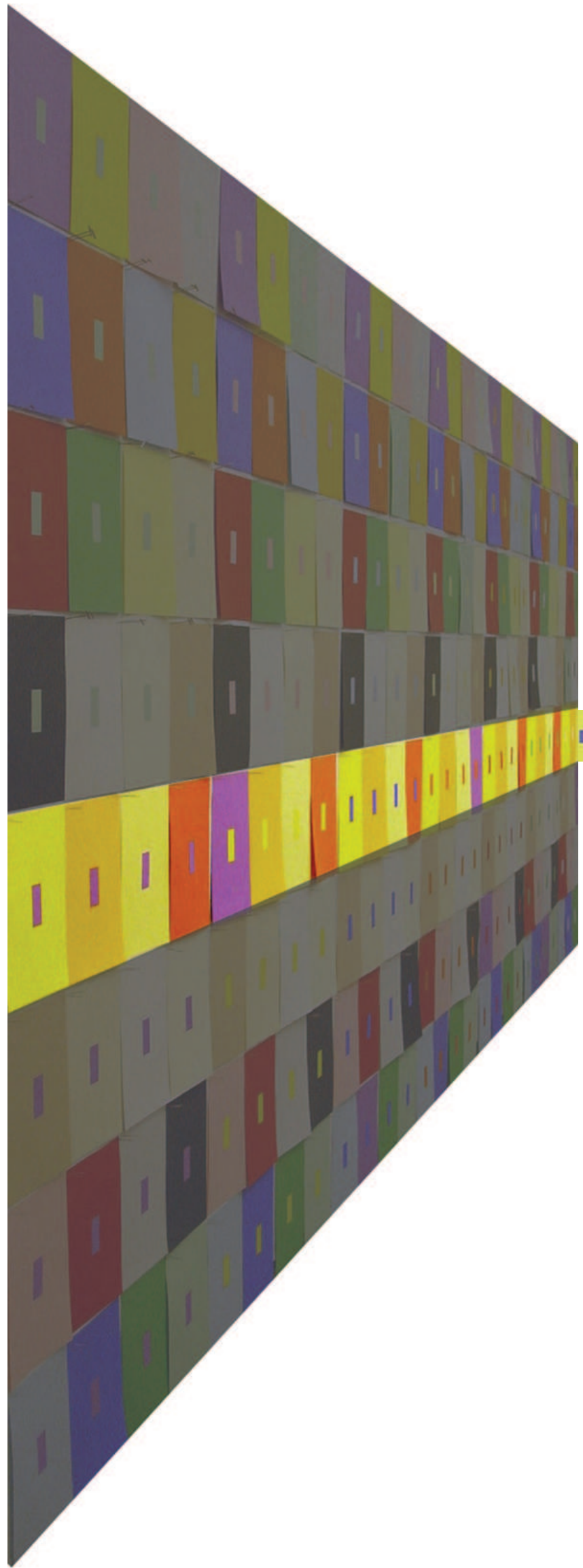


*The electronic version of this thesis book is best viewed in book layout. After opening the pdf file, click VIEW > Page Display > Two-Up





Thesis submitted to the Graduate Faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of **Master of Architecture.**

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Origins of Color

Courtney N. Miller

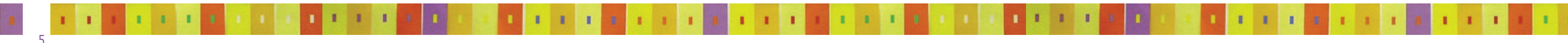


Approved by:

Hans Rott, Committee Chairman

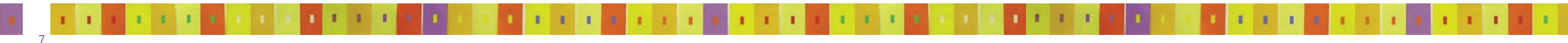
Kay Edge, Committee Member

Steve Thompson, Committee Member



 Origins of Color

Gratitude for unremitting patients, unending encouragement, and eternal knowledge gained through the unfolding of time. Many thanks to the great minds and wisdom of my committee members. Many thanks to the creative eyes and intuitive genius of my peers. Many thanks to the constant support, devotion, and love of my family and friends.



Signatures

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Origins of Color

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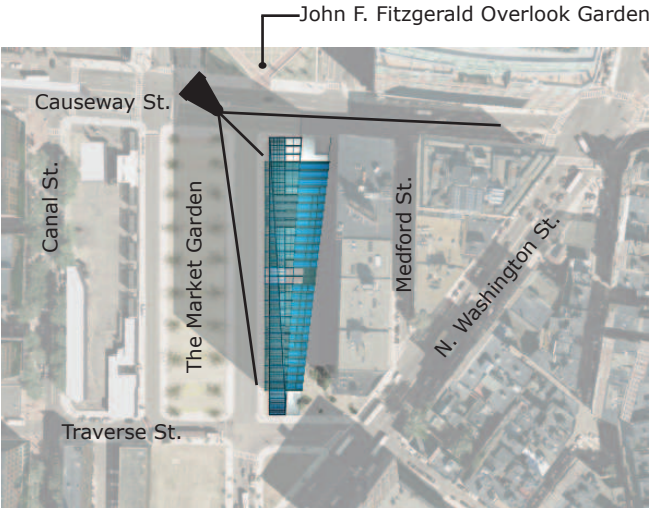


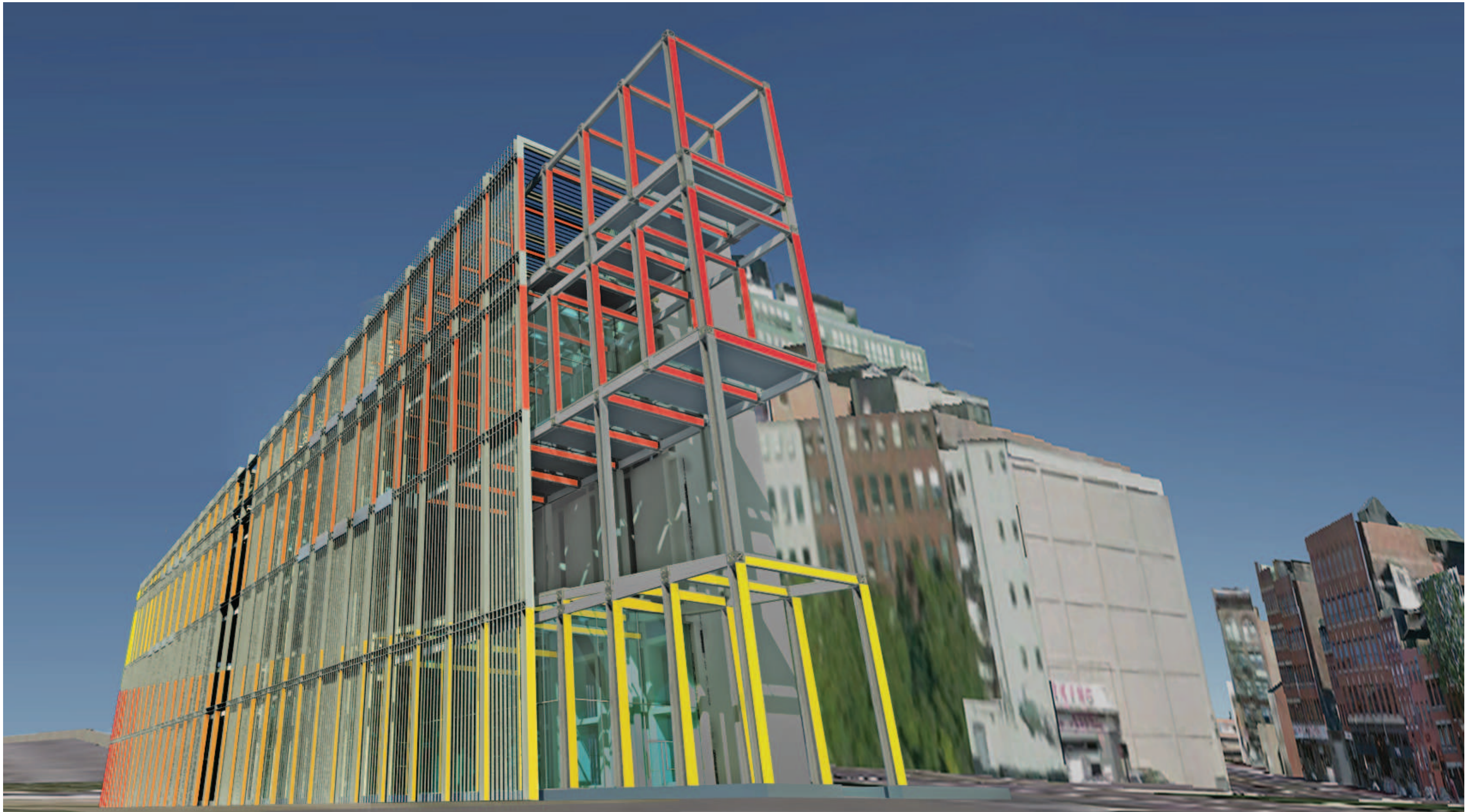
Mundane

"Orderly Arrangement," The Market



The Market Perspective 1:
"Seeing" Southeast.



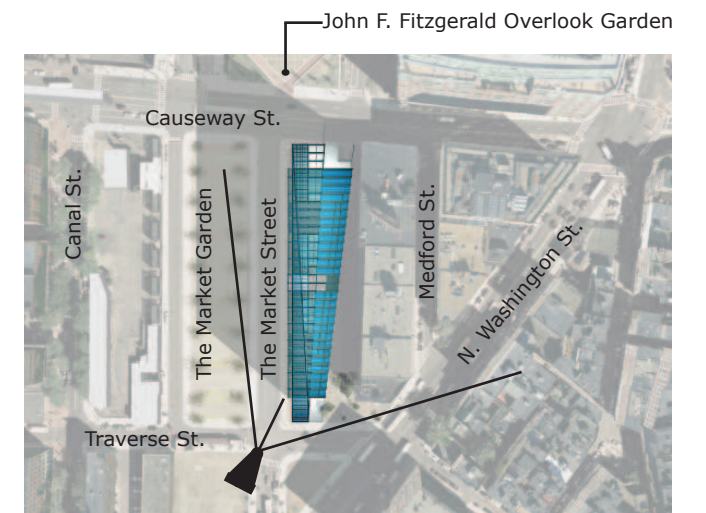


Mundane

"Orderly Arrangement," The Market



The Market Perspective 2:
"Seeing" Northeast.





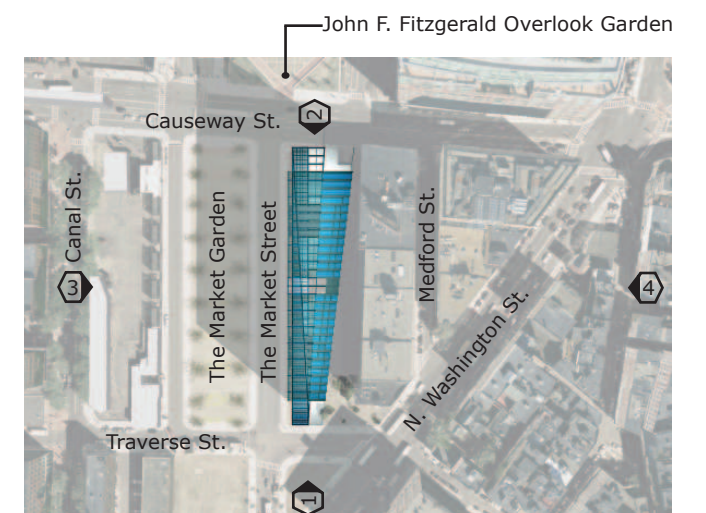
Mundane

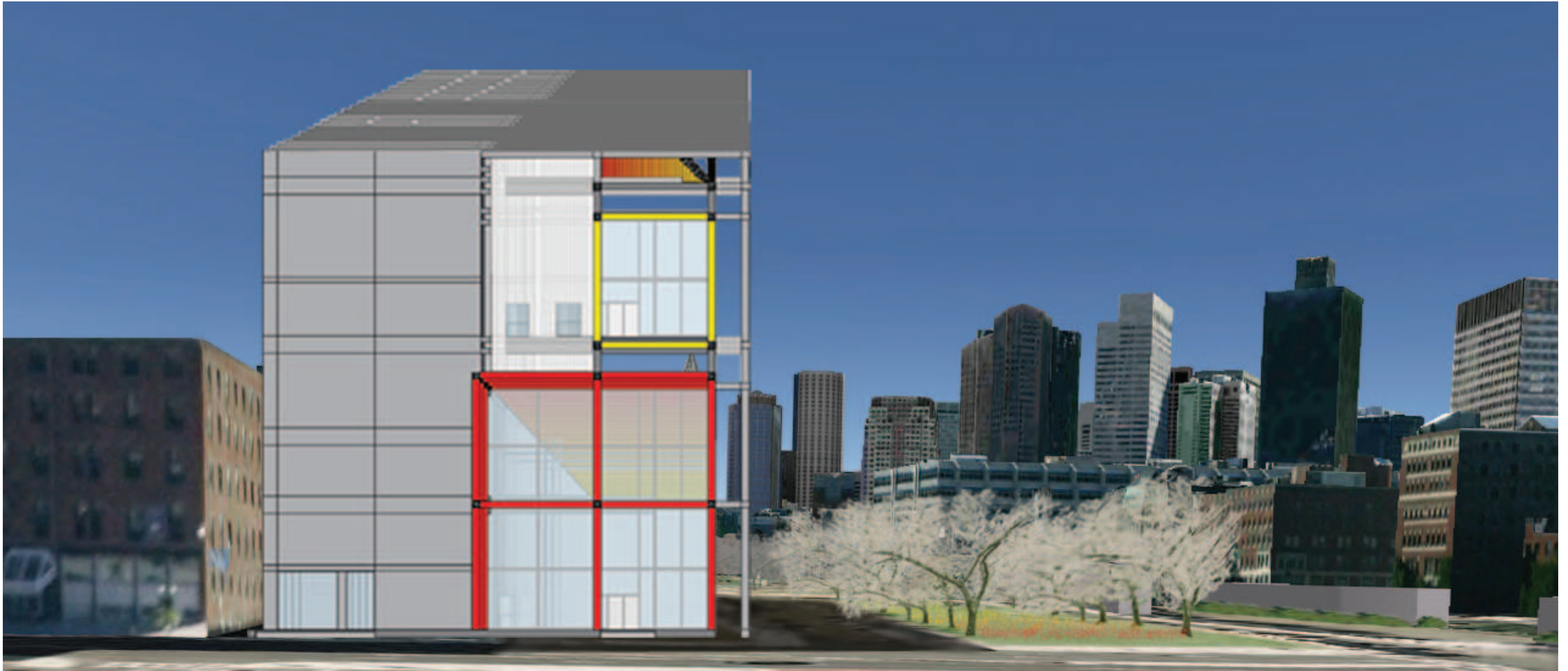
"Orderly Arrangement," The Market



The Market Elevation 1:
"Seeing" North; View from the intersection of N. Washington Street and The Market Street.

"Orderly arrangement" is enforced through The Market's steel skeletal system. An array of mundane colors are applied to the north-south faces of the main structural beams and columns, which changes hue depending on the viewing direction. This "structural" color movement forces the eye in the north-south direction. The adjacent urban space remains open and free of obstacles, which enhances the color movement effect by assisting the eye in the north-south direction. The color movement and the use of mundane hues produces a visual, orderly bond to the once physically and visually segregated areas of the city.





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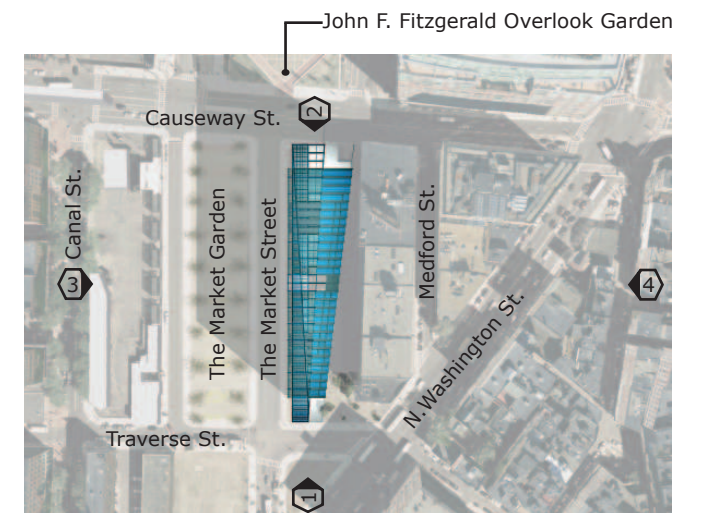
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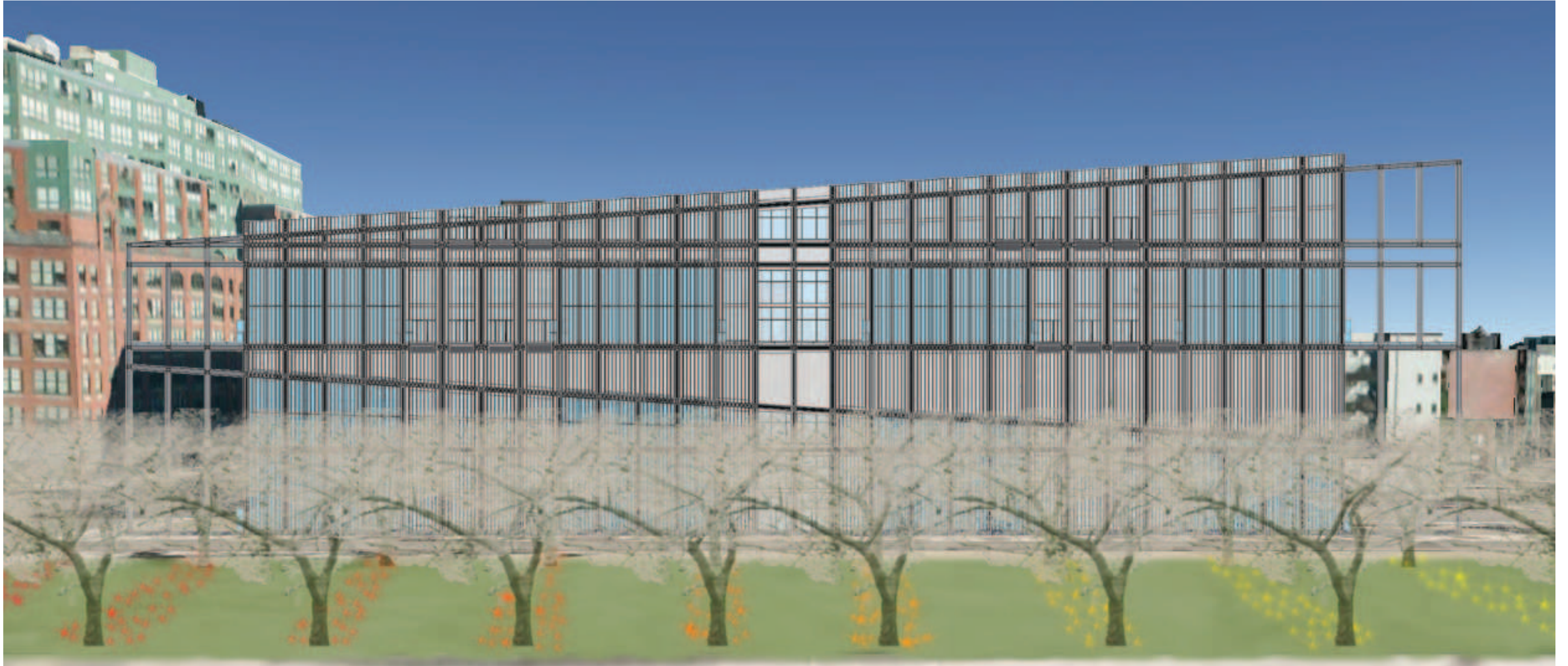
"Orderly Arrangement," The Market



The Market Elevation 2:
"Seeing" South; View from the John F. Fitzgerald Overlook Garden and Causeway Street.

"Orderly arrangement" is achieved by providing north-south openings for each market form. Some openings serve as physical entrances/exits, while some serve as or visual entrances/exits. There are three physical openings from street level for The Market; 1) north entrance from Causeway Street; 2) south entrance from Traverse Street; 3) west entrance from The Market Street. The north-south orientation of the openings also aids the color movement by directing a "natural" path for circulation.





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Mundane

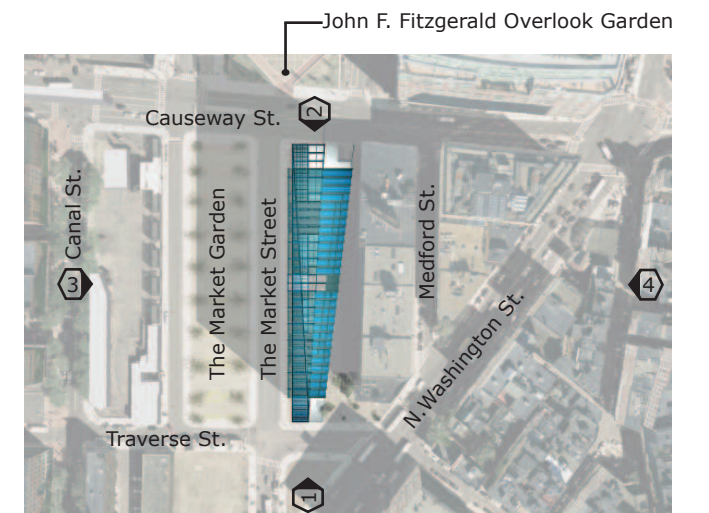
"Orderly Arrangement," The Market

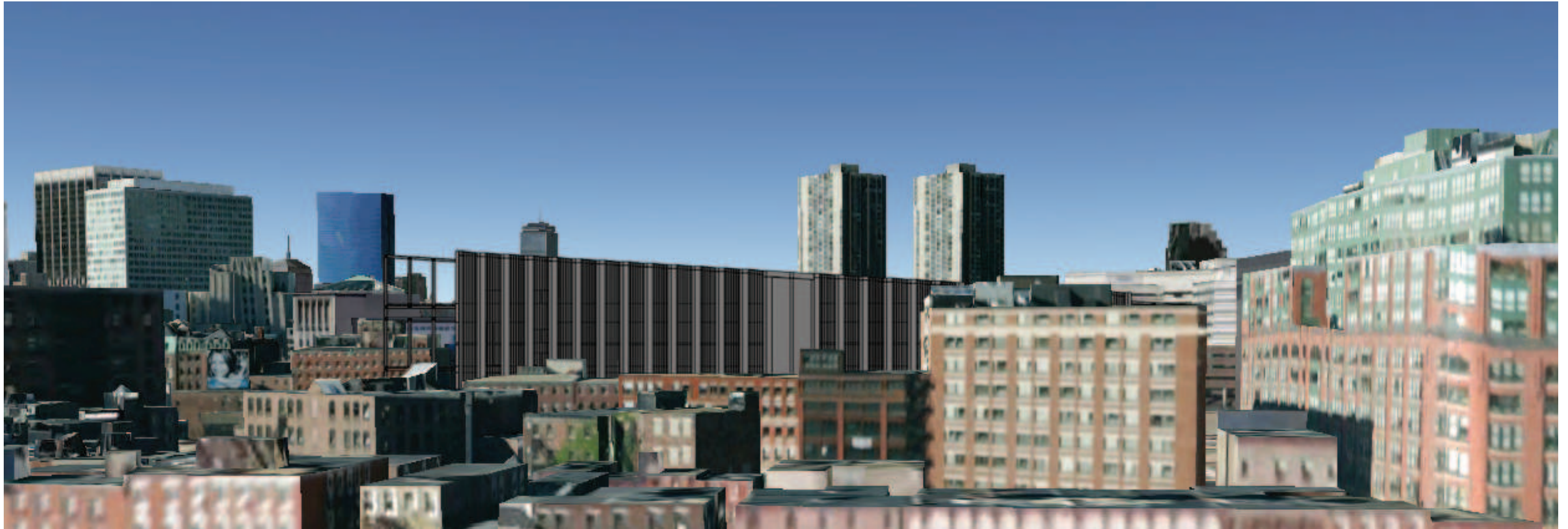


The Market Elevation 3:
"Seeing" East; View of The Market Garden and The Market from Canal Street.

"Orderly arrangement" is established by giving the eye a place of rest. The east-west steel face of the structure does not carry the color movement. Instead, it is meant to be a visual rest. The cool and subdued color tones of the building material also provide a visual rest by acting as the backdrop for the vibrant movement on the steel structure.

The Market Garden also serves as a place of rest. Where The Market houses the chaos of commerce, The Market Garden provides a calm retreat. The garden also acts as the "reflection" of The Market. The skeleton of the trees are the organic reflection and balanced contrast to the skeleton of the structure. Although different, they both play the same mundane role.





Mundane

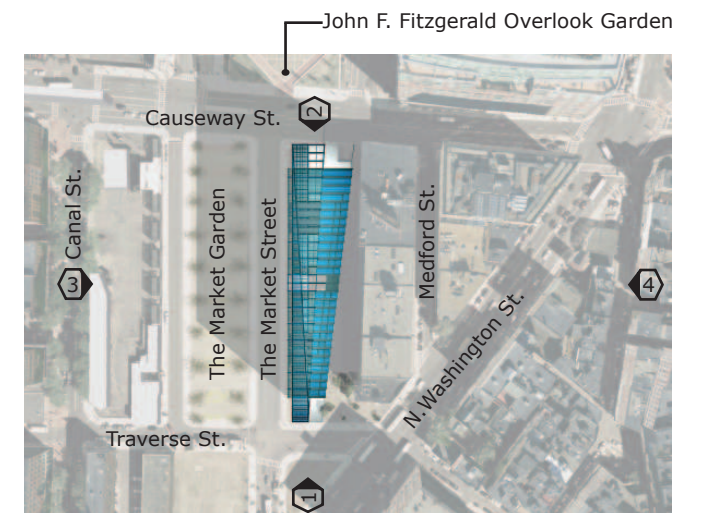
"Orderly Arrangement," The Market

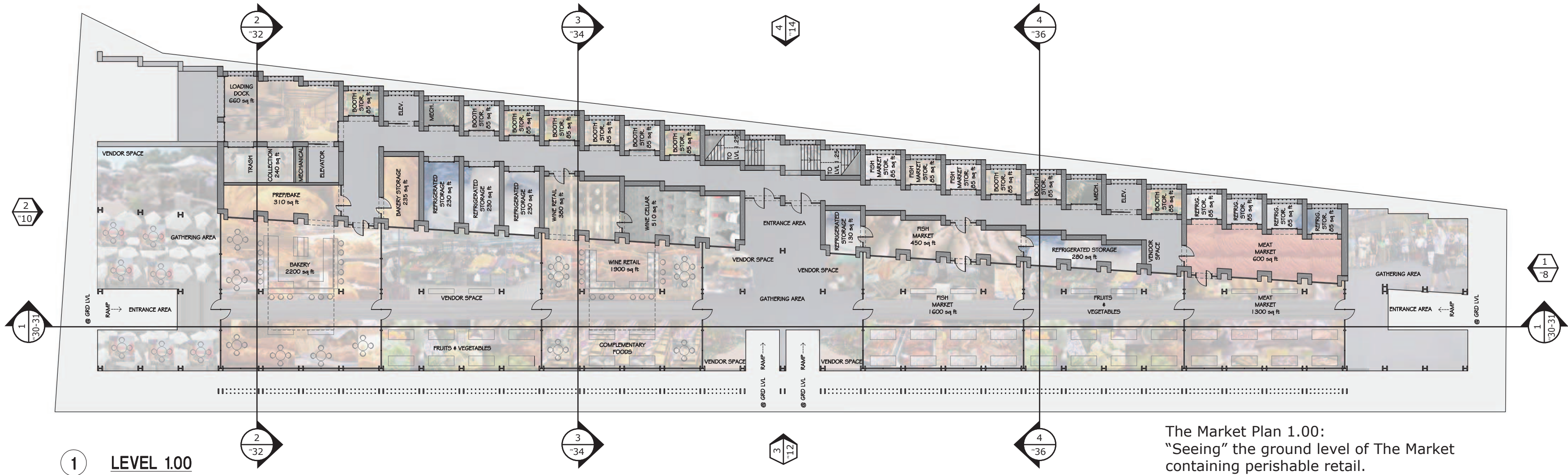


The Market Elevation 4:
"Seeing" West; View from the rooftop of Massimino's Cucina Italiana Restaurant.

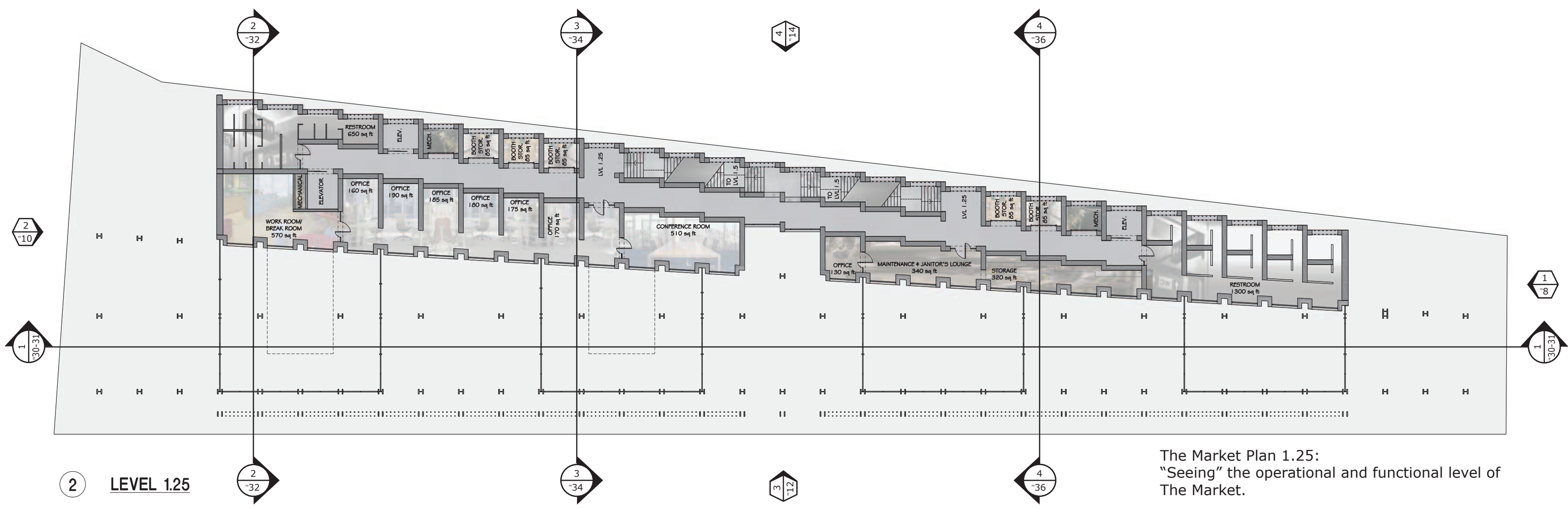
"Orderly arrangement" is formed from a collection of neighborhood glances. Whether viewing through a window, from a rooftop, or from street level, The Market displays portions of its grand structure to its North End neighbors.

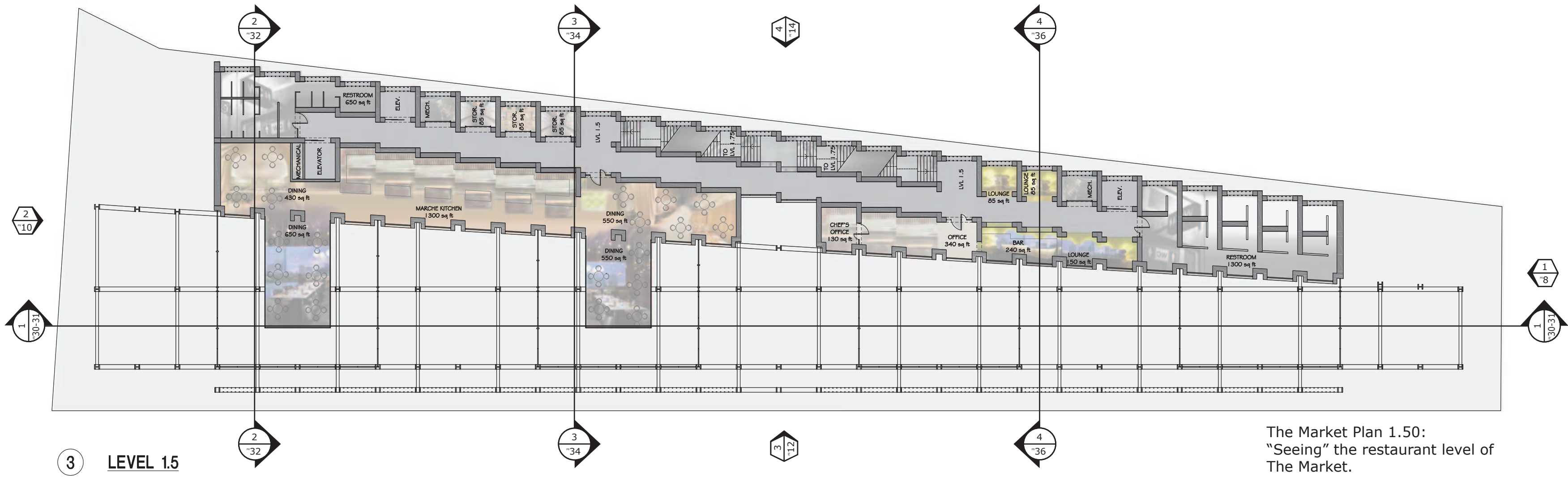
The opposing grandeur of the structure is balanced by the strength of the orderly color movement and the subtleness of the hues portrayed in the concrete, steel, and glass material of the structure. The color motion created by the neighboring streets performs a visual dance, which helps visually diminish the size of the structure.





