A PLACE TO LIVE AND WORK ART

B.E. ESCOBAR • SPRING 1983
To My Father:
Whose courage on his last moments taught me strength and did not let me give up.
I wish you were here.

To My Mother:
Hoping to pay her back for her patient wait and understanding.
This is for you.

To Tony:
Whose friendship and support were always there.
Forever thank you.

To Nakis:
Who turned these harsh moments into sweet memories.
From you to Ithaca.
Seeking to develop a housing project, I became interested in those situations where the concept of "living" goes beyond family relationships developed in a space, to the idea of living and working being sheltered under the same roof.

"Live-workers" are people whose lifestyles do not have a clear separation between their living space and work space. There have been many examples of live-workers through history: from the oldest profession on earth, through bakers, pharmacists, craftsmen, small merchants, tailors, to artists, doctors and housewives.

Artists represent a special case among "live-workers". Their preference for joint living and working quarters can be traced throughout history.

1. Liberal arts in the Middle Ages, Engraving
Excavations dated from the 5th century in Athens, have revealed artisans workshops located inside their houses around the Agora. During the Middle Ages, artists and artisans lived and worked in the master's home and workshop or in the guilds, up to the point that districts in the city were distinguished by the goods their guilds produced.

Zoning regulations first applied in the renaissance city, distinctively separated the wealthy from the working class. However, certain zones were specifically designed to keep housing for artisans. In France, after the French Revolution, the studio became a symbol of the young artist lifestyle rejecting the bourgeois society. Districts such as the Left Bank, Montmartre

2. Bakers at work, French, fifteenth century

3. Plan of a German Craftman's house in early sixteenth century.

4. Tackley's Inn, Oxford, a tenement of parallel type, dated to the late thirteenth or early fourteenth centuries.
and Louvre have been well known as artists' quarters in Paris. Soho in New York and Fort Point in Boston, are classic examples of today's artists looking for vacant warehouses or manufacturing buildings as a solution to their struggle in finding a place that satisfies their specific need of living and working in the same place.

From this historic summary two premises are concluded on which this thesis is based:

a) Artists have always had the tendency of living in proximity with other artists.
b) Artists have preferred to live and work in the same location.

Today's more common solution to artists' problem of joint living and working space is the reuse of old buildings in industrial or ware-
house areas. The spatial characteristics of these buildings allow them to be easily adapted to artists' basic space requirements. I am aware of the advantages that this solution brings to the artists' living-working need and to the city's problem of revitalizing deteriorated areas. However, it is not my concern to adapt the artists' needs to spaces already built. It is my intention to explore the artists' world in an attempt to translate its specifics into a space specially designed to fulfill artists' living and working requirements.

6. Artist's studio at Port Point Arts Community
1. - THE STATEMENT

a. Explore the idea of "identifiable place" as a response to its inhabitants similar lifestyles.

b. To search for a new definition of the concept of living space when its dimension is extended because of the fusion of two personal spaces devoted to living and working.

c. Provide a spatial framework where communal working and living relationships can take place.

d. Search for a design methodology that articulates a formal language based on the interpretation of regional and historical patterns.
2.- THE SITE

A.- Localization
B.- Context
C.- Physical Features
D.- Access
The proposed site belongs to the Crapo family, located south of the land known as Westbridge Estates, at the west city limits of Muncie, Indiana.
B. CONTEXT

The site is characterized by the duality of suburban and urban contexts, an important factor to consider in choosing the site.

**Suburban**
- Tranquil environment
- Integration of artists with nature
- Possibility of open spaces for art work, exhibitions and festivals

**Urban**
- Support relationships between artists and the town community
- Easy access to services and facilities
- Proximity to Ball State University

![Diagram showing the duality of suburban and urban contexts with specific locations marked as Residential Schools, Shopping District, University Hospital, and Central Business District.](image-url)
C. PHYSICAL FEATURES

Sun

Design Decision
Solar efficiently oriented

Wind

Design Decision
Climate control

Slope

Design Decision
Follow the land form
Landscape

Design Decision
Preserve countryside character

Views

Design Decision
Reinforce visual contact with nature

Flood

Design Decision
Integrate flood area to landscape
There is no existing access road to the site. Any vehicular access to the site will have to be a new road from one that is already existing.

