

ABSTRACT

Title of Thesis: THE ARTS CENTER AT THE UNIVERSITY
OF MARYLAND

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Thesis Directed By: Ronit Eisenbach, RA, Associate Professor of
Architecture

I believe people can have a relationship with another human being across space and time through art. The research question examines how architecture can facilitate a personal relationship across space and time by exhibiting art, beauty, knowledge, artifacts of human creativity, and ideas and objects of artistic expression through an art museum on a college campus. This thesis provides an opportunity to work with potential stakeholders on a project that is in the beginning stages of thinking called the Phillips Collection and David C. Driskell Contemporary and Modern Art Center at the University of Maryland (title in process). The applied design research will investigate the implications of an art museum and a university research/teaching center. The Phillips Collection (Washington D.C.) is a collection of over 4,000 works set in the home of Duncan Phillips (1886–1966). The David C. Driskell Center (University of Maryland, College Park), established in 2001, honors the legacy of David C. Driskell - Distinguished University Professor Emeritus of Art, Artist, Art Historian, Collector, Curator, and Philanthropist – by celebrating African American visual art. Both collections

have outgrown their space and are seeking a partnership in which to expand their ideas and collections.

This thesis addresses questions about the organization of museum typology in a university setting, the value of collecting art, aesthetic experience, affirming cultural identity, increasing status of place, and the relationship of architecture and art. Through designing the program and building, I will explore the potential for partnership between the University of Maryland, David C. Driskell Center, and the Phillips Collection by supporting aesthetic and spatial experiences.

The Arts Center at the University of Maryland
exhibition | learning | archive

by

Russell Wayne Holstine

Thesis submitted to the Faculty of the Graduate School of the
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Preface

Over the past few semesters, I have worked as the Kibel Gallery Assistant at the School of Architecture, Planning and Preservation. My role has largely been one of installation and exhibit design. Along with Ronit Eisenbach, the Kibel Gallery director, we have created successful and beautiful exhibits that have the goal of teaching the students visiting the gallery about the world of architecture. My involvement in helping to run the Kibel Gallery has opened up many opportunities and has sparked an interest in exhibition design. Through this experience, I have learned how to create space and place using objects that display information. I have learned how difficult it is to teach through vision alone.

Exhibit design has many layers and is a complex problem. In the design of one room, there is overall spatial design, flow and movement design, object design (that on which information is displayed: the information must also be designed), material and texture considerations, lighting design, and many more. It is that interest which led me to the development of this thesis.

I was approached by Ronit Eisenbach about an opportunity to work with the Phillips Collection in Washington D.C. on a project involving a new partnership between the University of Maryland and the Phillips Collection. It was impressed upon me to think about using this as a thesis topic as I had been thinking about using the airport as a topic of research. Although these ideas are in two completely different fields of work, perhaps in the future these concepts could be combined as both support similar ideas like travel (of different kinds) and movement through space. This is a much deeper theoretical topic that may be realized later in my life.

The partnership created between the Phillips Collection and the University of Maryland also has many layers. There are multiple stakeholders and different programmatic elements that will make up this new Contemporary and Modern Art Center. The stakeholders include the University of Maryland, The Phillips Collection, D.C., The David C. Driskell Center at the University of Maryland, and the City of College Park. The program includes a

museum for the Phillips Collection and the Driskell Center Collection, a place for education, a place for music, a storage facility that has an open display component, a sculpture garden, and a conservatorium that could be viewable to students and visitors. The goal in building a new Art Center in College Park on the University of Maryland's campus is to bring knowledge and a contemporary and modern art experience to the City. In doing so, College Park will become a destination.

The vision for this new Contemporary and Modern Art Center will be an extension of the Phillips current collection in Washington D.C., where teaching/learning is wrapped around beautiful works of art and where students from all disciplines can learn through the platform of art, combining their fields of knowledge in both creating new art and new knowledge. As a stakeholder, the Phillips Collection will be involved throughout the thesis project along with the Driskell Center. Dorothy Kosinski (Director, Phillips Collection), Klaus Otmann (Deputy Director For Curatorial and Academic Affairs, Phillips Collection), and Dorit Yaron (Deputy Director, David C. Driskell Center) have been generous with their time embracing the idea that a dialogue about this project could start with a student thesis. I intend to interview the leadership of the museum, as well as other stakeholders at UMD, in order to develop program and to hone ideas and designs. The goal is to develop the idea of this new facility in a way that meets the needs/wants/visions of the Phillips Collection and University of Maryland stakeholders by challenging, developing, and stretching those ideas that will ultimately be combined to create the design of this thesis. The design goals are to create a Contemporary and Modern Art Center that combines the expertise and knowledge of disciplines across the campus with the expertise and knowledge of an art museum through an architectural expression of refined beauty creating a new sense of place for the University of Maryland and College Park.

This thesis project also fits into a larger vision occurring in College Park. There are many changes and improvements planned for the City as a part of an effort to revitalize and rethink the Route 1 (Baltimore Ave.) corridor in attempts to make the City of College Park a destination. This effort has arisen out of the University joining the BIG 10 conference. As

part of the effort, the University and the City of College Park are working as partners on many projects. The partnerships between the University and Phillips Collection along with this thesis project fall into a larger effort of making place in College Park.

“This thesis project offers all involved a wonderful opportunity to explore what this new relationship between the Phillips Collections and the University of Maryland could be, what types of opportunities and programs it could offer, how the different units can expand and grow, what current “challenges” it could solve, and what the attitudes/ideas are about curating, interpretation, protection, cultural engagement, and the creation of art and knowledge.”

- Ronit Eisenbach

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"Nothing replaces the authenticity of the object presented with passionate scholarship. Bringing people face-to-face with our objects is a way of bringing them face-to-face with people across time, across space, whose lives may have been different from our own but who, like us, have hopes and dreams, frustrations and achievements in their lives."

- Thomas P. Campbell (ninth Director of The Metropolitan Museum of Art, January of 2009) from Ted Talk Oct 2012¹

¹ *Weaving Narratives in Museum Galleries*. Perf. Thomas P. Campbell. Ted Talk, 2012. Web.

Chapter 1: Museums + Architecture

Chapter 1 Goals

This chapter will focus on laying out the thinking behind museum architecture. It will attempt to describe the relationship between art and architecture in a way to narrow the discussion about museums to be more specifically art museums. It will address the question of why museums become the setting in which art is exhibited.

Architecture and Human Interaction with Art

Architecture can facilitate the interaction of people and art; as Thomas Campbell says, “bringing [people] face-to-face with people across time, across space...” The artists undoubtedly pour their emotions into a work, made by the artists' hands. Kent C. Bloomer, Charles W. Moore, and Robert J. Yudell talk about this form of *empathy* in *Body, Memory, and Architecture*² and call upon the philosopher Robert Vischer, who coined the word “empathy” (*Eisfühlung*). They say,

“He sensed an almost mystic quality in empathy and spoke of a person forming an emotional union with an external object. Observing that feelings may be aroused by experiencing totally abstract objects (as well as storms, sunsets, and trees), he surmised that we may empathize with objects by projecting our personal emotions into them. (For our purpose the objects would be architectural settings with or without explicit functional or symbolic content.) He suggested in this way that the feelings of the artist while making a work of art could become the content of the work of art. This was an extraordinary thought, for in the context of architecture it implied that feelings of the inner self might be projected to the walls, doorways, and domes of a building.”³

² Bloomer, Kent C., Charles Willard Moore, and Robert J. Yadell. *Body, Memory and Architecture*. New Haven: Yale U, 1975. Print.

³ Bloomer, Kent C., Charles Willard Moore, and Robert J. Yadell. *Body, Memory and Architecture*. New Haven: Yale U, 1975. Print. Page 27.

Any particular piece of art has the capability to imprint that emotion onto the viewer. From this discussion, it is implied there is an extension of the person who created the piece of art (a link between the object and the creator). When someone views that piece of art (moreover: interacts with that piece of art), they are essentially interacting with the person who created it. Inherent in that idea is tied back to the premise of this thesis, that the space/time boundary is broken when this iteration takes place.

Architecture can also be Understood as an Extension of Art

Architecture can also be understood as an extension of art. Renaissance architects were formally trained artists before becoming architects. Brunelleschi, for example, was a trained goldsmith. His first works were of sculpture. Architects were artists. Brunelleschi had a fascination with engineering as well as art, which moved his focus away from sculpture and toward architecture where he would spend most of his career. "In 1401, Brunelleschi competed against Lorenzo Ghiberti, a young rival, and five other sculptors for the commission to make the bronze reliefs for the door of the Florence baptistry. Brunelleschi's entry, "The Sacrifice of Isaac," was the highpoint of his short career as a sculptor."⁴ The larger point here is not just to say that architects used to be formally trained artists through apprenticeships. The larger point is that architecture is a form of art. A building can be the same as a sculpture. Therefore if architecture is art, then museums are places in which art is displayed inside a piece of art.

Architects are so closely tied with art throughout our education that it is difficult not to associate architecture and art. Arguments have been made that just as the act of experiencing architecture first hand is essential to the education of the architect, so too is the act of experiencing a work of art directly. Joan Wages is the CEO and President of the National Women's History Museum and a leading advocate for integrating women's history into American culture. She makes this point in her article *Why Museums are Important*. She

⁴ Biography.com Editors. "Filippo Brunelleschi Biography." *The Biography.com*. A&E Networks Television, n.d. Web. 07 Mar. 2016.

says, “Seeing something in person is quite different than seeing it on the pages of a book or on a computer screen. In fact, research shows that those who have firsthand experience are more likely to retain it later in life. Nothing compares to seeing something with your own eyes.”⁵ If you can recall visiting the Mona Lisa for the first time, that experience will stay with you for the rest of your life and is much different from the experience you get from viewing the Mona Lisa on a screen or in a book.

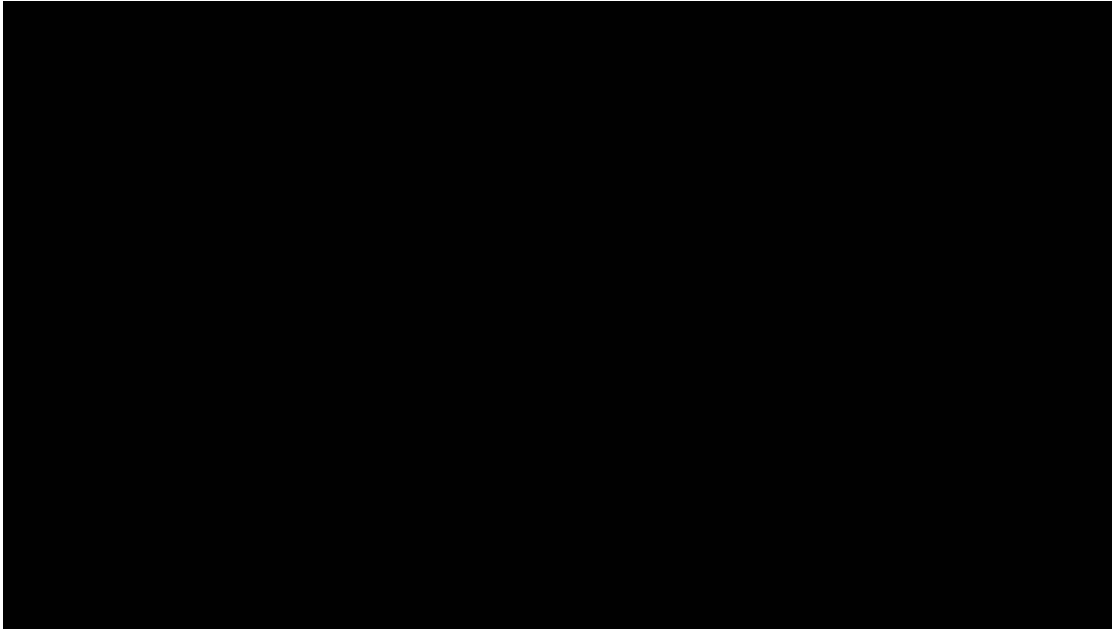


Figure 1: Grigas, Victor. Crowd looking at the Mona Lisa at the Louvre⁶

When viewing the Mona Lisa in a book or on a screen, one can see a representation of the painting close up. When one visits the actual painting at the Louvre, it is a completely different experience. The masses are forced to view the painting from afar amidst an extremely crowded room of other people trying to get a glimpse of this one piece of art. The piece is also behind a pane of glass and is surrounded by a low fence, keeping people at a distance. The scale of the painting is surprising as it is much smaller than one imagines. After seeing this iconic painting over and over again in print and online, the imagined size of the painting is that it is large when in reality it is actually quite small.

⁵ Wages, Joan. "Why Museums Are Important." *Huffpost Arts + Culture* (2014): n. pag. 18 Feb. 2015. Web. 7 Mar. 2016. Web.

⁶ Digital image. *Wikimedia Commons*. N.p., 25 June 2014. Web. 7 Mar. 2016. <https://commons.wikimedia.org/wiki/File:Crowd_looking_at_the_Mona_Lisa_at_the_Louvre.jpg>.

Why Are Museums Important?

Collecting

After studying art history, musicology, archaeology, and philosophy at the Universities of Graz and Bonn, Dr. Paul von Naredi-Rainer states, “Museums presuppose collecting, an activity that is a universal phenomenon as old as mankind itself.”⁷ The definition of collecting is the bringing or gathering together of things (typically when scattered or widespread). Are museums relevant in today's society? Joan Wages says, “Yes, indeed! Museums are both necessary and relevant today. They are the institutions charged with conserving, protecting and displaying artifacts from our past and thus preserving our rich heritage, which might otherwise be lost to private collectors or to time itself. Quite simply, without museums we would most certainly lose the tangible links to our past.”⁸

The art gallery became a place of public interest in Italy⁹ beginning in the early 1600s. Today there is distinction between museum types (i.e. history museum, science museum, art museum). The act of collecting art was largely an act of the wealthy and the powerful. The making of the museum institution played a large role in the making of place and solely relied on the art museum. Towns and cities began to identify themselves through the identity of the art museum whose location was in that town. Naredi-Rainer discusses this idea in his book, *Museum Buildings: A Design Manual*. “Cities today define themselves not least through their museums.” He writes, “In 1961, the American cultural historian Lewis Mumford had already described the museum as the ‘metropole’s most typical institution’¹⁰.”

⁷ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000.

⁸ Wages, Joan. "Why Museums Are Important." *Huffpost Arts + Culture* (2014): n. pag. 18 Feb. 2015. Web. 7 Mar. 2016. Web.

⁹ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000. Print. Page 14.

¹⁰ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000. Print. Page 38.

There is underlying need that has developed out of this history for a cultural center for the city and the art museum has historically been the quintessential museum type that has taken on that role. It seems that because of the cultural impulse to uphold the wealthy in society, this role is given to the art museum. Because of the wealthy, the act of collecting art became important to society and out of that act of collecting came the art museum.

Museums and Education

The museum also became a place of education. Beginning in 1968, student revolts “sought to transform the ivory towers of scholarly work into places of social discourse and to convert the museums from temples of the muses into places of learning”.¹¹ The museum itself then begins to take on “a living form of memory”¹⁰. Naredi-Rainer goes on to say, “the museum should not simply content itself with just archiving these things, however; it must instead address the question as to how the experiences contained within them can be made useable for us, and even more, how the present can be measured against that which is timeless”¹⁰.

Museums in a Consumer World

“Transformed thus into a medium, the museum can only legitimate itself as the antithesis of the mass media, the instance that invites one to remember time and to experience space and things.”

- Paul von Naredi-Rainer

Museums hold thousands of works at a time. The museum as an archive¹² for objects is a fairly new idea enveloped in the “consumer/entertainment” attitudes of the modern public. The museum is becoming a place of entertainment and a place where one comes to

¹¹ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000. Print. Page 17.

¹² Archive in this instance refers to a place for storing a collection of things.

stroll or “window shop” as if one were in a shopping mall in this age of media and the image. The idea that the museum is a place where one can come and learn is being lost in the “consumer society” of the twenty-first century.

“By contrasting a collection of things once wakened to life, then abandoned by it, subsequently selected from meaningless quantity of similar objects, and thereby elevated to lastingness – the selection assigning meaning by the very act of being included in a collection – the museum acquires a social authority that fundamentally distinguishes it from the mass media’s ephemeral and often arbitrary-seeming plethora of information. However, because people approach the museum from the perspective of consumers, seeking sensory experiences and amusement and with the need to stroll, saunter or window shop instilled by the experiences of everyday life – attitudes cultivated by the mass media – the museum is obliged to combine knowledge value, entertainment value and consumer value.”¹³

An important aspect in museum design then becomes one of intimacy with an object as opposed to a plethora of objects (information). Naredi-Rainer says, “This is a dilemma that must be solved by not only the museum’s architecture - or which leads to there being two types of museums in the future: one, ‘the place, where inheritance and history have to be conserved and the [other, the] place that one seeks out in order to stroll about, to entertain oneself, to play, to enjoy oneself.’”¹⁴ Implicated in this situation is the storage of objects not on display. The idea of collecting a broad and multitude of original works (whether art or artifacts) with some being put on display in exhibitions and some in storage where only a few people have access to view it is being rethought in this thesis. What if storage and exhibition functions (both a part of the museum whole) begin to merge? What if stored works were made available, increasing the likelihood that people will interact with more of the collection?

¹³ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000.

¹⁴ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000. Print. Page 18.

White Cube

Many architects have employed the aesthetic of the white cube to art museum settings. There is a debate about the relationship between artwork and its architectural environment. Should it be a white cube or not? A white cube implies a room in which all walls (sometimes even the floors and ceilings) are all smooth white surfaces devoid of texture, shadow, embellishments, etc. Tadao Andō speaks against the white cube idea in the introduction of his book *Museums*. He says,

“If a museum is to be regarded as a cultural oasis in urban life, I would like it also to be a culturally stimulating place. To this end, I always try to leave a ‘free margin’ in the construction of a museum. Unlike the white cube, where every trace of personality is eliminated, my ‘free margin’ is capable of accommodating different values, bringing them into contact and promoting lively dialectical exchanges.”¹⁵

¹⁵ Andō, Tadao, and Luca Molinari. *Tadao Ando: Museums*. Milan: Skira, 2009. Print.

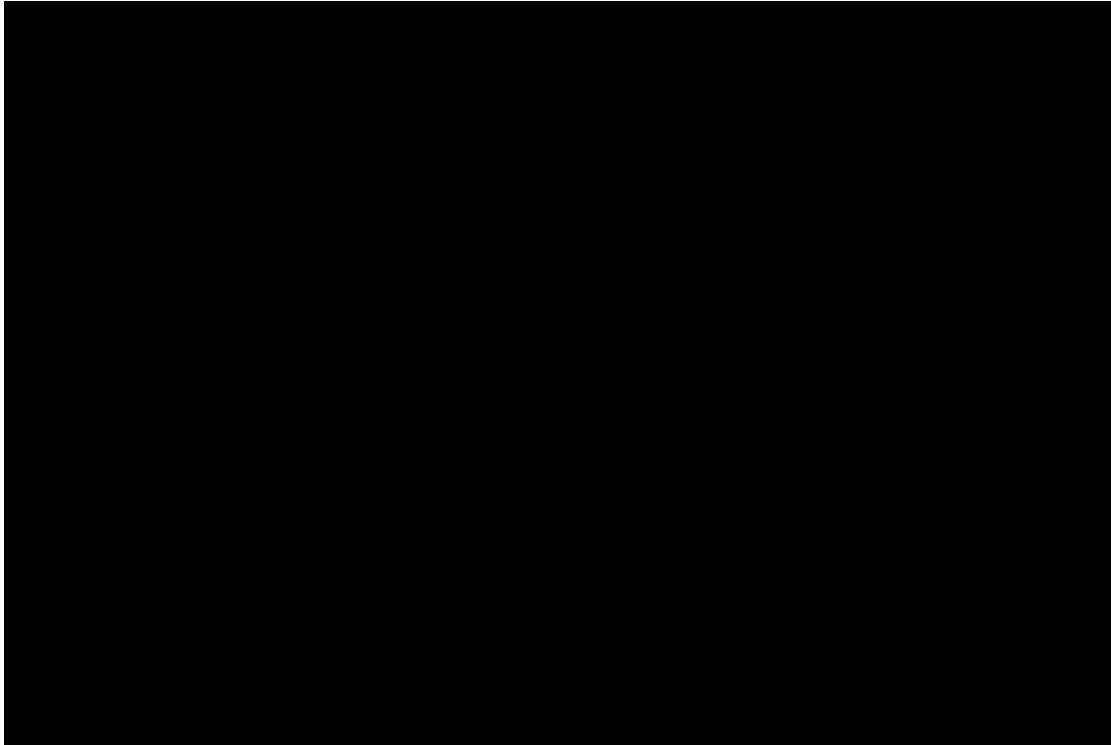


Figure 2: *Benesse House02s3200*¹⁶

Benesse House Museum

Location Naoshima, Japan

Date 1992

Architect / Designer Tadao Aando

Is it not odd that the space in which creativity is displayed is devoid of creativity and every trace of personality is eliminated? If one looks to the Benesse House or the Chichu Art Museum for example, Andō talks about how “the creative tensions of art and architecture... surpassed the vision [he] had of them in the planning stage”² Andō speaks with love and surprise for his creation in chapter five of *Museums*. “A place born out of the collaboration of nature, art, and architecture like a blank canvas for creation; this is my ideal museum. Wherever I see the museum, every time it shows a spectacle of art that is wholly unexpected even for me, its designer.”²

¹⁶ Digital image. N.p., 2 May 2007. Web. 4 Mar. 2016. <https://commons.wikimedia.org/wiki/File:Benesse_house02s3200.jpg>.

In Favor of the White Cube

Perhaps there is an argument to be had in favor of the white cube. There is something beautiful about the idea that a completely blank room is readied for artwork or artifacts to be the culture and the personality of the space. As an example, the Toyota Municipal Museum of Art (Yoshio Taniguchi, Toyota City, Japan, 1995) has an interior where the “artwork has impact in Taniguchi’s simple and refined exhibition spaces”.¹⁷ Even though they are white cubes, the interior spaces are thoughtfully designed. The space allows the artwork displayed in them to create the character of the room.

¹⁷ Hourston, Laura. *Museum Builders II*. London: Wiley-Academy, 2004.

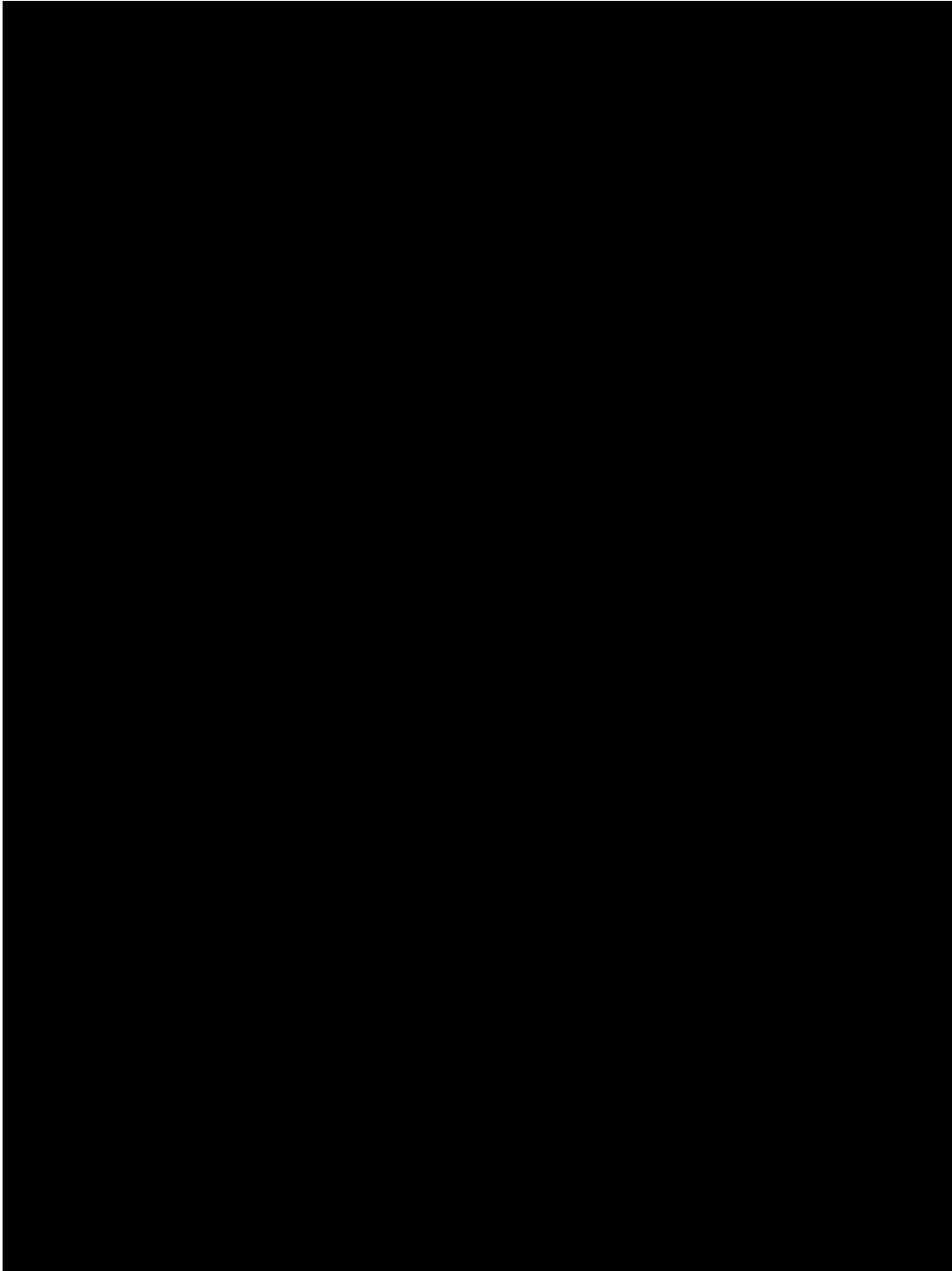


Figure 3: Yagi, Takashi. *Toyota Municipal Museum of Art 068*¹⁸

¹⁸ Digital image. *Flicker*. N.p., 14 June 2014. Web. 4 Mar. 2016. <<https://www.flickr.com/photos/yagitakashi/9087958276>

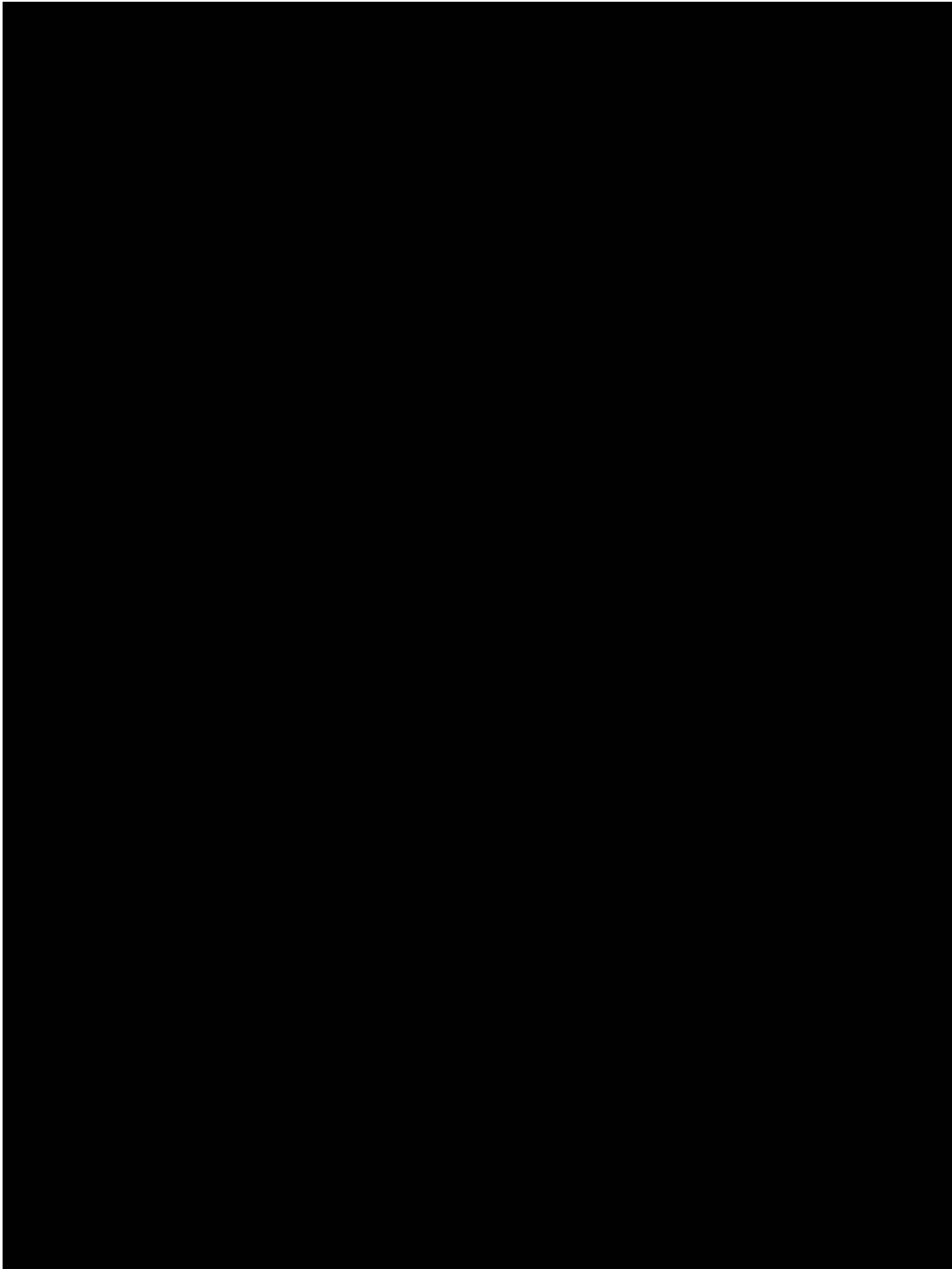


Figure 4: Yagi, Takashi. *Toyota Municipal Museum of Art 077*¹⁹

¹⁹ Digital image. *Flicker*. N.p., 14 June 2014. Web. 4 Mar. 2016. <<https://www.flickr.com/photos/yagitakashi/9085739821>

This argument is not complete without talking about the context in which museums are designed. By context it means, the design largely depends on the vision and purpose of the collection and institution behind the museum. The vision, mission and purpose of the institution, ideas about curating exhibitions, the content of the collection, aesthetic experiences, and the role of viewer all play a huge part in the designs of exhibition spaces and museum buildings.

At the Phillips Collection in Washington D.C., the architecture takes the middle ground in this argument. The space is neither a white cube nor is it so different from the art that it seems to have an argument with the piece on the wall. It is important to note here that the vision of the museum is such that the exhibitions are designed in a way that the pieces themselves are in conversation with one another. The collection itself is rotated often throughout the galleries combining different pieces with one another to create dialogues. This is opposed to museums whose exhibitions are permanent and whose galleries stay the same.