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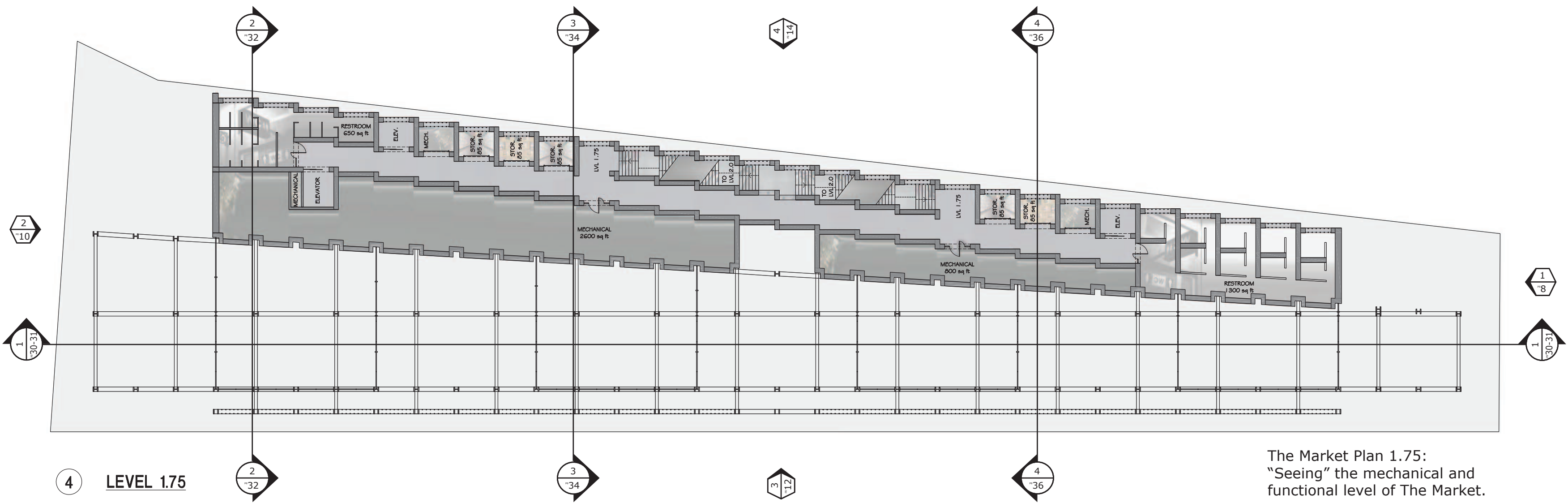


3 LEVEL 1.5

The Market Plan 1.50: "Seeing" the restaurant level of The Market.

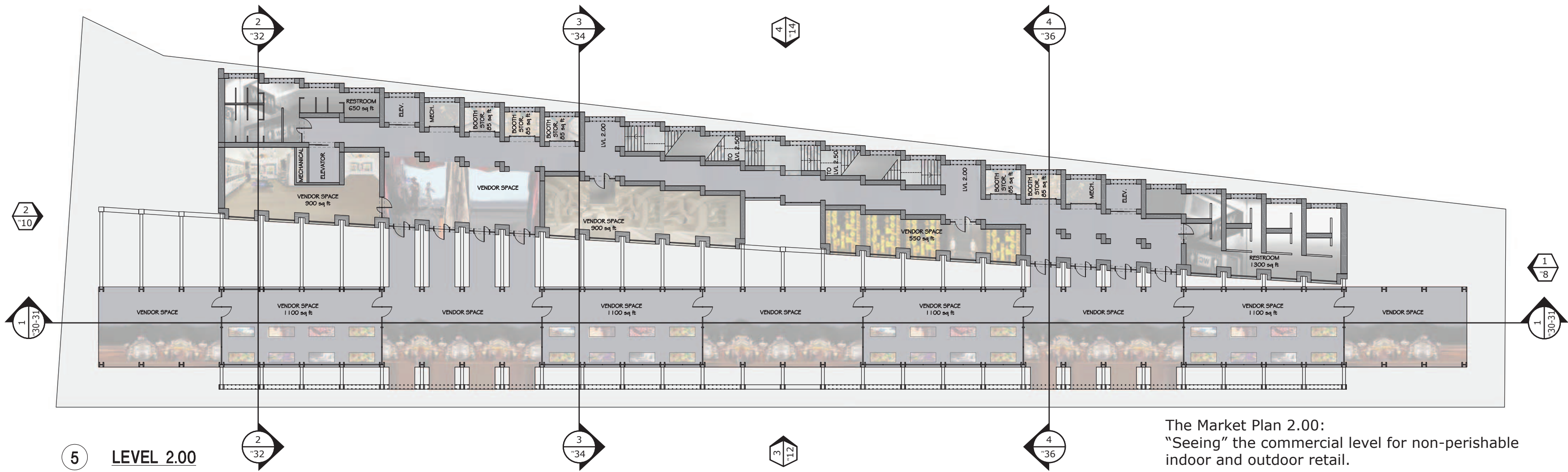
Mundane

"Orderly Arrangement," The Market



4 LEVEL 1.75

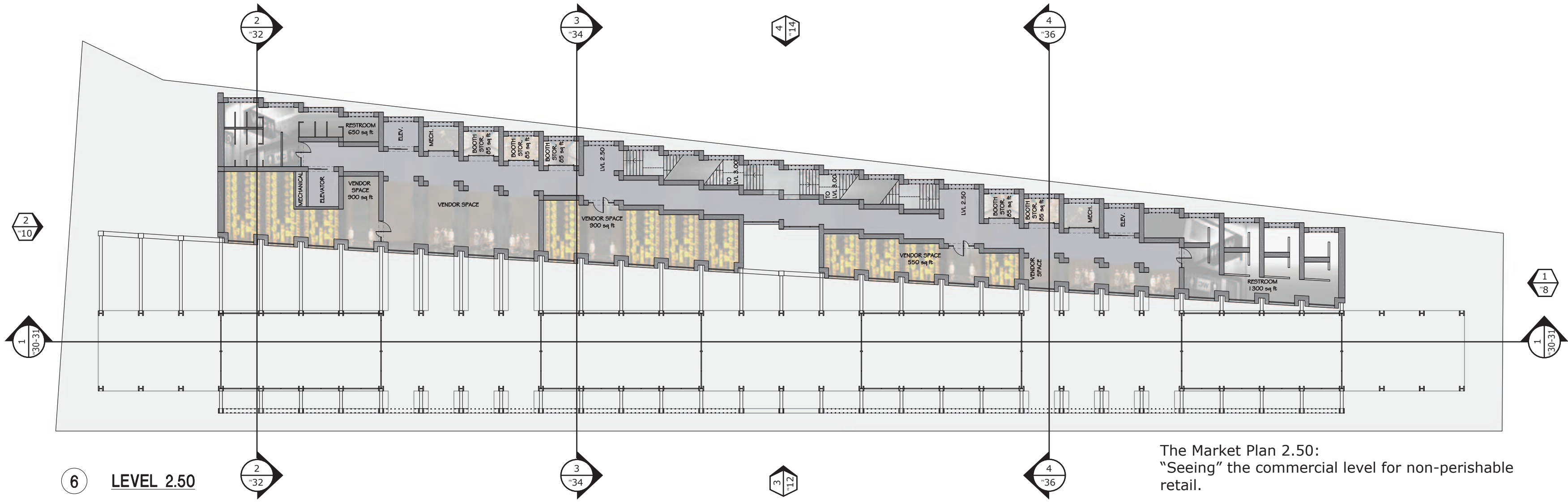
The Market Plan 1.75: "Seeing" the mechanical and functional level of The Market.



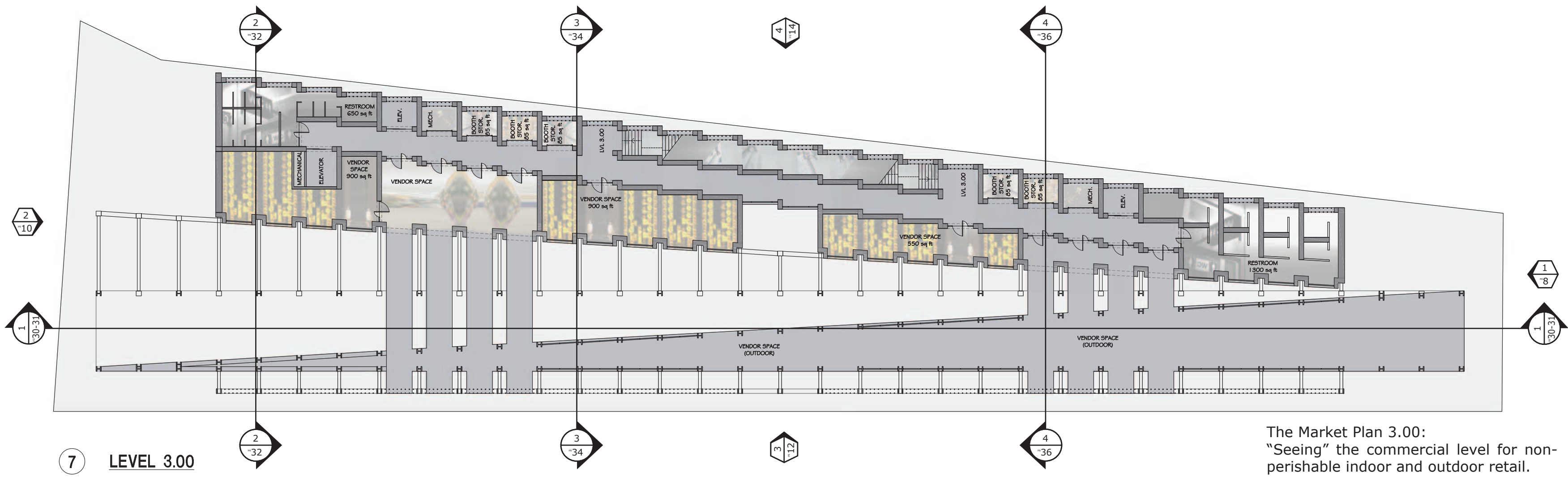
The Market Plan 2.00:
"Seeing" the commercial level for non-perishable indoor and outdoor retail.



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The Market Plan 2.50:
"Seeing" the commercial level for non-perishable retail.

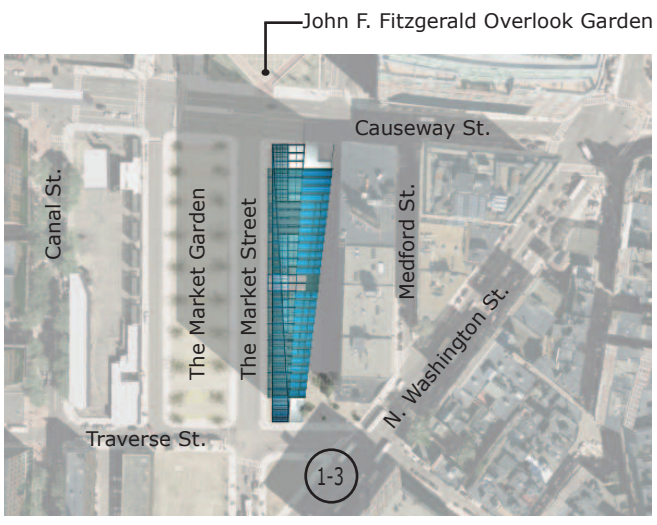


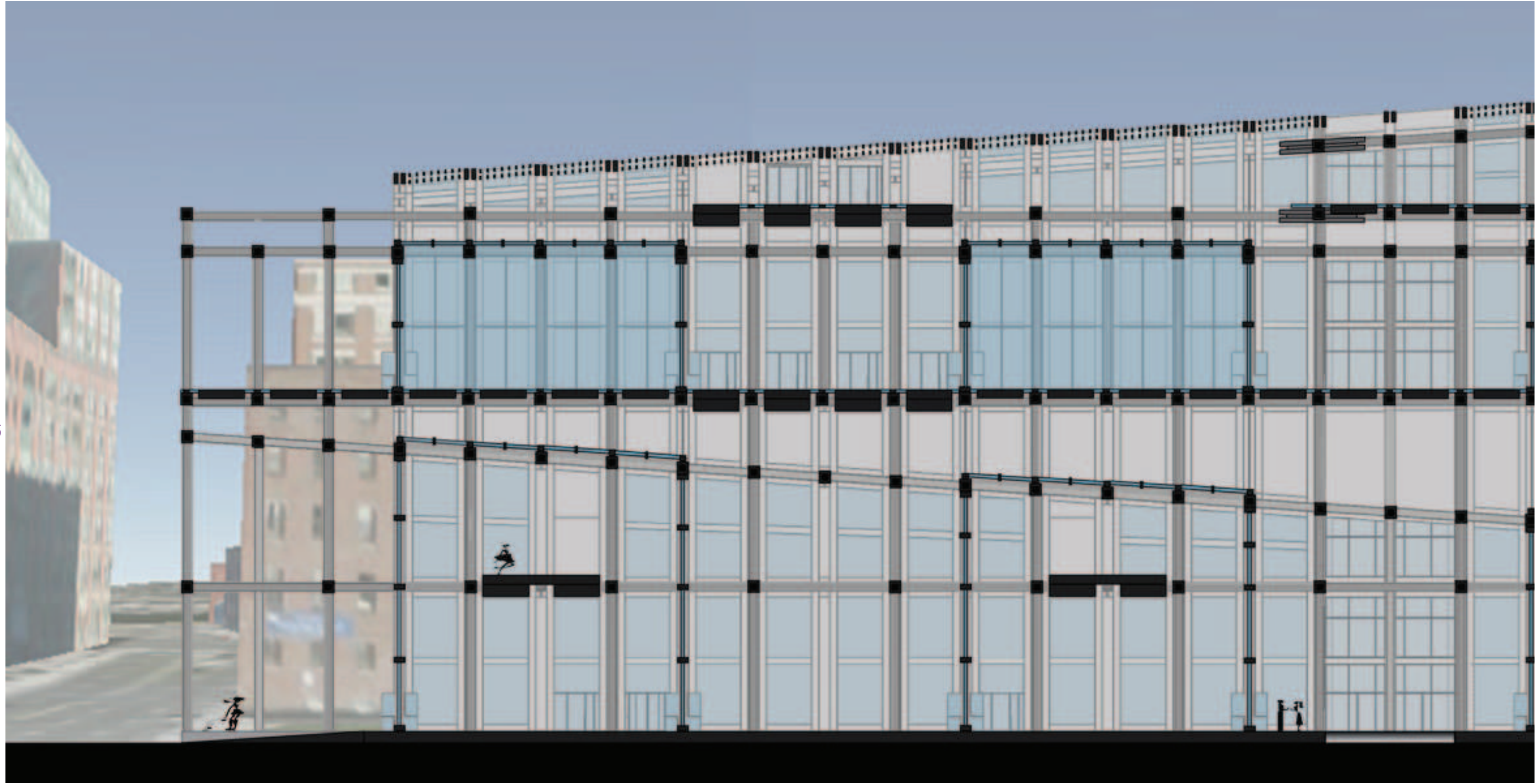
The Market Plan 3.00: "Seeing" the commercial level for non-perishable indoor and outdoor retail.

Mundane

"Orderly Arrangement," The Market

"Orderly Arrangement" is maintained with the relationship of the skeletal steel forms (the structure which carries the color movement); the concrete form (the subdued structure which services the skeletal form); and the adjacent garden (the urban green space which provides reflection and rest). All of these pieces give the color movement power to bond The Market to the site and reunite the once segregated parts of Boston.





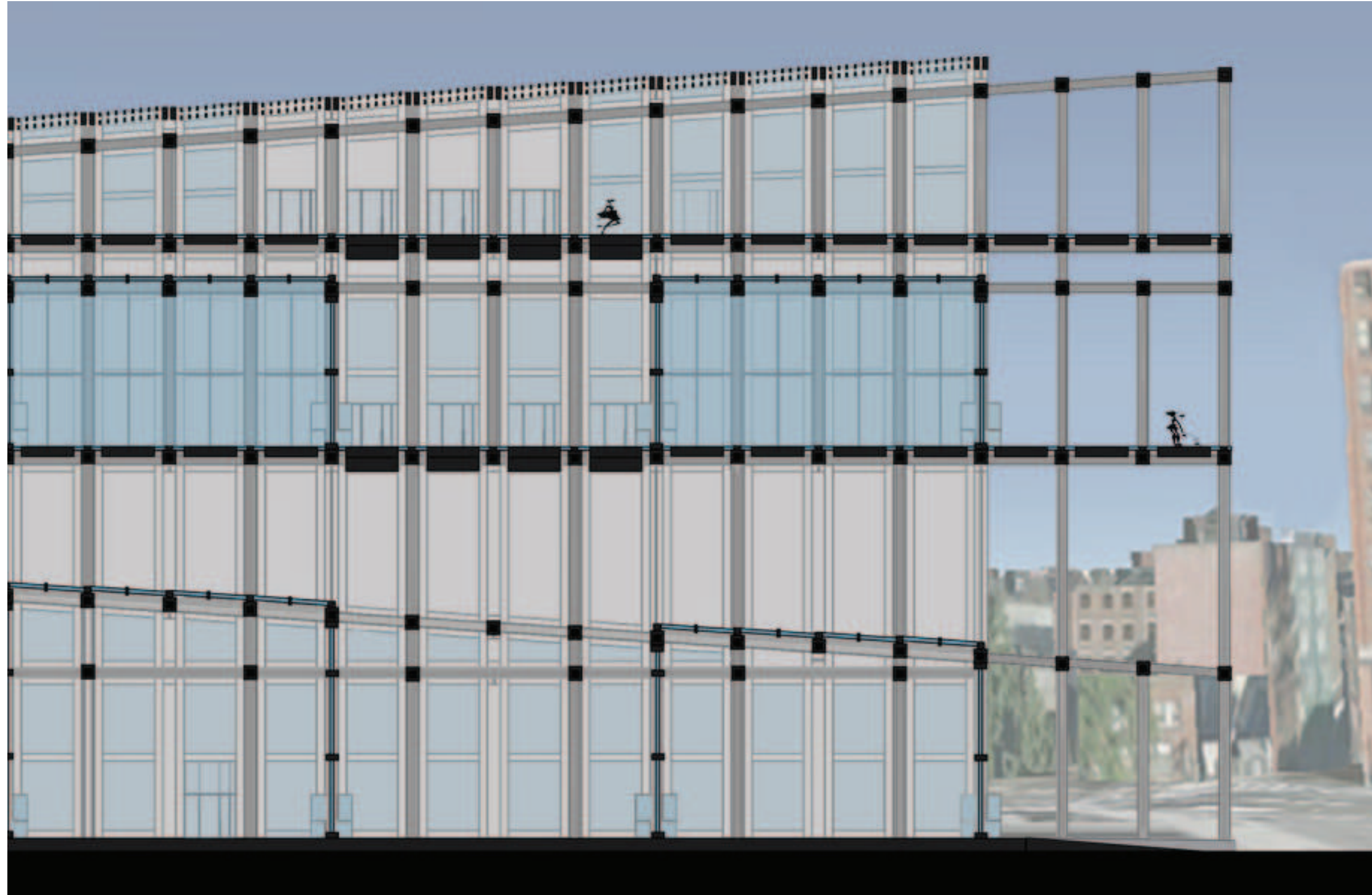
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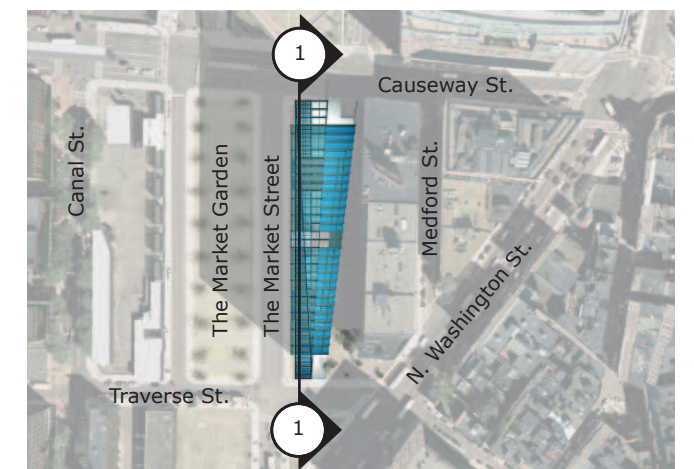
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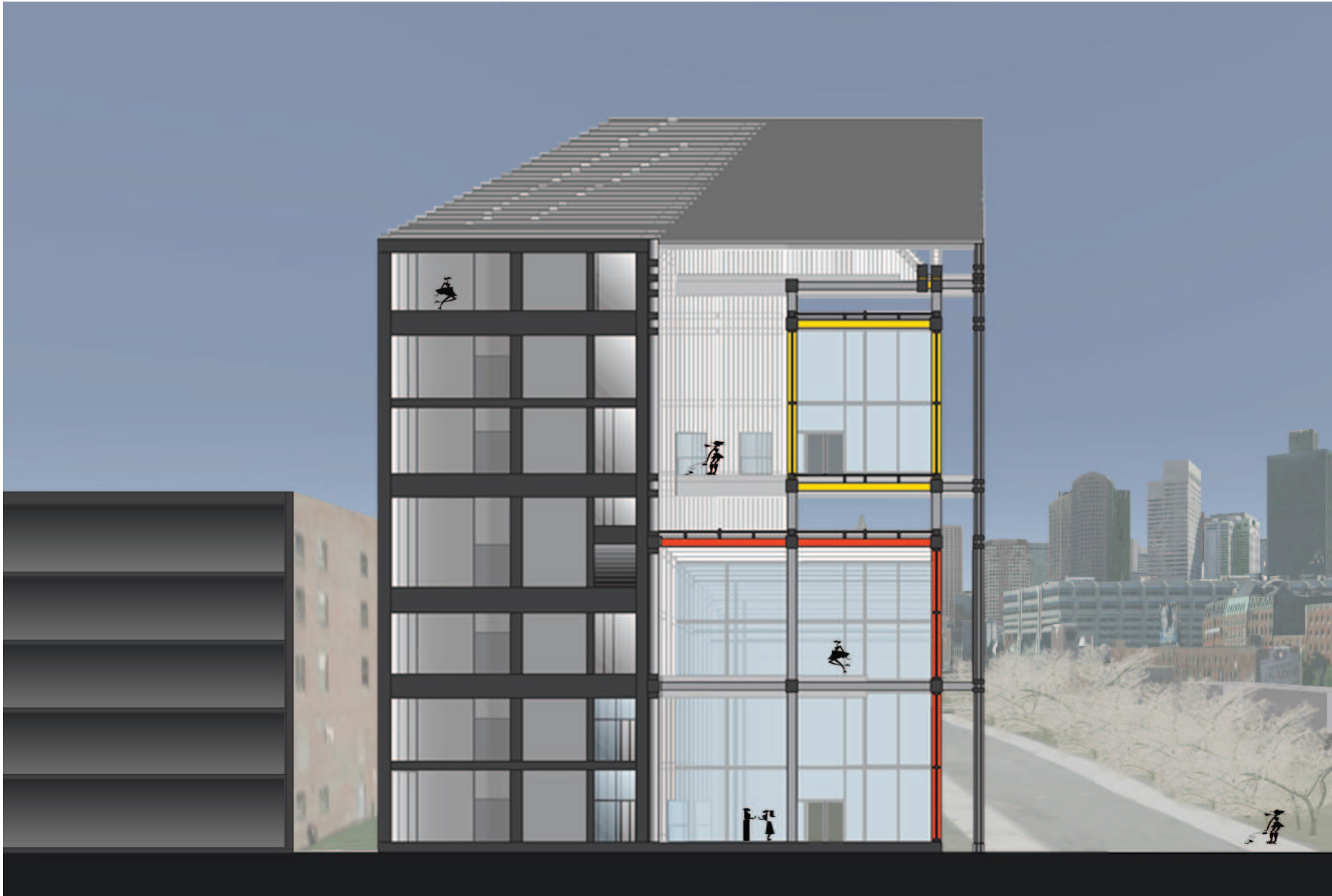
Mundane

"Orderly Arrangement," The Market



The Market section 1:
"Seeing" the longitudinal section through the three skeletal forms of the structure.





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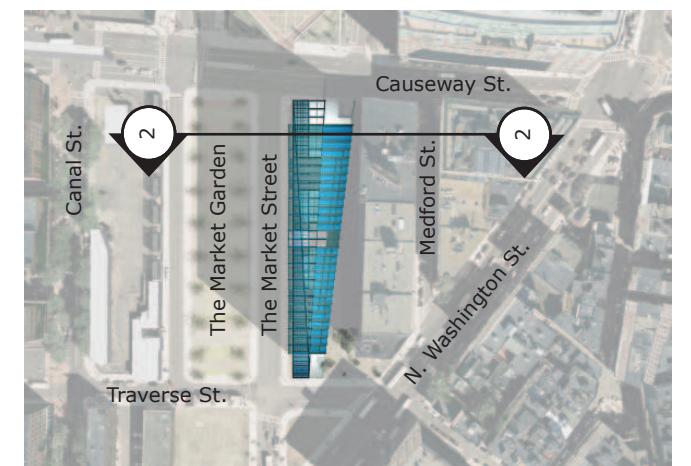


Mundane

"Orderly Arrangement," The Market



The Market Section 2:
"Seeing" the transverse section through the three skeletal forms
and the "service" form of the structure.





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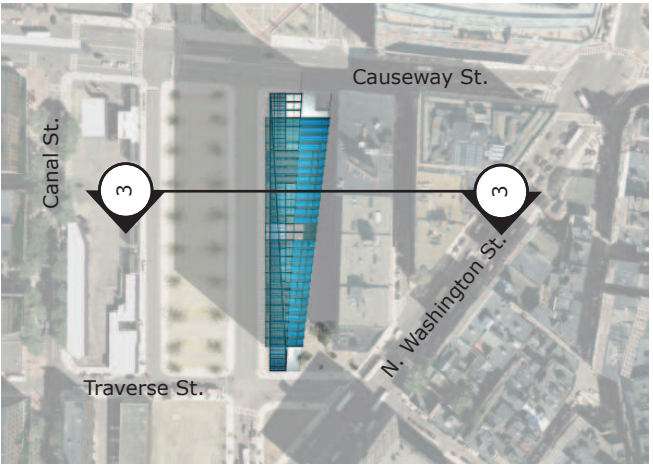


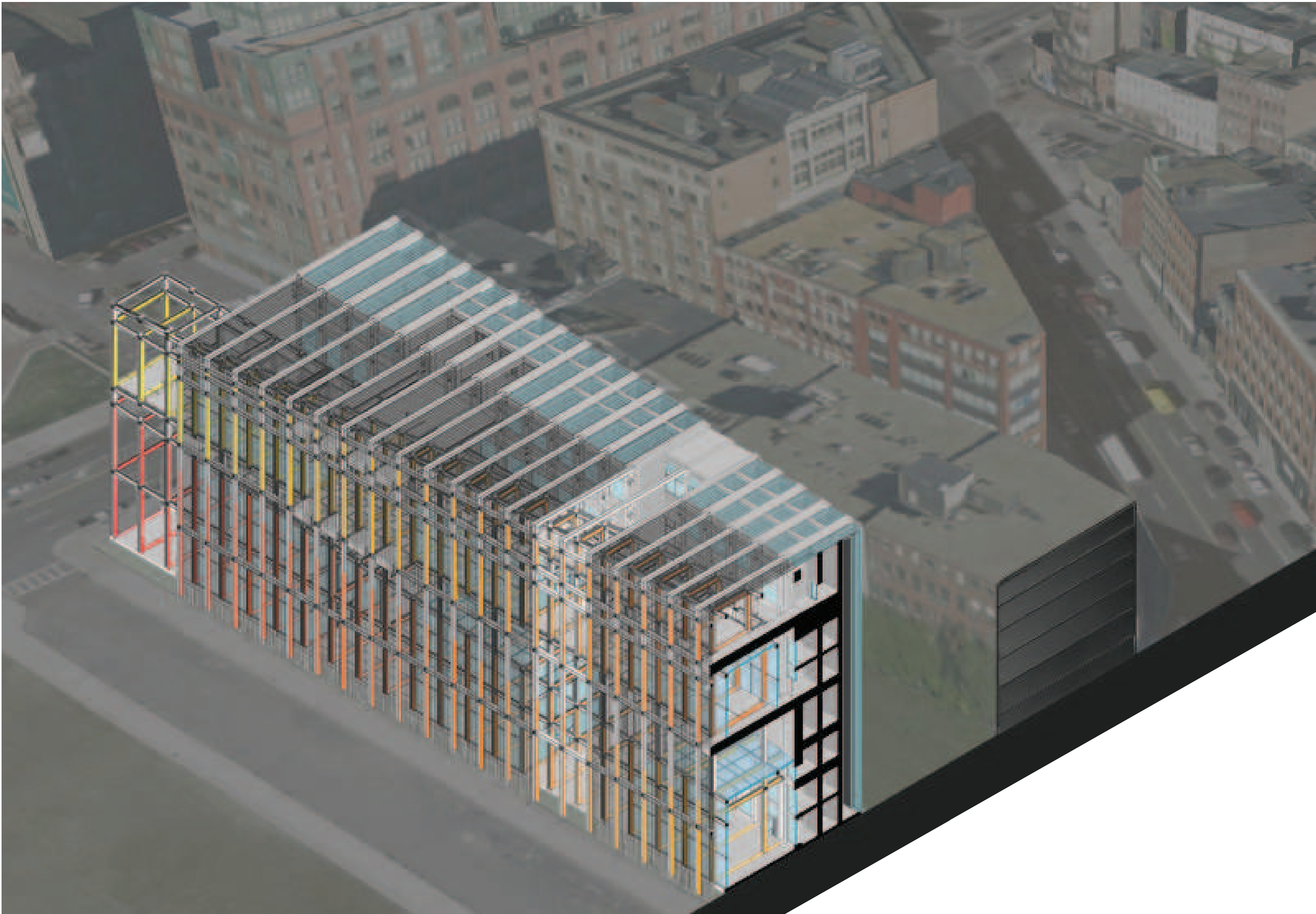
Mundane

"Orderly Arrangement," The Market



The Market Section 3:
"Seeing" the transverse section through the three skeletal forms
and the "service" form of the structure.

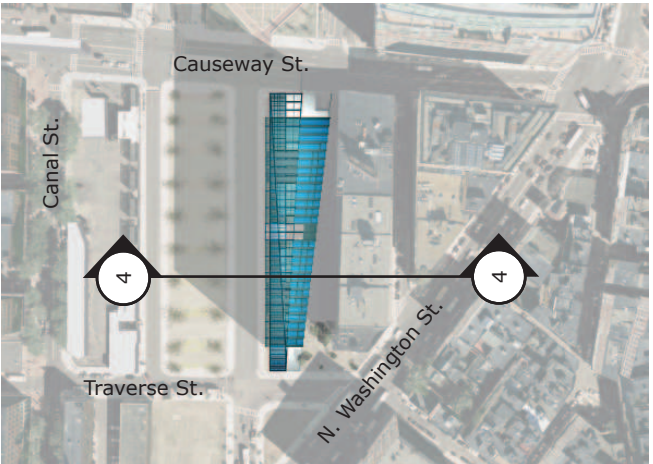




Mundane

"Orderly Arrangement," The Market

The Market Section 4:
"Seeing" an axonometric section through the three skeletal forms
and the "service" form of the structure.

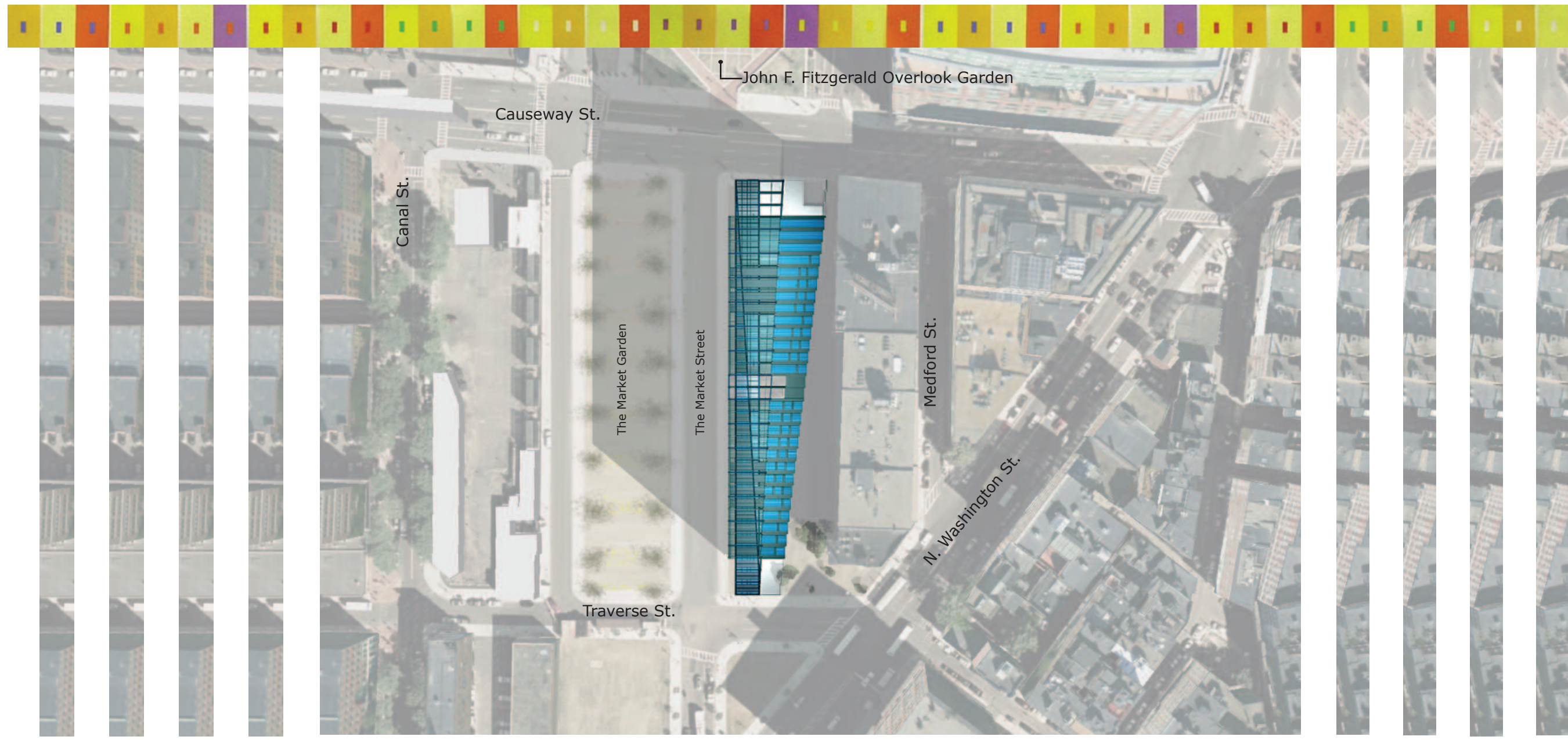


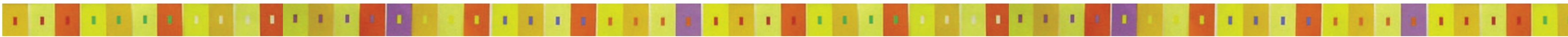


The Market Site Plan:
Below "seeing" the site of The Market and The Market Garden. To
the left is the urban site.

