

## ABSTRACT

Title of Document: A COLLEGE OF DESIGN AT COLLEGE  
PARK: ADAPTIVE REUSE OF COLE  
FIELDHOUSE

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Committee Chairperson: Dean Garth Rockcastle

Both art and architecture deal with the physical environment, and both disciplines deal with the interpretation of history to manifest something new. This thesis proposes a College of Design to combine the University of Maryland's fine arts and design programs into a single entity in one instructional, collegiate live-work complex. The new facility will be an expression of a set of design values including a commitment to sustainable building practices, the conservation of the existing building fabric through reinterpretation, and a critical disposition towards design practice and studio culture. The goal is to create an interdisciplinary environment which facilitates collaboration and encourages experimentation.

A COLLEGE OF DESIGN AT COLLEGE PARK: ADAPTIVE REUSE OF COLE  
FIELDHOUSE

By

Charles Matthew Newburn

Thesis submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
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2006

Advisory Committee:  
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## Preface

The intent of this document, in my view, is an exploration of critical design issues which will form the basis of decisions to be made during the design process. Seeing it as such, I felt at liberty to use the document not so much as a series of statements only, but as a series of points to be raised and issues to be pondered and problematized. This is an organized, semester-long brainstorm. Some of the following information and descriptions may seem contradictory or inconclusive, but that is because I intend for this document to be an exploration – the Conclusions chapter at the end will clarify where, at last, all the pieces came to fall into place.

## Dedication

To my family – for making this possible.

To Craig – for seeing me through to the end.

## Acknowledgements

I would also like to thank the Staff at Facilities Management for their advice and time, especially those involved in Space Planning (Virginia Scheulke) and the Records Office, who saved me countless hours of work. My thanks also to the undergraduate students who came to help me in the end, when I thought I would never finish – Sarah Stein, Smriti Nayek, and Laura DiIorio. Also, to my studio-mates for their advice, critiques, and inspiration. And last but not least, my partner Craig – without his love and support, I could not have done this.

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# Chapter 1: Conceptual Design Challenges

## *Organizational Challenge*

### **UMCP College of Design**

- **SoED:** School of Environmental Design
  - Architecture
  - Landscape Architecture
  - Interior Design
  - Industrial Arts
- **SoVA:** School of Visual Arts
  - Art
  - Studio art/sculpture
  - Industrial Design
  - Graphic Design
- **SoPP:** School of Planning and Preservation
  - Urban Studies and Planning
  - Real Estate and Development
  - Historic Preservation
  - Extra-Departmental: Community Design Services Liaison

**Fig. 1: Organizational Structure for the College of Design**

The organization of the College of Design has its origin in the fundamental aspects of the disciplines: Disciplines based more directly on the design and creation of material culture will be grouped together, and those which focus on policy and theory will be grouped in another. This leads to a simple division as far as building layout – the first groups of students tend to need more “dirty” workspaces (such as workshops with tools and kilns) and those which will not require as much access to such spaces. A possible second division, between Art and Environmental Design, will exist to provide an opportunity to maintain the traditional architectural and art degrees. Degrees based on a combination of content from both Schools could of course be possible.

The School of Planning and Preservation will be focused on the socio-cultural dimension of the built environment, including environmental and developmental policy, urban and regional planning, real estate development and banking, and preservation institutions. That is to say, it is broader in conception than only urban planning and preservation programs. Rather, this part of the College is considered the interface between the design aspects of building and art and the political and cultural institutions in which those artifacts operate. A liaison office for the Design School's satellite Community Design Centers will exist as part of this school. Classes in material culture, architectural anthropology, and environmental studies could originate in this school.

The implications of this division may be explored in a site scheme in which the College functions as part of a larger arts campus in the Northwest and West sectors of the UMCP campus. One possible conception is to remove the policy/cultural components from the Cole Facility, and allow the whole building's program to function on material culture, especially since the Planning and Preservation personnel would have little need for many of the facility's amenities (such as the model shop and materials library). Another possibility is to remove research and archival functions of the library and the larger part of the museum galleries to other buildings, perhaps even the current School of Architecture, Planning and Preservation building.

How does the organization of the College have an effect on the form of the building? The degree to which this has an influence on building form depends on the degree to which the different schools are seen as having distinct or varying needs from one another. Emphasizing the differences in programmatic requirements and other kinds of needs will lead to those schools having very different characteristics. A further challenge posed by the organization of the College to this thesis is the determination of what one might call the formal or programmatic autonomy of each of the schools. Can each of the school's needs be met by a set of spaces which differs little in regards to what kind of students and faculty will be using it? Or, do each of the schools require very different types of spaces, which would lead to a more discrete formal

organization. If the goal of the College is to promote integration between the schools, does that necessarily require a similarity between all the spaces, or can there be a certain degree of specialization within each school, and the spaces of integration be mapped over some other spaces which are common to all the schools of the College?

### ***Interdisciplinary Challenge***

The College of Design is an effort to create an interdisciplinary environment for the development of design professionals, focusing on the built environment in its material, aesthetic/visual, and socio-cultural aspects. This thesis will explore the possibility of the College's existence as part of a larger arts and design campus, but also schemes in which the College exists as a distinct entity within the University.

The main conceptual design strategy is to think of ways in which the building can provide spaces which create opportunities for interaction between the different programs. Simply housing the many different programs under one roof is a highly unlikely way to create interaction. In fact, it is probably more likely that without some shared infrastructure, students and faculty of each department will tend to stay in their domain and rarely interact.

As an example, during a visit to Chicago I had a chance to visit the School of Architecture at the University of Illinois, where I spoke to some of the students (\* see UIC in Precedents). The architecture and art schools are housed in one building which is configured like two interlocking volumes. One would think this would lead to some interaction between the students, on a social level at least. Yet the two schools might as well be on opposite sides of the planet. "I've never even been [to the art school]," said one woman in the graduate architecture studio. "And quite honestly, I'm not even sure how to get over there – this place is pretty much a maze." One should bear in mind that this is not a series of buildings which has accreted over time with additions – it is as it was designed to be.

Collaboration needs a place in which to take place. Spaces of interaction can take many forms, but ones in which activities natural to the purpose of the place and the users of the building are the most successful. Shared social spaces (outdoor spaces, places to eat and relax) as well as shared classrooms (used by different departments at different times) could lead to casual encounters on relaxed terms.

However, a more assertive, and potentially more rewarding, infrastructure can be developed in spaces of design, work, and display. Architects and artists are interested in the stuff of the built environment – a materials library and shared model/industrial design workshops can be natural areas of exchange between disciplines and students from different departments who will have to work side by side, observe, and even help each other while working on projects. Critique spaces should be as much in the “public realm” as possible, meaning, spaces of open teaching and critiquing should not be buried within the “domain” of any program, so that people from different programs can feel at ease moving into the active spaces of other programs. The tent-like space of the Field House may be the perfect place for a new kind of exhibition space, in which students can design and build mock-ups of built environments including structures, art installations, and landscaping.

One further concept, related to the arts campus idea, is to include housing within the site along the lines of an older collegiate tradition. Especially for students in their first few years of school, this would mean even further access to students from other programs in settings beyond school.

### ***Adaptive Reuse Challenge***

Will the transformation of Cole Field House into a College of Design constitute a reorganization and reassignment of existing spaces, or will it require a much more radical alteration of the building fabric? To an extent, the amount and degree of alteration will depend on the program which the building is required to contain, and

whether, in fact, it is in the best of the design to actually contain it within the current building parameters.

The great oval-sectioned barrel of space in the Cole Field House is not only an iconic aspect of the building - it is, to the program at hand, a treasure that has to be appreciated. Filling it entirely with program – especially since a large part of it can be very cellular in nature and thus, can be just about anywhere - seems a squandering a precious resource. Such a great space should be maintained to some degree as a place of gathering, display, or demonstration.

If this space is to remain intact to one extent or another, it may mean that the program requirements may not be accommodated within the building envelope (meaning, the current classroom and office spaces which ring the vaulted space). Part of the challenge of the thesis project will be to determine what the extent will be, and if there are to be modifications to this space, what form will they take. For instance, the stepped seating may lend itself to a new auditorium in one part of the building or another, while the seating in other parts may be removed. The project will require a “functional analysis” of the parts as they are found. Furthermore, if there are to be additions to the building, they will require an analysis of the additions’ implications to the existing building.

### ***Sustainability Challenge***

One of the key issues in the built environment today is sustainability. But what exactly does this mean? To be sure, each of the Schools and programs which make up the College of Design might have a different answer to this question, and it may very well differ from person to person.

A building that functions well with the environment (i.e., its design incorporates “green” technologies which limit its use of energy or creates its own) telegraphs the message that the future designers inside might have these issues in mind. Preserving

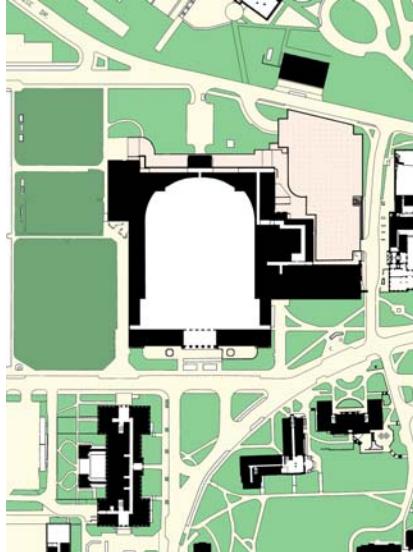


the historic façade of the building, or creating additions which blend well with nearby buildings on campus might also express a sense of cultural continuity.

But one other concept for the design might be to leave the question, to a degree, unanswered. Perhaps the new Cole building is not the last word on what sustainability is, nor should it necessarily be covered from end to end with solar panel arrays and green roofing. Nor, perhaps, should the building itself seek to be part of the pedagogy by striving to be the exemplar of sustainability and green technologies. Instead, it should be considered more of a framework which to a certain extent can be removed, redesigned, and reconfigured by the students over time. I would argue that this is what sustainability means *for a school of design* – the presence of a flexible laboratory. The answer of such a building to the sustainability question would be “We’re working on it.”

## Chapter 2: Existing Conditions

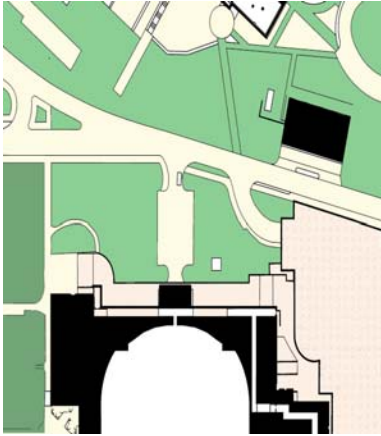
### *Existing Site Conditions*



**Fig. 2: Nolli plan of the Cole Field House (Base: UMCP Facilities Planning)**

The Cole Student Activities Building, otherwise known as the Cole Field House, is located just to the west of the geographic center of the University of Maryland, College Park campus. It is situated at the edge of the busy heart of campus, and is adjacent to the Stamp Student Union, McKeldin Library and the McKeldin Mall, the newly-built Alumni Center, and several other academic buildings. There is heavy foot and car traffic all around the building during the day and night, as it is located in the path of students between residential and recreational facilities to the north and academic buildings in the south. All travelers use formalized pathways, including the terrace and stairs at the north, but rarely is Cole itself a destination in these travels. Most people who come to visit the Field House now have temporary offices there, or are students attending classes situated in the north end of the building, or are there to use the indoor practice fields.

## NORTH



**Fig. 3: Plan of North side of site (parking structure in pink to right, terrace in pink to left); view of the terrace. (©2006 C. M. Newburn)**

The north side is characterized by a steep drop-off in the topography, which the original design used as a utility entrance. It is now the location of a parking lot and is bounded on one side by a parking structure. A terrace takes in great views of Byrd Stadium (you could watch a game from there) and the north side of campus beyond. This side is full of points of interests and episodes ripe for future development.



**Fig. 4: Stair up to terrace (left) and practice gym (right); Walkway to service entrance below terrace. (©2006 C. M. Newburn)**



**Fig. 5: Stair from terrace; View into Byrd Stadium from terrace (©2006 C. M. Newburn).**

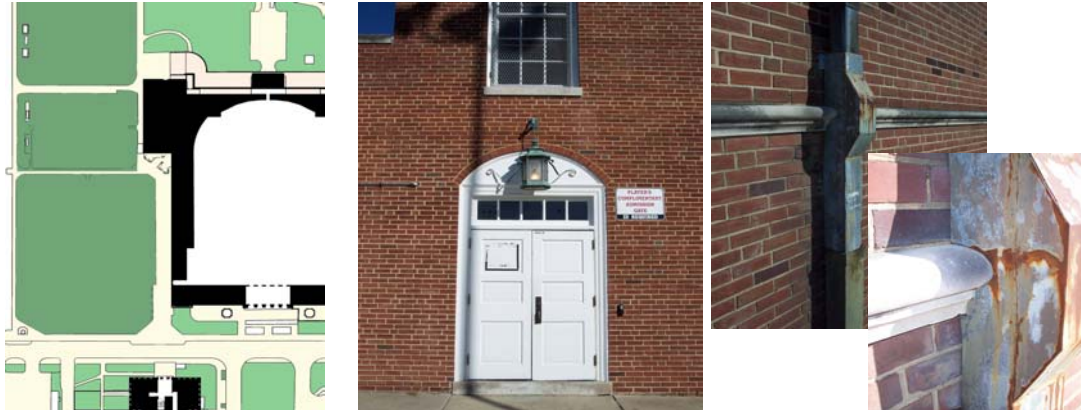


**Fig. 6: From walkway; Alumni center and Byrd Stadium (©2006 C. M. Newburn)**



**Fig. 7: Stair from east end of terrace; North facade; Walkway down from terrace (©2006 C. M. Newburn)**

## WEST



**Fig. 8: West side of site; Player's entrance; Downspout and molding detail (©2006 C. M. Newburn)**

The west side faces the tennis courts, which are replaced in the current Master Plan with a quadrangle of academic buildings enclosing a parking lot. Currently, there is a small garden in the corner, and a potential allée from Byrd to the space between the Field House and the Benjamin building.



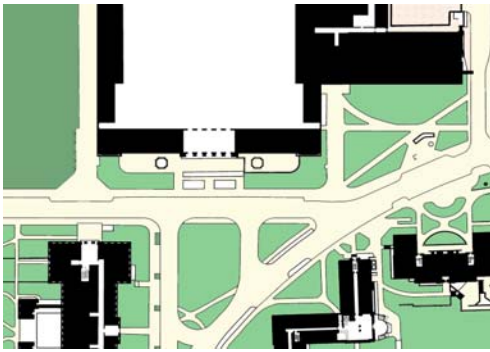
**Fig. 9: West side of Cole (©2006 C. M. Newburn)**

**WEST**



**Fig. 10: View to Benjamin Building; View north towards Byrd Stadium (©2006 C. M. Newburn)**

## SOUTH



**Fig. 11: South side of site; Historic façade (©2006 C. M. Newburn)**

The south side is the most iconic place as far as the presence of the building on the campus, and though it is well maintained it is underdeveloped. This side of Cole has the potential to link the great space within back to the other public spaces on campus.



**Fig. 12: Facade; Pool House addition (©2006 C. M. Newburn)**



**Fig. 13: Benjamin Building across the street (©2006 C. M. Newburn)**

**SOUTH**



**Fig. 14: Views from in front of Cole's main entrance (©2006 C. M. Newburn)**



## EAST



**Fig. 15: East side of site; Pool house elevation; Pool house (©2006 C. M. Newburn)**

The east side of the Field House proper is currently buried behind the parking lot (the top of the parking garage) and the pool house addition. The pool house could be retained as a secondary entrance. Two large stairs (now blocked off) could be reconfigured as a grand entrance to a series of terraces linking the College of Design with the Student Union and the ceremonial space in front of Byrd Stadium.



**Fig. 16: View north past parking structure; View north past Stamp Student Union (right) (©2006 C. M. Newburn)**

**EAST**



**Fig. 17: Exit stairs (now blocked); Exit stairs (Pool House behind) (©2006 C. M. Newburn)**

## *UMCP Master Plan 2000-2020*



**Fig. 18: West District, aerial view; UMCP Master Plan West District, rendering (UMCP, Facilities Master Plan)**

The Student Activities Building was built in 1952 and renamed the William P. Cole, Jr. Field House after the Chair of the Board of Regents between 1933 and 1955. After a long career as a center for major sports, entertainment, and commencement events, its current use is as a temporary space for personnel and departments which do not yet have a permanent location on campus.

At the moment, the future of the Field House does not seem a priority or even a major point of discussion in the University's planning efforts. It is mentioned only rarely in the Facilities Master Plan (commissioned in 2000 by President Mote), and then mostly as a point of reference. It is referred to respectfully as an historic structure, but not one that deserves much attention as an important, fully functioning part of the

University campus or even as something more than a repository for the “loose ends” of the campus’ various schools and departments.

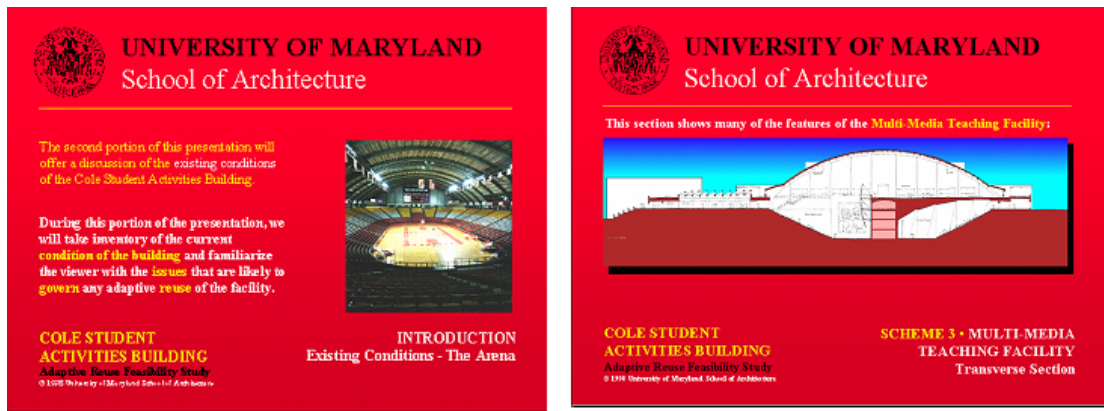
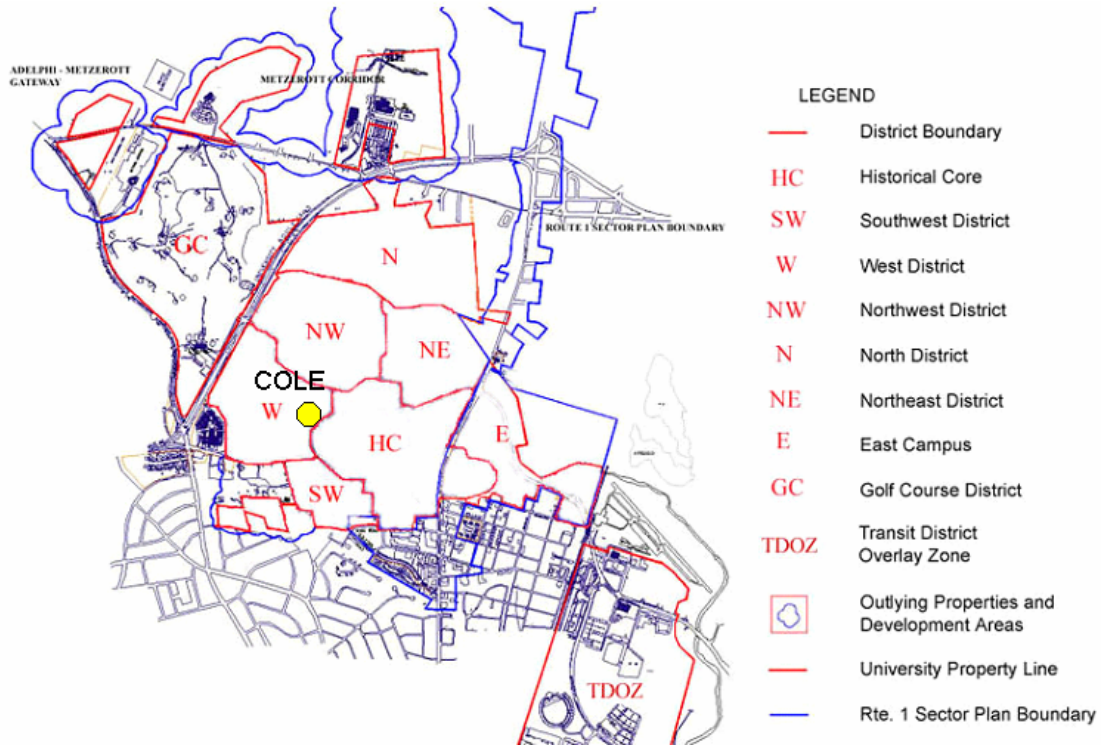


Fig. 19: Adaptive Reuse Feasibility Study, cover page; Sample intervention page. (© University of Maryland, School of Architecture)

An Adaptive Reuse Feasibility Study was conducted by the University’s School of Architecture in 1998. The study focused on reuse types which were to support projected campus needs, and demonstrated the spatial potential of the building and its site. Why this venture failed to create an enthusiasm for the building’s renaissance is not certain, but the lack of interest in a building that sits at the heart of the campus remains a curious phenomenon.

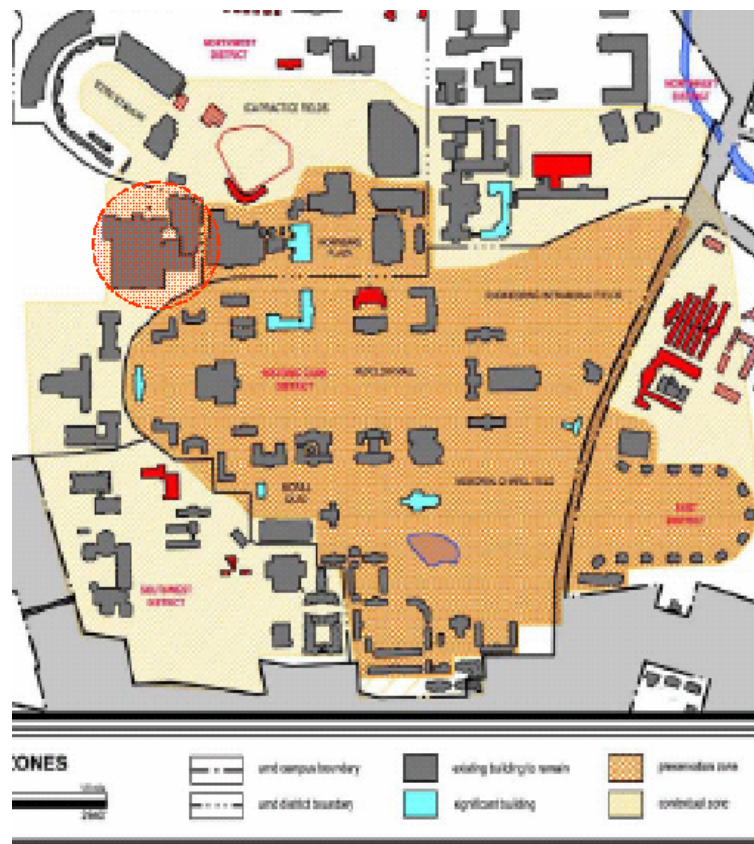


**Fig. 20: Field House location in Master Plan (Base: UMCP, Facilities Master Plan)**

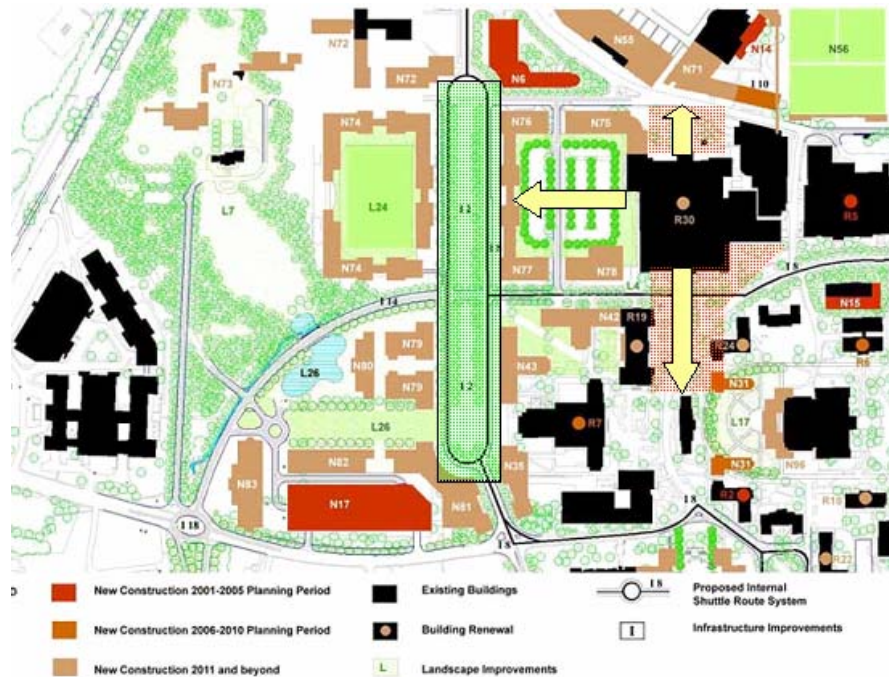
The District lines are revealing in and of themselves. The diagram below ( ) is about the historic status of campus buildings would seem to illustrate the reason behind the line that defines the Historic District. Here, the dark brown indicates the “Historic Zone” (almost all of which is part of the “Historic Core” District) as opposed to the lighter “contextual zone.”

Although considered by some to be an “historic” building, the Field House is not quite given the status of some of its more prestigious neighbors, such as Stamp Student Union, McKeldin Library, and the Main Administration Building.

Diagrams such as this one lead to an ambiguous interpretation of the Field House’s role on the campus and its current condition. It is not considered important enough to be celebrated, but is it too precious not to be preserved exactly the way it is?



**Fig. 21: Definition of the Historic District in the Master Plan: Cole Field House adjacent, but outside the bounds. (Base: UMCP, Facilities Master Plan)**



**Fig. 22: Limitation of visual and physical access to the rest of the campus - the Field House continues to be buried in the current Master Plan (Base: UMCP, Facilities Master Plan)**

The Master Plan tends to treat Cole Field House as a piece of *poché* – it serves to define the edge of a court (here, a parking lot) or the circle of Campus Drive (in a very weak way). The building remains buried behind auxiliary buildings and is further obscured by the suggestions of the Plan. Furthermore, a chance to establish a transverse axis across the planned “village green” from the President’s House to Stamp Student Union is lost.

But the problem of the space in front of Cole, as well as its relationship to the long Alumni Circle, is weak, undefined, and undignified. In these schemes, the Field House is relegated to an inferior status, even though it is situated on prime real estate.

