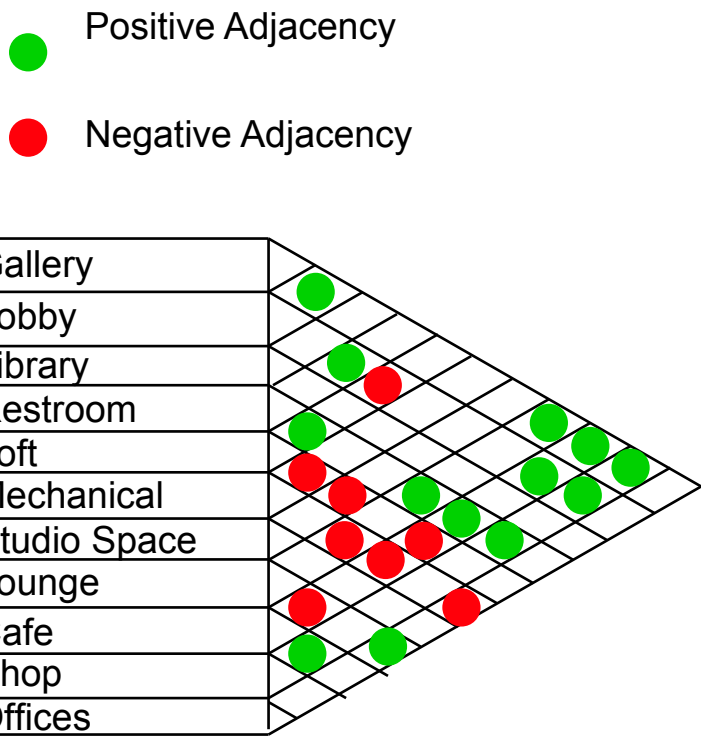
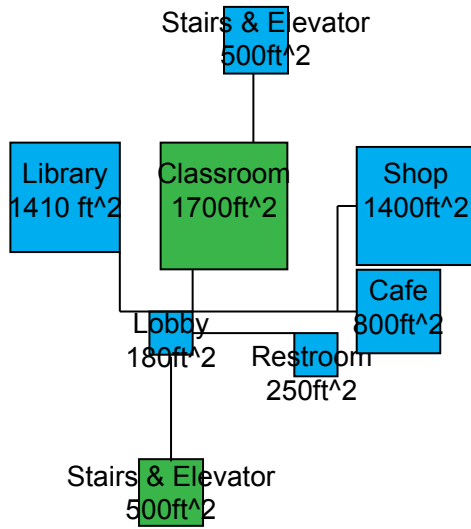


