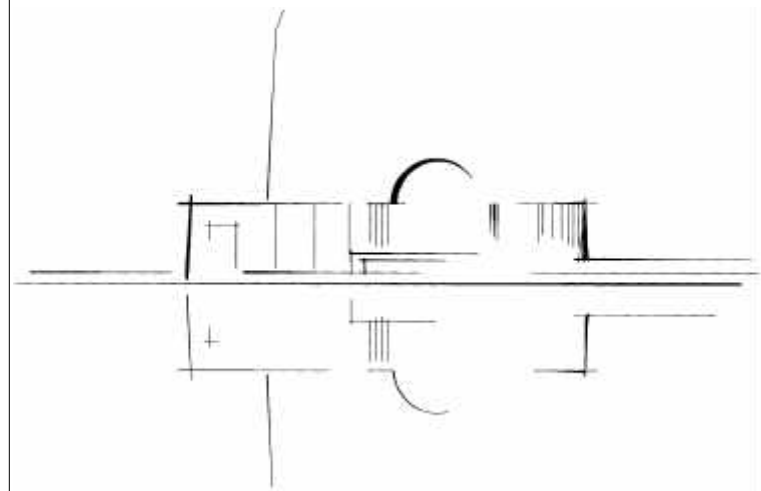


The Presidential Memorial Museum



by Juancarlos Lazarte

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Thesis submitted to the Faculty of the
Virginia Polytechnic Institute and State University
in partial fulfillment of the requirement for the degree of

MASTER OF ARCHITECTURE

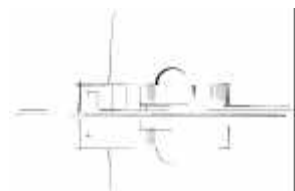
APPROVED:

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December 12, 1995 - Alexandria, VA



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Committee Chairman: Jaan Holt
Architecture

Abstract

The Project involves an architectural design for a facility located at the Tidal Basin on the Mall of the Washington District of Columbia. The Presidential Memorial Museum is a proposed facility to represent the presidential institution memorial and housing the exhibits of one of the most historical institutions in the country. The historical nature of the work represents the presidents of the United States, its artifacts, their collection exhibition and preservation of the objects and its meanings on the commemorated site of America's people.

The work attempts towards the integration of architectural theories about museum buildings, site constraints, programming and purpose to represent America's Democracy. The building itself intends to contribute the encounter of a spacial and a democratic experience.

The defined spaces and architectural geometry are organized around an urban-landscape framework with an architectural display.

The Presidential Memorial Museum is developed with a method of design that involves a personal discernment in working with contemporary architectural design and programmatic concerns to create an expectation of the presidential future learning the historical background while making efforts to achieve the articulation and compatibility required by the immediate ambiance.



Acknowledgements

Professor Jaan Holt, Professor Gregory Hunt, and Daniel Stuver - Architect
served as members of the thesis committee.

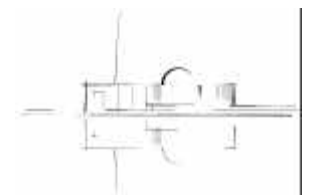
For personal contributions I thank

Kay Fanning
Osman Alejandro Lazarte



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Introduction

Washington D.C.

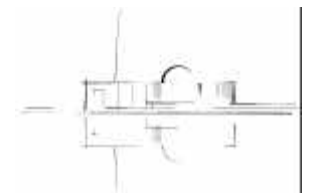
Washington is the city where you can see an ideal architecture of domes, obelisks, temples, towers.

Washington is more than just another city. It is a place of reciprocal views that conceive series of vantage points and visual references that reinforce each other along its carefully planned sight lines.

This city has been predicted, in the past, as the city that unifies its landmarks over vast distances, anticipating the speed and directness of the car in a plan that has been conceived over two hundred years ago. It was established under a plan proposed by Pierre Charles L'Enfant that took the baroque model of planning. Washington under L'Enfant's plan shaped the most ambitious urban vision for a city that definitely adopted the language of classical absolutism. It is in other words the appropriate to the nation's continental scope. However, L'Enfant plan itself provided the most powerful inspiration of efforts to extend and reinterpret the original design intentions in the light of contemporary needs.

The modern city of Washington has emerged as the outcome of nearly two centuries of systematic city-building efforts. Washington is at this point the outstanding example of an American planned city and the symbolic planned capital city of the nation.

This perspective of Washington can clearly explain the nature of the city, its origins as planned city for future demands and for present needs. Like other urban centers Washington responds to national characteristics of mobility, leisure, affluence, and growth. Despite of the new urban demands, Washington, in terms of the future, looks for new urban goals. Responding to issues like environmental quality, to questions of social justice or the changes generated by the expanding metropolis of which it is the center, as well as by expanding urban functions and federal needs. All of these points will, in some way touched by describing, identifying and possible giving a solution to these later issues.



The Washington Mall

The original conception of the Mall was to provide a "public walk" in the center of the city linking the Congress House and the President's House through Pennsylvania Avenue. Later, and according to L'Enfant plan gradually grew toward the actual entire space south of Pennsylvania Avenue. The Axis of the Capitol and Washington Monument is clearly defined by an expanse of undulating green a mile and a half long and three hundred feet broad, walled on either side by elms, planted in formal procession four side by side. Bordering this green carpet, roads, park-like in character, it stretches between Capitol and Washington Monument. While below the elms one may walk or drive, it is protected from the sun.

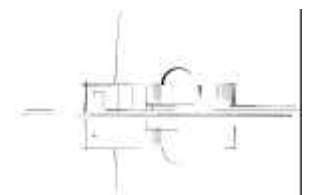
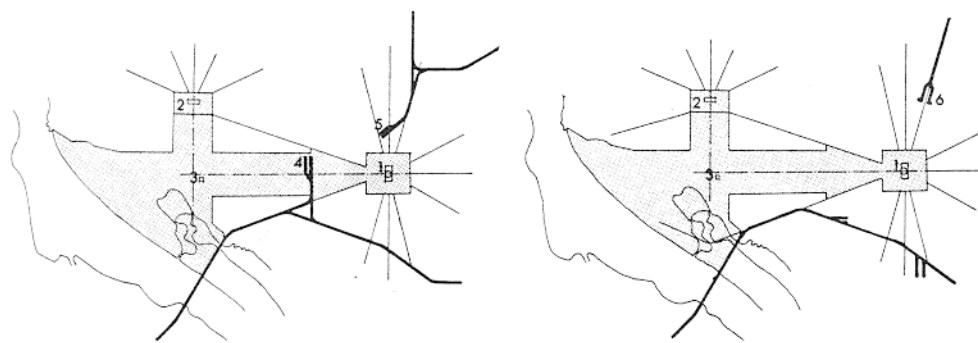
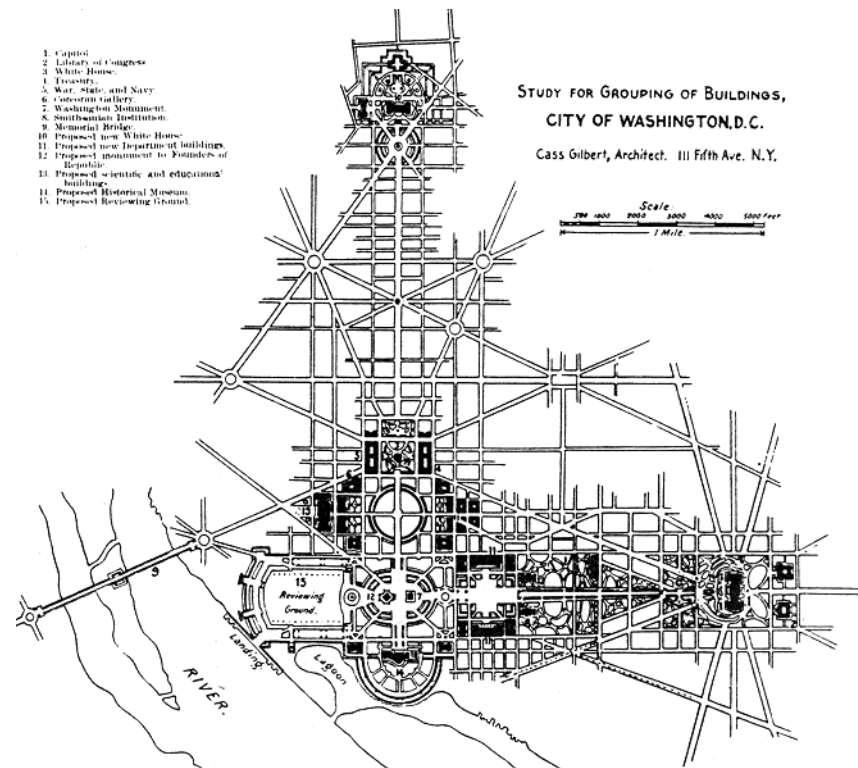
The streets leading southward from Pennsylvania Avenue are to cross the Mall at their present grades with no attempt to exclude street car and other traffic or to hide it. Indeed, the passage of street cars and groups of people give needed life to the Mall.

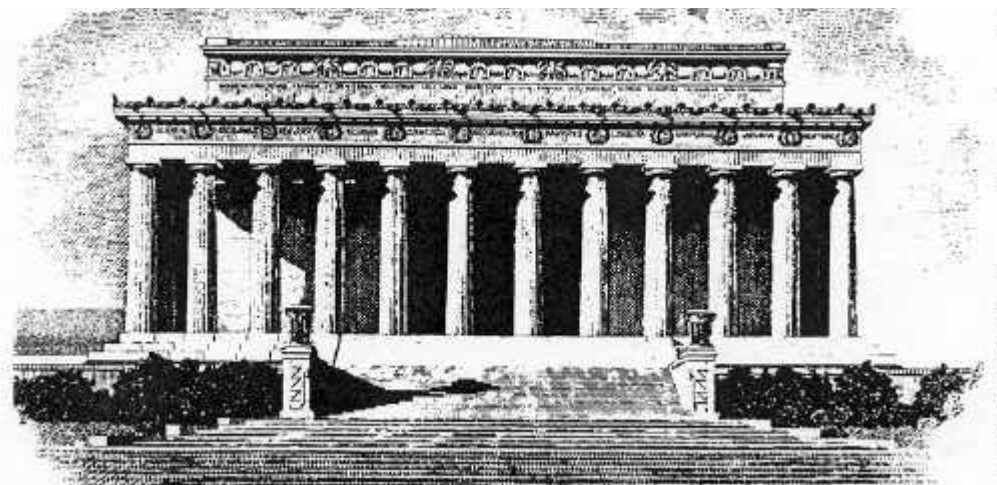
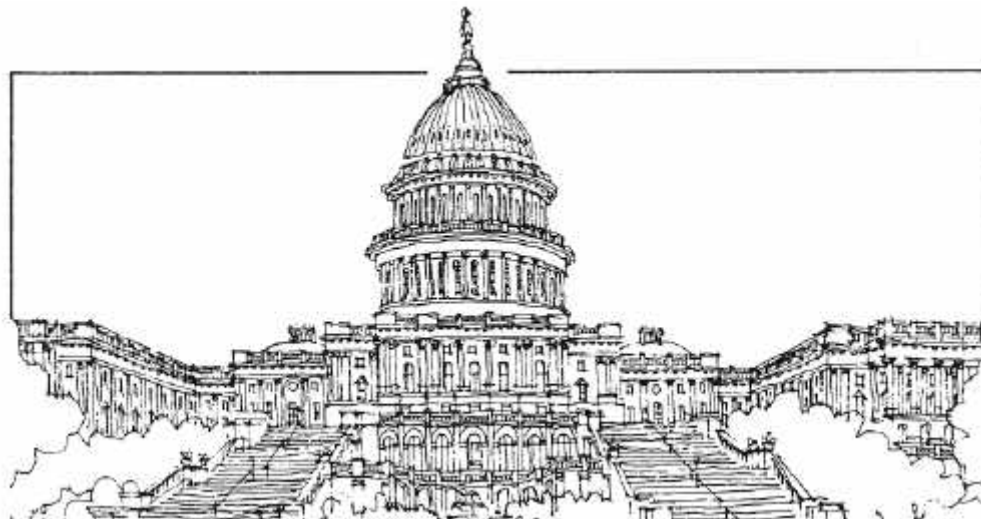
Capitol - Washington Monument and Lincoln Memorial Axis

The axis between Washington Monument and Lincoln Memorial has a different pattern, because the Washington Monument division. The area extending westward for a mile from the monument to the Lincoln Memorial has a special and particular treatment. From the monument garden westward a pool of almost half long of the axis leads to a platform of stairs that conduct toward the Memorial.

The white and columned Lincoln Memorial plays a key role in Washington monumental composition, as a counterbalance to the Capitol giving to the Mall the appearance to be completing the east-west axis.

The pool between the views from the Memorial toward the Monument introduces into the formal landscape an element of repose and great beauty. The reflections of the Monument on the water of the pool increase the sensation of the main axis, becoming an imminent gate to the park system of the District of Columbia. The pool is bordered by stretches of green walled with trees. Actually these tree's walls separate the new





conception of park service memorials, Vietnam Memorial and Korean Memorial.

