MONUMENT CENTER For The ARTS

monument avenue, dayton, ohio

architectural thesis
preparation by rodney overlander

- a regeneration of urban vitality
achieved in an architecture responsive to
potential forms of exhibition.
Credits

Architectural Critics

Stan Mendelsohn ............................................ Studio Critic
Michel Monyar ............................................ Faculty Critic

Landscape

Les Smith ......................................................... Consultant

Structural

Dale Jacobs ....................................................... Consultant

Mechanical

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Clients

John Gower ......................................................... Downtown Planner (Dayton)
Suzanne Domine-Mitolo ............................. Special Projects Coordinator (Dayton)
Executive Summary

"An oppressive environment is an environment within which, first and foremost man oppresses man." 1 As individuals we often become victims of a design process that does not realize the individual characteristics and the social relationships among people. Through a process that realizes and understands the concerns and implications of design - the intent of this study is to ultimately create a built-environment that provides a positive and enlightening experience for us.

1 Alexander Tzonis, Towards a Non-oppressive Environment
Introduction

The topic of this thesis expresses a personal attitude that there is a need for architecture to be more responsive, and begin to provide for a more significant experience. The problem, to be defined, concerns a situation where form of exhibition becomes the primary activity generating the architecture. According to a theme of appreciation and celebration, subsequent exhibitions will be asked to express and support fine arts as well as the performing arts. By presenting a function and the theme of its purpose, architectural designations will be more clearly defined, allowing for a concentrated effort in understanding the pertinent issues towards the development of a thesis. The thesis argues that the relationship between the built-environment and its use will not only determine how well a place supports its program of activities, but that this interrelationship is the key in providing an intellectual connection between the architecture, its function, and the individual. "Our feelings and senses depend upon clearly established links with contextual characteristics: upon reinforcement, celebration, and dramatization of those characteristics. Without these responsive links, a supportive place is apt to lack the expressive eloquence that would cause it to be powerful, meaningful, and poetic." Of the human responses architectural stimuli may address, an individual's senses and feelings are probably the most significant and personal. Aspects of human response, obviously, include a broader range of systems (i.e. physical, psychological, social, and cultural), however, the real essence of a supportive place depends on how these responsive links are established within the architecture.
Positions

Successful developer James Rouse states, "the legitimate purpose of a city is to provide for the life and growth of its people." There was a time in history when the city was alive at all times of the day—downtown was a place to escape to. The city and its streets were a source of energy, of information on styles, politics, unfamiliar cultures, and an arena where individual rituals became social acts. Our urban environments should enhance and invite this sort of exchange as well as the involvement of a large public in participation and communal activity. These activities and the effectiveness of the supportive "places" is influenced by the presence of people and each individual's role of involvement and participation.

I propose that our downtown urban environments fail miserably, due to the characteristics of many of the well populated cities in this part of the country. The generalized model of the American midwestern city lacks a sense of community and public participation. Today's auto-oriented culture has caused the downtown of this city to lose its traditional vitality and become a regional center of commerce and daytime employment. Typically this city is an area where sub-urban sprawl has spawned centers to provide what should traditionally be offered downtown. By not even attempting to provide facilities and environments that support public activities, the generalized model city fails to provide the opportunity to enhance and invite the direct involvement of a large public in participation and communal activity. Conversely though, many times a positive attitude exists to create activities in this city, but the effort still fails through the poor development of the supportive places for these activities.

I propose that yet another problem has evolved directly with this continued industrialization and commercialization of our American cities; the design and planning process has become, more and more, a rationalized and scientific method where only surface aspects of function, political reasoning, financial gain and technical innovation have been realized. The impact of decision-making on society and the individual have been ignored. "The development of man-made environments is interconnected with man's development as a freedom seeking being rather than a being in search of rationality." 3

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Implications

By making a conscious effort to address the outstanding problems associated with the generalized model city, the goal of this thesis is to create activities of culture, recreation and entertainment through the development of an urban complex that supports and facilitates a theme of celebration and appreciation of all forms of art and exhibition. By providing this theme a vital source of energy will exist and the development of the architecture will encourage street rituals, where strangers, posing as enthusiasts, students, spectators, or participants, interact with each other, while their environment brings them together. An existing attitude towards the celebration and appreciation of art is concerned with merely presentation and the technical aspects of observation by an individual or group. Approached with this attitude, the architecture simply facilitates the activity, and often does not allow the actual experience to be an extension of the exhibition. I envision that future artistic endeavors, through performance and exhibition, will engage the public and require total participation.
Research

