

ABSTRACT

Title Thesis: WASHINGTON MONUMENT
A VISITOR'S CENTER

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The Washington Monument is an international symbol of the United States of America. The monument has around one million of visitors every year. The necessity for better amenities and accessibility, safety and security for the visitor (better than wait in a line under the rain) and better opportunities for citizens to learn about their monument, President Washington and the Mall.

In respond to these needs it could be interesting to design (and perhaps to construct) a visitor center to say Welcome to all the visitors in a comfortable place.

It is necessary that new construction does not compete with the monument, it is necessary also that this new building has the appropriate comfort for the visitors and for one of the most recognizable symbols of the world.

WASHINGTON MONUMENT. A VISITOR'S CENTER

By

Patricia Sabin Díaz

Thesis submitted to the Faculty of the Graduate School of
the University of Maryland, College Park, in partial
fulfillment of the requirements for the degree of
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(Post Professional)
2004

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Professor Amy Gardner

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PREFACE

All cities have their references, the construction which is only found in this place. Golden Gate, Empire State Building, The Washington Monument, Eiffel Tower, Red Square, Big Ben, Alhambra, Tower of Hercules, all these and more are constructions which we associate with the place. All of them are unique.

We could try to build a monument, but the monument is a construction which is evolved in history. It is based on principles on which it is founded. They are transmitted and they stay in the collective memory. The idea that we have about the monument is related to the general memory of the building, like a product of collectively, and the relationship of this collectively with the building. Then, it is sure that you could build a monument today, but it involves more than only one person, one idea. It involves a relationship with collective, a point of interest. If this way is not used the building could have the character of a monument over time; but it is very difficult for the construction to obtain that status immediately. The monument is its own history, and the monument is in its own history (probably in other circumstances it could not have been the same

value and importance). Then all these elements are references, symbols of the education, orientation, evolution, formation of our sense of space and the public space. They are fundamental for our own knowledge and our relationship with others and the place.

If these elements are repeated they will lose their essentiality; they will lose the characteristic of uniqueness and they will lose the characteristic of reference. They will pass to become models. This does not mean that we could not repeat the type, because the type does not represent so much the image of a thing as the spirit of it. Only the idea of the element could serve as a model. The type does not mean the form; the forms are references of types. The repetition conserves the spirit of the model. We could see different obelisks in cities all over the world, all different and with similar significance. Cathedrals are a good example. All the cathedrals around the world are different but all of them have the same spirit (and the same function) and all of them are a reference of the individual place. Even all the things are copies of something; nothing comes from nothing, a germ is necessary to begin.

The man is not only a man of that country or that city, the man is a man of a concrete place and this man

is limited by the things that are around him, and the things that make the place unique and the man unique. Then, we have a good reason to study and research our monuments, our special buildings and places, and to understand the influences and changes of an architectural intervention.

In the paragraph of Hontario Greenough about the Washington Memorial he is expressing the idea of a monument in a very clear way; probably we could translate it to the rest of the monuments.

"The obelisk has to my eye a singular aptitude in its form and character to call attention to a spot memorable history. It says but one word. But it speaks loud. If I understand this voice, it says "HERE".¹

To conclude, in a monument we could find the architecture, the principle of it (idea, form, construction, structure) and the spirit, the invisible things which make it UNIQUE.²

¹ Hotario Greenohg / A Guide of the Architecture of Washington, / Washington, F. A. PRAGER, 1965. p.40

² The reflections of this introduction come from the integral lecture of the book: La arquitectura de la Ciudad. A. Rossi. Editorial Gustavo Gili, S.A. Rosellón, 87-89, 08029 Barcelona. Spain 1982.

DEDICATION

To my family for the attention and the time.

ACKNOWLEDGEMENTS

To the University of A Coruña (Spain), where I learned all what I know and for the opportunity of being here.

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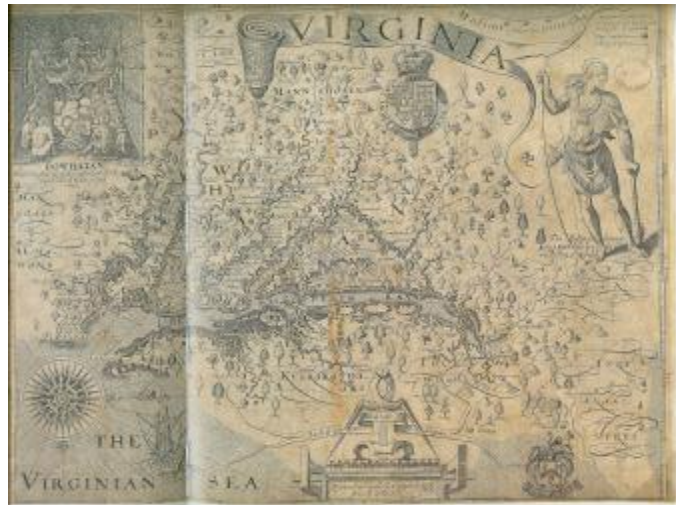
1. THE WASHINGTON MONUMENT

1.1. WASHINGTON D.C.

Since the first moment, the government of the United States of America had the intention to create a federal capital, in order that national administration could be directed independently. The first president of the nation George Washington, had permission from the Residence Act in 1790 to find a place. The place does not have more than 250 km² area and is located on the Potomac River between its mouth and Connogocheague. In January of 1791 this place was announced. The capital would be between Georgetown, Hamburg and Carrosburg.¹

The cartographic history of the mid-Atlantic region dates from the maps of Captain John Smith.

¹ Historia de la forma urbana. Desde sus orígenes hasta al Revolución Industrial. A. E. J. Morris. Editorial Gustavo Gili S.A., Barcelona 1984



Virginia/Discovered and Described by Captain John Smith, 1606²

In 1775 the Joshua Fry and Peter Jefferson map of Virginia and Maryland, was an improvement over delayer examples. This map encompassed a vast amount of territory in the mid-Atlantic region, including the most inhabited portions. Only sixteen years later Washington D.C. was founded.

² Iris Miller, *Washington in Maps 1606-2000*, Rizzoli International Publications, Inc. 2002. p. 24-25.



A Map of the Most Inhabited Part of Virginia
Containing the Whole Province of Maryland with Parts
of Pennsylvania. New Jersey and North Carolina.
1775.³

One important map appears only one year before the visionary L'Enfant Plan, a map of the Eastern branch of Potomac river, St. James Creek, Goose Creek and the meanders of the Maryland side of Potomac river up to the mouth of Rock Creek. The cartographer was John Frederick Augustus Prigs.

³ ibid 4. p.26-27.

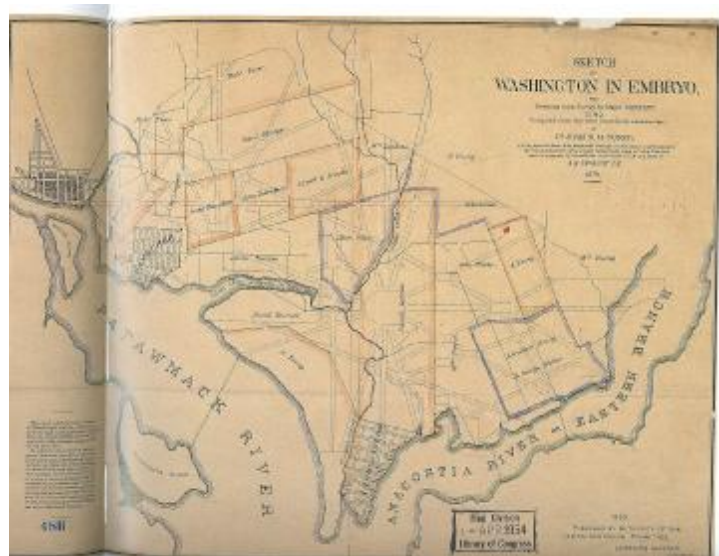


A map of the eastern branch of Potomac river, St. James Creek, Goose Creek and the meanders of the Maryland side of Potomac river up to the mouth of Rock Creek with the soundings in feet of the channel of the eastern branch, from the mouth thereof, up to Walter Evans's landing, laid down from an actual survey by a scale of 100 equal parts in three quarters of an inch, by John Frederick Augustus Prigs Surveyor 1790.

Note, the Virginia side of the Potomac river is laid down from memory for Illustration. A copy from the original-Daniel Bell ⁴

⁴ ibid 4. p.32-33.

Like L'Enfant a year later, Daniel Bell and John F.A. Prigs were, in 1790, clearly focused on the Eastern Branch waterfront and its possibilities. The year after a localization between Georgetown, Hamburg and Carrosburg, was selected for the new capital of the country. The same place dranw in this map.



Sketch of Washington in Embryo; , viz.: Previous to its Survey by major L'Enfant. 1792. Cartographer Ernesrt F.M. Faehtz and F.W. Pratt, compliers; S.R. Seibert C.E.⁵

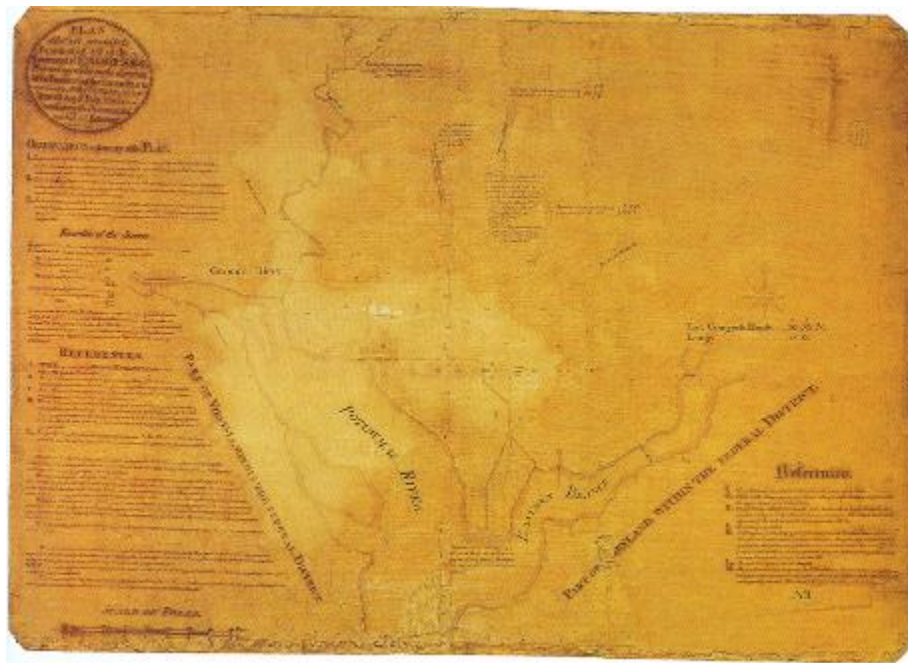
This map shows the position of Georgetown, Hamburg and Carrosburg and some lines of the relation of these places with the city which was born.⁶

⁵ *ibid* 4. p.56-57

⁶ The cartography documentation and the comments come from *Washington in Maps 1606-2000*, Iris Miller, Rizzoli International Publications, Inc. 2002.

1.2. L'ENFANT PLAN

Pierre Charles L'Enfant, a talented French engineer who had fought for the colonies in the Revolutionary War and now lived in New York, was selected by George Washington in 1791 to draw up a plan for the new capital. The L'Enfant Plan is unique, like the better European designs (which had like reference during the design process).

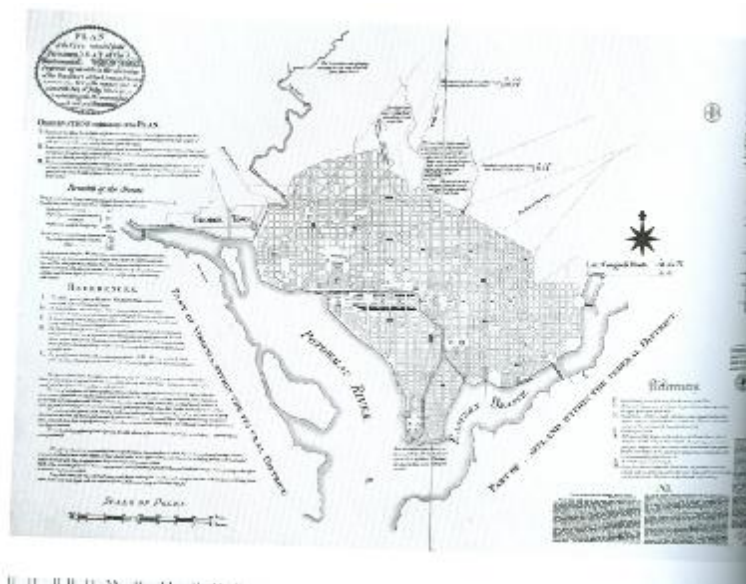


Plan of the City intended for the Permanent Seat of the Government of the United States. Future projection. 1791. Pierre Charles L'Enfant. ⁷

In his vision of the capital city, L'Enfant saw "a vast esplanade", a great grassy mall 400 feet (122 meters) wide that would run for about a mile directly from the yet-to-

⁷ Ibid 4. p.35.

be-built Capitol an end at the statue of Washington. The statue would locate exactly where the view from the Capitol intersected with the view southward from the yet-to-be-built president's mansion. The mall was part of the original plan. In the first plan a large space on the earth that they gain by Goose Creek would become the actual mall, and the localization for a monument of George Washington was been included on the earliest one maps.

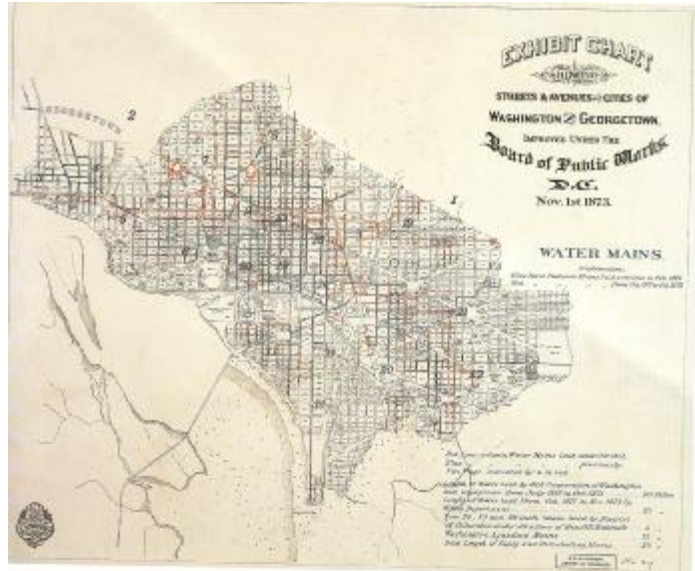


Attributed to Pierre Charles L'Enfant, Plan of the City intended for the Permanent Seat of the United States.⁸

9

⁸ *ibid* 4. p.174.

⁹ The cartography documentation and the comments come from *Washington in Maps 1606-2000*, Iris Miller, Rizzoli International Publications, Inc. 2002 and *The Washington Monument A Beacon for America*, Brent Ashabranner, Twenty-First Century Books. 2002.



J.F. Gechev, Exhibit Chart Showing Streets & Avenues of the Cities of Washington and Georgetown. 1873.¹¹

J. E. Hilgard in 1887 drew a map in which the mall has finished the gardens.



J. E. Hilgard, Washington and Georgetown Harbors, District of Columbia. 1887.¹²

Significant changes in the Mall appear in 1901.

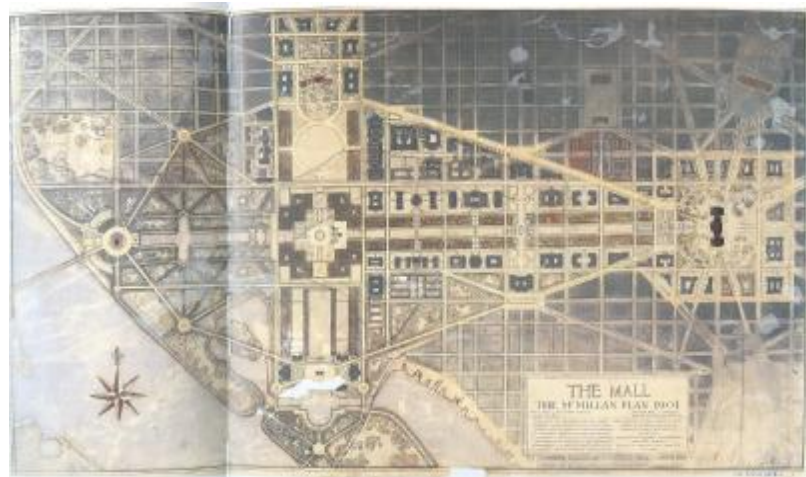
¹¹ *ibid* 4. p.95.

¹² *ibid* 4. p.101.



Francis L. V. Hoppin. View of General Plan. 1902 ¹³

There is a long process the creation of the Mall, but, then, when he McMillan Plan for Washington, D.C., became the nation's first comprehensive city plan and so greatly influenced the beginnings of the city planning.



Unknown cartographer. The Mall. The McMillan Plan.

1901 ¹⁴

Three of the origins of the success of the McMillan Plan were:

¹³ *ibid* 4. p.117.

¹⁴ *ibid* 4. p.121.

a now-forgotten battle over the future development of the Mall,

a behind-the-scenes bargain among the American Institute of Architects, the Washington Board of Trade, and Senator James McMillan that enlarged the agenda to include citywide park system design, and a successful effort by architect Daniel H. Burnham to persuade McMillan to support an ambitious general plan rather than a tentative one.^{15,16}

The idea of a park between buildings to a house museums and semi-public institutions were erected is probably the most wonderful idea to enrich the core of a city. It is the mixing of the learning in the museums, with the learning in the park and with the politic live.

This reminds us that a successful planning must be regarded as much as a complex political art as knowledge-based, field of endeavour. And like in the monuments, no formula exists to duplicate the unique.

¹⁵ The Nation's First Comprehensive City Plan. A Political Analysis of the McMillan Plan for Washington, D.C., 1900-1902. Jon A. Peterson. APA Journal. P 134-150.

¹⁶ The cartography documentation and the comments come from Washington in Maps 1606-2000, Iris Miller, Rizzoli International Publications, Inc. 2002 and The Washington Monument A Beacon for America, Brent Ashabranner, Twenty-First Century Books. 2002.

1.4. ROBERT MILLS. ARCHITECT



Robert Mills was the first professionally trained architect born in America.¹⁷

The 12 of August of 1781, in the arms of a accommodate family of Charleston, South Carolina, in the Tradd Street, born Robert Mills. His father William Mills, an emigrant from Dundee Scotland, lived in Charleston since 1770. He had prospered as a tailor and was serving as a captain in the Loyalist Militia. His mother, Ann Taylor, was

¹⁷ Robert Mills. Architect of the Washington Monument. 1781-1855 H.M. Pierce Gallagher. New York Morningside Heights Columbia University Press 1935

descendent of Thomas Smith who was the first landgrave of the Carolinas, governor of the colony and member of the Colonial Council under the Lords Proprietor from 1690-1694.

In 1790 when he was only nine years he lost his mother. This loss in addition to the profound Christian conviction and love for the studies inculcated by William Mills to his children will be marking his life. In the same year they moved to a larger house at 105 Tradd Street.

Robert was the fourth child and third son of the couple. Robert's older's Brothers Henry and Tomas finished their studies in Scotland, he remained at home. He developed a profound relation with his brother Thomas. Who opened an academy in 1795 that offered some architectural instruction, Robert attends attended the academy.

This opportunity helped to develop the architecture abilities of Robert. In 1841 Robert won the competition for the Washington Monument, which the Washington National Monument Society began to build. The architect had impressive background. He was a former student of Benjamin Henry Latrobe, considered to be the first professional architect in the United States. Mills had designed many federal buildings in Washington, D.C., and in 1836 became Architect of Public Buildings in Washington, a position he held for the next fifteen years. Most relevant, Mills had

already, in 1814, designed a monument in honour of George Washington for the nearby city of Baltimore. For the Baltimore monument, Mills had designed a tall Greek column 160 feet (48.8 meters) high surmounted by a statue of Washington.

For the monument in the nation's capital Mills's design blended Greek and Egyptian architecture, consistent with the classical tastes of the period. Monumental in scope, the design included a grand circular classical colonnaded like a Greek temple (pantheon) 250 feet (76 meters) in diameter and 100 feet (30meters) high. Above the roof of the pantheon, he proposed a towering obelisk of 500 feet (152 meters), making the entire structure 600 feet (182 meters) high. The obelisk would be 70 square feet (6.5 square meters) at the base, tapering to 40 square feet (3.7 square meters). There would be a 20-square-foot (1.8-square-meter) lookout at the top, "which opens a prospect all around the horizon". Mills's design for the circular building at the base was awesome. It included a 30-foot (9-meter) statue of George Washington dressed in a Roman toga and riding in a chariot drawn by six horses and driven by a mythical Winged Victory.

Robert Mills died the 7 of March of 1855. He did not see the Washington Monument of Washington D. C. finished. ¹⁸

¹⁸ Robert Mills. Architect of the Washington Monument. 1781-1855 H.M. Pierce Gallagher. New York Morningside Heights Columbia University Press 1935

Altogether American. Robert Mills, Architect and Engineer, 1781-1855 . Rhodri Windsor Liscombe. New York · Oxford. Oxford University Press 1994.

The Washington Monument A Beacon for America, Brent Ashabranner, Twenty-First Century Books. 2002.

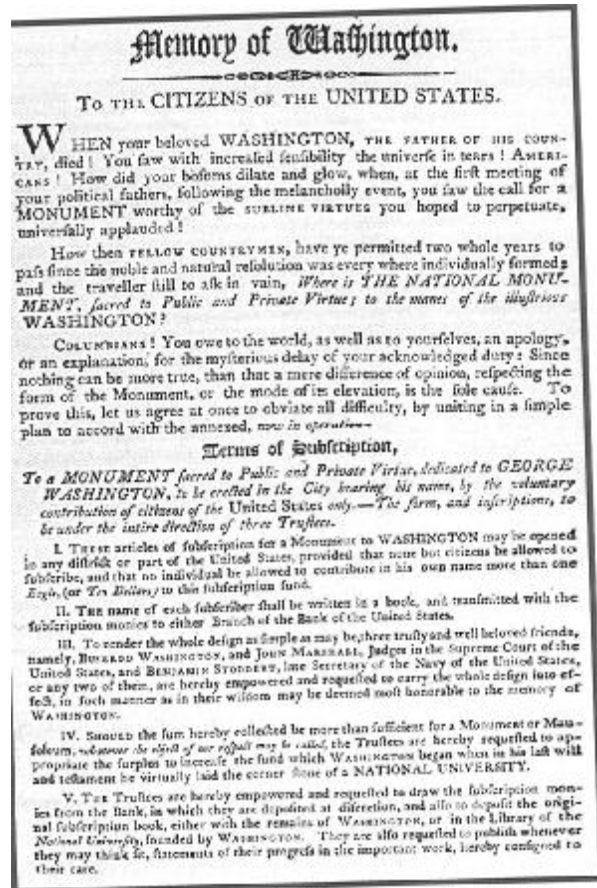
1.5. THE CONSTRUCTION

The construction of the Washington Monument was difficult and long. The Society had envisioned that the monument should be erected on the National Mall in Washington D.C. But that required congressional approval and Congress was still debating the best kind of memorial to honour Washington. When the Society forced the issue by threatening to build the monument on private land, Congress finally agreed to a mall site.

The Society chose the location that L'Enfant had recommended more than half a century earlier (the point where the view westward from the Capitol intersected with the view southward from the White House). The final decision was to build the Washington Monument on higher grounds about 100 yards (91.4meters) southeast of the exact intersection point.

The selection of this location was one of the Society's wisest and most important decisions. It placed the monument in what would become the symbolic center of the National Mall and on an elevation where the monument could be seen from all parts of Washington, D.C., and surrounding areas.

In 1833 the Society began a nation wide campaign to raise money to build a monument.



Appeal for money to build a monument to George Washington¹⁹

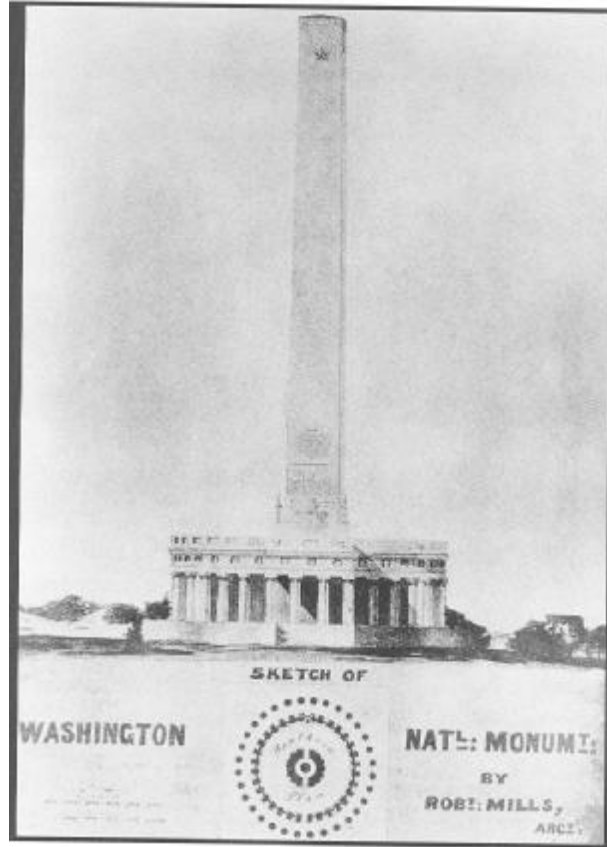
At first, contributions were limited to one dollar per person per year. The idea behind this limitation was to involve as many Americans as possible in the building of the Washington Monument. The Society soon discovered that they could not raise enough money that way. Other raising activities started, like making appeals to schoolchildren

¹⁹ The Washington Monument A Beacon for America, Brent Ashabranner, Twenty-First Century Books. 2002.p23

and women's organizations, placing contribution boxes in post offices, and circulating contribution forms.

In 1836 the Society published a notice inviting American architects and artists to submit designs for a monument that would cost at least \$ one million. The plan should "harmoniously blend durability, simplicity and grandeur". In 1841 Robert Mills won the competition. Mills estimated that the cost of the monument would be 1.222.000 \$.

By the end or 1838 the Washington National Monument Society had raised a total of 31.000\$ in contributions, a paltry sum considering how much was needed.



Robert Mills design for the Washington Monument.
Winner of competition. 1941.²⁰

The construction of the Monument began. Gneiss, bluish granite stone, came from Potomac River quarries. Blocks 16 feet (4.9m) long, and 7 feet (2.1m) thick, were to be used for the foundation. The bluestone was delivered by scows to a Potomac River wharf. Rigs like the ones erected at the monument site hoisted the blocks onto wagons pulled by oxen. A road for hauling the stone had been built between the river wharf and the monument site.

²⁰ *ibid* 21. p.25.

Thomas Symington provided marble for the monument shaft. Before signing the contract, the building committee tested the marble and found that it could bear a pressure several times greater than it would sustain in any part of the finished monument.

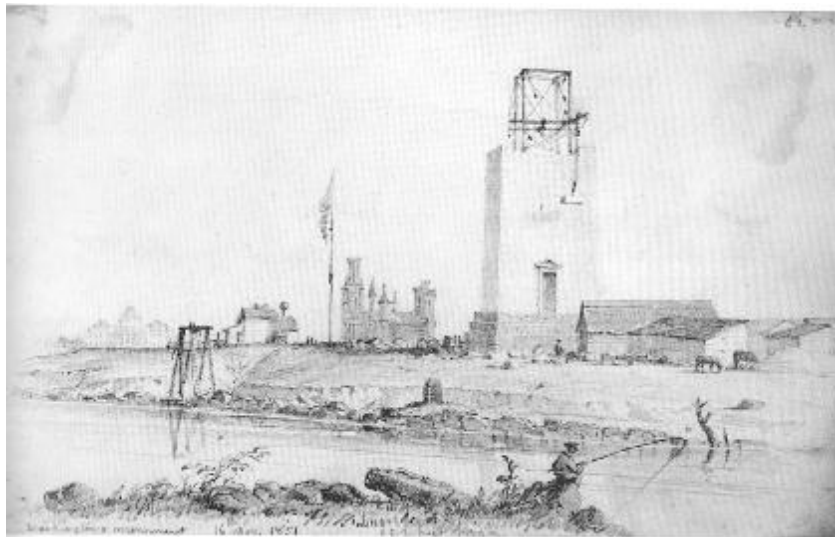
Explosives might sometimes be used to clear earth away from a seam or ledge of stone, but great care had to be taken not to cause cracks in the valuable stone. A line of workmen used long metal rods with chisel-like tips to separate a huge piece of marble from a seam. Using hammers and chisels, quarries, would split the big piece of fallen marble into rough blocks approximately the size needed for the Washington Monument. The blocks were hauled on cars of the Susquehanna and Baltimore Railroad to an unloading dock near the monument. Later a railroad spur was built directly to the monument site.

Work on the foundation began in the spring of 1848 and finished a few months later. A ceremony to lay the cornerstone for the Washington Monument was held on July 4, 1848 (coinciding with the celebration of the nation's seventy-second anniversary).

Construction of the shaft began in fall of 1848. During six years the white marble obelisk rose slowly. The stones need to be cut to a specific size when they arrived at the

monument. Every block of marble had to be "dressed", a laborious process of smoothing and polishing the surfaces of the stones.

The necessity of contributions started to be more and more important. In 1849 a group of Alabama citizens proposed to quarry and dress a block of marble from their state and present it to the Society as a gift for the interior wall of the monument. The Society accepted the stone and announced that it would accept a commemorative stone from each U.S. state and territory. All the stones would be fitted into the monument's interior wall. Later, American Indian tribes, professional organizations, labour unions, business, individuals, and even foreign governments were permitted to donate memorial stones.



Washington's Monument, sketch by Seth Eastman,

1851.²¹

In 1852 the Vatican informed the Society that Pope Pius IX, would send a stone for the monument's interior wall. This caused a controversy for introduce a stone of religious significance in what was to be a secular monument. Despite of this, the Pope's stone arrived in Washington and was stored in one of the sheds on the monument grounds.

