Therefore am I still
A lover of the meadows and the woods,
And mountains, and of all that we behold
From this green earth -- of all the mighty world
Of eye and ear, both what they half-create
And what perceive -- well pleased to recognize
In Nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

Tintern Abbey, William Wordsworth
The Art Gallery

continuing the story of

"Sacredness Through Passages and Patterns"
The Art Gallery
Patterns

Within the patterns of nature, a story is revealed that speaks of balance, rhythm, sequence, and relationships with the world. From his very being, man is a part of this story. The golden section, a pattern of continual reference and expression through all of nature, is a geometry of rational proof for similar relationships as documented by Pythagoras through harmonic proportions 2,500 years ago, Leonardo Fibonacci with the 1.62 to 1 ratio in the 12th century, and Leonardo Da Vinci in the proportions of man and all living things three centuries later. The golden section has been found in the Penrose tile pattern and quasicrystals, "the shape of conch shells, the layering of pineapple skin, pine cones, and flowers, even the reproductive habits of rabbits and bees." Again in reference to the article in the May 1990 issue of Architecture, a new nontraditional geometry of proportioning relationships, also incorporating the golden section, is being developed by Frank Carson.

How much more rational proof do we need in order to accept that all of the universe, and all that is man and of man, ideally, when in balance, interrelates in a harmonious system of patterns that clearly is demonstrated by the expression of those patterns. Again, expression is the key, as opposed to a rational search or explanation. The expression of nature does not live by rational means, although man is slowly discovering pieces of proof for existence. Man's preoccupation with the unyielding grid, isolated cube, and own rational ego of wanting to control, has placed limitations on the capacity of the expression of man. As the quality of uniqueness and differentiation is not unlike any other creature or thing in the universe, man's expression and his expression of his own environment remains limitless. But within the universe, there are no straight lines except those man has placed. We have a passion for knowledge and yet bypass the most natural way. We want balance and yet forget that balance can not be created in isolation of one thing. Only within the continual passing of the nonrational to rational, and back and forth, can man's expression of his environment achieve balance that is consistent with his own nature and the existing patterns of his nature.
Conceptual "passage" during chapele exploration.

I am gently guided side to side through the passage by the soft glowing forms. And within the beginning and end I experience the universal patterns from which all of life exists. I feel balance within.
Model exploration of searching through the sacred sites.
Site/Context

The architecture is of the earth
And it belongs to the life of the earth.
A hill, a rock, or flower,
Where is their beauty most sought?
Not in the meadow
Or an isolated space,
But existing within life
And man's built world of complexity.
First Conceptual Model

I freely enter
And choose my own paths;
I pass from one to the other
As I experience light and darkness;
I view to and from
But I am drawn within.
Sacredness
Sacred Architecture
Experienced in feeling
Expressed in feeling
The form of within
From the memory of within
The patterns of nature
The passage of life
Primary Conceptual Model

Character, Massing, Protection

"Sacredness"
Chambers with inner and outer passages.

Stepping up layering of massing.

Conceptual Models
The Art Gallery

Final Model
22" x 17 1/2" x 1 1/8"
Art Gallery Plans

North
Lower Level - Support Facilities
Roof Terraces
Structure & Spaces

Columns

First Floor

Within the exhibition spaces, the round columns, appearing punctuated at the end of the walls in a line & dot sequence, have reference to a seed, containing the potential of life and experience within the beginning and end of each. Passage around the column is experienced in its full circumference, allowing visual passage in a preview ahead through a glimpse between the wall and column. However, only at the beginning and end of the open oval building form, the entering path flows between two round columns. The round columns provide a reoccurring symbol of a guiding force in orientation of passage, as well as, punctuate the gallery spaces for a method of organization of exhibits.

Lower Level

Within the lower level, spaces become different as the round columns provide the framework to create flexible support spaces around them. The square columns mark a major continuous open passage for the passing of both objects during preparation and the public in observation.

Roof Terraces

The round columns are rooted in the foundation, rise up through the support and gallery spaces, reach up to the sky on the upper terraces, and create a support for the open structure that hovers over the upper and lower exterior spaces. The columns function as a tree, from a seed, to the depths of its roots, and to its branches in the sky. Peering from the upper terraces into the lower sculpture court, as the eye passes the full length of the column from the earth to the sky, the mind recalls the inner passage of columns within. On the roof terraces, the columns together with the open structure in an intricate lattice pattern, create spaces with a sense of place and dramatically frame the sky with each cloud becoming a work of art. The columns and open structure set the sacred works of nature into being and the experience of life into becoming. The purpose of the upper structural framework is not for the protection from the natural elements, but remains open because the structure is a result of the need for protection of nature and preservation of sacredness within life.
Open Lattice Roof Structure (from model)
Walls

First Floor

passages

The major south entrances between the opening of the oval form, create a subtle passage into the gallery even though the massing of the form becomes like arms reaching out to greet and embrace the visitor. The north entrance, primarily for deliveries and staff, makes a strong statement of entry "to" but not "through" the gallery by the blind entrances in the wall behind the breaking away of the outer wall.

