

Syracuse University

SURFACE

Architecture Thesis Prep

School of Architecture Dissertations and
Theses

Spring 1997

Architecture As Gateway: A Cultural Center in Annapolis, Maryland

Stephanie A. Brackbill

Follow this and additional works at: https://surface.syr.edu/architecture_tpreps



Part of the [Architecture Commons](#)

Recommended Citation

Brackbill, Stephanie A., "Architecture As Gateway: A Cultural Center in Annapolis, Maryland" (1997).

Architecture Thesis Prep. 84.

https://surface.syr.edu/architecture_tpreps/84

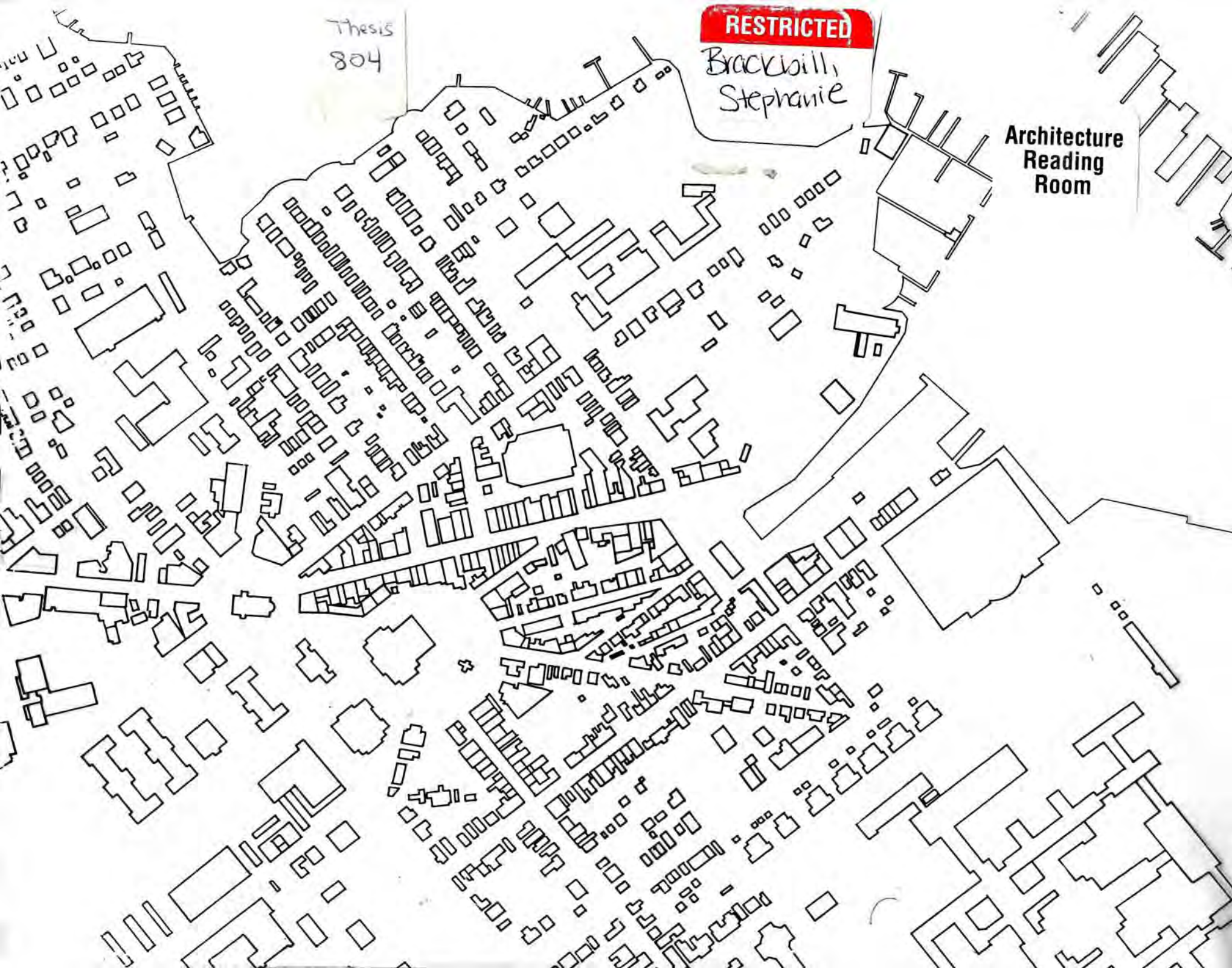
This Thesis Prep is brought to you for free and open access by the School of Architecture Dissertations and Theses at SURFACE. It has been accepted for inclusion in Architecture Thesis Prep by an authorized administrator of SURFACE. For more information, please contact surface@syr.edu.

Thesis
804

RESTRICTED

Brackbill,
Stephanie

Architecture
Reading
Room



stephanie a. brackbill
a thesis proposal
spring 1997

a r c h i t e c t u r e

a s

g a t e w a y :

a

c u l t u r a l

c e n t e r

i n

a n n a p o l i s

m a r y l a n d

as presented to:
richard jensen
terrance goode
andrew klamon



i n t r o d u c t i o n :

The Chesapeake Bay is, at over two hundred miles long, the largest estuary in North America, and is over ten thousand years old. Even though it originated ten thousand years ago with the radical rise of the sea level, it was not recognizable in its present form until almost three thousand years ago. Geologically, the current bay is very young and only the most recent of the many bays which have occupied the same relative location. The previous bays have come and gone throughout history on their own accord with only the help of mother nature. Unfortunately, the existing bay faces not only eventual geological demise within the next ten thousand years, but a much more imminent death of its waters, aquatic, and even plant life due to humankind's lack of foresight and unwillingness to alter habits which are harmful to the estuary. With over one hundred navigable tributaries reaching inward to cover six states, the bay is the world's largest harbor. Although this allowed for a great amount of trade inland, it has also allowed for an influx of toxic chemicals and waste into the bay from some of these same companies who benefit from the access to the Atlantic ocean. This plight is not only social, but moral and political as well. In order to lower the chemical and waste levels in the bay and rejuvenate it to the estuary that it was in the earlier part of the twentieth century, it is essential that we recognize and understand our relationship to and the effects of our actions on not only the Chesapeake Bay, but also to the natural environment all around us.

THE CHESAPEAKE BAY



g o a l :

It is important that this project not be labeled as a purely "environmental" proposition, but as one concerned with both environmental and urban issues equally. This is not to imply a lack of hierarchy within the project, but the desire to create a project which combines, contrasts, and bridges the two to result in a deeper understanding of their relationship to one another. As is the case with any "cause" or "issue", the first step is the education of the public as to the nature of the problems and their possible solutions as well as why the public should be concerned at all. There needs to be a proactive stance made socially within the communities in order to have an impact , and eventually a positive effect within the environment in which we live.

t h e s i s s t a t e m e n t :

I contend that a gateway can be created to link the two polar conditions without necessarily creating a physical passageway from one condition to the other but by creating a link between past and present; a link between humanity and nature; a link between ignorance and understanding. The link can be seen as a gate which on one hand is a connector piece and on the other actually serves to emphasize the disparity between the two environments much in the same way that a medieval city gate separates as well as connects the city from its outer environs. By definition, a gate generally exists at an edge, a point where something ends and something else begins. A gate can also exist between two edges, that is to say, an area that is more of a third, unique condition than belonging to either one side or the other. I propose that an expression of the differences and contrasts between the two conditions and their inherent identities (structure, form) within the created gateway (building) can create a moment of understanding between and of the two.



BIRD'S EYE VIEW OF THE
CAPITAL OF THE



CITY OF ANNAPOLIS,
STATE OF MARYLAND

s i t e :

I have chosen Annapolis, Maryland and the Chesapeake Bay to investigate my proposition. Annapolis, founded in 1649 and the capitol of Maryland since 1695 is one of the most well preserved historic towns which is completely functional today in the US. The population of Annapolis today is surprisingly low at approximately 32,000 people. The growth and development of the Chesapeake Bay is unique from other coastal regions in the role of the tributaries. There are hundreds of navigable tributaries along the two hundred mile long bay. These tributaries make it to develop major ports the size of Philadelphia, New York, or Boston. The planning of Annapolis consists of a baroque plan imposed on a grid which had existed since the founding in 1645. The baroque plan was implemented by Governor Nicholson when the colony was recognized in 1695. The plan was inspired by Versailles and went on to be a precedent for other American cities such as Washington DC and Chicago. This can explain the relatively small scale of the city of Annapolis. The true identity of Annapolis is a complex issue and is molded by several aspects which make Annapolis a unique and richly cultural American city. Several of those aspects are the role of Annapolis as:

- the home of the United States Naval Academy
- the capitol of the state of Maryland
- a major east coast yachting center
- a popular tourist destination
- a registered National Historic Landmark
- a small town

All but the last of these suggests that the nature of Annapolis is strongly affected by transients. Those include the midshipmen from the Naval Academy, the state politicians, the yachters, and the tourists. With the movement of so many people through the city, the careful development of the harbour area is not only desirable in the eyes of the millions who visit there every year, but also to those city officials and preservation groups who look to use the revenue of such an influx of people to preserve the historic nature of the city.

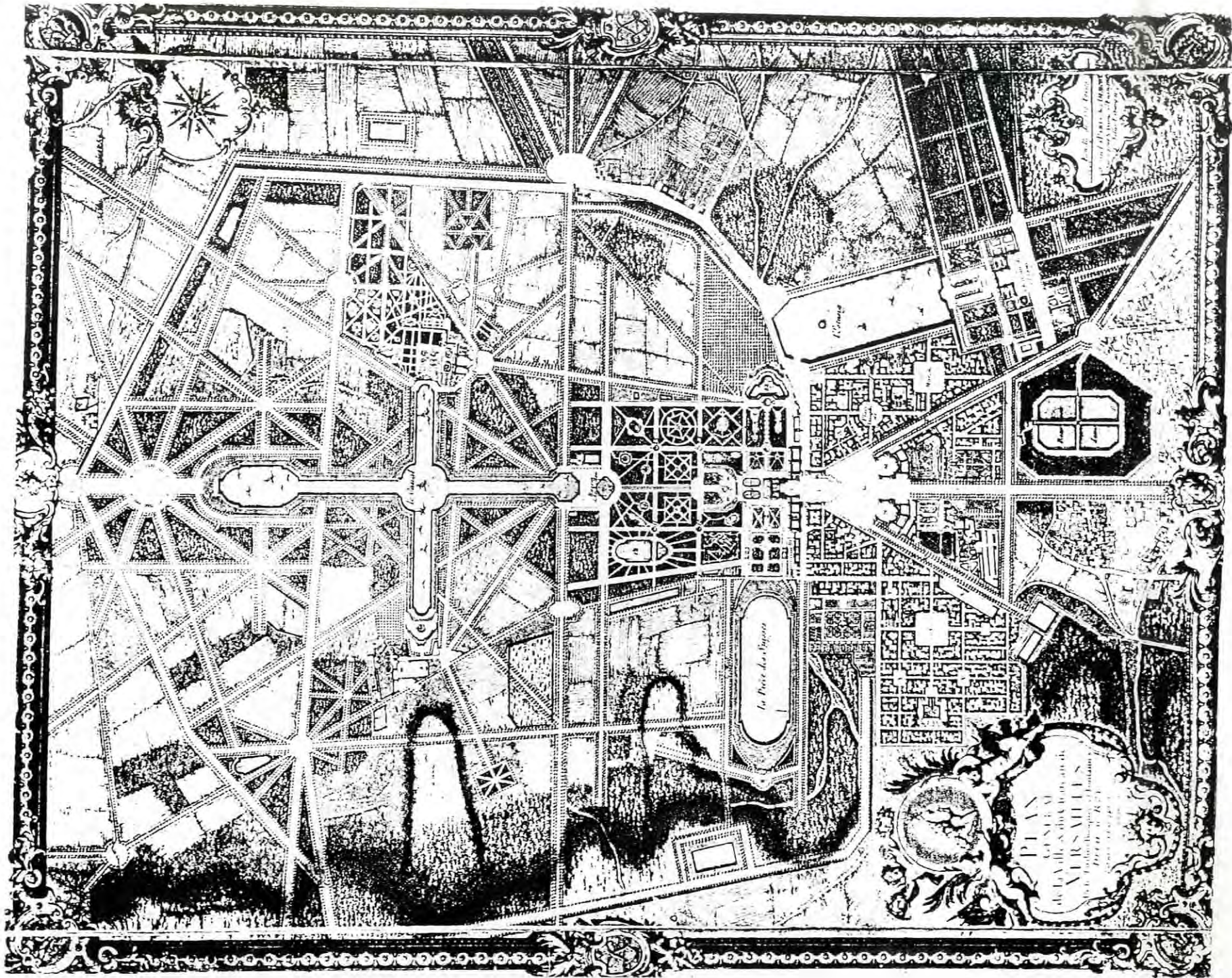
The harbor of Annapolis, known as the city dock area has been an important maritime harbor on the bay since 1650. Although it has now been taken over by parking lots it is still a major tourist attraction on the bay. Most of the city dock area was once under water and it was not until the early eighteenth century that natural sand fill and garbage from the town began to silt up the

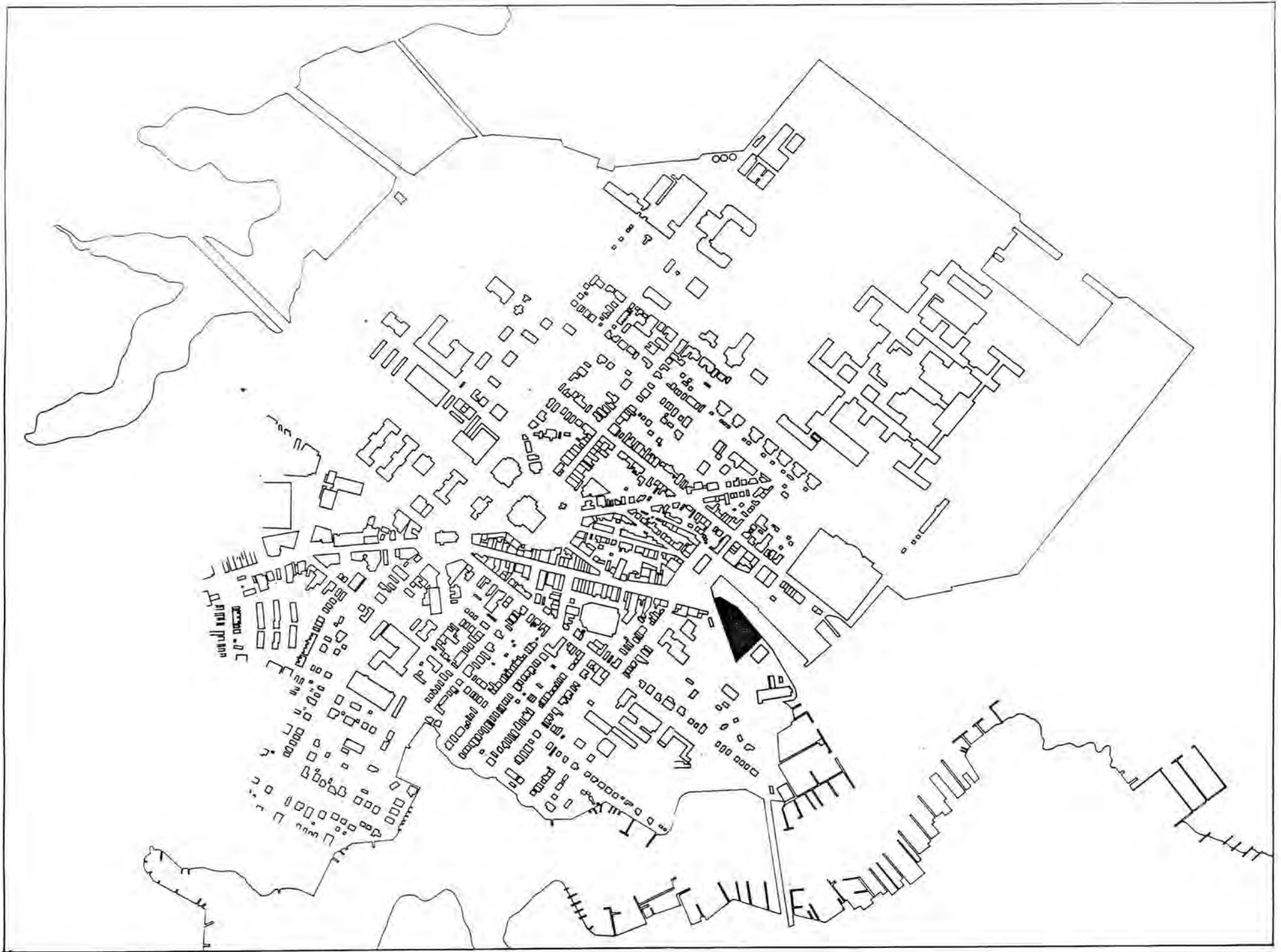
waterfront, including my site. Logically, then, most of the buildings in this area are built upon piles instead of the more traditional foundations of the rest of the city for better structural stability. Annapolitans have had a long tradition of seeing themselves integrally connected to the water of the Chesapeake Bay. This has been reinforced throughout the city's history through the following events and eras:

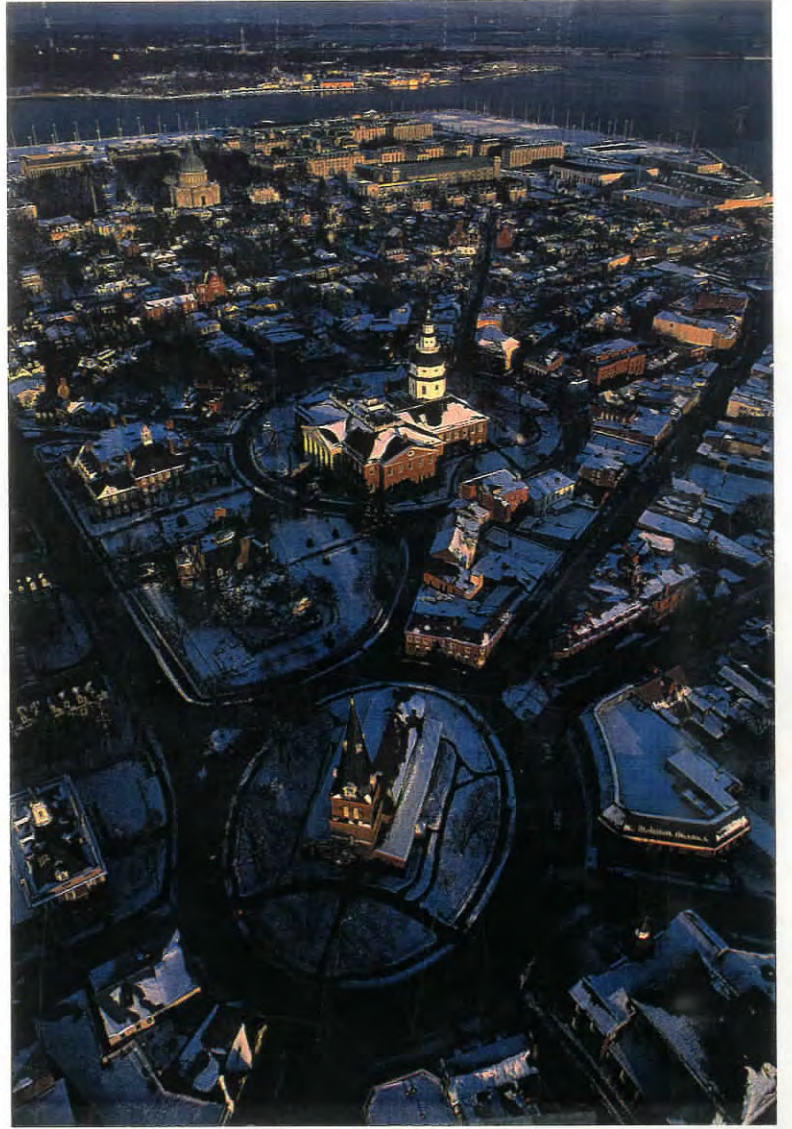
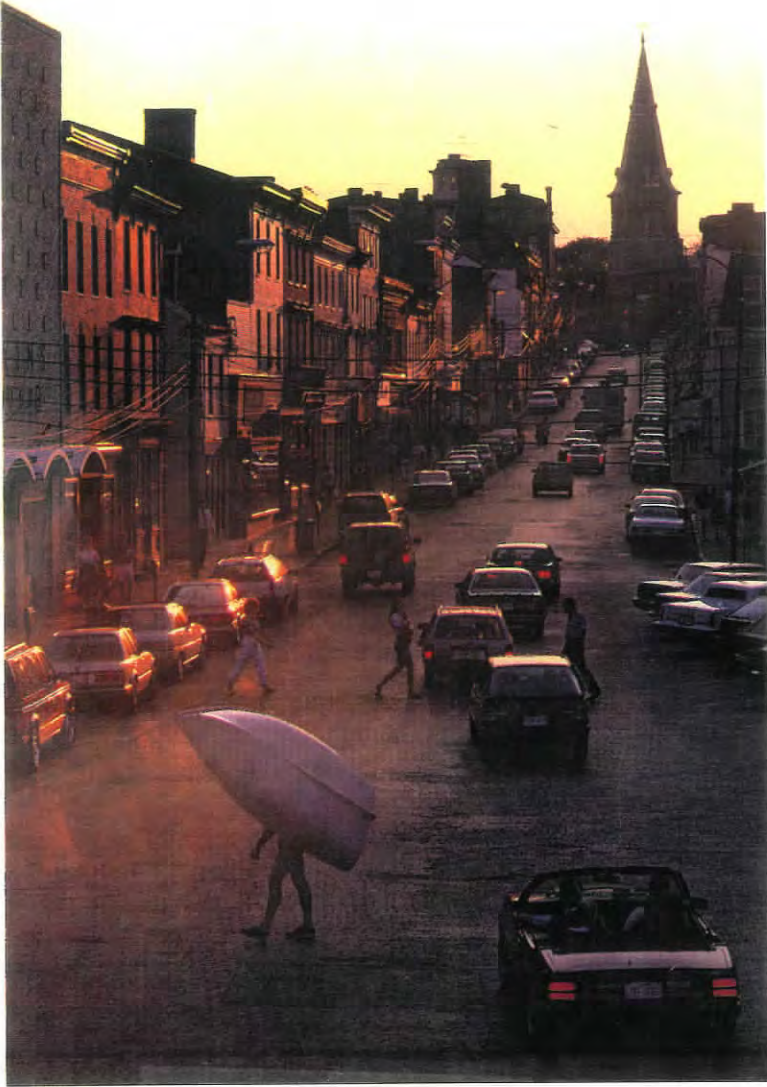
- the economic connection to the water during the golden age of the eighteenth century when Annapolis was the major harbor on the bay and therefore enjoyed a time of great economic fortune.
- the patriotic connection to the water with the coming of the Naval Academy in 1865.
- the economic but primarily recreational connection to the water with the yachting boom of the second half of the twentieth century.

The specific site that I have chosen is on the southwestern corner of the harbor on Compromise Street at the end of the Main Street axis from Church Circle down to the harbor. The site has a long history of hosting ship building businesses and neighboring the many warehouses once present along Compromise Street and Main Street. By being directly on the harbor, the site is ideal for the investigation of the thesis in that it is essentially an edge itself. The site edges on one side the urban context of the city of Annapolis and on the other the more natural context of the Chesapeake Bay. These two conditions are by no means mutually exclusive. Elements of nature surround you in the materials used in the buildings of Annapolis just as the ever-present reminder of man exists in the sea walls erected at the edges of the harbor to keep the water from washing away the silted up land used for buildings of trade and commerce. By having a corner location, the site also allows for a certain play in the connection of the two conditions at a very pivotal point in the context of the city.











Manhattan Liquors

MILLS WINE & SPIRITS MARY

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

KEEP CLEAR
FROM TRUCKS
AND BUSES

p r o g r a m :

The program used to support the thesis will be a cultural center dedicated to the history and ecology of the Chesapeake Bay and specifically the growth of the city of Annapolis. The intention is that the cultural center will focus mainly on educating the public about the history of the bay and the city of Annapolis as well as the serious ecological threats now facing North America's largest estuary. By bringing together mankind and the natural environment in an educational manner, it is the goal of the center to create a greater understanding of their relationship and responsibilities to one another. It is essentially a matter of gestalt - the sum of the parts creates something which is much greater than the parts individually.

The program will be divided in a way that helps to reinforce the ideas of duality and polarity in the thesis. Since the main intention is the connection of the natural environment with the urban one without either one losing its independent identity, the program will be divided not only between urban and landscape, but also between two other components, namely, exhibition and research. This second level of division of program will allow for the connection between the two contexts .

The exhibition space acts as a museum concerned both with the city of Annapolis and the Chesapeake Bay and will be a gateway not only to the city and Bay history, but also to the other institutions of learning and exhibition within the city. Those already existing within Annapolis are:

- St. John's University
- Historic Annapolis Association
- Banneker - Douglas museum
- Maryland State Archives
- Hammond - Harwood house
- Barge house museum
- Charles Carroll house
- Benson - Hammond house
- State House
- United States Naval Academy museum
- Maryland State Historical Trust
- William Paca house and garden
- Chase - Loyd house
- London Town house and gardens
- Shiplap house
- Captain Salem Avery house

The basis behind this idea of the proposed exhibition space as a gateway to other such spaces within the city is that one building, one institution can achieve very little alone, but through partnership with other institutions they can achieve a great deal. As a museum, the building will not only be responsible for collecting, conserving, studying, interpreting, and exhibiting objects. Because simple exposure is not enough, it is also responsible for taking an active role in society through programs in the community, children's programs, and community classes to name a few. I intend for the museum to be about education and understanding and not merely entertainment.

The displays within the building will be divided into those dealing with the history of Annapolis and those dealing with the natural history of the bay and the problems that its ecosystem faces as it tries to coexist with man. The point where these two moments or conditions come together will attempt to portray architecturally some of the tension that exists when man and nature come together in reality. The displays dealing with the history of Annapolis will contain not only archaeological objects, but also photographic images, paintings (both antique and recent), and visual information about other such educational experiences in Annapolis.

The research aspect of the program will be focused around a library which contains volumes pertaining to both Annapolis and other cities on the bay as well as current ecological data. It will be open and available to the public as well as students and professionals whose work is associated with the bay.

e v a l u a t i o n c r i t e r i a :

I believe that the project should be evaluated in terms of the thesis statement in that each move and decision should be made relative to the goals and intentions of the thesis. Both the program and site issues should evolve throughout the project parallel to the thesis. The project should culminate in the design of a building which expresses architecturally the dichotomy of two polar conditions and resolves a connection between them. Whether that connection is a literal and tangible connection or something which is more phenomenal has yet to be decided. The project should also be evaluated in terms of its relationship to the context of the city of Annapolis. The pristine historical nature of the city demands an educated and informed design which on one hand is independent as an institution, while on the other is sympathetic to its historical context.

architectural issues :

EDGE:

Because of the nature of the thesis, edge is probably one of the most important architectural issues that I will be dealing with. I plan to investigate its relationship in terms of gateway and threshold as well as how one formally represents it within architecture.

There are a variety of different edge conditions to be considered:

- edge as a thin, sharpened side - a blade of a knife.
- **edge as having a penetrating and incisive quality.**
- a line of intersection between two surfaces.
- extremities - not of the middle.
- a dividing line or a boarder.
- **a point or area of transition**

In Annapolis there are three different major conditions of edge - the natural topography of the land, the infill which was added later, and finally those elements (such as piers and docks) which are added to form an alternative reading of edge.

DUALITY / POLARITY:

Just as important as edge in my thesis is the idea of polar dualities, or the simultaneous existence of opposing conditions. As a strategy for expressing this issue I would like to investigate such contrasts as:

- static - dynamic
- land - water
- urban - non-urban
- representational - idealized
- geometric - organic
- man - nature
- internal - external

Once investigated and understood relatively, these contrasting ideas can be used to test the design in terms of the thesis idea.



AXIS:

There is a very strong axis inherent in the site's location. The site ends the axis from church circle to the harbor. The axis is not only a line in plan, but is also important in terms of views and connections within the city. I will be investigating how this major axis compares to other axis throughout the city, how it penetrates the site to inform the design process, and most importantly how it view and how the design can react to that.

FORM:

In investigating the possible formal aspects of the building to be designed, I would like to research possible analogies to two important Chesapeake Bay forms. The first one is the lighthouse and its representations:

- safe harbor and protection
- being lost and being found
- light against darkness and despair
- image of domesticity
- withdrawal from society
- life lived in harmony with nature**
- life of heroic battle against the elements**
- light against ignorance**
- progress and enlightenment
- foreteller of land
- warning of imminent danger
- gateway or threshold to land**

The lighthouse acts as a vertical marker in the water just as the church and state buildings act as land - "marks" on the land. The second form is that of the Chesapeake Bay Schooner, a very popular boat on the Chesapeake throughout colonial times and into the nineteenth century. The Schooners were the main source of naval transportation for goods through the Chesapeake and were an everyday site in the harbor of Annapolis when it was a thriving port of trade and commerce.

These two forms together represent the thesis in that they share the same site but are essentially polar conditions in that the lighthouse is a static element, a marker, while the schooner is much more of a dynamic element. While the lighthouse remained a vertical marker, the Schooner moved horizontally across the top of the water. They also have a strong connection to one another in that they work together; the lighthouse warning and guiding the schooner through the water and around the dangerous shoals of the bay.

