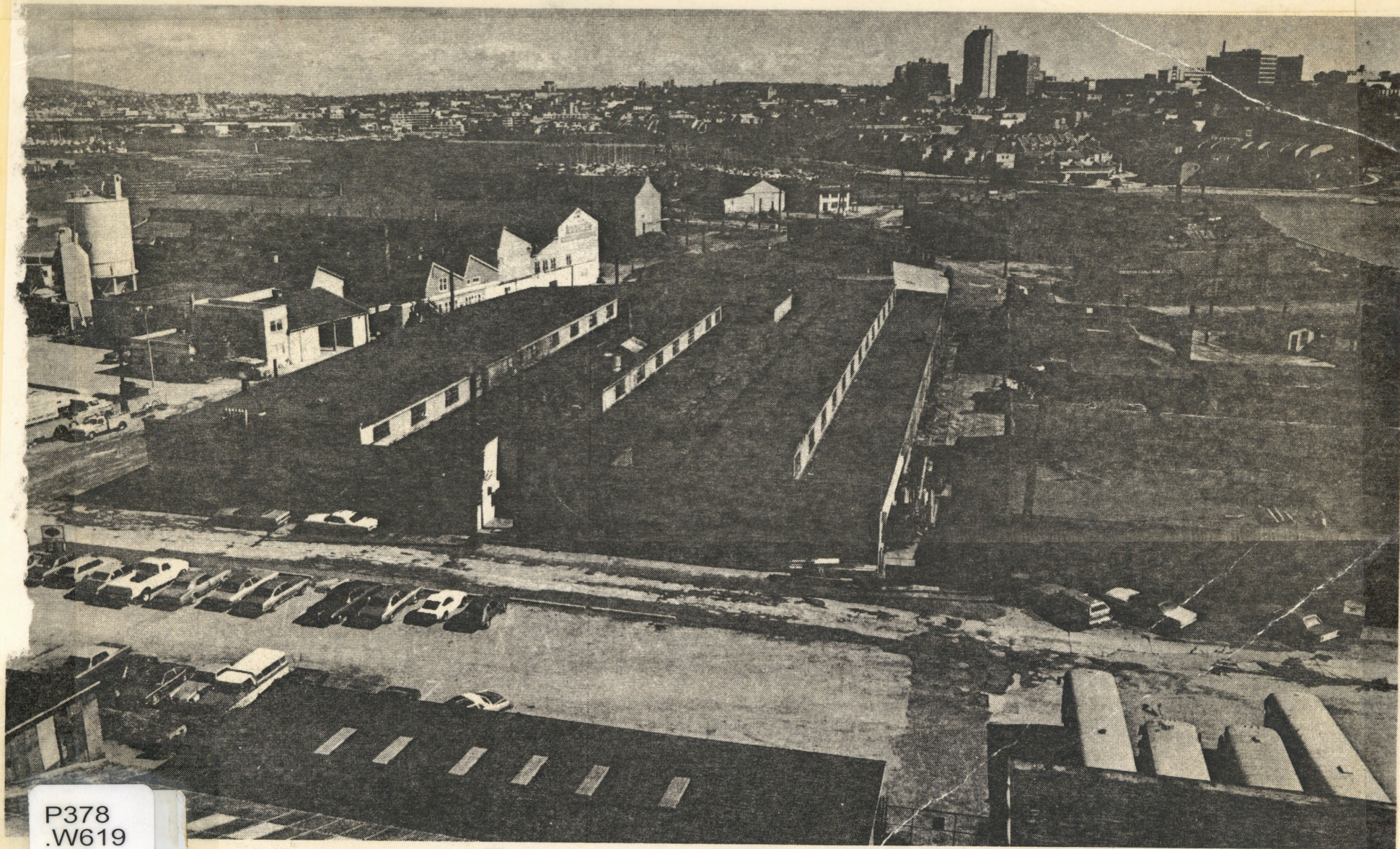




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Date

June 9, 1979

A CIVIC ART GALLERY FOR VANCOUVER, B. C., CANADA

by

DAWN MARIE WHITTLE

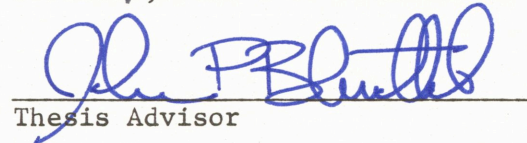
A thesis submitted in partial fulfillment
of the requirements for the degree

of

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Approved:


Director, School of Architecture


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I would like to dedicate this thesis
to my aunt, Mrs. G. Tough, whose
unfailing support and encouragement
will always be remembered.

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introduction

This thesis deals with the idea of legibility in architecture. The content is based on my concern about the need for a relationship between a building's image and its function and context.

My paper does not explain how to achieve legible architecture, rather it discusses, in general terms, what aspects of a building's function and context should be legible and why. Therefore, it does not provide a design methodology. Instead, it is the development of an attitude towards design and, in a sense, a goal to strive for throughout the design process.

With this goal in mind, I'm forced to be more critical of how I concretized my ideas. I must be able to justify my design, not only in terms of aesthetics, but also as an expression of the organizational concept of the building in response to the requirements of its function and the influences of its context.

The objective of this thesis is to develop a better understanding of my concerns about legibility and to illustrate this understanding in the design of a civic art gallery for Vancouver, B. C., Canada.

thesis statement

ARCHITECTURE SHOULD BE LEGIBLE. A TOTALLY LEGIBLE BUILDING EXPRESSES ITS
FUNCTION AND CONTEXT.

legibility

LEGIBLE: (dictionary definition) - "... capable of being discovered or understood by apparent marks or indications."¹

LEGIBILITY: (definition by Kevin Lynch) - "... the ease with which ... (the) parts can be recognized and can be organized into a coherent pattern."²

THE CONCEPT

The idea of legible architecture is not new. In the eighteenth century, Etienne Boullée' stated, "The images they (buildings) offer our senses should be analogous to the use to which those buildings are dedicated."³ He qualifies the relationship of the building's image and its function by saying the sentiments aroused should be analogous to the use of the building. The building's function cannot be literally translated in the building's image but can, as Boullée' suggests, be implied.

Legibility, though only suggestive of function, gives architecture a meaningful role in human activities. Since the building is involved with a specific human activity, it should make an attempt to enrich that activity by expressing its main

features, its essence in the building's image.

The emphasis of the building's image should suggest the main activities of the building's use, setting up a correspondence between the interior and the exterior of the building. If an observer can recognize how the building is ordered, sensing the important spaces and their organization, then he/she is more aware of how to respond with the building. It is a challenge for the designer to legibly express, through the architecture, the functional events and contextual characteristics in such a way that an observer can understand the correspondence.

Legibility is not the only important property of 'good' architecture. However, when one considers the complexity of today's urban environment, the more informative the individual parts (buildings for example) can be, the better one's orientation will be. Legibility is a quality in buildings which strengthens one's awareness of their inner meaning, their function, and establishes the building's meaningful participation in its context. As a whole, the building should respond to its context so that one senses a general compatibility between the building and its immediate environment. This is not to imply a literal interpretation, rather, a

sensitivity towards the surrounding characteristics, a legible relationship. As Kevin Lynch says, "The positive values of legible surroundings are: the emotional satisfaction, the framework for communication or conceptual organization, the new depths that it may bring to everyday experience."⁴

Legibility relates to function and every function has a structure. There is a logical relationship between the distinguishing features of the function of a building. The building's program suggests a functional hierarchy of these features, which vary in degree of importance. Naturally, there are physical needs which dominate each function and thus dictate the overall structure of the building. These dominant needs will strongly influence the legibility of the building. Since they represent the essence of the function, they should be represented by the dominant elements of the architecture. The 'drama' of the architectural form should relate to the 'drama' of the function of the building. The strong unifying elements of the building's form should express the important features of the internal organization. This does not mean that the secondary aspects of the function should be ignored. However, their architectural representation should suggest their supportive

role in the function of the building. In other words, one first recognizes the dominant features of the function in the building's image and then is aware of the contribution to the expression of the building created by the secondary aspects of the function.

A function and, therefore, the building which contains it, are part of a larger framework — context. It can also be expressed in a hierarchy. In this case, it contains a set of influences; physical, social, economic, political, climatic, etc., which affect the design of the building in varying ways. Christopher Alexander refers to context as "... anything in the world that makes demands of the form."⁵ If one accepts form, in this case, to mean the building, then there are two general forces influencing the building's design; the function and the context. For a building to be totally legible both must be addressed.

Rudolf Arnheim, in his book "The Dynamics of Architectural Form", says, "Perceptually and practically, the worlds of outside and inside are mutually exclusive. One cannot be in both at the same time ... the great challenge to the architect, then, derives from the paradoxical contradiction between 1) the mutual

exclusiveness of autonomous, self-contained interior spaces and an equally complete outer world, and 2) the necessary coherence of the two as parts of the indivisible human environment ..."⁶

These two forces, function and context, may be independent. A building may relate to its function without addressing its context, while another may respond to its context and say nothing about its intended use. To ignore one force for the other denies the building a sense of fitness. Alexander describes fitness as "... a relation of mutual acceptability."⁷ Since nothing appears in isolation, to ignore context and concentrate solely on expressing function is to deny the building a good fit with its site. On the other hand, to design without any relation to the building's use creates arbitrary architecture. According to Robert Venturi, "Architecture occurs at the meeting of interior and exterior forces of use and space. These interior and environmental forces are both general and particular, generic and circumstantial. Architecture as the wall between the inside and the outside becomes the spacial record of the resolution and its drama."⁸ As Arnheim says, "In architecture, only when the inside and outside fuse in one integrated

vision are we dealing with a work that carries meaning and can be understood as a whole."⁹

THE IMAGE OF A GALLERY

In my thesis, I am dealing with the function of a civic art gallery. Since this is a public building, which will be widely known and used by the general public, more than a local drugstore, for example, it must be more legible and be easily identified by the public.

This need for public recognition seems to have been an over-riding concern in many examples of large civic art galleries. For example, the addition to the National Gallery in Washington, the Hirshhorn Museum in Washington, the Contemporary Arts Museum in Houston, and the Winnipeg Art Gallery in Manitoba, Canada, all suggest the desire of the designers to give a strong sculptural image to their building. The designers were treating the buildings as art objects and at the same time giving them an unmistakable identity. In terms of legible architecture, the sculptural image concept for these buildings offers little suggestion of the use of the buildings nor orients one as to what to expect of the internal organization.

In reference to the Hirshhorn Museum, Ada Louise Huxtable stated, "At best, this architecture is a male chauvinist marriage of building and art. And it raises the crucial point about container and contained that the building never addresses. To what degree can and should a museum building be a work of art in itself and what kind of balance can be struck between the structure and the objects it serves."¹⁰

The galleries mentioned have achieved a simple, unified concept by limiting the building to one strong form and, therefore, denying any expression of the various aspects of the function. This is a 'forced simplicity'¹¹ and although it establishes a strong identity, distinct from other buildings and easily remembered by the public, it does not suggest any of the strengths or complexities of the program. At best, the only aspect of a gallery's function that seems to be expressed in these buildings is the need for security. This is established by their monumental, bastion-like forms. The designers simplified the building form for the purpose of public recognition and denied them legibility. Venturi says, apropos to this thesis, "The doctrine less is more bemoans complexity and justifies exclusion for expressive purposes. He (the architect) can exclude important considerations only

at the risk of separating architecture from the experience of life and the needs of society."¹² As in the bold galleries at Washington, Houston, and Winnipeg, "... the selectiveness of content and language is their limitation as well as their strength."¹³

The recognition of these galleries could have had a stronger relationship to their function and context. Rather than unify the building with a singular form, changes in the architectural expression, related to the functional and contextual hierarchies would help to orient the observer as to the basic organization of the building. The lack of expression of the function and the individualities of the specific programs and locations of the galleries, created by this over-simplified architecture, has made them appear as isolated objects. It is difficult to understand their involvement with or contribution to the human activity of visiting a gallery.

The Hirshhorn Museum is often referred to as the 'donut' and the Winnipeg Gallery as the 'wedge'. A donut and a wedge have little to do with the idea of a gallery, yet they represent the most common associations with these buildings. This is due, in part, to the fact that the perception of the whole building comes

too easily. One recognizes these simple shapes but sees nothing more in the design than this association. There is no encouragement given to question what it is these buildings are trying to express. Our understanding of these galleries should not, using Lynch's phrase, "... merely be simplified, but also extended and deepened ... (a) legible environment ... heightens the potential depth and intensity of the human experience."¹⁴

case studies

These case studies are only concerned with the success or failure of the gallery building as legible architecture. My comments are directed at the building's ability to express the function of a gallery and its context and how this expression contributes to the experience of visiting a gallery.

THE MUSEUM OF ANTHROPOLOGY - VANCOUVER, B. C., CANADA

At this point in the text, I would like to offer some positive comments about a legibly successful building. It is the Museum of Anthropology at the University of British Columbia in Vancouver. It was designed by the Canadian architect, Arthur Erickson.

The content of the museum is primarily dedicated to the history of the Northwest Coast Indian culture. Massive totem poles and longhouse frames are displayed within the building as well as numerous artifacts of these people. Erickson has drawn many analogies to this Indian culture in his design.

The physical context of this museum, to the advantage of the designer, is

beautiful. The building overlooks the Georgia Strait from a high cliff above the beach. The coastal mountains are visible to the north and the site is framed by thick vegetation. The natural setting favours the Northwest Coast Indian theme of this museum.

The most striking visual effect of the building, upon approaching it, is the massive, concrete post and beam motif of the entrance and the main gallery space. The strength of this motif, synonymous with coastal Indian architecture, articulates and dramatizes the procession from the entrance to the main gallery; the dominant features of the function of the building which Erickson has chosen to express. The strong, unifying, structural elements of this post and beam construction successfully illustrate the architect's emphasis on the entrance and the following climax to the main gallery. The elements, themselves, are relatively simple in concept and form, but meaningful in their relationship to the Indian culture and meaningful as an appropriate building method of housing the tall totem poles on display in the main gallery. A knowledgeable visitor would most likely see the rational connection as well as the aesthetic value in this aspect of the design.

Erickson approaches the context in a similarly meaningful way. "As in the case of traditional villages, the museum building stretches parallel to the shore and is oriented towards the sea."¹⁵ There is an obvious fitness between the main functional and contextual concepts for the building. From the inviting and dramatic entrance, the visitor is directed towards the main gallery space, hence towards the sea. Arriving in this space is the climax of the visit to the gallery. The architecture opens up both in height to accommodate the totem poles and outwardly, towards the sea, through the extensive use of glazing. The visitor is drawn visually to the outside where an additional display of totem poles is arranged to appear as a coastal forest. Erickson's use of filtered light in the main gallery also creates the feeling of a coastal forest.¹⁶ The architect has succeeded in involving the visitor, not only in the function of the museum, but also in the cultural expression of its context.

Unlike the galleries previously mentioned, Erickson explores and expresses the secondary aspects of the building's function and context. He is consistent in his concept. His main design emphasis in the museum is reflected in the

building's image and the context supports this emphasis. He, then, elaborates on the forces of function and context. For example, from the main gallery space the visitor relaxes and can proceed to the other display areas which house the less dramatic yet equally interesting artifacts of the Indian culture. These areas are more subtly designed, suggestive of the kind of slow, intense viewing that is expected of the visitor in these exhibition areas. The administrative areas are also designed and expressed in a more subtle way. These two kinds of spaces; the dramatic space of the main gallery and the reposeful space of the artifacts exhibition and the administrative area, compliment each other. They do not compete for importance in the internal organization of the museum nor in the exterior expression of the building. They enforce the other's role in the museum.

In addition, the complexities of the site are not ignored. When the project was proposed, the site contained three concrete bunkers left from World War II. Rather than go to the expense of having them removed, the architect incorporated one into a circular lounge for the museum and the remaining two into elements of the landscape. Erickson's elaboration of the idiosyncrasies of the function and

the context contribute to the expression and legibility of the building.

The architect has attempted and achieved, in my opinion, an expressive and legible building, alive and responsive to the function of the building and its context. The building communicates and enhances the human activity of visiting the museum.

THE SOLOMON R. GUGGENHEIM MUSEUM - NEW YORK, U. S. A.

The Guggenheim Museum in New York, designed by Frank Lloyd Wright has suffered in terms of its legibility due to its history.