**Vehicular**
- From Riverside or Morrison using the existing access to the Crapo house. It is inconvenient because the access goes through private property.
- Continuing Brook Rd towards east. It is the best solution for a more direct access from urban areas.

**Public/Pedestrian**
- MITS line 14, from Chinquapen Rd and Riverside, 10 minutes walk.
- MITS line 14 from Wildwood Rd and Brook, 6 minutes walk.
3. THE DESIGN APPROACH

A. The Artist
B. The Program
C. Historic Background
D. Social Typologies
E. Interpretation
ARTISTS' SOCIAL ROLE

Artists' position in society has varied as many times as history has changed. During some historic periods artists have been placed in the highest status of society, and in other times they have been moved to the lower ranks. In spite of these ups and downs, artists have always played an important role in the transition of the social patterns of a culture. Artists are art makers, and art has always been considered the most representative element of the values of any culture. It was through art that we learned about human beings since they first existed, and it will be through art that the future generations will know about the commitments of our civilization.

The social role of artists in modern times is undergoing another historical transition, since artists are beginning to demonstrate the importance of art programs in the social and cultural development of communities.

This new position of artists in society began with a change of artists' attitude towards the general public. Some 30 years ago, artists began to realize that they have to spread their ideas well beyond the narrow world of their studios and reach the masses. Places to house art were built as meeting points between artists and public, but those "white mausoleums" failed to stimulate new expressions from those outside the artistic elite (1). These places did not materialize the idea of artists reaching the masses, maybe because these "houses for art" were difficult to approach by the majority, or perhaps because these places limited the public's reactions to merely observers of art. Some efforts were made in order to break the barrier that art galleries, concert halls, and theatres presented between artists and public: "Pavillions in the lark", for example, was a proposal that consisted of sets of demountable structures housing a variety of arts, placed in open spaces and parks so they could be easily approached by the public (2).

These attempts of artists approaching the masses developed the idea of a democratic culture, that is to make art understandable and accessible to everyone, and with the participation of the public. A step further in the idea of "democratization" was the creation of cultural centers where the artists could relate directly with the public through art programs like art laboratories and workshops (3). The location of these cultural centers in several places of a city was a more successful attempt of artists relating not just to a general public, but to a specific community.

In the early 70's some artists began working with neighborhoods under the consent of their residents, looking for an active participation of the community in art programs (4). These artists, working individually without the support of any institution,
achieved a closer relationship between artists and community.

The artists' effort to reach the masses would not have been successful without a change of the artists' way of communication. It is important that the artists' language be accessible by the people so they can understand the big social force behind the art. (5). Through art, people can express their needs, feelings and thoughts as a protest, statement or as a record of an historic moment. A successful relationship between artists and community is expressed through a new art language (6). This art is created by the community through meaningful patterns, since it is produced in their own cultural contexts: street festivals, open theatre, film, and rural painting are some of the media used to express the close contact developed between artists and communities (7). This community art is not an art for galleries, and it is not an art isolated from the communities. It is an art to be perceived in the communities' own context.

Artists have assumed a new social role in their working with communities. Once the artists approach these new contexts they acquire certain responsibilities as mediators between community and art. Artists have the privilege of knowing how to deal with the art language, which has always been the only socially accepted medium of protest and reaction without violence; art has also been the best historical way of recording the principles of different societies.

Artists stand behind artists. They are the makers of that valuable element of a culture, and as such they must be given the recognition they deserve. It is just the beginning of the artists' struggle towards an acknowledged position in society, but they have demonstrated that their role is an important element in every culture.


(4). Braden, pp. 15-16.

(5). Braden, p. 170.


(7). Braden, p. xvi.
ARTISTS' NEEDS

Land regulations, gentrification, safety codes and economic constraints have not given artists much choice other than the adaptive reuse of space with limitations. It does not mean that space is not important for them. Space is an essential factor in artists' work. Space can influence the size and scale of their work and more importantly, its quality if the psychological environment is conducive to creativity. Space must fit artists' requirements and not vice versa. The following artists' psychological and physical needs were established based on traditions, research and interviews.