STRUCTURE:

I speak of structure here in terms of the relationship between the structure of the city to the structure of the bay. For example, the vertical structure of the land is comprised of the towers of the churches and state buildings and the load - bearing walls which usually ran perpendicular to the streets. The vertical structure of the bay consists of pylons, piers, lighthouses, and even the many vertical masts belonging to the sailboats which pepper the bay.

OBJECT VS. FABRIC:

For the most part, the elements which exist on the bay are objects. I say for the most part because there is an example of boats docked systematically and therefore creating a sense of fabric. In the same sense, the buildings of Annapolis are mostly fabric, with the exceptions of the institutions of church, state, and education.

MOVEMENT:

There is an issue of the static versus the dynamic which will need to be addressed in this project. It is related to the idea of the landscape context and water as well as the formal issues of the analogy of the ship. As a gateway, the movement, be it literal or phenomenological, into the city from the bay is an important concept.

COLLAGE / TRANSPARENCY:

The two divisions of the program break into four overlapping conditions :

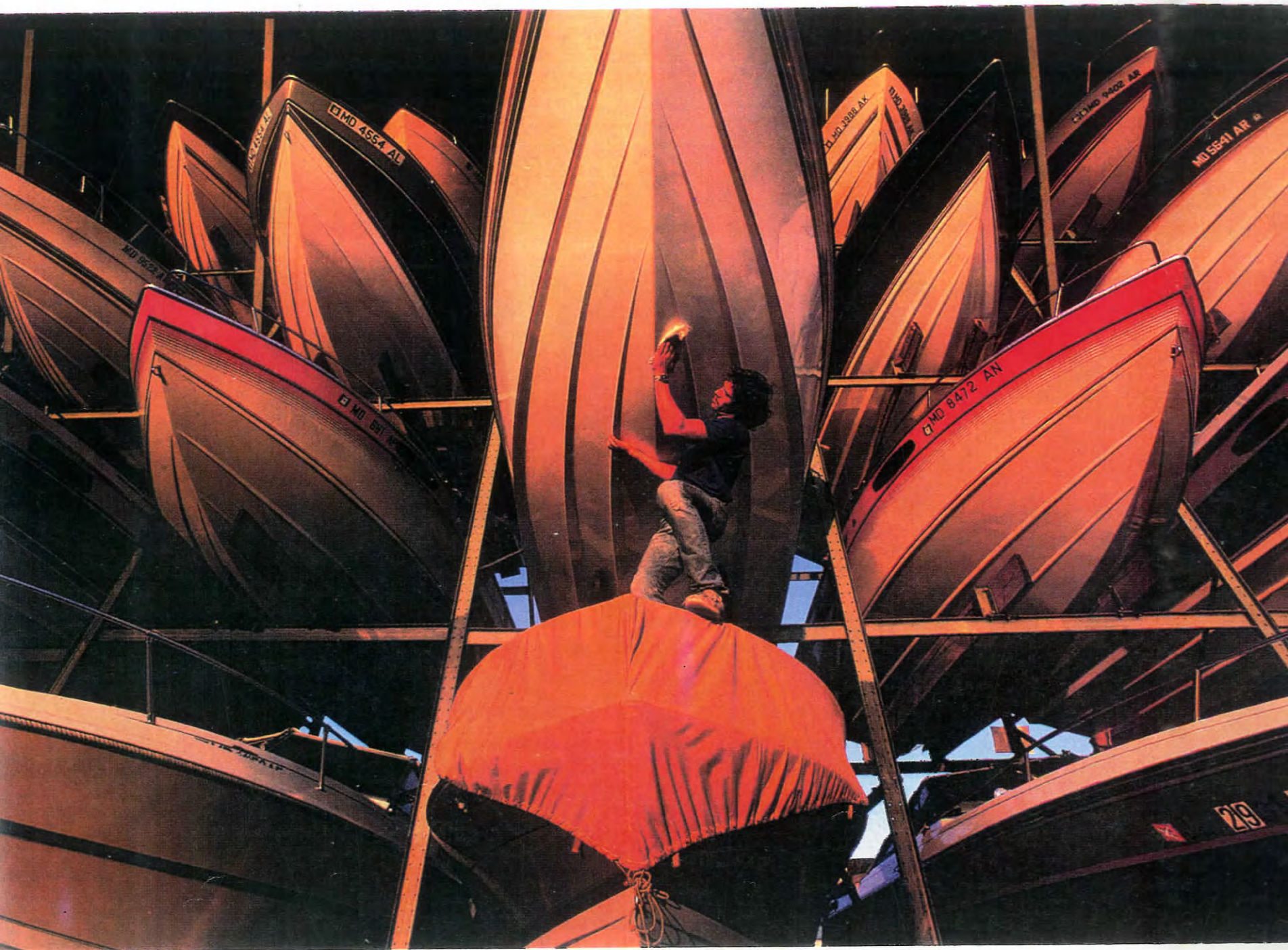
- ecology library
- city library

- ecology exhibition
- city exhibition

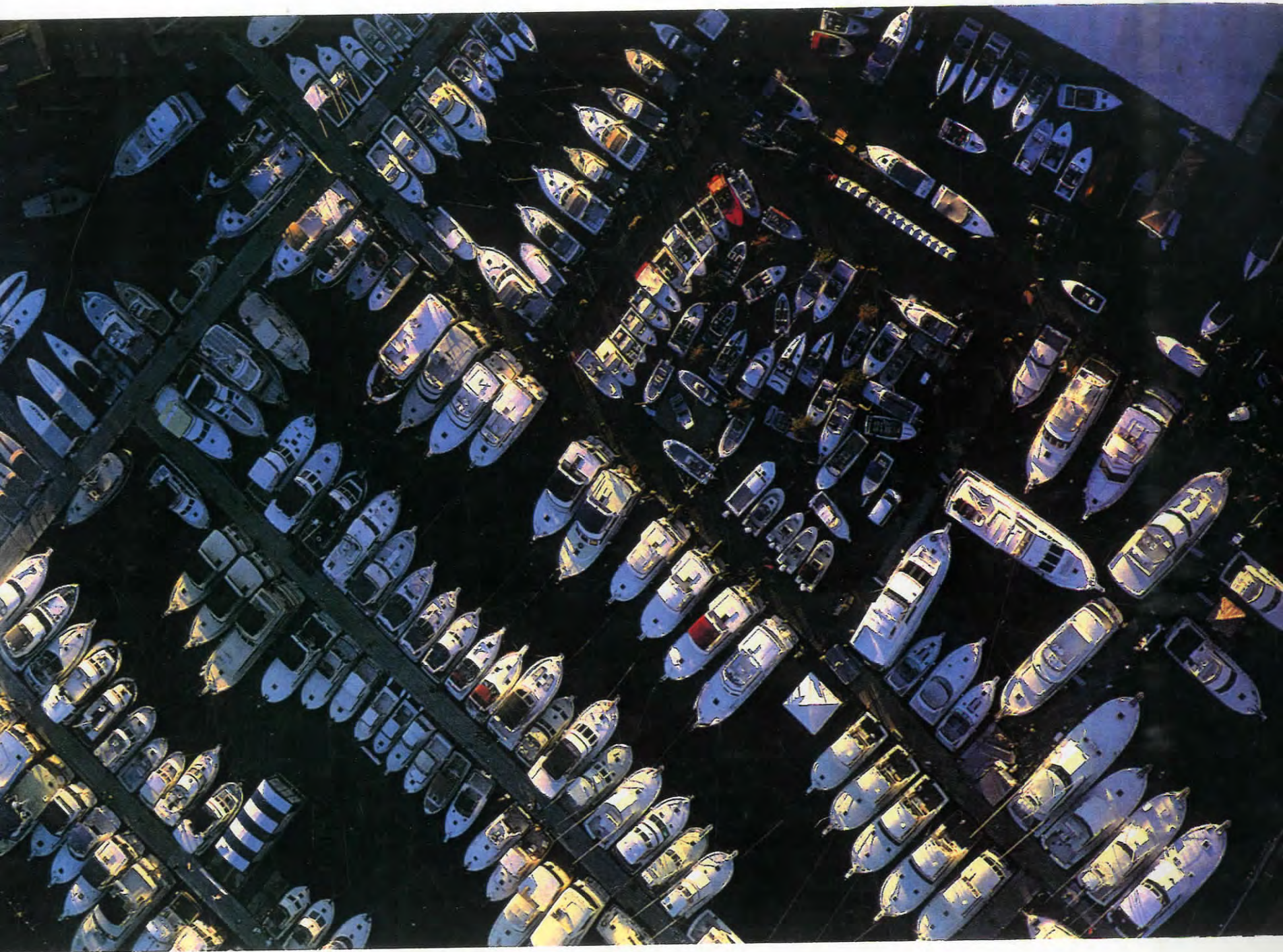
As a strategy, collage will be used in the design process in order to create a overlapping, transparent condition in which the two polar conditions of landscape versus urbanity are connected spatially and sequentially without losing their uniqueness.

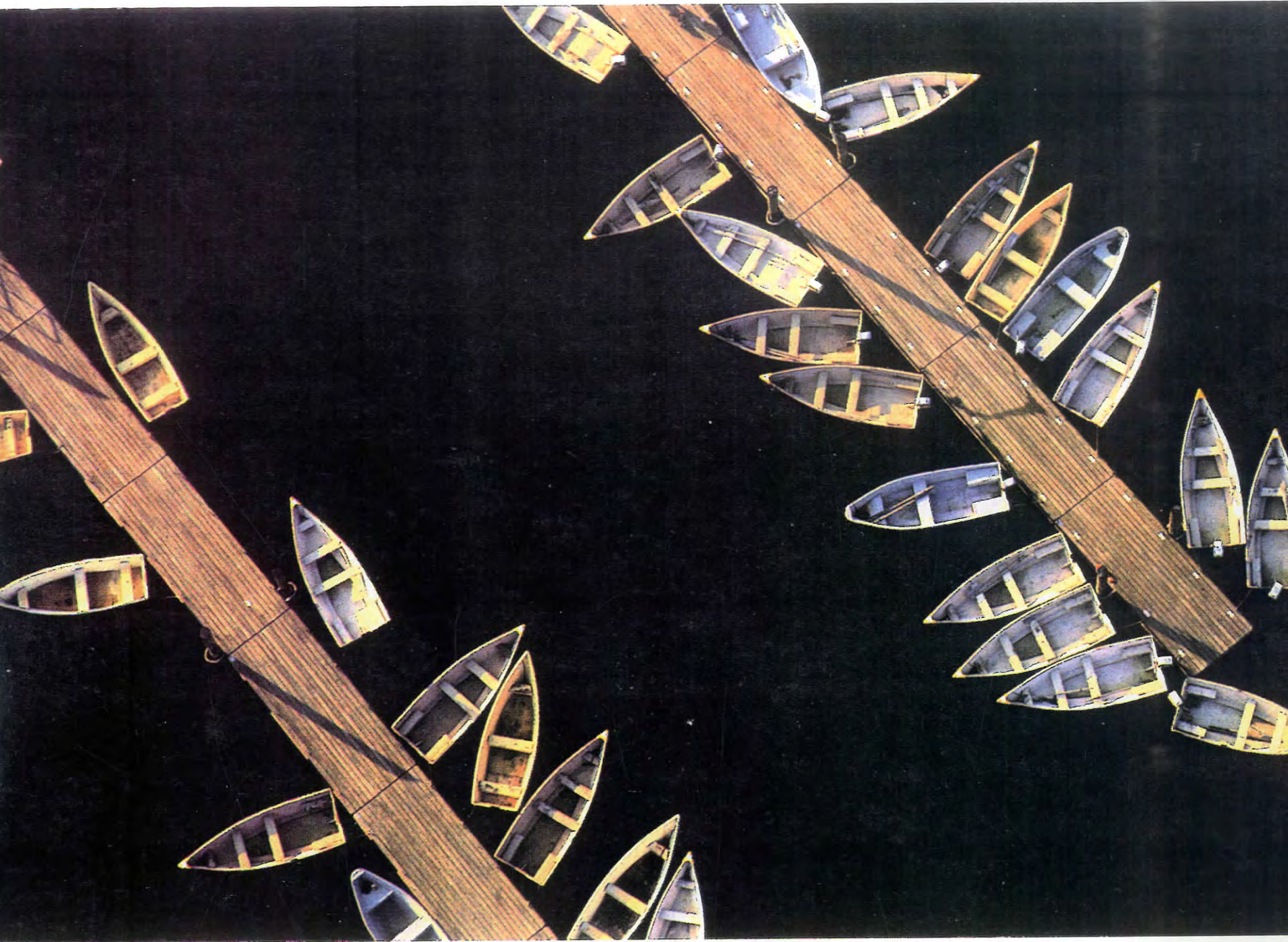
TOPOGRAPHY:

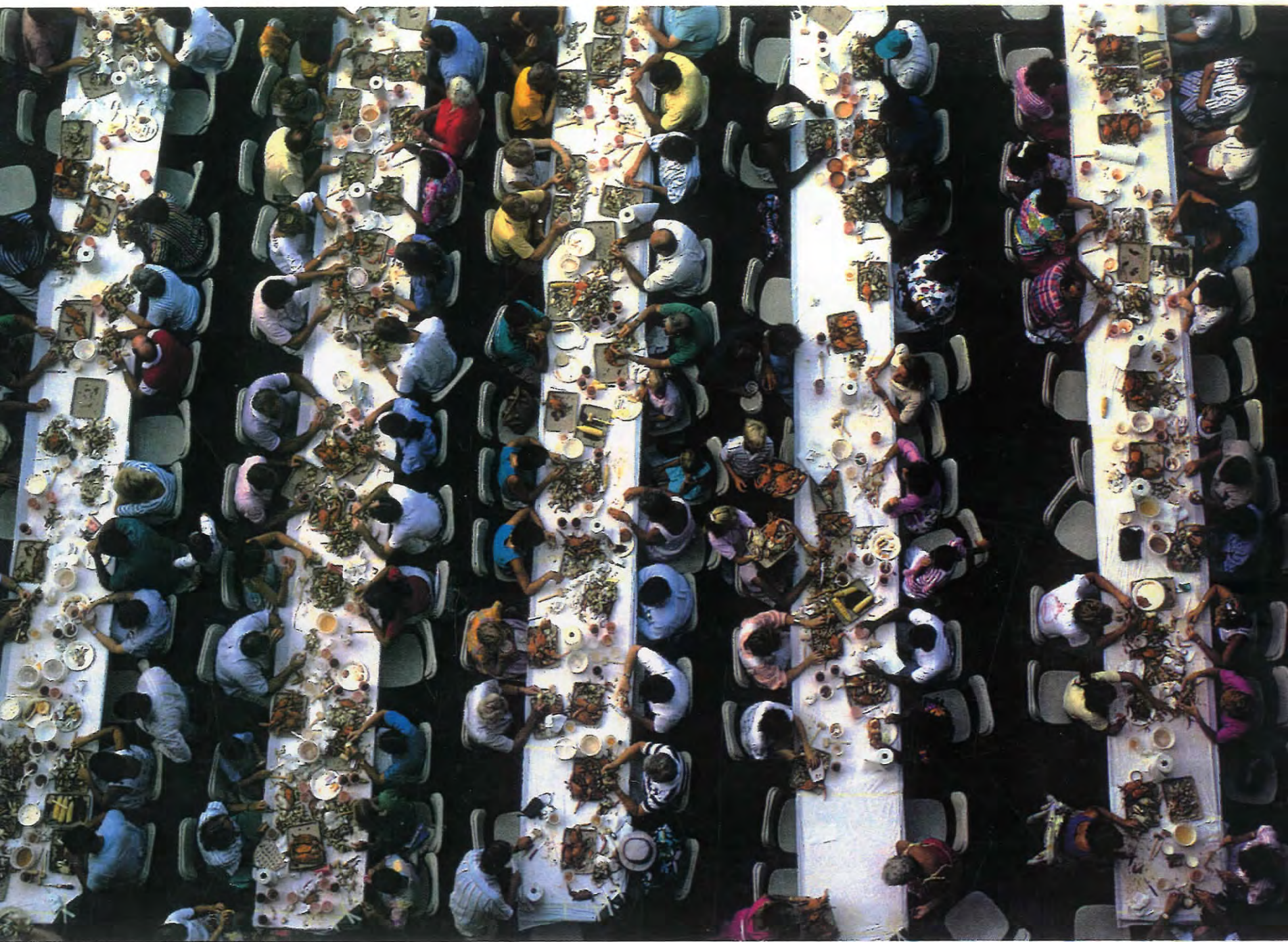
The topography of Annapolis and the condition of its edge have been dynamic elements since there have been written and drawn records and most certainly since the beginning of geological time. This presents a unique possibility within this project to not just accept the condition of the site as is, but to actually transform it into the site that the thesis wants it to be. The edge condition of one complete side of the site has been constantly changing throughout time and therefore can be justifiably changed (within certain limits) to support the idea.

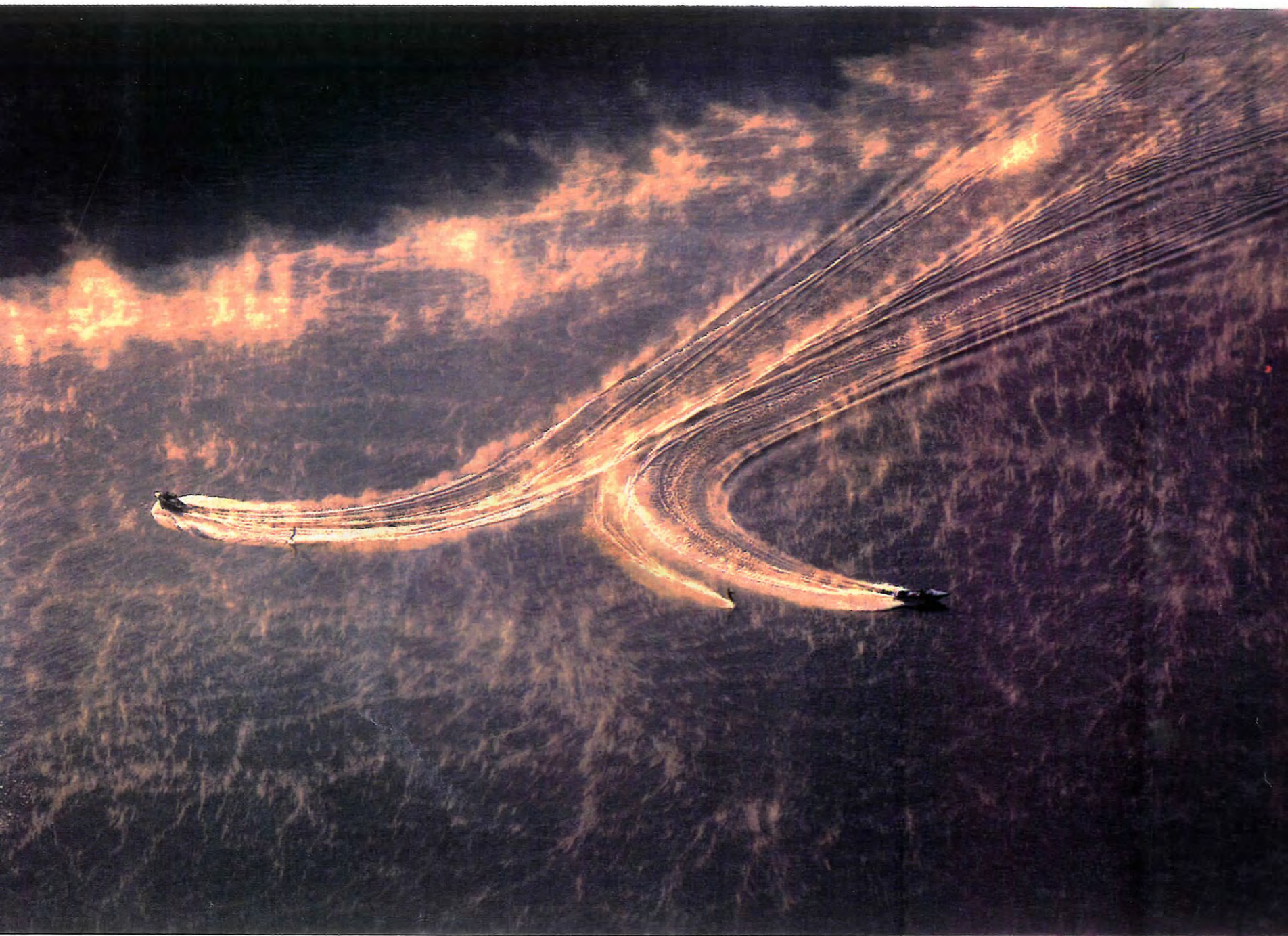












program documentation and analysis:

As I have already stated, I intend for this center to act primarily as a teaching tool; however, I also recognize it as a public place of gathering. The major elements of the program will consist of public gathering spaces including exterior plaza, lobby, cafe, and bookstore. The museum element will be concerned primarily with exhibition spaces (interactive and traditional), and those spaces required to support them. The research element will be centered around a public library and will also have classrooms, labs, archives, and other support spaces. All three elements will share a public theater / lecture hall. theater / lecture hall.

The list of program elements that I have compiled so far is as follows:

•PUBLIC GATHERING PLACES -

- Entrance/Lobbyas required
- Cafe-.....1500 s.f.
- Bookstore-.....1000 s.f.

•MUSEUM -

- Exhibition -
 - Permanent-.....12000 s.f.
 - Temporary-.....3000 s.f.
- Prep room600 s.f.
- Offices-
 - Curator250 s.f.
 - Staff -2 @ 150 s.f.
- Storage2000 s.f.

•RESEARCH -

- Library -
 - Reading Room-.....4000 s.f.
 - Stacks-.....4000 s.f.
 - Media Center-.....2000 s.f.

~~STORAGE~~

• PARKING?

• ~~SURROUNDING FOR L.L.S.?~~

• LOBBY | RESTROOMS | ETC.
FOR LECT. HALL?

- Classrooms -.....4 @ 400 s.f.
- Offices -
 - research director -250 s.f.
 - research and library staff -.....4 @ 150 s.f.
- Archives -.....4000 s.f.
- Meeting Room -.....600 s.f.
- THEATER / LECTURE HALL -3000 s.f.
- SUPPORT SPACES -
 - Storage -as required
 - Mechanical Rooms -as required
 - Janitor's Closet-as required

site documentation and analysis:

BASE DOCUMENTATION ALREADY ACQUIRED:

-Maps:

1:800 - Annapolis and its environs

1:200 - Annapolis historic center and Naval Academy

1:40 - City dock area, including site

Sanborn of 1954, NTS - height information for site model

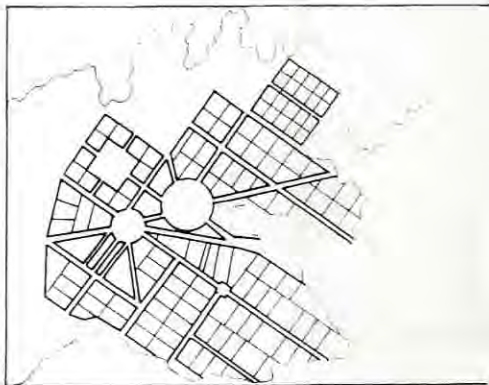
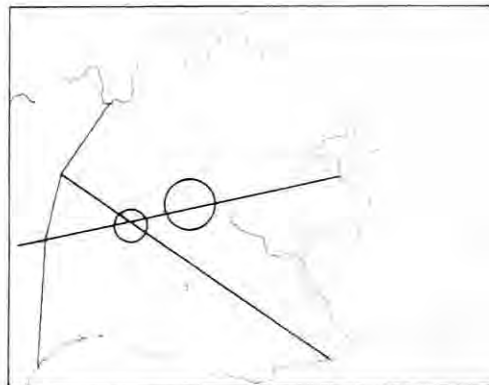
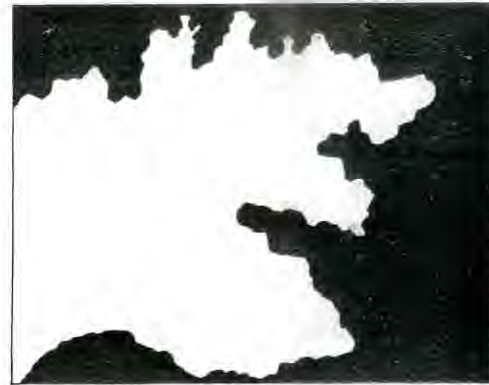
-Aerial photograph at 1:40 of site and immediate context

-Elevation information circa 1989 of the South elevation of Main Street from Church Circle to the harbor.

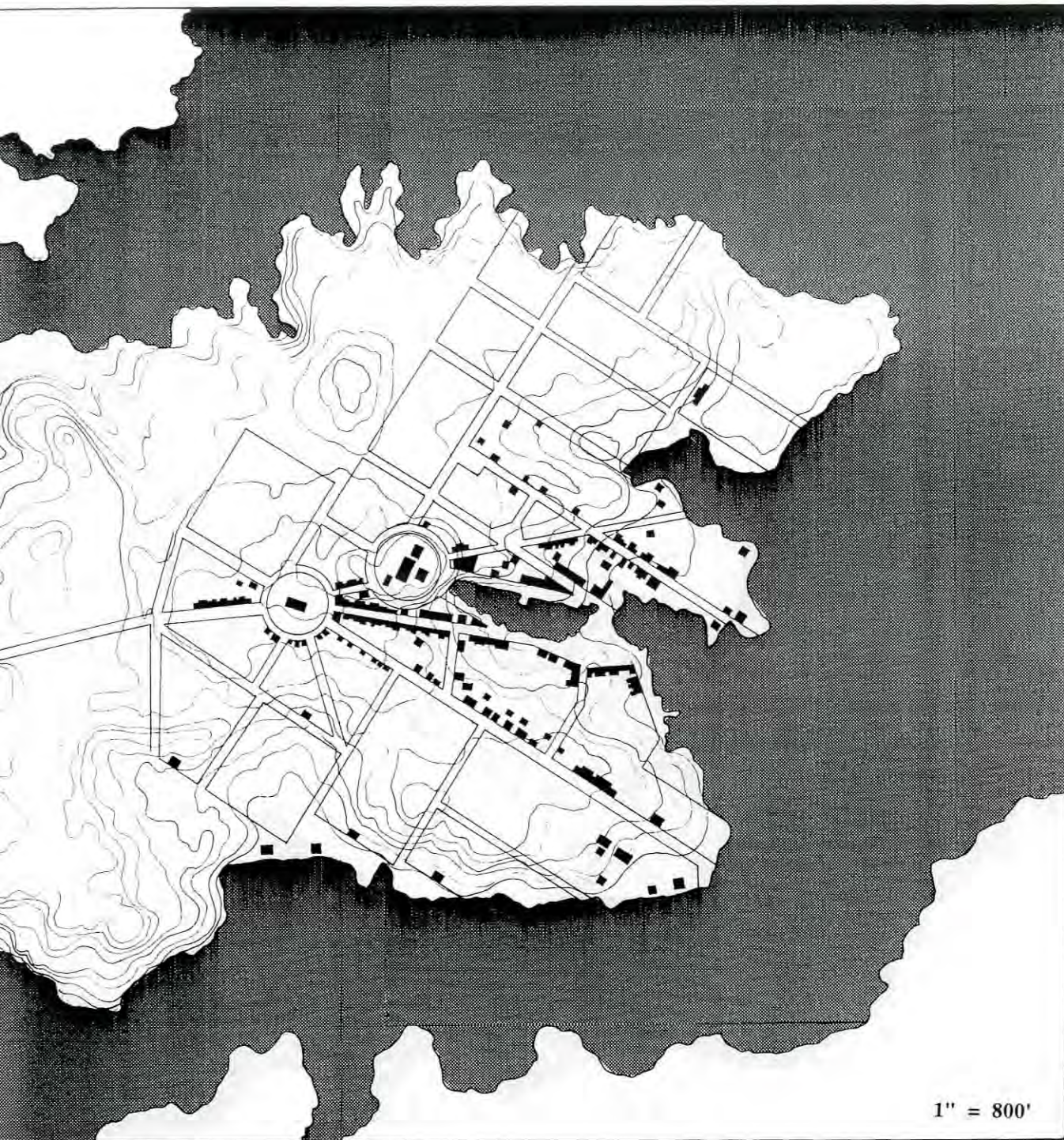




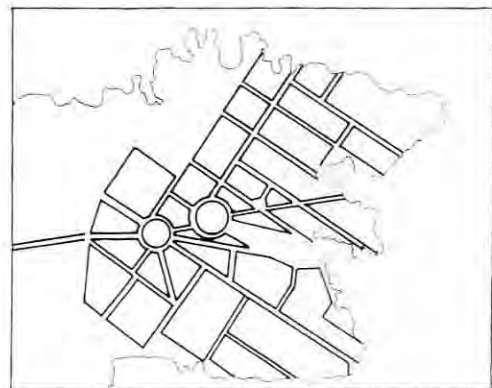
1" = 800'



