

**LEARNING FROM EXPERIENCE**  
**A FINE ARTS LIBRARY AND MUSIC LEARNING CENTER**

DALLAS, TEXAS  
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A THESIS IN ARCHITECTURE  
SUBMITTED TO THE FACULTY OF THE COLLEGE OF ARCHITECTURE  
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MY BEGINNINGS IN ARCHITECTURE BEGAN WITH AN INTEREST IN ANCIENT ARCHITECTURE AND AN INNATE UNDERSTANDING OF HOW SPACES CAN BE BUILT AND OPTIMIZED. MY TALENTS HAVE BEEN DEVELOPED AND MATURED AT TEXAS TECH UNIVERSITY THROUGH MY PURSUIT OF A MASTERS IN ARCHITECTURE DEGREE. THROUGH ENDEAVORS BOTH SUCCESSFUL AND INEFFECTIVE, I HAVE LEARNED AND IN DOING SO, EVOLVED INTO AN ENTHUSIASTIC AND AVID STUDENT OF ARCHITECTURE. MOST IMPORTANTLY I HAVE LEARNED *TO LEARN*. MY FORMAL EDUCATION MAY BE COMING TO A CLOSE, BUT MY LEARNING HAS ONLY BEGUN, MY EDUCATION ONLY REACHING MATURITY. THE GREATEST ASPECT OF ARCHITECTURE IS THAT IT BORDERS NUMEROUS FIELDS AND RELATES TO ALL HUMAN ACTIVITY, MEANING THERE WILL ALWAYS BE SOMETHING NEW AND EXCITING TO DO.

THERE ARE MANY PEOPLE I NEED TO THANK WITHOUT WHOM MY SUCCESS WOULD HAVE BEEN DIFFICULT IF NOT IMPOSSIBLE. FIRST AND FOREMOST MY MOTHER AND FATHER WHO HAVE MADE EVERY OPPORTUNITY AVAILABLE TO ME AND ALWAYS GIVEN THEIR SUPPORT. THANKS TO THOSE WHO INFLUENCED MY LIFE AND GAVE ADVICE: MY BROTHER BLAKE, GARY BUBB, JOHN SMITH, DAVID SKUZA, MIRANDA POOLE, AND ALL OF MY FORMER ROOMMATES, SPECIFICALLY THOMAS TUCKER FOR HIS HELP WITH THE BACKGROUND GRAPHICS. A SPECIAL THANKS TO ALL THOSE WHO HAVE LOVED AND ENCOURAGED ME OVER THE YEARS, YOU WILL ALWAYS BE REMEMBERED.

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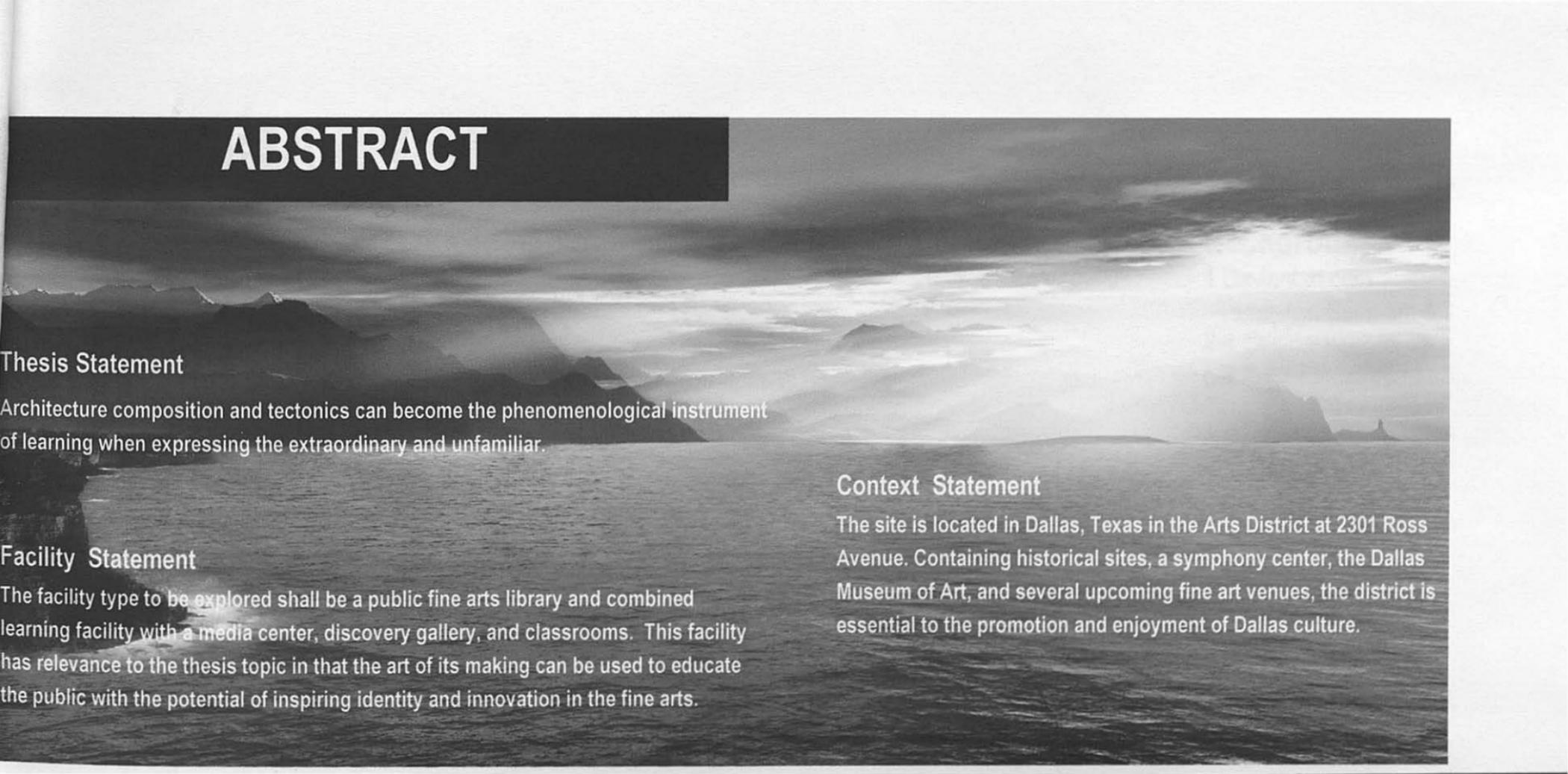
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# ABSTRACT

A black and white photograph of a coastal landscape. In the foreground, there's a dark, rocky shoreline on the left. The middle ground is dominated by a large body of water, possibly the ocean or a bay. In the background, there are several mountain ranges, some with snow-capped peaks, under a sky filled with soft, diffused clouds. The overall mood is serene and atmospheric.

## Thesis Statement

Architecture composition and tectonics can become the phenomenological instrument of learning when expressing the extraordinary and unfamiliar.

## Facility Statement

The facility type to be explored shall be a public fine arts library and combined learning facility with a media center, discovery gallery, and classrooms. This facility has relevance to the thesis topic in that the art of its making can be used to educate the public with the potential of inspiring identity and innovation in the fine arts.

## Context Statement

The site is located in Dallas, Texas in the Arts District at 2301 Ross Avenue. Containing historical sites, a symphony center, the Dallas Museum of Art, and several upcoming fine art venues, the district is essential to the promotion and enjoyment of Dallas culture.

# IMAGE REFERENCES

## Theory

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## Context

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## Design

Original works and photography

## Backgrounds

- 1 Deviantart.com  
Terragen- Remnant & I
- 2-4 Original work made in  
collaboration with Thomas  
Tucker [www.0system.net](http://www.0system.net)
- 5 Original Work



## SUPPORTING THEORY

The composition of architecture, like the composition of music, consists of repetitive elements or varying themes juxtaposed and an understanding of how artistic expression evokes an emotional response. The composition of architecture in the Post-Modern age since 1965 has become a medley of artistic styles. Most styles ransack history for nostalgic trinkets while others search for meaning by deconstructing architecture and embracing soulless technological pursuits to the point that architecture no longer has meaning, or *genius loci*: the spirit of place. Post-Modernism swims, even wallows, in the fragmentary and chaotic currents of change as if that is all there is.<sup>1</sup>

Charles Jencks, a Post-Modern theorist and critic, calls on our generation of architects to “go backwards to previous theories, to reweave strands that have been cut away, and to bring back the time when architects were responsible for rhetoric.”<sup>2</sup> How far then, must we look back to see the future? There must have been a time in which architecture was not faced with today’s complexity, ridiculously molded into a totalitarian artistic movement, or limited to avant-garde snobbery. In the words of Antonio Gaudi, one of the first architects to venture from the past to the present, “Originality means going back to our origins.” The rhetorical origins of architecture stand upon the Greek word for technology, *techne*, which is the art of making.<sup>3</sup> It is, therefore, the *art* of making from which architecture was derived. The *science* of making resulted from the *Project of Modernity* and its pursuit of reason in production which ulti-



Figure T-1:  
Corinthian Column

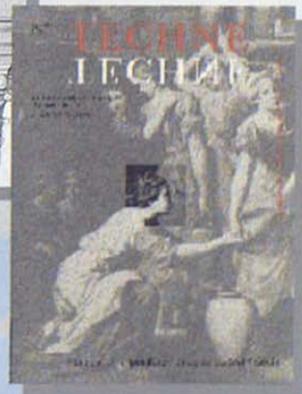


Figure T-2: Techne, the Art of Making

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mately led to the Post-Modern age.

The theoretical origins of Architecture stand upon the earliest treatise written by the Roman architect, Vitruvius, in the first century BCE and also refers to *techne*. In Architecture there is "...the thing signified and that which gives it significance. That which is signified is the subject of what we are speaking, and that which gives significance is a demonstration of scientific principles." <sup>5</sup> For Vitruvius, architecture achieves unity when nothing can be added to or taken away from it, and firmness, commodity, and delight on which all Classical thought is based is an aesthetic and an important way of both seeing and constructing.<sup>4</sup>

Gottfried Semper, a German architect in the nineteenth century, explored the relationships among architecture and design, industry, and education. His exploration culminated in the idea of *tectonics* in that Architecture is meaningful from ways in which it is made, or *techne*, in addition to its function. "Tectonics deals with the product of human artistic skills, not with its utilitarian aspect, but with that part that reveals the conscious attempt by the artisan to express cosmic laws and cosmic order when molding the material."<sup>6</sup> It is between the seeing and constructing, the intellectual conception and the existential constructs, that tectonics occur. It is the link between the spirit of a place and its metaphysical manifestation in reality.

Martin Heidegger, a German-born philosopher widely regarded as the most original philosopher of the

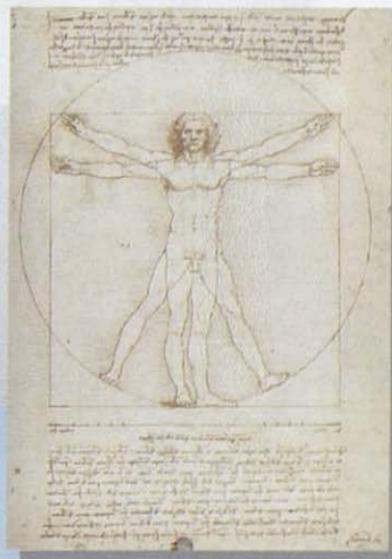


Figure T-3: Leonardo Da Vinci's *The Vitruvian Man*

twentieth century, described *techne* as being both "poetic and revealing". The founder of Phenomenology, Heidegger urged the 'return to things' as opposed to abstractions and mental constructions.<sup>7</sup>

Heidegger's Phenomenology engages the tectonic because, "The detail explains the environment and makes its *character* manifest."<sup>8</sup> It is this character, *how* things are, combined with space, *where* things are, that gives to architecture its *Genius Loci* and to people the act of dwelling. When man dwells, he is simultaneously located in space and exposed to a certain environmental character.<sup>9</sup> Tectonics, then, is a phenomenological discourse evident in the cutting edge of architecture today. The future path of architecture design is to closely explore the joining of materials, massing, and the building to its meaningful site.

"The Phenomenology of Architecture is thus "looking at" Architecture from within the consciousness experiencing it, through architectural feeling in contrast to analysis of the physical proportions and properties of the building or a stylistic frame of reference. The phenomenology of Architecture seeks the inner language of building."<sup>12</sup>

THEORETICAL BASIS

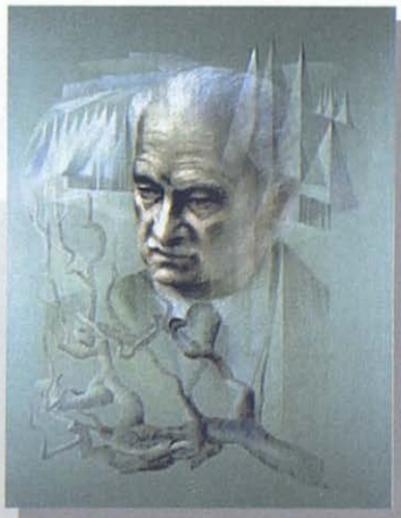


Figure T-4. Martin Heidegger

FINEART

It is commonly accepted that Architecture is about the experience of the built environment. Indeed art in general does not exist without the human experience, as opposed to an objective discourse. The meanings of an artistic work are born out of the whole, from a vision that integrates the parts, and are in no way the sum of the elements.<sup>10</sup> Hence the concept of synergy (one plus one does not necessarily equal two but in fact three, five, or ten) is a fundamental aspect of architecture. The basic experiences of Architecture can become the tools of learning through its tectonics, as well as the most important experience of architecture: that of being in a unique place.<sup>11</sup>

It is the responsibility of the architect to not only satisfy a program and prevent inefficiency, but to promote life and health. Good architecture can improve our mood as well as our creativity and productivity.<sup>13</sup> What all people understand intuitively is now being proven by environmental psychology. The places in which we live, work, learn, and play have profound effects, conscious and unconscious, on our lives with none more so than learning. Heidegger's philosophy, which extends to all aspects of human life and specifically to the *experience of learning* can and must be qualitatively analyzed, developed, and implemented. Christopher Alexander has explored possible alternatives to our troubled educational institution in the book *A Pattern Language*. "In a society that emphasizes teaching, children and students -and adults- become passive and unable to think or act for themselves. Creative, active individuals can only grow up in a society which emphasizes learning instead of teaching."<sup>14</sup>

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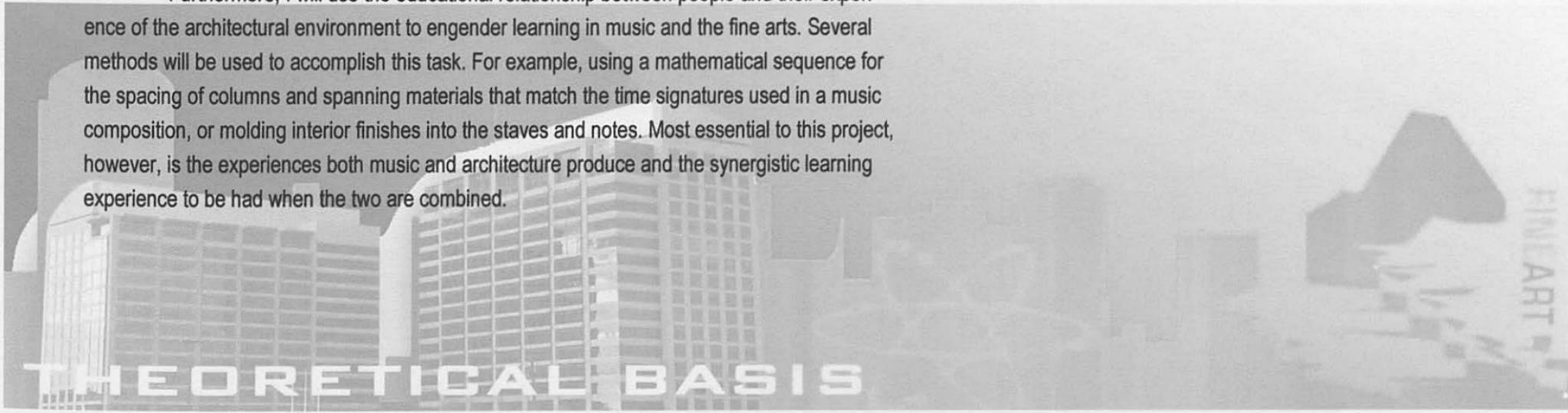
Ivan Illich, a Catholic philosopher and writer, wrote the controversial book *Deschooling Society*. He proposes an end to the current societal prison of schools and a reawakening of self-motivated and existential learning. The pupil is thereby, "schooled to confuse teaching with learning, grade advancement with education, a diploma with competence, and fluency with the ability to say something new."<sup>15</sup> In numerous instances, Illich criticizes the institutions and curriculum which have, "become the world religion of a modernized proletariat (working class), and makes futile promises of salvation to the poor of the technological age." Between 1965 and 1968 over three billion dollars were spent in U.S. schools in a program known as Title One. It was an extraordinary expenditure with high hopes of educating less affluent students. The program yielded absolutely no improvement in the "disadvantaged" children, who in some cases actually fell behind middle-income children not involved with Title One. Due to the failure of this program, it must be concluded that money alone is not the answer to improving education. The successful learning of middle-income children ranges 'from conversational books in the home to vacation travel and a different sense of oneself.'<sup>16</sup> This identity through the unfamiliar, through extracurricular learning experiences, can emerge in the connections of construction, space, and light. The quality of architecture does not lie in the sense of reality that it expresses, but quite the reverse in its capacity for awakening our imagination.<sup>17</sup>

Alternative solutions proposed by Illich's book examine fundamentally "better" ways to learn, as opposed to

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the current correctional solutions which futilely pursue the next new device that "make" people learn. This phenomenological learning is founded upon "a new style of educational relationship between man and his environment."<sup>18</sup> He calls upon technology to 'create institutions which serve personal, creative, and autonomous interaction with the emergence of values', which I will endeavor to accomplish with the *techné*.

Furthermore, I will use the educational relationship between people and their experience of the architectural environment to engender learning in music and the fine arts. Several methods will be used to accomplish this task. For example, using a mathematical sequence for the spacing of columns and spanning materials that match the time signatures used in a music composition, or molding interior finishes into the staves and notes. Most essential to this project, however, is the experiences both music and architecture produce and the synergistic learning experience to be had when the two are combined.

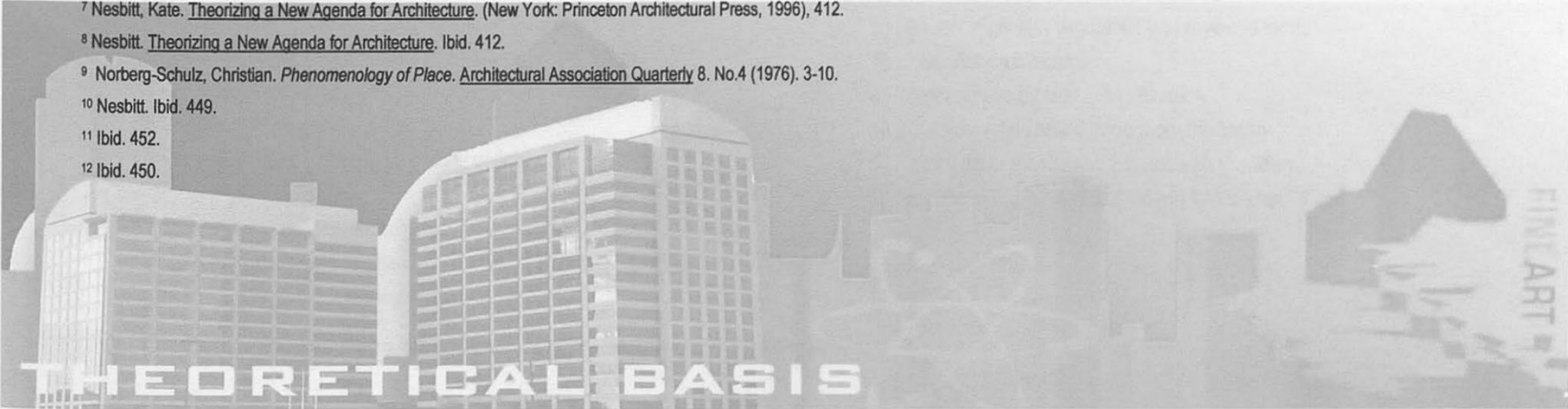


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FINE ART

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### THEORY ISSUE 1: Experiencing Architecture\*

➤ The Basic experiences of Architecture:

- 1) Point of reference in the landscape
- 2) Recognizing the institution
- 3) Entrance into the building's sphere of influence
- 4) Being sheltered from the elements
- 5) Crossing the boundary between exterior and interior
- 6) Expectation and fulfillment, sense of strangeness vs familiarity
- 7) The sense of togetherness vs isolation
- 8) The foci that brings the building together
- 9) The encounter of light and dark, the space of light
- 10) The link with the landscape

can become the tools of learning through its tectonics, as well as the most important experience of Architecture: That of being in a unique place

➤ The design response to these experiences will be:

- 1) Balance between integration and contrast
- 2) Reflect the nature of the activities in construction
- 3) A series of layers to build anticipation
- 4) Character in the architectural envelope
- 5) Blur the edge with vegetation and rhythmic forms
- 6) Unfamiliar architecture
- 7) Togetherness by integrating function
- 8) A musical origin heard throughout the facility
- 9) Natural light, specialized fixtures, and shadows
- 10) Blur the building edge and extend into the landscape

\* Pallasmaa, Juhani. *The Geometry of Feeling*. Skala: *Nordic Journal of Architecture and Art*, #4. (June 1986). 22-

## THEORY ISSUE 2: *Genius Loci*\*

- The Genius Loci is created by:
  - 1) Making a distinction between natural and man made phenomenon
  - 2) Determination of earth and sky (horizontal and vertical), and inside and outside
  - 3) The assertion of character, 'how things are', based on concrete phenomena of our everyday life-world

- The design response will be:
  - 1) Use mass produced construction materials and distinctive massing that does not imitate nature
  - 2) Directed vertically to reflect the infinity of knowledge, blurred edges and extensions to harmoniously merge with the landscape
  - 3) Orientate to the surrounding context and clearly identify with the functional purpose

\* Norberg-Schulz, Christian. *Phenomenology of Place*. *Architectural Association Quarterly* 8. No. 4 (1976). 3-10.

