

ANNAPOLIS MODERN ART MUSEUM

LOCATION: ANNAPOLIS, MARYLAND
CATEGORY: COMMUNITY COLLEGE DESIGN PROJECT



PRIVATE INVESTMENT FROM A GROUP OF ART COLLECTORS BASED IN THE WASHINGTON-ANNAPOLIS AREA INTEND TO OPEN A MUSEUM TO EXHIBITING MODERN AND CONTEMPORARY ART TO THE PUBLIC. A SITE HAS BEEN SELECTED ON THE SITE OF A FORMER WATERWORKS WITHIN ANNAPOLIS, MARYLAND. THE SITE IS LOCATED ON A CREEK CONNECTED TO THE CHESAPEAKE BAY AND LESS THAN TWO MILES FROM THE HISTORICAL AND DOWNTOWN DISTRICT.

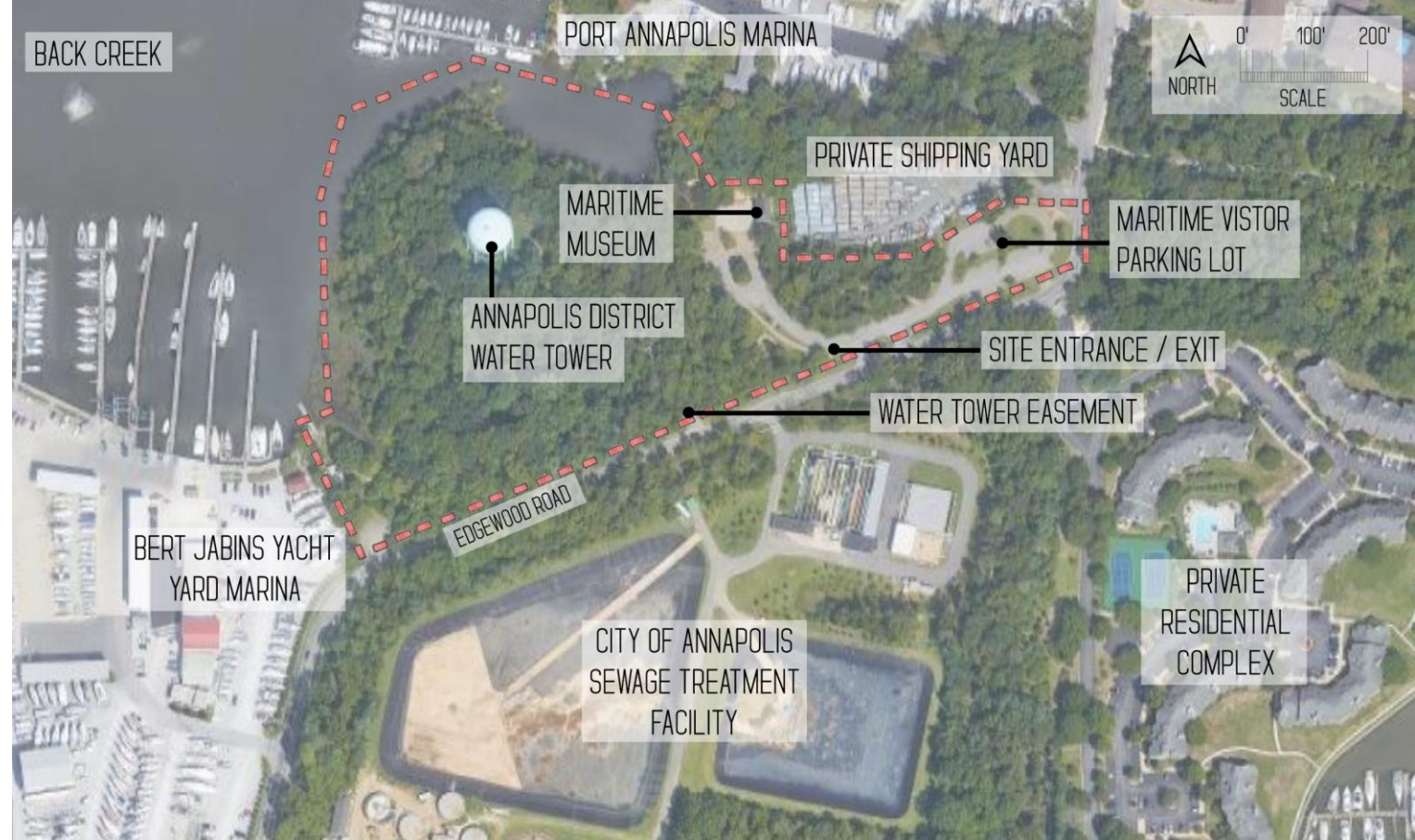
AN EXISTING MARITIME MUSEUM EXISTS ON SITE WITH A PURPOSE BUILT PARKING LOT, AND MORE CHALLENGING A WATER TOWER THAT CANNOT BE MOVED AND NEEDS ACCESS AT ANYTIME. THE PROJECT INTENDS TO CONNECT THE LOCAL COMMUNITY AND ATTRACT VISITORS FROM NEARBY WASHINGTON D.C., VIRGINIA AND BALTIMORE CATCHMENT AREAS.

THE PROPOSED COMPLEX MUST COMMUNICATE THE IDEOLOGY AND SOCIAL IMPORTANCE OF ART AND MORE SPECIFICALLY INTERACTION BETWEEN CONTEMPORARY AND MODERN ART FOR VISITORS THROUGH PROVIDING VARYING SIZES OF EXHIBITION AREAS FOR ARTWORK AND SCULPTURE. PROGRAMMABLE GALLERY SPACES AND OUTDOOR SCULPTURE LOCATIONS FORM THE BASIS OF MUSEUM WITH NECESSARY AMENITIES SUCH AS ONSITE RESTAURANT/CAFE, WELCOME DESK, RESTROOM AND GIFT SHOP.

NOMINAL REQUIREMENTS HAVE BEEN GIVEN TO DEVELOP A MUSEUM DESIGN THAT FULFILLS EXPECTATIONS OF THE BUILDING AND COMPLEX. CONSIDERATION FOR CIRCULATION THROUGHOUT NOT ONLY THE MUSEUM BUT MANY OF THE SITES PARKLAND TRAILS AND THE CAREFUL INTEGRATION INTO THE SITES WOODED ENVIRONMENT. THE DESIGN NEEDS TO BE CONSIDERATE TO EXISTING SURROUNDINGS BY USING ENVIRONMENTALLY FRIENDLY TECHNOLOGY AND INITIATIVES.

