

The Art of Perception
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Abstractp.4

Thesis Statementp.6

Olafur Eliassonp.12

Precedentsp.28

Site Analysisp.38

Programp.52

Schematic Designp.56

Final Designp.96

A museum is a home and a display for objects that society has deemed important and worthy of preservation. The museum is constructed to protect the object from wind, weather, and light. The museum is also a stage for which the object to set upon and a space for presentation. The space that is allocated for each object is usually very grand and large to add to the awe and importance that society has given the object. This also accommodates large groups of people to view the object.

This object can be anything that holds historical value or artistic quality. Sometimes it is a utensil, maybe used for warfare that was rediscovered centuries later by another culture. After the utensil is studied and information is gathered, the object is displayed in a museum so that other cultures can learn from their ancestors. Other times, the object is a valued piece of art that has been passed on through generations and preserved until it becomes a historical piece placed in a museum.

Most museums have space designed to be flexible and to allow for 'moving installations.' Light and space used together can create an atmosphere that is indistinguishable from the object placed there. The object and the setting should be intertwined so that the museum is not just a container but is an actual home for the object (part of the object?). The experience and the information that the object holds should be inseparable from the setting. The same object in a new home would not hold the same experience. This project is about experiencing the object in a way that doesn't allow one to distinguish between setting and object.

Abstract

The object has a specific space, a home. With this in mind, the location and site of the building is critical to the housing of the object. Certain art pieces can not live in the same house as other art pieces. The object already has value; this project is about expanding the object's identity through setting. Today the information that art and artifacts hold can be experienced through TV and internet. If the location holds significance and adds to the experience of the artifact, that is something that has to be visited in person. The objective is to create an intimate setting that becomes a memory and a different experience for each individual.

This project will be about creating a space that is dedicated to the objects that are housed within it. The space will be molded to fit the object. Some of the parameters that will be used in distinguishing the space will be light and location. The site is very important in the design of this house of objects. Natural and artificial light will be used to highlight objects and to create atmosphere. Path will also be used to create this dedicated facility. The materials that surround each object will help to make the space unique by providing different sounds and textures. Through these mediums this project will create a dedicated and unique environment for the objects.

Abstract

When a person goes to a museum they feel like they have had a cultural experience because they absorbed so much information. But did that person gain anything from attending the museum and seeing the art in real life that they could have gotten from the computer at home? Art is not an image one experiences in isolation. One's interpretation or perception of art is impacted by memories and experiences.

Art is also more than a vessel for communication, or a mode for impacting experience. This thesis proposes that art impacts peoples' perceptions and becomes inherent to our psychology. Art can be aided by the design of the museum it is housed in. The museum should be an extension of the exhibit.

Site is one method that can impact perception of art. Elements of a particular site can impact the design of the building that houses art. One element that is different and inherent to every site is natural light.

Natural daylight is not constant in its hue or energy, but our minds perceive it in this way¹. Color and light are important to this thesis because they are methods to alter the sensory environment. According to Mahrke in "Color and Light in Man-Made Environments", these two stimuli do not just illuminate and create a physically pleasant space, but they also affect humans psychologically and physiologically.

1. from Myers pg. 211

Any incoming information in an environment (stimulus) is decoded through perception, memory and judgment. Color and light can affect our mood, our interpretation of space, and our experience of art. In order for art to be perceived in a stimulating way, the environment must create an adequate reaction.

One theory that is influential to this thesis is Kenneth Frampton's idea of Critical Regionalism. According to his essay "Towards a Critical Regionalism" fenestration of a building (inlet of light and climate) is key to associating the built form to its region. Art galleries have historically been lit by artificial light.² This impacts the building and creates a sense of placelessness. This results in the art not being connected to site. "This is because the local light spectrum is never permitted to play across its surface: here, then, we see how the loss of aura, attributed by Walter Benjamin to the processes of mechanical reproduction, also arises from a relatively static application of universal technology".³ The second key part of this explanation of fenestration is the inlet of climate, not just light. By allowing a person to feel or sense the climate that the building sets in can help create place, instead of placelessness.

Walter Benjamin says that art contains aura. This could be described as uniqueness and originality that each piece holds in its physical state. He claims that mechanical reproduction of the art takes away this aura by making pieces familiar and similar. Frampton claims that placelessness also depreciates an art pieces aura. This means that through design, the passage (allowance) of light helps to allow aura for the art to exist. Not only the allowance of light, but the allowance of climate, can help create this aura within the art piece and the building that contains the piece.

Thesis Statement

Light and color exist in the same spectrum. Light waves originate in two ways, directly from a light source, or by what's called "secondary sources", light reflected from surfaces, transmitted through substances, or scattered by collisions with particles. Color comes from these reflected or transmitted light waves.⁴ This becomes an important idea in the way that different materials react to different atmospheres. Light will react differently to concrete in Iceland than it does to copper in California. The important selection of materials can impact how an art piece seems to fit into its surroundings.

2. from Towards a Critical Regionalism by Kenneth Frampton 3. Towards a Critical Regionalism 4. Myers pg. 205

The phenomenon of the Aurora Borealis is part of the wavelength of the light spectrum created by scattered collisions of particles. Tiny particles are generated by electronic storms on the sun. These particles become trapped in the earth's magnetic field and begin to spiral with the earth's magnetic forces. My interest in the aurora borealis stems from this description of what is more commonly known as the northern lights. The perception/stimulated experience of the lights are a completely different idea than the scientific explanation. These lights are sensory information that has to be decoded in our brains to become an image. This is connected to this thesis because it is a naturally occurring phenomenon that has the aura of art. It is also a phenomenon that connects art to site. Our culturally influenced experience of phenomenon is one idea that also links these ideas to Olafur Eliasson, Icelandic sculptor and photographer.

This thesis investigates the 'aurora zone', the areas that are the best for viewing the northern lights. The proposed site locations are: South of Akureyri, Iceland, North of Fairbanks, Alaska, and Yukon Territory, Canada. During varying summer months, these areas experience continuous sunlight. Siting a building in these locations creates an atmosphere that would allow for Kenneth Frampton's critical regionalism to be realized. These are changing site conditions that are very specific to place and will impact and alter a built environment. Further analyses of the sites led to the conclusion that the location of the museum needed to have more significance than a place to view the northern lights. Olafur Eliasson's work is the focus of this museum, and the location for the museum should be a place that influenced his work. In this museum, he will also have a place to continue to create and be inspired by the site.

Thesis Statement

The final location chosen to build a museum to house the work of Eliasson is south of Akureyri, Iceland. Akureyri is the second largest city in Iceland, with a population of 18,000. The main characteristics to be considered are the proximity to the town and the most popular 'ring road' that runs all around Iceland. A large number of Eliasson's creations have been influenced by the landscape that Iceland has to offer. It became the final site location for the museum because it is an appropriate way to reconnect the exhibits to its inspiration. Since the museum will also allow for space for Eliasson to keep creating work, the site is very important in continuing to inspire exhibits. In this sense, Frampton's critical regionalism is realized by placing the exhibits and integrating them into the landscape that inspired them in the first place.

The site's soil conditions are mostly igneous rock. The museum will be located west of a mountain range and east of a valley. The trip to the site alone would give people a wide experience of what Iceland's topography has to offer. Urban influences are not extremely important to the existence of this museum. The museum's existence in space is not dependent on fitting into the city or creating further development or expansion. The museum exists in space in the landscape and it is created as a site for self discovery and relationship to the earth to exist.

Thesis Statement

Eliasson's most recent exhibition was the Take Your Time exhibit displayed at the Museum of Modern Art. This exhibit focused on what it means to see. Eliasson displays the mechanics of the created illusions, trying to show the relationship between reality, perception, and representation. Of his landscape photos: "Even as his work fosters wonder, it also emphasizes the ways in which cultural institutions mediate our perception of natural phenomena." Roxana Marcoci

This exhibit relates to my thesis because it uses the same mediums that this thesis will explore, light and color. In Eliasson's work, the method of producing perception becomes the focus. In this thesis I would like to use perception as a design aid. Color and light affect perception, creating an atmosphere that will allow for a connection to and understanding of art.

Thesis Statement

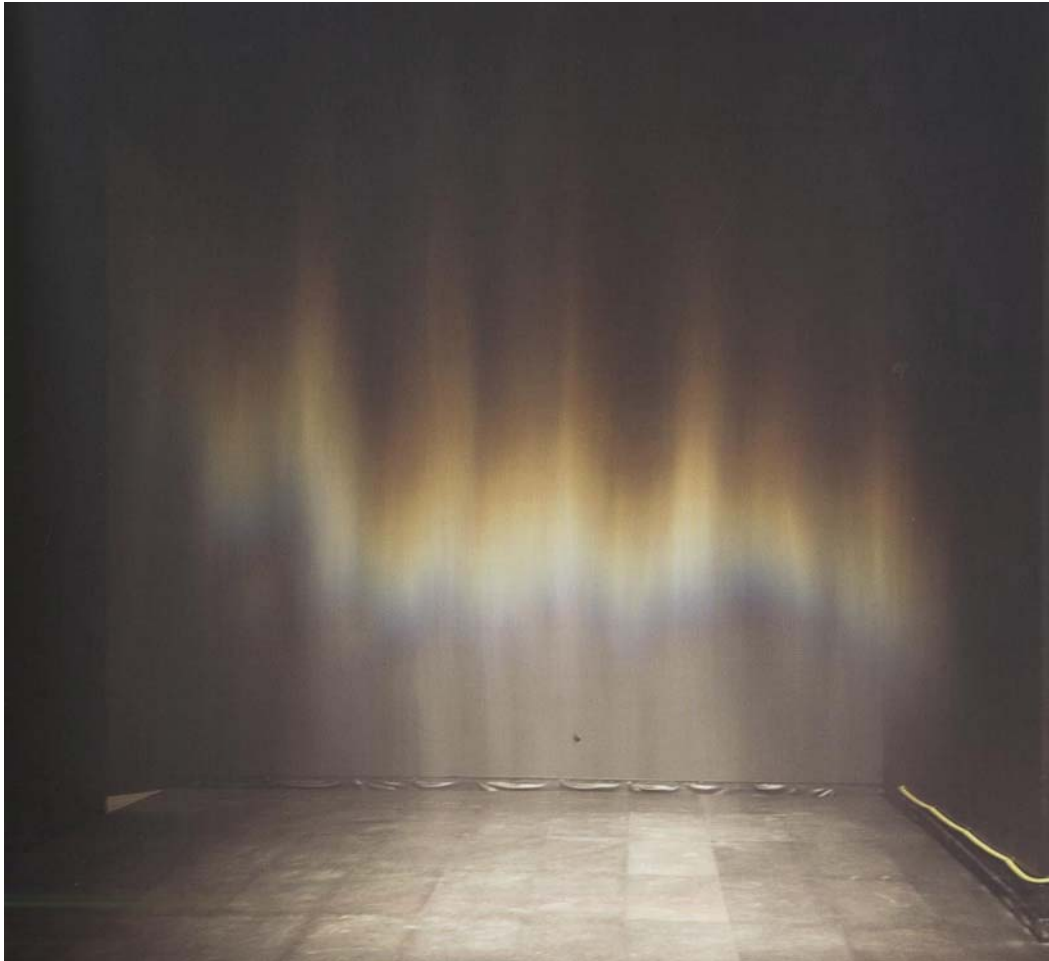
5. From <http://media.moma.org/subsites/2008/olafureliasson/#/intro/>



Olafur Eliasson is a sculptor/photographer/installation artist from Copenhagen, born there in 1967. His parents are from Iceland, and he spent a lot of summers there growing up. He studied at the Royal Danish Academy of Fine Arts in Copenhagen.¹ Eliasson currently resides in Copenhagen and Berlin. His studio is located in Berlin. I came across his work while researching light, color and perception in art. He does interior exhibits, exterior installations, and photography. In a lot of his work, he is dealing with how a viewer relates to created or constructed phenomena. He has interest in how the experience of phenomena is culturally and socially constructed, and also in how culture tries to shape nature. He is not a strict environmentalist in this sense. It is more the controlled relationship he is interested in. In some of his works he is recreating natural phenomena in an unnatural environment. For example, his work *Beauty* is a constructed rainbow that is only viewable from certain angles. Eliasson does not hide the apparatus that is used to create the work. "By exposing the mechanics of the works and thus laying bare the artifice of his illusions, Eliasson points to the elliptical relationship between reality, perception, and representation."² This is one way that he is bringing awareness to the viewer of the exhibit. He is displaying to them the 'seemingly pure process' but showing them the way in which it exists. He is thus analyzing how cultural institutions mediate people's perceptions of these processes.³

Olafur Eliasson

1. from <http://www.olafureliasson.net/biography.html> 2. from *Take Your Time* ed. Madeleine Grynsztejn pg. 186 3. from *Take Your Time* pg. 186.



Beauty, 1993

Olafur Eliasson

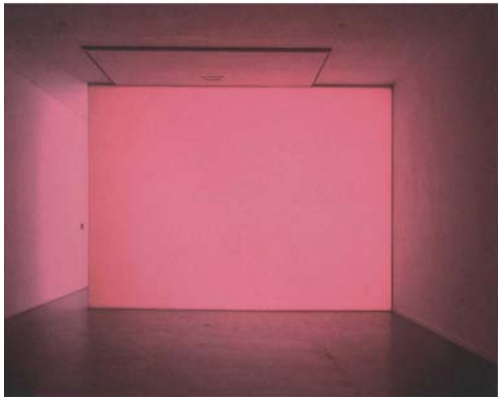
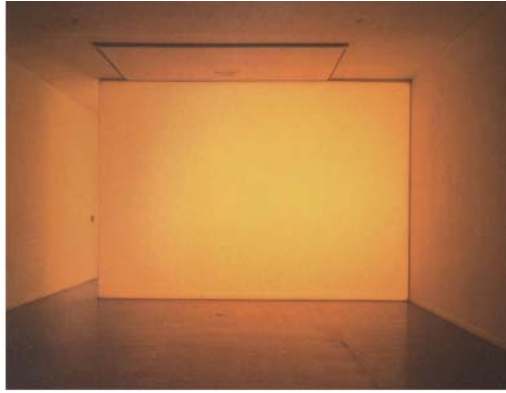
In a dark room, a curtain of fine mist is sprayed from a perforated hose mounted on the ceiling. A spotlight shines obliquely through the mist, producing a rainbow that is only visible to viewers from certain perspectives.



Your Strange Certainty Still Kept, 1996

Olafur Eliasson

In a dark gallery, water circulates through a low-tech plumbing system, consisting of a perforated hose, a basin, and connective piping. Droplets of water noisily rain down from the hose fixed to the ceiling; the basin collects the water and re-directs it through a pump. Strobe lights attached to the ceiling capture droplets as they descend, making them seem frozen in time.



Room for one colour, 1997

Olafur Eliasson

Monochromatic bulbs emit light at such a narrow frequency that they affect your normal color perception, making the contents of the room appear in yellow or shades of black.



1 m³ light, 1999

Olafur Eliasson

Three lamps are affixed to each end of four metal stands placed in a square precisely one meter apart in a darkened space; the beams of light they emit form the outline of a cube. Fog released into the gallery volumetrically fills the empty space.



The Curious Garden, 2000

Olafur Eliasson

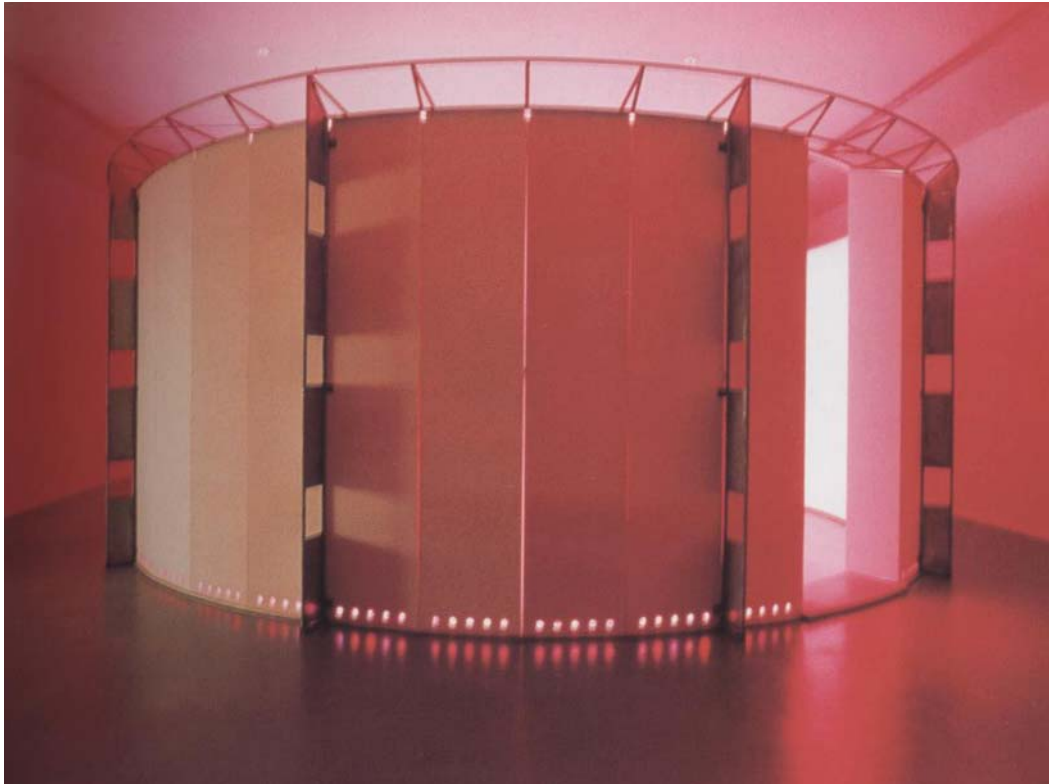
This installation comprised several distinct environments through which the visitor passed sequentially. A large gallery bathed in yellow monofrequency light transitioned into a second room via a rectangular tunnel lined with blue plastic sheeting. The color of the sheeting only became visible after the visitor entered the next room, which was flooded with natural light. A black thorn hedge blocked direct access to the final gallery. There, a fan suspended from the ceiling and propelled by the blade's movement, circulated fresh air coming through an open window, beneath which was placed a single boulder. To exit the installation, the viewer had to double back through each space.



Your Spiral View, 2002

Olafur Eliasson

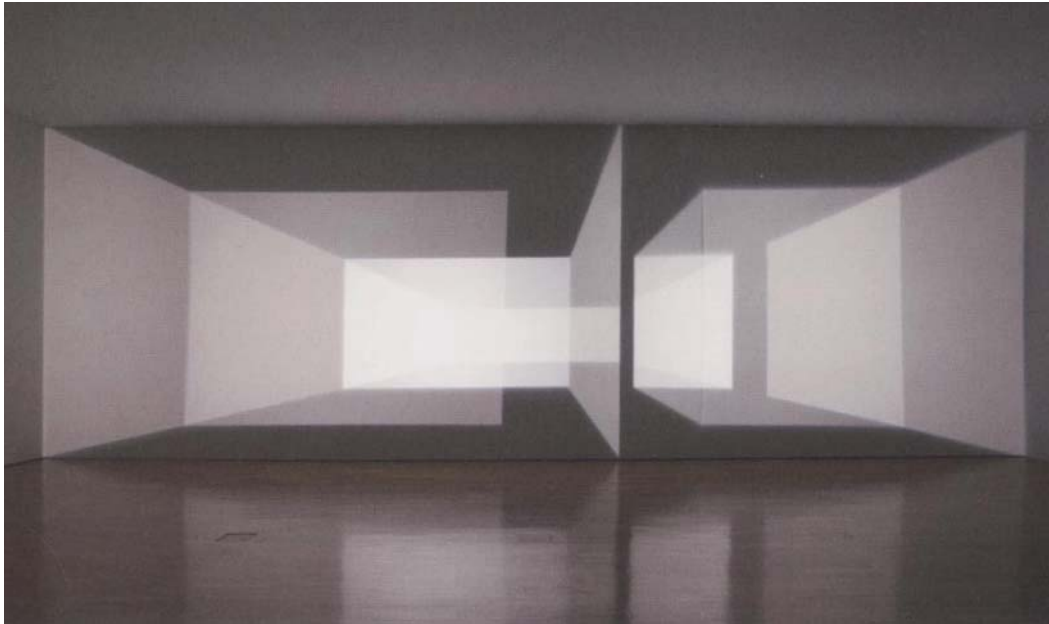
As you pass through, light hits mirrors and looks like you are spiraling through it, toward the opening on the other side.



360 Room for All Colours, 2002

Olafur Eliasson

Panorama of changing light representing the entire color spectrum. A computerized control unit regulates the colors. Critique of panorama/representation.



Remagine, 2002

Olafur Eliasson

Seven spotlights cast shifting, overlapping rectilinear patterns across a gallery wall, creating the illusion of depth.