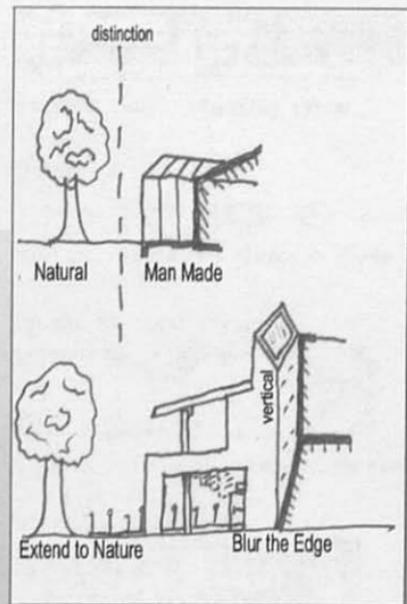


Figure T-5: Genius Loci - where space meets character

### THEORY ISSUE 3: Tectonics

- Character is manifest in the details. The way in which architecture is created, (structure, fenestration, interior and exterior finishes, space to space, and built environments) to nature can all be manipulated in design to signify the meaning of a particular place, culture, or building.

- The design response will be:

To utilize the details of connections, materials, space, etc, to become learning tools in and of themselves. The character will be made manifest in the language of music in various ways. Varying acoustic materials will explain the manipulation of sound through architecture. Exterior and interior finishes can be molded into a musical language. The form and structure can become the modular tempo and changing rhythm of music.

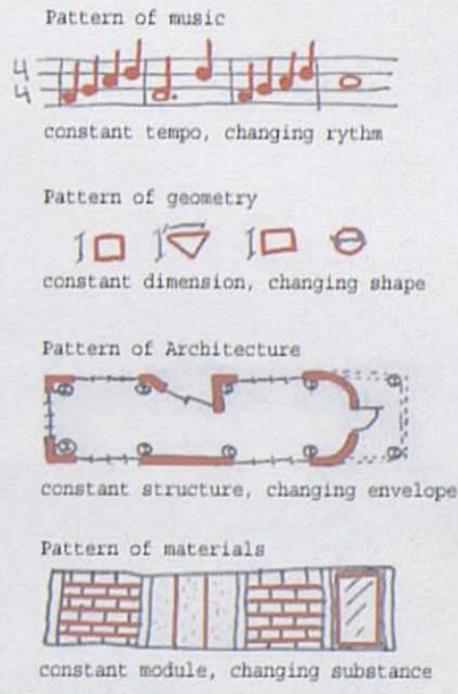


Figure T-6: Patterns in Tectonics—how things come together

#### ***THEORY ISSUE 4: Altered Perception***

Learning takes place when we experience something new and unfamiliar—an understanding of something from an opposing point of view. Architecture, as much as traveling to another country or even another city, is a learning experience due to an altered perception that awakens the senses and stimulates thought.

- The design response will be:

Architecture that inspires and is not initially apparent. It must be explored and experienced with the intended result of altering perception of the arts by deviating from a few traditionally understood spaces while still serving their functional requirements.

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## CASE STUDY: EDAW ARCHITECTS

It is well known by students of architecture, literally and figuratively, that Minoru Yamasaki's Pruitt-Igoe housing complex, a 1951 award-winning complex, was a complete failure of social engineering and the architecture it produced. In several lectures and publications in the early 1970's Charles Jencks made the controversial announcement that the Modernist project had reached its end when Yamasaki's building was demolished in 1975 and declared a failure.<sup>1</sup> To my great enjoyment, my research has come across the present day use of the St. Louis site, upon which a pivotal moment in Architecture history took place.

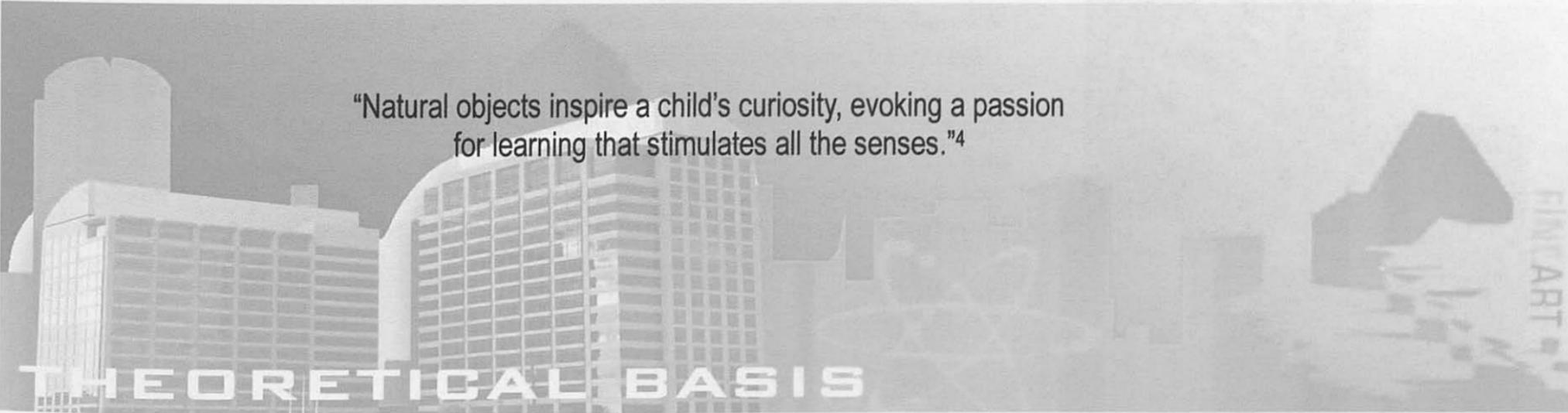
The Gateway School, built by Kennedy & Associates Inc., occupies the southwest corner of the site and is home to an important project of urban renewal. The focus of this case study, however, is the interactive courtyard designed by EDAW: a playground for the mind.<sup>2</sup>

The courtyard's various elements teach children about the importance of natural resources, and the role of science and technology to study and defend those resources.<sup>3</sup> It teaches advanced concepts such as Pythagorean Theorem and the Golden Mean through its built environment and layout. The lush plant life and water system that runs through the system is a lesson in ecology and the delicate balance of nature. A sun pole is used for solar calculations, planetary positions, and date calculations. Fossils embedded in stone walls, animal tracks cast into the



Figure T-7: The courtyard for the mind

paving, specific plants, all of which contribute to hands-on learning as it was meant to be experienced. Geometric shapes are found cast in concrete benches, in terraced seating, and in material patterns to teach symmetry, formulas, and geometric proofs. Areas are named with historically significant reflections to integrate topics such as literature or a Lewis and Clark experiment, for example 'Walden Pond' in memory of Henry David Thoreau.



"Natural objects inspire a child's curiosity, evoking a passion for learning that stimulates all the senses."<sup>4</sup>

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### CASE STUDY: PREDOCK

The case of Antoine Predock's Las Vegas Library and Discovery Museum exemplifies how architecture can become a phenomenological learning instrument, as well as serve dual functions. I will focus specifically on these aspects both in theory and facility.

The site's most pronounced feature is the dual purpose 112 ft.-tall lookout tower and 'gravity experiment'. Here a perfect union of architecture and learning is found that allows children to learn physics in the most natural of ways, and with a few simple and targeted questions the possibilities are endless. The conical birthday party room, seen as a party hat, similarly has educational qualities with light shining through small portholes arranged in a spiraling Fibonacci Sequence (a mathematical theory). While likely beyond the understanding of children, the concept could certainly be explained to youths and adults by an educator. If an eight year old can be led to understand Pi through phenomenological learning from the environment<sup>5</sup>, then anything is possible. Ductwork is left exposed in the two galleries, perhaps to further a child's (or architecture student) understanding of mechanical systems. Painted walls are made black for a neutral backdrop to interactive learning displays.

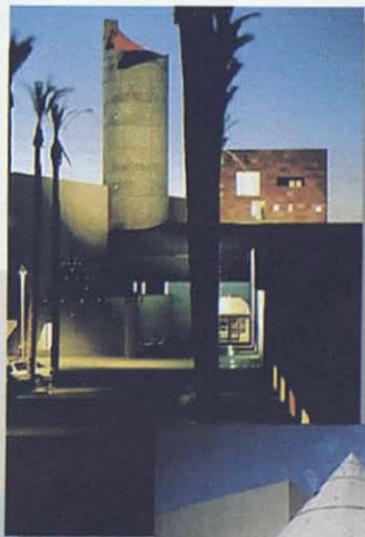


Figure T-8:  
Lookout Tower



Figure T-9: Conical room with sequenced port holes

THEORETICAL BASIS

## CASE STUDY: LIBESKIND

Daniel Libeskind's somber and evocative addition draws people through that most human trait curiosity: the need to know, the need to learn. The phenomenological learning experience to be had here is one of history and culture, an education on the plight of European Jews during World War II. "Libeskind admits a powerful faith in the ability of people to learn from history and from Architecture."<sup>6</sup>

The building is the star of David, broken and mangled, rearranged in a jagged jumble without order or apparent stability. Libeskind's use of fenestration as diagonal gashes in the building's sides bring in natural light that contrasts with the brutal dark. Both of these conditions demonstrate the turbulent and chaotic experience of the holocaust. Gallery spaces are divided by voids painted black and crossed by narrow bridges, the culmination of which is an acute angled room of dark pierced by a single beam of light, of hope, along the difficult journey. "I have sought to create a new Architecture for a time which would reflect an understanding of history, a new understanding of Museums and a new realization of the relationship between program and architectural space."<sup>7</sup>



Figure T-10: Jewish Museum in Berlin

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<sup>3</sup> Hammat, Heather. *Ibid.* p 72.

<sup>4</sup> *Ibid.* p 76.

<sup>5</sup> Alexander, Christopher. *A Pattern Language*. (New York: Princeton Architectural Press, 1996), 422.

<sup>6</sup> J.S.R. *Can Architecture Transform a Culture?* (*Architecture Record*. Jan. 1999), p 81.

<sup>7</sup> Libeskind, Daniel. [www.daniel-libeskind.com/projects/pro.html?ID=2](http://www.daniel-libeskind.com/projects/pro.html?ID=2)



THEORETICAL BASIS

“...like the variations on a single theme, like a symphony played by an inexhaustible imagination... Music, he thought, the promise of the music he had invoked, the sense of it made real — there it was before his eyes — he did not see it — he heard it in chords — he thought that there was a common language of thought, sight and sound — was it mathematics? — the discipline of reason — music was mathematics — and architecture was music in stone — he knew he was dizzy because this place below him could not be real.”

-Ayn Rand, *The Fountainhead*

## MISSION STATEMENT

To create a fine arts library and music learning center that will manifest learning in its tectonics of function, space, and materials so that all those who want to, will learn.

## OVERVIEW

The primary components of this project are a modern library for the fine arts combined with a creative learning center for music. While the modern library faces the challenges of changing information technologies and an increasingly stay-at-home society, it also faces such issues as a sense of place, partnering, and flexibility.<sup>1</sup> However, new libraries are not lost to popular culture and are not made obsolete by technology, they are evolving into a multi-media center with the potential to attract far more people than ever before. A centralized community learning center, similar in scope to what is described in *A Pattern Language*, has the potential to change the way in which society views education and to alter preconceived notions about school. It will be an exploratory manifestation of an educational system in which: all who want to learn will have access to resources at any time in their lives, all those who wish to share their knowledge are empowered to do so with those who want to learn from them, and furnish all who want to present an issue to the public with the opportunity to make their challenges known.<sup>2</sup>

## FACILITY

## GOALS AND OBJECTIVES

- An open, contemporary, and thriving place enriched by natural light
- Open to the public of all ages, income, and societal condition
- A safe and secure tribute to urban life
- An emphasis on the return to natural learning
- Open and unified multi-use lecture halls/reading rooms/studios for integrated learning
- To create a Genius Loci for the Dallas Arts District
- Quiet, yet exciting places filled with light and life

FACILITY

### ***FACILITY ISSUE #1: Organizing Principle***

The facility is organized into clusters defined by its activities. Public access to collections of information creates the need for Media Center and Library Support clusters. The sharing of knowledge creates the Learning Center cluster. The promotion of the fine arts to all people and the preservation of knowledge for future generations creates a need for an Administration cluster to manage, maintain, and coordinate the information and events. Access to all divisions as well as concession calls for a centrally located Entry Hall cluster.

- Entry Hall
- Learning Center
- Library Support
- Media Center
- Administration

**FACILITY**

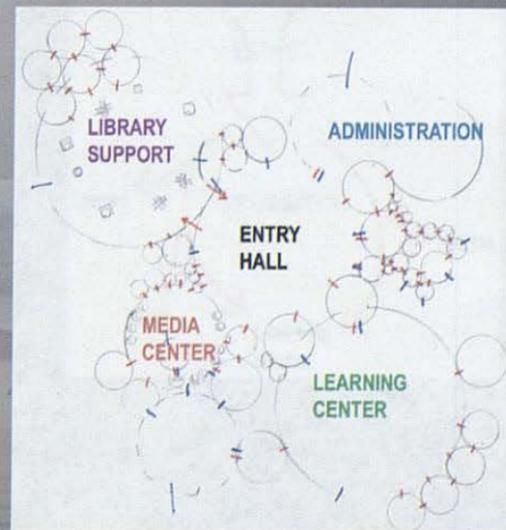


Figure F-1. Cluster Diagram

**FACILITY ISSUE #2: Circulation**

The primary entrance will open to a central lobby space from which all clusters of the building will be accessible. The circulation should flow towards the information area, and then around into the facility's various activities. It is important for public spaces within the building to flow one to another, and for the circulation to adhere to this arrangement. Circulation should also be encouraged into the gift shop and café areas and flow towards monitored access points of the library circulation desk, administration receptionist, and media circulation office.

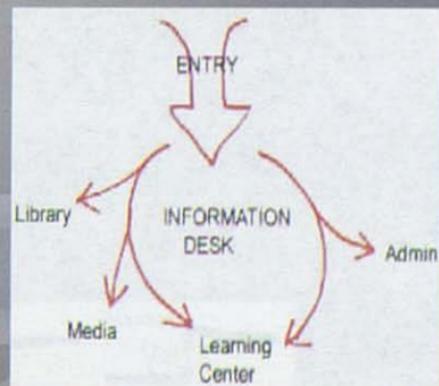


Figure F-2.

### ***FACILITY ISSUE #3: Lighting***

The facility should incorporate natural lighting with specialized light fixtures. When day-light is lacking, sensory light sources should originate where day lighting is normally found. Hanging fixtures should associate closely with circulation, guiding a visitor along a path overhead. Reading areas specifically need a flood of natural light, while the library's should be diffused. All computers and media screens should not face an opening to reduce glare; special collections and book storage areas should be isolated from natural light to prevent deterioration.

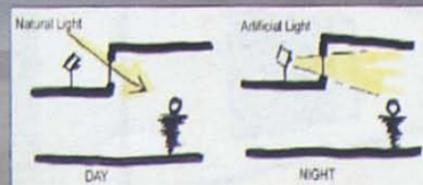


Figure F-3.

#### FACILITY ISSUE #4: Security

The facility will have twenty-four hour security for which an office is provided. This office must be in a centralized location and be able to view important junctions. Access to the courtyard, patio, and roof must be controlled, with deterrence integrated into the architecture. Secluded exterior locations are to be well lit at night.

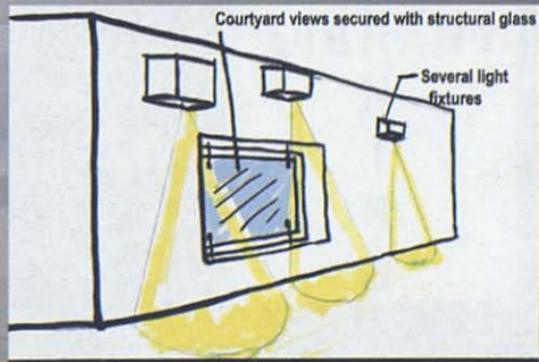


Figure F-4:

## Activity and Spatial Analysis

### Non-assignable spaces

**Circulate:** All visitors need to circulate through the main entrance foyer with clear visibility to their intended destinations. The information desk is to be in the midst of the traffic and clearly visible. The café and gift shop will be located near the entrance to the discovery gallery and learning center in a way that draws in circulation. Any floor to floor circulation should be primarily routed through this space as well in the form of a grand staircase or elevators.

**Inform:** Information on the facility and the Arts District in general should be located within the main entrance foyer. A centralized and visible information desk should accommodate one or two security guards with information clearly displayed. The visitor and inter-library loan office should open to both the library and entrance foyer. The reception area should also easily access this area for administration help.

**Accommodate:** The café will provide the refreshment and encourage learning in the form of conversation. This space should have views of both the courtyard and the discovery gallery, possibly from a level above or a split level. The gift shop will service visitors with access into the discovery gallery and be located near the primary exit to encourage interest. Restrooms will be provided near the main foyer, reception, library, and discovery gallery. Offices for guest lecturers and instructors are provided in the administration cluster.



Figure F-5: Union of two facilities

## Entry Foyer

To provide a space for assembly and distinguish the entrance to the building, as well as provide circulation to each activity.

### Performance Requirements

- The space must have a centrally located information and security desk.
- The space is to be open to exposed painted structure above.
- The HVAC is to be below the floor.
- Overhead lighting fixtures are to navigate circulation. Natural light is to be abundant.
- Dark tinted fenestration is to separate the exterior, providing views both into and out of the space.
- The walls are to carry sound through the space and into others.
- The floor is to be cream or light gray stone with some carpet.
- Accent materials to match commonly used exterior materials.

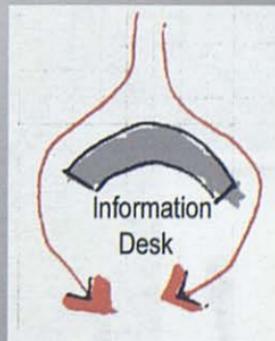


Figure F-6: Circulation Flow

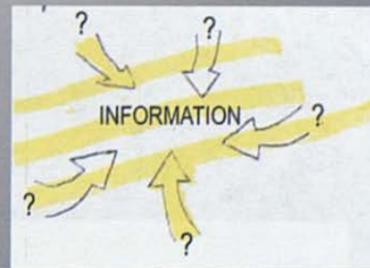


Figure F-7: Centralized Information Desk

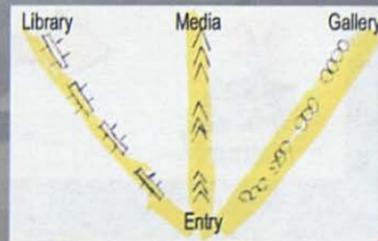


Figure F-8: Unique Lighting Paths

## Cafe

To provide a space for refreshments and snacks, as well as conversation and an enriched atmosphere.

### Performance Requirements

- The space must be visually open to the outside with a connection to a water source.
- The space is to be open to exposed painted structure above.
- Specialized lighting fixtures are to accent specific areas. Natural light is to be limited.
- Dark tinted fenestration is to separate the discovery courtyard and the cafe, providing views both into and out of the space.
- The walls are to be insulated with acoustically soft material, possibly dark cloth.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

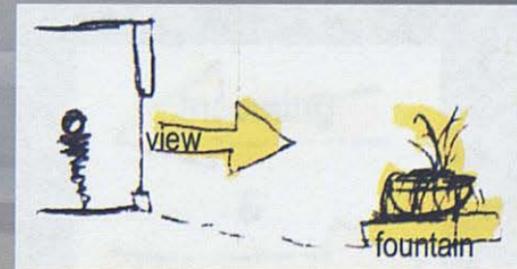


Figure F-9: Cafe view to fountain

### Gift Shop

To provide a space for tourist souvenirs, and merchandise for those interested in the performing arts.

