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EXPERIMENTAL ARTS



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INSTITUTE FOR THE EXPERIMENTAL ARTS

An Artist Cooperative
724 North Wallace
Bozeman, Montana

by

Joseph Edward Mayhew

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

of

Bachelor of Architecture

Approved:

Chairperson, ~~Graduate Committee~~

Head, Major Department

~~Graduate Dean~~

Montana State University

Bozeman, Montana

June, 1979

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Joseph Mayhew

CONTENTS

Text . . . . . .

Program . . . . . .

Project . . . . . .

Bibliography . . . . . .

INTRODUCTION

Collections

I have always been fascinated by collections; from the traditional and complex science of stamp collections and beer can collections; to the collection of automobile bumpers that line up together in the front row of a parking lot, to the random collection of unrelated articles that accumulate over a period of time on top of the dresser.

Although this fascination was mainly just the visual stimulation of colors, of the time element involved; of the similar formats yet uniqueness of each piece, and of the peculiar build-up composition that is created with this accumulation. It also interested me how these collections a lot of times seemed more important and greatly affected a place far more than the intended building form. This is why when I first started out this thesis, I was going to look at collections.

FIRST THESIS STATEMENT

Definition: Collection is a number of objects, a portion or a quantity of a substance that has been collected or has collected, often according to some unifying principle or orderly arrangement.

With this definition of collections and my visual interpretations of them, I assumed it to be one possible technique of man to collect objects to achieve an ordering system (architectural or otherwise to achieve a personal place). I had hoped to apply collecting and collections toward a design of a building, by looking at things as a part of a series of objects that could be put into a composition; perhaps something like Louise Nevelson's wall sculptures of found materials that are collaged together. On another level of thought, in order for anything to have meaning or character there must be a context for that object to occur in. An order that is based on a cultural or environmental vocabulary of a society becomes that context or composition, which is to me an ordering system that any building should be based on. So with this, my first thesis statement was: The collection is a primary and instinctive composition of order that an architect can use, visually, functionally, spatially as an approach to design.

COLLECTIONS AND ORDER

As I looked at the statement and tried to work with, and develop it, I began to realize that first, looking at collections (and the longer I looked at collections) it seemed that they could be just about anything; from a pile of dust in a corner of a room to a series of windows on a facade of a building; to the piles of paper, stacks of books and knick-knacks that are arranged within, which made collecting as an ordering tool to approach design seem senseless if anything was a collection. Then I realized that the statement was backwards; collections are not an approach to order. Rather, order is an approach to collecting and what I must deal with is how do I design in terms of first the building; second, the collections of objects in that building. For these are, for me, the things that make up a place.

IN TERMS OF THE BUILDING

In terms of the building, I could look at this built form as one object in a whole hierarchy of collections that make up the fabric of the society, city, community, etc. Then there is also looking at the composition within the building; that is, looking at the building as a whole broken down into fragments of line, plans and space; or broken down into windows, doors, columns, roof, etc... Or instead of a whole broken down into parts, the reverse is possible; collaging parts of the building together to compose a whole. Either way I saw the built form as a collection.

COLLECTION OF OBJECTS

In terms of the collections of objects in that building, it seems that since I only know vaguely what would go into the building; I know furniture, sofas, chairs, tables, beds, and so forth would go in, but what kind of patterns, what kind of knick-knack collections, what color will the bedspread be, what are the particulars. I can never really know until it happens. I could try to control what goes into the rooms like Frank Lloyd Wright did, or I could try to avoid the reality that the client has his own personal belongings and ignore what happens after the client moved in, like Mies Van der Rohe did; or I could try to design something that creates an opportunity for these collections of man to occur in. This seemed to me to be the idea behind the museum gallery. This quality of being a neutral backdrop yet still stand on its own as a form of art is one of the reasons that Louis Kahn's Kimball Gallery is so successful. The third idea seems to obviously be the correct approach to the awareness of a client's collections, except the first thing that comes to mind with this idea is the white cube galleries for the minimalist painters of the sixties or Rossi's buildings, where although it appears he has the idea to design something that creates an opportunity for collections of man to occur, they turn out to be cold inhuman space with no identity and lack in detail, for example, his residential unit at the Gallanatese Quarter in Milan.[1]

Then there is the opposing extreme to this white cube gallery, which is becoming a popular view among a few artisits today. That is, to design and build a work that can only be for that particular location and no place else; and that location can be any place, not necessarily a museum gallery. This is what could be called project installation art.[2] This idea as it pertains to a building, I agree with in that a building can only be designed for that particular spot and no other; and, as far as creating a place for a piece of artwork, I think creating a place is creating an opportunity for that work to occur.

CONCLUSION

So with these two parts, the building envelope and the occurrences that happen within, and these thoughts on collections, I came to a conclusion that architecture is both an art and a shelter for man. The character of a space is made up from the drama of every day activities as well as its envelope. Architecture is a place for man's intrusion and for his collection of artifacts left in that place. Architecture should be made to stand on its own in a context and as a context for this intrusion and collection. And then I condensed this into a new thesis statement: Architecture is, for me in part, an opportunity for man's identity and for his collection of identity objects.

THESIS STATEMENT

Architecture is, for me in part, an opportunity for man's identity and his collection of identity objects.

Architecture should be an opportunity for man's identity in terms of man's realization of self plus his ability to express his personality to others. A building is both a form of art and a shelter for man. It can be seen as the contents in a context and as the context for its contents.

A BUILDING IN A CONTEXT

A building, to me, seems to be a composition that stands in a context of its surrounding environment, be it a dense urban community or alone on a grassy country hillside. This built form has a responsibility to the environment in terms of man's communal identity. It is one object of a whole inventory of identity objects that represents a society. It should be an object that is designed and built for one and only one location, the project/installation art attitude. This first part of architecture is achieved by the understanding and manipulation of the fabric that makes up this community, the immediate surrounding and over all physical, cultural and social structure, as well as expressing the function within both in a large scale and intimate scale. For example, in this project on a broad level, I am dealing with exterior forces that are from mainly an industrial and storage area located near the railway station in a small agricultural town in Western Montana, and functional forces are from it being an artist cooperative divided into three main parts: the apartments, the work studios and the communal studios and galleries. So you have the building being shaped by both forces within the building (its content) and from outside the building (its context).

A BUILDING AS A CONTEXT

The built form as a shelter is primarily intended for the physical well being of man, his health, safety and welfare; but this does not stop there (at least I hope it doesn't). There must also be the housing opportunity of man's identity and his possession of objects that he can specifically identify with, which I call identity objects. These possessions or collections are a trait of man that has always been essential to his survival throughout the history of mankind, when man began to possess tools to obtain food to (and especially in) our high-tech., always changing, mass produced, crowded urban environment. These collections, be them private, public, incidental, predetermined, incorporated, unrelated, logical, analogical, orderly, disorderly, etc. create a place. A place as opposed to a space is a geometric third dimension, an empty volume with the introduction of the human factor and the remnants (collection of identity objects) of this occurrence; this space becomes a specific place.

