"EMOTION IN ARCHITECTURE"

Architectural imagery can be a direct manifestation of a culture's philosophy, ideas, and values.

PROJECT:
ABSTRACT EXPRESSIONIST ART MUSEUM
JACKSON POLLOCK

Architectural Thesis
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Muncie, Indiana

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INTRODUCTION
"Architecture is the manifestation in form of the order of our experience. It is a model of our consciousness, the fitting of ourselves between the earth and the sky, the patterns in which we relate one to another, and the physical presence of our institutions. The architecture of each culture is a model of that culture's world, not of the world's shape, but of its underlying form. Thus we do not directly see in modern architecture the expanding universe that some scientist describe, nor do we see in Hindu architecture the great disc, set on the backs of four elephants, standing on a giant tortoise swimming in an endless sea—which the Hindus once thought of as their world. Rather, we find architecture a model of the underlying principles that govern the world, the focus that give it shape and the space and time for its action."

"You employ stone, wood and concrete, and with these materials you build houses and places: that is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good, I am happy and say: 'This is beautiful.' That is architecture. Art enters in. My house is practical. I thank you, as I might thank railway engineers or the telephone service. You have not touched my heart. But suppose that I am moved. I perceive your intentions. Your mood was gentle, brutal, charming or noble. The stone you have erected tell me so. You fix me to the place and my eyes regard it. They behold something which expresses thought. A thought which reveals itself without word or sound, but solely by means of shapes which stand in a certain relationship to one another. These shapes are such that they are clearly revealed in light. The relationships between them have not necessarily any influence to what is practical or descriptive. They are a mathematical creation of your mind. They are the language of Architecture. By the use of inert materials and starting from conditions more or less utilitarian, you have established certain relationships which have aroused my emotions. This is Architecture."

Le Corbusier
Vers une
Architecture, 1928

In the previous quotes reference is made to how architecture can be a reflection of a society’s views and ideas, and that dialogue is possible to develop between the user and the institution (building) through associations and the understanding of orders.

If one were to look throughout history, a parallel could be made between a society’s philosophy, and that society’s approach to all its Fine Arts. (Painting, Sculpture, Architecture) These approaches, whether perceived consciously or subconsciously, are interpreted by
the individual, and reinforce that society's ideas and values. Thus, the introduction of meaning into architecture.

I have investigated the transcending of ideas into built form in order to produce 'meaning' within architecture. The vehicle I used as a means for investigation was a museum for Abstract Expressionism, concentrating primarily on Jackson Pollock, one of the foremost artists of America's New York School. The building type, the museum, has historically functioned as a documentor of a society's ideas and values. Although the intent and presentation of artifact varies, the content is a historical record.

Artwork has always been an indicator of the beliefs, values and interests held by a society's culture. This has long been evident through the Egyptians, Greeks, Renaissance, etc... throughout history.

Architecture, like art, is also an indicator of these cultural manifestations. This investigation's intent was to reinforce and reflect, the life, philosophy, and ideas of Jackson Pollock, through the design of the public building, a modern art museum.

This investigation was carried forth by reading the writings of Jackson Pollock, and studying his works. A familiarization of the ideas and stimuli which influenced him, and an understanding of his approach and 'way of thinking' was also conducted.

Through an understanding of philosophy, intentions, and societal values; metaphorical transformations can be utilized within architecture. These transformations within a museum will strengthen the ideas behind the work exhibited. Thus offering an interesting documentation of philosophy during a historical time period.
THE ORIGINS OF ABSTRACT
EXPRESSIONISM

In art, like architecture, the expressions of the ideas, values, and knowledge of a society are reflected. The two, art and architecture, provide order to our experience. Both are historical and physical manifestations of experience, and must therefore be viewed as a constant evolution through time. It is this continuum which prevents us from making distinct divisions of styles by dates. There are vast grey areas, where ideas mix and events interreact. Because of this evolution one must look to the sources where these ideas originate.

"History shows us the two creative human activities of art and science are interdependent no matter which of the two, the times emphasize more strongly. Each achieves stronger growth when nourished by the concepts and ideas of the other." (The New Landscape, pg 21)

Just as the scientific inquiry into natural order, led by the great painters, sculptures, and architects of the Renaissance produced mathematical achievements as perspective drawing and scenic unfolding Baroque architecture. The latter day searching for universal truths and the expression of pure reality by the Purist and DeStijl, led to their own corresponding

architectural styles.

Theo van Doesburg:
Composition in Halftones, 1928

Gerrit Rietveld:
Schroeder, Utrecht, 1925

The Bauhaus and its inginuitive approach to art, as well as, the Cubist and their intellectual approach, all gave the basis for
these styles which undoubtedly form the beginnings of the modernist's ideals. These ideals eventually led to the International Style, and express a process which is very rational and product oriented. The rules for design were somewhat strict compared to the more intuitive and regional ideas of the Vienna Successionist.

This second more irrational and 'intuitive' approach to art and architecture had been developing simultaneously. This process emphasized more readily the elements of imagery and individual experience, known as Surrealism in Art, and the Vienna Succession in Architecture.