There are no proposals for area north of the building, which is left as a parking zone. In addition, the parking structure to the northeast remains in the scheme, even though this is marked as green space elsewhere.

## FACILITIES MASTER PLAN, 2000-2005 IMPLEMENTATION



**Fig. 23: UMCP Master Plan, 2000-2005 Implementation (Base: UMCP, Facilities Master Plan)**

In the first phase of the Master Plan (2000-2005), there are no changes to be made in the Field House or in areas directly adjacent. Nearby, the Alumni Center and Alumni Circle is to be built, along with the West Campus Mall. A tree belt was to be developed to stretch from the eastern edge of the golf course to the Gateway Arch.

As of April 2006, the Alumni Center and Alumni Circle have been established, but no other improvement has been developed to an appreciable degree. Designs for the landscaping of Alumni Circle are pending approval.



## FACILITIES MASTER PLAN, 2005-2010 IMPLEMENTATION



**Fig. 24: UMCP Master Plan, 2006-2010 Implementation (Base: UMCP, Facilities Master Plan)**

In the next phase, little happens of any note in the areas adjacent to Cole Field House. Besides the landscaping of the parking area to the west and a support building for Byrd Stadium, the vicinity remains rather quiet.

## FACILITIES MASTER PLAN, 2011-2020 IMPLEMENTATION

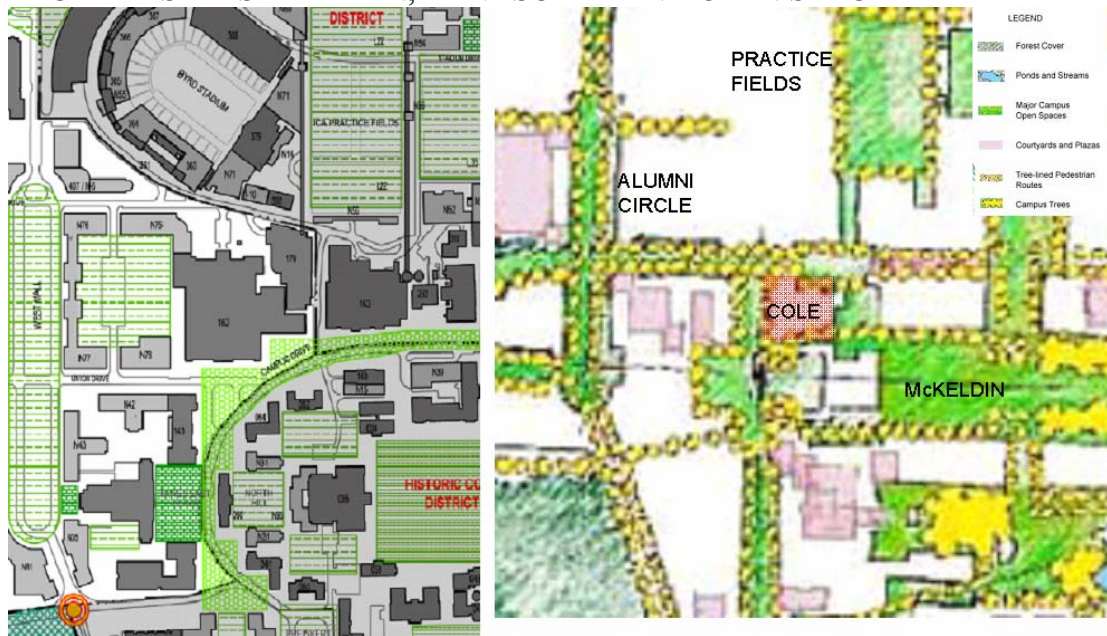


**Fig. 25: UMCP Master Plan, 2010-2020 Implementation (Base: UMCP, Facilities Master Plan)**

The third phase (2010-2020) is a period of infill projects throughout the campus, and it is in this period when the “Academic Quad” to the west of Cole takes on its final shape.

The dot on the Field House indicates that it will be the subject of a capital improvement plan. According to the Implementation section of the Master Plan, there is a planned outlay of approximately \$63,000 (January 2002 \$\$). It is not indicated what the money will be used for, although in all probability it will be for mechanical and minor cosmetic improvements. In short, the Field House is expected to remain as it is for the next fifteen years, at least.

## FACILITIES MASTER PLAN, LANDSCAPE AND OPEN SPACE



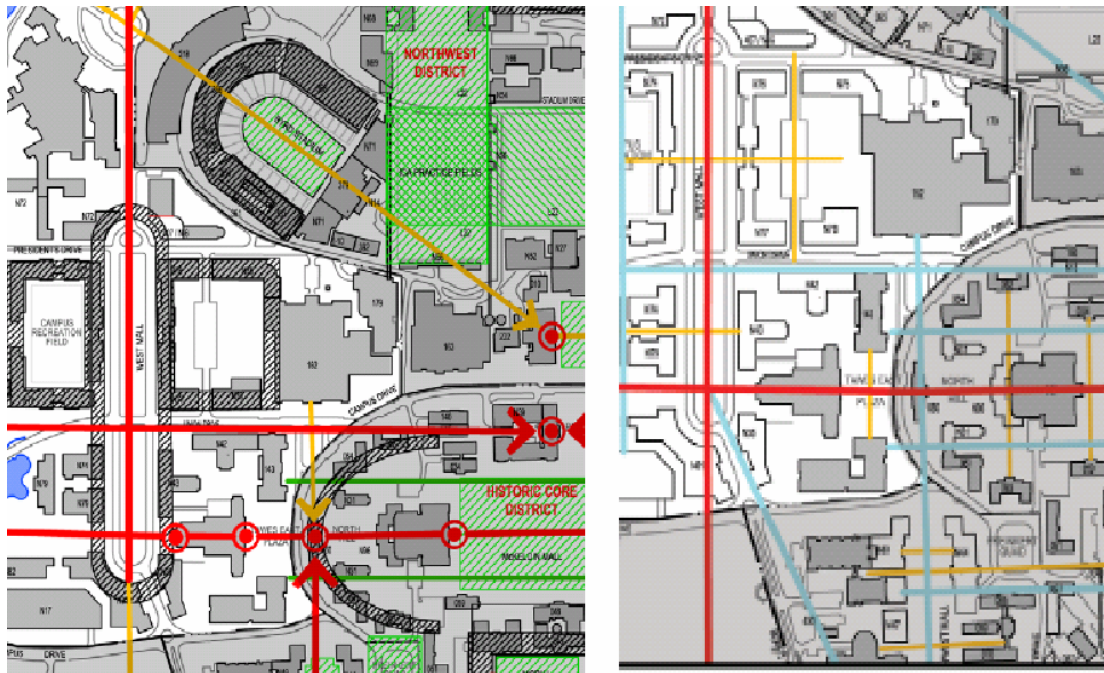
**Fig. 26: Landscaping; Proposed Open Spaces and Corridors (UMCP, Facilities Master Plan)**

In terms of landscape, the Field House is again considered tangential to the important public places on campus. The areas to the south of the building are marked “existing corridor” – they are not to be made into places.

The square to the west is marked as “proposed quad” – which in other diagrams is presented as a tree-lined parking lot. There seems to be some schizophrenia as to whether the space immediately adjacent to Cole on the West, which visually connects Byrd Stadium and Benjamin Hall, is to be blocked off or treated as a tree-lined allée.

The environmental stewardship section of the Master Plan develops a system of open spaces and tree-lined corridors. The Field House (highlighted in red, Fig. 26: Landscaping; Proposed Open Spaces and Corridors Fig. 26) is connected to a system of “tree liners” on three sides, but the indicated green spaces are, at present, asphalt parking lots. There also is no indication of a public courtyard or plaza at the entrance to the building to heighten its public presence and function.

## FACILITIES MASTER PLAN, SPACE AND PLACE



**Fig. 27: Organizational Principles; Axes (UMCP, Facilities Master Plan)**

The Urban Space sections of the Master Plan are particularly revealing as to the attitude taken towards the Field House. Note that the mass of the Field House, and its great internal spatial volume, are given no relation to the ovoid West Mall or even the quadrangle next to it. The only visual axis it is associated with is the sight line to the cupola of Anne Arundel Hall. All other major axes move past the building, and the mass of the building itself is taken to be simply tangential to any formalized spaces.

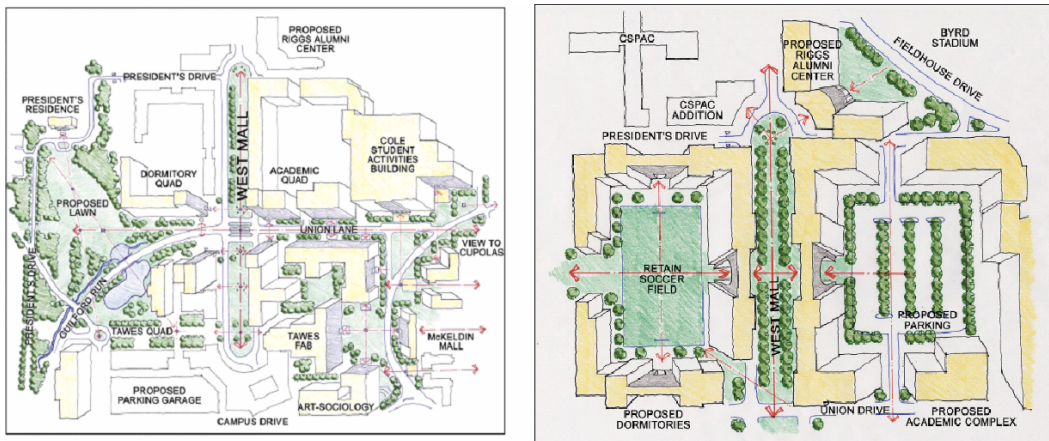
It is curious that a building so often referred to as “iconic” should receive so little attention in a diagram about visual importance in regards to the making of place. There is also an interesting interpretation of the role of the Field House in regards to its axial relationships to the rest of the buildings on campus.

The axis shown above (right, in blue) is considered a “tertiary” or least important axis, and it is shown as if it began at the façade of the field house. And yet, this axis

passes from there at a slightly forced angle to the blind side end of Anne Arundel Hall.

This weak set of relationships is neither commented upon nor is it remedied in the Master Plan. This may be due to the perceived low importance of the building, and also an unwillingness to see the front of the Field House as a part of the building that could change in some way to make a better relationship between the building and the rest of campus.

The placement of a parking lot within an “Academic Quad” to the west of the building serves only to bury the Field House further under auxiliary and service spaces. One might also question the sincerity of the appellation “Academic Quad” given to a space filled with cars – this is certainly not the green lawn used for recreation between classes that that name would seem to imply.

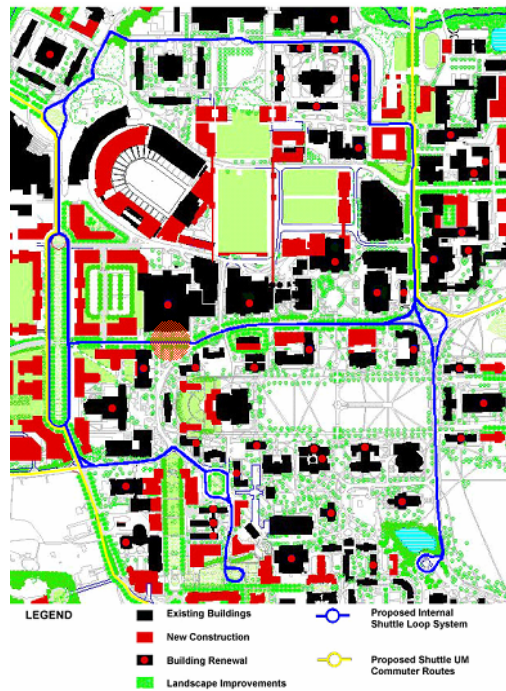


**Fig. 28: Proposed West District; Proposed Academic "Quad" (UMCP, Facilities Master Plan)**



**Fig. 29: Proposed Academic "Quad," rendering. (UMCP, Facilities Master Plan)**

The Master Plan does indicate that the Field House will continue to be on the major internal transit routes within the campus. A large academic institution used by students and faculty at all times of the day would greatly benefit from such easy access to work, school, dormitories, and recreational facilities.



**Fig. 30: Proposed Shuttle Loop System (UMCP, Facilities Master Plan)**

## Site Intervention Schemes

### SITE INTERVENTION I: REVISION OF THE MASTER PLAN

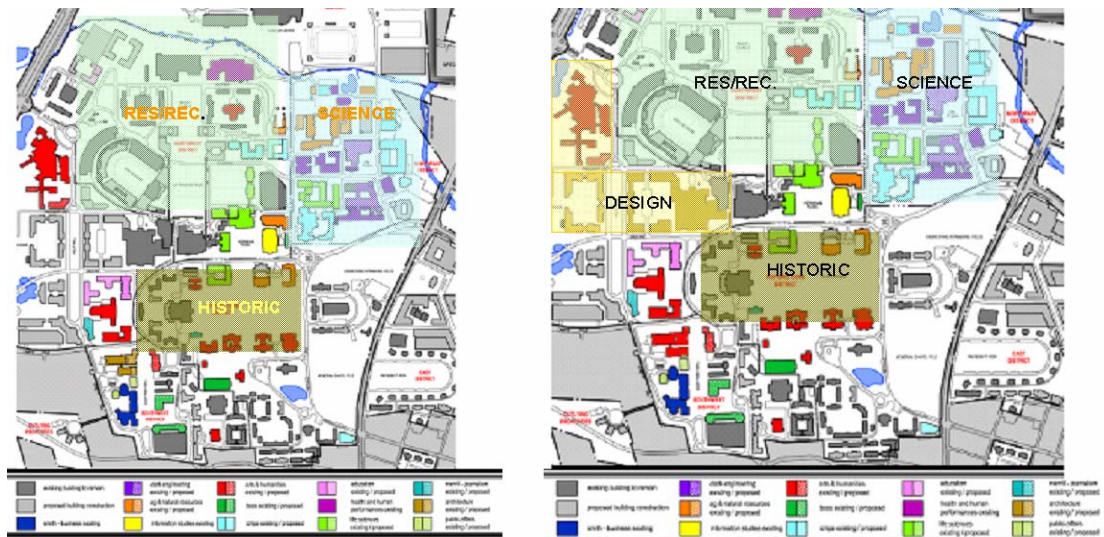


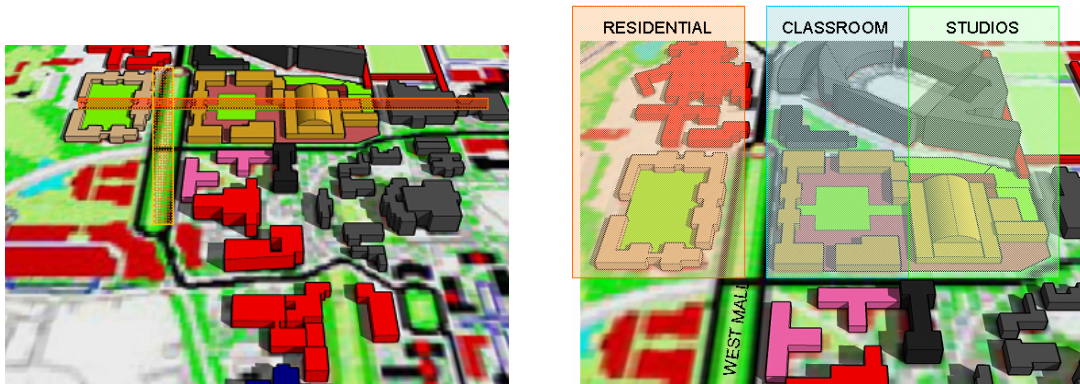
Fig. 31: Master Plan, Current Functional Districts; Master Plan, proposed Design District (Base: UMCP, Facilities Master Plan)

One of the underlying goals of the Master Plan is to create distinct “Districts” or neighborhoods within the University which reflect the goals of that community. These serve as “overlay zones” to help give these areas a sense of place and definition. For instance, there is a discrete “Science District” to the east, a residential and recreation/sports district in the north, and an Historic central “heartland.”

While those areas have a sort of definition by purpose, the western side of the campus lacks this kind of unity. One possible intervention related to the reuse of Cole is to make the Field House the “flagship” building of a Design District. This area would include the College of Design, the proposed Academic Quad, Residential Quad, and would extend also to the Clarice Smith Performing Arts Center.

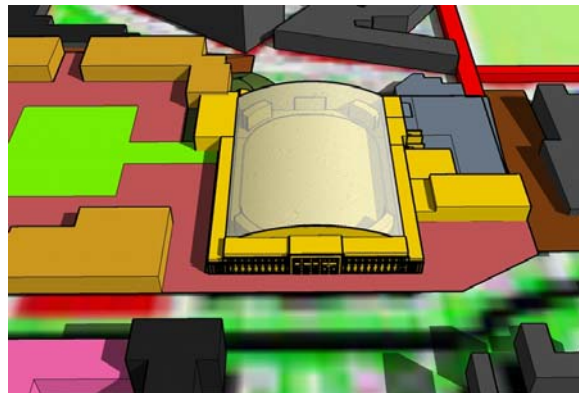
In effect, the Design Campus would be comprised of three quadrangles (see Fig. 32). These spaces would be organized along a major east-west axis which would be normal to the proposed West Mall. The **residential quad** would contain dormitories and light recreational facilities, including a small grocery store and a soccer field, rebuilt on top of a parking structure.

Across the West Mall, a **quad of classroom and administrative buildings** would ring a green space, onto which would open a café, small restaurant, and supply store for the College of Design. The museum and library functions might also be accommodated here.



**Fig. 32: Proposed axis of the Design Campus; Proposed three quadrangles (Base: UMCP, Facilities Master Plan)**

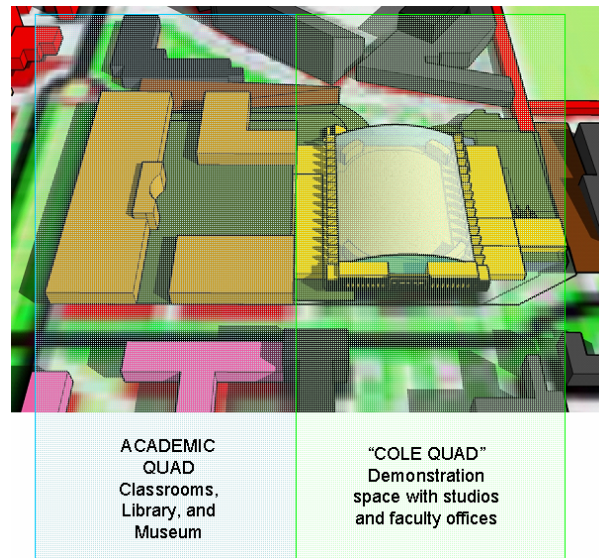
**Cole** itself would be the third – **indoor- quadrangle**. Its volume would enclose a demonstration hall, studios, work rooms and faculty offices.



**Fig. 33: Cole Field House as an Interior Demonstration/Instruction Quad (roof made transparent for visibility) (Base: UMCP, Facilities Master Plan)**



## SITE INTERVENTION II: THE EXCAVATION



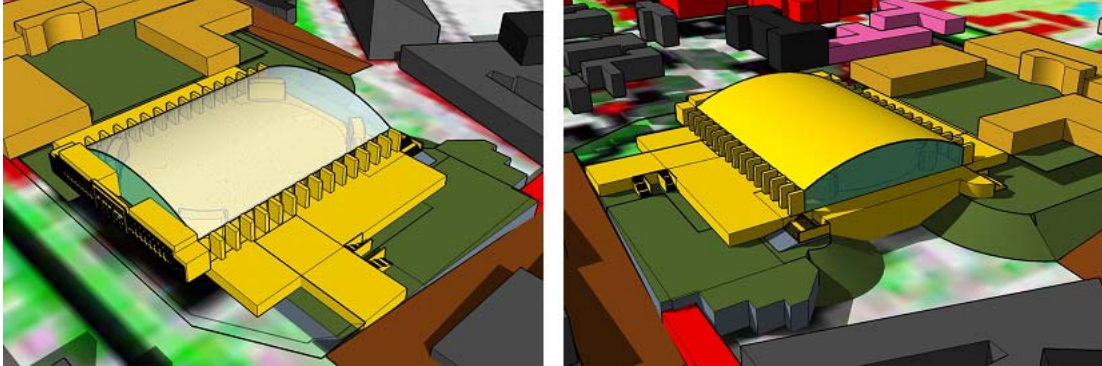
**Fig. 34: The Field House Excavated (Base: UMCP, Facilities Master Plan)**

If most of the classroom and administrative functions of the College of Design were to be moved to the Academic Quad proposed to the west, the building could very likely afford to shed much of the “cellular” space that now surrounds the barrel vaulted space.

In this scheme, the arena stands virtually free, raised on a plinth. The existing façade is retained, but as the exterior (or possibly on the interior) of a glazed atrium space. Most of the arena would be covered with flooring, removable in some parts, for a great exhibition/demonstration hall. The academic quad is reorganized to reciprocate to the enclosed volume.

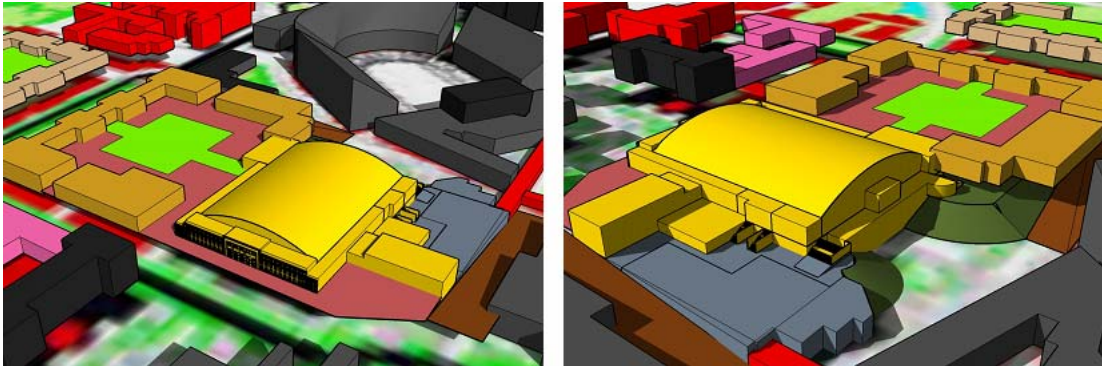
The main volume of the Field House is freed from almost all the buildings that surround it – the cellular spaces of the offices are completely removed, while the pool house has been lowered to the level of the locker room roof (see Fig. 35). This creates a plinth upon which the volume sits. The parking structure has been lowered one level, and the roof planted with turf to serve as a lawn below the plinth.

At the north side, the landscape remains sloped to either side of the north entrance – the service structure that now sits on the terrace has been removed to expose the whole north end of the volume.



**Fig. 35: The Arena volume alone stands freed from auxiliary buildings on a plinth (Base: UMCP, Facilities Master Plan)**

### SITE INTERVENTION III: HANDS OFF



**Fig. 36: The Cole Site remains relatively untouched - all interventions to create the College of Design take place within the existing envelope of the building. (Base: UMCP, Facilities Master Plan)**

A final approach is to leave the existing shell of the building alone. Although this would mean fewer problems with issues of Historic Preservation, it also raises some questions about the implications of making an extensive intervention on the interior without making some kind of gesture on the exterior. Does the new College of Design need to telegraph its presence, or should it exist quietly within the old structure?

In addition, there are some parts of the existing set of buildings which create unclear or circuitous points of entry, and which may be the reason for the ambiguous nature of the front of the building. Landscaping moves could clarify some of these points, but it is doubtful that they would be as successful as some manipulation of the building itself, especially those parts which are considered of lesser importance, such as the pool house, practice court, and the locker room additions.

### *Building Documentation*

There are several available resources for documentation of the Field House arena and auxiliary buildings. Construction documents on linen and Mylar are available through the Records Office at Facilities Management. Computer drafted details, some of which have been scaled from the original construction documents, are also available in AutoCAD and PDF formats through the Facilities Management website (<http://www.facilities.umd.edu>). Other electronic documents are concerned with the additions made to the building after the original construction, including the practice gym, pool house, and locker rooms.

