

ABSTRACT

Title of Document: PORT OF BALTIMORE, POINT OF ENTRY:
THE BALTIMORE IMMIGRATION MUSEUM
AND RESOURCE CENTER

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Degree and Year: Master of Architecture, 2008

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From 1880 until the 1920's, approximately two million immigrants arrived in America through the Port of Baltimore. This thesis explores how architecture can be used to celebrate immigrants, past and present, through the design of a waterfront immigration museum and resource center. This museum and resource center serve to honor the immigrants who settled in or passed through Baltimore and bring awareness to the city's role as a major port of entry. The building also serves to celebrate the resulting ethnic and racial diversity that remains the city's legacy by telling the story of how Baltimore came to be the ethnic melting pot it is today and by providing a variety of services for contemporary immigrants. The building is situated in Fell's Point, between the Bond Street Wharf and the Frederick Douglass Isaac Myers Museum. The memorial is located across the harbor, visually connected to the museum and resource center.

**PORT OF BALTIMORE, POINT OF ENTRY:
THE BALTIMORE IMMIGRATION MUSEUM AND RESOURCE CENTER**

By
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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
Master of Architecture
2008

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ACKNOWLEDGEMENTS

I would like to take this opportunity to thank my committee members for all of their contributions to my architectural education. I would like to specifically thank Karl DuPuy for his constant enthusiasm and direction that enabled me to complete this project. I would like to thank Elizabeth Vetne for her constant motivation and encouragement throughout the year, and for her phenomenal help and support in preparing the final presentation. I would also like to thank my mother, father, brother, John Geronimo, and Mac Mackey for their help in sustaining my physical and mental health throughout the semester. Finally, I wish to thank Lin Mao, Kris Glassmire, Wes Townsend, Laura DiOrio, and John Kucia for their remarkable help and support in preparing the final presentation, I cannot adequately express my gratitude.

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INTRODUCTION

Give me your tired, your poor, your huddled masses yearning to breathe free, the wretched refuse of your teeming shore, send these, the homeless, tempest-tossed, to me: I lift my lamp beside the golden door.

-American poet, Emma Lazarus

Baltimore has long been known as one of the nation's great "gateway" cities. Since the 17th century, Baltimore's protected port has provided an important entry and exit point for moving people and cargo to and from across the great Atlantic. Many of the immigrants who arrived in Baltimore came voluntarily, seeking religious or political freedom, or they simply for the promise of a better life across the sea. Others were moved under force, such as the thousands of African slaves who were shipped to the port of Baltimore and sold at the foot of Broadway Street in Fell's Point. Over the course of the 19th century, transportation networks including the railroads, canals, and steamships improved, and thus Baltimore's role as a gateway became even more important and began to draw an increasing variety of new arrivals¹. From 1880 until the 1920's, approximately two million immigrants arrived in America through the Port of Baltimore². People and goods came to Baltimore from all over; and while they also spread out to an increasing variety of destination, Baltimore was not just a city to pass through or a 'gateway' city.

Baltimore's immigration history can logically be divided into two phases by the Civil War. The early immigrants disembarked at Henderson's Wharf in Fell's Point. In 1868, just after the war had ended, this activity shifted across the harbor to Locust Point for several reasons. First, as the steamship had for the most part replaced sails, the ships had outgrown the size of the piers at Fell's Point. Secondly,

the vast increase in the number of people immigrating to Baltimore necessitated larger facilities³. The remnants of the immigration piers built at Locust Point are still visible, and are the site of the proposed Baltimore Immigration Project Memorial. During this great wave of immigration, Baltimore was clearly a city full of opportunity that became home to immigrants of all races. Baltimore's status as one of the most important sites for commerce and exchange in the nation, helped to bring about its surge of immigration in the late nineteenth and early twentieth centuries, resulting in ethnic and racial diversity that remains the city's legacy.

To date, little research has been conducted on Baltimore's role as a major immigrant point of entry. Over the past decade, however, interest in this fascinating portion of history has spiked and much research is being undertaken, particularly by the Baltimore Immigration Project.⁴ This thesis explores how architecture can be used to celebrate immigrants, past and present, through the design of a waterfront immigration museum and resource center. This museum and resource center serve to honor the immigrants who settled in or passed through Baltimore and bring awareness to the city's role as a major port of entry. The building also serves to celebrate the city's cultural diversity by telling the story of how Baltimore came to be the ethnic melting pot it is today and by providing a variety of services for contemporary immigrants. The building is situated in Fell's Point, between the Bond Street Wharf and the Frederick Douglass Isaac Myers Museum. The memorial is located across the harbor, visually connected to the museum and resource center.

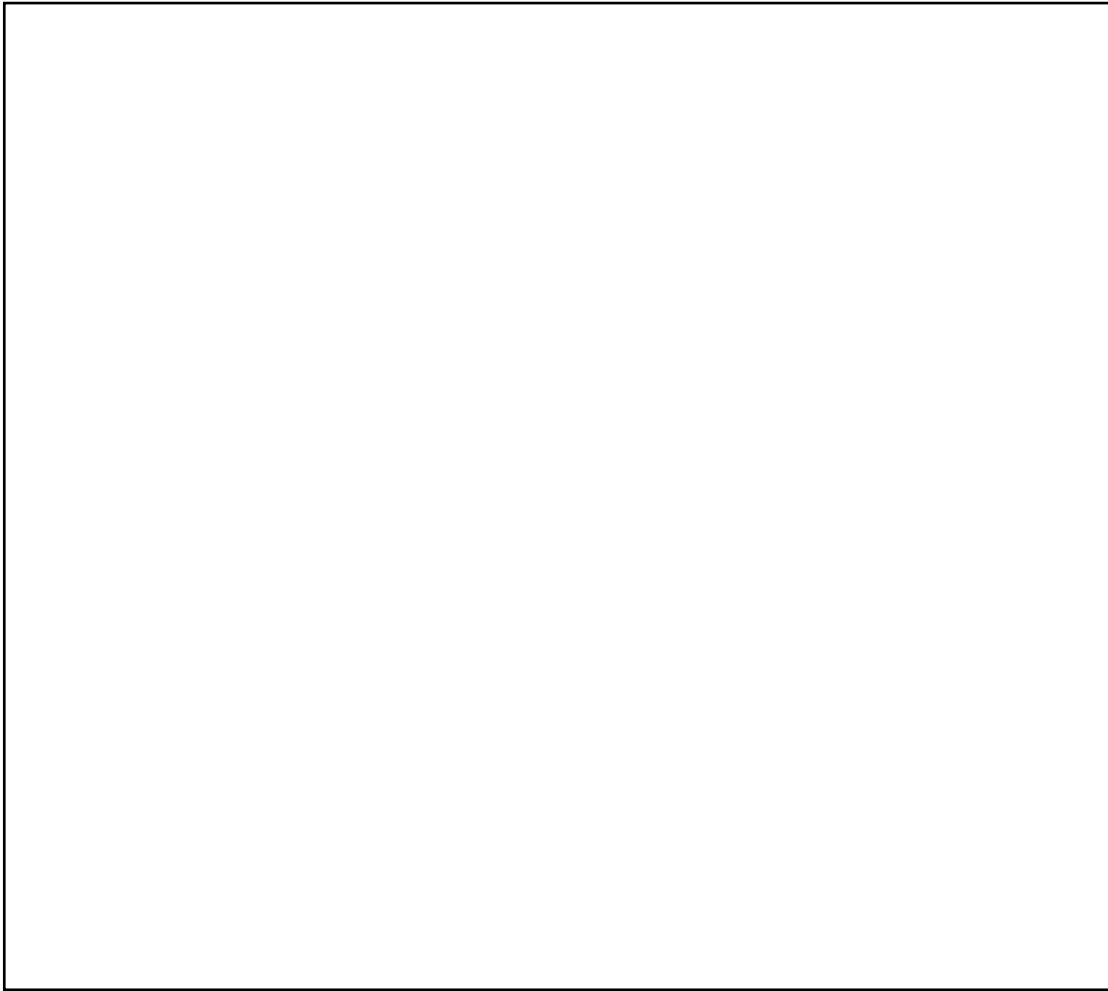


Figure 1 Immigrants disembarking in Locust Point
[Maryland Historical Society].

CHAPTER 1: PROGRAM

Immigration Museum and Resource Center Program

The main program of this thesis consists of two parts, a Baltimore Immigration Museum which memorializes past immigrants and a Resource Center which assists the immigrants of today. This museum features facilities for the collection of historic documents and oral histories, conservation and display of donated immigrant artifacts. The museum also houses the Baltimore Immigration Project's planned Family Heritage Center which serves as public research space and allows for the creation and compilation of a computer database featuring entries from ship passenger manifests and other immigrant records. The Resource Center functions as a liaison between current immigrants and multiple outreach organizations in the city. The center offers legal aid, health information, educational information, information on employment opportunities, and many other services to Baltimore's immigrant population. (For more information on these different organizations, refer to Appendix A.)

Baltimore Immigration Project

The Baltimore Immigration Project is a complex program whose activities include funding original research, collecting and conserving historic documents, artifacts and oral histories, as well as offering public programs to interpret local immigration history. The project will actively encourage descendants to establish or renew connections to Baltimore through exploration of their family histories.

Other planned objectives and features of the Baltimore Immigration Project include:

- *commissioning and coordinating original scholarly research into the largely neglected subject of immigration through Baltimore. This will include documentation of oral histories which otherwise may soon be lost forever.*
- *developing major attractions that offer interpretation in an effort to raise public awareness and understanding of the subject. Venues are to include the Immigration Gateway Heritage Park at Tide Point, adjacent to the site of Locust Point's historic immigration piers (a state Heritage Areas grant has been awarded and planning is underway); future Baltimore Immigration Museum to offer in-depth interpretation and facilities for conservation and display of donated immigrant artifacts.*
- *creation of an Immigrant Monument to honor every immigrant ancestor who settled in or passed through Baltimore and to celebrate the resulting ethnic and racial diversity that remains our city's legacy.*
- *establishment of the Family Heritage Center to create and compile a computer database featuring entries from ship passenger manifests and other immigrant records. The database will be accessible for genealogical research by the public on the Immigration Project website.*

- *sponsoring or coordinating an ongoing series of special events and programmed activities relating to Baltimore's immigration history and living ethnic traditions. This includes a walking tour program beginning September 2002 and highlighting important immigration-related sites in Locust Point and Fell's Point.*

- *commissioning a full-length television documentary based upon project research and which could be edited to serve as an introductory multi media presentation for the future museum⁵.*

This thesis will help the Baltimore Immigration Project to meet some of these goals through its location and program. The museum and resource center will be located in historic Fell's Point, close to the Baltimore Historical Society's headquarter. The building's accessible location and proximity to other museums in the area will help foster links between the different venues and societies devoted to all of Baltimore's diverse communities. The museum program will help to promote awareness of the city's major role in immigration history, and will serve as a database for immigration research accessible to the public. The resource center aspect of the program will help to establish educational programs and other resources to help document and preserve the history of all of Baltimore's immigrant communities, both past and present. Finally, the relationship of the site to the proposed monument across the harbor will help enhance the visitor's understanding of the Baltimore's exciting immigration history.

Detailed Program Descriptions

Lobby and Information:

Museum 1500 sq. ft.
Resource Center 1000 sq. ft.

Usage:

The lobby area of the museum includes the information desk where visitors can acquire information and tickets. This area includes a grand space welcoming visitors to the museum. The museum security personnel are also located in this space to control access to the museum exhibits.

The lobby area of the learning and resource center includes a reception desk and waiting area for visitors.



Figure 2 Reginald F. Lewis African American Museum Lobby
Baltimore, MD [Kari Glassmire]

Access and Adjacency Requirements:

The museum lobby and information desk should be easily accessed by the public from the street as it is the first area that visitors to the museum enter. The

lobby area of the museum is the heart of the museum circulation, as it is the most public area of the museum and the starting point for most visitors. The information desk, security area, and ticket booth must be adjacent to this space.

The resource center lobby is not located in the museum area. The center's lobby is accessible from the street as the learning and resource center serves the local immigrant population.

Museum Cafe:

1800 sq. ft.

Usage:

The museum café provides refreshments and light fare to museum visitors.

The café may also be used by museum employees and tourists not necessarily visiting the museum exhibits.



Figure 3 Reginald F. Lewis African American Museum Café
Baltimore, MD [Kari Glassmire].

Access and Adjacency Requirements:

The café should be accessible from the lobby area of the museum as well as from the street for museum visitors and public access. The café is thus located on the ground floor.

Museum Gift Shop:

2500 sq. ft.

Usage:

The museum gift shop allows visitors to purchase books, souvenirs, and other special gifts to remember their unique experience.



Figure 4 Reginald F. Lewis African American Museum Gift Shop
Baltimore, MD [Kari Glassmire]

Access and Adjacency Requirements:

The museum gift shop should be accessible from the lobby area of the museum near the exit, as most visitors will likely enter the gift shop after touring the museum on their way out of the museum.

Family Heritage Center:

4000 sq. ft.

Usage:

The Family Heritage Center consists of research databases of immigration records, ship passenger manifests, and oral histories. The center also contains a library and oral history recording studio.



Figure 5 Holocaust Museum Research Center
Washington D.C. [Kari Glassmire].

Access and Adjacency Requirements:

The Family Heritage Center is located in the museum, preferably near the administrative area as it has different hours and special security than the museum exhibits. It is accessible to the public, even those that are not visiting the exhibit area for those who wish to research family histories or contribute their own history.

Gallery Spaces:

25,000 sq. ft.

Usage:

The gallery spaces within the museum hold the museum exhibitions and artifacts. There is an orientation gallery, special exhibits gallery, and then the permanent gallery. The orientation gallery holds video and introductory displays. The special exhibits gallery holds temporary and traveling displays.

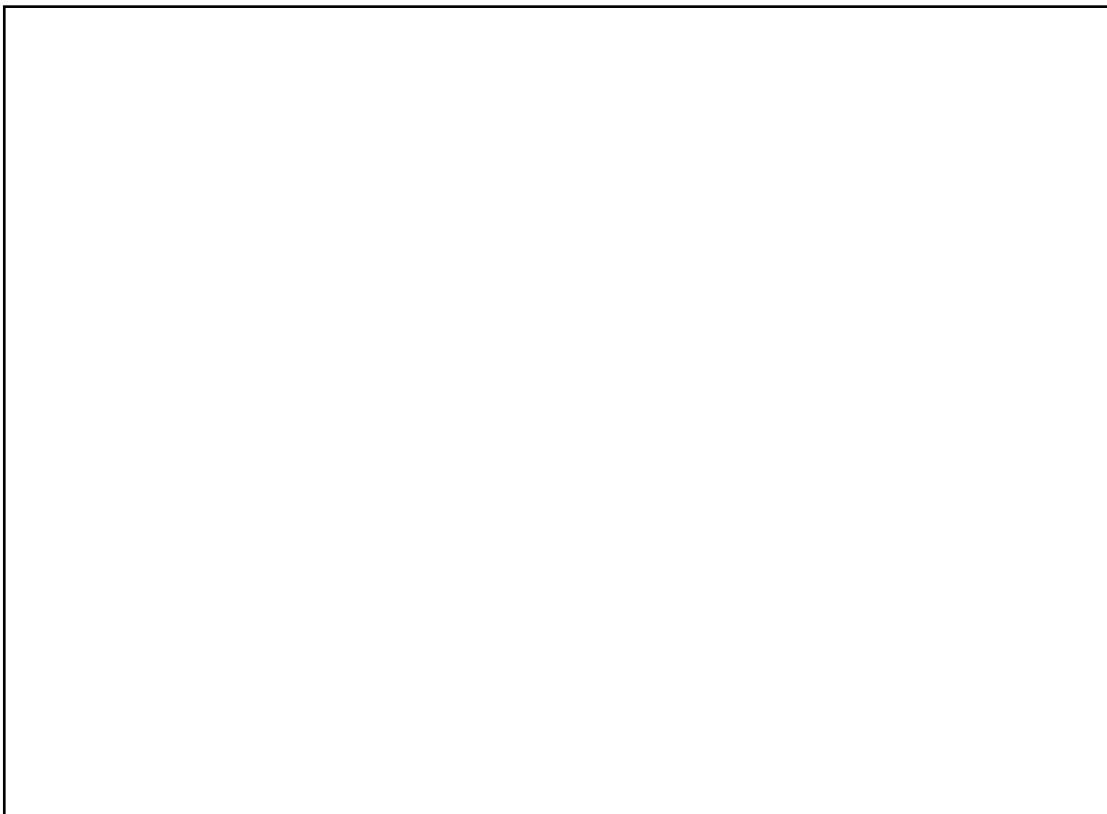


Figure 6 Gallery Exhibit, Pier 21 Museum
Halifax, Canada [photo sent from Pier 21 Archives]

Access and Adjacency Requirements:

The museum gallery spaces comprise the bulk of the museum program. They are accessed from the lobby to enhance security. The orientation gallery is the first gallery the museum visitor reaches, and from there can explore the other exhibits.

Classrooms:

Museum 1000 sq. ft.
Learning and Resource Center 2500 sq. ft.

Usage:

The museum classroom is a multi-purpose space for orientations, school and tour groups, as well as other public programs.

The learning and resource center classrooms are used by different community organizations to benefit local immigrants. Language, health, employment, and legal services classes and seminars will be held in any of the several classrooms in the learning and resource center.

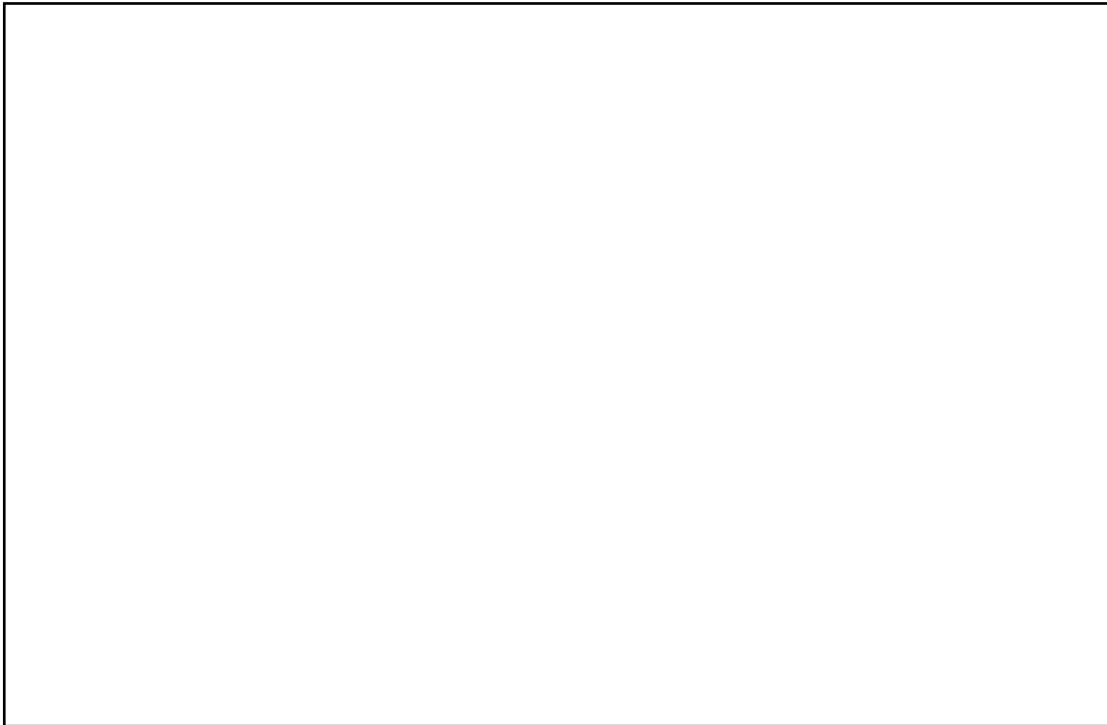


Figure 7 Multi-purpose classroom space

[http://www.isu.edu/ctl/nutshells/IdealClass_files/Museum2322.jpg]

Access and Adjacency Requirements:

The museum classroom is located near the museum entry for orientation purposes, particularly when a school group is visiting.

The learning and resource center classrooms are not located in the main museum area for security reasons, as they are easily accessed by the public and may be used at different times by outside organizations in the community. Multiple classrooms exist and are different sizes to suit the different needs of the community.

Theater/Auditorium:

3000 sq. ft.

Usage:

The museum theater/auditorium is a multi-purpose space for films, lectures, performances, panel discussions, and other various needs.



Figure 8 United States Holocaust Museum, Auditorium Space
Washington D.C. [Kari Glassmire]

Access and Adjacency Requirements:

The theater/auditorium is accessible from the museum displays, as it may be used to feature different museum exhibits, films, etc. The theater/ auditorium do not need light.

Administration:

Museum 2900 sq. ft.
Learning and Resource Center 3000 sq. ft.

Usage:

The administration space in the museum holds offices for the museum director and other employees. The space also contains reception, conference areas, and employee kitchen lounge area.

The administration space in the learning and resource center contains the offices of the multi-faceted liaison center as well as conference areas and an employee kitchen/lounge area.

