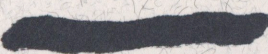




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I wish to dedicate this book to my family for all their support, especially my sister Jackie.

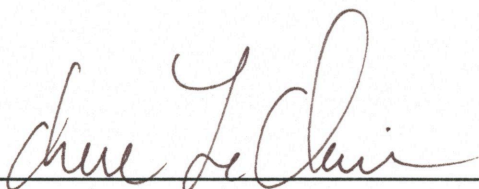
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Chere R. LeClair

6.7.91

Date

AN INTERNATIONAL ART MUSEUM
LONDON, ENGLAND

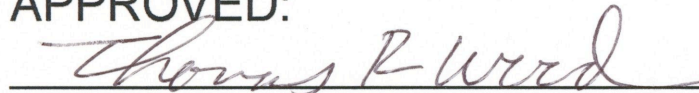
CHERE LeCLAIR

SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

BACHELOR OF ARCHITECTURE
AT

MONTANA STATE UNIVERSITY
BOZEMAN, MONTANA
JUNE, 1991

APPROVED:



TOM WOOD, DIRECTOR



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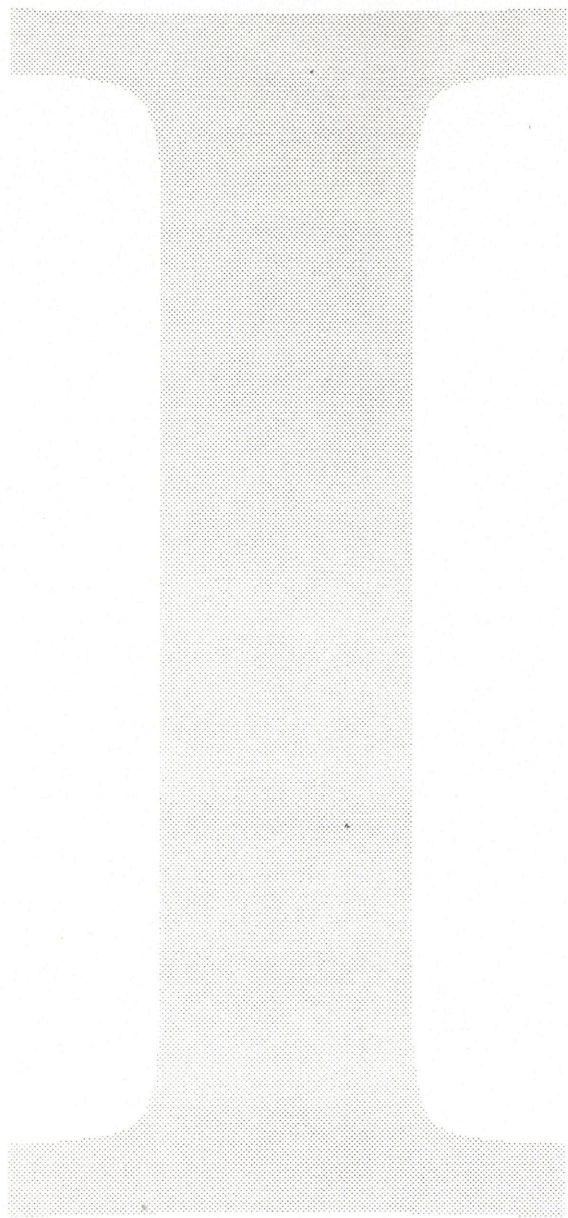
ACTIVITIES CURRENTLY
ABSENT FROM SITE

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INTRODUCTION



" I think I like a certain kind of disorder,
though connected to and contained within
an area of order."

Aldo Rossi

The site is located in London, England, just three blocks North of the Thames river and the London Bridge. King William Street to the West, connects the sight with the London Bridge. Fish Street Hill lies to the East, to the South is Monument Street, and to the North is East Cheap. At the conjunction of Fish Street Hill, and monument Street stands "The Monument", erected to commemorate the devastating London fire of 1666.

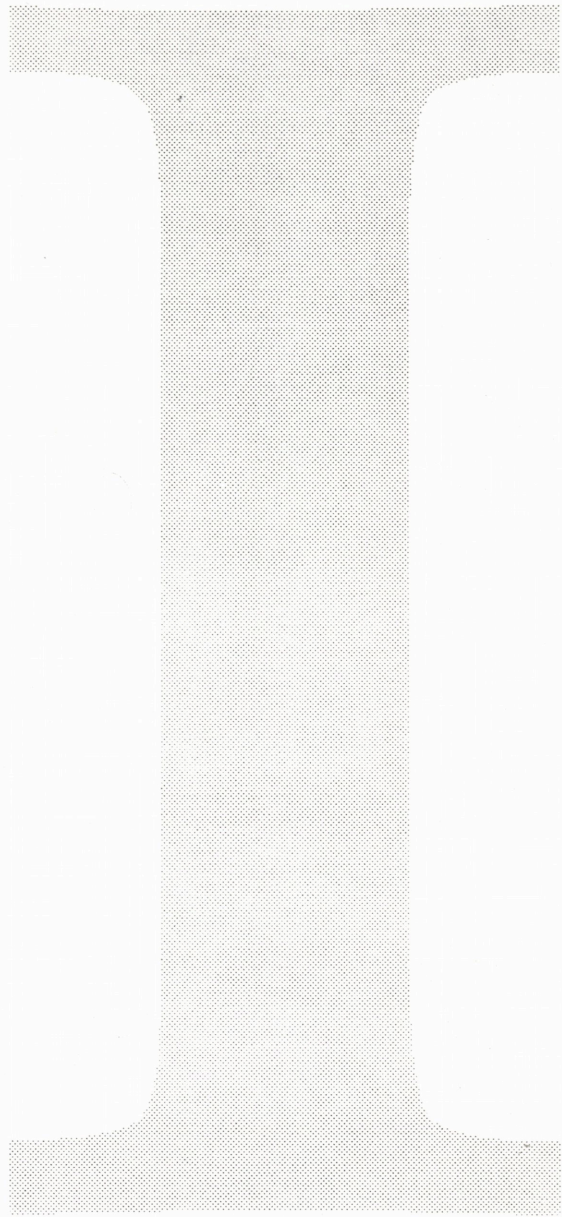
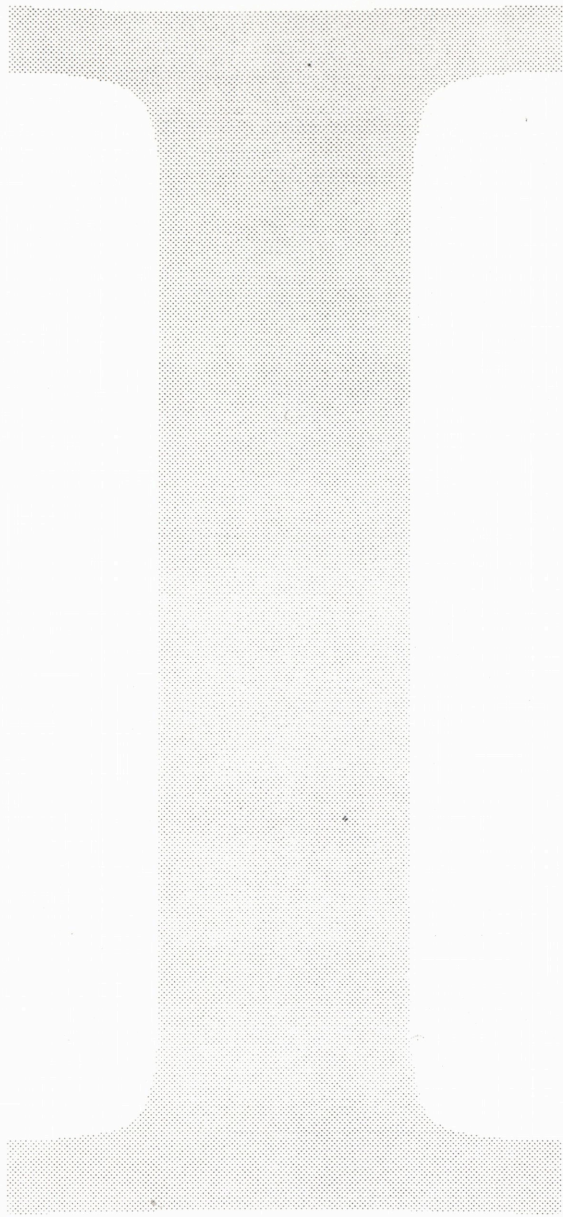
This site is located in the heart of the actual "city of London," which is often referred to as "The Golden Square," referring to the fact that the cities limits only extend over one square mile. The city of London houses the financial and insurance centers for the world community. The headquarters of the infamous Lloyd's of London lies just a few blocks to the North of the site.

There are two driving forces in particular which create unique opportunities on this site. One arises from the fact that the city of London is predominately - if not almost entirely composed of office blocks - zoned as a business district. It has actually been a goal of the London City Council to maintain this status quo, and has gone as far as denying permits to other sorts of development. This policy has brought about a negative consequence: the city of London dies (*devoid of pedestrians except tourists*) after 6:00 P.M.. weekdays, and then all weekend. I feel this site has the potential to bring life back to this area at night and on the weekends.

Also, London is the foremost international city - being a primary world melting pot. The rich flavor that the endless variety of people brings to the city - seems to be severely lacking in this area so dominated by the business community. By limiting the types of activities / building functions the city will allow - much of the inherent diversity - and spontaneous activities are eliminated.

I feel that by locating an International Art Museum / Complex on this site would provide a unique opportunity to incorporate the innate wealth of culture contained in a city such as London, as well as the architecture itself could be a mode for enriching this neighborhood and serve as an asset to the city of London as a whole.

HISTORY



" The relations among things, more than the things themselves, always gives rise to new meanings."

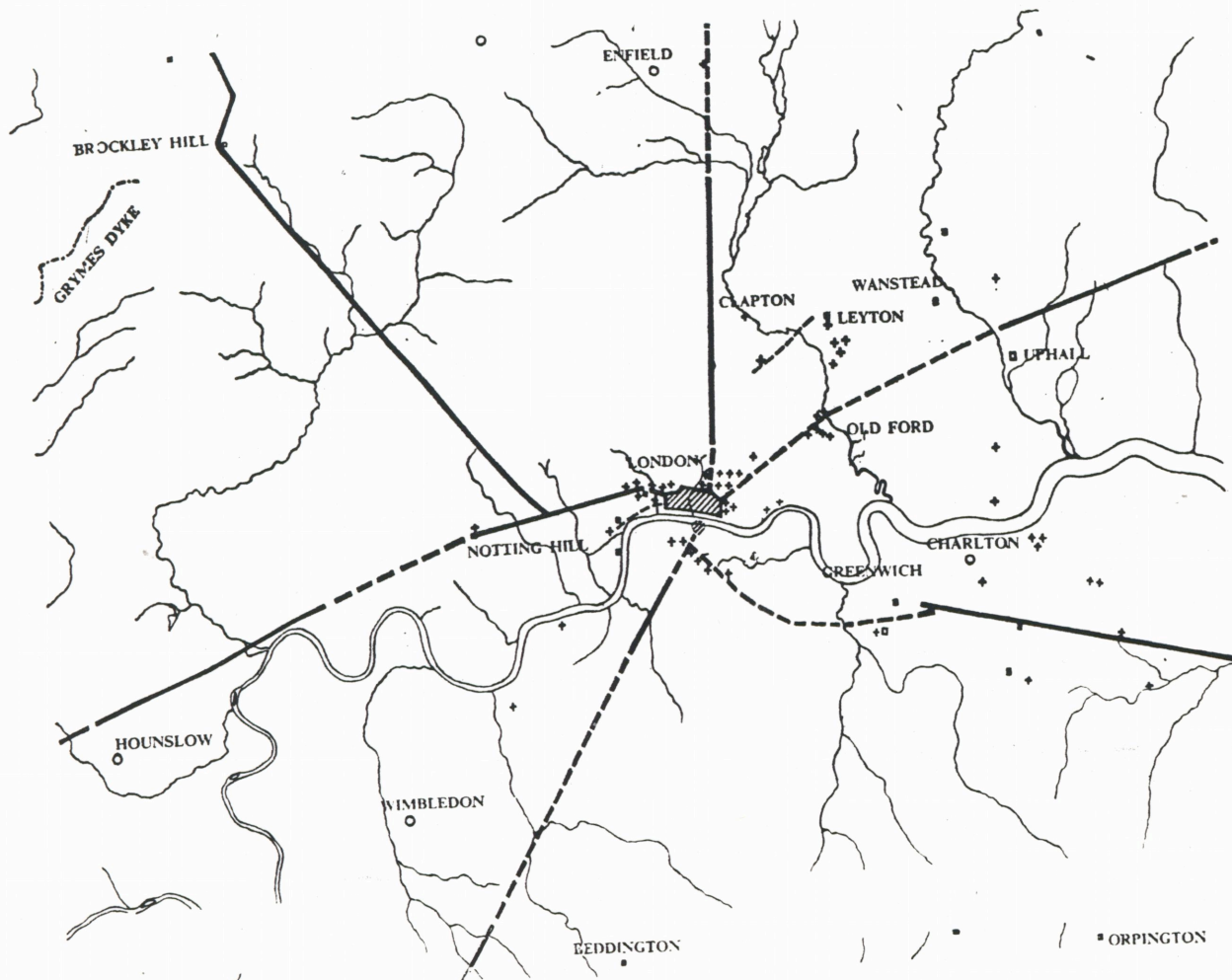
Aldo Rossi

The following is only a brief summary of the historical aspects of London I found had particular relevance towards the site. I will begin by looking at the shaping of the city of London from Roman times, through World War Two, with special emphasis on the development of the London Bridge, the Great Fire of 1666, and the Underground.

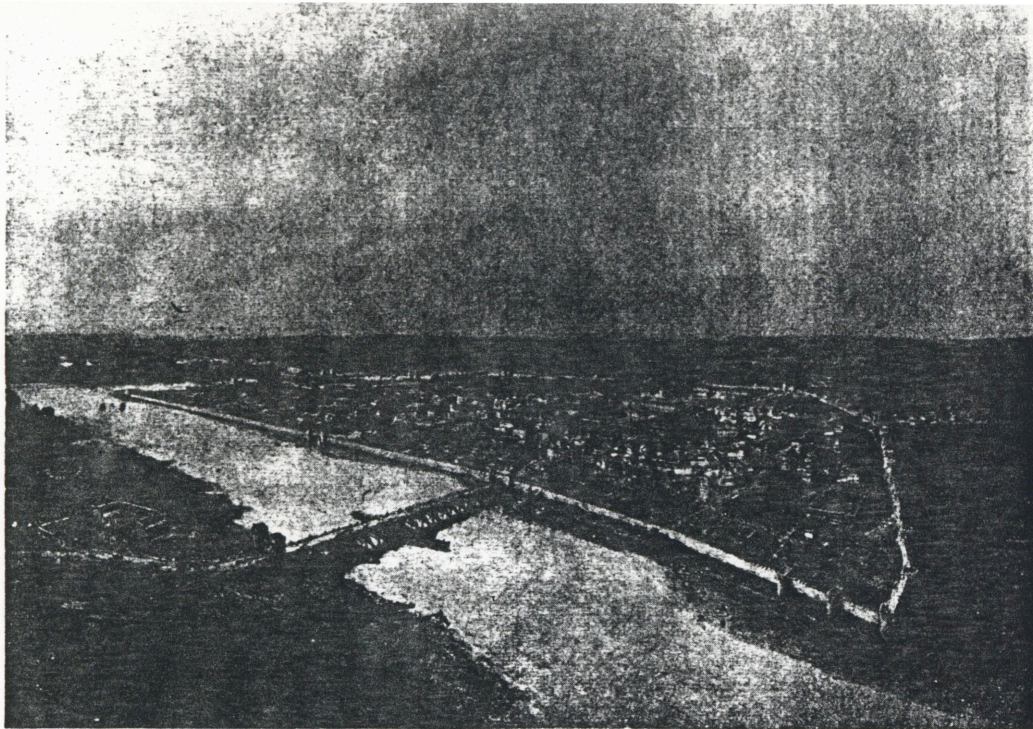
ROMAN LONDON (AD 43 - 423)

The Romans first occupied the British Isles in A.D. 43. Little is known of the settlement of pre-Roman London, but the name of the City itself Celtic, and the original road which bisected the city suggest that an early trade settlement had existed. Soon after the onset of Roman rule, the potential of London to serve the new empire was became apparent. *"That which the Romans created, and which was of vital importance for the history of London, is the great center of communication, and it was that which determined the site of the city, for the importance of London - then as always - was primarily due to its position as the great center of commercial policy."* (London: The Unique City, p. 25) The city was never the seat of the government, but soon became the logical center of commerce for the following reasons: six previously existing Roman roads converged at or near the city, the Thames River serves as an important military barrier, the shallowest points on the Thames lie in London, and the Tidal levels were enough to allow even the largest vessel a safe passage.

This map shows the London highways which passed through or near the city.



Solid and broken lines = Roman roads; ■ = Roman Structural remains; + = Roman Burials; ○ = Camps.



An artists perception of what roman London must have looked like. The timber bridge is in the foreground, and the Roman Basilica is the large building in the center.



This map roughly shows the layout of the Roman London, with a fairly recent map of London as an underlayment. The heavy solid/dotted line shows the location of the wall, and the four Roman gates are labeled.

Within a short time of Roman settlement, a heavy timber bridge was constructed over the Thames River, which continued to be the only bridge linking the north and the south banks of the Thames River, and continued to stand as the only link until 1729. The strategic placement of the London Bridge, also raised concerns about protection of the emerging city to which it afforded access. The Romans proceeded to construct a wall around their city. It (the wall) determined the shape and largely the size of London for centuries and influenced its development in countless ways. The small fragments of the Roman wall are the only existing remnants of Roman London.-

The wall was up to 80 feet thick in places, and was constructed of Kentish rag stone with Roman tile bonding courses. At the time of its construction, the wall stood at around 20 feet high, and a 5 feet deep by 15 feet wide ditch encircled the barrier. Four of the seven infamous gates to London were also built at this time.

Other than the wall, the rest of the emerging layout of London occurred in a random manner. The prototypical rectangular grid usually incorporated into the layout of most Roman cities failed to be laid down in London. This was probably due to the existence of several Roman roads, in particular Watling street. This street served to divide London from her sister city, Westminster. "*...it is quite possible that the main street framework of today was determined by the disposition of Roman gates and roads connecting them.*" (The City of London: A record of Destruction and Survival, p. 106)

The Romans ceased their occupation of Britain in 423 A.D. Soon after this date, the Saxons, who had been repeatedly attacking Roman London, soon took the city. Some historians suggest that the Saxon destruction of Roman London was so complete, only portions of the wall and the bridge remained.

THE DARK AGES (A.D. 400 - 800)

The Celtic population, which had been the object of Roman rule, was seemingly little influenced by their encounter with the Roman civilization. Soon after the Romans left the area, London fell back into a state resembling Pre-Roman London. Little is known about this portion of the city's history. This is most likely due to the fact that the Anglo-Saxon intruders settled in this area, they erected structures which were almost entirely perishable. "*Possibly the town lay for nearly a century as a conglomeration of uninhabited ruins.*" (London: The Unique City, p. 29) This state occurred because the Saxons destroyed all existing structures, and often formed heavy settlements on the outskirts of these ruins.

At this time trade slowed to a trickle, and the people returned to the land for their substance. Eventually, the large land owners came to accumulate wealth, and their tastes demanded goods from abroad, because of this London was eased back into functioning as a city of commerce. From the 6th century forward, London has been a living city. London managed to stay independent until 886. At this time, Alfred the Great made London the southern fortified gate to his empire. This was a strategic location to protect against the Danes invasion from the south. Alfred ordered reconstruction and enlargement of the Roman wall. London became known as "*Borg*" - meaning earth wall or fort. This refortification of the city encouraged commerce, and assured the safety of its citizens - both which

Resulted in substantial population growth. The city again became a center for trade. *"...it was an international organization... governed by men of the widest views, removed from one place or another all over the civilized world, who brought with them culture and education."* (London: The Unique City, p. 32) London came to represent civilization in its highest form, and came not only a center for trade, but assimilated a unique personality from the immense variety of cultures she became home to.

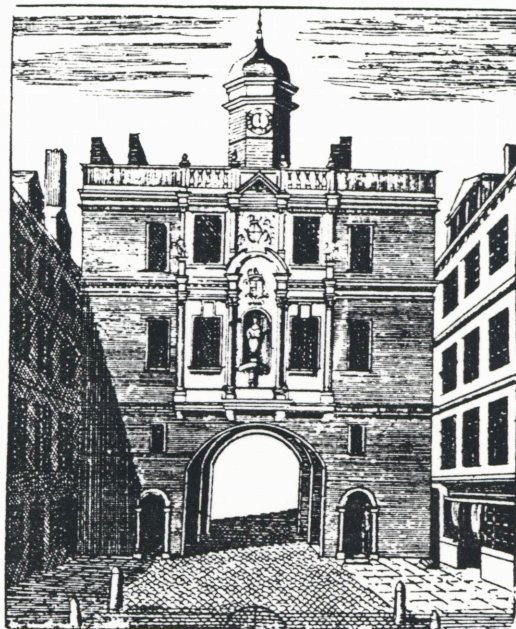
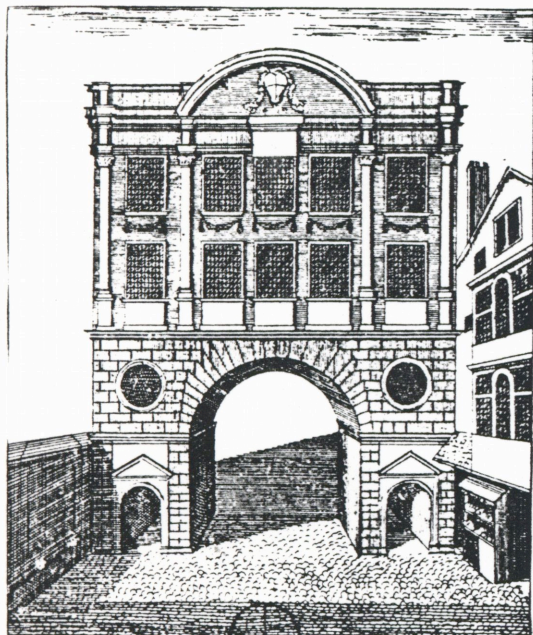
THE MIDDLE AGES

Alfred the Great brought a prospering London from the Dark Ages, into the Middle Ages. William I took special interest in the city, and as he achieved acceptance by London's citizenry, he was crowned King of England. His initial contribution to the city, was to improve its fortifications. King William I ordered the construction of two forts - The Tower of London and Bayhard's Castle - and created a strong government. The addition of the forts heightened the security of the city and was never to come under attack after its erection. This allowed the city's merchants to focus their energy and efforts on their booming trade.