SITE LOCATION & ANALYSIS

EDGEWOOD ROAD, ANNAPOLIS, MARYLAND



SITE PLAN

IMPORTANT CONSIDERATIONS:

- MAINTAIN AS MUCH EXISTING PATHWAYS AND TRAILS
- MAINTAIN EXISTING AND LIMITING PARKING LOT
- MAIN EASEMENT FOR WATER TOWER
- LOCATE MAIN BUILDING WITHIN THE SHORE AND WATER SETBACKS
- ALTERNATIVE ACCESS POINTS FOR VISTORS AND ARTWORK
- MAINTAINING VEGETATION AND WOODLAND
- SHADING FROM DIRECT SUNLIGHT

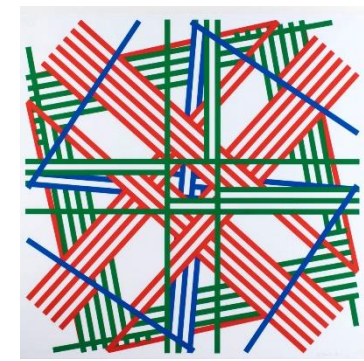
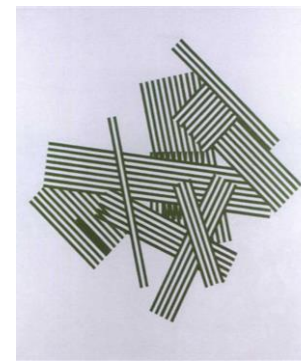
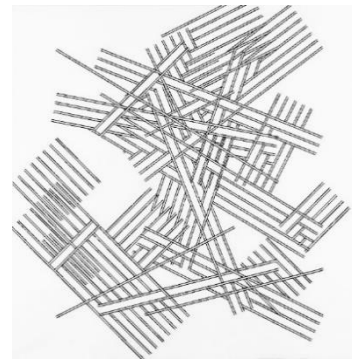
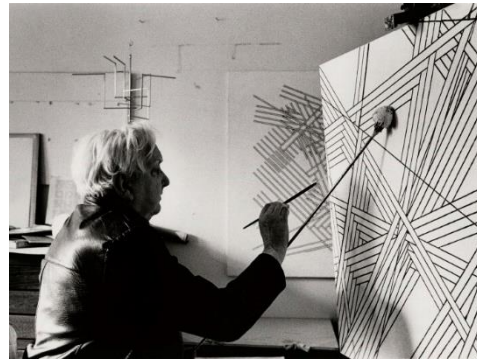
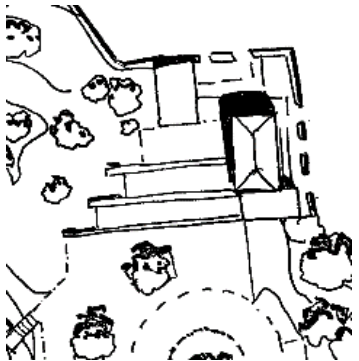
LOCATION PLAN



INSPIRATION, ARTIST KENNETH MARTIN : CHANCE, ORDER, CHANGE

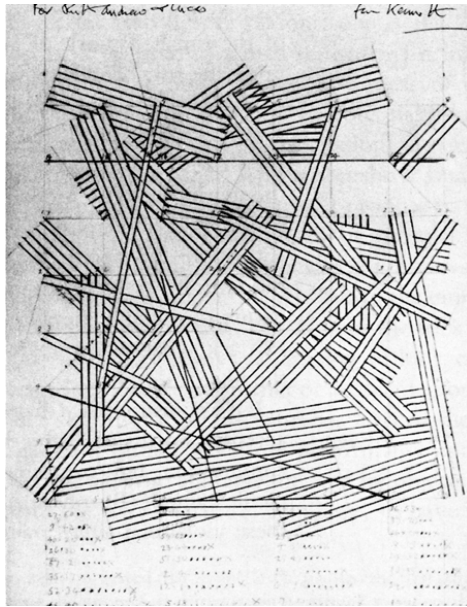
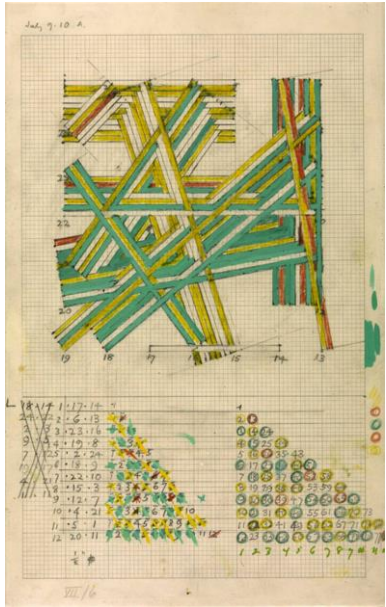
THE SUCCESS AND INTEREST AROUND MODERN AND CONTEMPORARY ART WITHIN SOCIETY IS AS MUCH A MENTALITY AND FEELING. CREATED FROM EXPERIENCING IDEAS THAT CHALLENGE AND CONTINUOUSLY DISTORT PERSPECTIVES. IT DIVIDES RIGID ORDER THAT HAVE PREVIOUSLY BEEN COMPOSED FOR ART BEFORE USING DEVIANCE TO FORM MESSAGES EVOKE EMOTIONS. WHAT UNIFIES THE MANY TYPES OF EXPRESSIONS LIKE THIS IS THE OPPORTUNITY OR CHANCE GIVEN TO ARTISTS FOR CHANGE WITHIN ART BREAKING BOUNDARIES FROM INFLUENCE THAT MAY NOT APPRECIATE IT. KEY WORDS, OF CHANCE AND CHANGE AND DEVIANCE WERE FURTHER EXPLORED TO FIND VISUAL REPRESENTATION.

THE PHILOSOPHY AND PROCESS OF MODERN ART COULD BE SEEN WITH SCOTTISH ABSTRACT ARTIST KENNETH MARTIN AND COLLECTION OF WORK "CHANCE, ORDER, CHANGE".



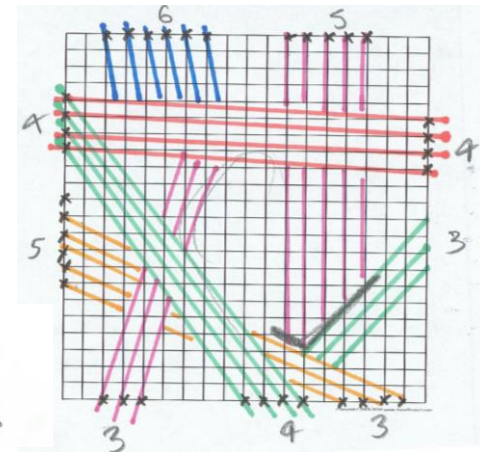
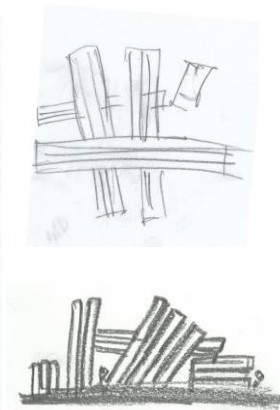
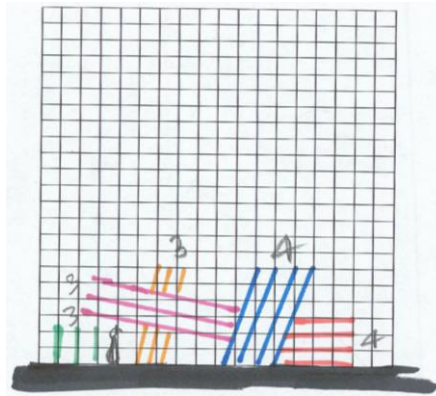
IT WAS IMPORTANT TO INCORPORATE LINEAR ELEMENTS OF THE SITE BOTH HORIZONTALLY IN THE FORM OF THE NARROW TREES AND NEARBY YACHT MASTS AND THE EXISTING SITE DOCK MARKING LOCATED IN FRONT OF THE RENOVATED PUMP HOUSE ON THE SITE. (IMAGE 1), THE LINE WORK ACTING AS A PINCH POINT CONNECTING ART AND THE SITE.

