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 NEEDED AMENITIES SUCH AS ONSITE RESTAURANT/CAFÉ, 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

EDGEOOOD 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 visitors and artwork
- Maintaining vegetation and woodland
- Shading from direct sunlight
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

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 an interesting concept to develop.

Using the technique developed by Kenneth Martin, seen in Chance, Order, Change - quick overlapping, and seemingly 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.
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 DIMENSIONS 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.
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

Art museums and partially modern art museums need to cater to the varied forms of art. Space often being a limiting factor to wither the museum has the potential to exhibit an artist's work. A successful gallery of Tate Modern in London, U.K., was previously a power station and as its 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.

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.

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

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.
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.

Retractable and moveable exhibition wall system allows the museum to bespoke to the artwork and sculpture it exhibits. Meaning galleries can be as expansive or as intimate to fit different artist’s intentions.
The museum’s windows and roof light to be specified to not distort natural sunlight in order to not 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 creating energy for the museum.
PROPOSED SITE PLAN
INCLUDING ENVIRONMENTAL CONSERVATION

- Redeveloped Pergola
- Maintained Outdoor Theatre Area
- Redesigned Trail and Pathway
- 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

- Proposed Museum
- Proposed Bus Shuttle Stop
- Main Visitor Entrance/Exit
- Retained Existing Parking Lot
- Proposed Service Access, Staff & ADA Parking Lot
- Proposed Outdoor Sculpture Garden
- Water Taxi Dock Access
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

EXTENT OF STUDY MODEL