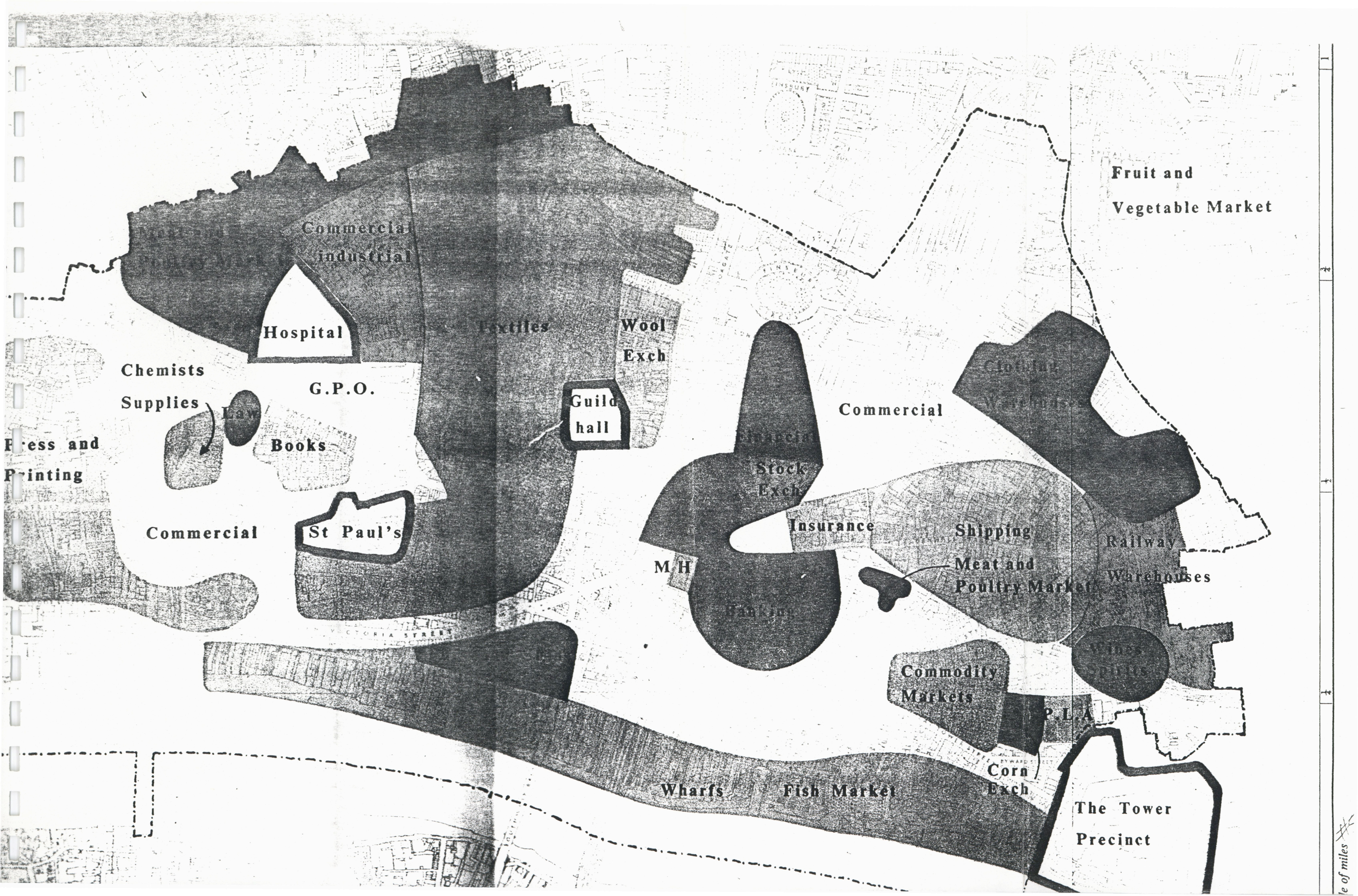
The reconstructed London Wall, its gates, and the thoroughfares which connected them, became the rigid framework for the expanding city. It was far easier to enforce the new civil law within confines of the wall, and the city authority gained prestige, due to the protection the walls afforded. *"...all import out institutions tried to obtain sites within the wall's protection. Although no more space was available and many were forced to make do with sites outside."* (The City of London: A Record of Destruction and Survival, p. 110) This forced land prices within the wall to increase, and the conditions became quite crowded. Often, sites were so closely packed, that often a narrow foot path served as access between two points. By the end of the sixteenth century, the city of London's population had risen to 76,000 people. When one considers that over half the goods consumed by Londoners was supplied from outside the city, and all entered via one of the four gates, congestion must have been quite bad. Finally by 1600, the wall became more of a menace than it was worth, and was broken through in many spots to ease the congestion.

With the increased demands abroad for British goods, the various crafts people organized themselves into guilds and companies. Gradually, some of these individuals, who were more successful businessmen forced their counterparts into labor, of which they were the controlling masters. Eventually, the entrepreneurs bought out their smaller counterparts, and the masters of various trade goods tended to amass together in the heart of London. "The sites in the center, therefore, increased in value and the impoverished craftsmen who had gradually stopped selling to the consumer, neither needed nor could afford to live inside the City of London, but had to move outside." (London: the Unique City p.65).

This segregation of the City continued to progress through the centuries. The city came to house only business and residential quarters, and the industrial quarters lie outside the wall. The next step was to move the residential houses outside London, with only shops and offices left in the city. In modern times, the shops as well moved, to the outskirts, leaving only office blocks within the city. The distribution of activities with the golden mile which makes up London has changed little since the turn of the century. The city as a complex of buildings is more single minded than any other square mile of London.



THE FOUR GATES TO LONDON



Fruit and
Vegetable Market

Commercial
industrial

Hospital

Textiles

Wool
Exch

Chemists
Supplies

G.P.O.

Books

Guild
hall

Commercial

Press and
Printing

Commercial

St Paul's

Stock
Exch

Insurance

M H

Banking

Shipping

Meat and
Poultry Market

Railway
Warehouses

Wines
Spirits

Commodity
Markets

Wharfs

Fish Market

Corn
Exch

The Tower
Precinct

THE RIVER

The Thames River was the single most important factor driving the development of London. The river served as the primary mode of importing and exporting goods. The existence of the wall had deterred trade, but by the twelfth century, it had been removed, and entire river front became booming with activity. Competition for river front access was fierce, and the conglomeration of tightly packed warehouses and residences left minimal access to the river itself along narrow alleys.

From early Roman times, until 1200, all the bridges which spanned the Thames were of timber construction, which underwent continuous repairs. The construction of what is known today as the old London Bridge began in 1176. During its six centuries of existence, it was the only bridge to link the north and south, and was considered one of the great engineering feats of its time. The bridge was 900 feet in length and spanned the expanse of the Thames through a series of nineteen pointed stone arches, one bay of which a timber drawbridge was placed to allow for ships passage. The supporting piers were in most instances of greater width than the waterways which flowed between them. There was often a five foot water level change from one side of the bridge to the other and made passage for boat traffic difficult.

The bridge not only served as a link between the riverbanks, but supported a community across the length of its span. "It had more the character of a street than a bridge, for the carriage-way on both sides was flanked on both sides by about 100 shops and private houses, and it also carried a good sized chapel..." (The City of London: A Record of Destruction and Survival, P. 124). The actual pride carriage-way was a mere 12 feet in width, and it seems as if two-way traffic must have been impossible. All the excess weight of both permanent structures and the line load of the bridges' incessant traffic put severe strain on the bridge. During high water, some of the piers were known to fail. Its constant need for repairs is reflected by the nursery song "London Bridge is Falling Down".

Eventually the congestion on the Old London Bridge became intolerable. In 1749, the House of Commons ordered the construction of the Westminster Bridge to the west of the Old Bridge. Later, in 1957, all of the structures on the bridge were destroyed, allowing for a 40 foot wide road. This improvement came too late, and 50 years later, due to complaints about difficulties navigating the bridge, the New London Bridge was constructed 50 yards upstream. It was completed in 1851, and the following year, the Old London Bridge was completely dismembered.

THE GREAT FIRE 1666

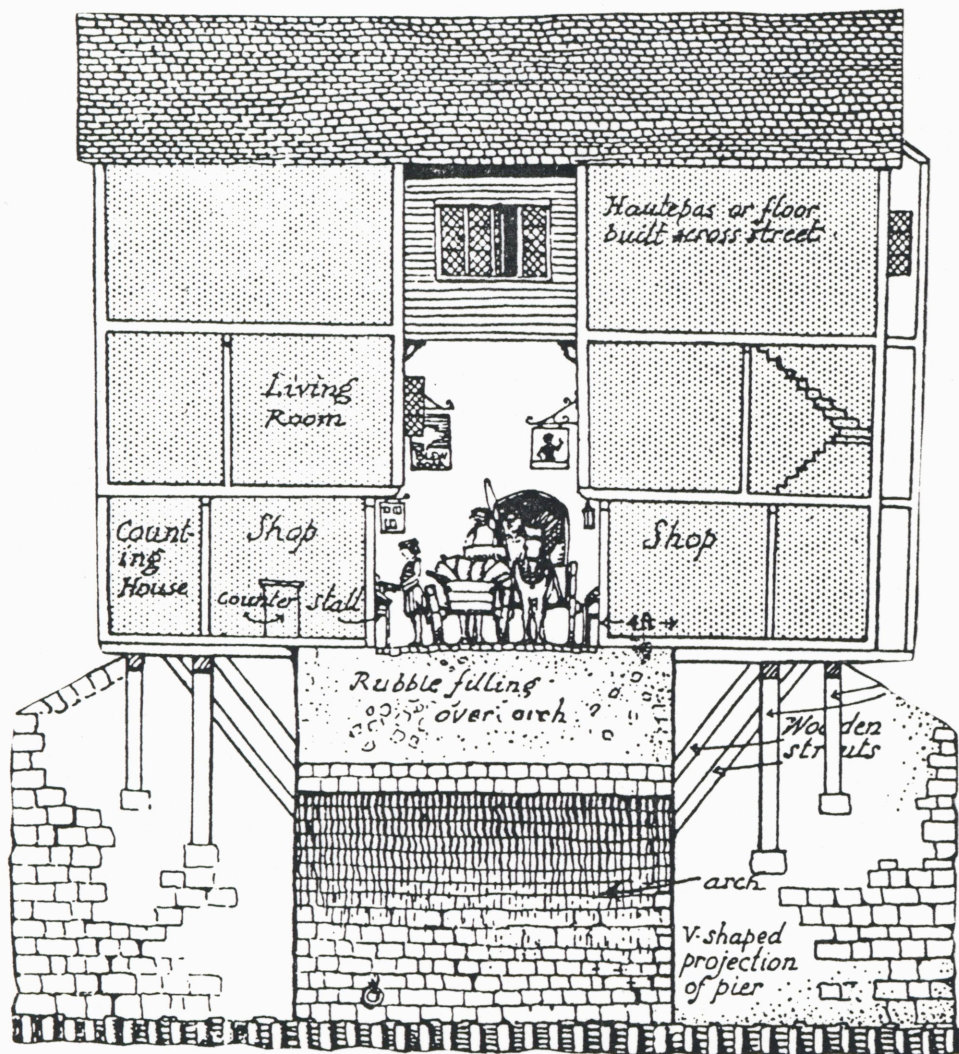
London amassed a huge throng of humanity - which was one of the largest cities in the world from the Middle Ages, onward. "The Medieval city began to appear, picturesque, squalid, and overcrowded, with its girdle of crenulated ramparts, its narrow tortuous streets, its confusion and its poverty." (Mayhew's London, P. 17) The streets became open sewers, where refuse and excrement were freely dumped, creating a cesspool in which people multiplied.

When one considers the following passage, and imagines what the living conditions must have been like, it is not difficult to imagine how easily disease spread through the city, i.e. - the onset of numerous plagues. The plagues decimated the populations of many cities, and London suffered great losses. The Plague of 1665 was brought to an unusually abrupt end: the Great Fire of 1666.

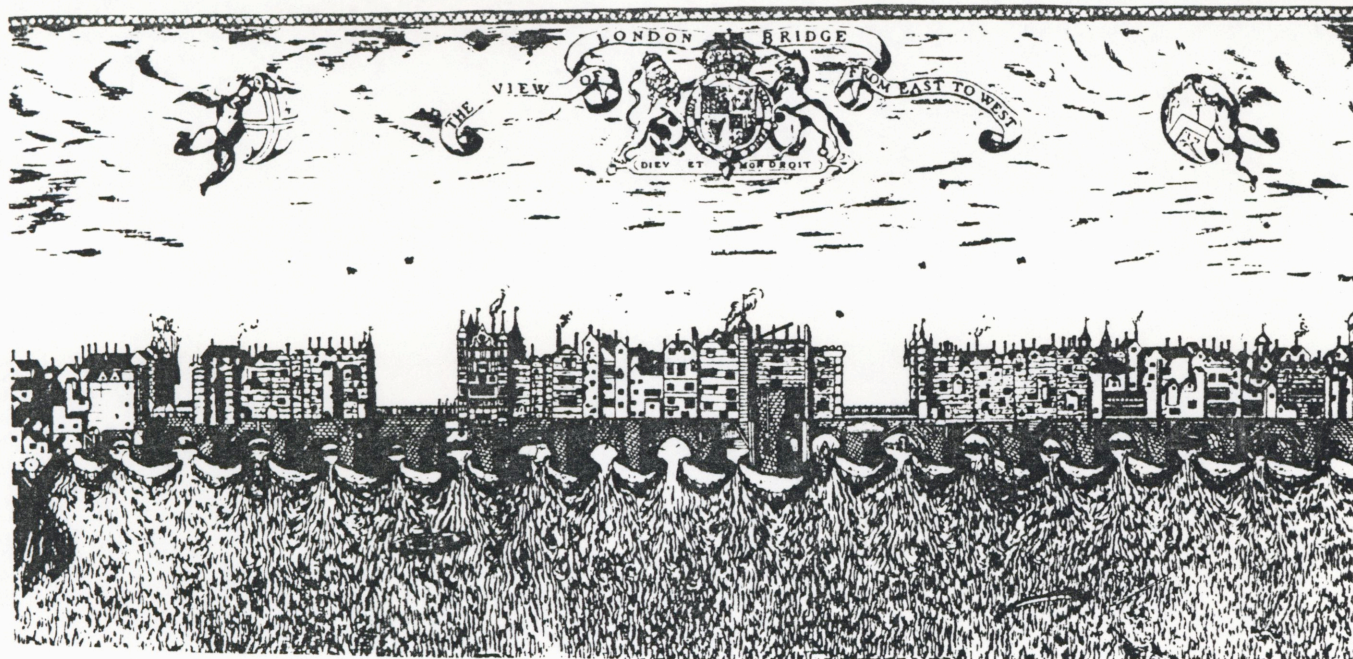
The Great Fire began in the wee hours of Sunday, September 2, 1666, at a well known baker's shop located along Pudding Lane.



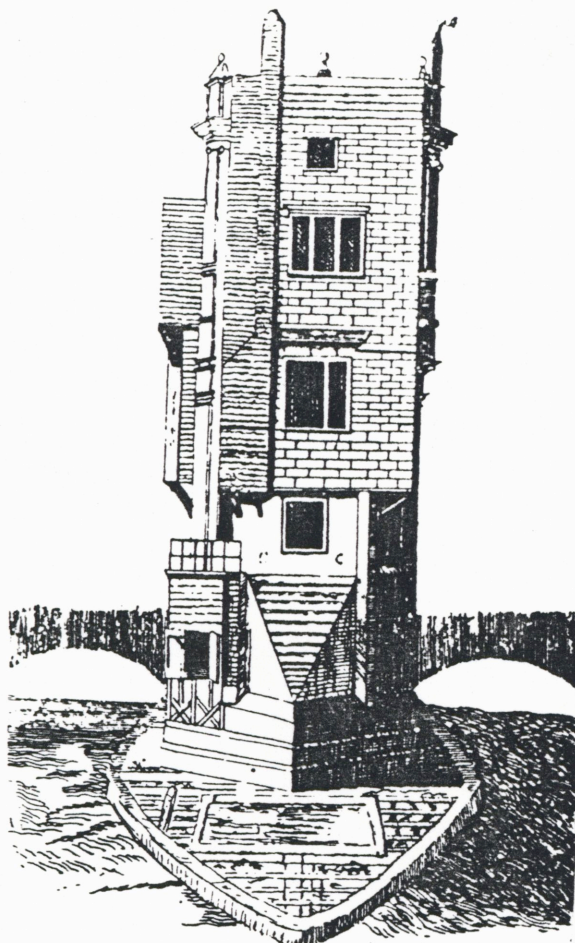
ARTIST'S RENDITION OF LONDON, 1647



CROSS SECTION OF THE LONDON BRIDGE



THE OLD BRIDGE AS SEEN FROM THE EAST, 1600



A CLOSE UP OF ONE SECTION OF THE OLD BRIDGE, 1660

At first it was not considered serious enough to pay heed, and the Lord Mayor was said to have gone back to bed upon hearing the news. A gusty north-easterly wind began to blow, and by 4:00 A.M., the fire had spread to the wharves along the river. The fire raged for several days, and consumed approximately 100 acres a day, fanning out in a west-northwesterly direction. When it finally burned itself out, it had consumed 3/4 of the city of London. "It has been estimated that 13,000 homes, St. Pauls Cathedral, 87 out of 109 parish churches, 43 livery company halls, a third of the buildings on the bridge, and nearly all the public buildings were destroyed or grievously damaged." (The City of London: A record of Destruction and Survival, p. 149) The estimated damage was around 10,000,000 pounds at the time of the fire.

Within days of the fire, various proposals for rebuilding the destroyed portions of the city were drawn-up and discussed. This resulted in the Rebuilding Act of 1667, and its concerns centered around preventing further fires and plagues, which had previously inflicted deep scars on London. Of primary concern was to modify the street scape. The council agreed on four main street widths: main streets - 70 feet, side streets - 50-42 feet, or 30-25 feet, and alleys - 16 feet. Besides widening the streets, provisions were made for the removal of street obstructions, paving streets, and providing drainage - all helping to ease traffic congestion.

The Rebuilding Act also focused on the construction techniques of the buildings themselves. Construction was to be standardized mostly of brick and stone, and was divided into three subcategories depending upon the site the building was located.

THE MONUMENT

The same year as the Great Fire, 1666, Sir Christopher Wren received the commission to design a structure to commemorate the fire, and the rebuilding of the city. The column was erected on the east side of Fish Street Hill, on the site previously occupied by St. Margaret's Church, destroyed by the fire. It consists of a total height of 202 feet, exactly the distance from the Monument that fire broke out along Pudding Lane. The Monument sits on a 40 foot high pedestal, from which a fluted doric column made of Portland stone rises. An urn of hilt bronze, shaped like flames symbolizes the fire. It took six years to complete the Monument (from 1671-1677) at a cost of 145,001 pounds, donated from the Orphan fund.

WORLD WAR II

The bombing raids by the Germans in the second World War inflicted severe damage on London. Unlike the Great Fire of 1666, the bombings inflicted sporadic damage on the center of London, and destroyed one third of the city. The city's policy for cleaning up the debris and rebuilding was outlined in the Act of 1944. The act was to address the following issues: "...instead of replacing all of the buildings as they used to stand, on the same narrow streets, and in the same disjointed pattern created by time and a multitude of ownerships, these devastated areas may be replanned on more convenient lines, with better light and air access, and under the control of a few land lords instead of many." (The City of London: A Record of Destruction and Survival, p. 184)

The Corporation of the City of London acquired extensive areas of war damaged property, and for the first time in the city's history, large plots of land were under a single ownership. This enabled the Corporation of the City of London to specify what sorts of functions the new buildings would house. It was at this juncture that the city decided that the war damaged areas would be predominantly, if not entirely, officed blocks. The city of London has changed their policy considering new construction little



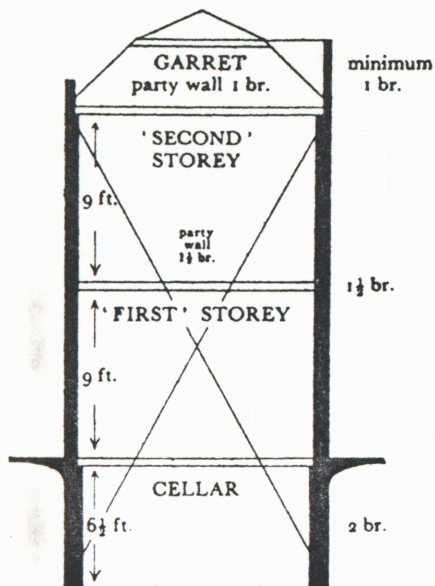
A TYPICAL STREET MARKET IN LONDON, 1600-1700



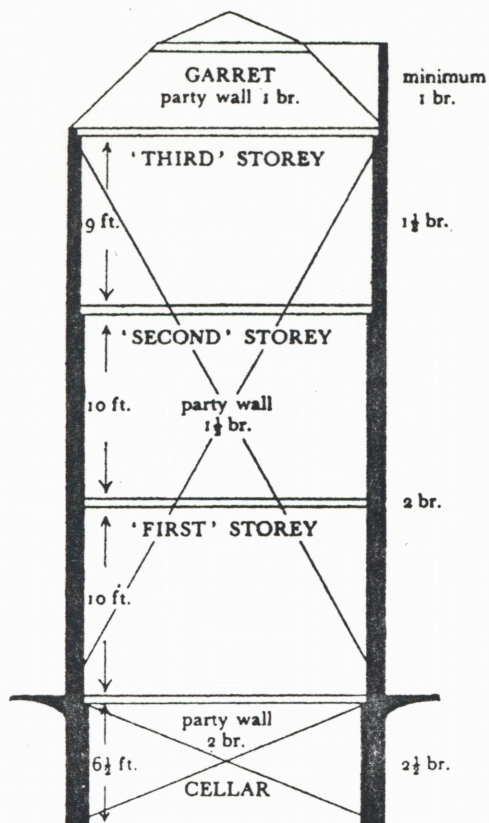
AN ENGRAVING OF THE GREAT FIRE OF 1666



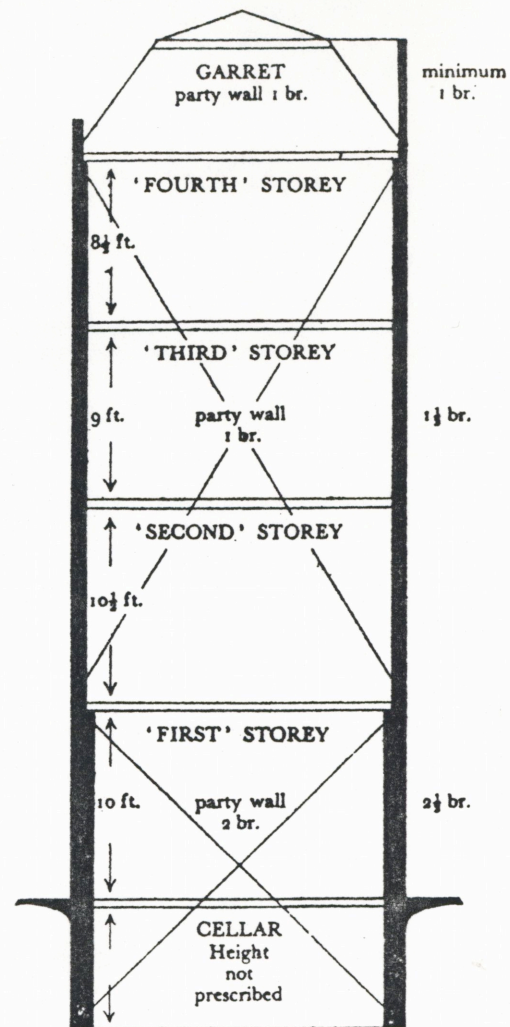
TYPICAL HOUSE DURING THE 1600'S



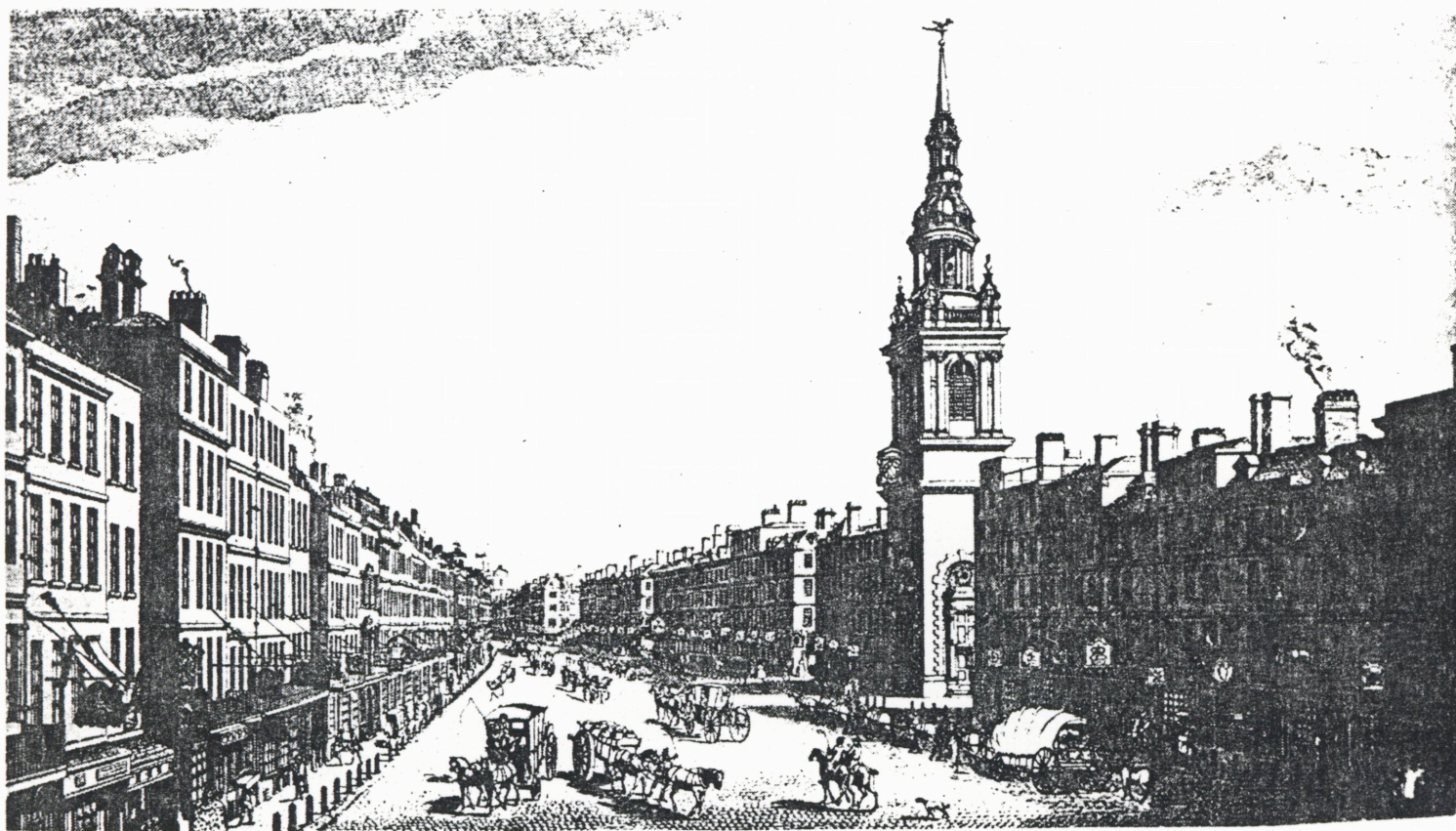
FIRST SORT
Fronting By-Streets and Lanes