#### Performance Requirements

- The space must be accessible to incoming and outgoing circulation.
- The space is to be open to exposed painted structure and HVAC above.
- Specialized lighting fixtures are to bring focus to shop wares. Natural light is to be limited.
- Dark tinted fenestration is to separate the exterior, providing views both into and out of the space.
- The walls are to be lined with shelving units.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

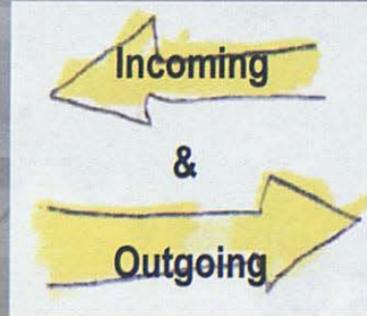


Figure F-10: Circulation Flow

## Activity Analysis

### Learning Center

**Collaborate:** The emphasis on teaching leads to compartmental learning and institutionalized education. Creating a discovery gallery with exhibits and whimsical educating phenomena will encourage self-motivated learning of various forms of the arts integrated and overlapping.

**Educate:** Studio spaces connected to the discovery gallery will serve as learning areas for art separated by a wet studio (sculpture, painting, etc) with access to the art patio and dry studio (sketching, etc). Classrooms that are interconnected with moving dividers will be accessed through the gallery with optional stadium seating.

**Entertain:** The discovery gallery will be a form of entertainment as well as learning. Intended as a space for all ages it will be an amorphous shape without apparent logic, creating an architecturally stimulating experience. The language of music will be integrated into the design in a literal sense and interactive exhibit spaces both permanent and temporary will be provided.

# FACILITY

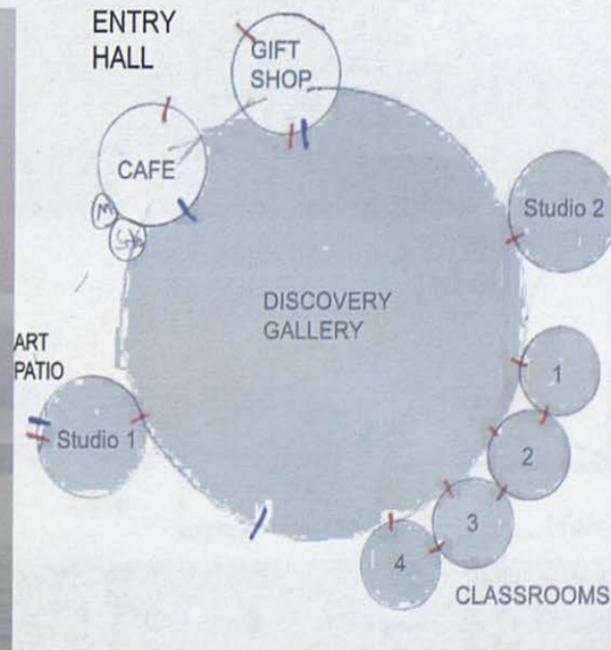


Figure F-11: Learning Cluster Diagram

### Discovery Gallery

To provide a space for curiosity and enjoyment of the performing arts with numerous temporary and permanent exhibits for people of all ages.

#### Performance Requirements

- The space must be two split levels.
- The space is to be open to exposed painted structure above.
- The HVAC is to be run underneath the higher level.
- Specialized lighting fixtures are to bring focus to exhibits. Natural light is to be limited.
- Dark tinted fenestration is to separate the discovery gallery and discovery courtyard, providing views both into and out of the space.
- The walls are to be insulated with acoustically soft material, possibly dark cloth.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

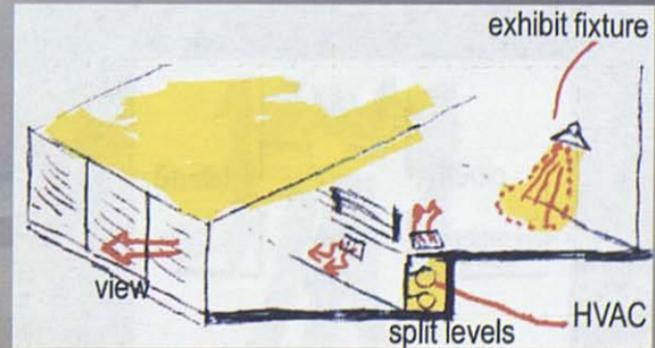


Figure F-12: Section Diagram

### Art Studios & Kiln

To provide spaces for the learning and practice of art.

#### Performance Requirements

- Each studio will extend from the building on either side of the kiln in order to partially enclose the art patio.
- The studios must have a drop ceiling with indirect lighting fixtures and the HVAC.
- The space must have natural light.
- Views are to be provided towards greenery and art patio.
- Walls are to have acoustic softening materials.
- The floor is to be VCT.
- Accent materials to match commonly used exterior materials.

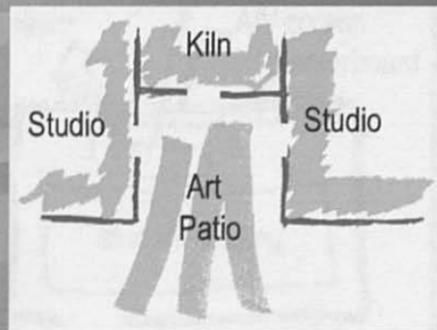


Figure F-13: Spatial Arrangement

## Classrooms

To provide a space for education.

### Performance Requirements

- Each space will be isolated and seat 20 students.
- Each space is to accommodate teaching with a work station, marker board, and an A/V screen.
- The spaces must have a drop ceiling with indirect lighting fixtures and the HVAC.
- Student seating is to be fixed with swinging arm-rest desks.
- Dark tinted fenestration is to separate them from the discovery gallery providing a view out of the space.
- The walls are to be insulated with acoustically isolating material.
- The floor is to be darkly carpeted.
- Accent materials to match commonly used exterior materials.

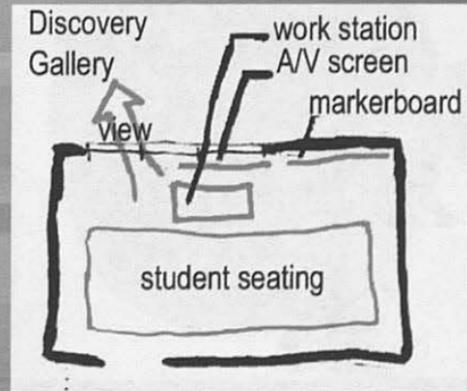


Figure F-14. Room Layout

## Activity Analysis

### Library

**Integrate:** The modern library must be integrated with information technology and maintain public interest. Stacks will be used in conjunction with the media center, which will be used to entertain and educate the public.

**Collaborate:** The emphasis on teaching leads to compartmental learning and institutionalized education. Integration of reading areas and subjects will convey the overlapping of the arts. Each area should have plenty of natural light and private reading carrel options.

**Isolate:** Individual study carrels will be provided in the reading rooms. However, group study carrels accommodating three persons (teacher and two students) will be a special feature. Each of the five 'super carrels' will be a building within a building, enclosed audibly but not visually, with a unique roof, door, and cultural style.

**Secure:** The entrance and exit will be separated to control circulation and access. The circulation desk will be located near the exit for convenience and monitoring, and the visitor and inter-library loan office will be located near the entrance.

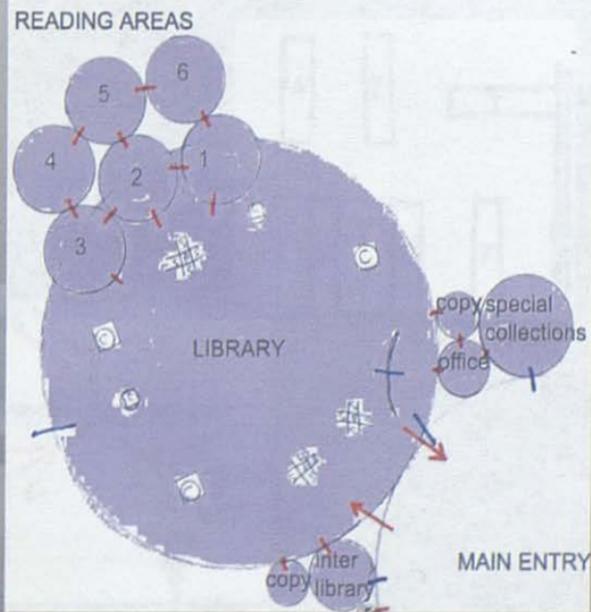


Figure F-15: Library Cluster Diagram

## Library

To provide a space for public access to book collections and information.

### Performance Requirements

- The space must be visually large, accomplished with 4' tall bookshelves towards the center and 7' tall shelves near the walls, and open to above levels.
- The space is to be open to exposed painted structure above.
- The HVAC is to be exposed and painted.
- Lighting fixtures are to provide indirect light. Natural light is to be abundant.
- Dark tinted fenestration is to separate the library from the exterior providing a view to greenery and skylights are to be provided for natural light.
- The walls are to be clad with acoustically hard material.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

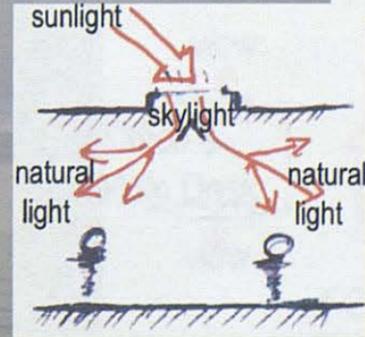


Figure F-16: Natural Lighting System

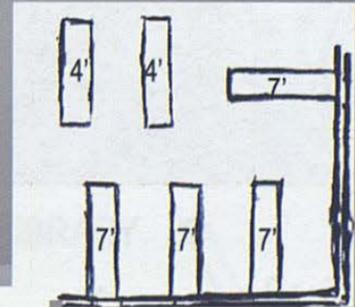


Figure F-17: Bookshelf Arrangement

### Circulation Desk, Inter-Library Loan & Information Office

To provide general information for users, and a means of controlling access to library resources.

#### Performance Requirements

- The spaces must be located near controlled entry and exit circulation.
- The office is to be enclosed with open countertops to the library and entry foyer providing views. The Circulation Desk is to be oriented for views down aisles taller than 4'.
- Six computer terminals to be provided at the circulation desk as well as a book drop.
- The spaces must have a drop ceiling with indirect lighting fixtures and the HVAC.
- Accent materials to match commonly used exterior materials.

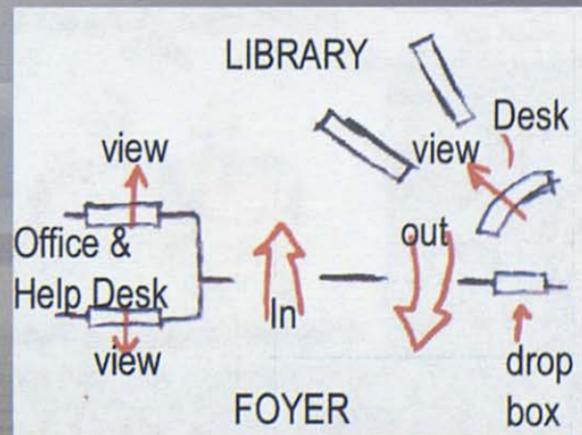


Figure F-18: Arrangement Diagram

## Reading Areas

To provide spaces for reading, contemplating, and brain-storming in a visually stimulating environment.

## Performance Requirements

- Each space is to overlap into the other, just as each art form overlaps into the next.
- Each space is to have freestanding, transparent, and colored marker boards that rotate.
- The spaces must have indirect lighting fixtures, recessed lighting, and exposed painted HVAC.
- Natural light is to be abundant.
- Dark tinted fenestration is to separate the reading areas from the library and exterior providing views into the library and out to greenery.
- The walls are to be insulated with acoustically soft material, possibly cloth.
- The floor is to be carpeted with alternating colors to distinguish one space from another, and lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

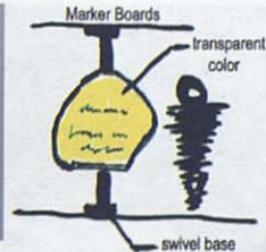


Figure F-20: Marker Boards

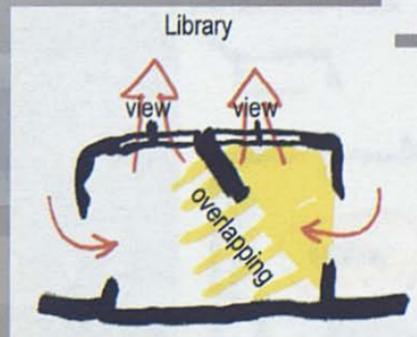


Figure F-19: Spatial Diagram

### Special Collections

To provide a space for rare and special books with restricted access.

### Performance Requirements

- The space is to bookshelves along the walls with centralized seating.
- The space is to be secured from public access by the circulation desk.
- The space must have a drop ceiling with indirect lighting fixtures and the HVAC.
- Specialized humidity controls must be installed in a nearby mechanical closet.
- Dark tinted fenestration is to separate the space from the library.
- The walls are to be insulated and acoustically isolated from outside noise.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

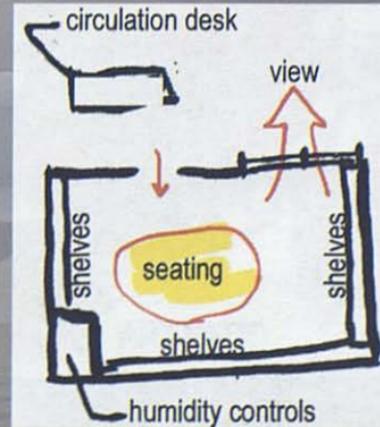


Figure F-21: Room Layout

## Activity Analysis

### Media Center

**Integrate:** The modern library must integrate with information technology, maintaining public interest. Stacks will be used in conjunction with the media center, which will be used to entertain and educate the public. Support services will be centrally located in the display area acting as office/circulation desk.

**Educate:** A computer lab seating approximately thirty-five people will be used for scheduled educational classes or open public access. Two audio/visual theaters seating approximately forty will show scheduled films and be open to reservation by the public for authorized usage.

**Secure:** The support services area must have clear lines of visibility to all areas. It will act as the control for public distribution of audio/visual media and use of all spaces.

**Entertain:** The media center will likely be the most important attraction of the facility and must be designed accordingly. Listening booths with a variety of music will orbit the support services area. The computer lab, audio/visual theaters, and restricted access mixing station will be available for entertainment authorized by the support services. Access to the art patio is optional to encourage interaction and outdoor activities.

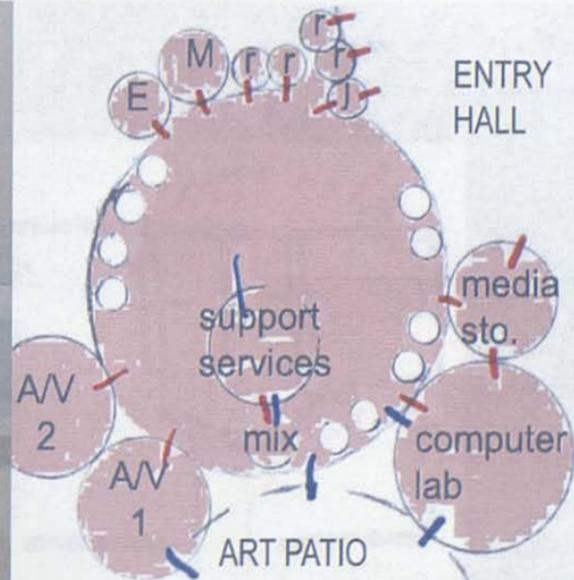


Figure F-22: Media Center Diagram

### Media Display and Support Services

To provide a space for curiosity and enjoyment of the media technology in the performing arts with numerous listening booths and displays for people of all ages, as well as the media library collection. To provide control and support for activities and the collection.

### Performance Requirements

- The support services are to be a collection of cubicle-like spaces, semi-enclosed, and centrally located within the display area. One centrally located desk with 2 computer stations is to be the primary information area, with several other work stations having access on either side.
- The space is to be open to exposed painted structure and HVAC above.
- Listening booths are to be scattered along the walls, within view of the support services
- Specialized lighting fixtures are to bring focus to exhibits. Natural light is to be limited.
- Dark tinted fenestration is to separate the space from the exterior.
- The walls are to be acoustically reflective and provide excellent sound quality.
- The floor is to be raised to allow power and data lines to run through the room, though the shafts are to be visible in the floor through glass block and lit.
- Accent materials to match commonly used exterior materials.

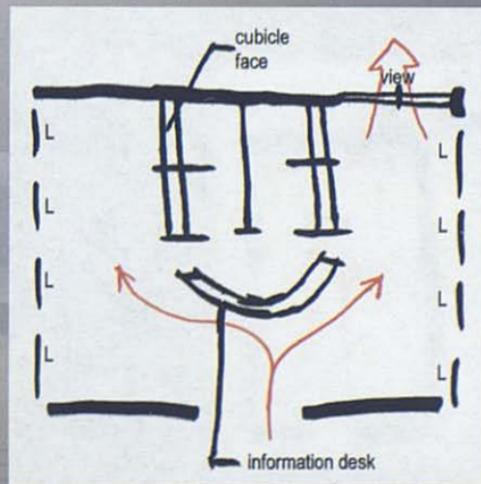


Figure F-23. Room Layout

### Audio/Visual Theater

To provide a space for short educational videos, scheduled films, and technological training.

#### Performance Requirements

- The space must be visually isolated and seat 40 people or more.
- The spaces must have a drop ceiling with indirect lighting fixtures and the HVAC.
- Natural light is to be limited.
- The walls are to be insulated with acoustically soft material, possibly dark cloth.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

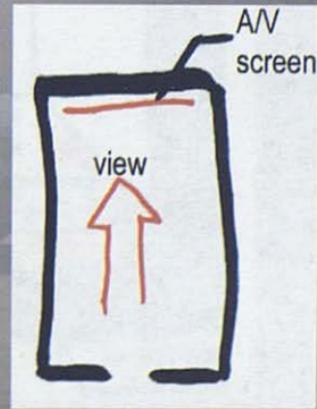


Figure F-24: Room Layout

### Computer Lab

To provide a space for scheduled computer education and authorized public use.

#### Performance Requirements

- The space must accommodate 35 computer stations and a teaching station.
- The space is to be open to exposed painted structure and HVAC above.
- The spaces must have a drop ceiling with indirect lighting fixtures and the HVAC.
- Natural light is to be limited.
- Dark tinted fenestration is to separate the space from the media display providing views into and out of the space.
- The space is to be well ventilated.
- The floor is to be raised to allow power and data lines below.
- Accent materials to match commonly used exterior materials.

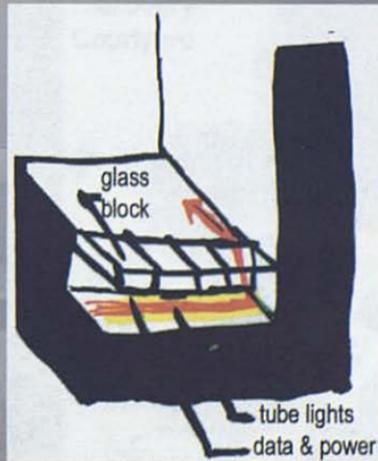


Figure F-25: Data & Power Access

### Activity Analysis

#### Administration

**Preserve:** The workroom and book storage will be used to keep books in good health and circulate information. The offices will, of course, be used to run the facility and provide upkeep.

**Coordinate:** An events coordinator will be provided with a large office and connected records vault. A large conference room will also be used to plan frequent events and fundraisers.

**Secure:** The security office must be large, providing space for small meetings. Visual and circulatory connections will be provided to the reception area and entry hall.

**Manage:** The reception area must be large and able to seat several guests. The receptionist's desk should be centrally located to provide information and access. Two to three clerks should also have work stations here. Three offices will be created for administrative assistants and the director's office must have space for small meetings. The conference room is to be open to an excellent view.

**Accommodate:** Two guest offices will be provided for approved lecturers and instructors from the community who wish to teach and make their views known. The conference room should be easily accessible, and views of the Arts District are preferable.

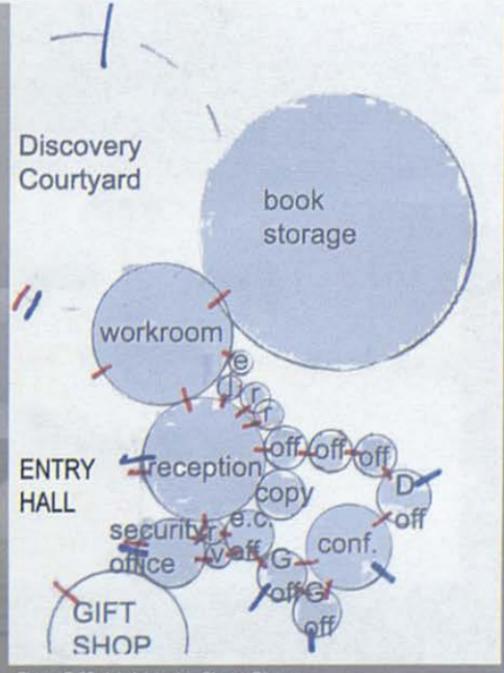


Figure F-26. Administration Cluster Diagram

### Reception Area

To provide a space for waiting and information with receptionist and aide workstations.