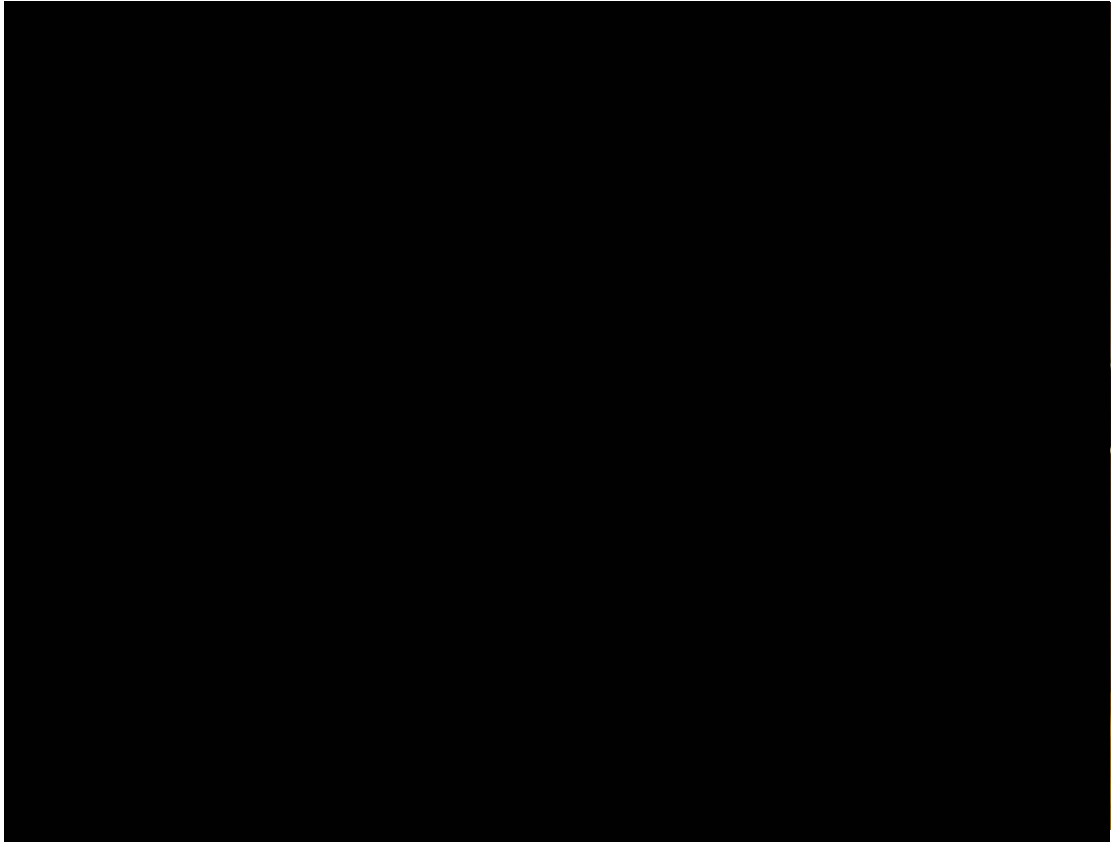


Figure 5: 2010/11/23 viewing in *The Phillips Collection*²⁰

The galleries at the Phillips Collection are often modified to compliment the work being exhibited.

²⁰ Digital image. *Flickr*. inazakira, 23 Nov. 2010. Web. 14 May 2016. <https://www.flickr.com/photos/inazakira/5285662378>

Chapter 2: Museum Program

Chapter 2 Goals

This chapter will state the vision and programmatic goals for this project. The goal in stating the vision early on is to help focus and guide the thesis research, including precedent studies.

Programmatic Conditions

This proposed thesis joins a university and an established museum along with other parties such as to engage university institutions and the city. It will be a place for the display and storage of modern and contemporary art, a teaching facility, and a research institute. This facility will be primarily a house of art in which students and the community engage with the art and knowledgeable faculty. Students will be able to use this facility in many ways. It will be a place to gather with fellow students and study. It will be a place to come on ones own and enjoy and study a painting or a sculpture. It will be a place full of resources where the student can come to learn by watching conservationists work, by talking with exhibit designers about current and past exhibits, and by pulling from a vast archive of the collections.

Children will come here from schools around the county on field trips. These children will be able to learn and ask questions about the artwork they are seeing. They will be able to create new works of art inspired from paintings or sculptures on display. It is here where children may decide they want to be an artist or study art. Faculty will engage with students of all ages. Faculty professionals will include exhibit designers, archivists, conservationists, and art historians. Community members will come here. Alumni will be interested in this new institution on campus. Members of the surrounding counties will travel here just as they might travel to a D.C. art museum. They will engage with one another and participate in events that take place both during business hours and after. Receptions, lectures, performances, and symphonies are all events that will take place here.

The Stakeholders

This facility is not just an ordinary art museum but also a place to share a vast collection of modern art with students, faculty, and the community. It will be a museum of teaching and gathering. The two primary programmatic elements of the facility are storage and galleries. These two spatial types need to be linked, overlapped, or bridged between in order to successfully integrate a place of learning into a museum of art.

The Phillips Collection

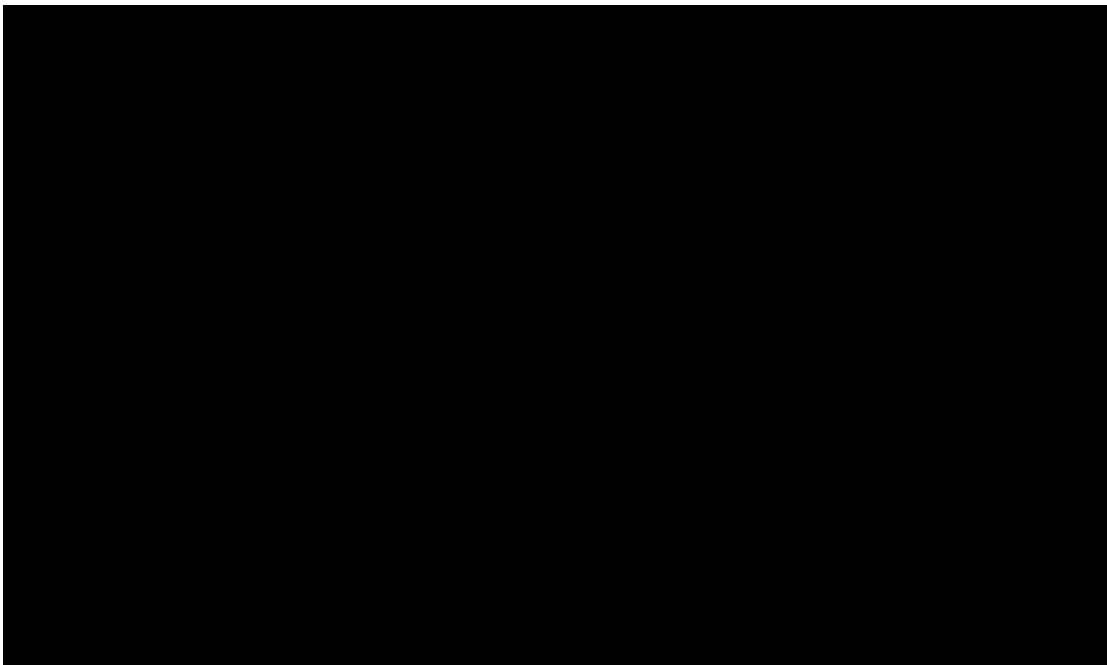


Figure 6: The-phillips-collection_137_orig²¹

The Phillips Collection (Washington D.C.) current facilities. Duncan Phillips original house to the left with later (more modern additions) added later.

Duncan Phillips (1886–1966) was a Washington D.C. art collector and critic who played a large role in introducing America to modern art. Phillips turned his home into a museum and from the 1920s to the 1960s would create exhibitions that were non-

²¹ The-phillips-collection_137_orig [Digital image]. (n.d.). Retrieved December 16, 2016, from http://commons.marymount.edu/dsc101museums/wp-content/uploads/sites/365/2013/11/the-phillips-collection_137_orig.jpg

chronological and non-traditional. He hung his galleries in a way that sought relationships between various artistic expressions. Phillips presented connections between the past and the present as well as between classical form and romantic expression as a way to engage and create dialogues on the walls of his home. Phillips' vision brought artists together in a friendly and sociable manner, and this vision is still a guide for the Phillips Collection curators today.

The Phillips Collection today (still located in the original home of Duncan Phillips in Washington D.C.) has kept many of Duncan Phillips' goals alive being an "intimate museum combined with an experiment station"—Duncan Phillips, 1926. The collection itself includes modern and contemporary art; paintings, works on paper, sculpture, and photography. The continued goal of the museum is to create an environment for collaboration, innovation, engagement with the world, scholarship, and new forms of public participation. The collection is growing and the museum has run out of storage space. They are currently renting storage space at an off site location. The goals of this new facility include both the vision of Duncan Phillips and the Phillips Collection and expanding the museum itself for the exhibition and storage of a growing collection of work.

The David C. Driskell Center

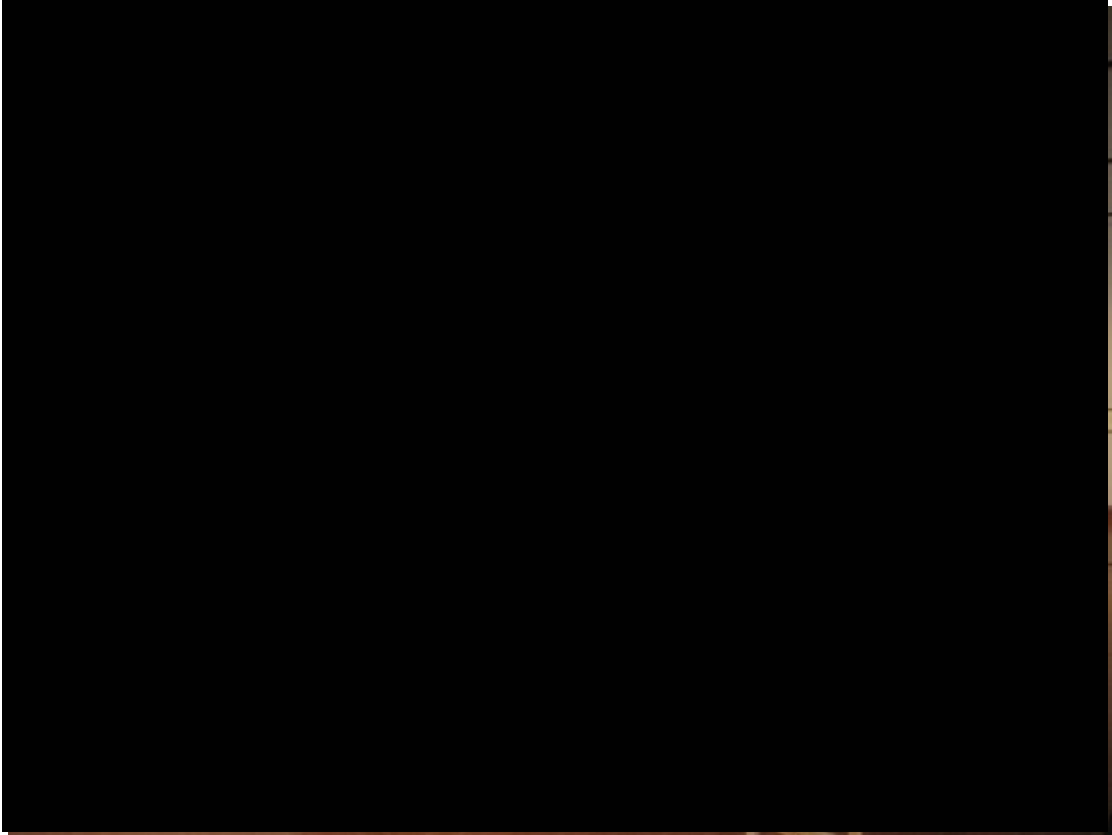


Figure 7: The David C. Driskell Center Gallery²²

The David C. Driskell Center is located on the University of Maryland campus in the Cole Field house. The center honors the legacy of Professor Emeritus of Art, artist, art historian, collector, curator, and philanthropist David Driskell. The collection celebrates the study of visual arts and culture of African Americans and the dispersion of the African peoples from their homeland. Established in 2001 and as a part of the University of Maryland, the center provides the opportunity for broadening the field of African Diasporic studies.

The Driskell Center too has a growing collection of works that include paintings, works on paper, photography, and sculptures. The Center is located inside Cole Field House, which is currently undergoing a major renovation to turn the field house into one of the

²² The David C. Driskell Center Gallery. [Digital image]. (n.d.). Retrieved December 16, 2016, from driskellcenter.umd.edu

largest indoor football practice facilities in the country for collegiate football. According to the Deputy Director of the Driskell Center, they will keep their current space in Cole Field House even after the renovation. However, their space is limited, and with a growing collection, they face the same problem as the Phillips Collection in that there is not enough space to store their growing collection.

There are great opportunities in combining these two institutions which have similar goals in using their collections in ways that are both experimental and educational. There are opportunities to create exhibitions that combine the works of both collections and thus be a part of a larger conversation that would not be possible as a singular institution. The opportunities of education grow as the body of knowledge grows.

Size of Space

The current Phillip's Collection, D.C. offers exhibition spaces that are intimate, bringing the viewer into a closer relationship with the art on display. The feeling of intimacy needs to be translated into the new facility. There is also a need for larger and taller galleries as more and more contemporary pieces of art are indeed larger in size. To complement these two sizes in exhibition space, a gallery dedicated to student work should be connected to the main exhibition halls. This a reminder to all the relationships created by building a prominent art gallery and storage facility on a university campus, calling to front the idea that this is a museum of teaching and learning, as well as a museum of art.

Teaching and Learning

There are other aspects of program related to the museum of teaching and learning. After speaking with the conservation staff of the Philips Museum, it is envisioned that a state of the art conservation lab will be situated in a way that will engage visitors to the museum with what the conservationists are working on. The sciences department, for example, may bring students to this new facility to learn about the science behind conserving and repairing

works of art. A conservation lab is both a studio and a science laboratory. In addition, there is a need for office space adjacent to the conservation studio for conservationists. The Phillips current conservation lab is quite small and restrictive in what kinds of work can be performed in the space.

The new studio/lab will have natural light, with the north light preferable. It will be a large enough space to work on very large pieces of art (some pieces may be as tall as 12' and as long as 30' or even larger). The space will have the ability to adopt research, restoration, framing, and loan preparation. It will be adjacent to the storage room where all artwork not on display will be housed. A digital representation of what is archived will be on display as well. There is information in the Phillip's Collection archives that will allow for a digital re-representation of past exhibitions. This will tie in well with educating about the design of exhibitions and curatorial work. Students will then be able to design exhibitions of their own based on the collection in storage.

Art Storage

The storage room is a place where one can study and spend time with works of art. In preparation and exhibition design, this space becomes a place of working thoughts and ideas. It will house works of art large and small with availability of horizontal and vertical storage. No natural light can be used in this space as each piece of art has a maximum lifetime light hour allotment before the piece is no longer good for display. Storage areas will be located in a way that is easily accessible from a loading dock. A very large elevator will have to be provided, as the storage area will be located above ground level, reducing the risk for water damage as there will be no piping above the storage room. Sculpture storage will be separated from two-dimensional art. Sculptures are much less fragile in terms of light exposure. Some may even be stored outdoors allowing for the creation of a sculpture garden. These areas should be adjacent to public areas but allow for lockdown.

The goal is also to have storage that is useful to the education of students and the public. It is not a closet in the attic separated from all other elements of the building. This type of storage will be both “living” and functional, seeking transparency and active relationships between gallery preparation, education, public gathering, and exhibition areas.

Music

As a part of a broader arts programming, there will be a space in which musical performances can be held. This space may best be as an integration with a large public gathering space. The ability for this space to hold many different functions (i.e. concerts, lectures, receptions, dinners) is important. This space will be adjacent to areas in the program like the sculpture garden, lobby area, and teaching spaces. It will be accessible to the public when the rest of the museum is locked down and will be driven primarily by the needs of the university and students. It will be an open, social, communal space that allows for large community gatherings and even temporary exhibitions by students or children in local schools. There will be a space dedicated to making new art, used by students of all ages as well as community members.

New Scholarship

To complement the creation of new scholarship, the Phillip’s Collection will expand their “Intersections” program, supporting the creation of new work through residencies. These art residents will require studio spaces and possibly living quarters. These studio spaces could be integrated into the public areas of the building encouraging the education and inspiration of students. If the resident artist needs his/her own creative space, the studio would need to be closed from the public. Artist-in-residence could work with students in the creation of new work. Students representing areas of education might include physics, science, biology, math, architecture, etc. The studio space should have easy access to service areas with a separate entrance for artists to use the space after hours.

Identity

This new museum at the University of Maryland, College Park campus offers the opportunity for an added identity for the University, the Driskell Center, and the Phillip's Collection. This expansion of the current museum will blur the borders between museum and education, art and scholarship, artist and viewer. Spatial relationships and transparency can blur the borders between the way the people engage the stored collection not only through the way that it is exhibited or expressed but also through the way that it is protected. Identity within College Park is an important one as the City works to expand their own identity within the context of the Baltimore-Washington region, as well as within the context of the BIG 10 collegiate community of college towns. The building will have to respond to critical questions about identity within its context, which include this shared identity between an established museum and a university, its future goals, and the target audience. Extending back to the idea that anyone can have a relationship with another human being that spans time and space when interacting with a piece of art.

Chapter 3: Precedents

Chapter 3 Goals

By looking at the following precedents, I will be able to gather information and ideas that can be carried forward in the design of this thesis like collecting tools for a toolbox. Table 1 shows the breadth of selected precedents. The catalogue to follow is a selected few that have been studied in depth. They were chosen from a standard of aesthetic and atmospheric qualities, along with similarities in program, size, and ideas.

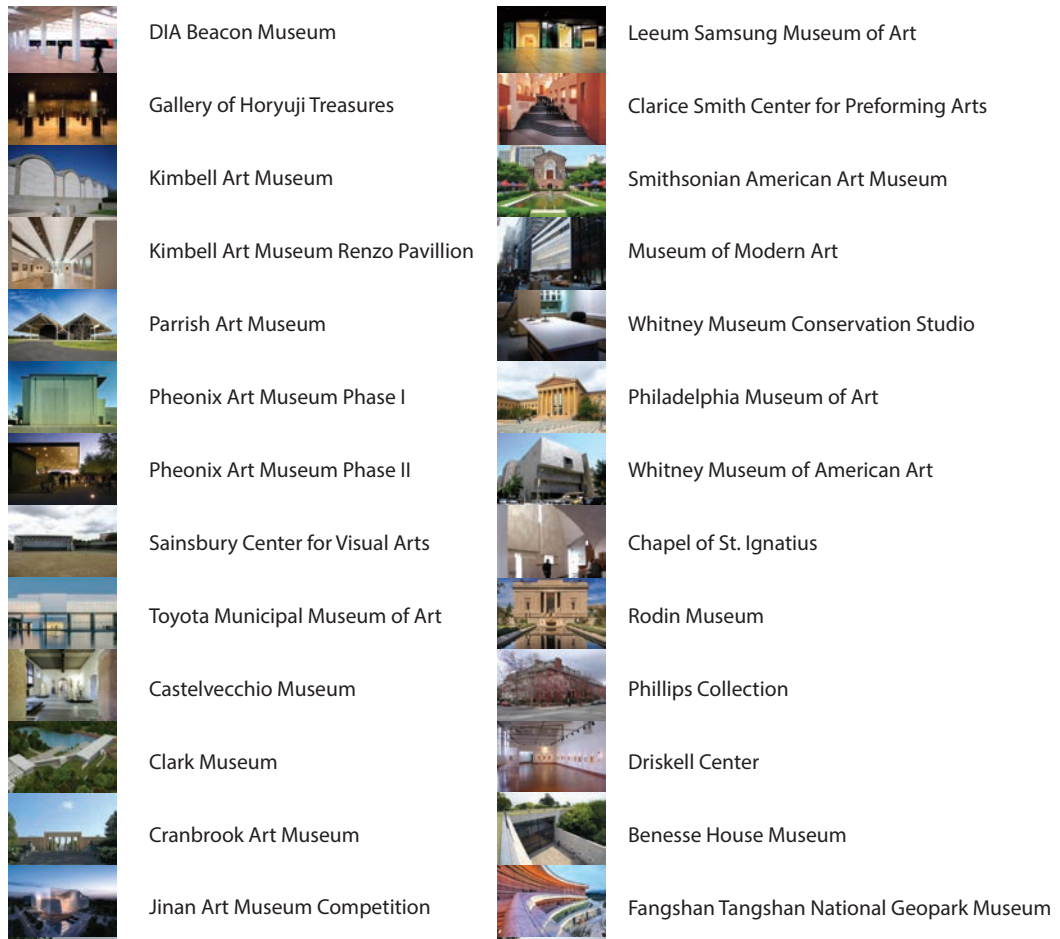


Figure 8: Precedent Pool | By Author: Russell Holstine



Parrish Art Museum

Location

Water Mill, New York, USA

Date

2012

Size

34,400 s.f.

Architect / Designer

Herzog & de Meuron

Figure 9: Exterior (Above)

The long horizontal building sits in the center of a field surrounded by forest. Oriented in the east-west direction the skylights on the roof allow northern light to illuminate the galleries.

Figures 9-15

1. "Parrish Art Museum." Architectural Record RSS. N.p., n.d. Web. 26 Apr. 2016. <<http://www.architecturalrecord.com/articles/7915-parrish-art-museum>>.

The Parrish Art Museum is beautiful horizontal museum with a simple and elegant section. Defined as an undecorated shed by ArchitecturalRecord.com, the building uses its simple shed roof oriented east-west to bring northern light into the galleries through skylights. "You find many artists who work here because of the landscape and the light in this place," says Ascan Mergenthaler, Herzog & de Meuron's partner in charge of the project. "We took the classic Long Island artist's studio, with a house shape and skylights, as a model for the museum building."¹ The building is 614 feet long and less than 100 feet wide with twin gables that come together in the middle creating a spine running the length of the building under which is the circulation core. Not only is this core used for circulation but is also a gallery, creating even more space to display the collection of over 2,500 pieces (a collection size that is relatable to this thesis). Contributing to the simplicity of the museum is the limited material palette of concrete, wood, metal, and glass.

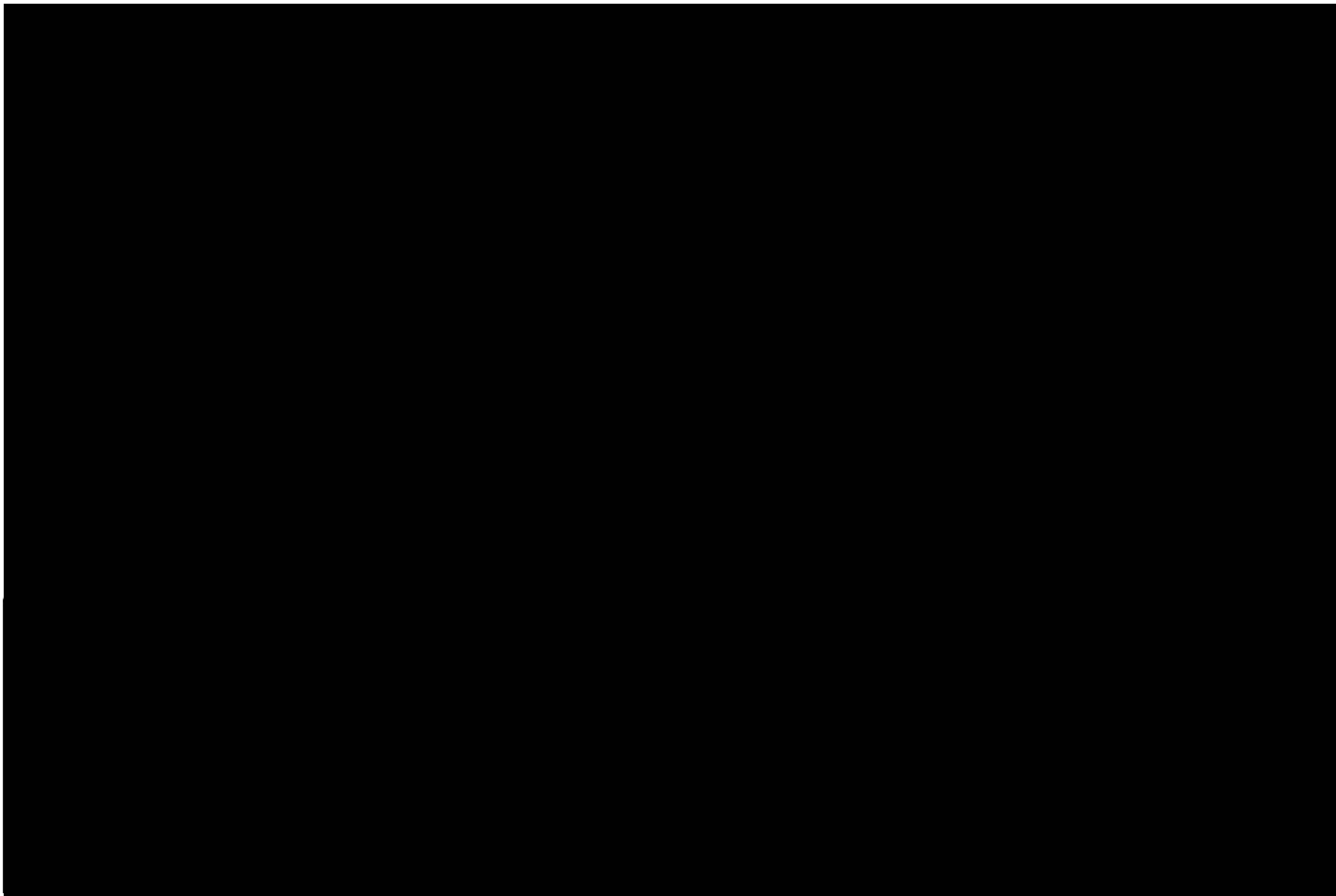


Figure 10: Section (Above)

The simple section is protruded along an axis to create the form of the building. The center bay houses the core circulation that doubles as an exhibition hall [Figure 11: Main Hall (Below)] that is flanked by a series of galleries that can be configured differently using a modular wall system.

“Visitors arrive at the museum along paths through a meadow of unmanicured local grasses that lead from a rear parking lot to the entry. Inside, the firm placed the galleries in a grid at the center of the building and bookended them with administrative space on one side and, on the other, a black-box theater and a cafe with a broad outdoor terrace. A cathedral-like axis runs through the center of the conjoined gables and connects all the interior spaces before dead-ending at the offices and theater.”

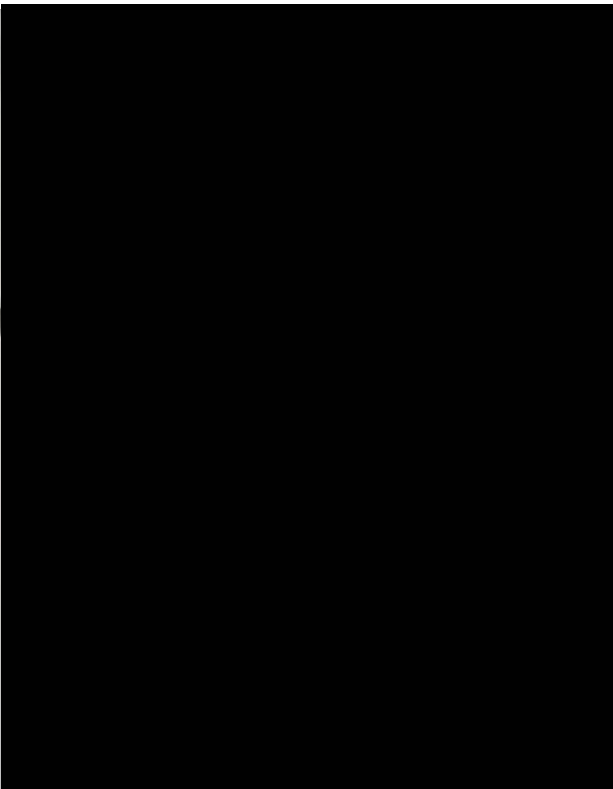




Figure 12: Ground Floor Plan (Above)

The simple layout of the program can be studied in the plan. All of these programmatic elements will be used in the design of this thesis. The circulation spine is an important element as it is a multipurpose spine used for exhibition, circulation, and art movement.

Figure 13: Conservatorium and Workroom (Right)

The conservatorium and workroom are combined in the administrative suite (6 on the plan) and are viewable to guests. This is something that will be important for this thesis as students and visitors will be welcomed to watch and learn as conservators work.

