

ABSTRACT

Title of Document: *A Landscape for Making: Workshop Studios at Storm King Art Center*

Kevin James Vandeman, Master's of Architecture, 2012

Directed By: Associate Professor, Brian P. Kelly, AIA, School of Architecture, Planning, and Preservation

This thesis explores the parallel relationships of how architecture and sculpture inhabit the landscape. Using Storm King Art Center as a case study, three relationships between object and landscape are analyzed and used as the basis for the design of artist workshops and living space, allowing for the creation of large-scale outdoor sculpture as part of an artist fellowship and residency program. The three comparisons analyze different ways an object relates to its context, using the categories: Object In Landscape, Object As Landscape, and Object From Landscape. These comparisons are translated from precedents in sculpture to architecture, and then further into the structure and construction details of the design. The culminating proposal brings together concepts from site history, site precedent, and an analysis of the relationship to site in a proposal designed to test these theories.

A Landscape for Making:
Workshop Studios at Storm King Art Center

By

Kevin James Vandeman

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University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Master's of Architecture
2012

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A Landscape for Making: Workshop Studios at Storm King Art Center



Kevin J Vandeman

1 | *Conceptual Agenda*

This thesis explores the parallel relationships of how architecture and sculpture inhabit the landscape. Using Storm King Art Center as a case study, three relationships between object and landscape are analyzed and used as the basis for the design of artist workshops and living space, allowing for the creation of large-scale outdoor sculptures as part of an artist fellowship and residency program.

The three relationships are analyzed using precedents from Storm King Art Center and are broken into the categories: Object In Landscape, Object As Landscape, and Object From Landscape. Object In Landscape describes the relationship of the juxtaposition of opposites. Conversely, Object As Landscape is the relationship of object and landscape merging into one. Object From Landscape describes a narrative

relationship between object and landscape that relates sympathetically to the existing conditions or historical context of a site.

The analysis of these three relationships of object and landscape is used as a reference point for the design proposal for Storm King Art Center, but could also be used in a multitude of other proposals. While the proposal for Storm King Art Center interjects into a rural landscape, the analysis of object and landscape could be equally applicable in an urban setting.

The thesis first explores the basis for comparative analysis, and then orients the reader to the site history and geographical qualities of the Hudson River Valley around Storm King. In conclusion, the program and design proposal is explained using text and images to tie it back to the conceptual precedents and history of the site.

2 | *Conceptual Precedents*

Object In Landscape

Storm King Art Center: Jambalaya, Mark Di Suvero

Mark Di Suvero's, *Jambalaya*, like many of the sculptures at Storm King Art Center, contrasts strongly with its natural setting. Standing 60 feet tall and made of brightly painted red steel, the sculpture creates a dynamic contrast to the lush landscape around it. The sculpture visually changes when moving around it,



Fig 2.00 | *Jambalaya*, Mark Di Suvero 2006, Storm King Art Center
<http://www.flickr.com/photos/kellynigro/4962005925/> photograph by Kelly Nigro

offering many different interpretations of its form.

The concept of “object in landscape” is the relationship of a purposeful juxtaposition of opposites. Qualities such as color, materials and form can heighten or lessen the impact of the contrast but do not define the relationship. This is due to the fact that color, materiality and form are dependent on the context they are inserted into to define the object and its context as being in contrast with one another.

Di Suvero's career was in its infancy when an industrial elevator accident left him paralyzed.ⁱ Di Suvero's overcoming of adversity launched him into what would become one of the most successful careers of modern sculpture. Storm King Art Center has a special relationship with Mark and prominently displays many of his works on their grounds. The Meadow south of Museum Hill is often referred to as the Di Suvero Fields. An agreement between Di

Suvero and Storm King allows for many of the works to remain displayed on loan and available for the public to view.



Fig 2.01 | *Jambalaya*, Mark Di Suvero
2006, Storm King Art Center
photograph by author

Object As Landscape

Maya Lin's Storm King Wavefield

Maya Lin's Storm King Wavefield is the third and final part in a series of wave sculptures created out of the landscape. The form of Lin's wavefield sculptures is taken from water, and in this example is modeled after the waves of the open ocean.ⁱⁱ The form is a recreation to the same scale of actual waves, ranging in height from ten to fifteen feet and forty feet from trough to trough.ⁱⁱⁱ

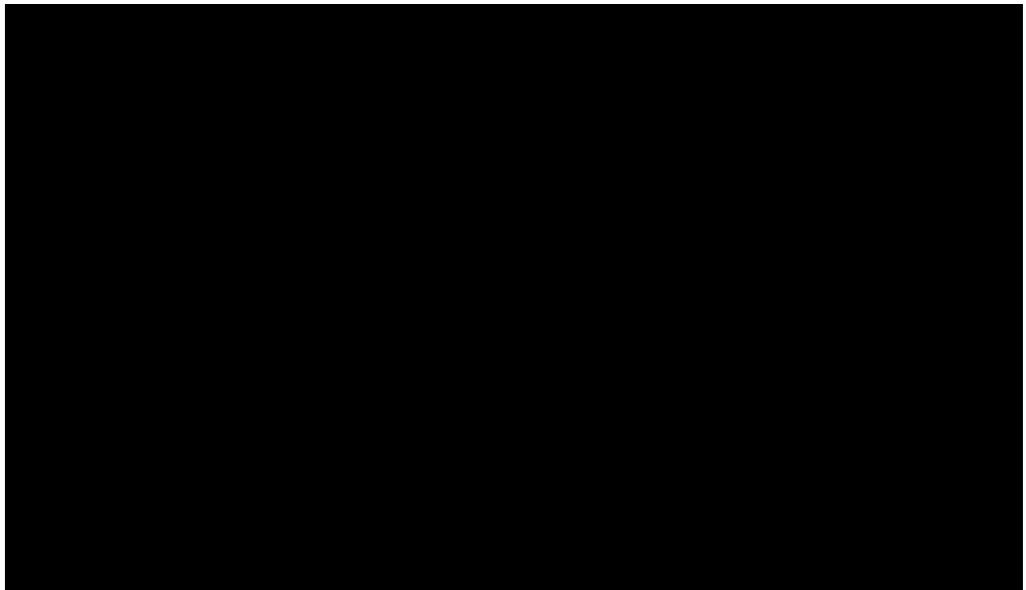


Fig 2.02 | *Storm King Wavefield*, Maya Lin 2009, Storm King Art Center
photograph by Librado Romero/New York Times

When observing the sculpture in person, the viewer loses themselves within the wave and cannot view the rest of the work unless on the crest. From viewing the work from the hill to the north, the waves mimic the rolling hills above the tree line in the distance.

Storm King Wavefield is an example of “object as landscape” and is a literal molding of the landscape. Where “object in landscape” attempts to contrast between an object and its surroundings, “object as landscape” merges the boundary between

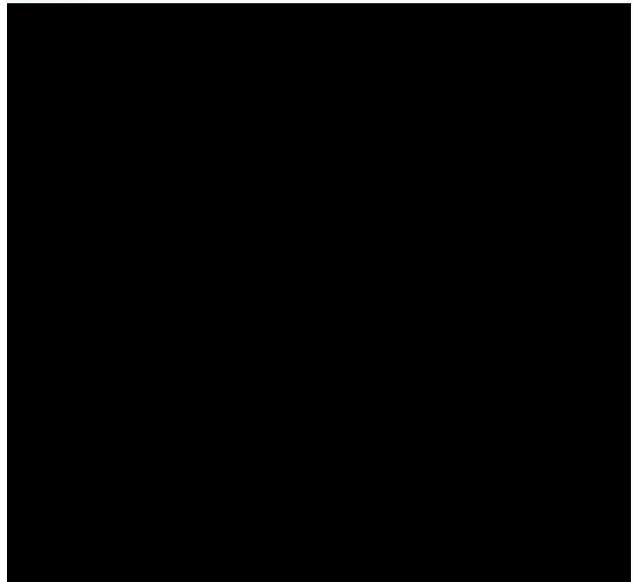


Fig 2.03 | *Storm King Wavefield*, Maya Lin 2009, Storm King Art Center photograph by New York Times

the two. This relationship can be from a mimic of the ground or vertical planes but can also be the use of the landscape as the actual building material. While many aspects can fall under the relationship of “object as landscape” the general principle is that the two become synonymous with each other.

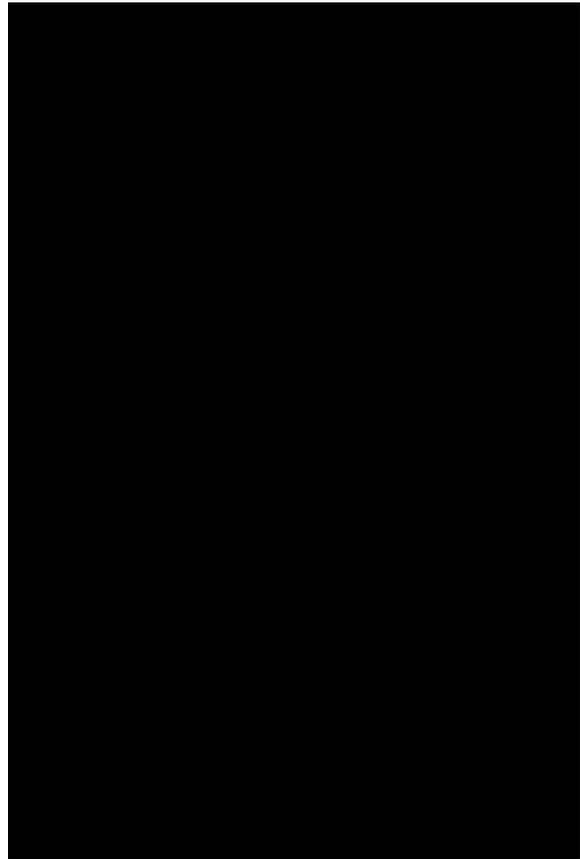


Fig 2.04 | *Storm King Wavefield* in winter photograph by author

Object From Landscape

Storm King Art Center: Andy Goldsworthy's Wall

One of the most prominent recent works at Storm King is Andy Goldsworthy's *Five Men, Seventeen Days, Fifteen Boulders, One Wall*. It sits on the southern edge of the property along the tree line (fig 2.05), rising from the ruins of a long abandoned agricultural wall, and winding its way like a snake or stream around rocks and trees on its way down to the water. Although Goldsworthy acknowledges the resemblances in form, this expression is not

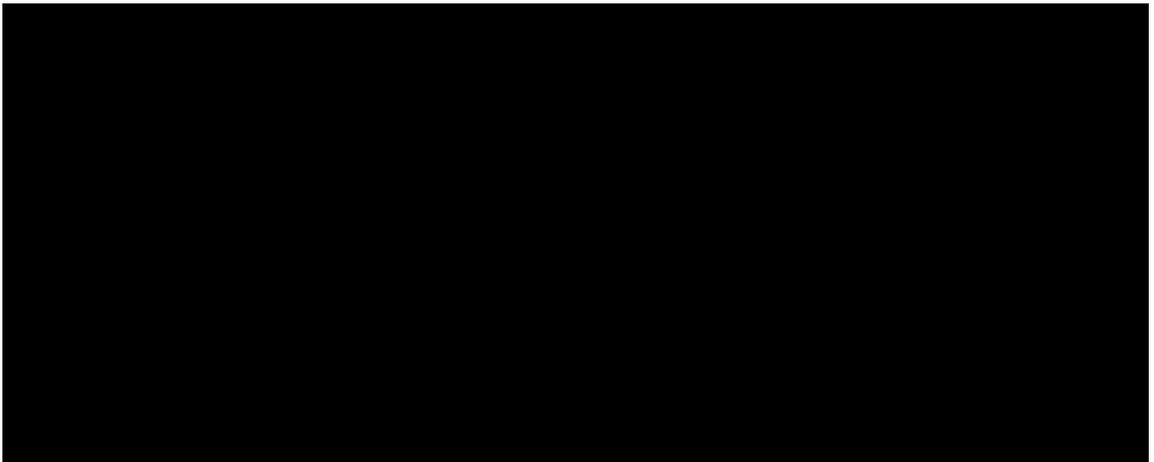


Fig 2.05 | *Wall*, Andy Goldsworthy aerial
1997, Storm King Art Center
Source: *Wall*, photograph by Andy Goldsworthy



Fig 2.06 | Location of *Wall*, 1997
Andy Goldsworthy, as sited on
Storm King Art Center
image by author via Google

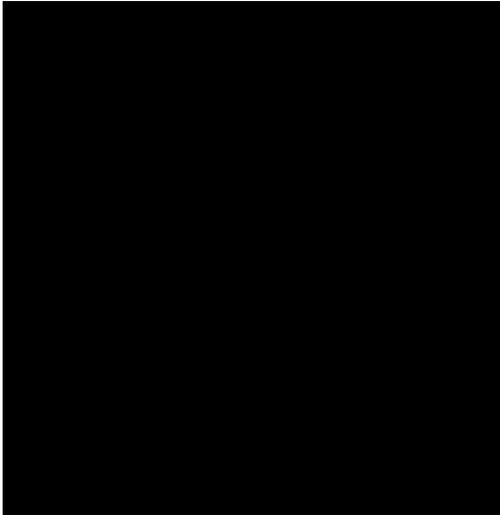


Fig 2.07 | *Rushes gently bowed
slipped over thorns
pushed into tree, Andy
Goldsworthy, 1999*
Source: Wall, by Andy
Goldsworthy

to be taken for its image or representational aspects. “There is a form I can’t stop making which is really snakelike, but I often think of it as a river. It’s the idea of fluidity that is the connection, but I’m not really talking about a river either. It’s the movement that interests me,” Goldsworthy explains.^{iv}

His wall at Storm King is not an anomaly for the area, nor is it his first wall project. In 1990, Goldsworthy built *Grizdale Wall* in Cumbria, northwest England. Other than the serpentine path the wall takes, walls of this kind are a common occurrence in Britain for agricultural use. Having been raised in Scotland, Andy Goldsworthy was well accustomed to dry-stone walls and their use. Although dry-stone walls are considered a thing of the past for agricultural use in northeast America, many remain along roads and in the landscape. The Storm King site was originally once farmland and the remains of the original

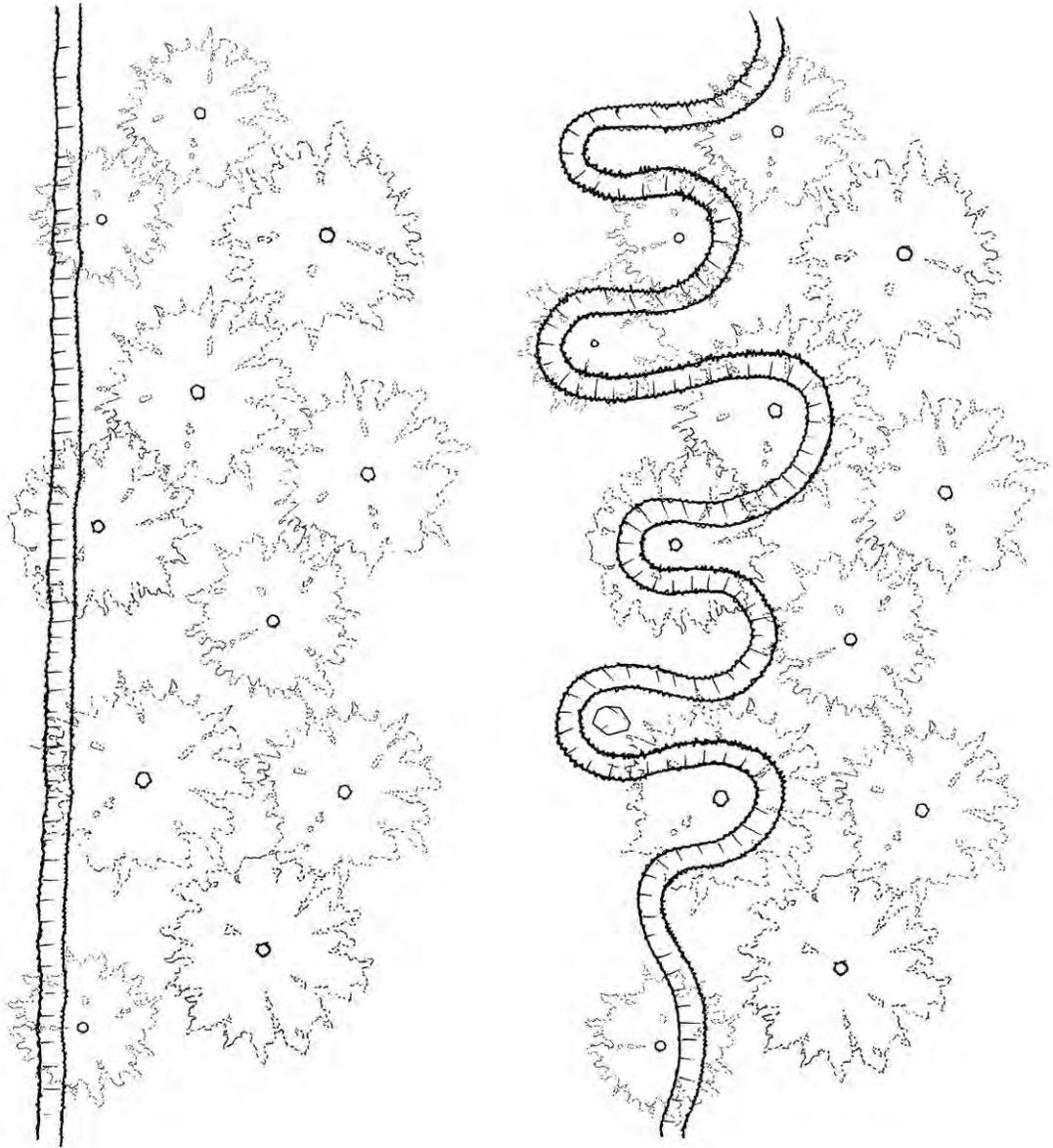


Fig 2.08 | *Diagram: The original stone wall retained the land cleared of trees. Goldsworthy's Wall moves through the trees, enclosing each one, rather than acting as a divider or requiring which trees be cut down. drawing by the author*

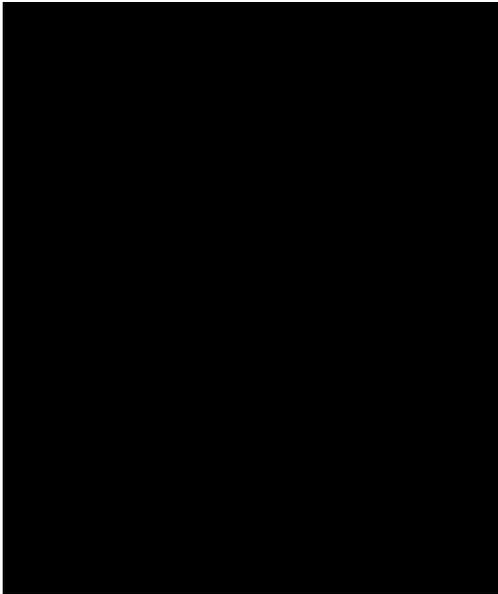


Fig 2.09 | *View of Wall in winter entering the lake*
Source: *Wall*, Andy Goldsworthy
photo: Jerry Thompson

the wall and the path it took are now evident by the tree line that now stands. The original wall was built using fieldstones plowed from the earth by farmers who cleared the land. The stones came in an abundant supply, surfacing each year from ground frost that unearthed rubble left over from the glaciers that carved out the Hudson River Valley. As described by Kenneth Baker in his foreword to Goldsworthy's book *Wall*, "Wall-building 'of the seemingly boundless quantities of stone coughed up by the land that early European settlers were determined to farm.'^v Walls in the rolling landscape of the Hudson River Valley and that of Goldsworthy's homeland share many similarities are therefore are well suited to his work. "I've got photographs of walls in the Storm King area that would not look out of place in Scotland," Goldsworthy described.