The Vietnam Memorial remains aside to the axis as an element that seemingly completes the quietness of the giant space roomed in the Mall, It emerges as the opposite out of scale space, generating a sensation of human scale.

Vietnam Memorial is quiet, deep and dynamic and moves people through the "wall" from the past reality to the actual reality in a sense of physical and psychological emotion.

When I mentioned the opposite out of scale of the Mall I referred to the problem that comes out when people perceives the lack of human scale

in the experience of walking through the mall.

The sensation of feeling in a place that is too big to possibly visit in a day is almost unrealizable, because the distances between the principal monuments. But this is not really the problem, the problem is seized when the spaces "in between" are not filled by similar attractions, but in a scale that cannot challenge the Washington-Lincoln cenotaphs and obviously with the Capitol. Is totally evident that the museums and buildings located along the Mall are in a way completing that function, but the Mall is still overwhelming the human scale.

In the past like in the present, a lot of people interested in giving a solution to this conflict of scale, have studied and researched. Concluding with series of solutions some of them appropriated and implemented and others totally rejected and criticized.

The point is that any solution is a very delicate matter, because the historical gravity of the city nationwide and the symbolic and sacred significance.

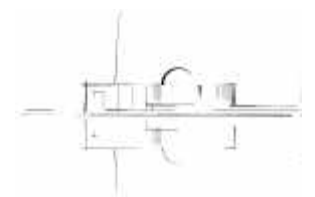
Another factor is the political influence in taking decision about the Mall's improvement is not just fundamental to accept any modification to maintain American heritage, but essential to preserve the symbolic and esthetic of this inestimable place of American history.

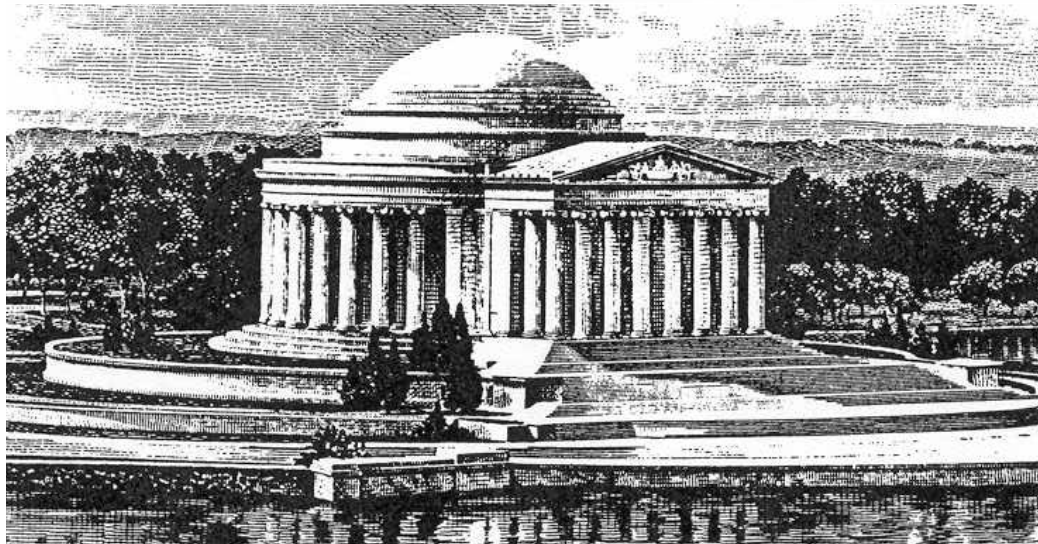
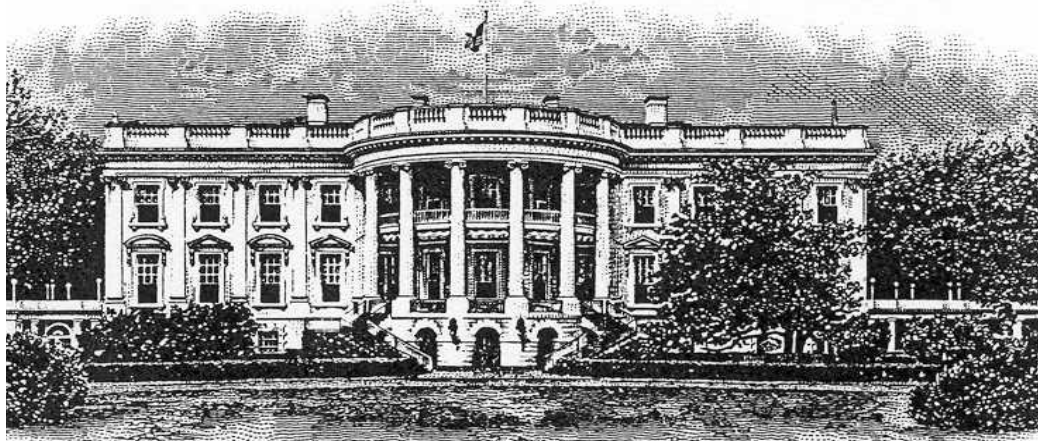
Then, the solution to these sometimes demands or sometimes motivation to give more options in recreating people, honoring personalities or events are extremely fragile to convince people and institutions about materialize physical episodes. But, it is possible that appropriate locations of physical events can transform the Mall in a more dwelled area for recreation and historic information.

The White House-Jefferson Memorial axis.-

The Thomas Jefferson Memorial, sits serenely at the southernmost tip of the Washington Mall. It completes the great mall envisioned by L'Enfant, even though the L'Enfant's plan doesn't show a site for a Jefferson Memorial, and subsequently reformed by the McMillan commission.

The Jefferson Memorial completes the Mall, the heart of the city. It is paradoxical that a building located in a watery location (Tidal Basin) can influence in the balance of the Monumental locations of the Mall, but physically is determinant to address the proportion and symmetry that characterize the whole mall.





Apparently the design requirements for Jefferson Memorial were suggested to have an open memorial to permit views from the White House south to the Potomac.

It permits a clearly unification of this southern part of the cross-axis with the rest of the great central composition.

Buildings built in the intersections of 17th and 16th street and Constitution Avenue seems to be the architectural framing that serves to reinforce and define the axis of the White house south of the Mall to what is the location of the Jefferson Memorial.

The first impression of a problem is that Jefferson Memorial - White House axis is interrupted by a not well done formal treatment to the

Washington Monument terrace and gardens, because the simplicity of the actual treatment. In reality it is almost not perceptible, because the fabulous scale of the monument and the attractive and influential axial views on the sight.

The intention of urban-axial planning definitely determines that the Washington Monument cross-axis point creates a moment of great expectance in the ordinary observer, but the discovering of the sight almost frustrate the expectancy of the observer, in a way, because there is not a formal physical tip to stand or stop to looking on the moment and enjoy the perception of the symbolic of this particular spatial point. It is repeated along the southern part of the axis, but not on the northern part between Washington Monument and the White house, where the ellipse is located.

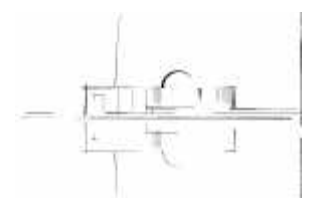
The ellipse seems to be a plaza surrounded by trees and buildings. Develops a characteristic of several functions and serves to congregate people in special occasions. It contributes to originate a series of changeable scenes giving to it an ideal use of the space that the Mall needs, but not necessarily with the same function.

To provide a counterbalance part on the southern part of the axis, improving the function of the space, between the Washington Monument and Tidal Basin edge, where the Cherry Blossom trees are located could be accurate to plan some sort of Park service oriented facility that can transform the image of an empty space without effect on the immediate environment.

The present image of these symbolic monuments and places inside the Mall must give to the axis an intent of providing an overall unifying theme and character which might be able to support and remove the inconsistencies of the overwhelming human scale.

The intention must initiate to eliminate the inconsistent treatment of landscaping, walking and sitting areas trying to create a visual and physical environment elements that would provide a meaning of human enjoyment.

Historical context produce the potential concept of creating a Park Service oriented building that contribute to the approach of adapting evolving user and design needs to established streetscape, architectural and spatial principles.



SITE

Washington DC Mall

General Conditions - National Park
Memorial Park - Symbolic Park
Museum Building - Sacred Spaces - Open Spaces
Recreational Activities: Active-Passive

Diversity of Facts.-

Political Fact: Presidency
Social Fact: People
Economic Fact: Historic Periods

Conceptualization.- Design Concept:

To provide "public walk"
To fill spaces "in between"
To avoid the overwhelming "human scale"
To preserve the "symbolic"
To recreate "people"

To honor "personalities"
To dwell "areas for recreation"
To create "a moment of great expectance"
To congregate "people in any occasion"
To improve "the function of empty spaces"
To unify "the surrounding character of the area"

Project Alternative:

Urban impact:

Ground Plane treatment:

- Establish clean lawn areas edged by streets and major foundation plants (Cherry trees).
 - Provide important building entries and axial views.(Gates)
- Pedestrian Amenities:
- Install a pedestrian walk ramp along the whole facility.
 - Delineate pedestrian walk surrounding and crossing the building area as the landscaping area as well.
 - Create comfortable sitting to observe the exhibition areas
 - Open access to the diversity of rooms.
 - Separate the circulation patterns.

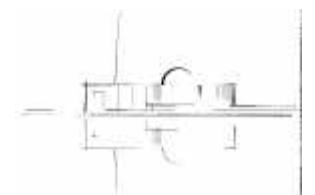


Park Service area

- Determine a physical - visual connection between existing memorials.
- Create areas to identify the building itself as a public landmark, park, plaza, garden, building, and architectural element as a component of historic symbol.

Urban Wall: Rising from the floor is the archetype of the wall, expressing the consciousness of separation and enclosure.

The Main wall that separates my building from the context and encloses the memorial and museum is the layer of information that cuts one space (the



Washington Monument- Jefferson Memorial axis) into two spaces. The axis and my Memorial - Museum.

The walls inside that are enclosed by the Main wall are providing the same sensation, creating in the inner space of my building the separation of spaces, functions and enclosed rooms. (Galleries, circulation areas) Memories of earlier times in history are deposited in the wall and also hope of the future.

The walls that form compartments give me some rooms and the spaces in between that form different functions. The joining of two or three walls are arranged to make a V-shaped enclosure and focus consciousness (Sloped hill and Auditorium, all circulation ramps and the Garden).

The walls working as functional vertical planes complete the idea of enclosure of interiors as bay windows, niches and shafts for mechanics.

Two or more walls working together as the parallel curved Main walls are guiding the attention to the open spaces at their ends. (Entry ramps, exterior ramp parallel to the Garden and parallel to the Sloped Hill.)

Architectural Element

Space:

- Externalize the interior theme to the immediate surrounding.
- Internalize the exterior influence in the building character.

Building:

- Coordinate materials and architectural elements with the sacred character of the mall.
- Provide a symbolic architectural element to perceive the unified experience of symbolism.
- Balance the sense of sacred past with a contemporary meaning.

Architectural Assumption

I assumed seven elemental forms in my building that I believe are in any building. They consist of: Floors, Walls, Pillars, Roofs, Space, Doors and Windows, and rooms. Some architects assume that ornament is another element that you can use in a building.

These seven archetypal building elements become tangible connectors to

the expression of form that I created here.

Floors I have three types of floors:

- Raised (The Sloped Hill, Galleries and Garden)
- Level (Plaza)
- Lowered (Garden and Stairs)

I used more raised and lowered to express the inner feeling of expansion and contraction.

Raised in the Sloped Hill and Galleries it expresses the sacred feeling of the ascension of the spirit of freedom that represents the person of George Washington with the Monument to his name.

On the other hand a I employed, a lowered, bowl-shaped floor plane to create a sense of gathering and Community.

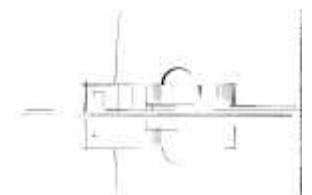
I mixed the sensation of the moment ("temple") on the sloped hill rose to a unique point of singularity and the stairs surrounding the plaza to draw people together in an experience of communal unity. I think raising and lowering the floors encourage these experiences in consciousness.

Pillars: - They are displayed as the structural forces that are supporting the roof through beams. Also supporting the galleries floors.

They are also creating paths along galleries and they are working as frames for windows and doors.

"The qualities of a site come not from what is actually there, but what is connected to it, through time and space, by our recollections and hopes".

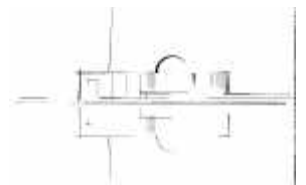
Charles W. Moore





The Context

The idea for a Memorial museum for Presidents of the United States deserves a location of similar caliber. The site at the ground of the nation's mall is compelling with the Capitol building, because is a fully functioning Shrine of Democracy, a place where the cries of the nation finds their ultimate expression. The site also posses challenges, since it is located, between the most famous memorials in America, Washington and Jefferson Memorials, and located among the most famous museums in the world, the Smithsonians.