### Performance Requirements

- The space must be centrally located and provide workstations for 2 aides and one receptionist.
- The spaces must have a drop ceiling with indirect lighting fixtures, recessed lighting, and the HVAC.
- The space is to be open to the entry foyer and give access to the offices, copy room, and conference room.
- Natural light is to be provided.
- Dark tinted fenestration is to separate the exterior and provide views of the surrounding area.
- The floor is to be darkly carpeted with a lighter colored carpet following the paths of circulation.
- Accent materials to match commonly used exterior materials.

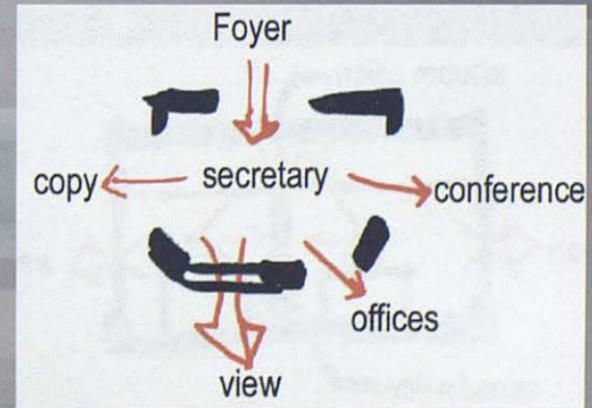


Figure F-27: Spatial Arrangement

## Offices

To provide a space for the administration to work and receive visitors.

### Performance Requirements

- The spaces must have a work station, shelving, and chairs for visitors.
- The spaces are to have a window and be isolated from other offices.
- The spaces must have a drop ceiling with lighting fixtures, HVAC, and noise reducers.
- Dark tinted fenestration is to separate the offices from the exterior providing a view.
- The floor is to be darkly carpeted.
- Accent materials to match commonly used exterior materials.

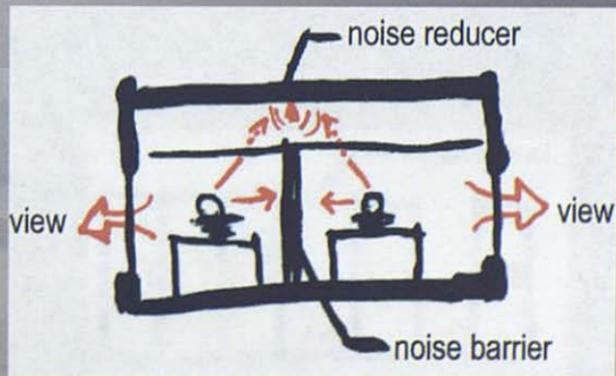


Figure F-28: Audio/Visual Properties

### Workroom & Book Storage

To provide a space for creating, processing, and storing exhibits and books, as well as providing the service entry.

#### Performance Requirements

- The space must be large enough to hold 896 cu. ft. of book storage space.
- The book storage is to be an electronically movable space saver unit.
- The space is to be open to exposed painted structure and HVAC above with humidity controls for the book storage in a mechanical closet.
- Natural light is to be limited and lighting fixtures are to be suspended from the structure.
- The floor is to be VCT.

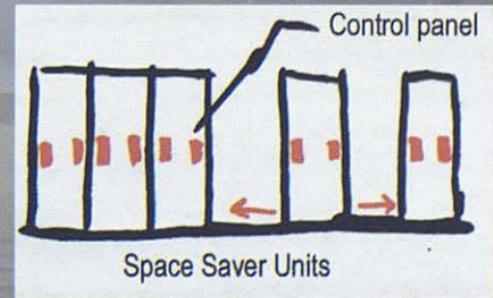


Figure F-29: Book Storage Diagram

SPACE	#	SQ. FT.	NET	GROSS	ADDITIONAL SPACE ANALYSIS
<b>NON-ASSIGNABLE SPACES</b>					
Entry Hall					Natural light
Café	1	300	300	321	
Kitchen, storage, service	1	150	150	165	Ceramic tile floors, walls in servery. 1 serving line. Quarry tile floor in kitchen. Provide 1 unisex toilet.
Seating Platform	1	200	200	217	
Vending machines	1	75	75	85	
Dry Storage	1	50	50	59	
Table, Chair Storage	1	100	100	112	
<b>Gift Shop</b>	1	250	<b>250</b>	263	
<b>General Spaces</b>					
- Restrooms	1	300	300	321	
- Janitor Closets	1	80	80	91	Mop sink with bucket hanger. Mop rack with shelf above. Sealed concrete floor.
- Electrical Closets	1	64	64	74	
- Network Wire closets	1	64	64	74	Space for data racks. Grounded power, at least 2 circuits.
<b>Subtotal Gen Spaces</b>			<b>508</b>	535	
<b>Subtotal Non-Assignable Spaces</b>			<b>1,633</b>	<b>1,682</b>	

## LEARNING CENTER

Lecture Halls	2	900	3,600	3,673		30 people seated in assembly. Optional tiered room with/non-fixed seating (2 rows of seats/tier). Electrical projection screen. Complete AV capability. Small AV closet located at rear of space to show slides, overhead projections. Provide computer station.
Visual Fine Arts						Do not locate art classroom near quiet or reading intensive areas.
						Flooring to be sealed concrete or VCT for ease of cleaning.
Art Studio	2	1000	2,000	2,054	37	Humidity Controls 4 large sinks for cleaning equipment Upper, lower millwork storage for art work. Illuminated display case for 3 dimensional work. Exhaust, ventilation needed for odors Plenty of controllable natural light Direct natin access, secure area
Storage	1	162	162	177		Lockable. Space for easel storage.
Musical Origin	1	200	200	217		An acoustically designed space able to be heard throughout facility if desired.

Kiln Room	1	150	150	165	Keep separate, with ceramics- very dusty. Direct access to patio (re: below). Confirm kiln electrical requirements. Vent directly to exterior.
Portfolio Storage	1	184	184	200	Fire rated room. Lockable.
Galleries	1	2000	2,000	2,054	
<b>Subtotal Gallery</b>			<b>2,000</b>		Must be accessible from main hall. Acoustically and accessibly isolated from library. Possibly integrated with classrooms.
					Phenomenological Learning through Architectural tectonics. Meets the Architectural goals of the Theory.
<b>Exhibition Gallery</b>	1	1500	1500	1547	<b>Display areas to be integrated with the Architecture</b>
<b>Subtotal Learning Center</b>			<b>5,122</b>	<b>0</b>	

**FACILITY**

## LIBRARY

General Library	1	4000	4,000	4,076	Stacks in center max 4' high.
"Super" Study Carrels	5	16	240		Accommodate 3 people: 2 learners, 1 teacher. Each will have a unique roof design. Acoustically isolated, but visually open.
Online Search Carrels	12	16	192		Provide book drop from corridor into Library, and one into circulation desk inside library.
					Library should be accessible after hours for students only.
Special Collections	1	500	500		Restricts access to Special Collections.
Inter-Library & Visitor Services	1	180	180		Needs access to both entry hall and interior of Library
Copy Center	2	80	160		Automated, or included clerk space.
Reading Rooms	6	250	1,500		All areas to be viewable from circulation desk. Current Periodicals to be located within rooms by subject. Dry erase boards located within seating area to be integrated w/Architectural design.
					Provide numerous electrical outlets for future student laptops.
Circulation Desk	1	240	240	259	Need line of sight to all areas, particularly to exit. Must see over low shelves.. Library office and circulation desk to be centrally located close to entrance.
Library Office	1	252	252	271	Office to have 2 work stations for librarians, 2 for assistants.
<b>Subtotal Library</b>			<b>7,264</b>	<b>7,367</b>	<b>0</b>

<b>Media Center</b>						Carpet
Computer Labs (Secured)	1	900	900	936	18	Current- 36 SF/Student or minimum 900 SF/Room
						All monitors to be visible from clerk's station.
Listening Carrels	12	16	192			Provide technology cabinet, 2 or 3 printers
Mixing Station (Secured)	1	100	100			Outlets/cabling to be above work surface, not under feet.
						Provide multiple light switches to permit different light levels.
AV Theater (Secured)	1	500	1,000	1,038		Seating for 20-25. Projector screen provided with equipment closet
Media Storage (Secured)	1	100	100	112		
Media Circulation/Office	1	120	240	259		
Display Area	1	400	200	217		Direct connection w/Media Circulation
<b>Subtotal Media Center</b>			<b>2,732</b>	<b>2,795</b>	<b>18</b>	
<b>General Media Spaces</b>						
- Restrooms	1	240	240	259		Accessible from display area
- Janitor Closets	1	80	80	91		
- Electrical Closets	1	64	64	74		
- Network Wiring closets	1	64	64	74		Space for data racks. Grounded power, at least 2 circuits.
<b>Subtotal General Spaces</b>			<b>448</b>	<b>474</b>	<b>0</b>	
<b>Subtotal Library/Media</b>			<b>10,444</b>		<b>0</b>	

ADMINISTRATION					
Reception	1	250	250	269	Provide counter to separate public, clerk areas Must be clearly visible, accessible from main entry to Facility. 8 visitor seats (with phone), 2 clerks, 1 secretary/receptionist.
Coat Closet	1	24	24	30	Provide at least one 6' long X 6' high glass exhibition case .
Director's Office	1	180	180	196	Office to serve as office/work area and place for small meetings with officials, teachers, students, visitors. Excellent view.
Closet	1	15	15	20	Provide seating for 3 visitors Provide small coffee bar adjacent to office with sink, Provide good access to copy, mail, and server rooms.
Assistant Directors' Offices	3	100	300	321	Central location near primary entrance Offices to accommodate work area for 1 person (desk, computer, credenza) and meeting space for 3 guests.
Guest Offices	2	100	200	217	Provide view. Close to Events Corridor
Events Coordinator's Office	1	150	150	165	Will serve events and administrative functions. Needs phone, fax and data port. Space for file cabinets, 3 guest chairs.
Events Records Vault	1	80	80	91	Easily accessible to Director, secretary, & Events Coordinator
Security Office	1	150	150	165	Accessible to main hall w/clear visual surveillance
<b>Subtotal Offices/Reception</b>			<b>1349</b>	<b>1393</b>	

Conference Room	1	180	180	196	Seating for 10-12. Excellent view.
					Provide marker board, projection screen, TV monitor.
Mail, Copy Room	1	250	250	269	Should accommodate approximately 6 people at any one time. Provide 40 faculty mailboxes, adequate storage for supplies, 1 copier, counter space for equipment
Book Storage	1	800	800	834	Connected to Workroom and  provide humidity controls
Book Binding & Workroom	1	300	300		Accessible for service drive Layout to have 3' aisles with peninsula shelving.
<b>General Spaces</b>					
- Restrooms	1	240	240	259	Accessible from reception area.
- Janitor Closets	1	80	80	91	
- Electrical Closets	1	64	64	74	
- Network Wire closets	1	64	64	74	Space for data racks. Grounded power
<b>Subtotal Gen Spaces</b>			<b>448</b>	<b>474</b>	<b>0</b>
<b>Subtotal Administration</b>			<b>3,327</b>		

## Exterior Spaces

Discovery Courtyard						
Art Patio						Connect with kiln area

## TOTAL PROJECT

Net Area			25,225			
Circulation, MEP,			8,829			
Gross Area			34,528			
Gross/Net			1.35			
Area/User						

### CASE STUDY: PREDOCK

Predock's union of a library and children's discovery center manifests in two large masses of irregular geometry separated by a square courtyard and combined tectonically by a wedge-shaped administration facility and barrel vault children's reading center. The two combining elements frame the other sides of the square court with the children's reading area combining the two both formally and functionally. All fenestration is based on views and shielded from the hot sun, with many windows placed at sitting eye level for readers and some whimsically placed even lower for children to spy on other spaces. At night, the facility takes on a wholly different identity as it is lit from below with various colored lights. Lastly, Predock's architecture has the essential connection to mass transit for which all such facilities should be integrated.

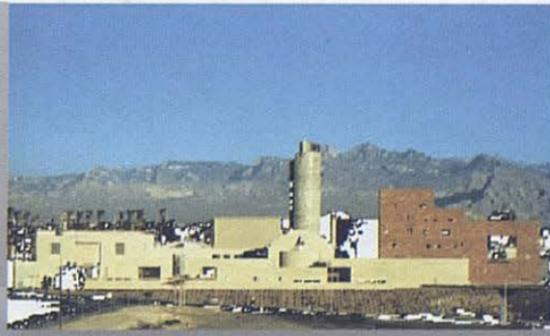


Figure F-30: Library and Discovery Center—Las Vegas, Nevada

FACILITY

## CASE STUDY: MEIER

Richard Meier's library and city hall in The Hague consummates the union of two very different facilities. Combining the two facilities was economically efficient, and the site was large enough to contain both. The two prominent design approaches that Meier envisioned were a quiet, sacred place in which to read, or "an open and lively center of information, comparable to a department store"<sup>3</sup>, the latter of which Meier chose to pursue.

Enveloped in glass and punctured by lightwells and round forms, it is in the heart of The Hague, seducing the bustling urban life from the street into the ground floor which contains the liveliest functions: newspapers, magazines, and the essential reading café. The second floor caters to novels and children's books. The third, fourth, and fifth floors contain history/geography, music/art, and technology/science, respectively, with the upper floor restricted from the public, containing offices and special group spaces. To allow future expansion, the structure is heavily reinforced for a possible floor above. "In a library, the illusion is in the books themselves; nothing of the building needs to be disguised."

Meier chose to have separate access to the city hall, due to the necessity of controlling circulation in the library while allowing easy access to the public facility. The architectural separation of the two functions is manifest in the different floor heights of each facility. The more condensed city hall offices of the seventh floor link to the library's sixth. The visual implications of this are obvious from the exterior.

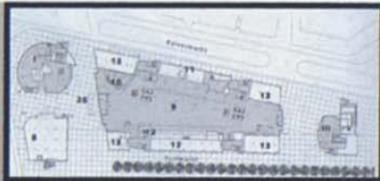


Figure F-33: Facility Site Plan

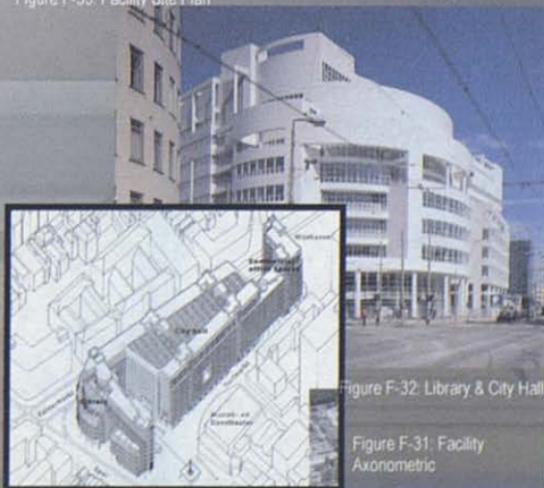
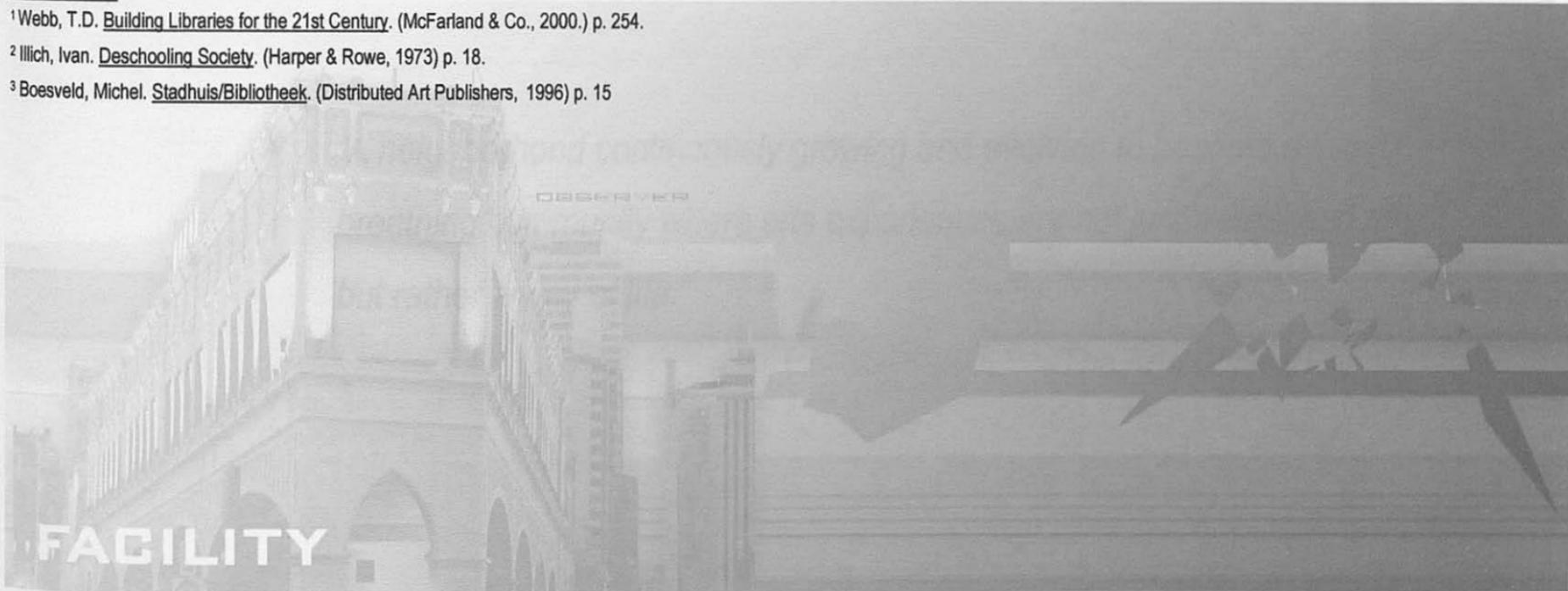


Figure F-32: Library & City Hall

Figure F-31: Facility Axonometric

**CITATIONS**

- <sup>1</sup>Webb, T.D. Building Libraries for the 21st Century. (McFarland & Co., 2000.) p. 254.
- <sup>2</sup>Illich, Ivan. Deschooling Society. (Harper & Rowe, 1973) p. 18.
- <sup>3</sup>Boesveld, Michel. Stadhuis/Bibliotheek. (Distributed Art Publishers, 1996) p. 15



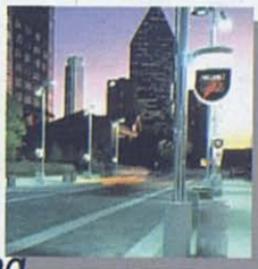


Figure C-1:  
Dallas Arts District

*"A neighborhood continuously growing and evolving to become a living, breathing community where arts experiences are not just a weekend trip, but rather a way of life."*

*-The Arts District Friends\**

## OVERVIEW

The Woodall Rogers Freeway is a short but essential highway built along the north and west edges of Dallas, serving a multitude of commerce and urban dwelling. Wedged between Woodall's frontage road and South Central Expressway in the northernmost point of the heart of Dallas is a seventeen-block urban oasis of green trees, *almost* serene paths, and historic and modern masterpieces of architecture called the Dallas Arts District. Numerous award-winning works of architecture housing the fine arts, commerce, and religion, give the district its character and cultural richness. The Trammel Crow skyscraper is found at the southern end, and the Chase Tower skyscraper makes the Eastern boundary, recognizable by its blue-domed pavilion. Within the district popular artistic attractions include: Annette Straus Artist Square, Dallas Theater Center, Dallas Black Dance Theater, Dallas Museum of Art, and the Morton H. Meyerson Symphony Center. Other buildings within the district are St. Paul United Methodist Church, Cathedral Santuario de Guadalupe, Booker T. Washington Fine Arts Magnet School, and Belo Mansion.



Figure C-2: Arts District Aerial Photograph

## GOALS AND OBJECTIVES

- To uphold the expectations of the Arts District Friends, an organization to champion the Dallas Arts District and to enliven and promote the District as a place for people
- To unite the Arts District and respond effectively to the creation of a pedestrian walkway down Flora Street
- To utilize the barren and wasted space currently located at 2301 Ross Avenue by turning it into a thriving urban focal point for the Arts District
- To enhance the district through innovative design and match the architectural language



Figure C-3: Dallas Arts District- Street Lamp



## SITE DESCRIPTION-CITY

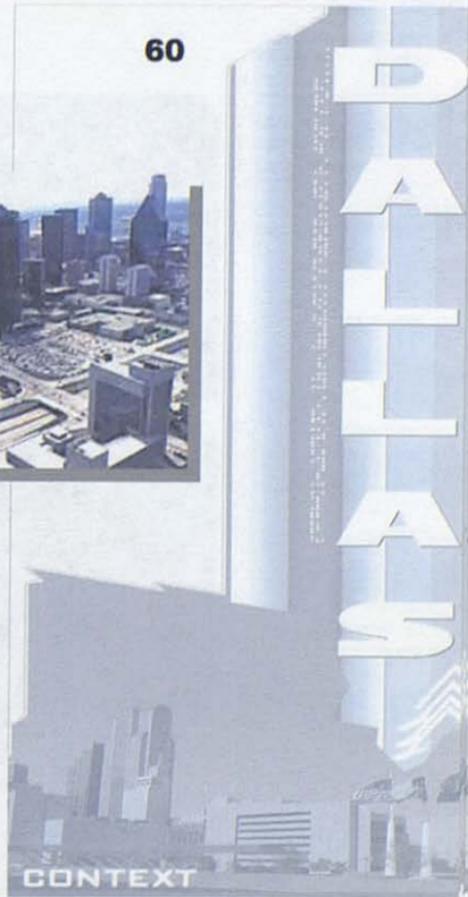
### Built

Dallas is the nucleus of a sprawling urban and suburban American culture with one of the most recognizable skylines in America. Two hundred and sixty-eight high rise buildings make up the commercial machine, the most recognizable of which are I.M. Pei's Fountain Place, the Trammel Crow Center, Chase Tower, and Reunion Tower. Unlike many cities, Dallas has not hesitated to demolish older buildings to construct taller ones in the name of progress. This method has made Dallas's historic buildings all the more significant. Examples are Philip Johnson's Crescent Hotel and the old brick building commercial district of the 1920's now known as the *West End*.