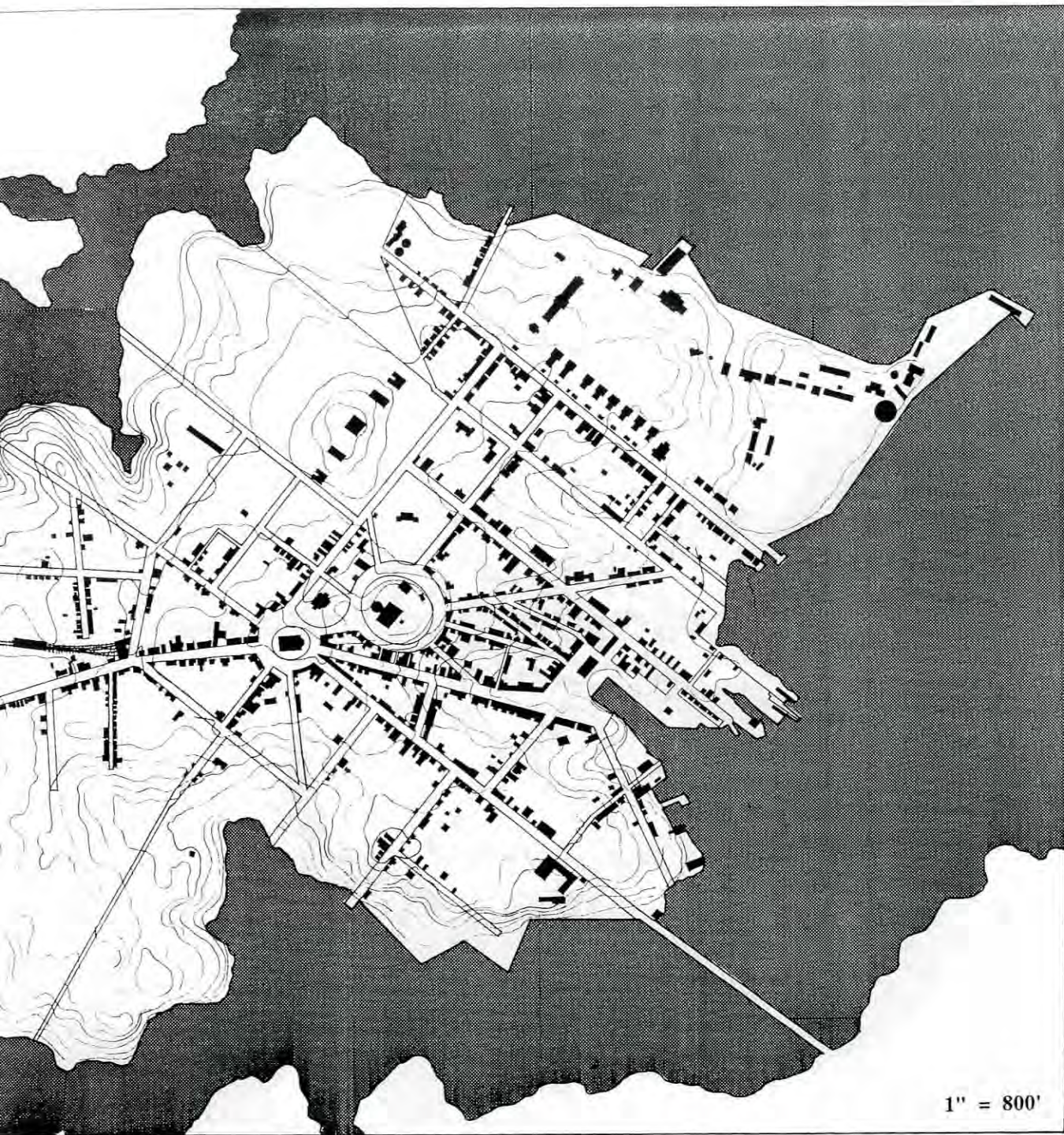
Annapolis, Maryland - 1708



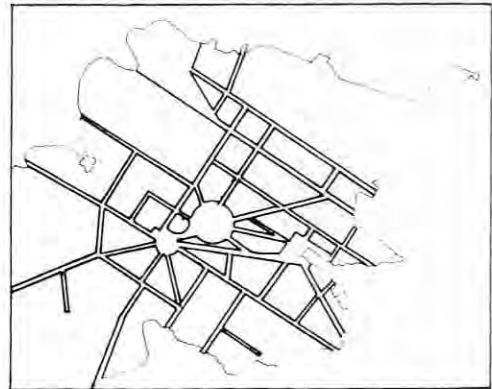
1" = 800'



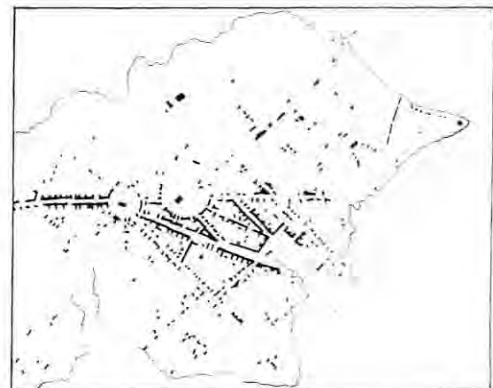
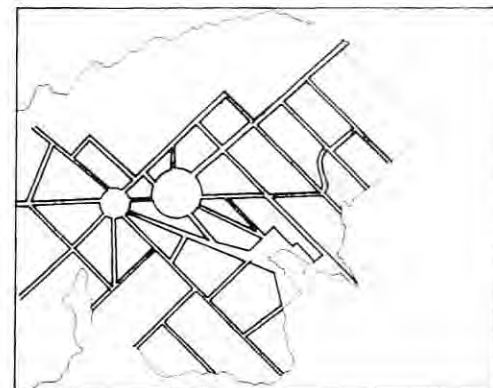
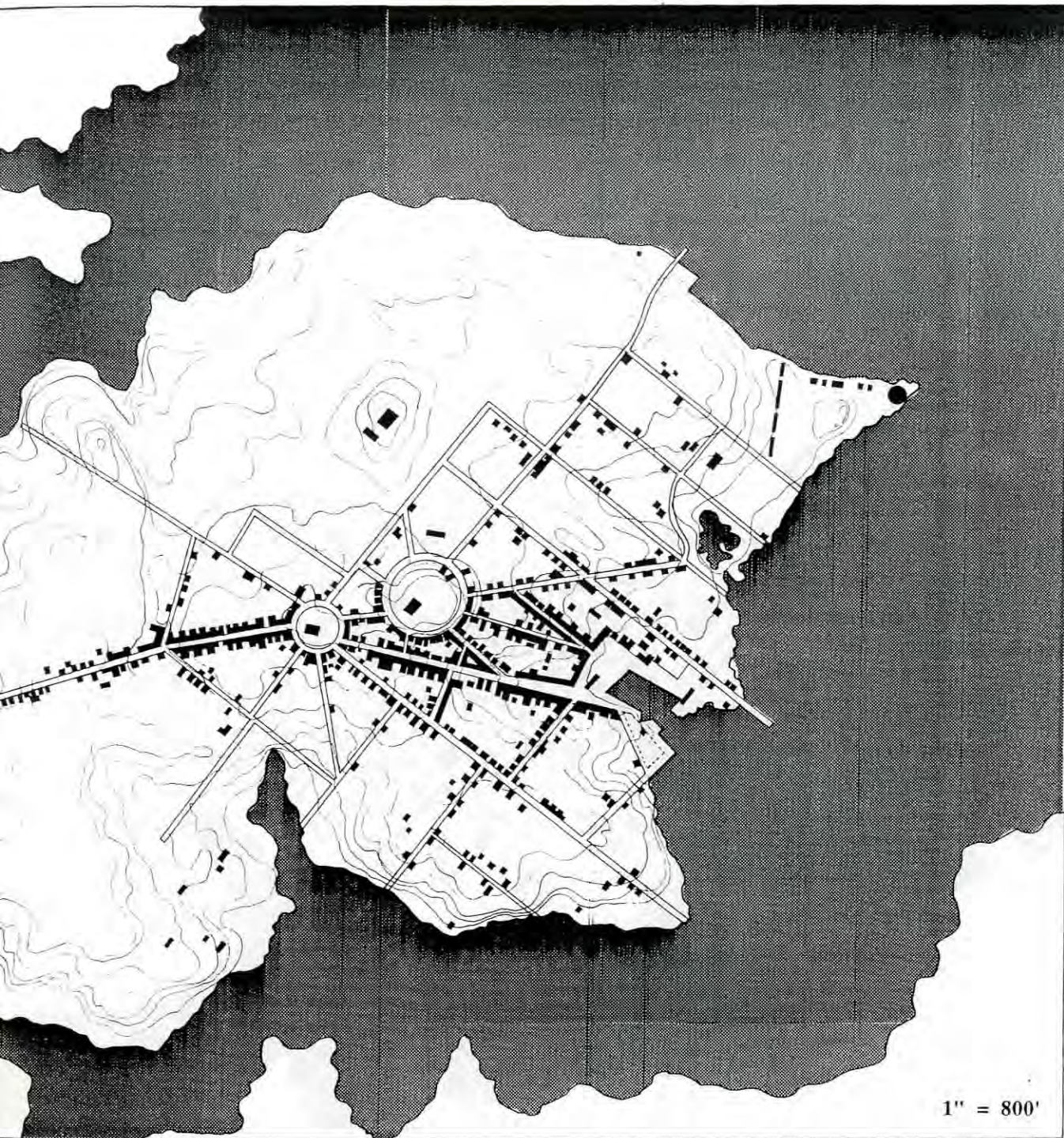
Annapolis, Maryland - 1781



1" = 800'

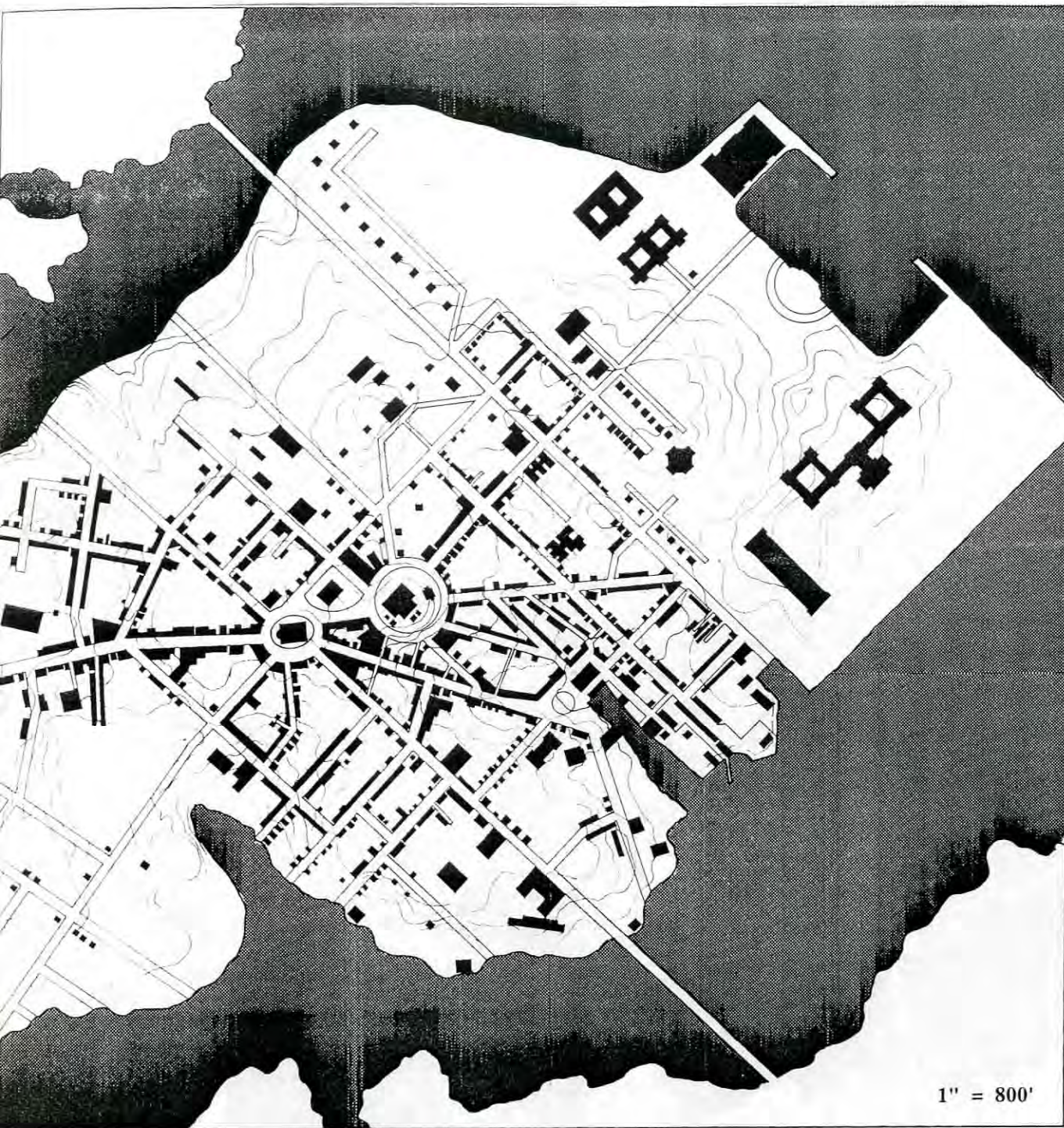


Annapolis, Maryland - 1878

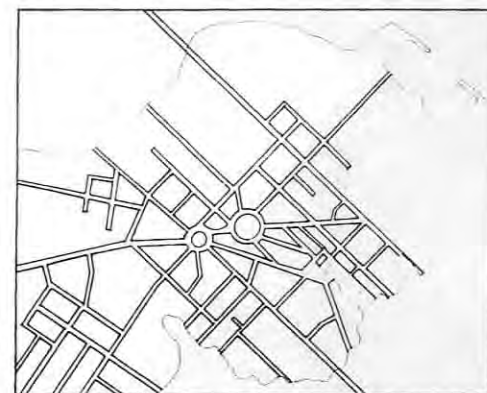


1" = 800'

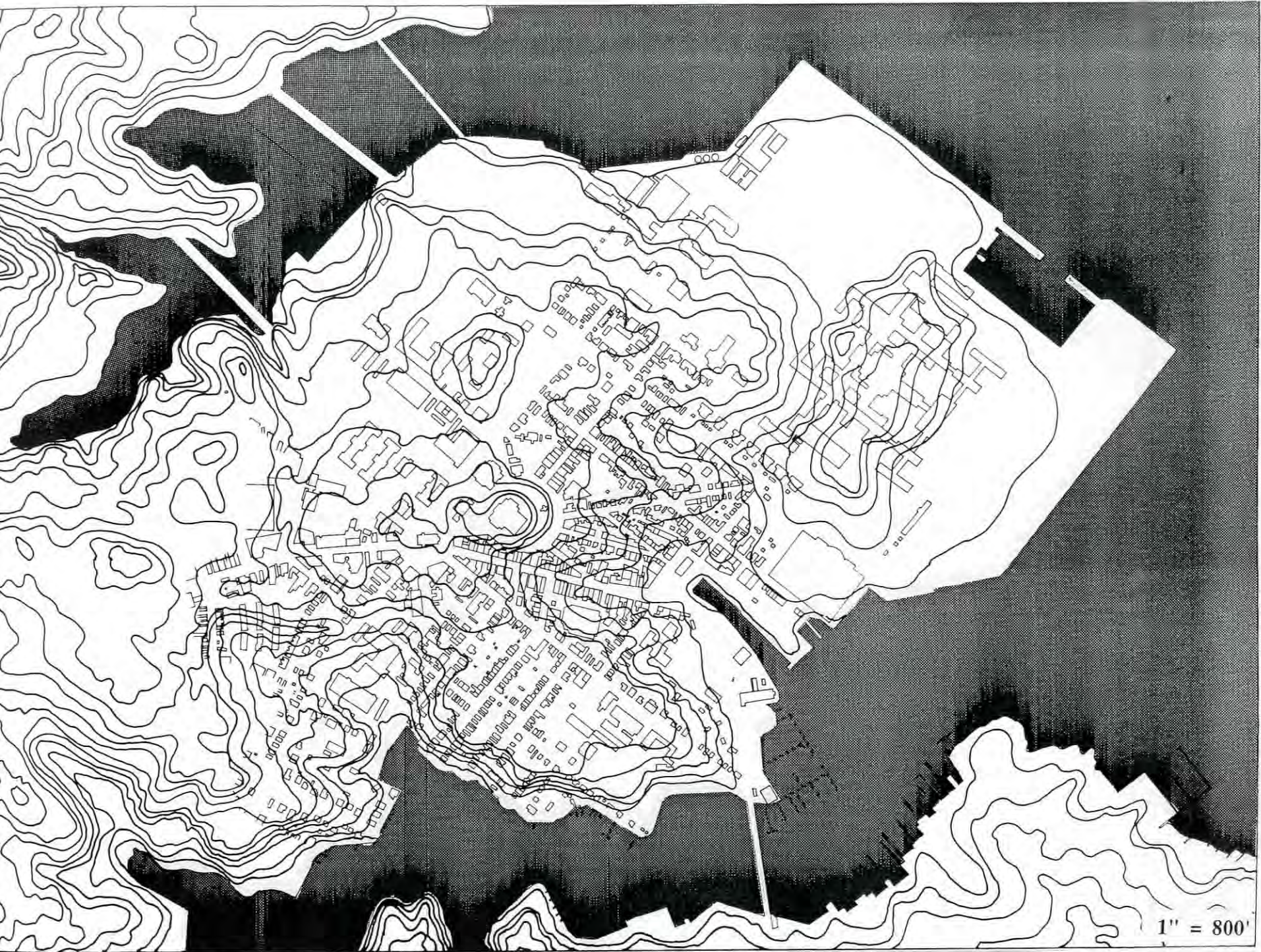
Annapolis, Maryland - 1848



1" = 800'

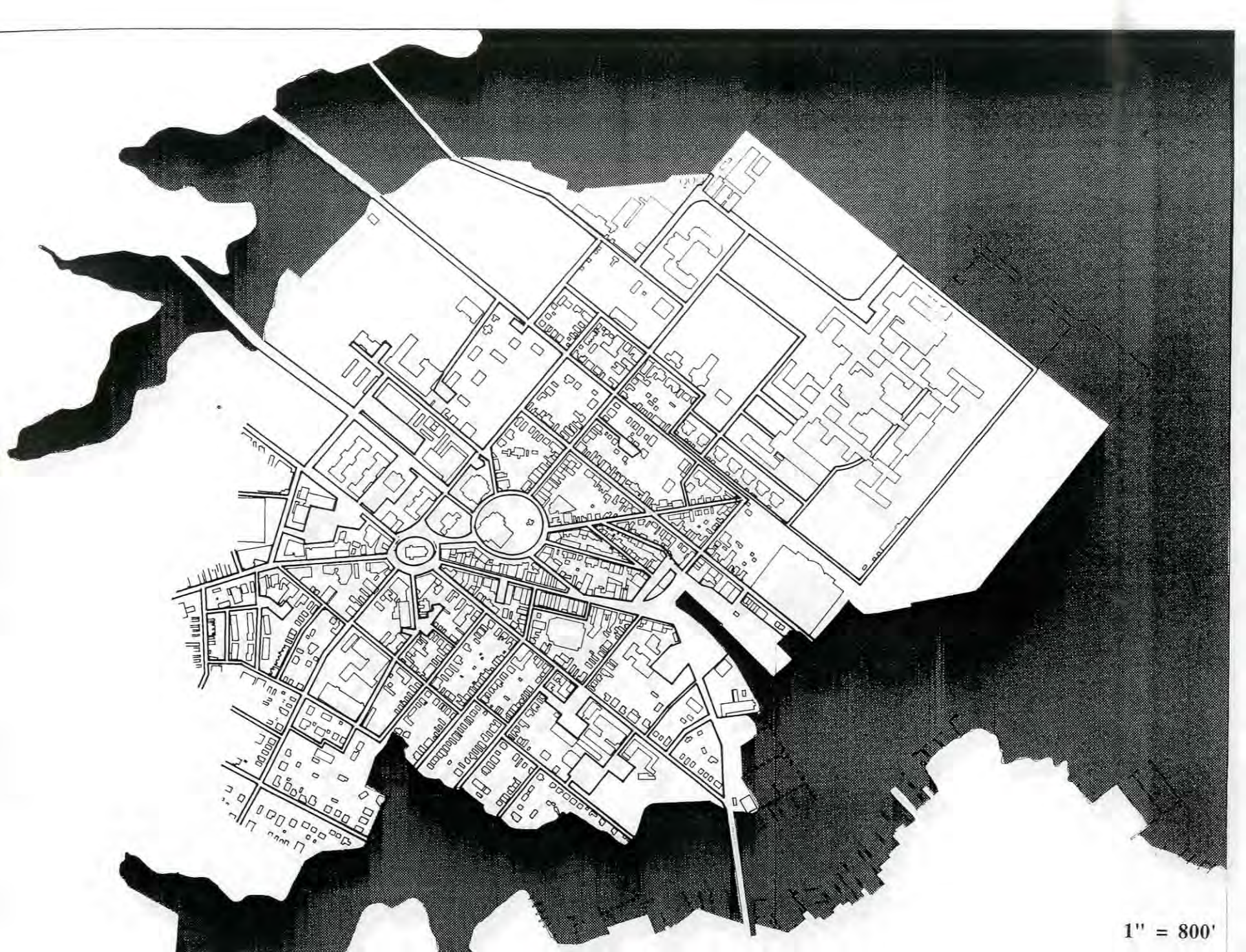


Annapolis, Maryland - 1928



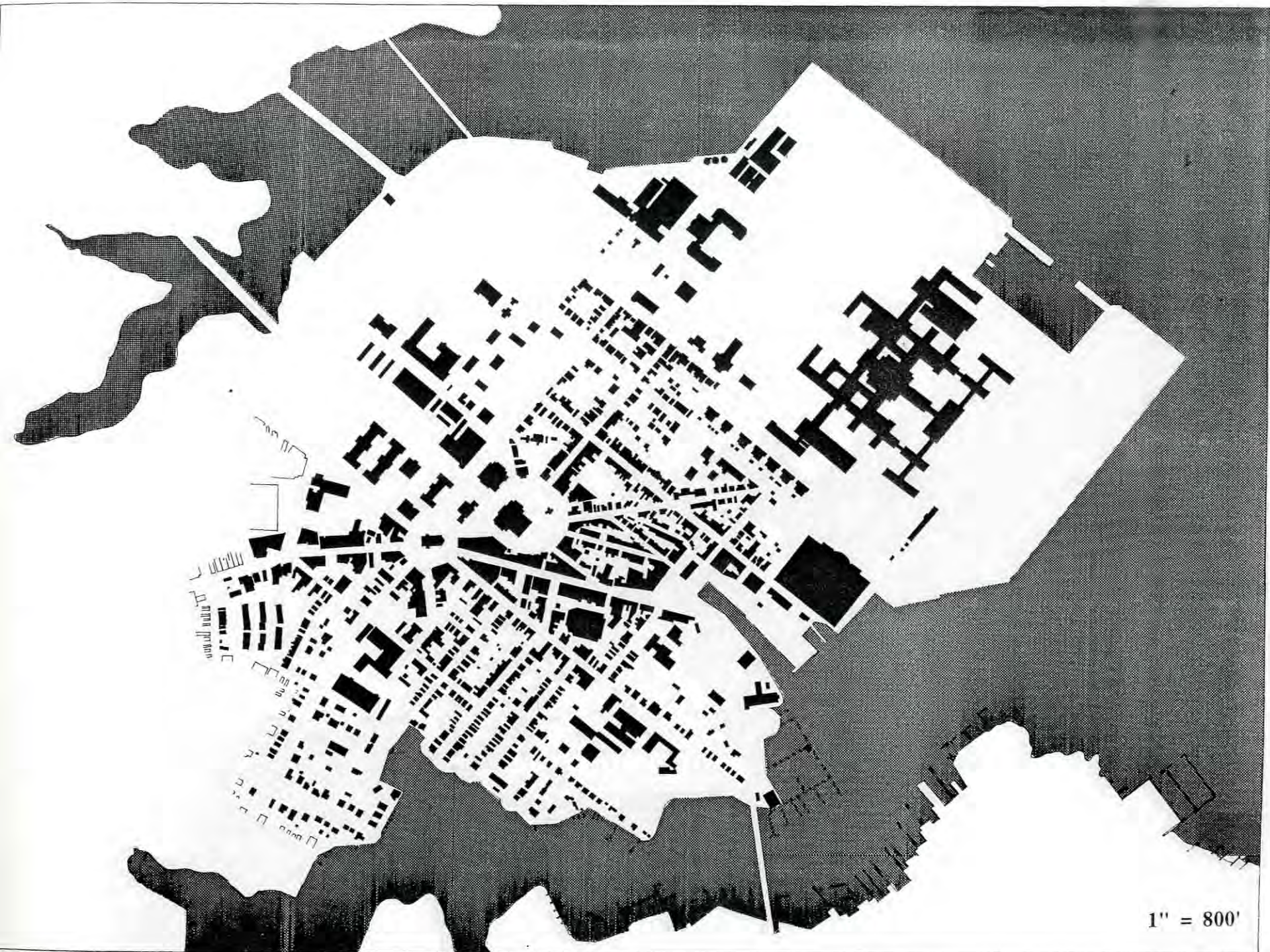
1" = 800'

Topography



1" = 800'

Block Structure

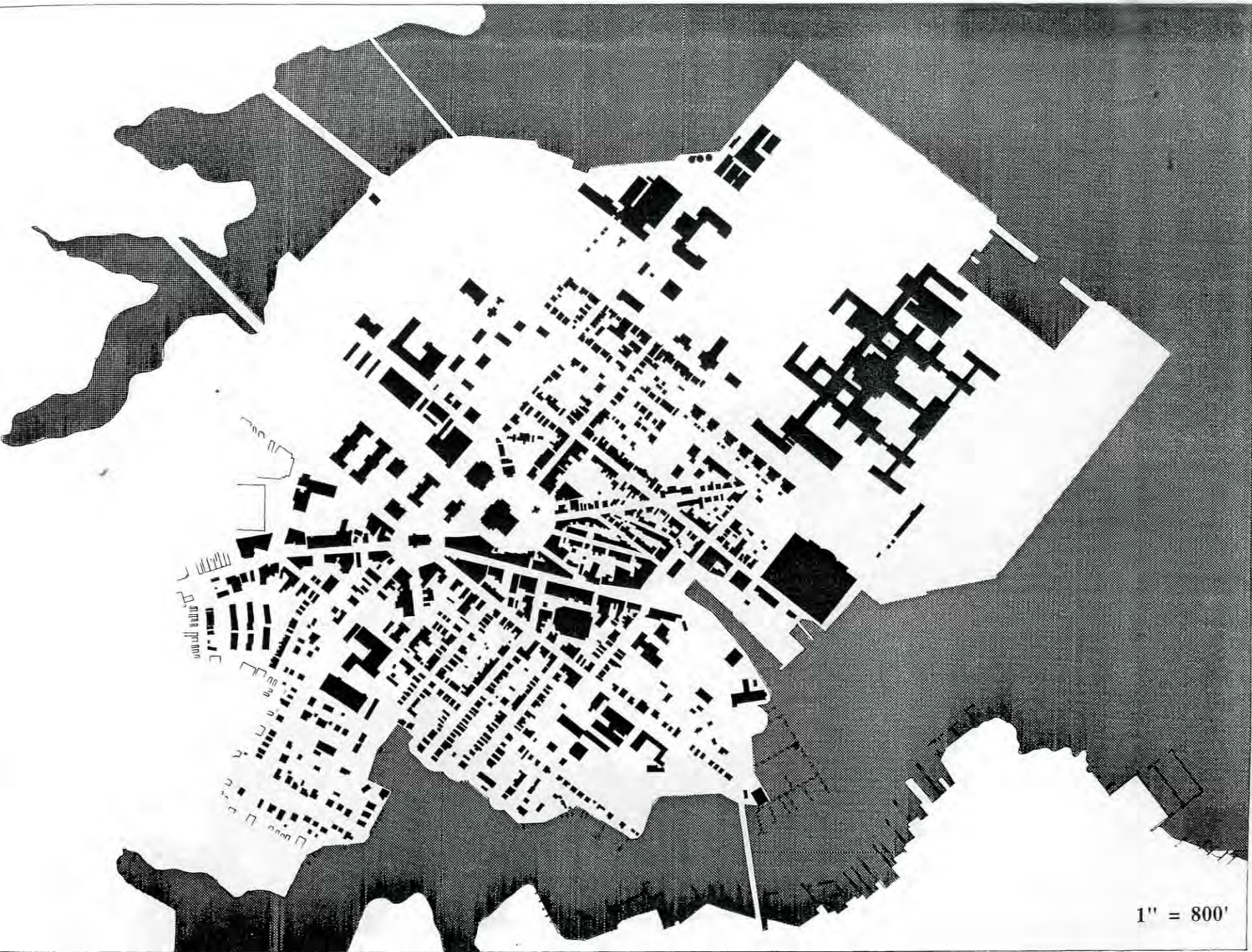


1" = 800'