Contextual aspects of the Site

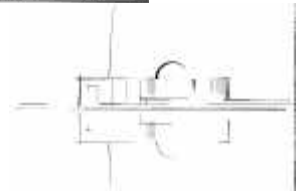
Formality

The Mall is an expression of formal French garden. There is a strong tendency in regimenting the landscape for a grand visual impact. Relative conformance centrality with the "intent" of the design, modulates diagonals from center to outside, creating an orderly interior space.



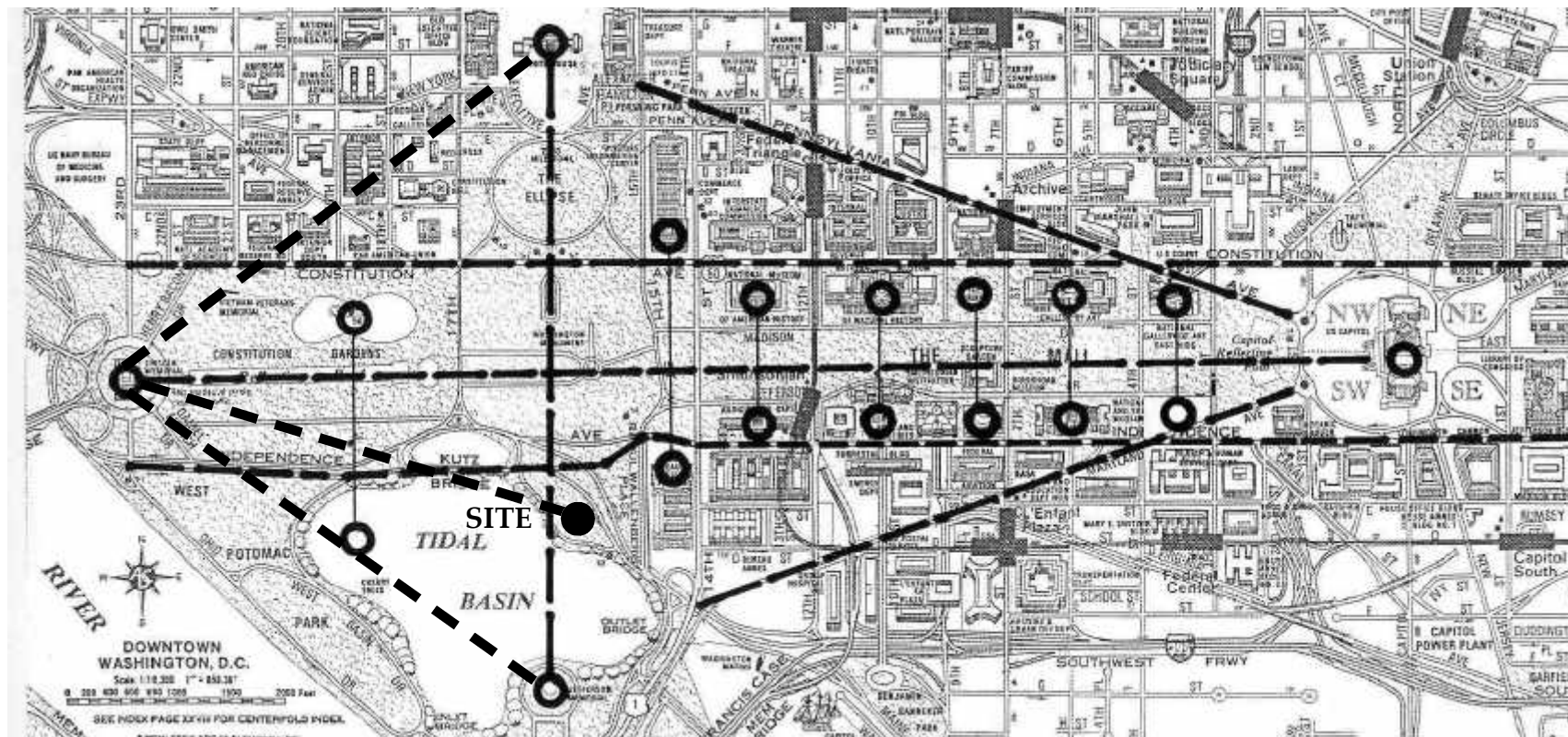
Monumentality

Each of the surrounding buildings was designed to be monument timelessness is evident in their choice of material. With the stoned facade as the ruling theme of the area, the stoned memorials surrounding were intended as an everlasting historical refuge.



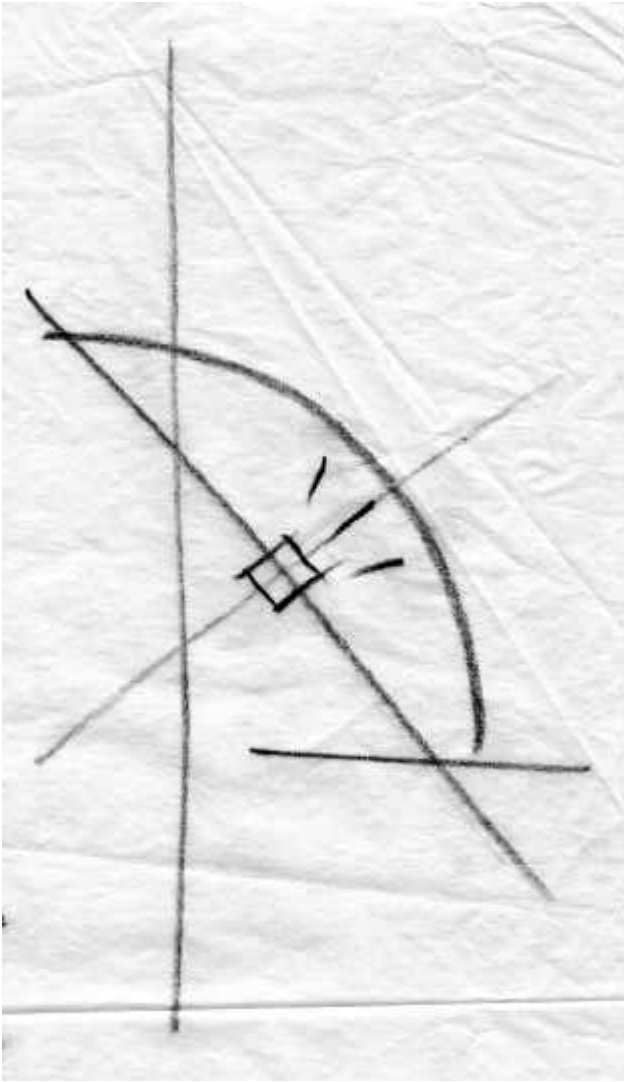
Asymmetry

The Mall follows a definite axis bounded by rows trees along of its sides. The designs of the building faces, the Mall reciprocation, which indicates a definite balanced juxtaposition of objects. Thus, perfect physical symmetry is not attained; perceptual symmetry is definitely the main idea to the building, as it is to the mall.

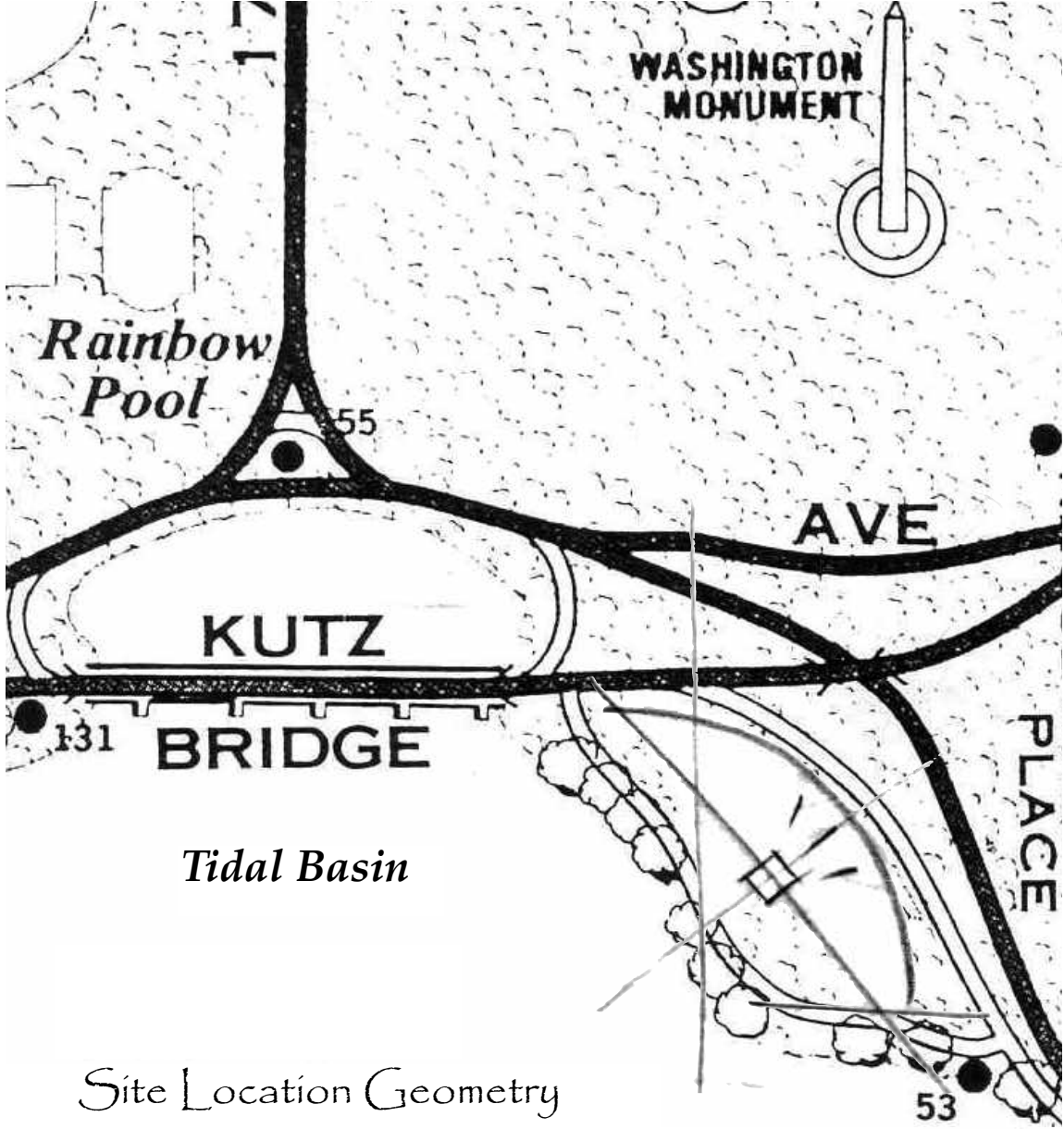


Geometry

A basic rounded repeated as a grid intersected by occasional diagonal axes. The rounded boundary of the site comes to break the direction of the axes between the White House and Jefferson Memorial, creating a centrifugal site plan. The site is on the south side of the Mall. The diffused northern light desirable for natural lighting comes from the direction of the Tidal Basin. Receiving the direct solar radiation from the south side, directly to the secondary circulation ramps is a prime factor in controlling the interior light quality.



Initial geometry



Site Location Geometry

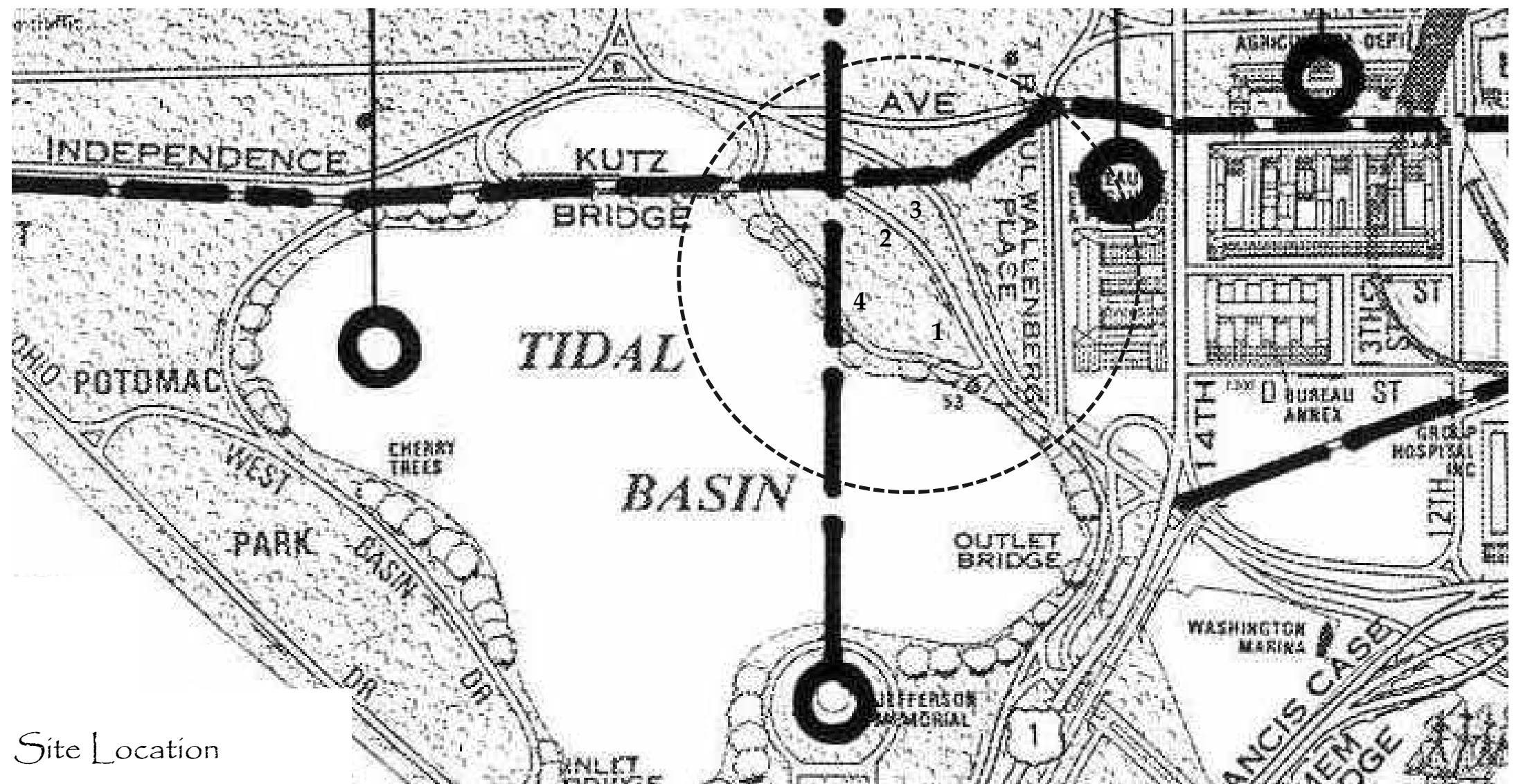
Traffic Pattern

Major vehicular traffic occurs on the east and north sides. The adjacent rounded street represent a major flow which is ideal to present the urban wall as an inclusive architectural device to emancipate the building from the city and including it as major urban element.