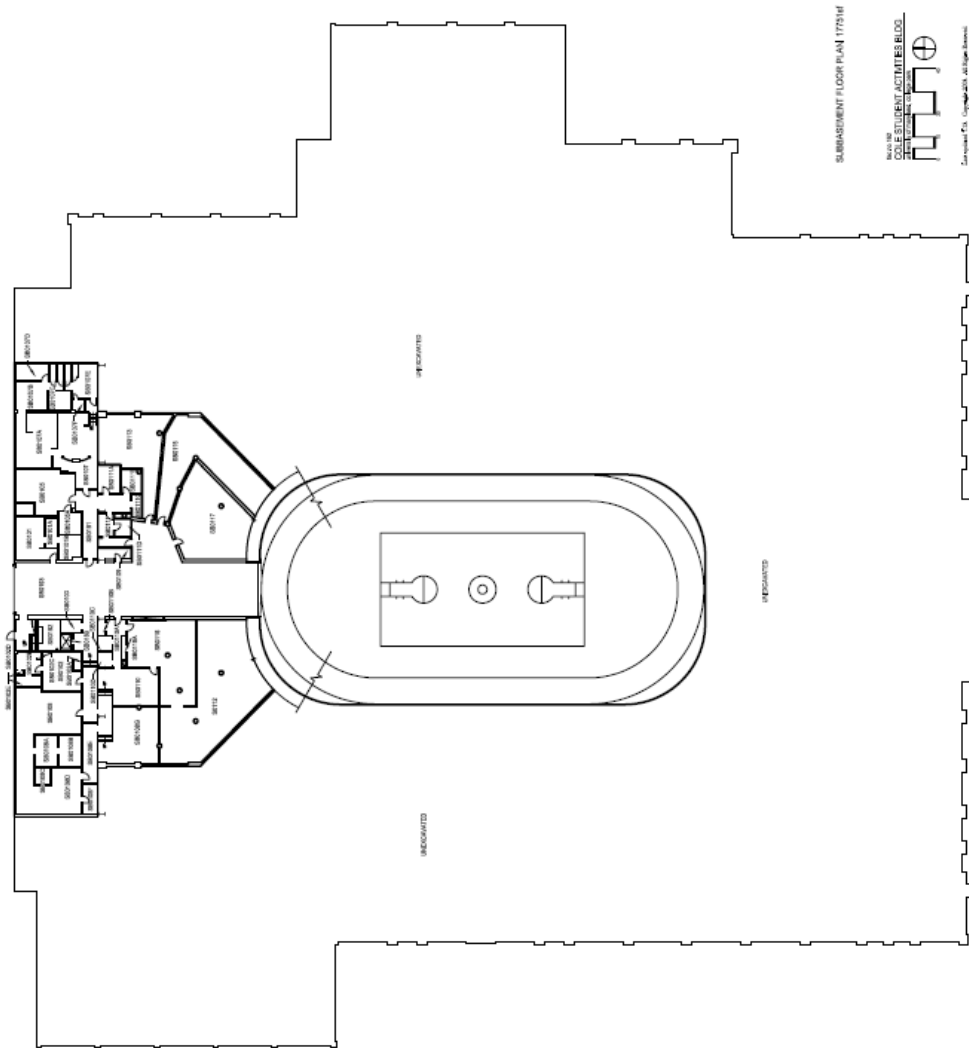


Fig. 37: Plan, Sub-Basement (©University of Maryland)

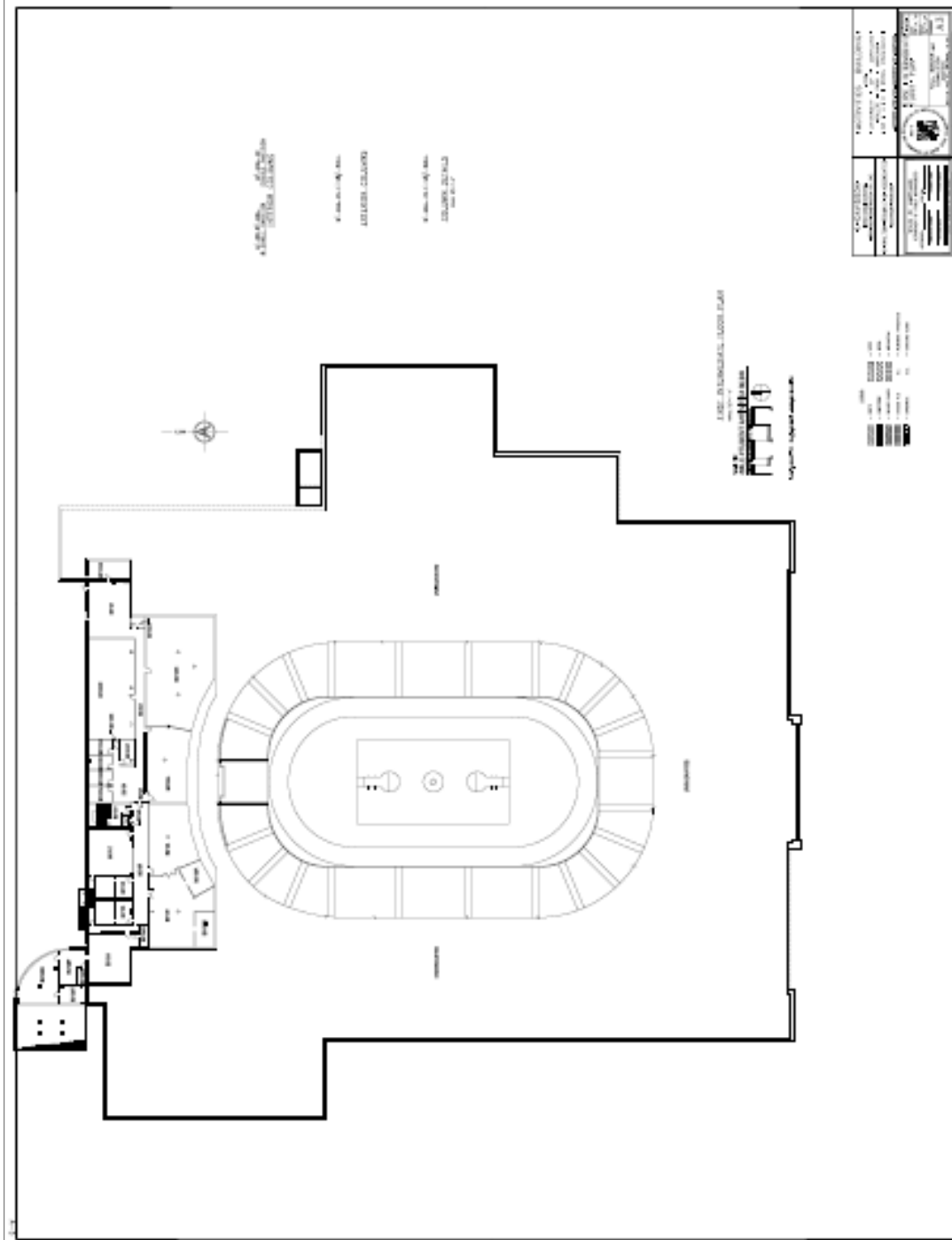


Fig. 38: Plan, Basement (©University of Maryland)

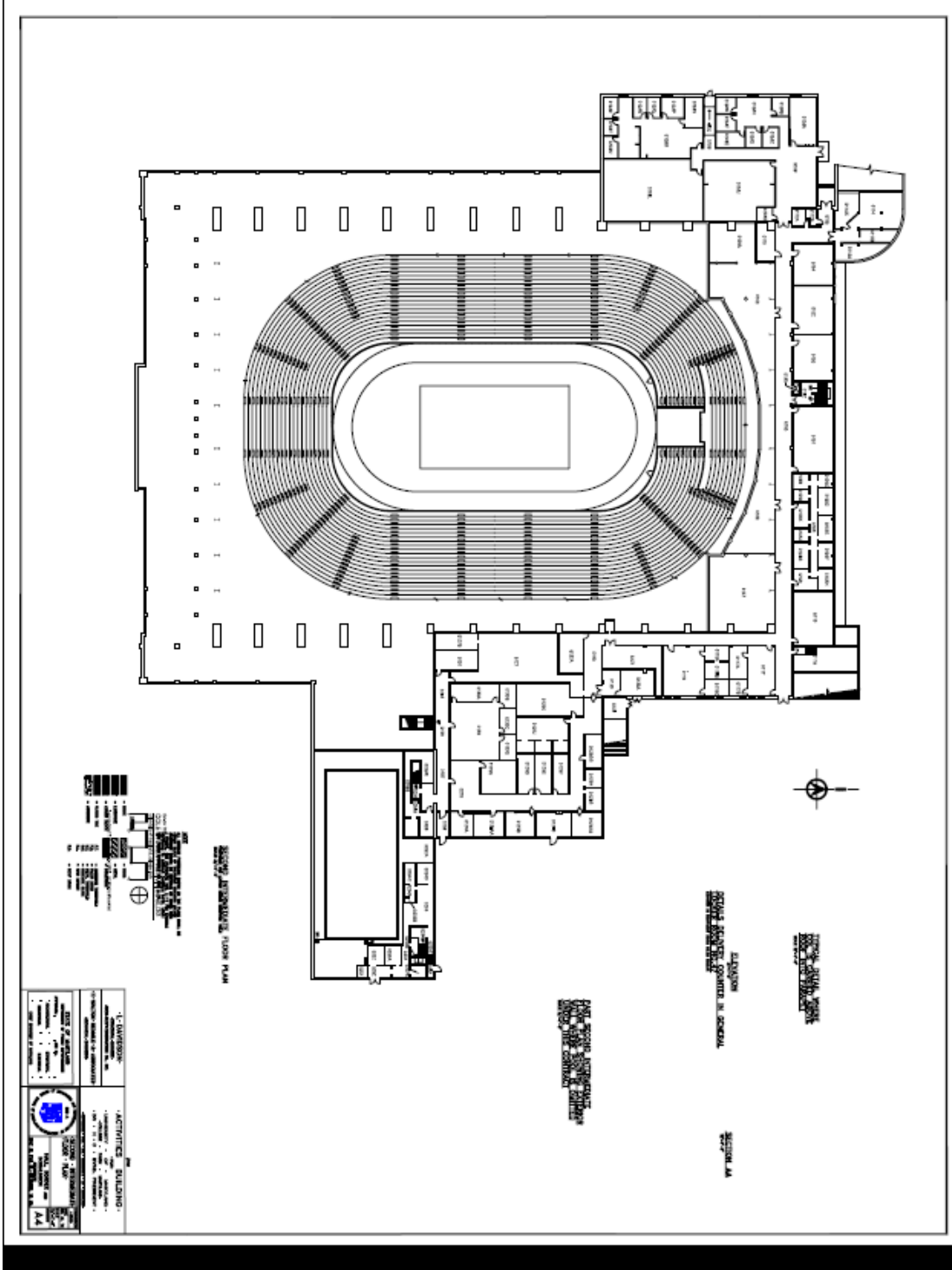


Fig. 39: Plan, Ground Floor (©University of Maryland)

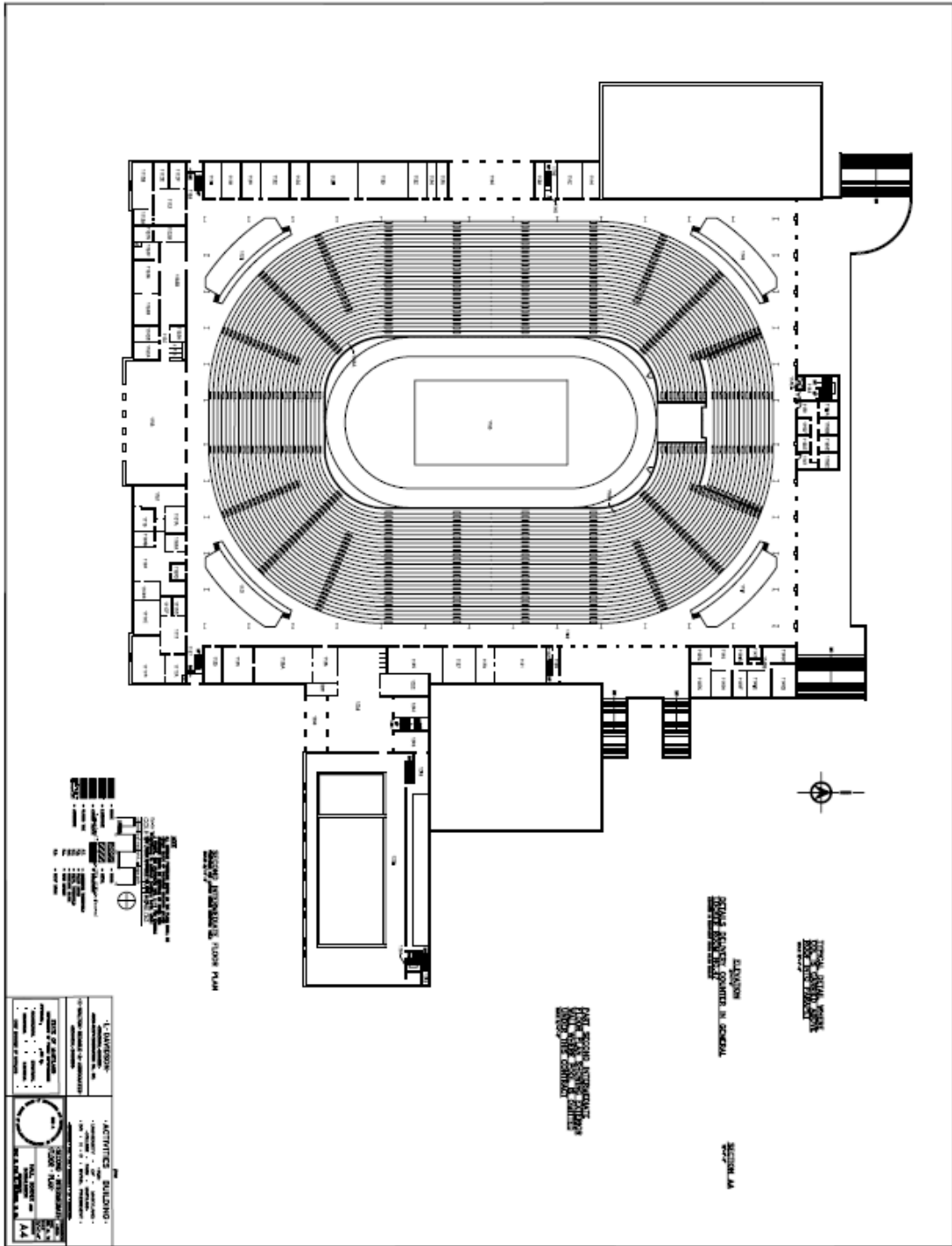


Fig. 40: Plan, First Floor (©University of Maryland)



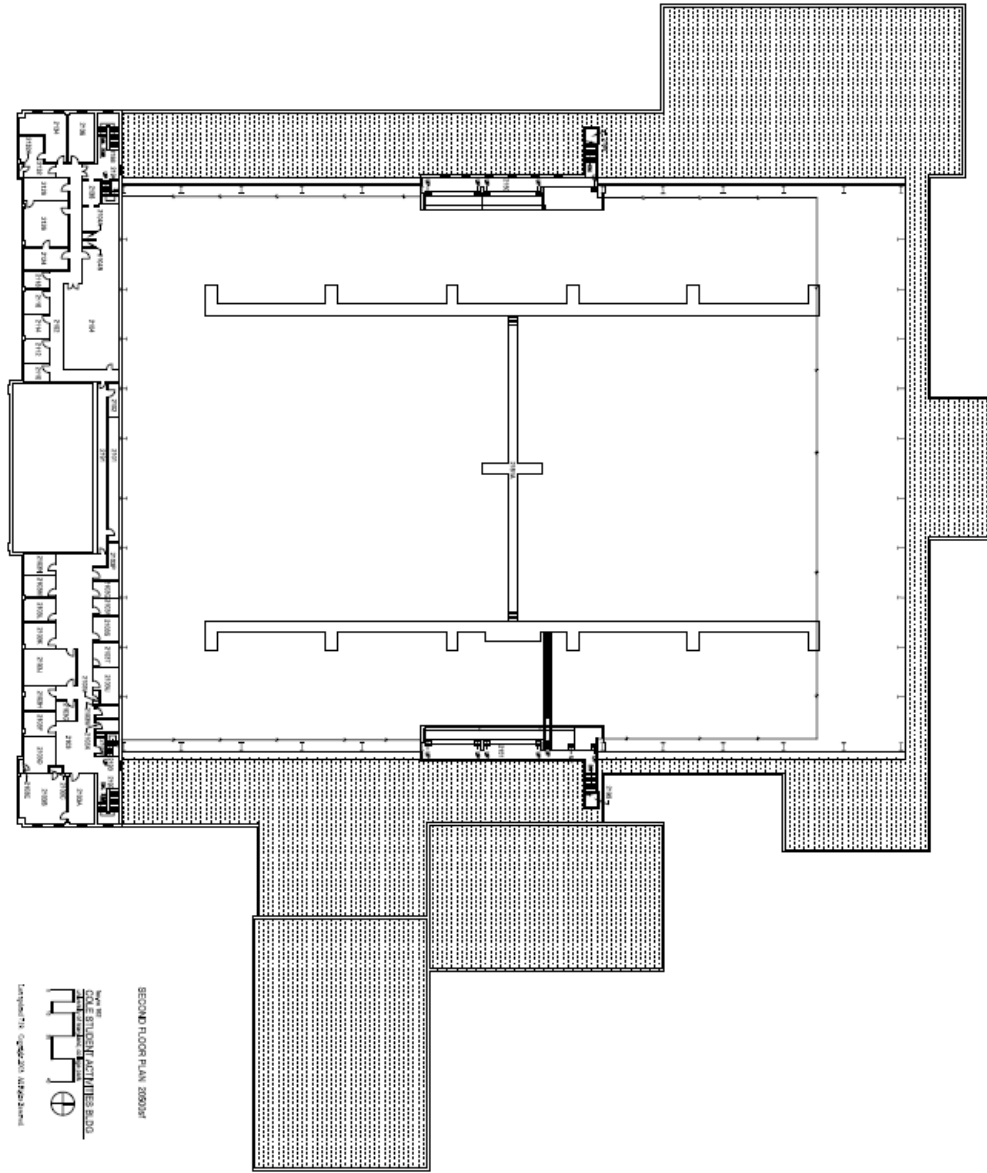


Fig. 41: Plan, Second Floor (©University of Maryland)

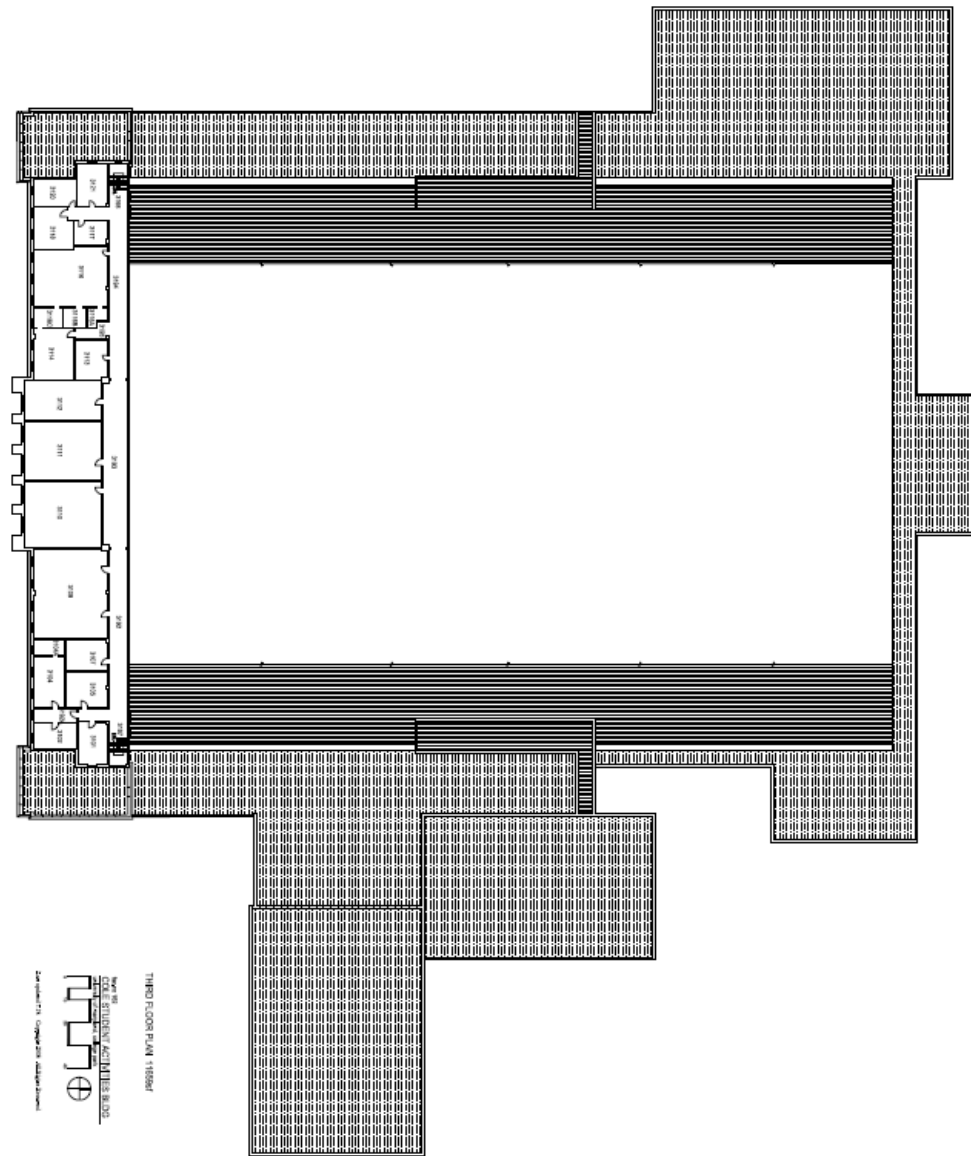


Fig. 42: Plan, Third Floor (©University of Maryland)

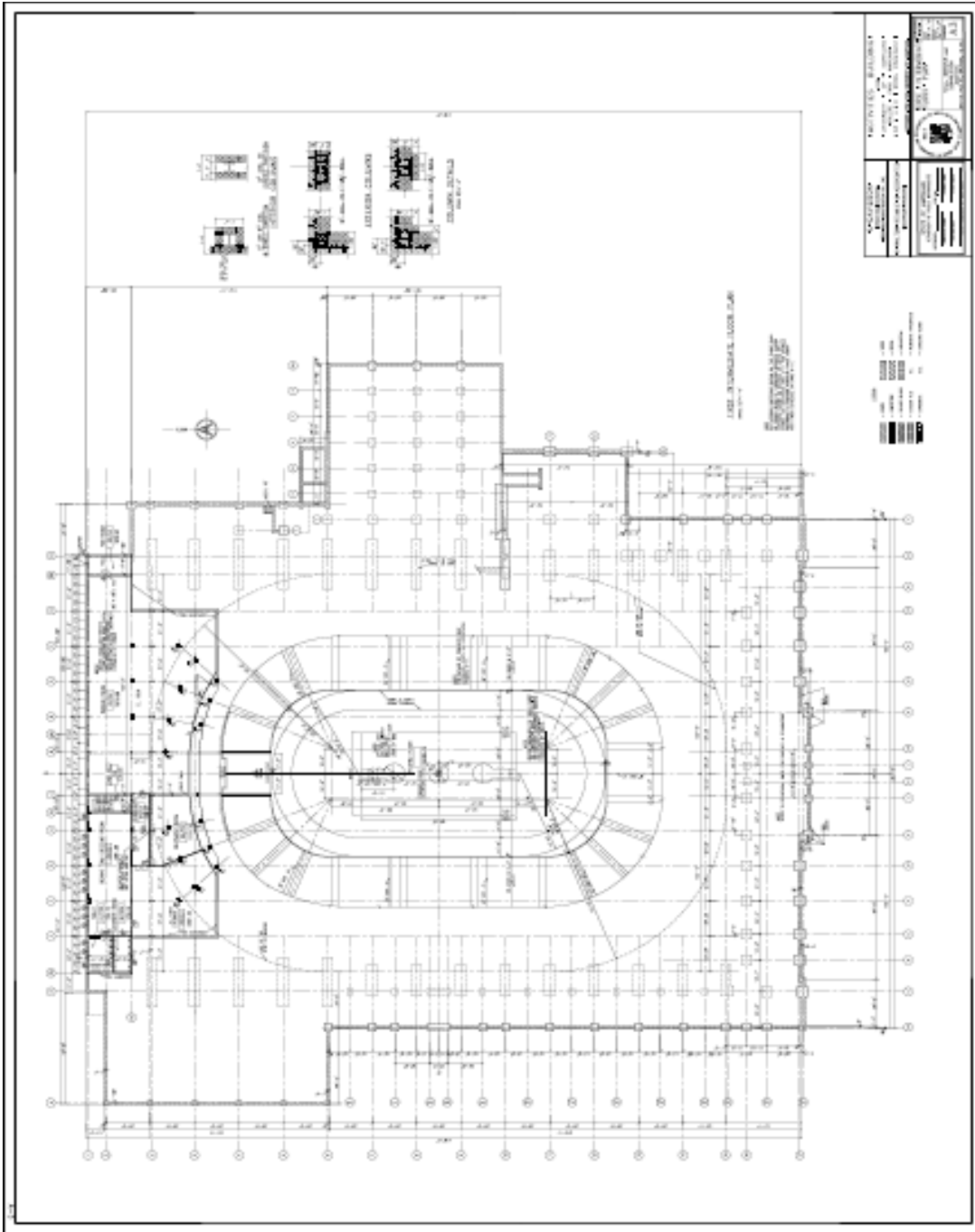


Fig. 43: Structural Layout (©University of Maryland)

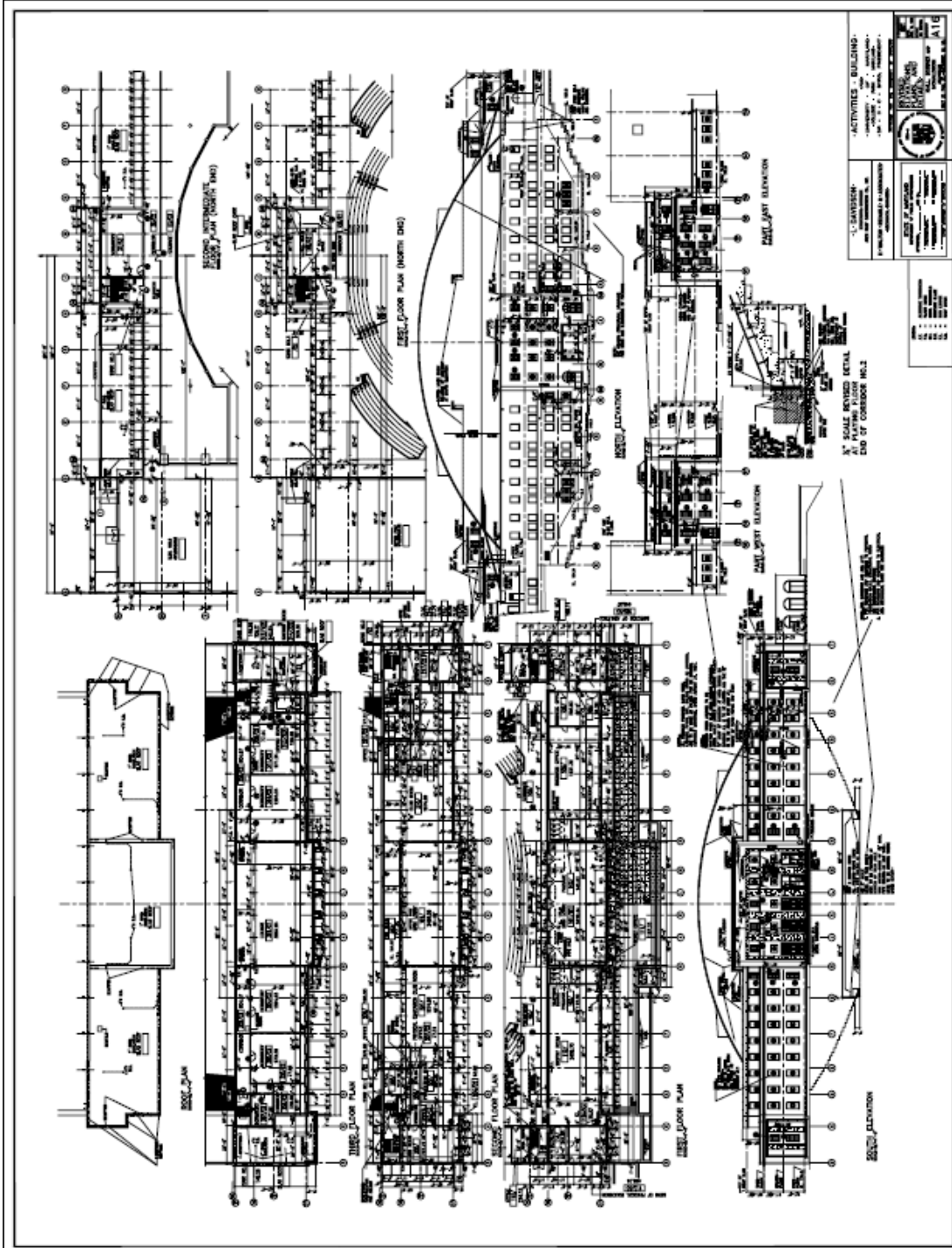


Fig. 44: Elevations, Façade, Portion of “Head House” (©University of Maryland)