Lava Floor, 2002

Olafur Eliasson

Earth from Iceland is taken into a gallery and spread across the floor, blurring interior and exterior space.



Notion Motion, 2005

Olafur Eliasson

Pools of water with light on them, viewers trigger the waves by stepping on selectively raised planks on the walkway. There are numerous entry and exit paths, it is a self selected path through the exhibit.



The Inner Cave Series, 1998

Selected Works: Photography

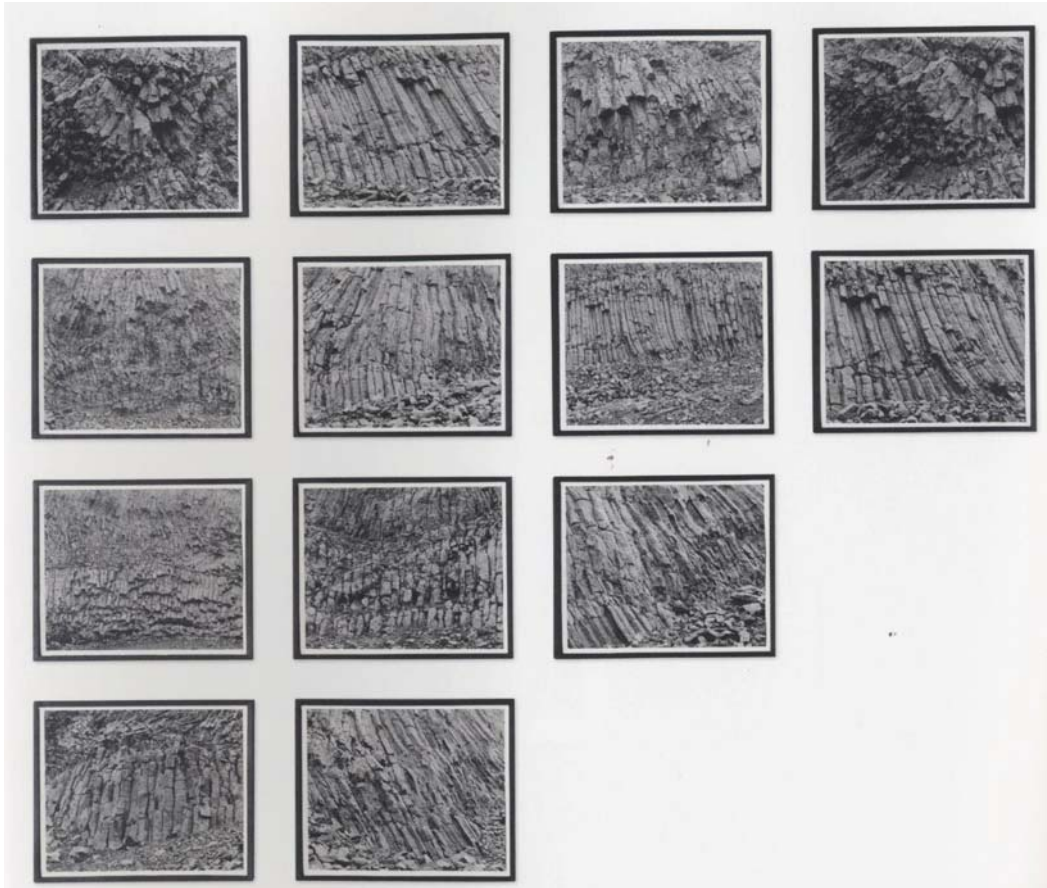
Photos of the inside of caves in Iceland.



Opposite
Page:
The Horizon
Series, 2002



The Island Series, 1997



The Glacier Series, 1999

Selected Works: Photography

Precedents

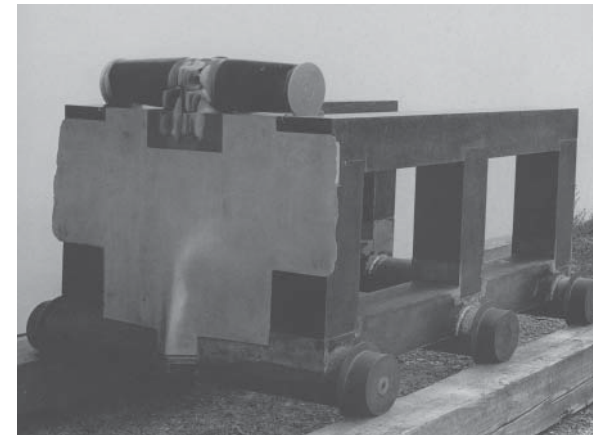
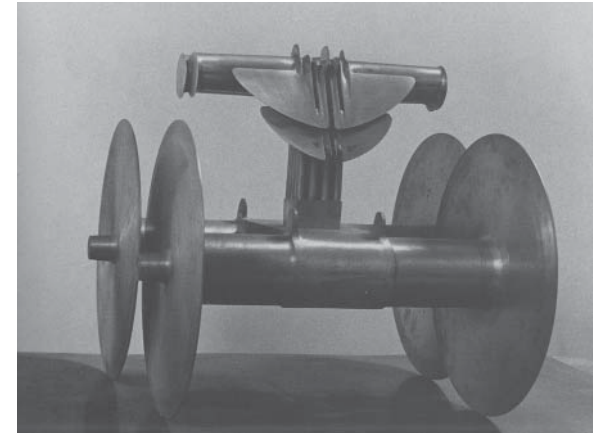


Precedents: Kunsthaus Graz, Architect Peter Cook and Colin Fournier

This is a museum in Graz, Austria designed to allow for maximum flexibility. This museum does not house a single permanent exhibit. Every exhibit displayed in the museum is traveling and not meant to be housed here permanently. The architecture, then has absolutely nothing to do with what the exhibits are. This building becomes so totally about the architecture. Not only does the building disregard any type of relationship to exhibit, it seems to have a disregard for context.



Although the building has been described by people who have visited it as being 'surprisingly not out of place', it denies its context by overpowering it. It is the epitome of monumentality and iconicity. The architecture might be interesting and comfortable and do things that respond to its surroundings. For the sake of this project, this building disregards the points vital to this thesis. The experience of art is therefore overwhelmed by experience of architecture and becomes secondary.



Precedent: Various Works by Walter Pichler, objects and their houses

Walter Pichler is a sculptor and architect who created works and then created houses for specific pieces of art. This precedent will examine his Movable Figure and House for the Movable Figure, and House for the Big Wagon and the Small Wagon.

Pichler's sculptures and their houses develop from each other. One would not be 'conceivable or explainable without the other (Achleitner pg. 11). In his house for the big wagon and the small wagon, the house was built before the wagons. It never could be inhabited by the wagons, and influenced his later designs. Even though it is called 'house for the wagons' it was not created as a response to the creation of the wagons and therefore it is unsuccessful.



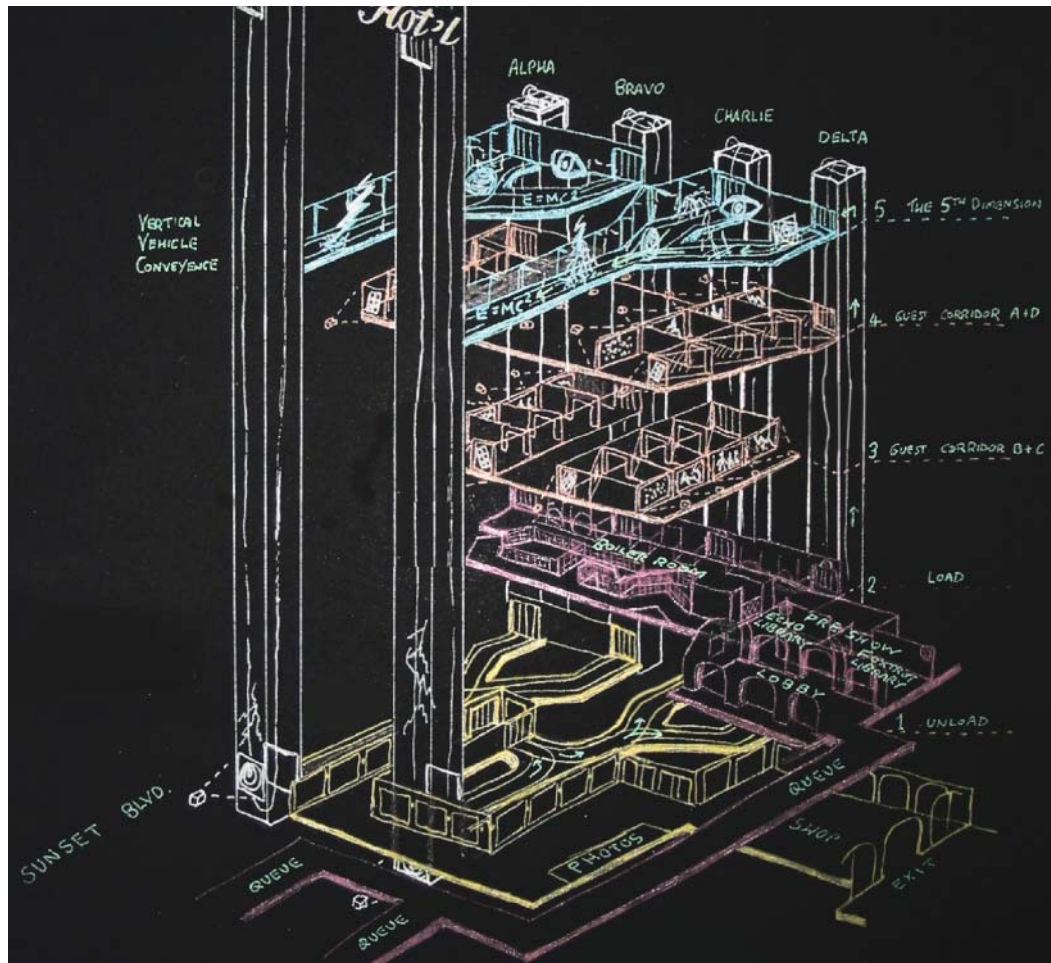
Precedent: Various Works by Walter Pichler, objects and their houses

The house for the movable figure was built and designed as a reaction to the movable figure. The figure in the house has a feel of a spirit in an attic. The room is created with rafters that exactly react to the shape of the figures arms. The figure sits at the end of a 'hallway' that also aids to its perception. Achleitner describes the space "the narrow gangway and the glazed flooring give the room a suspended, levitated, yet concentrated quality. The external variations of the light, the seasons, or the weather affirm the isolation of the figure and the filtered communication it has with the surrounding space." This supports the claim that art and space have a deeper impact when they are connected and inseparable from one another.



Precedent: Hollywood Tower Hotel by Imagineering

The Hollywood Tower Hotel is the building that houses the ride/attraction the Tower of Terror in Orlando, Florida Walt Disney World. The focus of this precedent is how the ride alters one's perception as they go through it. When you walk into the building the ride begins. The employees are dressed as bellhops they take your ticket and you are ushered into the 'library'. The library is really a vertical vehicle conveyance, standard elevator. As the story of the ride is explained to you, you are taken up to a floor with the corridor scene without you even being aware. The corridor space is built as perspective, 8 feet tall in front, 4 feet tall in back.



Precedent: Hollywood Tower Hotel by Imagineering

There is a piece of glass in the middle of the hall. That glass picks up a projection scene from its left that shows the story and the window that 'comes towards the viewer'. The next stop is the fifth dimension, which is a transition into the drop shaft. The fifth dimension floor is mirrors to make people feel as if there isn't anything below them. As they are transitioning to the drop sequence they are still unaware that it is coming up. It is surprise and creates a false perception of where they are in the tower.



Precedent: Robert Irwin, *Primaries and Secondaries*

Robert Irwin is a painter and installation artist who uses light, space, and perception to create his work. His most current exhibit is called *Primaries and Secondaries* and was on display at MCASD. The exhibit had five specific installations that were very site specific. This one is called *Light and Space*. It is a wall covered with 115 fluorescent lights.



Precedent: Robert Irwin, *Primaries and Secondaries*

This installation is called *Five by Five* and uses scrim panels and light. The panels in orientation to each other are used to transform the viewer's consciousness of the space that surrounds them, while they walk through them or look at them from the outside.

Site Analysis: 10 Miles south of Akureyri, Iceland

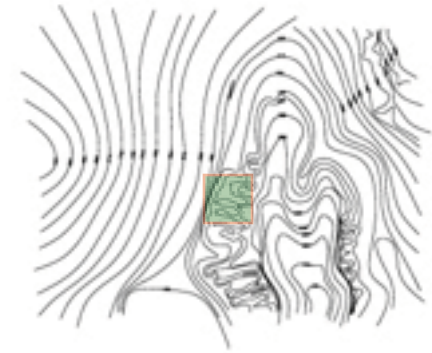
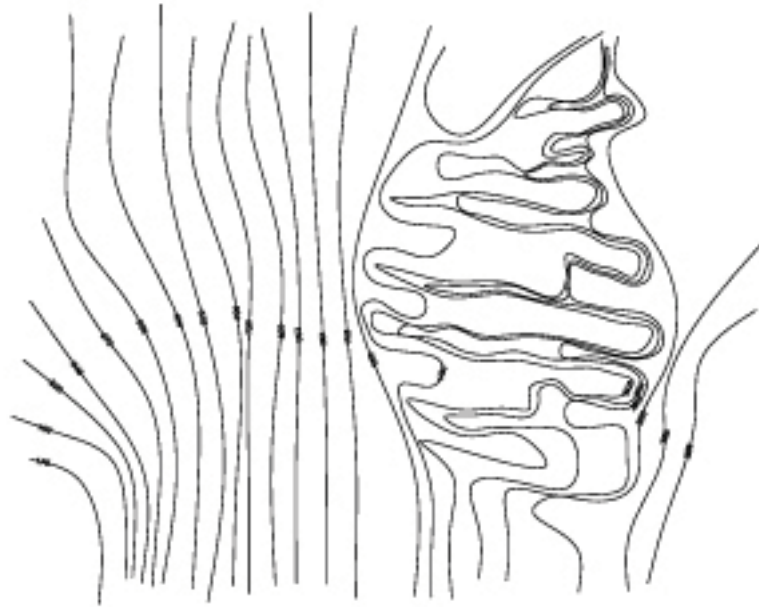


Site

Iceland has many wonderful natural elements. The second largest city is Akureyri, which is called the winter sports capital of the country.

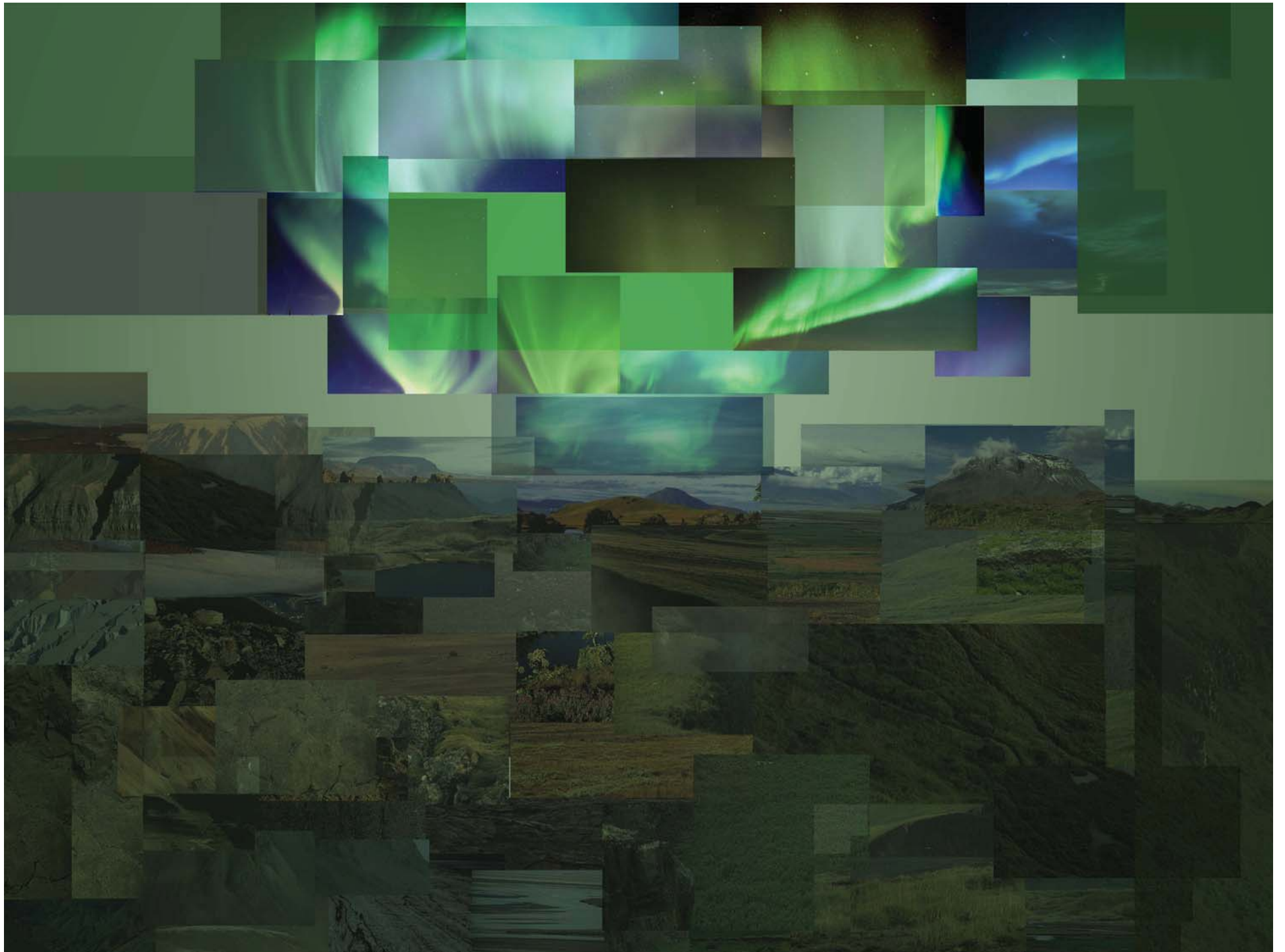


Previous page:
This is a day-time collage I created of the site, showing the characteristics of the soil and the weather. All images used are images of Iceland.



Site: Topography

The site is immediately west of a mountain range in Iceland. The site is below Akureyri, which is the largest fjord in Iceland. The fjords were created by the glaciers that carved out the island. This range of topography and natural landscape is a beautiful place to locate the museum for Olafur Eliasson.



Previous page:
This collage is a "night" collage of the proposed site. This collage is meant to give a feeling of the site during the aurora borealis.



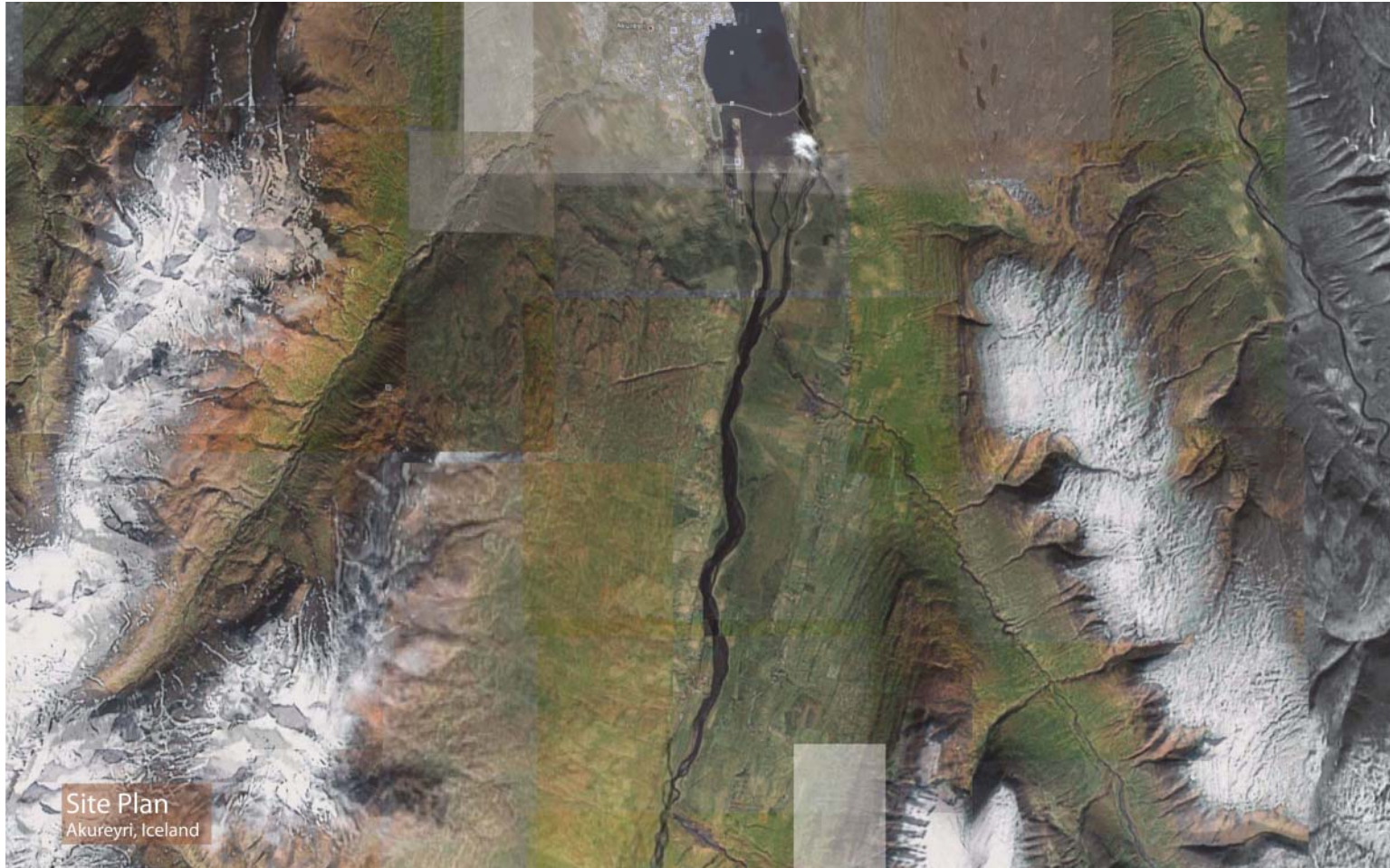
Site: Model

The site model was created using the egg crate style. The reason is to show the topography of the site in a way that is easily adaptable to the building that will be placed here.