Approach

To avoid the restrictions and inefficiency of a rationalized method of design, it became important to establish a non-linear process of design from the outset. Concurrently, research was accomplished from several points of view. The information collected and the conclusions made were directed towards obtaining a clearer understanding of the implications of this study, as well as establishing criteria for site-selection, programming, and design—each playing a major role in the evolution of this thesis. This understanding then led to satisfying the needs of the site and its location, initiated the development of a project program, and ultimately gave a direction for the subsequent stages of design.

General
First of all, there was a need to understand the essence of what successful revitalization projects address. Through an investigation of such places as Boston's Faneuil Hall Market Place, San Francisco's Ghirardelli Square, and the more recent Harbor Place in Baltimore, an understanding was established of what revitalization is and what that type of project should live up to. These particular projects, full of festival and delight, reinforce the inner-city with a warm and human place that offers a diversity of choice. In each case a sense of community and vitality had been restored into a divided, decaying, once apathetic old city. Commerce and showmanship were blended into a source of energy within the inner-city. Becoming an integral part of the downtown, each has sought to reshape current day thinking about the functions and rewards of city life.
site-selection

To satisfy the implications of this thesis - the site, while following the prototype of the generalized model for a midwestern city, should be located in a city that expresses an enthusiasm for the arts. Along with this "given" criteria, the specific site should also be characteristic of the particular sites discovered through a further investigation of the previously mentioned, renewal projects. An understanding for the needs and characteristics of these projects and their particular sites generated an initial list of criteria. It now became necessary to; (1) decide on a specific city, (2) identify and understand the needs of its downtown area, and (3) select the actual site location. Upon reevaluation of the initial list of criteria, the site had to also accommodate the outlined needs of that particular city.

Project program

In defining the project and developing its program a provision for cultural activities was, first of all, the basic requirement needed to satisfy the thesis. An investigation of large revitalization projects, as well as various cultural centers, again, became necessary to understand the development of a complex according to an over-all theme. It became even more important to understand how to retain a diversity of activities while accommodating this over-all theme. Conclusions revealed that the actual project program would have to evolve from an initial list of activities, suggesting architectural designations. After having established the initial program options the complete project description would be finalized through; (1) identifying the particular needs of the community, (2) understanding the particular user groups and their characteristics, and (3) the final project description and project program. Testing the initial list of program options the final project description had to also fulfill the actual needs of the community.
Design

Along with an understanding of revitalization there was a need to understand and analyze generic forms of exhibition - both formal and informal, and passive and active. This would help accomplish standards for creating an image to accommodate the over-all theme, while at the same time offer to provide a series of criteria for various forms of exhibition - so that their "potential" may be fully expressed and understood. By analyzing the issues of design at both levels the stages of the design would begin at several levels and ultimately come together. This "non-linear" approach towards design would help reinforce the research conclusions, the analysis, and the conceptual design by having a more direct relationship to them. All too often the strength of research, analysis, and conceptual design is lost when following a linear process.
Conclusions

Site-selection
Before actually deciding on a city location, the underlying factors prescribed to the approach of this thesis called for having an understanding of the potential implications that the actual site would have on the particular city selected. A clearer understanding of the site selection process would help reevaluate the city selected to represent the "generalized model." In formulating the initial set of criteria, it became apparent that the optimum site, and its location, follow this general list of characteristics:

- Visible and physical access: the site should be located where the actual site may easily be seen and accessible from main transportation routes (i.e. highways and interstates).

- Terminus; This project will be more able to serve and revitalize the downtown if the site represents a transfer or node within the overall system of circulation.

- Potential growth: a site that provides for the future growth of the downtown is an optimum situation for developing a renewal or revitalization project.

- Historical significance; a site that consists of some historical element or has some relevance to the city’s past is more apt to provide a reference point for the people within the urban fabric.

- Water; a river or any body of water adjacent to any city is an asset, and is a natural element of the context that will provide for responsive links.

- Proximity; by having proximity to the main stream of activity within the downtown core, a site has more potential to create vitality - by extending activity from the main core.