The Trinity River and numerous highways slice Dallas into pieces. Most highways are bare concrete, though aesthetic efforts have been taken on a few, with stonework walls and planters, to create a more pleasant commute from the suburbs. Other than the energy-deficient glass and steel skyscrapers, most Dallas architecture consists of heavy massing, often brick or granite panels.



Figure C-4: Dallas- Sky Photo



## Historical

Dallas was founded by John Neely Bryan in 1839 as a trading post due to the 3-way split in the Trinity River allowing it to be crossed. A major construction and population boom occurred in the 1850's up until the Civil War, with farming acting as economic generator. The artistic and intellectual component in Dallas began in 1859 with the arrival of the La Reunion, a failed utopian settlement, from which many Dallas leaders came. The turn of the century brought several annexations as Dallas grew, and the first university (SMU) opened in 1915. Dallas was saved, relative to other cities, from the Great Depression due to the discovery of oil in East Texas. One of Dallas' most remembered and tragic experiences was the assassination of President Kennedy in 1963.

The Neo-Classical Belo Mansion is the senior building of the Arts District constructed in the late 1890's by Colonel A.H. Belo, a civil war hero and founder of the Dallas Morning News. It now serves as headquarters for the Dallas Bar association and is in the process of constructing a new addition along Flora Street.

With an average of 11,150 worshippers at Mass each weekend, Cathedral Guadalupe is second only to St. Patrick's Cathedral in New York City in weekly Sunday attendance. This gothic cathedral of redbrick was dedicated in 1902. Booker T. Washington High School was built in 1922, although it was not made into an arts magnet school until much later. Many famous performers are on its list of alumni, and it continues to educate the Metroplex's exception-

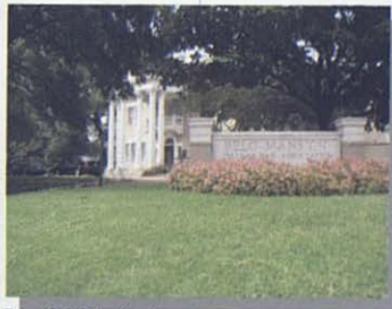


Figure C-5: Belo Mansion



Figure C-6: Cathedral Guadalupe

ally talented students.

The Dallas Arts District was first voted into being in 1979. Soon after in 1983 the Sasaki Plan for the district was created to which the district still holds true to today. The central idea of the Sasaki Plan was for Flora to be a great pedestrian urban environment, which it is now approaching. The Dallas Museum of Art moved there in 1984, followed by the construction of the Meyerson in 1989. In 1991 Dallas approved the building of the Dart Rail Line to provide mass transit to the suburbs, which opened in 1996. The nearest Dart station to the district is Pearl Station, only two blocks away at the intersection of Pearl and Bryan Streets. The centrally located station makes the site easily accessible to all of Dallas and its suburbs, establishing a means of transit essential to a thriving arts district.

Recent additions to the district are the Annett Strauss Artist Square, the symphony center sculpture garden, and the Trammell Crow Collection of Asian Art.

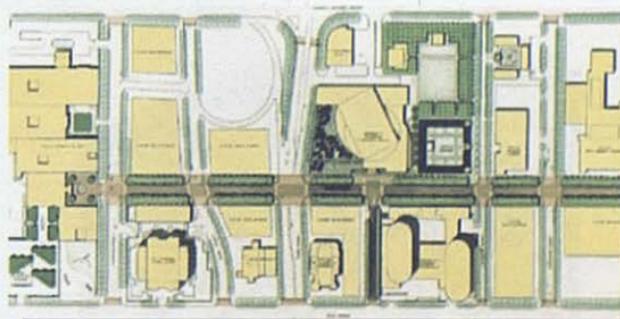


Figure C-7: Original Sasaki Plan



Figure C-8: Meyerson Symphony Center

## Projected<sup>1</sup>

The Dallas Arts District is a cultural phenomenon on the rise. Complimenting I.M. Pei's symphony center, Renzo Piano's Nasher Sculpture Center is nearly complete along with the construction currently underway for the Belo Mansion addition. The future potential of the area is profound, destined to become a collection of Pritzker prize winning architect projects unlike any in the world. Other Pritzker Prize architects currently involved are the collaborative efforts of Sir Norman Foster and Rem Koolhaas in the creation of the Dallas Center for the Performing Arts which will likely have its ground breaking in 2004 and open 2009. In the more distant future, it is speculated another Pritzker Prize architect will design a museum at the terminus of Flora, opposite the Dallas Museum of Art.



Figure C-9: Arts District- Sites



## SITE DESCRIPTION-SITE

The fine arts library and music learning center will be built on top of the Lone Star Parking Garage for the nearby symphony center. This below-grade garage is located at 2300 Ross Ave., and constitutes nearly the entire block between Leonard Street and Crockett Street— the main axis to the symphony center's entrance. The garage does not take up the entire site, two green spaces bordered by Leonard still exist divided by a vehicular entrance. The other entrance to the garage is located on Ross Ave. The garage rises several feet above grade, with several structural extensions rising higher. Crockett and Flora Street are lined with several trees and have a pleasant pedestrian atmosphere. Across Crockett is the Cathedral de Guadalupe, a redbrick gothic church and sub-grade parking garage, one of Dallas' historical sites. Across Ross Ave. is Chase Tower, a 55-story skyscraper, recognized on street level by its blue-domed pavilion. Across Leonard is currently an open parking lot, and the site of the upcoming Dallas Center for the Performing Arts designed by Norman Foster of London.<sup>1</sup> Across Flora, an intended pedestrian path<sup>^</sup>, is the Morton H. Meyerson Symphony Center designed by I.M. Pei and the Annette Strauss Artist Square. Easily visible from the site are the Booker T. Washington Magnet School for the Arts and the enormous Storm mural depicting a symphony conductor and dancers created by Eye Com. The garage and site is ripe for development, structurally able to hold a thirty-story skyscraper<sup>2</sup> and an ideal location for a library and learning center.



64  
Figure C-10:  
View towards Meyerson



Figure C-11: Pedestrian path— Crockett St.



Figure C-12: View towards Cathedral

## SITE ANALYSIS—Figure Ground, Subdistricts, Current Construction, Future Projections

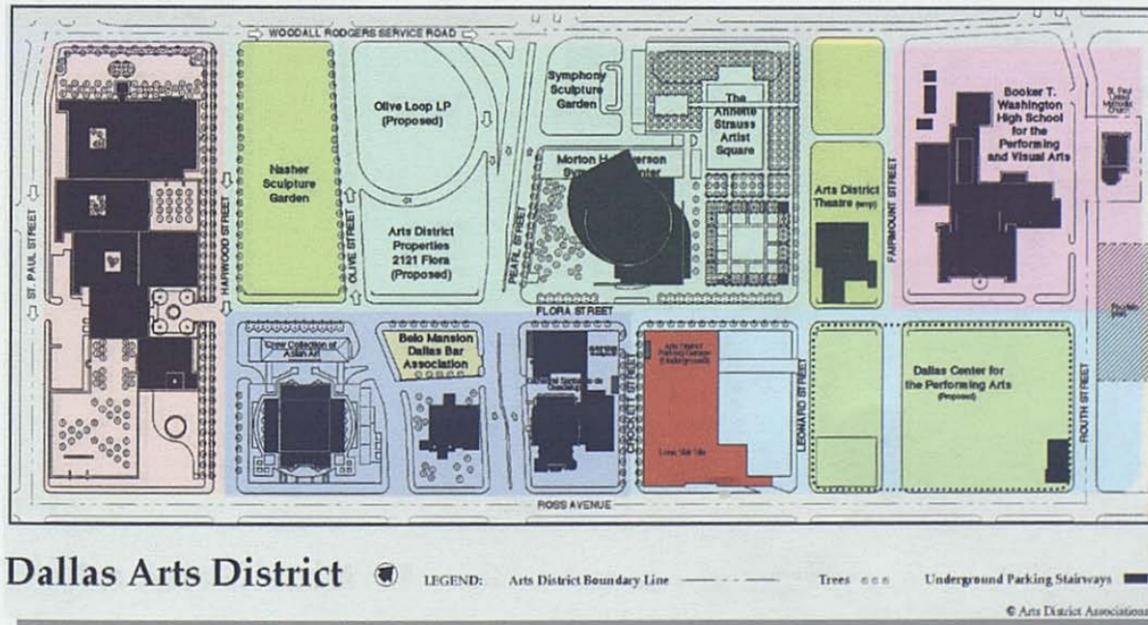


Figure C-13: Figure Ground and Activity

The district is currently experiencing its first building surge since the construction of the Meyerson in 1986. The district can generally be divided into five sub-districts shown here in various colors. This figure ground shows buildings currently existing in black and areas experiencing construction, or soon to be, in yellow. The Nasher Sculpture Garden is nearly complete and the Performing Arts Center to be designed by Sir Norman Foster should have its ground breaking in 2004. The narrow block between Leonard and Fairmont streets is to be an extension of Foster's work by Rem Koolhaas. With the district on the brink of fruition and the Lone Star garage, shown in red, having only concrete support structure to glorify it, it is ready to be built upon and made as magnificent as its neighbors.

## SITE ANALYSIS—Circulation, Noise, Vegetation

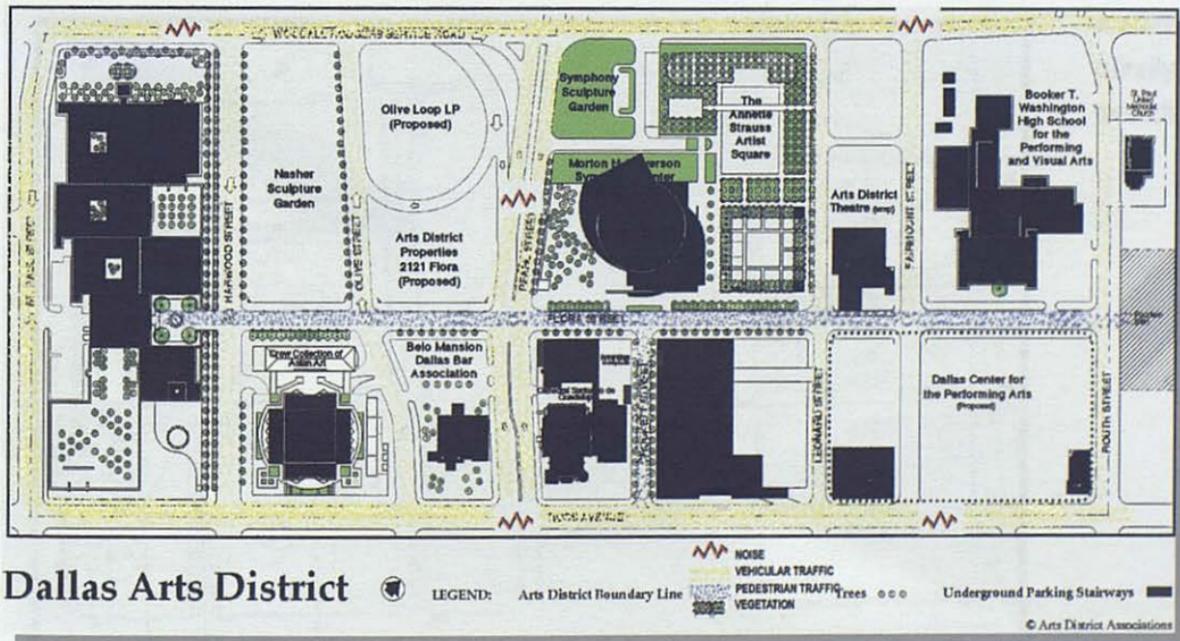


Figure C-14: Figure Ground and Activity

Flora Street is the pedestrian backbone of the district, which will eventually be inaccessible to vehicular traffic. The cross axis is Crockett Street, also a potential pedestrian path which terminates at the primary entrance of the Meyerson. Heavy vehicular traffic occurs on Ross Avenue and Pearl Street throughout the day often spilling over to Olive, and fast-paced traffic on the Woodall Rogers Freeway access road is a constant source of noise. Relatively light traffic is experienced on Harwood, Leonard, Fairmont, and Routh Streets. The developed areas of the district are very lush and green. The Meyerson is surrounded by a sculpture garden and landscaped artist square. Areas not yet developed have only dead grass or pavement.

## SITE ANALYSIS—Topography, Drainage

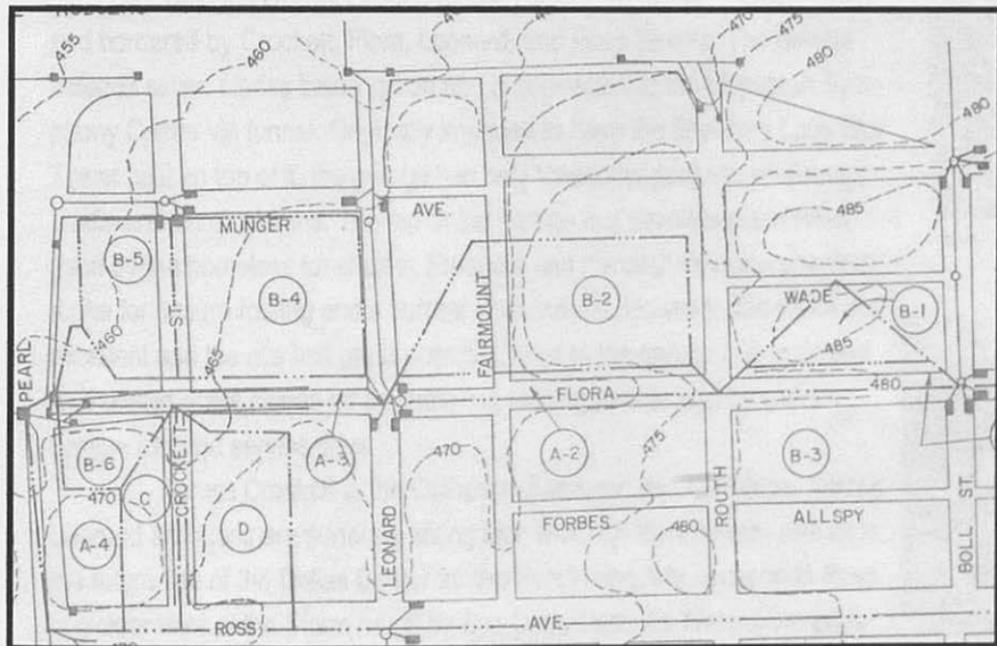


Figure C-15: Elevation Map

The district gradually slopes to the west, towards Woodall Rogers Freeway. On the site specifically, all ground water will drain towards the intersection of Crockett and Flora Streets.



## SITE ANALYSIS—2301 Ross Avenue

The Arts District Parking Garage is located at 2301 Ross Avenue and bordered by Crockett, Flora, Leonard, and Ross Streets. The garage extends seven stories below grade and is connected to the Meyerson Symphony Center via tunnel. Originally intended to have the fifty-story Lone Star Tower built on top of it, the garage has only lonesome gestures of elevator shafts and bare columns. The top of the garage is a desolate place often used by the homeless for shelter. Frequent and peculiar elevation changes make for unsure footing and a surreal environment. However, the views are excellent and the site has great potential. Next to the garage is a restricted field of wild grass closed off by chain link fencing and divided by a sloped garage exit and service drive.

Across Crockett is the Cathedral Santuario de Guadalupe. Across Leonard and Ross are surface parking lots, although the Leonard side lot is the future site of the Dallas Center for the Performing Arts and across Ross is a clear view of the Storm mural by Eye Com. Opposite Flora is the pride of the district, the Meyerson, as well as the Annette Strauss Artists' Square.

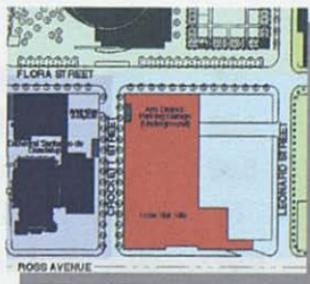


Figure C-16: Figure Ground—2301 Ross Avenue



Figure C-17: Storm Mural



Figure C-18: View down Crockett St.

## SITE ANALYSIS—Climate\*

	POR	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	YEAR
Normal Temp Maximum (F)	30	54.1	60.1	68.3	75.9	83.2	91.1	95.4	94.8	87.7	77.9	65.1	56.5	75.8
Mean Temp Maximum (F)	51	54.6	57.9	67.5	76.2	83.2	91.6	96.0	95.6	88.5	78.6	66.2	57.9	76.3
Normal Humidity	30	68	66	64	65	70	66	60	60	66	66	67	68	66
Mean Wind Speed (mph)	45	11.0	11.7	12.7	12.4	11.1	10.6	10.0	9.1	9.5	9.9	11.0	11.1	10.8
Prevailing Direction (N)	2	020°	010°	180°	340°	180°	180°	180°	190°	180°	180°	160°	340°	180°
Normal Rainfall (in)	30	1.90	2.37	3.06	3.20	5.15	3.23	2.12	2.03	2.42	4.11	2.57	2.57	34.73
Normal Snowfall (in)	30	1.4	1.0	0.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.2	0.3	3.1

The Dallas-Fort Worth Metroplex is located in north central Texas, approximately 250 miles (400 km) north of the Gulf of Mexico. It is near the headwaters of the Trinity River, which lie in the upper margins of the Coastal Plain. The rolling hills in the area range from 500 to 800 feet (150 to 240 m) in elevation. The Dallas-Fort Worth climate is humid subtropical with hot summers. It is also continental, characterized by a wide annual temperature range. Precipitation also varies considerably, ranging from less than 20" more than 50".

### CONTEXT ISSUE 1: The Dallas Arts District

The Dallas Arts District is to be a collection of architecture designed and built:

- To create an environment complimentary of the fine arts
- To reflect a functional quality for each discipline while exhibiting a statement unique to each structure
- To create a sensual oasis in the midst of a busy city reflective of the arts

### The Design Response is:

Deviate from the existing architectural styles and works of the Arts District in the creation of a center reflective of learning. The center will compliment the fine arts by providing a library functional to each of it's fine art neighbors, and provide experts a place to teach and present their ideas. A unique statement will be made manifest in the roof structure, which will be highly visible from Woodall Rogers Freeway and nearby skyscrapers. The urban oasis will be highly engaging to the senses reflecting the arts in an ordered structure and graceful envelope.

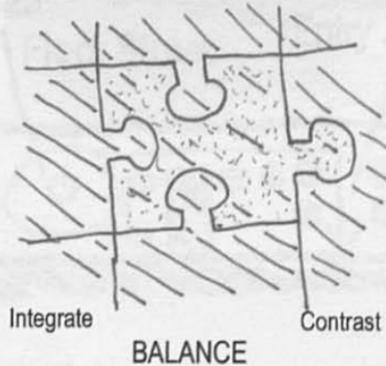


Figure C-19: Concept Diagram

## CONTEXT ISSUE 2: Pedestrian Street

The Arts District has yet to create a pedestrian street as originally intended in the Sasaki Plan of 1983. The pedestrian mall is intended to be a human experience removed from the congestion and noise of urban life, transformed into a place of beauty and culture. While Dallas does have its pedestrian environments such as the historic West End and Fair Park, Flora Street is to be a harmonious blending of sculpture and landscape; a path of fine art facilities opening on to the pedestrian mall.

### The Design Response is:

#### The Design Response is:

Create a place frequently used and needed with a special entrance connection to Flora Street. Along Flora will be planted trees and an elaborate paving pattern. A small plaza will be created on the site at the corner of Crockett and Flora, immediately across from the symphony center. The building itself will be a sculptural piece in the molding of its form amidst several trees, a landscaped entry, and a discovery courtyard.

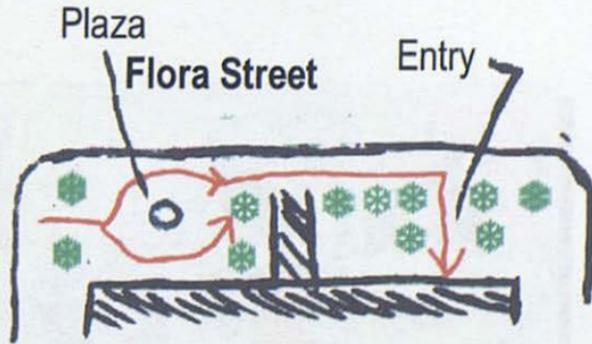


Figure C-20: Pedestrian Path

### CONTEXT ISSUE 3: Unifying Network of Knowledge

The Arts District needs a facility to collect and store its knowledge and to give to Dallas the opportunity to learn this knowledge. Each form of art has influence and use in every other, and the transference of expression and ideas is essential to progress. The closest library, J Erik Jonsson Central Library, is miles away and adjacent to Dallas City Hall.