Fig 2.10 | *Appearance of continuity of Wall under the lake*
Source: Wall, Andy Goldsworthy
photo: Andy Goldsworthy

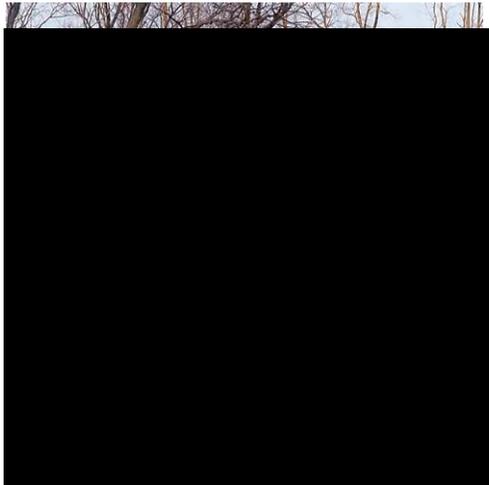


Fig 2.11 | *Straight Wall on west side of lake without trees*
Source: Wall, Andy Goldsworthy
photo: Jerry L. Thompson

Goldsworthy's wall follows the tree line created by the original wall used to divide the farmland already cleared of trees. Describing the path of the new wall, Goldsworthy states, "The wall has been remade, but with a new role. It now follows a line in sympathy with the trees, working around each one in a protective enclosing gesture, rather than requiring it to be cut down."^{vi} (Fig 2.08) Moving from east to west, the wall winds its way down through the trees and dives into the lake, seemingly continuing underwater and reemerging on the other side to continue its way up the hillside. (Fig 2.11) On the east side of the lake, the wall follows a serpentine path due to the presence of trees. On the west side of the lake, the land is clear and therefore the wall is straight. (Fig 2.6) The wall is dynamic in form and height. The highest part is in the section of the sculpture that has the tightest turns and therefore seems to be compressed. The wall is a product of

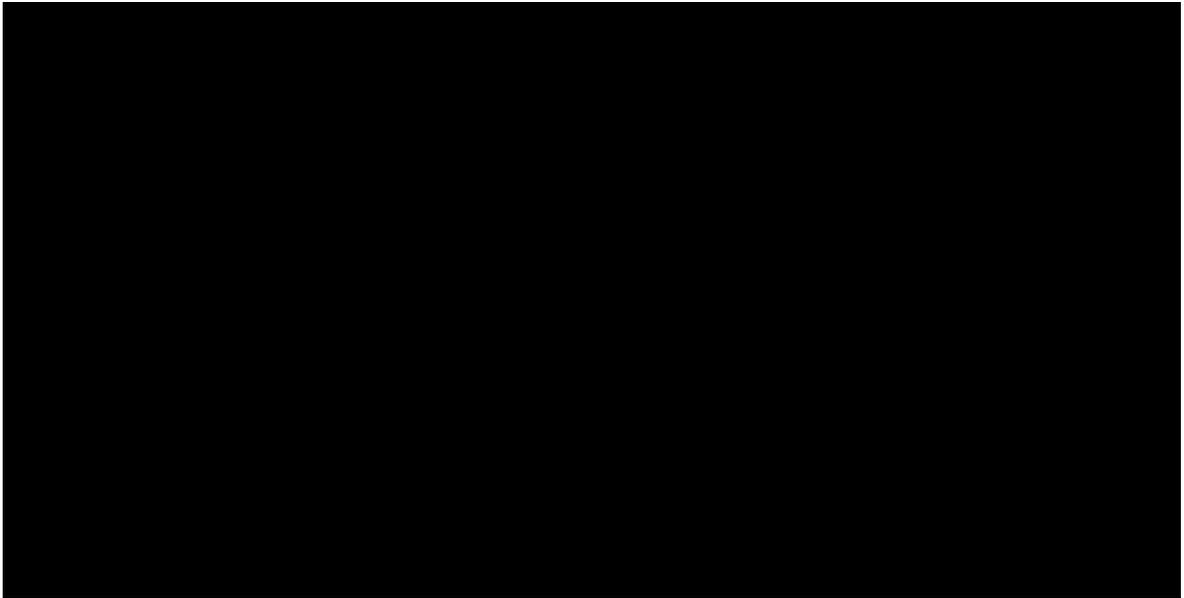


Fig 2.12 | *Detail of the compressed folds of the Wall*
Source: Wall, Andy Goldsworthy
photo: Andy Goldsworthy

its environment. It has been created, piece-by-piece, using stones brought out from the earth on which it stands. This practice is at the heart of Andy Goldsworthy's work, as his sculptures are not often taken out of their context but are rather a reorganization of available raw materials at a site.

Most of Andy Goldsworthy's work survives only in photographs. His ephemeral sculptures use natural materials such as rocks, leaves, water, or ice to create sculptures that last no more than an hour to a few days. (fig 2.07) The *Wall* built for Storm King is considered to be a permanent work, but Goldsworthy has approached it in the same way he creates

all of his sculpture. Goldsworthy describes, “The wall is not an object to be preserved in the traditional sense of art conservation. It is at the beginning of its life. What life it has will depend on what happens to it. There are many possibilities.”^{vii}

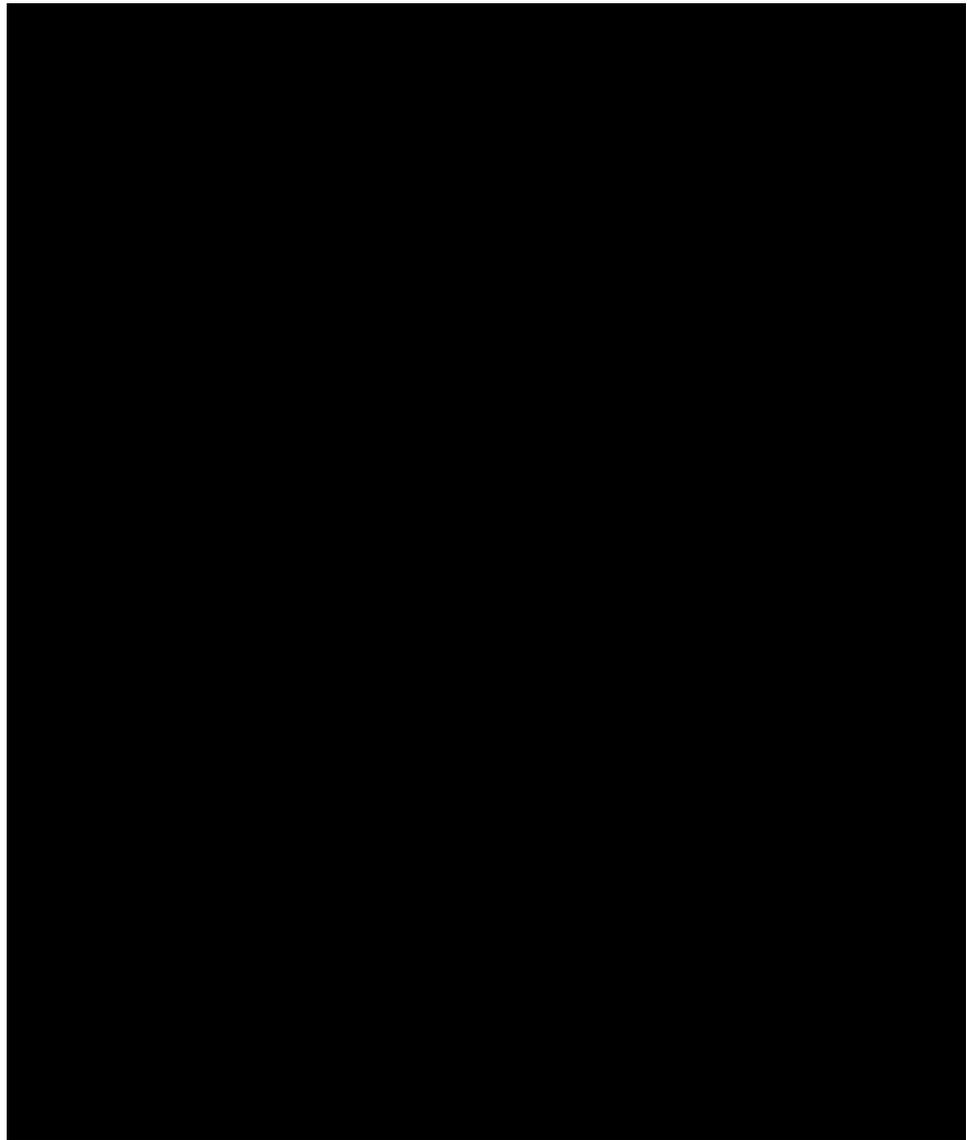


Fig 2.13 | *Proposal drawing (detail)*, pencil on paper, 56 x 76 cm
Source: Wall, by Andy Goldsworthy

Goldsworthy's Wall is an example of the relationship of "object from landscape."

This relationship has meaning through a narrative or historical relation to the site. It is different than "object as landscape" as it is not trying to merge object and landscape.

Likewise, it is different than "object in landscape" as it is not deriving its meaning from contrast with the site. Goldsworthy's Wall is a distinct object added to the site, yet it bears an identifiable relationship with the site and responds to the unique characteristics of the land. The object is created from materials from the site out of the ruins of an old wall, and wraps sympathetically around the tree line, enclosing boulders and tree trunks in its folds. This relationship clearly does not achieve its meaning by pure contrast or blend with the landscape. The key to this relationship is in the work "from", which identifies that the object achieves its meaning as a direct result of its context.

3 | *Site Description*

History of the Area

The Hudson River Valley has long been prized for its scenic natural beauty, from the rolling hills and mountainsides to the brooks and streams that flow into the Hudson. As early as the 17th century, settlers occupied the area taking advantage of its abundant resources^{viii}. The dramatic topography and untamed landscape became the fascination and muse for many artists who had migrated to the area by the 1820s^{ix}. To take advantage of its picturesque landscape, painters set up large studios at the mouth of the river in New York City where they could venture up into the river valley to paint *en plein air*^x. This group of like-minded landscape artists, known as the Hudson River School, grew rapidly and were at the forefront of the national art scene until the late 1870s,

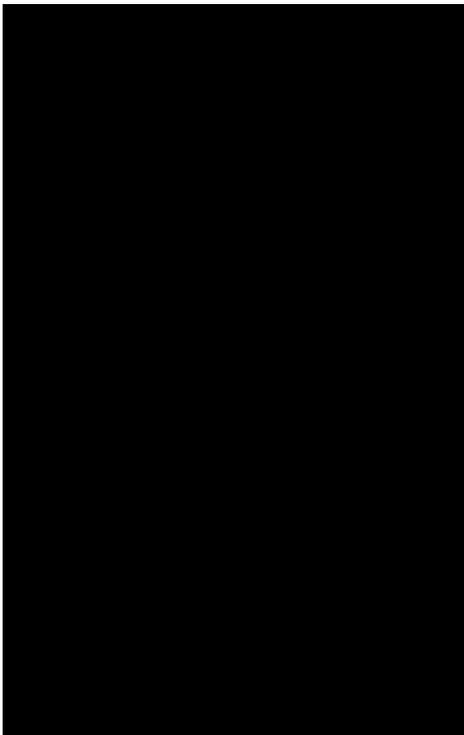


Fig 3.00 | Hudson River Valley
photo by Hourman under creative commons license

when the style was cast aside from the main stage, referred to as “an unfashionable, provincial, and tedious occurrence in our art history”^{xi}.

An interesting aspect of the transformation of the Hudson River School painters work over time is the way it mirrored the growth of the nation. Their early work romanticized nature, viewing it as a wild undiscovered paradise. By the time of the School’s later works, much more of the United States was accessible with improvements in the railroad and the painting reflect the newly found vastness of the nation.

While the influence of the Hudson River School blossomed and faded within half a century, the area remains a haven for artists, recalling the inspiration left by the artist colonies the grew along the banks of the river.

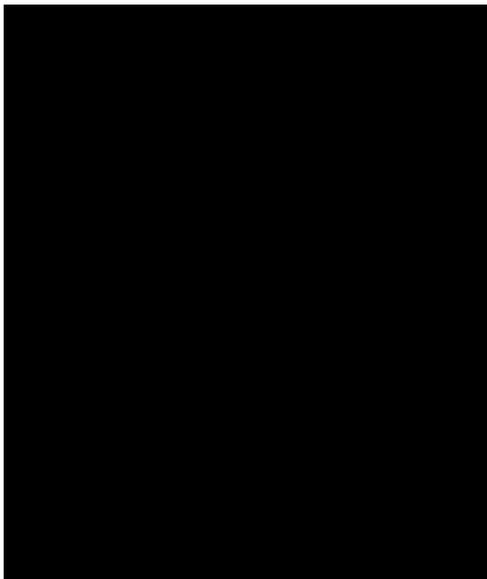


Fig 3.01 | Asher B. Durand, *Kindred Spirits* 1849. Typical of the early Hudson River School style. *Image is in the public domain*

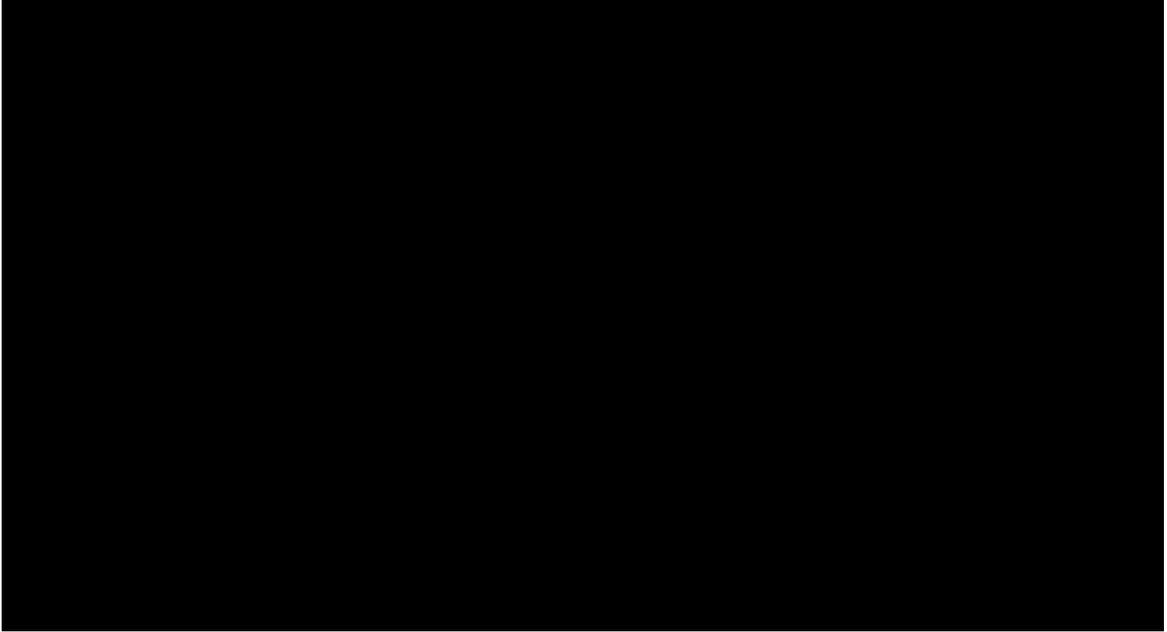


Fig 3.02 | Samuel Coleman, *Storm King on the Hudson* 1866
Smithsonian American Art Museum. *Image is in the public domain*

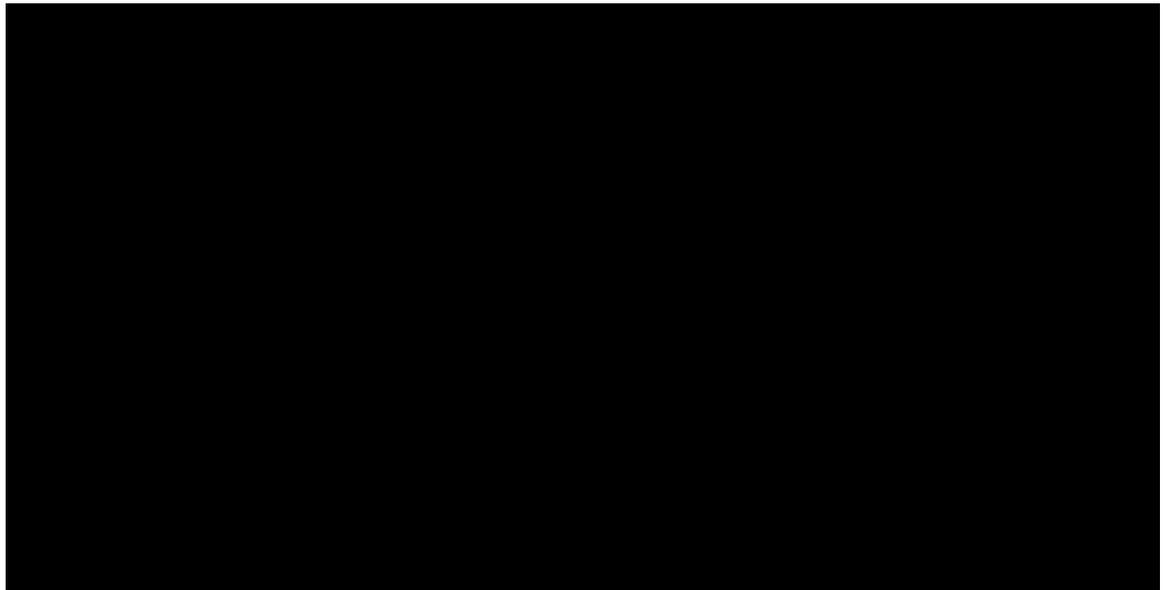


Fig 3.03 | John Frederick Kensett, *Eatons Neck, Long Island* 1872
Source: Metropolitan Museum of Art.



