

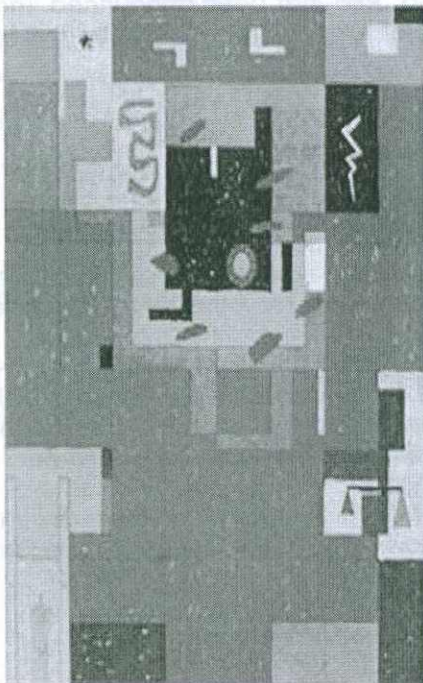
che cosa fai?
what are you doing

Arch 499D:
Prof. Jodi La Coe
email: jll154@psu.edu
cell: TBA
Prof. James Cooper
email: jgc12@psu.edu
cell: 334-367-7365

ART GALLERY, EXHIBITION SPACE, CAFE, AND GARDEN

The room is not only the beginning of architecture: it is an extension of self. If you think about it, you don't say the same thing in a small room as you say in a large room... The large room and the small room, the tall room and the low room, the room with the fireplace and the room without, all become great events in your mind. You begin to think, not what are the requirements, but rather what are the elements of architecture that you can employ to make an environment in which it is good to learn, good to live, or good to work.

Louis Kahn



Le Corbusier,

INTRODUCTION:

One of the means by which architects communicate meaning and significance in architectural composition, be it a single room, or a complex building and/or garden, is through the manipulation of the abstract medium of space itself. That is, through the composition and configuration of the negative spatial void, as defined or implied by the solid elements of architecture. In order for space to contribute to the function, meaning and significance of a work of architecture, the architect must understand the purpose and function of the building on a variety of levels and develop a clear design strategy.

Architecture is embedded in the culture of place. It exists at the interstices of form and meaning. Architects can be inspired by a variety of sources, from both within and outside the discipline. The culture of the site, the client, and the program, in addition to other sources may contribute to the development of intellectual ideas related to meaning and significance, which lead to parallel formal propositions. The relationship between the two, the weaving of intellectual ideas through the construction of space, elevates mere building to the art of architecture. The program of a building dictates functional requirements- but it is the role of the architect to interpret the program and imbue it with larger intellectual ideas and cultural meaning.

As man-made constructions, gardens occupy the middle ground between nature and art (in its Classical definition, art is the imitation of nature). Gardens mediate between the natural landscape and architecture, and garden design has concerned humankind since the beginning of history. The significance of the garden and its role in culture can be discerned by their central presence in all cultures as symbols of origin (the Garden of Eden); as metaphors for intellectual understanding of the cosmos (the Renaissance garden); as potent political symbols (Versailles); as private domains for recreation; and as public places for social gathering (Gardens are places of sanctuary, havens of solitude and contemplation, and places of recreation, theater and display).

ISSUES:

- To study and compose interior and exterior spaces as a structured reality, based on specific program requirements
- To develop the thematic character of simple architectural elements within given spaces
- To develop three-dimensional spatial understanding
- To develop clear and well crafted representations of the design



Antonio Canova, Perseus and Medusa, 1801 (Vatican Museum)

SCENARIO:

