

THE WIESNER
MEDIA BUILDING
- TAKE 2 :
Design as collaboration

by

Joshua K. Diamond

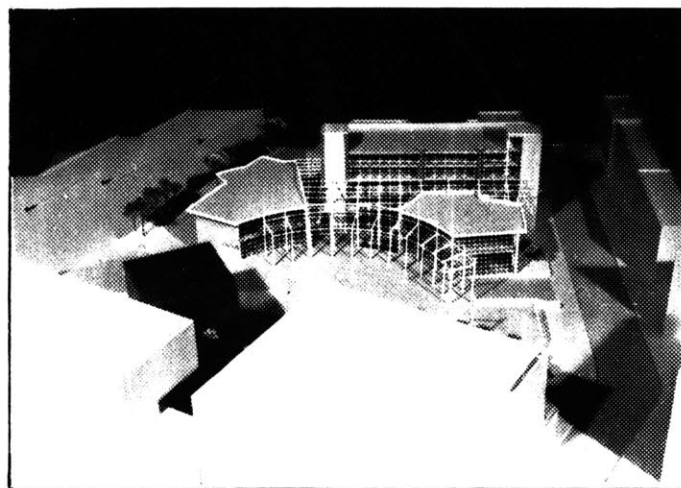
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On a more personal note, I would like to thank my father for his architectural advice and my mother for her greatly needed editorial help. I am grateful to my office-

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Submitted to the Department of Architecture
on January 15, 1993
in partial fulfillment of the requirements for
the Degree of
Master of Architecture

ABSTRACT

In this thesis I explore the potential for enriching the design process through a re-evaluation of the role of collaboration in architectural production. I believe multi-disciplinary collaboration can be an asset rather than an encumbrance. The vehicle for this investigation is a complete re-design of the Wiesner Art and Media Technology Building and its site on the M.I.T. campus, a project praised as an example of successful collaboration among artists and architects. As opposed to the late entry and limited selection of collaborators in the built project, I involve participants from a broad spectrum of disciplines at the beginning conceptual stages of design. I then assume the task of producing an architectural solution that remains true to the insights and or formal contributions of the collaborators.

Thesis Supervisor: Thomas Chastain
Title: Assistant Professor of Architecture

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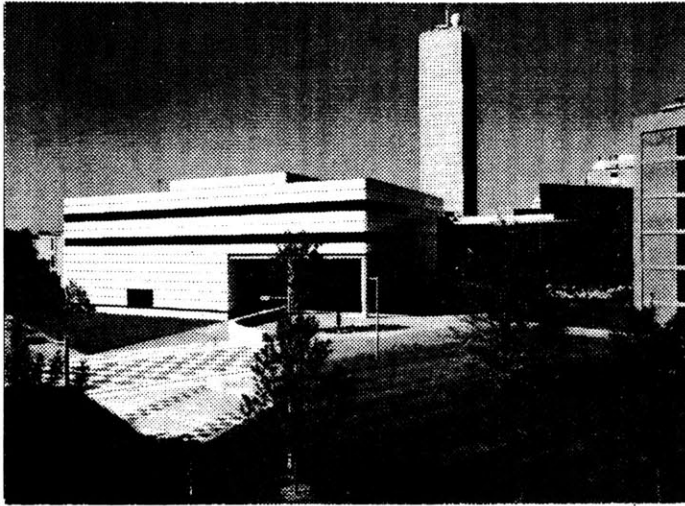


Figure # 2 Existing Wiesner Media Building

INTRODUCTION

I came to the study of architecture from an art history background and I have always harbored thoughts of the interrelation and co-mingling of these two fields. Architecture has historically been considered one of the "fine arts" if not the supreme mode of artistic expression, but recently (in the United States at least) this status has eroded. I assume this is partially due to the increasingly complex practical and programmatic side of the endeavor itself, but I also believe that there has been a substantial change in the conception of the role of architects in our society. My desired outcome is a richer architecture that perhaps learns and borrows from other modes of thinking or spheres of knowledge. A recent movement has focused on the collaboration between artists and architects as a solution to this problem. Wellington Reiter makes the argument that only by remaining fully

independent can the artist and the architect function to their full potential. He views the recent interest in "collaboration" and "public art" as revealing an "underestimation of the available art WITHIN architecture."¹

This underestimation of potential is the core of this thesis. Of all the arts, architecture is clearly the least individual and most dependent on cooperation between numerous parties. This aspect of architectural production should be viewed as an asset rather than a liability. I hope to work towards a restoration of the "mother of all arts" to its inherent vigor. I see the possible solution to this, not in a limited collaboration between artist and architect but in a much broader conception of collaboration.

1. Wellington Reiter, *The Public Arts - Rethinking the Relationship Between Architecture and Art*, Art New England, October 8, 1989.

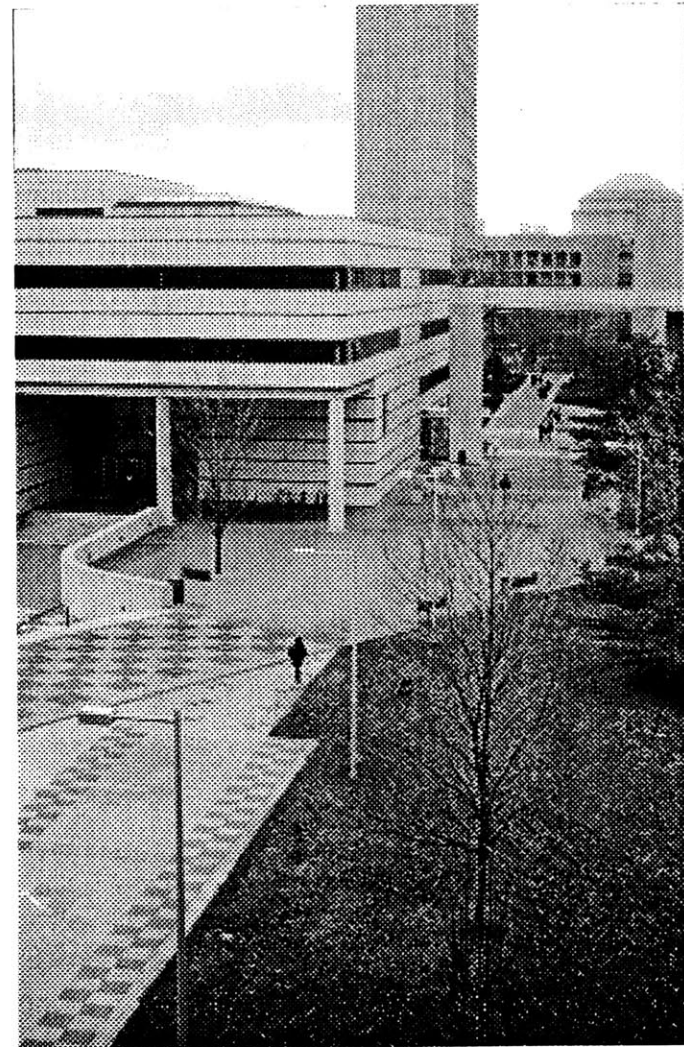


Figure # 3 Existing Wiesner Building, view from Whitaker Medical Building

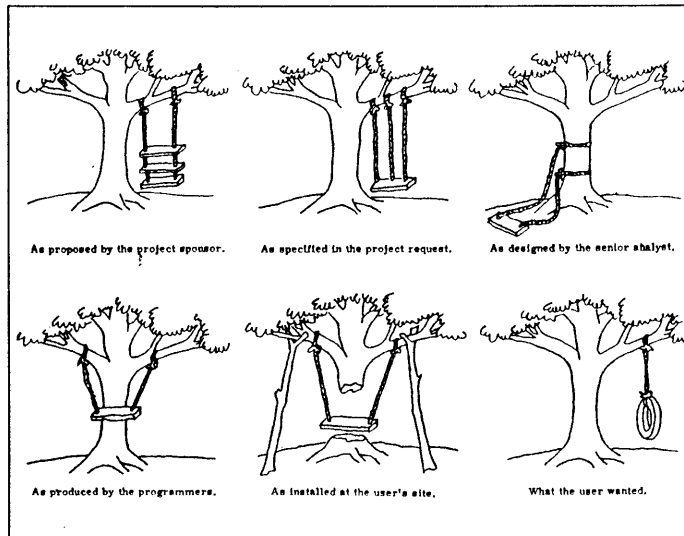


Figure # 4 Tree diagram from Alexander

By assuming their roles in this project, the collaborators do form a sort of community. However, my approach should be distinguished from various participatory design approaches, which directly involve only the future or current inhabitants in the process. Christopher Alexander's work on "Patterns" is the most well known formulation of this method in which architecture is charged primarily with "meeting immediate felt needs."² In this project I have instead involved a wide range of participants with the aim of seeing what can be brought to architecture from other disciplines. This thesis is an experiment in utilizing this broader collaborative process to produce a complete architectural design.

Much has been written recently concerning collaboration and architecture.

2. Christopher Alexander, Murray Silverstein, Shlomo Angel, Sara Ishikawa, and Denny Abrams. *The Oregon Experiment*, Oxford University Press, New York, 1975, p. 28.

The range of viewpoints corresponds to the broad spectrum of people who are affected by or concerned with architectural production. The "% for the Arts" plans that have been introduced across the country in both the public and private sectors have had a considerable impact. The first of the public mandates went into effect in 1985 in San Francisco, California. Since then numerous communities have incorporated similar legislation into their own lawbooks. The basic premise of these regulations is that a fixed percentage (usually 1%) of construction cost will be allotted for "Art." The question then becomes what should be allowed as "Art" and who is permitted to produce or design it?

This is where the debate begins, with each player taking a predictable stance. The architects want to be considered "Artists," the landscape architects seem to be



Figure # 5 Existing Wiesner Building with "plop art" sculpture in foreground

still bound to the conception that art is a sculpture to be placed in a plaza, the "Artists" are pleased to again be included in and compensated for their work on architectural projects, the developer is primarily concerned with the bottom line and the government agent or administrator wants something particular for their community. All of these particular concerns create an atmosphere which makes it difficult to achieve the ideal where, "collaborative team designs are unique, if not superior to the designs generated by a single discipline."³

³. Kay Wagenknecht-Harte. *Site + Sculpture, The Collaborative Design Process*, New York, Van Nostrand Reinhold, 1989, p. 4.

THE PRECEDENT

The Wiesner Media Building collaboration has some specific merits and flaws. The initial conception of the project in 1979 by Kathy Halbriech (then Director of Exhibitions for the MIT Committee on the Visual Arts) as an experiment in collaboration between artists and architects was an excellent idea. It was also an extraordinarily difficult act to actually carry out. The building that emerged from this collaboration is nevertheless disappointing.

The documentation of the process involved is quite extensive, culminating in the book, *Artists and Architects Collaborate: Designing the Wiesner Building*. A committee of faculty and administrators chosen by the then MIT President Wiesner selected the architect. The choice of collaborating artists was made primarily by the architect, I. M. Pei.

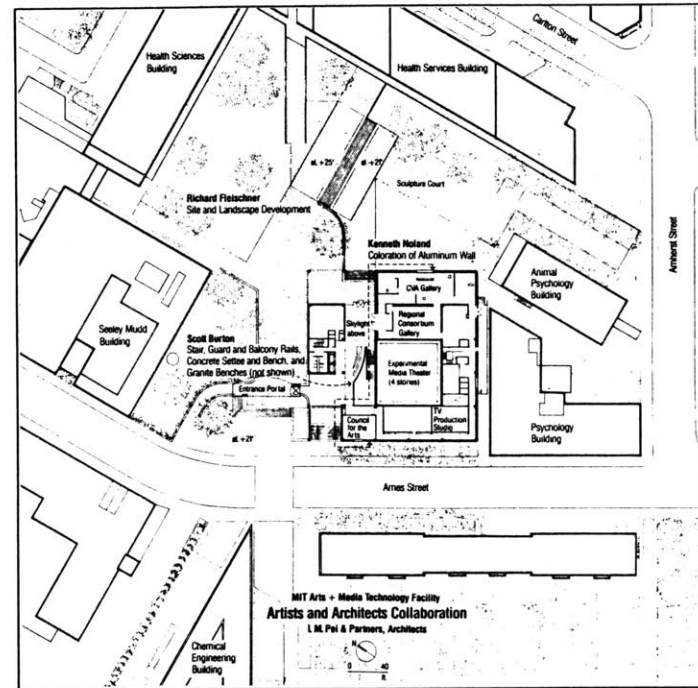


Figure # 6 Site plan of Wiesner Building with zones of each artist's work demarcated



Figure # 7 I. M. Pei and Scott Burton discussing the design of the curved stair.

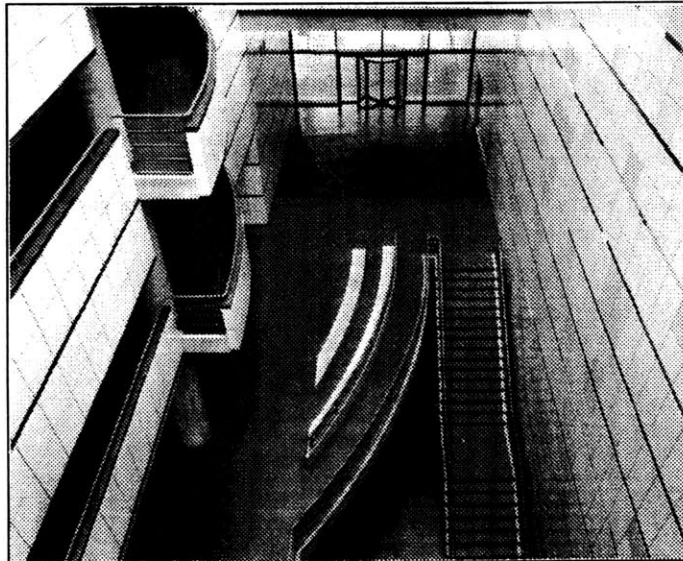


Figure # 8 Scott Burton's curved seetee and stair with responding curved balconies above

I see the major flaw in this project as the compartmentalization of the artists into rigid and distinct zones of responsibility. The site plan (see Figure #6) produced by the office of I.M. Pei & Partners intended to delineate the celebrated incorporation of artists into the design process, actually reveals this rigidity of their allowed impact. Richard Fleischner was permitted the site and landscape development around the building, Kenneth Noland was given the joints between aluminum curtain wall panels and Scott Burton produced the stair, rails, and benches within the atrium space. While I concede that this subdivision of labor certainly made the project easier (if not actually accounting for the possibility of completing the building) it also seems to pose an insurmountable barrier to collaborative interaction.

