This document is a copy of the original book which is bound in the Art and Architecture Library on the campus of Virginia Tech in Blacksburg, VA
This Thesis is submitted to the faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

**Master of Architecture**

Blacksburg, Virginia
1997

**Festival and Gallery:**
Exhibition Space for the
People of Baltimore

---------------------
Mark Blizard (chairperson)

---------------------
Michael O’ Brien

---------------------
Joseph Mashburn
The principle exploration of this thesis has been to propel ideas derived through architecture, experience, intuition, and program in order to transform idea into form. Understanding the significance of a gallery as an institution for the city is at the root of the investigation. The design is contingent upon the formulation of the gallery through the qualities present in the program and the site in Baltimore. The program attempts to understand a gallery as a place where people can show their work for a short amount of time, allowing for a continual engagement between works and viewers. Through the constancy of altering exhibition space and fresh works, a history of Baltimore may emerge. It is rooted in a fragmented history which can be deciphered through the works: a compilation of creativity. The works will be collected and maintained as a slide library, a recording of Baltimore. This project is founded on the fusion of ideas about galleries and festivals, bringing forth an exhibition and performance quality to the presentation of art. It allows people to engage in altering the space for displaying of different types of works, enabling individuals to make a mark on their environment. In one sense the mark is temporary, because of the fleeting quality of the gallery, and in another sense it becomes permanently fitted into the history of Baltimore art. This dual function enables the gallery to become monumental, an anchor, in its ability to be a vault to house the creations of a group, while still allowing for salient growth. One architectural effort lies in the ability to make a place to experience these works for one, few and many in the appreciation of Baltimore and its culture.
Art-Scape, Idea (festival), Building

The idea is conceived from a festival which takes place once a year in a small neighborhood in downtown Baltimore. The festival is called Art-Scape and its intention is to celebrate the creative works that were produced that year. As well, the festival brings a resurgence of energy to reestablish the ethos of Baltimore for a year, and similarly to announce and renounce the culture. A frame of time and space emerges from the festival, a theater of events, reclaimed and redefined away from normal occurrences. Time is measured by events, a lyrical approach which gives events importance within the frame of the city: self-authentication. The building of a gallery in the neighborhood could be the culmination of the festival, a start and a finish, a year round celebration of the celebration. Given this, the structure of the building must be able to promote the creative spirit, and its counterpart, the necessity to present. Also, the building must be an annal of art history and history, promoting successive generations of ideas, works, and visions. During Art-Scape weekend, there are surges of people, spilling over from streets to sidewalks to buildings, reveling, for one, in the promotion of Baltimore, as well as the legacy of its art. It reveals how the individual as an individual can become a point in the matrix of the city, distinct yet inseparable. With these ideas, the gallery can become a vault to store the work of Baltimore. Exhibiting will be a generative process to perpetuate the creative spirit in the city. The building will have the potential to become a mark in the cityscape, with the ability to be continually re-marked. All of this will be on view, a spectacle and a performance, but these attractions will also transcend its ephemerality and become a document for the city.
The art or architectural product is connected to the individual through the method of making. This has an affinity with the experience of living, which can be rendered intelligible when displayed. Namely, presenting the act of creating exhibition spaces as well as the exhibitions can inform and engage. This could be described as the interchange, providing one with a type of aesthetic experience. The timelessness of the work is hinged upon its ability to be infused into the thoughts and feelings of a cultural group. The proposed gallery would contain mere fragments of individual experiences, but brought within the assemblage of disparate parts, a powerful unity is effused, pinpointing contemporaneity, timeless in its timefulness: engendering. The building that contains these fragments embodies the paradox of the synthesis of the monumental and the mundane. The will to work and the process of creating offers a tangible efferent departure in which humanity bears its humanness. Karl Schinkel wrote in 1814, “History has never copied earlier history; and when it has done so, then such an act is not to be accounted part of history, but rather in it history in a manner of speaking comes to a complete halt. The only true historical act is one that introduces in some way an extra, a new element, into the world, from which a new history is produced and hatched forth.” This view engages art and culture as an integrated totality, an affirmed affinity which becomes the basis for the building of an art gallery for the people as well as an archive. This building is a declaration of the creative will, its incumbency to culture and constituent necessity for experience as the raw energy for cultural longevity.
The festival is a complex interplay of society and citizen, which marks temporally its existence and its culture. This project is an exploration to find a form that will become the liaison between community and individual. The proposal for a gallery could be considered a continued counterpoint with daily rituals, and the festival as an interlude could be the heightened resonant celebration of a creative culture. Through the celebration of culture, private spaces defer to the public realm, enabling many types of behaviors to be on view. Therefore, it appears that a non-hierarchical structure would afford an environment where people can freely move because building and site become indiscernible. Namely, the original structure of the exhibition space allows for the freedom to travel in any direction through the gallery, whereby space is not strictly defined. With this, everyone and everything can become on display, from the process of producing the work and the exhibition space, to viewing works in rooms that are specifically for older pieces. Process, presentation, and documentation are visibly happening. The compiling of fragments can now tell a history of the culture. A place within the gallery is needed to secure the work. This place becomes rooted in the ground. The fusion of spaces for the acknowledgment of the past and the events of the present provides a framework for designing the building.
Form and its Context

