ABSTRACT

Title of Thesis: PRESERVING CHANGE, CHANGING HOW WE PRESERVE – A TEMPORAL APPROACH TO INFILL ARCHITECTURE IN AN HISTORIC ARTS DISTRICT

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This thesis investigates how infill development within a historic urban setting acts as part of the continuous spatial evolution of cities through time and views buildings as a living, changing artifact of human use imbedded in a complex, stratified and interconnected environment. As an addition to the Schuler School of Fine Art, located in the Station North Arts District of Baltimore, Maryland, this thesis weaves new construction through the negative spaces defined by existing historic structures. This overlapping of new and old creates an experiential quality that allows for a temporal reading of the site and the school. This project attempts to mend a broken fabric while reflecting evolving paradigms of preservation, style, social patterns and environmental concerns. Design emphasis is placed on the shared character of the contiguous buildings, and the exposed quality of joining elements between new and old.

PRESERVING CHANGE, CHANGING HOW WE PRESERVE:

A Temporal Approach to Infill Architecture in an Historic Arts District

By

Maureen Hogan Vosmek

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DEDICATION

To my loving and supportive husband, John
and our beautiful son, Mason.

Your endless words of encouragement,
kind patience, and boundless love
have made this possible.

Thank you.

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“Architects invent nothing; they redefine the value of form by virtue of its relationship to other elements in a composition.”

-Alvaro Siza

CHAPTER 1

Integrating Preservation and the Design Process

INTRODUCTION

The development of historic preservation as a professional field has, to some extent, created a divide between the discipline of preservation and the practice of architecture. The existing framework of legal protections and design guidelines, while it does prevent the unnecessary demolition or mutilation of historic structures, has also created a sense of separation of these historic structures from their context as it exists today and their place within a temporal continuum. The preservation field has tended to view historic structures as individual relics of the past which remain as witness to a bygone time. The significance of historic structures is most often defined through their association with a particular date or specific time period, relating either to their construction or an important historic event. This narrow definition of significance tends to divorce historic structures from the present and from their potential role of fulfilling changing human needs. If historic structures remain only as relics within this stream of history and time, then their use becomes very circumscribed. This thesis explores a broader understanding of historic preservation where historic structures are viewed as participants in a temporal system punctuated by designed interventions responding to changing conditions. In doing so it affords them an opportunity to play a new role or embody a new use, thus reconnecting the physical remnants of the past with the ever evolving social and cultural reality of the present to strike a balance between history and current needs and opportunities.

This expanding role of historic preservation also offers a theoretical basis informing the design of new construction within an existing historic context. This thesis proposes an addition to a small fine art school in Baltimore, Maryland called The Schuler School of Fine Art which is currently housed in two significant historic structures. The design process aims to identify a set of complementary preservation and design objectives, to understand the existing historic fabric within the evolving context of the city and the school, and to

reclaim under-utilized gaps within the historic fabric to create a synergistic whole that is greater than the sum of its parts. This design process illustrates how historic preservation and architecture can coalesce to create a "moment of change" that simultaneously fulfills a new set of physical, social and cultural needs that can be defined at that moment, while allowing the existing historic structures an opportunity to participate in this evolution. In this way, preservation and new construction may be viewed as complementary elements within this continuous, temporally fluid system.

CONTEXTUALISM AND CONTINGENCY

The underlying philosophy of this thesis is based on the architectural theory of contextualism, combined with the expanding conceptual parameters of historic preservation as codified by Mark Hewitt in his article, Architecture for a Contingent Environment. By focusing on the issues presented by infill development within a historic context, the building and site design must respond to the context at a variety of scales from immediately adjacent structures to the character of the neighborhood and city as a whole in all aspects of architectural design, including building orientation, scale, proportions, massing, materials, and architectural language.

Contextualism, a theory proposed by Colin Rowe and his students at Cornell University in the mid-1960's, refers to "the design of buildings by selectively choosing to relate them to their immediate physical context or their cultural context - the history of a place. Where appropriate, buildings are designed to reinforce the physical characteristics of an area of a city by extending them. The decision to do this presumes a value judgement; that the existing architectural fabric to be extended is believed to be important to the urbanism of a city."[1]

When designing infill development within a historic context, it is important to understand the development patterns and design principles that gave rise to the existing conditions. Assessing which of those patterns and principles would facilitate continued development that is in keeping with the historic context is an important first step. An infill intervention, while a fragment of a whole, must imply the presence of an underlying order capable of being extended. In this way, order within the city is achieved by incremental design interventions that focus on the establishment of physical continuities between adjacent buildings.

While contextual design partakes of a communities character and history, it does not replicate the past. The approach encourages the incorporation of a modern architectural vocabulary while respecting the physical experience and social values derived from historic city development patterns. "To be contextual cannot by definition suggest an a priori preference for any set of architectural or urban forms."[2] The historic development of a city has responded to a unique set of site conditions, local cultural values and environmental factors that give rise to the underlying order. Understanding and respecting this order is key to a contextual approach to design. The end result of this approach should be the best of both worlds: order and variety. Using contextualism as a basis for this thesis provides a focus to the range of formal choices offered by history and typology.

Mark Hewitt in his article, Architecture for a Contingent Environment, questions the existing distinction between historic preservation and architectural design. He describes "a theoretical schema for redefining historic preservation design problems in a larger, more ecological context...[arguing] that the objectification of building design and artifact conservation, following modernist theories of architecture and art history, has created an artificial temporal and formal disjunction between historic buildings and their evolving context."[3] He proposes deobjectifying the design task and expanding the conception of site, elimi-

nating the distinction between "formal" architectural design and "historic" preservation. This theoretical framework views the building as a living, changing artifact of human use imbedded in a complex, stratified and interconnected environment.

Hewitt goes on to critique the modern attitudes of architects toward the complex problem of adapting, restoring or adding to venerated historic buildings or built fabric. He identifies a common bias held by architects: that "the artifact [building] is a discrete and complete entity that can be distinguished from its surrounding environment, both in formal and in temporal terms." He goes on to ask: "What if buildings were seen as precarious, contingent pieces in a larger preexistent order? What if the artifact and its environment were instead considered as a morphologically continuous, temporally fluid system undergoing a larger, metamorphosis of which the 'designed' changes are only a small part? How then might architects look at the problem of intervention?"[4]

In addition to these theories of contextualism and contingency, this thesis also explores the importance of adjacency in programmatic and functional design. Similar to Hewitt's notion of deobjectifying buildings, this idea understands buildings, not as isolated "architectural events," but rather part of a physical fabric for social interactions that move through space and time. Buildings are a medium for human activity that cannot be separated from the adjacent exterior spaces and structures, whether these spaces are private or public. This approach will afford the opportunity to consider the relationship between existing structures and new construction as broader than new and old, which could involve shared or compatible uses, as well as the introduction of new uses to under utilized spaces within and around existing fabric.

Using these theories as a philosophical basis, this thesis addresses these questions and issues through addition and infill. An intensive study of the site and school, its relationship to the city, its historic development over time, the environmental influences,

and cultural and social fluctuations provides the groundwork for the intervention. The site conditions largely dictate the kind of possible intervention strategy, and the architecture is designed within these constraints, sensitive to its place within the temporal continuum.

"The Schulers run an old-fashioned, family-based atelier. They're unaccredited. They never advertise. Their students learn not only how to paint, but how to make paint. Despite the prolonged reigns of successive modern 'isms,' the clan carries on, faithful to empirical reality, living, teaching, and making art in their vine-covered compound on Lafayette Street, sitting tight through the roller-coaster fortunes of their Penn-North neighborhood."[5]

-Tom Chalkley

CHAPTER 2

The Schuler School of Fine Arts

The Schuler School of Fine Arts, located at 5-7 East Lafayette Avenue in Baltimore (Figure 1) is housed in the former studio and residence of Hans Schuler, one of Maryland's most prominent sculptors throughout the first half of the 20th century. The Studio, constructed in 1906, is one of only two buildings of the period in Baltimore specifically designed as a private sculpture studio; together with the Residence, added in 1912, the buildings represent an exceptional example of early 20th century eclectic architecture, combining elements of several current styles and showcasing examples of Schuler's work as decorative elements on the façade.[6]

The building remained the private residence and working studio of Hans Schuler until his death in 1951.[7] The buildings have remained in the Schuler family and now

Figure 1. *Exterior of the original residence and studio of Hans Schuler, now the Schuler School of Fine Arts (Author)*

serve as both residence for the family and studio space for the school. The Schuler School was founded in 1959 by Hans Sr.'s son, Hans Carl Schuler, Jr. and his wife Ann Didusch Schuler. Founded with the mission of promoting the classical realist tradition, the family operates the school as a traditional, unaccredited atelier. The current director of the school is Francesca Schuler Guerin, the daughter of Hans Carl and Ann Didusch Schuler. The family business continues to be carried on by Guerin's two sons, Andrew and Hans, who both teach at the school.[8]

THE SOCIAL LEGACY: Hans Schuler, The Monument Maker

Figure 2. *Hans Schuler (1874-1951) (Source: Schuler School of Fine Arts)*

Hans Schuler, Sr. (1874-1951) was born in Alsace Lorraine, Germany. (Figure 2) Schuler was six years old when his family immigrated to the United States and settled in Baltimore. He attended the Maryland Institute for the Promotion of the Mechanical Arts and upon graduation received three medals and a scholarship from the Charcoal Club to attend the Maryland Institute College of Art's (MICA) Rinehart School of Sculpture. A scholarship from the Rinehart School allowed him to continue his studies at the Julian Academy in Paris where, in 1901, he became the first American sculptor to win a Salon Gold Medal, the highest award ever presented to a foreigner, for his sculpture *Ariadne (Figure 3.)*.[9]

After returning to Baltimore Schuler constructed his personal studio on Lafayette Street and began to build his reputation as a sculptor. Schuler gained prominence around the region and became known as the "Monument Maker;" he was eminent among sculptors

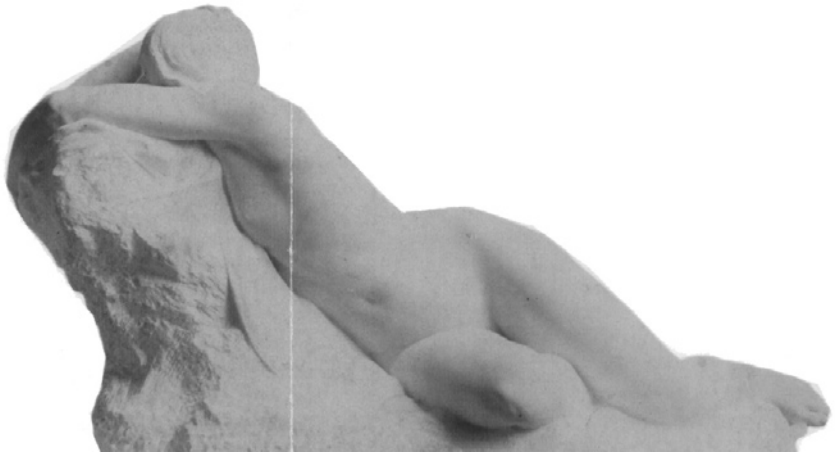


***Figure 3**. "Ariadne" by Hans Schuler, Sr. which won the Salon Gold Medal in Paris in 1901 (Source: Schuler School of Fine Arts)*

of his generation in Baltimore.[10] His work spanned a broad range, including monumental groups, tomb figures, architectural ornament, commemorative medallions and coins. In addition to sculptural commissions, Schuler also secured a teaching position at the Rinehart School and was elected to the board of MICA in 1925. He served as the Institute's director from 1925 until his death in 1951. In this role, he met and hired old master-style painter Jacques Maroger to teach at the Institute; Maroger would become highly influential at the school and regionally.[11] Maroger's teaching and technical assistant, Ann Didusch, later

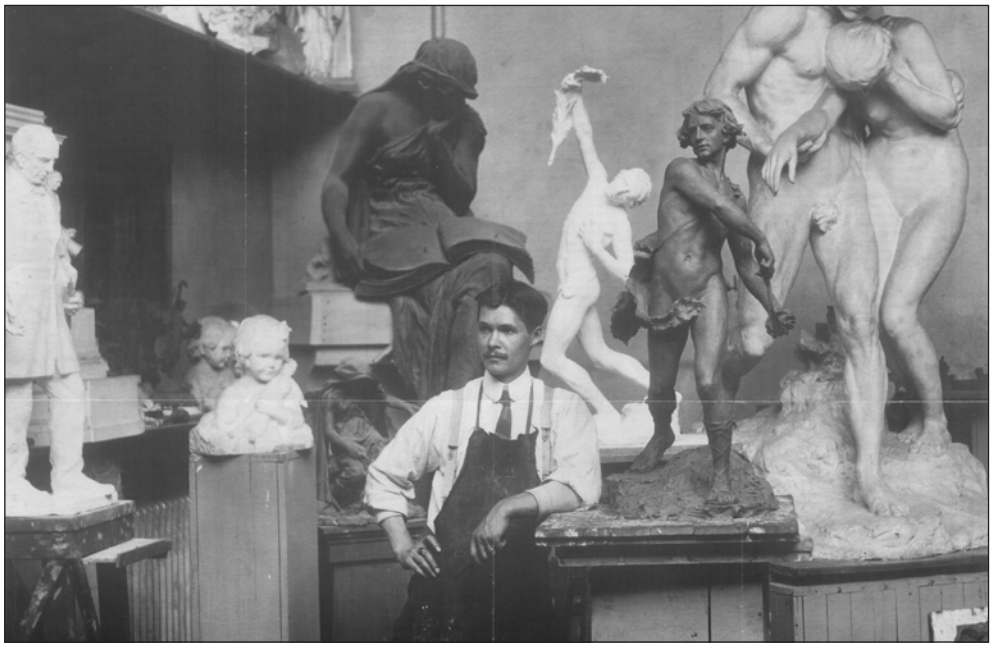


***Figure 4**. Hans Schuler, "the monument maker," in his Lafayette Street studio (Source: Schuler School of Fine Arts)*

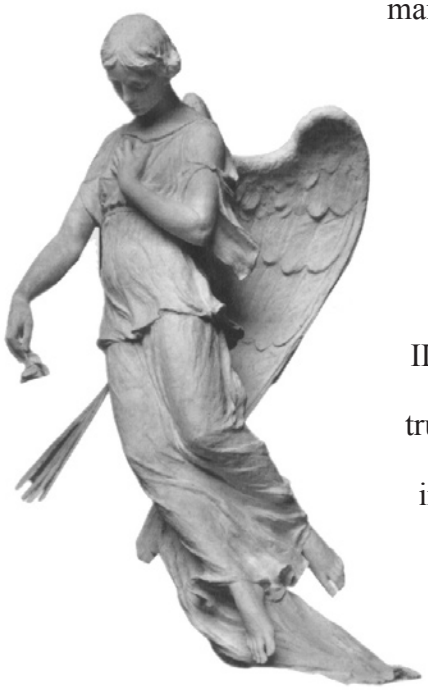


Figure 5. *"Key Family Monument" by Hans Schuler, Sr. (Source: Schuler School of Fine Arts)*

married Hans Carl Schuler, Jr. In their final years at MICA, both Schuler and Maroger became embroiled in a debate over the clash between the classical realist tradition and the abstract expressionist movement that had been gaining momentum since the end of World War II. Schuler was a staunch advocate of what he termed "a true art education," in the style of the old masters, declaring that he was "not going to allow modernists to display their meaningless stuff in the galleries of the school." [12] After his death, his son and daughter-in-law, both artists themselves, carried on his legacy, devoting themselves to both Schuler's philosophy and craft, and together they founded the Schuler School of Fine Art with the mission of training students in the traditional methods and techniques being abandoned at MICA.

Hans Schuler's monuments, reliefs, and portraits continue to grace public buildings, streets, universities, and cemeteries throughout Maryland, adjacent states, and the District of Columbia, including:[13]

Fallsway Fountain, Guilford Avenue and Biddle Street, Baltimore

Johns Hopkins, Johns Hopkins University, Baltimore

Major General Samuel Smith, Federal Hill Park, Baltimore

Martin Luther, Hillen Road and 33rd Streets, Baltimore

Pulaski Monument, Patterson Park, Baltimore

Sidney Lanier, Johns Hopkins University, Baltimore

Untitled, Hampden Elementary School, Baltimore

James Buchanan, Meridian Hill Park, Washington, D.C.

THE CULTURAL LEGACY: The Atelier Philosophy

With the shift to modernism in the 1950's the focus and curriculum of art institutions throughout the United States has changed, moving away from realism toward greater abstraction. With a growing number of faculty trained as modernists, centers of art education, like MICA, reinvented themselves and began offering a non-objective curriculum. Training in hands-on traditional methods and techniques were rejected and replaced by theoretical and conceptual approaches to art education. Systematic teaching and learning no longer seemed applicable since the nature of "art" itself was perceived as intangible — subject to individual interpretation. The historic training that had passed from generation to generation came close to disappearing. Today only a handful of devoted realists, like the Schulers, carry on the tradition in the more intimate, private atelier setting. [14]

With their departure from mainstream art education, founders Hans and Ann Schuler promoted their school as a traditional alternative. Today the school's website states, "the goal of the Schuler School has been, and continues to be, to assure that future generations of artists receive the wisdom of the past while acquiring the creative freedom that only the mastery of traditional skills can provide. This four year non-accredited atelier school provides a lively atmosphere in which students receive a high degree of personal attention. Drawing is stressed as the foundation for the study of painting and sculpture, and emphasis is placed on the mastery of the technical aspects of each discipline." [15] Current enrollment includes 25 full-time and 50 part-time students.

The Schuler School practices a method of fine art instruction modeled after the private art studio schools of 15th - 19th century Europe. Taking its name from the French word for "artist's studio," the 'atelier method' is a form of private instruction with close personal interaction between a master artist and the student.[16] As one of very few atelier

schools in the United States, the Schuler School is preserving a method of visual art training that is almost extinct in the 21st century.

The Schuler School is distinctive from larger art institutions, not just in its curriculum, but also by the principles of the atelier methodology. The atelier method is designed to address each individual's level of accomplishment and allow students to advance at their own pace. The small environment and direct interaction with the faculty, tends to encourage advanced participants to remain in the program building toward a peer relationship with the master artists. As a result, the interaction between beginning, intermediate and advanced level students allows for an exchange of information, ideas, techniques and inspiration that can enhance the learning experience beyond the scope of the official curriculum.

The intimate nature of the existing historic studio space where the students currently work helps to foster these personal relationships through physical proximity. The historic environment of the working studio also helps maintain a tangible presence or 'sense of place' that embodies the social legacy of Schuler and the classical methods and techniques he wished to see preserved. In designing an addition to this school it became important to preserve not just the physcial characteristics of the buildings themselves, but also these intangible quailties that the physcial space facilitated.

THE PHYSICAL LEGACY: The Historic Studio and Residence

The Schuler School of Fine Arts is located just off North Charles Street, one block north of Union Station. (Figure 6) The building is bounded on the west by a service alley for the Everyman Theatre (on North Charles) and is bounded on the east by Lovegrove Alley, a through-block public alley. A small garden and car park take up the rear of the property directly behind the building. The main facade faces north, toward Lafayette street with separate entrances for the studio and residence.

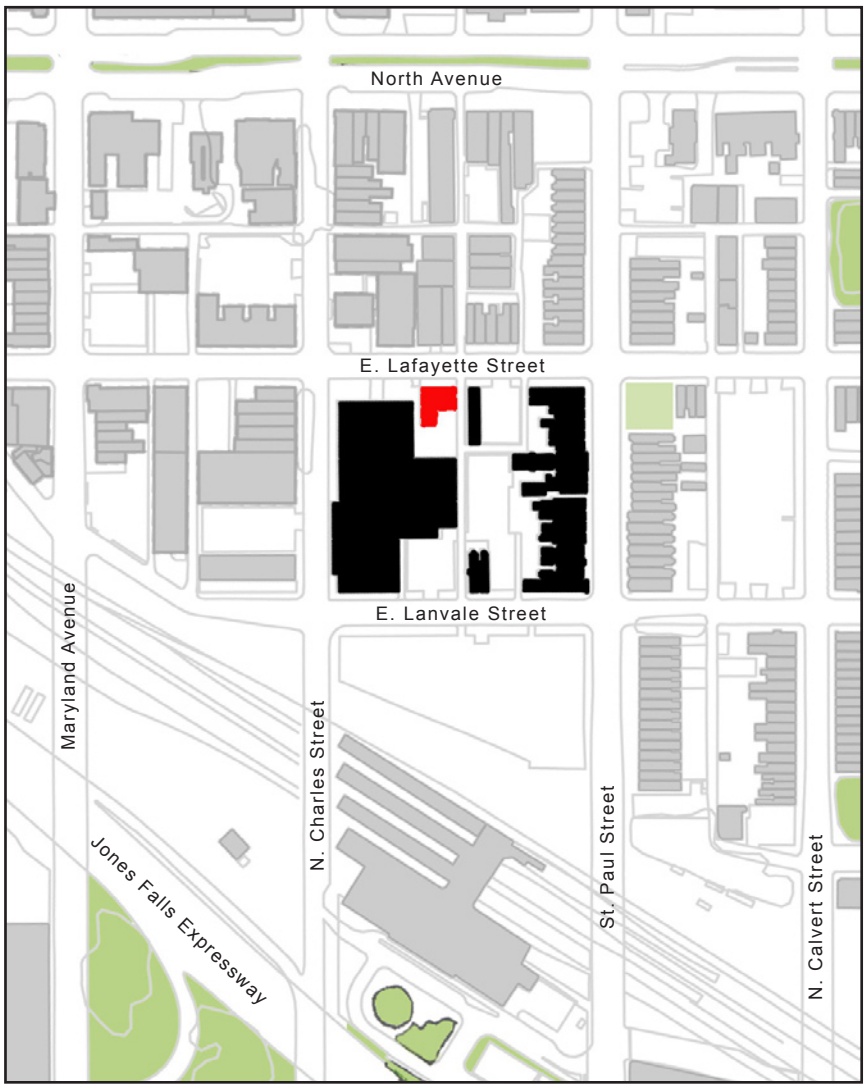


***Figure 6**. Site map showing the location of the Schuler School of Art and Design (in red) (Author)*

The historic studio and residence of Hans Schuler is an eclectic brick building constructed in two stages. The 1906 studio was designed by Baltimore architect Howard Sill, who was well known in the early 20th century for his Colonial Revival residences, erected in the fashionable northern suburbs of the city; the Residence was added in 1912 by Gordon Beecher, Sill's former apprentice who had worked on the plans for the studio.[17] Beecher designed many buildings in Baltimore, including the Emerson Hotel, the Electrical and Civil Engineering buildings at Johns Hopkins University and Catonsville Presbyterian Church. He also collaborated with Hans Schuler on the Buchanan Memorial in Washington DC.[18] The resulting composition combines elements from various fashionable styles of the time, including Arts and Crafts and Jacobian Revival.

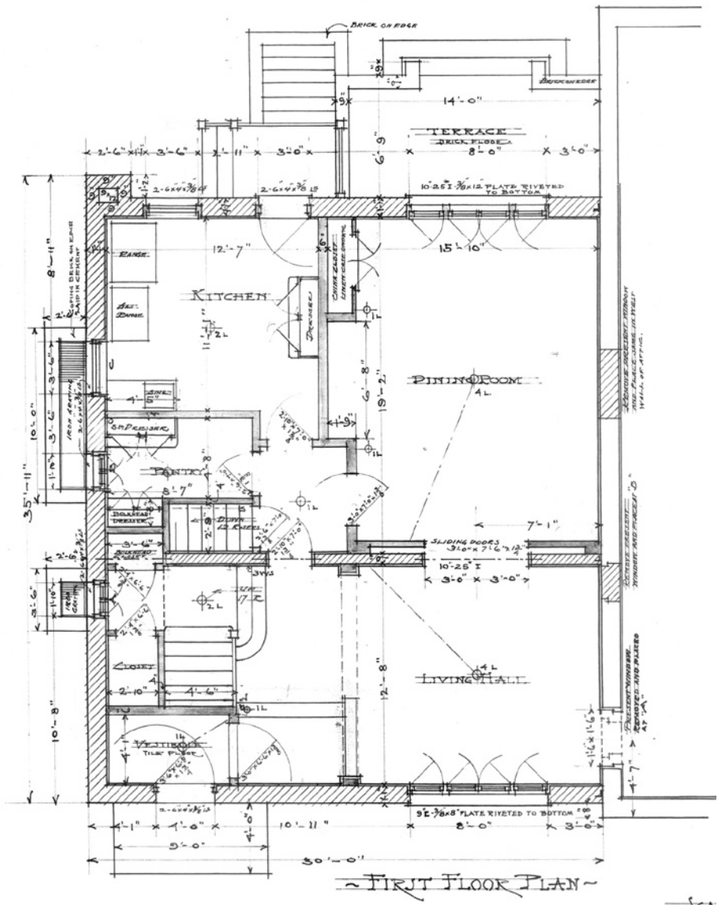
Building Description

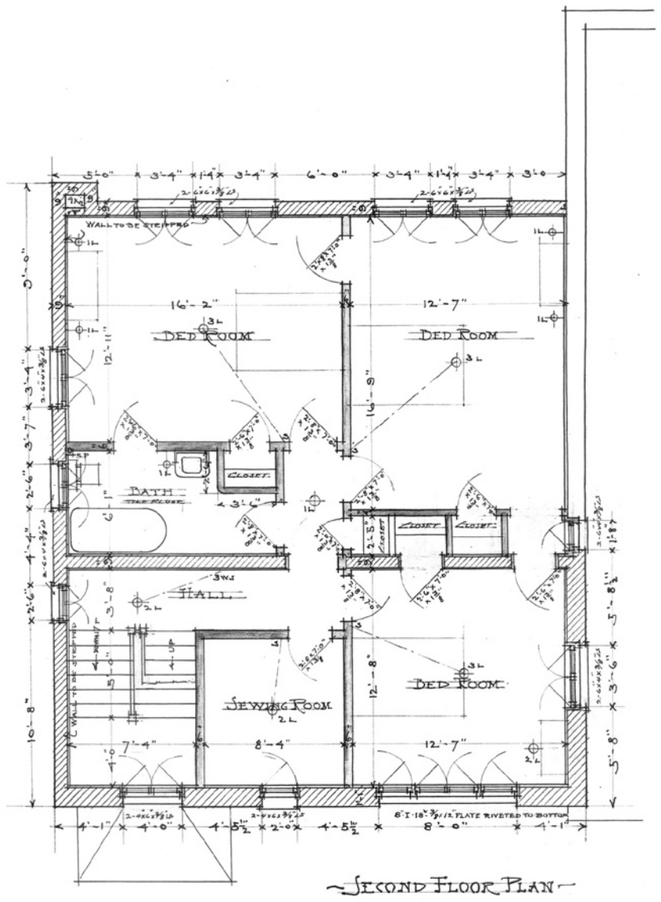
The building (Figure 7), which faces north, is comprised of the studio occupying the western half of the lot, which is one story high with a recessed skylight rising another low story, and the attached house which stands two stories tall plus a high, steep Mansard story. (Fig-

Figure 7*. Historic residence and studio of Hans Schuler, Sr. (Author)*

Figure 8. *Exterior of the historic studio of Hans Schuler, now the Schuler School of Fine Arts (Author)*

ure 8) The studio extends eleven feet beyond the residence in the rear of the site, forming an "L" shape which defines the rear garden. A rooftop terrace above the front portion of the studio is accessible from the second floor of the residence. On the interior, the studio is divided into one large workroom with a front office space and entry vestibule; the house comprises an entry/stair hall, living hall, dining room, and kitchen on the first floor, with three bedrooms, a small sewing room, and bath above, and another bedroom, bath and ancillary space in the attic. (Figure 9) The building retains a high degree of integrity, having remained essentially unaltered since its construction, and having been continuously occupied by the Schuler family, and the Schuler School of Fine Arts.





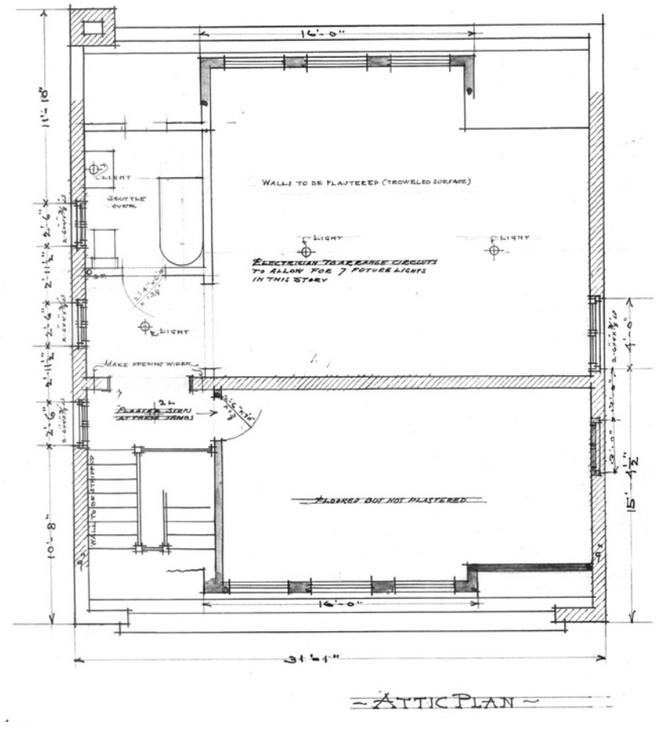


Figure 9. *Original 1912 floor plan drawings by W. Gordan Beecher, Architect (Source: The Schuler School of Fine Arts)*

RESIDENCE for MR. HANS SCHULER

LAFAYETTE AVE. NEAR CHARLES ST. DALTO. MD.

W. GORDON BEECHER, ARCHITECT. 409 CALVERT BLDG. BALTO. MD.

Figure 10. *Original 1912 elevation drawing by W. Gordan Beecher, Architect (Source: The Schuler School of Fine Arts)*

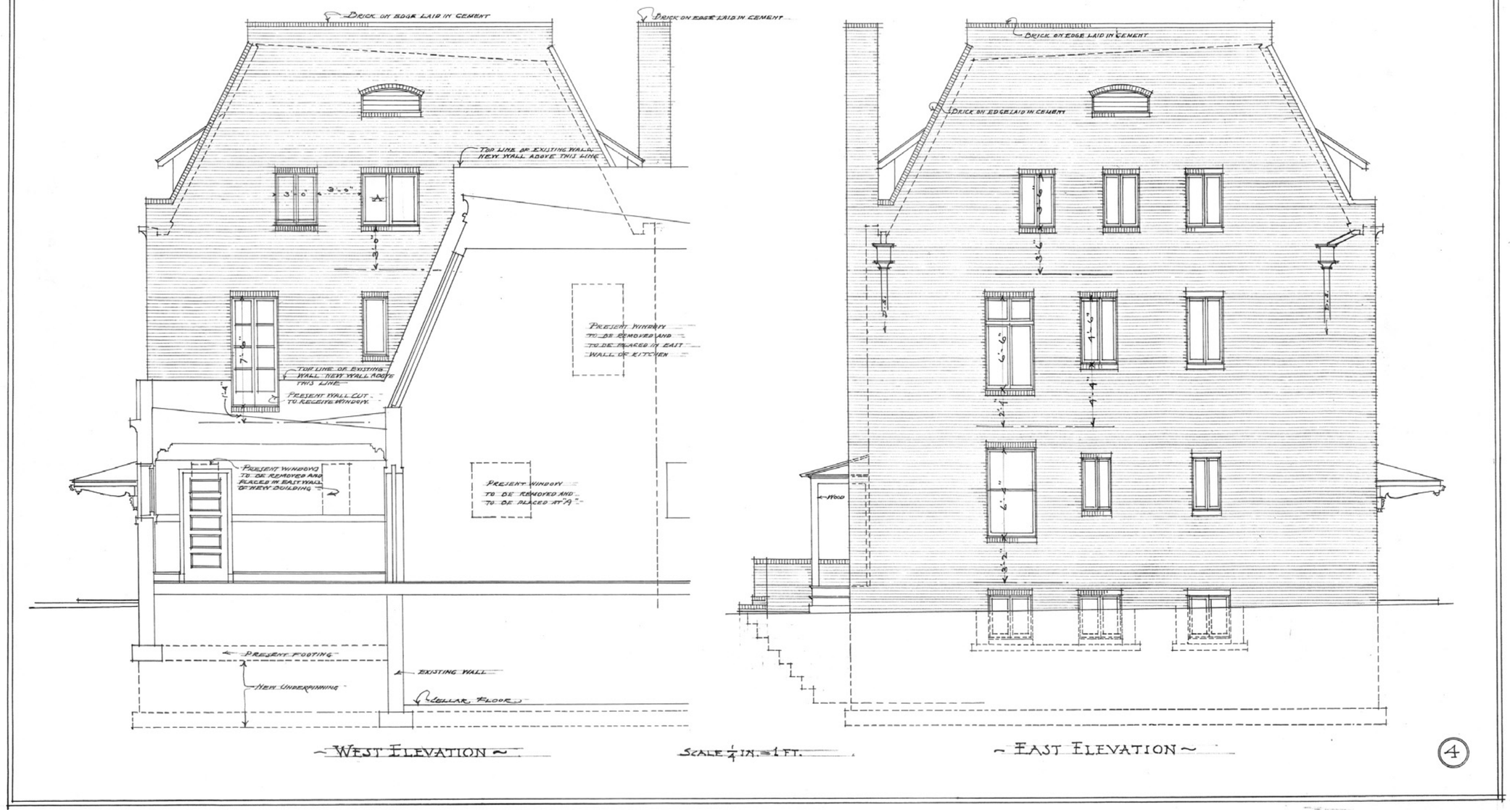


Figure 11. *Original 1912 section and detail drawing by W. Gordan Beecher, Architect (Source: The Schuler School of Fine Arts)*

CHARACTER-DEFINING FEATURES

Fenestration and Sculptural Detail

The studio is two bays wide, with an entrance in the west bay and a three-part casement window in the east; the window is flanked by sculptural reliefs of Classical draped female figures representing muses (painting and sculpture), set into recessed panels. (Figure 12) The house is also two bays wide; the bays are defined by asymmetrical vertical groups of casement windows. Sculptural relief panels are incorporated into the window area between stories (Figure 13). The windows are wood casements with limestone sills in asymmetrical groupings. In the west bay, thick mullions divide the individual windows into a tall lower set with a short transom set above in an A-B-A pattern. Each individual window is divided into two thin vertical lights by a single muntin. In the east bay, the window group is divided by the sculptural panel into a tall double casement below and a short double casement above, each with a single muntin dividing the windows into two lights.

Figure 12. *Diagram showing fenestration pattern and asymmetrical bays (Author)*

The entrance portico of the residence, located in the eastern bay of the façade, is cantilevered from the building face with a shallow hipped slate roof. Decorative carved wooden brackets support the portico and whimsical stone corbels are carved as figures "supporting" the brackets. (Figure 14) The front door (not visible in photo) is a heavy vertical board and batten design with long wrought iron strap hinges in the Jacobian Revival style. The raised entry terrace is brick laid in a basket weave pattern with marble surround and marble door sill.

Figure 13. *Sculptural ornament by Hans Schuler on residence and studio facade. The figure on the upper left depicts "sculpture" and the figure on the upper right depicts "painting," identifying the buildings use. (Author)*

Figure 14. *Sculptural cariatids by Schuler support the brackets of the hood over main entrance (Author)*

Roof and Skylight

A main character-defining feature of the building is the roof line. The studio is dominated by the large 70-degree skylight with wood frame and long muntins dividing it into ten vertical lights. The skylight has a large surround which may be wood or metal. The roof of the front portion of the studio is a terrace defined by a parapet wall above the roof deck. The roof of the residence is a steep Mansard with parapeted gable ends that mimic the roof pitch. The north slope of the Mansard is clad in slate and lighted by a broad shed dormer. The south slope of the Mansard is clad with a standing seam painted tin roof and has the same shed dormer as found on the north side. Both dormers are sided in the roofing materials found on their respective side. The front and rear brick faces have raised end returns that meet the height of the gable parapets. The central parapet is lower with an Indiana limestone cornice and a herringbone brick pattern surrounding limestone dentils. The top of the parapets are brick on edge laid in cement. The mansard roof has a metal ridge cap.

Brickwork

The building is constructed of dark red brick, with limestone accents in the window sills and cornice on the north façade. The building exhibits three types of brick bond patterns: the West and South faces of the studio and South face of the residence are in American common bond with sixth-course headers, the North, East, and West faces of the residence are in running bond, while the North face of the studio features Flemish bond. The brick in the North face of the studio is a glazed face brick and is darker in color than the common backup brick used on the west and south faces. (Figure 15) Given the vertical cold joint of the front facade, it can be assumed that the walls are three wythes thick. The bricks used in the residence are believed to be recycled from a previous building, likely used for cost saving purposes at the time of construction. These bricks exhibit uneven edges, variation in color and texture, as well as surface blemishes. The mortar joints in the studio walls are relatively thin, offering a more finished look particularly in the main facade. The mortar joints of the residence are thicker and appear more uneven, due to the rough edges of the bricks themselves. (Figure 16)

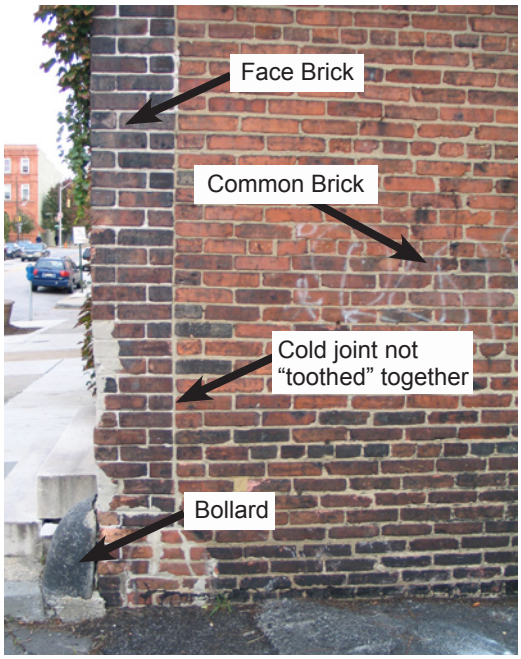


Figure 15. *The vertical joint where the face brick joins the common brick (Author)*

Figure 16. *Residence brick (running bond) is uneven with thicker mortar joints, while the studio brick (Flemish bond) is more refined with thin mortar joints (Author)*

"When we identify a building as historically significant, deem it a landmark or work of art, we frame it. History, in a sense, imprisons the building, causing its value as a monument to supersede other values."

-Mark Alan Hewitt

CHAPTER 3

Complimentary Objectives

PRESERVING CHANGE

Every place or area has historic character and origins. The current challenge is not only to identify what is historic, or to evaluate what is most valued historically, but also to decide what to do about such judgements in terms of contemporary needs and management for the future. Aspects including the day-to-day life happening within the historic fabric, in conjunction with the vulnerability of a place and its capacity to absorb change without losing its historic depth and links to the past, can be more important measures than value and significance on their own. An holistic approach is required, hence this document and the case study application which it contains. This project represents an attempt to develop a genuinely inclusive approach to assessing the historic environment and facilitating the continued evolution of a place through a designed intervention.

The built environment is a dynamic and living entity. Change has been the norm; whether radical or subtle, it is ever present at varying degrees through time. Change is inevitable, but it can be managed to provide the best possible outcomes for an integrated whole. The historic environment therefore requires a much wider and more flexible response than just trying to select the ‘best sites’ or ‘best areas’. The idea of ‘managing change’ can include selective resource protection, but also needs to allow different growth options and patterns of development to be measured against the capacity of the historic environment to accept such changes in a sustainable manner.

