

THE
MARITIME MUSEUM
of
BALTIMORE

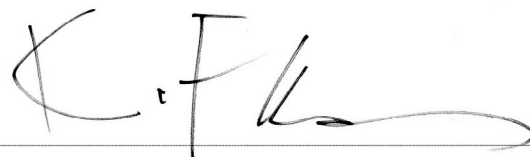
Robin Annie Rodowsky

Thesis submitted to the faculty of the Virginia Polytechnic Institute and
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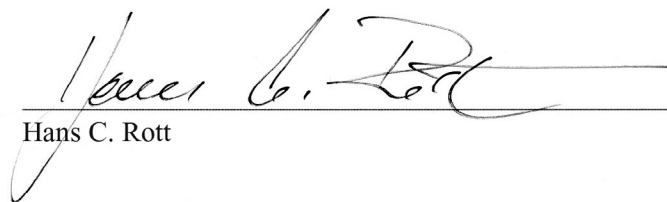
MASTER OF ARCHITECTURE in ARCHITECTURE



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Abstract: The Maritime Museum of Baltimore

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The Maritime Museum finds its home in a corner of the Baltimore harbor near the intersection of Boston Street and Clinton Street in Canton.

The site is currently inhabited a public works building and parking lot. The city keeps most of their unused equipment and vehicles behind that building and it creates the only unpleasant corner of an otherwise well-developed intersection. This corner is also a focal point for commuters driving into the city along Boston Street. I always thought of the great potential the corner had and how it could be helped. If I were to take away the public works building and the refuse surrounding it and replace it with an extended green space and a building that people would enjoy using, I believe it could revitalize the area and bring visitors from the city center and into a neighborhood that is only used by residents and passers-by.

The museum will include offices, archives, a restoration lab, small exhibition spaces as well as the main gallery; an enclosed dry-dock which displays a skipjack, *Kathryn*. During the design process, I searched for many historical ships and felt as though it was essential for the ship to be of Maryland origin. I chose *Kathryn* because of her reasonable size and history. She was built in 1901 and endured many years of service in the oyster-dredging industry before undergoing extensive reconstruction in 1954. Over the past few decades, *Kathryn* has become a National Historic Landmark and she is currently being restored in Tilghman Island, Maryland. In theory, The Maritime Museum of Baltimore would offer a home to the newly restored *Kathryn*.

The materials, form, and construction were chosen to reference the craft of ship-building. Engineered wood is used as the main structure and is exposed in the main exhibition areas of the building. This approach would create a thoughtful connection between the artifacts and an environment similar to those they previously existed within. As for the central space of the museum, the roof of the dry-dock gallery is designed to resemble the form-work used in ship construction. The curvature changes from bay to bay eventually ending at its highest peak over the harbor. The form conveys a gesture of the building opening itself toward the water and welcoming the view of the historic fort across the harbor; thus creating a special transitional moment where the water meets the land.

Working on this project has been an absolutely enjoyable experience. I was able to work with a meaningful site and create a proposition that I have thought about for a long time. From this project, I would take away the sense of detail and how the construction of a building can have a direct relationship to its program as well as the sensibility of designing a project that is not only site specific but also finds context within the city.

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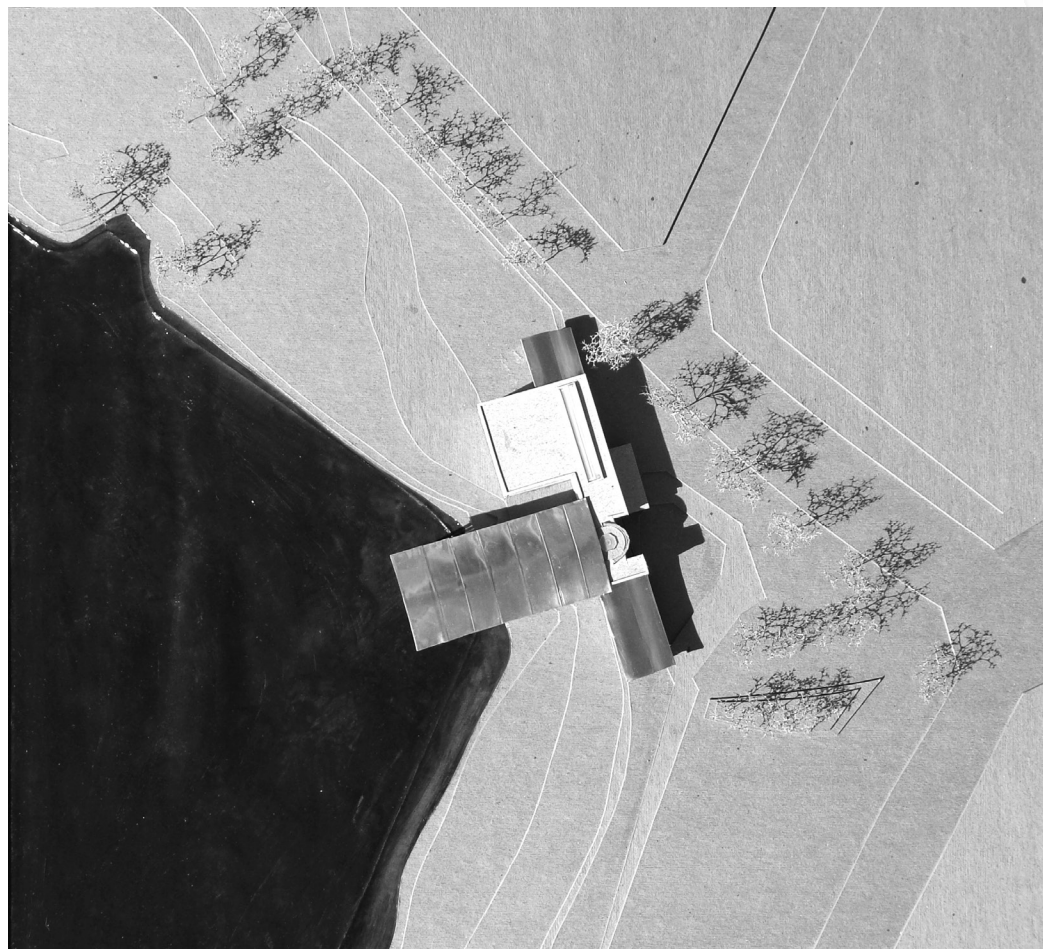
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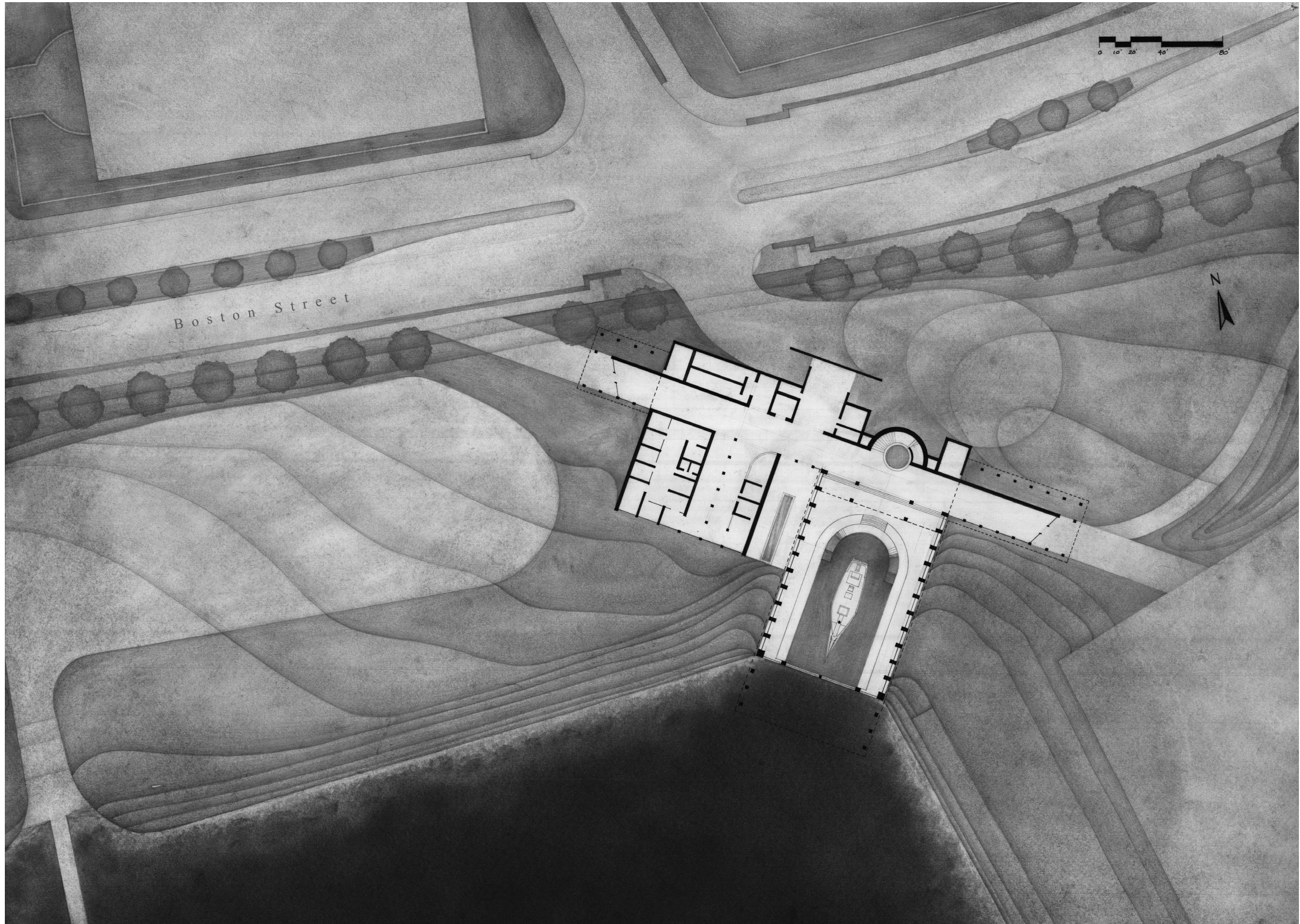
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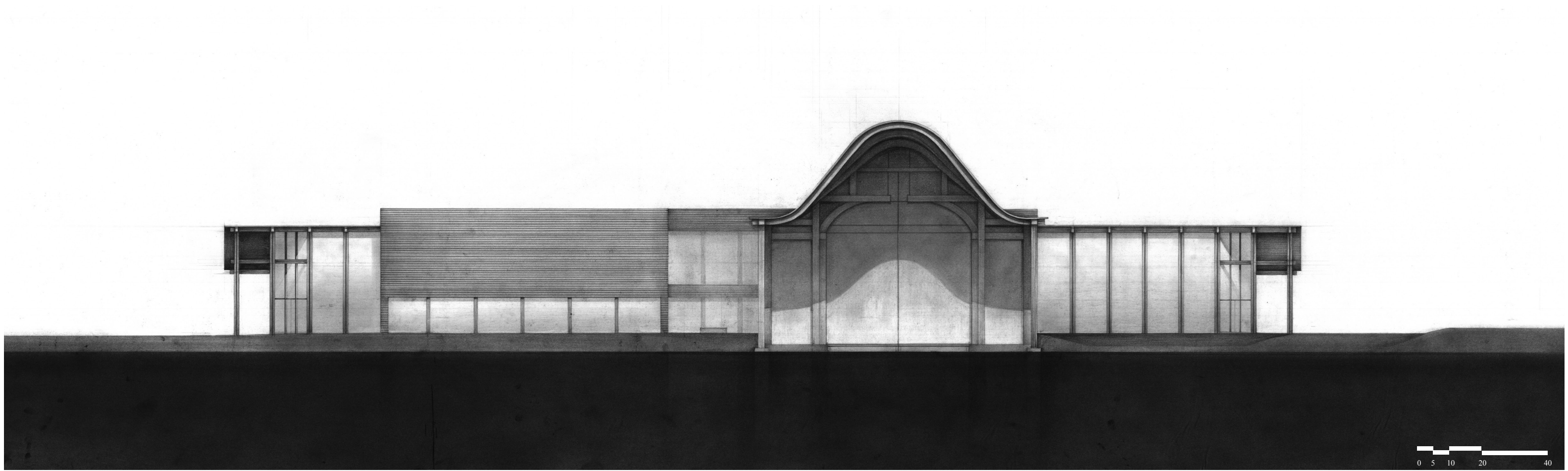
Establishing the Site: Baltimore, Maryland

The site for the project rests in a corner of the harbor located near the old industrial area of the city. The main axis of the building's design travels across the harbor and aligns with the center of Fort McHenry.