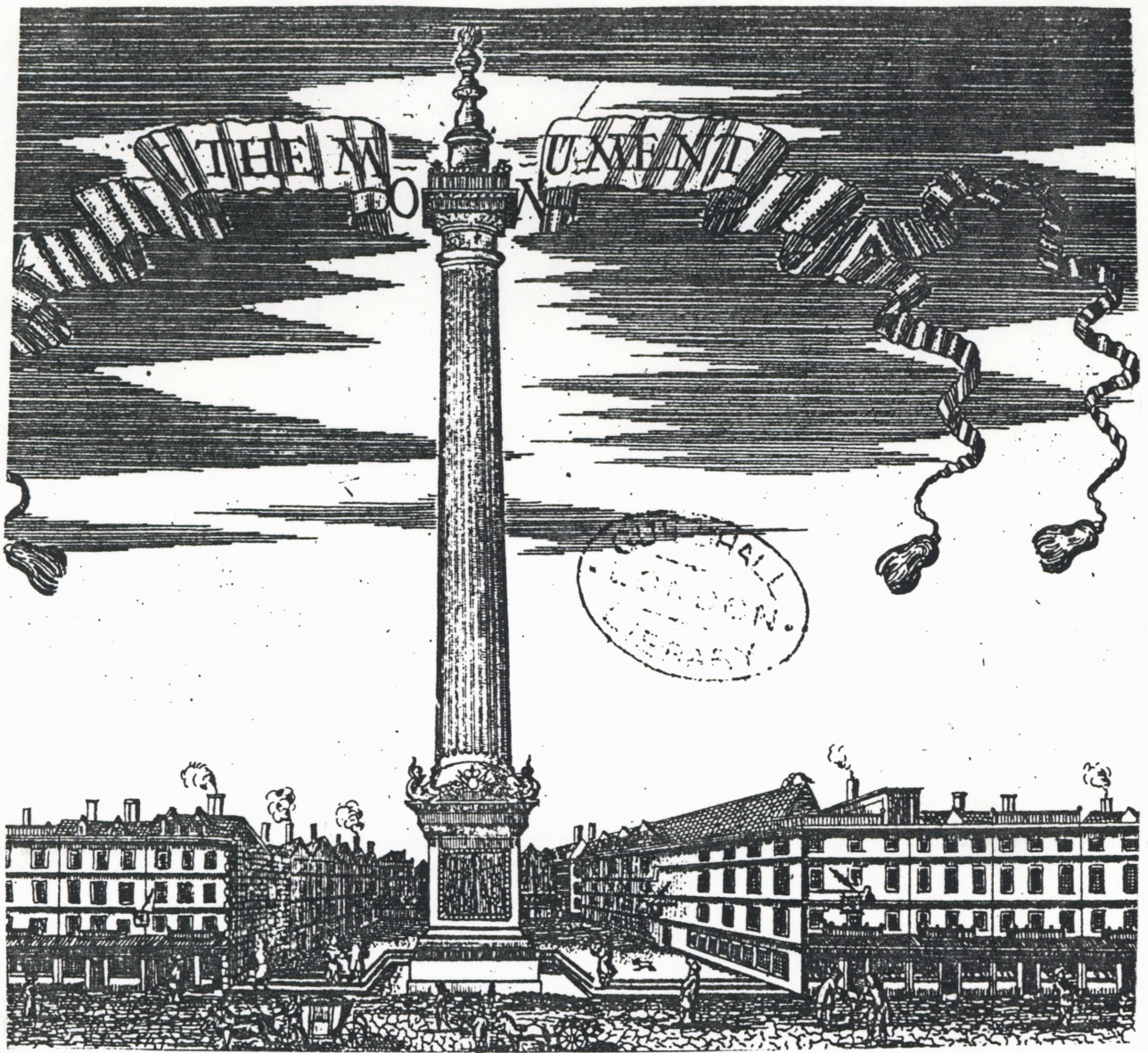


SECOND SORT
Fronting Streets and Lanes of Note
and the River Thames



THIRD SORT
Fronting High and Principal Streets





Since that time, and in the following years, the city of London "... as a complex of buildings is more single minded than any square mile of London." (The City of London: A Record of Destruction and Survival, p.22) The city houses one of the largest financial and insurance centers in the world.

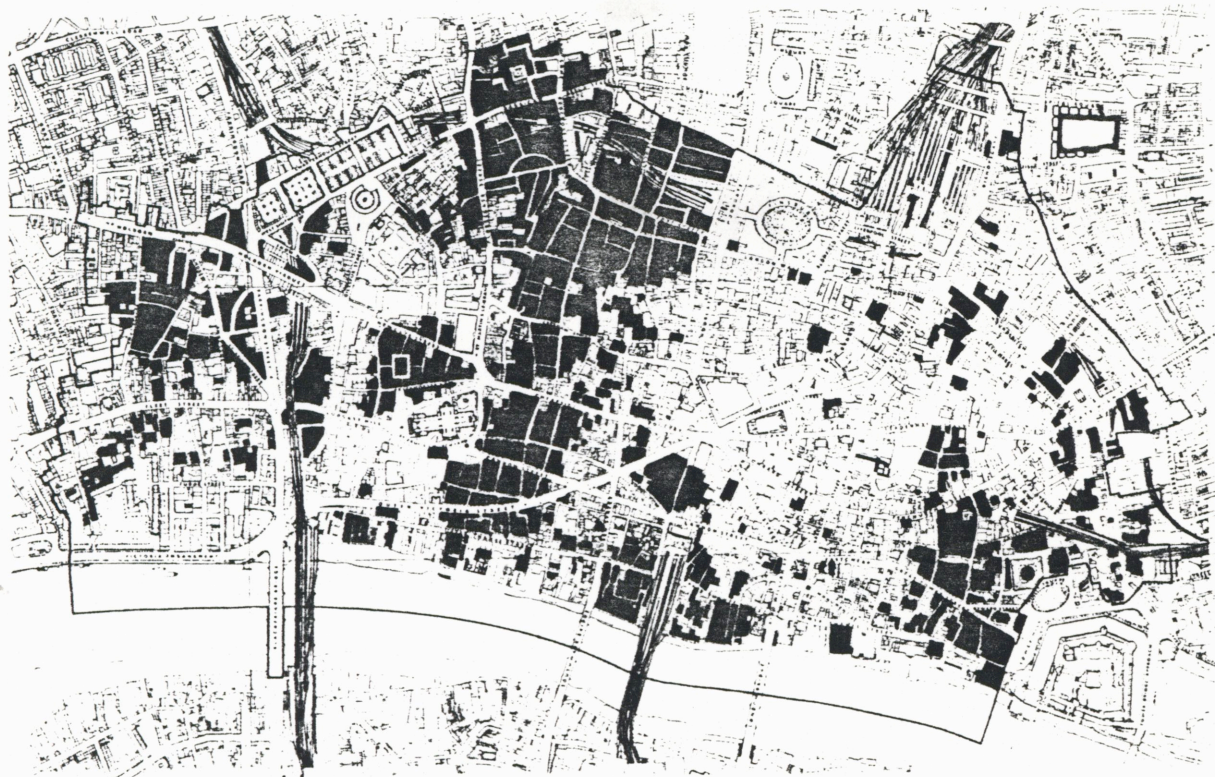
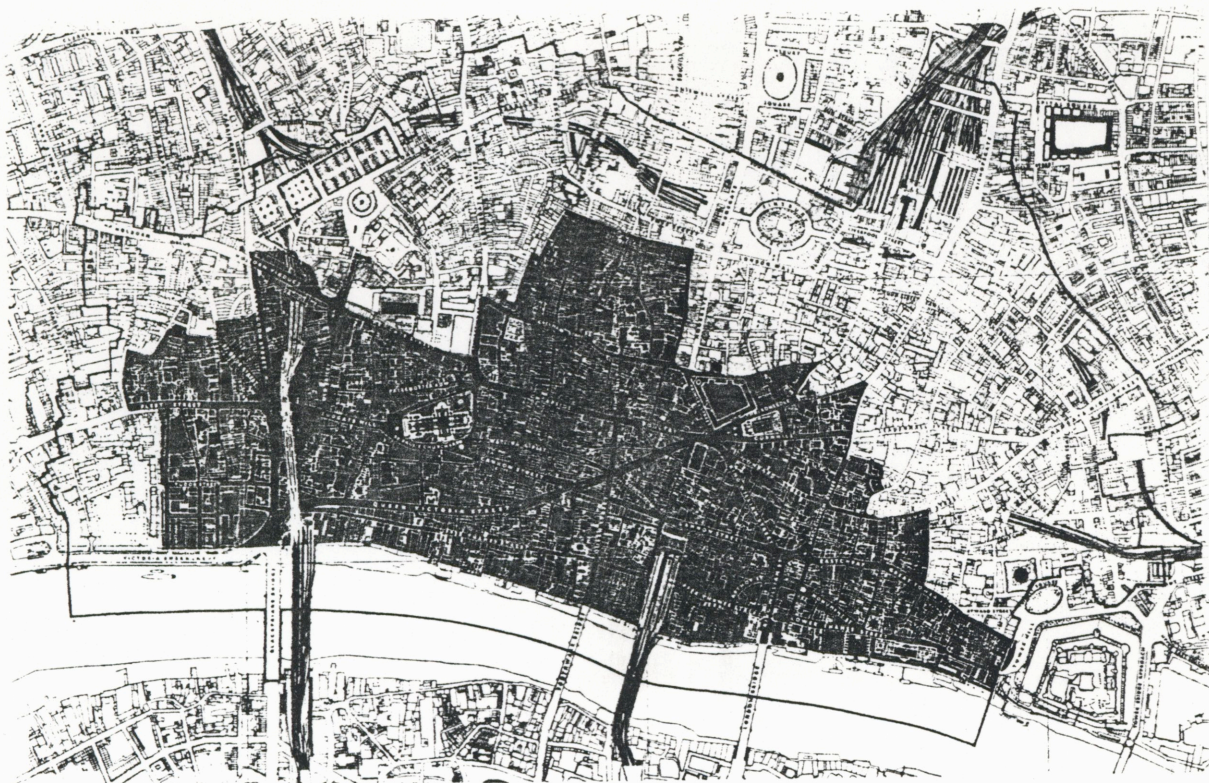
Another impact of the Act of 1944 was to widen streets in the war damaged areas, which eventually led to street improvements in the Greater London area as a whole. This made the city more accessible and enabled it to handle a larger volume of vehicular traffic.

THE UNDERGROUND RAILWAY

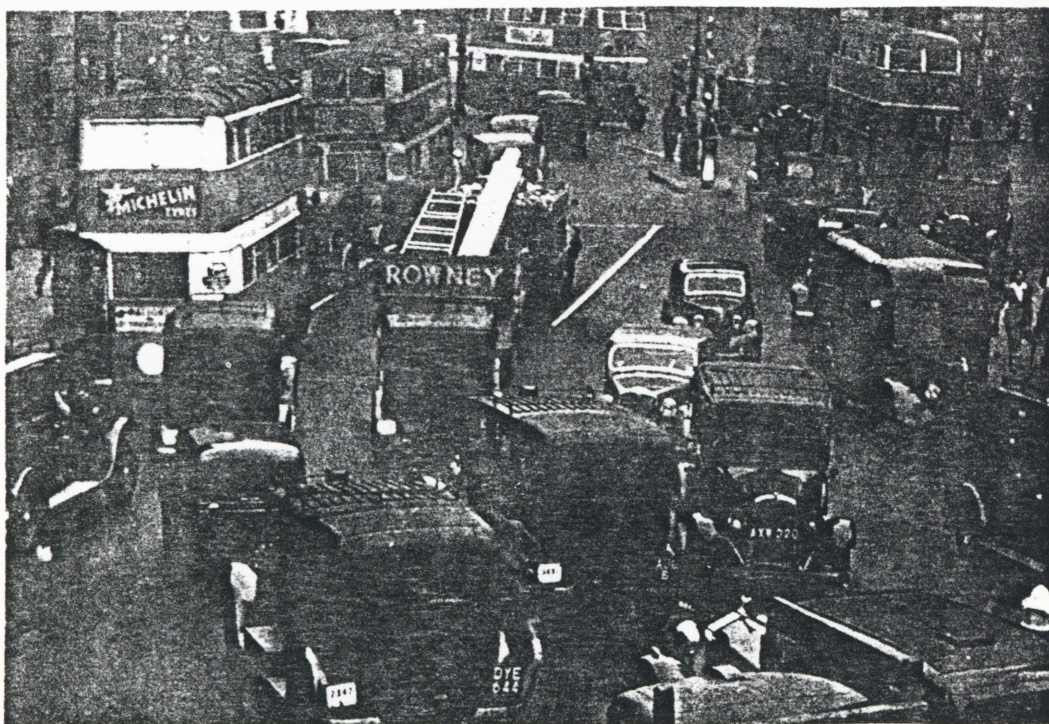
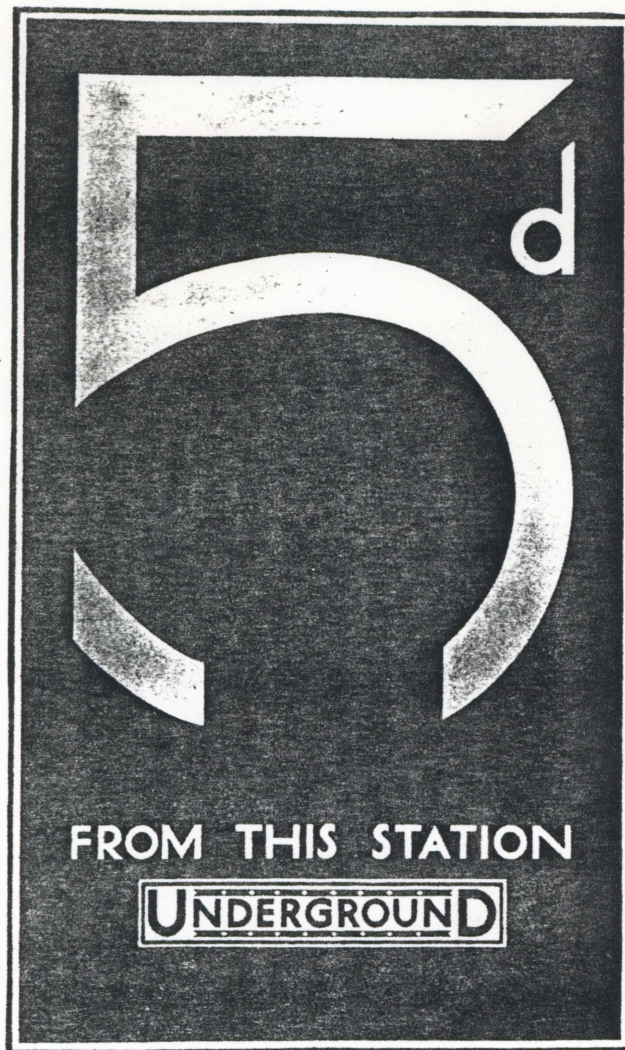
The first rail station to serve the city, the London Bridge Station, carried more than 400,000 workers daily. The rail link was a much needed improvement to alleviate some of the traffic congestion. Prior to this, lines of people walking into the city to work would stretch as far as 2-4 miles in order to incorporate the railway into the existing city infrastructure, a complex network of viaducts was laid out. These viaducts were cumbersome structures which often cut across building facades, and destroyed some of the scenic qualities of the city.

Next, the city began construction of the Underground Railway. The expansive network of stations linked the city of London with the outlying areas, helped to alleviate the congestion of the daily commute to and from the city. "In the morning it is like a turbine grinding out human beings on all sides." (London: The Unique City, p.346) Today, the Underground shuttles both workers and tourists to every possible destination, and is the most heavily used mode of transportation.





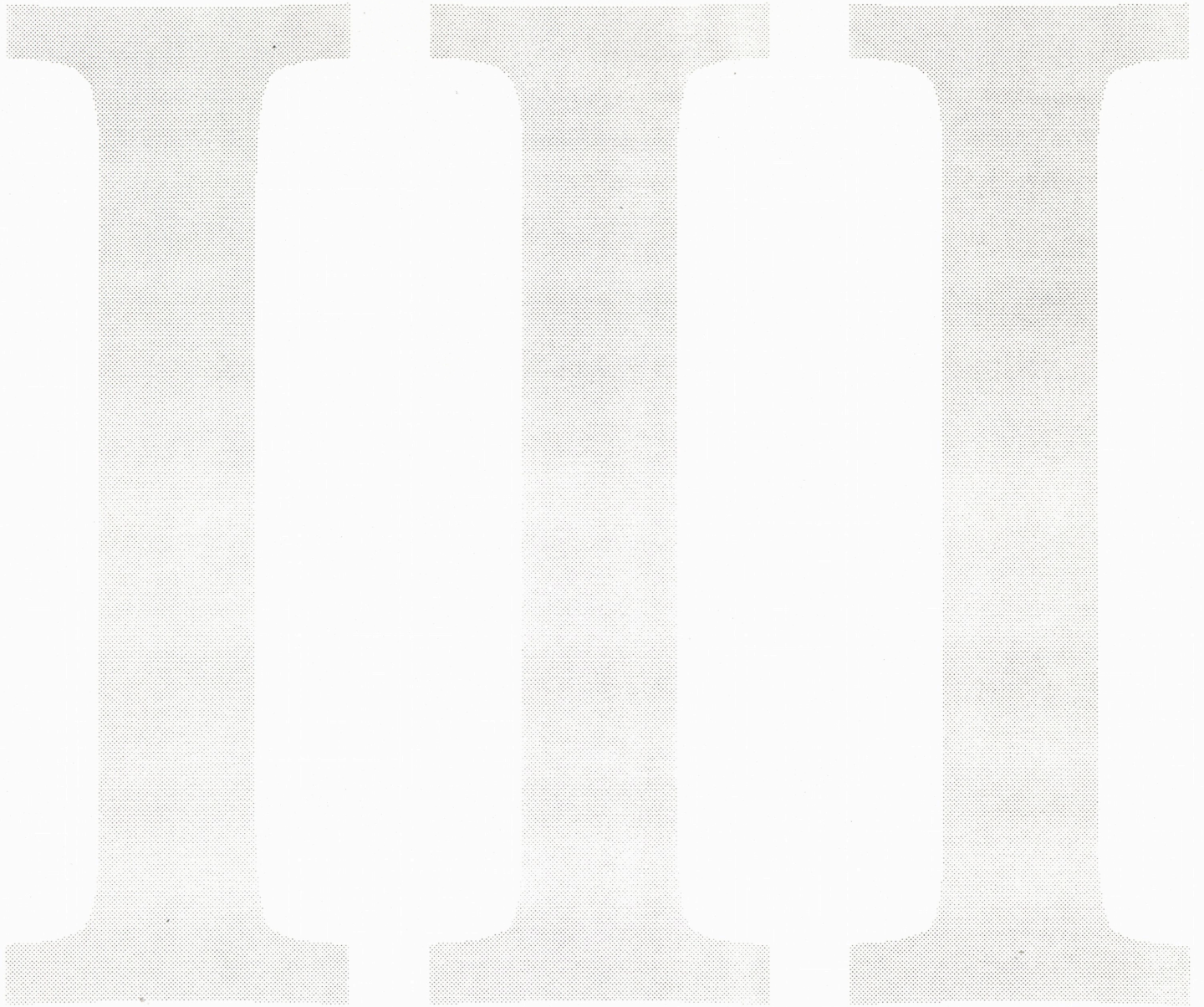






Key to lines

SITE ANALYSIS



" Art always was and must remain a mode of symbolic discourse, and where there is no symbol and therefore no discourse, there is no art."

Herbert Read

The London Bridge, which lies just three blocks to the south of the site remains as one of the major arteries connecting the north and south sides of London. As the bridge terminates at the north bank, it becomes King William Street, which is utilized by large volumes of traffic during the workday, and moderate traffic nights and weekends. The same could be said of the vehicular flow on East Cheap, Grace Church street and Lower Thames Street - all high day use, moderate the remainder of the time. The other streets located around the immediate site are predominantly used for day time service delivery and access to medieval buildings.

LOCATION

Greater London is located on the Thames River, about 50 miles from where the mouth of the river meets the English Channel to the east. Its strategic location was monopolized from early times, beginning with the Romans in 43 B.C., and has served as a center of commerce ever since that time.

THE CITY OF LONDON

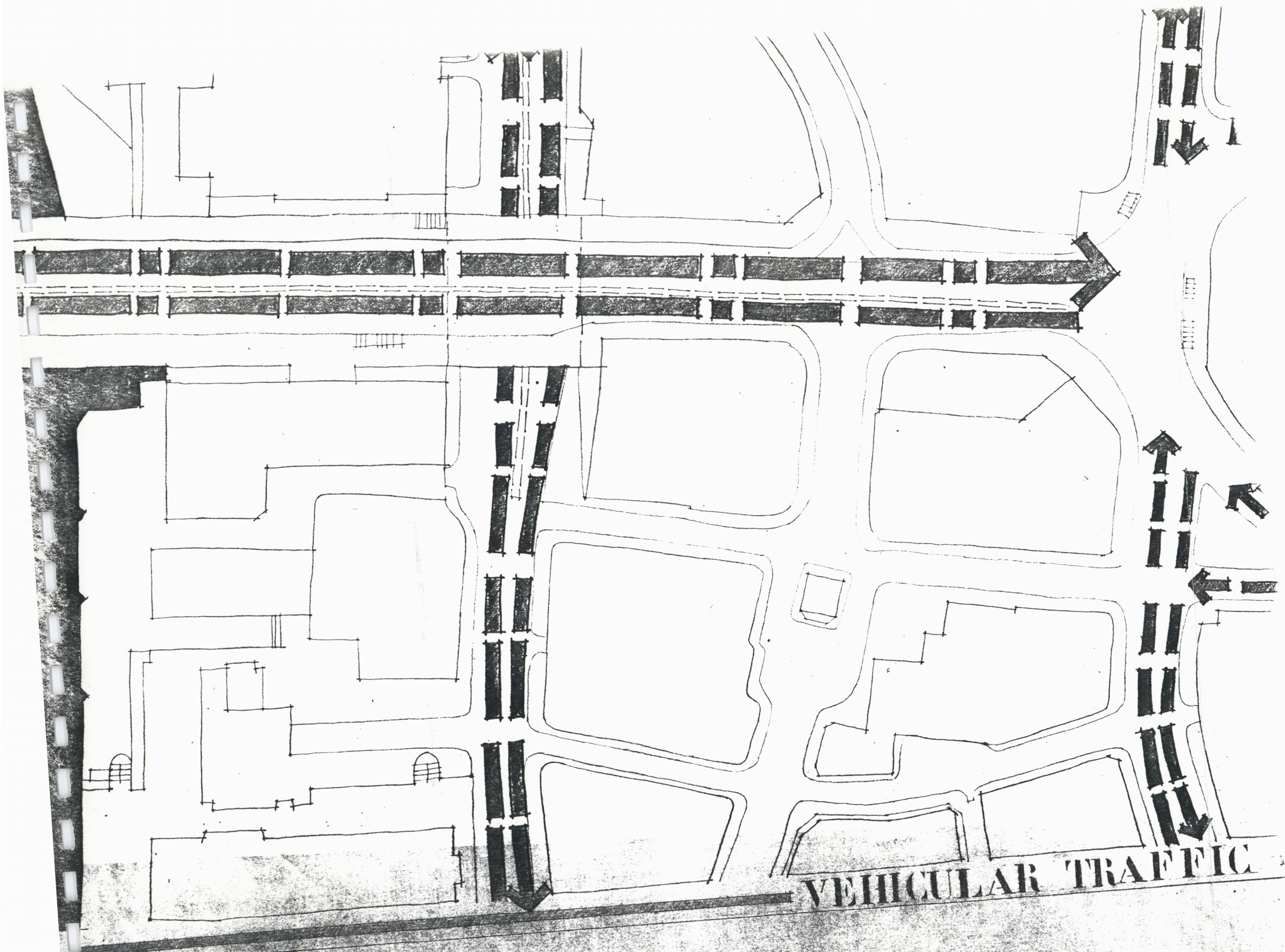
The actual city of London, which was originally defined by the Roman Wall, still covers roughly the same area as it did in Roman times. The city of Westminster lies to the west of London, and serves at the set of government for Britain, where as London is the financial and business center for the nation and for much of the world. The golden mile, or square mile of the city of London is comprised almost entirely of office blocks.