*Built on tradition:
Storm King Art Center*

In 1960, Ralph E. Ogden and H. Peter Stern founded the Storm King Art Center on a plot of land owned by Ogden, in Mountainville, New York nestled in the Hudson River Valley about 60 miles north of New York City. The Art Center received its namesake from Storm King Mountain just to its east, rising up 1600 feet from the banks of the Hudson. Although Ogden first envisioned the Center as a museum for artwork from the Hudson River Valley painters, a photographic exposition of Henry Moore's sculptures on Sir William Keswick's sheep farm in Glenkiln, Scotland served as the first inspiration for converting the landscape into an outdoor sculpture museum^{xii}. A trip to an Austrian quarry in the summer of 1961 brought three works,

Fig 3.04 | Aerial view of Storm King Art Center.
Source: *Sculpture at Storm King*
photo: David Finn

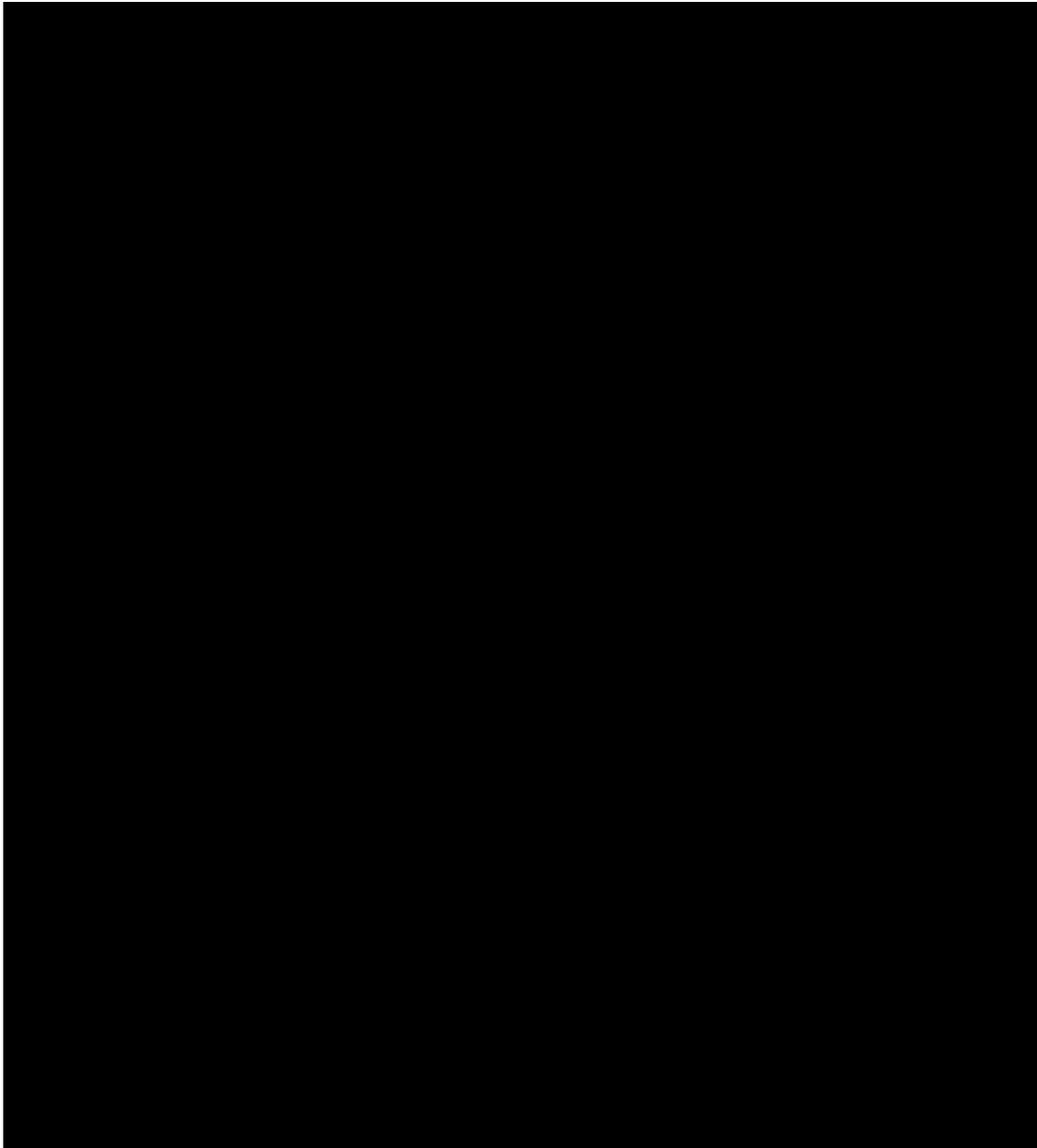


Fig 3.05 | View of Storm King Art Center, relation of landscape to sculpture.
Source: Sculpture at Storm King, photo: David Finn

biomorphic abstractions by Karl Pfann,
Josef Pillhofer, and Erich Thorn, back to the
Storm King Art Center. H. Peter Stern
recalled the excitement the two had after

placing them on the landscape describing, “we realized this is what we ought to do.”^{xiii}

The Center grew in modest proportion but did not acquire their first major works until 1967, when Ogden made a visit to Bolton Landing in upstate New York, purchasing thirteen works from the late sculptor David Smith. It was the largest single purchase of David Smith’s work, and at the time, a great leap of faith for the Art Center. While today David Smith is regarded as one of the greatest modern sculptors of the 20th century, his work was relatively uncollected, serving as personal pieces for the landscape on his farm in Bolton Landing. To this day, Storm King Art Center is the only place that displays his work in the natural setting it was intended.

From this time until Ogden’s death in 1974, Storm King Art Center’s collection and influence grew considerably. Major works from artist such as Alexander Calder,

Henry Moore, and Mark di Suvero,

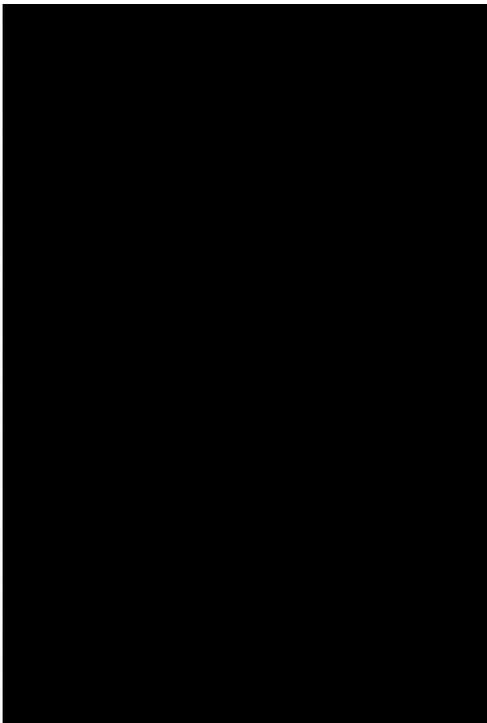


Fig 3.06 | Mark Di Suvero sculpture
Source: *Sculpture at Storm King*
photo: David Finn

culminating in over one hundred sculptures^{xiv}.

The site continued to grow as well. Up until the death of Ralph Ogden, the Storm King Art Center had grown to two hundred acres. Presently, the Center has expanded to approximately five hundred acres and has increased the depth of its collection significantly^{xv}. Storm King expanded its collection with prominent works of major artists such as Kenneth Snelson, Isamu Noguchi, Alexander Liberman, Sol LeWitt, Menashe

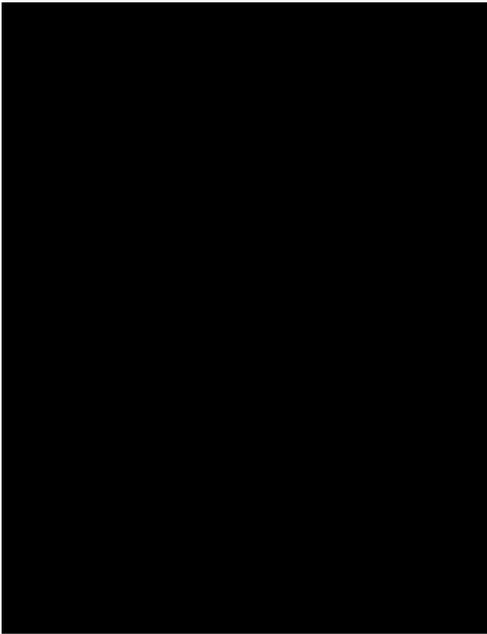


Fig 3.07 | Isamu Noguchi *Momo Taro*, 1977 Source: *Sculpture at Storm King*, Photo by David Finn

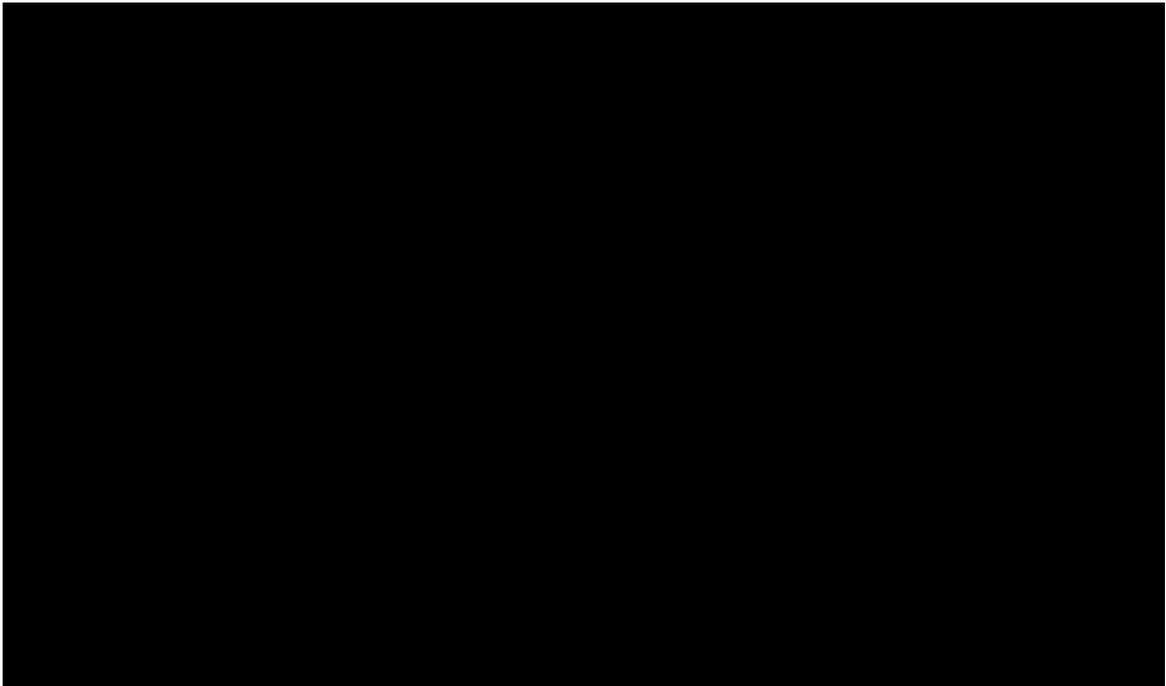


Fig 3.08 | Maya Lin *Storm King Wavefield*, 2009 photo: New York Times

Kadishman, Richard Serra, and more recent works by such famous artists as Andy Goldsworthy and Maya Lin. The sculptures also have a richness in size, from the miniature scale of Charles Simmonds' *Dwellings* (9½" x 13" x 9") to the sheer magnitude of Mark di Suvero's 65-foot-tall *Pyramidian*.

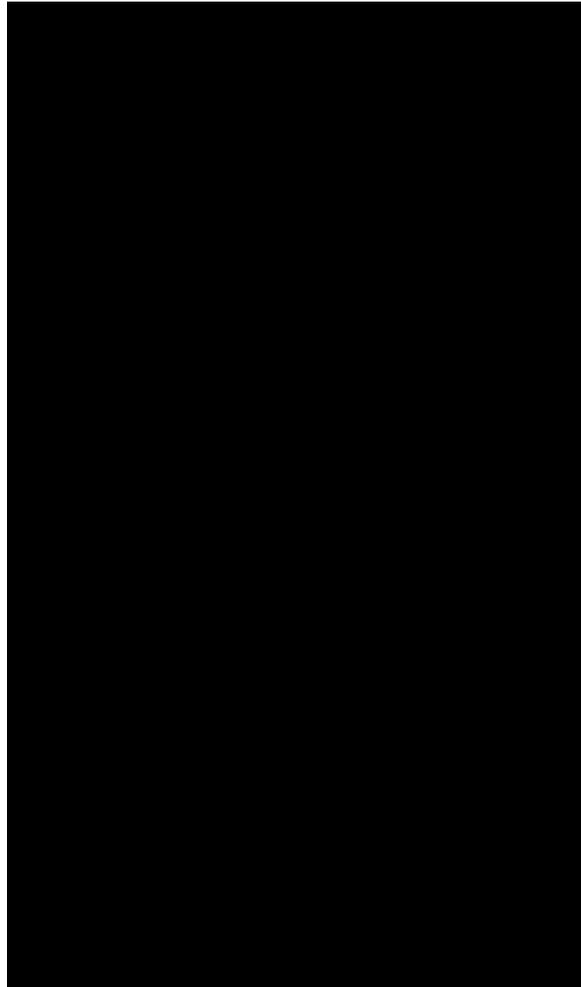


Fig 3.09 | Henry Moore *Reclining Connected Forms*, 1969 Bronze Source: *Sculpture at Storm King*, photo: David Finn

Throughout the growth of the Center, careful respect was given to the treatment of the landscape. The site is organized in a way that allows for outdoor rooms of various size, from endless expansive vistas to small introverted moments of reflection. As careful consideration was made to the additions to the collection, so too was the evolution of the grounds on Storm King, the thoughtful conception of landscape architect William A. Rutherford. A constant dialogue with nature has been at the heart of Storm King from its inception. Speaking to the artists that first ventured up the Hudson River Valley to explore and gain inspiration from the rugged beauty of the land, Storm King Art Center continues the spirit of these first searchers for balance between man and nature.

Contextual Analysis

Storm King Art Center sits in the center of Orange County in the lower east end of New York State, about 60 miles to the north of New York City. The east edge of the County rests along the banks of the Hudson River. To the west is New Jersey.

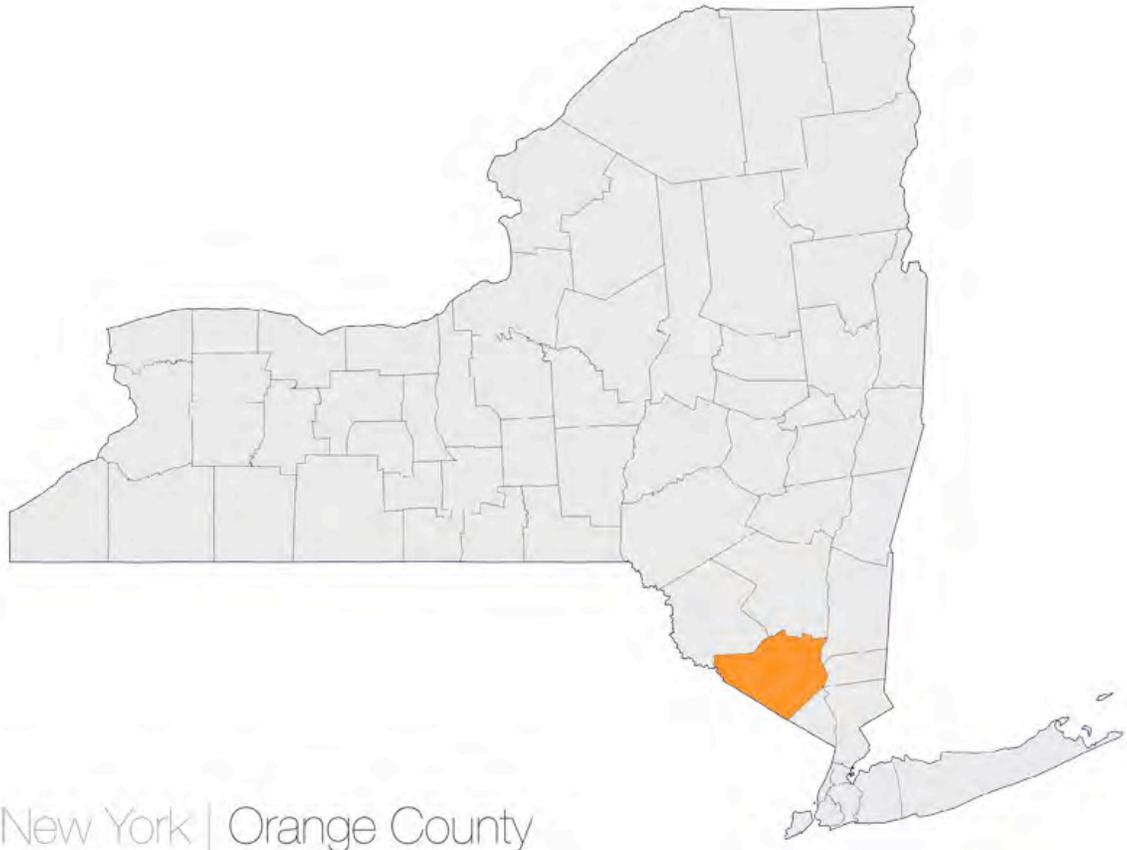


Fig 3.10 | Diagram of Orange County in the context of the New York State.
diagram by author

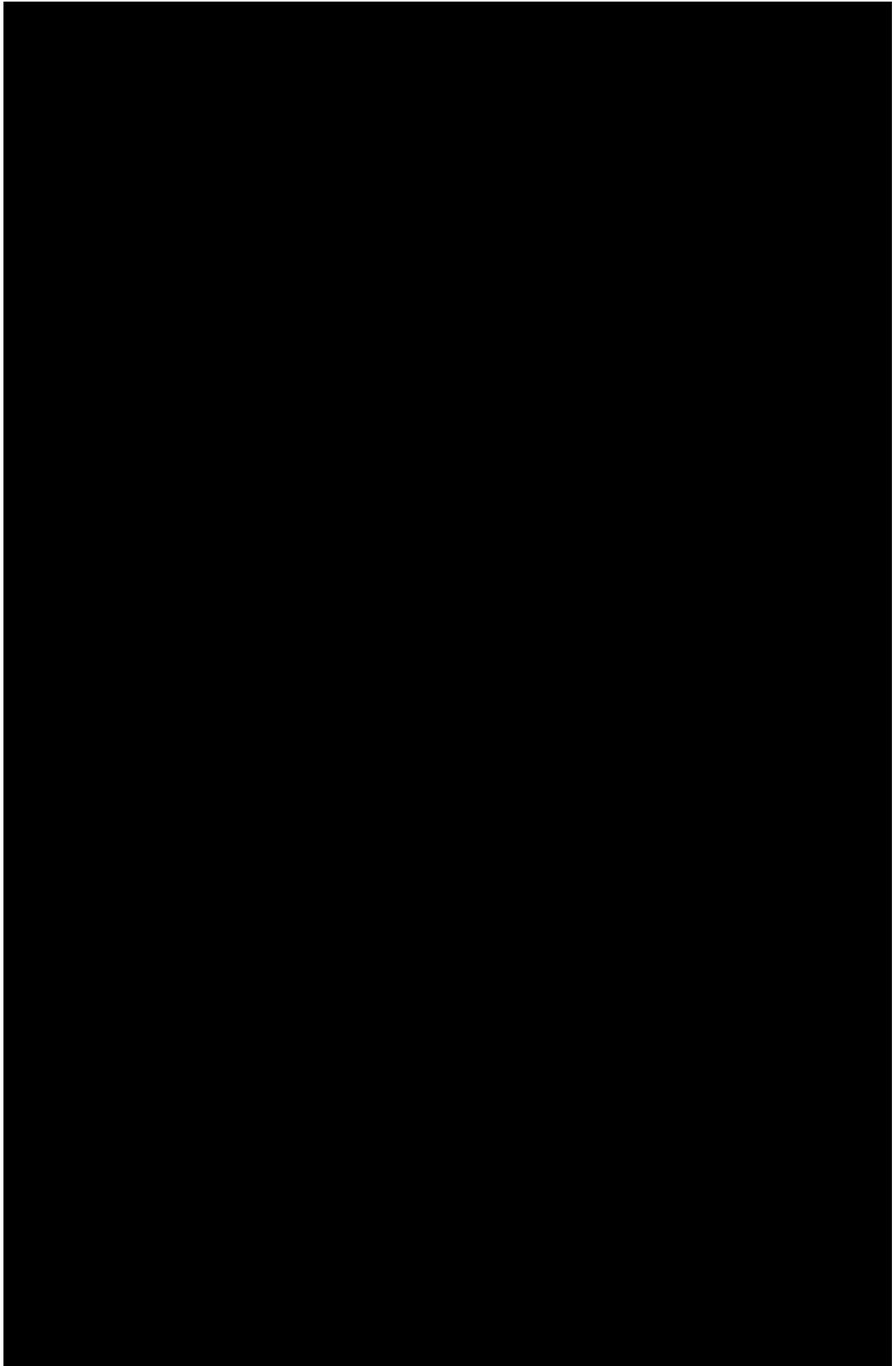


Fig 3.11 | Storm King Art Center, outlined in orange.
Drawing by author. Satellite image via Google Earth.

Storm King Art Center enjoys the benefit of a rich natural setting but is in close proximity to several towns and development. The United States Military Academy, at West Point, is located just to its southeast, alongside the Hudson, and the town of Cornwall lies to its north. The satellite image in Figure # shows a mix of open land and development. This gives the Storm King site the ability to maintain the atmosphere of a rural natural landscape, while enjoying the benefits of connectivity to a nearby town.

While the satellite image helps to explain the site in its context, it has a flattening effect that does not accurately portray the dramatic quality of the site. The elevation map in Figure # describes the extremes in the change of topography over a short distance. Storm King Art Center sits in the highlands to the west of the Hudson River and is nestled in the valley just west of Storm King Mountain.