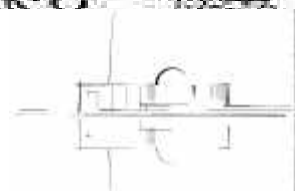
The pedestrian traffic is mainly concentrated on both sides of the building and the north (the side of the Mall), both of which are suited for pedestrian entrances.

1. Entrance connected to Tidal Basin
2. Rounding wall element as a buffer.
3. Major vehicular traffic.
4. Major pedestrian traffic.

The building shall be oriented towards the pedestrian sides. The rounded and centrifugal building elements shall address for traffic and direct solar radiation.



Site Location



The Program

Spatial proportions would strictly observe the capacity of the site. Aside from space economy, floor levels below ground shall create the critical accommodation for various functional requirements. The following is a set of proposed requirements:

Circulation

The system is expected to involve most of the facility through ramps, elevators, stairs, corridors, pedestrian, releasing unexpected "corridor rooms" serving as facilitators to interior and exterior rooms. Also includes vehicle entrances and required emergency exits as well.

Central Space

Primary exterior edge circulation, a place of general entry serving as exhibition and addressing to the interior. The release gets to and indoor sided "central space" reciprocating others in between central spaces, always bordering outdoor rooms and a exterior "central space" that incorporates views, connections, levels, buffers and a water element.

Exterior public visual spaces like "the piazza" intended for major events are a major attraction to the facility. Visual acquittance is decisive.

Exhibition Rooms

The room requirements for oversized materials is mandatory for vertical and horizontal set-ups. Weather protection and lighting for other critical materials requires a special set-up in order to control the indoor spaces or outdoor larger spaces.

Audio-Visual and Library

The Auditorium expects to be the most distinctive part of the interior facility. Secondary rooms, library and other rooms with auditorium's functions require special zones leading to such intendment. Visual acquittance is not decisive.

Souvenirs and cafeteria

Every floor within the facility must have a restroom and also should be handicap accessible. An specialized zone will be destined for Caffeteria and shops, easily accessible from the interior central space.

Speare Rooms

It is imperative that exhibit materials have storage space. A major portion of below-ground floor levels is dedicated to exhibit material storage and handling which shall adjoin the shipping and receiving area which exit out to a loading dock. Spear storage related to specific functions such as the central space, exhibit, audio-visual, restrooms, cafeteria, shops, and administrative areas are designed accordingly. Cookery areas and trash room must have direct access to the loading dock.

Administrative areas

These areas shall incorporate offices, conference room, work room, break room, and kitchenettes.



THE PRESIDENTIAL MEMORIAL

The sloped memorial

- Turns out to be uncovered (An outdoor space).
- It looks up onto the view toward the Washington Monument along the north eastern boundary.
- The borrowed view of the top of the hill to the West, far beyond to the physical boundaries of The Mall or even the city of Washington DC perceives from there the hills of Georgetown and Arlington VA and in between the Potomac River.
- The view across the water is always bounded by two lines of the combination modern, old buildings, natural places and the bridges crossing

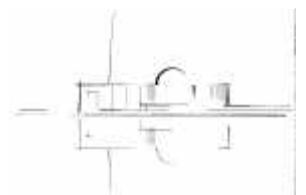
the Potomac River, but these are not solid boundaries; the bridges allow you to catch glimpses of trees and water beyond.

- This hill as an architectural device conceals true boundaries in conjunction with the wall and creates the illusion that the rivers extend indefinitely to the South and the west view, as far, perhaps, as the top of the wall against the horizon of the Chesapeake Bay beyond.
- The slope clearly de-monumentalizes the museum facade located aside the sloped hill, giving to the entrance a secondary function without losing the hierarchy of its function as an entrance to the museum building.
- Inside, a sloping auditorium and simple but complex ramps to enter and exit the room, give the structure a disorienting feeling of asymmetry.



The sloped memorial

The entry ramp-stairs and piazza



The entry ramp-stars and piazza (The connection between Memorial and Museum)

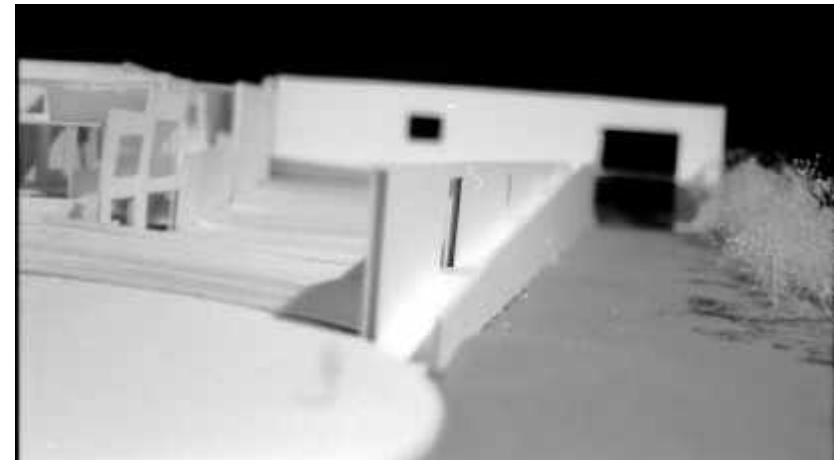
- Central focus of the entire building, from inside and from outside relevance. Provides a giant outdoor room that includes the Washington secondary axis with all the exterior elements of the actual building (Urban wall) with the Tidal Basin surrounding landscape.
- The stairs and ramps grant a phenomenal view in two directions, one inclusive providing a natural outdoor auditorium and one exclusive view that jog your memory to a spectacular classical building reception.
- Provides room for temporary exhibition and eventual room for performances and ceremony commemorations.
- Invites people vision to recall expressiveness of monumental emphasis, on the political and social monumentality of the immediate effect of history.

The President's Garden

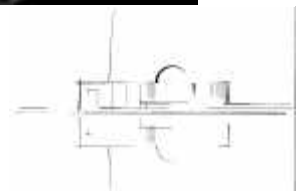
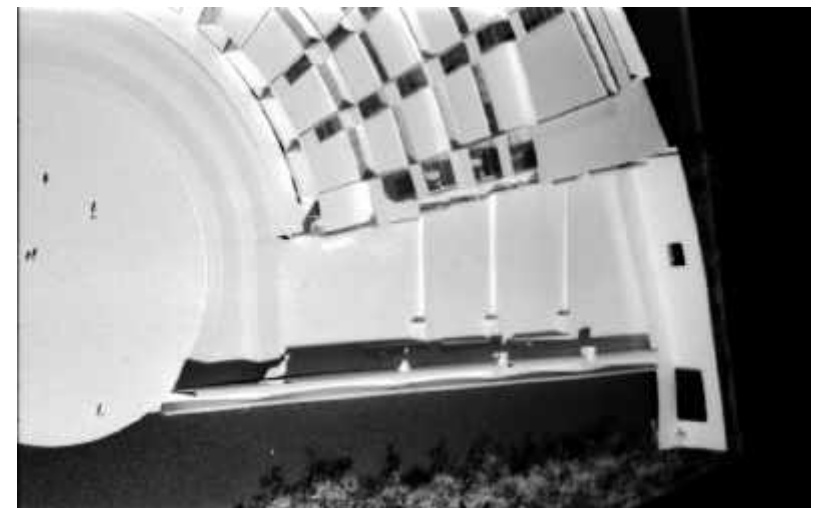
- Gardens are cultural forms designed to shape and contain nature.
- Garden is situated between nature and culture, idea and event, cause and effect.

As we reflect on the past, the garden is a singularly powerful record. As we live in the present, the garden is an essential partner. As we contemplate the future the garden is a metaphor that provokes unmeted insights.

- The garden speaks to our needs to create a new faith, to exercise power prudently and fairly, to make sense of a changing order, to express our cultural diversity and our personal creativity to provide a Sacred icon.
- Whether real or imaginary, the garden advocates a surreal space as the meeting of man, contemporary man and nature orchestrated by a set of morale, aesthetic and philosophical principles sustained by the Presidential Institution.
- The garden is a place to "be" focusing for presence and human activity.
- The garden is a place of freedom, offering people a feeling of freedom and provides an outdoor area for free movement.
- I see the garden in this project as unique art form, but not only a thing of beauty, but at the same time a functional passive architectural device.



Perspective views of the President's Garden



The Presidential Museum

The museum building (galleries)

- West entry to the building is from a piazza, with the main galleries on a lower and an upper floor distributed in three levels along the edge of the hillside.
- The swiping vista of the building from the center of the piazza is closed to the open space, but opened again with selected views between each of the three large gallery rooms.
- The circulation in between the gallery rooms are providing all services to the exhibition rooms like natural light (skylights), circulation, building structure and mechanical.
- The ceiling of a smaller space besides it consists of a see-through metal grid that also serves as the circulation floor of the gallery above it, also serving like the mechanical and devises service space.

Observation place

- Quiet zones for inner-most activities such as contemplation views in exhibition spaces, reading rooms and auditoriums and lecture rooms.

Lighting

- Utilization of natural light for viewing purposes. Spectrum of true colors provided by sunlight affects cost effectiveness.
- Utilization of artificial lighting serves for specific activities and general lighting.
- Artificial lighting defines the design intent. This kind of lighting shall provide for a sense of order and security.

Circulation

The museum function works essentially with the circulation system as the principal system. It assists the visitor to commute from one part to the next facilitating an order.

Central space

It integrates the spaces and collects them through a directional order access and visual release to it emphasizing the central space as an organized node that provides centrality and order to the building.

Floor Levels

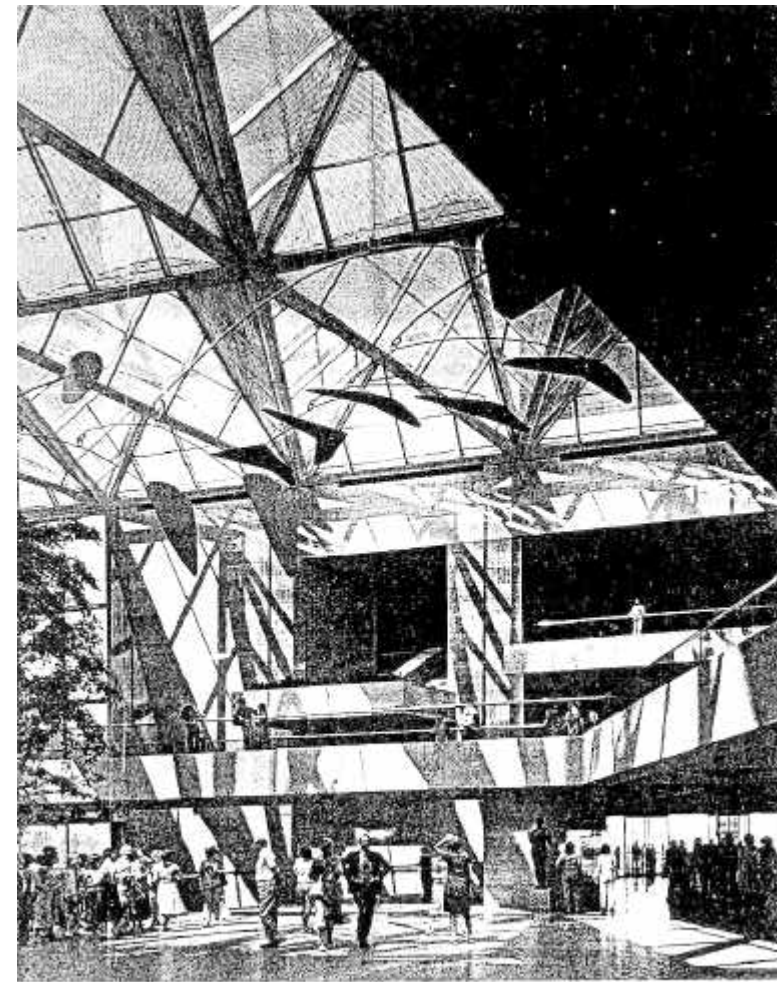
Large spaces are defined by the visitor's movement through useful levels that connect to each other within.

