RICE UNIVERSITY

(RE)PROGRAM FOR AN ART DISTRICT

by

Cecilia Elizondo

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ABSTRACT

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Buildings such as factories and warehouses are attractive to artists due to the presence of large unprogrammed spaces and massive amounts of natural light. Around the world, these districts have evolved somewhat spontaneously, as abandoned warehouses or other large buildings satisfy a need for a space that is programmed enough to be comfortable and flexible enough to create what is desired.

There is an area in the city of Monterrey, Mexico, populated with buildings that are currently used as factory and warehouse space, it will soon be abandoned. This thesis project addresses the resultant unprogrammed spaces, represented by the existing warehouses and factories, and their relationship with the programmed spaces, represented by housing, green space and retail; proposing that both can work successfully together as the first art district of the city.

With techniques such as repetition, juxtaposition and deconstruction a different architectural program can be reconfigured into a building before it can be called obsolete. One can analyze its potential for adaptive re-use and give it new architectural value. Any typological building can accommodate different programs through strategies of organization.
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(RE)PROGRAM FOR AN ART DISTRICT
01: ART DISTRICTS AROUND THE WORLD

An art district can be defined as a limited urban area, usually close to a city's center with the intention of cultural consumption. Galleries, theatres, art cinemas, and public squares are common, but design studios and workshops are dominant.

"Such an area is usually encouraged by public policy-making and planning, but sometimes occurs spontaneously. It is associated with allied service-industry jobs like cafes, printers, fashion outlets..."

Art districts can be found all over the world, it has become a cultural and social phenomenon. The map below indicates art districts in major cities out of renovated buildings; such as wineries, factories, warehouses, mansions and convents.

1 www.wikipedia.org: "art district"
The map points out the most recognized art districts, located at mainly major cities and metropolitan areas around the world.
Who are artists?

'Artist' is the term applied to a person who engages and works with a medium, talent, imagination and creativity to produce something that can be judged for its aesthetic value.

Almost all of the art districts around the world have appeared spontaneously out of old buildings, renovated warehouses, obsolete structures; typologies that were not originally designed for a program including studios, galleries and small residences but are attractive for their lack of architectural program within (and the resulting large spaces) and for the fact that the owner that works and lives there can make of the space what he/she desires.

Why are artists attracted to such spaces?

As will be mentioned in this research, there is a clear balance and relationship between spaces that are determined and spaces that are indetermined programmatically, they coexist.

Can an architect design for a typology (such as an art district) that is not traditionally designed for?

Widespread phenomena of art districts out of obsolete buildings is most likely an artist's search for this balance in order to produce their work: programmed enough to be comfortable, but open enough to make of the space what is desired.

But before trying to attempt this challenge, one must ask a main question to this problem:

What is an architectural program?
02: PROGRAM

For modern architects the definition of program lied in function; the idea of ‘form follows function’ and ‘function follows form’ predominated a large part of the 20th century.

But this has not always been the case: in The Case for a Theory of Modern Architecture 1957, John Summerson describes the program as the series of spatial dimensions and relationships required for the most convenient performance of activities. According to the essay, the program lies in the social spheres and the concentration of interests. “Programs have become more complex, more challenging and therefore more susceptible to qualitative generalization and evaluation.”

The most common definition of program in contemporary architecture is program as brief; the list of specific requirements and uses often accompanied by a tabulation of quantities for an architectural project.

1 Summerson, John; The Case for a Theory of Modern Architecture, 1957.
"...of all true manifestations of the head, of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law."
- Louis H. Sullivan

"An architectural program is a list of required utilities; it indicates their relations, but suggests neither their combination nor their proportion."
- Julien Gaudet

"...new order, an order that permits free play for the unfolding of life."
- Mies van der Rohe

"A program is a description of the spatial dimensions, spatial relationships, and other physical conditions required for the convenient performance of specific functions."
- John Summerson
But that definition of program does not gather the complexities of architectural practice nowadays. "Beyond this simple and simplifying denotation of program lies a complex, ambiguous and ultimately paradoxical set of ideas."¹

In 1978, two major theoretical works on the idea of program were published. The definition of program was reconfigured and liberated from its relationship with function and form.

