I, Tippu Sashi, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture (Master of).

It is entitled:
Engaging Public Space
Architecture Unitng its Site with the City and its People

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Engaging Public Space
Architecture Uniting its Site with the City and its People

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Architecture is not solely about buildings. Builders do buildings. Architects create spaces. Architecture is a never-ending process of experimentation that seeks to creatively address multiple issues in our environment. The search for ways to represent, shape, and define spaces motivates architects to develop better designs. Without this, the creative approach is lost and architecture will be reduced to mere buildings.

In many contemporary urban centers, public spaces provide places of relief in the dense urban environment. Although the design of particular edifices and districts may be intriguing and successful, they quite often do little to inspire or activate spaces beyond the boundary of the building. Thinking beyond the façade and creating spaces that become an extension of the interior space can help establish a mediator between different types of space. These public spaces present opportunities to connect disparate and sometimes segregated areas of a city. Such unique spaces become thresholds that can serve as transition spaces to facilitate movement and free flow of people within the static and permanent environment.

Studying how art centers have created universal and neutral spaces through the white “wallpapering” of interiors suggests that these spaces facilitate display but fail to adequately develop an experiential relationship between the art and the public. The sterile white box has created a sense of estrangement rather than involvement for the general public. It is important that contemporary art be displayed in inviting contexts that facilitate relationships between the art and viewer by creating engaging and interactive architectural spaces. The goal of this thesis is to examine how museums and other public buildings can develop interior and exterior spaces by creating an architecture that brings together the site, city, and community.

Architecture can become a mediator that breaks down the barrier between the public and city life using the landscape as the instrument for people to connect and become participatory occupants of the space. Design should not be constricted to particular social settings, but allow people to develop an idiosyncratic perspective by interacting with the site and context. Public spaces are defining features of a city that at their best encourage spontaneous interactions and cross-cultural exchanges. They serve as great forums for events, explorations, and discussion for the inhabitants of a city. Cincinnati is a city that can benefit from creating a significant community space to serve as a catalyst for new experiences and relationships between art, architecture, and city life.
Fig. A. Public Space
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I. Introduction
Introduction

Public spaces are defining features of a city that encourage spontaneous interactions in urban centers. Meaningful interactions inherently lead to new relationships and discoveries among members of society. Users of these public spaces take on an ownership role and support local activities in the space. This, in turn, encourages further development of job opportunities, residences, eateries, entertainment, and other desirable amenities.

Societies establish standards that help define their culture. We become part of a collective culture by sharing thoughts and ideas regarding the arts, education, and other fulfilling endeavors. The interaction and association with others in society creates a sense of belonging and camaraderie. The need to support cultural interactions has promoted the design of innovative public spaces. It is imperative that society continues to design meaningful spaces that foster cultural accord through interactions and experiences.

Art centers are primary spaces that lead in defining and fostering culturally interesting spaces, which draw visitors to urban centers. They serve a meaningful purpose as places of exploration and forums for discussion. Contemporary art works displayed in "white boxes," are given an elite-ness by decontextualizing the environment and controlling the visitor in a sterile environment. To improve public access, art should not conform to one particular view but liberate how people explore and engage with the work in different types of spaces. It becomes much more about a visitor’s experience and how the architecture stimulates a dialogue between the art and viewer. The ways in which one can experience the same piece in different contexts elicits unique experiential responses. By reimagining how the building becomes part of the landscape, the works are provided an opportunity to seamlessly flow through the public space. The works are no longer objectified, but improve public accessibility and the opportunity for individuals to engage in these spaces.

People are more independent and self-determining than ever before. Technological advancements in recent years have influenced the way in which we live and communicate in our communities. Society’s disconnect from the tangible has limited the ways in which people experience the authentic. Urban density is increasing with fewer public areas for people to share and enjoy. By providing places of interaction without prescribed functions, individuals are provided with an opportunity to escape boundaries and have unique experiences.
Fig. 1.2  Defining Space
Methodology

This thesis adopts an interdisciplinary approach by using architectural discourse and design processes to explore museum design, art, planning, exhibition, psychology, and interior design. It examines how to design public spaces to create a unique visitor experience that showcases art, architecture, and city life. The interrelationships among these factors shape meaningful spaces that encourage public interaction and create unique experiences.

Parallel to the primary question, the thesis challenges and questions the extent of the architect’s role in design investigations. The architect, working to satisfy the needs of multiple clients, ultimately has the most dramatic influence on the project and is held responsible for whatever the result may be. At what point in the design process does the architect allow others (curators, public, etc.) to interact and make changes? This is an important question because the space is not really for the public until the “architects” have removed themselves from the project. Until that moment, the space is no different from a museum, an elite space with prescribed functions and behaviors. People want to be able to use spaces in a variety of ways, depending on the context and social circumstances. Creating a space that is open and allows for visitor exploration ensures that the public will use the space on a daily basis and not see it as only a space for art that they visit only a few times a year. The space provides a new opportunity within the monotonous city to explore relationships among the public, art works, space, site, and city through the architectural intervention.

This architectural thesis explores these issues in a variety of ways not limited to theoretical and historical backgrounds. The design investigation examines the site, program relationships, and details of the architectural intervention through methods of diagram, drawing, and model, as well as through interdisciplinary methods that include collage, examination of literary narratives, and analytical forms. These methods study prior precedents and also examine how new techniques may be employed to create a distinctive experience that serves the public.

Chapter two traces how museums, as public centers, have evolved and serve as centers for society. Historically, museums focused primarily on the sequencing and organization of the collections in the buildings. Exhibits were typically displayed in large salon galleries to overwhelm the visitor and display the amount of knowledge or wealth one could aspire to.
gain. The engulfing nature of the display created a sense of estrangement that separated the public from the art. An understanding of how thresholds create opportunities for accessibility will encourage new design concepts that build new relationships and ideas. This chapter also examines how museums have gradually become public buildings and vital civic centers that serve as nodes of interest within the city. In some instances the buildings have even become iconic symbols of major cities rather than places of exhibition. The chapter briefly reviews how art has been presented in these spaces historically and its influence on the experience of the visitor.

Chapter three analyzes contemporary museums and how they integrate into the city and contribute to the overall experience of a visitor within the public space. Museums are operated more as businesses today with politics playing an important role. The number of people who have an influence in the design process has increased dramatically and the architect must make responsible decisions that address multiple issues. Architecture should serve as the bridge between the public and the city. Rethinking how architecture can connect disparate elements will help strengthen how public spaces are experienced and the ways in which the space is used. By imagining the different types of connections that can be drawn, a new type of network is established within the city that serves the inhabitants in a variety of ways.