The Surrealist movement was an organized group of artists and writers that had rallied behind poet, Andre Breton in Paris, who produced his first Surrealist manifesto in 1924. In his manifesto Breton made a simplistic statement of the redemptive side of the Surrealist vision and of its search for a higher reality through the medium of the subconscious.

"I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality, if one may so speak."

(Modern Art, pg 178)

PSYCHOLOGY

The basis for this quote undoubtedly was derived from the psychoanalytic theories being introduced by Sigmund Freud in Vienna, Austria at the turn of the century. Later American artists would turn to Carl Jung, also from Vienna, as a source for Abstract Expressionism.

Freud in developing his theory of psychoanalysis, used dreams as the starting point. He stated that the dream world had an equal importance with the conscious world, and that the two affected one another.

Freud's theories of repression and wish fulfillment were symbolized by what he thought were dream symbols. Freud tried to analyze those dreams through the process of free association.

Jung, however, disagreed on this process of free association and felt the analyst should get to know the complexes of the patient, before analyzing the ambiguous symbols of his dreams.

Jung paid more attention to the actual form and context of the dream. He concentrated on the dream itself, believing that the context expressed something specific that the unconscious was trying to say. He thought the dream should be treated as fact, about which one must make no previous assumption, except that it somehow made sense; and second the dream is a specific expression of the unconscious.

Jung begins his explanation of his theory by stating the senses
transform our perception of reality to the mind. Our memory of past experiences is a product of our conscious thought, which Jung believes is a relatively recent phenomenon within the last 6000 years. Those events which we remember are deemed important by the rational or 'conscious' mind the rest of our experiences are absorbed by the subconscious to make up the vocabulary of our dream world. An example of this phenomenon is the ability to unlock past experiences with great detail through the process of hypnosis. He states the unconscious aspect of any event is revealed to us in dreams, where it appears not as rational thought, but as symbolic images within a individually unique natural language.

In explaining this concept of a natural intuitive language, Jung makes the connection that in nature, there appears to be order and chaos simultaneously, and that the paradox is an ever present phenomenon. He believes the unconscious is more closely related to primitivism and is expressed in this natural intuitive language, while conscious thought is analytical and expresses reason and rational ideas. A product which is believed to only exist in man. This concludes that the natural language of the unconscious in dreams is of a purely symbolic vocabulary.

Jung defines a symbol as: a term; name, or even picture that may be familiar in daily life, yet possesses specific connotations in addition to its conventional meaning...... he goes on to say...... man cannot create symbols, he only creates signs. Symbols evolve through time and take on emotional content as they are applied to the individual’s culture and experiences.

Through Jung’s analysis of some 80,000 dreams, Jung noticed common symbols and themes which reoccur among individuals. Though these symbols were chiefly religious images, they are presumed to be of divine origin, and are collective representations emanating from primeval dreams and creative fantasies. Jung terms these common symbols throughout cultures,
archetypes, and used them as the basis for his psychoanalytic theory of the collective unconsciousness.

Jung’s theory of the collective unconscious states:

1. All mankind came from a single mind.

2. A universal, unsaid language exists throughout mankind, and serves as a link which bonds the entire human race.

At a time when the art world was searching for new subject matter to portray the essence of its rapidly developing culture, these themes served as direct catalysts for the growing popularity of non-objective painting.

"The modern artist is living in a mechanical age and we have a mechanical means of expressing objects in nature, such as, the camera and photograph. The modern artist it seems, to me, is working and expressing an inner world,-- in other words-- expressing the energy, the motion, and other inner forces. (Jackson Pollock, 1936)

ILLUSIONISTIC DREAM IMAGERY

Ilusionistic dream imagery artists took a very literal approach from the theories concerning the dream world. These artists include de Chirico, Salvador Dali, Joan Miro, Yves Tanguy, etc. These artists dealt directly with dream imagery and landscapes, termed 'inscapes' as in Dali’s Persistence of Memory, 1931.

ART WORLD

Surrealist painting, as it emerged in the mid 1920’s, quickly divided into two major directions-- automatism and illusionistic dream imagery.

Their subject matter and themes also tended to concentrate on the phobias and absurdities of humanity, which I attribute were a direct influence on later Dadaist.

Pollock, however, was influenced heavier by the concepts of the automatist surrealist. Automatism was manifested when the artist had drew himself into a trance like
state, and literally drew what came to him without conscious input. Such artist as Andre’ Masson of the surrealist automatist division served as a direct influence to Pollock, as can be seen in the work Iroquois Landscape, 1943.

Ernst’s technique of frottage (from the French word frotter, meaning ‘to rub’) utilized foreign objects as a means of spontaneous creation, by allowing the images created through rubbing the paint off to evoke dreamscapes and animal like forms.

The boiling network of images give hints of the anatomical and mythic imagery often seen in Pollock’s earlier works. Other automatist, Max Ernst and Oscar Dominguez, chose to develop technique in constructing the automatically construed images.