Both projects remodel the questionable parameters established by the older versions of the definition of program by including configurations of spaces and by proposing the possibility that any typological building can accommodate any different program through strategies of organization.

¹ Reeser, Amanda; Re:Programming, Praxis Journal of Writing and Building, 2006.
"...the simultaneous existence of different programs on a single site, connected only by the common data...
the very medium that denies the need for congestion as condition for desirable human interaction."
- Rem Koolhaas

"Any given program can be analyzed, dismantled, deconstructed, according to any rule or criteria, and then be reconstructed into another programmatic configuration."
- Bernard Tschumi

"...program is... a local fragment of social pattern."
- Anthony Vidler

"Program gives license to action: to realize and to organize... it defines, but also limits... program implies to arrange, and at times, in excess."
- John McMorrough
03: ACCORDING TO TSCHUMI...

In 1978, "The Manhattan Transcripts" by Bernard Tschumi was published. The manifesto consists on an explanatory introduction, followed by a series of diagrams and images. The main purpose of the diagrams is to describe the complex relationship existing "...between spaces and their use; between the set and the script; between the 'type' and 'program'; between objects and events."

According to Tschumi in the Manhattan Transcripts (and again explained in "Architecture and Disjunction, 1996), there are three program categories:

Indifference

Sequences of programs (events) and sequences of spaces are completely independent of one another, each has own logic.

Reciprocity

Events and spaces are completely interdependent of one another, they fully condition each other's existence.

Conflict

Programs and spaces do not merge, but rather affect one another, they clash and contradict each other.

---

c Ibid, p. 51.
Any given program can be analysed, dismantled, deconstructed, according to any rule or criteria, and then be reconstructed into another programmatic configuration (while retaining its initial programmatic values).

To discuss the idea of program today by no means implies a return to notions of function versus form, to cause and effect relationships between program and type or some new version of utopian positivism. On the contrary, it opens a field of research where spaces are finally confronted with what happens in them.

Before a building is considered to have programmatic failure, architects must analyze its potential for adaptive re-use: "... alteration of a given structure from one use to accommodate another for which it was not originally designed..."  

No system would survive if architects were to program social freedom. "... permeable boundaries, flexible internal relationships, multiple pathways and fluid hierarchies are capable of responding to emerging complexities of new urban contexts."  

Spaces have new architectural value if a new and contradictory program is given. "...it is more productive to ask what program can do rather than seek to define what program is."
Case Study: Dashanzi Art District

The factory complex was part of military industrial cooperation between the Soviet Union and the People's Republic of China in the 1950s.

Modern components were designed primarily by Germany, therefore, the Bahaus-influenced factory plans were left to East Germans. The result: large indoor spaces designed to let the maximum amount of natural lighting inside.

The chosen area for the Joint Factory 718 complex was a farmland area of 640K m² north of Chaoyang District in Beijing.

Production of military and civilian equipment began in 1957 by 10K to 20K workers. 370K m² were designed for residential space. Spaces for sporting events, athletics, races, education and a hospital were also designed.

After ten years of production, Joint Factory 718 split into several factories for management.
Beijing metropolitan area

Dashanzi Art District
During the 1980s communist reforms by leader of China, Deng Xiaoping, limited government support to the factory complex, which lead to its gradual decline.

By the end of the 1980s and early 1990s, 60% of the factory workers lost their jobs and the factories ceased production until the area was rendered obsolete.

b Ibid, p. 132.
c Ibid, p. 131.
d Ibid, p. 130.
At the time when the factory complex was being vacated, the art community was looking for a home. Several artist had lived close to the Old Summer Palace, but were evicted.

"In 1995 Beijing’s Central Academy of Arts, looking for cheap, ample workshop space away from downtown set up in the now defunct Factory 706."¹

During the renovations, the artists kept most of the architecture’s beauty in the industrial function of the factories, including the Maoist slogans painted on the arches.