Within the gallery exhibition spaces three types of passages are created: inner passage, outer passage, and in-between passages. The inner passage circles around the exterior inner sculpture court and gardens. Within this passage, stairs are provided for the level changes of the gallery chambers and, likewise, the ceiling steps up to the rhythm of this pattern. The feeling of being drawn to the light from the other passages occurs not only because of increased light level from artificial and natural daylight of the windows, but also in the association of the windows to this passage. The stairs, views, and light define the inner passage, as well as, provide orientation. Sliding translucent and opaque window panels and screens vary the view and control the light level for the necessary protection of art objects.

The outer passage is the darkest passage and is located on the perimeter of the gallery and the outer wall of the chambers. The passage becomes cave-like as the outer wall becomes the ceiling by stepping up of corbeling from the outer to the inner wall. The slight slope of the ramps (1:24 to 1:40), as well as the stairs in the inner passage, progress upward to the middle at the north and decline again towards the south, paths waxing then waning. The north outer passage, having a higher level of light, marks the orientation for the elevators by the square columns as a continuation of the wall on each side of the gallery.

The in-between passages occur not only between the inner and outer passage of light and dark, but also between the gallery chambers. Ceiling height and floor level remain a constant within each passage with ceiling height no greater than 14 feet per 8 feet wide. Orientation is recognized not only by viewing towards either end of the passage to light or dark but also by associating the stairs and ramps with each passage.

chambers

Both the chambers and structure of The Art Gallery exist between the protective boundary of the inner and outer passages. The acute and obtuse angles of the walls create unique nondistractive surfaces and spaces to display art objects. The rooms provide an organizational structure for varying types and sizes of exhibits, as well as, create an enclosure for viewing the objects. The chapel room, known as such because of the quality of space, is the furthest north double chamber adjacent to the sculpture court and gardens. Narrow stairs and
also narrow and steeper ramps of 1:12 allow passage to the room. Within the space and overhead is a translucent wall and skylight, but next to the courtyard is the only window that admits direct daylight. From this window, the full display towards nature and overhead through the open structure appears to both open outward and yet focus within.

Throughout The Art Gallery of chambers and passages, even though the walls and spaces become labyrinth-like, orientation is easily recognized by the consistent vocabulary of rhythm and sequence of patterns in order to provide an experience of and backdrop for art objects, the most universal language and expression of man.

Lower Level

Entering from the north double stairwell to the lower level, an increased volume of space is experienced. The wide passage of square columns between both the N/W and N/E stairwells, past the elevators and loading area, to the information area, allows the visitor to observe the handling and preparation of the objects. For the visitor, observing this process and frequent demonstrations are also a major experience of The Art Gallery. The lower information area provides information concerning the gallery and support spaces and function, and this remains the only formal place for information because information is available throughout the gallery. The structural walls, along with the round columns, provide a framework for flexibility through adjustable and temporary panels, as well as, create a character of openness and adaptability for the changing needs of the art objects and, likewise, their support functions.

Roof Terraces

Sequence and transition of entry begins when The Art Gallery is seen from a distance as its sweeping forms rise from the earth. Entering towards the roof terraces, the east and west stairwells anchor and flank the entry of stepping walls and terraces which also provide a major transition of entry to the stairwells into the gallery. The upper terraces become unique sculpture places created by the boundaries of conceptual walls through level changes, column interval, natural gardens, structure above, and view to below, above, and beyond.
Passages and Patterns
Roof Terraces and Lower Sculpture Court
Illustration Notes

Pg. #

13  Adam and Eve miniature, Florence. (13, color insert #1)

16  "South of the sheltering [Monterey] bay, the coast marches wildly towards Big Sur. Ed Ricketts saw the force of the sea as the underlying energy of life. 'Wave motion gave life its original direction,' he said. 'It's built into every one of our cells.'" ("Between Monterey Tides." National Geographic Magazine, Feb., 1990, p.38)

17  (upper) "The Red Robe Man" by Burgess Roye, water color 18"x22," (Lean Tree greeting card).

17  (lower) Navaho sand painting. (13, color insert #6)

18  "In my time underwater I have felt that there are whole countries in the sea... This is a portrait of that magic realm." (Doubilet, David. "New Zealand's Magic Waters." National Geographic, Oct., 1989, p. 507).


21  (middle) Pyramids at Giza. "In Egypt, the pyramid represents the primordial hillock. After annual flood of the Nile begins to sink down, the first hillock is symbolic of the reborn world." (13,26)

23  "Papyrus flowers open atop columns of the temple colonade at Luxor. [Inscribed on the flower at the top of a pillar is] 'at the very junction of heaven and earth.'" (40,172-173)

24  "Crowns of rope protect a much loved 160-yeaer-old pine tree at Kenroku-en garden [a public park in Japan] from a possible heavy snow fall. Some 800 rice-straw ropes are tenderly tied to the tree's branches to support them."


26  From the gardens of Katsura Detached Palace, Kyoto, Japan. (17,199)

27  "A field of columns thrusts to the sky in the hypostyle hall of Amun-Re's temple at Karnak. A colossal pharaoh stands nearby, his queen between his feet. In this fabulous world of giant metaphor, the hall is a field where ramas of creation take place. Here, say the tract, the barley stands 7 feet high, the wheat 12 feet, and there are spirits of the afterlife tall enough to reap the great crops". (40,177)

28  "Microcosmic" stone garden at Tokai-an, Kyoto, Japan. Within the gardens the whole world is symbolized. (17,36)
Bibliography


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Thank you for encouraging me to "free-fall"
and express that which is within me.