The gallery could be considered a woven fabric connected to its context like the works intrinsic inherent coalescence to the ethos of the city. It will be an iteration of the festival, concretized, salient, engrossed and ingrained into the variegated milieu. Unearthed, this building will ascend from its recesses, rendering it securely within the framework of the city and the apogee of culture. The character of the exhibition space can be conducive to the exploration of restructuring space, given its open ended interior structure. The ability to reconfigure spaces reveals and underlying belief about the city. Namely, people’s ability to affect their environment and engage in their surroundings, ultimately producing connections which define a place. The relationship between the exhibition space and the library are similar, in that the small spaces allow people to confront each other. The slide library maintains space for viewing by one, by few and by large groups. The exhibition space can be manipulated by moving walls which are hung, or by placing walls in the floor. The floor slab reveals an infinite history in the possibilities of manipulation. A grid is carved into the slab, which mimics the infiniteness of the space frame.
Notes: Gallery- 1(a). A covered space more or less open at the sides for walking; a roofed promenade: ambulatory part covered, colonnade. (b). A main corridor with windows running continuously on one side in an English country house. 2(c). A platform or passageway above ground level resembling a corridor, projecting from an outside wall, and open at the outer edge or having there only a rail or balustrade, a balcony. 4 (a). A room, series of rooms, wide corridor, or building devoted to the exhibition of works. Art-Scape is an annual festival which takes place the second weekend in August. It happens along Mt. Royal Avenue in Baltimore, the main thoroughfare through the art sector of the city. People exhibit their works on the street and in temporary gallery spaces along the route. It draws crowds from throughout the city, interested in the festival spirit as well as seeing works by Baltimorians. (preface) Sketch of fenestration. Summer, 1996. Pg.2 (top) Preliminary elevation determining hierarchy of gallery space and importance of a circulation spine. January, 1996. (bottom) Elevation of site and proximity. A distinction was made between vernacular and international as well as monumental and transitory. The building tries to be at the crux. February, 1996. Pg.3 (top) Frank Gehry converted a former hardware factory and cop car garage into a 55,000 square foot temporary gallery which became the Los Angeles Museum of Contemporary Art. Art in America, Exemplary Contemporary, March 1984, pgs.128-137. Gehry turned the former foreman’s office into a cloak room. (bottom) Preliminary design for a suspended walkway, Spring, 1996. Pg.4 John Dewey wrote (1930), “Experience in the degree which it is experience is heightened vitality. Instead of signifying being shut up in ones own private feelings and sensations, it signifies active and alert commerce with the world; at its height it signifies complete interpenetration of self and the world of objects and events...Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is esthetic experience.” The means of creating and its creation is one essential nat-
Notes continued: The purpose of this gallery, one precise function of a museum and a festival. The magnitude of Dewey’s essay can be measured in its ability to declare the act of creating as one of the most important human endeavors, which benefits the individual as well as the culture. The Baltimore gallery contains hung walls which become mediators between what is grounded and what is ephemeral. Sketch, Spring 1996, Philosophies of Art and Beauty, John Dewey Selections from Art as Experience, Edited by Albert Hofstader and Richard Kuhn, The University of Chicago Press, 1964, Karl Friedrich Schinkel: A Universal Man, Yale University Press, 1991. Pg 5 The power of a square plan for the stage devalues hierarchy. The altering exhibition space expresses sheer movement in the stillness and the purity of the square, its vertical and horizontal neutrality is an essence which stands or spreads over the earth. Karl Friedrich Schinkel: A Universal Man, Yale University Press, 1991. Pg 5 Sketch of floor slab plan, revealing infinite ways to place walls on the floor plane, Sketch, May 1996. Cees Dam Netherlands wrote, “The development in the direction of total architecture is as a whole more than the sum of all specific logical parts.” The artworks becomes elevated. Architecture Now, edited by Muarten Kloos, Architectura and Naturas, Amsterdam, 1991.
The site is situated two miles north of the Baltimore inner harbor in the art district. The proposal is for a building to reside on a small unused parking lot flanked by the opera house, symphony orchestra, and the Maryland Institute of Art. The parking lot exists at the terminus of Mt. Royal Avenue, as well as the beginning and end of the Festival route for Art-Scape. Across the street from the lot is a monument to George Washington which rests on a median, which is a small gathering place. The intermingling of these art institutions provides a strong foundation in which to incorporate the citizens into participating in making and presenting. The gallery could be a sentinel in inscribing a marking point for which this area will open up to the city. This site is the nodal point for automobile and pedestrian circulation for the localized area.
Art and the Site