The aim of this approach is not to stop change, but to influence its nature and to ensure that the best type of change happens, in the right way, to maintain, enhance and create a physically, socially and culturally rich environment to pass on to the future. This requires an in-depth understanding of the historic environment to make informed decisions affecting it. Development, including alterations or additions, can be appropriate if it provides the means to enhance or regenerate historic aspects, or to create new elements which will make a positive contribution to local identity and a sense of place.

CHANGING HOW WE PRESERVE

This thesis explores the expanding role of historic preservation, both as a professional practice, and as a theoretical basis informing the design of new construction within an existing historic context. Developing this theoretical basis first involved defining the existing relationship between preservation and architectural design, which are often viewed as antithetical, then formulating a framework for a new relationship that views preservation and architectural design as complementary elements within a continuous, temporally fluid system, as outlined in Chapter 1. Secondly, a series of complimentary preservation and design objectives were developed for a site-specific application of this theory. These objectives are divided into three distinct thought processes: understand, consider and create. These categories follow the process of design development from its initial stages of site and program analysis (understand), to testing a variety of solutions that take into account all stakeholders (consider), to finally arriving at a design and testing the theory in practice (create).

UNDERSTAND

- Understand change as inevitable, but manageable
- Understand the site as a complex, stratified and interconnected environment
- Understand the existing historic structures as living, changing artifacts of human use within a temporally fluid system.

CONSIDER

- Consider the physical, social, economic and cultural history of the city, neighborhood, site, and school
- Consider the unique philosophy and needs of the school
- Consider how this infill development could contribute to the larger cultural context of the Station North Arts District and North Central Historic District.

CREATE

• Create a dialogue with the past through an architectural vocabulary that respects its place within the temporal continuum

• Create new spaces, connect with existing spaces and reclaim unused or under utilized gaps within a fragmented historic fabric.

• Create a synergistic whole that is more than the sum of its parts.

These preservation and design objectives act as guidelines in the decision-making process throughout design development. The outcome of these complimentary objectives should be evident in the woven texture of old and new, and the temporal reading of the built fabric. As an addition to the Schuler School of Fine Arts, this thesis poses a number of design problems relating to the preservation of the existing historic house, studio and neighboring row house (physical preservation), as well as the preservation of the philosophy and character of the school itself (social preservation). The addition, since it will significantly enlarge the physical size of the school, and therefore expand the enrollment potential, should address how to maintain the "atelier" quality and intimate nature of the school. Additionally, the architecture needs to address the classical art training that the school offers, while maintaining a distinctly modern architectural vocabulary. The notion that traditional techniques form a foundation and serve as a departure point for the creation of both art and architecture could guide the design in this regard.

The architectural intervention plays an important role in mediating between the past and the present, interior and exterior, public and private. The program provides an opportunity for the Schuler School of Fine Arts to expand its curricular and enrollment potential, while remaining tangibly connected to its social and cultural legacy. The proposed architecture facilitates an expanded curriculum, through new studio spaces and accommo-

dations for master artists-in-residence. It also offers the school increased public visibility through exhibition space, a fine art library, and flexible space for lectures and community events. The integrated preservation approach allows the historic structures to act as participants in this designed intervention.

"If we can rebuild Iraq, we can rebuild Illinois and Indiana
and if we can do Baghdad, we can do Baltimore."

-Carol Moseley Braun

CHAPTER 4

Considering the History

The city of Baltimore offers an ideal testing ground for the theoretical approach to designing within a historic context proposed by this thesis. The stated goal of reconnecting the physical remnants of the past with the ever evolving social and cultural reality of the present through addition and infill can offer the greatest benefit to a built environment that has evolved to a state of fragmentation. Like many cities, Baltimore has experienced episodes of boom and bust, expansion and contraction, but, recently, has been left significantly hard hit by a 50-year loss in population accompanied by severe economic decline. The physical fabric of Baltimore today clearly illustrates this idea of the flow of history and time with subtraction and decay as an unfortunate, but sometimes inevitable part of this fluid system. The physical holes within the city afford an opportunity for infill architecture to weave together this complicated nexus of historic fabric and evolving needs and priorities. Providing "moments of change" can facilitate cohesion between the disparate parts of the city and encourage a regeneration of civic participation.

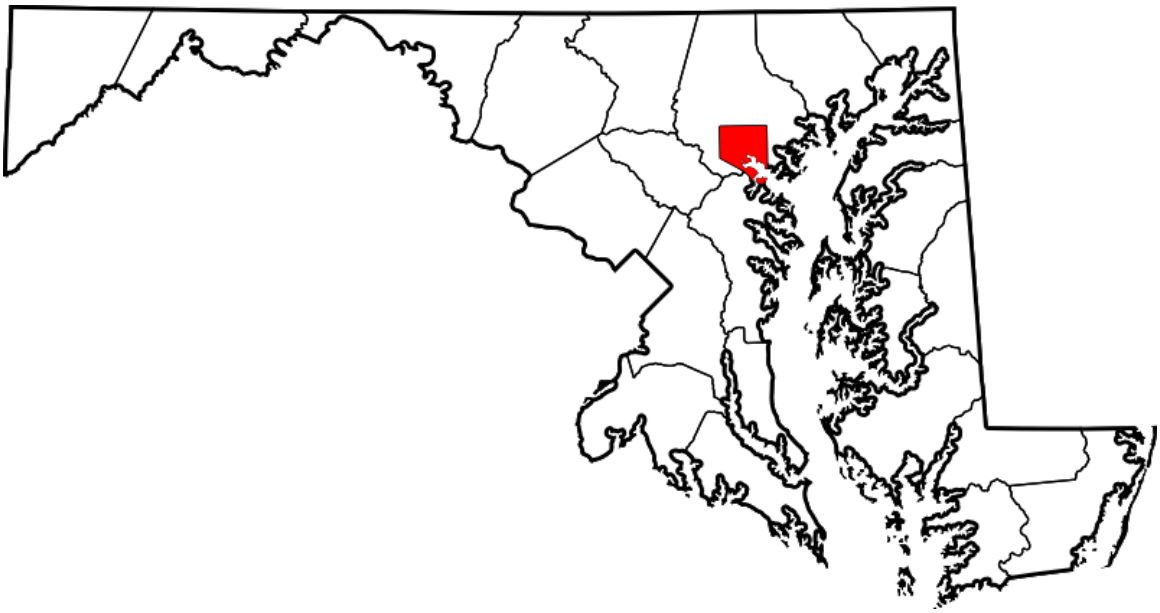


Figure 17. *Map of Maryland showing Baltimore City (Author)*

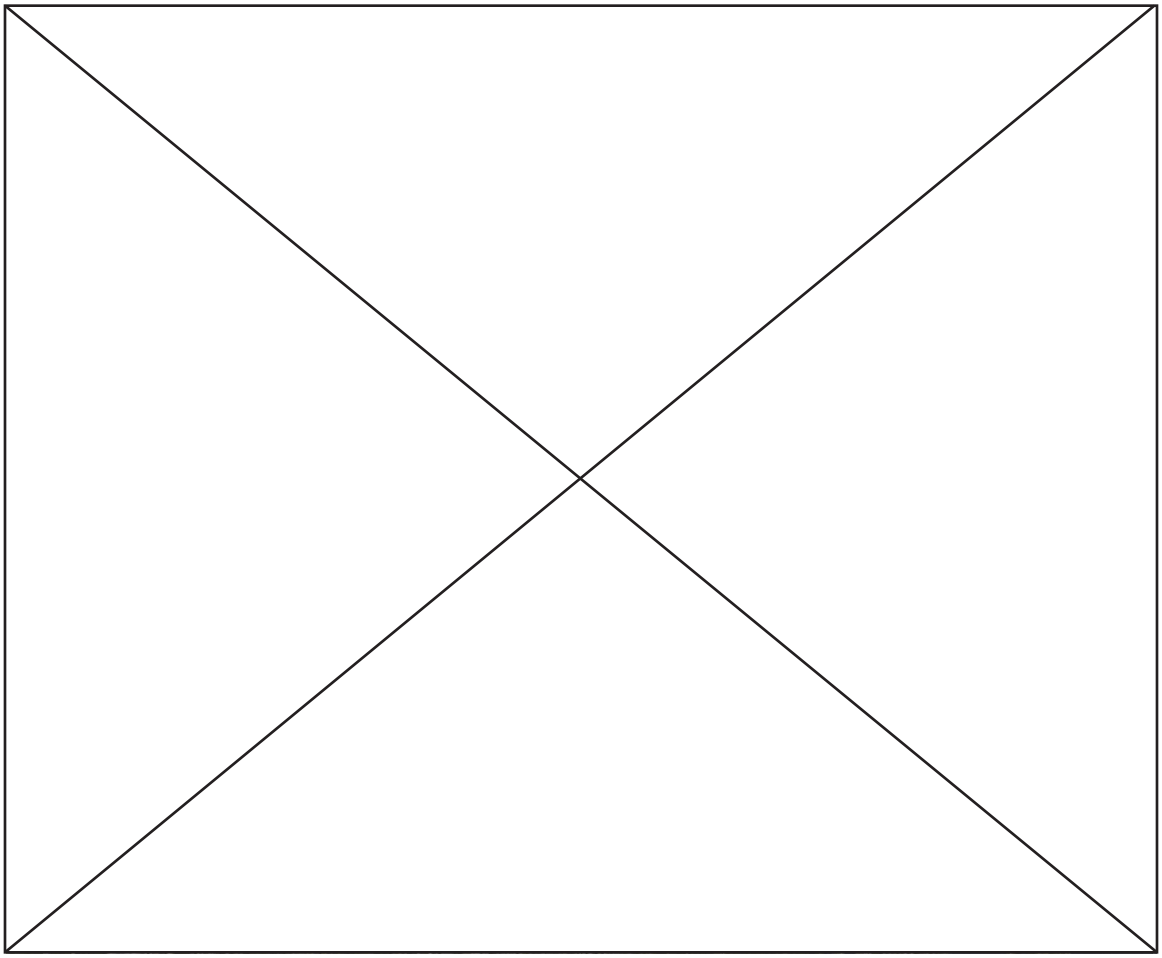


Figure 18. *Satellite photo of Baltimore showing the Inner Harbor, downtown core, and surrounding urban growth. The red dot highlights the thesis site. (Source: http://www.geosage.com/highview/figures/landsatetm_simulatedtruecolour_res1425mm_baltimore.jpg)*

MONUMENT CITY: A BRIEF HISTORY OF BALTIMORE

Now a major seaport and the 19th largest metropolitan area in the United States, Baltimore had more humble beginnings. Established in 1729 to serve the economic needs of 18th century Maryland farmers, Baltimore was named after Lord Baltimore, who was the first Proprietary Governor of the Province of Maryland. Nature blessed the site of Baltimore City with a natural harbor on the Patapsco River, a tributary of the Chesapeake Bay, and a number of potential mill sites on the swift-flowing streams dropping over the fall line, a rarity in coastal Maryland. Mills were quickly established to service grain

farmers from northern Maryland and southern Pennsylvania. Shipwrights and merchants, preparing to carry the flour milled on Jones Falls and Gwynns Falls to the distant reaches of the British Empire, settled along the fringes of the harbor. By 1768, the town had grown large enough to become the seat of Baltimore County. [19]

"Baltimore grew swiftly in the mid- to late 18th century as a granary for sugar-producing colonies in the Caribbean. The growing city acutely felt the Anglo-American tensions which led up to the American Revolution. As a seafaring and trading community, it suffered from commerce regulations which the British government attempted to impose. When the revolution erupted, it was evident where Baltimore's sympathies were. Her citizens not only served in the Continental army, but also participated enthusiastically in the government -licensed piracy known as 'privateering.' British merchants suffered losses they would long remember, and Baltimore's size and wealth burgeoned accordingly. Its population doubled between 1776 and 1790, and by 1800 had doubled again."[20]

The city played a significant role in the defeat of the British during the War of 1812 with the successful defense of Fort McHenry. This event inspired Francis Scott Key's poetic commemoration that would later become the *Star Spangled Banner*. In the years that followed, Baltimore became the second leading port of entry for immigrants to the United States. The population grew explosively, due to the increased commerce both abroad and with points west in the interior of the United States. Baltimore became a major shipping and manufacturing center with the construction of the B&O Railroad linking Baltimore with St. Louis and the Mississippi River in 1857. As fortunes were made, a distinctive local culture started taking shape, and the city developed a unique skyline peppered with churches and monuments.

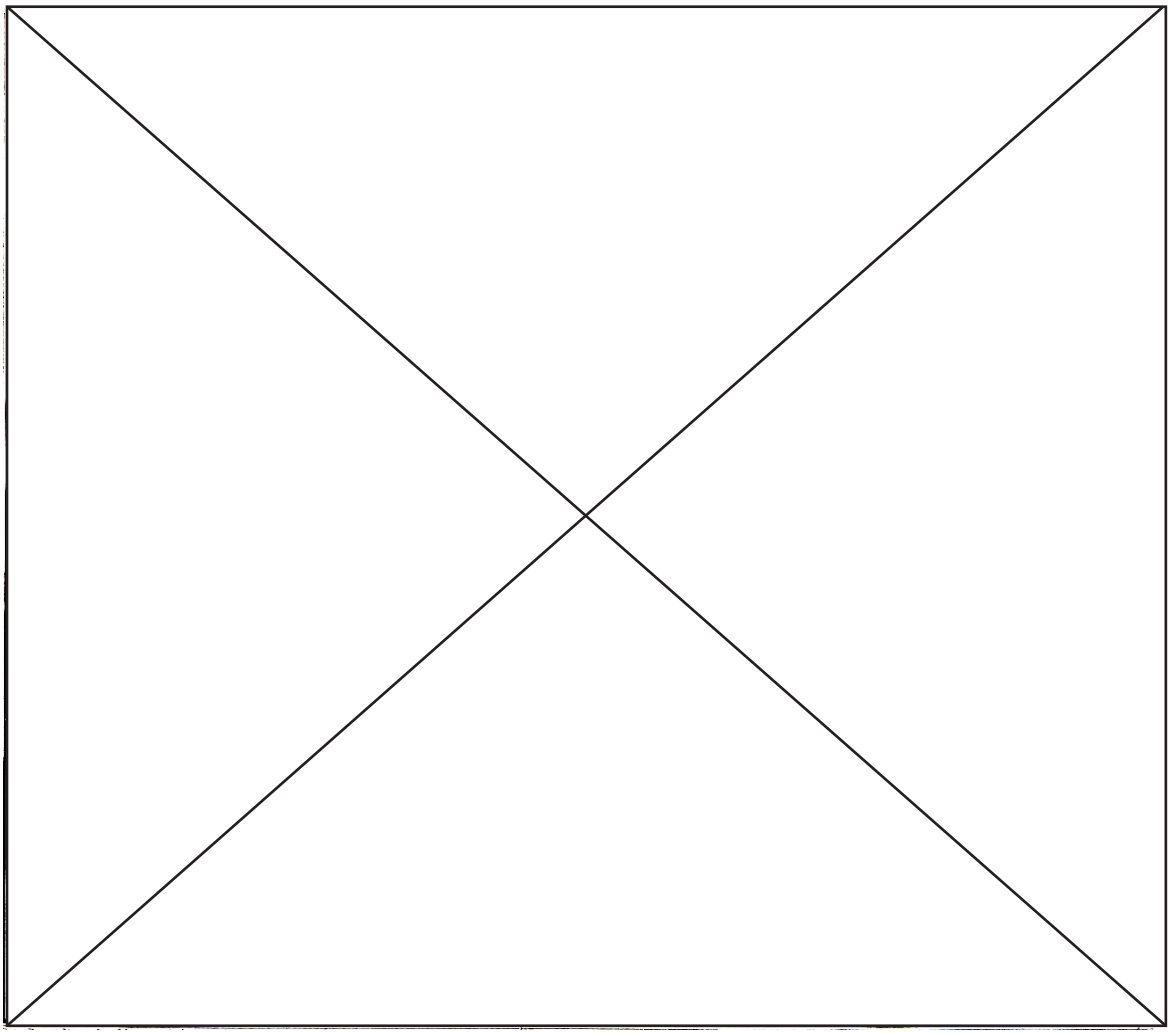


Figure 19. *1869 map of Baltimore identifying early monuments. On an 1827 visit to the city, John Quincy Adams purportedly nicknamed Baltimore "Monument City"--a moniker that remained popular for well over a century. (Source: Appletons' Hand-Book of American Travel; University of Texas at Austin, Perry-Castañeda Library Map Collection)*

The city's progress suffered when the Great Baltimore Fire of 1904 consumed over 1,500 buildings in 30 hours including most of the business district. Despite this setback, the devastated area was quickly rebuilt, and Baltimore prospered through the First World War and into the 1920's until the Great Depression. Economic distress gripped the city through World War II, hampering physical development. After the war city residents were increasingly attracted to new housing developments outside of the city limits. For the first time in its history, Baltimore's population began to shrink as adjacent counties experienced tremendous growth. [21]

BALTIMORE TODAY: A CITY OF GAPS

Baltimore exemplifies the social and economic problems that plague many older, formerly industrial U.S. cities. Baltimore today has been severely affected by the post-war trend of increased suburbanization and has experienced a significant decline in city population. The population has gone from an all time high in 1950 of almost 950,000 to 628,670 according to the 2003 Census; in that time period, Baltimore experienced more than a 30% population decline.[22] (Figure 20)

The flight of people to the suburbs was followed by a migration of jobs out of the city. This decentralization of the economy was both a reaction to people's locational decisions and the result of a changing economy, that is now less dependent upon the traditional comparative advantages of the city, namely, its port and its industries. The economic base has changed dramatically since the 1950's. Once an industrial town, with an economic base focused on steel processing, shipping, auto manufacturing, and transportation, Baltimore is now a modern service economy. Between 1950 and 1990, Baltimore

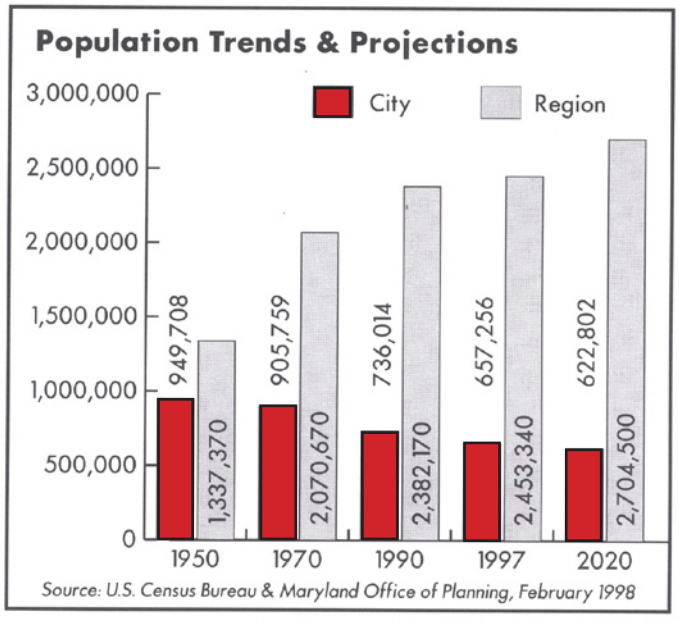


Figure 20. *Baltimore City population trends and projects since 1950 (Source: US Census Bureau & Maryland Office of Planning)*

lost 75,016 manufacturing jobs or two-thirds of its total employment in manufacturing.[23] Although deindustrialization took its toll on the city, costing residents many low-skill, high-wage jobs, the city is cultivating its status as a burgeoning financial, business, and health service base for the southern Mid-Atlantic region.

Despite these gains in the service sector, a significant portion of the economic base of the city had been rooted in residential property tax. As more affluent residents have left for the suburbs the city now has a higher concentration of poor residents and a substantially reduced revenue stream. (Figure 21) This population decline has resulted in widespread abandonment, leaving large amounts of vacant and under-utilized property—both residential and commercial. Baltimore currently has around 16,000 vacant properties[24] and 14,000 vacant lots[25]. (see Figures 22 and 23) A recent nationwide survey found that Baltimore City has one of the highest vacancy to population ratios: 22.22 abandoned structures per 1000 residents compared to an average of 2.63 per 1000 across all of the cities surveyed.[26] Vacant property is both a symptom of the population and job losses and a problem in itself, as widespread blight depresses property values, tarnishes neighborhood images, encourages crime, and ultimately leads to physical decay and disinvestment.

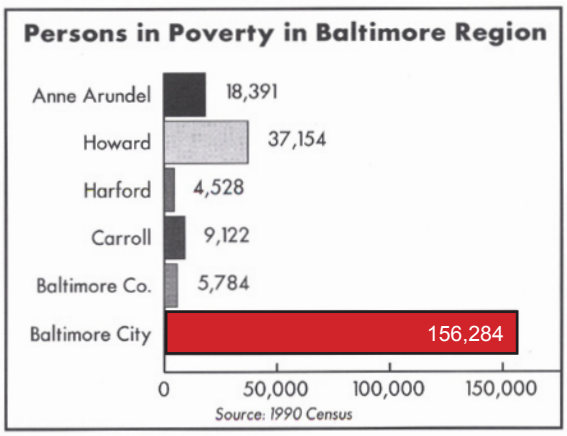


Figure 21. *Poverty in Baltimore Region (Source: 1990 Census)*

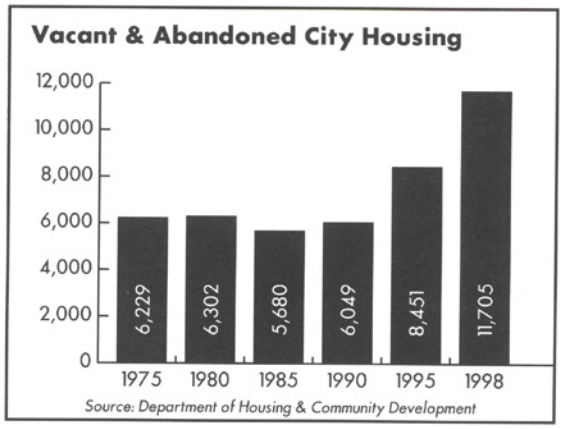


Figure 22. *Vacant and Abandoned Housing in Baltimore (Source: Baltimore Dept. of Housing & Community Dev.)*

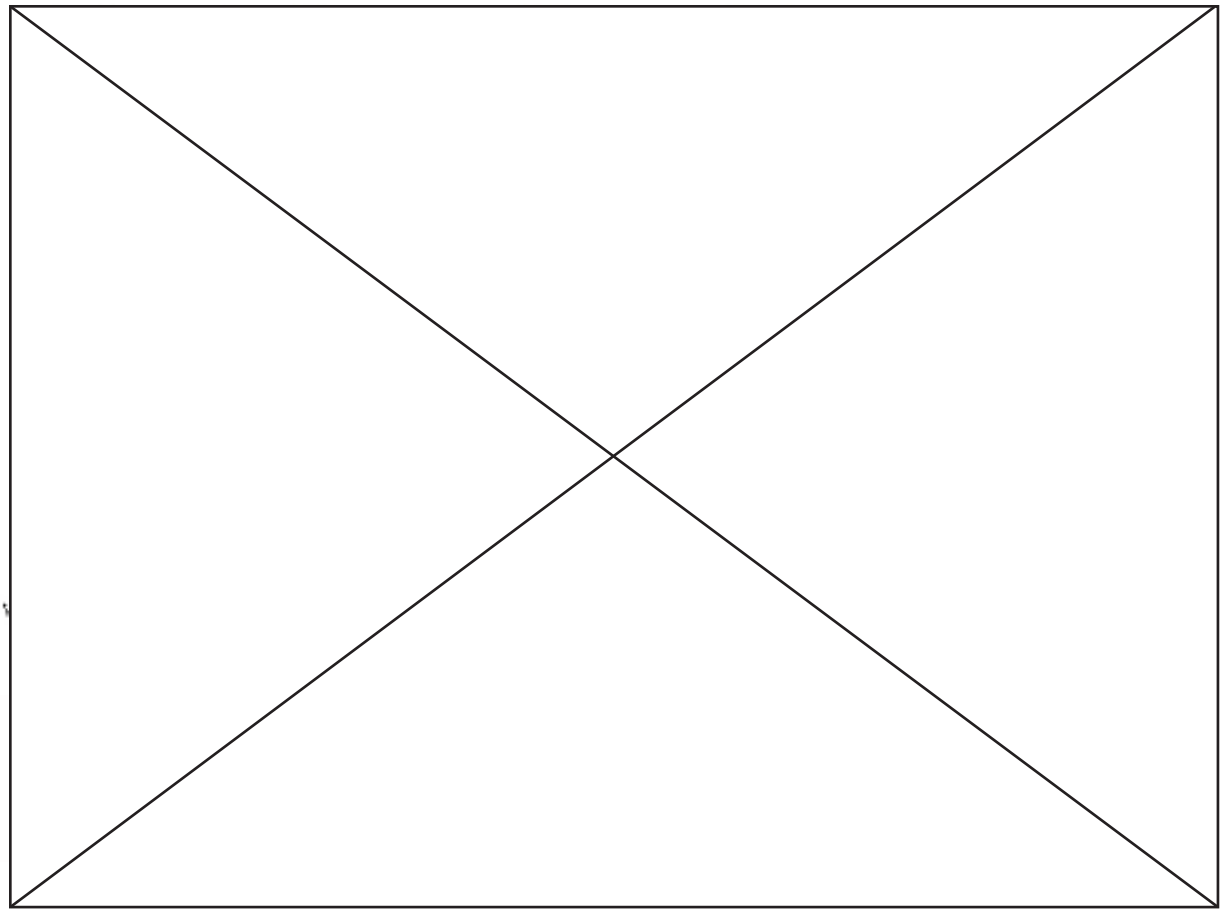


Figure 23. *Map showing distribution of vacant and abandoned properties in Baltimore City (Source: Maryland Office of Planning)*

One of the main responses to blight by the city government and community development corporations has been to demolish vacant structures. Baltimore City government has spent about $5 million annually on scattered demolitions, targeting properties that were deemed to be safety hazards and parcels that have drawn complaints from neighboring residents. More than 4000 row houses were demolished between 1996 and 1999 without a plan to reuse or maintain the vacant lots.[27] These demolitions created gaps in row house blocks that led to additional problems, such as increased dumping, crime, rat infestation, and even the collapse of adjacent housing units. Scattered demolition without plans for redevelopment is a short-term fixes that fail to acknowledge current urban conditions.

NEIGHBORHOOD HISTORY

The neighborhood and, more specifically, the block on which the Schuler School of Fine Arts sits exist as a microcosm of the history of Baltimore City. The neighborhood, now known as the Station North Arts District, has followed the ups and downs of the city as a whole, while the Schulers have ridden the tide of change through the years. The process of population decline, abandonment, and deterioration has taken its toll and the neighborhood, including the Schuler School block, has fallen victim to the city's approach of scattered demolition. In recent decades, the neighborhood has remained a relatively impoverished area between the healthier neighborhoods of Mount Vernon (to the south), and Charles Village (to the north). In 2001 Baltimore City designated the neighborhood as an 'arts district' in an effort to promote reinvestment and capitalize on the existing cultural and arts related facilities in the area. The neighborhood is currently home to a combination of arts facilities (including MICA's studio building and the Schuler School), theaters, museums and galleries, as well as formerly abandoned warehouses that have been converted into artist live/work housing.[28]

However, in order to understand this recent history of the neighborhood, it is important to consider the position of the neighborhood within the city as a whole to gain a clear picture of its historic development patterns, defining characteristics, assets, and factors contributing to both its demise and its prospects for revitalization. The physical boundaries of the Station North neighborhood are defined by the railroad tracks and Interstate 83 (the Jones Falls Expressway) to the south; the major east-west connector of North Avenue lies one block below the District's northern boundary; the western boundary is Howard Street; and Greenmount Avenue and Greenmount Cemetery define the eastern boundary. Charles Street is the main commercial spine of the district.

***Figure 24**. Site vicinity map showing the North Central Historic District (placed on the National Register of Historic Places in 2002,) and the Station North Arts District Boundaries, as well as neighboring historic landmarks (Author)*

Figure 25. *Site Map of Station North Arts District showing arts related facilities (indicated by red dot) (Author)*

HISTORIC DEVELOPMENT

The area now defined as Station North has colonial roots extending back to 1688 and was divided into tracts, such as "Edward's Lott," "Wilkinson's Folly" and "Edward's Enlargement." These tracts were developed as individual country estates north of the city for wealthy Baltimoreans. York Turnpike (now Greenmount Avenue) connected Baltimore to York, Pennsylvania and businesses arose along this north-south corridor that served the needs of estate residents and travelers alike. As large land-owners sold off parcels during the early part of the 19th century, the area became predominately industrial. The substantial population boom of the late 1800's made redevelopment into a residential area a more valuable prospect. New larger bridges were constructed over the Jones Falls at Calvert Street, St. Paul Street and Guilford Avenue, accelerating the pace of development. During the 1880's and 90's the area quickly became a middle- to upper-middle class suburb of downtown Baltimore, with Charles Street and North Avenue defining the heart of the neighborhood. During this time public transportation underwent rapid changes from horse-

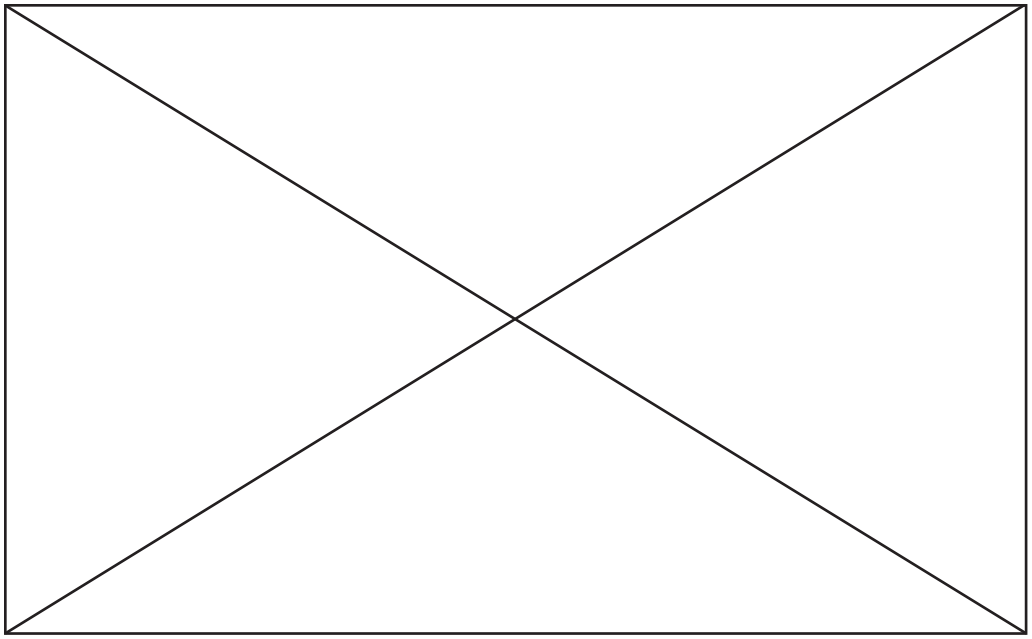


***Figure 26**. E. Sachse, & Co.'s bird's eye view of the city of Baltimore, 1869; close up of Station North area showing Jones Falls, Charles Street, the Washington Monument, Greenmount Avenue (then called York Turnpike), and the edge of Greenmount Cemetary (Source: Library of Congress, G3844.B2A3 1869 .S3)*

drawn rail cars to cable cars, and then to electric trolleys. With fast and easy access to and from the city center this area became a popular commuter suburb. At the same time, the southeastern portion retained a mix of residences, manufacturing, and industrial businesses.[29]

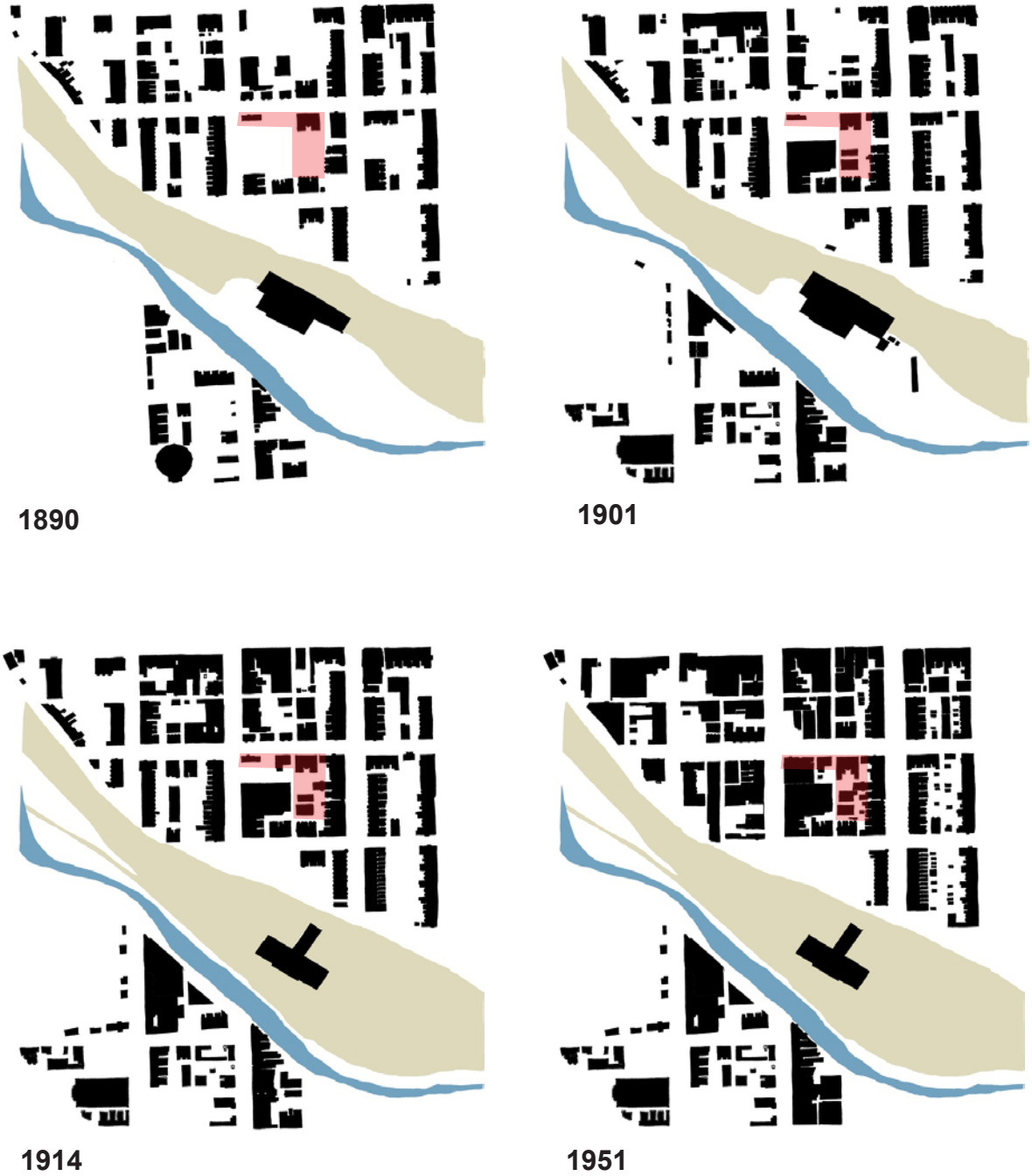


Figure 27. Figure-Ground showing the historic development from 1890 to 1951. The red area highlights the thesis site. (Author)

***Figure 28**. Present Figure-Ground showing surrounding arts district and Charles Street corridor. The red box indicates the area shown in the historic development figure-grounds, Figure 27 (Author)*

"The City of Baltimore, the metropolis of the South, the entrepôt of the Imperial West, remarkable for commercial activity, fine monuments, beautiful parks and environs."

- "Metropolitan & Suburbia" Advertisement, c. 1900

CHAPTER 5

Understanding the Evolving Context

THE CHARLES STREET CORRIDOR

Charles Street is the spine of Baltimore, dividing the city into east and west. The Charles Street corridor connects the inner harbor, downtown, Mount Vernon, Penn Station and Johns Hopkins University. The eclectic mix of late-nineteenth and early-twentieth-century architecture along Charles Street signifies its importance as the original north-south axis of the city (now extending from the Inner Harbor to the outer suburbs at the Baltimore Beltway).