Visual Relief

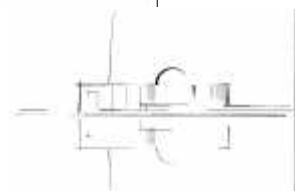
Panoramic walls issue the effort to introduce the notion of the outer environment beyond the interior spaces and viceversa.

Indoor Climate Control

Indoor climate is vital for users and for exhibition artifacts.



National Gallery of Art, East Wing, Washington, D.C., 1978



Recommended Design concept

Entry Sequence

The ground level informal entry ways lead visitors onto a unique experience of ramps and platforms from which they will find themselves carried away through escalators up and down to the exhibition galleries. The escalators ride transports the visitors through a series of spaces that are asymmetric and different levels. They route them to other exhibition spaces on all levels. Escalators and elevators are provided for an ascent and descent. The grand rounded ramp and diagonal ramps are provided for the ascends and descends to different stages and levels located in both sides of ramps.

1. Entry point
2. Main ramp
3. Stage spaces
4. Diagonal ramps and stairs
5. Elevator, typical.

Exhibit galleries

The exhibits are arranged according to a typical Presidents "running for office" process. The process involves stages and goals as described in the following:

- | | |
|-------------------------------|---|
| 1. Running for office | (Main ramp containing the bldg. itself) |
| 2. Stage and goals | (Diagonal ramps and natural lighting) |
| 3. Achievements | (Exhibitions and Memorials) |
| 4. Past, Present and Tomorrow | (President's Garden) |

Each one of the stages shall occupy a horizontal level building mass. The building volumes are further organized in a curvilinear fashion to reflect the activity of Great achievements of the American Presidents. The administrative portion of the building shall occupy a horizontal building mass which, due to its location, symbolically oversees the inclusion of the entire stretch of exhibit portion of the building.

Building configuration

Four are the major factors which help formulate the configuration of the design:

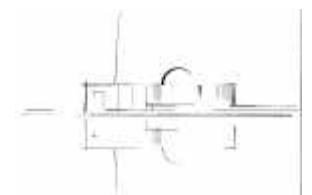
1. Outdoor portions of the central space
2. Indoor-outdoor portions of continuous spaces
3. Interior spaces
4. The site and cultural surrounding landscape

The outdoor Central Space acts as a primary attractor of the building, towards most of the interior and exterior spaces in and out of the building relating in definite manners. The indoor/outdoor character of the central attractor space recognizes the importance of connecting the activities in building hub with those that are on the surrounding mall. The site literally forces the urban landscape to a building with certain general outline which in turn is influenced to make up the interior and exterior spaces.

Circulation

1. Horizontal run
2. Vertical run
3. Entrances
4. Exterior Central Space (Outdoor room)
5. Interior Spaces (Lobby and exhibits)
6. Individual interior spaces

The access to the building defines the horizontal runs that meet the vertical connections throughout the building. This allows great flexibility to visitors for entering and exiting the facility. Access is abundant along the border and the edge of the building. The Outdoor Central Space also provides the visitor with a constant visual aid to navigate inside the building. Entrances are also directed towards the floor level of Indoor central space so that the newcomer is immediately given visual introduction to the overall circulation system. The circulation of the building being visible from the Outdoor and Indoor central space, ramps and stairs becomes an always horizontally view dimensional map for the visitor.



Sectional building

The building shall provide the visitor with varied spatial experiences as can be rudimentarily subdivided as the following:

- | | |
|------------------------------------|---|
| 1. Land open side | Washington Mall's landscape |
| 2. Terra firma enclosed side | Ramps and exhibition rooms (galleries) |
| 3. Underneath ground open side | Indoor Space, auditorium |
| 4. Underneath ground enclosed side | Administration rooms |
| 5. Perambulator at open side | Exterior ramps and stairs and Outdoor Central Space |
| 6. Perambulator at enclosed side | Interior ramps and stairs |
| 7. Vehicular open outside | Parking and vehicular access |

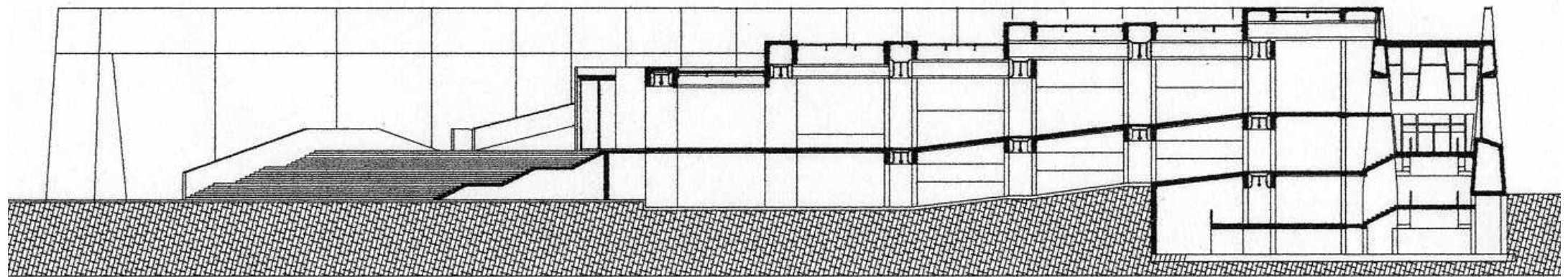
The below ground spaces are necessary for space economy and also for a fresh approach to spatial system. The open side of the building blends functions of the building with the landscape of the Mall. The enclosed side of the building provides the inward focusing facilities and also acts as an urban barrier along the vehicular side of the site.

Advanced sectional building

The following is a further definition of elements from the preceding subdivision:

- | | |
|--------------------------|--|
| 1. Above ground facility | Urban landscape |
| 2. Ground floor facility | Architectural element |
| 3. Indoor spaces | Interior-Exterior correlation |
| 4. Outdoor central space | Local Open Space - Urban space correlation |
| 5. Expression shield | Building Image attraction |
| 6. Axis | Historical and urban balance |
| 7. Radial-rounded | Architectural Space order |

The shelter emulates a waving element that grows itself from the central space towards the buffering wall. The shielded spaces take on certain specialization configurating the border of the central space. The central space becomes an outdoor central space as it progresses towards the surrounding Mall, Tidal Basin and urban context itself.



Presidential Memorial Museum Building Section



Physical Geometry

The connection reflecting the site between Memorials, city roads, the immediate layout and the Tidal Basin expression it's a mixed geometry that expresses a continuation of the water waves ending in and rounded perimeter of the urban wall. Therefore, limited by the extraordinary axis of the most celebrated Memorials and Institutional Building (White House) outside the National Mall, creating an extraordinary visual connectedness. The spatial economy of the building utilizes the maximum outline for its urban park border. This molds the building into a simple semi-circular assymmetric geometry which has the capacity of providing abundant opportunities for design elaboration while still staying within a milieu Memorial park-museum. A building language influenced by the surroundings that focus in the obvious design vocabulary of the national Mall.

Spatial Primary Circulation

There are certain alterations imposed by the site giving rise to the following design elements:

1. Curvilinear Perimeter geometry
2. Primary and secondary entrances.
3. Central space
4. Radial or diagonal circulation
5. Axis circulation

Building geometry configures the horizontal primary circulation of the building. The axis circulation starts to help definite certain borders for the central space to the inclusive radial accessible lines. The primary entrance to the building is an urban element which doesn't require a formal facade. Secondary entrances shall naturally stroll towards the central space or central space toward the diverse secondary entrances.

Finish Material and structural System

A collection of oversized masonry blocks conected by ramps-bridge-corridors framed with vertical steel and steel rounded beams are the primary load carriers chosen for flexibility contributing to easy construction. Hence, it controls desired effects of material longevity in the interior and exterior surfaces requiring diverse high tech systems.

The modular system will provide the most flexibility for access, stability and utility to the building which is a contemporary structure. Vertical load points and horizontal members span the distances achieving the desired configuration of the facility facilitating a simple system that supports glass enclosures.