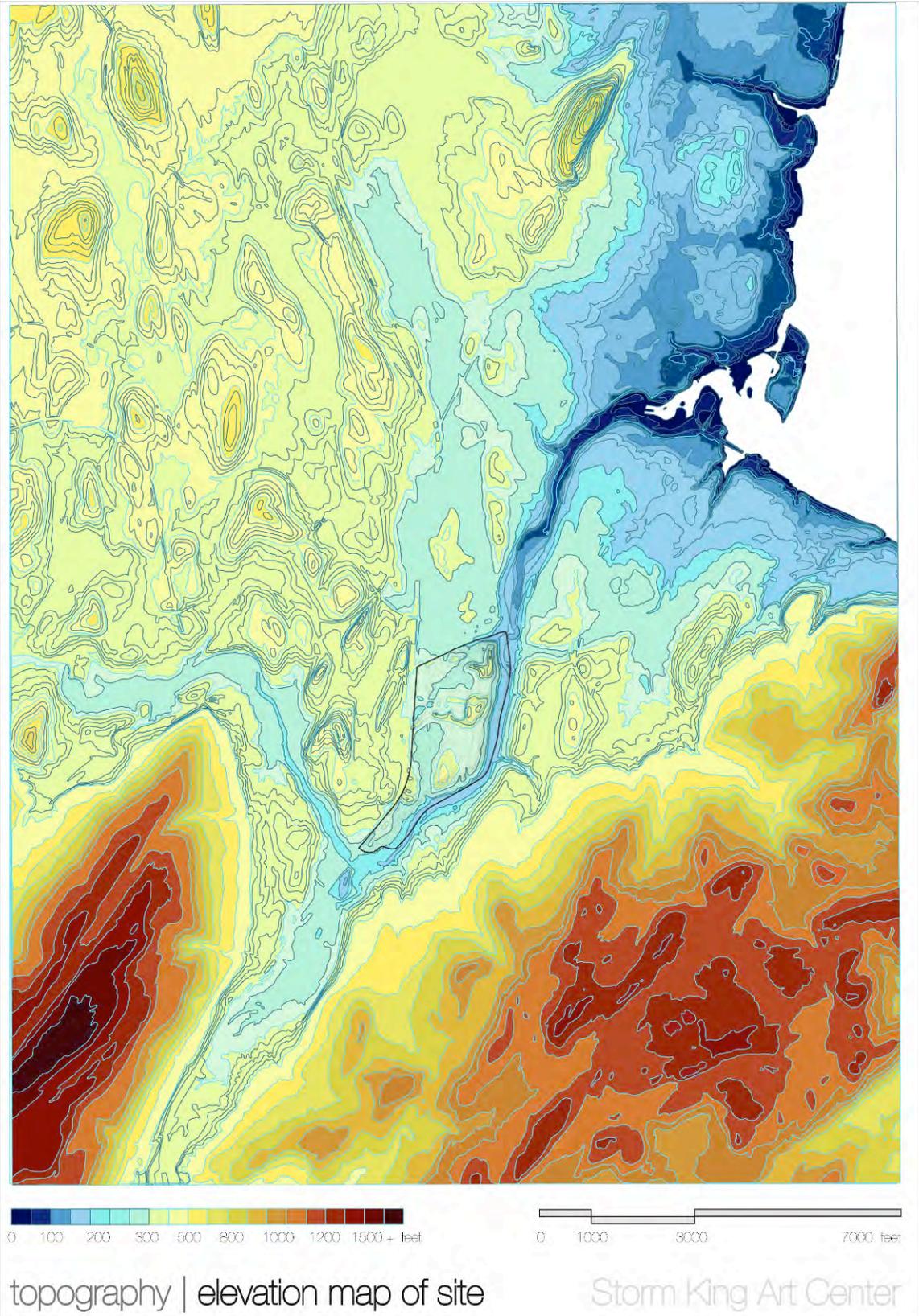
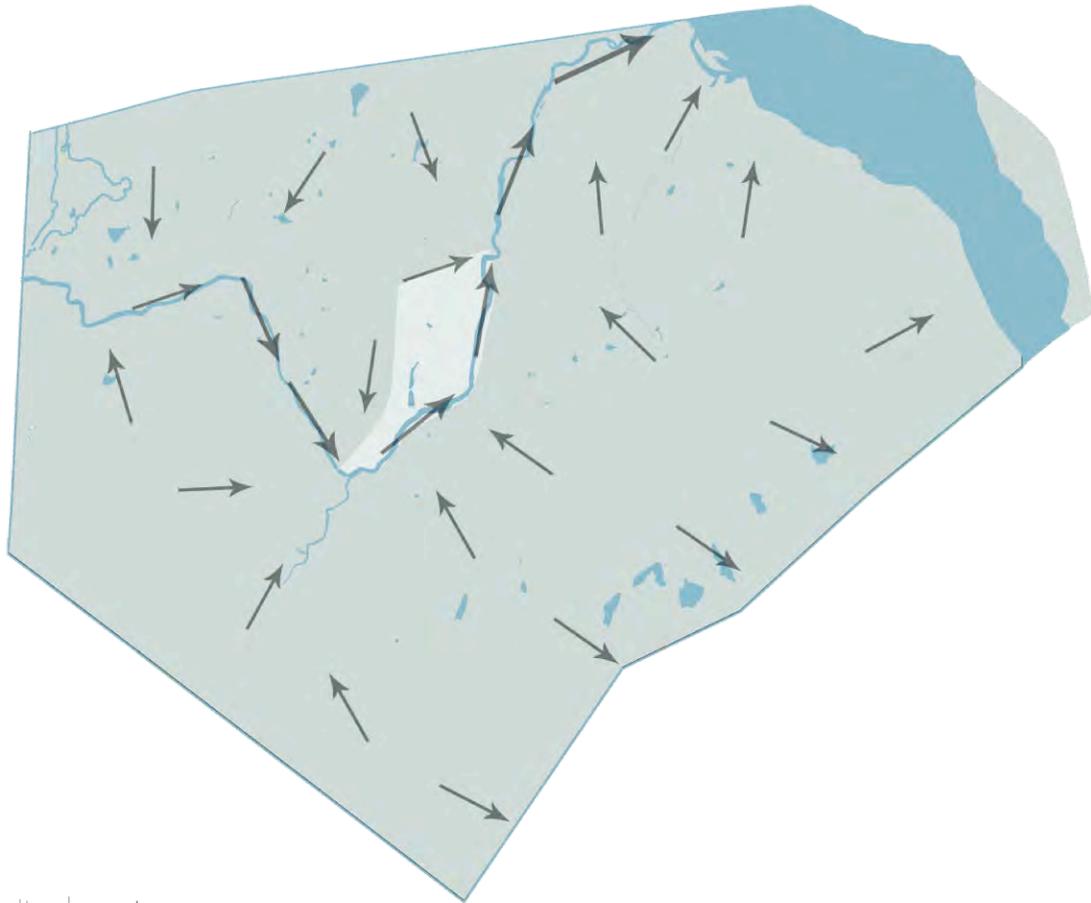


Fig 3.12 | Elevation map created by author, Base CAD file: Orange County, New York GIS Division



site | water

Fig 3.13 diagram by author

Although Storm King is quite a ways to the west of the Hudson River, Moodna Creek cradles the entire east side of the site. The inclusion of water on the site becomes a value asset, which is taken advantage of by several works of art on the site including Andy Goldsworthy's *Five Men, Seventeen Days, Fifteen Boulders, One Wall*, 2010.



site | topography

Fig 3.14 diagram by author

As highlighted previously, Storm King enjoys a topographically rich site. A series of rugged mountains wrap around the southern edge of Storm King Art Center, creating a dramatic backdrop to the landscape. To the east, Storm King Mountain rises 1,600 feet out of the west banks of the Hudson.

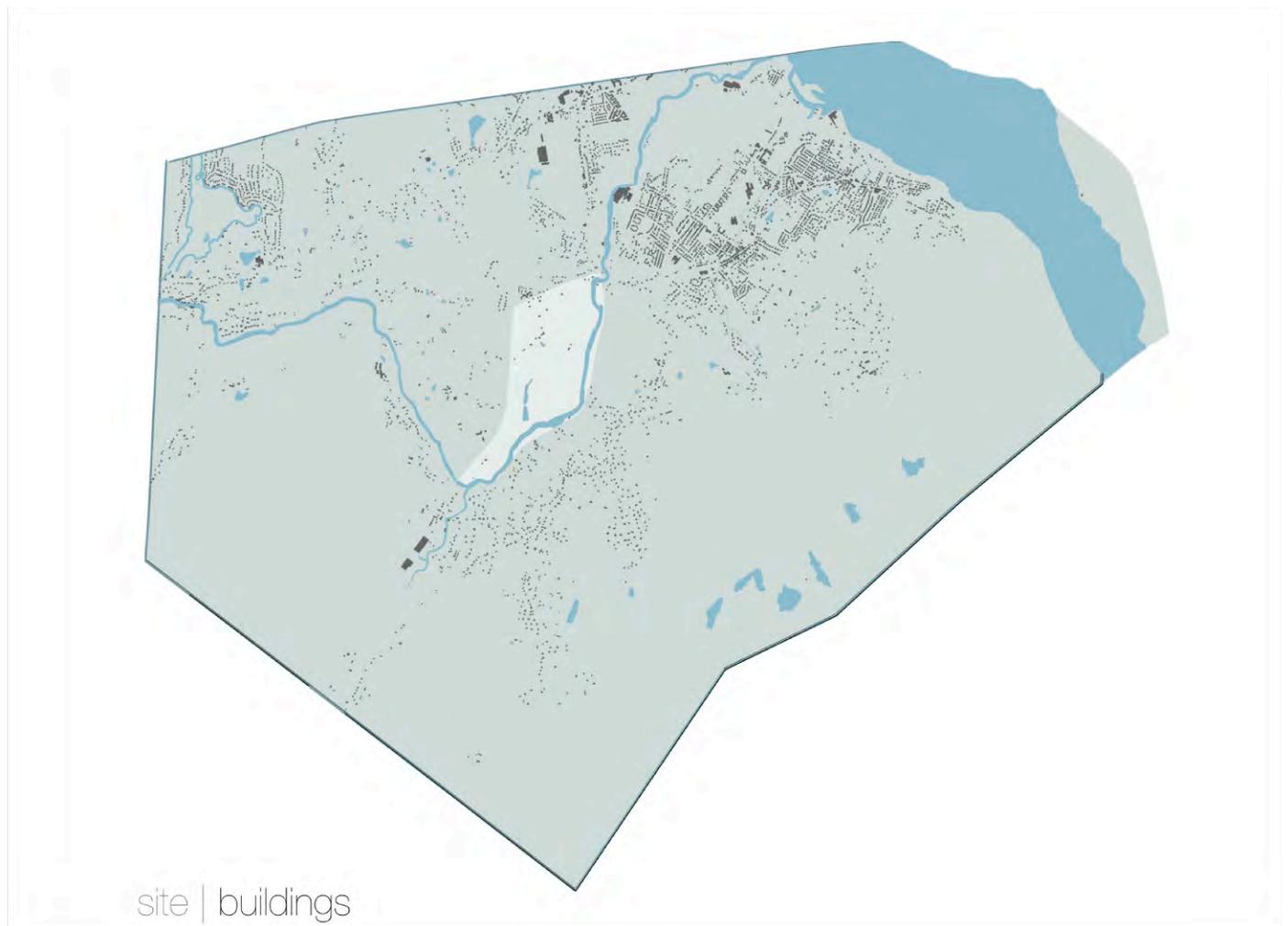


Fig 3.15 diagram by author

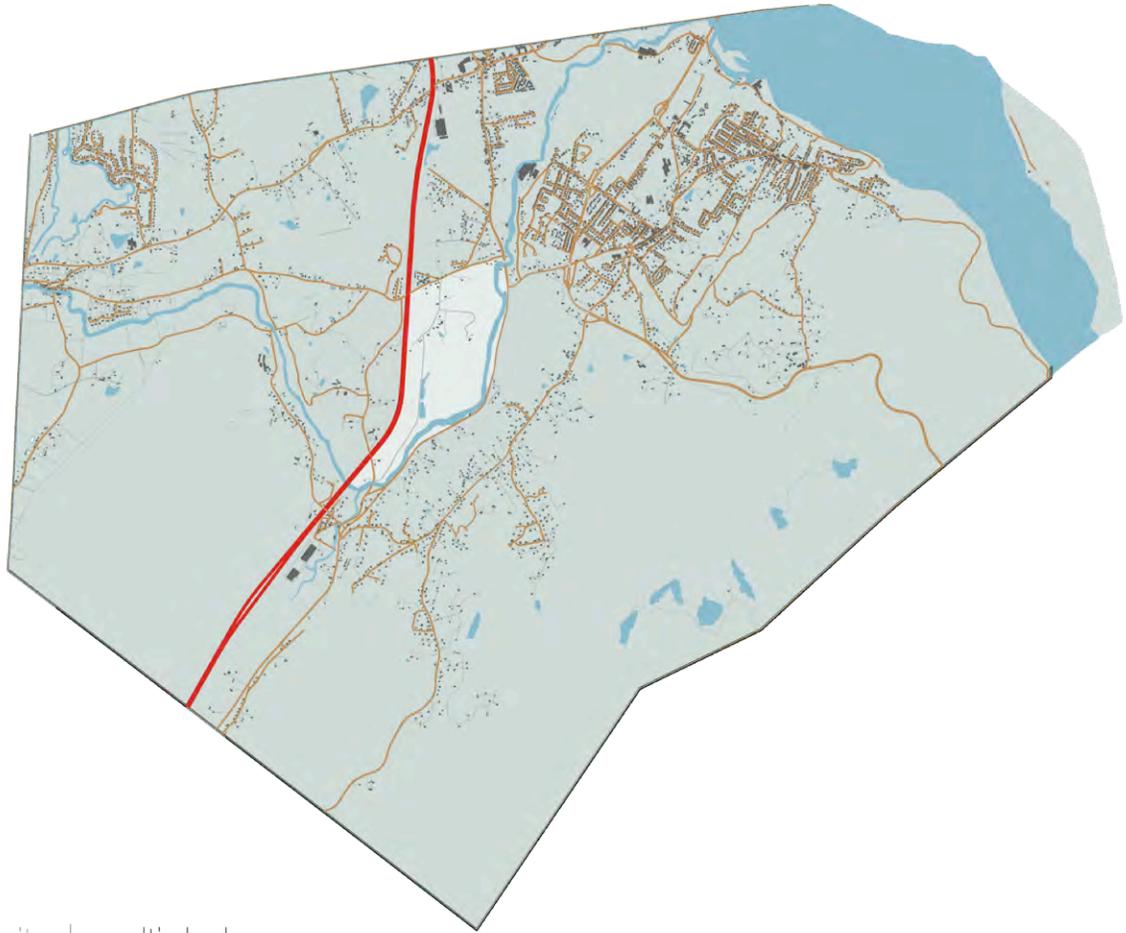
The figure ground of Orange County shows that the area is heavily rural with a concentration of development to the northeast of the site along the Hudson. This diagram also illustrates the high percentage of land the Storm King Art Center takes up in the center of Orange County.



site | streets

Fig 3.16 diagram by author

Storm King has a well-connected network of highways, streets, and smaller neighborhood roads. Interstate 87 runs right along the west of the site making it easy to access from New York City. A hierarchy of transportation routes around the site gives high accessibility without ensuring a high volume of traffic around the entire perimeter of the site.



site | multiple layers

Fig 3.17 diagram by author

The layering of all these components describes a site that is equally connected to the built and natural environments. The topography and water on the site give interest to the natural landscape. The streets and give a well-connected network of access to local towns and to nearby New York City.



Fig 3.18 | Aerial view of Storm King Art Center. Satellite image via Google Earth.

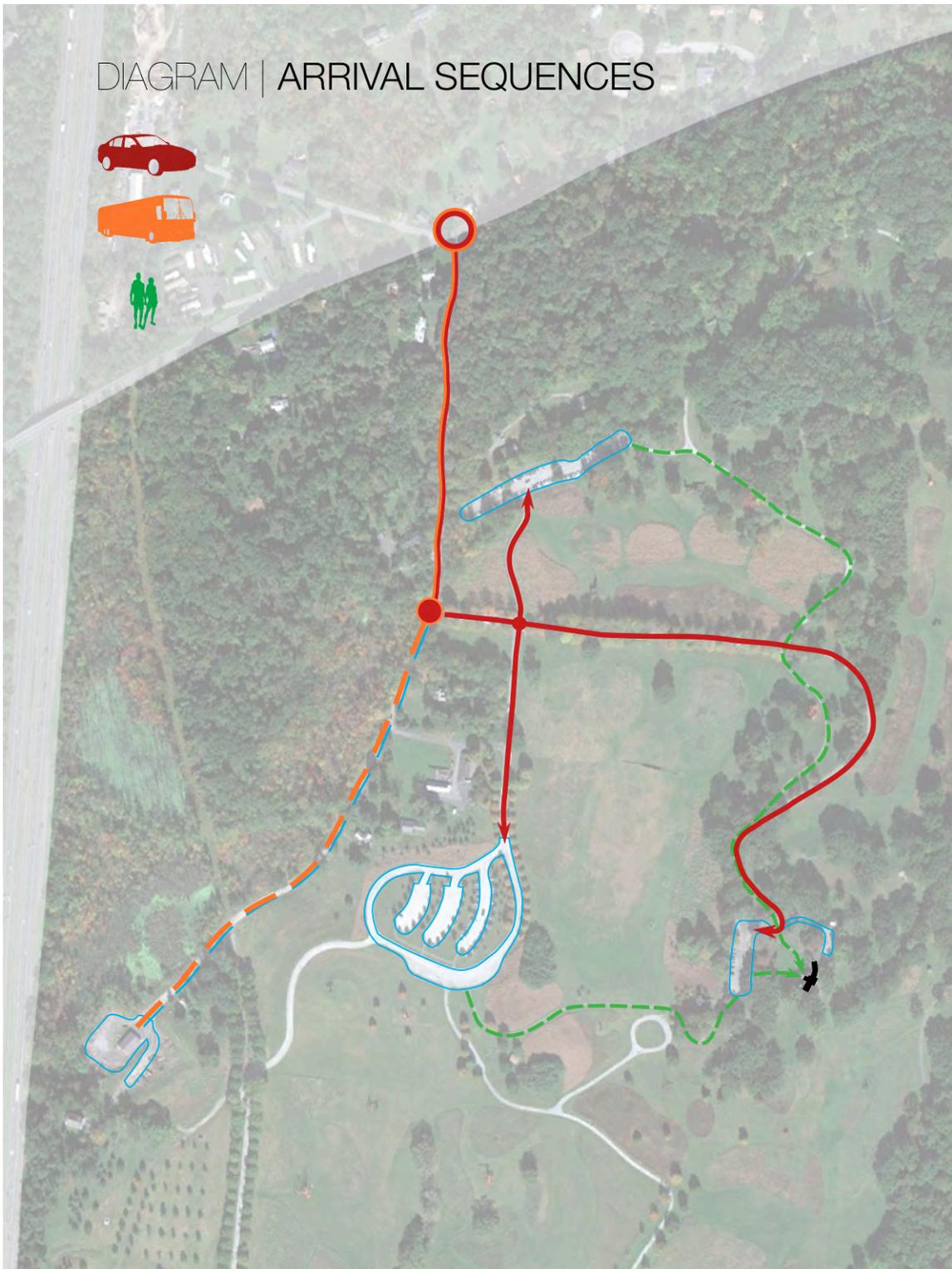


Fig 3.19 | Diagram of multiple paths of arrival to Storm King Art Center chateau and main visitors center. Satellite image via Google Earth.