The building was originally designed to house Solomon Guggenheim's private collection of the non-objective art of Rudolf Bauer. Under the influence of the museum's first director, Hilla Rebay, and the featured artist, Bauer, Wright produced the 'helical ramp' form for the museum. It was Bauer's precise ideas for the museum building and the method of displaying his works that determined the building's form and contents. In letters to Rebay, he specified his expectations for the museum. "The resemblance between Bauer's description and the Guggenheim

as built is striking."¹⁷

The building strongly reflects the very specific criteria set forth by the collection's artist and in that sense is legible. However, on the death of Solomon Guggenheim, his nephew became the new head of the foundation. He instructed many changes to the museum's original intent. The budget was cut, Rebay resigned as director, and the collection to be featured was expanded to include 'more eclectic exhibitions' in all areas of modern art. Naturally, these changes caused problems in the design. The very specific original intent of the museum having been changed, made Wright's very responsive design obsolete. It was not flexible enough to accommodate the changes, yet Wright apparently "clung to his design with great tenacity" and the Guggenheim trustees "felt bound to erect the building substantially as approved by Solomon Guggenheim."¹⁸ As a result the building lost the original strength of the relationship between the design and the contents, so specifically conceived for Rudolf Bauer.

In terms of legibility, had the museum carried out the intentions of Rebay and Bauer, the building would be a successful expression of the very specific

function of housing Bauer's non-objective art. The helical form of the building's main gallery space, thus the concept for displaying the art, is clearly reflected in the museum's image. The dominant feature of the function is expressed in the 'drama' of the architecture.

Wright has also made one aware of the secondary function, the administration facilities, as the architectural element that is joined to the gallery space. It is expressed in a supportive nature so as not to compete with the importance of the gallery's form.

The Guggenheim Museum is legibly successful in that the visitor is introduced to the main idea of the museum; the use of the ramp to display the art exhibits, before entering the building. The visitor is initially oriented in a very dramatic way as to the organization of the interior of the museum. This expression of the 'drama' of the function in the building's image allows a sense of anticipation for the visitor which tends to "heighten ... (the) intensity of the human experience"¹⁹ of visiting the museum.

Contextually, the building is imposing. However, the use of the deep

horizontal banding around the lower level of the museum seems to tie the dramatic structure, especially at a pedestrian level, with its urban site.

THE KIMBELL ART MUSEUM - FORT WORTH, TEXAS, U. S. A.

In the Museum of Anthropology and the Guggenheim Museum the different features of the function of the building are legible. For example, the entry, the main gallery space, the administration area, and the secondary exhibition spaces. In the Kimbell Art Museum, designed by Louis Kahn, there is a different kind of legibility. One is aware of the one primary space that Kahn has chosen to house the gallery and all other functions of the building. This primary space, a 22 foot by 100 foot vaulted unit, represents Kahn's module for the gallery spaces, the repetition of which determines the internal organization of the museum.²⁰ The architect has chosen not to elaborate on the secondary functions with other forms, save for the small unit of space between the vaults.

The visual impact of the building is totally revealing of Kahn's concept for the museum design and in that sense is legible. But perhaps his solution is lacking a sense of the functional hierarchy of the museum by not distinguishing,

at least to some extent, the various features of the function. Had Kahn used a secondary form less dominant, less dramatic than the very articulated vaulted unit, the strength of that unit would have been enforced. By featuring the vaulted unit as opposed to using it for all the functions of the building, its representation of the gallery spaces would have been more legible. By juxtaposing different forms which relate to different functions as in Erickson's design, the building's image takes on a sense of this functional hierarchy and further dramatizes the dominant features of the function.

In an article by William H. Jordy on the Kimbell Art Museum, he describes Kahn's approach to design as an attempt to "... recreate the primal institutional meaning ..."²¹ The museum design begins "... with the concept of the unit of space as an increment of function — (and) "... this unit of space is also an increment of light.... "The room is the beginning of architecture. A plan is a society of rooms. The light that enters the room should be the light of that room itself."²² This philosophy is clearly evident in the Kimbell Museum to the point where the unit for each room is identical in form. Kahn has provided one accommodating

space and all the functions associated with the Kimbell Museum are adapted to fit the spaces created by the repetition of his one primary unit.

This repetitive nature of the building creates a general image for the museum. The building does not command the visitor's attention as does the Guggenheim. Rather, the repetition of the soft, low, vaulted forms takes on a gentle, residential image, compatible with the director's desire for a 'house-like' feeling for the museum. It is also compatible with the quiet open site at the bottom of a sloping park called Amon Carter Square, which the Kimbell shares with two other museums.

The Kimbell Museum is legible as a grouping of one strong element and is sensitive to its site and intended image. The visitor is aware of the architectural organization of the building as the vaults are clearly articulated, but has little sense of how these strong architectural elements relate to the main features of the function as distinguished from the supporting features.

THE HIRSHHORN MUSEUM AND THE EAST BUILDING, NATIONAL GALLERY OF ART - WASHINGTON, D. C., U. S. A.

"Something strange is happening in the world of art galleries; ... it is the buildings themselves, far more than the art works on display, that have ... become events."²³

In Washington, D. C. there are two galleries which illustrate this comment. They are the Hirshhorn Museum designed by Gordon Bunshaft of S. O. M. and the addition to the National Gallery of Art designed by I. M. Pei. Both are controversial buildings.

Being located in Washington may have had some influence on the designs. Perhaps each is reflective of certain architectural characteristics of the capitol city. In an article by Suzanne Stephens in Architectural Review in September 1973, she states that "... much of Washington has now become a city of medium-sized, bulky buildings, gross in scale and detail, devoid of architectural quality, and boring in their limited selection of materials. (In reference to the Hirshhorn Museum the author suggests that) "the building makes a revealing cultural statement —, (reflecting) ... the values of the society and cultural milieu from which it is generated."²⁴ If there is a socio-cultural context in Washington which demands monumental architecture, then the architects for these two museums have responded well.

As previously mentioned, the architectural forms of these buildings, so

monumental and object-like, have denied them legibility. One seems to confront these buildings rather than react with them. They offer no relief from the severity of their dominating forms to reveal some of the complexities of their programs nor an architectural language which is sensitive to human scale. An architect can make a monumental gesture without eliminating the building's legibility as Erickson has shown in the Museum of Anthropology. His rather monumental emphasis on the entry and the main gallery space through the use of the concrete post and beam motif did not detract from the legibility of his design.

With the simple forms used by Pei and Bunshaft, the various features of the function of the museum take on equal importance. The functional hierarchy, especially in the Hirshhorn Museum, is lost. All the functions must adapt themselves to fit the spaces allowed by the form. Unlike Kahn's repeated primary unit which relates to his concept for the gallery space, Bunshaft has given one form to the entire building. Being circular and being a museum creates some associations with the Guggenheim Museum, but the Hirshhorn reveals none of the Guggenheim's relationship to the specific nature of the art work's display.

The lower level of the Hirshhorn Museum contains additional gallery spaces, an auditorium, and other auxiliary functions related to the museum. These are below grade and in a rectangular form unlike the circular configuration of the building above. Below grade, Bunshaft has realized a more appropriate form for the functions. However, a rectilinear form is not as distinguishing as that of a circle.

The monolithic, donut shape of the Hirshhorn Museum rejects contextual involvement. Its denial of fitness to its physical context is further reinforced by the wall which defines the building's site. The architect has made no attempt to address the architecture of its immediate environment other than to contrast it. Suzanne Stephens says, "Bunshaft argues that he intended the shape and the pinkish granite aggregate to act as a visual link between the large, boxy concrete Air and Space Museum on one side, and the 18th-Century brick Smithsonian buildings on the other. (If anything, as Stephens suggests), "... the circular form ... sets the structure apart. From afar, the building is imposing, prominent, easily noticed, identified, remembered. Even so, it isn't readily perceived as a museum."²⁵

One can make many of the same comments about Pei's addition to the National

Gallery of Art. It is also prominent and easily identified, but as what? In this case, the form is not circular but triangular and again has the same forced simplicity of the Hirshhorn. Other than the triangular shape of the site there seems to be little suggestion for the form of the building from the main gallery to which the addition is to link.

The National Gallery designed by Russell Pope is devoted, above all, to the display of art. Pei's addition seems more concerned with providing a large crowd-gathering space while the actual gallery areas become secondary; too small and awkward in shape to accommodate the crowds of visitors from the main lobby area. It is doubtful that the triangular shape of these gallery areas contributes to the ease of viewing the art displays. The overall geometry of the building tends to force this shape on the galleries. It seems, again, that in order to achieve a monumental, bold form for the building, the proper functioning of the gallery is neglected. One does not recognize the importance of the gallery space, the drama of the function, in the drama of the architectural form. The main lobby is the only area of the building which is legible to any extent. If the large entry space

is legible as a public gathering area, where is the association with the idea of a gallery? The building does not seem to be designed as a gallery at all, unless what is actually on display are the people who visit the building. Then the proportion of space devoted to the lobby would be appropriate. The building is more or less a monument forced to accommodate the function of a gallery.

Both of these museums; the Hirshhorn and the addition to the National Gallery, demand attention but offer little enrichment to the purpose to which these buildings are dedicated or to the character of their physical contexts.

Buildings are more than glorified containers. If the functional aspects are ignored simply because the designer wants to exploit a particular form for the building, then he has neglected the challenge of the design; to achieve an architecture, as Rudolf Arnheim says, in which "... outside and the inside ... (are) elements of the same conception, ... when inside and outside fuse into one integrated vision...."²⁶ Architecture is, then, as Arnheim writes, "... a work that carries meaning and can be understood as a whole."²⁷

Legible architecture will encourage people to perceive their context more

critically. If one can see a visual, significant, rational connection between the building's image and the purpose of that building, recognizing how the architecture is expressing the events to be encountered internally, then the experience of using that building is enriched. To sacrifice this meaning in architecture is denying it a meaningful role in human activities.

background

THE PROJECT

Vancouver is Canada's third largest city and the only major Canadian port along the Pacific Coast. Its contact with the international shipping trade has made Vancouver a cosmopolitan city with strong interests in cultural activities. The geographical features of the area — the coastal mountains, the ocean and beaches, and the abundant vegetation — not only give the city its beauty but provide the residents and visitors with many sources of activity. The diversity of activities created by the geography has given Vancouver its vitality. The attraction of this west coast is unique.

While Vancouver may boast of its geographical beauty and cultural interests, its civic art gallery suffers from inadequate facilities. The size of the gallery is so limited that much of the permanent collection remains in storage and many international exhibits cannot be properly displayed. The present location of the gallery is just outside the downtown core, fronting on a busy city street. The

building would not be recognizable as the Vancouver Art Gallery if it were not for the sign out front and the white stucco, Bauhaus-style facade which contrasts with the rest of the buildings on the block.

For the past few years the gallery administration has been seeking a new location. There is a strong drive to have the gallery relocate in the old courthouse, in the heart of the downtown core. New judicial facilities, soon to be completed, have left this heritage building available for reuse. However, despite its central location the building's image as a courthouse remains too strong. There is no association between the image of a judicial building and that of a civic art gallery. In addition, the renovation of the interior of the courthouse, including an environmental control system, was estimated to cost fifteen million dollars and would require unsightly fenestration alterations for the protection of the gallery's collection. This would not only mar the grand old building, but also create a bastion-like image for the gallery.

The space required by a new gallery, as set forth in a program study, commissioned by the gallery, could not be completely accommodated within the

courthouse building. If the present gallery site were used for a new building, the available space would also be deficient.

A location is needed to provide the gallery with adequate space in an active environment and to give it a more recognizable image within the city, one suggestive of a west coast gallery. My choice for the site is Granville Island.

SITE SELECTION

Vancouver's Waterfront Redevelopment

Granville Island is a 37-acre, man-made island owned by the federal government and originally built as an industrial development. The island is one of several urban environment improvement projects initiated by the Ministry of State for Urban Affairs. This project is part of the extensive waterfront redevelopment being undertaken in the False Creek area of Vancouver. It reflects a new civic attitude towards Vancouver's waterfront which initially was given up to industry and shipping. The False Creek project demonstrates that Vancouverites want to become more actively involved in the waterfront, an outstanding physical feature

of the city, rather than to ignore its potential.

Since the late 1960's the Vancouver City Planning Department has been introducing ideas for the development of parks, housing, marinas, and commercial facilities in this industrial waterfront location. In 1974 the city adopted the "False Creek Official Development Plan" which sets out policies and guidelines for the redevelopment of the western half of False Creek. As part of this document, detailed development plans have been worked out within the sub-areas of False Creek, one of which involves Granville Island.

Island Development Objectives

Granville Island has been specially zoned for extensive redevelopment under the direction of appointed trustees and an architectural firm acting as advisors to and on behalf of the government's Central Mortgage and Housing Corporation.

The trustees' objectives for the island, in general, are: to provide a recreational and cultural resource for the citizens of Vancouver and the broader community, to provide an attractive environment accessible by people of all ages

and incomes, to emphasize the pedestrian environment, to provide public access to the water's edge and to encourage adaptive reuse of the existing buildings whenever possible. The trustees' policy with respect to the adaptive reuse of the existing buildings and any proposed infill is to retain the industrial character of the island through a consistent design approach and material vocabulary. They do not want to see this maritime industrial island lose its original character.

Many of the original industrial tenants of the island have been relocated while others, more unique to the area, are remaining to provide the revenue base necessary for the success of the island community. Those remaining are re-cladding the exterior of their buildings and to some extent renovating the interiors, to conform with the general upgrading of the island. The uniqueness of some of these remaining tenants; the hand-forging chain manufacturer and the tugboat operation, make them of special interest to the public. It is the public, the pedestrian, who has been given special consideration in the island's development plan. Public access must be permitted by all the tenants on the island.

The Gallery's Involvement

I was encouraged to select Granville Island as the site for the gallery not only because the development of the island represents a changing attitude towards Vancouver's waterfront, but also because of the total artistic community that is being established on the island. Several painters, sculptors, and craftspersons have been allocated studio space within the existing buildings. The Vancouver School of Art, now known as the Emily Carr College of Art, is also locating on the island. The work of Emily Carr is the featured permanent collection of the Vancouver Art Gallery. Therefore, my proposal of a civic art gallery completes the membership of the artistic community on the island and encourages further involvement with the artist and art student as well as with the general public.

The Granville Island site contributes to the gallery's role in Vancouver in many ways. It provides an active environment where people will constantly be in contact with the gallery, a growing artistic community to which the gallery can relate, a location more suggestive of a west coast gallery with its maritime character, and ample space for the gallery's growing needs.

Extracts From the Official Development Plan

Part of the tenant selection criteria set up for the island by the Central Mortgage and Housing Corporation and the trustees is as follows:

They come within specific criteria which meet the needs of the adjacent communities, blend with the overall city environment and provide maximum appeal and interest to the visiting public.

The island is seen as a place where certain endeavors which presently do not have good accommodation or are widely scattered throughout the metro area, can be centralized and given a stronger identity.

Activities extending beyond a 9 a.m. - 5 p.m. day.

Activities which require only small units of space so that a variety of activities can be located around the island and make maximum use of the space available.