Chapter four attempts to apply these new approaches to show how architecture can become more than just a mere building in a particular situation. By appreciating current site conditions, a unique program can be developed that enables solution of multiple issues and facilitates use by the public. The space becomes an experiential place that caters to local needs and offers a unique opportunity to interface with the “building”, city, and landscape, which would otherwise be reduced to pavement. How architects treat and frame a space has a tremendous influence on the occupants’ experience and the way in which they engage and interact within the space. By using the architecture to create a variety of spaces that provide for moments of relief and exploration, the architect creates connections that otherwise would not exist.
MUSEUM STREET

WC1
II. Museums & Public Spaces
Origins of the Museum

Humans have intrinsically had a tendency to collect objects during their travels. Our natural instinct has been to protect these valuables and keep them for personal use. The notion of collecting was initially a human response to survival, but this begs the question why in modern times we continue to collect what seem to be superfluous objects. Some common answers include knowledge and learning, relaxation and stress reduction, personal pleasure, social interaction with fellow collectors and others, competitive challenges, recognition by fellow collectors and perhaps even non-collectors, altruism, the desire to control, possess and bring order to a small part of the world, nostalgia and a connection to history, and accumulation and diversification of wealth. It is quite clear that this impulse has had a tremendous impact on society, prominently displayed in museums around the world today.

In the United States, museums emerged as repositories for objects collected and brought back from afar. Prior to the establishment of museums, collectors showcased the collections from their travels in their private residences. Collectors would invite friends over to share their collections and spread word of their new findings. As collections grew, the houses became exhibition novelties themselves with thematically organized rooms that added to the character of these homes. The thematically organized rooms became an early indication of how architecture can influence the overall experience of a visitor. Visitors and guests would often visit just to tour a house and appreciate the architecture. As the trend toward newly created additions developed, the term “cabinet of curiosities” arose. These wonder rooms were essentially the first museums where people could visit and see the exotic. The notion of an authentic experience continues to allure and captivate our interest today. These collections would eventually become too large for the houses and be relocated to museums where they could be studied, preserved, and shared with a larger public audience.

The private residences provided limited access to the works, allowing only a select few access to the collection. Early museums were small and limited, with visitors typically coming from wealthy families. The museums required entrance fees and advance

reservations were often required to visit because tickets sold out weeks in advance. The amount of time spent in galleries was also limited in order to avoid congestion. Public interest grew so significantly during this time that museums were granted permission to stay open on Sundays to allow more individuals to visit. Wealthy collectors and knowledgeable visitors who were afforded the opportunity to study the collections would create the conventions and standards for educating the general public and organizing museums.

Early “public” museums became highlights of major European cities. The first true public museum was the Louvre in Paris, France, established as a result of the French Revolution. Cultural artifacts from the sciences and arts were moved to a single location where they could be protected. Once Louis XVI was imprisoned, the collection became national property and the museum became a National monument and memory. The Louvre became a prototype for the development and organization of future museums. During the 18th century there was a shift from cities as utopia to utopian facilitators of the city, from power and government in the utopia to power and government envisaged as the agent of the utopia and the executor of social dreams. The Louvre’s goal was to become a place that would speak to all nations, transcend space, and triumph through time. The museum became a central institution for scholarship that all could access. As a result, the museum grew into a central gathering space and destination for all to visit.

The Louvre was not organized like contemporary museums. The long corridors and rooms were filled wall to wall with paintings at all heights and no real order or purpose. The experience of being overwhelmed and inside a place of discovery was initially more of an attraction than the art itself. The spaces were cluttered and it was left to the observer to take notice of where particular works were and what was important about them. There was a lack of guidance and organization behind the works and seeing them was more as an act of curiosity and recreation.

As museums grew and spread throughout Europe, public visits and interest in the collections of the museum grew. Museums were having a tremendous impact on overall societal behaviors. No longer were men sitting in pubs just drinking beer; but rather accompanying the family to a museum. With an inexperienced public that lacked a protocol of how to behave or absorb the information being shared with them, collectors and early museum visitors saw an opportunity to educate them. To instill a sense of order

3 “History of the Louvre.” Louvre.
Fig. 2.3 The Artist in His Museum
and patronize the citizens, guides and leaders volunteered to help educate the public on museum etiquette and become more knowledgeable about the exhibits and socially appropriate behavior within the spaces. Foucault describes the training as “disciplinary technology,” which produced a much more docile public.\(^5\) In doing so, museums were able to regulate the way in which the public saw the art. By controlling how people behave and move through a space, limits are placed upon visitors and their experience, which objectifies the work and segregates how they interact with the work. The museums acted like manufacturers, believing that through visitations, people were refreshed and came out as more productive members of society.

In Britain, Henry Cole, an early industrial designer was the first General Superintendent of the Department of Practical Art. His role was to help improve British standards of art and design education. He became director of the South Kensington Museum where he brought his devotion to the applied and decorative arts.\(^6\) Compared to other museums that focused on the rare and extravagant collections of objects and paintings, his displays focused on domestic goods that appealed to the general public.\(^7\) The museum became a popular place of respite and industrial resource for future designers. The museum was so successful that Cole suggested, “Every centre of 10,000 people will have its own museum.”\(^8\) He believed museums were essential places for social revival and could be just as numerous as churches. The museum introduced the public to design and its impact on how we live our lives. The appreciation for design has grown so dramatically since then that it is an integral element in daily choices and decisions that have a profound impact on our overall lifestyle.

Museums did not emerge in the U.S. until after the Civil War. Charles Wilson Peale, an avid collector and a painter, soldier, and naturalist himself, was interested in sharing his collection with society and showing the diversity of America. Peale wanted to share the totality of his collection in a museum where he could create interrelationships between the different objects. The Peale museum showcased many of his birds and paintings, but nothing was as significant as his mastodon bones, which were the highlight of the museum.\(^9\) The museum became an American symbol of the country’s distinctiveness from Europe and new findings.