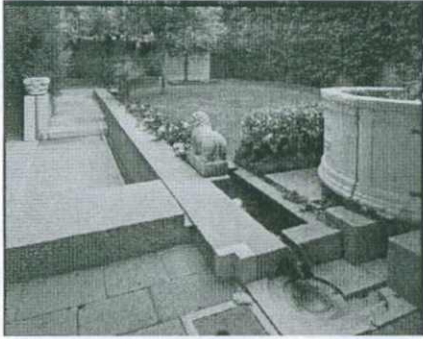
A wealthy private citizen, in joint venture with the Commune of Rome, has committed to finance the construction of an Art Gallery and exhibition space for the public display of the patron's private collection of Modernist Paintings. The Gallery is to be constructed on the site of a derelict building in a significant secondary piazza within the centro storico (historic center) of Rome. The project is to include a courtyard/garden, which will include a space for the display of Antonio Canova's Neo-Classical sculpture Perseus. In exchange for partially funding the project and managing an cafe/enoteca (wine bar) on the site, the citizen will represent the city for the project as a whole, taking on the role of client. The program that has been developed for the site was inspired by close observation of the ways in which the residents of the quartier currently use the piazza. A closed "RFP" has been announced. The list specifically includes young, architectural engineers at the beginning of their architectural education.

PROCESS:

1. Program introduction and analysis
2. Site introduction and analysis
3. Conceptual Design

Recently, the Client visited the new exhibition space for contemporary sculpture at the National Museum, and saw the interpretive relief sculptures recently carried out by the invited architects, and was astonished at how closely they reflect the stylistic mode of her Modernist painting collection and her own architectural design sensibilities. She imagined that they could provide a potent source of inspiration or "point of departure" for the design project. However, as a means of further communicating her "vision" for the project, the Client has prepared the following design brief, which consists of a list of design guidelines for the architect to follow in the process of design development:

- The composition must be predominantly orthogonal
- The building must reflect and indeed make a positive contribution to the overall spatial qualities and quantities of piazza. To this end, the designers must take into consideration the immediate context of the site, such that the new complex respects and integrates well into the surrounding historic urban and architectural context, **without, however, literally mimicking historic forms**. Height restrictions will be determined by context.
- The design must respect local Roman architecture tradition in terms of the palette of materials, tectonics and spatial typology. However, these should be augmented with contemporary materials and modes of construction, thereby providing the opportunity to develop compositional interest through the introduction of modern, open or 'free plan' spatial typologies. To that end, the designers should consider a significant component of the program spaces to be conceptually "subtractive" in nature (a relatively high degree of spatial definition and clarity and low ratio of stereotomic mass to space), while significant parts of the program may be primarily additive in spatial nature (spaces implied by careful control and composition of space-implying variables such as corners and edges of the space, as discussed by Rudolf Arnheim and Pierre von Mies).
- The composition must be systemic, display rigour, discipline and control. To this end, the client has suggested that the following hypothetical "laws of plastics" be adhered to:



Carlo Scarpa: Querini Stampalla Garden, Venice

-planar elements such as walls, floor slabs, roof planes, should only be manipulated by simple horizontal and vertical folds

-incisions (apertures for light, view) must be simple and orthogonal

-where possible, those portions of a wall or slab that have been edited (removed) could be displaced and re-positioned in a meaningful spatial manner

In the opinion of the client, these design parameters will ensure compositional cohesiveness and provide great potential for the development of simple, clear, meaningful architecture.

PROJECT SITE:

Each student is to observe and quickly document a number of potential sites (piazze) which will be provided to the teams prior to the first day of studio. Observation / documentation should include the piazza and surrounding buildings as well as adjacent streets and the neighborhood. These observations should take the form of notes, sketches, etc. recorded in each student's sketch book in addition to photographs, postcards and other materials relevant to the subject piazze. Each student should be prepared to discuss and show their observations of all potential sites (using their studio sketchbook). After this initial observation of the sites, a specific piazza will be assigned to each team based on a random "draw" (the team drawing the number one will get to select from all of the sites, while the team drawing the final number will get to select from a limited number of sites). No more than one team can work in any one piazza.

GALLERY PROGRAM

To reflect the Modern nature of the art to be on display, the patron has directed that the new museum be designed and constructed in a manner to represent the best of contemporary architecture. Contemporary structures in the history center of Rome have the potential to be highly controversial. Every attempt should be made to respect the scale and context of the new museum's historic context.