THE NEIGHBORHOOD CONTEXT

The building located on the block with the site contains a series of small shops on the lower level, and offices on the upper levels. A bank is located to the east of the site, with shops on a portion of the lower level. There is a pub to the east on Fish Street Hill, located in the center of the block bounded Monument Street and Lower Thames Street. To the south of the site along Lower Thames Street lies one of Sir Christopher Wren's churches, Saint Magnus Church, the tower of which is quite visible from the site. Along the west side of King William Street, just north of the bridge, lies Fishmonger Hall, one of the original guild halls, moved to the west of its original site when the New London Bridge was constructed. Due west of the site, across King William Street, lies several recently constructed office buildings. Office space also occupies the remainder of the buildings in this area.

PEDESTRIAN TRAFFIC

A steady stream of pedestrians walk through this area, especially heavy as the commuters come to and leave the Underground on their way to and from work. There is also heavy traffic during the noon hour, especially on Fish Street Hill, along Monument and across the London Bridge.



VEHICULAR TRAFFIC

■ HEAVY TRAFFIC
□ LIGHT TO MODERATE TRAFFIC

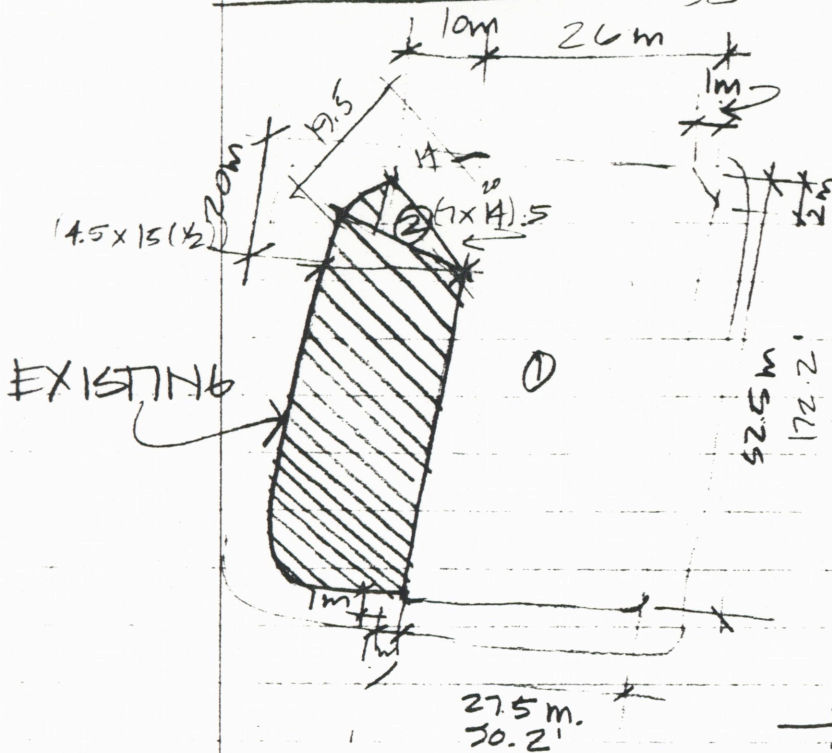


#26B



PROGRAM:

$$1\text{m} = 3.280'$$



$$- 2\text{m}^2$$

$$- 1\text{m}^2$$

$$+ 1443.75\text{m}^2$$

$$\textcircled{1} \quad 1440.75\text{m}^2$$

$$\textcircled{2} \quad - 33.75$$

$$- 49.0$$

$$+ 140.0$$

$$57.25$$

$$\rightarrow \text{TOTAL} = 1498\text{m}^2$$

CONVERSION TO FEET

$$\textcircled{1} \quad - 43.03 \text{ ft} \quad (6.56)^2$$

$$- 10.76 \text{ ft}$$

$$+ 15532.44 \text{ ft} \quad (172.2 \times 90.2)$$

$$15,478.65 \text{ ft} \quad \textcircled{1}$$

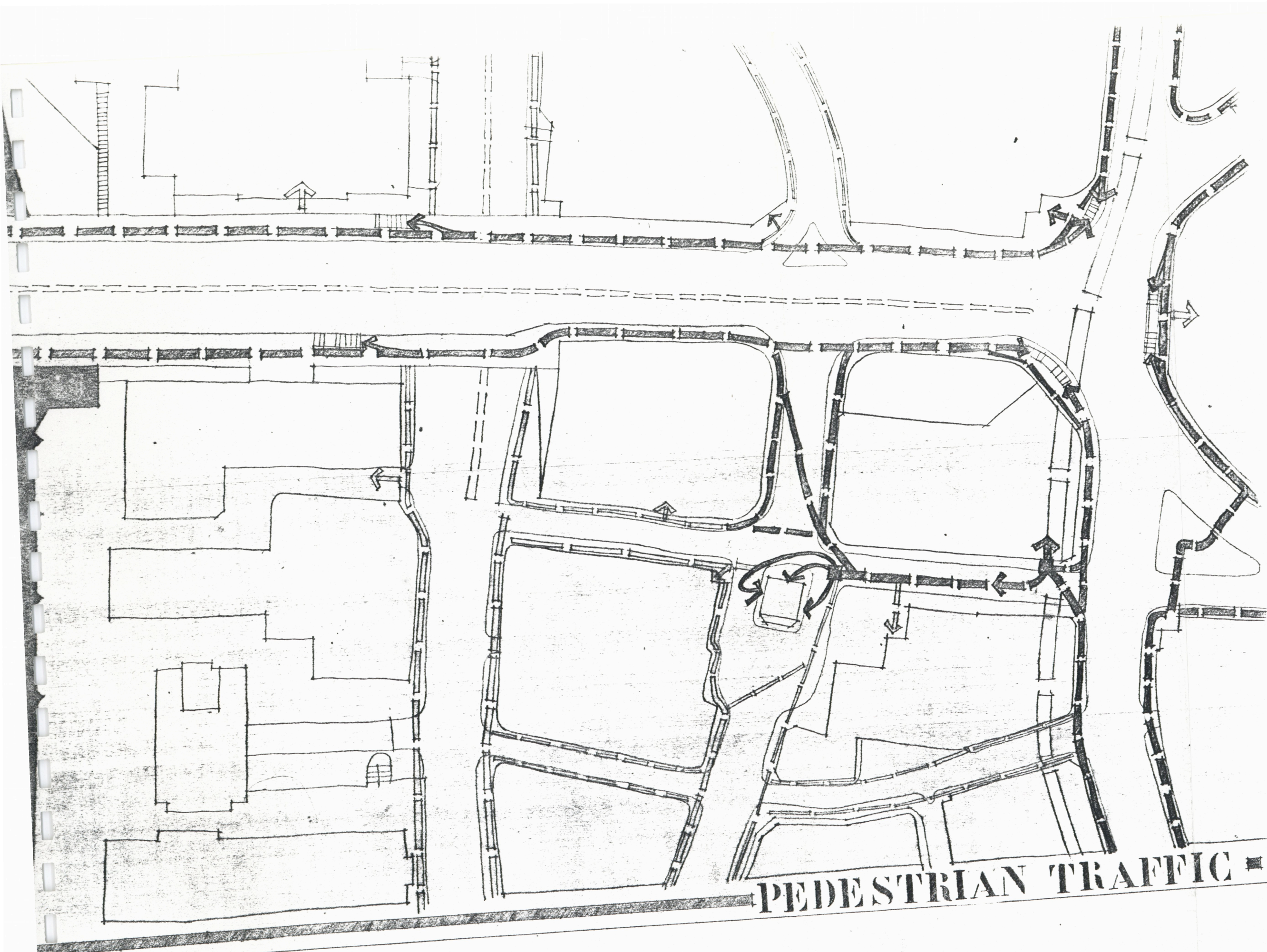
$$\textcircled{2} \quad - 527.16 \text{ ft} \quad (22.96 \times 45.92 \times .5)$$

$$- 363.10 \text{ ft} \quad (14.76 \times 49.2 \times .5)$$

$$1506.18 \text{ ft} \quad (45.92 \times 65.6 \times .5)$$

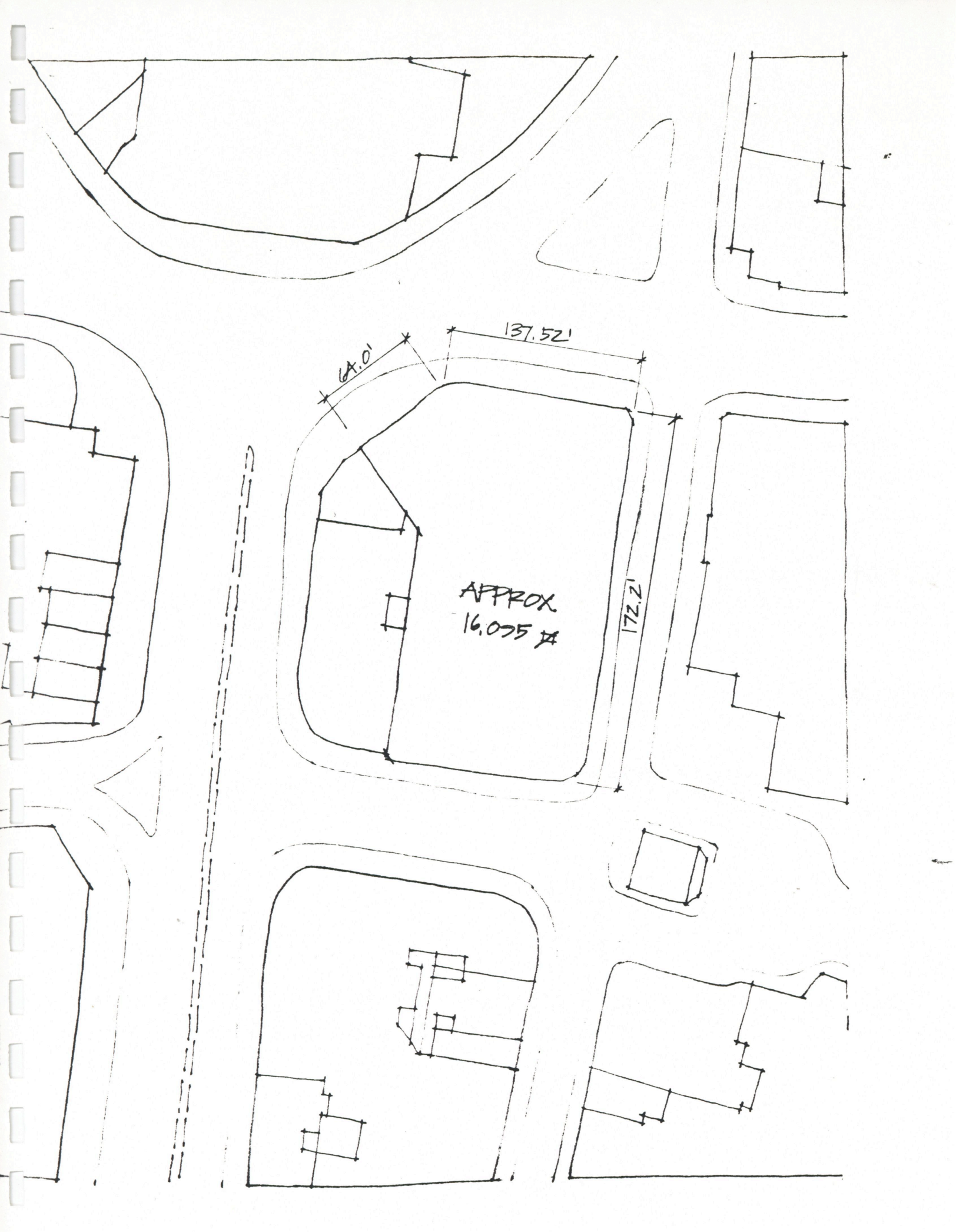
$$615.72 \text{ ft}$$

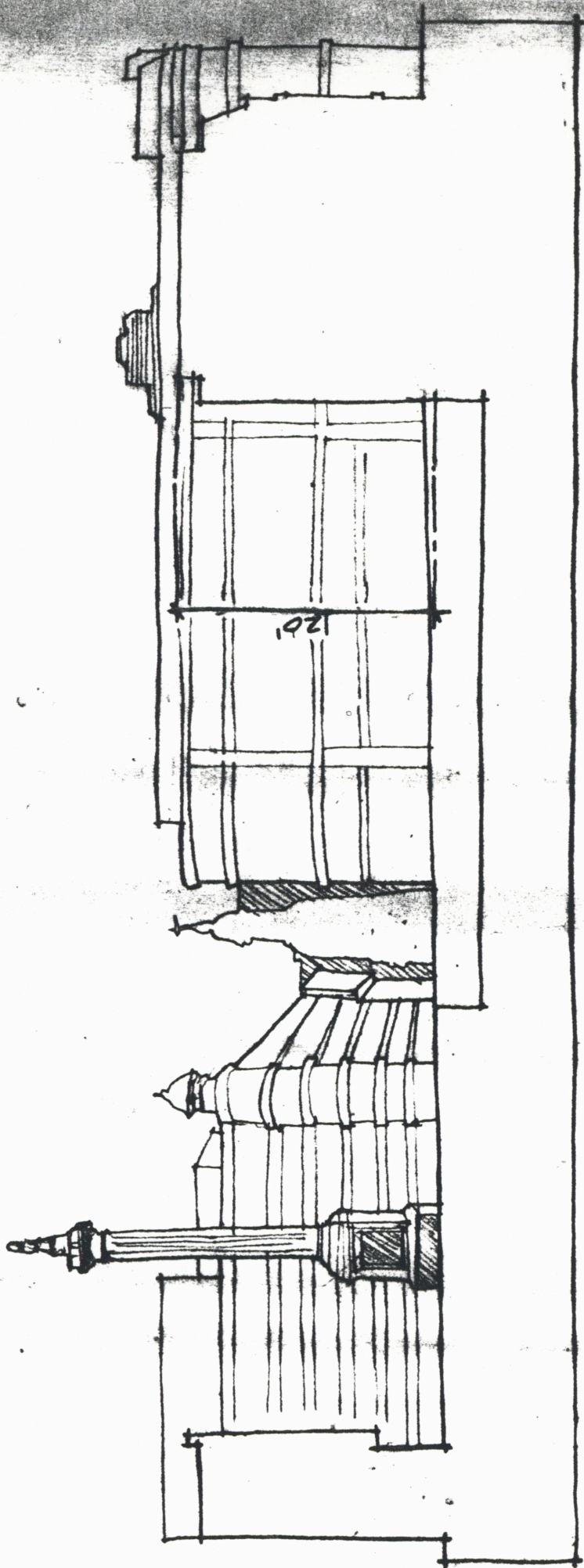
$$\rightarrow \text{TOTAL} = 16,094.57 \text{ ft}$$

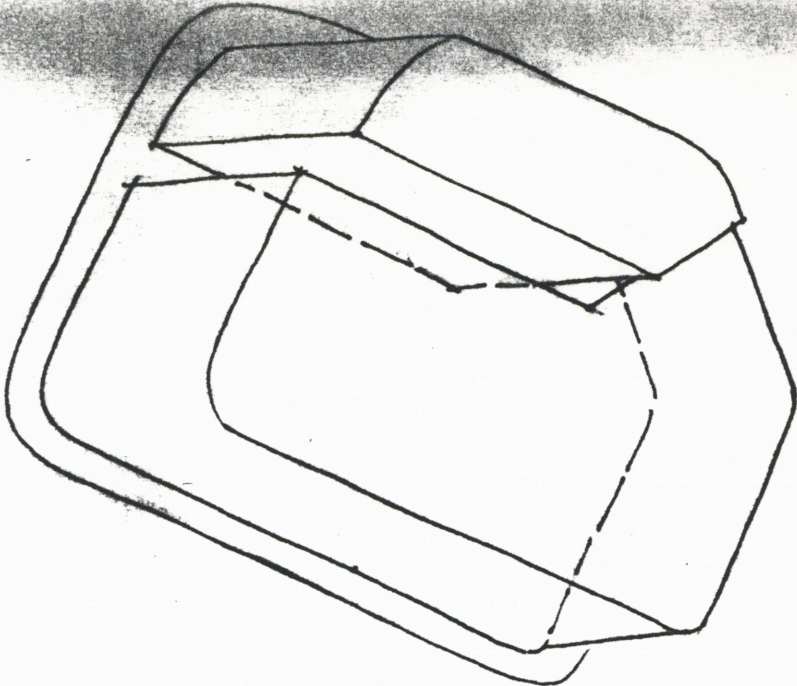


PEDESTRIAN TRAFFIC ■

- HEAVY TRAFFIC
- LIGHT TO MODERATE TRAFFIC
- UNDERGROUND ROUTE







AVAILABLE VOLUME:

$$\begin{aligned} \text{HEIGHT} &= 120' \times 16,000 \text{ ft} = 1,931,400 \text{ ft}^3 \\ \text{MILLS} &= 10' \times 120' \times 100' = 120,000 \text{ ft}^3 \end{aligned}$$

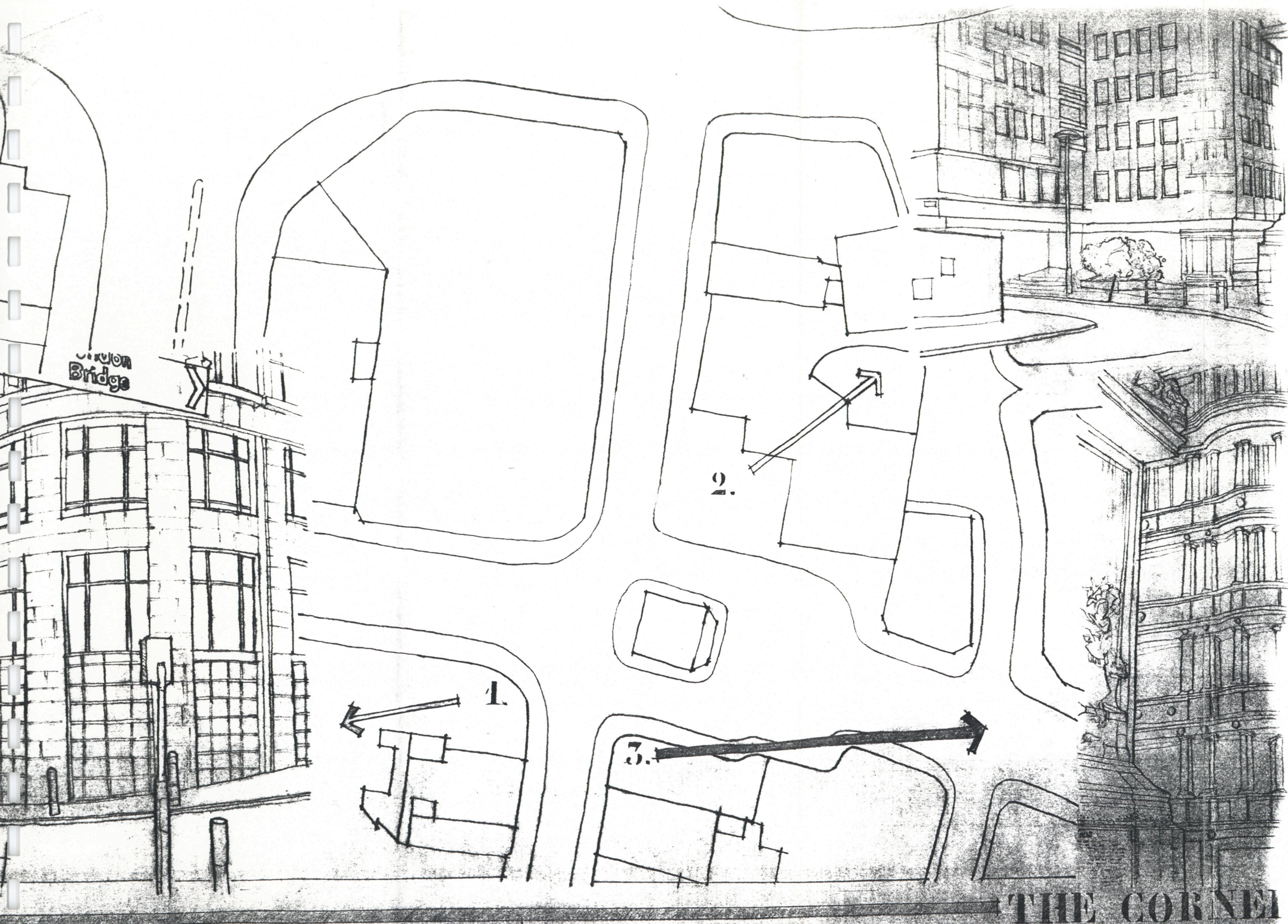
Probably the most constant source of pedestrian traffic is tourists, who either walk or ride the Underground (Tube). Their destinations in the immediate area are predominantly the Great Fire monument, or to a lesser degree, St. Magnus the Martyr Church, and the view of the Thames from the London Bridge. Evening and weekend traffic is minimal, except for tourists. This lack of a larger scope of pedestrian traffic is largely due to lack of destinations/activities during these periods.

VIEWS

The major vehicular views into the site would be along the busier streets such as East Cheap, Grace Church, and King William Street due to the high volume of traffic on these streets, as well as the vistas they provide. The pedestrian views are much the same as the vehicular due to the vistas opened up by the mainstreets. Another opening in the skyline is afforded by the building setbacks around the Monument, and are an important view at the pedestrian level.

THE CORNER

London is a unique city in enumerable ways, the organic character of the street layout, and the romantic way the streets meander through the city scape represent this character, and are driving forces in shaping the facades along the streets. Often the corners of a block are curved, and there have been various architectural responses to these irregular street lines. The three corners facing the Monument all have buildings whose facades address the corner in different ways. To the North of the Monument, the building steps away from the corner, leaving an open pedestrian plaza between the entry and the Monument. The facade on the Southeast corner follows the curve of the corner in plan, but excavates it and marks the corner. This is achieved by creating a curving portrusion over the entry, which runs the full height of the building. The top of the extension is finished with a small cupola. The South west facade follows the curve of the block, and is uniform from street level onward. These three examples demonstrate the importance of the corner, and the variety of ways they can be dealt with.

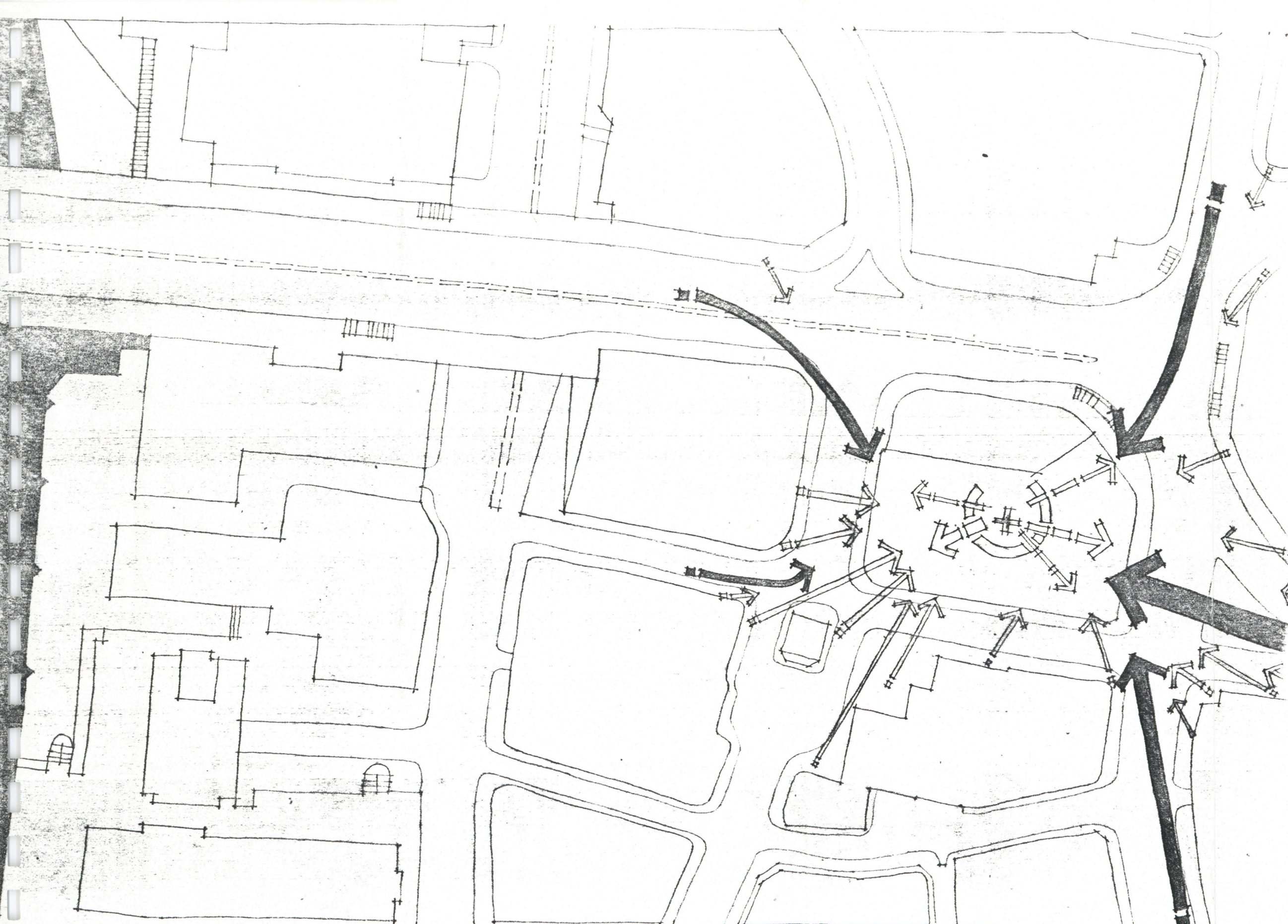


THE CORNER

THE CORNER DUE SO. OF THE SITE
RESPONDS TO THE CORNER IN A FAIRLY
TRADITIONAL MANNER.