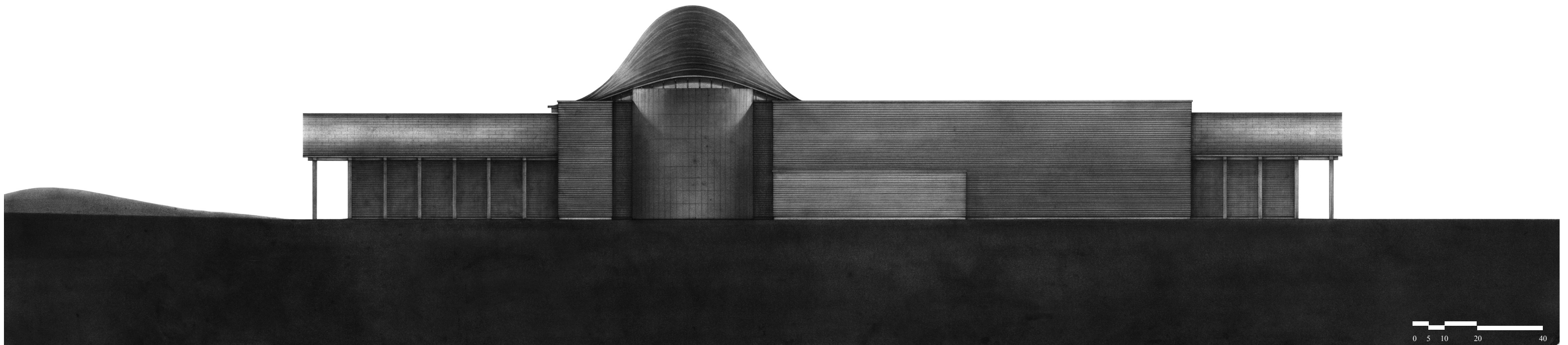




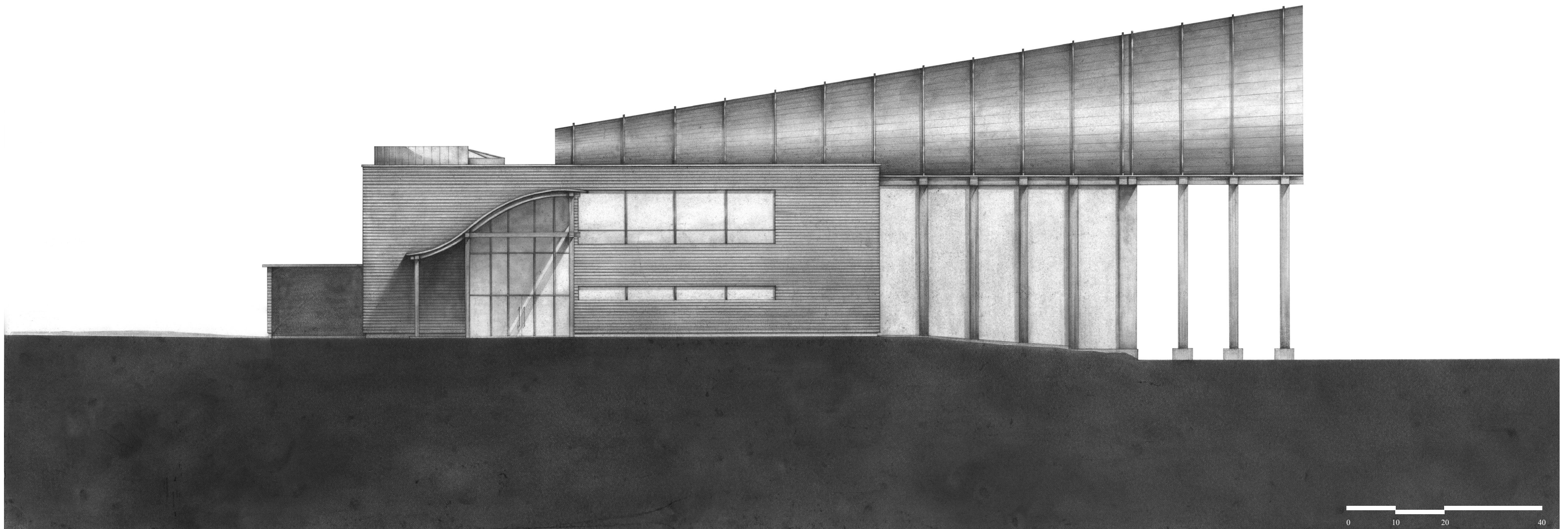
Site Plan, Graphite, 18 x 24"



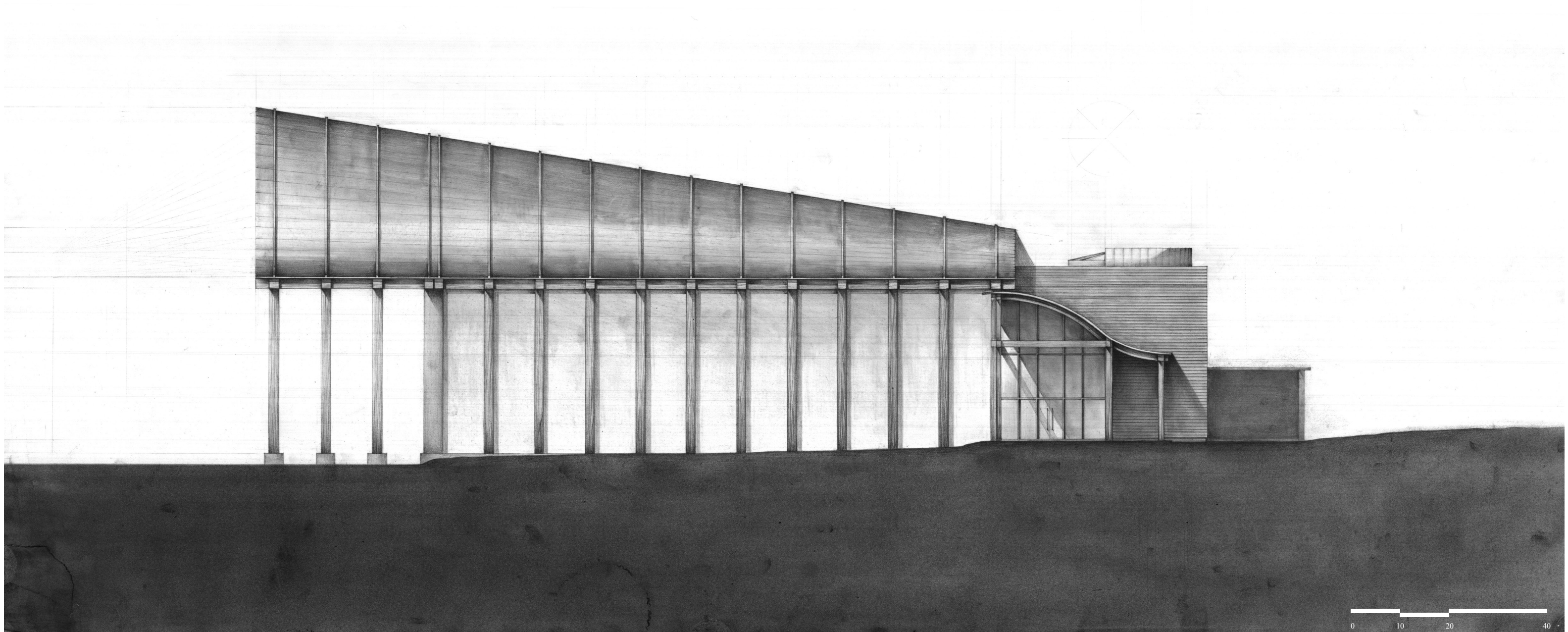
Harbor View - South Elevation, Graphite, 18 x 52"



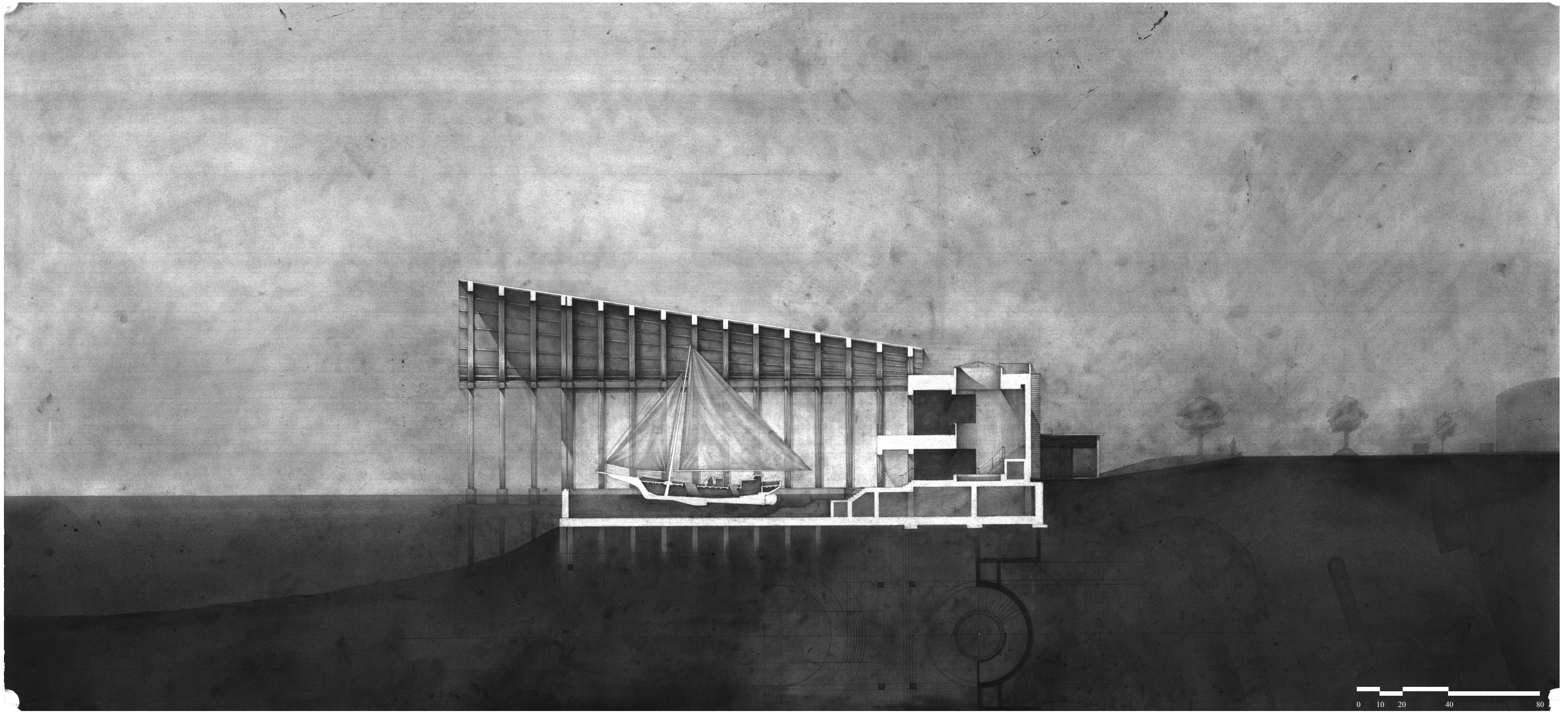
Boston Street - North Elevation, Graphite, 18 x 52"