Figure 1

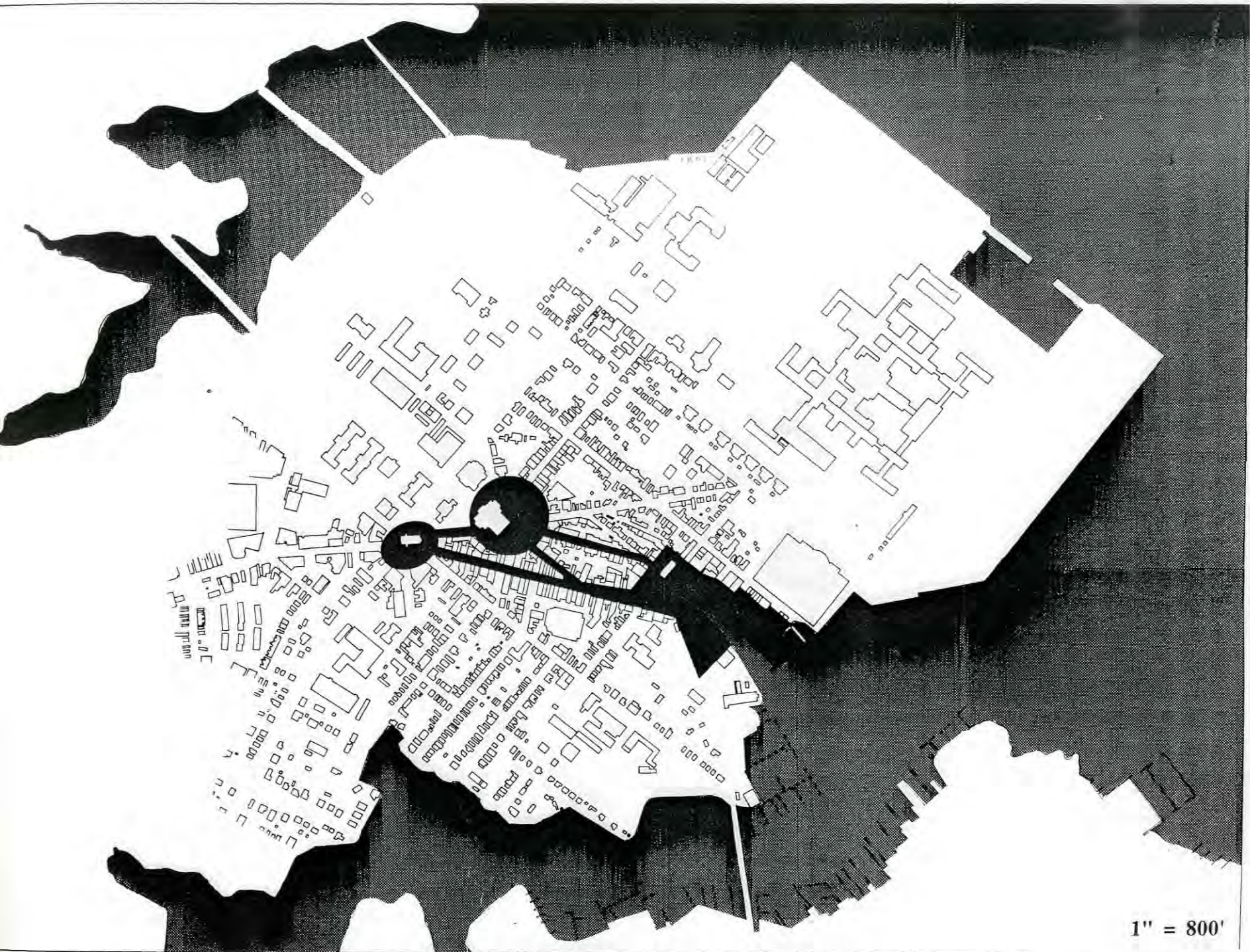


1708 Imposed on Current Conditions

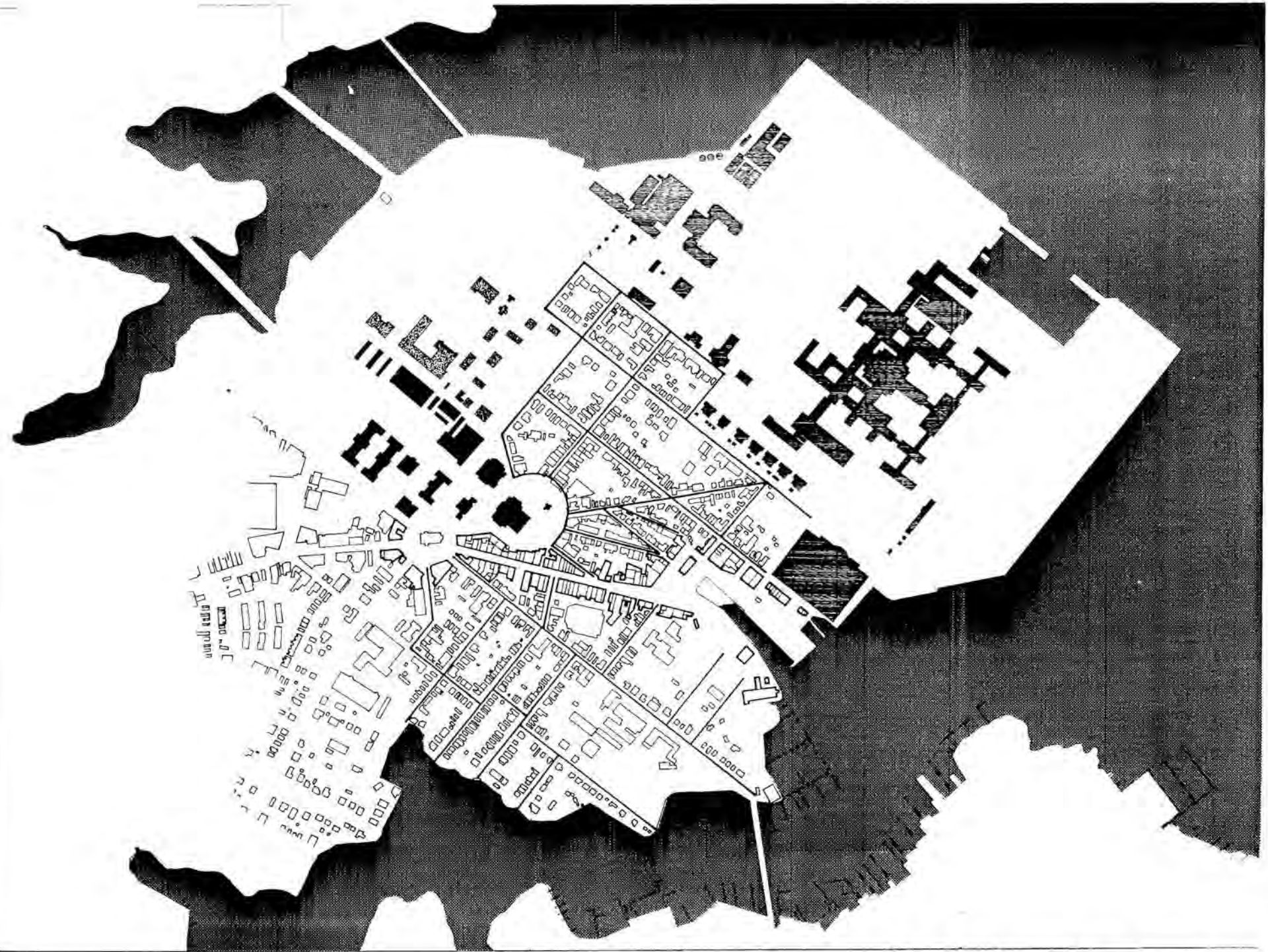


1" = 800'

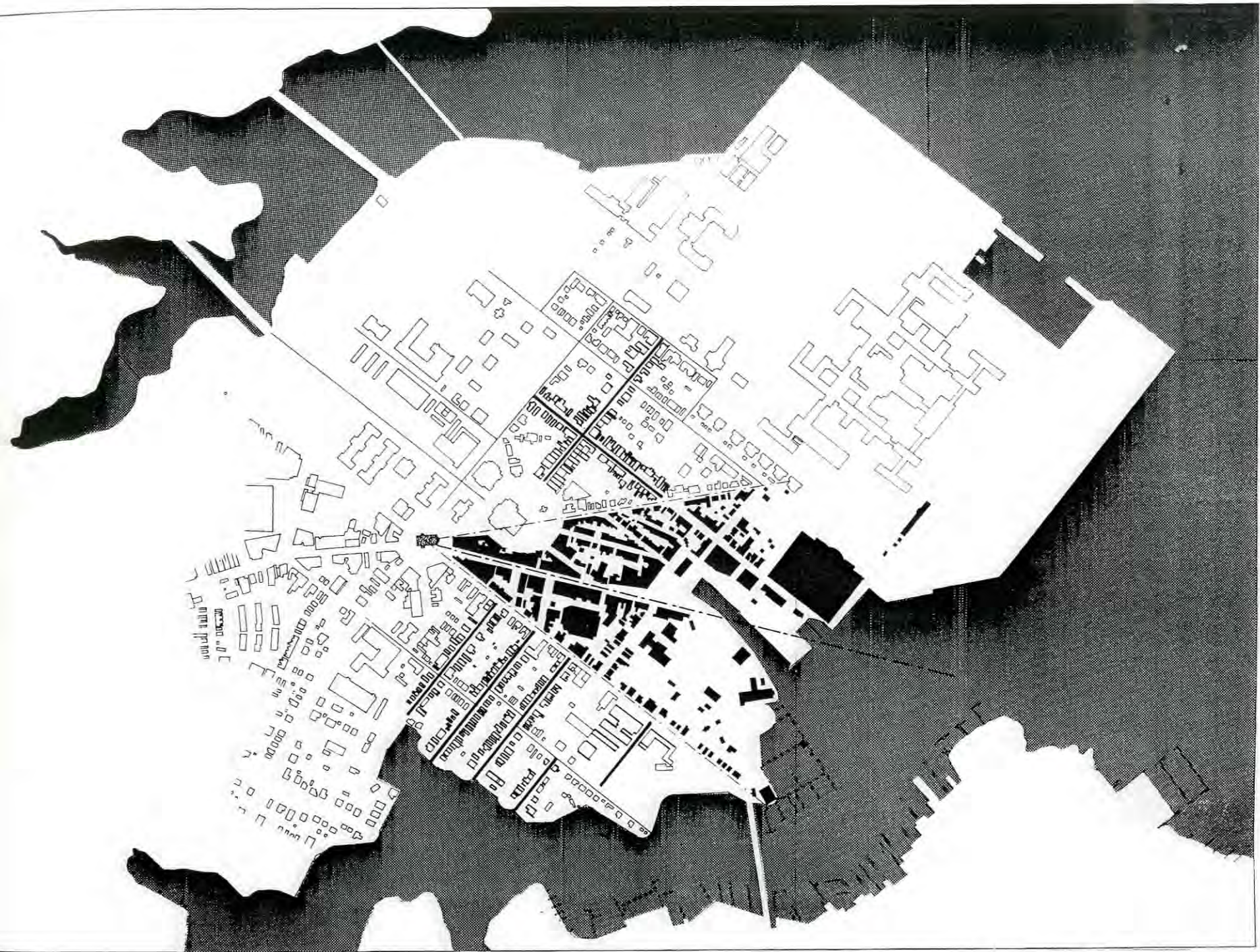
Figure ground



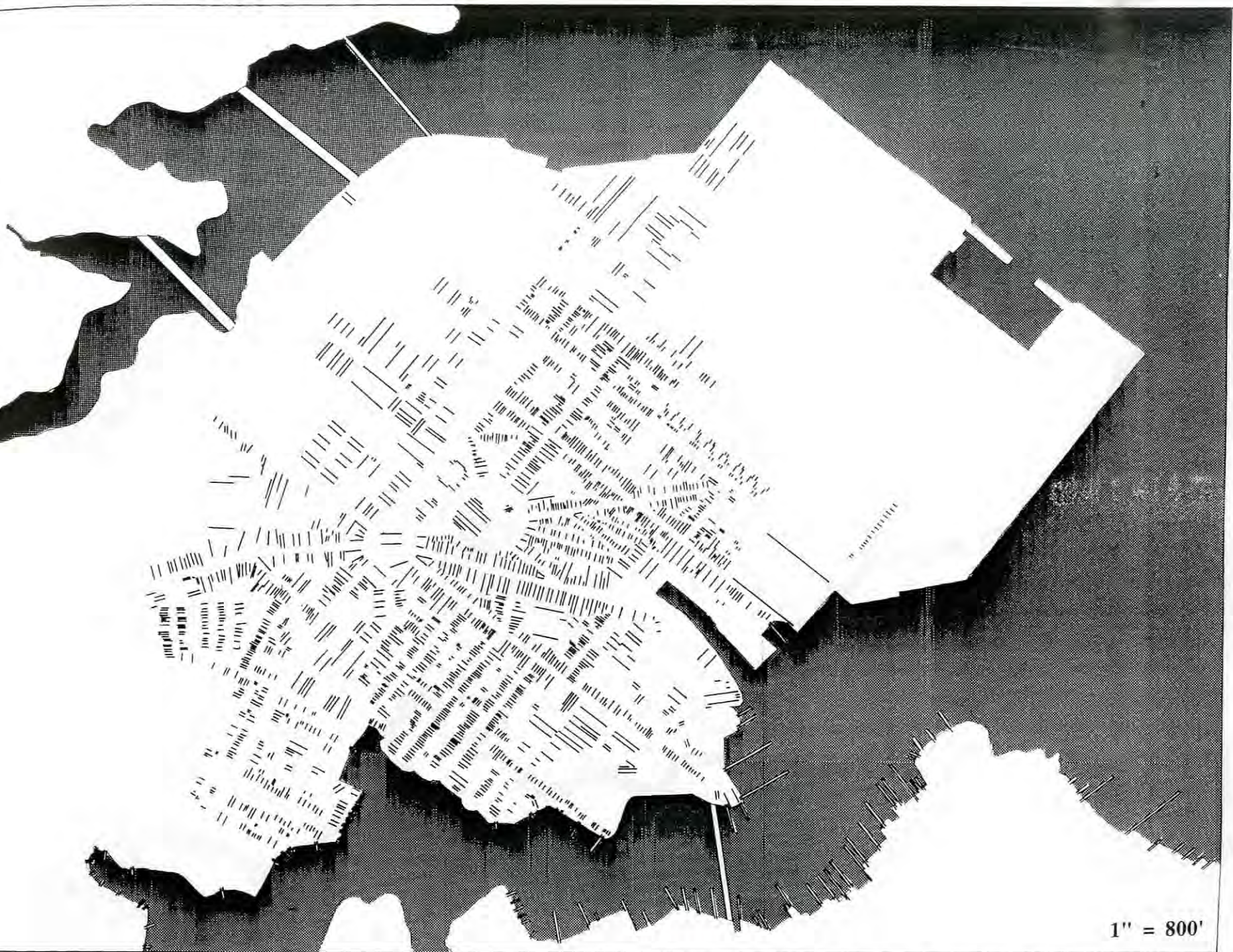
1" = 800'



Structure of Residential vs. Institutional

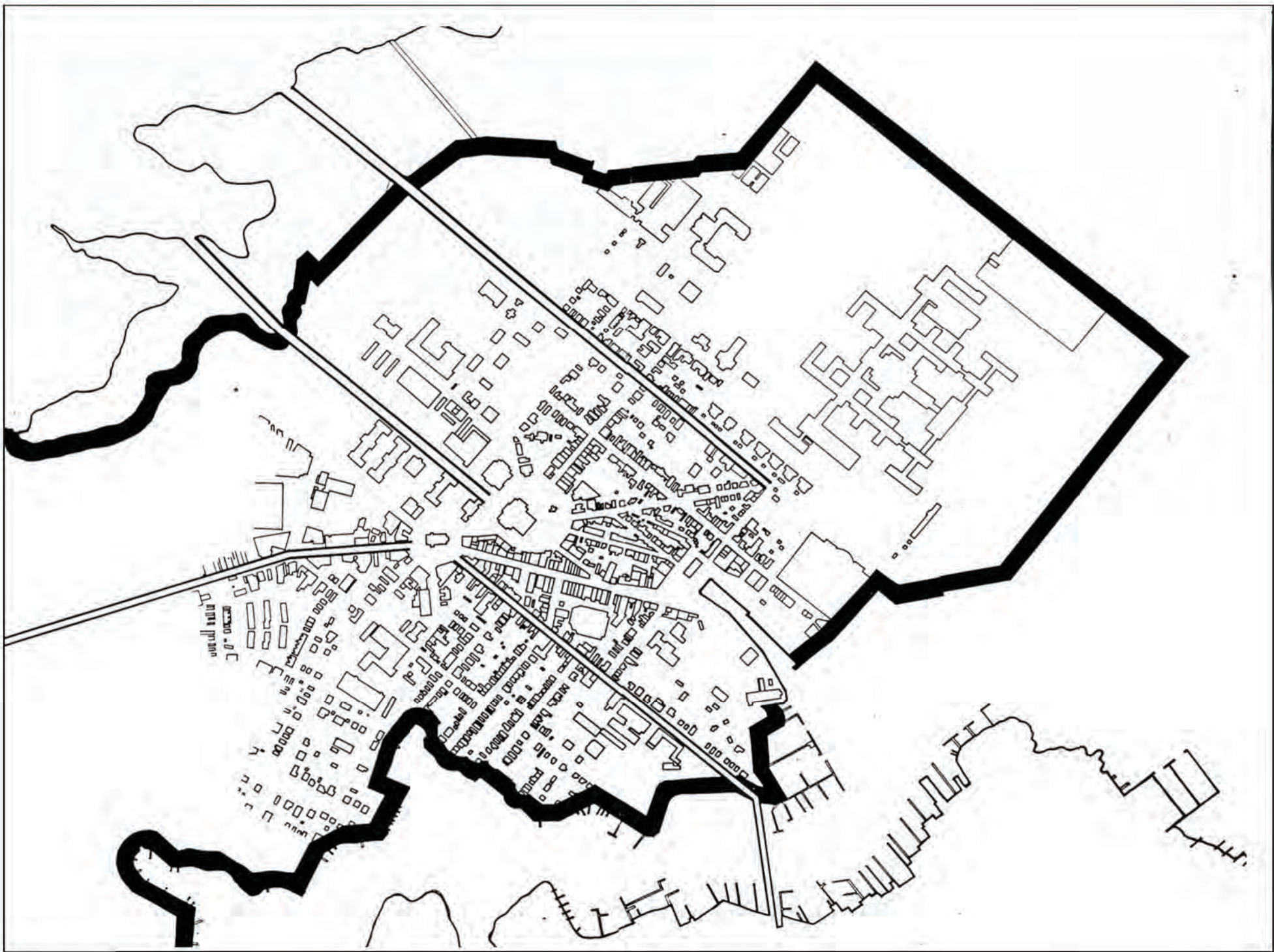


Influence of Baroque Plan



1" = 800'

Building Structure vs. Pier Structure





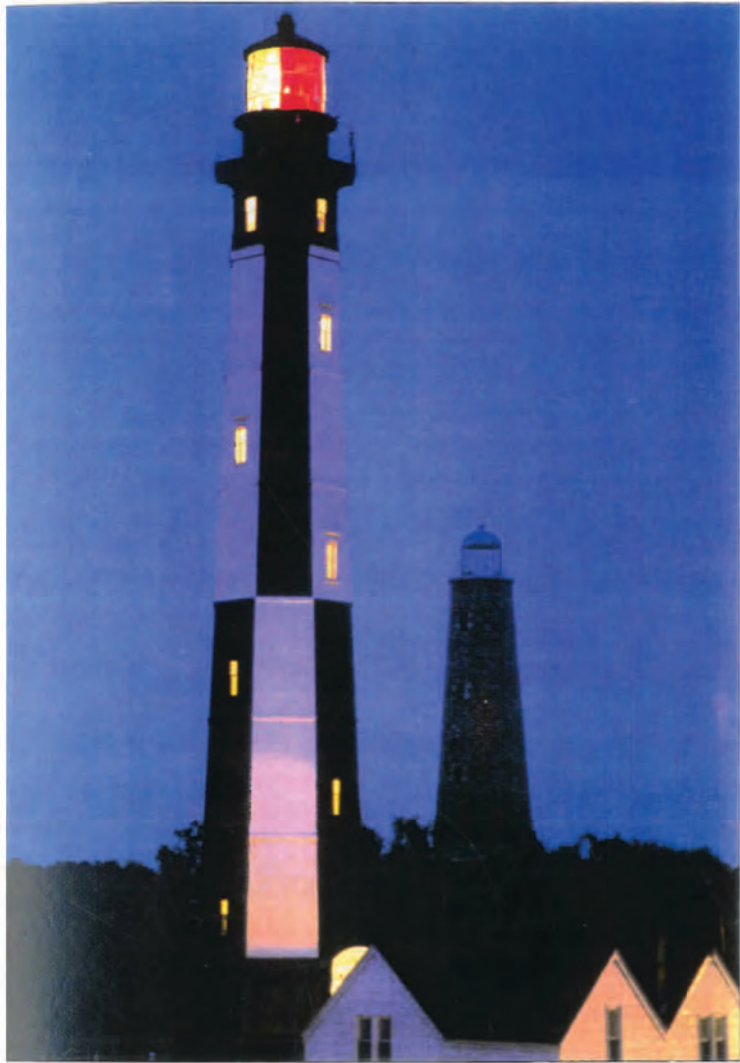
L i g h t h o u s e s o f t h e C h e s a p e a k e B a y