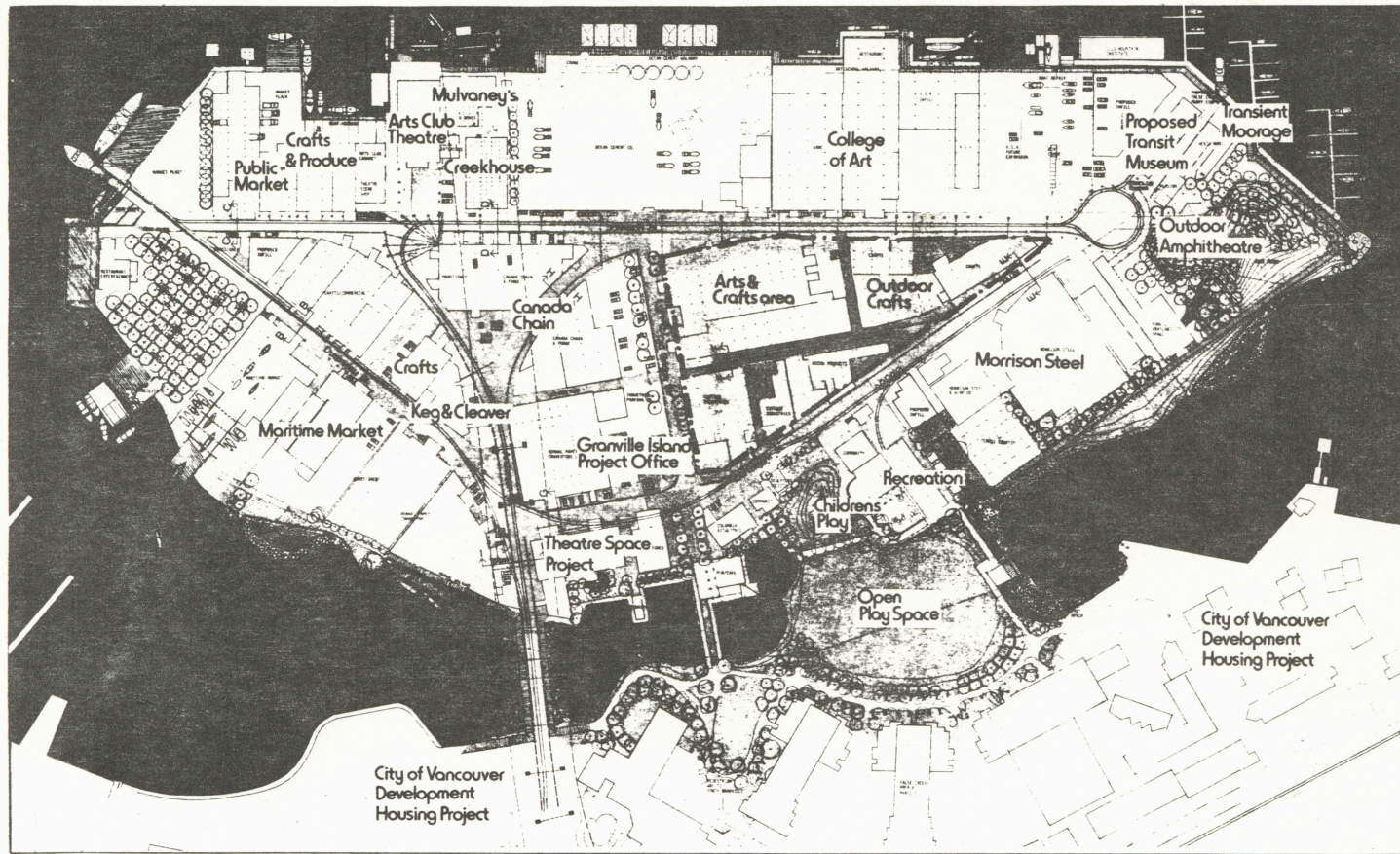
The final tenant criteria mentioned does not afford the island the opportunity to have one strong drawing feature to give strength to the overall planning concept of the island. The introduction of a civic art gallery would provide such a major feature. The site on the island which I have selected commands an important central location which supports this proposed major feature.

the design

EXISTING SITE CONDITIONS

The site I selected on Granville Island is a virtually flat, 127,000 square foot, triangular-shaped island surrounded on three sides by streets, all providing vehicular access. Johnston Street to the north is the major access, leading to a large parking area at the apex of the site. It is also the route for the proposed streetcar service for the island, the termination of which is also at the apex of the site. Pedestrian access to the island and the gallery site approaches from the south, arriving at Cartwright Street. To the west, at the base of the triangular site is Old Bridge Street, providing parking for the industrial tenants of the island. Directly above the island is Granville Bridge, which is a major access to downtown Vancouver and an imposing element for the island.

The existing activities surrounding the site are: the Emily Carr College of Art to the north adjoining the large parking area, with Ocean Cement Company as its neighbour to the west; a children's play area and recreational facility are to the



plan: granville island

south joined by Morrison Steel Company; to the east, opposite the apex of the site is the outdoor amphitheatre; and finally, to the west is the industrial parking.

The water table for Granville Island, determined in 1977 by geotechnical engineers, is between 10 and 13 feet below grade. The building height restriction above grade, established by the Granville Island trustees, is generally not to exceed 55 feet. Specific setbacks do not apply in this case due to the special zoning of the island.

The major site axis is east-west with winter storm winds approaching from the northwest and summer winds from the southeast. The climate is generally mild year-round with considerable rainfall and accompanying grey days.

There is no existing vegetation on or near the site but is proposed in the development plan for the island. The general hard surface treatment for vehicular and pedestrian routes is interlocking concrete pavers, while a concrete path between the rail tracks, not being used for the streetcar, will serve as a bicycle path.

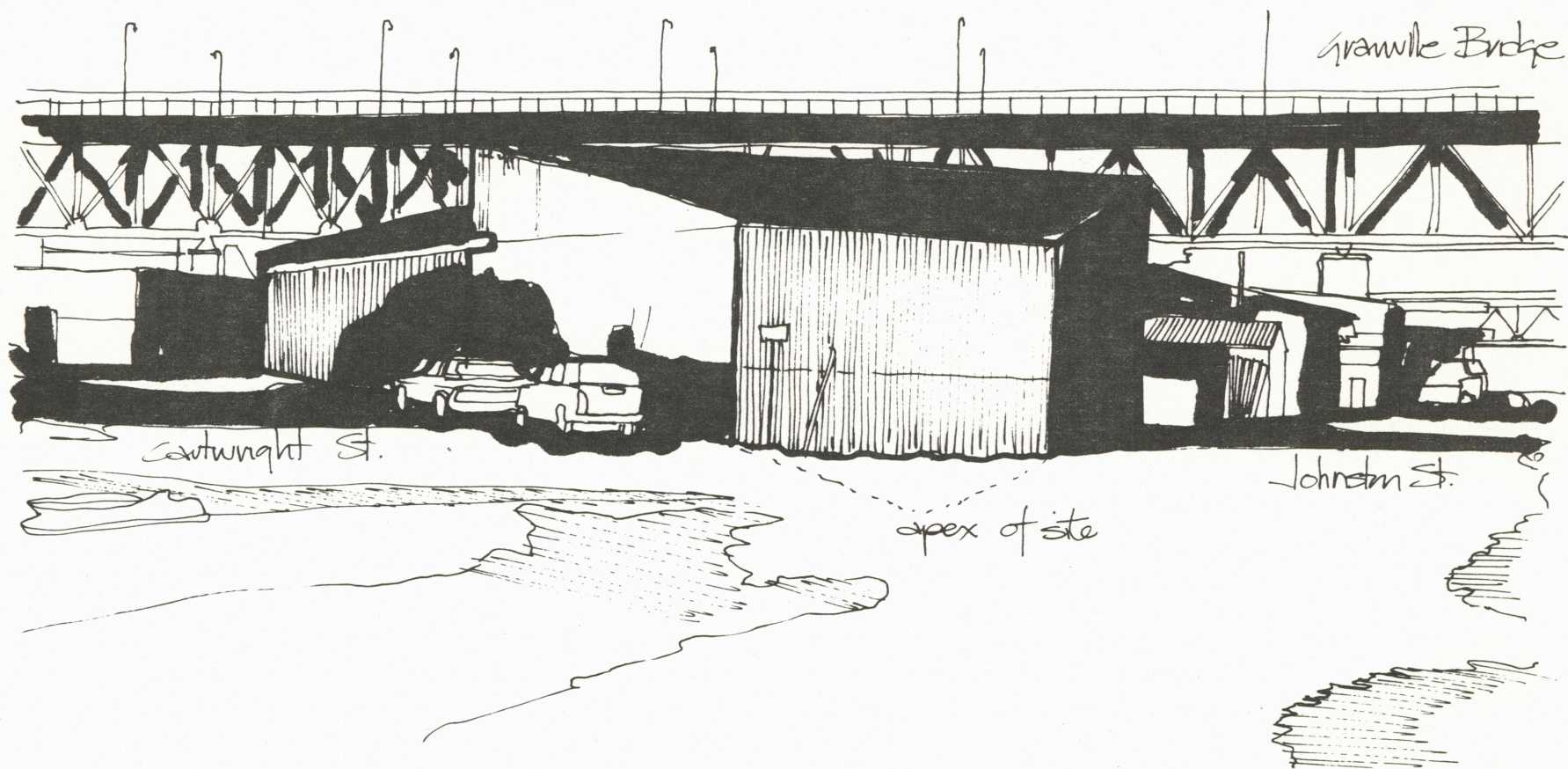
Electricity and telephone lines are to be buried, while special street lighting will be serviced by the basic street hardware elements, devised by the

Granville Bridge



Johnson Street





architects. They consist of heavy timber posts of varying heights supporting a five inch diameter galvanized steel pipe, which will carry wiring for the lights. These elements will also carry some water supply for outdoor drinking fountains, serve as support for awnings, exterior signs, children's swings, and outdoor telephones and in a sense serve as a unifying element in the streetscape.

The character of the island is unmistakably industrial. The building forms and materials, the industrial glazing and skylights and the large industrial doors, provide a vocabulary which must be considered in designing any proposed infill for the island.

THE PROGRAM

In 1976, the Vancouver Art Gallery commissioned Gustavo da Roza, the architect for the Winnipeg Art Gallery, to prepare a functional program for their gallery. I obtained this program from the V. A. G. in the summer of 1978 at which time all revisions to the original study had been included.

The full program is more than seventy pages long. It includes background information, gallery objectives, space requirements, structural requirements,

environmental and climatic factors and control, lighting, and construction cost comparisons.

For the purpose of the brevity of this thesis, I have appended only the sections summarizing the space requirements. These represent the basis of this functional program.

The program's author, da Roza, summarized the V. A. G. director's objectives for the gallery, in very general terms, using the words; TO DISPLAY, TO COLLECT, TO INFORM.

To illustrate how these basic objectives are to be realized in terms of the physical needs of the gallery, the author resolved the building's function into five zones:

- A) Display
- B) Works and Storage
- C) Art Vaults
- D) Office Areas
- E) Public Services

He elaborated on each zone to fully describe the function of every space and its physical requirements. The relationship of the spaces within and between

the different zones is illustrated in the circulation diagrams (see Appendix).

FUNCTIONAL HIERARCHY

As described previously, within every function there is a hierarchy of features; those which represent the essence of the function and those which support this essence.

I have summarized the functional hierarchy for the Vancouver Art Gallery as follows:

Dominant Features

1. *The Display Galleries*

It is only logical to assume that this feature dominates the function of any art gallery.

The V. A. G. maintains a permanent collection gallery, a prints and drawings gallery, a children's gallery, a gallery specifically for the work of Emily Carr, a high walls gallery and an exhibition gallery. Its emphasis is on the latter. It is the "major display gallery of the Vancouver Art Gallery for traveling exhibits and maximum diversity of shows, uniquely different from any gallery in Canada."²⁸ In terms of square footage, the exhibition gallery requires more space than all other V. A. G. galleries combined.

Its special requirements are:

- one large space which can be subdivided into various spaces with maximum flexibility,
- maximum flexibility for lighting,
- indirect natural daylight illumination in some areas but with the capacity to be completely closed off.

2. *Main Entrance*

As with any building where the public is encouraged to use the facilities, the main entry must be easily perceived and accessible. This is especially true of an art gallery. The entrance should place the visiting public in a key location within the building, where all options are open to them. It should provide "... ample space for assembly and waiting; small displays explaining and introducing visitors to current and future gallery programs and activities. (There should be) ... direct access to A, display galleries and D, office areas, in addition to E, public service facilities."²⁹

3. *Special Events Area*

There is a duality of interest in the V. A. G. reflective of the patronage of the gallery. There are those members of the serious art audience whose interest in visiting the gallery relates to the art on display. Then, there are those who come for the special events program; the noon hour performances, films, and special lectures. Also related to the latter activities are the art

rental, the gift shop and the restaurant.

There is a relationship between the special events area and the gallery area but also a need for them to function autonomously, neither interfering with the other. This connection/separation should be reflected in the building's expression.

Supportive Features

1. Office Areas

This area is often the last to be considered in gallery designs, despite the need for a well thought out work environment for the office staff. This not only refers to the relationship of spaces within this area but also their relationship with the galleries and their accessibility to the public.

I consider this a supportive feature, although it is definitely important to the proper functioning of the gallery, because it is not of major concern to the visiting public. Since it is not a public space, how it is expressed externally is not as important as the dominant features.

2. Works and Storage and Art Vaults

It is extremely important that these areas be efficiently designed. From the time the art arrives by truck to when it is ready to be placed on display, the sequence of procedures must be able to be carried out in as organized a manner as possible, with maximum security.

The accessibility of both staff and art works, from these spaces to the galleries, either directly or by freight elevator, must not interfere with the public spaces. Nor should the public be able to enter these areas unless, as in the case of art students, they are studying art work in the vault area. In this instance, there must be tight control of all non-staff movement and activities.

As with the office spaces, but perhaps more so, the external expression of these areas should be played down. Therefore, the public will realize their supportive role and be more aware of the dominant features of the gallery.

CONTEXTUAL HIERARCHY

This hierarchy is less easily defined and perhaps more intuitive in nature. However, in the case of Granville Island, with its distinct character and specific development objectives, the contextual hierarchy has a strong basis.

The hierarchy I have chosen to deal with is summarized by the following influences:

1. *Industrial Character*

The most obvious physical influence of Granville Island is its industrial character. The existing buildings (to be retained) were constructed to house a variety of industrial-related

businesses, many of which required large unobstructed spaces. For this reason and because of its availability and historical precedent, most of the building's structures are of heavy timber. They are clad in either metal siding or stucco and are entered through large industrial doors. Typical of most glazing used in the buildings are the square-patterned industrial window and skylights. In general, the building's forms are rectilinear, however, there are those which diverge from this basic geometry to conform with any irregular street layouts.

It is of foremost importance that the gallery design reflect this industrial character of the island.

2. *Site Configuration*

This is the only site on the island in the form of a triangle. There are obvious design constraints related to this geometry.

3. *Surrounding Activities*

The internal organization of the gallery should respond to any cues from the existing and proposed neighbouring activities. The design should take advantage of any 'natural' physical relationships.

4. *Location Within Vancouver*

This is not an obvious physical influence but of political concern. If only politically, the gallery should address downtown Vancouver. This is in response to any civic concern that a Granville Island location for the gallery is favouring

South Vancouver or more specifically the False Creek Development.

By addressing the downtown area, at some distance from the site, there is a need to make the gallery building legible at a large scale. Therefore, from downtown, or from Granville Bridge, it should be possible to identify the building.

5. *Accessibility*

This is not only meant to imply the direction of access to the gallery, either by foot, car, or public transit, but also the general nature of the gallery. This is a people-oriented gallery located on a people-oriented island. By eliminating the typically elitist monumental image of a large civic art gallery and relating more to the human scale of Granville Island and the extroverted nature of the island's development, I hope to make the gallery seem very accessible to all interested parties.

These five influences represent the most dominant contextual demands.

There are other influences, of course, but in terms of the building's organization and legibility, I consider these to have the strongest impact.

DESIGN SYNOPSIS

The main issues that I have been dealing with throughout this thesis project are based on the concept of legibility, as outlined in the general

discussion under that heading and in the sections on the functional and contextual hierarchies for the Vancouver Art Gallery.

My objectives for the gallery were; 1) to design a building which expresses the dominant functional events in such a way as to be 'mutually acceptable' with the Granville Island development and with the complex functional demands of a first-rate civic art gallery; 2) to suggest an accessible gallery, involved in its community, extroverted as opposed to elitist; and 3) to be sensitive to the island's emphasis on the pedestrian yet acknowledging the need for legibility at a larger scale (from downtown Vancouver, Granville Bridge, or boats in False Creek, for example).

Originally, I expected the functional hierarchy to be the major design influence. However, in terms of the gallery's image, the contextual hierarchy has proven to have a stronger influence, specifically the industrial character of Granville Island and the extroverted, people-oriented nature of its development. In response to these influences, the image of the V. A. G. has become quite unlike any other large civic art gallery.

Though I do not think there is a single, consistent image for a civic art gallery, there is the reoccurrence of formal, monumental, elitist design, often rather intimidating. Perhaps this is reflective of the general public attitude that galleries are to be appreciated only by the initiated few who dare to enter. This is not to be the case for the Vancouver Art Gallery. It will have an active role in the island community, adopting its physical vocabulary and extroverted nature. The gallery's image will be strengthened by the strong identifiable image of Granville Island. One will be able to identify the V. A. G., not only as an individual building, but also as part of this unique area of the city. Since both this civic art gallery and the Granville Island development are of special public interest, each will contribute to and benefit from the other's success.