THIS CORNER DEMONSTRATES A TYPICAL
MODERNIST RESPONSE TO THE CORNER
BY STEPPING BACK & CREATING A PLAZA.

THE FACADE ON THIS CORNER
HANGS OUT OVER THE STREET &
CREATING A PLATAP PROTRUSION



VIEWS TO / FROM SITE ■

- PEDESTRIAN VIEWS INTO THE SITE
- VEHICULAR VIEWS INTO THE SITE
- VIEWS OUT OF THE SITE

THE PROGRAM

IV

" Architecture is frozen music."
Friedrich von Schelling

AVAILABLE SPACE

Approximatly two-fifths of the site is occupied by a building. Site analysis of the available remaining space on the block is broken down as follows.

ACTIVITIES CURRENTLY MISSING FROM SITE

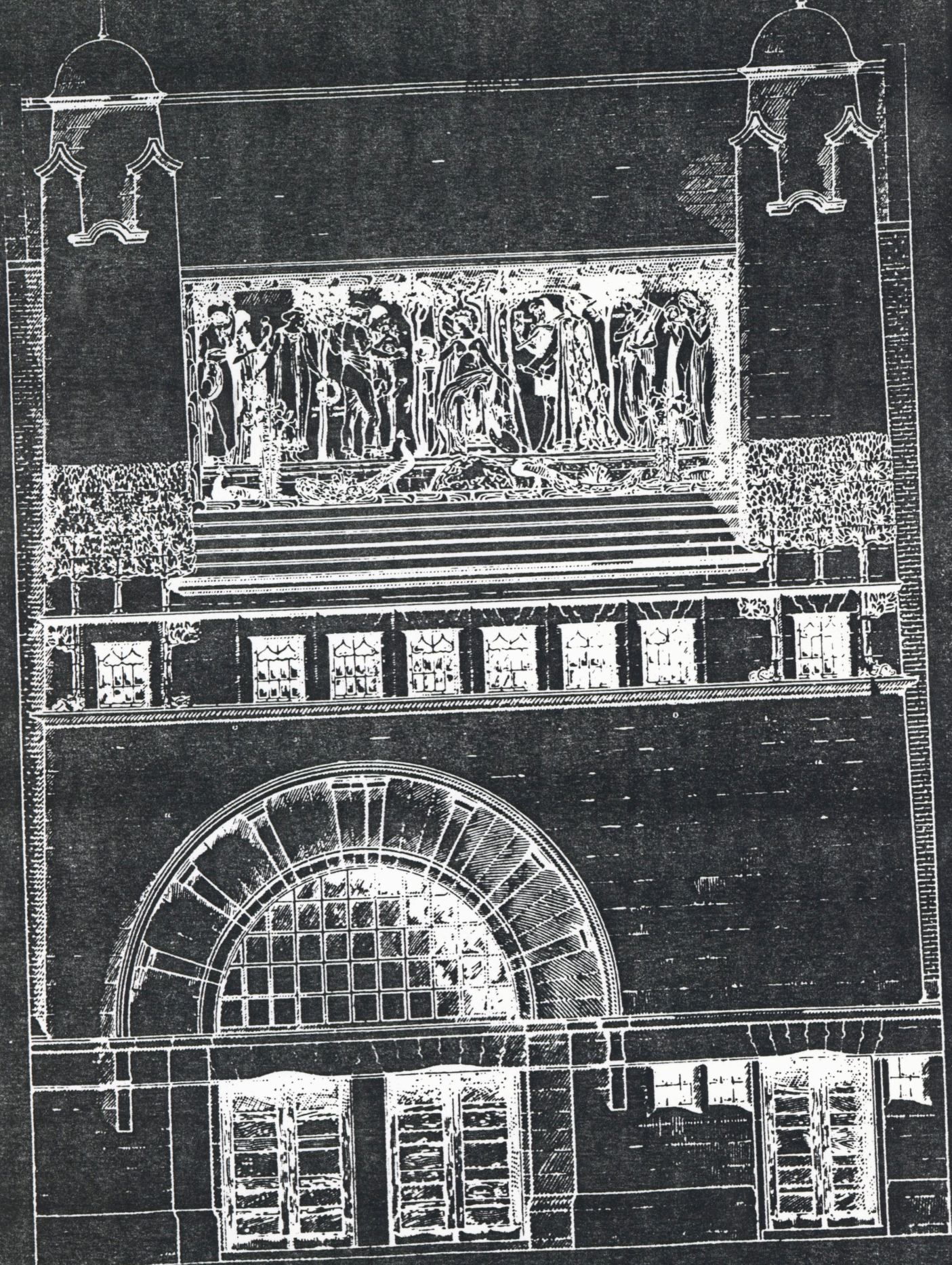
1. As of present there is no night life to speak of in the immediate area, and considering the volume of people who use the area during the day, the potential to tap this resource exists.
2. There is a lack of cultural activities in the area, and again, when considering the amounts of people that are in the area on a daily basis, the potential for the exploitation for such use exists.
3. The city of London is almost exclusively a financial district comprised of mostly office buildings. Therefore, the city, and the site lack arich variety of functions, unlike the original city layout.
4. The site lacks activity during the weekends, other visitors to the Monument (tourists)...at a fairly steady rate. This constant influx of people to the site has yet been tapped.
5. There is a lack of pedestrian destinations - i.e. pubs, sit-down coffe shops, and restaurants, but the market exists for these uses.
6. There is an incredible international cultural flavor which hasn't been exploited,(EX. - What does the international/local businessman do no his lunch-break? After the days business is complete? Masses of humanity come to this area every business day, what will make them stay?

INTERNATIONAL ART MUESEUM-BASIC SPACES

1.GALLERY

- A. USE- The gallery spaces will provide an environment which is condusive to viewing contem porary art, and flexibility of space and sensitivy of lighting must be carfully considered. Height of spaces must be maximised to provide ample surface area in which to diffuse natural light, as well as affording space for larger paintings and sculpture.
- B.DAY/NIGHT- The gallery spaces will be highly accessible during the day, and providing the focal point of activity. At night the spaces will become more of a backdrop to the "living-art"- or the people who will inhabit the complex. The spaces will not be directly accesible, but will be able to be viewed from a distance.
- C. PRECIDENT- The White Chapel Art Gallery in London, designed by Charles Harrison Townsend serves as the model for minimum gallery space. It is a two story space approximately 300'x100' or 30,000 available square feet of gallery space. The White Chapel Gallery design was completed in 1901, and was recently remodeled.

WHITECHAPEL ART GALLERY.
IN COURSE OF ERECTION AT THE EXPENSE OF
HARRISON TOWNSEND ARCHT. MR. J. PASSMORE EDWARDS.



- D. SITE INTEGRATION- The gallery spaces will serve tourists and businessmen alike by providing them with a rich cultural experience, and exposure to many forms of media and art. It will be an excellent means of escape and entertainment for anyone needing some cultural, visual or social input.

2. BAR/ CLUB/ CAFE

- A. USE- Will serve as a central gathering/ socializing area, providing a break from whatever activities the visitor is partaking in.
- B. DAY/ NIGHT- Function will vary some.
During the day, will serve as a cafe, offering the basic drinks, spirits and food. During the night, the focus will change over to more of the club/ bar atmosphere. Entertainment will vary, sometimes live performances in the night club itself, or presentations, films, and openings which occur elsewhere in the complex.
- C. SITE INTEGRATION- This will allow the businessman, tourist, or museum visitor a place to lunch, or have tea/ coffee during the day, and serve as the social center of the complex for the surrounding area at night.
- D. PRECEDENT- The Sports Restaurant in New York City serves as a club/ bar as well as a restaurant. Its use of high-tech materials creates a stimulating effect.

3. KITCHEN

- A. USE- Relatively small in scope, will provide minimal food preparation space. The menu will be simple, easy to prepare, but elegant.
- B. DAY/ NIGHT- Used more during the day time for food prep. It will be closed at night except for special parties or openings.

4. AUDITORIUM

- A. USE- Somewhat flexible space able to house film reviews, guest lectures, dance, musical entertainment, etc.
- B. DAY/ NIGHT- The activities will vary as events are scheduled. The events will mostly be live performances and film productions.
- C. SITE INTEGRATION- It will increase the scope of activities available to the potential users of the complex. It is also a key factor in drawing the public to the museum during the evening hours.
- D. PRECEDENT- The art complex on the following page, designed by British architect James Sterling incorporates a flexible auditorium spaces which allows for a variety of audience sizes, and performance activities.

5-1

ENTERTAINMENT WINNER: SAPINSLEY ARCHITECTURE

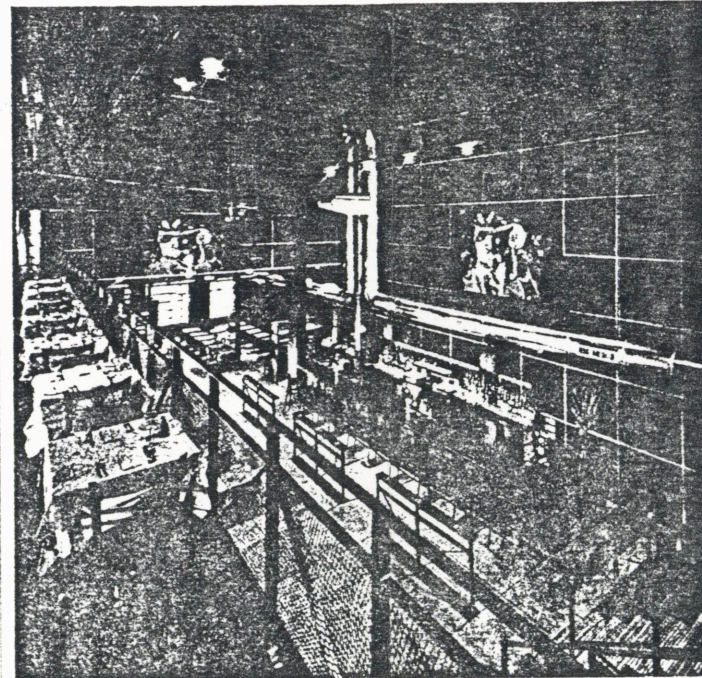
Sports Restaurant, New York City

Sports theme restaurants, bedecked with memorabilia and wide screen tvs, are a big city design cliché of the late 1980s, and the generically named Sports, on Manhattan's Upper West Side, could have been another, since the owner requested exactly that: multiple video screens and a sports theme. Instead, architect Patricia Sapinsley managed to fulfill the requirement without resorting to cliché. She and the client discovered, in the course of demolishing the interior of the former supermarket, elements and materials which inspired the creation of a bar in which the sports theme is expressed through the imagery of the stadium. These elements—most of which remain exposed in the finished interior—included two huge steel trusses 30 feet above the floor. Sports' interior now features handrails, "bleachers," and new structural elements made of the same exposed steel.

The stepped profile of the restaurant interior, with its two levels of mezzanine to the side and rear, grew out of stadium imagery. Eventually, the idea of actually installing stadium seating took hold. Sports is now the only restaurant in New York with bleacher seats.

Dominated by raw materials and a palette heavy on black and dark green, Sports nevertheless maintains a fairly light architectural quality by virtue of the spidery elegance of the steelwork, the backlit glass wall that separates the kitchen from the dining room, and the volume of spaciousness. ■

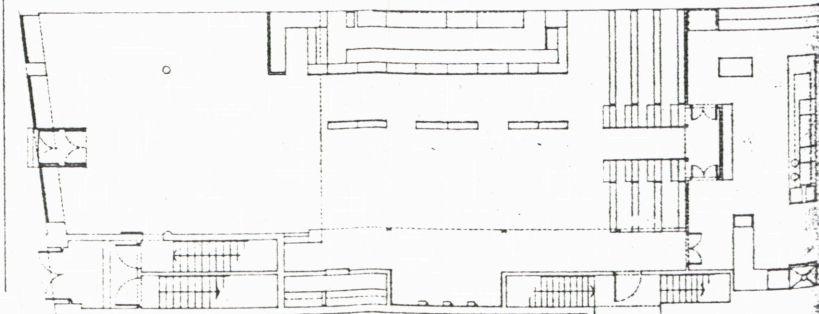
Justin Henderson



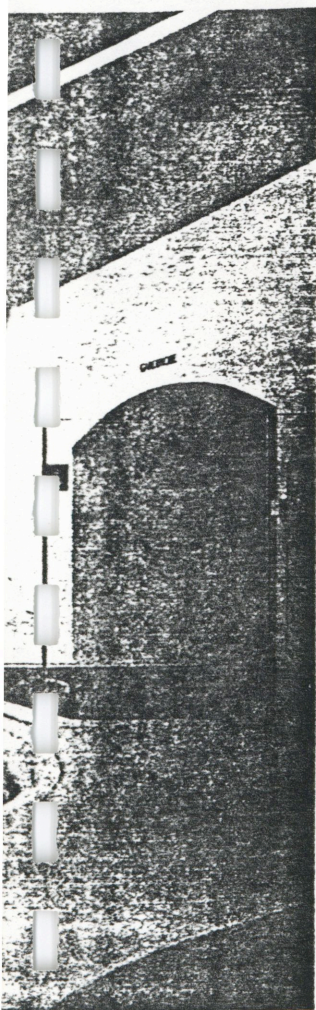
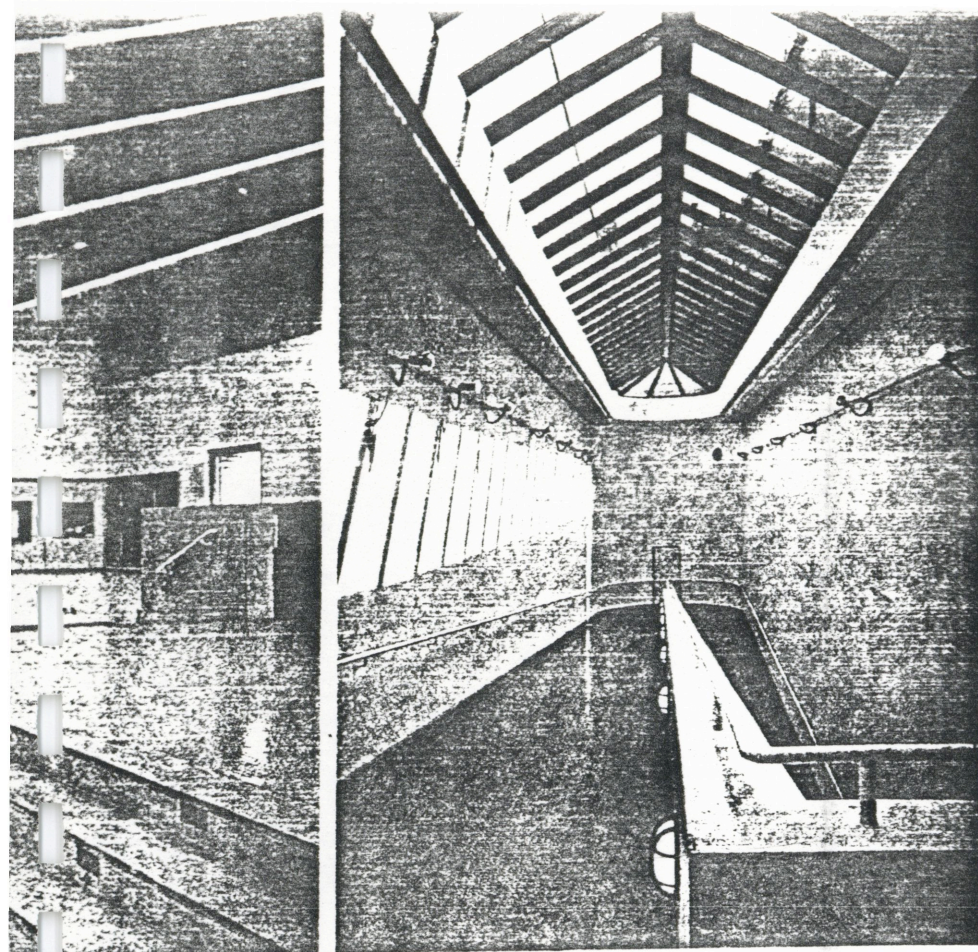
Above: Seen from the upper mezzanine, the black interior of Sports features materials drawn from the vocabulary of the stadium.

Opposite: Bleacher seating flanks the mezzanine stairs. The kitchen lies behind the backlit glass wall.

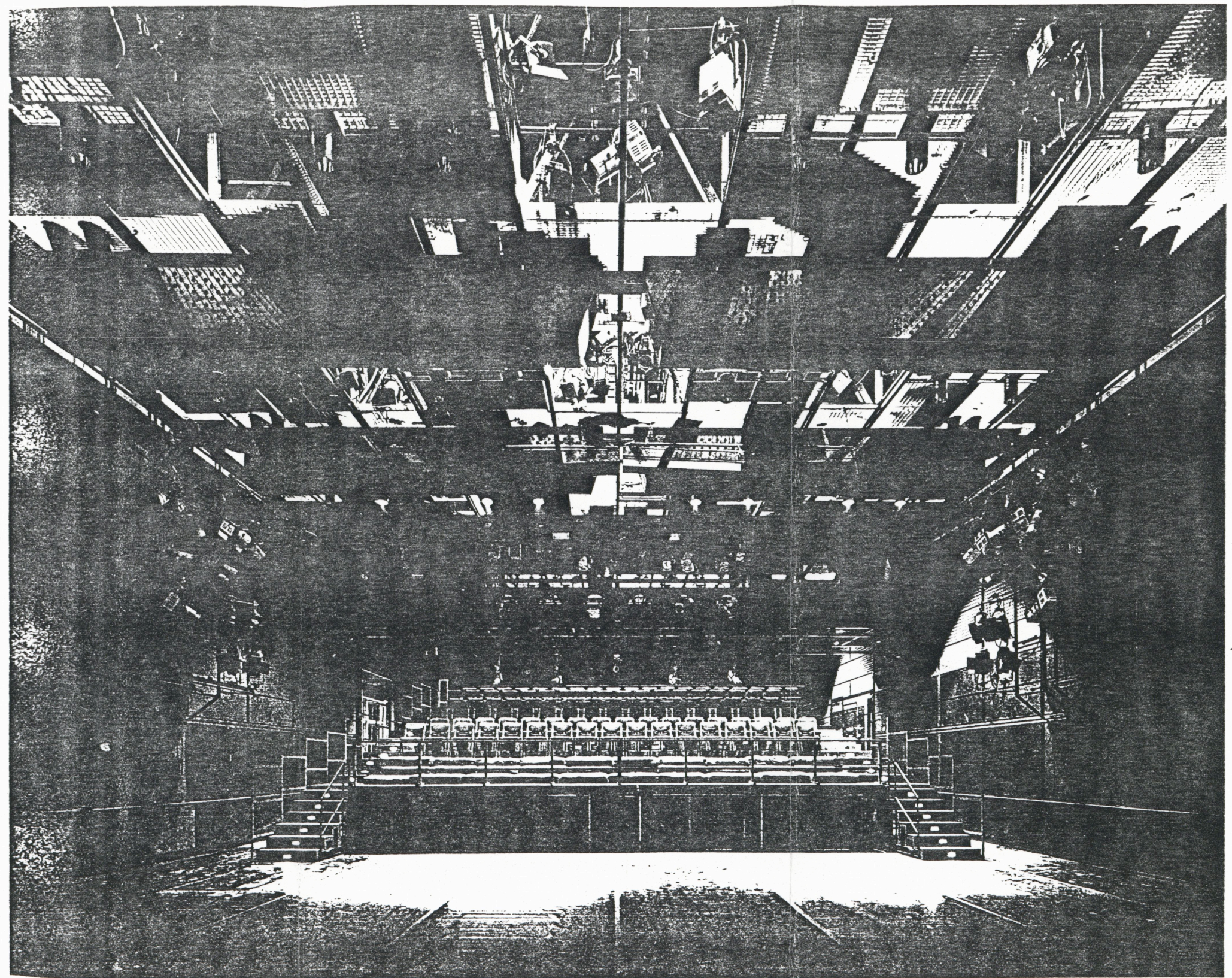
Below: Floor plan shows entry at left, bar at center, and kitchen to right in the 6,000 square foot interior.



Photography by Durston



Foyer of the theater (left and above left)
and ramp to the auditorium (above)
劇場ホワイエ(左)とオーディウムへのランプ(上)



Auditorium interior オーディトリウム内部

GLOBAL ARCH
DOC. #1

5. SMALL VIDEO VIEWING SPACES

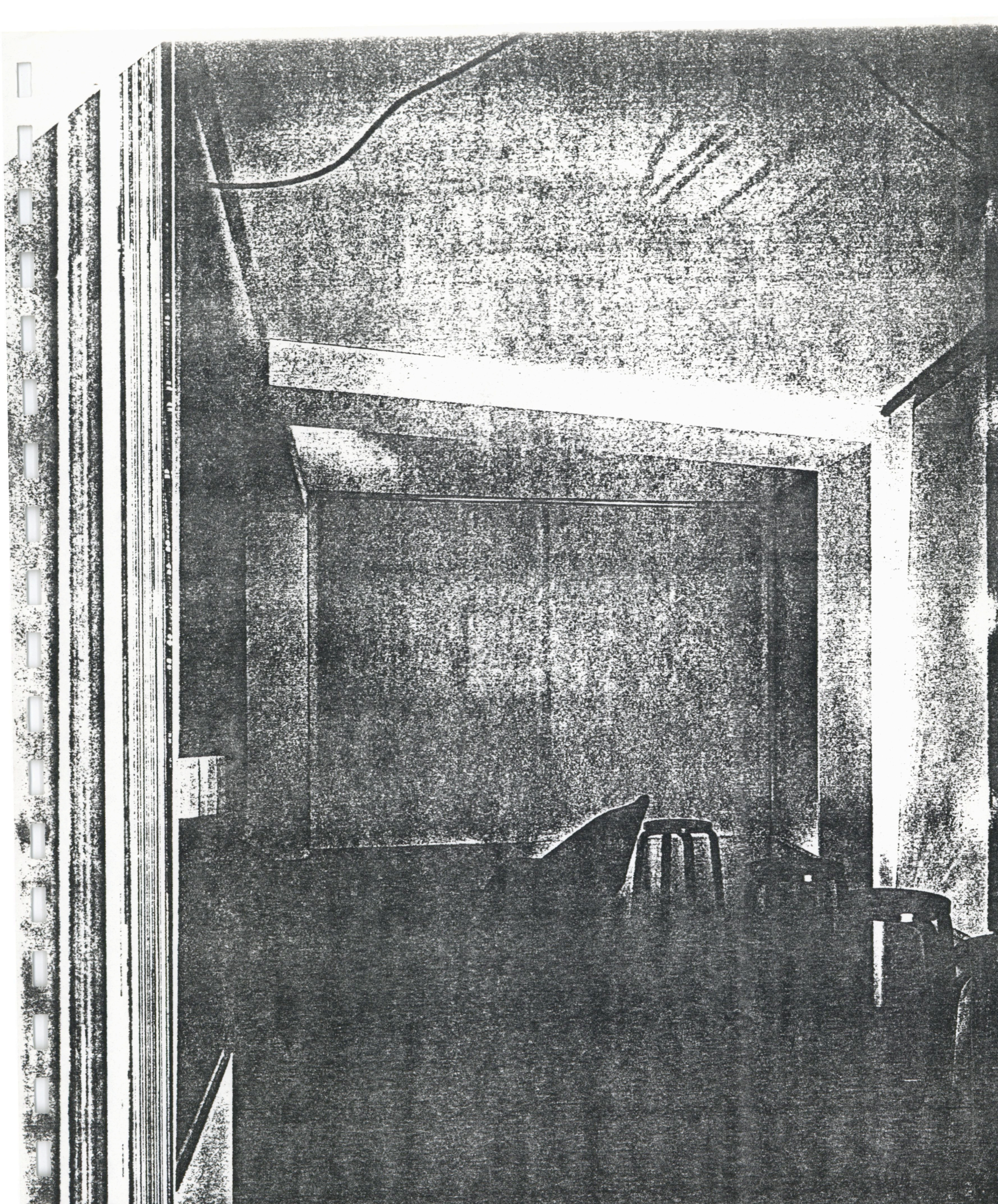
- A. USE- This will provide a more intimate scale for viewing video presentations as a new media for art. The spaces should be somewhat flexible, or perhaps more stationary (sound barriers) with a variety of seating capacity.
- B. DAY/ NIGHT- This will be primarily a daytime activity, due to the staffing and monitoring activities this function would entail.
- C. INEGRATION- Provides a private, relaxed atmosphere to explore this increasingly popular art form. It would provide excellent means to escape the stress of the outside world.
- D. PRECIDENT- Architect Rob Weelington Quigely of Southern California created small scale video rooms for his design of the LaJolla Museum of Contemorary Art.