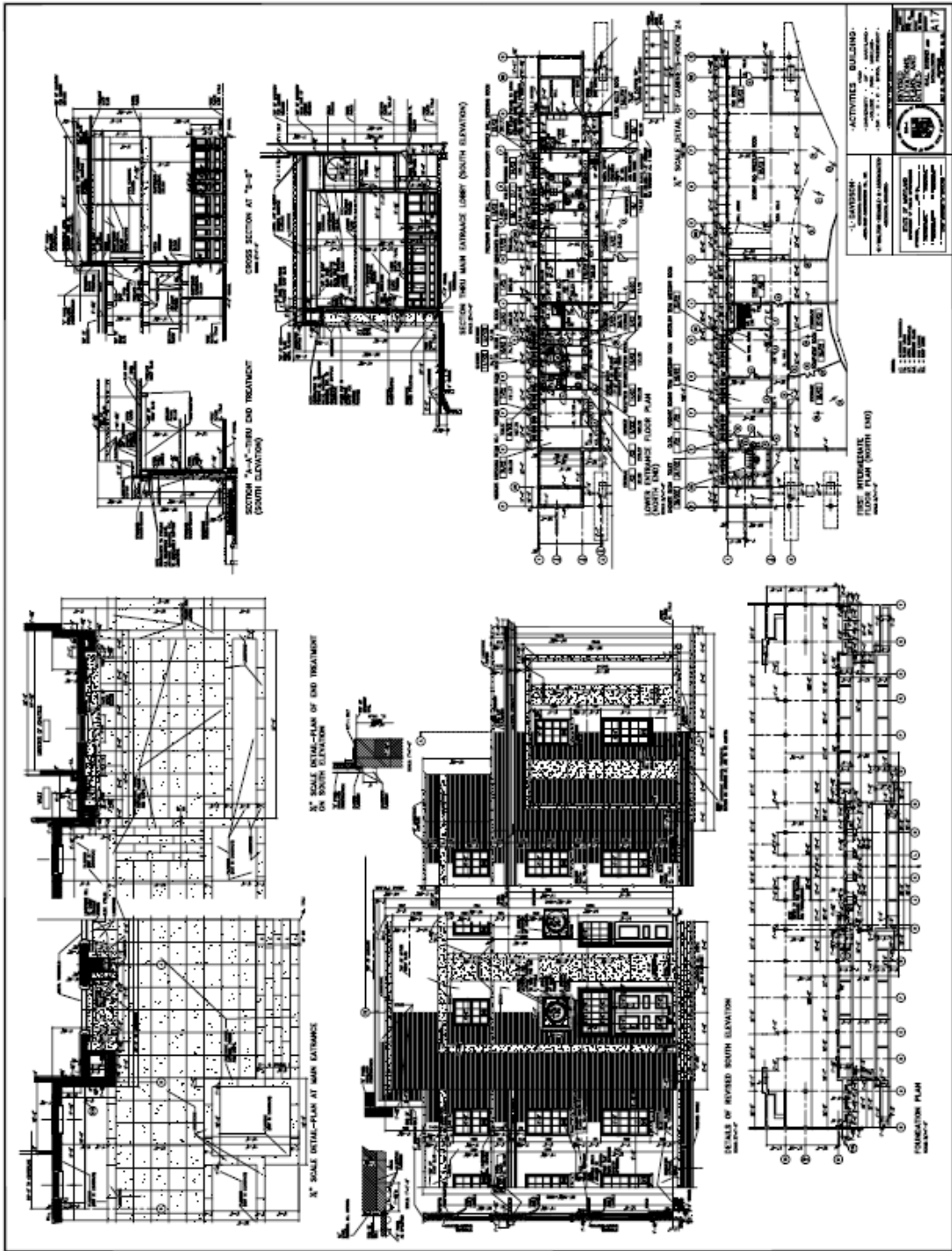


Fig. 45: Details of Elevation and Entry (©University of Maryland)

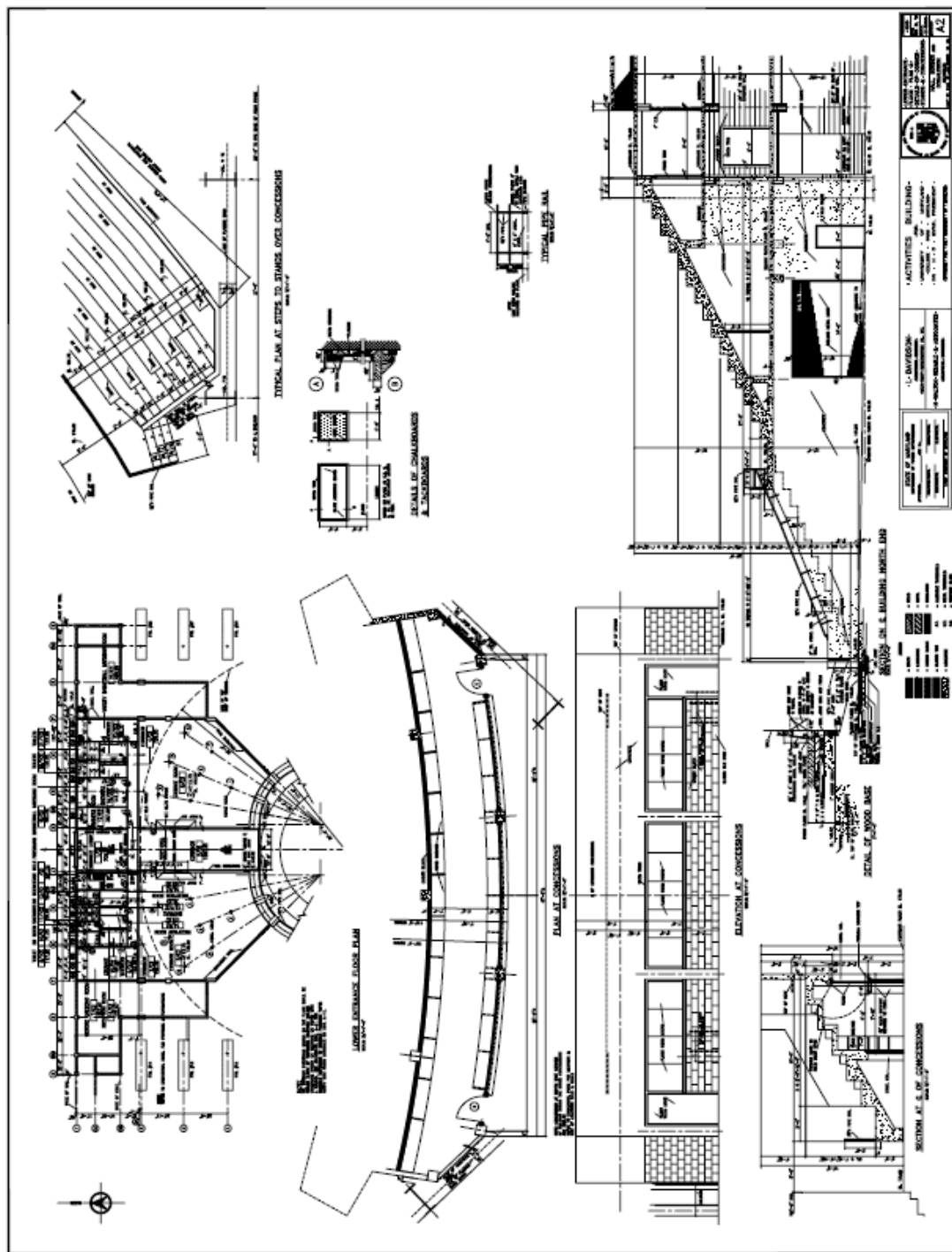


Fig. 46: Details of arena (©University of Maryland)

## Chapter 3: Program Analysis

### *Descriptive Catalogue of Program*

The following is a descriptive catalogue of spaces and other programmatic aspects of the College of Design. Access to light, general size requirements, and other functional issues are listed here. Some entries are meant as discussions and markers for ideas and options that can be considered later, while others contain definite attitudes for the development of that piece.

- **Administrative offices:** Location by parti. Ideally all offices should have access to natural lighting.
  
- **Ceremonial or symbolic spaces** (“quad” space – shared collegiate identity, Dean’s office, museum)
  - There should be at least one “shared” space which is considered the “great space” of the entire CoD. This space could also incorporate social and museum/display functions. This space may also be, in part, a demonstration space, but there should be enough room in the space for demonstrations to occur without interrupting social functions (especially during construction and striking).
  - The Dean’s Office must not be buried within the program, and should occupy a privileged position in the layout of the College.
  
- **Classrooms (Auditoria, Classrooms, Crit Spaces)**
  - Large lecture (50-100+ students): Typically the beginning level classes in theory, history, and technology. These do require high-end multimedia capabilities, good acoustics, and comfortable seating (since lectures of this type can run several hours long). Users: typically LI and LIII students, but also for all-school functions and lectures. This type of classroom might be considered instead as an

auditorium, and in that configuration cannot be considered a critique space.

- Small lecture (25-50 students): Typically for intermediate classes in theory, history, and technology. Requires multimedia capabilities (instructor-mediated digital presentations, etc.), acoustics do not need to be of a high standard, and the seating can be moveable. However, these spaces could have auditorium seating (to make further use of the seats in the Arena), but this would also limit their use as critique spaces.
  - Seminar/discussion (8-25 students): Typically for small seminar classes, these rooms should be thought of also as informal meeting and critique spaces. Their level of multimedia capability is negotiable – it can be integrated into the room or be provided by modular furniture/portable equipment. Acoustics need to be taken into account in terms of insulation from outside noise. However, there may be a need to distinguish between seminar rooms and “private” discussion areas from informal critique spaces, a function which they could also serve. Informal and formal critique spaces alike should be open enough so as not to discourage visitation, but not so open that the critics and students are disturbed by outside noise.
- **Faculty offices:** Location by parti. Ideally all offices should have access to natural lighting.
  - **Schools:** Location by parti
    - School of Environmental Design (SoED)
      - Architecture
      - Landscape Architecture
      - Interior Design
      - Industrial Design
    - School of Visual Arts (SoVA)



- Art
    - Studio art/sculpture
    - Industrial Design
    - Graphic Design
  - School of Planning and Preservation (SoPP)
    - Urban Studies and Planning
    - Real Estate and Development
    - Historic Preservation
    - Extra-Departmental: Community Design Services Liaison
- **Social or public spaces**
    - “quad” space: collegiate quad or demonstration area?
    - Café: inside the building, or adjacent?
    - small informal spaces: Specific to each school, or common to the CoD?
    - exterior spaces: There should be at least one substantial exterior area for relaxing and recreating, and also for events held by the CoD. It should also be adjacent to the demonstration space, and ideally should be a continuation of that space.
    - Museum:
  - **Studios**
    - 25-50 students
    - Art studios require more access to natural light than architectural studios, indicating that art studios might be located toward the south and architecture studios toward the north.
    - Options for studios:
      - All studio spaces are the same-it is the students’ modular “furniture” which can move from place to place within the studio, or between studios, if need be. “Services” such as electricity and internet are provided at access points integrated

into the building (such as the floor, a pole/column/kiosk) or the walls. If all furniture is removed, one would not be able to distinguish an Urban Design studio from one on Painting Methods. – *Students may be required to design their own modules or take a fellow student's idea and adapt it to their own needs. The design problem could be a tradition – every year, the Sophomore class has to design their own work spaces for when they enter studio the next semester.*

- All studio spaces are the same, but there is more of a framework than option A. For instance, there are frameworks for shelf/desk configurations.
- Studio spaces are unique. Art studios are differentiated by medium, architecture studios have built-in drafting desks and semi-modular furniture.

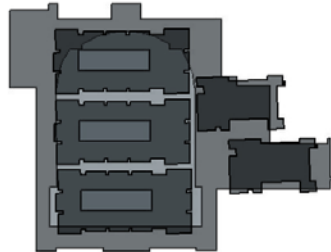
- **Work spaces:**

- Library: Reading room should receive as much natural light as possible, circulation desk would benefit from access to light, and
- Digital Resources Library: Does not require access to natural light, although staff offices should have some.
- Materials Library: Does not require access to natural light, but staff offices should have some. Work and group work areas, as well as the entrance area would benefit from access to natural light.
- Computer Labs: Due to glare and security, computer labs can be on lower floors or interior spaces. They do not require access to natural light, but do require good ventilation. Offices for computer staff, however, must have both.
- Dark Rooms: Can be located on lower floors or interior spaces, and in fact would work best if located as far to the interior as possible to guard against disturbances.

- Print Shop: Does not require access to natural light, although staff offices should have some.
- Model Shop: Does not require access to natural light, although staff offices should have some. Access to an outdoor workspace is key. Requires good ventilation and should be located away from major building air intake vents.

## Tabulation of Program Requirements

### INITIAL ROUGH ASSESSMENT



**Fig. 47: The footprint of the Field House (light grey) can easily accommodate the Architecture School's main volume (including classrooms and "Great Space") three times over, and the administration/auditorium volume of the School at least twice. (Base: University of Maryland).**

The College of Design, with multiple schools, workshops, library, museum functions, and auxiliary spaces, presents a massive programmatic challenge. The first step in reconciling this program with the reality of the site is to roughly determine the space requirements for the College and the amount of space available in the existing Cole Field House. A quick first impression of the available space is given by the diagram below, comparing the footprints of the Field House and the current School of Architecture, Planning, and Preservation building. Given the three Schools of the College, it would seem to suggest that the Field House offers an adequate amount of space for the new program.

As mentioned above, the Field House should be thought of as a complex of buildings rather than a single building, and so the following numbers are broken down by level (for the original portions of the Field House) and by the space available in each addition (or, by the amount of space available if that addition were to be removed and replaced by an equivalent volume). Also, it should be noted that, for the purposes of the following tabulation, the ground floor has been extended over the arena (in order to determine how much space could be available if this is chosen as a design strategy).

<b>Item</b>	<b>Requirements (SF)</b>
College of Design shared areas	51280
School of Environmental Design	28615
School of Visual Arts	42270
School of Planning and Preservation	10750
University Museum	46220
<b>Total</b>	<b>179135</b>

**Table 1: College of Design Program SF Requirements Summary**

<b>Item</b>	<b>Available SF</b>
Sub-basement	1800
Basement	1900
Ground Floor	67000
First Floor	
<i>Cellular Spaces</i>	38000
<i>Vaulted Space</i>	92600
<i>Arena</i>	35500
<i>Playing Floor</i>	16000
<u>Subtotal</u>	<u>130600</u>
Second Floor	14000
Third Floor	13000
<b>Total = Existing Building Envelope</b>	<b>228300</b>
College of Design Program Requirements	179135
<i>Difference</i>	<i>49165</i>

**Table 2: Cole Field House available SF and comparison**

The preliminary analysis would seem to indicate that the Cole Field House's existing building envelope provides sufficient space to house the program of the College. Formal or functional considerations may dictate the reuse of certain spaces, modifications of existing elements, or even demolition of older additions and the building of new additions.

However, this conclusion also supports the hypothesis that the choice of the Cole Field House is appropriate for this program at, least as far as space requirements are concerned. The challenge remains to determine the appropriateness of discrete parts of the existing building fabric to discrete parts of the new program. This information will be used to help determine what parts of the building should remain as they are and which must be changed or eliminated.

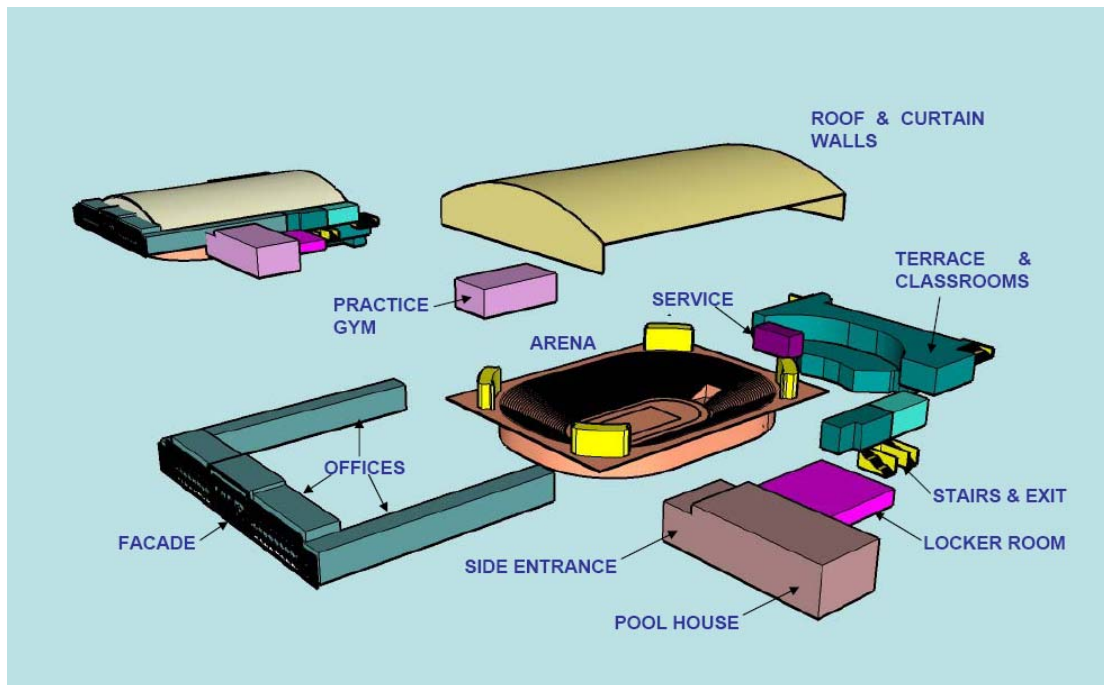


Fig. 48: Cole Field House existing building volumes & functions (Author's drawing)

## DETAILED PROGRAM REQUIREMENTS ANALYSIS

A more detailed list of program elements follows, for the College as a whole and the individual schools. See Table 2 above for a summary of program requirements for the College.

The program requirements were formulated after a process which began with an assessment of the current space usage of analogous programs already extant on the University of Maryland Campus. The current space usage of the School of Art, the School of Architecture, Planning, and Historic Preservation (including the Urban Studies program housed in Caroline Hall) and the Landscape Architecture Program were used to create a set of abstracted program requirements for each School within the new College of Design.

This program set was then compared with a similar program provided for the 2006 Student Competition held by the Pre-cast Concrete Institute of America. The project, a design school, also included a museum and library, as does this thesis.

<b>Item</b>	<b>Qty.</b>	<b>SF/Item</b>	<b>Req. SF</b>
<b>TOTAL</b>			<b>51280</b>
<b>Administration</b>			
Dean of the CoD	1	220	220
Secretarial Office	1	120	120
<b>Instructional Spaces</b>			
Auditorium to Seat 400	2	1800	3600
Shared Classrooms	8	1000	8000
<b>Digital Resources</b>			
I.T. Director Office	1	150	150
G.A./Student Worker Office	2	120	240
Storage Room	1	300	300
Lecture/Open Access Computer Lab	4	1200	4800
Controlled Access Computer Lab (print services)	1	1200	1200
Slide/Visual Library	2	1200	2400
<b>Workshop/Model shops</b>			
Offices	1	120	120
Production Areas	3	1200	3600
Equipment Room	1	150	150
<b>Materials Library</b>	1	2300	2300
<b>Library</b>			
Circulation Desk By Design	1	200	200
Librarian Offices	2	120	240
Shipping/Receiving By Design	1	300	300
Open Stacks/ A/V Collection	1	17000	17000
Study/Meeting	2	100	200
<b>Exhibition</b>			
Office	1	120	120
Restricted Storage Area	1	1000	1000
40 30"x6' Storage Racks	1	1620	1620
Flat Files	1	1000	1000
Historic Collections Room	1	800	800
Display Area	1	1600	1600

**Table 3: CoD Shared Areas SF Requirements**



<b>Item</b>	<b>Qty.</b>	<b>SF/Item</b>	<b>Req. SF</b>
<b>TOTAL SoED</b>			<b>28615</b>
<b>Administration, Advising, and Staff</b>	1	220	220
School Director	1	120	120
Secretarial Office	1	200	200
Reception/Waiting	1	150	150
Conference Room	3	150	450
Advising Offices	1	100	100
Waiting Area			
<b>Academic Program Offices</b>			
<i>Master of Architecture</i>			
Master of Architecture Head Office	1	200	200
Secretarial Office	1	150	150
Faculty Office	6	175	1050
G.A. Offices	4	120	480
Visiting Faculty Office	2	120	240
<i>Undergraduate Architecture</i>			
Program Coordinator Office	1	175	175
Faculty Office	15	175	2625
Visiting Faculty Office	1	120	120
<i>Master of Landscape Architecture</i>			
Master of Landscape Arch. Head Office	1	200	200
Secretarial Office	1	150	150
Faculty Office	6	175	1050
G.A. Offices	4	120	480
Visiting Faculty Office	2	120	240
<i>Undergraduate Interior Design</i>			
Program Coordinator Office	1	175	175
Faculty Office	5	175	875
Visiting Faculty Office	1	120	120
<b>TOTAL ADMIN/FACULTY</b>			<b>9570</b>

**Table 4: SoED (School of Environmental Design) SF Requirements – Administration & Faculty**

<b>Item</b>	<b>Qty.</b>	<b>SF/Item</b>	<b>Req. SF</b>
<b>TOTAL ADMIN/FACULTY</b>			<b>19165</b>
Critique Rooms	3	500	1500
<i>Architecture</i>			
M. Arch Studio 75 Students x 75 sq. ft. ea.	75	75	5625
Senior Studio 50 Students x 60 sq. ft. ea.	50	60	3000
Junior Studio 56 Students x 60 sq. ft. ea.	56	60	3360
<i>Landscape Architecture</i>			
M. Land. Arch Studio 36 Students x 75 sq. ft. ea.	36	75	2700
<i>Interior Design</i>			
Senior Studio 15 Students x 60 sq. ft. ea.	15	60	900
Junior Studio 18 Students x 60 sq. ft. ea.	18	60	1080
Sophomore Studio 20 Students x 50 sq. ft. ea.	20	50	1000

**Table 5: SoED (School of Environmental Design) SF Requirements – Instructional Spaces**

<b>Item</b>	<b>Qty.</b>	<b>SF/Item</b>	<b>Req. SF</b>
<b>TOTAL SoVA</b>			<b>42270</b>
<b>Administration, Advising, and Staff</b>	1	220	220
School Director	1	120	120
Secretarial Office	1	200	200
Reception/Waiting	1	150	150
Conference Room	3	150	450
Advising Offices	1	100	100
Waiting Area			
<b>Academic Program Offices</b>			
<i>Master of Fine Arts</i>			
MFA. Head Office	1	200	200
Secretarial Office	1	150	150
Faculty Office	6	175	1050
G.A. Offices	4	120	480
Visiting Faculty Office	2	120	240
<i>Undergraduate Art</i>			
Program Coordinator Office	1	175	175
Faculty Office	15	175	2625
Visiting Faculty Office	1	120	120
<b>Studios and work spaces</b>			
Class Lab	4	2000	8000
Class Lab	7	1200	8400
Open Lab	8	1200	9600
Open Lab	1	5400	5400
Darkroom	2	200	400
Darkroom	2	35	70
Gallery	2	2000	4000

**Table 6: SoVA (School of Visual Arts) SF Requirements**

<b>Item</b>	<b>Qty.</b>	<b>SF/Item</b>	<b>Req. SF</b>
<b>TOTAL SoPP</b>			<b>10750</b>
<b>Administration, Advising, and Staff</b>			
School Director	1	220	220
Secretarial Office	1	120	120
Reception/Waiting	1	200	200
Conference Room	1	150	150
Advising Offices	3	150	450
Waiting Area	1	100	100
<b>Urban Studies and Planning</b>			
URST Head Office	1	200	200
Secretarial Office	1	150	150
Faculty Offices	6	175	1050
G.A. Offices	4	120	480
Visiting Faculty Offices	2	120	240
<b>Real Estate and Development</b>			
Real Estate Development Head Office	0	200	0
Secretarial Office	0	150	0
Faculty Offices	2	175	350
G.A. Offices	1	120	120
Visiting Faculty Offices	0	120	0
<b>Historic Preservation</b>			
HISP Head Office	1	200	200
Secretarial Office	1	150	150
Faculty Offices	6	175	1050
G.A. Offices	4	120	480
Visiting Faculty Offices	2	120	240
<b>Instructional Spaces</b>			
Classrooms	3	500	1500
Work Rooms/Studios	3	1000	3000
<b>Extra-Departmental:</b>			
Community Design Services Liaison Office	1	300	300

**Table 7: SoPP (School of Planning and Preservation) SF Requirements**

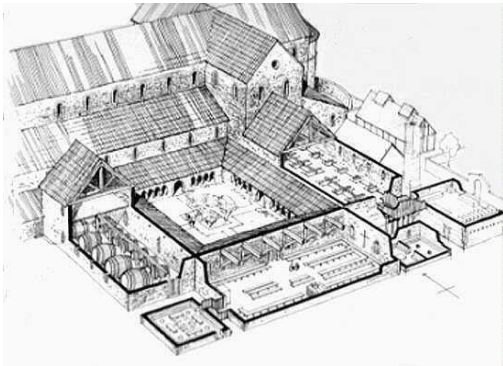
<b>Item</b>	<b>Qty.</b>	<b>SF/Item</b>	<b>Req. SF</b>
<b>TOTAL UNIVERSITY MUSEUM</b>			<b>46220</b>
<b>Galleries</b>			
Permanent Galleries	3	5000	15000
Regional Gallery	1	3000	3000
University Gallery	1	3000	3000
Traveling Exhibit Galleries	2	5000	10000
Computer Research Lab	1	120	120
<b>Utility</b>			
Artifact Storage	1	8000	8000
Records Room	1	150	150
Dirty Workshop	1	2000	2000
Clean Workshop	1	1500	1500
Sheltered Loading Dock As Required	1	1000	1000
<b>Offices</b>			
Curator's Office	1	150	150
Educational Classroom/Activity Center	1	500	500
Director	1	200	200
Offices	5	150	750
Reception	1	150	150
Meeting Room	1	200	200
<b>Museum Store</b>	1	500	500

**Table 8: University Museum SF Requirements**

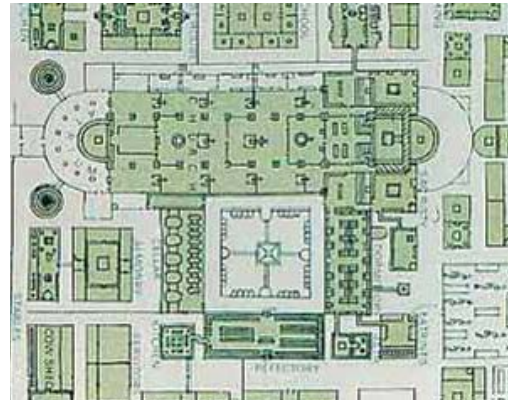
## Chapter 4: Design Precedents

### *Collegiate Institutions and Communal Life*

Design education is an intensive experience – being able to live close to where you work and study not only discourages long commutes (an endemic problem for the student body at the University of Maryland) but also engenders a sense of community that could help to integrate the several design schools socially. Using the model of live/work communities that have existed into antiquity, the College of Design could include residential facilities integrated with the Cole Field House educational complex.