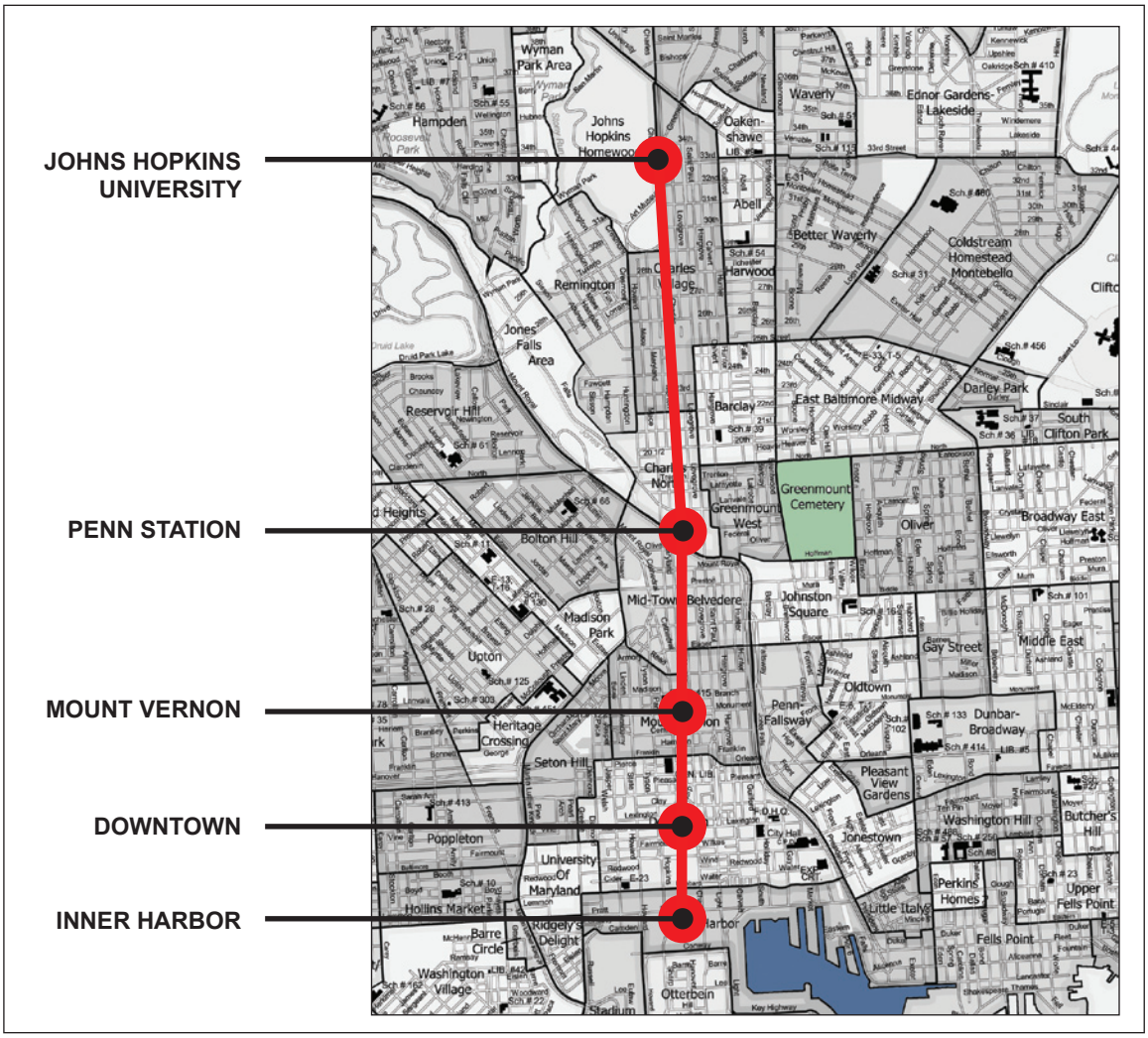


Figure 29. *Charles Street—main north-south axis of Baltimore City (Author)*

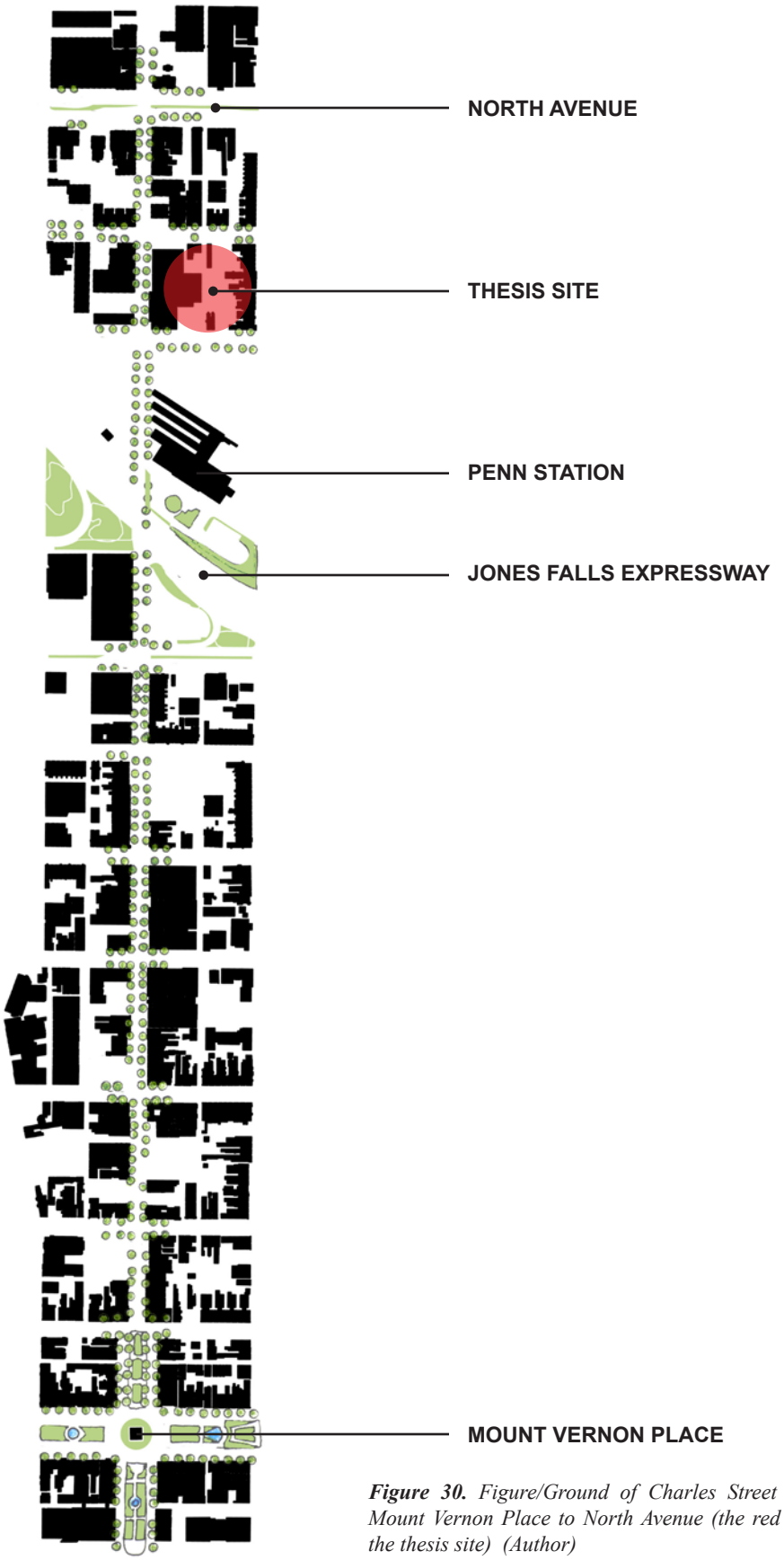


Figure 30. *Figure/Ground of Charles Street corridor from Mount Vernon Place to North Avenue (the red dot indentifies the thesis site) (Author)*

Mount Vernon

Charles Street became known as Baltimore's upscale retail corridor, and the Mt. Vernon area has been the traditional center of cultural and artistic life of the city. The Mount Vernon neighborhood today includes a mix of institutions, including the Peabody Conservatory of the Johns Hopkins University, Walters Art Museum, University of Baltimore, Maryland Historical Society, Maryland Institute College of Art, Meyerhoff Symphony Hall, Baltimore School for the Arts, Lyric Opera House, Center Stage, Enoch Pratt Free Library Central Branch, Contemporary Museum, Spotlighters Theatre, Eubie Blake National Jazz Institute, and Theatre Project.

The centerpiece of the neighborhood is the Washington Monument and the four small parks that radiate from the monument. Designed by Robert Mills, the monument

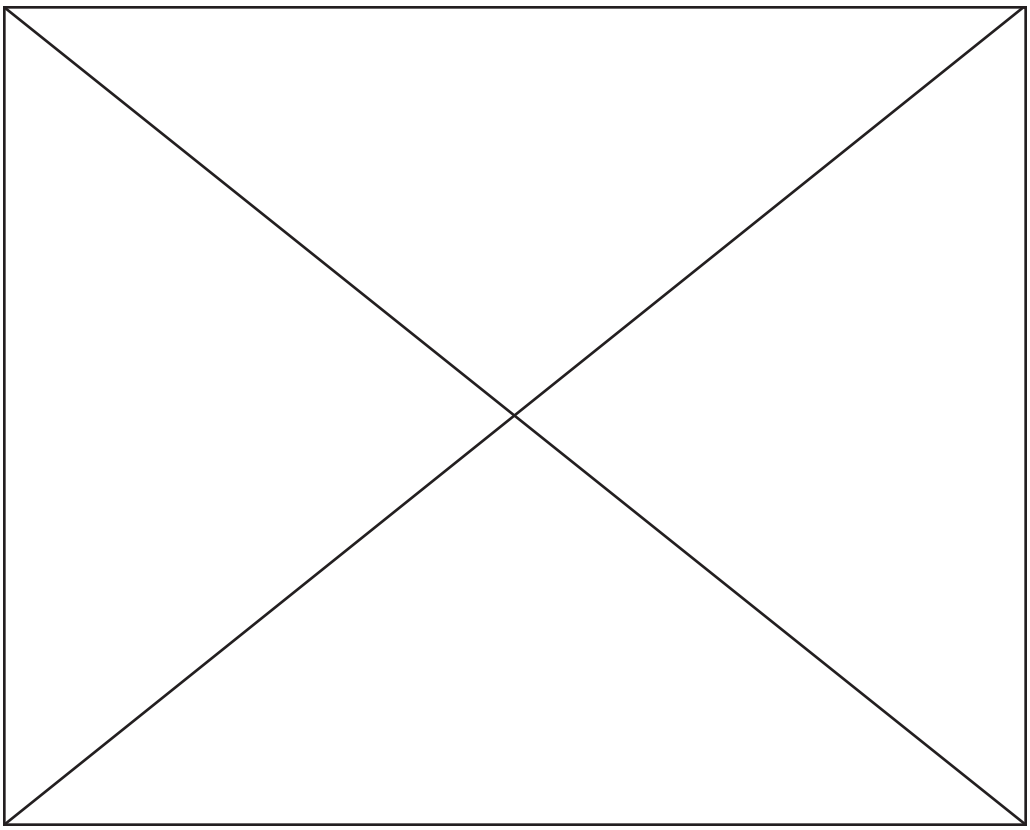


Figure 31. *Historic views of Mount Vernon Place (clockwise from top left: ca.1894 (Z24.1267); 1908 (Z24.111.VF); ca. 1900 (Z24.1.VF), 1906 (Z24.324)*
(Source: Maryland Historical Society)

was completed in 1829. At the time of its construction the site of the monument was well north of the city and was a hill called "Howard's Woods," donated by Colonel John Eager Howard, Baltimore's own Revolutionary hero. During the 1830s and 1840s, the city of Baltimore steadily grew out to the Monument. Colonel Howard's heirs laid out the parks in a Greek Cross Plan and sold the bordering lots. The design was based on the London residential squares of the Georgian period. The parks are considered the finest existing urban landscapes by the beaux-arts architectural firm of Carrere & Hastings. By the 1850s the area began to boast the most elegant townhouses in the city. With the development of the surrounding area, the parks were relandscaped periodically in keeping with the prevailing fashion of the day. By the 1890s, the squares were becoming an outdoor sculpture garden, which they remain today.[30] Mount Vernon Place, with its broad range of architectural styles, is a reflection of Baltimore's history and life patterns during the 19th and 20th centuries and is one of the finest surviving examples of 19th century urban planning.

Figure 32. *Washington Monument and Mount Vernon Square as they appear today (GNU Free Documentation License)*

Pennsylvania Station and Jones Falls

Pennsylvania Station, for which the Station North district is named, is located at 1515 N. Charles Street just one block south of the thesis site, on a raised 'island' between two open trenches, one for the Jones Falls Expressway and the other the railroad tracks of the Northeast Corridor. Penn Station is about a mile and a half north of downtown and the Inner Harbor. Constructed for the Pennsylvania Railroad in 1911, the Beaux-Arts building was designed by New York architect Kenneth M. Murchison (1872-1938). The station was originally known as Union Station (because it was served by both Pennsylvania Railroad and Western Maryland Railway,) but was renamed to match other Pennsylvania Stations in 1928. The building is a Baltimore City Landmark. [31]

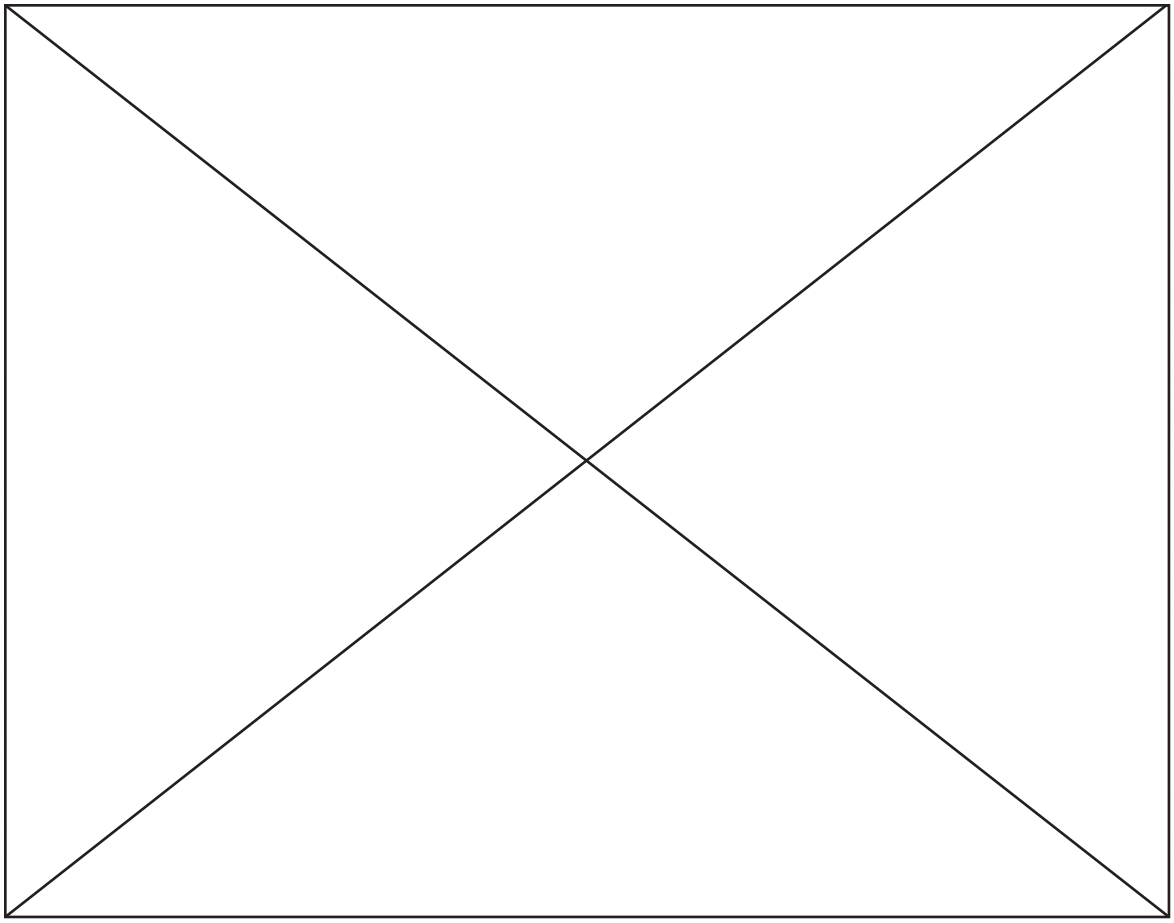


Figure 33. *Pennsylvania Station looking North along Charles Street ca.1926 (Source: Maryland Historical Society)*

The Jones Falls River flowed through central Baltimore until the construction of Interstate 83, otherwise known as the Jones Falls Expressway (JFX), in 1963. In the process of construction the Jones Falls River was covered; the Falls now flows directly underneath the elevated freeway. Today JFX is a major north-south artery through the city connecting downtown with the northern suburbs, the Baltimore beltway (695) and Interstate 95. The expressway takes a sharp turn just south of Penn Station, heading north-west through the central part of the city.

While the picturesque quality of the day-lighted river may be debated (it was notoriously polluted), the expressway is a clear divider of the city. Despite the Charles Street and Saint Paul Street bridges crossing the expressway, the disconnect between the Mount Vernon neighborhood and the Station North neighborhood can be strongly felt, particularly by the pedestrian.

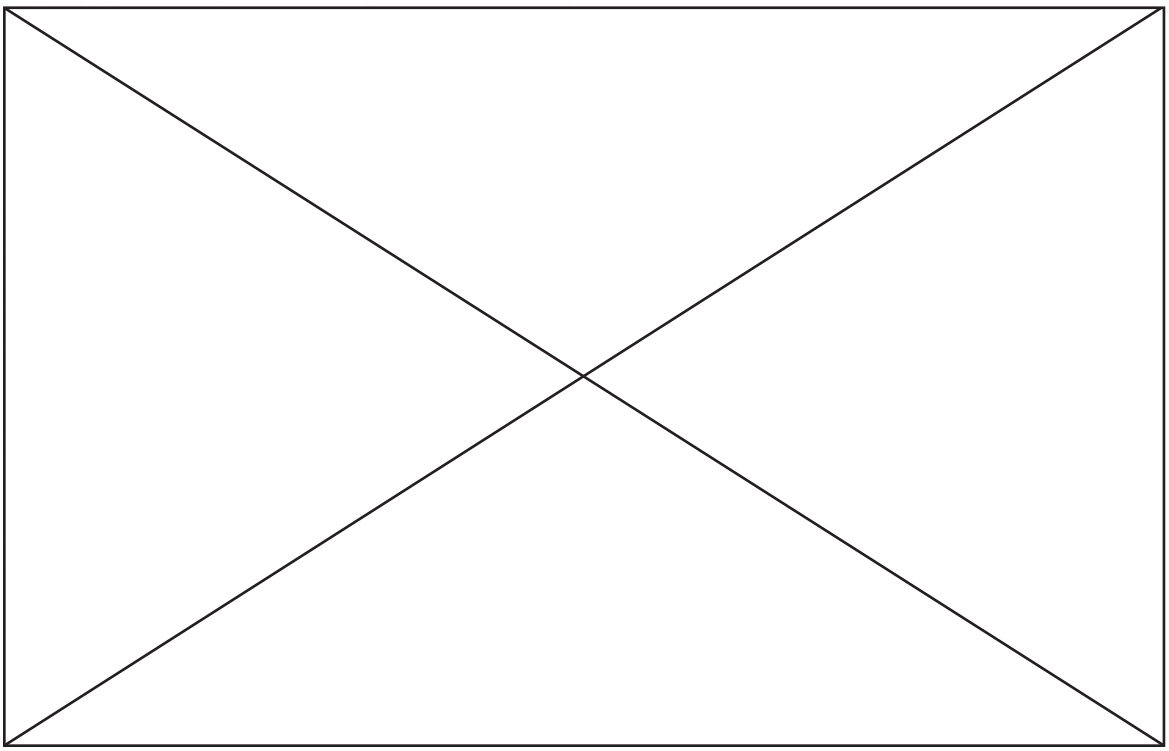


Figure 34. *Bird's eye view of Pennsylvania Station, c. 1915, showing the Charles and Saint Paul Street bridges crossing the Jones Falls River (The construction of the Jones Falls Expressway in 1963 buried the river) (Source: Maryland Historical Society, Z24.1390)*

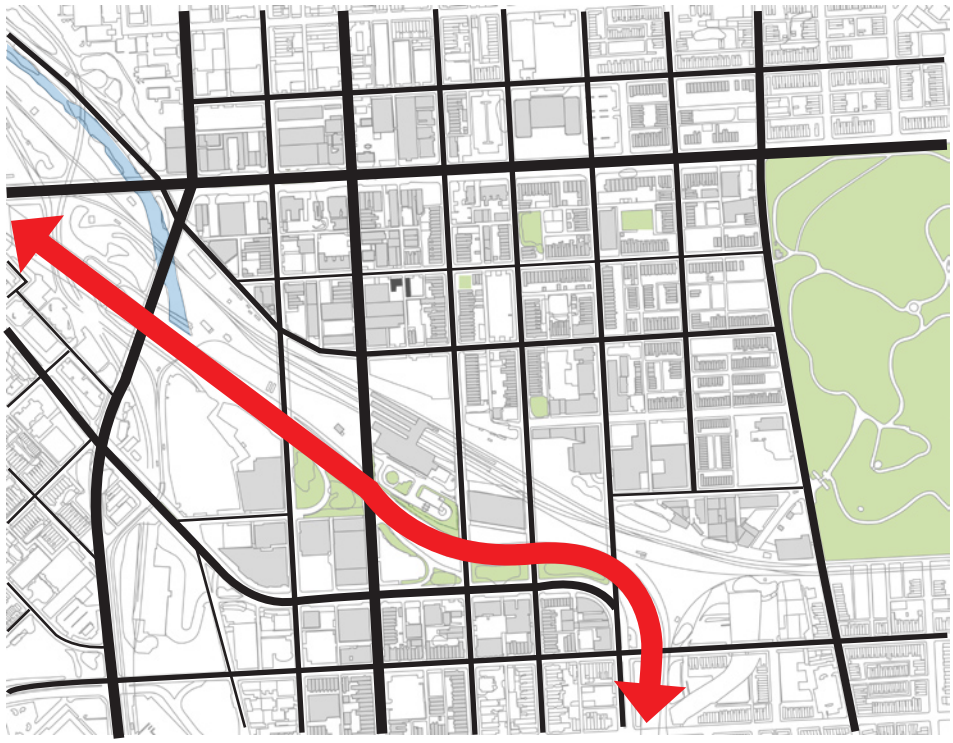


Figure 35. *Street grid showing interuption by Jones Falls Expressway and train bed*

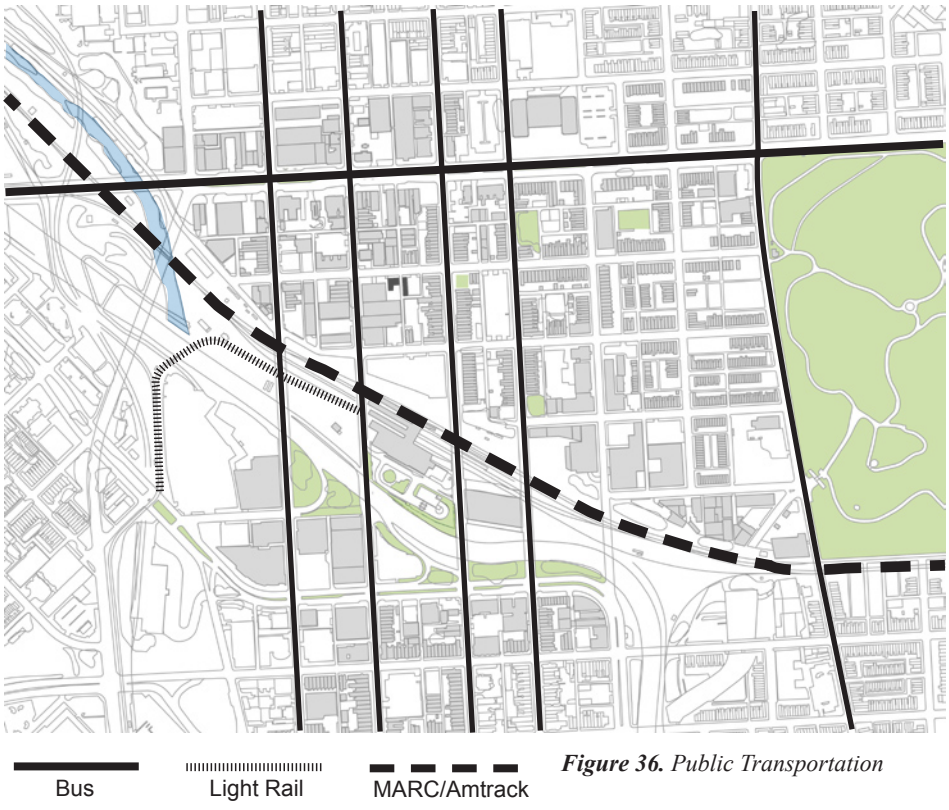


Figure 36. *Public Transportation*

North Avenue

Originally called Boundary Avenue, this street marked the northern edge of the city from 1816 to 1888. The name was changed to North Avenue in 1908. In the mid and late-nineteenth century this broad avenue contained many fine residences with picturesque gardens. At that time a North Avenue address was a coveted mark of prestige. The blocks on either side of Charles Street were known as Taney Place, in honor of Chief Justice Roger B. Taney. [32] (A few of these grand homes remain on either side of the west 100 block.) During the early decades of the 20th century North Avenue, like Charles Street, became a high end retail corridor mixed with exclusive residences. Two small hotels, the Waldorf and Chateau, opened at the corner of North and Charles. This intersection was also the home of the city's first traffic light. The Parkway Theater (5 W. North Avenue) opened in 1915

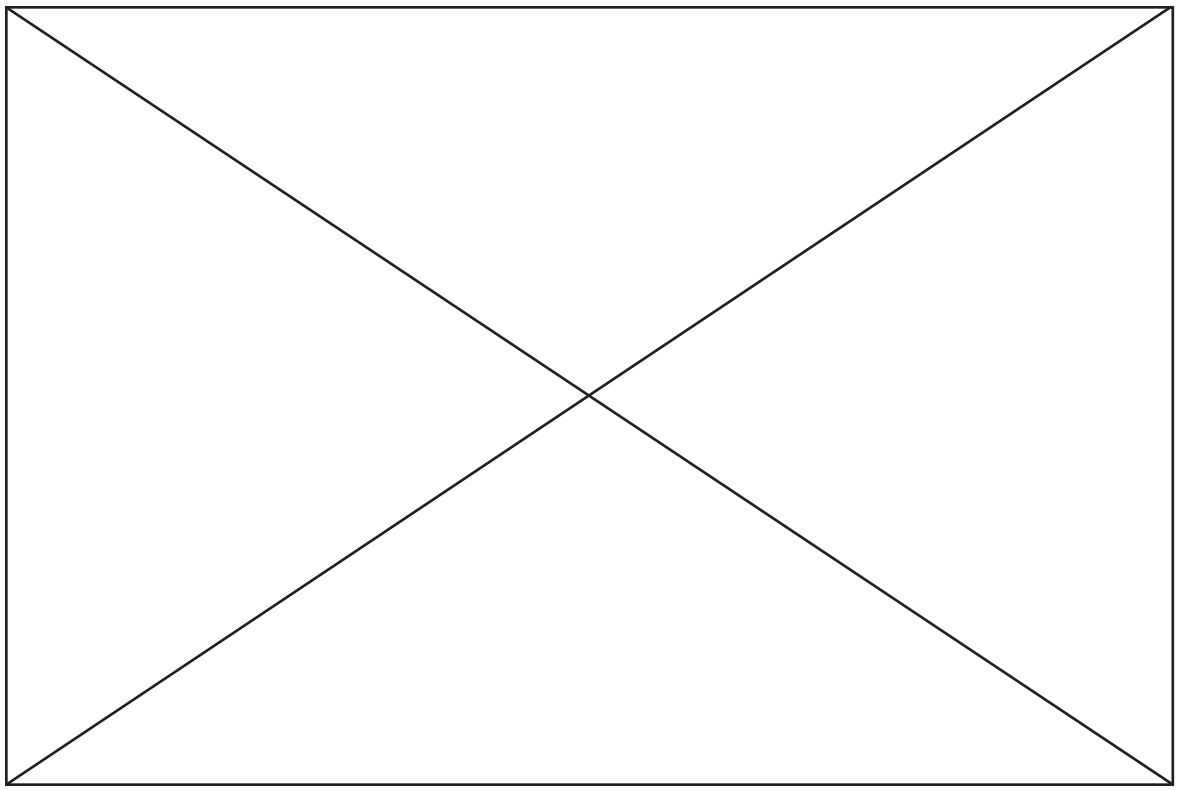


Figure 37. *The intersection of North Avenue and North Charles Street (c. 1928) was the home of the city's first traffic light, where a policeman in an elevated, enclosed kiosk operated a set of lights mounted at the roof line. The Parkway Theatre is visible at the far left. The Security Bank Building, next to the Parkway, has been demolished and is now a parking lot for a fast food restaurant. (Source: Small Town Baltimore, Gilbert Sandler)*

Figure 38. *East corner of North Avenue and Charles Street showing the old Waldorf Hotel (Author)*

as an elegant and refined vaudeville venue, with a mezzanine tea room for intermission indulgences. The opulent interior was modeled after the West End Theater in London's Leicester Square. The Parkway continued to cater to upscale North Baltimoreans through the 1940's. In the 1950's, when North Avenue began to decline, it changed to the Five West Theater and finally closed its doors in 1985. It has been sitting vacant ever since. [33]

North Avenue, like the neighborhood as a whole, fell victim to the urban ills that were effecting the rest of Baltimore during the 1950s and 60s. The riot of 1968, following the assassination of Martin Luther King, Jr., had a particularly devastating effect on the street. Businesses were looted and burned; many never reopened. Since then, the perception of North Avenue has remained predominantly negative. Many structures have been demolished, leaving a gap-toothed quality to the street and many more remain vacant awaiting redevelopment.

Figure 39. *West corner of North Avenue and Charles Street showing the old Parkway Theater (now vacant) and the parking lot where the Security Bank building once stood (Author)*

The Charles Theatre

Charles Street defines the retail core of the Station North neighborhood. The commercial district on Charles Street is anchored by the Charles Theatre, a popular art house multiplex, and several successful restaurants that cater to moviegoers. The Schuler School of Fine Arts shares the same block with this Baltimore icon. The 108-year-old structures which house The Charles boast a rich history. Designed in 1892 by architect Jackson C. Gott for the Baltimore Traction Company, the Beaux-Arts buildings were originally designed to be a cable car barn (north side) and a powerhouse (south side). It housed a steam-fed generator that powered Baltimore's short-lived cable-car system. The Blue Line ran for 2.2 miles from downtown to the old Oriole Park. The buildings served as cable car facilities for four years after which they became a streetcar barn, a bus barn, a library for the blind, a bowling alley and the Famous Ballroom. In 1939, the Times Theatre opened on the site

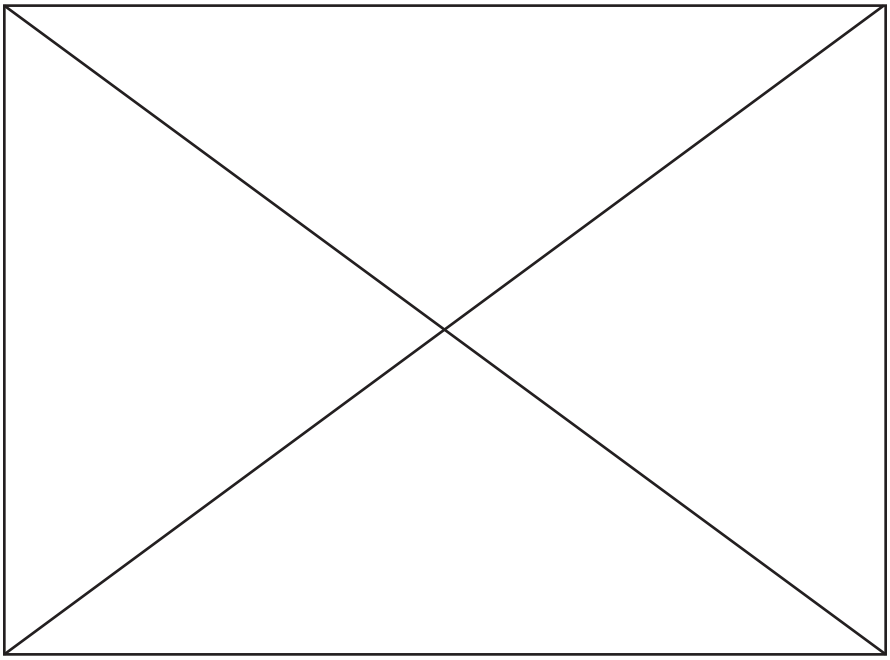


***Figure 40**. Designed in 1892 by architect Jackson C. Gott for the Baltimore Traction Company, the Beaux-Arts buildings were originally designed to be a cable car barn (north side) and a powerhouse (south side). It housed a steam generator that powered Baltimore's short-lived cable-car system. (Source: Baltimore Streetcar Museum, Inc.)*

as Baltimore's first all-newsreel movie house. The theater was re-named the Charles circa 1959 and became a calendar revival house in 1979. The Charles remained a single-screen theater until 1999, when a dramatic expansion was completed to accommodate four additional screening rooms. The original auditorium still has 485 seats and has been altered only slightly. [34]

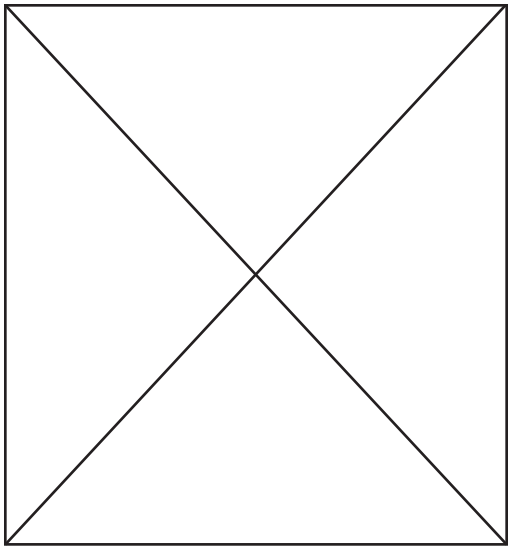


***Figure 41**. In 1939, the Times Theatre opened on the site as Baltimore's first all-newsreel movie house (Source: Robert Headley Theater Collection)*

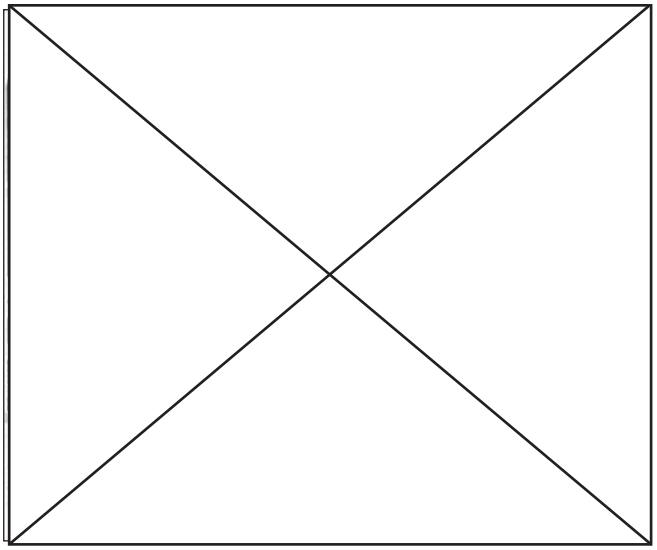


***Figure 42.** The theater was re-named the Charles circa 1959 and became a calendar revival house in 1979. (Source: Robert Headley Theater Collection)*

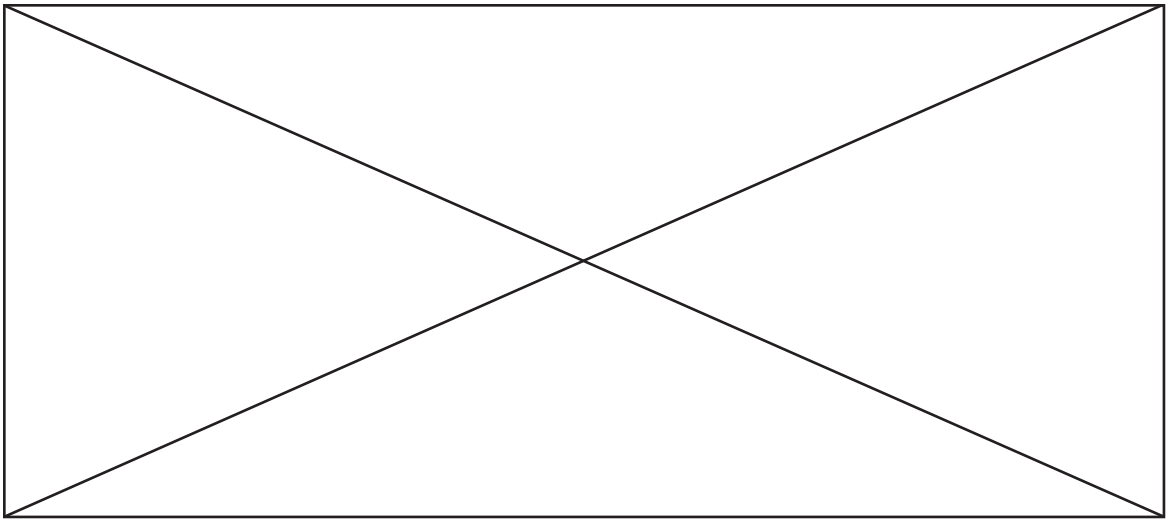


***Figure 43.** The Charles during the 1999 restoration and expansion. (Source: The Charles Theater)*

Figure 44. *The Charles Theatre and Teatro Tapas as they appear today (Author)*

Figure 45. *Charles Street is the main commercial core of the Station North Arts District, anchored by the Charles Theater. (Author)*

SITE ANALYSIS

Understanding the history of the city and the neighborhood allows the block which contains the Schuler School to read as a diagram of the temporal continuum. The different faces of the block illustrate the evolution of a major commercial corridor (Charles Street), a grand residential street (Saint Paul Street), secondary mixed use streets (Lafayette and Lanvale Streets) and a minor through-block alley (Lovegrove Alley). The Charles Street side offers a glimpse of the potential future of the area, with the renovation of the Charles Theatre and the introduction of retail businesses that bring life to the street. The Saint Paul Street side has remained largely intact, featuring beautiful, three-story row houses built between 1876 and 1896.[35] The residences along this face of the block represent a unique mixture of eclectic and traditional architectural styles in Baltimore characterized by an unusually high degree of articulated masonry and architectural ornamentation, though the exteriors belie the carved-up nature of the interiors when these grand homes gave way to more affordable apartments for lower income residents. Like the Charles Street Side, these too are beginning to see reinvestment, with the help of the designation of the Saint Paul Street Historic District (which

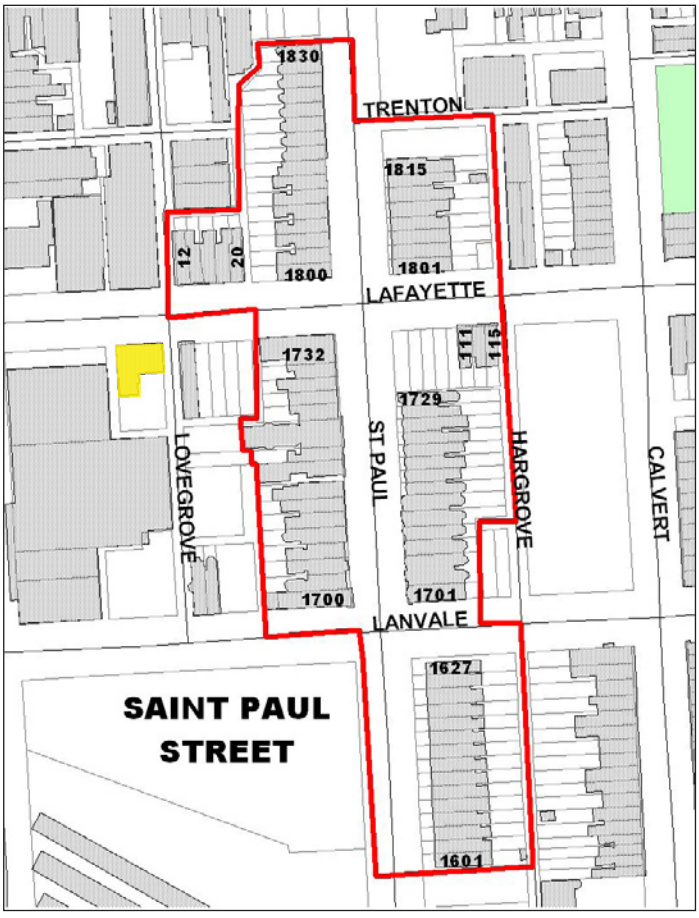


***Figure 46**. Map showing Saint Paul Street historic district (the yellow shows the Schuler School of Fine Arts) (Author)*

Figure 47. *Charles Street elevation photomontage (Author)*

Figure 48. *Lafayette Avenue elevation photomontage (Author)*

Figure 49. *Lanvale Street elevation photomontage (Author)*

Figure 50. *Saint Paul Street elevation photomontage (Author)*

Figure 51. *Lovegrove Alley west elevation photomontage (Author)*

falls within the boundary of the North Central Historic District).