Max Ernst: Gray Forest, 1927

Dominguez, likewise, explored the process of decalcomania, similar to
Freudian ink blot tests. see Untitled, 1936

connotations and emotional elements of fantasy.

The architects of this era include: Antonio Gaudi', Piet Kramer, Hans Polzeig, Rodolph Steiner, Erich Mendelsohn, etc.. see projects

This exploration of technique could have spurred Pollock's search, which later led him into the development of his drip technique.

ARCHITECTURE

A similar yet disorganized phenomenon was experienced in architecture roughly during the same time period. Not oddly, this architecture was termed Expressionist architecture. The new style also took an irrational/ambiguous approach. The projects were created from regional imagery, with an attempt to express intimate
During the immediate post WW1 years, the focus of the art world had remained primarily in Paris, with its aesthetics of European Modernism. De Chirico, Gris, Miro, Modigliani, Picasso, etc. all remained in the spotlight and continued their explorations.

The American artists, however, experimented with portraying the state of humanity, through a not so popular form of regionalism. These artists were not united until 1935 when the W.P.A. (Works Progress Administration), a Federal Arts Project during the great depression hired artists to do paintings and sculpture for public buildings.

Most of the young artists migrated to New York city and formed a artistic colony including: William de Kooning, Mark Rothko, Arshile Gorky, Franz Kline, Robert Motherwell, Jackson Pollock, David Smith, Clifford Still, Barnett Newman and Adolf Gottlieb. These individual artists formed the first generation of the New York School, later to be known for Abstract Expressionism.

"New Yorkers absorbed the non-objective, biomorphic Surrealism of Miro’, Masson, and Matta, and eagerly followed the latter in his continuing exploration of automatic drawing. This method of drawing truly engaged the Americans, for not only did it tap the deep, inner walls of feeling from which they wanted to extract their art, but it also yielded all the freshness and individuality of personal handwriting. Thus surrealism showed the way, but when the dream psychology of Freud, the Surrealist’s great Mentor, proved alien and over intellectualized, the American’s turned to Jung and his theories of archetypes and the collective unconscious. Instead of illustrating their dreams, they relied on the automatic process itself, the graphic equivalent of free association.

Such a methodology gave precedence to process over conception, which reversed the order of values in modernist abstraction, with its intellectually derived notion of form. This provided the New Yorkers not only the process to mine the subconscious for emotions common to all humanity, but also a
way of transforming, through self-
revelation, color and drawing into a
visual metaphor of the transient,
ambiguous, and ultimately tragic
nature of the human condition."
(Modern Art, pg 267)

By 1947 the New York School of
Abstract Expressionism had become
recognized as a group using personal
intuition to make something new,
distinctively American, yet
universally valid out of the
modernism inherited in Europe. Each
artist sought to avail himself of an
infinite set of options, and
strained after his own directions,
creating as many styles within
Abstract Expressionism as there were
artist.

JACKSON POLLOCK (1912-1958)

Since it is a goal of this project to reflect the life, as well as, the philosophy and ideals of
Jackson Pollock, an in-depth exploration of his life has been included.

Jackson Pollock was considered one of the most mythic of American painters. He was born on January 28, 1912, the youngest of five sons, all who became artists, to Leroy and Stella May McClove in Cody, Wyoming.

Considered as always a man of extremes, he was first expelled from the Manual Arts High School, Los Angeles, CA, at sixteen. His expulsion was the result of publishing and distributing

publications which attacked the faculty for their emphasis on sports over education.

During his expulsion, Pollock attended Communist Party meetings, gained an interest in Oriental philosophy and corresponding diet and health regimes. He also showed an extensive interest in Indian religion, vegetarianism, and extra sensory perception. Pollock's interests in these subjects, leads one to believe that Pollock was not searching for a new religion, as much as, experience in human cultures. He was searching for a coherent interweave of beliefs, practices and symbols, which could help him find himself and focus his energies. He thought a great deal about the nature of the universe and the meaning of religion. Here, his father replies to one of Pollock's letters.

"I think your philosophy on religion is O.K.. I think every person should think, act and believe according to the dictates of his own conscience without to much pressure from the outside. I too think that there is a higher power, a supreme force, a Governor, a something that controls the universe. What it is and in what form I do not know. k It may be that our intellect or spirit exists in space in some other form after it departs from this body. Nothing is destroyed, it only changes chemically. We burn up a house and its contents, we change the form but the same elements exist, gas, vapor, ashes, they are all just the same." (Jackson
From 1934 to 1937 Pollock’s emotional state deteriorated and in 1937 he went for alcohol counseling for eight months. He had become an alcoholic and underwent counseling throughout the 1930’s and 1940’s. At this time Pollock, like most American artists, was capturing a type of regional imagery.

It was during this counseling that Pollock was diagnosed as schizophrenia by Jungian psychiatrist Dr. Henderson. During his counseling, he was unable to communicate his problems verbally. Because of this introversion he drew his dreams and images for Dr. Henderson.