In 1853 the Society edited a letter to appeal to the country in to have more contributions.

**APPEAL TO THE COUNTRY
IN BEHALF OF THE
WASHINGTON
NATIONAL
MONUMENT.**

Officers:
FRANKLIN PIERCE, President of the United States,
and ex-officio President.
ARCH. HENDERSON, Vice President.
JOHN T. TIMMINS, Mayor of Washington,
and ex-officio Vice President.
Wm. CARRISHER, Chair Vice President.
J. E. H. SMITH, Treasurer.
JOHN CARRHOLL BIRNEY, Secretary.

MANAGERS:
WENFILD SCOTT,
N. TORWON,
PETER POWERS,
H. M. BENTON,
W. A. HENNING,
W. V. CUMMINS,
E. L. FENDALL,
ELIZA WHITTEMBERG,
JOHN W. MAULE,
WALTER JAYNE,
THOMAS BRADGENT,
WALTER LEWIS,
M. E. SMITH,
T. CANTLEY GEARHARDT,
HENRY ORLE TAYLOR.

²¹ The Mall in Washington 1791-1991. Edited by Richard Longstreth. National Gallery of Art, Washington. p.195.

A fundraising letter from the monument society,
circa 1853.²²

In March 6, 1854, intruders broke into the shed and stole the Pope's stone. As a result, contributions for building the monument decreased to a trickle.

By the end of 1854, the Society had again run out of money, and work on the Washington Monument came to a complete halt. At that time the shaft had risen to 152 feet (46.3m) and \$ 230.000 had been spent on the monument. And the nation was in a Civil War. The Washington Monument passed a second place.

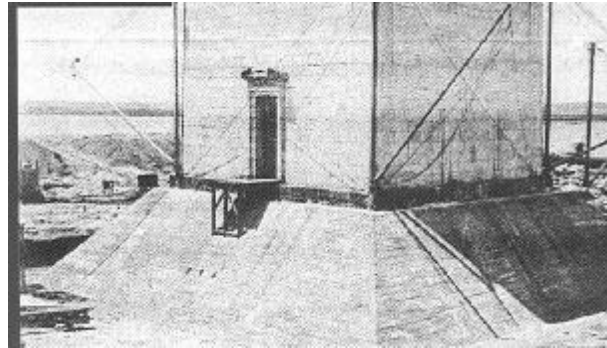
After the Civil War the Washington Monument Society renewed its efforts to rally support for completing the monument, but failed. The incomplete monument to George Washington stood for years, a neglected ugly stump on the landscape of the nation's capital.

In 1870s the nation began to prepare for its centennial. The centennial would be a perfect time to dedicate a completed Washington Monument. In 1876 building the monument to George Washington was the responsibility of

²² The Washington Monument. Hal Marcovitz. American Symbols and Their Meanings. Mason Crest Publishers. 2003.

the federal government, but the Society would serve in an advisory capacity.

Lieutenant Colonel Thomas Lincoln Casey was chosen to take charge of building the Washington Monument. The Colonel was an engineer. He recalculated the foundations and completed it in May 1880.



The new foundations of the Washington Monument
1880.²³

Casey decided to use granite for the backing of the monument's interior marble walls instead of the gneiss bluestone that had been used earlier.

In November of 1882 the obelisk had reached 340 feet (103.6m). On August 9 of 1884 the monument had 500-foot level. The shaft was finished, and only construction of the small pyramid shaped obelisk roof, the pyramidion, remained to complete the Washington Monument.

²³ Ibid 21. p.43.

Casey designed the Washington Monument's pyramidion to be 55 feet (16.8m) high, and the monument construction finished. In August 7 of 1880 the monument was concluded.

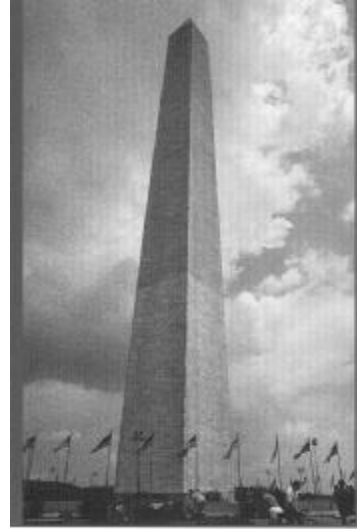
The final cost of the Monument was \$1,187,710 really close to the original Robert Mills calculation.²⁴

²⁴ This chapter comes from the lecture of Robert Mills. Architect of the Washington Monument. 1781-1855 H.M. Pierce Gallagher. New York Morningside Heights Columbia University Press 1935
Altogether American. Robert Mills, Architect and Engineer, 1781-1855 . Rhodri Windsor Liscombe. New York · Oxford. Oxford University Press 1994.

The Washington Monument A Beacon for America, Brent Ashabranner, Twenty-First Century Books. 2002.

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Civil Engineering Landmarks of the Nation's Capital. The Committee on History and Heritage of the National Capital Section American Society of Civil Engineers. Washington, D.C. 1982.



The Washington Monument today.²⁵

²⁵ Ibid 21. p.53.

2. UNDERGROUND BUILDINGS

2.1. THE HOLE

"The subterranean world, which express better than other a fundamental condition of men reference, is in the memory plan, the origin perception of built. All of us, when we think in a first way or form of built think in excavated". Francesco Venezia.

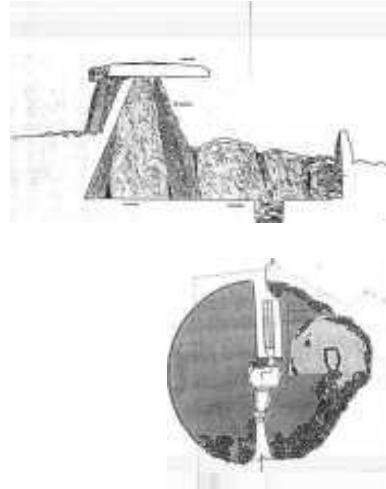
The cave, the cavern is the first second skin of the men. Man is in the earth to habits it. The man habit the bark of the earth. This natural rule is changed by the necessity of refuge. The first refuge is the cavern. The cavern is a hole in the earth which protects the man. The cavern is also the place of the dreams, the place of the unknown, and a place for magical events. "In the deep of the caverns we did not find a human room. Those were sacred places, places for celebrations of sacred rituals..." Sigfried Giedon

In the Neolithic the man changed their mind. The men are not only under the natural rules; they can understand and modify the earth under their necessities. The hole is not only a natural hole, since this moment the hole is built like a home.

The first holes excavation had an association with the death. Understanding the magical place, like the

Mother Earth, the ritual of come back with the Big
Mother. They have relation with the magical and unknown,
with something new which is coming.

2.2. THE DOMBATE DOLMEN



Dombate Dolmen (burial chamber) in Cabana, A Coruña, Galicia, NW of Spain.

Among the significant finds can be highlighted the paintings decorating the slabs of the chamber and those of the entrance passage. These paintings are dated around 5000-4500 BP.

It has a narrow corridor linking to the room, the principal stone has 4.63x3.00m. The stones have introduced in the earth 1.50m the camera stones and 0.70m the corridor stones.²⁶

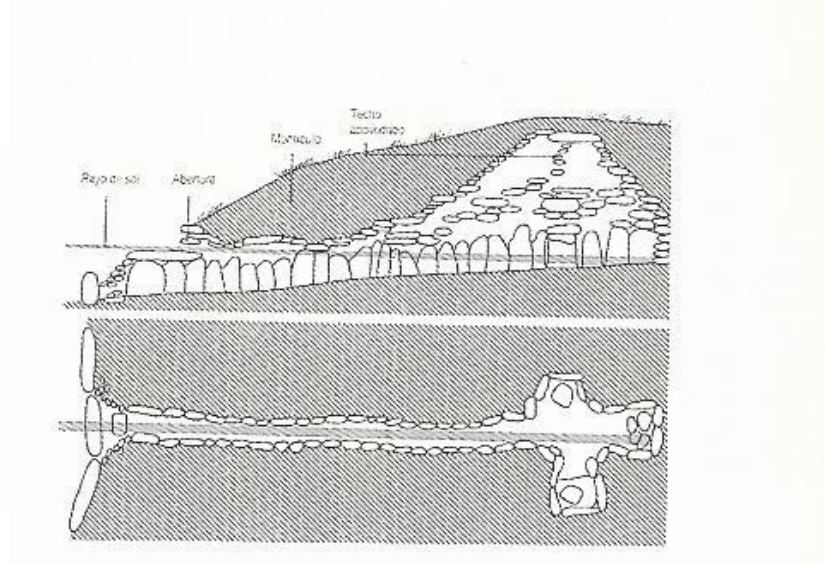
²⁶ The coments comes from the articles Aproximación Monumento Megalítico de Dombate. J.M.Bello

<http://www.geocities.com/RainForest/1185/dombate.htm>

Studies for the conservation of the paintings from the Dolmen de Dombate. J.M. Bello, F. Carrera and F. Cebrián

<http://www.geocities.com/RainForest/1185/dbcoop1.htm>

2.3. THE MEGALITHIC STRUCTURE OF NEWGRANGE (IRELAND)



Megalithic camera or Newgrage, Ireland

3200B.C.²⁷

These Megalithic constructions are excavated rooms which reproduce the cavern. They are spaces where the importance is in the interior. They are spaces with a transcendental aspect, more than only to dwell. They are the first effort of architecture. Normally this architecture was for undertaker's the most important step in the primitive lives.

It is a circular place with a corridor like access. This answers not only to the idea of cavern, it responds also to a structural necessity. The plane roof needed (like in the Dombate Dolmen) a big stone, and with a

²⁷ El claro en el bosque. Reflexiones sobre el vacío en arquitectura. Fernando Espuelas. Colección Arquitesis n5. Fundación Caja de Arquitectos 1999. p.23.

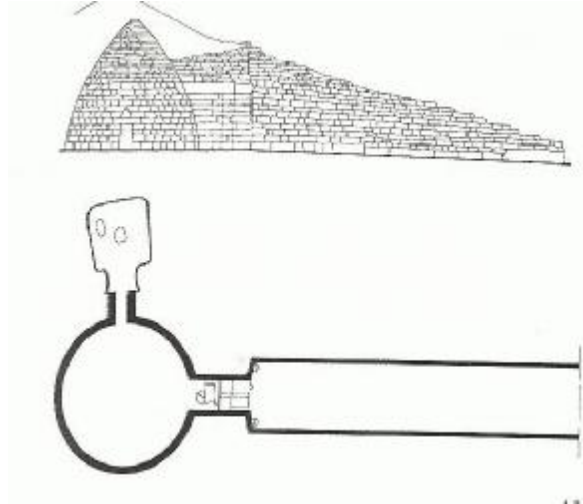
considerable weight, then they needed to reduce the distance between supports. The false cupola means a coherent and structurally effective space.

The Megalithic camera of Newgrage in Ireland has a corridor 18m long termination with three small rooms. It has 6m interior. The earth which covers the gallery has form of egg. The people who built the Megalithic structure of Newgrage thought that it was necessary to create a direct relationship between the interior and the shape hole to represent the mystery of the life.

These megalithic cameras develop in a characteristic group in the Mediterranean area, the tholos. The tholos are composed by a large corridor and a camera with rooms.²⁸

²⁸ ibid 29

2.4. ATREUS TREASURE. MICENAE. 1330 B.C.



Atreus Treasures in Micenae²⁹

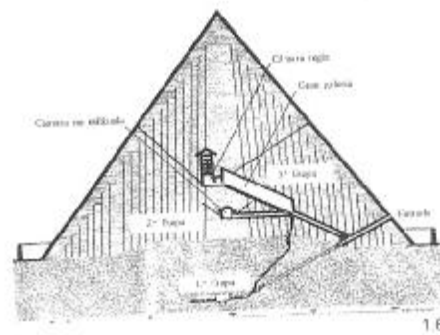
The most famous tholos is the Atreus Treasures Micenae 1330B.C. The treasure is one of the most important elements of the micenaean period. The Atreus Treasures has a dromos with 36,00m long which leans to a circular interior chamber cover by a large corbelled dome 14,50m of diameter and 13,00m of height. It has a smaller side room which access is from the bigger.

The roof of the camera comes from the floor. It has 33 lines or stones well work. It is a space pure without things which disturb the clean integrity.³⁰

²⁹ ibid 29. p 24

³⁰ ibid 29

2.5. KEOPS PIRAMIND



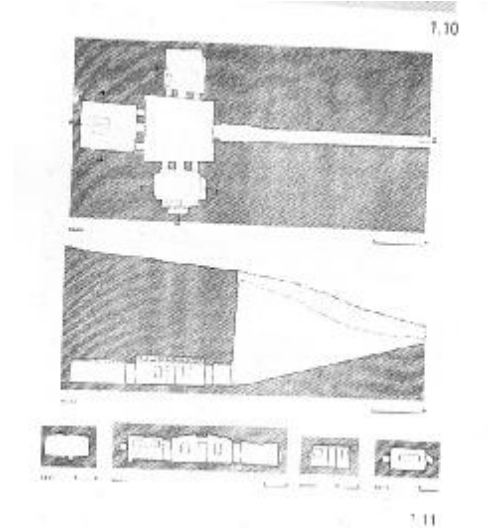
Keops Piramind³¹

In a monumentally process the Egypt architecture had both aspect, and underground and a monumental visualization, the pyramid. All the pyramids are an example of this form of treatment.³²

³¹ ibid 29.p.25.

³² ibid 29

2.6. TUMBA DE LOS ESCUDOS



Tumba de Los Escudos. S.IV b.C.³³

This Etruscan example is like a house in the earth. With several rooms seems to be place for all the conitian things. It is an example of life under earth. It appears like the perfect space in where nothing bad can happen.³⁴

³³ ibid 29. pg.30.

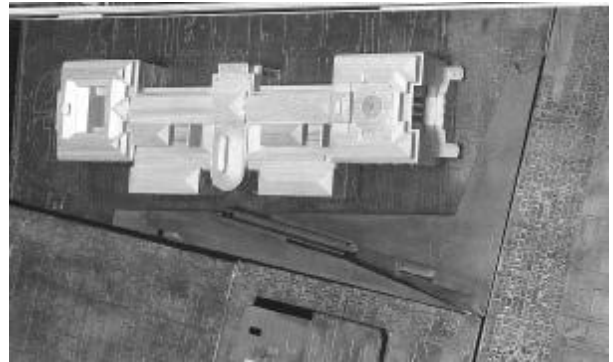
³⁴ ibid 29.

2.7. PRADO MUSEUM. EXTENSION AND REMODELLING COMPETITION.

MADRID. SPAIN. 1996.



Norman Foster competition for the extension and remodelling of the Prado Museum. Madrid. Spain. 1996³⁵



Beatriz Matos & Alberto Martínez Castillo competition for the extension and remodelling of the Prado Museum. Madrid. Spain. 1996³⁶

The project on the rear part of the Prado Museum does not aim to "fill" this empty spaced, but rather heighten the sensation of a plaza. Of the open place it is today: an unarticulated but broad urban space; to recover the idea

³⁵ AV Monographs #78. Arquitectura Viva SL 1999. p.99.

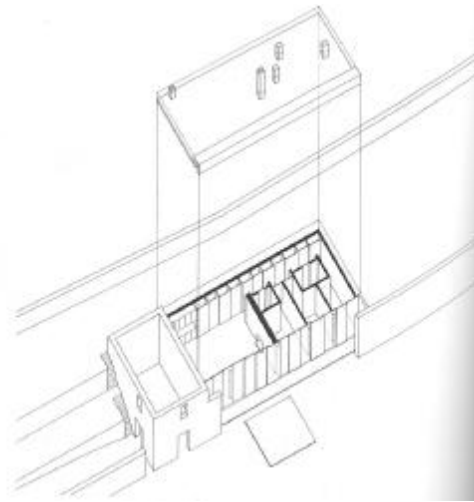
³⁶ El Croquis. Arquitectura española 1996. #81/82. El Croquis 1996. p.25

of an "Urban Salon", turning the street into a grand tree-lined boulevard, the external gallery of the Museum. There are not great volumes that compete with the present Museum building. ³⁷

This concept of no being competed is fundamental and is also a good way to show the respect to buildings and to have space for the people recovering the urban sense.

³⁷ *ibid* 38

2.8. BAIÃO HOUSE. BAIÃO. PORTUGAL. 1990-1993. EDUARDO SOUTO DE MOURA.



Baião House. Baião. Portugal. 1990-1993. Eduardo Souto de Moura.³⁸

³⁸ Eduardo Souto de Moura. Editorial Blau LDA. Lisboa 1994. p.145.

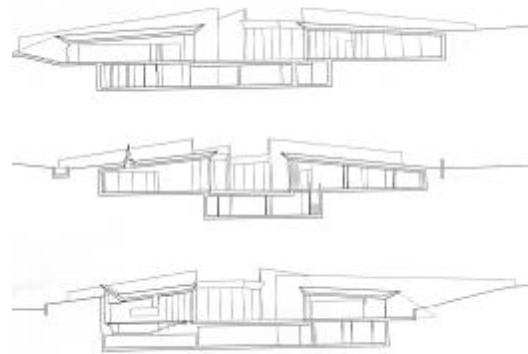
In this project the famous Portuguese architect Eduardo Souto de Moura worked with the house in its inverted image. With this work he made landscape.

The house itself is a concrete block submerged in the ground but open towards the Douro River. The program or brief required a "Portuguese house", integrated into the landscape, or in this case, almost buried in the scenery, with a limited budget. The materials are also natural, from the earth.³⁹

The integration in the landscape is one of the most important reasons to develop in our work like architects.

³⁹ *ibid* 40

2.9. FITNESS CENTER. BARCELONA. SPAIN. 1993-1996. CARLOS
FERRATER LAMBARRI



Fitness Center. Barcelona. 1993-1996. Carlos
Ferrater Lambarri.⁴⁰

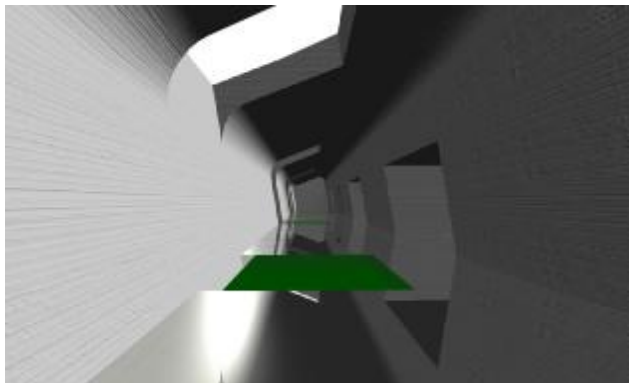
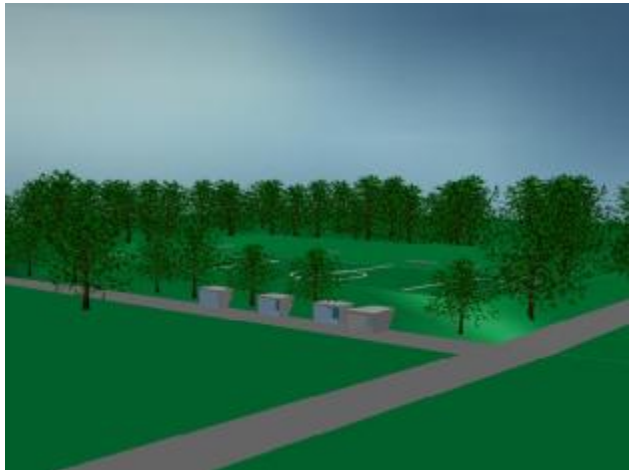
⁴⁰ ibid 38. p.166.

The proposal consists of a sports and health center on the dunes east of Hotel Rey Juan Carlos I. A large underground concrete box houses the program and a series of white concrete walls. These walls surfaces define different spaces which are interconnected radially by a sunken central star, used to provide daylight to the whole complex. The entrances are in the form of tunnels and ramps which surface outside, linking the centre to the sports and leisure areas set amongst the gardens.⁴¹

In this case the building is dipped in the earth to conserve the views from the hotel, and the result is like a sculpture that you discover in a walk.

⁴¹ *ibid* 38.

2.10. SOCCER FIELD. TORDOIA. A CORUÑA. SPAIN. PATRICIA
SABIN & ENRIQUE M BLANCO. 2003-2004



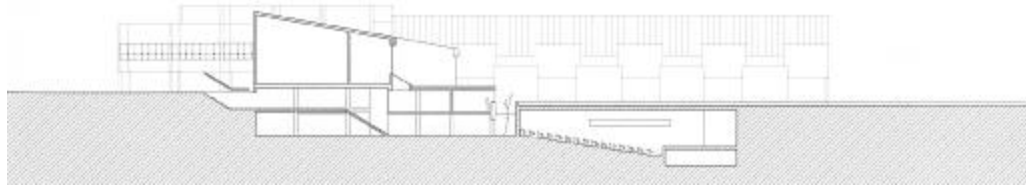
This project comes from a national competition of Diputación of A Coruña. Galicia. Spain. Our project was the winner of this competition. The development of a series of Soccer Fields works like a help in learning. Learning about the materials, learning about the organization, and learning about the landscape.

In this case the intention is the integration with the landscape, with the green of the field and with the trees. The idea is not to call attention, the important thing in a soccer field is the field, the place in which the players play, and the rest are necessities to solve quietly, in silence.

This was the proposal for the soccer field in Tordoia. Actually it is in building process.

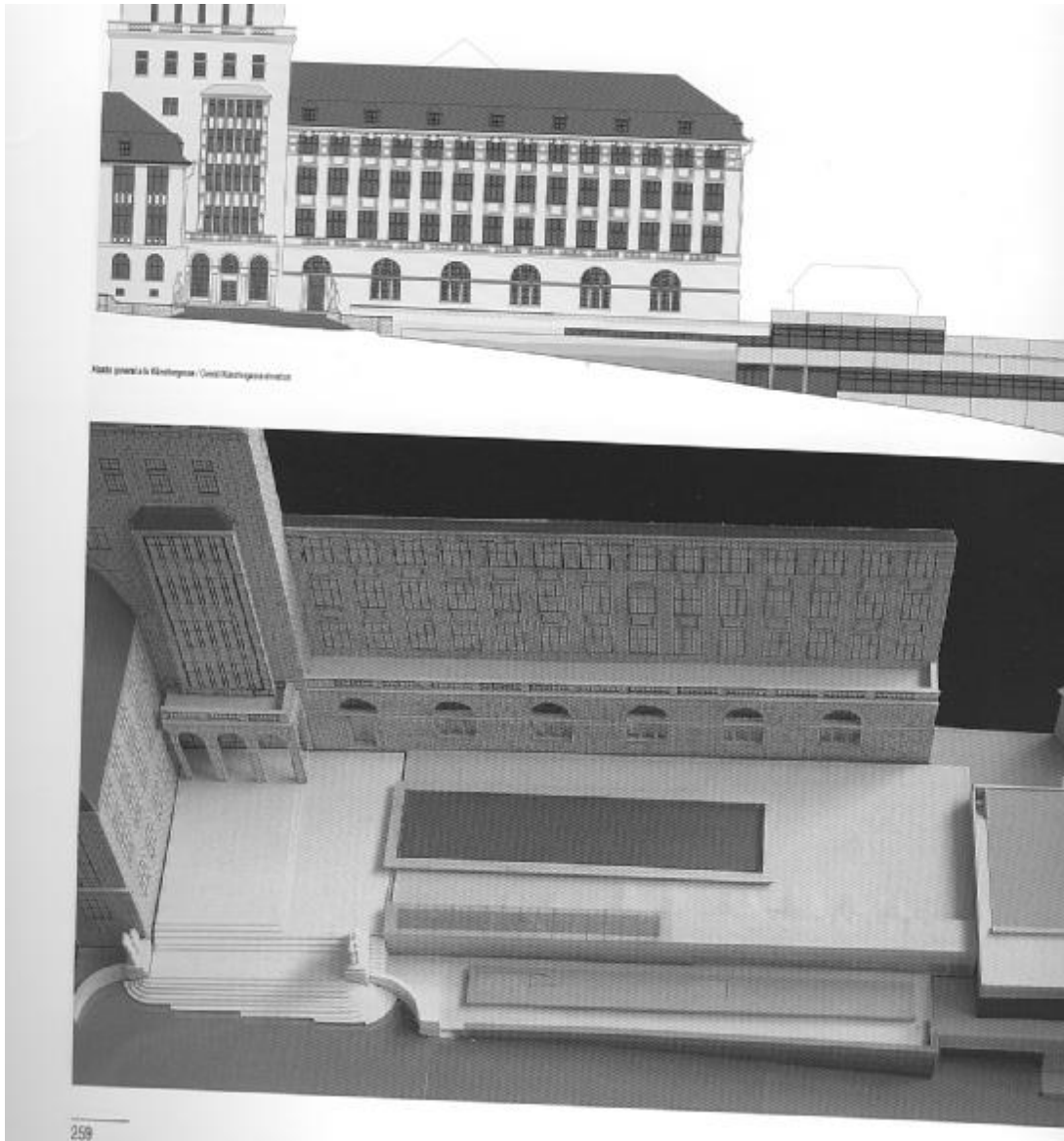
2.11. SCHOOL OF MUSIC AUDITORIUM. A CORUÑA. SPAIN.

PATRICIA SABIN & ENRIQUE M. BLANCO LORENZO.1997



The project tries to respect the existing building (Andrés Fernández Albalat-Lois) in the way that the new auditorium would be invisible. This solution permits that the views from and for the building are the same than before the actuation. The access to the auditorium is showed only for a roof.

2.12. ZURICH UNIVERSITY AUDITORIUM. SWITZERLAND . ANNETE GIGON & MIKE GUYER. 1999-2002.



Zurich University Auditorium. Annete Gigon & Mike Guyer. 1999-2002.⁴²

⁴² El Croquis. Arquitectura española 2000. #102. El Croquis 2000. p.257.

The means towards indicating a "space-containing base" the retaining walls bordering the Künstlergasse are to be built with red-tinted layers of poured concrete. The pure, strong coloration of the basin in contrast to the naturally coloured concrete of the uppermost layer once more strengthens the impression of depth and gravity - a role assigned to colour here by virtue of the indirect readability of the underground auditorium.⁴³

This project, today reality, shows a real way to generation of spaces in a difficult situation. The sensation that they are only making a wall and a pool, is great, and at the same time solve the problem of a new auditorium.

⁴³ El Croquis. Arquitectura española 2000. #102. El Croquis 2000. p.257.

2.13. CAPITOL VISITOR CENTER U.S.A. (WASHINGTON D.C.)

2001-2005 ARCHITECT OF THE CAPITOL



"Birdseye" Rendering of East Front Plaza with Completed Visitor Center

This artist's rendering shows how the Capitol Visitor Center will appear when complete. The viewpoint is approximately from above the Jefferson Building of the Library of Congress, looking in northwesterly direction across First Street (N.E./S.E.) The gentle decline from street level to the entrance of the visitor center, the addition of elevators, and improvements in the ground level approach to the Capitol on the East Front plaza will make the Capitol more accessible to the public while improving both safety and

security. The project also will improve the external appearance of the east approach to the Capitol.⁴⁴



**Artist's Rendering of the Great Hall in the
Capitol Visitor Center**

The Great Hall will be a primary gathering space on the second level in the Visitor Center, and from it visitors will be able to go to the exhibition gallery, the orientation theatres, and the 600-seat dining area. Spacious and light-filled, the Great Hall will feature 30-foot ceilings and two large skylights, one of which will allow visitors to glimpse the Capitol dome from the underground facility.⁴⁵

⁴⁴ http://www.aoc.gov/cvc/cvc_overview.htm

⁴⁵ *ibid* 46

The Capitol Visitor Center is designed to provide amenities the visitor of the Capitol. It is a building situated in the Mall. The project tries to pass unnoticed and at the same time to solve the problem and to conserve the Capitol area.

3. VISITOR CENTER

3.1. DEFINITION

Visitor Center is composed by two words visitor and center. *Visitor* means someone who comes to visit a place or a person, and comes from the word visit, which means to go and spend time in a place or with someone, especially for pleasure or interest. *Center* means the middle of a space, area, or object; especially the exact middle / a place or building that is used for a particular purpose or activity.⁴⁶ With this definition we can suppose that a Visitor Center is a place or building used with the purpose of spend time in it for pleasure or interest.

But a visitor center is a center of information also. Then, it is more than a place to spend time. It has also a part of museum. In the Dictionary the definition of museum is the building where important cultural, historical or scientific objects are kept and shown to the public. The American Museum Association defines the museum as an institution which performs all, or most, of the following functions: collecting, preserving, exhibiting and interpreting the natural and cultural objects of our environment, the advancement and diffusion

⁴⁶ Longman Advanced American Dictionary

of knowledge, and the enhancement of that awareness which affords pleasure and delight.

A Visitor Center is called also Interpretive Center other definitions is a building or group of buildings that provides interpretation of the place of interest through a variety of media, such as video displays and exhibitions of material, and, often, includes facilities such as refreshment rooms and gift shops.⁴⁷

This last definition includes in one or other way all the others and it is closer to the idea that a Visitor Center is today.

⁴⁷ Collins English Dictionary © 2000

3.2. NECESSITIES

In respond to the necessities of the people who visit the Washington Monument it could be interesting to design (and perhaps construct) a visitor center to say well come to all the visitors in a comfortable place. The Visitor Center has been guided by some goals:

The Security Visitor Center will provide a secure public environment in which to welcome and manage the number of visitor.