The secondary streets of Lafayette and Lanvale have suffered the greatest losses during the last fifty years. On Lanvale, of the ten original row houses only two are still standing, midblock. On Lafayette, of the five original row houses, only one remains which is now owned by the Schuler School and currently serves as gallery space and family residence. Additionally the structure to the west of the Schuler School has

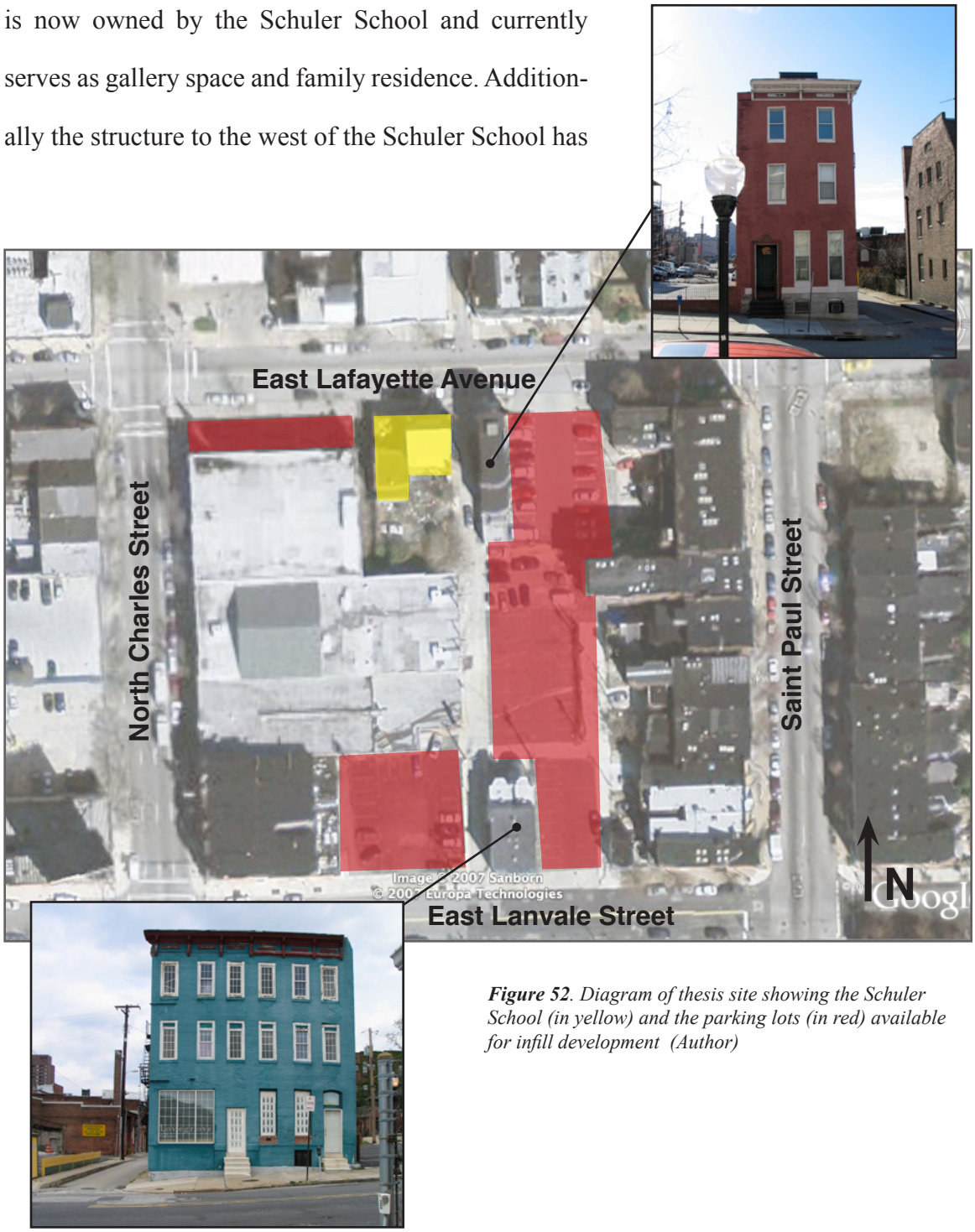


Figure 52. *Diagram of thesis site showing the Schuler School (in yellow) and the parking lots (in red) available for infill development (Author)*

also been demolished, leaving an exposed party wall along the North Face of the Everyman Theater building. Both streets have been left with gaping holes and the vacant portions of the block are currently used as pay parking lots. The site of the proposed addition to the Schuler School will fill in the gaps left by demolition, incorporating the historic residence and studio, as well as the single row house to the east.

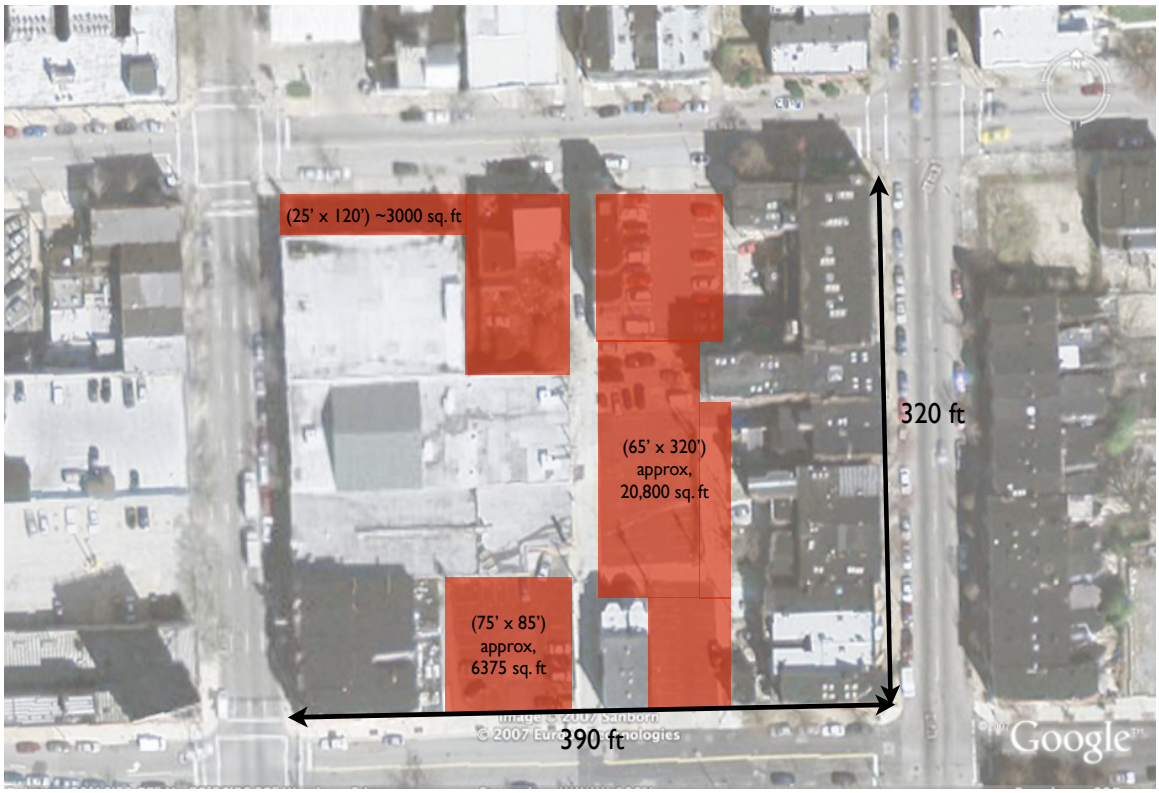


Figure 53. *Buildable area of thesis site and block dimensions*

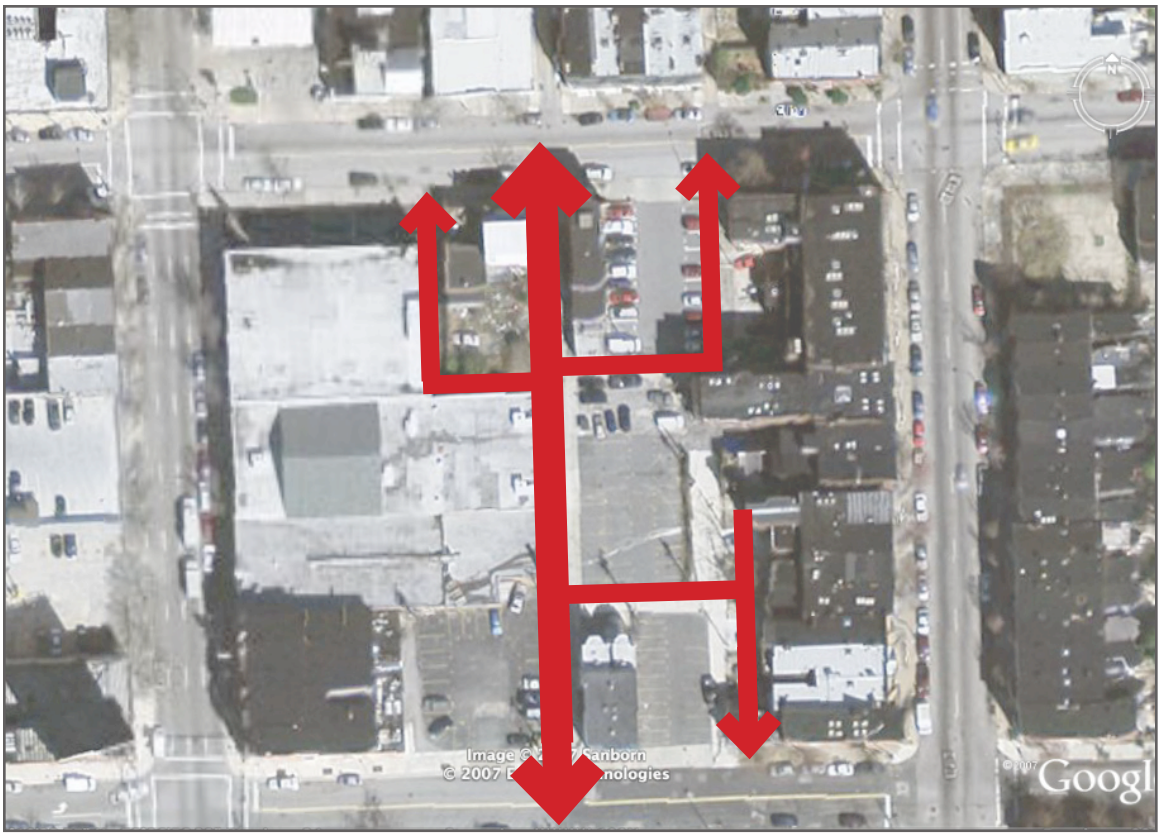


Figure 54. *Existing alley ways and service access (Author)*

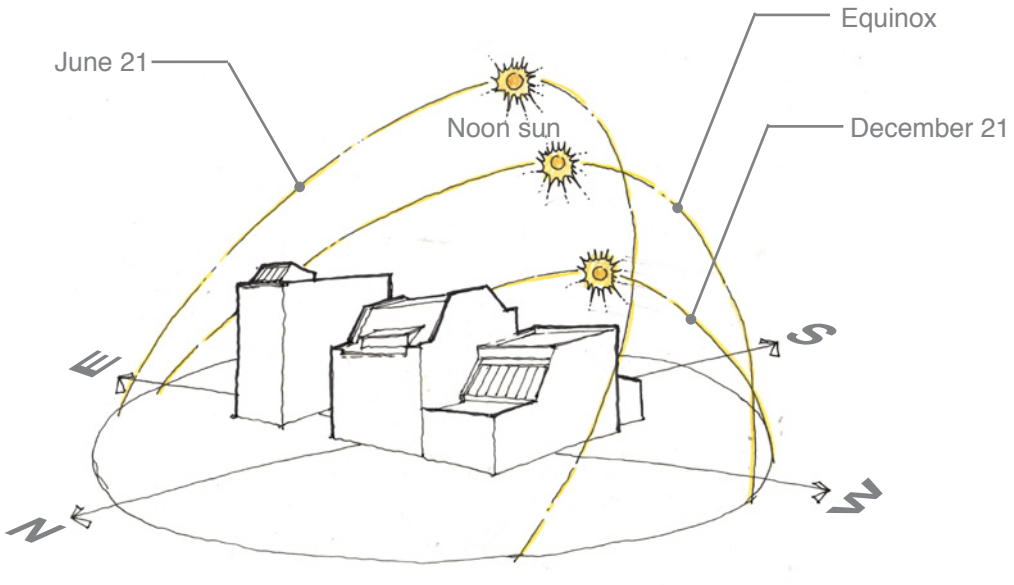


Figure 55. *Sun path diagram (Author)*

"New and old most effectively coexist if

they don't try to meet on some wobbly middle ground."

-Steven Holl

CHAPTER 6

Infill Strategies

INFILL STRATEGIES

The stated goals of this thesis are to design an addition to the Schuler School of Fine Arts that enhances the school philosophy, addresses the school's needs, and contributes to the larger cultural context of the Arts and Entertainment district, and to do that by utilizing a modern architectural vocabulary that creates a dialogue with the past through its connection to the existing historic fabric. In order to determine the most appropriate intervention methodology, precedents were examined to better understand existing strategies for designing within a historic context.

Due to the site-specific nature of infill development, design approaches are as varied as the historic fabric surrounding them. However, some general commonalities exist among the most successful infill projects. Successful design approaches involved: mediating the past and present while respecting the historic integrity of existing structures, restoring spatial continuity to fragmented streetscapes/landscapes, and introducing connections across and between new and existing structures (through both interior and exterior spaces). Beyond these common guidelines, three general categories of infill strategies emerge: Insertion, Connective Tissue and Growth by Accretion.

INSERTION

Insertion is the most straightforward of the three approaches. A "hole" within the historic fabric exists and a new design intervention is inserted within the confines of the past.

PRINCIPLES:

- Juxtaposition of old and new is highlighted
- Isolation of historic fabric as distinct and separate
- Continuity of datum lines and scale
- Giving past events architectural expression

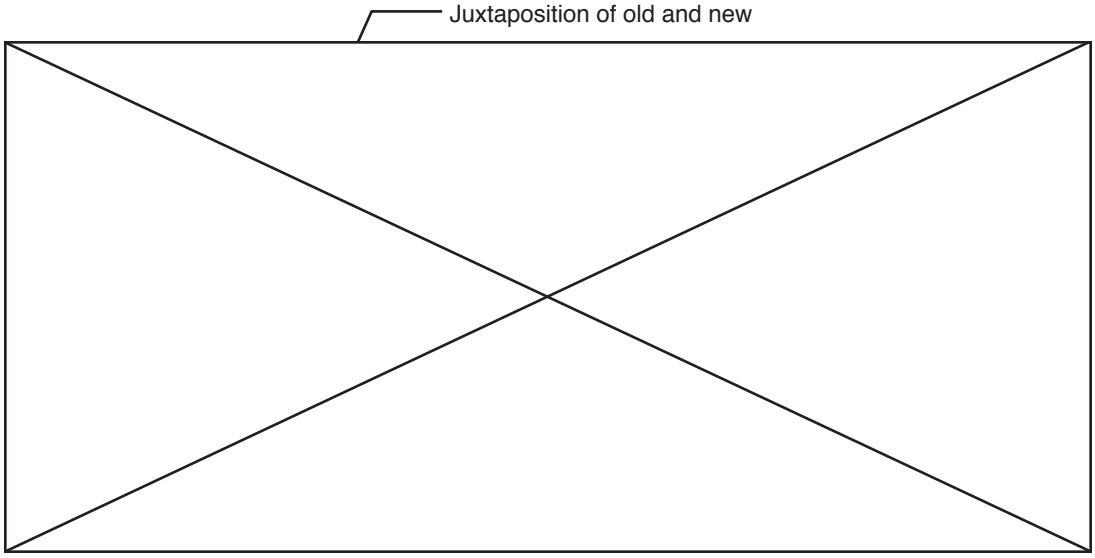


Figure 56. *Caixa Galicia Art Foundation, Grimshaw Architects (La Coruna, Spain; 2006)*

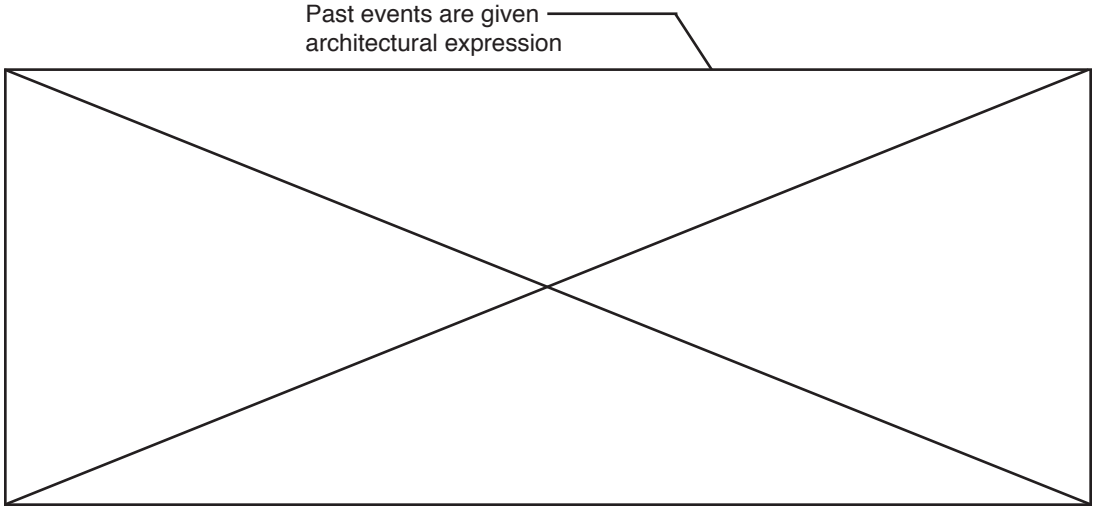


Figure 57. *18 West 11th Street, The Weathermen's Bomb Factory which exploded in 1970, Hardy Holzman Pfeiffer Assoc. (New York City; 1980)*

MILL CITY MUSEUM

Minneapolis, Minnesota
Meyer, Scherer, & Rockcastle, 2003

The Mill City Museum illustrates the strategy of insertion, where new construction (as well as new social and cultural uses) are inserted into the ruins of the past. The historic Washburn Mill represents a past economic force that contributed to the development of the city. After a fire in 1991 which left the mill in a structurally unstable state, the site was designated a historic ruin. Rather than isolating the remaining structure as a relic, MS&R inserted a second life into the ruin. The new Mill City Museum "lives" within the historic envelope and allows visitors to simultaneously experience both the physical remnants of the past directly alongside the contemporary museum environment.[36]

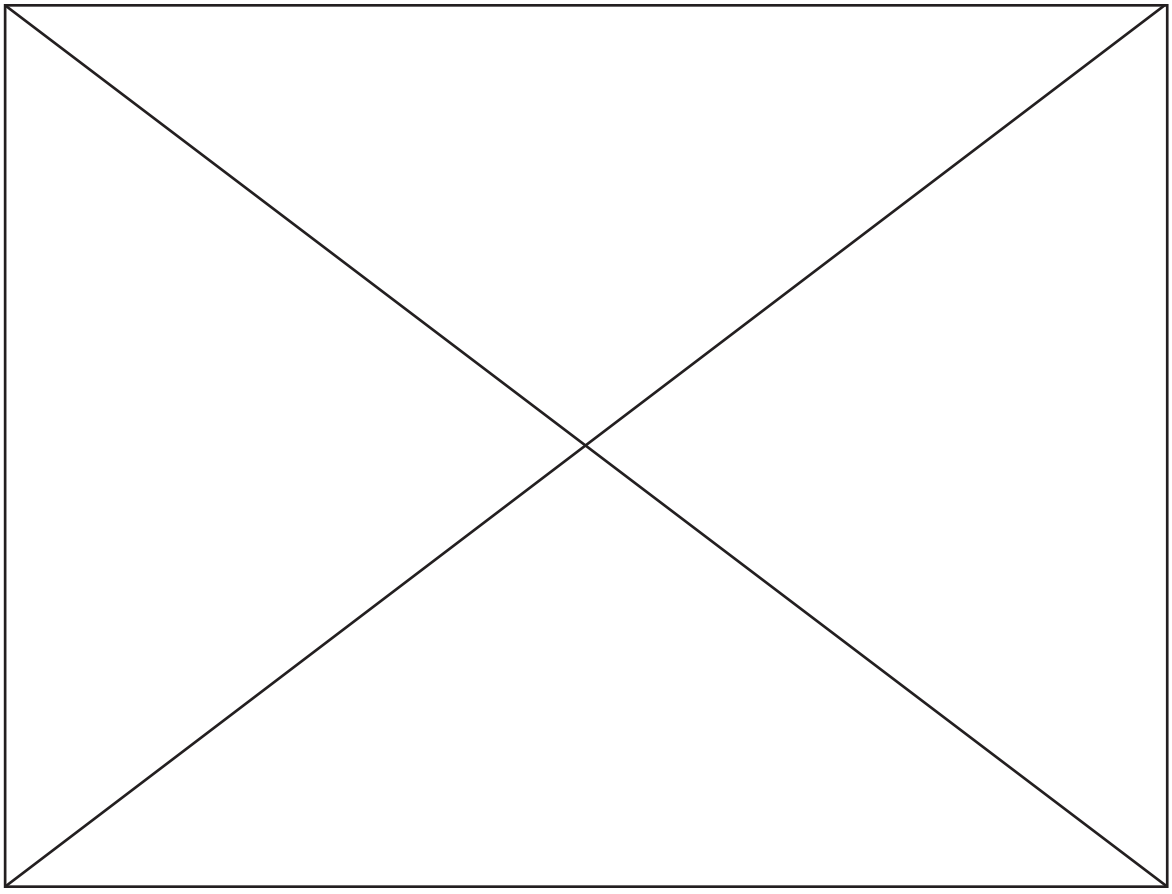


Figure 58. *Mill City Museum, Meyer, Scherer and Rockcastle (Minneapolis, Minnasota; 2003)*

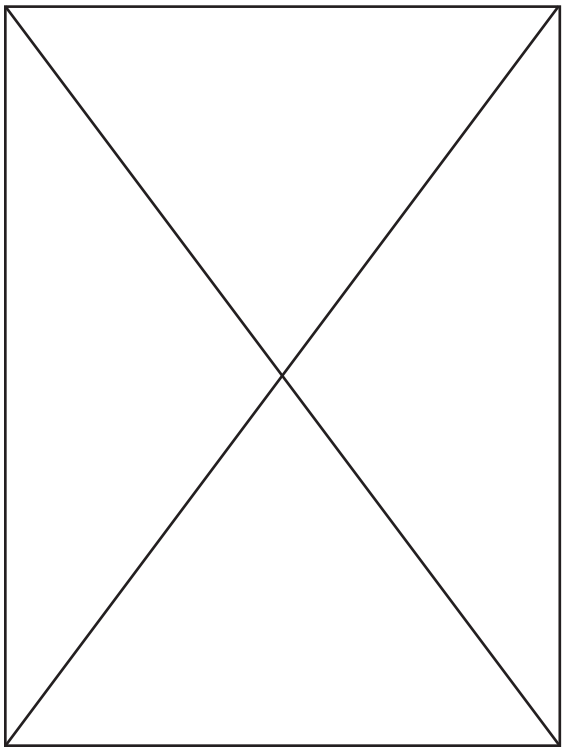


Figure 59. *Contrast of historic and new is evident by the juxtaposition of materials*

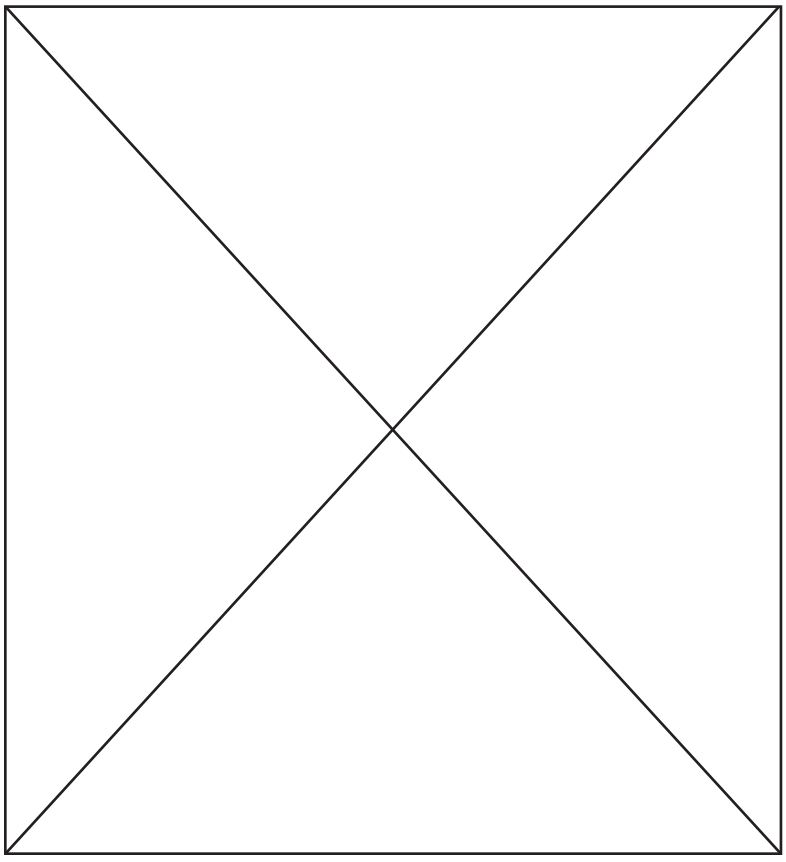
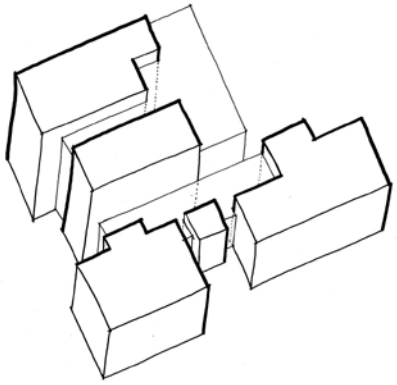


Figure 60. *View from the mill ruins toward the new addition*

CONNECTIVE TISSUE

In this strategy the 'in-between space' is used to regularize and make connections between existing historic fabric and new spaces.



PRINCIPLES:

- Using architectural intervention to mitigate the irregularities of what exists
- Layering history and making visible the time-related sedimentation of materials and meanings
- New and old coexist on distinct temporal planes

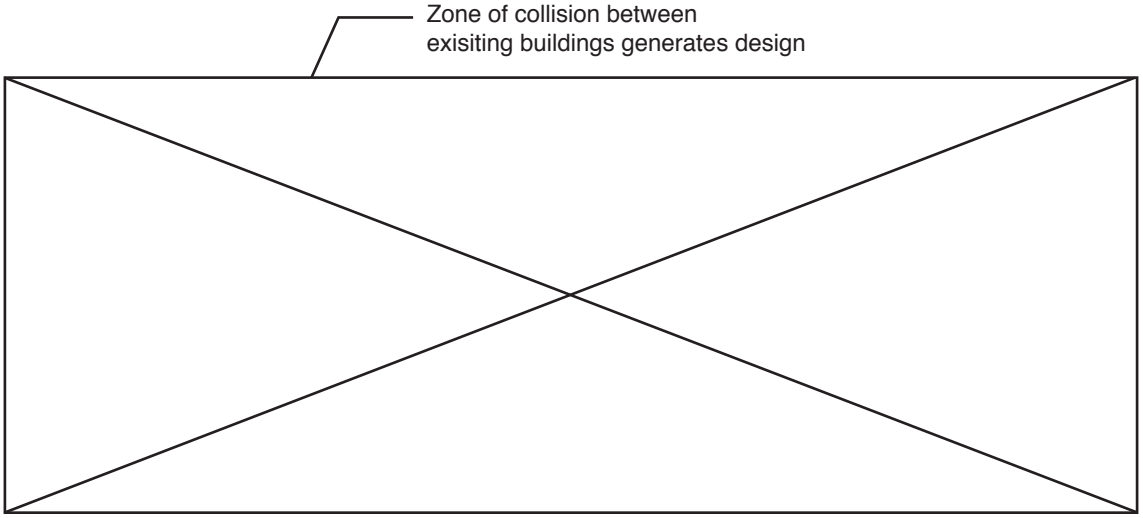


Figure 61. *Higgins Hall at Pratt Institute, Steven Holl (Brooklyn, NY; 2006)*

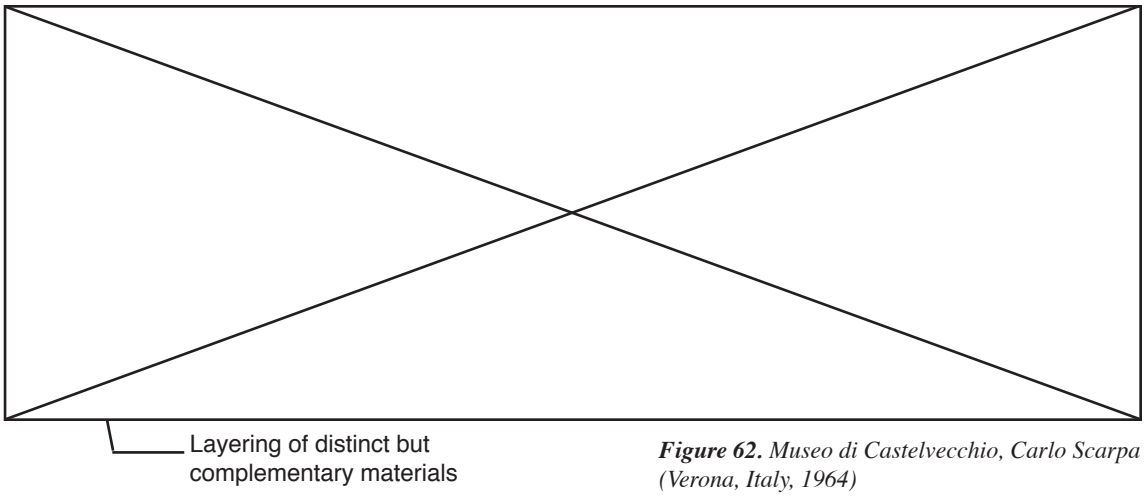


Figure 62. *Museo di Castelvecchio, Carlo Scarpa (Verona, Italy, 1964)*

PIERPONT MORGAN LIBRARY

New York, New York
Renzo Piano, 2006

Piano's addition to the Pierpont Morgan Library, which had grown to occupy three separate buildings, illustrates the creative use of "in-between" space. The addition regularizes and rebalances the connection between the existing structures, while at the same time, preserving their individual integrity. The existing buildings act as the corner anchors to the new focus of the glass covered, three-story "piazza," or atrium space. Inserted into the atrium are various elements of homogenous material, that act as "connective tissue" between old and new. The use of a minimalist palate of materials, color, and decorative elements allows the addition to defer to the historic structures, acting as an independent building despite its connective role. Piano uses set backs and glazing where old and new are joined to give breathing room and create visual separation between the various elements.[37]

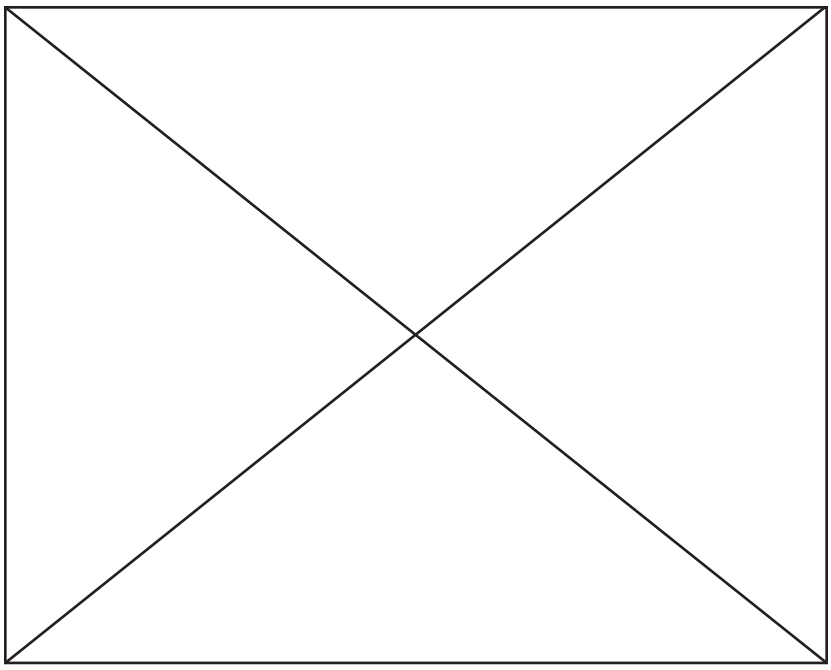


Figure 63. *Exterior of the Pierpont Morgan Library addition (Renzo Piano, 2006)*

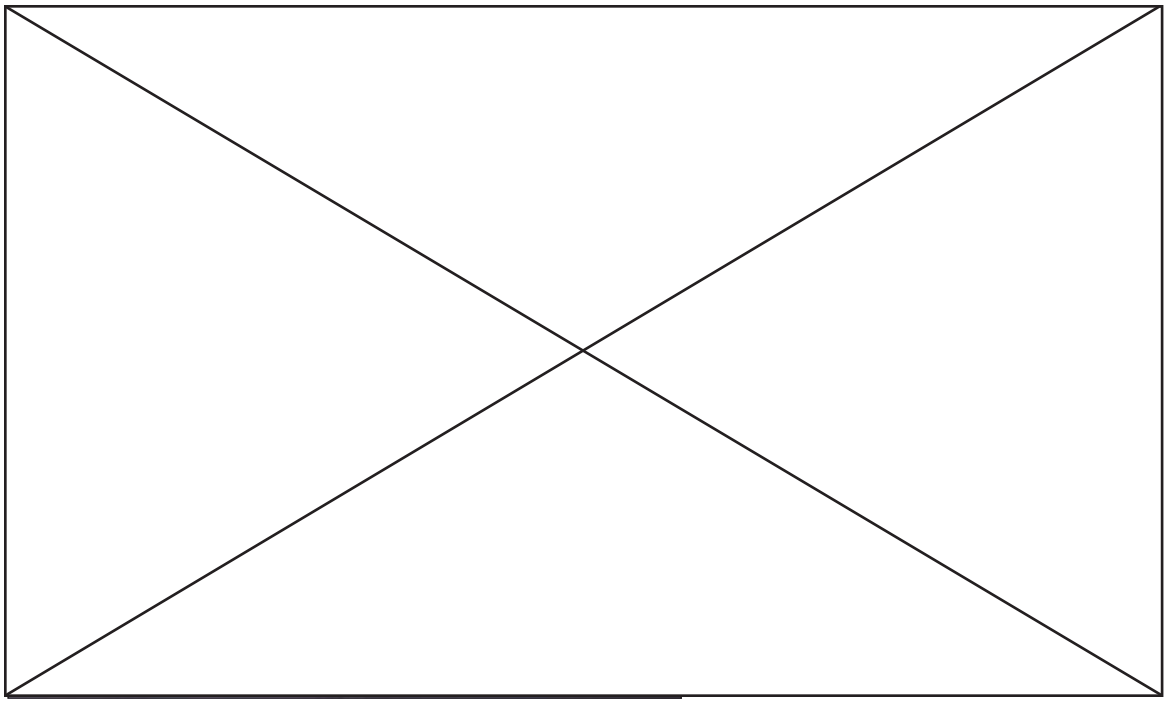


Figure 64. *Model and interior view of grand atrium with glass ceiling*

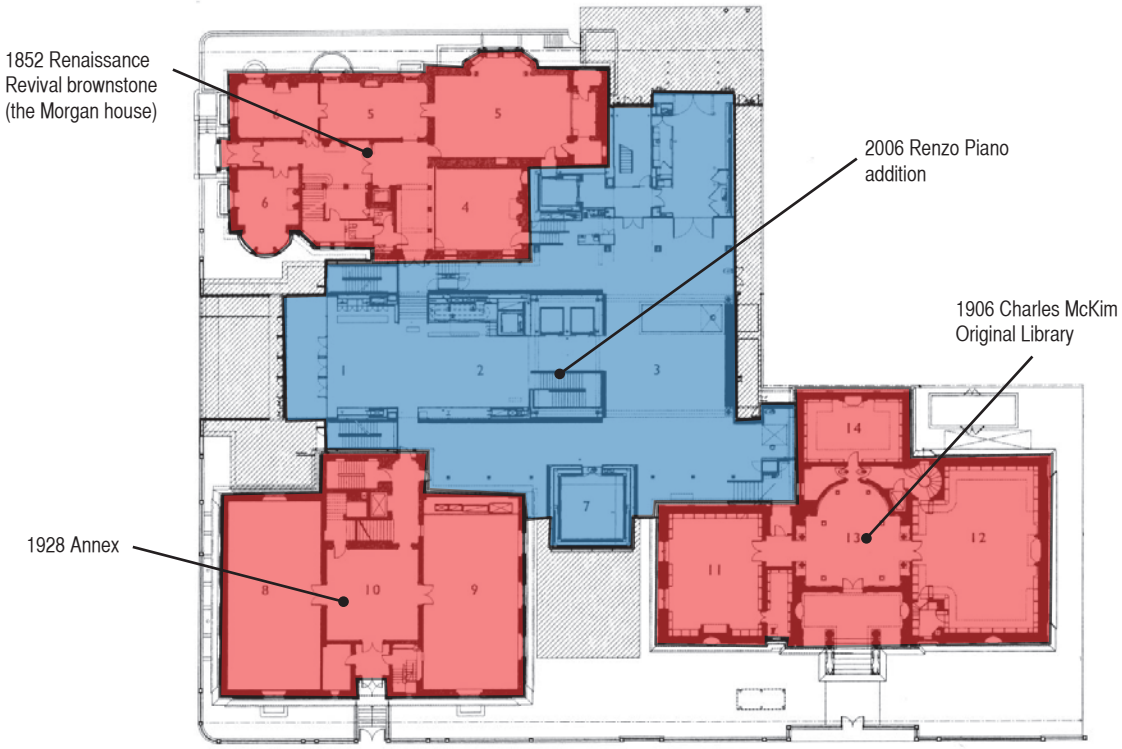


Figure 65. *Existing (red) vs. New (blue) (Author)*

Figure 66. **Figures vs. Connective tissue***: Piano created two figural elements that sit between the existing sturctures on either street elevation. The remainder of the addition acts as connective tissue for the "inbetween space" to create a cohesive whole. The plane of the addition steps back between the figural elements and the existing structures to create breathing space and assert their individual character. (Author)*

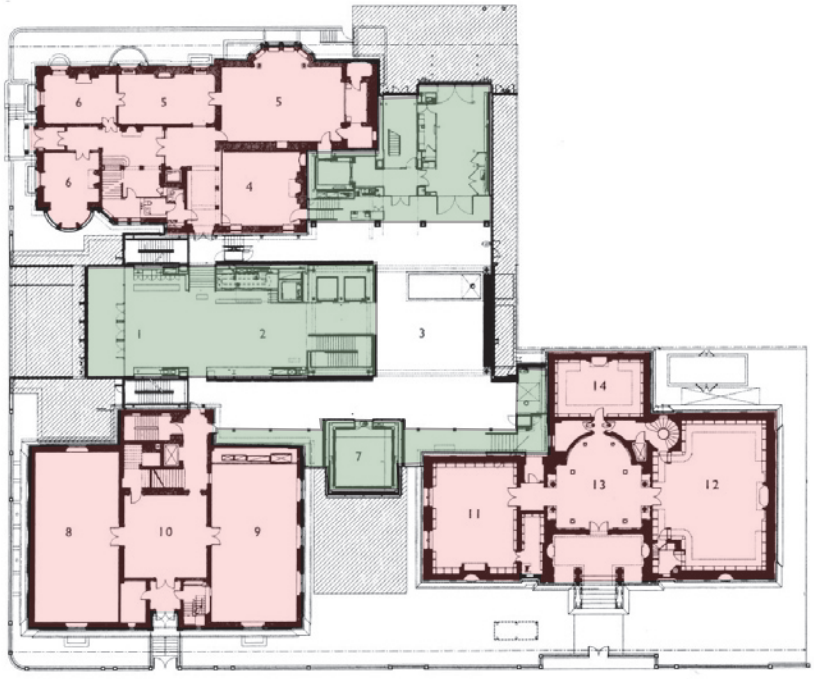


Figure 67. **Grand Atrium as regularizing element:** *The grand atrium or "covered piazza" acts as the regularizing element to divide the connecting elements between the existing buildings (Author)*