2000  Sui Jiango, Dean of Sculpture from the CAFA, sets up sculpture studio.
2001  Robert Bernell sets up Timezone 8 Art Books bookstore.
Xiao Li, fashion designer, sets up studio.
Can Xin, performance artist, sets up studio.
Tabata Yokihito sets up Tokyo Gallery (BTAP)
2002  Huang Rui, artist, and Xu Yong, photographer, set up 798 Space.
2003  Long March Foundation.
2004  Opening exhibit in the Tokyo Gallery: “beijing Afloat”, marked the clear infatuation with the factory complex area.
2005  Huang Rui and Shu Yang, poetry and performance art exhibit.
Sui Jianguo’s sculpture work exhibit.
First Beijing Biennale including 14 exhibits.
2006  First Dashanzi International Art Festival directed by Huang Rui.
The first attack from landowners concerned with the growth of the artist community.

¹ en.wikipedia.org/wiki/Factory_798
Dashanzi Art District facilities
After 2002, the art district grew considerably with scores of galleries, lofts, publishing firms, design firms, tailor shops, cafés, restaurants, clubs...

More than 30 artists and organizations have set up studios and more than 200 are on waiting lists.

The factory complex was first chosen because it was far away from the city, however, urban sprawl has located Factory 798 in a corridor between Capital Airport and downtown; an area of vital importance to the 2008 Olympic Games.

Artists are lobbying for government support to keep the old buildings as part of Beijing's culture, but the existence of the whole complex is threatened to give place to high-tech developments.

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b Ibid, p. 64.
c Ibid, p. 79.
d Ibid, p. 59.
Bernard Tschumi: Factory 798

Located in northeastern Beijing, the art community has taken over a mixed-used and industrial neighborhood. Originally built in the 1950s as a manufacturing building, studios, lofts, galleries and bookstores have taken place.

When the Chinese government threatened to demolish everything and construct residential buildings in the area, Bernard Tschumi sought to keep the community life, maintain its attractiveness and meet the requirements for the housing as well.

"Over these (art facilities) is superimposed a new high-density residential quarter, a horizontal city hovering 25 meters above the ground."1

The image b represents the confrontation between the old and new rather than the intended demolition.

---

1 Tschumi, Bernard; Event Cities 3, The MIT Press, 2004

b Ibid.
Grid diagrams were explored for the most appropriate distribution of the required program: one million m² of housing.

A lattice, a decorative motif that is similar to a framework that can be ordered and flexible at the same time, was used as the main design concept for factory 798: "...the need for a structural grid and a regular system of vertical circulation/egress, and... the requirement that the new structure touch down at points that interfere minimally with the existing fabric."¹


a www.designboom.com/snapshots/venice04/arsenale.html
"A program is never neutral. The people who draft it are full of preconceptions. The first thing an architect needs to do is dismantle that program and redirect it".²
Architects could manipulate, reorganize the program and use techniques such as repetition, distorition, or juxtaposition for the activities into a detached and imaginative way. In this manner, the most complex structure could accommodate the simplest program.

Too many programs have functioned into buildings that had other original programs, there is no relationship between function and form, "new programs are placed within new urban situations".¹

This process of layered configuration, or stratification, was also present in the discussed example of the New National Gallery were the less programmed space of Mies was layered over the programmed areas, creating a balance (see Appendix 01 for a second example of stratification).

The program for Tschumi's proposal started out being indifferent from the existing art facilities, but as the project developed, both old and new began to interact with one another. The new structure allows the old one to survive and the new one is supported completely by the old.

Then, within the new addition, the programmed areas (dark grey) work in reciprocity with the less programmed areas (light grey) into a balance.

The balance created works.

¹ Tschumi, Bernard; Spaces and Events, Architecture and Disjunction, 1994.

a www.archimagazine.com/amorph.htm
The light grey in the plans above describe the areas that can fully adapt to the structure's needs, the dark grey represents the programmed required housing of the project.
05: THIS IS MONTERREY, MEXICO

Monterrey is located in northeastern Mexico, in the state of Nuevo León. The municipality of Monterrey, the state's capital, has a population of about 1.2 million; however, the metropolitan area of Monterrey consisting of nine municipalities, has a population of 3.7 million, making it the third most populous in the country.¹

Monterrey is the second most important financial and manufacturing hub after Mexico City.

In metropolitan areas, high concentration of workers, designers, artists and musicians, produce a higher economic development for the city because they create a positive environment that attracts others like them, thus, this “creative class” generates more businesses and more capital. American economist and urban theorist, Richard Florida argues that retaining this high-quality talent in a city can become the optimal resource into its prosperity.