Psychological
- Strong relationship with nature looking for a quiet working environment
- Preference of living close to other artists because of mental and emotional stimulation in sharing same interests and problems
- Free of routine. Most artists prefer to live close to their working places to be able to work when inspiration strikes
- Some artists prefer to change environment as a way to reduce the stress of being permanently in the same space.
- Most artists prefer not to share their working spaces
- Artists do not think of themselves as static. Therefore, their working and living spaces should be equally open to change and experimentation.

Physical
- Large and high ceiling work spaces
- Unobstructed interior spaces to allow maximum flexibility
- Possibility of isolation of working areas from living spaces
- Easy access of heavy or bulky materials, equipment and works of art
- Plenty of natural light (not necessarily from the north). South light lasts longer and gives more variety in brightness
- Good ventilation for extracting chemical gases and odors
- Fire system protection
- Wooden floors for cushion support make less tiring to be standing up
- Walls with tack surfaces
- Storage space for finished works and supplies.

"One of the assets of belonging to a community of crafts people is that frequently when you are stuck, you can get a second opinion or at least reassurance. But even more crucial, you see people struggling as you are struggling... and succeeding." — David Golden, Woodworker, Fort Point, Boston.

"I wouldn't like to live in a community of artists. I like privacy and independance in my work." — Tom Kinkler, Printmaker, Teacher at Ball State University, Muncie, Indiana.

"Writers can carry their typewriters; performers need an audience; to a painter, space is critical. A painter paints alone." — Paola Savarino, Painter, Fort Point, Boston.

"It's good to live together with other artists. You need feedback, they can give you ideas, exchange arguments, but you must be able to get away from them." — Allan Patrick, Bethel Park Lottery, Muncie, Indiana.

"I like the atmosphere of a place where people make things, fixing things, creating things." — Corley Holley, Painter, Fort Point, Boston.
B. THE PROGRAM

**For Whom:**
B.M. Hampton on his thesis "Fort Point Artist Colony" (Boston Architectural Center, 1981) defines today's artists profile as:

- **Average age:** 31
- **Family unit:** 69% 2 persons, no children
- **Occupation:** 72% Self employed 30% Full time artist 42% Part time artist
- **Field:** 8% Crafts Communication 23% Sculpture Printing 69% Painting Photography

**For What:**
Provide adequate spaces to develop works related with visual arts, such as:
- Pottery
- Painting
- Sculpture
- Photography
- Jewellery
- Weaving
- Architecture
- Theater
- Printmaking
- Graphic Design
- Choreography

**What:**

1. **Living/Working Units**
   - a. Duplex:
     - Large units
     - More private
     - Spatial separation between working and living areas
   - b. Loft:
     - Compact living space
     - Spatial relationship between living and working spaces
     - Common access and circulation

2. **Studios**
   - Large working spaces for arts requiring separation from living areas
   - No living services provided
   - Possibility of division in smaller areas

3. **Workshops**
   - Large spaces to house special equipment
   - To be used by the residents and the community under a resident artist supervision (art classes, workshops, lectures, etc)

4. **Common Areas**
   - Exhibition spaces for the display and retail of artists' work
   - Meeting area with food and laundry services
   - Open spaces for outside working, exhibitions, festivals and parking.
How:
Most of artists' housing proposals have been directed to the rehabilitation of old buildings and not to the development of new structures. Not having substantial references as a basis, the method followed to approach the program for this thesis, was:
a) Determine buildable area
b) Percentage of desired built and open space
c) Percentage of desired living/working areas and commun spaces
d) Preferences of living and working spaces based on Massachusetts Arts and Humanities Fundation Survey (1971):
   46.8% wanted house with joint living and working areas
   30.4% wanted loft with joint living and working areas
   12% wanted studio separated from living spaces
e) Studio space requirements based on the Minneapolis Warehouse Project (1979):
   750 sf to 2000 sf
f) The relation between working space and living area is assumed as 2:1. That is, to every square foot of studio it is assigned 0.5 square foot of living space.