**Fig. 49 Cluny, Reconstruction**  
(<http://www.contracosta.cc.ca.us>)



**Fig. 50 Ideal Plan for Cluny, 1095**  
(<http://www.contracosta.cc.ca.us>)

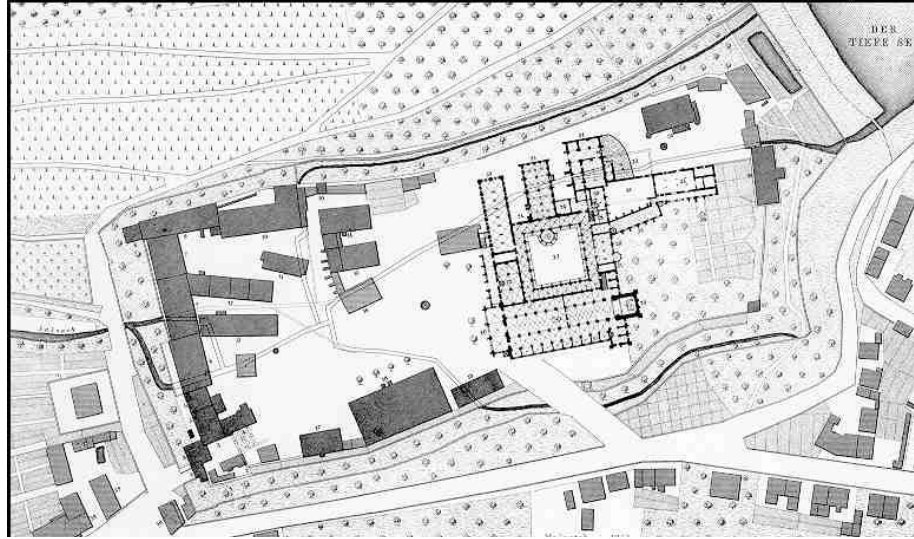


Fig. 51 Cistercian Monastery in Maulbronn, 1147 (<http://www.gss.ucsb.edu/>)

## ***The Museum Center at Cincinnati Union Terminal***

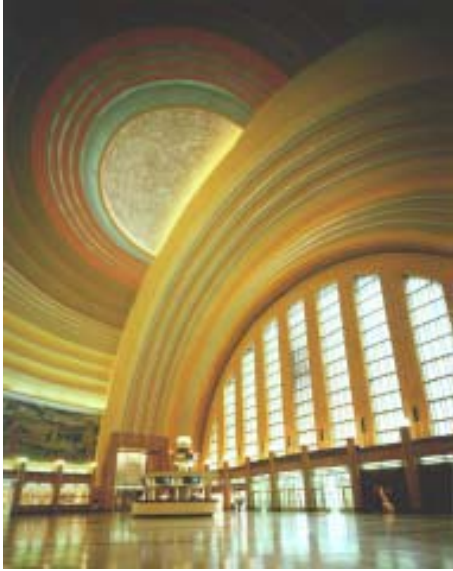
Paul Cret, Roland Wank, Cincinnati, OH 1933

*Formal, Sectional, Adaptive Reuse*

The Union Terminal was built in 1933, designed by a partnership between Alfred Felheimer, Steward Wagner, Paul Cret, and Roland Wank. It was no longer used for this purpose after 1972 and remained empty until 1978 when it was turned into a shopping mall. It went unused from 1988 until 1990, when after a renovation and adaptive reuse project by Arthur Hupp II/Glaser and Associates in 1990, the Terminal became the Cincinnati Museum Center. It now houses the Cincinnati Historical Society Library and Museum, Cincinnati Museum of Natural History and Science, an Omnimax theater, and Children's Museum. The site is artificially elevated and linked to the city by formal landscaping and cascades.







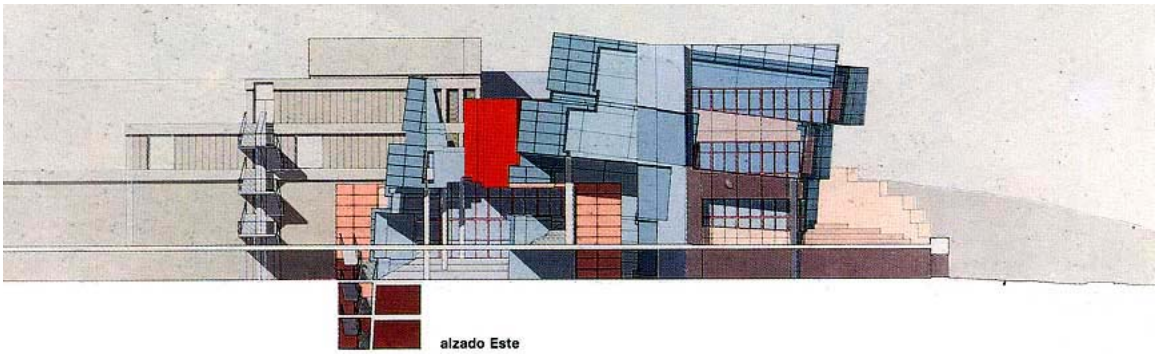
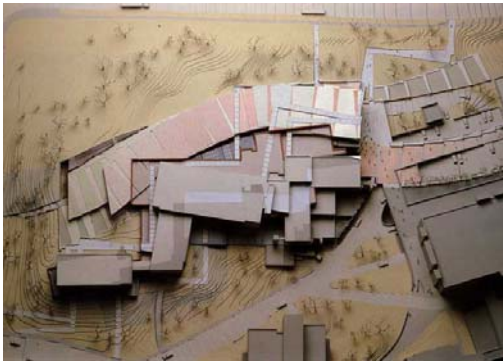
**Fig. 52: Museum Center exterior and interior views ([www.culture.ohio.gov](http://www.culture.ohio.gov))**

*Aronoff Center for Design and Arts*

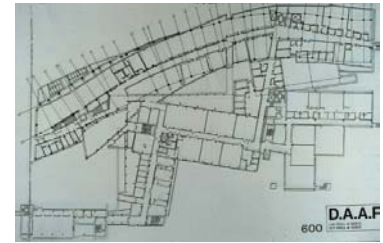
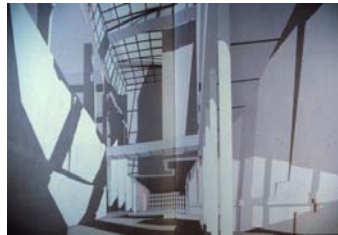
Peter Eisenman

University of Cincinnati, Cincinnati, OH 1996

*Programmatic*



**Fig. 53 Model and elevation**



**Fig. 54: Interior perspectives and plan**



**Fig. 55: Exterior views**



**Fig. 56: Interior, critique "alley"**

## *Peabody Essex Museum*

Moshe Safdie

Salem, MA 2003

*Lighting, Section*



Fig. 57: Aerial, exterior, and entrance ([www.architectureweek.com](http://www.architectureweek.com))



Fig. 58: Atrium ([www.architectureweek.com](http://www.architectureweek.com))

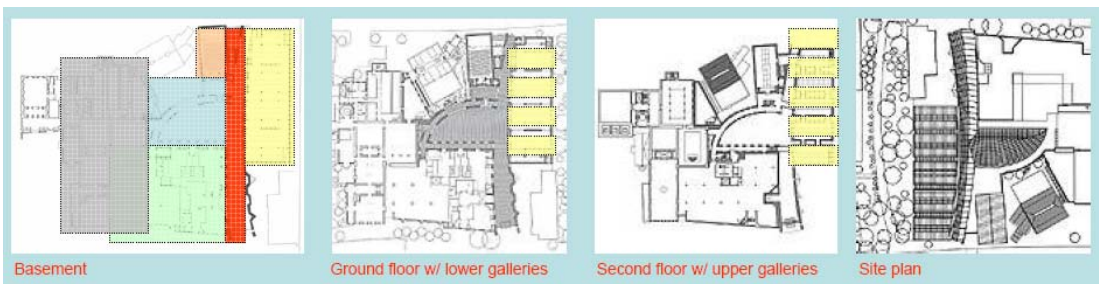


Fig. 59: Plans (base: [www.architectureweek.com](http://www.architectureweek.com))

## *Royal Ontario Museum Addition*

Daniel Libeskind

Toronto, Ontario, Canada (2007)

*Old/New*



Fig. 60: Perspective renderings ([www.rom.on.ca](http://www.rom.on.ca))



Fig. 61: Conceptual sketch and rendered aerial view ([www.rom.on.ca](http://www.rom.on.ca))

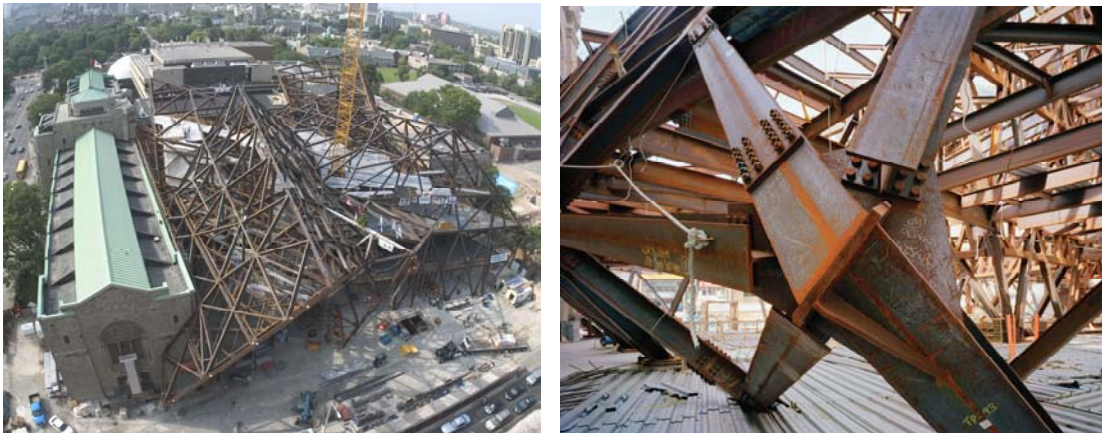


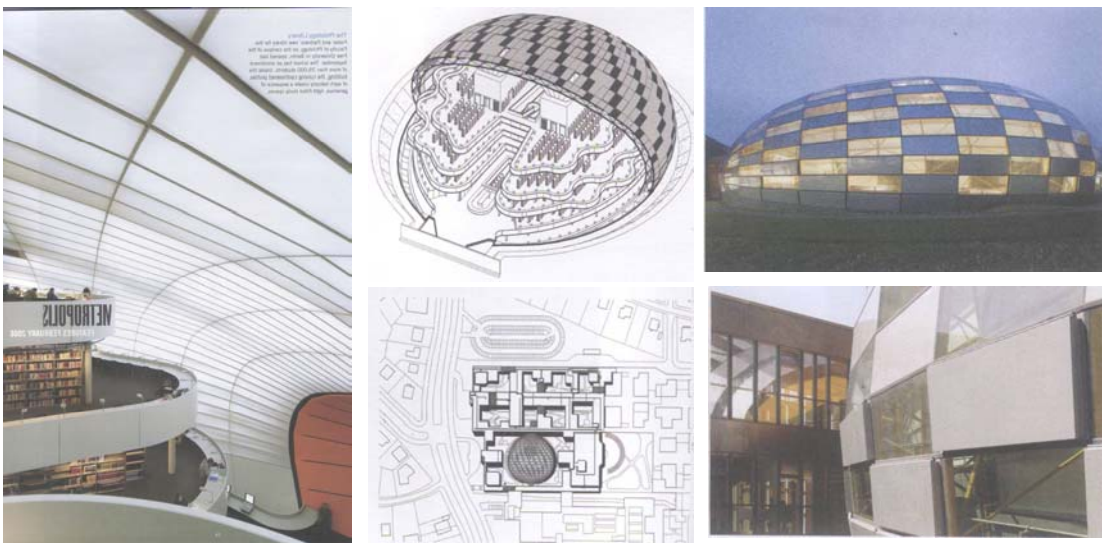
Fig. 62: Construction ([www.rom.on.ca](http://www.rom.on.ca))

***Philology Library, Freie Universität***

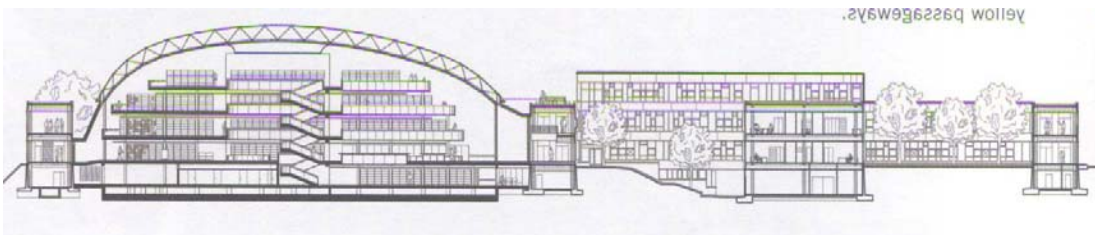
Foster and Partners  
Berlin, Germany 2005  
*Sustainability/Section*



**Fig. 63: Interior (www.metropolismag.com/webimages)**



**Fig. 64: Interior, Section, Plan, and Exterior skin (www.metropolismag.com/webimages)**



**Fig. 65: Longitudinal section and context buildings (www.metropolismag.com/webimages)**

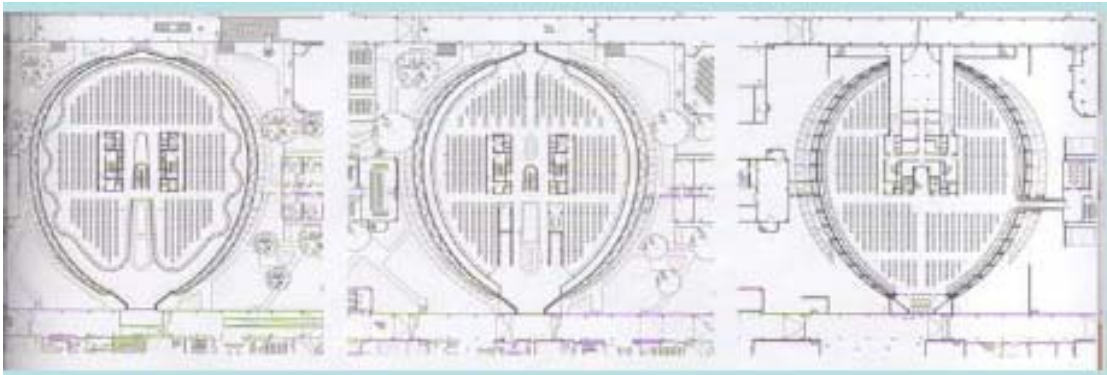
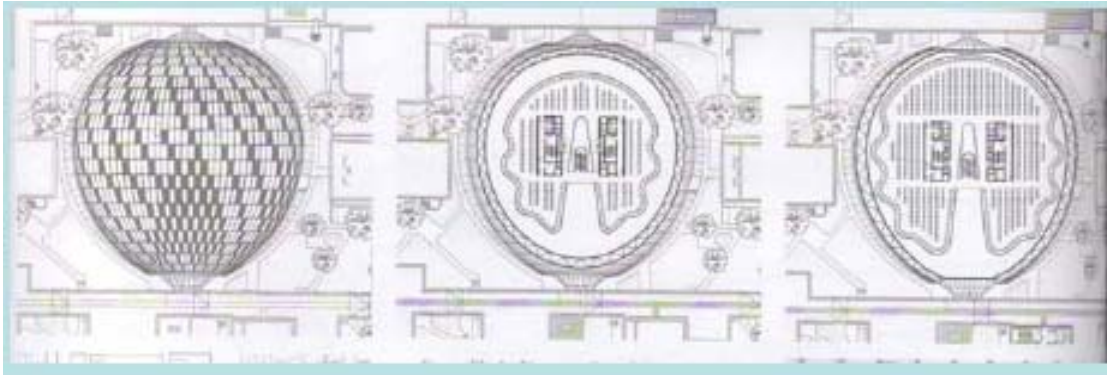


Fig. 66: Plans ([www.metropolismag.com/webimages](http://www.metropolismag.com/webimages))

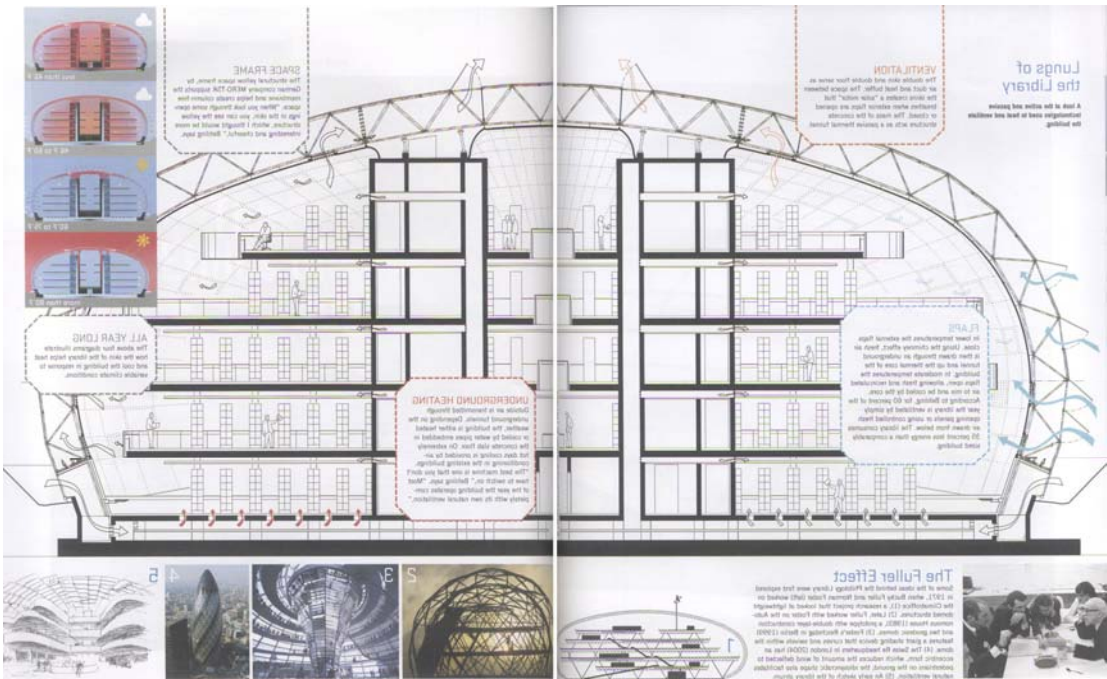


Fig. 67: Sustainable features - "breathing" skin ([www.metropolismag.com/webimages](http://www.metropolismag.com/webimages))

## Chapter 5: Design Development

### *Design Criteria*

Since integration and collaboration is the key to this thesis, the conceptual design of the College should lie in the relationships between the people who will be using the building. The development of several schematic possibilities for the College of Design began with an assessment of the general programmatic and functional aspects of the College and the possible relationships that could exist between them.

1. Relationship between the schools
  - a. All elements (studios, classrooms, etc) are interspersed, with the possible exception of the faculty and administrative offices. The faculty and staff are stationary, the students flow between the classrooms and studios (over the course of their degree careers). There are no specifically “art” or “architecture” studio spaces. What defines them is not their layout but how they are used (i.e., the furniture in them – which is designed to be modular and portable). Art students can pack up part of their “design gear” and move temporarily into an “architecture” studio to work with those students for a while.
  - b. Each school has a certain set of classrooms and studios, and these are considered part of that school. Faculty offices are housed clearly within their own realm. Administration is centralized.
  - c. Studios form the “domain” of each school – however, auditoria, classrooms, and work spaces are shared and fluid.
  
2. Relationship between levels of education (Underclass Undergrads – Level I, Junior & Senior Undergrads- Level II, Graduate Students – Level III, Thesis and Doctoral Candidates Level IV)



- a. All levels are integrated within each school – location of the studios is determined by functional parameters (space needs, etc.).
  - b. Hierarchical distinction between levels – Level I on lowest tier (within the base of the building, Level II on the ground floor, and Levels III-IV on upper floors/mezzanines (similar to Catholic University’s School of Architecture). This would allow mixing between schools of studios at the same level of education.
3. Relationship between the students, faculty, and administration
- a. Administration is central, but faculty is divided into “teaching” professors and those professors whose function is more administrative and guidance oriented. The former have offices close to the students, or are part of the actual studio [professor’s office is just off the studio space], and the latter are grouped with the administrators.
  - b. Administration and faculty of all the schools are centralized and separate from the schools. – This is practically impossible.
  - c. Each school has its own administrative and faculty area, which is at the core of the school’s studio/classroom area. The “central” office of the Dean of the College has a ceremonial position integrated with the museum.
  - d. Each school has its own administrative and faculty area, which is the “gateway” to the school, verging on the edge of a shared College open space.
4. Access to resources – the attitude is that the work spaces are shared. What does that mean as far as the physical layout of the building?
- a. The schools each “touch” a central area of work spaces – students move from within their own school to the workspace, where they can interact with each other.

- b. The work spaces are separated from the schools proper, so that students must leave their schools and pass through a space which is considered shared between all the schools.
- c. Each school “owns” those resources which are more closely identified with the school’s function, but these are on the edge of the school and can be accessed by all.
  - i. SoVA gets the dark rooms and all visual media resources
  - ii. SoED gets the materials library and model shop
  - iii. SoPP gets the library
  - iv. A shared college area, possibly associated with the admin/faculty area (see #3) gets the museum and social spaces

5. Relationship of the museum to the school

- a. The museum is separate from the school and is located in a new building adjacent to it.
- b. The museum is part of the school, and is in a central location (in the façade building or within the vaulted space).
- c. The museum is part of the school, but is located at the periphery (in the gymnasium or the pool house/locker room). It may be possible to split up the display areas between the two sides of the building.
- d. Part of the museum is housed in either a completely new addition or a renovated part of the building, but other spaces within the school itself serve the museum functions. Office functions could be grouped together with the “formal” aspect.

*Parti Development*

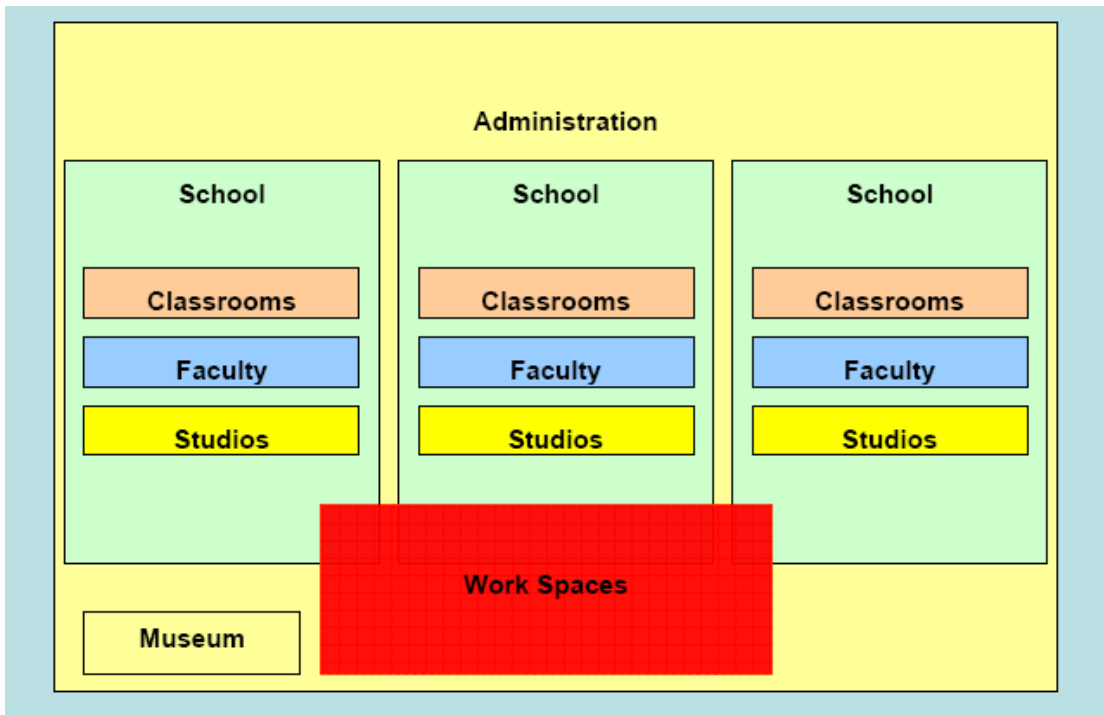


Fig. 68: Distinct Schools Model (Author's Drawing)

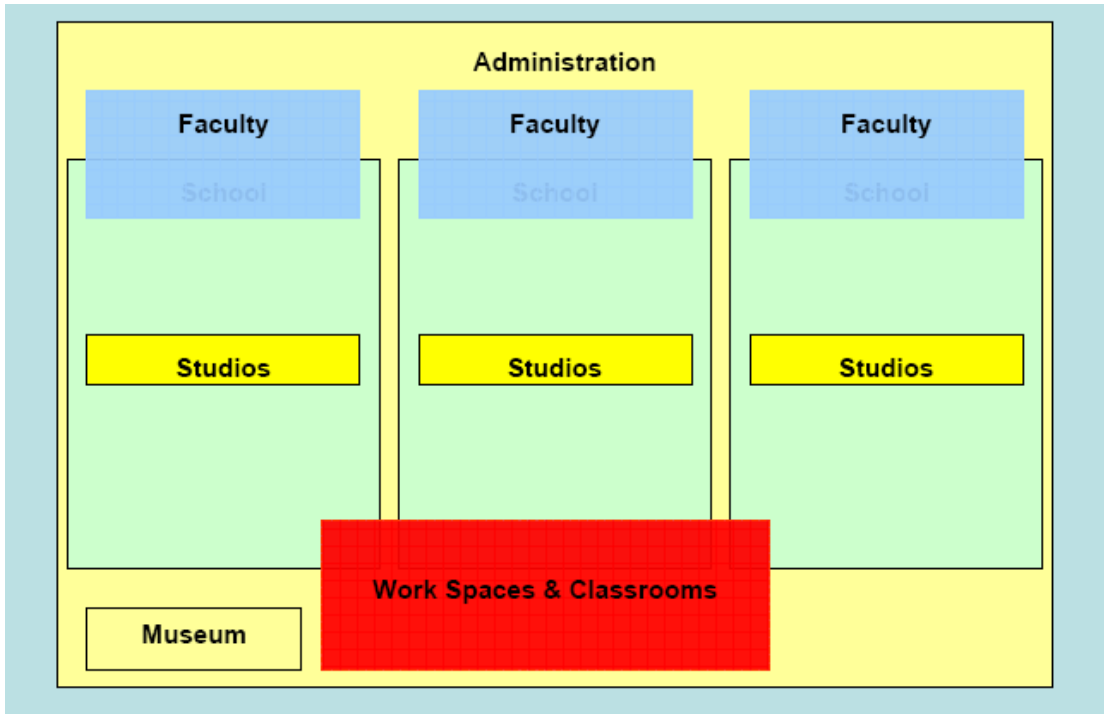


Fig. 69: Centralized Administration Model (Author's Drawing)