"Why do creative people cluster in certain places?... it appeared that highly educated individuals were drawn to places that were inclusive and diverse... places that are innovative, diverse and tolerant..."²

¹ 2006 INEGI statistics.
² Florida, Richard; Cities and the Creative Class, Routledge, 2005. p. 33 - 34.
There are creative and talented people everywhere. As a resident of the city, I truly believe that there is true potential in Monterrey's population. That potential could be greatly exploited with appropriate facilities.

There is an area in the city that is currently used as factory and warehouse space for different companies. Originally this spaces were designed in this area especially because the train ran through, however, the Agency of Urban Planning of Nuevo León, has new plans for the city's transportation and the train is soon to be derailed. Without the train, the factories and warehouses are useless and most will be abandoned.

--- train tracks

--- Agency of Urban Planning of Nuevo León.
--- Google Maps: "Monterrey: Puente de la Unidad".
Government planning has indicated that soon enough these factory and warehouse space will soon be demolished.

It seems that demolition would be unnecessary if the spaces could be programmatically renovated and redesigned for an art district in the city.

The design would be properly balanced between programmed spaces and unprogrammed spaces so that it fits the lifestyle of artists and designers and still manage to conserve and maintain the architectural value of the existent buildings.
07: EXISTING ARCHITECTURE AT THE SITE

"Each city has a unique history... its great value is as source of information which makes the design process unique to the special conditions of the location."

What is the existent phenomena in the site?

As mentioned before, the area is currently used for factory and warehouse space for different companies. New plans for transportation by the Agency of Urban Planning of Nuevo León, has forced some of these companies to relocate their facilities to other parts of the city. Research was conducted during the summer of 2007 in order to analyze and study the industrial site and the spaces within.

Other than their shape, geometry, size and material, the spaces share common grounds. They consist of large open plan structures designed to maximize natural light and to hold massive amounts of product without any size limit.

"A warehouse is a commercial building for storage of goods... They are usually large plain buildings in industrial areas of cities and towns... are loaded directly from railways, airports, or seaports..."

The map on the right describes an irregular existing grid pattern given by the current buildings, the circulation diagram and the block structure that will serve as starting point to the design project described in this thesis.*

---

* Janz, Wes and Bob Beckley; Multivalence, Conext and Synthesis in Urban Design, JAE, Vol. 36, No. 3 Spring 1983, p. 6
2 www.wikipedia.org: "warehouse".

* See pages 33 and 34 for building data.
WAREHOUSE
1
Surface Area: 878 m²
Materials: Steel frame
Status: Abandoned, stripped apart

WAREHOUSE
2
Surface Area: 797 m²
Materials: Steel frame, steel panel, concrete block
Status: Abandoned

POTATO CHIP FACTORY
3
Surface Area: 4150 m²
Materials: Concrete structure, concrete block, steel frame, steel panel
Status: Occupied

WAREHOUSE FOR CONSTRUCTION MATERIALS
4
Surface Area: 1197 m²
Materials: Steel frame, steel panel, concrete block
Status: Occupied

* All images were taken on site in 2007.
CELLPHONE EQUIPMENT FACTORY
Surface Area: 2,121 m²
Materials: Concrete structure, concrete block
Status: Occupied

TERRACE
Surface Area: 238 m²
Materials: Steel frame, steel panel.
Status: Abandoned

TOSHIBA WAREHOUSE
Surface Area: 1,178 m²
Materials: Steel frame, concrete, stone.
Status: Occupied

BEER WAREHOUSE
Surface Area: 1,858 m²
Materials: Steel frame, brick.
Status: Occupied
08: (RE)PROGRAM FOR AN ART DISTRICT

As explained before, artists seek large spaces filled with natural light in order to design and create without limits. For this reason, old factories and warehouses are commonly used for art facilities.

On the other hand, artists tend to work together in groups in order to seek guidance and inspiration. Without planning it, they create communities.

For this two important reasons, there is strong potential in the site for an art district. The unprogrammed spaces of the old factories and warehouses could become art facilities, while the addition of new programmed spaces around them destined for artist housing, working together as whole in a relationship have great architectural value.

For this thesis project, the existent buildings in site will be considered as unprogrammed spaces. The large spaces with massive amounts of natural light that have no distribution within can have greater architectural value when their use is transformed.