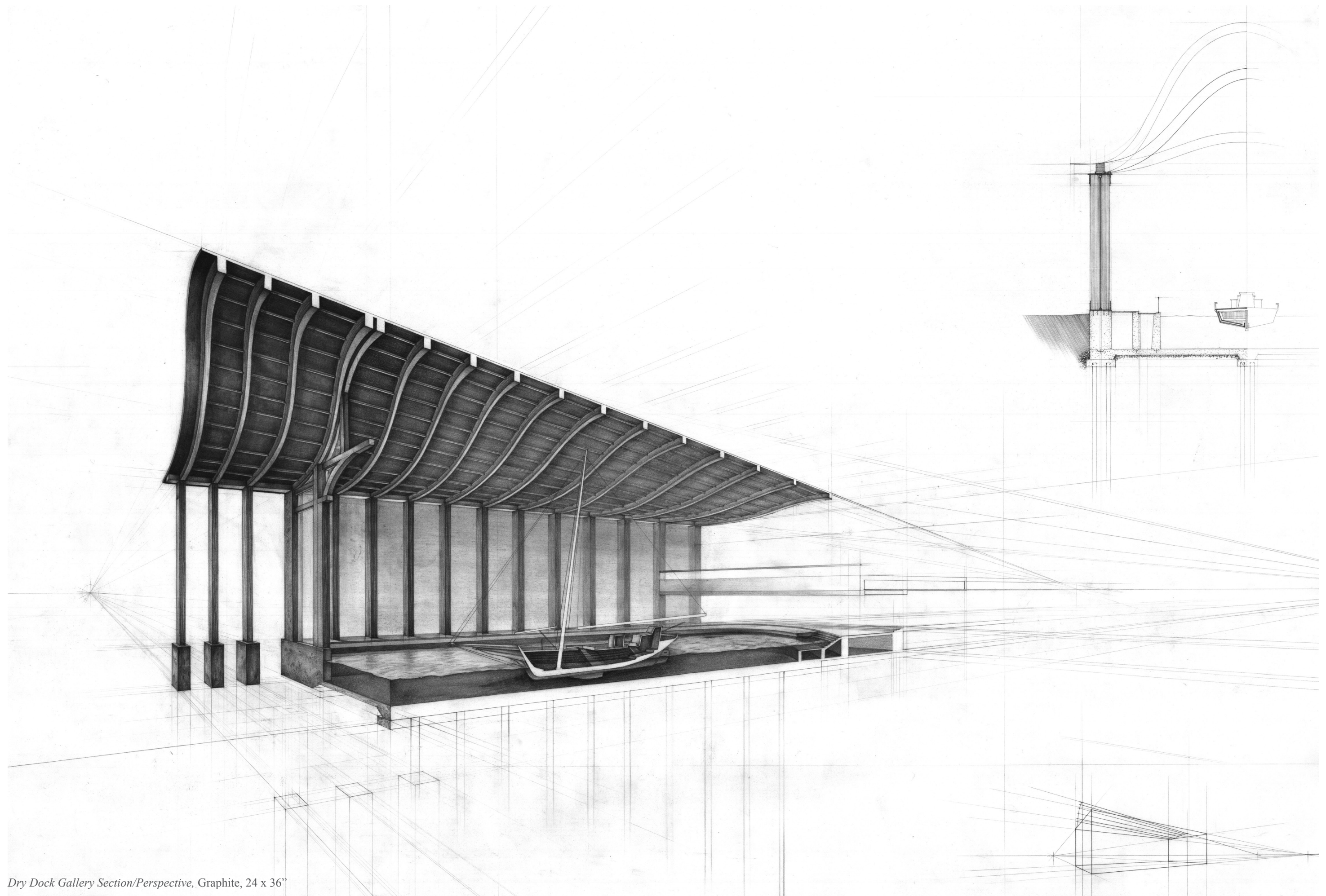
Park View - West Elevation, Graphite, 18 x 32"



Clinton Street - East Elevation, Graphite, 18 x 32"



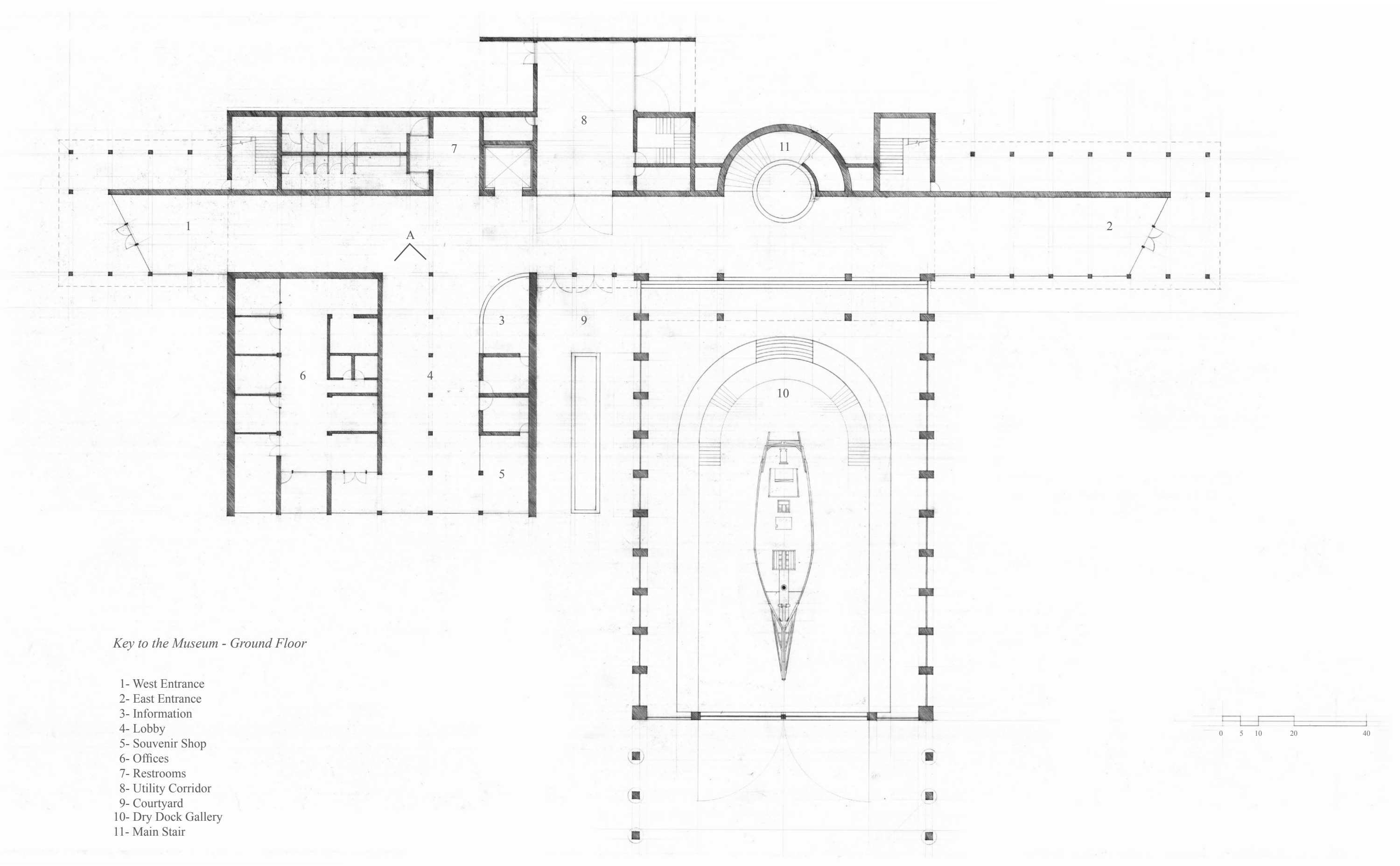
Dry Dock Gallery Section, Graphite, 24 x 52"



Dry Dock Gallery Section/Perspective, Graphite, 24 x 36"



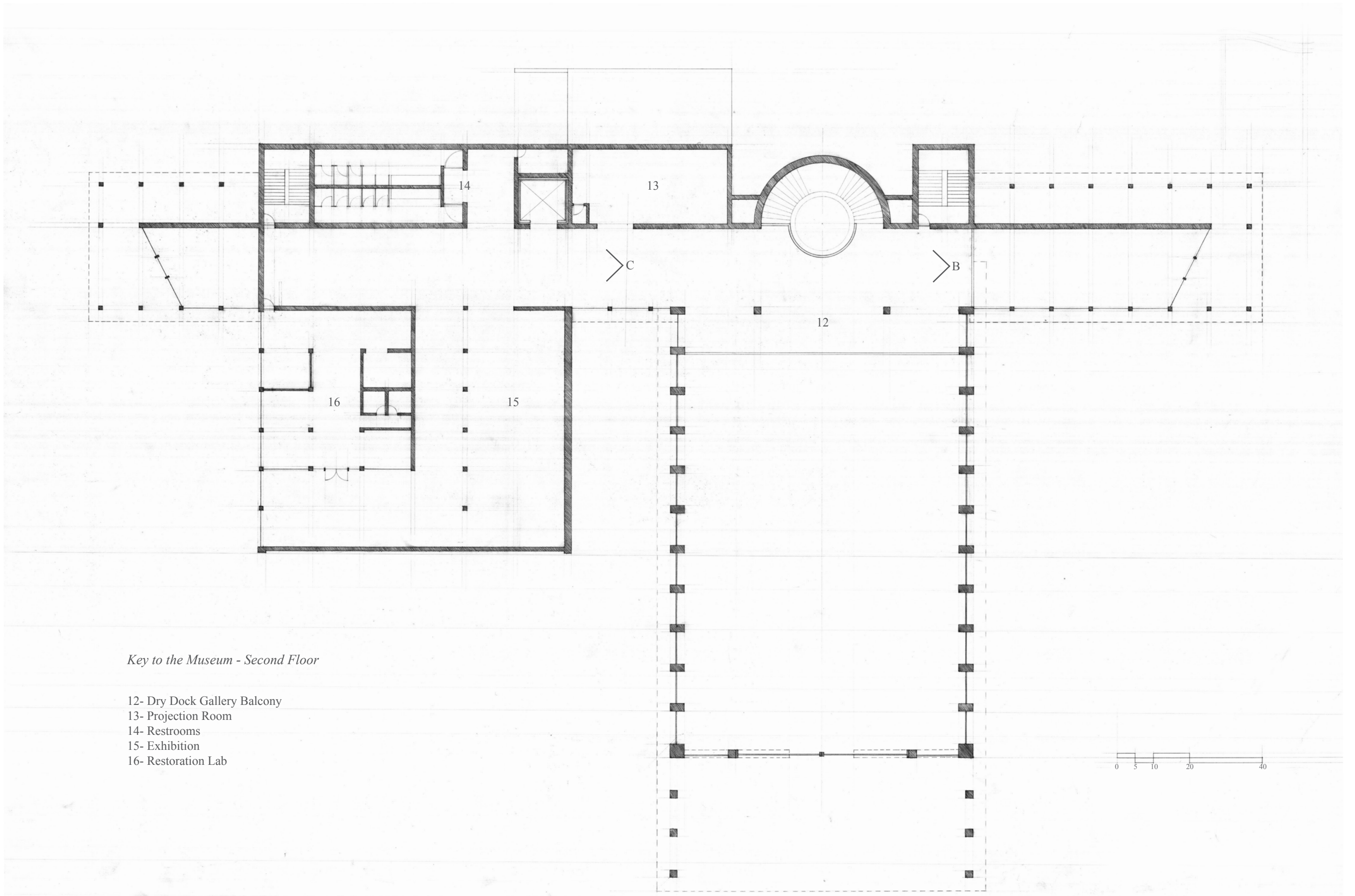
Clinton Street - East Entrance, Graphite, 14 x 20"