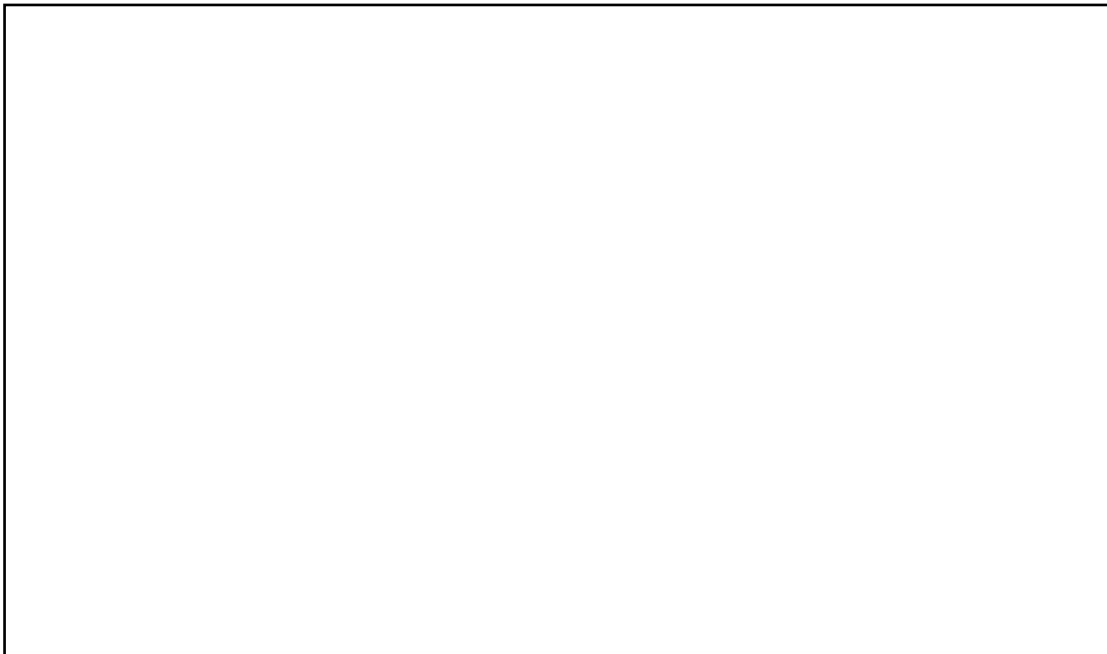


Figure 9 Typical Office Space

[http://www.giving.cornell.edu/_images_gifts/650x340/west_dean_office.jpg]

Access and Adjacency Requirements:

The museum administrative area is located away from the public spaces and museum exhibits, yet easily accessible from the main circulation for employee convenience.

The administration area for the learning and resource center is located off of the learning and resource center lobby. The offices are easily accessible to the public from the lobby for better public service and counseling.

Immigration Gateway Heritage Park

Monument/Memorial:

The park includes a memorial wall/plaza inscribed with the names of Baltimore's immigrants. This thesis responds to the proposed plaza by its orientation and architectural extension across the water.

Urban Plaza:

The park also features a paved plaza with a reflecting pool and garden located at Tide Point, at the end of the Baltimore Promenade. The plaza also contains an outdoor exhibit space.

Ceremonial Space:

The park contains a glass pavilion that will be used to swear in new citizens.

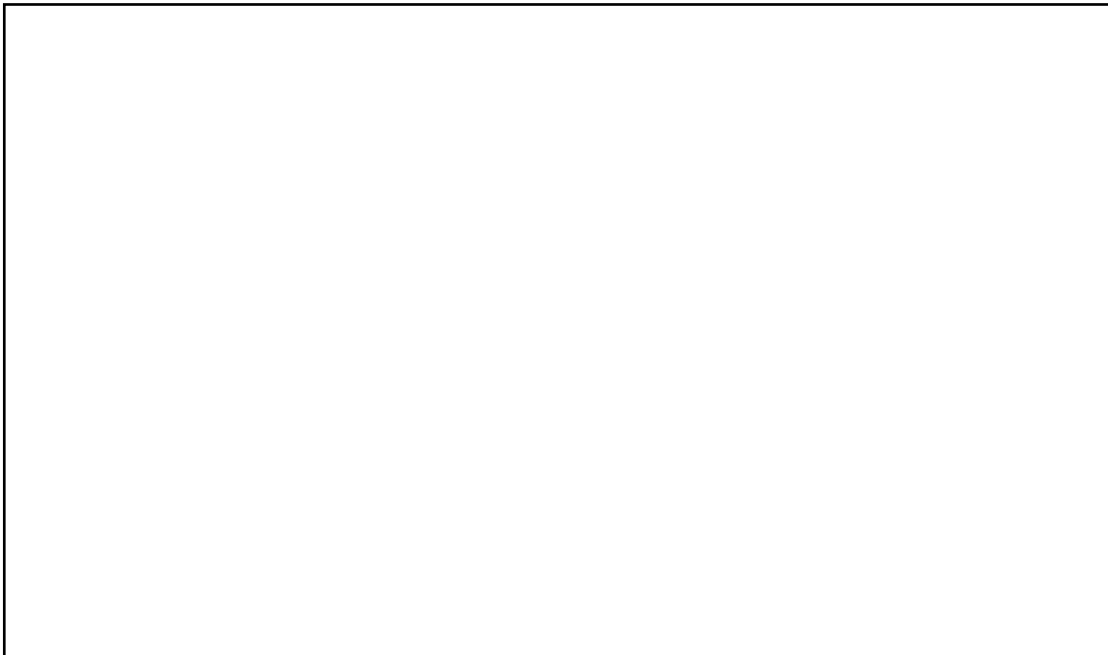


Figure 10 Proposed Immigration Gateway Heritage Park Rendering

[Baltimore Immigration Project, image received indirectly from Pennington Parker]

Spatial Requirements Summary

Museum Program		41,000 sq.ft.
Lobby		1500 sq.ft.
Information Counter	200	
Storage Room	200	
Public Restrooms	500	
Security Office	200	
Coat Room	150	
Classroom		1000 sq.ft.
Café		1800 sq.ft.
Dining Area	1000	
Kitchen	500	
Kitchen Staff Lockers/Storage	300	
Gift Shop		2500 sq.ft.
Theater/Auditorium		3000 sq.ft.
Seating Area	2100	
Stage Area	500	
Projection Room	200	
Storage	200	
Family Heritage Center		4000 sq. ft.
Library	1000	
Research Area	2000	
Oral Recording Studio	1000	
Exhibit Spaces		25,000 sq.ft.
Orientation Exhibit	2000	
Special Exhibits	5500	
Permanent Exhibits	14,000	
Restoration/Prep	1500	
Storage	2000	
Administration		2900 sq.ft.
Director	250	
Assistant Director	200	
Public Relations	250	
Financial	250	

Offices for General Staff	500
Secretary and Reception Area	650
Conference Area	500
Kitchenette	100
Supply Storage	100
Copy Area	50
Coat Room	50

Resource Center Program 6500 sq.ft.

Lobby	1000 sq.ft.
Reception Desk	400
Waiting Area	600

Classrooms 2500 sq.ft.

Administration	3000 sq.ft.
Director	300
Assistant Director	250
Public Relations	300
Financial	250
Offices for General Staff	700
Conference Area	600
Kitchenette	100
Supply Storag	100
Copy Area	50
Coat Room	50
Toilets	300

Service/Mechanical 4550 sq.ft.

Maintenance Crew's Office	150
Receiving Clerk's Office	150
Locker Room/ Toilets	500
Receiving Room	500
Trash Room	250
HVAC Equipment Rooms	3000

Total Program 52,050 sq. ft.

+15% (circulation, fire stairs, etc.) approx. 7,800 sq. ft.

TOTAL SQUARE FOOTAGE 59,850 sq. ft.

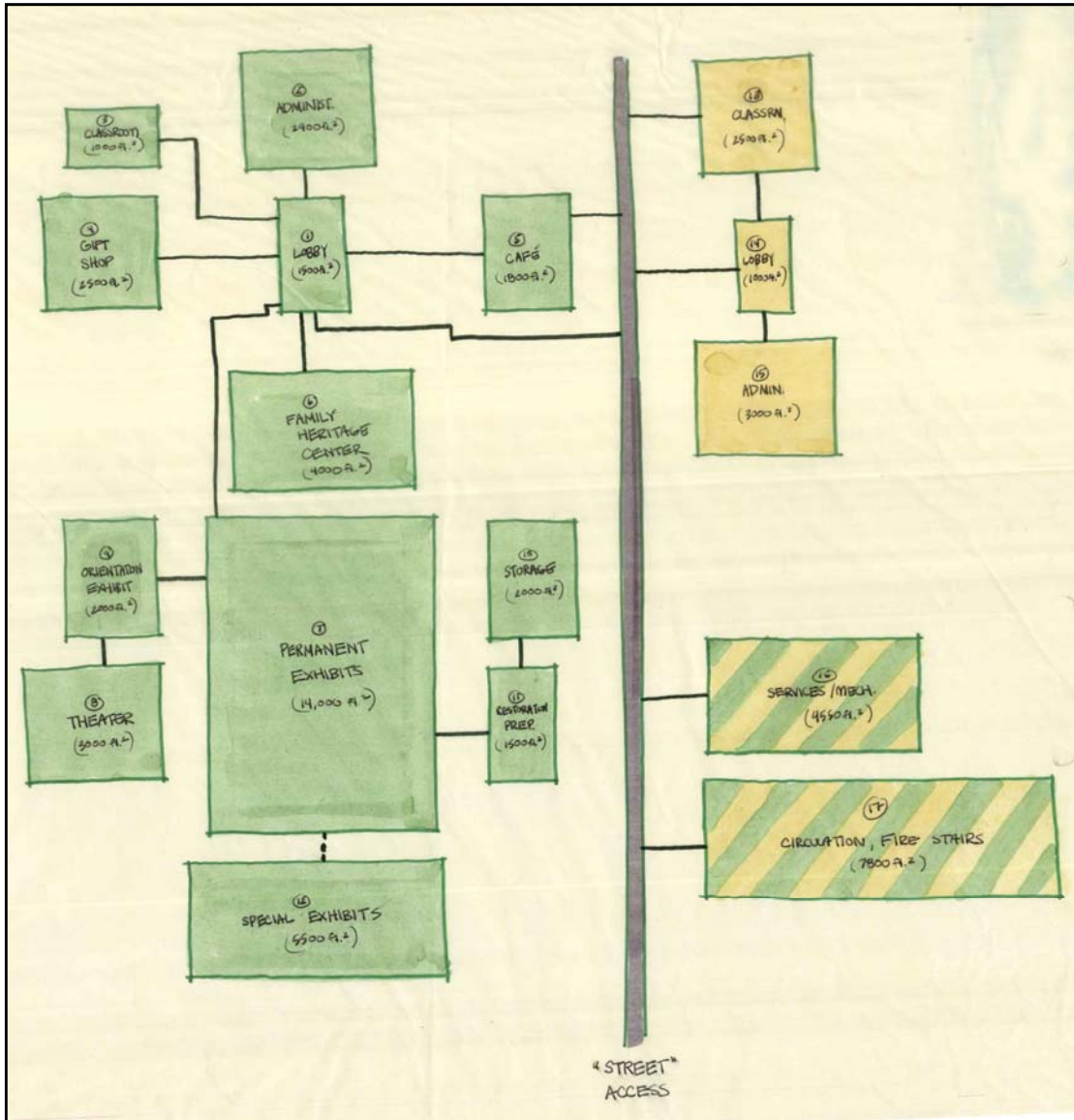


Figure 11 Topological Program Diagram

Diagram indicates size, access, and adjacency requirements. Museum program is represented by the darker shade. Resource Center program is represented by the lighter shade.

CHAPTER 2: SITE

Site Selection

Site selection for this thesis is crucial for the success of the proposed building, a museum and resource center. The building is primarily used by the public, and therefore must be easily accessible. The chosen site is located in Fell's Point on the waterfront between the Frederick Douglass and Isaac Myers Maritime Museum and the Bond Street Wharf. The site was chosen above other potential sites in Locust Point and Canton due to its accessibility and historical significance, as well as for its relation to the proposed Liberty Park located directly across the harbor.



Figure 12 Aerial View of Site

[Local.live.com image] The aerial view shows the lack of development in this area. The immediate existing context includes the Bond Street Wharf, the Frederick Douglass Isaac Myers Maritime Park, the Ferndale Fence and Awning Co., and the Caroline St. Townhomes. The area to the west of the site is the site of future mater planned development.

Existing Conditions

The current site is a desolate parking lot situated in an area slated for future development. The site lies on the edge of the historic Fell's Point neighborhood and the neighborhood of Harbor East, which is slated for a large amount of future master planned development.



Figure 13 Site Location on Neighborhood Edges

The above diagram shows the site's location on the edge of Fell's Point and Harbor East. This location is highly significant due to the great contrast between the historical charm of Fell's Point and the proposed new high rise development of Harbor East. The figure ground depicts the proposed development.

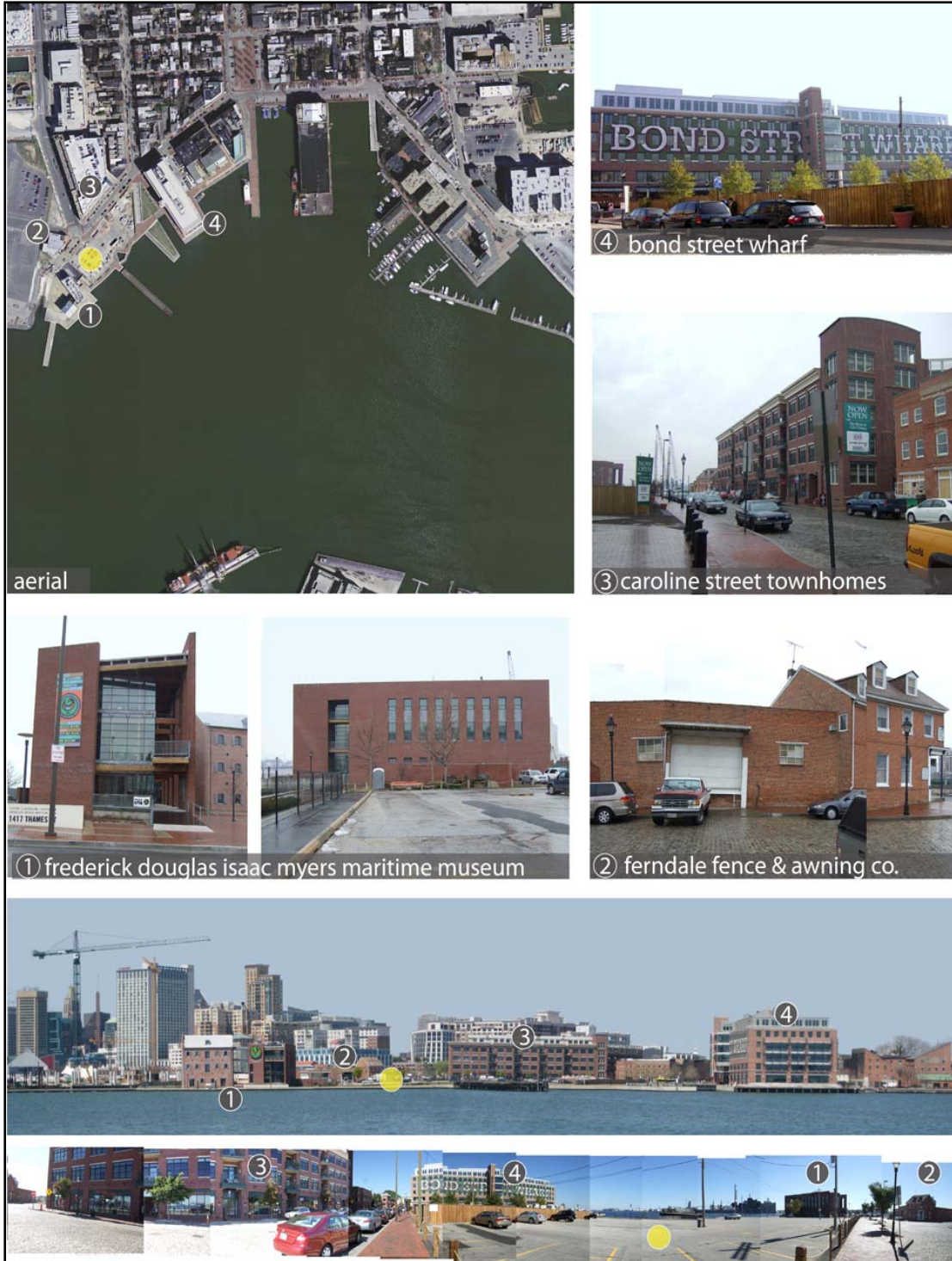


Figure 14 Site Aerial and Context

The above images show the site and its relationships to the existing surrounding buildings. While the Bond St. Wharf, Frederick Douglass Isaac Meyers Maritime Museum, and Caroline St. Townhomes are pleasant surroundings, the Ferndale Fence and Awning Co. features an unsightly garage. This thesis removes the garage aspect of the building, leaving only the quaint historical home situated on the east end of this building complex, holding the corner.

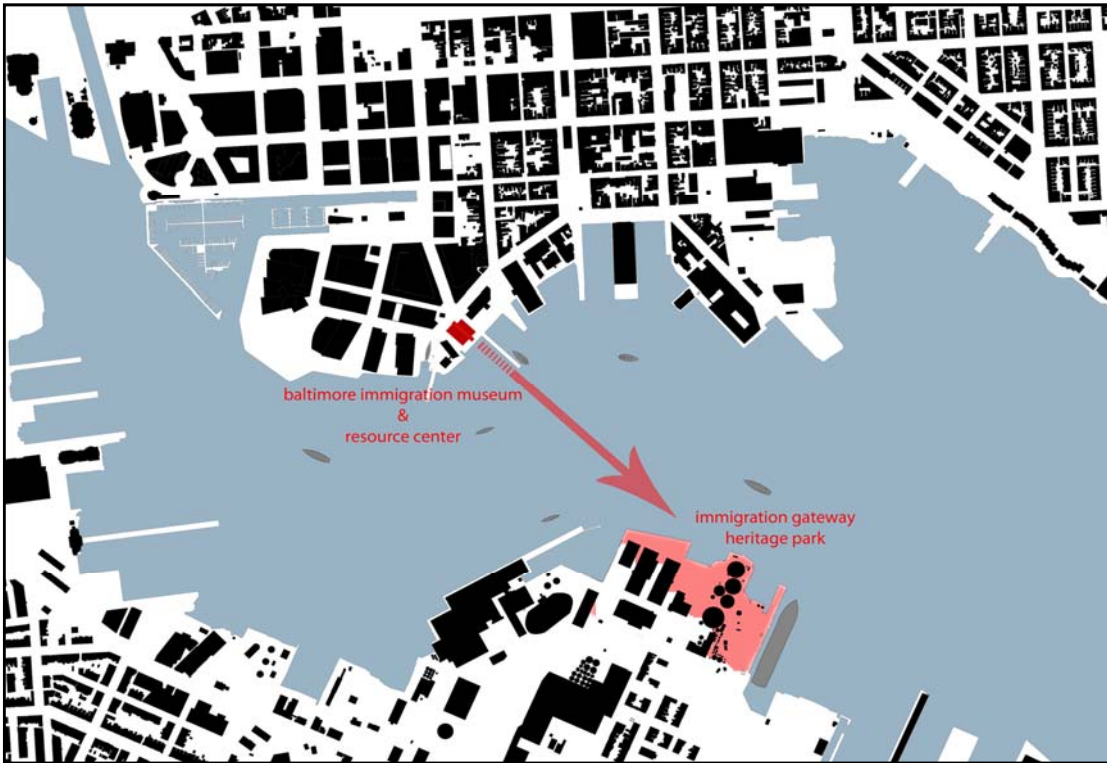


Figure 15 Site Relationship to Heritage Park

The above diagram shows the site's prominent relationship to the proposed Immigration Memorial and Plaza across the harbor in the neighborhood of Locust Point. The memorial is situated near the remains of the original immigration piers.

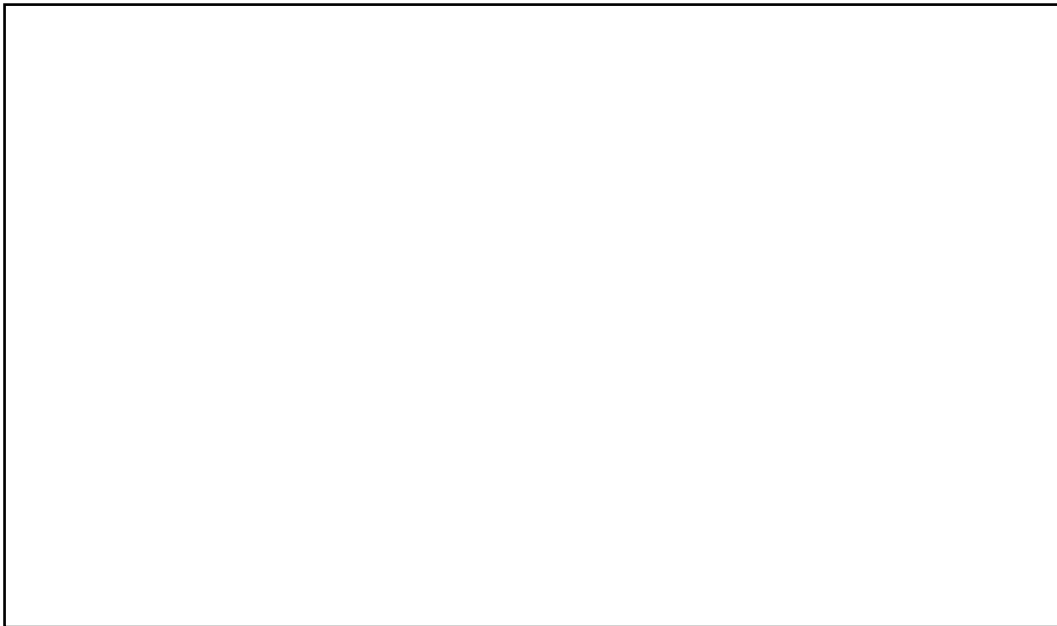


Figure 16 View across site to Bond Street Wharf building.