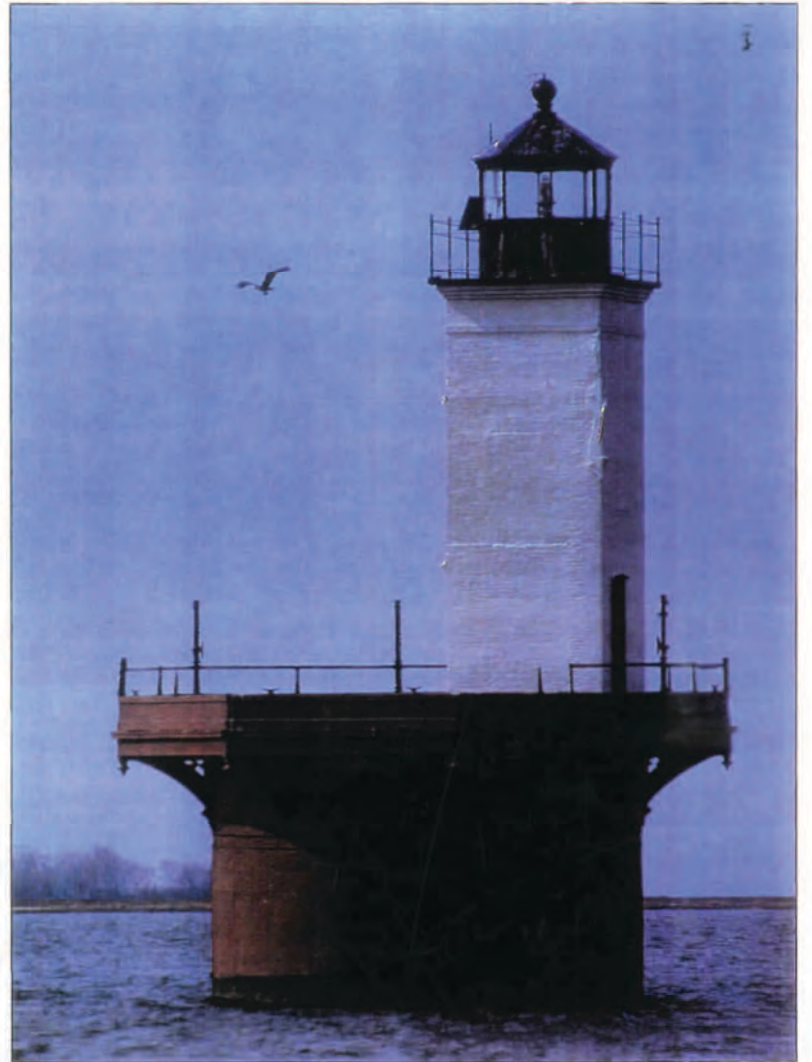
Greg Poase



Starko Jett



Starke Jett



Starke Jett



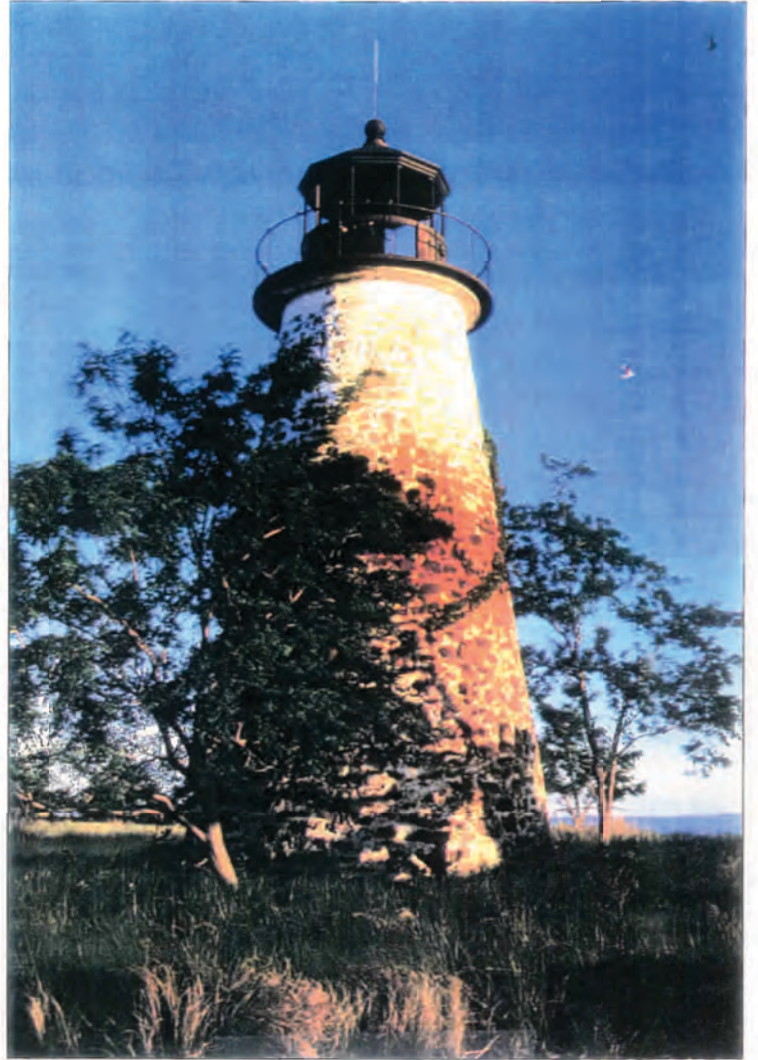
Michael Ventura




Rick Brady



Keith Walters

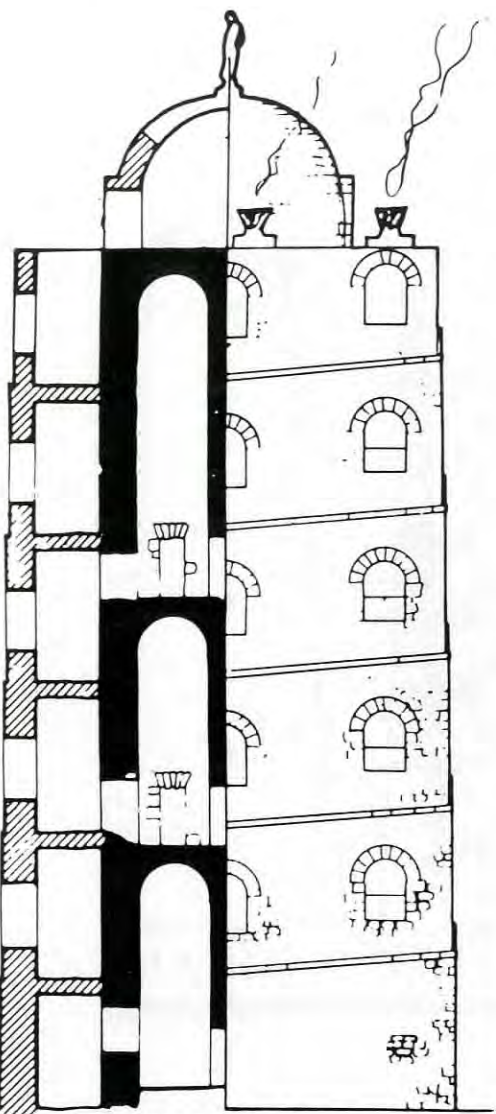


Starke Jett



Lighthouses

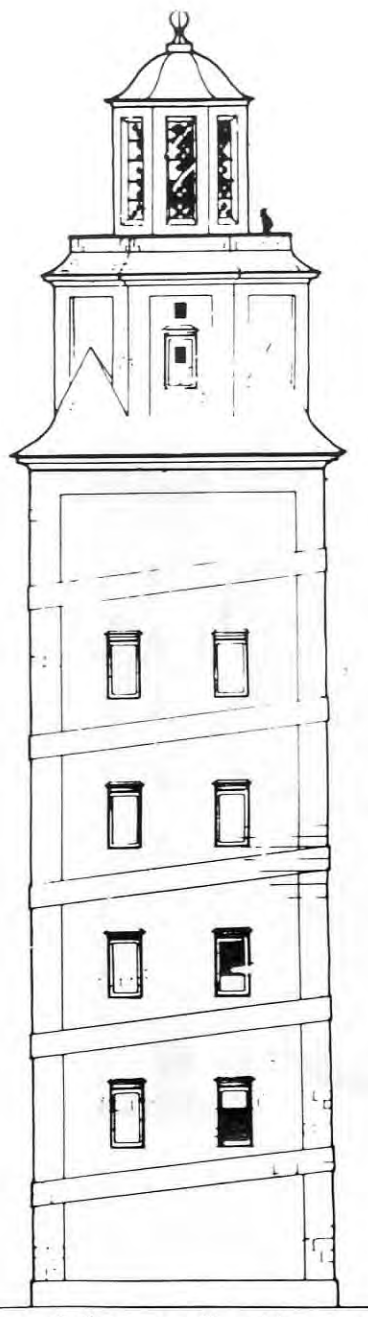
I.A. CORUÑA



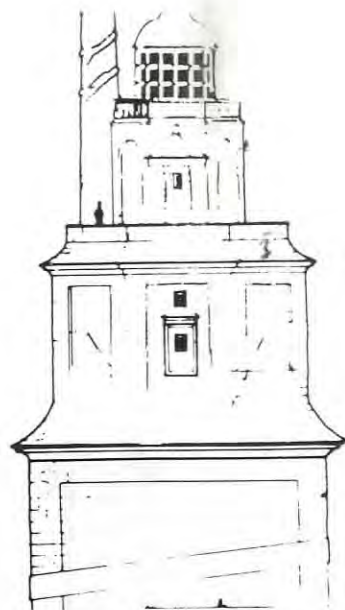
Conjectured Roman Section and Elevation



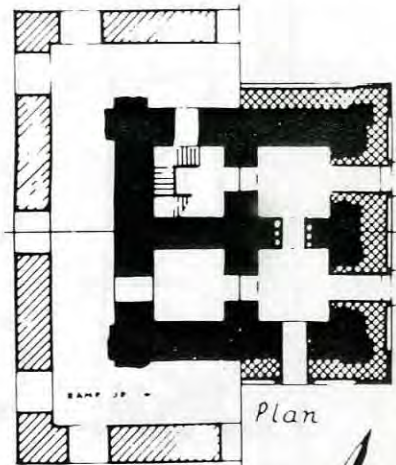
Section in early 18th c



1791 Refacing & Heightening



19th century Lantern



Plan

Roman
 Roman conjectured
 Later
 1791

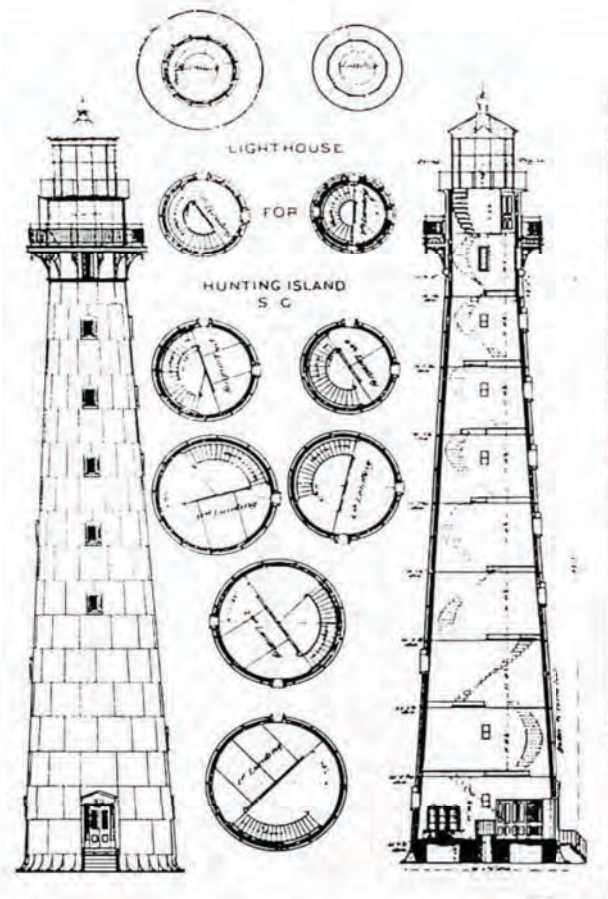
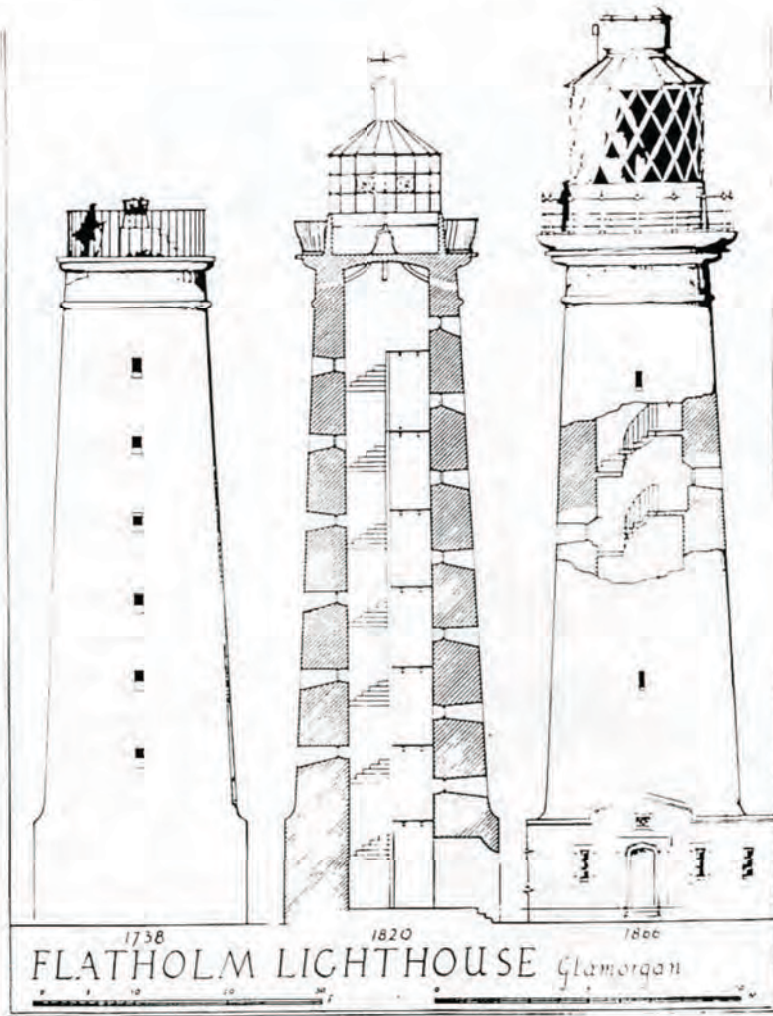
Feet 0 10 20 30 40 50 60 70 80 90 100 110 120 130 140

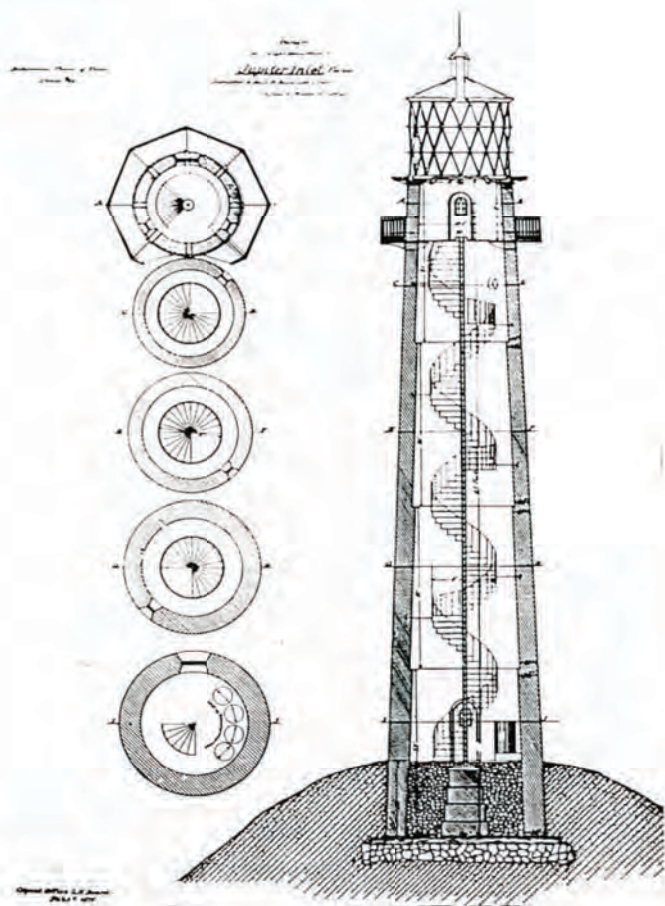
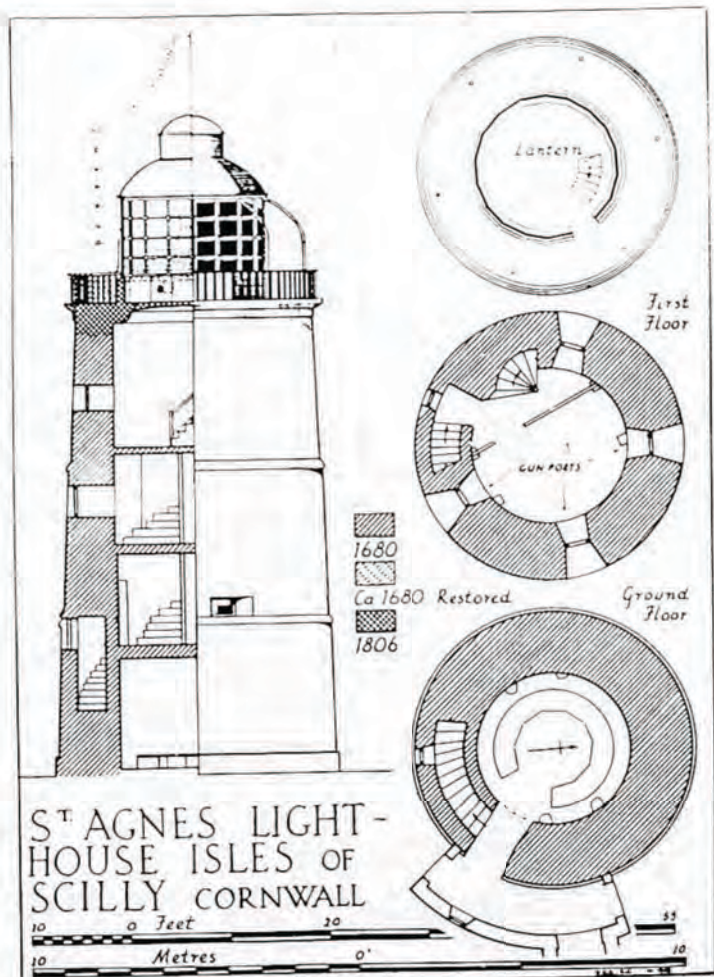
Meters 0 10 20 30 40 50 60 70 80 90 100

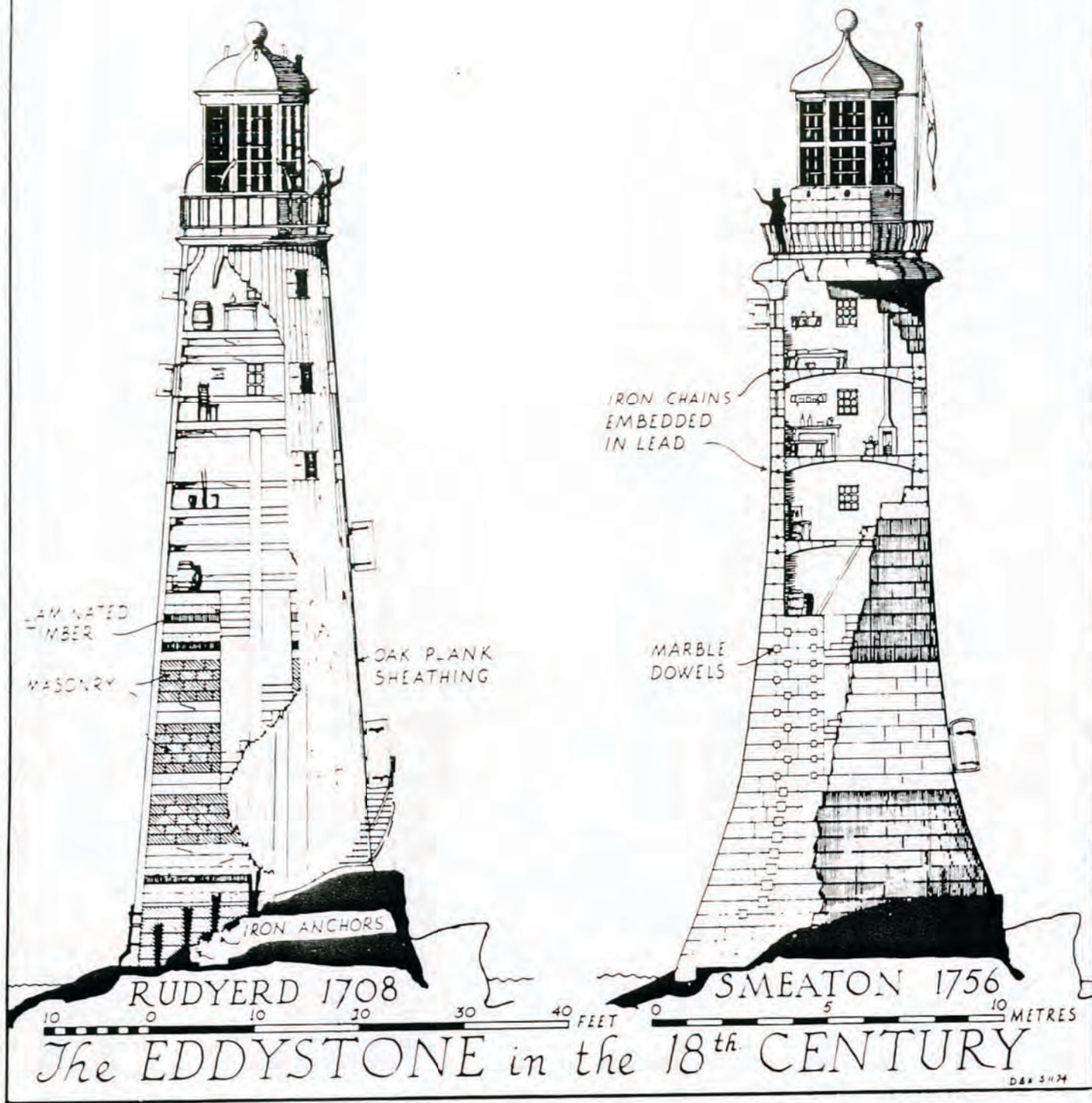
MARTI
 AVCSACR
 CSEIVS
 LVPVS
 ARCHITECTVS
 AF LVMILENSIS
 LVSITANVSEXVO

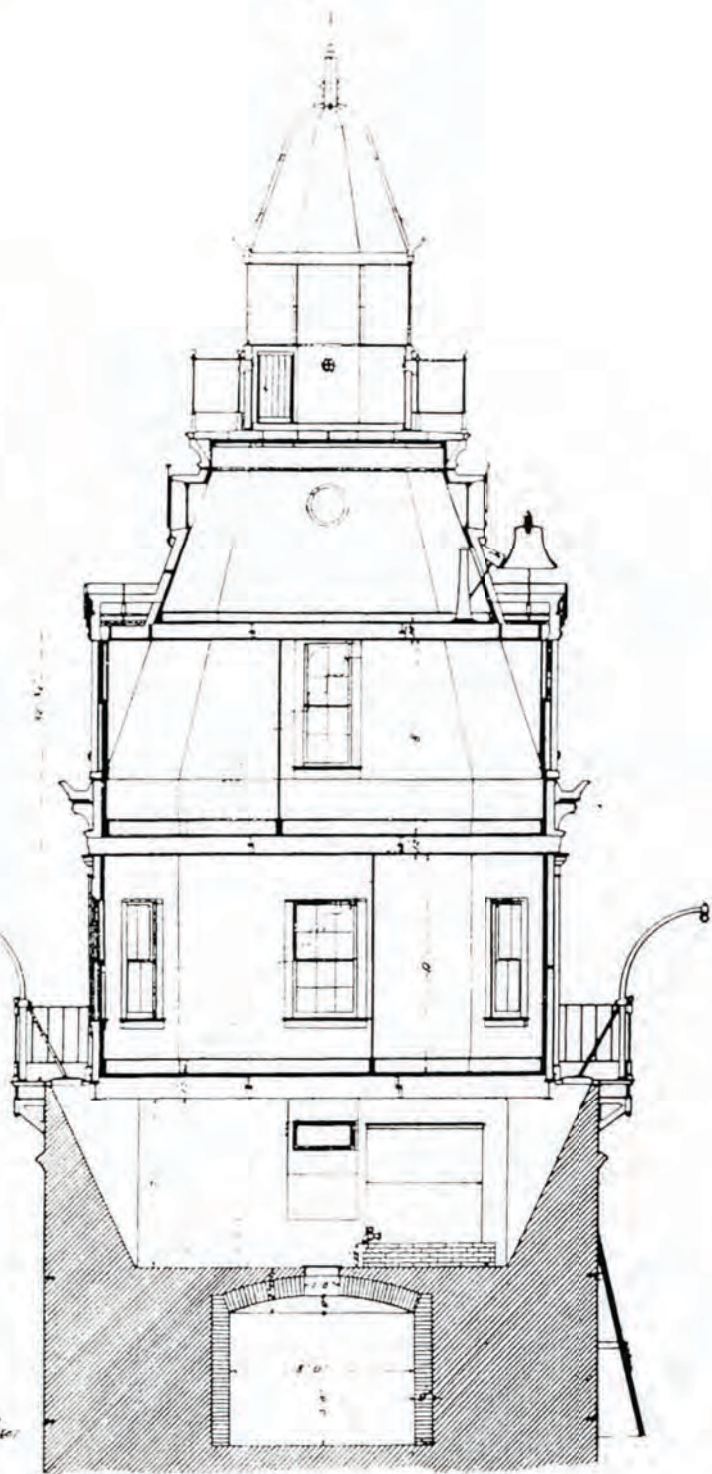
INSCRIBED AT
SOUTH OF TOWER

DRK EC 1944

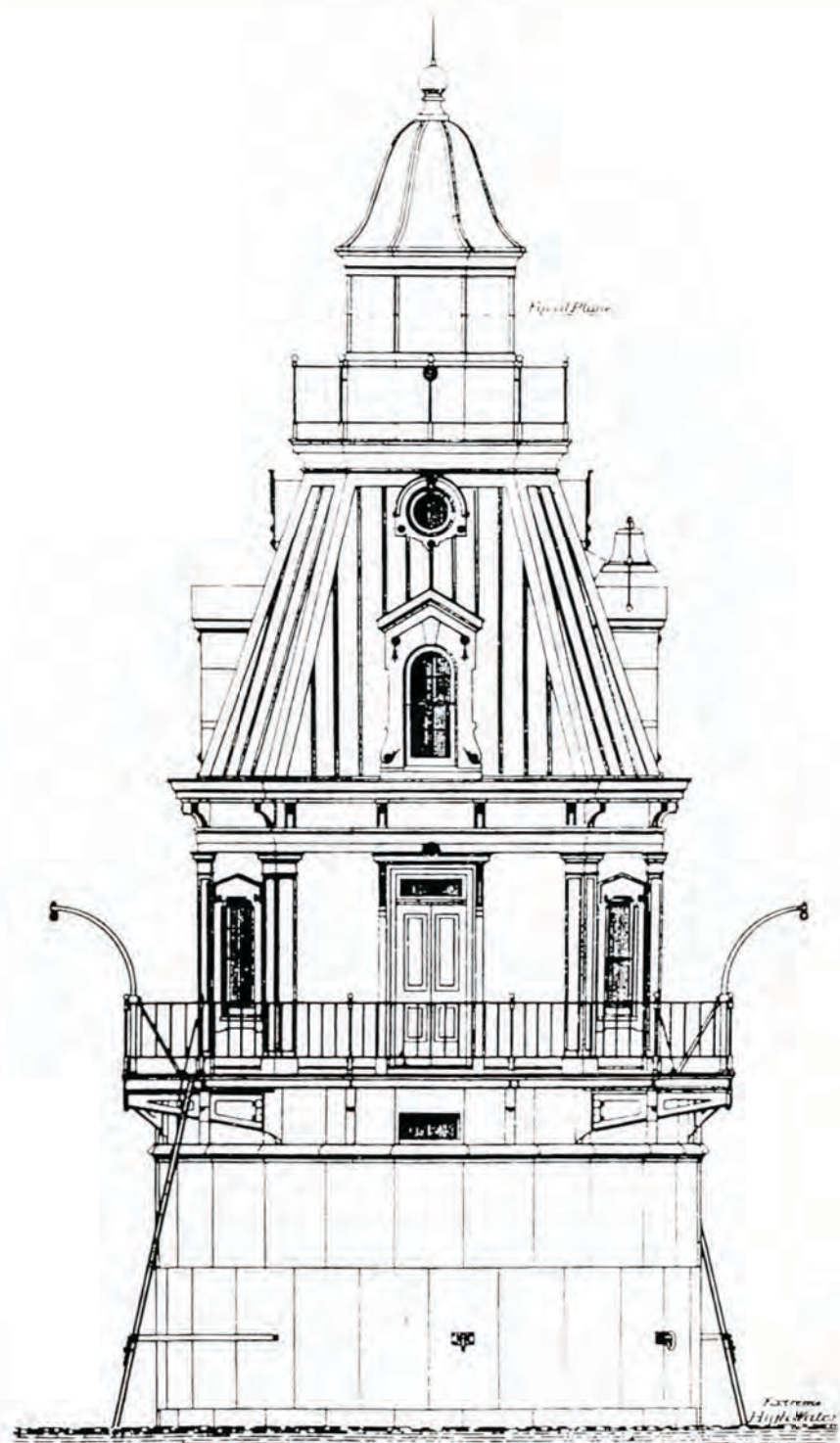








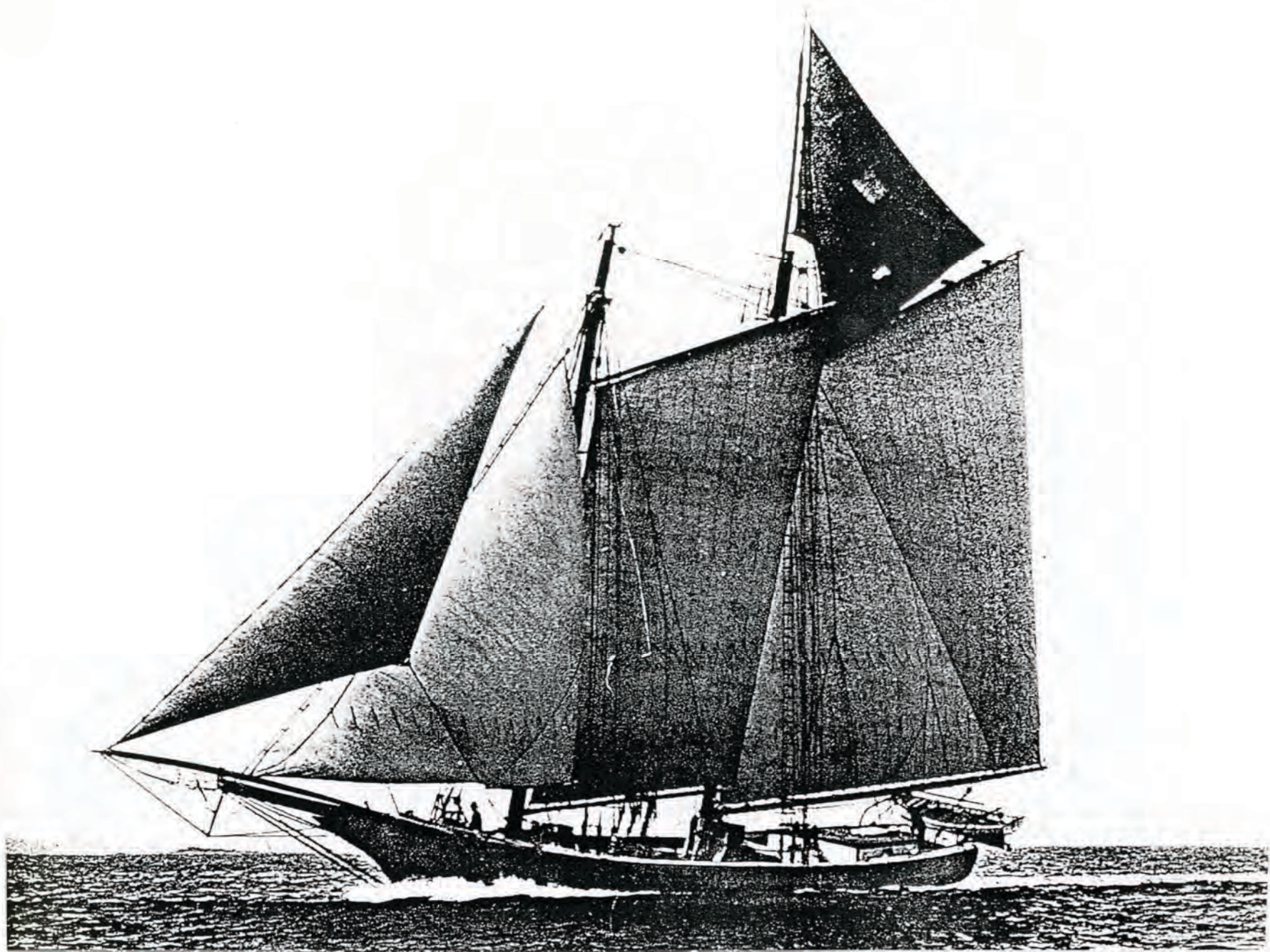
Section



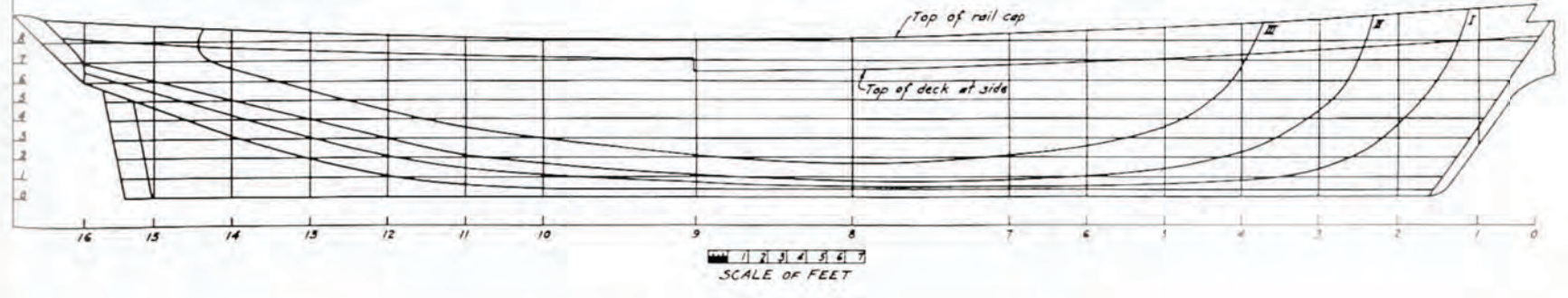
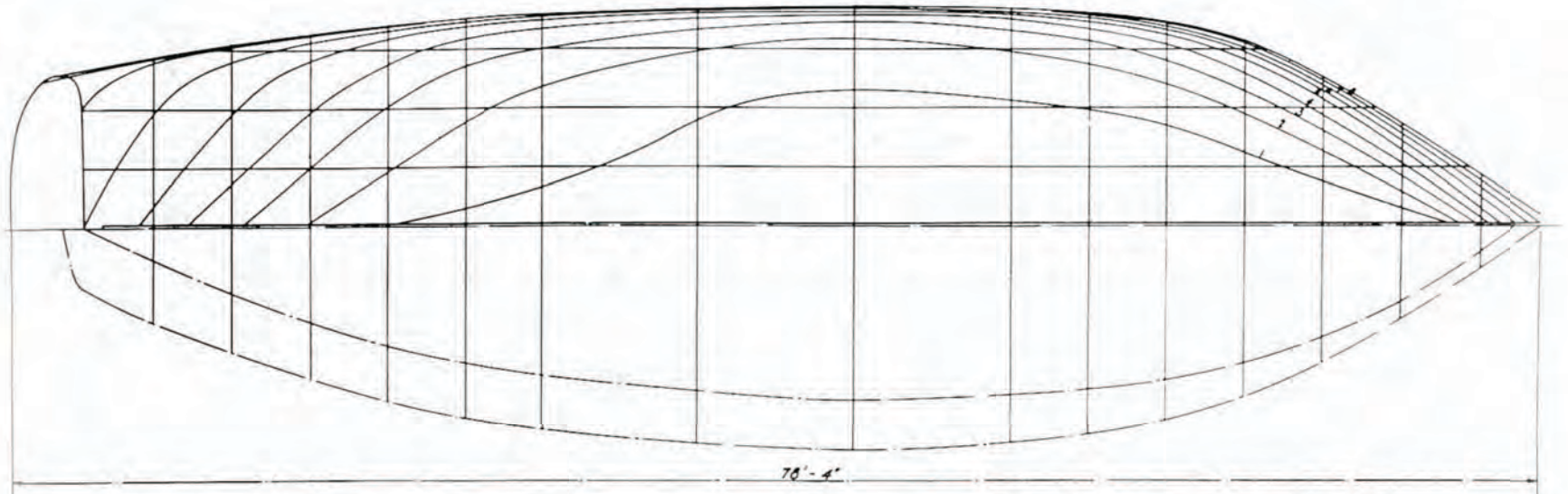
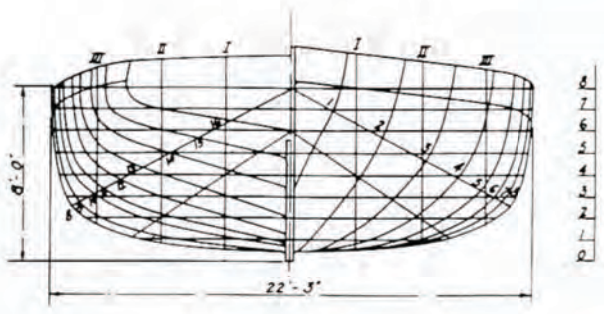
Front Elevation