Site: Model

The scale of this site model is 1"=500'. This model was built in order to understand the slope of the immediate site. This was crucial in understanding how a building would interact with the site and sit upon the given site.



This image shows the character of the site in a birds eye view. The large white rectangle at the lower corner is the final site location, about ten miles south of the larger white square which represents Akureyri, Iceland.



Site: Model

This is a closer site model, showing the immediate topography of the site. The construction of the model using the egg crate method was very effective in describing the topography of the area.

Next Page:
This is an image that is part of Elias-son's Horizon Series photographs.





Site: Model

Next Page:
This image is
one done by
Olafur Elias-
son which is
comprised of
images taken
of Iceland.





Site: Olafur Eliasson

This page and the previous are collages done by Olafur Eliasson. They are different photos of Iceland, put together in a way to create a feeling about the landscape. They are included in this book to show a clearer understanding of the artists interpretation of the landscape. The above picture focuses on the horizon, which is not a clear literal translation of Iceland's topography.

Program

Entrance/ Gathering Space/Orientation Space	2000 sq. ft.
Library	2000 sq. ft.
Café	500 sq. ft.
Studio Space for Olafur Eliasson	6400 sq ft.
Storage space	2000 sq ft.
Separate studio space	500 sq. ft.
Selected works/exhibits of Olafur Eliasson	400 sq. ft. for each exhibit
Beauty, 1993	
The Curious Garden, 2000	
Your Strange Certainty Still Kept, 1996	
Notion Motion, 2005	
Room for one colour, 1997	

Program

Continued Works:

Your spiral view, 2002

360 degree room for all colours, 2002

Remagine, 2002

1m³ light, 1999

Lava floor, 2002

The island series, 1997

The glacier series, 1999

Maintenance space 3000 sq. ft.

Bathrooms (combined square footage) 1500 sq. ft.

Total about 25,000 sq. ft. initial construction

Program

Schematic Design



Schematic Design

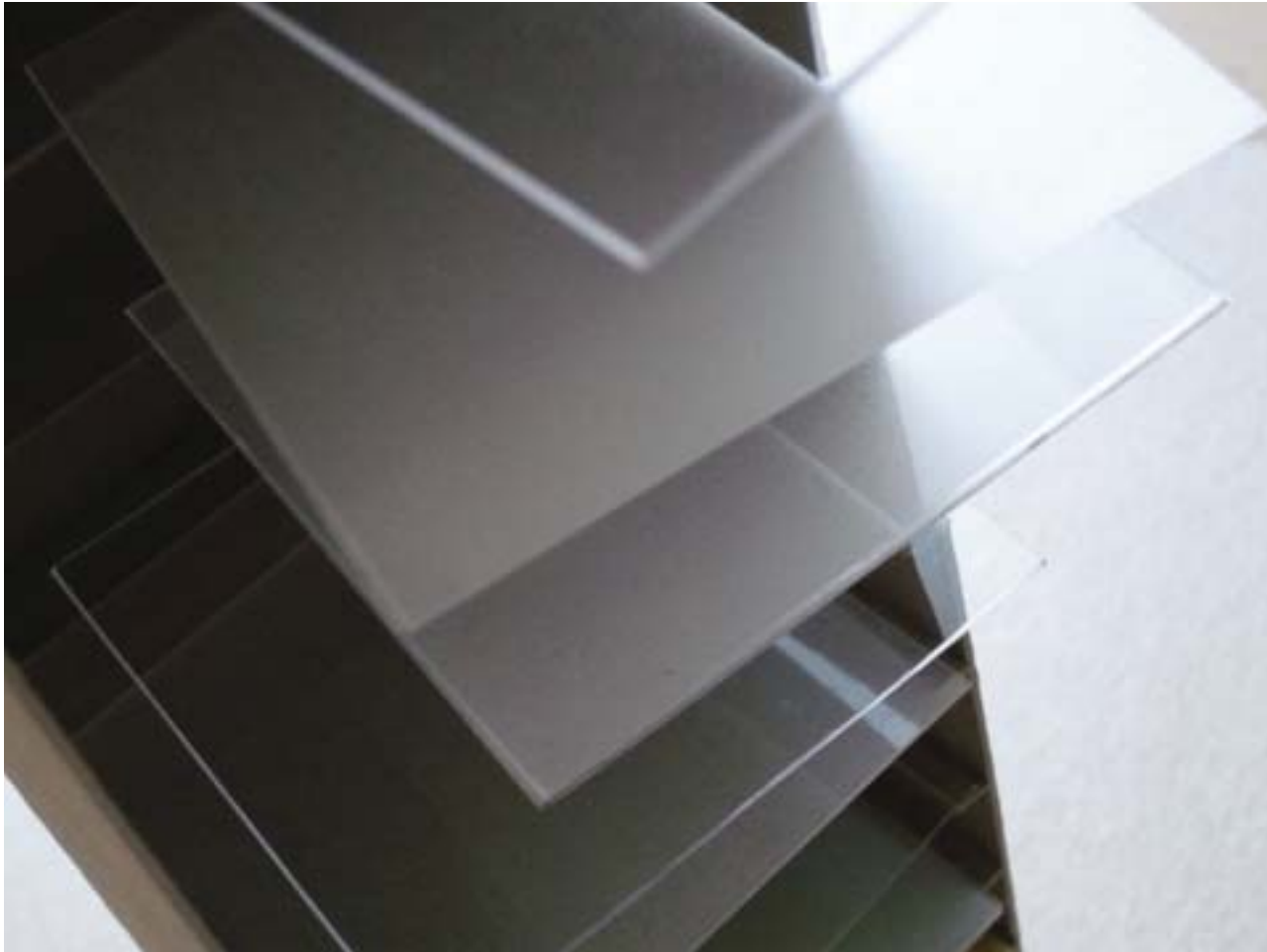
In this sketch model, I imagined that the glass slides are huge pictures that are sticking through the curving walls. The pictures are a part of the wall and also help to dictate the interior space of the museum.



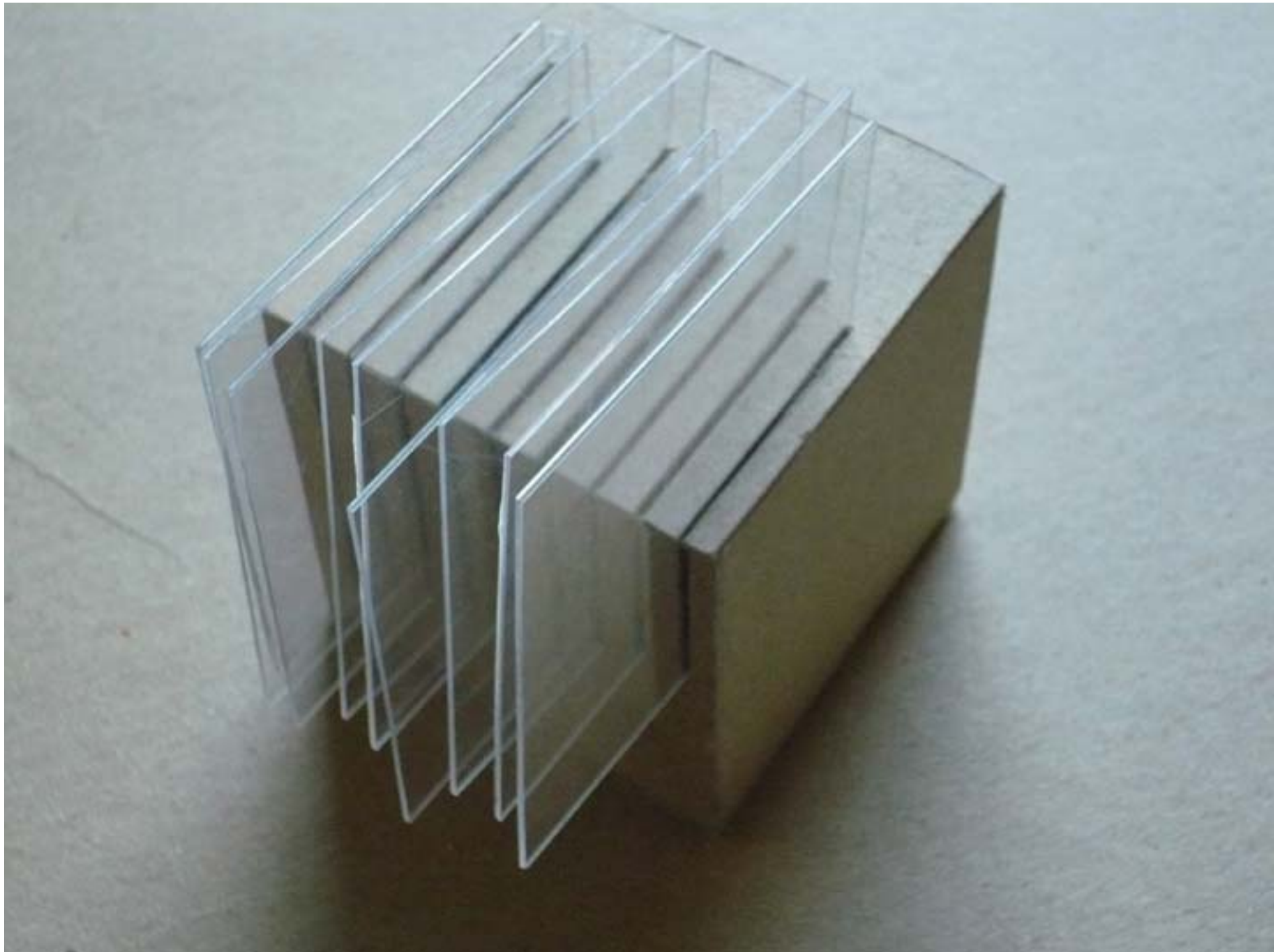


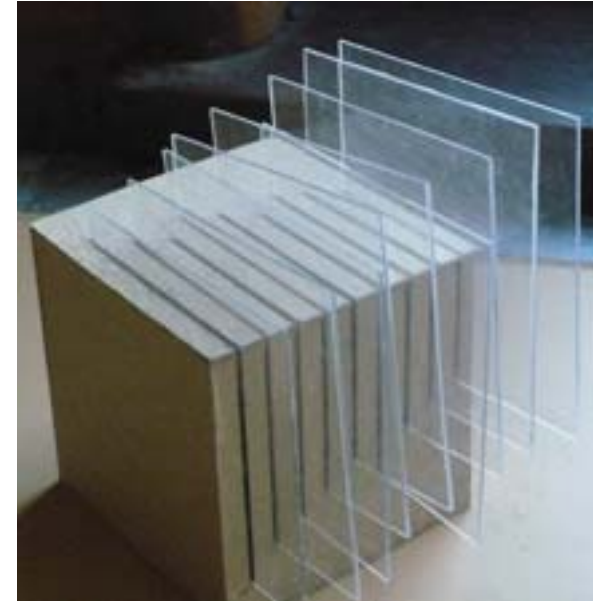
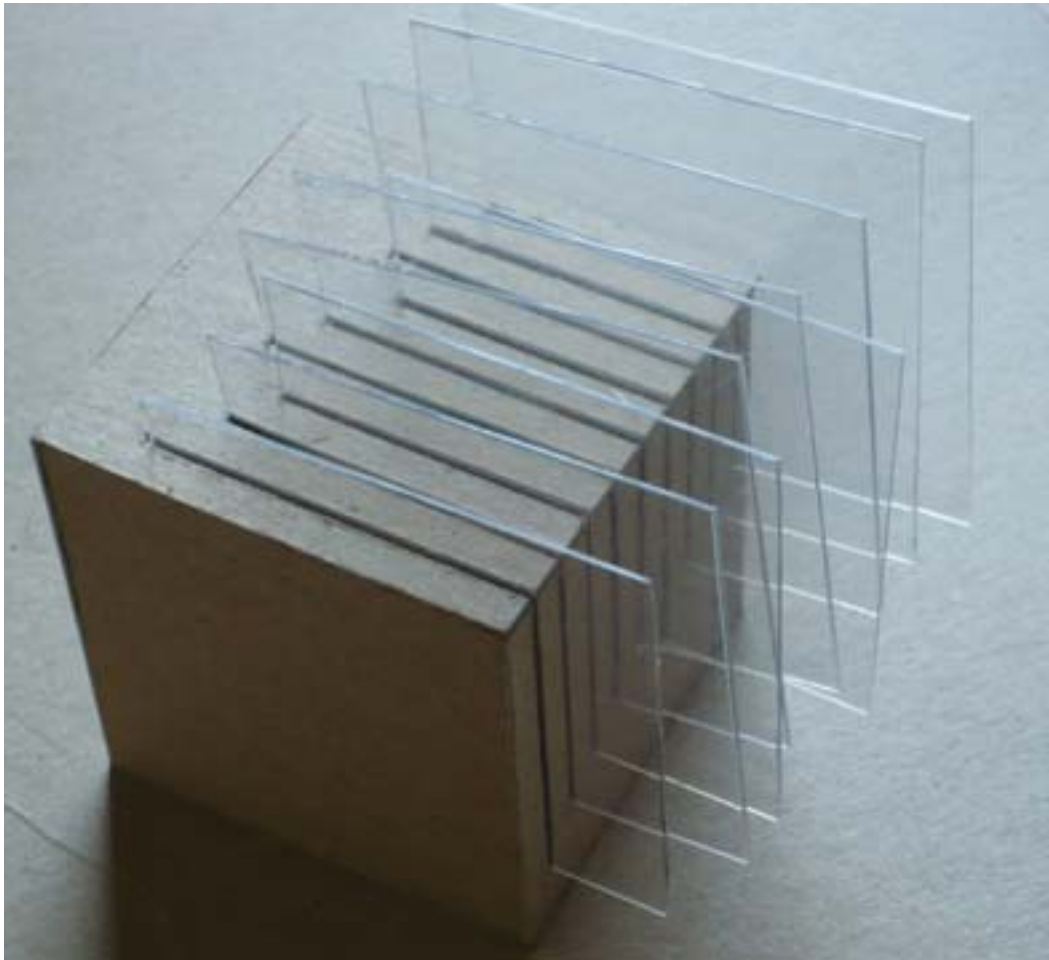
Schematic Design

This sketch model is another interpretation of the relationship between contained and container. In this example, the contained starts by being actually contained within the rectangular object. Then as it moves upwards, it also extends to slice through the container.



Schematic Design





Schematic Design

This is a sketch model exploring the relationship between contained and container. The container is a 3d extension of the 2d contained, example a cube contains squares. Also, the squares are coming out of the cube to show the connection and relationship.



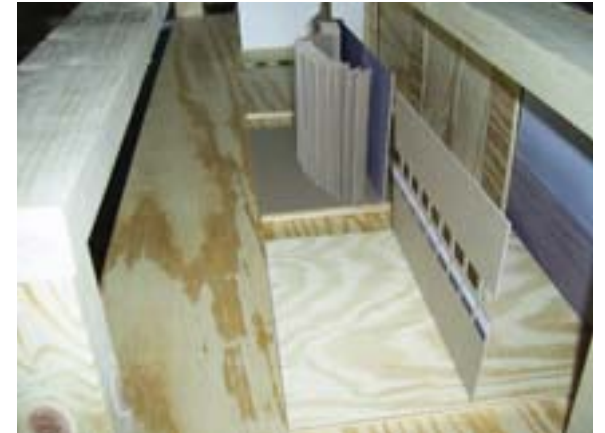
Schematic Design: Olafur Eliasson Models

These models were inspired by Olafur Eliasson's exhibits. I took a 2D picture of his exhibit and put it on the front of each model drawer. Then I put a 3D interpretation of that exhibit or that exhibit's surroundings inside of the drawer.



Schematic Design: Olafur Eliasson Models

The initial construction of this model was made in the attitude of Eliasson. I portrayed the 2D image in front and left the back open to expose the 3D interpretation of the exhibit. Each image is a drawer that can be taken out, so that the 3D interpretations can be viewed more closely.



Schematic Design: Olafur Eliasson Models

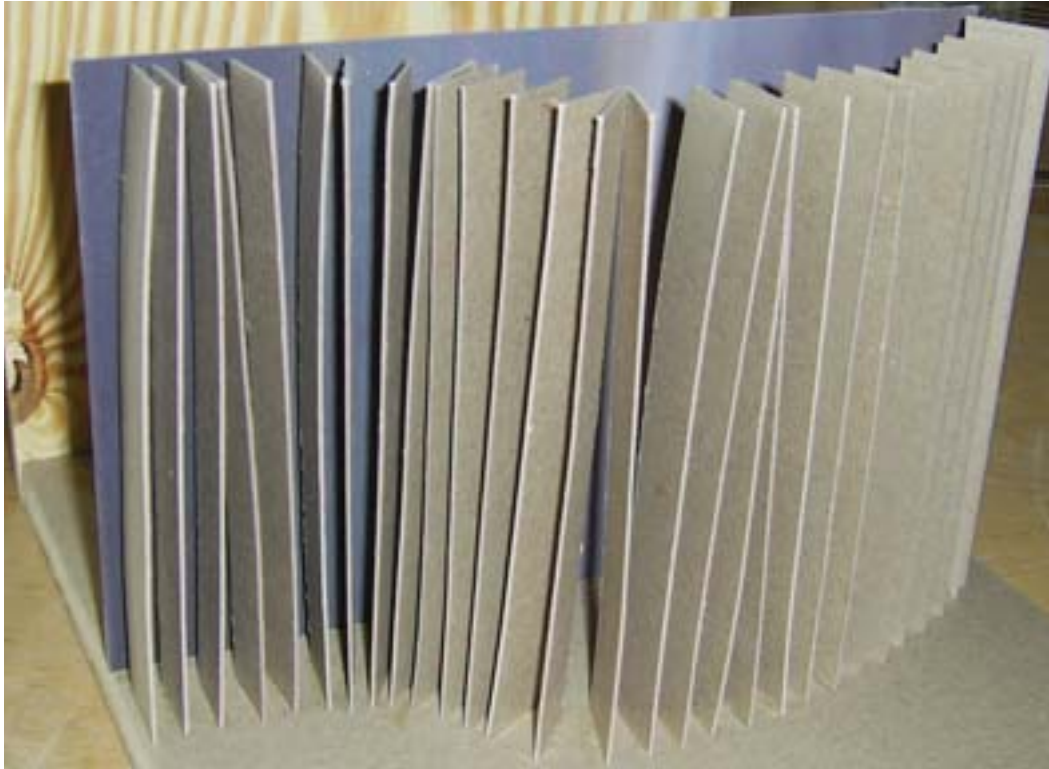
This is a view of the large model from the 'back' or the 3D side. All of the models are left exposed to be viewed from this angle. The construction of the larger box was an experience that helped me to understand Eliasson's exhibits.



The Horizon Series, 2002

Schematic Design: Olafur Eliasson Models

This model is an interpretation of Eliasson's exhibit The horizon series. In this model I placed an image underneath a window, so that the landscape can be viewed directly above the image. This is a response to the question, in museums are we seeing reality or are we just seeing pictures? By placing the pictures underneath the windows it becomes a critique on museums.



