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AN ARTISTS' COOPERATIVE
SAN DIEGO, CALIFORNIA

by
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A professional paper submitted in partial fulfillment
of the requirements for the degree of
Bachelor of Architecture

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INTRODUCTION

Once, while reading the local newspaper, I came across a commonplace article which symbolizes the society in which I currently exist. This article consisted of the traffic death toll of the current year and a comparison of this year's total to the total on the same date last year. This stark numerical comparison failed to mention anything about the quality of lives lost.

It occurred to me that all lives are not created equal and that some lives should be worth more when tallied for the Montana Highway Department. Thus a factor of morality would be introduced not only into the traffic death tally, but also into our daily lives; for the threat of public acknowledgement of one's moral or immoral practices through accidental death would cause society to not only wear clean underclothes, but also to live clean lives.

Sometimes our true aims get lost within the numerical tallies and comparisons.

And then I realized that this had a lot to do with architecture, too...

PURPOSE

As an architectural thesis, I, Denise Dosland, have chosen to design an artists' cooperative in San Diego, California, USA.

The site and need entities shall be portrayed in their present states, which (as all existences) are subject to change and wonder; the design proposals are hypothetical.

In the beginning, my personal intent was simple. I desired only to create a physical embodiment of economic and aesthetic beauty to contain an area capable of producing "art." To quote from my original project statement, ... "I thought of my building as a modern Shangri-La."

It was when I began developing this design theory of "beauty-totality-within-one form" that I discovered its Siamese counterpart -- complexity. The complexity and disorder inherent to all simplicity and order was explained once by the artist, Hans Hofmann:

As the morning wore on, shadows were flattened against the walls, crowded aside by the turbulent brilliance of urban life. So dynamic was the scene that it appeared all at once to be totally immobile. Each element was completely in balance with every other; yet, like the itinerant laborers on his grandfather's farm, the crowd shifted irregularly within itself. How unlike the precisely monotonous, always predictable movements of a machine! Perhaps one should strive to pin down this air of vitality whereby order emerged from disorder....(1)

(1) Hans Hofmann, Search for the Real, edited by Sarah T. Weeks and Bartlett H. Hayes, Jr. (Boston: Addison Gallery of American Art, 1948), p. 9.

To continue, I found it easier to accept as given that simplicity can only exist as a facade protecting the complex interactions of human existence from a few environmental discomforts. Mine was not the task of determining the definition of beauty. I assumed the role of *the architect, to whom a cultural tradition over five hundred years old assigns the task and power of understanding the underlying rationale of things, perhaps even their truth.*⁽²⁾ I feel that to envision (as a final design) a coherent, austere building envelope, one must first discover this basis of truth amongst the clutter of human functioning destined to occur within this building.

One could say I started my research of this area of my thesis many years ago, with my first art class. Much of my design of the studio spaces is taken from my memory of these classes and the flow patterns discovered while trying to produce my own "masterpieces." The largest misconception that I transferred into my architectural design was the totality theory. Beauty does not exist as a totality. Architecture does not exist as a totality. Nature does not exist as a totality. For totalities do not allow for human error or failure, and to eliminate the factor of failure is the biggest failure of all. I now look upon this area as a workplace, not a factory for masterpieces or an art movement nucleus. As the designer, I am reduced to the status of "provider-of-functioning spaces" -- a long fall from the pedestal of architecture God (where I originally placed myself).

⁽²⁾ Francesco Dal Co and Guiseppe Mazzariol, Carlo Scarpa: The Complete Works (New York: Rizzoli International Publications, Inc., 1985), p. 9.

Therefore, my purpose for designing this artists' cooperative has evolved to my present goal. My goal now is to provide a valid structure which will entice observers with both easy overall comprehension and the reward of clever detailing on a smaller scale, while providing protection for usage.

NEED

The need for an "artists' cooperative," or any extension of the art field past the school system, was not difficult to authenticate. While surveying local art students,⁽³⁾ I repeatedly was exposed to the belief that the majority of artists fail after graduation because of economic ignorance rather than lack of artistic talent. The economics of the situation played a major role in my choice of a site in a large urban area. Here the art is exposed to more potential clientele without the added expense of transportation.

Many people starting out in business disregard items of overhead and incidental expenses, so they are unaware that they are working at less than a living wage.⁽⁴⁾ To this I add that few artists are capable, upon college graduation, of the investment necessary to purchase studio space and equipment with which they may begin the production of art. Also, few banks will consider loaning large quantities of money to persons capable of receiving unstable incomes at best for a large number of years. So, without the miracle of a wealthy benefactor, most artists must find work in other fields, a dilemma of our present consumer-oriented society.

⁽³⁾I originally surveyed by questionnaire approximately 20 art students at Montana State University. From the compiled results, I interpreted common artistic desires, fears, economic failures, and economic successes.

⁽⁴⁾Glenn C. Nelson, Ceramics (A Potter's Handbook) (New York: CBS College Publishing, 1984), p. 298.

Therefore, my proposal is to create an alternative to these economic impossibilities by providing shelter and access to necessary equipment and market so that artists are capable of surviving the transitional period from college graduate to established professional.

The two design decisions which were determined by my study of cooperatives⁽⁵⁾ are as follows: First, by definition, the only artists which will have access to the studios will be residents; second, the rental of the cottages will not be strictly based on cash, but may also be paid in hours worked in the diner, art shop, or gallery. The rental arrangements will be defined by the administrators, not by me.

Politically, I am remaining neutral as to the selection process necessary to determine occupancy, length of stay, or production quotas, i.e., qualitative or quantitative. These decisions will be made upon building completion and will not affect my spatial manipulations.

(5) The first trade to establish a cooperative was the dairy farmers. Their cooperative combined the effort and equipment of butter production. Today, one of these original cooperatives exists under the label of "Land O'Lakes Butter."

METHODOLOGY

My research of this project began in a rather unarchitectural manner. Rather than concerning myself with equipment dimensions or zoning regulations, I attempted to define the most insatiable of all questions ... What is art?

Needless to say, I never was able to imprison art within a vocabulary of words or symbols. But, I did spend many hours developing a theory about what comprises the essence of art. To do this, during my first quarter of Thesis, I researched and wrote interpretive essays on various art movements of the past. (I will include a few selected essays within the following pages.) What I did not realize at the time was that through my elite selection process of researching only the movements that interested me, I eliminated a majority of valid artistic theorems. I randomly neglected much of historical art without compassion.

So, in conclusion of this study, I wish first to mention Webster's definition of art which includes a few of the following phrases: *Skill acquired by experience, study, or observation; a branch of learning; and an occupation requiring knowledge or skill.*

I am once again going to claim that a complete and exact definition of art is unnecessary and did not inhibit my design capabilities. Art is not confinable to definition, and Webster would confuse less readers by merely showing the spelling.

Also, I wish to present my theory which, in general terms, contends that art is a broad category which is more easily understood if the category is fragmented into art as personal decor, art for financial gain, art for exhibition or fame, and art for exorcism of ghosts within troubled souls. All art is created for a reason and, if the final piece achieves the original goal, then it is art.

Just as there is a moment when the artist must stop, when the sculpture must be left as it is, the painting untouched -- just as a determination 'not to know' serves the maker more than all the resources of clairvoyance -- so there must be a minimum of ignorance to perfect a life of happiness. Those who lack such a thing must set about acquiring it: unintelligence must be earned.

- From A Happy Death, by Albert Camus -

Thus, "Art" eluded me until I quit looking, but the search is still branded into my soul. Unable to purge all traces of influence from my final design, I will now include these essays (once again, not all essays, but just the elite chosen few) which I presented within my Thesis One statement. The following pages present my interpretations of Mannerism, Beaux Arts, Impressionism, Cubism, Pop, and Bauhaus (an architect's art).

MANNERISM

I choose to start with Mannerism because it is a prodigy example of individual artists creating a new "type" of art. Mannerism is a term requiring rather careful definition, for unlike Early or High Renaissance, and later Baroque, it cannot be equated strictly with a period and used as an equivalent and defining label for all the works produced in a specific time bracket.⁽⁶⁾

Actually, the term "Mannerism" has derogatory connotations. It was a designation referring to a group of mid-Sixteenth-Century painters in Rome and Florence whose self-consciously "artificial," mannered style was derived from certain aspects of Raphael and Michelangelo.⁽⁷⁾ Author Linda Murray points out ... *(Mannerism) is a label only for certain works of a certain kind produced by certain artists between about 1520 and 1590, and only in certain parts of Italy.*⁽⁸⁾

The cohesive unit connecting these artists is their "style" similarities which, in this case, have nothing to do with the actual technique of painting, but, rather, the subject matter and its unique presentation upon a surface. Mannerism can be quite easily recognized and defined: In general, it is equated with a concentration on the nude,

⁽⁶⁾ Linda Murray, The Late Renaissance and Mannerism (New York: Frederick A. Praeger, Inc., 1967), p. 29.

⁽⁷⁾ H.W. Janson, History of Art (New York: Harry N. Abrams, Inc., 1977), p. 439.

⁽⁸⁾ Murray, op. cit., p. 30.

often in bizarre and convoluted poses, and with exaggerated muscular development; with subject matter either deliberately obscure, or treated so that it becomes difficult to understand; ... with extremes of perspective, distorted proportions or scale ... with vivid colour schemes, employing discordant contrasts, effects of "shot" colour, and the use of colour, not for descriptive or naturalistic purposes, but as a powerful adjunct to the emotional impact of a picture.⁽⁹⁾

If there is anyone to blame for this departure from church/school/state controlled art, it would have to be Rosso Fiorentino who blasphemed Raphaelesque classicism with his paintings, i.e., Descent from the Cross (1521). He (Rosso) created the idea that an artist need not mimic statements of patrons, but may use the painted surface as a display of artistic thought. It can easily be economically explained -- Rosso didn't find patrons for whom he could paint; he painted and then sold the finished product.

It was now the burden of the artists to show individualistic thought within their work.

⁽⁹⁾ Ibid.

BEAUX ARTS

The Academy was formally abolished in 1793, and the Ecole des Beaux Arts officially reformed in 1863.⁽¹⁰⁾

This state-controlled⁽¹¹⁾ school is often viewed with displeasure by modern art practitioners, not only because of the slick stylization of art promoted, but because of the "obvious" subject matter used. There were no hidden meanings within the artists' presentations of technological perfections. These students entered the academy to learn to paint, and painting is what they learned, at the price of loss of artistic statement. Therefore, the Beaux Arts (which is actually a term more aptly applied to the architectural division of the Academy) was not an intellectual group of artists striving to redefine art. This was a school which taught a trade method. The name is synonymous with an artistic movement because of the similar art produced during the Beaux Arts' influential, controlling years.

Since the representative art schools featured the Academic curriculum, its preferred style often received official patronage. It thereby encouraged young artists to gravitate to these institutions and model their style in harmony with the institutional programme.⁽¹²⁾

⁽¹⁰⁾ Albert Boime, The Academy and French Painting in the Nineteenth Century (London: Phaidon Press Ltd., 1971), p. 15.

⁽¹¹⁾ *Every decision the class of fine arts made was subject to confirmation by the Minister of the Interior, or, in a later period, the Minister of Public Instruction.* (Ibid., p. 7.)

⁽¹²⁾ Ibid., p. 18.

The Beaux Arts subject matter for its artistic endeavours usually was politically-based since it was so closely connected with state functions. No longer were nudes wrapped in mythological or religious themes -- the public rage. The tradition of the Beaux Arts was the search for the ideal of formal and elaborate beauty.