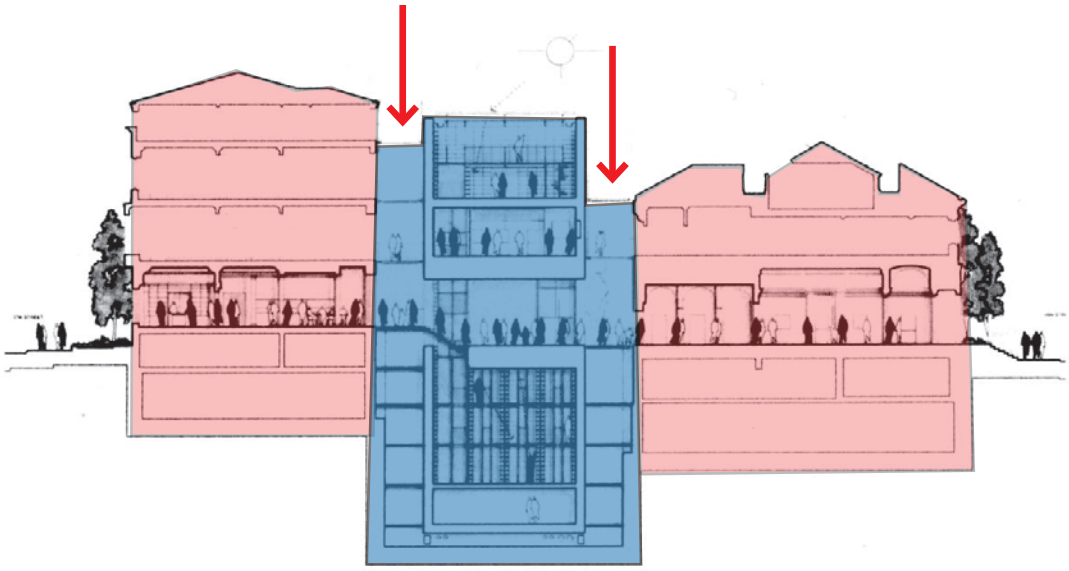


Figure 68. **Existing vs. New***: As in the plan, the building also steps down in section to create breathing space between the new addition and the existing structures. (Author)*

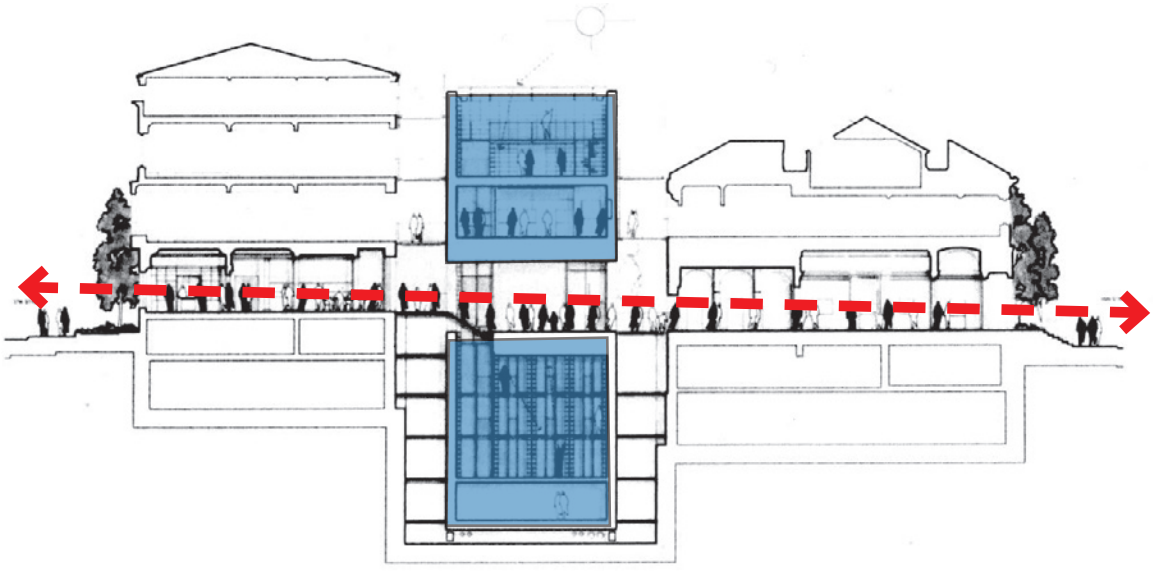


Figure 69. *Piano's addition created new independent spaces, as well as continuous connection between exisiting spaces (Author)*

HIGGINS HALL, PRATT INSTITUTE

Brooklyn, New York
Steven Holl Architects, 2006

Higgins Hall houses the architecture program at Pratt Institute and used to consist of three separate historic landmark buildings. In 1996 a fire destroyed the central building and Steven Holl was hired to "stitch" them together with an infill addition. The generator for the design is the difference in floor levels between the two historic buildings. The addition extends the existing floor levels, and the fault line where they meet— which Holl calls the 'dissonant zone' — is reconciled by a ramp that creates an extended promenade traversing the width from the street front to the garden rear of the building. This dissonant zone is capped by an asymmetrical gullwing skylight with tall north- and low south-facing glazing.[38]

The structural frame of the addition, independent of the old load bearing masonry walls, consists of six large precast concrete columns linked by beams. The two central columns accommodate the beams of the different floor levels. The east and west facades are structural glass channels, filled with translucent white insulation to provide diffuse daylight to the spaces within. In the dissonant zone the thick translucent skin gives way to an asymmetrical pattern of clear glazing framed in red painted steel. "The clean repetitive character of the glass channels contrasts markedly with the historic buildings, which provide quirky 'as found' interior elevations to the north and south."[39]

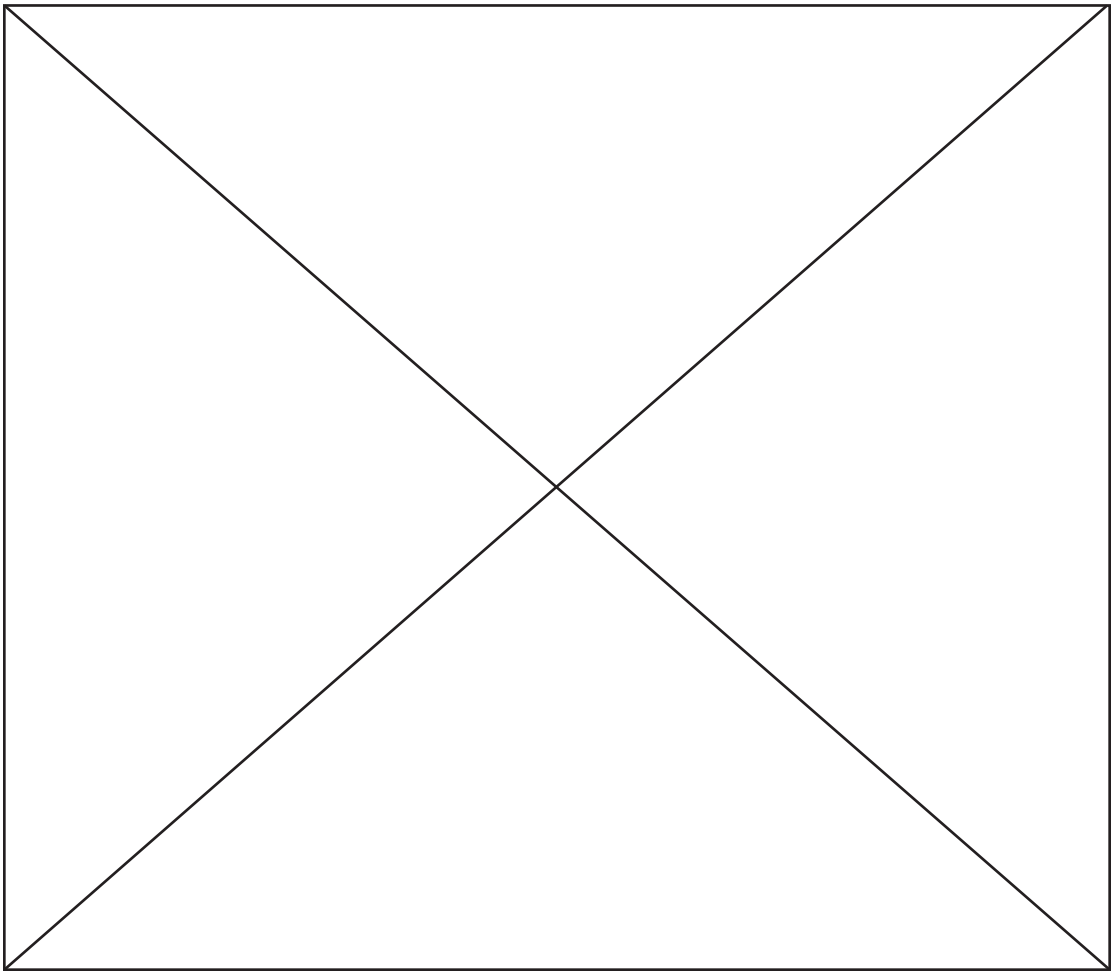


Figure 70. *Higgins Hall at Pratt Institute, Steven Holl (Brooklyn, NY; 2006)*

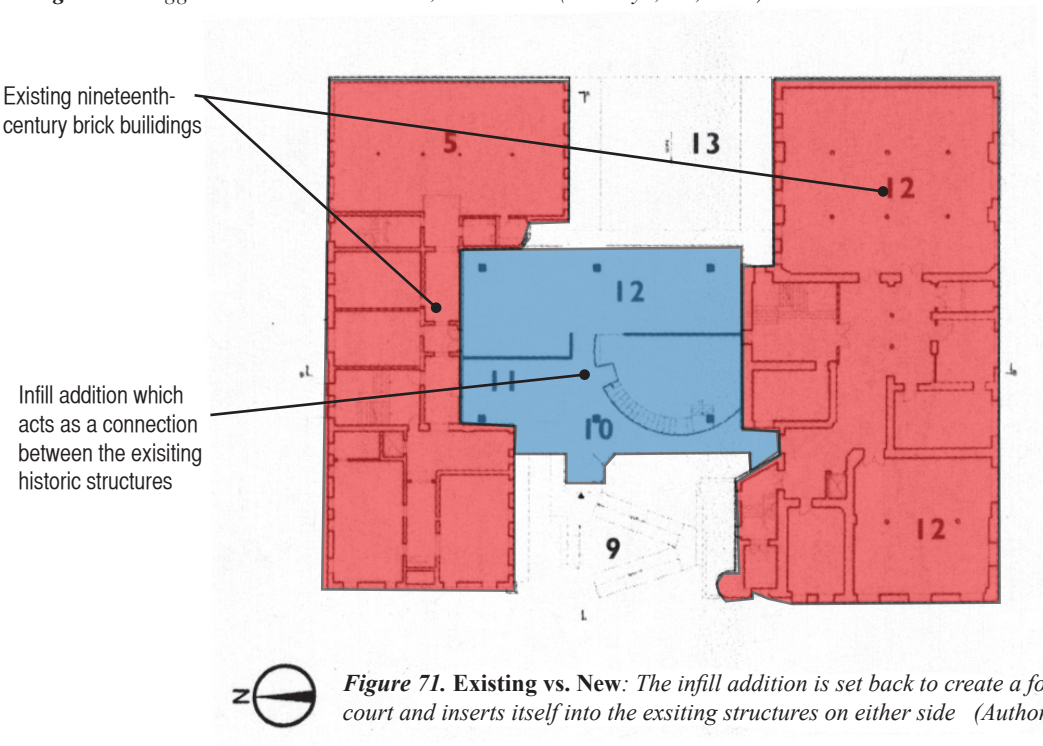


Figure 71. **Existing vs. New***: The infill addition is set back to create a fore-court and inserts itself into the exsiting structures on either side (Author)

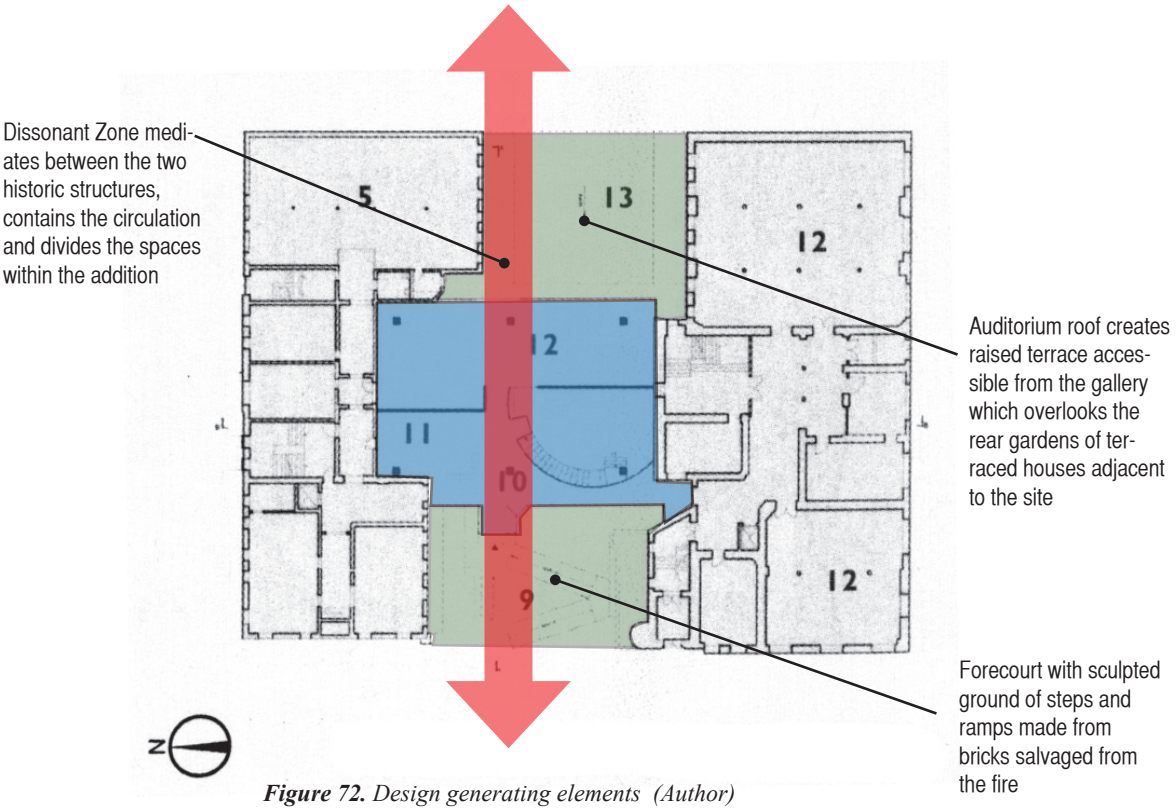


Figure 72. *Design generating elements (Author)*

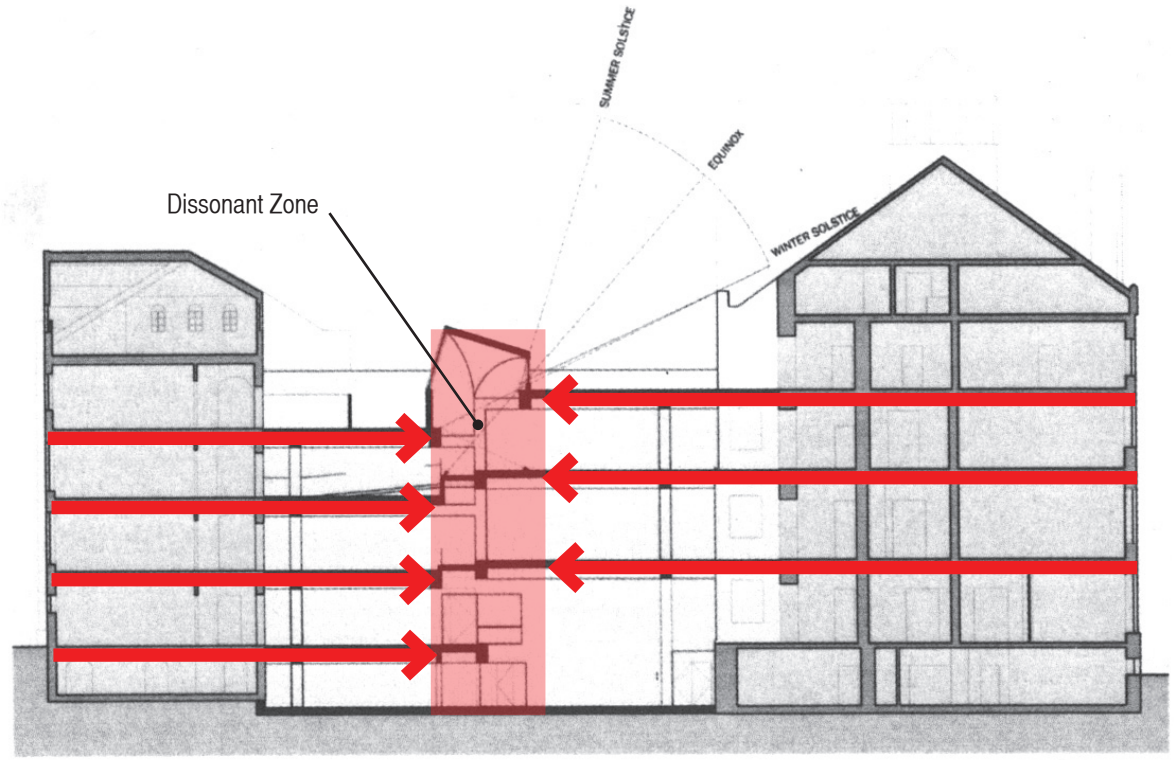


Figure 73. *"Dissonant Zone" mediates the intersection of the differing floor levels of the two buildings and sponsors the design solution in section and elevation (Author)*

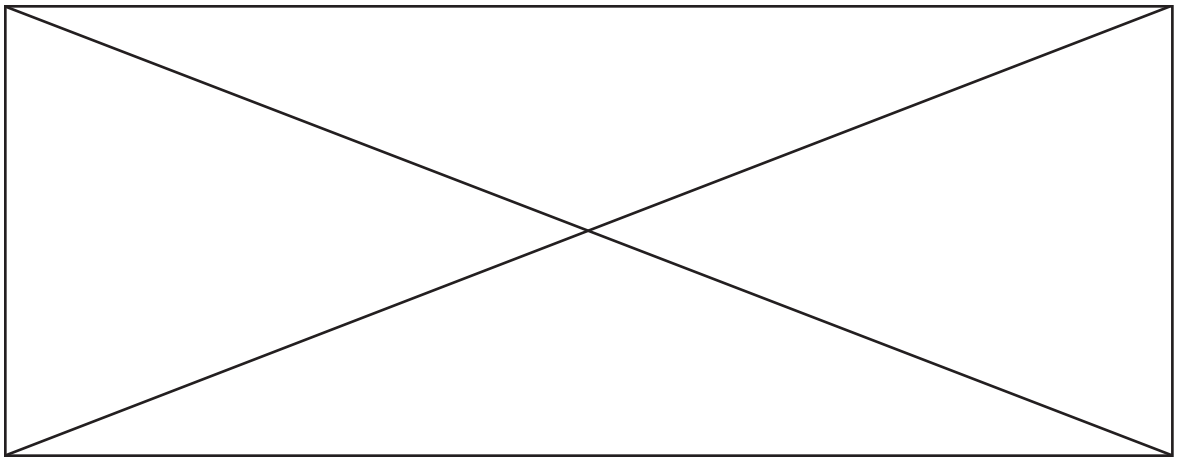


Figure 74. *Higgins Hall at Pratt Institute, Interior Views, Steven Holl (Brooklyn, NY; 2006)*

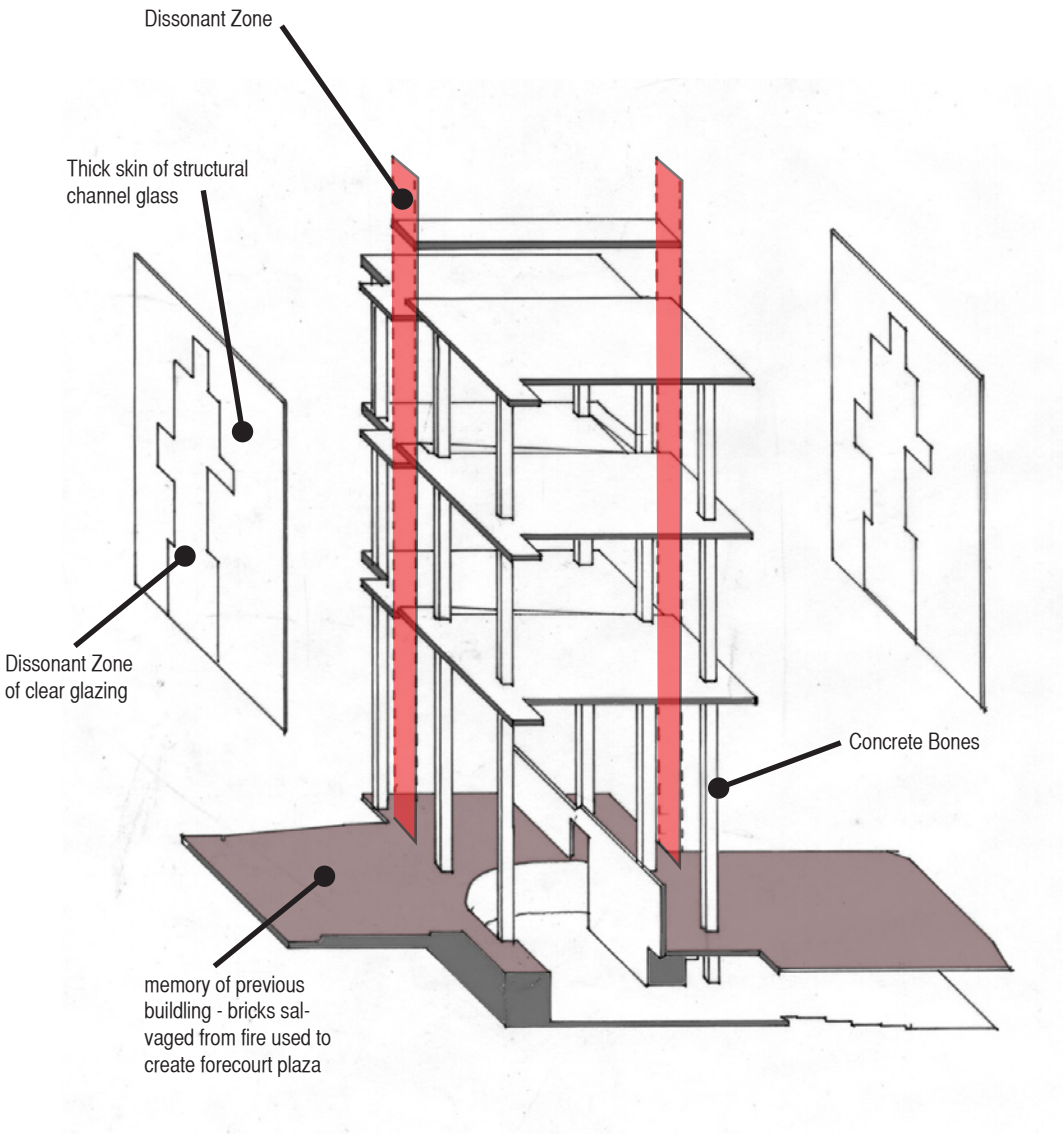
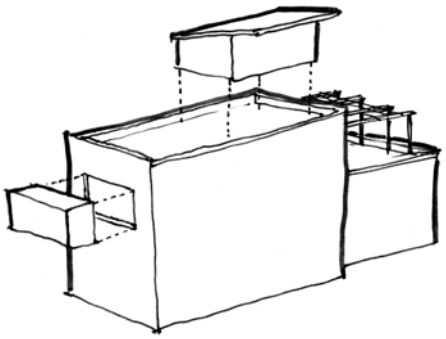


Figure 75. *Exploded axon of building elements*

GROWTH BY ACCRETION

In this strategy the existing fabric serves as a structural basis for growth.



PRINCIPLES:

- Addition with an air of autonomy and urbanity
- Attaching/Suspending/Extending
- Reclamation of unused and under utilized space (up, down, out and over)

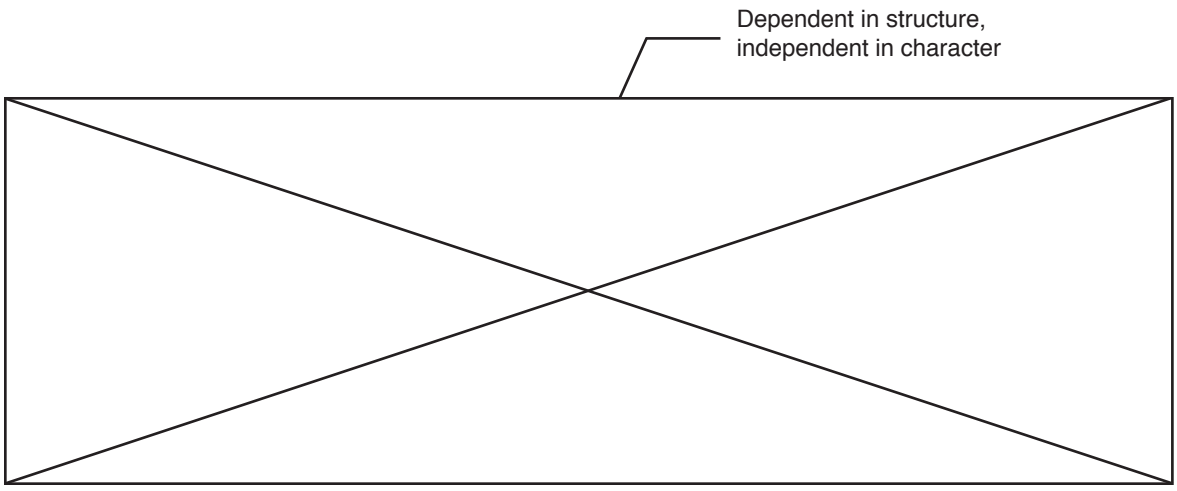


Figure 76. Alt Stazione Cinema Cafe, Schaudt Architekten (Basel, Switzerland; 1996)

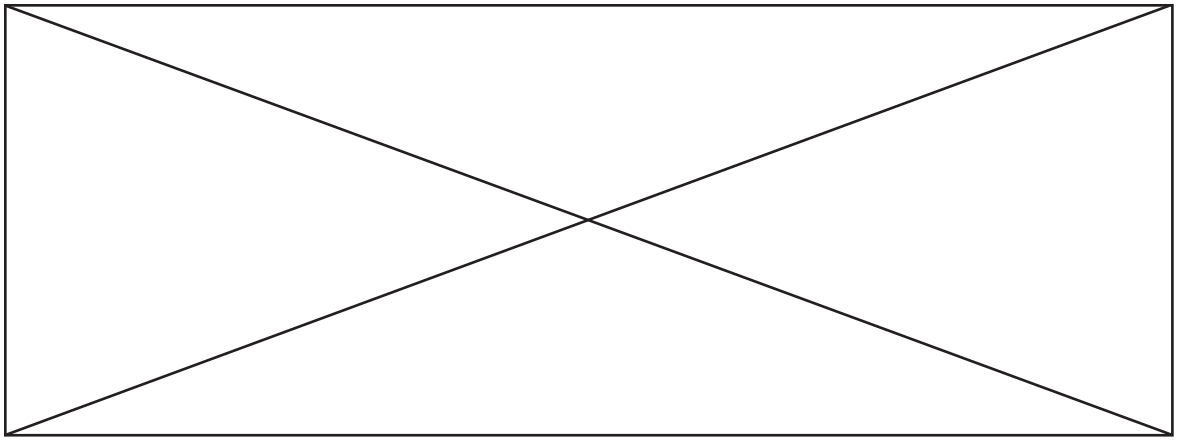


Figure 77. Rucksack Haus, Stefan Eberstadt (Munich, Germany; 2004)

LIFT-UP HOUSE

London, England
MEA Architects

Lift-up house is a two-bedroom apartment on the roof of an industrial building in the heart of London's Hoxton neighborhood. The addition is a contemporary interpretation of the traditional weavers lofts of the area. The apartment reclaims the under utilized area of the roof extending the functional space of the historic building. The design references both the architectural and cultural history of the site while responding to the current needs and priorities of its occupants. The design plays with ideas of light and transparency with translucent walls and sliding screens that can close for privacy while still allowing light to filter through.

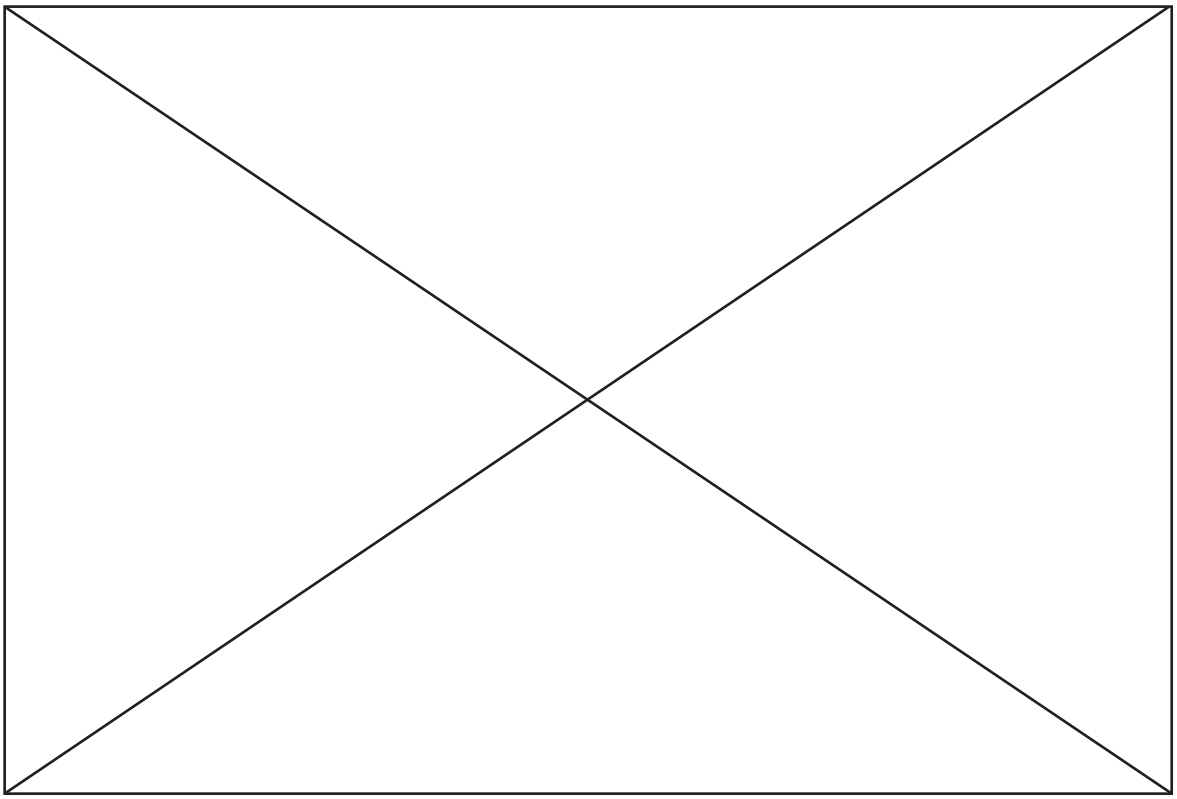
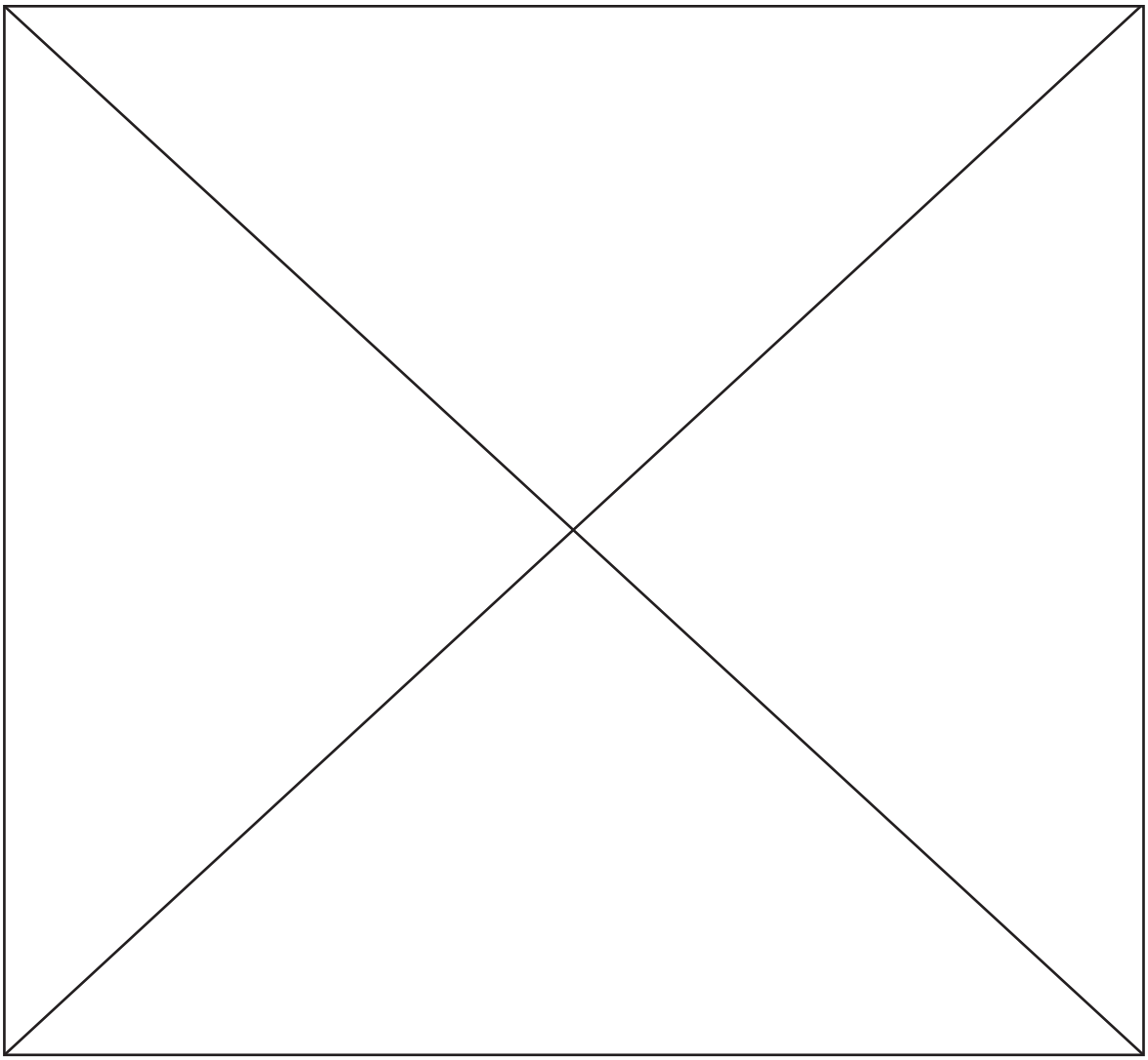


Figure 78. Lift-Up House, MEA Architects (London, England)



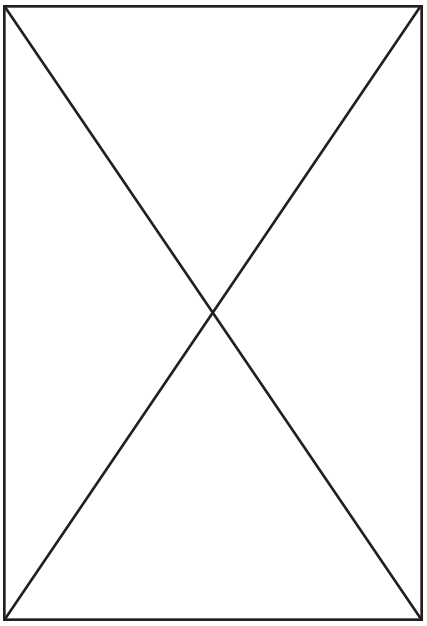


Figure 79. Lift-Up House, MEA Architects (London, England)

"I spend six months of the year...in heaven."

-Daniel Chester French

(referring to his summer home and studio, Chesterwood)

CHAPTER 7

Program Analysis

PROGRAM PRECEDENTS

Program precedents were analyzed to better understand what artists need and desire from their studio space, and to understand the specific spatial requirements of the different disciplines taught at the Schuler School of Fine Arts. Artists have a unique relationship with their working space; it should be both functional and inspirational. The artistic process requires a greater sense of 'domesticity' than the typical work environment since for many artists their studio is a second home. Studio space needs to have room for messy processes, display of both finished work and work in progress, comfortable relaxation, and plenty of storage. A studio space must accommodate the chaos of creation while appearing orderly for client presentations and public exhibitions. Additionally, as a space of instruction, the studio must accommodate working and storage space for all students.

Two historic sculpture studios, akin to the Schuler studio, were studied: Chesterwood, the personal studio of Daniel Chester French and Aspet, the personal studio of Augustus Saint-Gaudens. French and Saint-Gaudens were both prominent sculptors contemporary with Hans Schuler, Sr. The unique design features of these studios offered ideas that are still relevant today. Additionally, two art schools were studied: the Glasgow School of Art by Charles Rene Mackintosh and the Atlantic Center for the Arts by Thompson/Rose Architects. The historic nature of the Glasgow school and the contemporary nature of the Atlantic Center offered an interesting comparison. Both contributed to a better understanding of spatial and lighting requirements, as well as how the design can facilitate circulation and interaction.