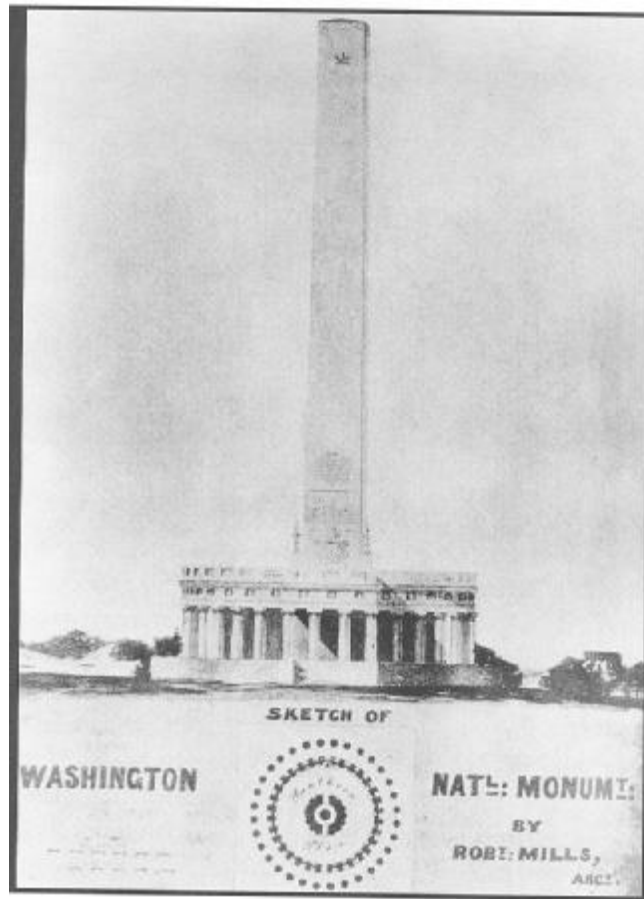
The Visitor Education Visitor Center will establish and present lively and informative programs on the Washington Monument, the construction process, author, and the history of the Mall.

The Visitor Comfort Visitor Center will provide the amenities, comfort, and convenience for visitors appropriate to one or the most recognizable symbols of the U.S.A.

The Improvements Functional Visitor Center will respond to the necessities not only of the visitor, but also to the necessities of the workers in the building.

3.3. ANTECEDENTS FOR AN INTERVENTION IN THE WASHINGTON MONUMENT AREA

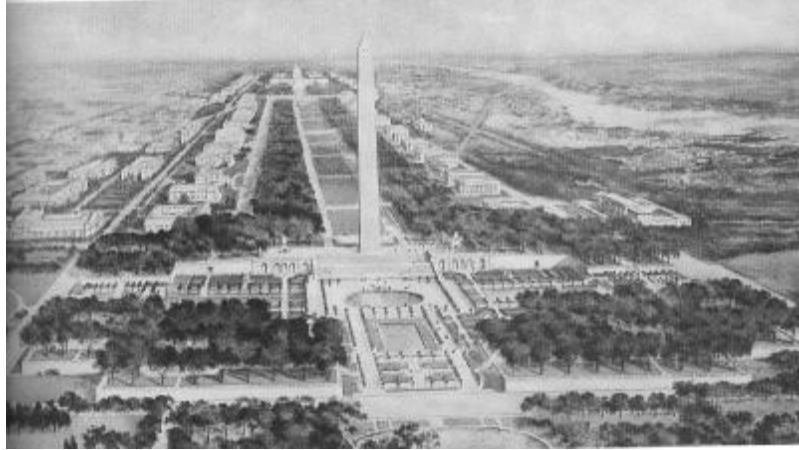
Since the design of Robert Mills in 1841, the Washington Monument had a piece to solve the access. The Greek colonnade was eliminated by Lieutenant Colonel Thomas Lincoln Casey.



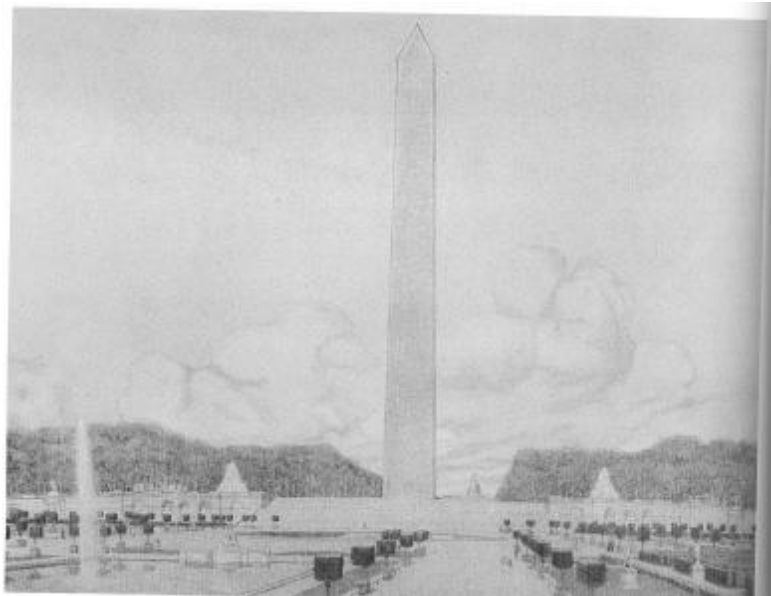
Robert Mills design for the Washington Monument. Winner of competition. 1941.⁴⁸

In 1901-1902 the Proposal for the Mall had also a steps and a wall with arcs.

⁴⁸ ibid 21. p.25.



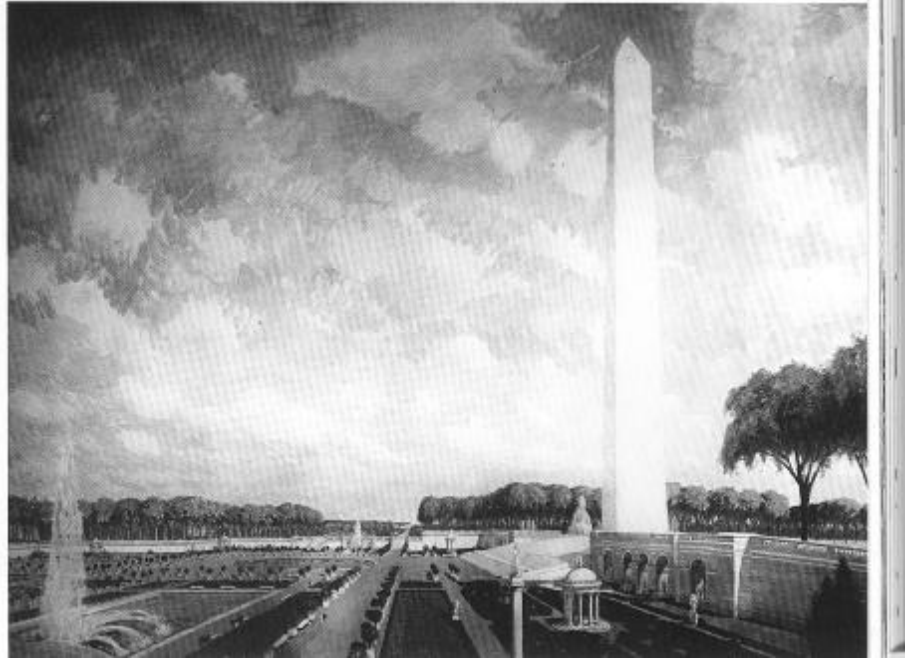
Senate Park Commission, Plan of 1901-1902. General View of the Monument Garden and Mall, Looking toward the Capitol, rendering by C. Graham.⁴⁹



Senate Park Commission, Plan of 1901-1902. View in the Monument Garden, Main Axis, Showing Proposed Treatment of Approaches and Terraces, Forming a Setting for the Washington Monument, Looking East, rendering by Jules Guerin.⁵⁰

⁴⁹ *ibid* 12. p.211.

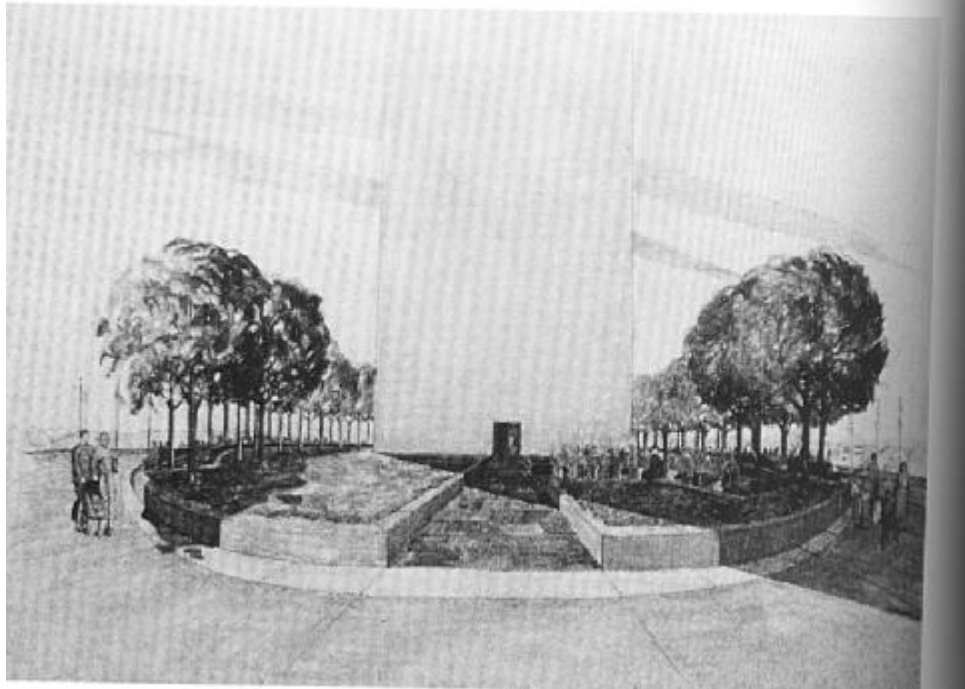
⁵⁰ *ibid* 12. p.214.



Senate Park Commission, Plan of 1901-1902, View in Monument Garden, Main Axis, Showing Proposed Treatment of Approaches and Terraces, Forming and Setting for the Washington Monument, Looking East, rendering by Jules Guerin.⁵¹

In 1986 a proposed for the access to the monument is again realized. In this case is a garden with trees and without other function.

⁵¹ *ibid* 12. p.215.



National Park Service proposed design for Washington Monument grounds. 1986.⁵²

⁵² *ibid* 12. p.256.

Even in recent times Leon Krier made a proposal for the Mall, which is very similar to a proposal from Lori Hey, Graduate School of Design Harvard University.



Lory Hey, proposed treatment of Potomac Bay area, prepared in author's studio, Graduate School of Design, Harvard University, 1987. Washington Monument shown on a rectangular island, Lincoln Memorial on a promontory, and orthogonal street pattern terminating at cafés and boat docks.⁵³



The Completion of Washington, D.C. Master Plan for the Bicentennial Year 2000. Leon Krier.⁵⁴

⁵³ *ibid* 12. p.299.

⁵⁴ *ibid* 4. p.165.

3.4. THE BUILDING. THE APPROACH TO THE ELEMENT, THE APPROACH TO THE VISITOR CENTER. CIRCULATION. STRUCTURE AND CONSTRUCTION. LIGHT

THE BUILDING

The Visitor Center should be like a hall of the place which is focusing the interest. The visitor center should be the appropriate environment to not compete with the principal element, the reason of the Visitor Center. The Visitor Center has to refocus the visitor's experience.

THE APPROACH TO THE ELEMENT, THE APPROACH TO THE VISITOR CENTER

The Visitor Center is not a museum. The visitor Center is linked to other building, space or monument, then it is very important to show that it is not the principal element, it is not the most important, the most significant is the other. The other is the reason to be.

The approach and the circulation for the Visitor Center needs to create the sense of anticipation, create an atmosphere of expectation to the following activities or circulations. The approach needs to be natural and clear also, like a pleasant walk. It could be nice to appear in the building without feeling that you are entering in it.

The Visitor Center is also the approach to the element of interest. The interior of the Visitor Center could be like a walk also, a walk which introduce you in the importance of the object under study, in the history and in the own factor of interest.

Visitor Center has to stay without notice it.

CIRCULATION

Circulation is the act of moving or passing from one place to another. It is also the action of circulation to move around within a system, or to make something do this (Longman Advanced American Dictionary).

The circulation would go with the approximation and the known; it would make a sequence of interest. The circulation would organize and link the spaces. It could have a first point and an end in a lineal sequence; it can be organized around some significant matter or so on. It may be easy for the entire visitor. It can not have obstacles. It could be interactive that means that you could change your journey without a lot of annoyance. The Visitor Center may to be and experience in spaces and in known.

STRUCTURE AND CONSTRUCTION

Structure, materials and construction are in relation with the necessities of the concrete case. It is

not question to imitate; it is question to solve a problem of our time with solutions of our time.

LIGHT

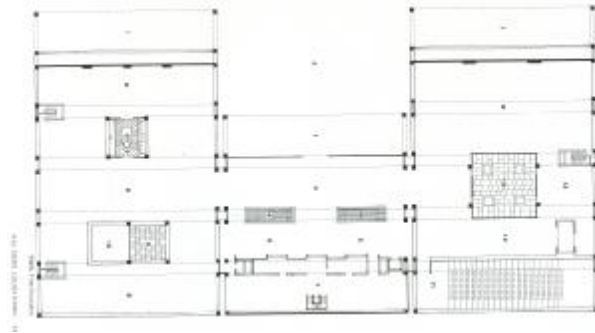
“The architecture is the art of tense the spaces under the light” Le Corbusier

Light is other material to work with. Different ways to work with the light became in different results to the same building. The light has the power to change the things.

3.5. EXAMPLES

Despite a Visitor Center is not a Museum, the lecture of the museum's plan could help in the learning of necessities. Because of this there are several Museums including in this part of the thesis.

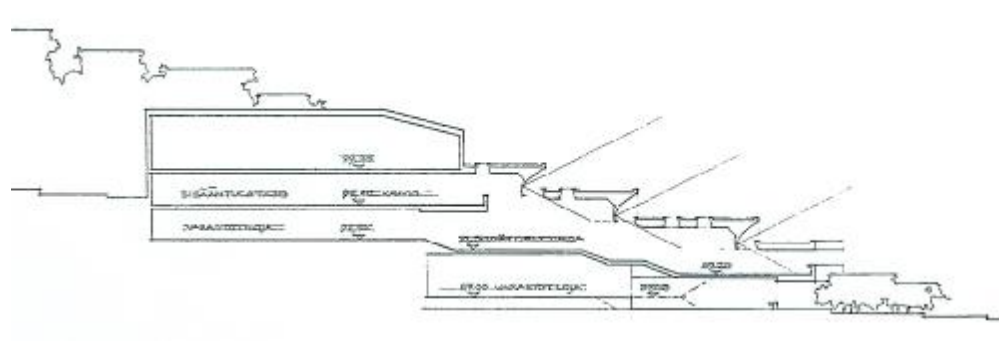
The Kimbel Art Museum. Fort Worth, Texas, U.S.A. Louis I. Kahn. 1967. The simplicity and elegance of this building shows a great way of work. The clarity of the plan joint with the section and light work made of this building a reference for all the similar works.



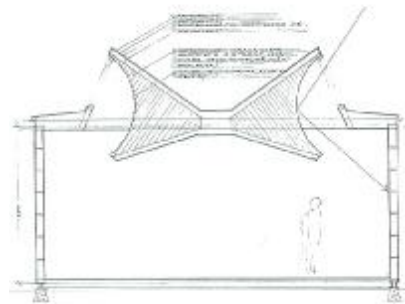
The Kimbel Art Museum. Fort Worth, Texas, U.S.A. Louis I. Kahn. 1967.⁵⁵

⁵⁵ a+u Architecture and Urbanism. Louis I. Kahn. 1983..p128-158.

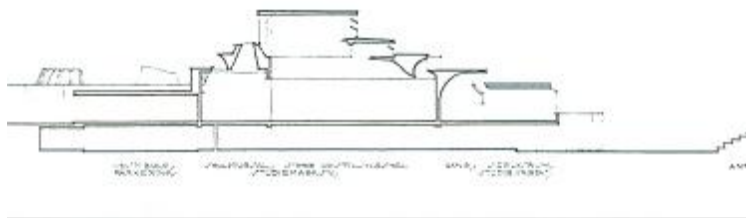
Alvar Aalto has different designs of museums, in all of them the section work, the light work is fundamental to the compression of the project.



Section of the Central Finland Museum in Jyväskylä. Finland. Alvar Aalto. 1954⁵⁶



The Venice Pavilion skylight. Italy. Alvar Aalto. 1955.⁵⁷



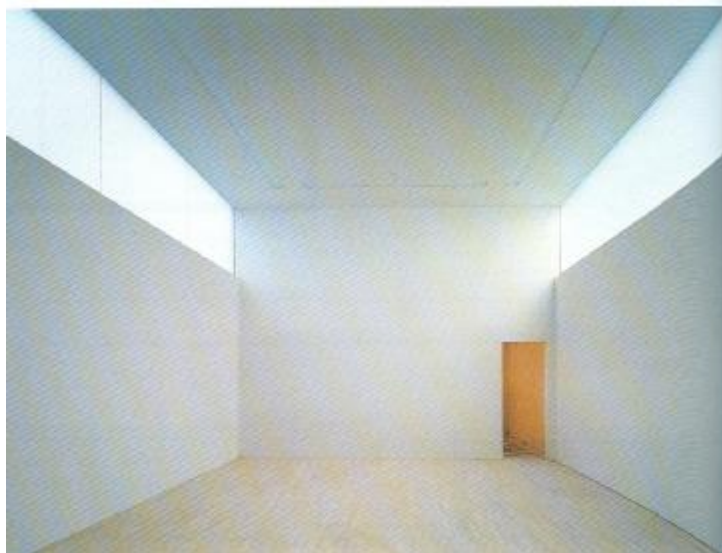
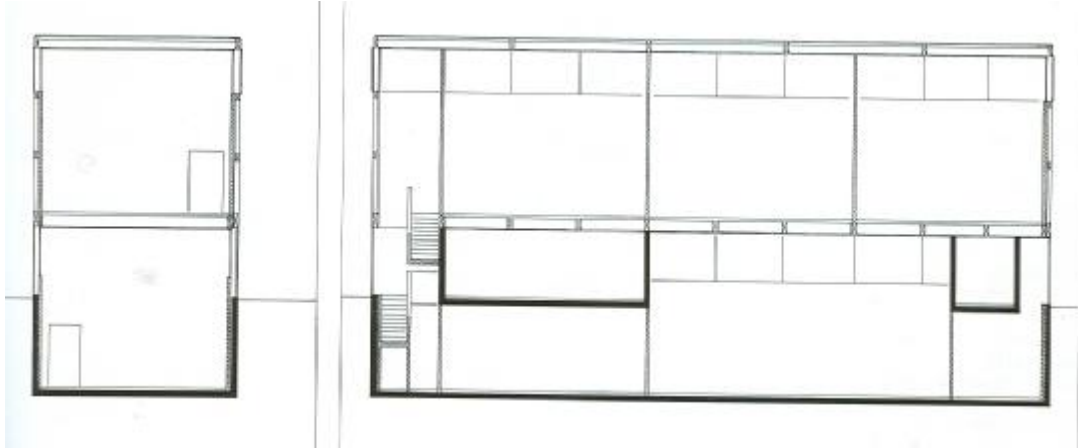
Section of the North Jutland Art Museum in Aalborg. Denmark. Alvar Aalto. 1958.⁵⁸

⁵⁶ Alvar Aalto. The complete catalogue of architecture, design and art. Göran Schildt. Academy Editions. 1994. p.120.

⁵⁷ *ibid* 58. p.121.

⁵⁸ *ibid* 58. p.122.

In the Goetz Collection Herzog & De Meuron used the light like other material. Both exterior and interior contribute to an overall serene and delicate visual image, in harmony with the idyllic park the building is inserted.



Goetz Collection, Munich. Herzog & De Meuron. 1992⁵⁹
A&V Monografías de Arquitectura y Vivienda. Museos de Vanguardia. Avisa 1993 #39.p86

⁵⁹ A&V Monografías de Arquitectura y Vivienda. Museos de Vanguardia. Avisa 1993 #39.p86.

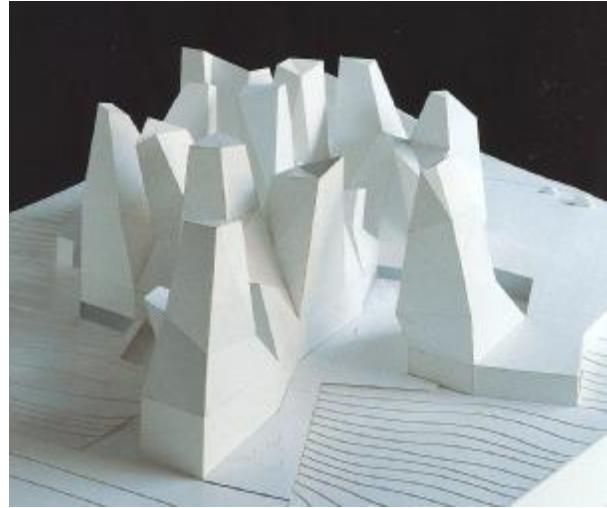
The light in the exhibition spaces is uniform - comparable to the diffuse light outdoors on a cloudy day. Daylight enters from the sides through the vertical, matt glazing of the skylight lantern spaces and falls from there through the matt panes of glass of the dust ceiling into the exhibition spaces lying below. A smaller exhibition space is to be found on the lower level. Because of its location it is suitable for didactic uses such as video and film presentations.



Kirchner Museum Davos. Switzerland. Gigon & Guyer. 1989/1992. (Competition. First Prize)⁶⁰

⁶⁰ El Croquis. El Croquis Editorial 2000 #102. p.36-55.

Santander is a spanish city with sea and mountains. The project or Tuñon & Mansilla for the new museum is like the mountains that can be seen on a clear day beyond the Las Llamas valley with their uneven but similar outlines. These mountains are also the light way.



Museum of Cantabria. Santander. Spain. Tuñon & Masilla 2003. (Competition. First Prize)⁶¹
With the before examples the importance of a light

analysis and correct development in the museums are reflected. The Visitor Center has an exhibition part, them these concepts are also importants.

⁶¹ El Croquis. El Croquis Editorial 2003 #115/116. p.82-87.

The visitor center needs to be a clear comprehension because is a crossing building; this is the reason because de simplicity in this type of construction is a virtue.

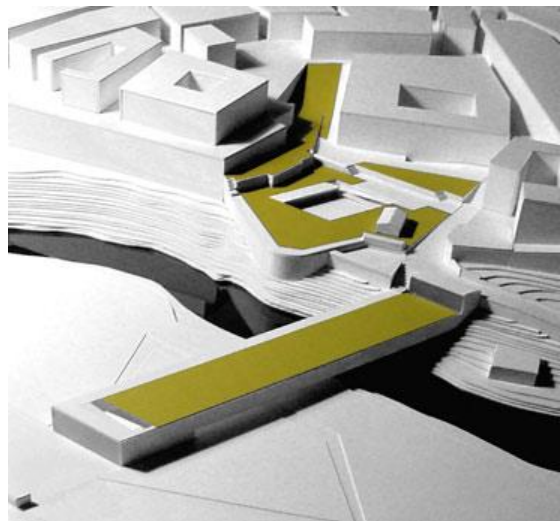
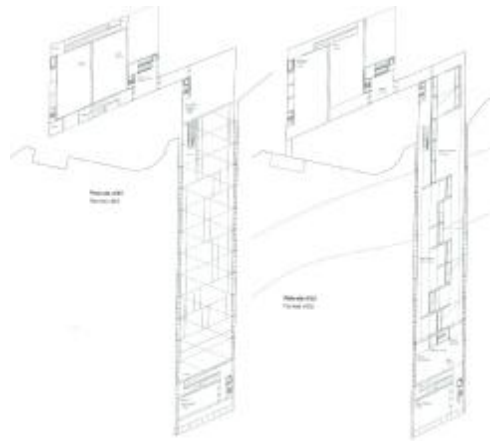
The visitors' Center of Doñana's Dunar Park (Huelva · Andalucia · Spain.Cruz y Ortiz) is like a walk. One enters the foyer through a porch, and on passing a sort of wooden space for future film projections, the visitor proceeds to a long hall full of hanging reproductions and skeletons of whales. Along this main hall are smaller spaces dedicated to diverse themes. The return is along a high catwalk from a different angle. This route ends in a shop, and only then does the visitor discover how light is introduced into the premises: below the catwalk is a rectangular pond that reflects it.



Centro de Visitantes de Doñana · Huelva · Andalucia · Spain. Antonio Cruz & Antonio Ortiz⁶²

⁶² A&V Monografías de Arquitectura y Vivienda. Cruz & Ortiz. Arquitectura Viva S.L. 2000 #85.p.98-102.

The Centro de Acogida de Visitantes · Pamplona · Navarra
· Spain .Emilio Tuñón & Luis Moreno Masilla is also a
walk. Imagine a Project in which all the necessities (walk,
conserve, show, live, eat, drink, love,...) are
solved in only one gesture, in a succession of spaces
linked; a bridge with flowers.

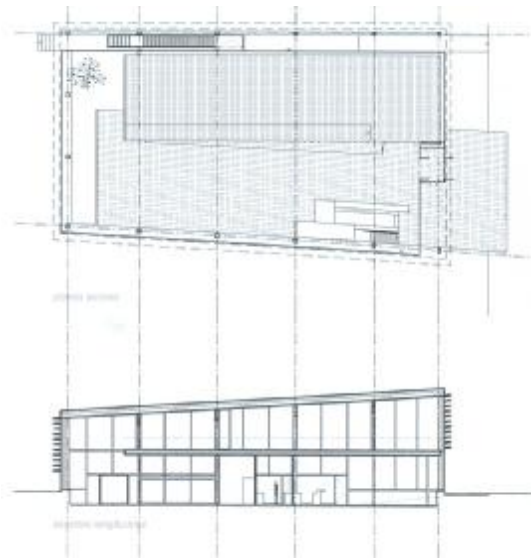


Centro de Acogida de Visitantes · Pamplona ·
Navarra · Spain .Emilio Tuñón & Luis Moreno
Masilla⁶³

⁶³ El Croquis. El Croquis Editorial 2001 #106/107. p.98-103.

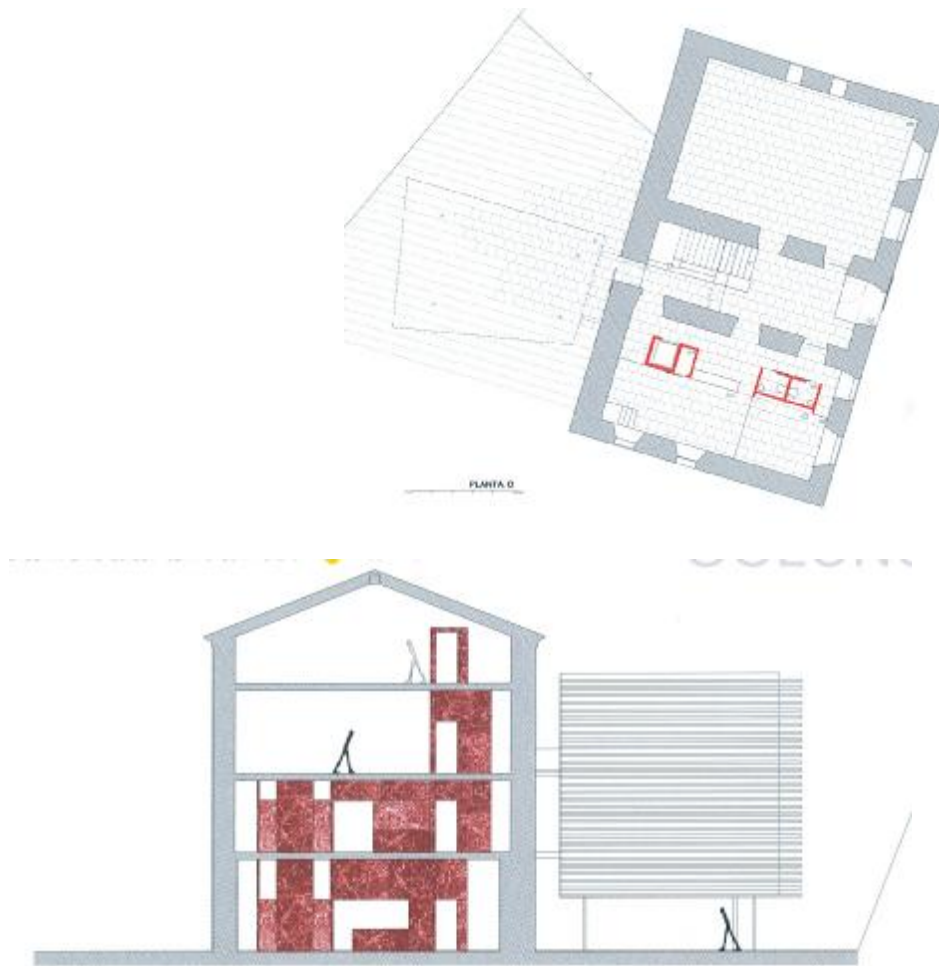
A Comarcal Center is very similar to the concept of Visitor Center, but here there are two different things. One the Comarcal Center has to show the characteristics of an area (the Comarca- the region) and it has also a factor of development of it.

The Viveiro site is wonderful; the sea is in front of you. The project tries to make a walk with a ramp like a whale, showing both the interior and the exterior.



Comarcal Ceter in Viviero · Lugo · Galicia · Spain
(Competition First Prize 1998)
Patricia Sabin & Enrique M. Blanco

The Comarcal Center in Mondoñedo was a difficult project. In this case there is also the circumstance that it is rehabilitation. A important house from the S XVIII needs to lodge the program of an actual Comarcal Center. The solution was solve all the problem with a furniture, which in any case is a silence solution.



Comarcal Ceter in Mondoñedo · Lugo · Galicia · Spain (Competition First Prize 2002)
Patricia Sabin & Enrique M. Blanco

These days A Coruña is a place for a new Visitor Center "The ancestors' house". There are proposals to this Spanish competition from the most important architects of the world. The information and images come from www.lavozdegalicia.es/edcorunia/ the competition is not solved yet.

Carlos Ferrater

A zigzag joins terraces with rooms of exposition.