Schematics:
Site total area: 5.3 acres
   Not buildable: 2.3 acres
   Buildable: 3.0 acres

   Buildable: 125000 sf
      20% open: 25000 sf
      80% built: 100000 sf

   Built: 100000 sf
      10% commun areas: 10000 sf
      90% living/working: 90000 sf

   Living/Working: 90000 sf
      48% Duplex: 43200 sf
      30% Loft: 27000 sf
      12% Studio: 10800 sf
      10% Circulation: 9000 sf

Space required:

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<tr>
<th></th>
<th>Working</th>
<th>Living</th>
<th>Total</th>
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<tr>
<td>Duplex</td>
<td>2000 sf</td>
<td>1000 sf</td>
<td>3000 sf</td>
</tr>
<tr>
<td>Loft</td>
<td>1500 sf</td>
<td>750 sf</td>
<td>2250 sf</td>
</tr>
<tr>
<td>Studio</td>
<td>800 sf</td>
<td>-</td>
<td>800 sf</td>
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</table>

Units:
   Duplex: 43200 sf + 3000 sf = 14 units
   Loft: 27000 sf + 2250 sf = 12 units
   Studio: 10800 sf + 800 sf = 13 units
## AREAS

### DUPLEX

<table>
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<tr>
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<td>675</td>
<td>1275</td>
<td>1950</td>
</tr>
<tr>
<td>4</td>
<td>960</td>
<td>890</td>
<td>1850</td>
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<td></td>
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### LOFT

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<td>900</td>
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<td>4</td>
<td>270</td>
<td>900</td>
<td>1170</td>
</tr>
<tr>
<td>4</td>
<td>450</td>
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<td>900</td>
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<td></td>
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### STUDIOS

<table>
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<th>Mezz.</th>
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<tbody>
<tr>
<td>3</td>
<td>1200</td>
<td>800</td>
<td>2000</td>
</tr>
<tr>
<td>9</td>
<td>600</td>
<td>400</td>
<td>1000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>12000</td>
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### WORKSHOPS

<table>
<thead>
<tr>
<th>Un.</th>
<th>Area @</th>
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<tr>
<td>1 Ceramic with kiln</td>
<td>1500</td>
</tr>
<tr>
<td>2 Optional</td>
<td>1200</td>
</tr>
<tr>
<td></td>
<td>3900</td>
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### EXHIBIT

<table>
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<th>Gallery</th>
<th>4800</th>
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<td>Open Display</td>
<td>1600</td>
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<tr>
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<td>6400</td>
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</table>

### COMMUN AREAS

| Cafeteria | 1600 |
| Balcony   | 1200 |
| Terrace   | 3600 |
| Laundry   | 240  |
|           | 6640 |

### OPEN

| Open Theter | 2400 |
| "Square"   | 8720 |
| "Street"   | 7800 |
| Parking    | 7000 |
| Landscape  | 140300 |
|           | 166220 |

### MECHANICAL

| Duplex   | 960 |
| Loft     | 580 |
| Wksh/Studios | 460 |
| Exhibit  | 320 |
| Communal | 140 |
|         | 2460 |
C. HISTORIC BACKGROUND

PATRONAGE

The "manipulation" of artists by a patron has a strong foundation in history, from the Greek and Roman times when the artist was a workman of the powerful "for the glory of the gods", to the Medievo as a servant of the State, to the Renaissance as a propagandist of the Church, to today's artist often at the mercy of the museum and gallery system. In urban contexts, this patronage has been an element hierarchically expressed by large volumes such as temples, castles, churches and museums.

Temple

**Athens 5th B.C.**

Among ancient Greek towns, Athens provides the best example of geographic dominance of the Acropolis over the city.

![Map of Athens](image)

Castle

**Ludlov - Medievo**

The castel marks the pre-eminence of the nobility in the medieval towns. There is usually a direct relationship between the location of the castel and the market place.

![Map of Ludlow](image)
Church

Rome - Renaissance
The Vatican was the biggest "employer" of artists during the Renaissance. Although the Vatican is considered an independent state, its location subdues Rome's city plan.