\(^5\) Wallach, Alan. Exhibiting Contradiction.
\(^7\) Ibid. 345.
\(^8\) Ibid. 346.
\(^9\) McClellan, Andrew. The Art Museum from Boullée to Bilbao.
Peale developed a Linnaean taxonomic system of classification to better organize and teach others about the connections and relationships between the various artifacts. This was one of the first examples of the role a curator plays in the organization of the display and its impact on the visitor’s experience. It is important to note that prior to this organization, the art was the focus and each rare thing had to speak for itself independently. Through this organization, Peale wanted visitors to feel the extension of life, death, and art in his collection. By classifying the pieces, Peale enhanced the experience for visitors and created a way that visitors could enjoy the art itself as if staged behind a curtain. The organization in thematically organized rooms with featured objects in each room created a relationship and timeline that helped guide and orient the visitor within the larger spaces.

In the 1880s a new wave of American painters, sculptors, and architects went to Europe for training at the Ecole des Beaux-Arts and returned home to help establish an American tradition of monumental painting and architecture based on Italian Renaissance precedent and French Beaux-Arts theory. The guiding principle was to unify the arts: architecture was to be enriched and complemented by the addition of painted and sculpted decoration. The success of the encyclopedic collection and new appreciation for the arts prompted other cities to build their own museums including the Boston Museum of Fine Art and the Metropolitan Museum of Art in New York. These museums would later on become some of the most noteworthy U.S. institutions where the public could come to be educated.

The Culture of Museums

Museums are cultural institutions that society places on a high pedestal to monumentalize and showcase its “values” to the rest of the world. Museums have a strong tie to the local people because of their location and what they share with the public. They symbolize truth, authenticity, responsibility, legitimacy and knowledge that we aspire to learn from. It is the promise of a museum to act as a repository of objects, dedicated to the promotion

10 Stewart, Susan. The Cultures of Collecting.
13 Ibid. xiii.
Fig. 2.5  Guggenheim Bilbao
of inquiry and the dissipation of ignorance, where the artifacts of one culture and one time are preserved and displayed next to those of other cultures and times without prejudice.\textsuperscript{14}

Art museums differ from other museums in that their primary purpose is not about educating visitors, but rather allowing the visitor to have an experience in which they react to the spaces and the works within them. The space is about eliciting an emotional response and allowing the visitor to feel a connection whether strong or bad. The mission of art museums, as laid out in \textit{America's Museums: The Belmont Report} by the American Association of Museums, claims that art museums aim to provide the esthetic and emotional pleasure, which great works of art offer.\textsuperscript{15} It is assumed that a majority of the people who come regularly to our art museums come to be delighted, not to be taught, or preached at, or improved except by the works of art themselves.\textsuperscript{16} It is important therefore that art museums not follow the conventional white box exhibit, but provide an overall experience for the public to engage with the works and become a part of the space.

It is important that art museums appeal to the public and provide the means to access the art in a wide variety of ways. The purpose of the museum is to provide them informed access to the works through labels, tours, lectures, etc. so that they can make their own meaningful decisions. The role of the museum is not to communicate only one aspect or belief. Showcasing the works in different ways elicits a unique response from each individual, which generates new ideas and thoughts rather than bland and typical beliefs. By drawing on a new range of interests and questions that create new curiosity, museums foster new relationships between the artist and the public. The relationship and value system that the public shares with the art museum is what makes it such a desirable place for people to continue visiting.

\textbf{A Conflict}

In the twentieth century, with the advent of modernism and International Style architecture and its disdain for traditional ornament, painting and sculpture were deprived of a significant role as an integral part of architecture and therefore public art.\textsuperscript{17} The first major modern

\textsuperscript{14} Cuno, James. \textit{Whose Culture?: The Promise of Museums and the Debate over Antiquities}. I.
\textsuperscript{15} Ibid. 15.
\textsuperscript{16} Cuno, James. \textit{Whose Culture?: The Promise of Museums and the Debate over Antiquities}. 15.
\textsuperscript{17} Cuno, James. \textit{Whose Culture?: The Promise of Museums and the Debate over Antiquities}. xiii.
art museum in the U.S. was the MoMA in New York, which adopted a rational and efficient orthogonal layout. The MoMA was the dawning of the “white cube” gallery, which has become the prototype for museum neutral spaces. While these spaces are characterized as ideal for emphasis to be on the art, they create a sense of estrangement for the visitor. Architects as a result have tried to challenge these conventions in by introducing new forms and materials into their buildings to create a more dynamic visitor experience, a notable example being the Bilbao Guggenheim by Gehry.

The Bilbao Guggenheim was a prominent catalyst for museum architecture to go beyond the mere classical geometries and organization of spaces like the Louvre. Architects such as Boulee and Durand emulated the centralized atriums, with symmetrical organization, monumental height, and classical layout. These features became characteristic symbols of what we know as places of democracy, trust, knowledge, and a developed society. The Bilbao Guggenheim introduced the world to radical geometries and undulating titanium panels that became the iconic symbol of the city of Bilbao in Spain. A faded industrial center, Bilbao was transformed into a cultural destination overnight. The building is a sculptural piece within the uniquely designed landscape, which connects the estuary to both the historical and shopping districts through a series of curving walkways that shape the Amadoibarra neighborhood. The multiple paths offer visitors the opportunity to explore and meander their way slowly towards the main atrium space while exploring unique architectural moments. The differentiation of materials and organization of spaces help set apart the building and provides an oasis within this once industrial center.

The Bilbao Guggenheim showcased the power and influence that architecture can have on a city. In what has come to known as the Bilbao effect, many cities built new iconic museums in an attempt to create socially vibrant centers. Some museum critics and professionals, however, believe that museums like the Bilbao Guggenheim sacrifice the traditional commitment to high art and scholarship and are dismayed by what they consider the “disneyfication” of museums. Critics like Roberta Smith argue that “Buildings don’t make museums; art and only art does.” This new museum culture is seen as profit driven with a focus on blockbuster exhibitions that annihilate the traditional museum. Visitors to Bilbao no longer look at the museum as a place to look at things but more as a

20 McClellan, Andrew. The Art Museum from Boullee to Bilbao.
Fig. 2.7  Guggenheim
place where one gets enveloped in the ambiance and event of being in the space. This may be true about the main atrium space, but the galleries lack that experiential quality and are reduced to white boxes like any other typical art museum. While the Bilbao Guggenheim was a great catalyst for iconic museum architecture, it may still lack the experiential quality of contemporary art museums. Despite what critics and experts may say, it is hard to deny that the building has generated tremendous tourism and revenue for local hotels, boutiques, and restaurants.