TWO OPPOSING VIEWS ON DISPLAY

At this point I feel there are two things that in dealing with a built form as a shelter, I must be aware of, because the opposing ideas are always present at the same time; a sort of give-and-take situation. This goes back to the non-identity white cube gallery versus project/installation art. Basically that an architect must make a shelter or an opportunity for man's identity and for man's collection of identity objects. But again, this shelter is a physical form that is a composition dealing with its surrounding and also becomes an identity object to its community and for the person who works and lives there. This built form is not just a neutral functional nonentity but has its own uniqueness. It could not help but have its own identity because time factors like decay, development, personalization, change of function and so forth would create uniqueness out of any building. Look at the buildings of the international movement after forty years of exposure.[3] It seems that I must form my building design around a collection of identity objects, yet the occupant must also form his collection within any building, since both are unique for only one situation and no other. It seems that there no longer exists an architecture peculiar to the work of art, which in turn, that art could not be conceived without considering the architecture peculiar to the place where it is exhibited. This even goes as far for some people to say that then it is impossible to conceive a work outside the place where it will be exhibited; thus the uselessness of the artist's studio and the absurdity of its survival.[4]

So perhaps the architecture of a gallery, in which the work might have to take shape, is perhaps not only the actual exhibition room, but it might be between studios, in the storeroom, the courtyard, toilet room, bedrooms or the reception room. It is also the external architecture of the gallery, the staircase up to it, the street leading to it, the area where it is situated, the town...

SUMMARY

At this point, I can outline any conclusions on collections that I originally was interested in and thus hopefully outline (a very general outline) the forces that I think will shape ~~any~~ my thesis project, an artist cooperative.

First, there is the building as the contents in a context; at one scale the building is shaped by its external environmental context. At another, it is shaped by the internal functions and the collections of building parts that make up the building. Second, there is the building as the context for the contents within. Here a building must display or create an opportunity for its content, then the building in its uniqueness must create the opportunity for the contents to form to the particular situation. With this I start my project.

DESIGN

The design of the Institute for the Experimental Arts is shown in the visuals of the following pages, and it is not my intention here to describe all that was done. The Institute is basically a complex of four buildings, the studios, the residential units, the galleries and the communal workshops, plus the parking lot, and central court. It was designed with the concluding outline of my thesis made in the summary in mind. That is I dealt with collections in terms of the expression of the building (the building as contents in a context) and collections in terms of the opportunity that is created for its occupants (the building as a context for its contents). Some of the techniques I attempted to employ to achieve these objectives are the layering of ~~plains~~ planes, the juxtaposition of styles, images and functions, the collage of volumes and geometrics, materials, etc. Other ideas tried were the use of ~~rythyms~~ rhythms, repetitions, processions, decay/ developments, overlap and so forth, all of which, I believe was successful in emphasizing and making aware at various levels of conciousness the opportunity for man's identity and his collection of his identity objects.

FOOTNOTES

[1]"Aldo Rossi, Conception and Reality," A & U, No. 65, May 1967, p. 55-120.

[2]Nancy Foote, "The Apotheosis of the Crummy Space:, Art Forum, No. 15, October 1976, p. 28.

[3]Peter Blake, "Form Follows Fiasco: Why Modern Architecture Hasn't Worked," The Fantasy of Purity, Little, Brown and Co., U.S.A., 1977, p. 29-48.

[4]Daniel Buren, "Notes on Work in Connection with the Place Where it is Installed. Taken between 1967 and 1975," Studio International, No. 190, Sept./Oct. 1975, p. 124.

INSTITUTE FOR THE EXPERIMENTAL ARTS

An Artist Cooperative of approximately 30 artists
724 North Wallace, Bozeman, Montana

PROGRAM:

1. Work Studios:

Approximately 30 studios to include sink facilities	@ 450 SF

2. Residential:

approximately 20 apartments

25% - 2 bedroom	@ 1000 SF
50% - 1 bedroom	@ 650 SF
25% - studio	@ 450 SF

3. Communal Areas:

Print Studio	3000 SF

intaglio area to include:

paper soaking sink & counter	4' x 10'
intaglio press	4.5' x 10'
plate cutter	4' x 5'
aqua tint work table	2.5' x 8'
Rosin dust box	2.5' x 3.5'
hot plate	4.5' x 2.5'
inking table	3.5' x 9'
ink & inking storage	1' x 12'

Acid room	100 SF
clean-up counter with sink	8' x 2.5'
2 - acid stalls	4' x 3'
safety shower stall	

Lithography Area

speed rack	2.5' x 4'
rolling table	2.5' x 4'
storage	2.5' x 6'
Tympan storage	
litho press	4' x 12'
graining table	
stone storage	3.5' x 10'
stone storage	3.5' x 10'
safety shower stall	

Serigraphy Area

drying rack	4' x 2.5'
paint storage	2' x 8'

Photo Seri Room 100 SF

vacuum table	2' x 6'
washout stall	2' x 6'

General Area

Sign & Chop table	
print cabinets	8' x 8'
3 work tables	2.5' x 5'
clean-up sinks	2' x 8'

Ceramic Studio to include: 3000 SF

Dump Room 100 SF

wedging table	2.5' x 4'
slab roller	6' x 4'
extruder	

Slipcasting Area

slip casting machine	1.5' x 3'
plaster table	2' x 8'

Glaze/clay mixing room 200 SF

clay storage	
clay mixer (vented)	4' x 6'
glaze sprayer	4' d
white clay mixer (vented)	2' x 2'
scale	
chemical storage	2' x 8'

Kiln Room	150 SF	
small electric kiln	3' d	
updraft kiln	4' x 6'	
large electric kiln	4' x 6'	
Outdoor Kiln Yard		
med. salt kiln	4' x 6'	
Rague kiln	3' x 3'	
Photography Studio		400 SF
work table	6' x 6'	
storage	1.5' x 6'	
sink		
Dark room	12' x 6'	72 SF
developing sink	2.5' x 8'	
enlarger	2.5' x 3'	
Wood/Metal Studio		3000 SF
Woodworking area to include:		
Toolroom	100 SF	
drill press	1.5' x 2.5'	
bandsaw	1' x 1'	
planer	5' x 3'	
work table	6' x 4'	
table saw	4' x 3'	
rotary sander	1.5' x 1.5'	
glueing area	6' x 4'	
Welding Area		
work table	6' x 6'	
gas welding tables	6" dia.	
portable compressor	5' x 3'	
arc welder	2' x 3'	
overhead crane		
Molding Room	100 SF	
casting machine w/overhead crane (exterior)	3' x 3'	

Foundry (covered pit) 8' x 4'