THE CRITIQUE

As I view the existing project, the only actual collaboration that took place was between Scott Burton and Pei's office. Burton's stair and settee in the atrium space seem to have had an impact on, or conversation with the rest of the building. Nevertheless, this relationship appears to have been limited to a change in the shape of the overlooking balconies to mimic the curve of Burton's work below (see Figures # 7 & # 8). In the case of Kenneth Noland, an artist was chosen who was able and willing to work literally within the cracks of a predetermined building design. The artist's work is used as a graphic applied to the surface of the building in the same manner in which it is applied to the design of the business cards of the Media Laboratory housed within (see Figure # 9). Richard

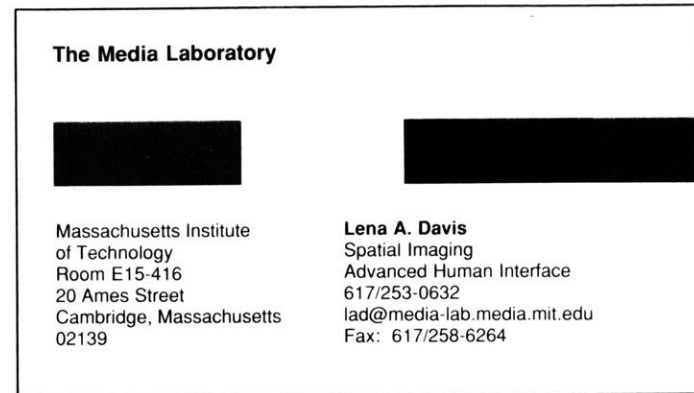


Figure # 9 The Media Laboratory business card with "Nolandesque" colored bands

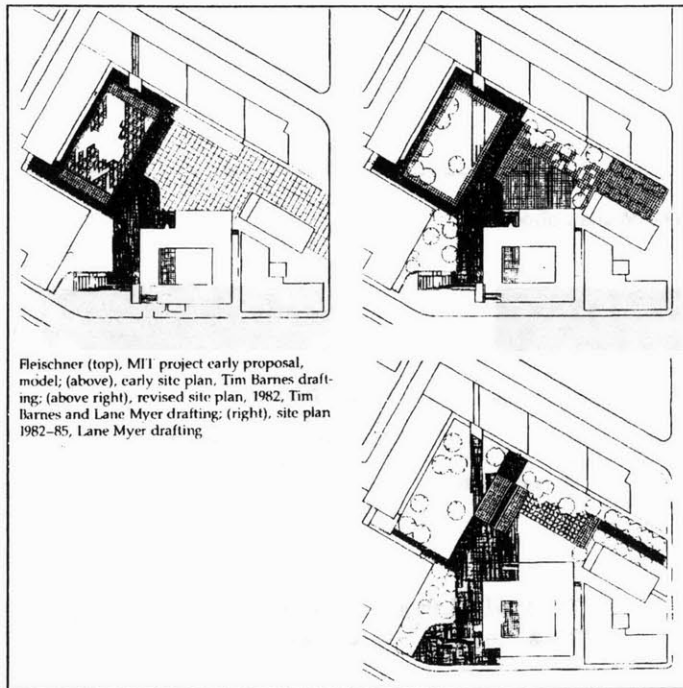


Figure # 10 Three remarkably similar stages in the development of the site of the Wiesner Building by Richard Fleischner

Fleischner was allotted or absorbed the mostsizeable and potentially integrative task, the design of the surrounding site. While Fleischner seems to have been remarkably adept at raising funds for his expanding effort and fully dedicated to the project, he also missed a opportunity to benefit from collaboration. His three versions of the site plan and the interviews in the chronicle of the process, *Artists and Architects Collaborate: Designing the Wiesner Building*, reveal that his basic conceptions for the site remain unchanged throughout (see Figure # 10)⁴

The building that eventually emerged departs in several respects from the general planning concept at MIT. Those ideas included the desirability of a certain openness. Specifically, the passer-by being able to view into semi-private spaces or to have at least a general awareness of the

4. MIT Committee on the Visual Arts. *Artists and Architects Collaborate: Designing the Wiesner Building*, 1985.

activities of his or her neighbors. Different departments of functions are commonly housed in close proximity and in fact the MIT definition of a "building" refers to a sub-unit of a freestanding structure.

The opaque taut, wrapped skin and rounded corners of the Wiesner produce a surface that is sealed off and impenetrable (see Figure # 11). The image and security concerns of the Media Laboratory probably dictated more about the final design than any of the "collaborators." The building uninviting design rejects the location within a university setting and could fit comfortably on Route 128 where other high tech industry headquarters are located. A personal experience illustrates how appropriate this imagery is; when I telephoned the director of the Media Lab, Nicholas Negroponte to see if he would be willing to discuss my project the secretary immediately asked "what company are you calling from?" My message was never returned.



Figure # 11 Existing Wiesner Building, exterior curtain wall

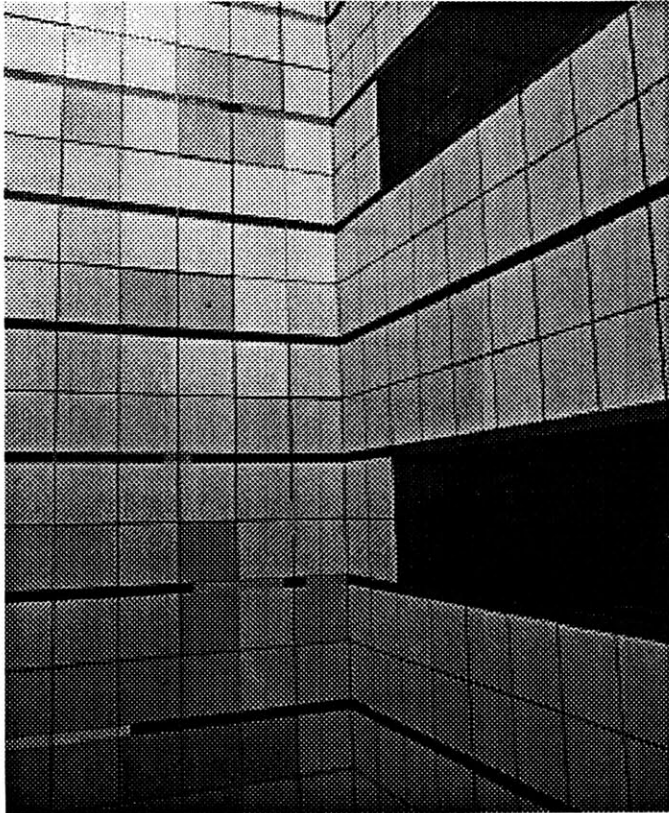


Figure # 12 Interior wall of atrium space

In my mind the List Gallery space housed within this building gets extremely short shrift. The public is not welcomed in, even at the ground floor level where security issues are not paramount. In the only major “public” space, the atrium, the sealed curtain wall skin from the exterior continues inside (see Figure #12). The main gallery is accessed through a double set of glass doors and the small gallery is around the corner in what appears to be leftover space. The most unusual space in the entire building, the “Cube” experimental (public) theater is completely hidden, possibly justified as intended to provide a dramatic surprise

M E T H O D

The exploration began with a series of letters to people in a range of disciplines who I felt might be interested and willing to contribute their time to this project. I then met independently with each of the four respondents; Nobel Laureate physicist - Jerome Friedman, ceramic artist - David Judelson, sculptor - Julie S. Graham, and linguist / MIT Associate Provost / jazz musician - Samuel Jay Keyser. I tried to have these people act not merely as consultants on a predetermined design, but as participants in the basic conceptualization of the project. Each person was also asked for input concerning aspects of the project more closely related to their own field of expertise.

These initial meetings determined the basis for the final design solution. The issues discussed included form, program, political concerns, technology, art, building

concept, relation to the MIT campus, and security issues. From that point onward the responsibility turned to me, as I struggled to gather all of these complexities into an architectural solution.



Figure #13 Existing Wiesner Building, curtain wall detail of single window

PROGRAM INFORMATION

The program is extremely diverse, incorporating Media Laboratory office and research space, a lecture hall, the experimental "cube" theater, administrative offices and gallery space.

Site: Wiesner Arts and Media Technology Building Site, M.I.T. Campus

Program: Same as built except for the addition of a Media Lab gallery space.

A more complete comparison of the existing and new design program is given in the following table.

		AS BUILT (approx. sq. ft.)	NEW DESIGN (approx. sq. ft.)
List gallery space	=	6,500	6,500
List back-up space	=	3,400	3,500
Lecture hall	=	2,700	4,900
Experimental theater "the cube"	=	4,000	4,000
Media Lab administrative offices, meeting rooms and research labs space	=	47,000	44,000
ADDED ELEMENT			
Media Lab display gallery space	=	n.a.	5,000
Provost for the Arts	=	1,000	1,000
Circulation space	=	14,000	10,000
Public Lobbies	=	9,500	10,000
Storage	=	2,800	3,000
Mechanical on floors	=	6,500	6,000
Mechanical on roof	=	4,800	4,000
TOTAL	=	103,000	101,900

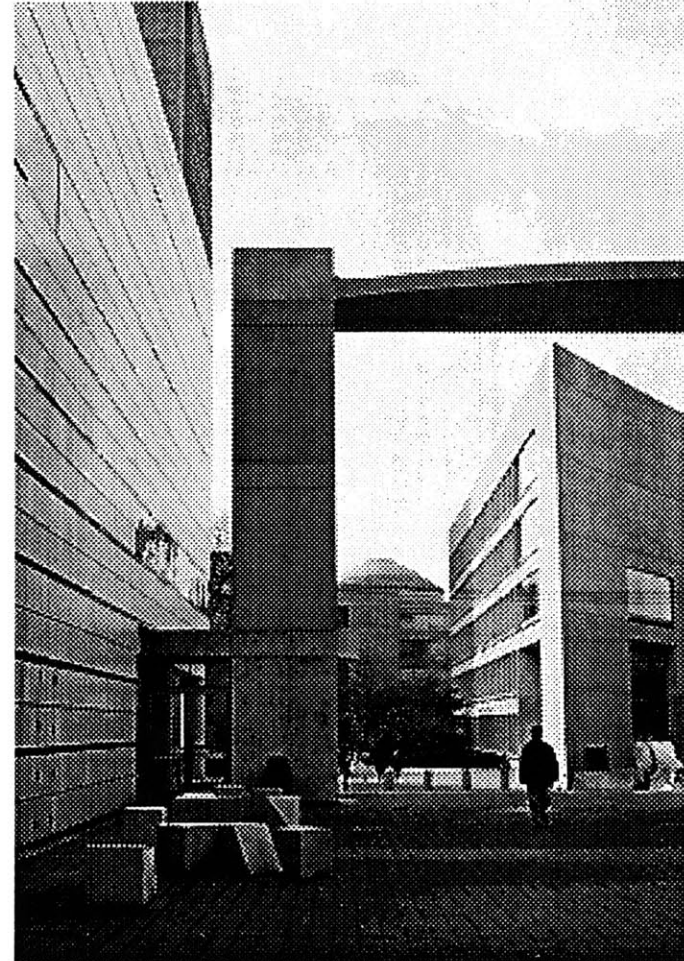


Figure #14 Existing Wiesner Building, ground level view along axis toward dome of Main Building

EARLY SKETCH MODELS

This section consists of photographs of six early sketch models that I produced as an initial method of becoming more familiar with the site, program, and other design issues. These helped me develop my own opinions and concerns to bring to the future collaborative sessions. I felt that rather than biasing the collaboration towards my predetermined ideas, these early individual studies would help make the relatively short joint sessions more productive.