David Chipperfield

A glass building which tries put together park, castro and museum

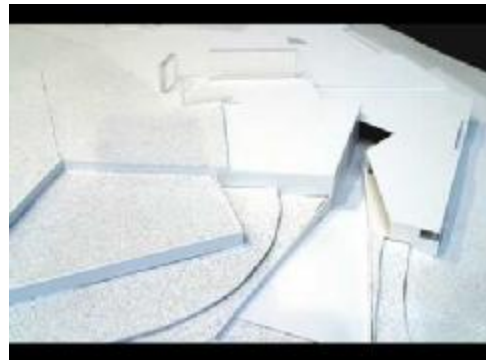


Manolo Gallego

proposal

The building like part of the rock.

The possibility of walk on the roof and



use the building
since all the points
of view.

Gigon & Guyer

The three buildings
make reference to
the progressive
increase of the
construction in the
history.



Jose Antonio

Martinez y Elias

Torres

The Project tries to
integrate with the
environment.



MVDRV

A building with ten
floors. The visitor
starts his visit in
the floor ten and he
finish in the
ground.



Emilio Tuñón & Luis
Moreno Masilla
Three buildings in
form of star, to
receive the visitor
in different steps.



Zaha Hadid
A combination
between topography
and landscape.



The position of "The ancestors house" is in Elviña, close to a archaeological deposit, the castro, the house of the Galician people ancestors, which comes from a Celta tradition and it has around 4000 year-old construction.

Thinking on this, with only a partial information and under my personal opinion the two better proposal are the proposal of Zaha Hadid because this proposal tries to go with the topography and at the same time has movement and the Manolo Gallego proposal because this proposal is

the most silence and tries to not call the attention, tries to show that the important meaning of the castro and "The ancestors house "would be the foyer of the archaeological deposit.

The others proposals in are, on one or other, stronger with the landscape in which they would developed. For example the MVDRV proposal with ten floors seems to do not have place in the place. The Tuñon & Mansilla proposal seems big.

The Gallego and Zaha Hadid proposals seem solve the program in lees space than the others, and lke Mies van der Rohe, it could be say less is more.

3.7. PROGRAM

The program for a building like this could be divided first in to big areas Public spaces and Private spaces. That means the spaces in which everybody can walk or stay and the spaces reserved for the people who work in the building.

The public or visitor will access with tickets and answer for different type of information. Then they have been access to the foyer, which could be the same space in which is the information. This foyer or hall will provide the opportunity to choose, to choose between go to the auditorium or to the exhibitions. In the auditorium the visitor will hear an introduction lecture and film show the information about the monument, the construction process and different themes that has interest in the moment. With or without the introduction in the auditorium the visitor will proceed to the exhibition (it is better put first the permanent exhibition) and finally they could find satisfaction at their necessities of eating, drinking and shopping.

The Public area: This area is in which is showed the information to the public. The necessities of this part are an exhibition place, an instruction place and an

enjoin place. The public take their tickets and spend same time in the lobby with part of the information, then they could pass to the auditorium when they receive more information and instruction, or they could pass detectibly to the exposition permanent or temporal. The temporal exposition could attract people to visit the center frequently. Finally a place when everybody could enjoy and relax, the place to spend time and money. All of these needs to be join with all the services necessaries to may comfortable the visit.

In the private area the functions will be similar to the administration area of a museum

The Private area: This is a working area, and like this needs some privacy and tranquillity. Some offices to work in a comfortable atmosphere, a meeting room, archives, reception and the necessary services.

Different offices will also necessary to a correct development of the interior visitor center activities, like prepare an exposition or made a new announcement. These offices will be big enough to in a future take more than one workstation.

The meeting room or conference room will be polyvalent, it mean will be appropriate for different functions, a meeting, a recycling class, with space for

slide and film presentations. Also it has to serve to social center of the administration area.

The administration area/s needs independence from the public area. Visitor will not enter, generally in this area, it is necessary a control point in this area at the same time it is necessary also a separate access.

The Visitor Center could develops more activities than one it could be a place in which makes seminars, meetings, a reference for the area, a place to go to take a break, and so on.

Public Area

Entry foyer/ Ticket

Information

Auditorium

Temporary exhibition

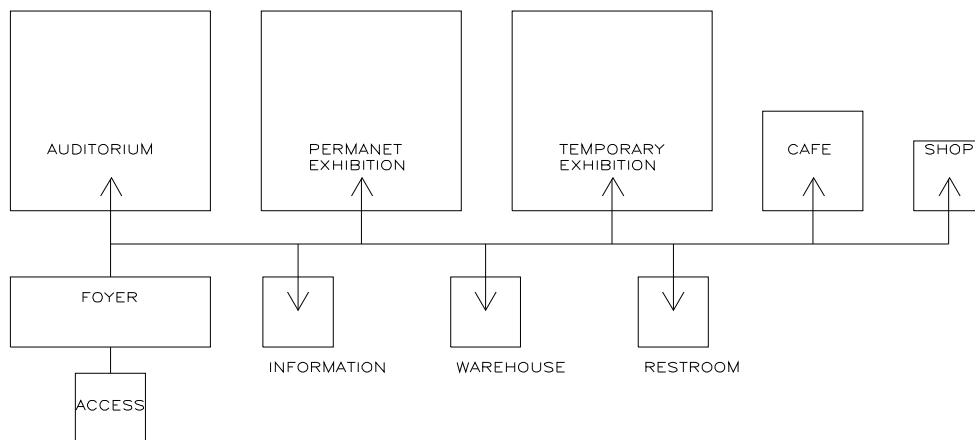
Permanent exhibition

Public restrooms

Public Café

Shop

Warehouse



Function Diagram Public Area

Visitor Center.

Private Area

Entry

Reception

Meeting room

5 Offices

Director office

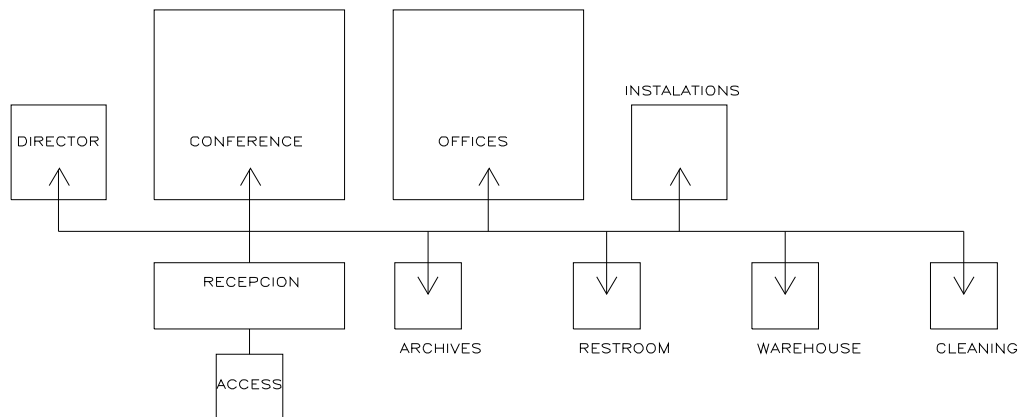
Restrooms/changing room

Archives

Warehouse

Clearing room

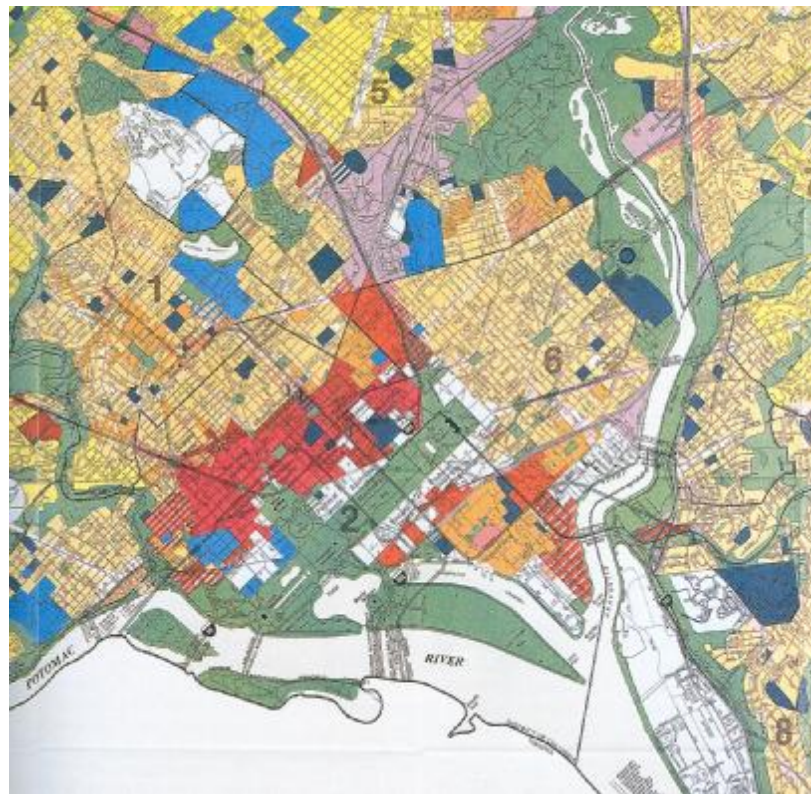
Instalations



Function Diagram Private Area
Visitor Center

3.8. EMPLAZAMENT · SITUATION

As we showed in several paragraph, and as everybody know the Washington Monument is sited in the Mall. Its position is really wonderful in access. Site between the Constitution Avenue and the Independence Avenue, the 15th and 17th, it is in the museum area and the Federal Triangle.



District of Columbia Generalized Land Use Map.
May 1995. District of Columbia Office of
Planning.⁶⁴

⁶⁴ *ibid* 4. p.151.

There are three metro stations really close, Metro Center, Federal Triangle and Smithsonian, which could help to public access. At the same time it is on the tourist journey like part of the Mall monuments. Even it is possible walk from Union Station visiting the entire Mall on touristy excursion.



Metro System Map. 1990. Cartographer Unknown.⁶⁵

Despite the lack of parking for big quantity of cars, the metro, tourist journey or walk could make like actually that the idea of a visitor center work successful.

⁶⁵ *ibid* 4. p.153.

4. THE BUILDING

A Visitor Centre is an element of transition and learning between the pieces to show and the exterior. It is a comfortable element in which you could spend time and learn. It is not a museum but some of its characteristics and necessities are the same. A Visitor Center is a relatively new idea to the approximation to the importance of some significant ingredients of the actual society.

The Washington Monument Visitor Center is also a problem of competitiveness with the Monument, and to solve this, the intention is to make an underground building, which solves the necessities and at the same time does not call the attention.

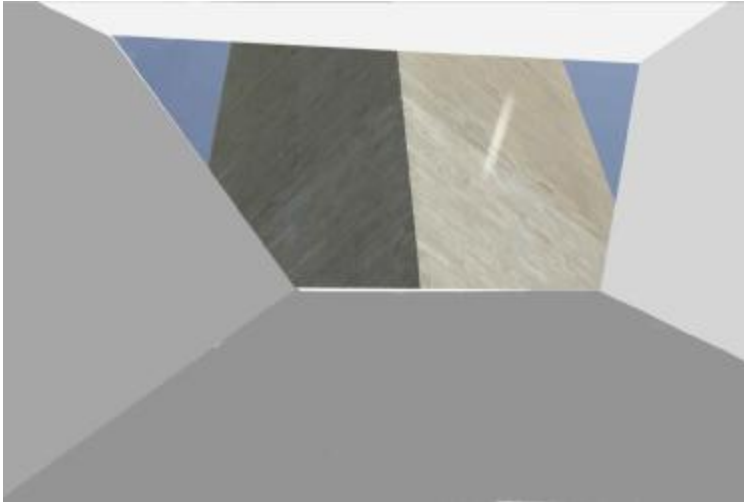
The quantity of people who visit every year the building and the conditions in which the visitors wait their turn to go inside the monument, even during hours (which are not proper for the Capital of the U.S.A) join with the easy public access, and then the potential increase of visitors makes that the possibility of the Washington Monument Visitor Center is an idea to develop in the future.

5. CONCLUSION

The visitor's center is based in the experience which is the Washington monument. That means not only the history showed in panels and pictures, but also the experience to see it, the experience of the experimentation. The Washington Monument is the tallest building around the world made in stone. The Washington Monument had two constructions times; this also had importance in the actual shape of the Monument. The Washington monument is a symbol of America as the flag is. These three circumstances joined with the visit to the foundations just before visiting the top, are powerful experiences for an unforgettable visit to the Washington Monument.



The reference to the top, with an explanation about it.

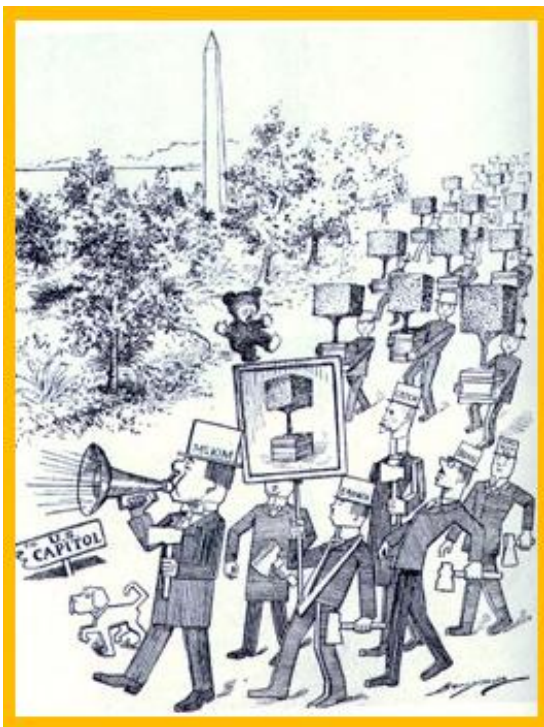


Reference to the construction, the different colour of the stone marks the two times of construction.



The symbol, the flag and the monument. It is an icon of America like the flags which are around it.

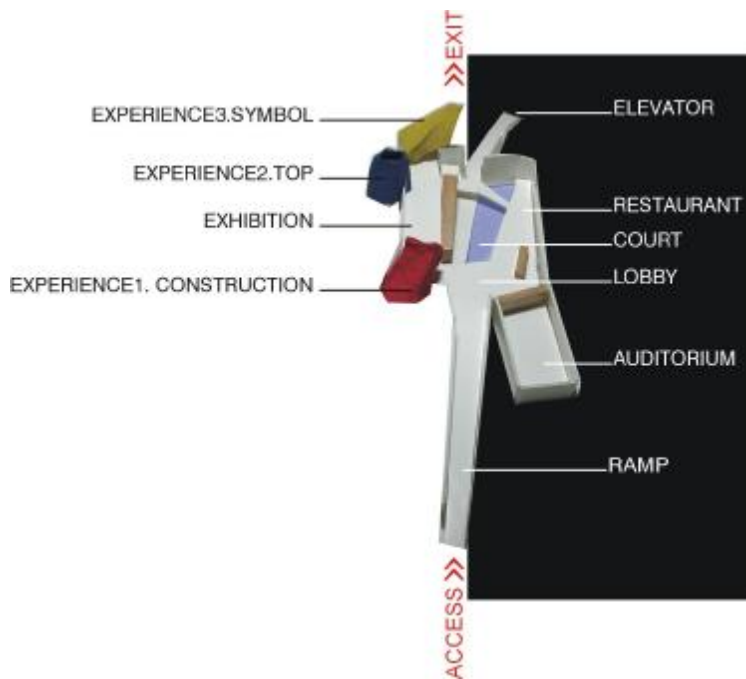
The relation of the monument with the landscape is at the moment really free, which means that you can approach to the monument from every point. The monument is placed in the Mall, and this is known for its hard geometry. This geometry comes from the McMillan plan and it was ridiculed in the attached cartoon for the lost of freedom.



Mc Kim Cartoon 1908.

The project tries to recover the concept of that lost freedom; it tries to recover it in the landscape position and also in the plan distribution.

The plan represents the different ways you have going to the monument and learning about it.

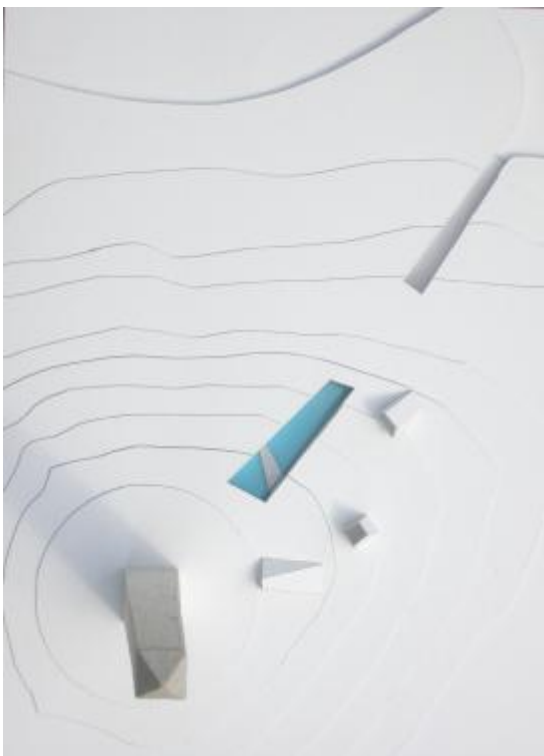


Plan distribution

This is not a place to make noise; it is a place to discover. The things that you see are the three irregular three-dimensional shapes which represent the three experiences (like three stones from the monument), the access ramp and the court (a water court remembering the Goose Creek).



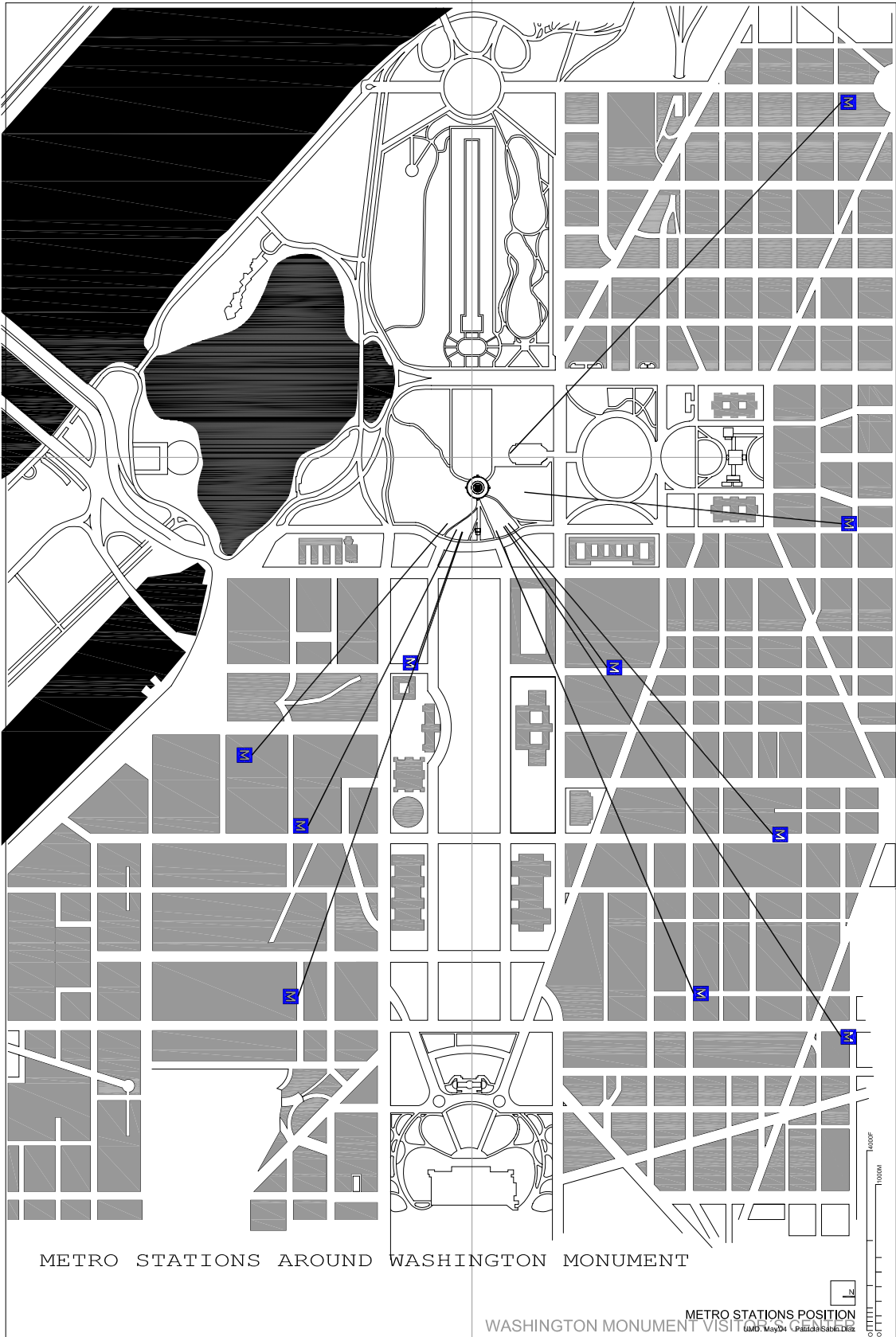
Model view.



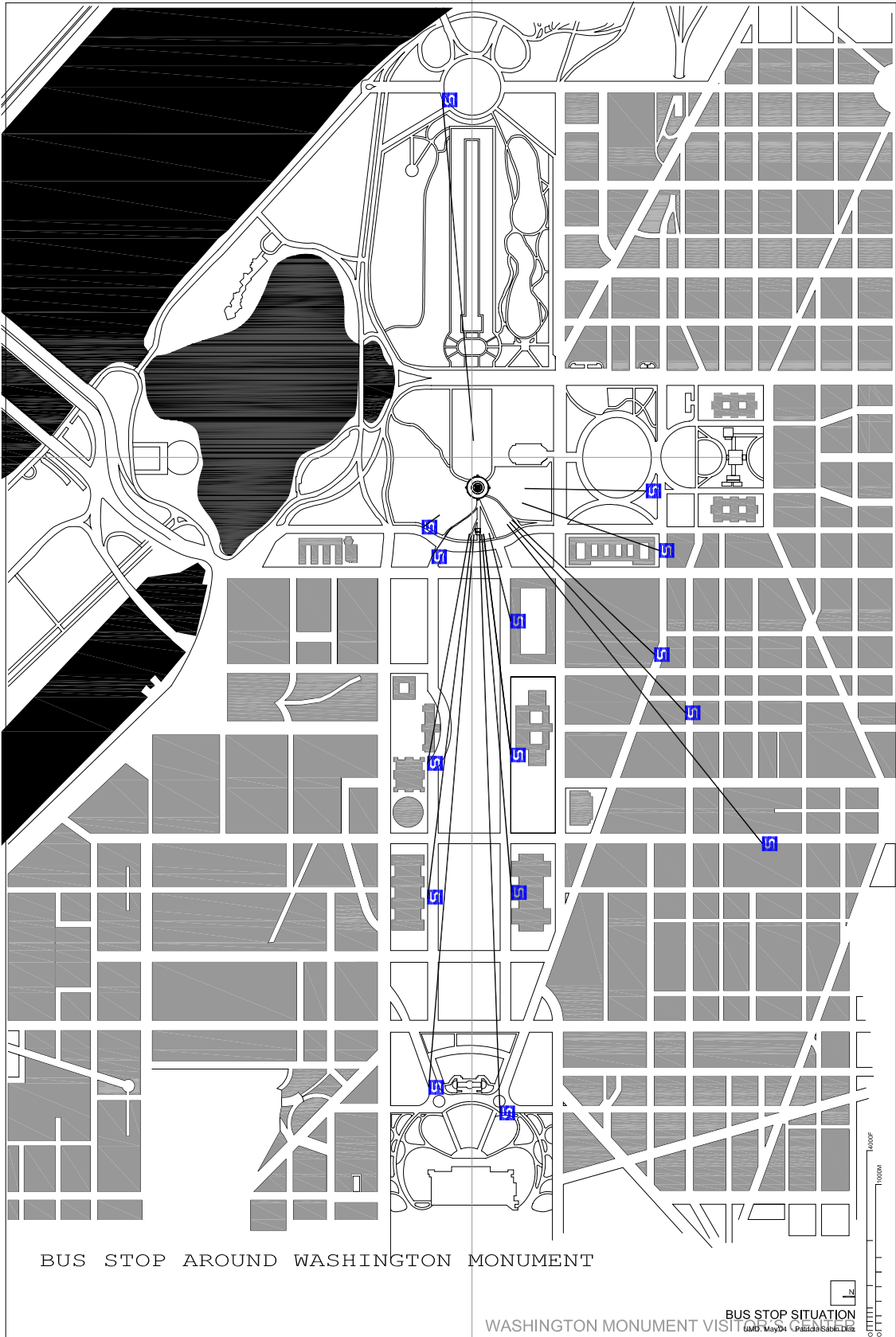
Model view.

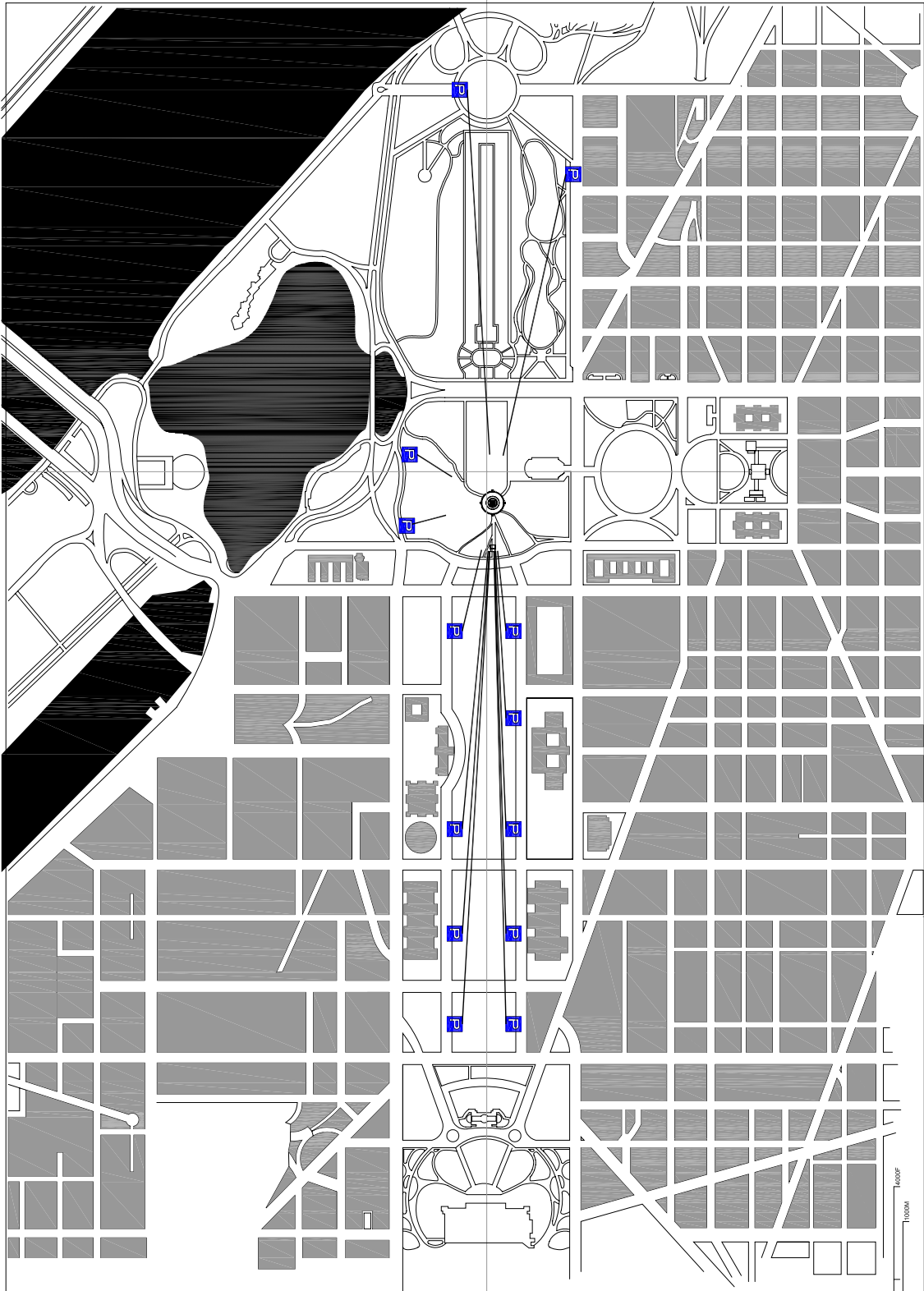
The area position comes from the majority of services place in this area (metro, bus stop, parking areas and

also the museum) most of the visitors come from the east. This joined with the intention of freedom make the access is placed following the Madison Dr. and the building is developed in the approach to the Monument since this point.