CHANCE, ORDER, CHANGE : REPLICATING THE PROCESS

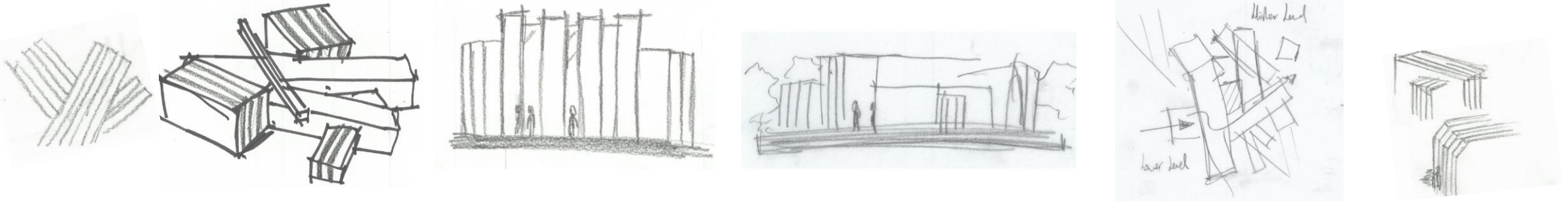


USING THE TECHNIQUE DEVELOPED BY KENNETH MARTIN, SEEN IN CHANCE, ORDER, CHANGE - QUICK OVERLAPPING, AND SEEMLY RANDOM LINE WORK WERE CREATED USING GRIDS AND THEN USING THE NEWLY CREATED PATTERN MANIPULATED IN VARIOUS WAYS INTO SHAPES AND THREE DIMENSIONAL FORMS. THESE VARIED FROM FACADE WRAPS, PLANS TO ELEVATIONS.

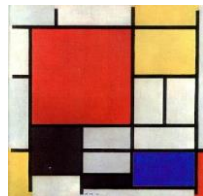
MORE THAN JUST A LINEAR COMPOSITION, THE SERIES OF PAINTINGS ARE CREATED BY PLACING A GRID AROUND THE PERIMETER OF THE CANVAS, THEN BY CHANCE, AN ORDER NUMBER OF LINES ARE THEN MAPPED OUT ACROSS, OVERLAPPING AND WEAVING IN BETWEEN AS THEY BOUNCE BACKWARDS, SHOWING RHYTHM, HIERARCHY AND LINEAR FORM BUT MOST IMPORTANTLY UNPREDICTABILITY AND DEVIANCE. WORKS FEATURE IN COLOR, FURTHER HIGHLIGHTING ORDER AND EXTEND TO SCULPTURE WORK. THE USE OF VERTICAL AND HORIZONTAL LINES WAS KEEPING WITH THOSE PREVIOUSLY DISCUSSED ON THE PROPOSED MUSEUM'S SITE AND A INTERESTING CONCEPT TO DEVELOP.



DESIGN SKETCHES

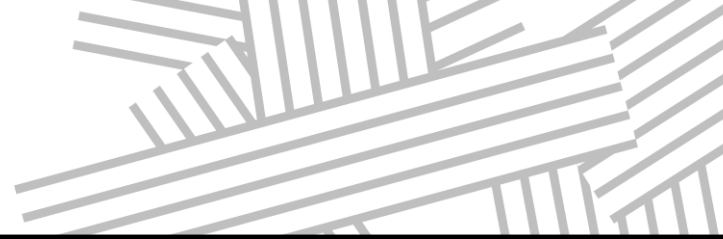


THE IDEAS AND SKETCHES GRAFTING THE PROCESS AND OVERLAPPING LINEAR PATTERN WORK SLOWLY SHOWED THE POTENTIAL FOR OPENINGS BETWEEN THE LINE WORK SHOWN IN EACH ORDER, THE LINEAR ORGANIZATION SUGGESTING MOVEMENT ALONG THAT AXIS,. THE OVERLAPPING SHOWN IN JUST TWO DIMENSION NOW BECOMING PLACE ON TOP OR UNDER ANOTHER PART OF THE FORM AND CREATING VOIDS WHERE THERE WAS NO ORDER, HELPING CREATE AN ATRIUM FEATURE TO THE DESIGN . IT IS FIRST WHERE THE IDEOLOGY OF COMPRESSION AND INDIVIDUAL ENTRANCEWAYS HELPS DIVIDE VISITORS EARLY ON.

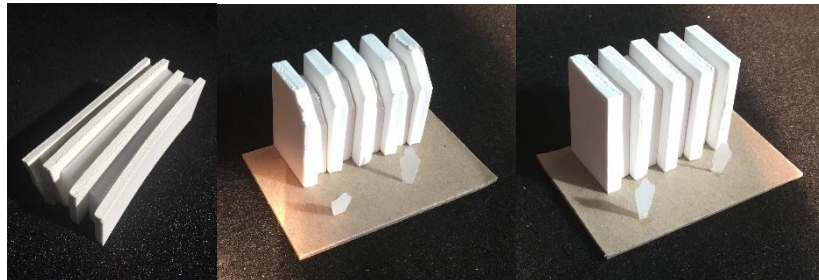
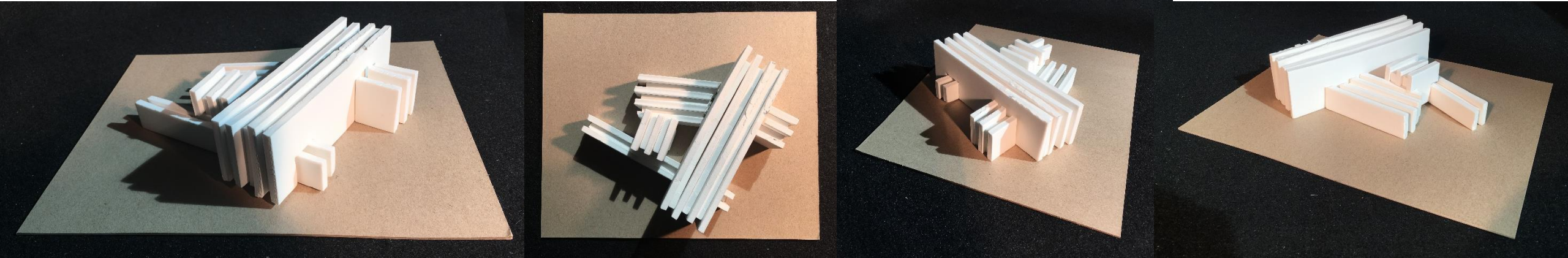


THE DESIGN AND SITE PLANNING SHOULD REFLECT THE VALUES AND PHILOSOPHY SEEN WITHIN MODERN AND CONTEMPORARY ART DRAWING INSPIRATION FROM ART MOVEMENTS. AN EXAMPLE OF THIS COULD BE SEEN WITHIN *DE STIJL* WHERE ARTWORK WAS GRAFTED INTO ARCHITECTURE AS WELL AS FURNITURE AND HOUSEHOLD OBJECTS.