Anyway, the close connection with the government eventually destroyed the Beaux Arts, for, when the Revolutionaries overtook the government, the royal academies closed.

Although innovation in painting never shall be considered characteristic of any Beaux Arts' produced work, these masters of presentation provided me with the most concise definition of art I have yet to find: *A work of Art is Art because it is not something else.* ⁽¹³⁾

⁽¹³⁾ Arthur Drexler, ed., The Architecture of the Ecole Des Beaux-Arts (New York: The Museum of Modern Art, 1977), p. 15.

IMPRESSIONISM

Impressionism and Post-Impressionism consumed the Art world from 1874 to 1904. They (the Impressionists) had backgrounds in French Academic Painting and interests in Japanese colourings. These two common sources served as the beginning of an art movement that loved rapid, out-of-doors painting with vigorous strokes in shimmering, luminous colours. Manet insisted that a painted canvas is, above all, a material surface covered with pigments -- that we must look at it, not through it.⁽¹⁴⁾

The Impressionistic style may be defined in the following three steps:

- (1) *Form obtained not by line but solely by vibration and contrast of color.*
- (2) *Theoretic perspective replaced by the natural perspective of color vibration and contrast.*
- (3) *Studio lighting replaced by plein-air, open air, painting done in front of its subject in the shortest possible time.* (15)

Also worthy of mention about these live-for-the-moment artists is their choice of subject matter. They (Manet, Monet, Renoir, etc.) often painted from the world of entertainment, i.e., cafes, dance halls, or the theatre. Theirs was a frolicking mind-set consistently through technique to subject to colour. The Impressionist lived and painted the

(14) Janson, op. cit., p. 608.

(15) Linda Nochlin, Impressionism and Post-Impressionism (New Jersey: Prentice-Hall, Inc., 1966), p. 15.

millions of minute, momentary pleasures available within each human lifespan.

These Impressionists managed to bring the art of painting through the Nineteenth Century and into the Twentieth Century. The mood of the Twentieth Century, with its rapid immersion into war consciousness, abandoned the gaiety of the Impressionists and turned toward geometric Cubism or sarcastic Surrealism. The new century brought with it a new society looking for a new art to express new concerns.

CUBISM

Cubism appeared at the beginning of the Twentieth Century and, with the exception of Pop Art, became the major art movement remembered even today by the artistic illiterates. This movement destroyed all traditions to reveal the birthplace of creation; then it rebuilt "art" from this rediscovered, undefiled origin. "Das Kunstwerk" begins by offering the definition of the work of art as ... *the sense of order which the human spirit imposes upon the elements of nature in accordance with (the artist's) intention, or will.* (16)

It (the Cubist movement) began by refining this definition, which was first presented in Henri Le Fauconnier's published writings, i.e., as mentioned before, "Das Kunstwerk." Another goal sought by the Cubists, besides the artist's imposition of order, was the insatiable search for beauty. The Cubists believed that beauty could be found in a consciousness of the relationship between art and nature, and that beauty attained its most universal expression in "numerical value." (17) Thus, the Cubists sought to impose a numerical order onto a surface, an order which would embody the universal, timeless (fourth-dimensional) truth of beauty. *A beautiful picture, noted Allard, is only an accurate balance, that is to say, a harmony of weights and relation of numbers.* (18)

(16) Ann H. Murray, "Henri Le Fauconnier's 'Das Kunstwerk': An Early Statement of Cubist Aesthetic Theory and Its Understanding in Germany," Arts Magazine 56 (December 1981):127.

(17) Ibid.

(18) Ibid.

The Cubists sought to achieve the redefined "beauty" within their art through the application of the following stylistic principles:

- (1) *The planes lack closure which allows them to move in ambiguous, flattened space.*
- (2) *Arbitrary light distributed across the surface plane. This emphasizes the surface of the work and destroys one-point perspective.*
- (3) *The arrangement of abstract forms...causing a perception of space as a composition of lines, units of space, quadratic and cubic equations and ratios.*(19)

Also, the Cubists were concerned with infinity or timeless or fourth-dimensional art. They incorporated this interest into their works by presenting many views of the same object simultaneously and on one surface. ... in 1908, Braque had commented upon the need of presenting more than one view of a figure in order 'to portray (its) every physical aspect.'⁽²⁰⁾

The Cubists ushered in mathematical, abstract compositions which have remained to haunt society even to this day.

(19) Paul Hayes Tucker, "Picasso, Photography, and the Development of Cubism," Art Bulletin 64 (June 1982):290-291, 297.

(20) Ann H. Murray, op. cit., p. 128.

POP

When Pop Art appeared in the early 1960's, a second generation of Abstract Expressionists was just hitting its stride.... Pop Art was widely taken as an insult to the hopes and values of these artists and to the modernist tradition they were trying to sustain. (21)

From the beginning, Pop was condemned as an insult to seriousness. The frivolous fun captured within Pop creations was viewed negatively -- almost as if the shallowness presented threatened the intellect of the viewer. It frightened the audience to come face-to-face with a void. *There is always the chance that (Warhol) is correct when he says that he and his art are all surface, with nothing hidden underneath. Warhol's art may, in fact, offer the allure of absolute nothingness.* (22)

The existentialistic art -- where the responsibility of determining any meaning must be assumed by the viewer -- was not received passively by a society already stripped of everyday intellectual depth. To appease society, the critics "created" a subconscious statement which they (the critics) then attributed to the artists. *It was inevitable that critics would choose to see Warhol as a social commentator, a painter using the devices of commercial art to expose the mediocrity and exploitiveness of popular culture.* (23) (24)

(21) John Coplans, Andy Warhol (London: Curwen Press, 1971), p. 47.

(22) Carter Ratcliff, Warhol (New York: Abbeville Press, Inc., 1983), p. 23.

(23) Voltaire once stated, *If God did not exist, it would be necessary to invent him.*

(24) Ratcliff, op. cit., p. 28.

What Pop Art did was "insult" enough people into examining and redefining the role of art in modern society. (I use the term "insult," even though I don't promote the concept of Pop as a negative statement; Pop is a shallow, packaged reflection, therefore only the insecure need cringe.) The basic question seems to be, "Is it art yet?" Our society dwells upon beginnings -- i.e., when does a baby begin or when does death begin? Art is no exception. The definition dilemma includes questions such as, "If there is no social statement, isn't it merely illustration?" WHO CARES?!

... Thus they served as cruelly accurate mirrors of the anxieties about its own value that the Manhattan art world was suffering that season. Perhaps expressionist anguish, explosive spontaneity, unmediated sincerity -- ideals that had guided so many artists through the 1950's in New York -- were unattainable. (25)

The questions involving sincerity and depth within the Pop culture are insatiable. Pop refuses to be responsible and is best defined as merely a style -- not a movement ... a style in which commonplace objects are used as subject matter.

*And you don't have a point of view,
and you don't have to say you do.*

- Psychedelic Furs -

(25) Ibid., p. 29.

BAUHAUS

The Bauhaus -- institute of constructive design -- founded at Weimar, Germany in 1919 -- effected a revolution in art teaching. It made the most determined and comprehensive effort of the century to rationalize the arts of design, with architecture as their focal point.⁽²⁶⁾

Bauhaus, the school, began in Germany, and immigrated to the United States via its German instructors during World War II. *The new functionalism entered America through university appointments.*⁽²⁷⁾ Since Bauhaus possessed the ability to traverse oceans within human minds, I realized that, though often labeled a school, the Bauhaus couldn't be defined as a building where teachers and students gathered. Therefore, I propose that "Bauhaus" is the name of an architectural thought process, not a design school.

This thought process manifested itself through student design. The students incorporated "Bauhaus" into the lines, rhythms, colours, etc. of their physical productions, i.e., buildings, paintings, chairs, stationery, etc. Today, our world is still influenced through existing infiltrations of this search for "design truth." This search struggled

⁽²⁶⁾William Gaunt, "The Remarkable Story of the Bauhaus," Connoisseur (November 1968), p. 157.

⁽²⁷⁾Sibyl Moholy-Nagy, "Hitler's Revenge...In the Name of Bauhaus Design," Art in America (September/October 1968), p. 42.

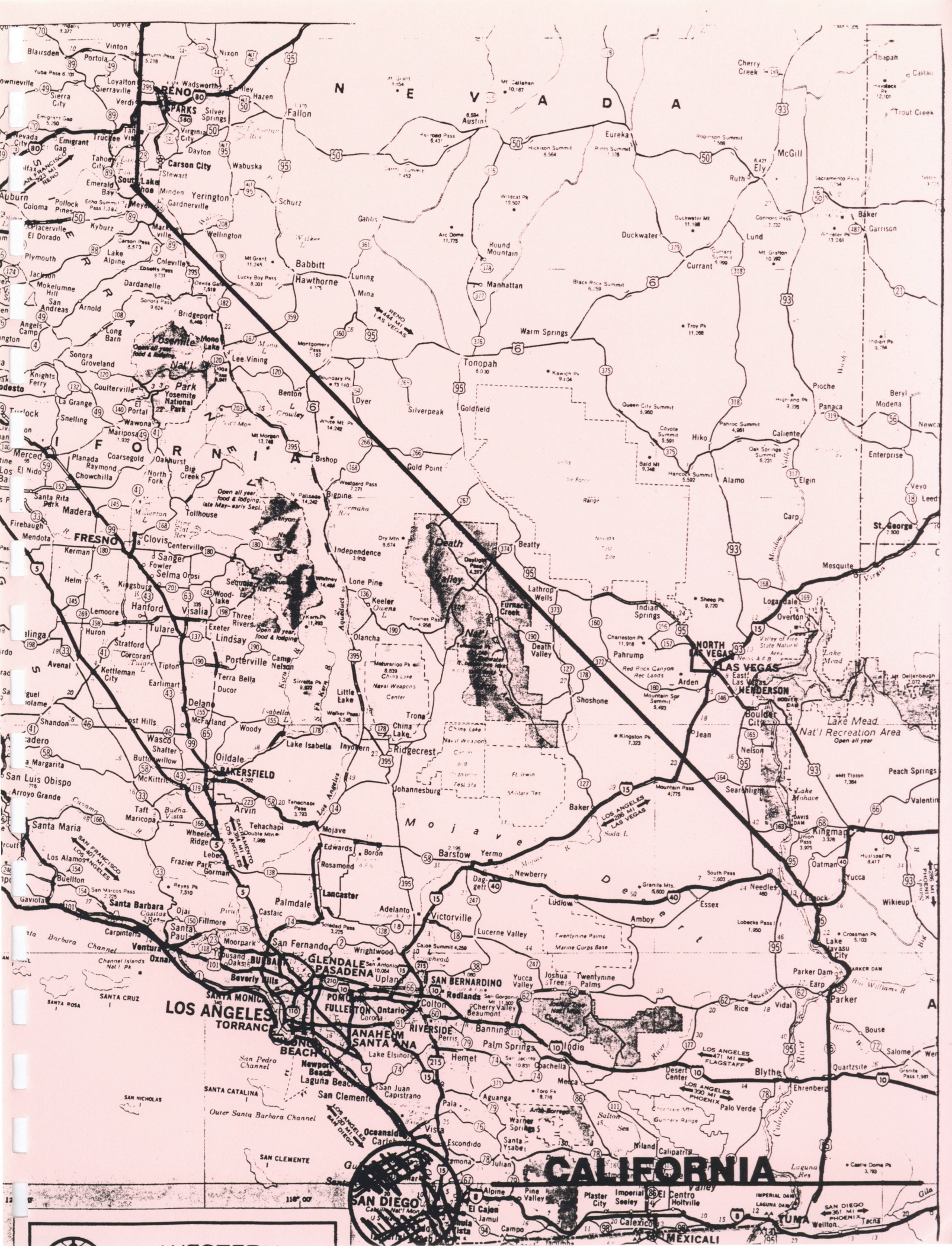
to define design ... *what it might be or ought to be in an era of machine- and mass-production.* (28)

