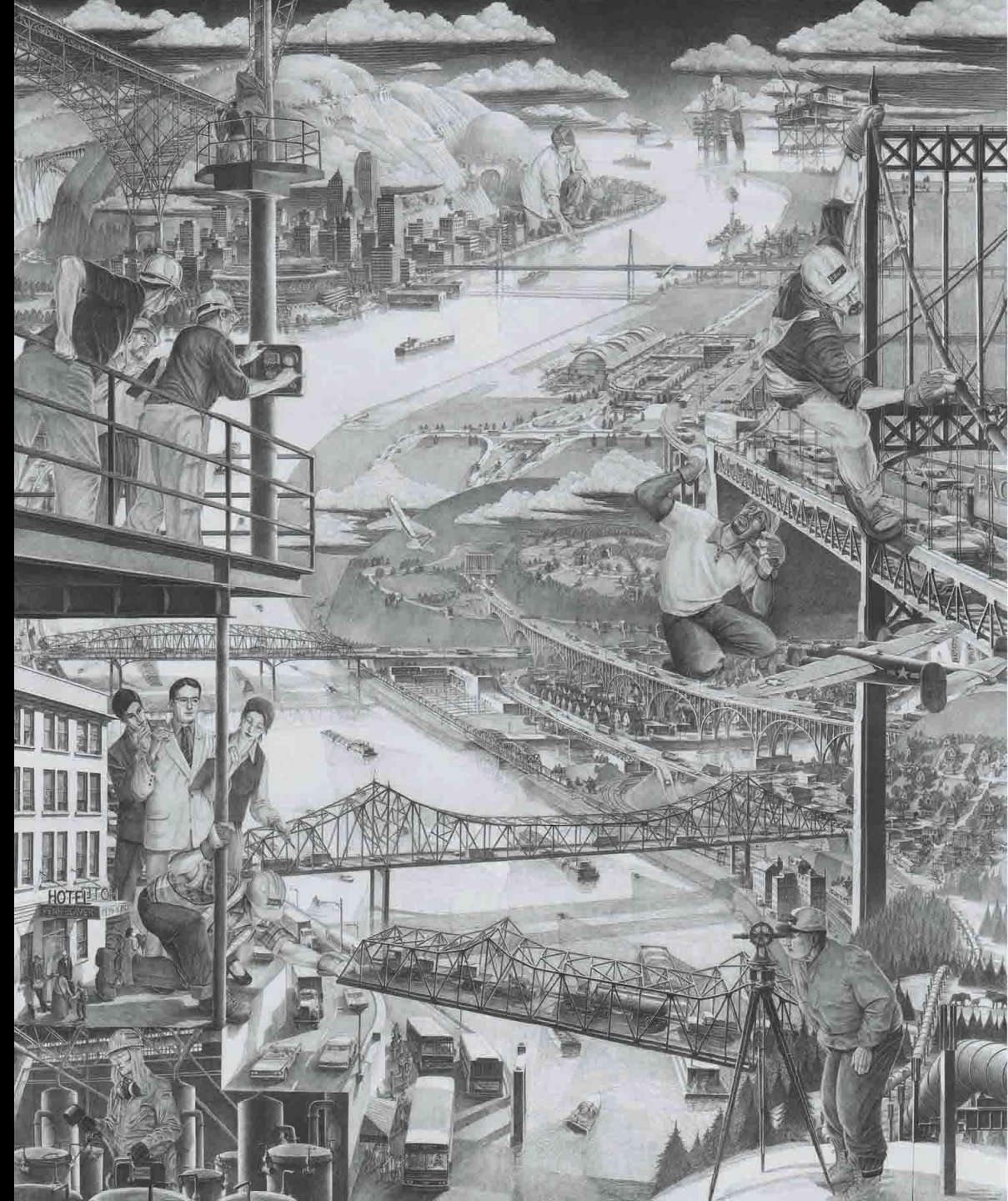
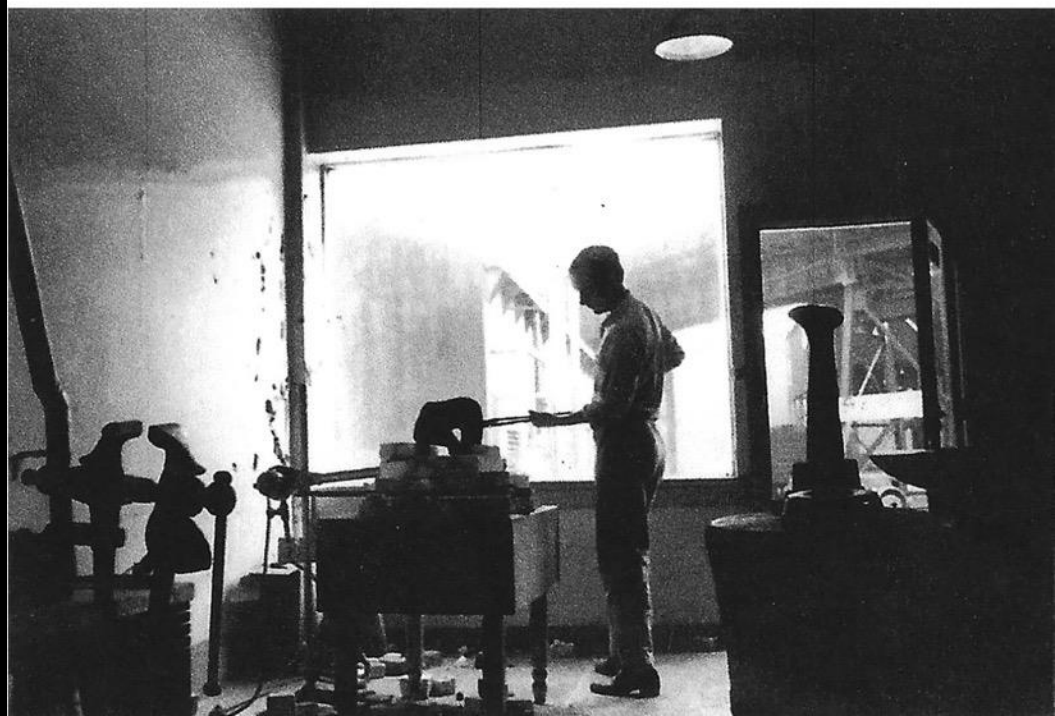


The Place of Murals

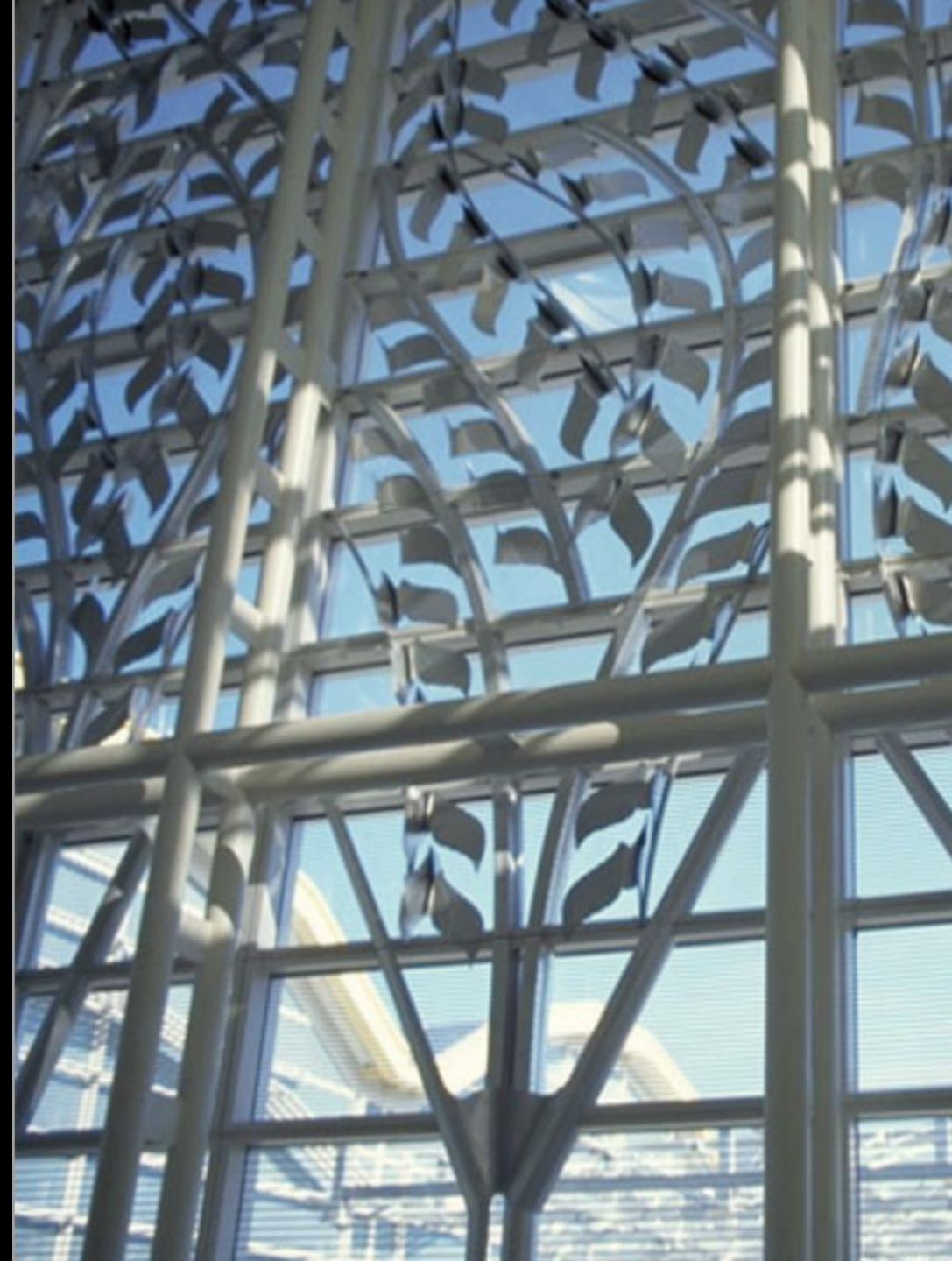


















THE NATURE of ORNAMENT



Rhythm and Metamorphosis
in Architecture

KENT BLOOMER

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Purposes of Public Art in Buildings

- Knowing and Seeing a Place
(understating our conception and perception of it)
- Shielding against Anonymity of Place
- The importance of Story for Place Making

Knowing and Seeing a Place: Understanding our conception and our perception of it



