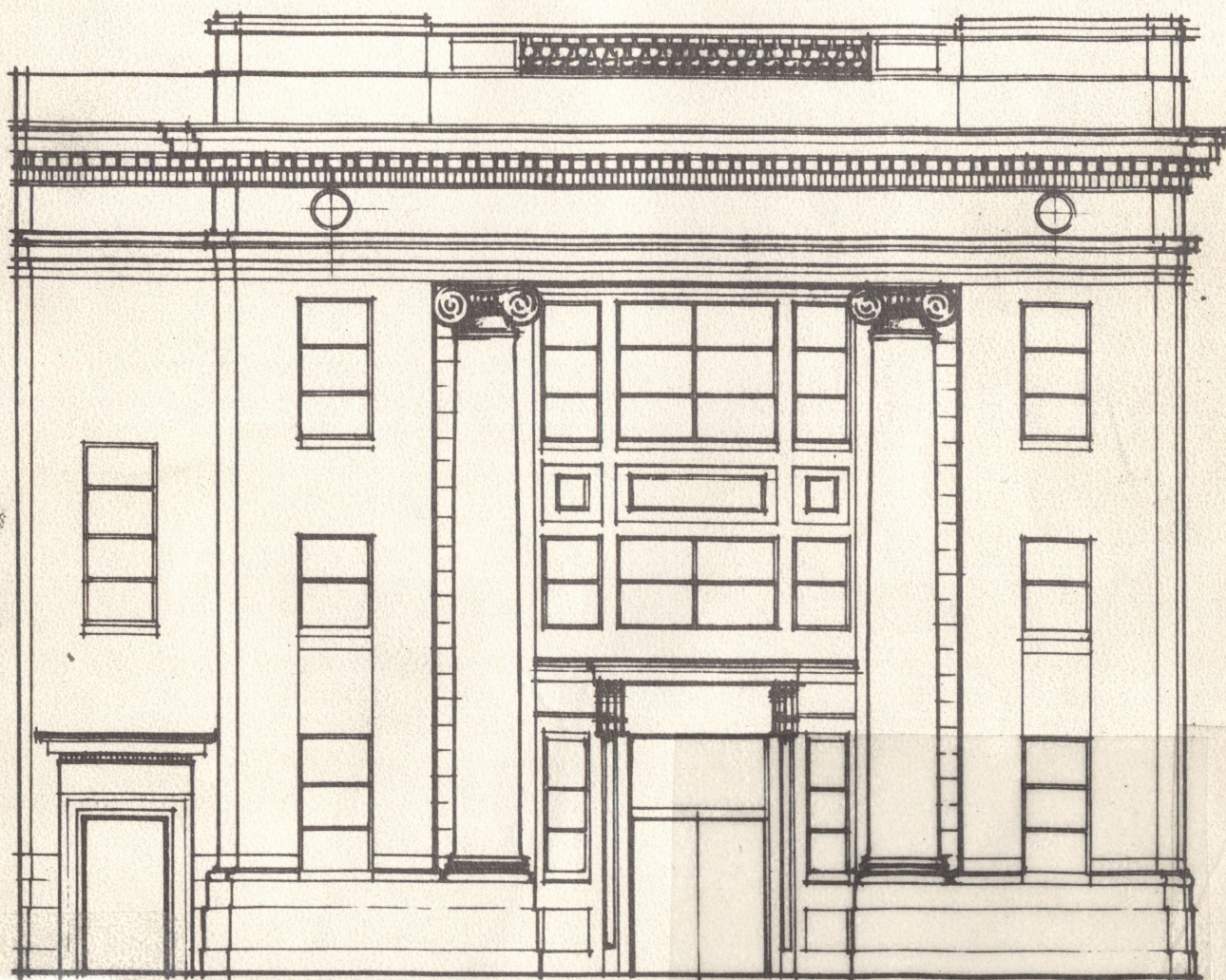


AN ART MUSEUM
BILLINGS, MONTANA
BY
WILLIAM F. WILDE



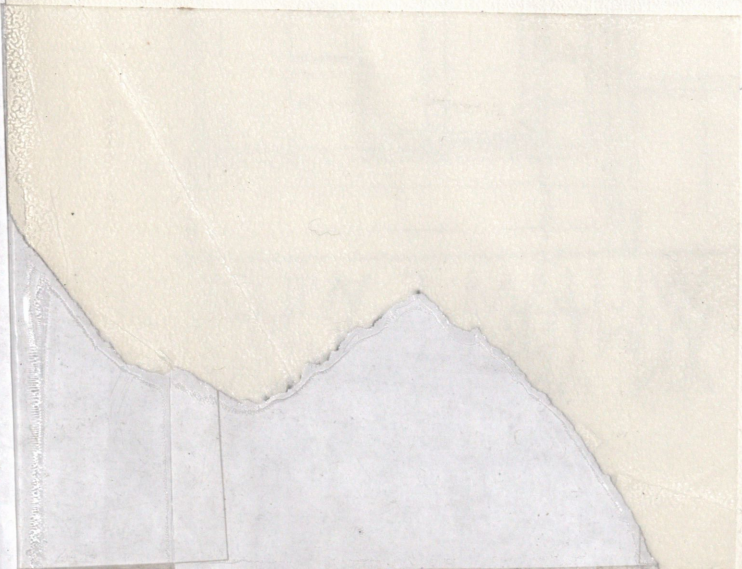
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THESIS



WILLIAM F. WILDE
WINTER 1977
AN ART MUSEUM

LIBRARY
MONTANA STATE UNIVERSITY
BOZEMAN



AN ART MUSEUM, BILLINGS, MONTANA

UNDERGRADUATE THESIS IN ARCHITECTURAL DESIGN

by

WILLIAM F. WILDE

Submitted to the School of Architecture as
partial fulfillment of the requirements
for the degree of Bachelor of Architecture

at

MONTANA STATE UNIVERSITY

Bozeman, Montana

June, 1977

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AN ART MUSEUM
BILLINGS MONTANA
WILLIAM F. WILDE

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DESIGN SUBMITTED TO THE SCHOOL OF
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OF THE REQUIREMENTS FOR THE DEGREE OF
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PREFACE

1

When given the opportunity to develop a thesis, I determined to explore a facet of architecture and the arts which would allow me to test several related premises I had developed in my recent years as a student of architecture. Questioning the expression that "art is for everyone," and wanting to satisfy my wonder about what art, indeed, is, I turned my attention to researching those elusive disciplines. My curiosity led me to examine an architectural and cultural genre, the art museum, as the vehicle to test my premises. The text which follows is the culmination of that research, in which I have developed my thesis statement, assimilated a definition of art from my own convictions and those of art theorists, determined the architectural implications, concepts and programming for the subject, all of which culminated in a design solution.

The art museum which is the subject of my thesis is intended to be a center in which the legitimate art of the past and present is used as a language to communicate an awareness of time and place, and of initiation of its patrons into the appreciation of that legitimate art. The art museum will be located in the commercial and civic district of Billings, Montana and will satisfy the cultural need for such an institution in the city and the state.



THESIS

2

"Art should never try to be popular. The public should try to make itself artistic." Oscar Wilde

Because the creation of art reflects the insight of a perceptive elite, art flourishes only when experienced and comprehended by those who would learn to appreciate it and participate in fulfilled sensitivity.

The majority of a society patronizes an ersatz non-art of satisfying images which do not make intellectual demands. This expression is occasionally competent in a technical sense, generally sentimental in an imagerial sense, and utterly insignificant in a theoretical sense.¹ There are, on the other hand, a perceptive elite class who patronize a legitimate art created by artists, who through special faculties of sensation or special skill in expression can appeal to the mute emotions of their fellows. These few have earned the privilege to appreciate a legitimate art and deny it to no one. I suggest that art cannot be disseminated to reach a public unwilling or unprepared to accept the legitimate, but that the legitimacy of art must be maintained to give to those who can appreciate it, and offer to those who will not or think they cannot appreciate it.²

If in past times scribes, painters, or poets created against a back-

ground of illiteracy and were the protectors of culture by necessity, such esoteric activity today in a present state of otherwise general enlightenment might turn in on and consume itself or fan the flames of its own destruction. "If the artist were condemned to isolation he would be stultified. His faith is that the extremely restricted number of people to whom alone he can hope to appeal directly will, in turn, influence a wider circle of people, and so by degrees and in the course of time, his (image) is assimilated by the people and becomes a part of the culture of his period."³

The uninitiated can be educated to the appreciation of a legitimate art which comes from the expansion of their powers of visual and other sensory literacy.