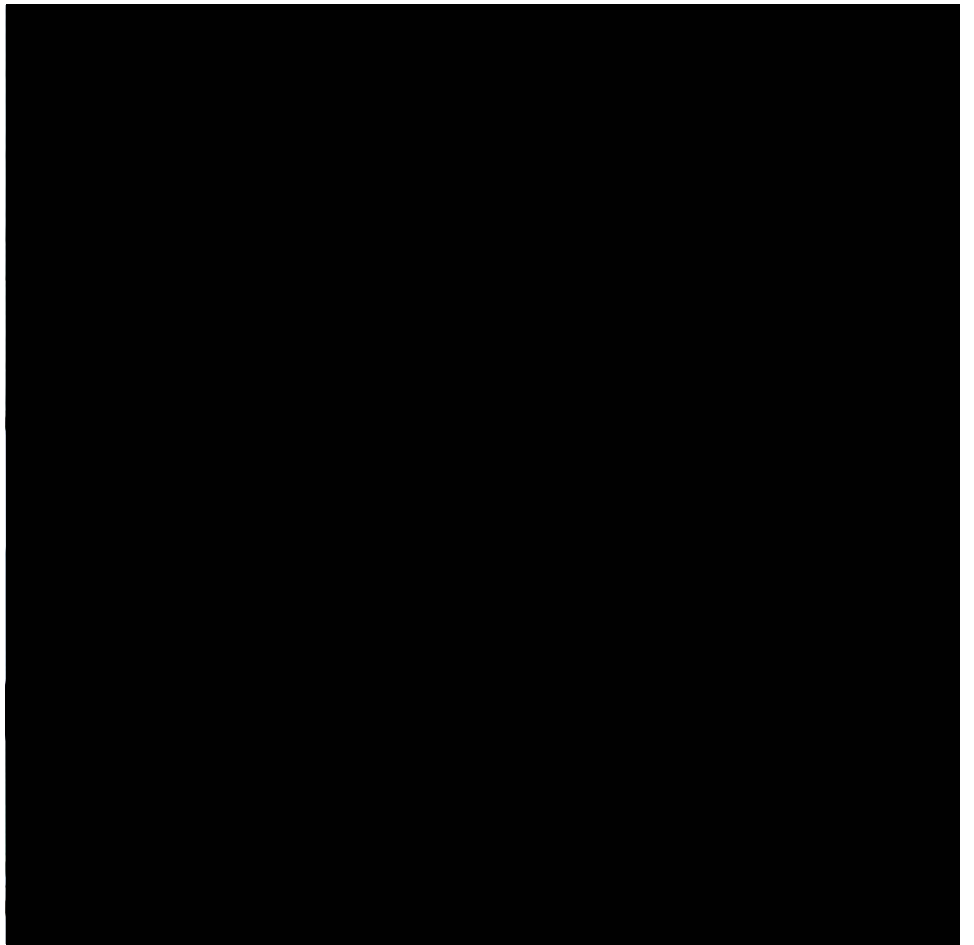


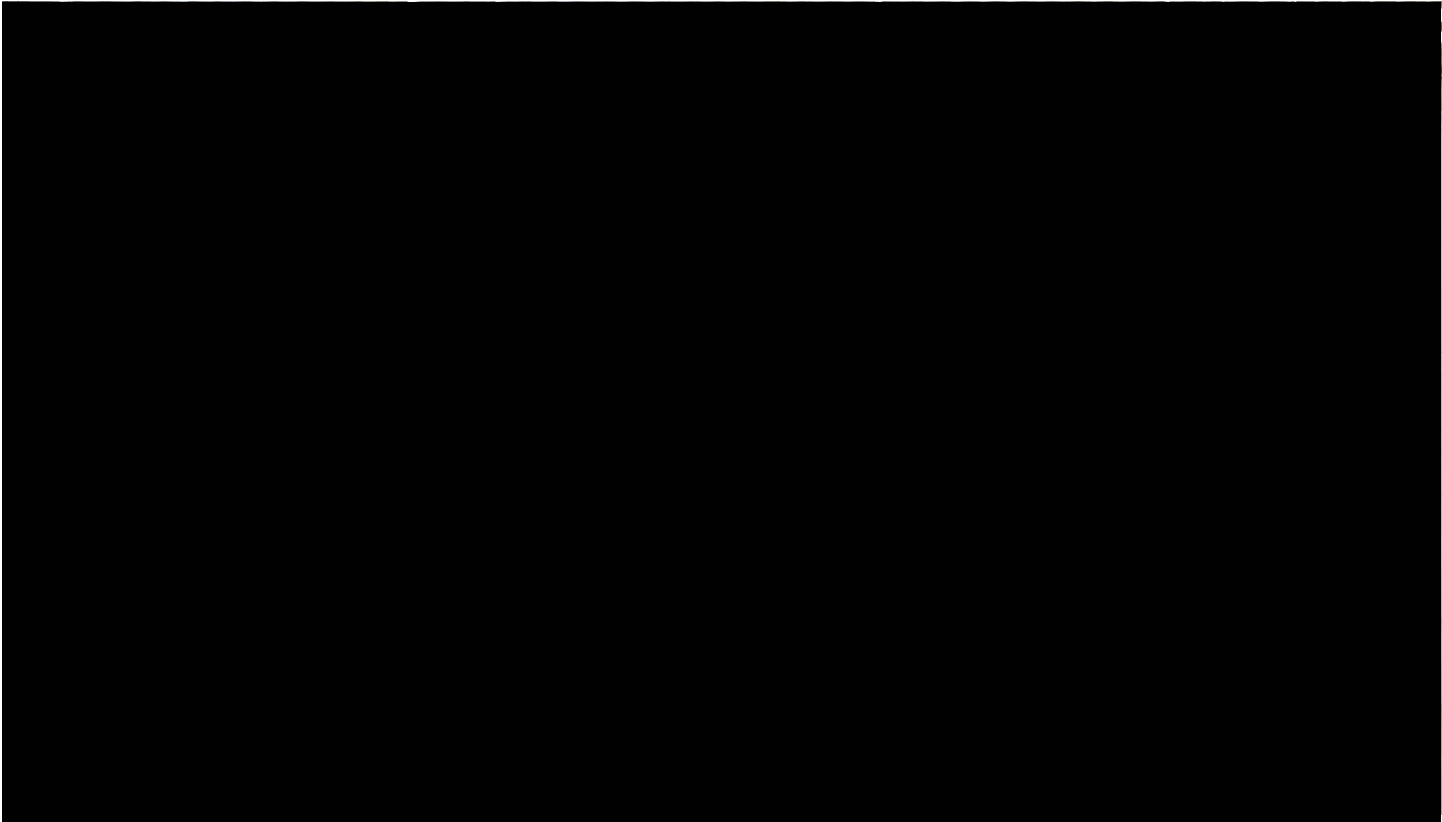


Figure 14 + 15: Gallery Lighting (Left)

The galleries rely on east end daylight supplemented by side-mounted compact fluorescents for illumination. While most museums prefer the character of northern light, the Parrish Museum also has a southern facing skylight for every three northern facing skylights. The southern facing skylight offers a more varied and colorful light quality.

The angle of the gable roof allows the skylights to capture a wide range of daylight without harming the artwork. In order to make a connection to the sky with uninterrupted views up to the clouds, the designers applied only UV coatings and an invisible hex-cell filter. This technology allows the artwork to be unharmed and fall within the acceptable sun exposure threshold recommended by conservators. As a supplement for shows, including highly sensitive materials, light photography, or works on paper, scrims stretched on wooden frames can be installed over the skylights offering a much less expensive option compared to moving mechanical systems often found in modern museums.

“The varied light presents a challenge for curators used to constant conditions, but it also captures the character of its place. By adapting its artist’s-studio concept to a severely cut budget, rather than starting from scratch, Herzog & de Meuron created one-of-a-kind exhibition spaces. At the Parrish, work created on the East End appears in a way that approximates its origins, while other work takes on the character of the museum’s context. And in every gallery, the light is spectacular.”¹



Clyfford Still Museum

Location

Denver, Colorado, United States

Date

2011

Size

28,000 s.f.

Architect / Designer

Allied Works Architecture

Figure 16: Main Gallery (Above)

The main gallery is filled with natural light from above that is filtered by a concrete screen. The textured concrete walls gives the artwork a clean but characterized backdrop on which to hang.

Figures 16-23

1. "Allied Works Architecture Clyfford Still Museum." Allied Works Architecture. N.p., n.d. Web. 16 Apr. 2016. <http://www.alliedworks.com/projects/clyfford-still-museum>

The Clyfford Still Museum is very similar to context of this thesis in many ways. The program is similar in that it combines storage, exhibition, and learning under the same roof, the galleries are naturally lit using a skylight and screening system, and the collection storage is viewable. The refined beauty of the architecture is something to be captured in the design of this thesis project.

The Clyfford Still Museum was designed for the collection of one artist, differing from this thesis as the project being designed is for a collection very broad and having many different artists. This difference means that the Clyfford Still Museum is slightly smaller in size than this thesis project. That being said, the scope and programmatic elements, along with the structural and lighting systems, are of very similar quality which makes it an important precedent to study.



Figure 17: First Floor Plan (Above)

“The 28,000 s.f. museum mediates [its’] setting with two distinct acts of architecture. The first prepares the site by creating a dense grove of deciduous trees—a place of refuge from the intense light of central Colorado. The second act of architecture looks to the earth. The Museum is conceived as a solid, a continuous form that is opened up by natural light. Walls of textured concrete form the primary building envelope, interior walls and structural system. The entrance, deeply recessed beneath the cantilevered walls, holds the visitor to the earth. The lower level houses the education, archive and storage spaces. In the upper level galleries, the visitor moves through a series of nine distinct volumes where they encounter the work of Clyfford Still. Overhead, an open lattice of concrete unites the body of the building and offers illumination and connection to the atmosphere of the city. The galleries respond to the evolving character of Still’s art, changing scale and proportion, while varying the intof light.”¹



Figure 18: Exterior (Above Left)

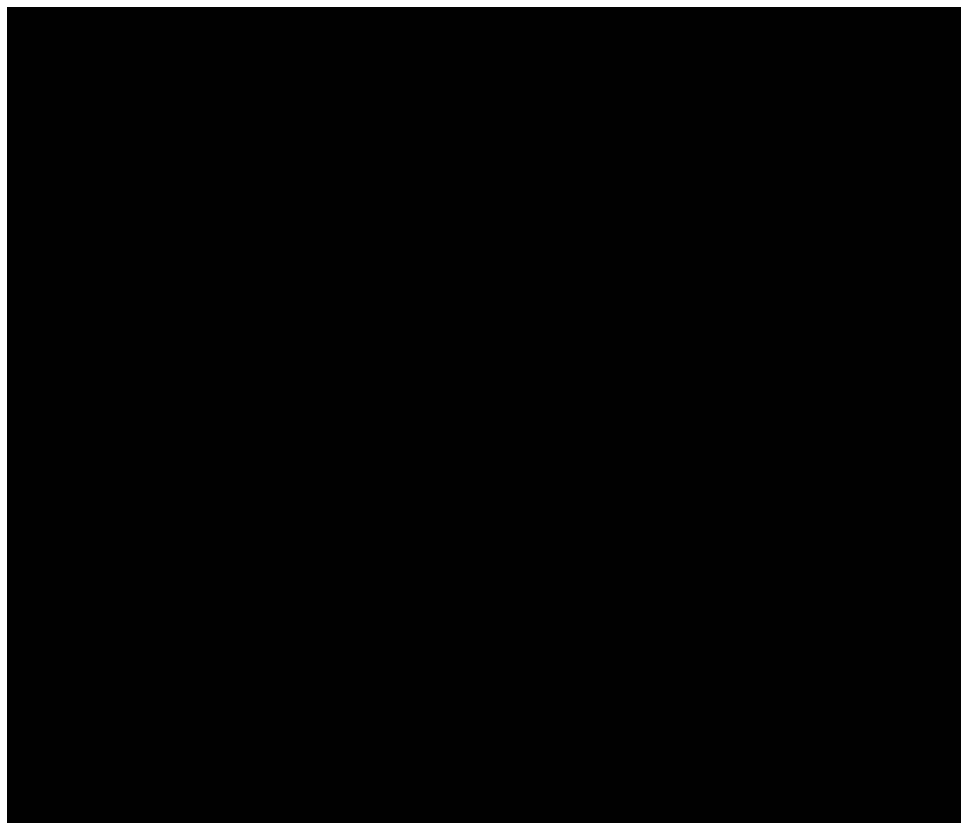
The building is viewed as a solid from the street. The facade is a textured concrete formed from vertical wood boards.

Figure 19: Interior Lobby + Stair

One is brought in under the solid and feels the mass of the building. The galleries above are flooded with natural light which draws the visitor up the stair.

Figure 20: Program Proximity Diagram (Right)

This diagram by Allied Works Architecture shows how the program is oriented to one another. It shows the importance of immediate, close, and convenient proximities to the different programmatic elements.



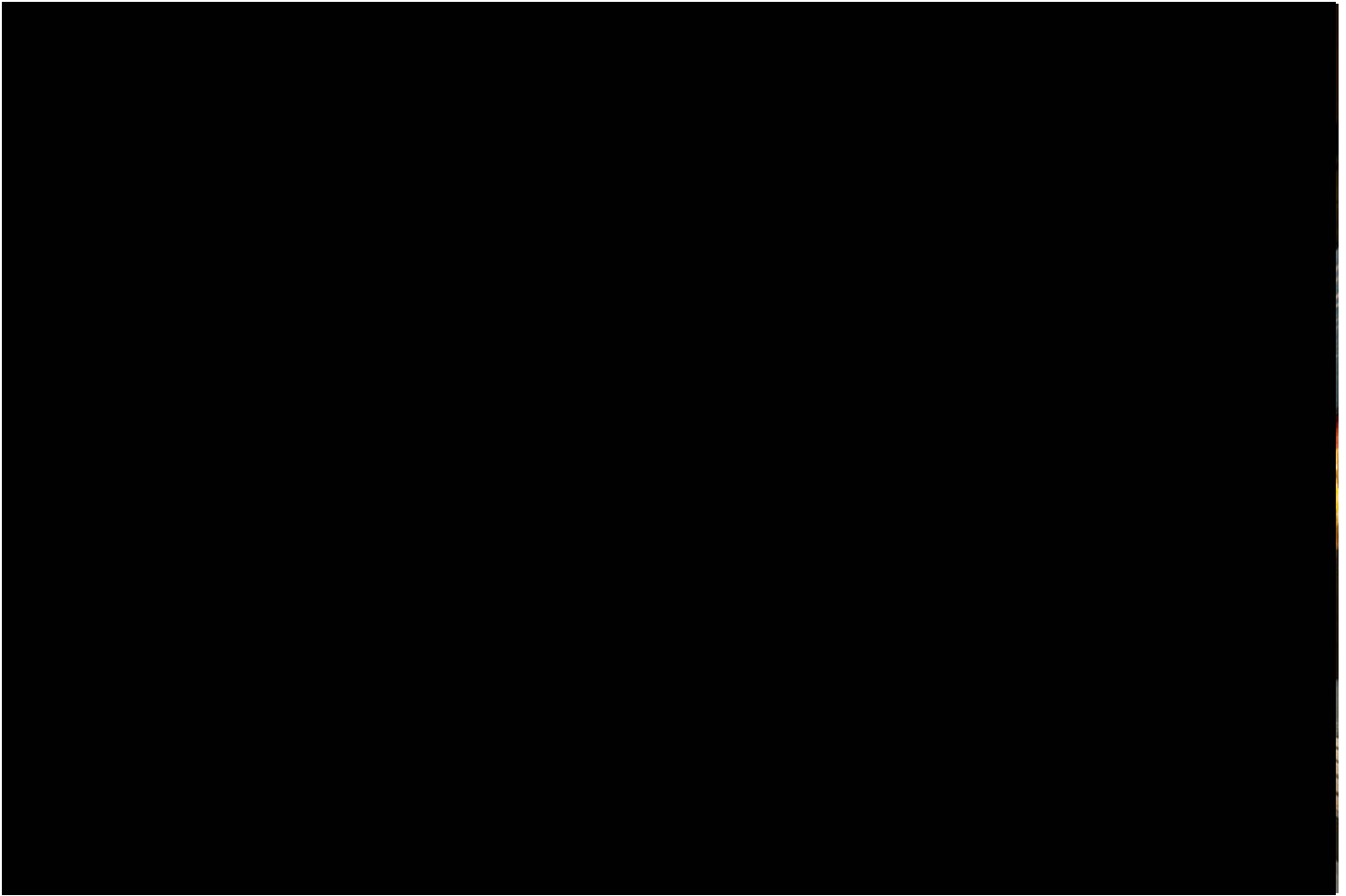


Figure 21: Viewable Art Storage (Above)

The most important and relatable piece of this precedent is how the art storage is on display yet uncurated. Pieces are hung on verticle storage racks behind glass and are amongst other pieces of art and artifacts also on display.

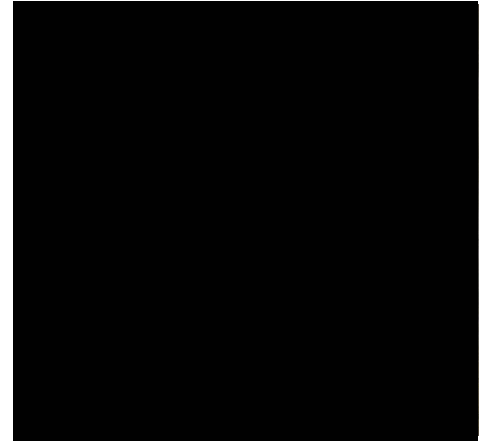
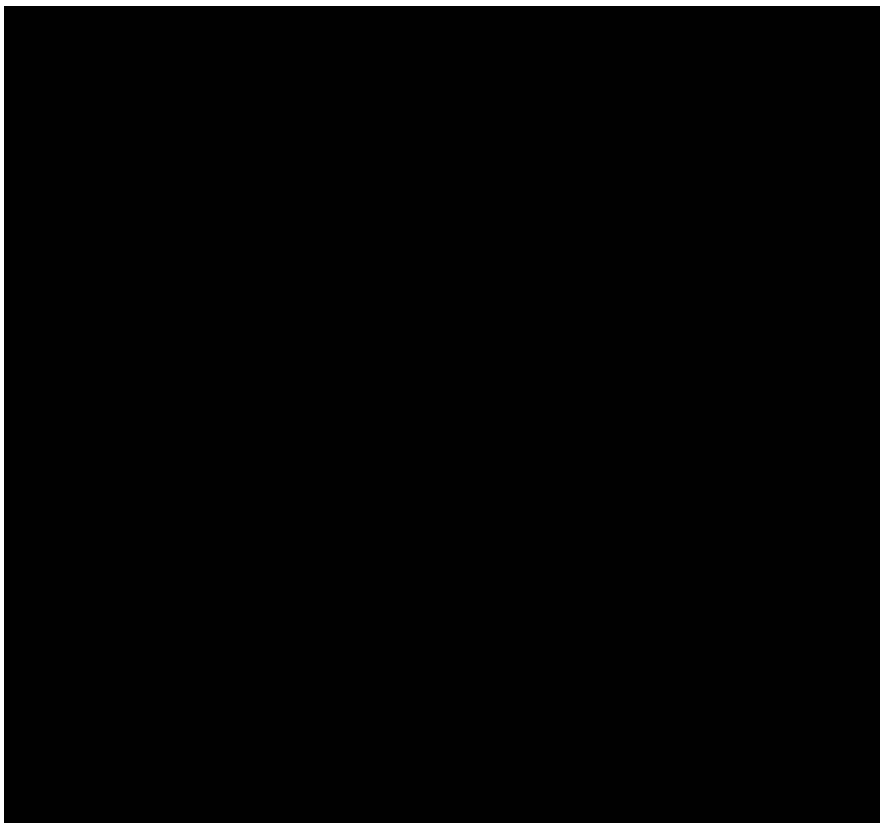
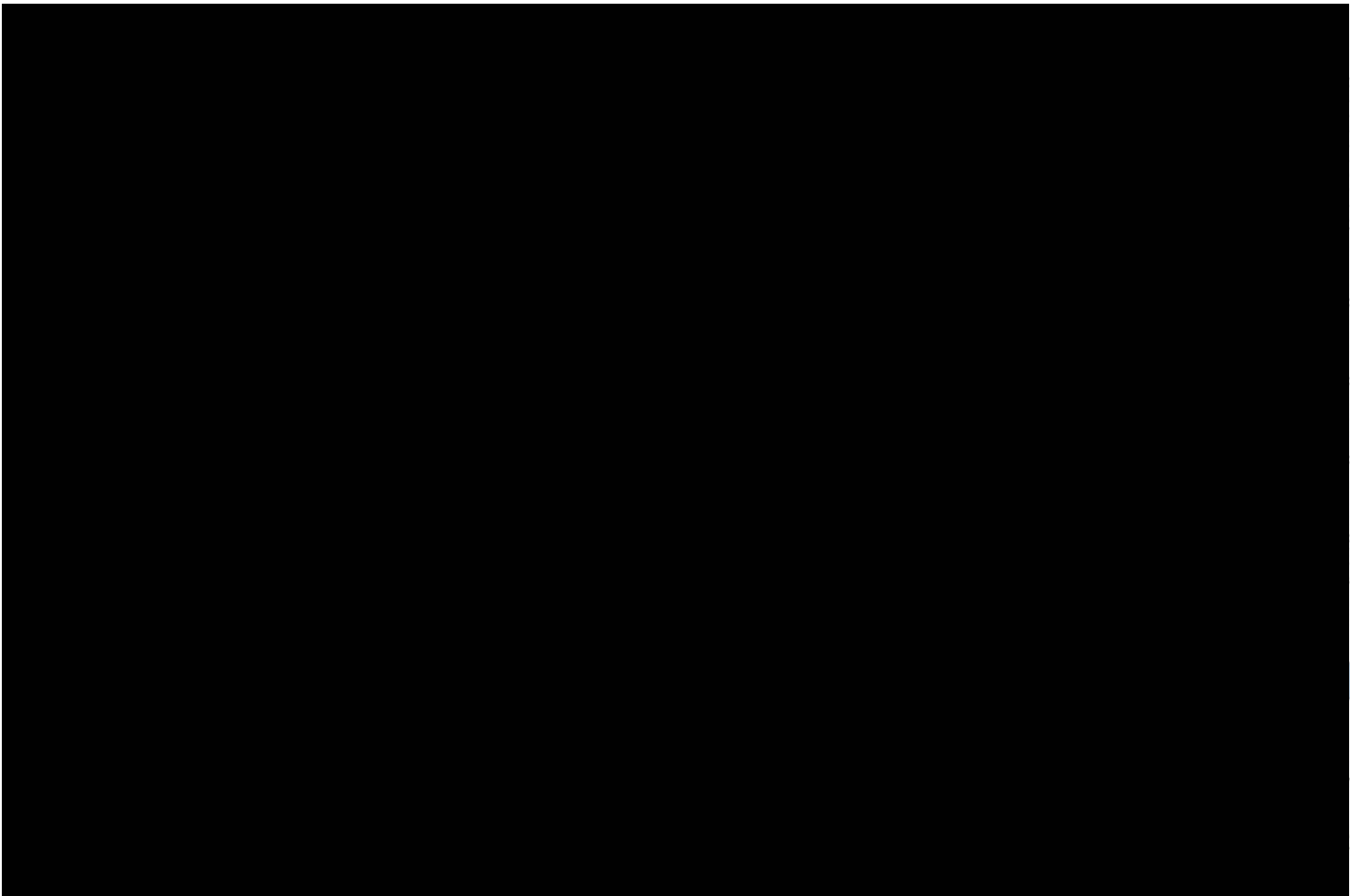


Figure 22: Light Screen (Above)

This concrete light screen is located above all galleries. It allows filtered natural light to enter the space and creates a beautiful atmosphere in which to enjoy the exhibitions.

Figure 23: Program Bubble Diagram (Left)

This diagram by Allied Works Architecture shows the approximate layout of major spaces.



Barnes Foundation Museum

Location

Philadelphia, Pennsylvania, USA

Date

2012

Size

93,000 s.f.

Architect / Designer

Todd Williams and Billie Tsien

Figure 24: Site + Ground Floor Plan (Above)

This site plan shows the procession from the site into the building and through the gallery spaces. The entry is located at the northern side of the building. The light court is shown as a void in between two bars. The series of galleries are on the southern side of the building.

Figures 24-27

1."TOD WILLIAMS BILLIE TSIEN Architects | Partners." The Barnes Foundation. N.p., n.d. Web. 26 Apr. 2016. <<http://twbta.com/work/barnes-foundation>>.

The Barnes Foundation has a wonderful procession and flow into the building and through the exhibition halls. One enters the site into a garden with beautifully landscaped grounds that surround the building and set the context in which the collection is displayed (in a garden). To enter the building, one proceeds down a linear path along a reflecting pool at the northern side of the site. One then passes over the reflecting pool and into a entry court that is carved out of the mass of the building.

Once inside the building, one proceeds to large interior light court that is a void in between two masses. The grand space is capped by a grand ceiling that is lit by reflected natural light and is used as a central gathering and self-reflecting space. Passing through the light court, one enters another mass in which contains a series of small intimate galleries that are naturally light by skylights, reflecting natural light inward.



Figure 25: North South Section (Above)

This section shows (from right to left) the entry court, the interior light court and how light is reflected downward into the space, and the interior garden court that vertically cuts through building and connects the visitor to the nature while walking through the galleries.

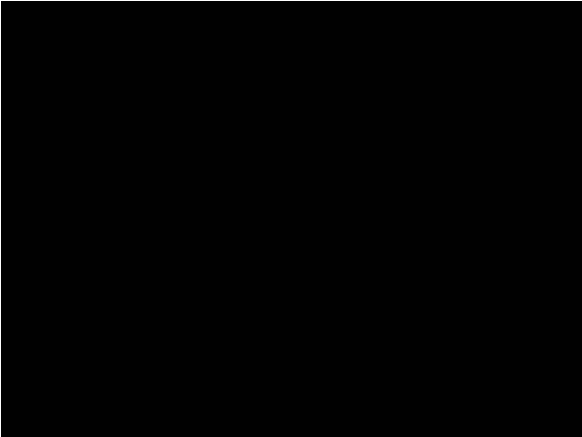
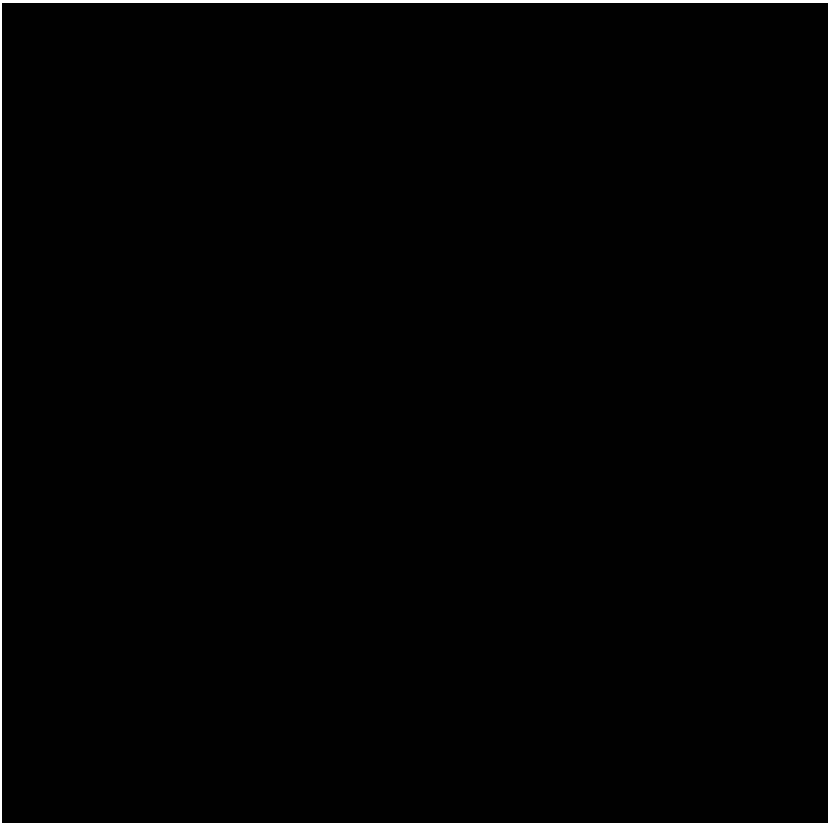
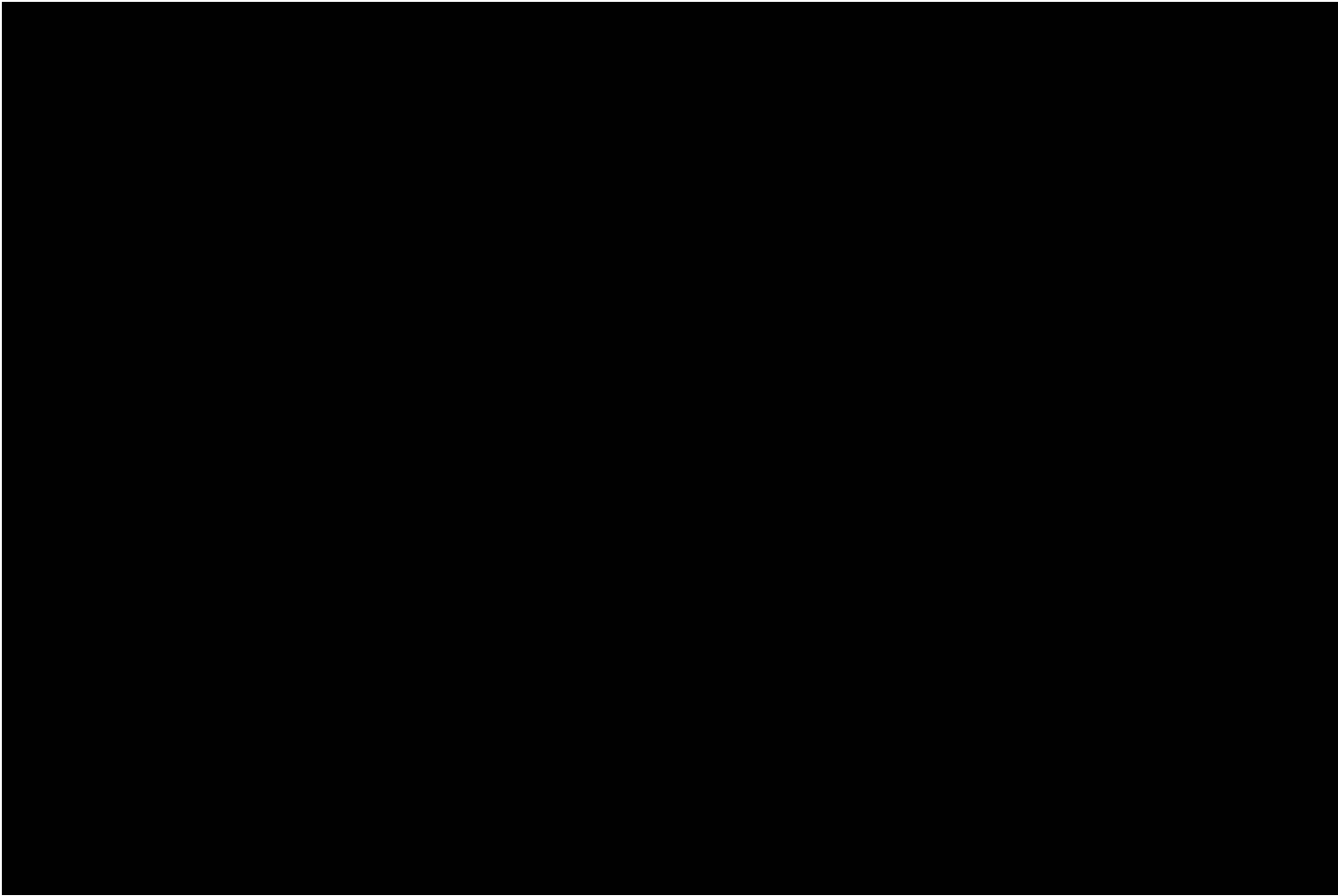


Figure 26: Entry (Above)

One crosses over a reflecting pool to enter the building through an entry court carved out of the mass of the building.

Figure 27: Interior Light Court (Left)

Light is reflected downward into the space. Visitors pass through this space on their way to and from the exhibition spaces. It is also used for large gatherings, ceremonies, and performances.



Kimbell Art Museum Expansion

Location

Fort Worth, Texas, USA

Date

2013

Size

101,000 s.f.

Architect / Designer

Renzo Piano Building Workshop

Figures 28: Main Gallery (Above)

The light qualities of the galleries are created by a skylight and scrim system between glue laminated wooden beams. Lights in between the doubled beam system suplliment the natural lighting.

Figures 28-31

1. "Kimbell Art Museum Addition." Architectural Record RSS. N.p., n.d. Web. 26 Apr. 2016. <<http://www.architecturalrecord.com/articles/7516-kimbell-art-museum-addition>>.

2. "Kimbell Art Museum Expansion." Renzo Piano Building Workshop. N.p., n.d. Web. 26 Apr. 2016. <<http://rpbw.com/project/85/kimbell-art-museum-expansion/#>>.

Renzo Piano Pavilion consists of gallery space for temporary exhibitions, classrooms and studios for the museum's education department, a large 298-seat auditorium, an expanded library and underground parking. The way in which light is brought into the building is important for this precedent. A transparent roof system with photovoltaic panels on louvred skylights allows for the building to be naturally lit throughout the upper level with gallery spaces. Below the skylight system, scrim is stretched between the laminated beam structural system to provide another layer of light filtration. The light reflecting off the wooden beams gives the galleries a beautifully subtle yellow glow. Lighting in between the double beam structural system supplements the natural light.