Kitchen

Lounges

Toilet Rooms

Mechanical

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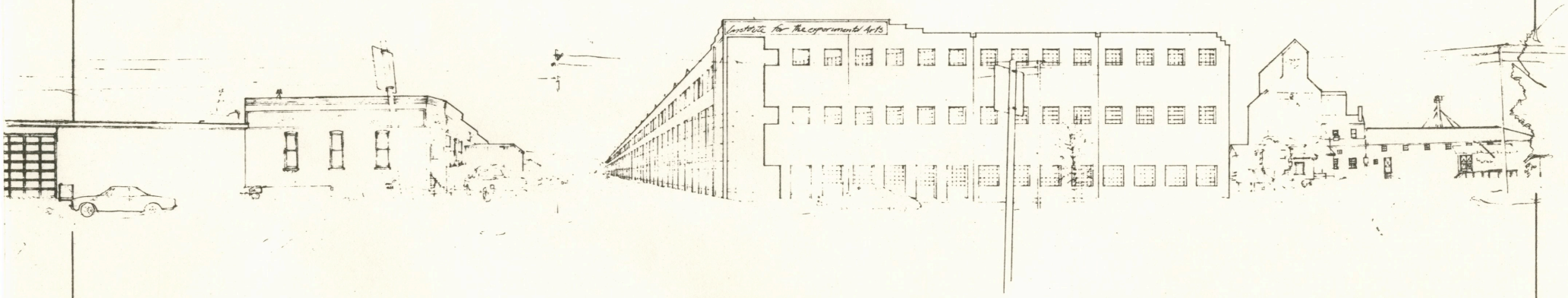
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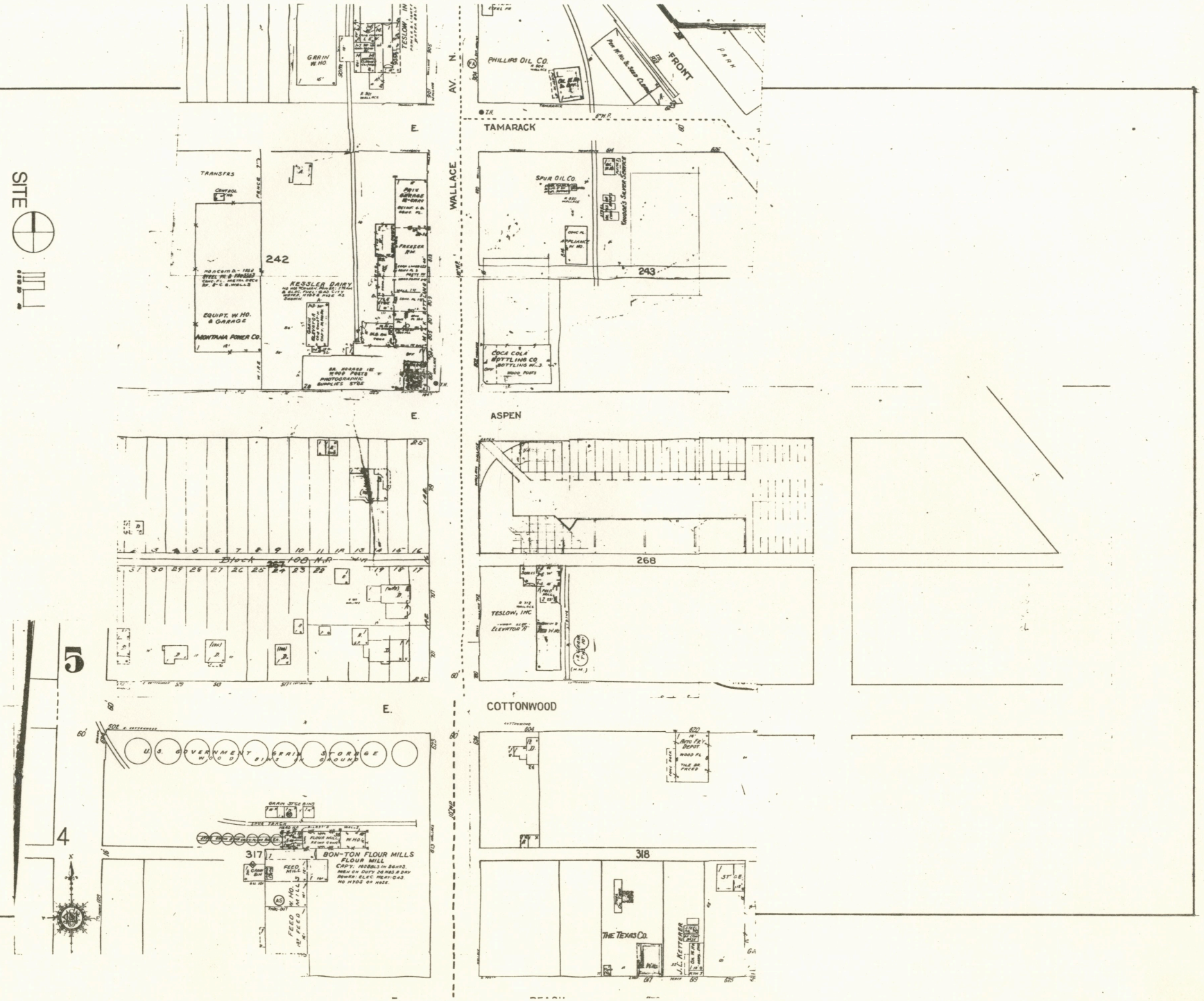
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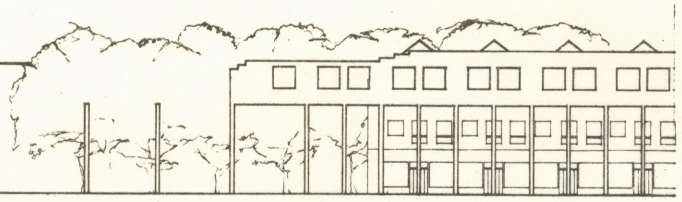
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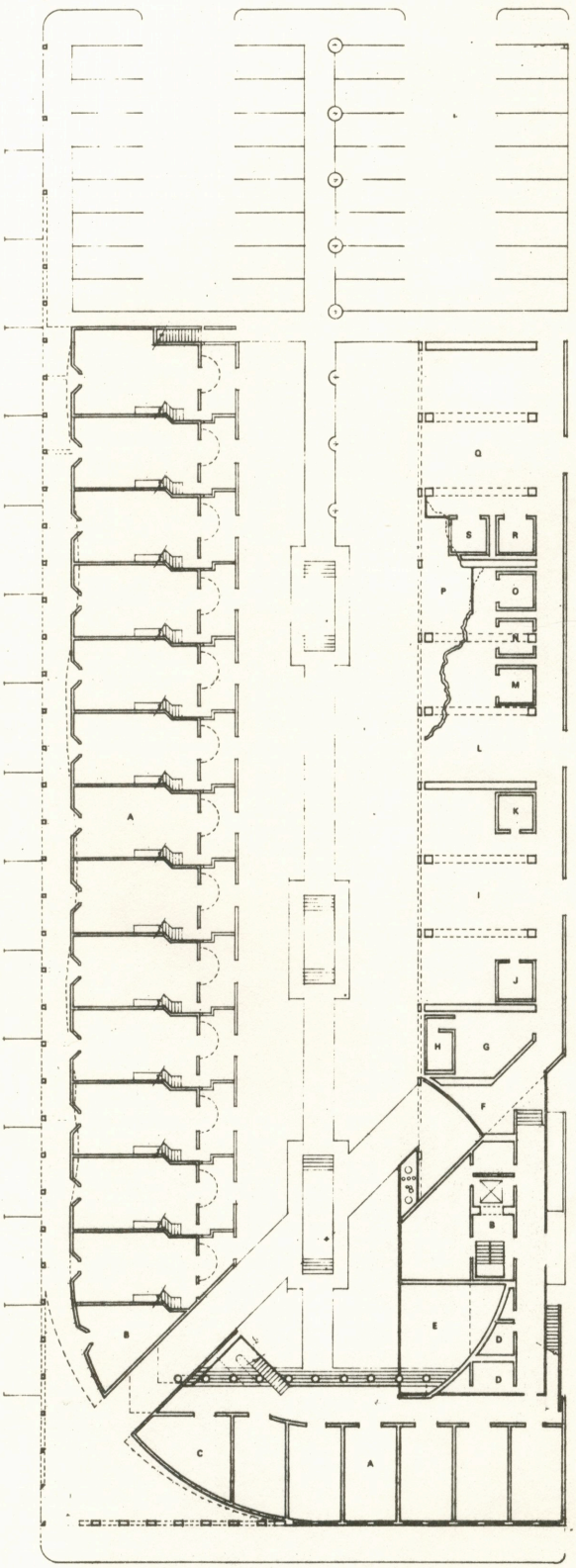
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INSTITUTE FOR THE EXPERIMENTAL ARTS