- Arts district; A site that will help to establish an arts district within the community will enhance the over-all theme of activities.
Project Program
Understanding the final draft of the project description and the impact of such a project on the community was extremely important. Thus, the task of reevaluating the program options became essential to the implications of this thesis. An identification of these various options and the architectural implications were necessary. Suggesting possible architectural designations this original set of options was organized, according to the emphasis that would be placed on each particular activity. From an understanding of a series of very diverse projects the final program may have successfully taken on any combination of the following program options:

- Cultural: theatre, music hall, art galleries, museum, amphitheatre
- Social: restaurants, cafes
- Commercial: retail or specialty shops
- Administrative: offices
- Residential: apartments, townhouses
- Educational: lecture halls, studios
- Open Space: plazas, picnic areas

Program options and potential relationship
Design
Concepts of revitalization, together with situations of public display and performance, created a potential source of vitality and diversity. Originating from various forms of exhibition a network of design criteria was established. Ranging from the development of a cultural center, within the downtown fabric, down to achieving the optimum relationship between an individual and a particular exhibit, this criteria responded to at the urban scale would reinforce the needs of the inner-city, while at a spatial scale address the identified needs of the users, and satisfy them through subsequent stages of design. Suggesting two extreme forms of exhibition there were other intermediate forms that became integral to the evolution of this study and had to be identified before the actual design process began. Providing a conceptual base for design here are the primary situations of exhibition and there implications:

- Urban: By recognizing the needs of the city and responding to several levels of criteria, the implications of exhibition will exist in the actual expression of the complex as it becomes an integral part of the downtown.
- Complex: By addressing external criteria at the urban scale as well as the concerns of the particular site, the overall composition needs to recognize points of interest and destination within the complex, and let the built environment begin to breakdown systems of movement, association, and assembly. Highlighting people and their actions. These systems represent active forms of display and performance.

- Built-environment; reinforcing an overall relationship to the identified points of interest as well as the particular systems of movement, association, and assembly the actual manipulation of the built environment represents the connection between the various types of informal exhibition to the more formal kinds of display and performance.

- Spatial: addressing implications of the particular exhibitions, at a spatial level, and extending a creative response into the architecture became apparent towards achieving a more significant experience for individuals.
City Profile

A large metropolitan area Dayton, Ohio is characteristic of what many of our midwestern cities have become. Located in the rich portion of the Miami River Valley, the town site was first settled in 1796. Within three decades after receiving its first town charter, in 1805, there was an impressive diversity of industrial development. This trend has been fostered through the years. Although Dayton boasts itself as a world leader in the production of many commodities, the city has ultimately become a victim of the obsession to become a world center for industry. The inner-city, having a concentrated and well defined downtown, has suffered from a lopsided, haphazard plan of development that has stressed commercialization and big business. In addition to following the prescribed notion of the "generalized model," Dayton has an established enthusiasm for natural history and the arts. Along with being known as the "birth place of aviation," the city supports several widely recognized arts groups. In the final analysis Dayton satisfies the initial requirements for the particular site as well as the implications of the thesis.
Identifying the Needs

Edges
As the inner-city exists now the actual physical edges are merely abstracted and not easily understood or recognized. By not reinforcing the Great Miami River on the north, Interstate 75 on the west, and the Union Railroad on the south – there is no true definition of the downtown limits. The only existence of any form of demarcation is expressed in a sense of density, extending maybe one or two blocks on either side of Main Street, along the commercial core. This density of people and the built environment needs to reach out and exist at these prescribed boundaries – the true edges of downtown Dayton.
Districts
If districts in their layout and description are not cohesive and development is spontaneous, the urban environment will become chaotic. It seems that the downtown core is the only district that has followed some type of planned strategy. To reinforce the development of the core, and begin to provide diversity within the city, there is a need for adjacent districts to generate their own source of energy. By creating their own purpose or identity, within the inner-city, each district may begin to become an active, vital part of an over-all scheme for Dayton.