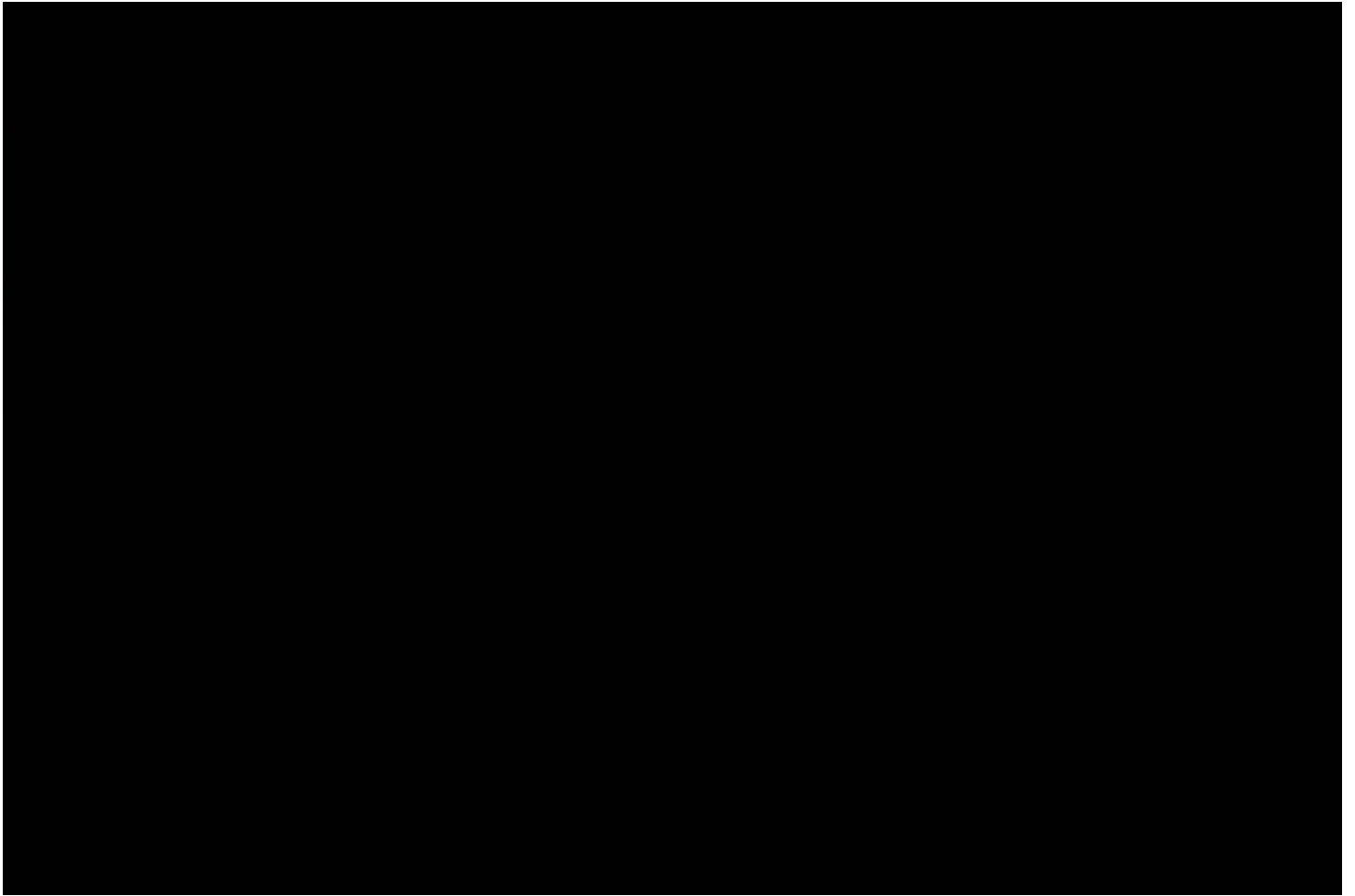


Figure 29: South Gallery Section (Above)

This section drawing by the Renzo Piano Building Workshop shows how the lighting system was designed. Electrical lighting is located in between the doubled beams and partitions are kept well below the ceiling plain to allow light to flow freely.

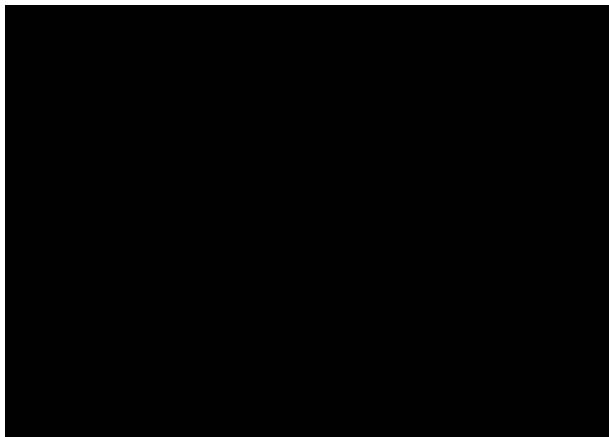
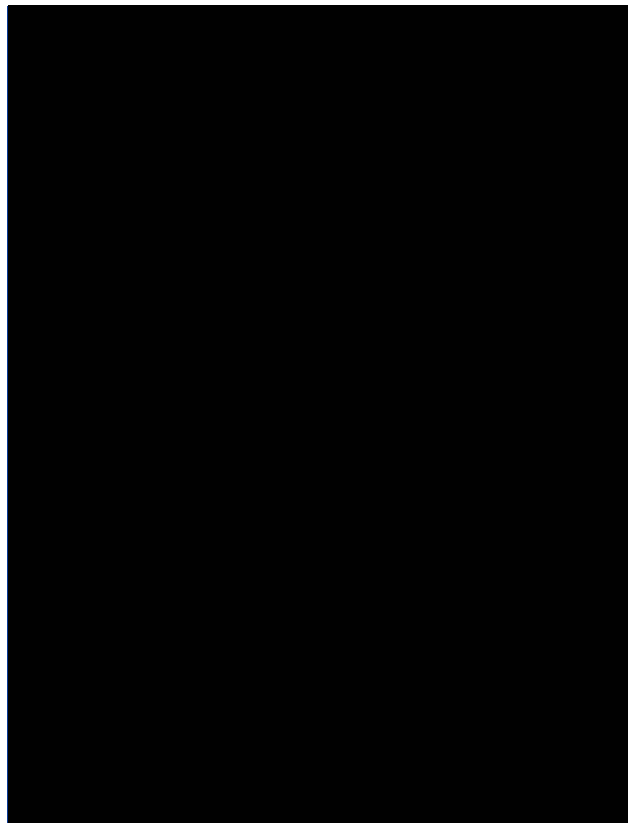


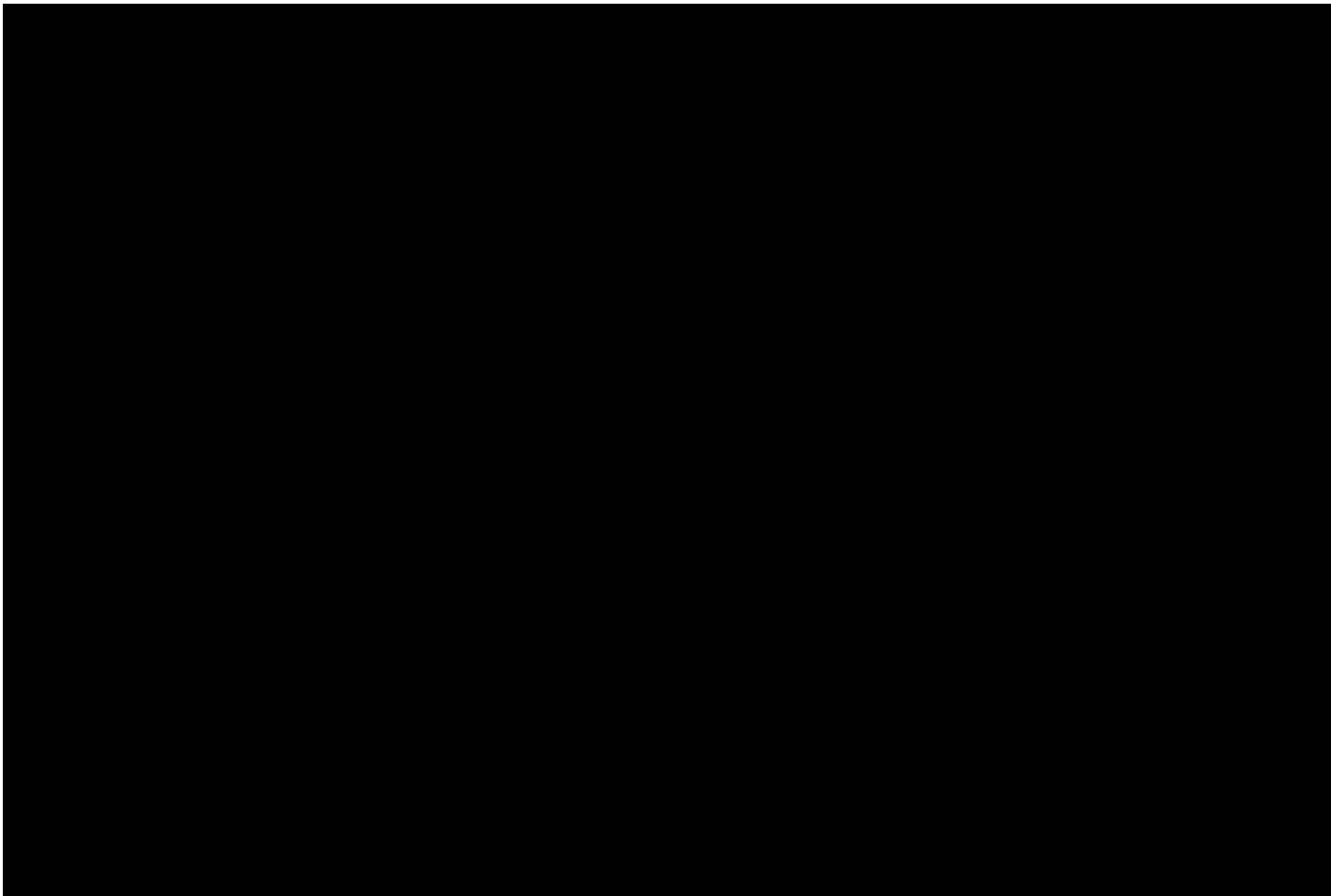
Figure 30: Louvre Panel Detail (Above)

The skylight system is comprised of louvres that double as photovoltaic cells.

Figure 31: Clerestory Section Detail (Right)

The clerestory acts as another way in which natural light is brought into the gallery spaces. The beautifully designed details give a seamless look on the interior furthering a refined quality of space and detail, which creates an atmosphere where art is displayed on the backdrop of architecture.





Sainsbury Centre for Visual Arts

Location

Norwich, UK

Date

1974 - 1978

Size

66,560 s.f.

Architect / Designer

Foster + Partners

Figure 32: Object Capsules + Moveable Walls (Above)

Objects are displayed using transparent capsules that protect them from damage yet allow the viewer to engage with it in 360 degrees. The capsules and partitions are all moveable creating an extremely flexible space.

Figures 32-35

1. "Sainsbury Centre for Visual Arts | Foster + Partners." Sainsbury Centre for Visual Arts | Foster + Partners. N.p., n.d. Web. 26 Apr. 2016. <<http://www.fosterandpartners.com/projects/sainsbury-centre-for-visual-arts/>>.

The Sainsbury Centre for Visual Arts offers a unique way to display objects. The Sainsbury family believed that the study of art should be an "informal, pleasurable experience, not bound by the traditional enclosure of object and viewer"¹. Norman Foster claims that the conventional gallery emphasizes art in isolation. As a result, the Sainsbury Centre challenges that in integrating many activities within one large, light-filled space. The building's enclosure makes this possible through a double skin which houses all mechanical and structural systems, leaving the center open and free from obstructions.

The objects are displayed throughout the space in a series of enclosed transparent capsules and moveable walls. The viewer interacts with objects by moving around the capsules and in intimate enclosed spaces created by groupings of moveable walls.

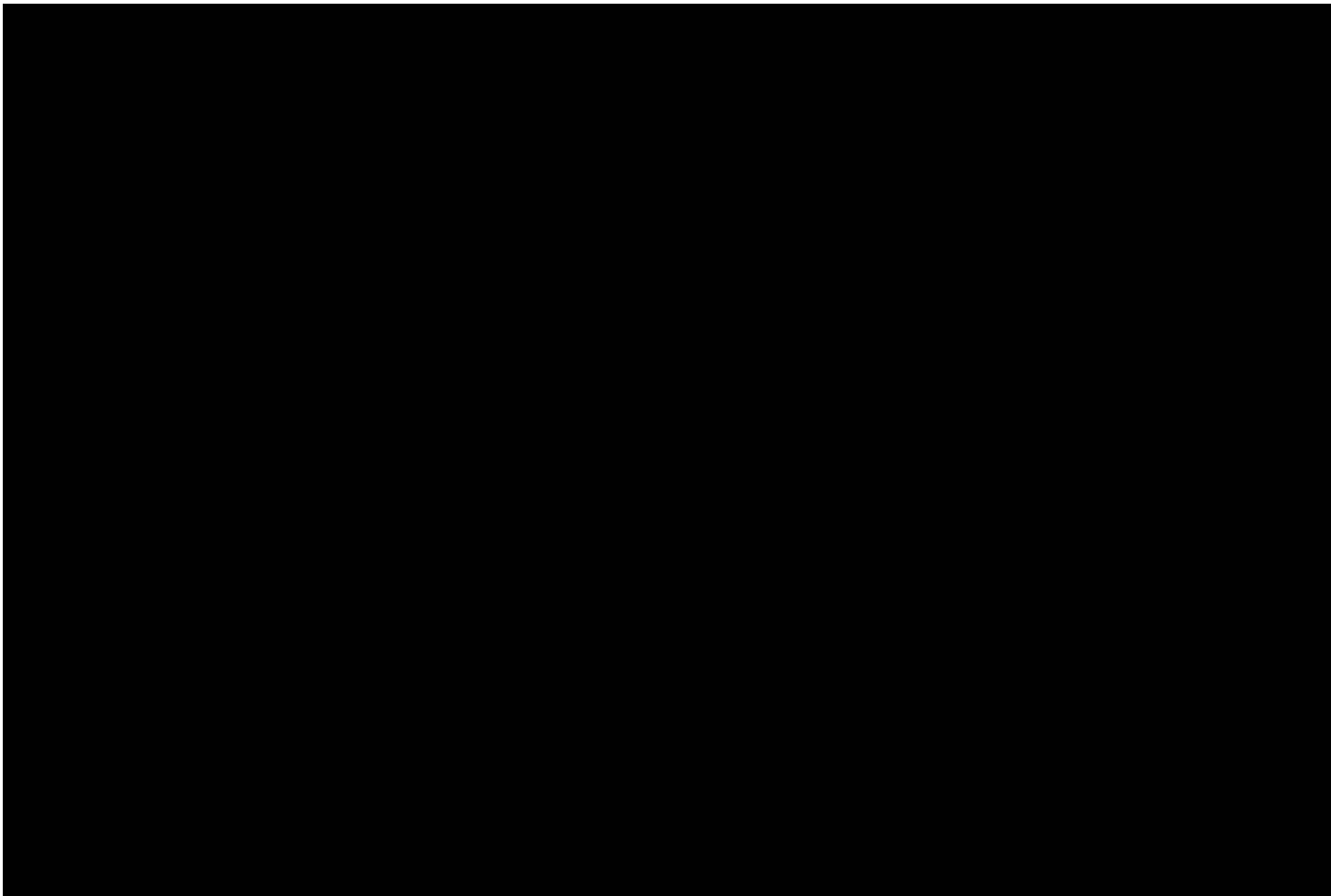


Figure 33: Main Gallery (Above)

“Full-height windows at each end open the space up to the surrounding landscape. Large enough to display the Sainsburys’ extraordinary collection, yet designed to be intimate and inviting, the main gallery - or ‘living area’ - evokes the spirit of the collection’s originally domestic setting.”

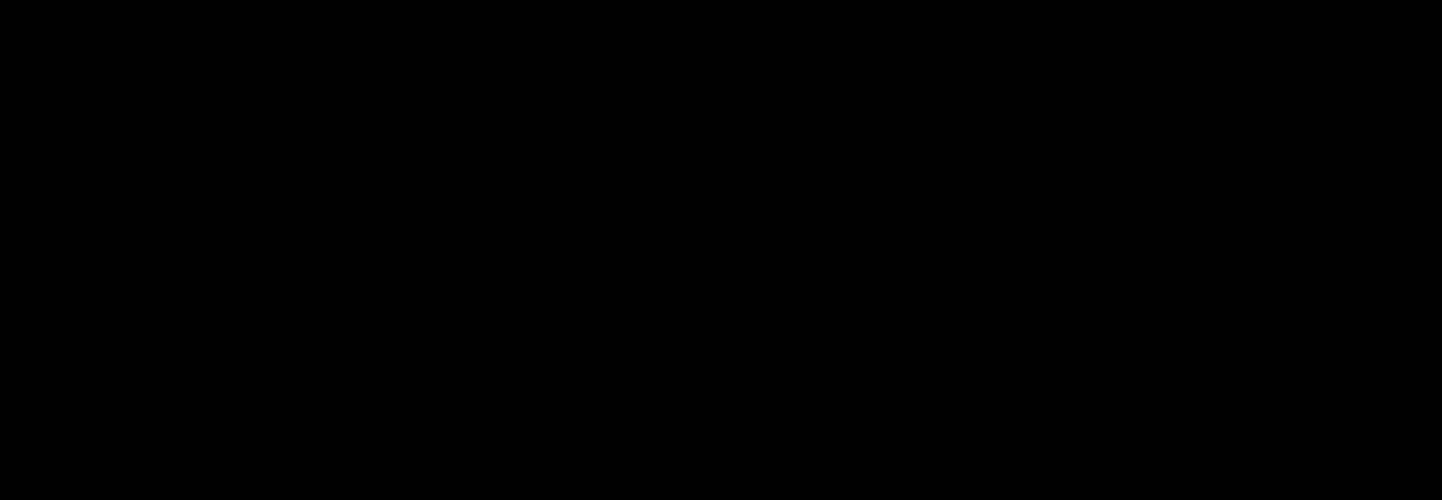
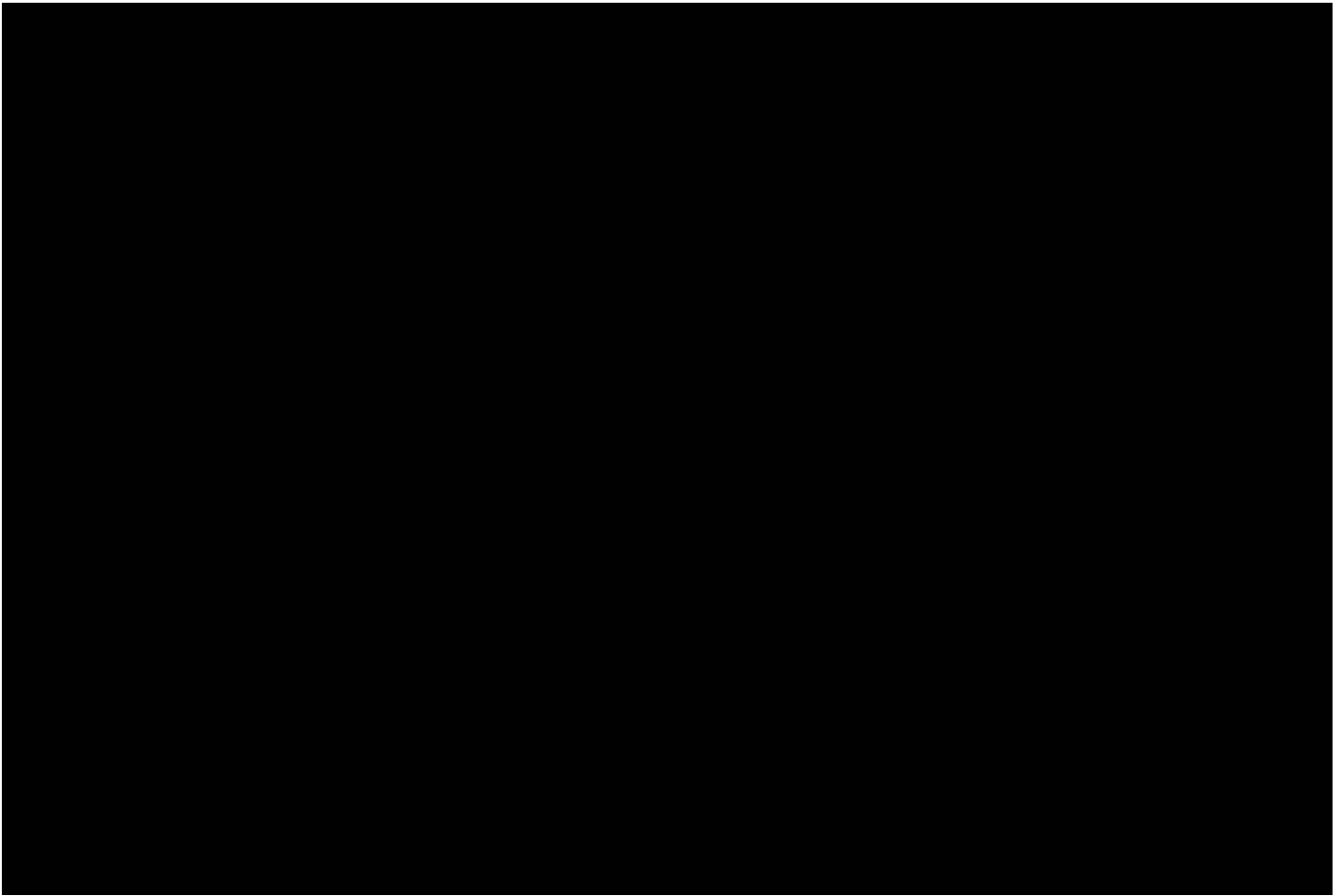


Figure 34: Archive (Above Left)

The Sainsbury Centre Archive is also open and part of the main gallery central space.

Figure 35: Double Skin (Above Right)

The open concept is made possible by the double skin of the building housing all mechanical and structural elements. The skin and structure allow natural light to filter in from above. All lighting maintenance is within the structure of the double skin.



Leeum Samsung Museum

Location

Han Nam Dong, Seoul, South Korea

Date

2004

Size

75,500 s.f.

Architect / Designer

Jean Nouvel, Ateliers Jean Nouvel

Figure 36: Second Floor Plan (Above)

The plan reveals the simple parti of projecting volumes that create small intimate galleries that open onto a larger exhibition space.

Figures 36-39

1. "Leeum Museum Korea." Jean Nouvel. N.p., n.d. Web. 26 Apr. 2016. <<http://www.jeannouvel.com/en/desktop/home/#/en/desktop/projet/seoul-korea-leeum-museum1>>.

The Leeum Samsung Museum is a beautiful and elegant black steel building situated in a cavity created in the ground and filled with silver willow trees. The exhibition rooms are steel clad volumes that project outward through a light glass curtain wall. The projecting volumes insert themselves into the canopy of the willows. The glass openings in between the volumes reveal a leafy world outside. The cavity in which the building sits is clad in stone. Along with the leafy trees, the cavity creates the backdrop for the exhibition spaces. This simple parti of projecting volumes is a unique way to create intimate smaller galleries that open up onto a larger naturally lit exhibition space. The simple elegance of the materials and the relationships of space created by the parti make this precedent important.

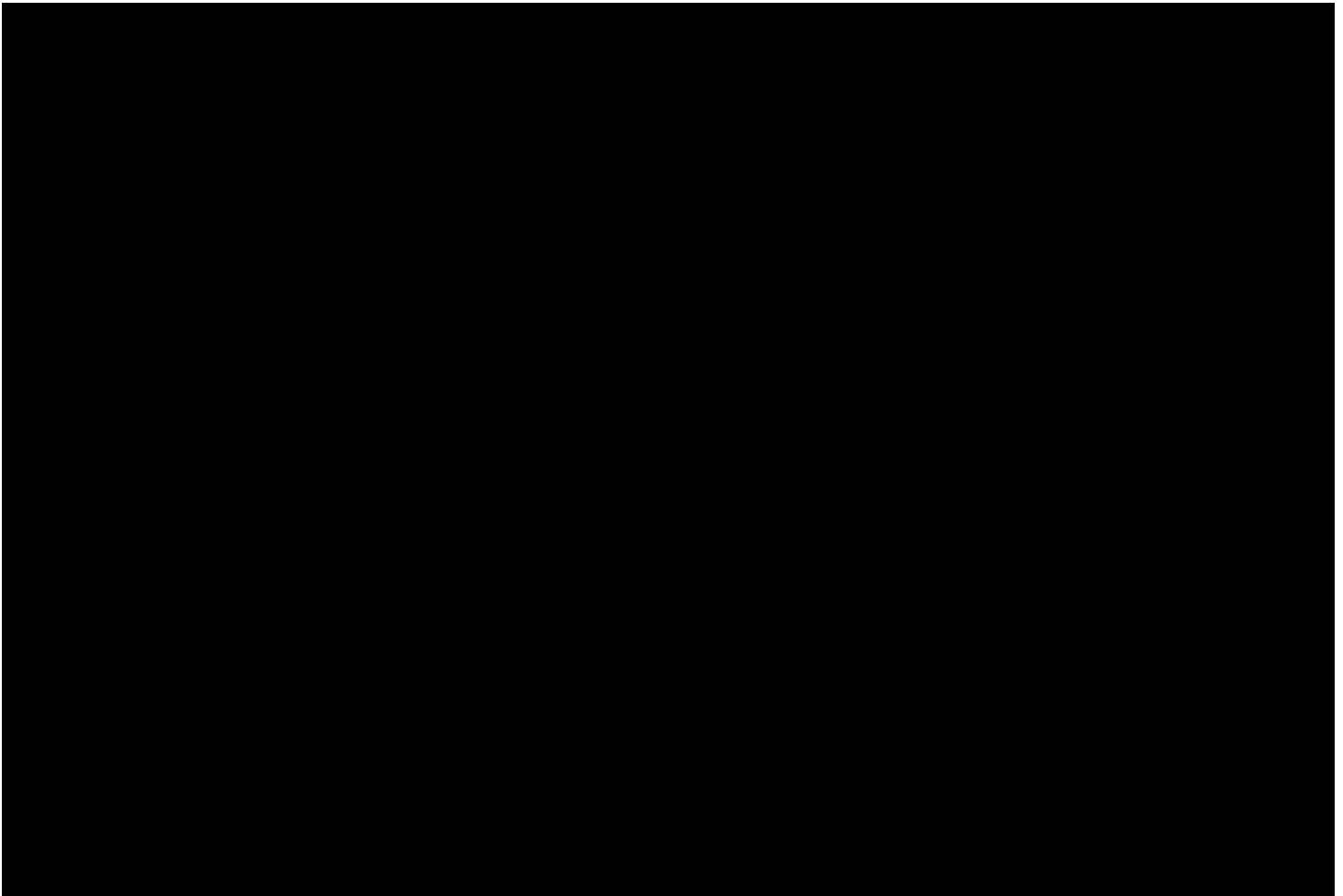


Figure 37: Main Gallery (Above)

“The steel structure supports steel-clad volumes containing the museum’s exhibit spaces. In between the volumes, a great wall of glass framed by geometrically-arranged mullions creates an orthogonal rhythm around immense panes of glass. From the inside, the glass openings reveal a leafy world against a background of stone; this world frames the variously shaped exhibit halls that cantilever out from the structure amongst the trees.”¹

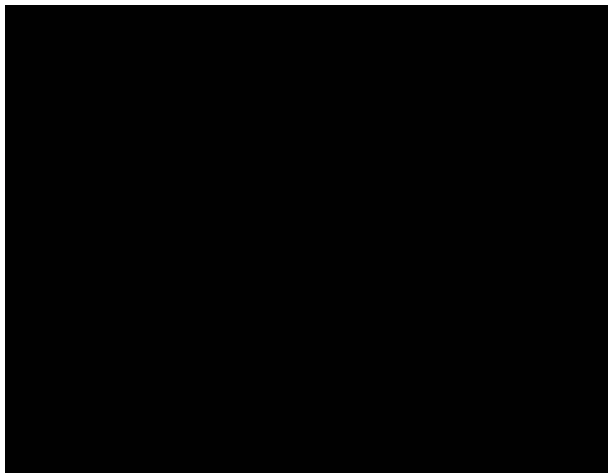


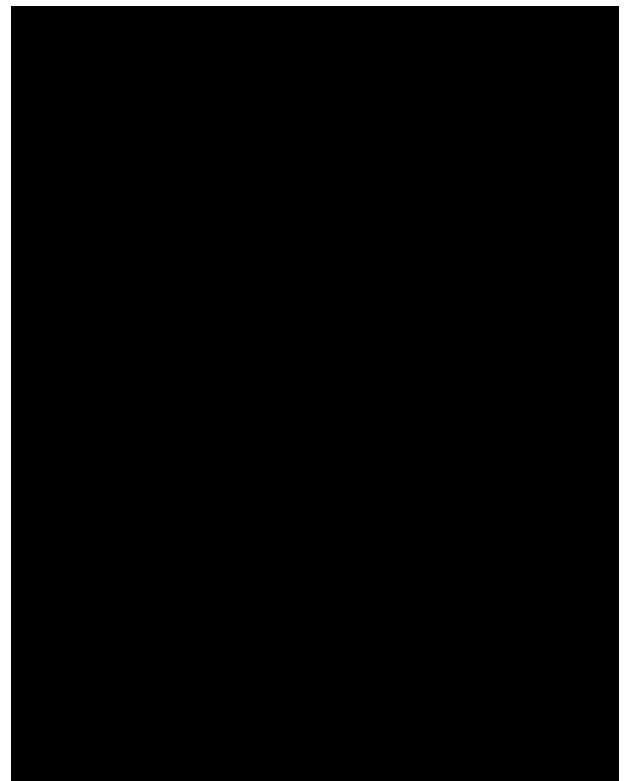
Figure 38: Section (Above)

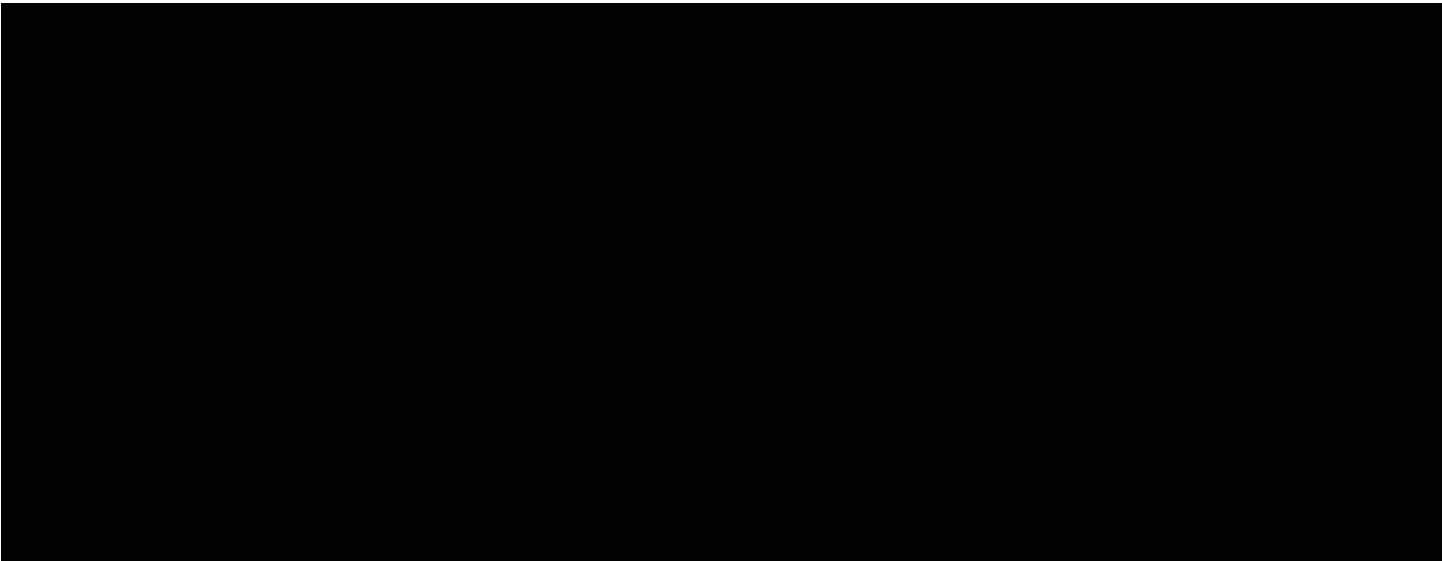
The section shows the protruding galleries that open into a larger exhibition space (1 + 3).