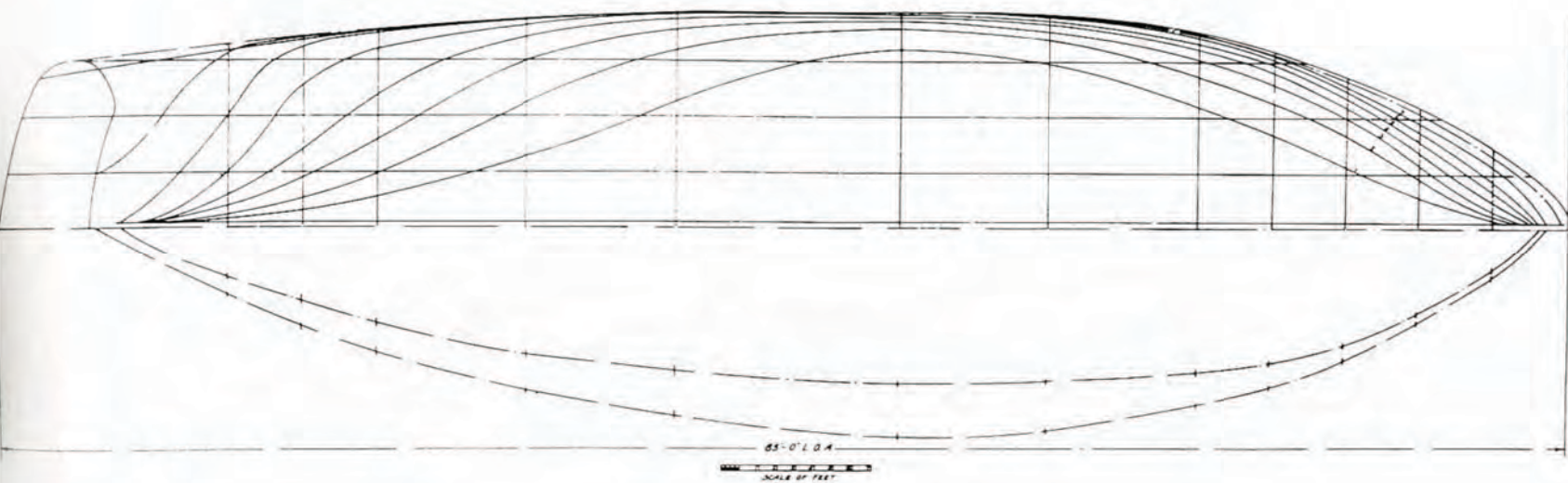
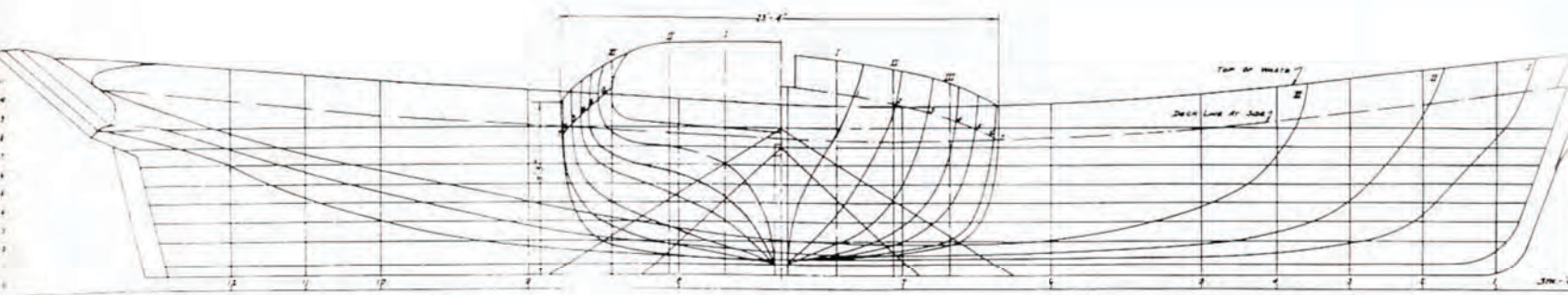


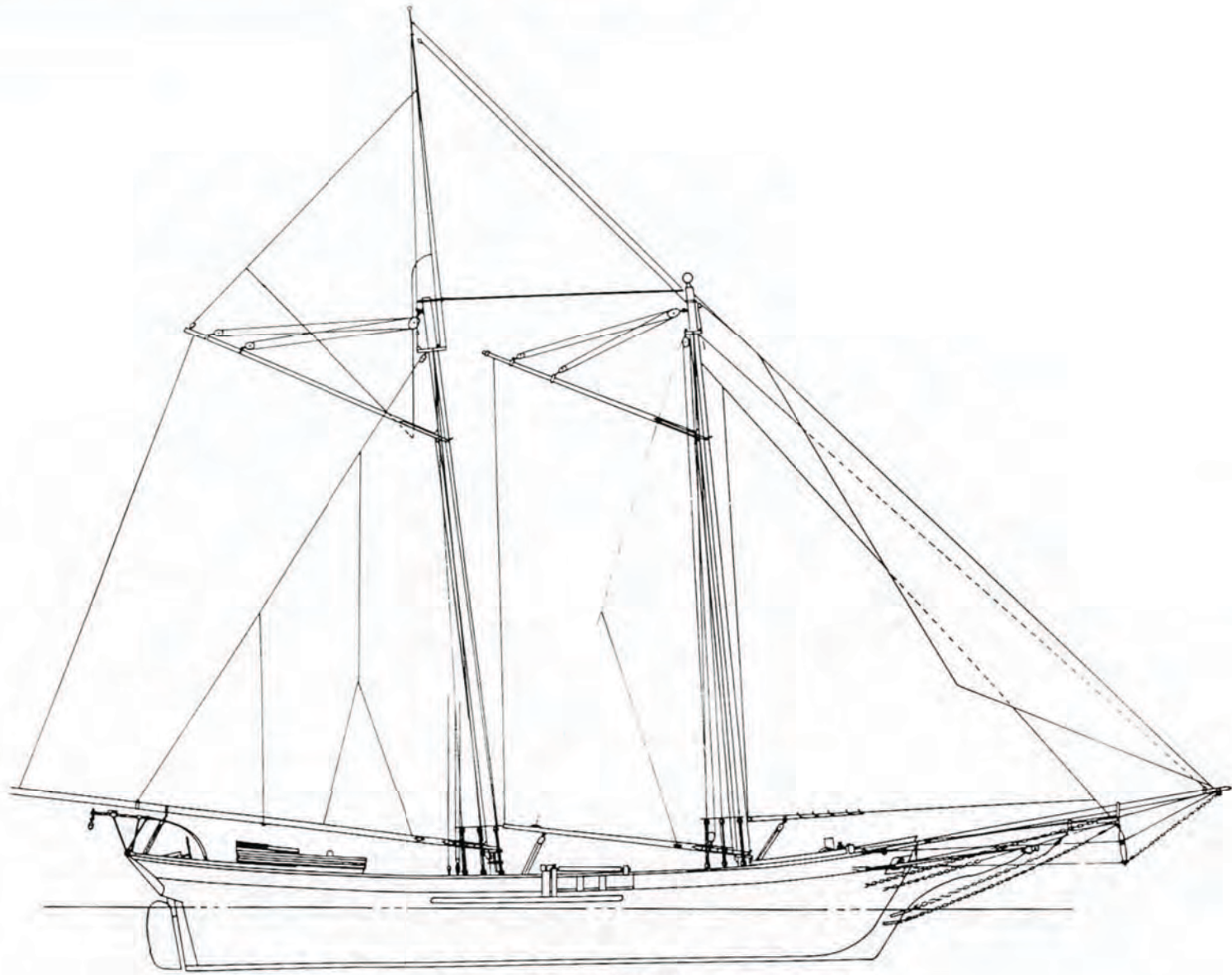
C h e s a p e a k e B a y S c h o o n e r s







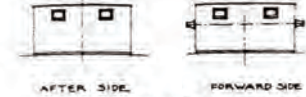
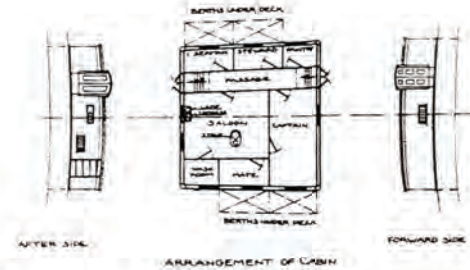
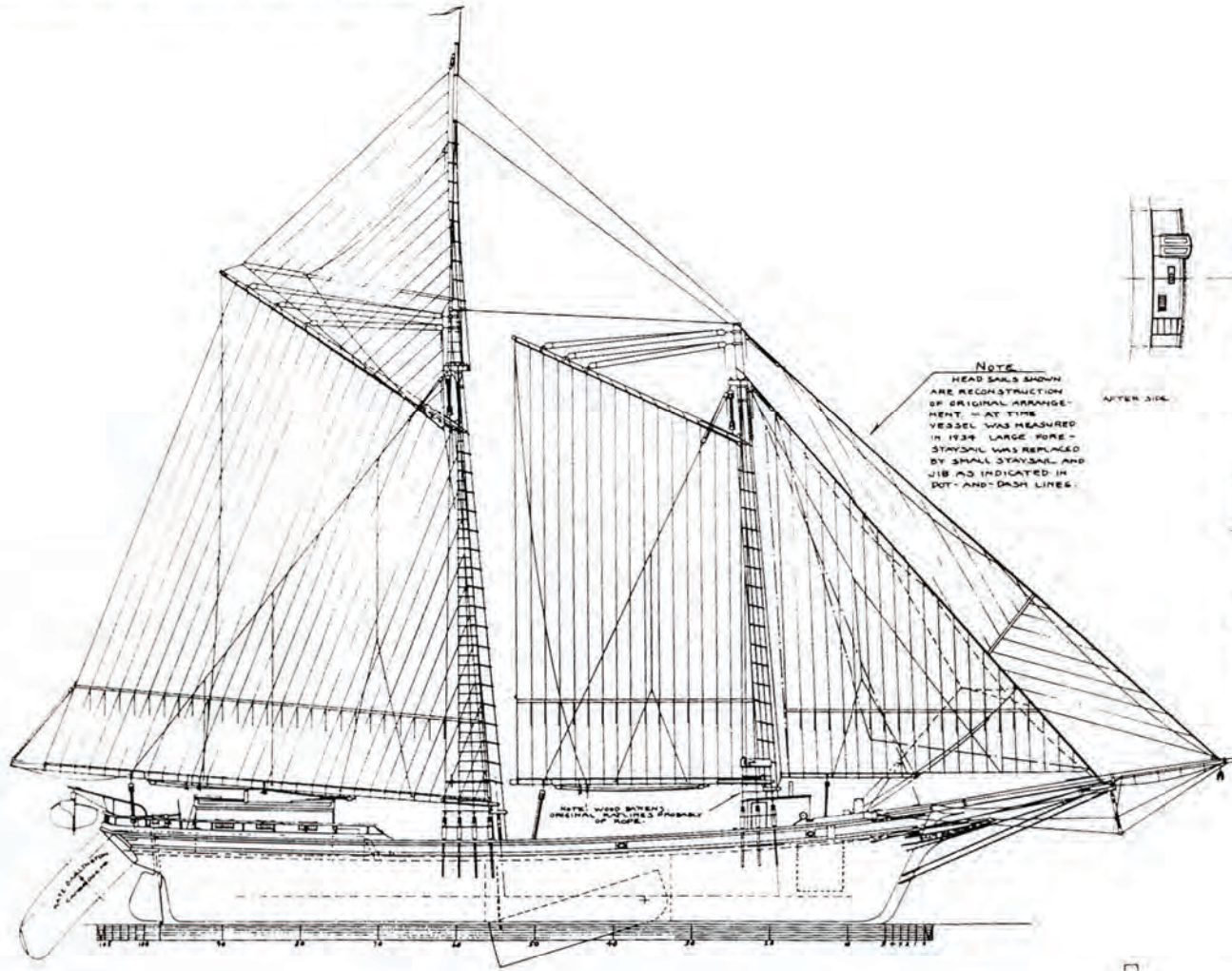




1/2" = 1'-0"

SCALE OF FEET

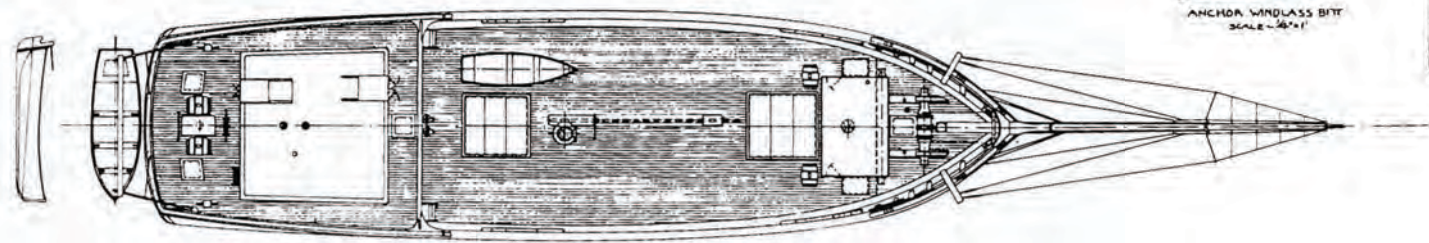
SAIL PLAN



CONTAINING GALLEY AND WINDLASS -
ENGINE ROOM.
NOTE! THIS HOUSE IS PROBABLY
NOT A PART OF THE VESSEL'S
ORIGINAL EQUIPMENT.
A FORECASTLE ACCOMMODATING 3 MEN
IS LOCATED BELOW DECK AHEAD THE
FORE PEAK (INDICATED IN DOTTED
LINES.)
WITHOUT THE FORWARD HOUSE,
FORE BOOM SADDLE WOULD BE
LOCATED LOWER ON THE MAST.



GENERAL ARRANGEMENT AND SAIL PLAN	
SCHR. KATE DARLINGTON BUILT AT BALTIMORE IN 1889	
SCALE	DATE
1/8" = 1' AND 1/2" PITCH	11 / 11 / 36
NOTES	
THIS PLAN AND ITS DETAILS DRAWN FROM DIMENSIONS AND DATA TAKEN FROM THE ACTUAL VESSEL AT PHILADELPHIA, IN 1934	
<i>Edward S. Brownlee</i>	



The background of the slide is a faded, light-colored image of a museum gallery. It shows a display case on the left, a person standing in the center, and a large window or doorway on the right. The overall tone is soft and professional.

Museum Precedents

FIGURE 44
Second floor plan.

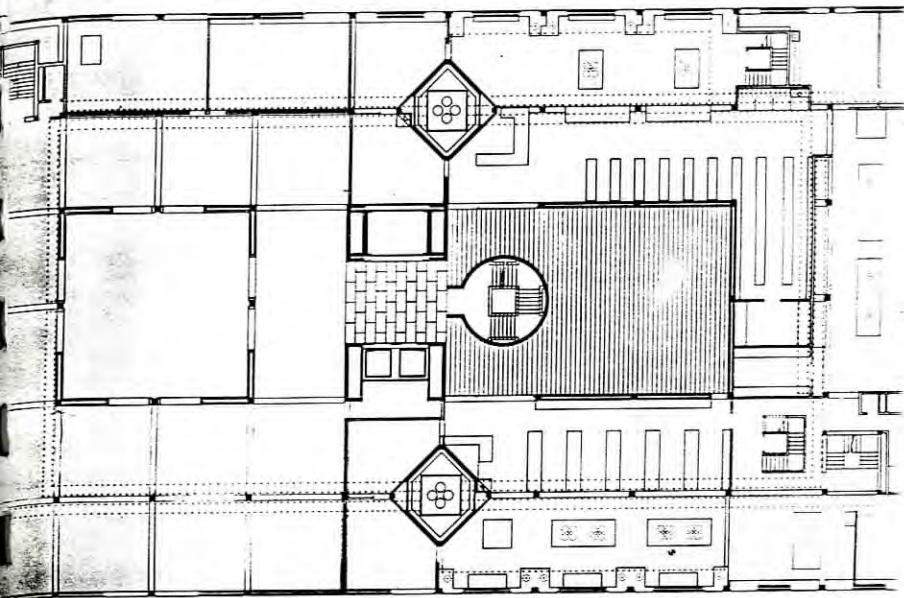


FIGURE 45
Fourth floor plan.

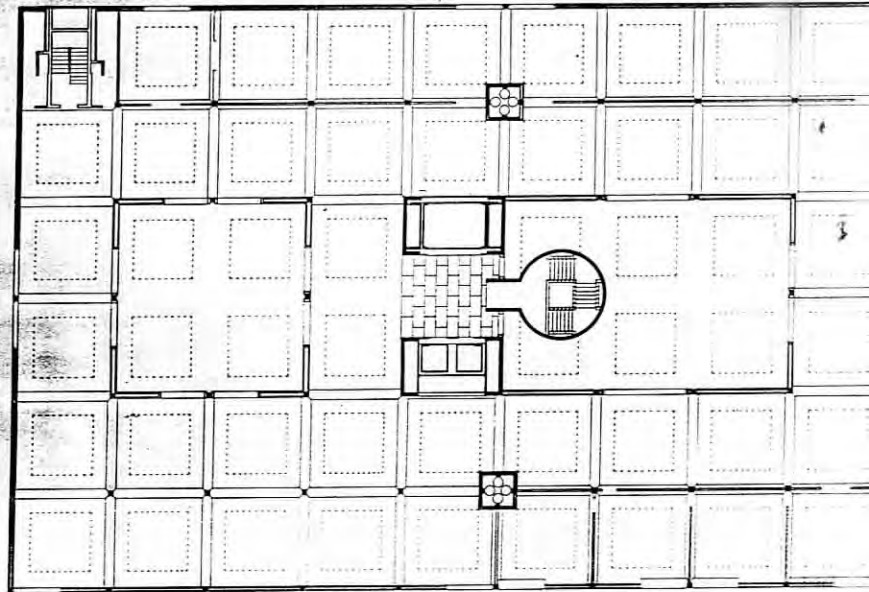


FIGURE 43
First floor plan.

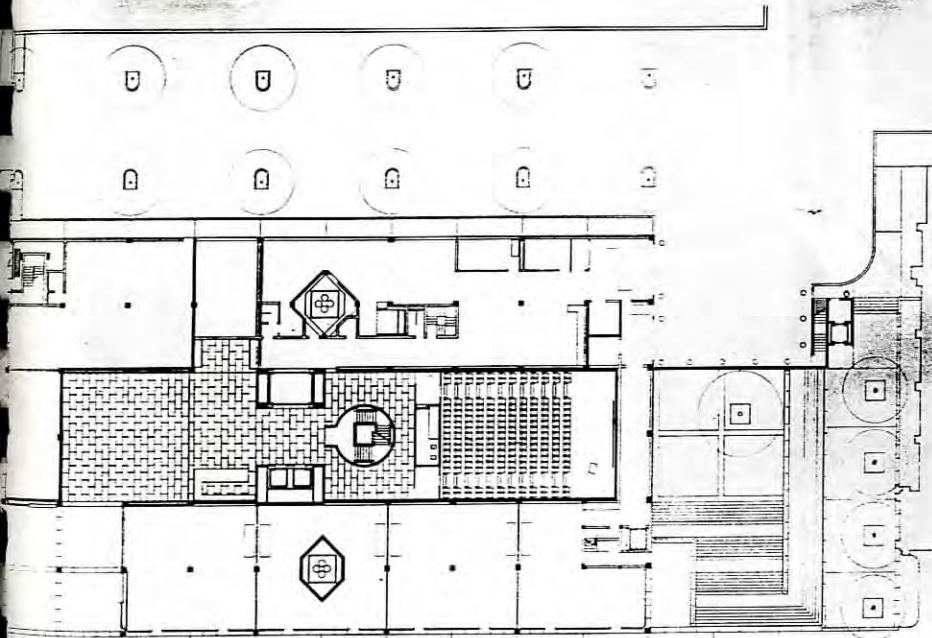


FIGURE 42
Third floor plan.

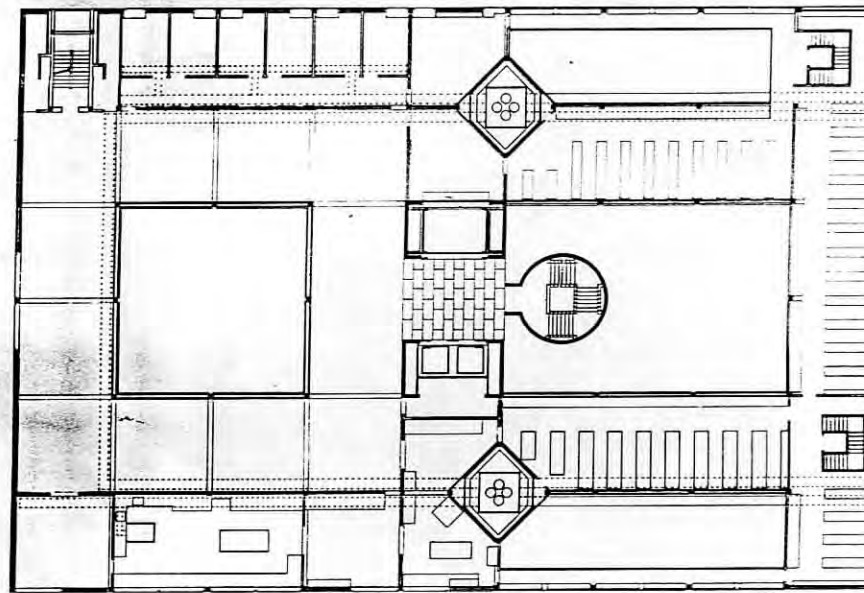


FIGURE 40
Fourth floor exhibition galleries.



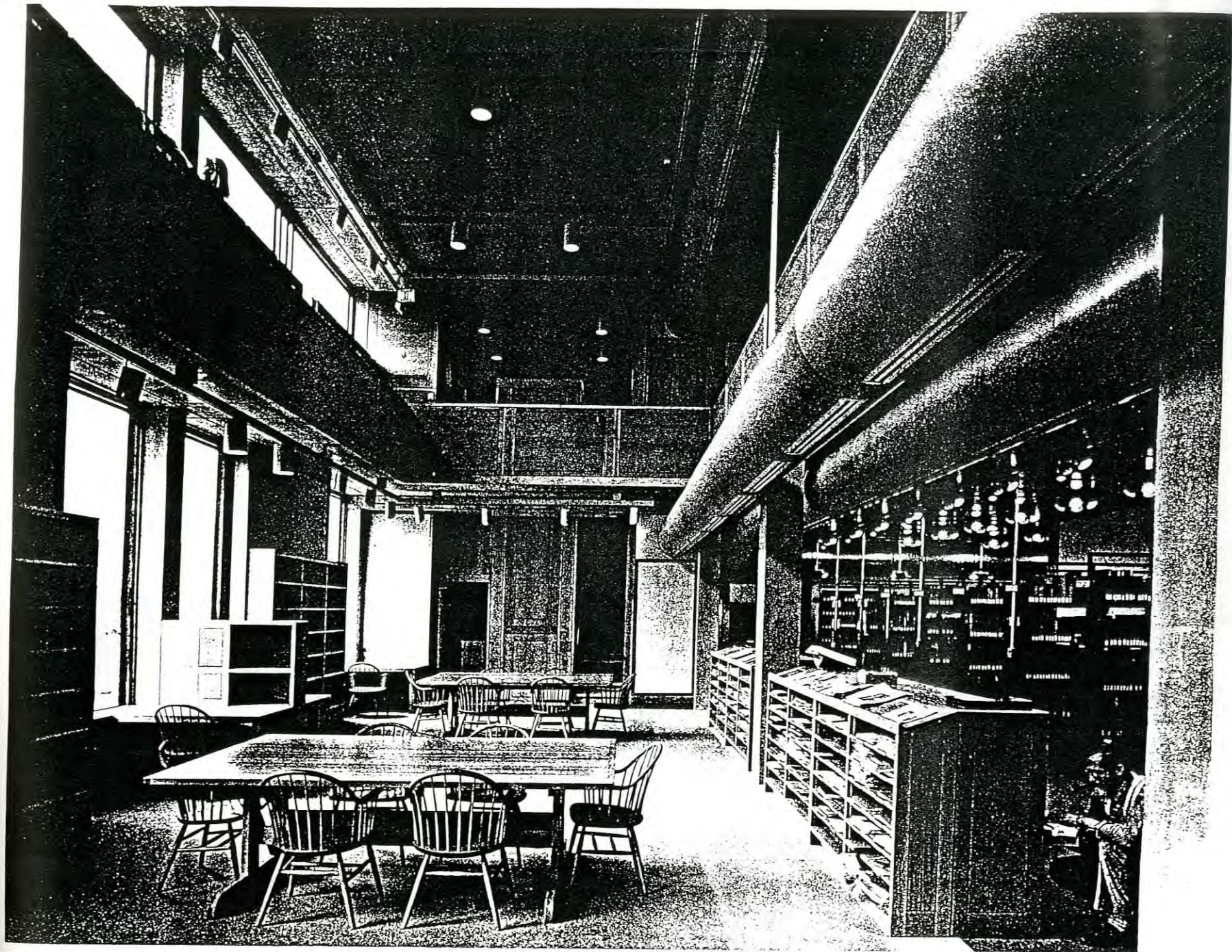
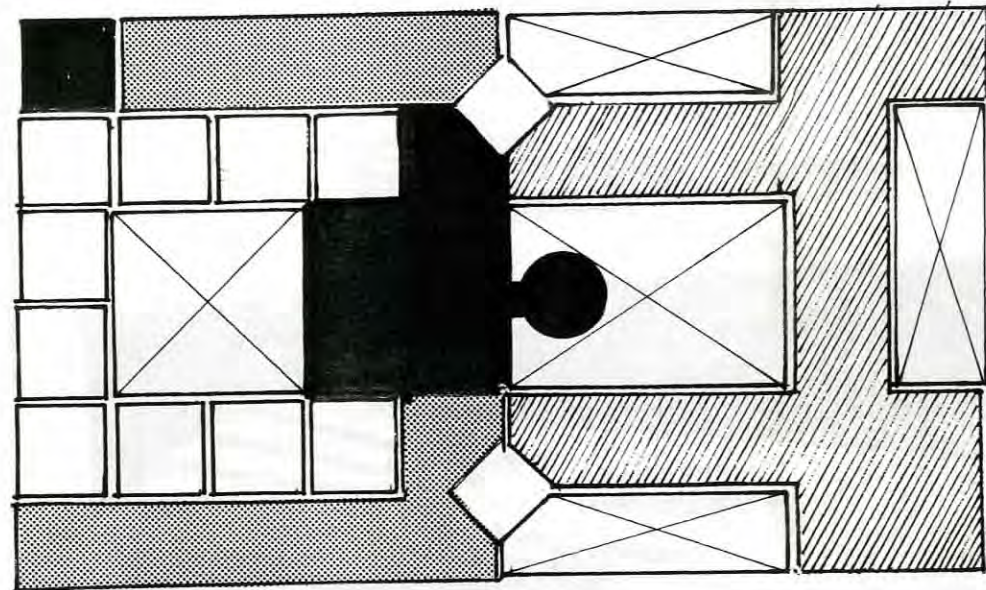
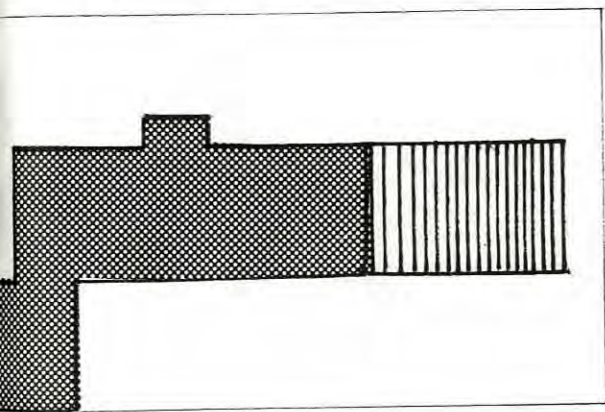
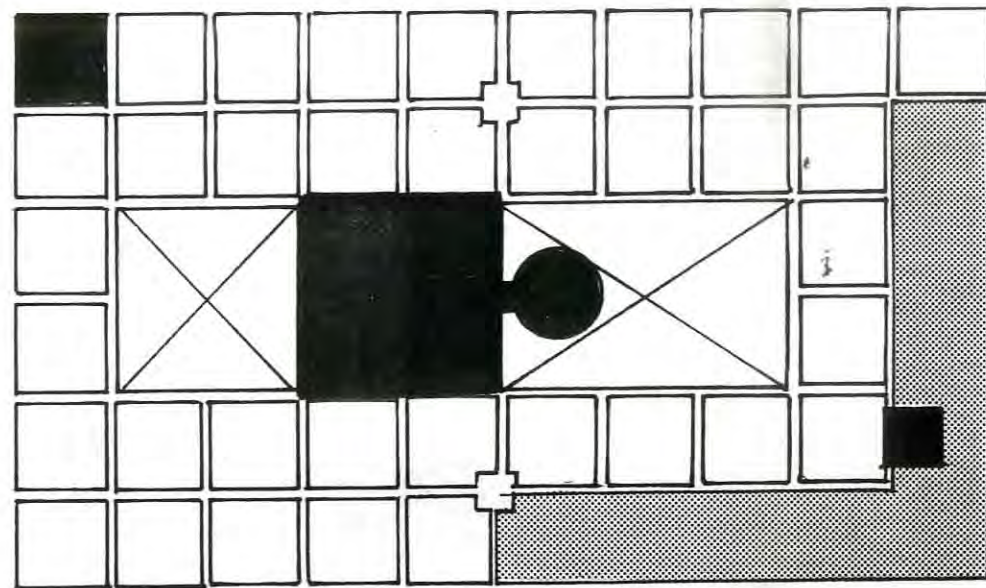
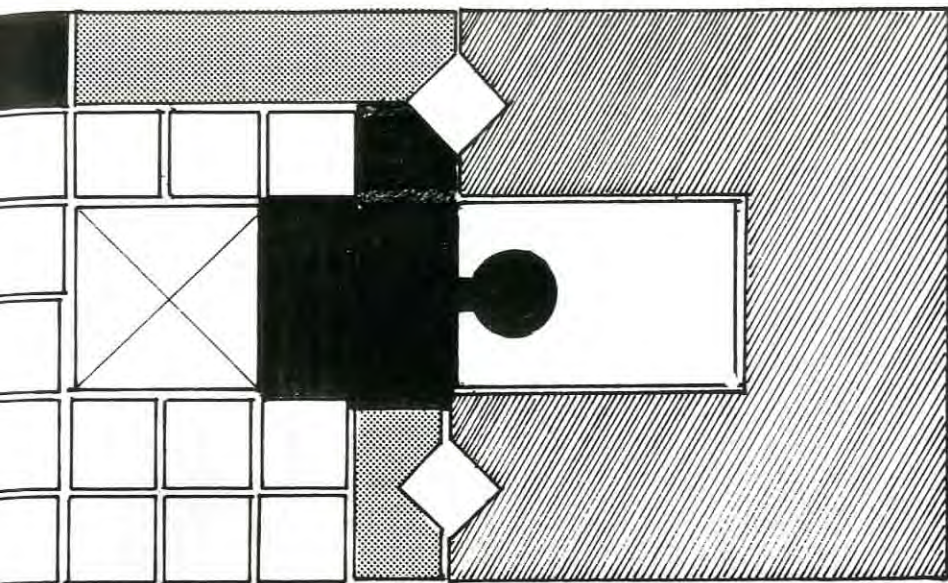


FIGURE 10
Reference library reading room.