Another example is the Menil Collection, a private museum in Houston designed by Renzo Piano that houses the rotating collection of the de Menil family. The museum is a small building situated within a residential neighborhood, which preserves the intimacy of the artwork, though the simple “elegant” box does little to create a connection between the site and art. The museum becomes a secluded element within the neighborhood, which does little to bring people to the area. The museum is divided into simply segmented rooms with the larger white cube galleries connected by a long corridor through the center: The spaces are kept devoid of anything and rely solely on the works to create a unique visitor experience. The architecture does little to engage the visitor with the exception of the roof, which provides diffused lighting throughout the entire space. It is important for architecture to facilitate engagement and play a participatory role in the visitor’s experience.

A progressive building that has become a cultural icon is the Solomon R. Guggenheim Museum in New York by Frank Lloyd Wright. The distinctly shaped building acts as an antithesis to the surrounding glass skyscrapers. The uniquely tapered building rejects everything surrounding it and calls attention to itself through the stark white color. The building’s ramp becomes a continuous extension of the streetscape and provides a transition from the public space to the art. The elegant spiral slowly winds up, shaping the unique atrium where the visitor is greeted. The ramp, however, has been seen as a deterrent to appreciation of the art because it makes it difficult to hang work and makes sculptural plinths necessary. While Wright has transformed the interpretation of the white box galleries, he may have compromised on display of the art. By internalizing the building with no windows to the exterior, the building becomes disconnected from the context and relies solely on the architecture to create the experience for the visitor. It is crucial that architecture act as a facilitator to help bring together otherwise disconnected elements.

Modern critics and architects are pushing the envelope of museum design and question what qualities are necessary for a museum to be successful. Steven Conn argues that
Americans, endowed with the belief that knowledge resided in objects themselves, built these institutions with the confidence that they could collect, organize, and display the sum of the world’s knowledge.\textsuperscript{21} Museums are viewed as spaces that depend upon the objects themselves, but architecture can become a way to create a unique relationship between the art and viewer. The museum has its own aesthetic merit, which helps to create unique spaces that shape experiences. The notion of creating a museum without a collection is an interesting idea where the museum becomes an object that responds to light, materials, and the experience of the visitor:

The Contemporary Arts Center in Cincinnati is an example of an art center that does not have a permanent collection. Without a permanent collection and constant replacement of “art within the last 5 minutes” the spatial program of the museum is constantly changing to adapt to different works and events.\textsuperscript{22} The building tries to rejuvenate the city through the “Bilbao effect” by using architecture to help shape the urban space and create a sculptural art piece within the city.\textsuperscript{23} Zaha Hadid, the architect, has created an iconic monument that becomes an extension of the street landscape and a symbol of civic pride with floating forms of different materials. Zaha incorporates the idea of an urban carpet (similar to the ramp of the Guggenheim), which helps lead visitors up from the street level into the galleries. This horizontal plane, which slowly curves to become the back vertical wall of the building, acts as the spine from which the concrete prisms seem to float and extend outward to provide programmatic spaces. Charles Desmarais, Director of the Contemporary Arts Center, comments on Hadid’s building, “She has created spaces that heighten our engagement with art-spaces, that let energy flow back and forth between the city and the museum, spaces that give artists something to push against.”\textsuperscript{24} One of the strongest moments is along this spine when the visitor slowly meanders back and forth upwards along the wall. The staircase acts as the nucleus of the center, helping to connect the various gallery spaces at different levels. While critics may see the energetic forms as active invitations for the public, little is done in terms of the interior to maintain this engagement. Once inside the galleries, it is as if the citizen has been removed from the city and is left in any other typical white box gallery. There are very few moments where the visitor reconnects with the architecture and city. With a center about connecting the city to the art and creating a place the public visits, the galleries do little to maintain the welcoming

\textsuperscript{21} Conn, Steven. Do Museums Still Need Objects? 312.
\textsuperscript{22} Jaime Thompson. Interview by Theresa Leininger-Miller.
\textsuperscript{23} Andrew McClellan. The Art Museum from Boullee to Bilbao. 53.
\textsuperscript{24} “Zaha Hadid. - Contemporary Arts Center. arcspace.com.
Fig. 2.9  Folk Art Museum
nature that is embodied in the lobby. Zaha’s lack of interior treatment compared to exterior dynamism leaves a visitor hungry for a more unique visitor experience with the art.

The American Folk Art Museum by Williams Tsien Architects is an impressive building considering its small unconventional site and proximity to the Museum of Modern Art. Williams and Tsien used the restricting site as a design limitation to enhance how they thought about their building within the context of the overall area. The tall narrow building uses tombasil panels to give a domestic scale and a subtle softness against the flat façade of surrounding buildings that along with the indentation that signals the point of entry has a welcoming effect. Light penetrates down to the lobby from the atrium skylight and multiple circulation paths enable a unique self-oriented exploration. By allowing multiple circulation paths, the building becomes more open and creates a variety of spaces. There are plenty of large gathering spaces with sizable works on display as well as smaller niches that allow a more intimate and friendly experience. Using a variety of materials and sense of scale provides an opportunity for unique experiences that help create relationships with particular works.

One of Zaha Hadid’s more noteworthy museums that shows how architecture can facilitate an interrelationship between the visitor’s experience and the art is the MAXXI in Rome. The building responds to the orthogonal site conditions within the historic city by creating a free flowing space both internally and externally that integrates the various districts and allows visitors to pass through the site and interact with the art at various scales. The museum is not thought of merely as a building but as a site that provides multiple opportunities for the visitor to experience the works and engage with the city in unforeseen ways. The museum testifies to a way of sensing the city as a whole, as a unitary work of art, as the synthesis of a variety of experiences. By engaging the public and incorporating the art at select moments, Zaha provides the community with an invaluable space that can be used on a daily basis rather than a pristine museum with limits on what can happen there.

Odile Decq, a Parisian Architect and Director of Ecole De Beaux Artes, has designed a variety of museums and has created the antithesis to the white cube. Her black neutral cube is a rejection of the white cube in that you create a simple exterior that is site responsive and seamlessly blends into the community while the interior becomes a juxtaposed and highly expressionistic area that creates a place of self discovery and

motivates visitors to explore themselves and their culture. The idea of rejecting the white cube brings to question whether architecture is overwhelming the collection or if it is the architect’s responsibility to ensure patronage through highly expressionistic buildings. Can both be achieved in a singular building?