My resulting design for the gallery, though unavoidably monumental in size, is respective of the expected pedestrian interaction on Granville Island. Despite its size, the variations in the building's form and the detailing used which reflects the industrial character of the island, help the gallery to achieve a

granville bridge

service road

truck access

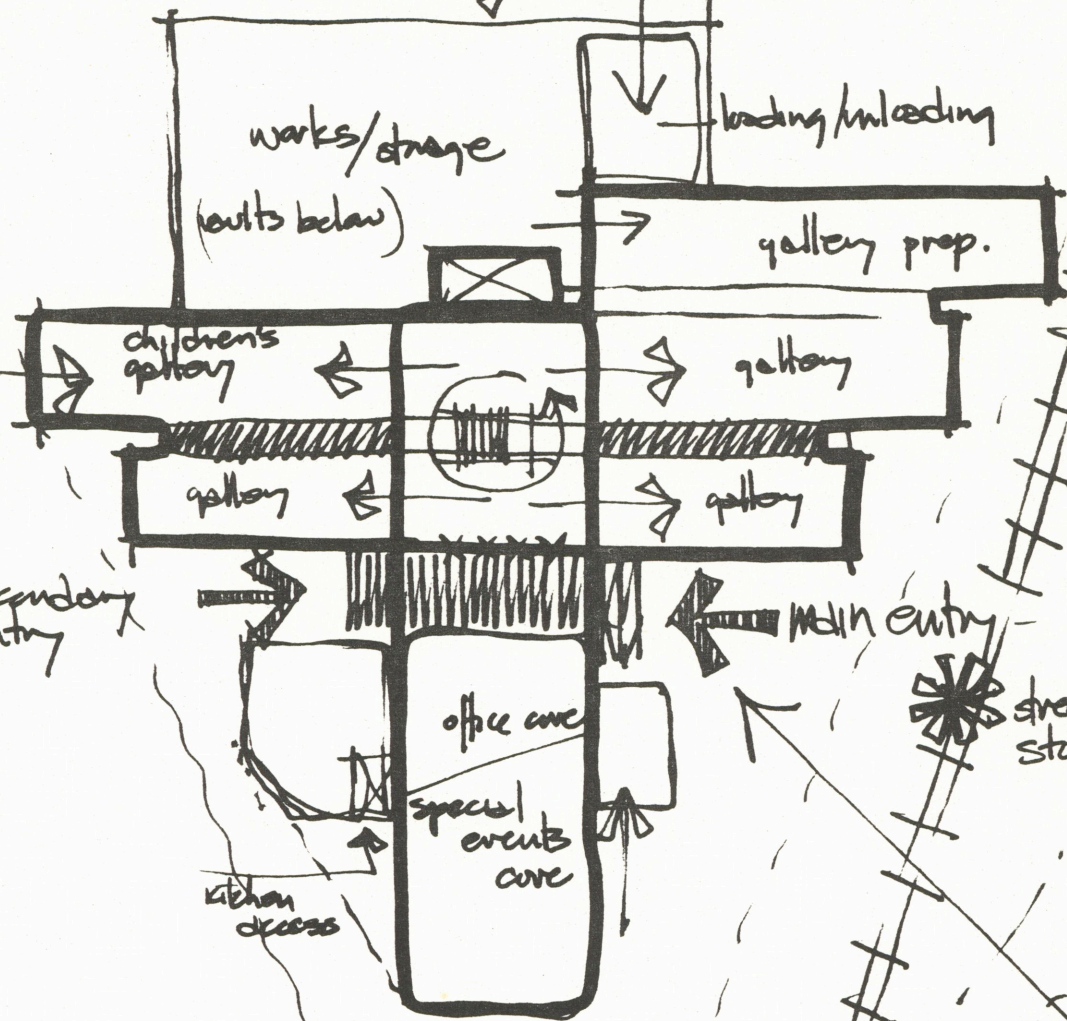
service

granville bridge



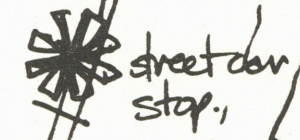
address pedestrian access

secondary entry



Vancouver School of Art

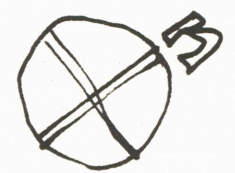
address downtown



parking

streetcar access

parking



fitness with its site. The main material used is a corrugated stainless steel siding suggestive of, yet more sophisticated than the metal siding used on the surrounding buildings. The corrugation will be larger than a typical siding and the finish will allow the building to reflect changes in the weather. On a sunny day, the building will be easily perceived at a distance while at a pedestrian scale, it will reflect, literally, the activity around it. The gallery design incorporates the streetscape elements to be introduced throughout the island development. Again, this will reinforce the gallery's fitness with its site.

This concentration on image was not developed by compromising the proper functioning of the gallery. I placed equal emphasis on achieving the best possible functional facilities in the interest of the serious display of art and its supportive functions. However different the V. A. G.'s image from other galleries, it is appropriate for Granville Island and in no way alters the standard of its facilities.

Considering the complexity of the building's functions it would most likely result in confusion were I to attempt to explain all the spaces and their role

in the building. Therefore, my explanation of the design addresses only the overall concepts.

In general, I addressed four main functional zones, these being; the works and storage area, the office area, the gallery area and the special events area, with special emphasis on how the latter two related. Since these two areas needed to function autonomously, yet at the same time be mutually accessible to the public, placing the building's entrance at their point of intersection became a natural way of solving this relationship. The separation, then, is a four storey lobby space with access to both the galleries and the special events area at the main level. Bridges connect the upper galleries with appropriate areas. The main exhibition gallery, consuming all of the second level of the gallery area, connects with the office staff area requiring the most public contact (the library, the docent's meeting rooms, and the public relations staff, for example). The top gallery level which houses the high walls gallery and the outdoor sculpture garden, is joined to the restaurant which has direct access back to the main lobby. Both the top gallery and the restaurant have commanding views of False

Creek and the downtown skyline.

This connection/separation of spaces has played a major role in the design. In terms of the building's form, it is represented by the strong central spine intersecting with the winged gallery areas. The special events area (top and bottom floors) and the offices area (middle floors) are, for the most part, housed in this spine.

The works and storage area with art vaults below is connected only to the gallery areas and in terms of the building's expression, plays a minor role. The emphasis has been placed on the expression of the public spaces; the galleries, the special events area and how the placement of the entrance allows easy access to both these areas.

This explanation offers a rudimentary interpretation of the gallery's design. I am relying on the drawings to explain the complexities of the building.

conclusion

It is a difficult task to present a statement, discuss it intelligently, and then express it successfully in a built form. One naturally hopes that the sequence is understandable to others as well as oneself. Whatever the outcome, the process is valuable and what has been learned, both positively and negatively, can be applied in later years.

Thesis is a demanding end to what is actually just the beginning.

footnotes

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²Kevin Lynch, *Image of a City*. Cambridge, Mass.: Technology Press, 1960, PP. 2-3.

³Etienne-Louis Boullée, "Architecture, Essai sur L'Art." Paris, 1868, P. 47.

⁴Lynch, *Image of a City*. P. 5.

⁵Christopher Alexander, *Notes on the Synthesis of Form*. Cambridge, Mass.: Harvard University Press, 1966, P. 19.

⁶Rudolf Arnheim, *The Dynamics of Architectural Form*. Berkley: University of California Press, 1977, P. 92.

⁷Alexander, *Synthesis of Form*. P. 19.

⁸Robert Venturi, *Complexity and Contradiction in Architecture*. New York: Museum of Modern Art, 1977, P. 86.

⁹Arnheim, *Architectural Form*. P. 109.

¹⁰Ada Louise Huxtable, *Kicked a Building Lately?* New York: Quadrangle/The New York Times Book Co., 1976, P. 12.

¹¹Venturi, *Complexity and Contradiction*. P. 17.

¹²*Ibid.*

¹³*Ibid.*

¹⁴Lynch, *Image of a City*. P. 10.

¹⁵Joan M. Vastokas, "Architecture as Cultural Expression," *Artscanada*, Vol. 33 (October/November 1976), P. 3.

¹⁶*Ibid.* P. 8.

¹⁷William J. Hennessey, "Frank Lloyd Wright and the Guggenheim Museum: A New Perspective," *Arts Magazine*, Vol. 52 (April 1978), P. 129.

¹⁸*Ibid.* P. 132.

¹⁹Lynch, *Image of a City*. P. 5.

²⁰William Jordy, "Kimbell Art Museum, Fort Worth, Texas," *Architectural Review*, Vol. 55 (June 1974), P. 331.

²¹*Ibid.* P. 330.

²²*Ibid.* P. 331.

²³Collin Amery, "Inside the N. G. A.," *Architectural Review*, Vol. 165 (January 1979), P. 22

²⁴Suzanne Stephens, "Museum as Monument," *Progressive Architecture*, Vol. 56
(March 1975), P. 43.

²⁵*Ibid.* PP. 42-43.

²⁶Arnheim, *Architectural Form*. P. 91.

²⁷*Ibid.* P. 109.

²⁸Gustavo da Roza, "Program for the Vancouver Art Gallery," 1976, P. 25.

²⁹*Ibid.* P. 55.

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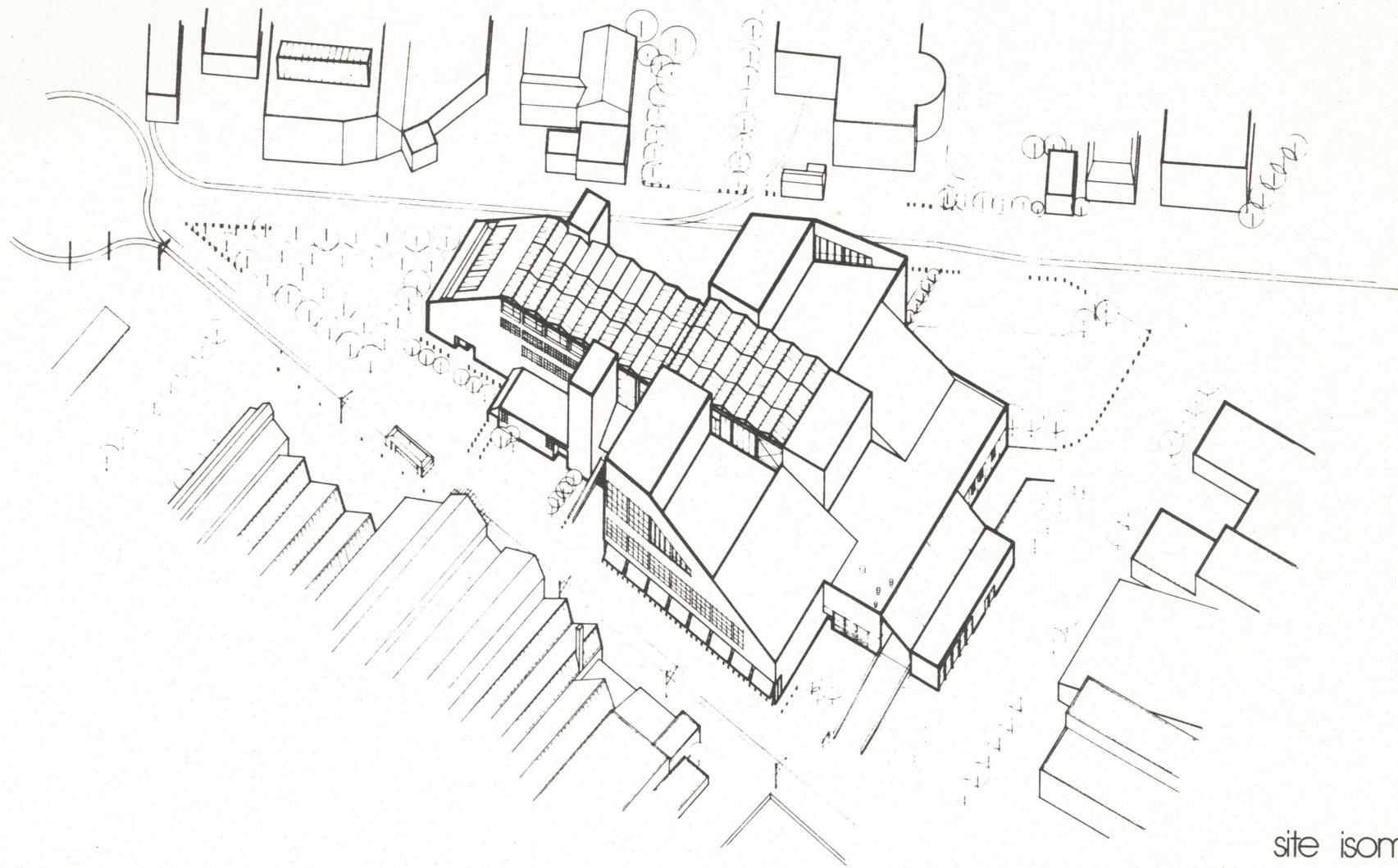
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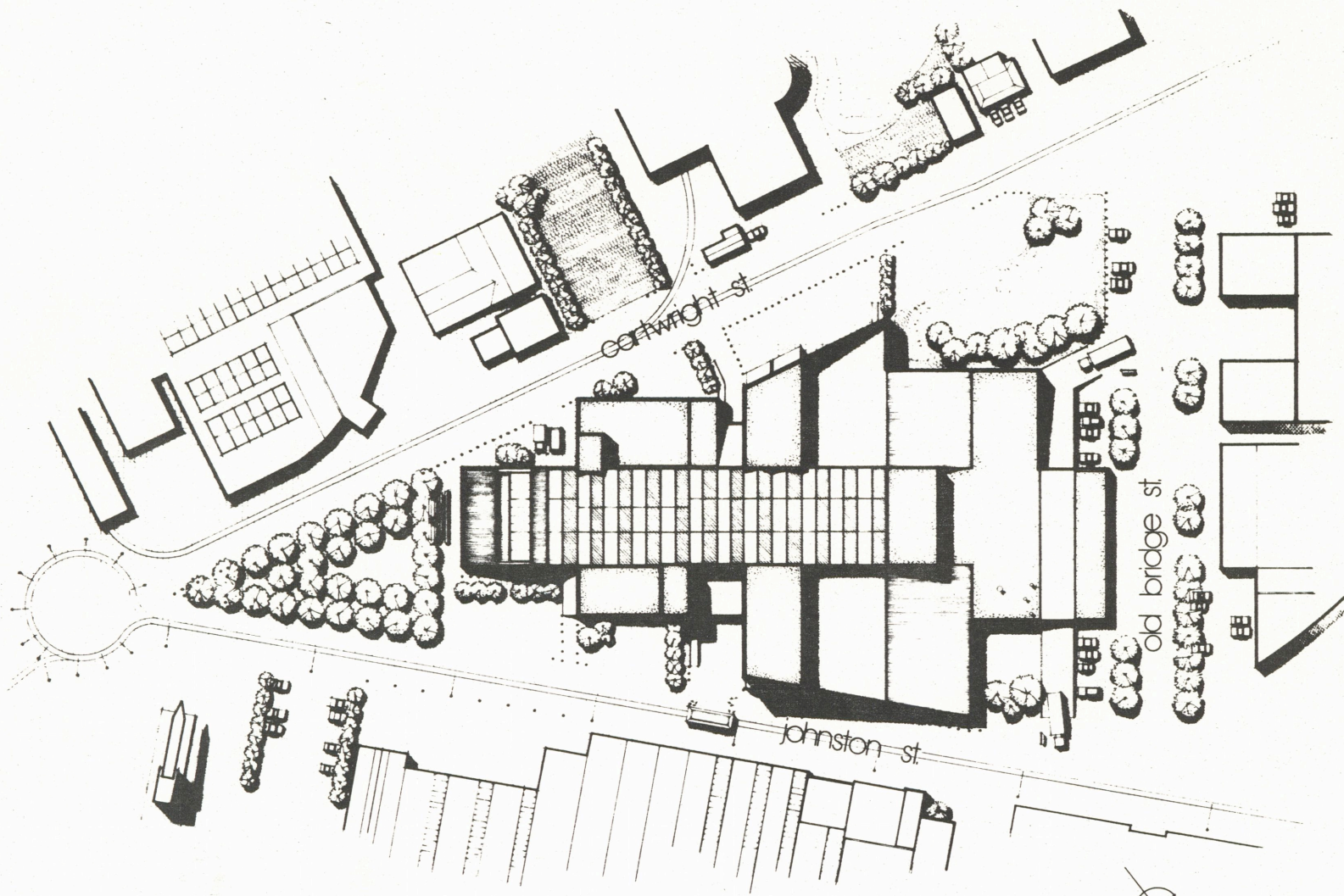
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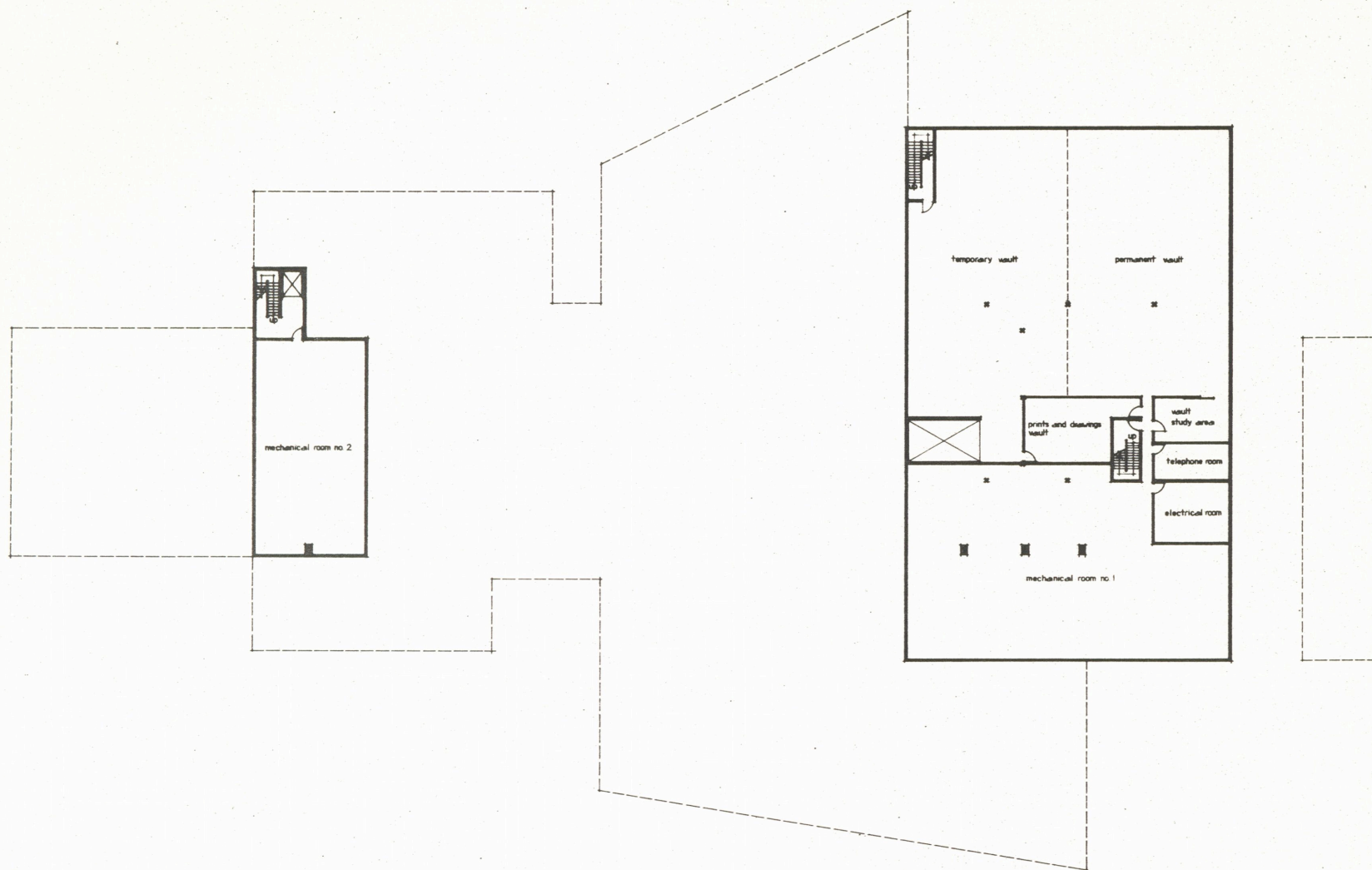