The Curious Garden, 2000

Schematic Design: Olafur Eliasson Models

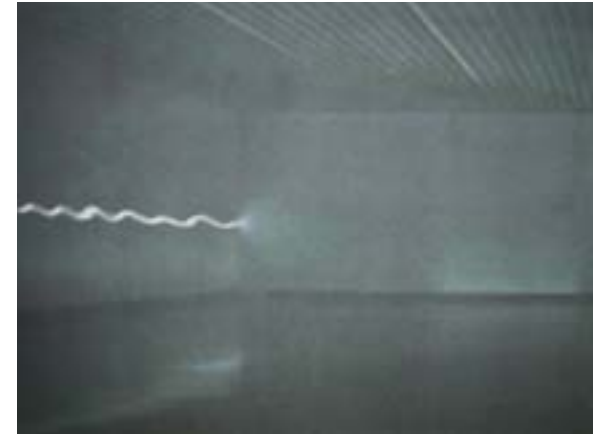
In this model, I put these long vertical pieces in front of an image, so that the image is viewed differently from different angles. The meaning of the art comes from the viewer, how the viewer interprets the art.



Your Strange Certainty Still Kept, 1996

Schematic Design: Olafur Eliasson Models

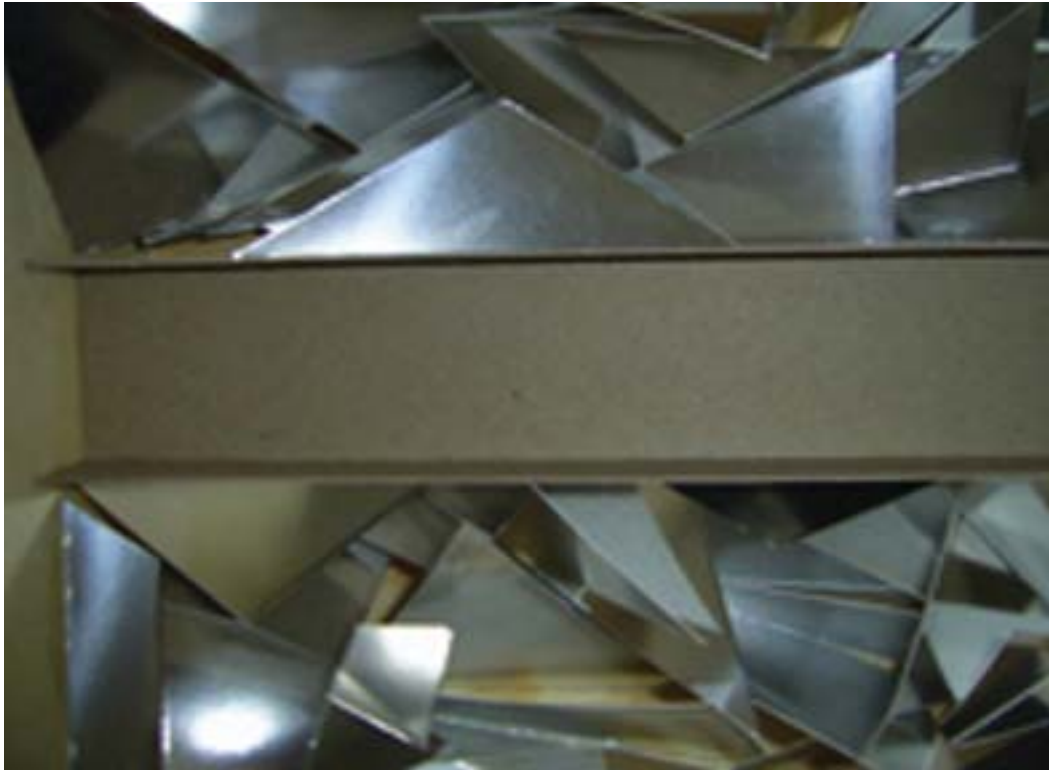
This model focuses on the snapshot feeling of the original exhibit. In Your strange certainty still kept the strobe light makes the water appear in still snapshots. In my interpretation, I took a single image and placed it in a linear manner inside of a curved wall. The intention is that as a person passes along the curved wall the still image would appear as a snapshot of a whole.



Notion Motion, 2005

Schematic Design: Olafur Eliasson Models

In Notion Motion, the event and the viewer are sometimes disconnected physically and reconnected through media. In my interpretation I am exploring this idea using transparency and materiality instead of media.



Your Spiral View, 2002

Schematic Design: Olafur Eliasson Models

This model just takes Eliasson's concept of the spiral view and applies it to an entire room. The person is suspended in the room instead of the object sitting inside of the room. Not only does this alter a person's perception of the object, it relates contained and container.



Notion Motion, 2005

Schematic Design: Olafur Eliasson Models

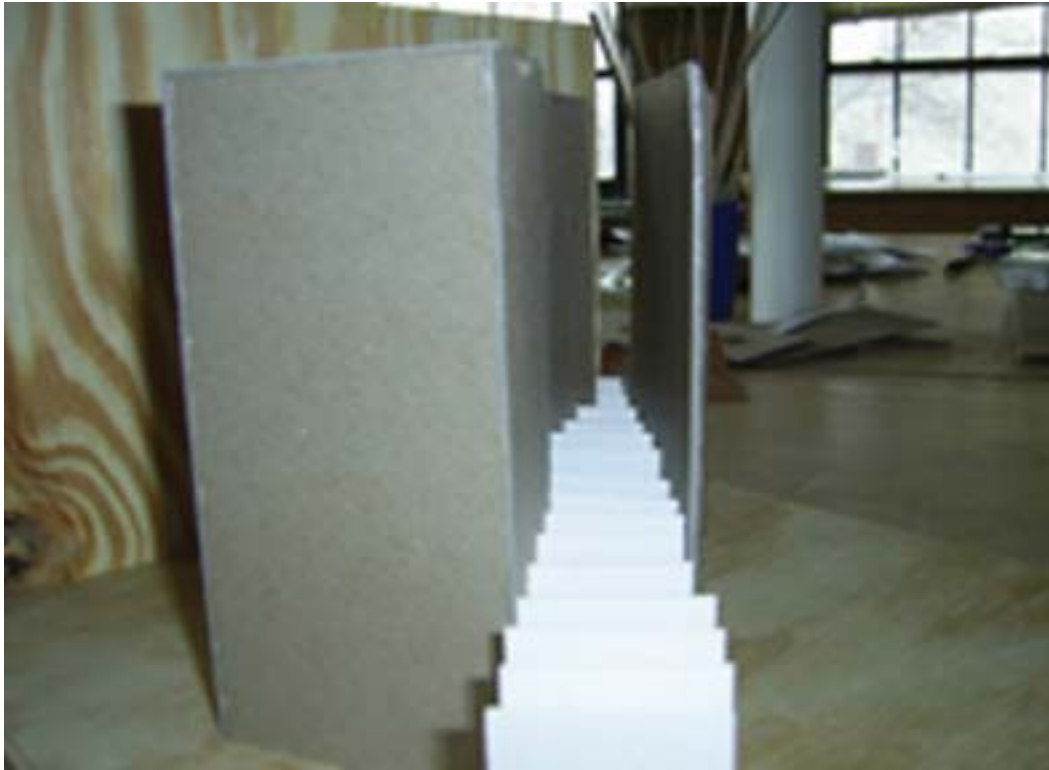
In this exhibit, the people are an active part of the exhibit. The art would not be complete without the people. In my model, I am just showing how the image is made up of many parts that become a complete image from far away.



Waterfall, 1998

Schematic Design: Olafur Eliasson Models

This is an idea that Eliasson uses in many of his exhibits, where the apparatus used to create the phenomena is left exposed and is part of the exhibit. The architectural interpretation of this idea is leaving the structural and mechanical parts of a building exposed. The parts of the building that make it work are typically covered in an attempt to make a pure and beautiful image.



The mediated motion, 2001

Schematic Design: Olafur Eliasson Models

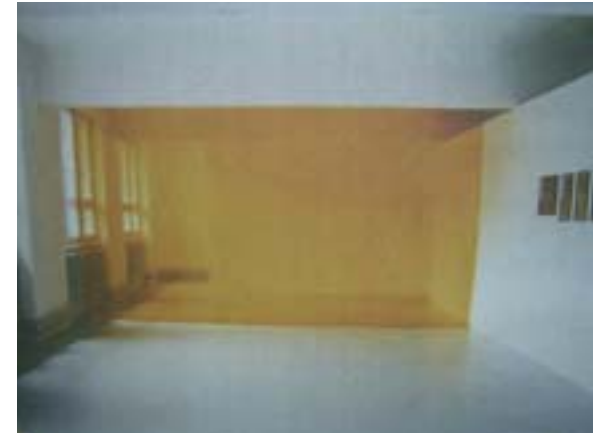
In this model, I tried to respond to Eliasson's attempts to blur the boundaries of interior and exterior, in the form of architecture. In his exhibit he brings in something typically found outside, so it appears foreign inside of the building. In this model, I am continuing the white fins throughout the middle of the building, breaking up the building in a way that blurs the set boundaries of interior and exterior.





Schematic Design: Olafur Eliasson Models

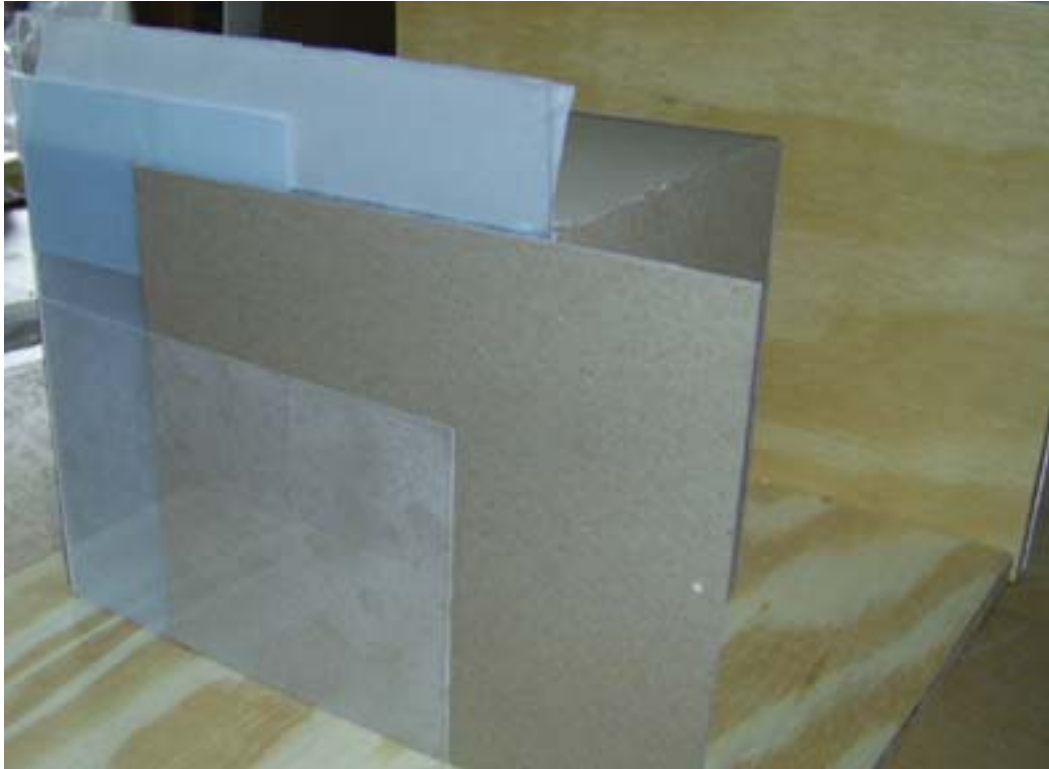
This model shows a wall that is existing (the chipboard) and a wall that is additional (the white vellum). The addition is purposely trying to be different from the existing, but also trying to appear to grow out of the existing.



Suney, 1995

Schematic Design: Olafur Eliasson Models

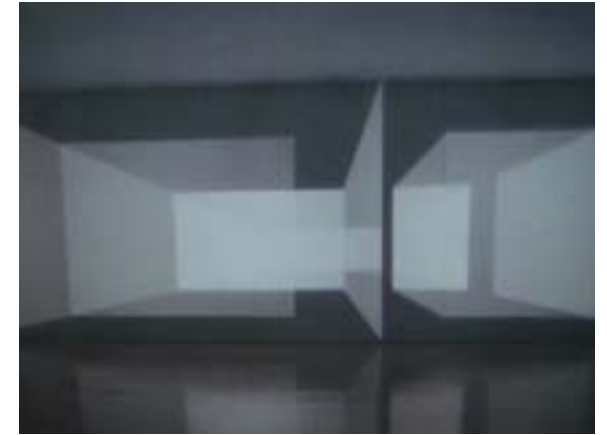
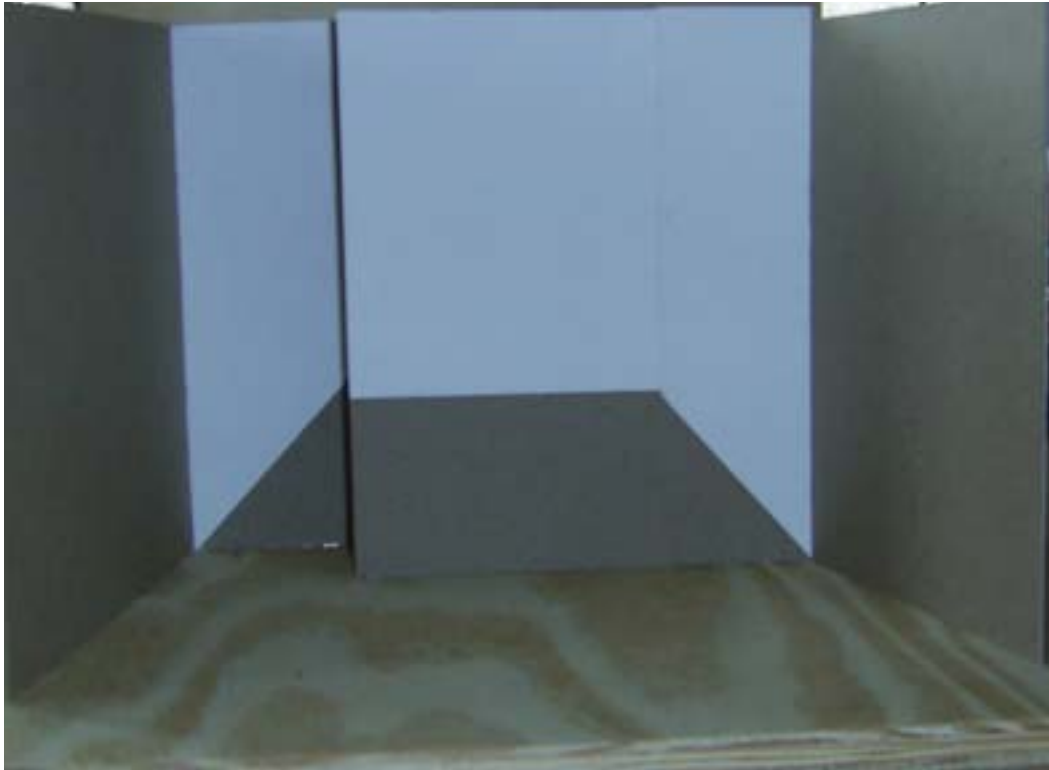
This is showing how one room can affect the perception of another space. In Eliasson's exhibit he is placing a yellow film material that dissects a room and makes everything on the other side of the film appear to be yellow. The model I made is doing this on a larger scale.



Thoke

Schematic Design: Olafur Eliasson Models

In Eliasson's facade the light and mist are creating a blending of threshold. My interpretation of this work takes different layers that blend together to do have the same affect through materiality.



Remagine, 2002

Schematic Design: Olafur Eliasson Models

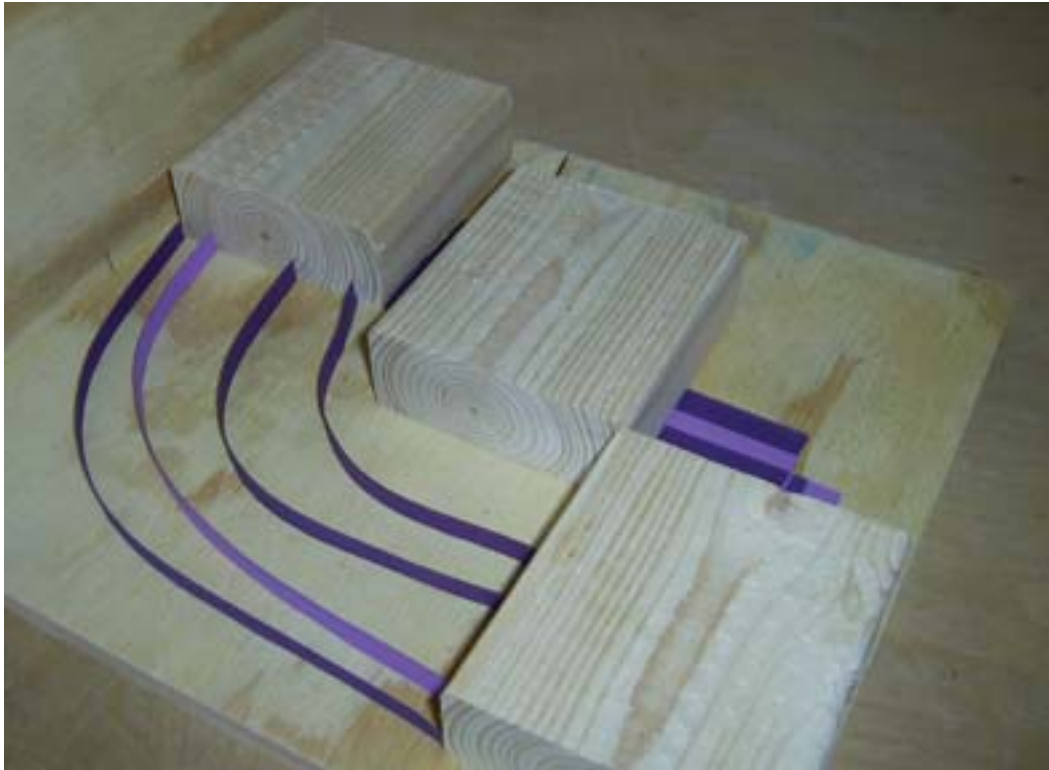
Eliasson's work portrays a perspective room on a solid plane. In my interpretation I am breaking up the solid plane into two different planes. The space is still perceived to be perspective, but the space can be interacted with.



The light setup, 2005

Schematic Design: Olafur Eliasson Models

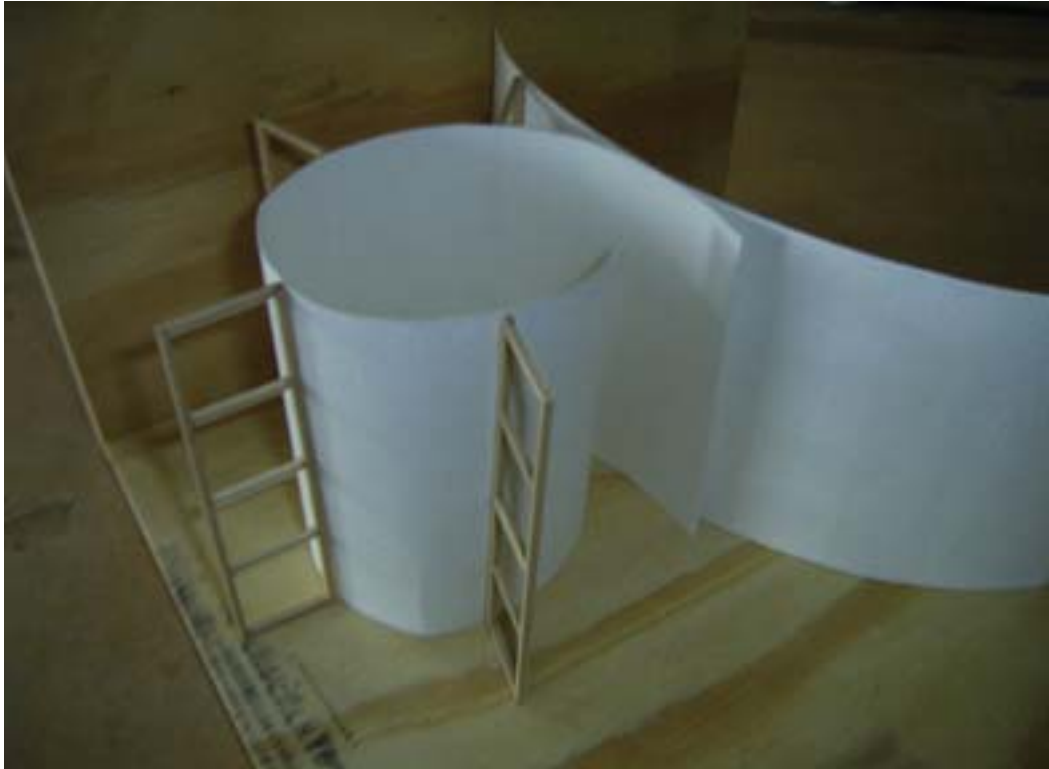
This room is a critique on the seemingly clean slate white room museum boxes that are given to artists to display their work. The 'white' light is not pure white which Eliasson shows in his exhibit. My interpretation is playing on this level of light and opacity by breaking up an image into multiple planes. The level of transparency affects how we see the image.