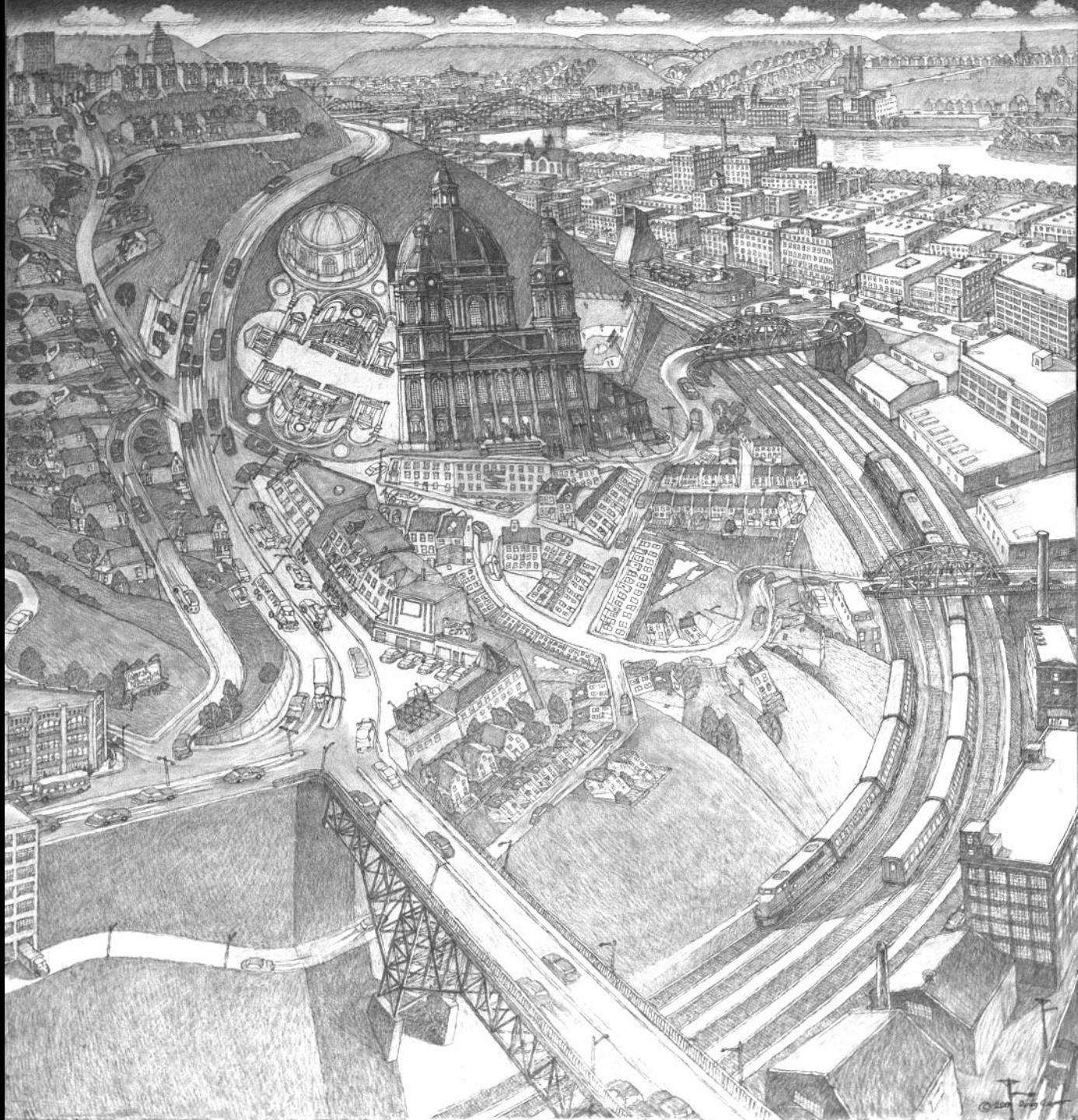
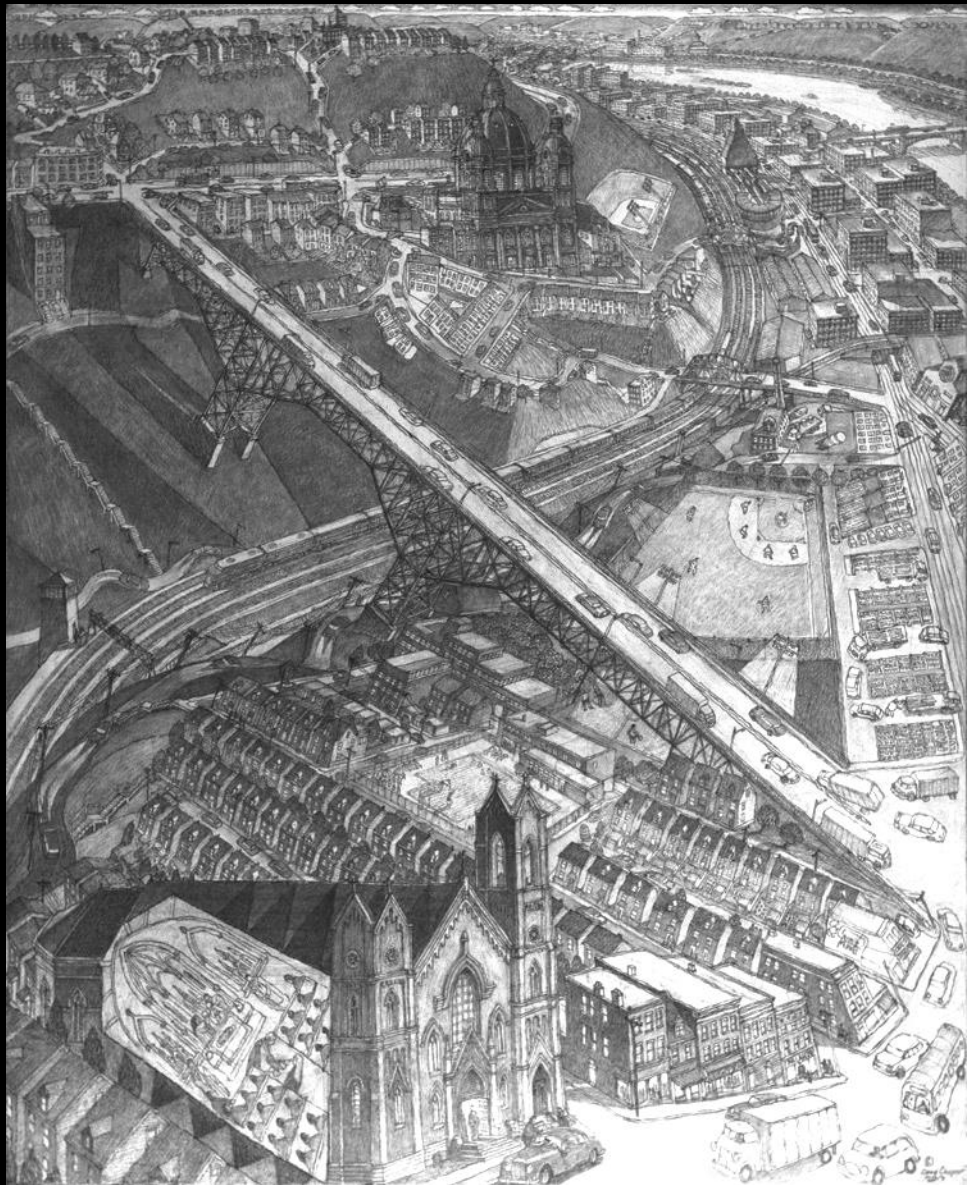