Key to the Museum - Ground Floor

- 1- West Entrance
- 2- East Entrance
- 3- Information
- 4- Lobby
- 5- Souvenir Shop
- 6- Offices
- 7- Restrooms
- 8- Utility Corridor
- 9- Courtyard
- 10- Dry Dock Gallery
- 11- Main Stair





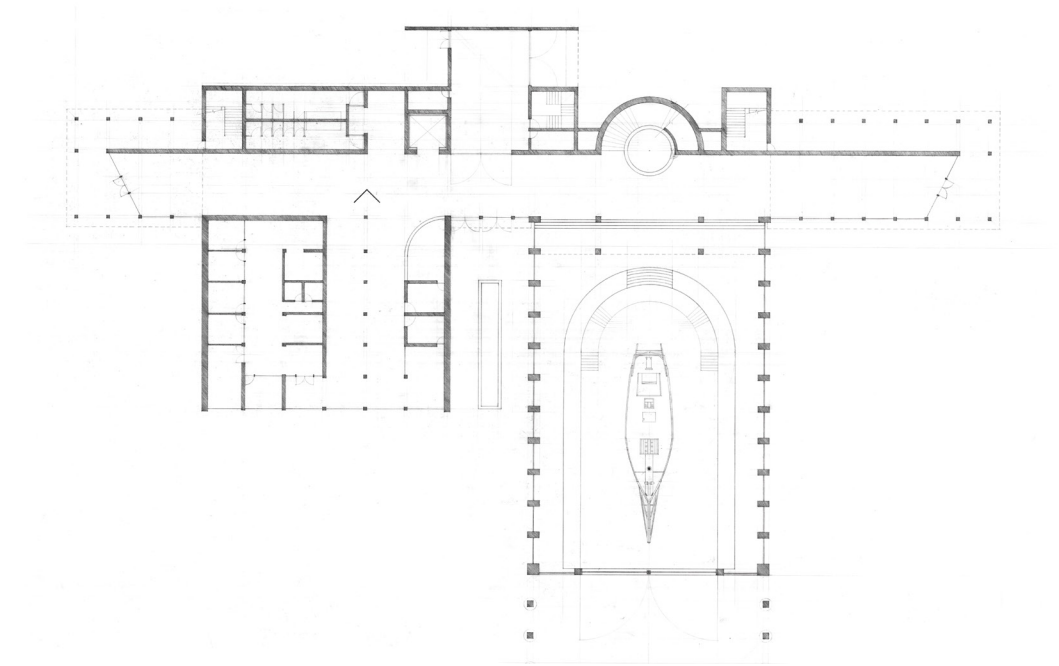
Key to the Museum - Second Floor

- 12- Dry Dock Gallery Balcony
- 13- Projection Room
- 14- Restrooms
- 15- Exhibition
- 16- Restoration Lab

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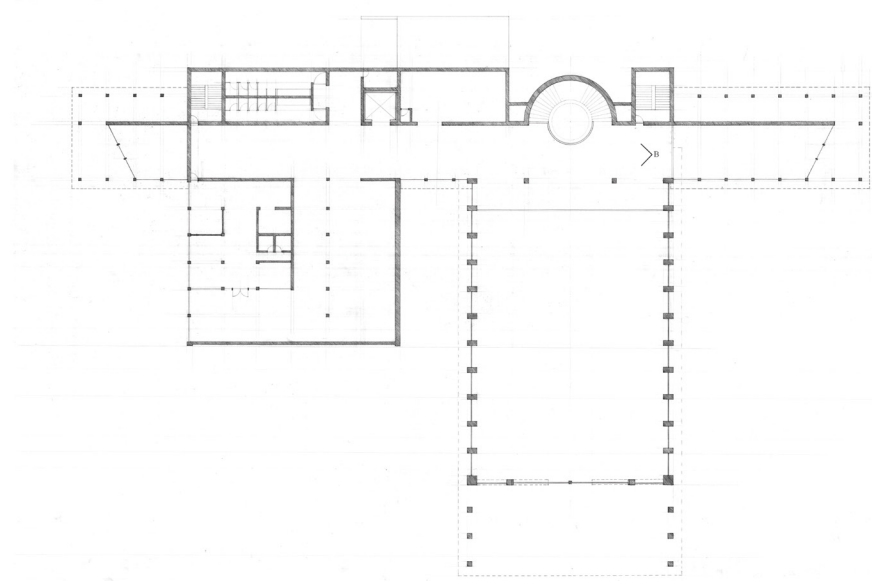


A. Ground Floor- Lobby and Information

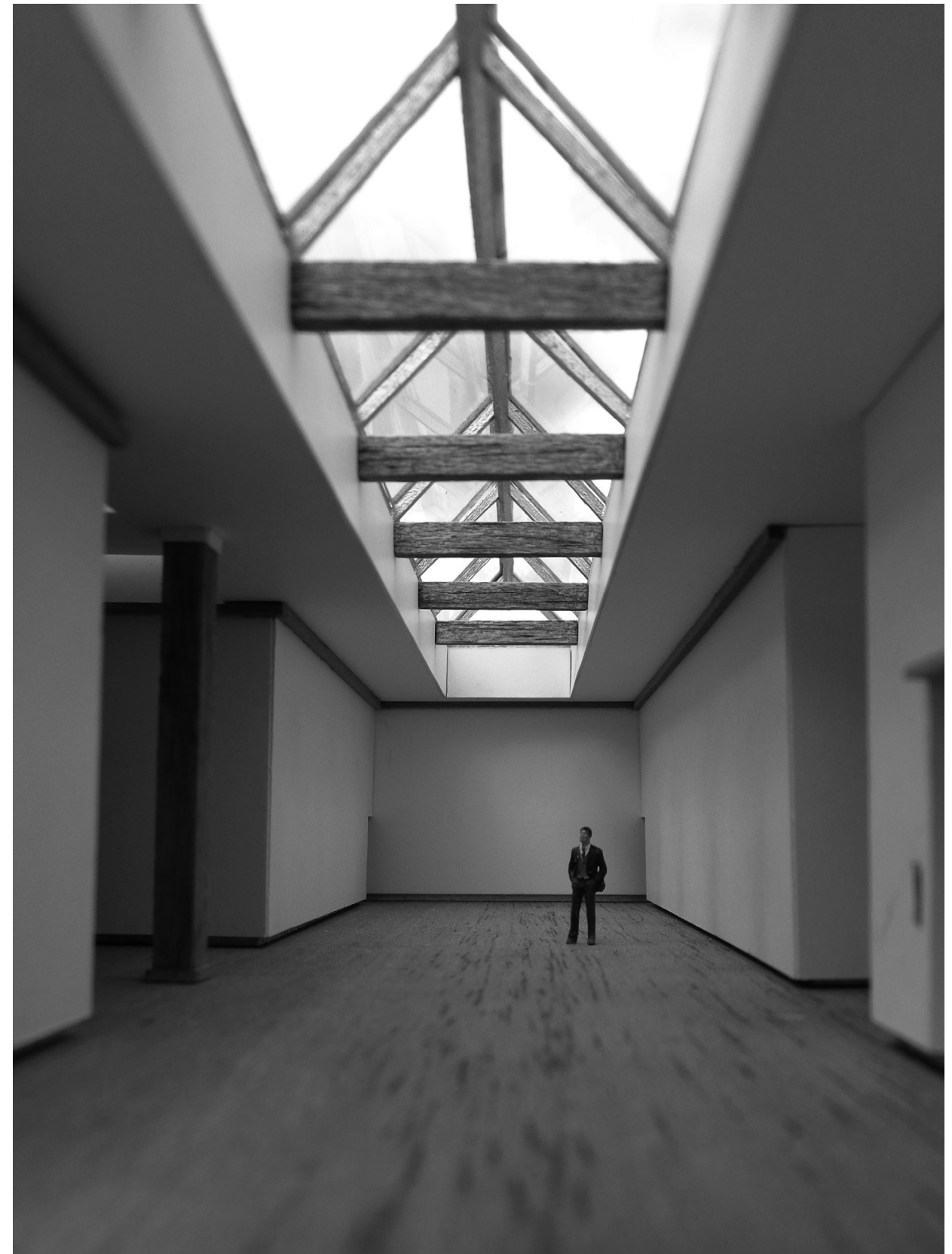
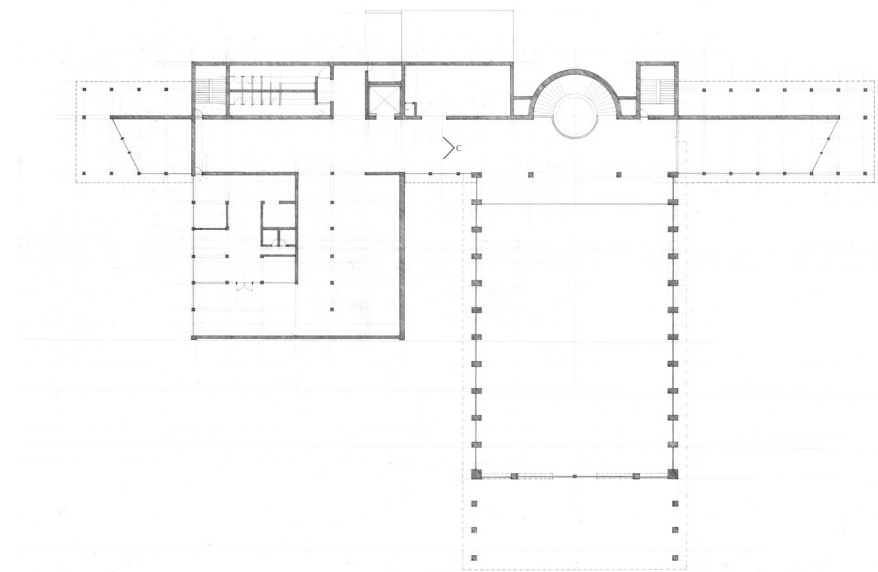