ART

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In its broadest and most objective sense, art is controlled ingenuity that is aware of its objective.⁴ Ingenuity is creative innovation as opposed to mannerism. Awareness of objective and control mean fulfillment of the process of imagining, with art as a meeting ground, an encounter, between the artist's imagination and that of the observer or participant. Beauty, accordingly, is that fulfillment of conscious objectives, and it does not depend upon the emotive response of artist or viewer, listener or user. Any suggestion that art must meet such personal standards as aesthetic beauty, or conformity with popular tastes, or standards of technical competence, relegate the creation, understanding, and appreciation of art to a level of subjective impressions rather than of communication.

It has been suggested that art anticipates the perception possible to a people of its time, perception which could not have been experienced before.⁵ Art can only be created in its own time and place. The past is preserved only for learning from and for building upon in the context of what is now possible, thinkable, imaginable, and creatable that was not before.

I propose that art is an encounter between one who creates tangible

IMPLICATIONS

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images that define and elucidate the perception possible in his concurrent time and place, and a participant who contemplates that image. Encounter means that an impressionable medium is manipulated. That art "defines" means that art gives testimony to the awareness of the time in which it is created. It means that what an artist communicates could not have been communicated, as such, in an earlier time, and that images which define the past will continue to communicate that past indefinitely, but that they cannot be imitated out of their time. It means, also, that a legitimate art which makes obsolete everything before it will be recognized as art in the future, but that it may not be acknowledged as art if it were created in a future time.

...the definition with an external ideological motive, through an impressionable medium of words, notes, or forms. The "giving order of art exists in the nature of the signs within an existing matrix which places the artist in a position for himself and for those with whom communication is experienced." If the legitimacy of art depends on the discovery by the artist of the right use of signs in order to give tangible images at a given time in history, then successful communication depends on a clear reception of signals and the correct adjustment of the receiver.



IMPLICATIONS

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As an agent of definition and communication, art is part of the experience called language. Information to be communicated is culled, analyzed, and interpreted before it is presented on a selective basis for understanding and decision making.⁶ Besides definition and satisfaction of our physical needs for structures and utilitarian objects, art satisfies our individual needs for personal expression and our social needs for display, celebration, and communication.⁷ It is a pattern in a complex interplay of personal and societal processes of adjustment.

To communicate a deep felt reciprocation of time and place, a comprehensible world, the artist selects a mode of conveyance, a language, which reconciles his aesthetic sensations with an external ideological motive, through an impressionable medium of words, notes, or forms. The "unifying order of art exists in how the artist reassembles signs within an orienting matrix which produces the sense of its meaning for himself and for those with whom communication is experienced."⁸ If the legitimacy of art depends on the discovery by the artist of the right use of signs in order to make tangible images at a given time in history, then successful communication depends on a clear reception of signals and the correct adjustment of the receiver.⁹

This orienting matrix in which an artist reassembles the vocabulary to make a comprehensible statement is a primary and essential ordering device in art. Without order, a vocabulary of signs has no larger interrelationship above mere adjacency. Order is the means for fulfilling the communicated experience which makes the image tangible and complete in itself, allowing images to coexist in mutual independency. If, however, a larger statement is to be made about art, or architecture, or any other expression, a secondary ordering device is required, an orienting matrix which makes the statement expressible. The system is analogous to a simple grammatical construction. In the first order, there are words which are ordered entities of letters with interdependent definitions, complete entities which suggest relationships with other words through their definitions. A unit of thought is more than the sum of its adjacent words. Whether as a phrase or sentence, there are qualities of order, grouping, sequence, and punctuation which complete the image and make it flexible.

When one considers a statement about art, that it anticipates the perception possible in its time and place, a thoughtful working relationship between art and architecture and between art images, themselves, is required for that statement to be manifested. The anatomy of an art mu-

seum, accordingly, is shaped both by the social role envisaged, that is education, and the emphasis to be given to different aspects of communication, that is the encounter between artist, art, and participant.

Art exists as part of an environment as well as apart from it. Planning in an art museum is determined in anticipation of a schema into which the participant fits an image that is conditioned by previous experiences. If Wölfflin is correct in asserting that "all pictures owe more to other pictures than they do to nature,"¹⁰ or anything else, then the same is true of experiencing art. An artist, or architect, then, relies on our readiness to take hints, to read contexts, and to call up our conceptual image under his guidance.

The following elements of space manipulation enable works of art to be individuals which require their own special environments, each endowed with a personality which gives form and rhythm to its allotted space.

1. The relationship between circulation and object determines the sequence of viewing. Complete control means that a sequence is predetermined.
2. Edges are boundaries between various units of space which define and separate, while making a coherent whole.

3. Districts are sections which are grasped mentally and which one recognizes as having entered.

4. Nodes are focal points of emphasis which punctuate experience and circulation.¹¹

If art defines its time and place, it must be recognized that there are two kinds of time; perceptual or subjective time which is the shifting now of the present, and conceptual or objective time which is the general medium in which all events take place in succession, and in which the past, present, and future can be mutually related.¹² The first is orientation which is experienced. The second is an awareness which defines a time, which is art, and which is history.

If order is a set system for control, sequence and orientation, then orientation, the act of determining one's bearings can be resolved through the subjective awareness of time and place. Place is a labyrinthian clarity, a slow unfolding of an ordered experience, partly veiled, and partly revealed.¹³

Consciousness of time through mood and orientation means fulfillment of imagination, combining images and ideas, the materials of memory, into new forms bound by laws of association and the purposefulness of conscious

activity. Mood is awareness of the perceptual time of the present, while context establishes the time defined by art within the total medium of a succession.¹⁴

If memory is the ability to reproduce information stored from earlier learning experiences in answer to specific stimuli, then perception is a means for processing information and coordinating sensations into terms of images and ideas, making signs become communication, and creating art as a language. *perceptual time.*

A statement requires a thoughtful and sensitive way of being manifested, whether or not a participant is expected to accept or refute the premise. In addition to the syntax of sequence, ~~sequence~~, and orientation discussed, a general and abstract context can be recreated for each genre of art as necessary so that it is not seen in misleading isolation, but is fulfilled in view of what it can contribute to the statement. For most non-contemporary art, it would be as inappropriate to display the image in a general glare against a stark white background as it would to recreate a facsimile of its original setting. Art images should be experienced in an abstracted context for which they were created, in terms of lighting effects, distance between image and participant, volume of space commanded,

vertical relationship to viewer, sensory stimuli other than visual, complementary materials for display, and size of group that participates with the image.

If Kahn is correct that order and control bring out the individuality of objects on display, then space in an art museum is manipulated so that the encounter with art becomes participation, and so that the place of art is established in conceptual time, and the participant's place is established in perceptual time.

Ecologies, then perceptual and conceptual time assume the same sense of identity. An art museum is an "entity" in which time seems suspended. To detach from time one of these contiguous elements that is an instant, to make it vibrate like the strings of a violin is to give a being the illusion of knowing, intuitively, his essence and his strength.

I suggest that the art museum's most important function is education. Although an art museum is educational just by existing, its primary educational function should be to increase sensory literacy by teaching a people to see. The immediate encounter with art and the architectural environment which gives it order and which makes the signs or images into a unit of thought is after the only way for such unit to be fulfilled is the



INQUIRY

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What is going into the art museum?

Objects we place in art museums are a "part of our cultural inheritance; we relate to them, they are familiar to us, they bolster our sense of identity."¹⁵ Visitors search for real objects that they can relate to, that make them feel they belong. If art defines the state of a particular people at a particular time, of their understanding of their world through science, religion, the nature of their institutions, and their abilities to organize and use certain technologies, then perceptual and conceptual time assume the same sense of identity. An art museum is an "entity in which time seems suspended. To detach from time one of these contiguous fibres that is an instant, to make it vibrate like the strings of a violin is to give a being the illusion of knowing, intuitively, his essence and his strengths."¹⁶

I suggest that the art museum's most important function is edification. Although an art museum is educational just by existing, its primary educational function should be to increase sensory literacy by teaching a people to see. The immediate encounter with art and the architectural matrix which gives it order and which unites the signs or images into a unit of thought is also the only way for each unit to be fulfilled in the con-

text of what it can contribute to the whole statement. Art cannot be experienced through distorted facsimiles. "As culture is popularized, it is necessarily diluted, castrated, and deformed in the precise sense that the form the artist gave to his work is destroyed to comply with the technical demands of the medium" of reproduction.¹⁷ There is a need for art to be experienced in an immediate encounter if only to foster comparison between the visual, tactile, or audible original and the unidimensional copy. Otherwise, art images become alienated and aloof, divorced from their own real existence.

It is intended that the art museum and its collection will provide awareness of that larger objective medium called time and the awareness of place and time of the participant in his subjective time frame. I suggest too that an art museum contain a collection of popular cultural in order to invite comparison between these ersatz expressions and a legitimate contemporary art. The learning experience would be complete. Sometimes when all that is displayed is the creative fruits of the past and not its relationship to the present, examples of the past encourage the imitation they were meant to suppress. Art museums provide a balancing weight to the here and now. Without them, the present carries all before it.



For whom is the art museum intended?