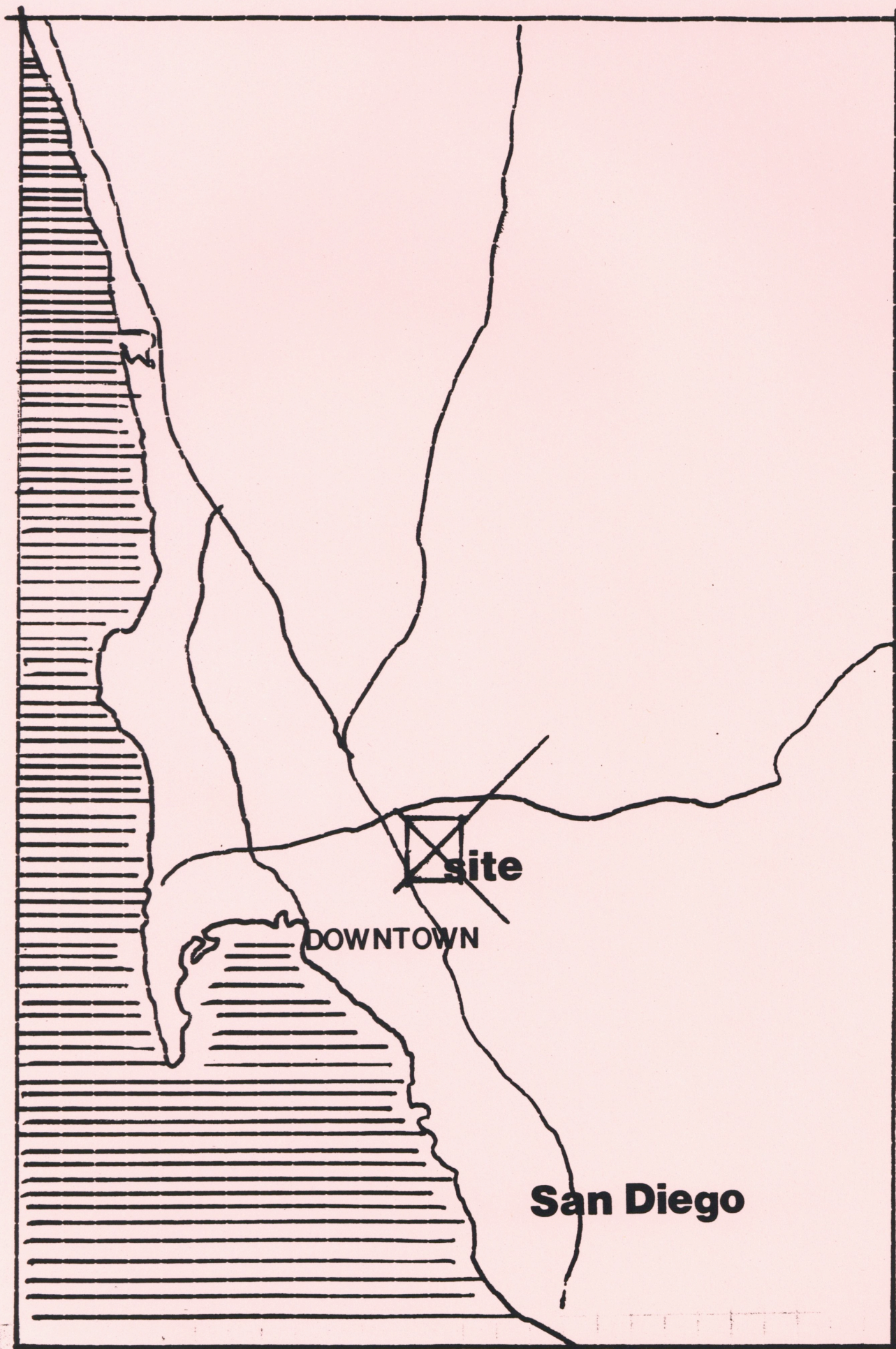
Even though Bauhaus is still alive in the world today, its influence upon design is diminishing. I believe that one of the failures of Bauhaus is/was its scope. Bauhaus sought total control over all design, similar to the way Hitler sought to rule the world. First, the Bauhaus definition of beauty is outdated; beauty is no longer defined through the machine and its efficiency -- neither of which still can attract admirers with youth or newness. Secondly, the mass-produced sterility, which was sought after as Bauhaus perfection, is no longer a desirable quality in a society obsessed with individualism. The Bauhaus of today has lost its quest for the unity of all arts, and has been demoted to the position of "special interest" -- another division in the world of art.

*All we ever wanted was everything;
all we ever got was cold.*

- Bauhaus - Peter Murphy
Daniel Ash
David J.
Kevin Haskins

(28) Ibid.





R-3A

SITE

R3A

R3

R-2

(R-1000)

R2A

ARK VILLAS

VICINITY MAP

LOCAL CONDITIONS

The local conditions of my site may be divided into the two categories of physically tangible and abstract.

First, amongst the physically tangible observations, I must mention the climate of Southern California (especially the San Diego vicinity), which may be considered Utopia in the architectural world. As mentioned earlier, I am creating the spaces of project to provide protection work/living space from environmental nuisances. Since few environmental nuisances exist at my site location, I am accepting as a given that the utmost design freedom is possible. The weather tends to remain mild without the extremes of high winds, flooding, or unpleasant temperatures. The earthquake threat is ever-present, what with the unfounded belief that California soon shall sink into the ocean and all. Though mine is only a small building project, safety of human lives during earthquake activity shall be a concern and will influence design decisions. A sturdy foundation and quality construction should eliminate structural failure due to vibration.

The main environmental condition which shall affect my design concerns within this San Diego (California) region is the frequent presence of sun -- not because of excessive heat, but because elimination of direct sunlight will cause more comfortable working conditions. The lower interior temperatures will be achieved through application of passive solar principles such as window shading, landscaping, proper

ventilation, and cooler building materials. Psychologically, I shall be using the sound of running (trickling actually) water as an aid toward this goal of a moderate working/living temperature.

The abstract conditions of San Diego are more difficult to explain. The first issue I wish to confront is style. San Diego does not have a definite historical style. There are no Palladios or H.H. Richardsons here grasping the limelight. Also, there are no large, overwhelming areas of history in San Diego as there are in the northern California city of San Francisco (which is characterized by the Victorian era). There is a section of town called "Old Town" in San Diego, which consists of a cluster of approximately six Victorian houses which were transported, not originally built, to this small valley nook. Old Town is not a very good role model for practicing San Diego architects. The Prairie style (most closely associated with Frank Lloyd Wright) seems to have been used in the past, but increasing density demands and land costs make its meandering spaces unattainable today.

The most prevalent style is one referred to by local residents as "Spanish Gumbo." It seems that the Spanish mission detailing has invaded office towers, residences, hotels, shopping centers, and even libraries -- as seen in the nearby example of the San Juan Capistrano public library by Michael Graves. Taken out of context, these decorative, stuccoed camponiles have a most humouress effect.

What I am left with after visiting this area is the freedom of knowing that there is no burden of history to dictate my design decisions.

LOCAL CONDITIONS

The second abstract quality which, in general, is nonexistent here (San Diego) is a direct form-purpose relationship. Fortunately, I had a local guide and gaudy signage which prevented me from stumbling into a bank and ordering a hamburger. I chose two local architectural examples to qualify my statement that there is little (if any) coherence between interior function and exterior shape.

My first example is a very popular shopping plaza (very recently completed) called the Horton Plaza. The Horton Plaza is best described as a bastard offspring resulting from the mating of the Grecian palace of Knossos and the Escher "Labyrinth" print. The confusing part about this collection of pastel shops is that they are economically successful. Amongst the confusion of not knowing which level one is on or where the staircases are located, the shoppers exist and bring purpose -- the consumption of goods -- into this area. The only explanation for this success (in a building which I still maintain lacks an overall form stating that it is a shopping area) can be found in the magnetising draw of an open-air gathering plaza which offers the solace of a crowd or lack of solitude.

For a second example, I chose the artists' community located in Balboa Park. This community lacks not only a clear form stating function, it lacks all form. I sought this area out because of its close relationship to my project -- a community of artists. Also, being

located within a major park seemed to coincide with my idea of leaving the majority of my site open and accessible to community leisure in the hopes of drawing consumers.

Anyway, I was severely disappointed. Not only did I discover (after an intense search) a cluster of nondefinable dwellings with attached spaces (for production or display -- I was unable to determine), but there was a harmful lack of area provided for interaction amongst the residents. It seems that this grouping of artists achieved little more than severe isolation. As a final observation, I wish to say that the seclusion of this artists' community is probably its biggest failure. It would have been better to immerse this community within more urban surroundings. There was no apparent habitation, no apparent work being done, but even I would not care to live and work within the vortex of fear within Balboa Park after dusk.

So there is no history and there is no laudable form-purpose relationship apparent in San Diego. What quality then is unique to this area? The uniqueness of San Diego may lie in the final abstract quality which I wish to address. *San Diego's architecture is characterized by its vitality, its freedom, and its ability to take very seriously Charles Moore's advice about not being overly serious.*⁽²⁹⁾ So what if the historical pretenses of San Diego are obsolete in modern society? *To the squeamish we might point out that we don't live in a perfect world, so why pretend?*⁽³⁰⁾

⁽²⁹⁾ La Jolla Museum of Contemporary Art, The California Condition: A Pregnant Architecture (La Jolla, CA: La Jolla Museum of Contemporary Art, 1982), p. 36.

⁽³⁰⁾ Frank O. Gehry and Associates, "Norton House, Venice, California," Architectural Record 173 (mid-April 1985):86.

And so what if there are no current, obvious forms which symbolize an "artists' cooperative"? In a good society, to be conspicuous is bad manners.⁽³¹⁾ As a designer, the lack of these two qualities makes San Diego a mecca of freedom.

The only abstract quality which will frequently be used in my design is this vitality sought by the residents of San Diego. Vitality may be achieved through playful interweaving of spaces (both positive and negative), frivolous colors which are considered necessary in this hedonistic society, and by detailing with a hint of irony (a Herman Hesse influence). Through application of these three priorities, my final design achieves its goal to be a vital, interesting space.

⁽³¹⁾ Adolf Loos, Spoken into the Void (Collected Essays, 1897-1900), trans. by Jane O. Newman and John H. Smith (Boston: MIT Press, 1982), p. 11.

SITE CONDITIONS

My actual site, located within the San Diego city limits, is defined by the following boundaries:

- (1) The north boundary is Polk Street.
- (2) The east boundary is Wabash Street.
- (3) The south boundary is an overpass avenue which merges with University Avenue one block east of the site.
- (4) The west boundary consists of 33rd Street.

Presently there is an alleyway which intersects the site, connecting Polk Street and University Avenue. University Avenue bisects the site at its center.