site isometric

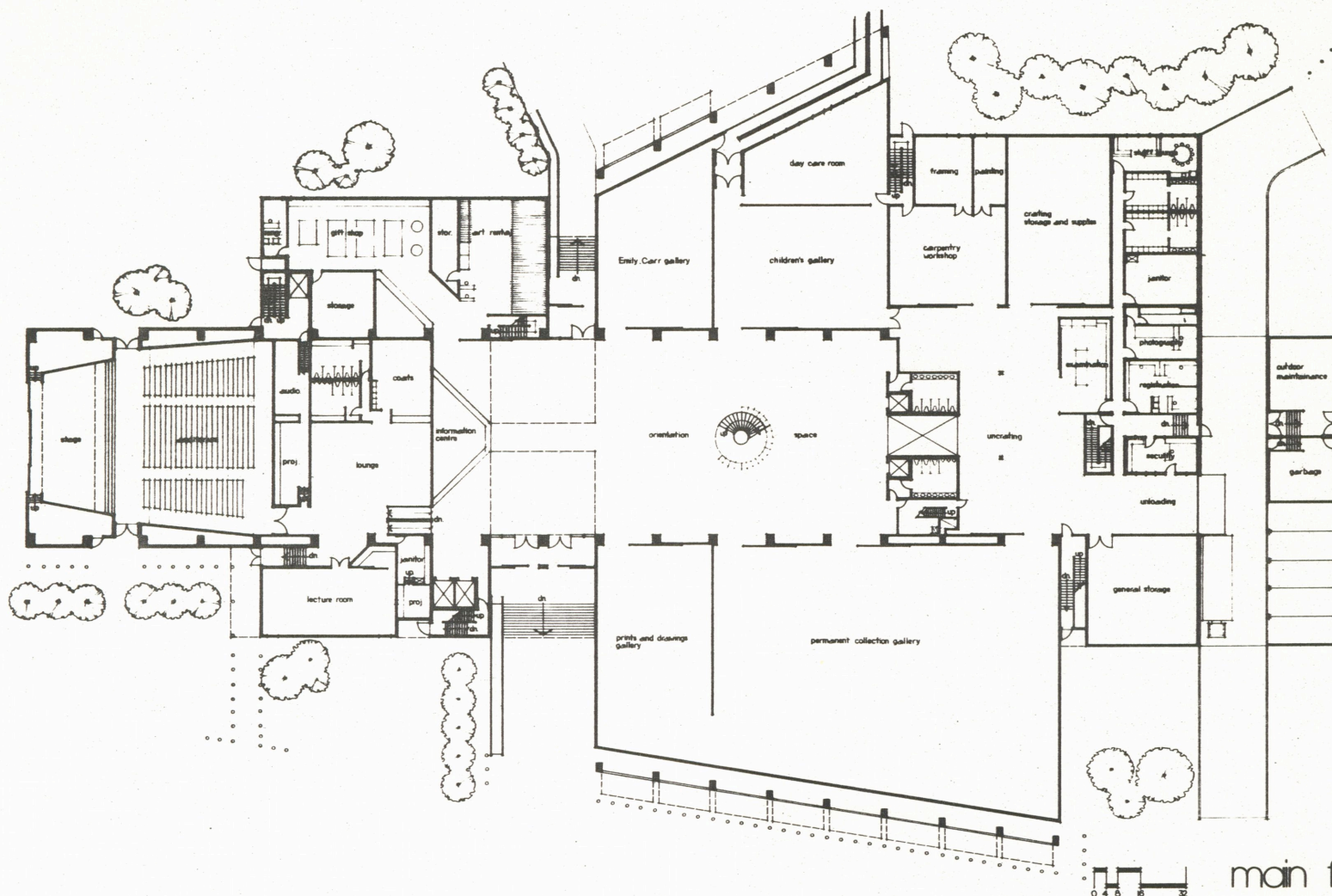


site plan

Van Gogh Museum, Amsterdam, The Netherlands

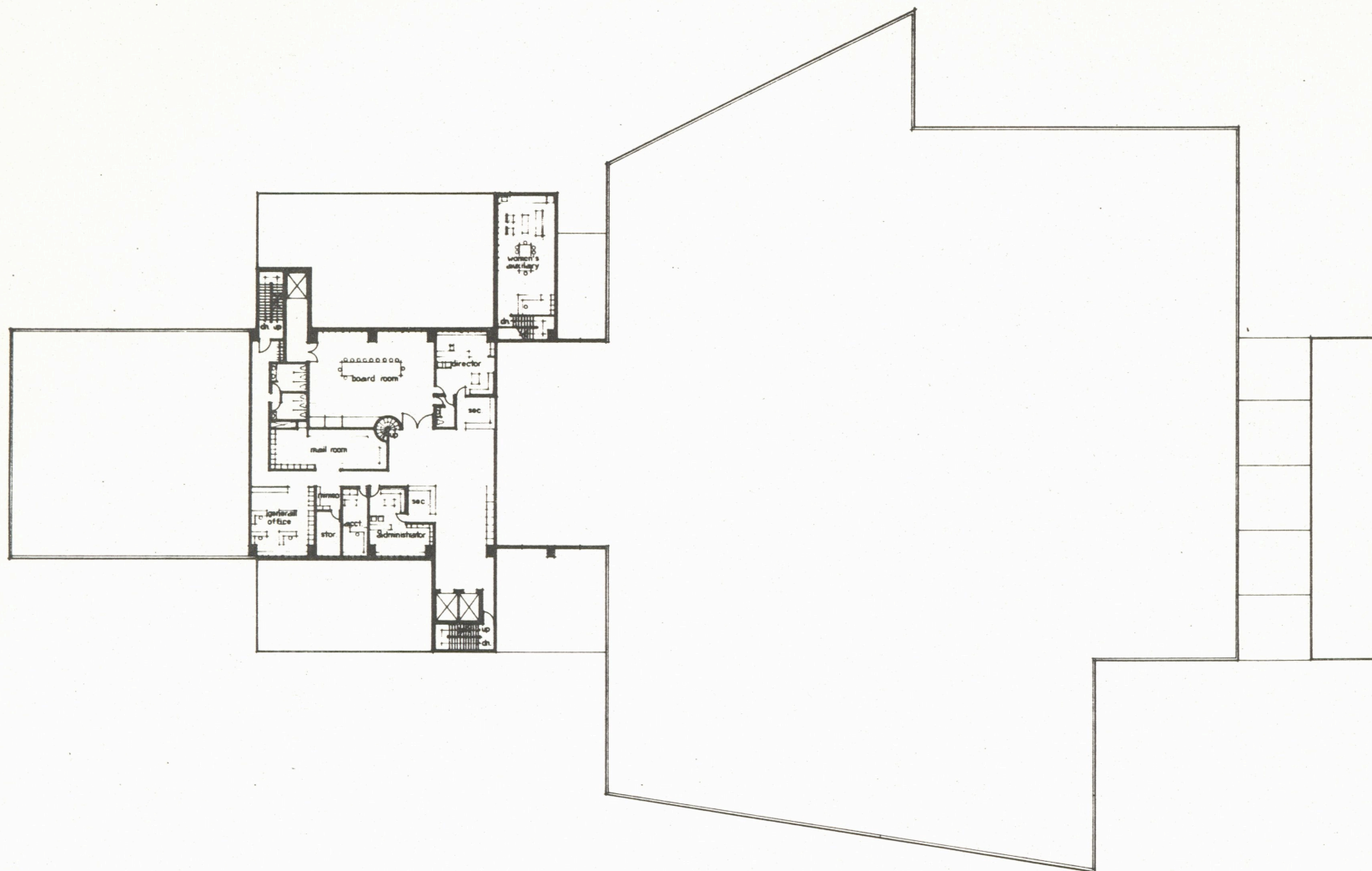


lower floor plan

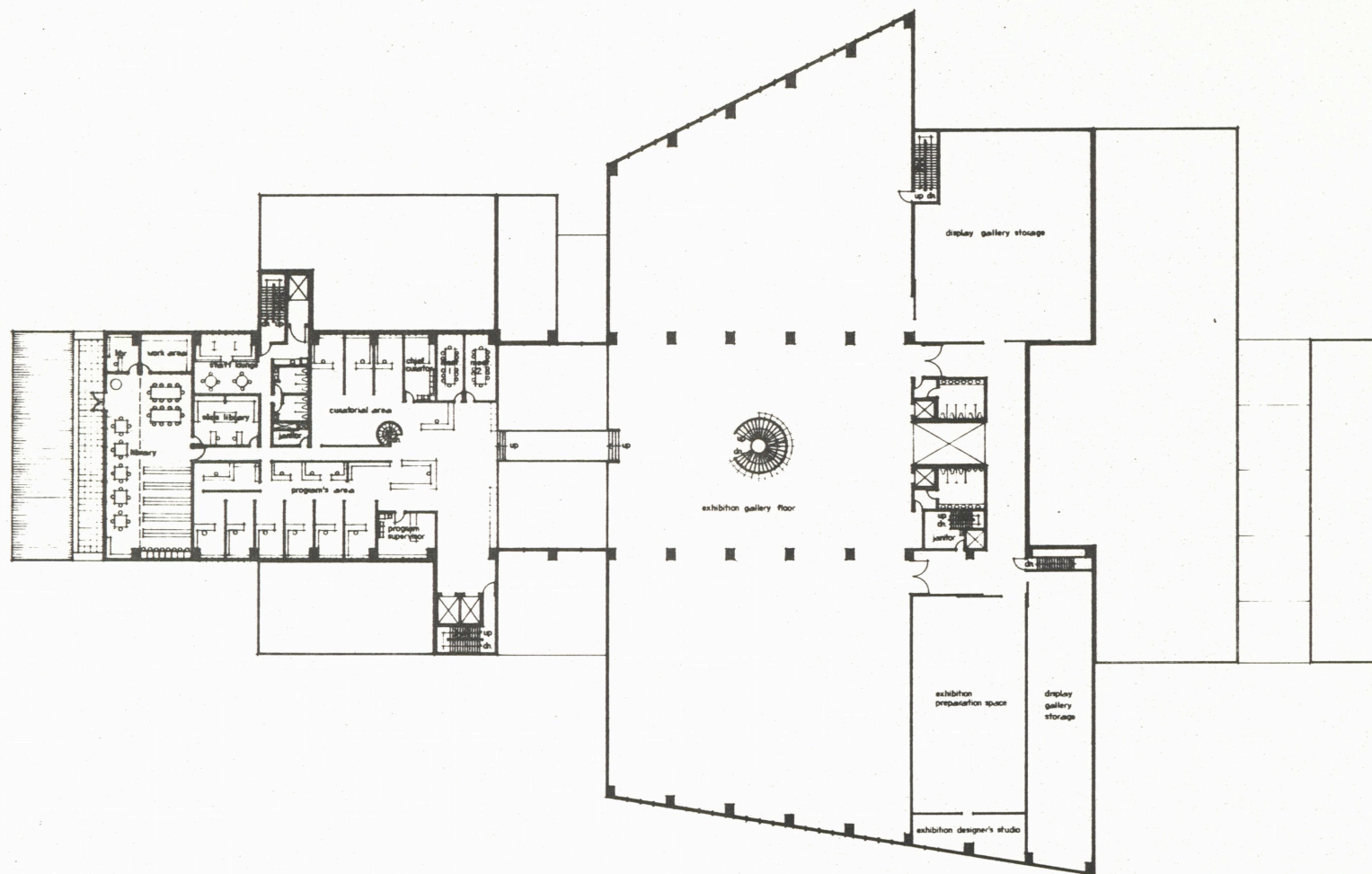


main floor plan

vancouver art gallery: granville island

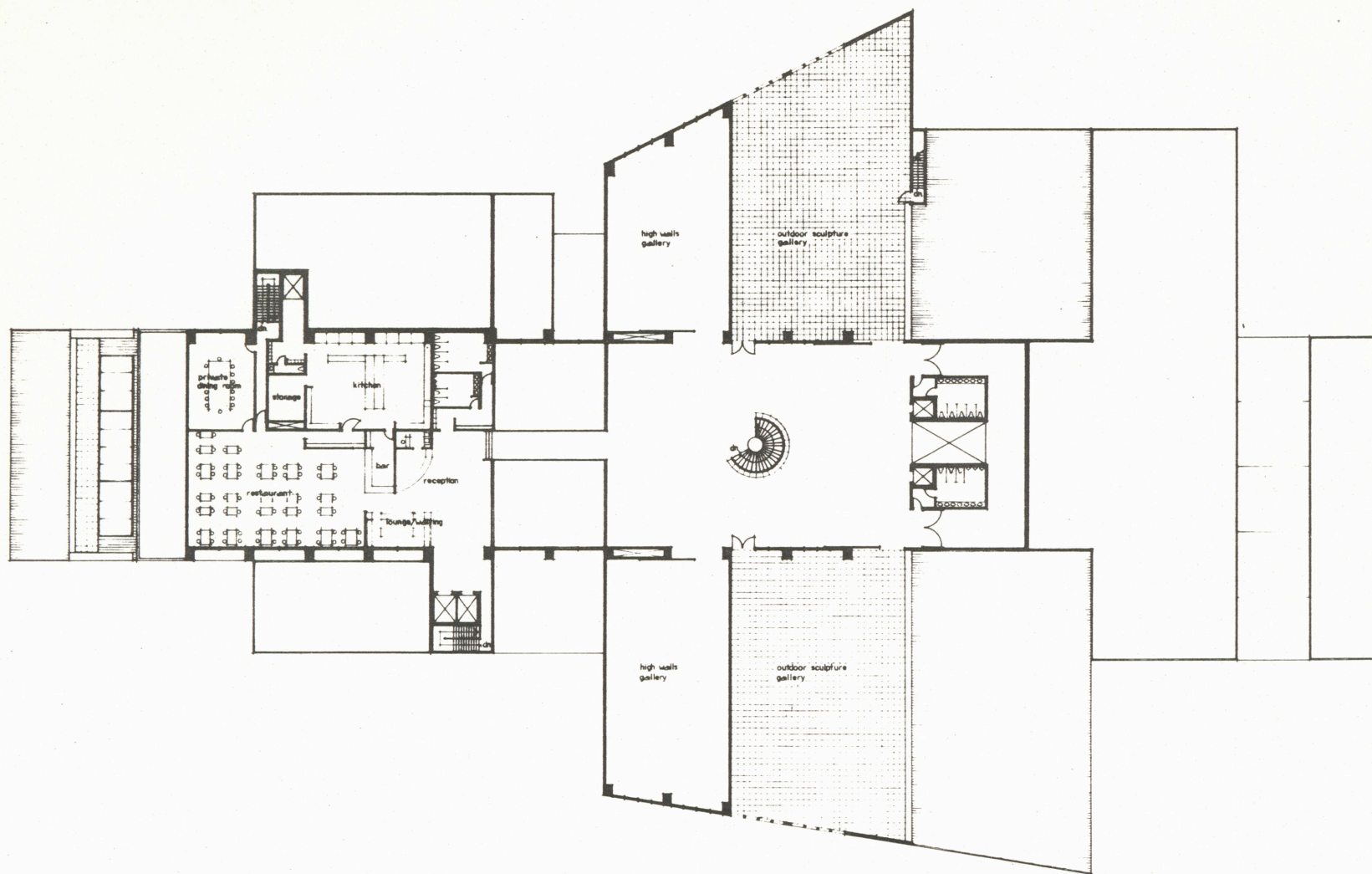


second floor plan

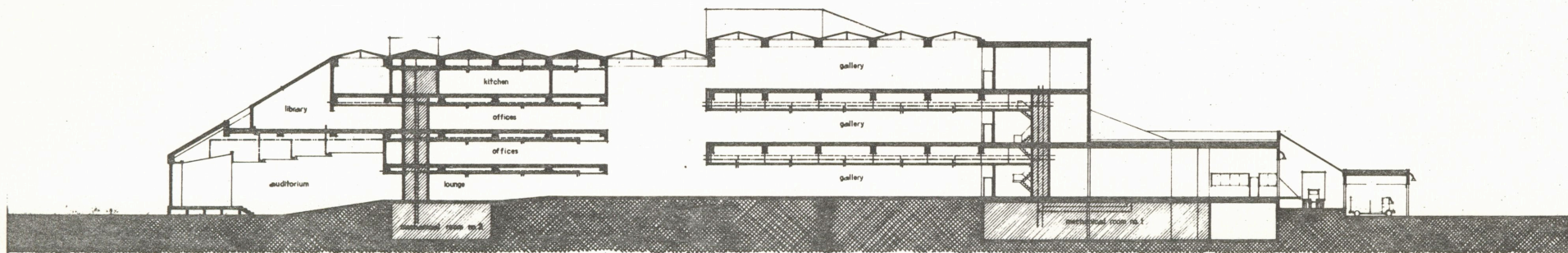


third floor plan

Vancouver art gallery: granville island



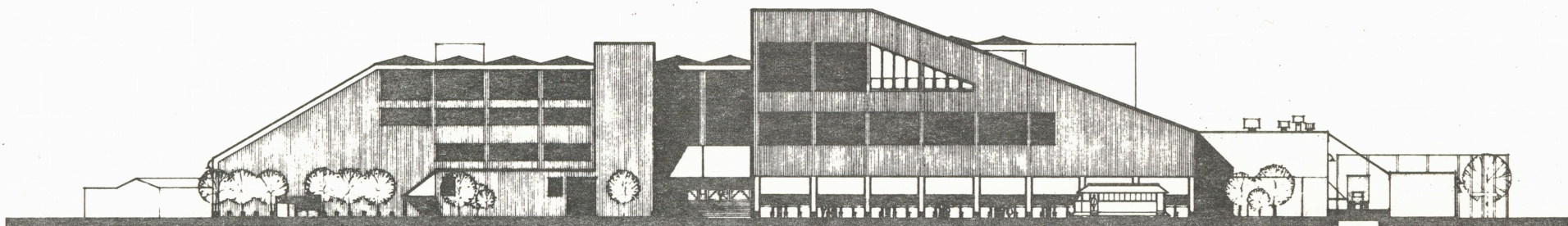
fourth floor plan



— air supply
- - - air return