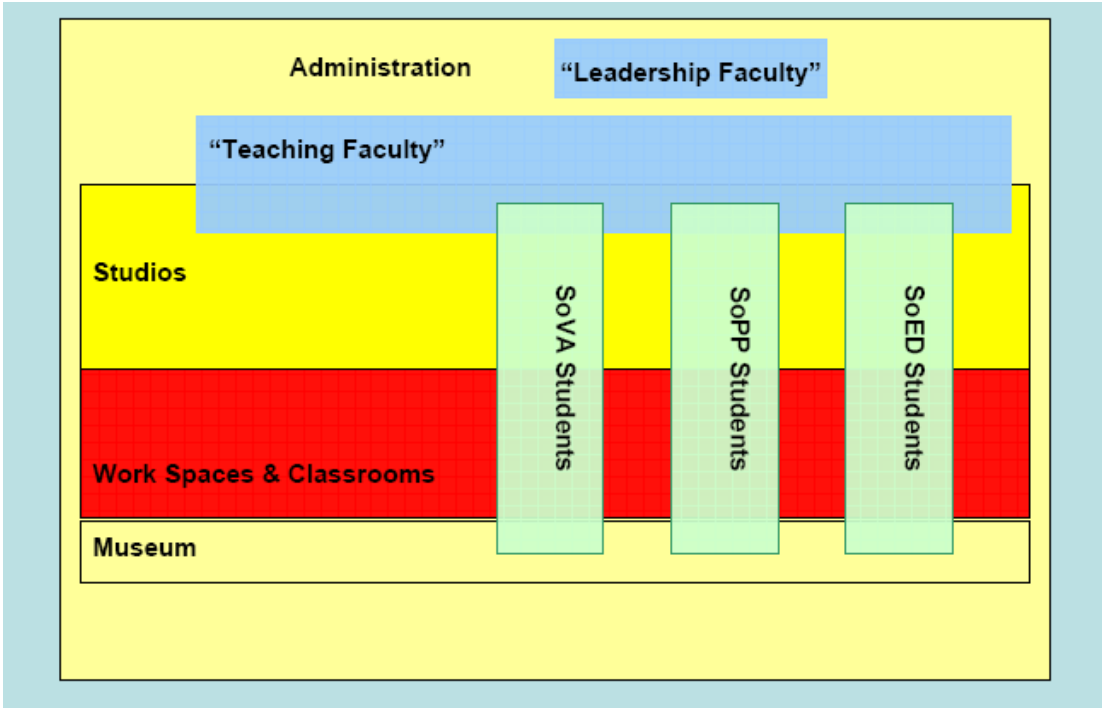
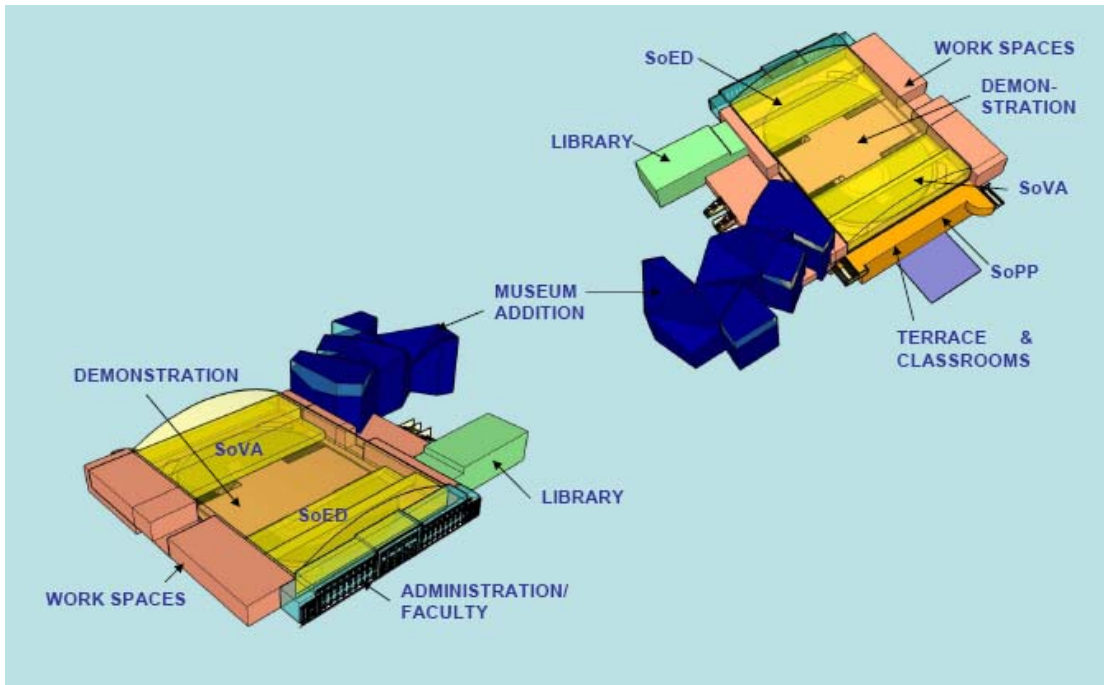


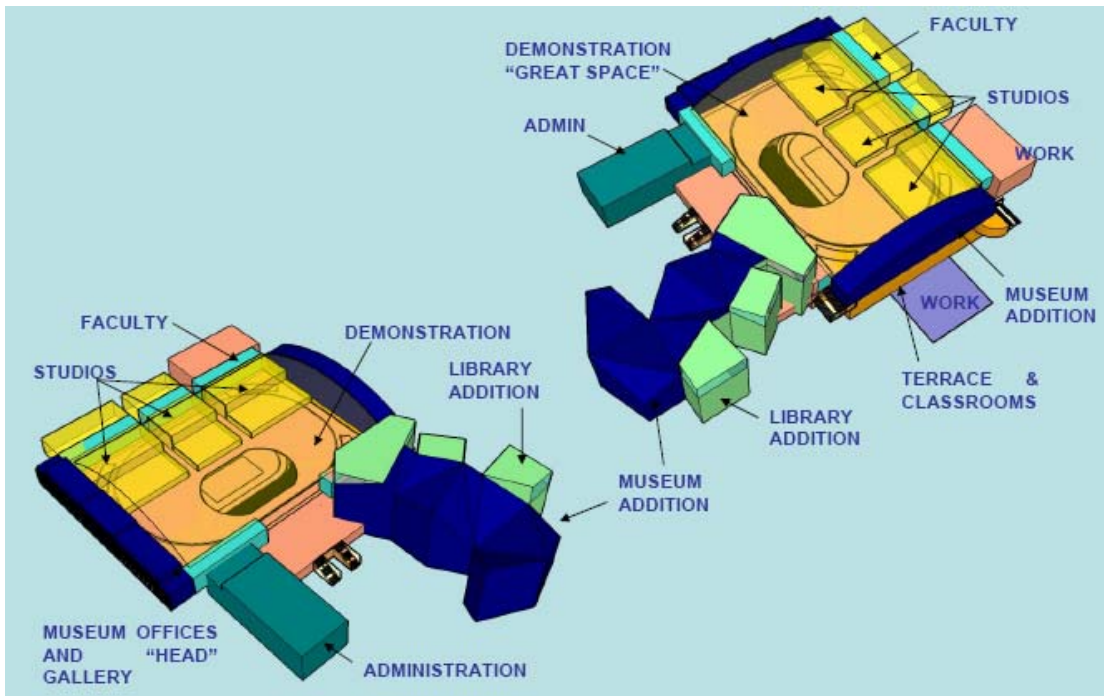
Fig. 70: Fluid schools model (Author's Drawing)

## *Partis*



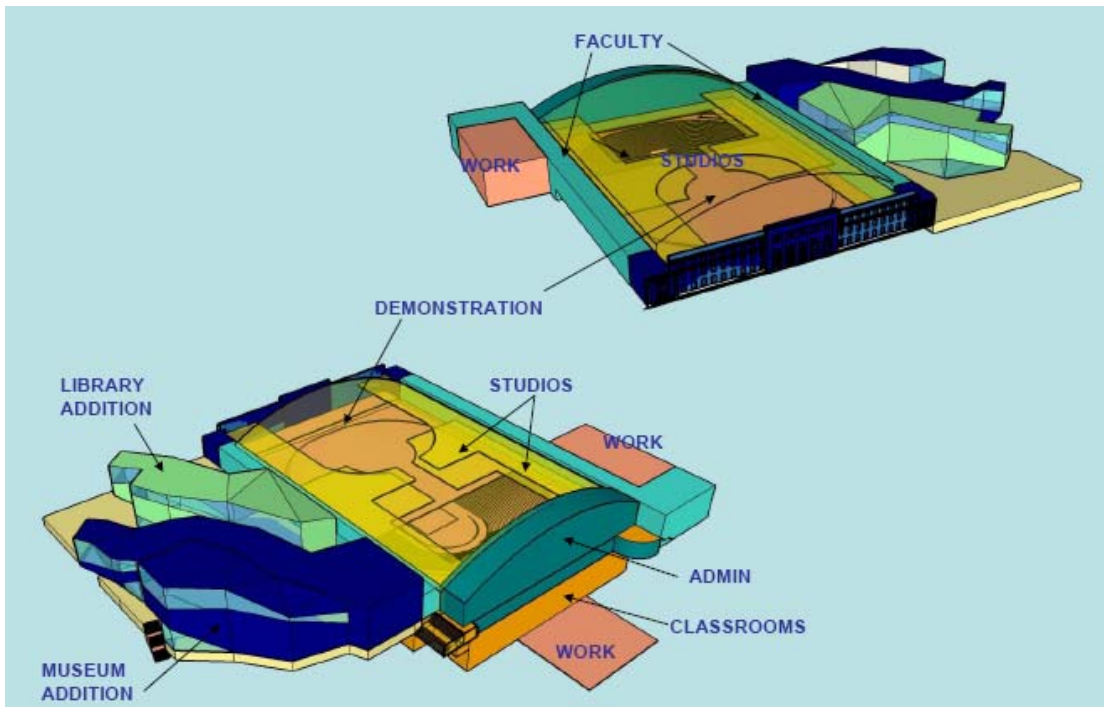
**Fig. 71: Parti 1 - Separated Schools (Author's Drawing)**

In this scheme, each school is divided into its own “realm”, converging on the central demonstration space as a spatial and social connector for the College of Design. The Library would be housed in the existing pool house, divided into two floors. A zone of work spaces, including the Model Shop and Computer Labs, sits between the College and the quad to the west. This parti follows the “Distinct Schools Model” (see Fig. 68), wherein each of the three schools maintains a discrete identity but share a common “great space,” through which one must proceed to access the work spaces, which are then common to the entire College.



**Fig. 72: Parti II - Centralized Administration (Author's Drawing)**

In this scheme, museum functions are “marbled” throughout the school – the “signature” gallery takes its place in the façade of the building, as a gateway to the demonstration space that is the heart of the school. Faculty offices are in a band that weaves through the studio spaces. Studios are of the same configuration, so they can be used by students of any school. These studios are in tiers by grade level, and exist astride the existing skin of the building. Working spaces, as well, are placed throughout the building, encouraging movement and interaction. This parti follows the model of the same name (see Fig. 69).



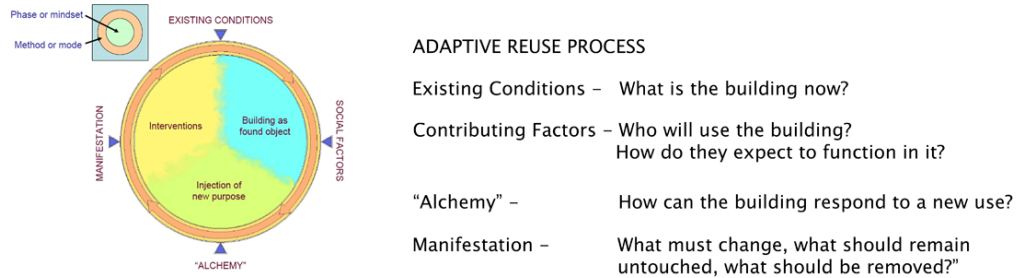
**Fig. 73: Parti III - Fluid Schools (Author's Drawing)**

In this scheme, studios line the spring line of the vault and project out into the space. A band of faculty offices stretches along both sides of the vaulted space – teaching faculty offices are associated with specific studios. The façade is retained as a thin liner for a new, open entrance to the school which is part demonstration, part social space. The library and museum are iconic additions to the complex. Administration is housed in a new, glazed, north-facing structure on the terrace, overlooking Byrd Stadium.



## Chapter 6: Conclusions

### *Adaptive Reuse Process*



**Fig. 74: Adaptive Reuse Process summary (Author’s drawing)**

This thesis investigates a process for approaching adaptive reuse design, and in what ways this process may or may not be different from a more generally applicable process. For the most part, the process is not that different from that used for *de novo* building, especially in terms of the Cole Field House which could be thought of more as a site than an existing structure. The process developed here could be thought of as a distillation of design as it is currently taught, but there are some key differences with regards to adaptive reuse which are explored in its application to a revitalization of Cole Field House.

## ***Existing Conditions***

Like site analysis, building analysis includes study and survey of the existing structure, its situation in the landscape, and how it is or is not currently being used.

One aspect that architects tend to raise in discussions about reuse of existing buildings is the problem of *retaining memory*. This is curious, because this is rarely a discussion about the current condition of landscapes or *de novo* sites. I find this discussion interesting yet frustrating, because it assumes some kind of corporate memory exists of a place, and that certain memories have more importance than others. Or, indeed, that memory is somehow contained in a place and not in the minds of those people who experienced the building as it was originally built.

The fact is, most students of the proposed College of Design will have never seen or even known about Cole Field House before the intervention, and so whether or not a particular visual tableau is preserved within the building seems to be of little consequence. And in fact, trying to preserve this sense of the building (especially a completely visually-centered understanding of the building) may stifle the intervention because it becomes subservient to this image and not the expression of a new, vital entity living or working within an old structure. I believe it is this misconception about memory that causes so many buildings which are ripe for reuse, such as Cole Field House, to remain dormant and eventually be condemned.

## *Contributing Factors*

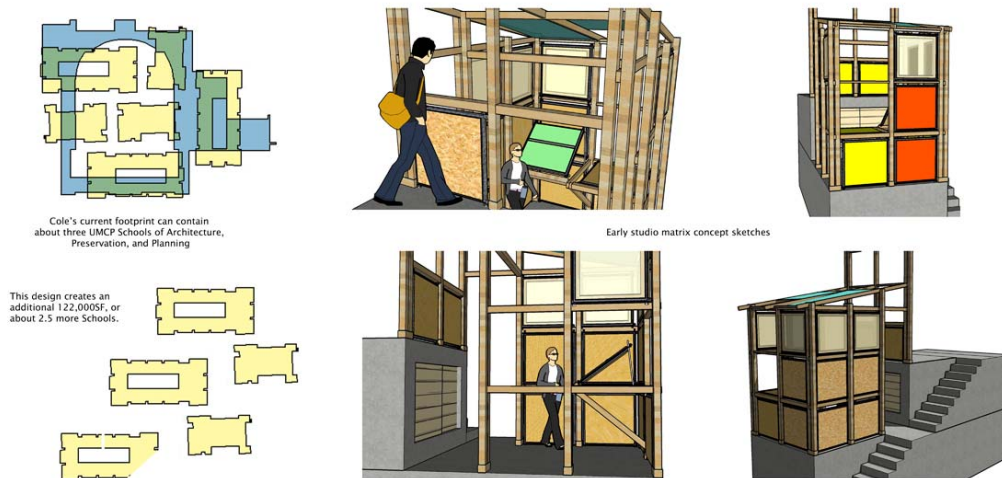
The existing building poses itself as an expression of one type of need and set of values – the intervention expresses another. In this adaptive reuse process, an anthropological approach was taken to the development of the program, which is, in a sense, a statement of the new occupant’s needs and values. For the CoD, this required a re-evaluation of the way in which the different Schools are structured with respect to one another. Simply stated, if the idea of this College of Design is to bring students from many different design disciplines together under one roof, then the design should reflect a fluid organization which allows as much overlap between studios and disciplines as possible. Also, the intervention itself should express the need for these students to do what it is they are here to learn about – how people manipulate their environment to suit their needs.

The final design reflects a College of Design which has few distinct “domains”. There is no set and permanent “School of Environmental Studies” within the studio spaces, although there may be very distinct studios from year to year, which may group themselves or place themselves within the proximity of other studios as they see fit. For instance, a senior architecture studio may take up spaces near a graphic arts studio for the purposes of conducting a joint project for one semester, and then move somewhere else in the building the next.

One distinction, however, is that undergraduates are placed in “open” terrace-like studios arranged on opposite sides of the Demonstration Space, whereas senior and graduate studios are located on platforms within the vaulted space of the arena. These floors group into several distinct studio “domains”, which allows the autonomy

necessary for professional work, whereas the undergraduate students are treated as “free agents” who can move from one discipline to the next or, at least, be exposed to students from other disciplines on a daily basis.

Another important aspect of the design is that faculty conducting studios are given office space near their respective studios. Thus each studio is a suite of rooms comprising the open studio space itself, professors’ offices, and a critique room which also functions as the professor’s work space, encouraging these professionals to share their own work with students as part of the pedagogical relationship. Lecturing professors are allotted office space in the Head House with the administration, although there is nothing preventing this faculty to use the offices adjoining studio spaces should that be desired.

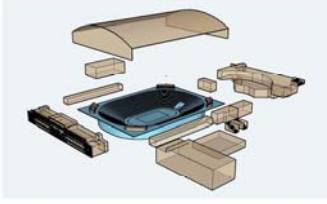
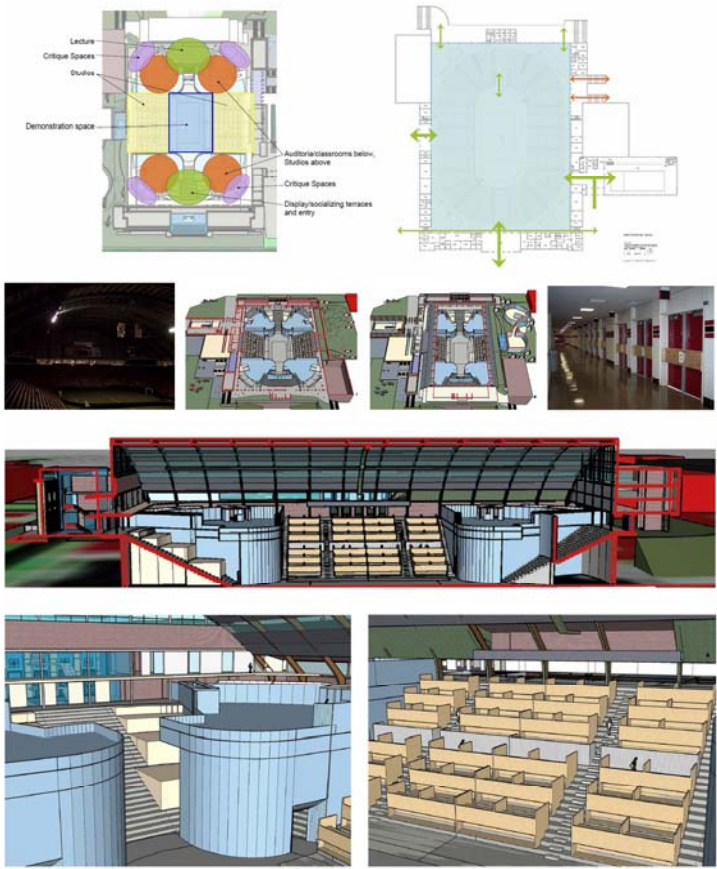


**Fig. 75: Program comparison and early conception of studio “matrix” (Author’s drawing)**

## ***“Alchemy”***

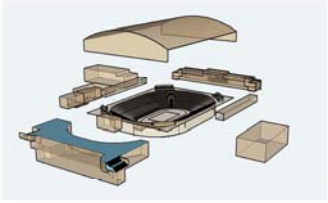
The most important difference between adaptive reuse projects and building *de novo* is the aspect of “program fit.” In effect, does the building as it exists provide the amount and kind of spaces necessary to make the new use work? This is, in essence, the heart of what in practice would be called a feasibility study. The attitude taken in this thesis was to preserve as much of the building envelope as possible, although in an actual feasibility study there may be several alternatives in which varying degrees of demolition may take place.

The following studies represent an exercise in which the already-defined volumes of the building (see Fig. 48) were analyzed in terms of their architectural qualities (structural aspects were outside the scope of this thesis). Then, a projection was made as to how that volume could best serve the new program of the College of Design. This was done on a discrete basis – each volume was analyzed for its own sake and not in relation to the others. Therefore, some projected uses which were incompatible with the overall design were eventually dropped (see Fig. 87) for the uses of the various volumes in the final design).

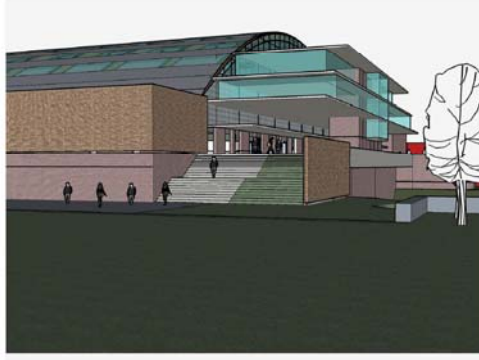


**ARENA**  
 Projected use: Studio & Studio Faculty

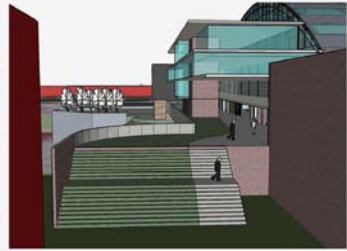
**Fig. 76: Projected use - Arena**



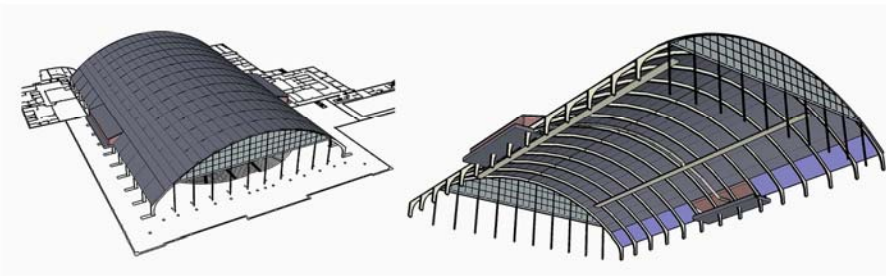
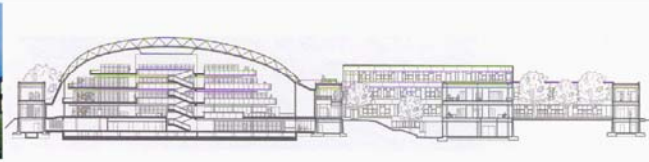
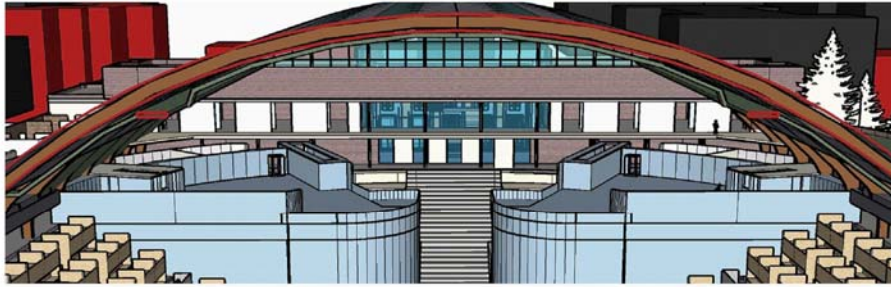
**TERRACE**  
Projected use:  
Building Technology Center



Lloyds Building, London



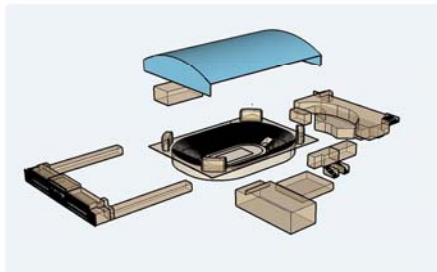
**Fig. 77: Projected use - Terrace**



**ROOF VAULT**

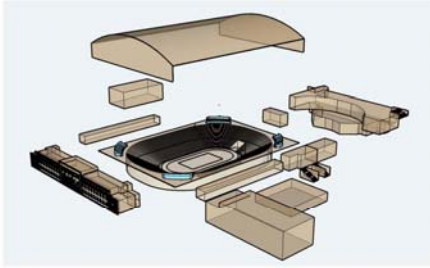
Projected use:

Dual membrane roof system  
Lighting and air flow



**Fig. 78: Projected use - Roof Vault**

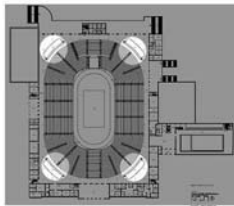




## ARENA STANDS

Projected use:

Critique Rooms



The seating area of the stands as well as the 7'-0" strip of walkway between them and the risers of the arena accounts for roughly 5000SF of the first floor each. Given the layout and relatively private nature of the enclosure, the stands could become critique spaces, with about 40 LF of wall surface possible and seating for 50-75 people. Modifications to the lowest or highest risers could allow for more room, more display space and less seating, or the space could be divided into two with temporary partitions.

The space under the stands used to function as concession areas. These spaces, around 300-400 SF each, could continue to function as storage spaces, or could be modified into a student supply store, coffee kiosks, or securable display areas.