The art school is adjacent to the proposed site, and offers a strong axis toward this site. It used to be the old train station and maintains some tracks for light rail through the city. The abandoned tracks are visibly apparent in the neighborhood. They are an historic fixture rooted to the area and the landscape. The renovation of the train station into an art school has created a transient environment where people and works are continually being presented in the area. Namely, there are large sculptures that are placed in and around the neighborhood as outdoor informal exhibitions. It enables individuals to manipulate and alter their environment, and brings art to the street, community, and city as a whole. The placing of works on the landscape is a powerful way to bring individuals within the framework of a city; an engagement which pushes toward democratic ideals and a participatory state.
The gallery becomes a terminus for the *Art-Scape* festival, which is aligned with Mt. Royal Avenue. Along with the art school (former train station) and the opera house, the gallery helps to enclose the terminal point for the festival, producing a small urban park, centered around the George Washington monument.
Notes: Pg.9 (left) The steep terrain allows the train station turned art school to be embanked. This provides a buffer from the traffic and affords a grassy park area. The George Washington monument sits across the street from the proposed site, Photo, Summer 1996. (center) This four story parking garage sits directly behind the proposed site, view is south on Cathedral Street, Photo, Summer 1996. (right) View of Bolton Hill neighborhood looking South-East toward the harbor. The clock tower of the train station turned art school is on the far right, photo, Summer 1996. (bottom) Sketch of the opera house which sits across the street from the proposed site. The building is massive in scale with the site, allowing the terminus of the Art-Scape route to feel enclosed, giving a park quality to the area. Summer, 1996. Page:10 (left) Student work on Mt. Royal Ave. (middle) South-East view looking directly down Mt. Royal Avenue, the main thoroughfare of the Art-Scape festival. Photo, Summer 1996. (right) Student work at the front entrance of the art school. Pg 11 (top) View of proposed gallery with art school in the foreground, Model, 1997. (center) grey box indicates site of proposed gallery within the larger framework of the neighborhood. Site map, City Of Baltimore. Pg.12 aerial view of connection between the proposed gallery, the train station turned art school and the opera house. The connector is the George Washington monument which allows for a small urban park, and a terminus for the Art-Scape, model of site, Fall, 1997. Pg. 13 (bottom) view looking across town where the monument become a hinge for Mt.Royal avenue as well as for the festival, Model, 1997.
Work
Works have the ability to become isolated from their environment to enable maximum exposure as pieces. In this respect, the works can become architectural elements rather than ornaments of the building.
Notes: Pg.14 The process of work consists of different approaches to the main conception, from a simple sketch to perspectives and models. Different approaches simultaneously have incited new ideas through an exploration of mediums. (top) plaster model of final scheme where earthwork and archive become one. (second from top) Cropped perspective of gallery, (third from top) sections of slide library; the archive, (bottom) plan of library. Fall, 1996. Pg.15 (top) The earthwork, platform, and enclosure are fused, giving measure to the earth, sky and the realm of the street. The space frame roof suggests an infiniteness due to its repeated geometry. The cuts into the platform, which allows walls to rest, maintains and affinity with the space frame, due to its constancy in form and cuts. The platform is four feet above the level of the street. Model of second scheme. Summer, 1996. (bottom) Picasso’s Guernica hung “in a gallery for a small city” designed by Mies Van der Rohe. L. Hiberseiner, Mies Van der Rohe. Paul Theopold and Company. Berlin. 1979. Pg.16 Works by Giorgio Morandi, (left) Still Life, 1962-1963, (middle) Still Life 1962. (right) Landscape at Levico, 1957. Giorgio Morandi. Des Moines Art Center. Des Moines, 1981. Pg.17 (top) In plan, the second scheme is two squares with a circulation spine in the middle. The squares indicate a non-hierarchical approach to the movement through an art gallery. Perspective of second scheme. Summer 1996. (bottom) Structure of Mies Van der Rohe’s Bacardi Building in Cuba. Werner Blaser, Mies van der Rohe. Serie Di Architettura. Rome. 1972. Pg.18 The platform is part of the street. It emphasizes the void which becomes an activated storage space below. Sections, Spring, 1996.