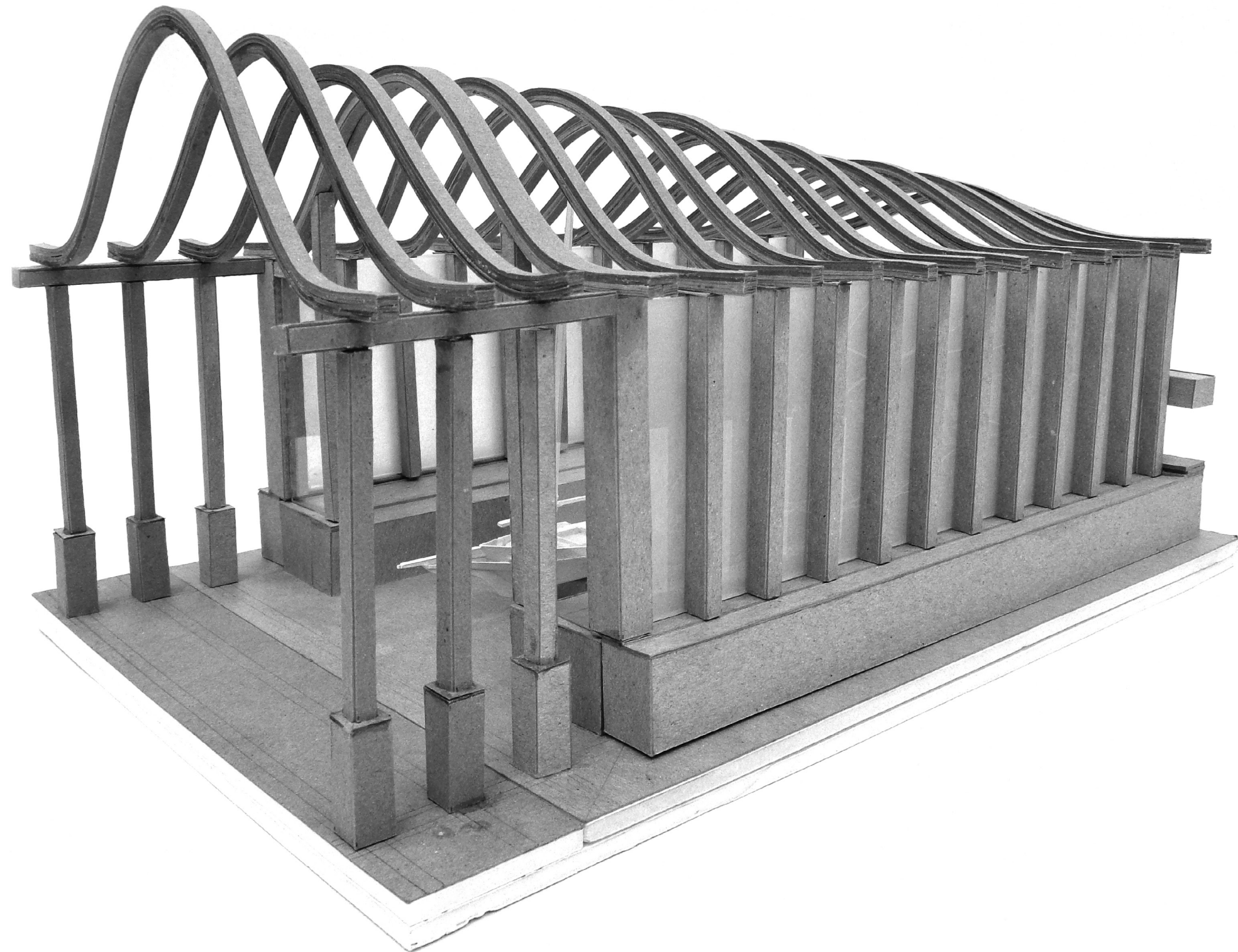


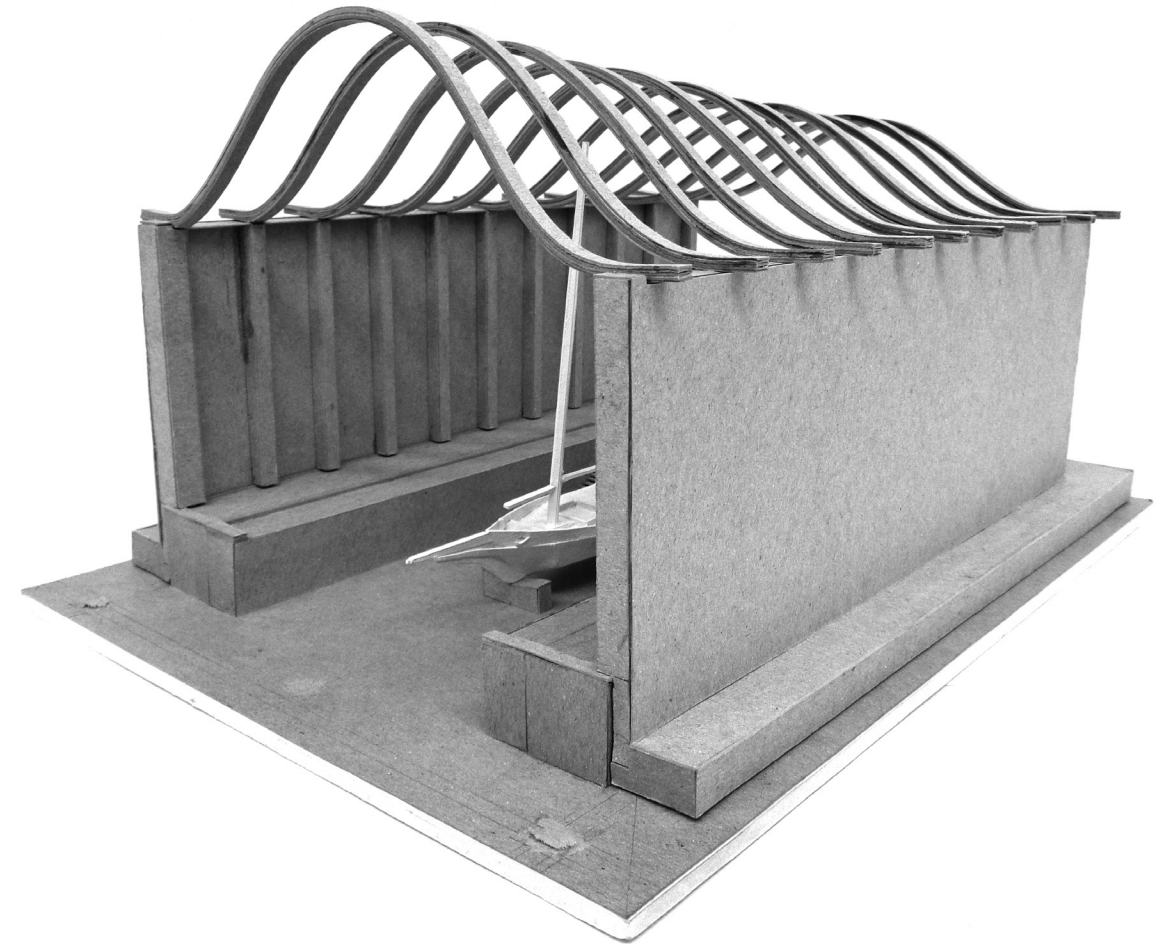
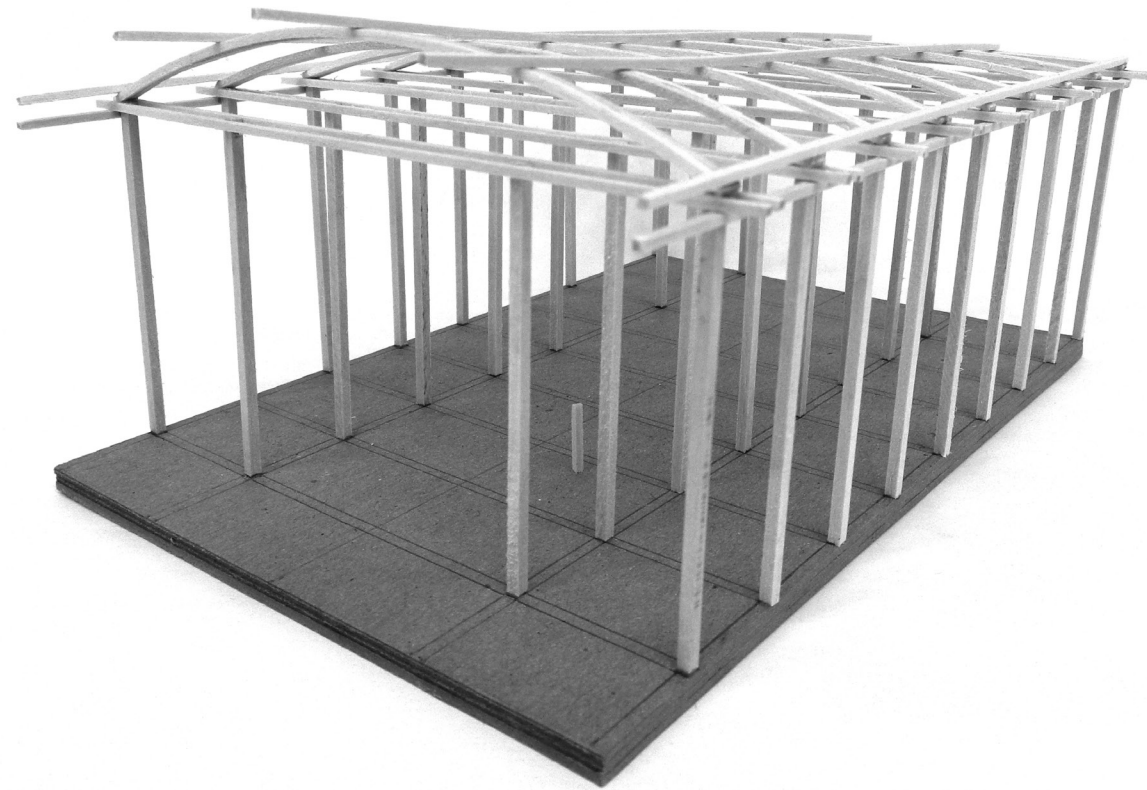
B. Second and Ground Floor- Main Stair