One must note that it was during this time that Pollock began his totally abstract, free-association painting. This development might be attributed to his Jungian counseling. In his drawing he filled every available space. Pollock’s images overlapped and intermixed, becoming distorted and eventually dissolved into a plethora of lines.
Sketchbook, c. 1933-38

Dr. Henderson looked upon this veiling as a reluctance to expose his imagery, since Pollock also was becoming familiar with Jungian symbolism. He might have been unwilling to disclose his most innermost struggles, the most personal and perhaps most painful aspects of his life.

In 1942 Pollock began work on the Federal Arts Project (W.P.A.) and began associating with Gorky, de Kooning, Rothko and others.

This camouflaging with line coupled with the recent modern ideology of honesty in expression and the innovation of action painting by the Surrealist to explore the unconscious, all led up to Pollock's interest in line technique and the properties of the material.

(Naked Man with Knife), c. 1938-41
The technological advancements in Physics, such as, Quantum mechanics, irrational numbers, and Nuclear theory also became metaphorical goals of his paintings. Pollock began exploration to develop his own technique, style and themes, which would start to relate to the appearingly random/chaotic yet ordered interrelations exhibited in his unique 'drip technique'.

In 1946 Pollock married Lee Krasner and in 1947 he quit drinking. This period from 1947 to 1951 was when he developed his drip technique. The following quotes were made by Pollock in reference to his drip technique and the purpose of the New York School:

* "The New York School strives for unplanned immediacy and directness to create the effect of spontaneous freshness of statement."

* "Its intent is to assert the artist's personality, individuality, identity, and even pathology into the painting."

* "Modern philosophy--where influenced by modern biology, stresses reality of process over structure."

* "The image is of process itself... of never ending, never wearing creation of nature."
creating process itself, which arrives at something rather than aiming intentionally--- it doesn't make much difference, as long as, something has been said. Technique is just a means of arriving at the statement."

* "The canvas becomes a representation of the macroscopic and microscopic worlds, where endless and intricate process weave endless and intricate relations of living forms--- through the presence of lines and colors."

* "The jarring dynamism of large-scale reflects the restlessness, rootless, lifestyle of the post war years artist, stressing absolute freedom of choice in life and art as human commitment."

Following these highly productive years, Pollock started drinking again in 1951. He believed he had taken his idea as far as he could. His drinking continued and this time he began the Jungian therapeutic process himself. Pollock’s formal artwork began to combine his original drip technique with almost objective images. This combined approach has almost universally skeptized by critics. They claim that the technique, through its random action of the free falling paint dripped onto the canvas, captured the chaos experienced in nature; but was simultaneously ordered through the
rhythmic movements controlling the drips. All this was being weakened when combined with objective images.

Thus Pollock, whose whole life had been ordered by a cyclical wave between sanity and insanity, success and failure, had finally returned through technique to a similar cycle. Pollock died in a car wreck 5 years later in 1958.
The Museum:

Museums provide information and stimulation by means of objects. Throughout history museums have been devoted to the preservation and conservation of objects of particular value. Objects, treasured for their association with events and personalities of history, for significance in representing human excellence in terms of scientific ingenuity or of artistic achievement, and for providing samples of the natural environment or objects related to human ways of living at different times in different societies.

Whatever the category, the museum possesses certain qualities. It presents inspirational values and can be an encyclopedic approach to learning and inquiry. The museum possesses privacy and secrecy and displays rarity and costliness. But the museum does not have to become a warehouse for old ideas, objects and things of the past. It can serve as a reinforcer of the objects it houses.

"Museums are not ends in themselves; they are means in the service of man and of his cultural evolution. To accomplish their mission they have to excite people, as well as, to inform them."

(Jonathon Glancy)

An investigation was conducted into museums, their approaches, their physical qualities, and the critical responses.
LOUIS KAHN:
KIMBALL ART CENTER

ENTRANCE

* Generally included in overall form that is encountered after passing under some part of the building.

CIRCULATION

* Vertical circulation is expressed as formal elements.

* Horizontal circulation coincident with geometric organization of built form.

MASSING

* A collection of vaults.

STRUCTURE

* Attributes to spatial organization
SERVICE
* Coincide with structural elements
* Expressed as formal elements.

SPACE DEFINITION
* Major spaces contain implied spaces.
* Implied spaces formed by structure articulation in roof or ceiling.
* Defined spaces limited by structure.

NATURAL LIGHT
* Brought in overhead with the source indirect.
LOUIS KAHN:
YALE CENTER FOR BRITISH ART

ENTRANCE

* Main entrance is recessed within overall mass.

* Secondary entrances are filtered through shapes.

* Penetration into major space, which then distributes users.

CIRCULATION

* Vertical: Main-formal elements form dominant central node, and portray juxtaposition of forms.

* Horizontal: Formulated around central track following geometric built form.

MASSING

* Single solid block with vaulted skylights.

* Intermixing of internal spaces provides variety of views and interests.

* Intermixing is expressed on exterior as voids within the structured block mass.
STRUCTURE

* Simple post and beam.
* Contributes to spatial organization.

SERVICE

* Confined to lowest level.

SPACE DEFINITION

* Major spaces are organized around large open central atrium.
* Implied spaces within large space are delineated by structure and skylights.