Museum

Metropolitan Museum of Art (New York) - 1880
The most important museum of art in the United States is also the most monumental of all the public buildings on the Upper East side of Manhattan.
SQUARE

Artists have been closely associated with urban open spaces for the exhibition and selling of their art. Market places, plazas, squares and parks, have had the characteristic of being gather places of large amount of people who become the spectators of artists' expressions.

Antiquity

*Miletus - 500 B.C.*

The Agora was the characteristic meeting place in the Greek towns. Politicians, philosophers, poets, craftsmen, merchants, gathered around the Agora to talk or to listen, to show or to see, to sell or to buy.

Medievo

*Lübeck - 1143*

Typical of the medieval towns were the market places surrounded by guild-halls, town hall and stalls. The importance of this space for artisans and merchants laid on its character as a permanent trading place.
Renaissance

Piazza di S. Marco - 1729 (Remodelation)

Of great importance was the changing role of the piazzas in the Italian renaissance towns. Besides daily social exchanges, these piazzas were able to house festivals, religious festivities or markets.

Modern

Central Park-Modern

Stands out as the best of the wholly man-made parks. Since 1876, this urban park has been the public scenario of the people of New York.
STREET

Streets have played an important role in artists' living. Aligned to the streets, home-workshops, become also exhibit and selling place, with a more private connotation than market places or squares.

Antiquity

Akrotiri (Santorini, Greece) - Late Minoan

Narrow streets transverse the town, circumventing 2 and 3 storeyed buildings, with workshops on the ground floor. Large windows open to the street the view of the wall paintings that decorated the workshops.

Medievo

Rottweil - 12th Century

The elongated market is left free of obstructions except for a covered market building (2). The cross axis is the administration street, accommodating town hall and guild houses (3,4,5).
Renaissance

Ponte Vecchio (Florence) - 1345

Destroyed by the Arno's flood of 1333, it was rebuilt by Ferdinand I to house only goldsmith artisans. The stores face the street and the houses hang on both sides of the bridge.

Modern

Greenwich Village (New York) - Modern

The Washington Square Outdoor Art Exhibit has been a semi-annual show since 1933. Amateur and professional artists radiate about 80 blocks around the square to display their work on the streets.
The built form is developed based on farmhouses' contextual images:

- Farmhouses preponderate in North American landscape as result of a farming leading occupation.

- Farmhouses are related with country living, important aspect considered for the context of the project.

- Farmhouses are places to work in. They recall the idea of several people, with the same lifestyle, working under the same objectives.

A RANDOLPH COUNTY FARMER HEADS FOR THE BARN AS THE SUN SETS ALONG IND. 32 AT THE END OF ANOTHER LONG DAY

THE MUNCIE STAR

"Where the Spirit of the Lord Is, There Is Liberty"—II Cor. 3:17
FACADE FEATURES

There is a clear differentiation between the gable and the base of the facade...
- by a long wood...
- by wood joints...
- by track rail of door.

There is always a top opening whose size and shape varies depending on its function:
- small for ventilation,
- or large for hay deposit.

Verges shadows give depth to the gable.

"Wagon door" opening never goes higher from the cave.

Change of material at the base, usually for stone.
GATEWAYS
PROPORTIONS

- Roof
  - a
  - a
  - a

- Facade
  - a / 2
  - a / 2

- 2a

- a

- a

- 2a

- a

- a

- a / 2

- a

- a
**Top Section:**
The cornice of the facade is the lintel of the openings.

**Middle Section:**
Openings are prolongation of the top or lower section ones, or just a hay supply door.

**Lower Section:**
Openings are either a wagon door, an access door or a repetitive pattern of doors and windows.
Top Section:
The openings are always aligned on the central axis.

Middle Section:
It holds either the hay supply opening, the elongation of the wagon door or any opening at all.

Lower Section:
It holds eye level windows and the access either by a single door or by the rupture of the wagon door.
FENESTRATION

Single Opening:
Usually aligned on a central axis.

Two Openings:
Usually aligned vertically or horizontally.