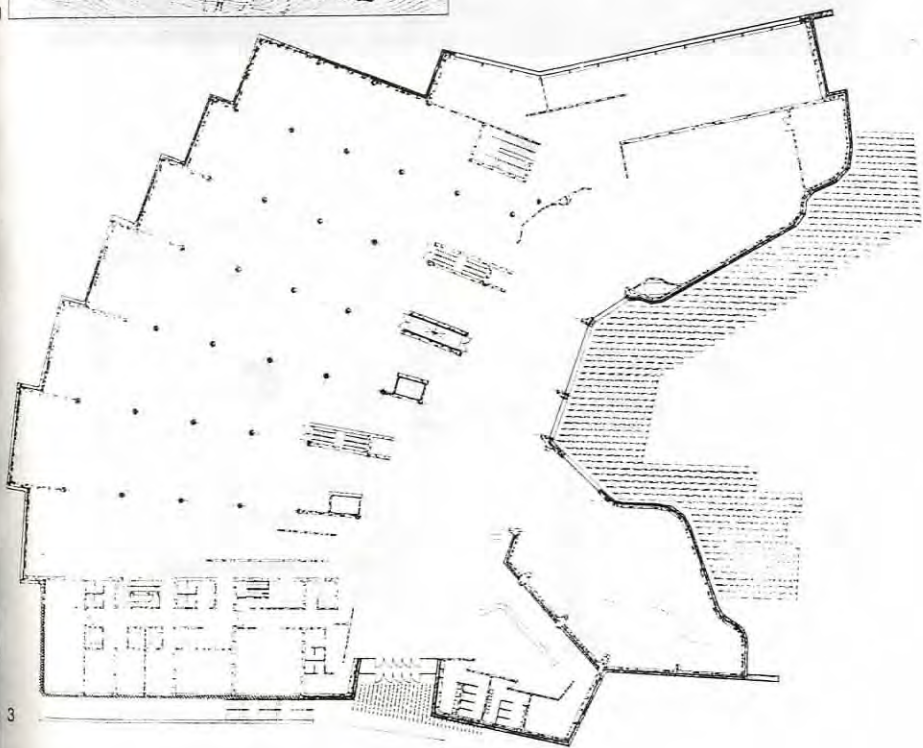
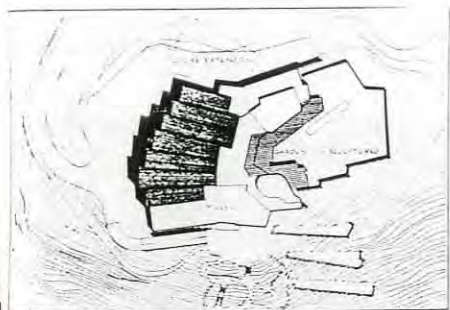
YALE CENTER FOR BRITISH ART
LOUIS KAHN

- EXHIBITION
- OFFICES
- LARGER VOLUMES
- PUBLIC ENTRY SPACE
- LIBRARY
- THEATER
- CIRCULATION

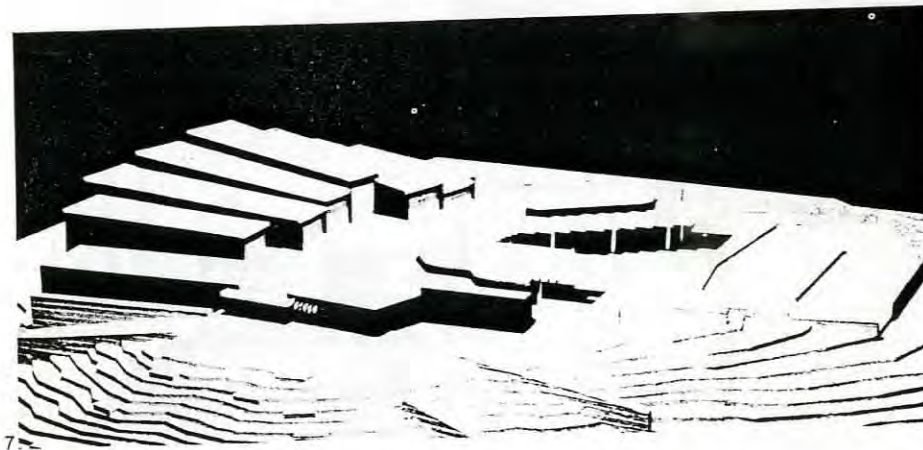
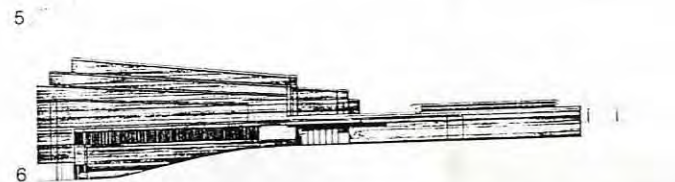
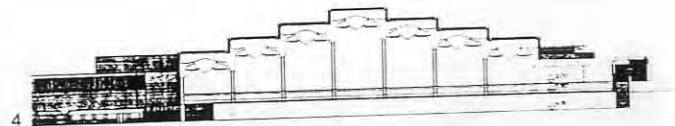
Museo d'arte, Chiraz (Iran).
Progetto 1970.

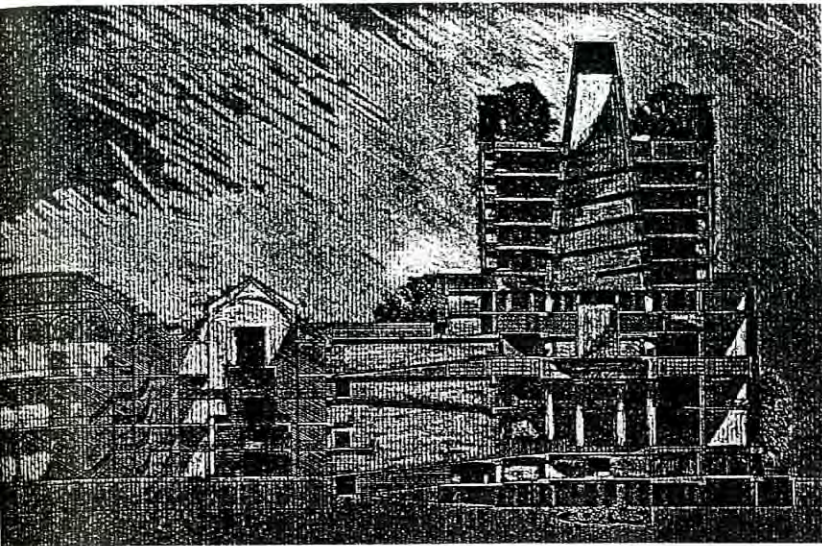
Il museo sarà situato su di una collina vicino alla città, presso la nuova città universitaria. La collina sarà irrigata da un sistema di canalizzazione e questo permetterà la creazione di un parco che offra tutti i vantaggi per il riposo e il lavoro intellettuale.

La pianta del museo prevede un'unica grande sala espositiva, che potrà essere suddivisa in modo diverso secondo le manifestazioni. Dall'ingresso si potranno vedere i vari settori delle mostre. Il giardino delle sculture è parzialmente coperto e costituisce parte del grande parco.

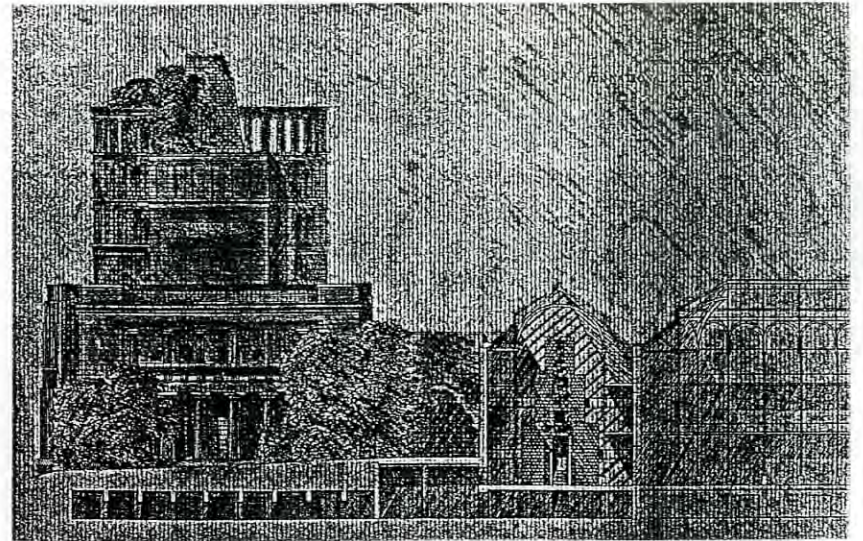


- 1 Planimetria generale.
- 2 Primo schizzo di ambientazione.
- 3 Piano terra con la sala grande suddivisibile, gli uffici dell'amministrazione, la sala delle conferenze e la sala delle mostre speciali.
- 4 Sezione sulla sala. La copertura è a vetri. I raggi del sole sono attenuati da lamelle e superfici riflettenti. Per analogia la luce artificiale è orientata secondo l'incidenza solare.
- 5 Fronte sul giardino delle sculture.
- 6 Fronte dell'ingresso principale.
- 7 Plastico.

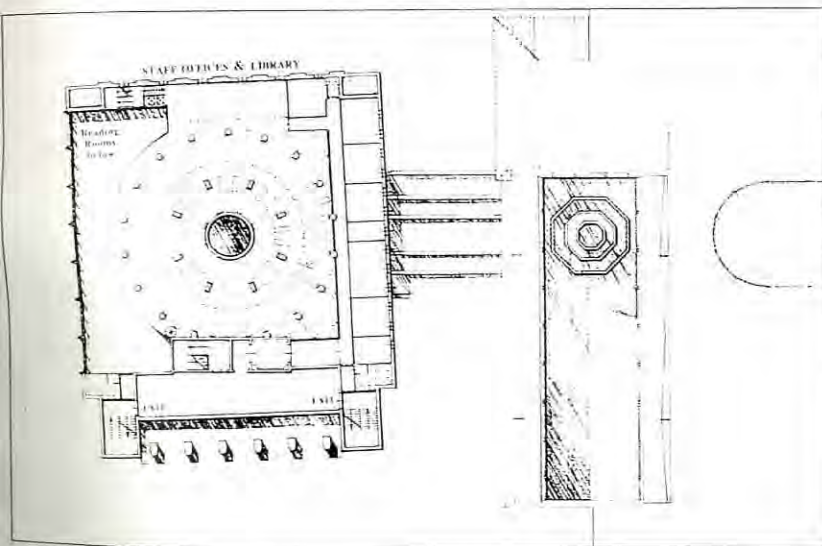




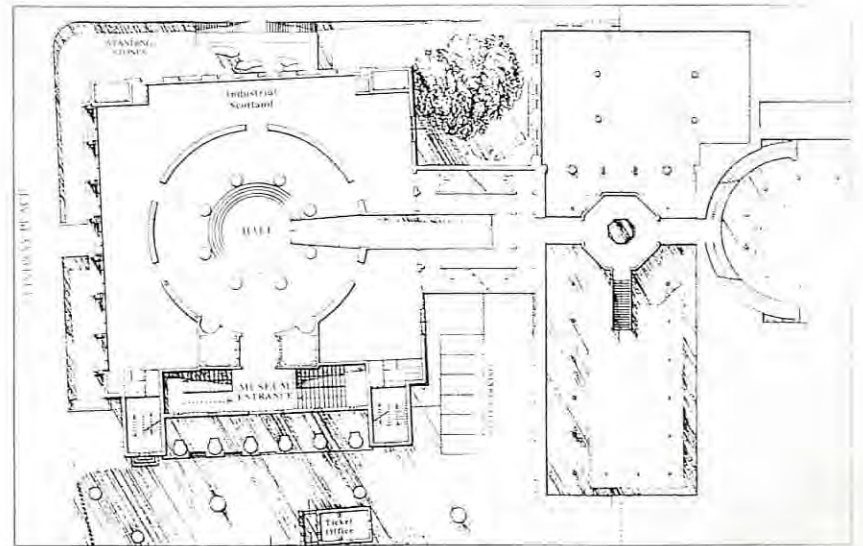
Longitudinal section (looking south)



Longitudinal section (looking east)

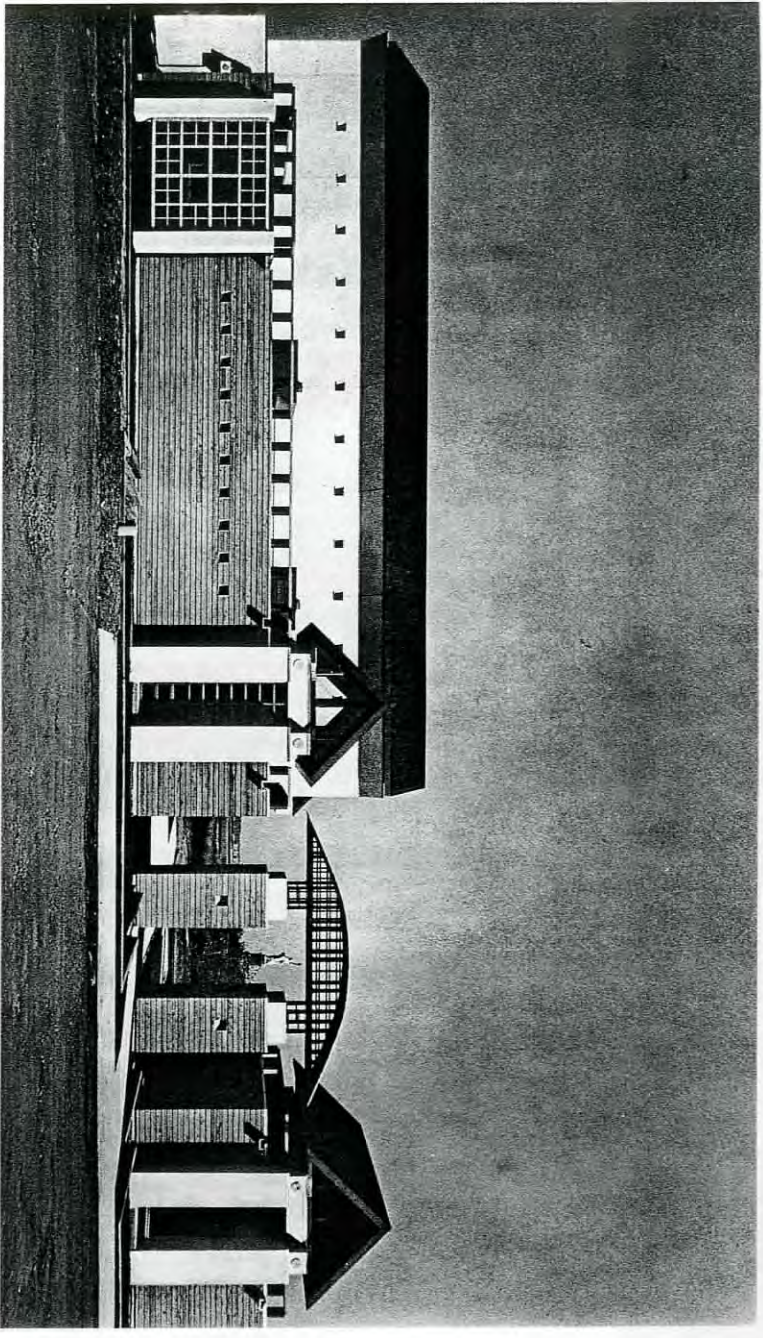


Seventh floor plan



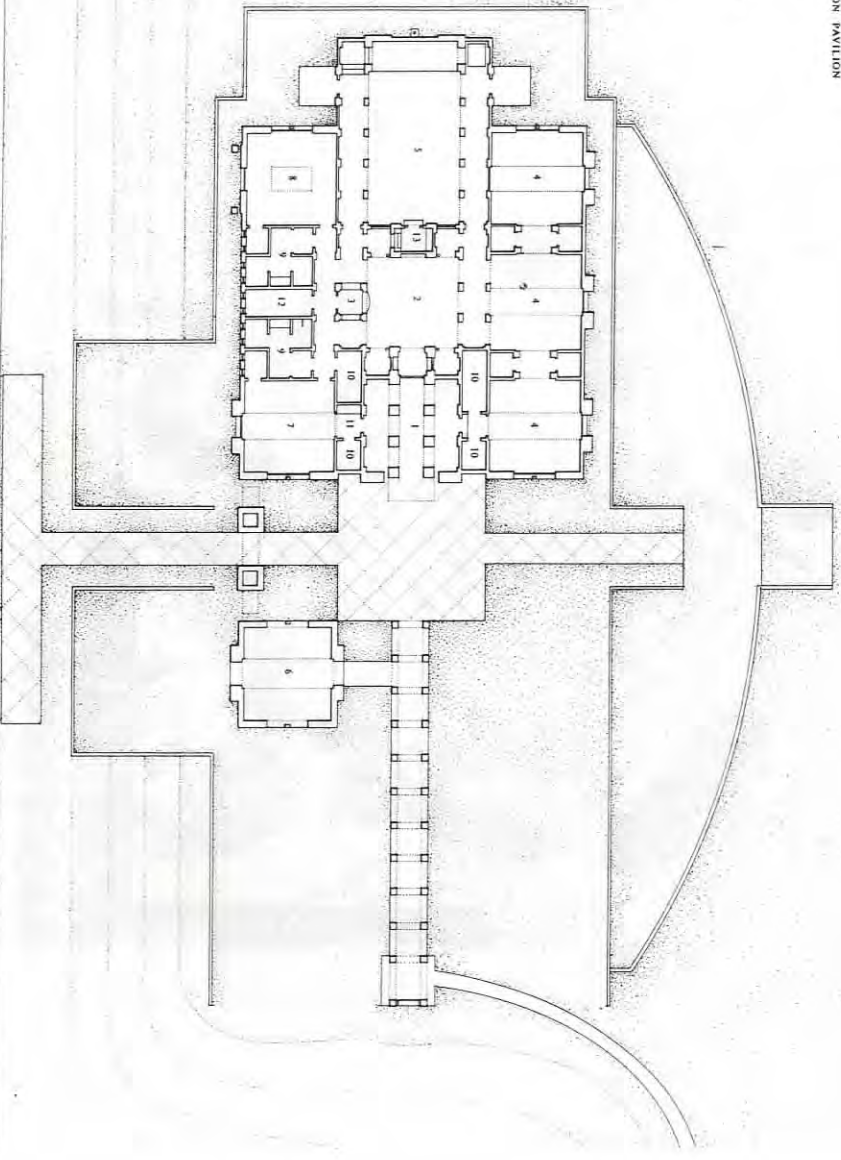
Third floor plan

ENVIRONMENTAL EDUCATION CENTER



Roadway facade

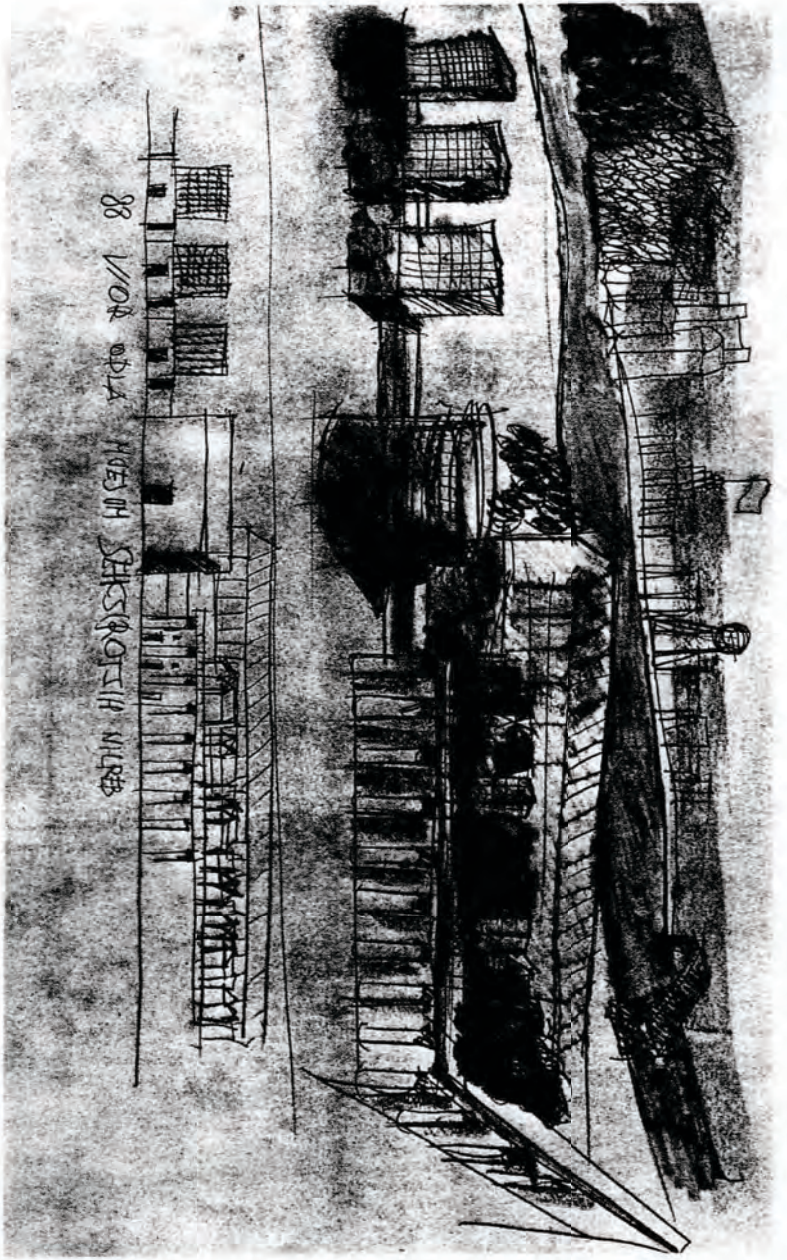
- 1 ENTRY PORCH
- 2 RECEPTION
- 3 EXHIBITION
- 4 AUDITORIUM
- 5 RESTROOM
- 6 RESTROOM
- 7 MEETING ROOM
- 8 STAFF OFFICE
- 9 TOILET
- 10 STORAGE
- 11 KITCHENETTE
- 12 PANTRY
- 13 PROJECTIONIST



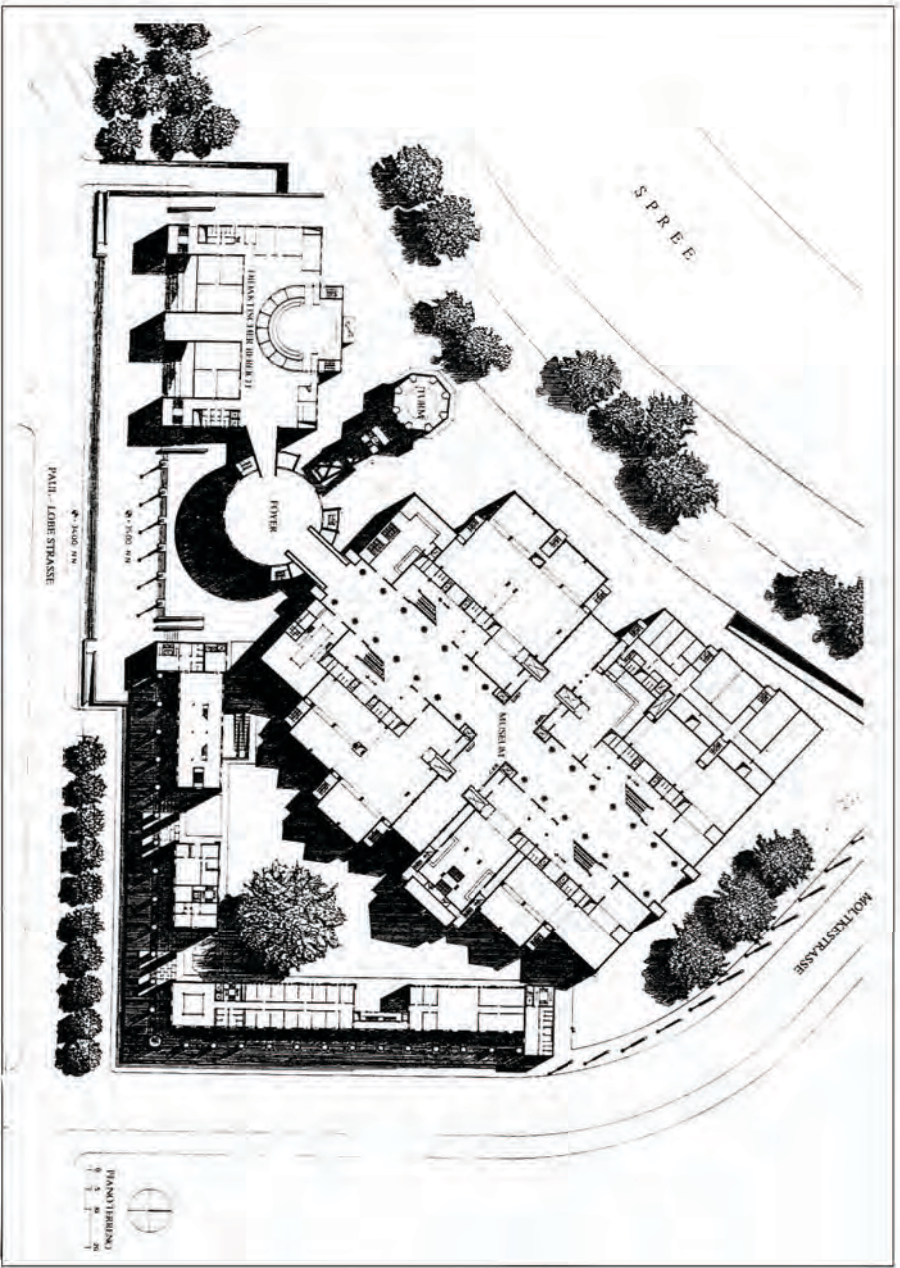
ENVIRONMENTAL EDUCATION CENTER

Plan

Rossi: MUSEUM OF CELESTIAL HISTORY



Study sketch for Paul-Lobe Strasse elevation



Ground floor plan

The Better Part of Modern Valor

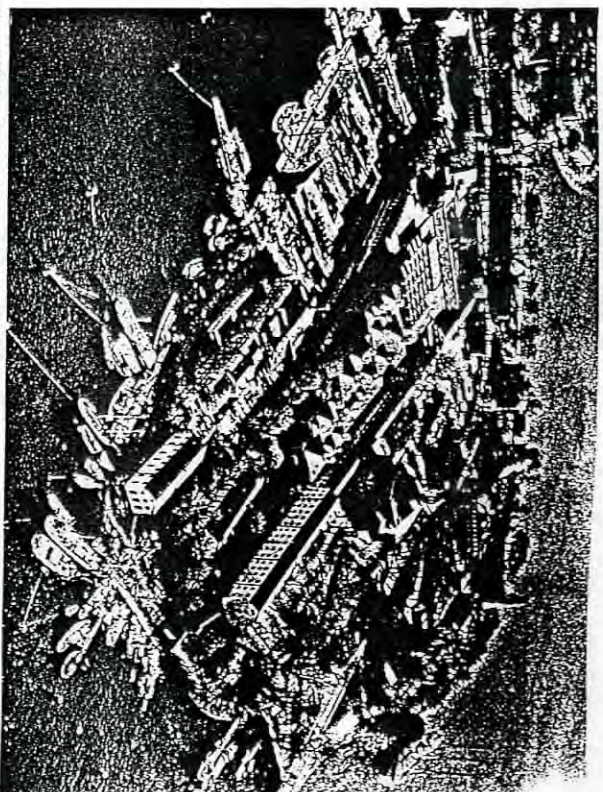
Jose Rafael Moneo's competition winning scheme for two important museums, now under way in Stockholm, provides the contextual antithesis to the placeless "signature" architecture of Richard Meier, as seen in The Hague's new City Hall (featured in this section, p. 27). Moneo's new Museum of Modern Art and Museum of Architecture are unequivocally contemporary, yet they go to great lengths to reflect the geographic and urbanistic character of the site. The project was premiated in 1990, from a field of competitors that included all Swedish architects and a handful of invited foreigners: Tadao Ando, Frank Gehry (who did not participate), Kristian Gullikhsen, and Moneo's early mentor, Jørn Utzon.