Landmarks
Representing the positive images of a particular city or place, landmarks potentially leave impressions on visitors and tourists. Dayton, offering rich historical artifacts, many times fails to really highlight them and make them a real feature. Thus, a person realizing a past experience in Dayton, Ohio is apt to not recall these positive images. Dayton needs to finally identify the assets of its downtown and manifest them.
Links and Nodes
Nodes become points of interest, within the urban fabric, that people begin to identify with and refer to. If the downtown lacks the ability to draw or guide pedestrians to these reference points, these nodes, scattered throughout the inner-city, will not be recognized or identified. By only responding to the nearest building or structure, Dayton often fails to address the importance of its existing points of interest. There is a need to reinforce these reference points by providing clear access from circulation paths and strong connections between the particular nodes.
Land-use
A plan for developing the inner-city needs to be established in a master plan for the entire city. Not fully realizing the impact a particular project or determined land-use had on the over-all scheme of the city, Dayton now suffers from an urban environment that has developed "one block at a time." By having a large amount of land dedicated to surface parking area, Downtown Dayton has a great opportunity for future development. Established in a cohesive plan for the city, a better understanding of the particular needs of the city and surrounding community, will help determine the particular use of potential land parcels and the nature of their development.
Movement

The over-all system of movement within the downtown represents a variety of individual needs. The traced movement of individual commuters begins to identify the nature of their needs. A better understanding shows commuters that travel to the city for business purposes can drive their automobiles right to their destination, within the core forcing shoppers, cultural enthusiasts and other commuters or visitors to drive around the city to satisfy their particular needs. Within the system of movement the further development of Dayton must begin to acknowledge all commuters and pedestrians and their contribution to the community and begin to accommodate everyone.
Description
The site which best accommodates the initial criteria, and has the potential to satisfy many of Dayton's needs is a linear plot of land located at the north edge of the downtown along the Miami River. Historically an impressive residential district with a strong relationship to the river, this site has been ignored every since the flood of 1913 destroyed many buildings in the area. Providing proximity to a primary transfer point within the public transit system, this site offers the city the best opportunity to regain an awareness of, and appreciation for the river. A new cultural center located at the edge of the downtown on this site may become the vital source of energy necessary towards the development of a river district. By highlighting a marriage between the city and the river this site has the potential to become a primary point of interest within the city.

Context
The major contextual influence on the site is the YMCA facility, a large, early 20th century building adjacent to the site on the east. South of Monument Avenue the only contextual concern is that the land is used for surface parking and there are no real implications. Beyond Interstate 75 on the west the Masonic Temple, and Dayton Art Institute offer other cultural oriented activities that are proximate to the site. Except for an existing concrete park along the floodwall, running north of the site, there are really no other contextual concerns.
Environmental Concerns
The physical barrier of the floodwall accelerates prevailing winter winds, and the summer breezes are slightly altered by the overpass abutments. The over-all height of the YMCA building will limit morning daylight on the northeast portion of the site during the summer months, but there are no other structures restricting solar access to the site. However, the configuration of the contours do not lend in creating natural pockets to accommodate solar gain.
Access and Circulation
Primary vehicular access to the site is along Monument Avenue. The one-way high speed traffic along Monument Avenue and the distance across the street discourages most pedestrian access from the downtown. The major pedestrian access to the site is represented in the river walk running along the north part of the site, atop the floodwall. One of only three transfer points in the public transit system, this site has the potential to become a major terminus within the over-all system of circulation.
Sensory Concerns

The optimum views within the site include a framed view looking up the river to the northeast and a framed view across the river to the Dayton Art Institute. A noise problem exists with the flow of traffic across the highway overpass, but the overpass provides a strong visual connection down to the site. One other visual connection is a non-obstructed view to the site from an intersection three blocks to the southwest.
Project Program

Community Needs

After presenting the initial program options in a meeting with a Dayton City Planner and the City Special Projects Coordinator, the practical needs of the community were identified. Basically the situation in Dayton is that there is a lack of support for the small arts groups in the area and a great amount of support of the larger groups. By only having facilities that are meant for large audiences the smaller groups are unable to draw a large enough audience to cover the rental fee for the use of these local theatres - subsequently these groups lose money. There is a need to provide community theatres that accommodate these smaller groups. Another practical need is to accomplish an awareness of fine arts among the community. By providing space to display the work of local artist, hold public seminars, and give instruction, Dayton would have the opportunity to stay attuned with the happenings in fine arts around the Miami Valley. One other community interest was expressed in the Museum of Natural History's desire to have a new planitarium as an extension of the Museum. Along with the identified needs of the city, these practical needs began to form the basic structure of the project program.
**User Definition**