Fig 3.20 | Storm King Art Center Topography, Aerial image with shadows
Image of digital model by author



Fig 3.21 | View from northeast corner, facing southwest
Site as single plane draped over contours
Digital model and rendering by author



Fig 3.22 | View from southeast edge, facing northwest
Site as single plane draped over contours
Digital model and rendering by author



Fig 3.23 | View from southwest corner, facing northeast
Site as single plane draped over contours
Digital model and rendering by author

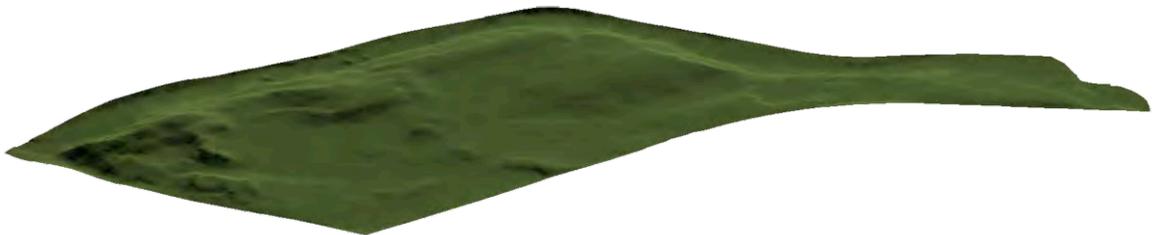


Fig 3.24 | View from northwest edge, facing southeast
Site as single plane draped over contours
Digital model and rendering by author

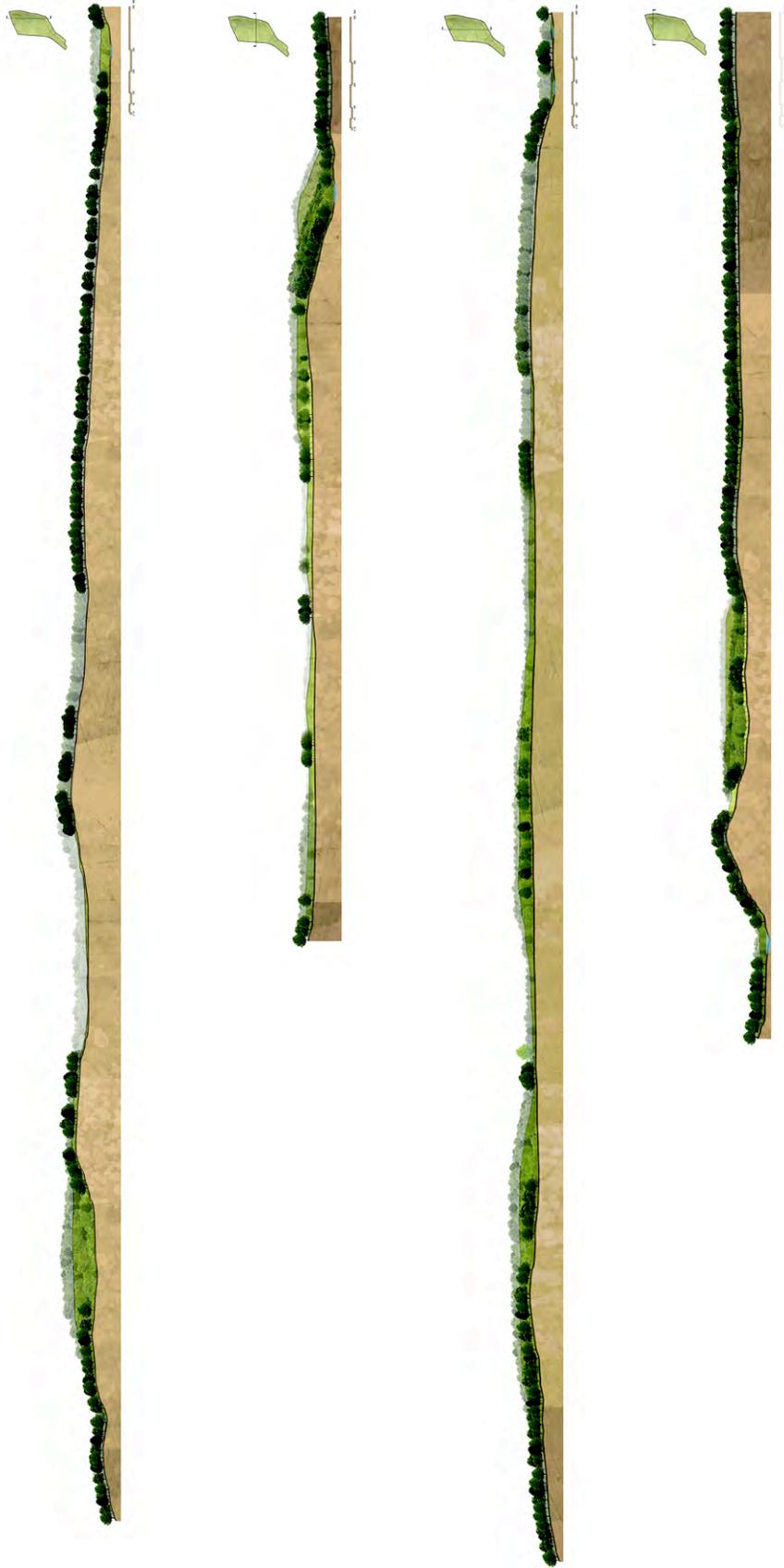


Fig 3.25 | Site sections. Bottom edge corresponds with lowest point on site
From top: East section1, South Section, East Section2, North Section, by author

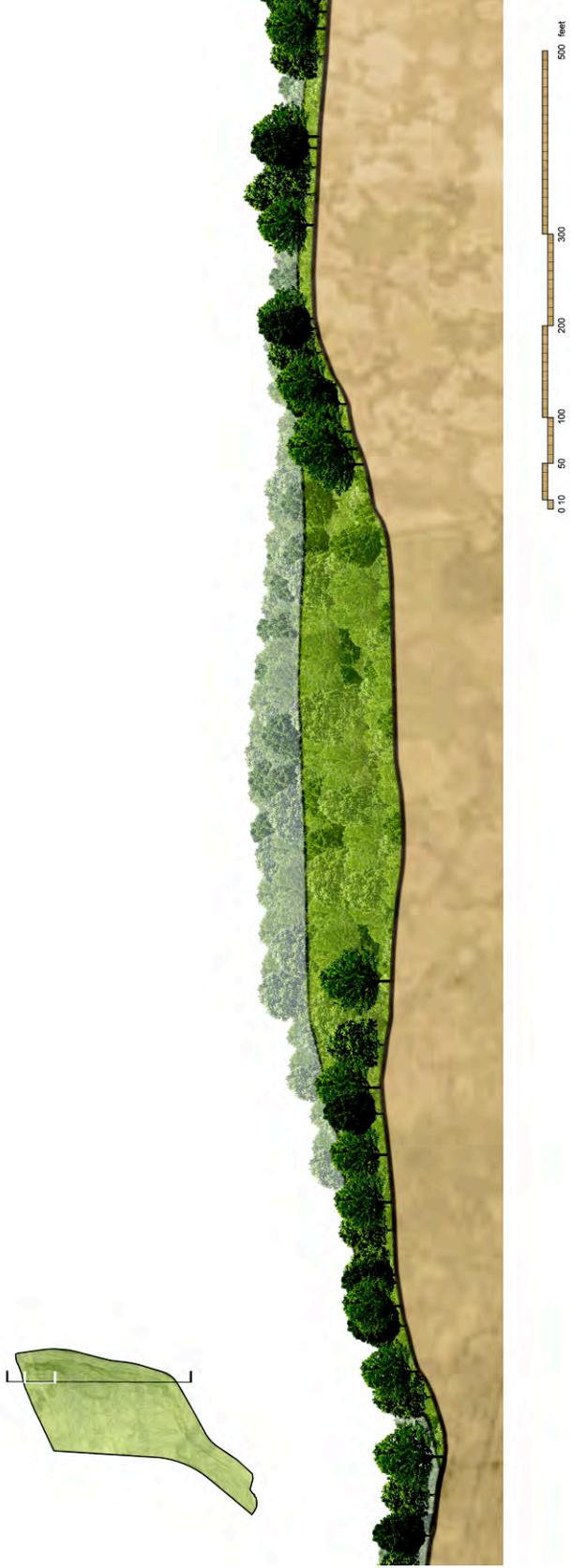


Fig 3.26 | Site section detail of the northern edge of East Section 1. Bottom edge corresponds with lowest point on site
by author



Fig 3.27 | Site section detail of the eastern edge of South Section. Bottom edge corresponds with lowest point on site
by author

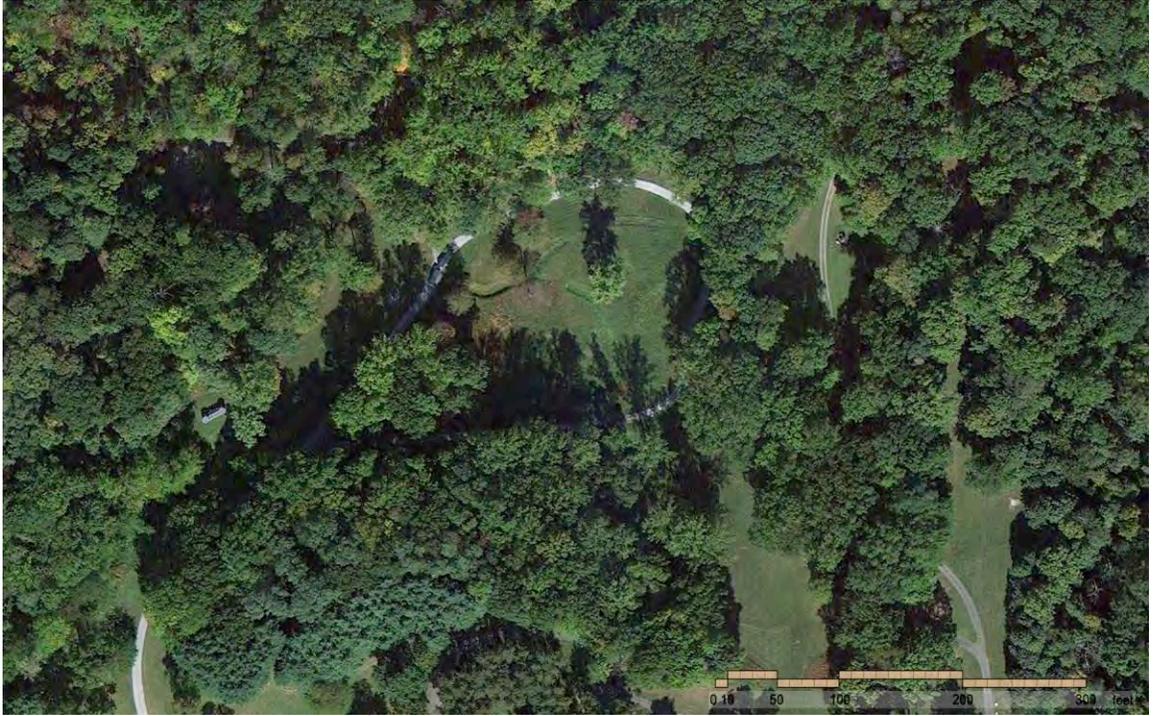


Fig 3.28 | Detail image of northeast corner of the site
Image by author
satellite image from Google Earth

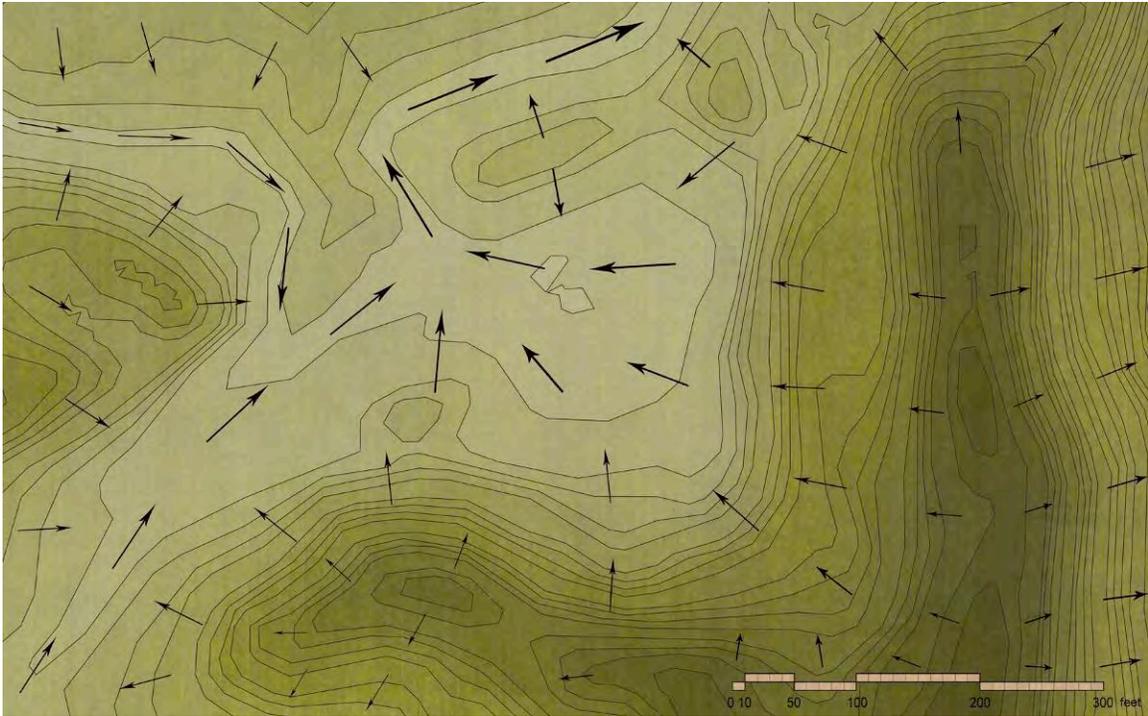


Fig 3.29 | Northeast corner detail, Contours with drainage arrows
Image by author



Fig 3.30 | Northeast corner detail, Contours with ground cover
Image by author

4 | Proposal for Storm King Art Center

A place for making at Storm King

The Workshops and Living Quarters at Storm King add a new dimension to the use and function of the site that extends the viability of the Art Center through the winter season. The concept behind the addition of the workshops is to introduce a place where four promising artists come to the site to learn from an established prominent sculptor, while creating works on location. Storm King Art Center is an ideal learning location and has the reputation and credibility to draw many prominent and aspiring artists to apply for the residence and fellowship programs.

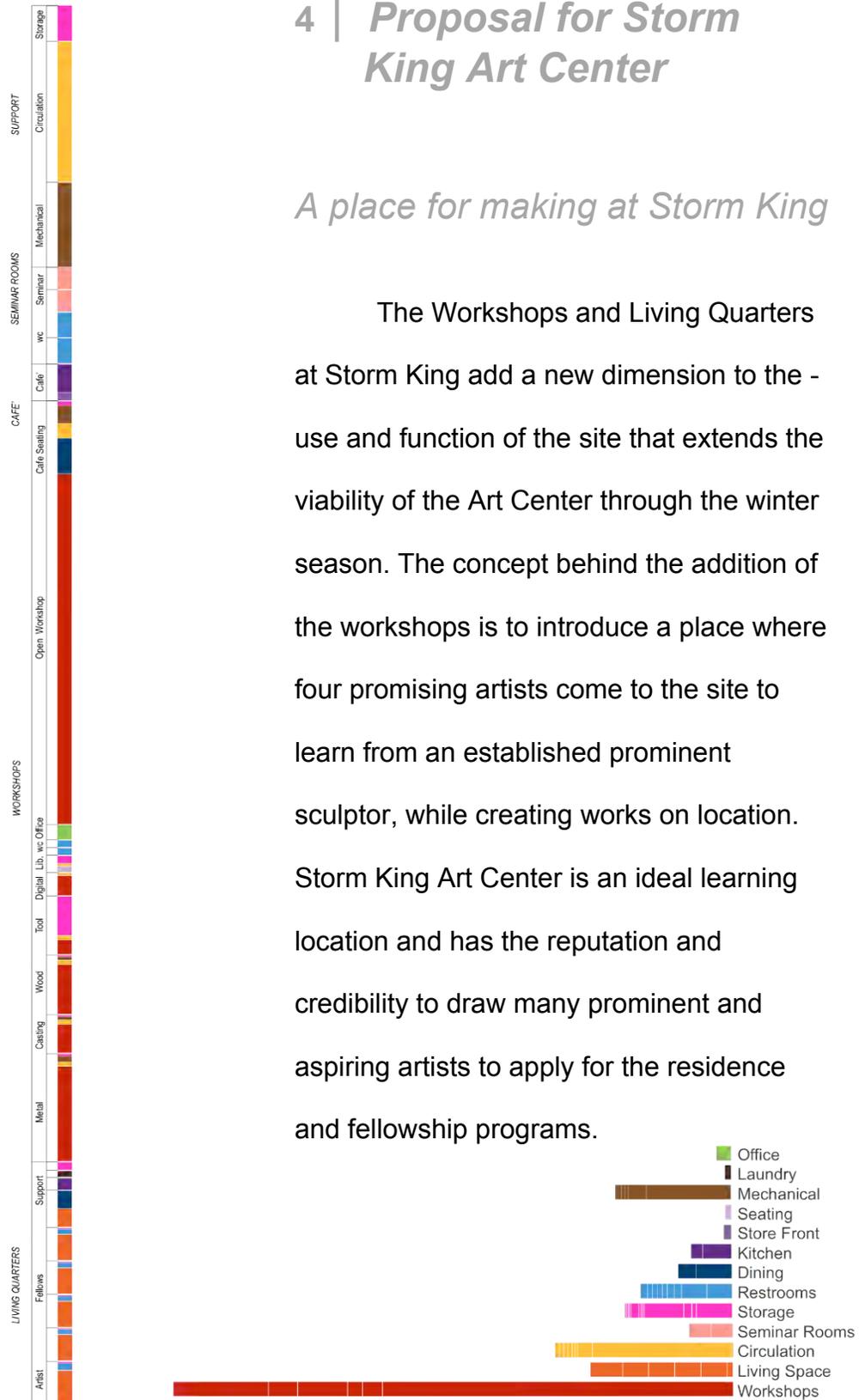


Fig 4.00 | Program components of building with square-footage comparison diagram by author

The workshops will be controlled by one Artist-in-Residence per season. The Artist-in-Residence is a prominent sculptor who will be creating a work for the Storm King Art Center, using the help of four artist fellows. The Artist-in-Residence will apply to Storm King with a proposal for what they intend to create during the residency. The Artist-in-Residence is chosen by Storm King's curator, David R. Collens, Storm King's President, John P. Stern, co-founder and chairman, H. Peter Stern, and the Board of Directors, which is comprised of curators and directors of some of the most prominent museums in the country. The four artist fellows would also be chosen on a competitive basis, and would be chosen for their specific skills and ability to emphasize the work of the Artist-in-Residence.

The facilities are meant to provide a place where sculpture in many different

medias can be explored and manufactured. While there is a private aspect to the living and working of the artists, the public and members will have the opportunity to observe the work in progress as well as take advantage of the new facilities that offer a place for lectures, workshops, and seminars and classes. The small existing Storm King Café is also given a new home that engages with the artwork and the site in an expanded way, also allowing for catered events to take place for openings and fundraisers.

As a precedent, the residence and fellowships at Storm King can be seen similar to the Rome Prize from the American Academy in Rome. While they are different in their scale and disciplines, the Storm King Workshops provide a place for emerging artists to learn and collaborate much in the way the Rome Prize is intended to foster. In this fellowship, thirty highly talented emerging artists and

scholars are provided with a stipend, meals, a private bedroom and bath, and studio space to work. In addition to the benefit of immersion in the rich culture of Rome, fellows have the opportunity to draw from the creativity and talent of those around them. The fellowships are highly competitive and sought after, with the benefits of the program lasting far outside the length of stay.

Winners of a fellowship at Storm King Art Center would receive high exposure and access to influential members of the art world, in addition to close personal interaction with an established member of the sculpture community.

Building Program 41,710 SF

Living Accommodations

Artist-in-Residence, Living Quarters 350 SF

The Artist-in-Residence has their own private quarters including a small sitting area and a bedroom including a queen size bed and a wardrobe.