The most influential trafficway occurs to the west of 33rd Street. Here exists not residences or commercial buildings, but rather, Highway 805. Highway 805 consists of four lanes north and four lanes south with a center divider. It is separated from 33rd Street by an 8' high cyclone fence. This freeway is at an elevation 15' lower than the lowest point on my site, but it affects the site by depositing multitudes of cars onto the overpass street which is the south border of my site.

There exists at this south border a freeway entrance, causing this area to be the most congested. This traffic pattern caused me to place my more public buildings at the south of the site, and my private residences to the north.

The total buildable area of the site is 225,000 square feet.

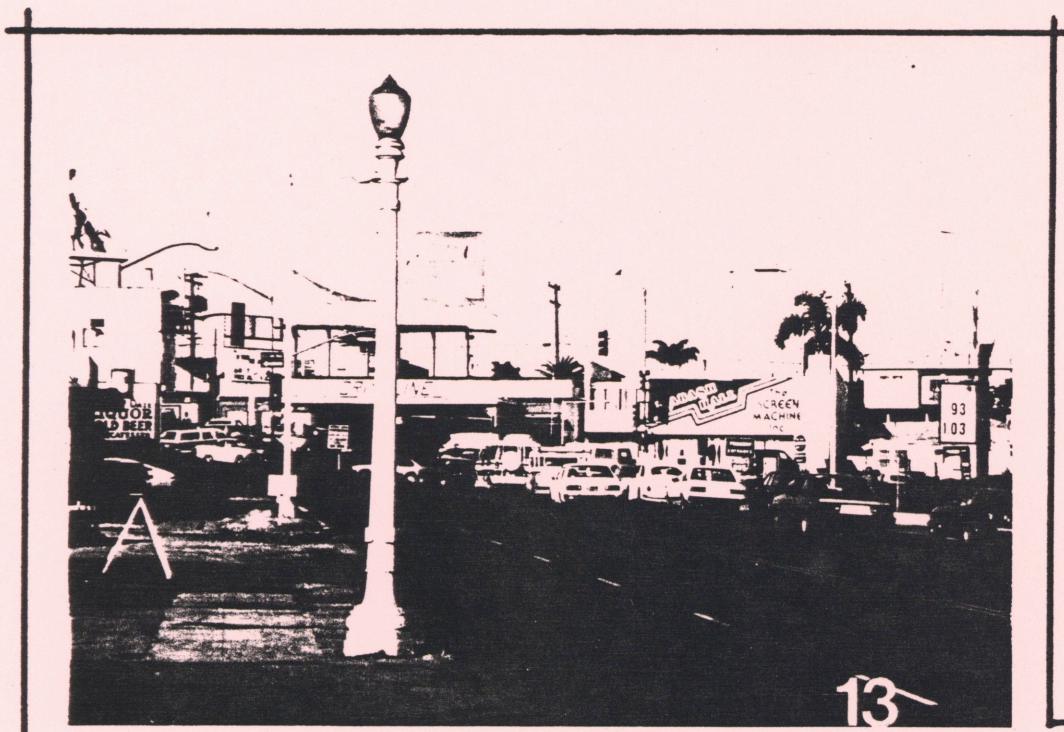
For further site explanation, I will graphically present the following conditions:

- (1) Pedestrian and vehicular pathways
- (2) Topography
- (3) Views
- (4) Existing buildings
- (5) Acoustics
- (6) Density

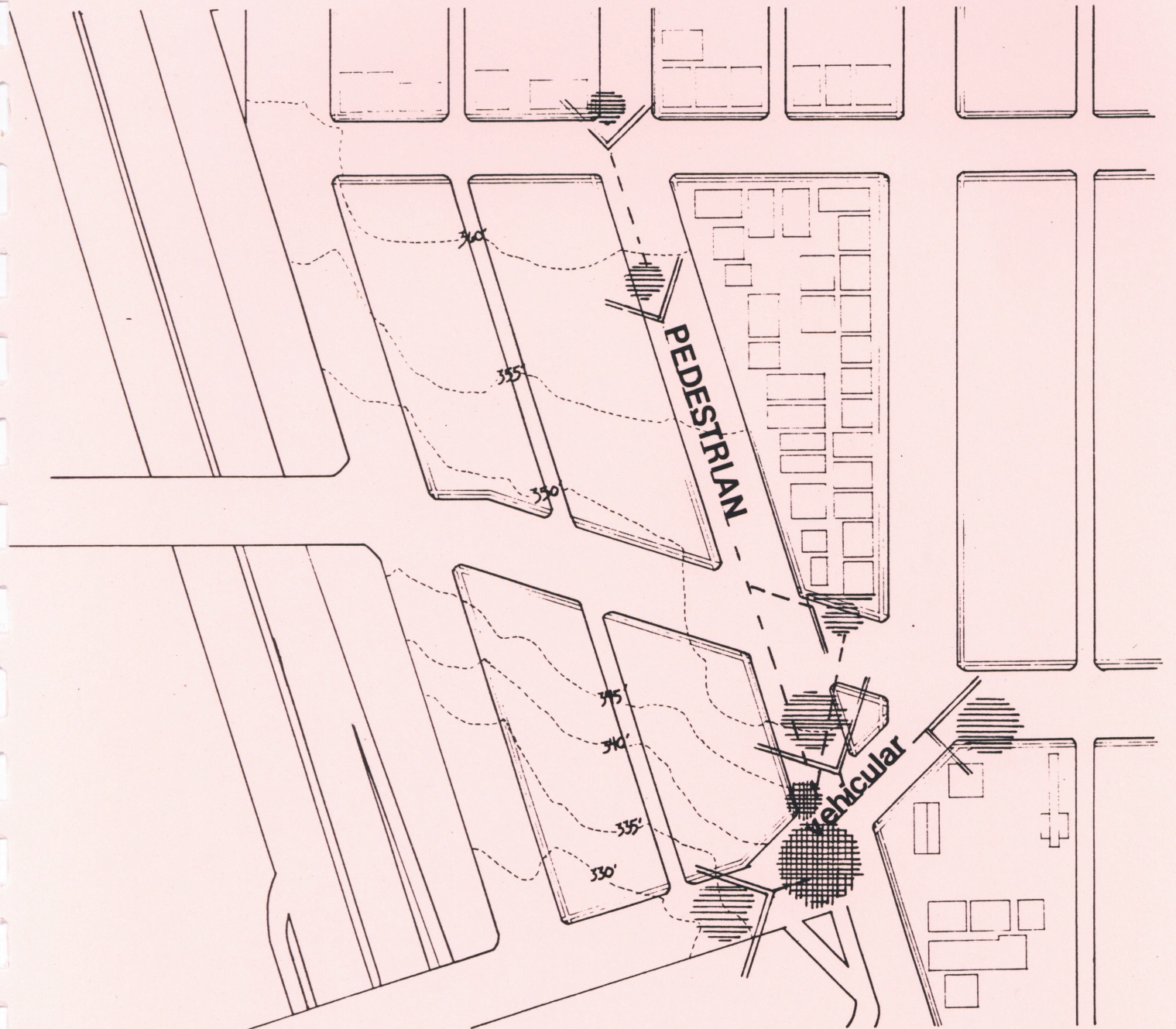
PEDESTRIAN & VEHICULAR PATHWAYS:

The major vehicular flow occurs in an east/west direction to the south of my site, on the overpass street.

The pedestrian traffic is minimal, and mostly occurs in a north/south direction along Wabash Avenue.



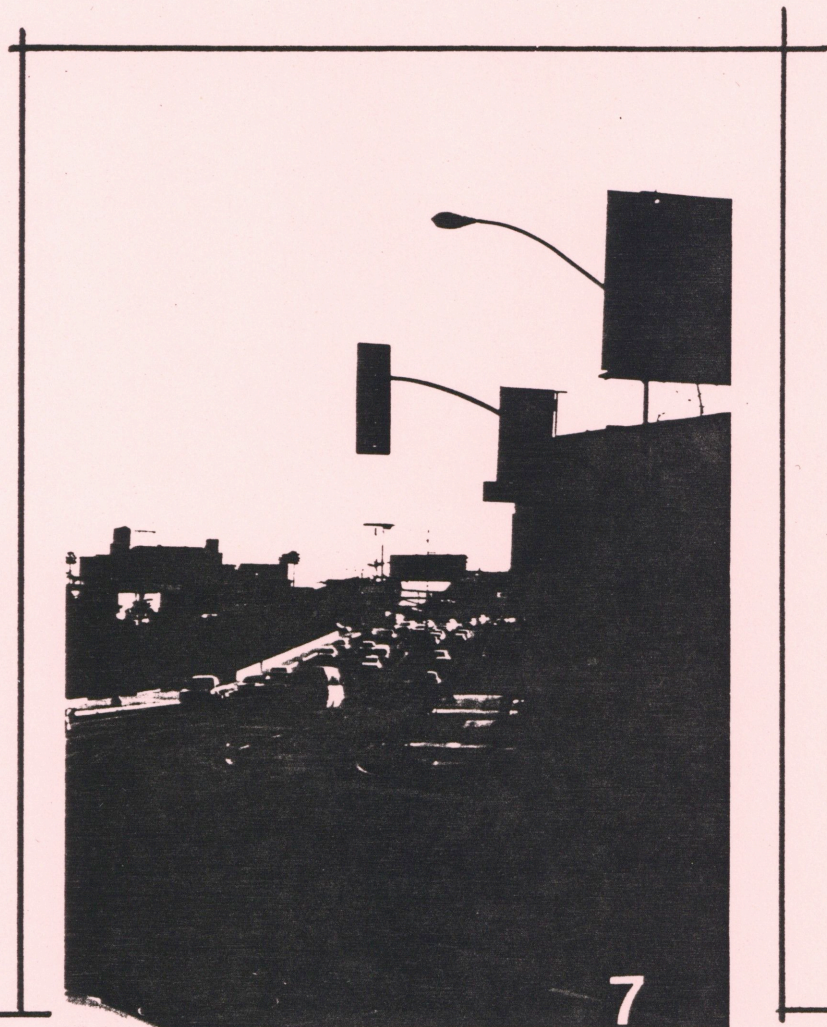
Major vehicular node which occurs at the intersection of Wabash and Overpass. The only traffic light occurs at this southeast-site location.



