

**Art in the City:
A New Vancouver Art Gallery as a Means of Re-affirming Culture
and Vitalizing the Urban Realm**

by

Colin J L Harper

Submitted in partial fulfilment of the requirements
for the degree of Master of Architecture

at

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DALHOUSIE UNIVERSITY
SCHOOL OF ARCHITECTURE

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Dedication

To my Grandpa Jack for his love and support.

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ABSTRACT

This thesis explores the possibility that a well designed and situated urban art gallery might improve a problematic urban condition in Vancouver. The aim is to vitalize a neglected urban space, and connect the waterfront seawall with the downtown core, while exposing the gallery to the public.

By playing on the potential of a formally rich urban context— characterized by viaducts, SkyTrain rails, tunnels, underpasses and abrupt elevation changes — the project aims to celebrate the site’s unusual formal qualities while reclaiming it for human, rather than vehicular, activity.

ACKNOWLEDGEMENTS

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CHAPTER 1: INTRODUCTION

Thesis questions: How might the design of an art gallery strengthen a public's awareness of its local culture?

How might its urban design connect disjointed parts of a city, and strengthen the public and cultural realm?

1.1 Area of Study

(The museum) must be a place that is both introverted, insofar as its spaces are conducive to the contemplation of works of art, and that is also extroverted, insofar as its organization allows the visitor to experience its unique sense of place. (Meier 2006, 9)

This thesis responds to the current urban condition of Vancouver. With its undeniably picturesque backdrop of mountains and ocean, Vancouver offers a unique urban setting. Vancouverites take great pride in the natural beauty of their city; even in the heart of the city, Vancouverites find their gaze drawn to the stunning vistas. This emphasis on the natural features surrounding the city has led to a curiously distinct public realm, where the major public space is not represented by the town square or plaza, but by a promenade of public space wrapping the city on the water's edge, articulated by the "sea wall".

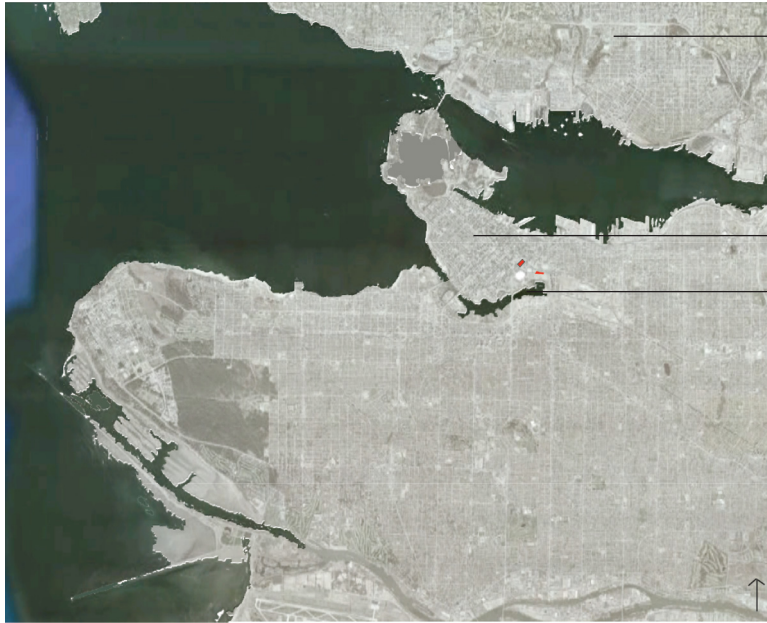
This thesis has three ambitions: First, to re-establish an urban plaza in the city centre; second, to raise public awareness towards issues of cultural identity by utilizing the gallery's collection of modern and contemporary works; and third, to turn a currently inhospitable area of the city into a welcoming, vibrant civic space.



Mountains and city.
From Lori Power, Destination
Spotlight: Vancouver, BC.

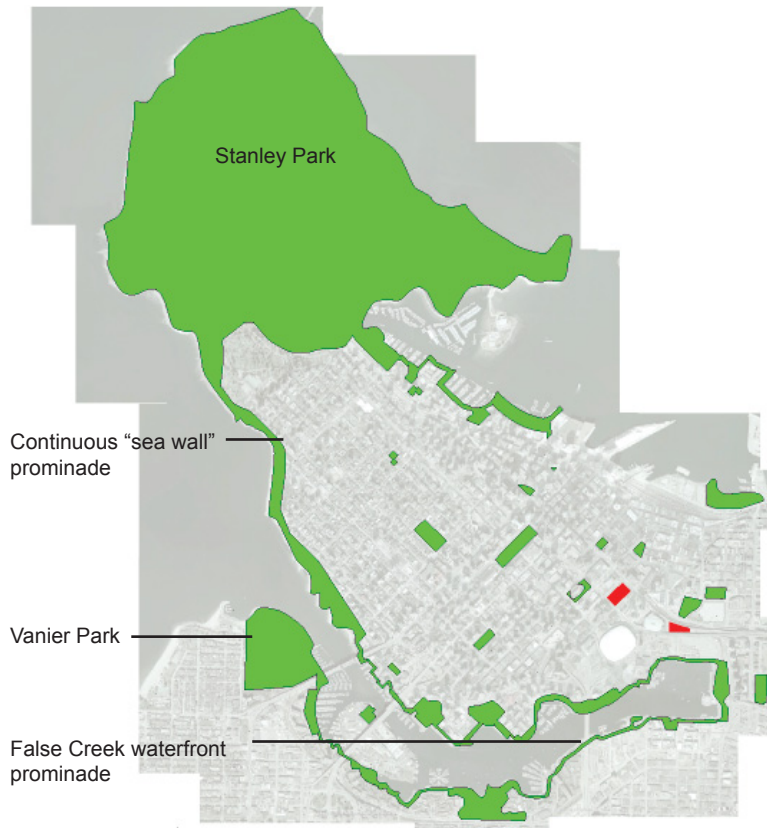


View from False Creek.
From Wanderlust Scarlett
blog.



North Shore Mountains
Downtown Peninsula
False Creek

Vancouver with mountains to the north.

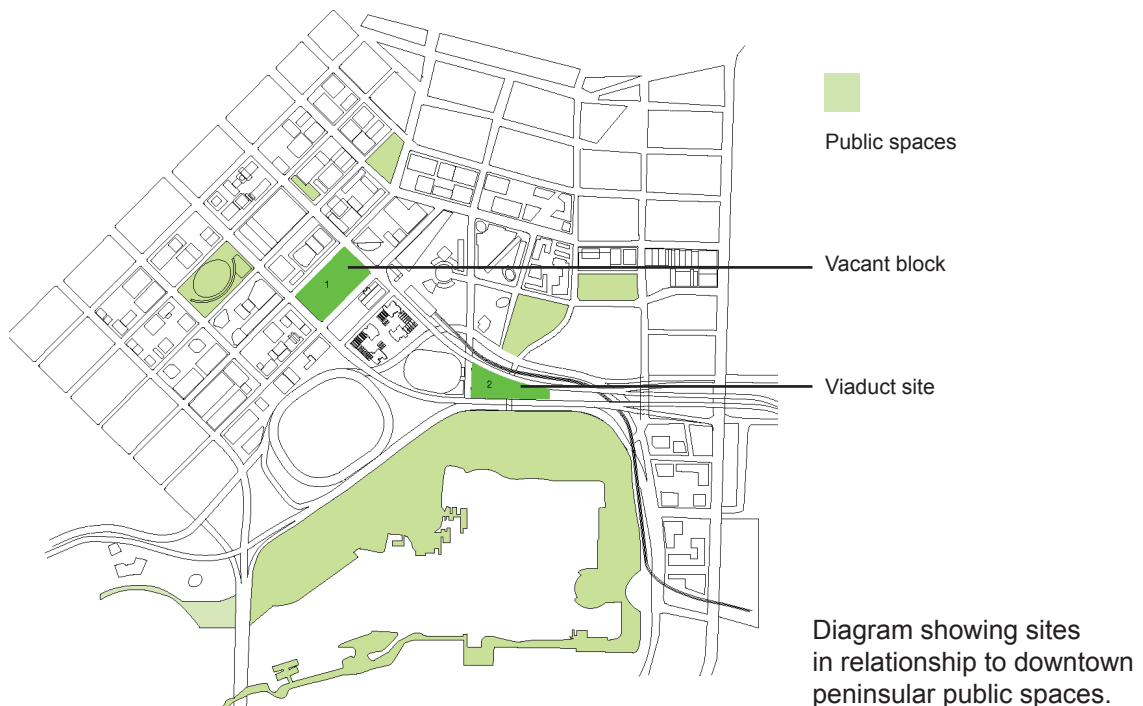


Stanley Park
Continuous "sea wall" promenade
Vanier Park
False Creek waterfront promenade

This diagram clearly shows that the principal urban public spaces in Vancouver are located in the periphery of the urban core. Civic spaces in the heart of the central business district are scattered and disconnected.

1.2 Context

The thesis links two sites in the city: a leftover space between the Georgia Viaduct and Dunsmuir Viaduct adjacent to the north end of False Creek, and a vacant city block located three blocks north on Georgia Street and Cambie Street. Lying within the Central Business District (CBD), both sites are currently used for parking. Together, the two sites present an opportunity to link major public space systems inside the downtown peninsula. By creating a functional relationship between the two sites one can effectively extend the False Creek “sea wall” promenade into the CBD public realm. The viaduct site has a long history as a place of civic importance, on which I will expand shortly. The Georgia and Cambie site, which neighbours the National Post Headquarters, the Queen Elizabeth theatre and CBC headquarters, and the Vancouver Public Library represents an area that is burgeoning as a cultural centre in Vancouver.



This site is presently under consideration as a location for a new and expanded Vancouver Art Gallery.

1.2.1 Civic History

The Georgia Viaduct site is a location rich with civic history. Originally marshland, it was infilled in 1919 by the Canadian National Railway to increase freight service to the growing city. (Birkinshaw 1985, 2) False Creek and its rail yards became the heart of industrial Vancouver and remained so until the late 1950s. (Birkinshaw 1985, 2) A period of decline followed until 1972, when CN began to divest its landholdings, and the city began to draw up a redevelopment plan for housing and recreation on these lands, with an accessible waterfront seawall. (City of Vancouver 1974, 7-13) A third of the False Creek area was set aside for housing – mostly market condominiums, co-operative and low-income housing – while the remainder was converted to park and community space, including the extension of the seawall. (City of Vancouver 1974, 7-13)

This newly developed area of False Creek came into the public limelight when the 1986 World Expo came to town. The undeveloped lands on the north face of False Creek were transformed into World's Fair grounds, a few elements of which remain today. In the 1990s, development began in this area, aided by significant investment from Asia. (Louw) In 1991 an official Development Plan permitted developers to increase housing density, provided they included public amenities such as street front shops and services, parks, school sites, community centres, day care centres and co-op and low-income housing. (City of Vancouver 1990, 5-7)

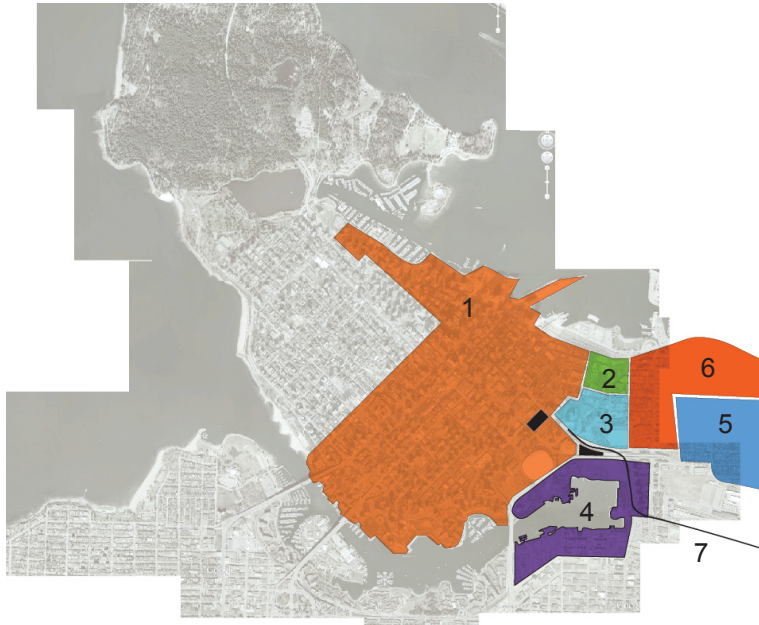
The viaduct site is one of the last remaining undeveloped

sites in the NE corner of False Creek. Situated between the urban sea wall walk and historic districts such as Chinatown and Gastown, the site provides the opportunity to link these disjointed parts of the city. In keeping with the trend of publicly mindful spaces in the area, the construction of a civic centre on the site, such as the new Vancouver Art Gallery, would be a suitable addition to an area rich with civic history and agenda.

1.2.2 Cultural Context of the Neighbourhood

Together, the two sites represent a convergence of various communities within the city, each representing certain cultural groups and demographics. The Cambie and Georgia site is located in a newly emerging cultural district in the CBD. False Creek North is dominated by high rise residential towers. Gastown represents a gentrified neighbourhood dominated by young professionals. Chinatown represents an area rich with cultural history and commerce, and today it is still a bustling market neighbourhood. Bleeding into Chinatown and Gastown is the Downtown East Side (DTES), the historic “Skid Row”, which continues to be notorious for homelessness, prostitution, substance abuse and crime. (Virtual Vancouver Guide 2010) Just south of the DTES is Strathcona, a residential neighbourhood characterized by historic houses and young families. The Chinatown Sky-Train station - located minutes from both sites - brings in all types of commuters and visitors from the surrounding suburbs. The two sites, then are at a crossroad, where a highly diverse range of Vancouverites (ranging from lower income groups to the wealthy, from families to young professionals) come into contact with one another. In this vein, a new art gallery here would serve all Vancouver’s citizens, providing

a truly democratic space and public forum.



1. CBD
2. Gastown
3. Chinatown
4. False Creek
5. Downtown Eastside
6. Strathcona
7. Commuters

Neighbourhood map.