Artist-in-Residence, Bathroom 100 SF

The Artist-in-Residence has their own private bathroom with a toilet, double sink vanity, 5' bathtub, and full walk-in shower. Also included, is a closet for storage of linens, cleaning supplies, and personal items.

Fellows of Storm King, Living Quarters 1,440 SF

Each of the four Fellows has their own private 350 SF living quarters with space for a queen size bed, a wardrobe for clothing and personal items, and a small seating area. One of the four units is accessible.

Fellows of Storm King, Private Bathroom 400 SF

Each of the four Fellows Living Quarters has their own 100 SF private bathroom. The size is efficient but large enough to comfortably fit a toilet, sink, and a 5' tub/shower. A small closet is also included for storage of linens, cleaning supplies, and personal items.

Artist-in-Residence Studio 800 SF

The Artist-in-Residence has their own private studio space below their living space, configured as a loft. The studio is accessible by stairway and elevator.

Fellows Studio 500 SF

The fellows have their own private studio space below their living space, configured as a loft.

Living and Dining Space 1,030 SF

This living space is for communal use by the Artist-in-Residence and the Fellows as a private place for relaxation. Dining space is located adjacent to the private kitchen and includes enough space for the Artist-in-Residence, the Fellows, and Guests.

Private Kitchen

150 SF

This small kitchen is for the use of preparing meals by the Artist and Fellows and is separate from the public café kitchen, leased and operated by Fresh Company.

Laundry Room

100 SF

This small room is to provide the Artist and Fellows with a place to clean clothing and linens. The space includes two sets of washers and dryers, an iron and board, a closet for supplies, and a utility sink.

Private Storage

500 SF

A closet for cleaning supplies and extra linens, and a separate location for Resident's and Guest's Coats, umbrellas, and boots. The storage is 100 SF for each of the five artist's units.

Workshops

Metal Workshop

2,000 SF

This area provides interior workspace for metalworking, including tools and space for welding, cutting, drilling, forging, and bending. Ventilation hoods and a high ceiling help with quality of the air space. A bridge crane built into the structure helps to facilitate work with large sculptures.

Casting Studio

700 SF

This space provides workspace for creating works to be transformed into castings. The space is equipped to work in wax, plaster, clay, plastic resin, and synthetic materials. Storm King resident artists work with Polich Tallix LLC, a full-scale professional foundry 10 miles from Storm King, to produce castings off-site. High ceilings and ventilation hoods control the quality of the space.

Wood Workshop

500 SF

This space is equipped with power tools for cutting and shaping wood. Ventilation and exhaust is provided in the space as well as task lighting. This working space is a means for creating materials to be assembled in the Open Workshop.

Tool Shop

500 SF

This storage room holds a wide assortment of hand tools and power tools and the storage of miscellaneous supplies relating to the making of sculpture. Tools for stone cutting for use in the Open Workshop are help here. This room is used in conjunction with the Wood Workshop and Open Workshop.

Digital Workshop

540 SF

This small laboratory is used by resident artists for creative exploration in digital media. Digital forms can be fabricated into full-scale sculpture in conjunction with Polich Tallix LLC. This space contains 10 computers, equipped with a full range of 3D modeling and design software. Also included, are 2 LaserJet printers and a large-scale plotter.

Sculptors' Library

400 SF

This small library is a private resource to the Artist-in-Residence and the Fellows, containing books and current periodicals on sculpture.

Open Workshop and Guests of Storm King Art Center

Open Workshop/Assembly Space

6,600 SF

This large open space is to provide the artists with additional indoor workspace, and to provide the Storm King Art Center with a place to showcase artwork, hold classes and artist lectures, and hold fundraisers and events. The Open Workshop provides space for assembling larger work and an opportunity for working in a wide variety of additional medias such as stone, ceramics, plastics, paper, fabrics, or neon. Seating for the relocated Storm King Café is located in this space adjacent to the café and overlooking the open workshop. Guests to Storm King have the opportunity to get an intimate view of work in progress, so that they get to see the process as well as the final product.

Seminar Rooms**600 SF**

Two small seminar rooms of 300 SF each allow for small groups to meet in a space other than the Open Workshop, where acoustics or noise considerations become an issue. Larger classes will meet in the open workshop.

Storm King Café**600 SF**

This space holds a kitchen large enough to handle the needs of the Storm King Café, operated by Fresh Company, and be able to stage catered events such as fundraisers and artist lectures. The space includes storage, work surfaces, refrigerators and freezers.

Public Restrooms**520 SF**

This comprises two separate male and female public 260 SF bathrooms that are for use by the artists and general public and are located close to the Open Workshop and elevator. In addition to standard fixtures, both bathrooms will include one accessible toilet and sink.

Office**520 SF**

A small work area and reception with office space for running the Artist-in-Residence and Fellowship programs and providing information to visitors.

*Support Space***Mechanical****1,800 SF**

Includes the mechanical spaces for the building as well as individual needs for ventilation in the various workshops.

Circulation**2,000 SF**

Includes all hallways, stairways, and an accessible elevator. Because the Open Workshop does not require additional circulation, circulation for the rest of the functions is calculated at around 25% of the total footprint minus the

Storage**2600 SF**

Addition storage space for use by the Storm King Artist Program

Program Tabulation

Living Accommodations

6,730 SF

Artist-in-Residence (accessible unit)		1,350 SF
Living Quarters	350 SF	
Bathroom/Storage	100 SF	
Studio	800 SF	
Elevator	100 SF	
Fellows of Storm King (one accessible unit)		3,900 SF
Living Quarters	350 SF (x 4)	
Bathroom/Storage	100 SF (x 4)	
Studio	500 SF (x 4)	
Elevator (in one unit)	100 SF	
Dining/Open Space		580 SF
Living Room/Open Space		550 SF
Private Kitchen		150 SF
Laundry Room		100 SF
Private Storage		100 SF

Workshops

10,240 SF

Metal Workshop		2,000 SF
Open Studio Space	1,850 SF	
Circulation	50 SF	
Mechanical/Storage	100 SF	
Casting Studio		700 SF
Open Work Space	600 SF	
Circulation	50 SF	
Mechanical/Storage	50 SF	
Digital Workshop		540 SF
Workspace and Computers	460 SF	
Circulation	80 SF	
Sculptors' Library		400 SF
Seating/Desk	100 SF	
Circulation	50 SF	
Storage/Shelving	250 SF	
Open Workshop/Assembly Space		6,600 SF
Open Workshop	5,600 SF	
Wood Workshop	500 SF	
Workshop	400 SF	
Circulation	50 SF	
Mechanical/Storage	50 SF	
Tool Shop	500 SF	
Open Workspace	200 SF	

Circulation	50 SF
Storage	250 SF

Circulation	200 SF
Mechanical/Storage	300 SF

Guests of Storm King Art Center **3,240 SF**

Seating for Storm King Café	1,000 SF
Seminar Rooms	300 SF (x 2)
Storm King Café	600 SF
Storefront	100 SF
Kitchen	500 SF
Public Restrooms	260 SF (x 2)
Office	520 SF

Outdoor Spaces **15,100 SF**

Outdoor Courtyards	6,000 SF
By Office	2,000 SF
By Café	2,300 SF
By Seminar Rooms	1,700 SF
Space south of Artists' Units	4,550 SF
Space north of Artists' private studios	3,000 SF
Outdoor recreation area	1,400 SF
Deck off of the Dining Space	150 SF

Support Space **6,400 SF**

Mechanical	1,800 SF
Circulation	2,000 SF
Storage	2,600 SF

Total Programmed Space **41,710 SF**

Interior	26,610 SF
Exterior	15,100 SF

Design Proposal and Application of Thesis Concepts

The design proposal separates the living and working spaces, with the workshops on visual axis upon entrance to the site when walking from the south or when entering along the road from the west. The living spaces are tucked into the tree canopy to the south of the clearing, adding a small level of privacy to the artists' place of residence.

The parti of the design for the workshops and living spaces follows after the relationship concept of "object from landscape", responding to the particular existing conditions of the site. The layout of buildings responds to the bowl-shaped topography of the site, and also takes into account pathways onto the site and sightlines from multiple locations. The buildings rotate around a central point, now located in the new upland wetland, used for storm retention and to provide an amenity for the workshops and living quarters. This

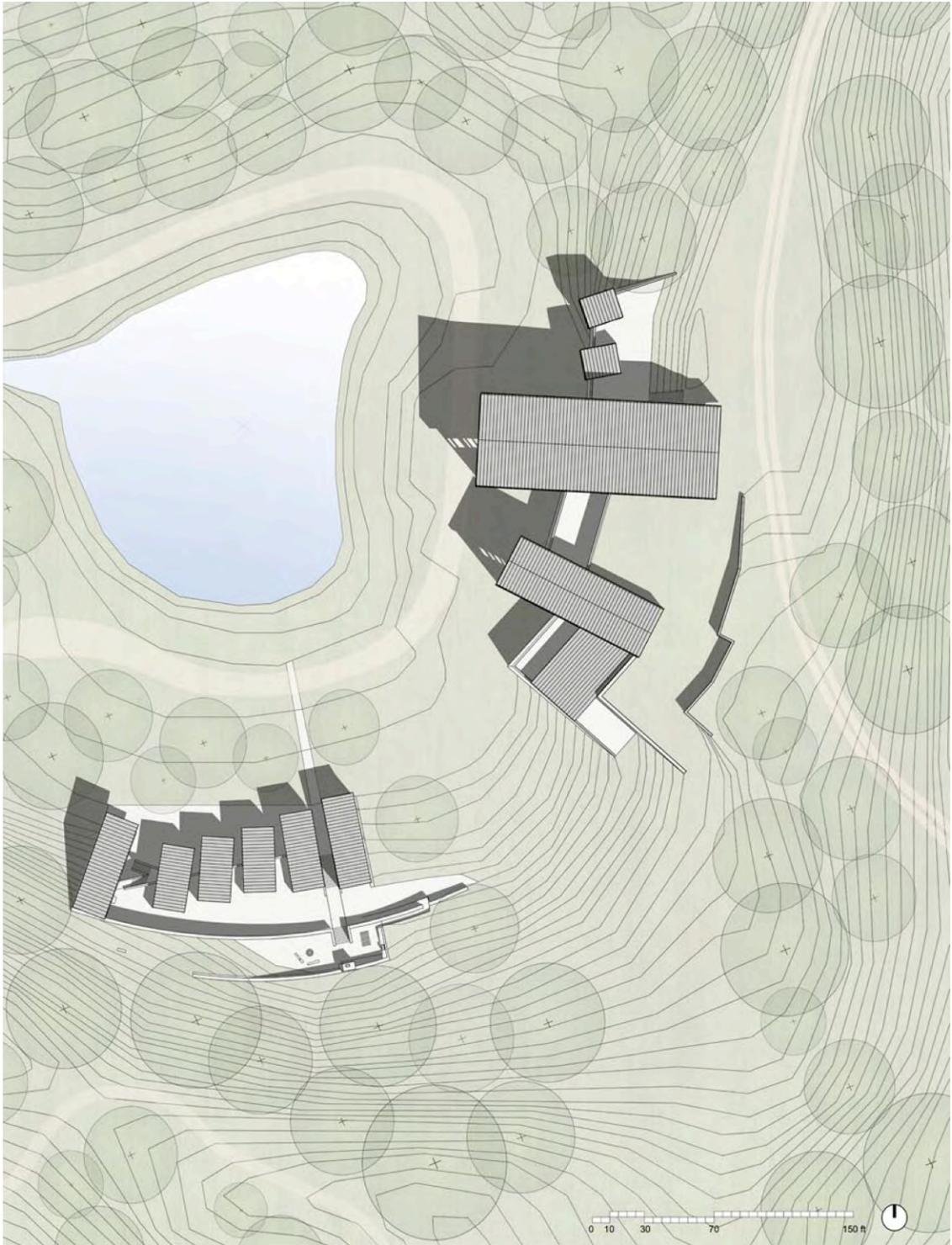


Fig 4.01 | Site Plan diagram by author

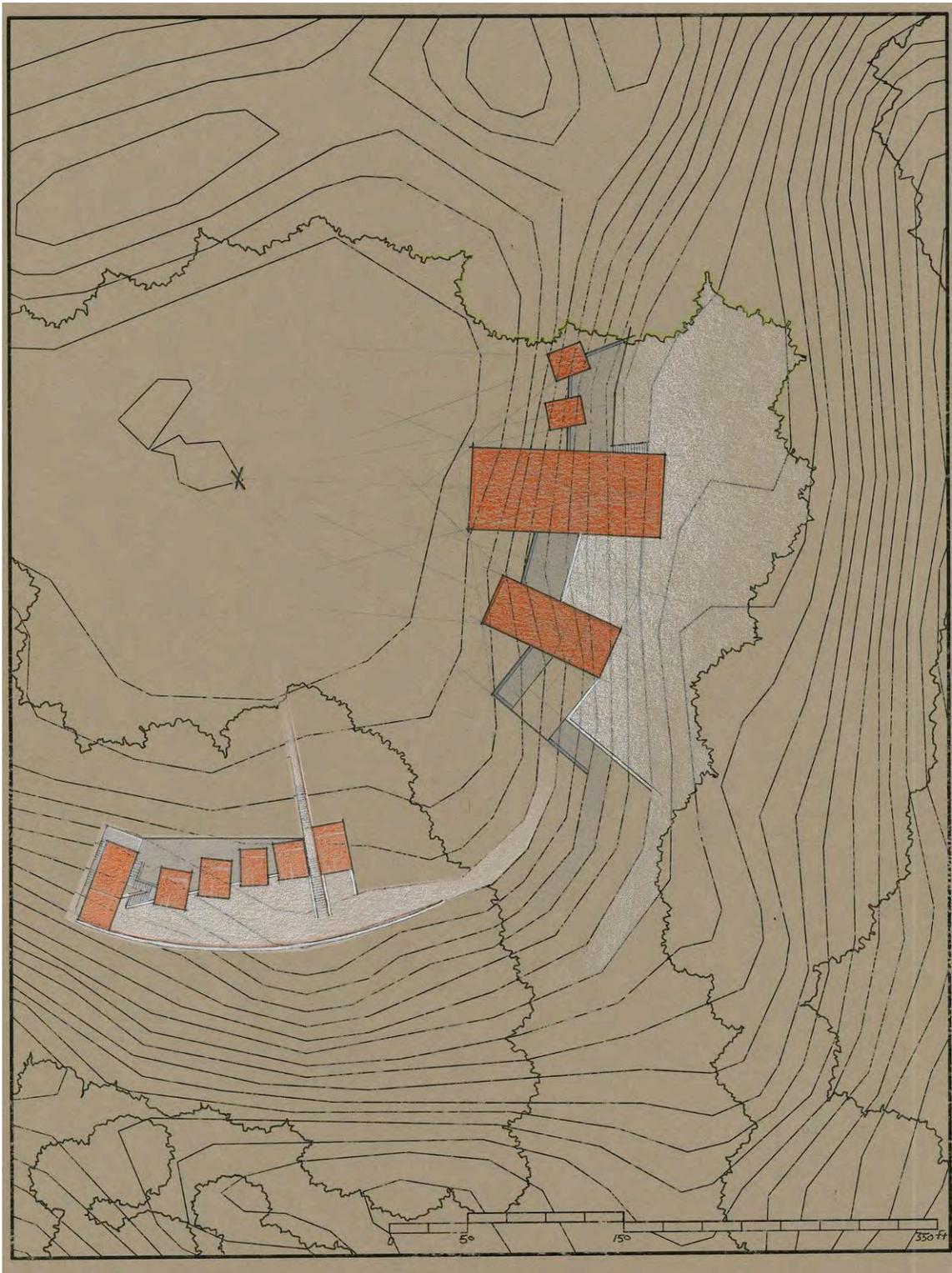


Fig 4.02 | Drawing showing thesis concept of object and landscape translated into Site Plan. Red as object and white and landscape. by author

axis could also be the placement for a new piece of sculpture that visually floats upon the lake and acts as a reference point in views out from the workshops, outdoor seating areas and living spaces. When viewing this sculpture from within the workshops, the piece would act to connect the viewer from the work in progress to the landscape and the finished work.

The Workshops

The conceptual design of the workshop complex is designed with the workshops as “object in landscape” and the supporting functions such as the office, café and public seating areas as “object as landscape.” The concept of “object as landscape” is expressed through the use of multiple retaining walls. One wall, starting from the east, is used to deal with topography and divert site drainage away from the building. The second wall is used to physically retain the earth from the open