An art museum has been defined as the "custodian of knowledge and culture, reporter of the contemporary artistic scene and one educational force among many in our pluralistic society."¹⁸ In function, it provides the indoctrination, acquaintance and education of its patrons to the experience and appreciation of the art of their time and of an artistic tradition which is continued in the present. It does, in fact, prepare its patrons to sympathetically receive the signals of visual or other sensory form, ultimately enabling them to read the work for themselves.

An art museum provides an appropriate environment for experiencing works of art. It can organize aesthetic objects in ways which will provide the possibility for an audience to experience the values that man has invented to give shape, form, and meaning to his life.

As the large, imposing edifice which presented itself as a cold and impersonal depository for historical artifacts and lording its insight over an unwillingly intimidated public, the art museum in the past served as the image of an unapproachable protectorate for the ideals and values of a very few. Artworks thoughtlessly juxtaposed within resulted in aesthetic isolation from cultures and purposes, acting as a barrier to human

reality and visual literacy rather than educating people to see.

If an art museum preserves the past, reveals and orders the elements of the present and regenerates the future, it cannot pacify and glorify what is or was, but rather conserves the intelligence of the past for the edification of the future. Aesthetically, it frames a cultural viewpoint upon which art is inscribed or composed. Mystically, it promotes to the status of "art" whatever it exhibits with conviction.¹⁹

Most importantly, an art museum is an establishment in which objects are the main means of communication. As such, it is the orienting and ordering matrix which makes a statement expressible. It takes images beyond a level of mutual independency, fulfilling and making each image tangible and complete unto itself but also making a statement a unit of thought-- more than the sum of its adjacent words.

If an art museum is to house art and to educate people to appreciate art and to become patrons of a legitimate art rather than their insignificant popular cultural images, the museum as art and architecture should lead people to sensory awareness. Some might argue that the ersatz art of mass society is all that they deserve, that art is an "affair of the elite, the embodiment of the power and longings of a few men, which never serves

or satisfies the needs of the mediocre and crushes those who cannot bear it."²⁰ Others might argue that an art museum stagnates progress in the arts by preserving images in a manner that dulls the perception, making artist and participant smug and satisfied with the images of the past. Venturi says we look ^{ck} bakdwards on history and tradition to go forward. An art museum is for those enlightened few who are initiated into the understanding and appreciation of a legitimate art, for those who are and claim to be artists, and for the many who would learn to appreciate art and participate in fulfilled perceptual sensitivity. "We strive to enlarge the experience of our audience, and for most of them we offer the only chance to see works of other times, cultures and standards...The emphasis is on stimulation rather than presenting 'what we can' as what should be admired. We assume that the appetite for quality, once born, will demand better and better food. If that appetite is to become the common experience of American national life, the small museum has a worthwhile job to do."²¹

For artists and their patrons, an art museum can prove the unity of great creative minds throughout time and provide an elevated colloquy between past and present. Museums are here to participate in artistic innovation and to select and present the finest fruits of that innovation.

For these, the art museum is an immediate reference, wherein objects are the means of communication. For all, it is an educational institution in which preserved objects give access to the past in whatever relationship they bear to the present.

An art museum cannot pander after popularity. That is the function of commercial entertainment. Consequently, it is dangerous for a society to be too conscious about art. It must be regarded as a necessity, accepted as a matter of course, an integral part of our daily life.²²



What is the art museum trying to communicate?

The following is a quotation by Samuel Johnson in Rasselas, written in 1759.

"The things that are now before us," said the princess, "require attention and deserve it. What have I to do with the heroes or monuments of ancient times? With times which never can return and heroes whose form of life was different from all that the present condition of mankind requires or allows?"

"To know anything," returned the poet, "we must know its effects; to see men we must see their works, that we may learn what reason has dictated or passion has incited, and find what are the most powerful motives of action. To judge rightly of the present, we must oppose it to the past, for all judgment is comparative, and of the future nothing can be known... The present state of things is the consequence of the former, and it is natural to inquire what were the sources of the good that we enjoy or the evil that we suffer. If we act only for ourselves, to neglect the study of history is not prudent; if we are entrusted with the care of others it is not just. Ignorance, when it is voluntary, is criminal... There is no part of history so generally useful as that which relates the progress of

the human mind, the gradual improvement of reason, the successive advances of science, the vicissitudes of learning and ignorance, which are the light and darkness of thinking beings, the extinction and resuscitation of the arts, and the revolutions of the intellectual world...When the eye or the imagination is struck with an uncommon work, the next transition of an active mind is to the means by which it was performed. Here begins the true use of such contemplation; we enlarge our comprehension by new ideas. At least we compare our own with former times, and either rejoice at our improvements, or, what is the first motion towards good, discover our defects."

It has been suggested that only so far as a society is permeated by ideas and vivified by them does it rise to the proper appreciation of art. I would support the converse of the statement; that only so far as a society is rendered sensitive by the arts do ideas become accessible to it. What an art museum must communicate is that art gives each culture a barometer of sorts, indicating the health and stability of its civilizing customs and structures; in essence, that art defines the perception possible in its time and place, while making the participant in the encounter aware of the place of art in conceptual time and his own place in perceptual time.

SITE CONSIDERATIONS

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The art museum incorporates and expands the original Montana National Bank Building, a neo-classical three storey brick and limestone edifice from the early twentieth century, located in the heart of the thriving financial, civic, and commercial district of Billings, Montana. Because of the construction of a new banking tower, the lower floor of the Bank has been temporarily vacated and the upper floors are in use as offices by a private company. In my proposal, a more recent addition to the building and a half block of shops is razed, extending the site the length of the square block bordered by a one storey block of stores on 2nd Avenue North on the south, a four storey department store on North Broadway on the west, an eight storey bank and a church on 3rd Avenue North on the north, and an eight storey Courthouse and a park on North 27th Street on the east.

ADJACENT ENVIRONMENT

The site for the museum lies at the south end of the square block described, in an area 50' by 300', and is bisected north to south by an alley. The block is shared by an adjacent department store, a jewelry store, a drug store, a record store, and a shopping and office building on the west. On the northeast one-quarter of the block is the City Hall. The

rest of the square block is presently used for parking, and would be retained by the museum for deliveries, handling, and future expansion. The block is ringed peripherally by a 12' concrete sidewalk and by mature Locust trees and street furniture.

The choice of this site is a crucial one, for it allows the museum to be considered as another edifice which may be entered by patrons directly from the sidewalk, affording an immediacy and availability not possible in a more sequestered location.

ORIENTATION

The site receives predominantly south and north light on its length, and east and west light at either end. The changing daylight conditions were an important consideration in the selection of the site.

TRAFFIC AND TRANSPORTATION

All streets bordering the site are four-lane with parallel on-street parking. Broadway on the west and North 27th on the east are each two-way traffic. 2nd Avenue North on the south is one-way headed east, while 3rd Avenue North on the north is one-way headed west. The city has municipal

~~city of Billings has municipal buses which make stops near the site and~~
throughout the downtown area. There are two parking structures each with-
in one or two blocks from the site. A third is under construction two
blocks to the west and a fourth is planned two blocks to the east.

UTILITIES AND SERVICES

All utilities in the area are buried and present no anticipated prob-
lems. As the proposed building will close off the south end of the alley,
consideration is given to the service and delivery areas for the museum and
its neighboring stores.

ORIGINAL BUILDING

As the original structure is a bank, the vaults and storage areas
below ground may be utilized for the security needed for museum storage.
The first floor is primarily a two-storey space which is presently adapt-
ed to banking only. Column spacing and spans set a precedent for the rest
of the proposed building. Otherwise, the building is to be considered as
a three storey shell encompassing a two storey space.



CONCEPTS

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The art museum, as a tool for self-education can no longer be the isolated and aloof protectorate of the esoteric interests of an enlightened elite. If a society is to be expected to understand and appreciate the legitimate art of its time and of the past tradition which is continued into the present, an art which defines and elucidates the perception possible in its concurrent time and place, then people must experience and become familiar with such art. Only in an immediate encounter can members of a society assimilate an enjoyment and appreciation of a contemporary or historical legitimate art which transcends time, changing tastes or standards of technical competency.

As such, an art museum should be located in the mainstream of the life of the community, region, or state it serves, accepted as a matter of fact. I chose Billings as the location for the art museum because it is the most populous, progressive and cosmopolitan city in Montana or its adjacent states. An institution of its nature would be a valuable asset for edification in the city, its surrounding region, state or neighboring states.

The site for the museum was selected precisely for these reasons. Symbolically, the location demands that the art museum be considered, at

least in its exterior treatment, landscaping, and amenities, as of the same nature as the department stores, banks, civic buildings, parks, and churches to which it is addressed. A patron might be expected to visit the art museum as an end in itself, but for shoppers or employees, the museum would avail itself for cultural refreshment, as well.