Notion Motion, 2005

Schematic Design: Olafur Eliasson Models

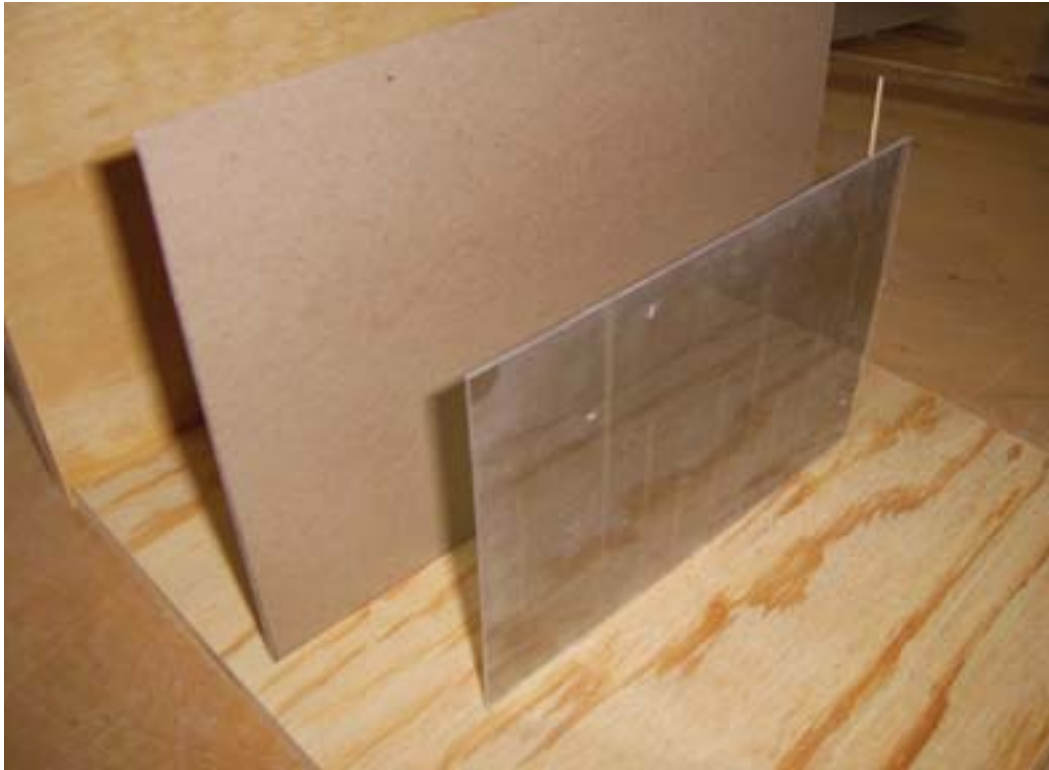
Notion Motion is a series of rooms that display the water and light through different media. This model is a representation of the moments that connect each room and what it means to step into a new space.



360 Degree Room for All Colours, 2002

Schematic Design: Olafur Eliasson Models

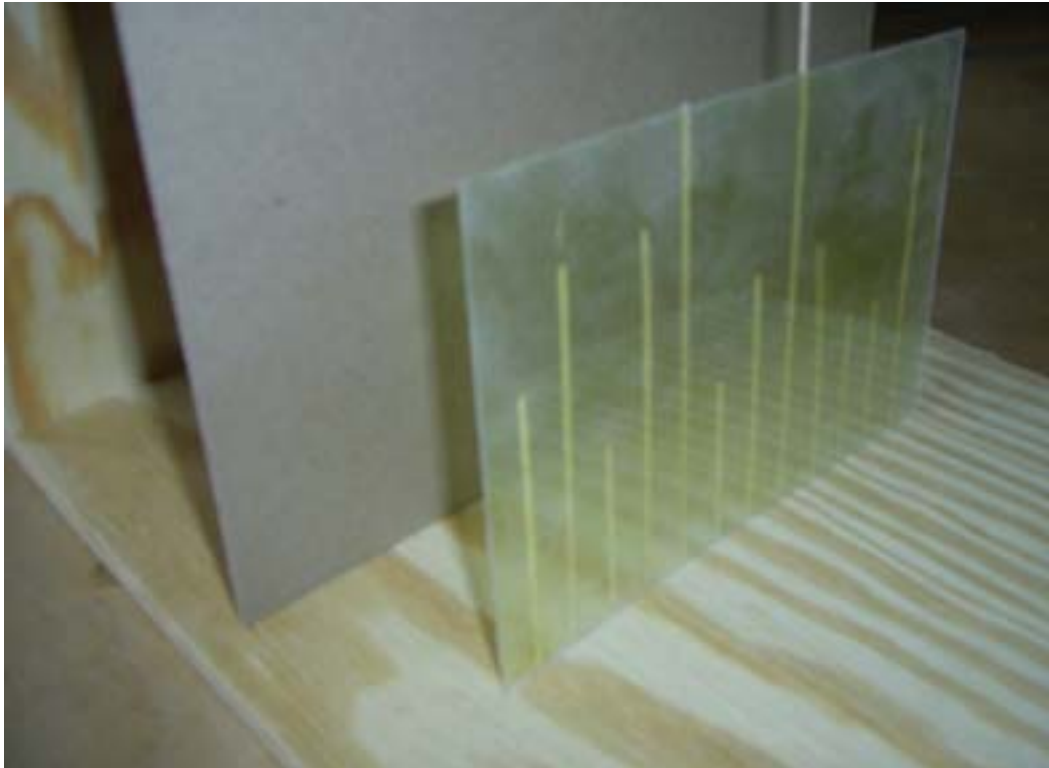
In this model, I extended the curved wall of the exhibit to become the wall of the museum. In this way a piece of art truly becomes part of its container. If the wall that is extended is of a different material than the exhibit, this is one way to show a difference between art and architecture.



Your sun machine, 1997

Schematic Design: Olafur Eliasson Models

This model attempts to show how a wall that is transparent in an overcast climate will transmit light. The objects on the inside of the wall will create shadows that are reflective of the climate and the time of day.



Your intuitive surroundings versus your surrounded intuition

Schematic Design: Olafur Eliasson Models

This interpretation does the same thing as the previous model but this one does it through artificial light. This one is a measure of how artificial light will affect the natural light entering the space.



The mediated motion, 2001

Schematic Design: Olafur Eliasson Models

In Eliasson's stairway he has placed a stairway over what is existing to draw attention to a space that people probably don't think about when they are in it. It is a normal everyday space that Eliasson is calling attention to. My model does the same thing with a door. A door is an everyday object that everyone must deal with. By placing another door immediately beyond the first, a person is called into the present.



Beauty, 1993

Schematic Design: Olafur Eliasson Models

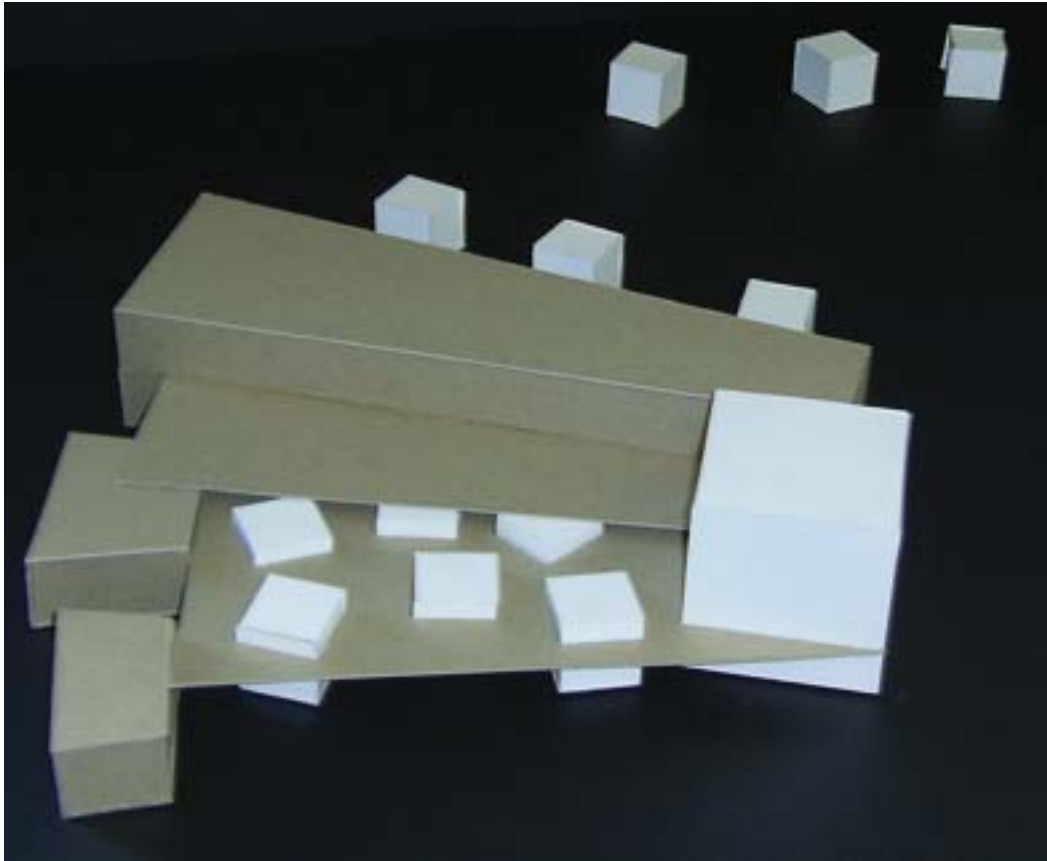
This model is a response to an installation called Beauty. The installation is meant to be viewed from different angles, and the importance of the viewer is made clear in this piece. I wanted to create a private, intimate atmosphere appropriate for this piece. Underneath a staircase can be a space that represents intimacy and privacy so that is where this exhibit is placed.



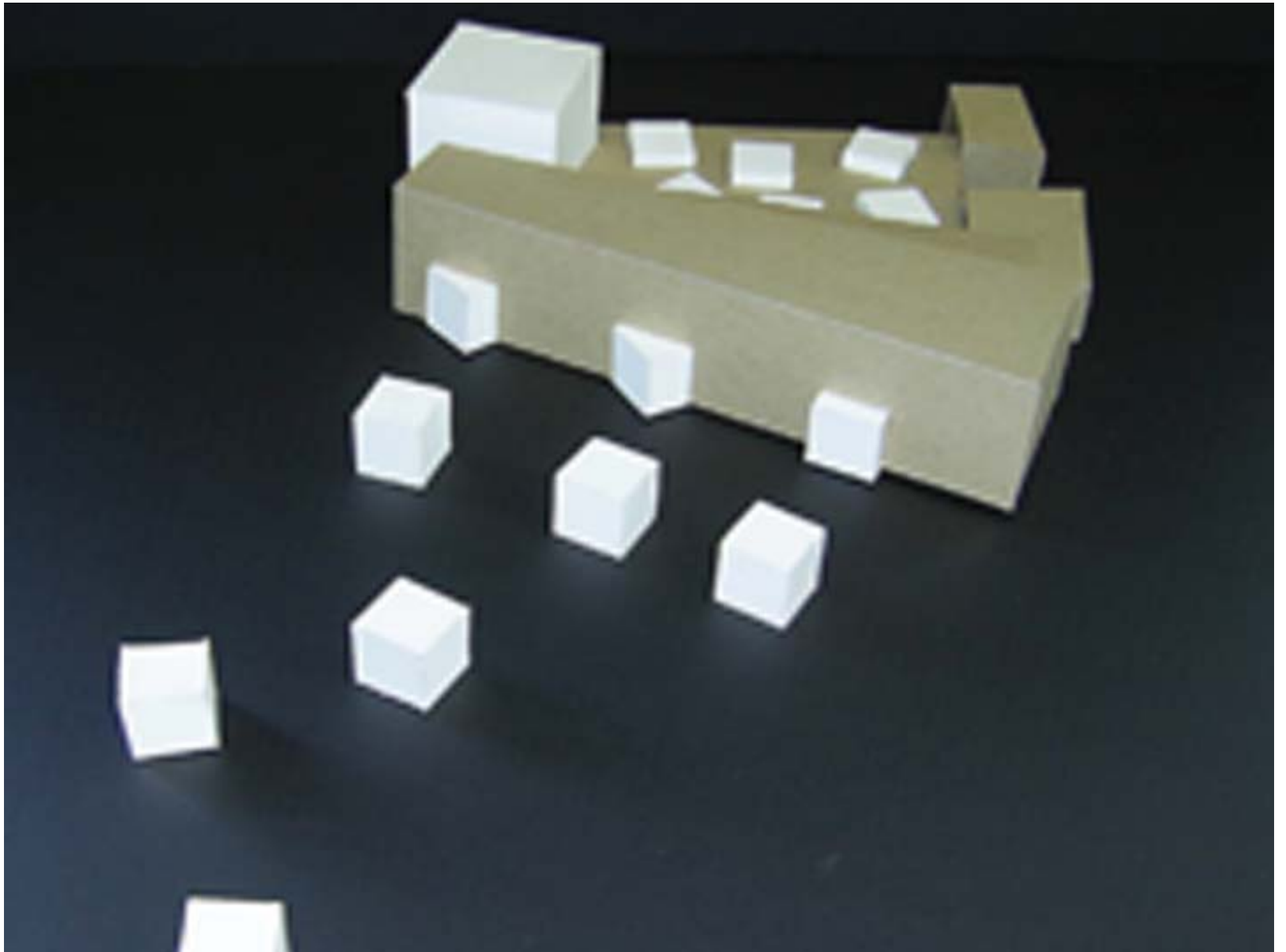
The colour spectrum series, 2005

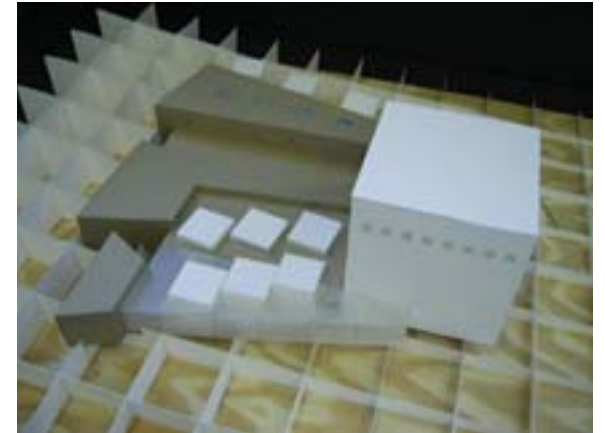
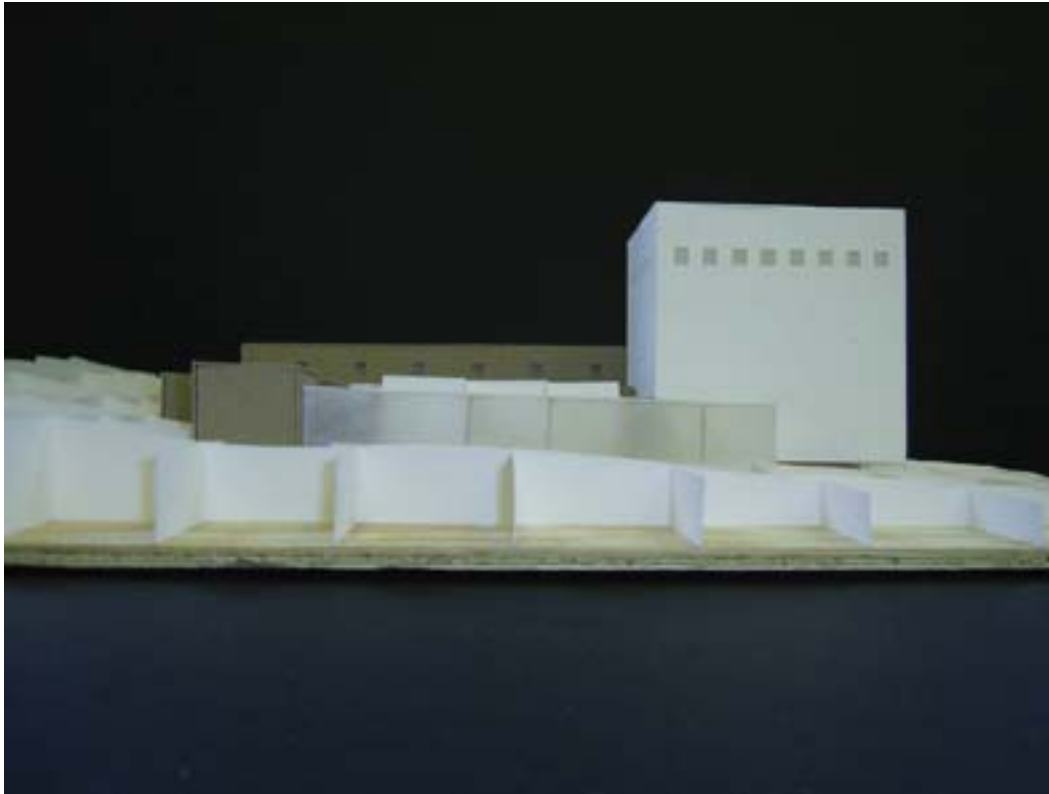
Schematic Design: Olafur Eliasson Models

This model was inspired by Olafur Eliasson's Room for One Colour. His idea was to create a space that would allow one to view one color at a time. That is what this model attempts to do, sequencing the rooms after each other.



The idea for this massing model is to create a larger volume that is the design studio/production space. The smaller white masses are the actual exhibit spaces. There needed to be space for the artist to keep creating on site, and the creation spaces should be in likeness to the original larger mass. The rest of the building spills out radially from the large studio space to encompass the individual exhibit spaces.