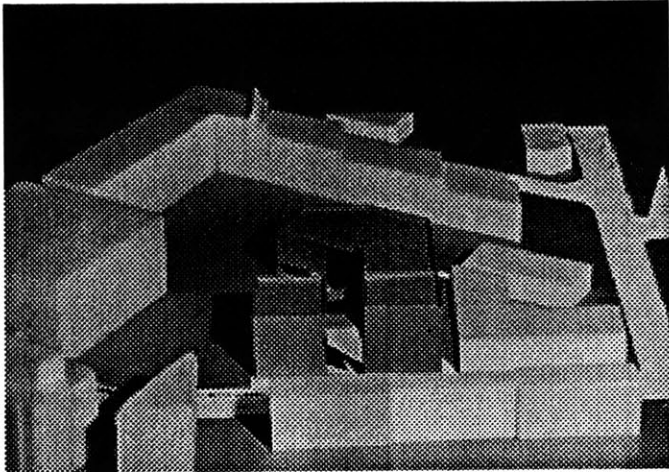


Figure # 15 Sketch model I, perspective view

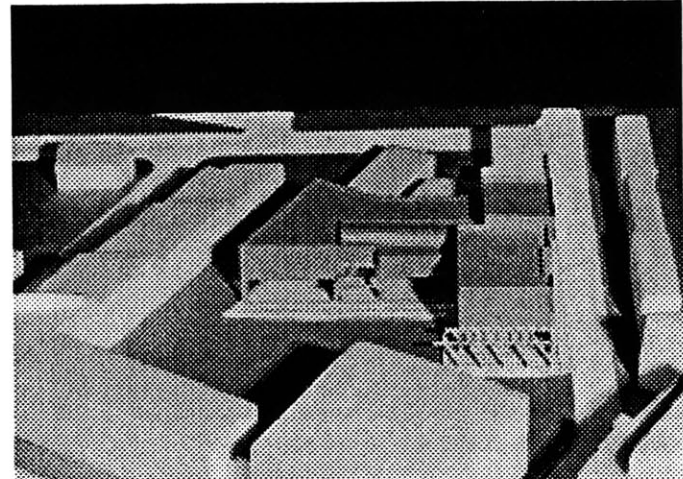


Figure # 17 Sketch model II, perspective view

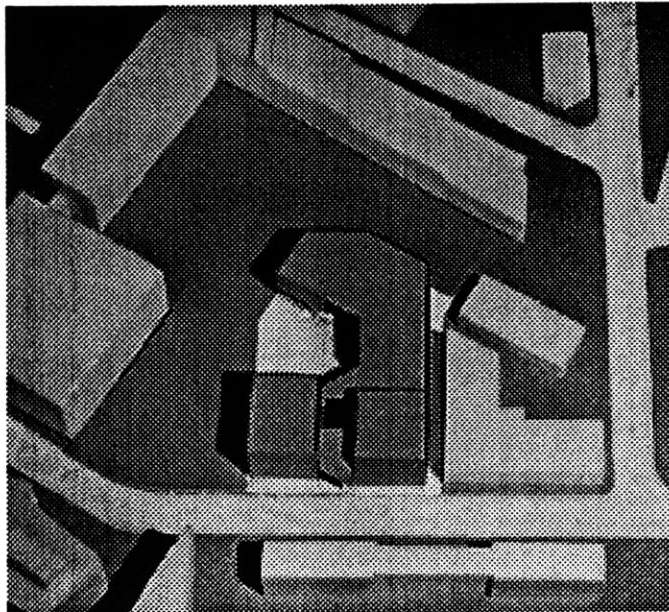


Figure # 16 Sketch model I, bird's eye view

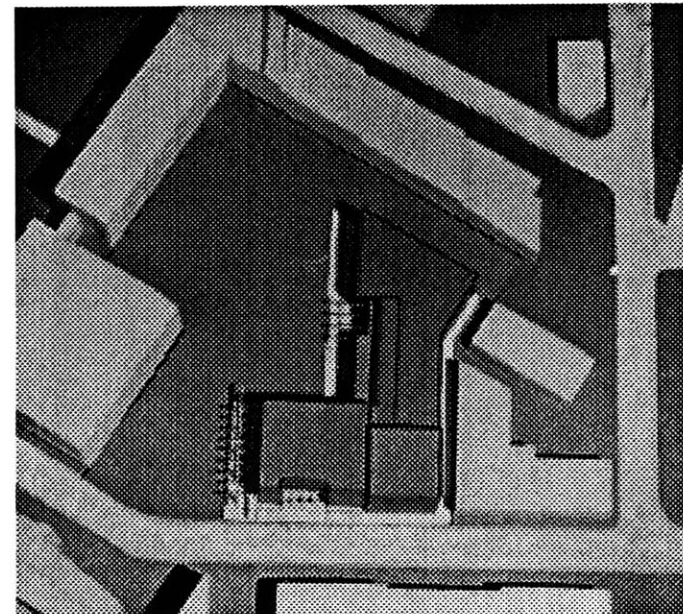


Figure # 18 Sketch model II, bird's eye view

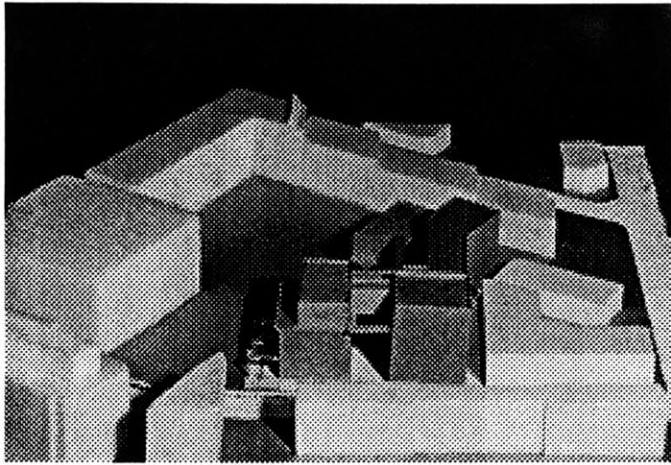


Figure # 19 Sketch model III, perspective view

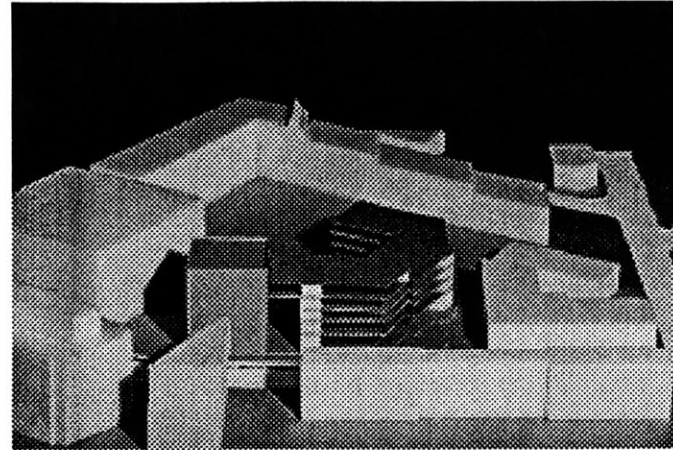


Figure # 21 Sketch model IV, perspective view

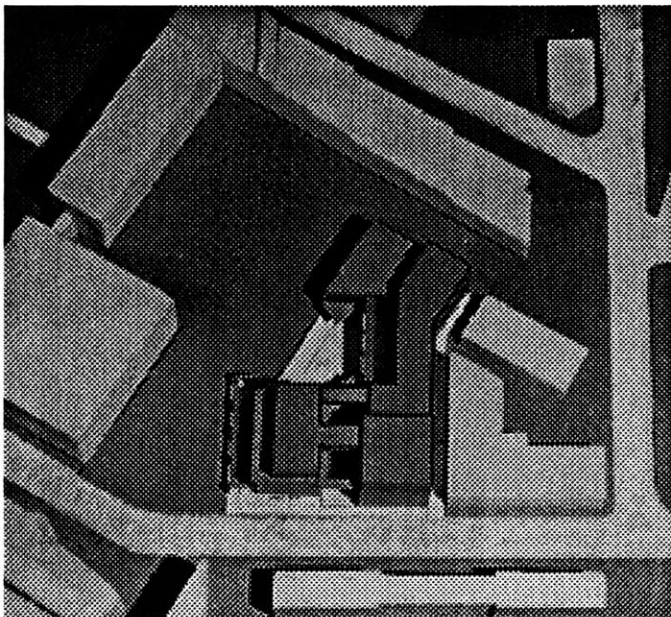


Figure # 20 Sketch model III, bird's eye view

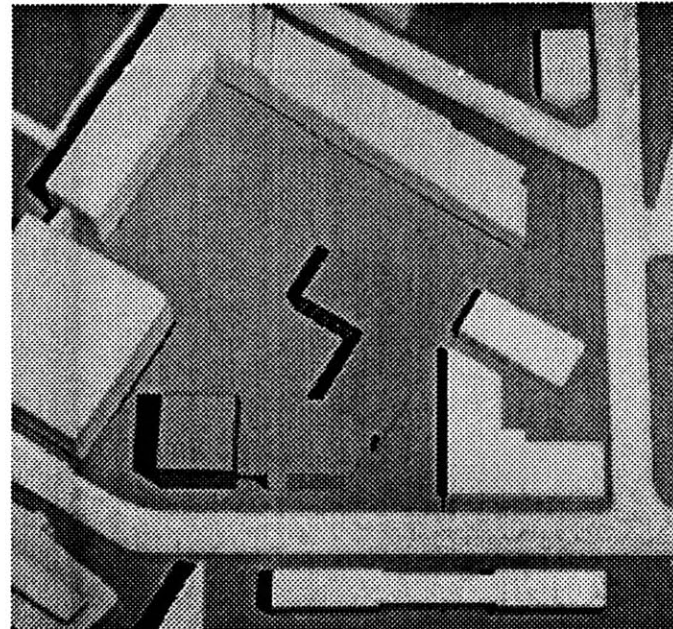


Figure # 22 Sketch model IV, bird's eye view

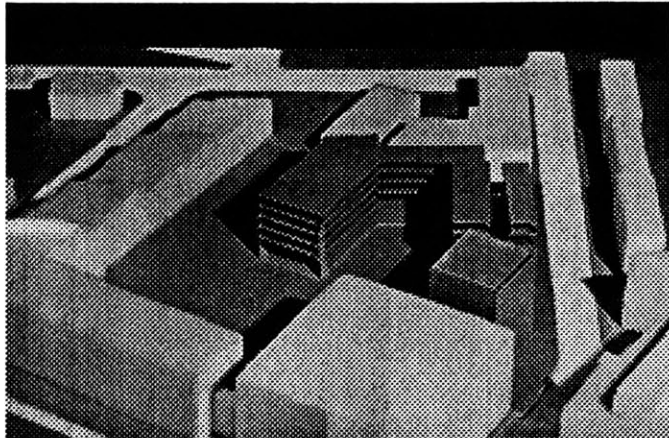


Figure # 23 Sketch model V, perspective view

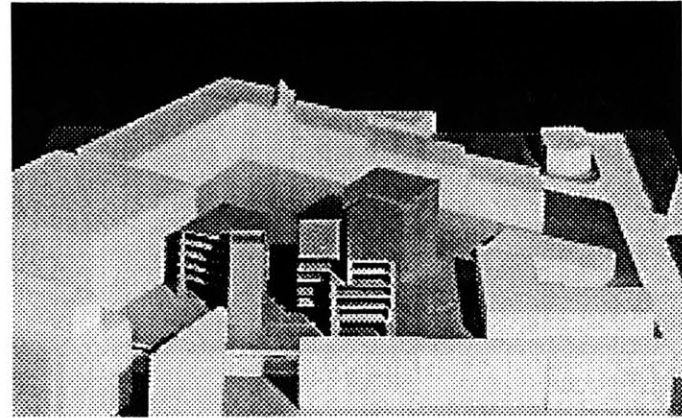


Figure # 25 Sketch model VI, perspective view

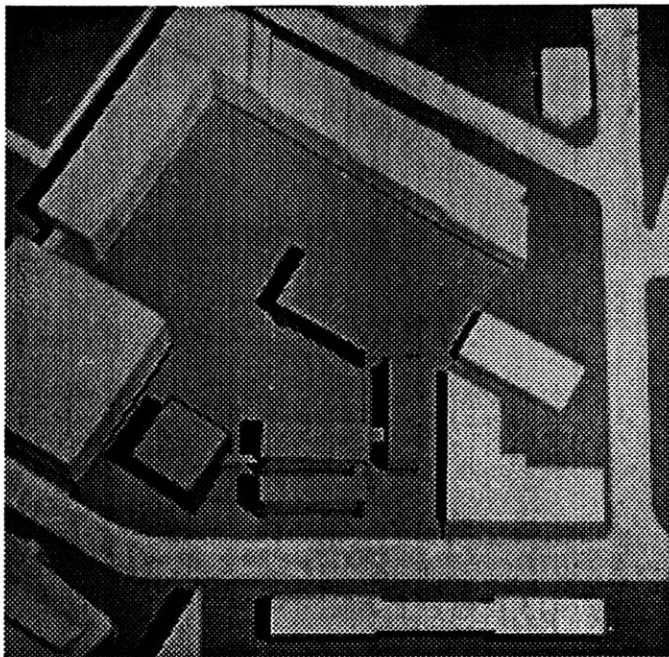


Figure # 24 Sketch model V, bird's eye view

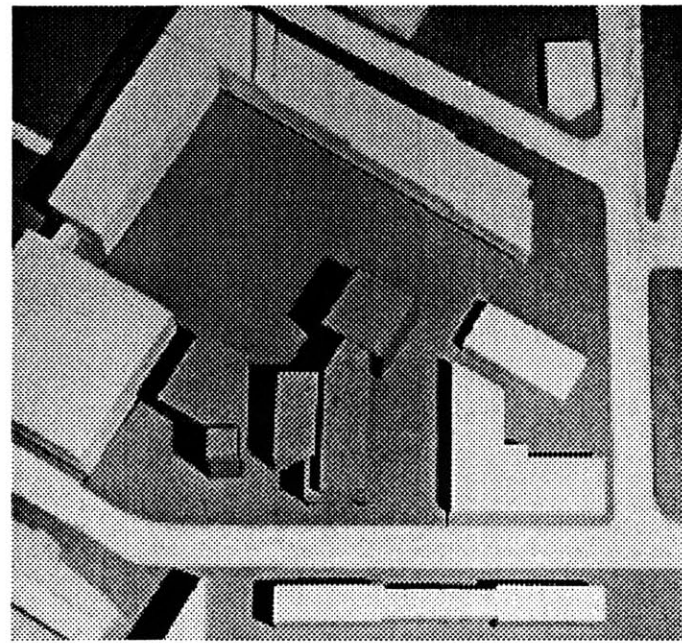


Figure # 26 Sketch model VI, bird's eye view

COLLABORATION MEETINGS

This section consists of transcribed notes from the collaboration sessions accompanied by illustrations which are either sketches from the particular meeting or photographs of models that I produced after each encounter. The broad subject range of the notes reflect the fact that during these sessions I was trying not to overwhelm the collaborator with my ideas but still have a true exchange of thoughts. The models are not intended to precisely "match" the notes from the collaboration. Rather, there was an intervening process of synthesis that allowed certain ideas to filter out and others to intensify.

To each of these sessions I brought a 1/40" = 1'-0" scale site model, various sketch models, blank sheets that fit into the site model for sketching, and some foam modeling blocks of an appropriate scale. Some of the participants were reluctant to draw or model.

and preferred to communicate solely orally, while others were eager to "play" with the traditional architectural design tools. These preferences were not always predictable. For instance, the linguist, Professor Keyser was enthusiastic about the foam blocks, but the artist/sculptor, Julie Graham seemed reluctant to either draw or model.

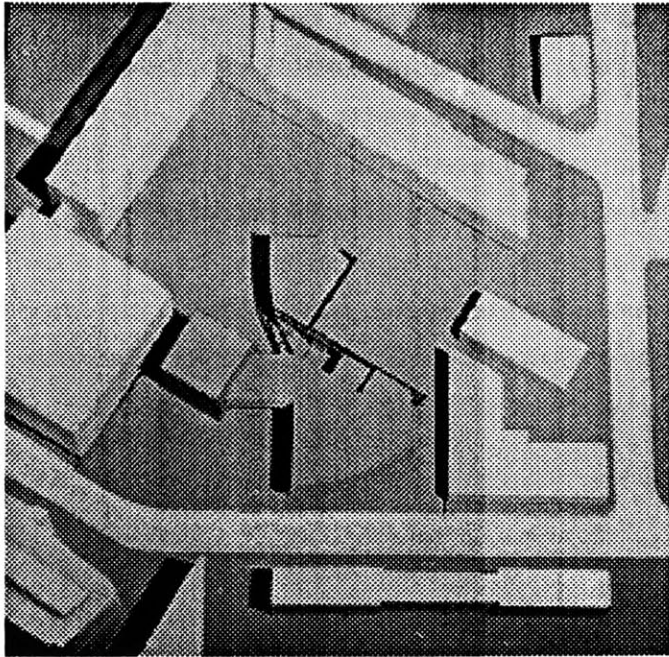


Figure # 27 "Friedman" Study Model, bird's eye view

Jerome Friedman

William A. Coolidge Professor of Physics, MIT,
Nobel Laureate

Building 24 Office 512
Massachusetts Institute of Technology

October 8, 1992

Desirable characteristics:

Necessity for natural light - best condition
for viewing artwork in galleries, allow viewing
from outside into the building. "lots of glass"
Pavilion concept - oval of glass - multi-floored.
Transparency, spaciousness, openness, inviting

Color - modern art - reveal to outside

Night - light revealed from inside

Less pavement and level changes -Soft, green
space. Enclosed greenery, sitting places,
outdoors

Undesirable characteristics:

fortress, hermetically sealed

guarding, preserving of treasures.

General Concepts:

Multi-dimensional systems:

Thesis project itself as multi-dimensional exploration of the diversity of the spheres of knowledge

MIT as campus, not all buildings have to be the same, formally (curves), materials

Variation - not uniformity, trees in forest not all the same, would be uninteresting if uniform.