Though the program of the complex was not finalized there was a need, at a smaller scale, to translate the user characteristics into architectural concepts and generic forms. Within this complex the users would range from performers to artists, to administrators, to laymen - who were represented as simple pedestrians, spectators, enthusiasts, students, commuters, and tourists. Understanding the particular interests of each individual as he becomes a participant within the over-all theme, gave insight into the potential relationships and helped to reinforce the situations of exhibition previously outlined as design research conclusions. The existing relationships between individuals [i.e. fellow spectators], or between individual and exhibit [i.e. spectator(s) and performer, or observer(s) and display], or between exhibit and the built environment [i.e. performance and auditorium, or display and gallery] began to reinforce the notion that maybe the extension of the exhibit does represent the responsive link between the individual and the built environment.
Project Program

The external issues that surfaced through research and subsequent analysis played an integral part in defining the actual design project. The position taken and the implications of this thesis suggested that the study would concentrate on developing a cultural center as a revitalization project. It became apparent through formulating the various criteria and options, that the reevaluation of these initial steps would lead into defining the final project program. Thus, the reevaluation and discussion of the initial requirements and directions had finally prescribed the design project that would satisfy the particular needs of the city and surrounding community, and would serve as an excellent test for this thesis.

A two-fold design project, the first concern will be to develop a planning scenario for the northwest portion of downtown Dayton. This plan will establish an attitude for future development that reinforces a proposed arts complex, and satisfies the identified needs of the city and surrounding community. As this plan is drawn out and completed the quantitative program will be finalized so that the next stage of the project may occur. The second part of the actual design project will be the resolution of an arts center on the site located at the northwest edge of the downtown. Building on the over-all planning scenario and research conclusions, this complex shall become an integral part of the inner-city. Supporting a theme of celebration and appreciation, the real urban environment will become a setting for form of theatre and exhibition extending into sequences designed to invite the direct involvement of the large public in participation and communal activity.

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<td>Implications for Design</td>
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<td>Attracting customers, concierge entry</td>
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Schematic Design

Scenario

The involved process that was associated with the actual site-selection and programming, suggested that the arts center and its location would be the generating force in formulating this particular planning scenario. The arts center and its ability to regenerate vitality within the inner-city, however, would depend very much on the attempt made to develop the downtown out to its prescribed northwest edge. The plan would be concerned with extending the existing density of people and activity from the commercial core, creating a true downtown edge at the Miami River. Creating a strong link from the heart of activity, within the commercial core, would be the key in extending this concentrated sense of density to the river.

The initial step in establishing this link would be to reinforce a connection or path between the Courthouse Square and the County Building. At the intersection of Perry Street and 2nd Street, where the space begins to open up, this connection will provide direct access to the new arts center. This access, a pedestrian street supporting smaller commercial and retail spaces at ground level and townhouses or rental units above would be an extension of the open space running north on Perry Street two blocks to Monument Avenue. The type of development that would support these activities would reinforce a connection from the commercial core, lending to the success of the new arts center as it becomes a major point of interest within the downtown.
Program

The final program requirements which have evolved from an initial list of options, is representative of the cultural interests and the practical needs of the community as well as the outstanding needs oriented to urban revitalization in Dayton, Ohio. The development of the Monument Center For The Arts will be resolved according to the following criteria:

- Cultural Interests:
  In an effort to satisfy the needs of the performing arts groups, facilities must support music, dance, and theatre, and accommodate the following groups.
  
  **Music**
  - Dayton Music Club
  - Dayton Musicians Association
  
  **Dance**
  - Dance Theatre Dayton
  - Dayton Contemporary Dance
  
  **Theatre**
  - Dayton Children and Teen Theatres
  - Dayton Repertory Theatre
  - Energy Source Productions
  - The Other Theatre
  - Performing Arts Fund.

The primary requirement desired by the Museum of Natural History is the provision for various planetary presentations and exhibits.

In addition to space for public seminars and private instruction, the particular needs associated with the fine arts includes provisions for the display and the exhibition of the following types of work.

- **Drawing**
- **Painting**
- **Photography**
- **Sculpture.**

- Practical Needs:
  These are merely supportive requirements associated with the administrative aspects of running and scheduling performances and exhibits for the entire complex. Along with this requirement provisions will also have to be made for administrative requirements to serve the various cultural interests.