Art for Art’s Sake

The challenge for museums leading into the 20th century was to organize collections by the various types of museums classified by subject matter. Museums in Europe grew significantly in popularity with a greater variety of museums displaying different collections. The pioneering museums in U.S. cities such as Boston, New York, Philadelphia, and Cincinnati sought to create a balance with museums that focused on different disciplines. Much of the emphasis was placed on art museums, which did not have to be encyclopedic collections, but places that could “give all men a share in the life of the imagination.”

Museums provided an escape and were grounded in the community and responded to the citizens’ imagination.

Art museums in the U.S. really took on a new role and saw their importance increase in the years after World War I. Art was used to motivate people and remind people of what was worth fighting for during the world wars. Museums and exhibitions were becoming places for rebuilding the human spirit. Architects during this time were also designing these monuments to show the transfiguring nature of art in the modern world. Art was transforming various fields and the Guggenheim for instance was seen as a symbol of our free society, welcoming new expressions of the creative spirit of man. Art museums remain close symbols of cultural pride as was seen after the attack on the twin towers on September 11, 2001, a tragic day in American history. The day after the incident, museums reported never before seen record numbers of visitations across the nation. People were going to the museums because they knew that was one of the few places that provided a feeling of comfort and place of refuge. Museums elicit an emotional reaction from the viewer based on their authenticity. Wallach, a professor at the College of William and Mary who teaches about the history of art and art institutions, sees museums as a place of refuge, reflection, and dialogue. Museums resonate with the feeling of nostalgia and it is

Fig. 2.11 San Francisco MoMA
imperative that we continue to foster such places of reflection and exploration. Material things are not all in all… that art, that beauty is not a mere ornament of existence but a prime necessity of the eye and the soul.29

Art museums became a diplomatic responsibility as a result of the Hague Convention, an international accord to protect art during wars. All efforts were taken to protect these cultural sites and repositories of cultural work. Art is seen as a mediator that helps build bridges between cultures:

Art is the best instrument of culture. For art is man’s considered dream; experience remodeled into an image of desire and prepared for communication….Art puts us into touch with the desires of other classes, races, and nations. Through art we not only know what these desires are, but we are compelled to sympathize with them; for the dream is embodied in such a way as to make us dream it as if we were our own. The barrier between one dream and the dream of another is overcome. The understanding of other nations, which by another path would be long and difficult, is immediate through art…. Even as love creates an instant bond between diverse man and woman, so does art between alien cultures.30

With the success of art museums, it becomes important to create interactive spaces that enable the visitor to uniquely experience the art. By contextualizing art, especially experimental works, and removing them from the traditional white cube, it becomes a more interactive and engaging environment. No longer is it a thing you see once from a distance, but an event that is experienced throughout the day by people in an idiosyncratic manner, eliciting a unique response from each individual.

III. Public Space as Museum
Fig. 3.1 Denver Art Museum
Museums today are characterized by highly expressionistic architecture and seek to serve as iconic and significant cultural centers of cities. When architects design a museum it is no longer just about creating intimate spaces to view the art, but shaping how the public uses a building and what kind of civic center it can become for a variety of events. These centers serve as vital gathering points within cities for events, dining, shopping, meeting and even simple comforts like warmth. Museums provide architects with the opportunity to create emblematic objects that shape and define our world.

In a sense, while most museums—though certainly not all—are built to house and display objects, the museum building itself has increasingly been treated as an object, and, some might argue, a more significant one than the pieces inside. When major architects at the turn of the twentieth century, such as the firms of McKim, Mead and White, and Carrere and Hastings, built museums, libraries, and other cultural edifices, they worked by and large within an architectural consensus about form and style. These forms have become iconic landmarks, which help us to recognize noteworthy sites as well as encourage visitation and development nearby. Museums have turned into civic status symbols that enliven a city and its life. James Russell, an editor for Architectural Record, describes how Libeskind’s Denver Museum of Art has transformed the city of Denver and given it a new cultural identity. The building of the museum received significant community backing and revitalized appreciation for the arts. The new building helps to connect the different areas of the city including the downtown and civic center neighborhoods. The building becomes part of the overall site composition, framing public and intimate spaces that contribute to the population of this developing city. The architecture has an organic connection to the public at large and to those aspects of experience that are also intellectual, emotional, and sensual. The integration of these dimensions for the enjoyment and edification of the public is achieved in a building that respects the handcrafted nature of architecture and its immediate communication from the hand, to the eye, to the mind.

The trend of hiring architects to design iconic structures that help establish a city can be seen in smaller cities as well. The Akron Art Museum developed on the notion, “people
Fig. 3.2 The Designers
here see the industrial past as over and are eager to move into the 21st century,” explains director Mitchell Kahan. Recognizing how costly and complicated it is to grow, he added, “We decided that if we were going to go through the suffering it takes, we wanted to make a real contribution, not just add another building.” Architecture is an art that is constantly evolving and redefining our lives. Museums provide exciting new opportunities with the chance to foster a stronger civic identity and revitalize the city through art.

Aaron Betsky says, “Art institutions have become our new cathedrals and palaces . . . not just places to store and hold art, but vibrant and attractive and also contemplative community centers.” Museums have gone through a major boom over the past two decades with various attempts at redefining and envisioning what a museum is and how people use them. While many have held on to the traditional white cube galleries, some have challenged these spaces with new innovative ways of creating a dialogue between the visitor and the exhibit. Much attention has focused on the conflict in art museums between the architecture and the art for which it serves for as a repository.

Museums are typically seen as public buildings, but who really designs these public centers is an interesting question. While the common blunt response may be the architect, there are many others who have input and influence on the success of the building. The architect works closely with a team of individuals in the design process, for example, the board of trustees, curators, artists, and staff. While they are the immediate clients, it is important to remember that the main clientele is the general public. It is important therefore that the architectural intervention be responsible to the site, collection, and visitors. Without a sense of responsibility, an art space can become a functionless sculptural piece by the architect that lacks a connection to the public and the works.

Museums have grown significantly in complexity and have much more political and social responsibility than in the past. The architect is the credited designer and coordinator between the various parties. The architect has to act as a mediator in terms of coordination between different concerns and interests. The interests of each group must

33 Rosenblum, Charles. “Coop Himmelb(l)au’s Akron Addition Opens.” 82.
34 Ibid.
Fig. 3.3 Perspective Model
come together with the architect’s aesthetic goals to make a successful space. How an architect integrates these programmatic needs into the design process is critical to the final outcome in terms of the visitor experience.