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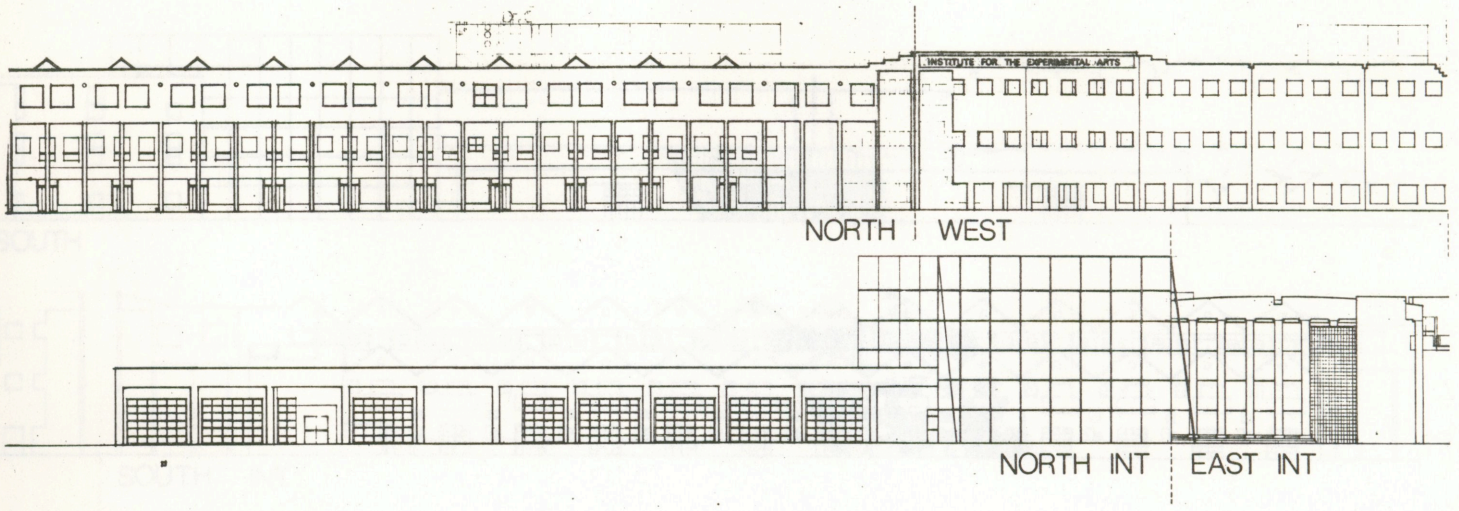


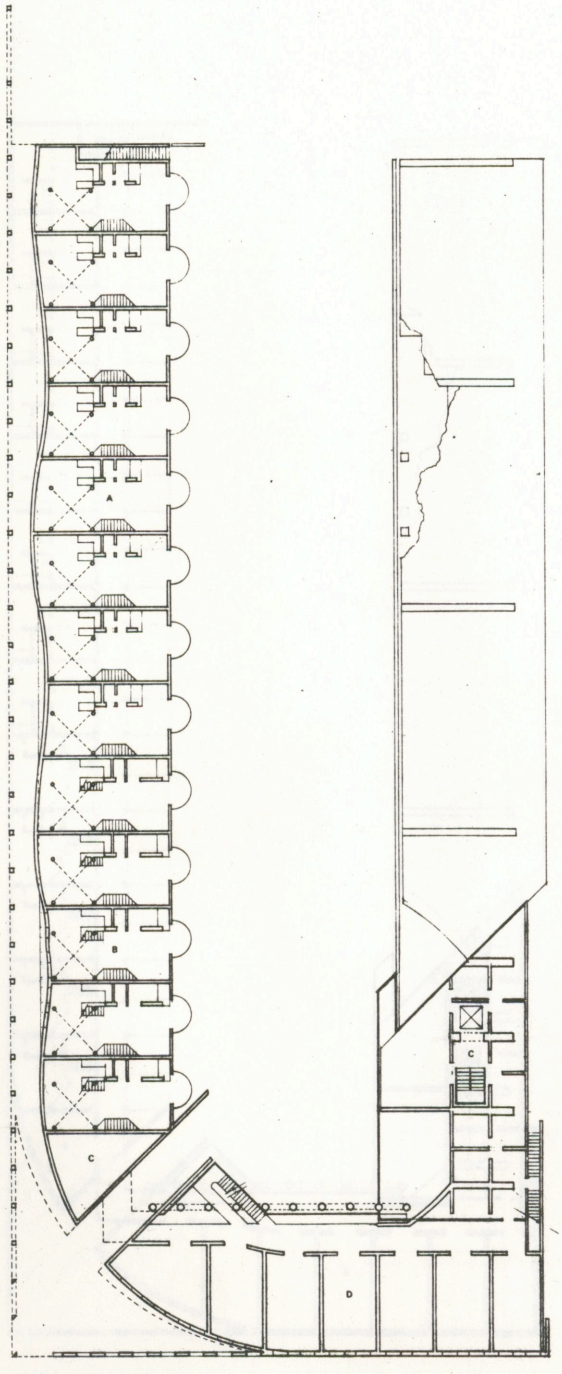


FIRST FLOOR

legend

A Studio
B Gallery
C Kitchen/Lounge
D Restroom
E Indoor Courtyard
F Entrance
G Photography Studio
H Dark Room
I Print Studio
J Acid Room
K Photo Seri. Room
L Ceramic Studio
M Dibmp Room
N Glaze/Clay Mixing Room
O Kiln Room
P Outdoor Kiln
Q Wood/Metal Studio
R Tool Storage
S Molding Room