Figure 17 Existing Walkway and Pier

[Kari Glassmire] The above image shows the existing walkway along the Baltimore Promenade that spans a small slip of water as well as existing pier in the background. This slip is generally full of still water and trash. This thesis removes the slip in order to improve the site's relation to the waterfront. The thesis design also incorporates the repairing of the pier so that it is useable by pedestrians.



Figure 18 Frederick Douglass Isaac Myers Maritime Park Courtyard

[Kari Glassmire] This photo shows the neighboring courtyard and its view under and through the skywalk to the water. This photo also shows the museum's connection between the historic building on the right, and the newer museum addition on the left.

Accessibility

The site selected is highly accessible by all means of transportation. The site is located at the intersection of S. Caroline St. and Thames St. in Fell's Point, Baltimore. The site is located at the water's edge along the Baltimore Promenade. The Baltimore Promenade is a highly unique feature in Baltimore. The promenade is a paved brick pathway along the waterfront that connects the diverse neighborhoods along the harbor. Once it is completed, it will be a seven mile stretch complete with signage to improve and enliven the waterfront⁶. The site is also within a five minute walking distance from the local Water Taxi stop. Fell's Point is a highly popular tourist destination in Baltimore, making the site ideal for a museum. The neighborhood of Fell's Point has a notably high Hispanic immigrant population in the city of Baltimore, thus making the addition of a Resource Center highly useful.

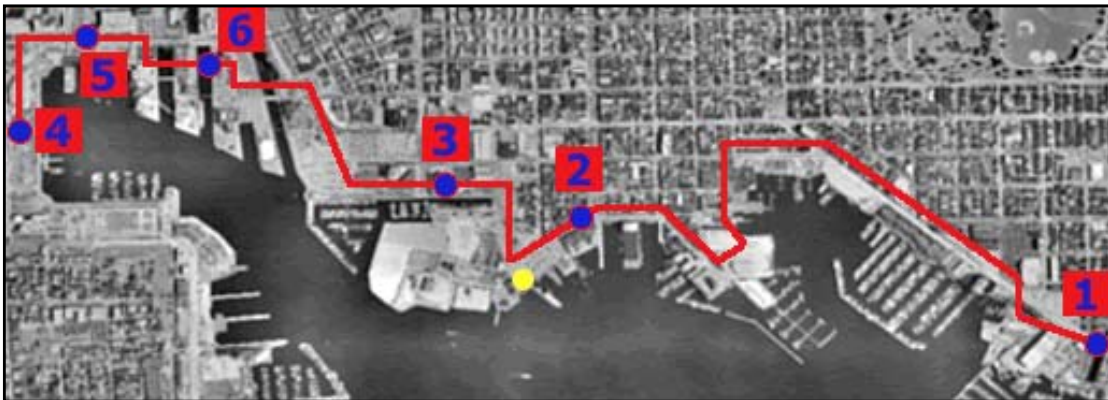


Figure 19 Site Relationship to Existing Baltimore Promenade

The above diagram shows the current Baltimore Promenade's path through the city and the site's relationship to it. The numbers correspond to the current plazas located along the promenade: 1)Canton Waterfront Park 2)Broadway Pier 3)Inner Harbor East 4)Bicentennial Plaza 5)Ravens Plaza and 6)Coast Guard Plaza. Proposed development will eventually extend the promenade along the waterfront adjacent to the site and around the peninsula of Harbor East.⁷



Figure 20 View of Promenade along Site

[Kari Glassmire] This image shows the construction of the Baltimore Promenade along the site, currently blocked off by metal fencing. The Promenade will eventually continue along the water, around the Frederick Douglass Isaac Meyers Museum, and around the currently desolate peninsula of Harbor East. This feature is a great asset to the site in terms of attracting visitors to the museum and resource center, and increasing accessibility.



Figure 21 Water Taxi stops around the inner harbor.

This diagram shows the site's proximity to the Fell's Point water taxi stop increasing accessibility to the museum and resource center. This close proximity also helps to connect the building to the other attractions located around the harbor along the water's edge, particularly the proposed Immigration Gateway and Heritage Park located directly across the harbor.

Proposed Development

The area to the west of the site, known as Harbor East and Harbor Point is largely undeveloped, but is the site of much future master planned development by Ehrenkrantz Eckstut & Kuhn Architects. The area is one of the last major development sites along the waterfront. The area is a 27.4 acre remediated brown field site, which will soon be the final component in the completion of the Baltimore waterfront revitalization including office space, retail stores, restaurants, hotels, and a signature waterfront cultural use building at the entrance to the Inner Harbor.⁸ This thesis largely accepts much of the proposed development, with only minor alterations to the master plan in order to strengthen the building design.

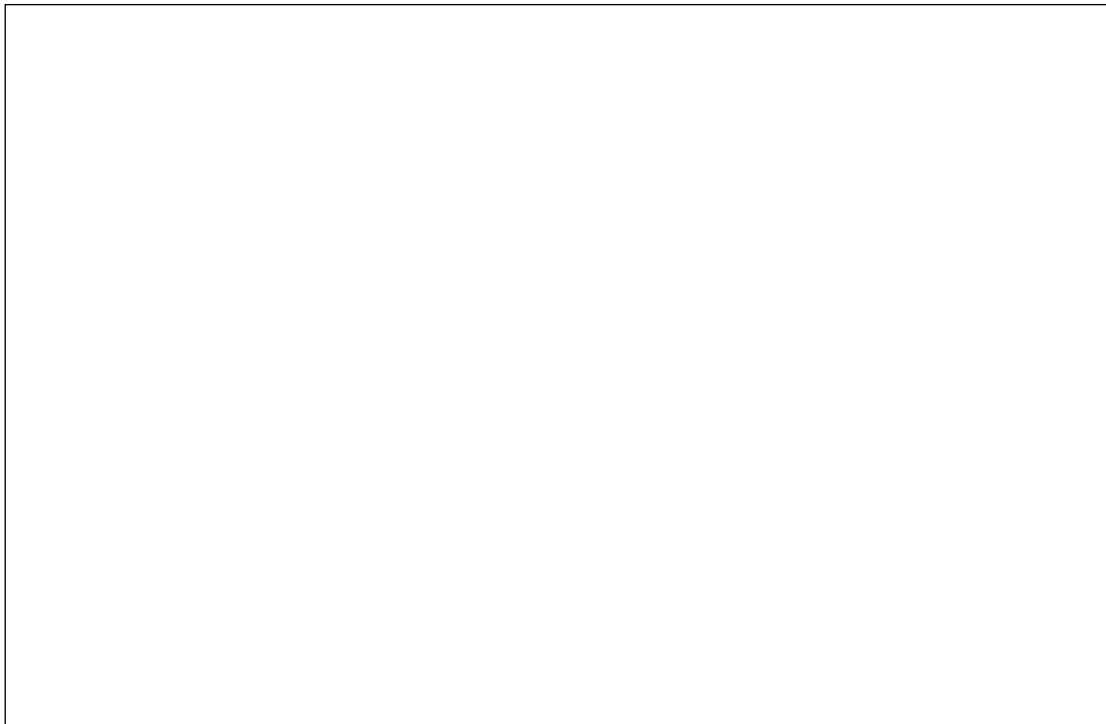


Figure 22 Master Plan for Harbor East

[Baltimore City Dept. of Planning] The above image shows a potential scheme for the redevelopment of the Greater Fell's Point Area, including Harbor Point and Harbor East.

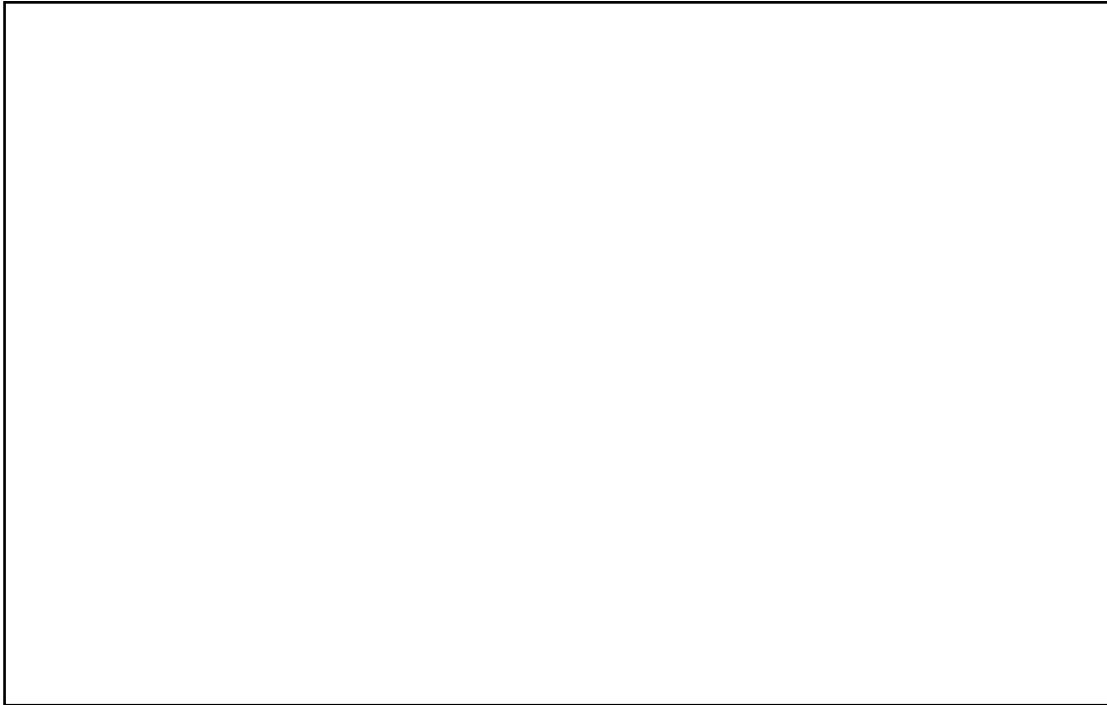


Figure 23 Aerial Rendering of Master Harbor Point

[http://eekarchitects.com/portfolio_projects.cfm] This image shows the proposed development for Harbor Point and Harbor East. The contrast between this newer high rise development and the older historic fabric of the city is clearly visible.

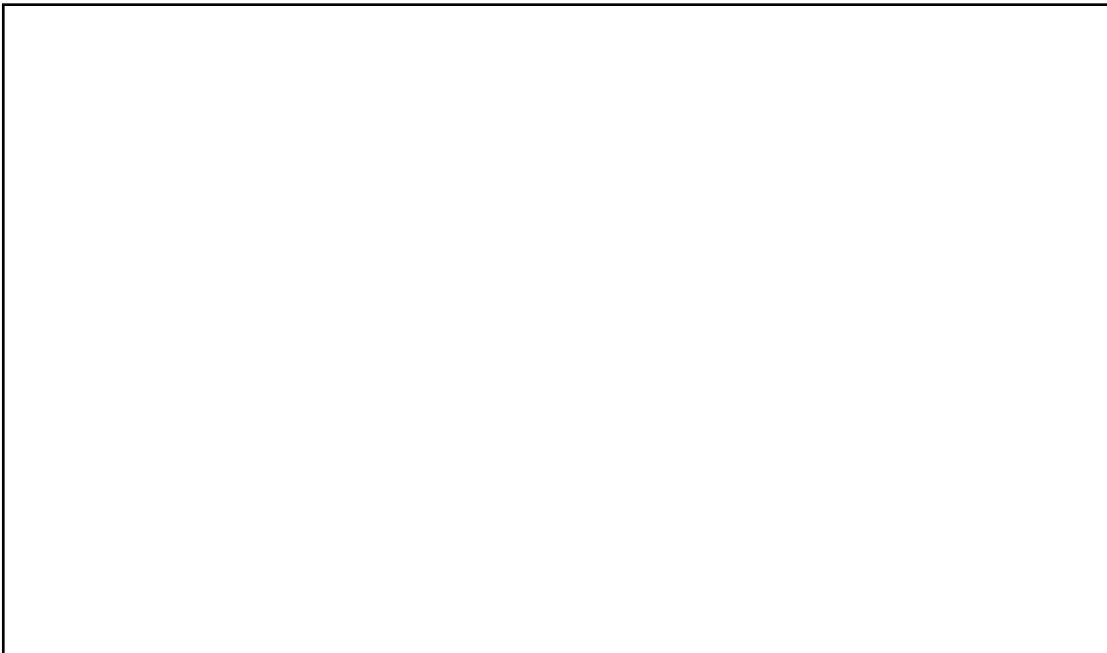


Figure 24 Site Model of Harbor Point

[http://eekarchitects.com/portfolio_projects.cfm] This site model photograph depicts the new development in white. Proposed development is shown in the chosen thesis site.

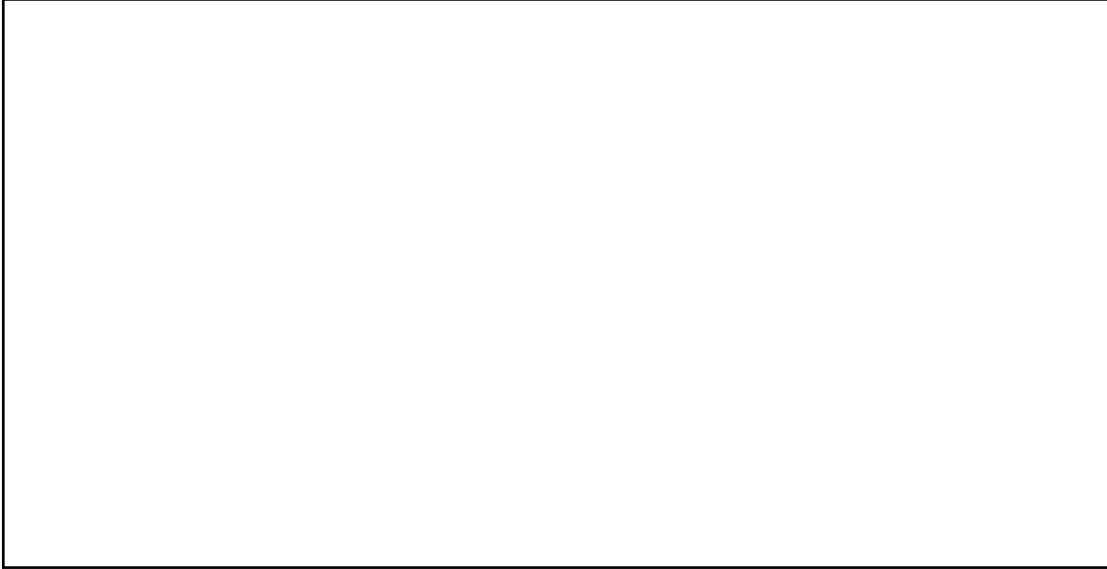


Figure 25 Rendering of Wills Pier

[http://eekarchitects.com/portfolio_projects.cfm] This rendering depicts Wills Pier. The groundbreaking for the pair of Morgan Stanley office buildings occurred in January 2008 and begins the transformation and development of Harbor Point.⁹

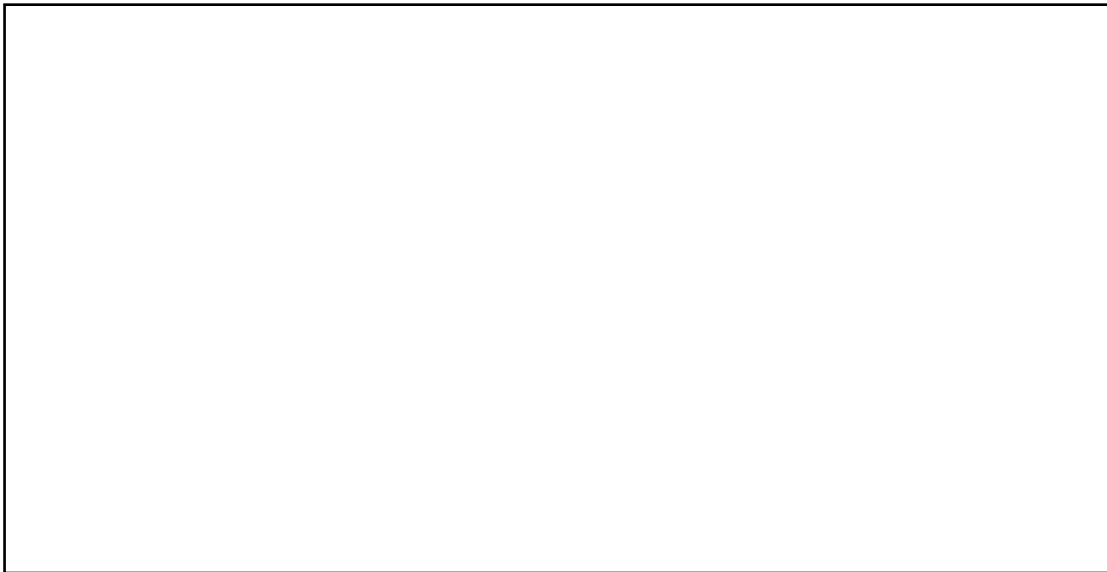


Figure 26 Rendering of Wills Pier

[http://eekarchitects.com/portfolio_projects.cfm] This rendering is also of Wills Pier in Harbor Point. The glass box at the waterfront takes advantage of the harbor views as well as provides a visually interesting and iconic façade to be seen from the water.

Immigration Gateway Heritage Park



Figure 27 Immigration Gateway Heritage Park Panorama

The above panorama shows the existing park. The concrete discs described below can be seen in the foreground in front of the Tide Point office complex.

Locust Point will soon be the home to a major immigration monument called Immigration Heritage Gateway Park. Ron Zimmerman, founder of the Baltimore Immigration Project, is the leading visionary behind the idea. Construction of the initial phase is has already begun. The Park will include Liberty Garden, a landscaped sculpture plaza, featuring twenty-one concentric concrete discs that will direct the eye to a conical light positioned where thousands of immigrants took their first ferry to Broadway Pier in Fells Point. A reflecting pool and memorial wall inscribed with the names of the immigrants who settled in Baltimore will also be incorporated into the plaza.

The project will also feature a contemporary glass pavilion, complete with orientation exhibition documenting the history of immigration in the city. The pavilion will also be used by U.S. Citizenship and Immigration Services to swear in new citizens.¹⁰

This thesis incorporates the proposed park into its design, through the chosen site visually connected across the harbor and oriented towards the proposed park.