METRO STATIONS AROUND WASHINGTON MONUMENT

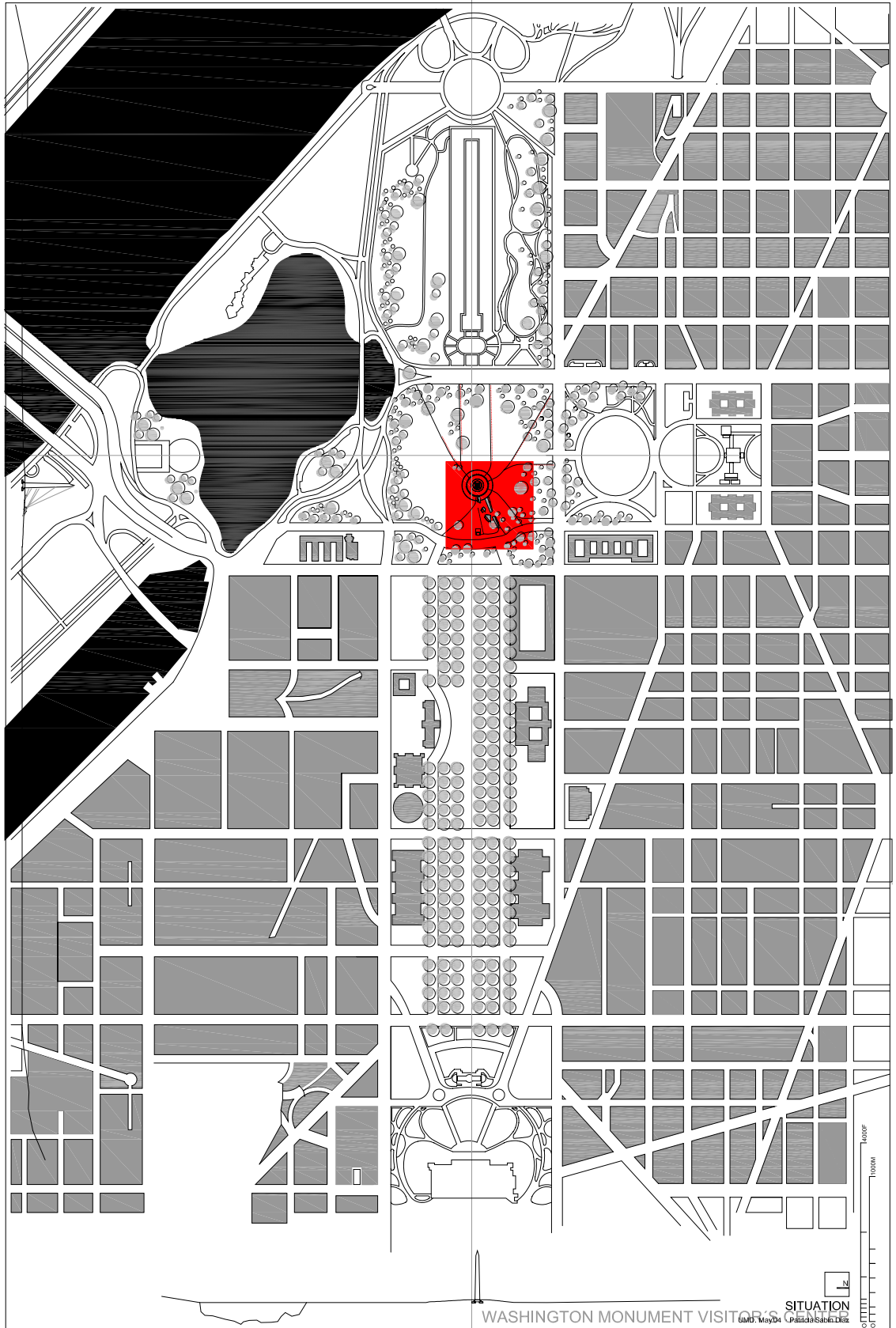


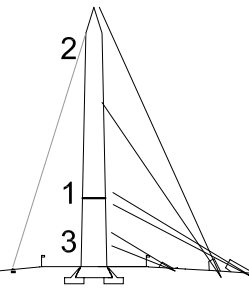
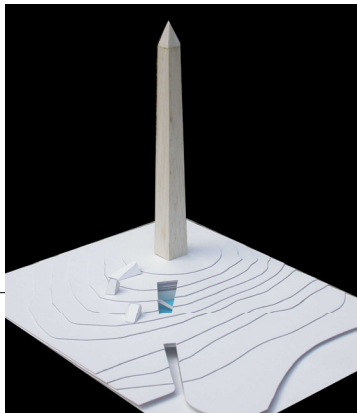
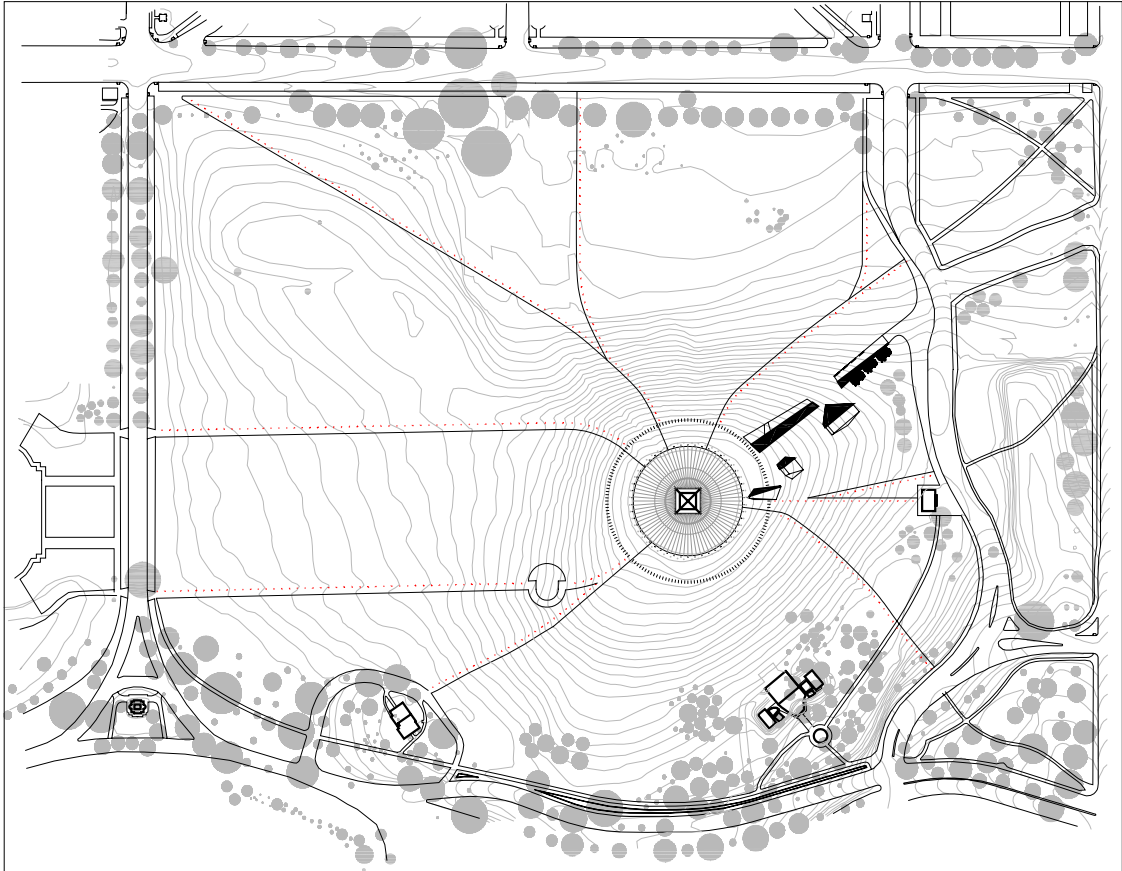


PARKING AREAS AROUND WASHINGTON MONUMENT

PARKING AREAS SITUATION
WASHINGTON MONUMENT VISITORS CENTER
UMD, May 04, Ciudad de México



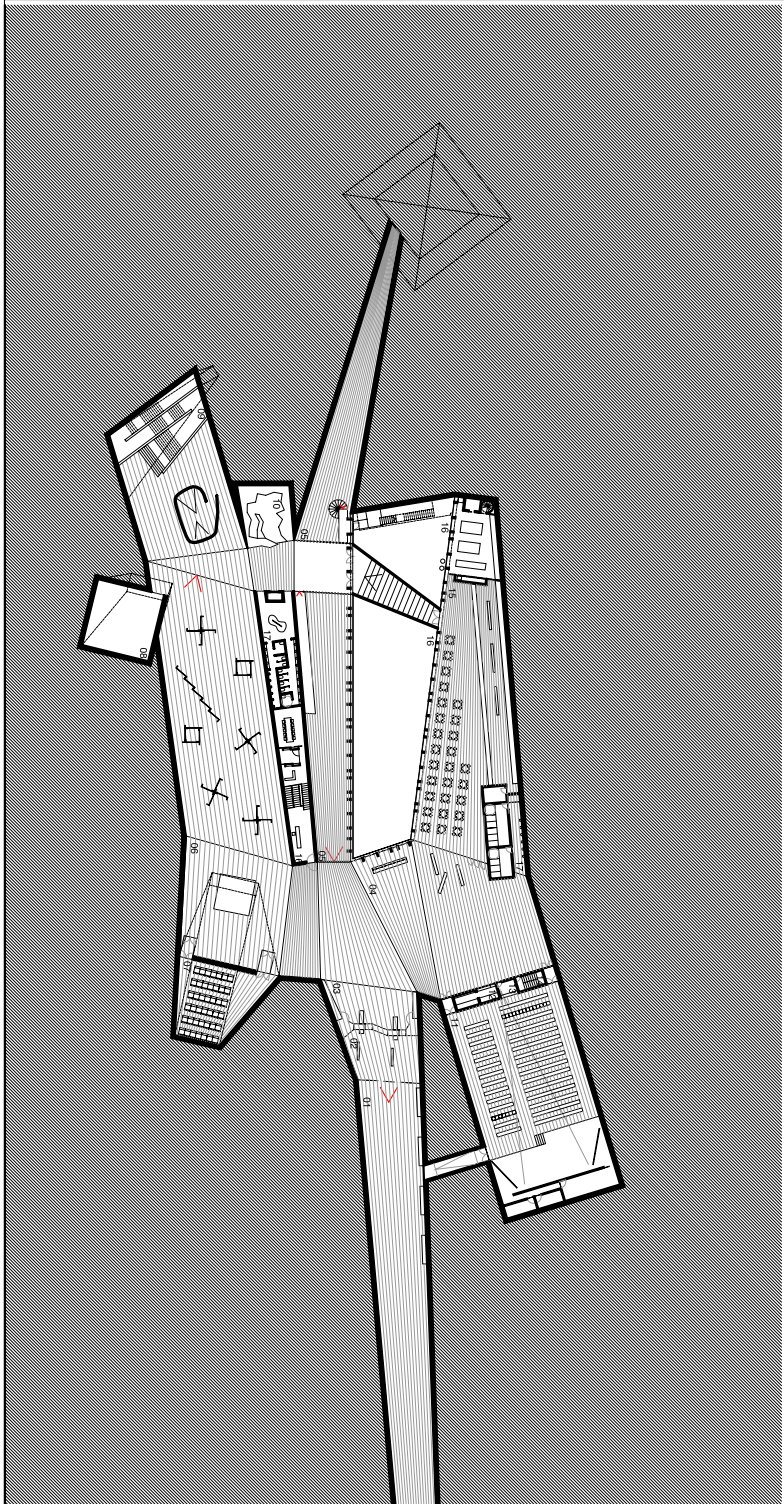




- EXPERIENCE 1
CONSTRUCTION. STONE MARKS.
- EXPERIENCE 2
TOP. THE HIGHEST STONE BUILDING.
- EXPERIENCE 3
SYMBOL. ICON OF AMERICA



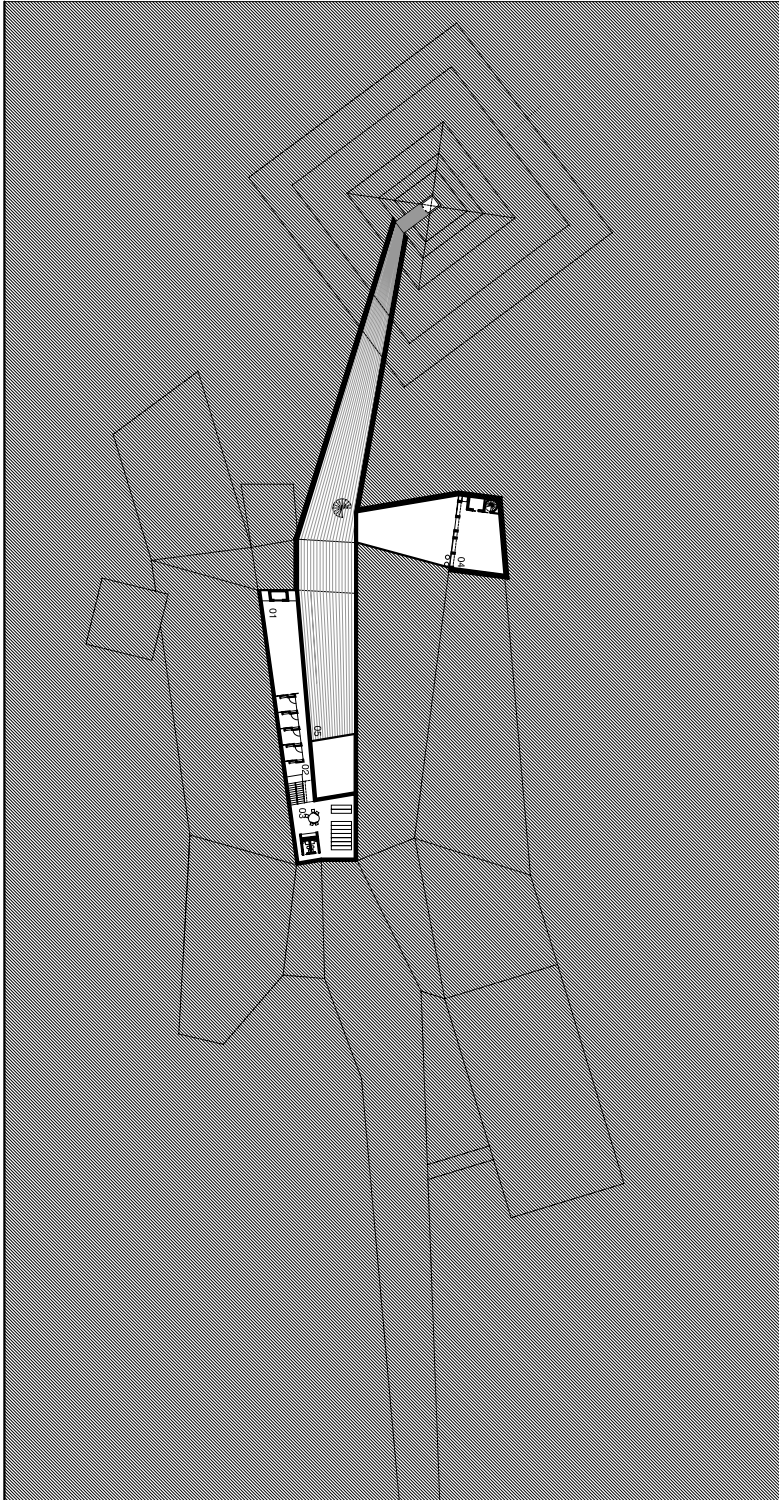
WASHINGTON MONUMENT VISITOR'S CENTER SITUATION
UMD, May04 Pineda-Sanchez



- 01 ACCESS
- 02 CONTROL
- 03 BOX
- 04 LOBBY
- 05 ACCESS TO MONUMENT
- 06 EXPOSITION
- 07 CONSTRUCTION EXPERIENCE
- 08 TOP EXPERIENCE
- 09 EXIT EXPERIENCE
- 10 SHOP
- 11 AUDITORIUM
- 12 COATS
- 13 TRANSALTOR
- 14 STAIR TO PROJECTION ROOM
- 15 RESTAURANT
- 16 COURT/PATIO



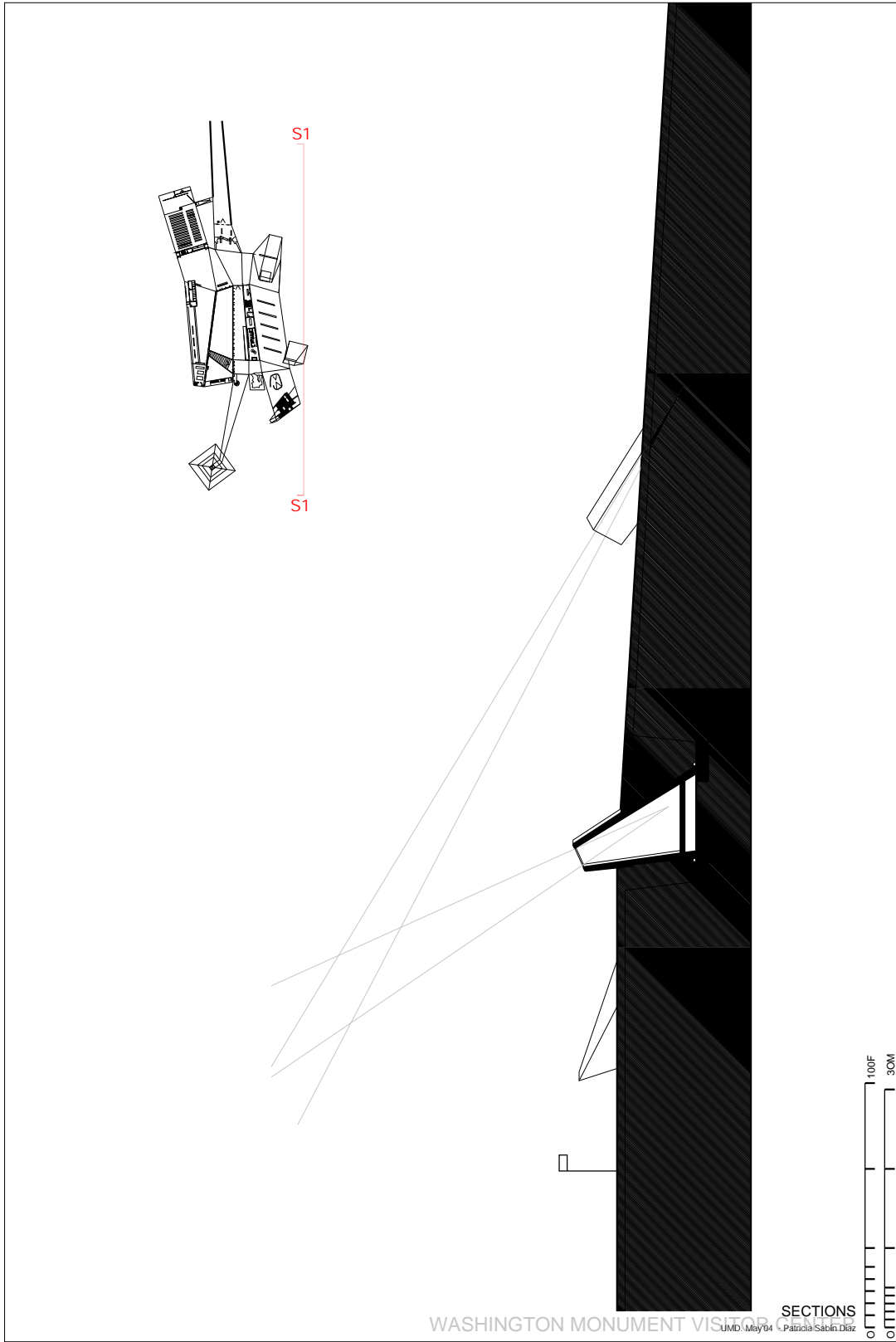
PLAN, MAIN FLOOR
 JMB, May 04 Patricia Sabin Diaz

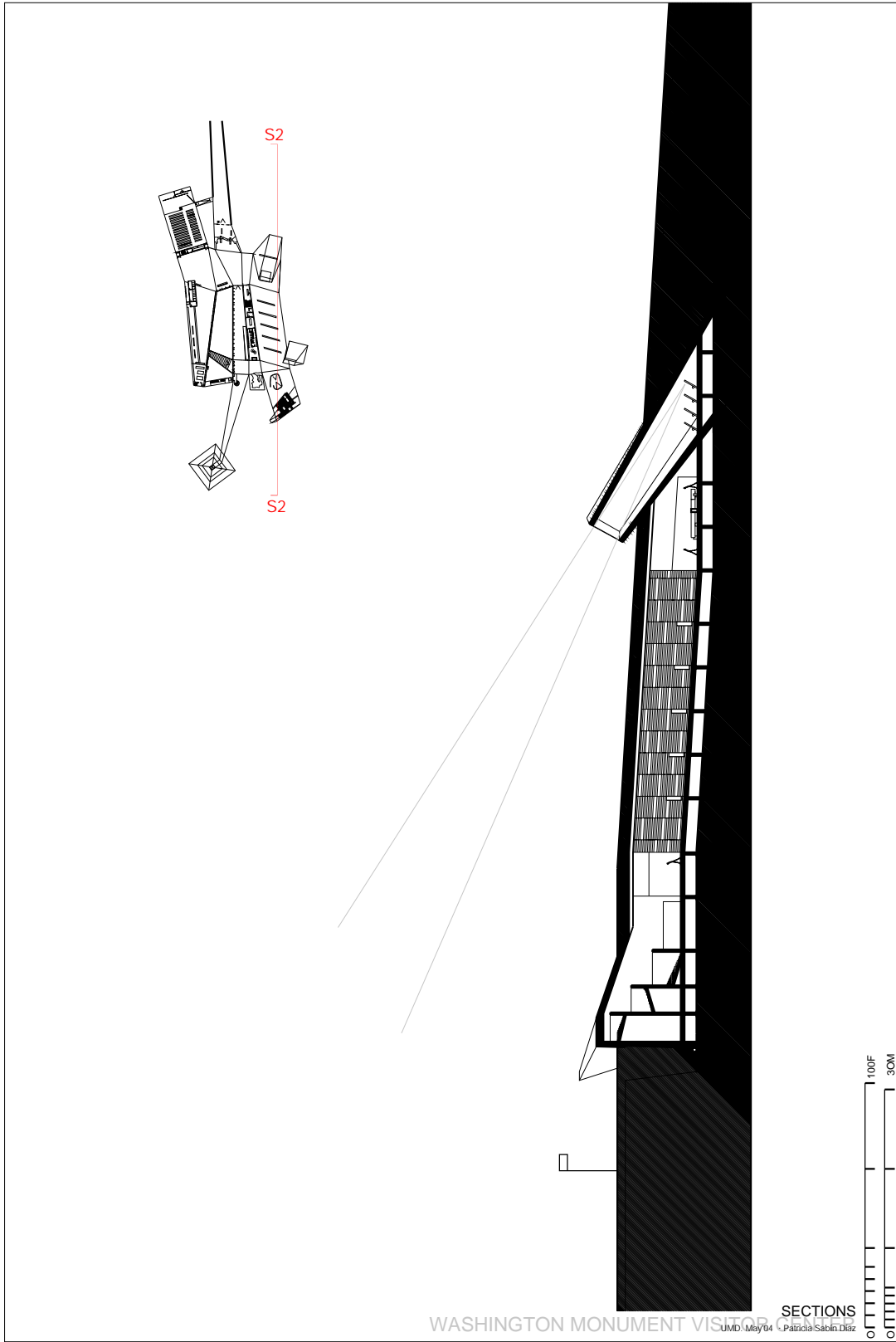


- 01 STORAGE
- 02 OFFICE
- 03 RESEARCH
- 04 MECHANICAL



WASHINGTON MONUMENT VISITOR CENTER
JMB, May 04 Patricia Sabín Díaz



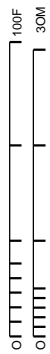
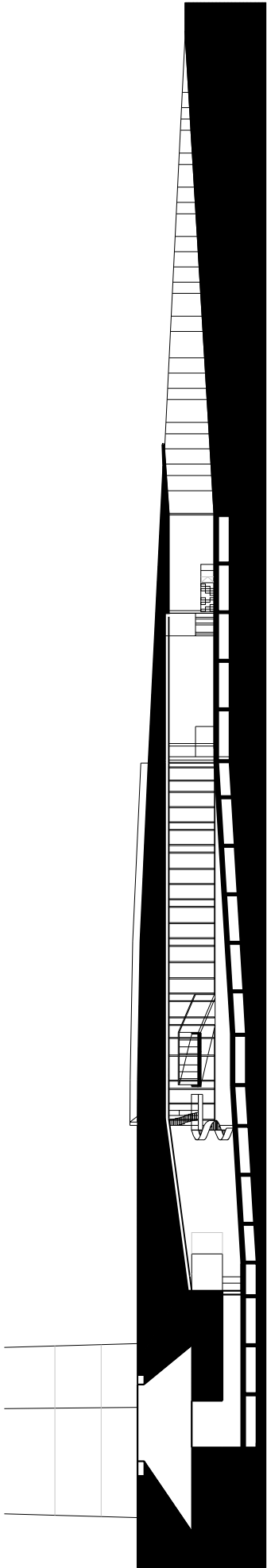
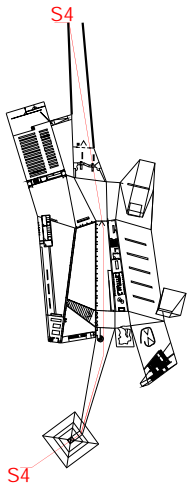