6. GUEST STUDIOS

- A. USE- this space will give visiting artists the oppurtunity to demonstrate their respective techniques. The space will alsoallow the visitors to the museum to see art in the making, and witness the particular art form the artist incorporates.
- B. DAY/ NIGHT- During the day, multiple artists could be working in these spaces. During the evening, the focus would most likely be a more formal presentation, or an opening centered around a specific artist.
- C. INTEGRATION- It would bring the thriving, living, active environment of the area, and capture the embodiment of this spirit by allowing people to actively watch the creation of art.
- D. PRECIDENT- Peter Eisehman's design for the Wexner Center for Visual Arts incorporates workspaces adjacent to gallery spaces.

7. LINK WITH THE UNDERGROUND

- A. USE- Would create a moving, dynamic, and constantly changing art form if allowed to inegrate, and be observed from the museum. It would also allow for the people on the Underground to be a symbol of the energetic, ever changing world in which we live.
- B. DAY/ NIGHT- The Underground would be more active during the day, the night aspect would be more dramatic due to the dramatic artifical lighting within the museum. It would be more dynamic for the pasanger, where the museum would become a transparent shell housing a variety of night time activities.
- C. INTEGRATION- It would allow the passengers themselves to become an active art form in and of themselves, automatically encompassing them into the cultural experience of the museum.



TOSHI YOSHIMI

Wellington Quigley's choice of a five-year architecture degree at a low-profile school, followed by hands-on experience, was a belief that the practical aspects of architecture and related disciplines were the best preparation for a design. "I am not convinced there is a prospective student who goes to school," he says, "who is not interested in finding out something, that magic, that glint in the eye that tells me that the person has promise. Talent has a relationship to education. In any case I would like to tell someone where, or what to do. The 'well-rounded' student he followed at the University of Utah brought excellent grades in all the disciplines of architecture, matched by an intimate relationship with the Utah Dance Department."

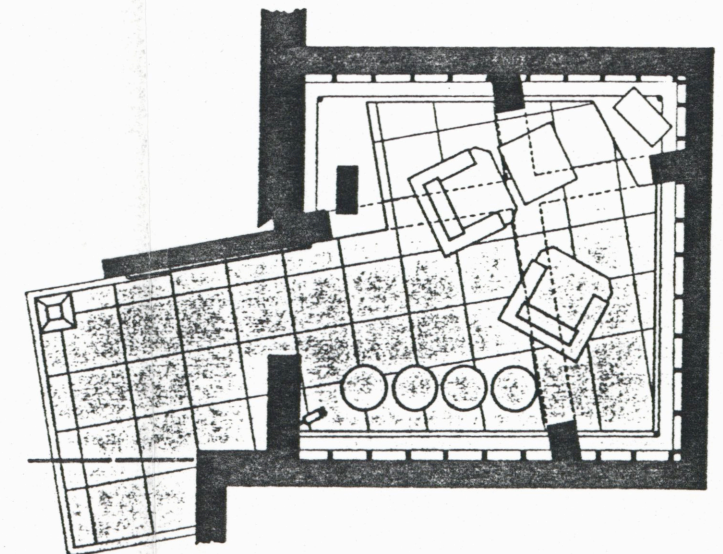
in the same Palos Verdes building as the architect Walter Davis. One of the almost forgotten West Coast architects of the last generation, Davis was among the first to design courtyard housing in Los Angeles. "He was Beaux Arts trained, but he interpreted the style in fresh and eccentric ways. I was impressed," Quigley remembers. A career in architecture was, from that point on, never in question.

Quigley selected the University of Utah for two almost unconsequential reasons which reinforce the perception that the honing of exceptional talent evolves under its own momentum. The first was that he wanted to get out of the Los Angeles area, and the second was that he loved to ski. But,

"it was a good small school, with an old-fashioned well-rounded five-year program, the kind that doesn't seem to exist any more." There was no "clique of gods" among the faculty, which meant that the students did not feel obliged to echo the enthusiasms of an authoritarian super-ego. To the contrary, Quigley recalls that one professor had come from the office of Mies van der Rohe and strongly upheld the theories of Modernism, at the time under serious question. "As all rebelled against his ideas," says Quigley, "we were forced to develop ideas of our own."

Quigley graduated in 1969, and served for a year as a Peace Corps architect in Chile, working on a 500-unit development

Text continued on page 224



Left: Lighting designer Patrick Quigley's gradations of color infuse the space with warmth and softens exposed construction.

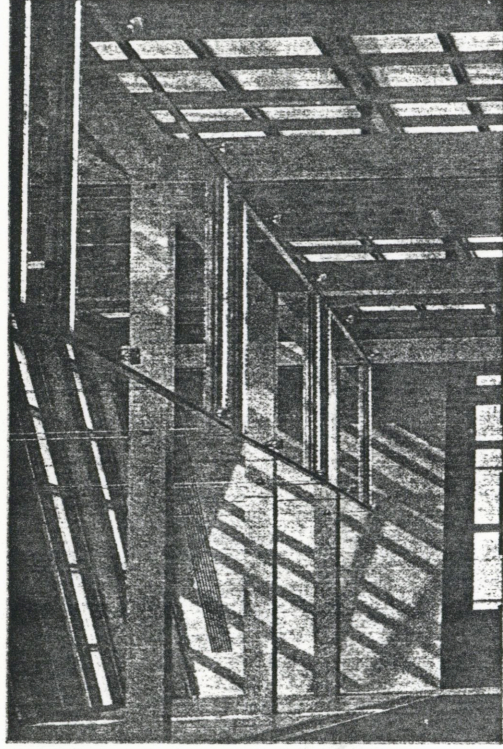
Above: Plan of the La Jolla Museum of Contemporary Art Video Room. Surveillance camera is attached to the "Gill wall."

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The center's galleries extend out from a north-south circulation spine and share the same light-filled volume. Individual galleries (left) rise in terraces off the long, ramped corridor (below left). Partitions that partially enclose these galleries are cut off parallel to the sloping roof; relief panels on the corridor side are reminders of the actual horizontal. Fluorescent

fixtures designed by Fisher and Marantz, with small-scaled white grids (below), delineate the circulation band; lighting for the gallery portions will be tailored to early 1990. Light from the east wall and the skylights, striking framing members and mullions (facing page), generates an ever-changing, luminous environment.



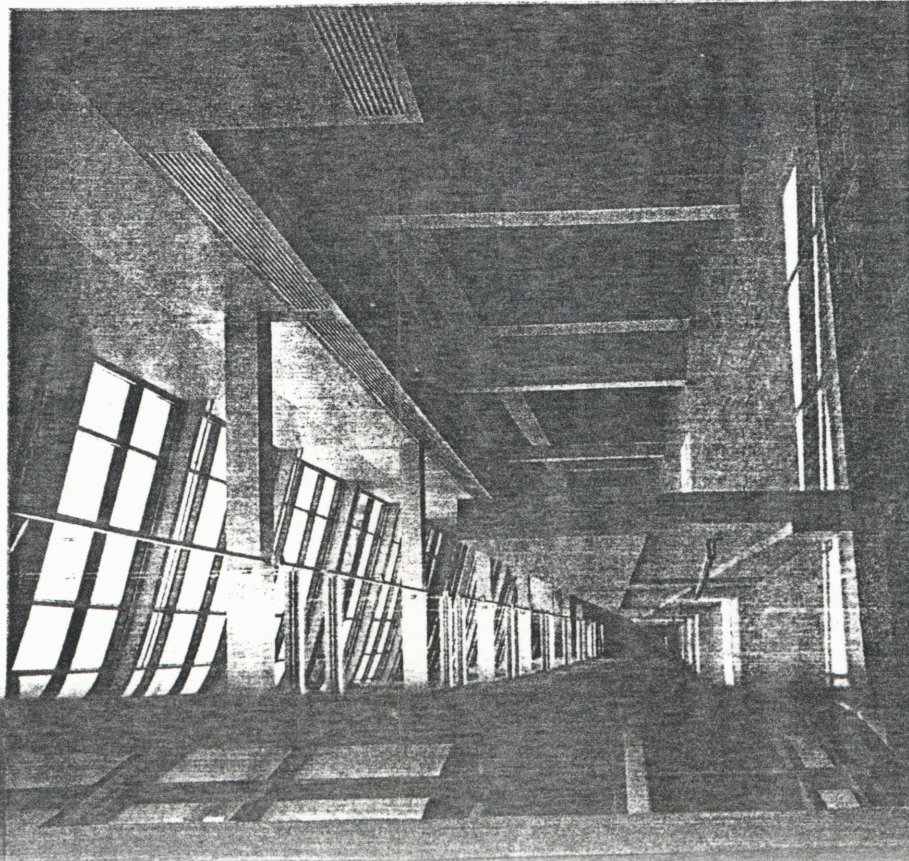
(continued from page 76)

Lining this ramped passage and rising with it in terraces are the center's art galleries. Separating the galleries from the circulation spine are partitions that rise from about waist high, their tops following the slopes of the ramps. Substituted during construction for earlier uniform parapets, these barriers give the galleries more definition and add spatial richness, without obscuring the overall spatial volume. Vincent Scully (page 86) feels, however, that they compromise the space. These partitions add virtually nothing to the hanging area, which is small in line with the program's stress on unconventional art. The northernmost gallery can be walled off by a ceiling-high movable partition, to accommodate art or performance that demands control of light.

Behind the armory towers are a two-story lobby, with café and bookstore at basement level, and administrative offices on the second floor. The administration occupies a fairly straightforward rectangle, with private offices in the odd volumes inside the brick towers, each with views framed by structural fragments. Many of the office windows occur in a band on the lower half of the wall. When asked about this departure, Eisenman justifies it several ways: The system governing these openings just worked out this way (though it does not seem so rigid elsewhere); seated people will be able to look straight out and have a better campus view than with conventional sill heights (true); there will be no furniture against these outside walls, according to plans (but will these plans be followed?); women will not feel uncomfortably exposed to view from below because the glass is mirrored (at least until dusk). While this window arrangement will provide a fascinating case study, it is unlikely to delight the staff.

Other facilities in the complex have had to be fitted into odd spaces, and this has precluded clear routes of access. The art and technology laboratory, which is mainly for filming and taping, and the visiting fellows' studios below are not easy to reach, nor are the rehearsal halls adjoining Weigel Hall. The experimental theater, though in a relatively unencumbered location, is reached rather unceremoniously through a portion of the galleries.

Under the plinths at the northeast corner of the site is the fine arts library—not a component of Wexner Center and not finally located in this complex till after construction had begun. Once planned to be at the northwest corner, in better relation to the cam-



8. OUTDOOR SCULPTURAL AND SUN SPACE

- A. USE- This will allow visitors to experience the outdoors and to see the play of natural light on sculpted objects. It will also be a place to reflect, observe the people walking below, view the Monument and generally relax.
- B. DAY/ NIGHT- Space would function similarly in both cases, except flood and spot lighting would intensify the sculptural effects of both the architecture and the art.
- C. INTEGRATION- The space will allow interior and exterior space in the museum to merge, as well as integrating the site itself with adjacent spaces.

9. DAY TO NIGHT TRANSITION ZONES

- A. USE- To provide a spacial separation between day and night activities. This means daytime spaces may still be viewed, but not fully experienced.
- B. PRECIDENT- The circulation zones designed by Peter Eisenman in his Wexner Center demonstrates how circulation zones can be designed as seprate spaces which may or may not serve the space which is adjacent to it. Therefore, these circulation zones could provide potential seprate day or night activities.

10. ENTRY FOYER

- A. USE- It would include an information desk, meeting area, and informal seating area. It is located at a stratigic point on the site which would maximize pedestrian circulation.
- B. PRECIDENT- By utilizing the dynamic qualities of light and through cxreation of an interesting space, Sterling creates a memorable entrance to this German art museum on the next page.

11. INFORMATION DESK

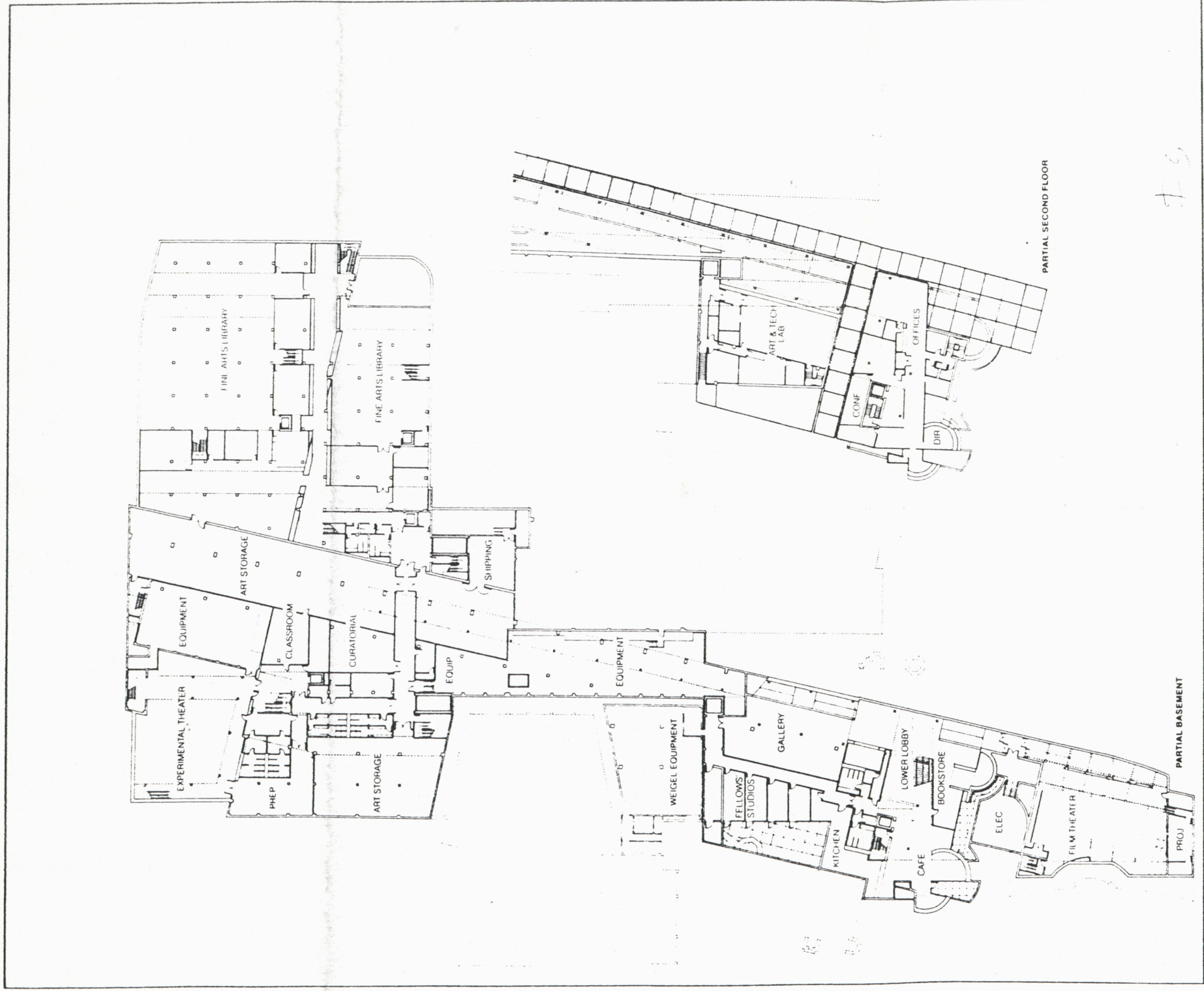
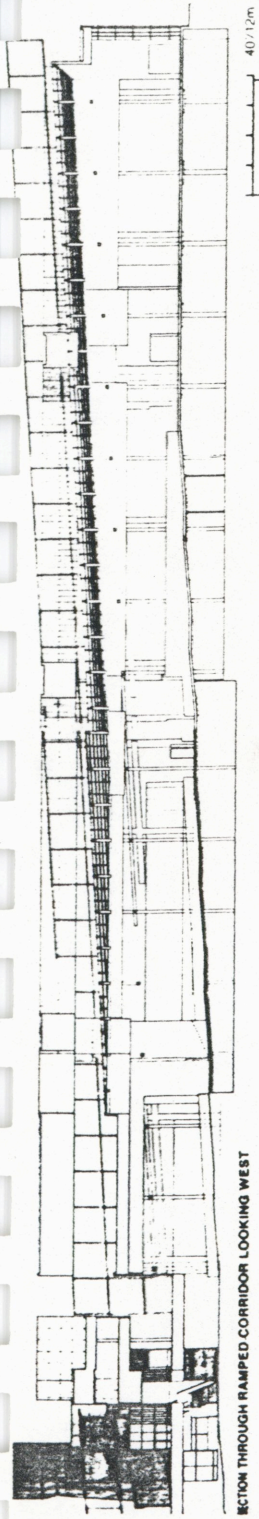
- A. USE- Permantly staffed during daylight hours to direct traffic and answer questions, at night functions would cease.

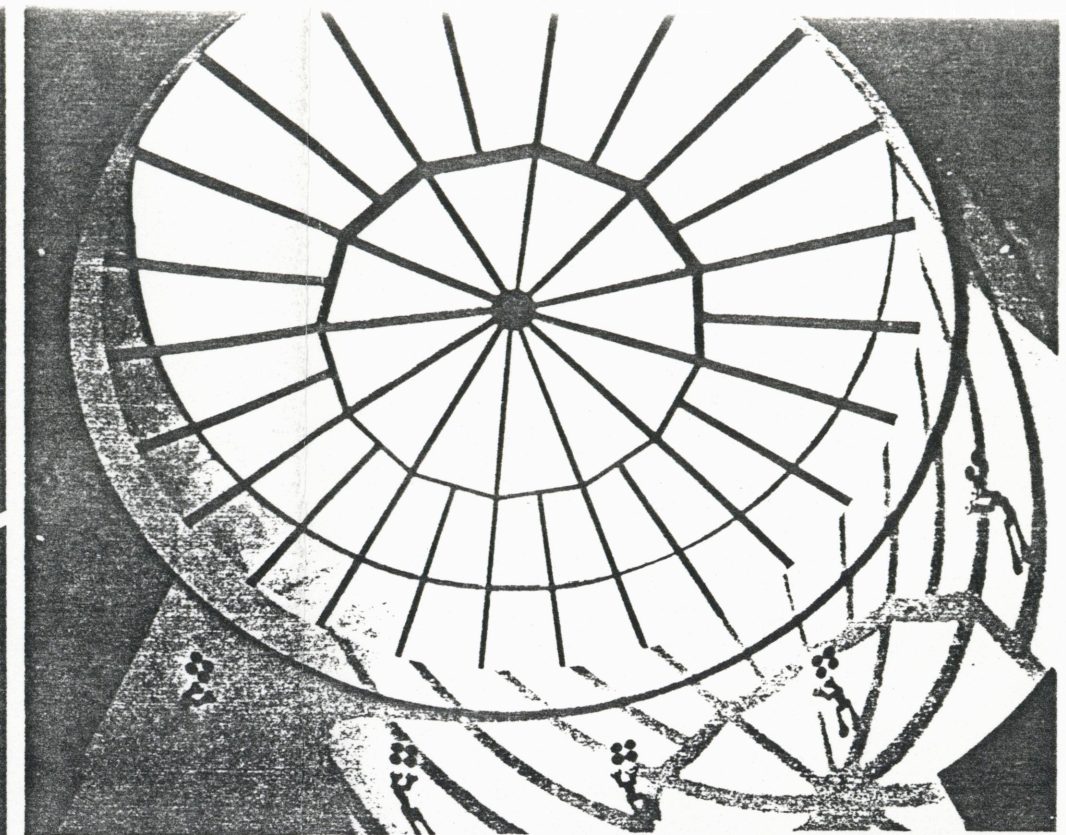
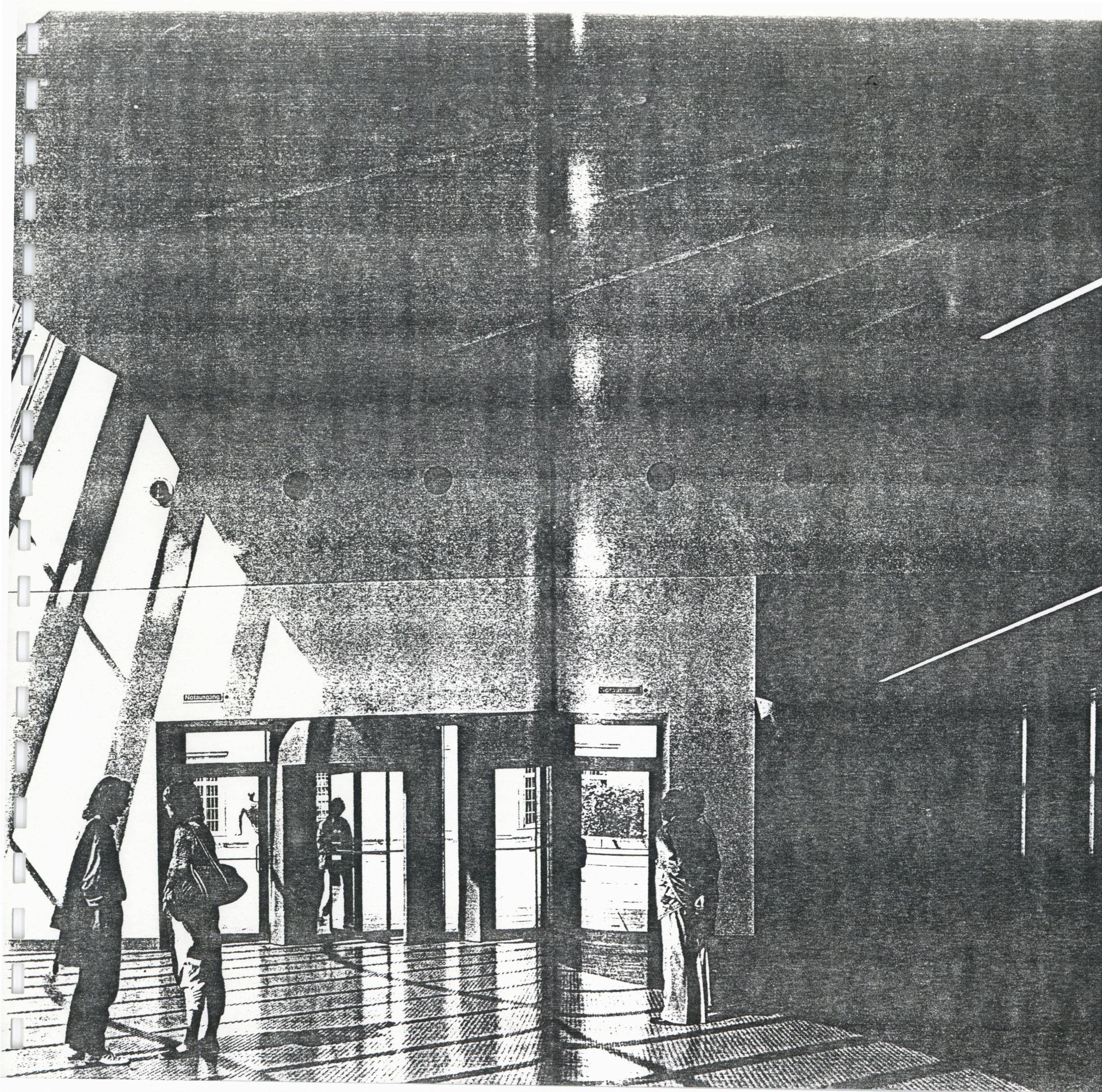
12. GIFT SHOP

- A. USE- To provide an array of posters, cards, momentos, etc. Also for guests of the museum to buy samples of artists work. The shop will only be open during standard business hours.