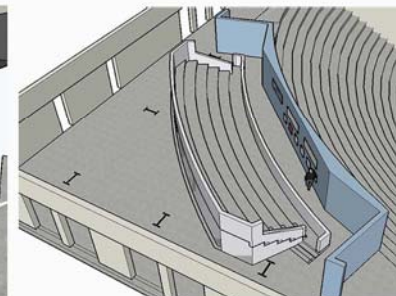
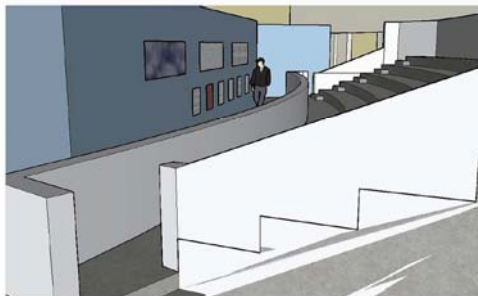
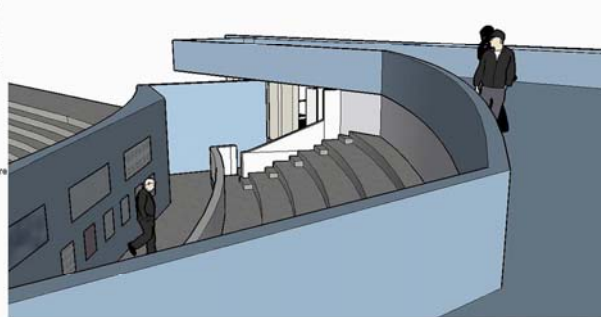
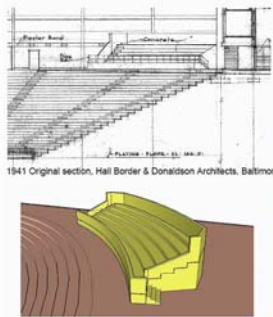
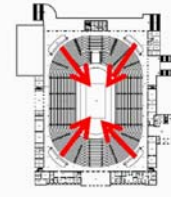
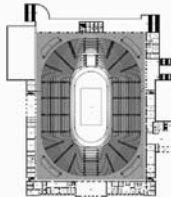
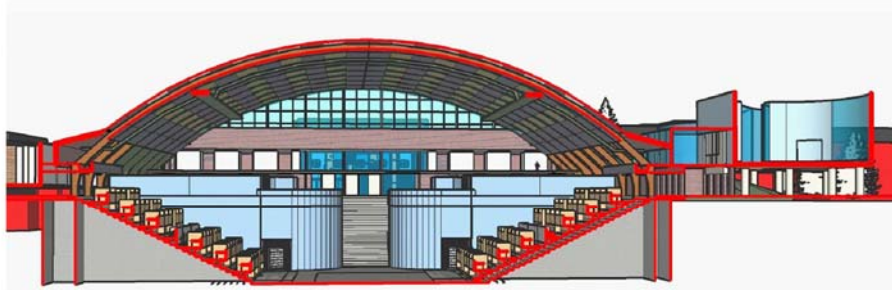
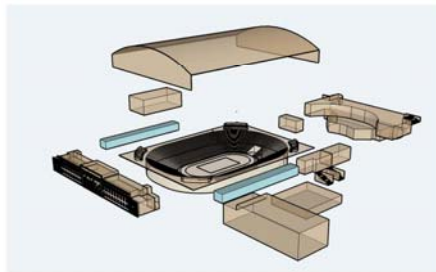
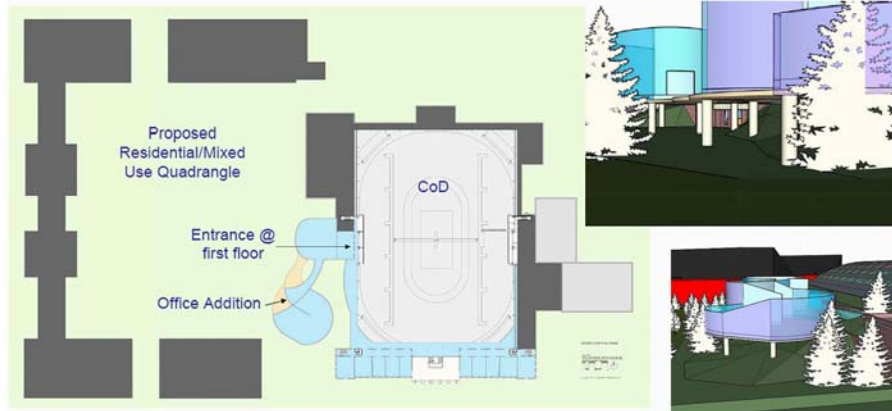


Fig. 79: Projected use - Arena stands



**Administrative Office Addition**

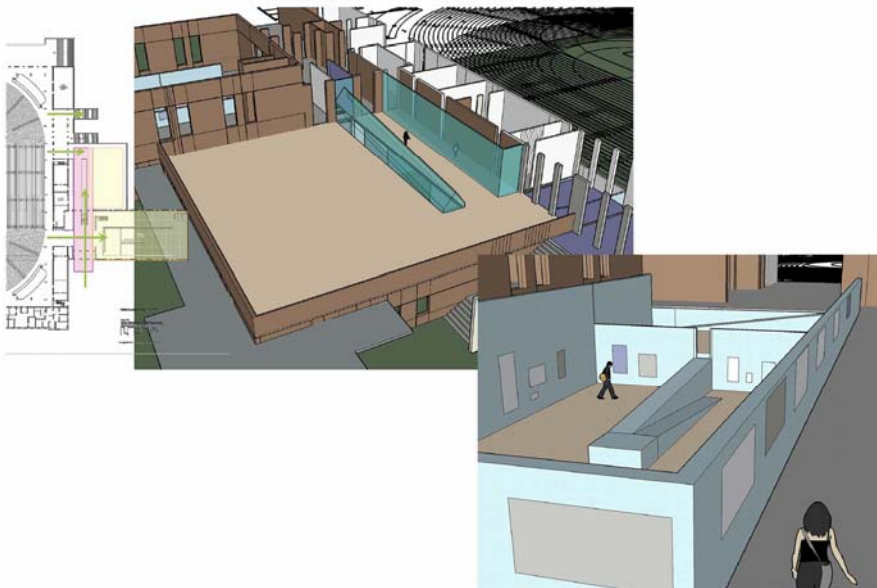
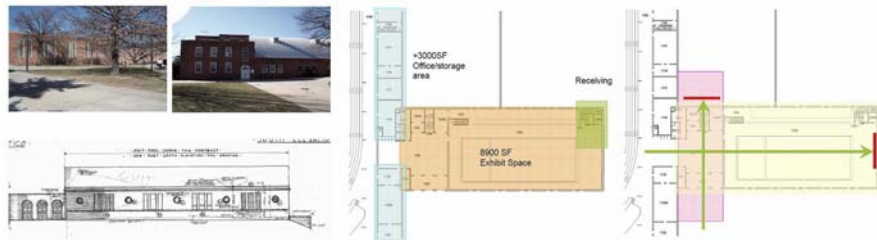
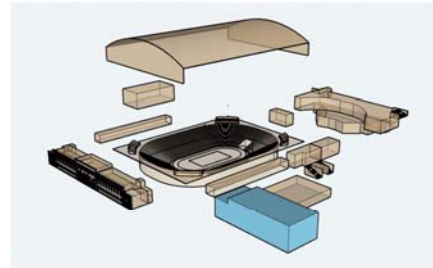
Separated off from the noise and dirt of the studios, the new addition will present a dynamic, modern face to the public and provide faculty and administration offices, as well as conference rooms in the volume directly over the entrance.



**POCHE**  
 Projected use:  
 Entrance to new  
 Administrative Addition

**Fig. 80: Projected use - Poche**

**POOL HOUSE**  
Projected use:  
University of Maryland  
Gallery of Art

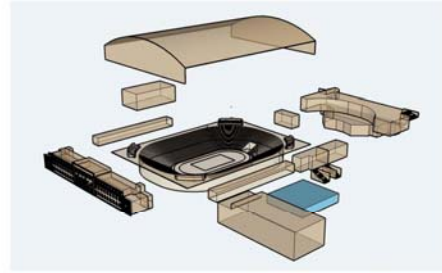


**Fig. 81: Projected use - Pool House**

## LOCKER ROOM/OFFICES

Projected use:

Computer/Technology Labs,  
Digital Output Center,  
School Store & Cafe



The current configuration of the former locker rooms is particularly convoluted, with several dead ends and winding corridors. The area has the potential to be reconfigured in a way that could help it to reconnect to other parts of the building and other parts of the University campus.

For instance, the axis from the pool house entrance down the stairway could be extended beyond the blank wall into the locker room space and beyond, into a park like space consisting mostly of a green roof covering the existing parking garage.

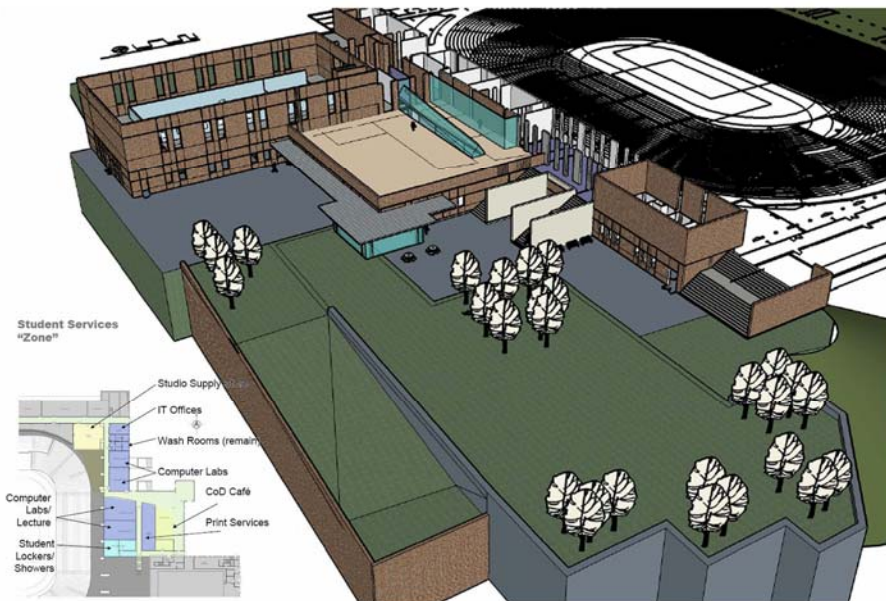
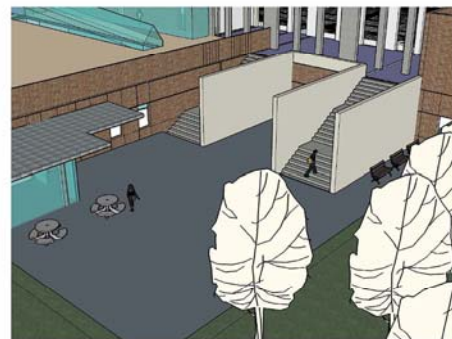
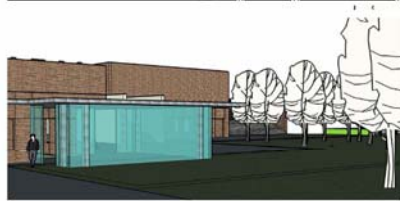
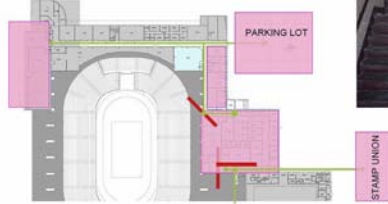
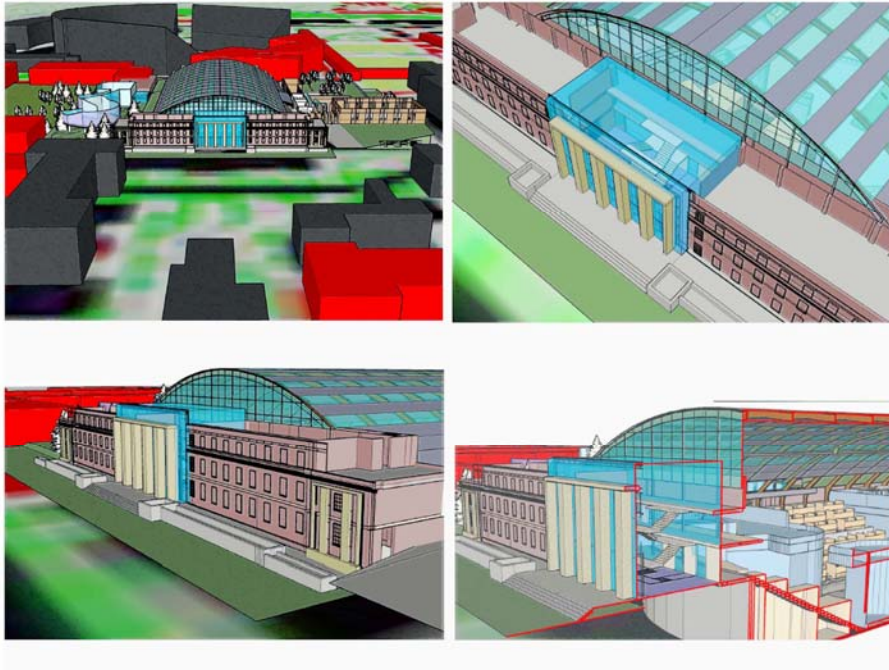
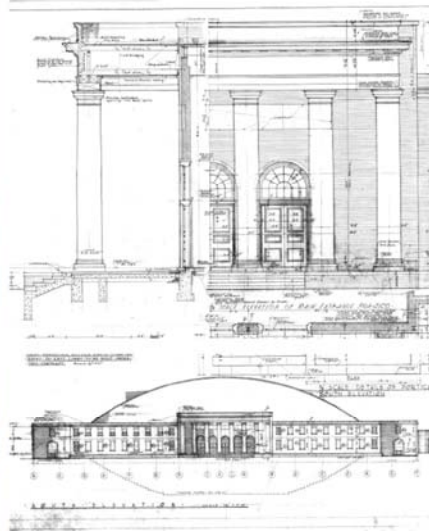
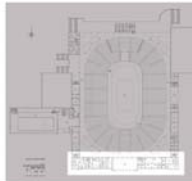


Fig. 82: Projected use - Locker Rooms

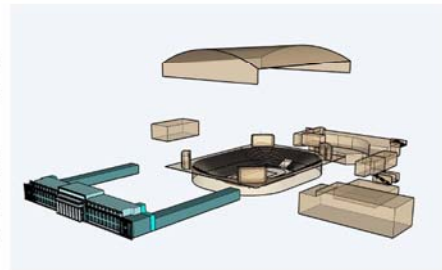


The Head House, or main entry and "face" of the Field House, is currently occupied by the offices of the Air Force ROTC and several other programs tangential to the University. Originally, the central façade was to be treated in a more strictly classical manner, similar to the façade of Hornbake, minus the balustrade. Instead, the Field House was given a more paired-down look reminiscent of Cret's later style.

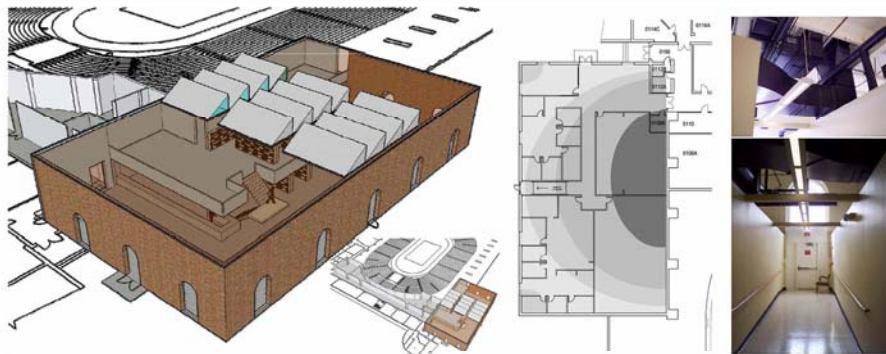
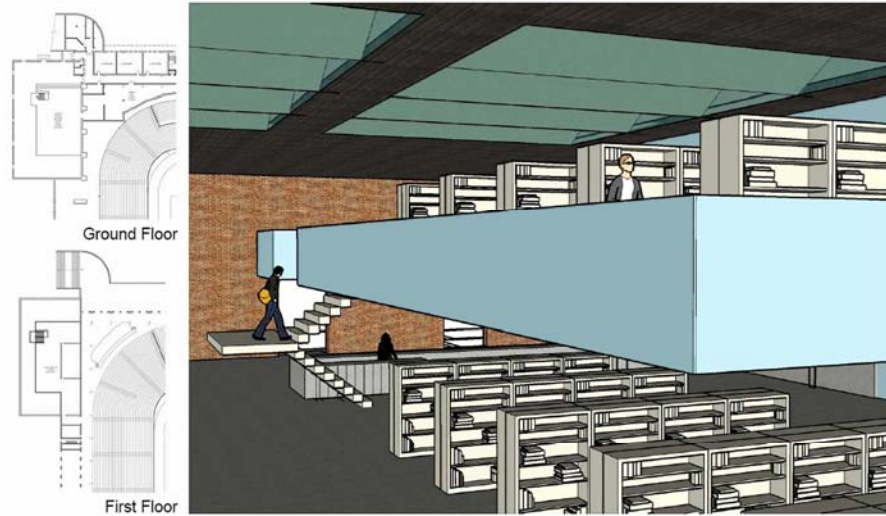


**HEAD HOUSE**  
Projected use:

- Student Display Galleries
- Main Ceremonial Entry
- Administrative & Lecturing Faculty Offices



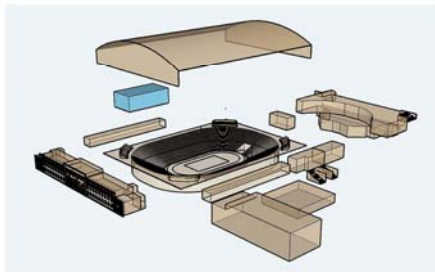
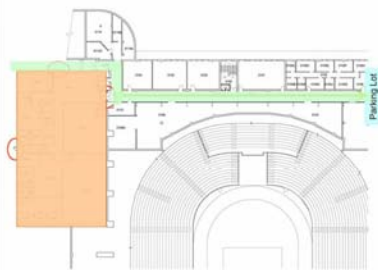
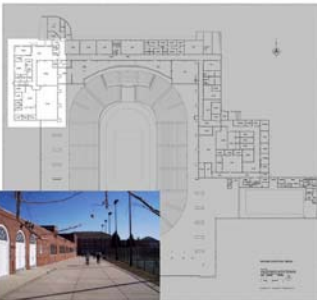
**Fig. 83: Projected use - Head House**



**Practice Gym**

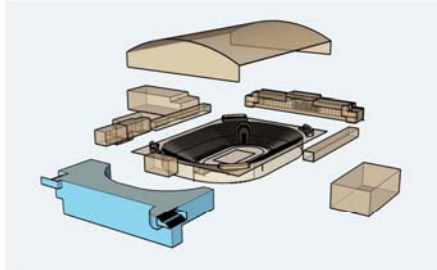
The practice gym does not show up in any of the plans in the archives, so it is uncertain as to if it was part of the original design or if it was part of some later addition.

Currently, it has been divided up into offices and work spaces for the School of Education with partitions. In addition, a massive amount of HVAC ductwork takes up a large part of the upper part of the volume.



**PRACTICE GYM**  
 Projected use:  
 College of Design Library  
 & Archives

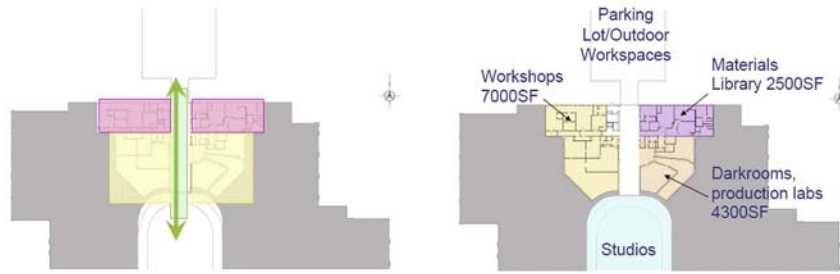
**Fig. 84: Projected use - Practice Gym**



## CLASSROOMS

Projected use:

Classrooms, Workshops,  
Darkrooms/Graphics Labs,  
Materials Library, Print Shop



The sub basement level contains storage, a multi-purpose room, and several exercise rooms. Given its easy access to the loading dock/parking lot to the north of the building as well as the arena (projected to become the main studio space), this area is ideal for the work spaces necessary for the school's functioning.



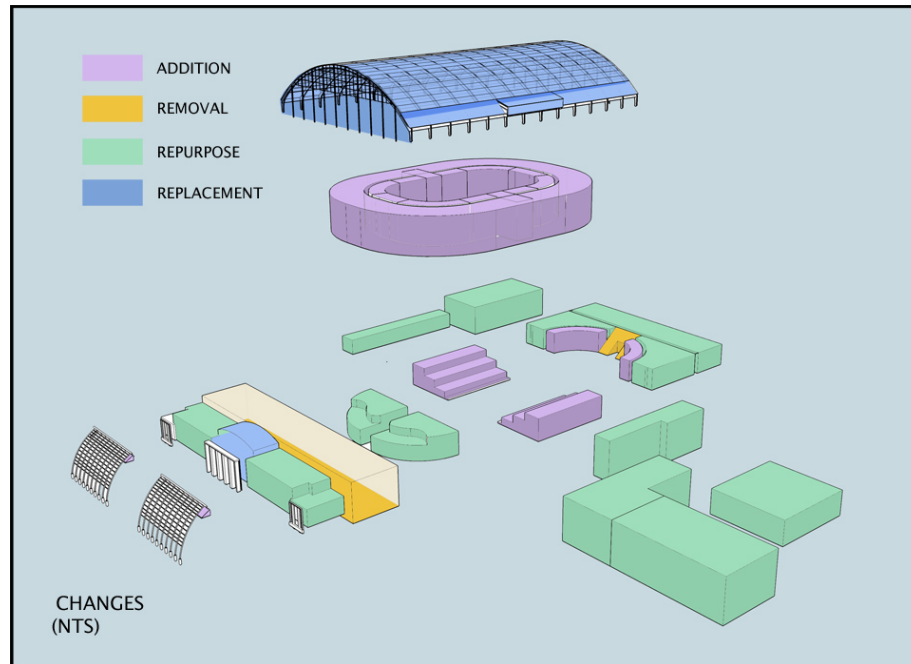
The basement level is only accessible from a single stair. Spaces along the outside of the building could still be used as classrooms, and the interior spaces could become media rooms. The entire floor could be reconfigured into open-format classroom spaces.

Spaces on the ground floor cluster around a main corridor which leads from the tennis courts (future quad) to the parking lot (future green space). The classrooms could continue as such, with some reconfiguration. The interior spaces have been elsewhere identified as having purposes connected with the proposed library and student services area.

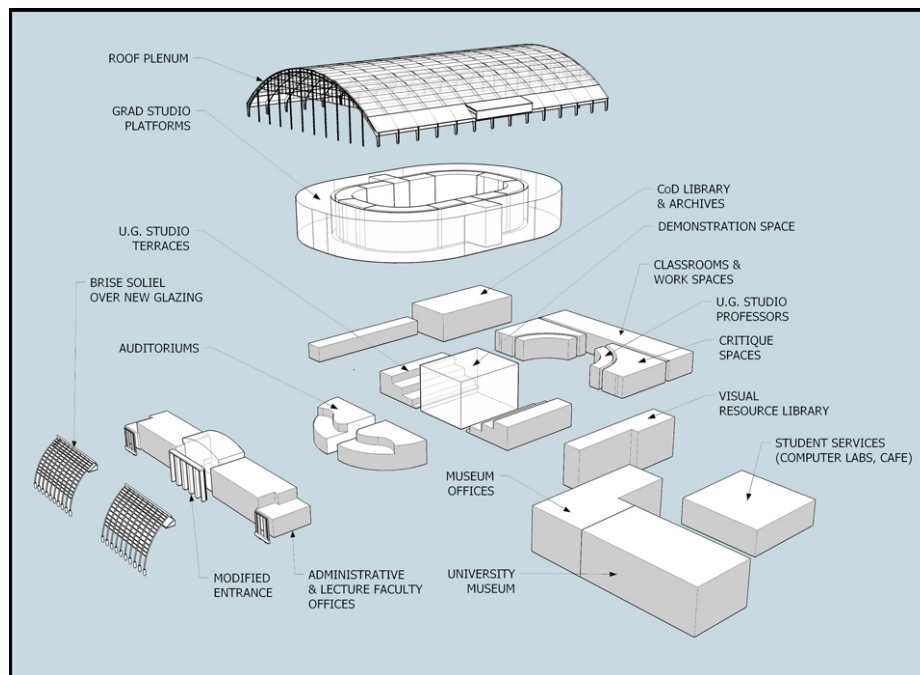


Fig. 85: Projected use - Classrooms

# Manifestation



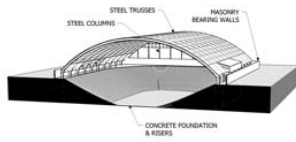
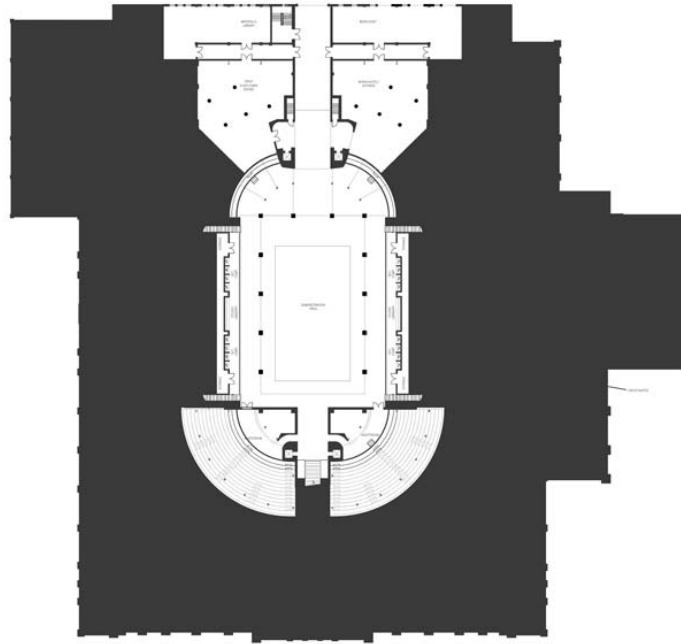
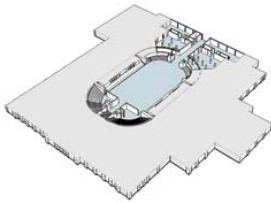
**Fig. 86: Changes to the existing building (Author's drawing)**



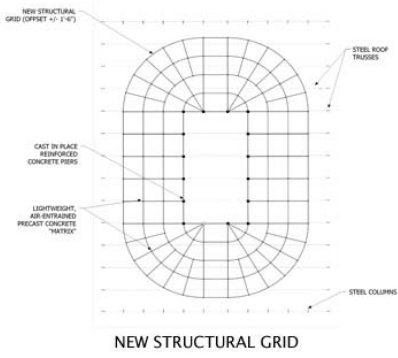
**Fig. 87: Projected uses in final design**