Media Lab as center of special interest within system - Special place for art

Relation to concept in Physics and Mathematics:

3D (x,y,z)

4D (+time, special relativity, like different color, completely new characteristic)

10D (string theory - 6D rolled up)

Relation to Kendall Square, brick material, Whitaker College/Medical building serve as transition, allows freedom, within campus precinct. Glass atrium, transition to Media Lab

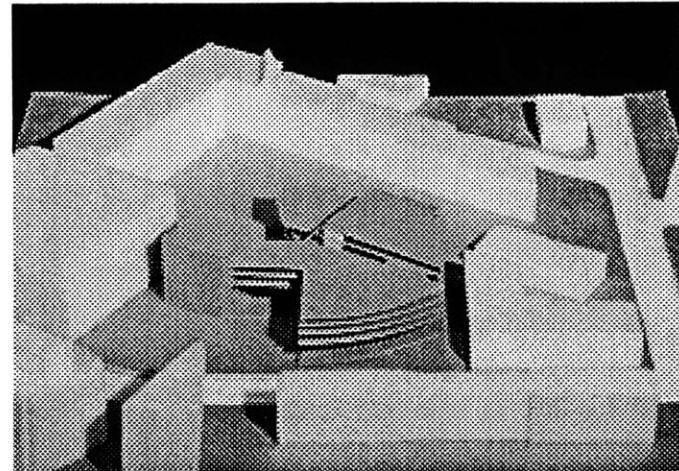


Figure # 28 "Friedman" Study Model, perspective view

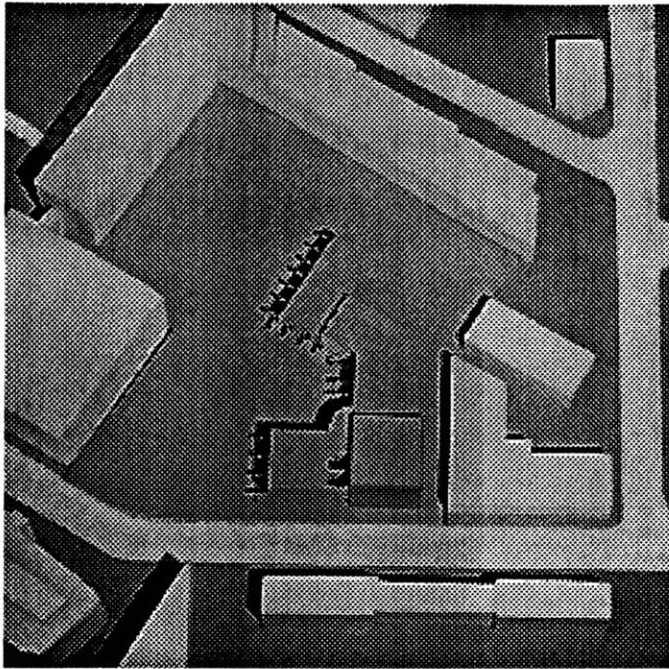


Figure # 29 "Judelson" study model, bird's eye view

David Judelson
Artist / Sculptor / Architect

Brickbottom Artists Building
1 Fitchburg St., Somerville MA 02143

October 13, 1992

General Concepts:

Question of whether surrounding area has to be flat. Suggestion of earthworks as possible way to enliven the immediate context. Housing project in Zumbernald Scotland mentioned in this regard.

Incorporation of water, reflecting pool(s) object within surrounding space.

Old Hayden gallery space next to sculpture court. People pass through and see into adjacent spaces. (see drawing #5)

Series of spatial and sculpture conditions along primary route. Walk around, through, between artwork.

Sculpture in Medical Building Atrium as final piece in sequence.

Brief description of sketches:

I Hayden gallery and sculpture court - people pass between the two. Entry location within court space. List gallery small exhibition room location, leftover space? View in as way to connect or at least become aware of.

II. Identification of secondary pedestrian route between Whitaker College and adjacent building. Picks up on idea of passing public parts of the building. Discussion of where entry should be, in sculpture court seemed likely. Creation of a sequence through a series of spaces which vary in size, character, use, and other qualities. Using sculptural object to break down the bee-line path through the site. S-shaped space that surrounds the building seen as positive.

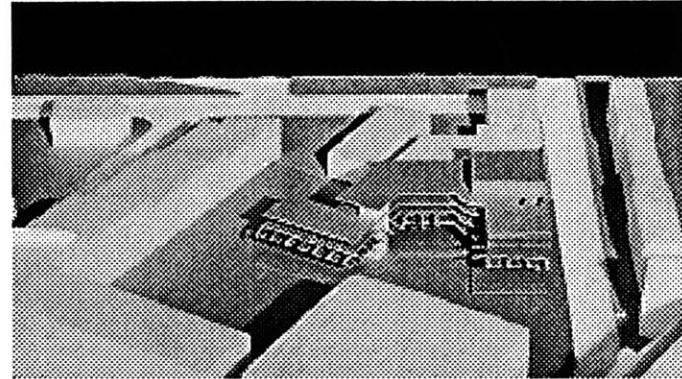


Figure # 30 "Judelson study model, perspective view

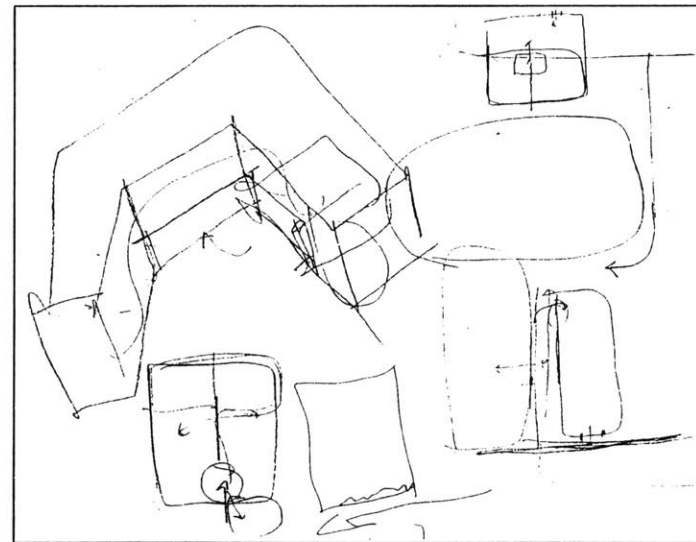


Figure # 31 sketch I from "Judelson" session

III. Attempt to flip building around on site in order to create courtyard space with southern exposure, unsuccessful primarily because of site shape limitations and ill-defined adjacent spaces. (marked A, B, C) Positive aspect, increased length of view in as one walks by.

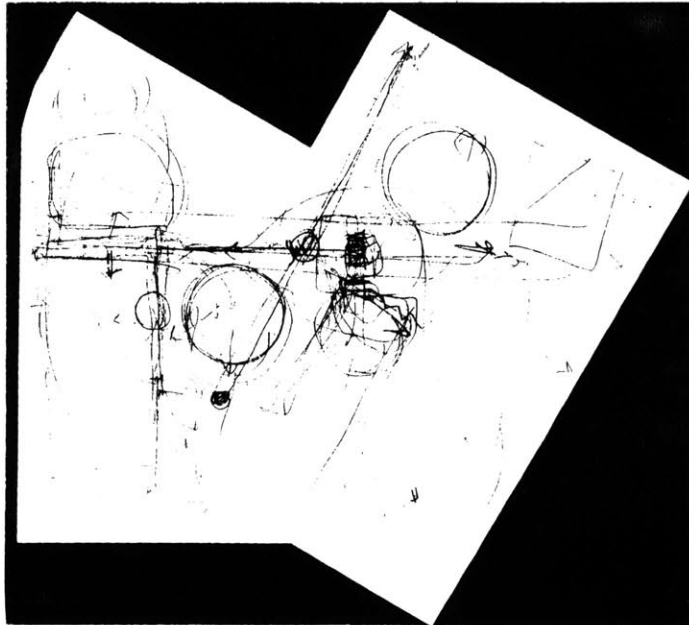


Figure # 32 sketch II from "Judelson" session

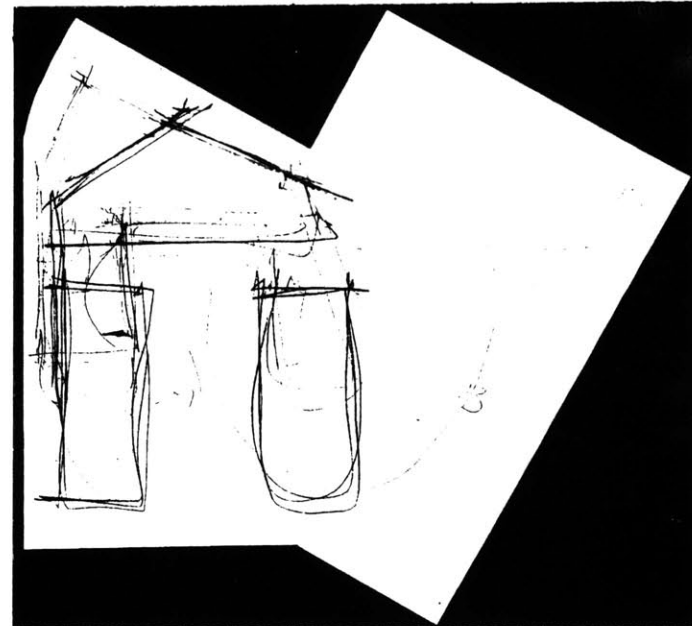


Figure # 33 sketch III from "Judelson" session

Julie S. Graham
Artist / Sculptor

319 A Street
Boston MA

October 18, 1992

Desirable characteristics:

Manhattan street concept -false facade
with show-cases - visibility without light
problems

Media Arts - showcase what is happening
upstairs as well as part of public realm.

Expose - Television screen, electronic
display that changes and interconnects with
the work being done in the research space.

Exterior space:

Some of the activities and objects from
inside brought out into the space, not just a
sculpture garden but more generally.

Physical event at the crossing of the two
[or more] space that serves to call them
together and reveal their differences.
Technological connection - medical equipment
and Media Arts technology.

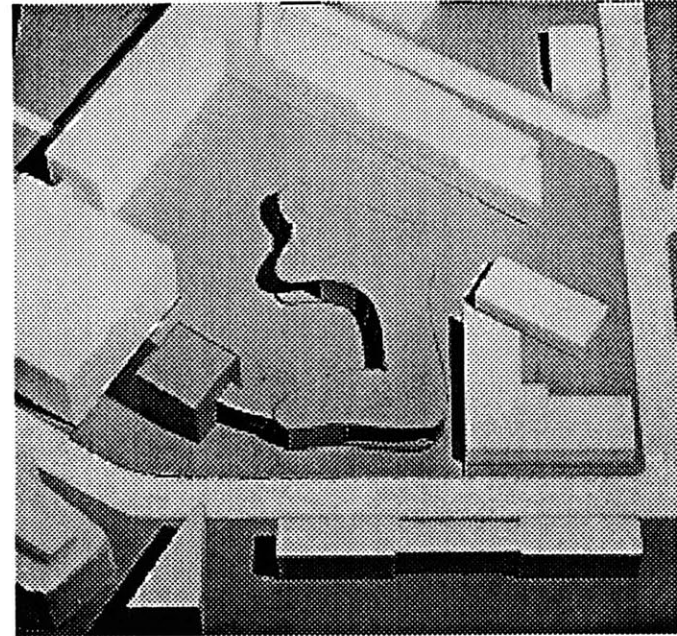


Figure # 34 "Graham" study model, bird's eye view

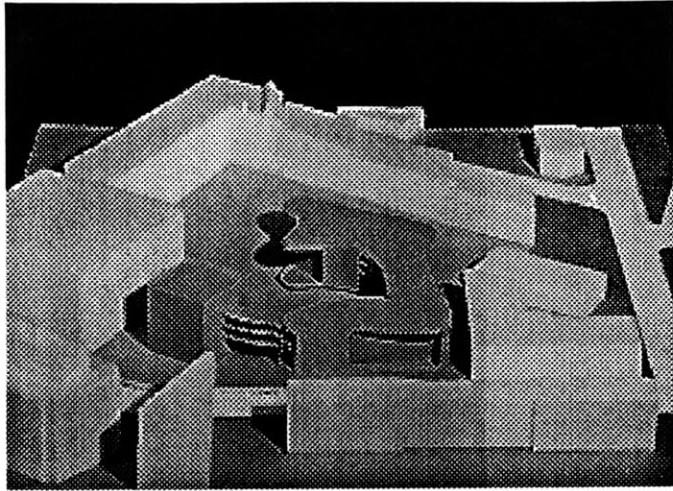


Figure #35 "Graham" study model, perspective view

Flashing lights, neon, technical cords connecting (analogy) tethered cords (Piene)

Define space in an interactive way - activate space.

Provide for human scale - places for lounging or sitting

Commercial space - café - museum shop like science museum (related to activities that occur inside the building).

Level changes, landscaping, topiaries, amphitheater habitable space where something rises up (serpentine wall, hedges, tethers, wires arbor-like things) that define space on numerous layers.

Break up surface of the building -Gothic Cathedrals, Ghilberti Doors - activity everywhere, skin gives view of inside activity.

Rounded corners - break down geometric and minimal reading - should be extended to whole building. Serpentine form - break out of the defined or cut form with rigid right angles and become amorphous or s-shapes.

Arch or Bridge as viewfinder towards the main dome - could be extended as a series of events along the way. Framing structures or arbors that act on both a larger and more

intimate, human scale. Landscaping and sculpture could contribute to the humanizing effect.

Undesirable characteristics:

windows in gallery space - wall space problem and damaging sunlight problem

Exterior space: no physical relationship with what is occurring inside. Approach from a wide open space which seems cold and forbidding.

General Concepts:

Cube wall treated as a screen - indication of what is happening in building - audio/visual exhibition space. Marquee

Ronchamp - windows light from within revealed. monitors - television

Roof as irregular shaped piece that has a different sense of gravity.

Change in material and color

Set off cube as completely different and distinct. - hanging form massive roof - opposite of rest of building.

What is inside of cube? Different levels, lights.

Integration of art and architecture - Own work - tile pieces that presented an image of the architecture around them within their surface.

Possible References:

Otto Piene - inflatables, previous involvement in Media Building Project

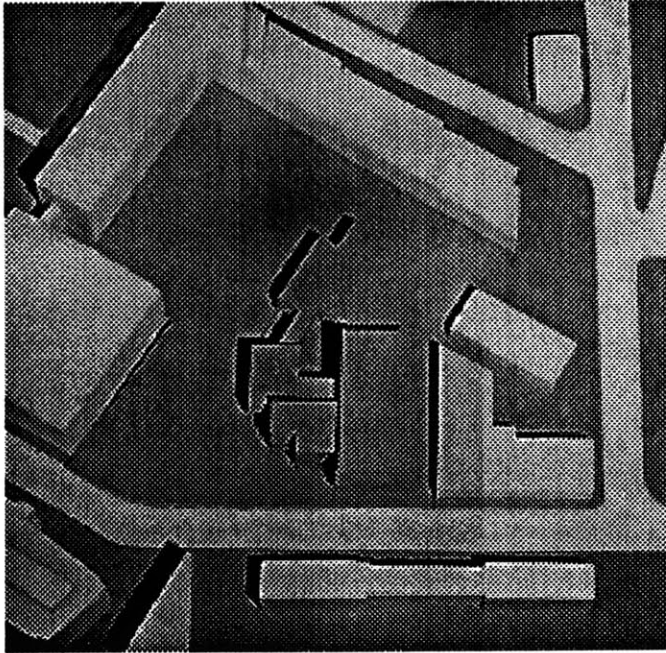


Figure # 36 "Keyser" study model, bird's eye view

Samuel Jay Keyser

Peter de Florez Professor - Department of
Linguistics, MIT
Co-director - Center for Cognitive Science
Associate Provost for Educational Programs
and Policy, MIT
Jazz trombonist

Building 3 - Office 234
Massachusetts Institute of Technology

October 15, 1992

Desirable characteristics:

List gallery space - clever window into
gallery that can be filled with art that becomes
visible from outside.