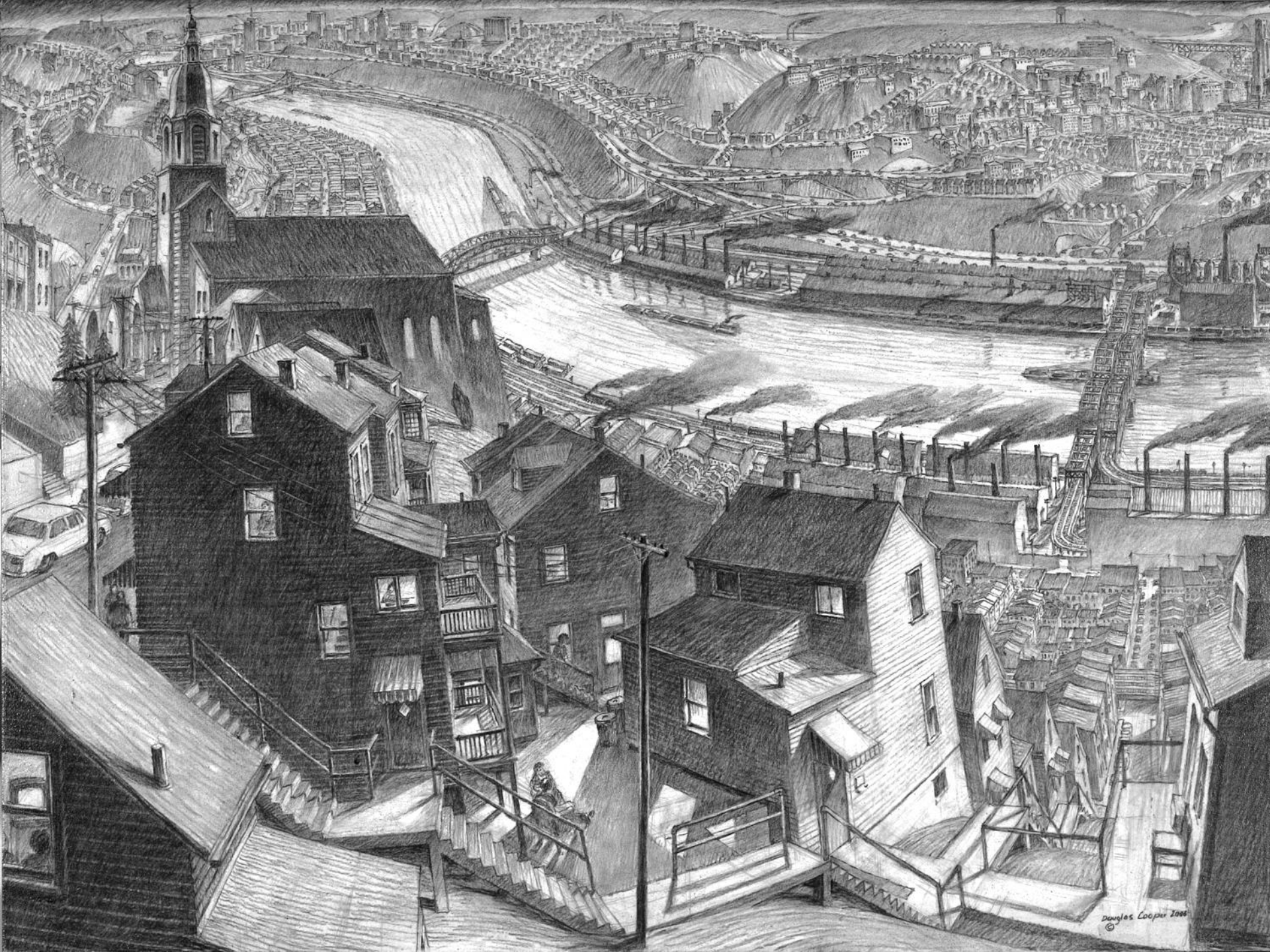


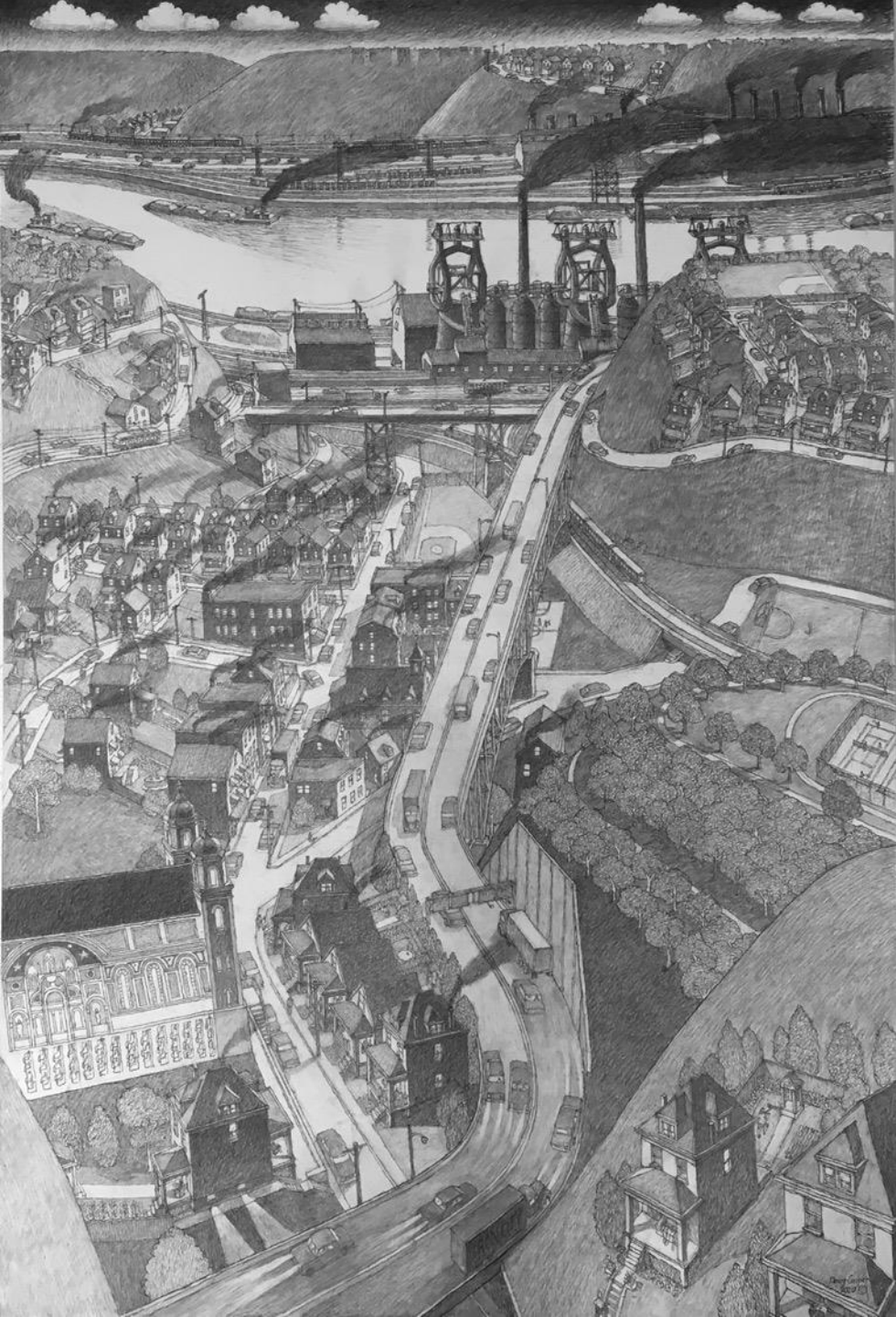


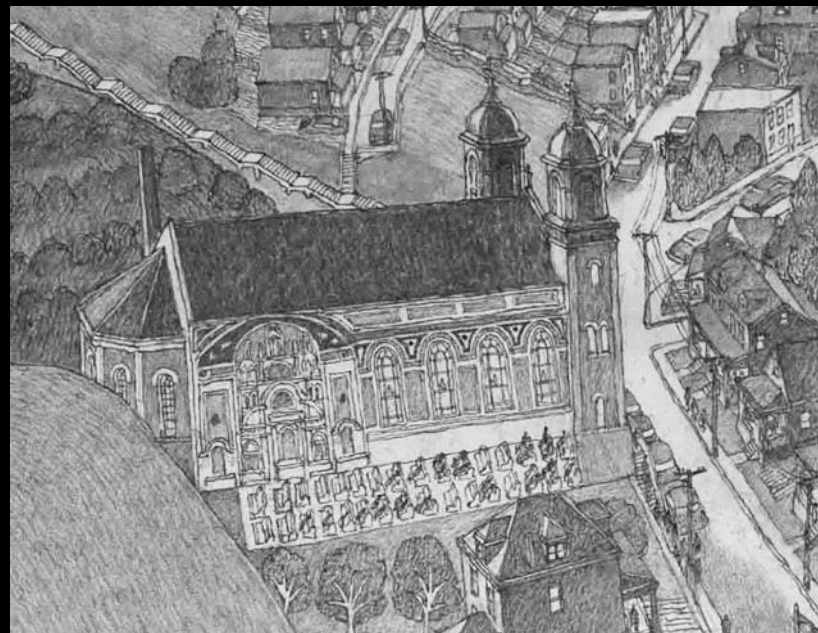
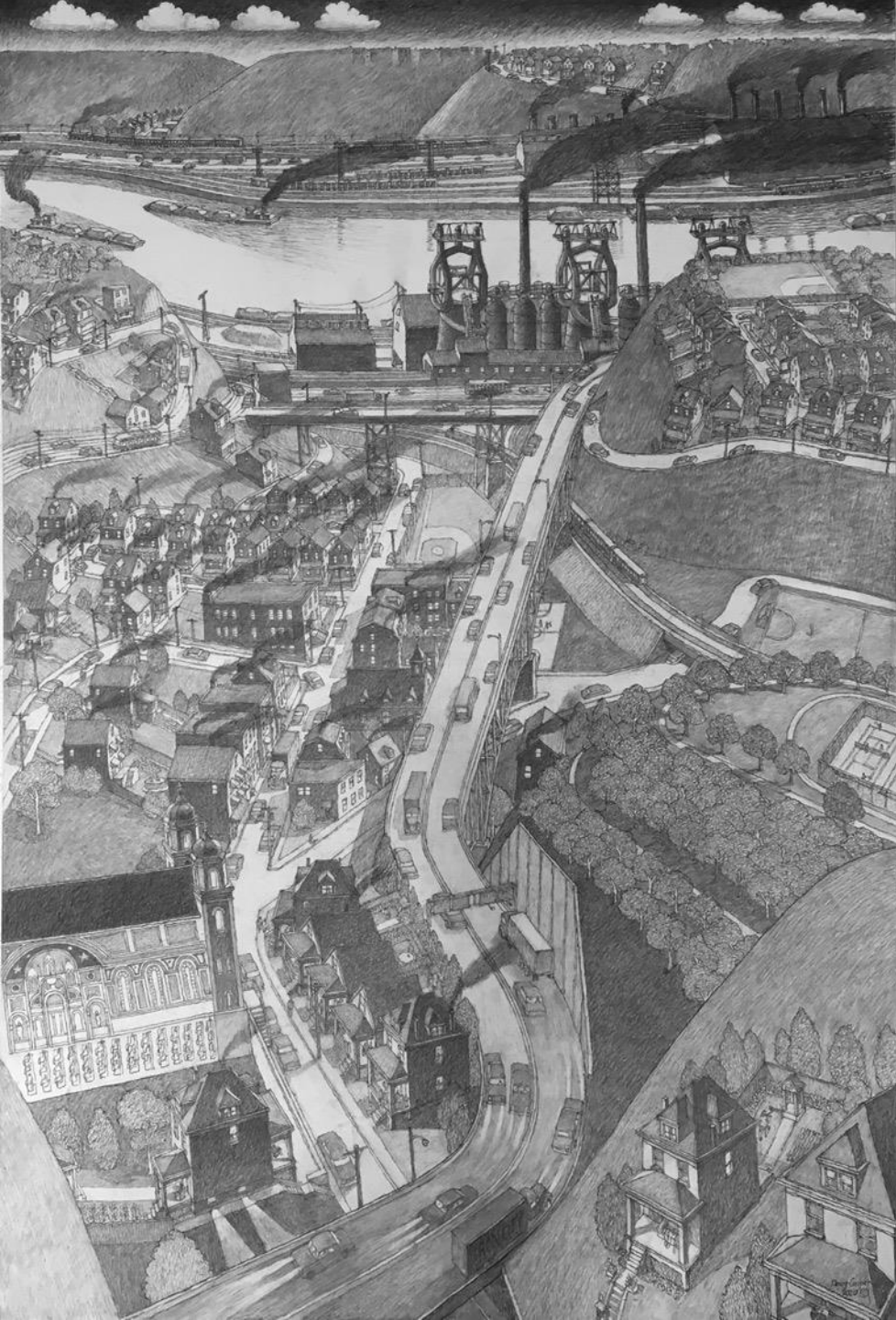


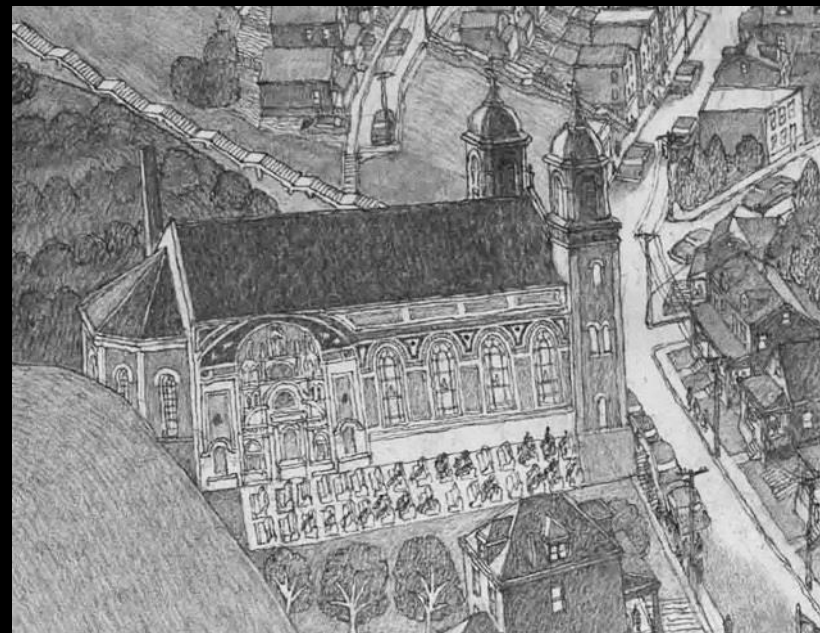
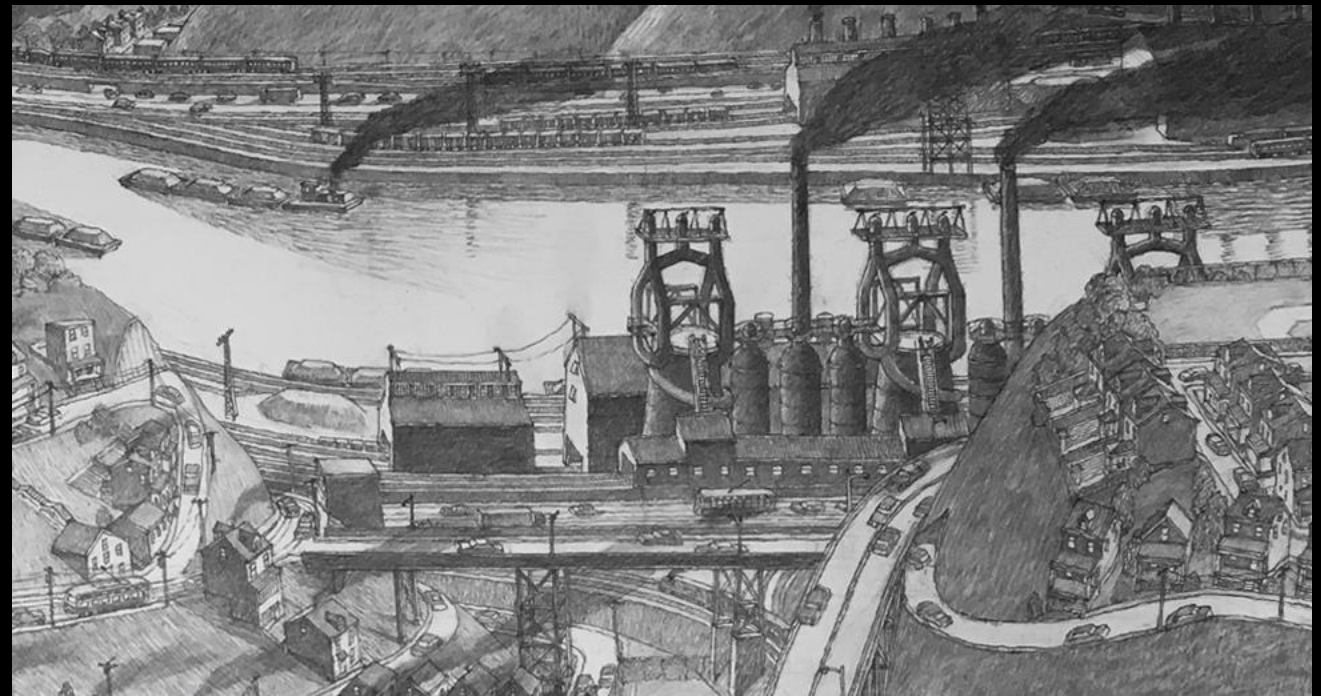
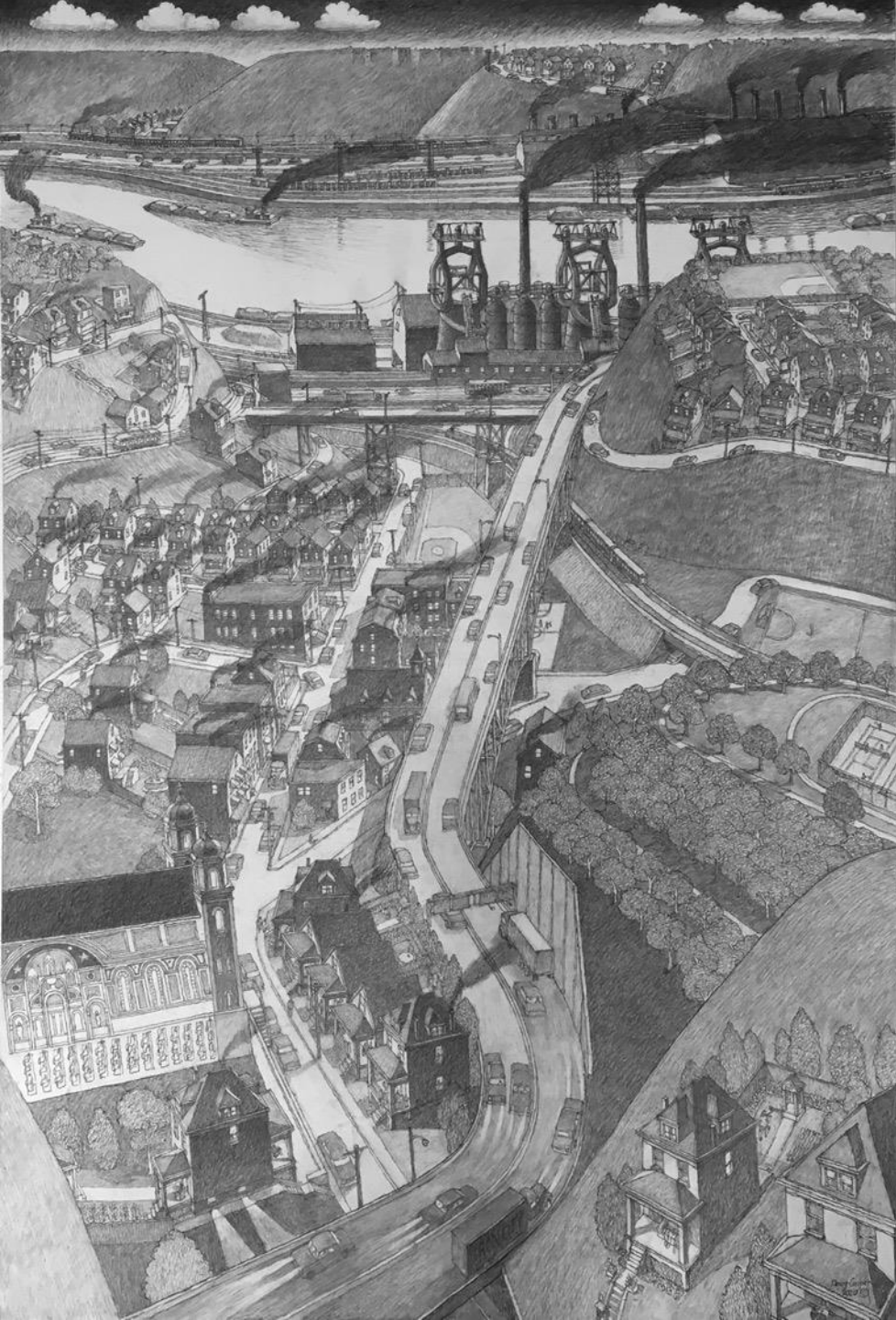