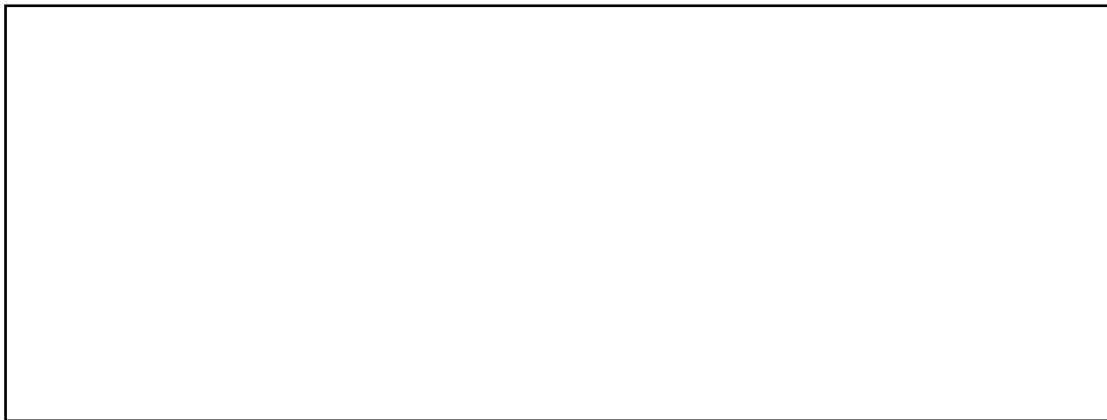


Figure 28 Rendering of Park Pier

[http://www.immigrationbaltimore.org/founder_vision.htm]

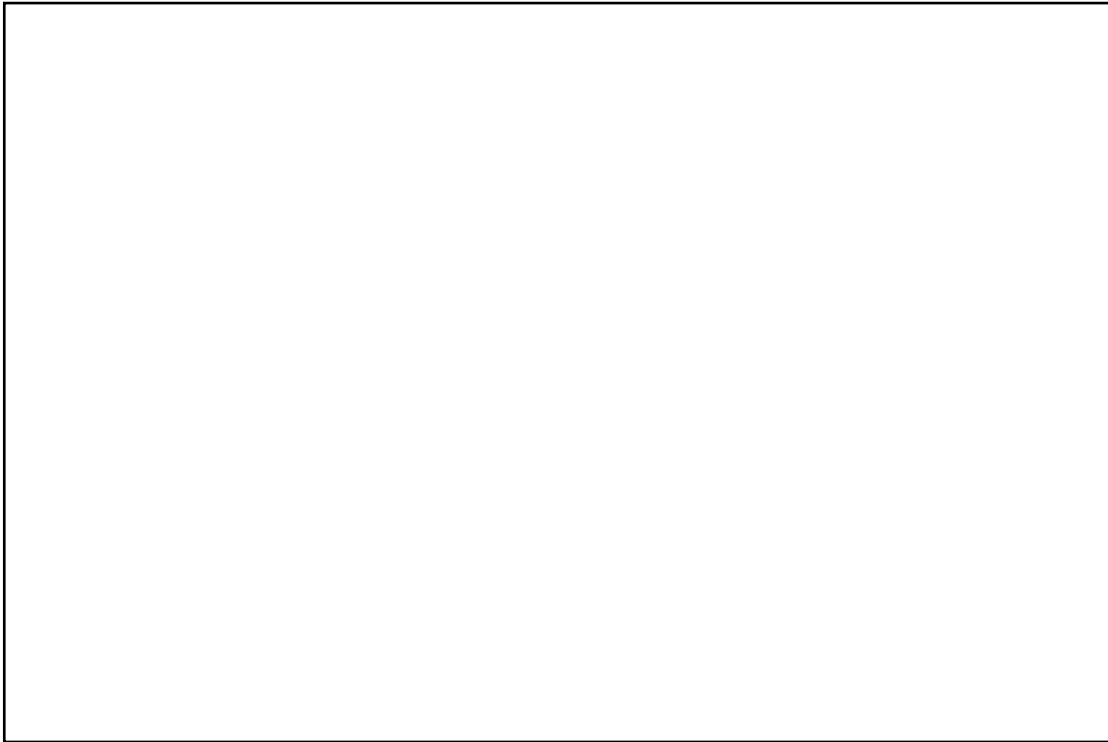


Figure 29 Immigration Gateway Heritage Park Plan
[Baltimore City Dept. of Planning]

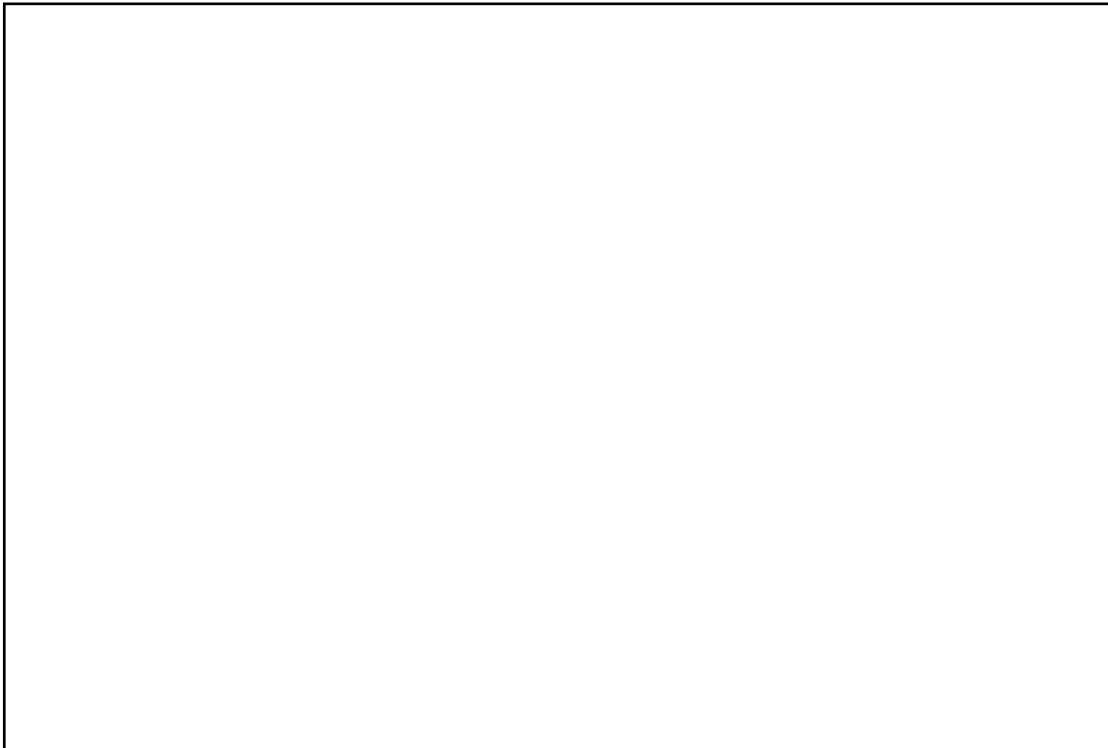


Figure 30 Model of Immigration Gateway Heritage Park
[Urbanite, Issue 3, May / June 2004, 17]

CHAPTER 3: PRECEDENTS

The Baltimore Immigration Museum and Resource Center combines two very different programs into one unified building. The building also has a very prominent location along Baltimore's inner harbor with strong visual links to the city and water. The building's image must therefore be clear and memorable, weaving a dialogue between the city and waterfront, as well as the old and new neighborhoods of Fell's Point and Harbor Point. This can be accomplished through the building's form as well as through the way in which the design addresses its program and site.

This thesis explored multiple types of precedents throughout the design process. In order to come up with an appropriate program, multiple programmatic precedents were initially explored in order to gain an understanding and working knowledge of museum spatial organization. This included researching programmatic dimensions, access and adjacency requirements, circulation and service needs, as well as security issues. Two immigration museums, Ellis Island and Pier 21, were specifically studied as their programs are very similar to that of this thesis. The Reginald F. Lewis African American Museum was studied as well for its similar programmatic elements, circulation systems, and overall size. Buildings including the Ford Foundation Building, the United States Holocaust Museum, and the Guggenheim were studied as a reference of potential museum circulation systems. Image, character, and site precedents were also researched to help determine the building's form and how it would create a dialogue between the various site factors. These studies included the House of Sweden, the Dunfermline Museum, Stockholm Town Hall, MARCO, and the Seaman's Church Institute.

Ellis Island Immigration Museum

Finegold, Alexander, and Associates, Inc.
New York, New York

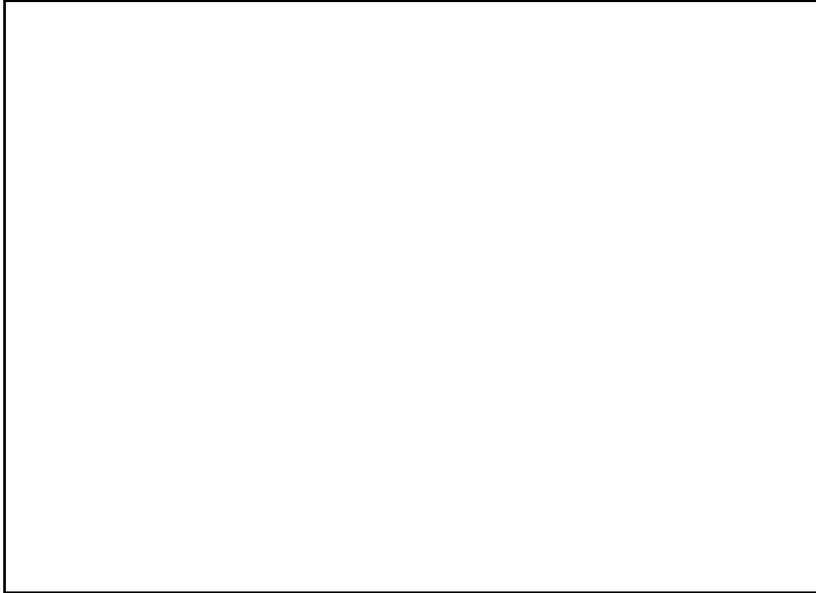


Figure 31 Ellis Island Immigration Museum, atrium
[www.ellisland.org/]

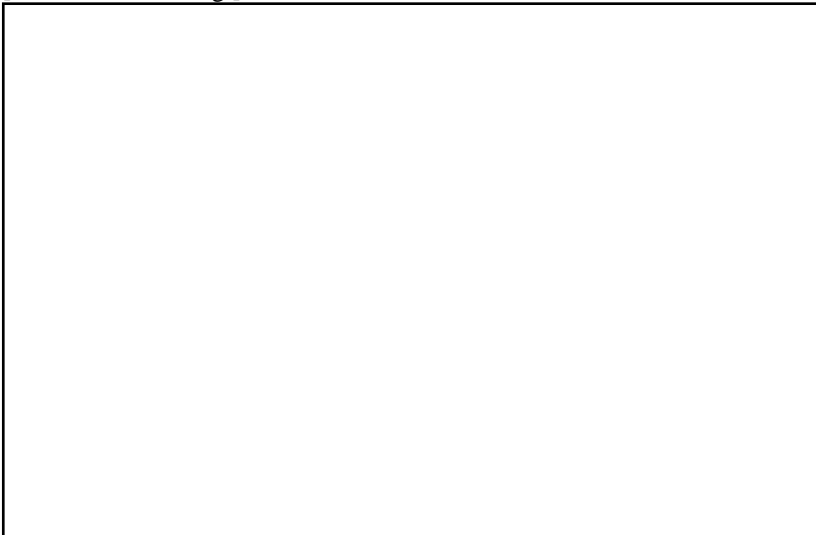


Figure 32 Ellis Island, aerial
[www.ellisland.org/]

The museum's location and historical form create the building's monumental and civic image. The complex program includes a research center similar to that which is proposed for Baltimore, where a visitor can research their family history through immigration databases.

Pier 21 Immigration Museum

Halifax, Canada

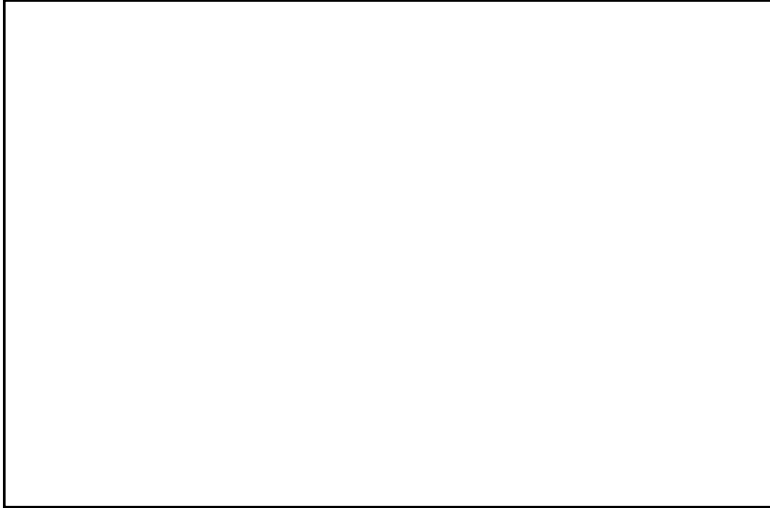


Figure 33 Pier 21, museum exhibit

[photo sent from Pier 21 Archives]

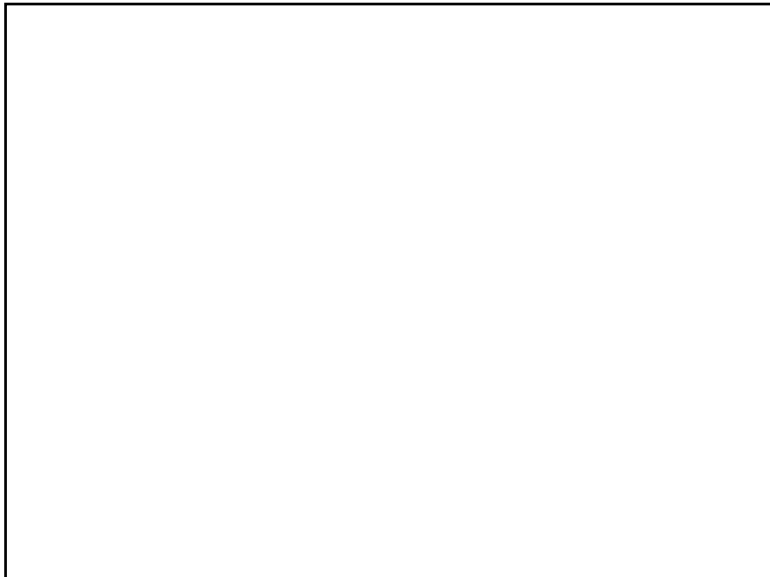


Figure 34 Pier 21, exterior

[photo sent from Pier 21 Archives]

Pier 21 Immigration Museum in Canada is also programmatically similar to that of the proposed museum and resource center. The museum is located in the renovated immigration facility in Halifax and aims to celebrate and communicate a deeper understanding of the Canadian immigration experience¹¹.

United States Holocaust Memorial Museum

James Ingo Freed
Washington, D.C.



Figure 35 United States Holocaust Museum, atrium
[Kari Glassmire]

The United States Holocaust Museum is incredibly rich with metaphor. The directed promenade and architecture of each museum space “provoke intimate and visceral responses” from each visitor¹².

Reginald F. Lewis African American Museum

RTKL
Baltimore, MD



Figure 36 Reginald F. Lewis Museum, central stair
[Kari Glassmire]



Figure 37 Reginald F. Lewis Museum, exhibit displays
[Kari Glassmire]

The Reginald F. Lewis museum is organized around a central stair atrium.

The building utilizes rich metaphor which encompasses all design decisions from the exterior 'black box' to the dynamic 'red stair' to create a narrative appropriate the museum's purpose.

House of Sweden

Gert Wingardh and Tomas Hansen
Washington, D.C.

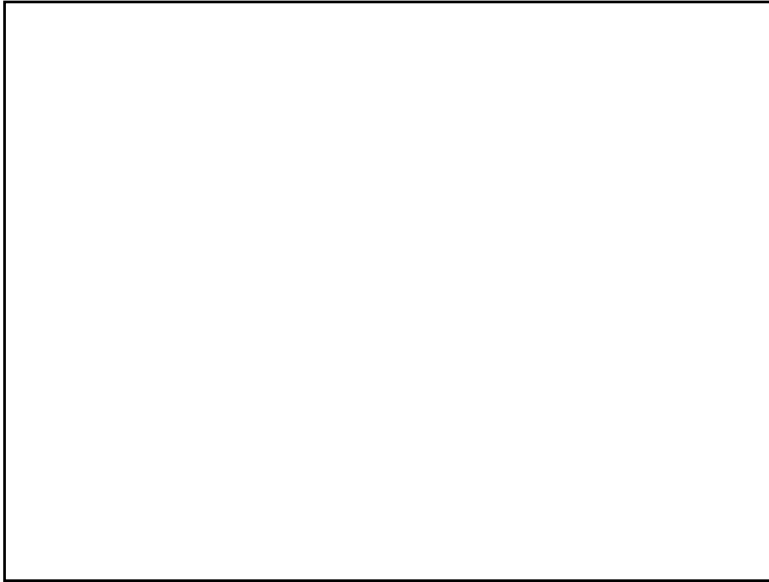


Figure 38 House of Sweden, exterior

[<http://www.chi-athenaeum.org/archawards/2007/2007photos/AA07-22.jpg>]

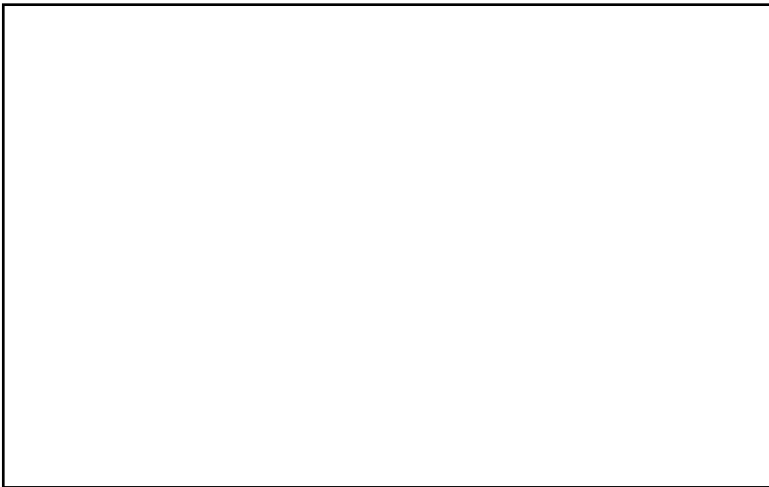


Figure 39 House of Sweden, exterior lighting

[http://www.sweden.se/templates/cs/Article____15544.aspx]

The House of Sweden's form is that of a large box punctured by a tall glass atrium space containing vertical circulation. The exterior makes bold use of lighting techniques and was designed to glow at night like the setting Nordic sun¹³.

Dunfermline Museum

Richard Murphy Architects
Dunfermline, Scotland

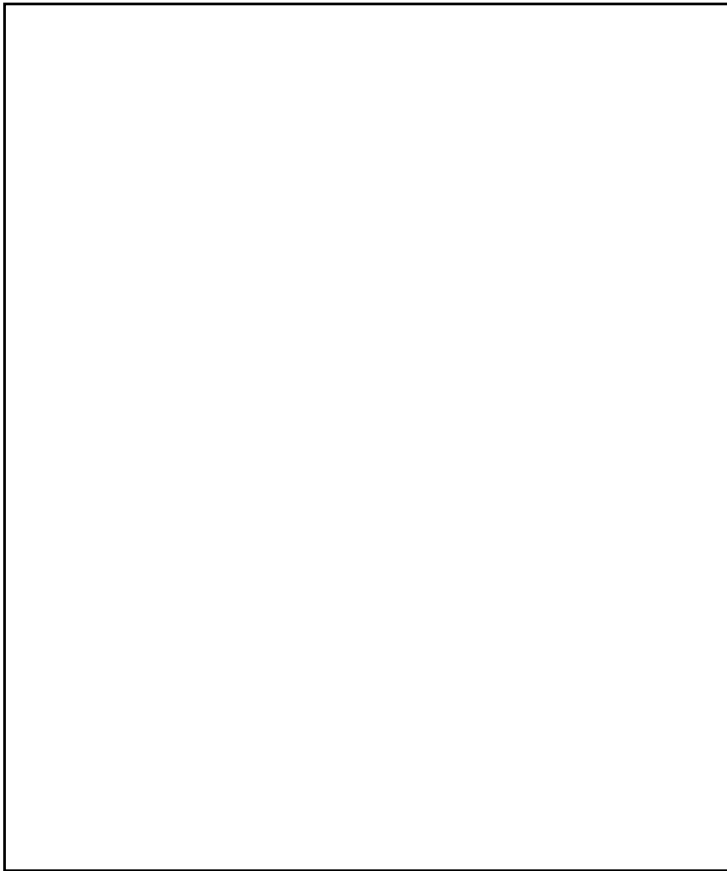


Figure 40 Dunfermline Museum, interior perspective

[<http://www.richardmurphyarchitects.com/projects/446/>]

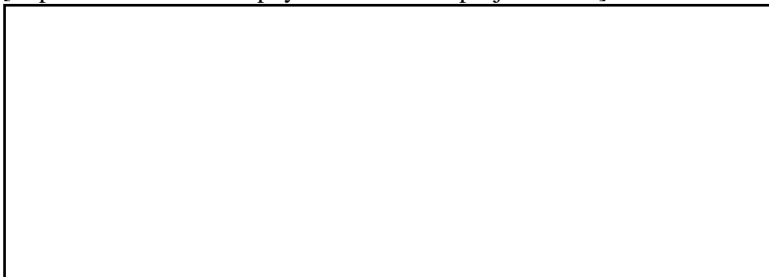


Figure 41 Dunfermline Museum, longitudinal section

[<http://www.richardmurphyarchitects.com/projects/446/>]

The Dunfermline Museum’s form is punctured by a large glass passage space.

On upper levels, skywalks connect each side of the building to the other. The “thick walled architecture of the design contains a staircase, plant and display cabinets and framed views of surrounding notable Dunfermline buildings¹⁴.”