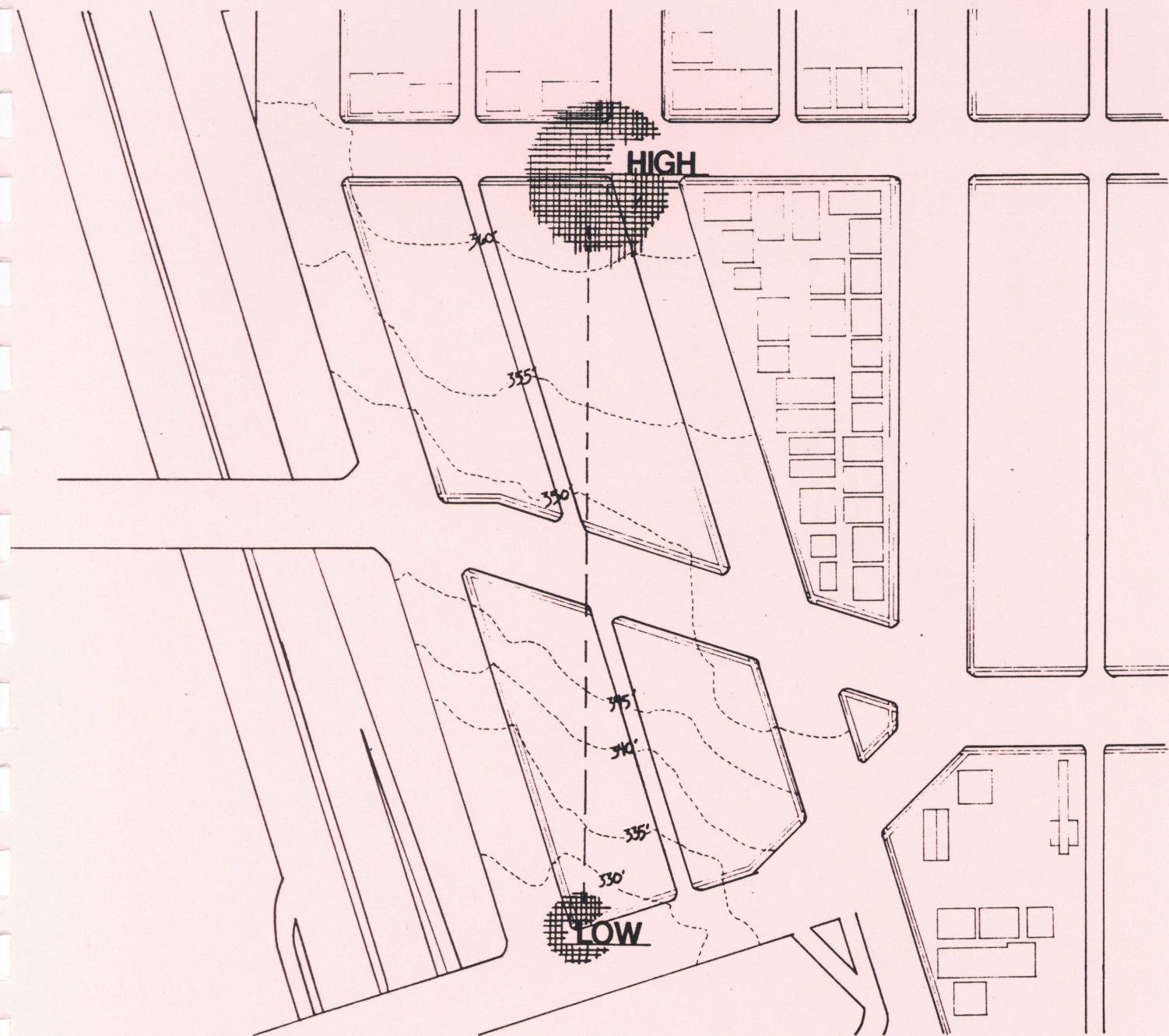
pathways

TOPOGRAPHY:

Within the boundaries of the site there occurs a 25' elevation change. The elevation on the west side of the site is 330' and on the east side of the site is 365'. This change occurs in a gradual manner; there are no apparent miniature mountains or valleys here.



The elevation drop from the east boundary of the site to the west boundary of the site is visible to even the casual observer.



topography

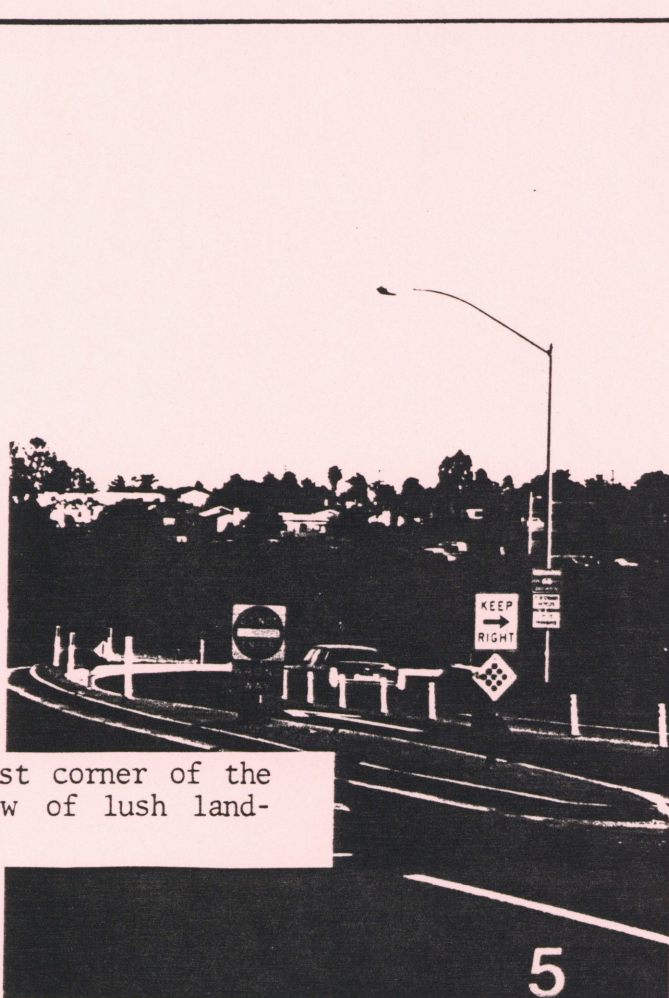
VIEWS:

There are no existing overwhelming, breathtaking views from any point on this site. The west side is acceptable because of the uninterrupted space offered by the freeway (which can't be seen since it is at such a low elevation).

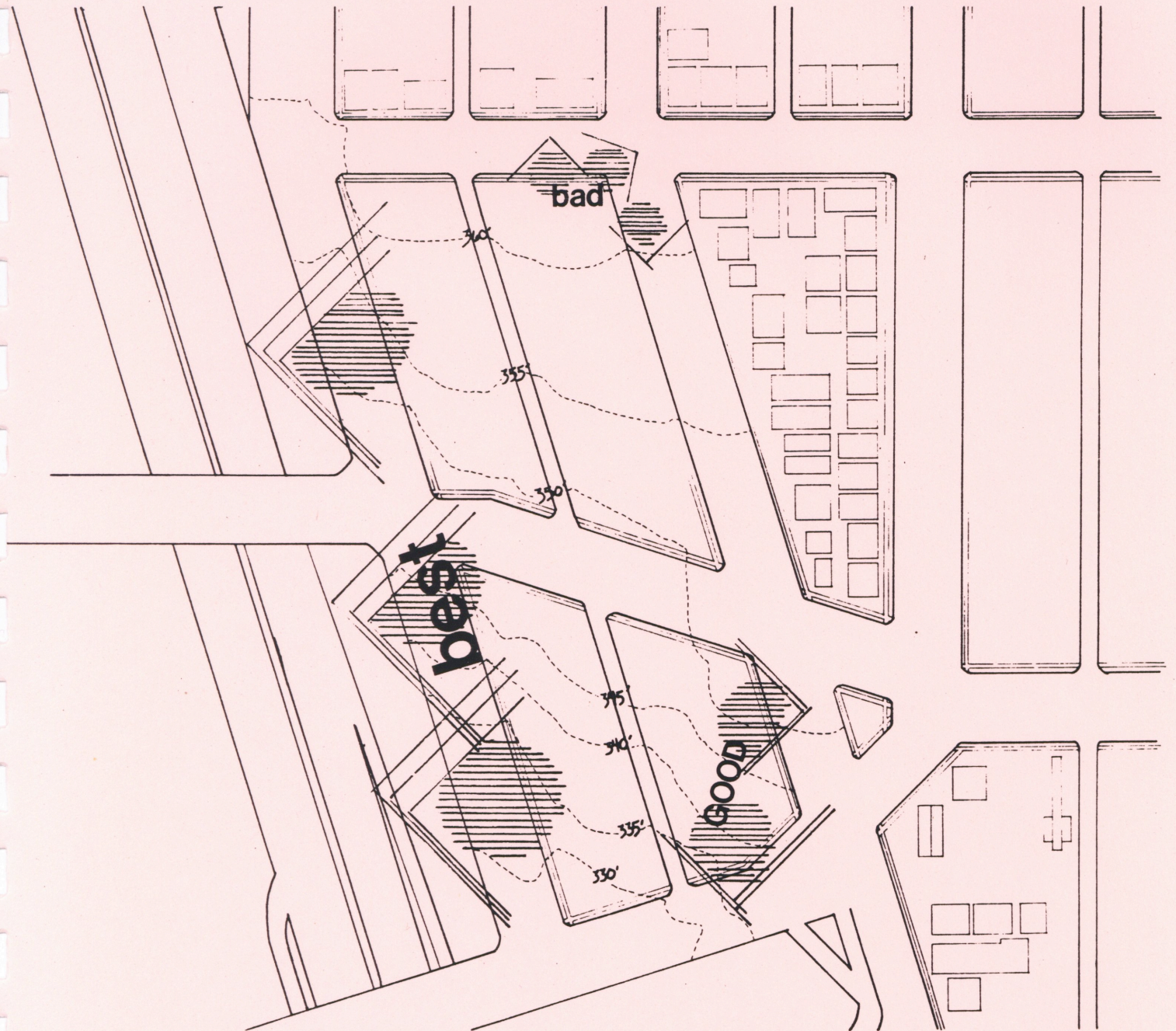
The north offers no views of any value.

The east is the best of current available views since there is a small island park across from the site.

The south view is also acceptable and consists of the landscaped freeway entrance and a Chevron station.



The freeway entrance at the southeast corner of the site offers a rather pleasant view of lush landscaping.