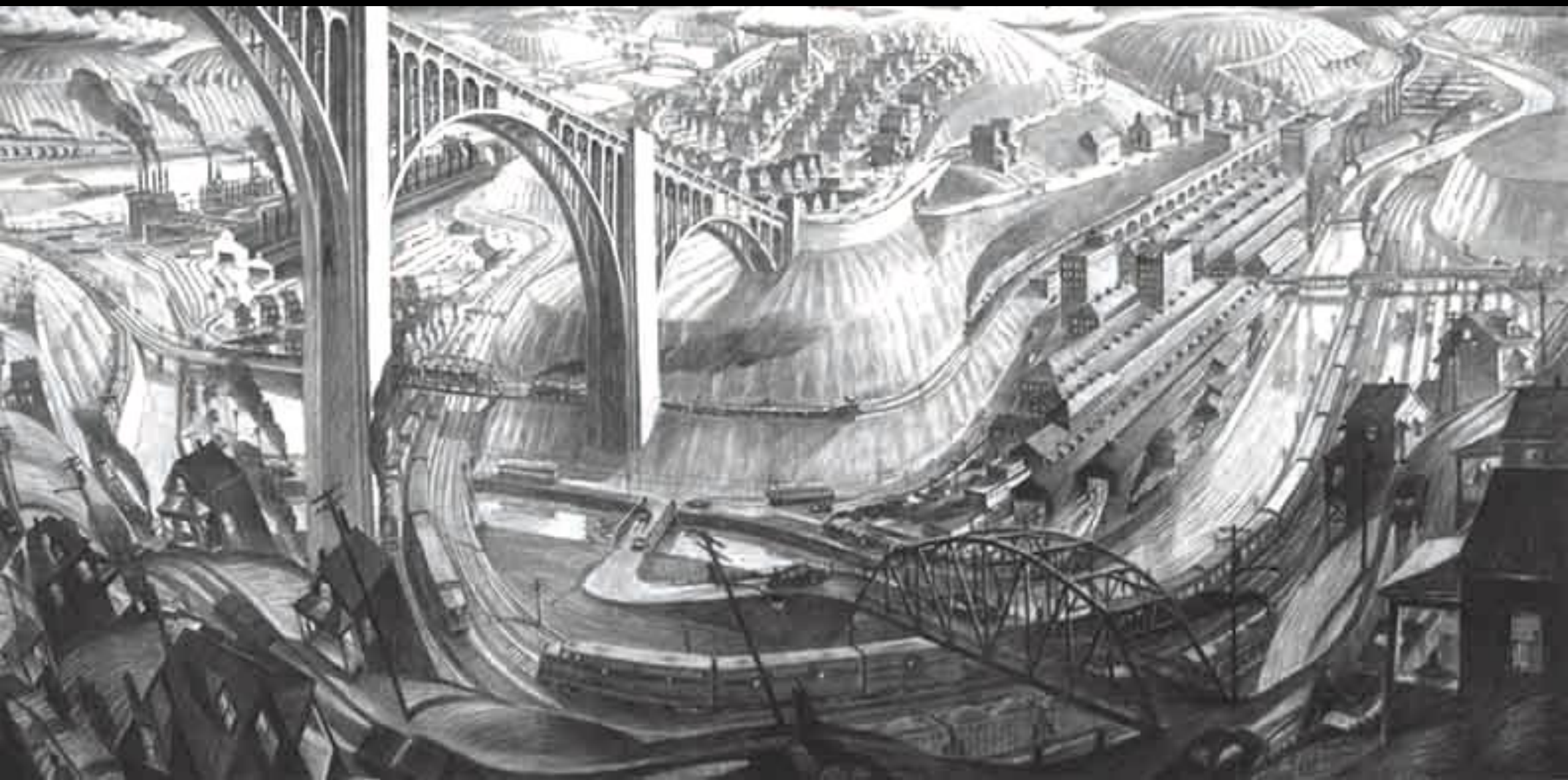














Shielding against Anonymity of Place















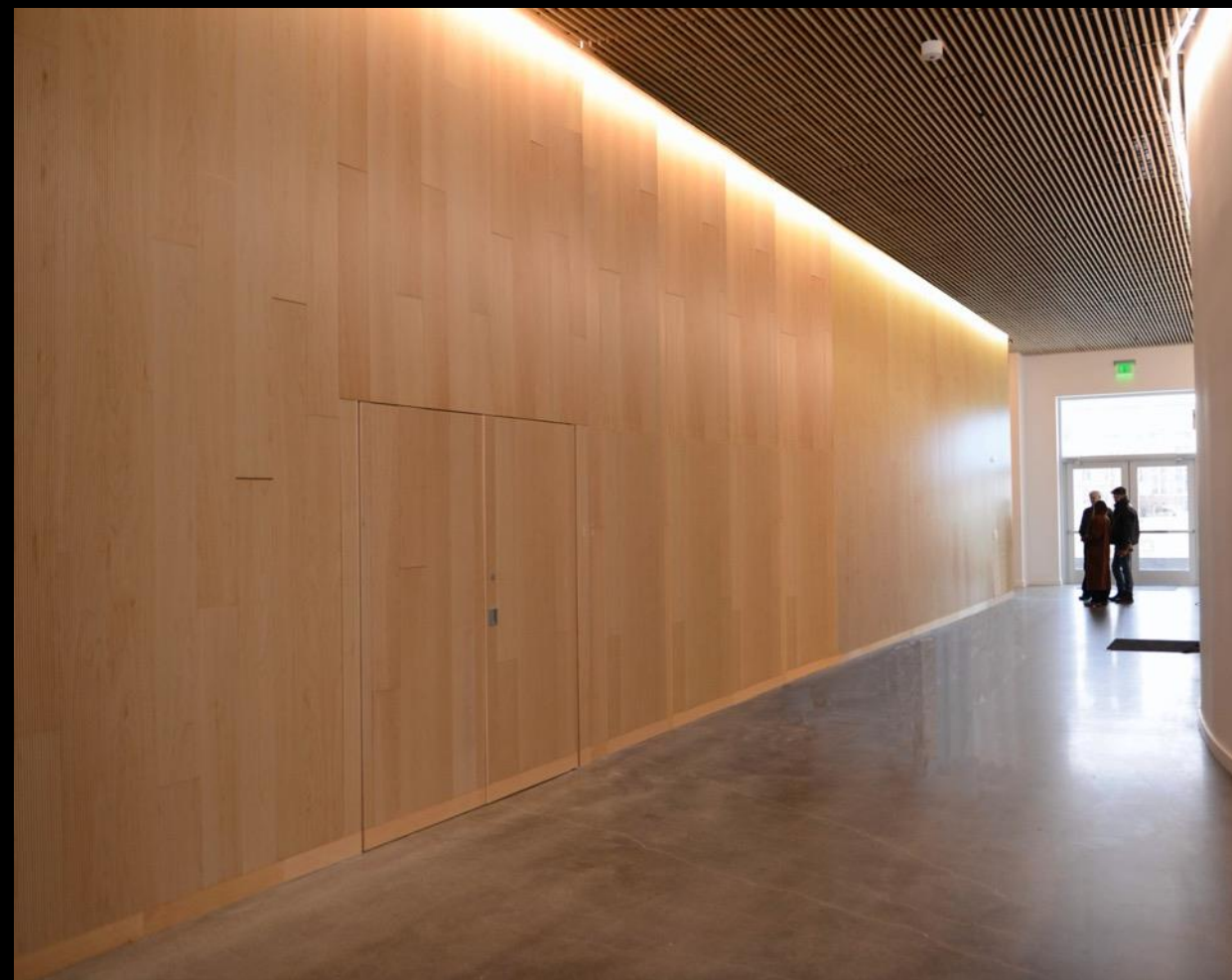






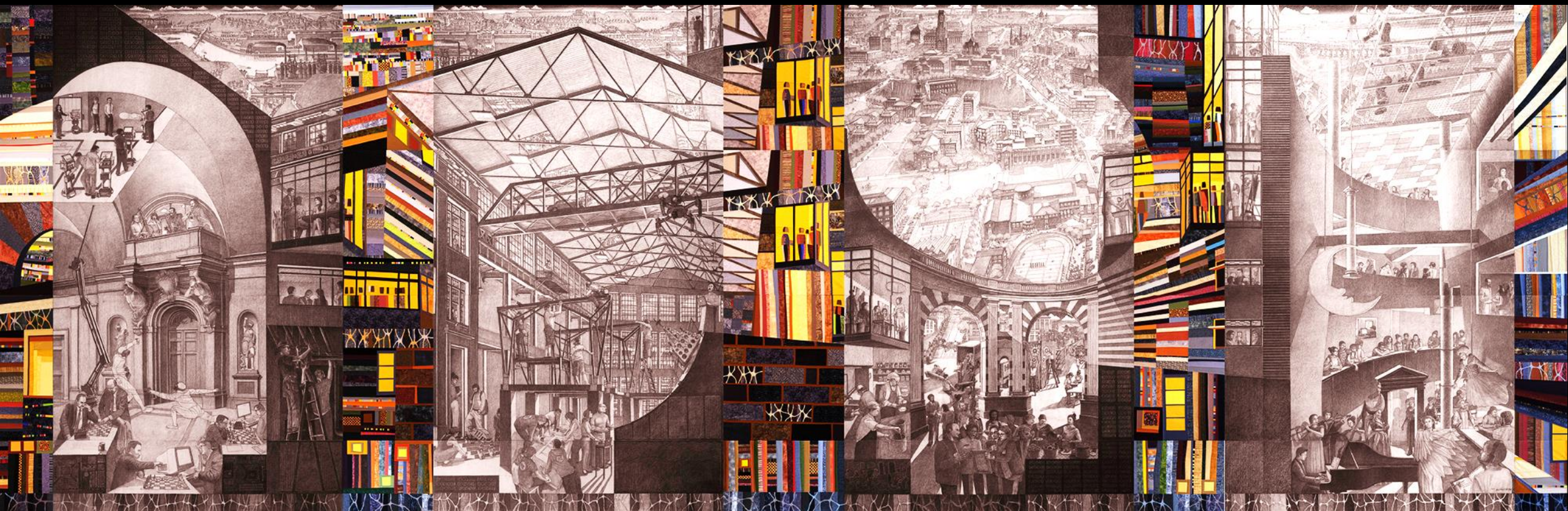


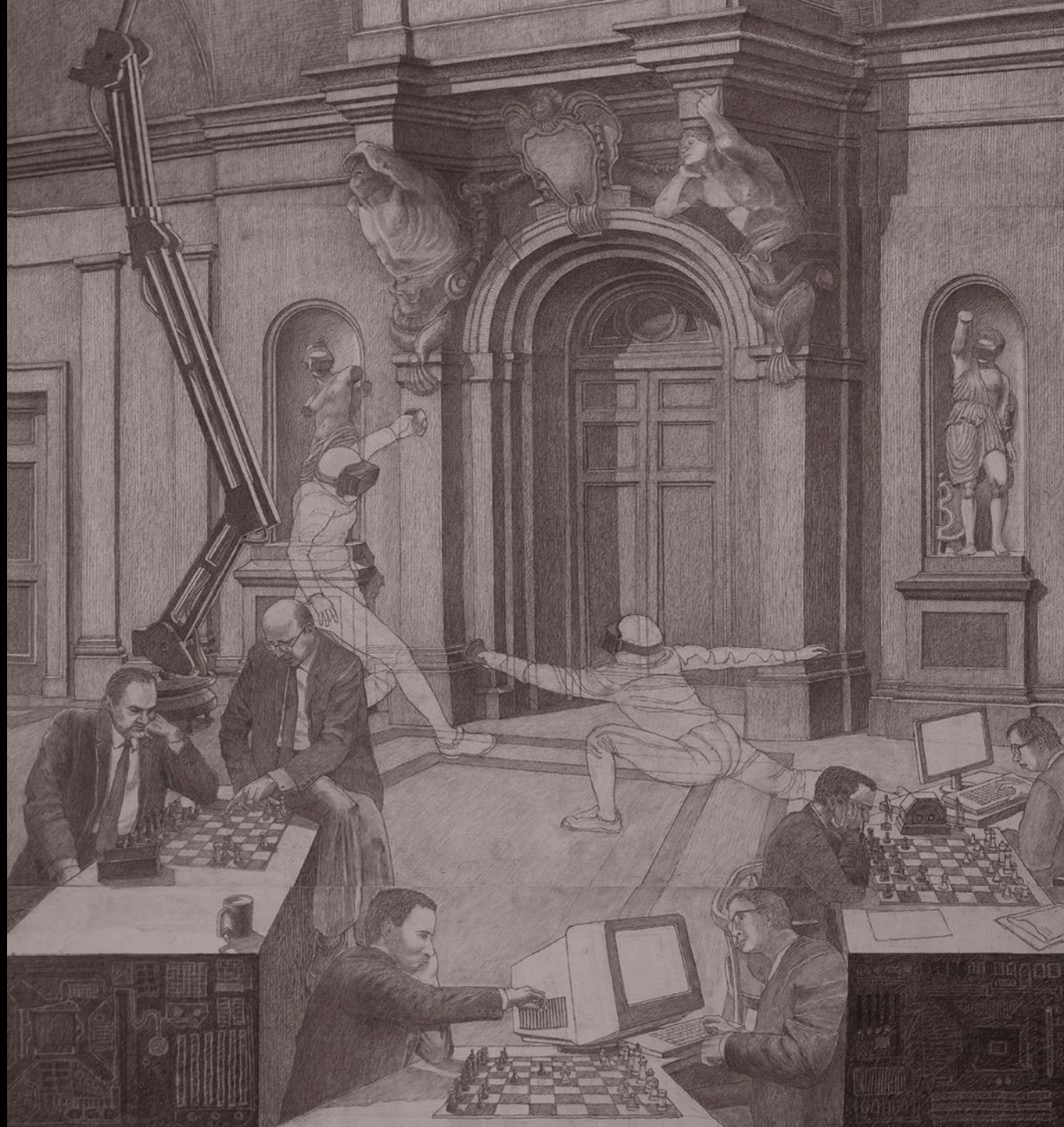
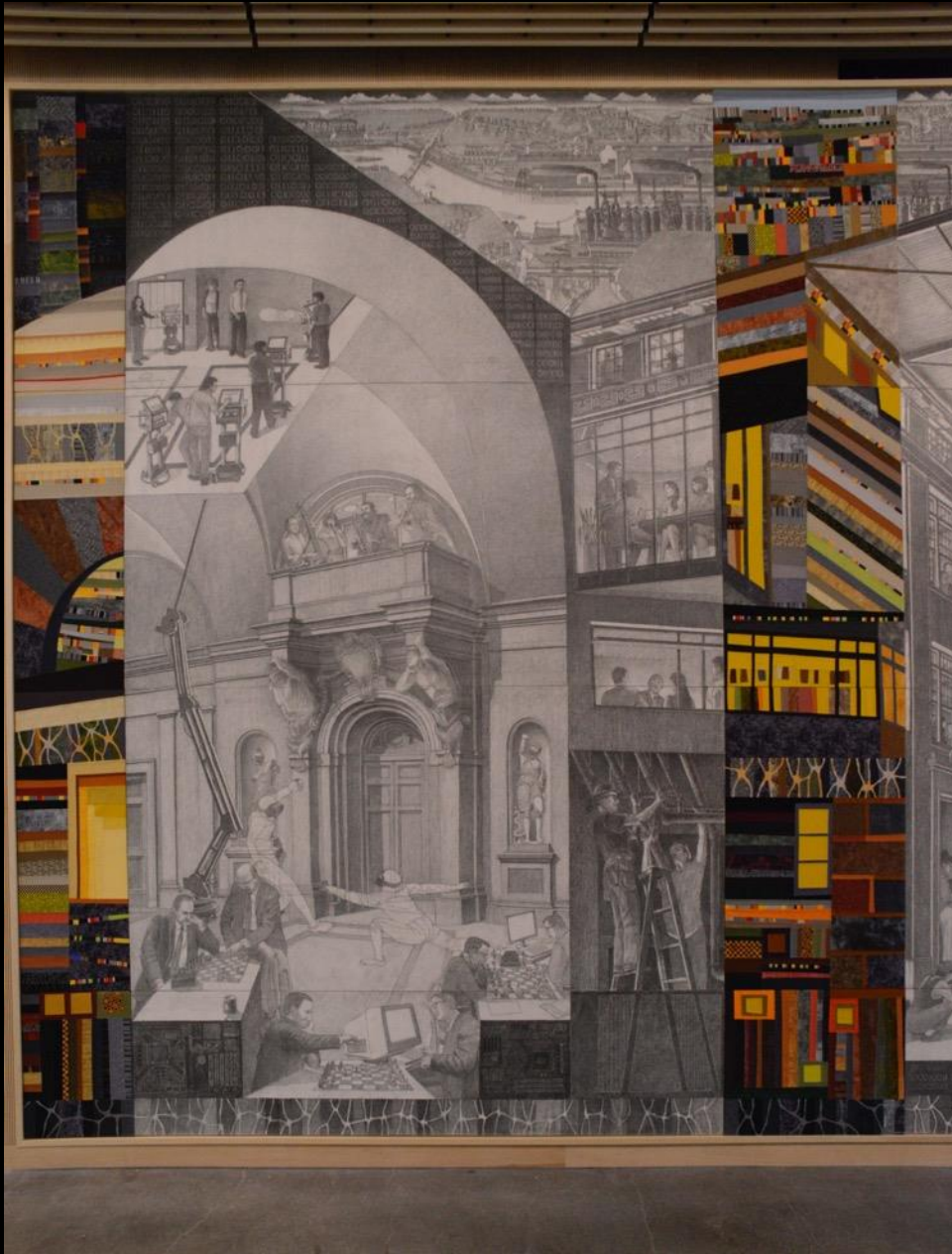