WASHINGTON MONUMENT VISITOR CENTER

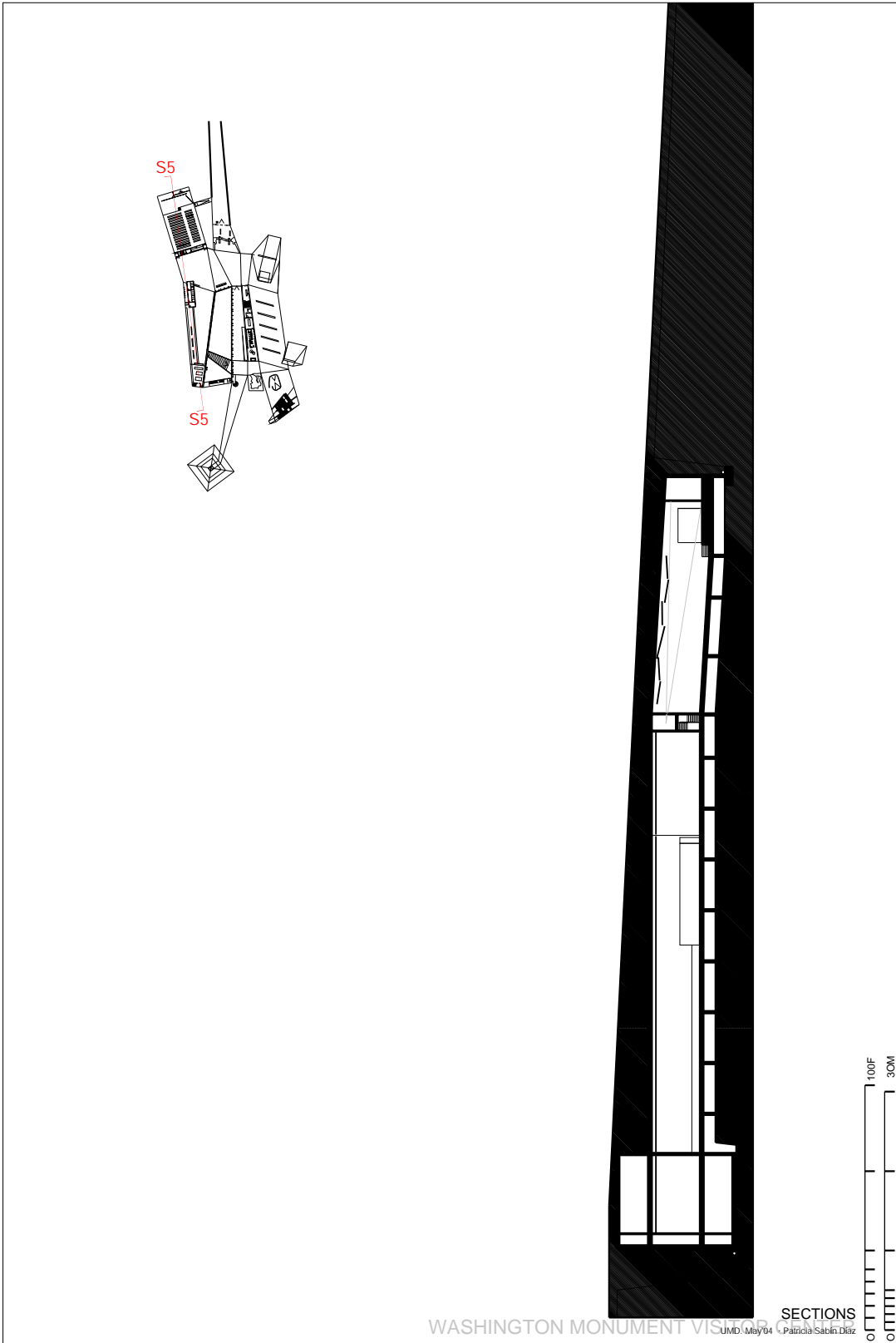
U.M.D. May 04 Patricia Sabin Díaz

100F
30M
SECTIONS



WASHINGTON MONUMENT VISITOR CENTER
UMD, May 04 Patricia Sabín Díaz

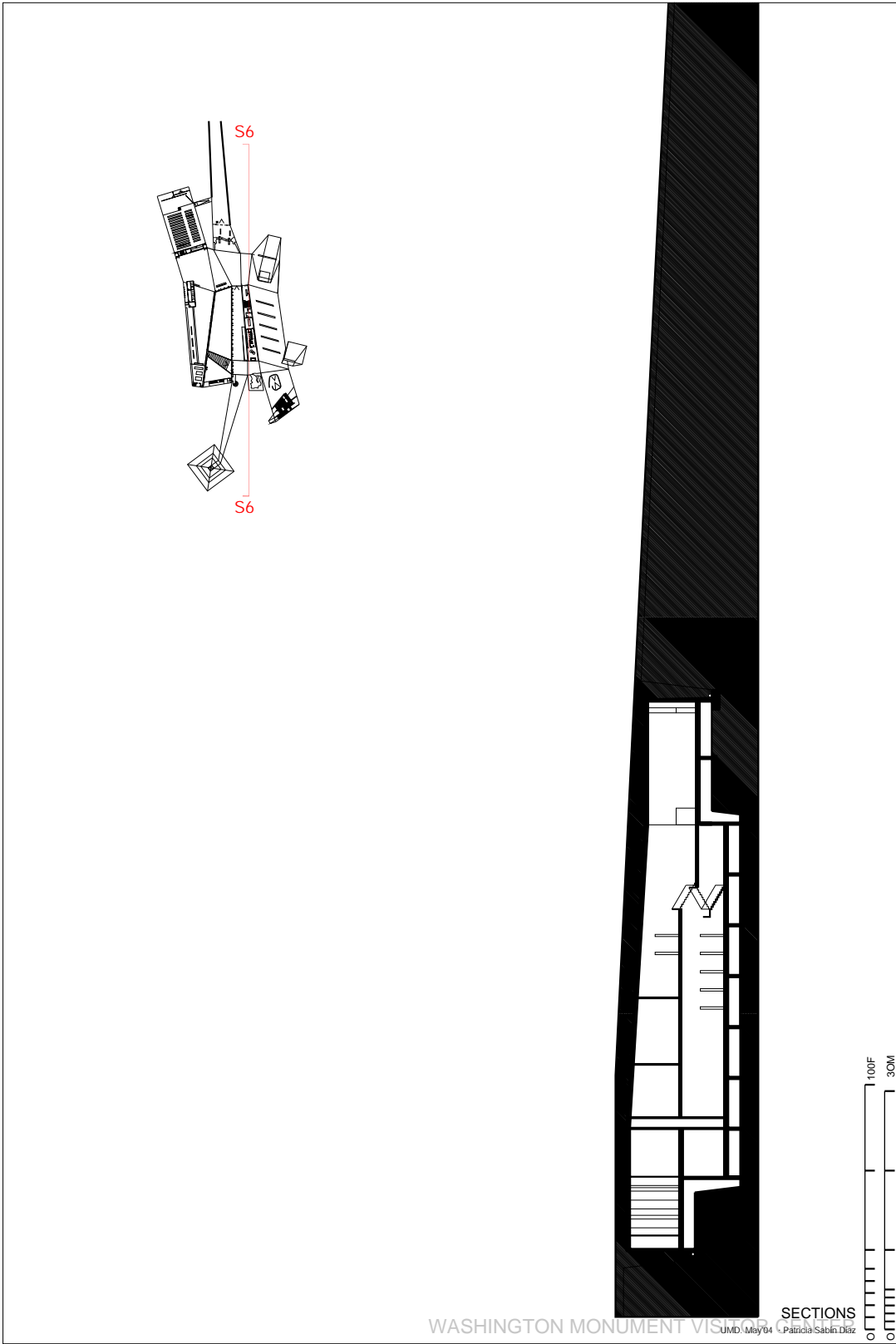
SECTIONS



WASHINGTON MONUMENT VISITOR CENTER

Umb. May 04 Patricia Sabín Díaz

SECTIONS
1:100F
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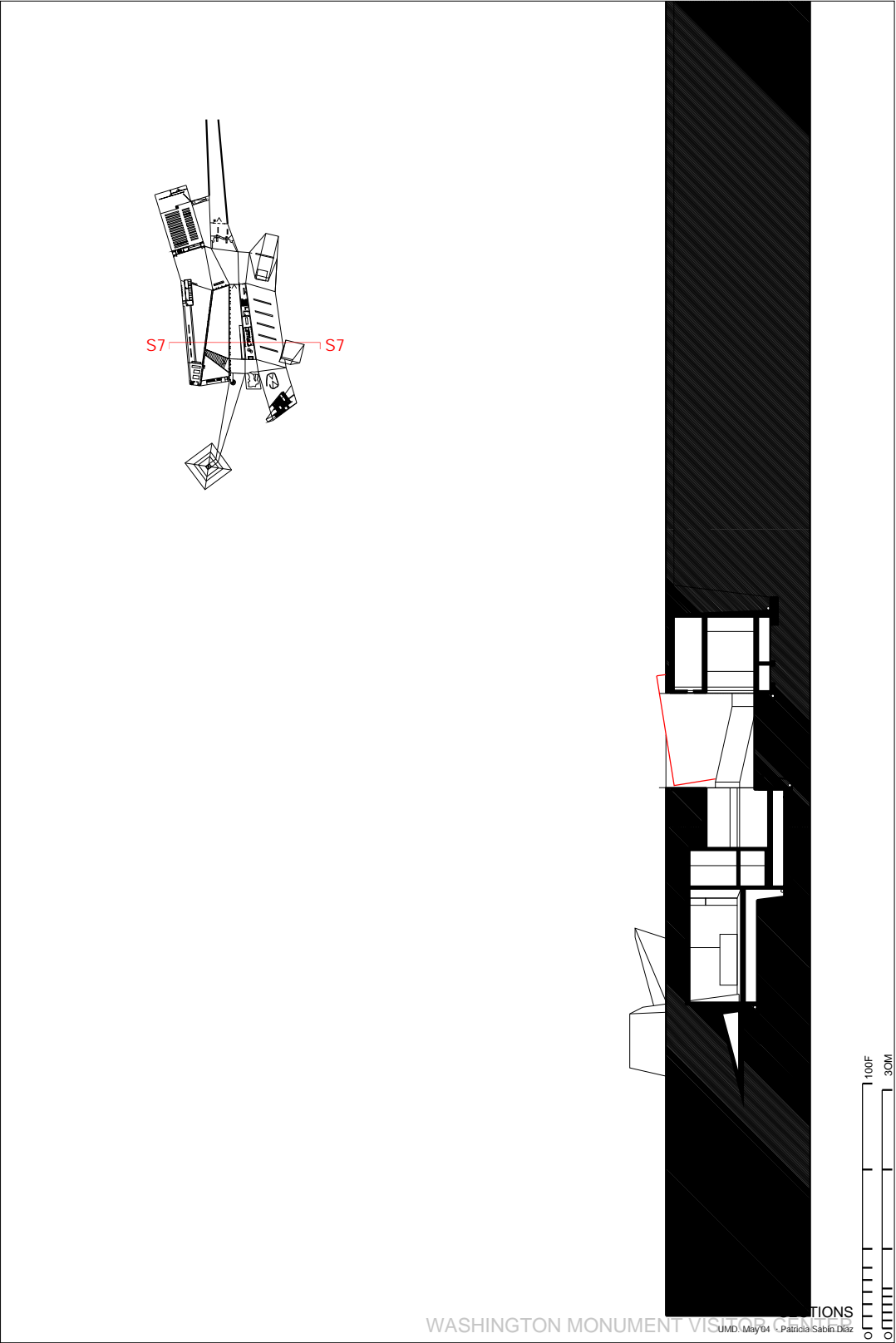