13. ADMINISTRATIVE OFFICES

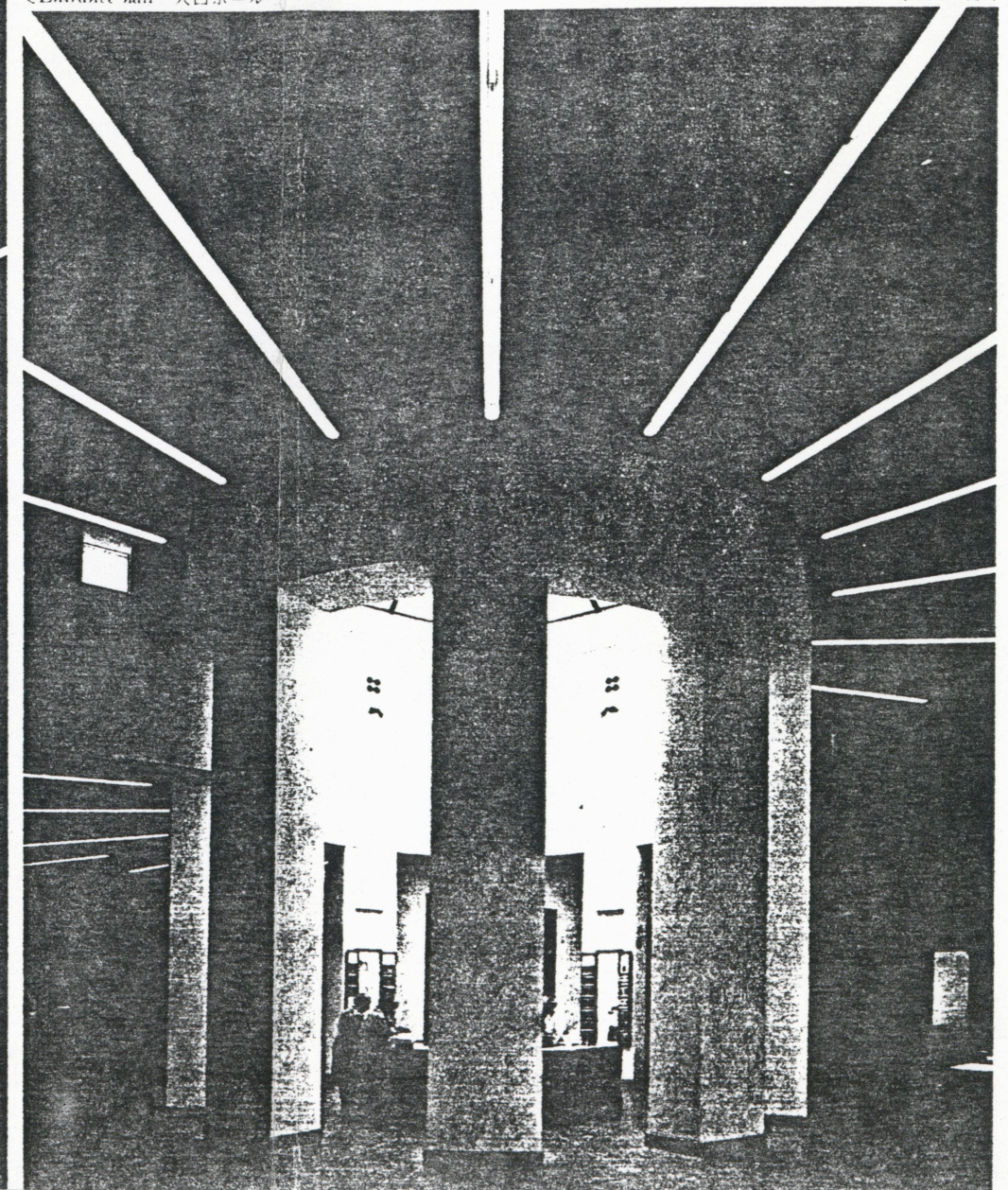
- A. USE- It would serve as the organizational center for museum operations. Will contain offices and secretarial space. The area will only be utilized during the day.





△ Entrance hall 入口ホール

△ Reception 受付



14. ART EXHIBIT STORAGE

- A. USE- This will be the shipping and receiving area for exhibits to be shown and repackaging those that have already been displayed, for ease of transport located near service elevator, and away from high traffic areas.

15. STAIRS AND ELEVATORS

- A. USE- Elevators will be the primary means for vertical transportation, stairs will provide fire escape routes.

16. RESTROOMS

- A. USE- This facility (men's and women's) are strategically placed on all floors, close to the cafe, and auditorium.

17. JANITORIAL SERVICE AREA

- A. USE- Located near service elevator, to house cleaning apparatus, repair shop and break area.

18. MECHANICAL AND ELECTRICAL AREA

- A. USE- Mechanical equipment critical in maintaining the ideal atmospheric conditions for the art displays, artificial lighting is of equal importance, must be capable of supplying sufficient light to gallery spaces.

NOTE: For the most part I did not delineate exact square footages or volumetric sizes for the spaces this museum will entail. I feel that the volume, mass, and area of any individual spaces and/ or the building as a whole are a product of the place, and the site forces which shape it.

THEORETICAL ANALYSIS



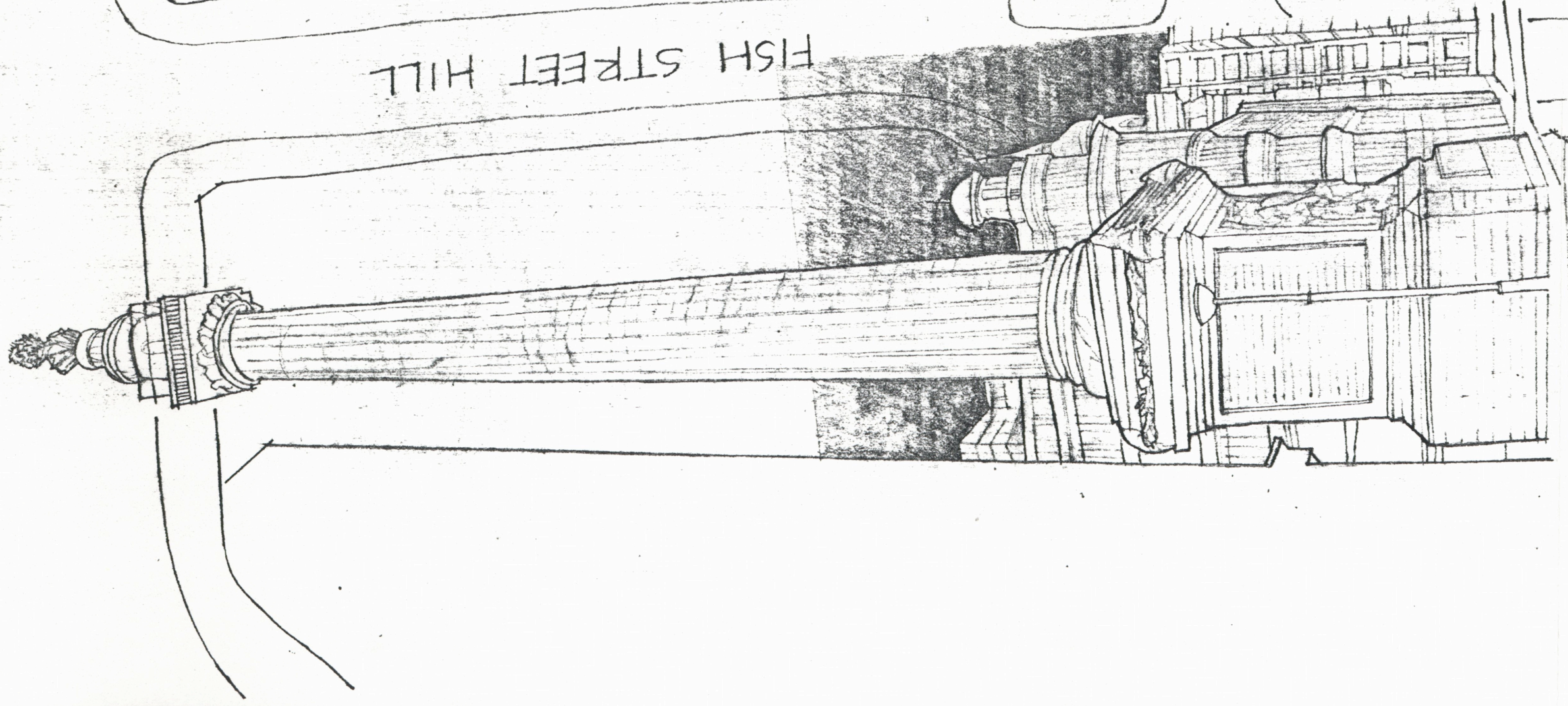
"...but music is not melted architecture."
Susanne K. Langer

EAST

FISH STREET HILL

MONUMENT ST.

THE MONUMENT





Scale of miles

6.1950

The city is a complex object of study and reflects a multitude of cultures, historic events and human aspirations. The Italian Architect, Aldo Rossi suggest an encompassing frame work by which to analyze the city from a variety of perspectives. Rossi's viewpoint is that of "...*architecture as construction, the construction of a city over time.*" Architecture forms the very frame work of a city, and not unlike the other disciplines of art, architecture is a fairly enduring record of the culture and society in which it manifested.

Rossi has developed an analytical method by which to examine the city, and understand the interaction between its parts and the whole - a key to understanding the urban environment. At one end of the spectrum, Rossi considers the city as a large house; which encompasses all facets of the built environment it contains. On the other end the individual artifacts of the city which stand as symbols of a unique history, and form are studied.

Ever since the first dwellings were erected at the dawn of history, man has been creating an artificial environment. From that time on, the development of architecture, which responded to the unique needs and forces of the culture from which it sprang, is referred to by Rossi as typology (type) and became the foundation of the built environment. To view it from a scientific perspective, just as an atom is the smallest component of which still retains all the characteristics of the element, thus, type is a study of the architectural elements which still maintain their essence, and can not be reduced further. In this way type, becomes the very driving force which shapes architecture.

Rossi's view of typology refutes the concept of " form follows function." The proof of this criticism lies in the fact that through a buildings life time - it may assume many different roles, and house varying functions. Another point to consider is that by analyzing building in a purely functional perspective, value judgements are made towards architecture of particular functions, and often the more subtle intricacies of a city are over looked. A perfect example of this lies in most urban planning schemes, where zones of functional activities are often determined by seemingly arbitrary lines drawn on the map of a city. Again Rossi believes that typological classification reaches far beyond the realm of functionalism. "*In studies of the classification of cities, it overwhelms and takes priority over the urban landscape and form; and although many writers express doubts to the validity and exactitude of this type of classification, they argue that there is no other viable classification to offer an alternative.*" Rossi begs to differ, and offers a comprehensive alternative.

To classify London's typology today would be a relative clear cut and straight forward task, but this hasn't always been the case. London, like all cities of its time, developed into a complex mixture of architectural types to serve every imaginable need for every walk of life. As London grew and became more socially stratified, so too did the building type. The wealthy merchant class began to take over the city - as originally defined by the Roman Wall, and began limiting the activities which took place within it's confines. This gradual process continues into present times, reaching it's pinnacle during the aftermath of destruction from World War II. This allowed the city government to purchase large plots of destroyed land from the multitude of owners, enabling further stratification of functional types. Today, the city of London exists to house the various financial institutions, and serves only as business center. Its typology has been narrowed down to one purpose: office buildings.

Rossi's thoughts on typology can be related to Robert Goldstons view on the civic character of a city, in particular London. Goldston feels that the vitality of a city lies in its urban context. In order for a city to maintain this vitality - perhaps the meaning of urban context needs to be explored. "*Urbanity depends upon human intercourse, upon daily, easy contact people with each other, upon the availability of sound and cultural institutions...if the quality of life in a city is not urban, then there is little reason for a city to exist*" (London the Civic Spirit; p. 62) The latter statement describes the current state of the city of London. The scope of the functions has become so severely limited, the rich variety of social

and cultural activities removed from this area, that the survival of its urbanity - or its very existence, is very much in doubt.

Typology is only the first of several tools Rossi suggests for studying and understanding the urban setting. As human beings created cities by erecting architecture, they also created a unique place, all different and as a reflection of the activities it represented. This concept can be applied today by what Rossi refers to as lows. "*Thus we consider lows the characteristic principal of urban artifacts; the concept of lows, architecture, permeances, and history together help us to understand the complexity of urban artifact.*" (The Architecture of the City; p. 130) This is to say that to truly understand the city, there is a multitude of forces, in which their interactions create the character of place. A key point is that history is the driving force which shapes a city, and the elements of history thrive in peoples collective memory. Therefore, both urban locus, and the humanity which inhabits the city, make the city what it is today. But locus goes beyond historical affirmations, into the realm of those dynamic aspects of a city which endure through time, and changes with time. This locus or place, is the never ending stage in which human lives... tragedies and triumphs take place, it is the spirit of the city.

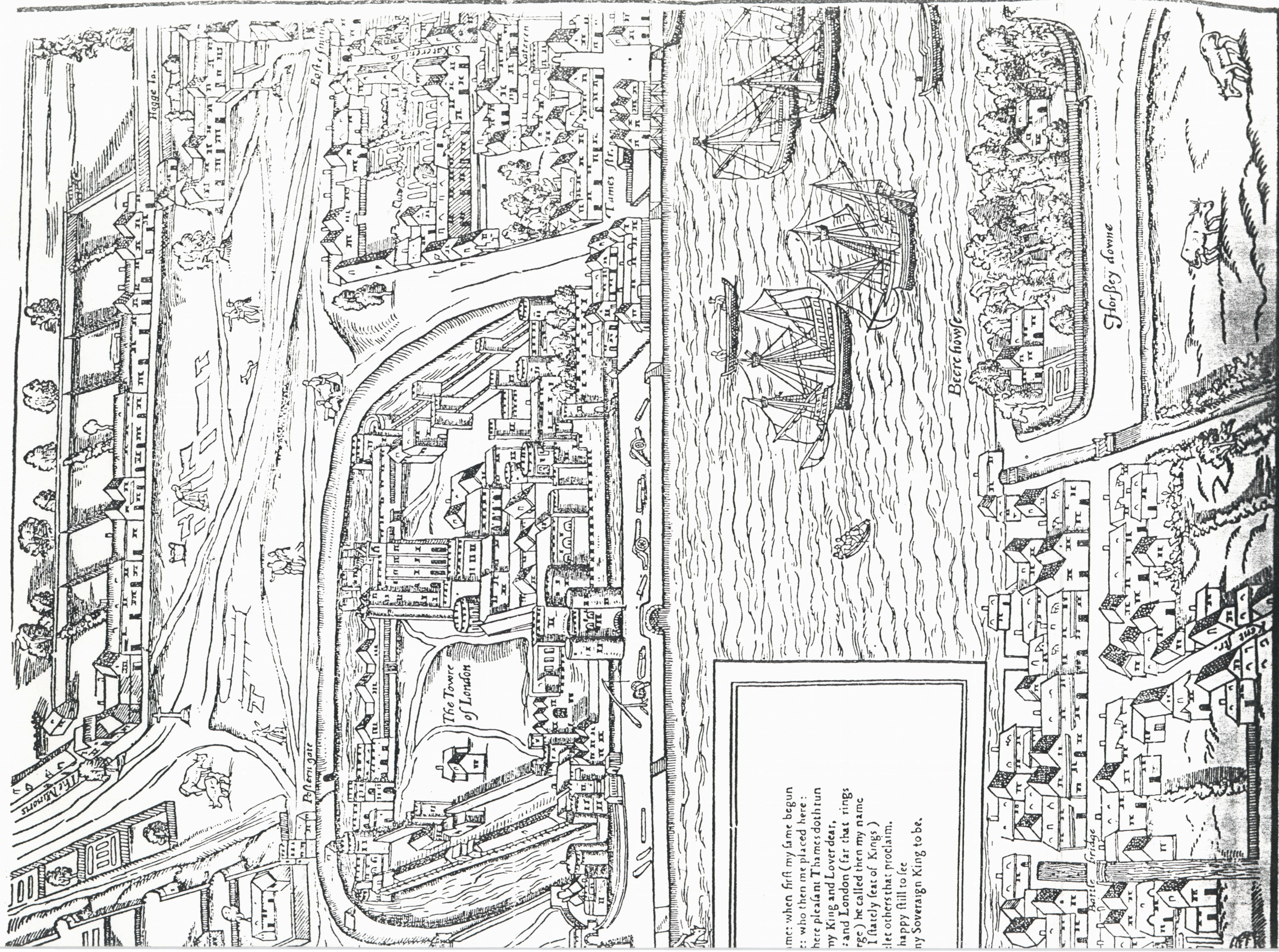
Further investigation into Rossi ideas of permanencies and collective memory reveal the concept of monument. A central idea is that the past, in some instances, is still alive in the present, and are still part of the urban experience, and are revealed through permanencies. "*These permeances are revealed through monuments, the physical signs of the past...*" (The Architecture of the City; p. 59) Rossi sees monuments as the store houses for collective memory, but only remains a living aspect of the locus if it is still a part of the living urbanity by which it is encompassed. As a monument ceases to be part of the citizenry's collective memory and its cultural framework, it comes to symbolize the death of the civic spirit.

Exploring the locus of the city of London is again as reflection of its history, reveals some basic facts. The narrow scope of activities contained within the city has detracted from the character of place brought on by a variety of social and cultural interactions. London once contained a wealth of such interactions, but it has become pecariously isolated from the communities which surround it. "*Perhaps the best definition of any city is that it is a place which can interpret, enhance and communicate to very wide regions the culture of an entire people.*" (London; The Civic Spirit, P. 197) The city of London has lost its capability to do this.

Perhaps one facet of London's locus that still remains intact is that of permanencies as revealed through monuments. Part of the fascination with European cities is the cultural history which is immortalized in its architecture over the centuries. This is London's saving grace, it's monuments - the problem is keeping an intact urban community to maintain a collective memory. The name of the structure erected to commemorate the Great Fire of 1666 is ironically referred to as the Monument, the Underground station also has the same name. The Monument still functions as part of the collective memory. People are inherently drawn to it, and it serves as an active meeting place and intercultural mixer for the city as a whole. The Monument creates incredible potential on the site, which has thus far been untouched.

A final point to consider is that, "The most meaningful permanencies are those provided by the street and the plan." (The Architecture of the City, p. 50) Although the plan may under go alterations through time, if the unique essence of the strut remains intact, it becomes an important generator of doors to urban artifacts. Studying the plan of a city enables the observer to realize the driving forces which shape and dominate the city - and through its natural progression, yet another fat of urban character is revealed.

Since the first settlement in London in the first century, the driving forces in the shaping of plan were the river and the preexisting roads which ran through or by the settlement. As Roman's conquered the city, the placement of protective walls became the third major force shaping the plan of London throughout history. The general street layout hasn't changed dramatically since the organic, seemingly



me: when first my fame begun
 e: who then me placed here:
 here pleasant Thames doth run
 my King and Lover dear,
 and London (far that rings
 ge) he called then my name
 I lately feat of Kings)
 let others that proclaim.
 happy still to see
 ny Sovereign King to be.



random character of the street was first established. The following series of maps reveals the development of the plan of the city through the ages.

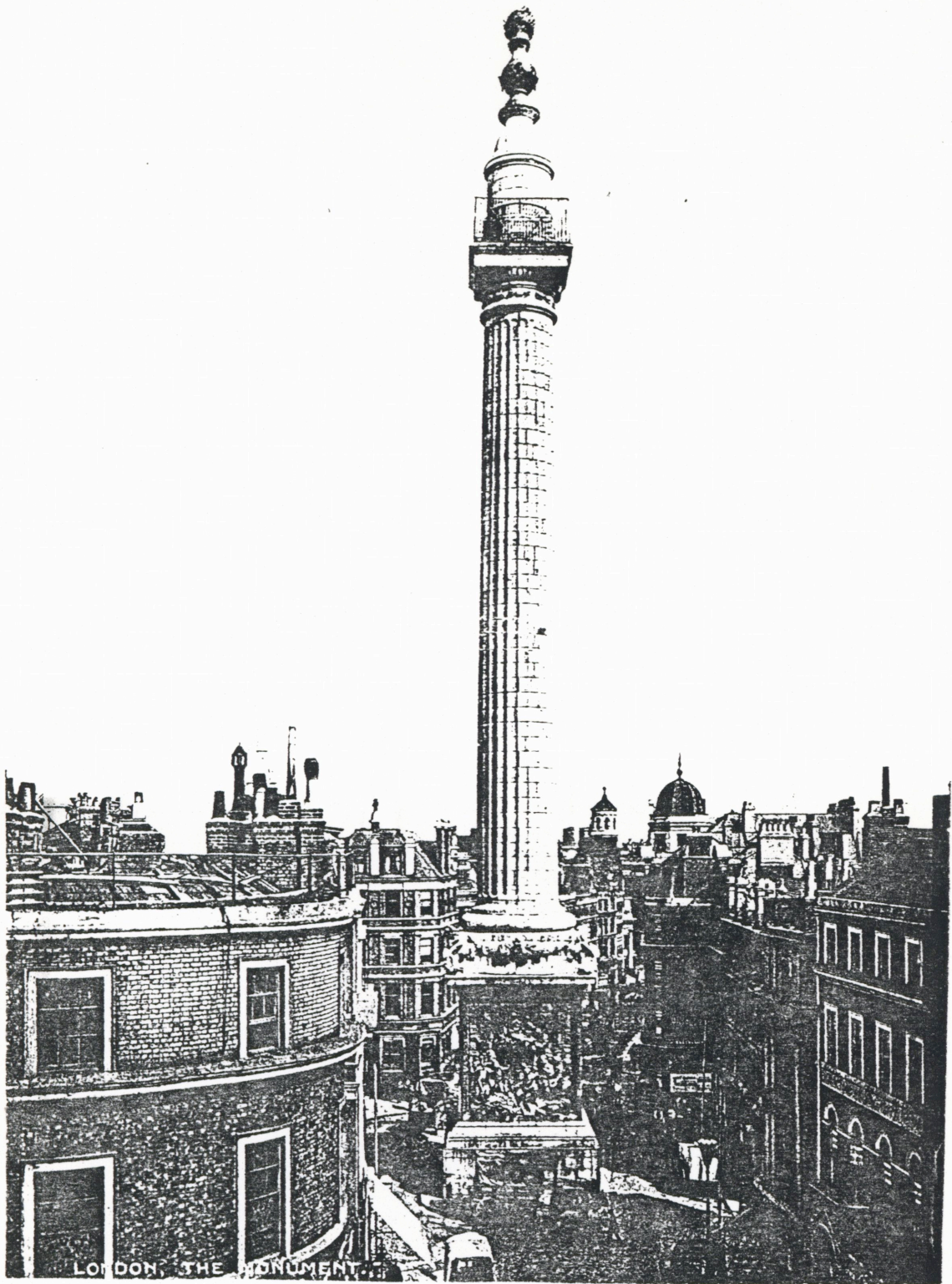
This text describes the maps which follow in chronological order and can be identified by the date written on each..