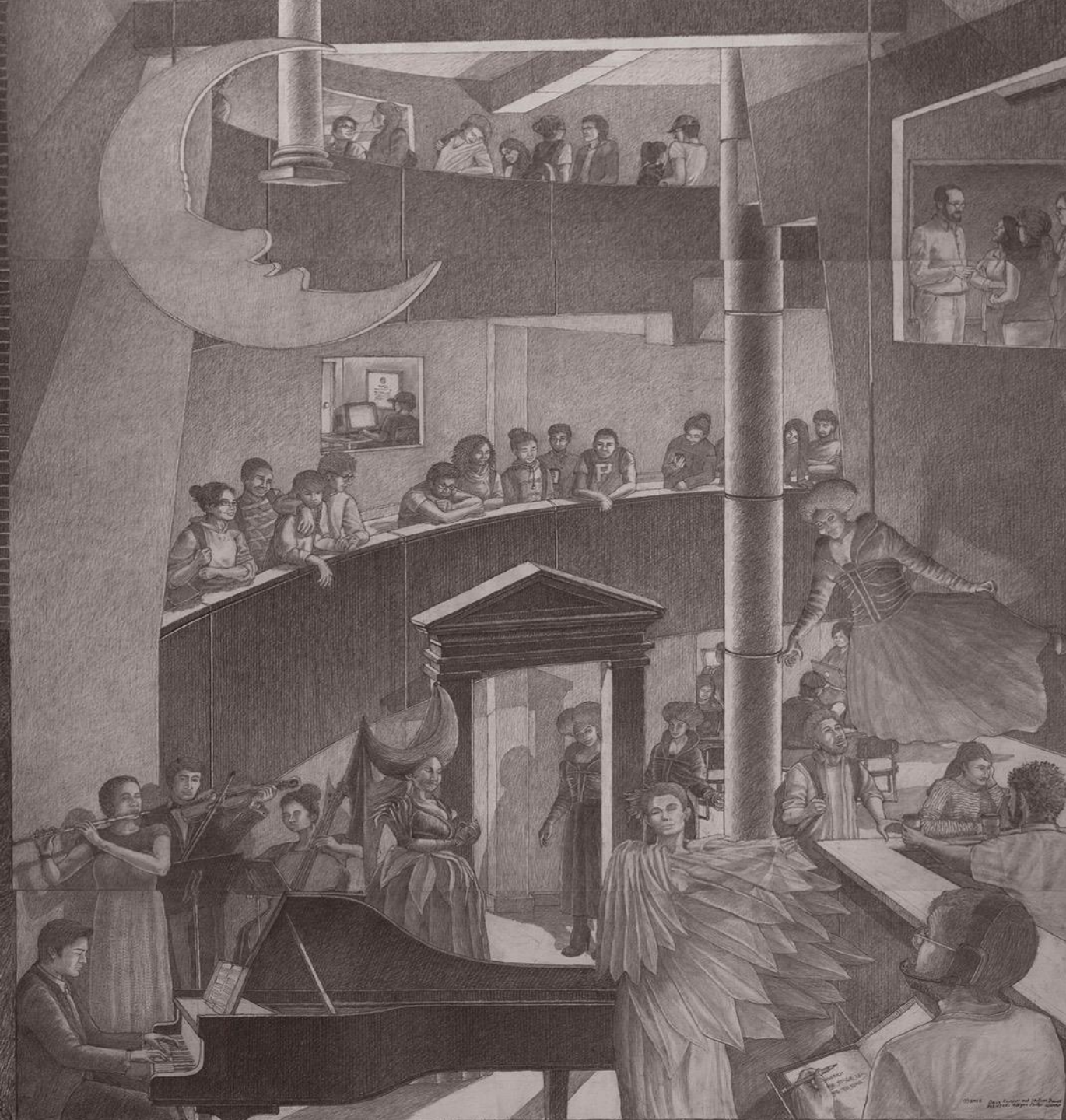




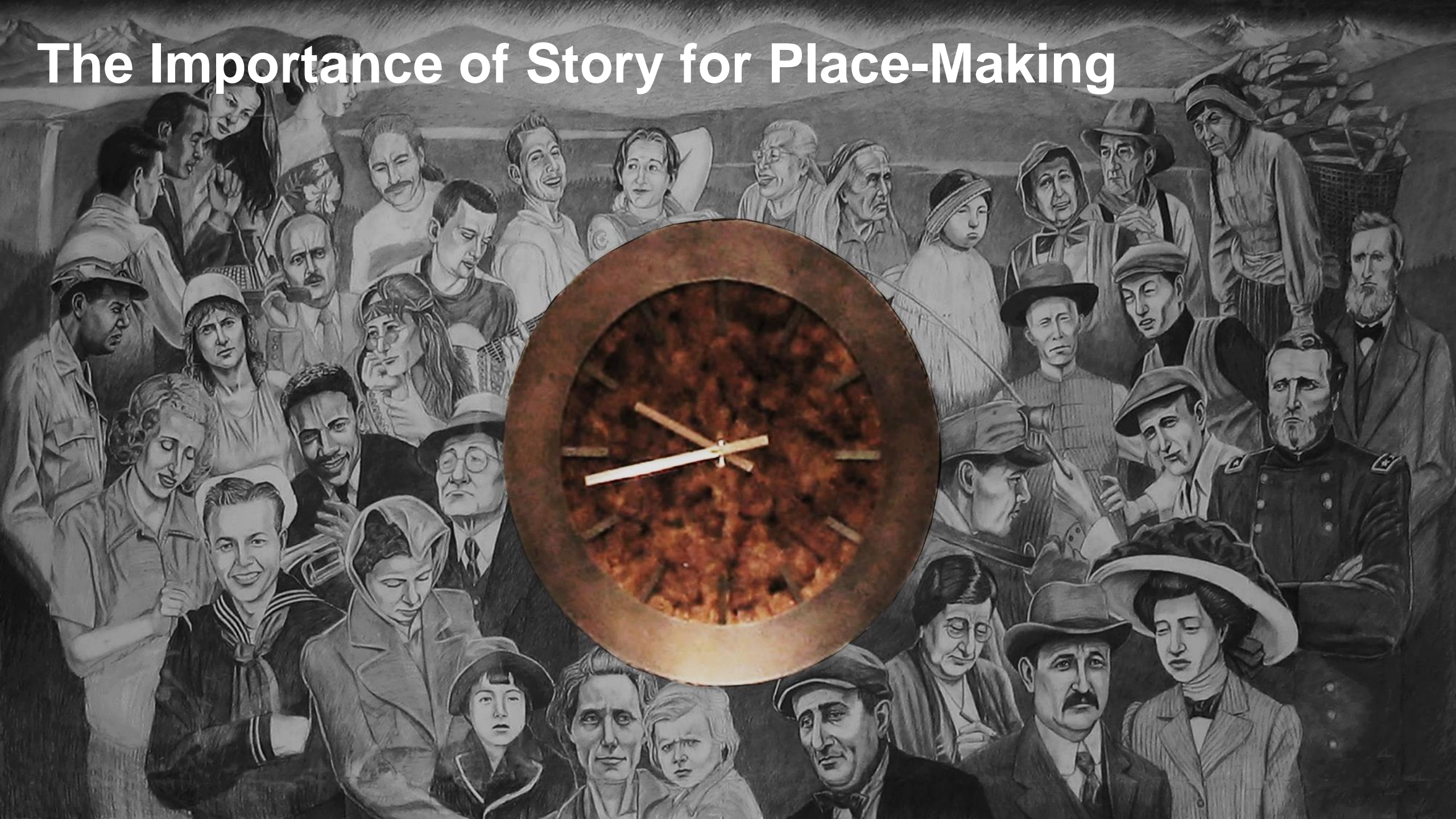




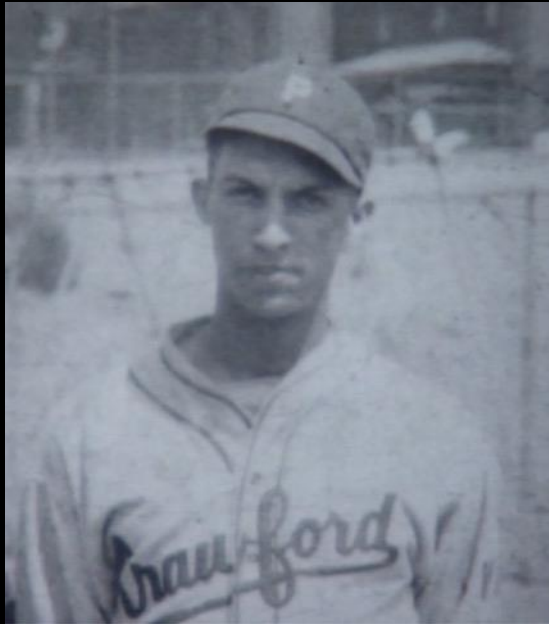




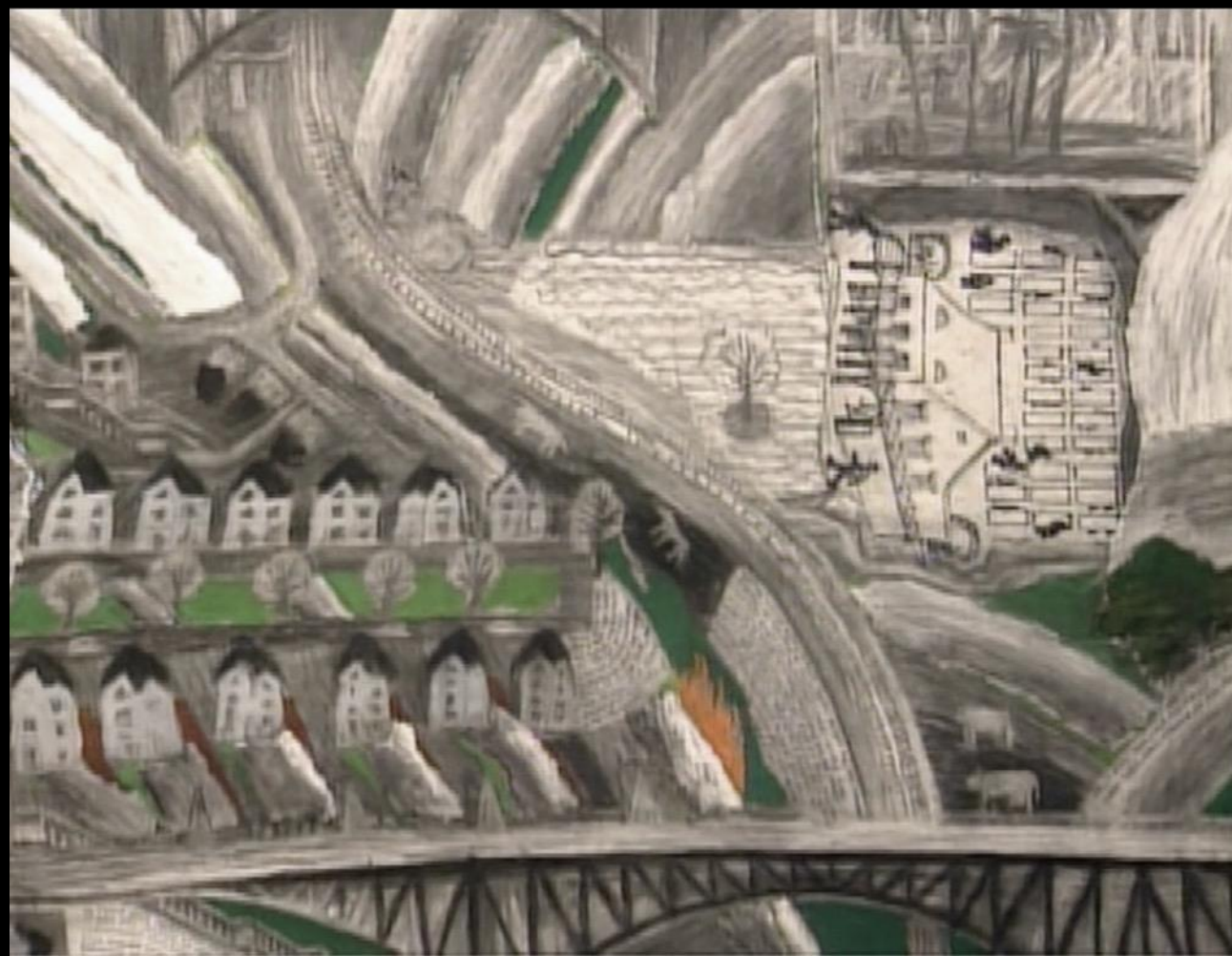
The Importance of Story for Place-Making