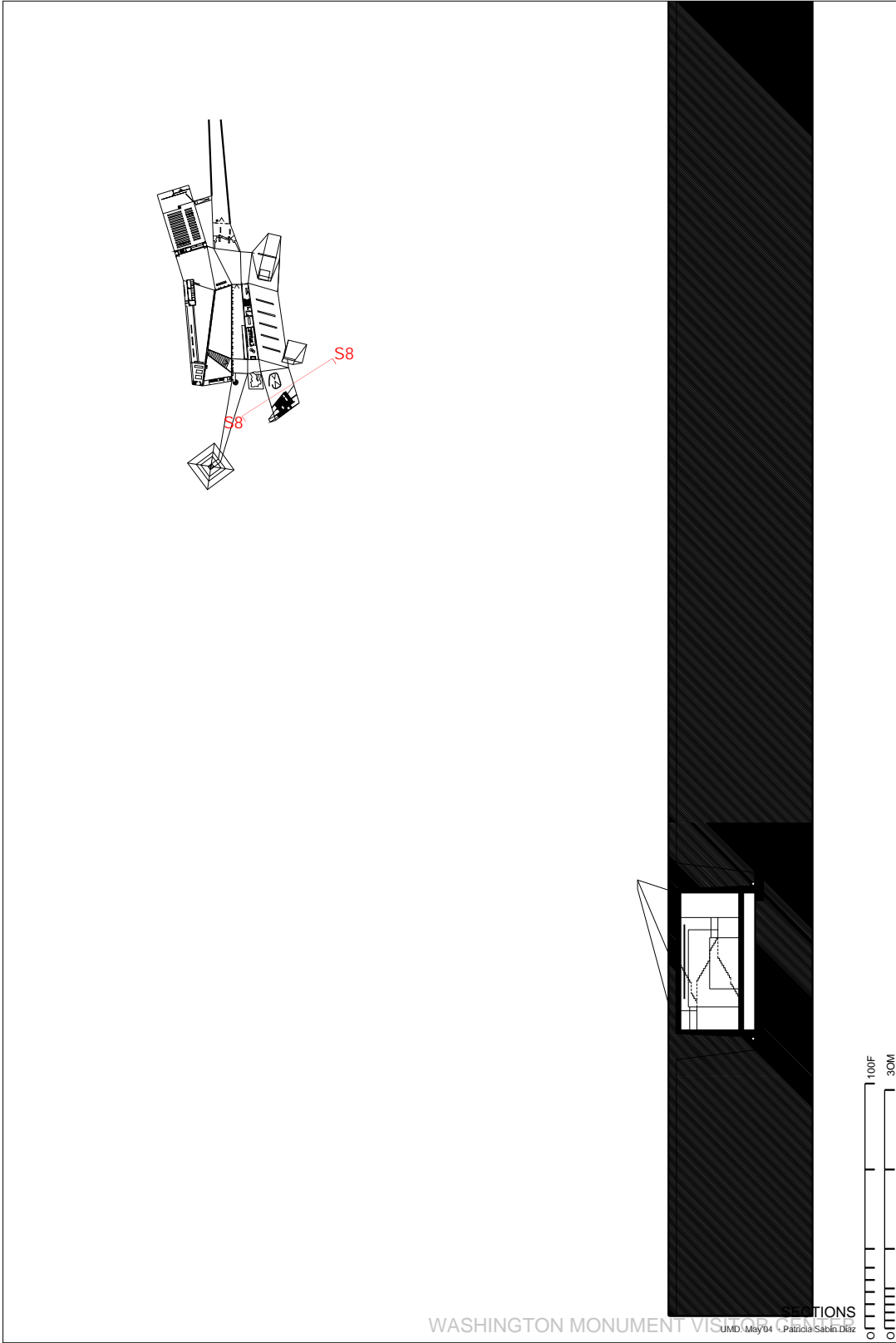
WASHINGTON MONUMENT VISITOR CENTER

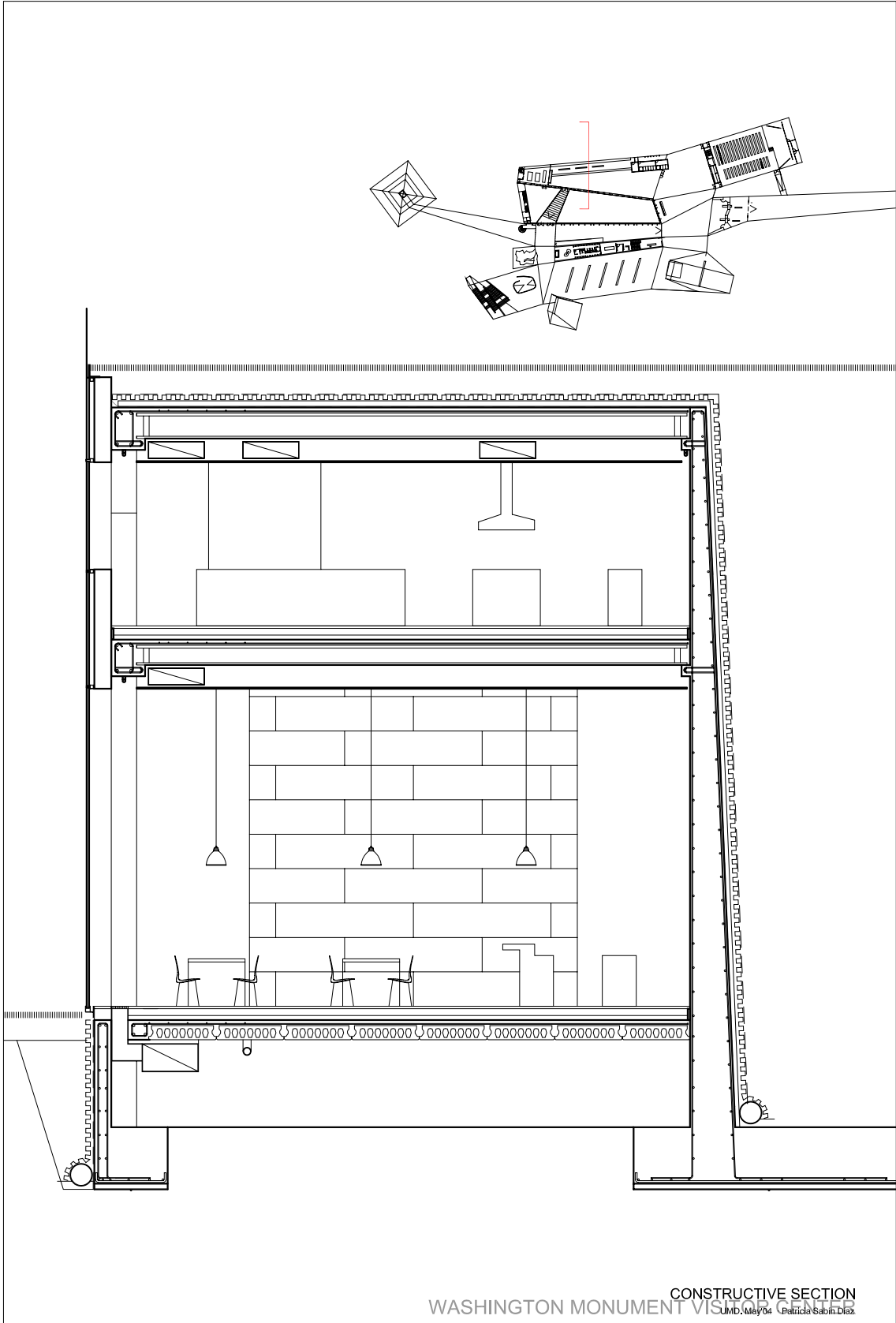
Umb. May 04 Patricia Sabín Díaz

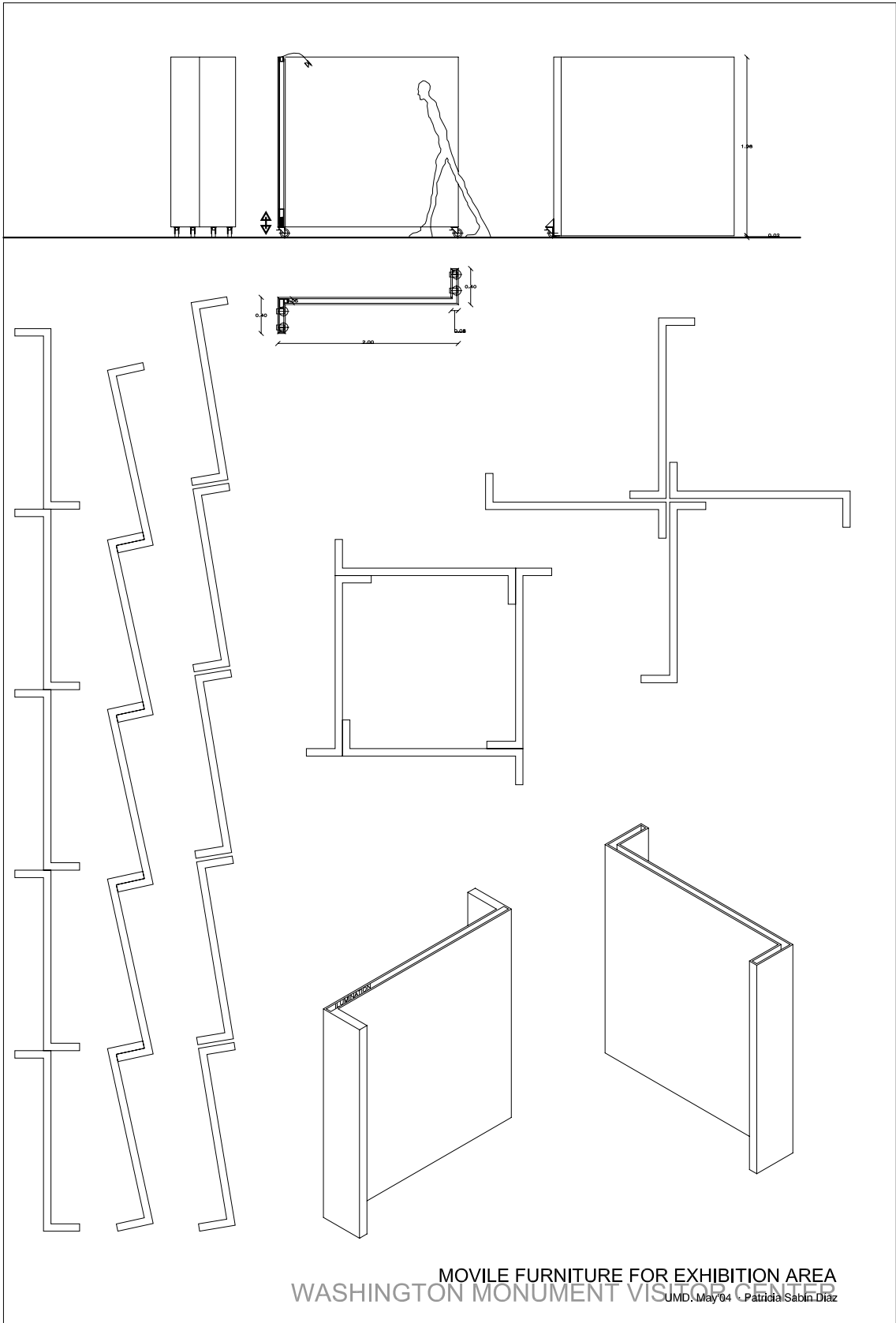
SECTIONS

100F
30M



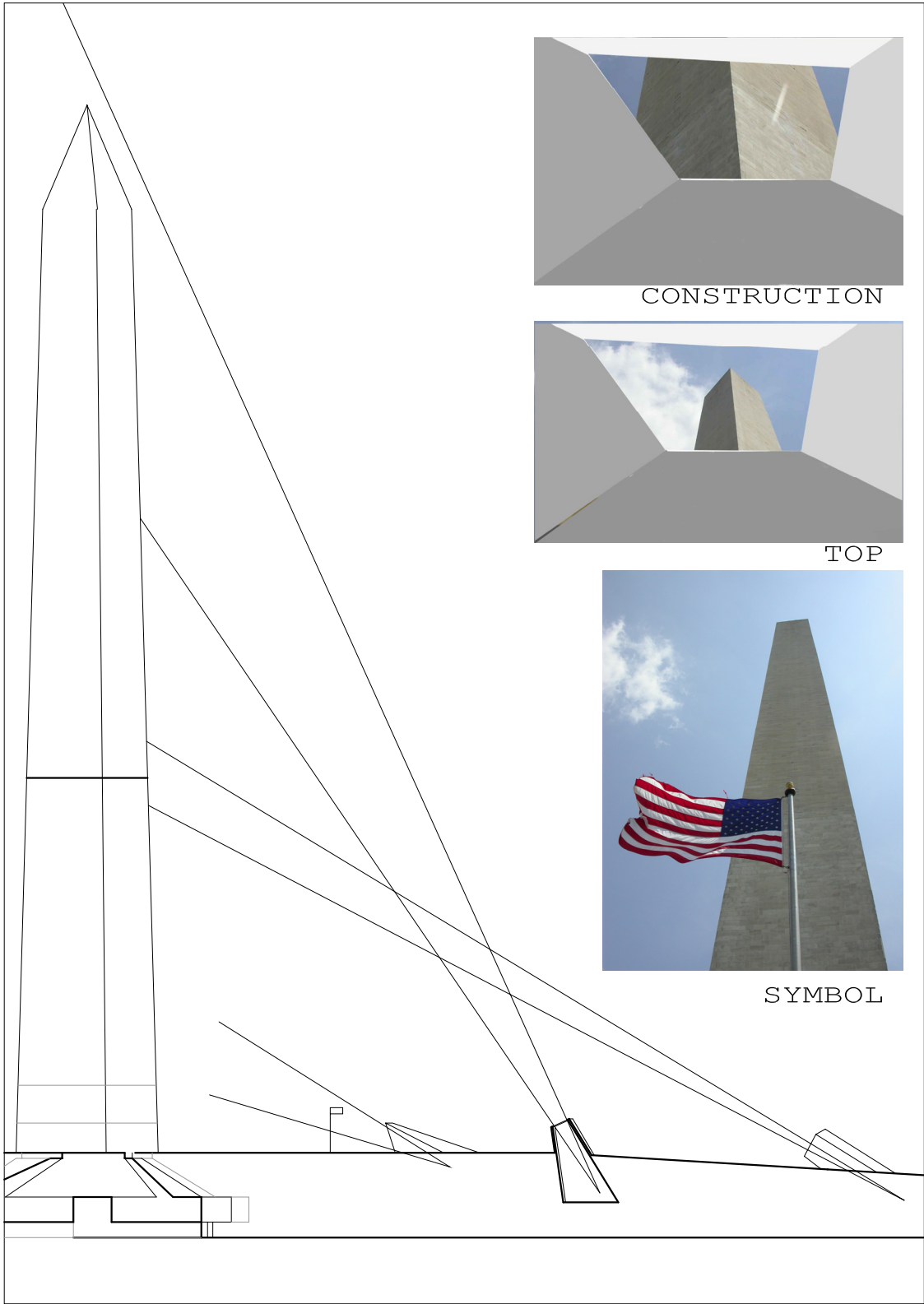


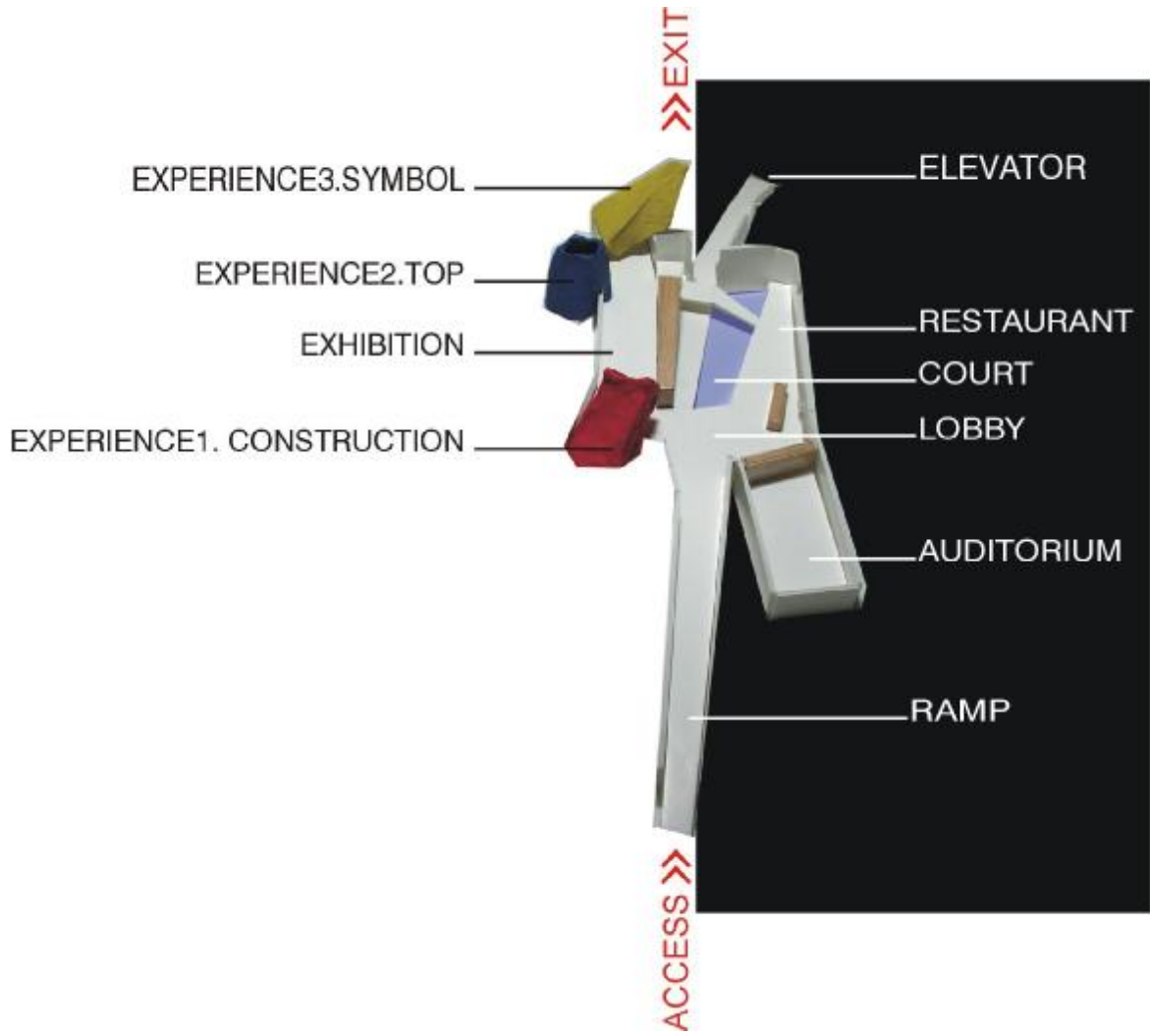




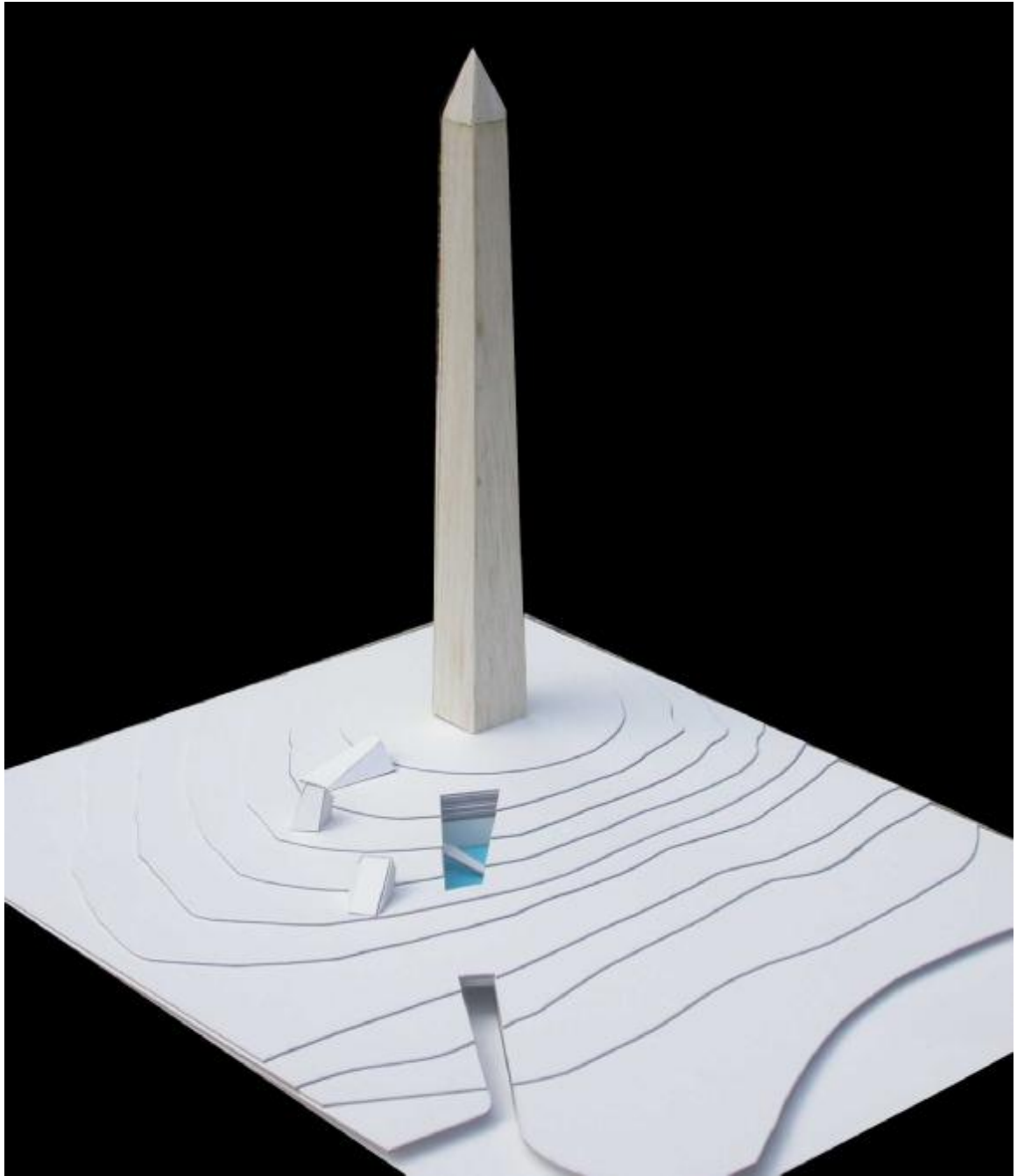
MOVILE FURNITURE FOR EXHIBITION AREA
 WASHINGTON MONUMENT VISITOR CENTER

UMD, May 04 Patricia Sabin Diaz





MODEL



PHYSICAL MODEL VIEW



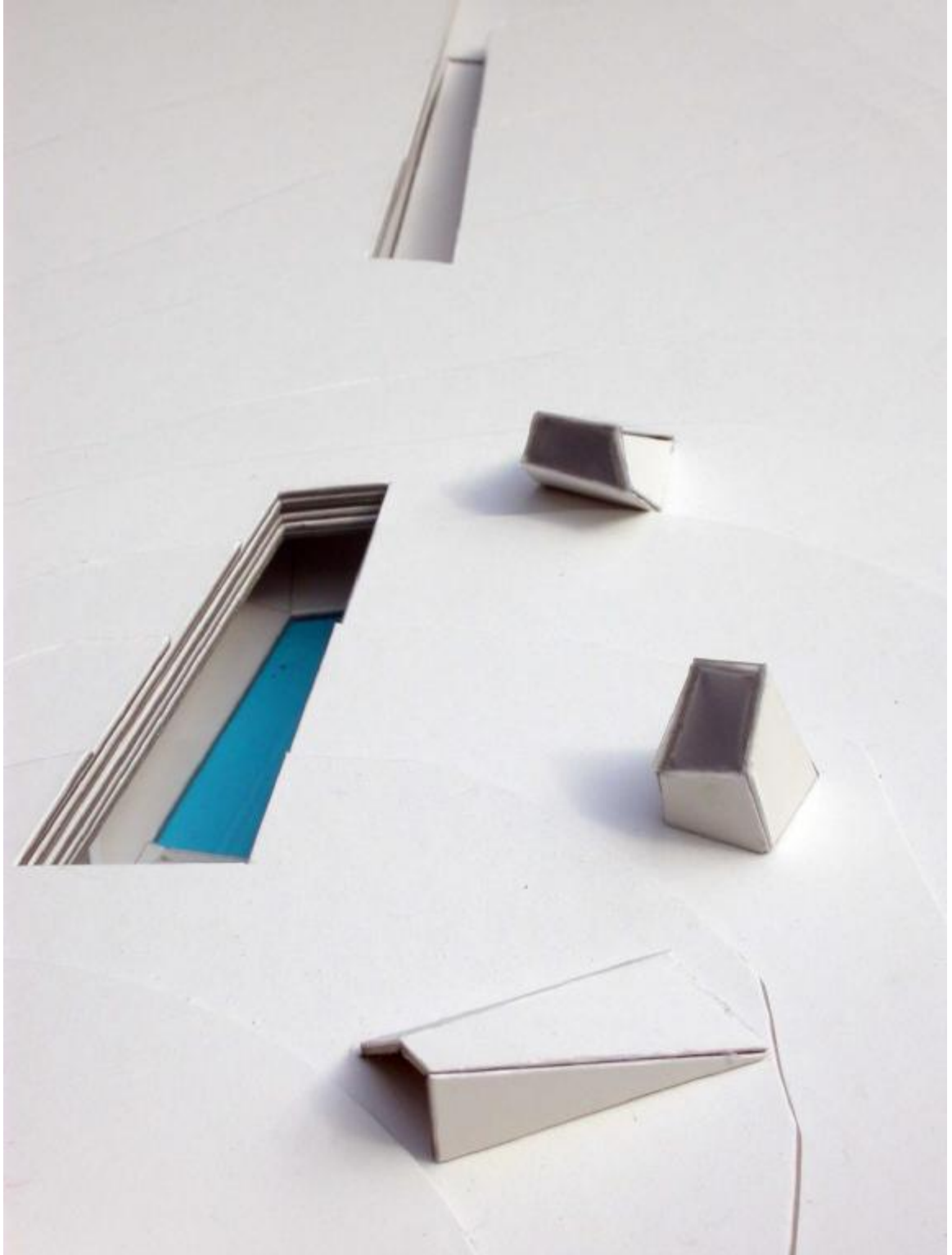
AERIAL PHYSICAL MODEL 1 VIEW



AERIAL PHYSICAL MODEL 2 VIEW



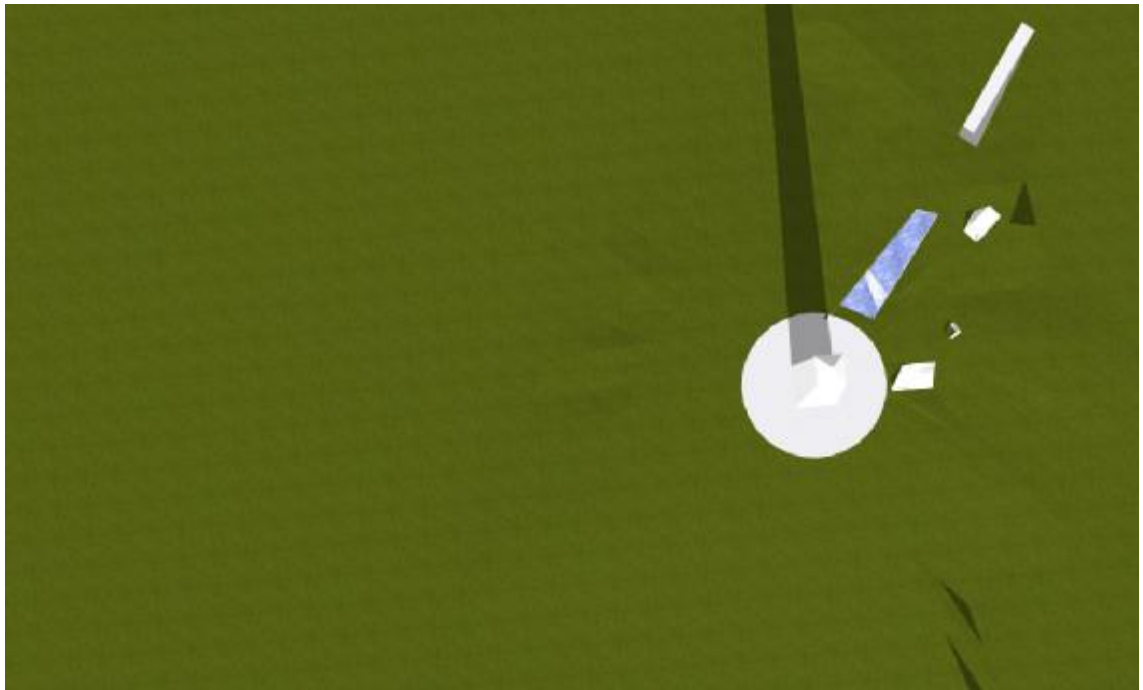
AERIAL PHYSICAL MODEL VIEW



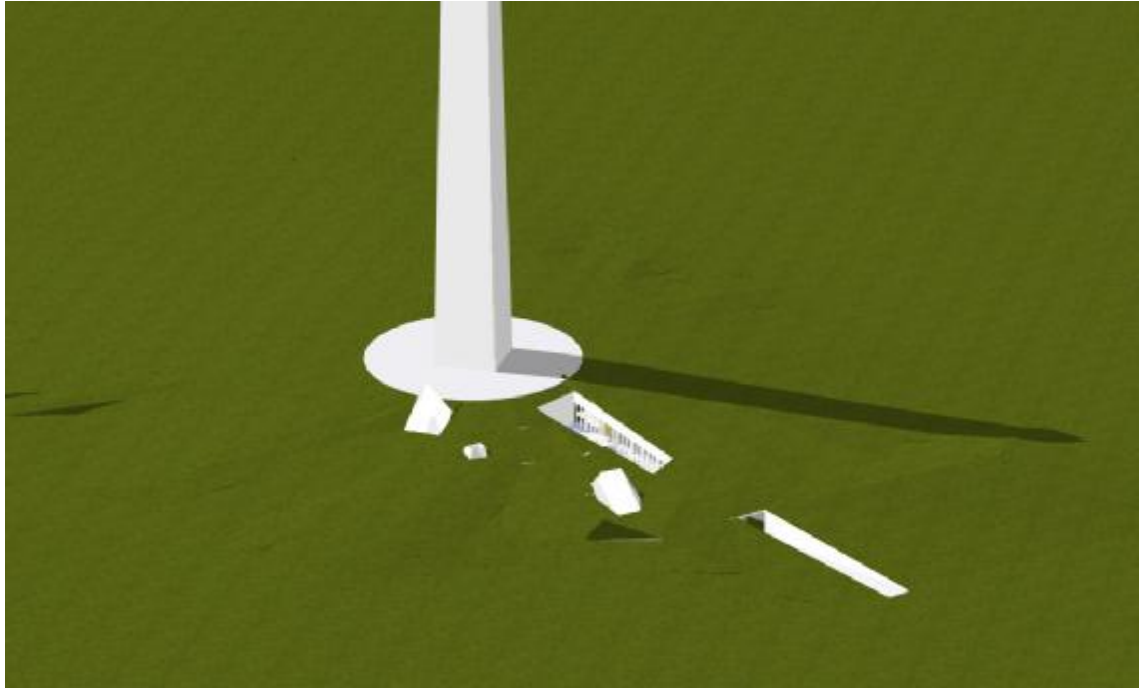
PHYSICAL MODEL VIEW



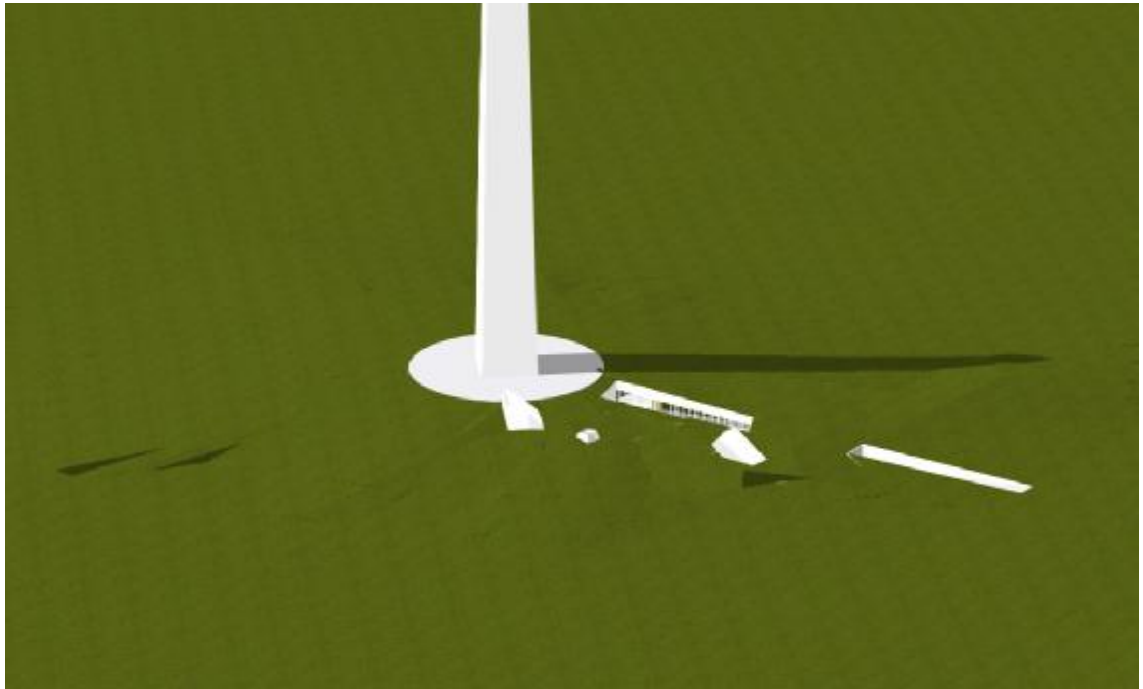
AERIAL VIEW 1



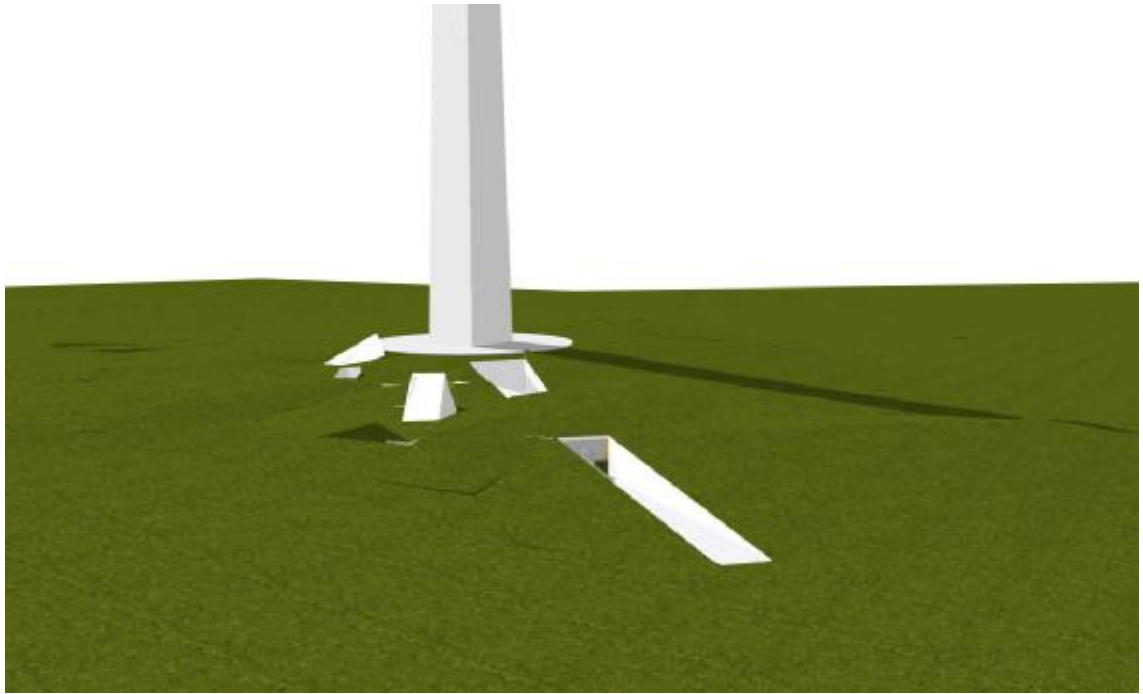
AERIAL VIEW 2



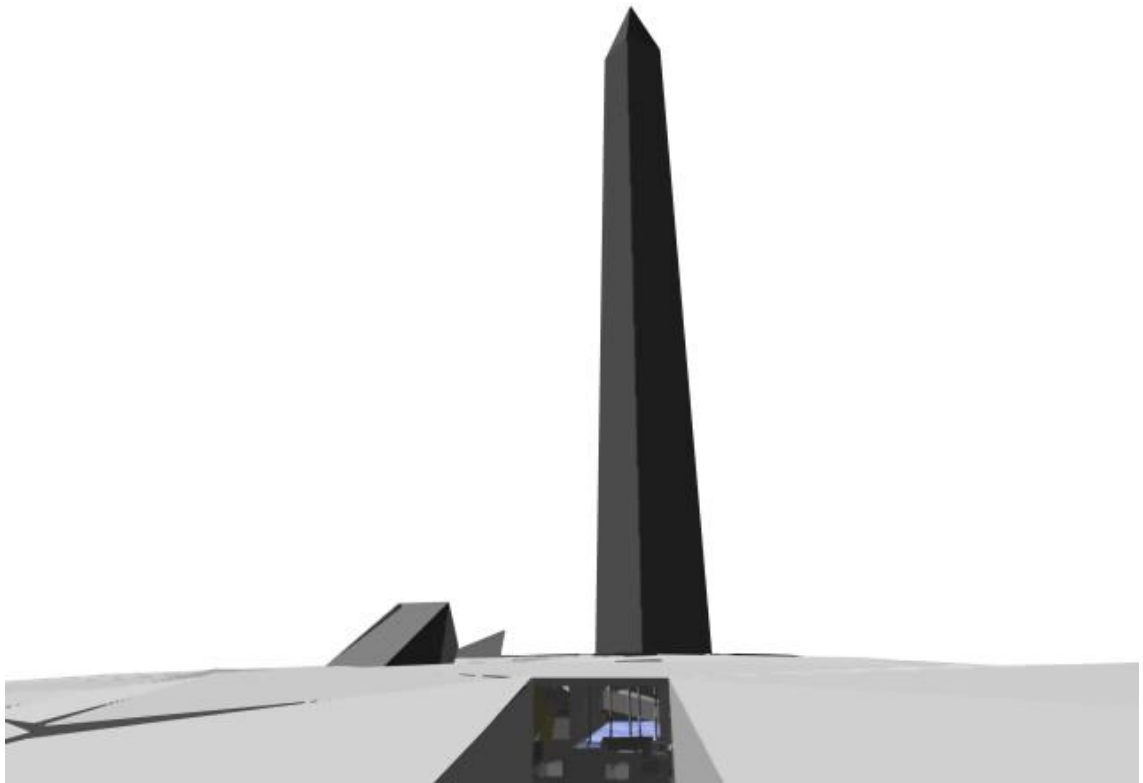
EXTERIOR APROACHING 1



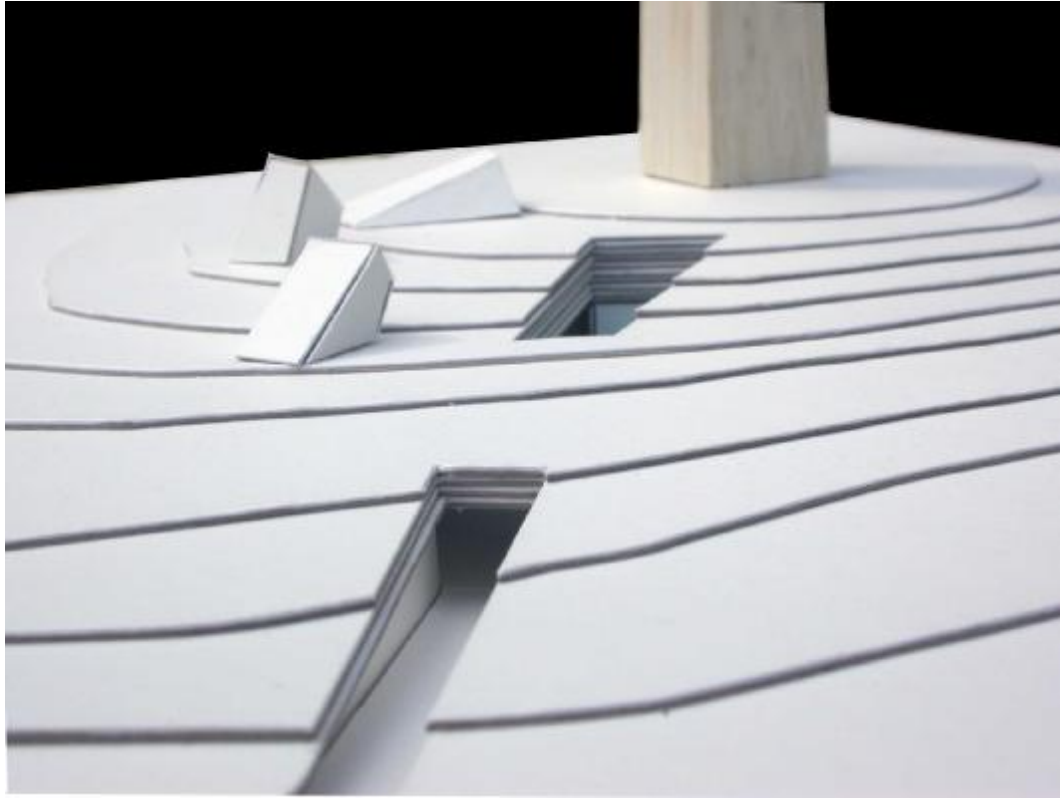
EXTERIOR APROACHING 2



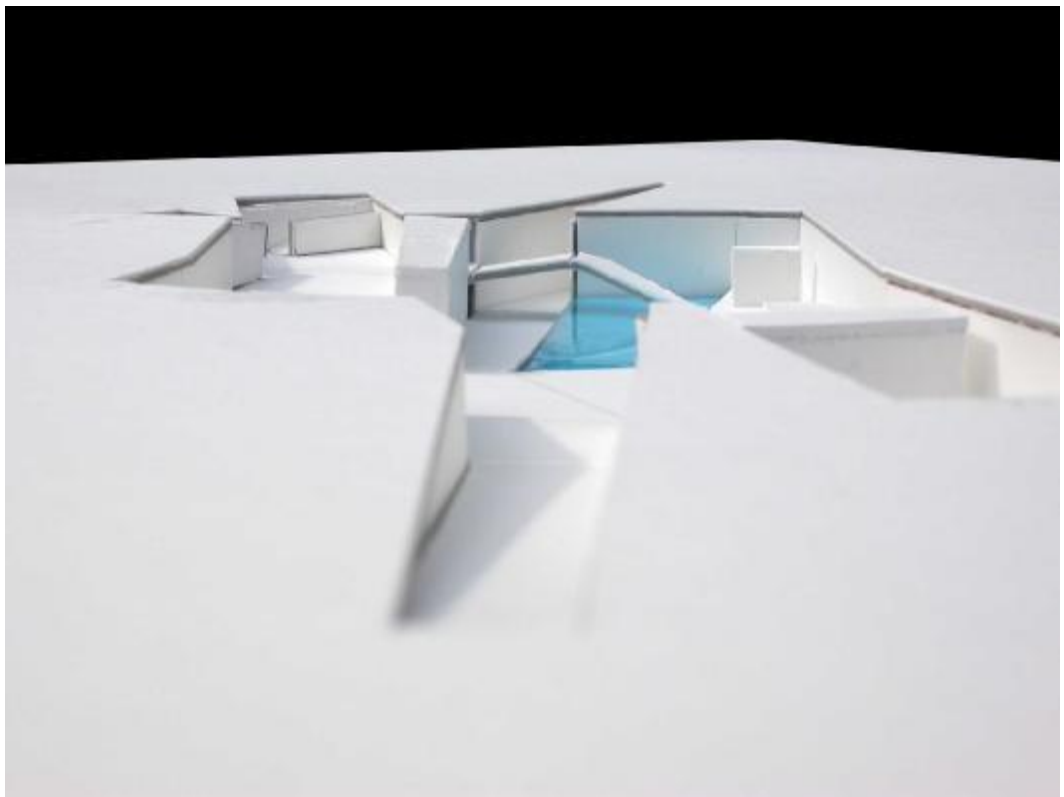
EXTERIOR APROACHING 3



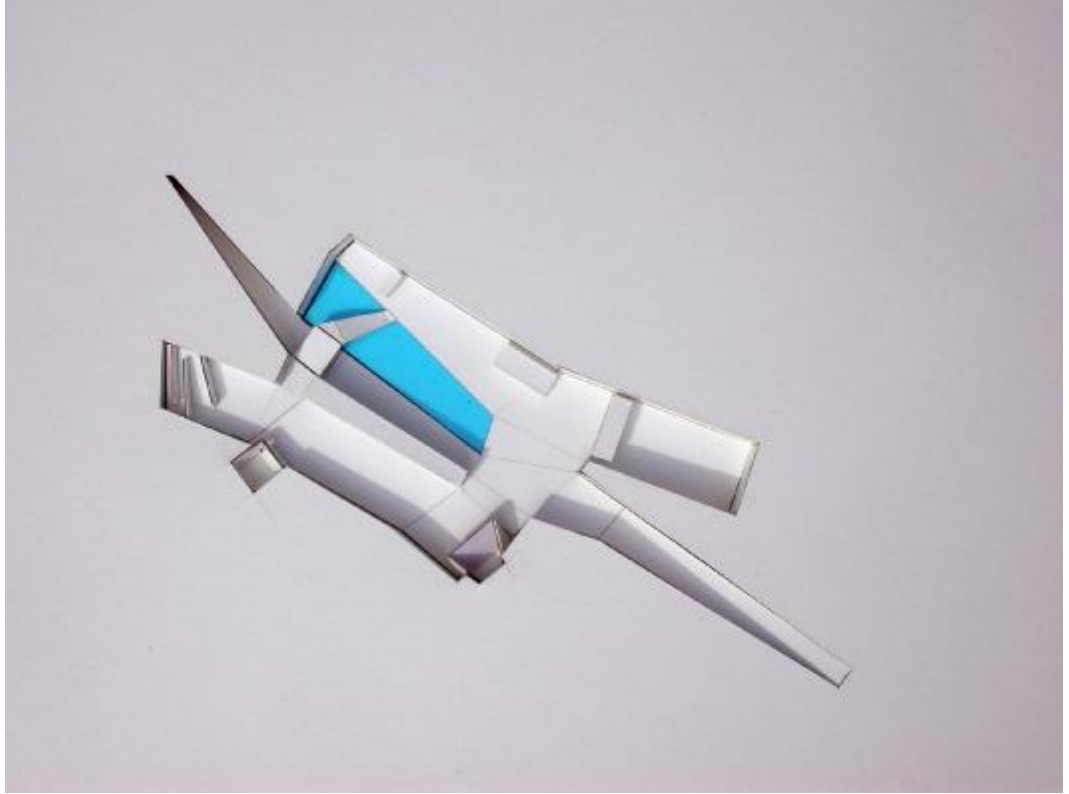
ACCESS 1



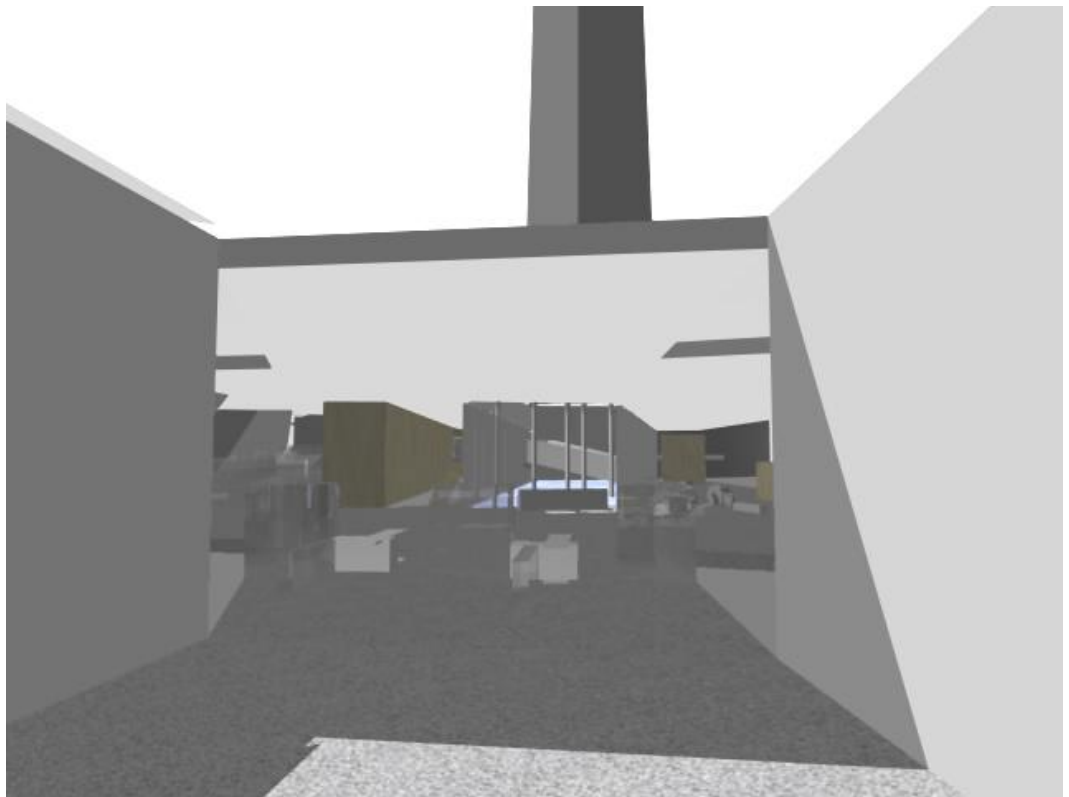