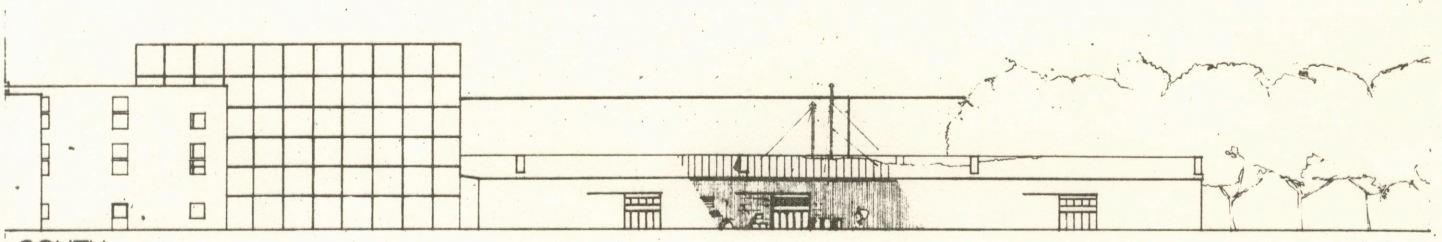




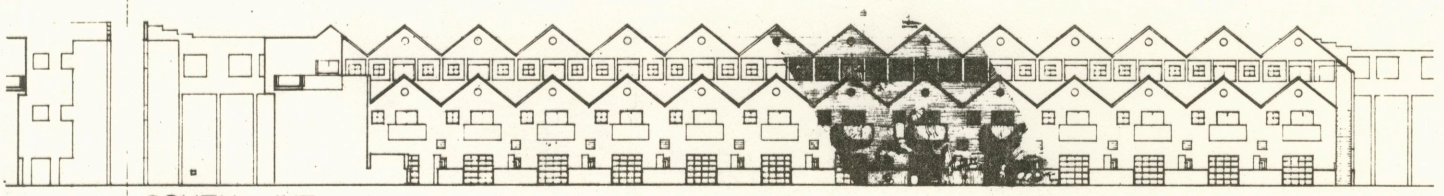
SECOND FLOOR

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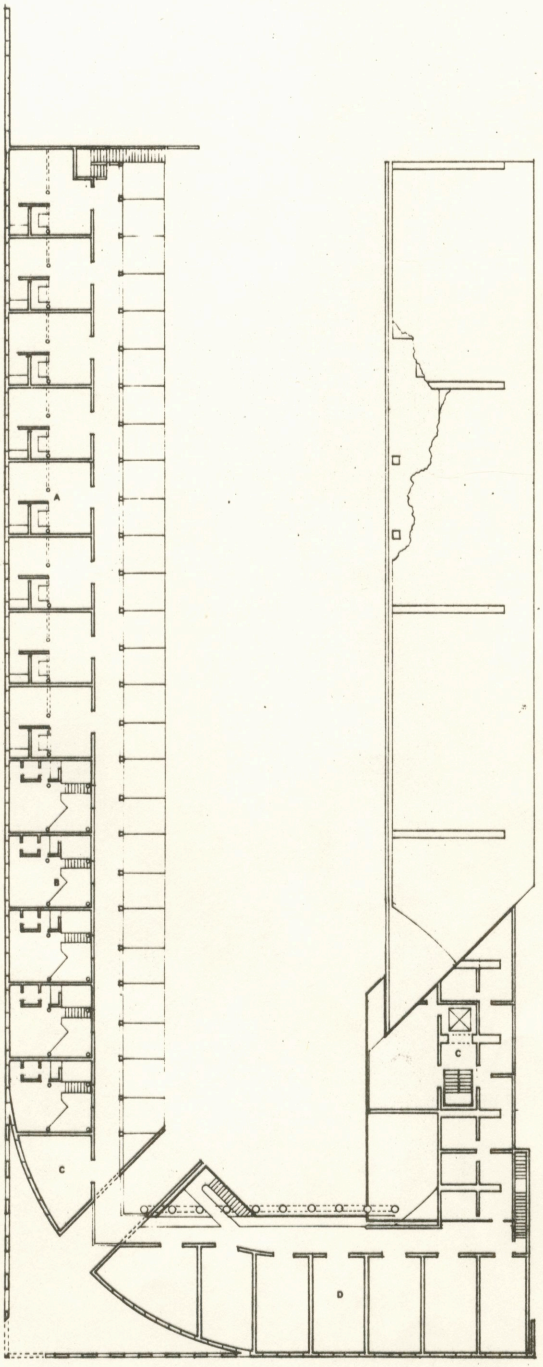
A One Bedroom Apt
B Two Bedroom Apt
C Galleries
D Studios



SOUTH



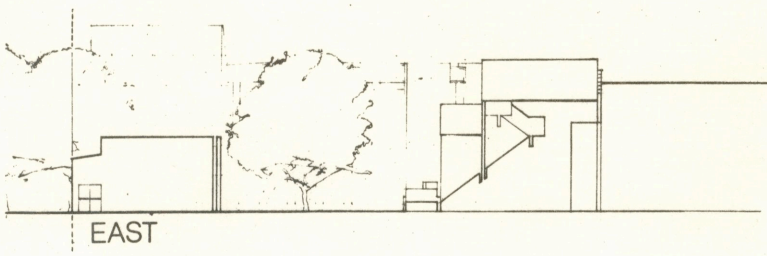
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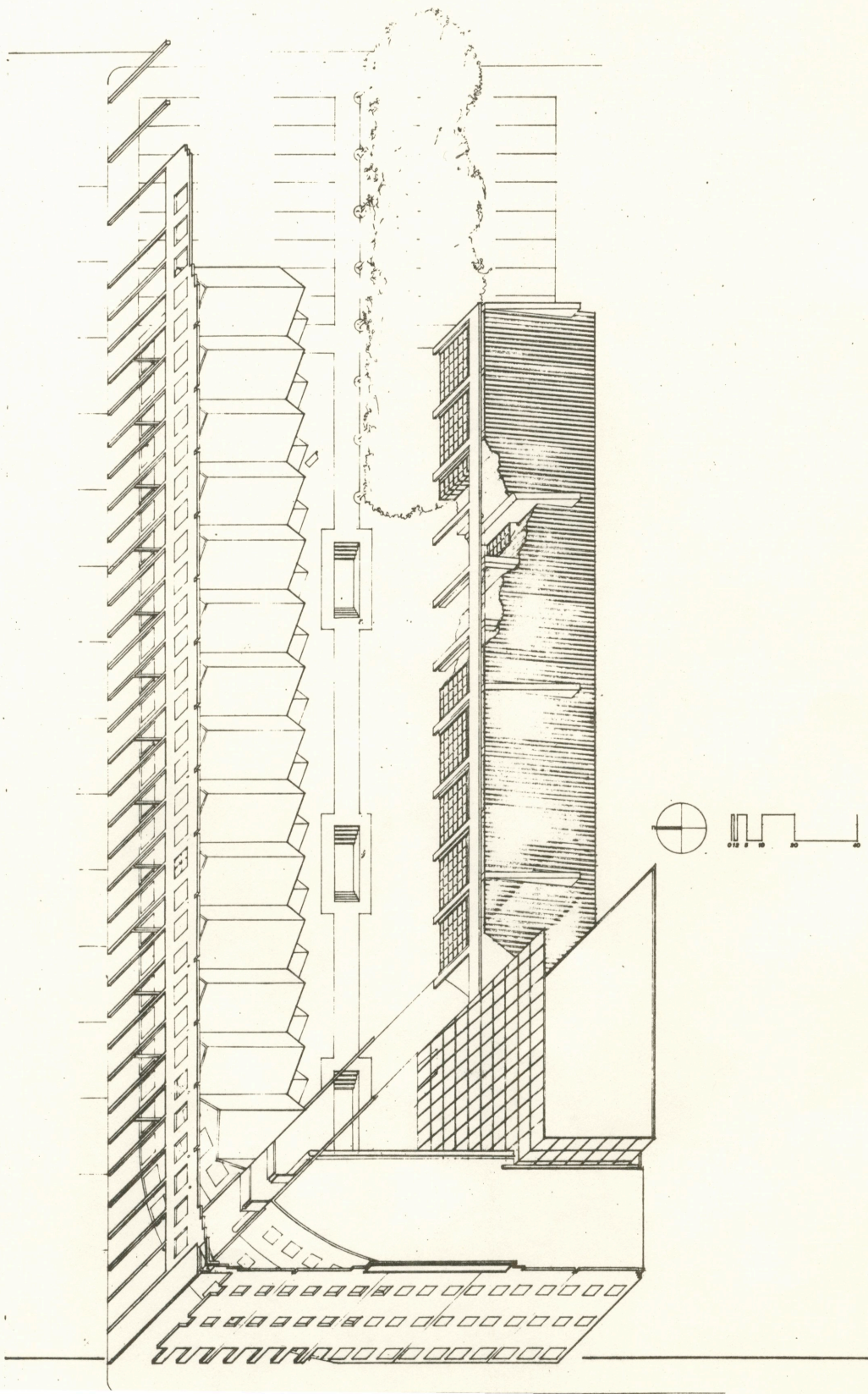