C. Second Floor- Corridor and Exhibition

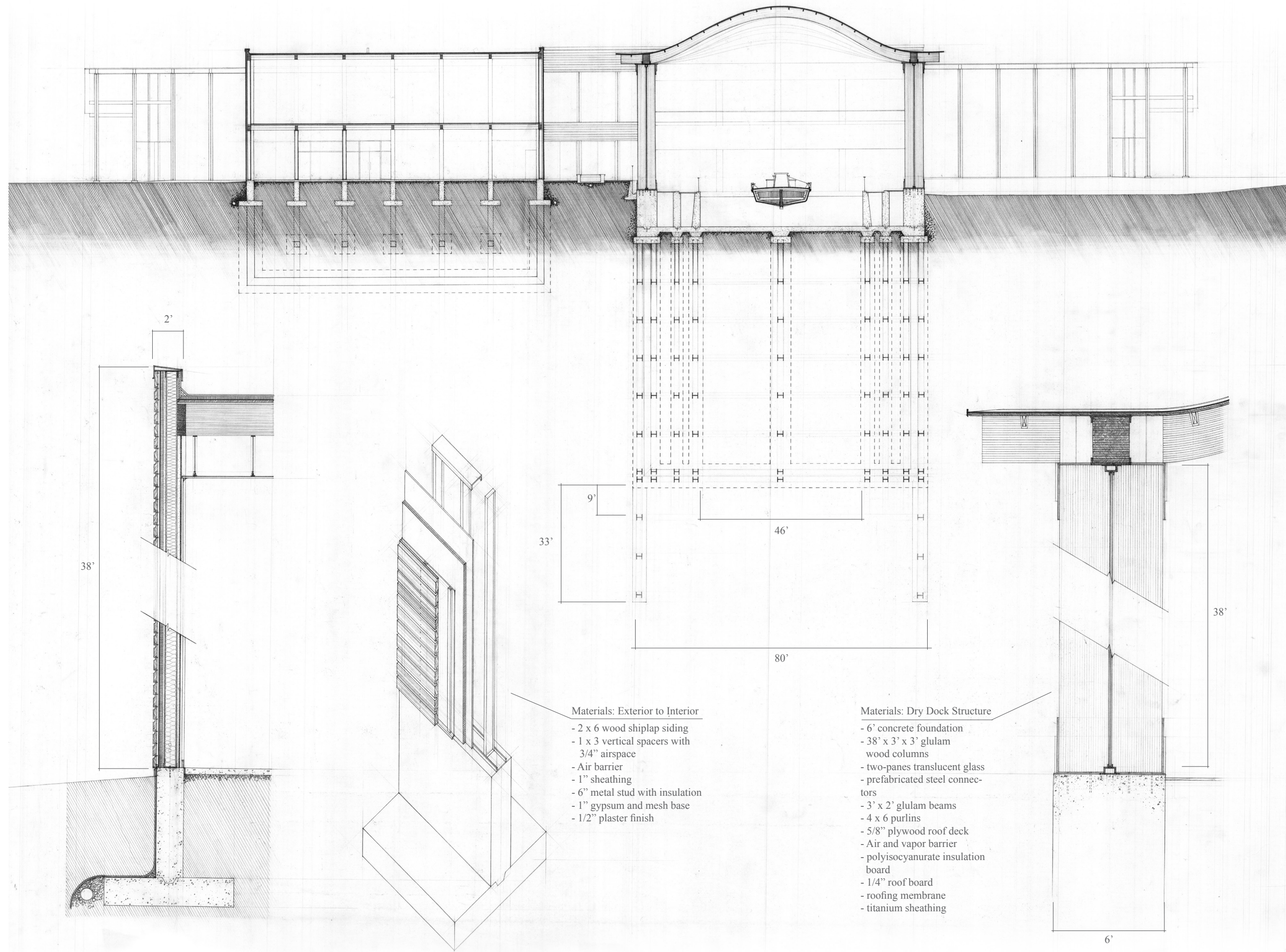


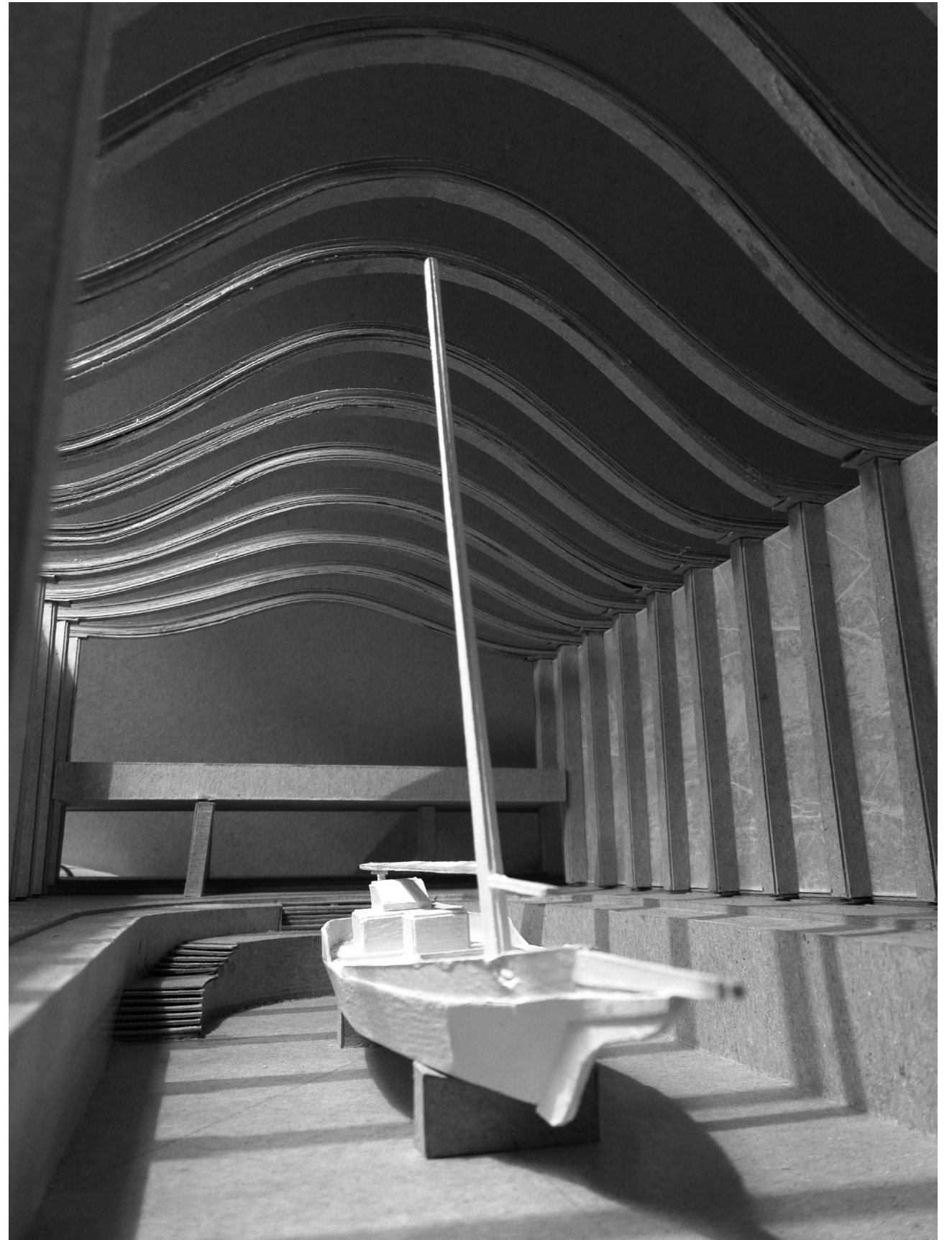
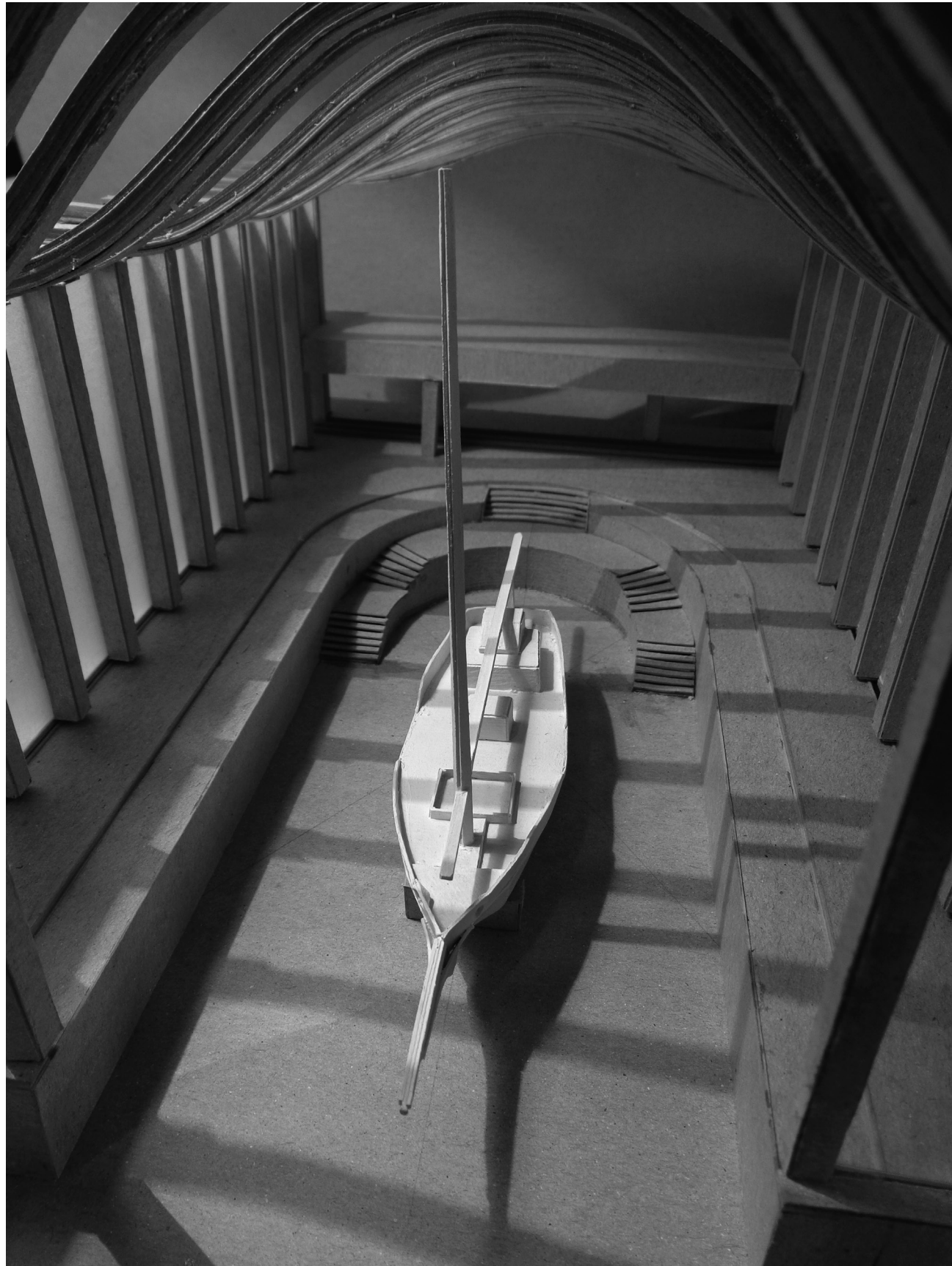


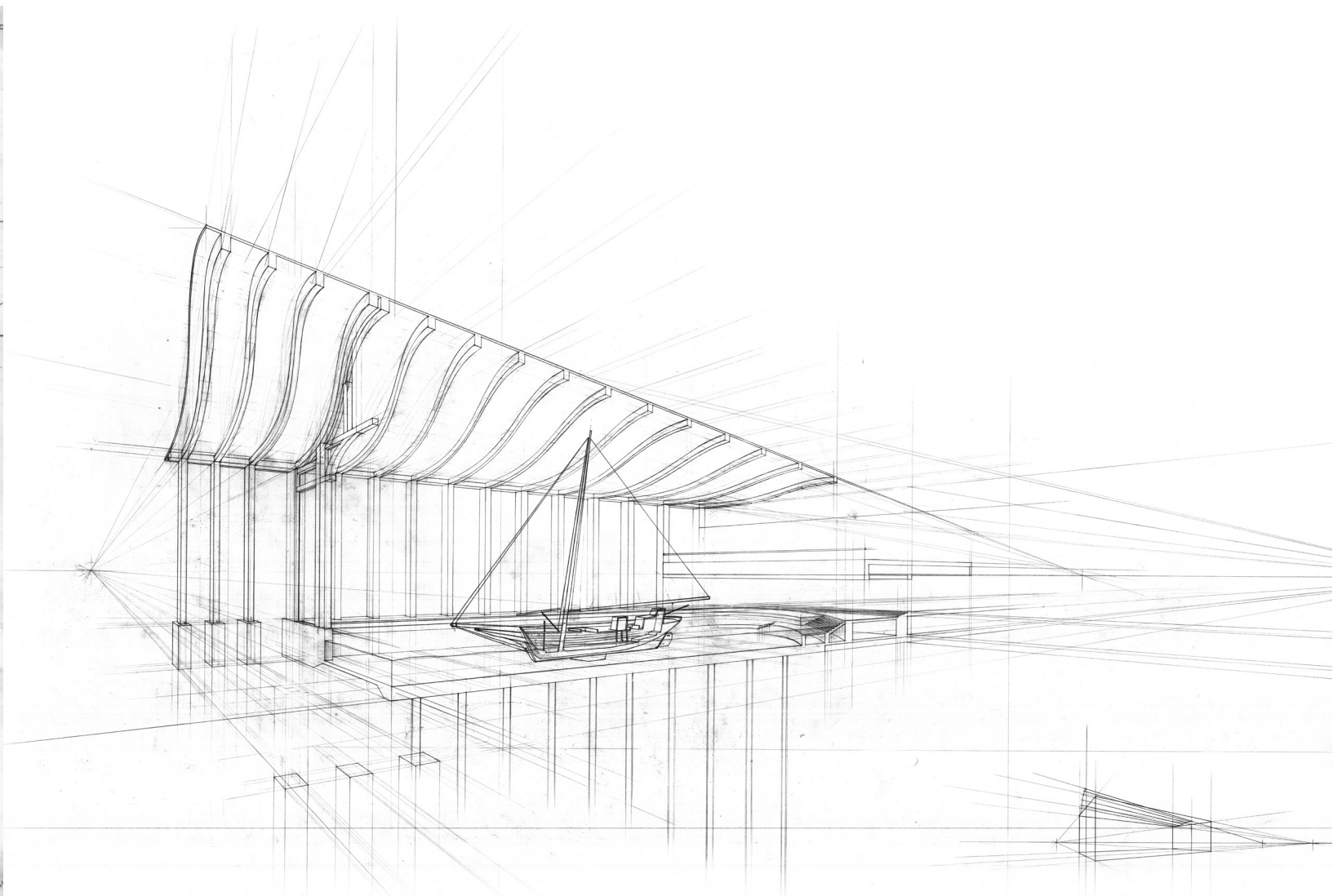
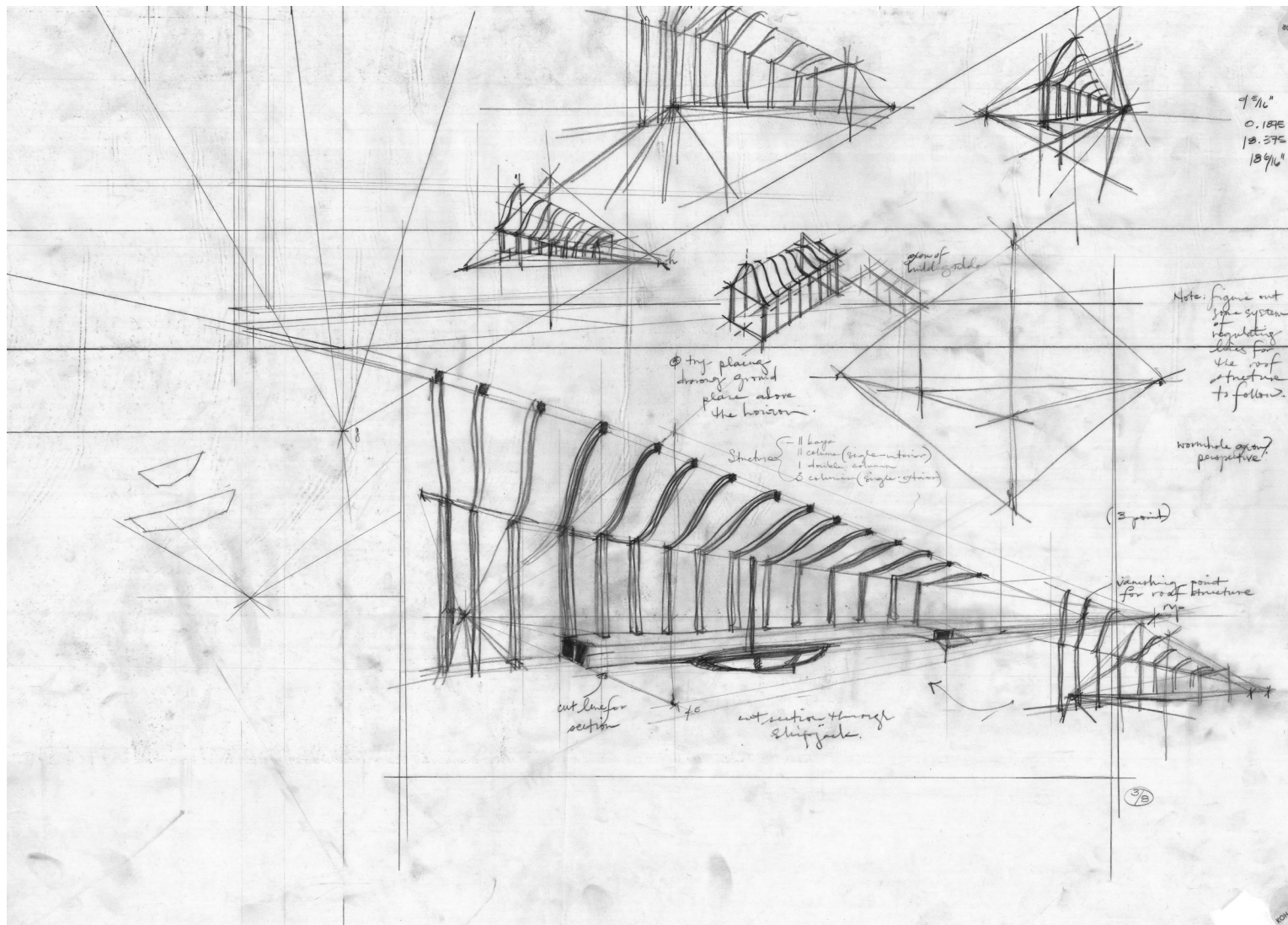