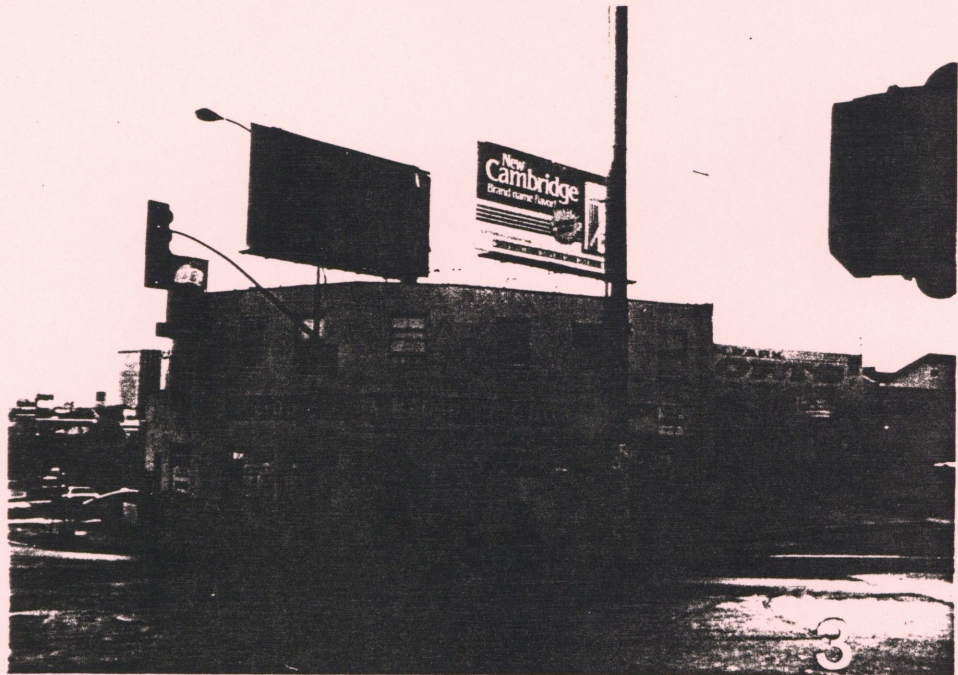


views

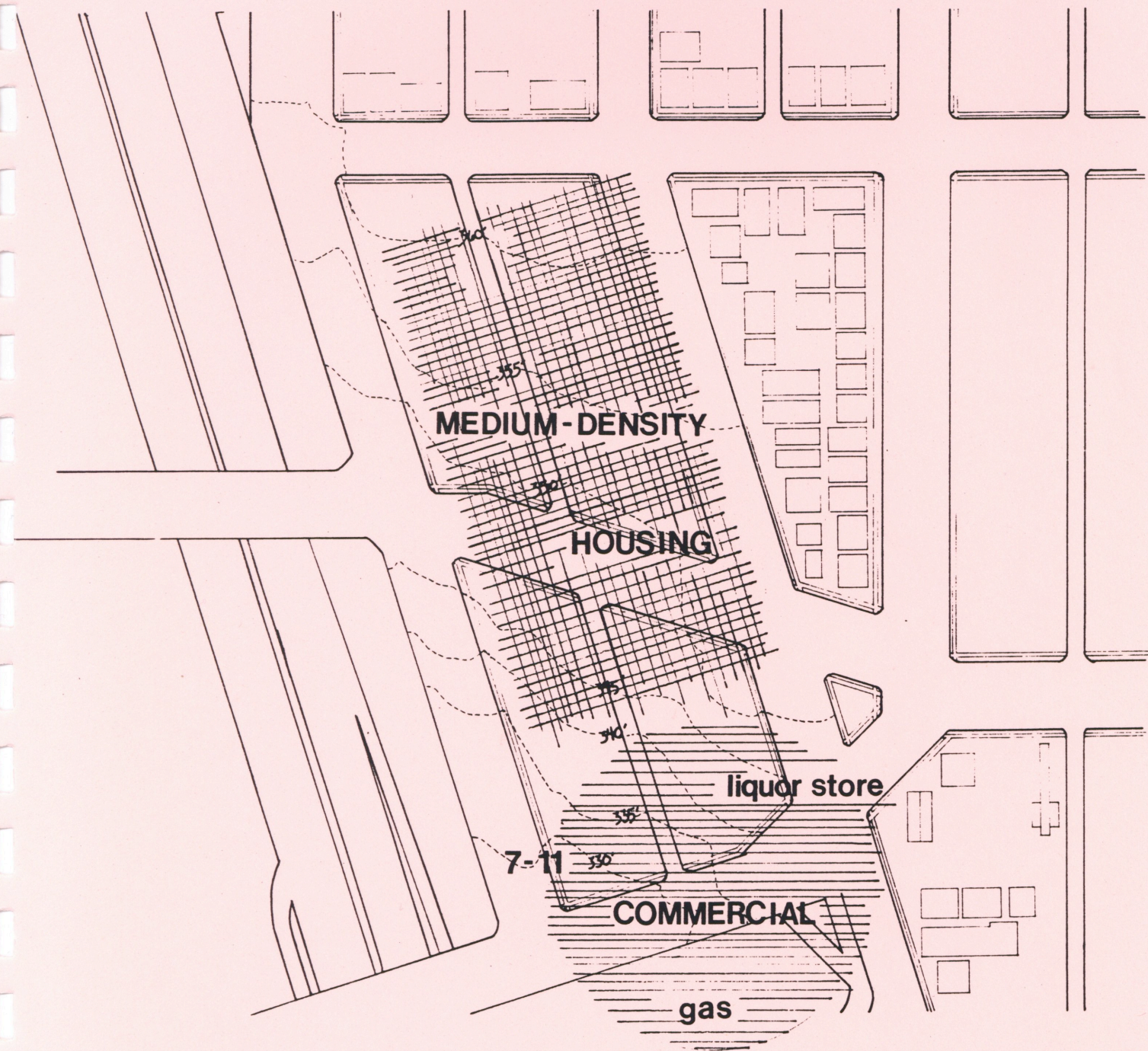
EXISTING BUILDINGS:

I am eliminating all existing buildings on this site because I believe that my design solution will offer more to the moral and economic fiber of San Diego. The current buildings consist of run-down dwellings, a convenience center on the southwest corner, and a liquor store on the southeast corner.

When I chose this site, I was mainly concerned with the square footage, accessibility to vehicular traffic, and a site that existed near the Mission Center and Normal Heights. The existing buildings are not historical and have nothing to contribute to my hypothetical design.



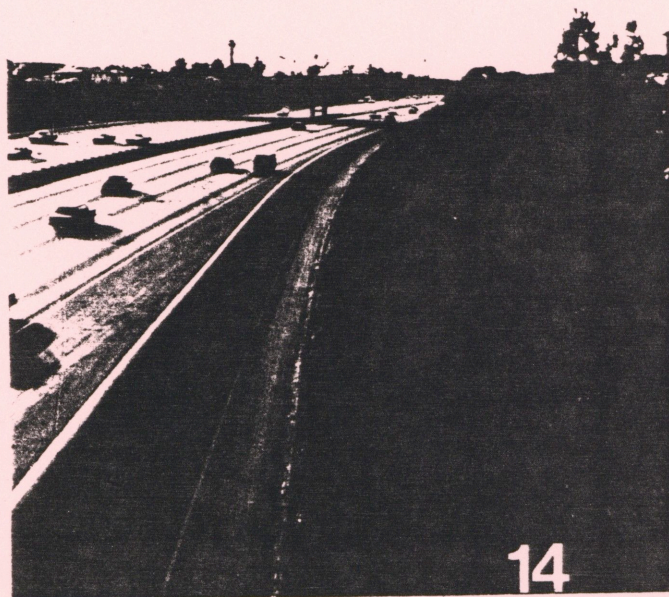
The liquor store and auto repair shop which currently occupy the southeast portion of my site (at Wabash/Overpass intersection).



existing buildings

ACOUSTICS:

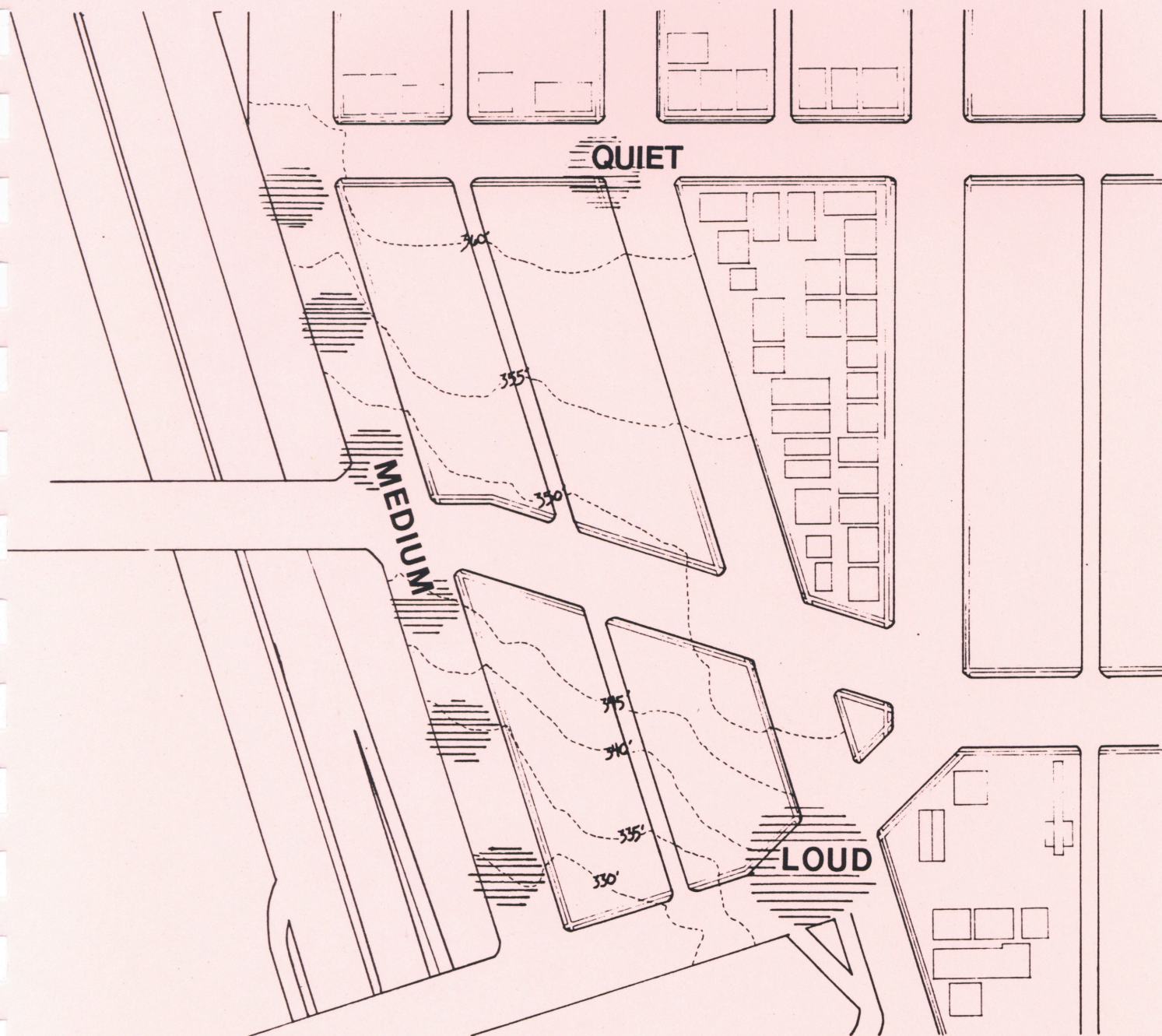
The noise level is at its peak on the south and west borders of the site. As one travels north or east, the traffic noises gradually fade to a moderately tranquil level.