The site also allows exposure to the changing light conditions of the north, south, east, and west exposures, expressing the changing moods of seasons and of time.

The Bank building was chosen for the above reasons and because it is a familiar landmark in the city, representing a revivalist adaptation of a traditional, if classical, heritage. When it is incorporated into a building which reflects contemporary architectural concerns, a subtle juxtaposition occurs which heightens the perception of new and old which is a reference to the objective medium of time of which history and art are measures.

Symbolically, the more "enlightened" periods in the history of art and history in general, and more importantly for those periods for which such lighting is appropriate are placed on the south side of the building in order to receive the changing intensities of the natural lighting.



SEQUENCE AND CIRCULATION

A patron is first exposed to and given availability to an orientation space in which art images which define his present time and place are displayed. From there, a suggested path of circulation leads a patron through a chronologically sequential overview of the art of fifteen periods which again culminate in an exhibit of contemporary art. The intention is to acquaint the patron with his present, to lead him through his past back to his present in anticipation of the future. As the exhibits are distributed over three floors with means to pass directly through the spaces, a repeat patron is allowed to determine his own sequence of viewing.

A counter-clockwise path which leads a patron back to an orientation space on each floor is enforced by the strong angularity of walls which the patron encounters and which divide and subdivide the exhibition spaces.

LIGHT AND SYMBOLISM

Symbolically, the more "enlightened" periods in the history of art and history in general, and more importantly for those periods for which such lighting is appropriate are placed on the south side of the building in order to receive the changing intensities of the natural lighting which

helps to fulfill the abstracted context and mood for each period.

Exhibition spaces are moved to the center of each floor so that a peripheral path of circulation is maintained and to facilitate the modulation of light. Intense south light is first modulated by trees along the south facade. Light then strikes a screen where it is modulated two times by horizontal bands in the facade. Upon striking the window glass, natural light is allowed to bathe such items as sculpture or architectural items, (for which it is appropriate.) Other images for which natural light would be inappropriate or damaging are further shielded by interior walls.

Natural light is intended to be the main source of light for its respective spaces, while artificial lighting is needed for supplemental lighting. Accordingly, metal and stone objects would receive daylight or fluorescent light, oil and tempera paintings would require daylight, tungsten, or fluorescent light, while sensitive watercolors and textiles require tungsten lighting.

The following is a list of the factors and considerations which would be used in the design of each of the fifteen period spaces. They are outlined which suggest the abstracted context and mood to fulfill each image.



DESIGN PROGRAM

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Because art images are only fulfilled in an abstracted context for which they were created in terms of lighting, distance between image and participant, volume of space commanded, vertical relationship to the viewer, sensory stimuli other than visual, complementary and appropriate materials for display, size of group that participates with the image, and an abstracted awareness of the objectives of artists and their periods or schools, the encounter with art becomes participation and the place of art is established in conceptual while the participant's place is established in perceptual time.

For anyone to design an art museum to meet such criteria, he must have a collection for which the exhibition spaces are individually designed. I have, accordingly, selected a collection in the book Fifty Centuries of Art by Francis Henry Taylor. It could be argued that a city such as Billings could not obtain such a diversified and significant collection, but the collection is small enough and representative of a collection which a city of its size and stature might collect.

The following is a list of the factors and considerations which would be used in the design of each of the fifteen period spaces. They are guidelines which suggest the abstracted context and mood to fulfill each image.

ANCIENT NEAR EAST-EGYPT -----

- monumental majesty
- flat and two-dimensional representations
- severe stylization
- definition of form and purity of line dramatized in blazing sunlight
- order in every detail
- objects to be viewed at an angle which gives its least dimension in depth
- not based on what the artist could see at a given moment but what he knew
- everything preserved as clearly and as permanently as possible
- rigid frontality

GREECE -----

- clarity of vision and expression
- ability to isolate an idea from its background
- represent abstract, rational ideas
- unity of concept, harmony of masses, finish of detail, and distinction of the whole
- stiff frontality gives way to free interpretation of nature and movement
- adherence to rules, but freedom within the rules

- contemplative and abstract
- figures are freestanding, inside or outside,
- grace and intimacy
- public and semi-private images

ROME -----

- impersonal and timeless
- immediacy and actual practicality
- attempts to create illusion of three-dimensionality with background, foreground and middleground
- public, propagandistic art.

TRANSITION -----

- figures isolated in abstract, neutral space
- flat compositions, with background as a screen
- irrational mysticism
- artist created a complete iconography for the visual side of religion
- figures sometimes move in real space
- images primarily of mystical, religious, "public" nature

MIDDLE AGES -----

- mystic experience
- verticality
- flat figures with no shadow
- sculpture and decoration as an addition to architecture
- details considered in relation to the whole
- movement and vigour
- church as an encyclopedia of knowledge
- man emerges as an individual
- art strengthens man's awareness of his own dignity, assists him in his discovery of Nature
- figures removed and isolated from their background

CLASSICAL RENAISSANCE -----

- glory and power of individual are accentuated
- classical past is reawakened
- figures are placed in real space
- relationship of anatomically functional man to a physically real environment in a mathematically correct perspective

- illusion of space and creation of plastic effects within space
- light and color to give depth and solidity
- profound personal experience
- encyclopedic summary of disparate elements
- "The discovery of man...man in his temporal relations, illustrated by Pagan antiquity, and man in his spiritual relations, illustrated by Biblical antiquity"

NORTHERN RENAISSANCE -----

- personal liberty
- extremes of mysticism and gross materialism meet.
- intimate knowledge of the subject
- conquest of visible and invisible, tangible and intangible
- character, density, and consistency
- form and perspective, forsaking religious symbols for realism
- man's conscience and anxiety for his future
- in South, art was means to convey a philosophical or abstract idea through a formal composition...in North, it was vehicle for sharing inner mystical experiences.

COUNTER-REFORMATION BAROQUE -----

- flooding of light
- grand scale and suave execution
- undulating verticals and diagonals
- wild, centrifugal abandon of figure from the natural repose of the Renaissance classical ideal
- insubstantiality of structure and heroic heightening

NORTHERN BAROQUE -----

- intimate scenes for the walls of tall narrow private homes
- light changes during seasons, sunshine and dusk
- colors controlled by a golden tone through which sunlight penetrates or recedes according to mood.
- private art, intimate experience with small groups
- quietude and impersonality, sociable realism

ROCOCO -----

- volant, emotional participation
- single architectonic work of art incorporating all arts

- elegance, grace, wholesome freshness
- happy, unintellectual appreciation of nature
- arbitrary standards of line and composition
- graceful movement of surface and texture
- canons of beauty and proportion

NEO-CLASSICISM - ROMANTICISM -----

- new individuality and realism
- age of reason, scientific discovery
- decorative effect subordinated to recording of historical fact
- exterior visual world of fact vs. subjective inner world of intelligence

IMPRESSIONISM -----

- choice between accumulated culture of past and barrenness of materialistic future
- realism with a classical bias
- characterize inner spirit
- paint out of doors
- enrich painting psychologically and widen space physically

BUILDING PROGRAM

34

- nature reveals itself without embellishment or flattery
- color must be in accordance with laws of natural light
- individual forms couldn't be homogeneous until the time element was removed and idea of simultaneous action and rhythmic composition was understood.

EXPRESSIONISM -----

- sterile abstractions
- intrinsic beauty without aid or setting-
- assert artist's individual personality by rejecting accumulations of the art of the past for his private selections from the world of the present.

MODERN MOVEMENT -----

- individual, diverse schools of art
- salon art, intended for a museum setting

AMERICAN PARALLELS -----

- individual schools



BUILDING PROGRAM

35

ORIENTATION

Entrance Lobby	1600 sq. ft.
Bookstore	168 sq. ft.
Classroom	1044 sq. ft.
Information Station	24 sq. ft.
Security Station	100 sq. ft.
Restaurant	1620 sq. ft.

Kitchen	720 sq. ft.
Restrooms	4 @ 256 sq. ft.

Passenger Elevator
Stairways
Service Elevator to Kitchen

EXHIBITION

Temporary Exhibit (3)	4320 sq. ft.
Egypt	1220 sq. ft.
Greece	1220 sq. ft.
Rome	1220 sq. ft.
Transition	1076 sq. ft.
Middle Ages	1076 sq. ft.
Classical Renaissance	1220 sq. ft.
Northern Renaissance	1220 sq. ft.
Counter-Reformation	1220 sq. ft.
Northern Baroque	1076 sq. ft.
Rococo	1076 sq. ft.
Neo-Classicism	1220 sq. ft.
Impressionism	1220 sq. ft.
Expressionism	1220 sq. ft.
Modern Movements	1076 sq. ft.
American Parallels	1076 sq. ft.