NATURAL LIGHT

* Allowed to enter directly through skylights.
* Translucent in library court and clear in entrance court.
Other projects reviewed include:

Robert Smirke—Neo-Greek British Art Museum: This museum housed and reflected the Greek antiquities it sheltered through its form and imagery.

Woodward’s Ruskian Gothic University Museum at Oxford University: This museum blended the fossilized skeletons of dinosaurs with the cast-iron piers, vaults and tracery, in such a way that they seemed a continuation of the prehistoric bones.

ISSUES IDENTIFIED:

The museum is an undeniably "public space," but at the same time it must provide a "private" encounter between the artwork and the viewer.

From this observation there seem to originate two traits:

No. 1 The museum as a Gateway:

* architecture advances

* the museum acts as a celebration for the Art

* the museum heightens one’s psychological awareness of the Art

examples: Piano and Rogers, The Pompidou Centre
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examples: Piano and Rogers,
The Pompidou Centre
F.L. Wright, Guggenheim
The architecture in these two museums is generally loved, but critics dislike the awkward viewing areas for the artwork.

No. 2 The museum as a Sanctuary

  * architecture recedes
  * museum serves as sanctuary from the public realm
  * museum serves as a place to escape the active transient city
  * a place where time is permitted to stand still

example: London's Tate Gallery was proclaimed too neutral in Architectural Record, August 1979

ELEMENT OF SEQUENCE:

Objects within the museum are typically viewed sequentially. Because of this phenomenon the relationship through sequence often becomes important. This leads one to believe that the impressions left by experiencing the objects within a certain order could be different than the impressions left within the viewer by experiencing the exhibit in a different order.
Rene' Magritte exhibition
(Belgian Surrealist)

- small claustrophobic rooms
- very strict route
- predetermined sequence
- paintings may relate specifically
- controlled viewing

Art of the Real Exhibition (American Minimalist Painters)

- loosely suggested route
- viewing obtained from a variety of points
- no necessary relationship between paintings
- less rigid procession
- large open spaces
Guggenheim, New York, NY

* architectural event provides more than neutral background
* spiral ramp provides interest and direction
* surfaces are not 90 degrees
* viewing walls are awkward
* spiral provides a multitude views of paintings (close and far)
* executes planned sequence for viewing
* utilizes natural lighting
ABSTRACT EXPRESSIONIST MUSEUM:
JACKSON POLLOCK

Location: Indianapolis, Indiana

This museum will be in association with the Indianapolis Art Museum, and located on adjacent land to the immediate West of the existing facility. Thus some departmental offices will be shared and not duplicated within the new structure.

This museum will contain a permanent collection of Jackson Pollock's works, and a smaller general Abstract Expressionist exhibit. The funding for this museum will be internal, and not forced to campaign for public donations, thus eliminating the marketing strategies and public restraints in spending.

The following is a general summary of spatial requirements, job descriptions, and most viable proximities:
PROGRAM SPACE ALLOTMENTS:

ADMINISTRATIVE OFFICES:
Director.................. 225 sq.ft.
Registrar.................. 225
Curator..................... 125
Curator Educator........... 100
Sec./Recep.................. 100
Sec./Business Mang........ 125
Main File Storage.......... 500
Conference................. 225
Waiting..................... 100
Outdoor Work Area........... 500 sq.ft.
2,225 total

SUPPORT AREAS:
Loading Dock............... 550 sq.ft.
Preparation Workroom...... 2000
Preparation Cleanroom..... 1500
Photographic Area........ 500
Preparator Office......... 150
Collection Storage........ 6000
Guard Lockerroom.......... 500
Mechanical Engineer...... 150
Restroom................... 80
Janitor..................... 80 sq.ft.
11,510 total

PUBLIC AREAS:
Cafe/Vending.............. 1000 sq.ft.
Lobby....................... 1250
Cloak Check................ 200
Auditorium............... 1800
Bookstore.................. 500
Public Restroom........... 550 @275
7,700 total

EXHIBIT AREAS:

General Exhibit........... 2500 sq.ft
Exhibit I................... 3600
Exhibit II.................. 3600
Exhibit III............... 3600
10,800 total

TOTAL NET SQ.FT.

Administrative........... 2,225 sq.ft
Support.................... 11,510
Public...................... 7,700
Exhibit.................... 10,800
32,235 total

TOTAL GROSS SQ.FT.

Circulation 10%............ 2,145 sq.ft
(exclude exhibit)
Mechanical 25%............ 9,000
Net Total sq.ft........... 43,380 total
ADMINISTRATION:

DIRECTOR

The director provides conceptual leadership through specialized knowledge of the discipline of the museum, and is responsible for policy making, funding (with the governing board), planning, organizing, staffing, directing and or supervising and coordinating activities through the staff. The director is responsible for professional practices, such as, acquisition, preservation, research, interpretation and presentation. He may also be responsible for financial management. All positions report directly or indirectly to the director.

Size: 225 sq.ft.