The relationship between unprogrammed spaces and programmed spaces is more valuable than each working alone.

* See Appendix 04 for scenario description.
The area is divided into different art field zones related to the Computer Media + Green Space scenario.

The relationship created between the unprogrammed spaces of the art facilities and the programmed spaces for housing turns into the first art district of the city.
09: A NEW BLOCK STRUCTURE

The composition of the existing buildings and the spatial themes reveal several problems: there is no apparent structure or organization, the existing grid is too irregular and has no relationship with the rest of the city, the block size is too large for it to be manageable, there is no connection or relationship between the buildings, and there is a clear absence of a pedestrian circulation.

The plan on the right describes the proposal of a new block structure relative to three conditions: the size of the typological downtown city block of approximately 2,000m², the existing building location and the current irregular grid pattern.*

The proposal also includes a new vehicular circulation system and an inner grid within each block, which enables an adequate programmatic organization.

* See pages 39 and 40 for specific block study.
Block Study and Analysis

In order to approach the problem in a more manageable way, the area is divided into five zones. Each zone is to be analyzed separately for thorough design and then put together as a whole to work cohesively.

* All measurements in m².
Old factories and warehouses will be considered as the unprogrammed spaces in the art district.

"Analysis of the art system must inevitably be carried on in terms of the studio as the unique space of production and the museum (or gallery) as the unique space of exposition... the architectural relationship of [both]... is apparent."

For this reason, the location of collective studio space is intimately related to their exhibition space into art field zones.

The dominant feature of the art district:

ART FACILITIES PROGRAM

Galleries
  Indoor
  Outdoor
Artist studios
  Private
  Collective
Temporary exhibition space
Open theatre
School

1 Buren, Daniel; The Function of the Studio, October Vol. 10, Autumn 1979, p. 51 and 52.
Distribution and location of the art facilities areas is relative to the existent buildings that will be occupied by art facilities, by the new grid created by the same buildings and the new block structure.
11: PROGRAMMED SPACES

Green Space

Rather than just carpeting for the art district, a more important programmed function is
given to green space areas; they will come together with the art facilities to form relationships into a combined program: outdoor public galleries related to adjacent indoor galleries and indoor green areas inside the art facilities.

The greenspace areas are connected to each other conceptually through two pairs of fluid axes whose shape is given by the dominant avenues in the site. Infrastructure meets greenspace. The axes connect all five zones together and create series of relationships with the defined art areas.

GREENSPACE PROGRAM

Terrace space for rest and recreation
Pedestrian circulation

Galleries
   Indoor greenspace areas
   Outdoor galleries

* See Appendix 03: Program Categories.
Distribution and location of the green space areas is relative to the new grid created by the buildings and the new block structure.

Integration
Several sequences of events can turn into one single programmed space.*

LEGEND
- Integration programmatic relationship
- Art facilities areas
- Green space areas
- ART SPACE + GREEN SPACE

SCALE 1 : 4 000
Housing

The housing program is located at the periphery of the district in order to embrace the inner art spaces into a whole. Density is controlled by the height of the housing complexes.

Housing units can be either private or shared. In order to create a sense of community, all housing buildings have shared collective living spaces, such as dinning rooms and kitchens; similar to how collective studios work. Collective studios found in the housing buildings integrate to the studios in the art areas.

HOUSING PROGRAM

Units (100 sm each approx. with variations)

- Studio space
- Bedroom
- Bathroom
- Kitchenette
- Balcony

Collective areas indoors

- Dinning room
- Living room
- Kitchen + laundry
- Studio space

Collective areas outdoors

- Green space/terraces
- Underground parking space

* See Appendix 03: Program Categories.
Distribution and location of the housing program is relative to the new grid created by the same buildings and the new block structure and the current single family housing.

Integration
Several sequences of events can turn into one single programmed space.*

Adjacent
Both programs work side by side despite their configuration.

LEGEND
- Integration programmatic relationship
- Adjacent programmatic relationship
- Art facilities areas
- Housing areas
- ART SPACE + HOUSING SPACE

SCALE
1 : 4 000
Retail

Retail in the art district is not mandatory, but it contributes to its success for tourism and entertainment reasons. Retail space serves as contributor to the pedestrian circulation.