The entry sequence (lobby, ticketing, coat check, gift shop, etc.) should be clear and well defined. Flow through gallery spaces should be carefully considered and logical to allow a visitor to concentrate on the art and not be constantly engaged in "way finding" and unnecessary retracing of steps. Gallery flexibility is also highly desired due to changing exhibitions. While it is expected that all areas of the museum to be well designed and detailed, in gallery areas it is important that the art be allowed to be "the main attraction".

While certain artwork is best displayed in an intimate environment (smaller rooms, lower ceilings), the majority of the gallery space will require large open, high spaces (2-3 typical building stories high). Ideally a mixture of both types of display spaces should be provided by your design.

The sculpture garden should be an "oasis" from the frantic pace of central Rome and allow for the display of a small collection of large scale sculpture pieces. The courtyard should also be designed to allow for small gatherings and social events as well as provide space of café outdoor seating. A well designed water feature would be an attractive addition to the sculpture garden. An additional roof top sculptural setting could be considered as well.

- Take Panoramic pictures
- Mark Shops, auto paths,
- pedestrian paths

The movement of large pieces of art into and throughout the museum (including upper gallery levels) and curatorial areas must be considered along with service for the café. Security is always an important consideration for museums.

PUBLIC AREAS

Museum Public Entry / Exit

	Gross SM
* Lobby	75
* Reception / Ticketing	18
** Public Restrooms	30
* Coat / Package Check	35
/ Gift Shop	75
Total Entry:	233 GSM

MUSEUM DISPLAY AREA

	Gross SM
Gallery Areas	1800
Sculpture Garden	185 (minimum or as large as site will accommodate)
Roof / Balcony Sculpture Area	Optional
Total Art Display:	1985 GSM

FOOD AND BEVERAGE

	Seats	Gross SM
* Indoor Cafe	30	60
Outdoor Café Seating	25	45 (in Sculpture Garden)
Café bar		25
* Café Kitchen / Storage		20
** Public Restrooms		12
Total F&B:		162 GSM

MUSEUM ADMINISTRATION AND SUPPORT

	Gross SM
* Administration	
Museum Director	18
Director Reception / Support	20
Support	30
Art Storage	50
Curatorial Area / Workshop	30
Misc. Support / MEP	
Electrical / Telephone /	
Computer Room (1)	10
Mechanical Room	20
* Employee Support	
Toilets	10
Break Area	15
Total Admin. and Support	253 GSM

*All areas are suggested minimum and can be varied according to the area and conditions of the specific sites

Circulation Space:

The majority of the circulation in the Gallery Areas is within the area provided for galleries.

Additional circulation will be required however to connect various areas of the museum spaces, administrative and support spaces. The actual amount of space will vary depending on design and museum layout. (For initial planning purposes assume 15% of remaining building gross area for circulation).

Emergency egress must be considered and provided to meet code.

(Avoid "dead end" corridors of more than 10 M and provide two means of egress from all public areas).

All levels must be connected by ramps to elevator / lift to meet accessibility code.

BUILDING SELECTION CONSIDERATIONS / REQUIREMENTS:

- Your team may select one or more existing buildings in your assigned piazza for the site of Modern Art Gallery
- Any historically significant building (most have a sign with a name and date) should not be considered for your project as you should assume the selected building(s) is (are) to be gutted and rebuilt according to the new museum program. Currently functioning churches should not be selected.
- The intent of this exercise is to explore contemporary design in a historic urban context. While elements of the existing façade (spoglia) may be incorporated into the new building façade, the majority of the museum's façade and core is to be of contemporary design and new construction.
- Views, noise, environmental and traffic patterns should be taken into consideration.
- While gallery spaces tend to have minimal windows due to environmental reasons (protection of paintings) and art display space considerations, limited views from the interior of the galleries to the city of Rome are encouraged. Maximum fenestration providing views to the city from ancillary spaces are encouraged
- Natural light, although needing to be carefully controlled/filtered to protect artwork, is strongly encouraged for the museum's gallery spaces. North light, entering exhibitions from above is ideal.
- Existing buildings shall be measured as accurately as possible from street level, aerial photos, maps, etc. Extreme dimensional accuracy is not necessary as long as your drawing of any existing façade is in the correct proportion to the existing buildings in the piazza. (Google Earth can be a valuable tool in determining reasonably accurate dimensions of your buildings and piazza). Once you determine the area and height of your property you must design to those dimensions.
- For the purposes of site analysis, entry into the existing structures of your proposed building site is not necessary as it is assumed that the building will be removed entirely, or the interior will be "gutted."