The board of trustees is a powerful organization that has a lot of control and influence over the hiring process and vision for the museum. As the main stakeholders who make collective decisions, their assessments tend to be financially driven. Their interest is in ensuring that the museum is successful and continues to be a thriving place for visitation. After seeing how the Bilbao Guggenheim has had such an extraordinary impact on profitability, many boards have pushed for unique innovative buildings. The creation of an iconic building within the central part of a city with a public space for relief has proven to be a popular trend that boards endorse. A building’s uniqueness can help brand the museum and create an overall experience that serves as an invitation for visitors. While the initial investment is typically quite large, these museums have seen a great turnaround in terms of attendance, but some have failed after the initial allure because the building is too extravagant and lacks experiential qualities that engage the public.

Exhibiting is a difficult task that comes with many responsibilities and understanding about particular works. It is the curator’s responsibility to be aware of the works that will be on display and what kinds of space can help create a dialogue between the visitors and work that elicits an emotional response. Responsibility for objects in their care may go beyond the traditional concerns of preservation and exhibition to include respect for the viewing expectations of different constituencies and meanings and purposes the objects once had, especially sacred objects from indigenous cultures. The curator has an influential voice in how a visitor responds to the works through the organization, which is why they must also understand an architect’s vision for design of the galleries and circulation. A curator’s ability to communicate the types of spaces needed is just as crucial as where they exhibit the works.

The building remains a reflection of the architect’s ideals and vision for the art museum of the future. The question as to when an architect should let go of a project and allow the public to take ownership of it depends on the project. The architect ultimately controls the movement and scale of space, but there is an opportunity for the public to reinterpret and use the space in unforeseen ways. A curator may also try to change how you view and

experience the space through the works chosen and how they are displayed but are still limited in their ability to do so. It is this unscripted nature of public spaces that makes these centers such vibrant and active cultural centers that draw the public.

Marcel Duchamp modified the semantic nature of objects and the very idea of memory. He used visitor experiences and reactions to restore meaning to the museum space, which had to adapt to new art. The fountain, his most notable work, was exhibited as a decontextualized work, which typically would not make sense outside of the exhibit, but because it was in this “art” space it was questioned as art. The context of the museum has always been taken as established, but with Duchamp’s Fountain, the idea of what art is became questionable. Duchamp demonstrated that no matter how museums “label” art, the visitor is an active participant whose memory and environment affect how art is viewed. If art changes, if the object transmutes into a déjà vu, into a readymade, this eliminates the need to preserve a modified or inexistent memory. Artists and architects strive for change and hope to have an influence on the experience of the visitor. As it is difficult for an artist to react in a barren space, architecture requires a larger context for a response.

Since Duchamp, artists have challenged the set norm of institutional standards. They raise questions and alter our perceptions of how spaces exist and relate. Artists seek to showcase the boundaries not explored in museum design and make relevant the assumptions that go unnoticed. Daniel Buren is an artist who has done a number of site installations that involve the basic patterning of horizontal lines and how those can alter one’s experiences and preconceptions of a space. One of his more interesting installations was in the void of the Guggenheim New York where he placed a tall square mirror that reflected the interior and created unique views and angles that broke up the continuous spiral of the ramp. The piece acts as an anti-monument by taking away from the grand atrium space created by the nautilus spiral. The reflections and alignment disorient and alter the interior ramp. Artists push architects to explore new spaces and rethink how we perceive these institutional spaces.

While most visitors are not typically aware of museum staff areas, they play an important part in the operation and success of a museum. While these spaces are usually considered back of house spaces with a minor supporting role, they have an experiential effect on

37 Stafford, Andrew. “Making Sense of Marcel Duchamp.”
the staff and can impact how others engage with these spaces. Architects have yet to really explore how these support spaces can become part of the visitors experience and perception of the space. In keeping with the idea of dissolving the boundaries of the white cube it is important to improve the public’s understanding of what happens in these spaces. By expressing these spaces architecturally and showing layers of transparency, the public will have the opportunity to observe the daily tasks of curators and artists, in addition to opening a dialogue between the two groups, whereby the curators and artists will become more aware of the public around them.

Frank Gehry has recently explored this notion in his design for the New World Symphony in Miami Beach, Florida. Gehry created a simple transparent box that exposes undulating interior forms and rehearsal studios. The Soundscape Park provides an outdoor gathering space that creates a casual and democratic space for all to appreciate the arts within this urban grit area. The park provides opportunities to look into the interior and view musicians in the practice rooms as well as view performances through LED screens on the outside. Opening the performance to the public regardless of tickets helps to create a more accessible musical experience. The building and park illustrate how simple architectural decisions can open up the interior elements to create a space that fosters an appreciation for the arts and a place that people wish to visit.

Creating Spaces and Places

If the museum as a 19th century institution was a hierarchal space that inspired awe and conveyed the ordering nature of power; in the 1900s it became a space that adapted itself to the varying needs and aspirations of the visitor. And that is not all. In this new conception of the container, architecture itself was translated, following upon the revolution introduced by Wright’s New York Guggenheim and after Libeskind’s Jewish Museum and Gehry’s Bilbao Guggenheim, into a work of art and the non-traversal scenic space became the new actor; more important than the works on display. This view tends to consider the museum as an experience, not solely didactic, but one relating to inner growth. The perception shifted from a monofocal conception, i.e., one

Fig. 3.6 Daily Activities
concentrating on the work, often exalted by the neutralization of the support, to a stereophonic one, which sees the museum experience as summa of stimuli: work and space, memory and relations, past and future. The interweave has replaced the categorical view of the positivist institutions.\textsuperscript{40}

With the rapid growth of museums, the marketplace finds itself competing with other venues (shopping, dining, entertainment) and becomes more than just the typical museum. The museum experience continues to grow and become more about ideas and concepts rather than stories and collections. People are more informed than ever before and value their time. Museums define the authentic and offer us that unique quality of tangibility, which keeps society coming back.

Museums are much more public and transparent in nature than ever before. Museums are modeling themselves around the needs of their communities to include libraries, theatres, restaurants, schools, and centers. People go to museums for a wide variety of events and the museum space must be able to easily adapt and be flexible to various needs throughout the day. The amount of time people are willing to spend at a museum has increased with the incorporation of varied activities. Museums in a sense have become a department store where they are able to spend the day and have everything they need inside that space.