In the first scheme, the platform is slightly articulated from the street. The form of the building manifests two incommensurable ideas. One that is immutable and another that is continually changing. The anchor grounds, while the mast creates the open space. The glass enclosure can be opened, enabling work to become literally part of the street.
An open facade makes the street and building indistinguishable. Cantilevers and cables are juxtaposed by an earthbound archive which give the intermediary space to the realm of the everyday.
The interstitial space maintains the circulation spine. Below this space was the proposed library, the vault. The narrow circulation space allows for community interaction.
Notes: Idea takes a premature form with the fundamental conceptions breeding a building. It lies in the initial inclination to produce a floor slab which becomes part of the street, a subtle distinction between building and site. This open platform was to be the exhibition space, which could easily be manipulated. The continuous flow of new works would hang from a steel structure above. Pg.20 Sections and elevations of first scheme, the cantilever cable system enables the two facades to be fully open. *Spring, 1996*. Pg. 21 (top) Three studies of wall conditions and its response to light. *Spring, 1996*. (bottom) Drawing. *Spring, 1996*. Pg. 22 (top) Study models for first scheme, Summer, 1996. (bottom) View of a galleria. The space breeds communal interaction while initially to conduct commerce, but has taken the role of viewing art works. Carla Lanzavecchia, *Galleria et Passaggi: Un Universo di Fenomeni Minori da Parigi ad Alessandria*, Cadmo Editore, Roma, 1988. Pg. 23 North elevation and East perspective of first scheme, *Summer, 1996*. 
Notes: Pg. 25 (Top-left and middle) In Mies van der Rohe’s Farnsworth House, a platform is used to make a distinct plane in which to create an ideal universal space. (right) Exhibition space in Crown Hall. Werner Blase, Mies van der Rohe, Serie di architettura. Berlin, 1979. (bottom) sketch of a truss structure to allow the walls to suspend, gallery space is on the platform, Summer, 1996. Pg. 26 (top) Perspective of third scheme, circulation spine is in the back of the building, providing a backdrop for the exhibition space. Fall, 1996. (bottom) In Mies van der Rohe’s Museum Georg Schafer, a distinction is made between exhibition space (platform), and enclosure, a seamless one. Werner Blaser, Mies Van der Rohe, Serie di Architettura. Berlin, 1979. Pg. 27 Perspective of third scheme interior with stair, the stair is the intermediary between the realm of the earthbound and the world of the hovered platform. Fall, 1996.
The making of a connection between the underground archive and the platform relies on a distinction between the weight of the earth and the suspension of a plane. With this, the street becomes the intermediary.
Notes: The expression of the gallery can find higher resolution of form with the notions of groundedness, suspension, and the non-building. It expounds what is crucial in articulating ideas of the gallery. Carving into the earth enables it to be firmly rooted into the site, while the void enables a platform to hover. Pg.29 (top-left) Earthwork as an archive to house the slide library for the works of Baltimore, Mark Blizard, 1996. (top-center) House with carved stair, it becomes an extension of the earth, Jonah Margarella, Fall, 1995. (top-right) The stair from the street to the basement or earthwork gives measure to the street, Sketch, Summer, 1996. (bottom) Stair by Álvaro Siza, Álvaro Siza: Works and Projects, Jose Paulo dos Santos, Barcelona, 1993. Pg. 30 Sketch looking at the backdrop as a series of cylinders that house the slide library as well as become a circulation spine. The cylinders become relics on the land. Mass and screen become important in the modulation of light into the viewing area, Proposal for a backdrop, 1996.
Notes: The enclosure for the final scheme of the gallery consists of a space frame roof held by eight truss columns. It is wrapped by a glass curtain wall. This seamless shed-like structure is intended to be transparent, allowing the primary elements, the floating exhibition walls, to become part of the street. These walls guide movement within, and project themselves toward the streets. The glass enclosure is made up of a series of doors, set on a pivot in order to open. The pivots are set on a track system in which the glass doors can slide together to create large open areas when the weather is good. This is pertinent to allow these works to become objects of the environment. When the walls and works lose its association to art institutions, they are able to freely make marks on the land. Pg.32 (top) study models of the preliminary basement. The beam structure rests on three foot columns. Summer, 1996. (bottom) preliminary perspective of basement. Fall, 1996. Pg.33 (top) Study model of third scheme, basement is below, the proposed place to house the slide library, and the exhibition pieces before they were taken up to the platform to be displayed, Summer, 1996.
Resolution