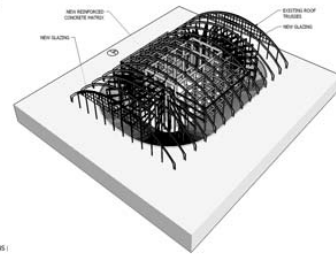
# FLOOR 0



EXISTING STRUCTURE



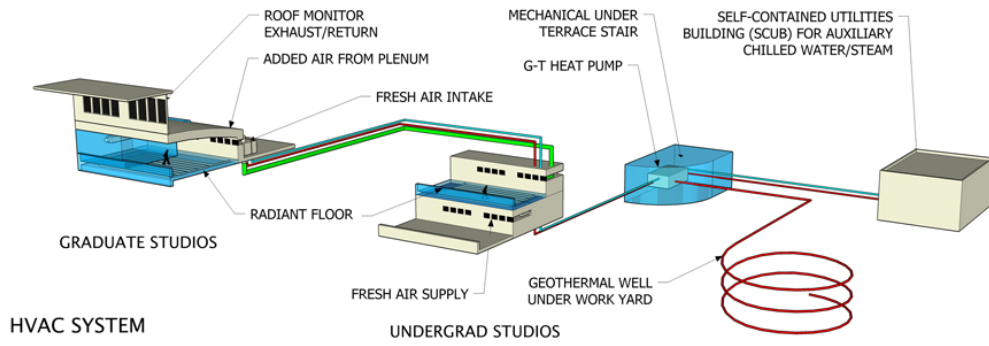
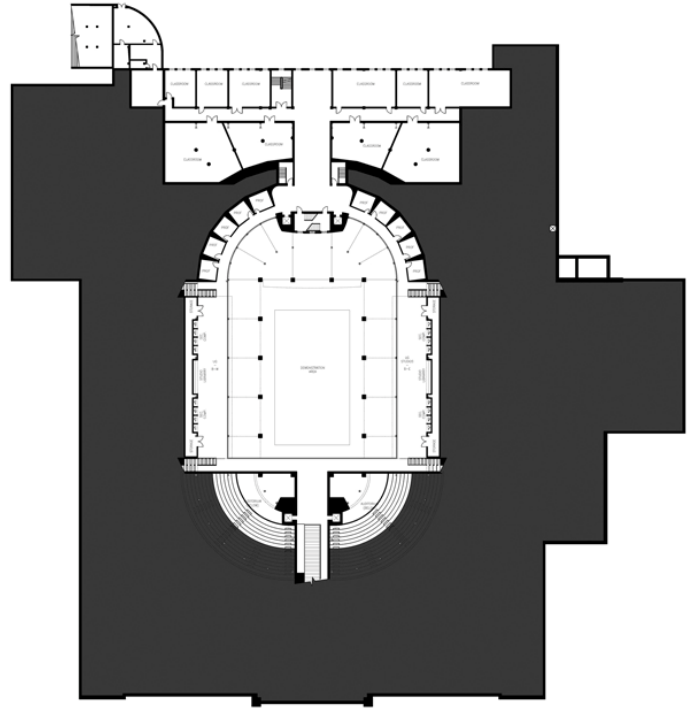
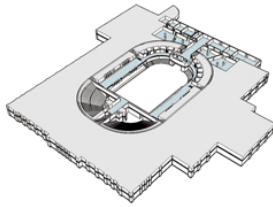
NEW STRUCTURAL GRID



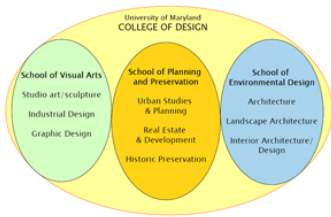
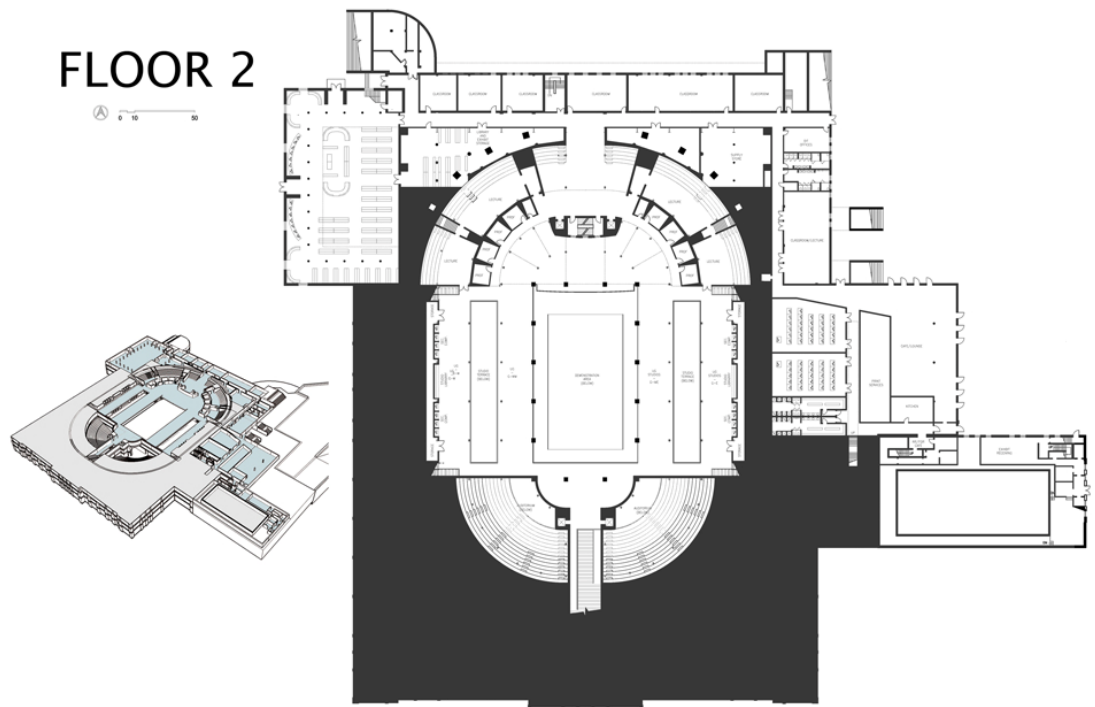
PROPOSED STRUCTURE

**Fig. 88: Plan, floor 0**

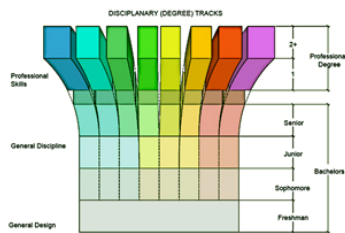
# FLOOR 1



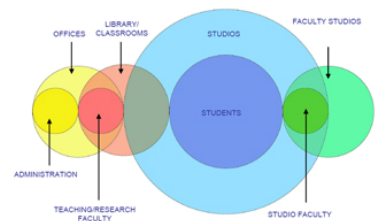
**Fig. 89: Plan, Floor 1**



ADMINISTRATIVE STRUCTURE



STUDIO/DEGREE STRUCTURE



PEOPLE/DOMAINS/SPACES

**Fig. 90: Plan, floor 2**

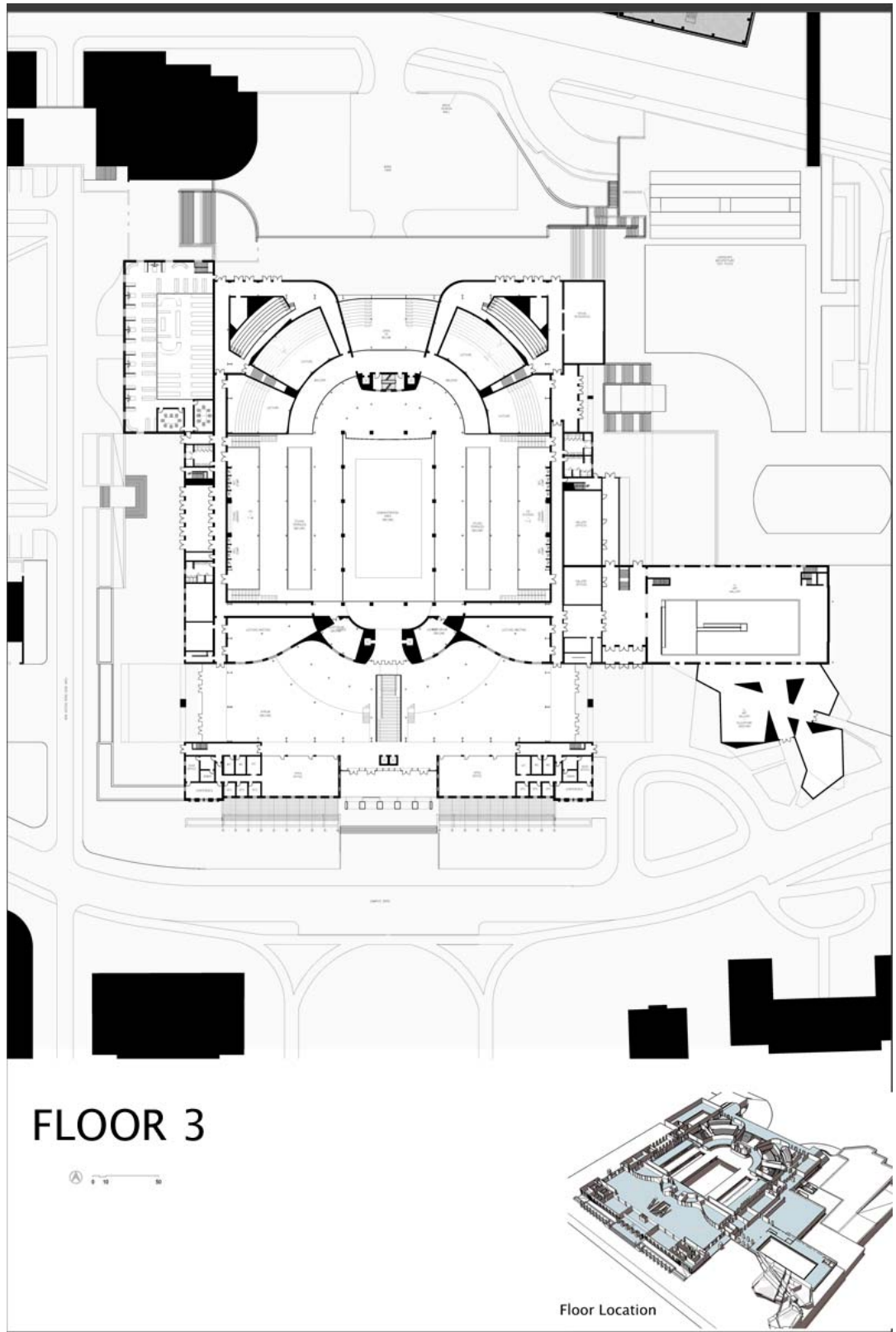
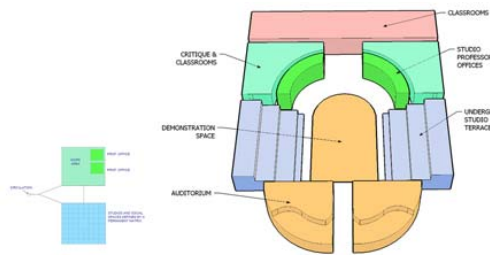
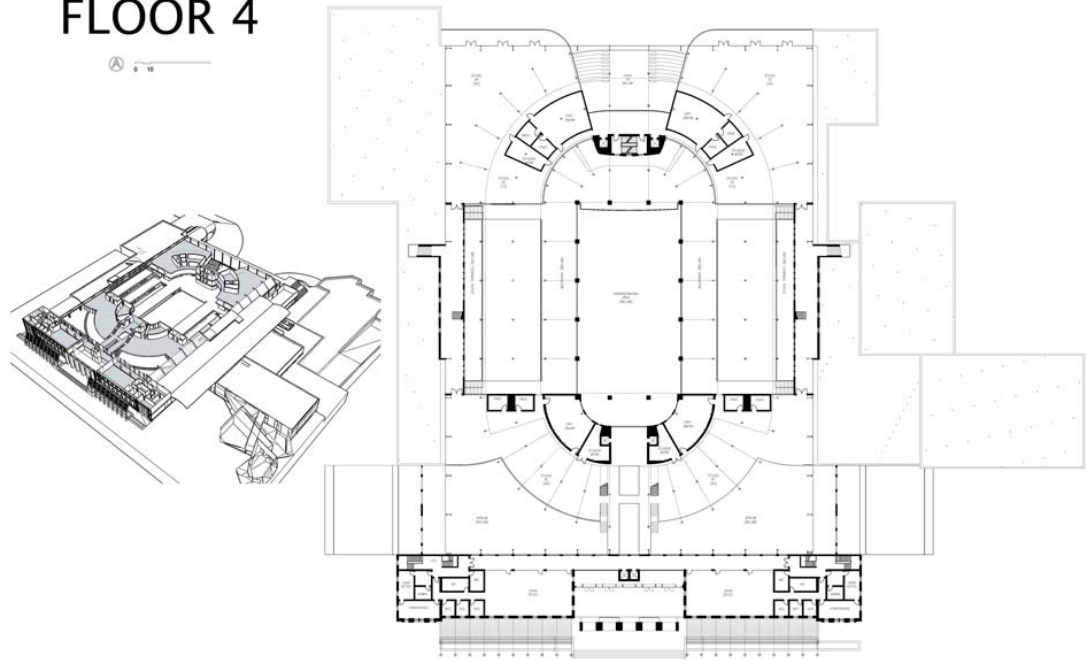
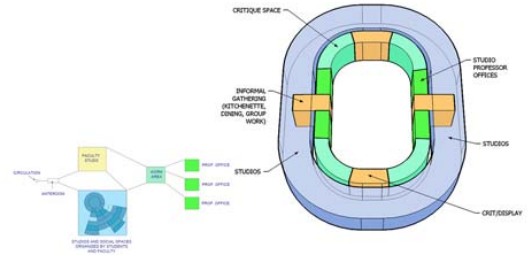


Fig. 91: Plan, floor 3 (ground floor)

# FLOOR 4



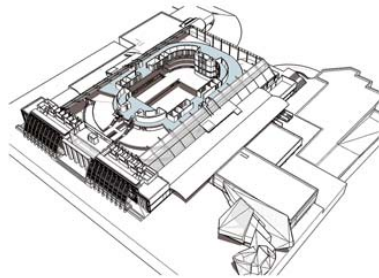
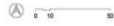
UNDERGRADUATE LEVEL ORGANIZATION



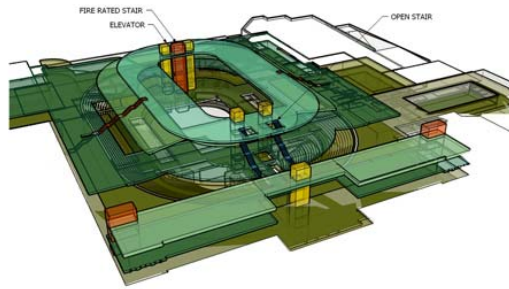
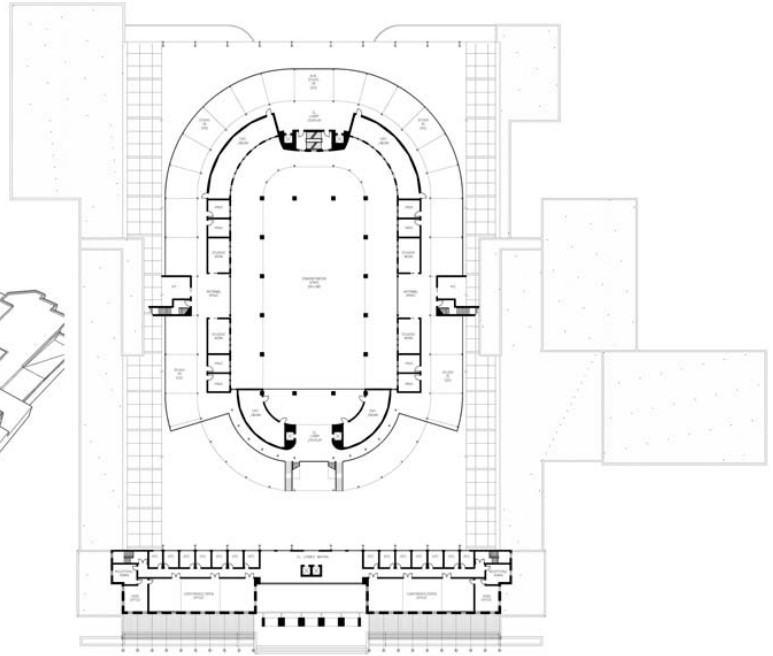
GRADUATE LEVEL ORGANIZATION

**Fig. 92: Plan, floor 4**

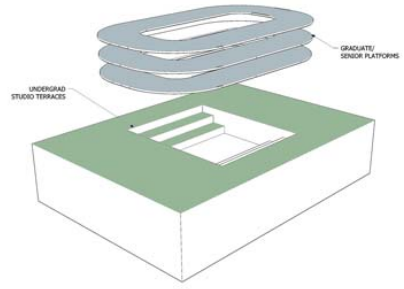
# FLOOR 5



Floor Location



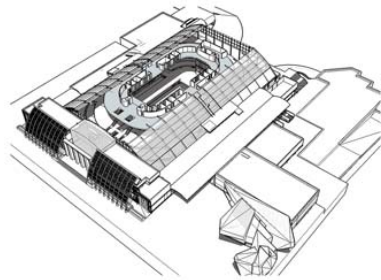
CIRCULATION



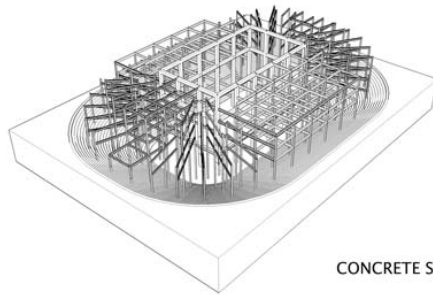
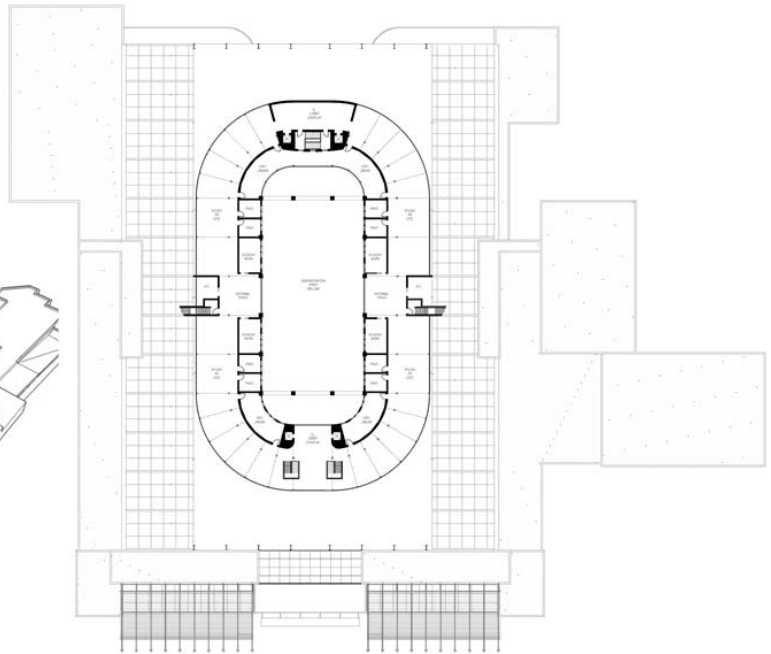
STUDIO RELATIONSHIP

**Fig. 93: Plan, floor 5**

# FLOOR 6



Floor Location



CONCRETE STRUCTURE = FLEXIBLE MATRIX

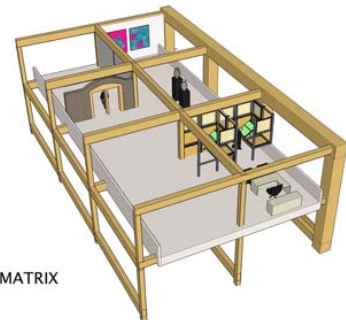


Fig. 94: Plan, floor 6

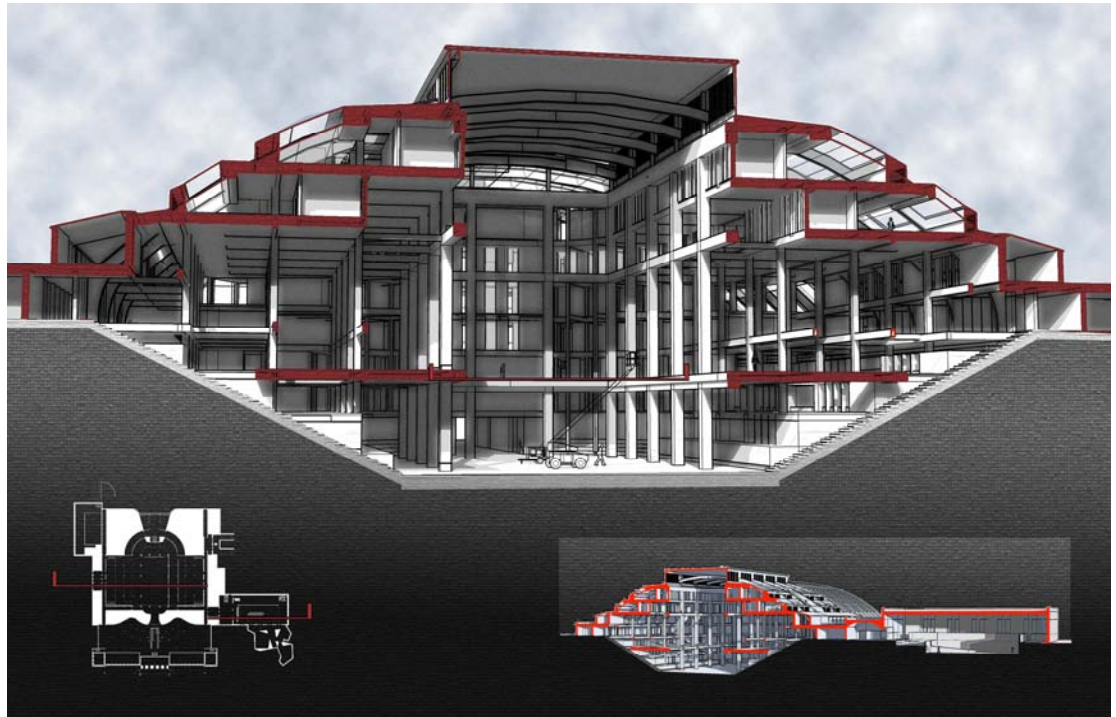


Fig. 95: Cross section

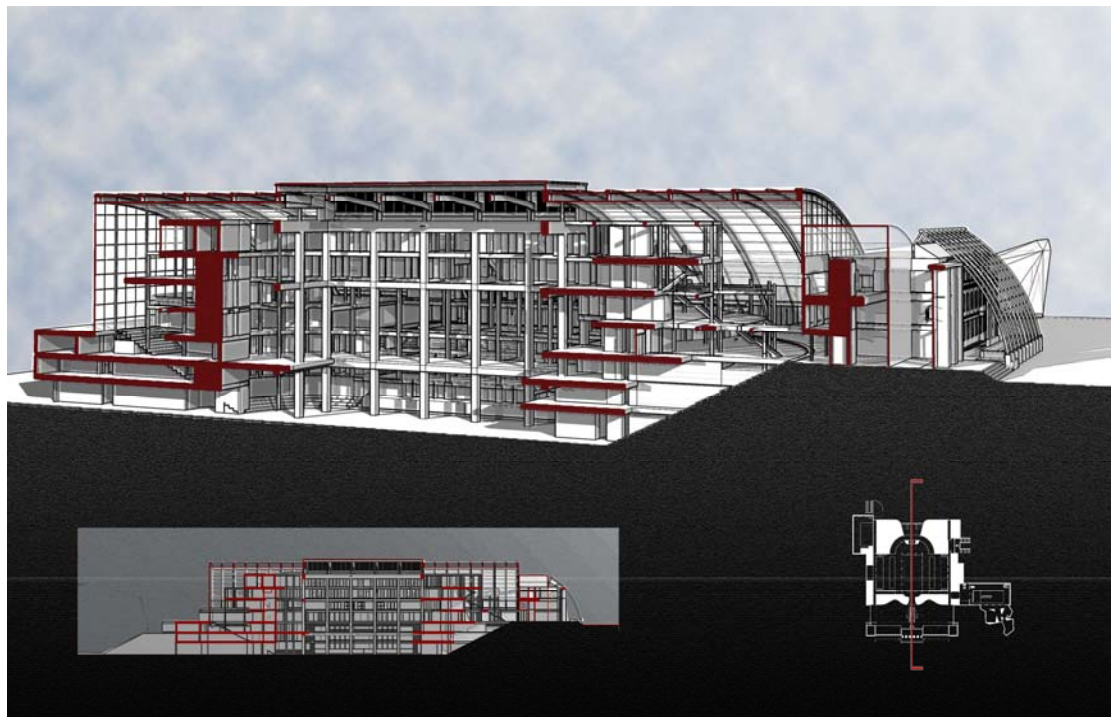


Fig. 96: Transverse section





Fig. 97: New facade with brise-soleil

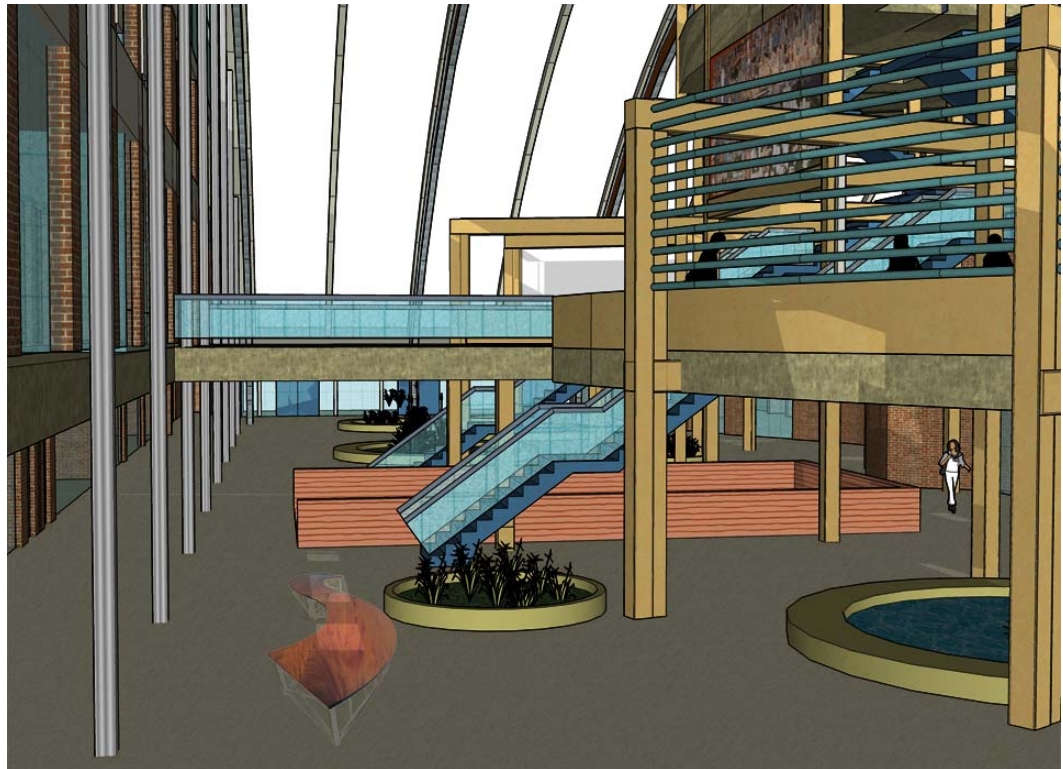


Fig. 98: Entrance to studios



Fig. 99: Demonstration space with Solar House



Fig. 100: Undergraduate studio

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