1.2.3 Built Context

People busily walk through streets, under overpasses, over overpasses. Commuters pop out from the subterranean. The SkyTrain bustles over-top. The smell of dim-sum wafts through alleyways. Towers rise above, growing out of the labyrinth. Massive columns hold up snaking infrastructure. Dappled, coloured light falls on buildings, reflected from neighbouring towers. The city lives! (Harper 2010)

The Georgia and Dunsmuir viaducts were built in 1972 as part of an extensive freeway system envisioned for Vancouver. (Meggs 2011, 8) This development plan met strong community resistance and fortunately was never fully carried out. (Meggs 2011, 8) Yet, the result of the unfinished project is a refreshing change to the proliferation of glass condominium towers and soft greenscapes that pervades the waterfront landscape: viaducts, a SkyTrain station and accompanying raised tracks, a 15-metre abrupt elevation change and a series of underground alleyways create a formally rich urban environment.



View of Dunsmuir Viaduct from site.



Views from North False Creek seawall.



Viaduct building location.



View from viaduct site.

Georgia and Cambie Site:

This location, only a few block away from the viaducts, is an open city block on the edge of the downtown core. It is in a neighbourhood characterized by discontinuous building types: to the west, the concrete modernist Sandman hotel is stark and grey; to the northwest, the concrete CBC building resembles a bunker; to the north is the glass and concrete Queen Elizabeth theatre, formally a transparent box with fly towers emerging from the roof as cube masses; to the east is a wedge-shaped green glass office tower and, in the southern part of the site, is a two storey white-washed armory. Finally, in the southwest quadrant stands BC Place, Vancouver's largest multi-purpose stadium; its new retractable roof resembles construction cranes.



Panorama from center
of Cambie and Georgia site.

CHAPTER 2: ART AS CULTURAL AFFIRMATION

2.1 Gallery Collections

The strength of the Gallery's collection lies in its modern and contemporary works that often engage the majestic landscape of this locale in order to investigate issues of identity. (VAG Permanent Collection, 2010)

One aim of this thesis is to create a dialogue between the place-specific art in the Vancouver Art Gallery's permanent collection and the city of Vancouver. When artistic representations of Vancouver are juxtaposed to the actual city, the museum visitor has an opportunity to confront the real and the symbolic, gaining perspective on how others envision the city and the province. In so doing, we begin to foster a deeper understanding of Vancouver's identity and place.

The work:

The Vancouver Art Gallery collection contains outstanding examples of a century's worth of art produced in British Columbia, from 19th century mountain and coastal landscapes to recent photo-based artworks by renowned Vancouver artists. (VAG Permanent Collection, 2010)

This is most obvious in the photo-based work of "Vancouver School" artists such as Jeff Wall, Ken Lum and Scott MacFarland. (VAG Permanent Collection, 2010) These artists seek to depict everyday Vancouver life – street-life in Strathcona, industrial work in Granville Island, summer "dog days" in Kitsilano – and their work would be complemented by juxtaposing vistas of real-life Vancouver: its glass towers, golf-ball shaped "Science World", the endless parade of healthy Vancouverites enjoying sports and leisure along the seawall, and the homeless community inhabiting the area. The representative and the actual are in a complex dialogue about what it means to live in this city, and to be a Vancou-



Jeff Wall, *A Fight on the Sidewalk* (1994). Cal Cego. From the Coleccion de Arte Contemporaneo.



Jeff Wall, *The Overpass*, (2001). From Jeff wall photographs 1974 - 2004.



Stan Douglas, *Abbott & Cordova, 7 August* (1971). Woodward's, Vancouver.



Emily Carr, *Old Time Coast Village* (1929 - 1930). Emily Carr Trust. From the Collection of the Vancouver Art Gallery.

verite.

The Gallery owns the largest and most significant group of paintings and works on paper by the modernist landscape painter Emily Carr who is celebrated for capturing BC's stunning natural beauty of forest and mountains, and also for her representations of First Nation culture. (VAG Permanent Collection, 2010)

This work, displayed on permanent exhibition would be highlighted by the adjacent view of the North Shore mountains.



False Creek seawall and condos.



Mountains, viaducts and condos.



Science World and seawall.



Mountains from viaduct.

CHAPTER 3: URBAN STRATEGIES

3.1 Landmarks

The architect or planner will be fortunate if he can add one genuine thing to a city. Let this be large or small it must be big in its solution, its idea immediately apparent to the ordinary man so that each and everyone can re-orient himself in relation to it. (Smithson 1970, 24)

The project aims to emphasize the importance of an art gallery to the city as a cultural focal point, by giving the building an iconic and identifiable form. There are a number of cultural buildings around the world that successfully establish the cultural significance of an architectural form. For example, the shell-like structure of the Sydney Opera House is representative of Sydney's close relationship to the ocean and bay. (Turner 2009) The Guggenheim Museum in Bilbao Spain, with its unique form and shape, is a cultural icon that people have come to immediately identify with the city. (Guggenheim Bilbao 2011) Steven Holl's Kiasma Gallery in Helsinki is designed to create movement and generate a synaesthetic experience for its inhabitant - spatially, visually, and kinetically – while mimicking the landscape surrounding it. (Steven Holl Architects) Snøhetta's new Opera House in Oslo, with its publicly-accessible roofscape, lets people occupy the building in a new way, which has become the defining feature of the building and possibly the city. (Bjørndal 2008)

3.2 Connecting Disjoined Parts of the City

I think the construction of our city is the result of being pressed up against mountains and ocean, against the wilderness of nature- something that's incredibly beautiful. That produces a city that's not centripetal but centrifugal. Things, people, public spaces are drawn out to the edges. (Pechet 2006, 135)



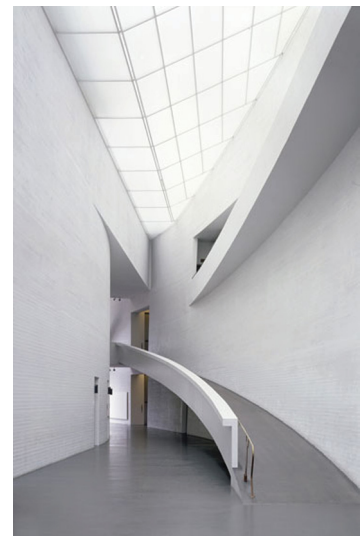
Oslo Opera house, from Snøhetta web site.



Utzon, Sydney Opera House from the Sydney Opera House website.



Gehry, Guggenheim Museum in Bilbao. From The Best Travel Destinations.

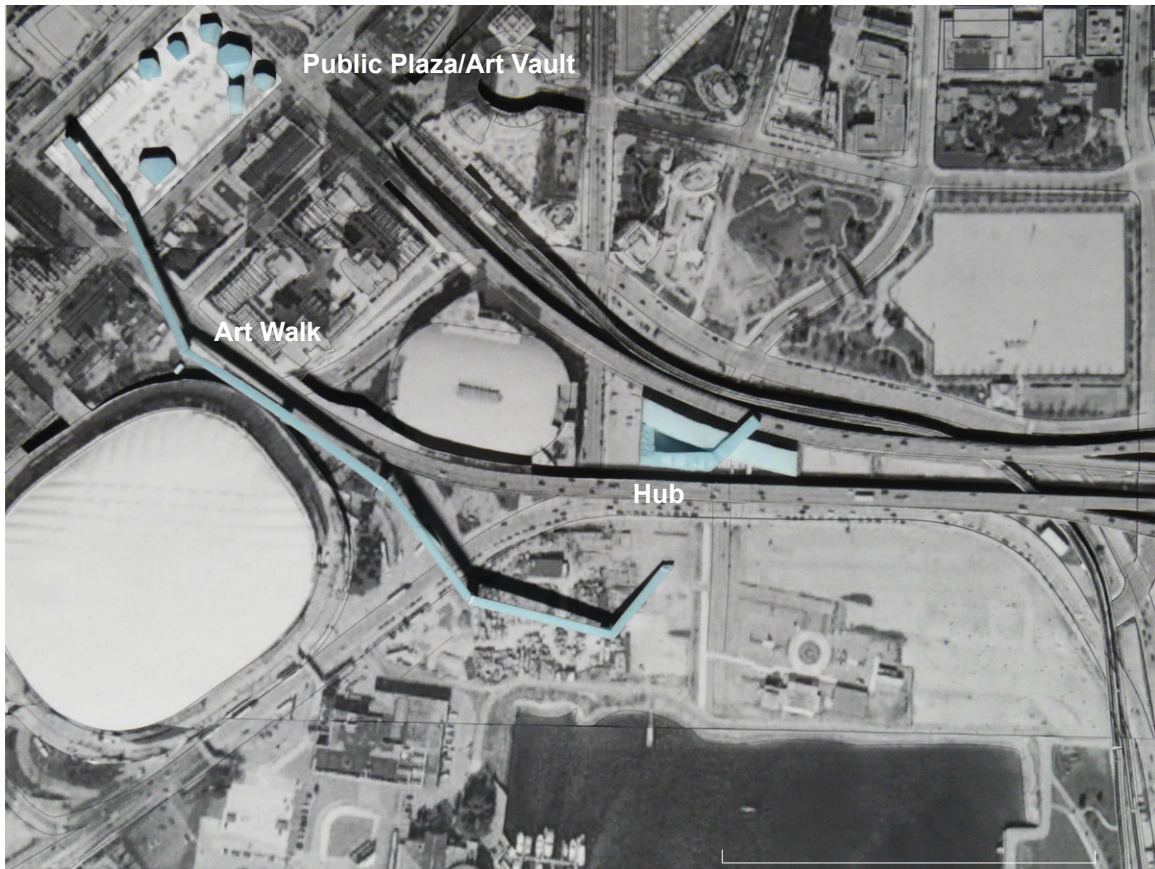


Kiasma Museum of Contemporary Art. From Steven Holl Architects website.

This thesis proposes to link the public realm along the False Creek waterfront with the city centre by creating a functional relationship between the viaduct site and the Georgia and Cambie site. A major pedestrian-bike lane, departing from the seawall, cuts directly through the viaduct site. The hub of the art gallery will be located here, and will contain all administrative offices and the majority of exhibition space and public programs. This site effectively links the seawall to the gallery. While the viaduct site is an excellent location for a civic gallery, the infill land it sits on is unsuitable for art storage because of the risk of water damage. (Griffin 2010) A solution is to store the collections underground on the Georgia and Cambie site.

It is proposed that the two sites be linked by an existing underground tunnel, once used by the CPR. (Chuck 1976, 163) This tunnel will be used to transport art from the underground vaults to the art gallery hub. By providing views into the underground storage area and displaying art in satellite pavilions on ground level, the public will be made aware of the vast quantity of art below them. The site will be an “art vault” for the gallery and the city.

Currently, there is no clear means of walking from the “art vault” location to the “Hub” location. The urban scheme for this thesis proposes connecting the two locations with an elevated walkway, which will simultaneously showcase art and the city in an “Art Walk”. In doing so, the public realm of seawall will effectively have been brought into the heart of the city. To concretize this urban move, all that is remaining is to give the space above the “Art Vault” civic importance. Here, one will find the public space that the city lacks: Vancouver’s grand public square - a democratic heart of the city



where cultural expression, political dissent and socialization will be encouraged.

Urban scheme. Aerial view.

3.3 Threshold (Creating a Defined Entrance to the City)

The location of the art gallery bridges the urban center of the city with its periphery. Thus, the gallery has the potential to be a formal entrance to the city core. The building should have an iconic nature and be clearly identifiable as an important civic institution so as to indicate the transition into the urban centre.

3.4 Humanizing the Site

More and more cities are viewing museums as a way to inject life into moribund downtowns and languishing regional centres. As magnets of both tourists and local visitors, museums can enliven desolate precincts and

provide a draw for other cultural institutions, shops and restaurants. (Crosbie 2003, 7)

Currently, the left over space between the viaducts and the SkyTrain rail presents an inhospitable environment, not suitable for human use. It is an area owned by vehicular activity. This thesis proposes to reclaim this location for human activity by responding to the parameters of the surrounding infrastructure - turning the walls of the building into a partition to provide refuge from the vehicular commotion - and as David Chipperfield said "(by making) a connection between oneself as an individual and the experience of (the building)." (Chipperfield 2002, 19)

The art gallery will wrap around a covered courtyard space creating a barrier to the noise of the passing traffic. The courtyard forms a hospitable public arena that encourages social interaction, personal reflection, artistic contemplation and public discussion. The backdrop of the nuanced Vancouver cityscape – from urban hustle to serene waterfront to inspiring mountain vistas – will provide an opportunity for Vancouverites to ponder and express what it means to be living in a similarly complex world. Again, David Chipperfield points out the benefits of the courtyard, "In my opinion the courtyard is something that can create a bridge between the individual and the institution. It is a comprehensible element and turns the activity of circulation into something much more rewarding." (Chipperfield 2002, 29)

The openness of the ground, and the resulting penetration of light into the various parts of the building, make the pedestrian on the street aware of its presence, and engages the pedestrian as a visitor to the museum in spite of his being outside its doors.