14

Highway #805.

d²



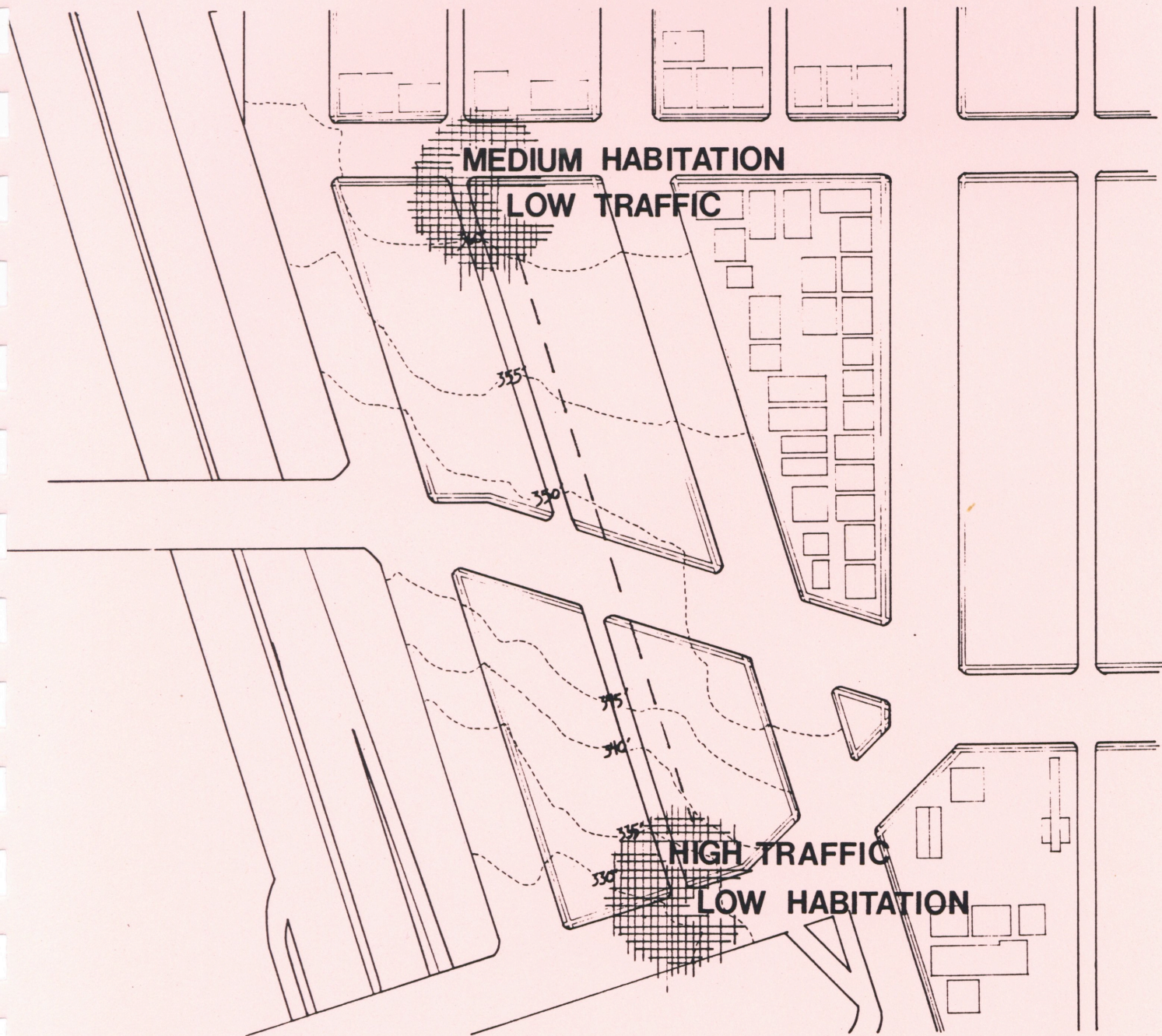
acoustics

DENSITY:

There are two types of density existent here: the traffic density (which is fluctuating but still rather constant) and the permanent density of neighboring houses, which occurs only to the north and halfway down the east boundaries of the site. The other half (southern) of the east boundary is a void in density since a park exists there. The west boundary is the least dense since there are no buildings and the traffic is removed through a large level change.



The neighboring density is extremely low, consisting mainly of single-family, one-story housing.



density

BUILDING PROGRAM

The square footages I am assuming for the areas within my artists' cooperative are as follows (assuming 42 resident artists):

	<u>Sq.Ft.</u>	
(1) Studios:		
(a) Ceramics.....	3,050	
(b) Jewelry.....	1,676	
(c) Intaglio.....	1,860	
(d) Lithography.....	1,352	
(e) Serigraphy.....	1,716	
(f) Painting.....	3,292	
(g) Sculpture.....	<u>3,354</u>	
Total for 7 studios.....		16,300
(2) Housing:		
(a) Individual unit = 560 sq.ft.;		
Total for 42 units.....	23,520	
(3) Art Shop.....	4,900	
(4) Diner.....	3,060	
(5) Gallery/Administrative.....	<u>6,200</u>	
Subtotal.....	53,980	
15% of subtotal for circulation..	<u>8,097</u>	
Total proposed building square footage.....		62,077
Total site square footage.....		225,000*

(*All parking will be estimated using a 450 sq.ft. per car assumption.)

SCOPE

For my actual building program, I return to my theory that a building is a protective shield for functioning spaces. Therefore, it becomes necessary to journey into the future and view the functions that these areas will house in order to be able to provide adequate covering.

On the following pages, I will examine the areas which are necessary within my building, such as the studios, individual dwellings, art store, diner, and gallery space.

CERAMICS STUDIO:

The Ceramics Studio includes the following areas:

- (1) dry storage
- (2) clay mixing area
- (3) clay storage
- (4) individual workspace
 - (a) throwing
 - (b) blunging
 - (c) wedging
 - (d) handwork
- (5) glaze room, with spray booth
- (6) damp storage or drying vault
- (7) kiln area, with storage
- (8) general storage

Adjacency requirements place the dry storage near the clay mixing area.

The glazing room should be somewhat isolated to reduce the possibility of contamination through impurities.

The kiln area should also be isolated to contain the heat generated from firing and to prevent it from entering other areas. Also, the materials of the kiln rooms and the kilns themselves are important because of the high firing temperatures.... *Materials must be found which will neither melt nor volatilize (pass off in vapor) at the working temperature of the kiln.*⁽³²⁾ Firebrick is one of the few materials which meets all the qualifications for this area.

⁽³²⁾ Daniel Rhodes, Kilns: Design, Construction, and Operation, 2nd edition (Philadelphia: Chilton Book Company, 1968), p. 123.

The square footage requirements I am assuming for the Ceramics Studio are as follows (figures proposed for six artists):

	<u>Sq.Ft.</u>	
(1) Individual workspace		
(a) throwing.....	50	
(b) blunging.....	15	
(c) wedging.....	40	
(d) clay storage.....	40	
(e) general storage.....	<u>70</u>	
Subtotal.....	215	
Total for 6 artists.....		1290
(2) Dry storage.....	250	
(3) Clay mixing.....	250	
(4) Glazing room, with spray booth.....	300	
(5) Kiln area (3).....	900	
(6) Damp vault.....	<u>60</u>	
Subtotal.....		1760

Subtotal for artists' workspace.....	1290	
Subtotal for common areas.....	<u>1760</u>	
Total for Ceramics Studio.....		3050

JEWELRY STUDIO:

The jewelry area may be confined to a very small space (small in comparison to the other studios). *A craftsman working alone can make jewelry in a relatively small area with a minimum of equipment. This need only be a strong bench or table, and a dozen basic tools.* (33)

The fundamental processes are as follows: fusing and soldering, forming, layout, cutting, hammering, fastening, casting, finishing, stone setting, tool making. (34)

The individual workspaces in this studio will include the workbench, tool storage, and soldering area. The rest of the areas (polishing, enameling, etc.) will be common usage areas for all six artists.

Adjacency requirements indicate that some areas be isolated from others for the sake of cleanliness. For instance, enamelling cannot be located near polishing.

(33) Rod Edwards, The Technique of Jewelry (New York: Charles Scribner's Sons, 1942), p. 11.

(34) Philip Morton, Contemporary Jewelry (New York: Holt, Rinehart, and Winston, Inc., 1970), p. 127.

The square footage requirements I am assuming for the Jewelry Studio are as follows (figures are proposed for six artists):

	<u>Sq.Ft.</u>	
(1) Individual workspace with soldering area and tool storage).....	200	
Total for 6 artists.....		1200
(2) Plating area.....	48	
(3) Acids sink.....	48	
(4) Enamelling.....	48	
(5) General workspace/counter area.....	48	
(6) Casting.....	48	
(7) Drill/lathe.....	48	
(8) Polishing.....	48	
(9) Lapidary (slabbing, cutting, grinding, & polishing gemstones).....	48	
(10) Area for stationary tools (vice, rolling mills, block, drawbench).....	<u>92</u>	
Subtotal.....		476

Subtotal for artists' workspace.....	1200
Subtotal for common areas.....	<u>476</u>
Total for Jewelry Studio.....	1676

INTAGLIO STUDIO:

The word intaglio comes from the Italian and means to engrave or cut into. In intaglio printing, an impression is made by pushing the paper into inked depressions and recesses in a metal plate.⁽³⁵⁾

The Intaglio Studio includes space for the following functions:

- (1) Drawing/designing area (where the plate is drawn upon)
- (2) Sink area (for dampening large sheets of paper)
- (3) Counter/table space (for inking and wiping the plate)
- (4) Pressing
- (5) Drying

The only private area in the above is the drawing/designing area, which will be considered the individual workspace for the artists of this studio.

Adjacency needs require that the sink - counter (for inking) - press - drying rack sequence occur in that order.

In every print workshop a special area should be set aside where acids are stored and the actual biting of the plates occurs.⁽³⁶⁾ This area will need to be somewhat isolated while still maintaining its sequential position.

⁽³⁵⁾ Donald Saff and Deli Sacilotto, Printmaking: History and Process (New York: Holt, Rinehart, and Winston, 1978), p. 118.

⁽³⁶⁾ Ibid., p. 149.

Of utmost importance here (in the Intaglio Studio) is the provision of separate sinks which will contain acid baths for the various metals, since baths for different metals are not interchangeable. Three sinks should be sufficient to meet this requirement. The metals used in intaglio are copper (drypoint), zinc (engraving), brass (mezzotint), aluminum or magnesium (etching), and steel (aquatint).

The square footage requirements I am assuming for the Intaglio Studio are as follows (figures are proposed for six artists):

	<u>Sq.Ft.</u>	
(1) Individual workspace		
(a) table.....	64	
(b) general storage.....	70	
(c) paper storage.....	25	
(d) print drying.....	20	
(e) print storage.....	20	
(f) ink storage.....	<u>8</u>	
Subtotal.....	207	
Total for 6 artists.....		1242
(2) Paper soaking (2).....	40	
(3) Inking tables (3).....	120	
(4) Wiping tables (3).....	120	
(5) Rag storage.....	20	
(6) Press (2).....	150	
(7) Aquatint table.....	24	
(8) Acid table.....	24	
(9) Grill.....	24	
(10) Cleaning table.....	32	
(11) Sink area (2).....	<u>64</u>	
Subtotal.....		618

Subtotal for artists' workspace.....	1242
Subtotal for common areas.....	<u>618</u>
Total for Intaglio Studio.....	1860

LITHOGRAPHY STUDIO:

Lithography differs from other printing techniques in that it depends not on differences in surface elevation, but on the simple principle that grease and water do not mix.⁽³⁷⁾

The Lithography Studio will include space for the following functions:

- (1) Roughening (or graining) of stone
- (2) Drawing of image with grease-based drawing materials
- (3) First etch layer (over entire surface)
- (4) Second etch layer (over entire surface)
- (5) Application of paper under pressure
- (6) Cleaning

The only private function in the above list is the "drawing of image," so this is the only area which will need to be duplicated for each individual artist. A drying and storage area for prints will exist in this individual area.

⁽³⁷⁾ Ibid., p. 208.

The square footage requirements I am assuming for the Lithography Studio are as follows (figures are proposed for six artists):

	<u>Sq.Ft.</u>	
(1) Individual workspace		
(a) stone storage.....	32	
(b) cart (for drawing and tool storage).....	32	
(c) paper storage.....	20	
(d) print drying.....	20	
(e) print storage.....	20	
(f) ink storage.....	<u>8</u>	
Subtotal.....	132	
Total for 6 artists.....		792
(2) Grinding area.....	64	
(3) Etching area (2).....	128	
(4) Acid tables (2).....	128	
(5) Presses (2).....	144	
(6) Cleaning table.....	32	
(7) Sink area (2).....	<u>64</u>	
Subtotal.....		560

Subtotal for artists' workspace.....	792	
Subtotal for common areas.....	<u>560</u>	
Total for Lithography Studio.....	1352	

SERIGRAPHY STUDIO:

Screen printing is a variation of the stencil process ... fabric stretched tightly on a rigid frame becomes the screen, or support, for the stencil. ⁽³⁸⁾

The following areas will be provided in the Serigraphy Studio:

- (1) Frame-making area
- (2) Fabric-stretching area
- (3) Printing tables (with devices -- usually attached to a frame -- which allow for raising of screen after each squeegee)
- (4) Vacuum table (for advanced work)
- (5) Drying area
- (6) Storage area
- (7) Cleaning area (with sinks)

The drying area needs to be near the printing tables during the printing process since time is crucial (the inks dry fast). The printing, drying, and storage areas listed above merge to form the individual workspace.