Fine Arts Museum, Atlanta, 1983



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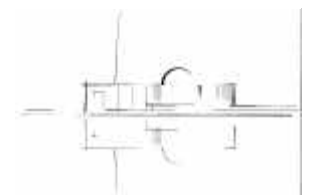
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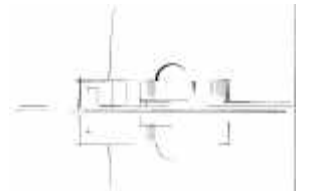
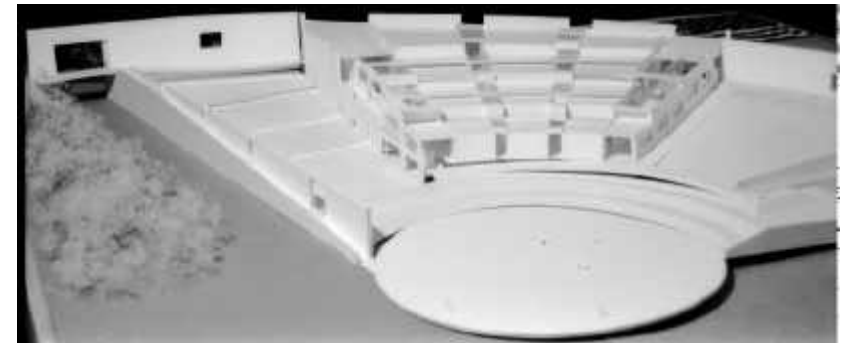
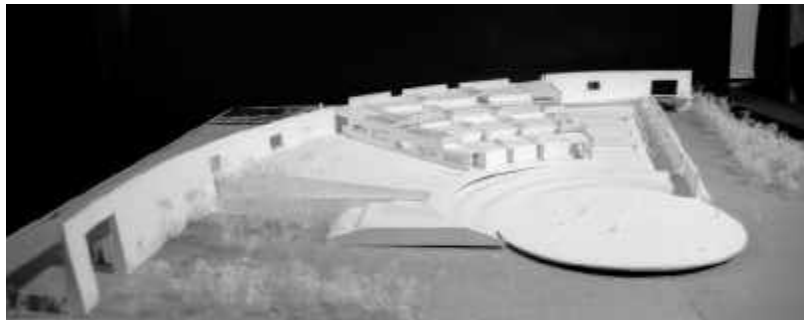
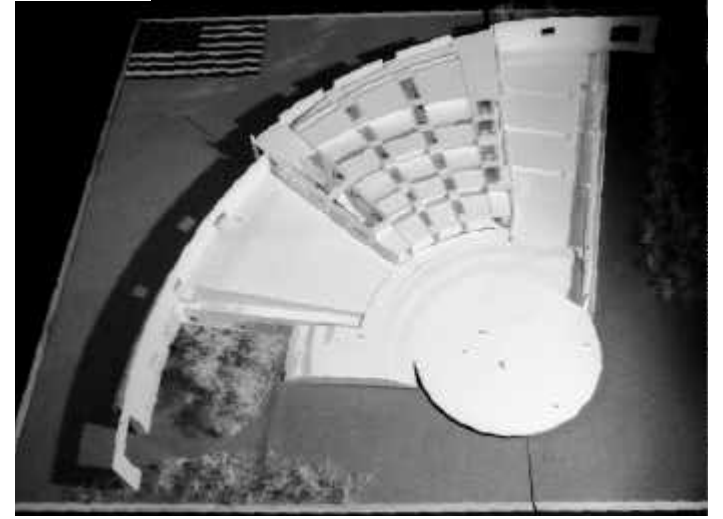
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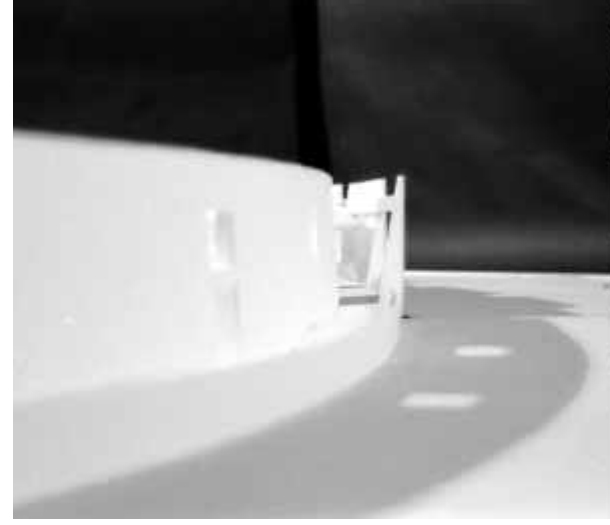
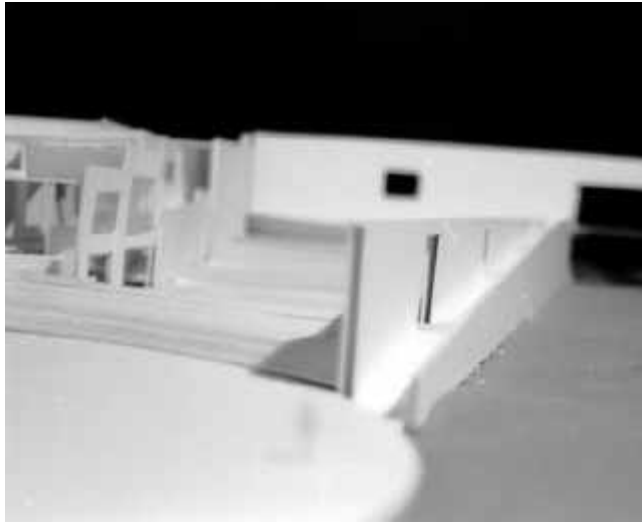
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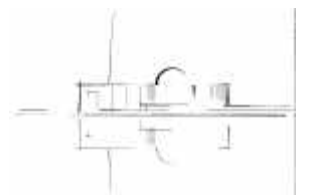
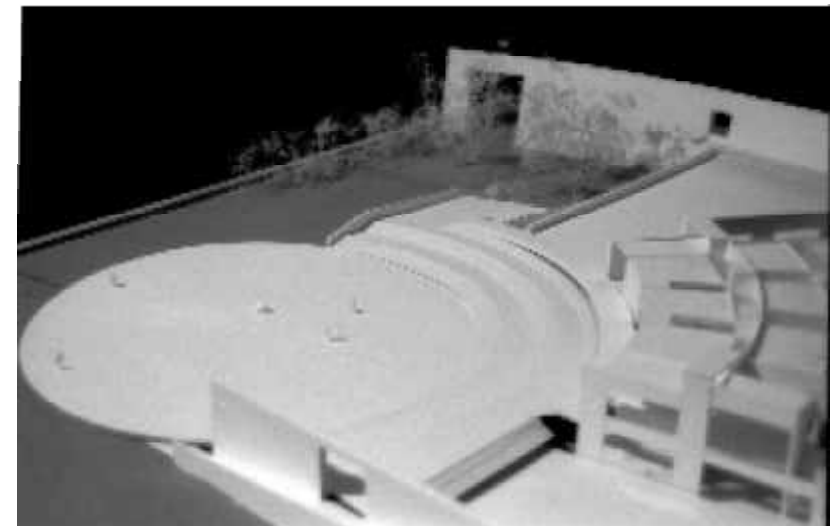
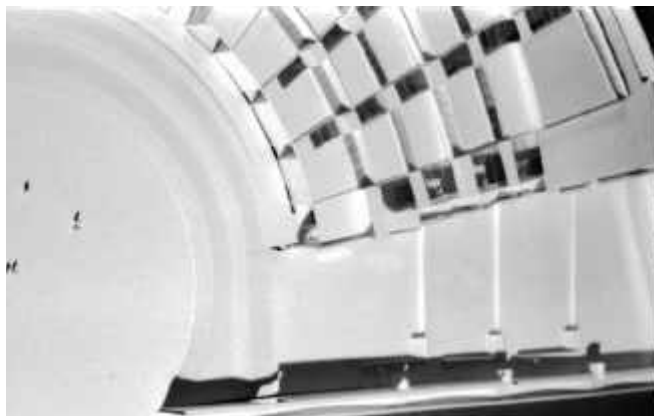
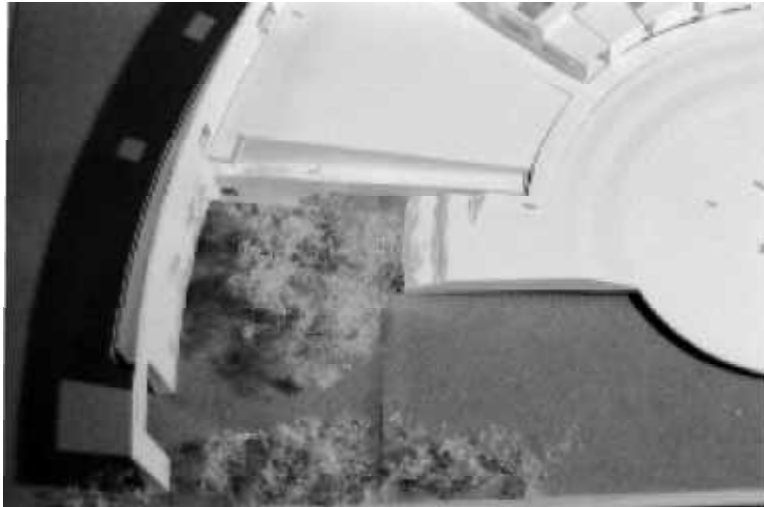