CHAPTER 4: FINAL DESIGN

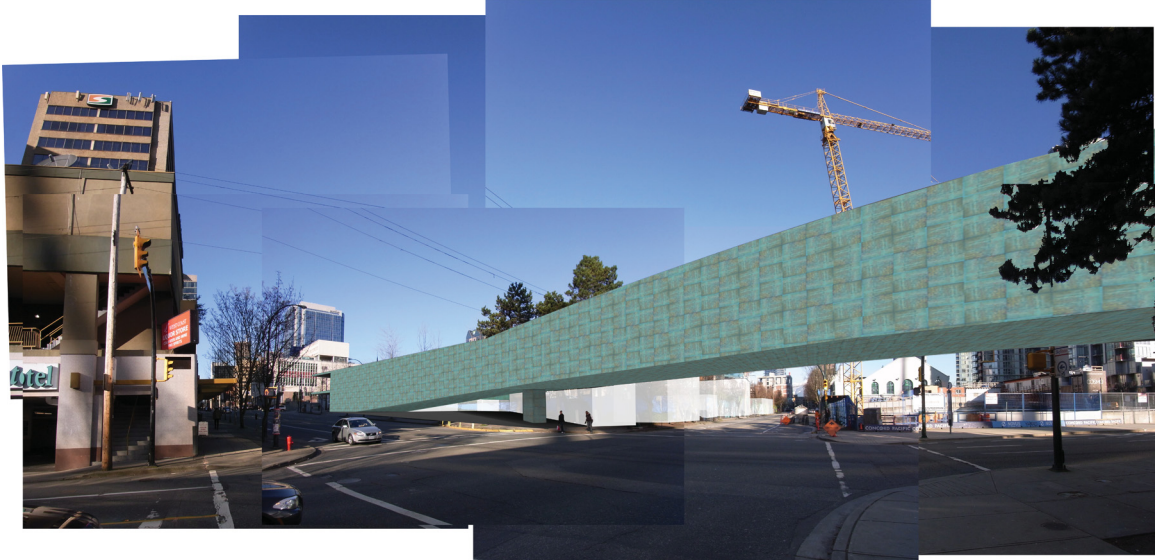


Aerial view showing the scheme at an urban level.

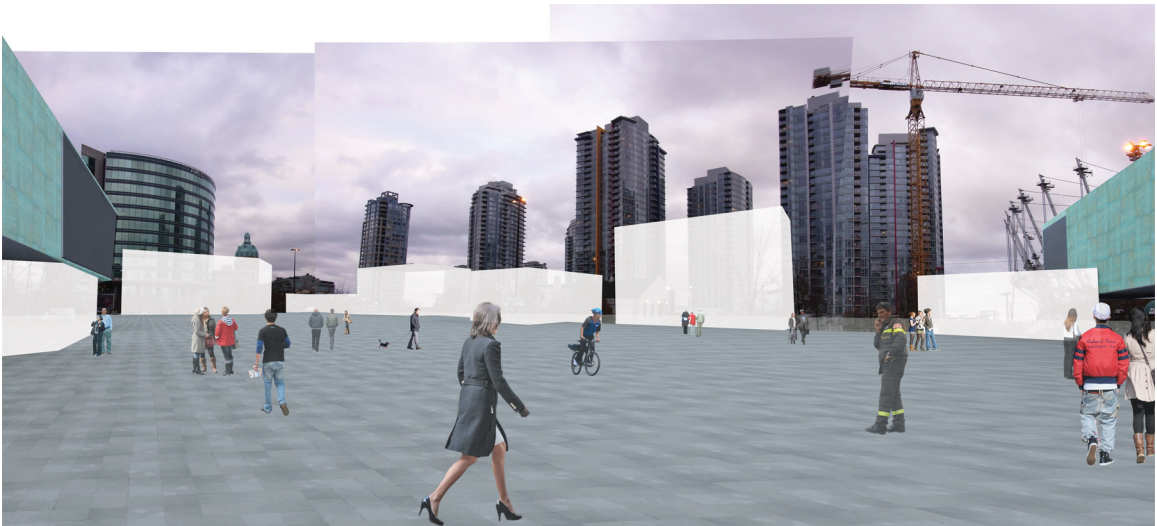
4.1 Art Walk

The two building locations are separated by an abrupt 12 meter elevation change. Currently there is no clear way for the pedestrian to get from from one level to the other. They must either pass through the SkyTrain station or wrap around the west side of BC Place. The Art Walk provides a clear means of passage from one level to the other, while connecting the public promenade - seawall - with the urban centre. It also functions to connect the public square to the Hub. The Art Walk, effectively a linear gallery space, allows views of the city, again, encouraging a dialogue between the real and the symbolic so as to deepen our understanding of Vancouver's identity and place. It also provides an enjoyable route for walking home from work.

1. Art vault and public plaza
2. Art walk
3. Hub
4. SkyTrain
5. Rogers Arena
6. BC Place



The Art Walk meeting the public plaza. The white cubes provide space for commercial activity, satellite galleries, and views into the Art Vault.



View from main entrance into plaza. The gallery library can be seen on the left and the Art Walk on the right. Again, the white cubes provide space for commercial activity, satellite galleries, and views into the Art Vault.

4.2 Art Vault – Public Square

By providing a large public space on the site, as well as satellite art gallery pavilions, the gallery library, and space for commercial activity, one can charge the site, making it an exciting place in the city capable of acting as a public

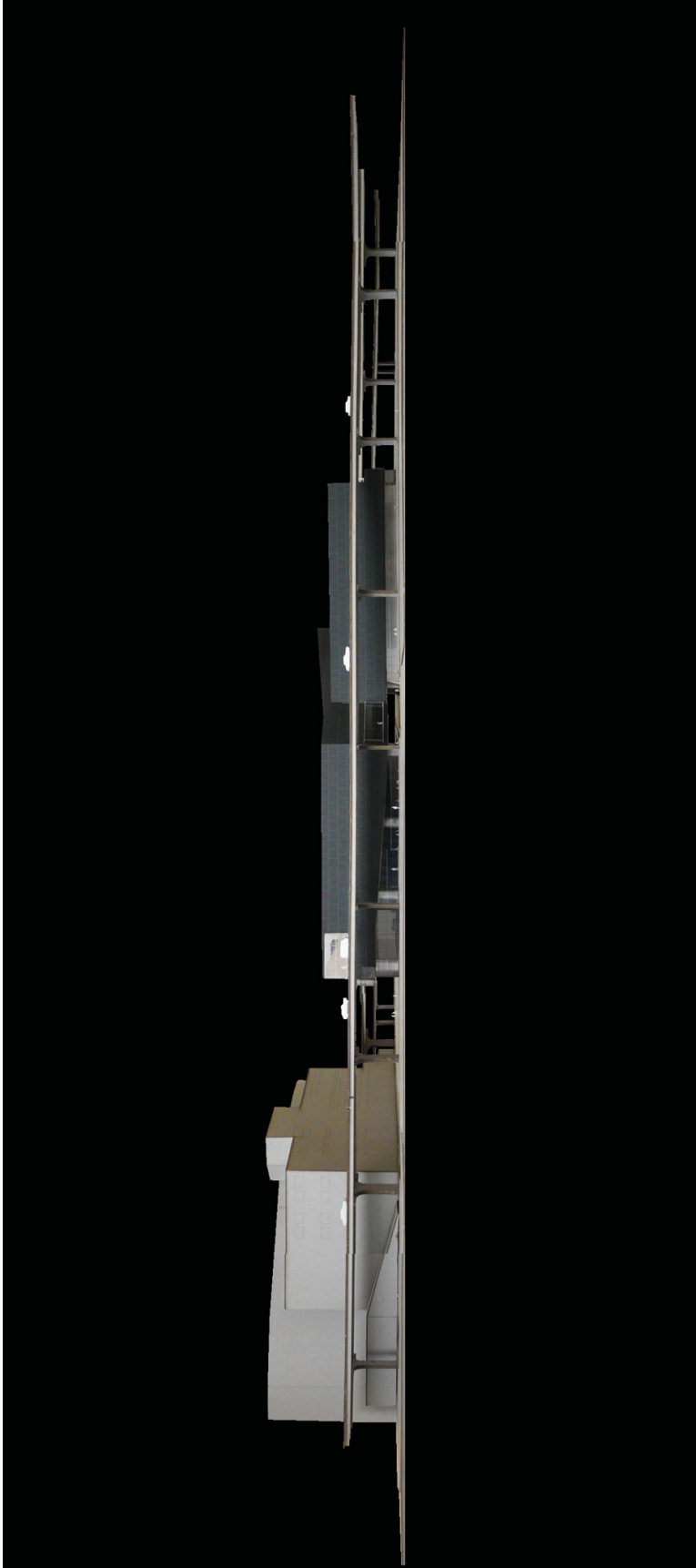
forum. Here people can meet, learn, voice opinions, shop, enjoy art, and congregate.

4.3 Hub

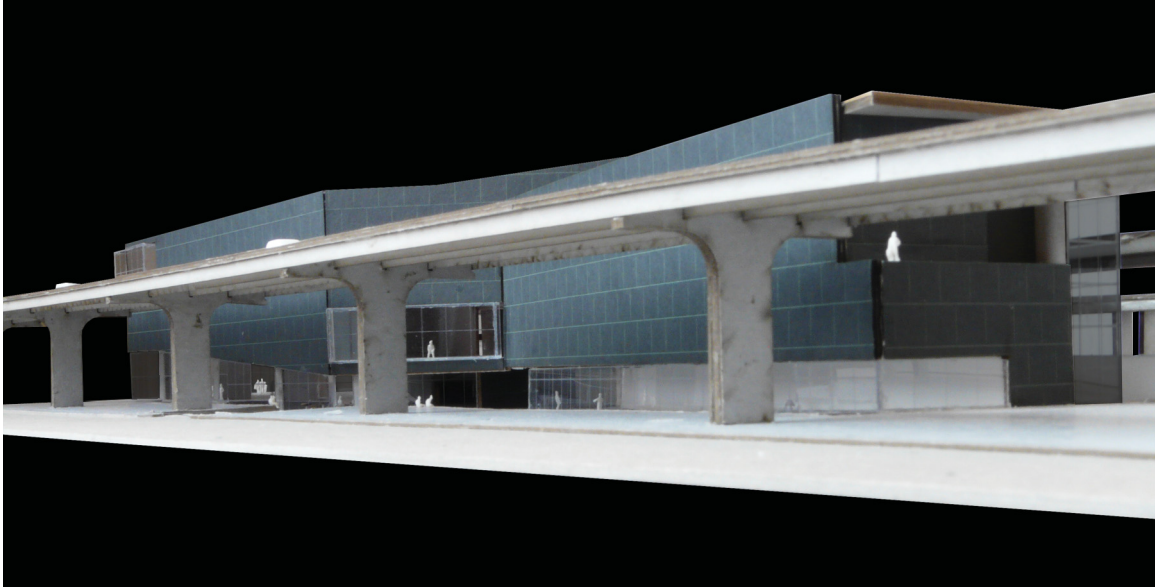
The Hub, located adjacent to the seawall and effectively at the entrance of the city, is strategically positioned so as to create a threshold between the waterfront public realm and the city centre. Formally, it responds to the rich set of infrastructural conditions surrounding the site - crisscrossing elevated causeways, abrupt elevation changes, tunnels and towers - through the use of intersecting masses, elevated galleries and a procession offering constant views to other parts of the gallery. The building is set back 20 meters from Abbot Street to create a formal entrance to the gallery. An opening on ground level allows Carrall Street, which is joined to the sea wall, to pass directly under the building.



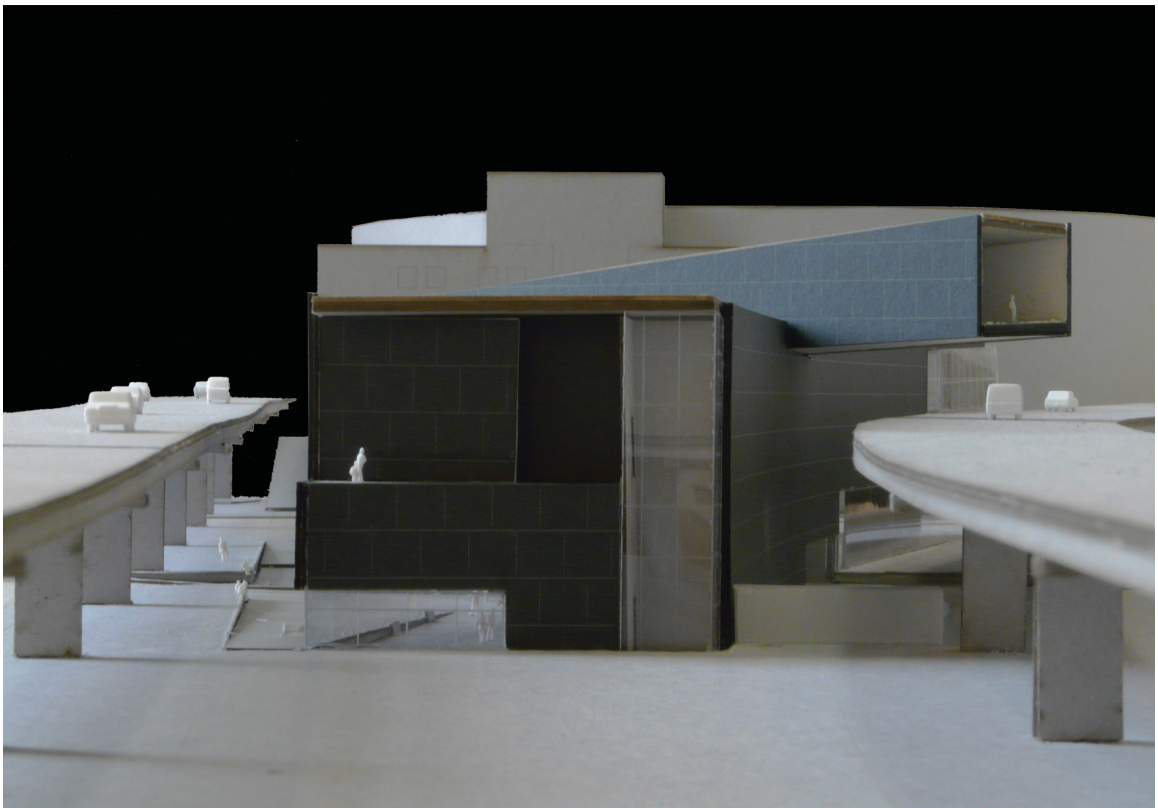
View from North False Creek, adjacent to Seawall. The Art Walk can be seen on the left and the Hub on the right.



Hub South elevation, as seen from North False Creek. Rogers Arena can be seen on the left and Carrall Street can be seen cutting through the centre of the building.



North-west view, as seen from Pacific Boulevard.