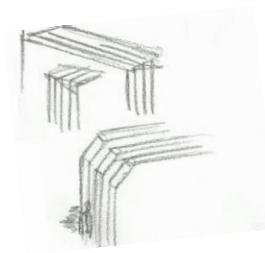
STUDY MODEL / DESIGN DEVELOPMENT



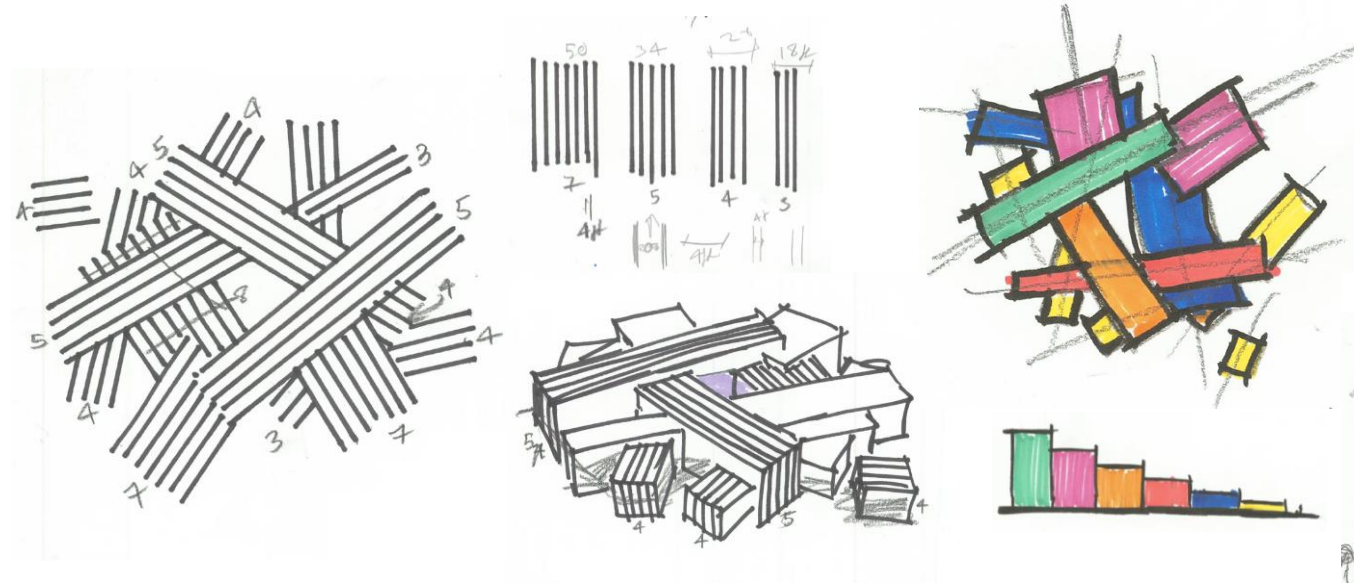
STUDY MODEL LOOKING AT THE INTERLOCKING CLUSTER OF SPACES AND THE RELATIONSHIP OF HOW EACH ORDER OF LINES OVERLAPS WHICH FOLLOWING THE ABSTRACT CONCEPT DEVELOPED BY KENNETH MARTIN



STUDY MODELS WERE ALSO CREATED TO EXPERIMENT WITH FACADE DETAILING AND HOW TO BEST EXPRESS THE DESIGN USING MATERIALS



FINAL PARTI DIAGRAM AND DESIGN

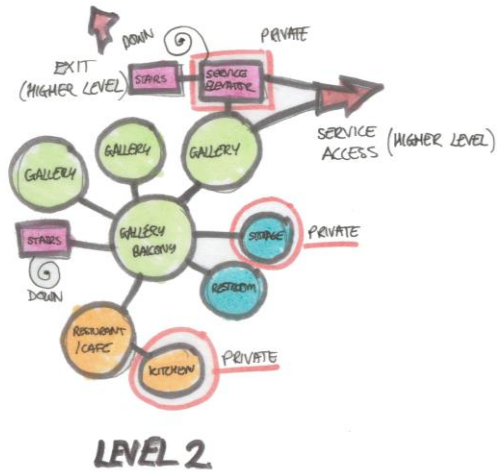
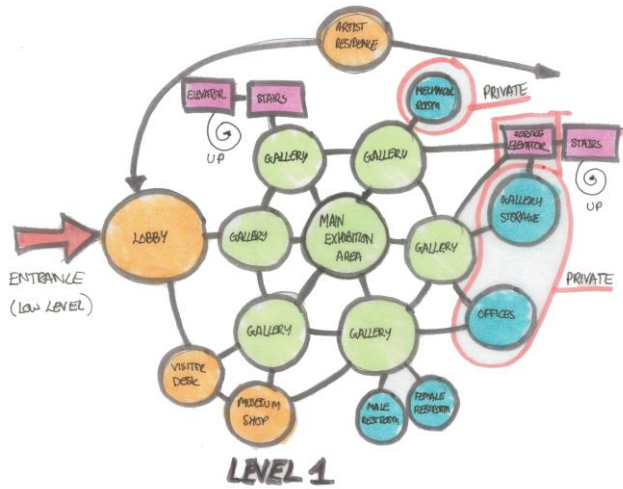


A FINAL PARTI DIAGRAM AND DESIGN WITH THE CONSIDERATIONS OF PURPOSE FOR EACH INTERLOCKING SPACES. THE INTRODUCTION OF NOMINAL MEASUREMENTS CREATED SCALE PARTIALLY WITH THE MAIN ENTRANCE TO THE MUSEUM WITH THE INTENTION OF FORCING VISITORS TO WALK INDEPENDENTLY IN THE MAIN GALLERY AND LOBBY AREA. PROGRAMMING AT THE SAME TIME HELPING THE HIERARCHY OF THE DESIGN AND ALSO FORM THE FACADE AND ELEVATIONS. WITH DIFFERENCE IN HEIGHTS FOR THE BUILDING AND HOW IT RELATED TO CIRCULATION TO THE DIFFERENCE IN LEVELS WITH THE TOPOGRAPHY.