Restrooms	3 @ 384 sq. ft.
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Freight Elevators (3)
Passenger Elevators (2)
Stairs (2), Firestairs (2)

SUMMARY

36

ADMINISTRATION

Curator's Office	252 sq. ft.
Director's Office with reception	252 sq. ft.
Secretaries, Registrar, Accountant	414 sq. ft.
Staff Meeting	684 sq. ft.
Lounge and Volunteer Stations	720 sq. ft.
Restrooms	2 @ 128 sq. ft.
Elevator Stairs	

WORK SPACES

Shipping and Receiving, Indoors	1944 sq. ft.
Storage, Security	4655 sq. ft.
Conservation Studio	874 sq. ft.
Framing Studio	874 sq. ft.
Exhibit Workshop	874 sq. ft.
Mechanical	3125 sq. ft.
Restrooms	2 @ 128 sq. ft.
Freight Elevators (4) Elevators (3)	
Exterior parking for Museum vehicles and circulation for shipping and recei- ving.	



SUMMARY

37

If, as I suggest, art is an encounter between one who creates tangible images that define and elucidate the perception possible in his concurrent time and place and a participant who contemplates that image, and if the creation of art reflects the insight of a perceptive elite, then it follows that art flourishes only when the interchange between artist and viewer, listener, or user is complete; that is, when art is experienced and comprehended by those who would learn to appreciate it and participate in fulfilled sensitivity.

Because art defines its time and place, an encounter with art becomes participation when the place of art is established in conceptual time and the participant's time is established in perceptual time. In order for a comprehensible statement about art to be made, an orienting matrix in which the artist reassembles a vocabulary is necessary. Only then can art images transcend coexistence in mutual independency. One means to fulfill images in view of what they can contribute to a statement about art is through the syntax of sequence, orientation, and a general and abstract mood.

An art museum, if it is to exist, becomes that sensitive orienting matrix which makes a statement more the sum of its units of thought, presenting the past for the edification of the present and future.

FOOTNOTES

38

¹Herbert Read, Art and Society (New York: Macmillan Company, 1937), p. 233.

²R. G. Collingwood, Essays in the Philosophy of Art (Bloomington, Indiana, Indiana University Press, 1966), p. 161.

³Jean Duvignaud, The Sociology of Art (San Francisco: Harper & Row, 1972, p. 80.

⁴Ralph W. Church, Encyclopedia of the Arts, ed. Dagobert D. Runes, (New York: Philosophical Library, Inc., 1946), p. 66.

⁵Duvignaud, op. cit., p. 45.

⁶Jack Burnham, The Great Western Salt Works (New York: George Braziller, 1974), p. 26.

⁷Edmund Burke Feldman, Art as Image and Idea (Englewood Cliffs, N. J.: Prentice-Hall Inc., 1967), p.

⁸Burnham, op. cit., p. 80.

⁹Michael Brawne, The New Museums (New York: Frederick A. Praeger, Publishers, 1965), p.

¹⁰Lancelot Law Wylie, Aspects of Form (New York: American Elsevier Publishing Company, Inc., p. 1958), p. 219.

¹¹Brawne, op. cit., p.

¹²Dagobert D. Runes (ed.), Dictionary of Philosophy (Totowa, N. J.: Littlefield, Adams & Company, 1972), p. 318.

¹³Charles Jencks, Modern Movements in Architecture (Garden City, N. Y.: Anchor Press, 1973), p.

¹⁴Kenneth Baker, Philosophical Dictionary (Spokane, Wash: Gonzaga University Press, 1972), p. 420.

- 15 Joseph V. Noble, "What Does Relevance Mean to a Museum?" Art News, (September, 1973), p. 96.
- 16 Germain Bazin, The Museum Age (New York: Universe Books, Incl, 1967), p.
- 17 Ibid., p.
- 18 Sherman E. Lee, ed., On Understanding Art Museums (Englewood Cliffs, N. J.: Prentice-Hall, Incl, 1975), p. 4.
- 19 Daniel Buren, "Function of the Art Museum," Art Forum, (April, 1976).
- 20 Jencks, op. cit., p.
- 21 John Canaday, Culture Gulch (New York: Farrar, Straus, and Giroux, 1969), p. 170.
- 22 Douglas Davis, "The Idea of a 21st Century Museum," Art Journal, (Spring 1976), p. 256.



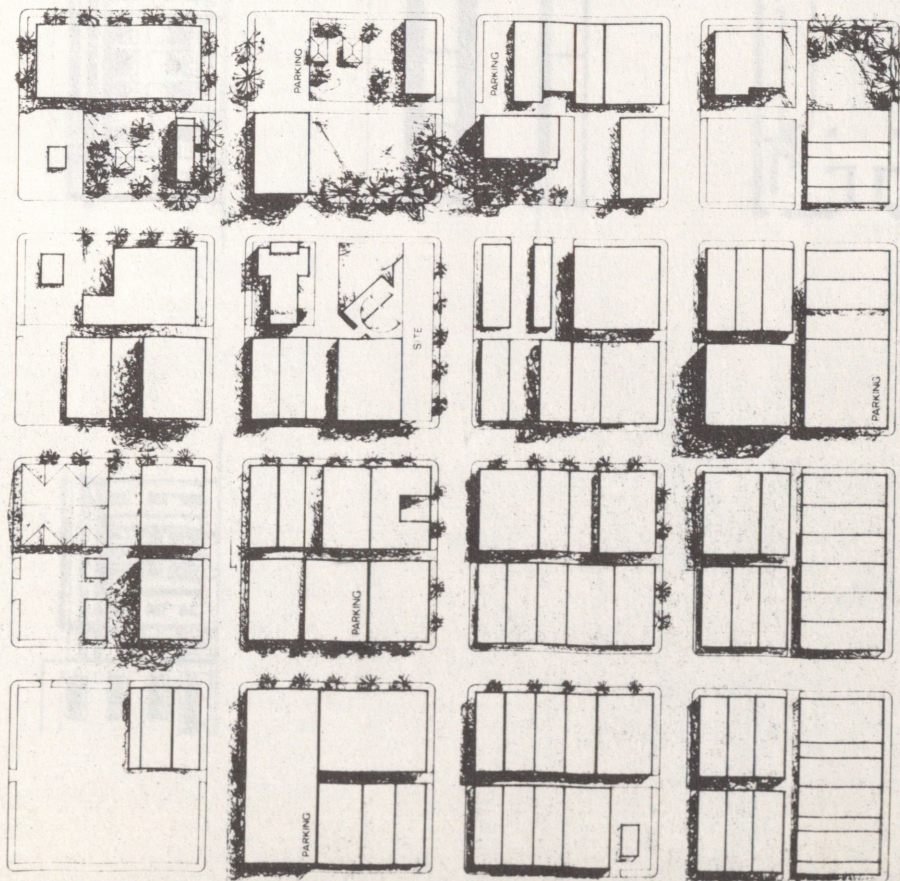
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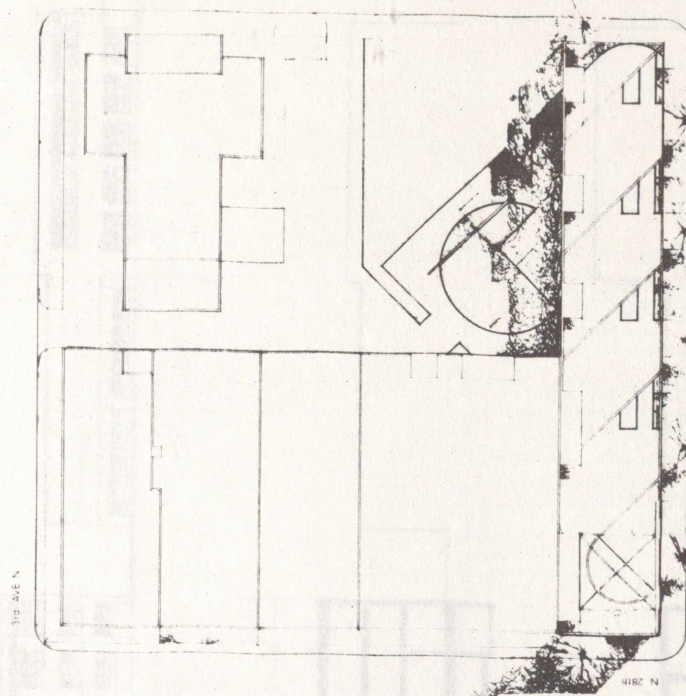
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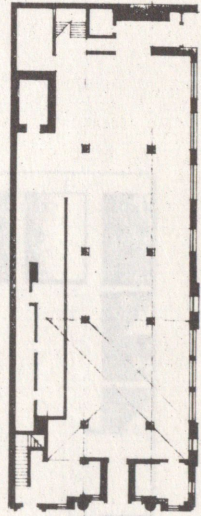
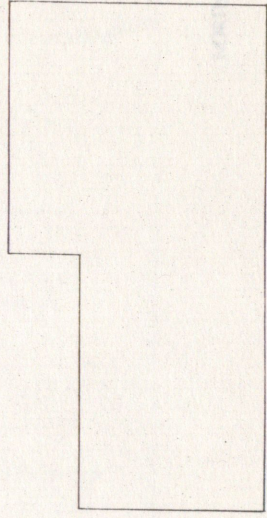
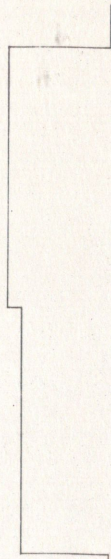
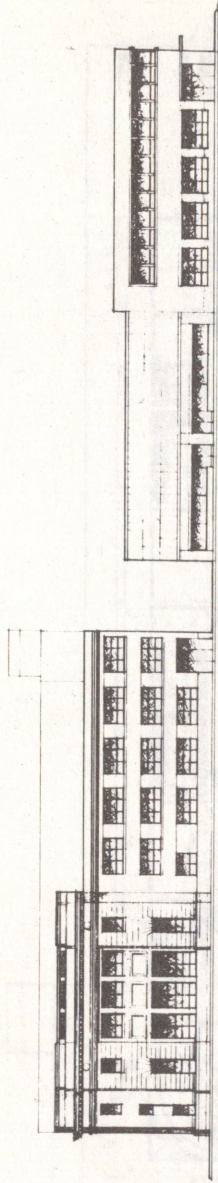
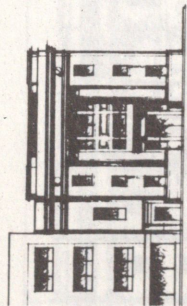