As community hubs, art centers are helping to create more networked relationships between the art and viewer, architecture and public, and the public and city life. With a focus on creating engaging and participatory public spaces, the new spaces take on a new life and become novel places to visit within one’s own community. By bringing locals to the space and offering them the opportunity to socialize, the visitor becomes much more engaged with the space and takes on an ownership role. Increasing the number of people who engage with the space and art will encourage more exhibitions and allow more unstructured interactions to occur. The space becomes more than a museum, indeed an extension of the public realm. Rethinking the museum by questioning and evaluating past experiences within these quintessential spaces can help improve its effectiveness in a particular society.

\textsuperscript{40} Marotta, Antonello. Contemporary Museums. 1 ed. Genève: Skira, 2010. 16.
VI. Site Selection + Design
Fig. 4.1 Cincinnati Site Selection
In my initial studies I examined how various museums created an experience between the visitor, the art, and the architecture. For instance, visitors to the Bilbao do not see the museum as a place to view exhibits, but as a space with an enveloping ambiance where being in the space becomes the event. The material contrast of titanium and travertine combined with the blending of forms in the exterior of the building creates a more tactile and interesting aesthetic for the visitor. By creating an overall consistent design experience that blurs the boundaries of the museum, the space becomes more than a place of simple observation. Conventional public art tends to be defined by its relation as aesthetic object to a physical site. In contrast, the emerging practices of public art constitute interventions in a public realm that include the processes as well as locations of sociation.41

The site of my investigation is in Cincinnati on the corner of Central Parkway, located between the downtown and Over-the-Rhine (OTR) communities. Although this site did not prompt the thesis, it allows me to address many of the questions I have posed. The city of Cincinnati is a historical and culturally significant city that has a lot to offer its residents. The city was a thriving metropolis, home to major corporations and sports teams in its early years, many of which are still in existence. The city has largely been influenced by the German and Italian immigrants who settled here during the boom era when Cincinnati was one of the largest cities in the Midwest. By the second half of the 20th century, Cincinnati saw a large transformation with the migration of working class families to the suburbs and African Americans escaping slavery from the south settling in older vacant neighborhoods. Over the years the city neglected the OTR neighborhood just north of the downtown area, resulting in urban decay. The OTR community has recently experienced resurgence with growing appreciation of its old buildings. Despite renewal efforts, this historically rich area with plenty to offer is still seen as a poor neighborhood.

It is important to understand and take into account the surroundings of the chosen site, especially the nearby amenities. Cincinnati is host to a number of museums including the Cincinnati Art Museum, Taft Museum of Art, National Underground Railroad Freedom Center, Contemporary Arts Center, and the Cincinnati Museum Center in Union Terminal. These art centers follow typical museum conventions, which do little to entice and

engage the visitor architecturally or experientially. The buildings are internally focused with little public space for the public to socialize. The city has other great buildings and civic institutions but few places that offer an opportunity to gather and relax. By transforming this space in a developing area of the city, a new and innovative space can be created to connect currently disparate areas and pump new life into the city. The space becomes not just a place to gather, but a threshold to link the various areas of the downtown community and, more importantly, the people.

Thinking about how the space could support other buildings and amenities in the area was a dominant factor in determining my plans for the site. The site encourages a pedestrian experience by being close to the Cincinnati Music Hall, Washington Park, School for Creative and Performing Arts (SCPA), and boutique shops along Vine Street. The site currently has several historic and architecturally interesting buildings, which help to frame the site and organize programmatic elements. The YMCA building and old building press are the dominant buildings on the block and occupy opposite corners of the site. The middle of the site is defined by two smaller ancillary buildings belonging to the YMCA that are currently not in use. A homeless shelter on the site is planning on relocating in the near future because the building is deemed to be undesirable in view of its location at the point of entry and its architectural disparity from other buildings on the block.

A prime consideration was for the site to link the downtown and OTR communities. By situating the building in a pedestrian-viable area with a main access road on one corner, the site becomes a cornerstone for the daily experiences of both the downtown and OTR communities and brings them together. The Central Parkway turn provides an opportunity for vehicular entry into the site. It also presents an opportunity for people on this major thoroughfare to slow down and visually experience the site. At the opposite corner, a pedestrian entrance and extension of both the SCPA building and Washington Park creates a connection to the OTR neighborhood. Allowing transparency throughout the site and opportunities for people to discover the space in multiple ways ensures that the space will be experienced and the center can be used by all during all times of the day.

In considering the research on how art spaces lack larger exterior spaces for socialization and events, emphasis was placed on the site rather than particular buildings. The space becomes more than a concrete plane for travelling from point A to point B, but an opportunity for gathering in the urban center. Providing moments of relief with various types of spaces creates different opportunities for the public to enjoy. These spaces also create moments within the larger site that become thresholds for new discoveries and
Fig. 4.3 Nine-Square Grid
exploratory spaces, which encourage participatory action by the public. Providing a catalyst to bridge distinct audiences will help connect the community and provide an urban park for all to enjoy.

Existing Context

Rather than thinking about the individual buildings on the site separately and designing them individually, the design process lent itself towards thinking about the entire site as the building. By thinking about the ground and context as the architecture, the existing structures become programmatic spaces within the greater landscape, ensuring that cohesion is maintained throughout the whole design. The architecture is no longer thought of as the white box, but as an experiential mediator between the building, the public, and city. The architecture goes beyond mere edifices and becomes unique spatial characteristics that contribute to the overall experience.

In thinking about these spatial relationships within the particular site, one of the main features considered was site circulation. As noted previously, one side of the site focuses on a vehicular experience while the other addresses issues of pedestrian entry and circulation. By analyzing the existing buildings on the site and how they relate to one another, the choice between solid and void helped frame how spaces can be organized with circulation paths that facilitate movement through the site. The series of diagrams look at how the buildings can be used as limitations in the design to create the site’s axes and paths that help organize and encourage association between the various areas of the site. The axes developed from the diagrams led to the organization of a nine square grid.

The nine-square grid is a common design exercise developed by John Hejduk at the University of Texas in the mid-1950s, which is still used in schools today to counter students’ uninformed assumptions.42 The exercise focuses on how to compose spatial figures abstractly through points, lines, and planes. Through various iterations, a student understands that spaces do not have to be defined by enclosures but implied through edges and spatial arrangements. The nine-square grid is a useful exercise in the design process of this thesis because it proposes something more original using the reductive framework (in contrast with conventional museums) to create new relations between the architectural elements themselves and the spaces that result in order to create an engaging space for the art and the public.