#### The Design Response is:

Create a public information facility specializing in the fine arts. A collective information center of the various arts will unite the district and integrate learning. Small extensions of the library with access to library databases can be established within the district sites, enclosed along the pedestrian paths, and in the lobbies of participating office towers.

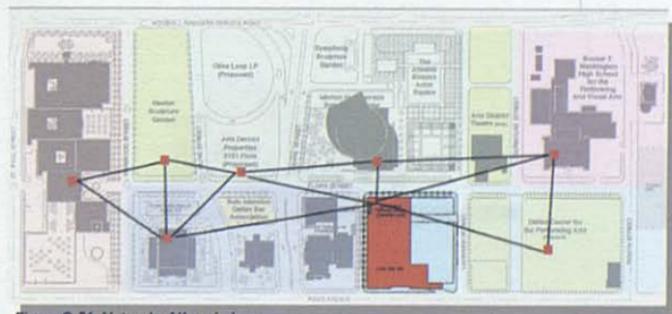


Figure C-21: Network of Knowledge

#### CONTEXT ISSUE 4: Adaptive Reuse

The Parking Garage at 2301 Ross Ave. is a lifeless growth on the Dallas urban landscape. The abandoned project that was to be built on it is only a memory and several bare columns.

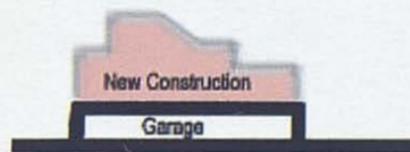


Figure C-22: Concept Diagram

#### The Design Response is:

Build upon the existing below grade parking garage using its footprint as a loose guideline.



## CITATIONS

\* <http://www.artsdistrict.org/>

<sup>1</sup> Interview with Douglas Curtis (Project Director, Dallas Center for the Performing Arts), October 14, 2002.

<sup>2</sup> Interview with Douglas Curtis (Project Director, Dallas Center for the Performing Arts), October 14, 2002.

\* National Weather Service, <http://www.noaa.gov/>

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## CASE STUDY: Piano

The Nasher Sculpture Center is nearing completion and will open in Spring 2003. It is built to hold the rotating collection of Mr. Raymond D. Nasher, one of the country's leading collectors of modern sculpture. Renzo Piano is working closely with landscape architect Peter Walker to create "an urban oasis of art and nature."<sup>1</sup> The building is being constructed of travertine marble and glass, with vaulted glass roofs held up by 'Y' braces. Sculpture will be displayed both inside and outside into the gardens, also surrounded by the travertine walls and excavated slightly below street level to control noise. "The idea is to create a 'roofless museum' in the form of a sculpture garden."<sup>2</sup> The building will front on Flora Street drawing its visitors in on foot. It will house indoor gallery spaces, the Institute for Modern Sculpture, classroom facilities, a gift shop, an auditorium opening to the outdoors, and a café overlooking fountains and the garden.

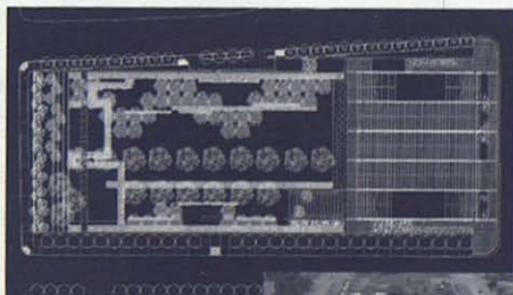


Figure C-23: Nasher Plan



Figure C-24: Nasher Construction



Figure C-25: Nasher Model

## CASE STUDY: Tadao Ando

In Ft. Worth is the famous Kimbell Art Museum, a masterpiece of architecture designed by Louis Kahn. Its new neighbor, very near to completion, is the Modern Art Museum of Ft. Worth designed by Tadao Ando. The facility is oriented to the Kimbell and seeks to match its serenity and architectural language.<sup>3</sup> Yet the building also uses the language particular to Ando, extending into nature and harmonizing with the surrounding landscape using concrete structure and glass of which Ando says:

"Through their simplicity, they resonate in harmony with the water and greenery and inside are resplendent with a variety of spaces, allowing the introduction of the life inherent in the act of creation."<sup>2</sup>

The facility is the infusion of Zen into architecture. It unites the Kimbell and nearby Amon Carter Museum into an arts district in its own right for Ft. Worth by responding effectively to its context while inspiring a unique life of its own.



Figure C-26: MAM Computer Model



Figure C-27: MAM Computer Image

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**CASE STUDY:** Hardy Holzman Pfeiffer Associates - Murchison Performing Arts Center

This performing arts center is the showpiece for the University of North Texas. Rather than another building to blend in with the campus, UNT opted for a design that would draw attention and curiosity. "I wanted high visibility so that when they saw it they would know that music really matters at UNT,"<sup>4</sup> says David Shrader, the Dean of Music. The building is constructed with Texas limestone and other materials native to the area kept rough and unfinished to create textural effects. The lobby is framed with metal ducts and tall concrete columns, making the experience both grand and casual. The lobby is open to the West for visions of the sunset. The concert hall is given natural light from the pentagonal window of colored glass layers behind the stage, contending that music does not have to be experienced in dark concert halls. The striking feature of the building is its bright metal roof of overlapping vaults. This feature is in stark contrast with its surroundings and is visible from the nearby highway for all to experience.

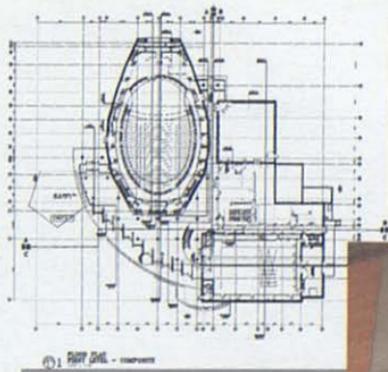


Figure C-28:  
Center Plan



Figure C-29: Column Capitals

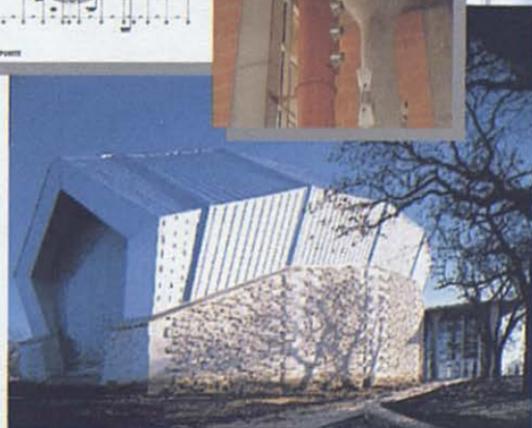
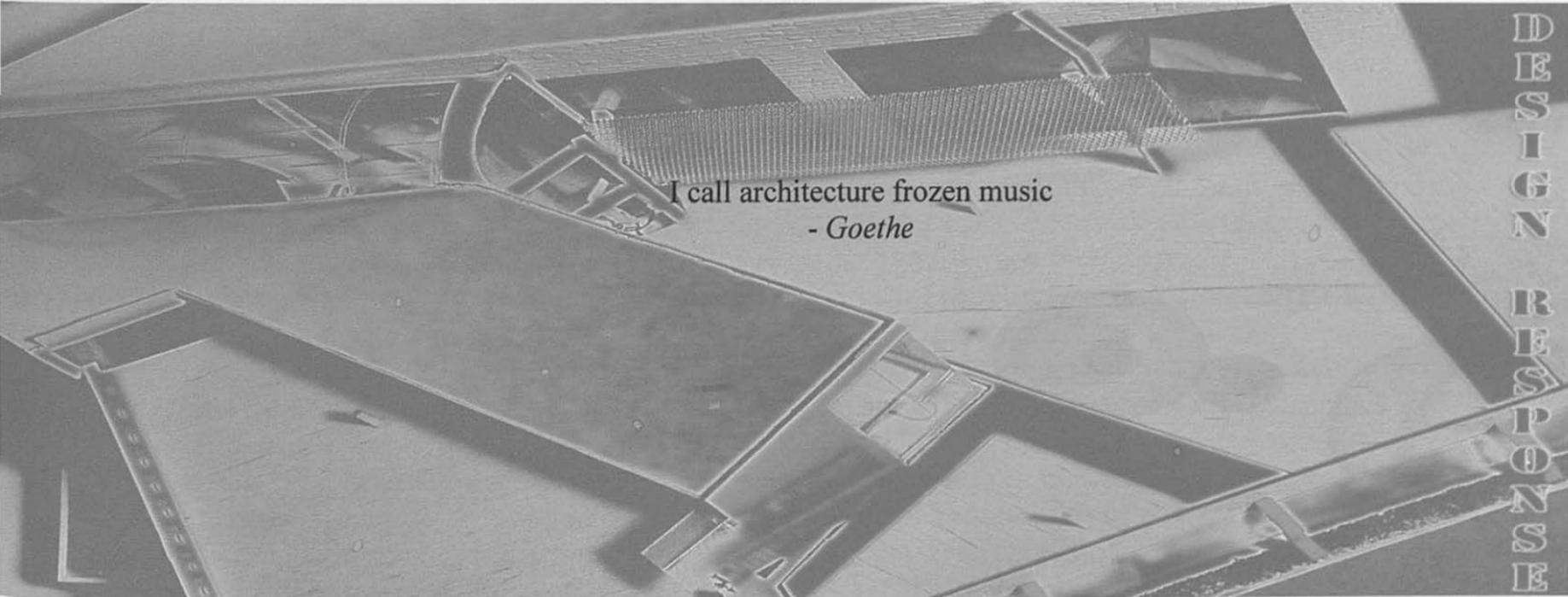


Figure C-30: Metal Cladding Roof

## CITATIONS

- <sup>1</sup> [http://www.artsdistrict.org/organizations/o\\_nasher.html](http://www.artsdistrict.org/organizations/o_nasher.html)
- <sup>2</sup> Unknown. (Lotus International 2002, n112). P 104-105.
- <sup>3</sup> Wright, George. (Competitions, Spring. 2002). p 28-37.
- <sup>4</sup> Shrader, David. <http://www.arfeature.com/v08/>





I call architecture frozen music  
- Goethe

## DESIGN RESPONSE

This final section of the program covers all aspects of project design. The issues presented earlier will be addressed as they are in the final project. Included are the several phases and reviews, as well as project documentation.

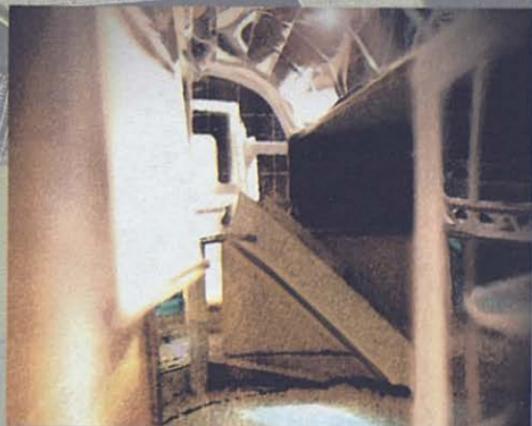
Beginning with schematic design, the project has been set on an ever evolving process. In terms of intent and programmed space the project has had few changes, however, the visual arrangement and massing changed drastically almost every step of the way. The preliminary design consisted of massing specific spaces and was the most productive review, resulting in a strong development in the design process. Shortly before the qualifying review the project took on its character reflective of the thesis statement: *Architecture composition and tectonics can become the phenomenological instrument of learning while expressing the extraordinary and ordinary.* With the final project came several details that brought the project together resulting in a design solution. The design is comprehensive; the product of numerous theoretical, functional, and contextual responses, which have resulted in a series of fragmented angular and rectangular forms surrounding a central core. The beige limestone makes up the majority of the architectural envelope with glossy black aluminum panels on occasion to break up the massing, and soften the exterior. The envelope weaves around and through the structural framework and the glazing provides a visual connection into, out of, and through the facility. Designed for the district, it attracts and encourages pedestrian traffic and responds to its neighbors in form and view.

### THEORETICAL RESPONSE

The design has achieved its intent of creating an architectural learning experience. The massing and tectonics of the project express a theme of contemporary culture, repeated and elaborated upon. The exterior envelope is pulled away from the pre-existing structural grid creating a flowing pattern of architecture around a consistent structural framework, resulting in an unfamiliar character of weaving architecture manifest in the details. Acoustic panels and open spaces are specifically designed to carry sound throughout the project creating an audible sense of place. By responding to the urban environment and its architectural neighbors, while simultaneously asserting character in modern culture, the project has achieved a genius loci. The open plan and high volume of the project engages the imagination, producing an environment for learning in a fundamentally basic way, through one's surroundings. Hence, the phenomenology of the architecture will act as the instrument of learning through altering perception.

### *Experiencing Architecture*

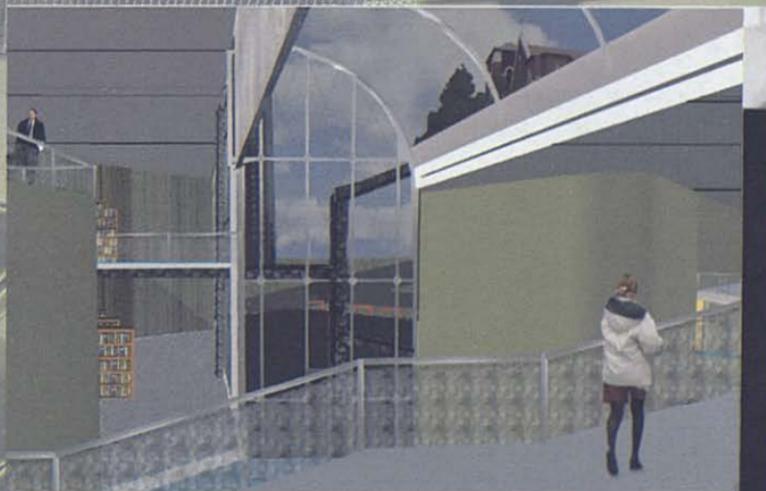
The project is distinguished as a unique place based upon the ten points of experiencing Architecture (page 9). Its point in the landscape is defined by sharp forms and triangular roofs setting it apart from its neighbors. The institution will be recognized by its fragmented expression of modern culture inherent in its making. Entering the buildings sphere of influence is a layered process beginning with its influence on the pedestrian street of plazas and courtyards, and its connection to the pedestrian mall through the Art Patio. The vault of glazing that divides the building creates the impression of an open air mall though the interior is well protected from the elements. The extending structure of the Art Patio and fragmented canopies of the two angled front entrances make a second layer of entry overhead. The thin layers of glazing, which give a visual connection through the project, make the next layer of influence and are the actual entrance of the facility. The bridge over the atrium, and various balconies at odd angles create an environment of excitement and unfamiliarity. However, the architecture retains a sense of togetherness around its central court. The foci of the project would be the 3rd floor sound origin stage, from which music would emanate throughout the facility. The clerestories bring in natural light at northern angles and colored lights would create an entirely different character to the project at night. The project is linked to the surroundings by its reflection of the Meyerson Symphony Center's angles and rounded glass, and more so by the views from the project to other buildings in the Dallas Arts District.



DESIGN RESPONSE

## Genius Loci

This project projects the spirit of the Arts District. It clearly connects the man-made environment using modern materials and technology. The blurred edges connect with the urban landscape and the glass vaulting conveys a sense of verticality despite the buildings horizontal nature. The design is specifically orientated to its surroundings, opening wide towards the Cathedral de Guadalupe for a full view both inside and outside the facility. The glazing facing Leonard is placed with the intention of viewing the future Performing Arts Center. The angled forms facing Flora street are designed to respect the angle of the Meyerson Symphony Center and the curved glazing responds to its neighbor's unique design. The projects integration, balanced with contrast, into the Arts District and expression of modern culture through fragmentation, create its genius loci. The assertion of character in both its surroundings and expression of its function gives a strong contribution to the spirit of the district.

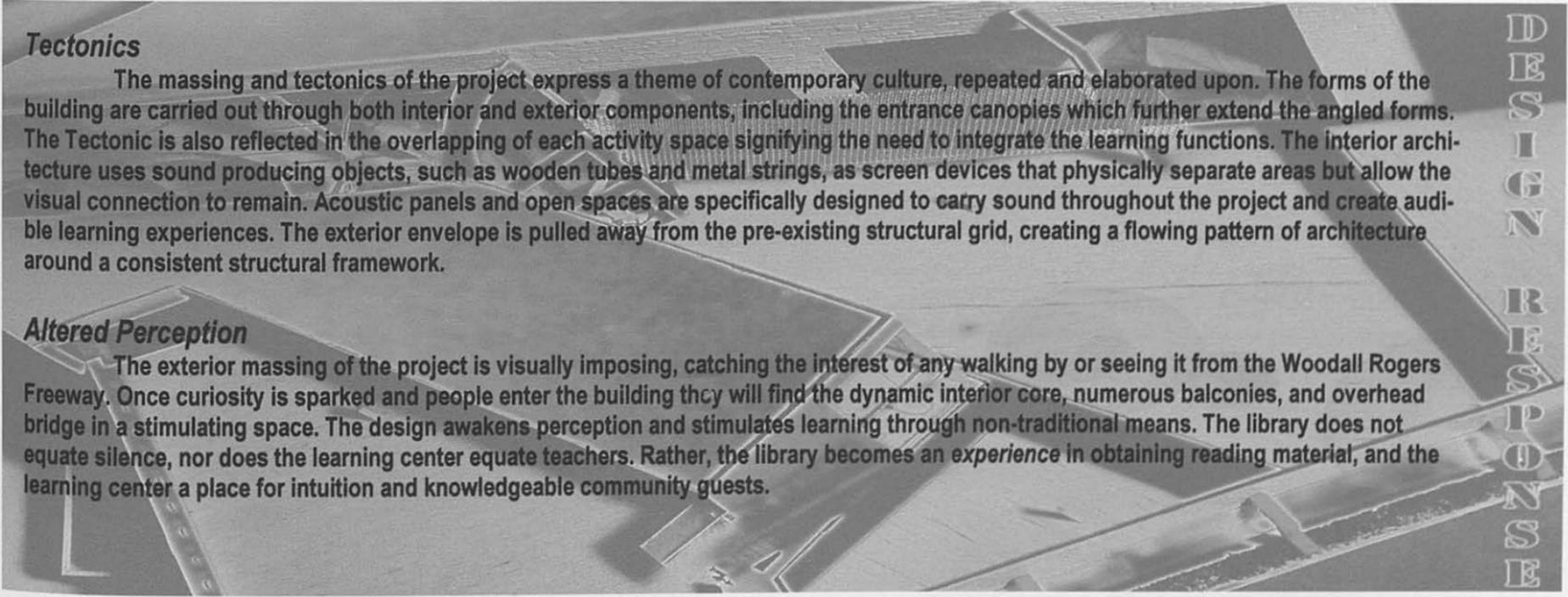


IN2

View towards Art Patio and City

INTERIOR PERSPECTIVE

DESIGN RESPONSE

An architectural rendering of a building with a complex, angular design. The structure features overlapping volumes and a dynamic, non-traditional form. The rendering is in grayscale and shows the building's massing and tectonics. The text is overlaid on the left side of the image.

### *Tectonics*

The massing and tectonics of the project express a theme of contemporary culture, repeated and elaborated upon. The forms of the building are carried out through both interior and exterior components, including the entrance canopies which further extend the angled forms. The Tectonic is also reflected in the overlapping of each activity space signifying the need to integrate the learning functions. The interior architecture uses sound producing objects, such as wooden tubes and metal strings, as screen devices that physically separate areas but allow the visual connection to remain. Acoustic panels and open spaces are specifically designed to carry sound throughout the project and create audible learning experiences. The exterior envelope is pulled away from the pre-existing structural grid, creating a flowing pattern of architecture around a consistent structural framework.

### *Altered Perception*

The exterior massing of the project is visually imposing, catching the interest of any walking by or seeing it from the Woodall Rogers Freeway. Once curiosity is sparked and people enter the building they will find the dynamic interior core, numerous balconies, and overhead bridge in a stimulating space. The design awakens perception and stimulates learning through non-traditional means. The library does not equate silence, nor does the learning center equate teachers. Rather, the library becomes an *experience* in obtaining reading material, and the learning center a place for intuition and knowledgeable community guests.