MARCO

Ricardo Legorretta
Monterrey, Nuevo Leon, Mexico

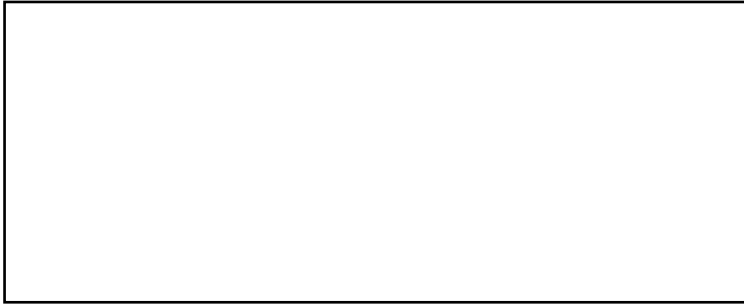


Figure 42 MARCO, exterior perspective
[Mutlow]

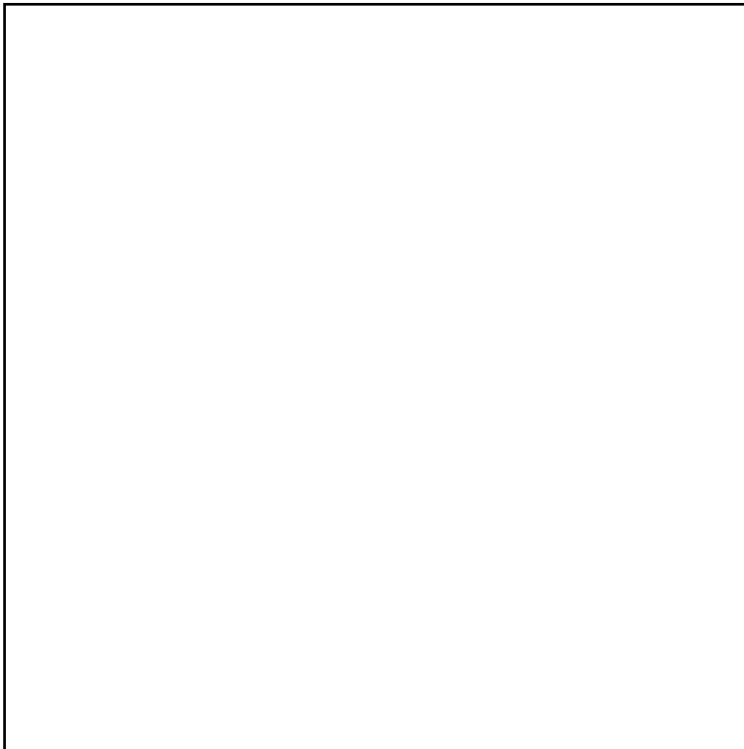


Figure 43 MARCO, courtyard and sculpture
[Mutlow]

Ricardo Legorretta uses bold shapes and colors to achieve simple, yet iconic structures. His abstraction of forms, layering techniques, and lively use of solids and voids produce rich and dramatic facades, as seen here at the Museum of Contemporary Art in Monterrey, Mexico¹⁵.

Seaman's Church Institute

Polshek Partnership
New York, New York

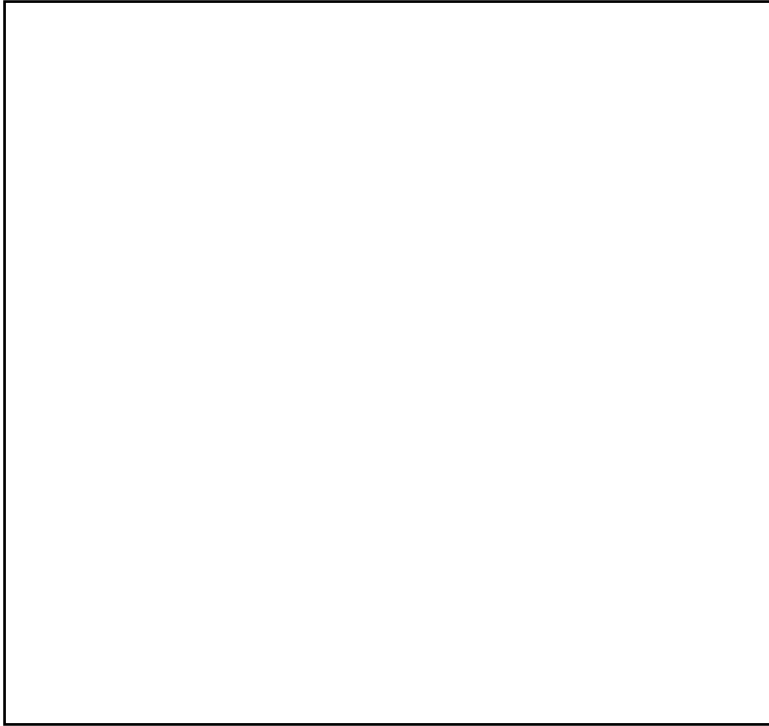


Figure 44 Seaman's Church Institute, aerial
[Strauss]

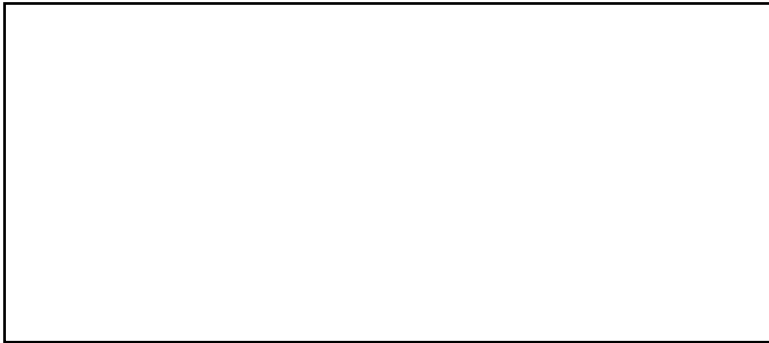


Figure 45 Seaman's Church Institute, gallery space
[Strauss]

The Seaman's Church Institute incorporates the renewed façade of an 18th century mercantile structure, incorporating its proportions in a modern language. The top two floors clad in white steel metaphorically represent the character of a ship, as do many of the interior details¹⁶.

CHAPTER 4: DESIGN STRATEGIES

The following design partis encompass several explorations of a broad variety of ideas about how the Baltimore Immigration Museum and Resource Center might potentially be organized. The three different partis suggest various design approaches aimed at synthesizing the museum and resource center's complex dual program, the unique site conditions, and the form of the building. The three partis differ greatly in terms of site strategy, plan organization, circulation, and massing, however each parti relates to both the inner harbor and the urban context. All three approaches aim to preserve the view corridor down S. Caroline Street, as well as address the site's prominent location along the Baltimore Promenade. Each different organizational method came with its own unique set of problems and advantages, however the third parti proved to be the most successful and was therefore pursued to the completion of the final design proposal.

Parti #1

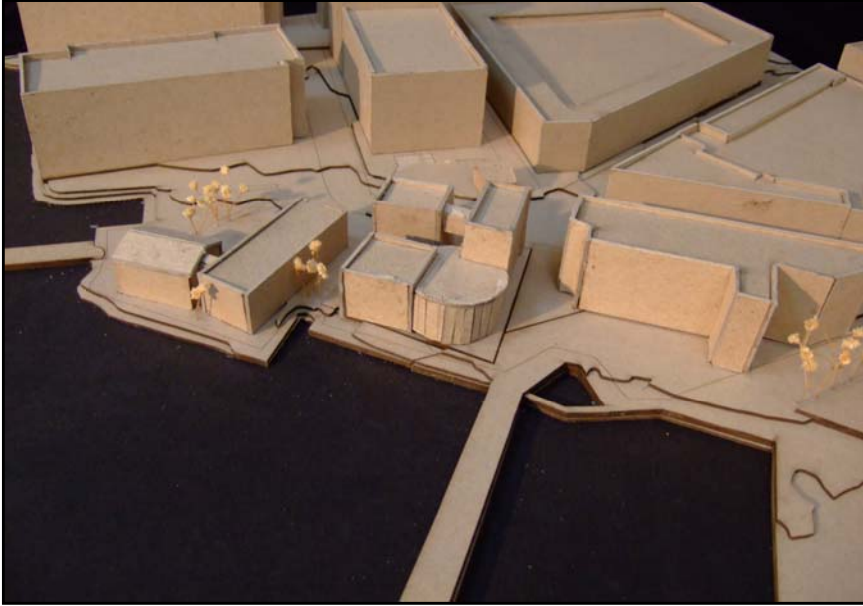


Figure 46 Model, parti #1

The design concept for parti # 1 separates the various aspects of the program into different buildings. The scheme can be regarded as a ‘campus’ parti. This parti was abandoned early on in the design process, as the separation of the programmatic elements of museum and resource center opposes one of the thesis’s main objectives, to celebrate immigrants both past and present. A unified building containing both programmatic elements would better represent the process of immigration as an ongoing experience that has shaped the city of Baltimore from its beginning.

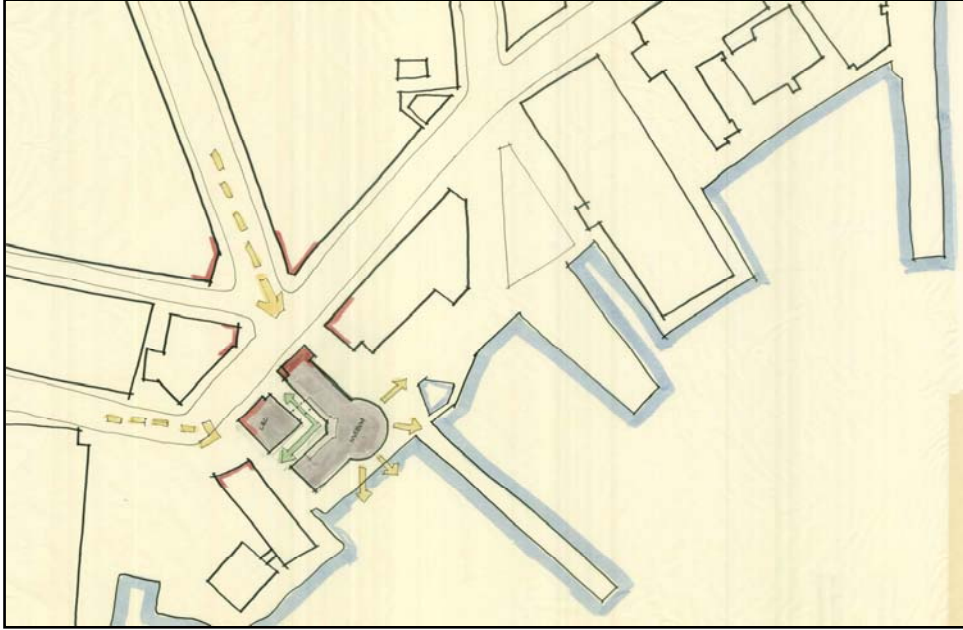


Figure 47 Site Plan, parti #1

The above diagram is an alteration on the campus parti. The design acknowledges the waterfront through the use of an iconic form. The design also uses the building to create a focal point at the termination of the major streets.

Parti #2

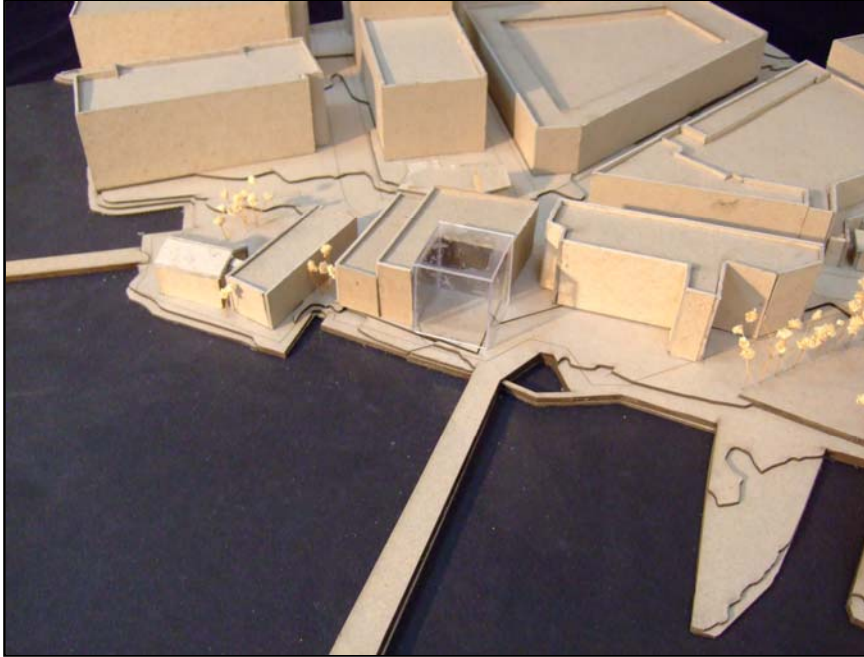


Figure 48 Model, parti #2

The design concept for parti #2 can be regarded as the ‘atrium’ scheme. This parti advocates acknowledging the waterfront through the creation of a glass atrium at the water’s edge, relating to the historically significant memorial across the harbor. This scheme was explored further in terms of how the program would be arranged in order to accommodate such a dramatic space. The scheme was eventually abandoned as the museum program is not well adapted for an atrium space, as exhibits generally require low levels of light.

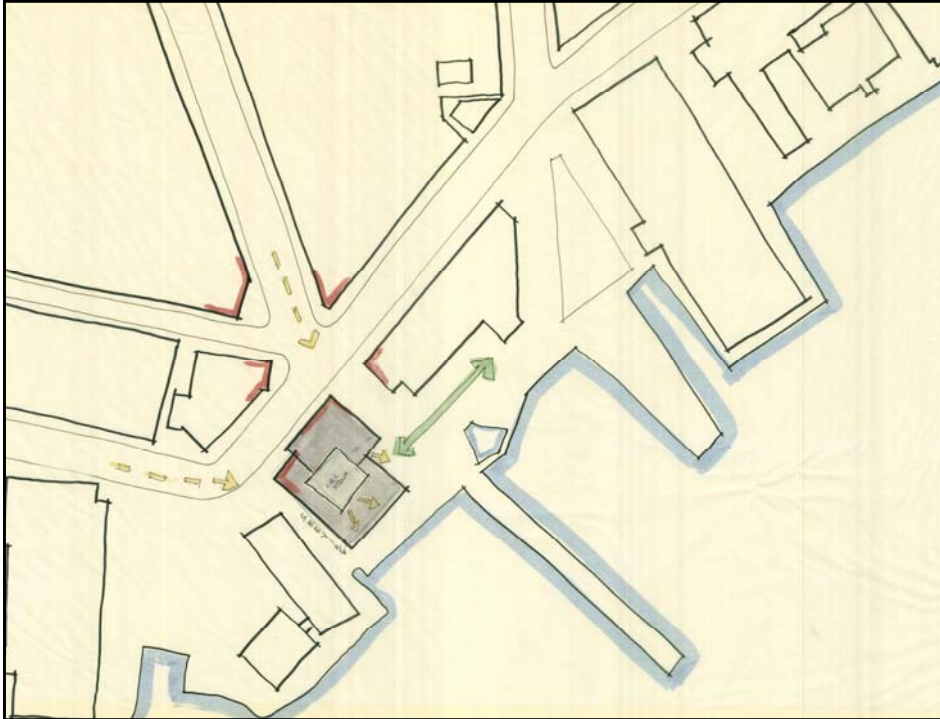


Figure 49 Site Plan, parti #2

The above diagram shows another take on the 'atrium' scheme, this time using the atrium as the connecting piece between two other square masses. This scheme attempts to relate to the large open plaza adjacent to the site.

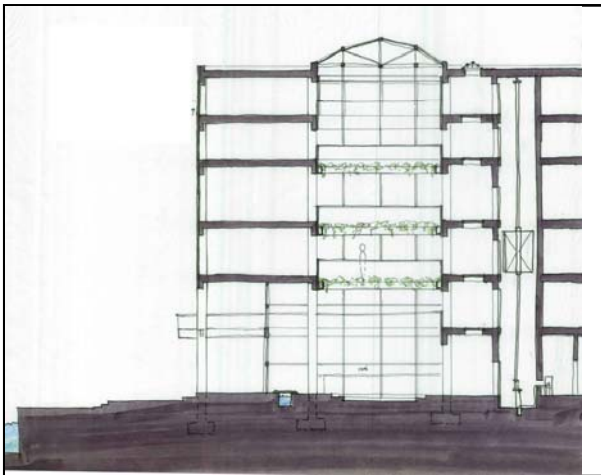


Figure 50, Section, parti #2

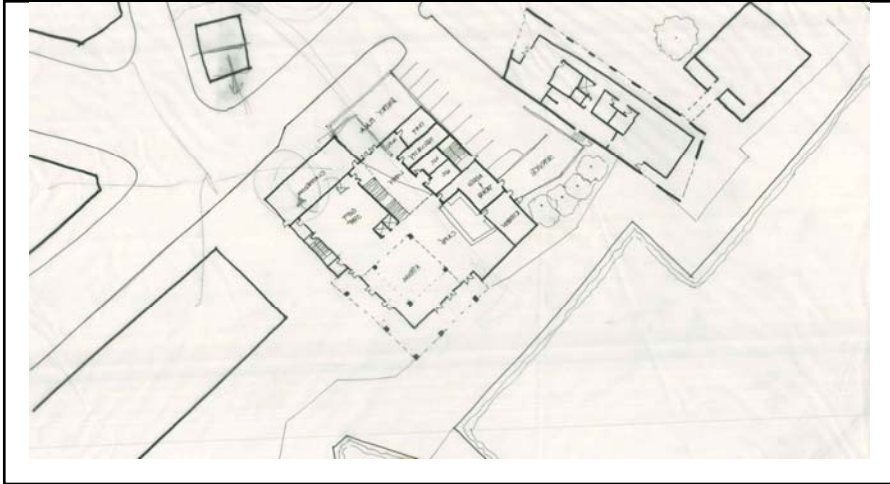


Figure 51 Ground Floor Plan, parti # 2

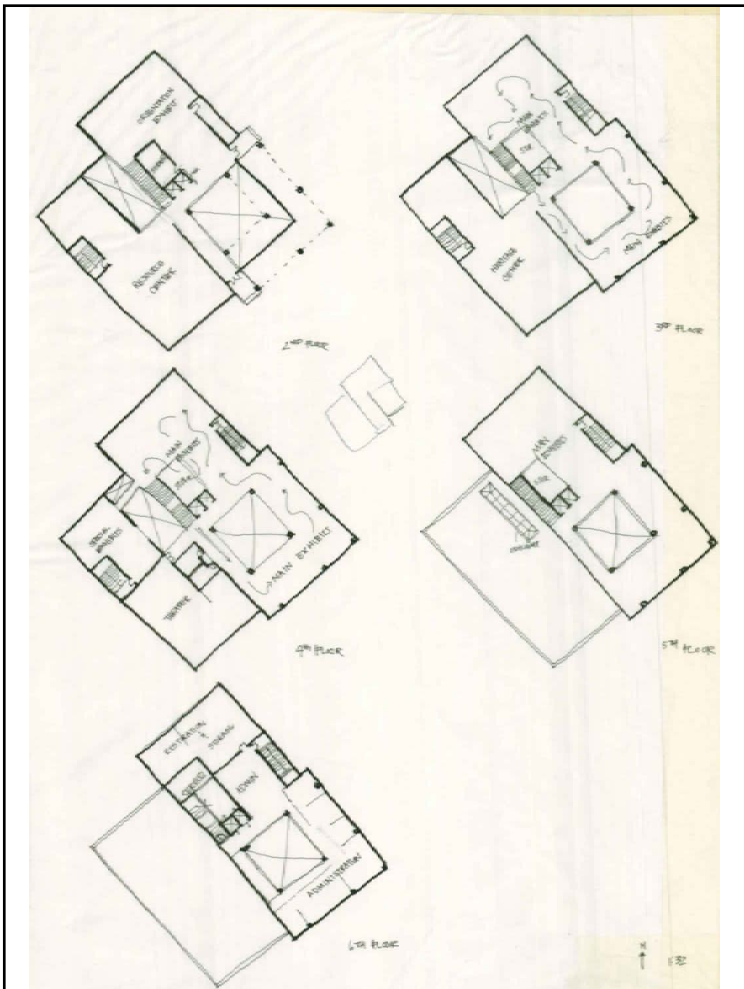


Figure 52 Upper Floor Plans, parti #2

Parti #3

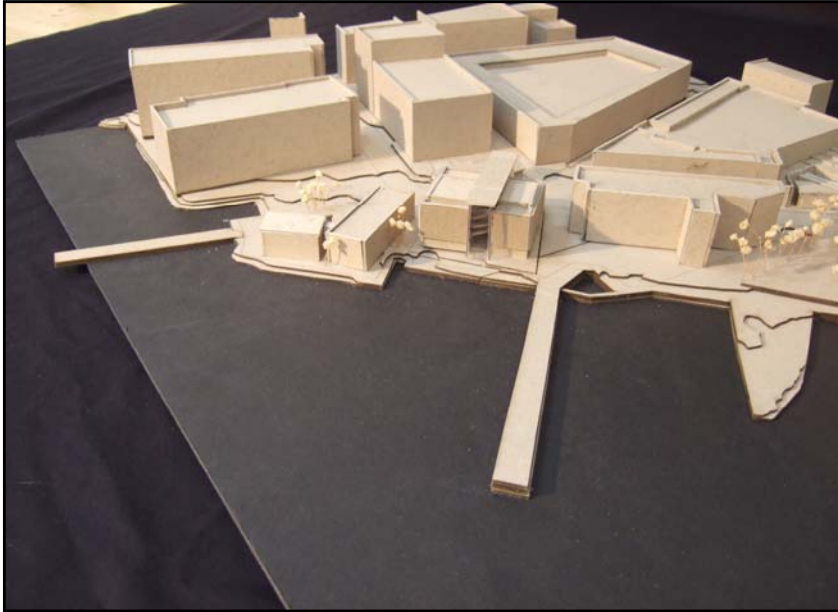


Figure 53 Model, parti #3

The design concept for parti # 3 can be considered the ‘passage’ scheme. This scheme uses a central glass bar, or passage, as the connection between two bar buildings. This design allows for a monumental form to visually connect the city to the water, and then further visually connect the museum and resource center to the memorial across the harbor through the orientation of the glass passage. This scheme was eventually decided upon as being the strongest design parti, and was therefore chosen as the diagram for the final design proposal. Different methods of organizing the program were explored, originally attempting to use the two bars to split up the highly different museum and resource center programs. This idea was later abandoned in favor of dividing the program up vertically, placing many public functions on the ground floor easily accessible from the glass passage. This strategy had many advantages, particularly as the only appropriate location for service and

loading functions is along the western edge of the site, sharing a service zone with the Frederick Douglass Isaac Meyers Museum. Many different means of circulation were explored utilizing this parti, some more successful than others, but each with its own unique set of design problems. The following drawings represent different studies associated with this parti.