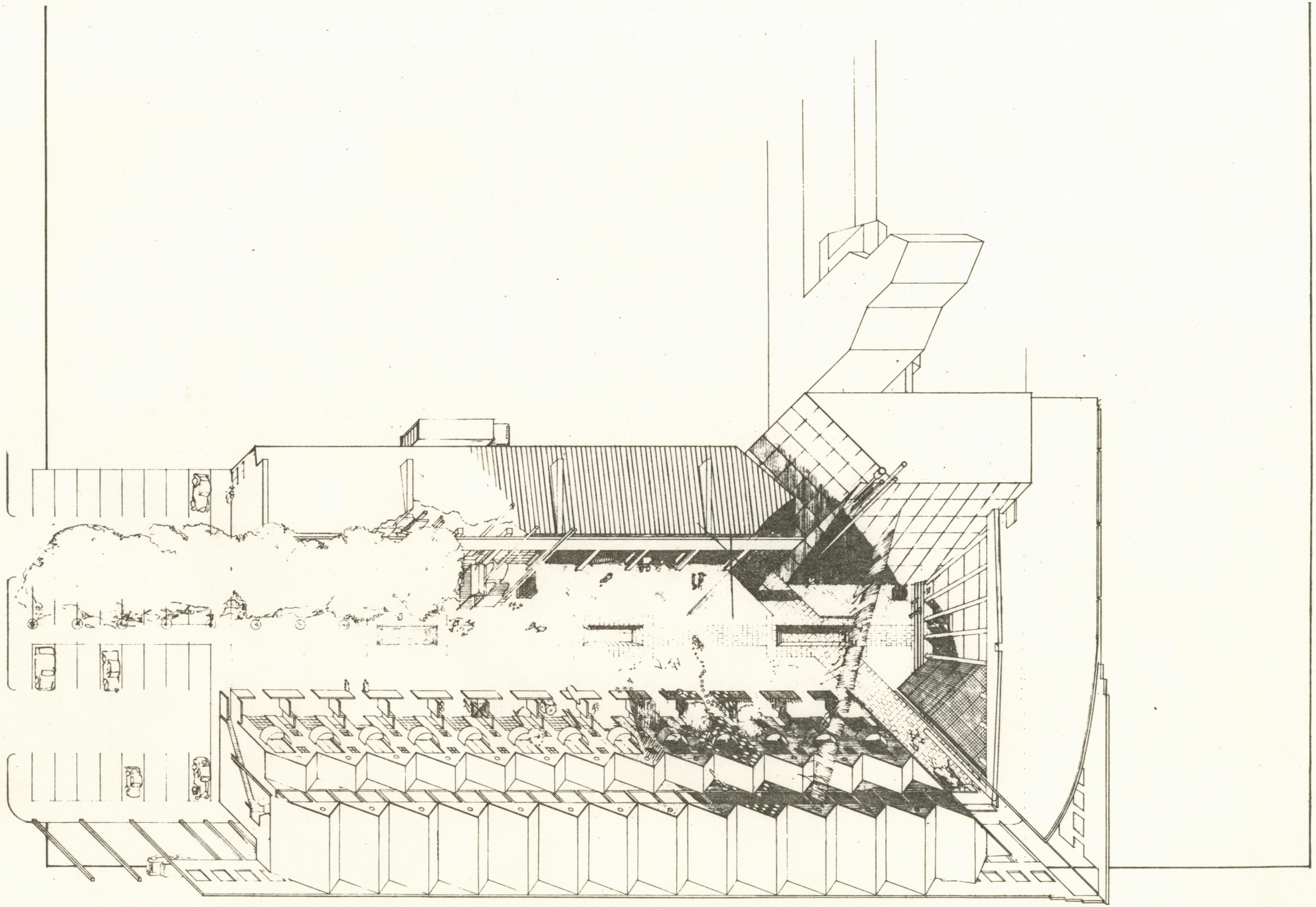
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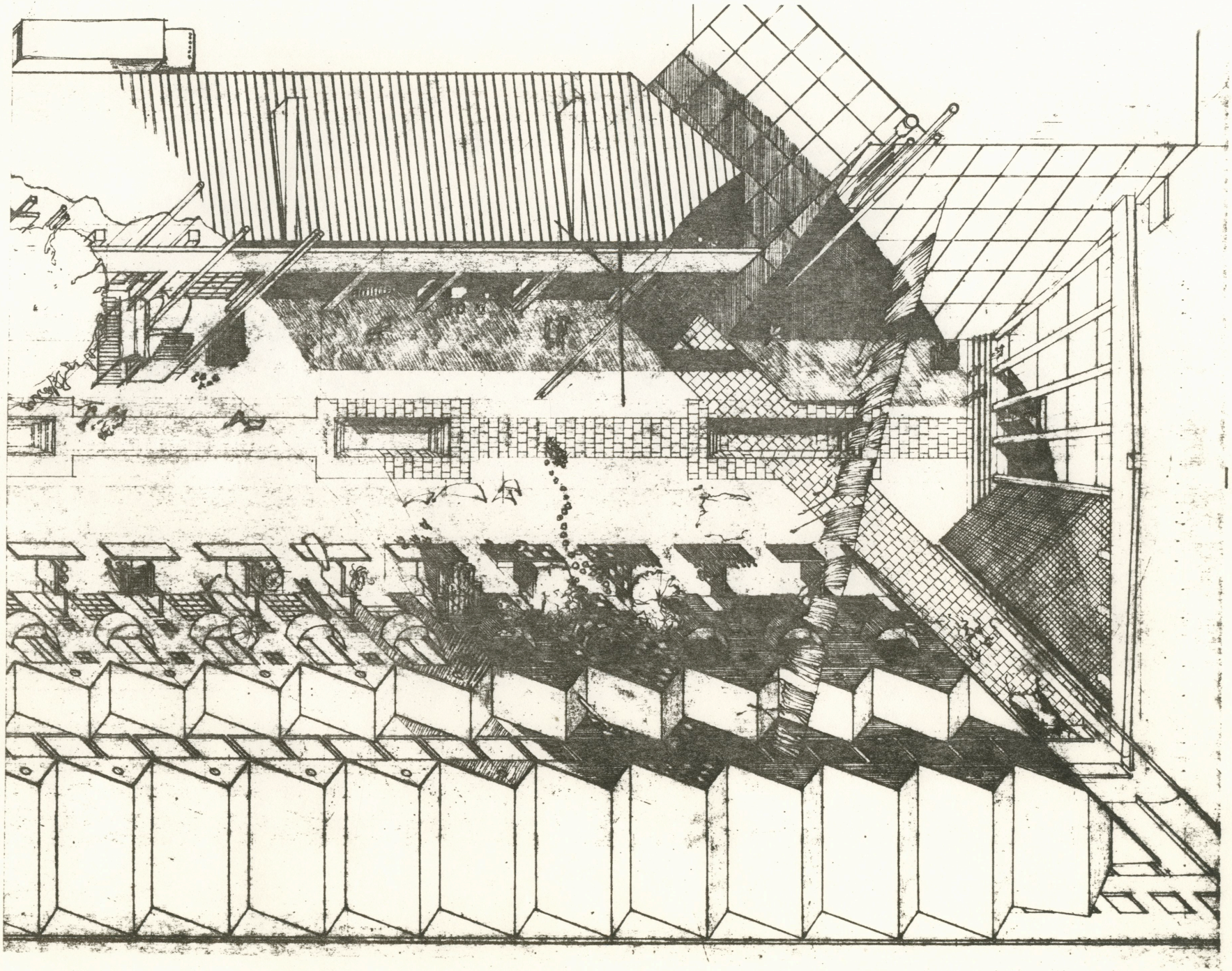