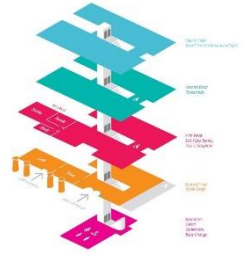
THE DESIGN WAS PLACED ON THE SITE, AND WITH LIMITED BUILDING AREA LOCATED WITHIN THE HILLSIDE HELPING CIRCULATION TO HIGH LEVEL. ADDITIONAL CONSIDERATIONS TO ACCESS, PARKING AND ACCESS EITHER BY PATHWAYS OR A PROPOSED ROAD AT HIGH LEVEL



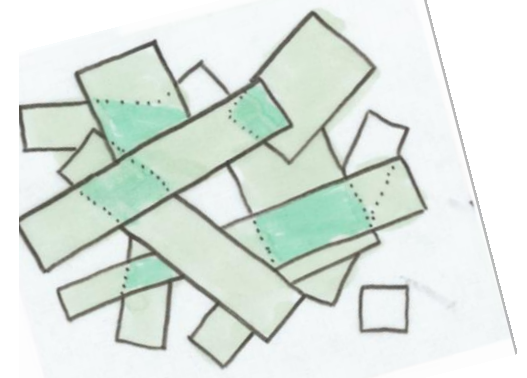
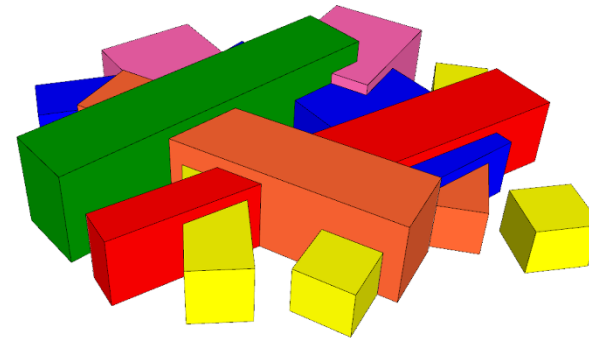
BUILDING PROGRAMMING, FUNCTION OF AN ART MUSEUM



USING THE PROGRAMMING TO HELP DEVELOP THE CIRCULATION AND THE CHANGE IN LEVELS ON THE PROPOSED SITE, NOT ONLY FOR VISITORS AND STAFF BUT FOR THE ARTWORK ITSELF. PROGRAMMING AND DESIGN WAS DONE SIMULTANEOUSLY DRIVING THE DESIGN FORWARD.

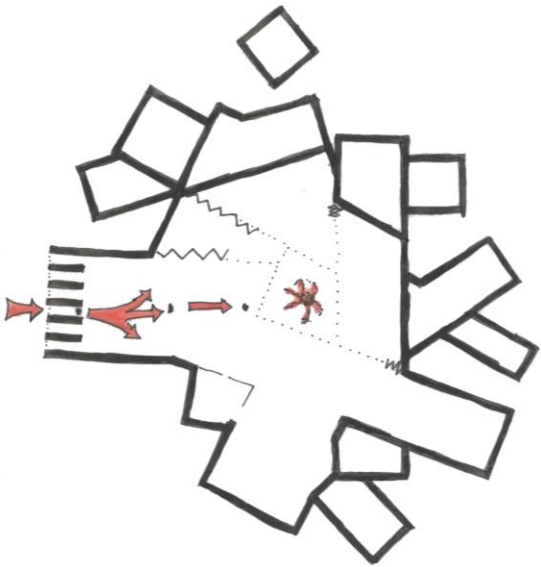


ART MUSEUMS AND PARTIALLY MODERN ART MUSEUMS NEED TO CATER TO THE VARY VARIOUS FORMS OF ART, SPACE OFTEN BEING A LIMITING FACTOR TO WHETHER THE MUSEUM HAS THE POTENTIAL TO EXHIBIT AN ARTIST'S WORK. A SUCCESSFUL GALLERY OF TATE MODERN IN LONDON, U.K. WAS PREVIOUSLY A POWERSTATION AND AS IT'S DUE TO ITS PREVIOUS FUNCTION HAS INCREDIBLY HIGH CEILINGS AND INTERIOR SPACE WITHIN ITS 'TURBINE HALL', THIS AFFORDS THE ABILITY TO HOUSE A LIMITLESS COLLECTION OF ART PIECES ACCOMPANYING THE TRADITIONALLY WORKED GALLERY SPACES THAT IT ALREADY BOASTS OF.



LIMITED AS PEN AND PAPER CAN BE USING COMPUTER DESIGN SOFTWARE HELP WORK OUT WHAT AREAS WERE SUITABLE FOR EACH FUNCTION AND BEST USE OF FORMS WITHOUT CHANGING DRAMATICALLY THE DESIGN.

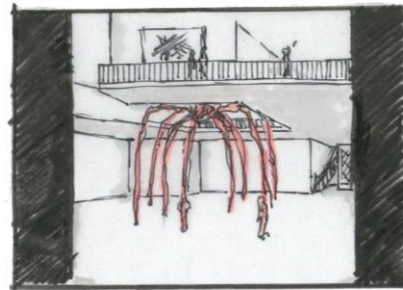
COMPRESSION AND DIVISION, INTERIOR CONCEPT



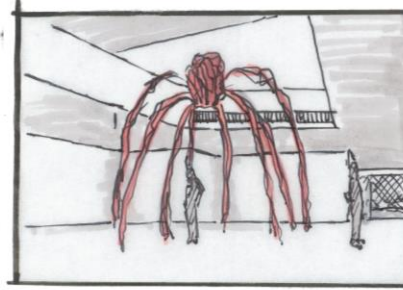
SCENE 1



SCENE 2

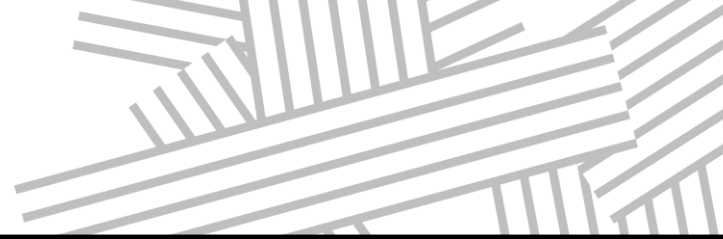


SCENE 3

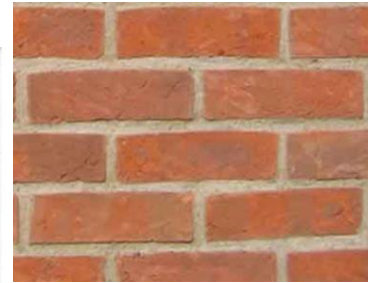


THE MUSEUM ENTRANCE NEEDS TO PORTRAY THE CONCEPT OF DIVISION AND CHANCE, IT DOES THIS BY ALLOWING INDIVIDUALS THEIR OWN PERSPECTIVE OF MODERN ART VOID OF OTHER AROUND. THE DESIGN OF THE BUILDING'S ENTRANCE FORCES VISITORS TO BE COMPRESSED, ENTER ALONE AND FOCUSES THEIR INITIAL ATTENTION ON A FLAGSHIP MODERN ART SCULPTURE OR ARTWORK BEFORE RELEASING THEM INTO THAT SPACE WITHIN THE MAIN ATRIUM.