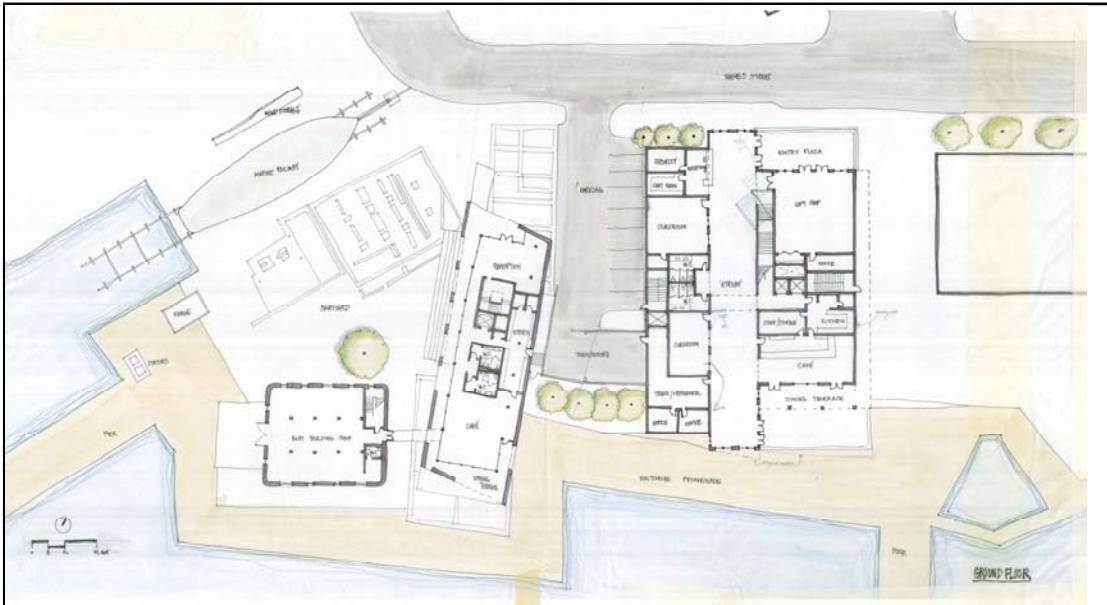


Figure 54 Ground Floor Plan, parti #3



Figure 55 2nd and 3rd Floor Plans, parti #3

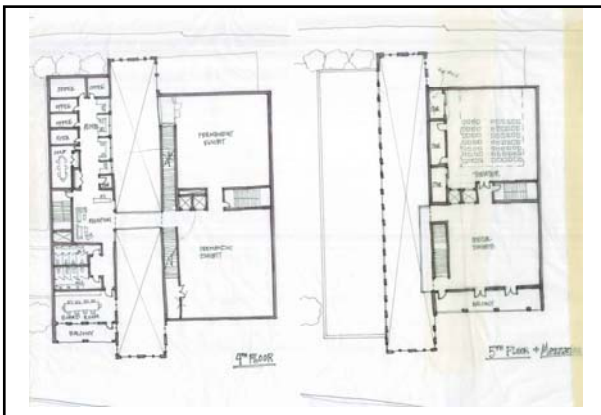


Figure 56 4th and 5th Floor Plans, parti #3

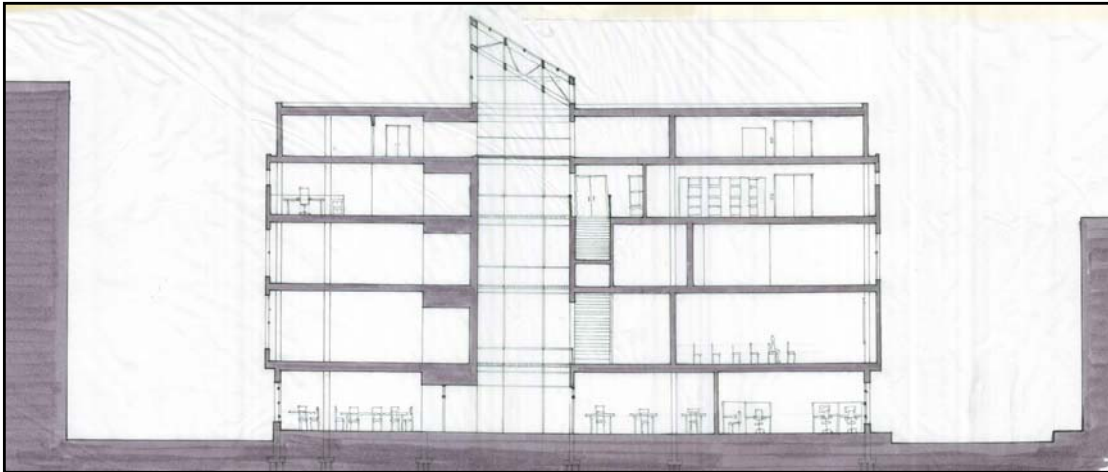


Figure 57 Section, parti #3

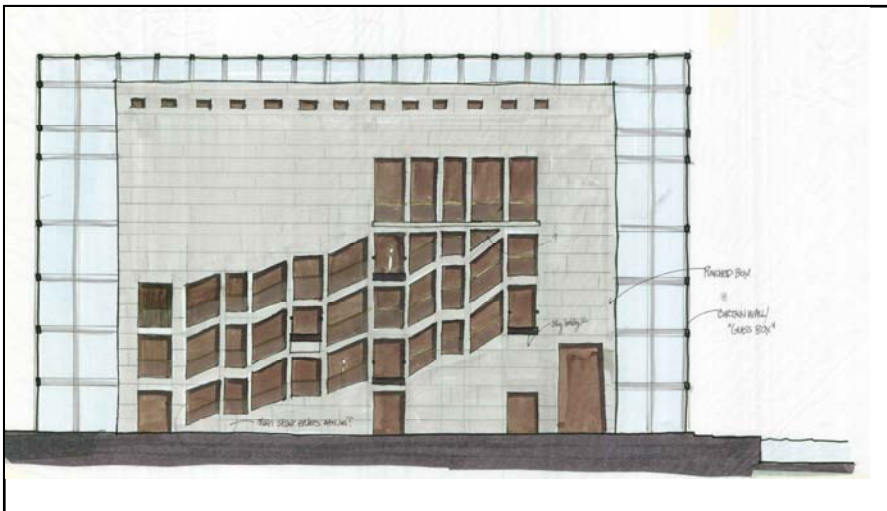


Figure 58 Interior Elevation, parti #3

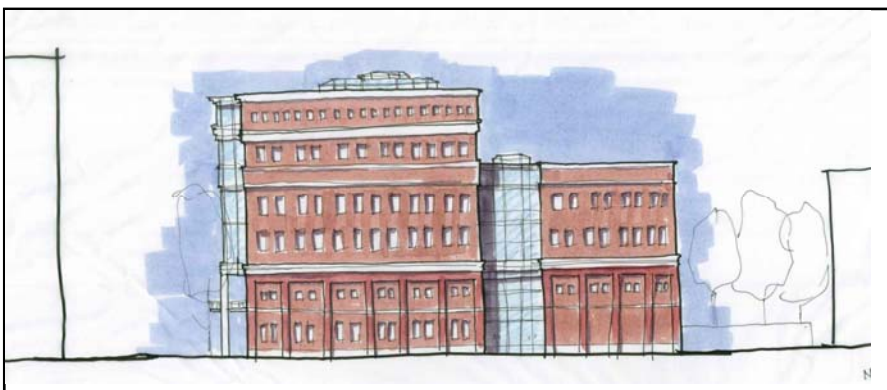


Figure 59 North Elevation, parti #3

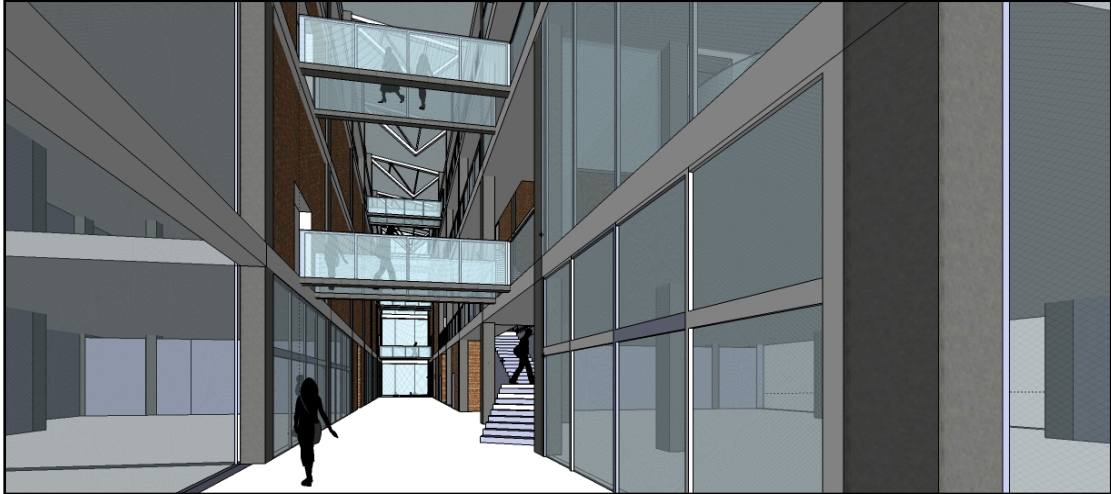


Figure 60 Entry, parti #3

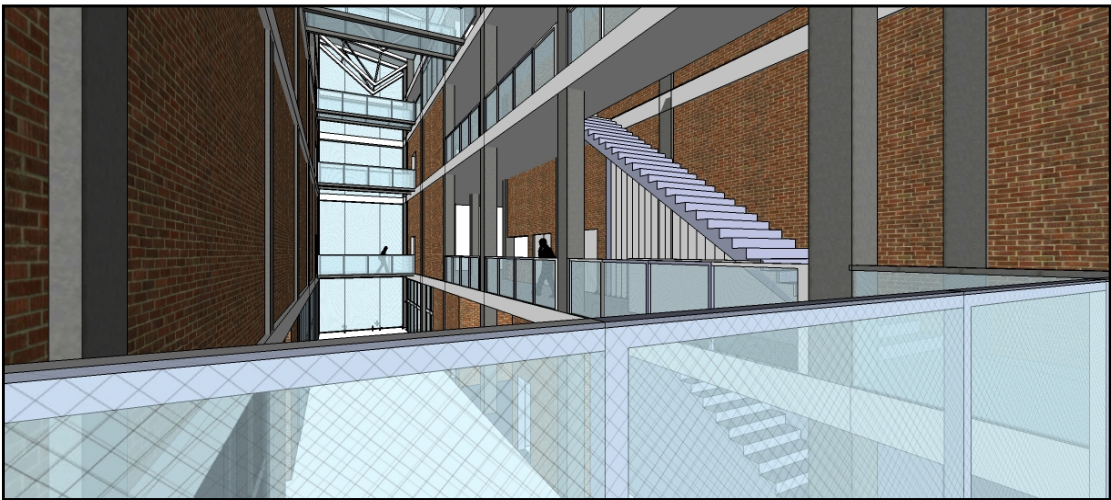


Figure 61 Skywalk, parti #3

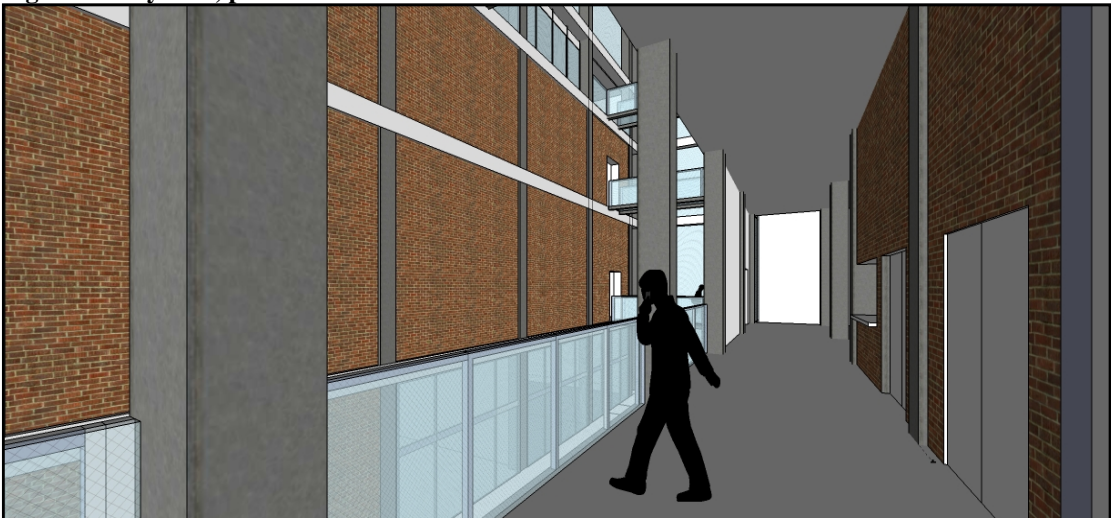


Figure 62 Circulation, parti #3



Figure 63 View from Pier, parti #3



Figure 64 View down S. Caroline St., parti #3

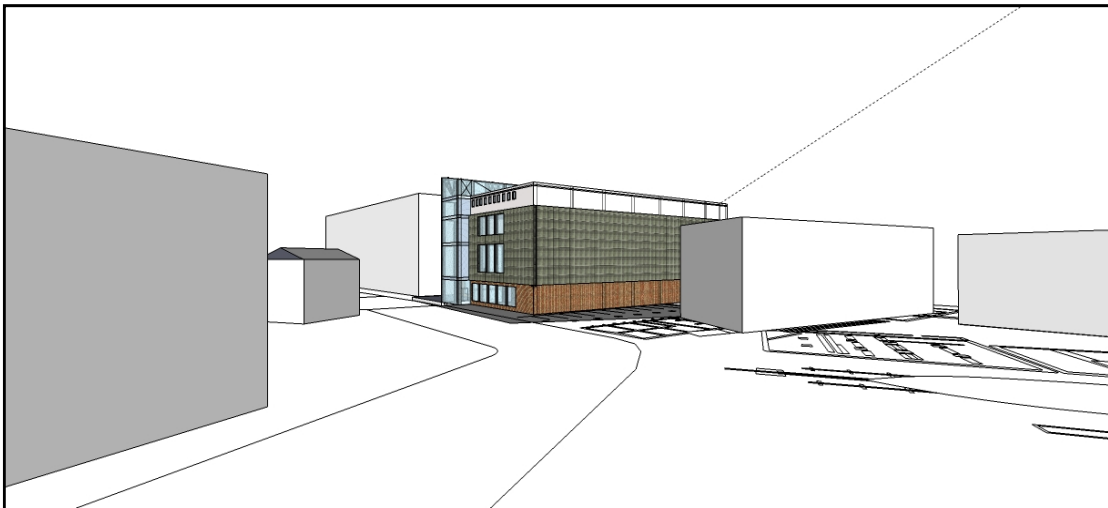


Figure 65 View down New Thames St., parti #3

Additional Comments

As can be noted in the above section's drawings, many different means of circulation were explored within this design parti. The final design proposal suggests placing the stair in the central passage space, but this obstructs the clarity of the diagram, and the stair is not yet designed to a level where it can truly read as an object in this space. Previous schemes had placed the stair alongside the passage space, but due to the necessity to also have the elevators located off of this space, there always seemed to be too much circulation space in order to allow for elevator egress. Other roadblocks encountered in this exploration were issues of security. While the ground floor is occupied by public functions, including the resource center, gift shop, classrooms, and café, there is a need to have some form of control or security to monitor when visitors leave the 'truly public' realm in order to arrive at the museum, which is a public space, but only after appropriate payment and security clearances have been approved. Different locations for the museum information and ticket office were explored, but these led to issues of way-finding and complicated the clarity of dividing the program vertically.

After the public presentation and final meetings, it seems that a logical solution to the circulation problem can be found by moving the vertical circulation out of the central passage and centering it within the building. This will allow for the diagram to clearly read on the museum floors as the visitor loops around the floor via the skywalks. This will also solve issues of security and way-finding, as having the vertical circulation centralized within the building will be readily apparent to a visitor

traveling through the space, and will also allow for security/control for the building operators to monitor who ascends into the museum spaces.

CHAPTER 5: FINAL DESIGN PROPOSAL

We become not a melting pot but a beautiful mosaic. Different people, different beliefs, different yearnings, different hopes, different dreams.

-Former President Jimmy Carter

The decisions that led to the final proposed form of the Baltimore Immigration Museum and Resource center were based on ideas about the site's relationship to the city and waterfront, the site's location on the edge of two distinct neighborhood, Fell's Point and Harbor Point, and the development of forms which convey the immigrant experience.

Site Strategy

The site strategy for the museum and resource center utilizes the major view corridors leading from the city out to the water both, through the design of a covered walkway along the eastern side of the building extending out to the water along the pier and by creating an interior glass passage connecting the city to the waterfront along the Baltimore Promenade. The building takes advantage of its prominent location on a major intersection of five corners by creating an entrance plaza to hold the corner and terminate the major axis along S. Caroline Street. The building also relates to its immediate neighbor, the Frederick Douglass Isaac Meyers Maritime Park through the design of another means of entry through a covered porch that leads from the neighboring courtyard. Furthermore, the building's orientation on the site replicates that of its neighbor and that which is typical of waterfront industrial

buildings by the creation of two bar pieces oriented perpendicularly to the water's edge. More importantly, this site strategy orients the glass passage piece to point directly across the harbor to Tide Point, the site of the future Immigration Gateway Heritage Park and the home of the original immigration piers. This relationship is further enhanced by the placement of beacons extending the visual connection of the passage piece into the water and across the harbor to the memorial.

Plan Organization

The plan organization of the proposed museum and resource center is divided into two buildings connected by the glass passage. The program is organized vertically throughout the five floors of the museum. The ground floor is dominated entirely by public functions, accessible from the interior passage. These functions include the museum lobby, gift shop, museum café, multi-purpose spaces, and the resource center. The second and third floors house the museum exhibits. The fourth floor contains the semi-public Family Heritage Center and library, as well as the museum administration. The fifth floor takes advantage of the excellent views of the city and water that the site commands, containing potential rental spaces including a restaurant and board rooms, all of which feature outdoor rooftop terraces.

Circulation

Circulation throughout the museum and resource center is focused in and around the main passage piece. The primary means of vertical circulation is via the grand staircase located within the passage. The horizontal circulation between the two bars is by way of skywalks that cross over the interior street. These skywalks are

intended to represent the transition and change of moving from one place to another, as reflective of the immigrant experience. The skywalks also hover over the public realm used by visitors and current immigrants alike, conveying the idea that immigration is not an event of the past, but rather one that is ongoing and continuing to shape our nation. Other transitional spaces within the building occur in the exhibit spaces, where the large glass windows extend beyond the walls of the building to utilize views of the harbor and city. Here the visitor can occupy this space, which is neither inside nor outside, and reflect on the major role Baltimore's immigrants have played in the shaping of the city.

Interior and Exterior

The interior and exterior of the Baltimore Immigration Museum and Resource Center are detailed to further celebrate the immigrant experience. On the east side of the interior passage, the elevation is designed as a very solid thick masonry wall punctured by openings entered via the skywalks. The west side is detailed as a porous wall along which the visitor circulates. This dichotomy between solid and void dramatizes the tall passage space, and the contrast between the differing compositions is reflective of the change involved in the immigrant experience, as well as the relationship between old and new that pervades the building on multiple levels from site location to its programmatic intent. The exterior of the building is detailed in brick and zinc paneling. The brick walls on the ground and fifth floor are reflective of the building's context as well as Baltimore's historical past. The zinc paneling is pulled away from this surface, and encloses the museum floors. The zinc relates to the roof and shutters of the Frederick Douglass Isaac Meyers Maritime

Museum as well as Baltimore's past as an industrial port, yet they give the building a contemporary look, and the change that the metal will undergo over time is intended to represent the change that is fundamental to the process of immigration. The glass passage is taller than the two bar buildings it connects, creating a focal point from both the water and the street. The passage also serves as the threshold to the building, as all primary circulation to, from and through the building takes place within this form.