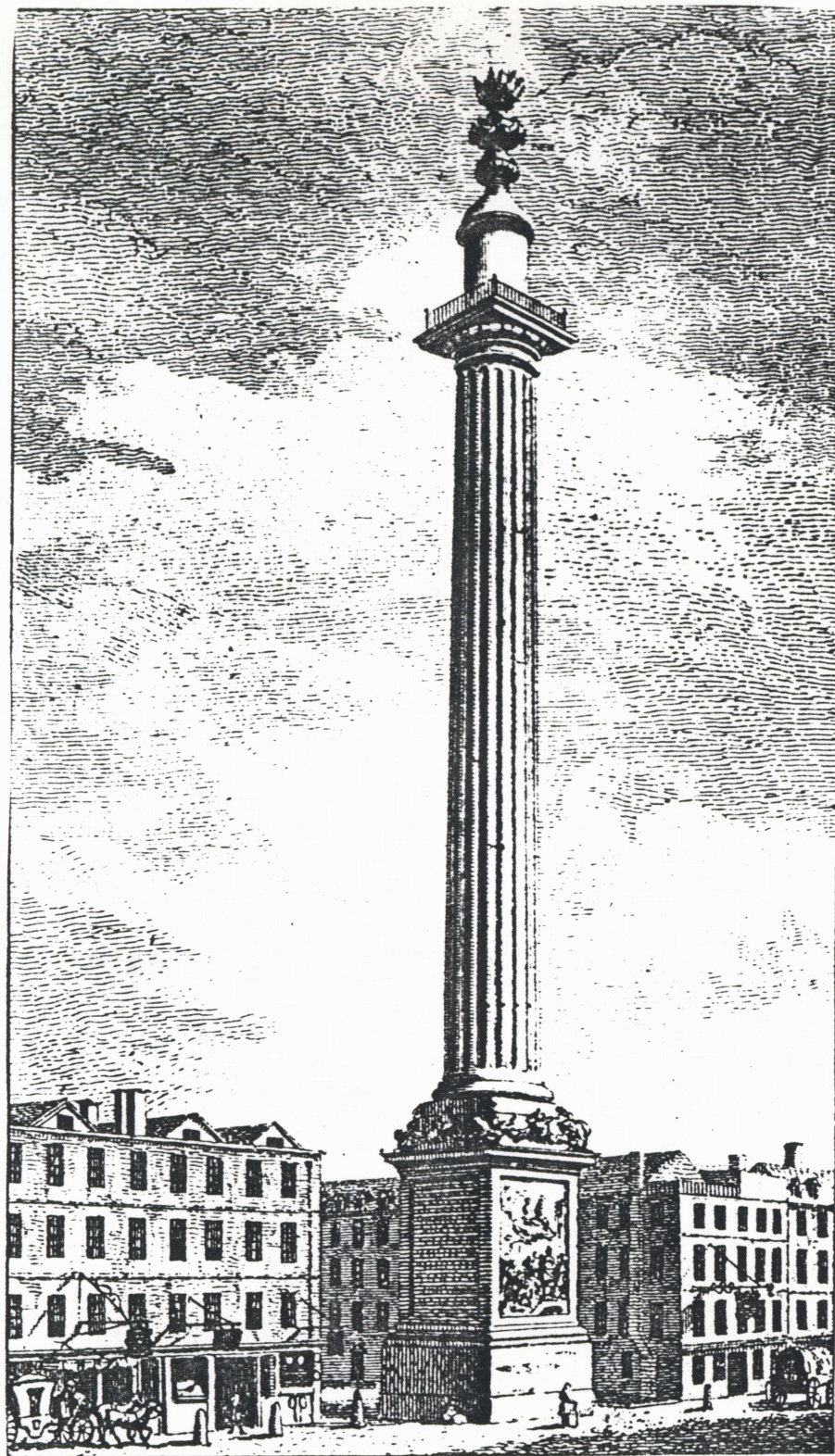
1560- This is a map of re-fire London, the bridge is of paramount importance, linking the two river banks. There is a higher building density on the North bank (top of map) due to the protection afforded by the surrounding wall. Also note the relatively underdeveloped outskirts of the city, beyond the Wall. This illustration shows how tightly packed the buildings were, and how easily fire must have spread in 1666.

1682- After the fire, the major thoroughfares became wider, and further delineation of the minor streets is visible. The heavy black line clearly delineates the placement of the Roman Wall, rebuilt by Alfred the Great around A.D. 900. Note the dense development outside the walls, and the placement of gates which allowed entry into the city and determined the layout of the major streets from that point forward. , the Monument has been created.

1779- This map delineates the increased building density within the city. The stratification of the city is very evident. The shaded areas represent the institutions of baking or commerce, which came to dominate the city and the warehouses (along the river front) which supplied them. Note the large plaza which surrounds the Monument on three sides.

1950- This post World War II map delineates the city of London's boundaries with a dashed line, following the ruins of the Roman Wall for the most part. The shaded areas are those buildings thought to have historical significance. At this time, three bridges now span the Thames: the London Bridge, Southwork Bridge, and Black frairs Bridge, all needed to handle the incresed congestion of city traffic. This plan differs little from the plan of London today, except most of the rail lines are visible here, are run as a portion of the Underground.





CONCLUSIONS

VI

" One cannot overemphasize the fact that everything-meaning and value as well as appropriateness of individual human conduct or the energy state of an atom-depends upon the interaction of the thing itself and the environment."

Cyril Smith



6419

I feel that London is an extremely vital city, which still has diverse social and cultural elements which define it as the unique city that it is. The problem lies in the fact that not only has the typical scope of the city been severely narrowed, but all other sorts of development are discouraged by the London City Council. This could be dangerous in the long term to the overall health of the city. "London today is at a crossroads. It must either renew itself or disintegrate." (London: Civic Spirit p. 191) Now is the time for change.

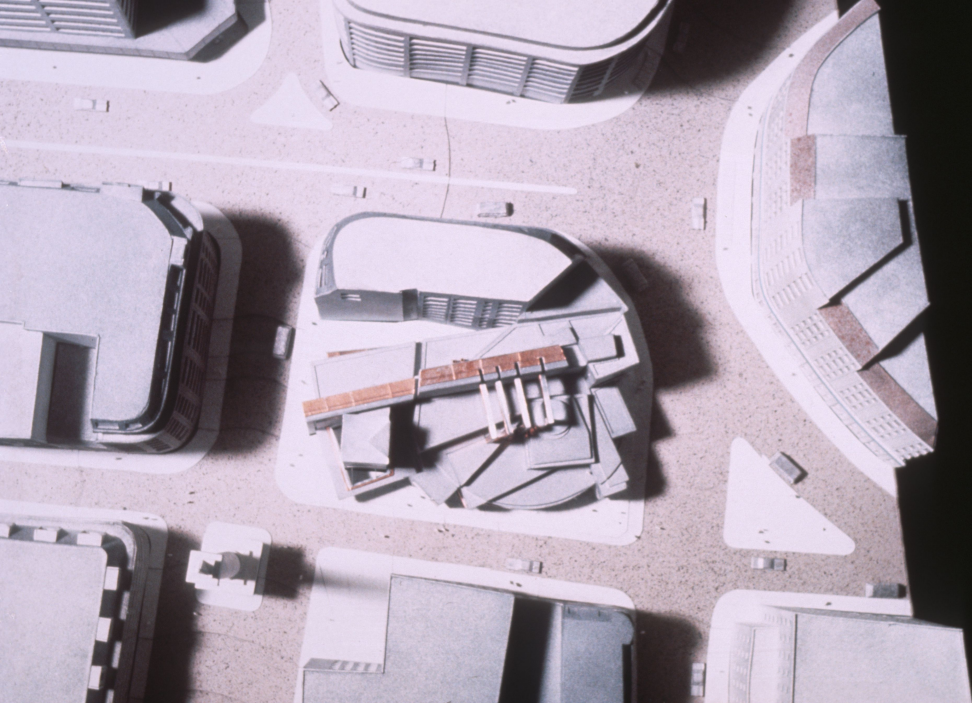
When the scope of a cities activities are so limited, ultimately everyone from tourist to business person stands to lose. It is the human component - which through diversity of cultural backgrounds and insights create the magic of the city. "A city is a place where meaningful, unexpected encounters enrich the human experience - a place where the friction of a large number of people living on a relative small area generates a heightened social and intercultural intercourse." (London: Civic Spirit p. 158) London stands to lose the very qualities which have made it one of the most infamous cities of all time.

At a smaller scale, my site, I feel that an art museum would serve to enhance the very qualities mention above. With the tube station located right on the sight, and with the fascination and awe the Monument inspires, a tremendous source for people to enjoy this space already exist. The museum would provide a forum by which to appreciate the diverse cultural backgrounds represented not only internationally, but in Greater London as a whole. Also, and perhaps more importantly, the museum will I feel this project serve as a meeting place, or a mixer, for the people who use the museum. This cultural exchange will serve to enhance the very essence of the city.

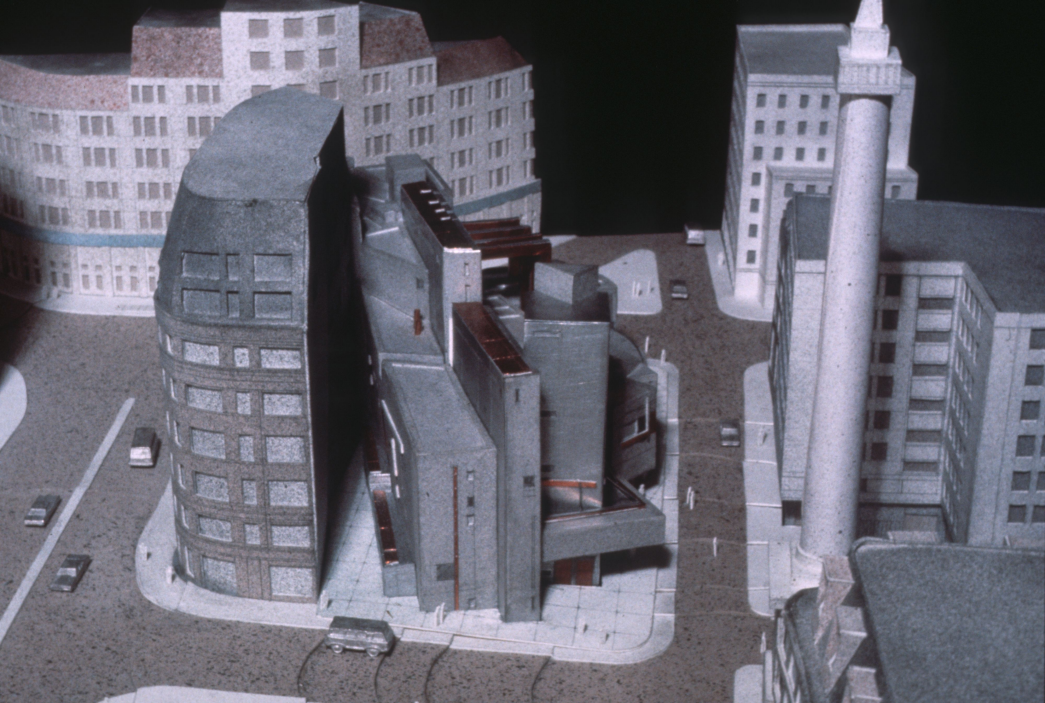
London, as all cities, irregardless of scope, is constantly undergoing change. London has an urban potential unlike most cities in the world, due to its unique character, history, and the energy of her people. I feel this project has the potential to benefit all aspects of city life. "Architecture was born out of need, now it is out autonomous; in its highest form it creates museum places which are drawing upon by technicians to be transformed and adapted to the multiple functions and needs to which they have to be applied." (Aldo Rossi, p. 25).

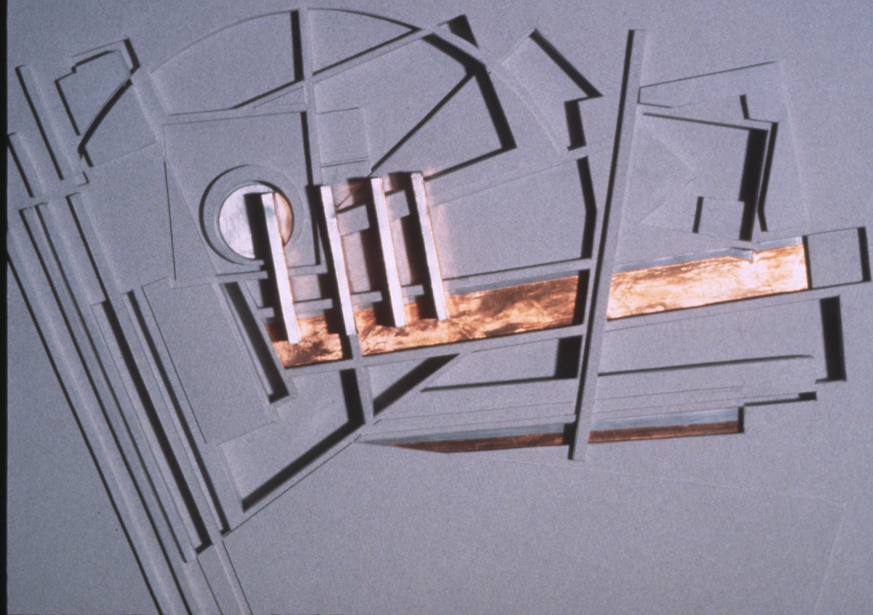
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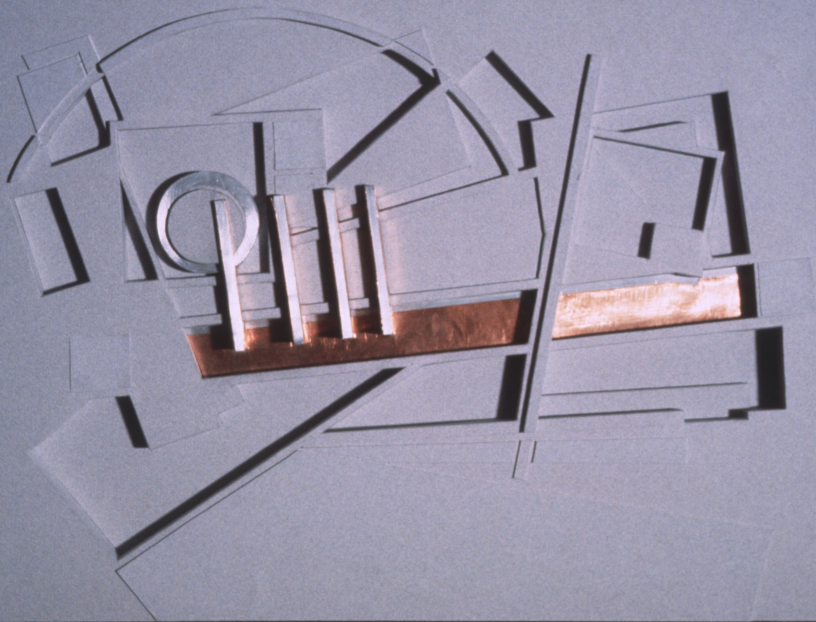
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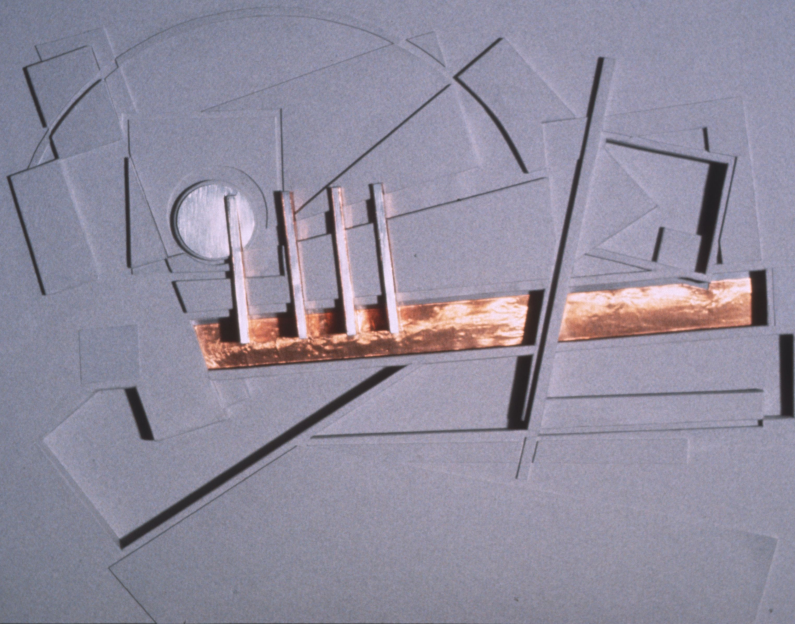




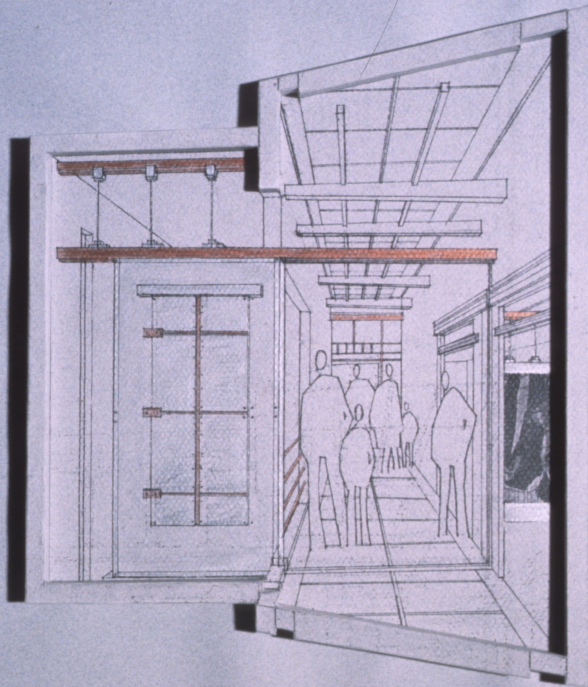


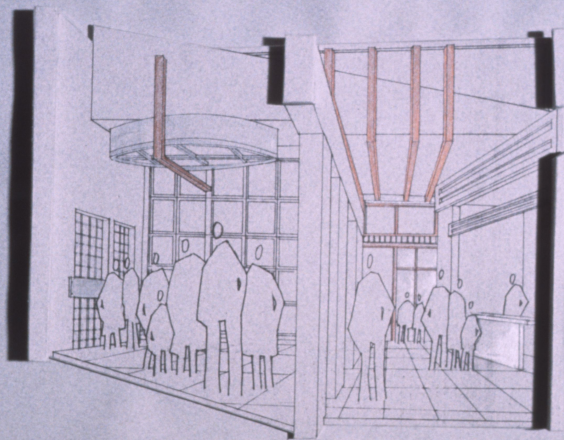


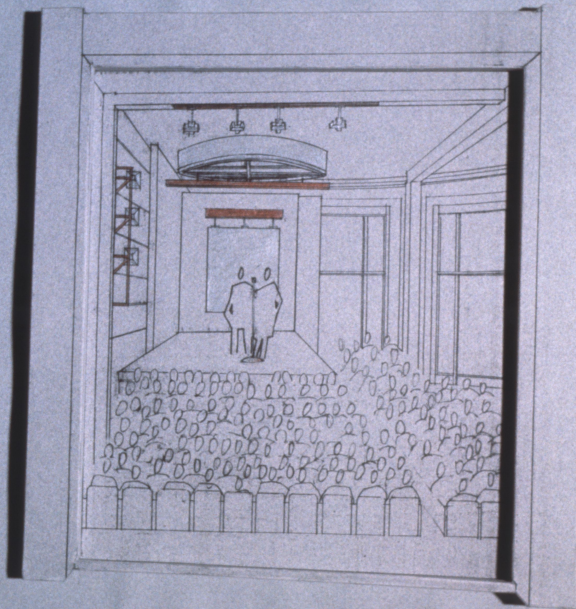


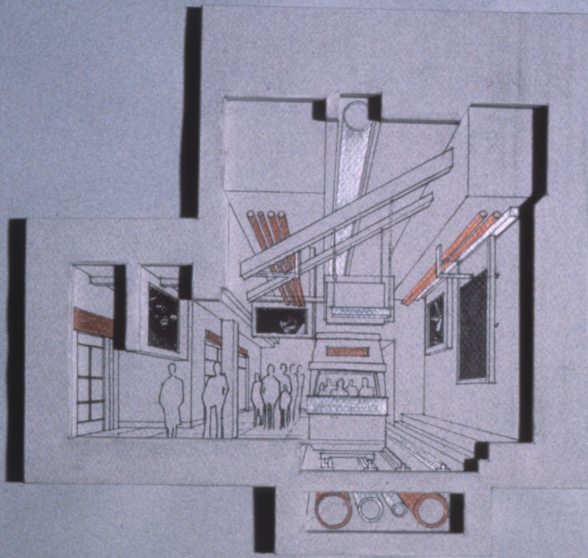


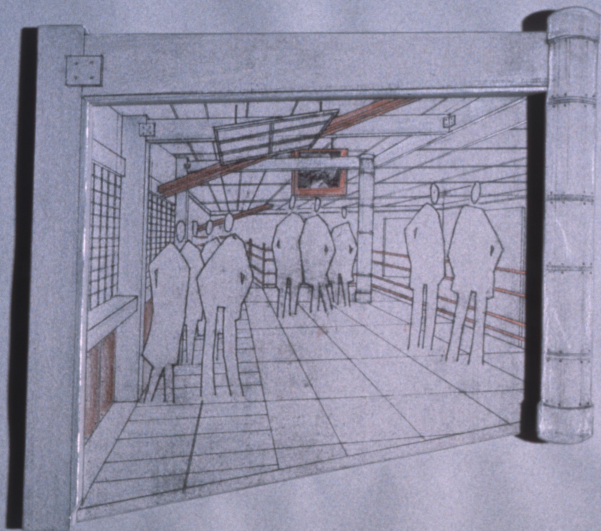


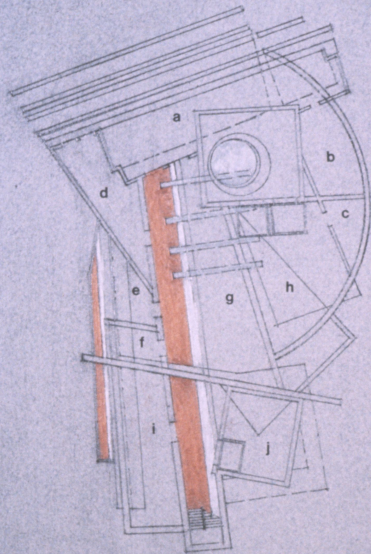










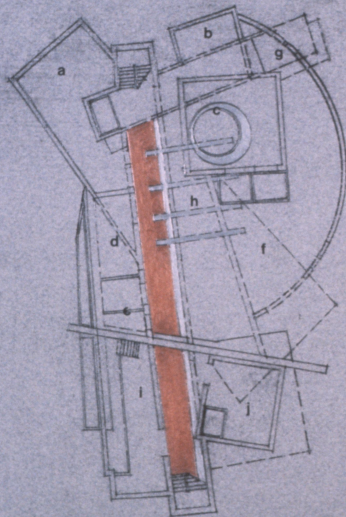


- a train platform
- b retail space
- c storage
- d retail
- e office space
- f rest rooms
- g storage
- h storage
- i mechanical room
- j elevator shaft

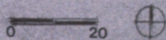
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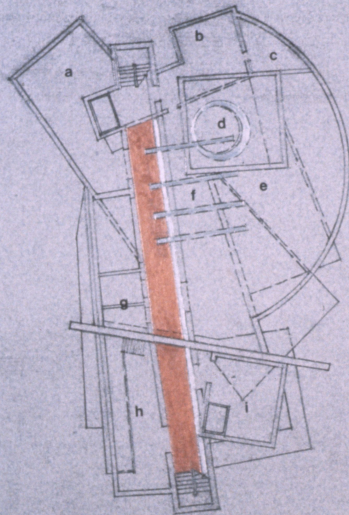
LOWER LEVEL/ UNDERGROUND



- a. video room
- b. information
- c. entry foyer
- d. guest artist studio
- e. rest room
- f. underground entry
- g. main entry
- h. gallery space
- i. restaurant
- j. elevator shaft

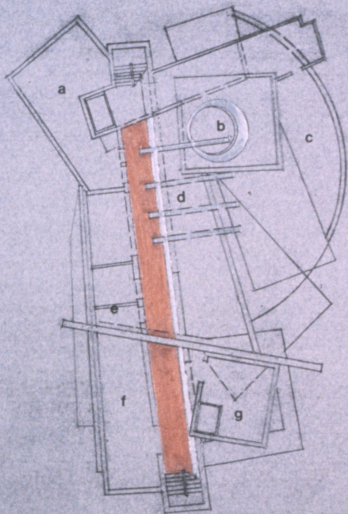


MAIN LEVEL



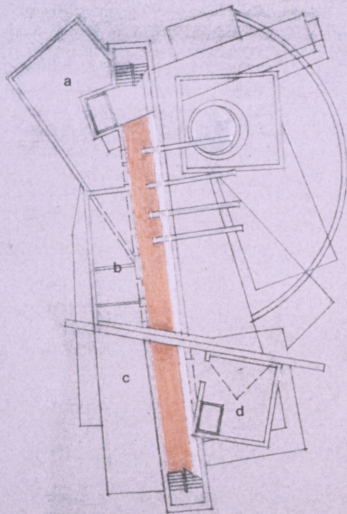
- a. storage
- b. dressing room
- c. prop storage
- d. stage
- e. auditorium
- f. gallery
- g. rest rooms
- h. night club
- i. elevator shaft

SECOND LEVEL



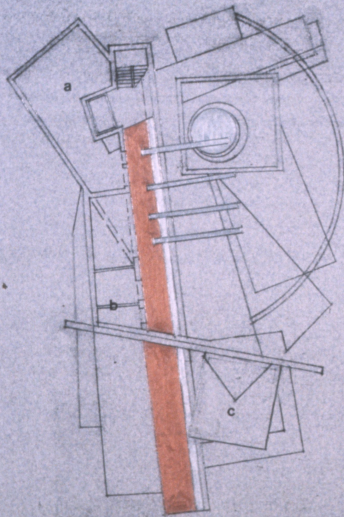
- a. offices
- b. gallery space
- c. outdoor sculpture
- d. gallery space
- e. restroom
- f. night club
- g. elevator shaft

THIRD LEVEL



- a. gallery space
- b. restrooms
- c. night club
- d. elevator shaft

FOURTH LEVEL



- a. gallery space
- b. restrooms
- c. elevator shaft

FIFTH LEVEL

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