Tasks: public meetings/interviewing office procedures general management

View: desirable

Proximities: conference room main files registrar office public lobby
REGISTRAR:

The registrar is responsible for creating, organizing and maintaining orderly forms, legal documents, files and retrieval systems associated with the following: Acquisitions, accessing, cataloging loans, packing, shipping, inventory, insurance and storage, pursuant to the care, custody and control of objects in perpetuity. A registrar organizes, documents and coordinates all aspects of borrowing and lending objects, which include responsibility for the handling, and/or packing of objects, negotiating insurance coverage, processing insurance claims, making shipping arrangements, arranging for security, handling customs procedures, processing incoming and outgoing loans, and processing requests of rights and reproductions. The registrar organizes data so facts and ideas may be usefully extracted.

Size: 225 sq.ft.

Tasks: office procedures
filing
desk/work

View: desirable

Proximities: curator office
conference
main files
CURATOR:

The curator is a specialist in the academic discipline relevant to the museum's collection. The curator is directly responsible for the care and academic interpretation of all objects, materials and specimens belonging or lent to the museum; recommendations for acquisition, deaccession, attribution and authentication; and research on the collections and the publication of the results of that research. The curator also may have administrative and/or exhibition responsibilities and should be sensitive to sound conservation practices.

Size: 125 sq.ft.

Tasks: office procedures
research

View: desirable

Proximities: conference room
main files
registrar office
CURATOR EDUCATOR:

The educator develops, implements, evaluates and/or services the museum’s educational programs with the goal of facilitating public access to and understanding and interpretation of the collections and resources. The programs, which may employ a variety of media and techniques, may encompass educational exhibitions, printed materials, such as, self-guides, demonstrations, classes, tours, films, lectures, special events, workshops, teacher training programs, school or other outreach programs, as well as, docent/guide training. The educator may have administrative responsibilities.

Size: 100 sq.ft.

Tasks: public meetings
promoting tours
group education
office procedures

View: desirable

Proximities: auditorium
conference room
public lobby
main files
SECRETARY/BUSINESS MANAGER:

The Secretary/Business Manager is responsible for the planning, organizing, and supervising of the activities in financial administration, operational support and services, maintenance, repair, and physical security. The business manager proposes administrative policies to the director and implements those policies approved by the Board of Trustees.

Size: 100 sq.ft.

Tasks: office procedures

View: desirable

Proximities: conference room
directors office
main files
RECEPTIONIST/HOSTESS:

The receptionist furnishes information to visitors and answers telephone inquiries on exhibition schedules and activities. The receptionist also receives and directs museum guests and/or business appointments where appropriate, monitors entrance of tour groups, and acts as hostess at social functions within the museum.

Size: 100 sq.ft.

Tasks: greeting visitors organizing tours distributing brochures management of the auditorium

View: neutral

Proximities: auditorium public entrance public lobby cloak room
EXHIBIT AREAS:

The primary purpose of the museum is to house objects desired to exhibit, store, and preserve. For this reason rapid changes in temperature and humidity are more harmful than the maintenance of reasonable limits at all times. The atmospheric environment within exhibits should be maintained at the standard comfort conditions of 70 to 75 degrees Fahrenheit and 50% relative humidity.

* SECURITY: Must be provided between all exhibit areas and public areas.

* ILLUMINATION LEVELS: The quality of the light within an exhibit area, must be strictly controlled. When using natural light it is a good idea to provide diffused and supplemented artificial light both distributed in a similar fashion. Although north light is of a higher uniform quality, it has been proven to have more ultraviolet rays than other light, and precautionary measures must be taken. The illumination levels in foot candles for various displays is as follows:

General Lighting:  
walkways and overall...30 ft candle

Paintings:  
oil paintings...........40 ft candle  
pencil/paper..........15 ft candle  
water colors..........8 ft candle

Statuary:.............100 ft candle
PREPARATOR

The preparator translates curatorial and educational staff ideas into permanent, temporary, or circulating exhibitions. The preparator is responsible for the esthetic planning and design of exhibitions through renderings, drawings, scale models, lighting and arrangements of objects and signage. The preparator may supervise the production of exhibitions and have administrative responsibilities. The preparator also oversees collecting, storage, and receiving of new and old exhibits.

Size: 150 sq.ft.

Tasks: office procedures filing
drafting and drawing

Views: desirable

Proximities: shipping/receiving collection storage work room clean room photography area
MECHANICAL ENGINEER

The mechanical engineer is responsible for maintaining all H.V.A.C., lighting/electrical, and plumbing systems. His purpose is to monitor and maintain a constant environment suitable for all exhibits.

Size: 150 sq.ft.

Tasks: office procedures
       monitoring computers

View: desirable not mandatory

Proximities: mechanical room
             preparator office
SUPPORT:

PREPARATION WORK ROOM

The work areas in art museums provide areas for restoration, picture framing, sculpture mounting, shipping and unloading, as well as, repair. Paints, chemicals, plaster of paris and other materials are used which may require special temperature, humidity, and air-circulating conditions. Individual room or area zone control will generally be necessary. This area and all storage areas must be kept within fairly close environmental conditions to 72 +/- 1 degree Fahrenheit and 50% relative humidity +/- 2%.