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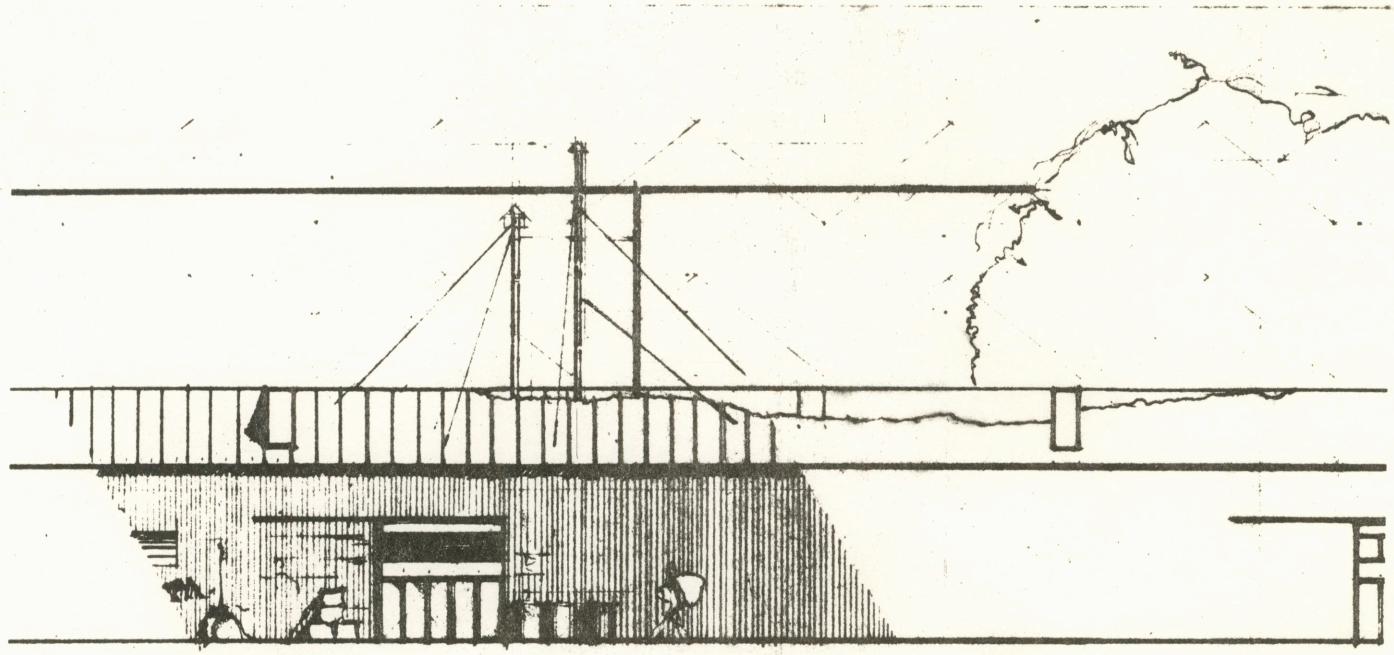
A Studio Apts.
B Two Bedroom Apts.(2nd level)
C Gallery
D Studio