Fig. 4.4 Threshold Conditions
As a central hub that connects multiple disparate elements including two communities as well as the art to the public, the site uses the nine squares to organize how contrasting spaces can come together. The YMCA is a public community building that is balanced by the artists' studios located in the building press. The vehicular experience is also stabilized by the pedestrian experience on the other corner, which provides the main access point into the site. The other areas of the site explore issues of light and dark as well as performative spaces and plazas. By establishing these differences within the cohesive landscape, the site becomes a distinctive space that helps reconnect and reinvigorate seemingly lost relationships that affect the way we live and experience art, architecture, and our local environment.

Thresholds are an important consideration in the design of the site. The thresholds designate moments of transition that occur at multiple levels. In the largest and most significant transition the site as a whole serves as a threshold for the transition from the OTR community to downtown and vice versa, and from an area dominated by vehicles to a pedestrian locality. The intermediate thresholds deal with how the public enters various spaces and transitions from one space to the next. Rather than segmenting the spaces as in museum galleries, the thresholds become organic, allow people to freely move back and forth, and lead to a cohesive design capable of supporting a variety of events. The detail threshold explores how materials can provide moments of transition and support various programs. By thinking about the site as a continually flowing space, the thresholds provide essential transitions, which link the various programs and spatial characteristics.

The Architectural Program

The vision for the site is to facilitate a relationship between the “architecture” and public by creating engaging and interactive architectural spaces. By creating a particular social setting that allows people to develop an idiosyncratic perspective by exploring how the buildings become part of the landscape, the space becomes a destination and center for all. It is important that the site provide a variety of spaces that endorse multiple types of events and experiences that can occur simultaneously. Establishing a varied program that attracts a diverse audience will ensure that the site is used throughout the day and offer new unique opportunities that would otherwise not be available.
Fig. 4.5 Landscape as Building

Typical building on ground

Space buried below ground to provide access and views

Landscape is pushed into earth by building to expose building and maintain views

Landscape shapes exterior space to create continuous surface

Landscape wraps interior space to create continuous surface

Landscape bisects building to create multiple points of entry and spatial characteristics

Landscape forms site elements; making them part of the landscape
The YMCA building acts as a community center and will remain relatively untouched because its program fits with the vision. Introducing outdoor spaces on the stepped roof and exhibition galleries that bisect the ground floor will provide unique experiential moments within the building that help bring people through the space and allow the building to become more transparent both visually and physically. The building press opposite provides large ample spaces suitable for artist studios and support programs. The building becomes a way of sharing how the artists work and removes them from their typical spaces by allowing them to see how the public responds to (their) art within the public space and how it becomes part of the architecture. The ground floor becomes a welcoming feature of the building, serving to bring the public into the artist studios visually. Opening the ground floor and introducing bars, restaurants, libraries, and shopping will also create a space where the two audiences can mingle and interact between the building and outdoor space.

The outdoor spaces provide visual cues that invite entry and exploration. The architecture continues to embody the idea of connecting the public to the park in an interactive manner. The edge conditions of the site are blurred so as to create a seamless entry that extends outward. The gridded landscape provides order with opportunities for structured playfulness, which help to define spaces and move people through the site. The inspiration of the landscape peeling up and becoming the architecture that reveals these new spaces is a design philosophy applied throughout the design. The creation of these spaces (intimate as well as larger spaces) inspires movement and alters the visitor’s perspective, whether driving or walking. As designed, these architectural spaces are all seen as exhibition areas with opportunities for gathering, events, and performative pieces. While the architect may have idealized visions for these spaces programmatically, they often take on a life of their own when experienced by the public and offer new opportunities for socialization throughout the year.

In the center of the site are two smaller ancillary buildings, which frame a void space. The void becomes a beacon and central node around which the landscape revolves. The ancillary building to the west becomes a space used for the support of the performative theatre space and allows the public to discover the process of performing. The other building works similarly in providing a threshold that transitions the public from the pedestrian corner to the larger gathering and performance space. The architecture attempts to encourage new interactions that give rise to new relationships to engage the public.
V. Conclusion
Conclusion

This thesis evolved and grew during the research and design process, though the concepts and ideas explored have remained true to my original interest. Initially, the focus was on how contemporary art placed within the white box museum creates an “elite-ness” that alienates visitors, but as the research progressed, the thesis became more about how to create public spaces that are experientially interesting and inviting to the public. The focus shifted from the art aspect of the design to the specific site conditions and how they lend themselves to a more participatory and experiential space. The information gathered from studying museums and other public spaces helped develop an understanding of how people behave and what types of spaces work well.

While the argument against white box museums may have been somewhat harsh, this thesis acknowledges that some museums overwhelm and others mitigate engagement with the art inside. The purpose of this thesis is not to argue about how art is displayed but to raise questions regarding how we think about the visitor experience and accessibility of the site to the public through the architecture. It also challenges the prototypical idea of architecture by no longer thinking of a building as the end result but considering how the architecture shapes and creates spaces in our environment.

In thinking about architecture as landscape, a whole new design mentality is suggested. The architect is still dealing with common problems of entry, thresholds, program, and audience, but the way to address and solve such problems is a new, unique, and challenging approach. No longer does one think about how a building meets a ground—the whole project is about the ground. How to visually communicate this transition and understanding of space can be a challenging endeavor. Spaces become much more than rooms with vertical walls; they become constantly changing areas appropriate for the public’s needs and wishes.

This thesis questions how we think about spaces and the ways in which we go about designing them. It is the process of questioning and exploring how we unite the disconnected that makes us meaningful designers.

Ultimately, this thesis raises more questions than it answers. It is difficult to find a balance between the site and precedent research and the pragmatic considerations of an architectural designer who is trying to create new innovative spaces. Each step along the design process brings new questions and ideas, which need to be addressed by the
Fig. 5.2 Perceptions of the White Cube
designer. How does one find a balance between museum trends and current needs for public spaces? What type of art can and should be displayed within the space? What makes a space engaging and can it work for all art works? In the final analysis, a decision maker must react on the basis of instinct and prior experience to create a better space. The architect plays a difficult role in this process both as an “artist” and “building maker”. Finding a balance between multiple disciplines and still staying true to the design ideas can be a difficult but rewarding exercise.

Although the design approach has focused heavily on precedent research and diagramming of the site through collage, we acknowledge that there are other methods of approaching the design of such a space. This thesis took an overall site and context approach from which the details and “building” were further developed. It represents one design approach that addressed several major issues of interest.


Works Cited


Appendix:

Design Documentation