Mundane

"Orderly Arrangement," The Market







Nostalgia

Pieces for Construction,
Study of Urban and Market Context





details

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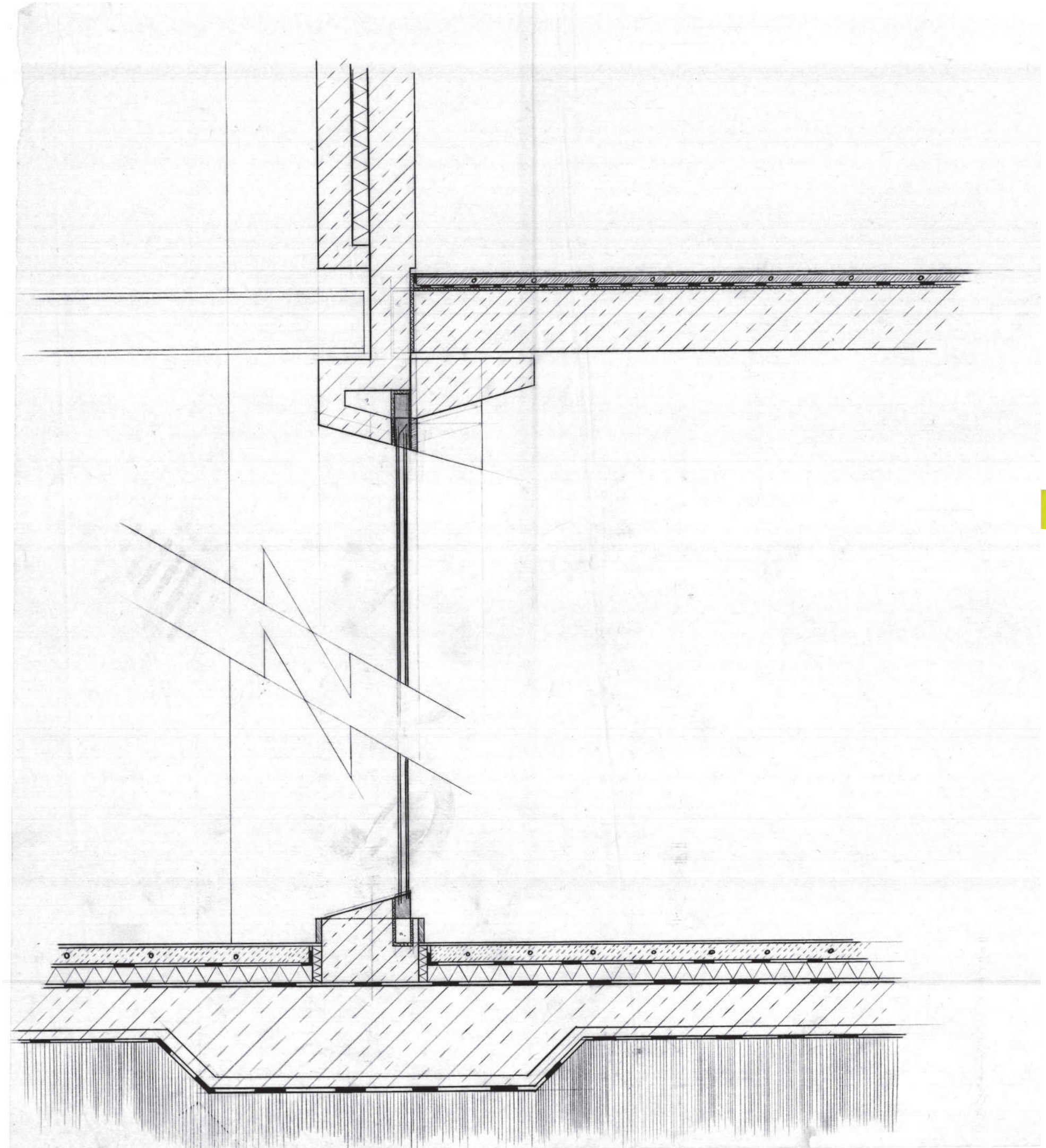


“Orderly arrangement” was created with the use of mundane colors. These colors gave belonging to the site and balanced a structure of contrasting forms and materials.

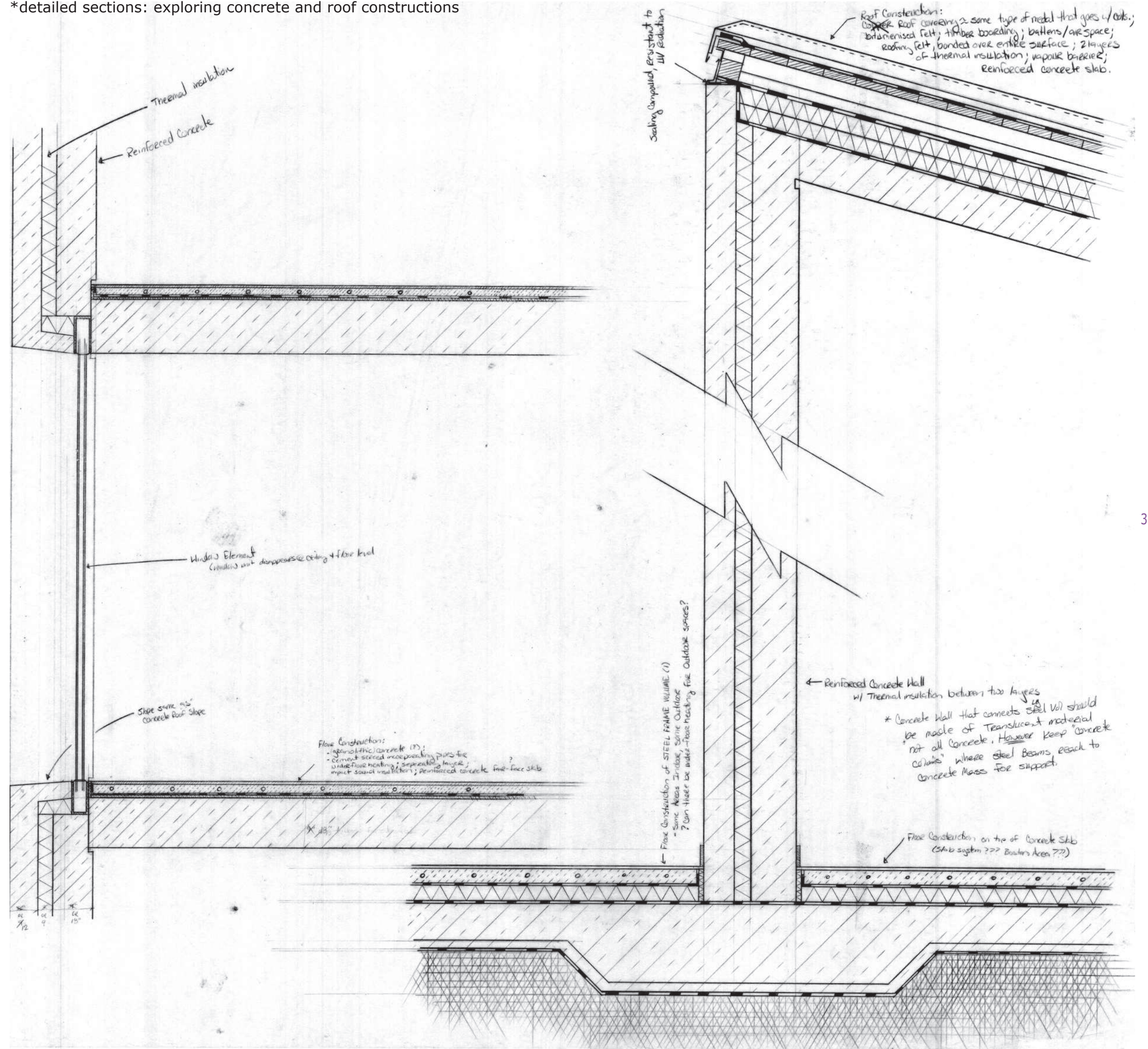
To give a structure to the color movement, an investigation through detail drawings was implemented. This investigation gave awareness and insight on ways of “weaving” together the structural forms and the color movement.

The detail shown here illustrates how the concrete form would support the skeletal forms. The details on the opposite page investigate the construction of the concrete form and how the “pieces” make up the form.

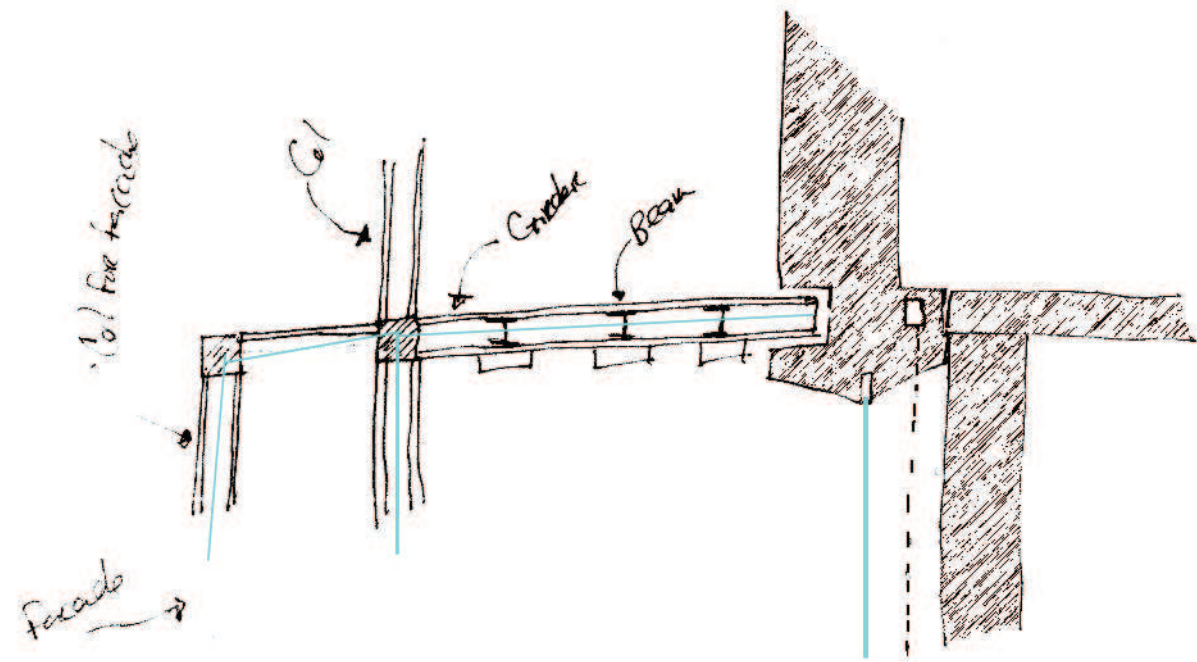
*detailed section: exploring glass, concrete and steel connections



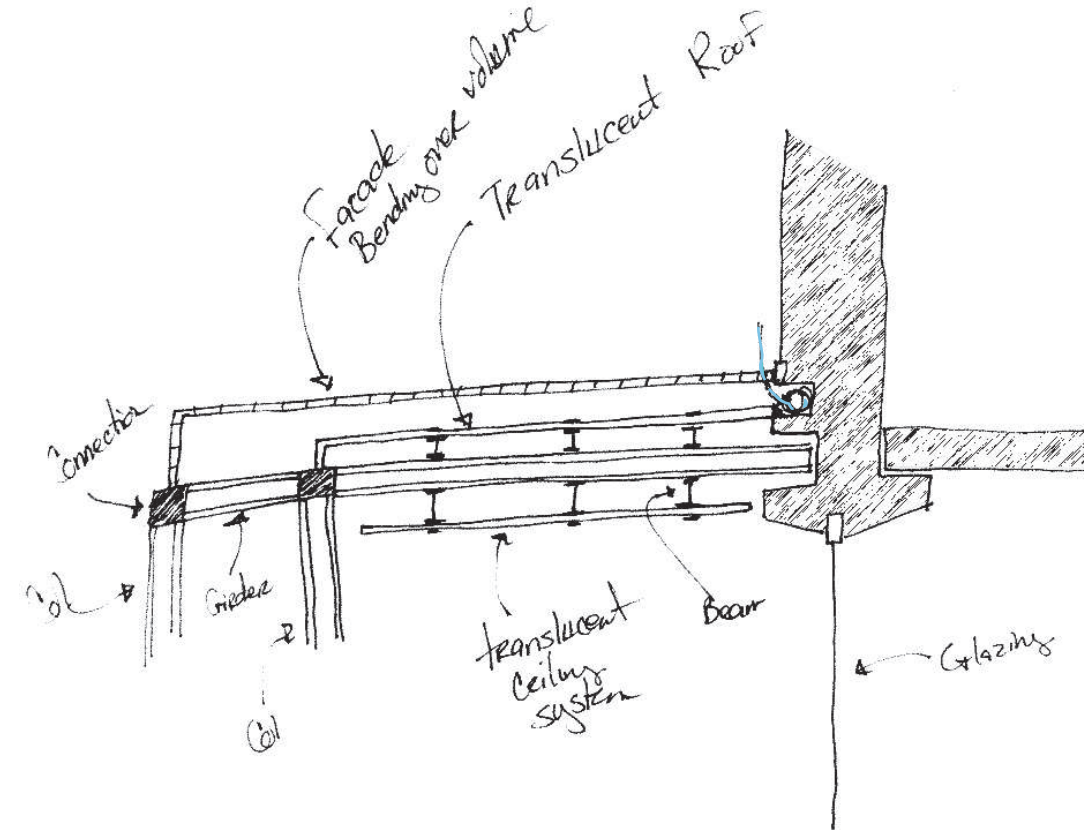
*detailed sections: exploring concrete and roof constructions



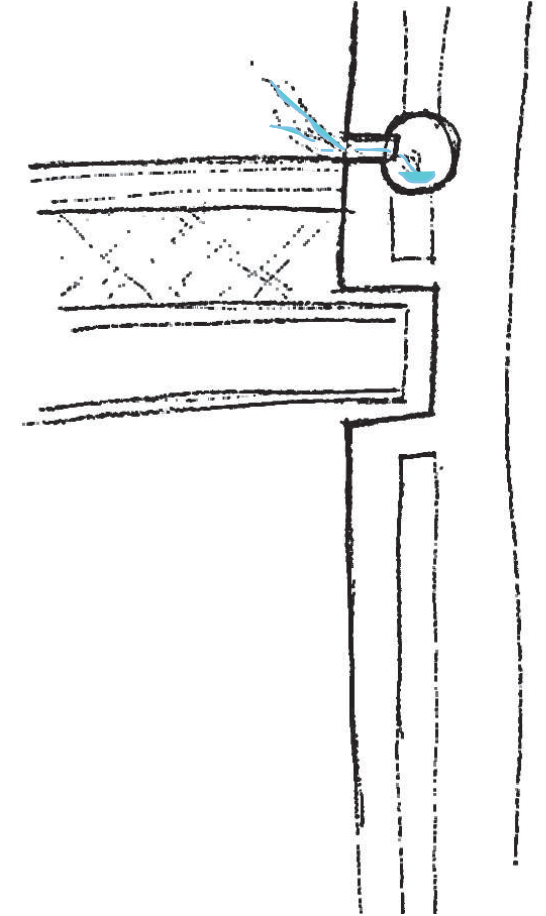
*detailed sketch: union of steel members, glass construction, and concrete



*detailed sketch: facade/screen connection



*detailed sketch: collection

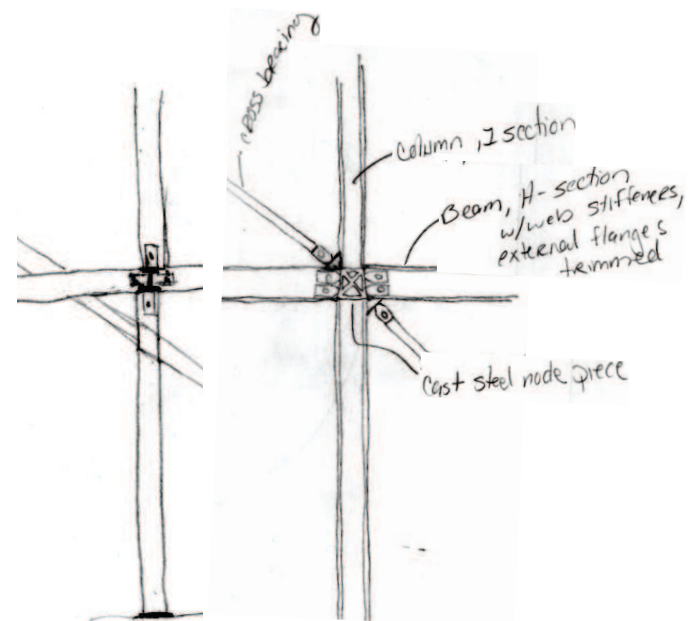
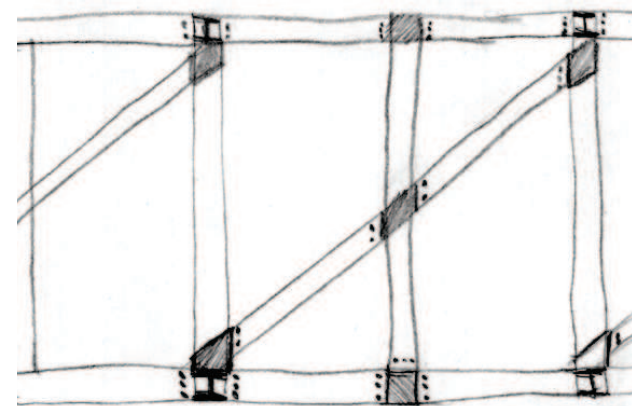


details

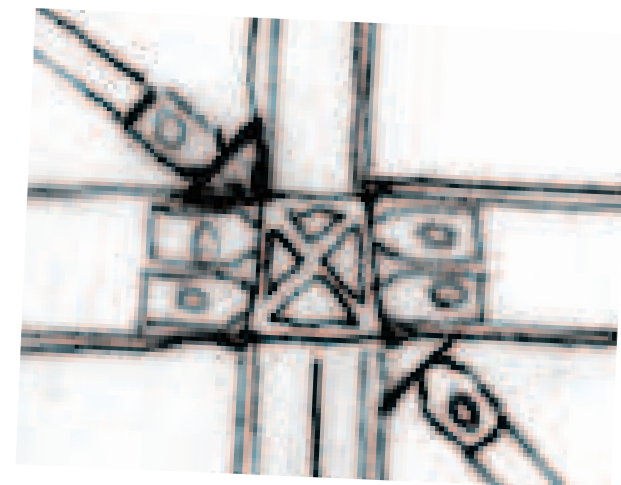
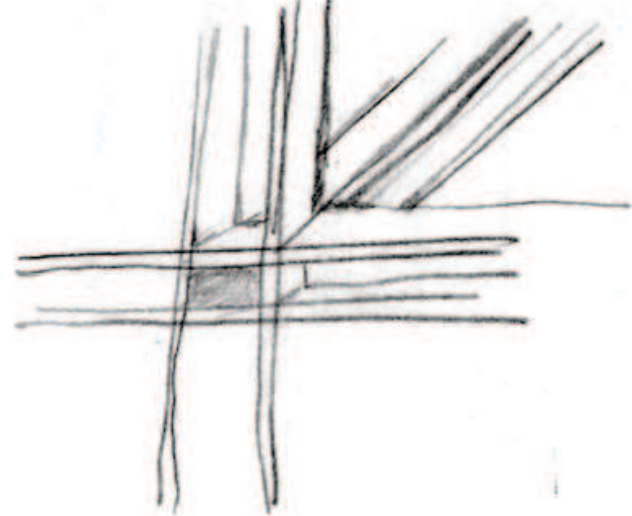
39



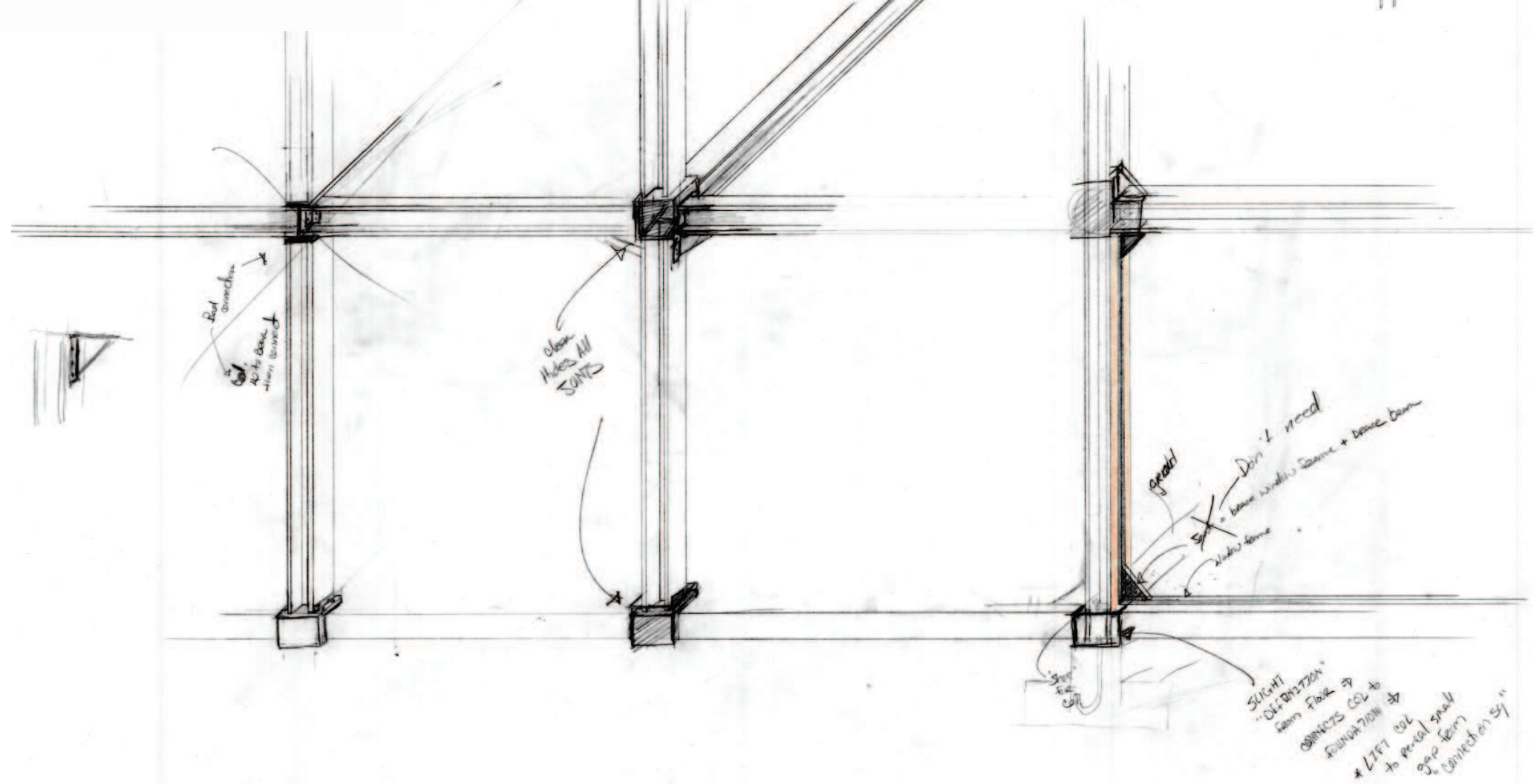
*detailed sketch: steel connections



*detailed sketch: steel connections



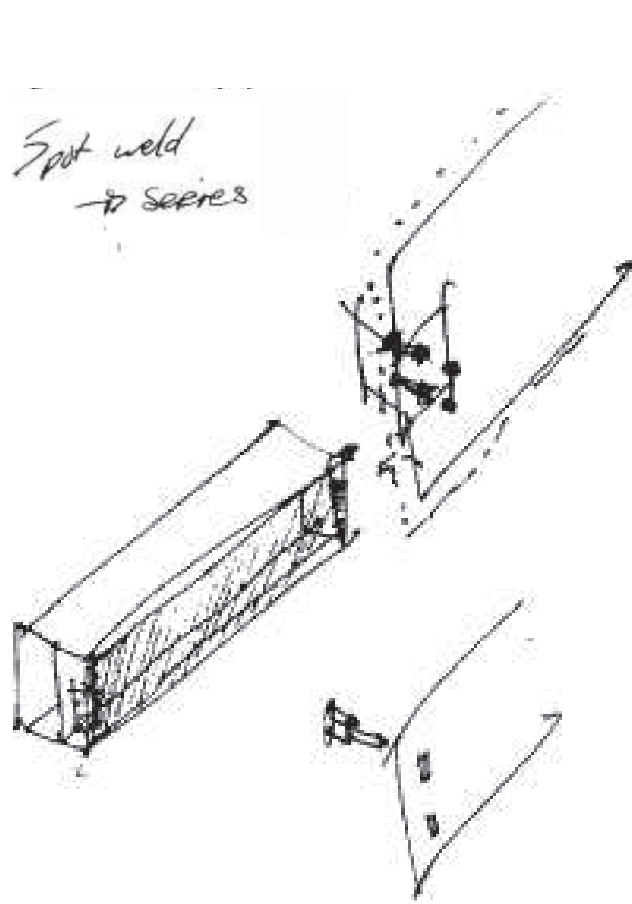
*detailed sketch: steel connections



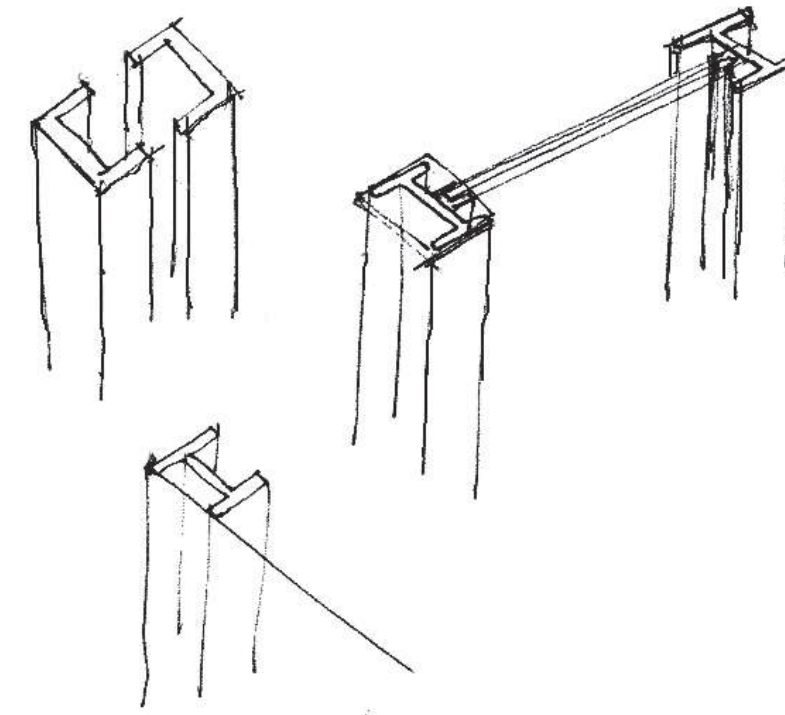


Details on these pages illustrate ideas "pieced" together. Ideas which explored how to attach the bottom skeletal form to the concrete form. Details worked through exploration of steel connections for the skeletal forms. Details drawings investigated spot welding and how it could be used in the application of the color movement. Ideas on the construction and connection of the glass walls in the skeletal forms were drawn to visualize solutions. The construction of the roof and connection of the steel columns to the foundation were "pieced" together.

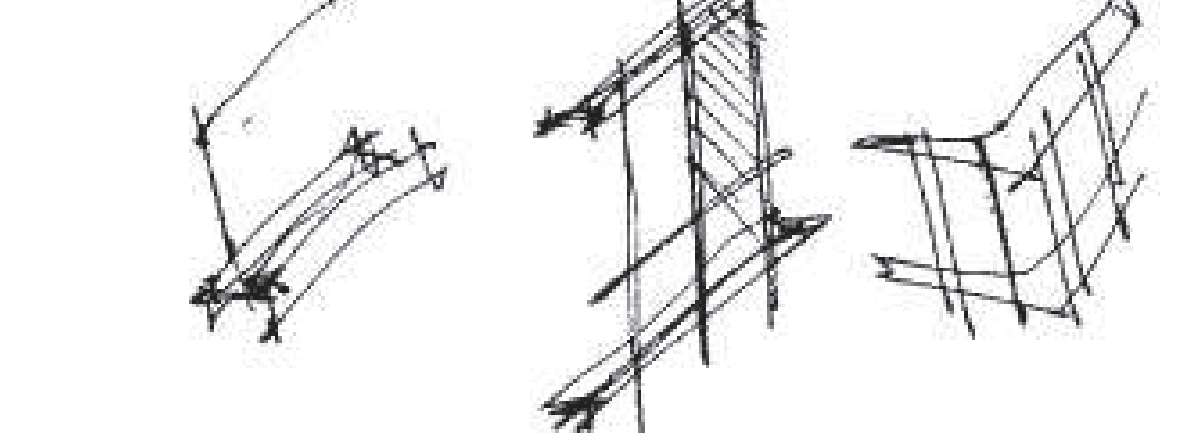
*detailed sketch: welding movement



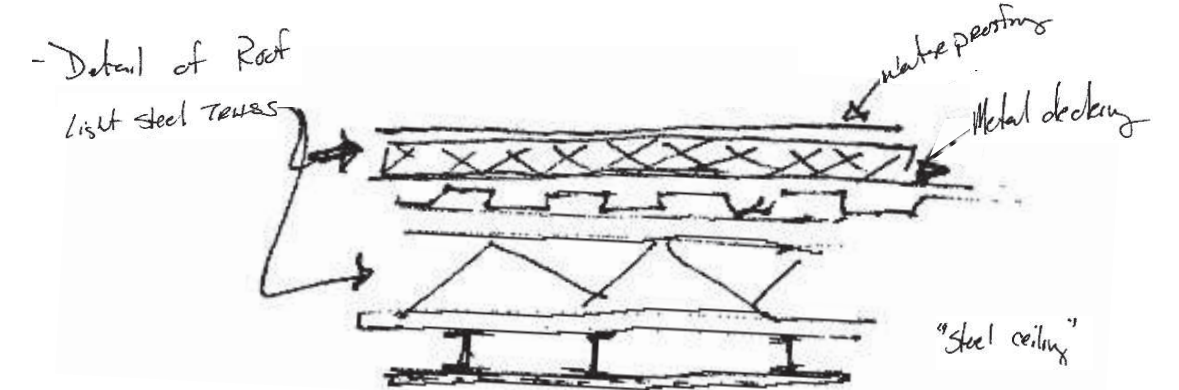
*detailed sketch: steel column connection



*detailed sketch: window construction



*detailed sketch: steel roof connections



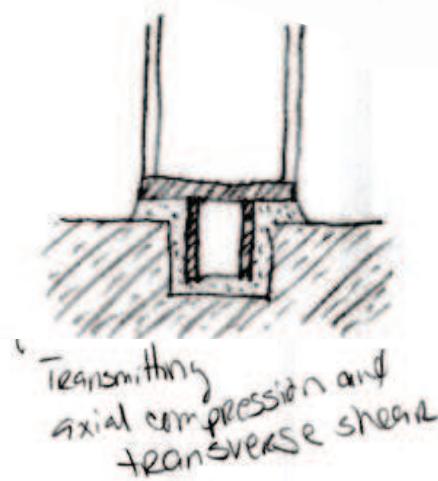
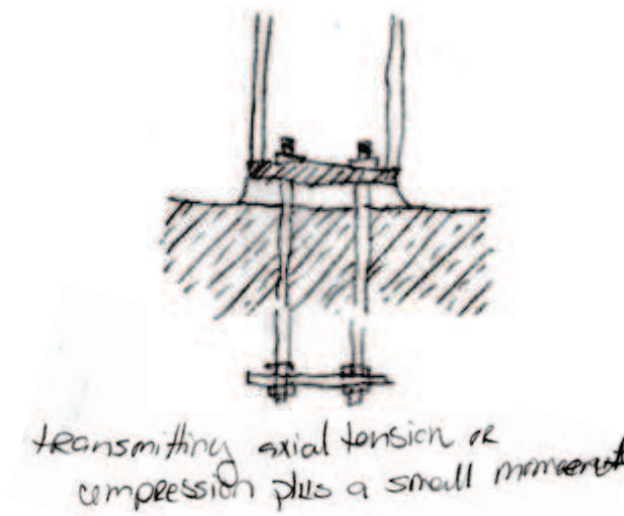
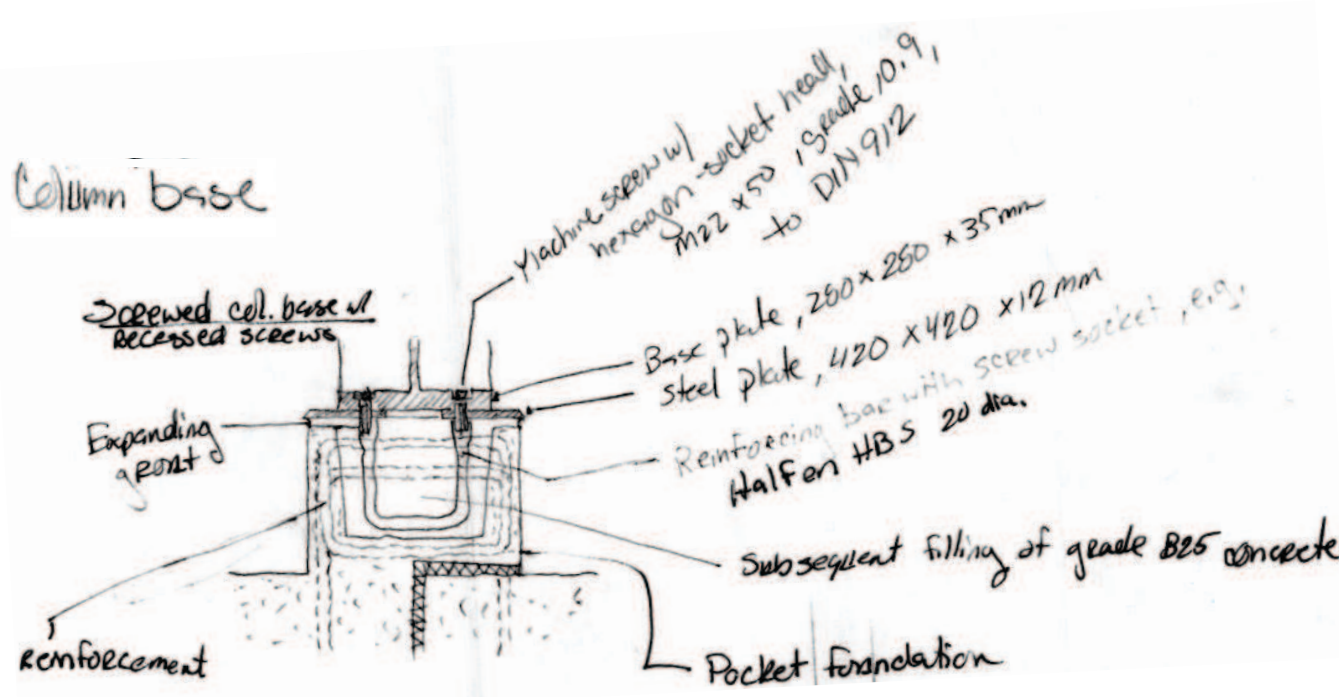
Nostalgia

Pieces for Construction,
Study of Urban and Market Context

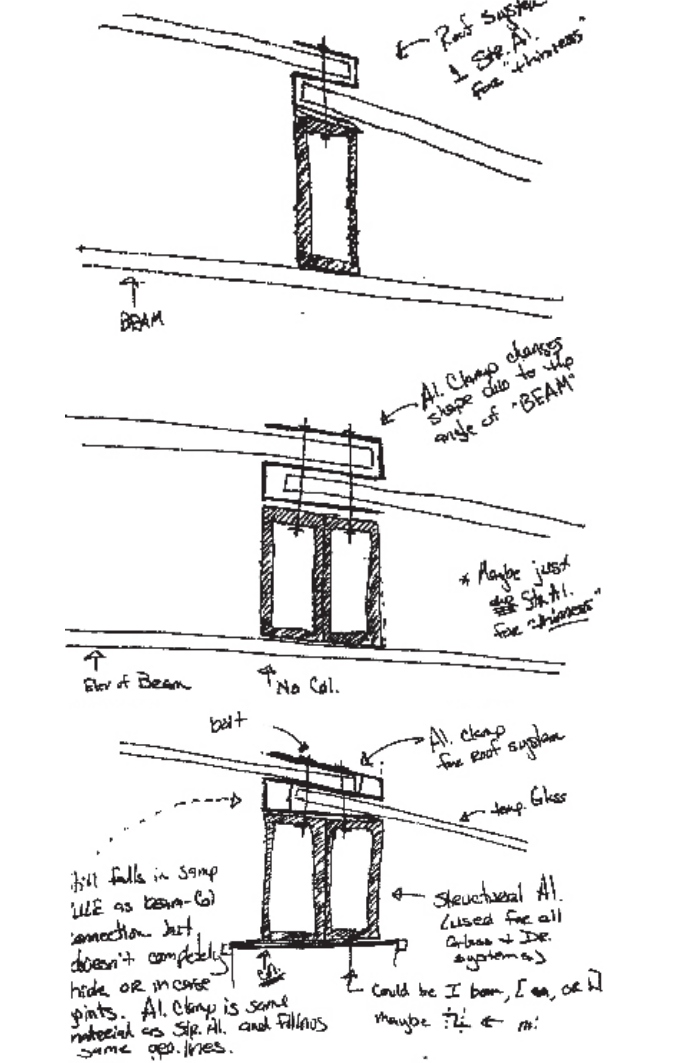
"work... teaches the process of all creating, the shaping out of the shapeless," says Anni Albers. "We learn from it that no picture exists before it is done, no form before it is shaped. The conception of a work gives only its temper, not its consistency. Things take shape in material and in the process of working it, and no imagination is great enough to know before the works are done what they will be like."