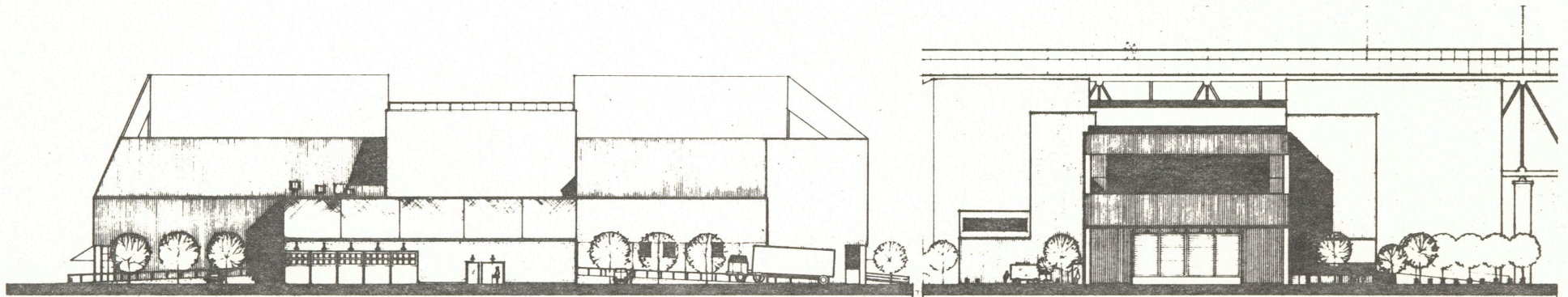


mechanical concept



johnston st elevation

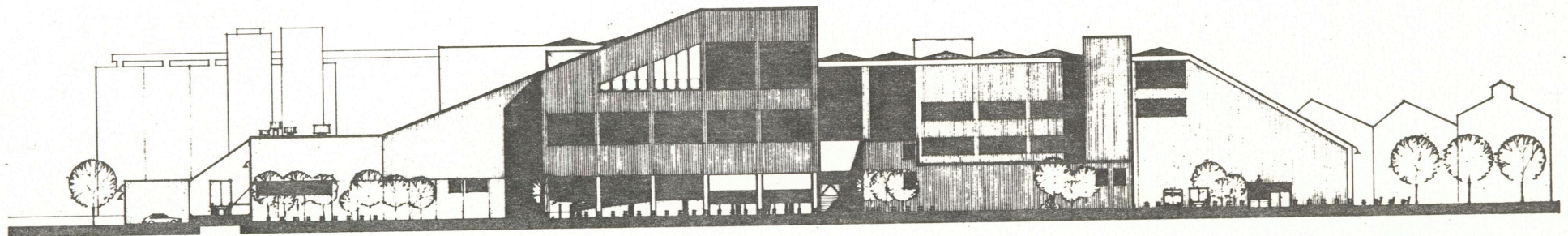
vancouver art gallery: granville island



old bridge st. elevation

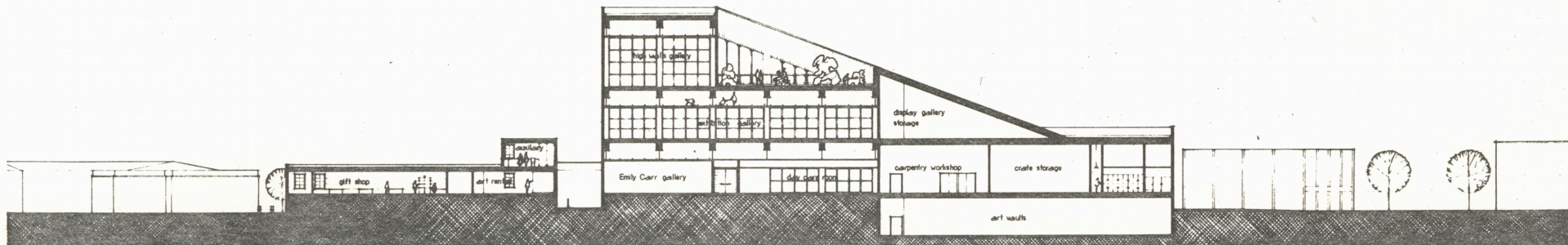


apex elevation

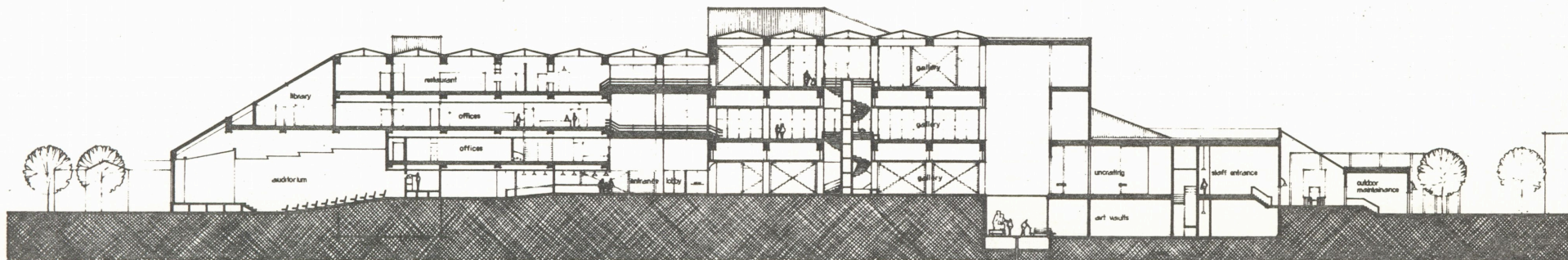


cartwright st elevation

vancouver art gallery: granville island

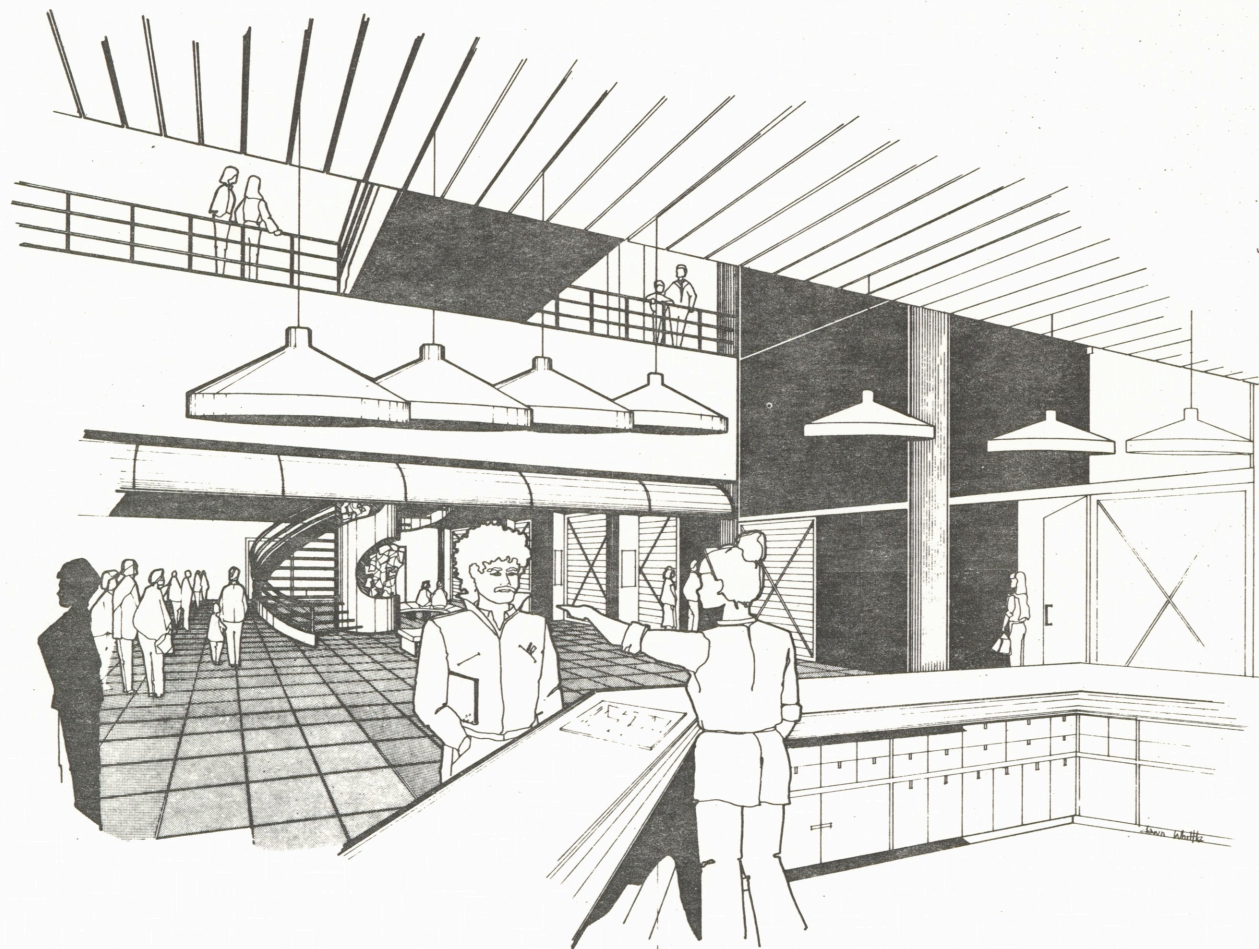


gallery section



longitudinal section

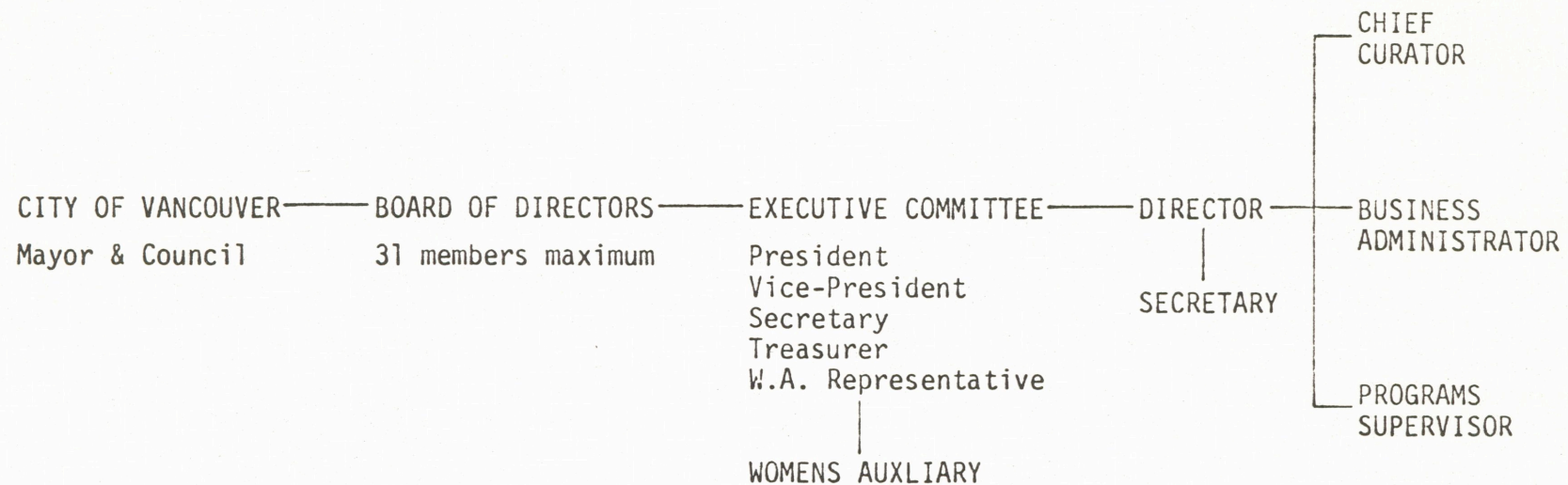
Vancouver art gallery grounds plan and island