ESCALATORS PUT IN ABOUT

THIS IS A HAT THAT
PAULINE DESCRIBED MAKING
AROUND 1955

2007-07-13

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SQUINT
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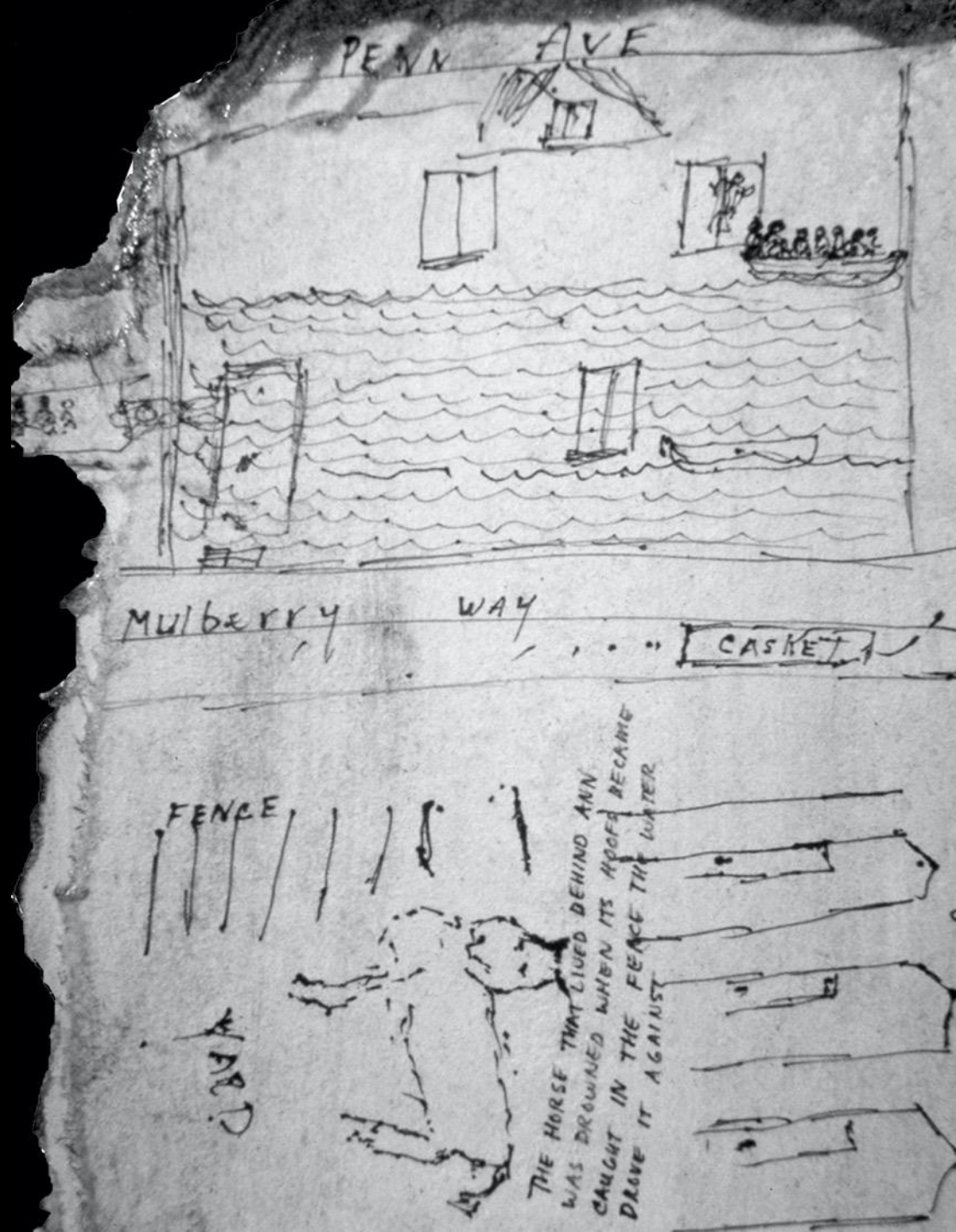
HORNE'S DEPARTMENT STORE

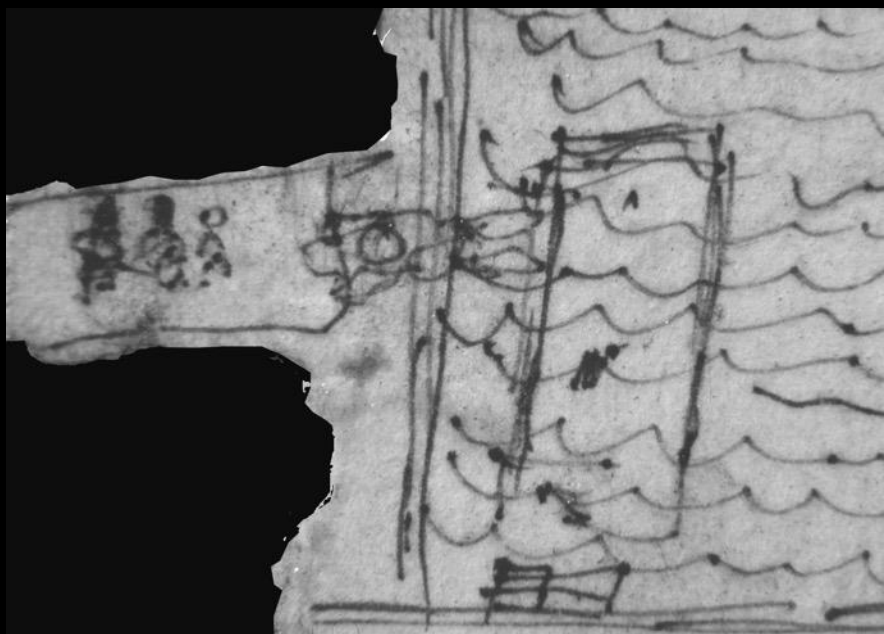
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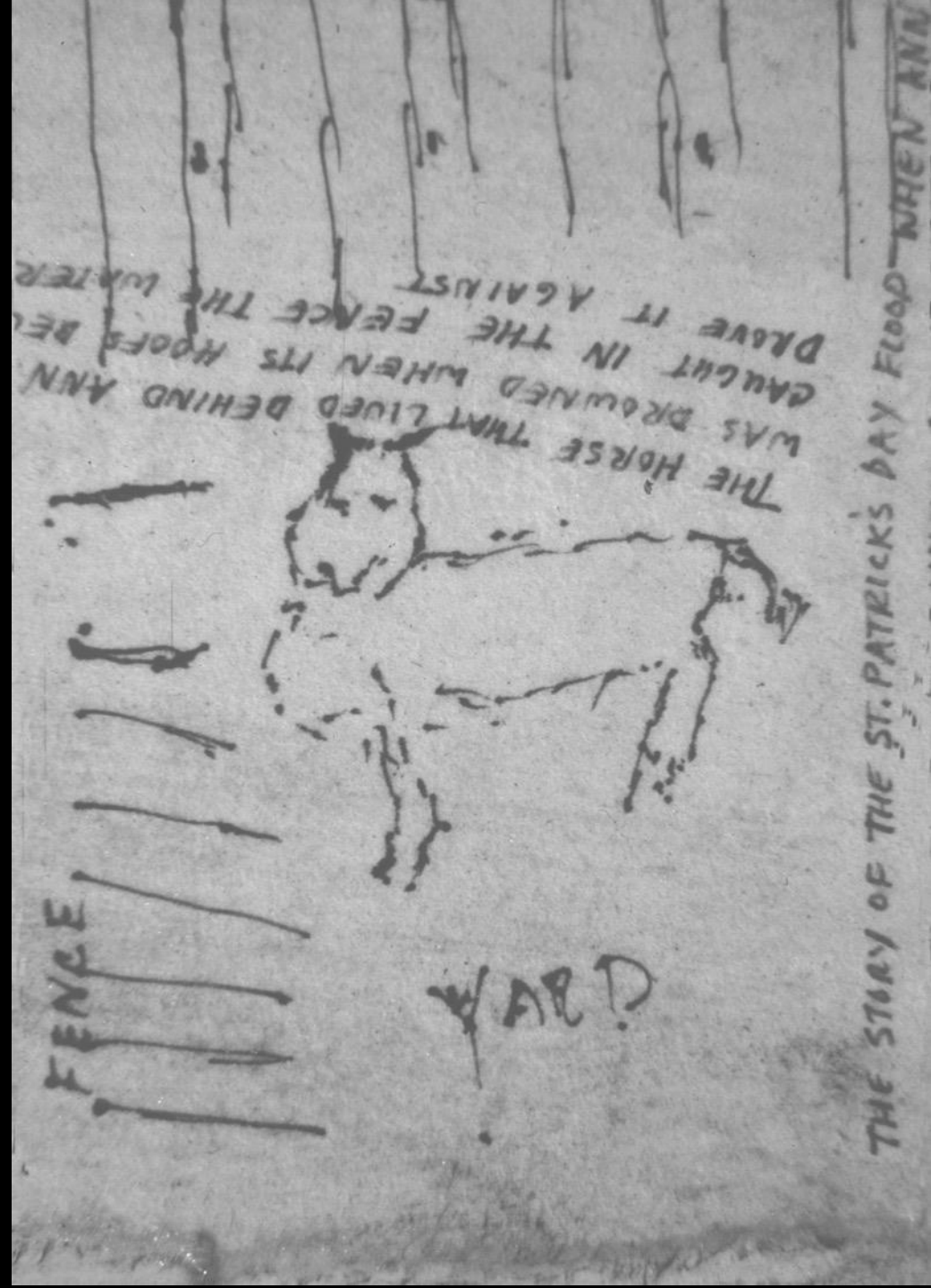
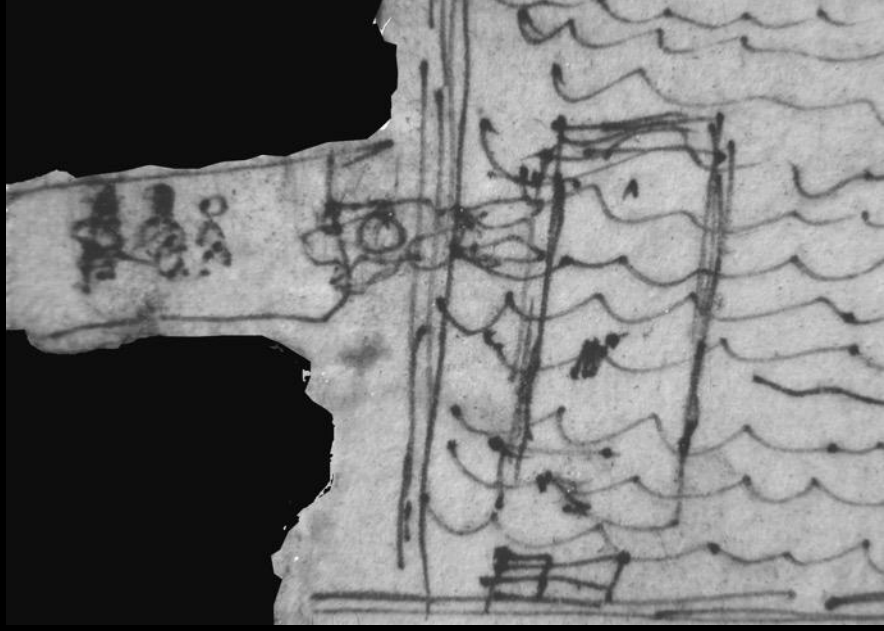
PAULINE
MILLER