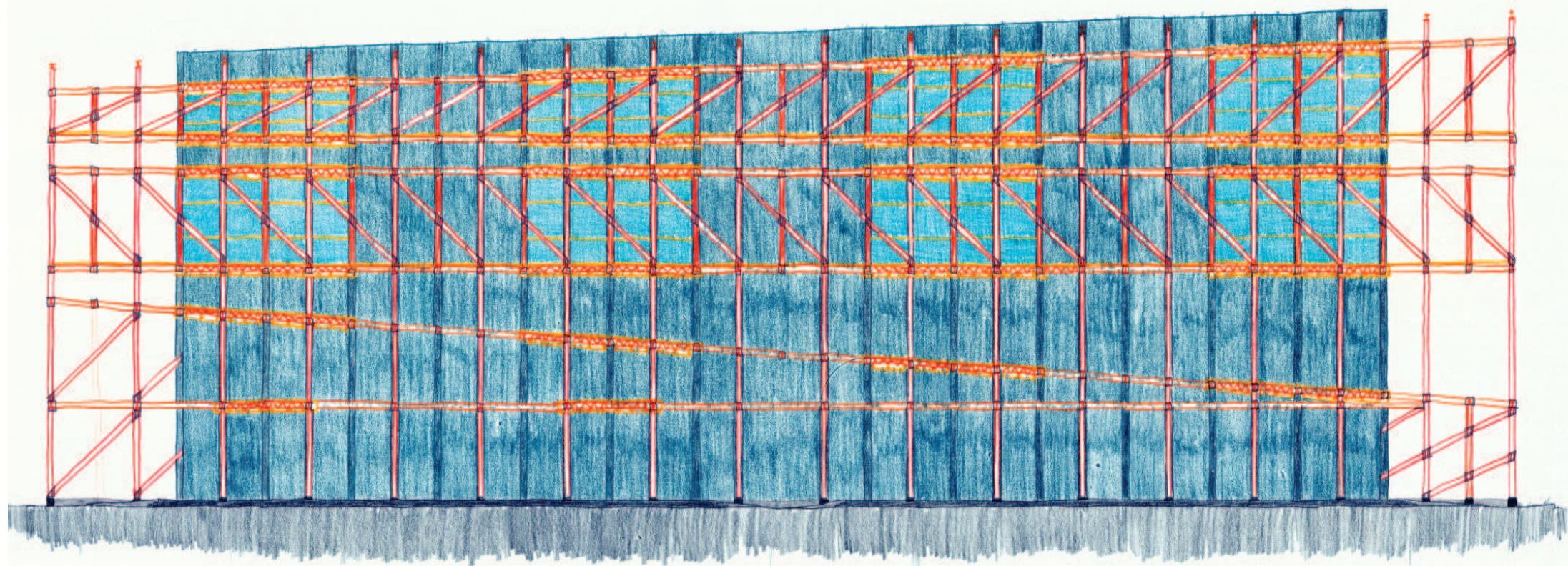


*detailed sketch: steel connection to concrete foundation

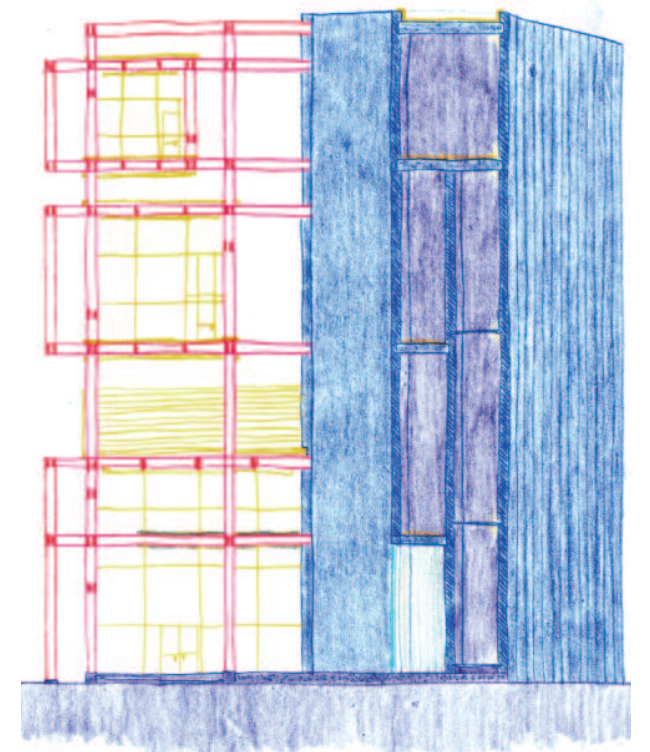
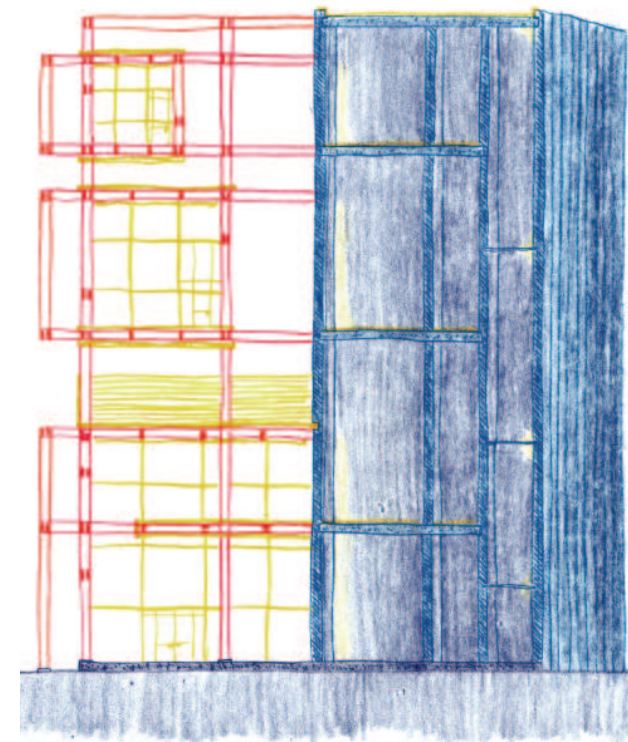
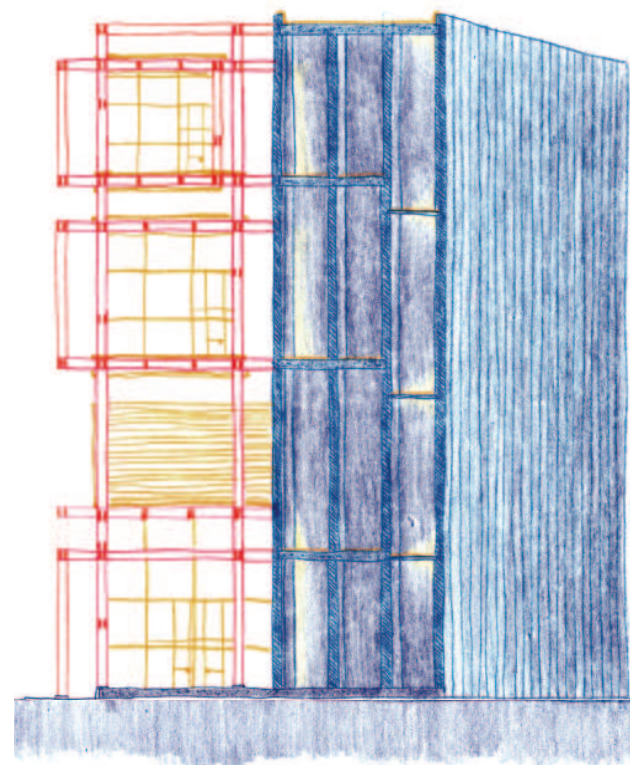
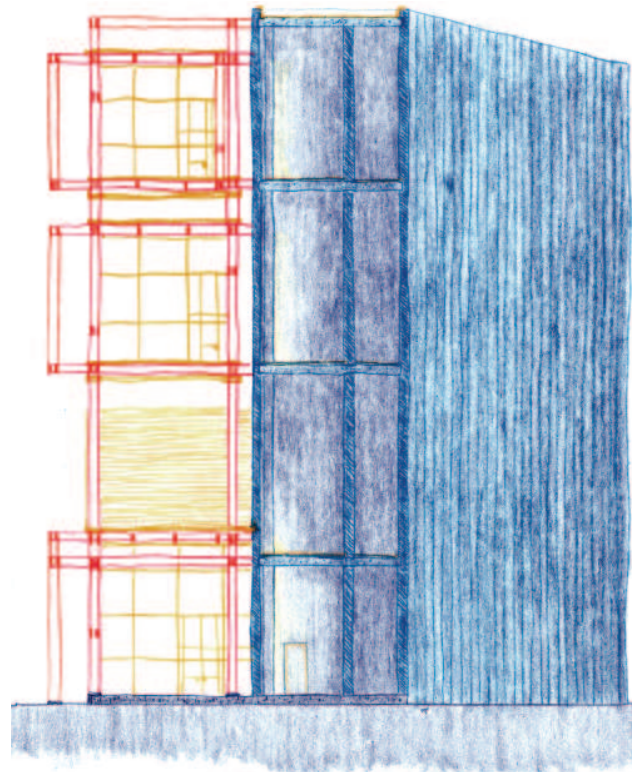
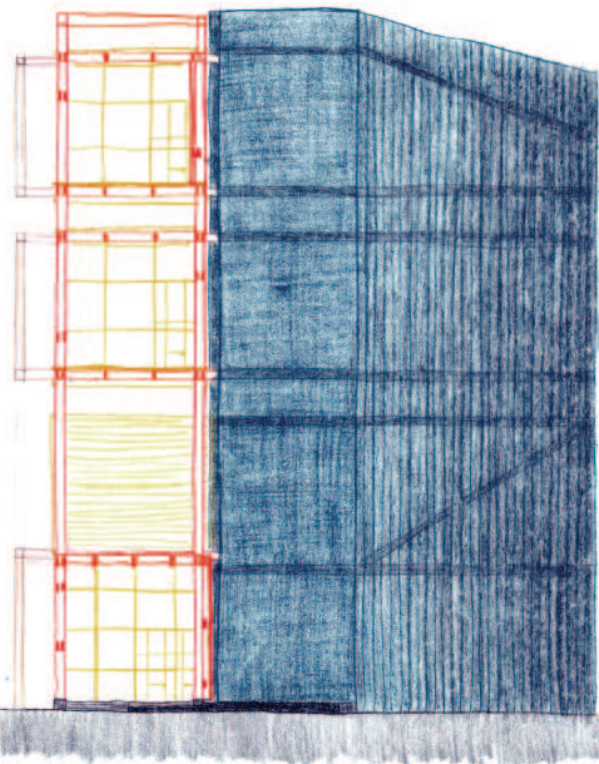


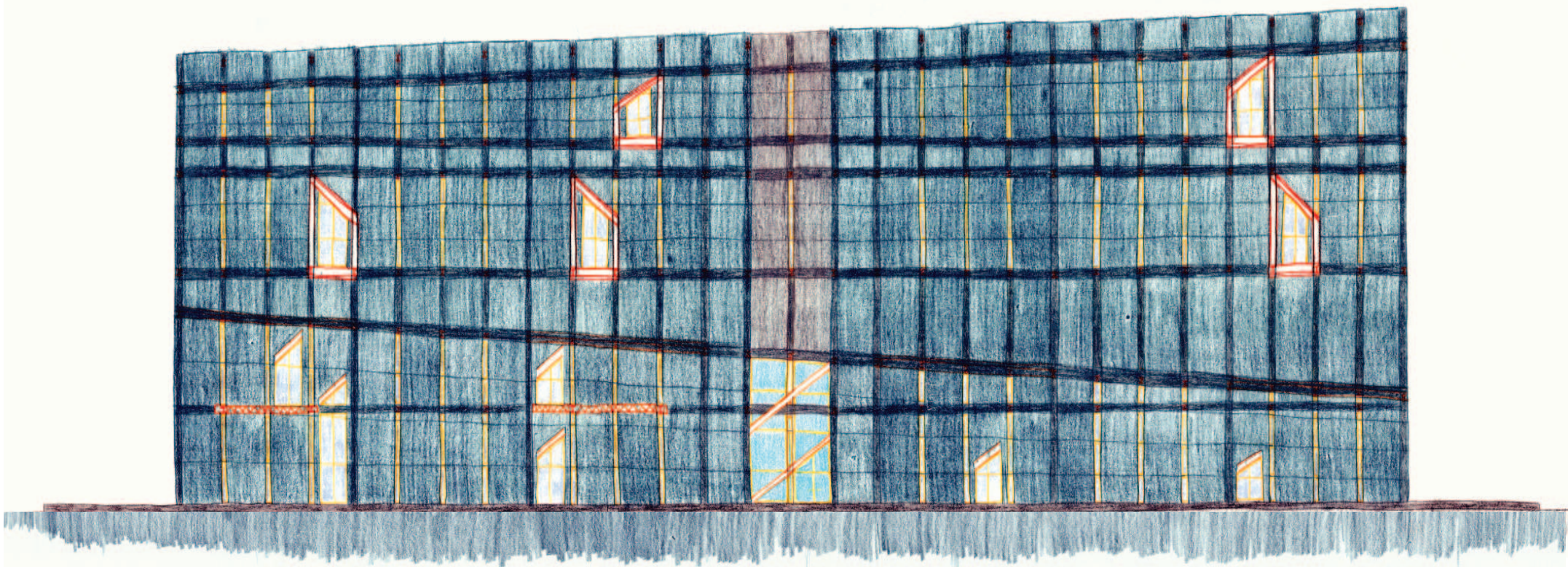
*detailed sketch: steel/glass roof





"Colours have their own distinctive beauty that you have to preserve, just as in music you try to preserve sounds."





It is a question of organization,

of finding the arrangement that will

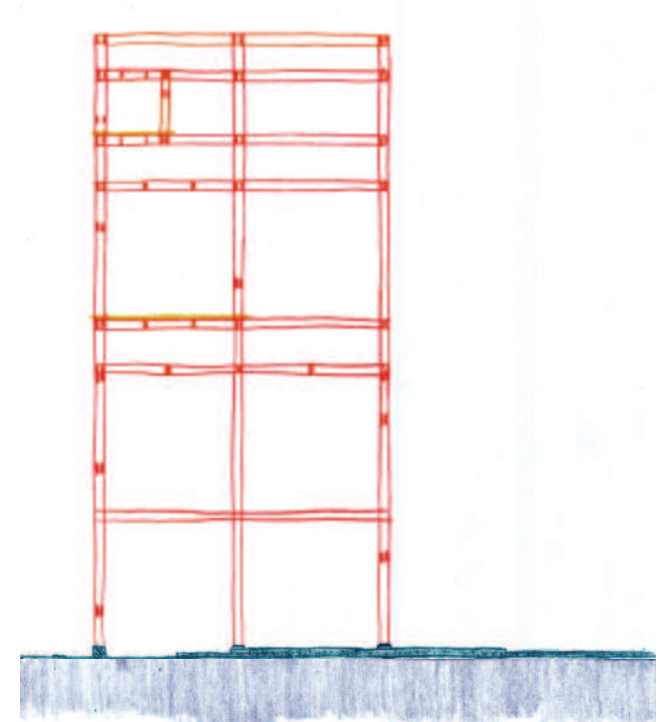
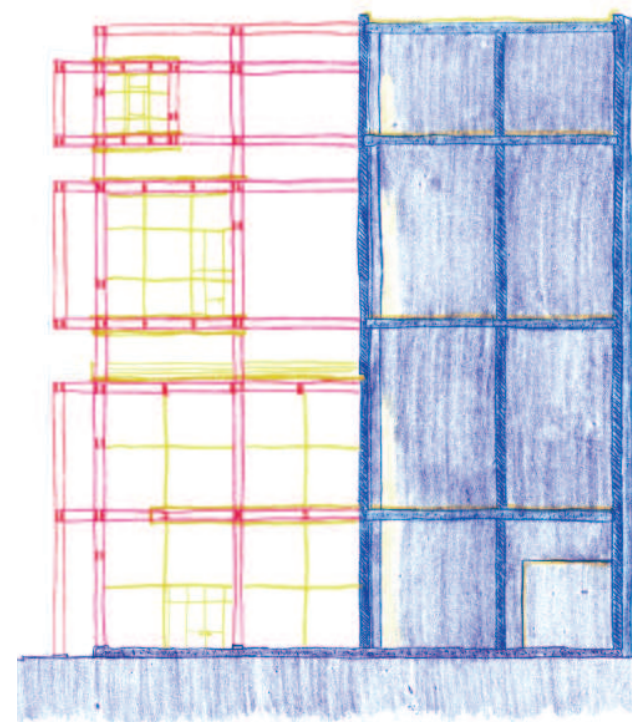
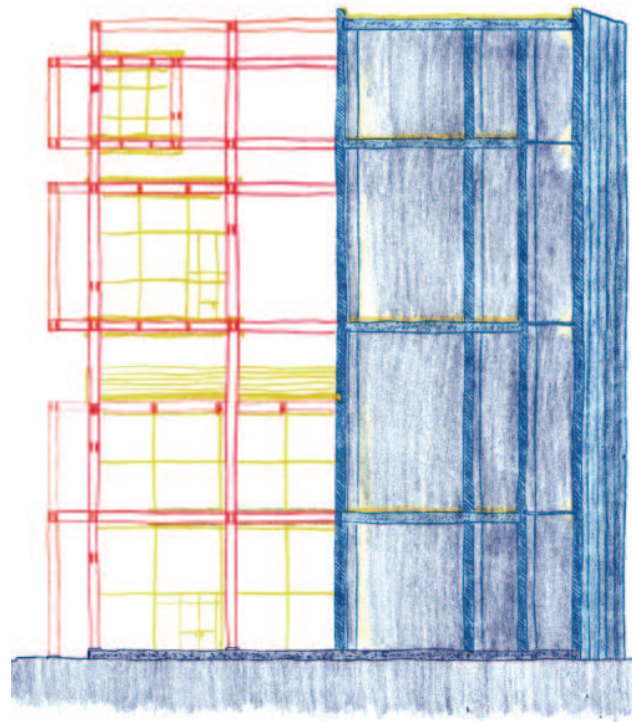
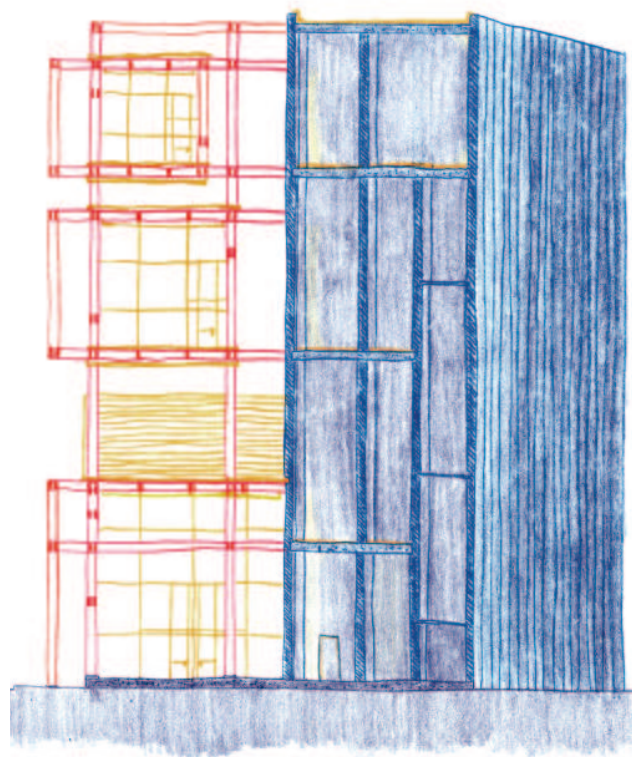
keep the beauty and freshness of the

colour.”

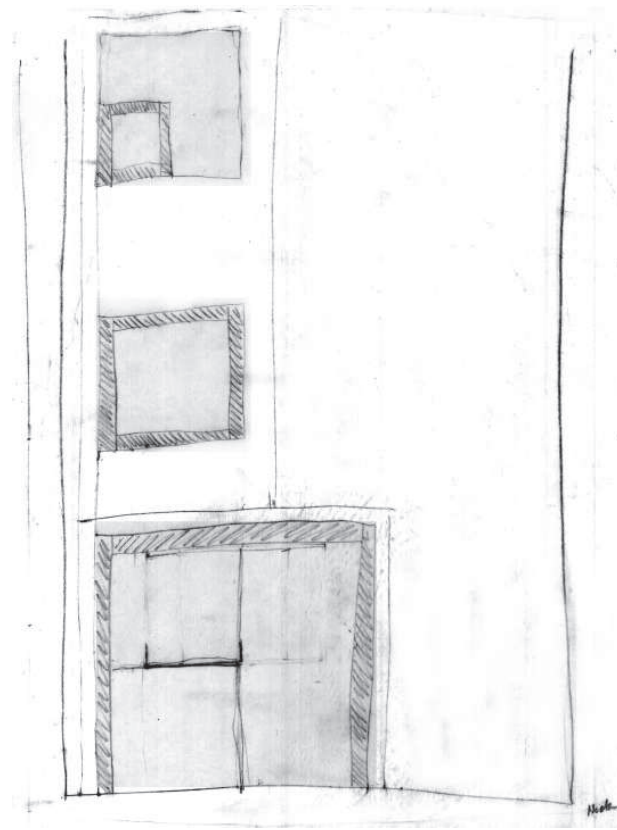
~Henri Matisse

Nostalgia

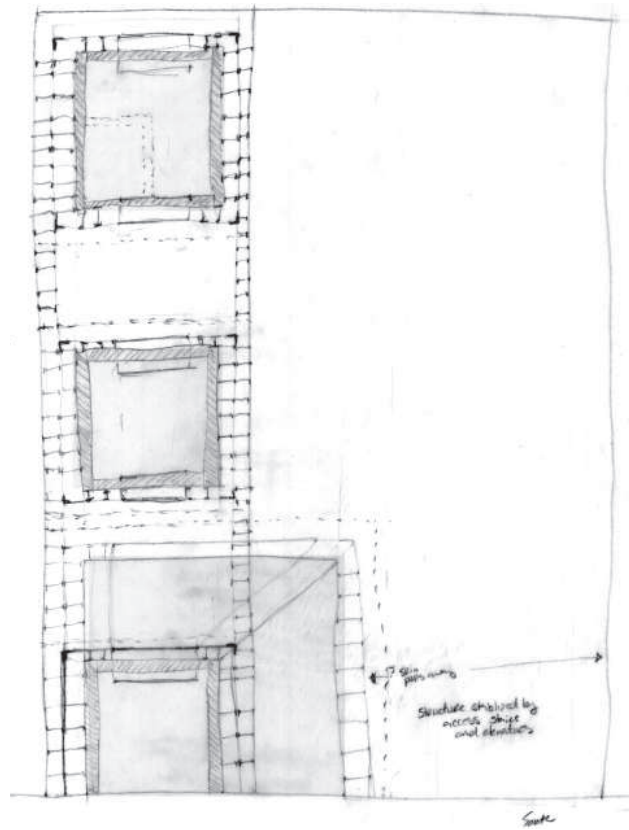
Pieces for Construction,
Study of Urban and Market Context



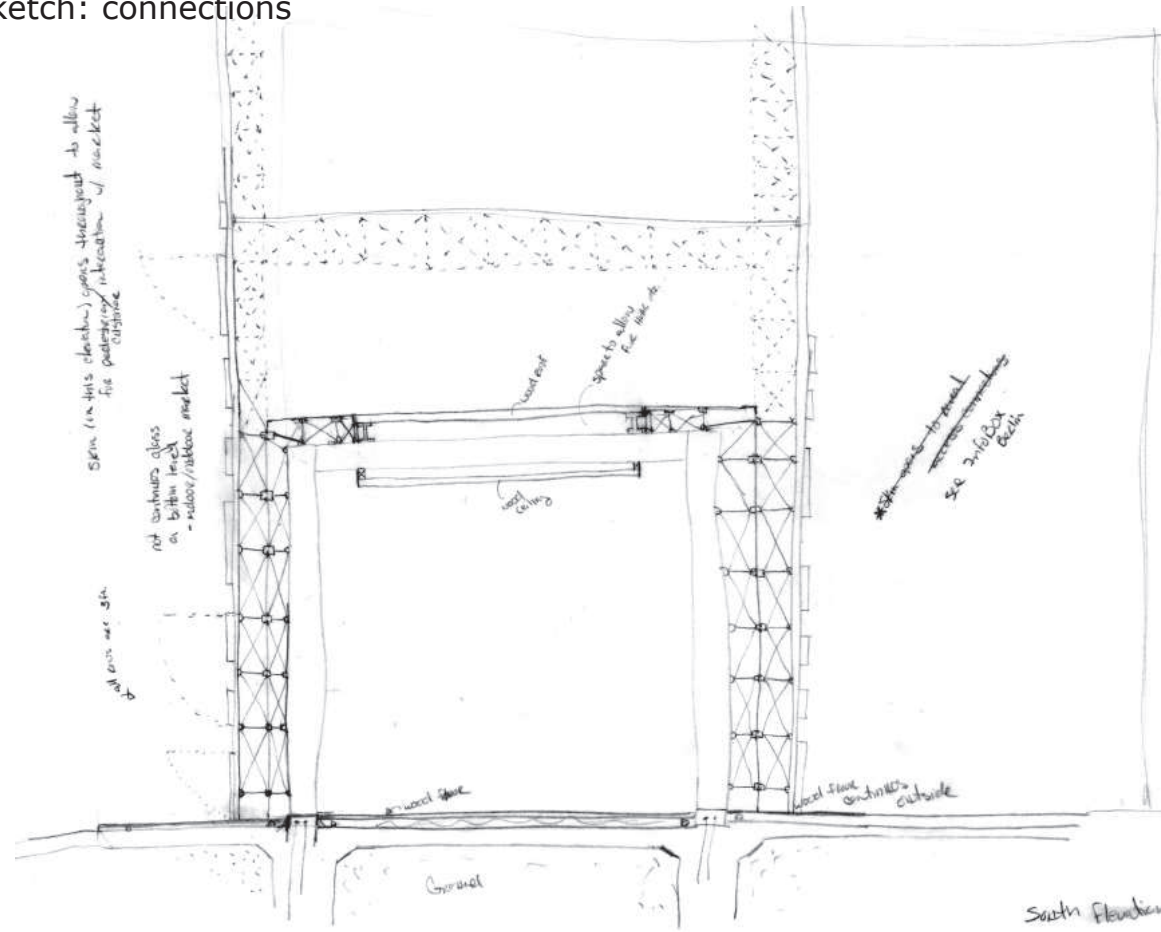
*sketch: steel form



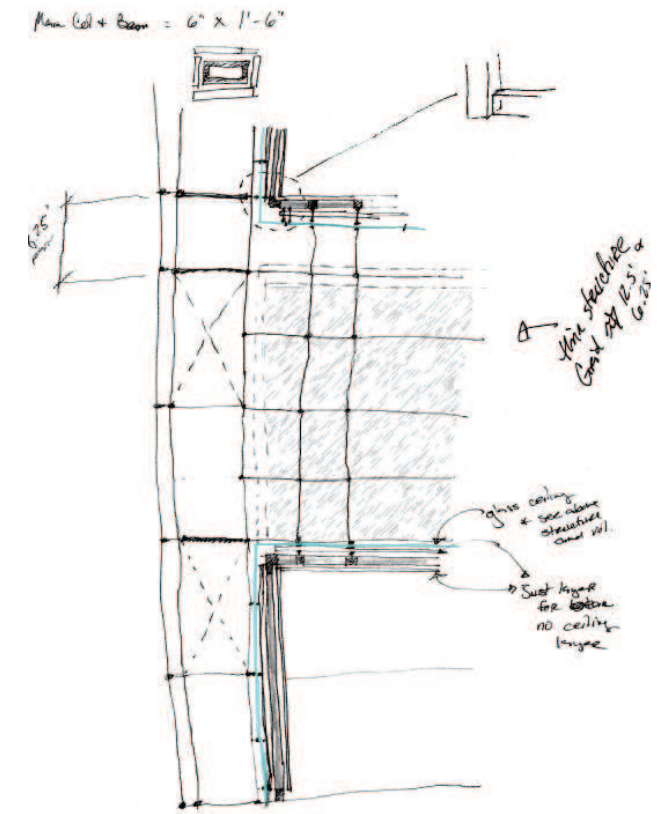
*sketch: steel form



*sketch: connections



*sketch: connections



sketches

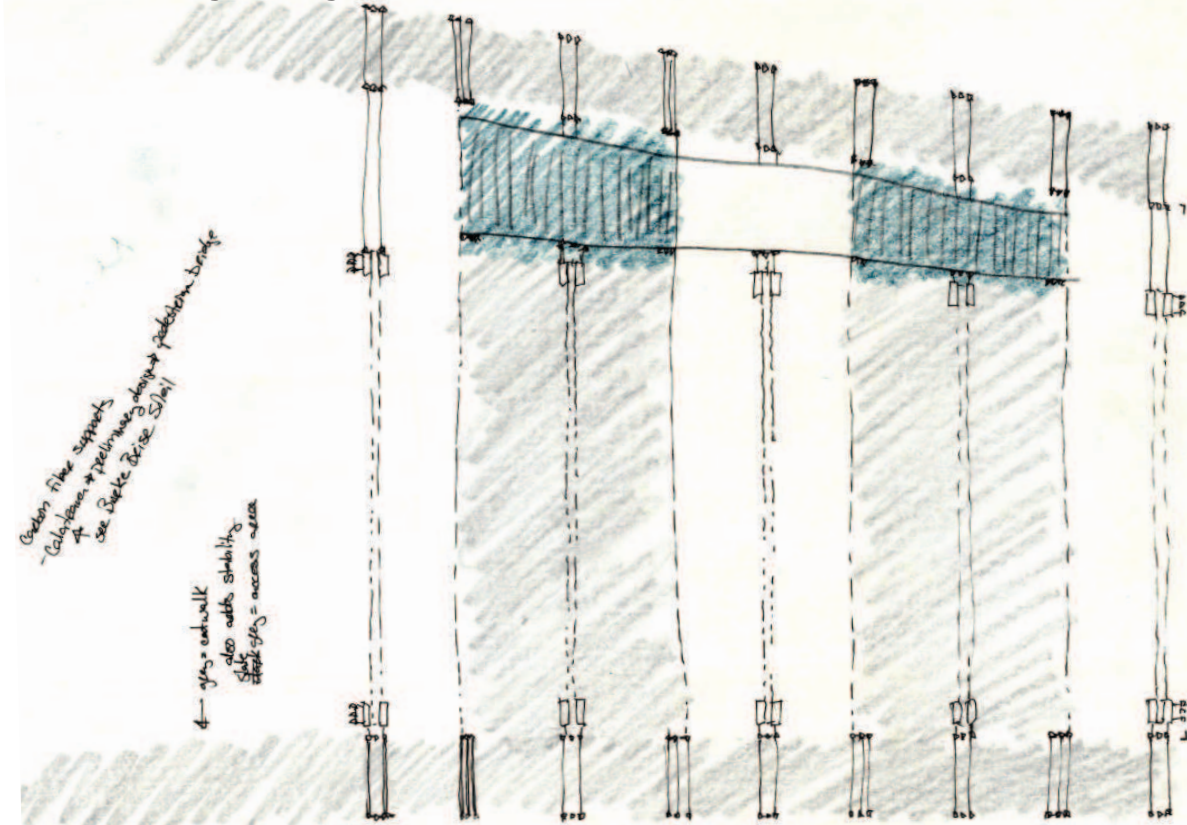


More "pieces" were conceptually sketched to establish a structural arrangement. These sketches were done to explore types of material for the skeletal structure and how to join/connect the material to create the form for the color movement.