Located on the island of Skeppsholmen, once a strategic center for the Swedish navy but now a "cultural zone," the new building for the Museum of Modern Art displaces an existing pavilion used for the same function: the Museum of Architecture is housed in part within a converted gymnasium (adapted to the purpose in the 1950s) and in part within a new extension by the Spanish architect. Both museums adjoin the ropery, an austere historic structure that runs the length of the site like a spine. Moneo (in an interview published in *Casabella*, March 1995) notes that while the program for the museums was highly detailed, the "choice of locating these elements was left to the architects."

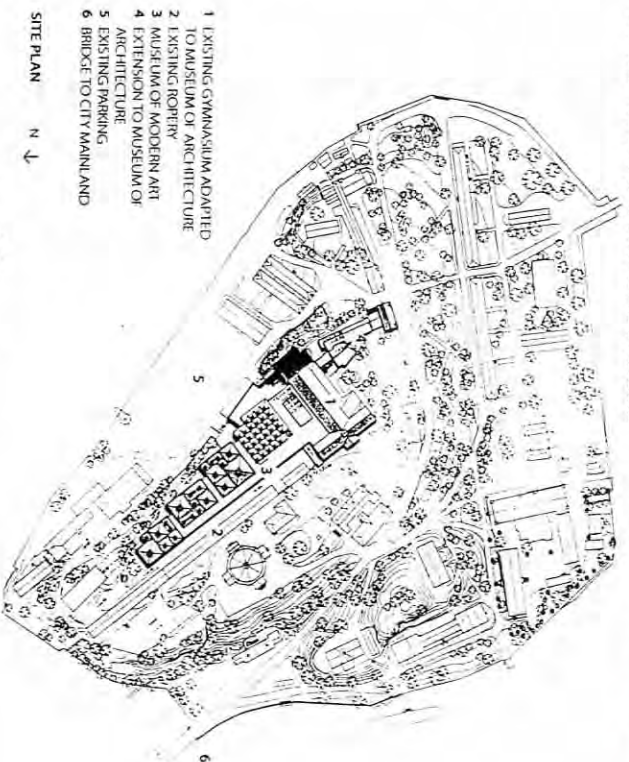
Accordingly, Moneo placed great importance on the siting, seeking "to improve the overall utilization of the space on the island," and to create a building "whose impact would be minimal to the island's fragile architecture." The museums are conceived as a series of discrete pavilionlike structures, echoing the incremental, "antimonumental" island architecture, as well as reflecting the fragmentary nature of Stockholm's urban fabric.

This strategy is particularly apparent in the aggregation of the Museum of Modern Art's permanent exhibition galleries. These variously scaled, tall volumes are daylighted from above in the manner of John Soane's Dulwich Gallery; full-scale mockups enabled Moneo to refine their proportions, check lighting and acoustics, and study trims and finishes.

In the early 1960s, Moneo, then a student, applied to Utzon to apprentice in his studio and was accepted. The Spanish architect's reasons for doing so remain central to his work: "An awareness for the civic obligations of architecture with respect to society was something Swedish architectural culture could offer," Moneo says. It is fitting that this contextually responsive ethos should come home to roost.

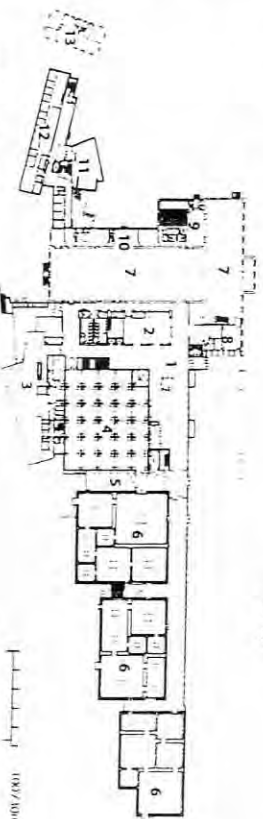


PHOTOMONTAGE OF MUSEUMS VIEWED FROM THE NORTH

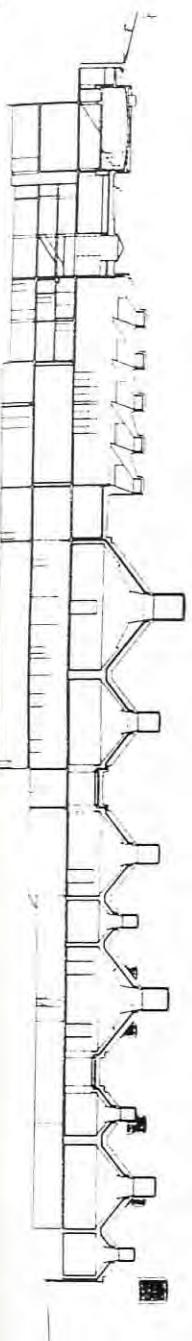


- 1 EXISTING GYMNASIUM ADAPTED TO MUSEUM OF ARCHITECTURE
- 2 EXISTING ROPETRY
- 3 MUSEUM OF MODERN ART
- 4 EXTENSION TO MUSEUM OF ARCHITECTURE
- 5 EXISTING PARKING
- 6 BRIDGE TO CITY MAINLAND

SITE PLAN N ↓

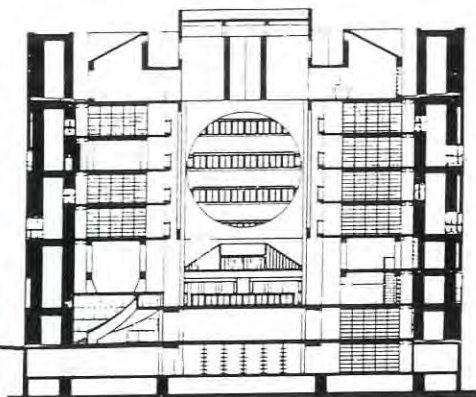
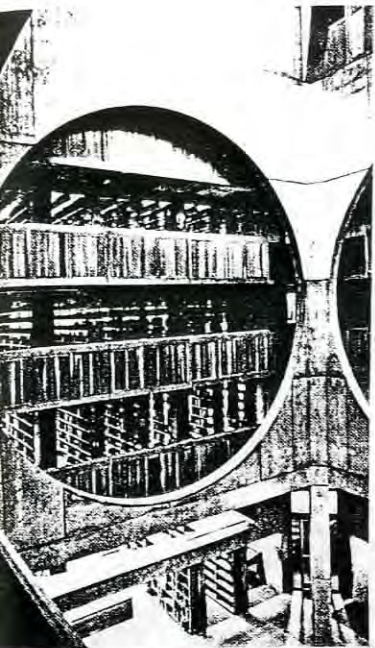


- MAIN FLOOR PLAN (THIRD LEVEL)
- 1 ENTRANCE TO MUSEUM OF MODERN ART
 - 2 RECEPTION
 - 3 RESTAURANT
 - 4 TEMPORARY EXHIBITS
 - 5 TEMPORARY EXHIBITS, STAGED
 - 6 PERMANENT COLLECTIONS, MODERN ART
 - 7 MUSEUM OF ARCHITECTURE, PERMANENT COLLECTIONS
 - 8 TICKETING
 - 9 COURT YARD (10 x 8 M)
 - 10 PUBLIC ARCHIVE
 - 11 LIBRARY
 - 12 RESTAURANT
 - 13 EXHIBITION OF ARCHITECTS



LONGITUDINAL SECTION

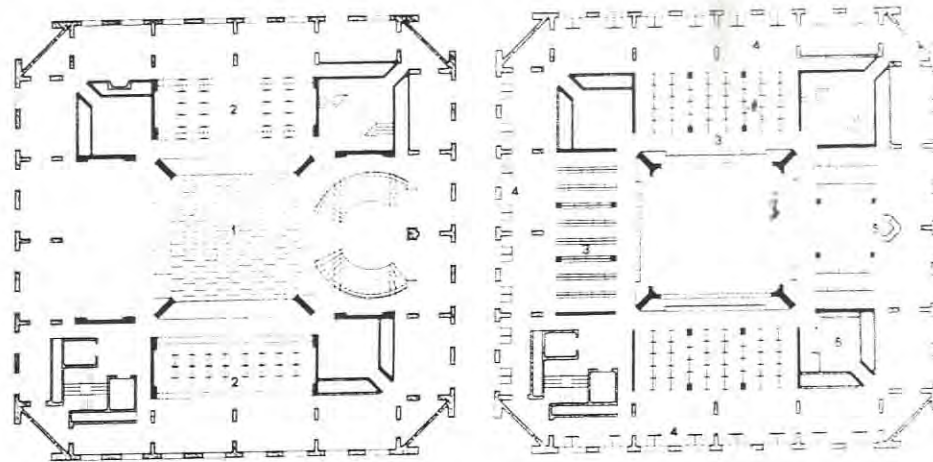
Library Precedents



A sinistra: Biblioteca. Il grande atrio.
Sopra: Sezione.

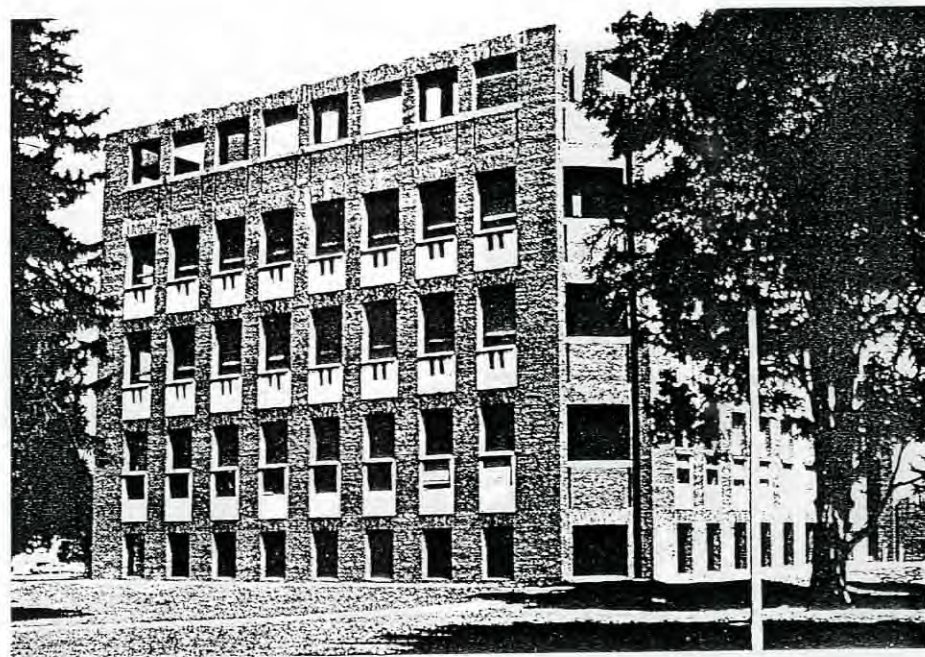


La zona di lettura sui percorsi periferici.



Biblioteca. Pianta dell'ingresso e del secondo piano
1 Atrio centrale
2 Reference e periodici
3 Libri
4 Nicchie di lettura
5 Camino
6 Servizi

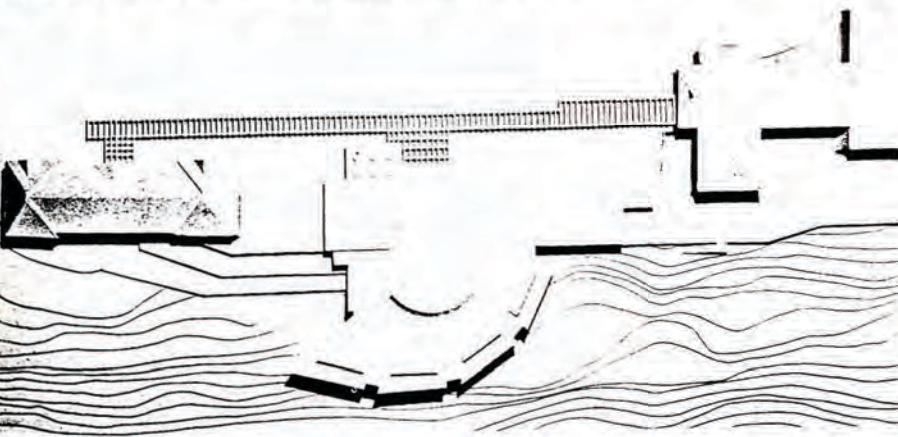
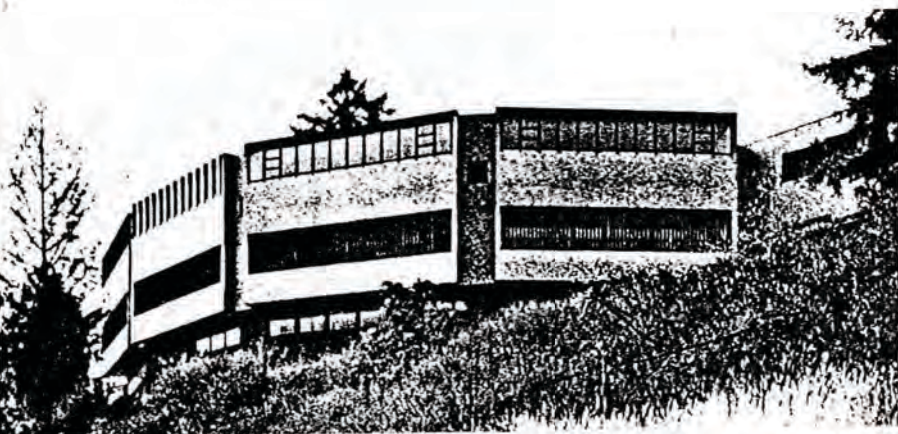
Biblioteca. Facciata sud-ovest.



Biblioteca del Collegio Benedettino, Mount Angel (Oregon).
 Progetto 1965/66. Costruzione 1967/70.

La biblioteca di questo istituto benedettino fondato il secolo scorso si trova al centro del collegio: dalla piazza centrale si possono vedere solo le ali basse dell'entrata, mentre l'edificio propriamente detto si sporge sulla collina e ne sfrutta la pendenza. In questo modo il nuovo grande edificio viene inserito nel complesso più antico mantenendone il più possibile il carattere originale.

- 1 Vista della biblioteca costruita sul pendio della collina.
 2 Plastico dell'insieme.



2



3

- 1 Sezione trasversale.
 L'edificio sfrutta la pendenza del terreno. Le gallerie poste a vari livelli formano il centro del complesso.
- 2 Pianta del piano terra.
 L'ala contenente l'ingresso, ad un solo piano, ospita gli uffici dell'amministrazione e una sala per conferenze. La biblioteca forma una grande sala di lettura.
- 3 Pianta del piano inferiore: la grande sala libri.
- 4/5 Vista della parte centrale con le gallerie attrezzate con banchi continui.



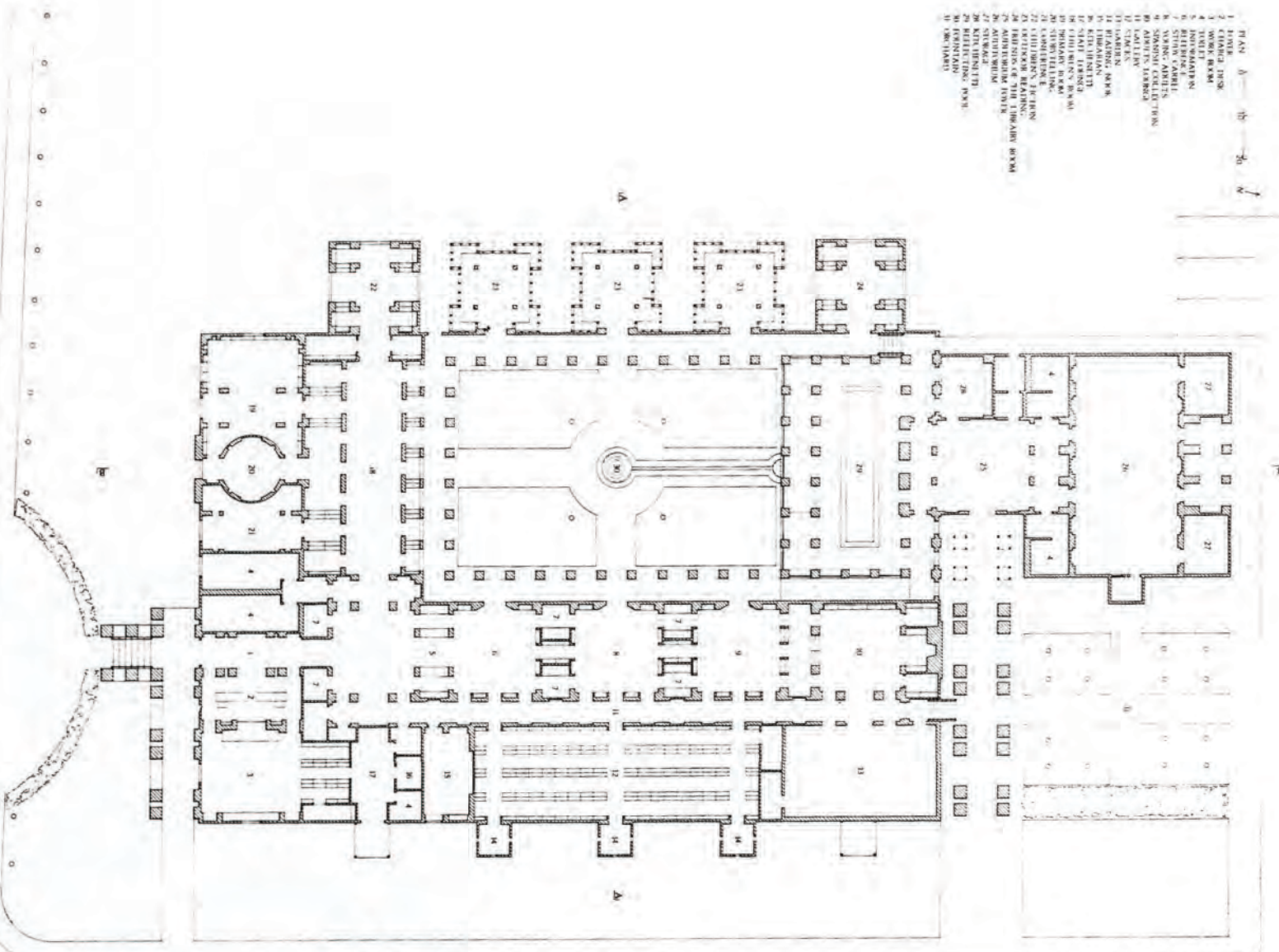
4



5

SAN JUAN CAPISTRANO LIBRARY

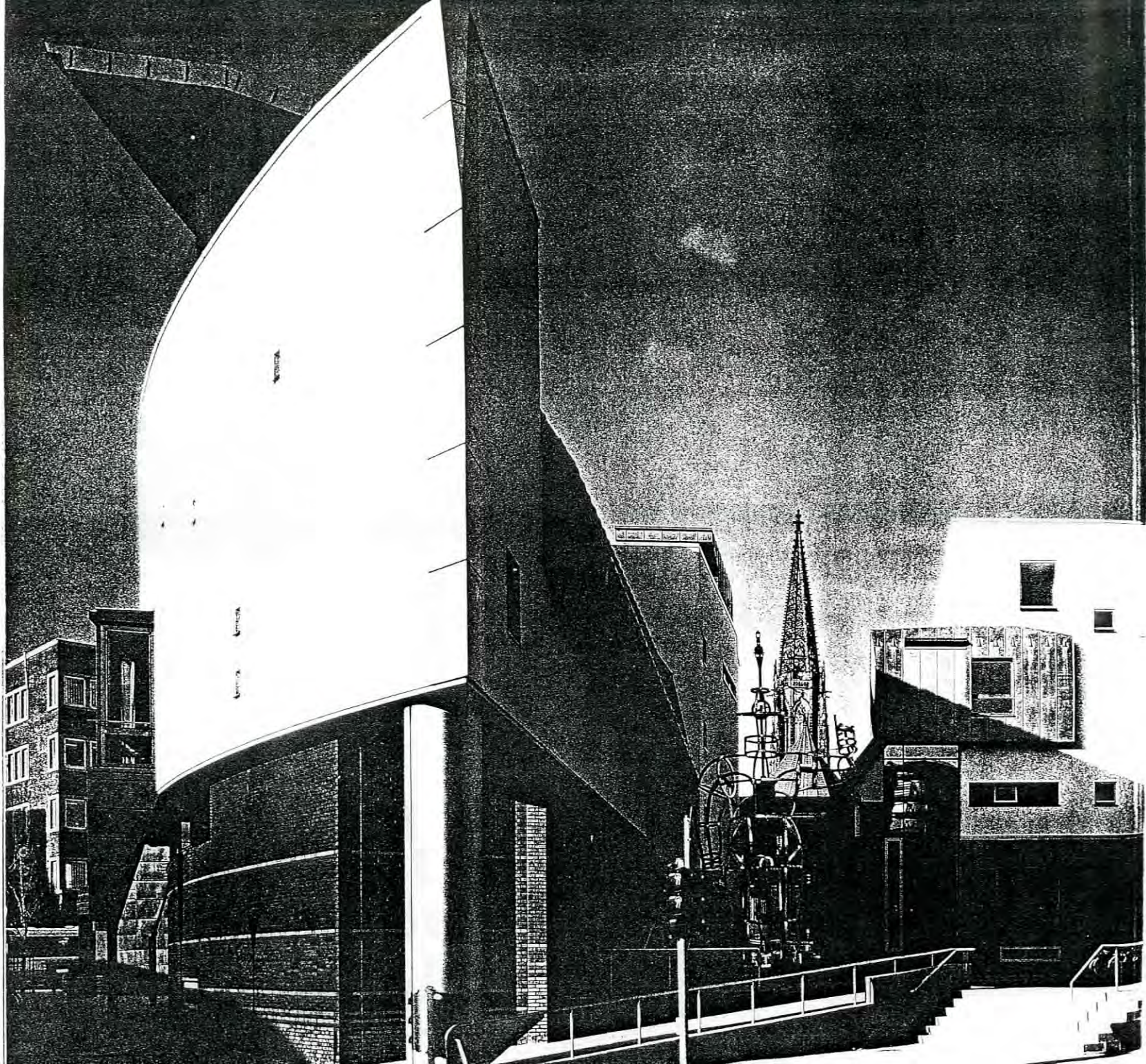
- PLAN A
1. LOBBY
 2. WORK ROOM
 3. WORK ROOM
 4. YIELD
 5. ANTIQUARIAN
 6. YIELD
 7. STONE CARVELS
 8. STONE CARVELS
 9. STONE CARVELS
 10. STONE CARVELS
 11. CALLING
 12. CALLING
 13. CALLING
 14. CALLING
 15. CALLING
 16. CALLING
 17. CALLING
 18. CALLING
 19. CALLING
 20. CALLING
 21. CALLING
 22. CALLING
 23. CALLING
 24. CALLING
 25. CALLING
 26. CALLING
 27. CALLING
 28. CALLING
 29. CALLING
 30. CALLING
 31. CALLING



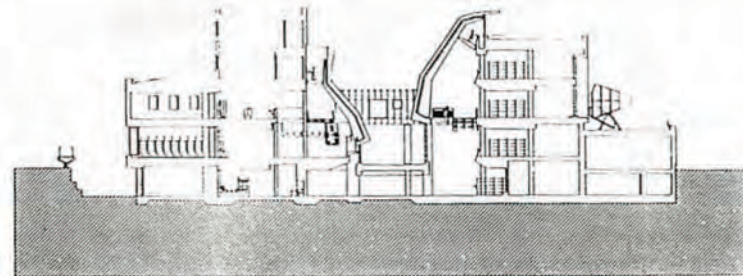
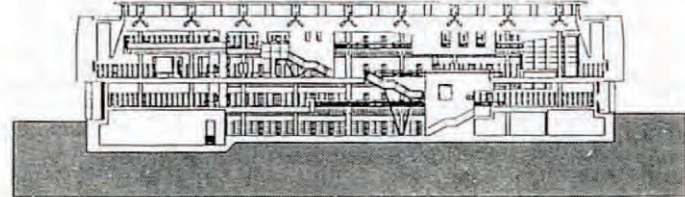
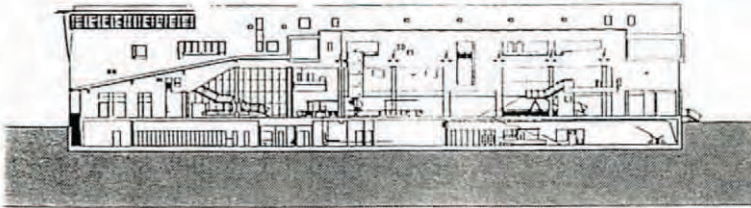
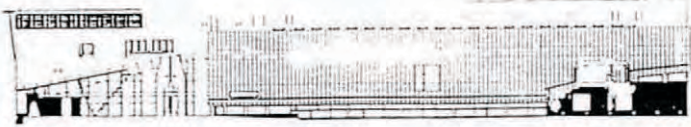
Plan



Thesis Precedents



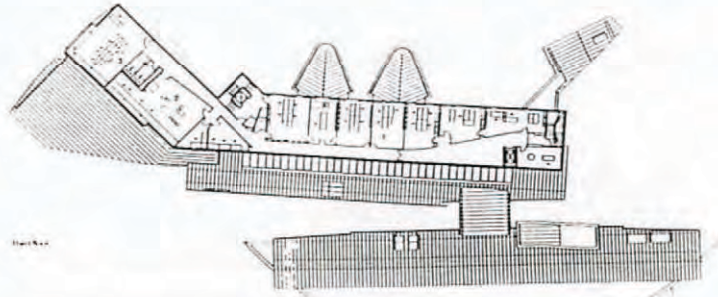
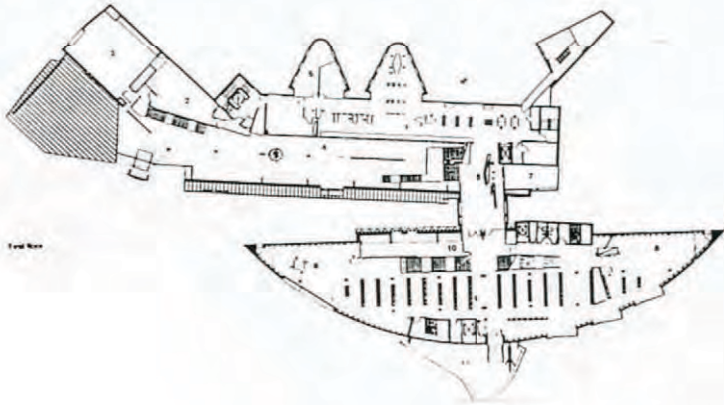
MÜNSTER CITY LIBRARY





Ground Plan

Second Floor



Third Floor

Fourth Floor