CHESTERWOOD

Home and Studio of Daniel Chester French, Sculptor
Stockbridge, Massachusetts

Located in Stockbridge, MA, this historic home and studio is now a museum. The studio was designed by Henry Bacon and built in 1896. The studio is a simple square form with a hipped roof. It is 33 feet high at its peak, allowing French to work on a very large scale. It also featured a short length of railroad track extending from the 22 foot high double doors where French could load a work in progress on to a flatbed car. This allowed him to move the piece into the sunlight to test the sculptural qualities of light and shadow on the form. Aside from the 30' x 30' workroom, the studio also included a one-story reception room which contained a piano and a fireplace. Double French doors lead from the reception area to a formal garden with a fountain. This connection between working/living and indoor/outdoor signifies the importance of the studio to French; it also illustrates the "domestic" character of an artists studio.[40]

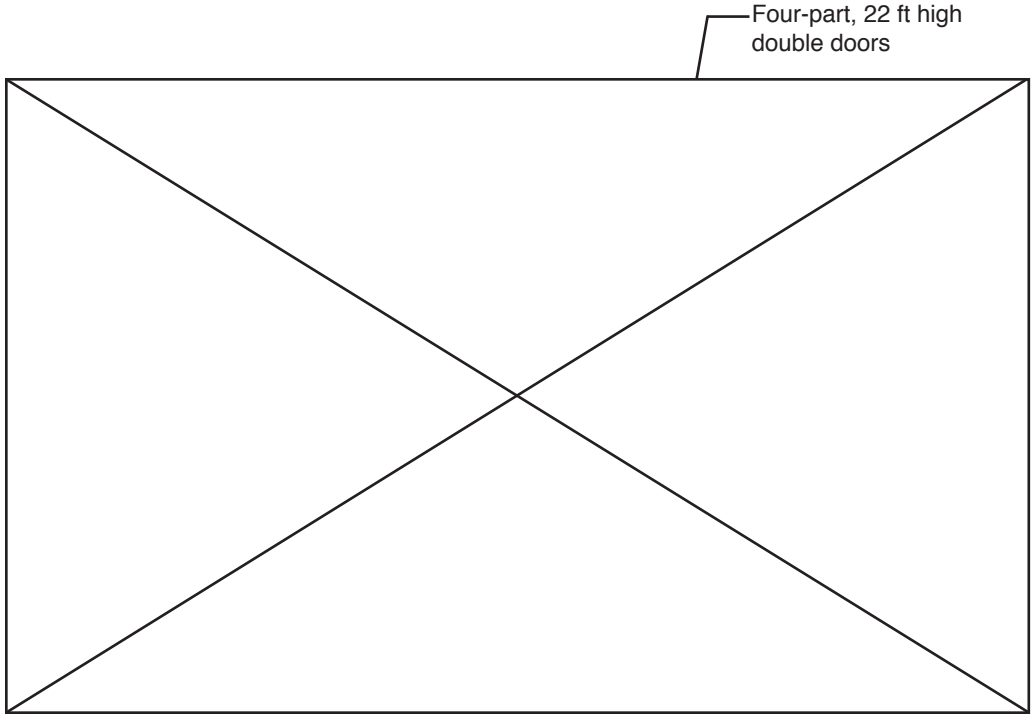


Figure 80. *The studio and attached reception room (Source: National Park Service, Polly Rettig, photographer)*

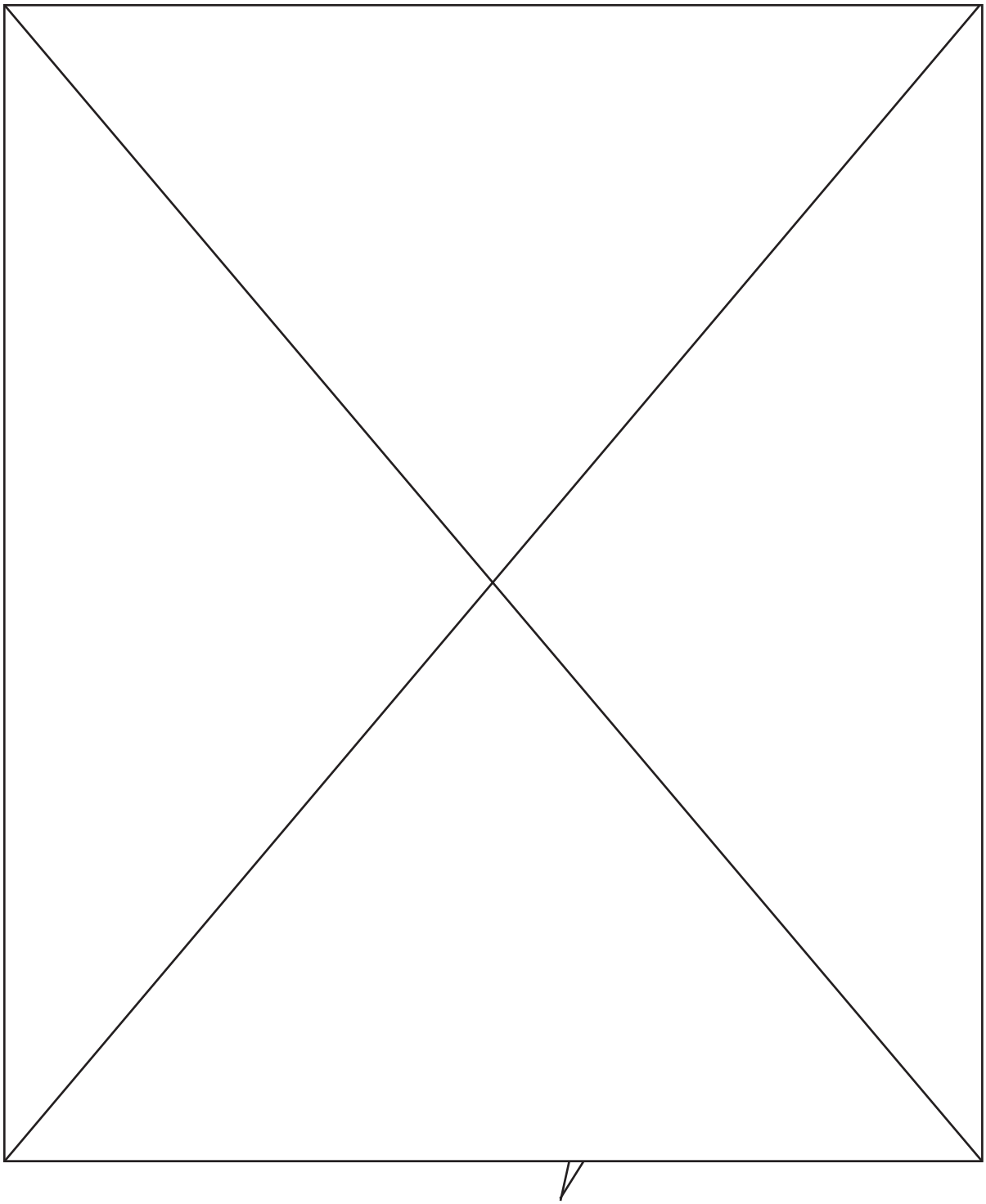
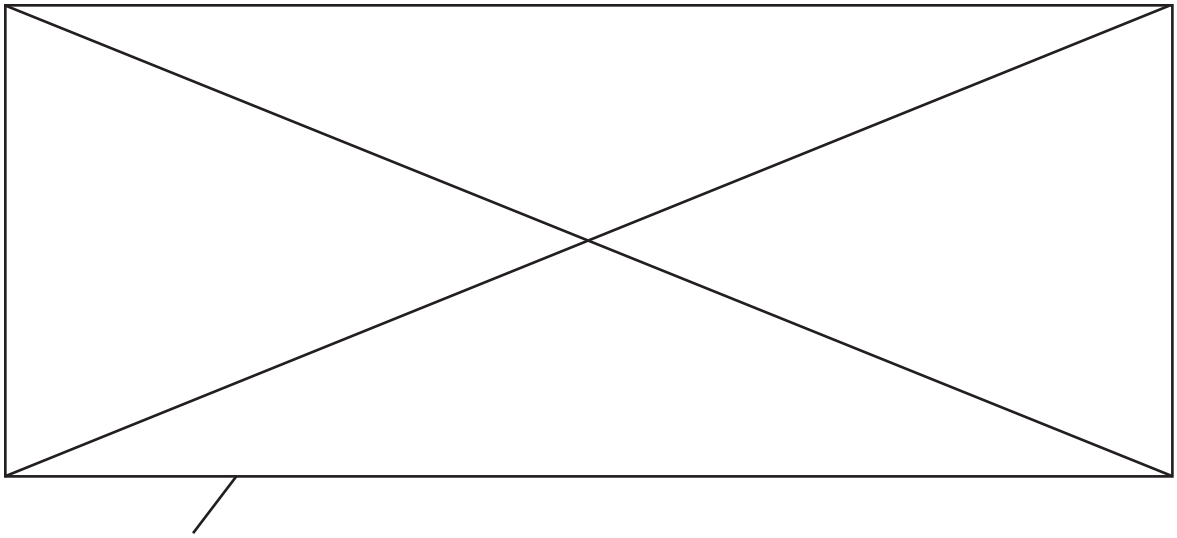


Figure 81. *Aerial perspective showing the grounds of Chesterwood (Source: National Park Service)*



A revolving modeling table was mounted on a flatcar on a short section of railroad track leading outside through 22-foot high double doors. This enabled French to move a work in progress outside from time to time to see how it was affected by sunlight.

Figure 82. *Photos showing the railroad track which Fench used to test sculptural form in outdoor conditions (Source: National Park Service, Margaret French, photographer)*

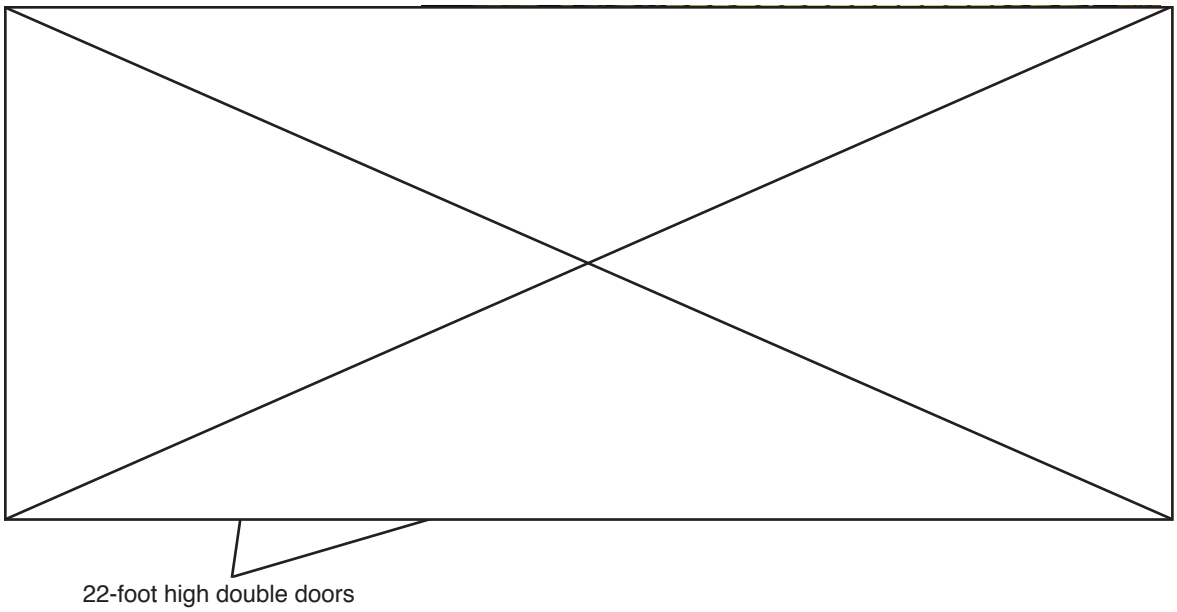


Figure 83. *Photos showing the 22 foot high, four-part doors of the studio (Source: National Park Service, Paul Rocheleau, photographer)*

ASPET

Home and Studio of Augustus Saint-Gaudens, Sculptor
Cornish, New Hampshire

Famous as the founder of the 'Cornish colony' of artists in Cornish, NH, Saint-Gaudens converted an old inn to his residence and built studio space on the grounds. Over the course of his occupancy he built three different studios; the large 'studio of the caryatids' was designed by George Babb and constructed in 1905, both this and another larger studio were destroyed by fire. The remaining 'little studio' was completed in 1904. Extensive gardens surround both the residence and studios. Porches and pergolas were significant design features used to connect the indoor and outdoor spaces. In speaking of the inspiration he drew from the landscape around his studio, Saint Gaudens said " I had been a boy of the streets and sidewalks all my life. So, hitherto, although no one could have enjoyed the fields and woods more heartily than I when I was in them for a few days, I soon tired and longed for my four walls and work. But during the first summer in the country... it dawned upon me seriously how much there was outside my little world."[41]

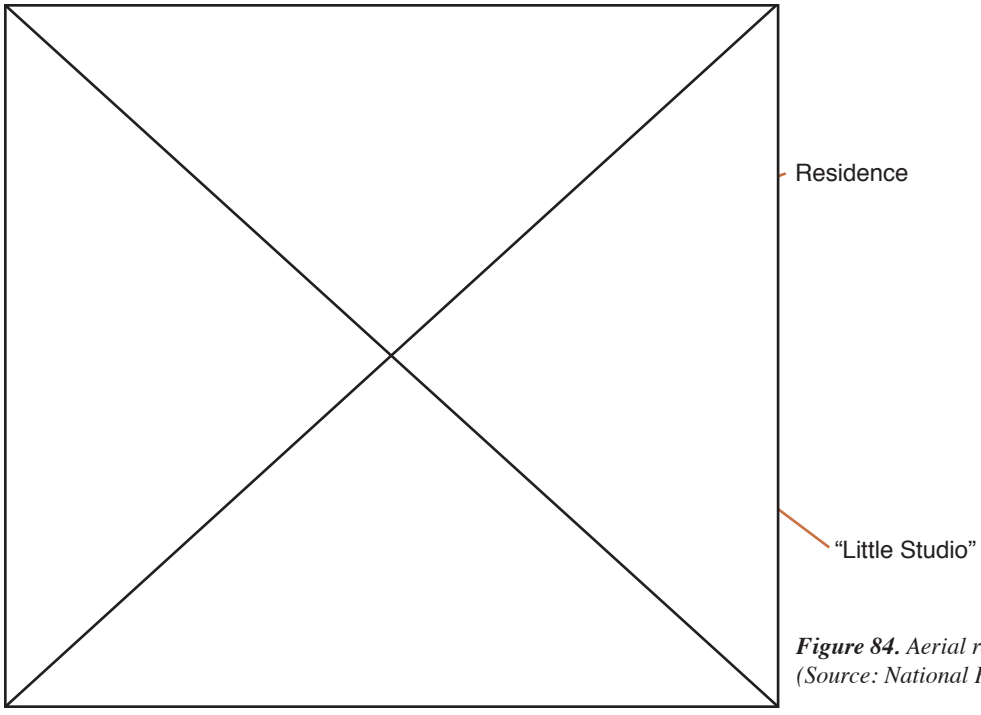


Figure 84. *Aerial rendering of Aspet (Source: National Park Service)*

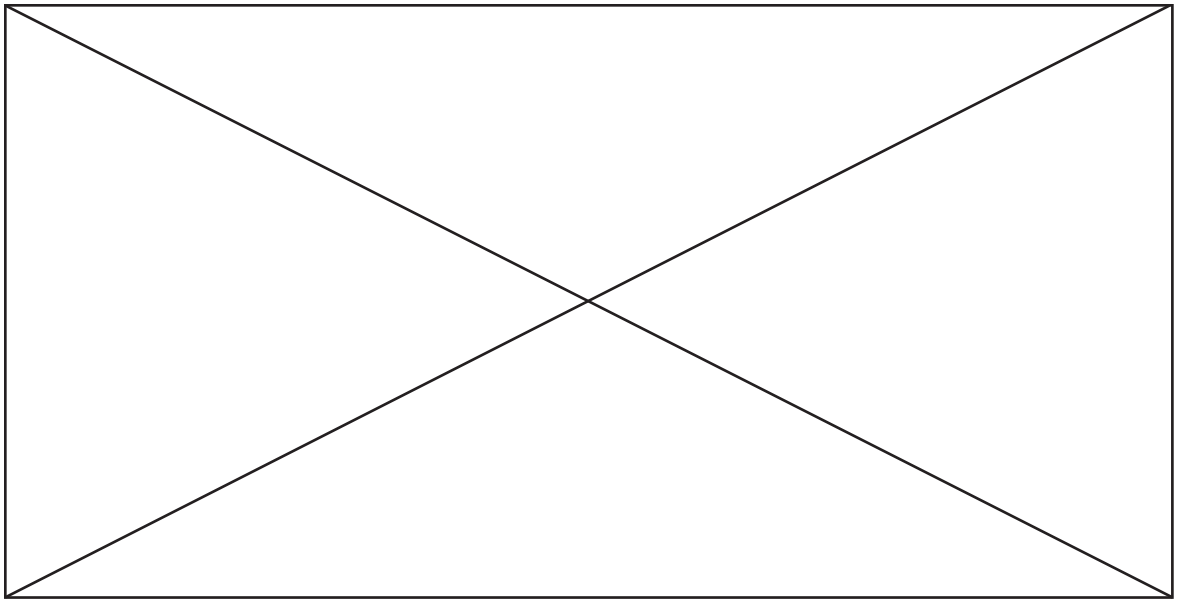


Figure 85. *Photo showing the residence (Source: National Park Service)*

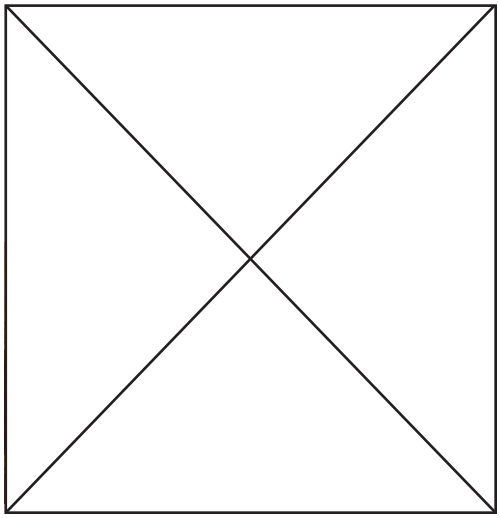


Figure 86. *Large "studio of the caryatids" designed by George Babb and constructed in 1905; later destroyed by fire (Source: National Park Service)*

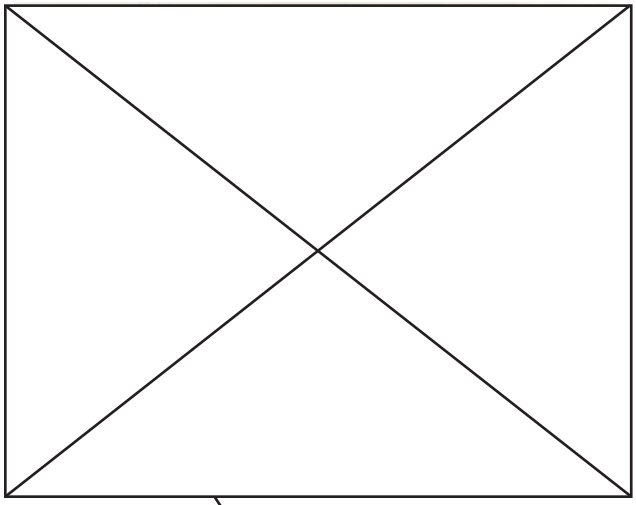
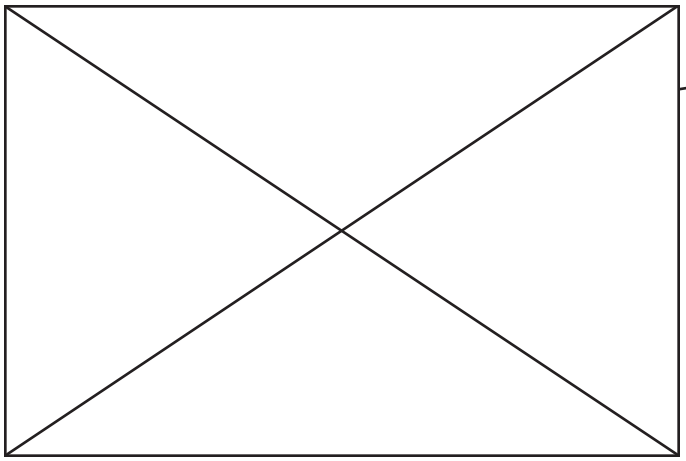


Figure 87. *The northwest corner of the "little studio," which was also designed by George Babb (circa 1905-8) (Source: National Park Service)*



A huge north-facing skylight allows ample natural sunlight. The skylight is wood framed with central mullions and tall vertical muntins dividing the lights (similar to the Schuler School skylight).

Figure 88. *Interior of the "Little Studio" (Source: National Park Service)*

GLASGOW SCHOOL OF ART

Charles Rene Mackintosh, 1897-1909
Glasgow, Scotland

The Glasgow School of Art, considered to be Mackintosh's master work, has an eclectic unity with influences from Scottish baronial architecture (volumetric masses of heavy masonry), Art Nouveau motifs (floral and geometric motifs in the iron work, tiles, details) and modern materials and techniques (large, industrial, braced windows). The building reflects its context richly. The north side, facing the major street, presents a simple, rectangular mass with large windows which light the studios, alternating with masonry piers. In contrast, the east and west facades are tower-like masonry walls above the sloping streets, into which small-paned metal windows recall the baronial tradition. The studio spaces, library, and exhibition space all receive large amounts of daylight from expansive openings, as well as skylights. The historic school continues to be a coveted place to work by students and faculty.[42]

Figure 89. *Exterior of the north facade of the Glasgow School of Art, Charles Rene Mackintosh (Source: GNU Free Documentation License, Finlay McWalter, photographer)*

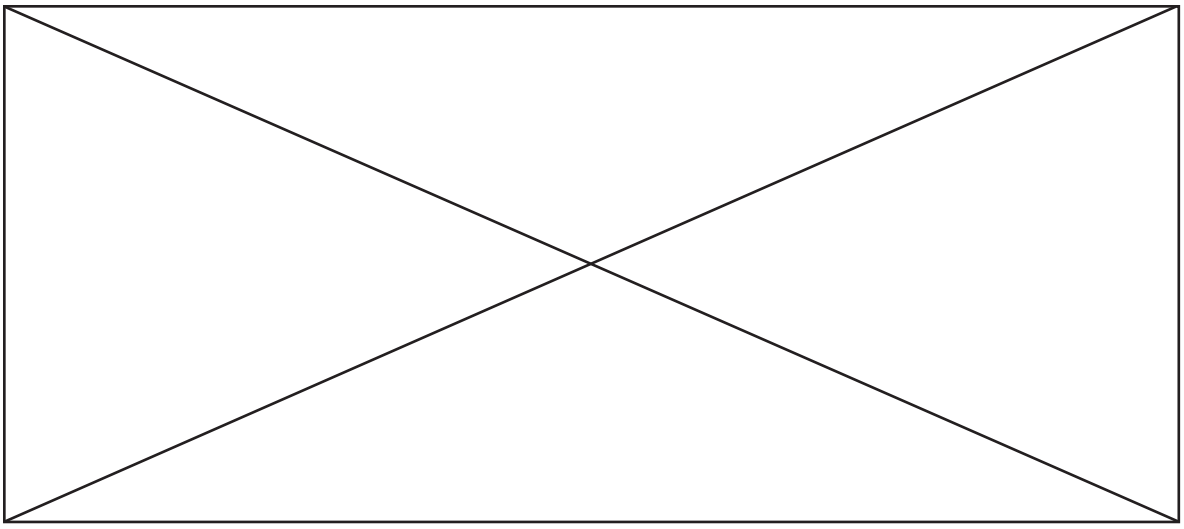


Figure 90. *Views of some of the different skylights and wood trusses (Source: xxx)*

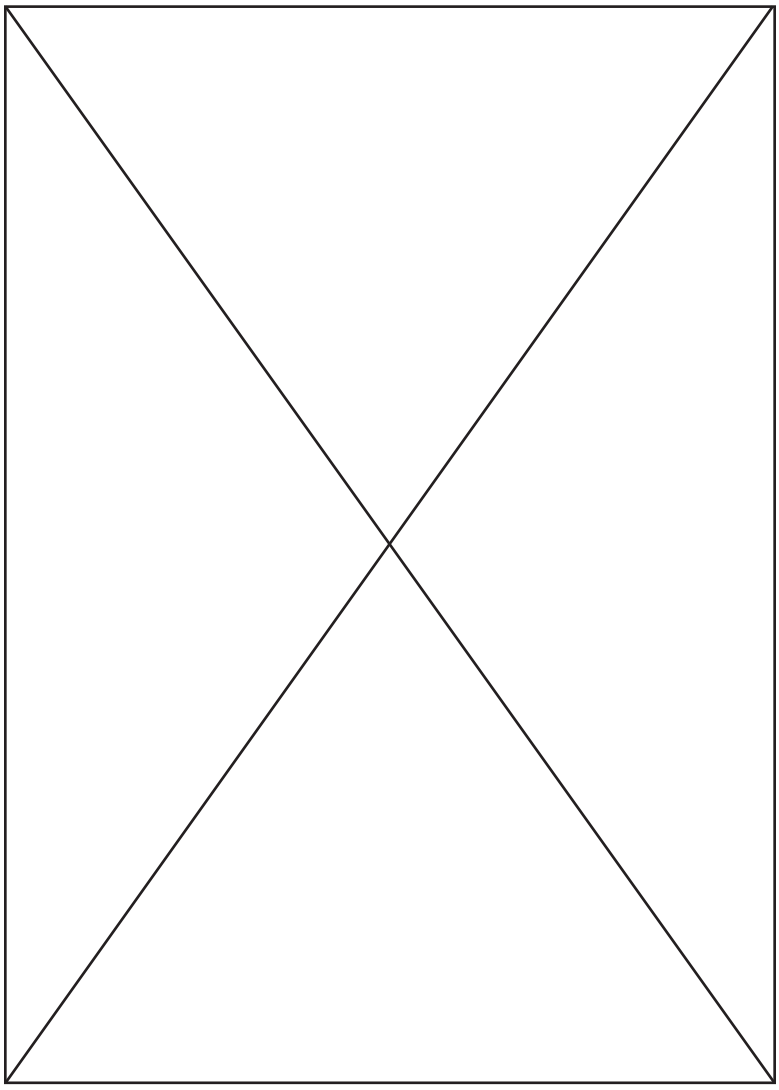


Figure 91. *Ground and first floor plans (Source: xxx)*

ATLANTIC CENTER FOR THE ARTS

New Smyrna Beach, Florida
Thompson/Rose Architects, 1997

The Atlantic Center for the Arts offers artists residency programs in a lush Florida jungle setting. The Center offers residencies to writers, dancers, visual artists, composers, choreographers, and actors. The program includes a black-box theater, painting and sculpting studios, recording studios, a dance studio, a library, and various support spaces. The design includes six buildings interwoven into an indigenous Florida jungle landscape, linked by an elevated boardwalk, and made of wood, glass, and metal.

The 1,233-square foot sculpture studio is the only concrete studio within the complex. The building is symbolic of sculpture's earthy materials - metal, stone and clay. The long overhang on the studio patio shelters an outdoor work area which is linked to the indoor space via three roll-up doors. When these doors are fully opened, the space flows easily from the interior to the exterior. The linking trellis structures also serve to blur the transitions between interior and exterior. "The climatic conditions of East Central Florida - light, wind, air, rain - and their phenomenological effects are reinterpreted and tempered through the use of louvers, which mottle direct light. Large glass walls serve to maximize the ambient northern light; wind scoops help to ventilate, and also act as light monitors while large linear scuppers gather the torrential rain."[43]

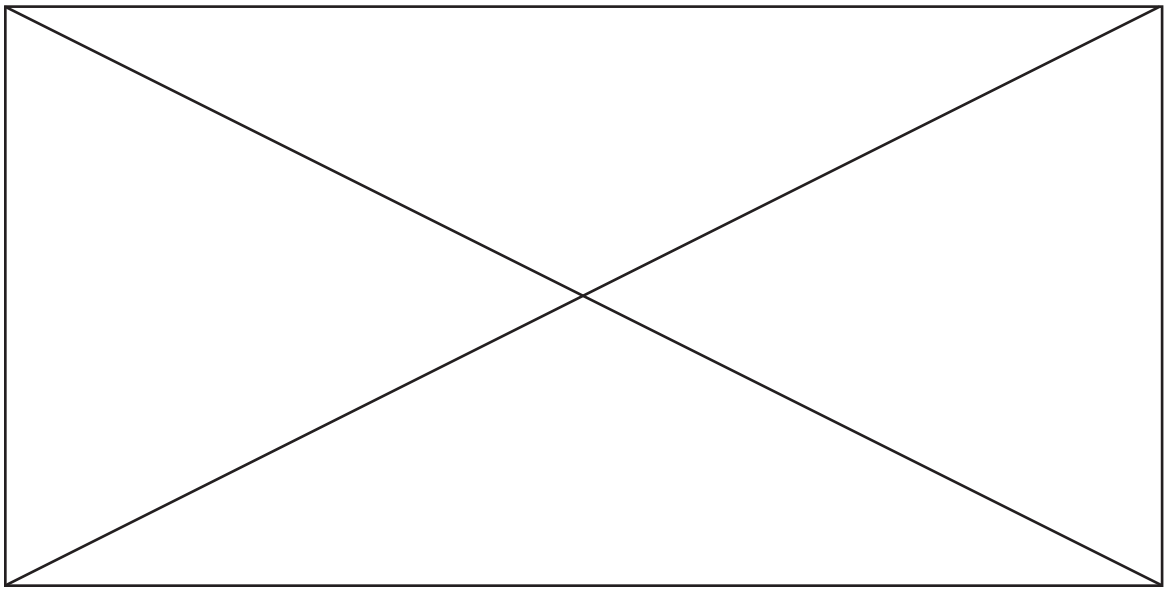


***Figure 92**. Sectional model of the painting and sculpture studios showing the structural wood trusses and the continuity between interior and exterior spaces.*

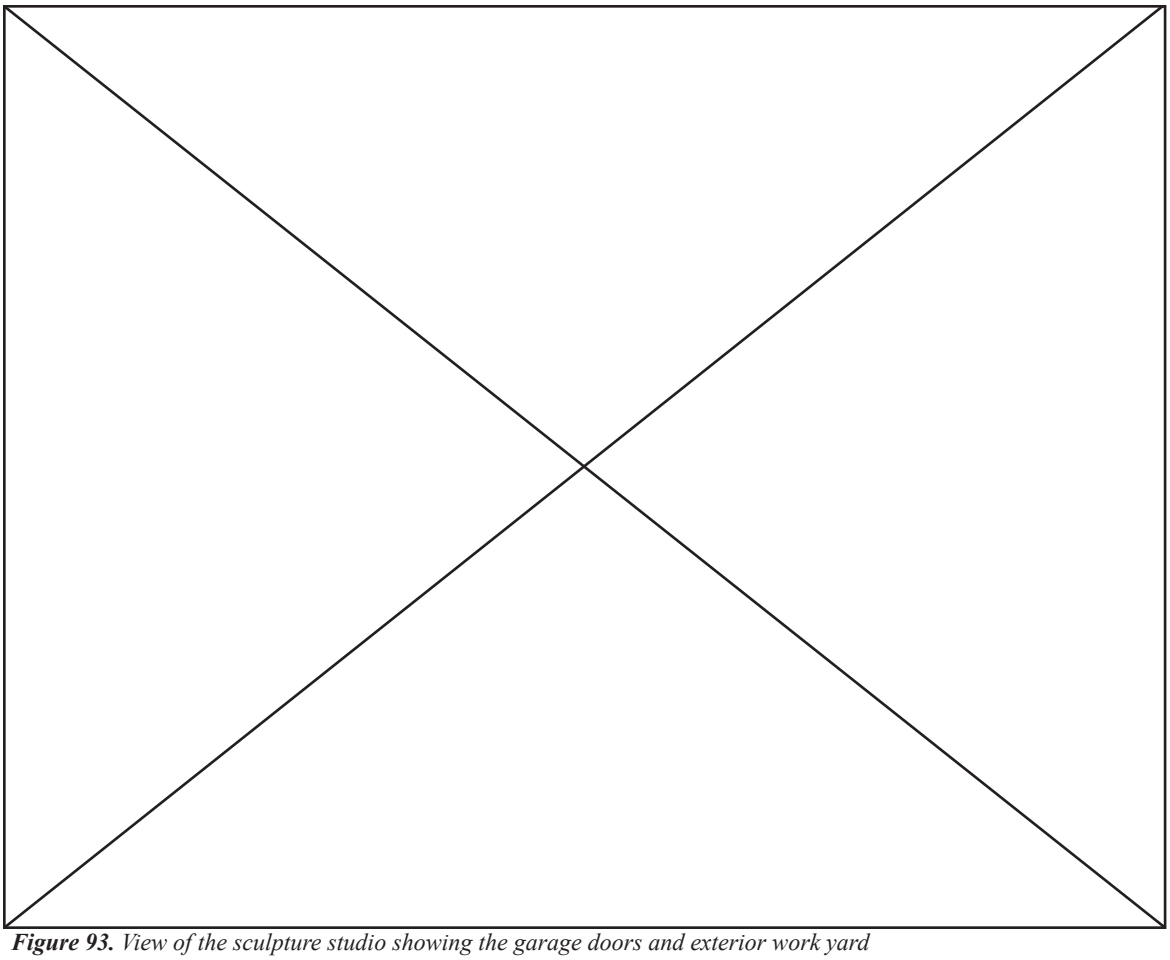


***Figure 93.** View of the sculpture studio showing the garage doors and exterior work yard*

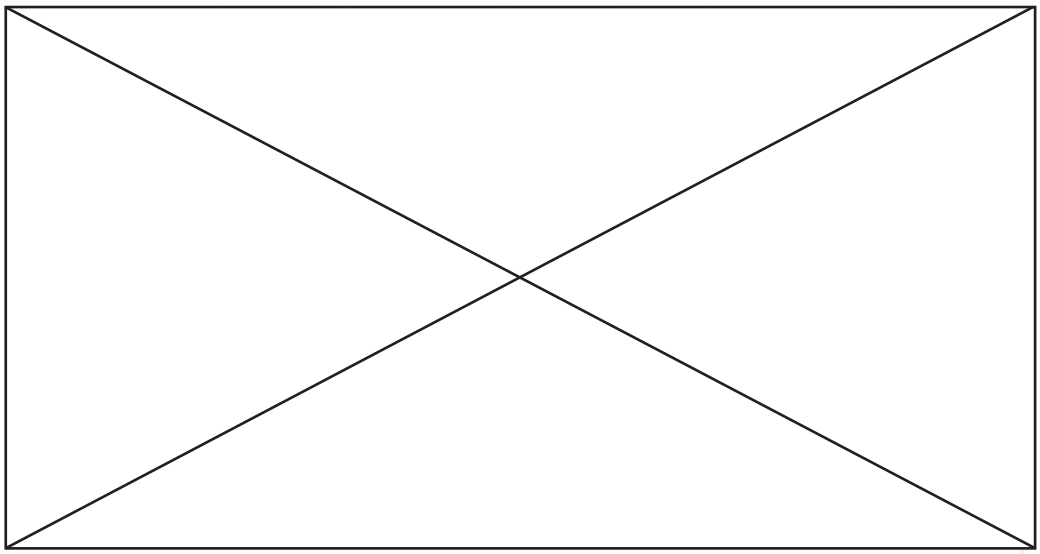


***Figure 94**. Site Plan showing network of paths and building relationships*

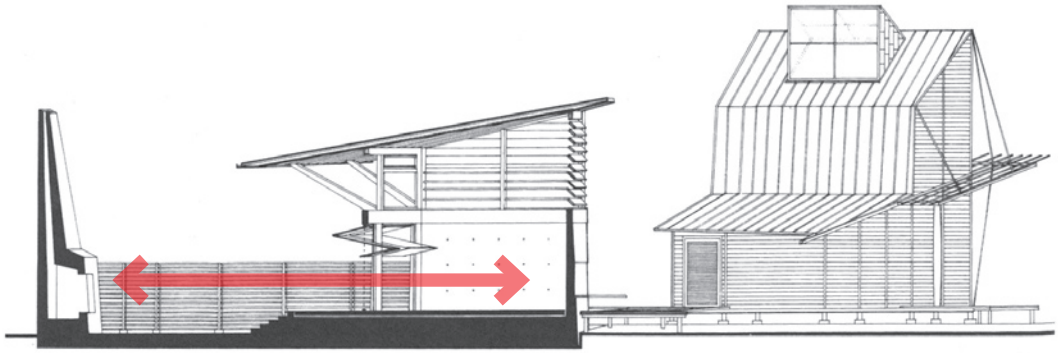


***Figure 95.** Section through sculpture studio with music studio (Author)*

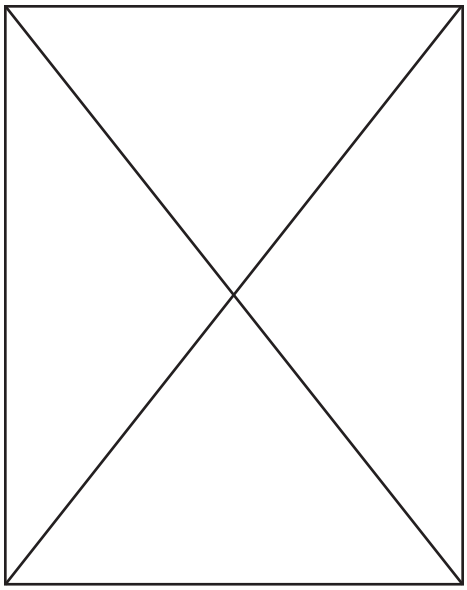


***Figure 96.** Wood trusses*

***Figure 97.** Exterior spaces offer working and gathering areas (Author)*

ARCHITECTURAL PROGRAM

The Schuler School of Fine Arts campus expansion focuses on two functional programs— public interface and the student realm.

The ‘public interface’ component provides:

• A cultural contribution to the larger Station North Arts District, through exhibitions, events, workshops and a publicly accessible library.

• A public face for the Schuler School to gain recognition as an important art institution within the Baltimore metropolitan region

• A physical showcase for the social and cultural legacy of Hans Schuler, as well as the artistic legacy being cultivated at the school

• An opportunity to open school functions to a broader audience when desirable

The ‘student realm’ component provides:

• General studio space, as well as studio space for resident master artists, designed specifically for the different disciplines offered within the curriculum

• Opportunities for students of varying levels of advancement and master artists/faculty to intermingle in an intimate environment

• A distinct sense of separation from the surrounding urban conditions offering a respite in which to reflect, relax and be inspired

• Opportunities for connections between the disciplines to promote a collaborative work environment.

PROGRAM SUMMARY

PUBLIC INTERFACE

HOUSE MUSEUM/EVENT HALL

Existing Historic Residence:	2500
Existing Historic Studio:	1050
Event Hall :	1000
Cafe/Catering Kitchen :	300
TOTAL:	**7350 Sq.Ft.**

GALLERY

Exhibition Space:	2000
Vestibule/Front Desk:	150
Storage:	500
Restroom:	200
TOTAL:	**2850 Sq.Ft.**

LIBRARY

Reading Room:	400
Stacks/Archival Storage:	300
Video Viewing Facility:	150
TOTAL:	**850 Sq.Ft.**

STUDENT REALM

STUDIO SPACE

Plaster Cast/Marquette Studio:	1000
Life Modeling Studio:	1200
Painting Studio:	1000
Stone Carving Studio:	900
Restrooms:	400
TOTAL:	**4500 Sq.Ft.**

MASTER ARTIST LIVE/WORK

Master Studio:	1000 x 3= 3000
Artist-in-Residence Living Suite:	1000 x 3= 3000
TOTAL:	**6000 Sq.Ft.**

NONSTUDIO/ADMINISTRATIVE SPACE

Atielier Lounges:	400
Directors Living Suite (existing):	1600
Administrative offices:	750
TOTAL:	**2750 Sq.Ft.**

EXTERIOR SPACE

Sculpture Yard:	
Work Space:	2000
Materials Storage:	1000
Service/Loading Zone:	500
Muse Garden:	800
Dining Patio/Public Plaza :	500
TOTAL:	**480000 Sq.Ft.**

AUXILIARY SPACE

Mechanical (15%)	4500
Circulation (30%)	9000
TOTAL:	**13,500 Sq.Ft.**

TOTAL:	**48,950 Sq.Ft.**

PROGRAM DESCRIPTION

PUBLIC INTERFACE:

Historic House Museum/Event Hall (3650 sq ft)

The ground floor of the historic residence will act as a house museum, open to the public, to illuminate the life of Hans Schuler, a prominent American sculptor. The house museum will act in tandem with the historic studio and addition, which will house the plaster maquette studio. The studio will function as the exhibition space for the maquettes and small scale work of Hans Schuler; it will also function as the drawing studio for the school where students can draw from the casts. Additionally, it will serve as a flexible event space for the school to host public functions, such as lectures, workshops and concerts.