The synthesis of the project resides in the distillation of the important aspects of the four primary elements (earthwork, platform, enclosure, and backdrop). The earthwork must be able to give a presence to the platform, while still enabling the connection between creating and presenting. The platform must become part of the street while still maintaining its idealized presence as a plane of infinite manipulation for exhibitions. The enclosure is transparent. The universality of a space frame enables a constant altering of space. The backdrop is the terminus for the Art-Scape route as well as a divider between the realm of presenting and documenting. These elements heighten meaning with its relationships.
Notes: Pg. 35 Plaster model of archive and earthwork, January, 1997. Sketch of hung walls and its relationship to the earthwork, Overlay, March, 1996. Pg. 36 (top-left) Model of backdrop. (top-center) Study model for the structure of the archive and viewing rooms. (top-right) Model of the terminus for the Art-scape route with the platform, Fall, 1996. (bottom) sketch plan for the slide library and viewing rooms, Fall, 1996. Pg. 37 (top) Drawing of library structure. (bottom) South section of the slide library where the images are projected on the back walls of the larger bays, Fall, 1996. Pg. 38 (top) Plaster study models for the slide library and its relationship to the site. (middle) Axonometric of library with main wall. (bottom) South-East view of library, Fall, 1996. Pg. 39 and 40 East sections of the slide library. There are rooms for viewing slides by groups or individuals. The basement is where slides are produced and compiled by computer, Fall, 1996. Pg. 41 East section showing the primary structures and the connection between the two buildings with respect to the site, Fall, 1996. Pg. 42 (top) Images from Jorn Utzon, *Church at Bagsvaerd*, near Copenhagen, Denmark, edited and photographed by Yukio Futagawa, text by Christian Norberg-Schulz, Global Architecture, Tokyo, 1981. The space shown is the threshold between outside and inside, and marks the main circulation corridor. This corridor acts like a gallery for revealing the structure as well as public notices on the walls. (bottom) perspective main library structure, Fall, 1996. Pg. 43 The main corridor for the slide library is the space between the primary structure and the backdrop, Fall, 1996. Pg. 44 North elevation of the slide library. The rooms with the openings are where the slides are kept, Fall, 1996. Pg. 45 Rendered plan of building with shadows of truss columns. *February, 1997. Pg. 46 Perspective of basement and exhibition space, 1997. Pg. 47 Perspective of the gallery space as well as the storage space. The Platform becomes the division between the realm of creating and presenting, Fall, 1997. Pg. 48 Front perspective of gallery and plaza space. The sculptures and large walls become activated with the movement of the people around. Perspective montage, Spring, 1997. Pg. 49 Perspective of the storage space and space where people design the exhibition spaces for the platform above, photomontage, Spring, 1997. Pg. 50 Perspective of exhibition space on the platform, photomontage, Spring, 1997. Pg. 51 Perspective of a viewing room in the slide library, photomontage, Spring, 1997. Pg. 52 Perspective of archival room where the slides are kept, photomontage, Spring, 1997. Pg. 53 Perspective of one of the computer rooms where people can look up slides, photomontage, Spring, 1997. Pg. 54 Section of the room for one which looks out on to the parking garage and the rest of the city beyond, pastel and pencil, Spring, 1997. Pg. 55 Perspective of a room for one looking out on to the parking garage and the harbor area, pastel and pencil, Spring, 1997. Pg. 56 (top) plan of building, Spring, 1997. (bottom) Perspective of library, Fall, 1997. Thank you page. *Elevation of the slide library, 1997. 
Vita

Huntsville, Alabama.

Education


Mexico travel, San Luis Potosi, Mexico City, January, 1996.

Europe Travel Program. Riva San Vitale, Switzerland. Spring 1995.

State University of New York- Binghamton. Bachelor of Arts in Political Science, minor in Film. May 1993.

The Park School of Baltimore. May 1989.

Awards

Instuctional Fee Scholarship. 1995-1996.
Thank you

Mom Dad Alan Leesa Grandma Grandpa Katzman Grandma Grandpa Margarella for all of your support

and

Mark Blizard
Mike O’ Brien
Joe Mashburn
Frank Weiner
Fred Wallace
John Mcleod
Nicole Adams
James Coley
Steve Kredell
Denny Campbell
Kim Peck
Bob Baumbach
Ryan Mingo
Lauren Moore

and

Louis Khan
Jorn Utzon
Alvaro Siza
Mies van der Rohe
Alberto Giacometti