## FACILITY RESPONSE

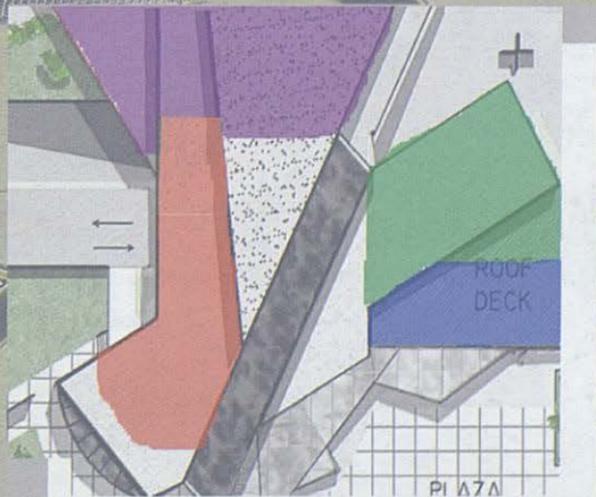
The design has produced the dual-facility outlined by the mission statement: *...the arts library and media center that all those who want to,*

. The design is open, contemporary, and a potentially thriving place enriched by natural light. It contains the multi-use lecture halls, learning studios, and administration suite hinged on to the central atrium which connects to the extending library and above media center. The activity clusters revolve around the central atrium as defined by the organizing principle. The flow of people enters the central area to the information desk then intuitively flows to the different building functions. Natural daylight is dominate in the library from the north facing clearstories. Colored lighting along the Crockett street trellis will help to create a nightlife, an extended hours facility, as well as create a cross axis to Flora street. The café is pulled away from the building in order to extend into the urban landscape and to enclose the discovery courtyard in order to secure it. The parapet wall along the art patio and exterior wall lights act as a securing devices when the pedestrian mall is closed for the night.

### Organizing Principal

Each activity cluster extends from the central atrium. To either side of the atrium and nearer the entrance are the art gallery and gift shop for passersby and to enhance the pedestrian axis of the district. The administration suite extends along the Flora street edge of the parking garage with windows placed just above the exterior canopies for views to the Meyerson. Similarly, the learning facilities extend at a thirty degree angle and vertically an additional level, creating room for the deck on top of the administration suite.

The split-level discovery gallery is opposite those extended use areas, and is the main attraction to the facility with rotating and permanent exhibits. Extended at a higher elevation over the discovery gallery is the media center, accessible from the atrium by either elevator or escalator. The ninety person theater is accessed from either the discovery gallery or atrium. The fine arts library extends from the atrium directly opposite the primary entrance and is largest of the triangular masses made up of two, twenty foot floor-to-ceiling levels and a third lower level that extends off the garage. The art patio is also accessible from the atrium creating a wedge of negative space to separate the building types.

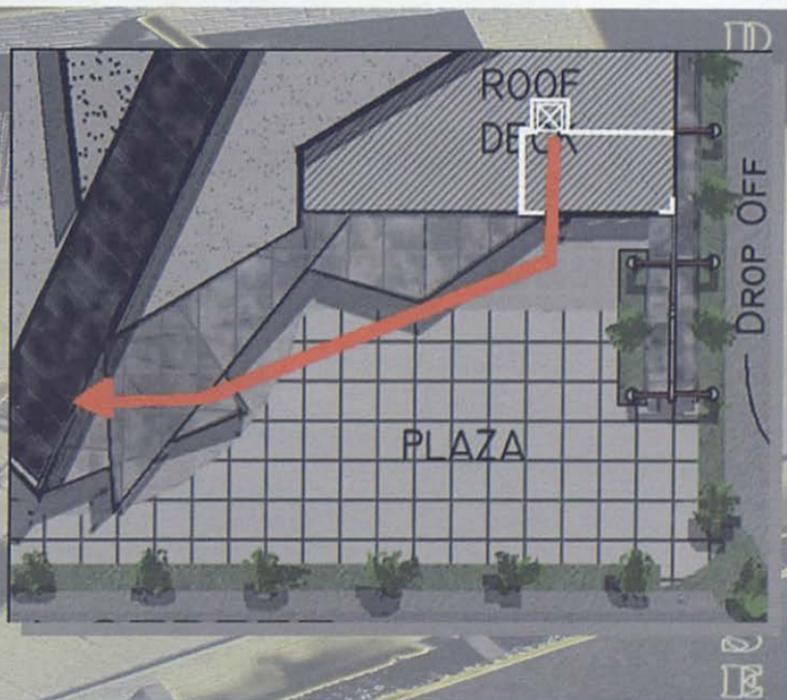


ORGANIZED BY FUNCTION FROM ATRIUM

MEYERSON  
RESEARCH  
CENTER

### Circulation

The entrance is designed to accept pedestrian traffic from either direction of the pedestrian street axis. Visitors driving directly to the facility exit the garage below the building on Crockett street level at the existing exit, opened up in the design to Flora as well beneath the canopies. Upon entering the circulation of visitors intuitively flows into the atrium space where all functions of the building are visibly accessible. The reception desk is visible from the atrium to assist visitors to learning rooms and guests to the administration. One can see directly through the building to the art patio, or directly ahead to the library. The discovery gallery and theater are visible with large open plans, and the media center's open windows and balconies draw visitors up to the second level.



### Lighting

Natural daylight is dominate in the library from the north facing clearstories, limited in the media center, and is removed entirely from the computer lab. Colored lighting along the Crockett street trellis will help to create a nightlife, an extended hours facility, as well as create a cross axis to Flora street.

### Security

The café is pulled away from the building in order to extend into the urban landscape and to enclose the discovery courtyard in order to secure it from unwanted residents. The parapet wall along the art patio and exterior wall lights act as a securing devices when the pedestrian mall is closed for the night. A security guard at the primary entrance will have visibility to nearly all functions due to the open plan, as well as to the exterior plaza and street. The library is secured, having only one entrance and specified elevator to the upper and lower levels.



## CONTEXT RESPONSE

The design is linked with the surrounding context in many ways, and is a product of both unique expression and contextual integration. The massing of the project is angled towards present day and future works of the district in order to present a quality views of each. The grey-beige limestone associates with the stonework of the Meyerson and Nasher Sculpture Garden, thus blending into the precedent of fine art centers in the area. The entrance to the building is based upon the intended pedestrian street backbone, as is the extended café and discovery courtyard.

While any change to the site would be an improvement, the adaptive reuse of the parking garage not only negates the unwanted and dilapidated view, but also adds a needed venue of possibilities to the Arts District.

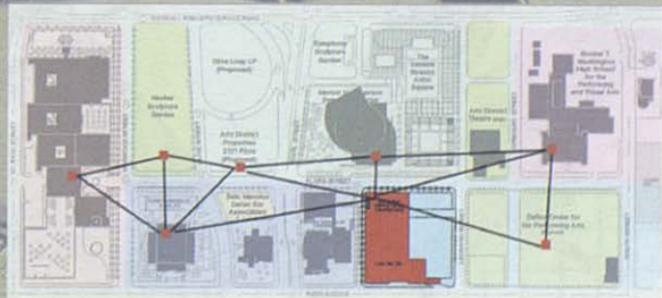


### *The Dallas Arts District*

The project is designed to attract and receive visitors and to be an excellent resource for the occupants of the district. The areas left over and designated as shopping will add a very new attraction to the area only a short distance from the Flora pedestrian axis, without imposing on the street intended for a fine arts experience. The project further removes the concrete garage devoid of life, and contributes a facility usable for long hours and filled with activity. The design is not self-absorbed, rather it projects views out towards the district and the city of Dallas.

### *Unifying Network of Knowledge*

The facility is specifically programmed to meet the needs of the district and to continue its goal of becoming not just a weekend trip, but a way of life. The Media Center and Library will contribute to the entire district creating a unified network of knowledge using technology.



### *Pedestrian Street*

The building is designed to extend into the urban landscape and enhance the pedestrian axis of the district. The main entrances are angled to receive traffic from either direction. The canopies extend the building mass and engage the plaza. The café and discovery courtyard are also accessible to the street, attracting passersby.

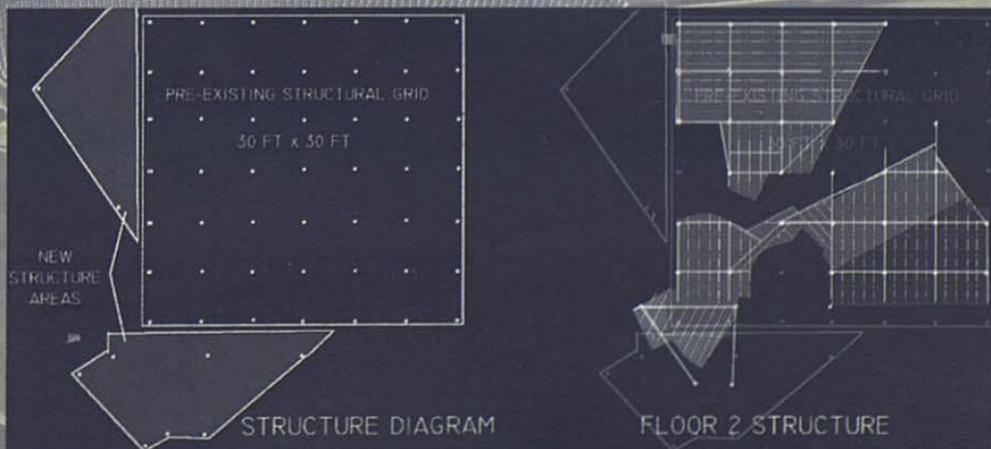


## Adaptive Reuse

The previous site is drastically changed by the design producing numerous uses and enriching the view in the area. Shop-certs, learn-eating, and are all within this project multi-site for a trip. The and service the garage essentially the same with only one elevator extended for service. The site becomes an expression of culture and very useful facility, rather than a lifeless eyesore of concrete and twisted structure.



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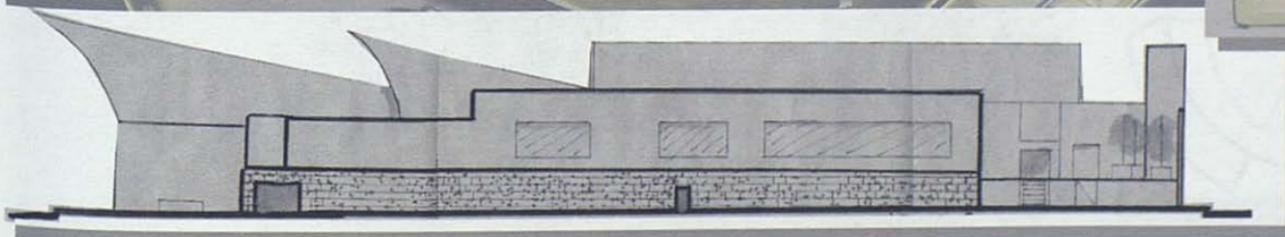
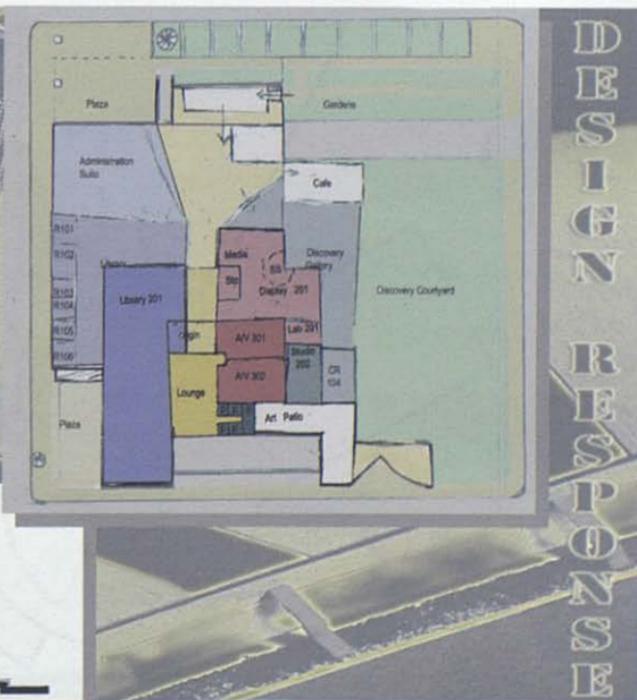
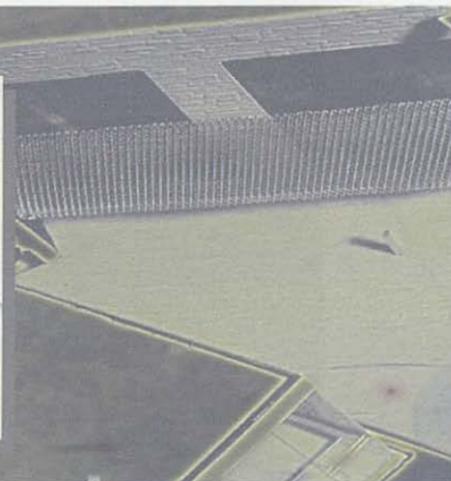
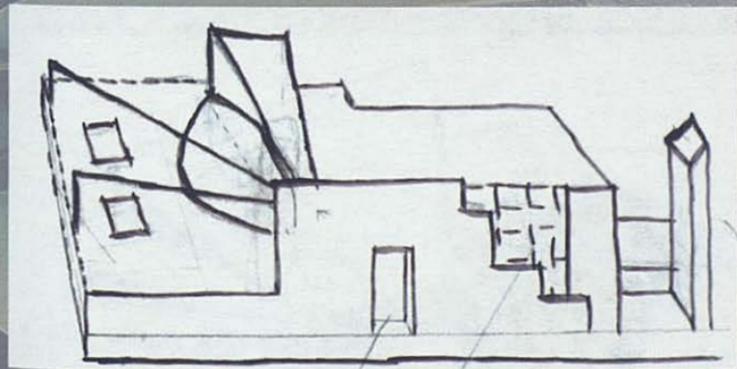


## DESIGN PROCESS

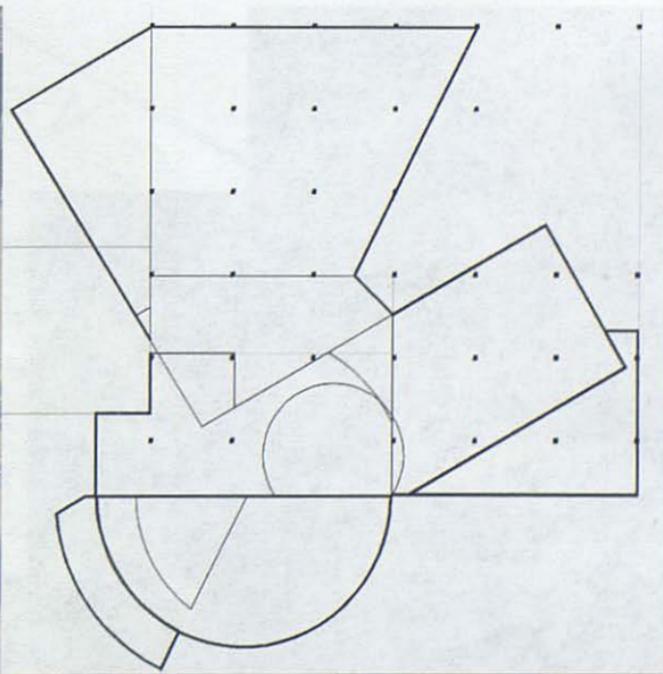
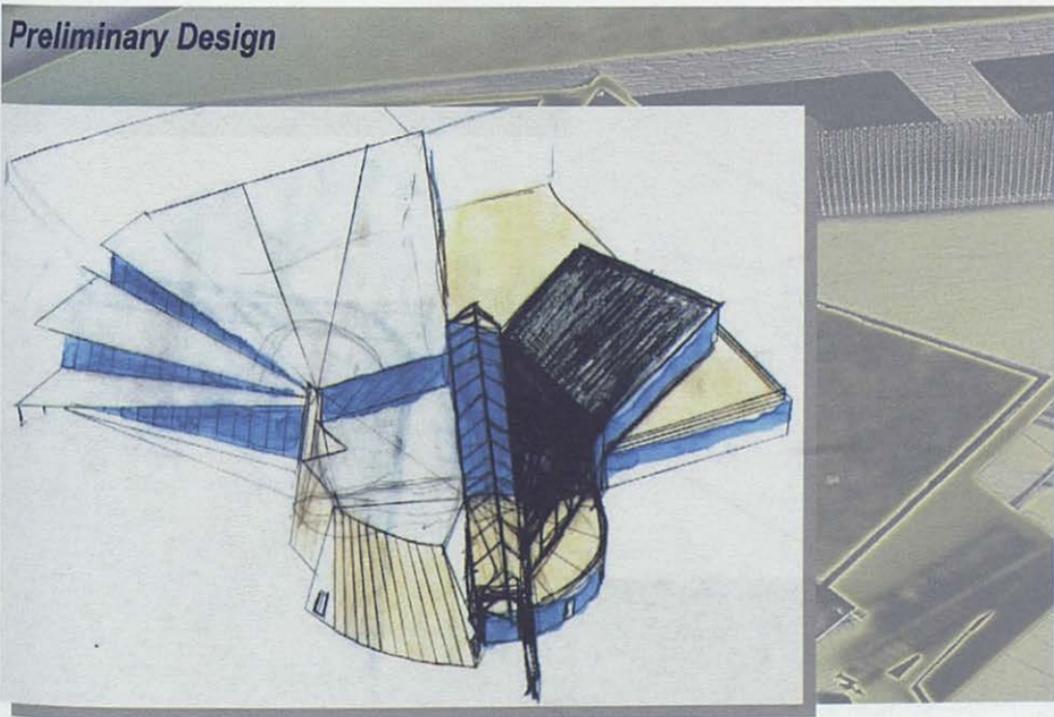
There were several significant developments in the design which brought it to completion. Beginning at the schematic review was the realization that the whole garage need not be covered by the new construction. Several ideas were then discussed including a fictitious skyscraper or office complex. By the preliminary review a pedestrian shopping mall was set as the project's neighbor because of its low height and the practical need for it. In addition, the circulation was identified as a problem due to the stepped elevation of the pre-existing structure. Though the concept remained weak, the establishment of the central core space occurred at the preliminary review. It was initially very close to Flora and imposing. The core developed into the atrium and was set back to give better circulation to both the street and building. The designs were toggled between the drafting board and computer drafts resulting several different approaches to designing such as creating basic line drawings on with CAD and elaborating with pens and markers.

Another major turning point was rotating the second floor of the learning center thirty degrees to respond to the Meyerson across the street which was decided at the preliminary review. The week of building systems brought the design forward with elements of realistic construction and clarity. Near the qualifying review developments included further fragmenting the mass, projecting the café from the main building, and the lowering the ceiling height, while the circulation remained complex. The final review resulted in the alteration of the curved glazing in the art gallery and breaking up the discovery gallery wall into louvers to reinforce the exterior forms.