FINAL DESIGN, ELEVATION, SECTIONS, PLANS



FRONT ELEVATION



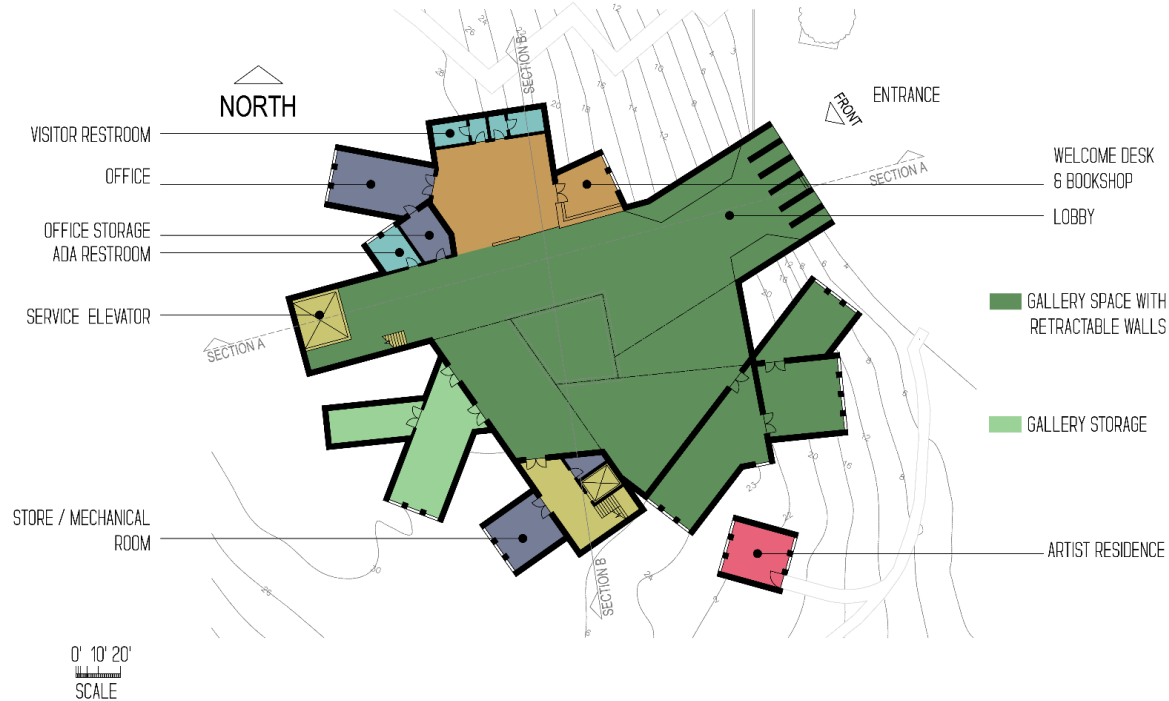
MUSEUM FACADE FINISH USING 'MAYONE' BRICKWORK IN AN AMERICAN BOND REFLECTING TRADITIONAL ANNAPOLIS ARCHITECTURE AND EXISTING WATERWORKS BUILDING CONVERTED RECENTLY BY MARITIME MUSEUM ADJACENT TO THE MUSEUM



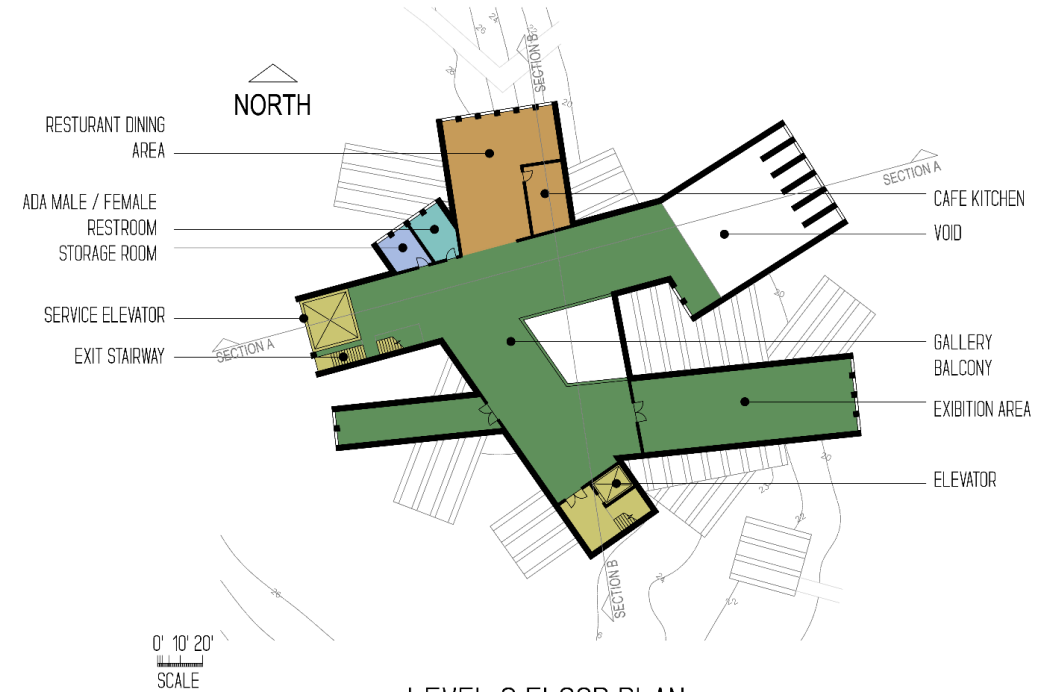
A SERVICE ELEVATOR ALLOWS ARTWORK AND SCULPTURES TO ARRIVE ON SITE, MOVED TO STORAGE OR EXHIBITED WITHIN THE GALLERIES QUICKLY. IT ALSO ALLOWS A RANGE OF PIECES FOR THE MUSEUM TO SHOWCASE WITH SIZE AND WEIGHT NOT A LOGISTICAL CHALLENGE



A LOW LEVEL STORAGE AREA REDUCES THE ENERGY NEEDED TO CONTROL CLIMATE HELPING PRESERVE ARTWORK, AND REDUCING DAMAGE TO SUNLIGHT