⁽³⁸⁾ Ibid., p. 294.

The square footage requirements I am assuming for the Serigraphy Studio are as follows (figures are proposed for six artists):

	<u>Sq.Ft.</u>	
(1) Individual workspace		
(a) printing table.....	72	
(b) drying table.....	72	
(c) print storage.....	72	
(d) ink storage.....	<u>8</u>	
Subtotal.....	249	
Total for 6 artists.....		1494
(2) Frame-making area.....	72	
(3) Frame-stretching area (w/sink).....	86	
(4) Cleaning table.....	32	
(5) Sink area.....	<u>32</u>	
Subtotal.....		222

Subtotal for artists' workspace.....	1494
Subtotal for common areas.....	<u>222</u>
Total for Serigraphy Studio.....	1716

PAINTING STUDIO:

The Painting Studio will provide the following areas:

- (1) Individual painting area
- (2) Model or still life area
- (3) Individual storage area
- (4) Canvas storage area
- (5) Cleaning area

Studio plans often underestimate the amount of space needed for storage of materials and finished work. ⁽³⁹⁾

The lighting and ventilation are of the utmost importance to the Painting Studio. The lighting should come from north-facing windows (no skylights) which occur above the painter's eye level.

The circulation area must be generous so that the artist can paint freely and judge pictures from a good viewing distance. ⁽⁴⁰⁾

⁽³⁹⁾ Reed Kay, The Painter's Guide to Studio Methods and Materials (New Jersey: Prentice-Hall, Inc., 1983), p. 264.

⁽⁴⁰⁾ Ibid.

The square footage requirements I am assuming for the Painting Studio are as follows:

	<u>Sq.Ft.</u>	
(1) Individual workspace		
(a) floor area.....	300	
(b) model area.....	80	
(c) general storage.....	40	
(d) canvas storage.....	<u>72</u>	
Subtotal.....	492	
Total for 6 artists.....		2952
(2) Cleaning/sink area (3).....	180	
(3) Storage.....	<u>160</u>	
Subtotal.....		340

Subtotal for artists' workspace.....	2952
Subtotal for common areas.....	<u>340</u>
Total for Painting Studio.....	3292

SCULPTURE STUDIO:

The next step is Gabo's Realistic Manifesto of 1920. It begins: 'We deny volume as the expression of space.... We reject physical mass as a plastic element.... We consider space as a new and absolutely sculptural element, a material substance.... Space thus becomes one of sculpture's main attributes.' (41)

The Sculpture Studio must address the needs of various mediums since sculpture includes carving, direct modeling, metal fabrication, and plastic fabrication. Also, space must be provided for coating and finishing and abrasive finishing.

The individual workspace in this area, as in the Painting Studio, consists mainly of open floor area with tool storage.

There are few adjacency requirements. The finishing area should be somewhat isolated to avoid impurities. The welding area also should be isolated.

(41) Rudolf Wittkower, Sculpture: Processes and Principles (Great Britain: Harper and Row Publishers, 1977), p. 274.

The square footage requirements I am assuming for the Sculpture Studio are as follows (figures are proposed for six artists):

	<u>Sq.Ft.</u>	
(1) Individual workspace		
(a) floor area.....	260	
(b) storage.....	<u>40</u>	
Subtotal.....	300	
Total for 6 artists.....		1800
(2) Mold making area.....	80	
(3) Casting area (with hoist).....	120	
(4) Power tool storage (electric drills, power plane, saber saw, router, etc.).....	42	
(5) Stationary power tools (band saw, table circle saw, radial arm saw, scroll saw, jointer, planer, shaper, drill press, lathe, bender, squaring shears, etc.).....	594	
(6) Oxyacetylene area.....	56	
(7) Arc welding area.....	56	
(8) Vented area for epoxy joining.....	80	
(9) Sink area (3).....	166	
(10) Finishing area.....	<u>360</u>	
Subtotal.....		1554

Subtotal for artists' workspace.....	1800
Subtotal for common areas.....	<u>1554</u>
Total for Sculpture Studio.....	3354

HOUSING:

The room is the very essence of housing. Its functions are multiple. They require the proper disposition of space and the installation of necessary amenities, without which the human being cannot live normally, still less expand. (42)

My dwellings are to be compact units which offer room for food preparation, consumption, gathering, sleeping, hygiene, and storage. The compactness of the units is necessary since forty-two must be squeezed onto the site while leaving ample space for the studios, parkland, diner, art shop, and parking. The housing shall be individual units rather than stacked, apartment units to provide relief from the communal characteristics of the cooperative. I believe some private individuality is necessary in everyone's life.

The dwelling dimensions I am assuming are as follows:

	<u>Sq.Ft.</u>
(1) Sleeping (12' x 14').....	168
(2) Gathering, consumption (16' x 14').....	224
(3) Storage, hygiene, food preparation (12' x 14').....	<u>168</u>
Total dwelling area.....	560

(42) Le Corbusier, The Marseilles Block, trans. by Geoffrey Sainsbury (London: The Harvill Press, 1953), p. 19.

ART SHOP:

The main reason for the inclusion of an art shop on the site (besides the obvious convenience for the resident artists) is economic. This area is intended not only to maintain itself through profit, but also to provide some support for the maintenance of the rest of the buildings and landscaping on the site.

The horizontal floor layout was determined by the three circulation systems described by Dr. Louis Parnes, AIA: the horizontal aisles for customers, the horizontal lanes for employees, and horizontal routes for merchandise.⁽⁴³⁾

The floor area of the store shall be visually and physically connected with gallery space. This is intended to draw potential customers to the art pieces offered by the cooperative residents.

⁽⁴³⁾ Dr. Louis Parnes, AIA, Planning Stores that Pay (Organic Design and Layout for Efficient Merchandising) (USA: F.W. Dodge Corporation, 1948), p. 36.

The square footage requirements I am assuming for the Art Shop are as follows:

	<u>Sq.Ft.</u>
(1) Unloading.....	200
(2) Receiving.....	400
(3) Marking.....	200
(4) Stock (storage).....	1000
(5) General floor area.....	3000
(6) Bookkeeping.....	<u>100</u>
Total Art Shop square footage.....	4900

DINER:

The square footage requirements I am assuming for the Diner, which will be patterned after the chrome diner popular in the Sixties, are as follows:

	<u>Sq.Ft.</u>
(1) Dry storage.....	200
(2) Receiving area.....	80
(3) Preparation area.....	80
(4) Cooler.....	100
(5) Freezer.....	180
(6) Grill.....	100
(7) Oven area.....	60
(8) Steamline.....	25
(9) Fryer area.....	15
(10) Sink area.....	30
(11) Dishwashing room.....	100
(12) Dining area (2 times the area of the kitchen).....	1940
(13) Office area.....	<u>150</u>
Total Diner square footage.....	3060

GALLERY AREA:

The Gallery space will mainly consist of open floor area (for pottery displays, jewelry cases, and freestanding sculpture) enclosed by wall space (for print display and paintings). One concern for this area is the avoidance of direct light which can distort colours and artistic images. Windows in this area shall occur above eye level.

The Gallery Area shall be directly connected with the Art Shop and an area for outdoor display (mainly sculptural or installation pieces).

Also, I am including the administrative offices within this area.

The square footages I am assuming for the Gallery Area are as follows:

	<u>Sq.Ft.</u>
(1) Storage.....	1000
(2) Floor area.....	4800
(3) Administrative.....	<u>400</u>
Total Gallery Area square footage.....	6200

BUILDING PROGRAM

The square footages I am assuming for the areas within my artists' cooperative are as follows (assuming 42 resident artists):

	<u>Sq.Ft.</u>	
(1) Studios:		
(a) Ceramics.....	3,050	
(b) Jewelry.....	1,676	
(c) Intaglio.....	1,860	
(d) Lithography.....	1,352	
(e) Serigraphy.....	1,716	
(f) Painting.....	3,292	
(g) Sculpture.....	<u>3,354</u>	
Total for 7 studios.....		16,300
(2) Housing:		
(a) Individual unit = 560 sq.ft.;		
Total for 42 units.....	23,520	
(3) Art Shop.....	4,900	
(4) Diner.....	3,060	
(5) Gallery/Administrative.....	<u>6,200</u>	
Subtotal.....	53,980	
15% of subtotal for circulation..	<u>8,097</u>	
Total proposed building square footage.....		62,077
Total site square footage.....		225,000*

(*All parking will be estimated using a 450 sq.ft. per car assumption.)

FOCUS

The basic test of a good sensory world is how effectively it supports the functioning of our bodies. The prime requirement is that people be able to use their senses: to smell, see, feel, and hear well. (44)

Besides the basic square footage jigsaw which I am using to compose functioning built areas, I am also addressing the area of human sensory perception with my proposed design.

For example, the odor of the site is achieved through the use of barriers of filtering foliage which diffuse the city and traffic smells. Fragrant plants are used to accentuate locations within my built environment.

The "see" function is easily achieved, for sight is inherent within any physical form. Providing objects to view is a basic function of architectural design. The rhythms, proportions, and interweavings of solids with voids are all based upon sight. Causing pleasure within the eyes of the majority of observers is the ultimate achievement sought by the designer (Ms. Dosland).

"Feel"... This is a difficult human sense to use while designing since most users don't physically touch their built environment. Therefore, when I incorporate "feel" into my design, I am not dealing with textures, but rather, the inner feelings produced through colour use, entrance invitation, etc. Most of an individual's sense of "feel" is

⁽⁴⁴⁾ Kevin Lynch, Managing the Sense of a Region (Boston: MIT Press, 1976), p. 14.

based on a collection of past experiences, not shared-society experiences, but ones unique to each person. Therefore, as I design, I strive for feelings of tranquility, harmony, etc., but these abstract feelings will become physical realities based upon my interpretive perceptions. I cannot expect everyone to respond in a similar manner while viewing my project, but I am aiming for that pleasurable response from the majority of my audience. Many of the design decisions are based upon my background as a painter and deal with the psychological effects of colours -- not individual colour, but the subtle interplay of a multitude of colours which combine to produce various effects dependent upon the individual observer's viewpoint. Once again, I claim that the colours chosen shall be based upon my personal preferences (mainly because of lack of client input).

The sense of hearing is achieved through the use of human associative powers. Coolness may be achieved through the mere sound of running water. (Equally, security is often associated with the lack of sound which is unfamiliar.) Through a combination of peaceful, calming sounds, I shall impart the texture of tranquility onto my site. If *Zen-umms* symbolizes the American packaging of enlightenment, then my goal is to achieve *Zen-umms* in its highest form.

So my search for the truth in architecture has yet to be completed, and I silently pray that I shall never finish. It is through the use of discovered, fragmental truths that I am able to design this project and future challenges. This artists' cooperative in San Diego represents the present state of my knowledge on *truth*.

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