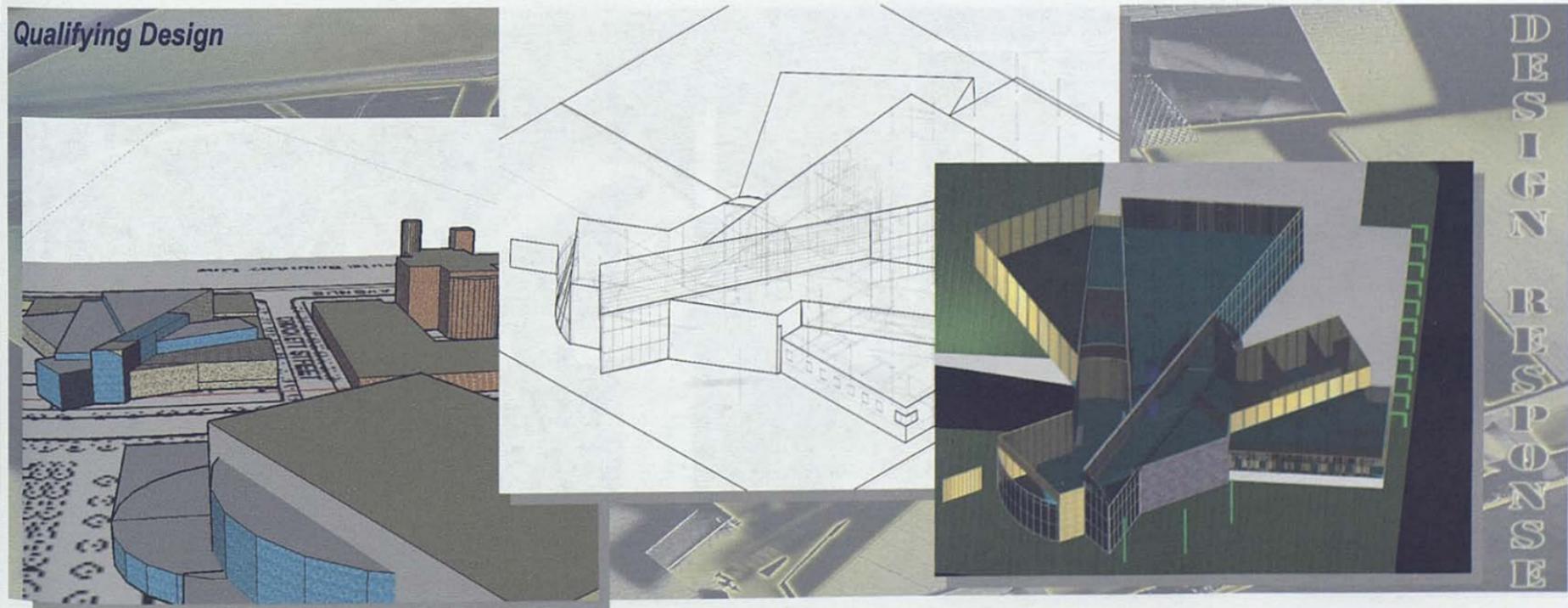
## Schematic Design



Preliminary Design



*Qualifying Design*

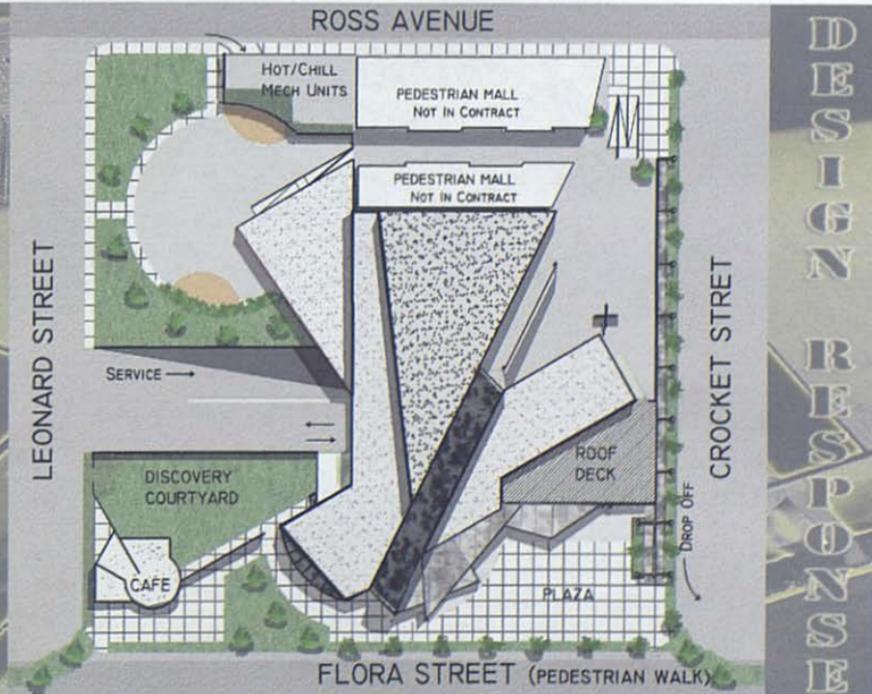


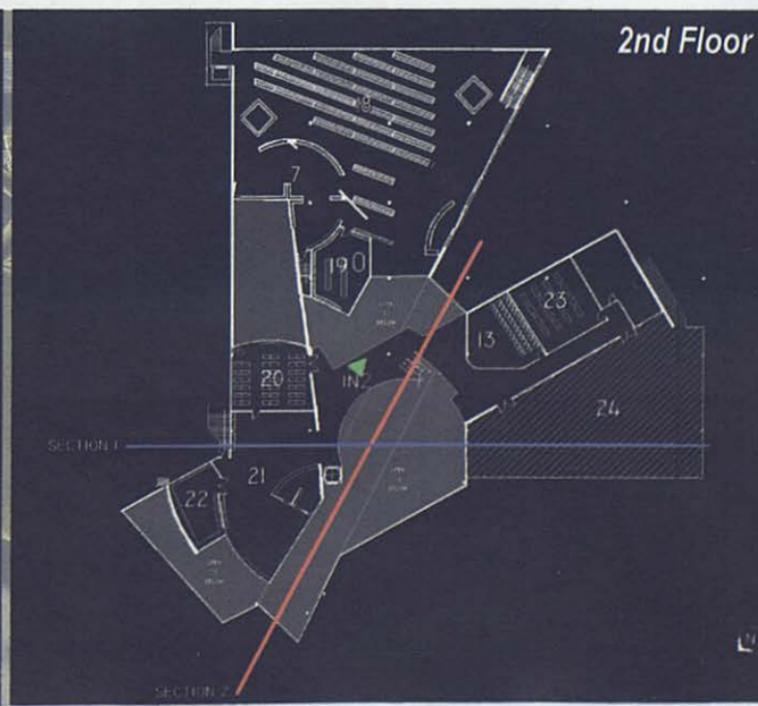
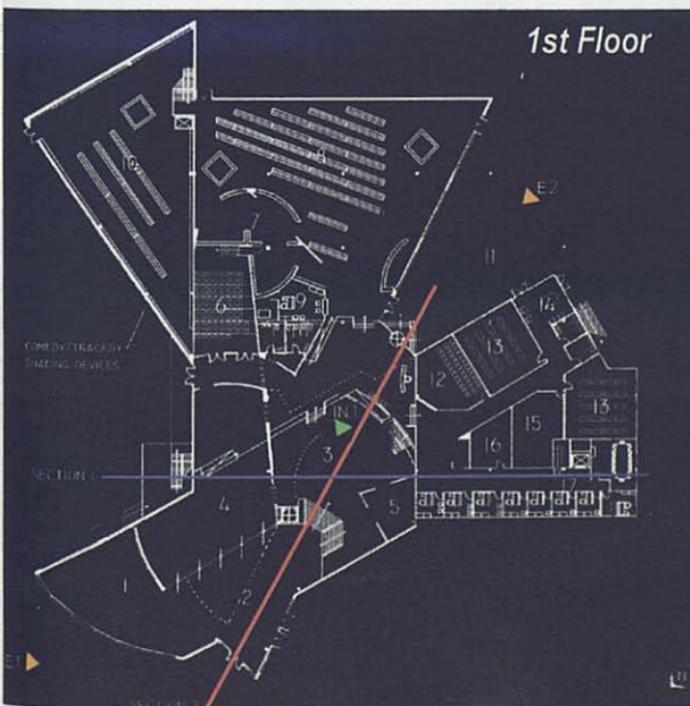
# FINAL ANALYSIS



IN 1 View towards Flora Street

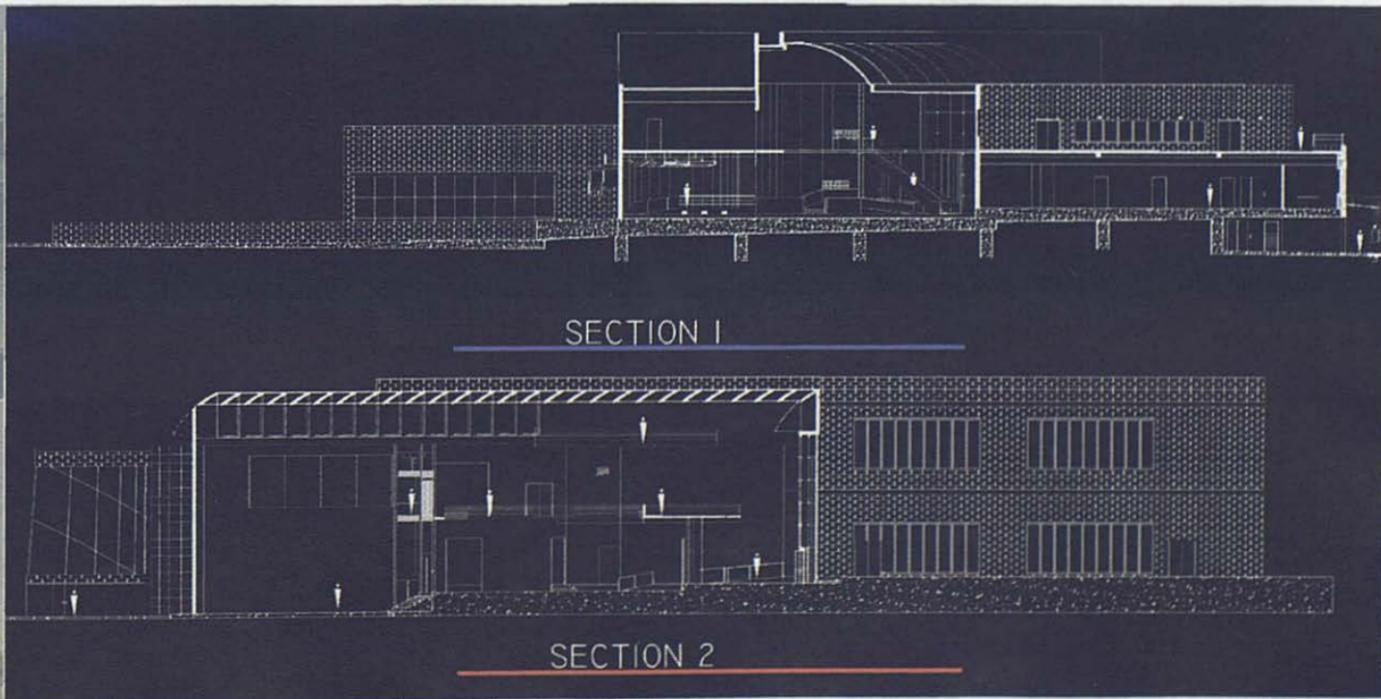
INTERIOR PERSPECTIVE

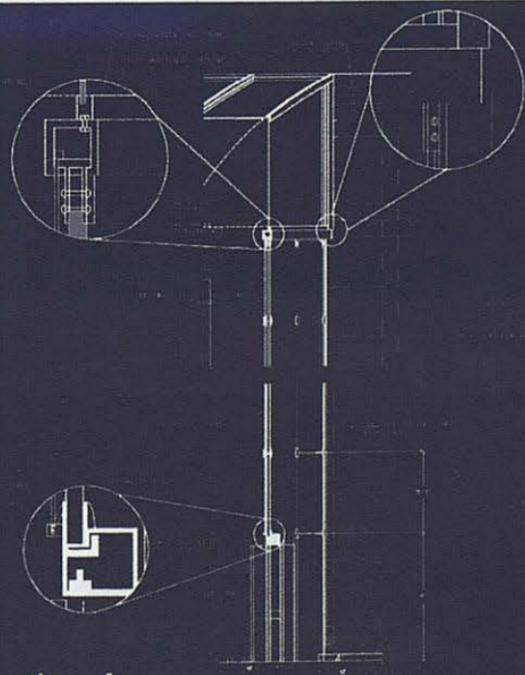
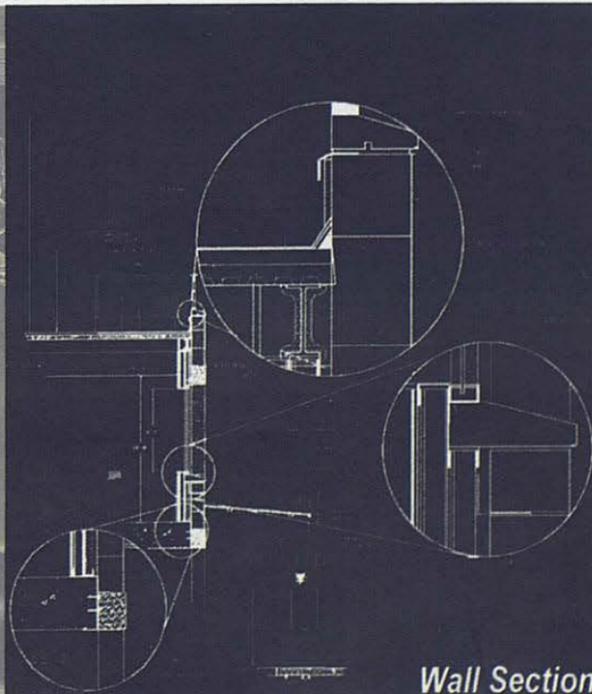
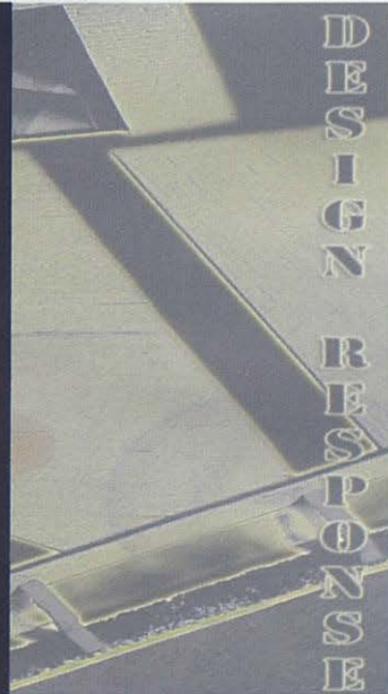


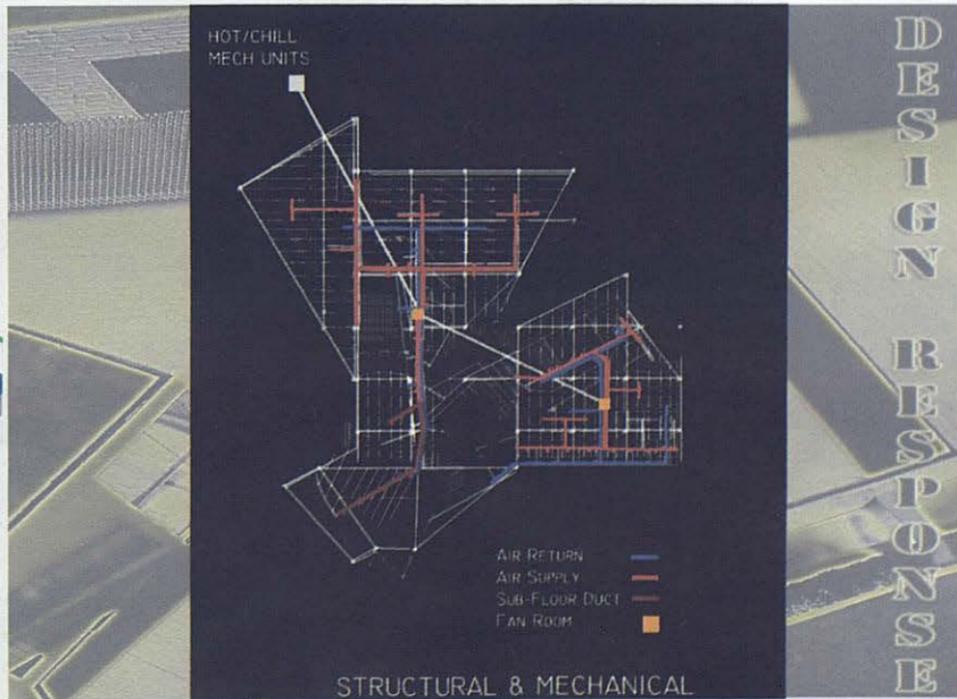
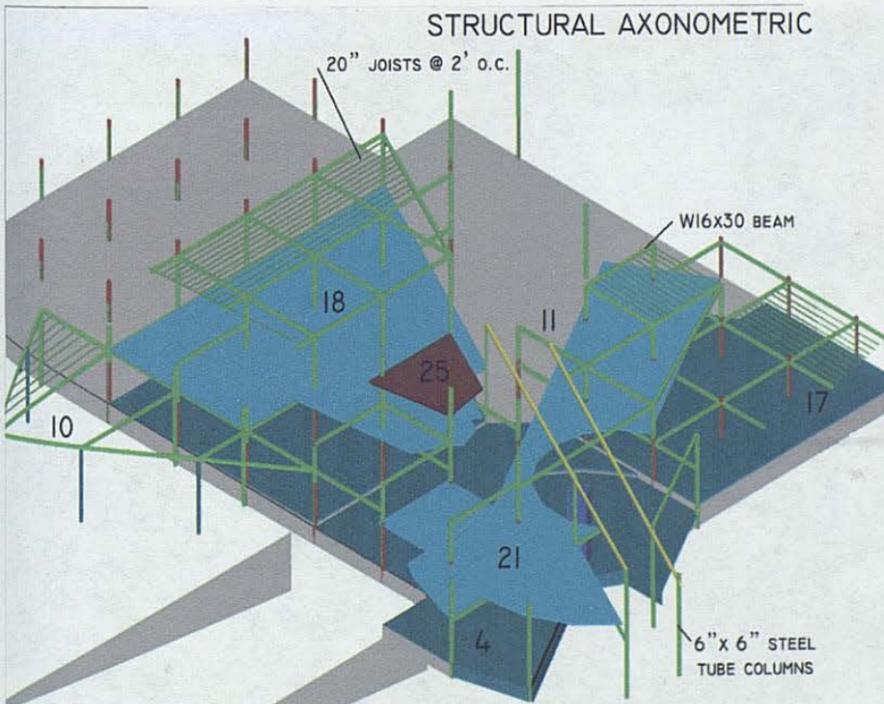


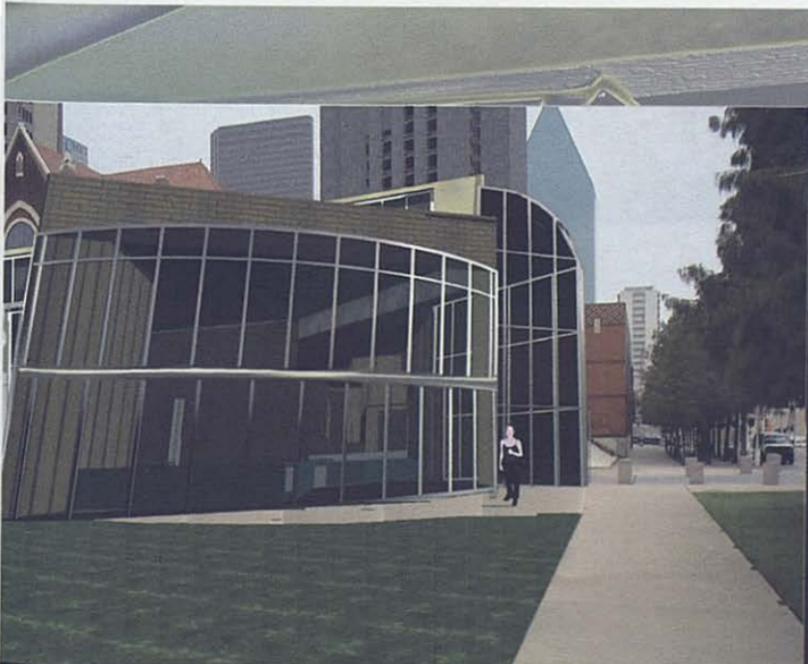
- 1 ART GALLERY
- 2 FOYER
- 3 ATRIUM
- 4 DISCOVERY GALLERY
- 5 GIFT SHOP
- 6 THEATER
- 7 INTEGRATED READING
- 8 MAIN LIBRARY
- 9 LIBRARY OFFICE
- 10 LOWER LIBRARY
- 11 ART PATIO
- 12 LECTURE HALL
- 13 STUDIO
- 14 LOUNGE
- 15 BOOK STORAGE
- 16 WORKROOM
- 17 ADMINISTRATION SUITE
- 18 UPPER LIBRARY
- 19 SPECIAL COLLECTIONS
- 20 COMPUTER LAB
- 21 MEDIA CENTER
- 22 STORAGE
- 23 CLASSROOM
- 24 PATIO
- 25 SOUND ORIGIN

EMERSON DESIGN CENTER



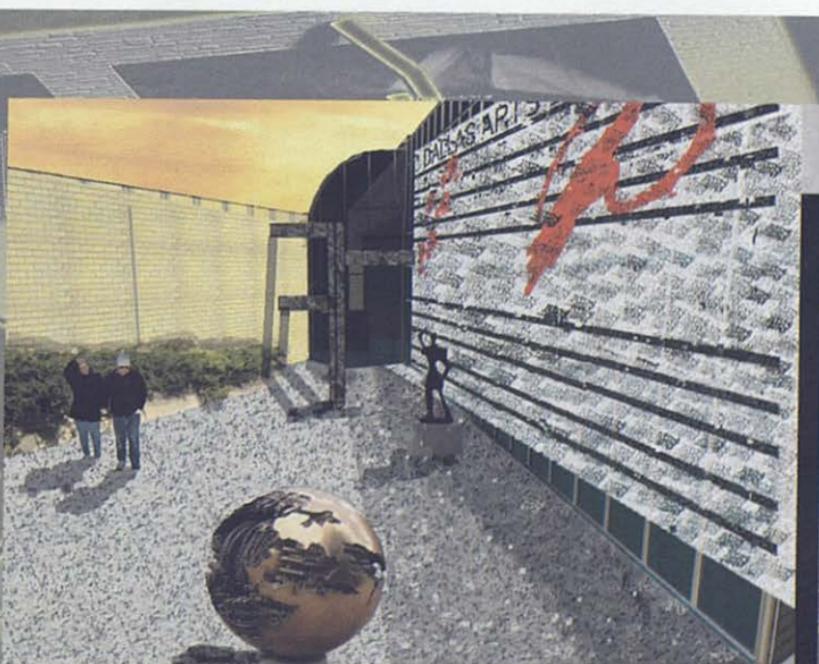
*Wall Section A**Wall Section B*





E1 ▶

EXTERIOR PERSPECTIVE



E2 ▶

EXTERIOR PERSPECTIVE

DESIGN RESPONSE



CROCKETT ELEVATION



FLORA ELEVATION



LEONARD ELEVATION

DESIGN  
RESPONSE

**FINAL PRESENTATION****A LIBRARY & DISCOVERY CENTER FOR THE DALLAS ARTS**DESIGN  
RESPONSE

FINAL MODEL



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