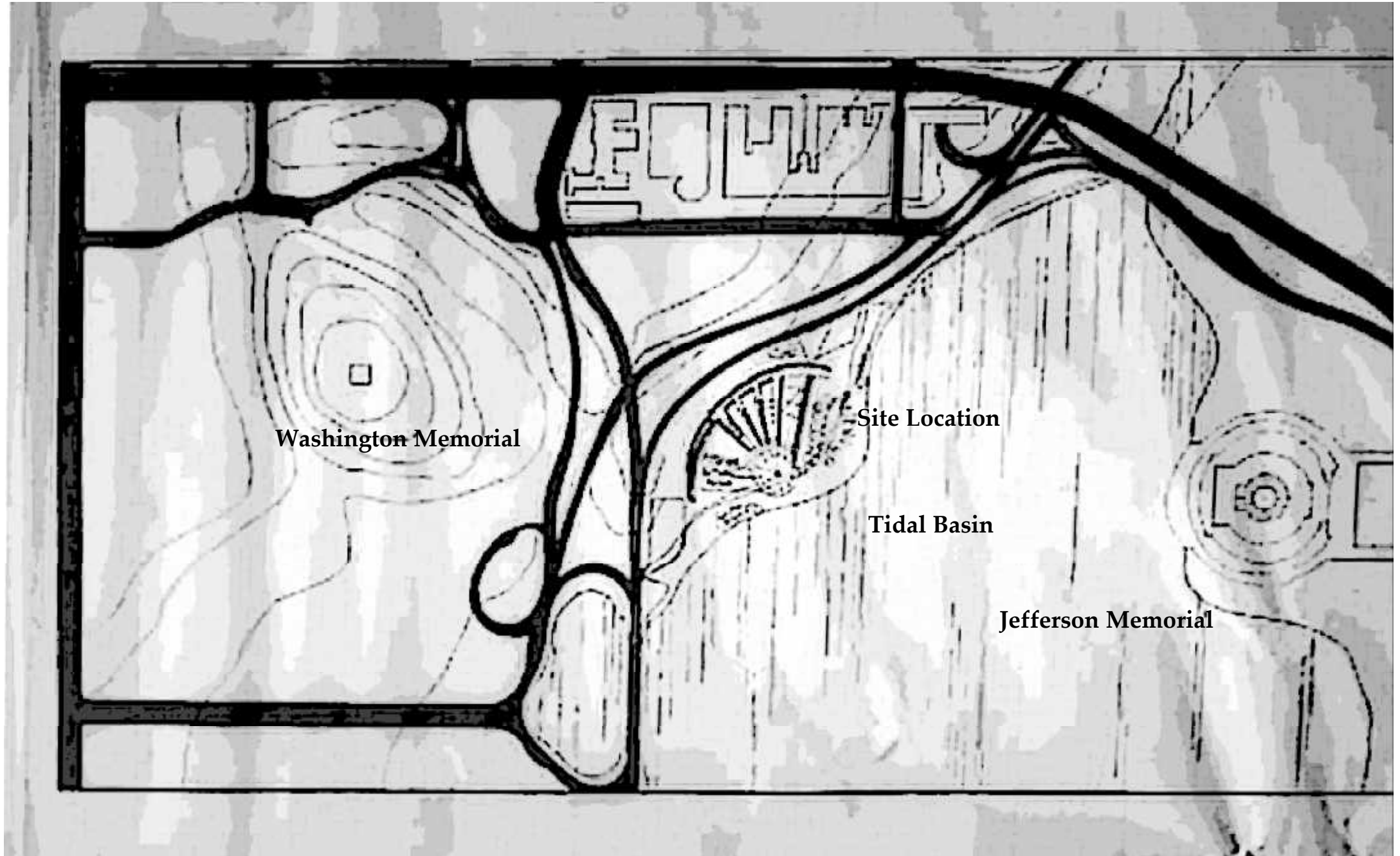
Model Views



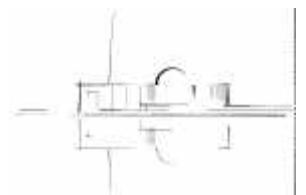


Model Views

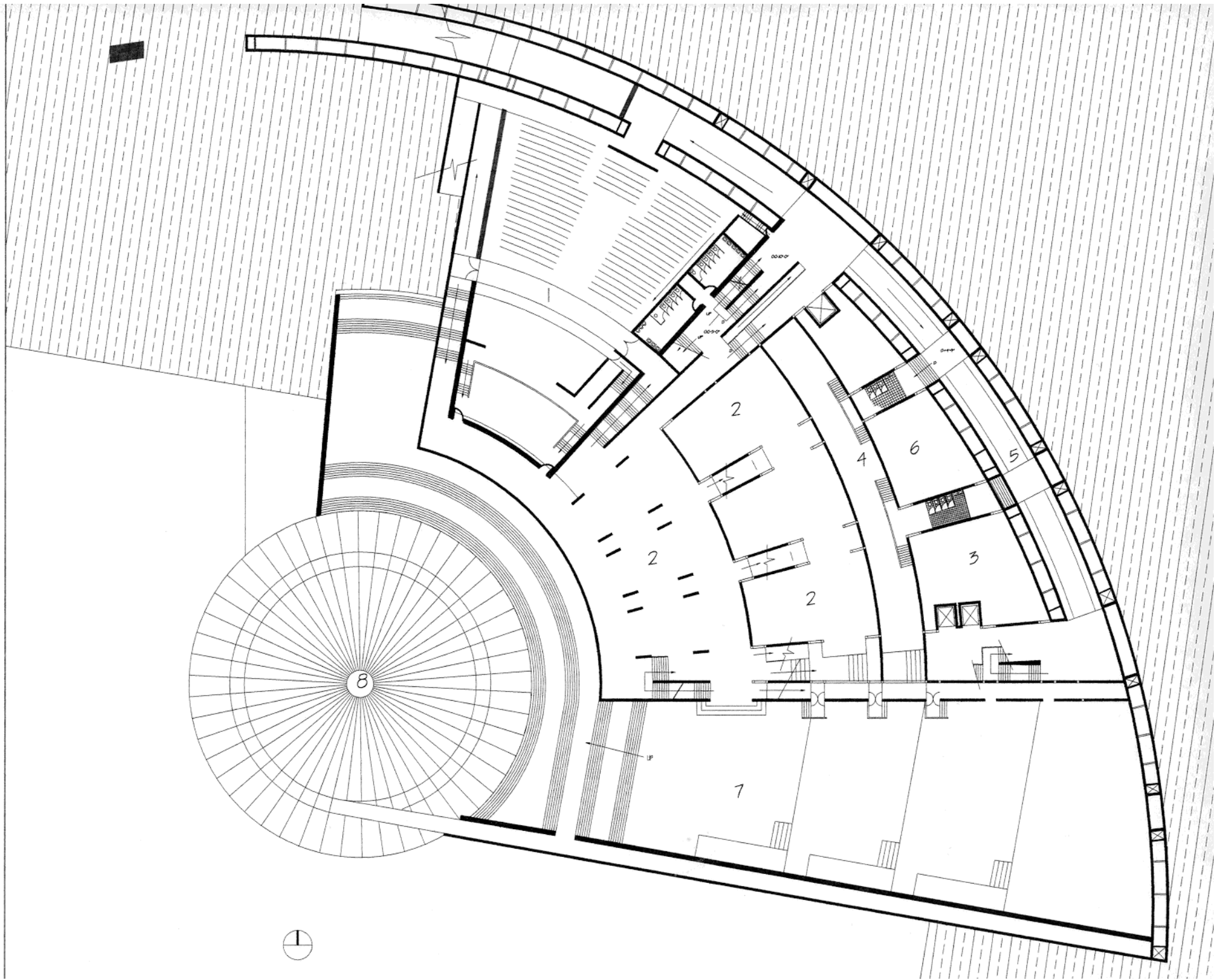




Site Plan

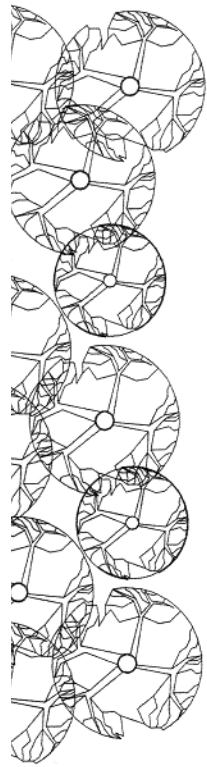
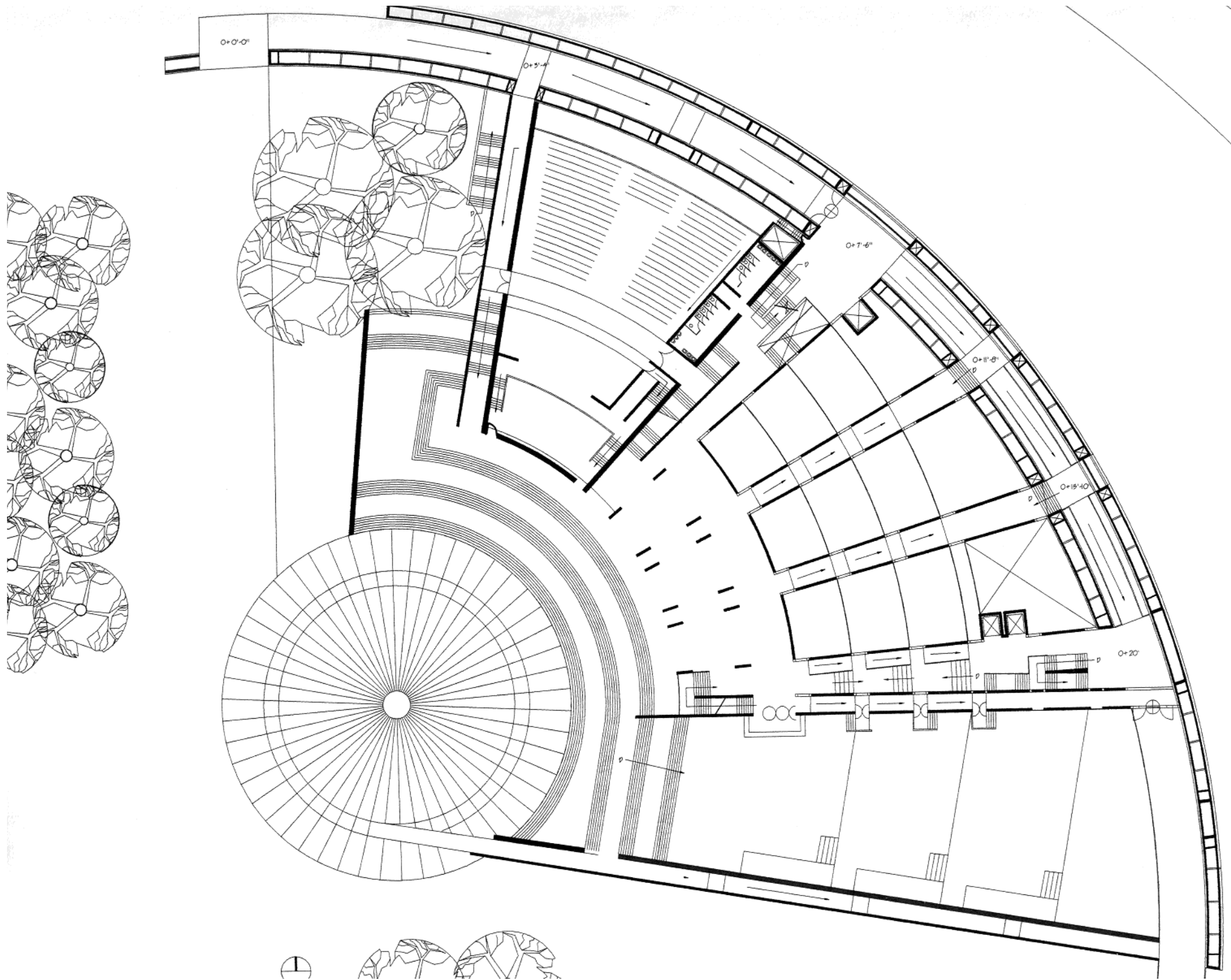


1. AUDITORIUM
2. GALLERIES
3. RESTAURANT
4. CAFETERIA
5. RAMP EXHIBITION ROOM
6. MECHANICALS
7. PRESIDENTS STATUES GARDEN
8. FOUNTAIN

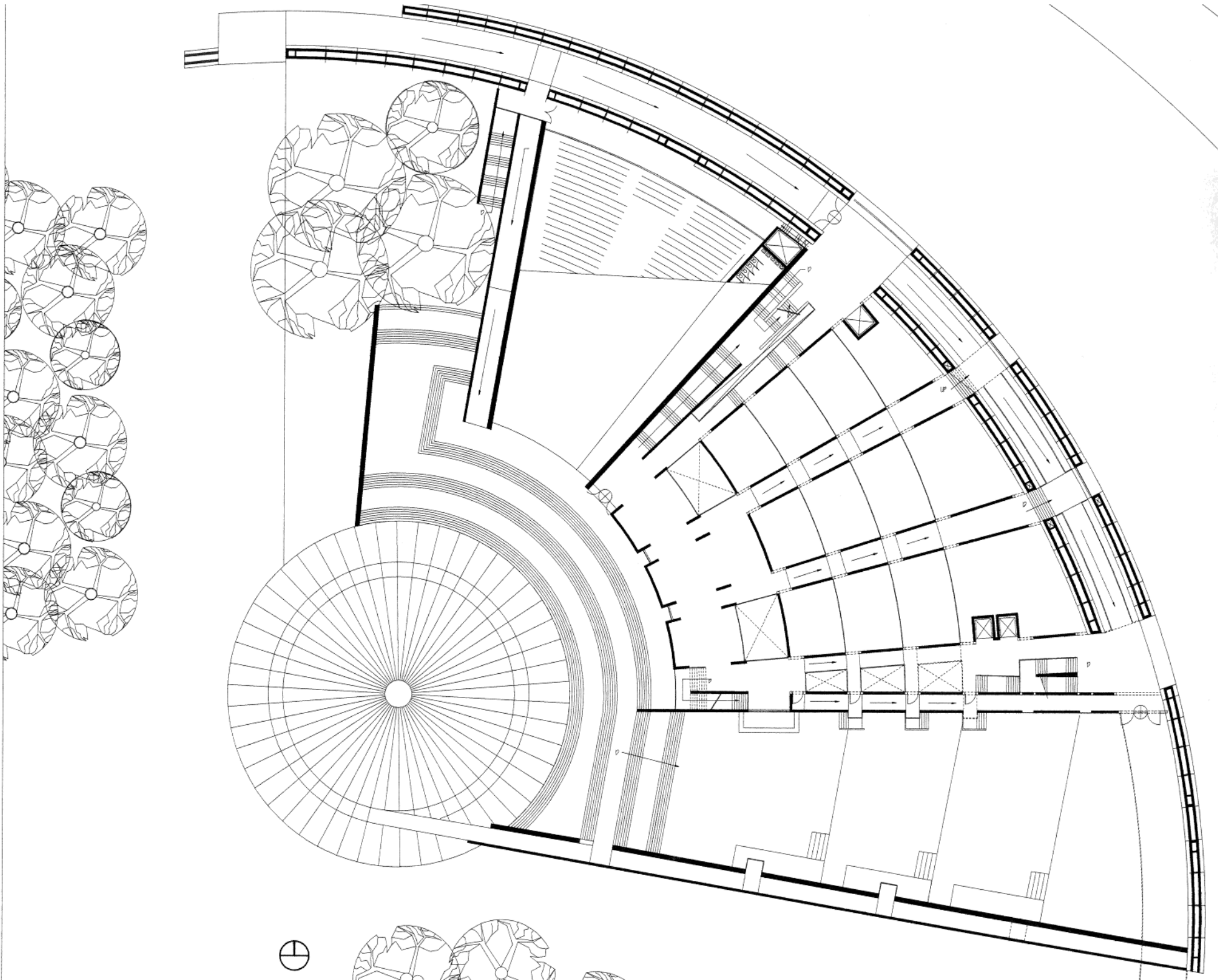


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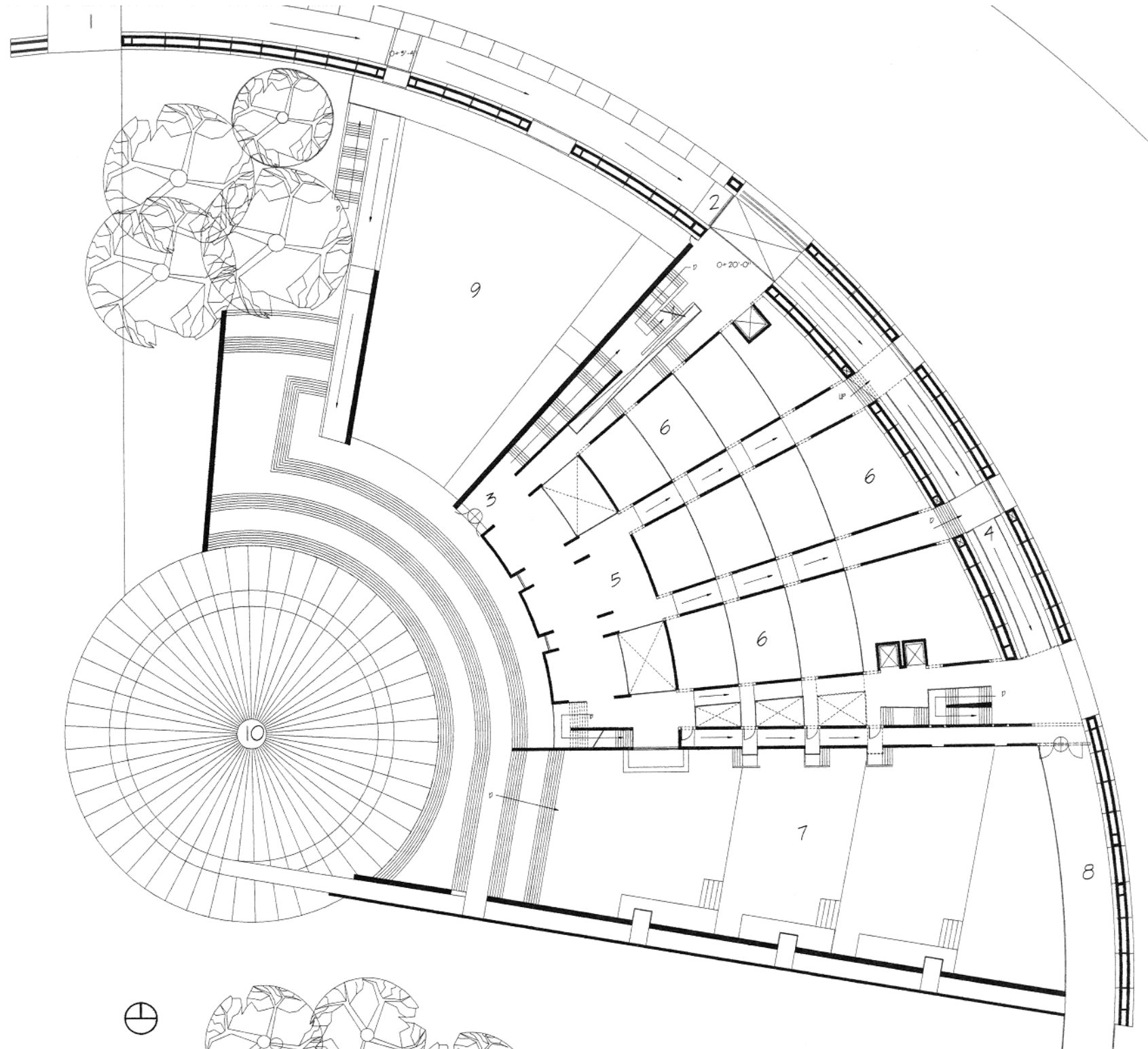
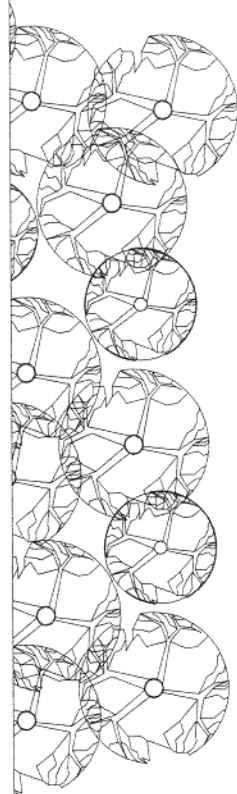