Diagrams

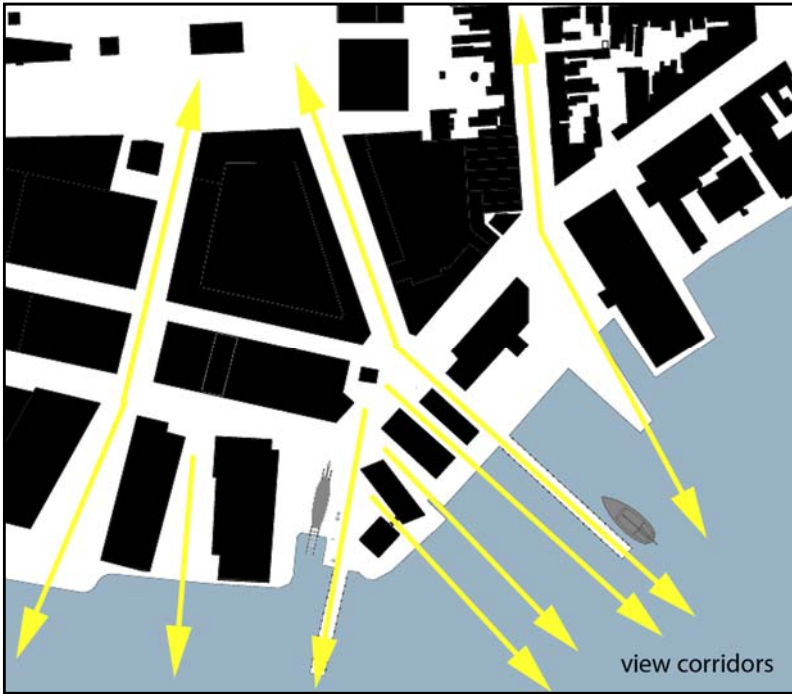


Figure 66 View Corridors Diagram

The diagram above shows the perpendicular orientation of the buildings along the waterfront allowing for view corridors from the city fabric out to the water.



Figure 67 Five Corners Diagram

The above diagram shows the significant intersection at which the building is located, and how the recessed entry helps to define the corner.

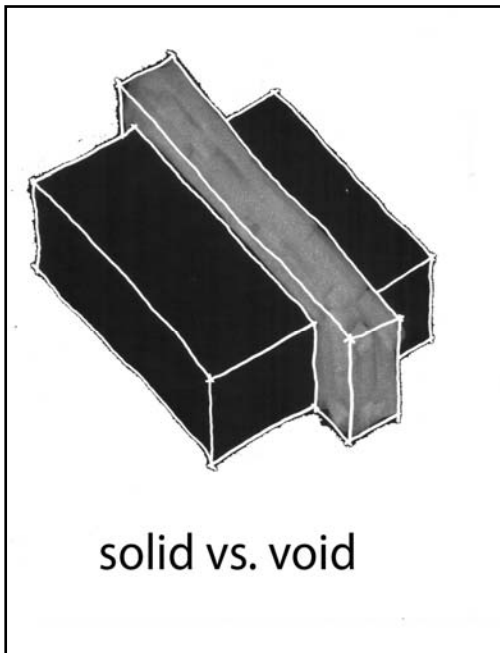


Figure 68 Solid vs. Void 1

The above diagram shows the relationship of the solid bar buildings to the transparent passage piece.

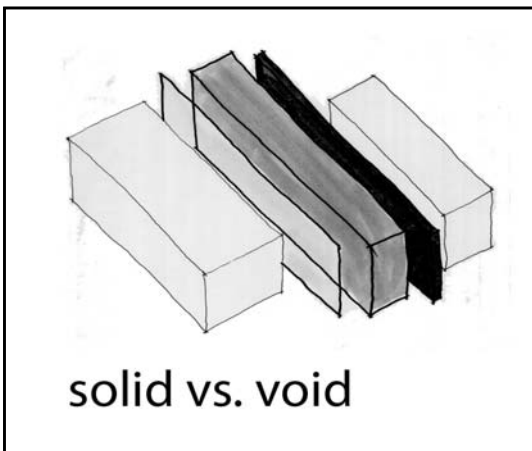


Figure 69 Solid vs. Void 2

The above diagram shows the relationship between the interior elevations of the glass passage. The eastern façade is depicted as solid, whereas the western façade is shown as void.

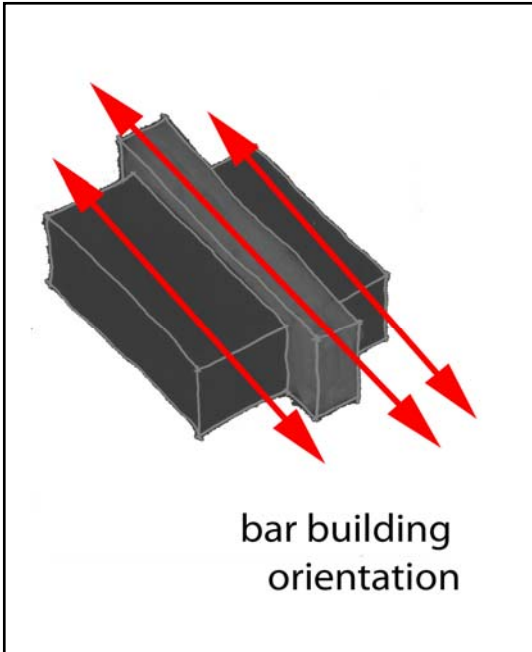


Figure 70 Bar Buildings Diagram

The above diagram shows the parallel relationship between the two bar buildings and their connecting glass passage piece. These 'bars' are oriented perpendicular to the water and point across the water to the proposed immigration memorial.

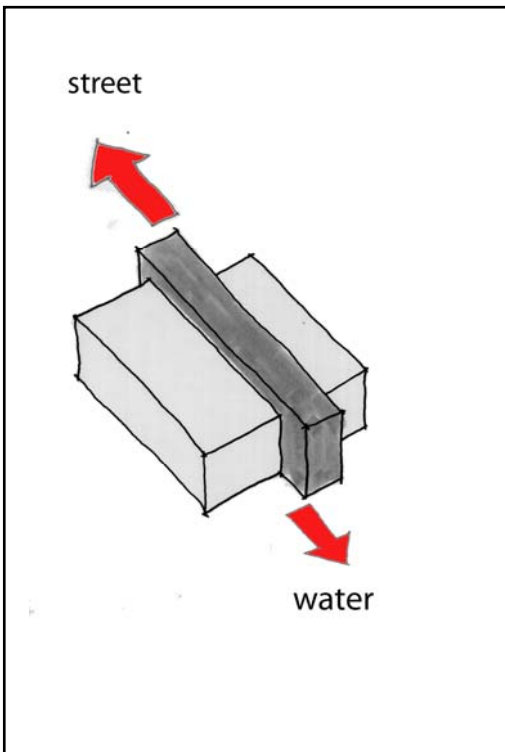


Figure 71 Street and Water Relationship

The above diagram shows how the glass passage piece relates simultaneously to both the street (city/current immigration) and the water (past immigration).