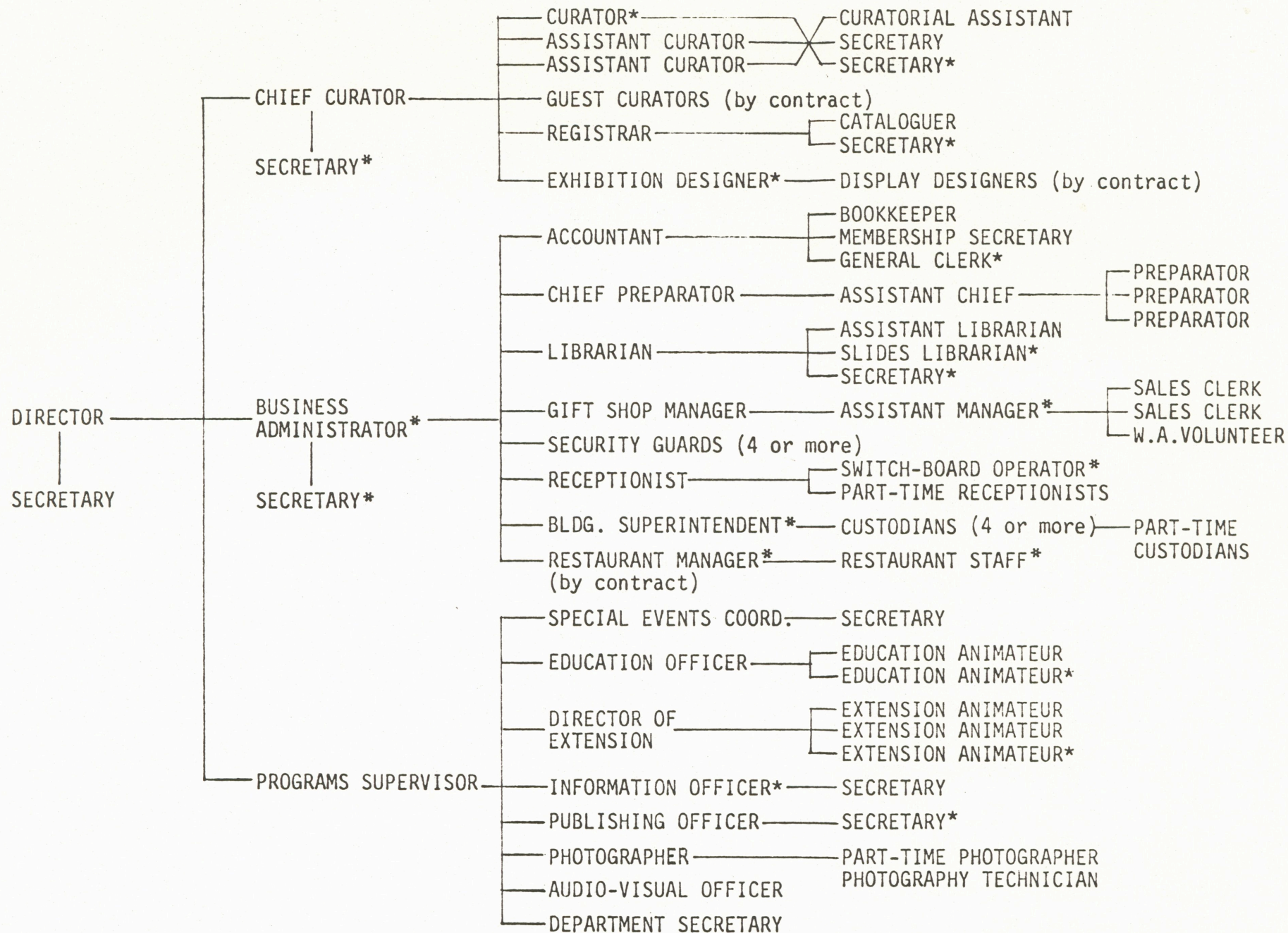
main fl. entrance lobby

ETHNOGRAPHIC MUSEUM OF AMERICAN INDIAN CULTURE

appendix

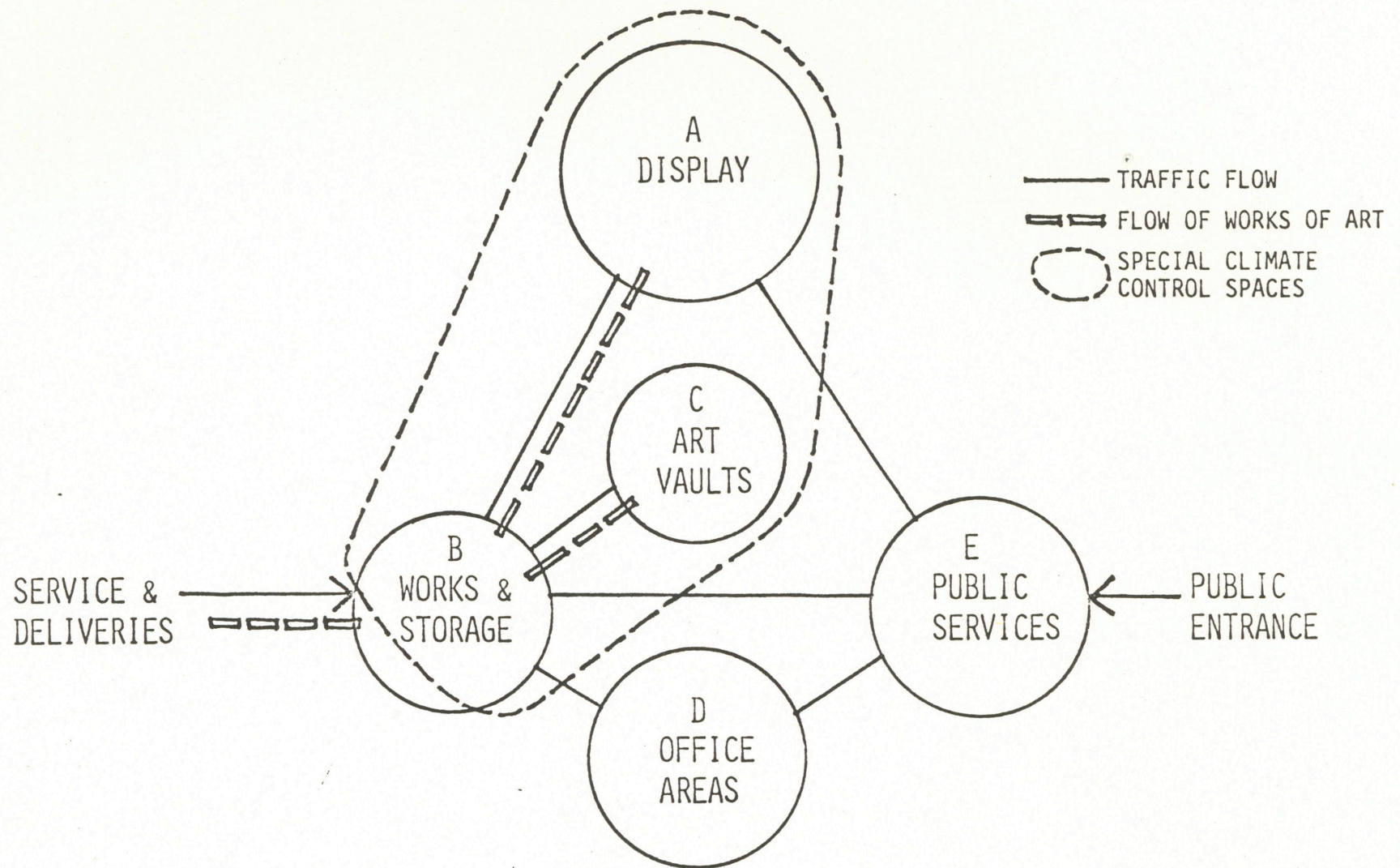


ORGANIGRAM OF THE VANCOUVER ART GALLERY

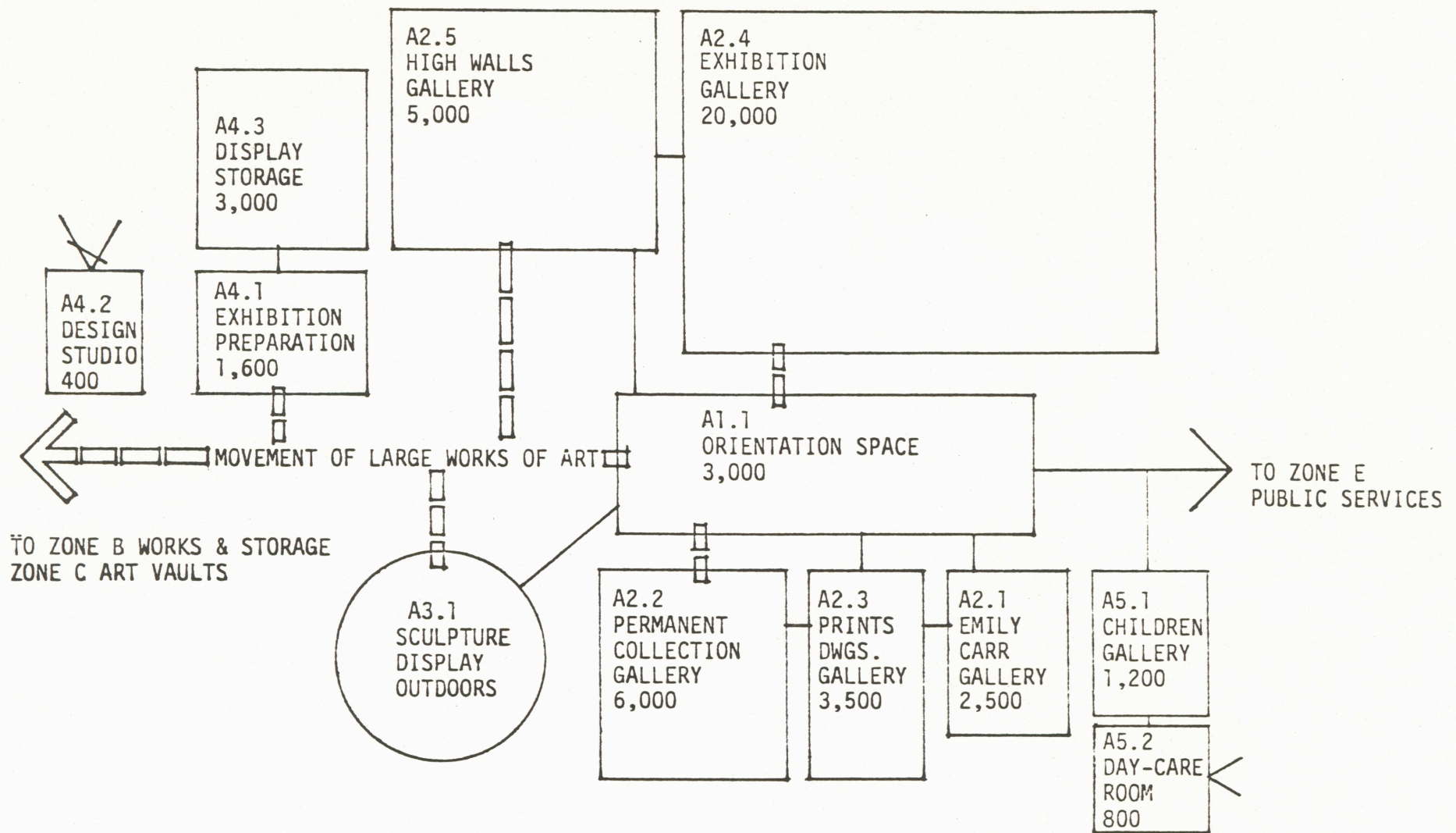


* denotes future requirement

STAFF OF THE VANCOUVER ART GALLERY



Z O N I N G R E L A T I O N S H I P D I A G R A M

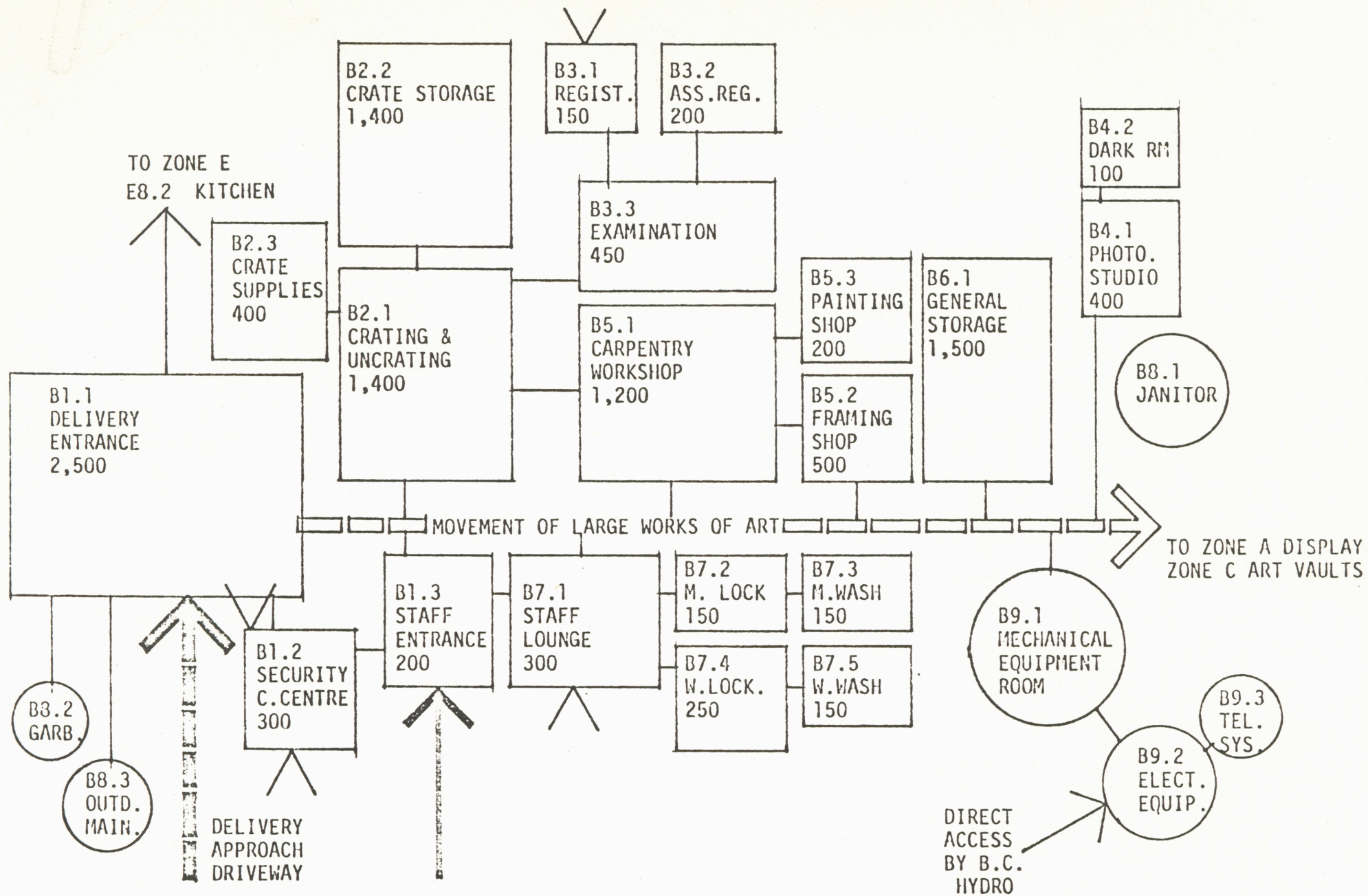


CIRCULATION DIAGRAM OF ZONE A DISPLAY

A	DISPLAY	Recommended net area
A1.1	Orientation Space	3,000 sq.ft.*
A2.1	Emily Carr Gallery	2,500
A2.2	Permanent Collection Gallery	6,000
A2.3	Prints & Drawings Gallery	3,500
A2.4	Exhibition Gallery	20,000
A2.5	High Walls Gallery	5,000
A3.1	Outdoor Sculpture Gallery**	-
A4.1	Exhibition Preparation Space	1,600
A4.2	Exhibition Designer's Studio	400
A4.3	Display Gallery Storage	3,000
A5.1	Children's Gallery	1,200
A5.2	Day Care Room	800
	TOTAL NET AREA	47,000 sq.ft.