ACCESS PHYSICAL MODEL



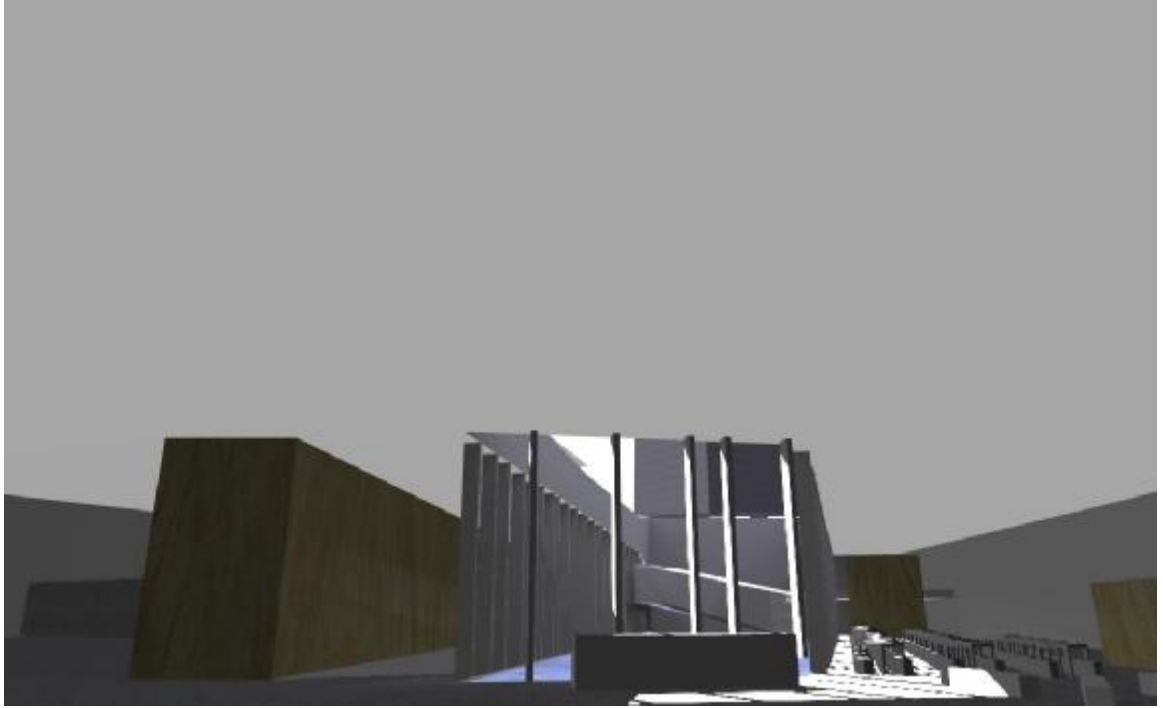
ACCESS PHYSICAL MODEL



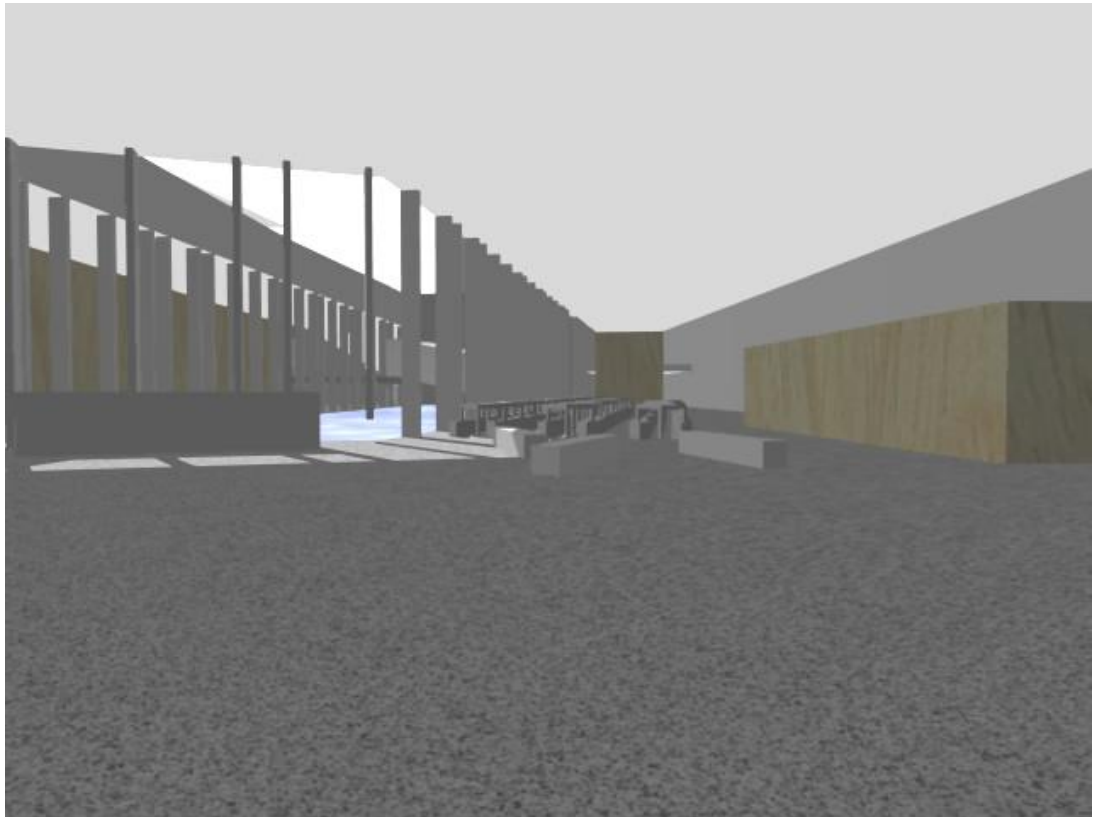
PHYSICAL MODEL PLAN



ENTRANCE 2



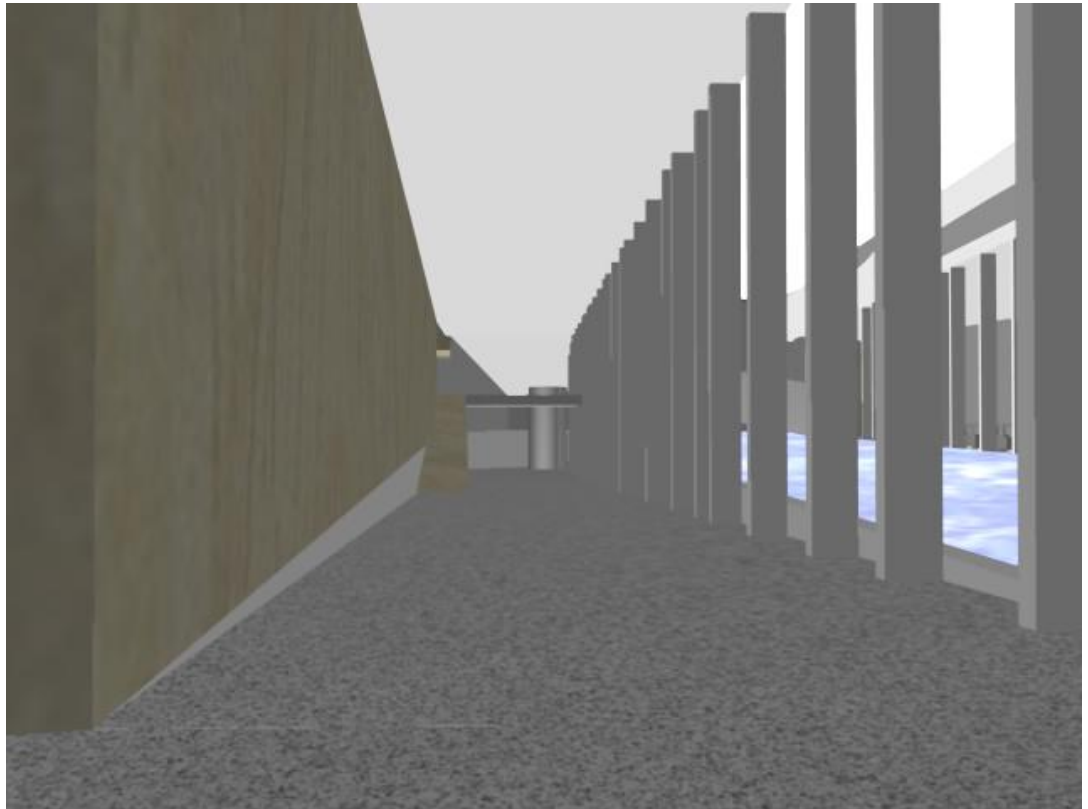
VIEW FROM THE ENTRANCE



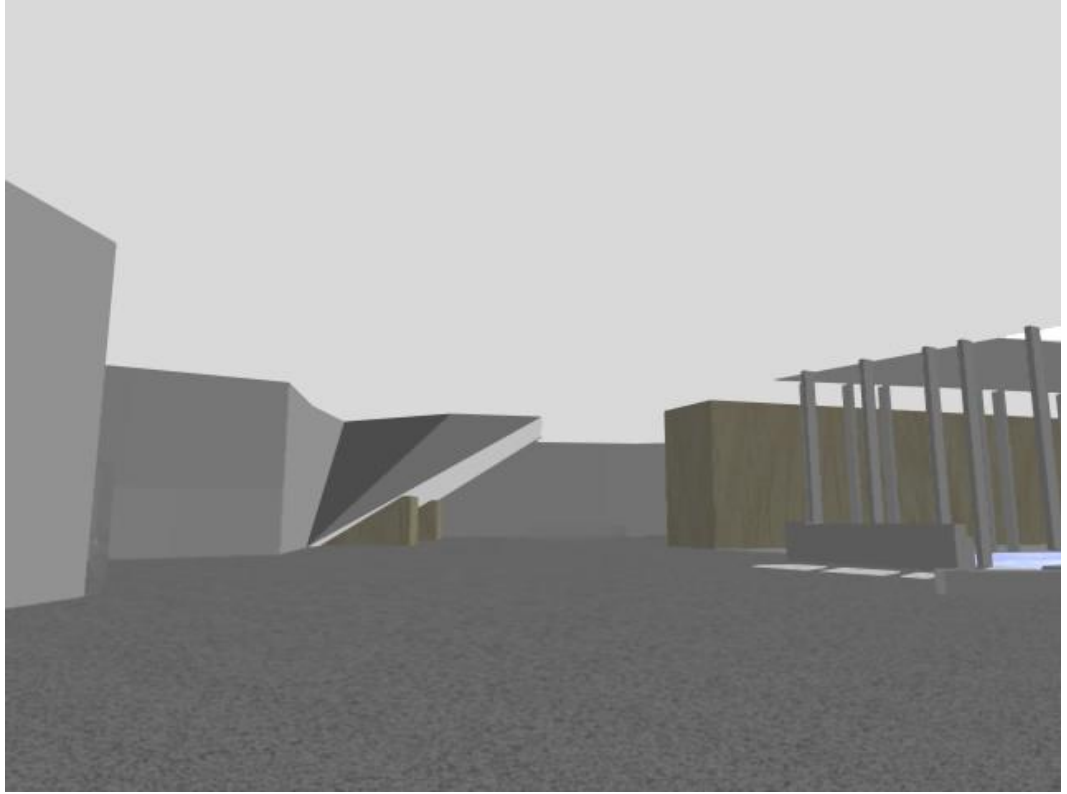
RESTAURANT



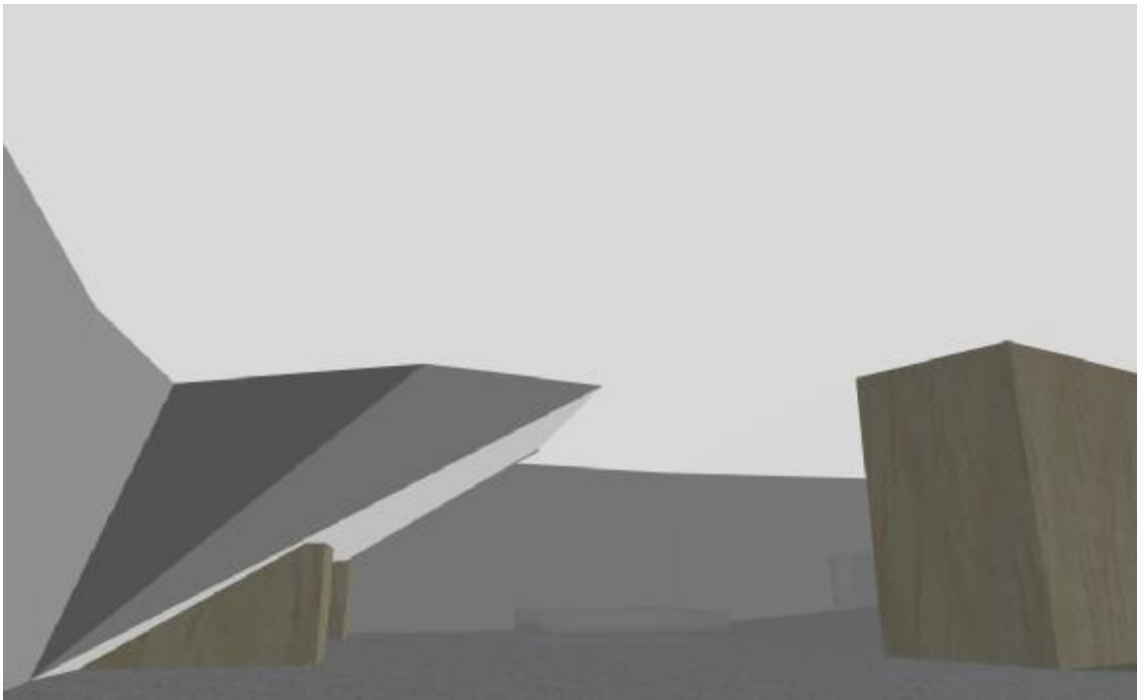
COURT



RAMP TO THE MONUMENT



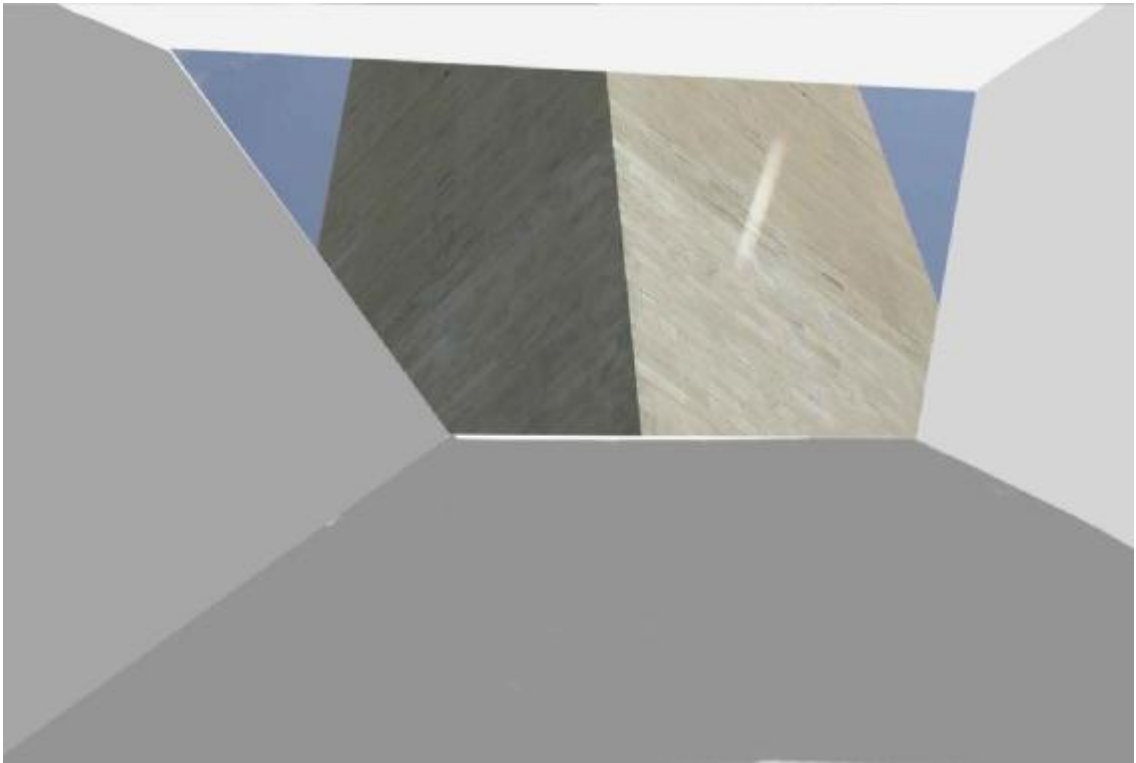
EXHIBITION



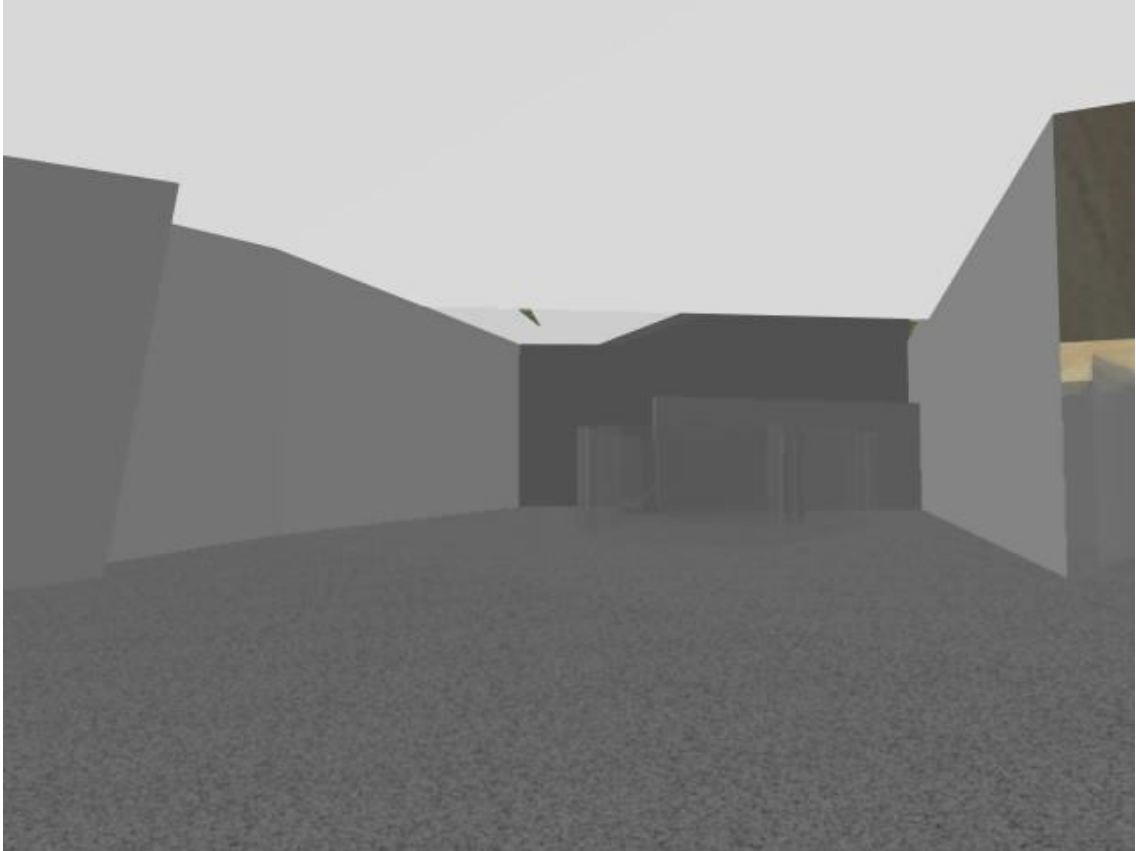
EXHIBITION 2



EXPERIENCE 1 • CONSTRUCTION



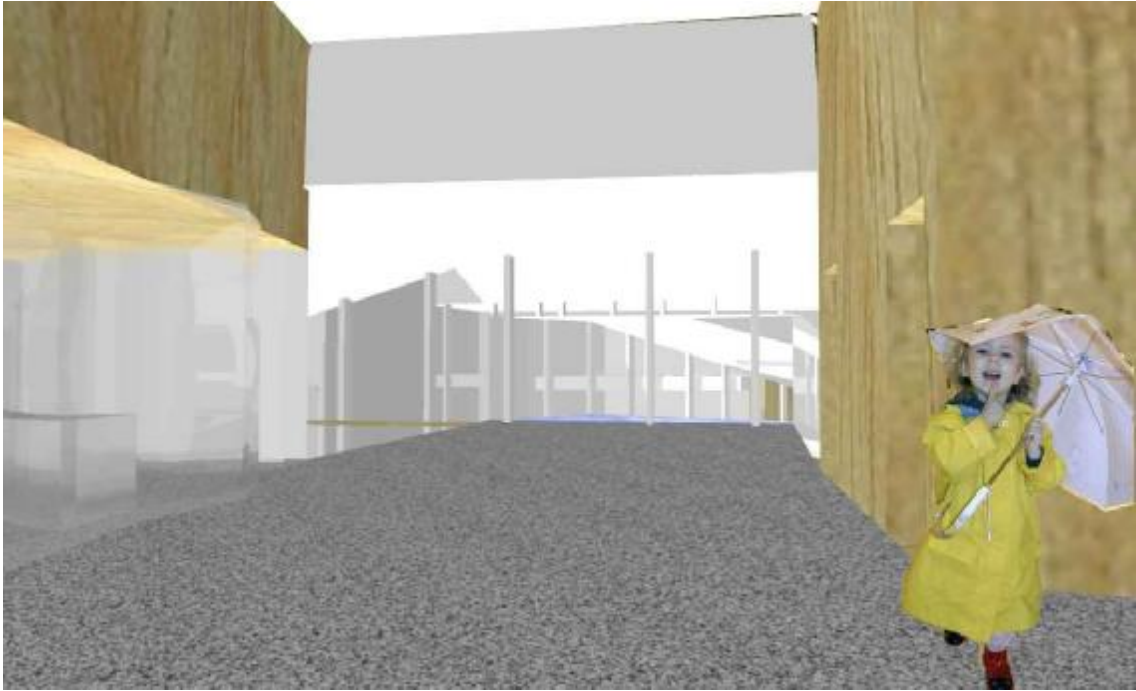
EXPERIENCE 1 • CONSTRUCTION • VIEW OF THE MONUMENT



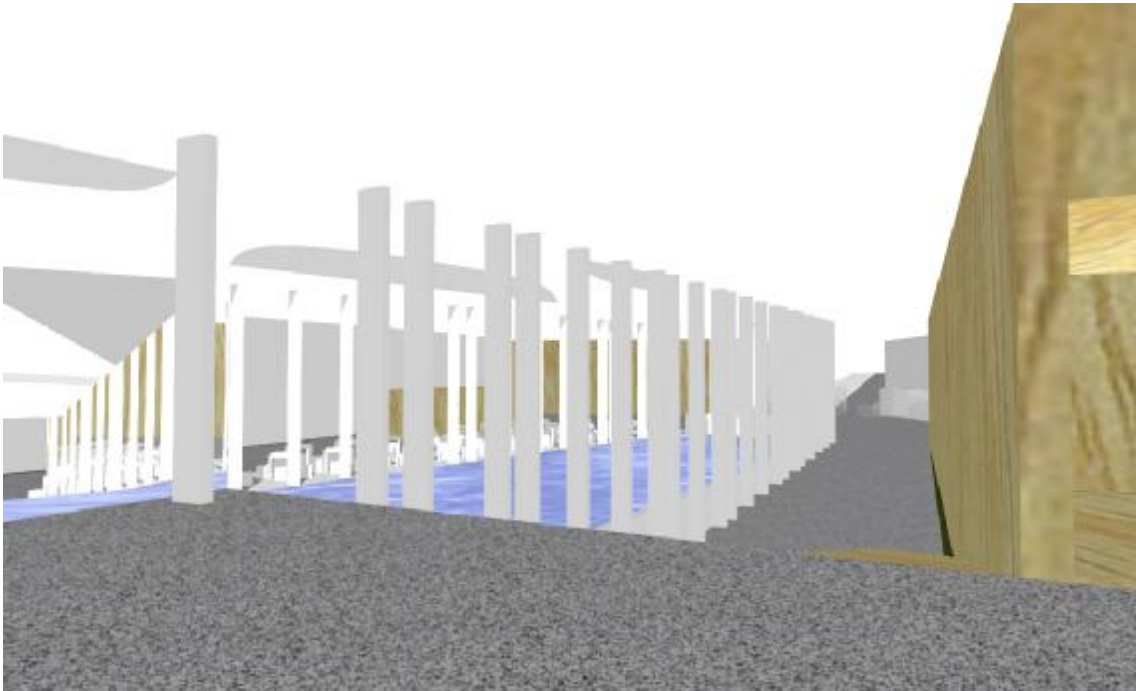
EXHIBITION AREA



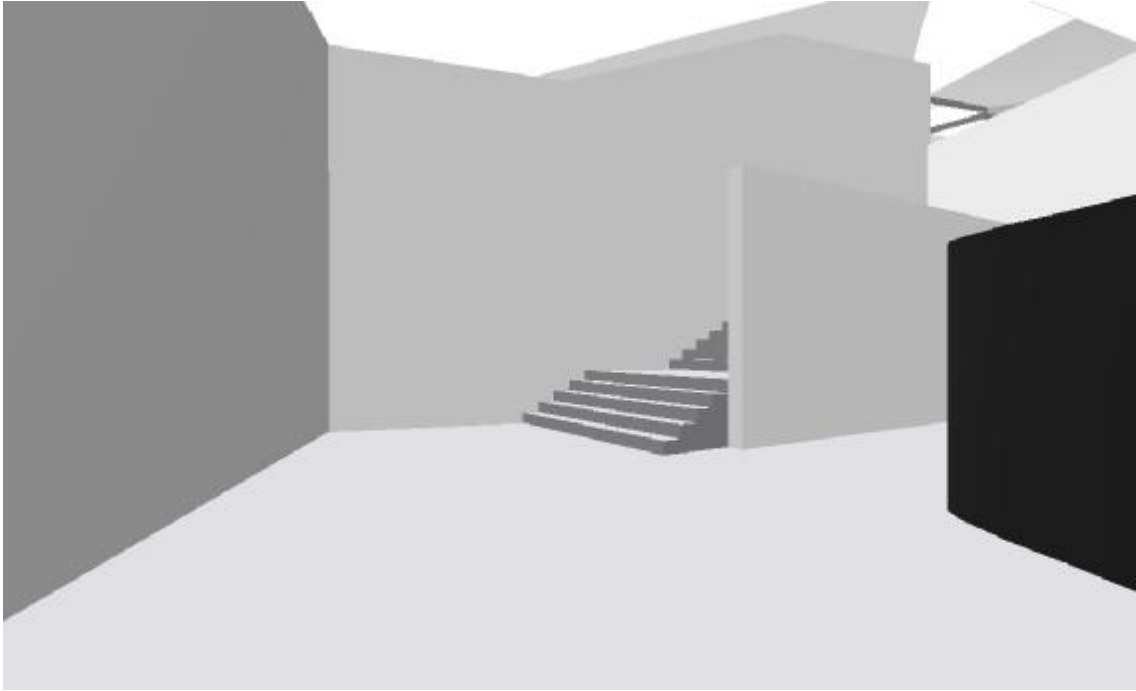
EXPERIENCE 2 · THE TOP · VIEW OF THE MONUMENT



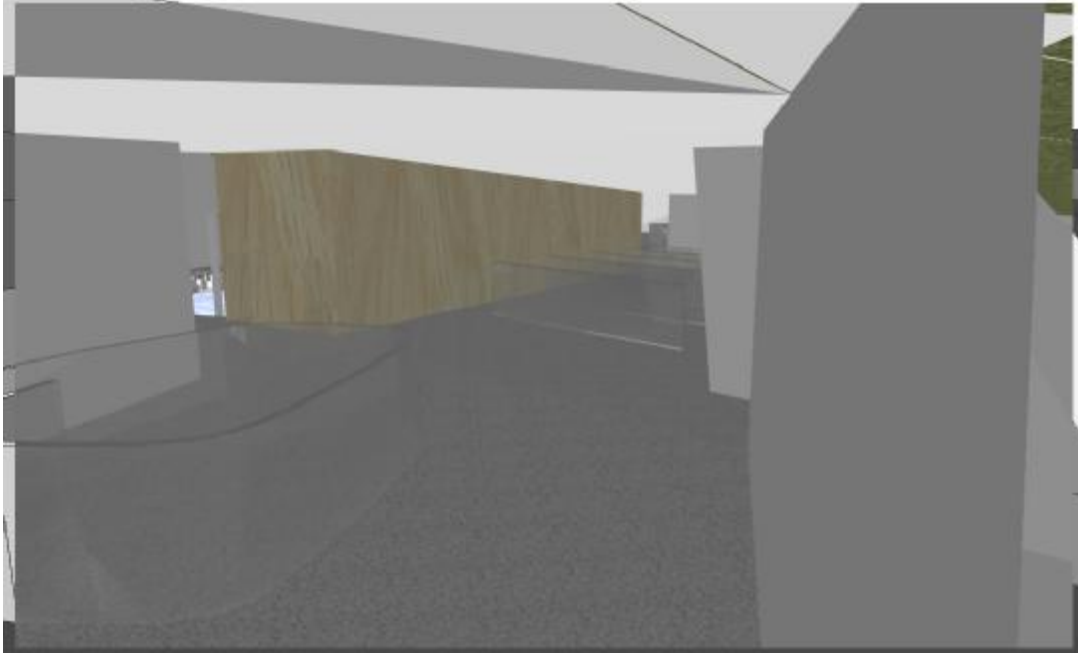
SHOP AREA



VIEW OF THE RAMP TO THE MONUMENT



STAIRS VIEW



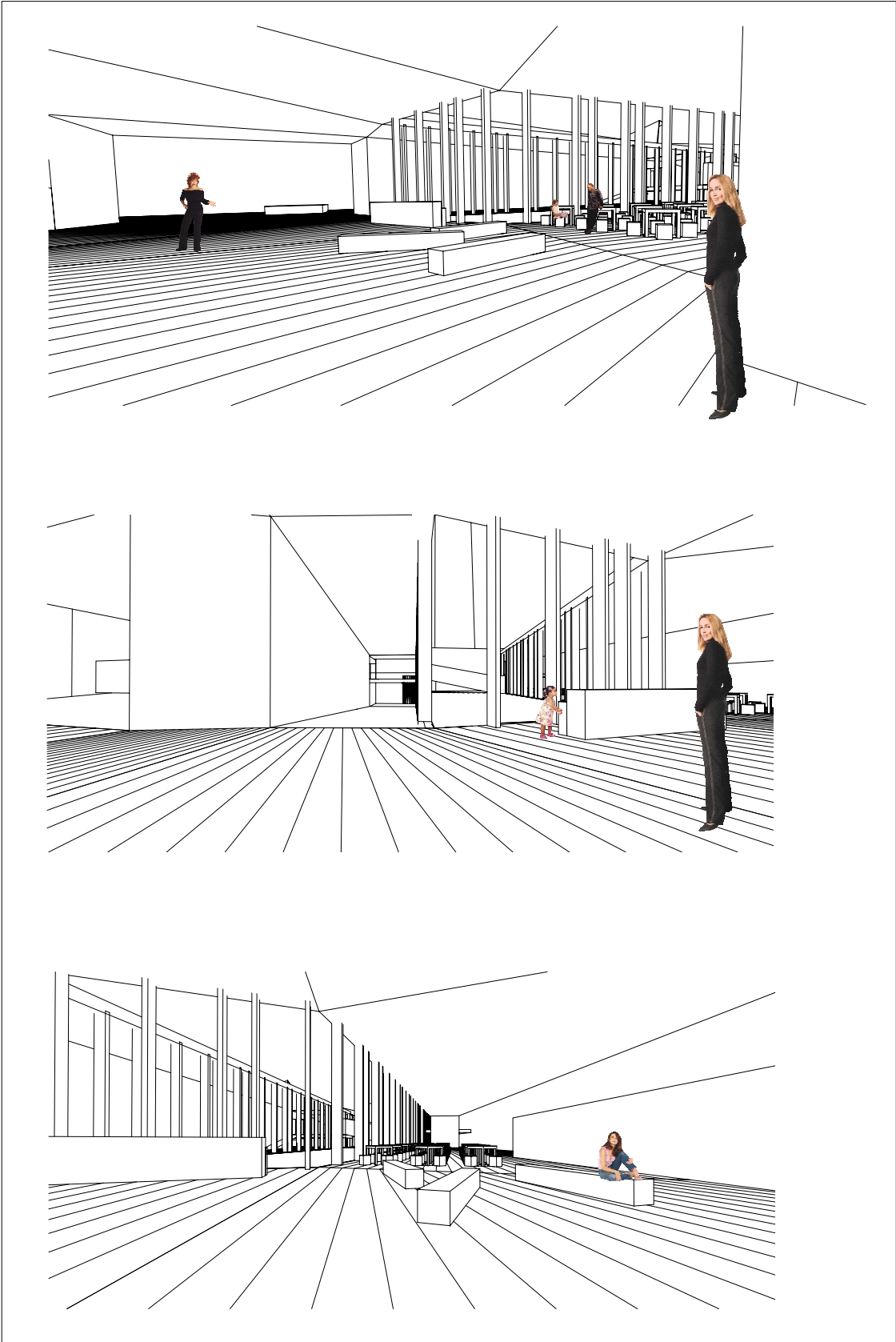
VIEW FROM THE STAIRS



EXPERIENCE 3 THE SYMBOL



OOOH!



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- A&V Monografías de Arquitectura y Vivienda. #85. Cruz & Ortiz. Arquitectura Viva S.L. 2000
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