Size: 2000 sq.ft.

PREPARATION CLEAN ROOM

This area is generally serves all functions which must be conducted within a dust free environment. This room is used during repair. A photography area is provided within the preparation clean room.

Size: 1500 sq.ft.
MECHANICAL ROOM

Because of the stringent environmental requirements the mechanical rooms is required to have double the allotted space for that of most buildings.

Size: 25% of total net area
H.V.A.C. SYSTEMS

Issues:
maintenance easily accessible
use systems as organizer
distribution methods

Requirements

No HVAC mech. rm
Normal
- admin.
- auditorium
- lobby
- bookstore
- cafe
- offices

Special
- exhibit
- storage
- work rm
- clean rm

hollow columns outside bldg.
hollow columns within lobby.
entire floor goes to med.
mechanical systems adjacent to lobby.
mechanical in between floors.
- main structural support
- control room
- circulation
- H.V.A.C.
- structure

* create dominant organizing element:
METHODOLOGY
SITE SELECTION CRITERIA

* A prominent setting within an open area is desired to allow the building to be experienced fully on the exterior.

* The site should be located within an urban area with a culturally active context.

* Natural features upon the site are desired to provide a variety of experiences throughout the sequence through the museum.

* A variety of approach traffic methods is desired. (both vehicular and pedestrian)

POSSIBLE SITES INVESTIGATED:

No.1 The White River Park Development

No.2 The Grounds of the Indianapolis Museum of Art

See Map on following page.
White River Park Development

Advantages:
* grouping with other proposed museums
* location is close to downtown circle
* will help to strengthen cultural development in downtown

Disadvantages:
* concentrates all major buildings within one area of city, diminishing city fabric
* major rearrangement of proposed park facilities
* landscape is nonexistent, demolition of buildings is not complete
* all land has been accounted for and elimination of proposed building would have to be justified
* building would be one of many, diminishing visual importance of museum
WHITE RIVER PARK DEVELOPMENT

PROPOSED WHITE RIVER PARK

MILITARY PARK

NEW YORK ST

STATE OFFICE BLOCK

WASHINGTON ST

STATE CAPITOL BLOCK

MONUMENT CIRCLE

INDIANAPOLIS TOWER

STATE MUSEUM

MAIN ENTRANCE

PARKING

INDIANAPOLIS ZOO

WHITE RIVER

WHITE RIVER
INDIANAPOLIS ART MUSEUM GROUNDS

Advantages:

* pastoral setting
* variety of natural features: water, woodlands, contours
* will not have context to relate to, allowing its own identity to thrive
* will be experienced fully from different external views

Disadvantages:

* isolated from every day life of city street
* could overpower existing Indianapolis Art Museum
ENTRY SEQUENCE TO PROPOSED MUSEUM

1. ENTRY GATE TO MUSEUM GROUNDS

2. NODE AT ENTRANCE DROP-OFF TO EXISTING MUSEUM

3. BEGINNING OF APPROACH ROAD TO PROPOSED MUSEUM

4. BRIDGE CROSSING APPROACH ROAD
5. ...SERVICE TO EXISTING MUSEUM, MUST BE SCREENED

6. ...CANAL, BEGINNING OF PROPOSED MUSEUM'S APPROACH BRIDGE
100 YEAR FLOODWAY @ 705' + ELEVATION

Lake elevation 640'

White River elevation 640'

Teddy Roosevelt Memorial & Reservoir

Parking

38th Street

NORTH
CONCEPTUAL SITE SECTION

- Drop-off above
- Parking below
- Monumental bridge creates place-making experience
- Canted angles evoke reference to Pelikan's cooperation and rejection of traditional approaches to art
The existing building will now house all work portraying the objective world. Presently owned artwork portraying non-objective subject matter will be housed in the general exhibit area of the proposed museum.

The canal between the existing and proposed museum suggests a break between the original objective approach to art and the new approach towards art taken by those artists of the Abstract Expressionist Movement. The existing museum’s form is more orthogonal, and is oriented on the city grid can be analogous to the traditional approach taken by artists with objective subject matter. The proposed museum, however, is skewed off the city grid and oriented by natural features such as, views, climatic conditions, and a rotated grid (to be explained later). This allows an analogy to be drawn, representing the new inward approach taken by the Abstract Expressionist.

The majority of the site is located within the 100 year flood plain. Therefore the building must by code, be elevated on columns in those areas where it is beneath the 705’ elevation mark.

The unstable nature of Jackson Pollock’s mental makeup is reflected in the site through this possibility of flooding. Pollock, often described as being either extremely calm or violent can be seen within the site by the tranquility of the meadow where the building is located, and its possibility of turning into a flooding riverway.