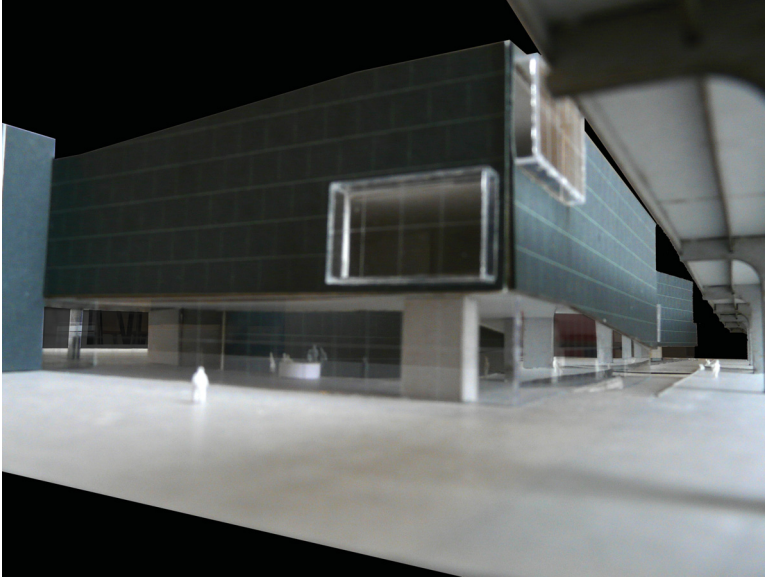
Westward view. The sunken public gallery can be seen to the bottom left of building and the Emily Carr gallery, cantilevering over the Dunsmuir Viaduct, to the right.



The hub, seen from the Dunsmuir Viaduct, looking west back towards the city center.



View underneath Georgia Viaduct. Carrall Street can be seen crossing underneath the building and a sunken public thoroughfare can be seen adjacent to the public gallery.



View of entrance with public thoroughfare to the right of glazed lobby and restaurant.

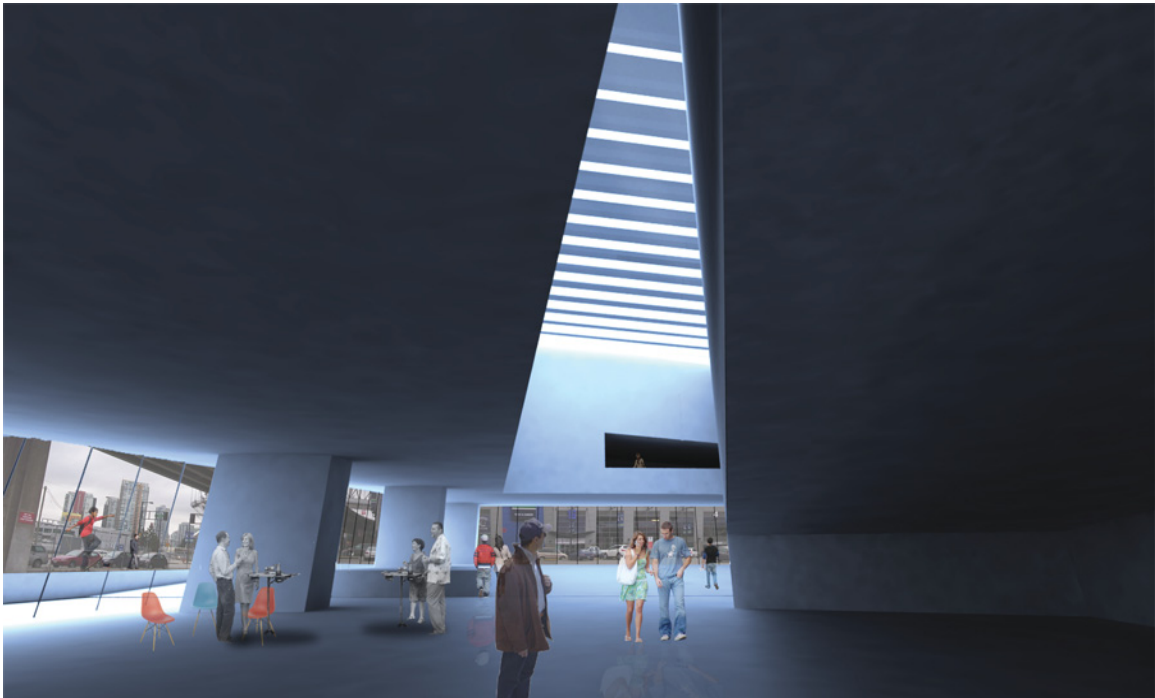


View of entrance with public thoroughfare to the right of glazed lobby and restaurant. Gallery above.

A large central atrium space creates a dynamic flow of movement through the gallery, where one can see other visitors in the building. The south side of the atrium is glazed clear around the lower levels, allowing for views outwards as well as inwards, so as to blur the boundaries between exterior and interior and to draw people into the gallery.



Atrium from entrance with sunken restaurant.



Atrium from Carrall Street looking towards the entrance.

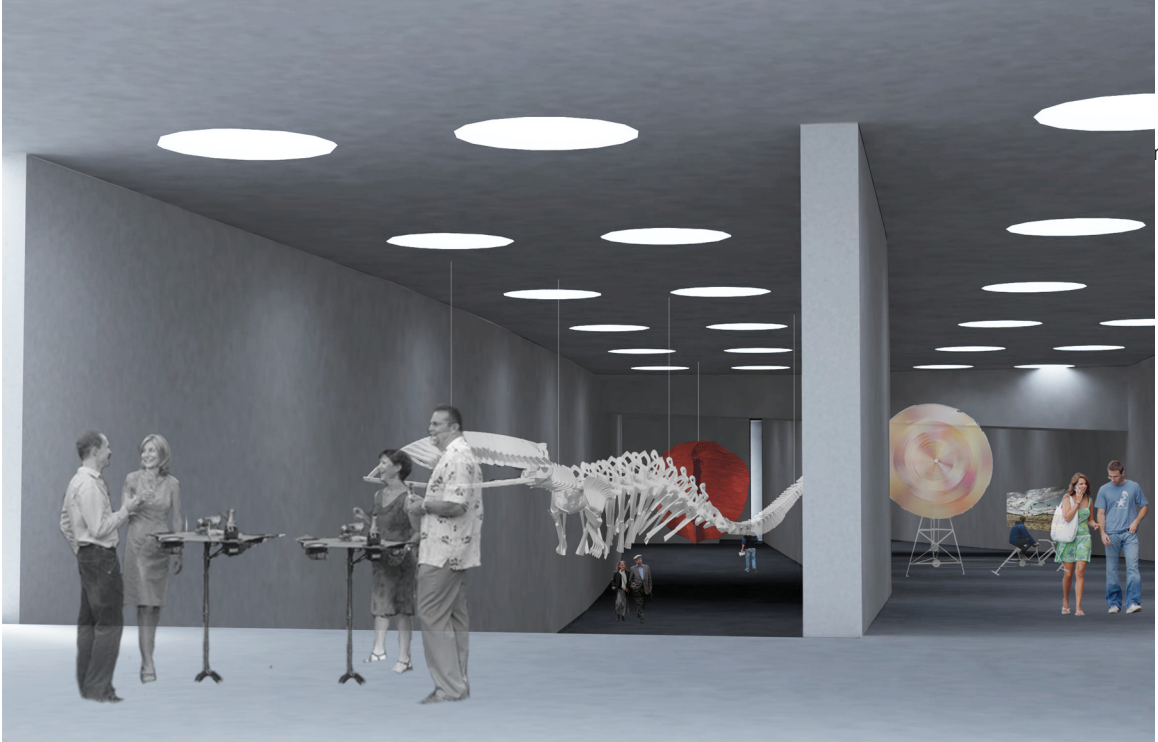
The circulation of the building allows for moments of cross-over, where the visitor is offered views back onto galleries previously viewed. The circulation of the building also creates formally rich moments where sloped ceiling surfaces and floors meet in unexpected ways.



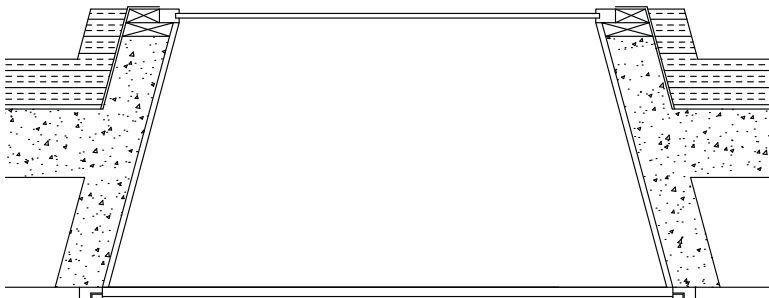
Knuckle of building with entrance gallery on right, view to false creek on left and contemporary art gallery to left/center.



Circulation model.



View down two long galleries. Skylights can be covered for exhibits of light sensitive work.



Skylight detail with removable fabric screen to filter direct sunlight.

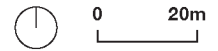
While viewing the permanent exhibition of contemporary BC based artists, whose work depicts everyday Vancouver life, the visitor will be surprised by a view of passing cars on the viaduct, only 5 meters away. The Emily Carr permanent exhibition, which has a large focus on BC landscape and nature, terminates with a view of the North Shore mountains, creating a quiet space for reflecting on the art and Vancouver's natural surroundings.



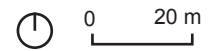
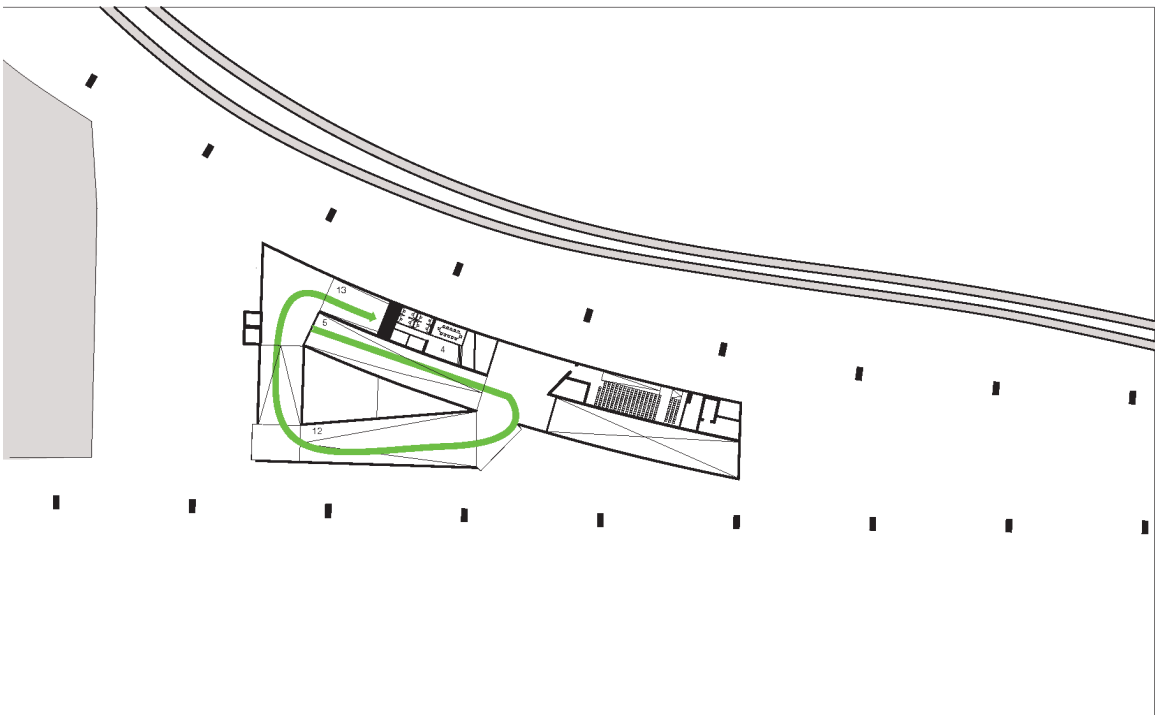
BC "photography school" permanent exhibition with view of False Creek and the Georgia Viaduct.



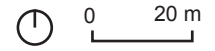
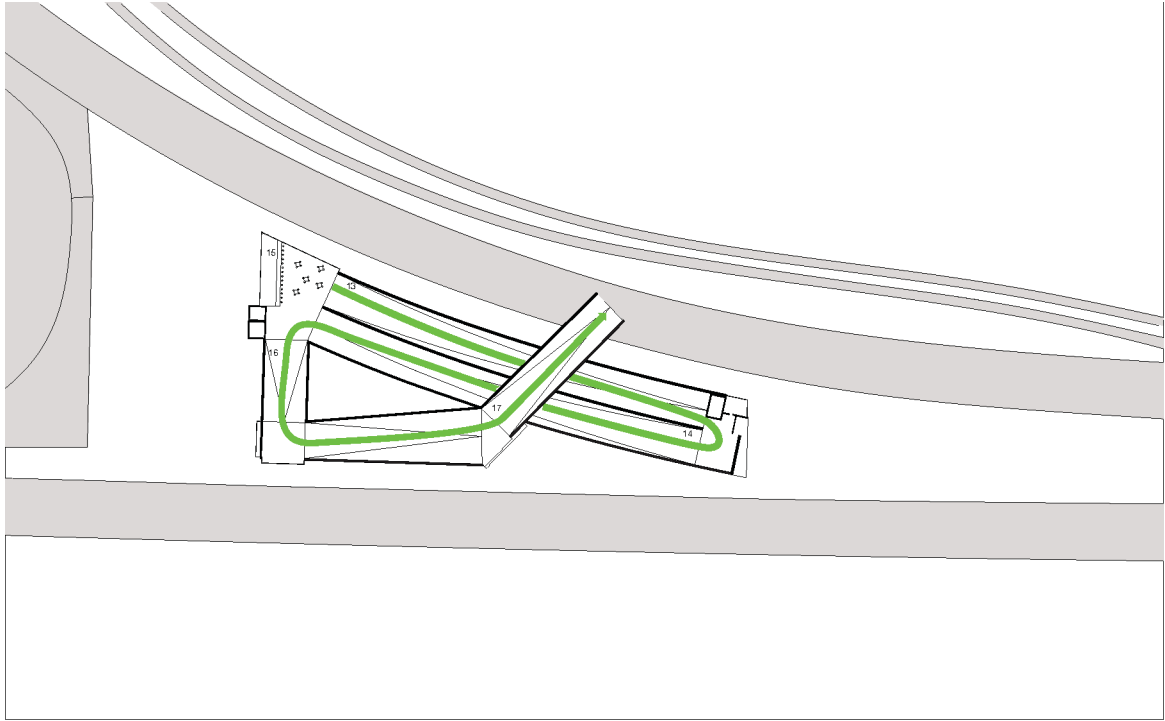
Emily Carr and Group of Seven permanent exhibition with terminal view towards the mountains.