Gallery Space (2850 sq ft)

The gallery will provide exhibition space for a variety of rotating shows, including student work and work from the permanent collection of the school. The gallery will include a reception desk, providing a public face for the school.

Library (850 sq ft)

A small library will house the schools reference collection and periodicals, as well as the historic archives of Hans Schuler and Jacques Maroger. The library will include a large reading room, archival storage and video viewing facilities. The library will also contain two computers with access to the internet and printers, CD's and video tapes. The library's collection continues to grow through generous donations from artists in residence, and this will be taken into account in the design.

STUDENT REALM:

Large-scale Sculpture Studio (900 sq ft)

The sculpture studio will contain fabrication space with assorted tables, hoists, and cranes; metal working equipment and stone carving equipment; and will be adjacent to an enclosed sculpture yard.

Life Modeling Studio (1200 sq ft)

The life modeling studio will provide a large open space for drawing, painting or sculpting from the figure. Work space will accommodate assorted tables, easels, drawing horses and lighting requirements.

Painting Studio (1000 sq ft)

The painting studio will provide a flexible space to accommodate multiple painting setups, including still lifes which may need to remain in place for long periods of time. Wall space for class critiques, as well as exhibition should be considered in the design.

Plaster Maquette Studio (1000 sq ft)

The existing 1906 studio will continue to provide classroom space for instruction and a drawing studio to draw from the plaster casts and small-scale work of Hans Schuler.

Atelier Informal Gathering Space (400 sq ft)

In keeping with the atelier philosophy of the school, a series of informal gathering spaces will encourage casual interaction among students and faculty allowing for personal critiques and conversations. Adjacency to work space will encourage a “lounge” atmosphere for gathering on breaks and between personal instruction times.

Artist-in-Residence Live/Work Spaces (1000 sq ft x 3 = 3000 sq ft)

Live/work space will be provided for visiting artist faculty and/or students in their last year of study. Living space will include bedroom, bathroom, and kitchenette. Work space will include studio space to be shared with general living space. The design of the space will emphasize flexibility in arrangement to accommodate a variety of artistic disciplines and living/working needs.

Communal Kitchen (300 sq ft)

A communal kitchen will service students, faculty and artists in residence. Dining together will provide another opportunity to foster close working relationships in a relaxed environment.

Support Spaces

Storage space will be integrated into all exhibition and studio spaces. Each studio will contain a wet wall with sinks for clean-up. A system of moveable walls will allow studio and exhibition space to be flexible and provide the ability to hide portions of a room for temporary storage.

Exterior Spaces

Sculpture yard (work/storage space)

An exterior sculpture yard adjacent to the studio will provide work and storage space for monumental sculpture and materials. This space will need to be accessible by delivery trucks and cranes/hoists for moving both materials and finished pieces.

Muse Garden

A garden space off the studios will provide a quiet respite from the work environment and offer a place for introspective contemplation and artistic inspiration. The garden will be enclosed or semi-enclosed to provide visual and auditory separation from the school's urban context.

Dining Patio

An outdoor dining patio will be located adjacent to the cafe to provide an al-fresco dining option during warm weather. An outdoor fireplace will encourage lingering into the evening and foster a sense of community among students, faculty and visiting artists.

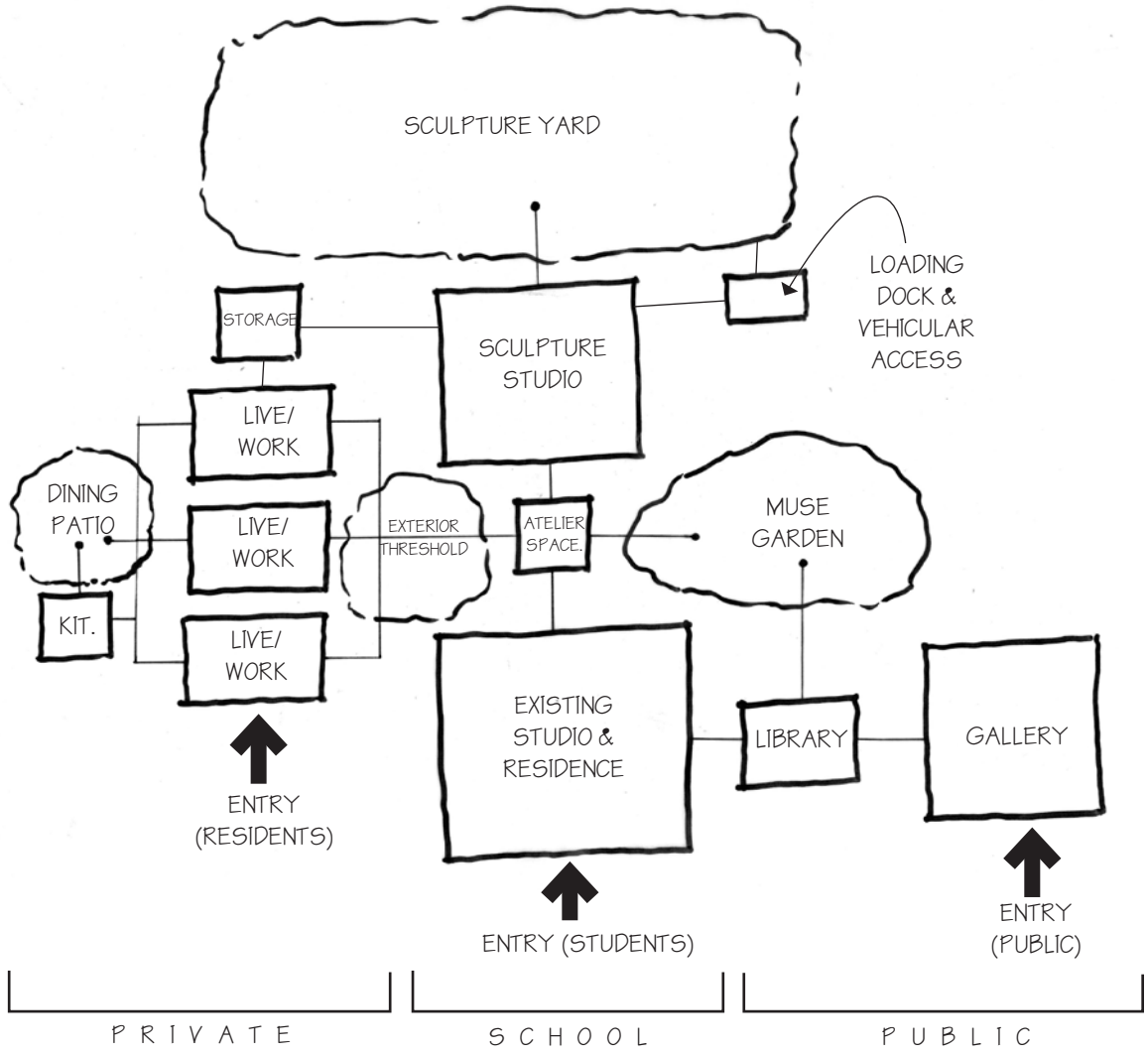


Figure 98. *Programmatic adjacency diagram (Author)*

"A great building must begin with the unmeasurable,
must go through measurable means when it is being designed
and in the end must be unmeasurable."

-Louis Kahn

CHAPTER 8

Architectural Design Strategy

SITE STRATEGY 1: Lafayette Street Parti

Figure 99. *Plan showing exisiting (in red) and proposed (in blue) (Author)*

The Lafayette Street scheme focuses on infill along Lafayette Street, with multiple street entrances for the public, students and residents. The gallery has a public face on Charles Street and continuous frontage along Lafayette, with a rooftop garden that connects to the existing rooftop garden on the historic studio. The live/work residences are located along Lafayette with a shared courtyard that provides easy access to the sculpture studio building. The residences could utilize the row house typology common to the neighborhood. The studio building opens onto the sculpture yard, located in the interior of the block. The yard would provide easy access for vehicular traffic from Lovegrove alley, as well as allowing service to the Charles Theater.

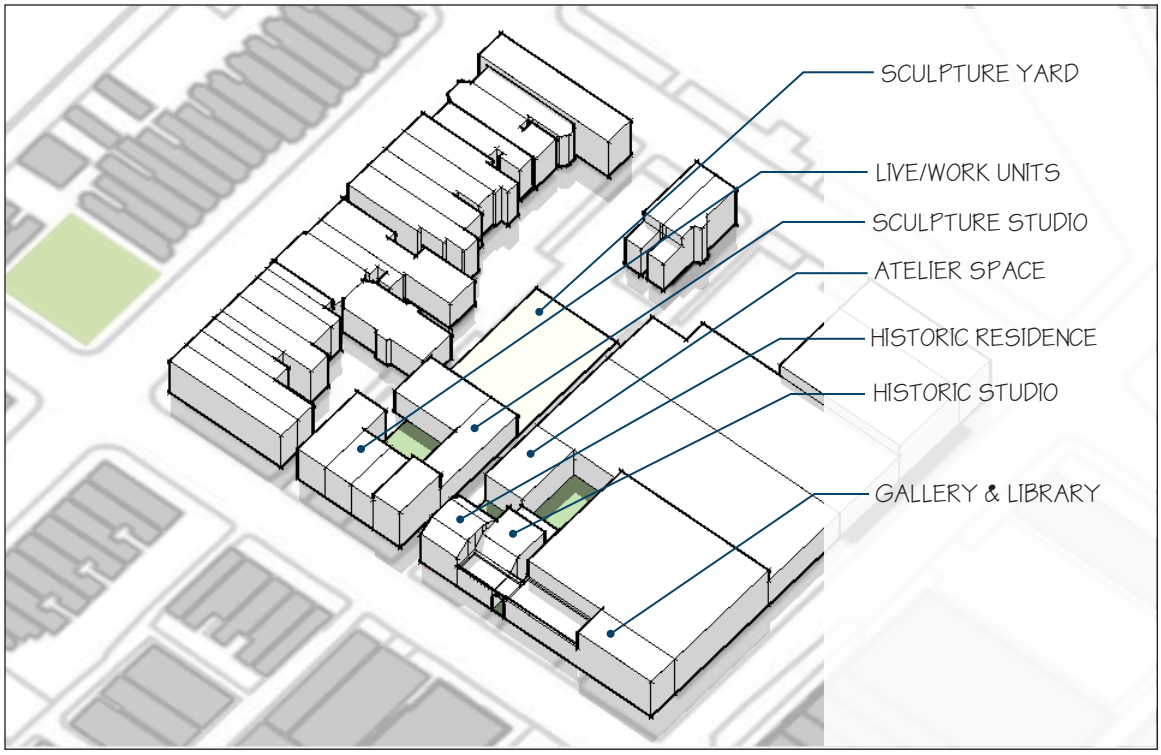


Figure 100. *Axon showing rough programmatic layout (Author)*

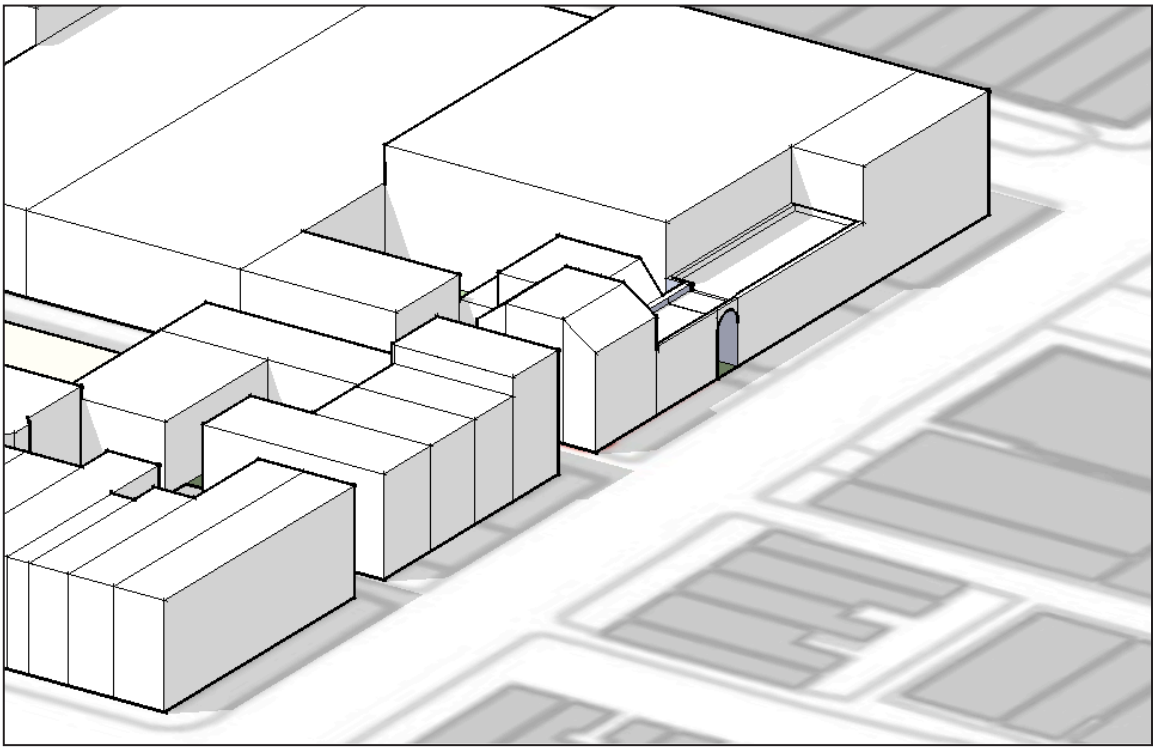


Figure 101*. View down Lafayette Street. Infill provides continuous street frontage and rooftop garden connects old and new. (Author)*

SITE STRATEGY 2: Lovegrove Mews Parti

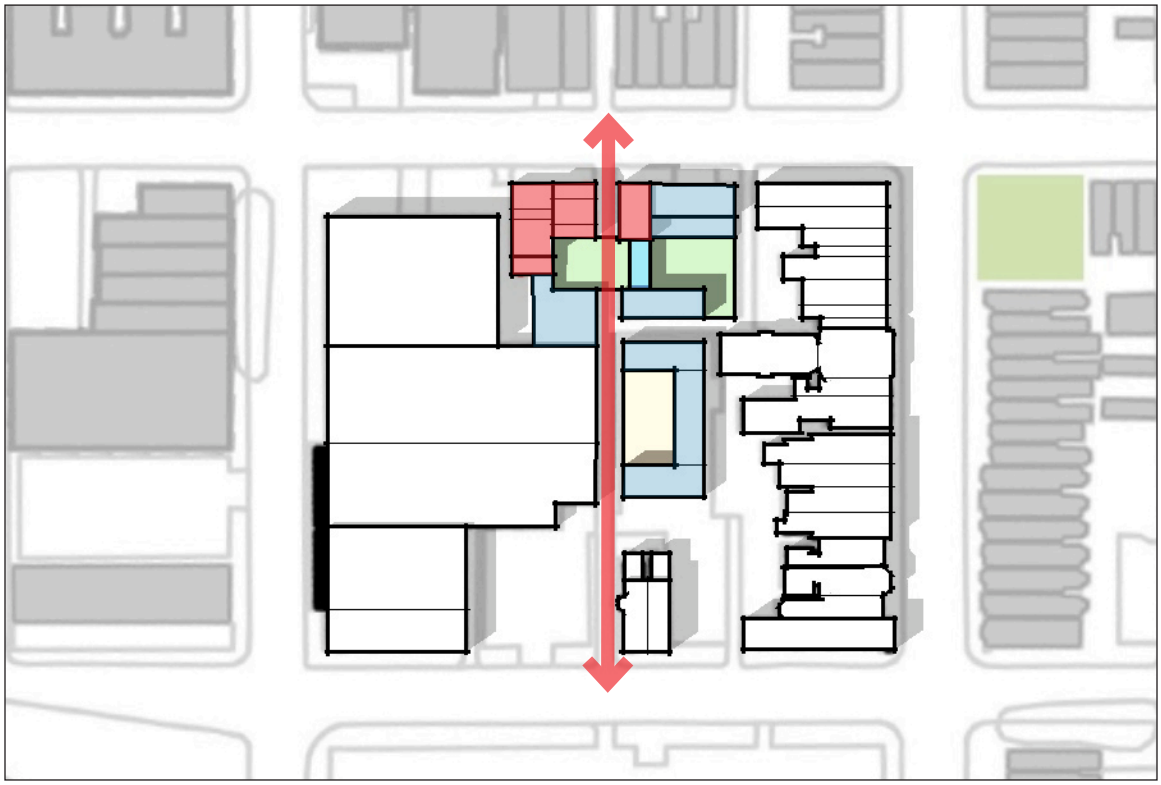


Figure 102. *Plan showing exisiting (in red) and proposed (in blue) (Author)*

The Lovegrove Mews scheme utilizes the alley as a connective spine for the school. The public front of the "mews" would act as a "green space" connecting with the rear garden of the historic residence. The informal "atelier" gathering space would provide a hub for circulation among the various buildings. The sculpture studio is organized around a court-yard for seamless interior and exterior work. A separate sculpture classroom connects with the historic studio, allowing a separation of studio work by scale. Live/work units front a secondary, interior "mews."

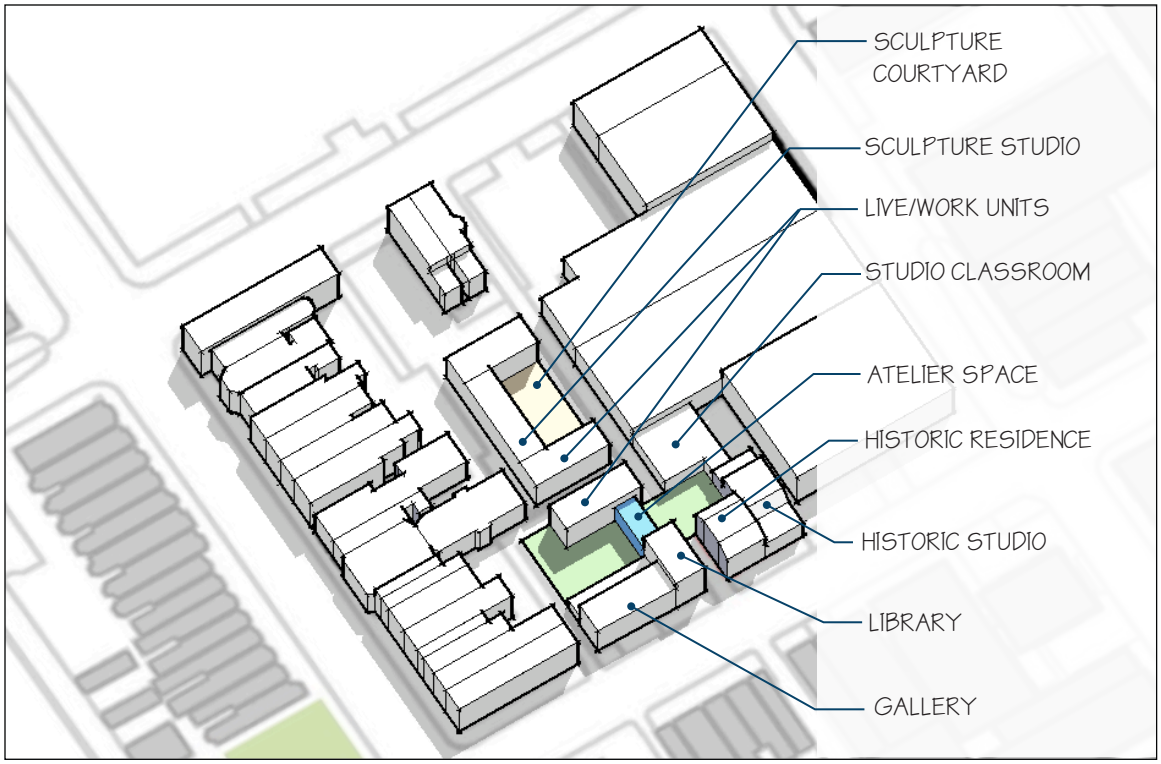


Figure 103. *Axon showing rough programmatic layout (Author)*

Figure 104*. Lovegrove Alley acts as a connective spine for campus (Author)*

SITE STRATEGY 3: Courtyard

Figure 105. *Plan showing exisiting (in red) and proposed (in blue) (Author)*

The Courtyard scheme organizes the program into two monolithic buildings and one small addition to the historic studio. The buildings are oriented around the sculpture yard, which acts as a "campus quad." The gallery and sculpture studio are combined as an addition to the existing row house. This arrangement could offer public views from the gallery into the studio work space. The atelier space and library are attached to the existing historic studio. The live/work units are located on the interior of the block with a studio side adjacent to the sculpture yard and the residence side adjacent to a communal garden.

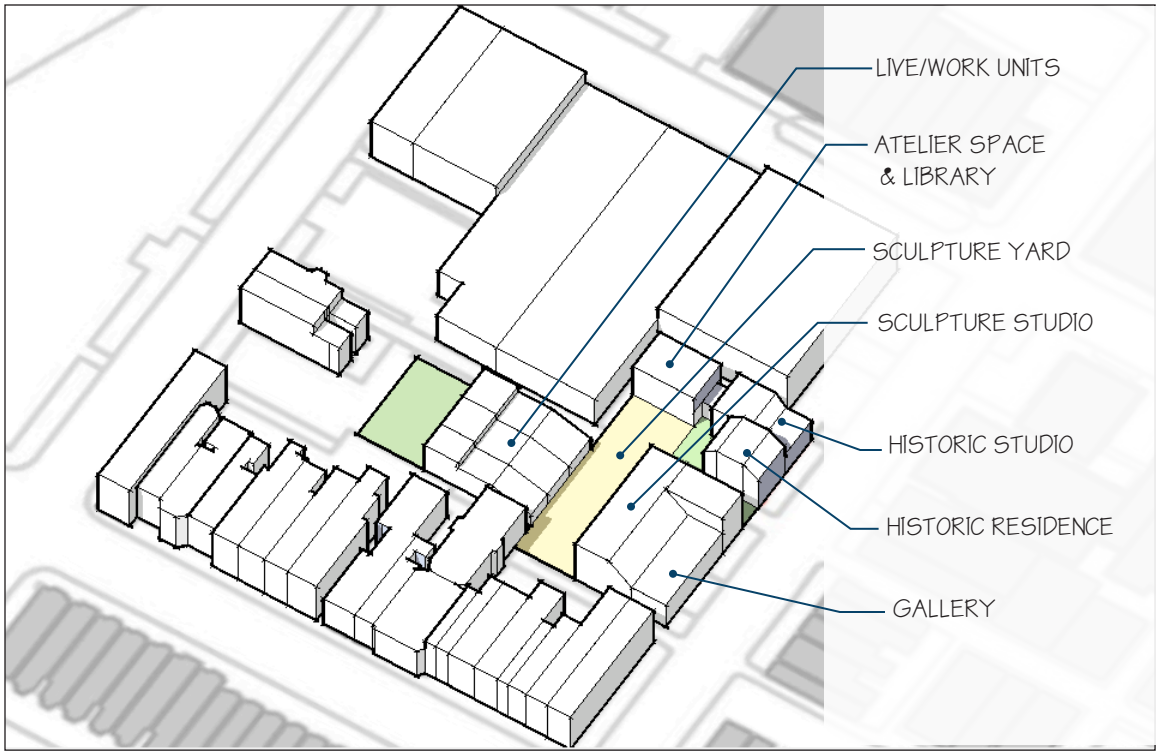


***Figure 106**. Axon showing rough programmatic layout (Author)*

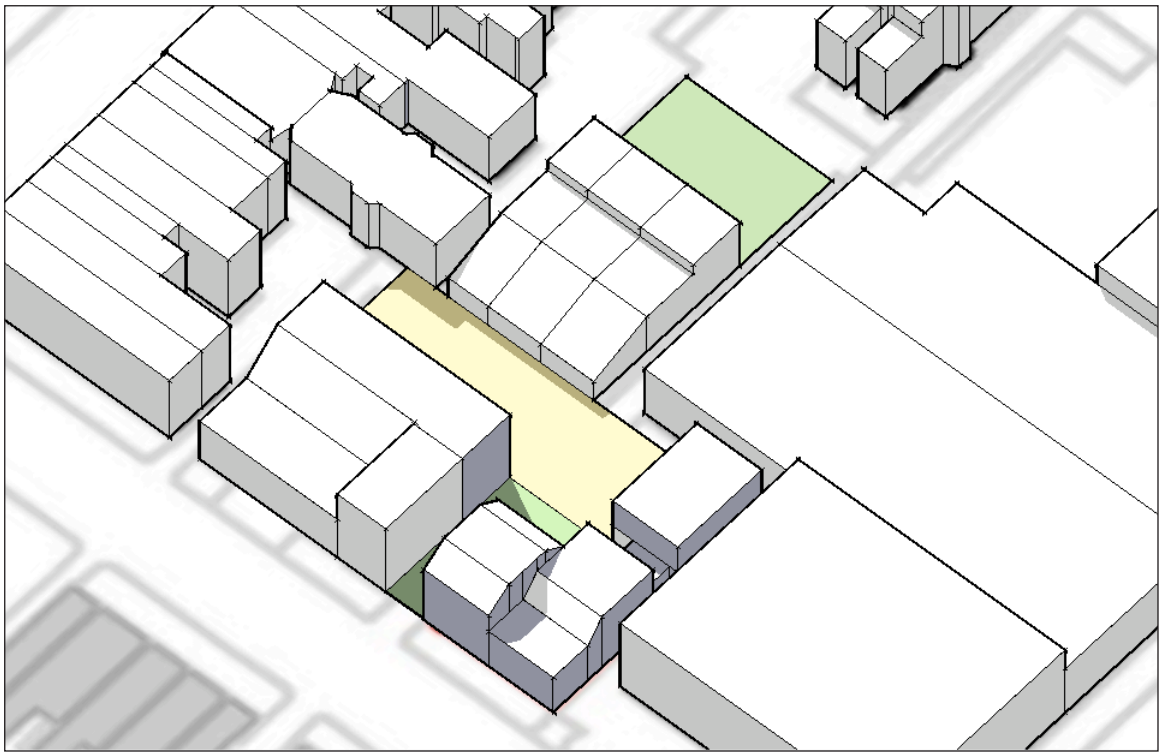


***Figure 107**. Sculpture yard acts as "quad" with new buildings fronting yard with open access (Author)*

DESIGN INTENTIONS

After analyzing the initial investigations into a site strategy and program organization, elements from each were combined to create a design parti. The idea of continuous infill along Lafayette Street was determined to be important to maintain the historic patterns of city development. The approach to infilling on the interior of the block resulted in organization around a series of exterior spaces which opened off of Lovegrove alley. The alley between the existing residence and row house would become a gateway to the heart of the Schuler School campus. Overall the resulting design was guided by the following goals and intentions, which were formulated through the design process.

AT THE SITE SCALE:

• To reclaim the under-utilized areas of the block, surrounding the historic structures, to weave together a fragmented fabric

• To incorporate the existing historic structures of the Schuler studio and residence, as well as the row house to the east, with the elements of new construction into a synergistic whole so that the resulting design is more than the sum of these temporally distinct parts.

• To break out the different disciplines of the curriculum into individual buildings (or 'ateliers') to:

-preserve the existing character of the school, particularly the intimate nature of the "atelier"
-be more in keeping with the residential grain of the surrounding fabric so as not to overwhelm the historic structures
-allow the live/work space for the resident artist to have a physical connection with both the master studio and the general studio for that discipline.

• To organize the individual buildings around a series of exterior courtyards that provide work space, gathering space, places of retreat and respite, and exterior extensions of interior spaces.

• To use the visual and physical connections between these exterior spaces (places of overlap and transition) to draw the campus together as a whole.

• To use a series of level changes to physically distinguish the exterior public space from the more private spaces while still allowing visual cohesion.

• To organize the campus around two central axes which facilitate connections across the different ateliers, as well as between the school and the public.

• To use the alley as a gateway to the campus, maintaining public access through the block and inviting a connection between the city and the school via the publicly accessible courtyard.

• To create a dynamic connection between the ateliers with a set of railroad tracks which run through the studio spaces, allowing sculptures, materials and equipment to move through the campus.

• To utilize landscape design elements, like paving patterns, water features, trees, and planting, to connect the built structures to the larger exterior space of the city.

• To design the infill in such a fashion as to allow for a phase II which could further infill the block and create a through connection to Lanvale Street.

AT THE BUILDING SCALE:

• To use generally under-utilized spaces, like rooftops and ally ways in an environmentally conscious and holistic way—for example: rooftop gardens, green roofs and publicly accessible plaza space.

• To extend the school to Charles Street, the main commercial street in the neighborhood, to create a public face for the school and contribute to the art related elements along this important corridor within the designated arts district.

• To create a hierarchy of levels in the buildings to reflect the advancement from student to master artist.

• To create a direct extension of the historic studio that maintains the structure's integrity, without treating it as sacred, thereby allowing the building to serve a new use to better fulfill the needs of the school.

• To understand the natural lighting requirements of art studios and incorporate day lighting as a driver of the design.

AT THE DETAIL SCALE:

• To utilize a language of solid and void which references the design of the historic residence in a contemporary fashion.

• To employ this language to create a visual dialogue between the old and the new, as well as between the different atelier buildings.

• To create a palette of materials that references the historic brick and wood in richness of tone and temporal quality, while defining its contemporary nature—a complimentary contrast.

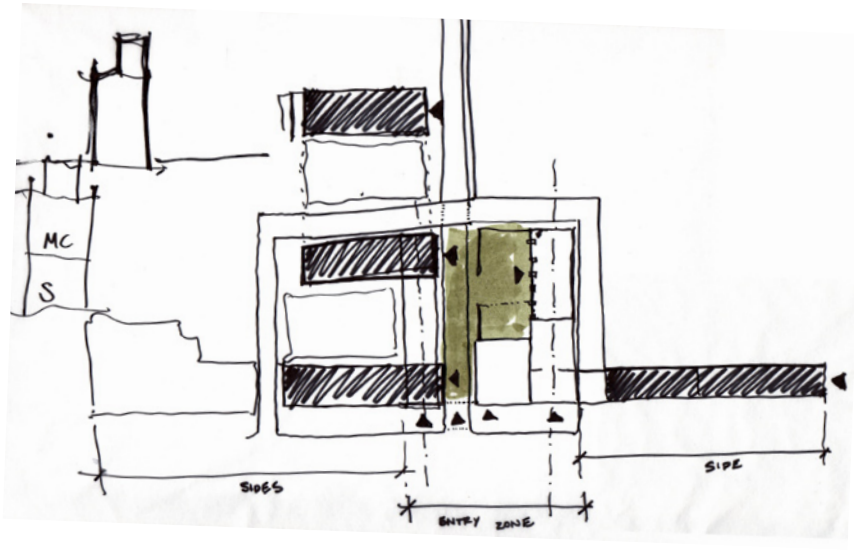


Figure 108. *Process diagram exploring entry and circulation (Author)*

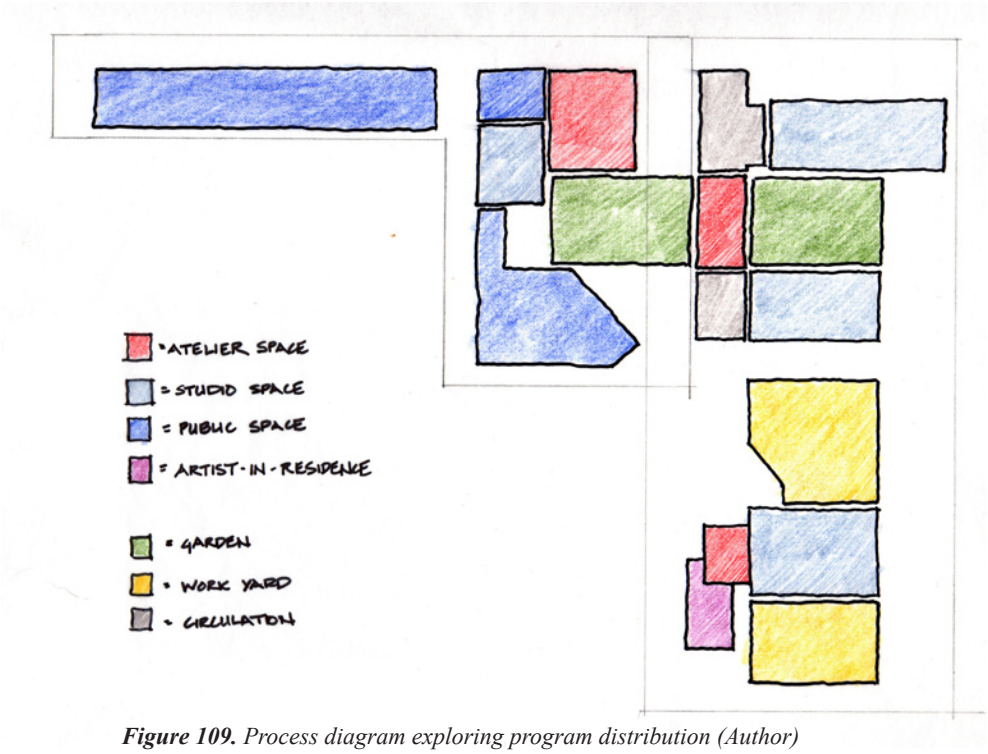


Figure 109. *Process diagram exploring program distribution (Author)*

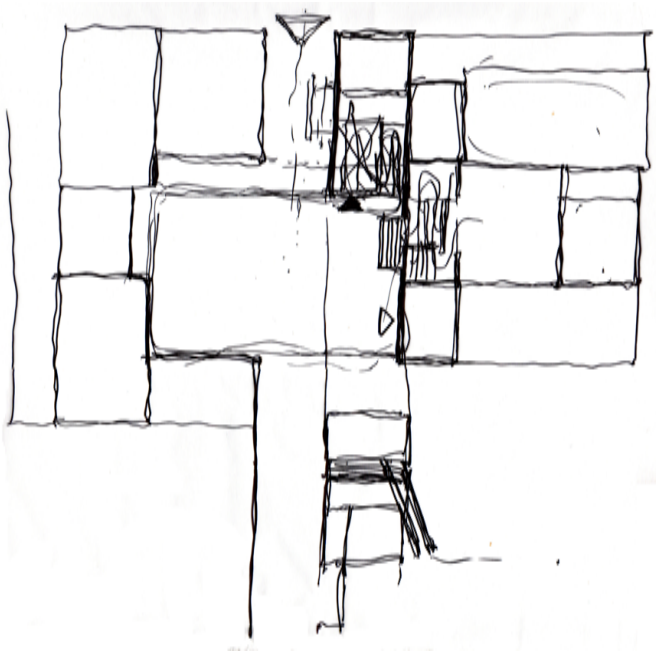


Figure 110. *Process sketch of courtyard development (Author)*

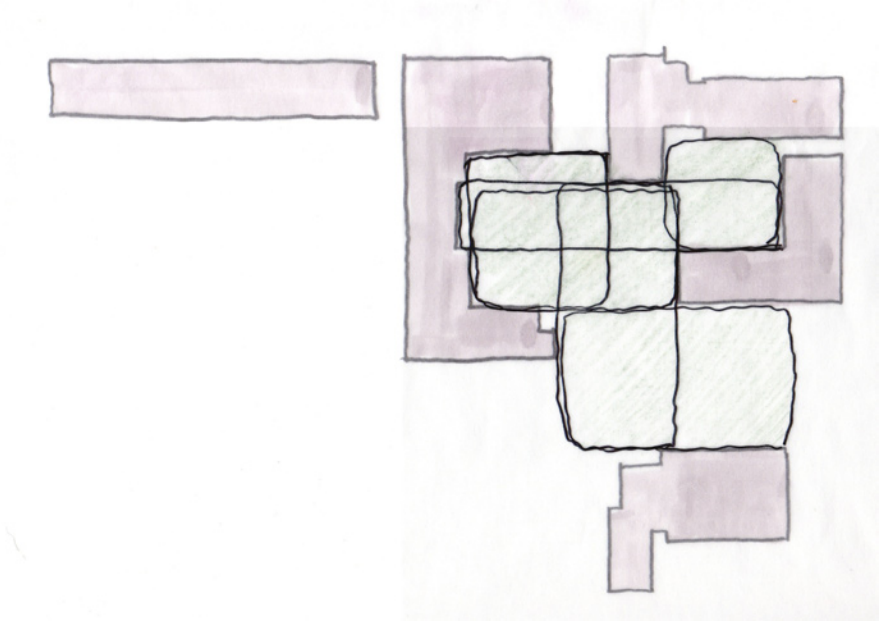


Figure 111. *Process diagram of courtyard spaces (Author)*

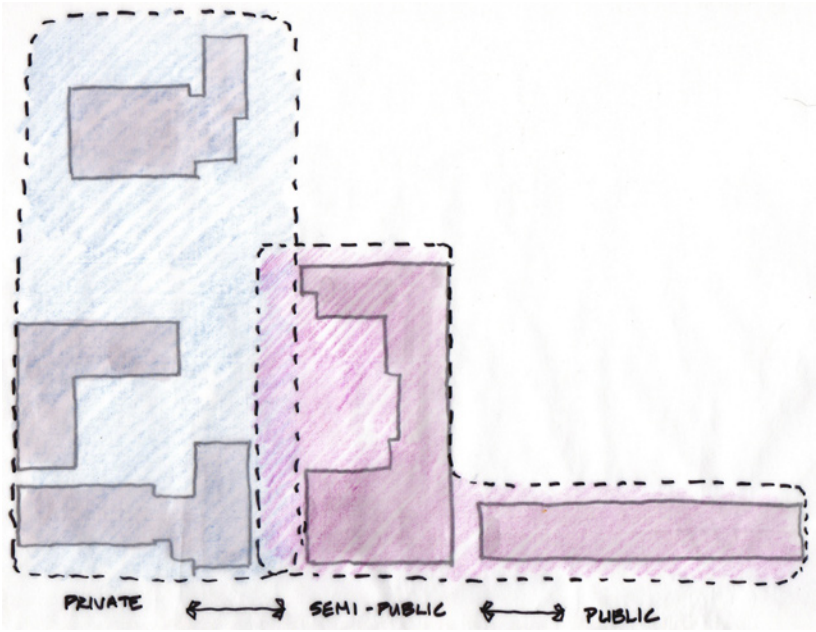
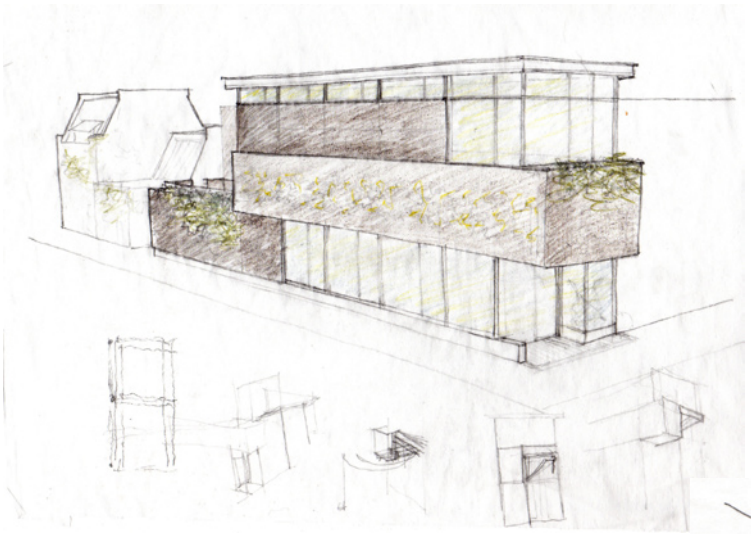