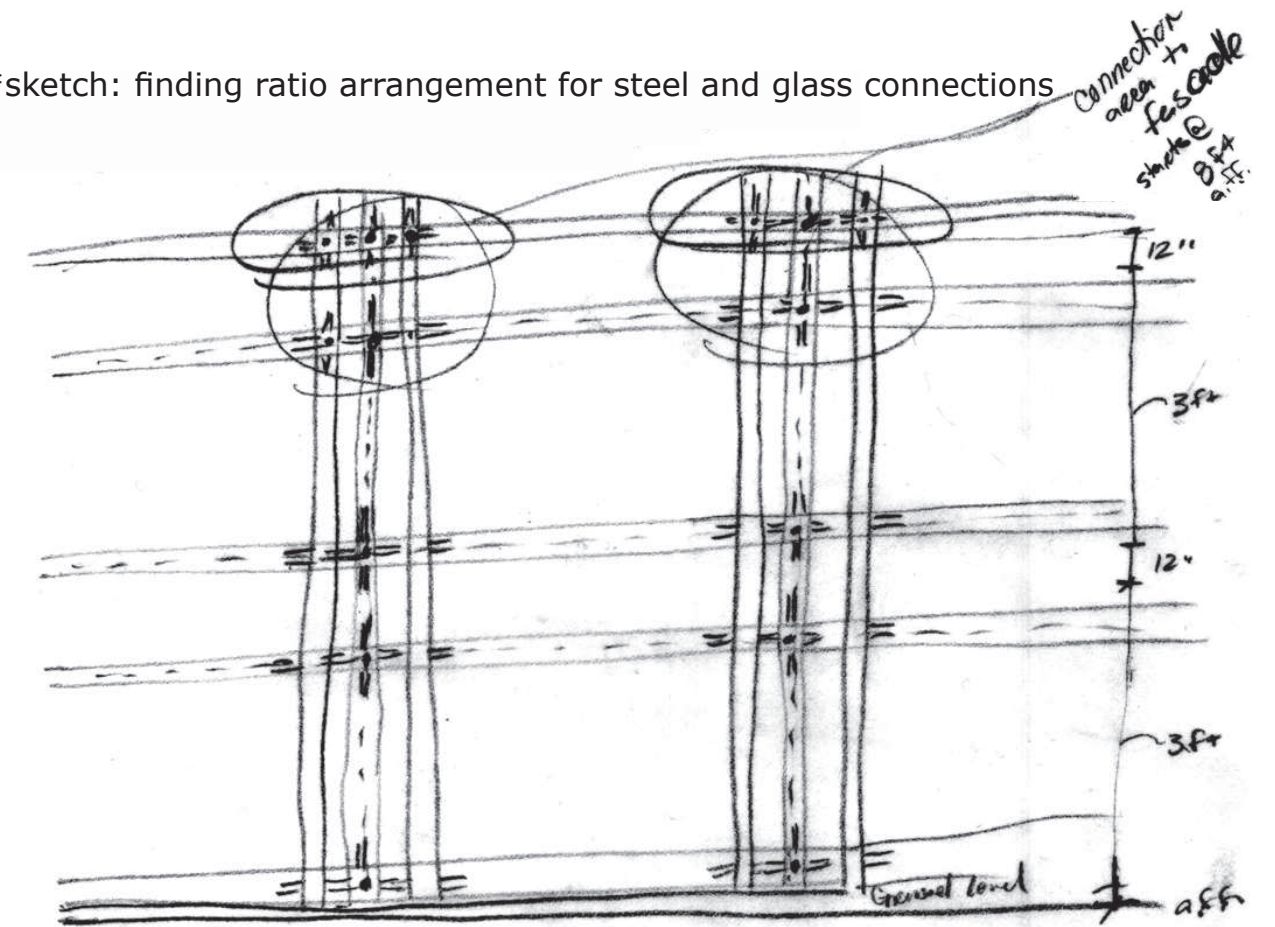
The sketches illustrated on the next page were conceived while studying color theory, market types, and the urban context. While the details and ways of construction were driven by the color movement, the actual shape was largely influenced by the nostalgic awareness of I93 and the footprint it left behind.

Luis Barragan said this about nostalgia in his 1980 laureate acceptance speech, "Nostalgia is the poetic awareness of our personal past... the architect must listen and heed his nostalgic revelations." It is not just the personal past but also the past of the site that pieces together answers to design questions.

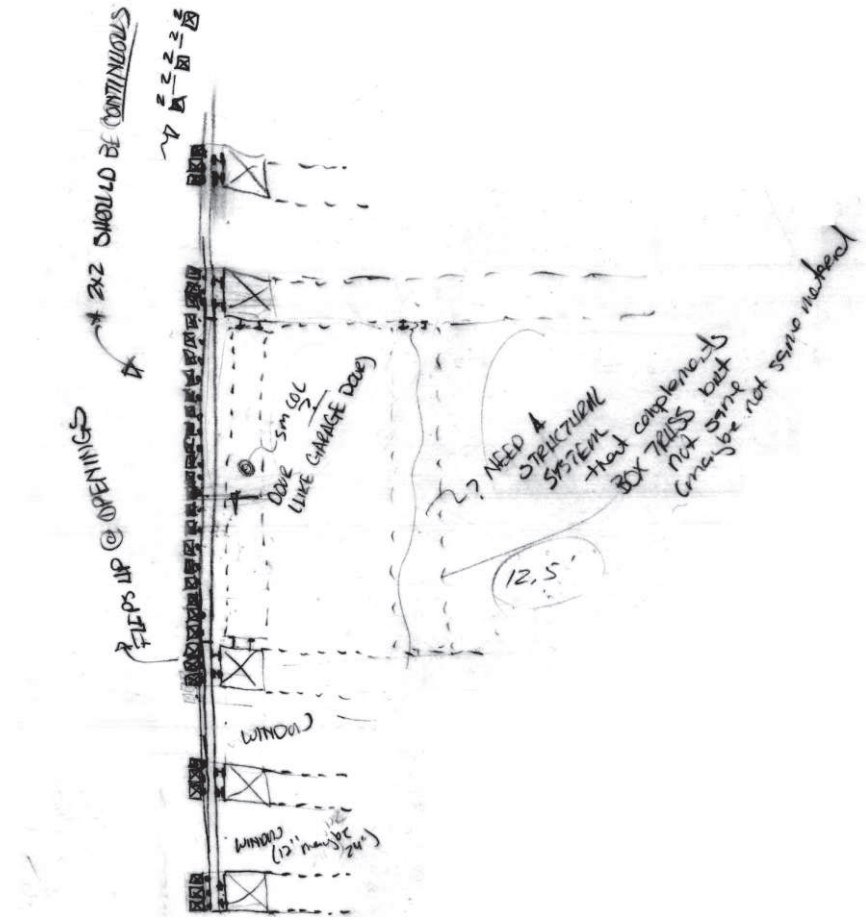
*sketch: finding arrangements for "access" volumes and relation to market areas



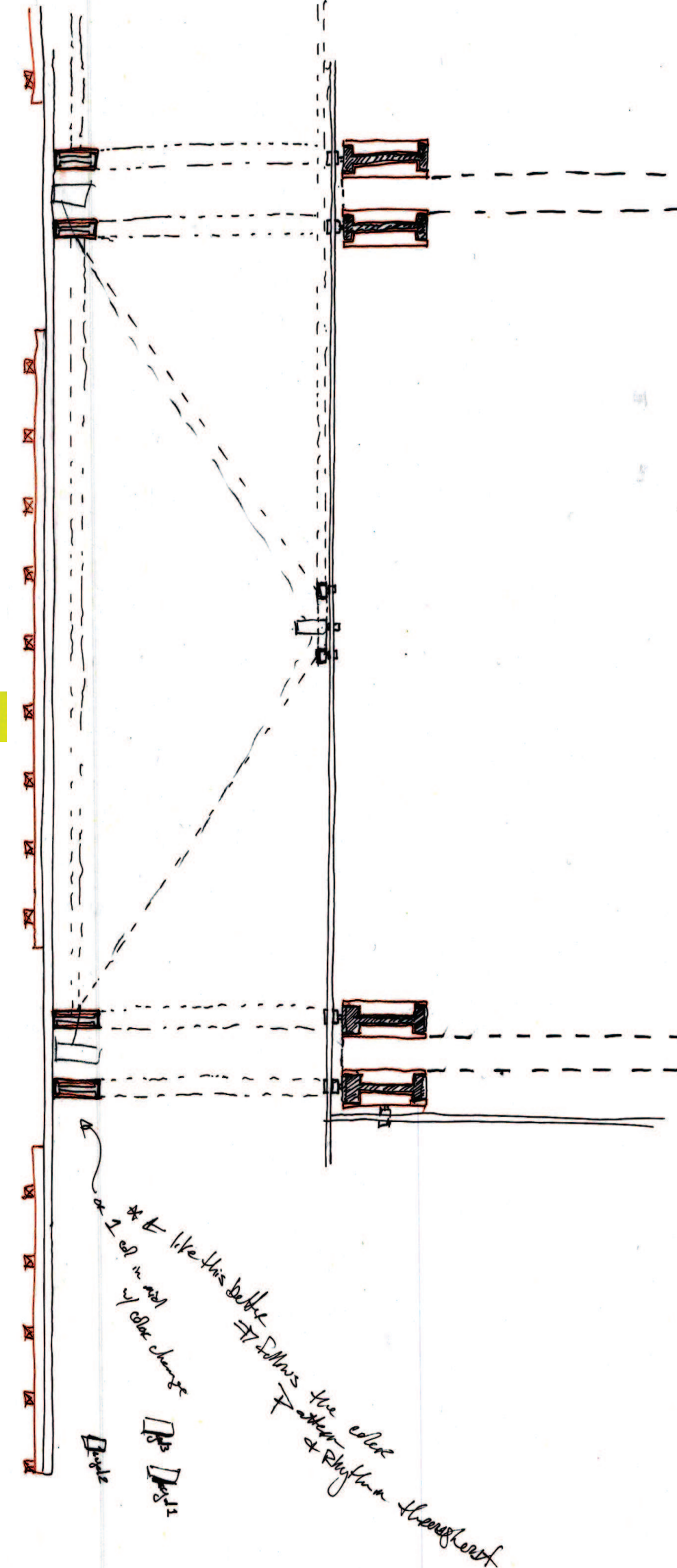
*sketch: finding ratio arrangement for steel and glass connections



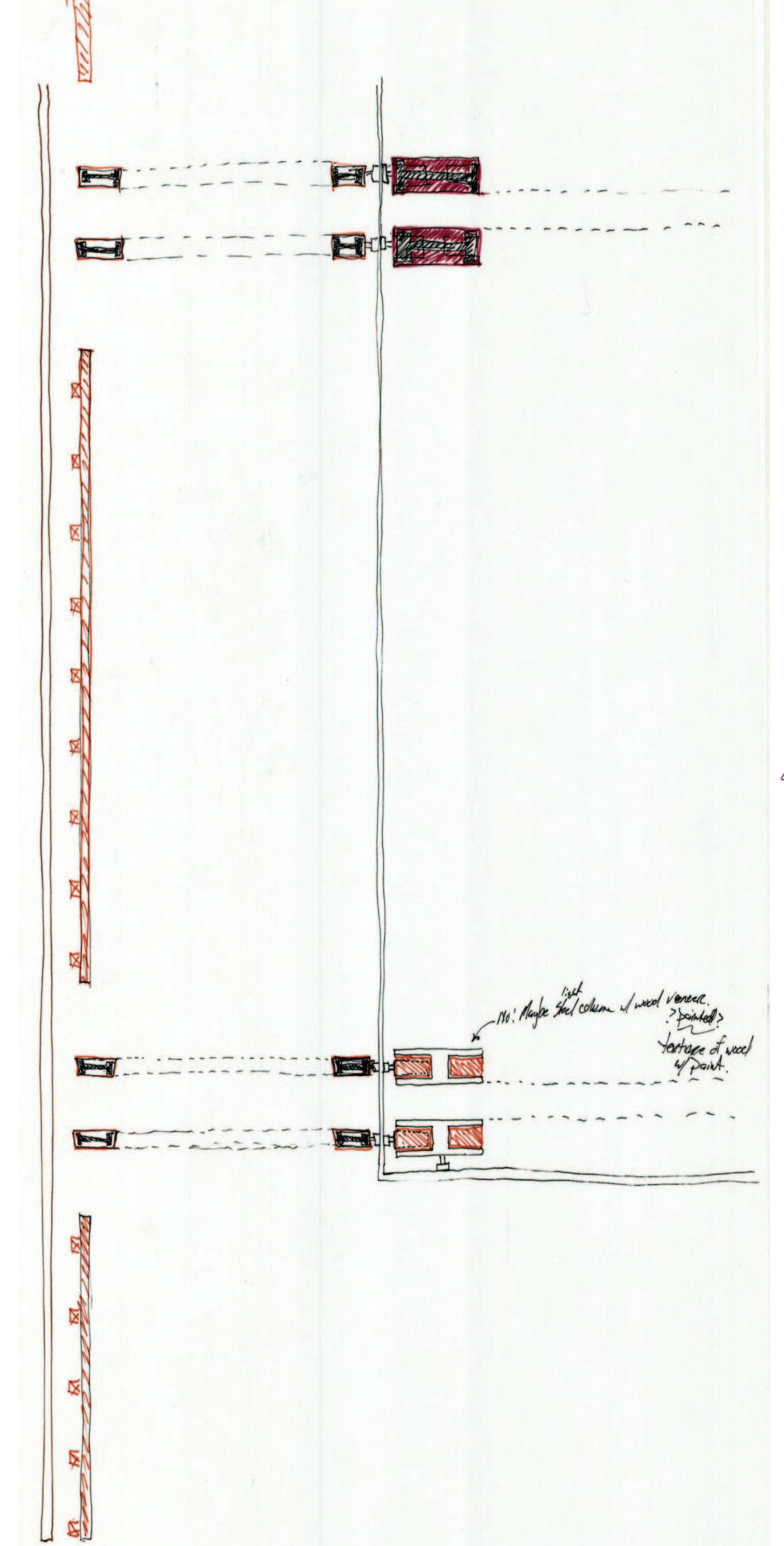
*sketch: facade/screen



*sketch: connection of facade/screen to steel form

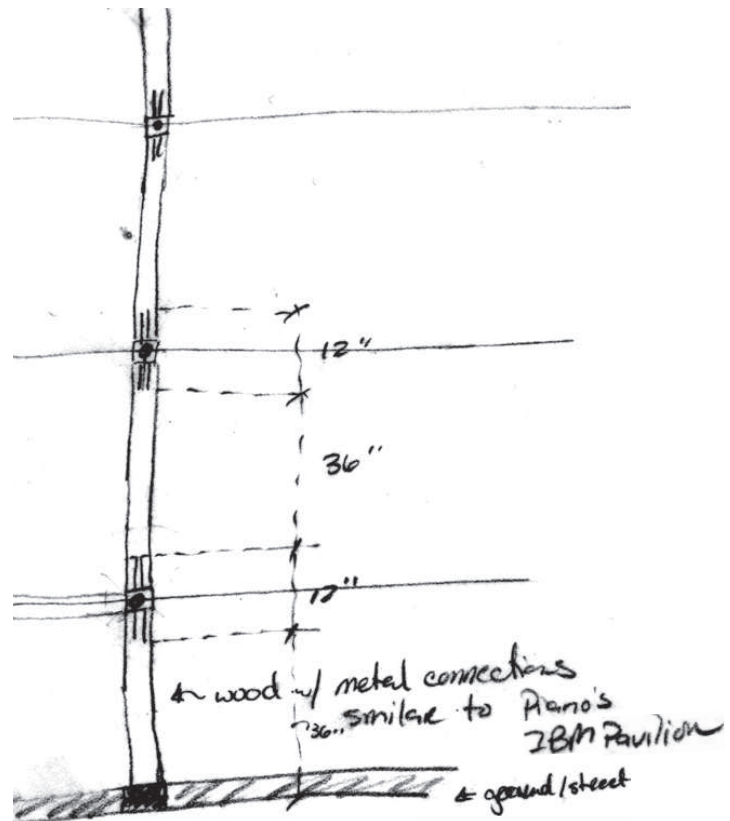


*sketch: connection of facade/screen to steel form

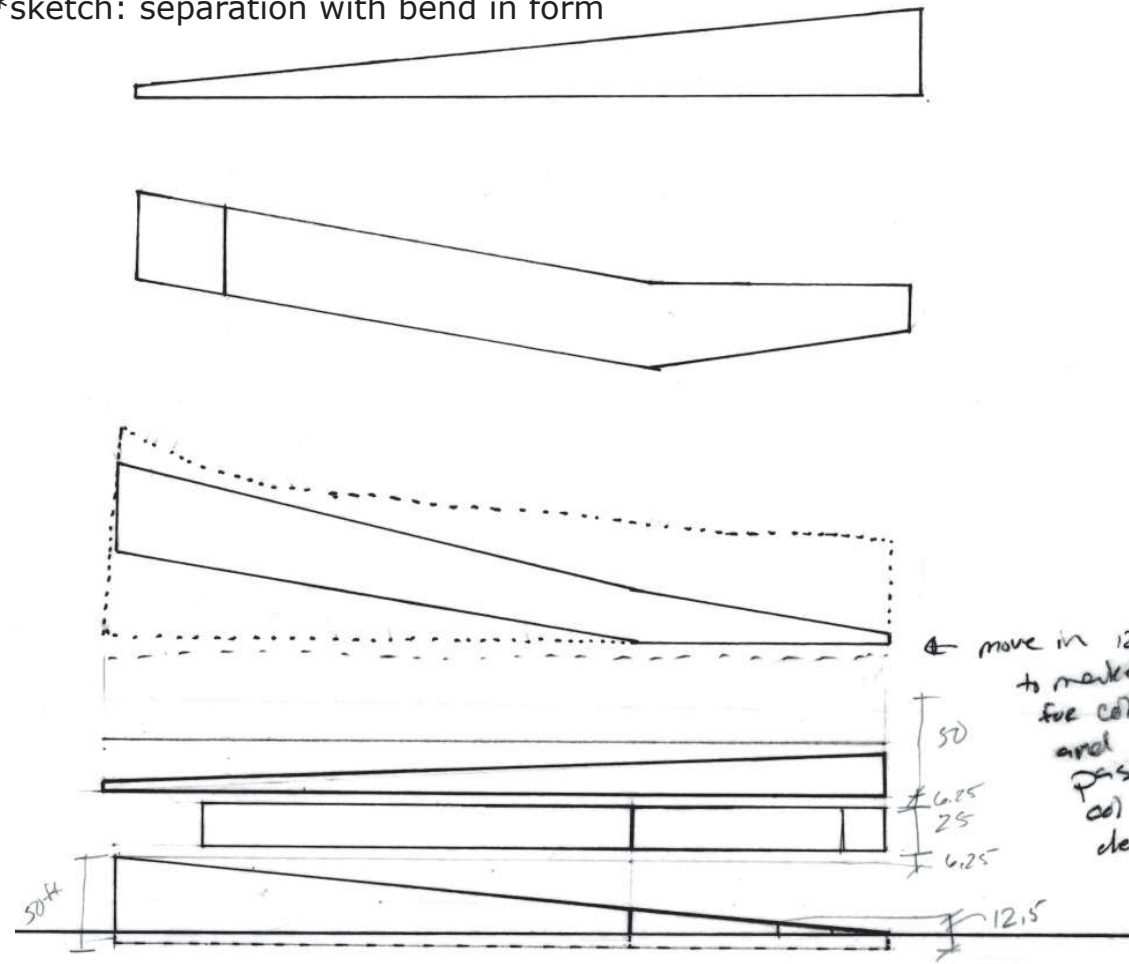


Nostalgia

Pieces for Construction, Study of Urban and Market Context

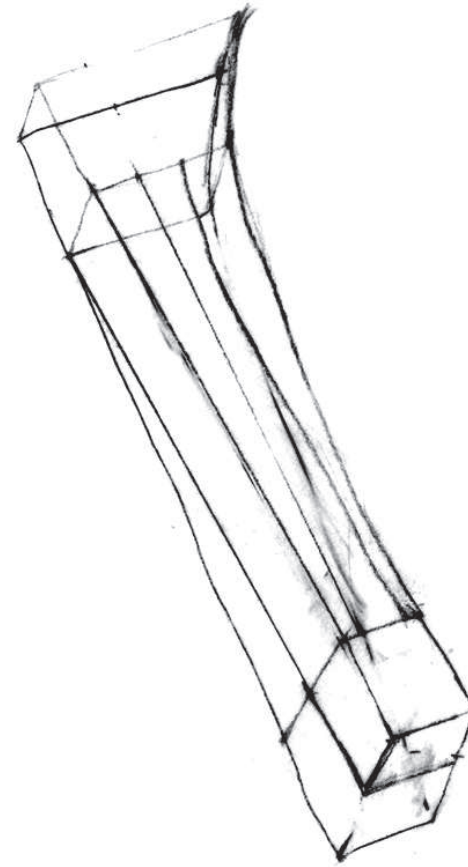


*sketch: separation with bend in form

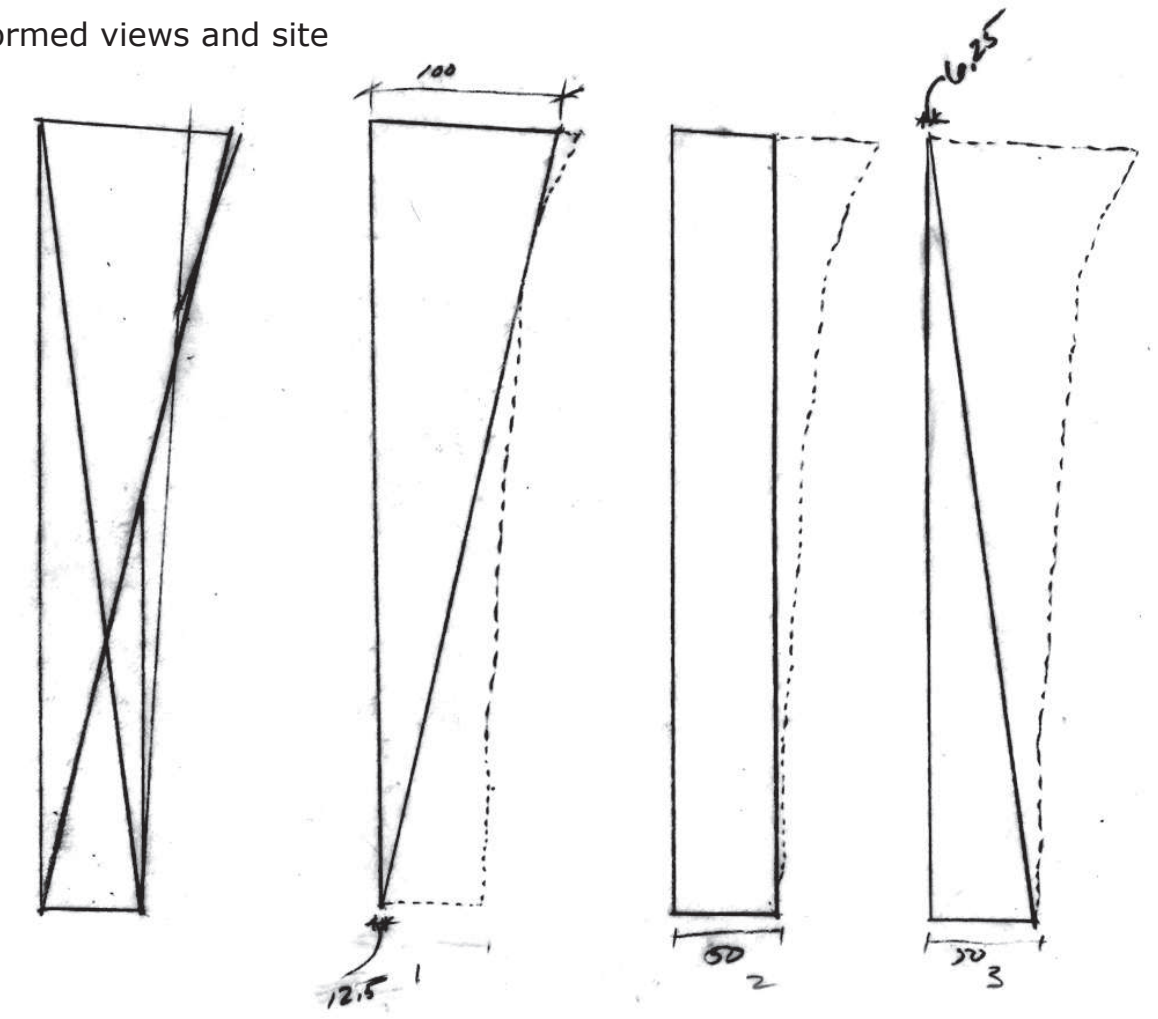


← move in 12.5 ft
to make form
for col structure
and 2m to
pass thru
col & "hanging"
elements.

*sketch: site form

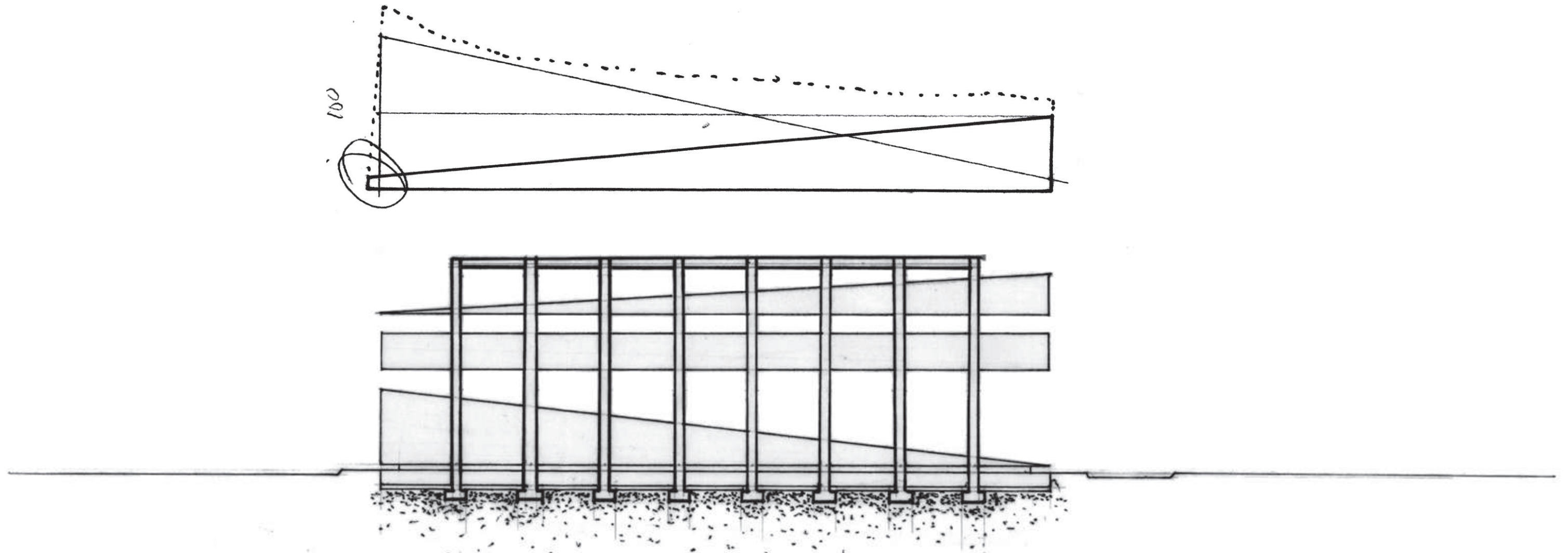


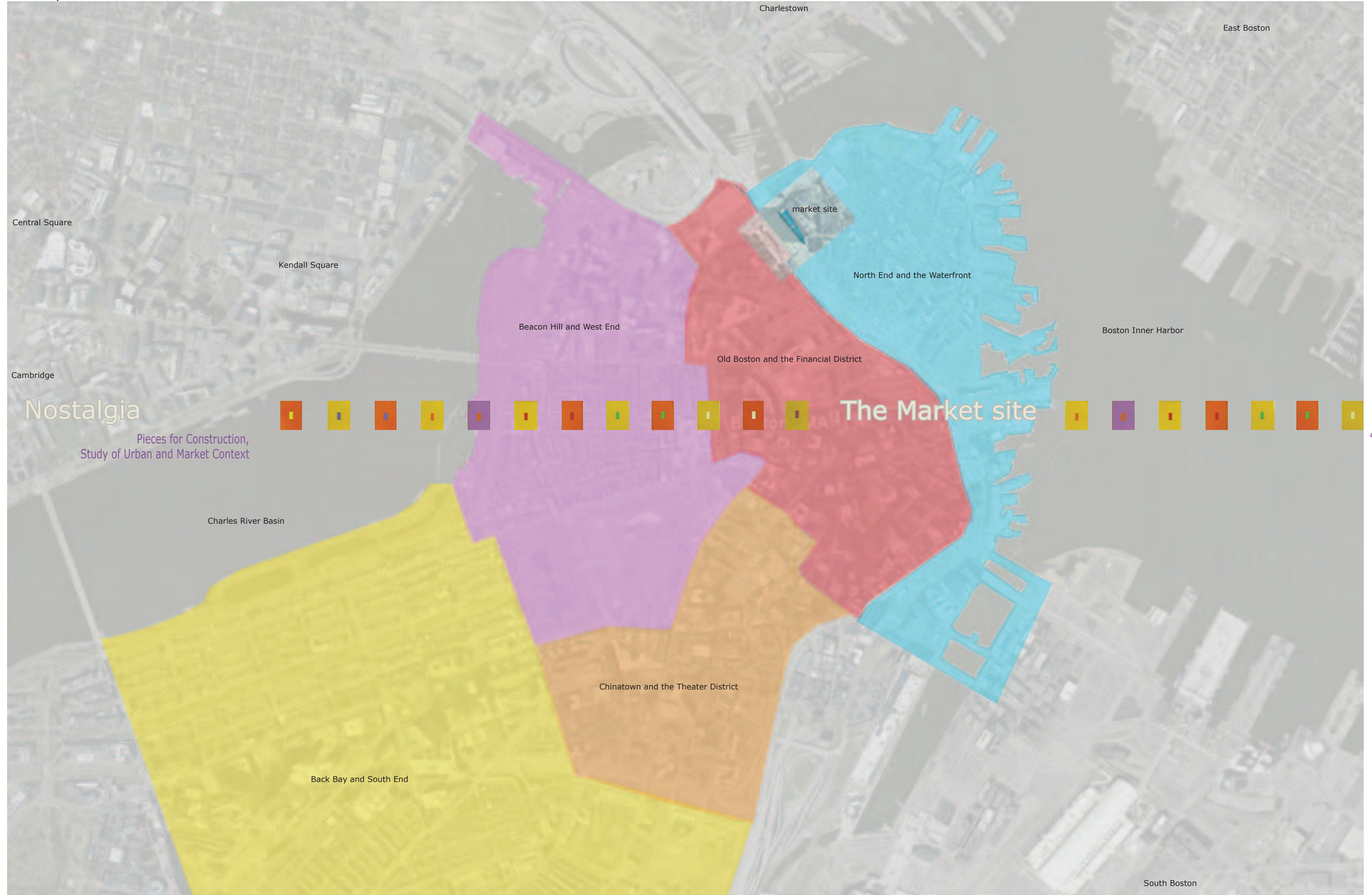
*sketch: formed views and site



sketches

*sketch: separation of formed views carried by "big dig"