The circulation into the site is intended to be simulating the organic network often sensed within Pollock’s work. Because of Pollock’s intentional attempt to portray the natural world and its inter-relationships, I looked to other designers who also used nature as a source for inspiration in ordering their designs. These designer's include Frie Otto, Buckminster Fuller, and other structural engineers. For this reason I found it imperative that the structure, H.V.A.C. systems, and spatial layouts must be intertwined with the natural environment.
APPROACH BRIDGE STUDY

OBJECTIVES:

* Bridge reflects technological state through use of cantilevers and tension members.

* Use of steel in tension portrays the properties of the material.

* Tension cables and traveling through the structure, recall Pollock's extrusion of paint and his process of "being in the painting."

* The structure is to be as simplistic as possible, utilizing natural structuring systems as a source for inspiration.
BUILDING CONCEPT

Materials:

**compression:** concrete chosen for its fluidity of form and bearing capabilities.

**tension:** steel chosen for its structural capabilities and its ability to perform in tension.

**infill:** limestone panels chosen as a indigenous material of Indiana, for its association with monumentality, and the former art museum.

**infill:** metal porcelain panels chosen as a twentieth century building material and for its color gradational qualities.

The overall composition within the project reflects Pollock’s work by taking architectural ordering principles and elements, and utilizing them in a layering technique in order to give the imagery of Pollock at a variety of different levels.

Pollock started his paintings composition’s by taking ordinary common objects and tossing them onto the canvas. He then used these objects as a basis on which to begin his composition. I chose to use the existing natural features of the site as the basis for my architectural composition. These elements include:

* **view axis:**
  
  A view axis from the existing museum’s exterior theater to the most scenic area of the river and lake was utilized as an ordering device for both the circulation and H.V.A.C. systems.

* **structural grid:**
  
  First the structural grid was sized to best fit the the requirements of the program’s smallest spaces. This turned out to be fifteen feet. Then by taking the diagonal between two opposite components of the grid, adjustments were made until the view axis lined up upon the diagonal of the two grid components. The diagonals formed by taking two different components were then used as ordering principles for the placement of the rotated spaces such as, the exhibit galleries.

This fifteen foot structural grid represented the only points on the site where columns would be placed if needed, all columns not needed would be omitted. This is analogous to the random order experienced in Pollock’s
random action of free flowing
paint, ordered by the rhythmic
movements of his technique.
CONCEPTUAL SPATIAL RELATIONSHIPS
The spiral form is a natural form symbolic of evolution. It allows both forward and backward reflection, and the viewing of Pollock's work to be in a space time continuum.

The exhibit spaces, in their overall arrangement, also reflect Pollock's life and career. This is done in the circular upward and then downward movement. The first gallery starts out on the general exhibits level and then moves upward as he gains recognition. The second gallery is the highest among the three, reflecting what is considered the peak of his career, the development of his drip technique. The third gallery returns to the original level following Pollock's combining of his drip technique with ambiguous figures, noted as the decline in his career. The sequence allows the viewer to see Pollock's progression through life, as well as to sense it through the spatial layout of the exhibit galleries.
STAIRWAY DEVELOPMENT

OBJECTIVES:

* Convey purpose as a stair tower

* Fit with "high tech" imagery intended throughout project.

* Possibly evoke similarity to other towers indigenous to Indiana i.e. grain elevators coal mines

* Stair tower will house H.V.A.C. and make transfer from floor to floor.
LOBBY SECTION

[Diagram of a building section with labels for auditorium and planters.]

rock storage bed for premise water reservoir
GENERAL DESIGN
AND ENTRY DEVELOPMENT

OBJECTIVES:

* The approach stairs from the parking lot are intended to conjure up dream imagery, with the extended twisting staircase along a cliff like retaining wall.

* Several formal elements of the museum entry were kept: entry plaza processional steps arcade

* Ambiguous curve at entry provides relief to grid and was developed proportionally to the grid.

* Central lobby/general exhibit space is in the form of the circle, the Jungian symbol for social unity and wholeness.

* Pollocks' exhibit galleries are in the form of a square, the Jungian symbol for man and the individual. These galleries are oriented according to the different rotations of the grid.

* The administrative area reads as a smaller element of the museum, yet still maintains its own identity. The entry curve is again picked up in the overhang of the outdoor work area where it is carried through.

* The administrative area functions in much the same way as the main body of the museum. The offices all draw from the central filing room. However, the layout of the administrative department is orthogonal because of the ordered functioning of this department.
OBJECTIVES:

* Lake is used to dissipate heat or draw heat from for heat exchanger.

* Air is vented or recirculated throughout building.

* Fire escapes serve as intakes for fresh air. Air is brought in through fire escape the down through an earth tube where temperature is stabilized to approximately 55 degrees before entering building.

* The interrelationship between the built and natural environment is strengthened by utilizing a variety of passive solar techniques to supplement the mechanical system.
SITE (VIEW LOOKING NORTH-WEST)
1. APPROACH BRIDGE

2.

3.

4. PEDESTRIAN WALKWAY SERVES AS GATEWAY
APPROACH SEQUENCE
(see map following)

5.

7. STAIR TOWER

6. ENTRY

8. SERVICE ENTRY/ TUNNEL ENTRANCE
BIBLIOGRAPHY
BIBLIOGRAPHY