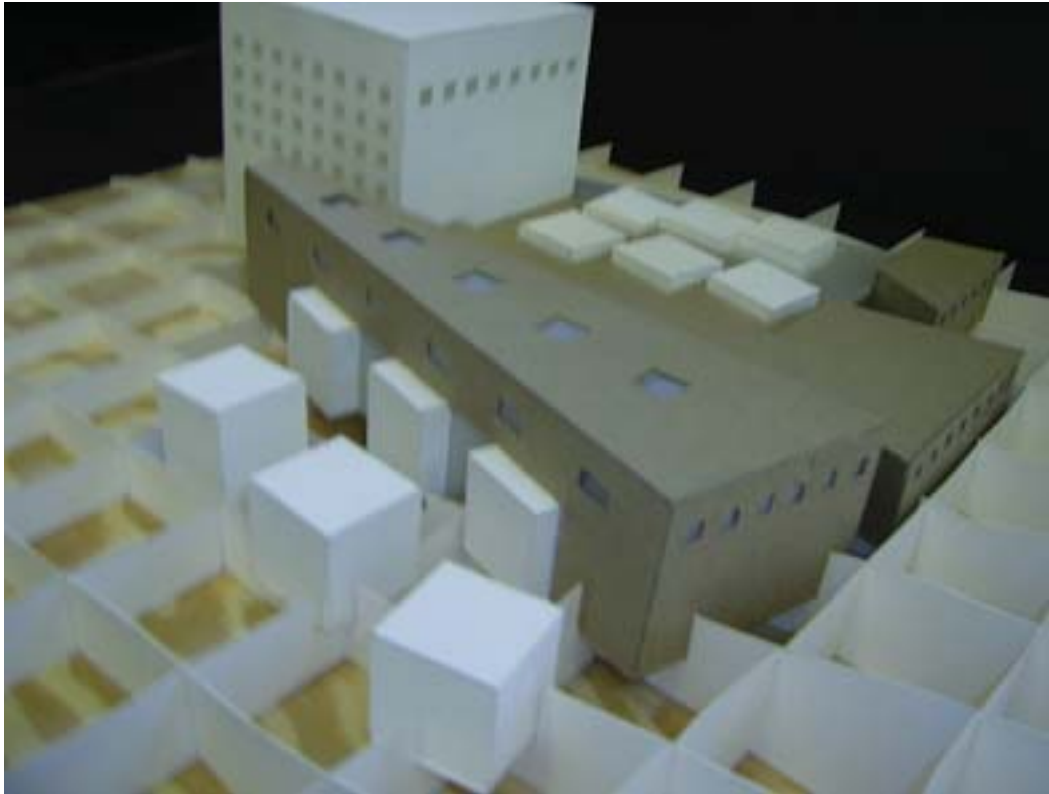




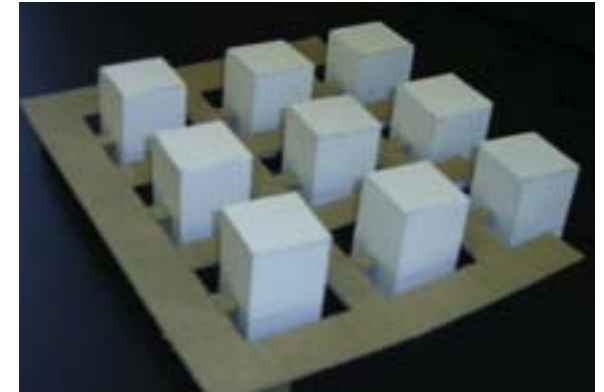
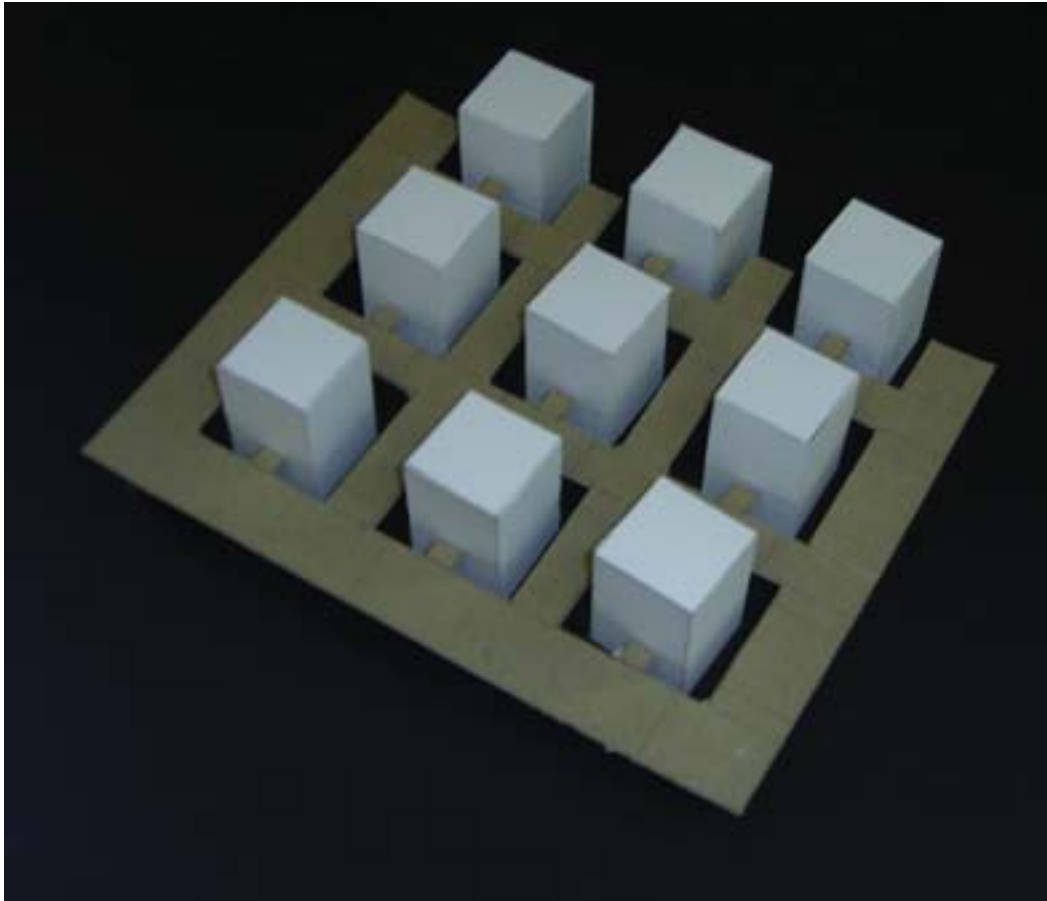
Schematic Design: Museum Concept and Massing

In this model, I tried to simplify the organization of the small cubes that hold the exhibits. I still kept the organization radial from the studio space, and started to think about opacity, different materials, and fenestration patterns.





This shows the exterior of the building where the cubes are spilling out of the building and continue to grow and disperse into the landscape as the artist continues to create work.

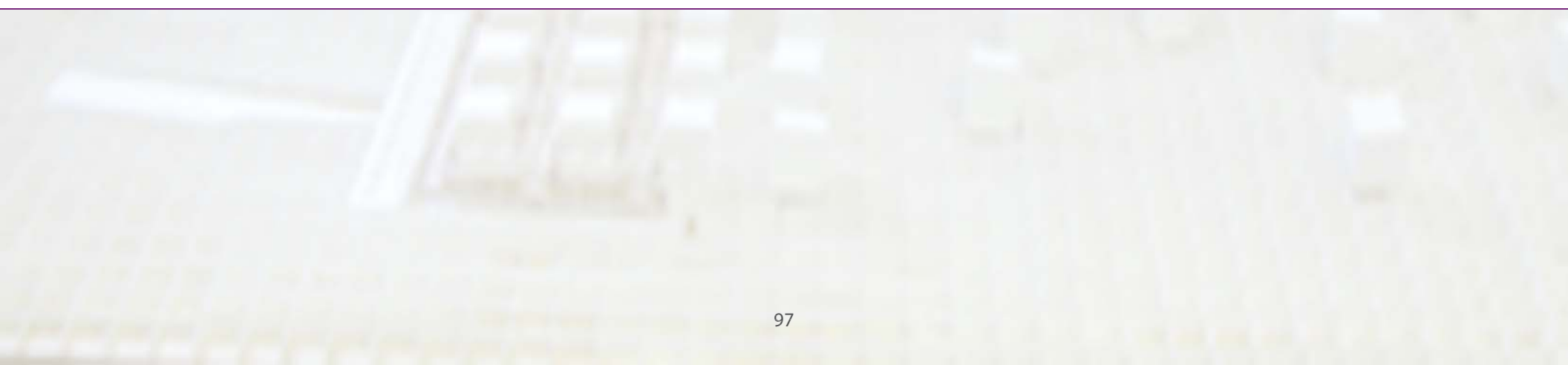


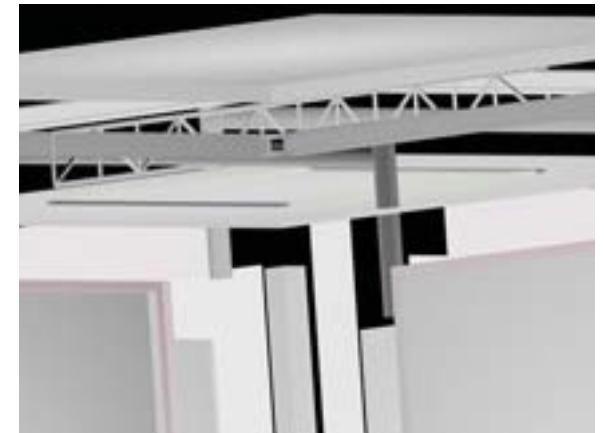
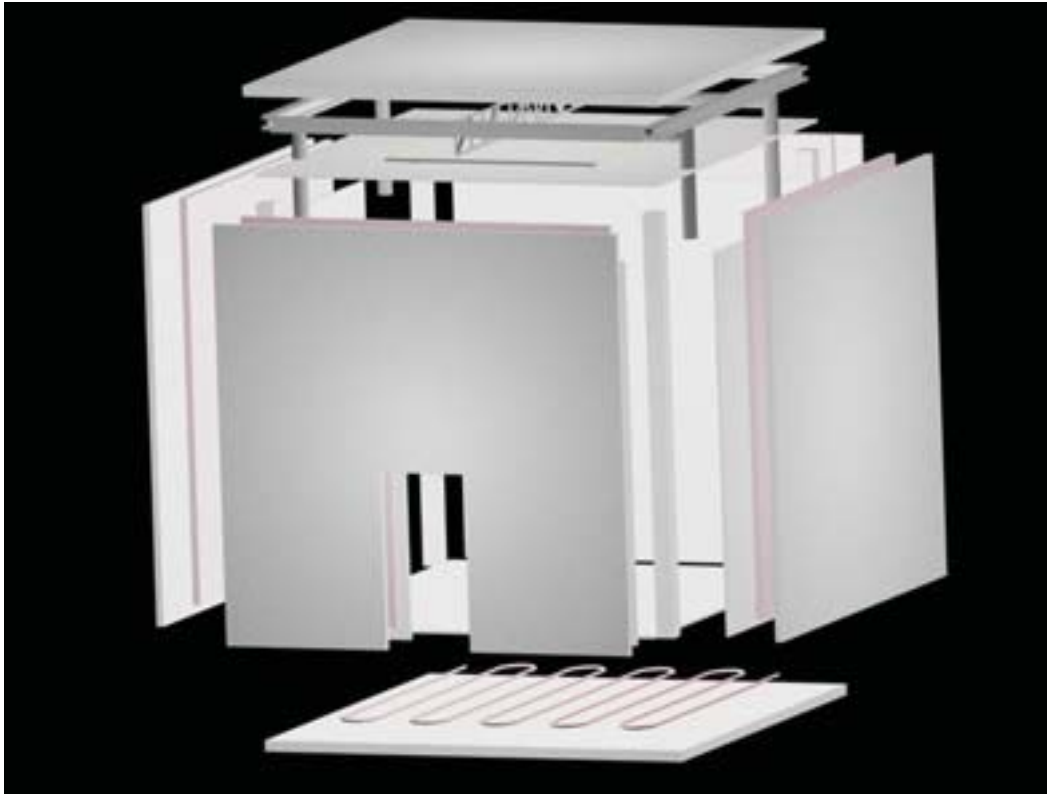
This model is responding to a critique of the massing of the building. The initial massing was too disorganized and random. In this massing organization I am getting back to the basics of the building. This building is about the small exhibit cubes in relationship to the large production cube. The rest of the building should be a reflection of this relationship. In the nine permanent cubes that are integrated into the building, the foundation is extended ten feet below the ground level. This creates a 'basement' space. There is a walkway on the exhibit level that connects all of the cubes.

Final Design: Museum for storage and
continuation of work of Olafur Eliasson

Final Design: Project Statement:

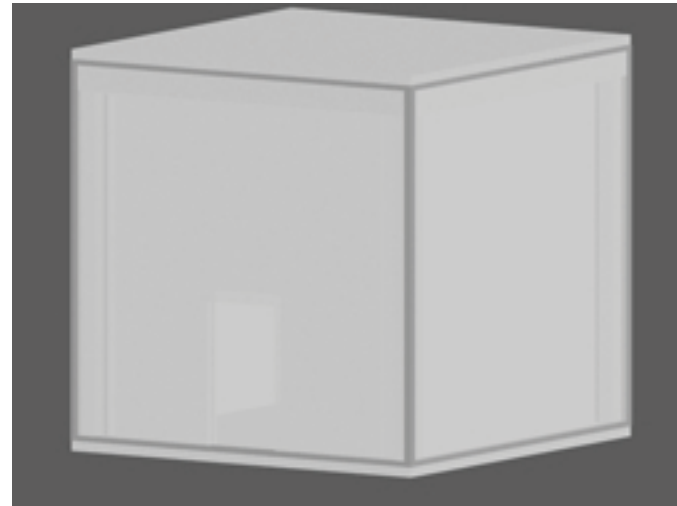
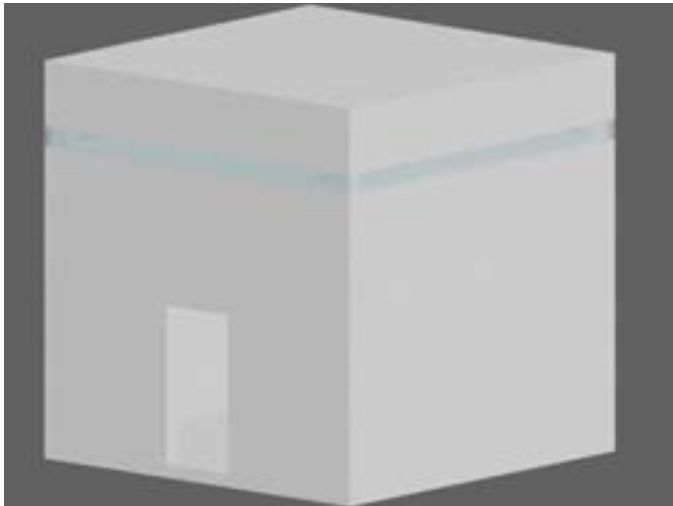
This building attempts to challenge the societal claims that are made on traditional museums, by critiquing the white boxes that are given to artists in which to implement their art. The architecture is responding specifically to this artist in recognizing his youth and anticipates much great work to come. The project also recognizes that Eliasson has created a substantial amount of work to this point that deserves a permanent home. The underlying themes of this thesis still hold true in the attempt to create a dedicated space for the care and maintenance of Eliasson's work to a certain point, and to create space for Eliasson to continue to create art.





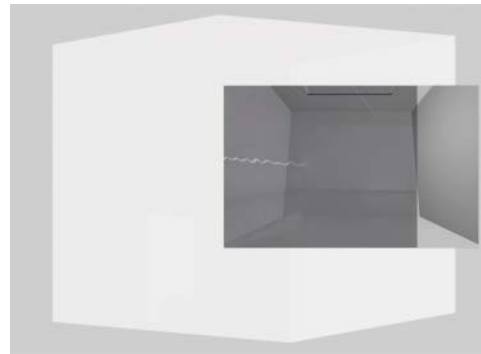
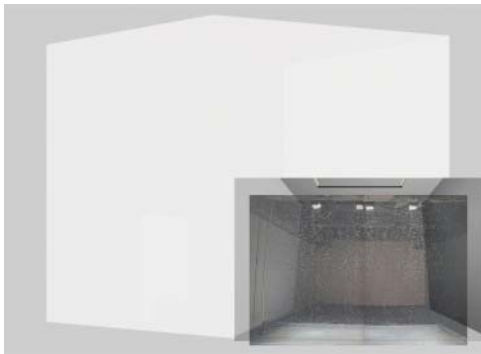
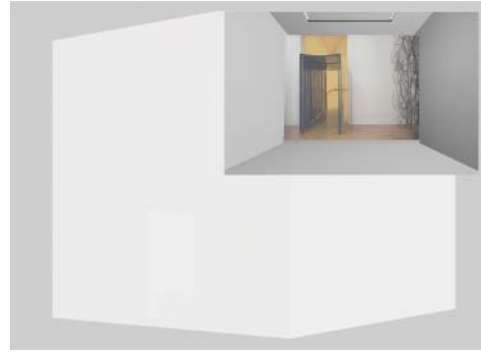
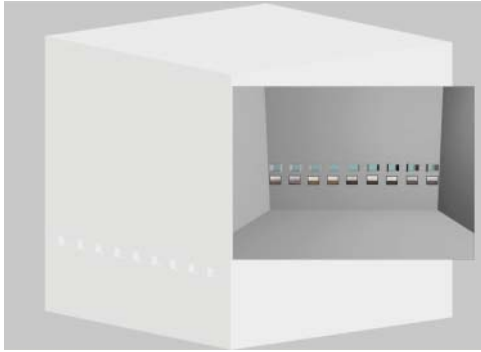
Final Design: Small Cube Construction

The small cube design will be the same for every cube. Every cube will have a the same floor slab, ceiling slab, and four structural columns. The fenestration and cladding for each exhibit cube will vary depending on what the exhibit is. This makes the production of the cubes easy and possible on site, but allows for customization depending on the specific exhibit.



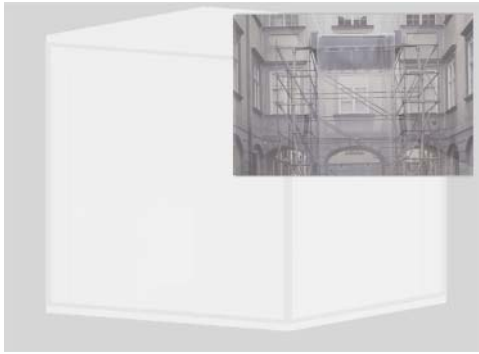
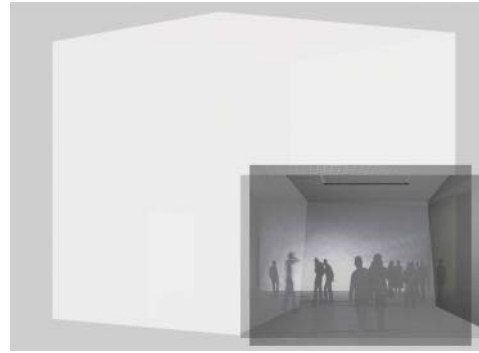
These are the five cube fenestration and cladding combinations I have come up with. There could be countless possibilities here but the hope is that whichever cladding is chosen relates directly to the art piece that would be displayed in the cube.





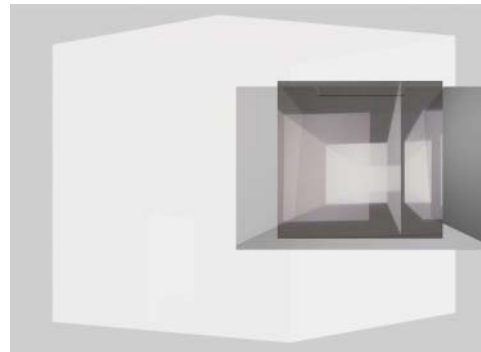
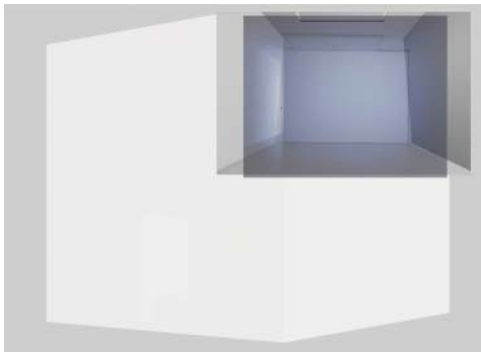
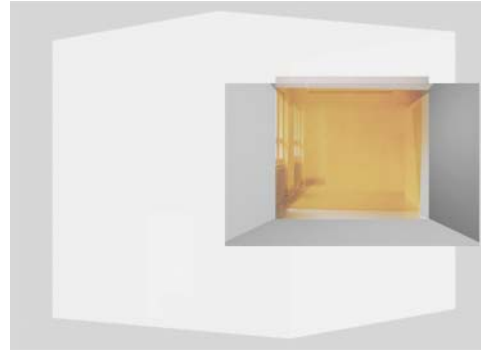
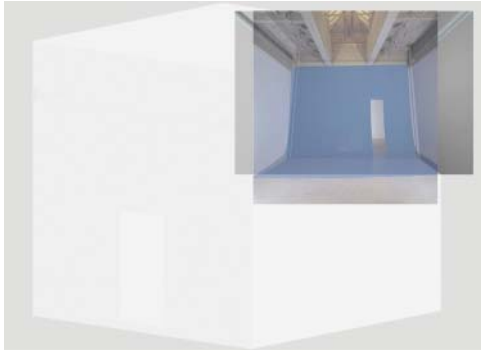
Final Design: Small Cube Design

There are five different cube types that I designed and implemented these twenty exhibits into those five examples. There could be countless design possibilities for the small cube, and each cube can be specific to each exhibit.