Central Square

Kendall Square

Cambridge

Charles River Basin

Back Bay and South End

Chinatown and the Theater District

Beacon Hill and West End

Old Boston and the Financial District

North End and the Waterfront

Charlestown

East Boston

Boston Inner Harbor

South Boston

market site

Nostalgia

Pieces for Construction,
Study of Urban and Market Context



The Market site

*1 mangled construction and de-



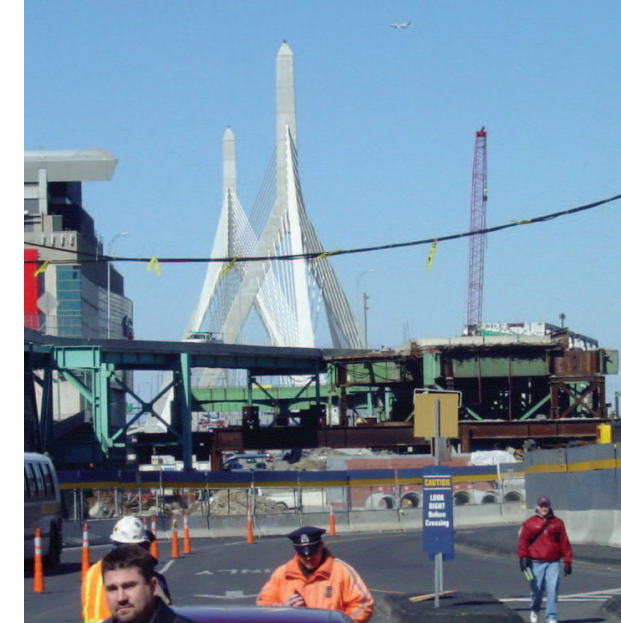
*2 construction of the Big Dig



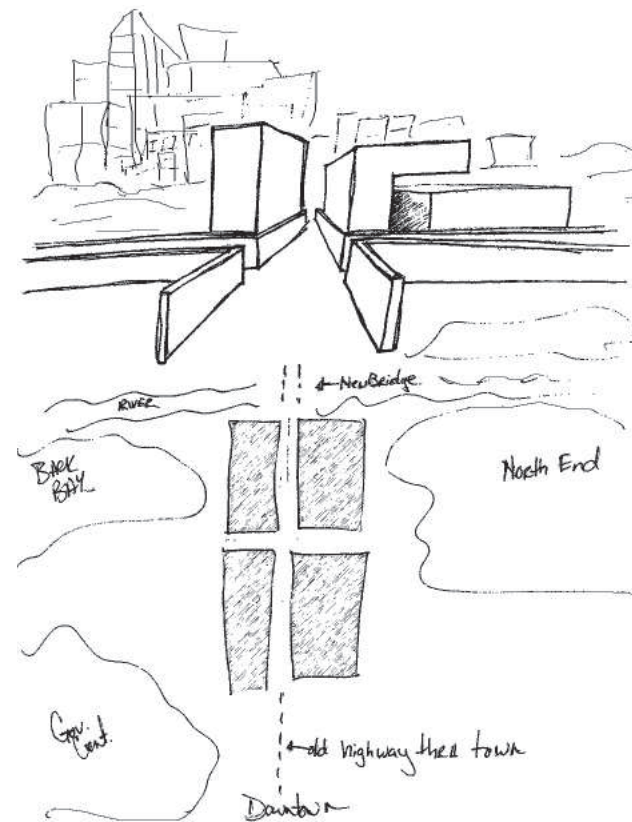
*3



*4 view to Charles River Bridge



*sketch of site



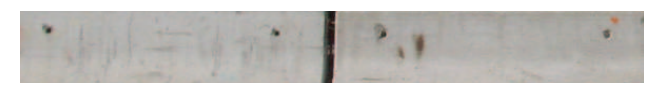
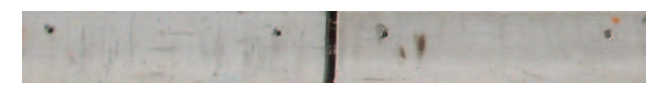
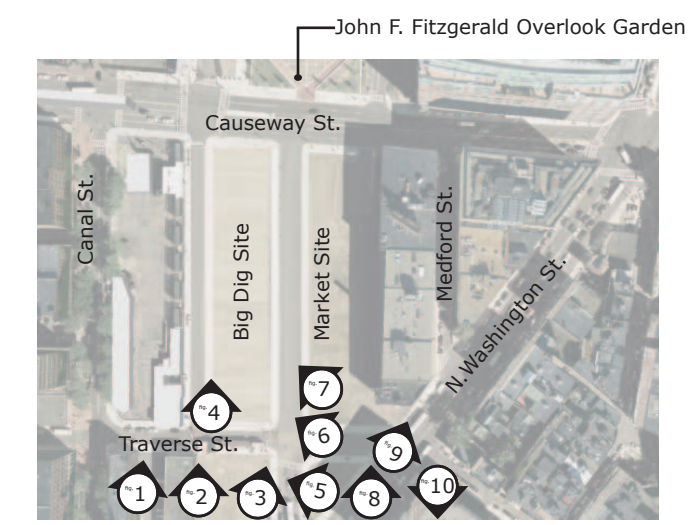
Big Dig, Boston

For years, Boston has been segregated by a heavy artery of traffic, which ran through the heart of the city. A massive six-lane highway, Interstate 93, ran across the Charles River, connecting Charlestown and downtown Boston. I93 was a steel giant cutting between North End and Beacon Hill, effectively separating these neighborhoods. As it carried the chaos of rolling traffic, through the financial district, passing Chinatown and South End. Traffic seemed endless, and the overshadowing steel giant seemed it would forever dominate Boston. (*Massachusetts Department of Transportation 2009; Vanderwarker 2001*)

The Central Artery/ Third Harbor Tunnel Project (commonly known as the Big Dig) was the city's solution for the problems associated with the "other green monster" and to regain Boston's urban life. This grand solution provided tunnel passage for I93 and I90, a new bridge over the Charles River, and urban green space, called Rose Fitzgerald Kennedy Greenway. (*LeBlanc 2007; Massachusetts Department of Transportation 2009*)

*5





Nostalgia

Pieces for Construction,
Study of Urban and Market Context



urban study



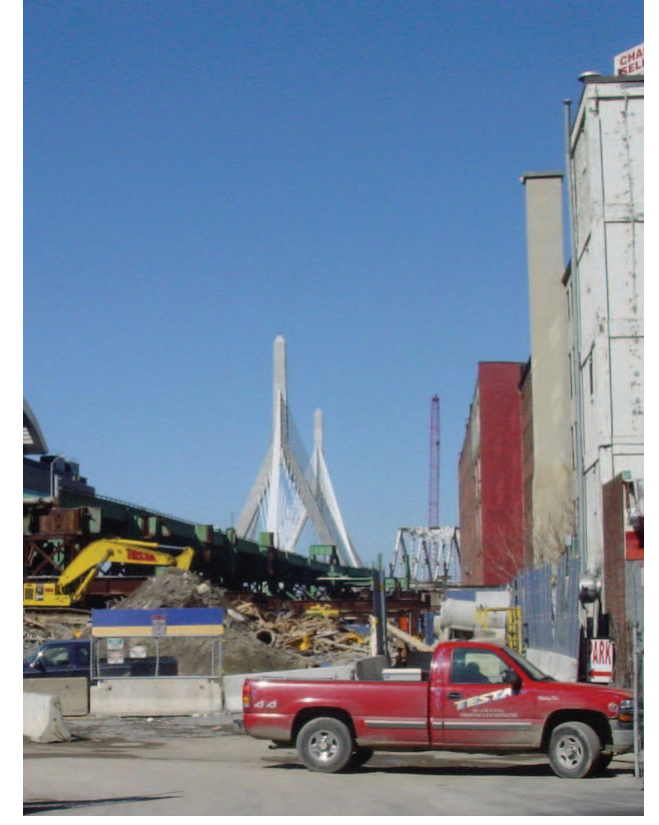
*6



*7



*8



*9



*10



*11



*12



*13



*14



*15

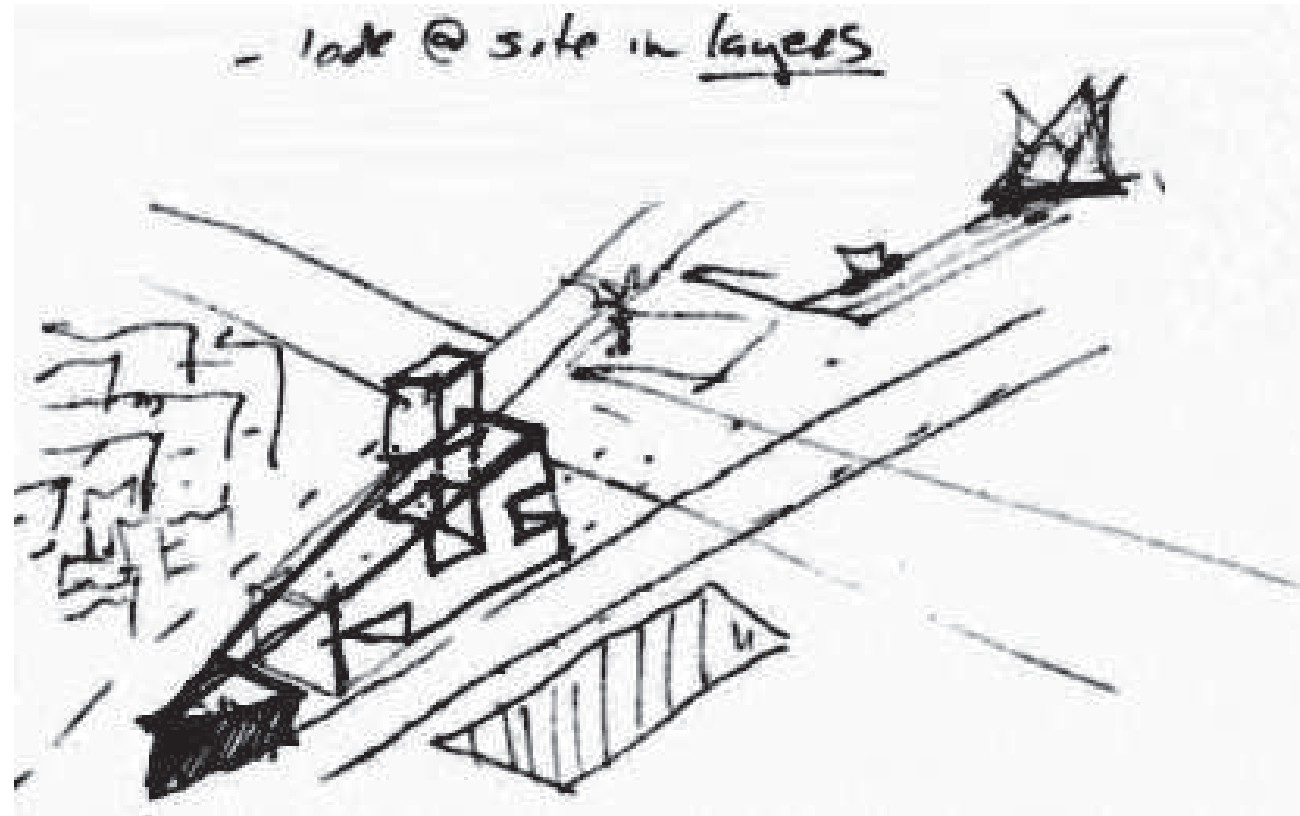


North End, Boston

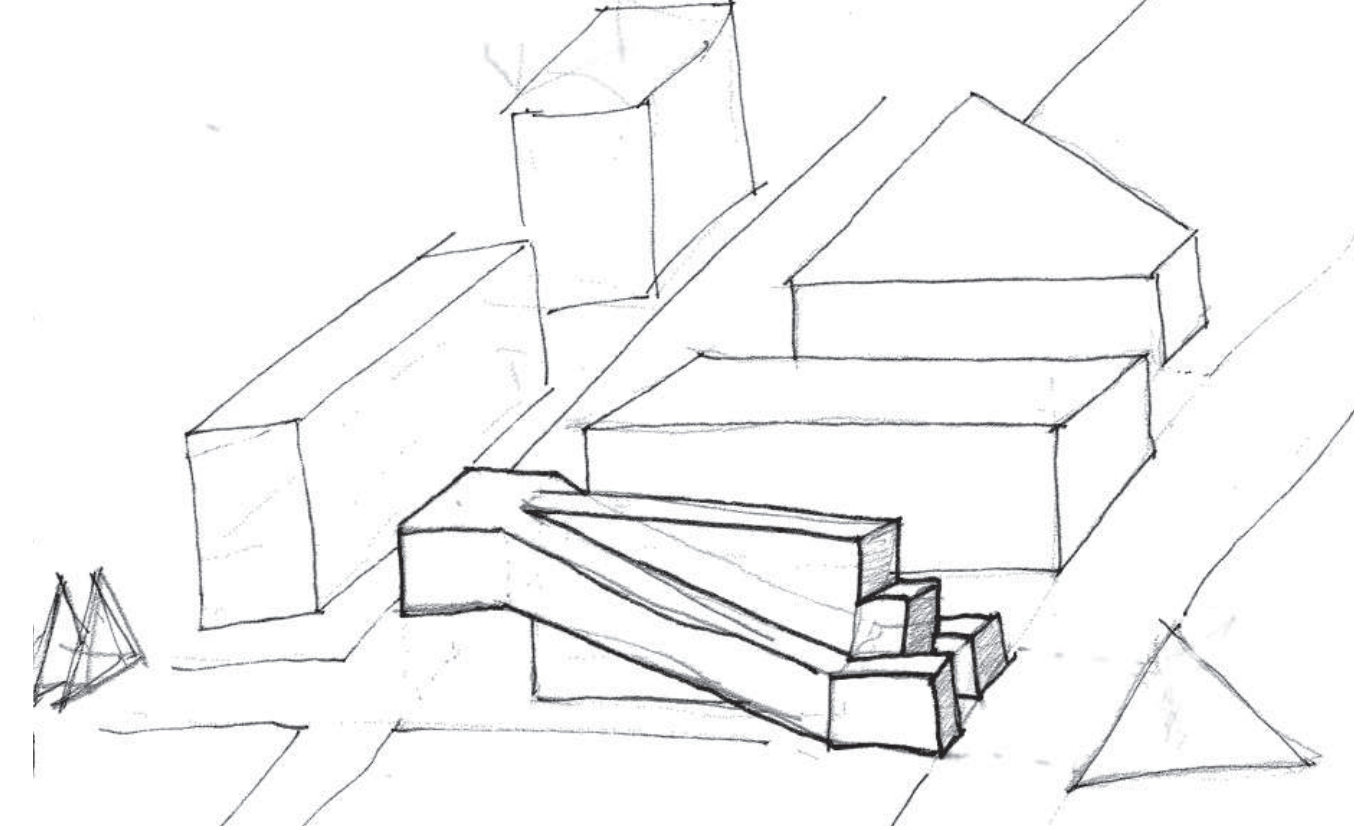
Also known as Boston's Little Italy, the North End is a pristine community with a rich history. It has become an urban relic. It's pristine nature was, in part, preserved by the hovering steel "other green monster," the Central Artery. (MSNBC 2006; Vadum) It is true the obtrusive monster isolated the community, and this was an unfortunate by-product. However, it can also be said that this physical barrier helped to safeguard the communities inherent and untainted characteristics.

Jane Jacobs described the North End community in her book, *The Death and Life of Great American Cities*, "The streets were alive with children playing, people shopping, people strolling, people talking. Had it not been a cold January day, there would surely have been people sitting. The general street atmosphere of buoyancy, friendliness, and good health was so infectious that I began asking directions of people just for the fun of getting in on some talk." (Jacobs 1961)

*sketch: a market on the site



*sketch: entrance from street level



*16



*17



*18



*19



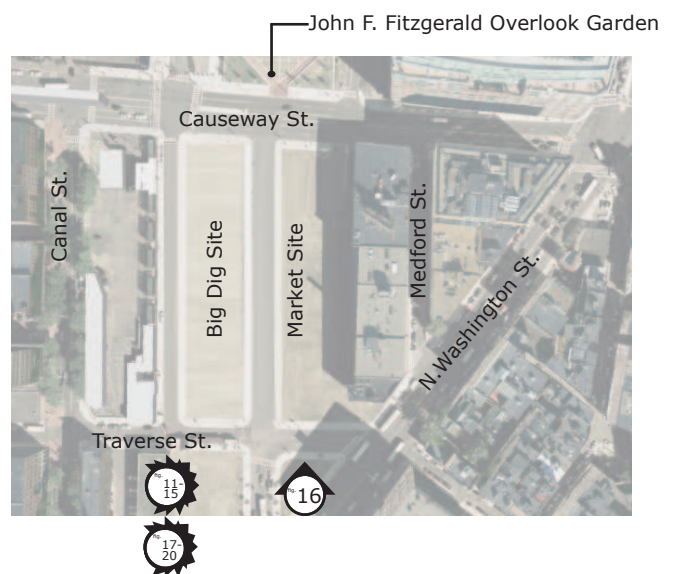
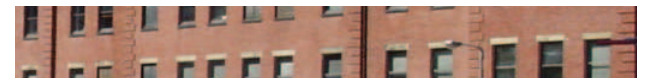
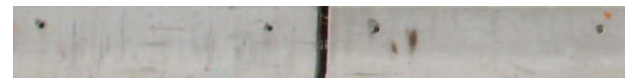
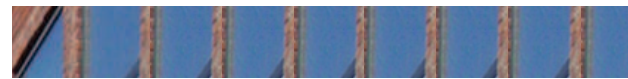
*20



Nostalgia

Pieces for Construction,
Study of Urban and Market Context

Big Dig, Boston



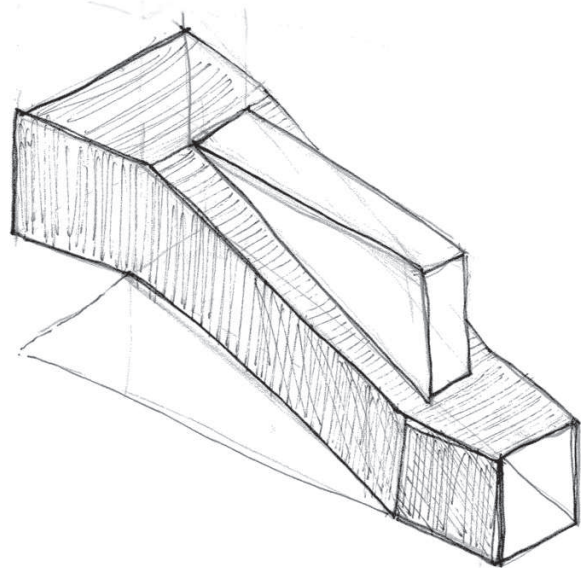


North End, Boston

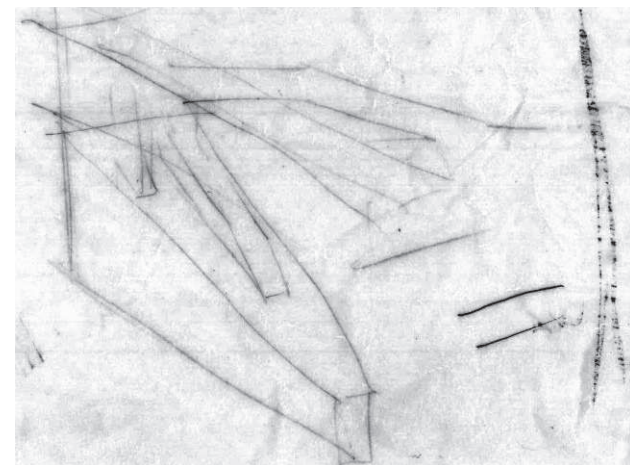
During a site visit on a bright, winter Sunday, the words of Jane Jacob could still be experienced. The streets were alive with people and activity. As one weaved through the streets, the senses were overwhelmed with life. This neighborhood was dotted with spaces for dwelling and commerce, and these dots were connected through the reaction of ones senses.

It is not difficult to understand the woven connection between the color, urban, market studies and the site. These connections emerge in the final sketches of building form. In the beginning, the design seemed arbitrary; however while the sketches were worked, the ideas began to form a tighter bond to the site and urban context.

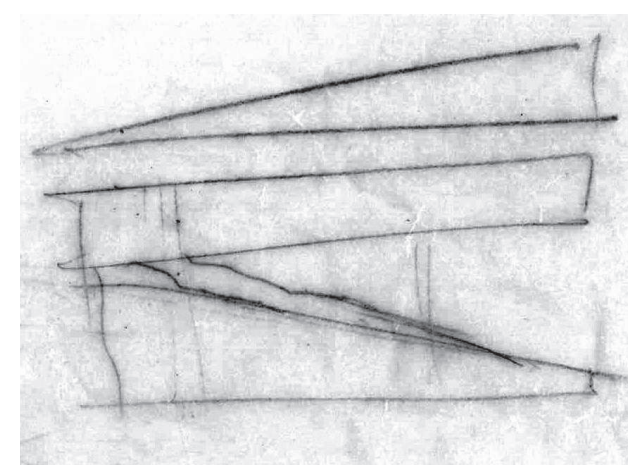
*sketch: entrance form



*sketch: footprint form



*sketch: form separation



*sketch: form + movement





Nostalgia

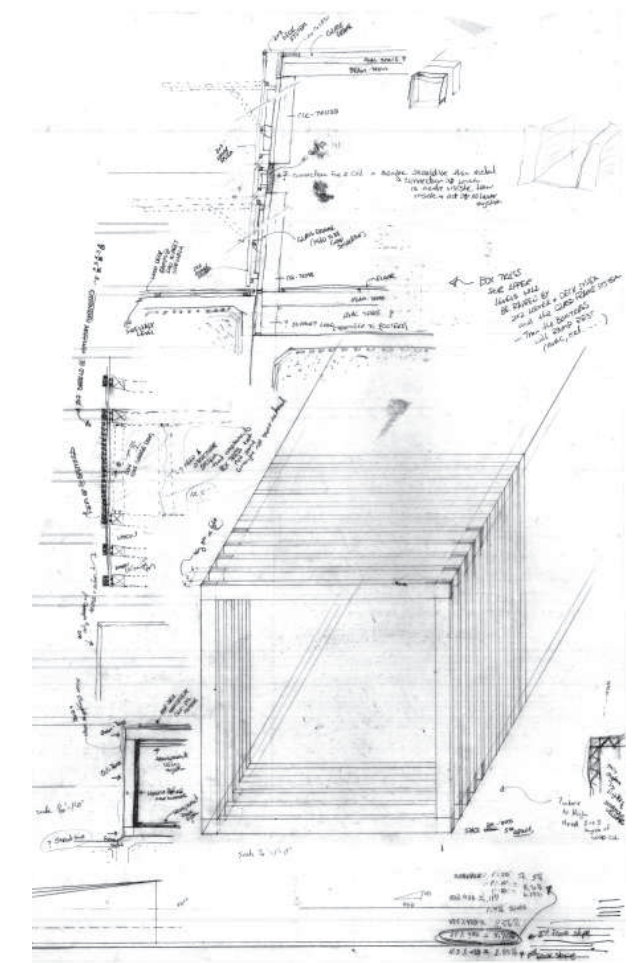
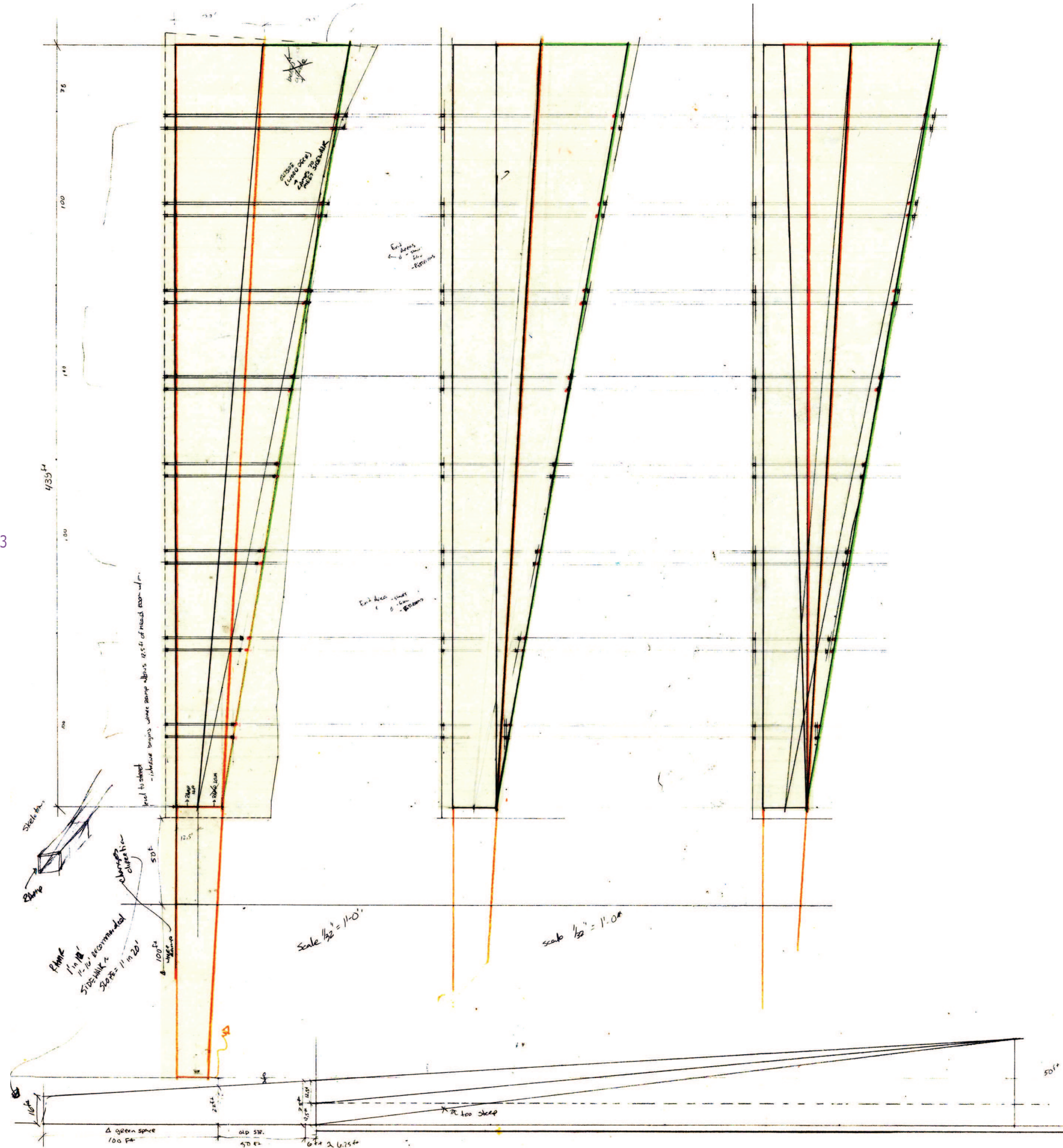
Pieces for Construction,
Study of Urban and Market Context



urban study

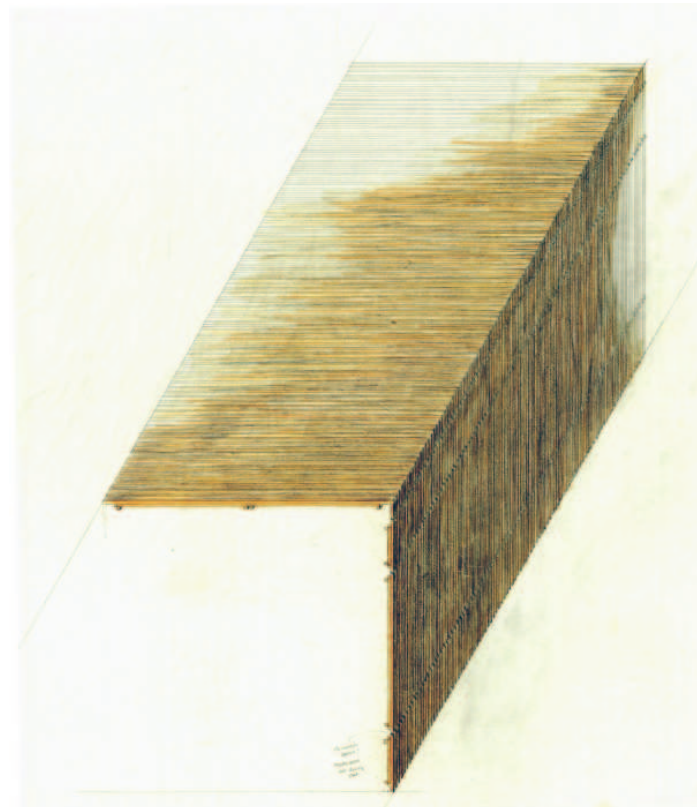
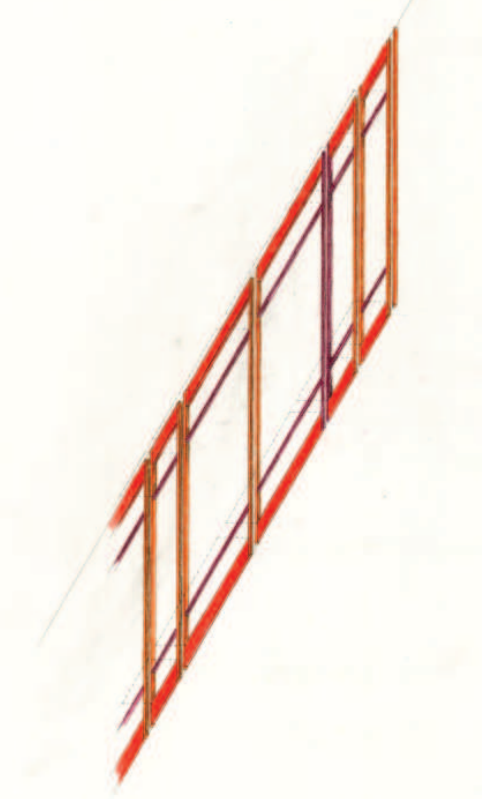
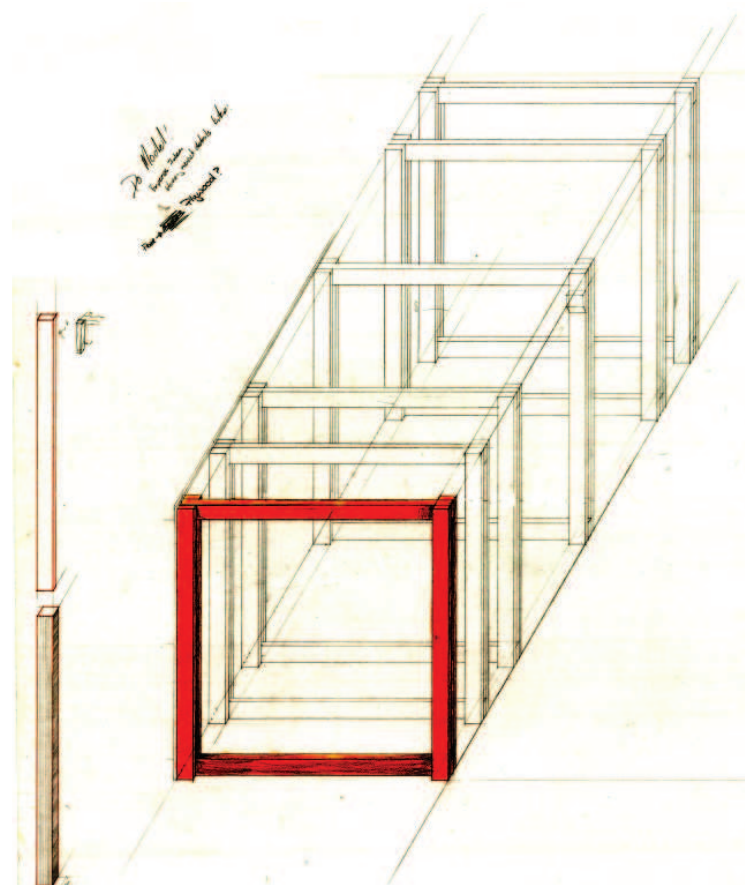
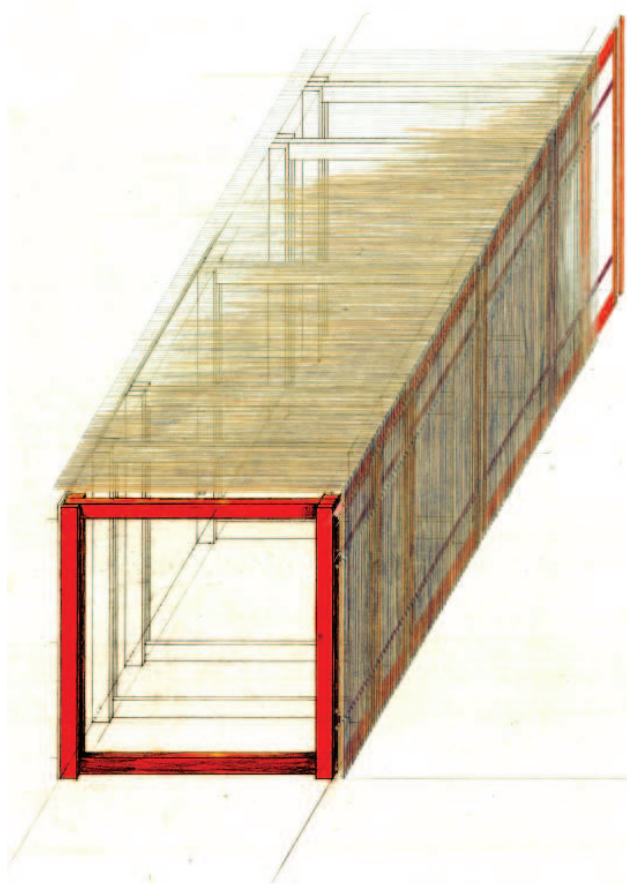


*sketch: separation of form moving together through the influence of color



sketches





*movement model



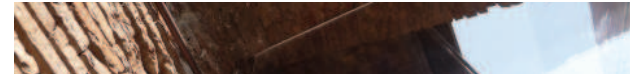
Nostalgia

Pieces for Construction,
Study of Urban and Market Context



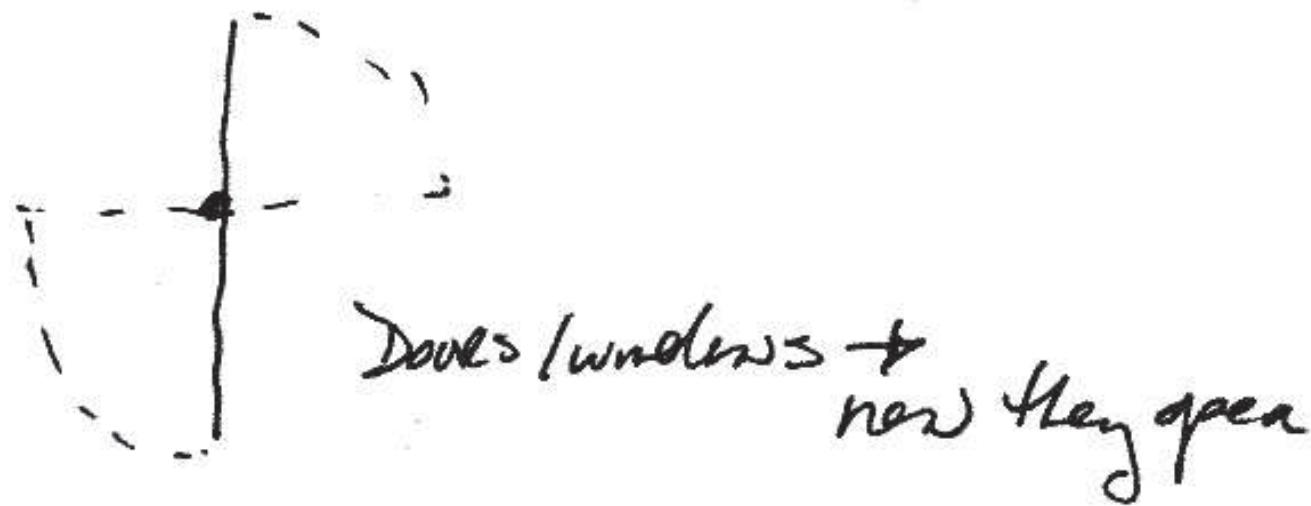
"Markets" of Trajan





market study

*sketch: openings



"Pieces" of nostalgia were gathered through the market/typology study.