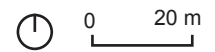
First floor plan.



Second floor plan.



Third and fourth floor plan.



Model. Third and fourth floor plan.



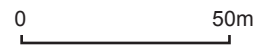
Aerial, SE. 1:200.



Aerial, NW. 1:200.



Section aa indicating framed views, program, and sectional relationship to viaducts.



Legend

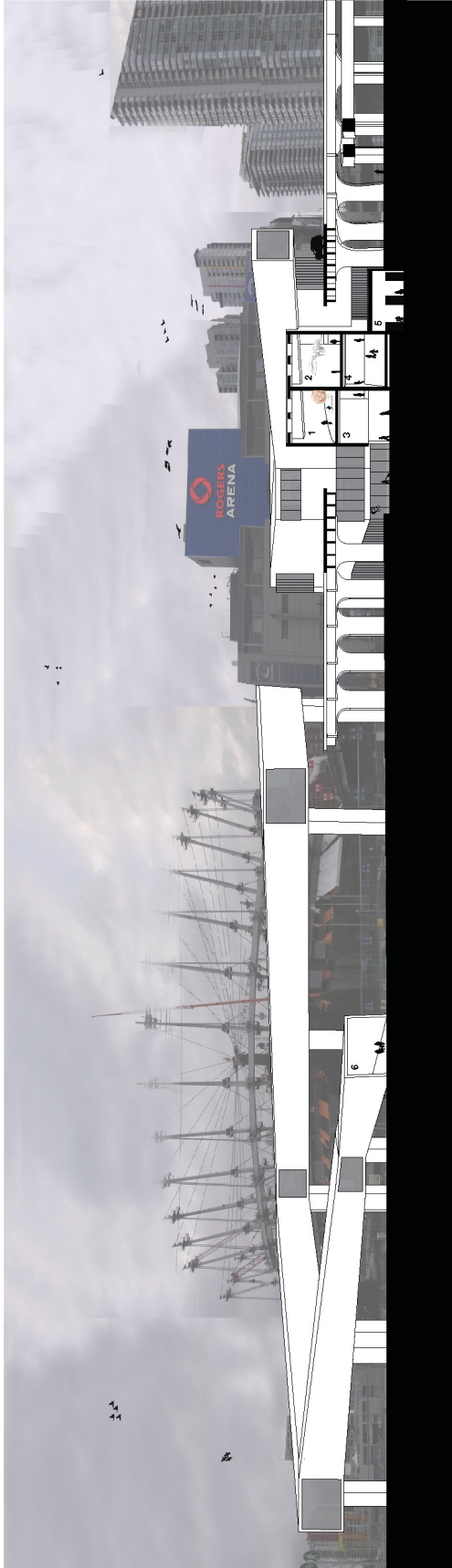
- 1. Entrance lobby
- 2. Shop
- 3. Entrance gallery
- 4. Modern art
- 5. Contemporary art
- 6. Sculpture gallery
- 7. BC photography school
- 8. Carr and Group of 7
- 9. Collection tunnel
- 10. Art walk



2. Mountains.



1. False Creek

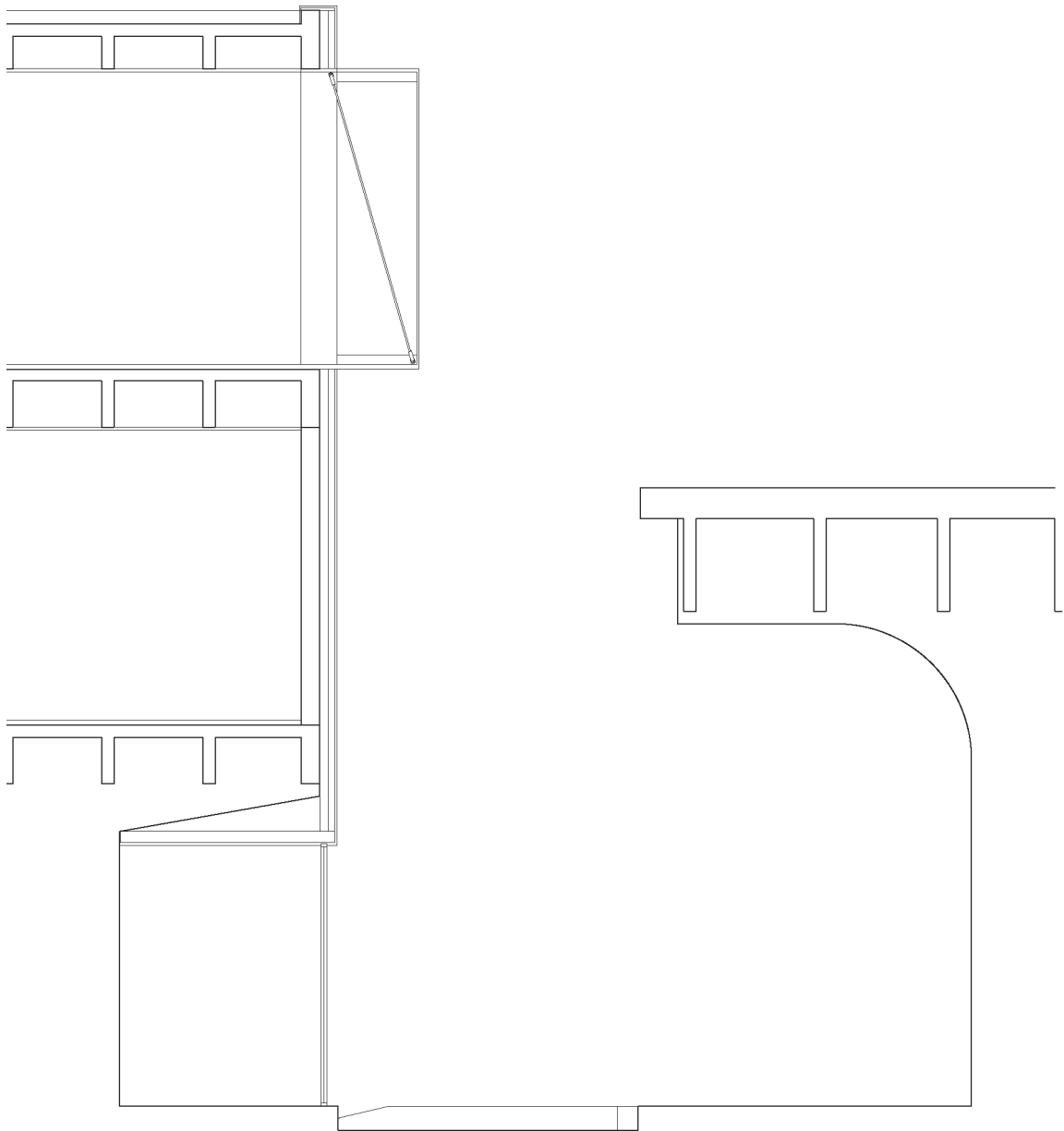


Section bb illustrating program and the relationship of hub to art walk to city.

0 50m

Legend

- 1. Contemporary art
- 2. Sculpture gallery
- 3. Public programs
- 4. Theater
- 5. Collection tunnel
- 6. Art walk



Section cc showing tectonic
relationship between spans
and viaduct.

0 1m

CHAPTER 5: CONCLUSION

Any given project is not comparable to the next project; it's unique. The situation is unique, the program is unique, the site is unique, and therefore the idea that drives the design, the force that drives the design has to be generated around that locus of circumstances. (Holl 1996, 23)

At the root of this thesis - the questions put forward and the ambitions sought - lie two things: context and ideas. My approach to addressing the questions and to achieving the ambitions was to develop design ideas that respond to the context, so the building helps define the place in which it is located. Holl described this notion well when he wrote "architecture [should] not so much intrude on a landscape as it [should serve] to explain it." (Holl 1989, 9) The ideas, in this sense, must not necessarily be formal design solutions or concepts, but something that the architect can use to guide the design and draw inspiration from. One must be able to test the design against these ideas.

There were two main questions to be answered in this thesis. The first - "How might the design of an art gallery strengthen a public's awareness of its local culture?" - was addressed with the idea of recognizing the tension between the introverted and the extroverted qualities of an art gallery. Moving through the galleries establishes a back and forth play between the slower, more contemplative and inward-looking experience of an art gallery, and the the more public, social and outward-looking moments in this experience. Key to this approach was to frame specific views of the city with particular works, juxtaposing real life Vancouver with artists' representations of the city. This narrative mimics Vancouver's own urban condition - a city unique in that while providing the centralized hustle and bustle of an urban place also has a strong emphasis towards its natural sur-

roundings - the mountains and the ocean. It is hoped that the environment created by the proposed design has the potential to heighten the visitors' awareness of the city.

The second question - "How might an art gallery's urban design connect disjointed parts of a city and strengthen the public and cultural realm?" - is addressed with the idea of mimicking the formal qualities of this unusual site. The underground tunnel and elevated art walk, which link the hub and the plaza, and the winding, overlapping qualities of the art hub were all derived by responding to the formal qualities of the site - the elevated viaducts, the Skytrain tunnels, the alleyways cutting under city blocks and the abrupt elevation changes. By celebrating the rich qualities of the site we can begin to make sense of this context.

I believe ideas and context are the key to creating good buildings. By testing one's ideas against the context, it is possible to arrive at a place-specific architecture. It is the role of the architect to dream of ideas that will inspire their designs so as to bring life to our cities.

APPENDIX A: GALLERY CASE STUDIES

Ansaldo City of Cultures

Architect: David Chipperfield

Floor area: 7,500 m²

Entrance:
25m x 15m x 5m (h)

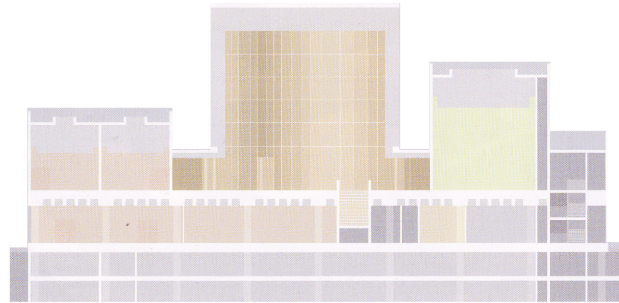
Foyer/atrium:
20m x 20m x 20m (h)

Shop and cafe:
25m x 15m x 5m (h)

Passages:
4m(h)

Gallery space:
15m x 15m x 19m (h)

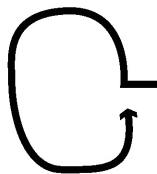
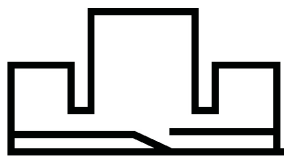
Partitioned galleries:
7.5m x 15m x 19m (h) min.



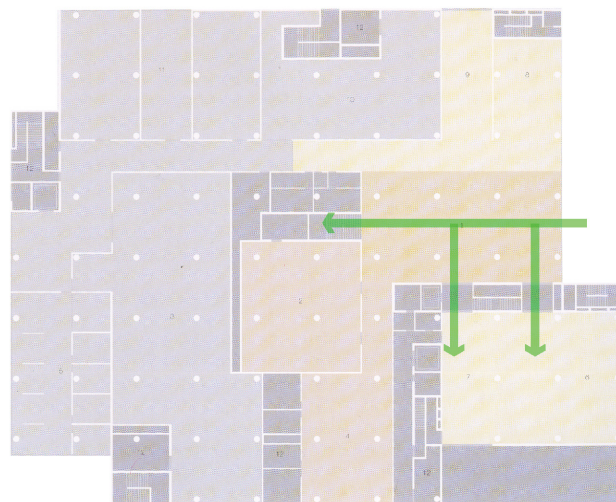
Section
Scale 1:500



Second floor plan
Scale: 1:500



The undulating atrium in the middle of the Ansaldo gallery forms an interior courtyard within a courtyard. The space in between the atrium and the galleries become part of the formal sequence of external courts and passages.



First floor plan
Scale: 1:500

Figge Art Museum
 Architect: David Chipperfield

Floor area: 7,350 m²

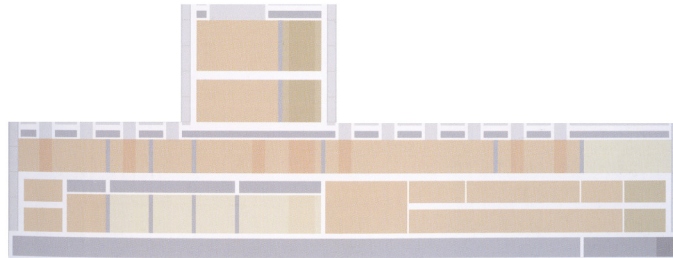
Foyer:
 15m x 15m x 6m (h)

Shop:
 5m x 15m x 6m (h)

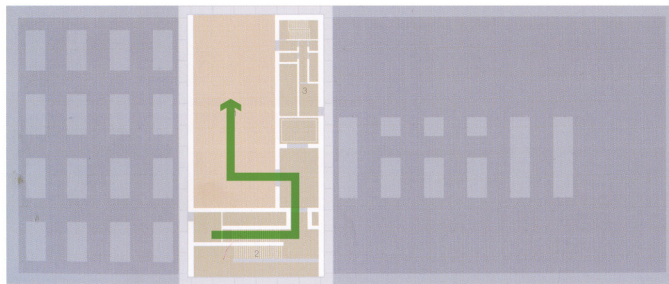
Bar:
 5m x 10m x 6m (h)

Storage:
 35m x 10m x 6m (h)

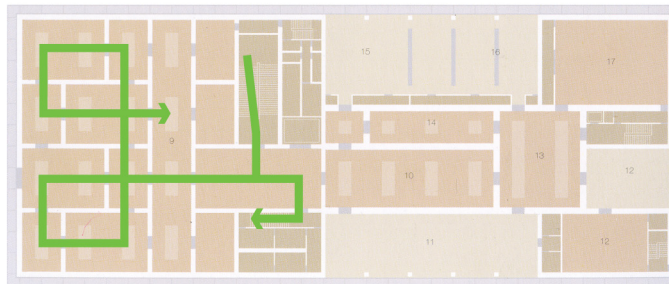
Gallery space:
 5m x 6m x 6m(h)
 5m x 6m x 10m(h)



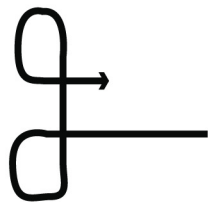
Section
 Scale: 1:500



Third floor plan
 Scale: 1:500



Second floor plan
 Scale: 1:500



There are a number of ways to move through the gallery space at the Figge Art Museum, all of which can result in a continuous procession.