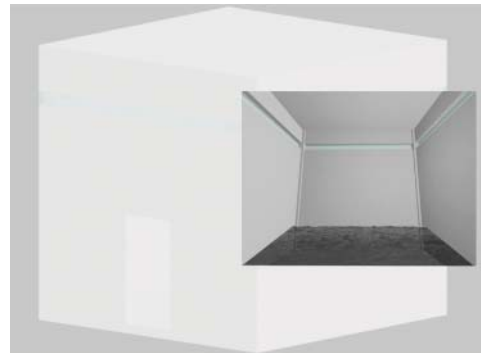
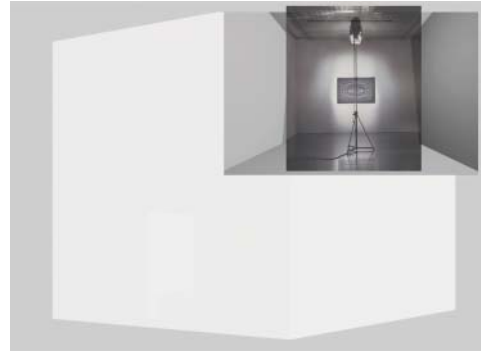
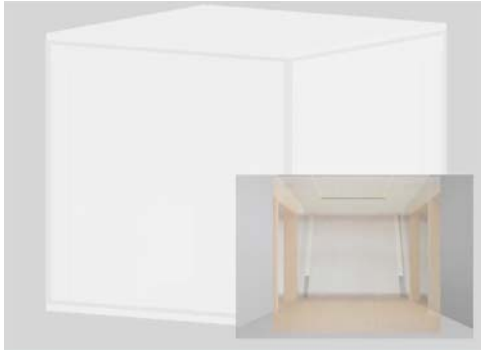


Final Design: Small Cube Design

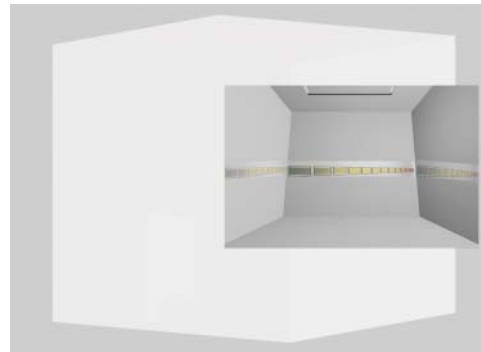
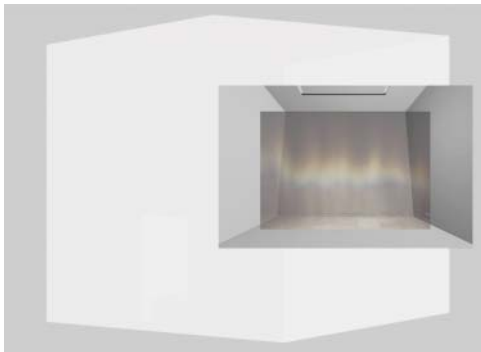
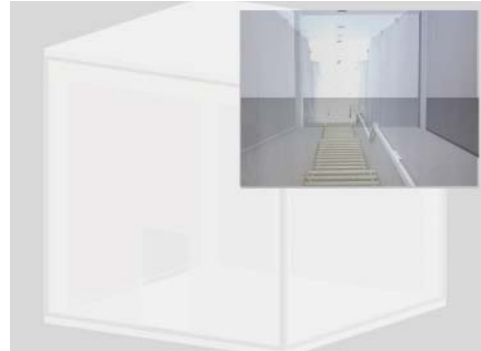
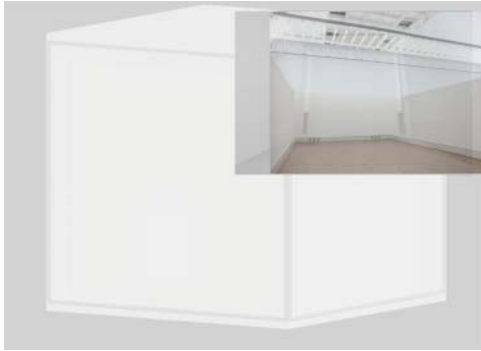
Most of these cubes are using the kal wall cube construction. The Kal wall is a good option for pieces that are blurring the boundary between interior and exterior.



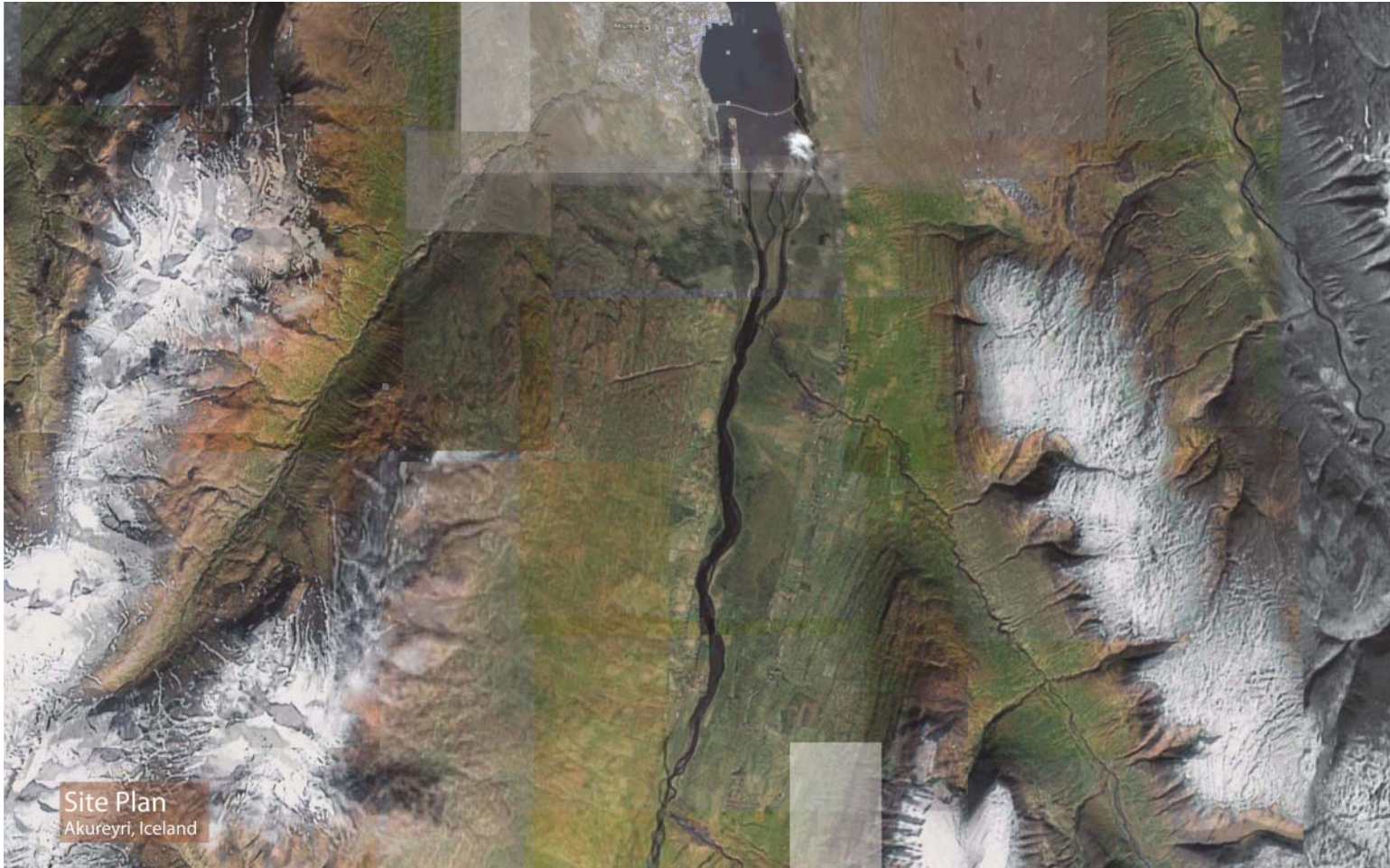
Final Design: Small Cube Design



Final Design: Small Cube Design



Final Design: Small Cube Design



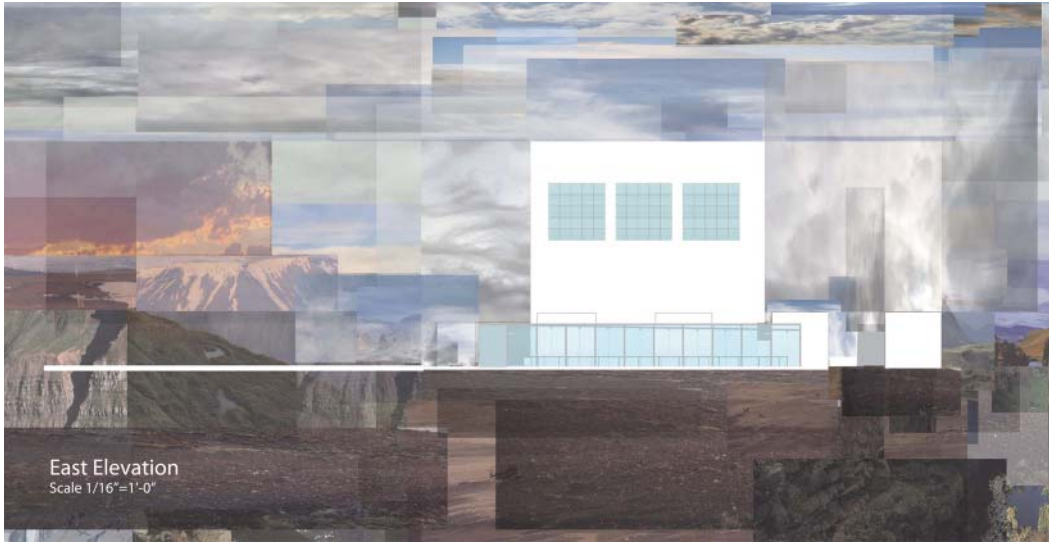
Site Plan

Akureyri, Iceland



Final Massing Concept

The initial concept of a larger cube that produces the smaller cubes is still part of the final design. The design in this portion of the thesis really became about the importance of the cubes and their relationship to each other.





This first floor plan shows the main level with the connecting walkway and the actual exhibit space. The large cube is used to assemble the smaller cubes. The smaller cubes would then go down the ramp onto a flatbed truck and be implemented onto the site in this way. When you enter the space you go down a long ramp into the basement level. As you enter you pass under a series of skylights that are at ground level.

Main Level Floor Plan
Scale: 1/16"=1'-0"

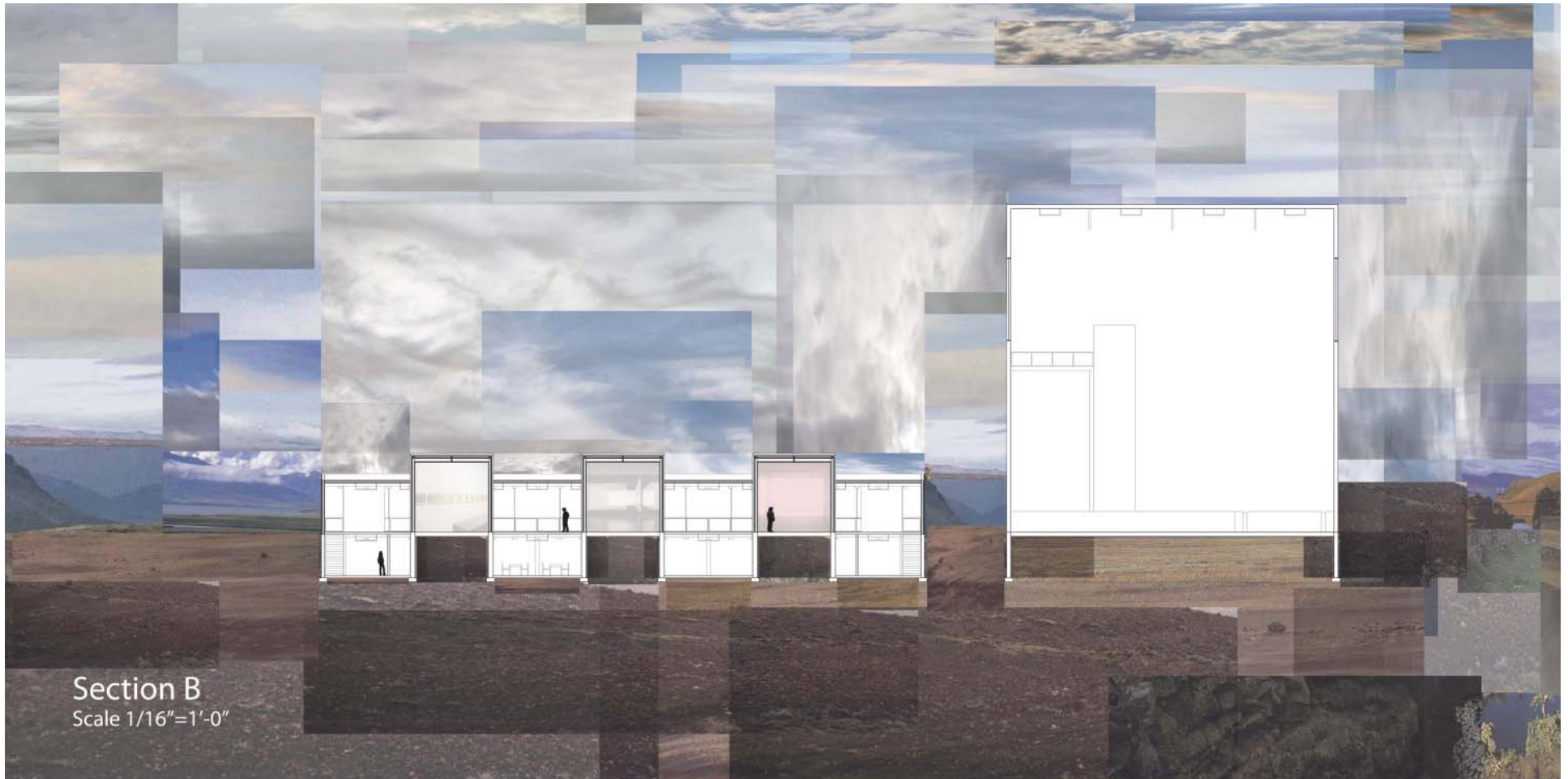


This is the lower level floor plan, also the level that you enter on. This floor plan shows in more detail the foundation of the small exhibit cubes, and the space that is in between these cubes. Every function is at the lower level so that once you enter into the top level there is nothing but the exhibits.

Lower Level Floor Plan
Scale: 1/16"=1'-0"



This section is cut through the entire walkway but not through the actual exhibit. This section shows the relationship of the exhibit with its foundation and the walkway.



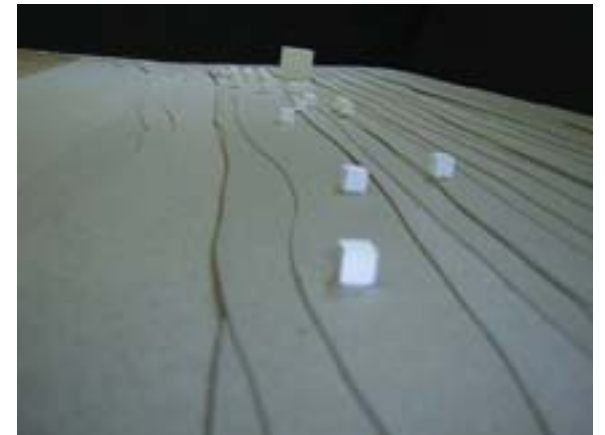
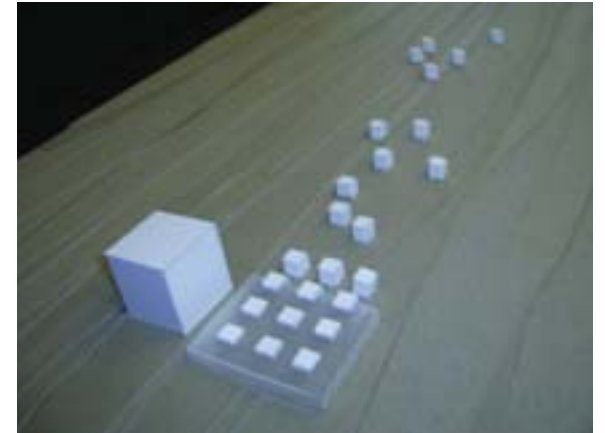
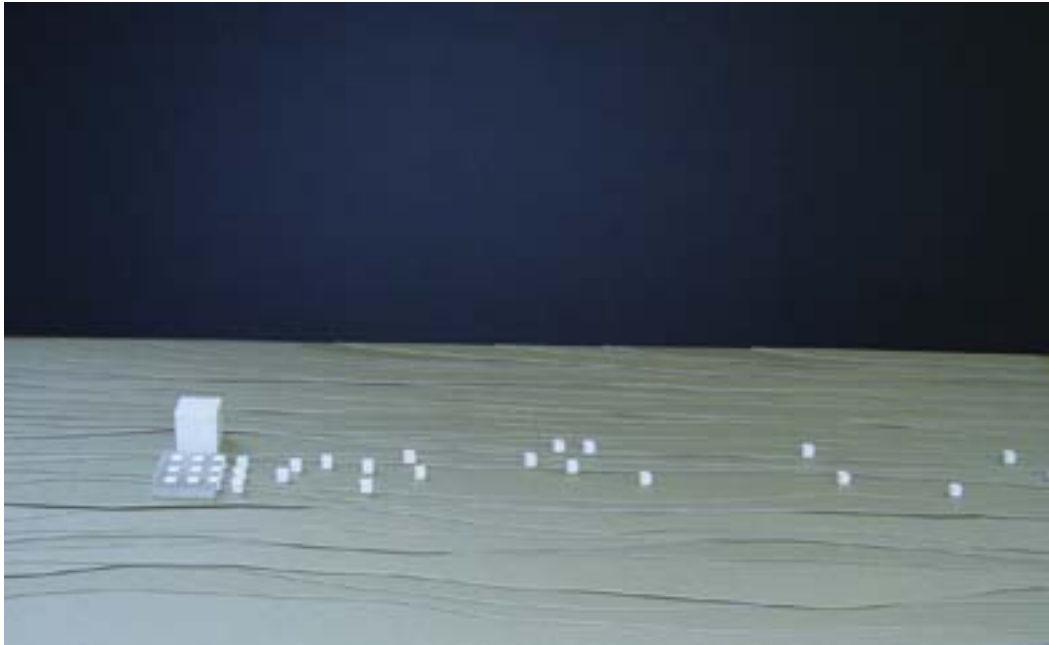
This section is also cut in the east/west direction. This section is cut through the exhibit to show the foundation that extends below to create a basement space. All of the structure and mechanical is left exposed in the space outside of the exhibit, but covered and finished in the exhibit space.



This section is cut in the north/south direction. In this section you can see the slope of the glass roof to the south to allow for drainage of precipitation. The section is cut through the walkway here as well to show the relationship to the cubes of the exhibit.