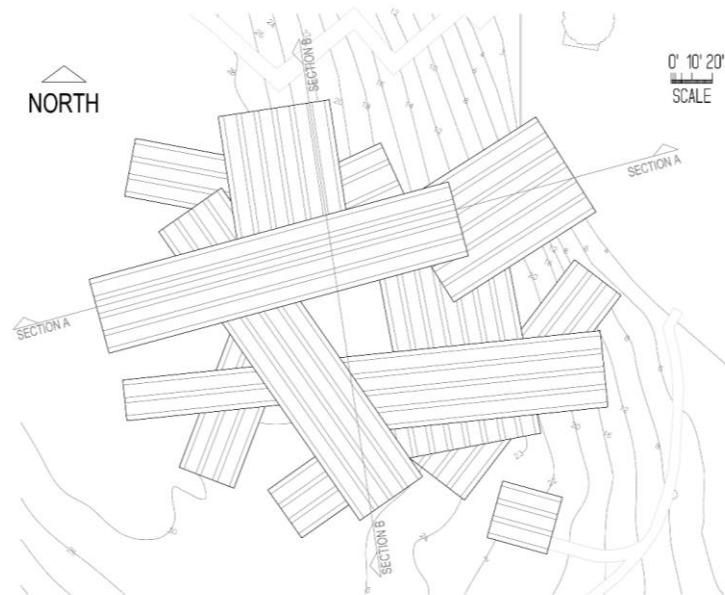
LEVEL 1 FLOOR PLAN



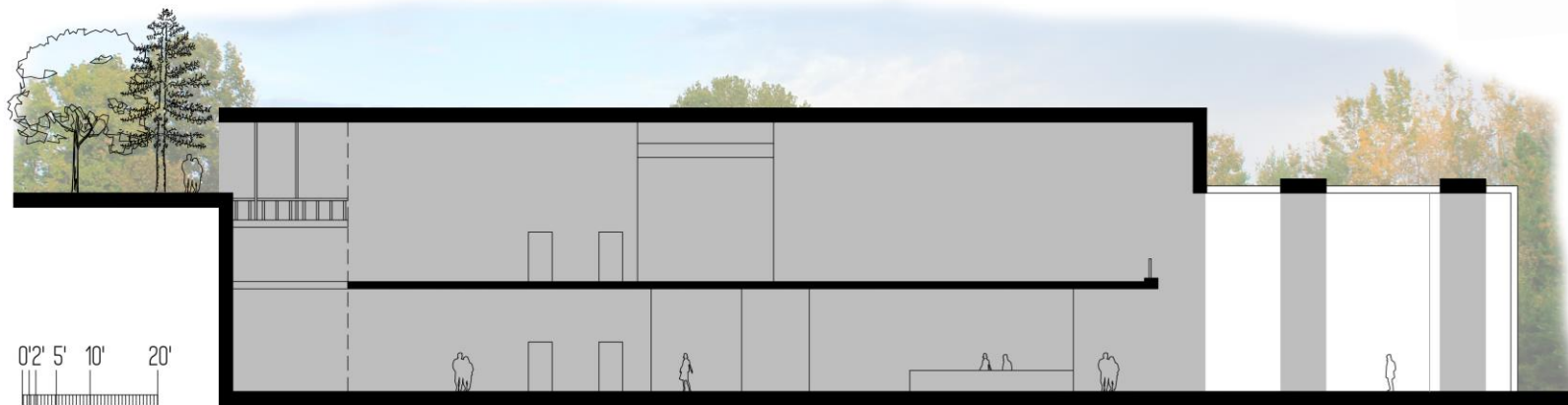
LEVEL 2 FLOOR PLAN



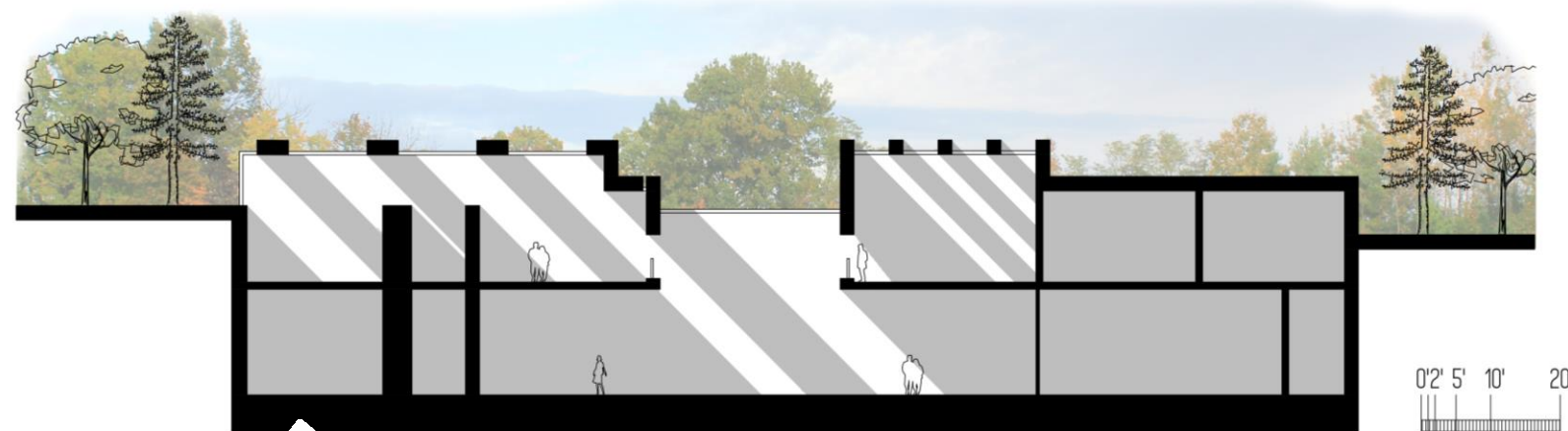
RETRACTABLE AND MOVEABLE EXHIBITION WALL SYSTEM ALLOWS THE MUSEUM TO BE ESPECIALLY BESPOKE TO THE ARTWORK AND SCULPTURE IT EXHIBITS, MEANING GALLERIES CAN BE AS EXPANSIVE OR AS INTIMATE TO FIT DIFFERENT ARTIST'S INTENTIONS.