THIS IS A HAT THAT
PAULINE DETACHED APRIL 1968

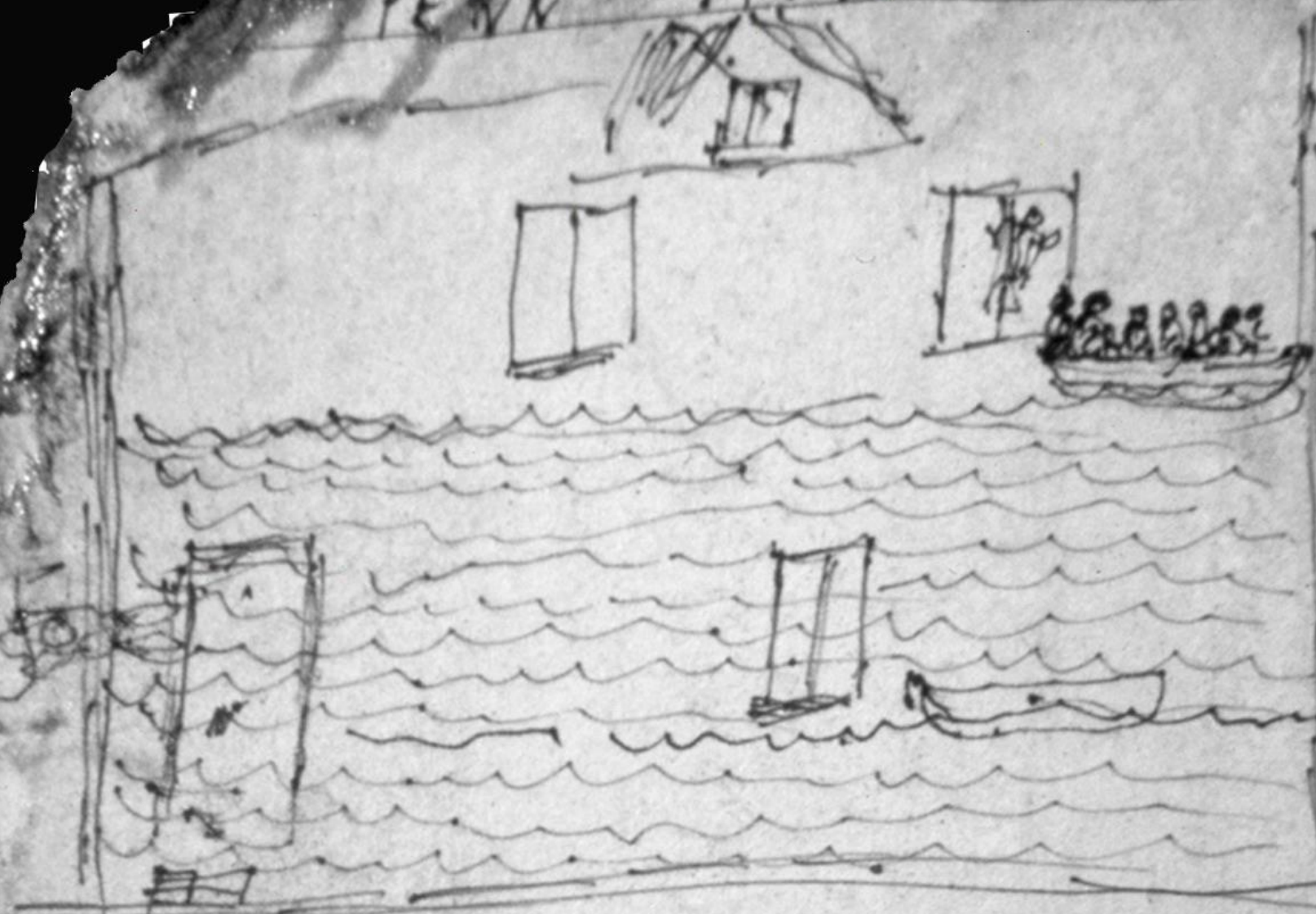
HILTON
HOTEL
NEW YORK







PENN AVE



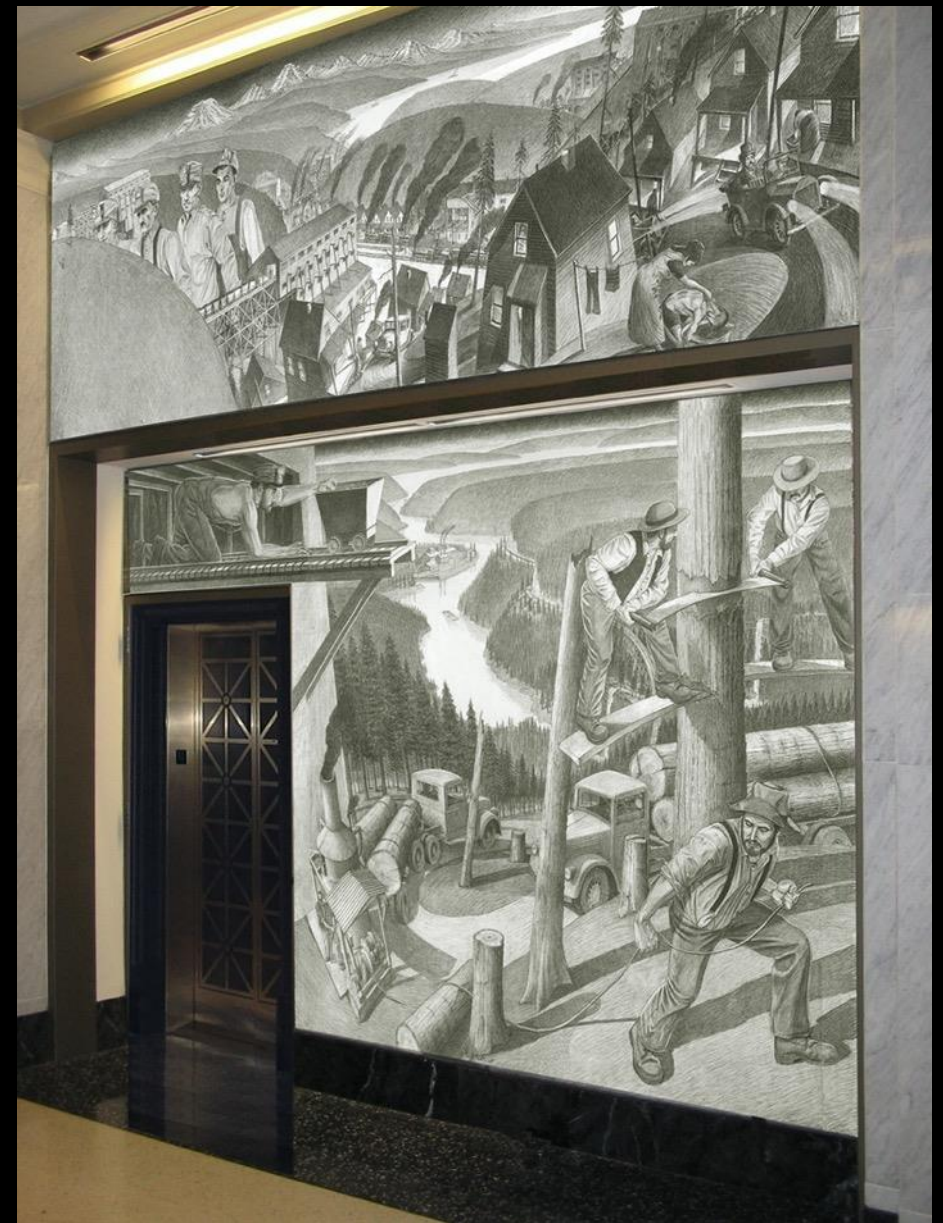
Mulberry WAY

CASKE











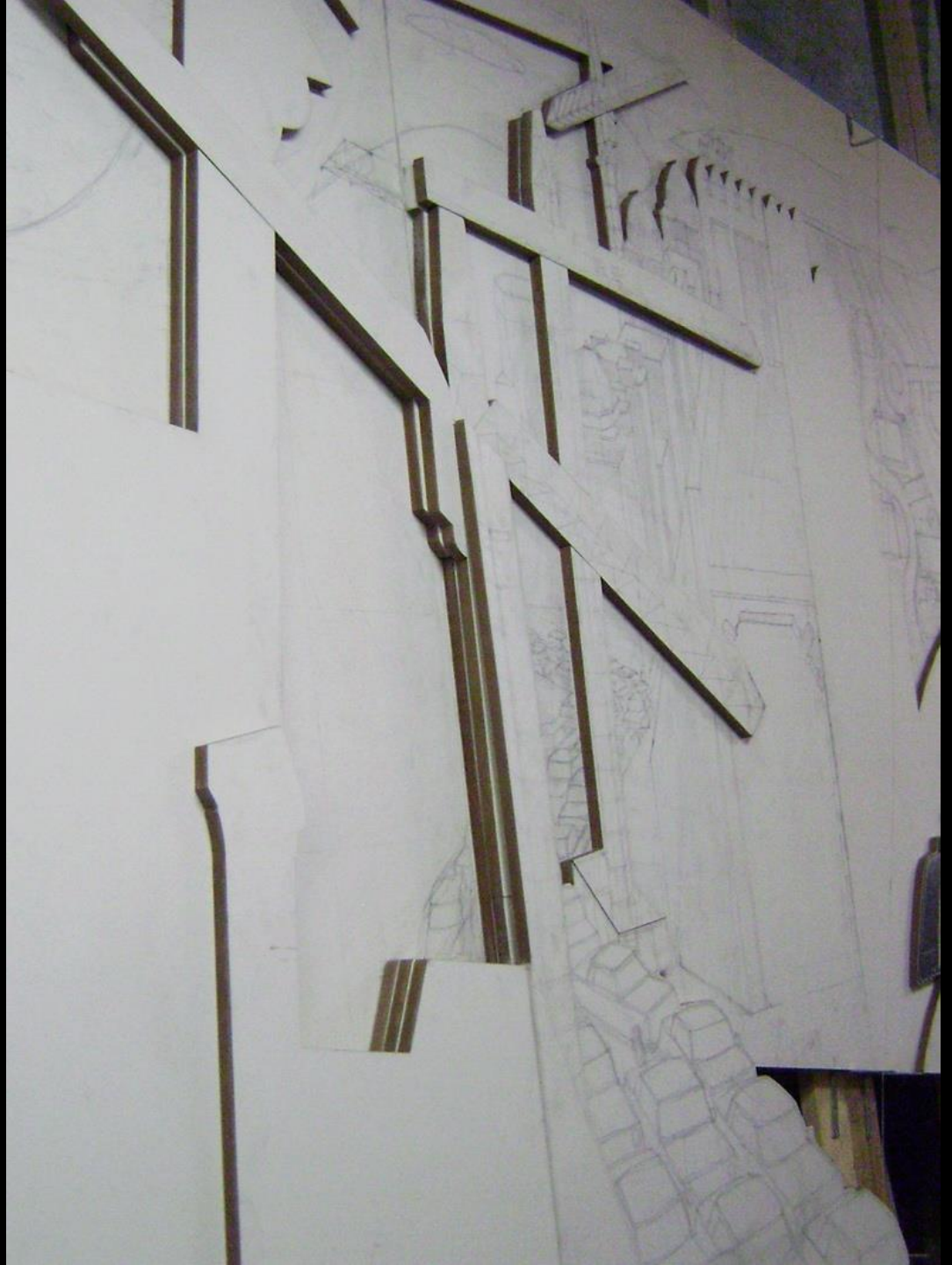
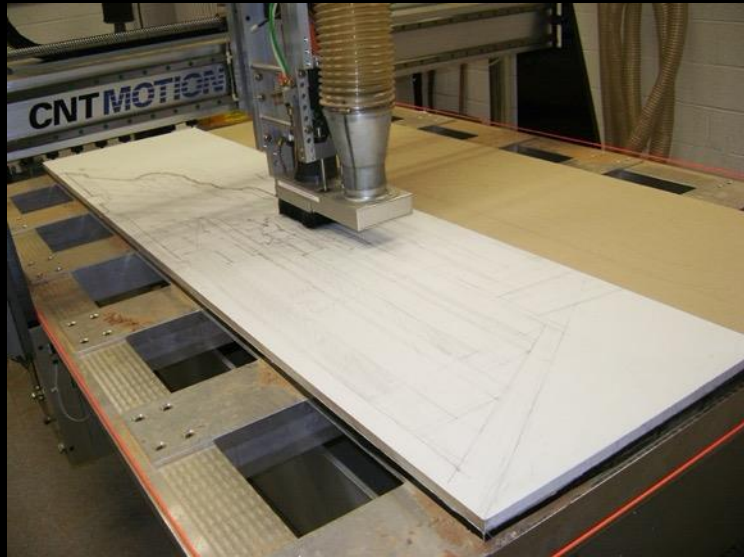
















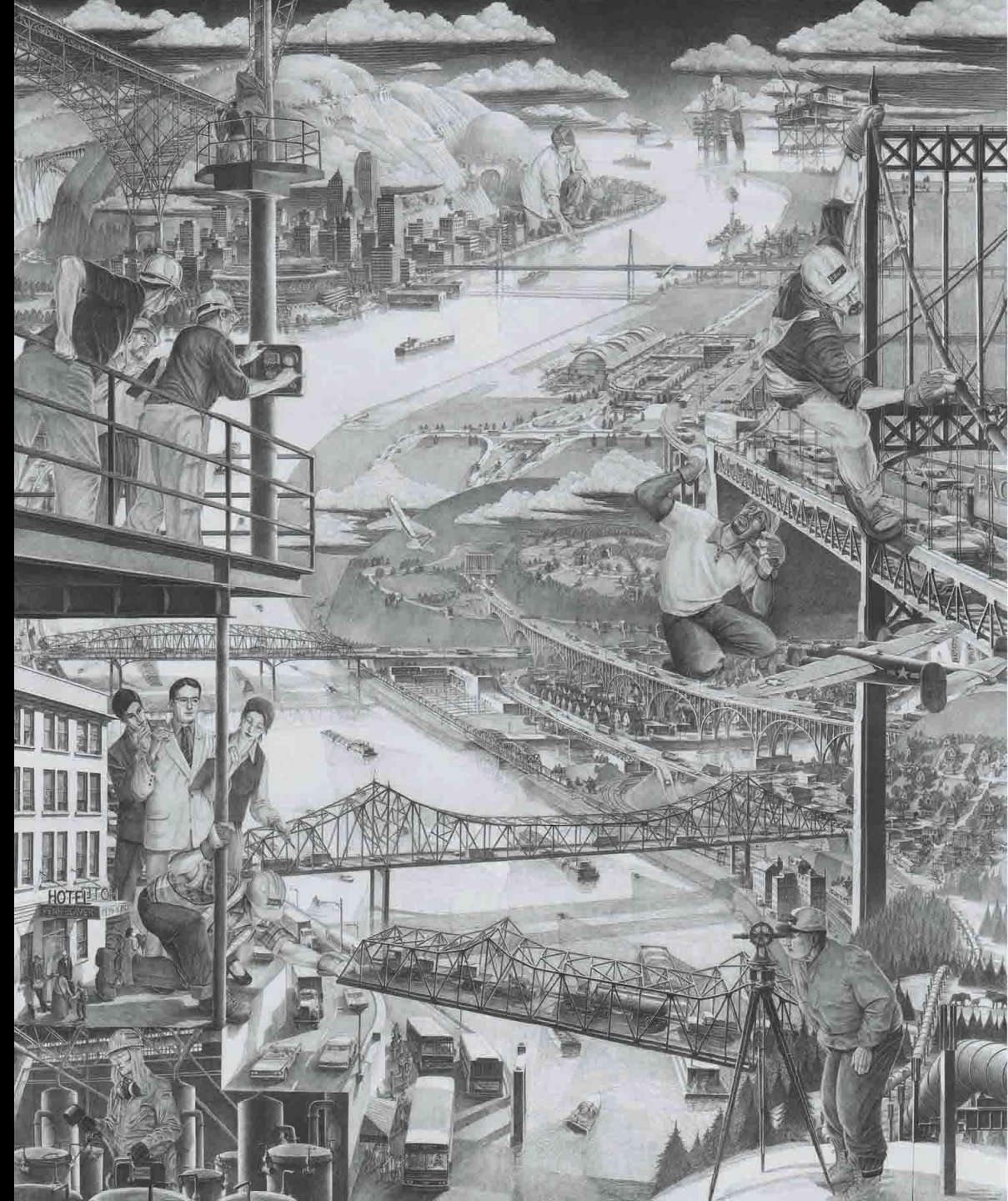








Your Mural...