Several Openings:
These openings present certain order, but none of these are placed randomly.
ROOF'S FENESTRATION

Cupolas

Dormers

Shed Dormers
ROOF’S ADDITIONS
DOORS
E.- INTERPRETATION

DUPLEX

DIFFERENTIATION OF USERS BY DISPLACEMENT OF CENTRAL AXIS

GIVE HUMAN SCALE BY DUALITY OF MAIN DOOR

CENTRAL AXIS PRESERVED BY VENTILATION OPENING

RANDOM DISPLACEMENT OF WINDOWS TO BALANCE HEAVINESS OF LARGE OPENINGS
LOFT

ROOF ADDITIONS:
INCREASE NATURAL
LIGHT ON UPPER STUDIOS

MAIN FEATURES
ALIGNED TO AN
AXIS.

TOP SECTION
EMPHASIZED
BY REPETITIVE
OPENINGS

DIFFERENTIATION
OF USERS

FORMAL ALLUSION
TO THE ARCADE
THAT SURROUNDS
THE PLAZA...

GATEWAY:

MAIN ENTRANCE
STRESSED BY LARGE
OPENING.
WORKSHOPS/STUDIOS

MIDDLE SECTION EMPHASIZED BY LARGE "WINDOW-DOORS" OPENINGS

ALLUSION TO OPENINGS RANDOMLY PLACED

SYMETRICAL AXIS AMONG MAIN ELEMENTS

DIFFERENTIATION OF USERS

LARGE OPENINGS FOR A FLEXIBLE RELATIONSHIP WITH OPEN SPACE
VERTICAL CIRCULATION AND TOWER

- Pointed top
- Structure: ladd hoops and studding
- Vertical accentuation either by openings or stairs
- Straight shaft
STUDIOS' DOORS

Identify an opening within an opening by form, size and color.

Opening flexibility:
Duplex

\[ a = 10 \text{ ft} \]

\[ 2a \]

\[ 3a \]
Loft

Height

Plan

10 ft

10 ft

3a  3a  2a  3a  3a
Workshops

Plan

Weight
4.- THE PROJECT

A. - The Concepts
B. - The Site Plan
C. - The Buildings
D. - The Street
A.- THE CONCEPTS

1. Allow outsiders' penetration depending on buildings' degree of publicity:

- **Public** ➔ Commercial and exhibition spaces oriented to the public.
- **Semi-public** ➔ Public access to working areas under the supervision of a resident.
- **Semi-private** ➔ Services provided mainly for the residents, allow certain accessibility of outsiders.
- **Private** ➔ Living and working areas with very limited public access ➔ Duplex Loft Studios

Diagram:

```
Pu ➔ SPu ➔ SPv ➔ Pv

OUTSIDERS

RESIDENTS
```
2 Interpretation of historical background on a formal pattern:

- Landmark → A dominant element stating the idea of community work as a new concept of "arts' patronage".

- Semi-public Node → Agrupates public and communal activities → Plaza

- Semi-private Node → Holds activities more related to the dwellings → Street

3 Vehicular traffic is contained by the activity nodes on a central axis system, as a way to avoid any interference between the buildings and the landscape.
### C. - THE BUILDINGS

#### STUDIOS

<table>
<thead>
<tr>
<th>Reinforce a direct relationship with activity nodes (plaza -street) as extension areas of artists' performance stage.</th>
<th>Relation w/ plaza street</th>
</tr>
</thead>
<tbody>
<tr>
<td>o Indirect: Duplex</td>
<td>Relation w/ dwelling</td>
</tr>
<tr>
<td>o Direct: Loft</td>
<td>Relation w/ public</td>
</tr>
<tr>
<td>o Isolation</td>
<td>Free plan for:</td>
</tr>
<tr>
<td>o Relation by:</td>
<td>o Flexibility</td>
</tr>
<tr>
<td>- Open studies</td>
<td>o Division</td>
</tr>
<tr>
<td>- Shop in studies</td>
<td>o Wooden floors with sound isolation</td>
</tr>
<tr>
<td>- Art classes</td>
<td>o Tack walls</td>
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<table>
<thead>
<tr>
<th>Accessibility</th>
<th>Height</th>
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</thead>
<tbody>
<tr>
<td>o Easy access of large pieces</td>
<td></td>
</tr>
<tr>
<td>o Independent access from living areas</td>
<td></td>
</tr>
<tr>
<td>o Fire exit</td>
<td></td>
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<table>
<thead>
<tr>
<th>Light</th>
<th>Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>o Large openings for natural light</td>
<td></td>
</tr>
<tr>
<td>o Spot and track lights for flexible artificial illumination</td>
<td></td>
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</tbody>
</table>

