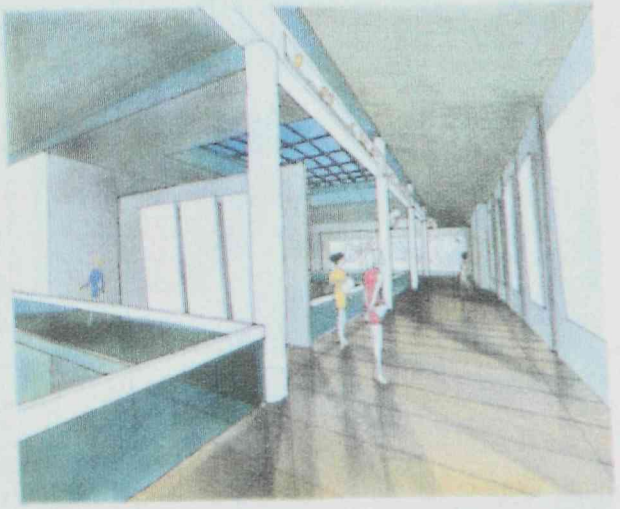


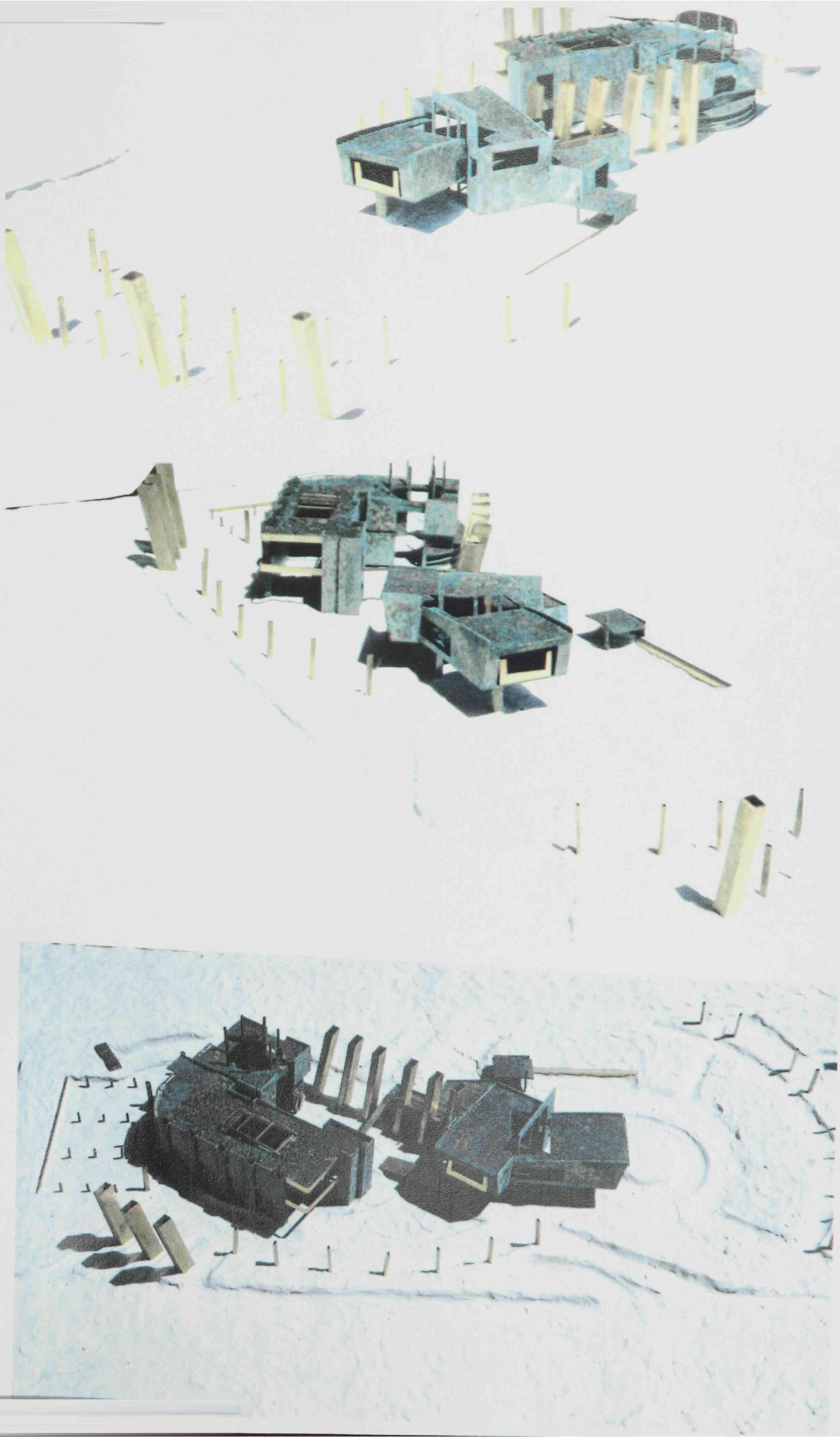












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GALLERY