The art facilities are not programmed and can function without retail space, but they greatly affect the content of the retail spaces and their location.

A complementary feature for the art district:

RETAIL PROGRAM

Restaurants + Cafes + Clubs (R, Ca, Cl)
  Office space
  Production area
  Dining space
  Kitchen facilities
  Restrooms

Computer/art supplies stores (CAS)
  Display and sales space
  Office space
  Storage areas
  Restrooms

Bookshops (B)
  Display and sales space
  Office space
  Storage areas
  Restrooms

* See Appendix 03: Program Categories.
Distribution and location of the retail areas is relative to the existent buildings that will be occupied by art facilities, by the new grid created by the same buildings and the location of housing (affecting the pedestrian circulation).

**Attachment**
One or more events are dependent of another, but the last one is independent.

**LEGEND**
- Pedestrian circulation
- Attachment programmatic relationship
- Art facilities areas
- Retail areas
- ART SPACE + RETAIL SPACE

**SCALE**
1 : 4 000
12: UNPROGRAMMED SPACES + PROGRAMMED SPACES

This thesis project addresses the resultant unprogrammed spaces, represented by the existing warehouses and factories, and their relationship with the programmed spaces, represented by housing, greenspace and retail; proposing that both can work successfully together as the first art district of the city.

The composition of the unprogrammed spaces and the programmed spaces create diverse programmatic relationships.

In order to further explain how the new programmatic relationships are created, an area, marked by the red dotted line in the plan on the right, of the site has been selected.

With techniques such as repetition, juxtaposition and deconstruction a different architectural program can be reconfigured into a building before it can be called obsolete. One can analyze its potential for adaptive re-use and give it new architectural value. Any typological building can accommodate different programs through strategies of organization.

* Conditions were superimposed to create the new colors on the plan.
LEGEND

→ Vehicular circulation

--- Pedestrian circulation

--- New grid lines

--- Train line

□ Art facility program

□ Housing program

□ Green space program

□ Retail program

□ Art facility and housing program*

□ Art facility and green space program

□ Art facility and retail program

□ Housing and green space program

□ Housing and retail program

□ Green space and retail program

SCALE

1 : 4000
13: ZONE ONE

Program Proposal*

Proposed art field:
PHOTOGRAPHY

Photography workspace
Lobby and administration 360 m²
‘Proper’ studio space 1 090 m²
Kitchen prep facilities
Makeup and dress room
Mechanical space
Digital labroom 530 m²
Darkroom 200 m²
Display space 800 m²
Private studios 500 m²

Photography Galleries
Outdoor gallery space 880 m²
Indoor gallery space 1 360 m²
Lobby and administration
Storage area
Prep space
Mechanical Space

Housing
Lobby and administration 300 m²
68 units (studio, bedroom, bathroom, balcony) each unit is approx. 100 m²

Collective indoor space 650 m²
Collective outdoor space / green space 6 165 m²

Retail 1 200 m²
Green surface parking space 1 205 m²

* All approximate measurements.
LEGEND

- New grid
- New blocks
- Existent buildings
- BA: Block area in m²

SCALE

1 : 1 800
Zone One

The following pages contain plans, sections, diagrams and renderings of the design project, revealing how the existing buildings, the unprogrammed, meet the programmed new buildings into a whole.
Zone One: Plans

Underground Level Plan

See sections A, B, C and D in pages 57 and 58.
Ground Level Plan

SCALE 1:1800
See sections A, B, C and D in pages 57 and 58.
Zone One: Sections

Section A

See location of Sections A and B on pages 55 through 58.
See location of Sections C and D on pages 55 through 58.
Section D

Large accessible entrance

Indoor greenspace area

Open terrace

SCALE 1:1200
Zone One: Renderings
These obsolete buildings were not originally designed for art district facilities but are nevertheless attractive for qualities such as large unprogrammed spaces and massive amounts of natural light.
Artists choose this spaces in order to satisfy a need for a space that is programmed enough to be comfortable and unprogrammed enough to create in it what is desired.
ANNOTATED BIBLIOGRAPHY

Through series of projects, Stan Allen describes new architectural strategies or approaches for the urban city.