(5) Office (1,2,3) Exhibition (7) Parking (8) Machine Room

Figure 39: Entry Stair (Right)

The entry stair offers an experience of entering another world and prepares the visitor for experiencing the exhibitions on display.





Toyota Municipal Museum of Art

Location

Toyota, Japan

Date

1995

Size

66,600 s.f.

Architect / Designer

Yoshio Taniguchi

Figure 40: Exterior (Above)

The facade is composed of milky white illuminated cubes set against a large reflecting pond.

Figures 40-41

1. "Toyota Municipal Museum of Art Toyota City." Is Japan Cool. N.p., n.d. Web. 26 Apr. 2016. <<https://www.ana-cooljapan.com/destinations/aichi/toyotamunicipalmuseumofart>>.

The Toyota Municipal Museum of Art offers a precedent in ultimate refinement of space and materiality. Yoshio Taniguchi has refined the modernist cubic forms and combined it with a Japanese stripped back modernism. The exterior is composed of milky white luminated cubes set against a large reflecting pond. The interior spaces carry the same stripped back modernism as the exterior. The galleries are lit in the same manner with milky white naturally luminated surfaces. The materiality of the spaces and the atmospheric qualities are of importance as a precedent. As discussed in the previous section about the white cube debate, the interior exhibition spaces allow the art work to speak loudly. The art work is what gives the space character. When exhibitions are changed and different pieces are brought together, the character of the space changes also. This type of flexibility is a beautiful quality to carry forward.

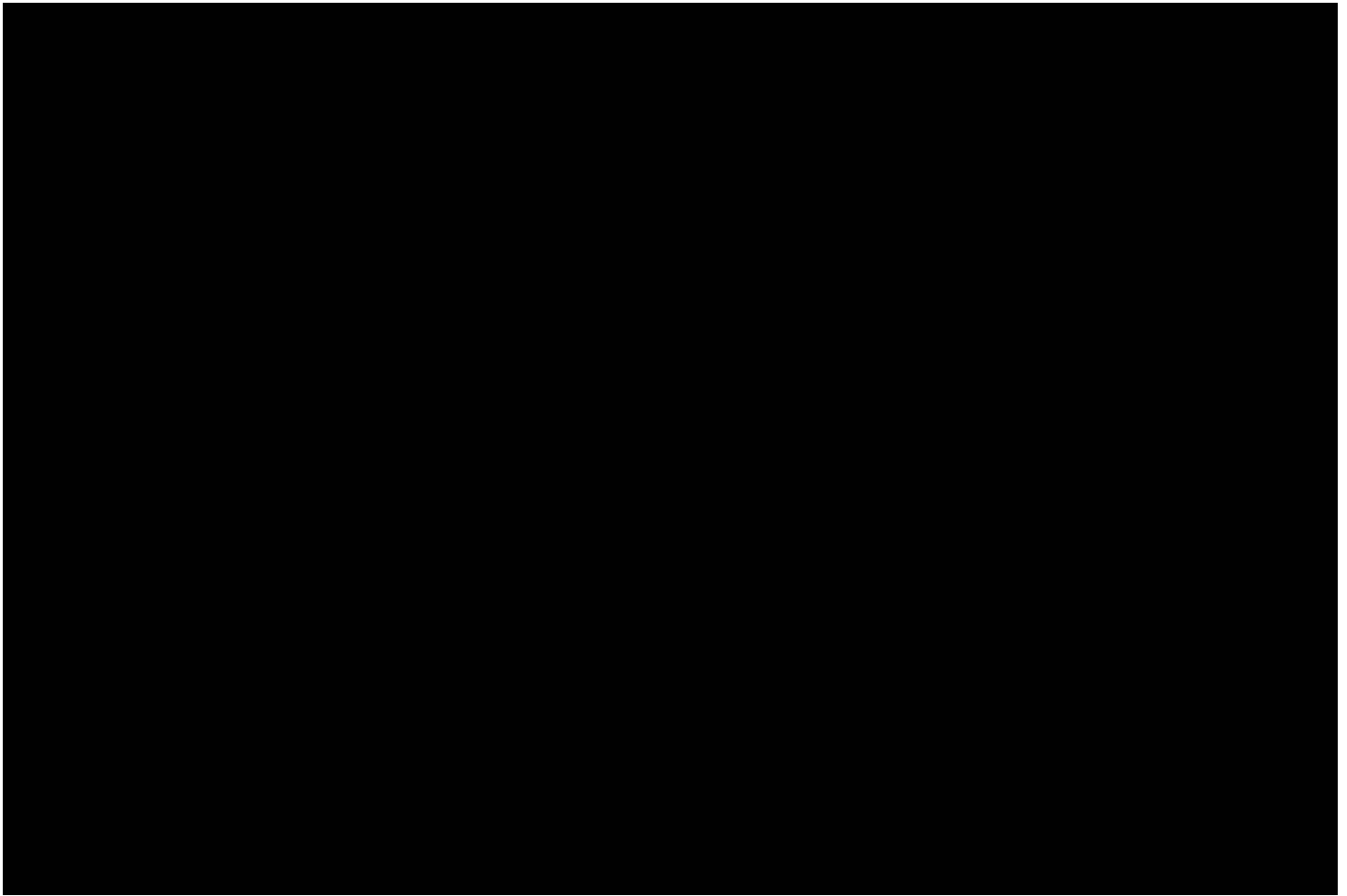


Figure 41: Museum Galleries (Above)

The simple materials create an atmosphere of purity and calmness. “Natural light is skillfully incorporated into the exhibition rooms, and milky white frosted glass and moss green slate creates a soft impression. The meticulous design and the quintessentially Japanese stripped-back modernism are Taniguchi’s trademarks, and the design displays an unrestrained charm.”¹

Figure 3 + 4: Galleries (Right)

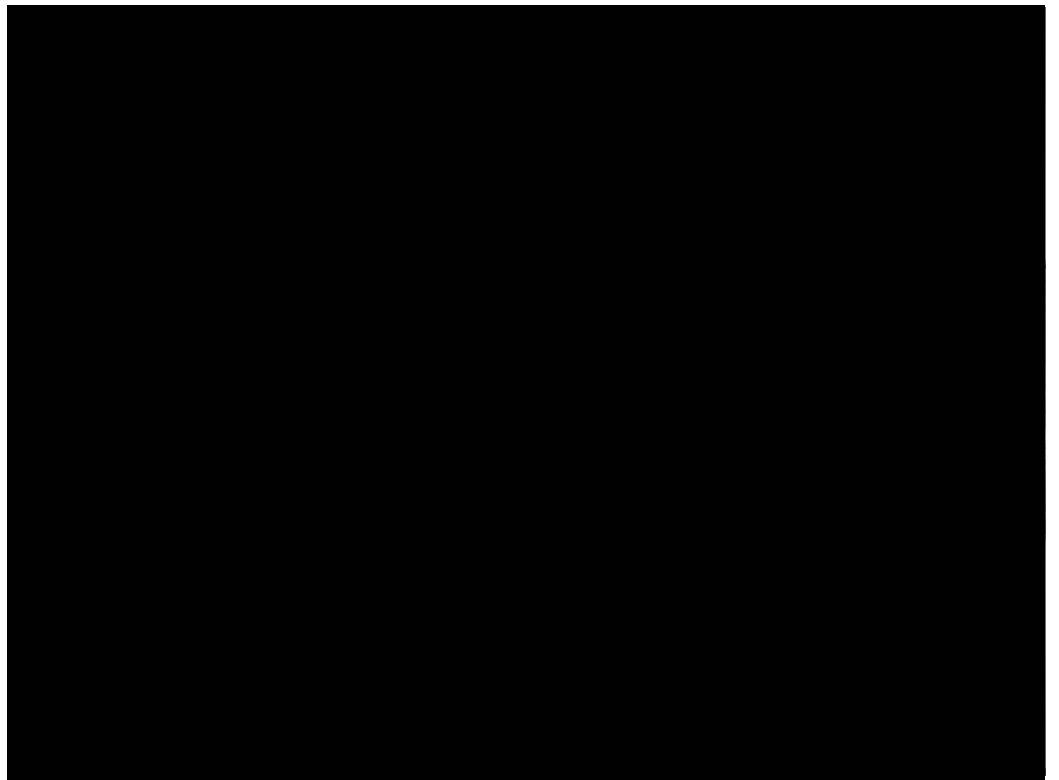
The galleries are lit naturally through milky white screens. The refined materials combined with the qualities of light and simple spaces create a calm and stripped back atmosphere in which art work stands out.

Figure 3

Yagi, Takashi. Toyota Municipal Museum of Art 068. [Digital image]. Flickr. N.p., 14 June 2014. Web. 4 Mar. 2016. <<https://www.flickr.com/photos/yagitakashi/9087958276>.

Figure 4

Yagi, Takashi. Toyota Municipal Museum of Art 077. [Digital image]. Flickr. N.p., 14 June 2014. Web. 4 Mar. 2016. <<https://www.flickr.com/photos/yagitakashi/9085739821>



Chapter 4: Program

Design Intent

Content

A place where students and the public can come, feel welcome, and be introduced to interacting with art. The building is to be an amenity to the campus and the city. It will be used as a storage facility for two growing collections, for the study of art, art history, and art exhibition (both past and present), for preserving art, and for the making of new art.

Urban Design

The urban design will relate to the existing fabric of the campus. It will be a jewel on the campus, creating a new identity for the University of Maryland, Driskell Center, and the Phillips Collection. Also, the urban design will relate to the plan for future development and growing/improved identity of the city of College Park.

Aesthetic

Subtle and refined beauty will be the aesthetic of the building. It will have a simple elegance. The building will stand out in a way that will attract students to it and be the pride of UMD.

Flexibility

It is important that some of the gallery spaces be flexible for any type of exhibit. The public and communal spaces should be flexible enough to hold many types of events and functions.

Materials

The materials should reflect the idea of simple elegance. They should also reflect the idea of a different kind of building on campus as part of the goal to create a jewel, being an icon for the campus and the City.

Day Lighting

Reducing the need for florescent and LED lighting by maximizing opportunities for natural lighting will enhance the experience of the place. There will need to be the ability to control the amount of light in exhibition and storage areas. Bearing in mind that natural light enhances user experience.

Program Description

Entry

Lobby

Information desk and ticketing/check-in is located here. Adjacent to the entry may be the coat check, restrooms, and public gathering space, exterior courtyard, café, and museum store.

Café

The café services visitors, students, professors, and museum faculty. The café has a separate entrance from the museum spaces but can be accessed off the public gathering space. The café could also be located next to the restrooms, lobby, and possibly the sculpture garden.

Book Store/ Art Store/ Museum Store/ Library

The store will allow students and visitors to maximize their research and experience of the museum. It may be located off the public gathering space and near the café. It may want to have its own street entrance and may have access to a garden courtyard.

Public Gathering Space

The public gathering space acts as the center of the building. This is the main public communal space. It will host events, lectures, concerts, exhibits, and other gatherings. This space can be used as a convening space and may be used after hours, which means there needs to be a way to separate (lock down) the rest of the museum. It may be located adjacent to the auditorium as an auditorium could also be used after hours. The public gathering space can also be used as an overflow space for more formal events that may happen in the auditorium or elsewhere. This space may need access to food preparation areas and service in the case of hosting events.

Auditorium

The auditorium will be used for more formal lectures and classes. It may be used after hours for events so it will require a separation or ability to lock down the rest of the museum. The auditorium may be located adjacent to the public gathering space. It will need access to bathrooms, coat check, and possibly food prep area.

Exhibition Spaces

The exhibition spaces will be used to display art that would otherwise be in storage. It will bring the existing collection together with temporary exhibitions and the new art that will be created at this museum. The exhibition spaces could also be used for exhibitions from other museums, and for student and faculty work.

Resource Center

The resource center will provide visitors a glimpse into the past through the digitization of the Phillips Collection archive. There will be a way for students and visitors to have an experience of past exhibitions at the Phillips Collection in D.C. through the use of digital displays and 3D software. This space could be part of the library, its own separate space, or dispersed throughout the galleries as smaller “stations”. It may also have its own conference/small classroom. Faculty of the museum who would need their own office may run it.

Education Facilities

Education facilities may be interwoven throughout the building or may have dedicated spaces. University of Maryland units that may be involved include, but are not limited to, the Clarice Smith Center for Performing Arts, School of Architecture, Planning and Preservation, School of Business, School of Art, and School of Science. These spaces may have a relationship to the galleries, the sculpture garden, and the gallery and art support spaces. The education spaces are an integral part of the broader idea of the museum and, therefore, are a part of all that goes on in the facility. A variety of class settings may include lectures, small symposia, viewing stored art as individuals or groups, studio spaces for art making, hands on preservation work, hands on gallery preparation and exhibit installation, and curation.

Administration

There are several offices for museum staff. These offices may be clustered or dispersed throughout the facility depending on program requirements. For example, preparators' offices should be adjacent to the conservation studio and the registrar's office should be adjacent to the loading zone and storage.

Sculpture Garden(s)

The sculpture garden may be imagined as an extension and an intersection of the campus, the museum, and the community. It also may be imagined as multiple spaces that are linked or unlinked. It may be located near the entrance to the museum and is a space for gathering of students and the public. The sculpture garden may also be located on a roof or as a central courtyard. It may be that the café spills out into the space. This outdoor area could be used for installations, for temporary art, or outdoor movie screenings. The sculpture garden could be a flexible area that holds multiple functions like the ones listed above.

Gallery Support

Work Room

This area is where new exhibits will be prepped, crates unpacked, works framed and unframed, and art work prepped for shipping. The gallery support space also has the potential for being a teaching space. This will be another venue where students can learn about the processes involved in curating, installation, and exhibition travel. The space will be a comfortable enough size to handle many large shipping crates in a workable area. It may be a space for multiple students, teachers, and museum faculty as a way to use the space for teaching about how exhibitions come to life.

The preparators' space is another component to gallery support. This is where the people who hang exhibitions, prepare the galleries, install lighting, as well as maintain exhibitions. They will need offices and storage for such things as lighting and paint.

Storage

The storage area is a locked down place where different types of art are stored. There will need to be painting storage, works on paper flat storage, frame storage, crate storage, and miscellaneous storage, including storage for exhibition preparation tools and supplies.

Closed Storage

The closed storage area will include storage for paintings, works on paper, and photography. This space has strict HVAC requirements and is among the highest valued spaces in the building due to the worth and quantity of works of art. It will need to be a locked space that is not accessible to the general public. This space can be imagined, however, as a space of contemplation and study. Curators could use this space to prepare, study, and invent ideas about combining different works for an exhibit. Duncan Phillips would frequently re-hang the galleries in his home with works from varying artist and themes in order to provoke a conversation. Curators at the Phillips Collection continue to use this idea to create exhibits today. They would use this space to view works first hand in order to invent and be more creative in selecting works for an exhibition. It can be imagined that students who are interested in curating exhibits could do the same (even though it might be under the supervision of museum experts). This space could also be a great tool for departments on campus like art history to hold classes and be able to pull out works for students to experience first hand. It is such a powerful tool to have a host of works in one space rather than for these works to go unseen and unused.

This reminds me of a presentation I gave in an art history course where I studied the work of Mark Rothko. I read about Rothko, his work and technique. I saw photos of his work in books, magazines, and on a computer screen. It was not until I went to the National Gallery and stood in front of a piece done by Rothko that I really understood what I had read and what I had seen in three different kinds of media. I go off on this tangent because it is important to the underlying theme to this thesis that actual visual experience is most important and has the greatest impact. This impact cannot be replicated in a book or by using words.

Viewable Storage

Viewable storage is a place where the artwork has a different type of displaying that is not curated but is exhibited. This space will have most of the same requirements as above but will have the component of transparency.

Art Services

Conservation

The conservation area is where paintings are restored or worked on. It is like a laboratory. I imagine this area also to be a place where students can come and learn from conservationists. The room could be on display as a place where a form of art is occurring.

Loading Dock + Service Area

The loading dock needs to have enough space for large truck access. This is the main service area for the building. Any deliveries will happen here (arriving art, food service, equipment deliveries). It should be located adjacent to the workroom and registrar's office. If the building has multiple levels, there will need to be close access to a large elevator (approx. 20ft x 20ft).

Registrar

The registrar's office will be adjacent to the loading dock.

Program List

Area	Program	Number	Size: SF
	Paintings-Galleries		25,000
	Sculpture-Galleries		5,000
	Auditorium		2,500
	Sculpture Garden	n/a	
	Auditorium		2,500
	Small Class/Meeting Room	3	1,000
	Studio		1,500
	Archives/Storage		700
	Library		2,000
	Librarian Office		150
	Research Fellow	2	150
	Public Gathering Space		3,000
	Reception/Lobby		2,500
	Restrooms		2,000
	Coat Room		200
	Retail		1,000
	Retail Storage		150
	Café		2,500
	Café Storage		400
	Conservation Lab		1,500
	Conservation Offices	2	150
	Registration		600
	Painting Storage		14,000
	Open/Viewable Storage		1,000
	Sculpture Storage		5,000
	Works on Paper Storage		500
	Frame Storage		500
	Crate Storage		1,000
	Equipment Storage		1,000
	Misc. Storage		500
	Workshop		2,000
	Workshop Storage		500
	Janitor's Closet		150
	Director		500
	Directors Assistant		200
	Registrar		200
	Curator	2	200
	Education/Program Management		500
	Accounting/Financing		200
	Visitor Services		200
	Post Doctoral Student	2	200
	PR/Marketing		200
	Mail Room		200
	Conference Room		1,000
	Kitchen		600
	Loading Dock Room		1,000
	Holding Area		1,000
	Circulation		9,000
Total			91,700

Research
Public/Community Gathering
Education
Museum Function
Art Storage
Faculty Office

Figure 42: Program List | By Author: Russell Holstine

Bubble Diagrams

The following bubble diagrams attempt to simplify the program into four primary elements: Galleries, Education, Storage, and Public Gathering Space.

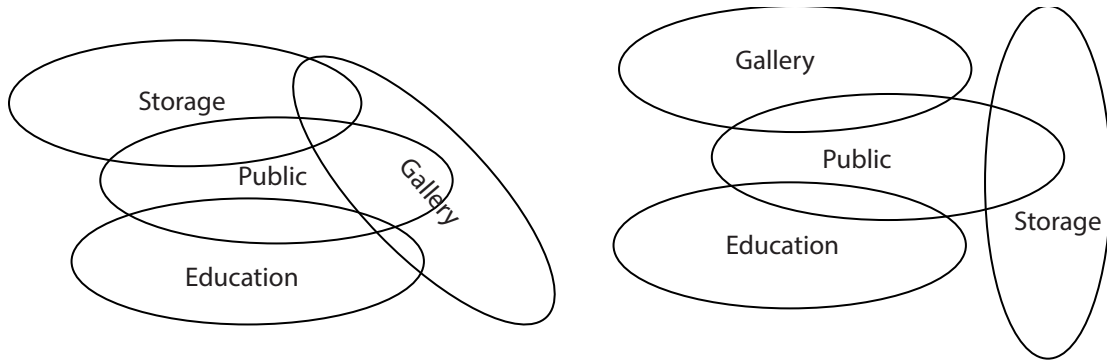


Figure 43: Bubble Diagrams 1 + 2 | By Author: Russell Holstine

Left

This diagram takes a step further and is in critique of the right. The three bars are rearranged with different functions with storage and education on either side of the public space. The bars are starting to blur the boundaries between the spaces creating a lot of overlapped space. The galleries act as a spine that holds the three bars together and integrates the program together.

Right

This diagram was inspired by the Barnes Foundation precedent and was drawn in the spirit of if the program for this thesis were to be applied to that precedent what would it look like. In this case, the galleries and education would be on either side of the public gathering space creating three bars. The storage would then act as a cap to the public space creating entry portals in between.

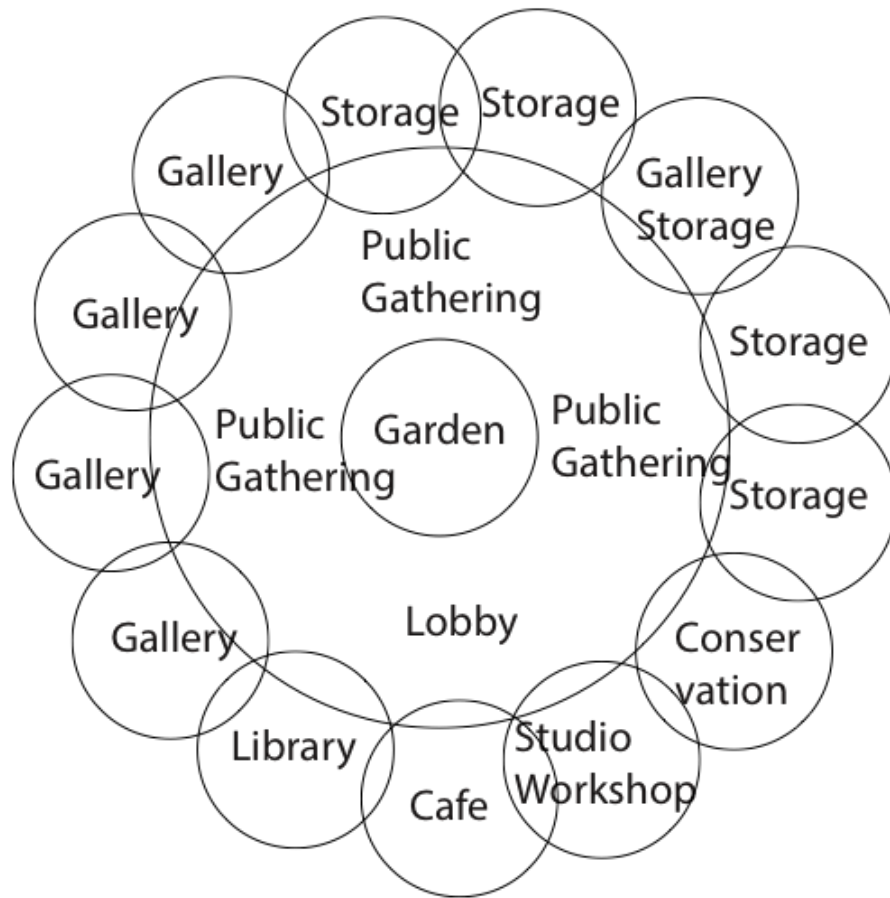


Figure 44: Bubble Diagram 3 | By Author: Russell Holstine

In this diagram, the program is arranged around a central core. A central courtyard is surrounded by public gathering space, which would double as circulation. All gallery, storage, and education spaces surround the central core.

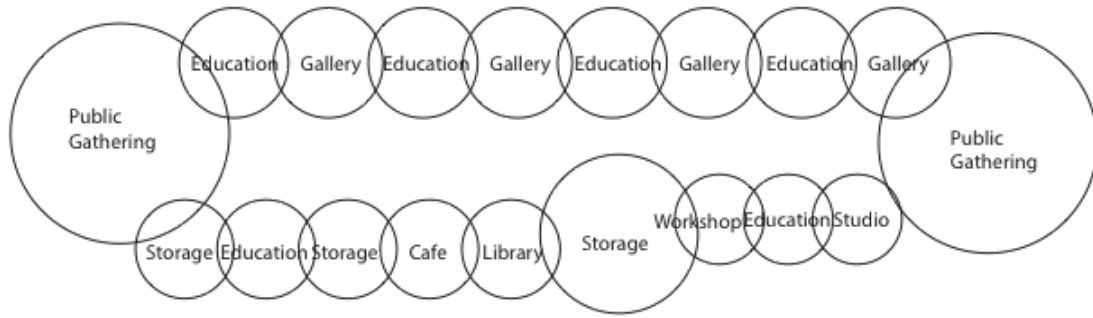


Figure 45: Bubble Diagram 4 | By Author: Russell Holstine

The Parrish Museum precedent inspires this diagram. The program is arranged linearly with a central circulation/public gathering space with galleries, storage, and education spaces on either side. I imagine this layout could be used as an interior pedestrian street where students could pass through the building on their way to class.

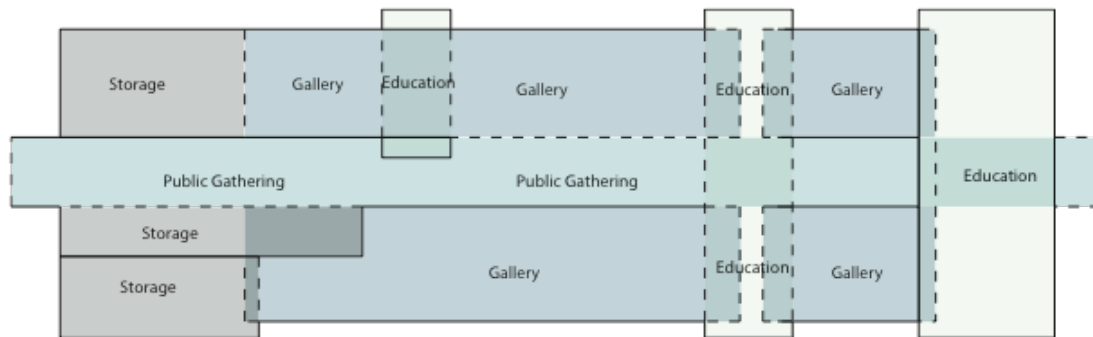


Figure 46: Spatial Diagram 1 | By Author: Russell Holstine

This diagram begins to talk about the overlapping and multiple uses that spaces could have. In this layout (much like the Figure 3), has a central passage zone that acts as the core of the building and becomes public gathering space, exhibition space, and circulation. I imagine this zone spilling into the different gallery spaces. The gallery spaces are intersected with education spaces, integrating exhibitions, and learning. The storage spaces are grouped at one end but could reveal themselves to the public gathering central core and to the galleries.

Chapter 5: Site

Chapter 5 Goals

In the following chapter, I will examine three potential sites for this project: one which the stakeholders have chosen (Site 1), one which I have selected to analyze (Site 2), and the last which came about in the developments of the “real” project over the summer (2016). Challenging the site and the facilities’ location on the University of Maryland campus is part of the process of exploring the potential for this new facility. Before diving into the analysis of the three potential sites, I will first discuss what it means for this building to be located on the UMD campus.

University Of Maryland, College Park, Maryland

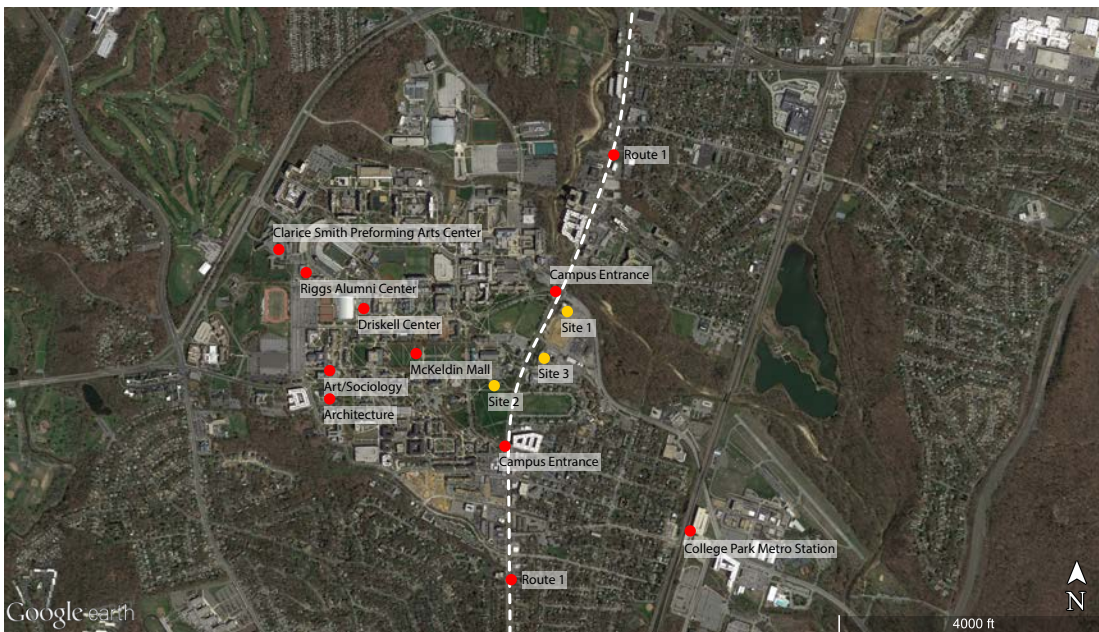


Figure 47: University of Maryland Aerial | By Author: Russell Holstine

Location + Size

The University of Maryland is a public research University located in Prince Georges County in College Park, Maryland. UMD is approximately 4 miles from the Washington D.C.

border. The University offers more than 100 undergraduate majors and 100 graduate programs across more than 1,300 acres. The current total enrollment (2016) is 37,610 students. This number surpasses the population of the City of College Park, which stands at 31,274.

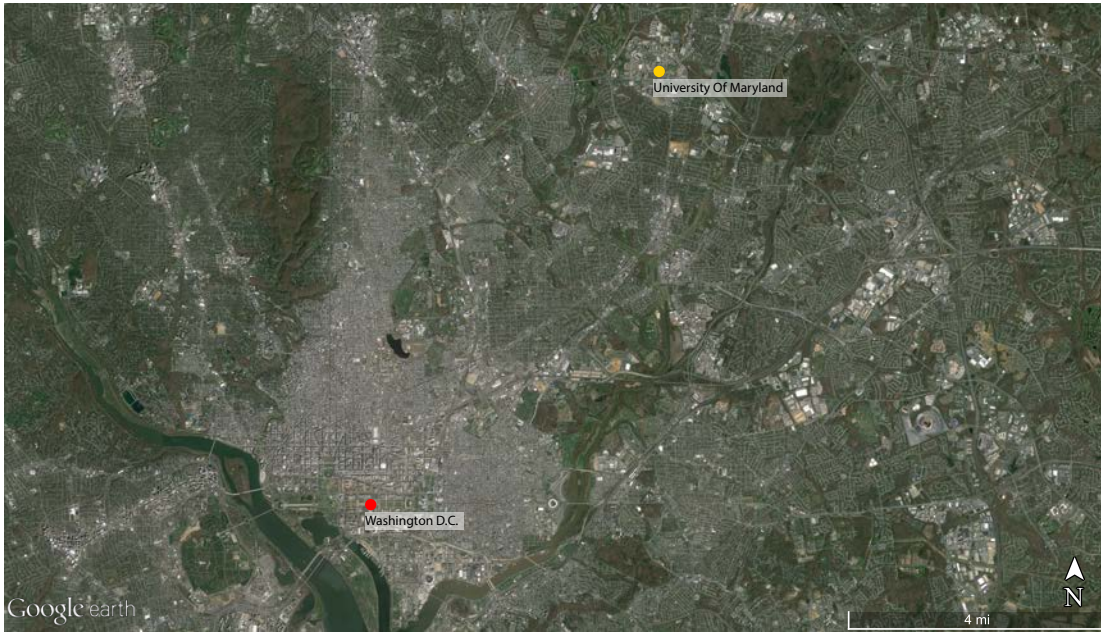


Figure 48: University of Maryland in relation to Washington D.C. | By Author: Russell Holstine

Architecture

Established in 1859, most buildings on campus are red brick Georgian architecture with white trim and white columns. Malls and open green spaces are another notable campus planning strategy that have important implications on any new design proposal. However, there seems to be a shift happening in the most recently constructed buildings and the buildings currently being built. Most new architecture on campus has become more modern in style moving away from formal brick campus architecture to steel, concrete, and glass. The new Irebe center takes a different stance on campus architecture as something that is notable and stands out.