- Outstanding Needs:
  As the arts center begins to work into the over-all scheme of activity, the following issues must be addressed in the subsequent stages of design.
  - to reinforce pedestrian activities across Monument Avenue, this complex must provide retail space as well.
  - an important underlying design issue will be to create a marriage between the soft natural edge of the river, and the hard orthogonal edge of the urban fabric.
Zoning

This initial stage of design called for a realization of the program and an understanding of the nature of the activities and how they were to be applied to the site. This over-all zoning was generated, primarily, by a response to the following concerns.

- In a pragmatic as well as a creative sense how would this complex begin to arrange a general network of such activities to best accommodate a marriage between the river and the urban fabric.

- With such a diverse program of activities it was important to zone the activities in a coherent manner, responding to the external concerns of the downtown, while creating an autonomous system of activity within the complex.

The response to these concerns would locate commercial and administrative activities along the south edge of the site along Monument Avenue, providing a symbiotic relationship to what was happening within the downtown. The more cultural oriented elements of the program were to be proximate to the river with the more social activities running through the site, extending from the pedestrian access along Perry Street clear to the edge of the river. In responding to the concerns and restrictions revealed in the environmental and sensory analyses of the site, and for practical reasons as well, parking would need to be retained between the complex and the YMCA building on the east and, and from the complex to the overpass on the west.
Manipulation

Applying another layer of information, this stage of design would be involved with differentiating between open space and the built environment, and indicate transitional areas. Reinforcing physical and visual connections to the river and to the downtown the initial manipulation of the complex would begin to suggest the individual elements of the arts center. The over-all composition was a three dimensional response to the initial zoning lay-out, that addressed issues brought out in research and qualitative analyses. The various built forms, representing individual buildings, were oriented to provide for favorable wind patterns and trap adequate sunlight required to provide for comfortable open spaces.

The internal manipulation of the complex was generated to achieve a sensitive relationship that would lend in creating a physical link to the edge of the river, while reinforcing a strong visual connection. The manipulation of the ground plane, as subsequent levels began to reach the elevation of the floodwall, helped to accommodate views up the river and across the river. These level changes, along with the build up of the surrounding environment also began to identify where potential sources of energy would emerge within the complex.
Movement

Upon fulfilling design criteria at the urban scale, with the planning scenario, and requirements at the level of the complex, this stage of design would identify the particular sources of energy within the complex and begin to reinforce them. In establishing an overall concept of movement, another level of information would be applied to the overall scheme of the complex. As the system of movement evolved from the overall theme of the arts center, the initial concept was to create a significant experience for the individual as he and fellow pedestrians wandered through the site. To accomplish this, the main flow of circulation would happen, with the river as a major response, and between the particular elements of the complex: namely the supportive buildings, and the formal assembly areas as well as the informal association areas. As a result, a certain autonomy would exist within the complex - providing a form of exhibition within the actual movement of people.
Design Development

The primary concern in the development stage of the design was to actually use the built environment and the architecture to help express and reinforce what had evolved at a larger scale, through the schematic levels. The development of the design can be best expressed by describing the application of design criteria in a progression from the informal activity, happening outside, to the formal arrangement of exhibition, happening inside:

- Transition. By creating an architecture that helped to define the outdoor spaces and began to reinforce the systems of movement, the actual built forms became sculptural and more dynamic. To be consistent with the over-all concept of movement, circulation would progress to the more formal performances and displays in much the same manner, with an added element of surprise.

- Interior/Exterior Relationships. A system of lobby spaces and terraces, that were oriented to encourage visual connections to the points of interest within the complex, were created to provide interest to particular audiences during intermissions and stage breaks. These spaces, working off the more formal exhibition spaces, would in a sense create still another level of exhibition.
Exhibition Spaces. The real essence of what generated the whole theme of this arts center. The application of design criteria to these spaces was concerned with creating the optimum relationship between exhibit and observer or spectator. The initial step taken in the design of the various exhibition spaces within this complex, was to orient the space so that the potential would exist and relationship may begin to occur.
Thesis Conclusions

Arguments and Conclusions

Art provides a cultural experience that enhances the quality of life. If the only reward is to passively observe and admire an exhibit then the architecture that supports a particular display or performance becomes secondary and does not contribute to the overall experience. An architecture that responds to this situation has the potential to arouse the individual spectator or observer at a moment and retain his interest through a sequence. This type of thinking has existed throughout the past 9 months, but the opportunity to satisfy these notions never really occurred. The final design resolution expressed in this study, though, represents the optimum situation for a further investigation into the traditional forms of exhibition and their supportive spaces.
Bibliography