EAST

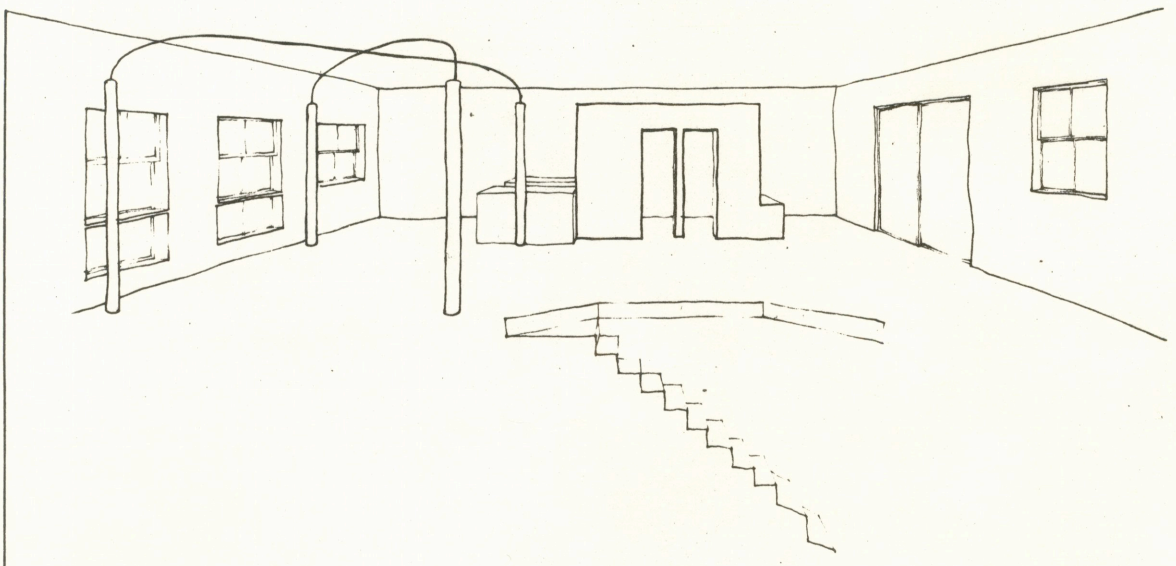


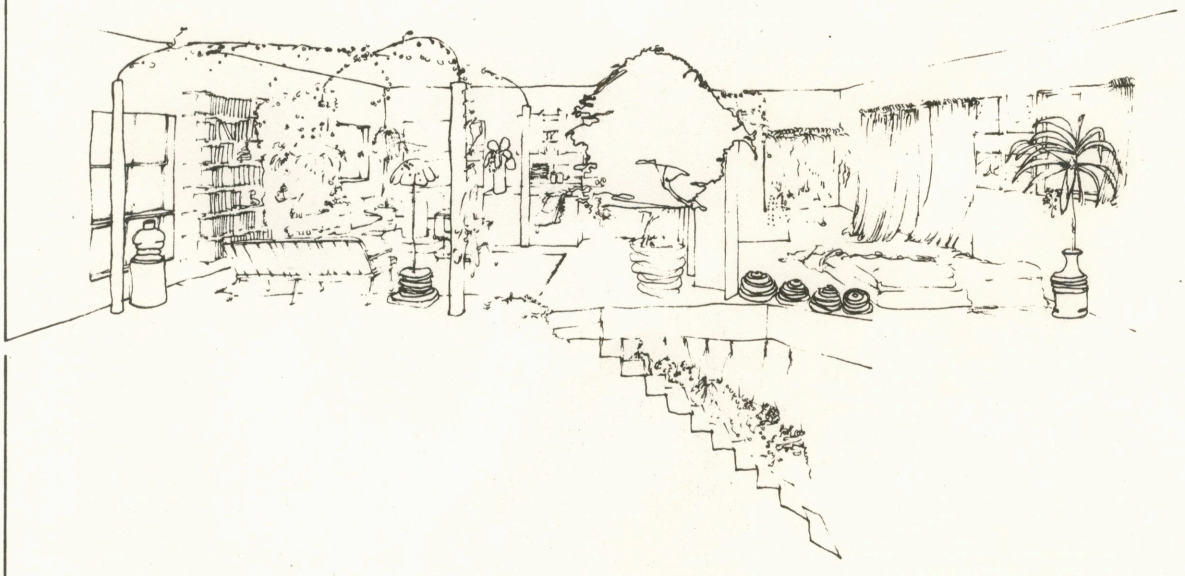


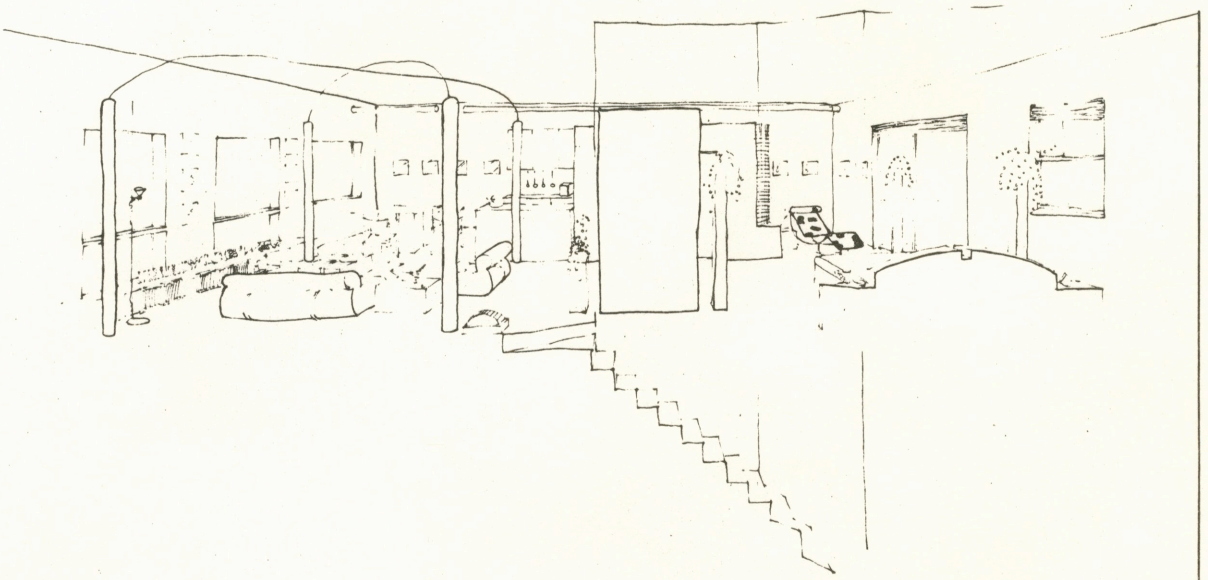


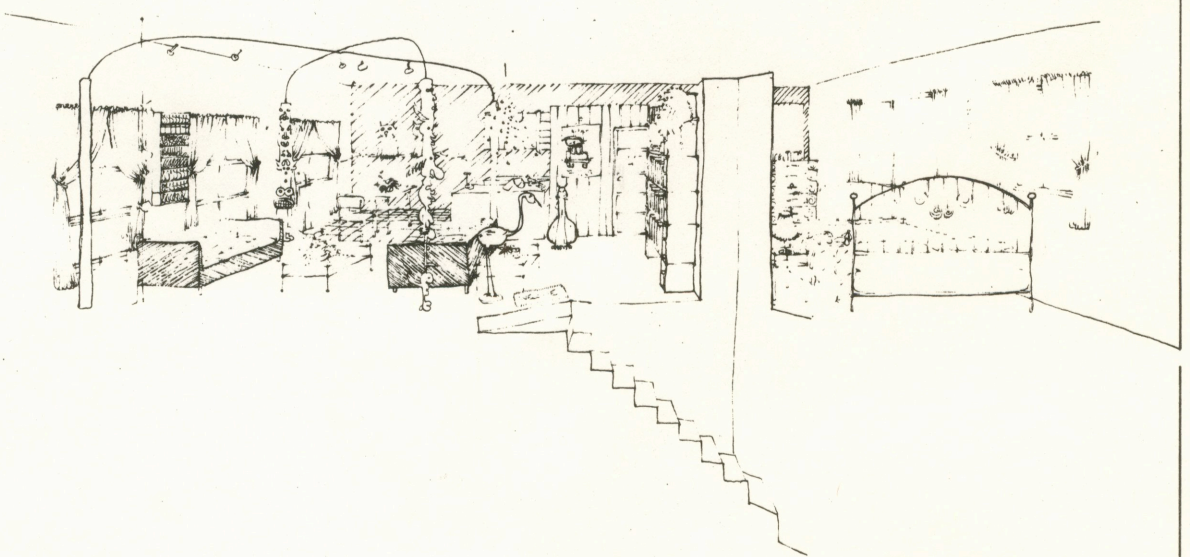












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