As the name clearly states, the essay explains Rem Koolhaas's attempt to break with the contemporary notion of 'program' and create spaces designed for social chance encounter through the case study of the Educatorium at Utrecht.

Florida, Richard; Cities and the Creative Class; Routledge, 2005.
Further explanation to the concept of the 'creative class' from the Rise of the Creative Class, 2003 and established the relationship of the transformation of cities and urban places in the global economy by creativity and talent.

An analysis on the subject of Mies' 'universal space' in several of his projects.

One of the most important manifestos on the concept of 'program' ever written in the 20th century. Koolhaas redefines the concept through the use of case studies and examples based on the city of Manhattan.

The author explains how any building before rendered obsolete for its failure to the program, should be reconsidered for re-use and adaptation into another program, so that it is granted new architectural value.

An analysis on the subject of Mies' 'universal space' in the New National Gallery, Berlin.

The same ten questions were made to Rem Koolhaas and Bernard Tschumi on the concept of 'program' and the relationship toward their work. It is interesting to understand how each address the issue and the similarities they share.

Introductory essay written for Praxis Journal of Writing and Building 8: Re:Programming. Defines 'program' as approached throughout the issue and focuses on the main relationship between the theoretical views of the concept between Rem Koolhaas and Bernard Tschumi.
Compilation of essays written by artists from Factory 798, Beijing, China, including historical references, exhibition information, the impact of the art district in the city, photographs, plans and diagrams.

The article defines the 'concept' of program in contemporary architecture as the source of unity in any architectural project.

A compilation of culture and art related programs introduced into obsolete factory buildings throughout Europe.

Compilation of essays from 1975 until 1990 that discuss the notions of event and program, including some of the main theories from the Manhattan Transcripts, 1978.

Compilation of projects from Bernard Tschumi Architects since 2000, including Factory 798 in Beijing, China. The section includes conceptual information on the project as well as images, plans and diagrams necessary for the case study in this research.

One of the most important manifestos on the concept of 'program' ever written in the 20th century. Through the use of images and diagrams, Tschumi explains the three main categories of 'program'.

This article is interesting in terms of the definition of 'program' into contemporary architecture and its importance as a 'social pattern' making reference to other theorists such as John Summerson.

Wilkinson uses a technique on scenario building in order to solve large scale problems and take appropriate decisions.
Universal space is defined by Mies van der Rohe as the space without prescribed logic. A composition of spaces without hierarchy and with a flux relationship of movement within each other. And where the program allows growth according to different needs rather than the pre-established from other authorities.

“The fragmentation and distortion of space is total”.¹

The New National Gallery building is located in urban Berlin and a perfect example of Mies’ universal space. Supported by slim metal structure the glass exhibition hall lacks permanent walls and permits natural light inside.

The Gallery opened in September 1968 with an exhibition of Mondrian’s paintings. Critics opposed the idea of a colossal countinuous space with suspended walls from the ceiling with the artwork; but Mies’ program was to design new ways of creating exhibitions as they changed through time. He gave curators the challenge to create whatever they desired with each different exhibition without interrupting the continuum of the hall.

¹ Hays, Michael; Critical Architecture, Prespecta, 1984.

b Ibid. p.47.
"The unusual natural illumination, coming from around and below the viewer rather than above, and the continuous suggestion of motion in the ceiling... perhaps preparing the audience to bring a fresh eye to the art housed below... the simplicity and rigorously pure geometry of the space's rectangular forms makes the design seem tranquil, rather than obtrusive."

However, Mies' universal space in the New National Gallery is not completely isolated. It works supported by the completely programmed lower floor. Even though, the architect has made the free plan his priority in the building, there is an interaction between both. One exists because of the other.

1 www.wikipedia.org: "Neue Nationalgalerie".

Ground Level Plan

1. Sculpture Garden
2. Large Exhibition Space
3. Small Exhibition Space
A. 02: KOOLHAAS’ ADAPTABLE PROGRAM

In 1978, one of the most important documents on the concept of program was written by Rem Koolhaas. Delirious New York: A Retroactive Manifesto for Manhattan remodels the questionable parameters established by the older versions of the definition of program by including configurations of spaces and by proposing the possibility that any typological building can accommodate any different program through strategies of organization.