ROOF PLAN



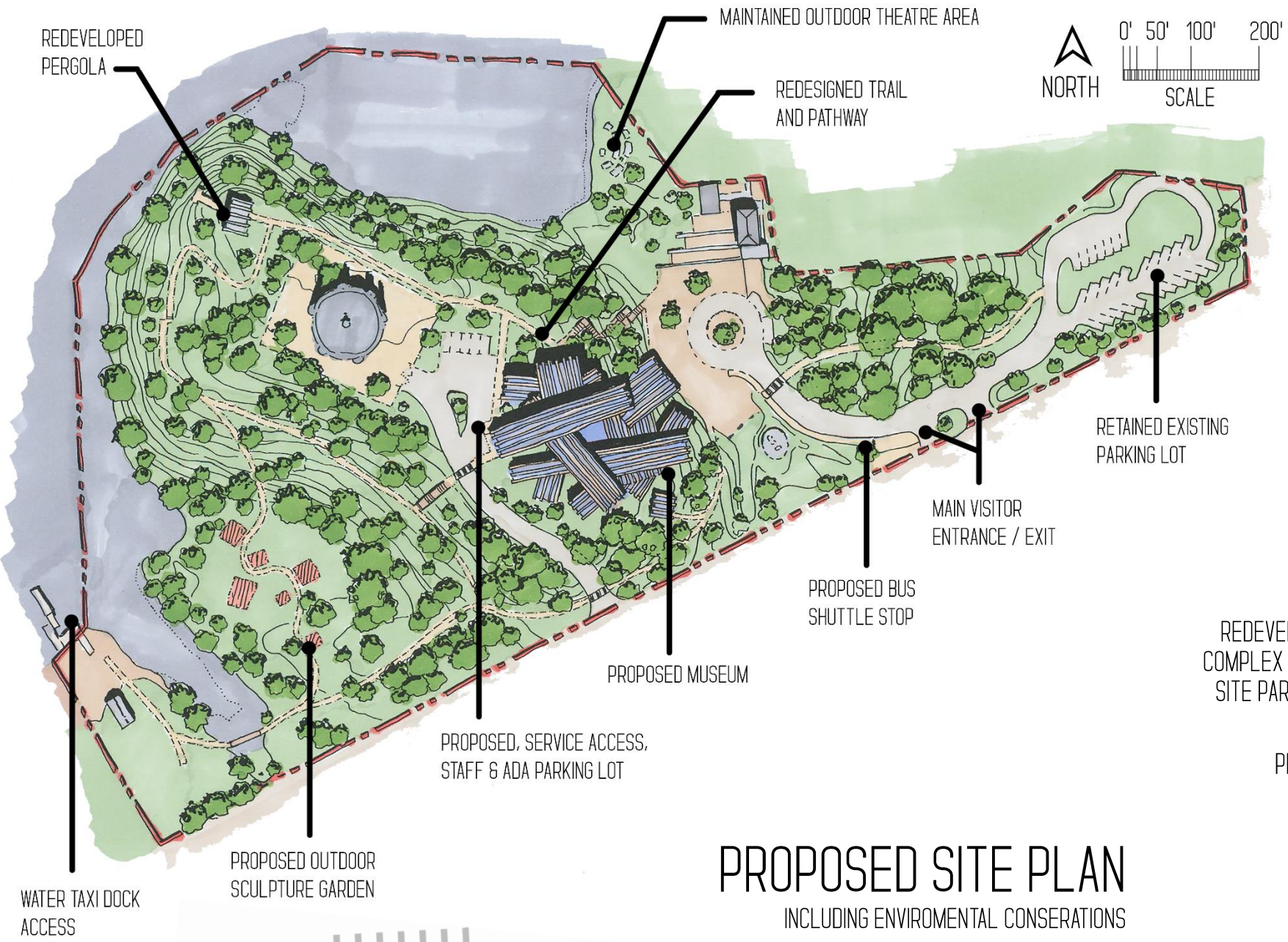
SECTION A-A



SECTION B-B



THE MUSEUM'S WINDOWS AND ROOF LIGHT TO BE SPECIFIED TO ENERGY EFFICIENT TO DO DISTORT NATURAL SUNLIGHT IN ORDER TO NOT TO DAMAGE ARTWORK OR TO HEAT UP THE MUSEUM REDUCING ENERGY CONSUMPTION COSTS THE GLASS IS ALSO TREATED TO HELP SELF CLEAN THE SURFACES VIA NATURAL SUNLIGHT AND RAINWATER. ADDITIONAL PV SOLAR PANELS ALSO ARE USED IN THE NARROW CHANNELS CRATING ENERGY FOR THE MUSEUM



PROPOSED SITE PLAN INCLUDING ENVIROMENTAL CONSERATIONS

PV SOLAR PANELS
INTEGRATED INTO SHADING
PERGOLA ADJACENT TO SITE
VIEWING PLATFORM



PROPOSED PERMEABLE PARKING
AREA CONNECTED TO BIORETENTION
CELL



PERMEABLE PAVING FOR EXISTING IN
FRONT OF MAIN MUSEUM CONNECTED
TO BIORETENTION CELL



PRIORITY PARKING AND
CHARGING SPOTS FOR
ELECTRIC VEHICLES



REDEVELOPED DOCK ACCESS TO LINK MUSEUM
COMPLEX TO DOWNTOWN ANNAPOLIS AND TO OFF
SITE PARKING VIA EXISTING WATER TAXI SERVICE



PROPOSED BUS SHUTTLE STOP LINKING
DOWNTOWN ANNAPOLIS AND OFF SITE
PARKING TO THE MUSEUM COMPLEX



RECYCLED RUBBER
PATHWAYS FOR ADA
ACCESSIBILITY



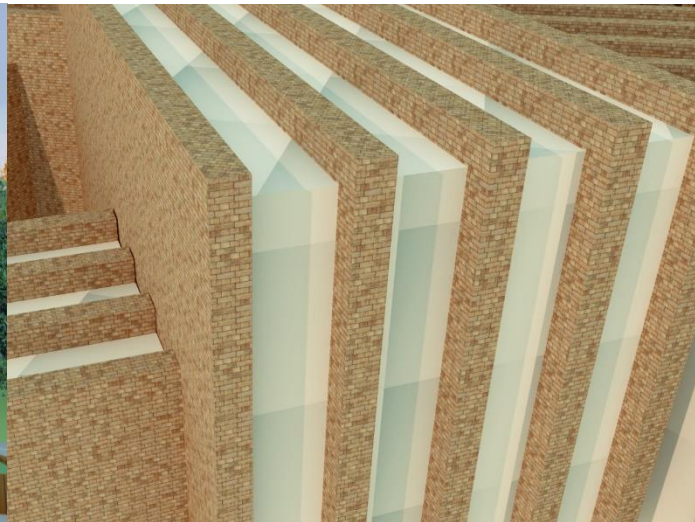
PERSPECTIVE OF MAIN ENTRANCE AND DROP-OFF / PICK-UP AREA



PERSPECTIVE FOR ARRIVING VISITORS USING SHUTTLE SERVICE



BRICKWORK FACADE OF MUSEUM



FINAL STUDY MODEL

SOUTH PERSPECTIVE



NORTH PERSPECTIVE

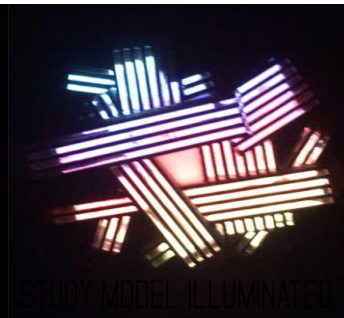
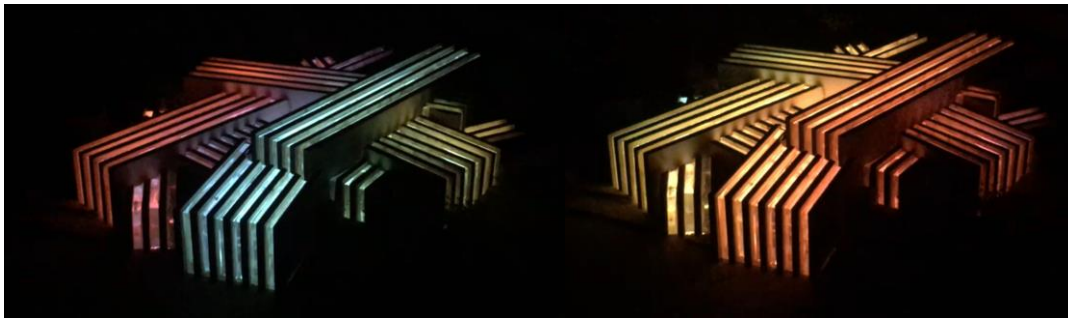


EAST (MAIN ENTRANCE) PERSPECTIVE



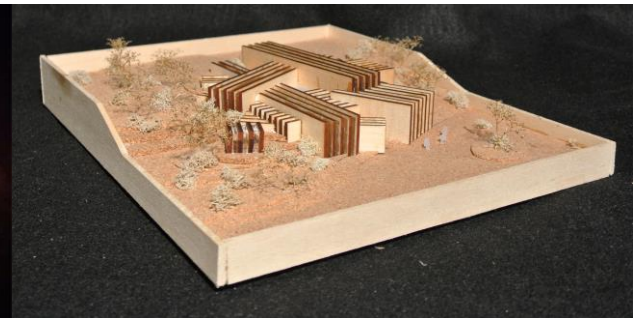
HIGH ELEVATION PERSPECTIVE

USING LIGHT SETTINGS ON A TABLET ALLOWED FOR VARIOUS COLORS AND MOVEMENTS WITH LIGHT TO BE OBSERVED



STUDY MODEL ILLUMINATED

EXTENT OF STUDY MODEL



CHANCE,
ORDER,
CHANGE



ANNAPOLIS MODERN ART MUSEUM



PERSPECTIVE OF MAIN ENTRANCE AND DROP-OFF / PICK-UP AREA