* guide only

** Located outdoors, not included in building area



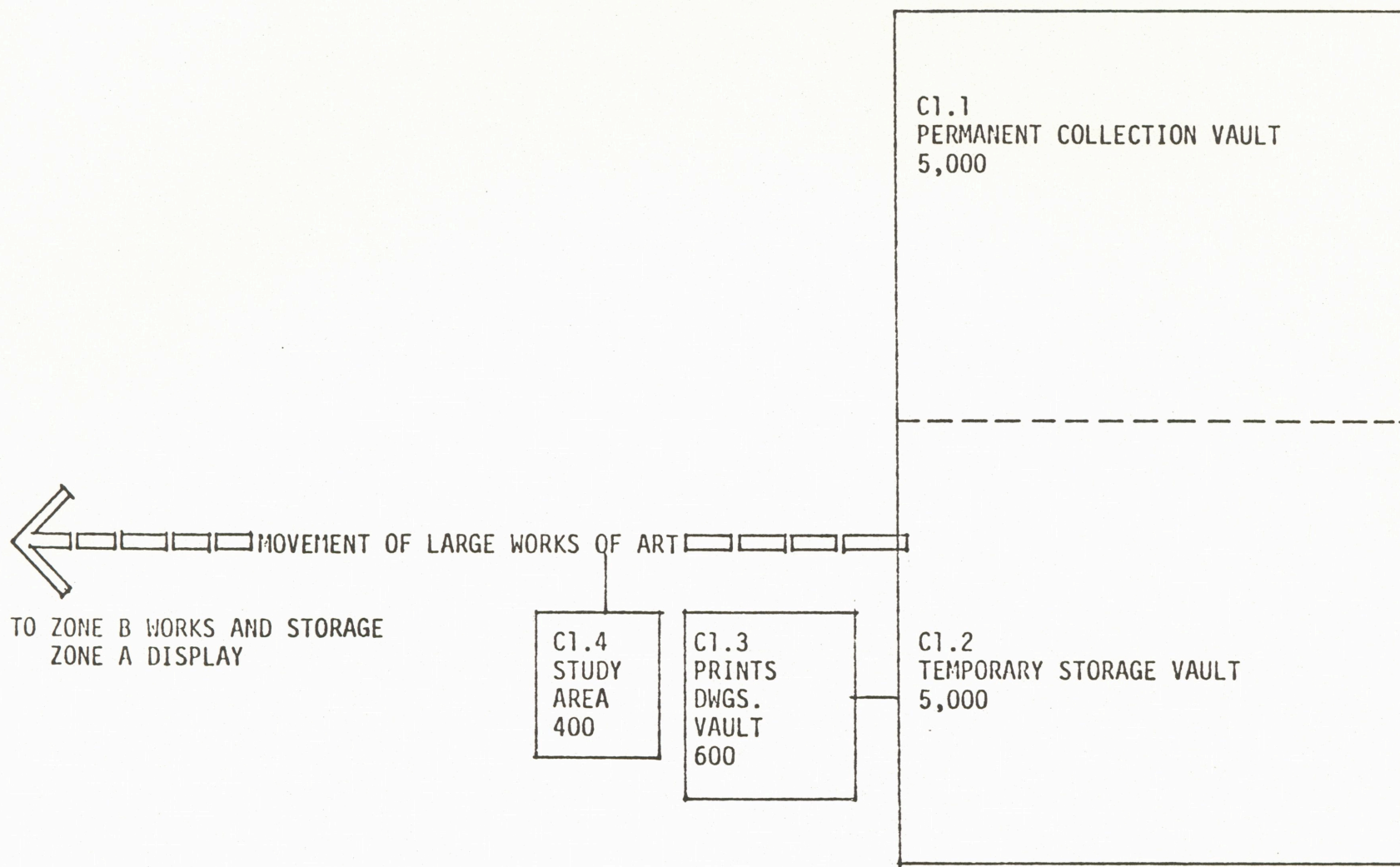
CIRCULATION DIAGRAM OF ZONE B WORKS & STORAGE

B	WORKS AND STORAGE	Recommended net area
B1.1	Delivery Entrance	2,500 sq.ft.
B1.2	Security Control Centre	300
B1.3	Staff Entrance	200
B1.4	Freight Elevator ***	-
B2.1	Crating and Uncrating Space	1,400
B2.2	Crate Storage	1,400
B2.3	Crating Supplies Storage	400
B3.1	Registrar's Office	150
B3.2	Registration & Cataloguing Office	200
B3.3	Examination Room	450
B4.1	Photographic Studio	400
B4.2	Dark Room	100
B5.1	Carpentry Workshop	1,200
B5.2	Framing Workshop	500
B5.3	Painting Shop	200
B6.1	General Storage	1,500
B7.1	Staff Lounge	300
B7.2	Men's Locker Room	150
B7.3	Men's Shower and Washroom	150
B7.4	Women's Locker and Rest Room	250
B7.5	Women's Shower and Washroom	150
B8.1	Janitorial Rooms	500*
B8.2	Garbage Centre	100*
B8.3	Outdoor Maintenance Centre **	-
B9.1	Mechanical Equipment Rooms ***	-
B9.2	Electrical Equipment Rooms ***	-
B9.3	Telephone System Centre ***	-
	TOTAL NET AREA	12,700 sq. ft.

* guide only

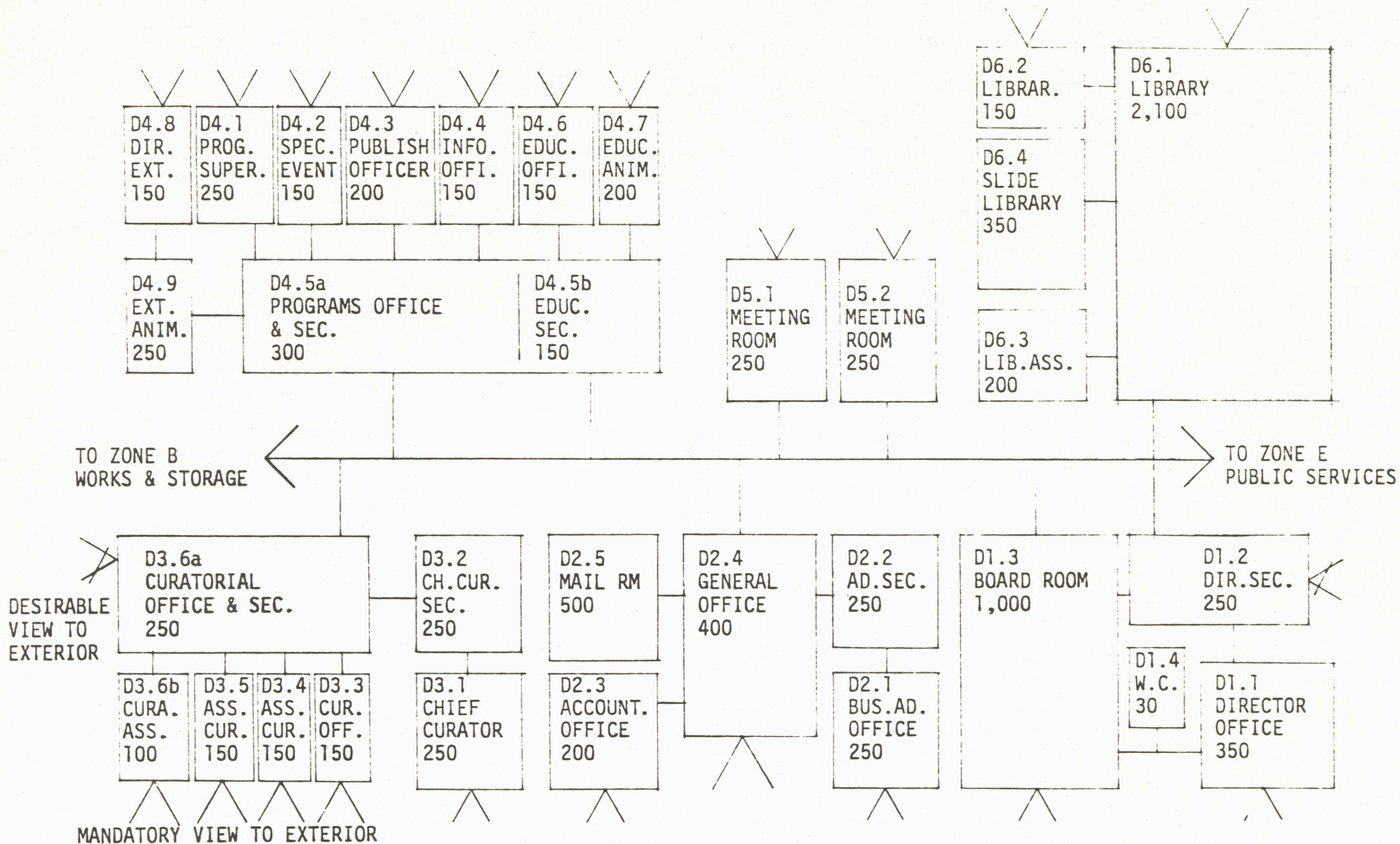
** Located outdoors, not included in building area

*** To be determined and in net to gross allowance



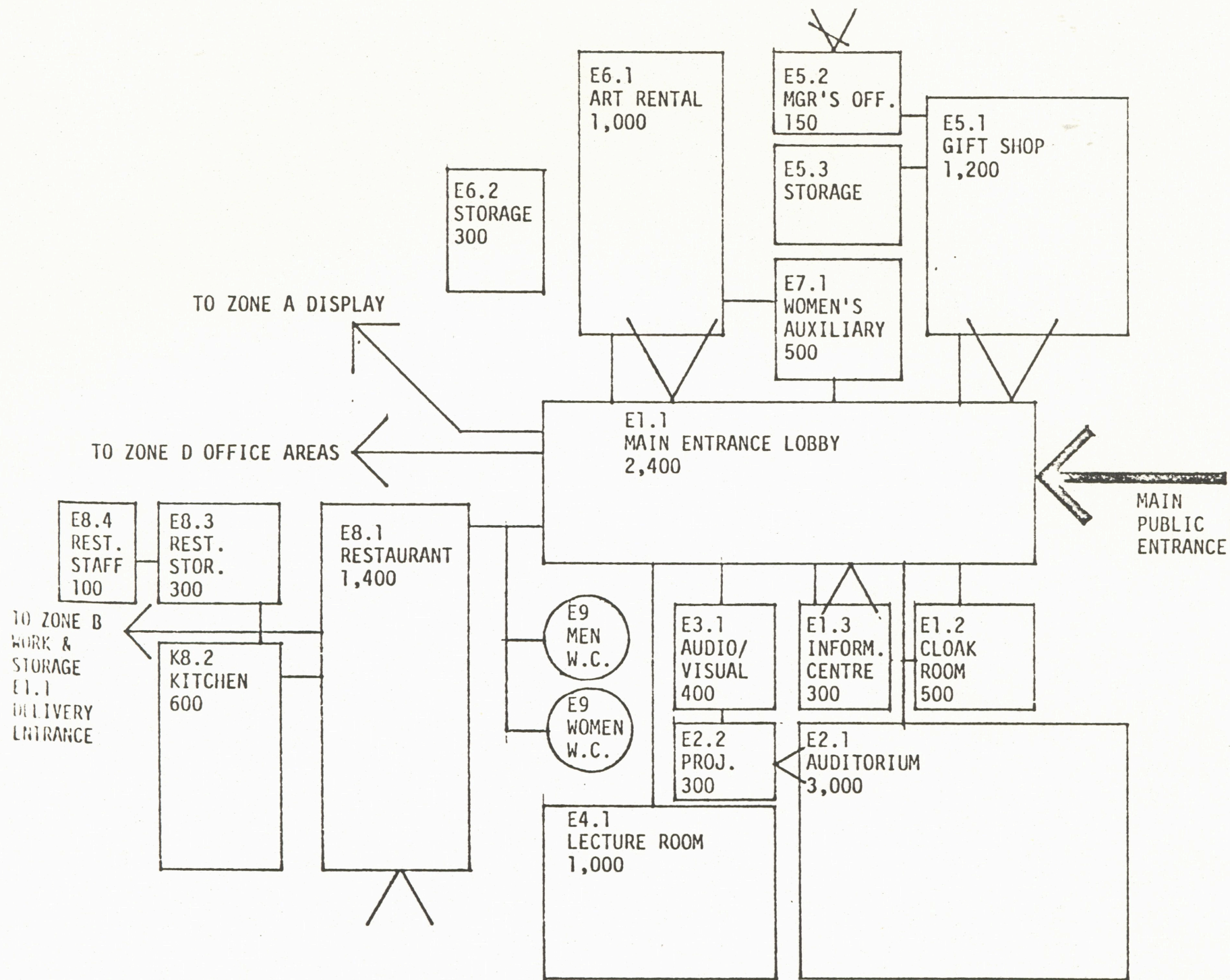
CIRCULATION DIAGRAM OF ZONE C ART VAULTS

C	ART VAULTS	Recommended net area
Cl.1	Permanent Collection Vault	5,000 sq. ft.
Cl.2	Temporary Storage Vault	5,000
Cl.3	Prints and Drawings Vault	600
Cl.4	Vault Study Area	400
	TOTAL NET AREA	11,000 sq.ft.



CIRCULATION DIAGRAM OF ZONE D OFFICE AREAS

D	OFFICE AREAS	Recommended net area
D1.1	Director's Office	350 sq. ft.
D1.2	Director's Secretary & waiting	250
D1.3	Board Room	1,000
D1.4	Directors' washroom	30
D2.1	Administrator's Office	250
D2.2	Administrator's Secretary & waiting	250
D2.3	Accountant's office	200
D2.4	General Office	400
D2.5	Mail Room	500
D3.1	Chief Curator's Office	250
D3.2	Chief Curator's Secretary & waiting	250
D3.3	Curator's Office	150
D3.4	Office for Assistant Curator #1	150
D3.5	Office for Assistant Curator #2	150
D3.6	Curatorial Office	350
D4.1	Program Supervisor's Office	250
D4.2	Office for Special Events Coord.	150
D4.3	Publishing Officer's Office	200
D4.4	Information Officer's Office	150
D4.5	Programs General Office & waiting	450
D4.6	Education Officer's Office	150
D4.7	Education Animateurs' Office	200
D4.8	Office for Director of Extension	150
D4.9	Extension Animateurs' Office	250
D5.1	Meeting Room #1	250
D5.2	Meeting Room #2	250
D6.1	Library	2,100
D6.2	Librarian's Office	150
D6.3	Library work office	200
D6.4	Slide Library	350
	TOTAL NET AREA	9,780 sq. ft.



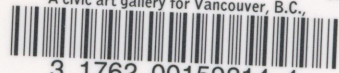
CIRCULATION DIAGRAM OF ZONE E PUBLIC SERVICES

E	PUBLIC SERVICES	Recommended et area
E1.1	Main Entrance Lobby	2,400 sq. ft. *
E1.2	Cloak Room	500
E1.3	Information Centre	300
E2.1	Auditorium	3,000
E2.2	Projection Room	300
E3.1	Audio-Visual Centre	400
E4.1	Lecture Room	1,000
E5.1	Gift Shop	1,200
E5.2	Manager's Office	150
E5.3	Gift Shop Storage	450
E6.1	Art Rental	1,000
E6.2	Art Rental Storage	300
E7.1	Women's Auxiliary Room	500
E8.1	Restaurant	1,400
E8.2	Kitchen	600
E8.3	Restaurant Storage	300
E8.4	Restaurant Staff Lockers	100
E8.5	Restaurant washrooms	100
E9.1	Public washrooms	1,000 *
	TOTAL NET AREA	15,000 sq. ft.

* guide only

SUMMARY OF BUILDING AREA

		Recommended NET AREA
A	DISPLAY ZONE	47,000 sq.ft.
B	WORKS AND STORAGE ZONE	12,700
C	ART VAULTS ZONE	11,000
D	OFFICE AREAS ZONE	9,780
E	PUBLIC SERVICES ZONE	15,000
TOTAL RECOMMENDED NET AREA		95,480
33% allowance for NET to GROSS (MINIMUM)		+ 31,820
GROSS BUILDING AREA		127,300 sq.ft.

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