First floor plan
 Scale: 1:500

Gallery "Hinter" dem Giesshaus
 Architect: David Chipperfield

Floor area: 8,2500 m²

Entrance:
 15m x 7.5m x 5m (h)

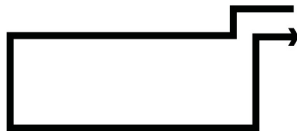
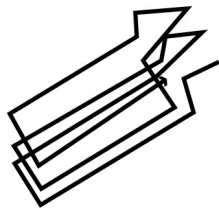
Gallery space:
 15m x 40m x 5m (h)
 15m x 7.5 m x 5m (h)



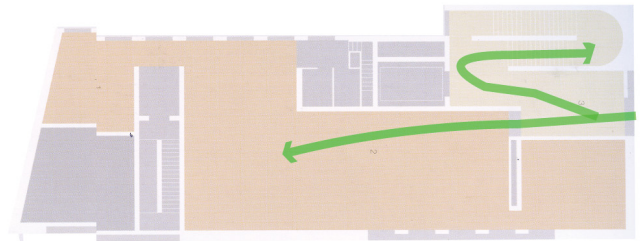
Elevation
 Scale: 1:500



First and second
 floor plan
 Scale: 1:500



The Gallery "Hinter" is 4 stories with the gallery spaces on the ground, 1st, 2nd and 3rd floors. The gallery spaces are off of a stairwell, acting as the main circulation through the building. One loops around the gallery spaces on each floor returning to the stairwell.



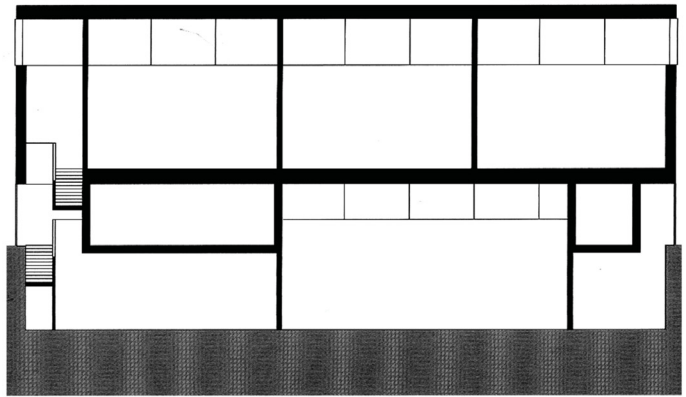
First floor plan
 Scale: 1:500

GOETZ GALLERY
 Architect: Herzog and de Meuron

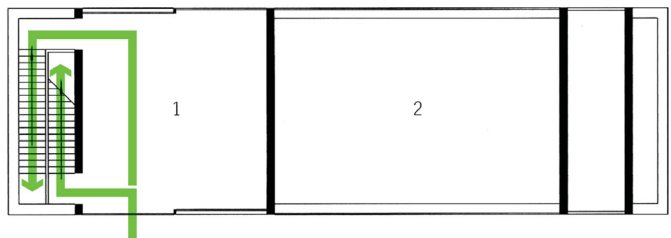
Total area: 950 m²

Gallery space:
 10m x 10m x 8m (h)

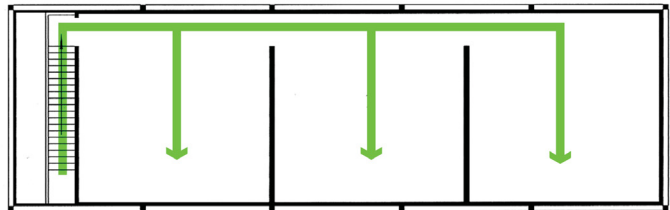
Entry:
 10m x 10m x 3m (h)



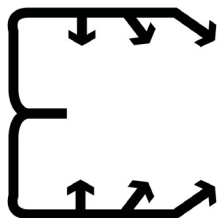
Section through galleries
 Scale: 1:200



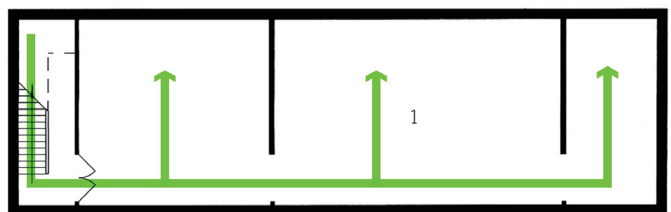
Ground floor plan
 Scale: 1:200



First floor plan
 Scale: 1:200



After entering one can go up or down and galleries are off of a linear corridor.



Basement floor plan
 Scale: 1:200

The Hepworth Gallery
 Architect: David Chipperfield

Total area: 7,500 m²

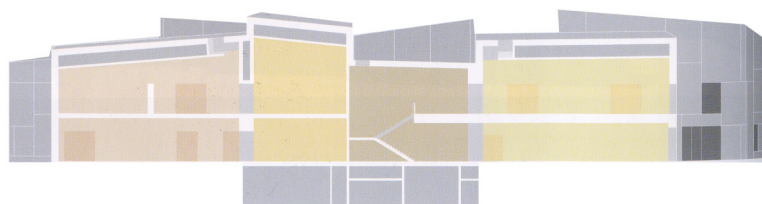
Entrance:
 25m x 20m x 5m (h)

Foyer:
 5m x 10m x 12m (h)

Shop:
 20m x 5m x 5m

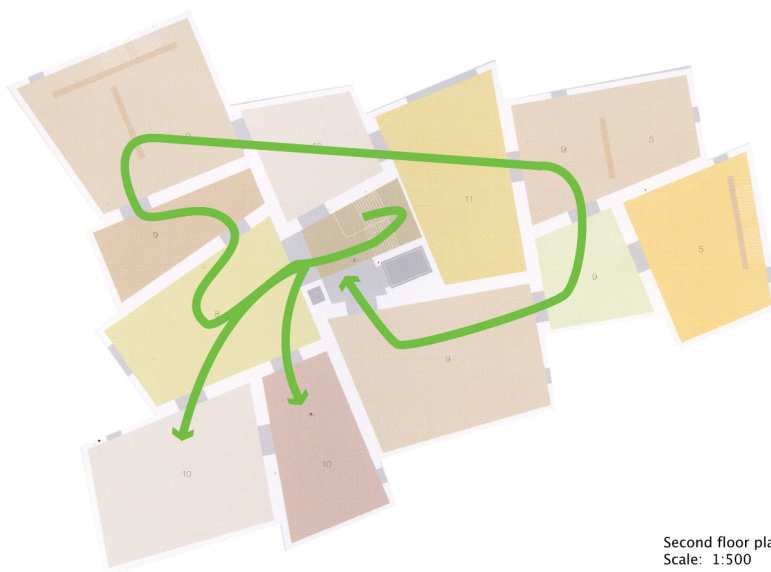
Cafe:
 20m x 20m x 5m (h)

Gallery space:
 20m x 20m x 6-7m (h)
 20m x 20m x 6-7m (h)



Section
 Scale: 1:500

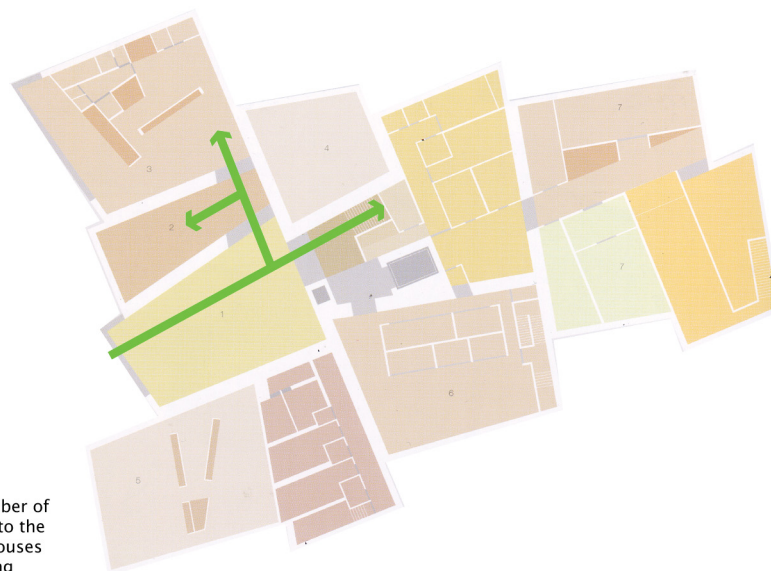
- 1 central reception
- 2 shop
- 3 cafe
- 4 multifunctional room
- 5 learning
- 6 offices
- 7 storage
- 8 orientation
- 9 exhibition gallery
- 10 temporary exhibition gallery
- 11 Hepworth gallery



Second floor plan
 Scale: 1:500



The Hepworth Gallery consists of a number of different sized blocks, sized according to the scale of the artwork. The upper floor houses the gallery spaces, which while appearing haphazard form a continuous circuit. Short cuts exist through this processional sequence.



First floor plan
 Scale: 1:500

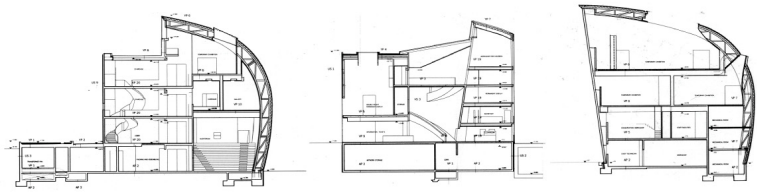
Kiasma: Museum of Contemporary Art
 Architect: Steven Hall

Total area: 4,450 m²

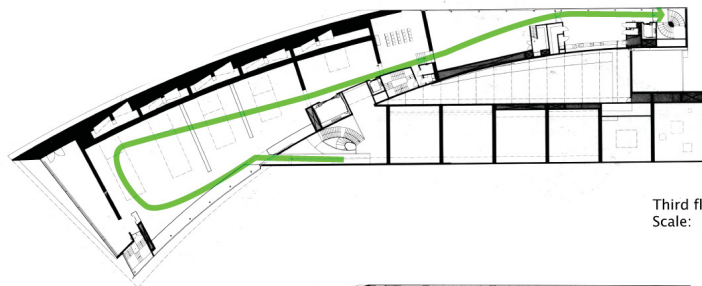
Entrance:
 4m x 7.5m x 4m (h)

Foyer:
 50m x 7.5m x 20m (h)

Gallery space:
 9m x 9m x 4.5m (h)
 18m x 9m x 4m (h)



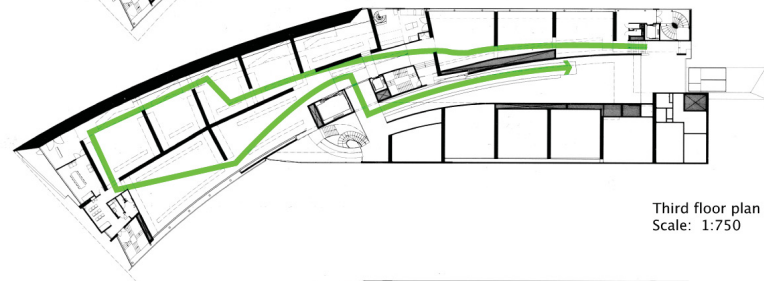
Sections
 Scale: 1:750



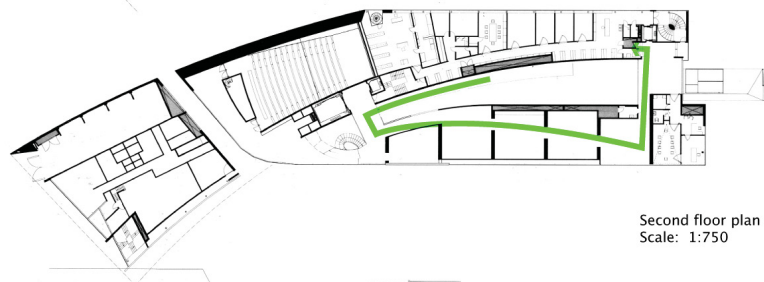
Third floor plan
 Scale: 1:750



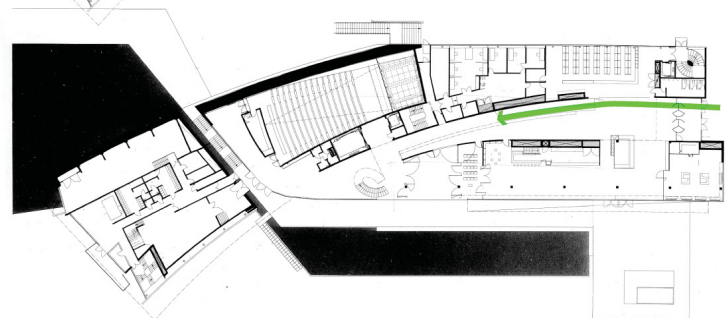
Third floor plan
 Scale: 1:750



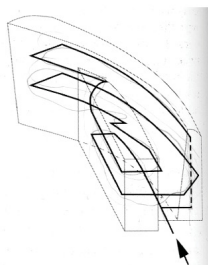
Third floor plan
 Scale: 1:750



Second floor plan
 Scale: 1:750



First floor plan
 Scale: 1:750



A central circulation ramp connects the sequence of galleries, while stairs and elevators offer alternate routes and short cuts through the building spaces.