The dry dock gallery began as room with a solid floor and a roof that transformed from flat to a slight barrel vault at the water's edge. After the decision was made to convert the room into a dry dock, the curvature of the roof structure was exaggerated and the walls were kept solid. In order to allow for more natural light, the solid bays were replaced with translucent glass.

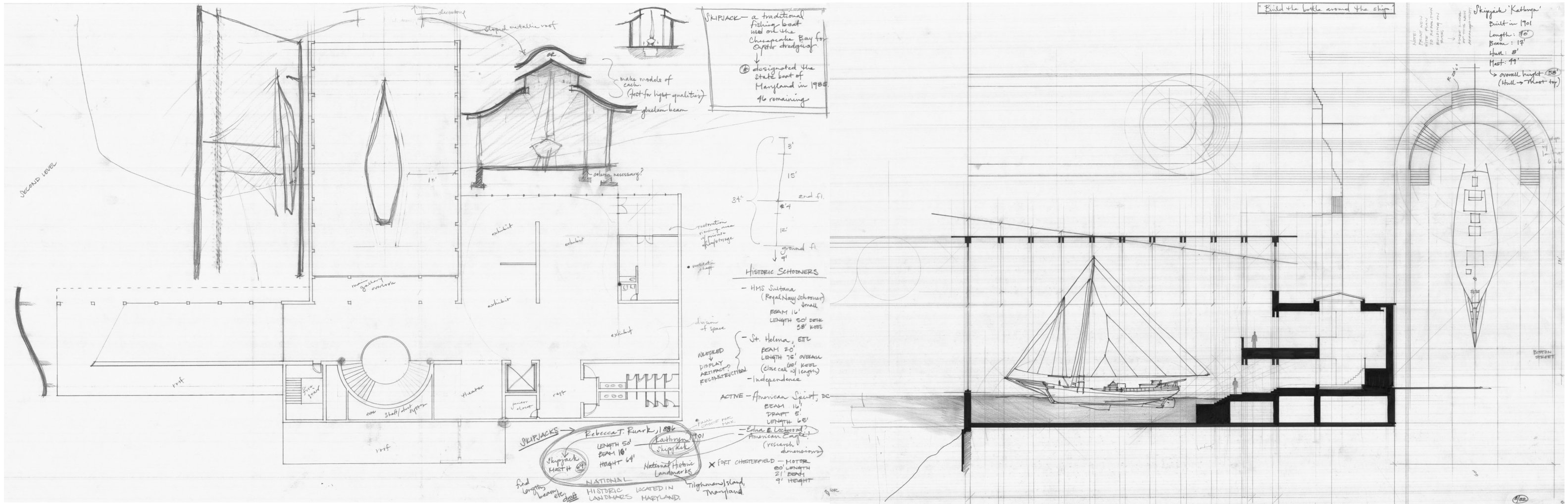
There was an abrupt stop at the water's edge which created a static relationship between land and water, therefore the structure of the dry dock room was extended three bays into the harbor allowing for a canopy entrance.



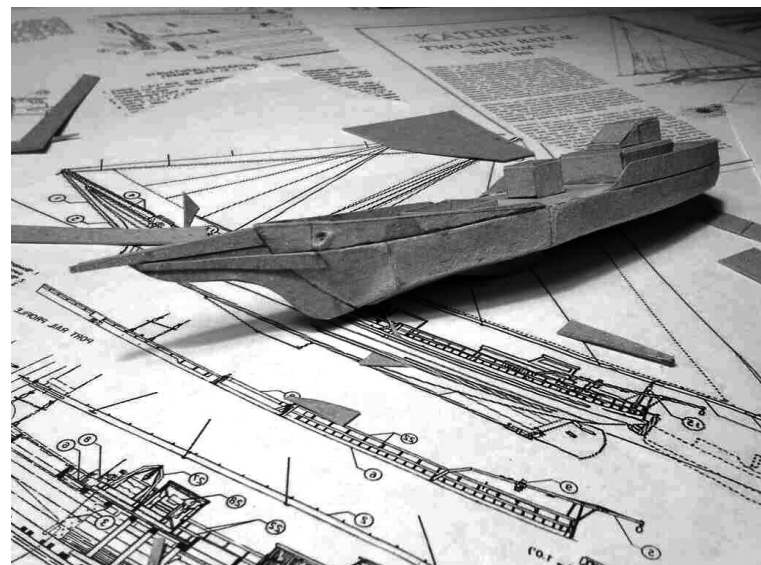
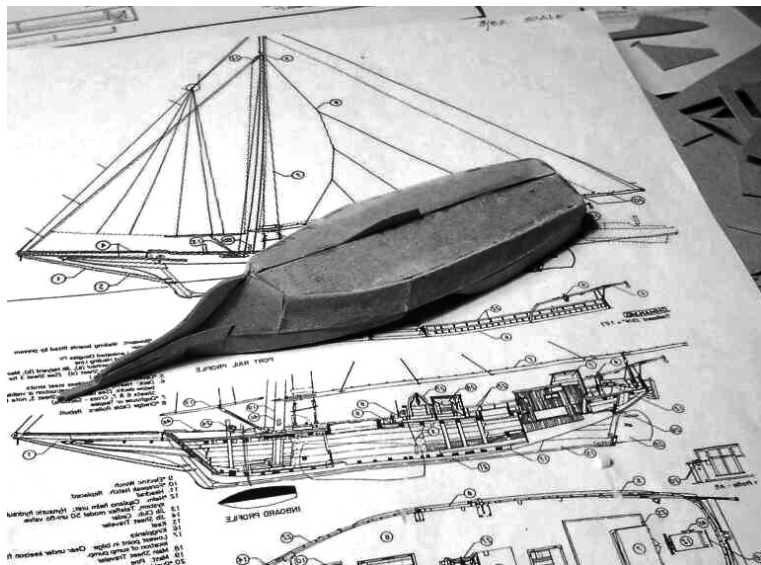
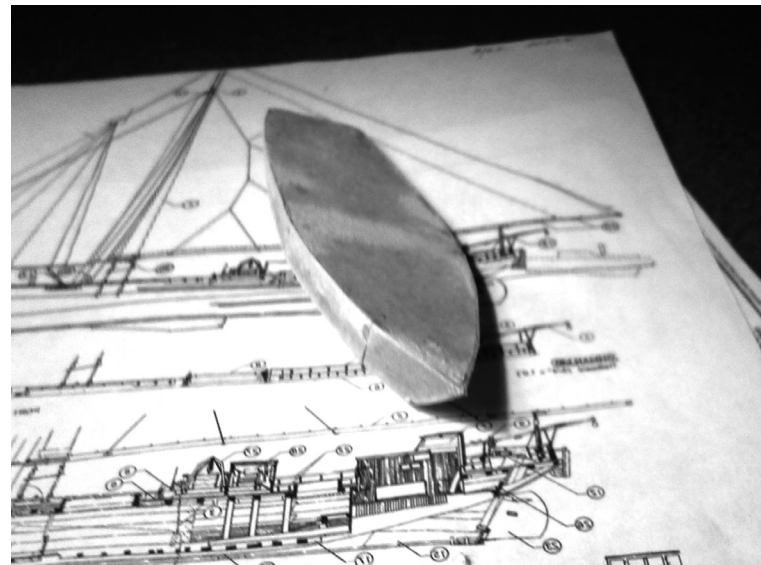
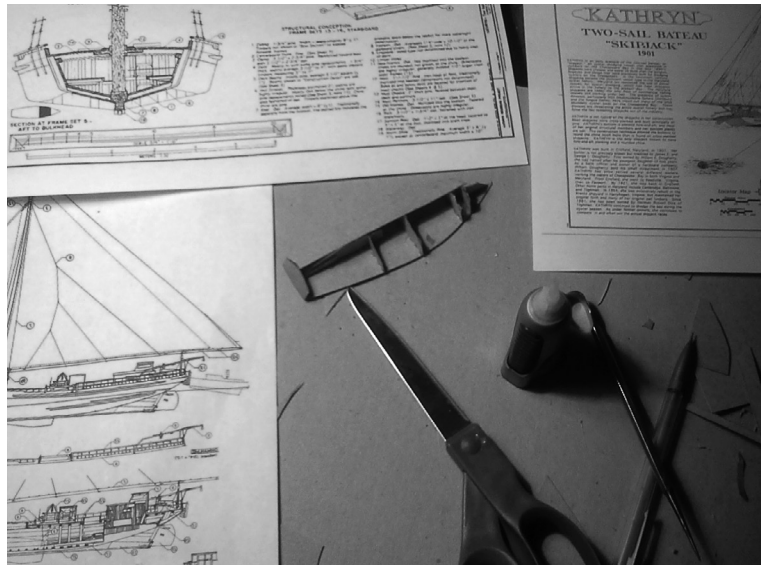