Drawings



Figure 72 Figure Ground



Figure 73 Site Plan



Figure 74 Ground Floor Plan



Figure 75 2nd Floor Plan

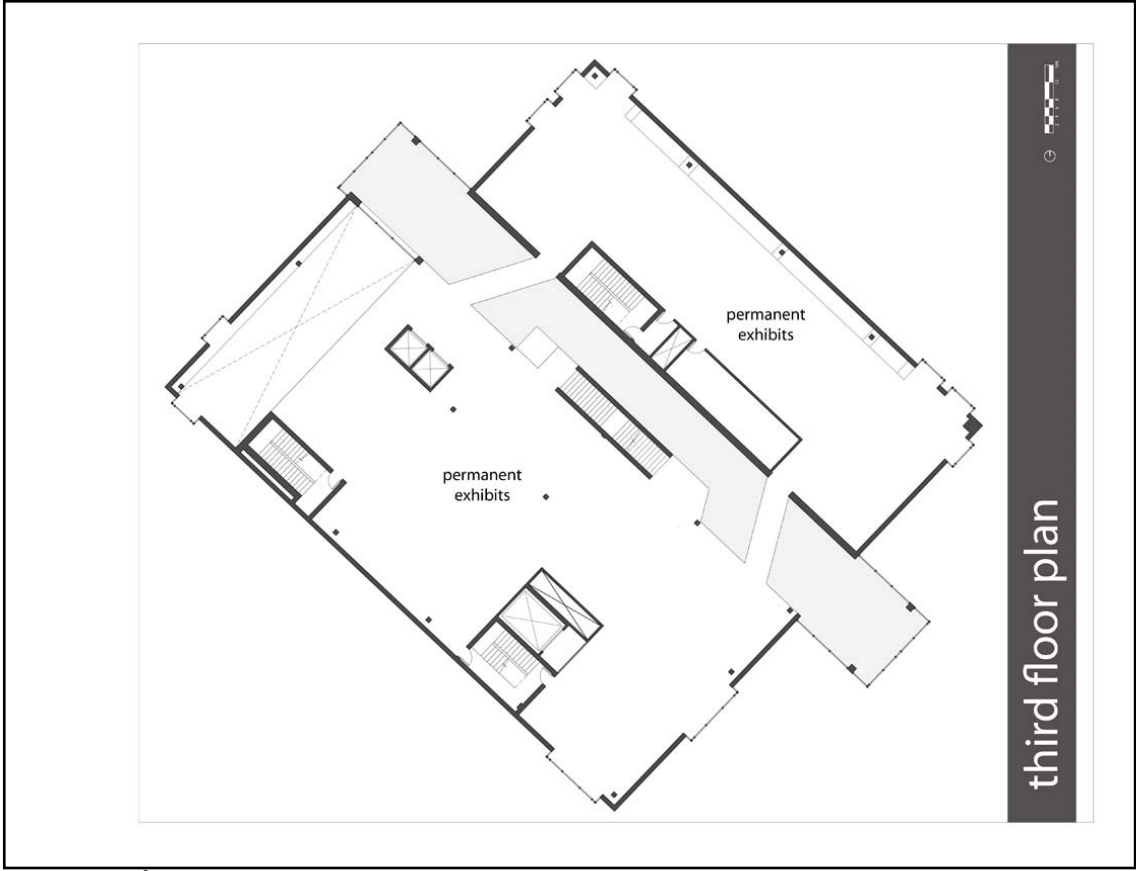


Figure 76 3rd Floor Plan



Figure 77 4th Floor Plan

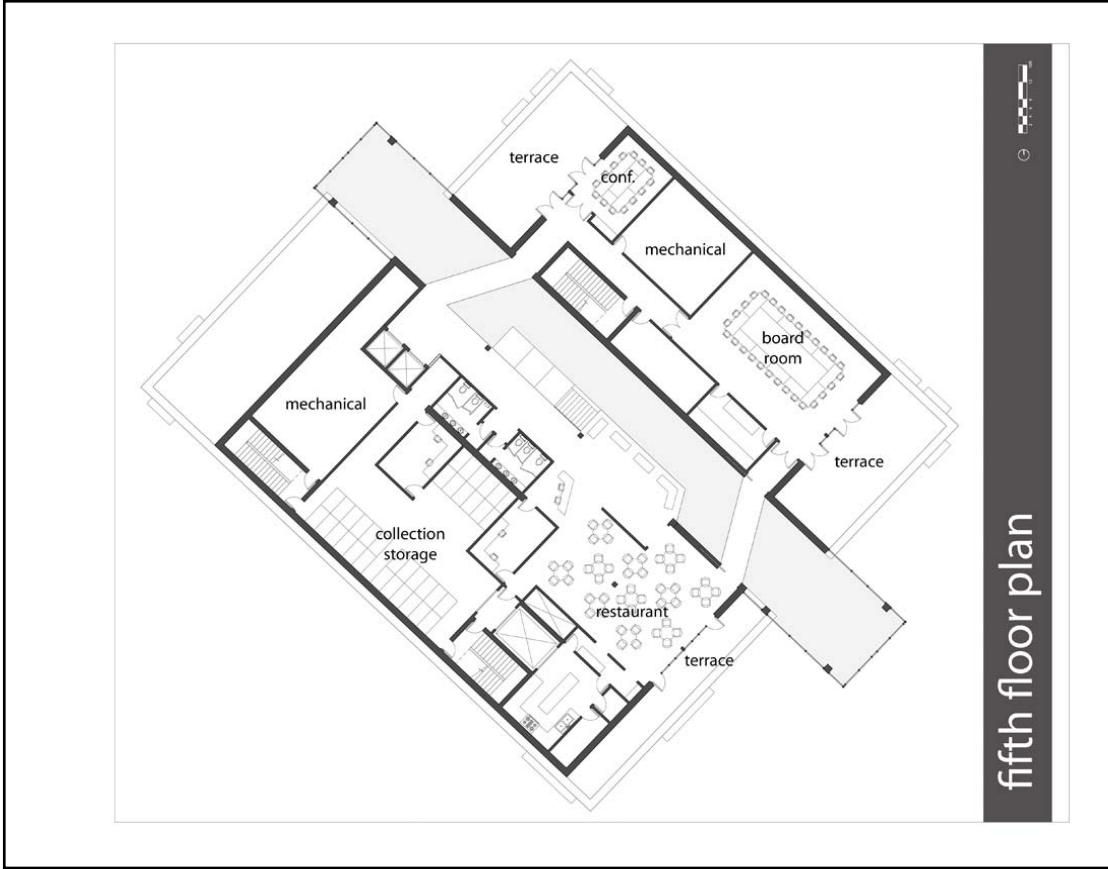


Figure72 5th Floor Plan



Figure73 Sectional Perspectives

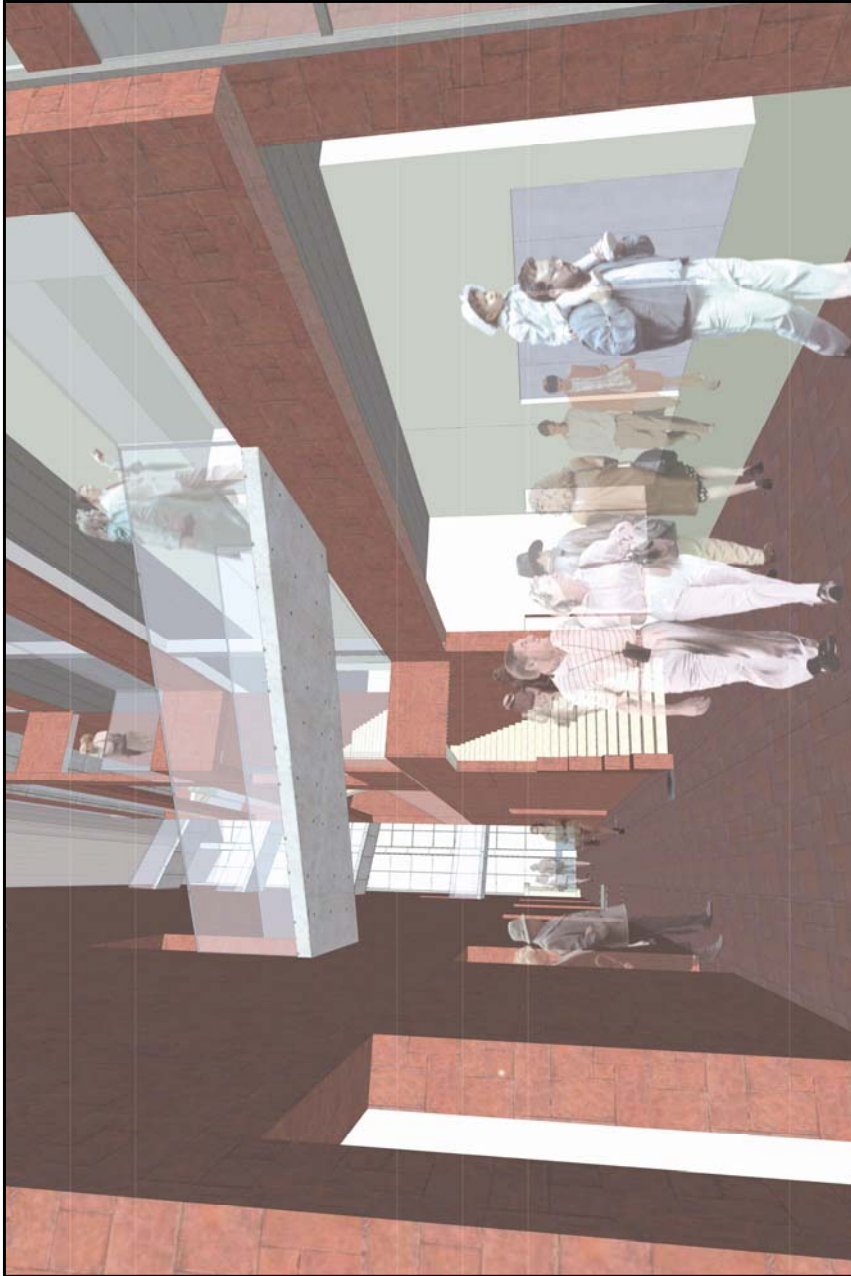


Figure 4 View of Entry



Figure 81 View from Skywalk

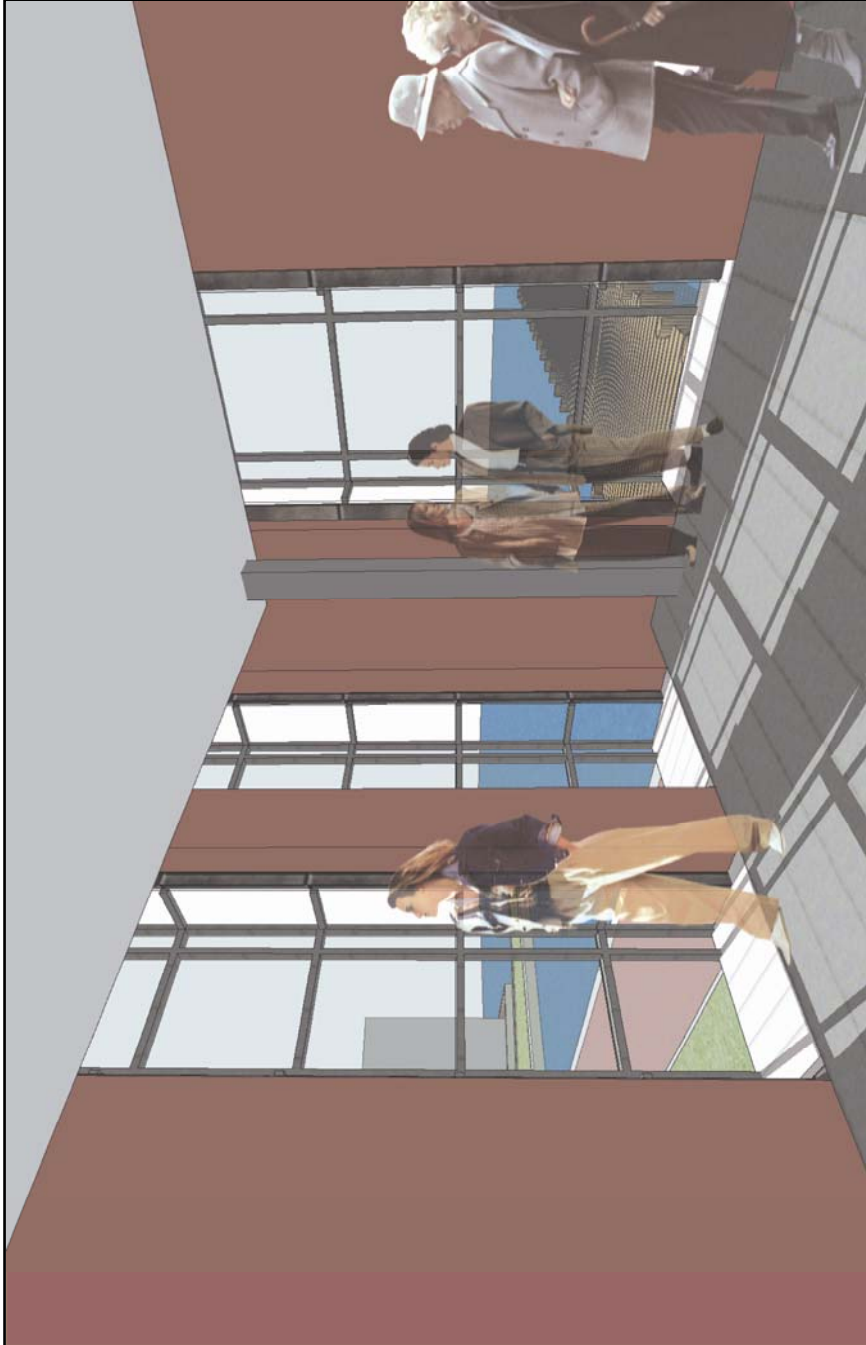


Figure 82 View of Exhibit Space



Figure 83 View from Street



Figure 84 View from Pier



Figure 85 View from Pier at Night

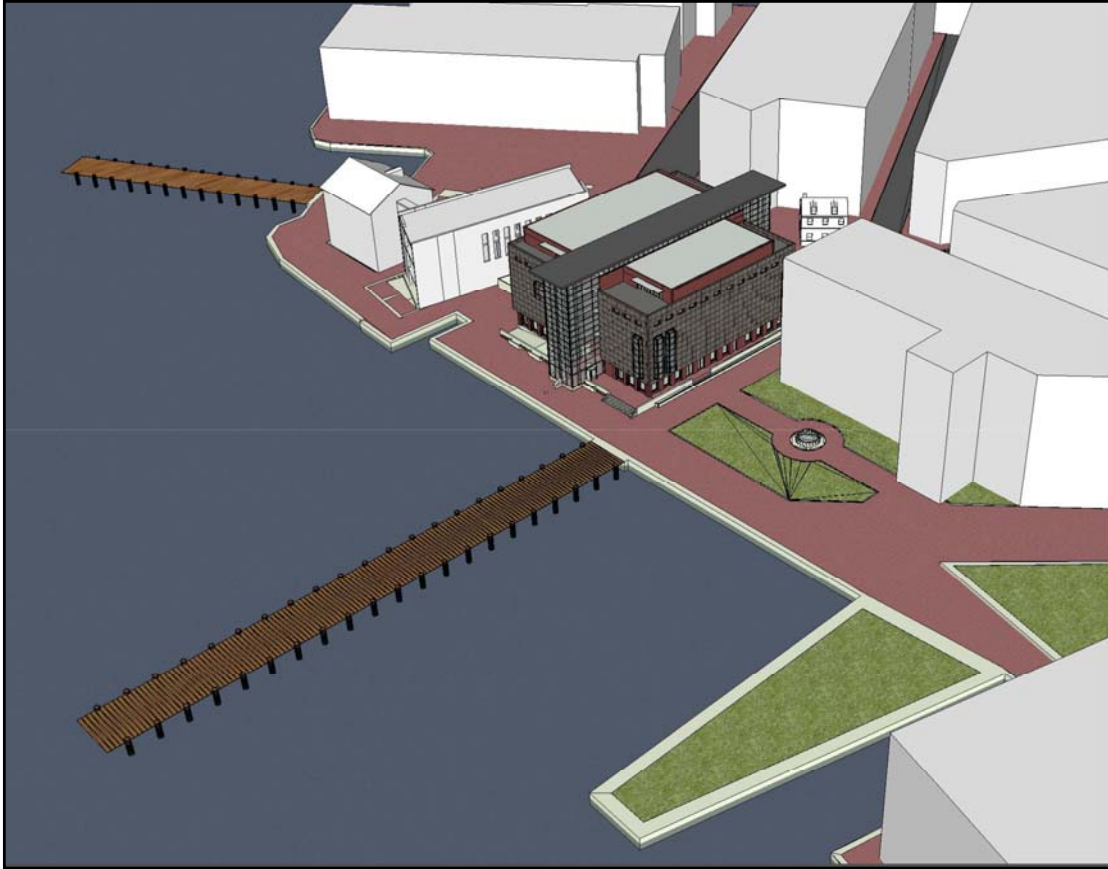


Figure 5 Aerial Perspective

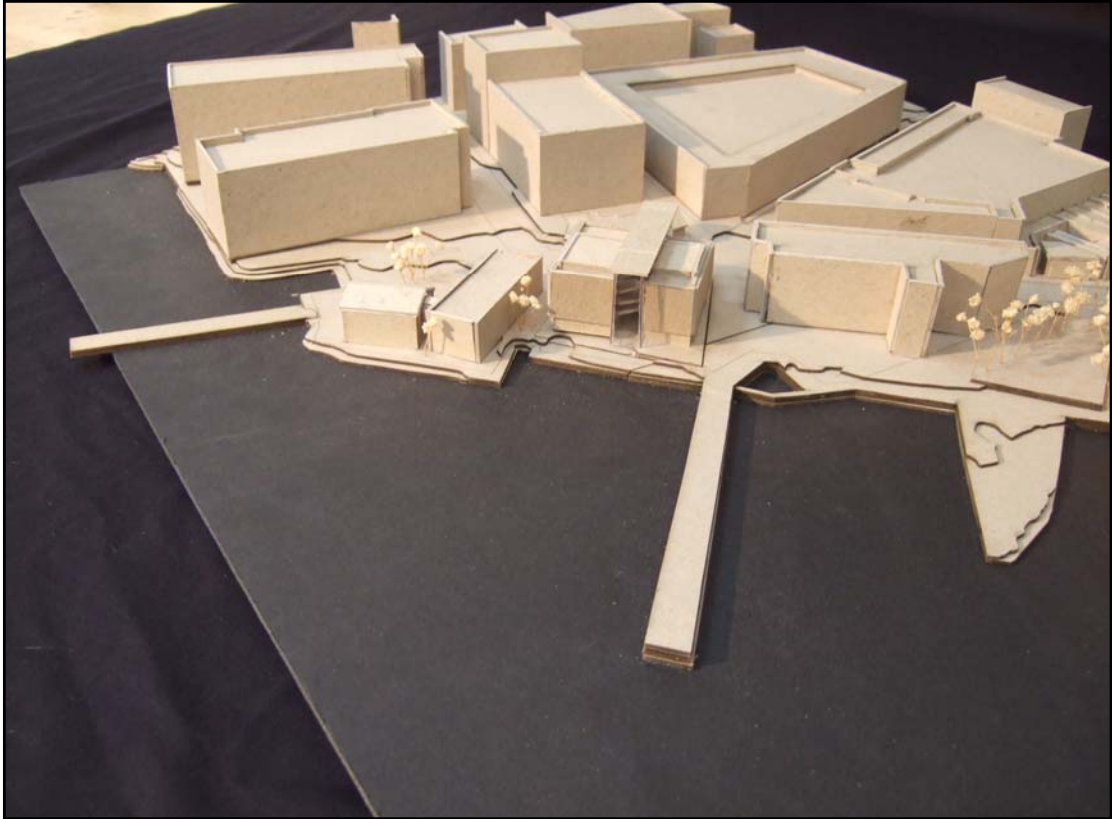


Figure 6 Model, aerial

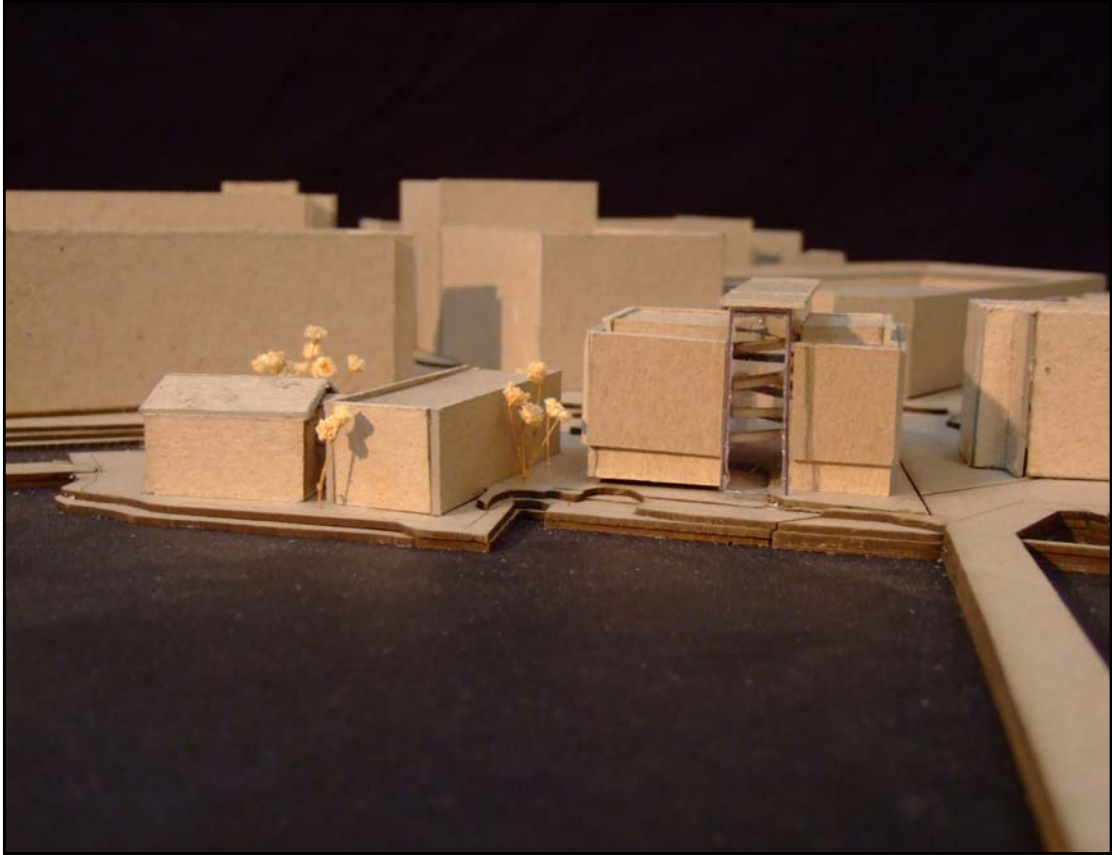


Figure 7 Model, view from pier

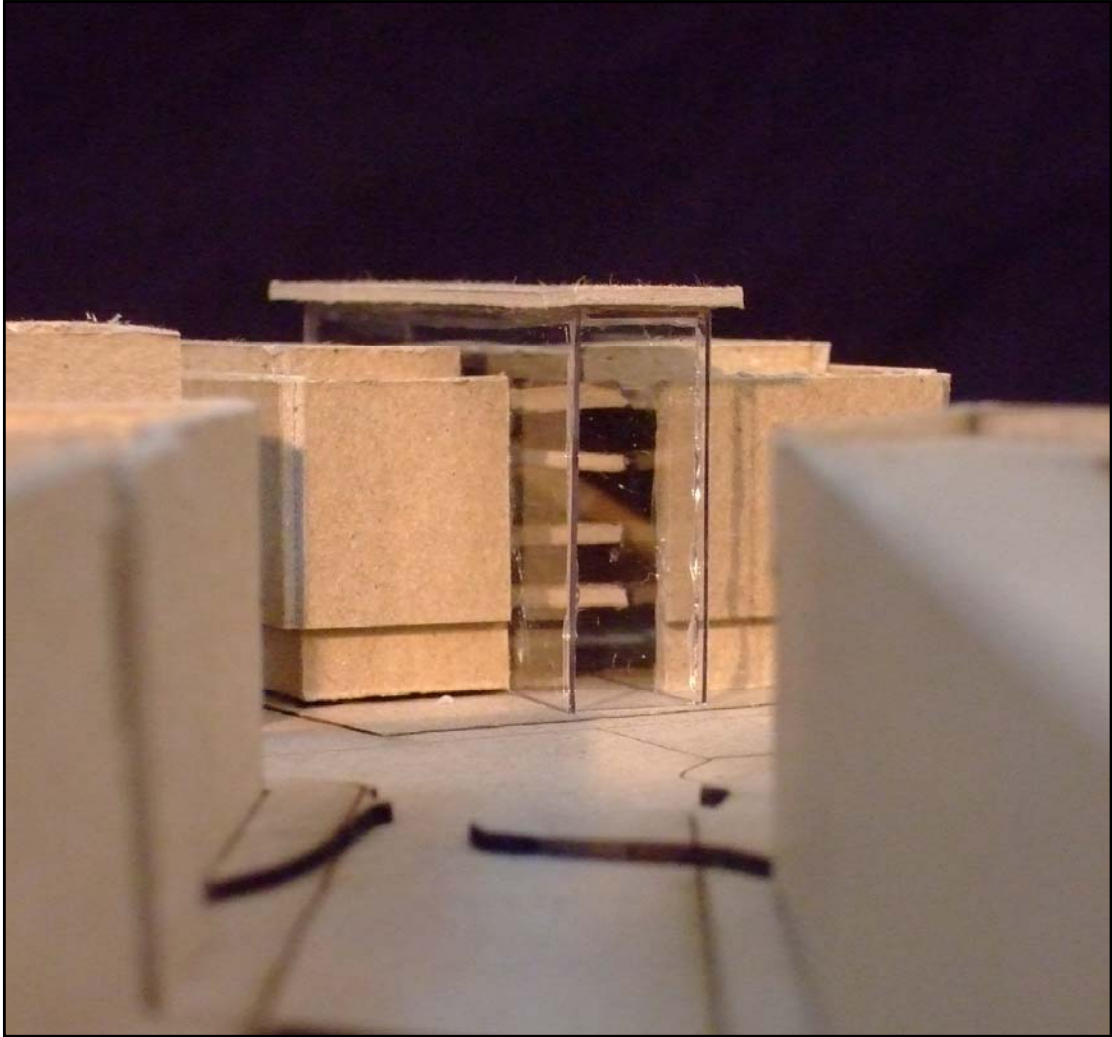


Figure 8 Model, view down S. Caroline Street

CHAPTER 6: CONCLUSION

This thesis presents a particularly difficult design problem: how can architecture be used to celebrate both immigrants, past and present, and Baltimore's resulting ethnic and racial diversity? The proposed building tries to solve this problem through many different means, each posing its own distinctive set of design complications. Through the combination of unique site conditions, a complex dual program of museum and resource center, and using architecture as metaphor, the building attempts to solve this challenging problem and create a rich learning experience commemorating the process of immigration for all who use its facilities.

The final public review of this thesis was immensely helpful, and the proposed design generated highly interesting discussion. Most of the discussion was focused on the central passage space that connects the two bar buildings and enhances the building's relationship with both the immigration memorial across the water and the major view corridor down South Caroline Street. The jury questioned the introduction of the stair in this passage space, commenting that this move detracts from the space's clarity and purpose. One juror questioned the relationship of the passage to both the street and the water, adding that perhaps the gesture to the street should be different than that to the water. One way of accomplishing this would be to crank the glass passage entry piece so that it more directly related to the street and its corresponding movement zones. However, this move could potentially disrupt the strong clarity of the building's diagram. Further discussion advocated keeping the glass passage as a rectilinear piece, but intensifying its composition so that "it is more

exciting” and dramatic. As the dialogue continued, one juror pointed out that the glass passage could be read as an interior pier, further referencing the process of immigration. This concept could be expressed in a variety of ways, including using wood for the floor material.

The discussion gradually shifted from the role of the passage space to that of materiality and representation. The jury advocated further exploration of materials and façades. The façades of the building could make better use of layering techniques to create a dialogue through concealing and revealing different elements of the building. One juror suggested strengthening the elevations by literally using the zinc paneling as a “legwarmer” surrounding the brick walls. The jury also raised several good points about the choices made in representing the building. One juror pointed out that the by rendering the context as white in the exterior perspectives, the material relationships between the proposed and surrounding buildings could not be readily discerned. The chosen views and oversaturated color of the interior perspectives did not accurately express the intended drama of the space.

Overall, the discussion generated at the public review was truly significant and valuable in further developing this project. The discussion raised awareness of several missed opportunities that could have been explored throughout the project. For example, the building’s diagram is very strong, but it should have been challenged more throughout the investigation of the building experience. While the thesis’s objectives are very honorable and the diagram is very clear and powerful, the final design proposal does not fully take advantage of previous research and therefore the building does not fully construct the intended experience. Many challenges were

met throughout the design process. Finding a functioning circulation system was one such complication encountered. This problem was highly complicated as the building needed to reconcile the two different program elements of museum and resource center as well as connect the two separate bar buildings. Finding an appropriate circulation system was further complicated by issues of egress, security, service, and the complexities of private and public spaces dictated by the program, as explained in chapter four.

The design process undertaken throughout the year was valuable in that it shed light upon many important architectural lessons. The thesis revealed the necessity of a good relationship between architect and client. The museum is a highly complex program, and the process clearly showed how vital good communication and understanding between architect, client, and exhibit designers truly is in order to develop an exceptional and cohesive building. One missed opportunity throughout the design process was not meeting with any potential clients, such as a member of the Baltimore Immigration Project, or perhaps speaking with an exhibit designer. Another significant lesson learned through the design process, was the notion to take an idea and have it permeate all parts of the design from overall concept down to the minute details. In this project, the building's narrative about the process of immigration is not fully instilled in all parts of the design.

If the thesis could be further advanced, the exhibits and installations need more exploration. For example, the proposed building design is essentially forcing the exhibit designer to bifurcate the museum displays, which could potentially create a very exciting dialogue about the process of immigration, such as 'where I've been'

vs. 'where I've come'. Furthermore, the thesis could explore different lighting techniques to illuminate the installations as well as interactive hardware commonly used in modern museums. Finally, the building's tectonics and material choices need extra investigation in order to further develop the meaning and symbolism embedded in the building and its external connections to the city and the water, as well as its internal connections between the two bar sections.

In conclusion, the research and work undertaken to complete this project was a highly valuable process. The conversations generated throughout the design process were both dynamic and highly educational. While selected areas of the final design proposal would benefit from further exploration, the overall process of selecting and analyzing a site, choosing a suitable program, creating an appropriate narrative, and designing a building to accommodate the thesis's intentions, was a truly invaluable and rewarding experience.

APPENDICES

Appendix A: Resource Center - Potential Liaison Offices (as described in chapter 1)

Below are listed several of the multiple organizations dedicated to providing aid to today's immigrants.

Immigration Outreach Services Center at St. Matthews Roman Catholic Church

Provides immigration counseling and information regarding adjustment of status and naturalization. Acts as liaison to connect immigrants with other Organizations that provide health care, education and employment services.
5401 Loch Raven Boulevard
Baltimore, MD 21239
410-323-8564

Baltimore District Office of US Citizenship and Immigration Services

Processes all immigrant and non-immigrant benefits provided to visitors of the United States.
Fallon Federal Building
31 Hopkins Plaza
Baltimore, MD 21201
1 (800) 375-5283.

Casa De Maryland: Baltimore Worker's Right Center

Works with the community to improve the quality of life and fight for equal treatment and full access to resources and opportunities for low-income Latinos and their families. Offers services for day laborers and domestic workers, as well as workshops and orientations on legal rights, and information and referrals on other issues such as consumer protection, debt forgiveness, landlord/tenant relations, domestic affairs, police misconduct and criminal matters.
6 North Broadway, Suite #1
Baltimore, MD 21231
(410) 732-7777

Catholic Charities Immigration Legal Services

Immigration Legal Services (ILS) provides low or no cost legal advice and representation in a wide range of immigration related matters. The program assists clients to obtain, extend, or retain his/her legal status or a family member in the United States.
430 S. Broadway Street
Baltimore, MD 21231
(410) 534-8015

Centro de la Comunidad

A community-based Latino organization which serves as an accessible, bilingual gateway into programs such as health, education, advocacy, employment, job bank referral database, housing, immigration, and other social services.

3021 Eastern Ave.
Baltimore, MD 21224
410-675-8606 / 1-866-872-3021

Education Based Latino Outreach (EBLO)

Offers various educational and culturally sensitive programs to the Hispanic community and the general public. Provides back to school supplies, computer classes, ESOL classes, and Spanish classes.

606 South Ann Street
Baltimore, Maryland 21231
(410) 563-3160

Hispanic Apostolate

Provides English as a second language classes, immigration legal services, health care initiatives, and workforce development.

403 S. Broadway
Baltimore, MD 21231
410-522-2668

Korean Resource Center

Offers English classes, computer classes, smoking cessation classes, cancer screening and education, youth internship and community leadership conference.

425 E. Federal St.
Baltimore, MD 21202
410-347-0311

Lutheran Social Services/ Refugee & Immigrant Services

Provides job counseling, training and placement to immigrants who have refugee, asylum or are a victim of child trafficking status.

3516 Eastern Ave.
Baltimore, MD 21224
410-558-3168

Maryland Latino Coalition for Justice

Promotes and advocates for human rights, civic participation, and well-being of the Latino community in the state of Maryland. Services include charitable, educational, literary, political, and social activities.

P.O. Box 39096
Baltimore, MD 21212
410-625-9409

Maryland Office for New Americans (MONA)

MONA plans, administers, and coordinates transitional services aimed at helping refugees become self-sufficient as quickly as they can. MONA service providers instruct refugees on life skills as well as prepare refugees for the American working environment.

311 W. Saratoga St. Suite 222

Baltimore, MD 21201

410-767-7514

The Academy of Languages

Offers a comprehensive range of language services, including individual and group language classes, translation, and interpretation services, plus customized consulting services.

20 S. Charles St, Ste 405

Baltimore MD 21201

410 685 8383

ENDNOTES

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- ² Parker Pennington, "Immigration Era, Part I: Port of Pleasant Landings," *Baltimore City Historical Society* 3, no. 1 (2004): p. 1.
- ³ Robert C. Keith, *Baltimore Harbor: A Picture History* (Baltimore: Ocean World Publishing Co., 1982), p.74
- ⁴ Dean Krimmel. "Making a Milestone in the History of Immigration," *Urbanite*. Issue 3. May/June 2004: 17.
- ⁵ "Our Mission and Goals," 2006. < <http://www.immigrationbaltimore.org>> (17 October 2007).
- ⁶ "Welcome to the Promenade," , Waterfront Partnership of Baltimore Inc, 2006, <http://www.waterfrontpartnership.org/promenade_plazas.aspx> (19 November 2007).
- ⁷"Our Brick Plazas," Waterfront Partnership of Baltimore Inc, 2006, <http://www.waterfrontpartnership.org/promenade_plazas.aspx> (19 November 2007).
- ⁸ Ehrenkrantz Eckstut & Kuhn Architects. "Baltimore's Harbor Point," 2007, <http://eekarchitects.com/portfolio_projects.cfm?ProjectID=48937&Region=2> (12 February 2008).
- ⁹ "New Morgan Stanley Project and Harbor Point Redevelopment," Honeywell Remediation and Evaluation Services, Honeywell Online Newsletter, Issue 2, January 2008, <http://www.baltimoreswannparkcleanup.com/_resources/pdfs/newsletter/E-Newsletter_issue2.pdf> (14 February 2008).
- ¹⁰ Dean Krimmel. "Making a Milestone in the History of Immigration," *Urbanite*. Issue 3. May/June 2004: 17.
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- ¹⁵ John V. Mutlow, ed. *Ricardo Legoretta Architects*. New York: Rizzoli International Publications, 1997, p. 38.
- ¹⁶ Susan Strauss and Sean Sawyer, ed. *Polshek Partnership Architects*. Princeton: Princeton Architectural Press, 2005, p. 12-15.

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