DOWNTOWN BILLINGS, MONTANA
1" = 100'

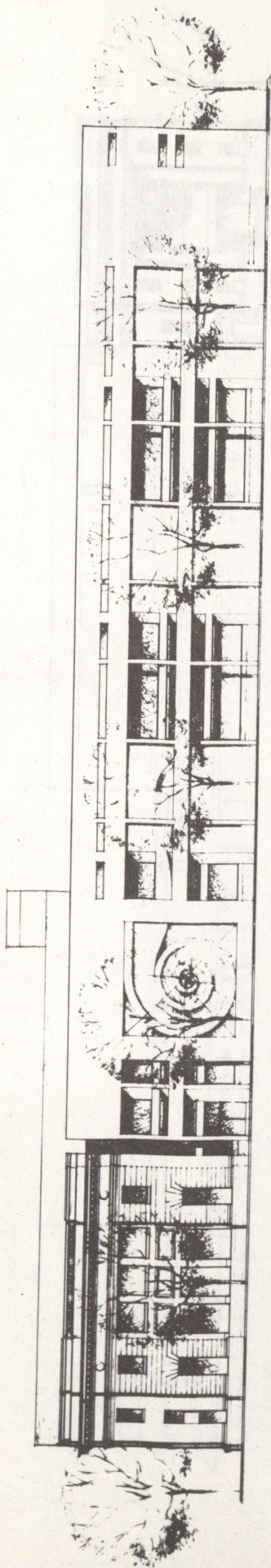


SITE
1" = 30'

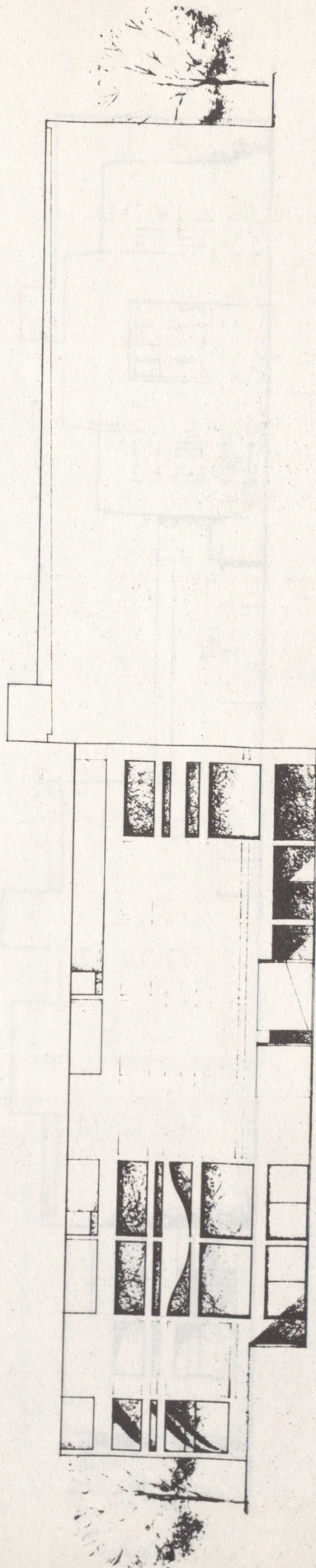




EXISTING CONDITIONS
1/16" = 1'-0"