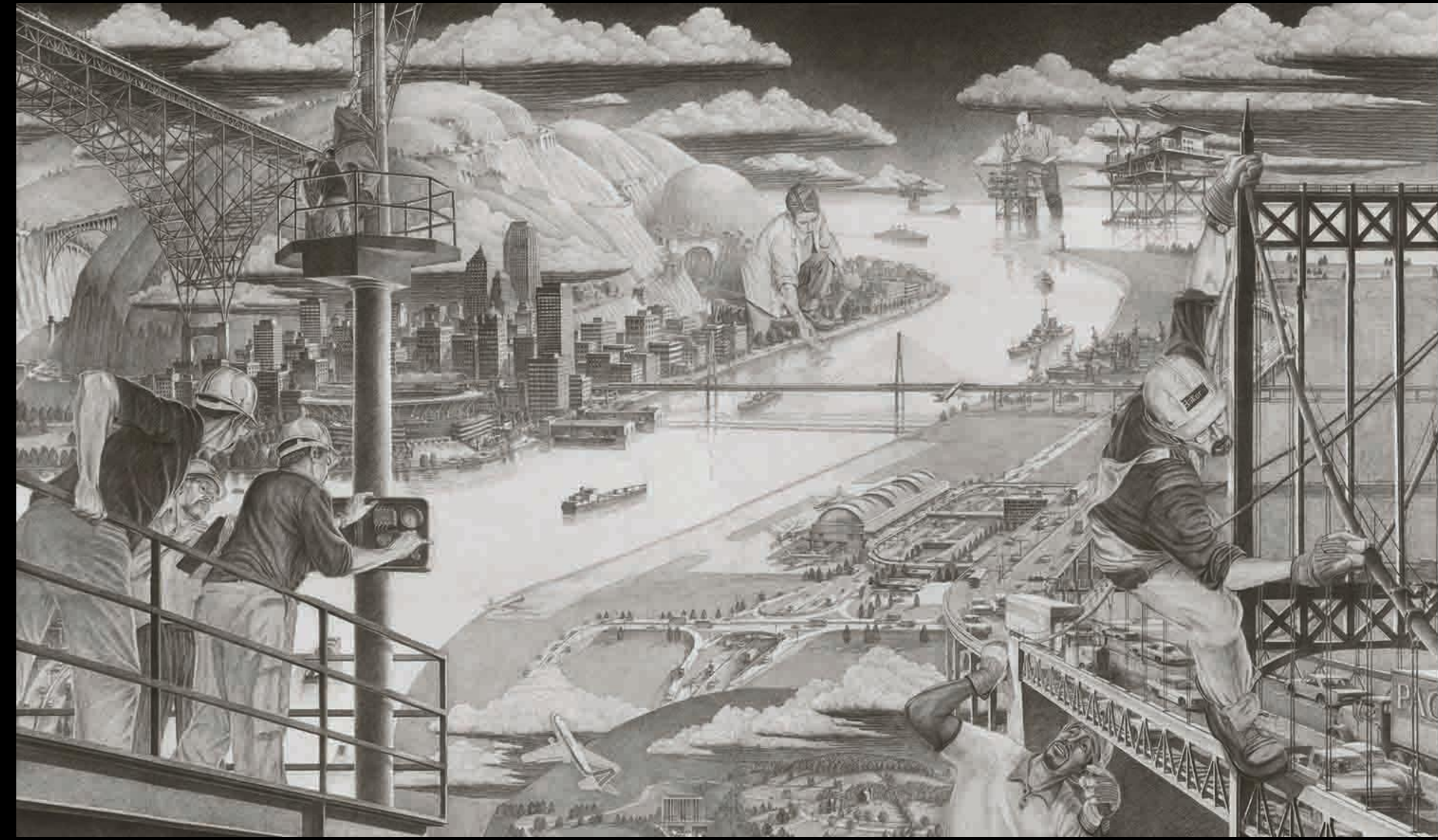


















KNOWING AND SEEING

REFLECTIONS ON FIFTY YEARS OF
DRAWING CITIES

DOUGLAS COOPER

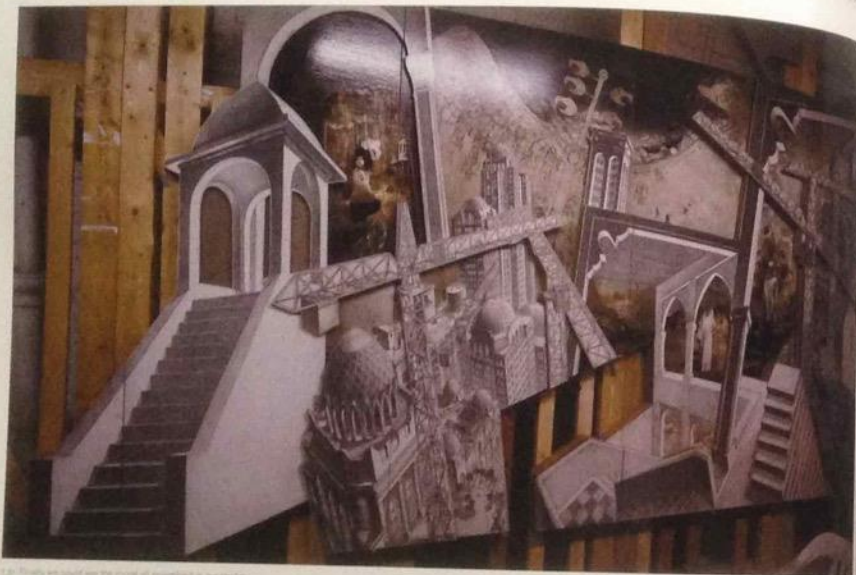


Fig. 7.32: Finally we could see the mural as assembled in our studio.

Once the mural was up in Doha, we had a chance to see the contribution it made to the corridor (fig. 7.33). We were pleased by how active the drawn shapes appeared over top of the photographs of the traditional life of Qatar (fig. 7.33).

We also had a first chance to gauge the public's reaction to the more controversial parts of the work, and we learned how important ambiguity can

sometimes be for public works. Sarah and Nina had shown women in traditional dress in dancelike poses in the aedicules I had built at the mural's right end, and our treatment could have touched a nerve. The scenes seem to be underwater, and they show women dancing with dhows floating over head (fig. 7.34). We saw that treatment as a way to imply the numerous mermaid stories that are such a strong tradition of Persian Gulf culture



Fig. 7.33: View of wall, Mural's between Albert and Sam. Oday Gassen, Sarah Gassen, and Nina Gassen with David Hernandez. Art, Chawad and photograph on paper on board, acrylic, 9 x 10 feet, Carnegie Mellon University Qatar, Doha.

Where Are We Going?

Now let's turn from nested maps to another tradition of pictorial mapmaking: the itinerary maps used by pilgrims throughout the Middle Ages. These showed (bottom to top) what travelers might expect to see along their routes to faraway destinations: journeys to locations like Santiago de Compostela in Spain or the Holy Land. The map shown here, from the mid-thirteenth century, shows a portion of a larger journey from London to the Holy Land. It begins in the lower left just over the Alps and then travels upward again past Florence and Rome, and eventually reaches the island of Sicily (fig. 2.24).

As Harvey points out, we find this same bottom-to-top structure in a wider tradition of pictorial maps across multiple cultures from East Asia to Mexico, in addition to Europe. Typically, these arrange profiles of buildings (and other features) with multiple horizons from bottom to top. Usually their scale is maintained consistently throughout with no particular representation of depth—foreground to background—other than the common pictorial convention that lower in the picture is closer and higher farther away. One example is the Japanese seventeenth-to-eighteenth-century woodcut *Map of Kuon-ji Temple*. A common scale is maintained throughout the foreground and middle ground and then the map's ultimate spiritual destination, Mount Fuji, is shown smaller in the faraway distance (fig. 2.25).

However, one pictorial map that Harvey shows does magnify the sizes of foreground elements. It's a woodcut of the Holy Land published in 1486 with an account by Bernhard von Breidenbach of his visit there (fig. 2.26). It was drawn by Erhard Reuwich, an artist from Utrecht whom Breidenbach took to the Holy Land to record his travels in drawings. The drawing greatly exaggerates the size of the journey's destination: Jerusalem—the Dome of the Rock is clearly visible. Nothing new in that; many maps did much the same. But Reuwich's foreground coastline view is different. It used a significantly lower viewing angle, and greatly enlarged sizes at dockside—note the size of the ship in the lower left corner (fig. 2.27). This enlarged foreground gives the dockside a presence we can share as viewers. Part of it is detail—we are able to feel present simply by knowing more about the scene. But the angle of view plays a role too. With a near-eye-level view, we feel as if we are there in the scene: with the voyagers who are now finally disembarking their ship after a

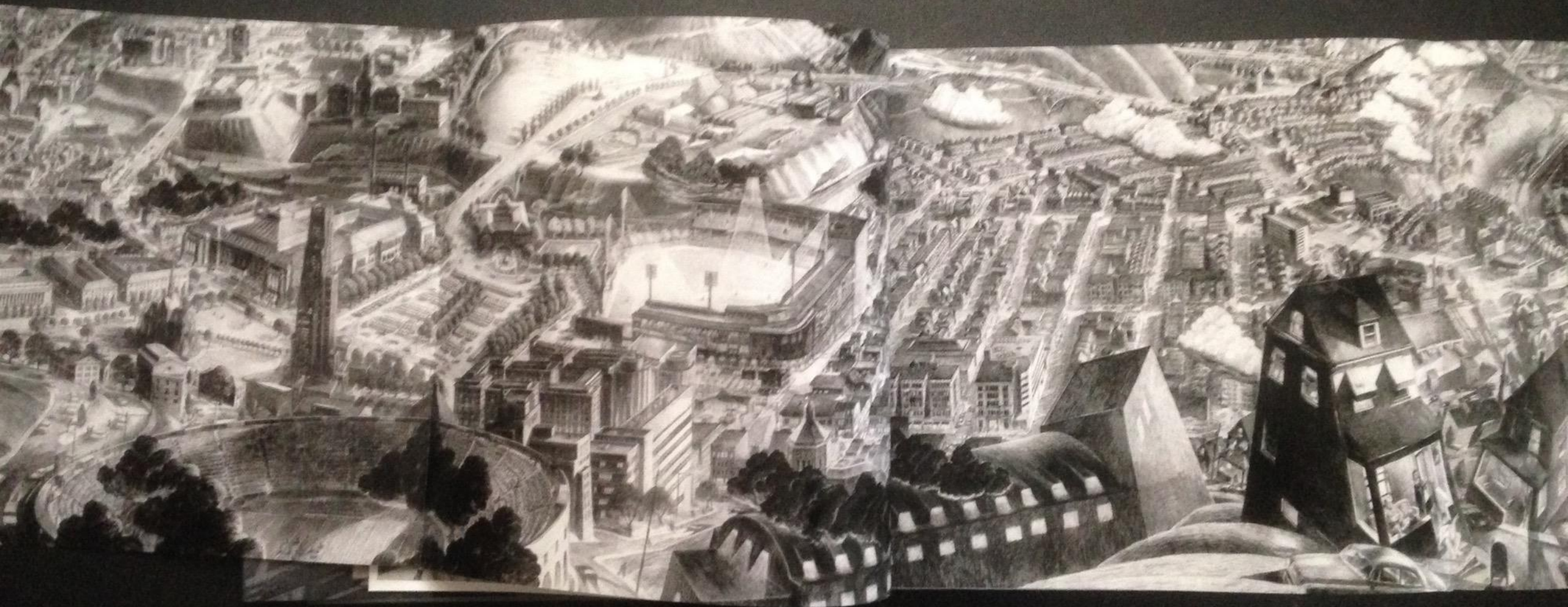


2.24 (Facing page, top). Itinerary, London to Jerusalem (hebrew folio), part of the itinerary from London to Jerusalem, including the city of Rome. From *Historia Anglorum*, originally published/produced in England, Saint Albans, 1495–1533. British Library. Copyright British Library Board/Manuscript Resources, NY 2.25 (Facing page, bottom). Map of Kuon-ji Temple. Chigasaki Fumitsuki (Toyokuni III), Edo period. Woodblock print (colored) ink and color on paper, 14 1/2 x 20 1/2 inches. William Sturgis Bigelow Collection, Museum of Fine Arts, Boston.

2.26 (Below). Map of Holy Land, published with Bernhard von Breidenbach's account of his travels, Erhard Reuwich, 1486. Woodcut. Courtesy of the Metropolitan Museum of Art, New York.

2.27 (Right). Detail, map of the Holy Land, published with Bernhard von Breidenbach's account of his travels, Erhard Reuwich, 1486. Woodcut. Courtesy of the Metropolitan Museum of Art, New York.





The Place of Murals