"The type developed according to both needs and aspirations to beauty; a particular type was associated with form and a way of life... I would define the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it." ~Aldo Rossi

Markets of Trajan became a source of nostalgic inspiration due to their multi-level and multi-functional qualities. Material, space, and quality of light, experienced through the typology study, gave significant insight in the progression of the forms and materials used for The Market.



*movement model



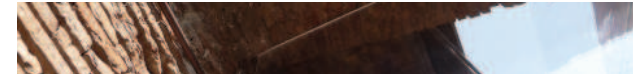
Nostalgia

Pieces for Construction,
Study of Urban and Market Context



"Markets" of Trajan





market study



"The lessons to be learned from the unassuming architecture of the village and provincial towns of my country have been a permanent source of inspiration."
~Luis Barragán





*movement model



Nostalgia

Pieces for Construction,
Study of Urban and Market Context



"Markets" of Trajan



M-1 Corte, France



M-2 Budapest, Hungary



M-3 Geneva, Italy



Rome, Italy



Rome, Italy



Rome, Italy



M-4 Bergen, Norway



M-5 Stavenger, Norway



M-6 Stavenger, Norway

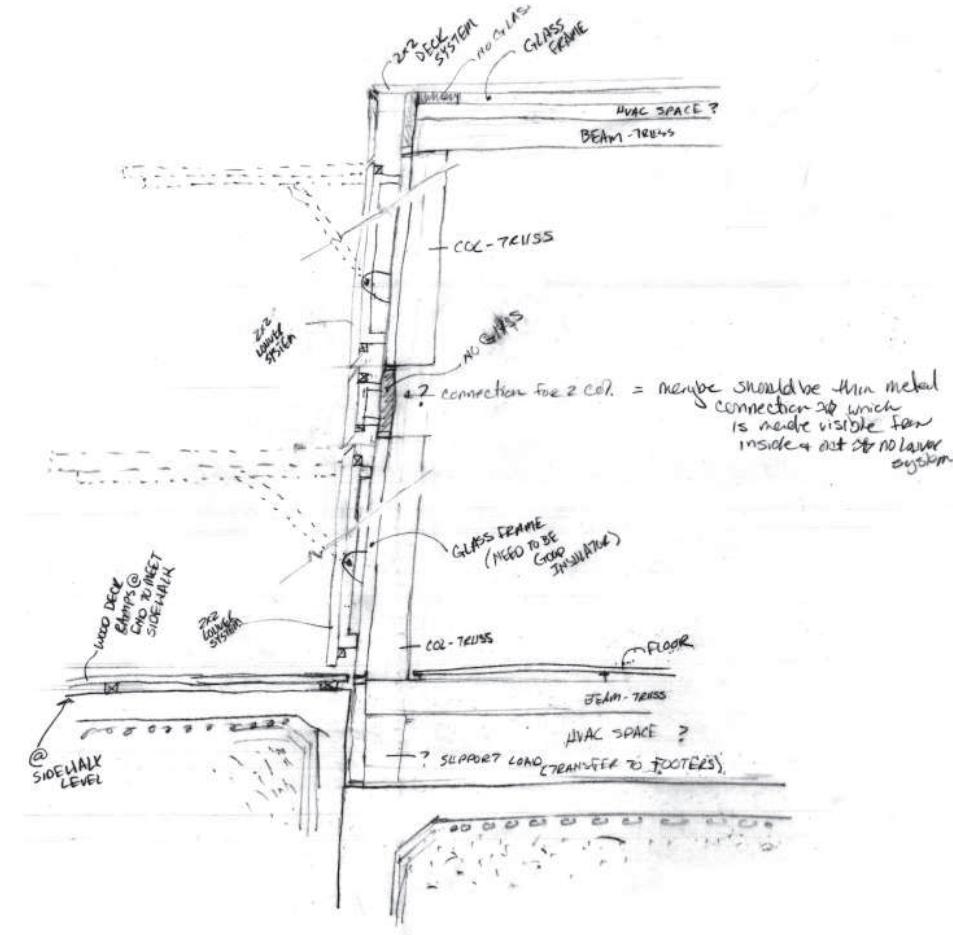


M-7 Barcelona, Spain



market Study

*sketch: openings



*color study



M-8 Stockholm, Sweden



M-9 Stockholm, Sweden



Ottawa, Canada



Brooklyn, NY, USA



M-10 Philadelphia, PA, USA



M-11 San Francisco, CA, USA



Washington DC, USA



Washington DC, USA



Nostalgia

Pieces for Construction,
Study of Urban and Market Context



color study



M-12 San Christobal, Mexico



M-13 San Juan, Mexico



M-14 San Juan, Mexico



M-15 Cuzco, Peru



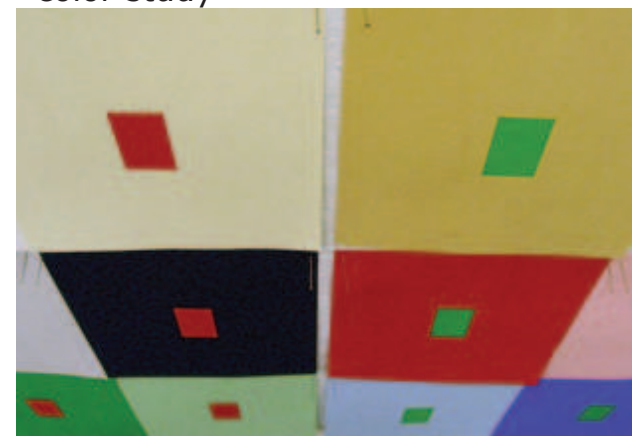
M-16 Nazca, Peru



M-17 Kyoto, Japan



*color study



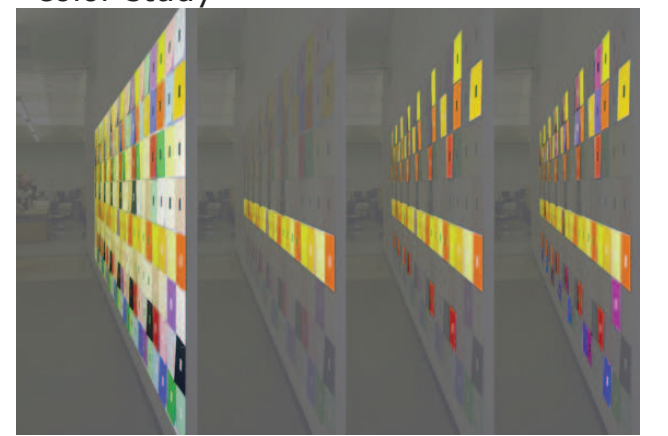
M-18 Osaka, Japan



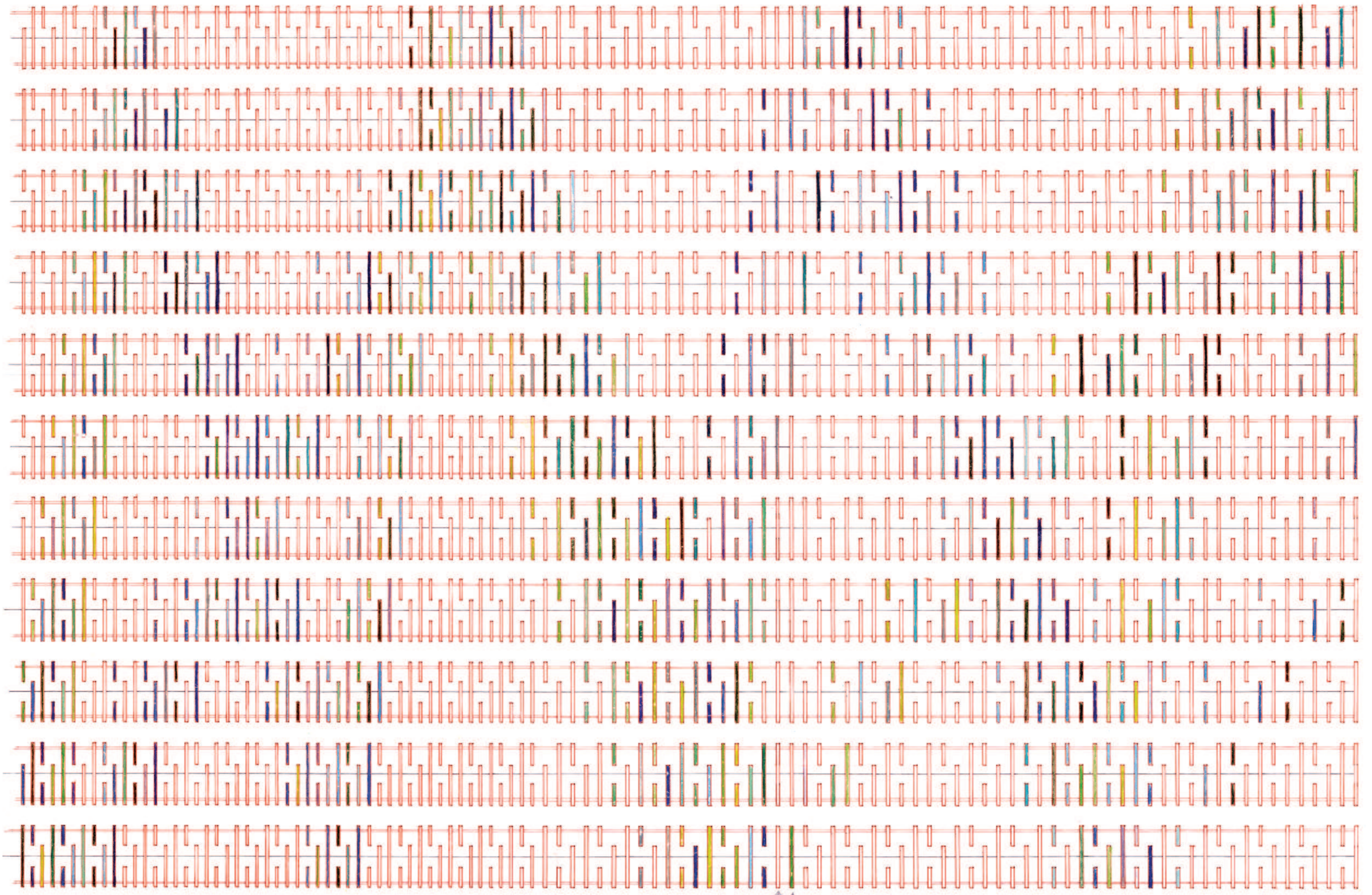
M-19 Dakar, Senegal



*color study



*sketch: facade/screen



Washington DC, USA



Nostalgia

Pieces for Construction,
Study of Urban and Market Context

M-20 San Cristobal, Mexico



M-21 Florence, Italy



M-22 Philadelphia, USA



M-23 Delhi, India

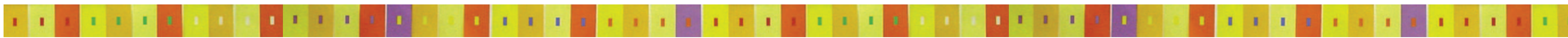


nostalgic studies

The market study was not limited to geography or culture. In fact, varieties in culture and place were beneficial. Some markets were physically examined and some were "seen" through the eyes and senses of others.

As "pieces" were gathered from studying the Markets of Trajan, the markets shown in these images also contributed valuable direction and insight for the development of The Market. As work progressed, the color study began to unfold, as did the influences from the typology study. Connections began to form between all the studies. Color, urban, and typology studies began simultaneously, and without intentions of merging the studies; however as the studies evolved, "orderly arrangements" began to form. Pieces began to bond and produced answers to design challenges.

The final design was not executed without intension or effort. It was created by working through sketches and details; however, as the initial studies solidified, they began to provide a way of "seeing" and ways to work, through sketches and details.

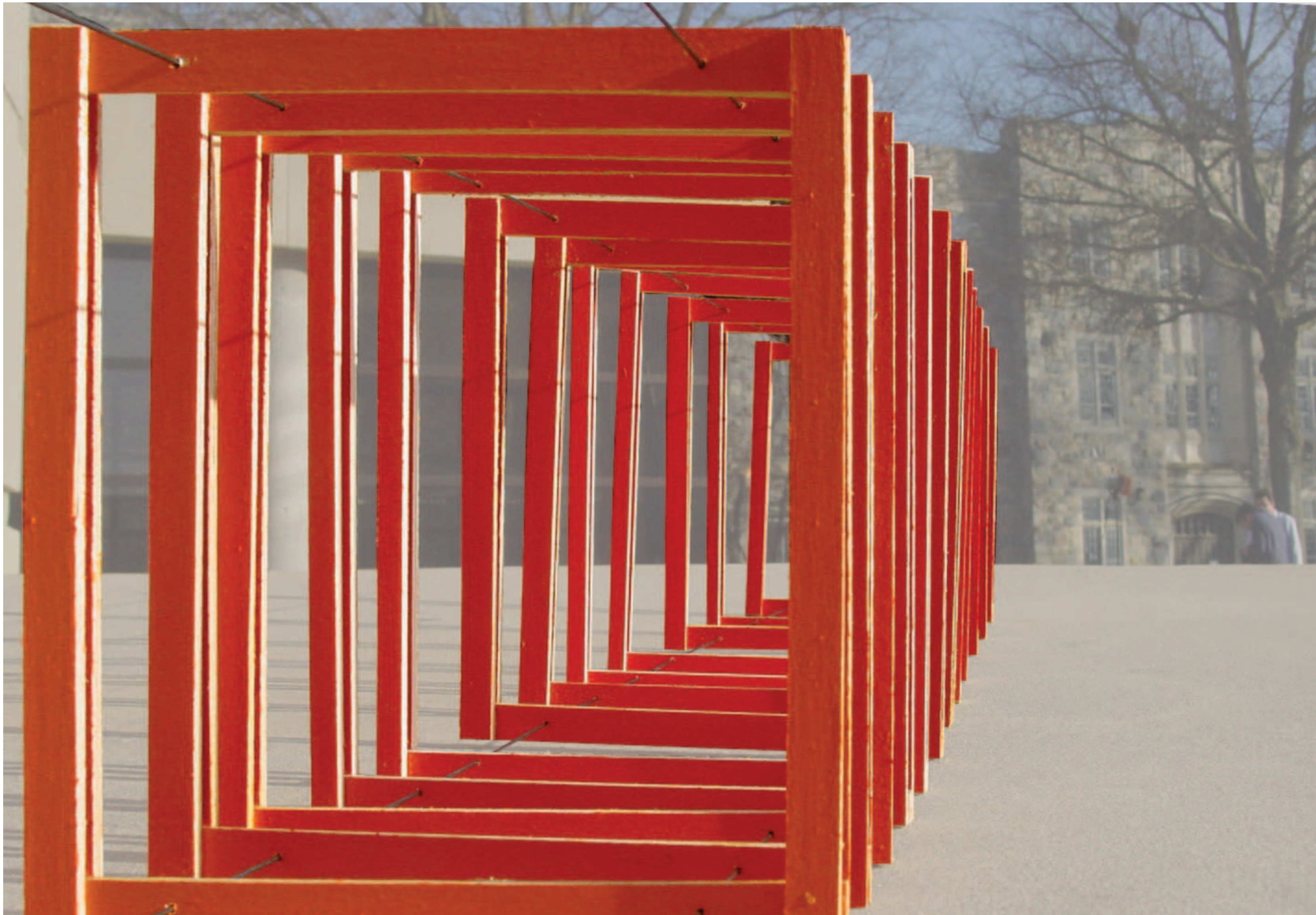




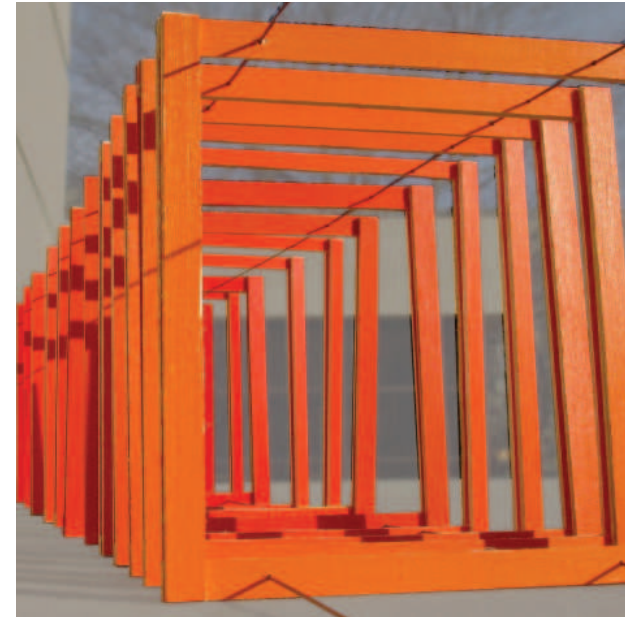
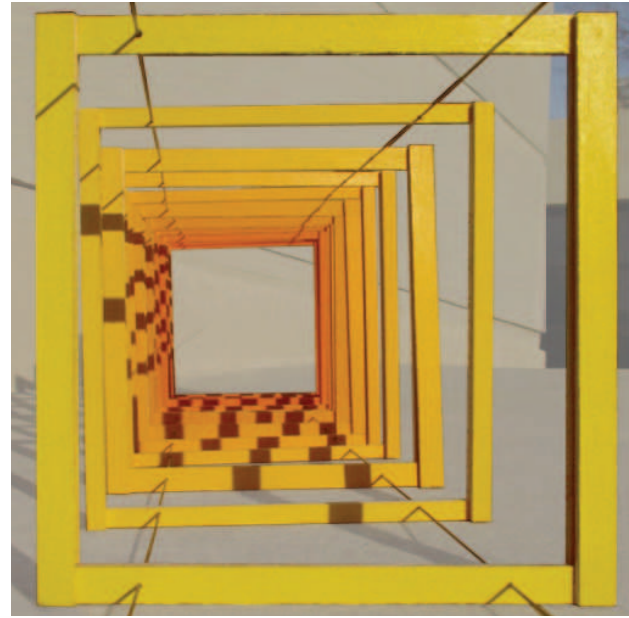
Indigenous

Interwoven Knowledge,
Study of Color and Form





*movement model

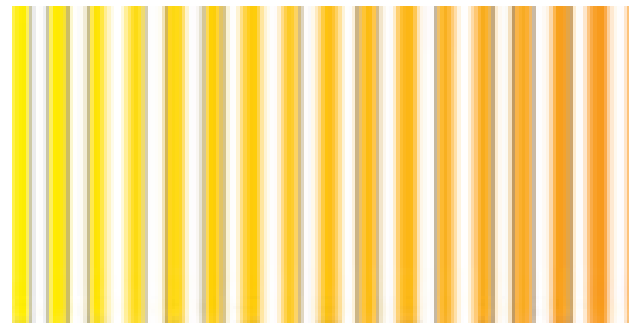


Indigenous

Interwoven Knowledge,
Study of Color and Form



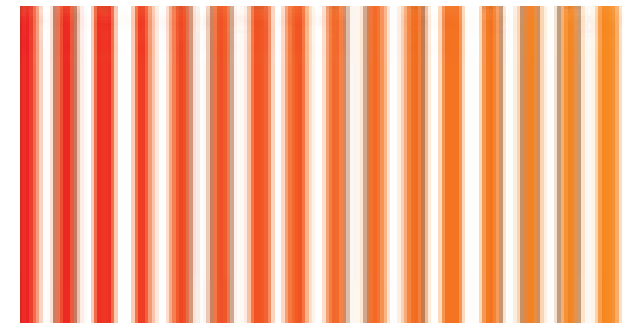
*color movement



C-2



*color movement



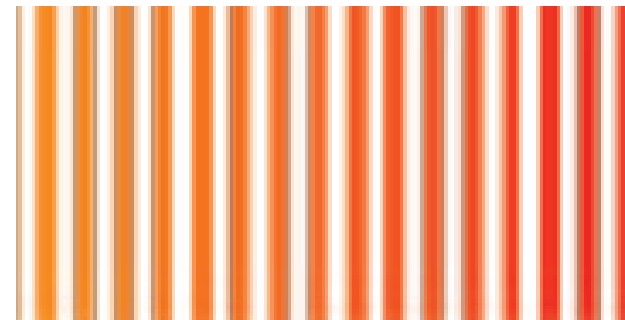
C-4



C-1



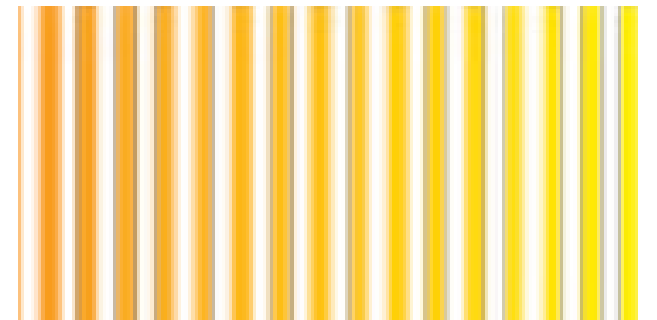
*color movement



C-3



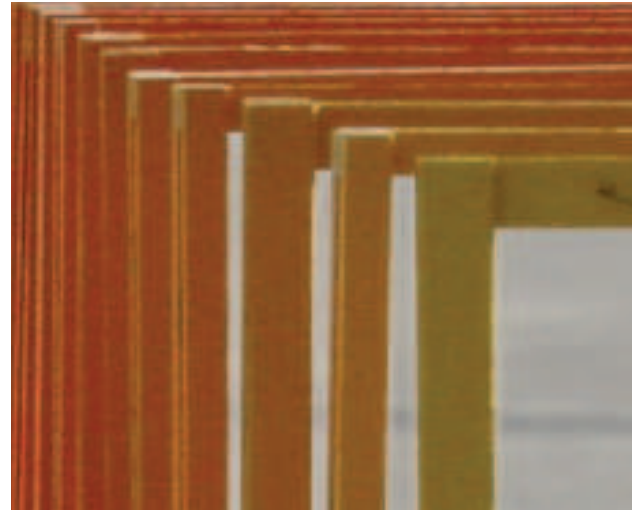
*color movement



C-5



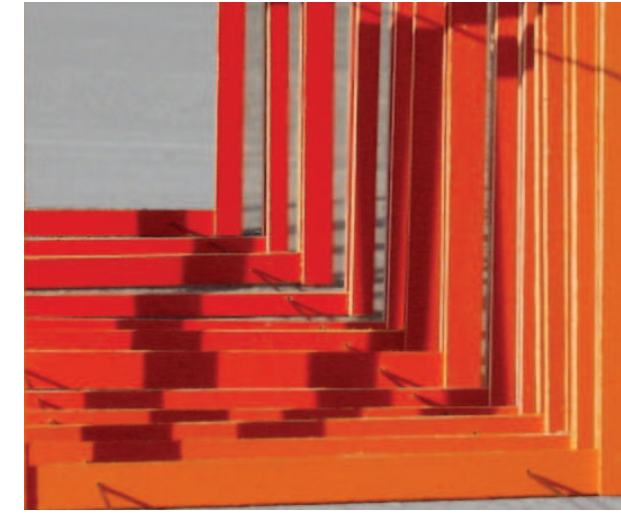
*movement model



C-6



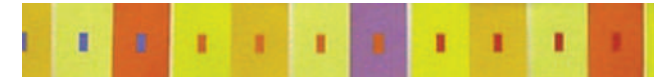
*movement model



C-7



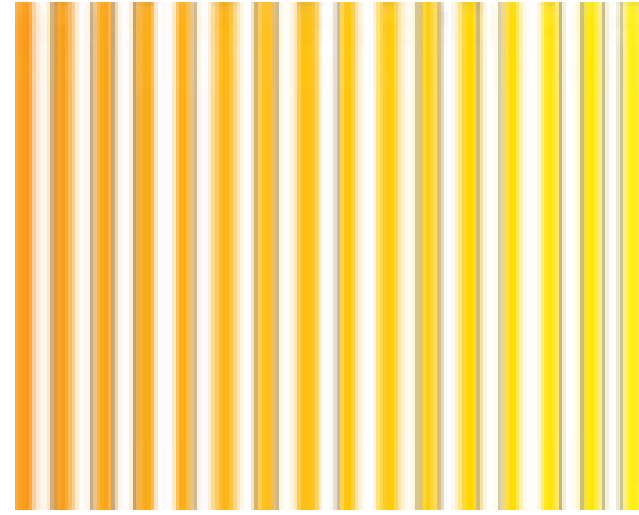
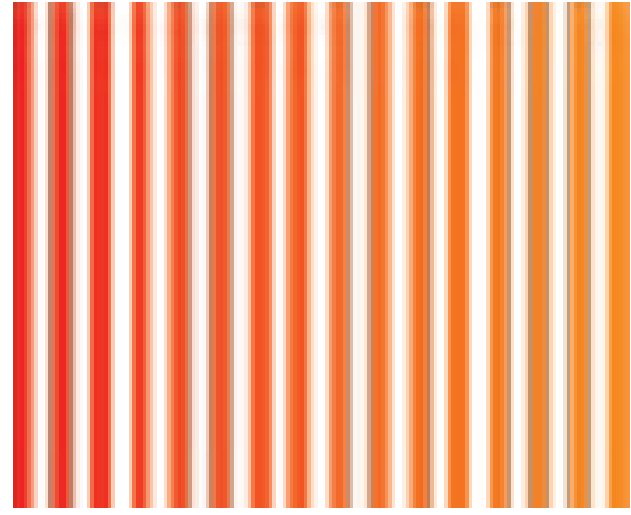
color study



C-8



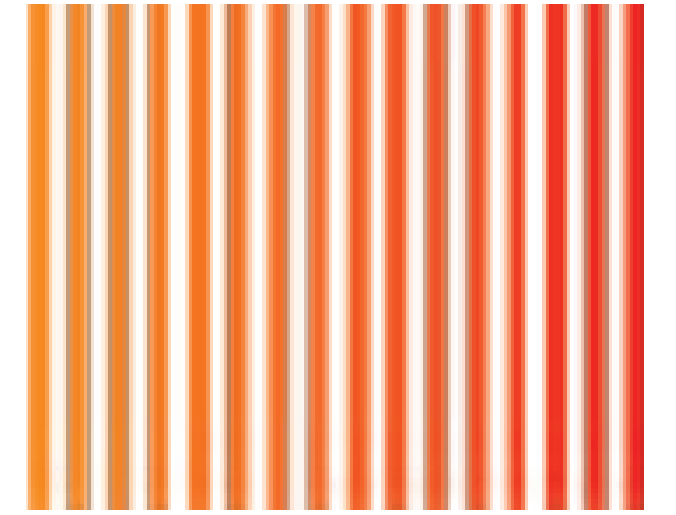
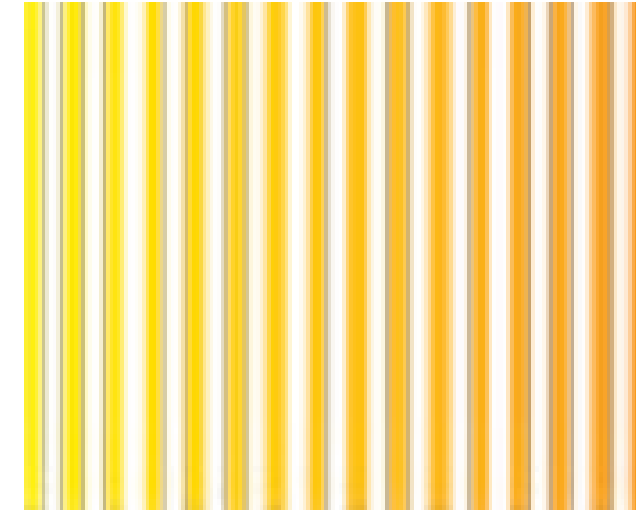
*color movement



C-9



*color movement

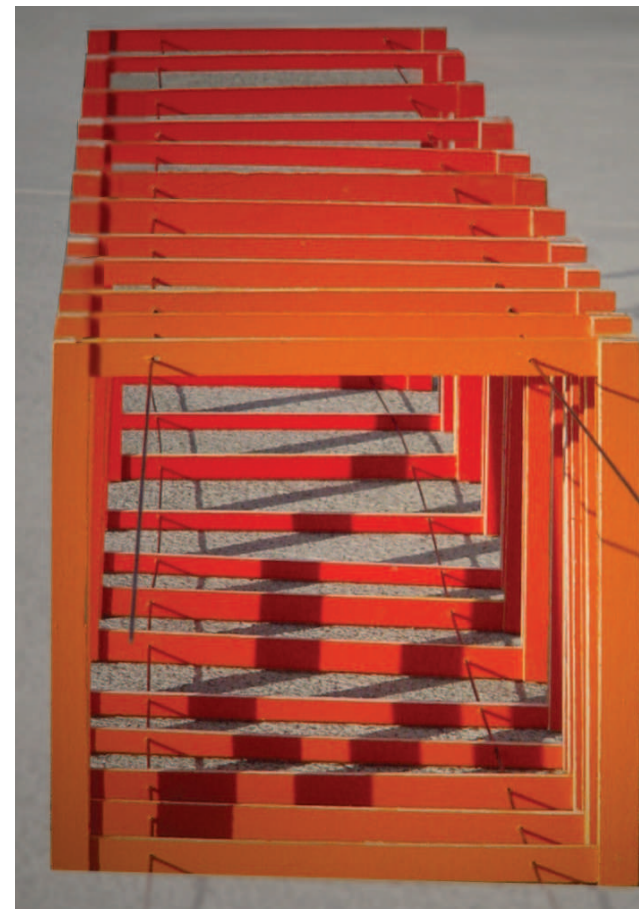


Indigenous

Interwoven Knowledge,
Study of Color and Form



*movement model



*color study



Indigenous

Interwoven Knowledge,
Study of Color and Form

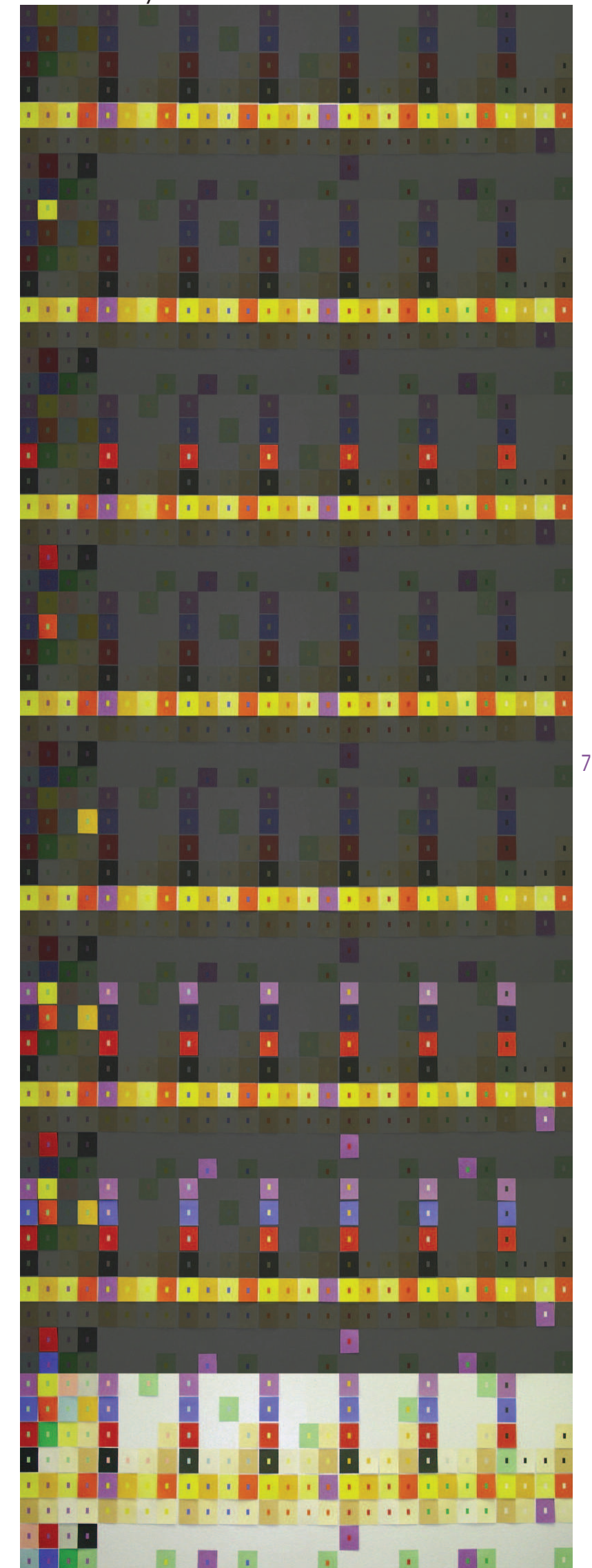
“One note is simply a colour. Two notes make
a chord, and life”