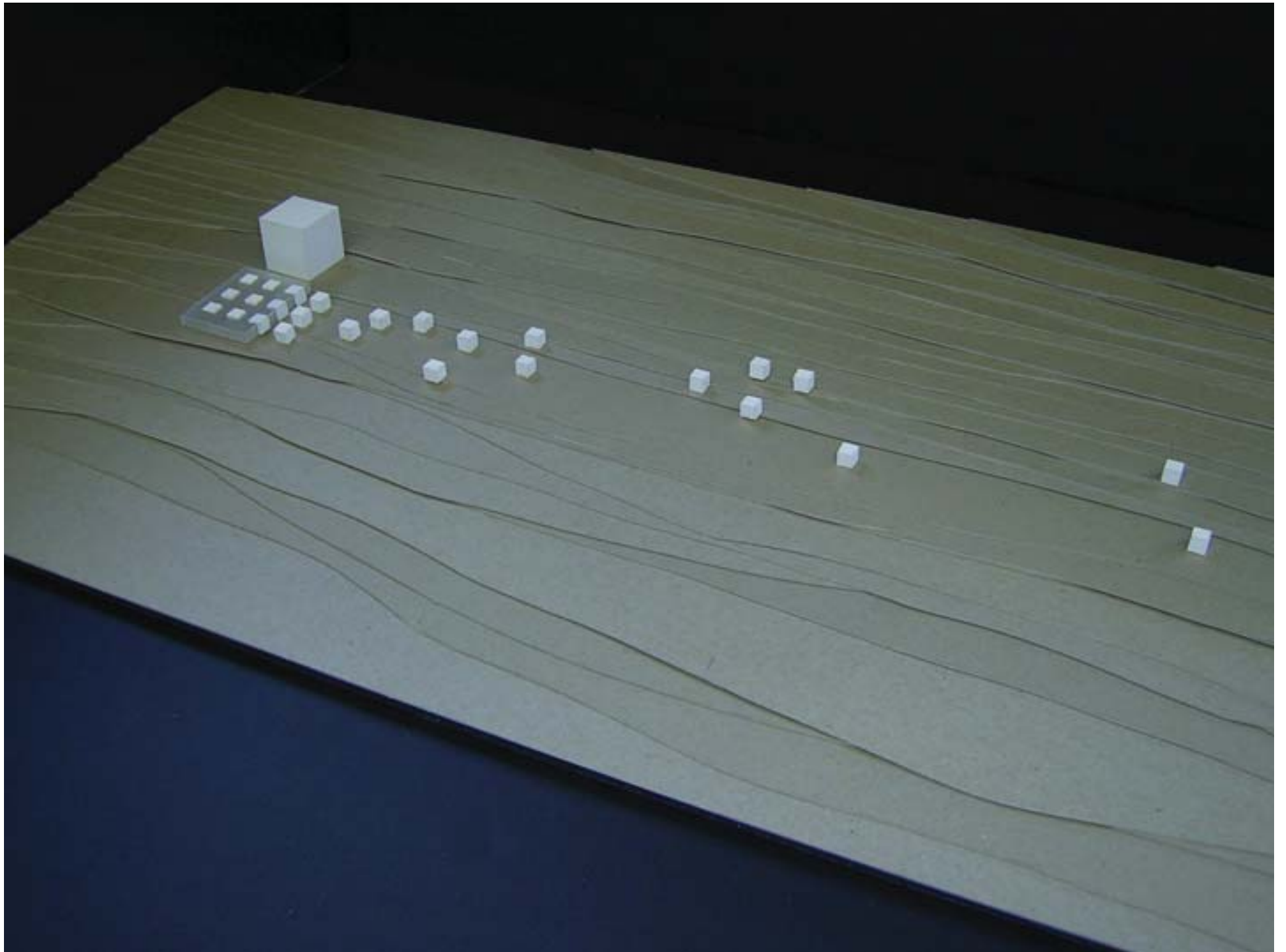


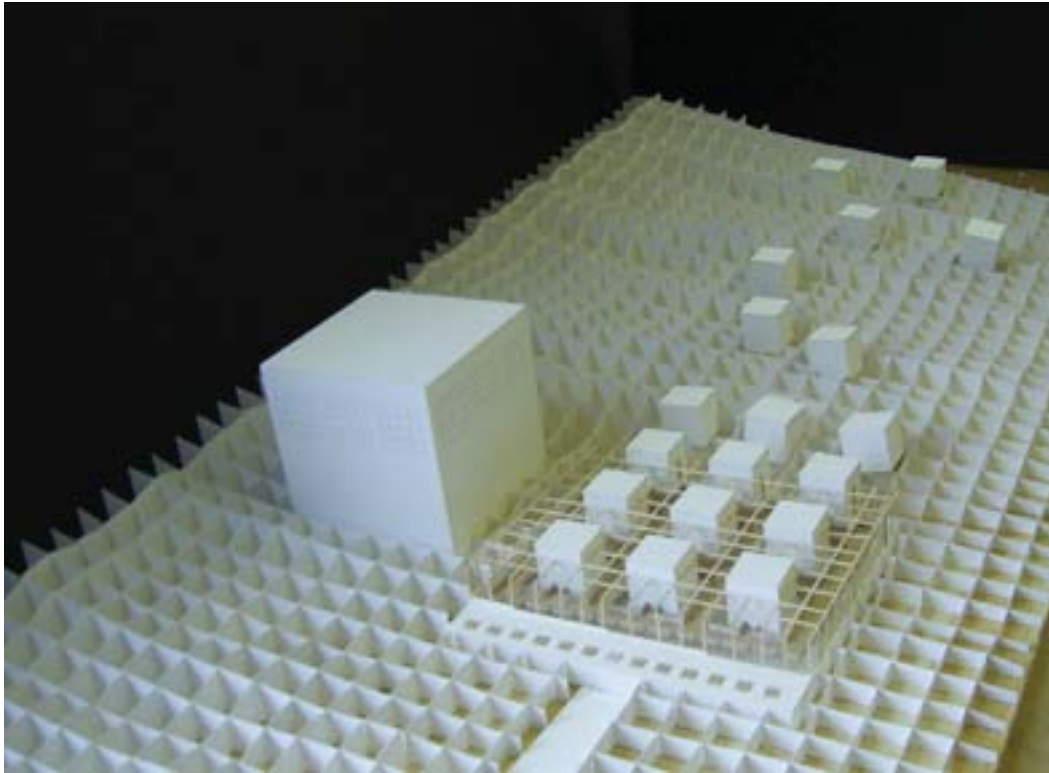
This section is cut in the north/south direction. This section shows how you enter the building along the ramp. One enters into the library/open cafe space under the skylights. Then a person goes up the stairs to the main level (ground level) walkway that connects a person to the exhibits. The entire top of the building is glass. The walkway is suspended from the structure overhead, and does not meet any of the walls.



Final Design: Site Model

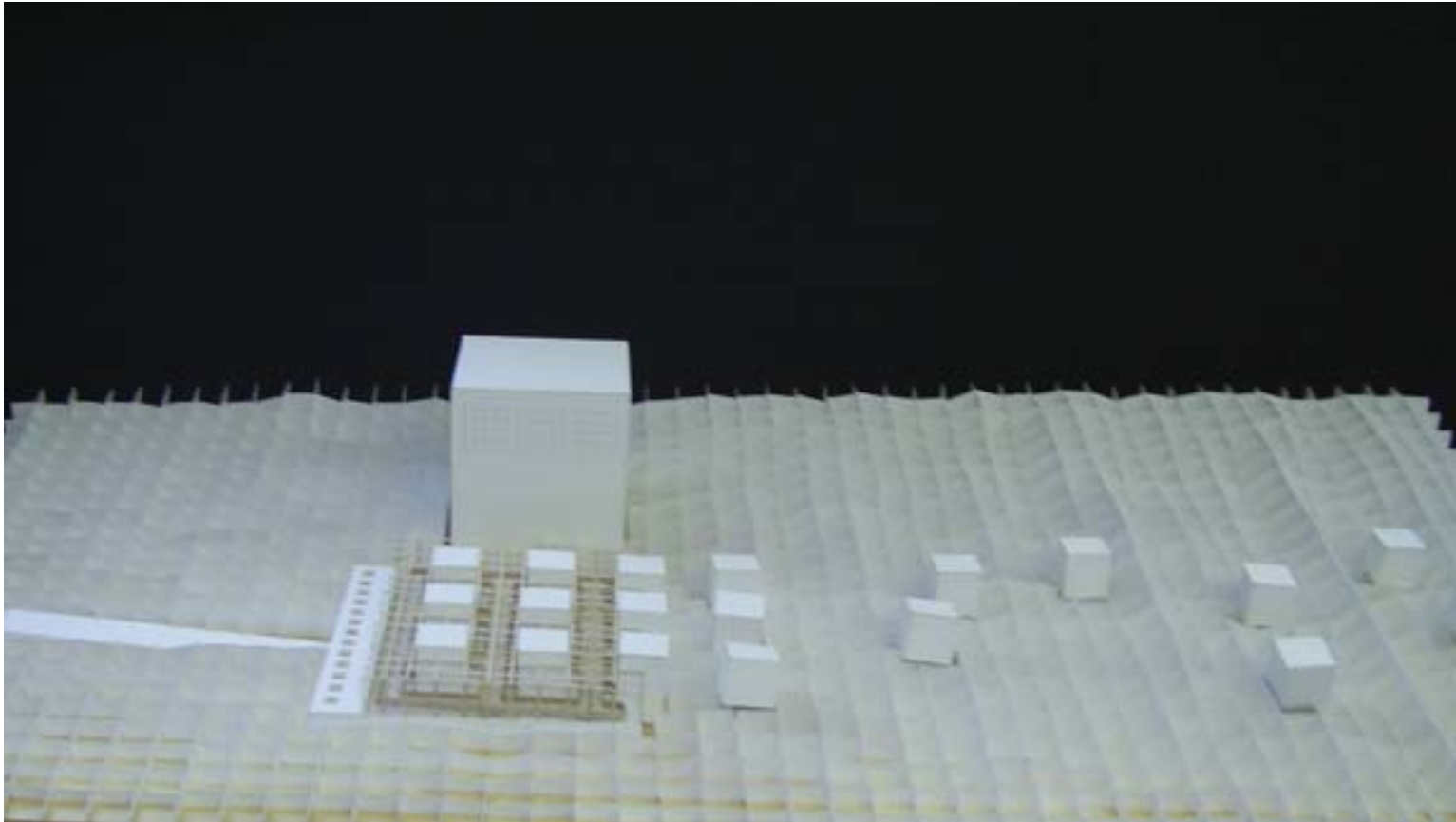
This is a site model showing the possible location of the exhibit cubes into the landscape. To place these cubes, I extended the grid of the building and placed the cubes randomly into the grid. The farthest cube is 1700 feet from the actual museum space.



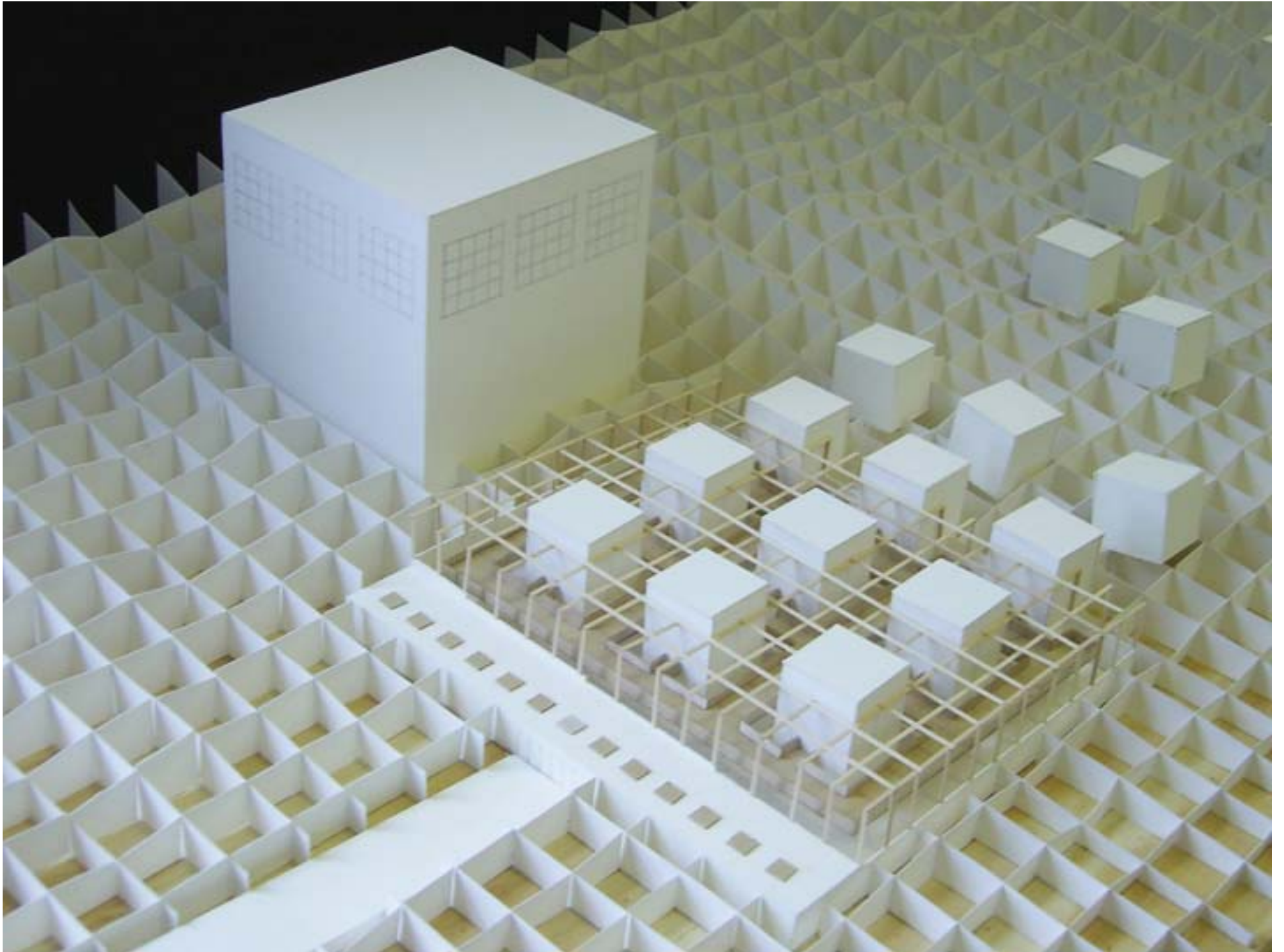


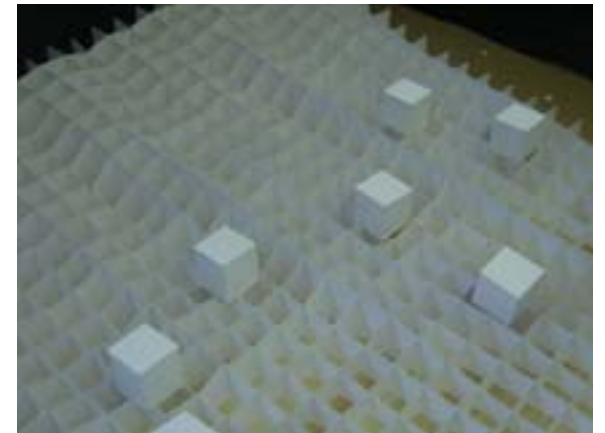
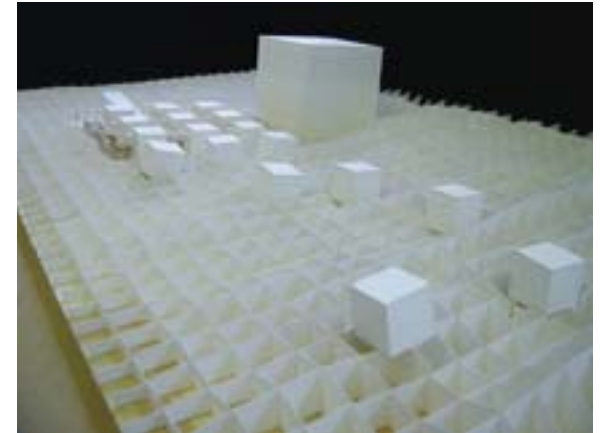
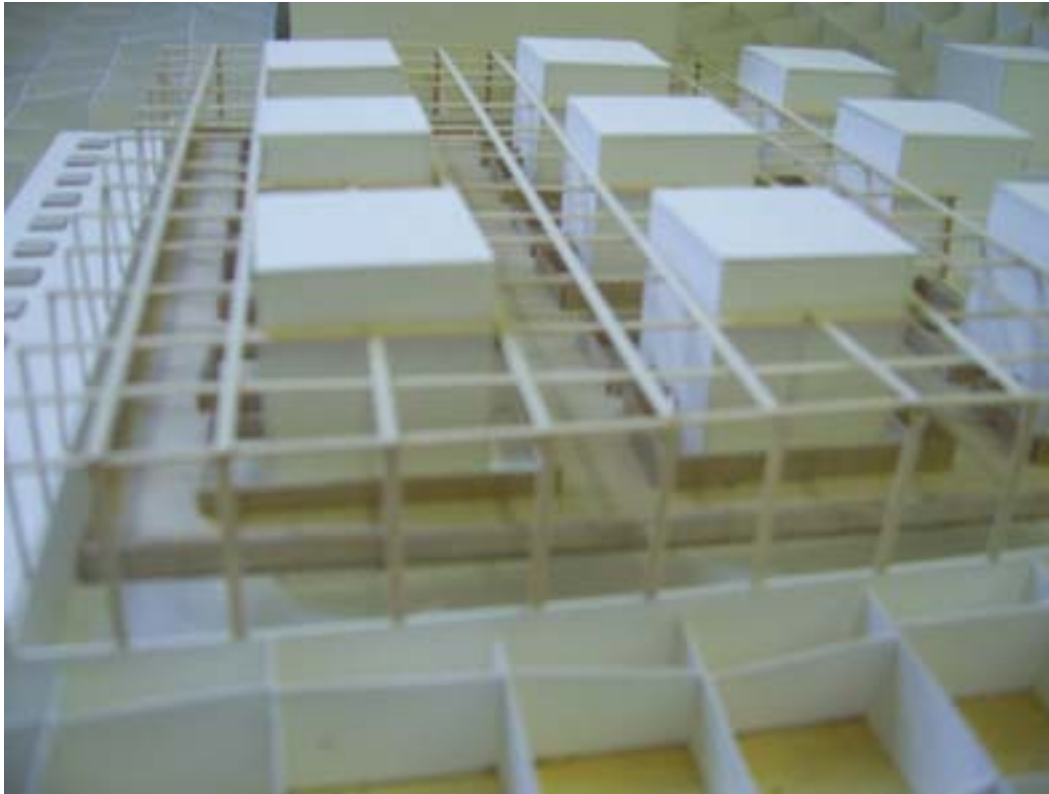
Final Design: Final Model

This is the final model. I used the same egg crate method to display the topography. In this model I wanted to display the transparency of the upper part of the building, and how the cubes relate with the overall building. The cubes extend out of the building, but the existence of the cubes is evident through the exterior glazing they are encased in.



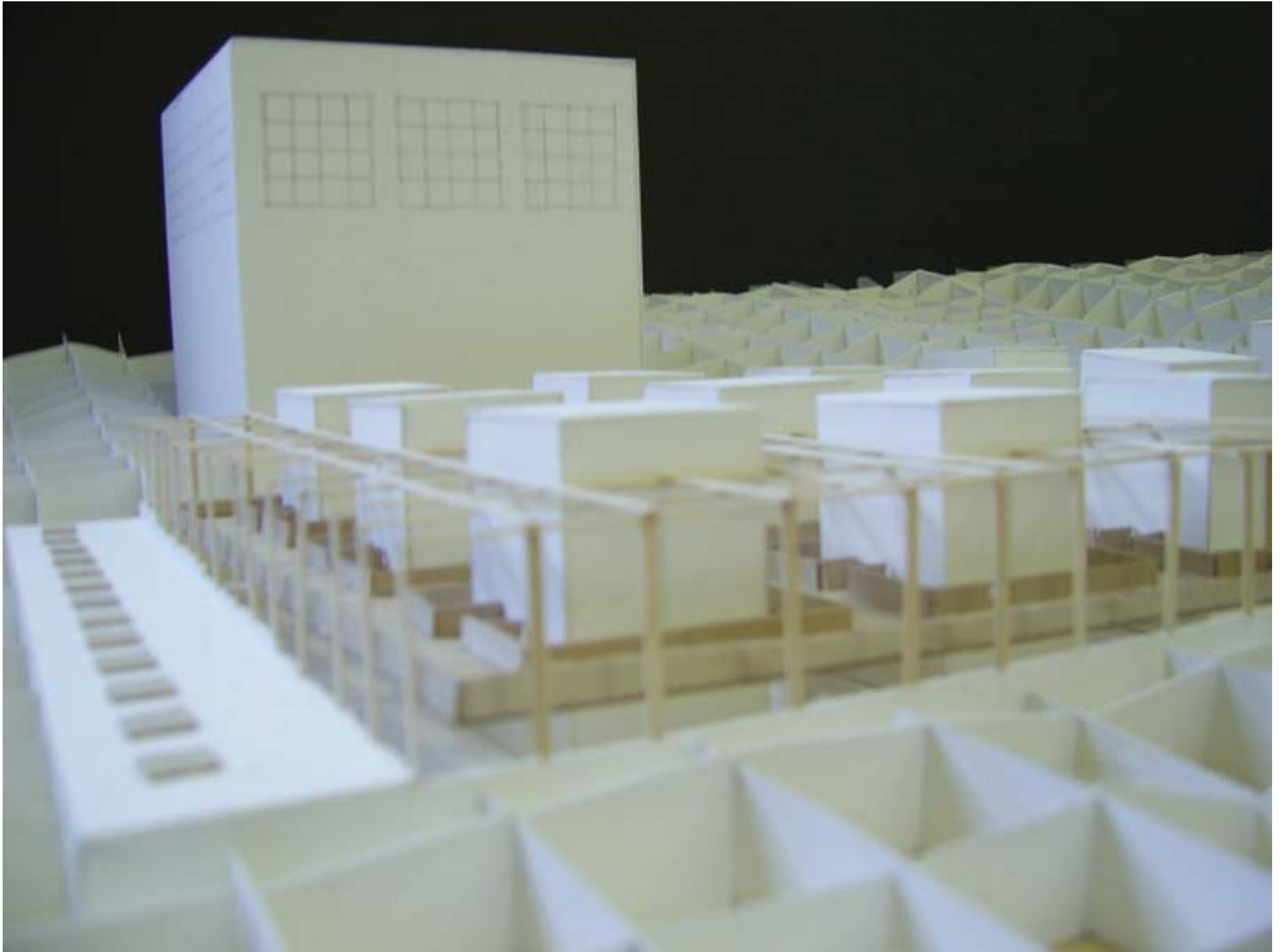
This image shows the topography and the integration of the building into the site. It shows the changing topography that one would encounter as they travel to the exterior cubes.





Final Design: Final Model

This detail of the model shows the separation of the walkway from the walls of the building. It gives the walkway a suspended 'floating' feeling. The heating system used in this building is radiant heat, which is very easy to use with geothermal heat source, which is the predominant heat source in Iceland.



Closing Thoughts:

The architecture attempted to respond to many different issues that came up during design development. In my opinion the most successful parts of the architecture came through the realization and allowance for continuing creation, which was one of the initial architectural proposals. I feel that I responded effectively to comments and critiques and pushed myself to design responsively. I had a wonderful time this year and really developed my skills as an architect. I feel that I have a more directed approach to design and I am very thankful for that. I think that if the project would have developed at a faster pace I would have been able to fill in all of the gaps that remain unfinished. Thank you to all of my professors who continued to push me to become a better designer.



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