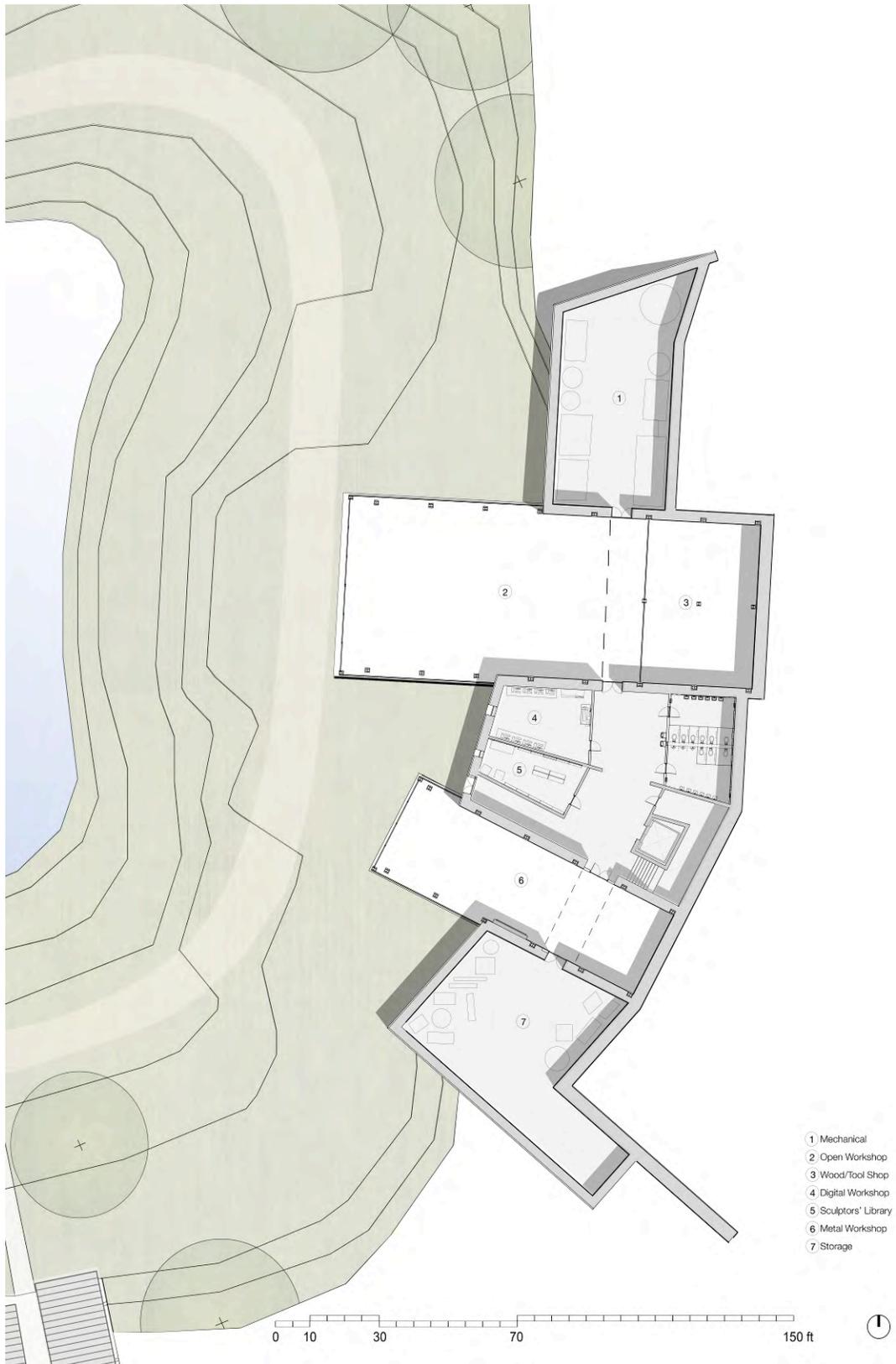


Fig 4.03 | Workshops, Ground Floor Plan
by author

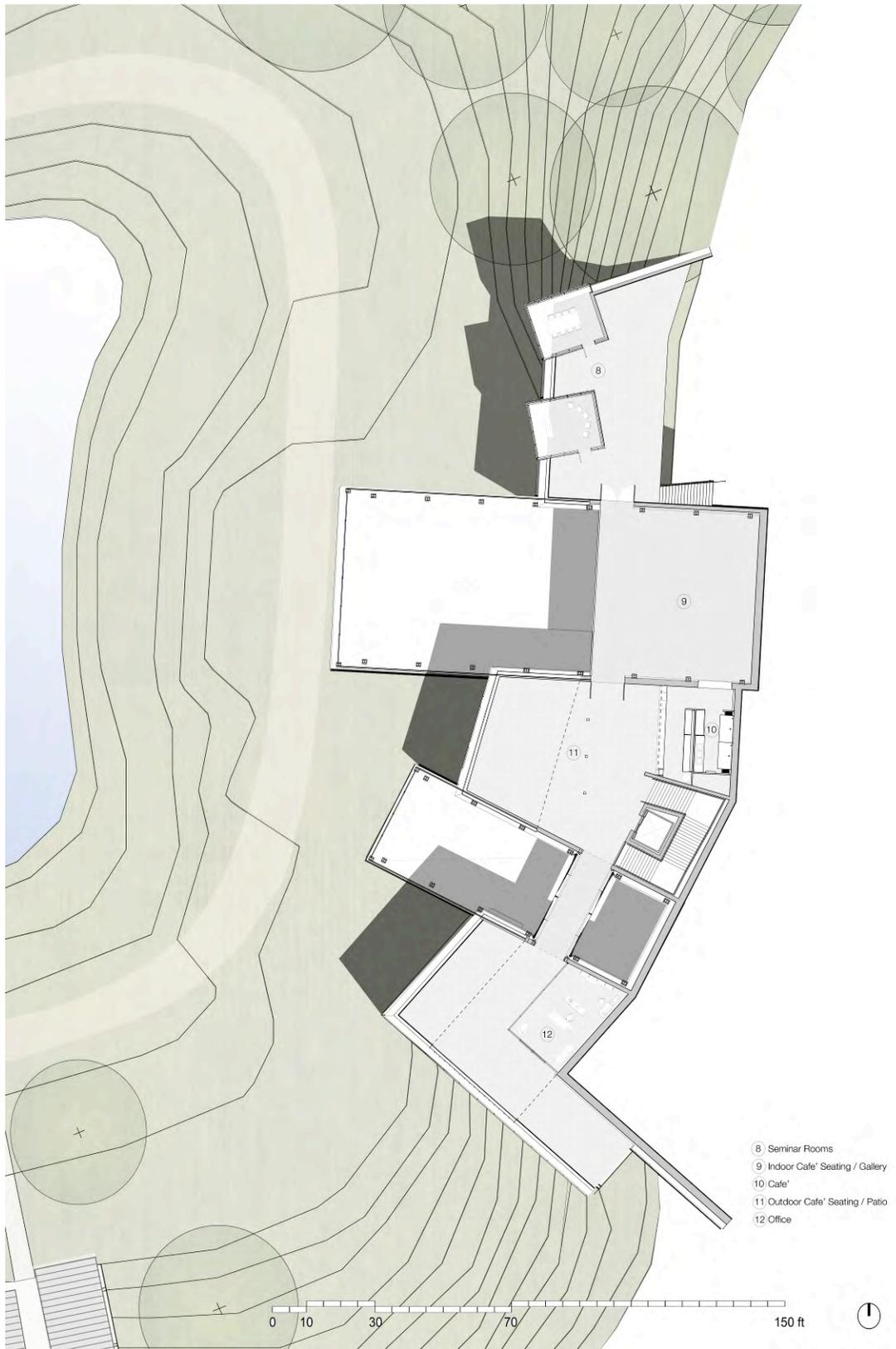


Fig 4.04 | Workshops, Second Floor Plan
 by author



spaces of the workshops. The third wall meanders from east to west, enclosing the supportive functions of the building while the voids of the two main workshops. The walls are battered to enhance their impression of holding back the earth. The building material of the retaining walls, poured concrete, also follows the ideology of “object as landscape” as a material equivalent to stone, made with materials taken from the earth. When perforations in the wall are required, such as in the window openings for the digital workshop and sculptors’ library, the openings are minimal slits to sustain the reading of the retaining wall.

Visitors to Storm King would generally start their visit at the existing Museum and walk to the site from Museum Hill to the North Woods, past Noguchi’s *Momo Taro*, down the hill to Kadishman’s *Suspended*, and up and over the hill

Fig 4.05 | Walk from Mansion to Workshops
Photographs by author

between Liberman's *Adam* and Aycock's *Three-Fold Manifestation II*.

Visitors enter into the workshop from the south on the slope of the hill onto the second level. The layout follows as a series of courtyards and workshop spaces. An office meets them at the first turn and is accompanied by a partially covered outdoor courtyard and overlook. From here the guests cross a bridge through the Metal Workshop, allowing them to stop and observe works in progress down below. In between the Metal and Open Workshops is an elevator and stairway to the lower level, and the relocated café with partially covered outdoor seating for use in fair weather. The café is also connected to an indoor seating area on the second floor of the Open Workshop that offers an overlook into the workspace below so that guests can view works in progress as well as look out to the landscape beyond. Just north of the Open Workshop is a third outdoor



Fig 4.06 | Workshops Entrance Courtyard and Office, by Author



Fig 4.07 | Bridge through Metal Workshop next to office, by Author

The lower level of the workshops contains spaces to be used by the artists. Below the office and south courtyard is storage space, followed by the Metal Workshop to the north. In between the Metal and Open Workshops in the lower level are the elevator and stairs, two large public restrooms, and the Digital Workshop and Sculptors' Library. The Digital Workshop and Library would be private to the artists, but would have a clerestory towards the ceiling to allow for extra light into the spaces. The Open Workshop consists of a 4,000 square foot open work area and a Wood and Tool Workshop below the seating area for the café on the second level. The space north of the Open Workshop below the courtyards and seminar rooms is allocated for mechanical.

The floor-to-floor height of the ground floor is 24 feet to accommodate the building of large sculpture and the second floor is 10 feet from floor to ceiling. The

Metal Workshop extends above the second floor to a total interior height of 50 feet and houses a 10-ton bridge crane within the structure. The Open Workshop extends to an interior height of 60 feet, with two 10-ton bridge cranes housed within the structure.

The thesis concepts are translated from the overall layout and organization of the buildings into the detail scale. In the Open and Metal Workshops, the structure is separated into “object in landscape” and “object as landscape” Concrete retaining walls mix with the steel structure holding the bridge cranes, roof and glass curtain walls. The retaining walls are sculpted out to provide a slot for the steel structure to attach to the base of the floor slab, much in the same way the retaining walls are sculpted out to provide the open space for

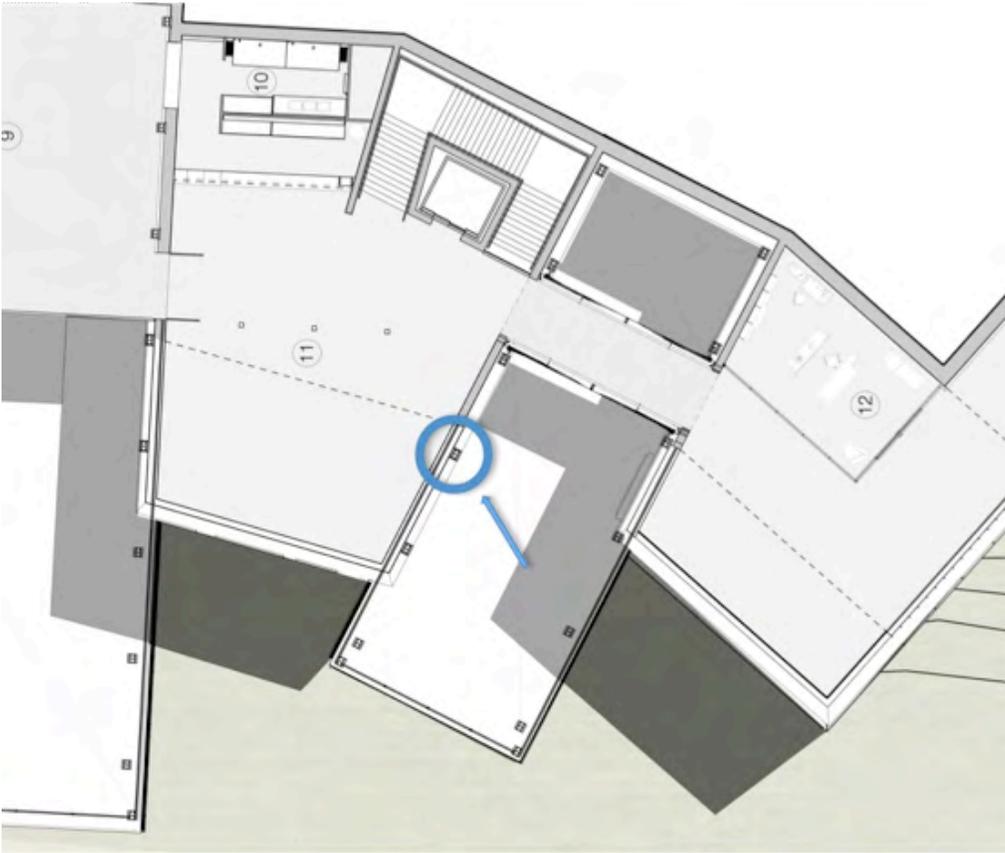
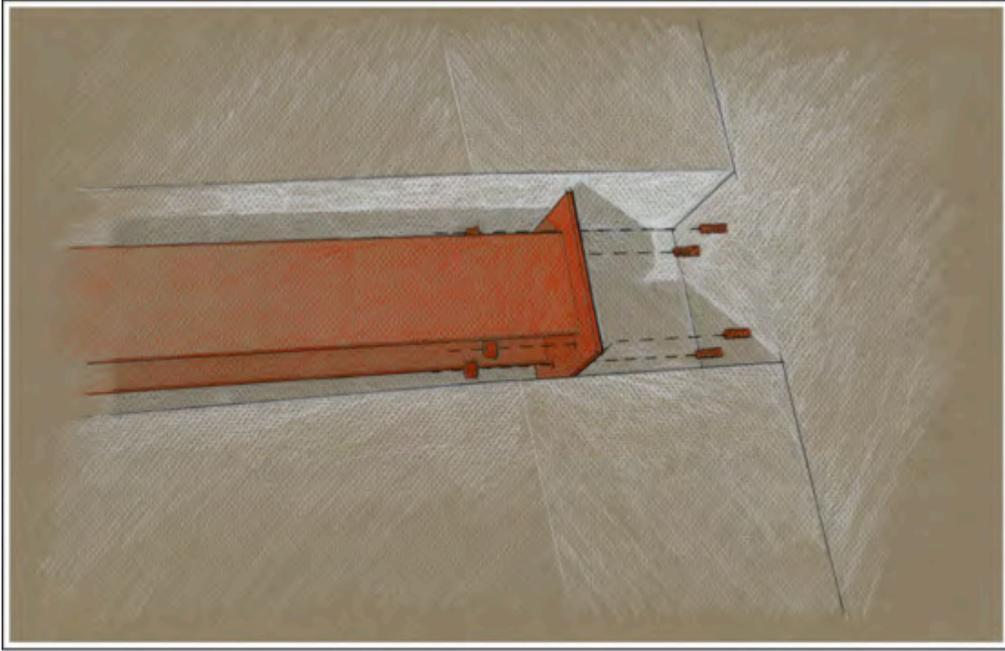


Fig 4.08 | Detail of column connect as object inserted into landscape, by Author

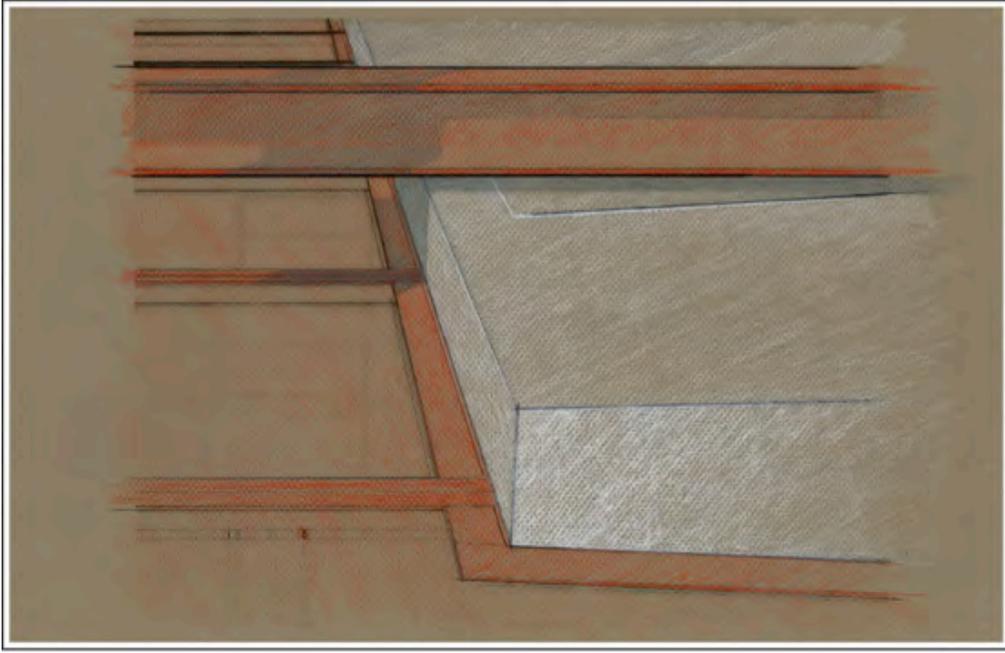
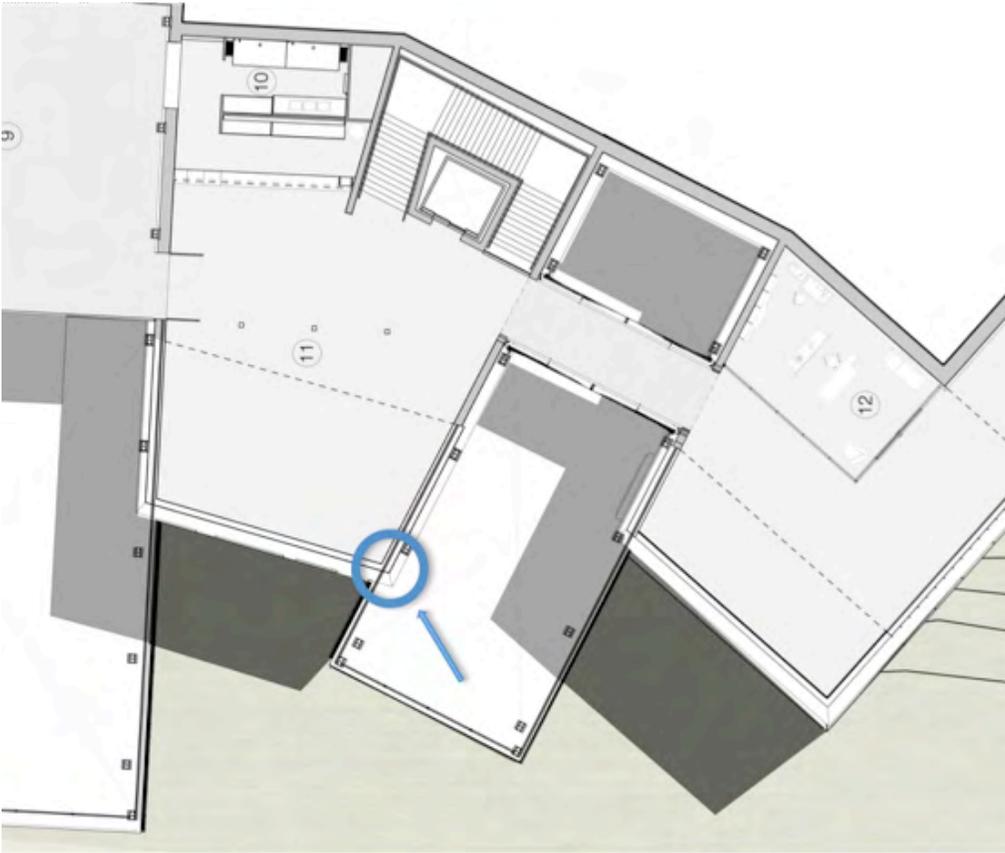


Fig 4.09 | Detail of column pulled away from wall and corner of retaining wall, reading of object and landscape,
by author

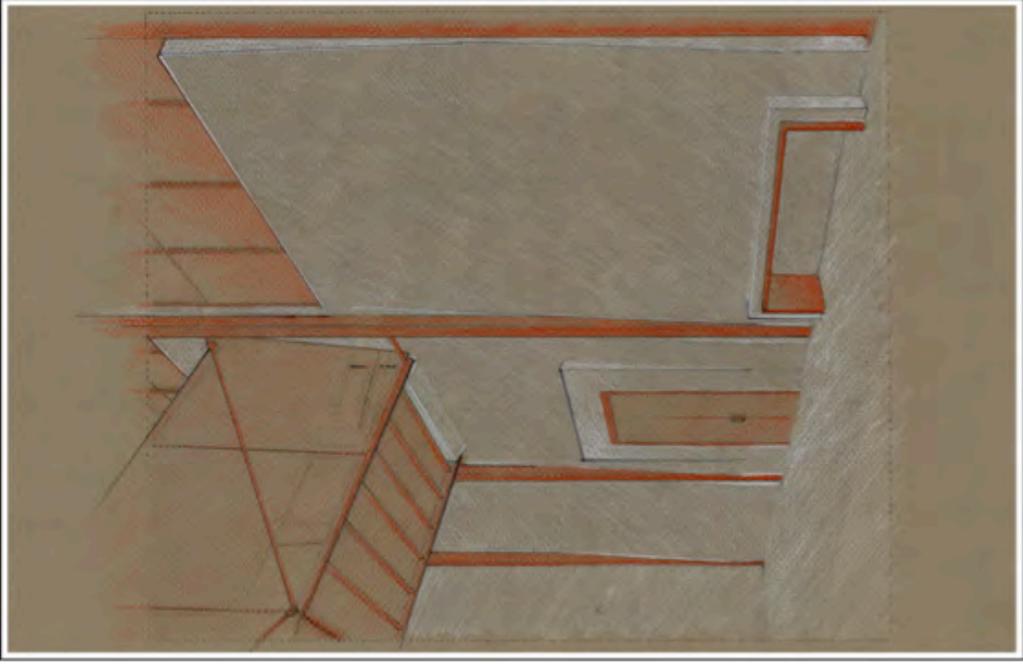
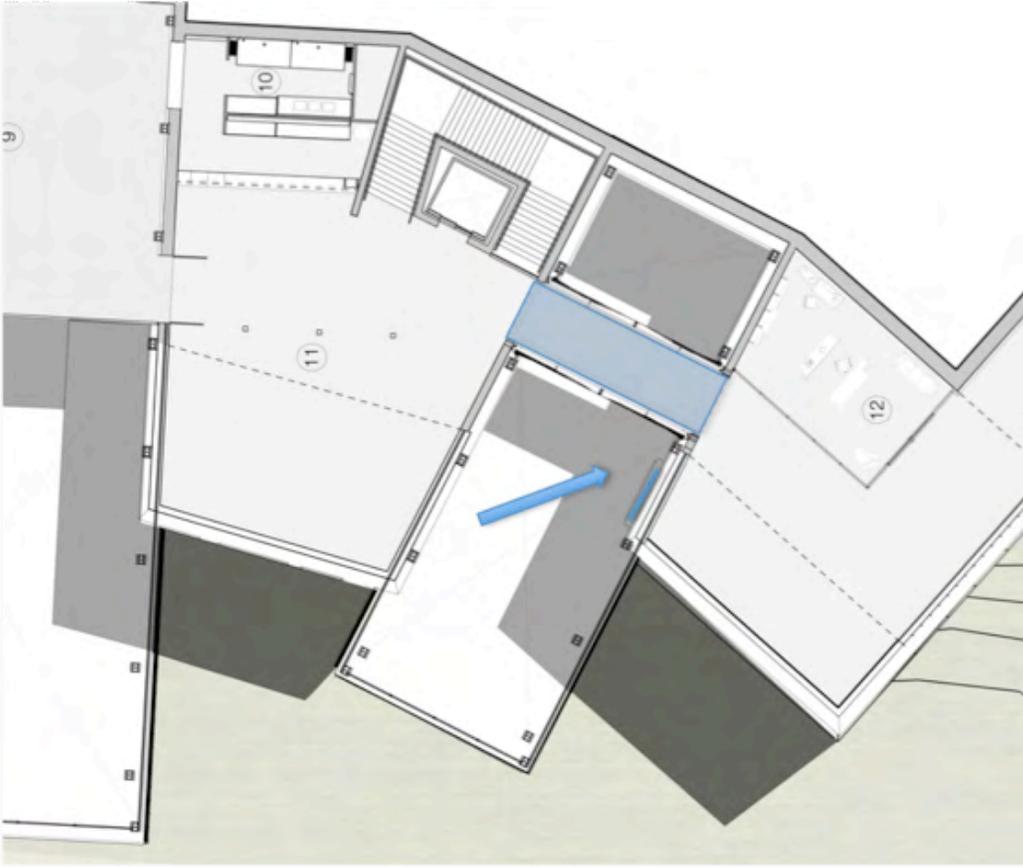