"Space is programmed for infinite function and chance encounter."¹

The main purpose for the design of the steel and glass structure of the Seattle Central Library was to redefine the library exclusively for the book to the information store. New design of a library in terms of the new forms of compressed information.

The building has eleven floors throughout five platforms, each containing a cluster of defined program distributed according to its most optimal performance (color grey in the diagram). The platforms are connected through series of program-free spaces which can adapt different programs through time (color red in the diagram).


- Programmed Areas
- Adaptable Programmed Areas
The library is the product of the analysis of the abstraction of a program.

Different from the New National Gallery, by Mies Van der Rohe, the adaptable programmed areas in Koolhaas design are not the priority in the design. The platforms respond to the adaptable programmed areas as they interact with one another.

The concept of program has another connotation for Koolhaas, more like agenda. Without certain hierarchy of spaces and narratives of flow movement, Koolhaas "...works toward a spatial structure that allows a multiplicity of choices for pedestrian flow and encounter."\(^1\)

"The work of Rem Koolhaas has long been identified with the attempt to break with the architectural ideologies embodied in spatial programs. Programmatic encounters include the production of fields of social encounter, new formal juxtapositions, and forms of spatial segmentation."\(^2\)

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2 Ibid.

a seattle.nwsource.com/news/local/library/architecture
A. 03: PROGRAM CATEGORIES

There are three program categories according to Bernard Tschumi*:

Indifference

Sequences of programs (events) and sequences of spaces are completely independent of one another, each has own logic.

Reciprocity

Events and spaces are completely interdependent of one another, they fully condition each other’s existence.

Conflict

Programs and spaces do not merge, but rather affect one another, they clash and contradict each other.

However, other program categories can be created derived from these three. These new categories, diagramed on the right, have served as tools throughout the design process for this project.

* See 03: According to Tschumi, page 09.
Attachment
One or more events are dependent of another, but the last one is independent.

Collision
Both programs work side by side always.

Opposition
Sequences of events cannot possibly have interaction with one another.

Desintegration
A program can be broken into several sequences of events.

Integration
Several sequences of events can turn into one single programmed space.
A. 04: SCENARIO BUILDING

Scenario One: What Could Happen to an Art District of the Future?

Due to population density rise, the area is rezoned into residential and commercial use. Increases in rent are survived by a professional society with shared interests. In order to maintain a sense of community, mixed-use buildings are few stories high, predominantly for housing and are located right at the limit of the sidewalks, surrounding public spaces. Housing buildings are connected to each other not only on ground level, but other levels as well. Within housing buildings, spaces are divided into private and shared social where people come together.

Higher production of specialized goods and services on the first few floors of these buildings enable people to walk briskly on sidewalks to get to businesses, cafés and restaurants where they interact. Some artists work in their private studios, the majority work in large shared spaces and meeting places where they can learn from each other. Social awareness for the growth of the arts has made the art district facilities successful as such. Public squares, workshops, exhibition space and art galleries are frequented by inhabitants and people from all over the city interested in the arts. The art district becomes important enough to help artists become known and have their work displayed.

* Based on the technique for building scenarios by Lawrence Wilkinson, see Bibliography.
Urbanization

dense housing

meeting space
dense workshops

shared interests
public spaces

private space
recognized artwork

connected housing
mixed-use

communal space
Scenario Two: What Could Happen to an Art District of the Future?

Real Media

In order to create a sense of nature in the industrial site, small green spaces are designed in vacant lots surrounding the art facilities in the area becoming the neighborhood parks, allowing vegetation to grow back. They create a pattern through the urban area to promote air quality and to create rest space for unwinding after work.

New computer graphic programs are now being used by artists replacing real media to produce artwork. Instead of having large studios housing materials, tools and artwork for one artist, small studios are used to fit the computer needs of several artists at the same time. Since virtual communication is made easier, artists no longer have to meet physically and can work in the privacy of their own homes, where their studios are only big enough to handle computer equipment. Indoor galleries are made into outdoor galleries as the green spaces in the neighborhoods are designed as projection spaces for the artists to come together and display their artwork with state-of-the-art technology. The displays are only temporary and can be scaled depending on the size of the surfaces.

Computer Media

* Based on the technique for building scenarios by Lawrence Wilkinson, see Bibliography.