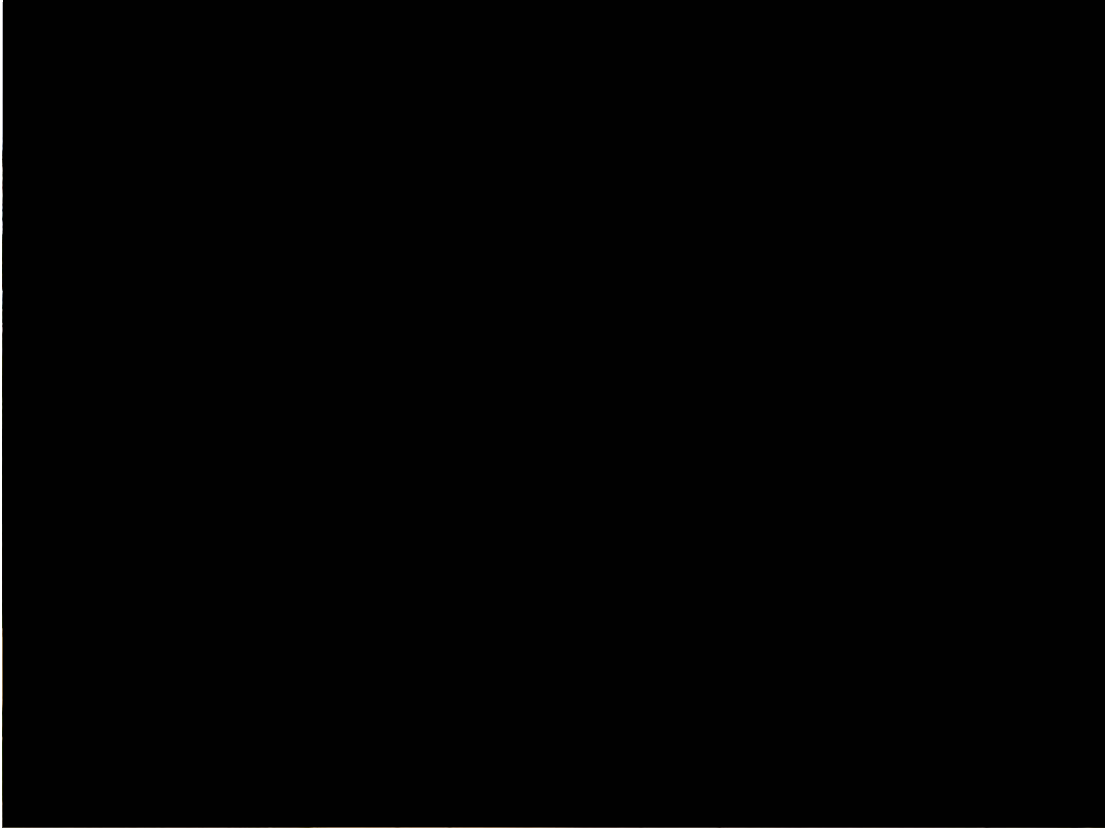


Figure 49: Talbot Hall on the Campus of the University of Maryland²³

Talbot Hall as an example of typical University of Maryland architecture.

Green Campus

In 2013, the campus was designated an Arboretum and Botanical Garden by the American Public Gardens Association and was ranked among the top 20 greenest universities by both The Princeton Review and Sierra Magazine. There are more than 14,000 trees and plants that grow on the 1,300 acres of the campus. Staying true to the University's master plan of incorporating an arboretum and botanical garden within the fabric of the campus may be an important idea to carry forward into the design process depending on the implications of the site chosen.

²³ Bgervais. Talbot Hall on the Campus of the University of Maryland. Digital image. Wikimedia Commons. N.p., 21 Aug. 2010. Web. 28 Apr. 2016. <https://commons.wikimedia.org/wiki/File:UMD_Talbot.JPG>.

Route 1 – Baltimore Avenue

Route 1 (also known as Baltimore Ave.) is a significant route that connects College Park to Washington D.C. It is the main route of travel for all College Park residents and is one of the main routes for anyone traveling from campus to the capital beltway. There are significant efforts from the University and from the City of College Park to re-imagine and redevelop the face of Route 1. There are many new construction projects happening along Route 1 as a part of this vision that include both projects by the City and by the University. According to the University of Maryland website,

“More than 20 projects are under way or on their way along the Route 1 (Baltimore Avenue) corridor, the area around UMD’s research park and the campus, through partnerships between UMD, the city and private developers. This effort aims to link the university to new amenities on Route 1 and to a growing research enterprise that extends past the campus’ traditional boundaries.”²⁴

New apartment housing, a major hotel, restaurants, and shops are all included in the new construction and will play a significant roll in the revitalization of this heavily travelled street. All three sites to be addressed sit along Route 1 and are in direct contact with the street. Being sited along Route 1 will also mean that the building will have a significant place at the front of campus and will be part of the front yard and the face of the University of Maryland. Both sites, therefore, will have the opportunity to be part of a larger vision of bringing in not only students but also the public.

A major opportunity of Route 1 is that it is a linear street that cuts through College Park creating a lack of depth to the City but allows for major development along Route 1. It currently lacks character and safe pedestrian access, but with the redevelopment of Route 1 that will change over time. "The nearly \$1 billion in private and state supported construction expected around College Park in the next five years make the University an ideal location for

²⁴ "CAMPUS CONSTRUCTION." UMD Visitor Guide. N.p., 02 Oct. 2015. Web. 30 Apr. 2016. <<http://universityofmaryland.myuvn.com/campus-construction/>>.

innovation and economic development in Maryland," said Peter Weiler, Vice President of University Relations at UMD and President, University of Maryland College Park Foundation. The increasing population of the City, the rising status of the University, and the investments being poured into redeveloping Route 1 create great opportunities for this project.

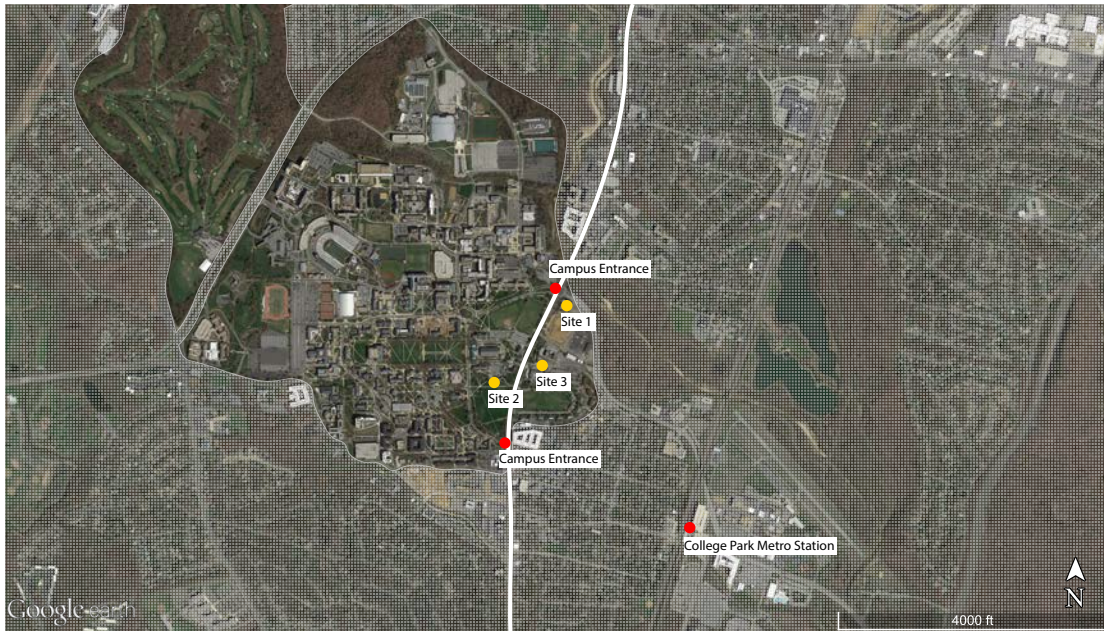


Figure 50: Route 1 Corridor as it passes through the front edge of the campus | By Author: Russell Holstine

Research

Because of the close proximity to the U.S. Capital, the University has been able to develop many partnerships with government and businesses, conducting research with federal and private sector agencies that cast a wide spectrum of topics which are recognized globally. There are many centers, institutes, and partnerships that address important issues, such as the Maryland Neuroimaging Center, the Institute for Advanced Computer Studies' Augmentarium, the Center for Society and the Environment and the Space Systems Laboratory, to name a few. This new University of Maryland Art Center will become a leader in the research community as well, bringing together disciplines from across the University together and forming partnerships and collaborations with artists and researchers of different

fields to create something new which may be art work or conservation techniques, among other things.

Transportation

The University of Maryland is located less than 1 mile from the College Park Metro Station. There are Metro Bus stops throughout the campus, along with the University of Maryland Bus system. Coming in the near future is the new Purple Line Metro system that will cut through the center of campus. The new Purple Line will bring the campus and the community closer together and give people greater access to the University. The Purple Line will be an above grade light rail line that, in some places, shares the street with vehicular and pedestrian traffic. There will be three stations on the campus: East Campus Station, Campus Center Station, and Adelphi Road/Campus West Station. All three sites are located near the East Campus Station. Site 1 is located 345 yards to the north. Site 2 is located 180 yards to the west. Site 3 is located directly to the north of the station.

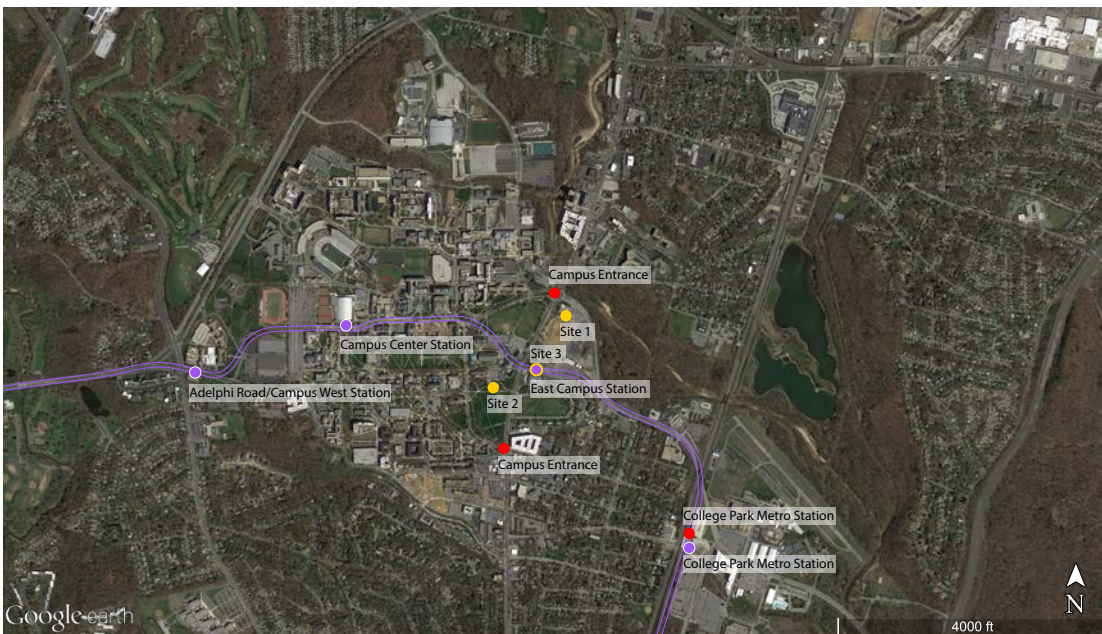


Figure 51: Purple Line | By Author: Russell Holstine

Analysis: Site 1

Location

Site 1 is located along Route 1, across from the main entrance to campus and at the corner of Route 1 and Paint Branch Parkway. The site is located in a redevelopment zone called the Innovation District. The Innovation District is currently in the first phase of construction with The Hotel completing construction within the next year.

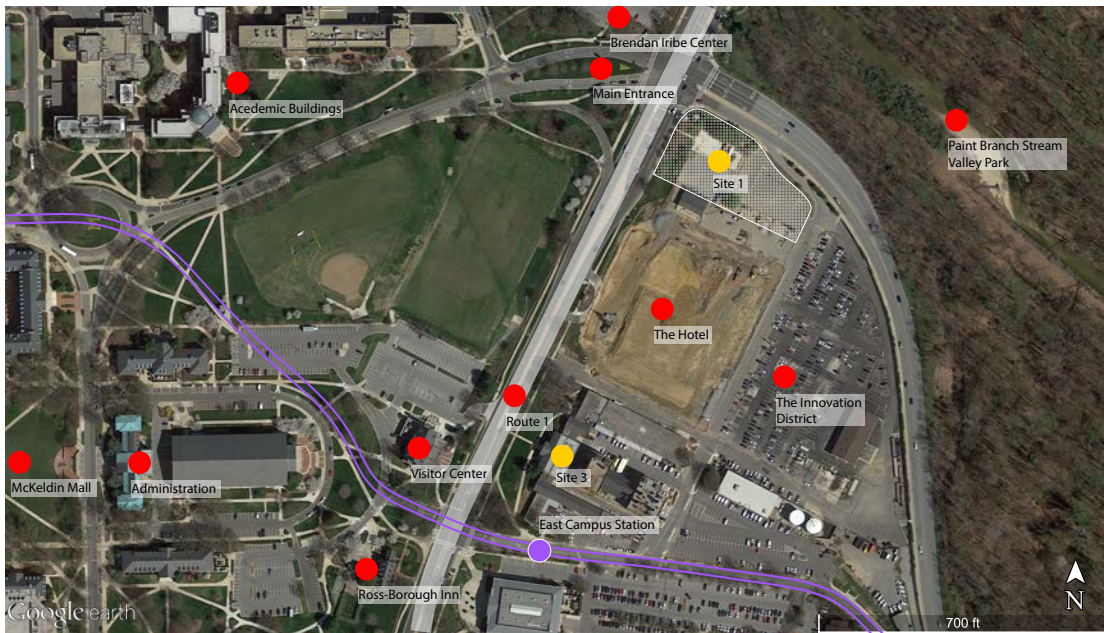


Figure 52: Site 1 Surroundings | By Author: Russell Holstine

Surroundings

The site is located to the east of the main entrance to Campus. There are major plans that are approved to redesign the entrance to campus. To the north and adjacent to the entrance will be a new academic building called the Brendan Iribe Center for Computer Science and Innovation. To the south of the site is The Hotel, a 297 room 4-star hotel, several restaurants, a spa, space for business startups, and 900 space parking garage, all currently under construction. Directly to the north of the site (across Paint Branch Parkway) is the Paint Branch Stream Valley Park. The park is apart of the Anacostia Tributary Trail System. Along the northern edge of the site is the Paint Branch Parkway and Baltimore Ave. Metro

Bus stop. Further to the north is a large apartment complex called University View. It is worth noting however that this large community of students does not walk to campus through the main entrance. There is a small pedestrian bridge that links the University and University View but bypasses the main entrance because of heavy vehicular traffic at the major intersection of Route 1, Paint Branch Parkway, and the campus entrance.

Implications

The implications of this site rest on the idea of creating a prominent entrance along Route 1. With the help of The Hotel and the rest of the Innovation District, the main entrance to campus will become more of a threshold that crosses Route 1, giving travelers along the street a sense of arrival. Because the site is on the corner, it will be part of making this threshold or gateway into a University of Maryland area. Right now when traveling along Route 1 there is more a sense of passing by the University. When construction is completed and The Hotel is opened, there will be more of a sense of passing onto and through a piece of the University instead of passing by it.

This building will be part of this gate especially for those traveling south toward Washington D.C. Because of The Hotel, there will be more of an opportunity to welcome guests and alumni into the facility. However, because it is across Route 1, I believe it will be a challenge to get strong student engagement with the new facility. There is an opportunity to take advantage of the proximity to The Hotel and any conferences therein to spill into the public forum of the museum.

Size

Length (West-East): 387ft

Width (North-South): 179ft (longest) 100 (shortest)

Area: 56,640 s.f.

At this size and shape, the building will most likely be square in shape or take the form of the site. It also means the building will be several stories tall. The terrain is flat.

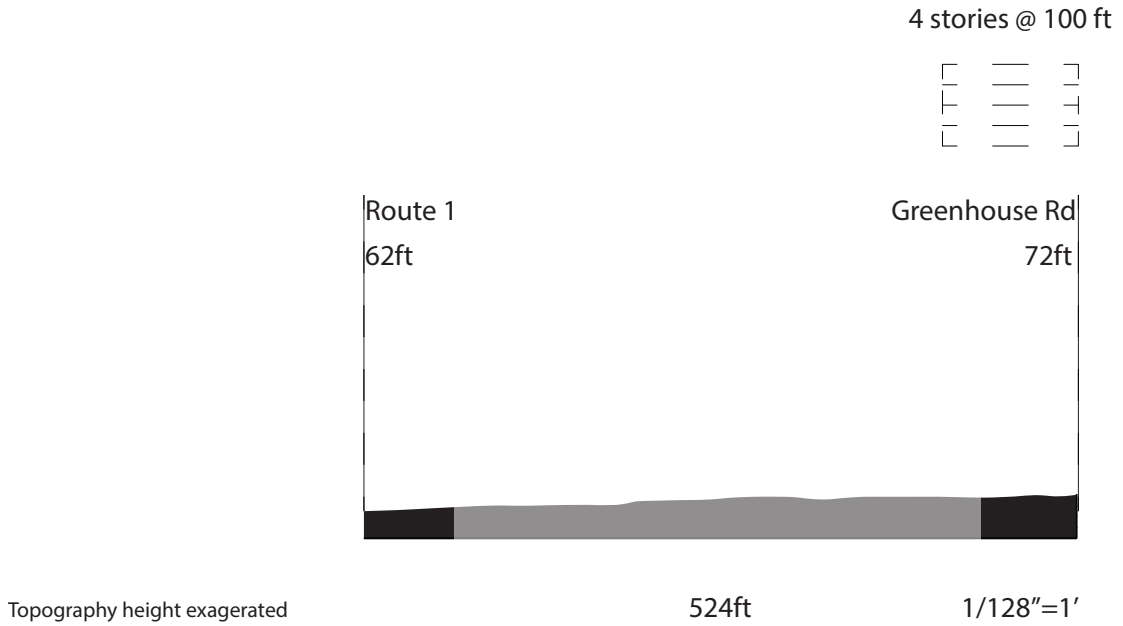


Figure 53: Site 1 Section | By Author: Russell Holstine

Analysis: Site 2

Location

Site 2 is located along Route 1 in between the two main street entrances on campus and adjacent to one of the main pedestrian entrances. It sits on one of the two major lawns that act as the front porch, giving the campus a face to the community of College Park. I imagine that the building will be located on the eastern edge of the site. This will allow a presence on Route 1 and will allow the building to extend into campus (bridging the gap between the campus edge and the community).

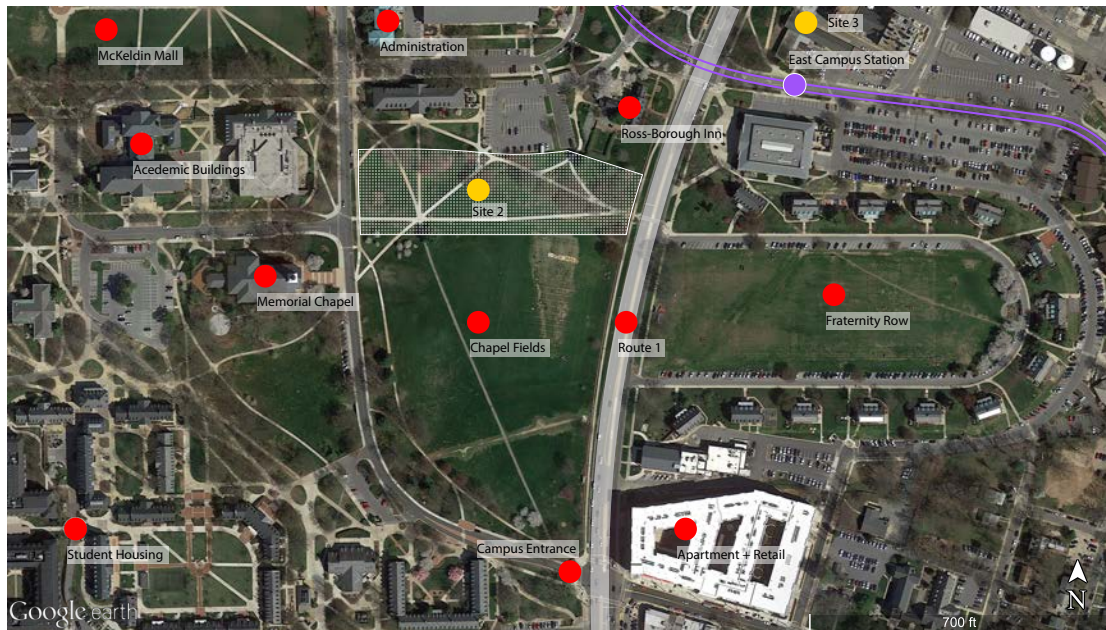


Figure 54 Site 2 Surroundings | By Author: Russell Holstine

Surroundings

The site is surrounded by residential, retail, and administrative buildings located along Route 1. The most notable and iconic building adjacent to this site is the Memorial Chapel. The Chapel sits atop a hill facing out over Route 1, making it one of the most recognizable and memorable buildings on campus. Many alumni of the University come back to this chapel to get married and many events are held here. Directly in front of the Memorial Chapel is the Chapel Fields. The Chapel Fields is a large green gathering place for

students and is one of the most active outdoor places on campus. The Fields are directly linked to Fraternity Row, which sits across Route 1 and shares a major geometry that opens up onto the Chapel Fields. On the northern side of Chapel Fields is a major pedestrian entrance to the campus used by all who live in fraternity row and the surrounding neighborhood to the east. Site 2 sits directly on top of this pedestrian route on the northern side of Chapel Fields. Directly to the north of site 2 are the main administrative buildings, the historic Ross-Borough Inn, and the University Visitor Center. Directly to the northwest is McKeldin Mall, the campus' large central lawn that is surrounded by academic buildings and the McKeldin Library (the largest library on campus). To the south of Chapel Fields are many restaurants, bars, and places to shop.

Implications

This site offers the new University of Maryland Art Center a face to Route 1, the City of College Park, and to the University of Maryland. Building this new facility at the very front of campus means putting on display the importance of the arts to this institution and will become a recognizable and memorable place at the University of Maryland for all students, community members, alumni, and anyone traveling along Route 1. Being directly on Route 1 implies that this facility will be a part of the revitalization of the street and College Park. By building at the front of campus, visitors will not only be art students and alumni interested in the arts, they will consist of students who may not otherwise be exposed to the arts, all alumni, and community members who will see this facility being built and recognize its significance. Being placed as a front of the campus means that it will be more on display, bringing travelers to the City of College Park and to the University because a place is being made.

Size

Length (West-East): 650ft

Width (North-South): 200ft

Area: 130,000 s.f.

At this size and shape, the building will most likely take on a horizontal linear form from west to east. It also means the building will most likely be two stories. The terrain slopes upward to the west which means the entrances to the building will be at different elevations.

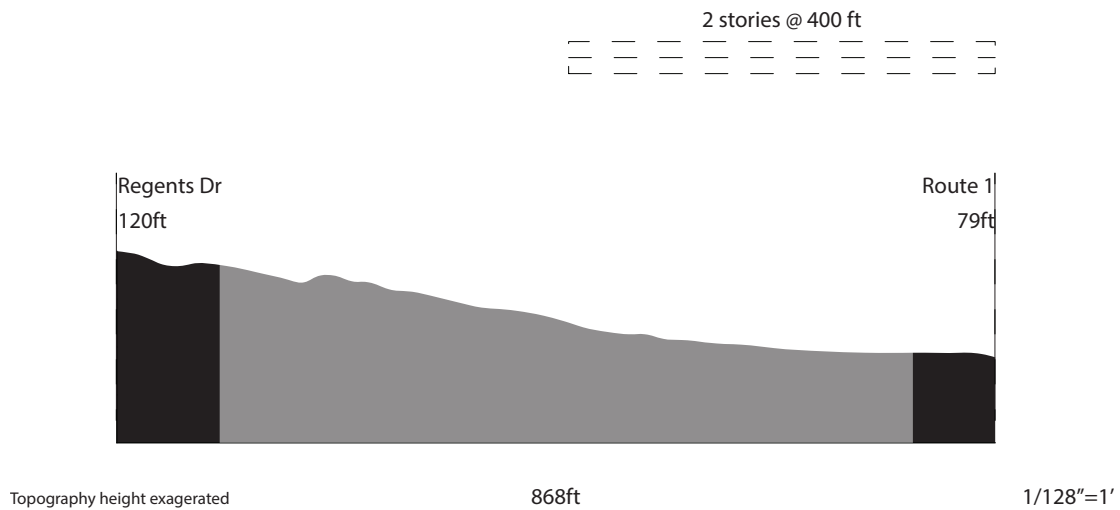


Figure 55 Site 2 Section | By Author: Russell Holstine

Analysis: Site 3

Location

Site 3 is located along route one, just south of The Hotel. The existing site is occupied by the university power plant and the campus facilities offices. The facilities office building acts as a wrapper and surrounds the power plant on three sides. The proposal to use this site developed over the summer (2016) by the Phillips at UMD committee and will ultimately be the site that I use for this thesis project. The facilities office building will be demolished and a new building erected. Because of the nature of the power plant, loading conditions, and access requirements, the new building will have to be set away from the power plant just as the existing building. It will be taken that the distance the existing building sits away from the power plant is the distance this new art center will be. Like site 1, site 3 is located within the redevelopment zone of the innovation district. Many of the other elements that were discussed in Site 1 Location (page 46) apply to this site as well. The location of site 3 however creates a greater opportunity to reach the student body as it is located much closer to fraternity row and is along a major pedestrian route that students who live in dorms and apartments located to the east use to walk to campus. With the future purple line, the intersection crossing route 1 will become more pedestrianized with new crosswalks and traffic signals.

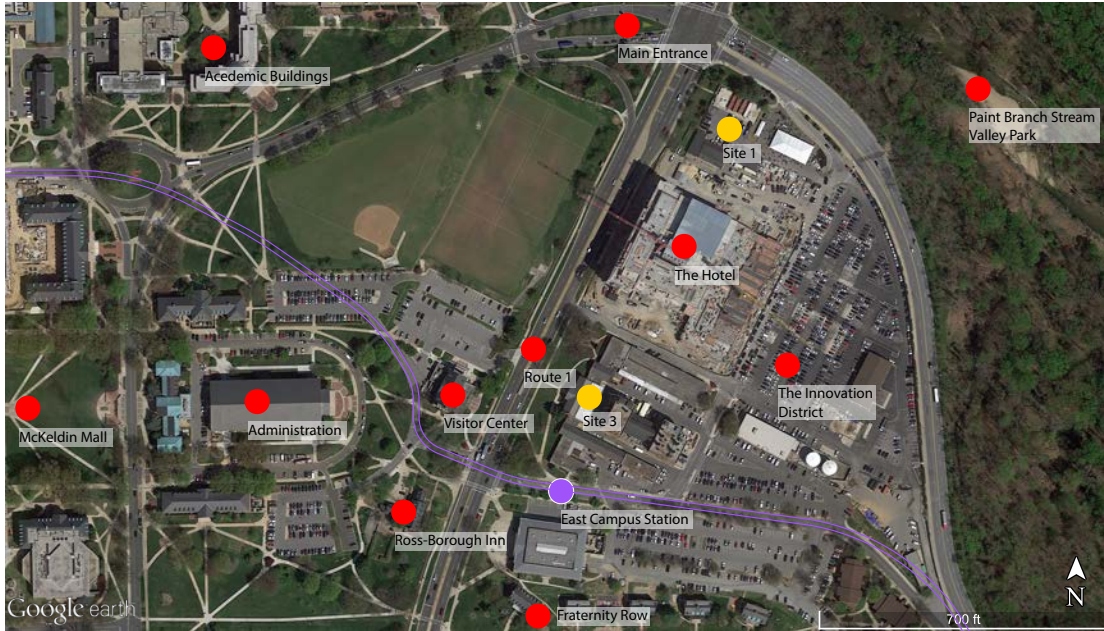


Figure 56 Site 3 Surroundings | By Author: Russell Holstine

Implications

Using this site gives this new facility a greater face to route 1 than the other two options. The length along route 1 reaches almost four hundred feet creating an opportunity for branding the campus and the museum. The Hotel entrance is located along the southern edge of The Hotel and faces this site. To the south of the site will be the East Campus Station of the purple line. Being right in between these two major elements creates a great opportunity to bring people into and through the building, enhancing their awareness of art. Because The Hotel (a high end luxury hotel) will bring in guests who are more aware of and appreciate art as well as alumni and sports fans, this location is key for this audience. Some guests will arrive by metro and will get off the purple line and walk to The Hotel. With the creation of a “passage” through the building, the audience becomes broader and the experience of being in this area (the innovation district on the University of Maryland campus) will be enriched. As discussed in Site 1 Implications (page 47), the sense of passing through the campus instead of by it will increase with the opening of The Hotel and the development of the innovation district. With the creation of a university art center at this

location would heighten this awareness of passing through, blurring a boundary between the university and the greater College Park area.

Size

Note: the shape of the site is an L. At the point of writing this, it has not been decided the orientation of the L shape on the site. There is a north-south wing along Route 1 and an east-west wing either to the north or to the south of the power plant.