Kimbell Art Museum
 Architect: Louis Kahn

Total area: 10,000 m²

Entrance:
 20m x 35m x 5m (h)

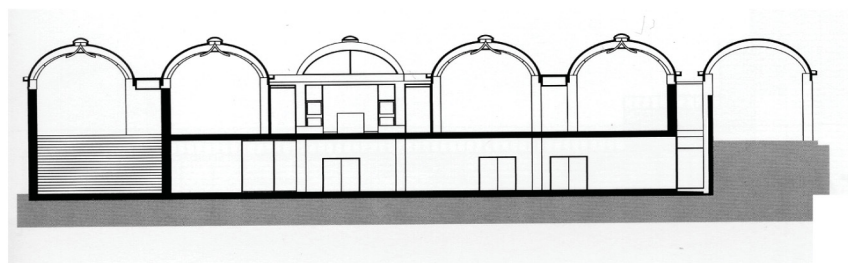
Foyer:
 35m x 5m 5m (h)

Book shop:
 35m x 4m x 5m (h)

Cafe:
 30m x 4m x 5m (h)

Light well
 5m x 5m x 5m (h)

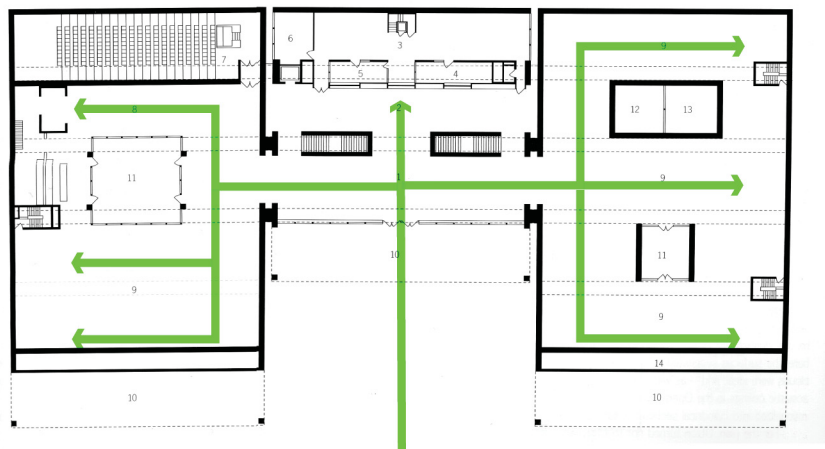
Gallery space:
 35m x 5m x 5m (h)



Section
 Scale 1:500



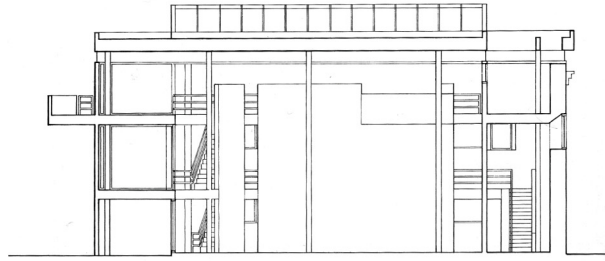
The Kimbell Art Museum is structured around a rigid 5 m grid. The building is linear, with the galleries and other program running parallel to each other with light well's and changes in ceiling height defining the galleries.



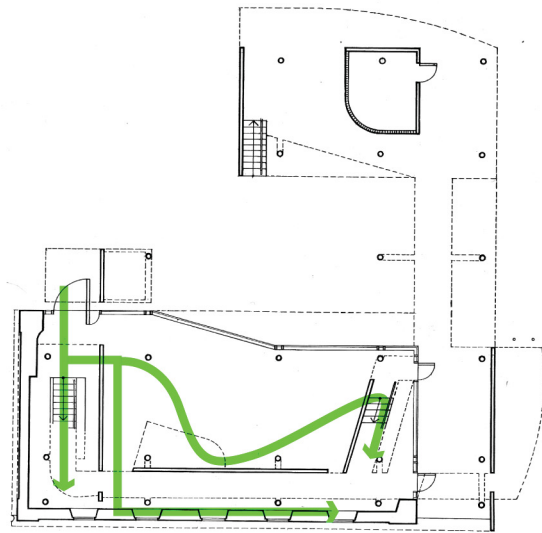
First floor plan
 Scale 1:500

Museum of Modern Art at Villa Strozzi
Architect: Richard Meir

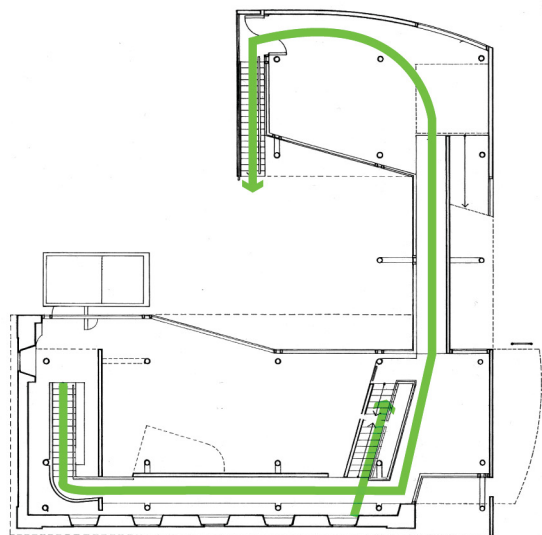
Gallery space:
5m x 10m x 9m (h)



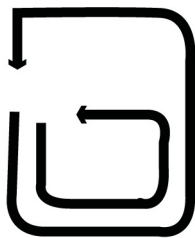
Section through exhibition space
Scale: 1:200



Ground Floor
Scale: 1:200



Second floor
Scale: 1:200



Circulation around indoor and outdoor courtyard.

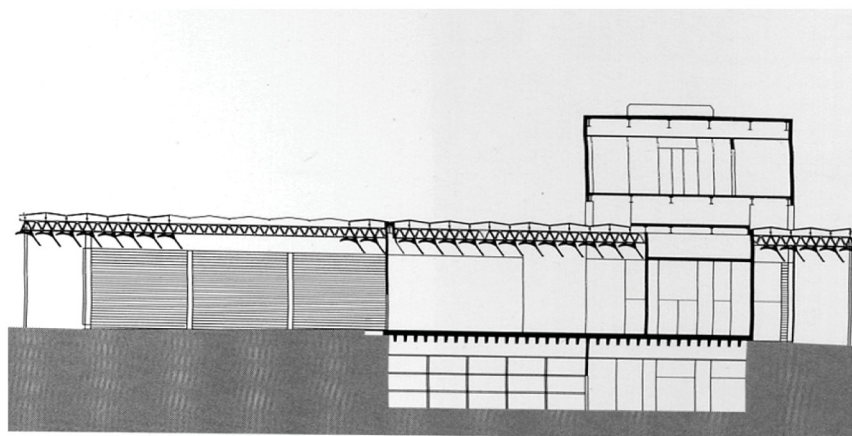
Menil Collection
 Architect: Renzo Piano

Total area: 5,500 m²

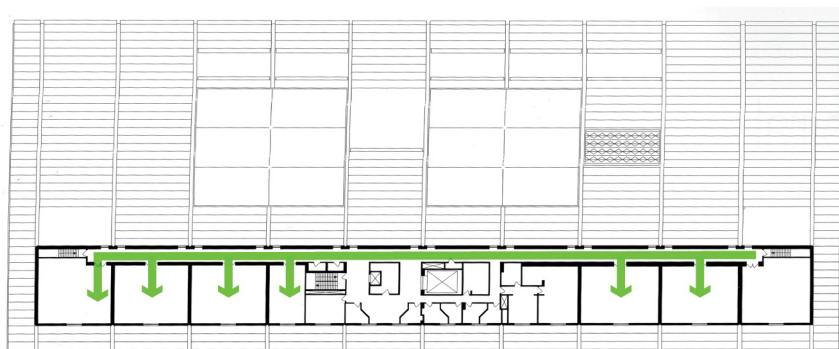
Entrance:
 10m x 20m x 10m (h)

Foyer:
 10m x 10m x 10m(h)

Gallery space:
 20m x 20m x 10m(h)
 10m x 10m x 10m(h)



Section
 Scale: 1:500



Second floor plan
 Scale: 1:500



First floor plan
 Scale: 1:500



The galleries are off of a single corridor resulting in a circulation scheme where one must reach gallery spaces along the one same corridor they return on..

Neues Museum
 Architect: David Chipperfield

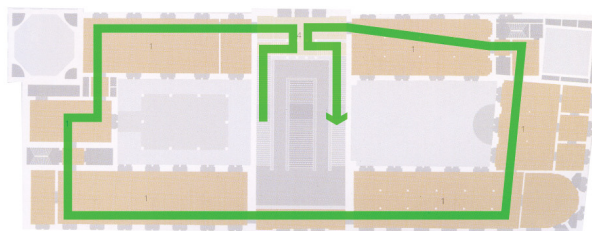
Total area: 8,250 m²

Entrance:
 7.5m x 10m x 6m (h)

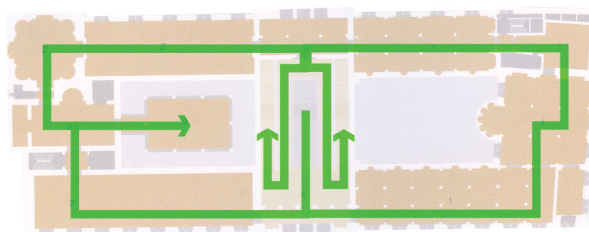
Foyer:
 20m x 10m x 16m (h)

Courtyard:
 10 x 20m x 24m (h)

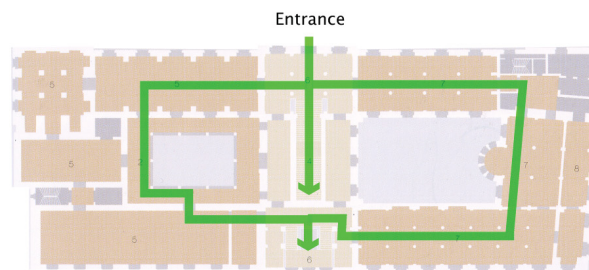
Gallery space:
 7.5m x 20m x 6m (h)



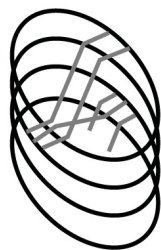
Fourth floor plan
 Scale 1:500



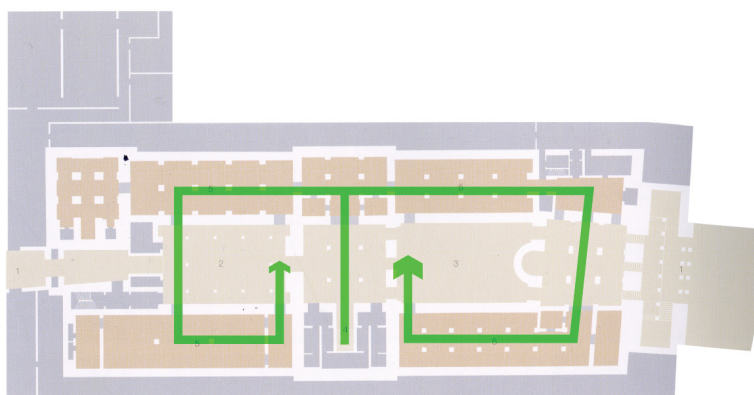
Third floor plan
 Scale 1:500



Second floor plan
 Scale 1:500



One enters the Neues Museum from the second floor and is presented with a grand staircase leading to the third and fourth floors. From this staircase/foyer a person can loop around the floor, passing through galleries grouped around interior courtyards before returning to the central staircase.



Ground floor plan
 Scale 1:500

River and Rowing Museum
 Architect: David Chipperfield

Floor area: 2,375 m²

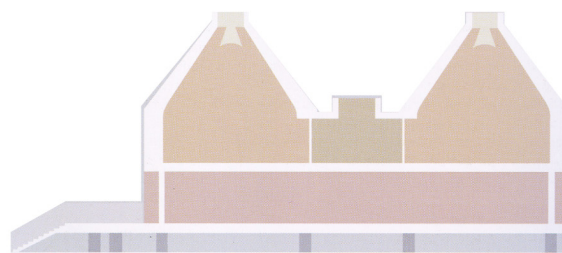
Entrance:
 10m x 6m

Foyer:
 10m x 6m x 3m (h)

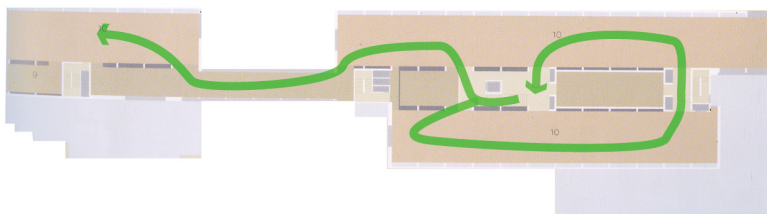
Shop:
 7m x 7m x 3m (h)

Cafe:
 10m x 7m x 3m (h)

Gallery space:
 55m x 7m x 6.5m (h)
 40m x 7m x 6.5m (h)
 25m x 7m x 3m (h)



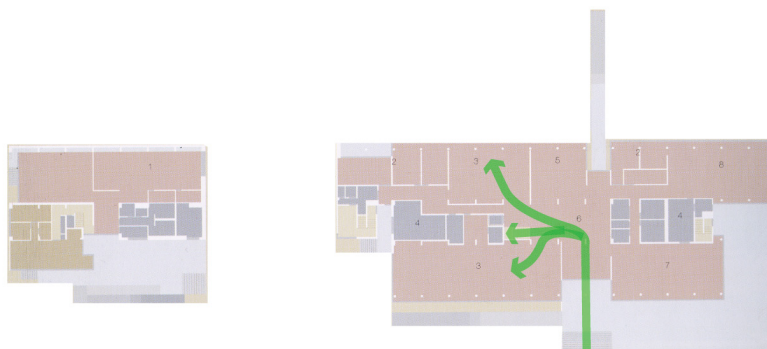
Section
 Scale: 1:200



Second floor plan
 Scale: 1:500



After climbing a prominent set of stairs one enters the rowing pavilion from a terrace. After entering you are have the option of climbing a set of stairs which lead to the upstairs galleries and a bridge to the adjacent gallery/learning building, or going to the gift shop and cafe with adjacent galleries.