Security for expensive equipment housed
with the building keep insurance costs under
control

Undesirable characteristics:

He once had a "gig" in the central lobby
space - much too live - bad acoustics look,
sound and feels like "inside of men's room in a
train station."

"Invites you to make fun" - Exterior curtain wall grid system - scrabble game hack
Pei's arch - hang large roll of toilet paper.

"Brand of architecture known as Fascist architecture"

Skating rink in Montreal - huge imposing facade, hard to find entry diminishes people who enter

Similarly with the Media Building - entrances not inviting, at corners or downstairs in the basement.

Not fortress with numbers on the doors

"Building doesn't turn out but instead turns in."

"Building not whimsical enough" tiles manipulable - people change colors

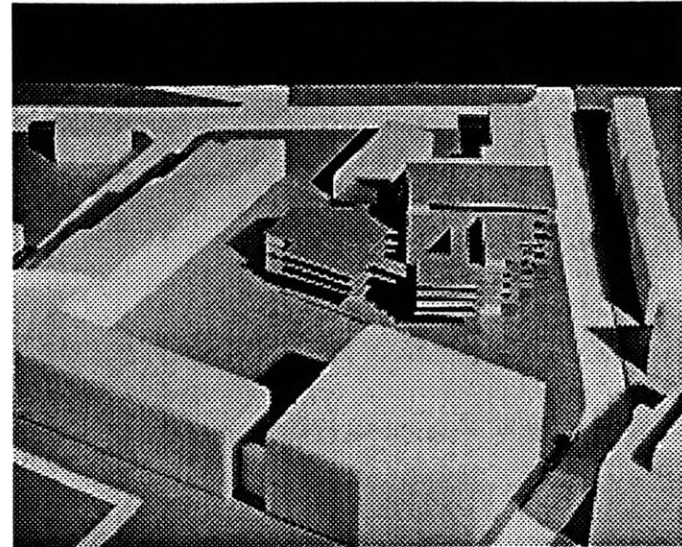


Figure # 37 "Keyser" study model, perspective view

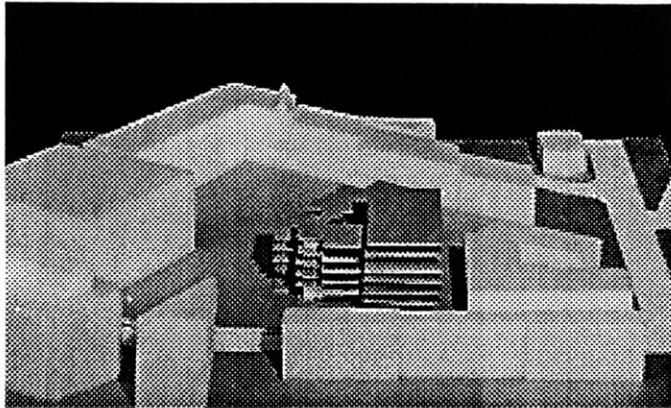


Figure # 38 "Keyser" study model, perspective view

Main interior lobby space- too large diminishes you, wasted space doesn't invite you to become participant, could be something much more whimsical. Remote control dirigible that moves around within space, changing height location and color. Structure itself (skin) becomes a screen for the display of projections from inside, including colors.

General Concepts:

Media arts - "big on music"

Media Art program - "no more obligation to serve [the community] than Chemical Engineering." "Primary mission not as gallery or stage for the community"

"Primary mission is the development of new technology." "Want to feed technology into the public realm."

Therefore: "the gallery and public side of this facility must compromise or else the result will be neither fish nor fowl"

If the building were changed so that the public flooded in that would damage the Media Lab. Making the Media Lab responsible for the public side draws the attention away

from where it should be. What if someone else was responsible for the public side like MIT or the Office for the Arts which is housed in the building? There would still be conflicting desires and needs.

Bob Simha - MIT planning - reference for current planning approach at MIT particularly the new unitary building concept vs. old continuous space with adjoining departments.

MIT-ness

Building ought to be fun, not in a private way.

Mark Reybert - Brain and Cognitive Science Lab - Robotics- simulate the locomotion of real creatures. Film 3 legged robot on endless belt, becomes animation, trying to do a somersault.

Andrew Hackers - Two Nations about the status of Blacks in America - Impossible situation. Immigrants pass ahead very quickly.

Flat-tops - Why do Blacks have them? Because nobody else can.

Cambridgeside Galleria - Mall:

Group of young black kids hanging out, "charming" with colorful jackets. On the way out of the bathroom, bumped into one of the kids, held on to his shoulder so he would not trip, slipped into his persona and looked back - "sinister - too manic energy" Soon 3 plain-clothed cops came chasing after the group. The mall had just been visited by the reality of the culture. Mall put its machinery in motion to protect it[self].

Thoughts and Impressions:

self-contradictory:

- 1) "Building should not be a fortress with numbers on the doors"
- 2) "Building houses expensive equipment."
- 3) "Easy access for both the public and the workers."
- 4) "Practical issues like the facts of modern metropolitan life. Desperate need to preserve and protect within a high crime area with high insurance costs."

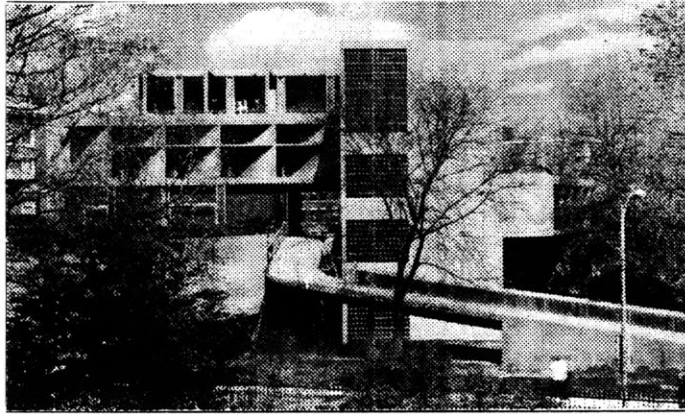


Figure # 39 Le Corbusier's Carpenter Center

EARLY STAGES OF DESIGN DEVELOPMENT

This section shows three early stages in the development of the final design. The first came about from the introduction of a new influence or "collaborator," the Carpenter Center by Le Corbusier on the Harvard University campus. This work was chosen for study because it seemed to embody some of the features desired for the Media Building. The openness of wall surface and penetrating ramp which allow visual access from a wide range of perspectives were of particular interest (see Figure # 39). These characteristics, along with the evident actuality of the structure made this a perfect fifth "collaborator" at a point where I was trying to move from abstract ideas to an actual physical and architectural building.

MID REVIEW STUDY MODEL

This model (Figures # 40 & 41) shows the introduction of the large partial arc-shaped arcade which will remain, in various transformations, as part of the design through the final iteration. Unfortunately, in this version the arcade does not adequately function as a piece of the building that people could easily pass through. The "Cube" experimental theater's location was also problematic not only because of its relation to the neighboring administrative building, but because its sheer size and unarticulated surface were particularly worrisome on the street edge. Furthermore, this location created a confusion between the regular "infrastructure" part of the building and the quite unusual cubic theater space.

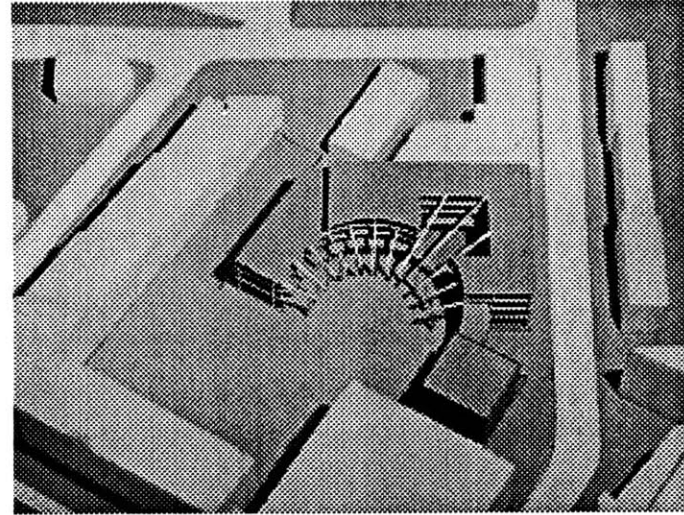


Figure # 40 Mid-Review study model, bird's eye view

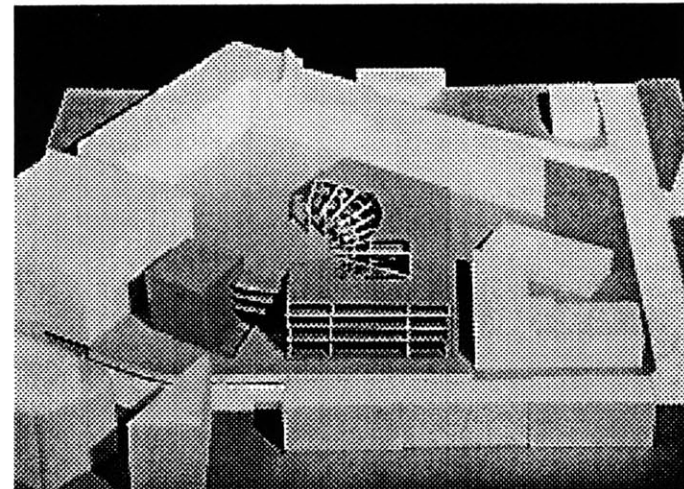


Figure # 41 Mid-Review study model, perspective view

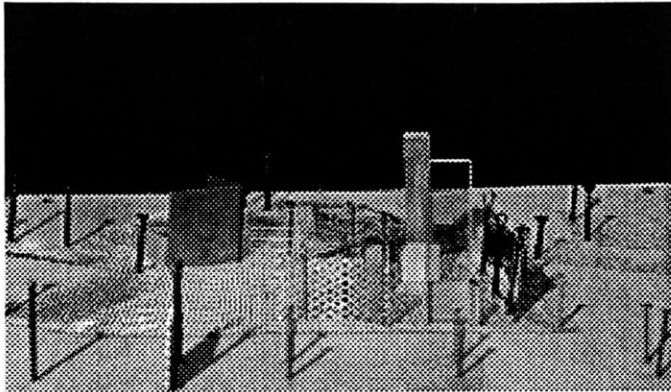


Figure # 42 Plexiglas and screen study model,
perspective view

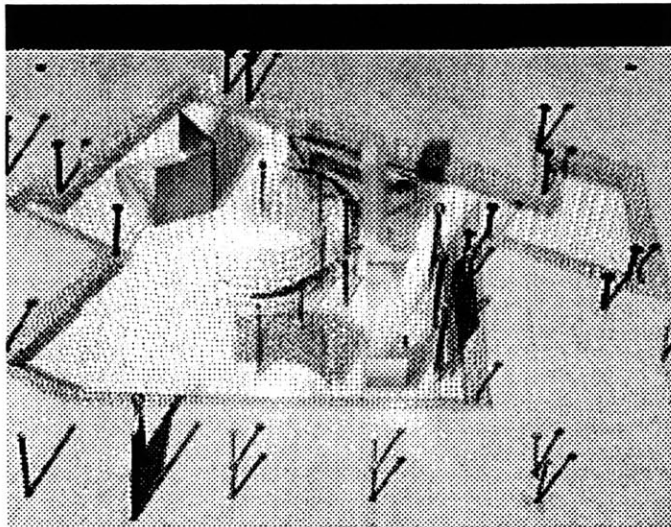


Figure # 43 Plexiglas and screen study model,
perspective view

PLEXIGLAS AND SCREEN STUDY MODEL

This model (Figures # 42 & 43) was quite helpful in moving the design from a primarily plan-generated building to a more three-dimensional and architectural solution. The physical qualities as well as the need for physical connections between real materials provided a push towards the world of architecture and out of simple plan diagrams or abstractions. The model also allowed the site to be viewed much more as a field in which a wide variety of things could happen. These two main benefits contributed greatly to improving the following models.

CONTENT REVIEW STUDY MODEL

The Content Review model (see Figures # 44 & 45) is where the design is finally taking shape. The arcade has become a more structural element but its size, decreased from the Mid-Review model, is problematic because it encloses an isolated space rather than being a more expansive site move. The "Cube" experimental theater is placed as an object in the field of the site being entered via an underground passageway from the rest of the building. The exact location is still unresolved due to the question of how to deal with the sight line between the Medical center atrium pass-through and the Main Building dome at Lobby 10. The gallery spaces are unsatisfactorily resolved, remaining too indistinct from the office and research facilities which should form a regular block.