(West-East) South wing: 390'x60'

(West-East) North wing: 390'x60'

(North-South) wing: 385'x95'

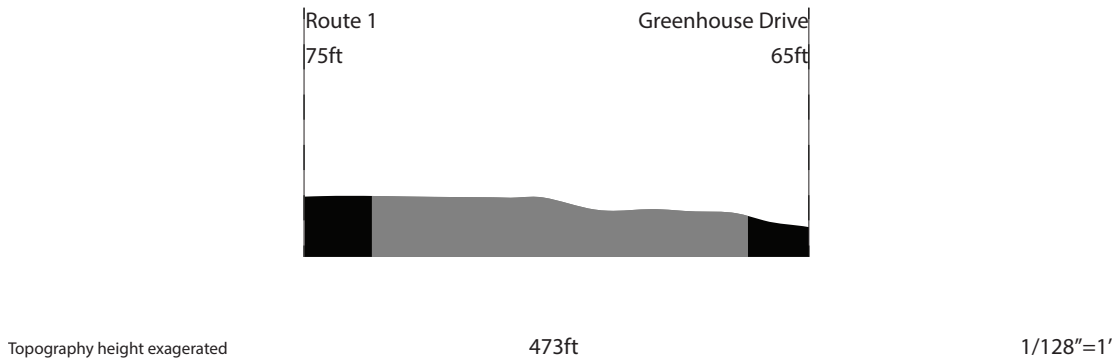


Figure 57 Site 3 Section | By Author: Russell Holstine

Chapter 6: Design Conclusions

Chapter 6 Goals

In the following chapter I will summarize the outcome of the design. In order to do this, the final thesis presentation follows.

Presentation Slides and Narrative

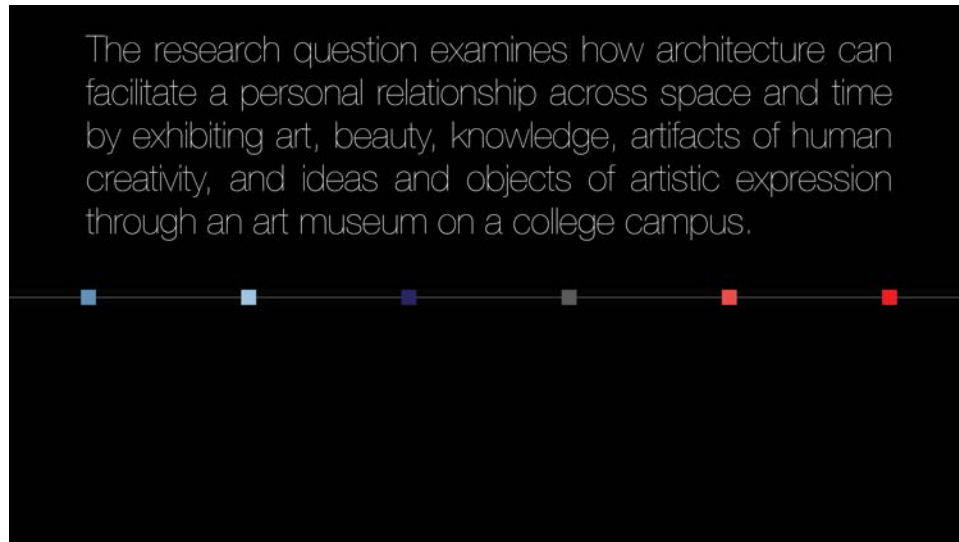


Figure 58: Research Question | By author: Russell Holstine

Project

For the past two years I have worked as the Kibel Gallery assistant at the University of Maryland School of Architecture, Planning and Preservation. This job created an interest in exhibit design among other things like the display of objects and information. A year ago, the Kibel Gallery director mentioned a potential project that was being discussed between the University and the Phillips Collection, a museum here on the University of Maryland campus. I became excited about the idea of a proper facility to house a collection of art on a campus with growing status in the BIG 10 community of universities and an international research institution. I am glad that the University of Maryland recognizes the importance of art and its link to education.



Figure 59: Title Slide | By Author: Russell Holstine

My thesis became more than just a museum however. The Arts Center at the University of Maryland will be a place where all types of art are both displayed and created, bringing students from all departments of education together.



Figure 60: Stakeholders Slide | By Author: Russell Holstine

I have three main stakeholders in this project. The Phillips Collection, located in Washington DC, is a collection of modern and contemporary art started by Duncan Phillips.

Phillips, a graduate of Yale who wrote extensively about art, had a simple mission statement, “A museum combined with an experiment station.”

The Driskell Center, located at the University of Maryland, College Park, is a collection dedicated to the study of the visual arts and culture of African Americans and honors the legacy of David C. Driskell. Driskell was a philanthropist, collector, art historian, and professor of art.

Both have collections that have outgrown their current facilities. The real life project is mostly a storage facility and art museum. This thesis began as a discussion with the directors of both collections. My thesis grew into something else as I did my research and thought about what this facility could do for the University of Maryland campus. My hope is that I might spark a conversation among the stakeholders to broaden their discussion about the project.

Research

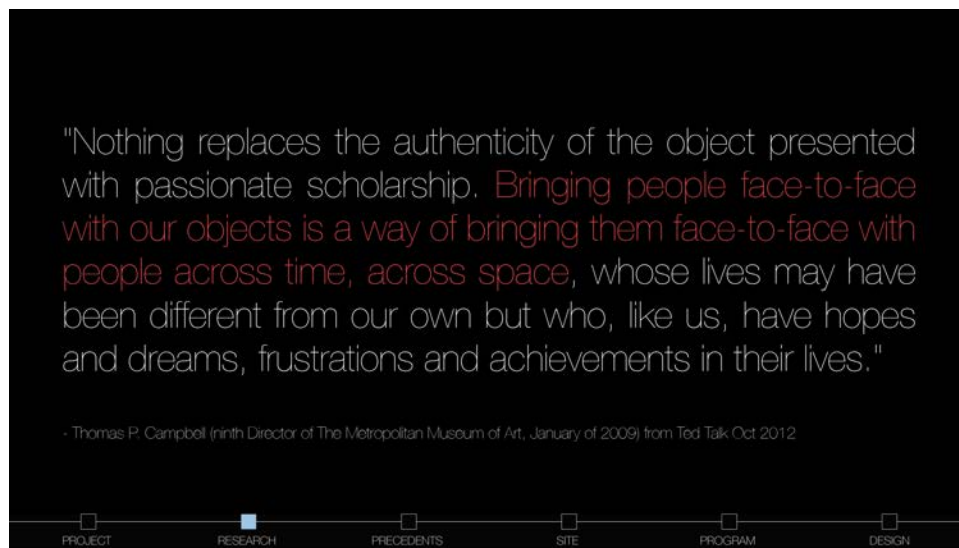


Figure 61: Thomas Campbell quote | By Author: Russell Holstine

I was intrigued by the idea that a boundary could be broken across space and time through an interaction with art and how that idea can be expanded in order to encourage the creation of new art.

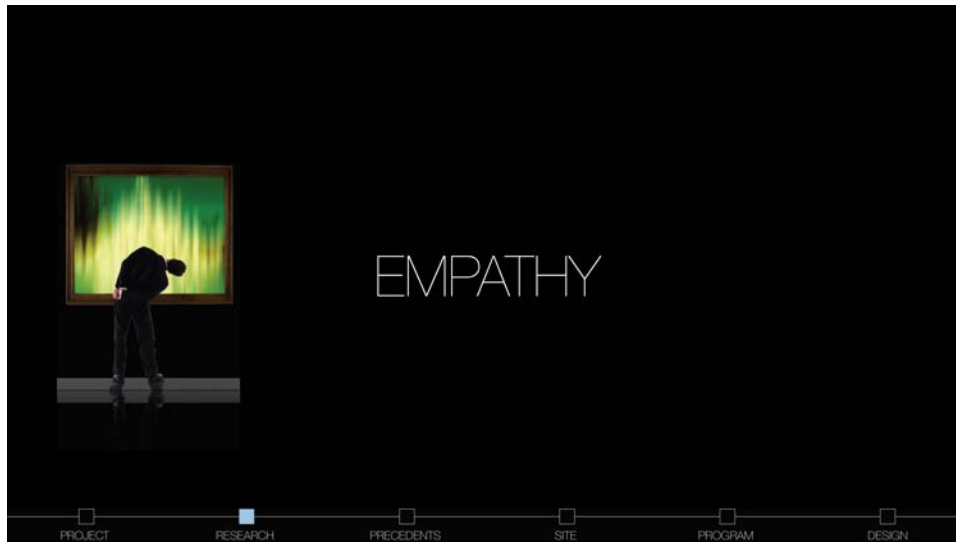


Figure 62: Empathy Slide | By Author: Russell Holstine

Bloomer, Moore, and Yudell talk about a type of empathy in Body, Memory, and Architecture. They talk about a mystic quality in empathy. People form emotional unions



with external objects. We project our personal emotions into totally abstract objects. In this way, artists while making a work of art project their feelings. Those feelings then become the content of the art.

Figure 63: Architecture is Art slide | By Author: Russell Holstine

I came to the conclusion that architecture is not only a backdrop for art but can also be art. In the same way an artist pours their emotions into a work, an architect does the same. The same relationship can be had with architecture that bridges the space time boundary.

The current generation has become accustomed to looking at a screen. Art or buildings can be looked at online at anytime. First hand experience has been proven to have more of a lasting impression than seeing something on a screen or in a book. This project offers opportunities for one-on-one engagement with works of art. I would like to pose the



question, how can space facilitate that experience? The above image is not what I am talking about however. I have stood in this room but I do not remember the Mona Lisa. I remember taking a picture of her.

Figure 64: First Hand Experience - Mona Lisa | By Author: Russell Holstine

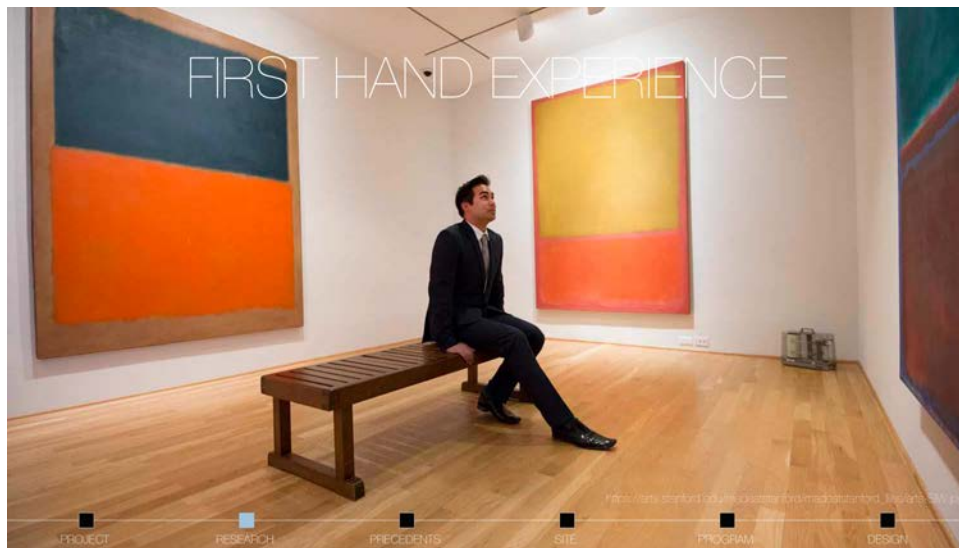


Figure 65 First Hand Experience - Rothko | By Author: Russell Holstine

I do remember this experience though. An experience I read about and did not understand until I stood in front of a Rothko.

Precedents



Figure 66: Precedent Catalogue slide | By Author: Russell Holstine

Precedents became important even before I figured out how I wanted to conduct my research. There were four topics that I became interested in.

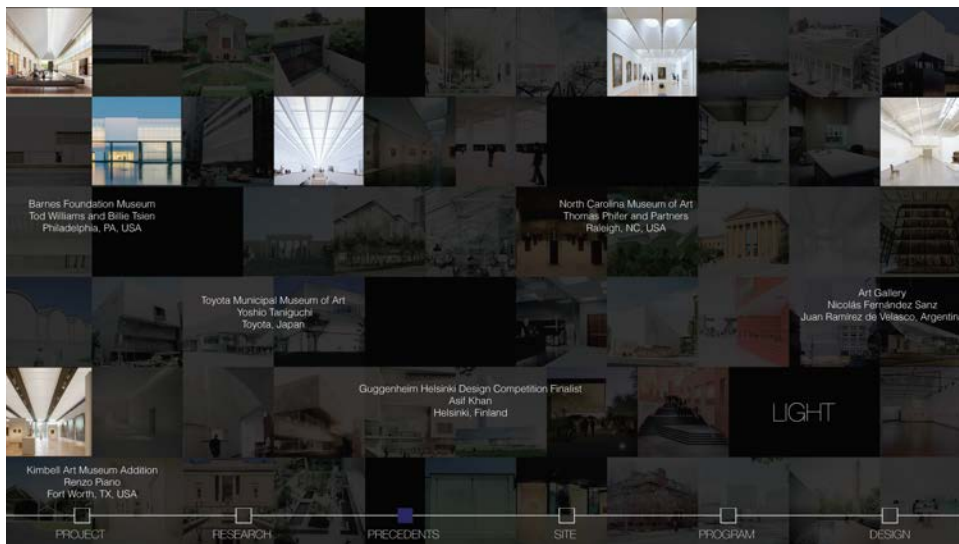


Figure 67: Precedent Light slide | By Author: Russell Holstine

How was natural light being used?

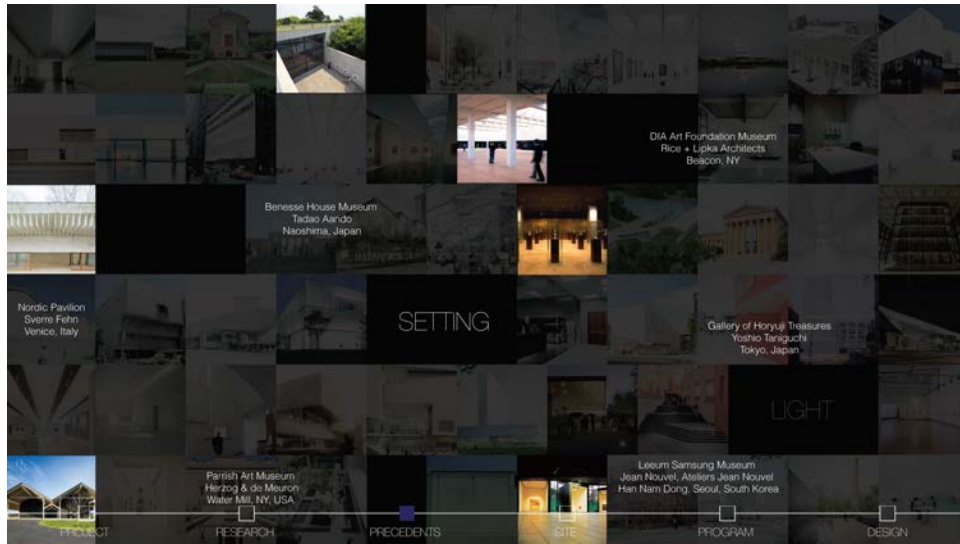


Figure 68: Precedent Setting slide | By Author: Russell Holstine

How did architecture become a backdrop or a setting in which to display art?

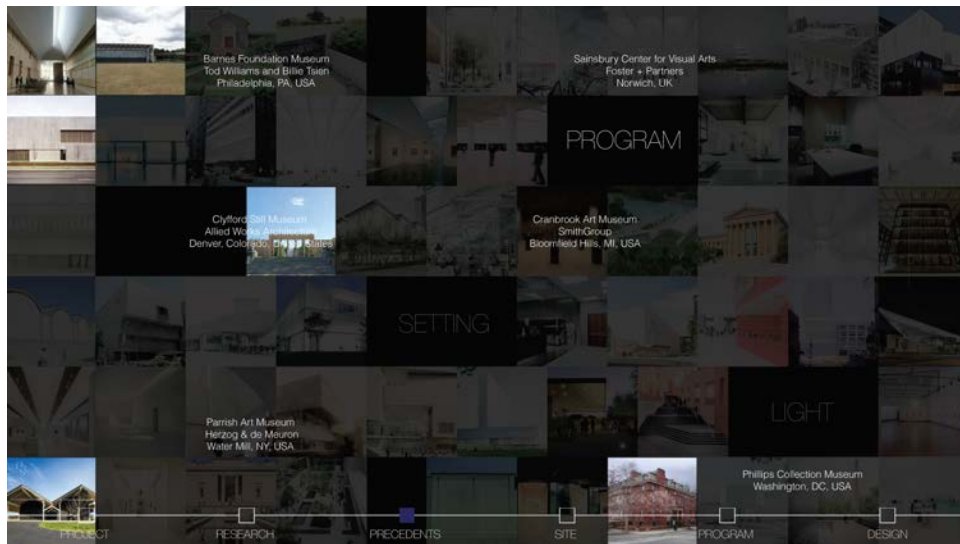


Figure 69: Precedent Program slide | By Author: Russell Holstine

What kinds of spaces were being included in the program?

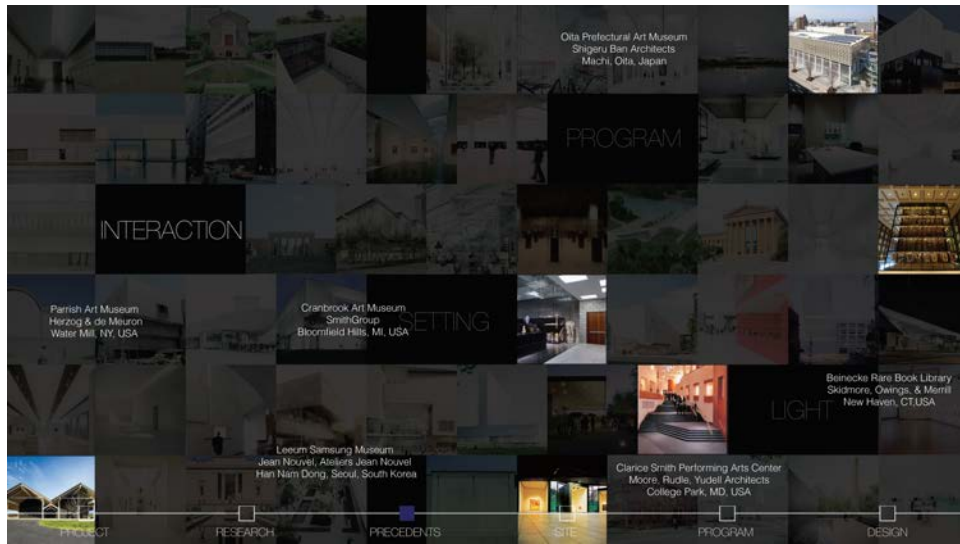


Figure 70: Precedent Interaction slide | By Author: Russell Holstine

How do people interact with the building?

Site



Figure 71: Aerial Image of College Park | By Author: Russell Holstine

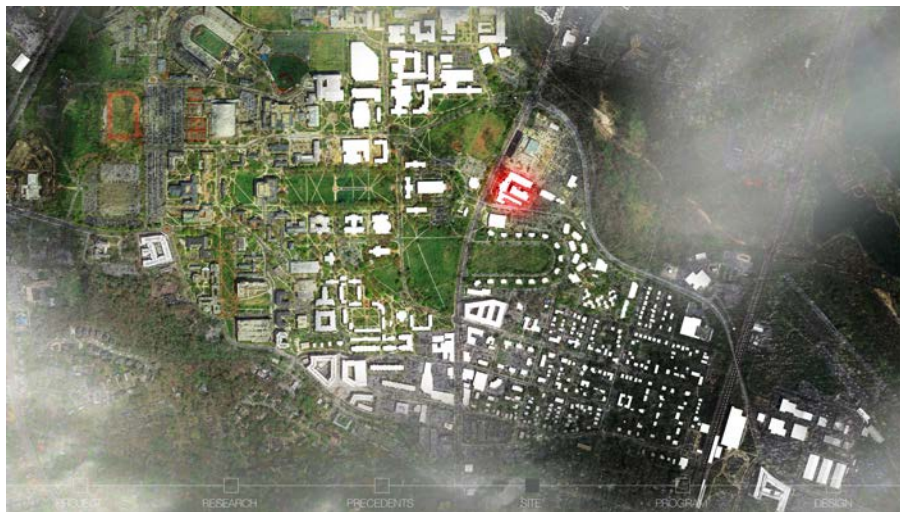


Figure 72: Site Location | By Author: Russell Holstine

Ultimately, this was the site chosen.



Figure 73: Route 1 | By Author: Russell Holstine

In the context of the City of College Park, the site lies within a goal of revitalizing the Route 1 corridor. There exists a partnership between UMD and the City with this goal in mind.



Figure 74: Current projects | By Author: Russell Holstine

There are currently more than ten projects that are under construction or will soon begin construction with this goal.



Figure 75: Campus Boundaries | By Author: Russell Holstine

Highlighted here are the boundaries of campus.

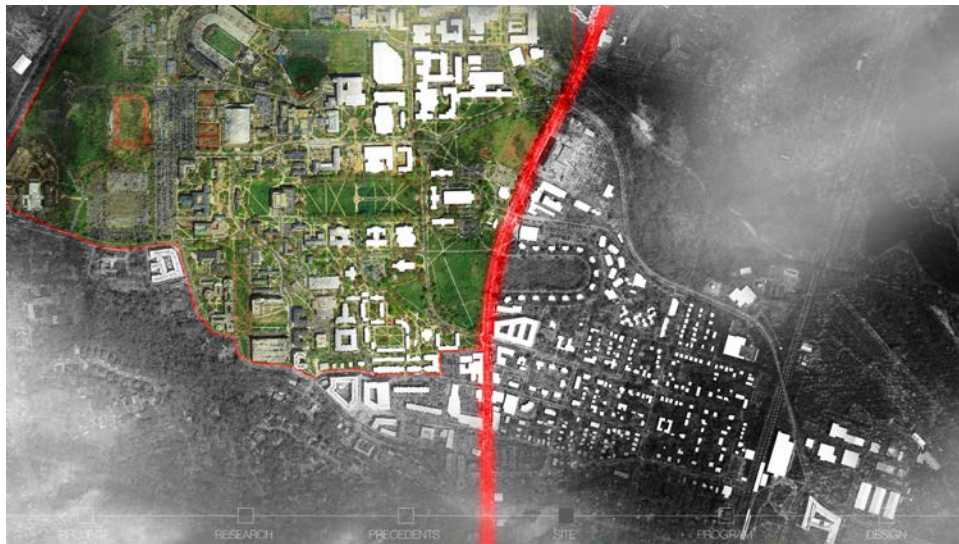


Figure 76: Route 1 as Edge | By Author: Russell Holstine

Route 1 currently acts as an edge, with the exception of fraternity row.

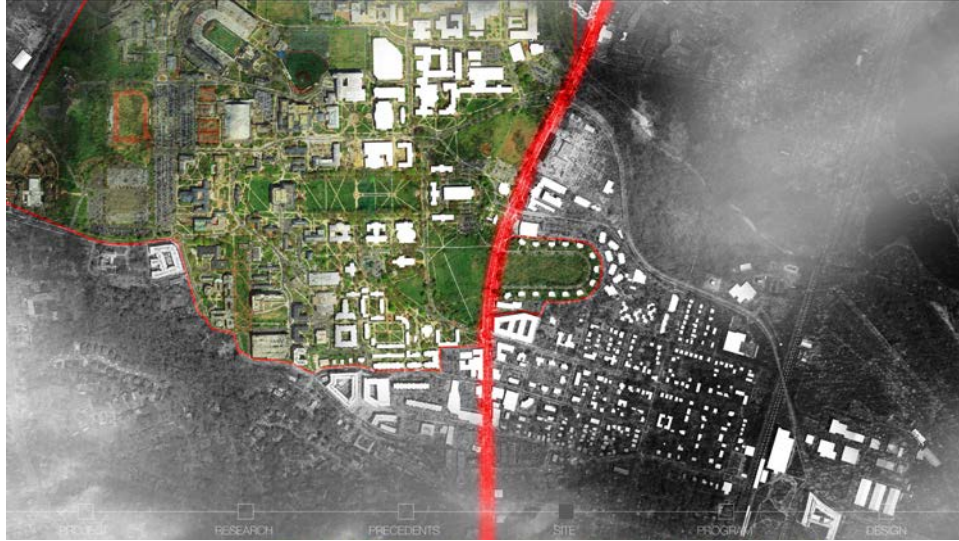


Figure 77: Campus + Fraternity Row Boundaries | By Author: Russell Holstine

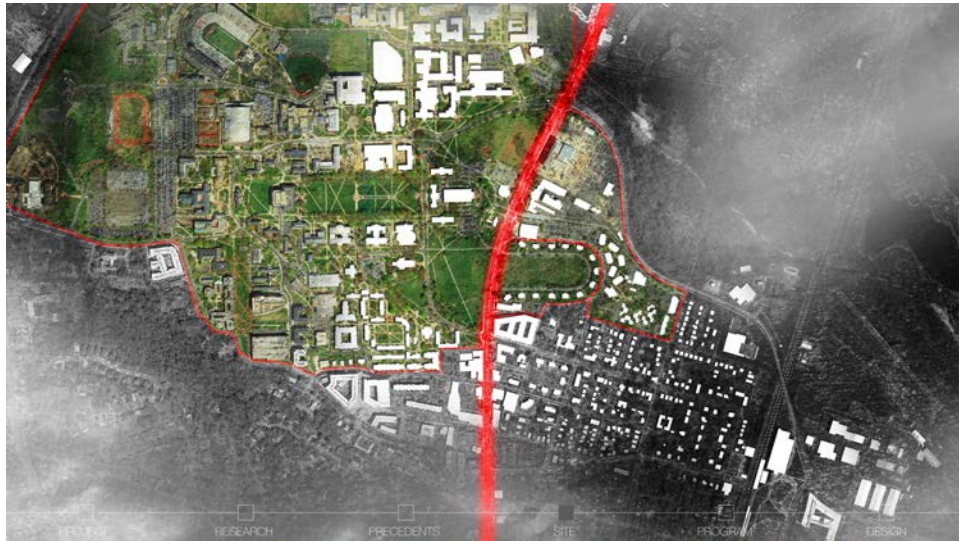


Figure 78: Campus + Fraternity Row + Innovation District Boundaries | By Author: Russell Holstine

This project lies within a broadening of ideas and innovation as the physical boundaries of the Campus expand across Route 1 into a new Innovation District.

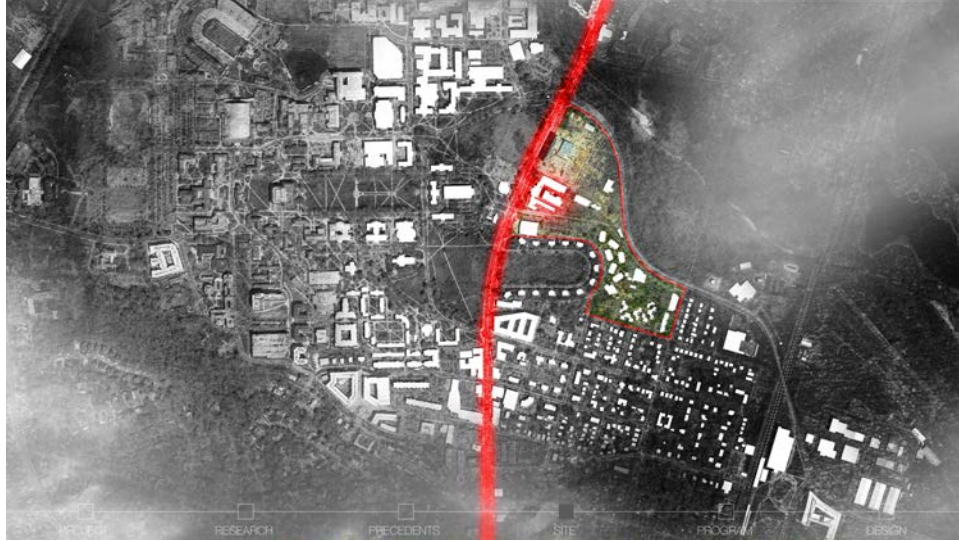


Figure 79: Site as a Prominent Face on Route 1 | By Author: Russell Holstine

In the context of the Innovation District, it becomes a prominent face on Route 1.



Figure 80: The Hotel + Irib Center Locations | By Author: Russell Holstine

It becomes a player with The Hotel and the Irib Center.

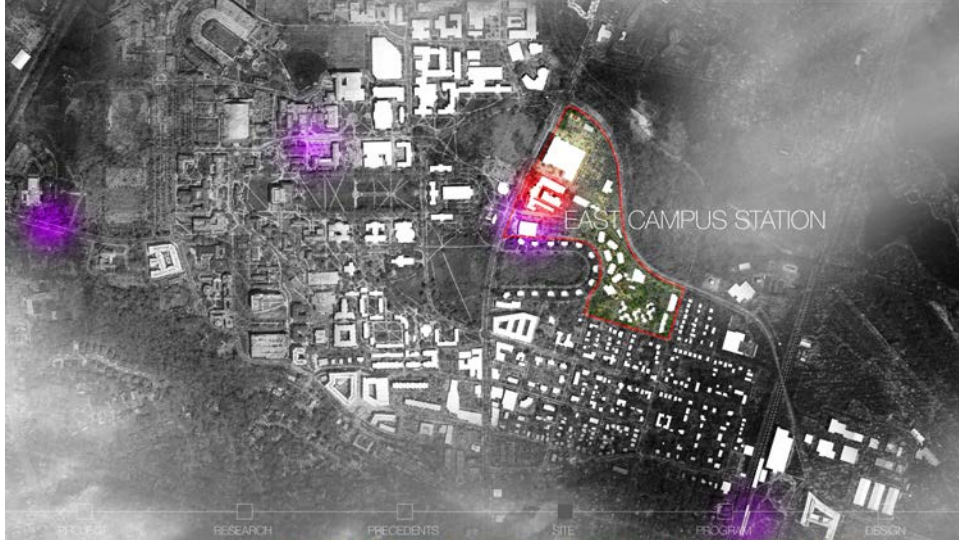


Figure 81: East Campus Purple Line Station Location | By Author: Russell Holstine

Within this new district and adjacent to the site, is planned a new purple line metro stop called East Campus Station. The purple line is an on grade light rail system that connects to the DC metro.

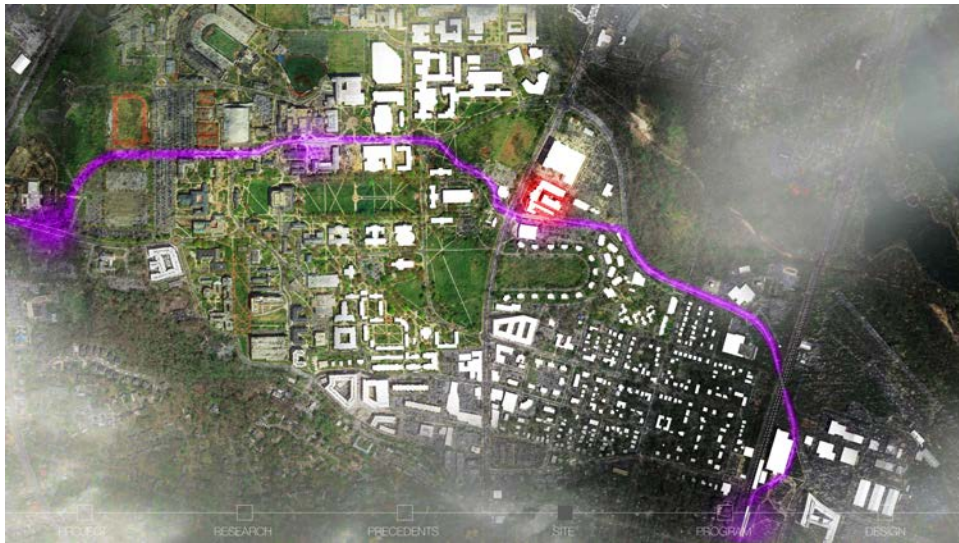


Figure 82: Purple Line Connected | By Author: Russell Holstine

Once the purple line is completed, this area will be easily accessible from the greater campus area as well as from the community and beyond by way of the DC metro green line, which is only one stop away.