First floor plan
 Scale: 1:500

Museum of Contemporary Art
 Architect: SANNA

Total area: 5,543 m²

Entrance:
 7.5m x 10m x 6m (h)

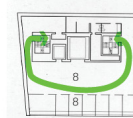
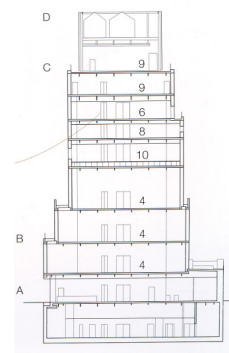
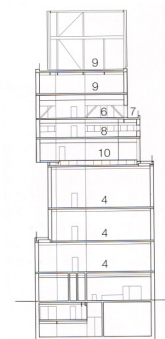
Foyer:
 20m x 10m x 16m (h)

Courtyard:
 10 x 20m x 24m (h)

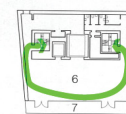
Gallery area:
 1,217 m²

Gallery room height:
 5.5m – 7.31 m

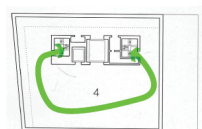
- Site plan
 scale 1:5,000
 Floor plans + sections
 scale 1:750
- 1 Entrance lobby
 - 2 Museum shop
 - 3 Café
 - 4 Exhibition
 - 5 Theater/auditorium
 - 6 Multiple use space
 - 7 Roof terrace
 - 8 Administration
 - 9 Utilities
 - 10 Education center



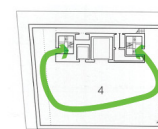
Fifth floor plan
 Scale 1:500



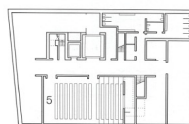
Sixth floor plan
 Scale 1:500



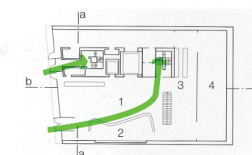
Second floor plan
 Scale 1:500



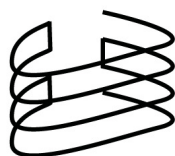
Third floor plan
 Scale 1:500



Basement floor plan
 Scale 1:500



Ground floor plan
 Scale 1:500

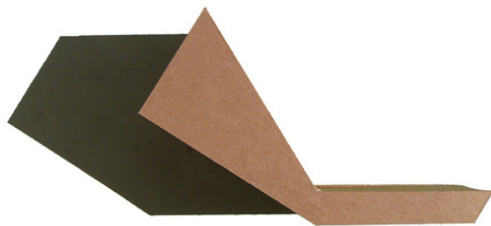


The Museum of Contemporary Art circulates off of a pair of central elevators and stairwells.

APPENDIX B: LIGHT STUDIES



South



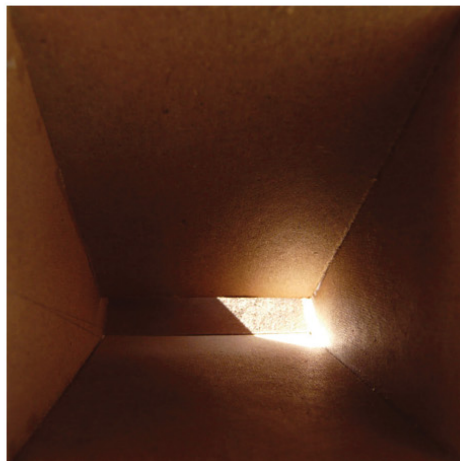
East



South



East

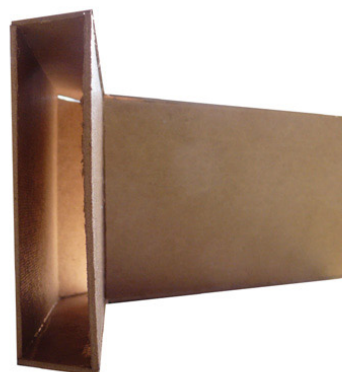




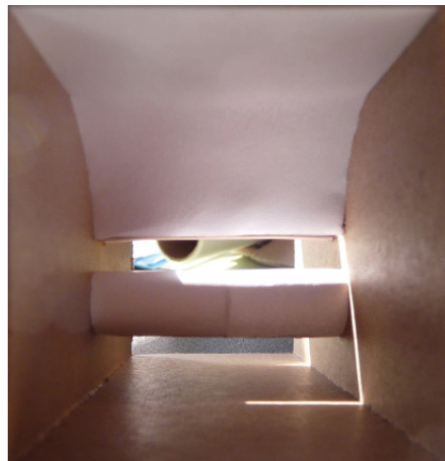
South



East



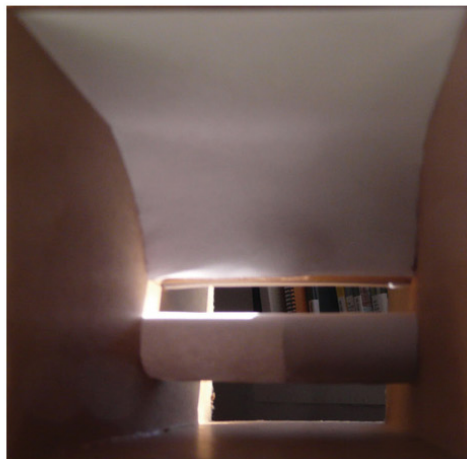
West



South



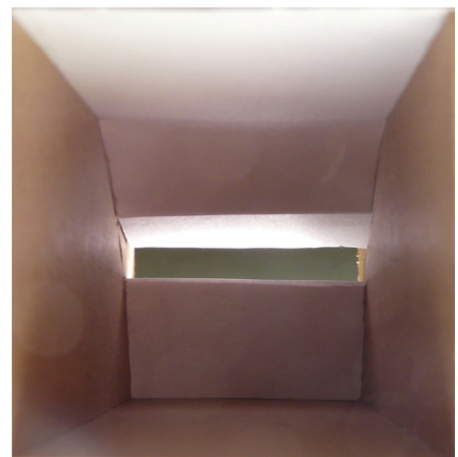
East



West



South



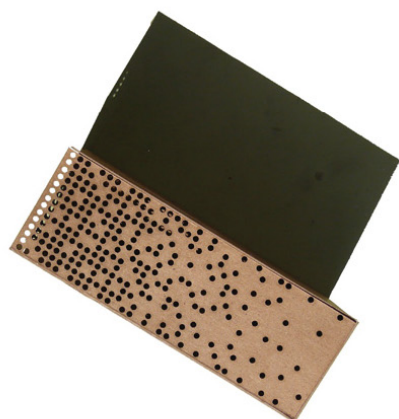
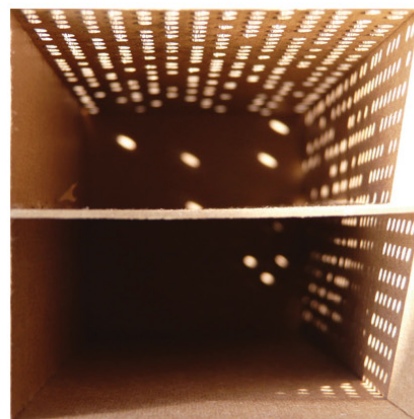
East



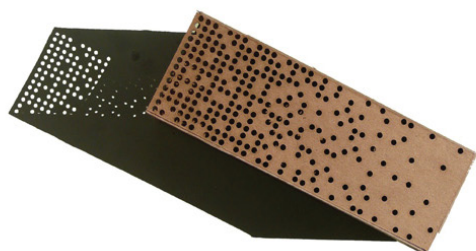




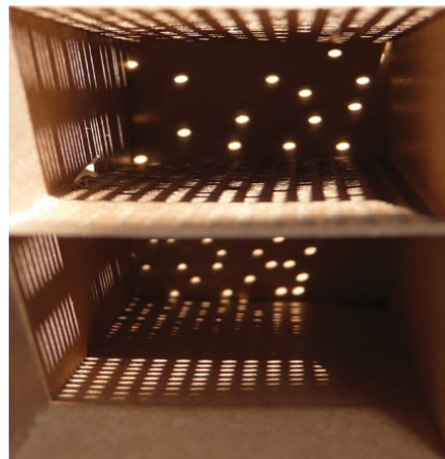
West



South

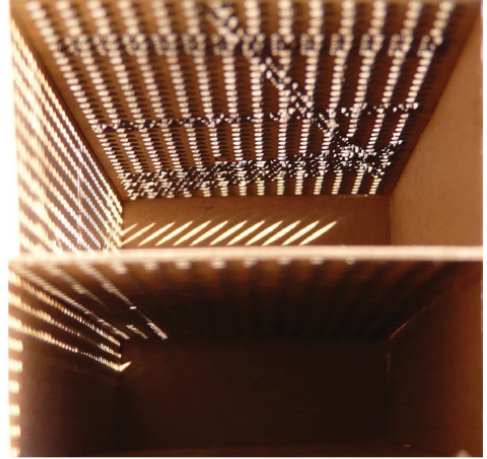


East

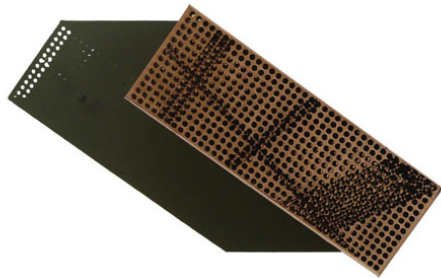




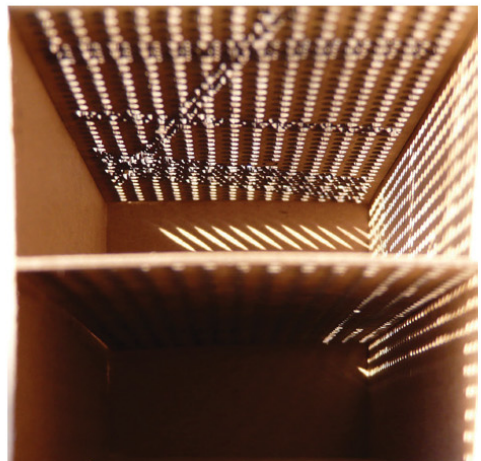
West



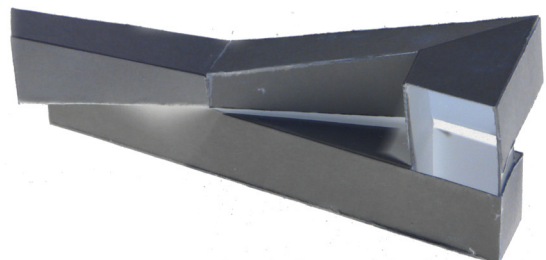
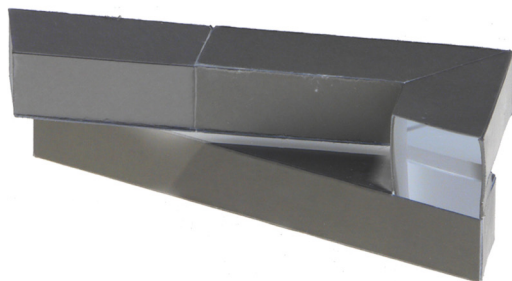
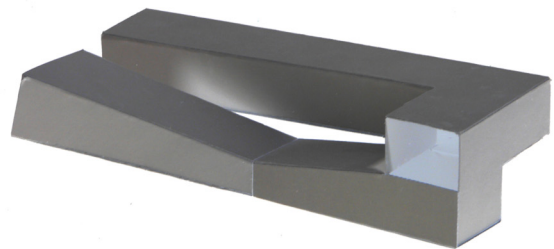
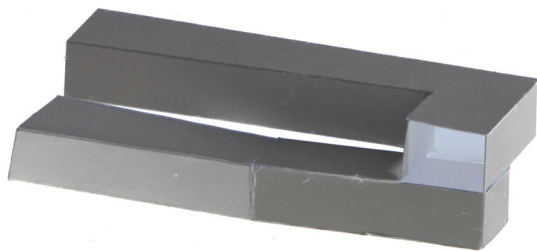
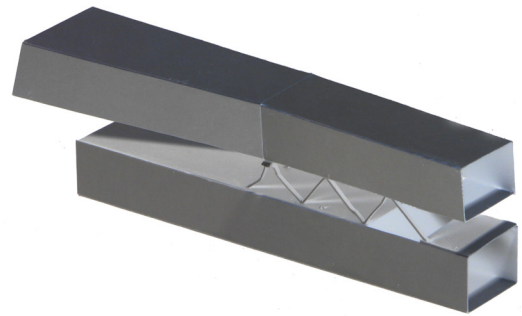
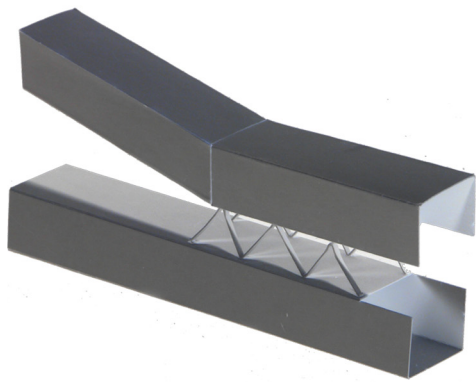
South



East



APPENDIX C: FORMAL STUDY



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