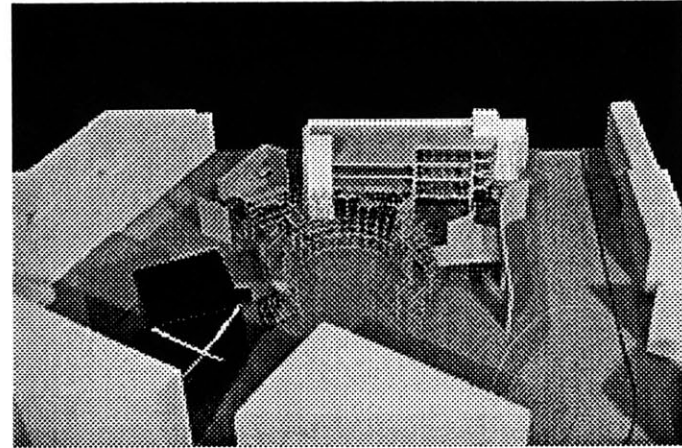


Figure # 44 Content Review study model, perspective view

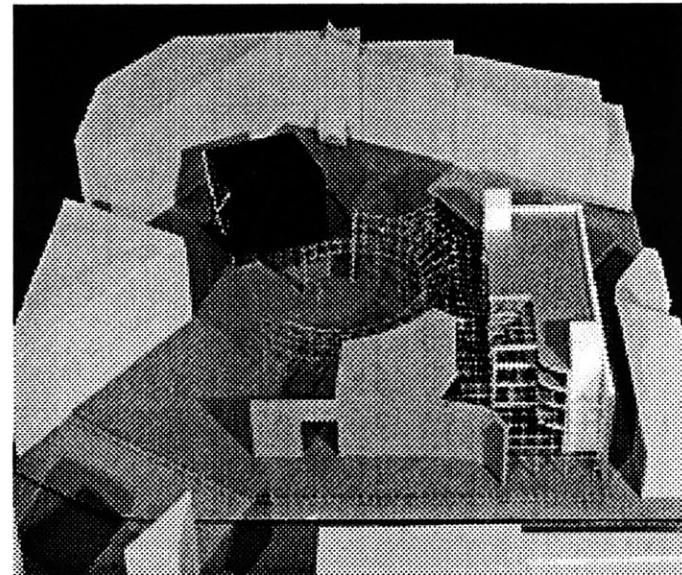


Figure # 45 Content Review study model, perspective view

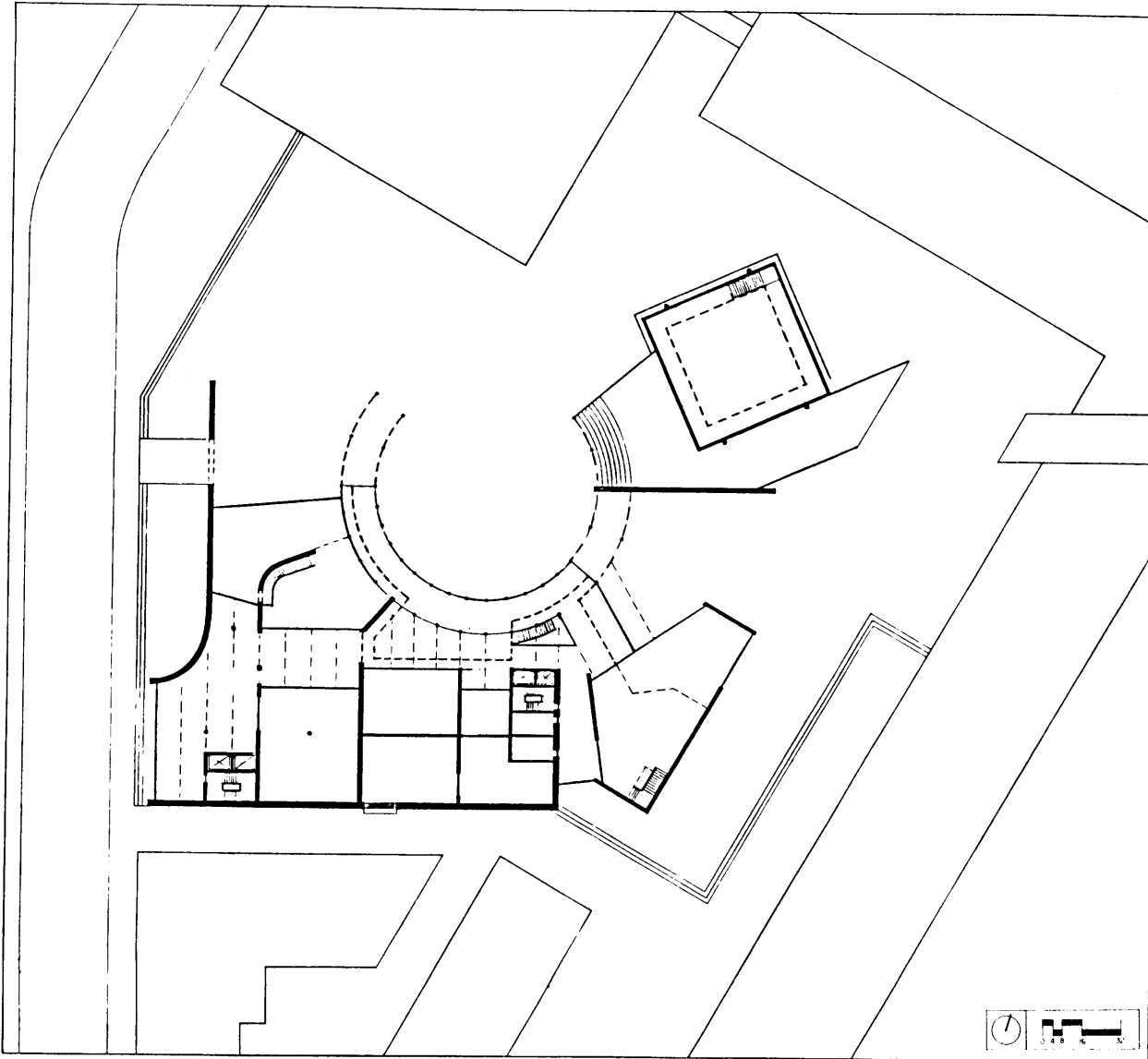


Figure # 46 Plan development at Content Review stage



Figure # 47 Final Design Model, ground level view along axis toward Medical Building

FINAL DESIGN

In the final design, the partially glazed arcade has the form of an arc of a larger diameter, involving the whole site rather than only defining a limited area. It is more feasible for a passerby to casually enter into the arcade without feeling the need to enter the rest of the building. The two story gallery spaces have become more autonomous, while remaining open to public view from both exterior and interior. The galleries are connected at the second floor level with a walkway that follows the arc of the arcade and moves to the exterior of the building. The piece of the building housing the Media Lab office and research space has grown taller

and more regular, closer to the typical infrastructure building on the MIT campus. The Media Lab has a direct street entry and small lobby which feeds into the main lobby and the more public parts of the complex. The "cube" theater has moved slightly backward to allow a clear sight line between the Main Building dome and the glazed atrium of the Medical Building (see Figures #47 & 48). The theater is reached via an underground passageway from the lower level of the main building (where the lecture hall is located).



Figure # 48 Final Design model, ground level view along axis toward Main Building dome

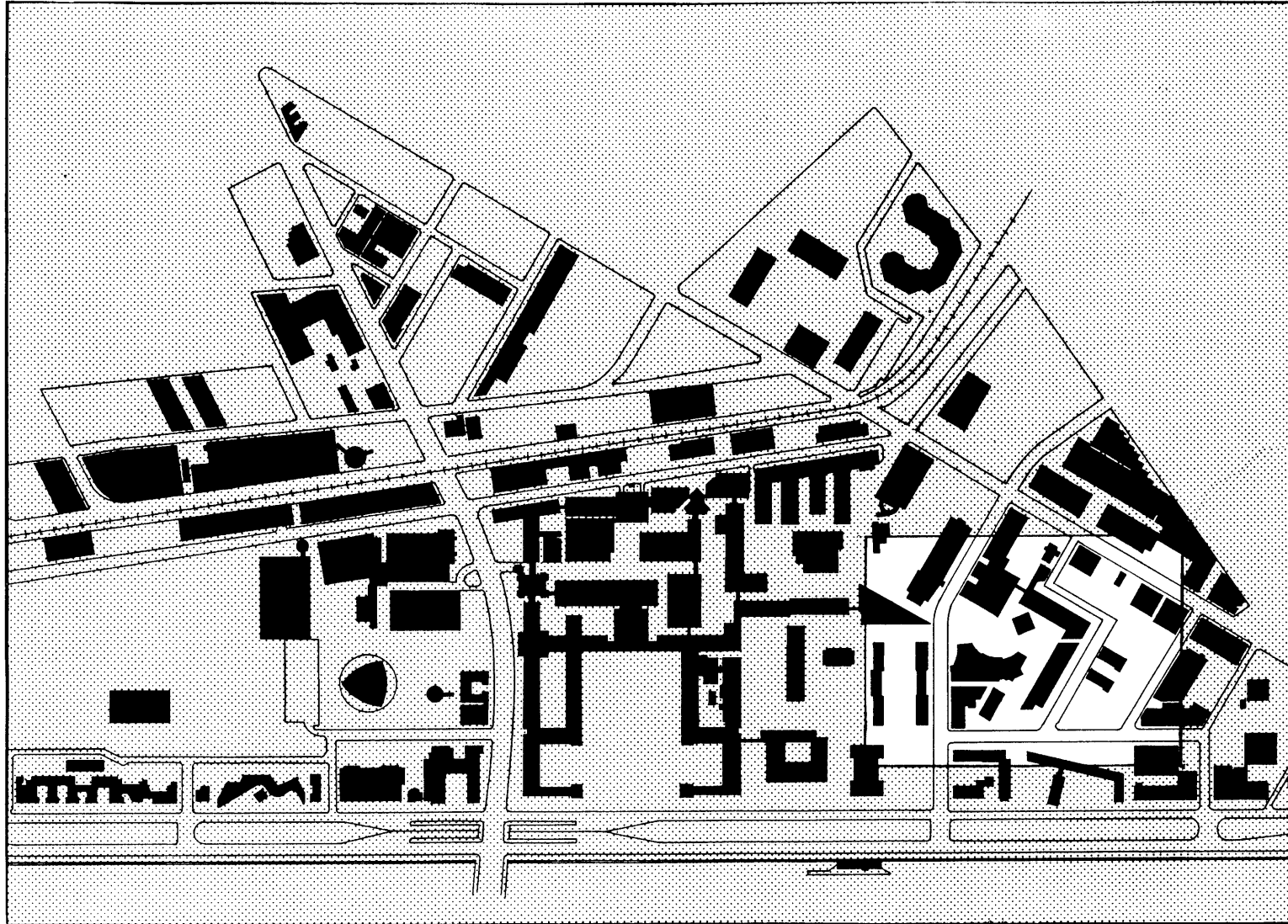


Figure # 49 Figure-ground drawing of the MIT campus and surrounding fabric with Final Design inserted

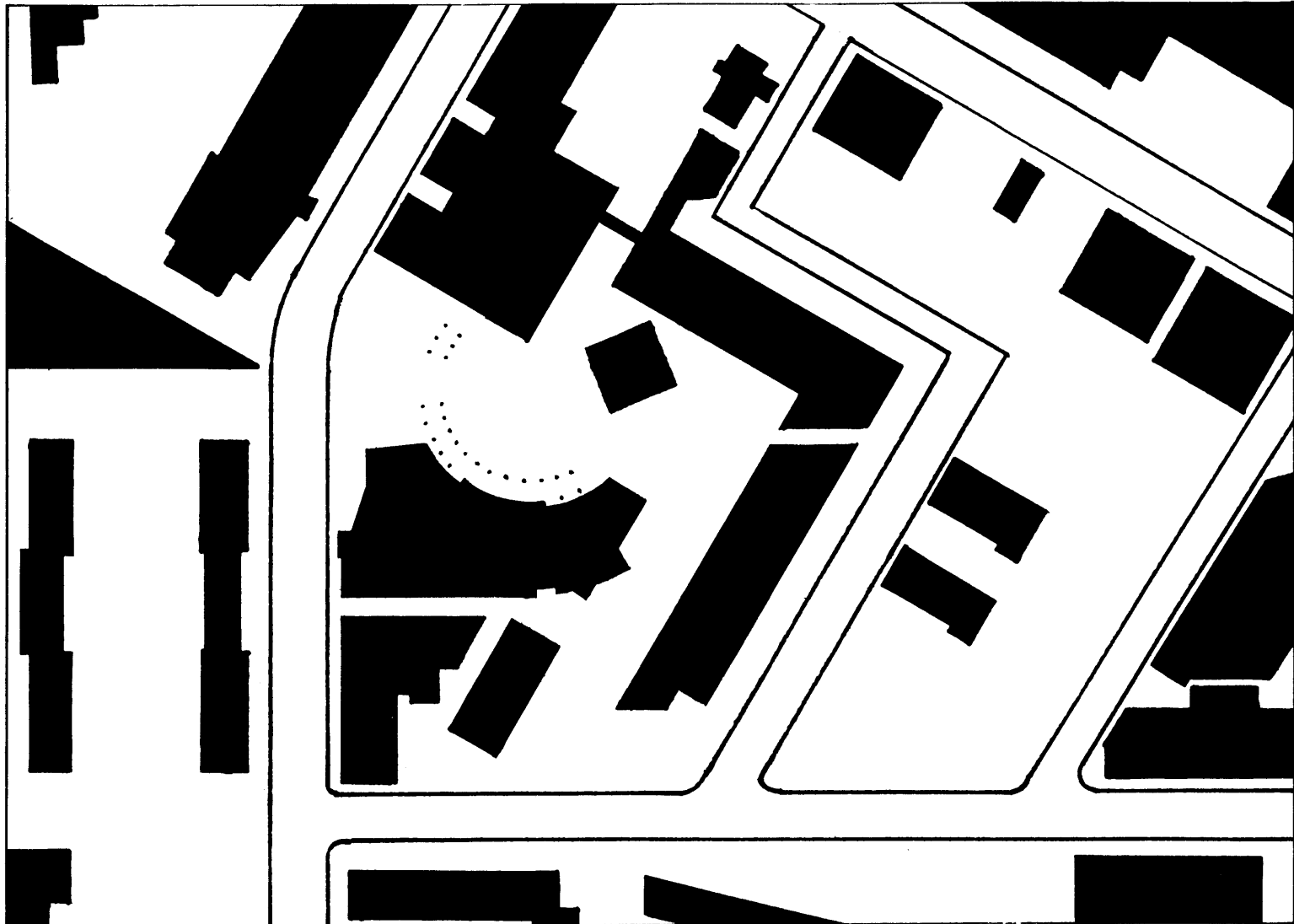


Figure # 50 Figure-ground drawing of the site of the Wiesner Media Building on the MIT campus

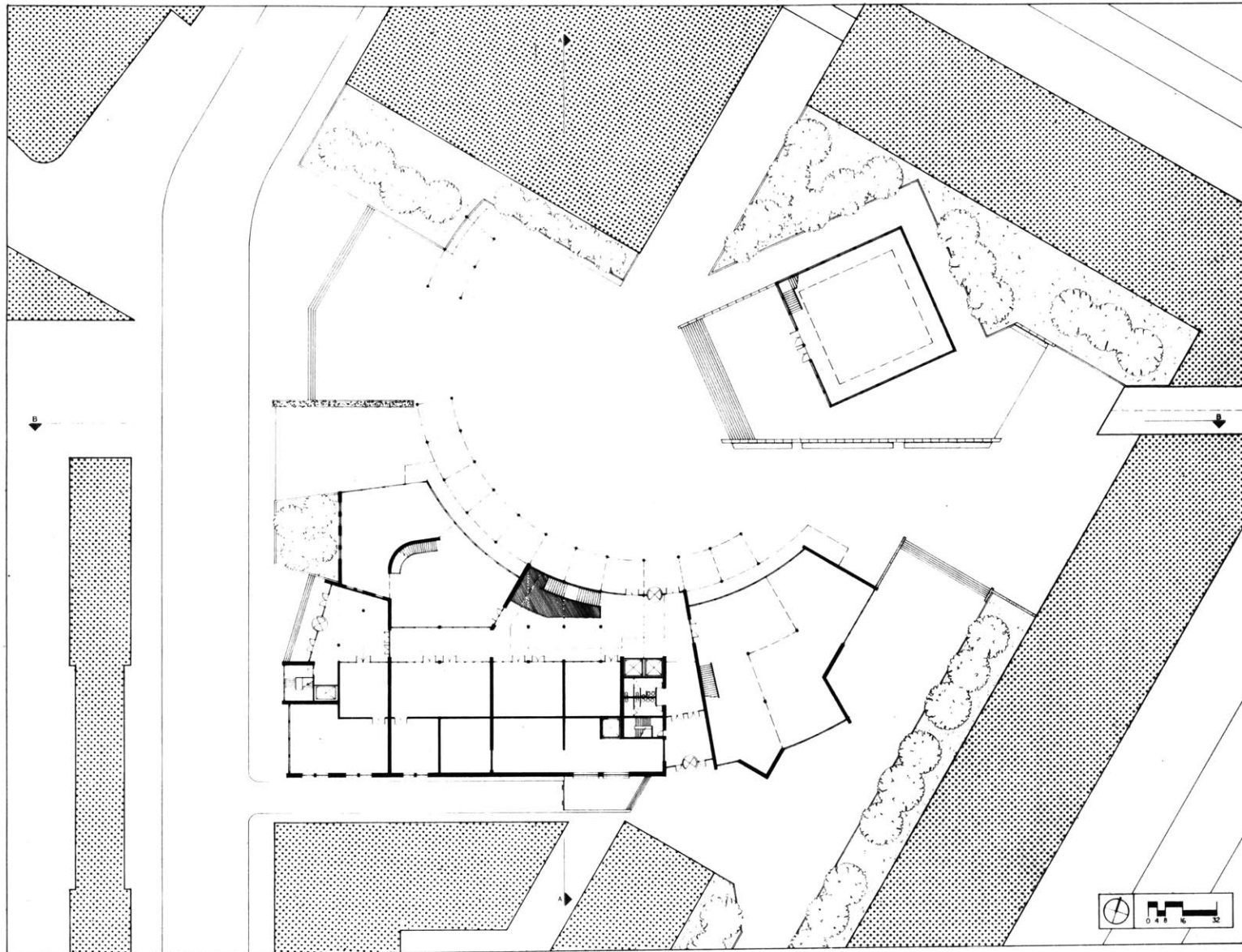


Figure # 51 Final Design for the proposed Wiesner Media Building, Ground Floor Plan