Figure 112. *Process diagram showing public vs. private (Author)*



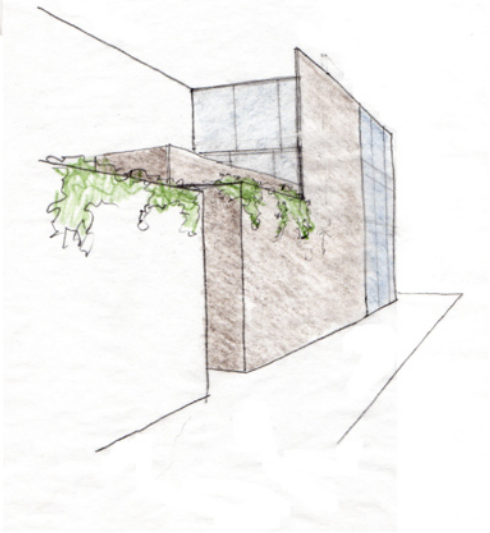
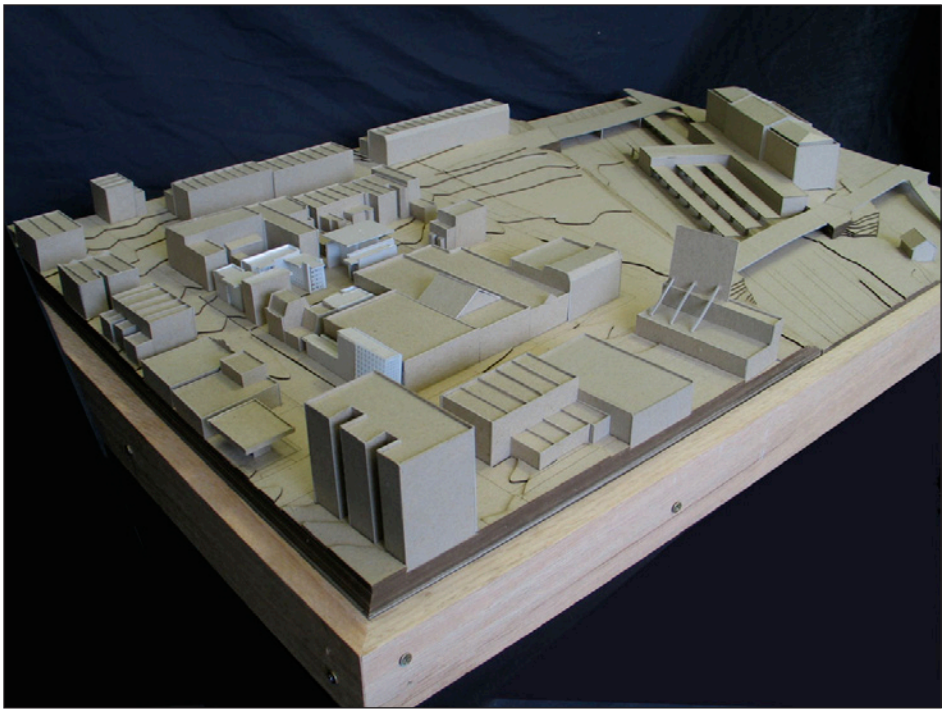


Figure 113. *Process sketches of gallery and library (Author)*

Figure 114. *Process sketches of life modeling studio and plaster maquette studio (Author)*



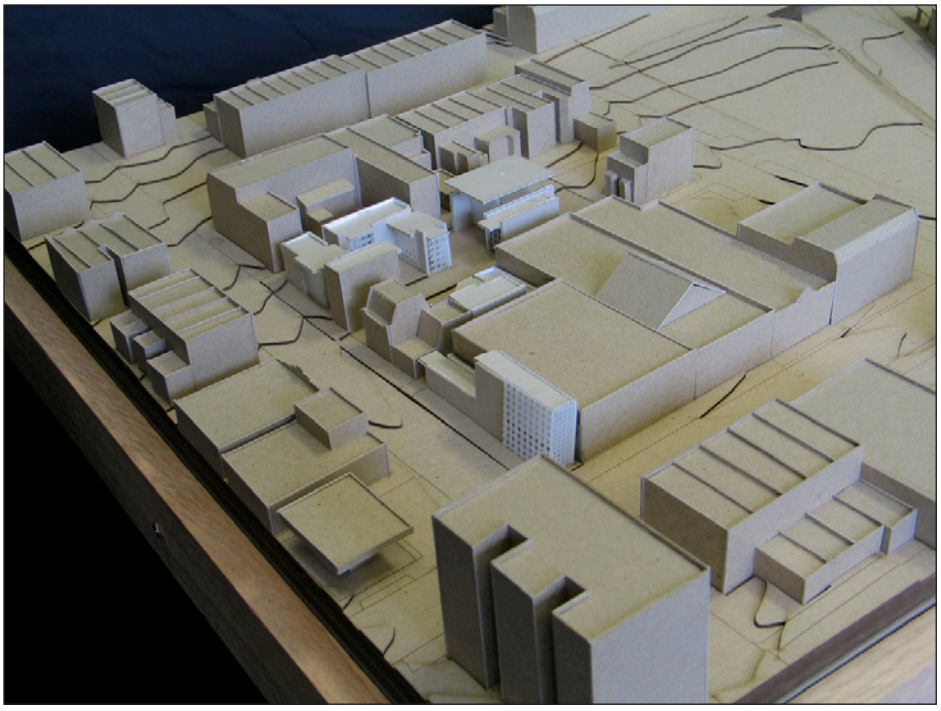


Figure 115. *Process model (Author)*

DESIGN SOLUTION

The final design relied on creating a series of atelier buildings, each representing the different disciplines of the Schuler School curriculum, as well as public buildings to house exhibition space, the library, and public functions. The historic residence continues to serve as living space for members of the Schuler family (on the second and third floors), and as a house museum (on the ground floor), which provides an opportunity for the public to better understand the legacy of an important Baltimore sculptor. The historic studio and the new extension serve as public exhibition space for the plaster maquettes of Hans Schuler. The addition expands the functional possibilities to serve the new needs of the school, thereby transforming the space from a personal studio of a single sculptor to the center piece of a school that bears his legacy.

The existing row house was incorporated into the life modeling atelier; a glass stair tower mediates between the existing structure and the infill along Lafayette Avenue. The rear portion of the row house was removed and a new facade was inserted between the party walls. This facade provides a new front for the building facing the entry courtyard on the interior of the block. The different ateliers are connected through exterior courtyards along two main axes.

The strengths of the design solution are most evident in the plan. The proposed infill has the potential to enrich not just the school, but also the block and the neighborhood as a whole. The woven character of the new construction, through the existing historic fabric, respects its place in the temporal continuum and offers a point of connection between the past and present. Further exploration of this project could better pull these qualities through the design in both section and elevation. A further study of the tectonics could provide another layer of connection offering a richness of detail and complexity of design.

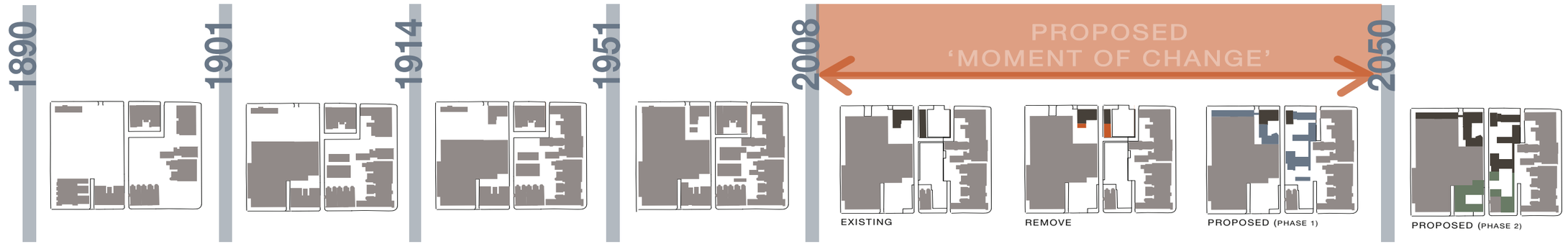


Figure 116. *Timeline showing figure/grounds of thesis site block from 1890-2008, showing proposed infill intervention and proposed 'phase II' (Author)*

Figure 117. *Diagram showing proposed demolition, including the rear portion of the row house and the later shed addition to the rear of the historic studio (Author)*

Figure 118. *Diagram showing the proposed intervention and the programatic division into distinct 'atelier' buildings (Author)*

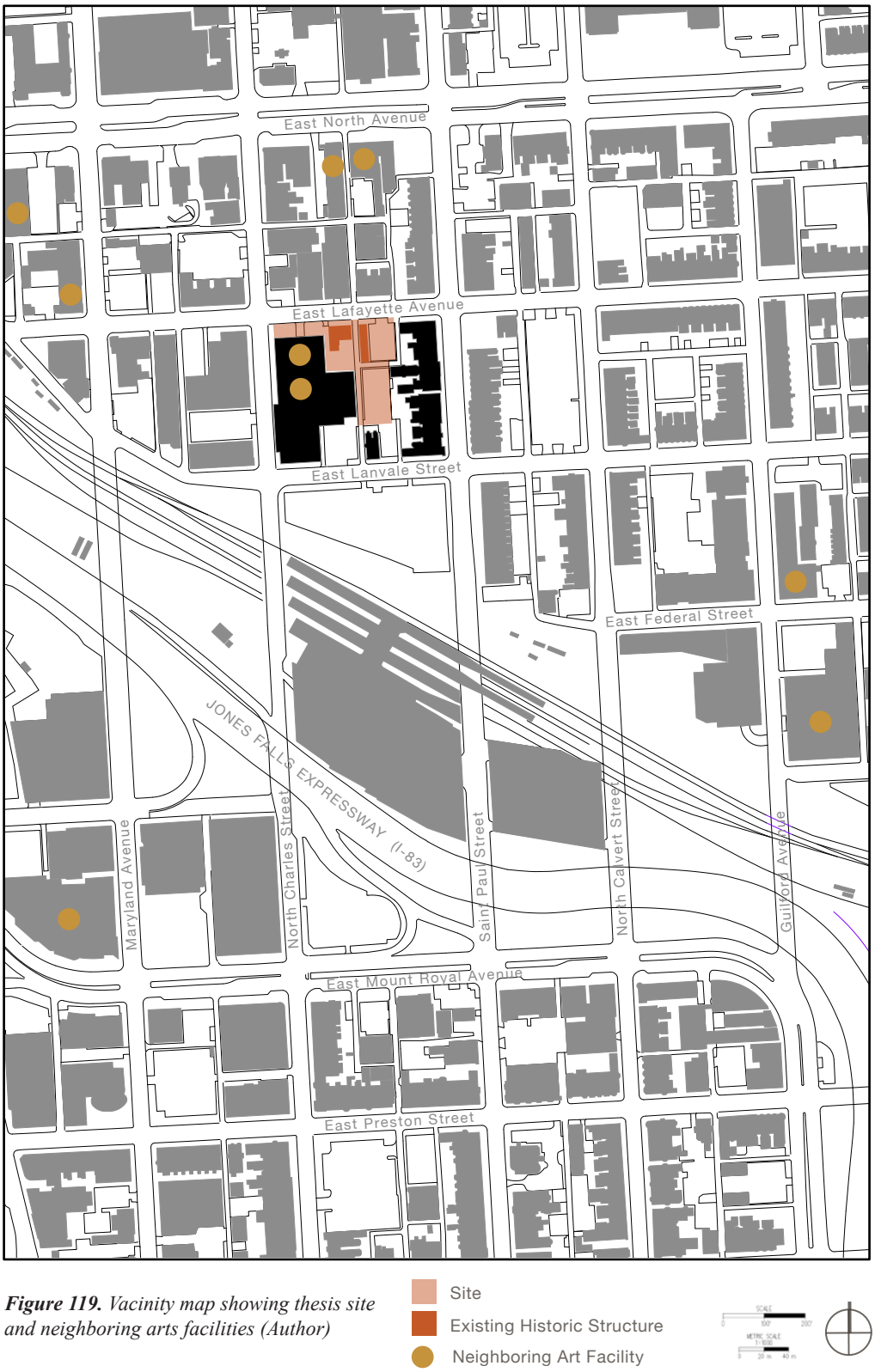


Figure 119. *Vacinity map showing thesis site and neighboring arts facilities (Author)*

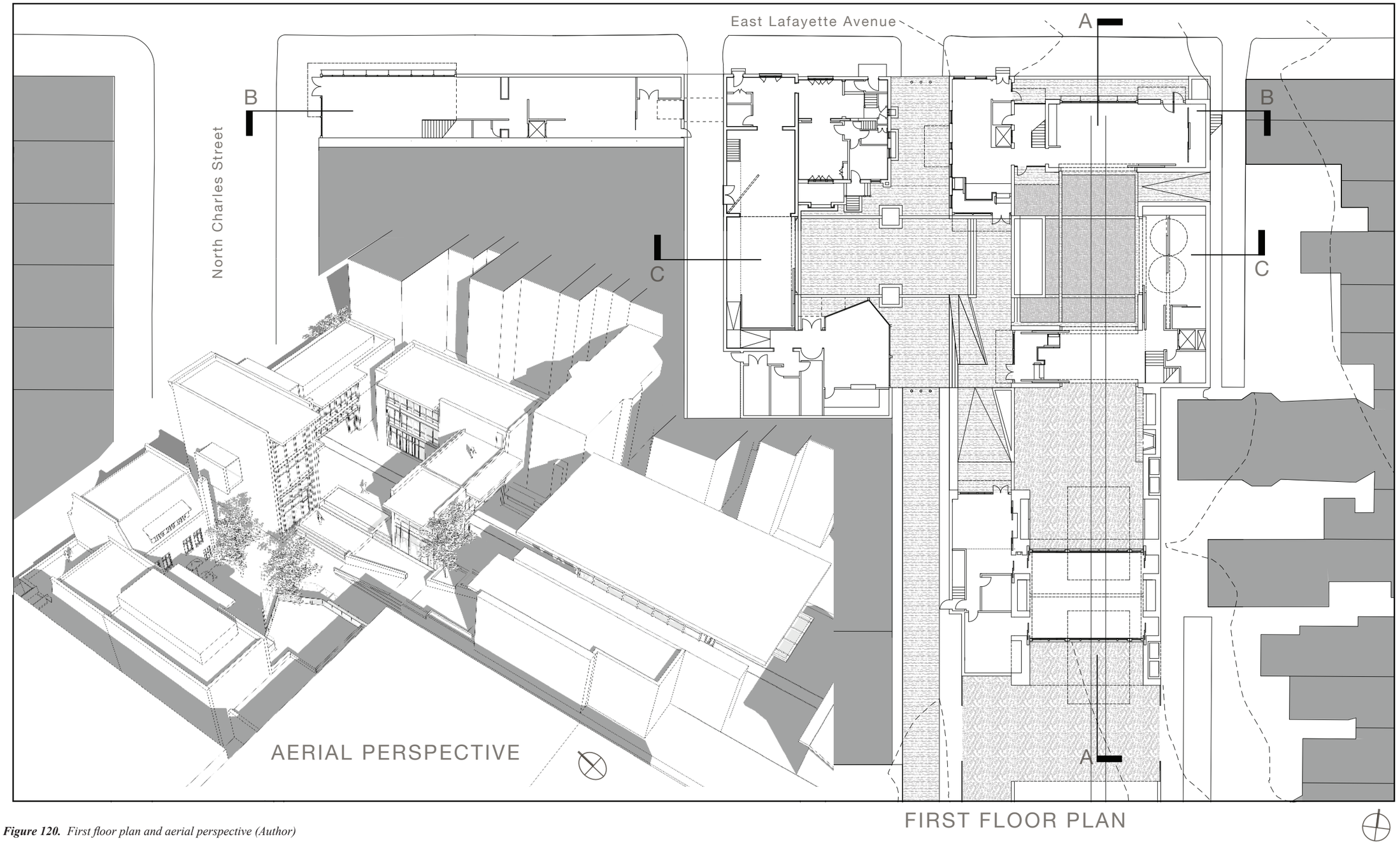


Figure 120. *First floor plan and aerial perspective (Author)*

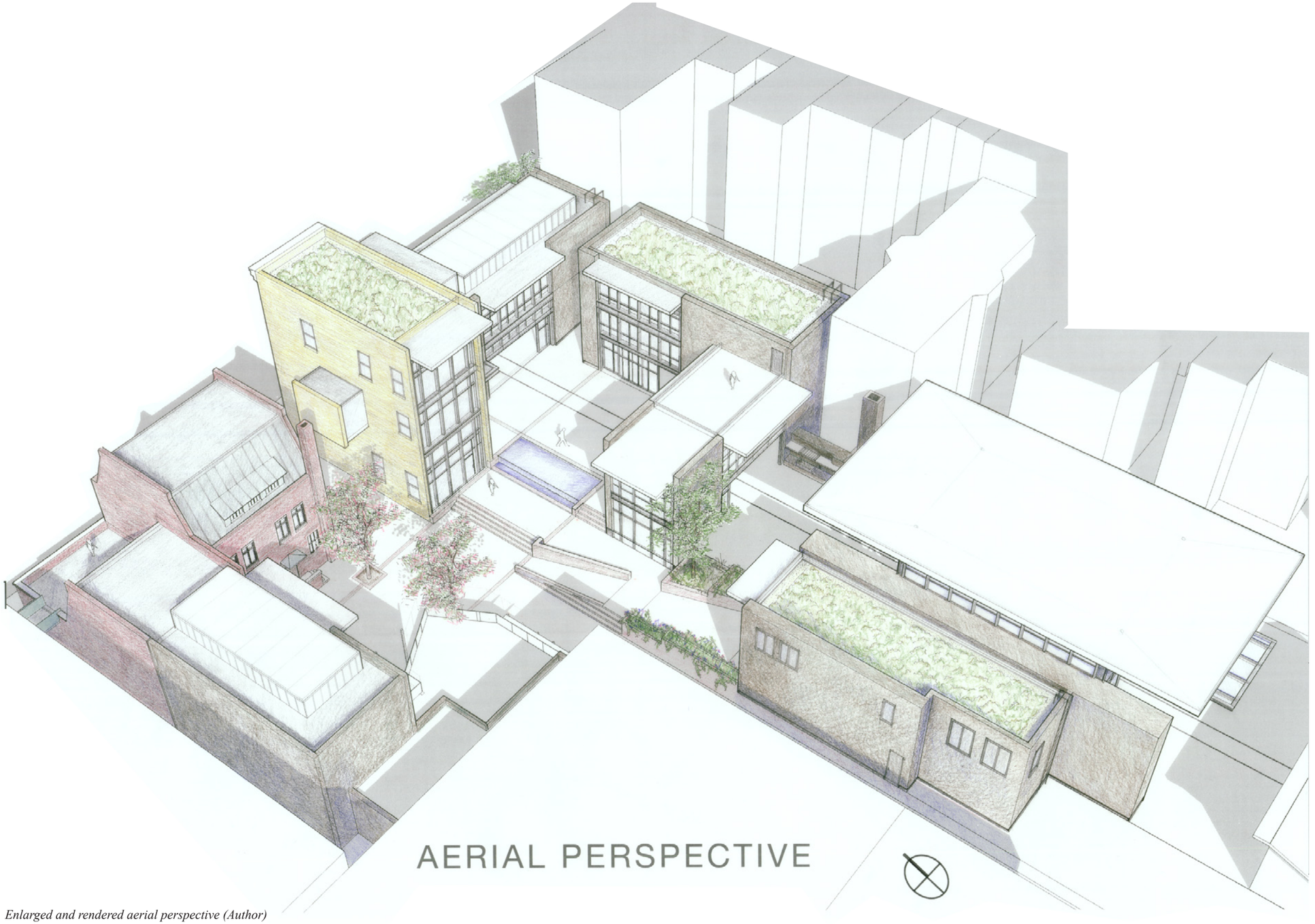


Figure 121. *Enlarged and rendered aerial perspective (Author)*

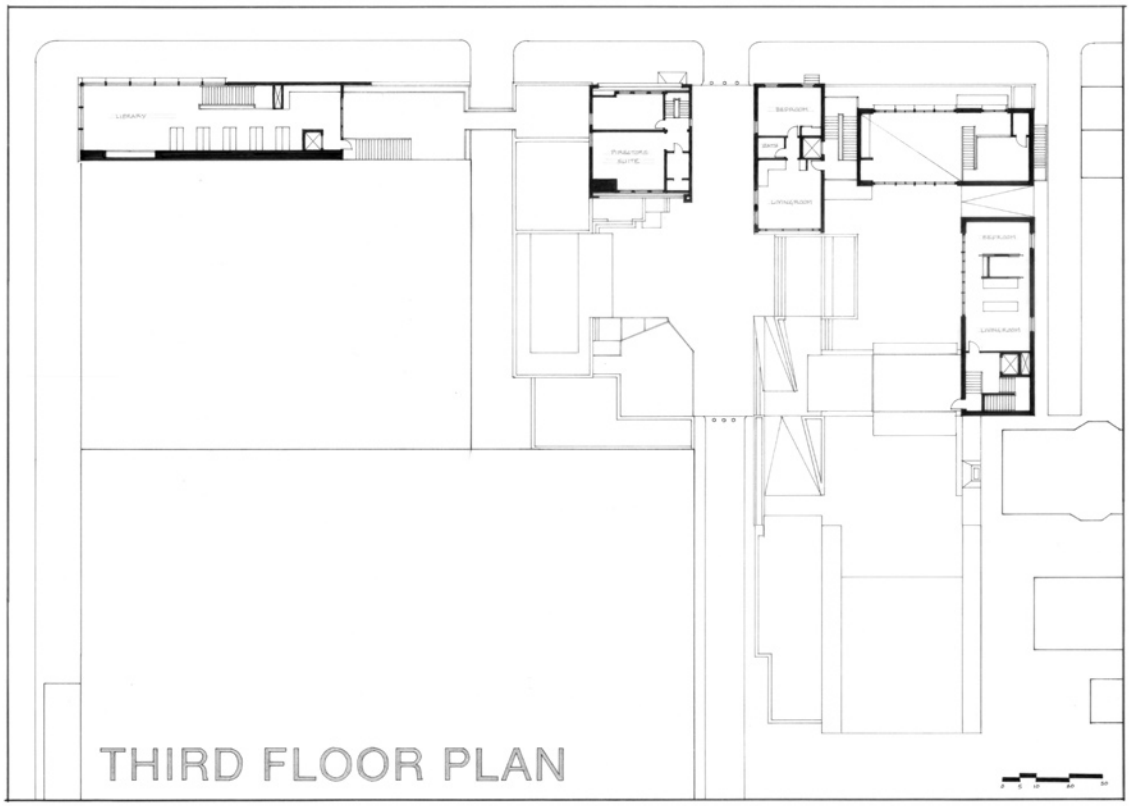


Figure 122. *Second and third floor plans (Author)*

Figure 123. *Charles Street Elevation (Author)*

Figure 124. *Lafayette Avenue Elevation (Author)*

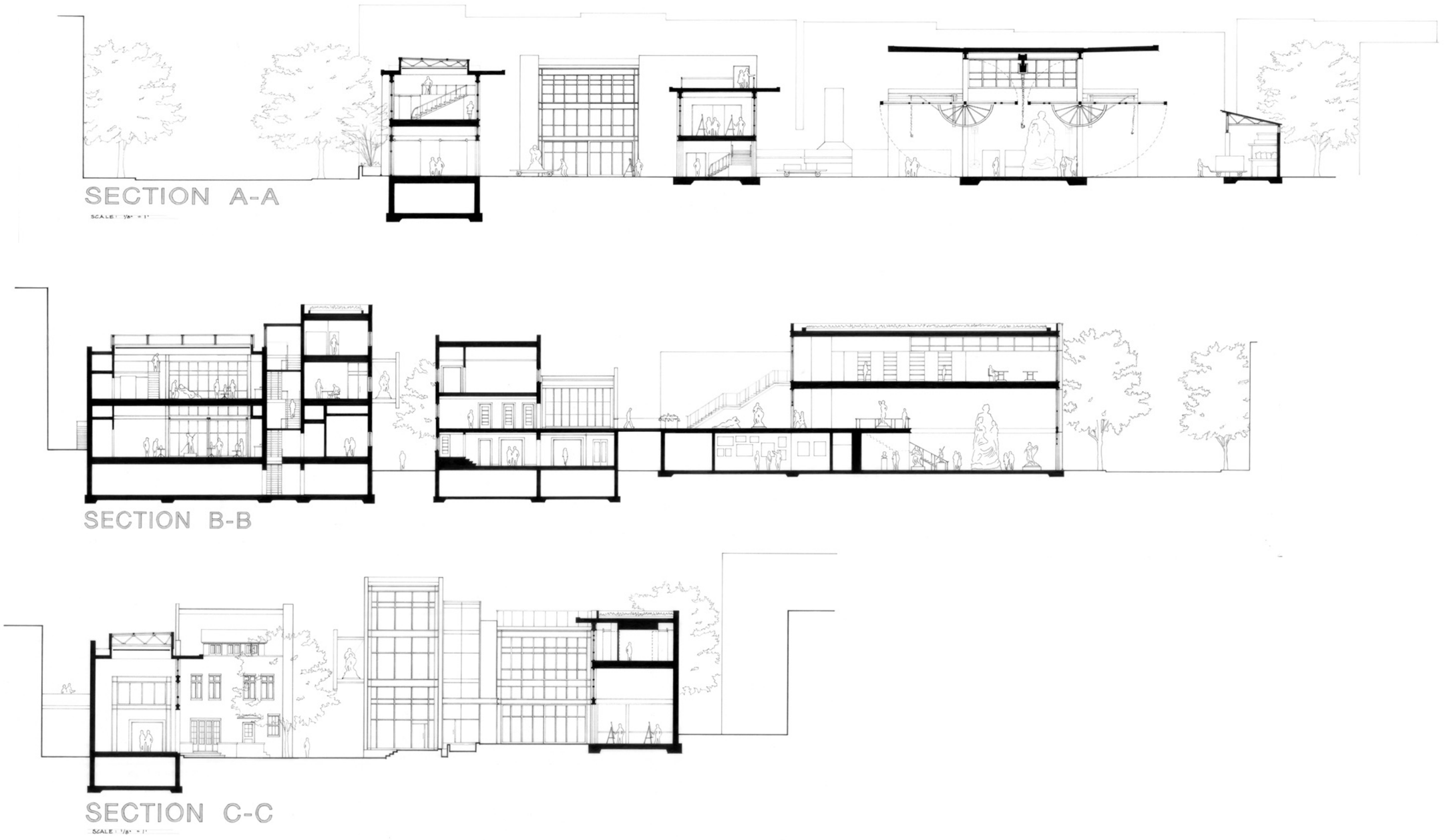


Figure 125. *Section Drawings (Author)*

Figure 126. *View toward gallery (corner of Charles Street and Lafayette Avenue) (Author)*

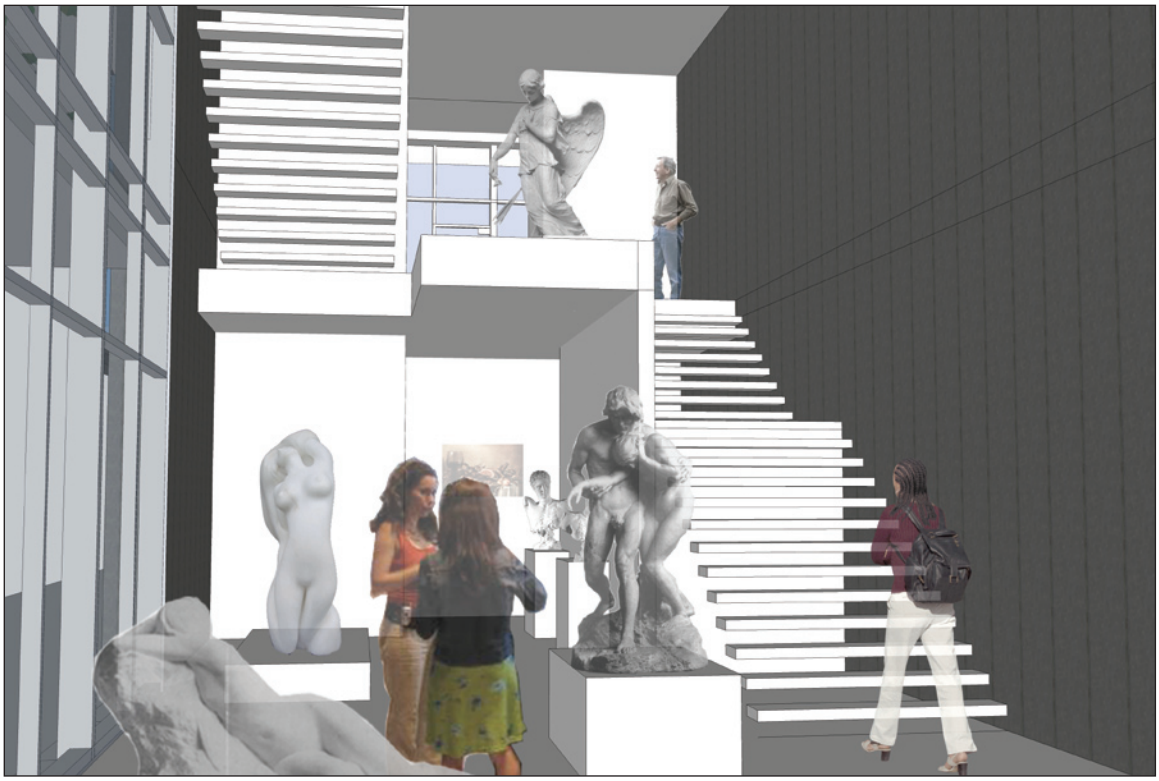


Figure 127. *View of gallery interior (Author)*

Figure 128. *View toward gallery roof terrace sculpture garde (Author)*

Figure 129*. View down Lafayette Avenue from Saint Paul Street (Author)*

Figure 130. *View down Lovegrove Alley—the gateway to the Schuler School (Author)*

Figure 131. *View toward sculpture studio from interior courtyard (Author)*

Figure 132. *View of plaster maquette studio looking toward historic studio (Author)*

Figure 133. *View toward painting studio from plaster maquette studio (Author)*

***Figure 134**. View toward plaster maquette studio from upper studio courtyard (Author)*

***Figure 135**. View through stone carving studio showing railroad tracks running through the three buildings (Author)*

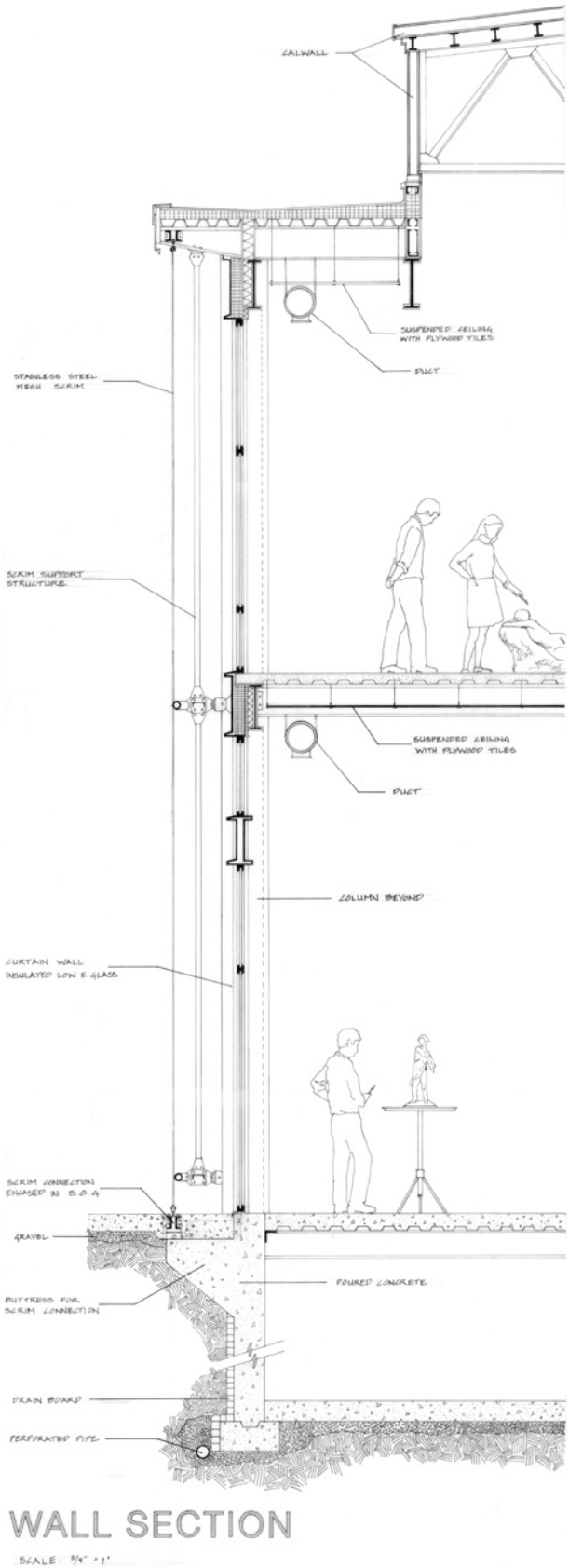
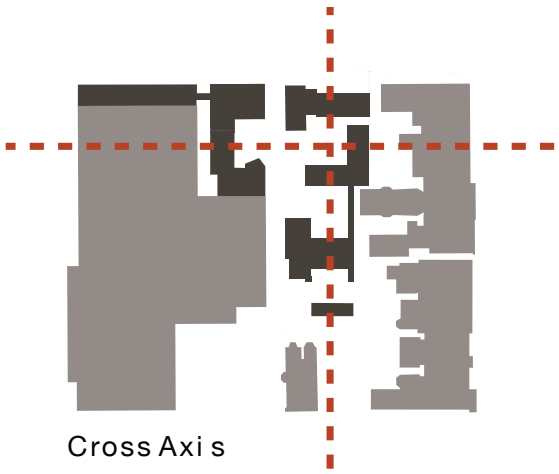
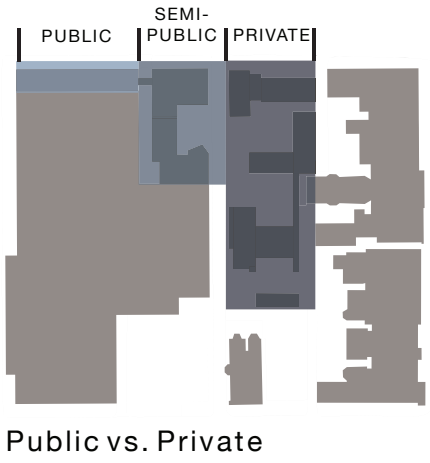


Figure 136. *Wall section through the north face of the life modeling studio (Author)*





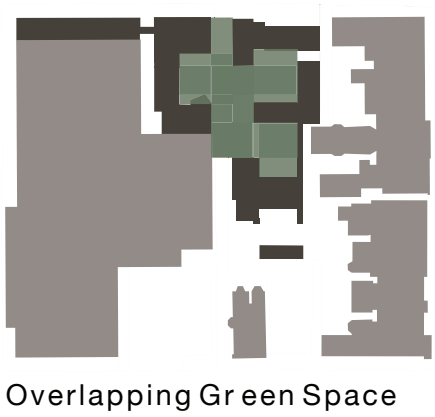


Figure 137. *Diagrams showing axis, public vs. private and green space (Author)*

SUMMARY OF THE JURY'S ASSESSMENT

The public review of this thesis provided an opportunity to gain the feedback and criticism from a jury of seven architects. Overall, the jury's thoughtful comments were both complimentary and constructive. The main premise of the thesis—treating historic structures as active participants in an evolving context—was accepted without critique. They felt that the design objectives were clear and that the guiding principles made logical sense. The aspects of the design that the jury observed as particularly strong included: the division of the disciplines into distinct buildings, the plan of the buildings around the exterior courtyard space, the use of Lovegrove alley as an entry way into the campus, and the various connections made between the different buildings. The jury particularly highlighted the railroad track going through the three buildings as highly successful, and felt it served to create a dynamic connection between the different disciplines. One juror complimented the alignment of the fenestration stating that she appreciated how it allowed light to enter the interior of the block, Overall they felt that the design, in plan, was well synchronized but that this could have been more evident in section.

The aspects of the design that the jury observed as weak included: the sectional relationships between interior spaces, the building elevations, and aspects of the gallery building which they felt was not as well integrated into the overall scheme as it could have been. They felt that the logic and dynamic connections in plan were not carried through to the sectional design of the school with the same rigor. In terms of the elevations, they felt another pass at refining the design would add a layer of plasticity and materiality that would improve the interest and complexity. One juror commented on adding a layer of "reality" by including in the design, methods for securing exterior spaces, especially given the high crime rate in Baltimore.

The gallery received the most criticism of all the buildings. Some jurors felt that it was “flat” and did not share the more cohesive character of the other buildings. They suggested setting the building back from Charles Street to provide an entry courtyard or transition space, similar to the courtyard on the interior of the block. They also alternatively suggested creating an interior transition space or vestibule before the main exhibition area. One of the jurors commented that the Lafayette Street elevation could have niches for display, making a more direct reference to the applied ornament on the historic buildings. The jury agreed that the roof terrace/sculpture garden was a good design decision, and they appreciated the connection to the historic building across the alley. The west elevation was considered to be the most successful and the north elevation the least so.

In concluding, the jurors felt that the project was sophisticated, logical, and well designed, particularly in plan. They complimented the extensive amount of research and consideration of the context, site and school. The jurors felt that another pass of the design process, particularly getting into the tectonics, would provide an added layer of reality and complexity to further enhance the already strong aspects.

CONCLUSION

Overall, this project was a successful exploration of the expanding parameters of historic preservation and how infill development can mend a broken fabric to create a synergistic whole, which facilitates changing needs and priorities. This addition to the Schuler School of Fine Arts shows, not only how the school could expand to become a stronger institution within the city, while still retaining its unique character, but also how such an intervention could create a tangible connection with the past, facilitate the needs of the present and allow for further changes in the future. This project responded to the context at a variety of scales from immediately adjacent structures to the character of the neighborhood and city as a whole in all aspects of architectural design, from building orientation, scale, proportions, massing, materials, and architectural language. The success of this response was evident by the jurors review, however the real test would be to see how the intervention would continue to respond over time to the ever evolving physical, social and cultural context.

The importance of forging a new relationship between historic preservation and architectural design will only become more evident with the growing awareness of the richness of the historic environment and the contribution it can make to modern life. If we continue to view historic structures as "sacred" then they become artifacts within the stream of history and time and their use becomes circumscribed. They become inflexible elements within a fluid system, preventing best-use scenarios or worse, creating barriers to development that is vital for the continued health of a neighborhood and city. If we view them rather as participants within an evolving context then we afford them an opportunity to play a new role or embody a new use. By weaving together old and new through themes of continuity and a 'sense of place,' preservationists and design professionals can strike a balance between the history and the needs and opportunities of today and tomorrow.

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