Fig 4.10 | Detail of workbench inserted into cast opening in wall, bridge through workshop, columns, and curtain wall
by author

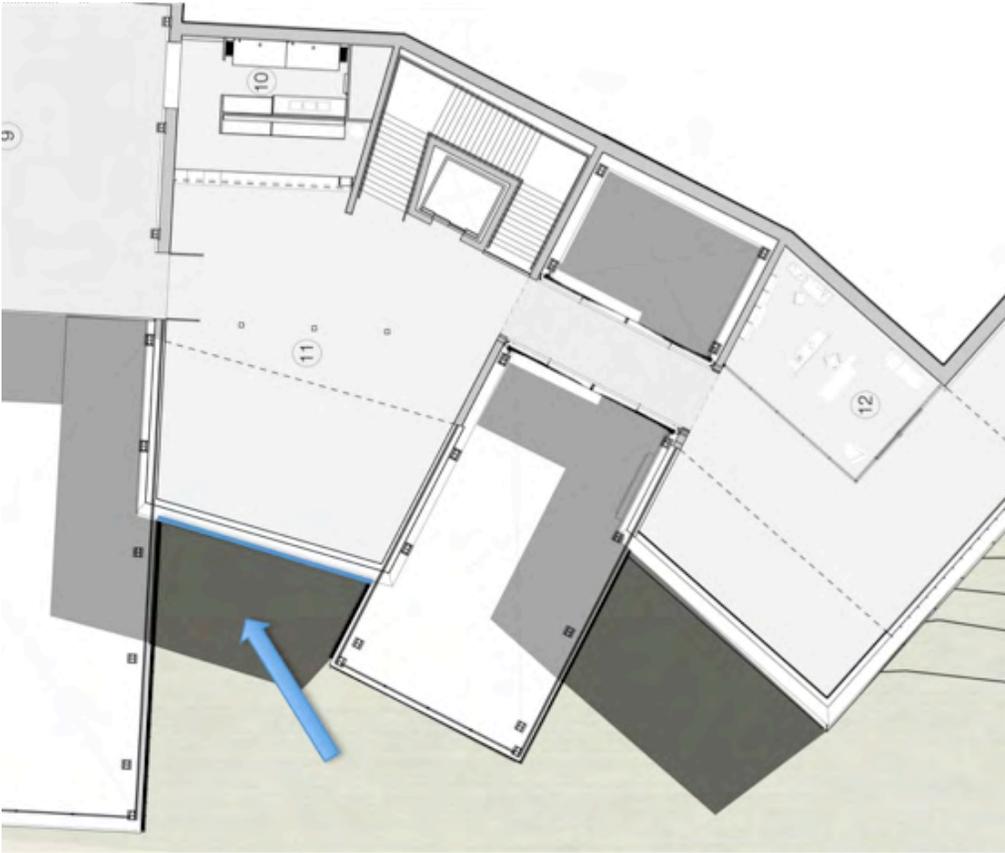


Fig 4.11 | Detail of slit opening in retaining wall, by author

the workshops. The concrete walls of the workshops include areas that have been cast to allow work surfaces and tools to be stowed within the walls. From the overarching concepts to the details of construction, the relation of object and landscape is visible.

Note on drawings:

Diagrammatic Perspectives included highlight conceptual relationship of object and landscape using red as object and white as landscape.



Fig 4.12 | Interior perspective of Metal Workshop, by Author



Fig 4.13 | Section through Open Workshop, by author



Fig 4.14 | Perspective of Workshops, by author

The Living Quarters

The living quarters are tucked into the tree canopy to the south of the clearing. The artist-in-residence's unit stands on the eastern edge and takes advantage of its corner placement with windows that wrap the front and eastern edge of the unit. A pathway on axis with the central rotation of the parti extends from the circular road in the clearing, in between the artist-in-residence's unit and the accessible fellow's unit, and up to the outdoor recreational and cooking area. An outdoor fireplace, extending from the radius of the wall, terminates the path. At the western edge of the four fellows units stands a communal building where the artists cook, wash their clothes and share meals together. As the private artist units only house a bedroom, bathroom and studio space, much of the artists' time would be spent interacting with one another. The communal building houses a large dining area for the artists to



Fig 4.15 | Living Quarters Aerial Perspective, by author



Fig 4.16 | Living Quarters, Ground Floor Plan, by author

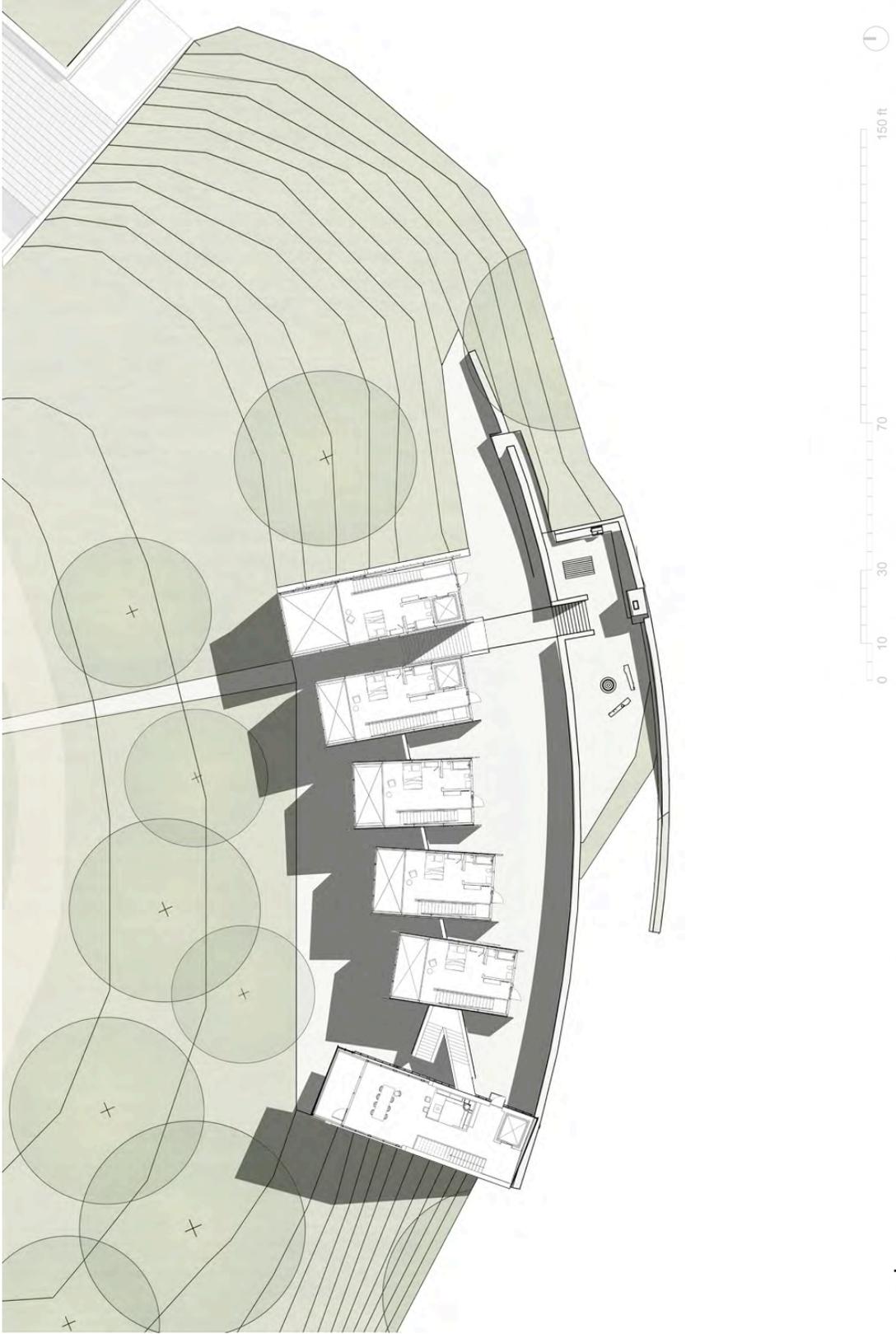


Fig 4.17 | Living Quarters, Second Floor Plan, by author

share meals together and for the curator to bring potential donors and patrons to meet the artists once a month. An outdoor deck extends off the dining area to provide a place to enjoy the outdoors after meals and during gatherings and functions.

The conceptual layout of the living spaces are designed in much the same way as the workshops, with the artists' units and communal building as the objects, and the supporting spaces and studios as the landscape. The topography again is dealt with three retaining walls. The first wall, starting from the south, encloses the outdoor recreational and cooking area. The second retaining wall holds back the earth to provide an open space behind the units where the artists pass each other daily on their way to meals and to the workshops. The third retaining wall follows the outline of the artist private studios, sculpted out from terrace on the second level. The studios are created out of poured concrete, relating to

“object as landscape”, and the units are framed in steel and attached above the studios and function as “object in landscape.”

The primary intention of the design is to use the thesis concepts relating object and landscape while increasing the quality of the experience for the intended users. The artists have a place where they can live, work, interact and learn from one another, and where visitors to Storm King Art Center can witness and learn from these interactions as well.

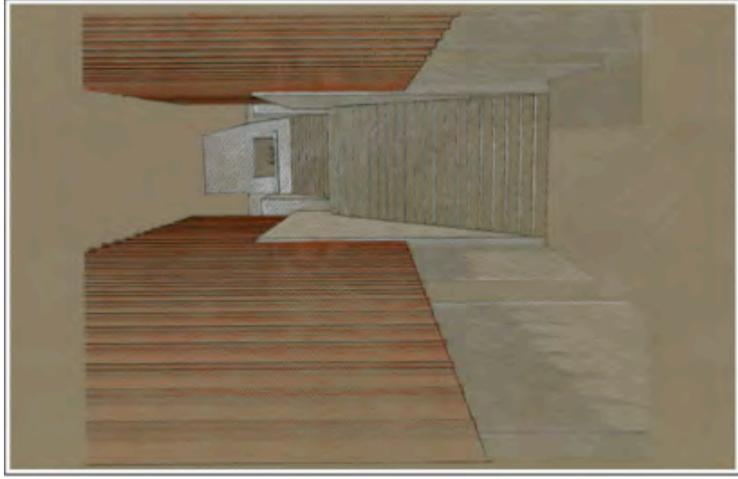
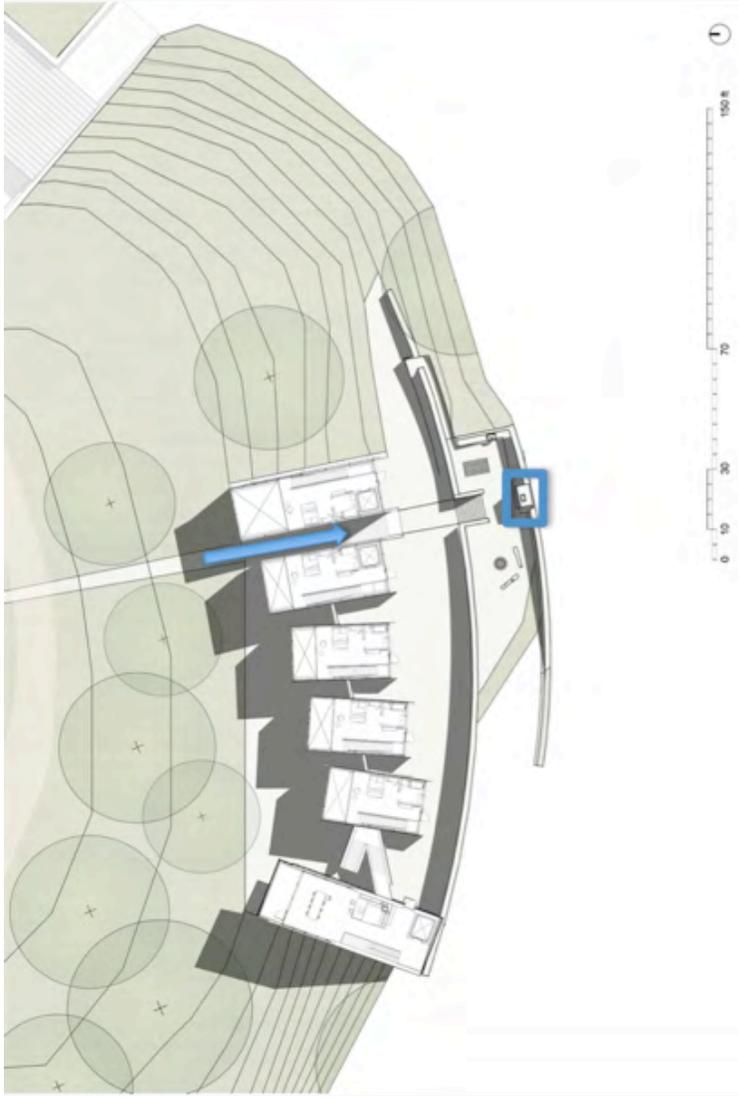


Fig 4.18 | Detail showing outdoor fireplace at top of stairs as extension of landscape in between two objects
by author

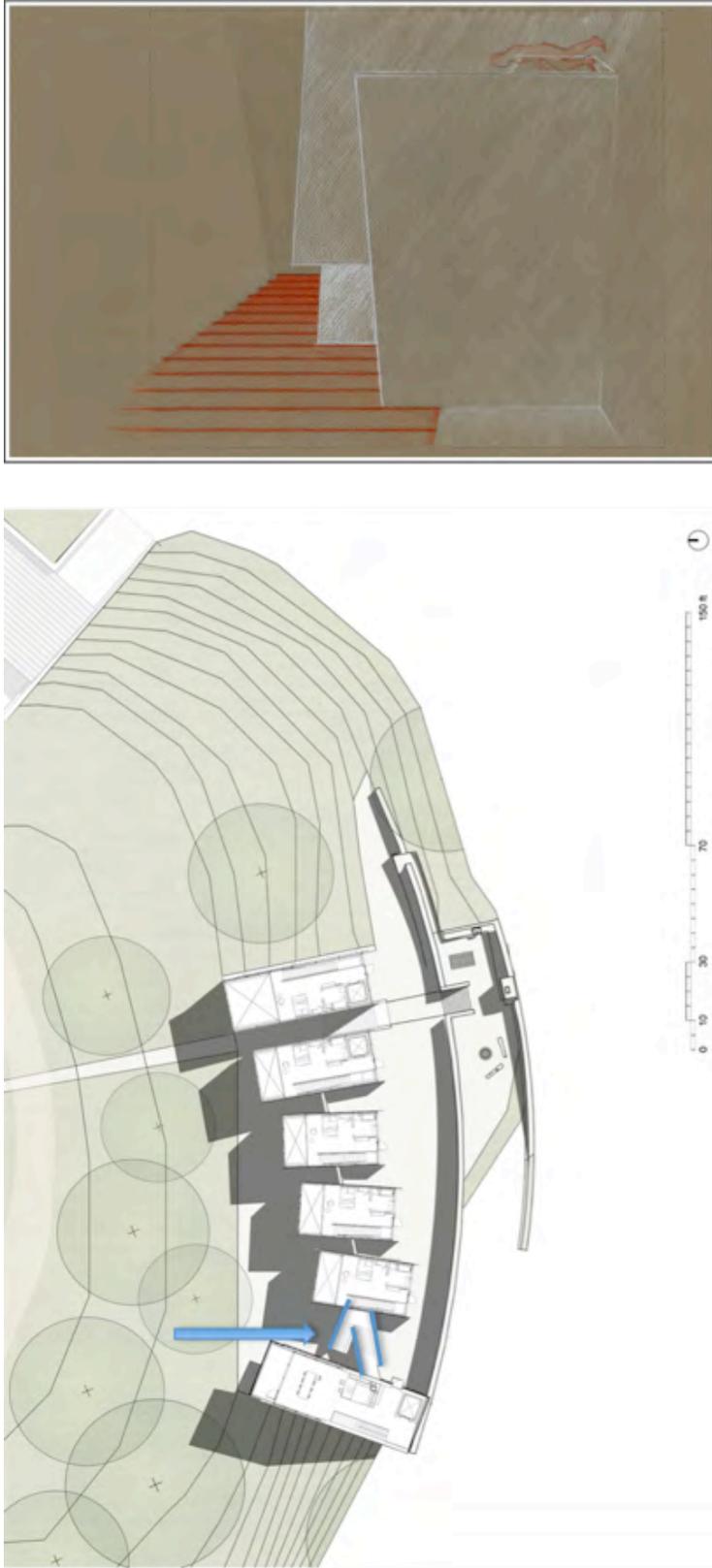


Fig 4.19 | Landscape staggered and terraced to provide for a stairway, by author



Fig 4.20 | Artists' unit as object attached to studio space as landscape. by author



Fig 4.21 | Interior perspective of fellows unit, by author



Fig 4.22 | Section through Living Quarters and Outdoor Space, by author



Fig 4.23 | Outdoor Recreation and Cooking Area perspective, by author



Fig 4.24 | Perspective of artists' Living Quarters and grounds, by author

5 | *Conclusions*

The transformation of the Hudson River School landscape paintings, from romanticized and undiscovered to the immense and expansive, are still visible on the site of Storm King Art Center in the idealized and perfected landscape and immense scale of the sculptures. The artists that traveled up the Hudson River from their studios in New York City to experience the landscape understood the important relationship of artist and site. The Workshops at Storm King take this same importance into account, while providing a network to foster growth and connections between artists, patrons and the visitors.

The comparison of object in landscape, object as landscape, and object from landscape describe relationships that can be translated

to many disciplines and site conditions. In the proposal for Storm King Art Center, these relationships serve as the stimulus for the design from the initial parti and organization of the site down to the detail scale of the buildings. Through a careful exploration of object and landscape in an architectural solution, the proposal seeks to join the relationships of landscape to sculpture and landscape to sculptor.

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