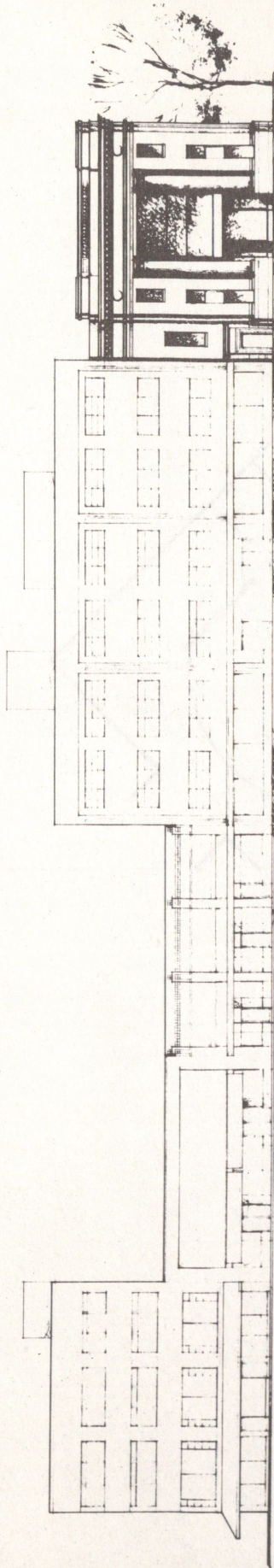


SOUTH

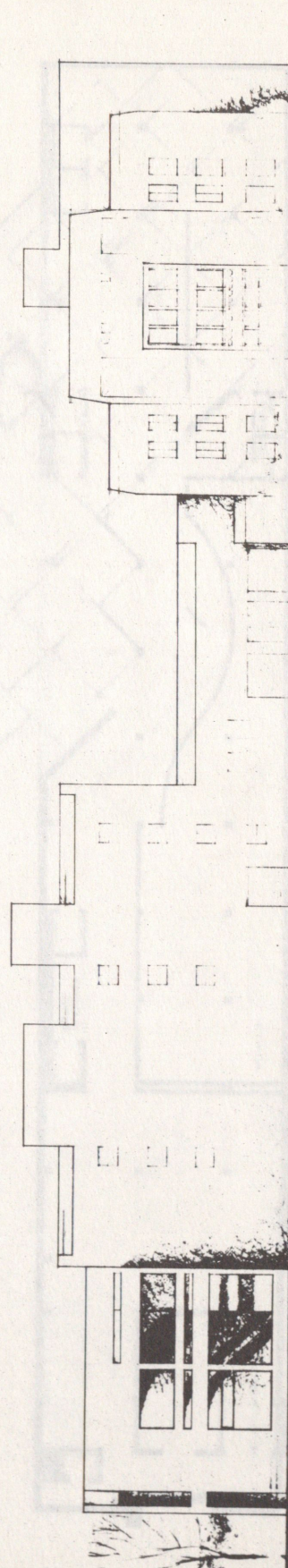


NORTH

ELEVATIONS
3/32 • 1/0

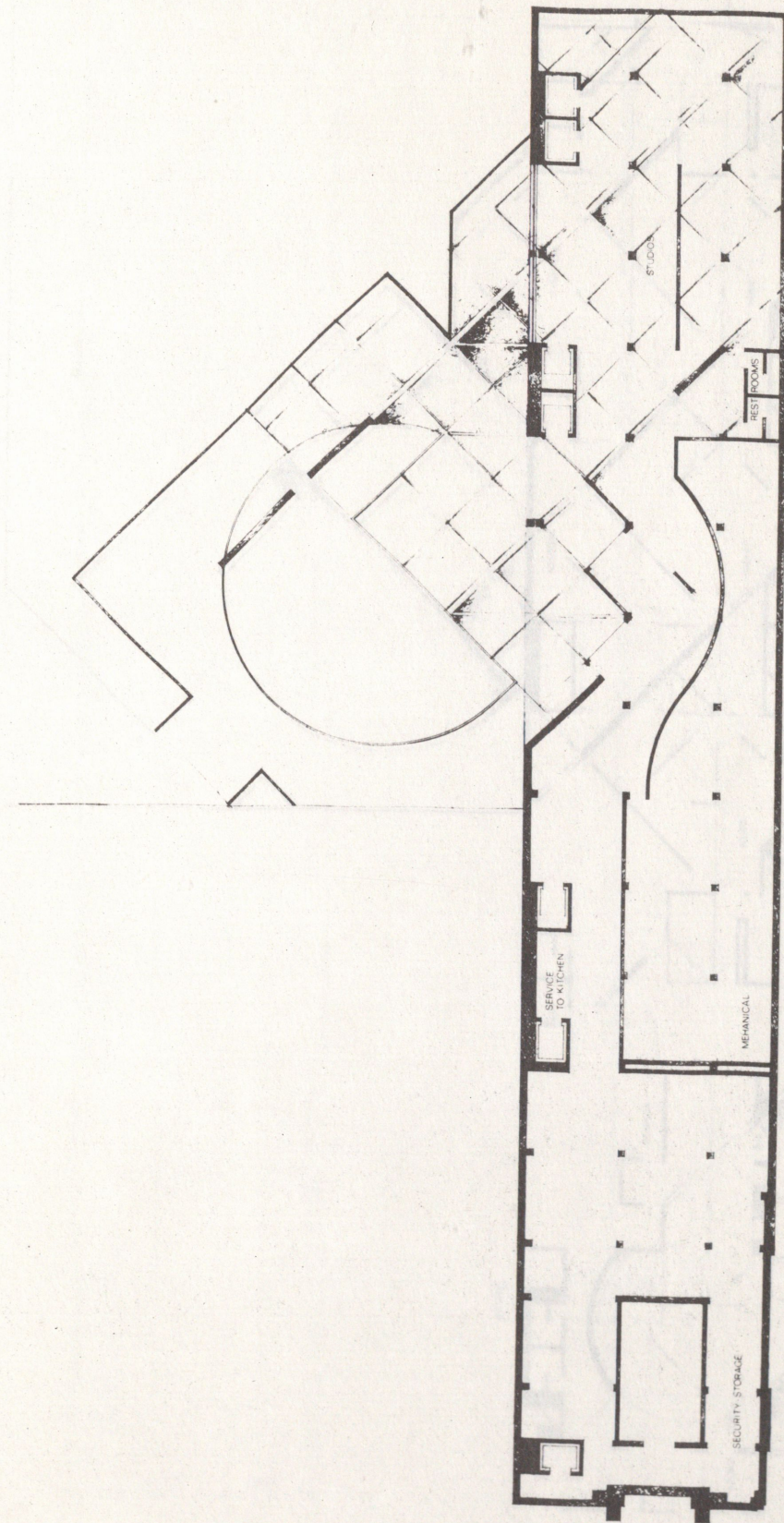


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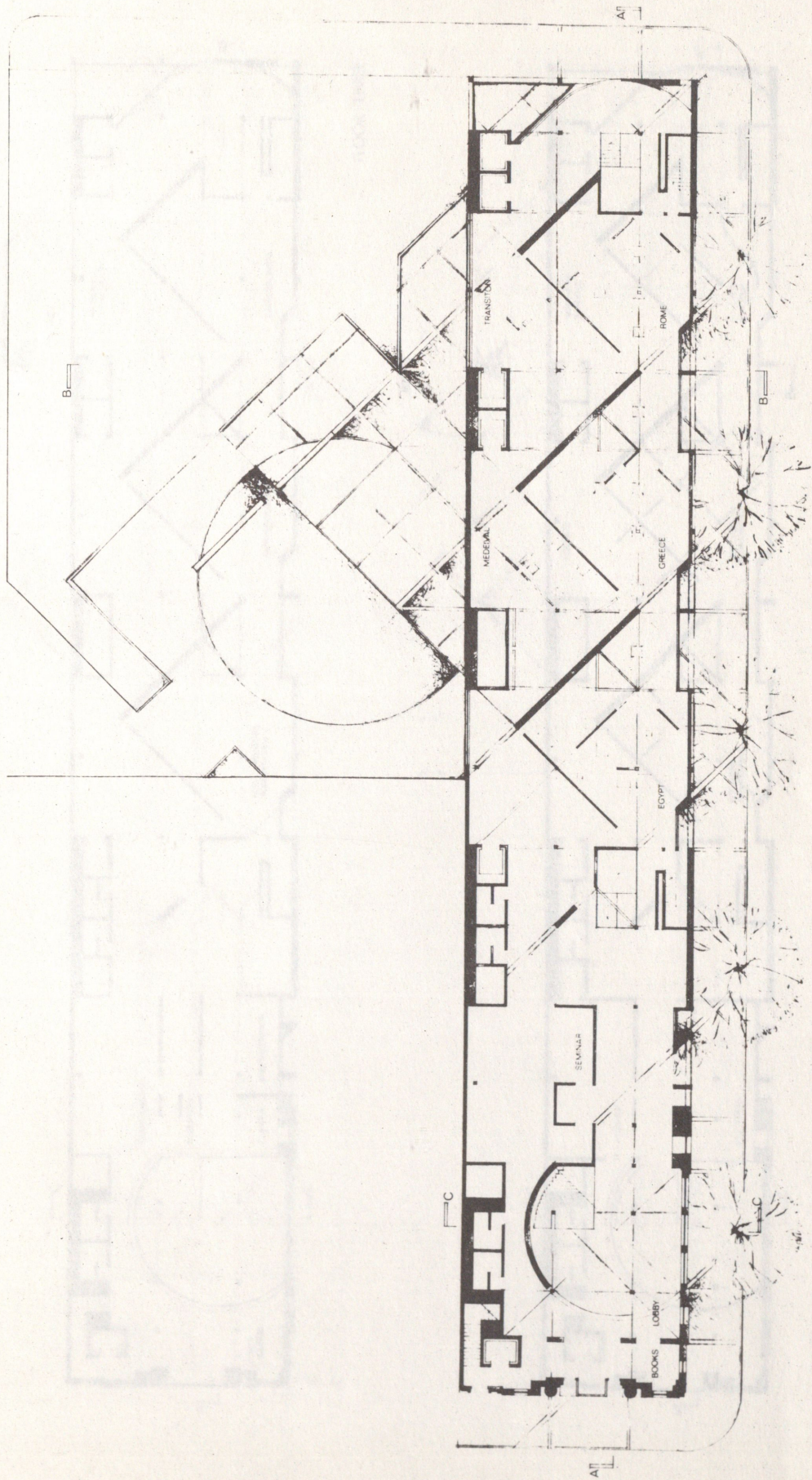


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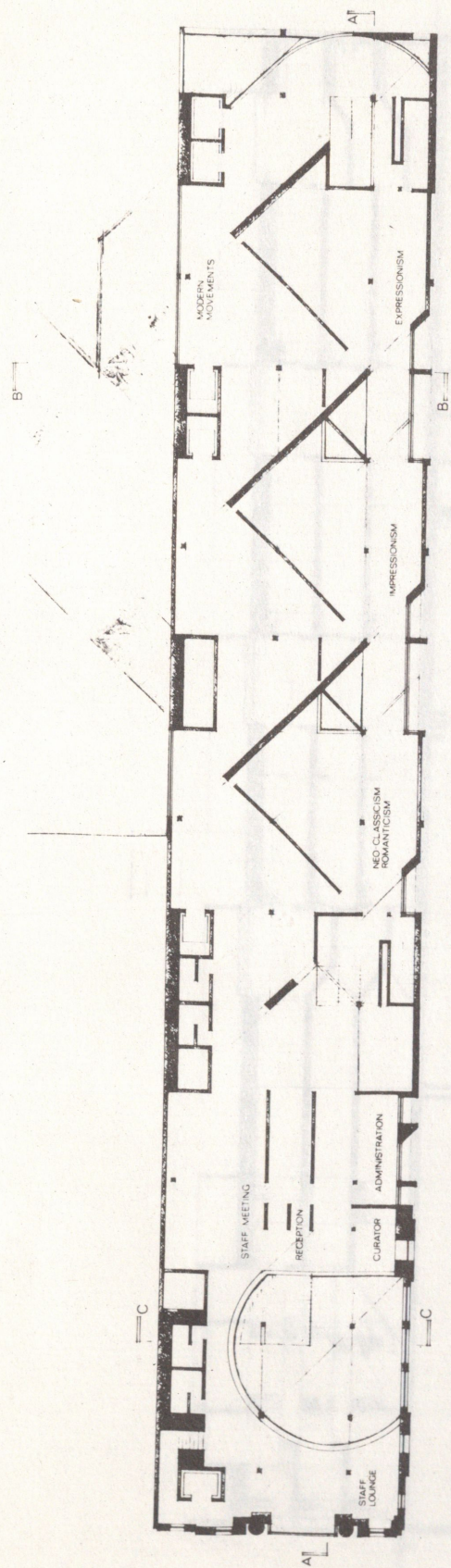
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3/32/10