~Henri Matisse



C-10

*color study



C-11



Luis Barragán



C-11



Indigenous

Interwoven Knowledge,
Study of Color and Form

White

Yellow

White

Red

C-12



C-13



C-14



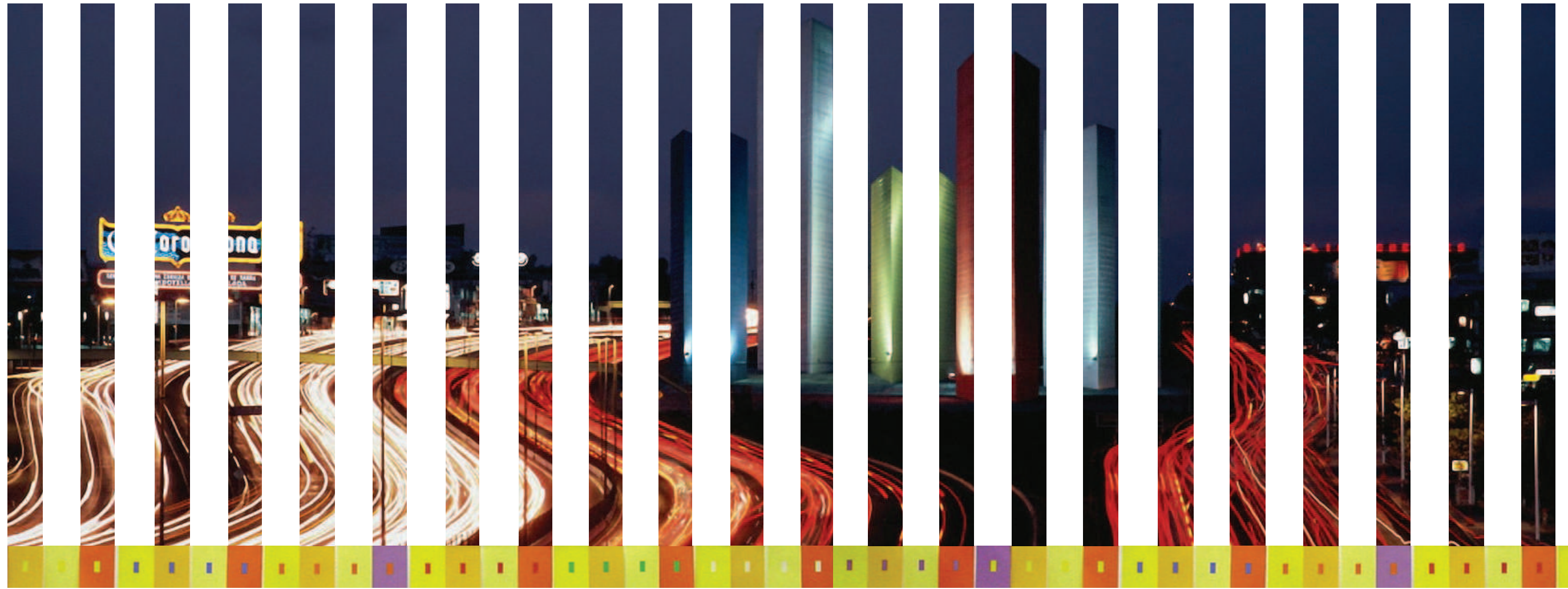
C-35



C-16



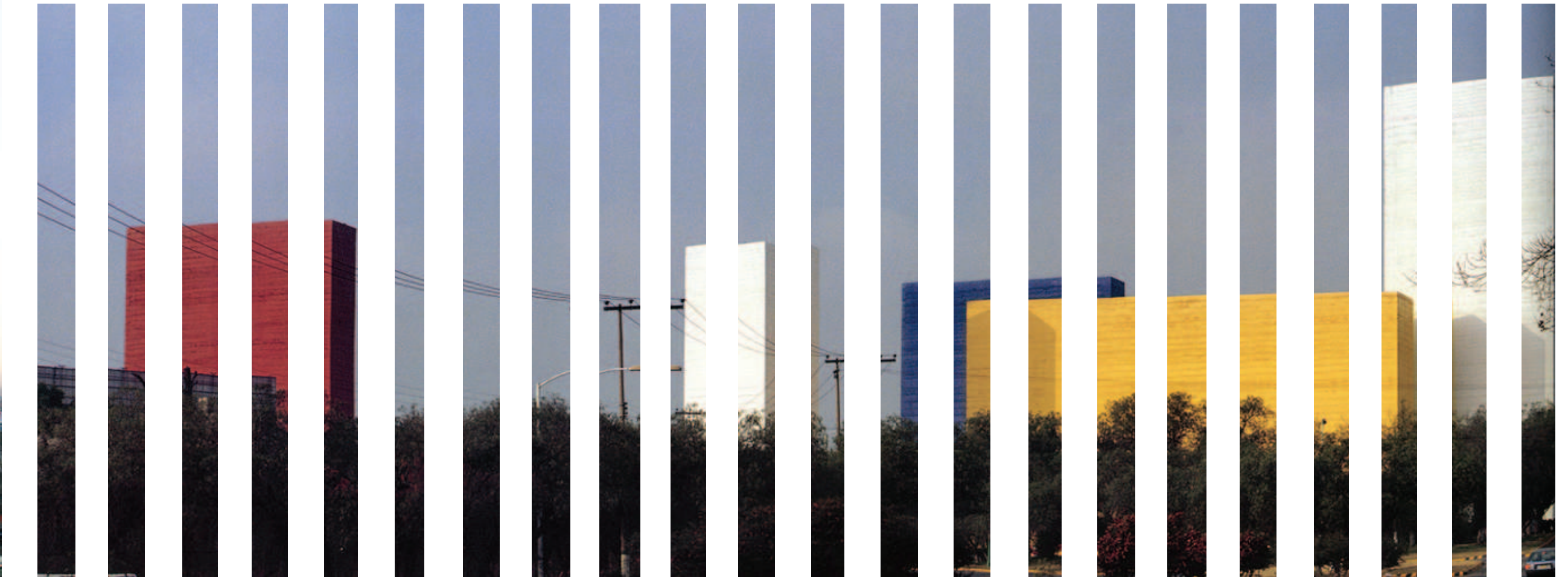
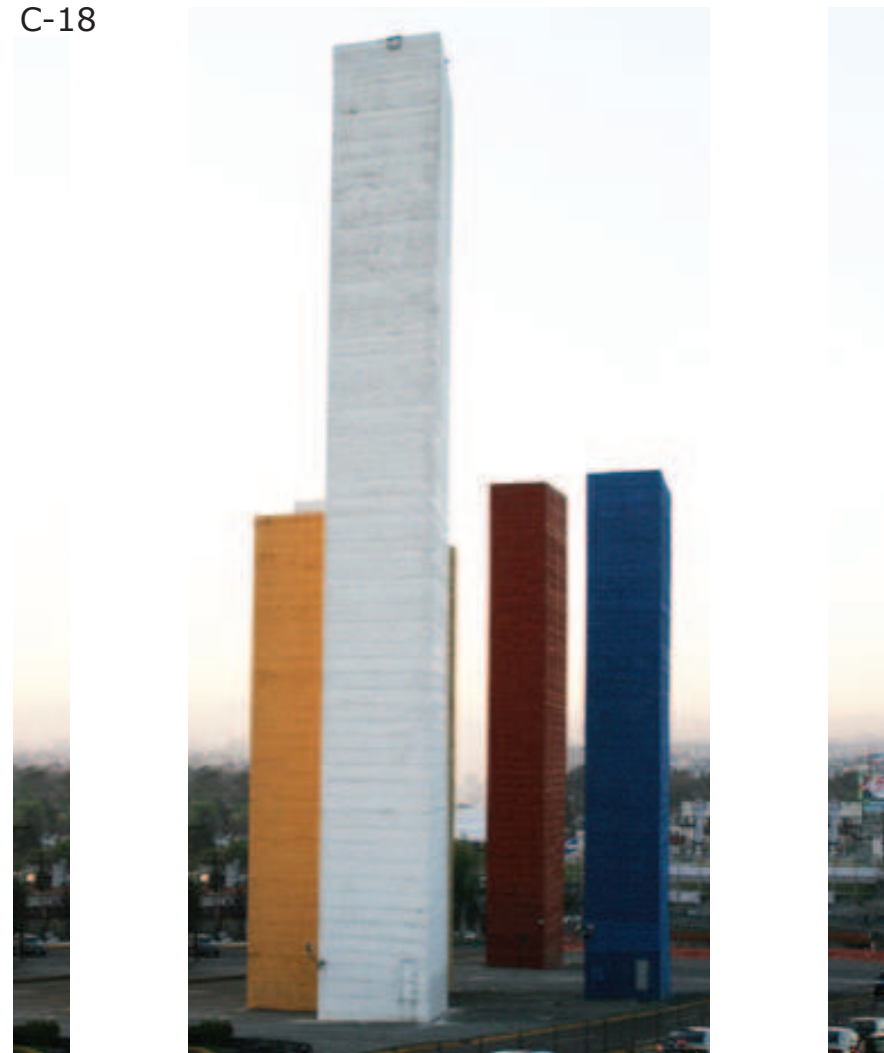
Torres de Satélite



C-17

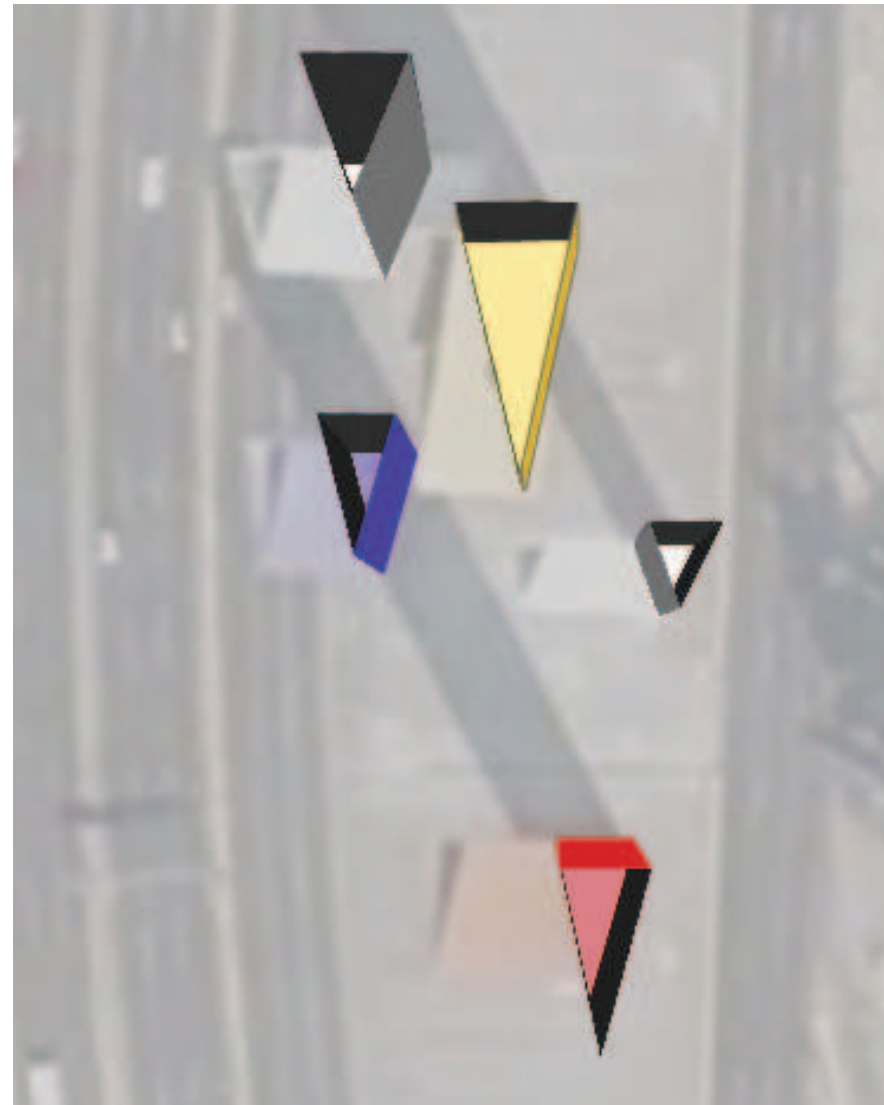


C-18



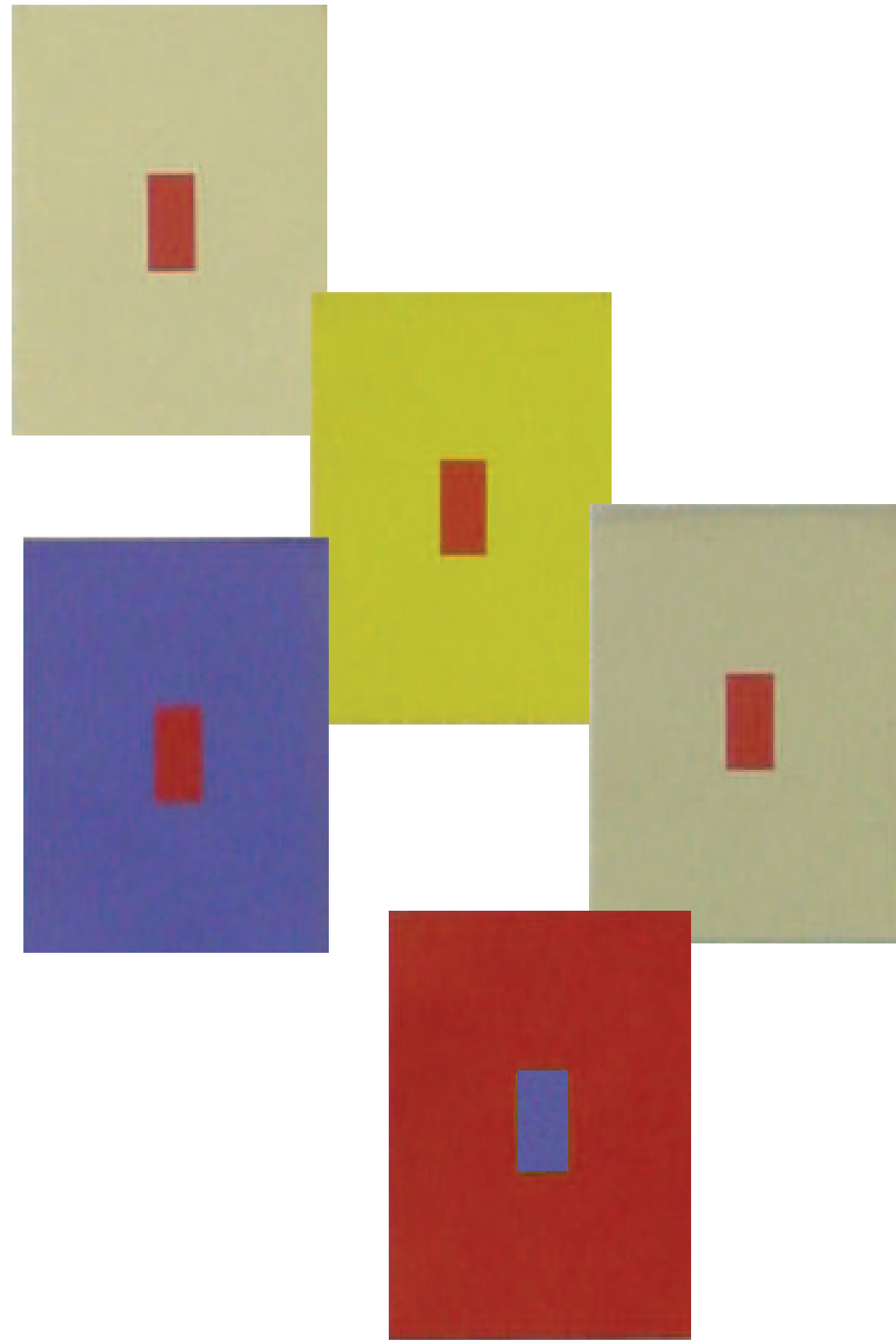
Indigenous

Interwoven Knowledge,
Study of Color and Form



C-19

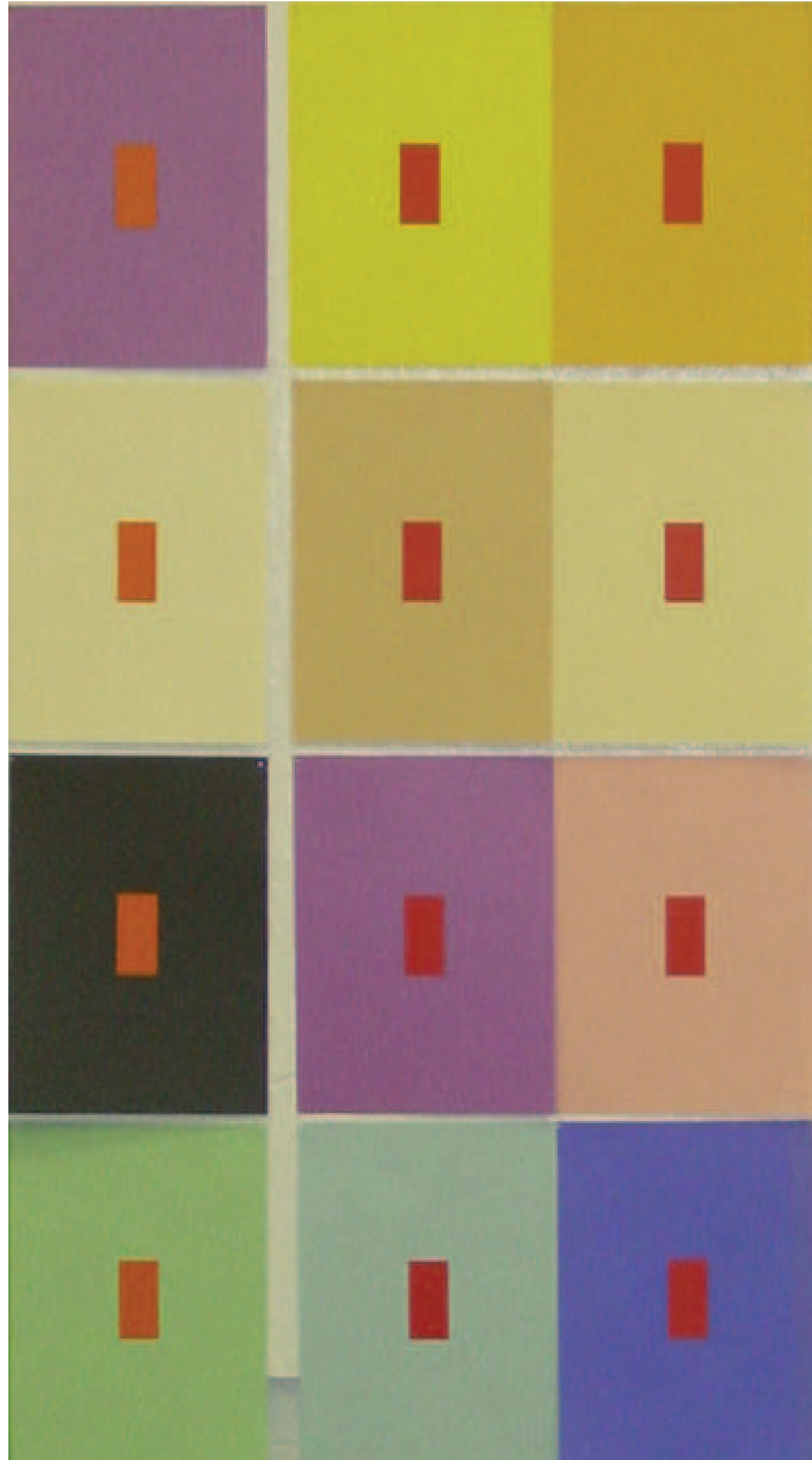




Indigenous

Interwoven Knowledge,
Study of Color and Form

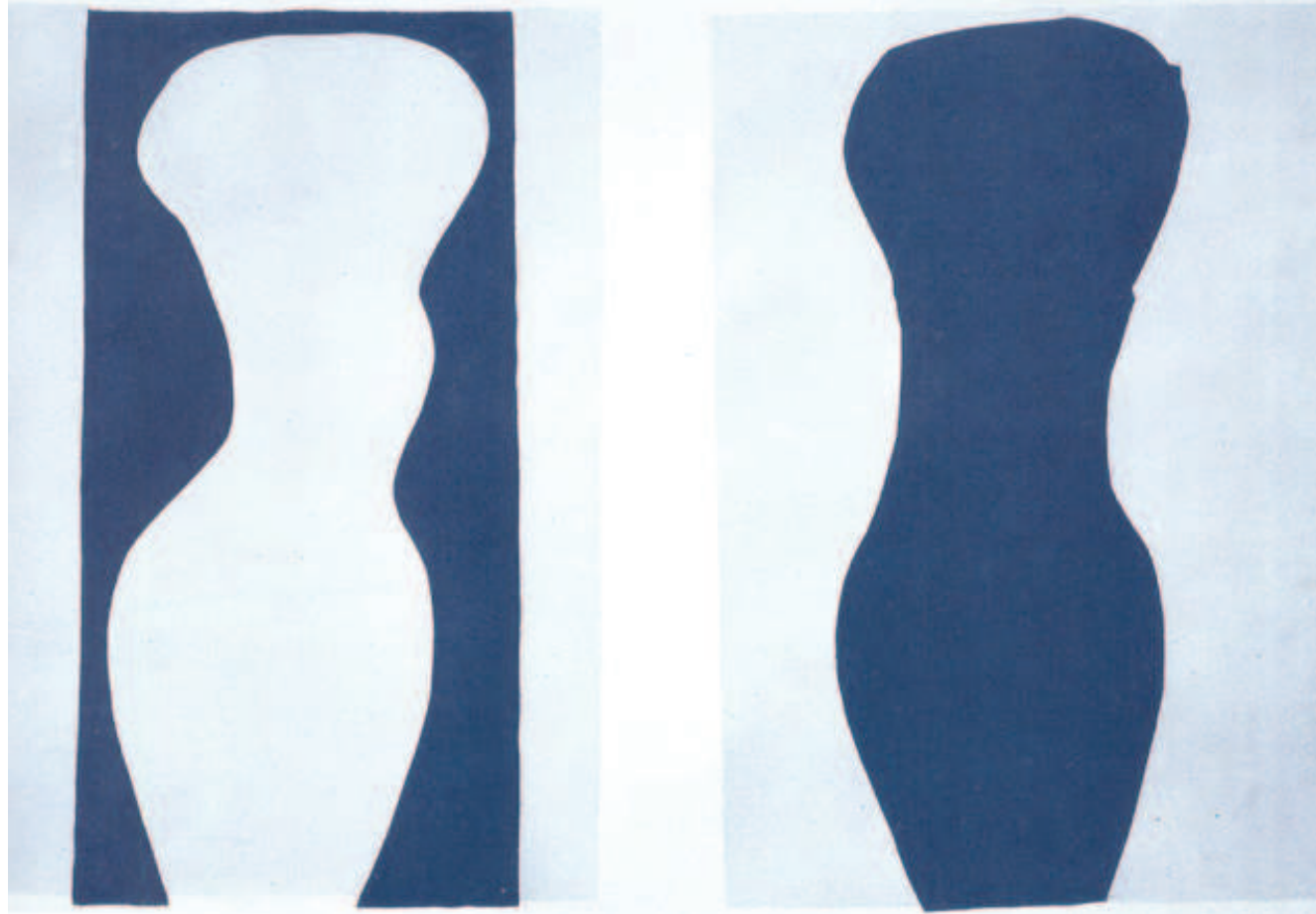
*color study



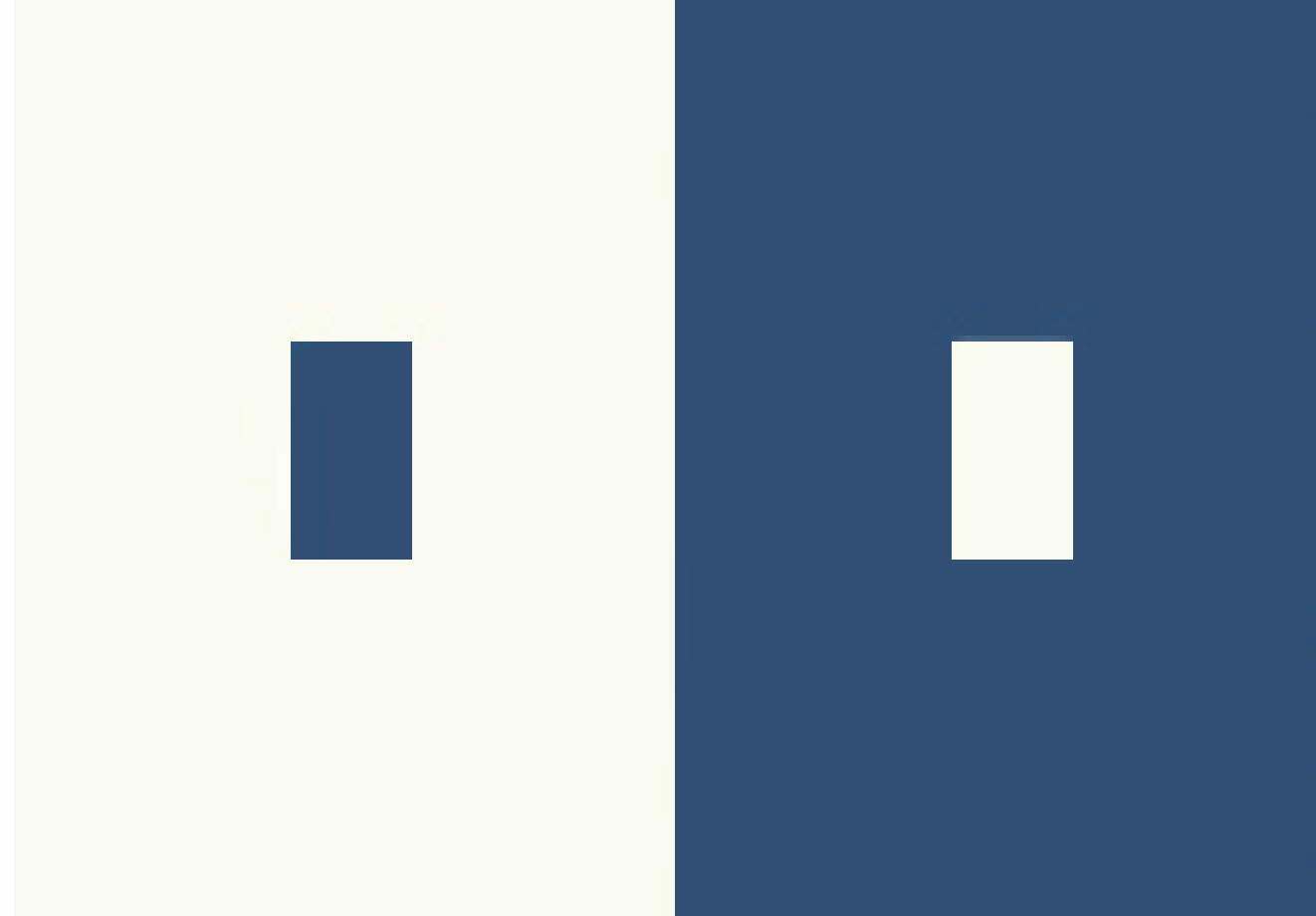
C-20



C-21



*color study



C-22



77

Henri Matisse

“What counts here -- first and last -- is not so-called knowledge of so-called facts, but vision -- seeing.

C-23

Mundus



Indigenous

Interwoven Knowledge,
Study of Color and Form

Josef & Anni Albers

78

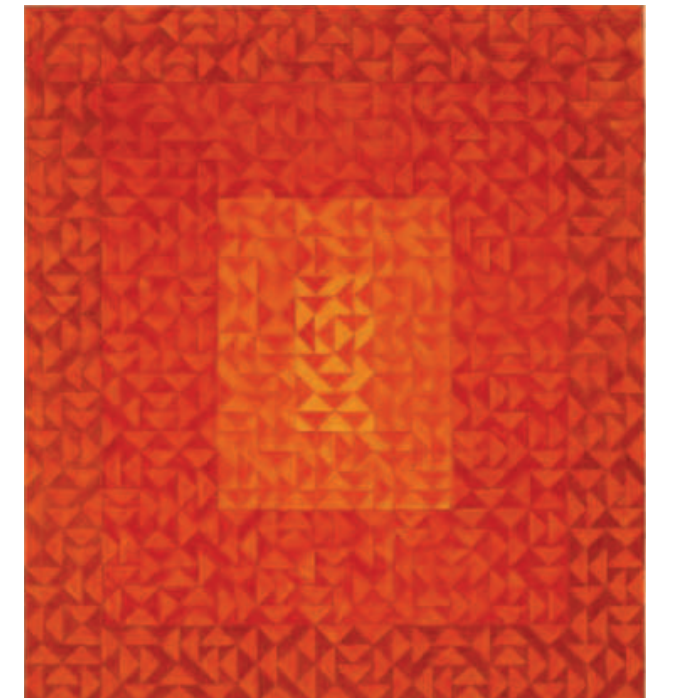
*color study



C-24

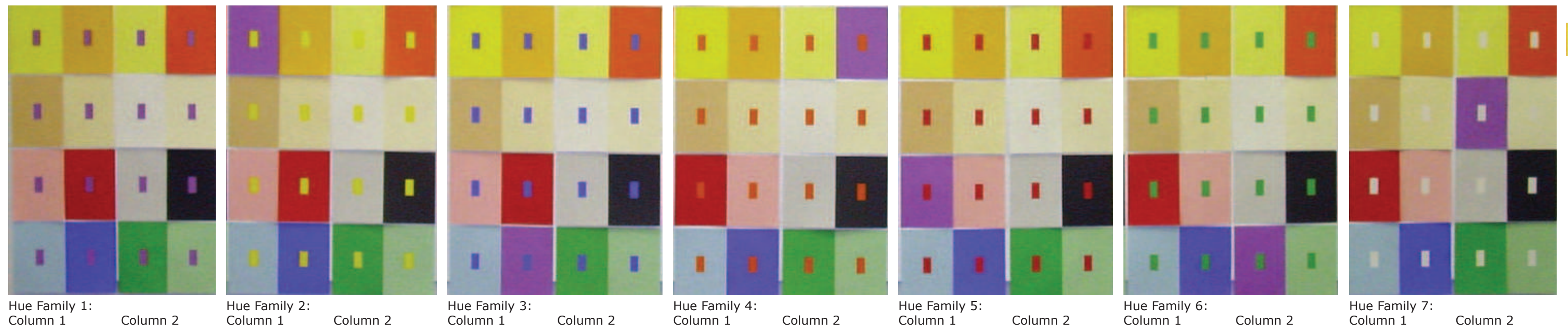
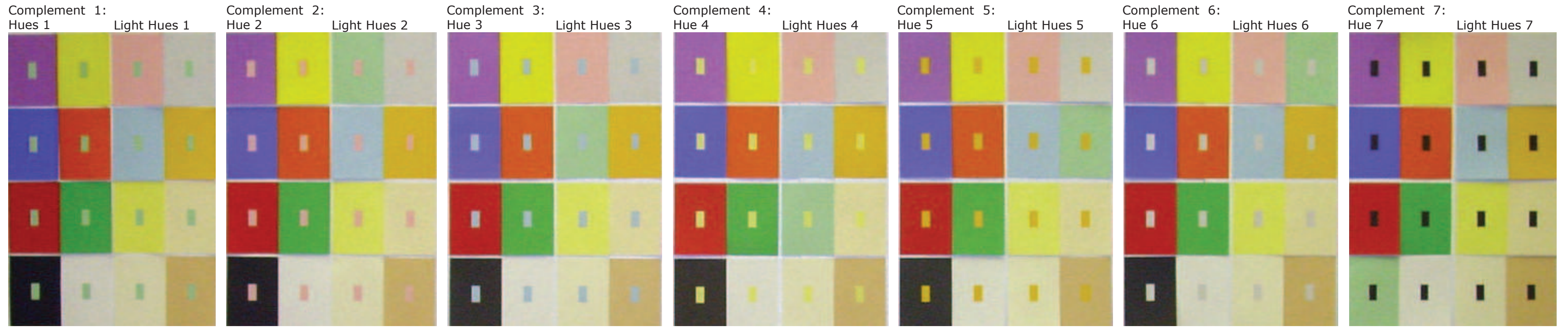


C-25



Seeing here implies **Schauen** (as in **Weltanschauung**) and is coupled with fantasy, with imagination."

~Josef Albers



Row 1

79

Row 2



Indigenous

Interwoven Knowledge,
Study of Color and Form



Origins

Two of the rudimental origins of the word mundane are Greek, meaning "orderly arrangement," and Latin, mundanus, meaning "belonging to the world." The origins of this word are also interwoven in the Latin adjective mundus, meaning clean and elegant, as it describes feminine attire and feminine ornament. (Harper 2009)

When used as an adjective in modern English, mundane seems to carry a negative connotation. It gives the meaning of ordinary or unimaginative. Is this due to the original, secular, meaning of the word? When modern religion (especially the Christian faiths) became more powerful and commanded more authority over society, did the original grandeur of the word mundane lose its positive intentions?

It is possible metaphysical words became more important because they were successful in describing what could not be "seen" by the physical eye. These words used the imagination to transcend the eye beyond the physical world evoking the feelings of faith. Therefore, mundane, due to its corporeal connotation, does not transcend the eye beyond worldly elegance or evoke ecclesiastical feelings.

Mundane

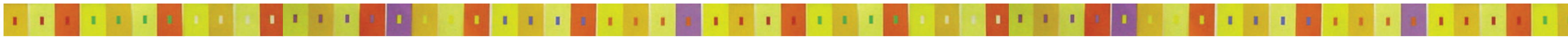
Mundane is a necessity. Without this understanding of the physical world, how can we properly "see" or judge our surroundings? If the mundane gives "orderly arrangement" or "belonging," it then provides the structure or fabric for the creation of thoughts, judgements, and ideas.

Nostalgia

Nostalgic awareness is a necessity. These judgements, thoughts, and ideas are based on an innate order and then are reinforced with nostalgic awareness. The past is woven in our thoughts and ideas, giving evidence of truths or examples of the contrary. This provides pieces of belonging for the construction of an orderly arrangement.

Indigenous

Indigenous knowledge is a necessity. With the structure and pieces established, indigenous knowledge gives an inherent distinction of our surroundings, producing intuitive judgements, thoughts, and ideas. Nostalgia strengthens thoughts, judgements, and ideas with past experiences, while indigenous knowledge provides the bond or thread to tightly weave the pieces together, creating an orderly arrangement ~ mundane.



rain, desire for rays of the sun.

rays, desire for shade of the mountains.

shade, desire for warmth of the beach breeze.

warmth, desire for rain.

desirable, aversion for the mundane life.

mundane, aversion for indigenous knowledge.

indigenous, aversion for nostalgic awareness.

nostalgic, aversion for the desired

aversion, necessity for the mundane

Origins

"Belonging"



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