Figure 83: Purple Line Connected to DC Metro | By Author: Russell Holstine

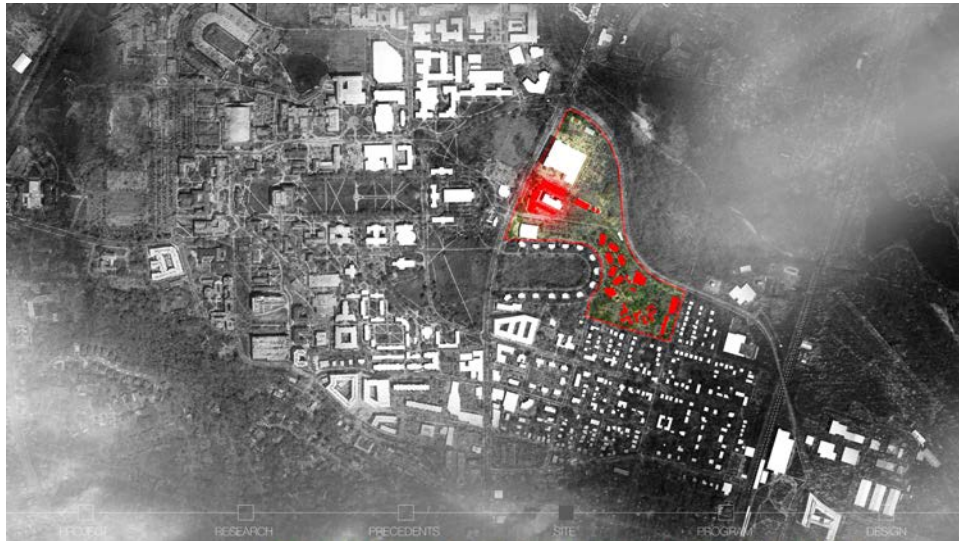


Figure 84: Innovation District Demolition | By Author: Russell Holstine

The Innovation District master plan changes this area drastically. Highlighted above are the buildings that will be demolished to make way for mixed-use mid rise student housing, fab labs, start up office space, co-lab space, and other research based spaces.



Figure 85: Innovation District Master Plan | By Author: Russell Holstine

This change has already begun with the construction of The Hotel almost at completion and the Irib Center just beginning. These two create a “gateway” if you will, a feeling that one is passing through campus instead of by it.



Figure 86: Current Aerial Summer 2016 | By Author: Russell Holstine

This is what the site looks like now.



Figure 87: Future Aerial | By Author: Russell Holstine

This is how the site might look in the future.

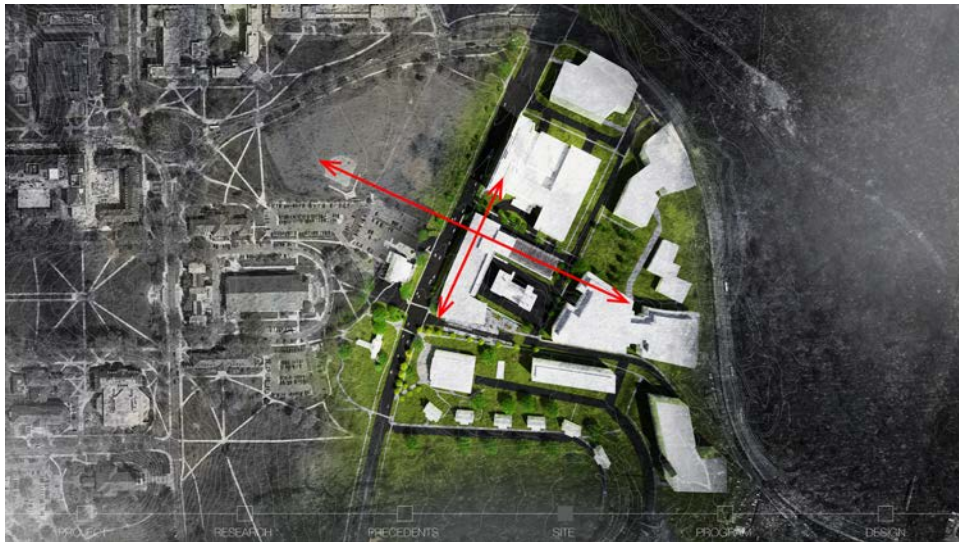


Figure 88: Connections Diagram | By Author: Russell Holstine

Because the site is located between The Hotel and East Campus Station and between the Campus and the Innovation District, I saw the opportunity to make connections between the four.

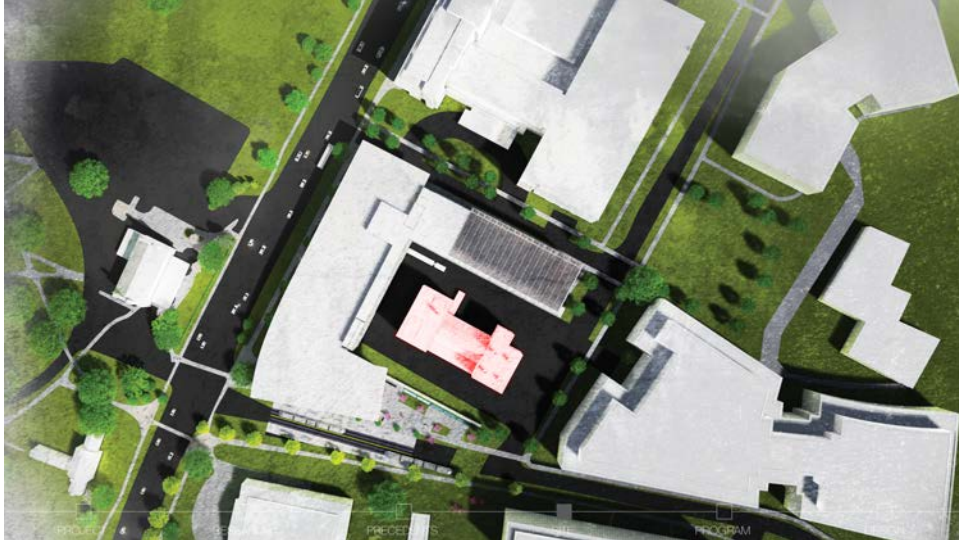


Figure 89: Steam Plant Location | By Author: Russell Holstine

One of the biggest challenges of the site was the University Steam Plant. There are no plans to remove or relocate it. The Steam Plant provides the Campus with heat in the winter and produces a small amount of electricity.

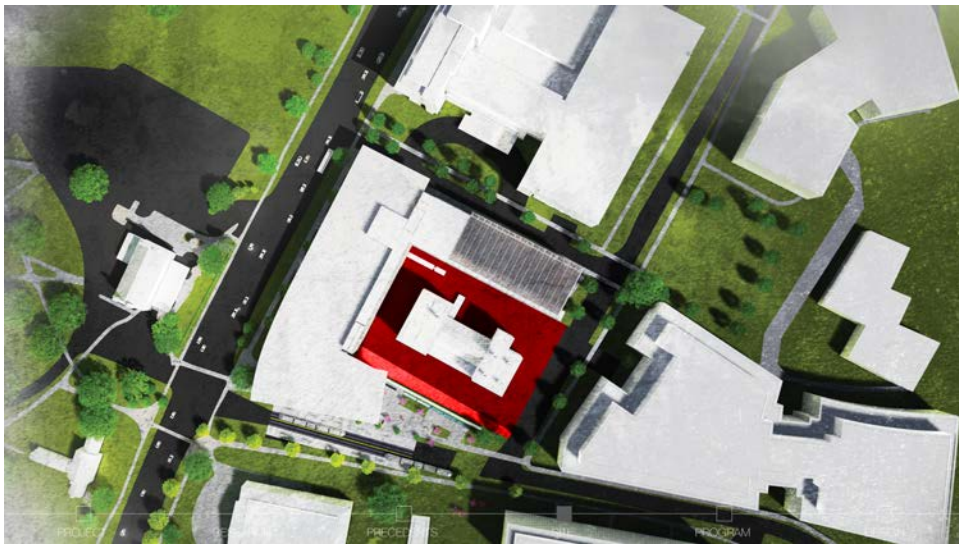


Figure 90: Steam Plant Clearance Diagram | By Author: Russell Holstine

It requires a fifty foot clearance on all sides for air intake, maintenance, and deliveries.

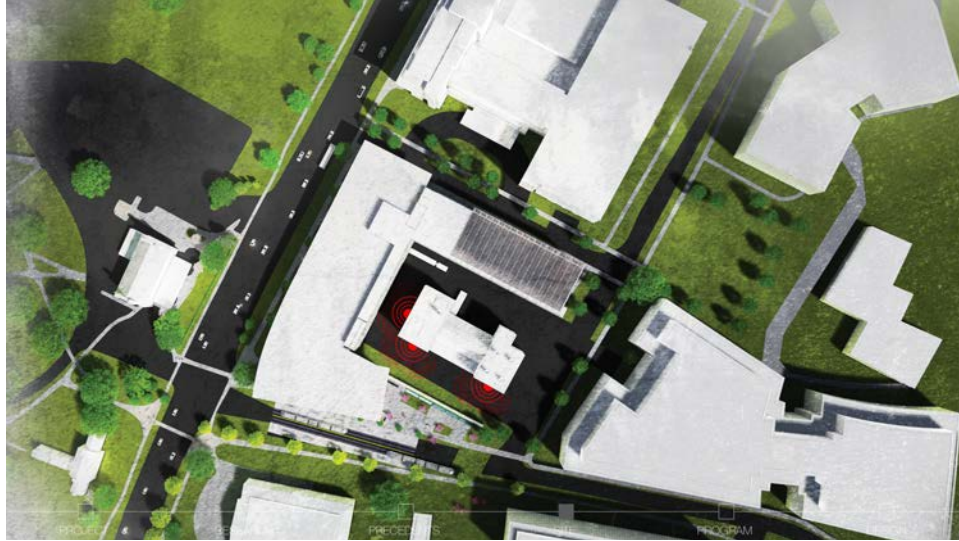


Figure 91: Steam Plant Noise Diagram | By Author: Russell Holstine

It also required the mitigation of noise.



Figure 92: Steam Plant Photos | By Author: Russell Holstine

Above are a few photos of the Steam Plant.

Program

I set a standard to broaden the idea of an experiment station, research institute, and display case for not only paintings and sculpture, but for music, science, fashion, and other forms of art and creation around campus.

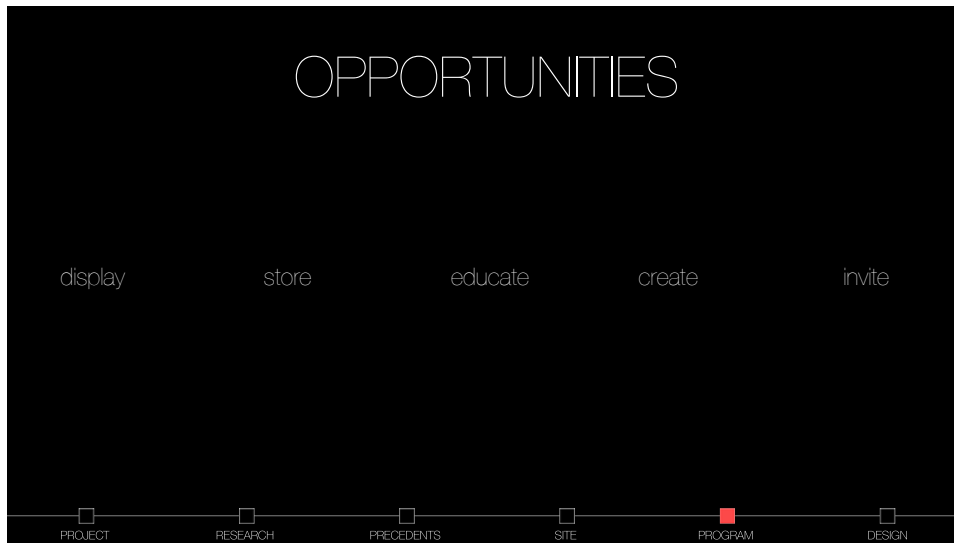


Figure 93: Opportunities Slide | By Author: Russell Holstine

The program I developed encompasses five main opportunities.

- The display of art.
- The storing of two growing collections.
- To educate, influence, inspire, encourage, and broaden other disciplines on campus.
- With the same goals in mind, to encourage the creation of new art and research.
- To invite people in, some who would not otherwise have an experience with art.



Figure 94: Challenges Slide | By Author: Russell Holstine

How did these opportunities turn into challenges?

- The movement of many types of users, keeping in mind the security of the museum as well as being able to close parts of the building.
- To create an ease of movement from storage to galleries encouraging changing exhibitions and combining different artists from different time periods and encouraging changing dialogues.
- The display of stored art without sacrificing natural light.
- To create spatial variation to provide both intimate spaces and large spaces that give the opportunity for large installations and displaying large works.

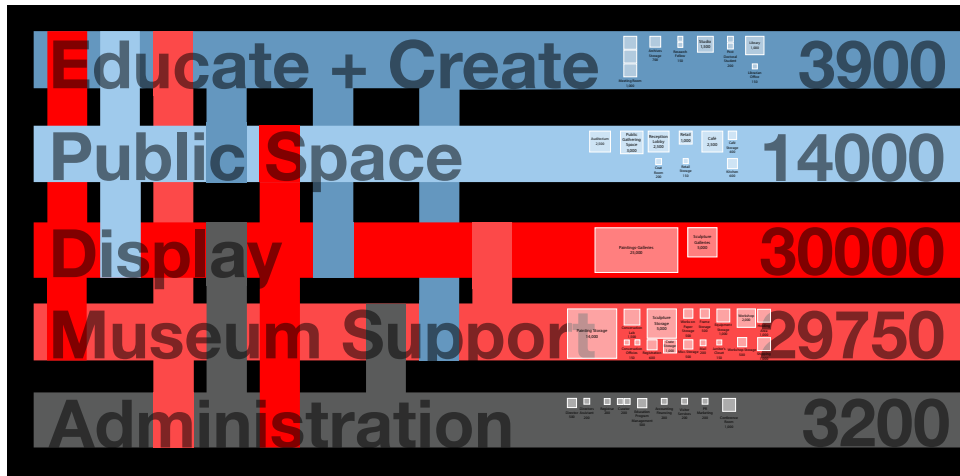


Figure 95: Program Diagram | By Author: Russell Holstine

To give you a sense of scale, here is a breakdown in square footage for the five overarching chunks of my program. The diagram attempts to show the complexity of adjacencies and functioning circulation.

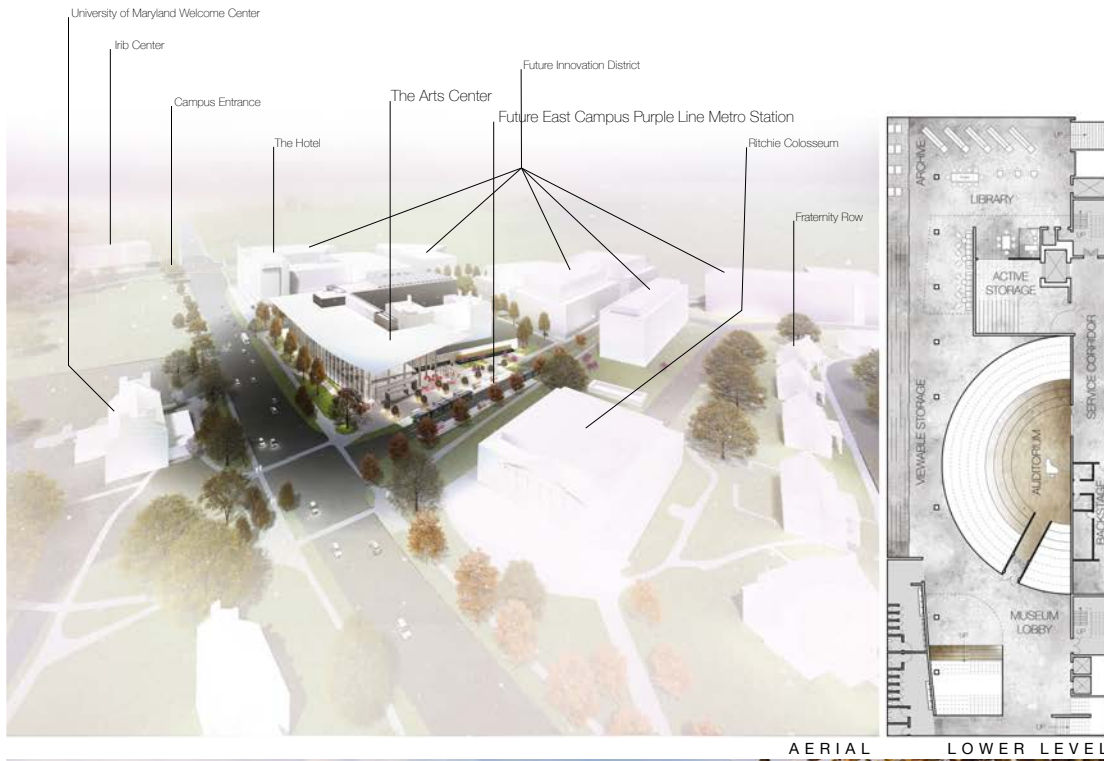
Final Presentation Boards and Renderings

(pages to follow)

THE ARTS CENTER

AT THE UNIVERSITY OF MARYLAND

Russell Holstine



ROUTE 1

Figure 96: Board 1 | By Author: Russell Holstine

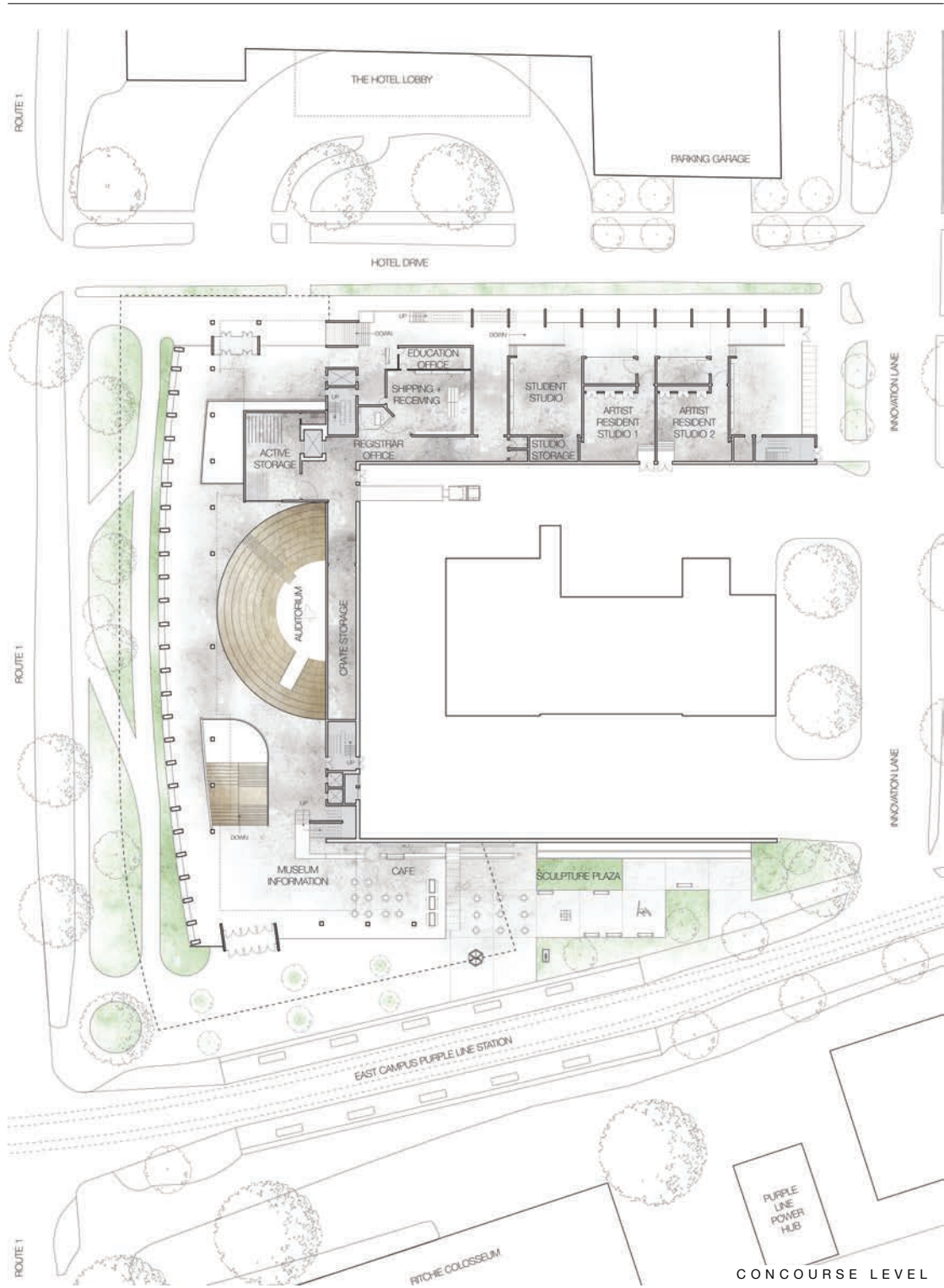


Figure 97: Board 2 | By Author: Russell Holstine

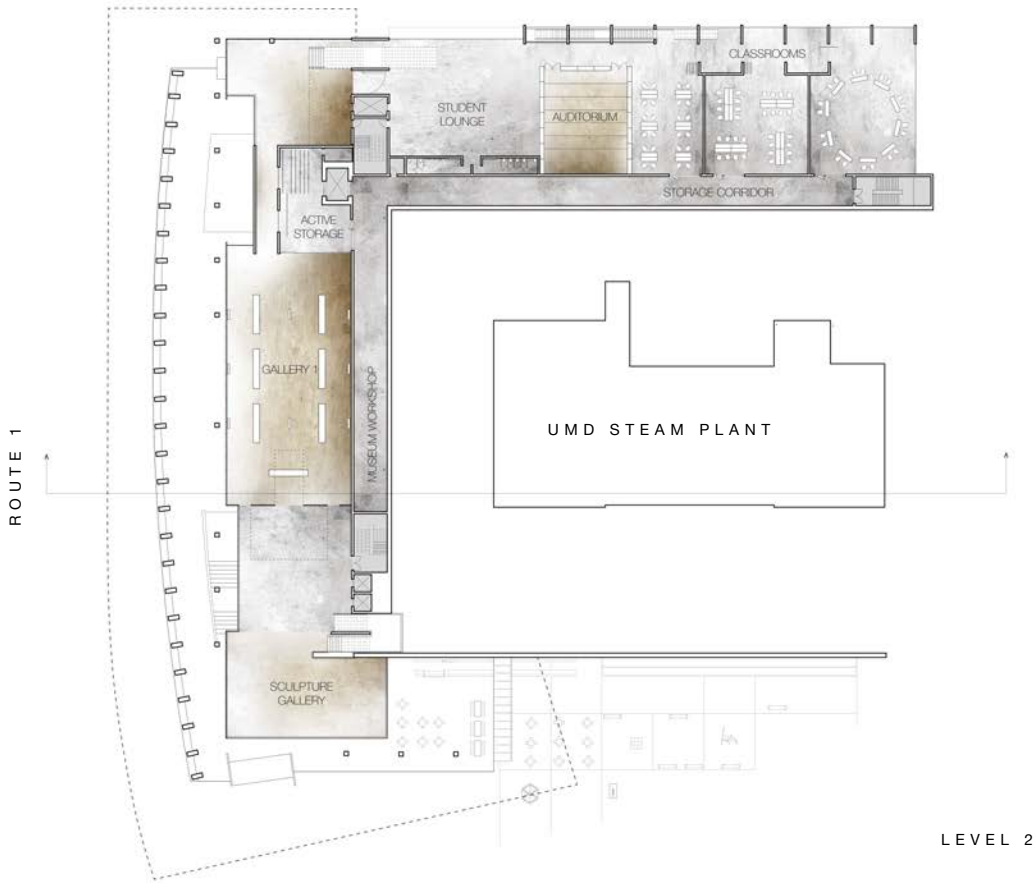
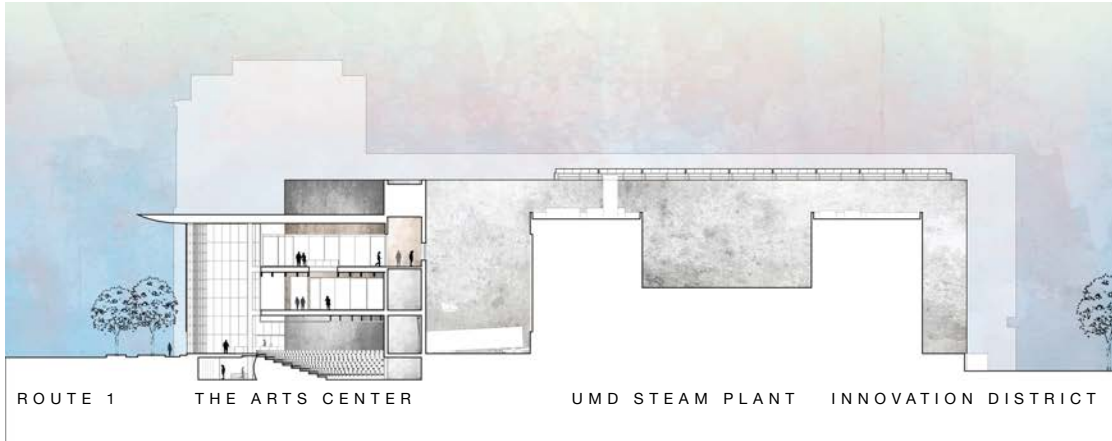
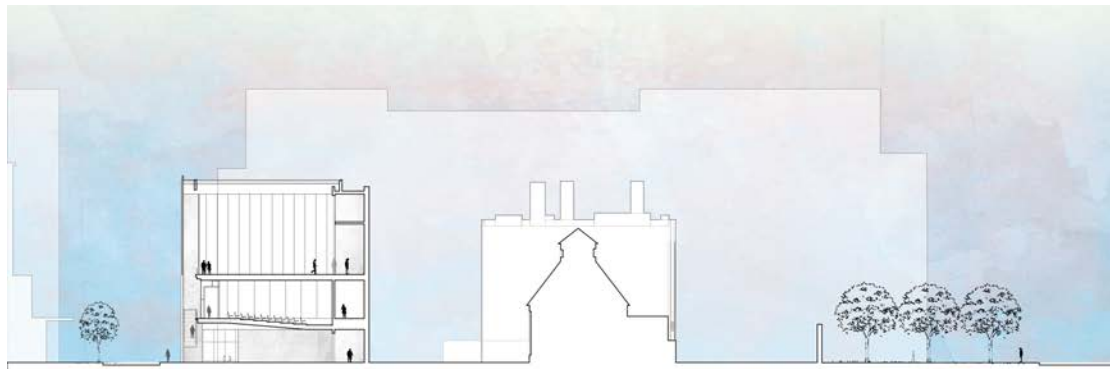
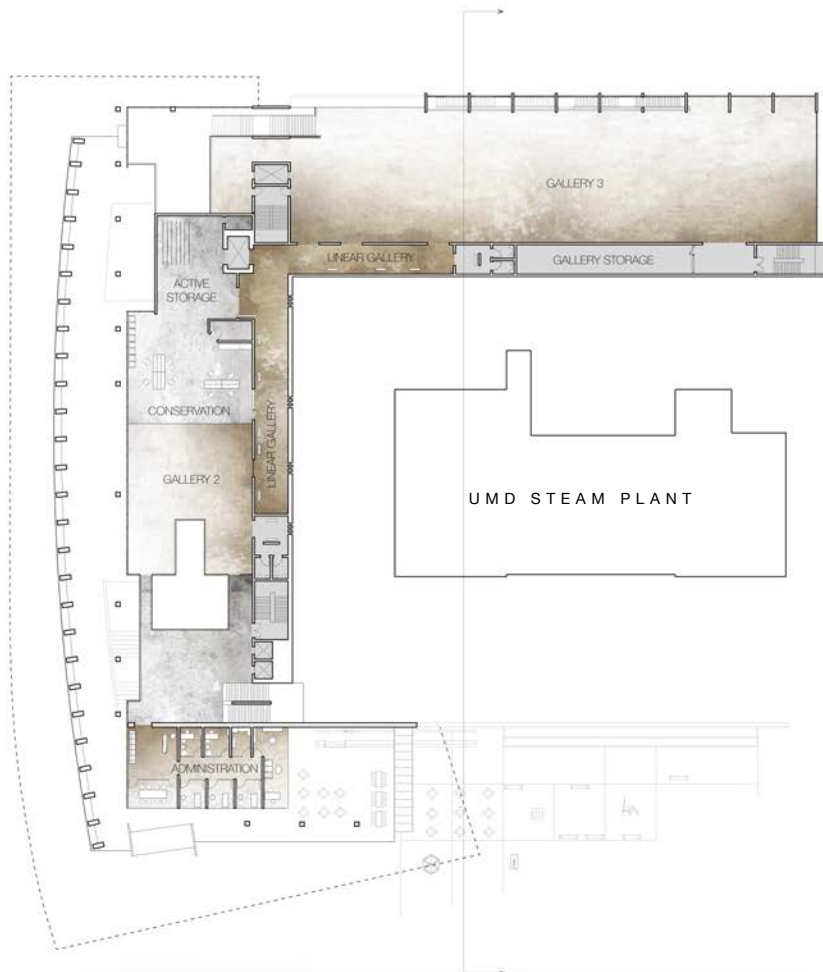


Figure 98: Board 3 | By Author: Russell Holstine



HOTEL DR THE ARTS CENTER UMD STEAM PLANT SCULPTURE PLAZA



LEVEL 3



HOTEL DRIVE FACADE

Figure 99: Board 4 | By Author: Russell Holstine



Figure 100: Concourse Rendering 1 | By Author: Russell Holstine



Figure 101: East Campus Station Rendering | By Author: Russell Holstine



Figure 102: Cafe + Sculpture Garden Rendering | By Author: Russell Holstine



Figure 103: Concourse Rendering 2 | By Author: Russell Holstine



Figure 104: Lower Level Viewable Storage Rendering | By Author: Russell Holstine



Figure 105: Second Floor Looking Into Gallery 1 Rendering | By Author: Russell Holstine



Figure 106: Third Floor Linear Gallery Rendering | By Author: Russell Holstine



Figure 107:Third Floor Gallery 3 Rendering | By Author: Russell Holstine

Conclusion

“The museum should not simply content itself with just archiving these things, however; it must instead address the question as to how the experiences contained within them can be made useable for us, and even more, how the present can be measured against that which is timeless”.

- Naredi-Rainer (from *Museum Buildings: A Design Manual*)²⁵

²⁵ Naredi-Rainer, Paul von. *Museum Buildings: A Design Manual*. Basel | Berlin| Boston: Birkhauser, 2000.

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