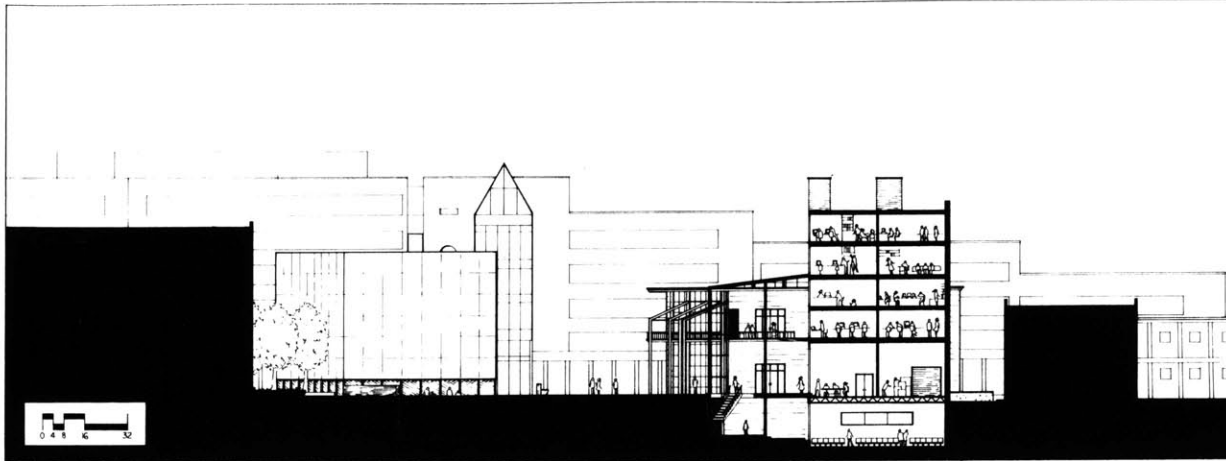


Figure # 52 Final Design for the proposed Wiesner Media Building, Section A-A through the site

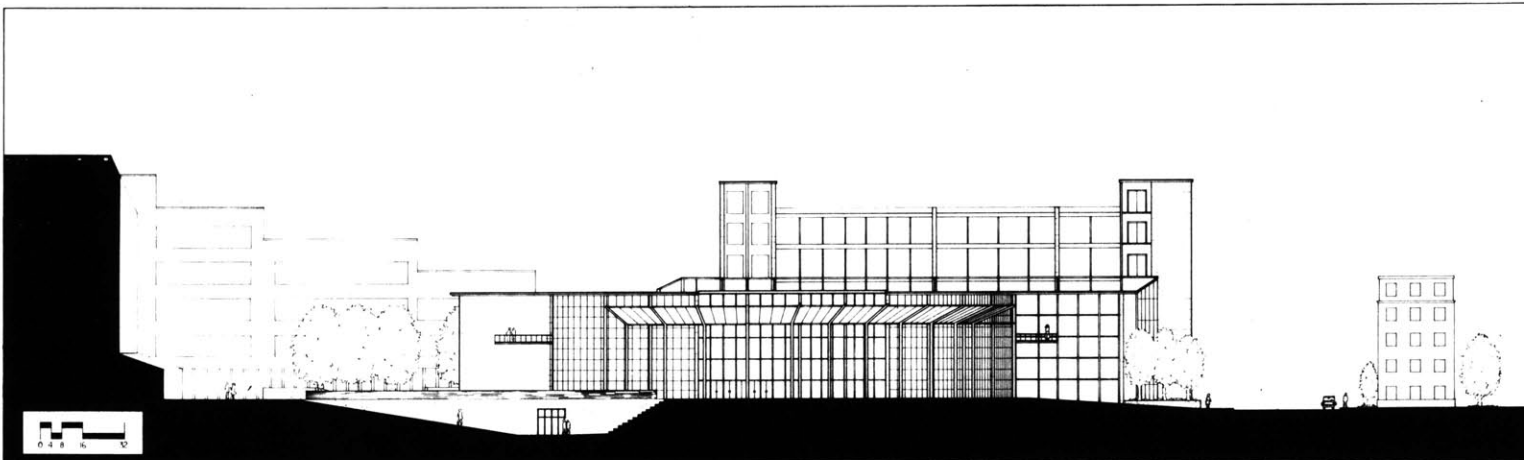


Figure # 53 Final Design for the proposed Wiesner Media Building, Section B-B through the site

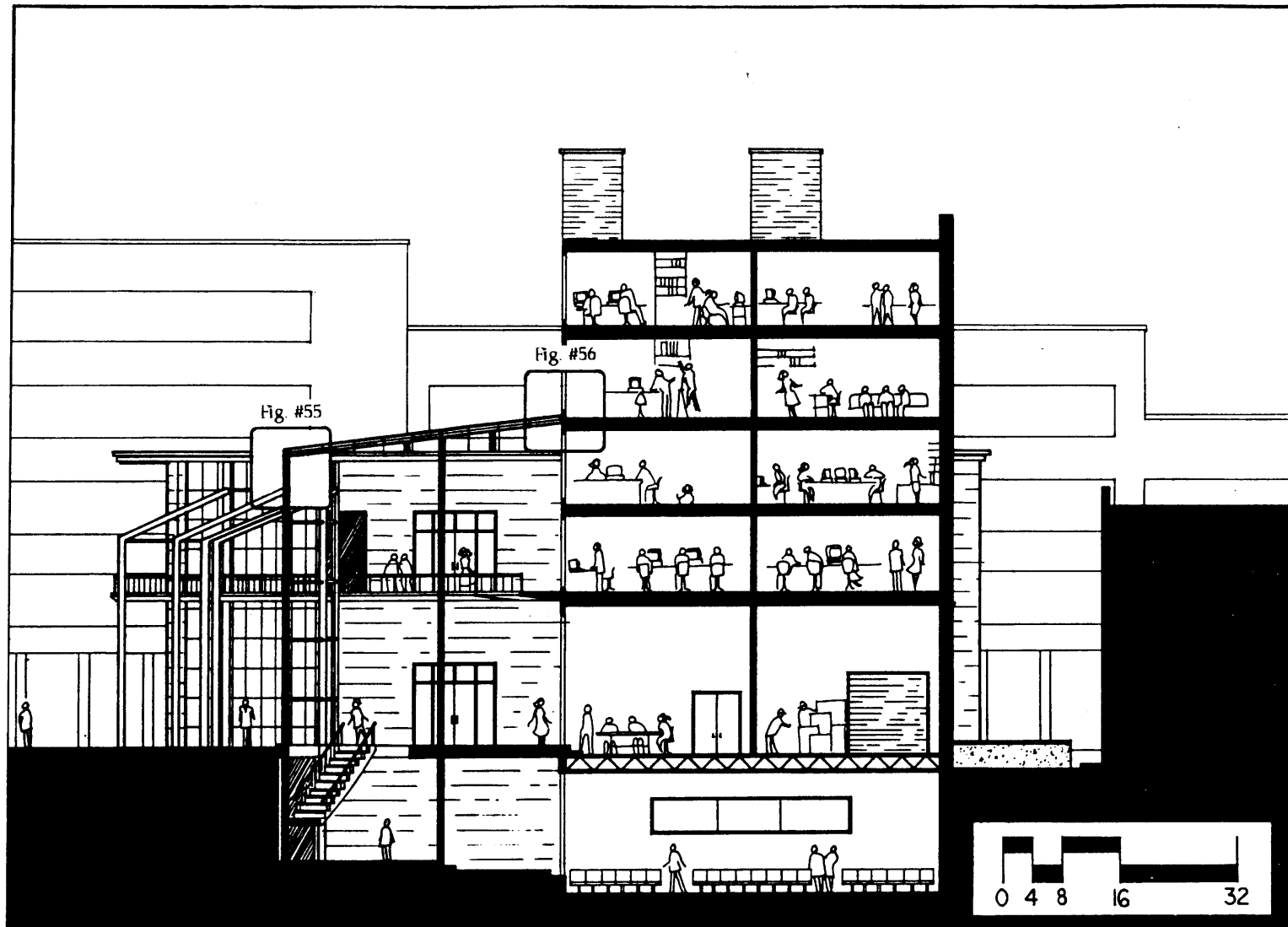


Figure # 54 Final Design, section drawing through glazed arcade, public lobby space and office block

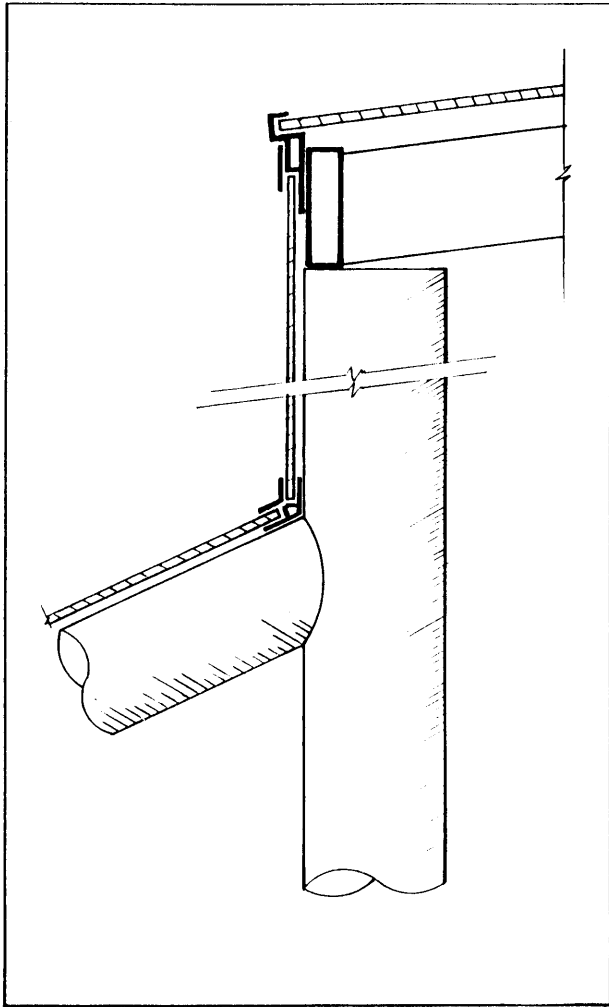


Figure # 55 Section detail at intersection of glazed arcade and interior public lobby space

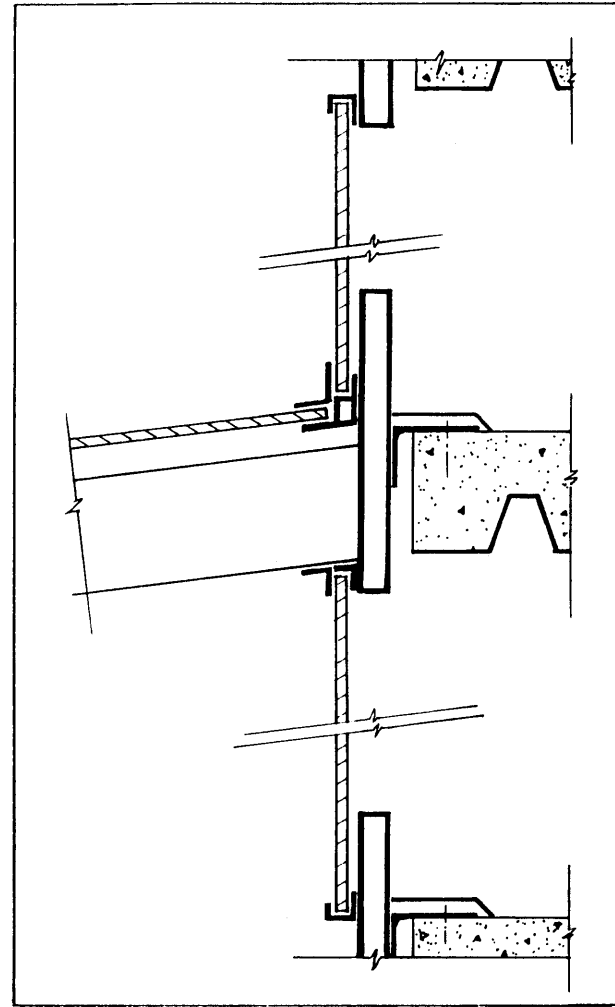


Figure #56 Section detail at intersection of interior public lobby and office block