ARCHITECTURAL
CONCEPTS

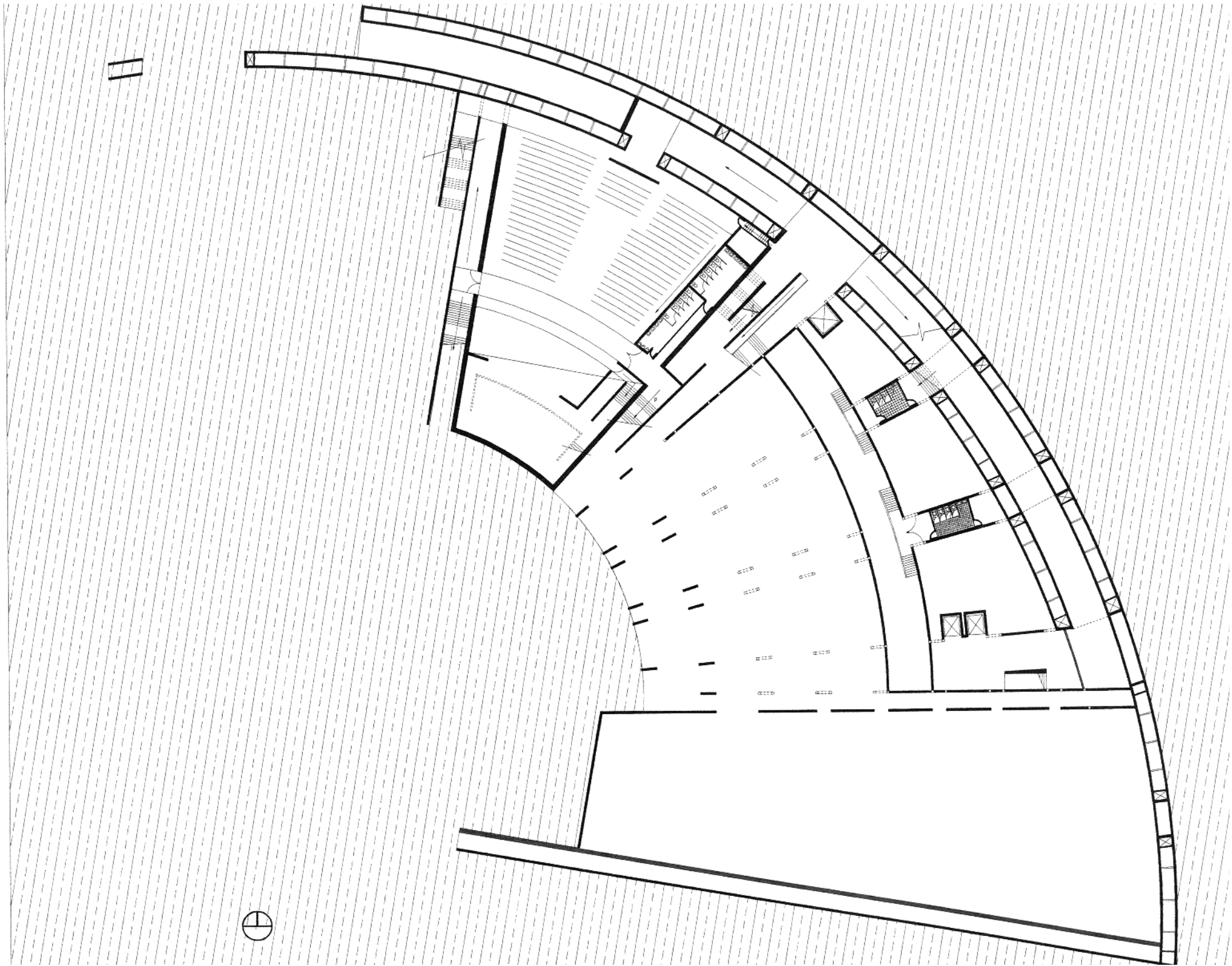


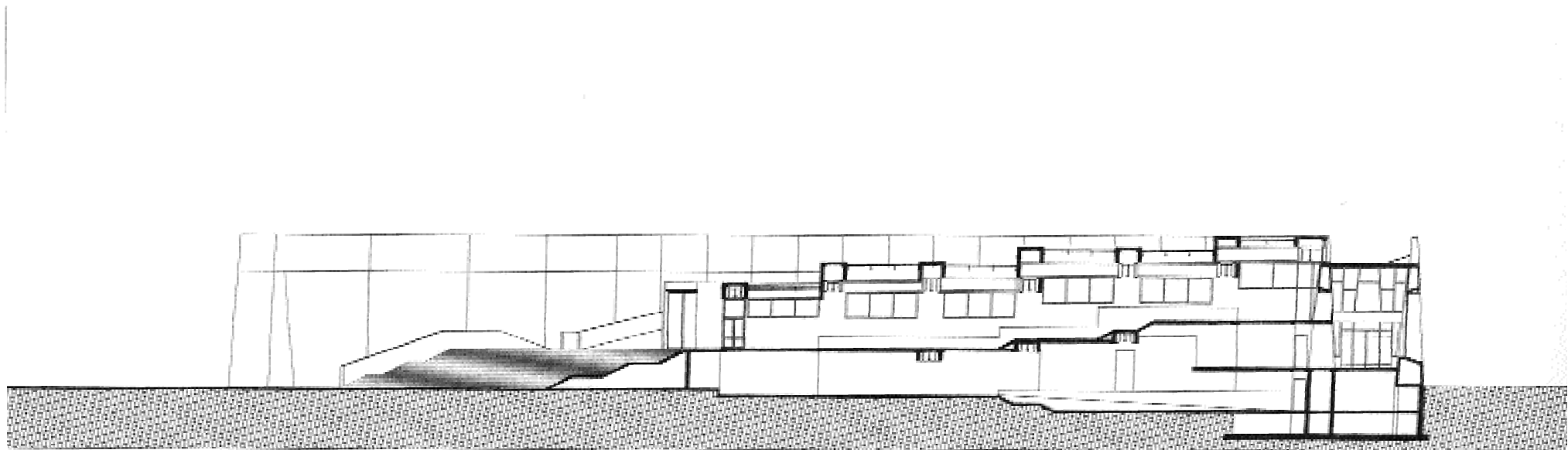
1. GATE 1
2. ENTRANCE RAMP
3. WEST ENTRANCE
5. RAMP GALLERY
EXHIBITION ROOM
5. RECEPTION
6. GALLERY
7. PRESIDENTS
STATUES GARDEN
8. BALCONY
9. SLOPED HILL
MEMORIAL
10. PLAZA -
AMPHITHEATER
11. GATE 2



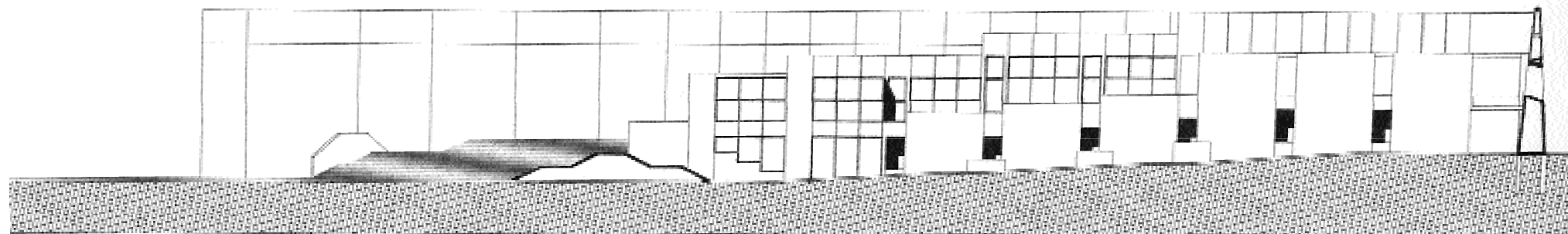
CONCEPTUAL
ARCHITECTURE



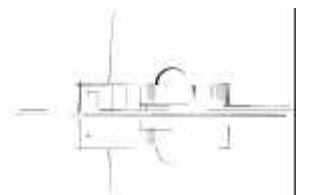


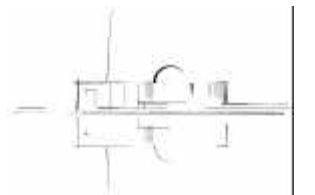
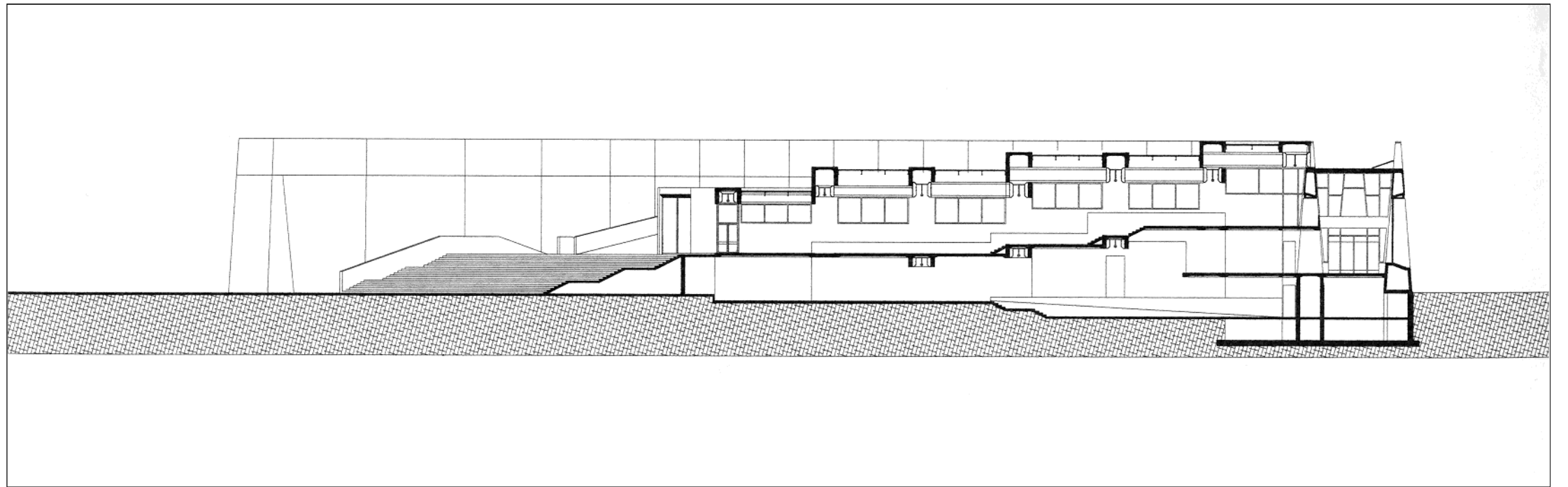


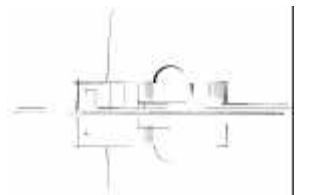
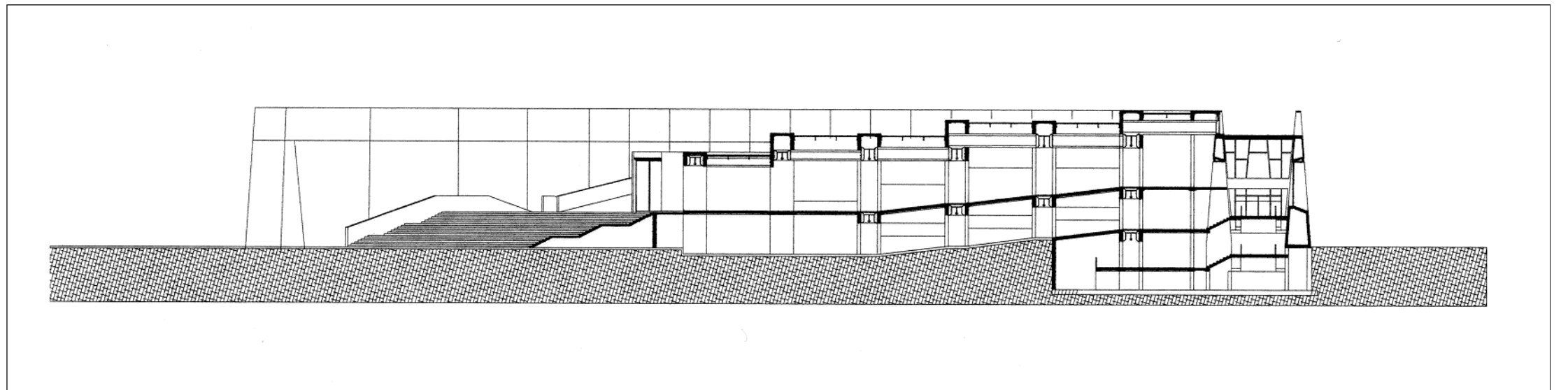
WEST-EAST ENTRANCE SECTION



GARDEN SECTION







VITA

Juancarlos H. Lazarte was born in La Paz, Bolivia on September the Twelve, of Nineteen Fifty Nine. He studied at the Major University of Saint Andrews in La Paz, Bolivia, where he received a Bachelor of Arts Degree in Architecture in Nineteen Eighty Six.

THE BOTANIC GARDEN FOR LA PAZ CITY (1989)
was the title of one of the two final projects elaborated for his Bachelor degree.

HOUSING FOR ABANDONED CHILDREN PROJECT "My Family" (1990)
was the second final project that was later used to benefit a non-profit organization working for needy children.

After arriving to U.S. (1992) he enrolled at Virginia Tech to pursue graduate study in architecture.

THE PRESIDENTIAL MEMORIAL MUSEUM
was presented in 1995 in order to fulfill the thesis requirement for the MArch2. Degree.