Program Analysis

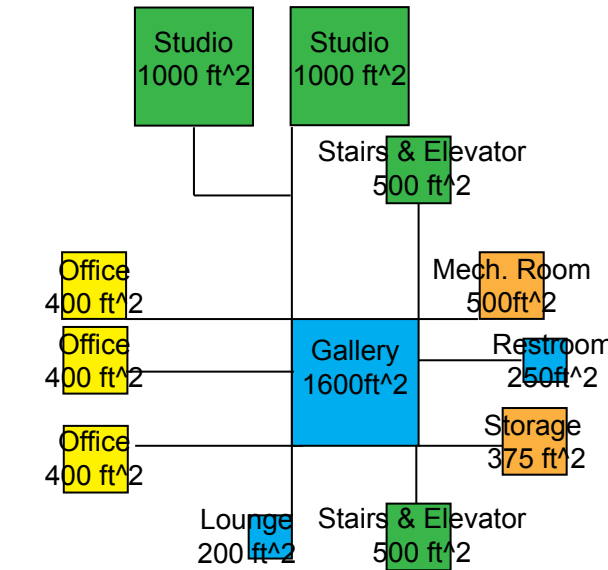
Space Adjacency Matrix



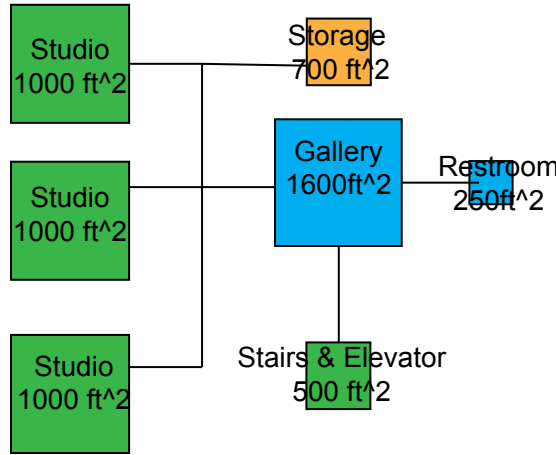
Floor 1



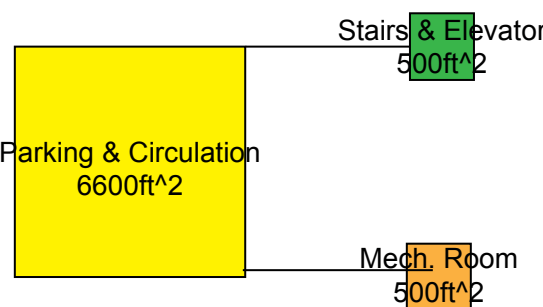
Floor 2



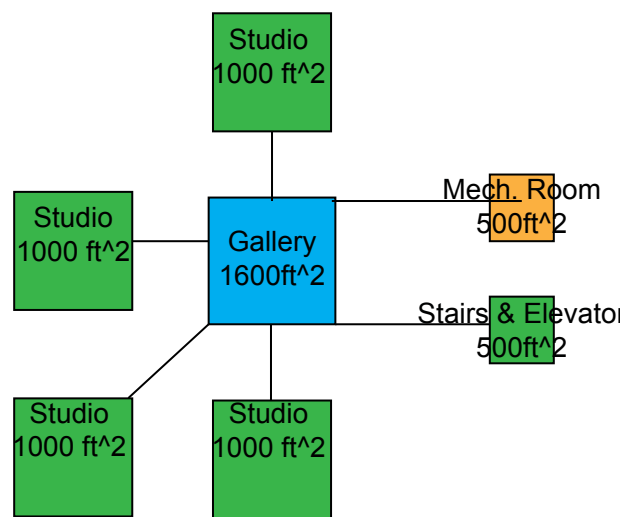
Floor 3



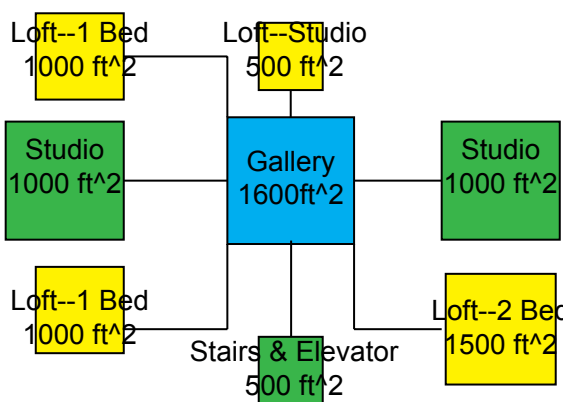
Basement



Floor 4



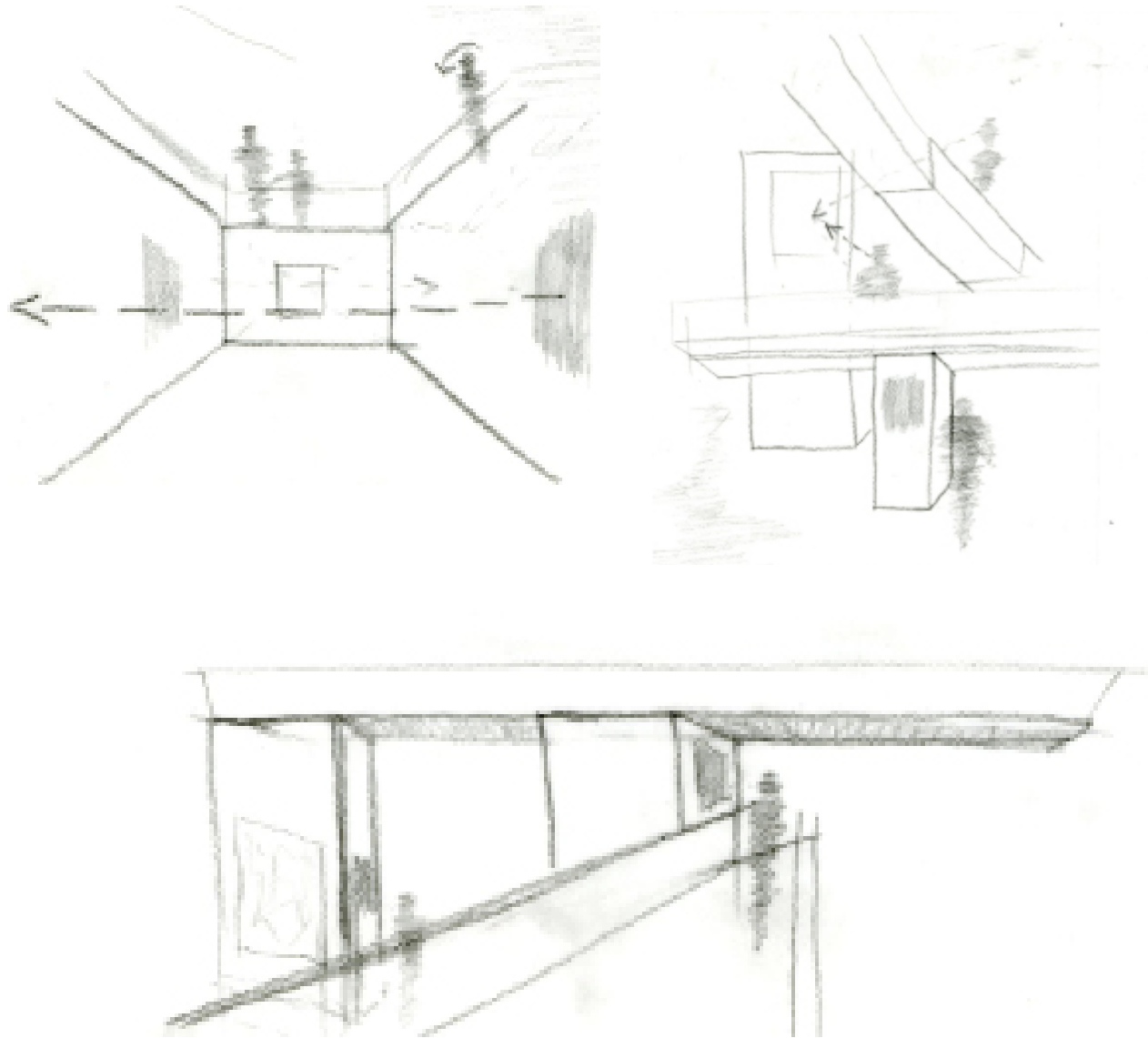
Floor 5



Initial Concepts

CONCEPT: THE DRAMATIC STAGE (DIRECT RESPONSE)

- The goal of an art center is to bring art to the people, but how to make people stop and look at art instead of simply walking away? A painting that is only glanced at does not serve any purpose--it must be studied and considered deeply for any value to be found in it.
- Looking at the same work of art from different perspectives and in different light at different times of the day can evoke very different feelings.
- By doing this, art will be differentiated from mere ornament and the primary goal of the art center will be met.
- The solution is to create an arrangement of spaces that instigate drama to draw people's attention--the use of light, shadow, angle and perspective



CONCEPT: THE ARTISTIC PROCESS (ANALOGY)

- The essence of creating art is in as sembling different elements into a meaningful whole (weaving into cloth, paint into pictures). In the same way, a building can become art as spaces are assembled in such a way that a discernable meaning can emerge.
- Photography captures an emotion first, then (re)assembles it afterward; acid etching assembles first to create the emotion or idea, and captures it after the fact) spatial relationships between studios may be determined by conceptual relationships.
- Different spaces in an art center can relate to one another both spatially and conceptually (pottery can relate to glassblowing in the sense that they both involve heat, though in pottery you shape, then heat; in glassblowing you heat, then shape).
- The gallery therefore becomes special because it displays the culmination of the assembly process--the final result of the formed relationships between various spaces, the converging point of all disciplines.