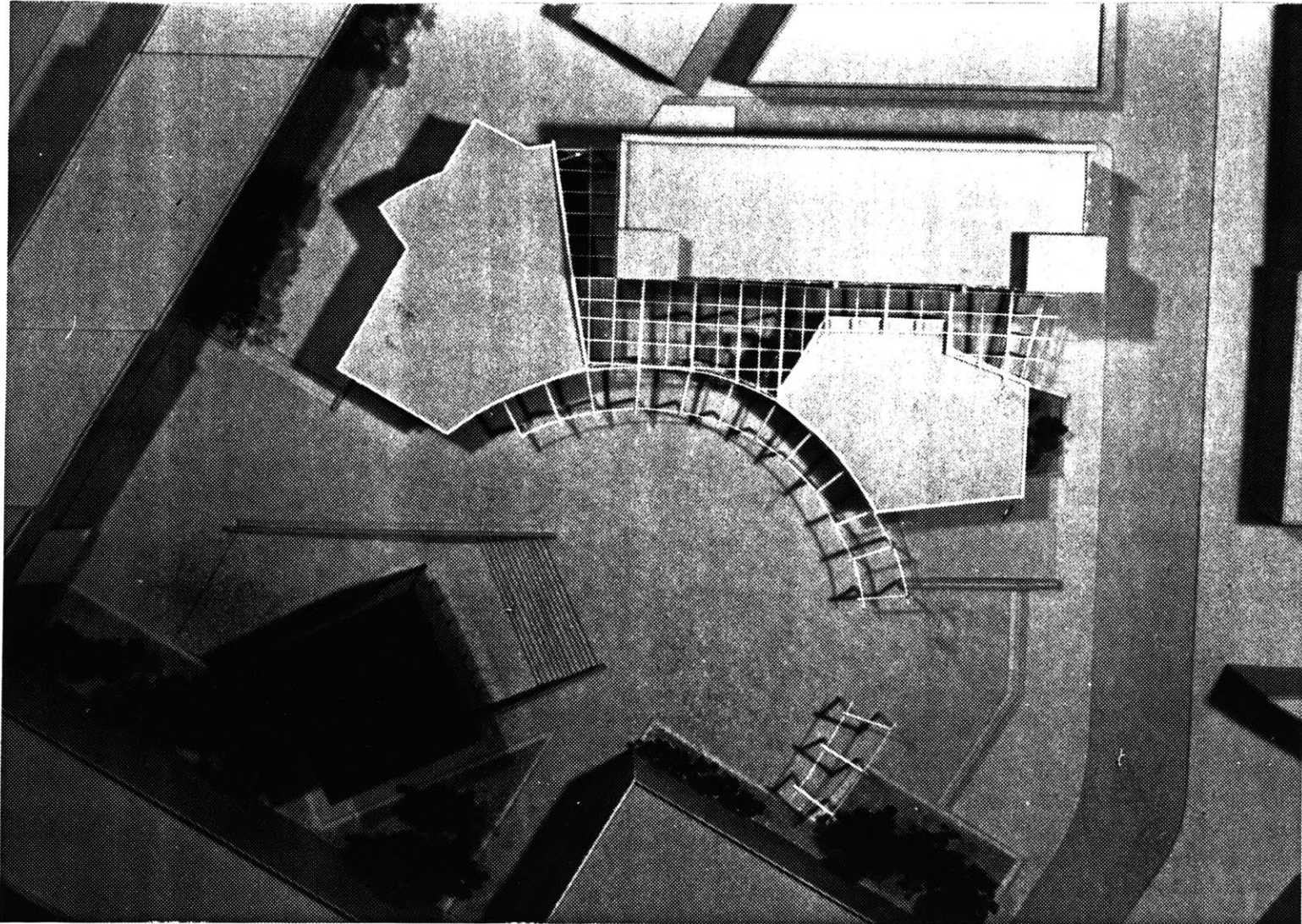


Figure # 57 Final Design model of the proposed Wiesner Media Building, aerial view

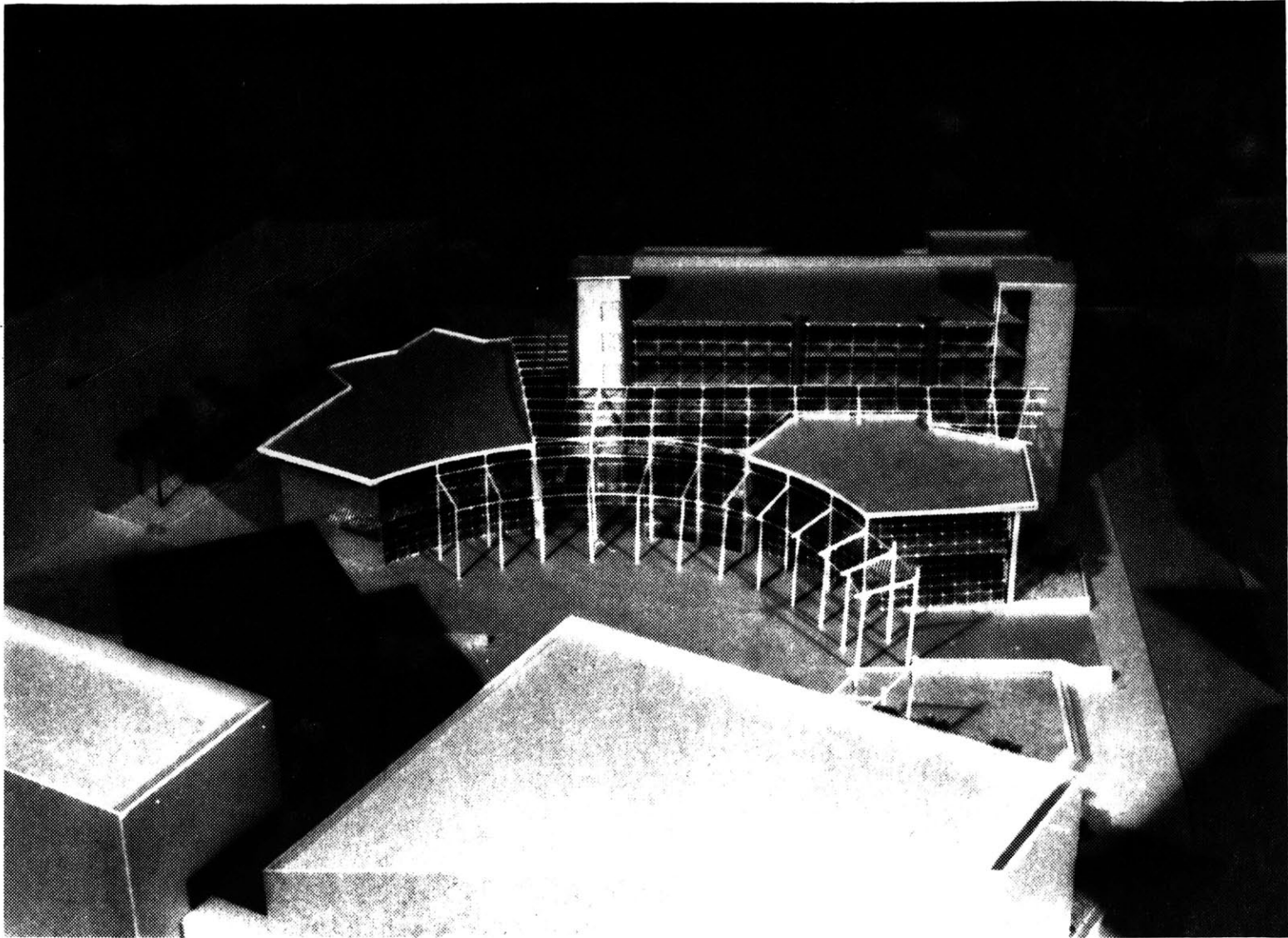


Figure # 58 Final Design model of the proposed Wiesner Media Building, aerial view from the North



Figure # 59 Final Design model for the proposed Wiesner Media Building, view from the Main Building Dome

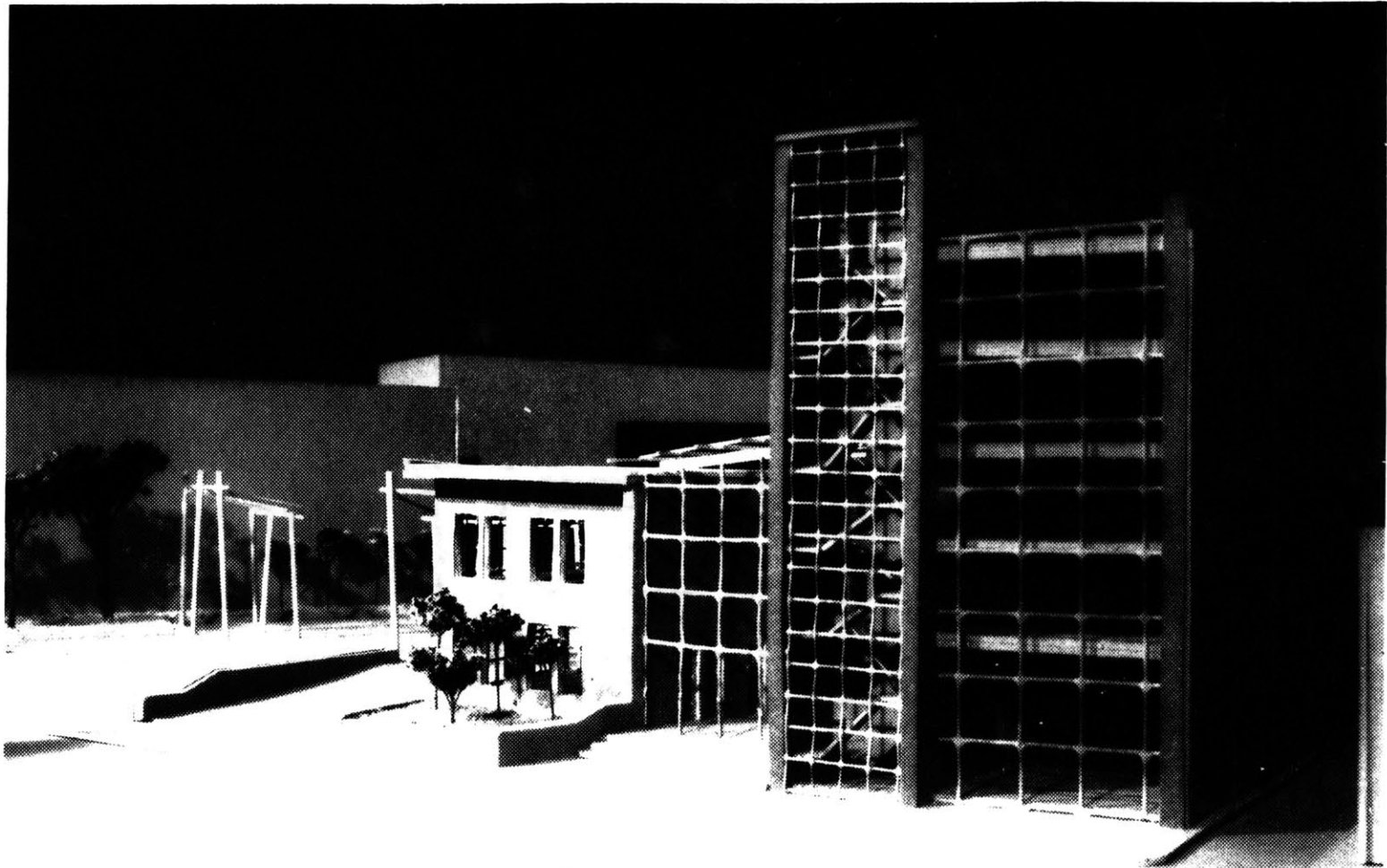


Figure # 60 Final Design for the proposed Wiesner Media Building, ground level view of Media Lab street entry

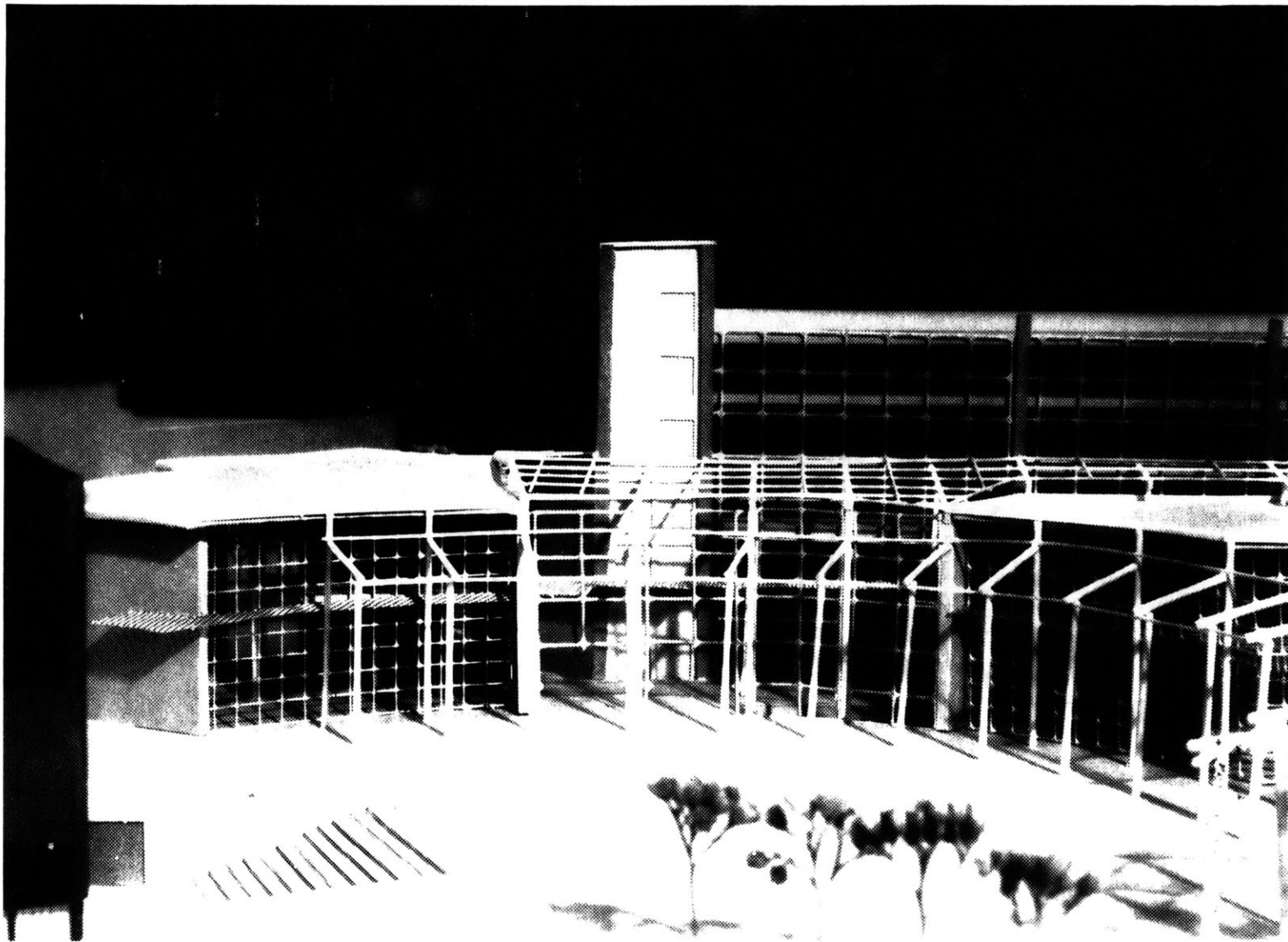


Figure # 61 Final Design for the proposed Wiesner Media Building, ground level view of arcade and main entry



Figure # 62 Final Design for the proposed Wiesner Media Building, ground level view from in front of new biology building

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I. M. Pei and Partners Drawings of Wiesner Media Building and site.