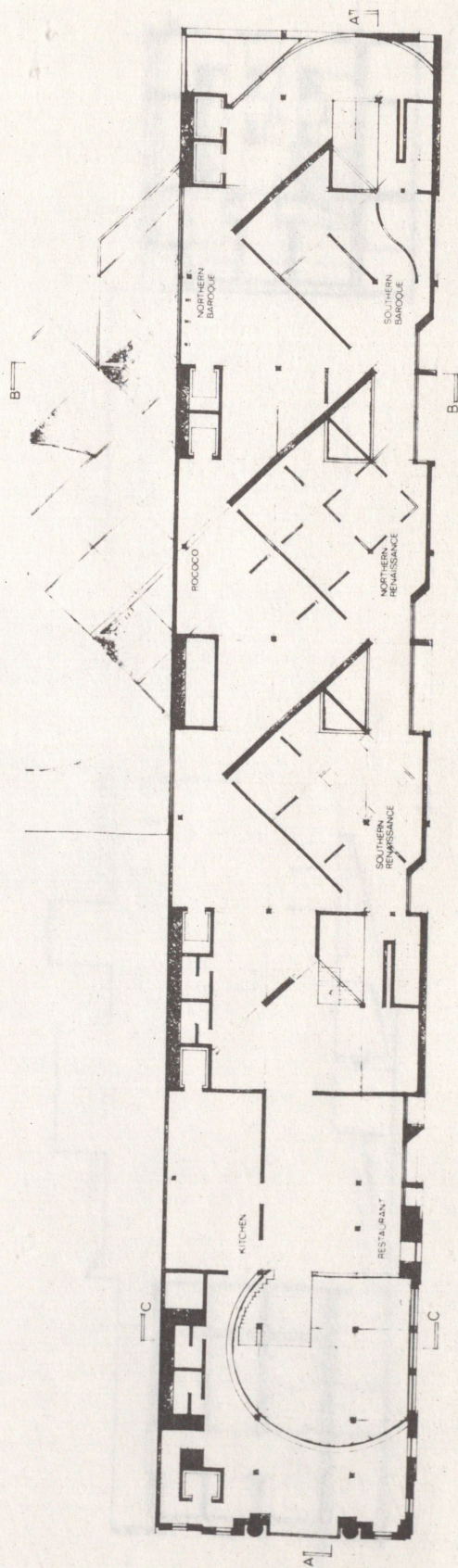
GROUND FLOOR
3/32-1-0



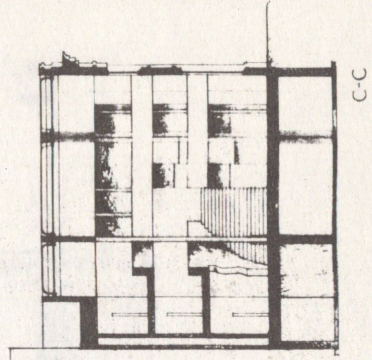
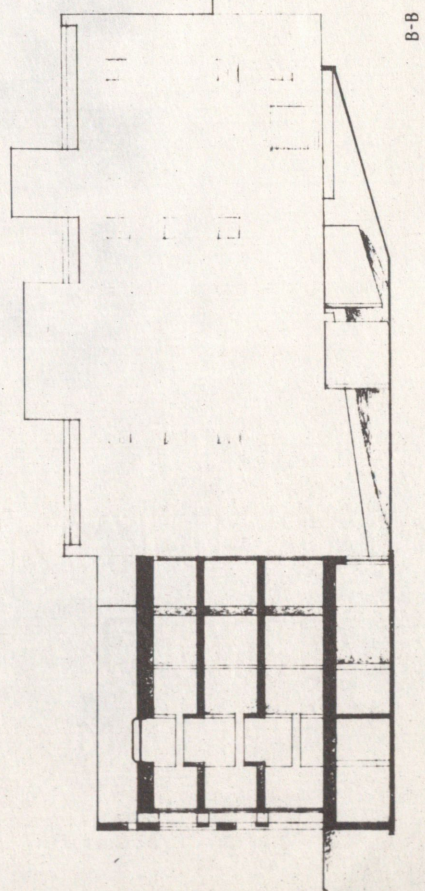
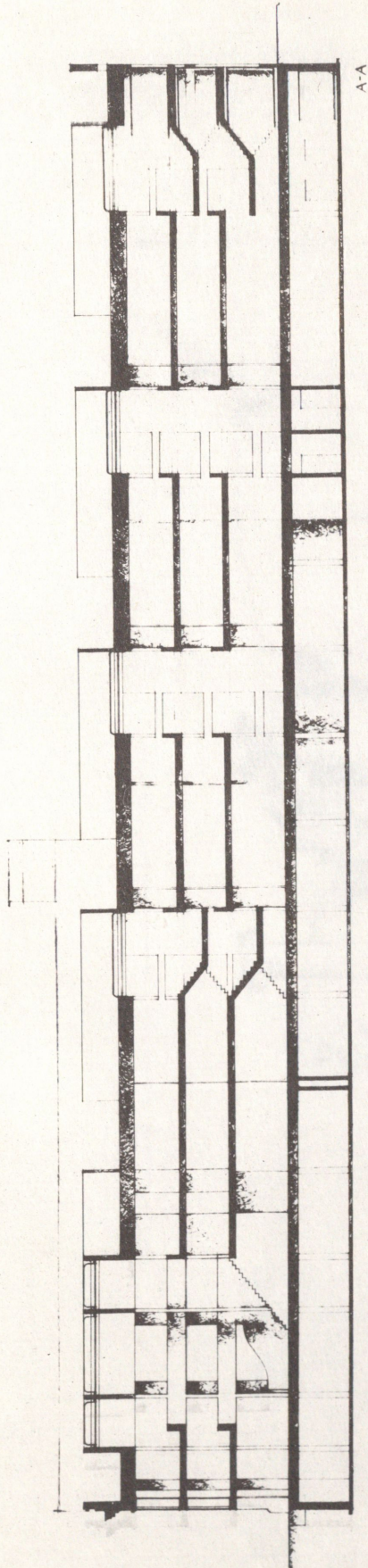
FLOOR ONE
3/32 • 1'0"



FLOOR THREE



FLOOR TWO
3-32 +1.0



SECTIONS
1/32" = 1'-0"

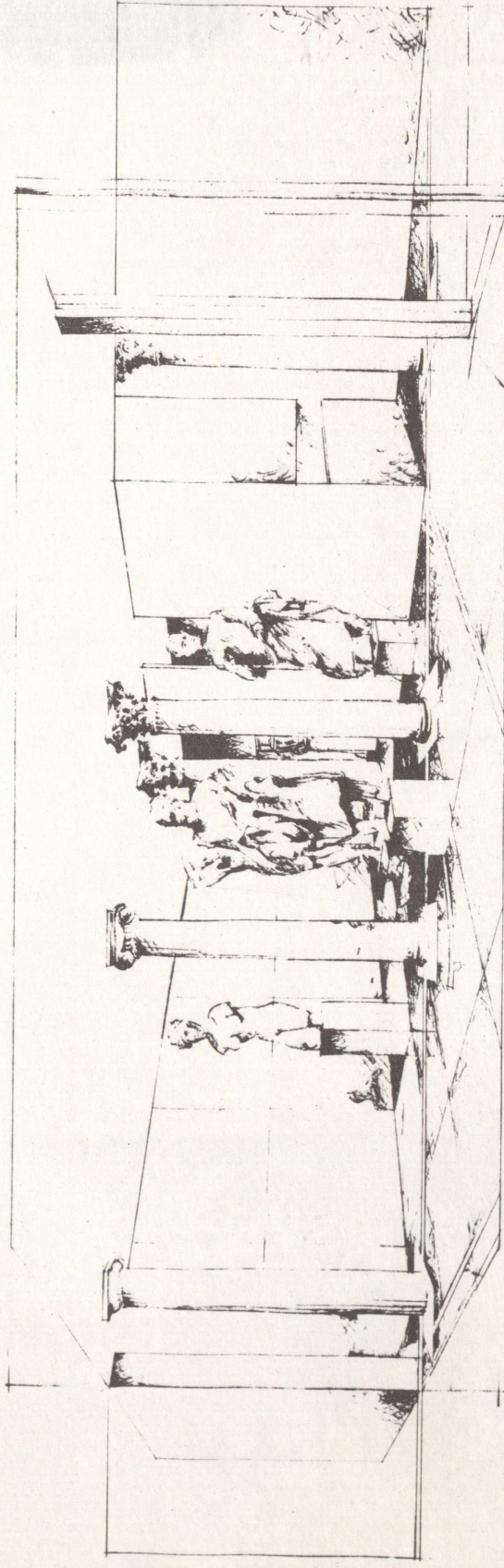


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