REVIEW ONE ASSIGNMENT (20% of semester course grade):

Upon choice/assignment of a piazza, each team will conduct a thorough site investigation and develop documentation to include (but not limited to):

Part I:

- Existing conditions
- Historical layers, architecture, structures and cultural tradition
- Environmental conditions (sun, prevailing wind, etc.)
- Map activities in the piazza at various times of the day (morning through evening)
- Traffic patterns (pedestrian and vehicular)
- Views (from street level and above)
- Commercial and residential usage
- Cartographic documentation
- Sketches (piazza, buildings, details)
- Photographs
- Observations

Part II

Painting Assignment/Analysis: see separate assignment sheet

The results of the detailed site investigation and Painting Analysis are due and shall be presented at REVIEW ONE in studio on **Monday May 24th**

Review #1 deliverables shall include:

- Graphic and limited text summary presentation of observations and analysis listed above
- Themes or historic precedents that might influence design of the museum
- Indication of selected structure(s) for the museum along with criteria for selection
- Critical dimensions of selected site and façade(s)
- Piazza Plan @ 1:500
- Site plan of selected museum site with overlay of Painting-to-site analysis @ 1:200
- Piazza elevations @ 1:200 (existing structures)
- Site Sections (2) @ 1:200 through museum site and adjacent structures
- Perspectives and sketches of piazza, selected site and interesting piazza details
- Precedent materials and other research (contemporary art museums)
- Massing Model of piazza @ 1:500 scale – leave site of museum vacant.

Drawing scales may be adjusted with instructor approval to take into account scale of site and proposed project. All drawing scales are metric. Indicate north arrows and graphic scales.

Each project team shall prepare a display space on the wall adjacent to their work area. Display areas shall be subdivided equally among the project teams. While each team's display shall be completed to the requirements of each review, this display space is to be an on-going record of the progress of the team and should be updated on a regular basis. Certain key graphic elements such as site plans may possibly be re-used from review to review.

REVIEW 2, 3 ASSIGNMENTS will be developed in more detail which will be provided at the start of each exercise. Note the short duration between reviews and take into account time out of Rome for field trips. Use the following summary for planning purposes:

REVIEW TWO in studio on Thursday June 3rd (20% of semester course grade)

Concept Development of:

- Project Site / Ground Floor Plan
- All other Floor Plans
- Building Sections
- Elevations (Piazza and Sculpture Court)
- Perspective sketch of proposed museum in piazza context
- Updated Massing Model
- As-Designed Program vs. Area Program

REVIEW THREE (Final) in studio on Thursday June 24th (30% of semester course grade)

Refinement, Schematic Development and Final Presentation of:

- Project Site / Ground Floor Plan
- All other Floor Plans
- Building Sections
- Elevations (Piazza and Sculpture Court)
- Perspective sketch of proposed museum in piazza context
- Perspective sketch of Gallery area
- Perspective sketch of Sculpture Court
- As-Designed Program vs. Area Program

Note: All plans to include furniture / fixture layout
Sketches should include furniture for scale
Final Presentation shall also include a summary of analysis conducted as part of Review One.

Individual Sketch / Notebook accounts for 15% of semester course grade

Individual Attendance / Participation accounts for 15% of semester course grade

FINAL REPRESENTATION:

All drawings should be carried out on drawing paper in pencil. Line weights should be consistent, clear and allow the images to be read from a distance of 10 feet.

Plan	1:100
2 sections	1:100
axonometric(s)	1:100
model	1:200
supporting images	including but not limited to diagrams conceptual sketches study/developmental models

CRITERIA FOR EVALUATION:

- ability to strategize and conceptualize space and material in response to a specific program and historically charged site
- conceptual clarity
- quality, accuracy, visual communicative skill of drawings/diagrams
- craft and precision of model
- quality, clarity, of the final oral presentation to design review committee (jury)