| o Sink | |
| o W.C. | |
| o Heating | |

<p>| o Tack walls | |
| o Wooden floors with sound isolation | |
| o Flexibility | |
| o Division | |
| o Isolation | |
| o Relation by: | |
| - Open studies | |
| - Shop in studios | |
| - Art classes | |</p>
<table>
<thead>
<tr>
<th><strong>Dwellings</strong></th>
<th><strong>Indirectly related considering the privacy of the living areas</strong></th>
<th><strong>Direct visual relationship</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessibility</td>
<td>Independent access from studios</td>
<td>Relation w/ landscape</td>
</tr>
<tr>
<td>Free plan divisible by moving furniture</td>
<td>From 1035 sq ft to 450 sq ft</td>
<td>Integrating terrace:</td>
</tr>
<tr>
<td>Plan</td>
<td>• Kitchen</td>
<td>Wood</td>
</tr>
<tr>
<td></td>
<td>• W.C.</td>
<td>Post and Beam</td>
</tr>
<tr>
<td></td>
<td>• Heating</td>
<td>40 x 20 ft span</td>
</tr>
</tbody>
</table>

**Relation w/ Plaza Street**

**Relation w/ Studios**

**Relation w/ Landscape**

**Extension**

**Areas**

**Services**
<table>
<thead>
<tr>
<th>GALLERY</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Directly related as articulator of activity nodes</td>
<td>Through activity nodes</td>
<td>Through activity nodes</td>
</tr>
<tr>
<td>Relation w/ Plaza</td>
<td>Relation w/Dwellings</td>
<td>Relation w/Studios</td>
</tr>
<tr>
<td>Direct: Pedestrian access to activity nodes is forced through the gallery</td>
<td>Formal articulator by:</td>
<td>Four interior levels divided by mezzanines</td>
</tr>
<tr>
<td></td>
<td>Height</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opening to activity nodes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Central axis</td>
<td></td>
</tr>
<tr>
<td>Relation w/ Public</td>
<td>Formal Idea</td>
<td>Height</td>
</tr>
<tr>
<td>! Plenty of north light</td>
<td>Synthesizes the formal elements repeated in the built form</td>
<td>! Hood</td>
</tr>
<tr>
<td>! Artificial track and spot lights</td>
<td></td>
<td>! Ilost and beam</td>
</tr>
<tr>
<td>Light</td>
<td>Entrance</td>
<td>! 40 x 30 span</td>
</tr>
<tr>
<td>Structure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## WORKSHOPS

- **Direct:**
  - Plaza is an extension of working and exhibition areas

- **Through the plaza**
  - Ceramic kiln with independent access
    - Sink and W.C.
    - Heating

- **Relation w/ Plaza**
- **Relation w/ Studios**
- **Services**

## COMMUNAL

- **Centralized as main focal point**

- **Direct:**
  - Articulation between activity nodes is forced through communal areas

- **Location**
- **Relation w/ Plaza**
- **Relation w/ Street**
- **Landmark**
- **Formal Idea**
CONCLUSION

The thesis postulated on this study is just one example of the alternatives that a fused working and living environment can offer to modern urban settlements.

The scheme of living and working in the same place is likely to grow in the near future. Energy and economic limitations are pushing to conservation, and reinforcing the idea of housing living and working activities under the same roof. Technological advances will produce electronic devices that will overcome transportation and communication difficulties, permitting more individuals to work at home.

Consequently, a revaluation of concentrated urban patterns could be possible by the redistribution of working areas around places where people live.


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