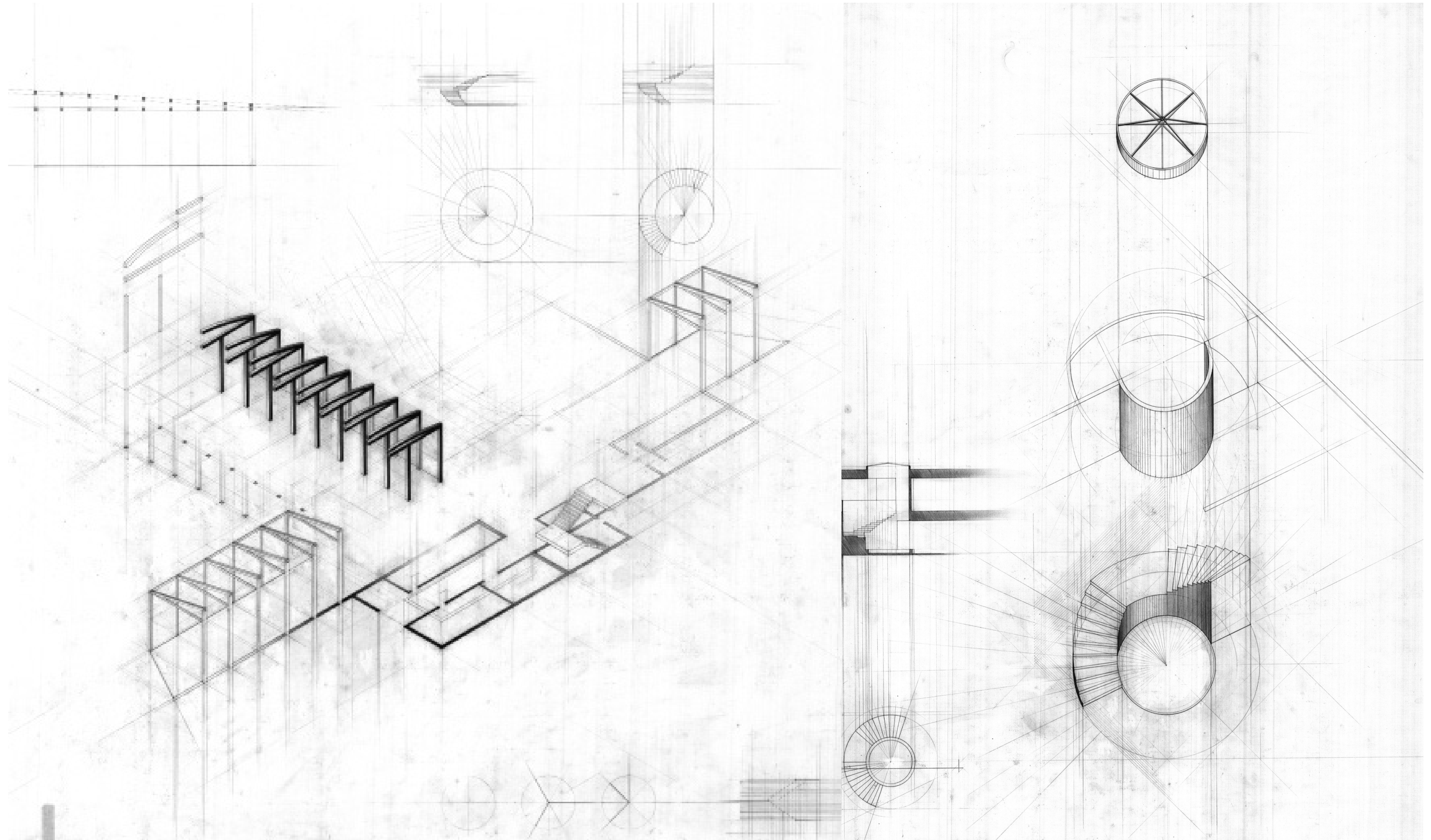
Building the Bottle Around the Ship

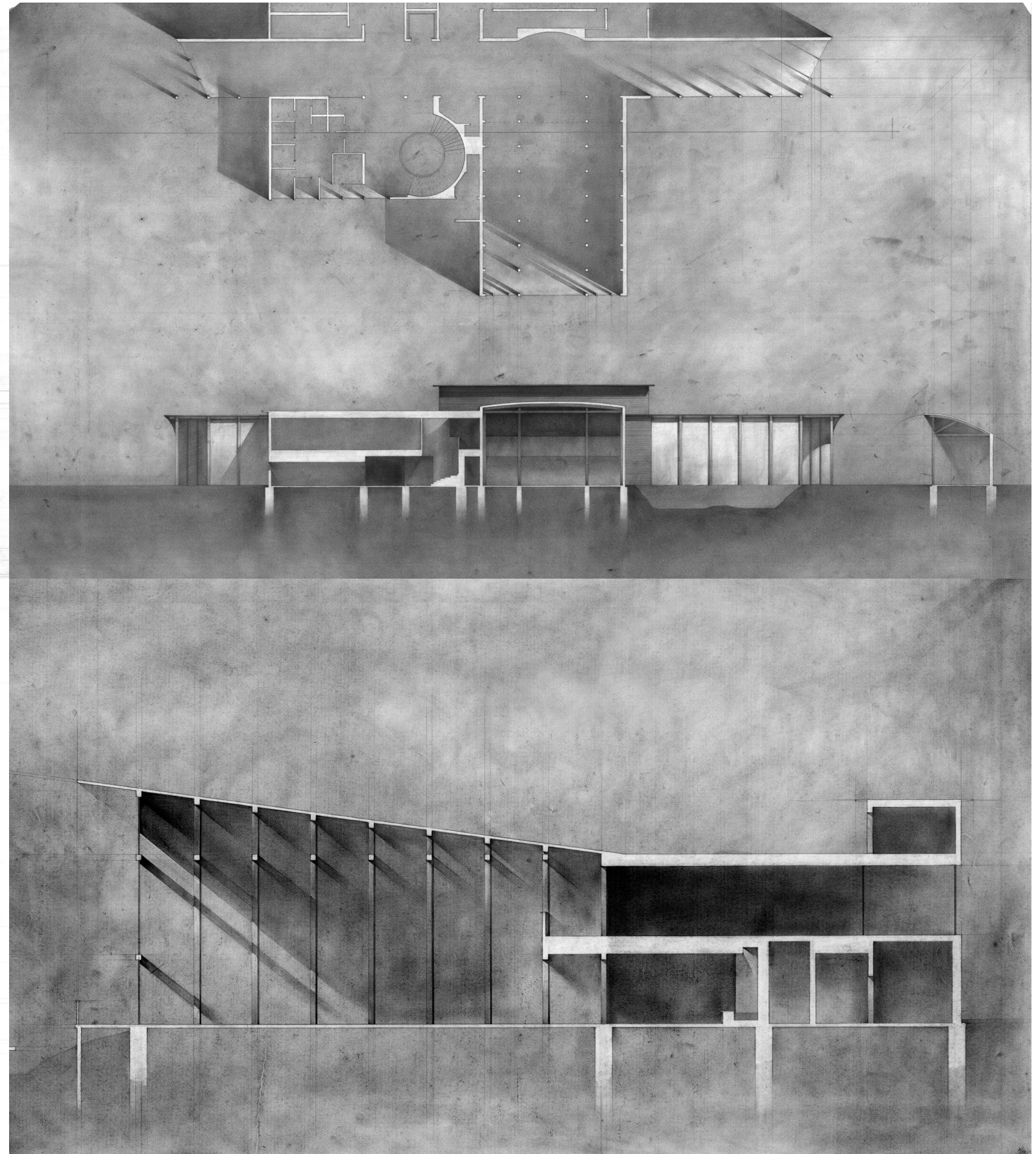
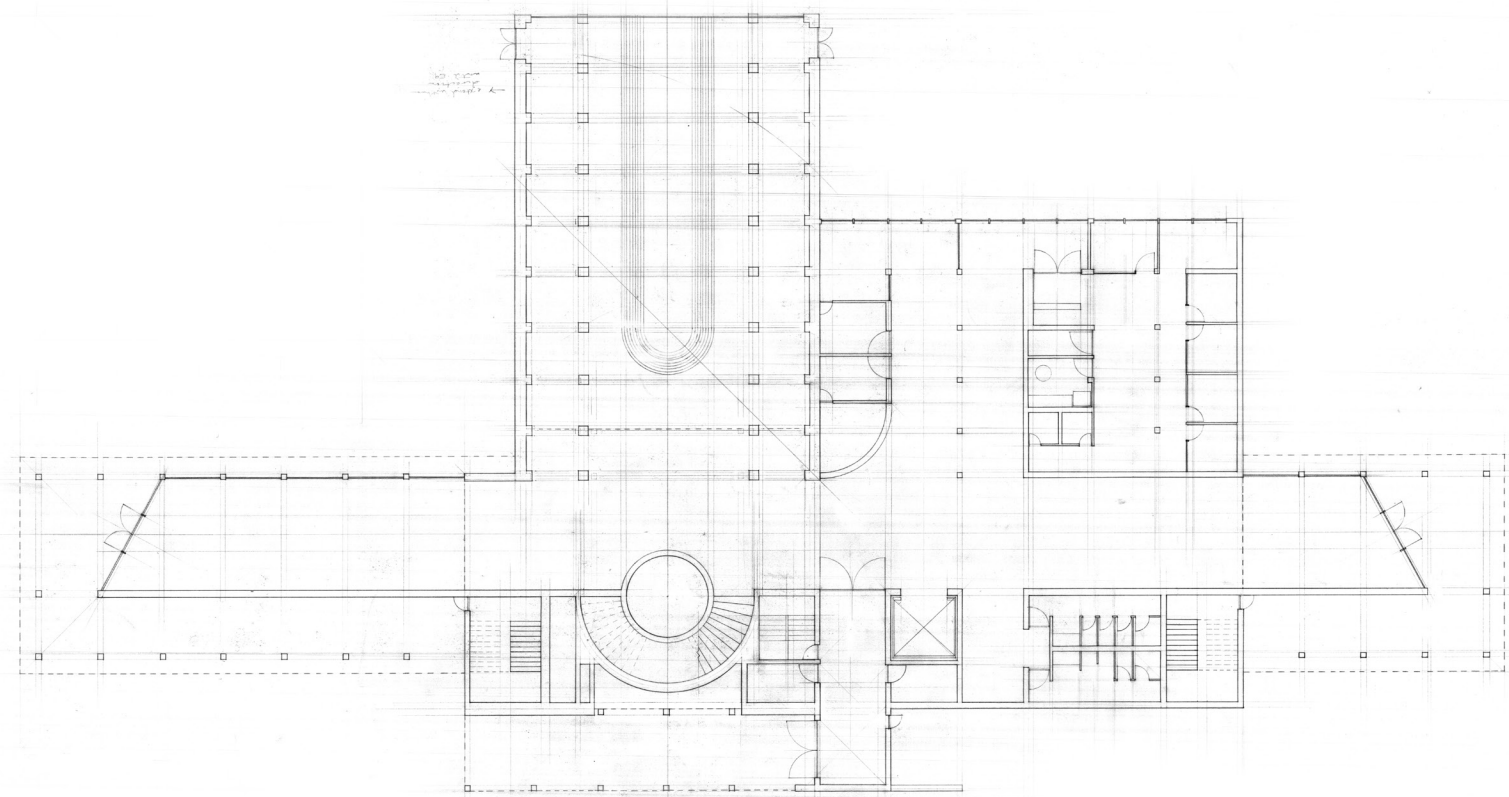
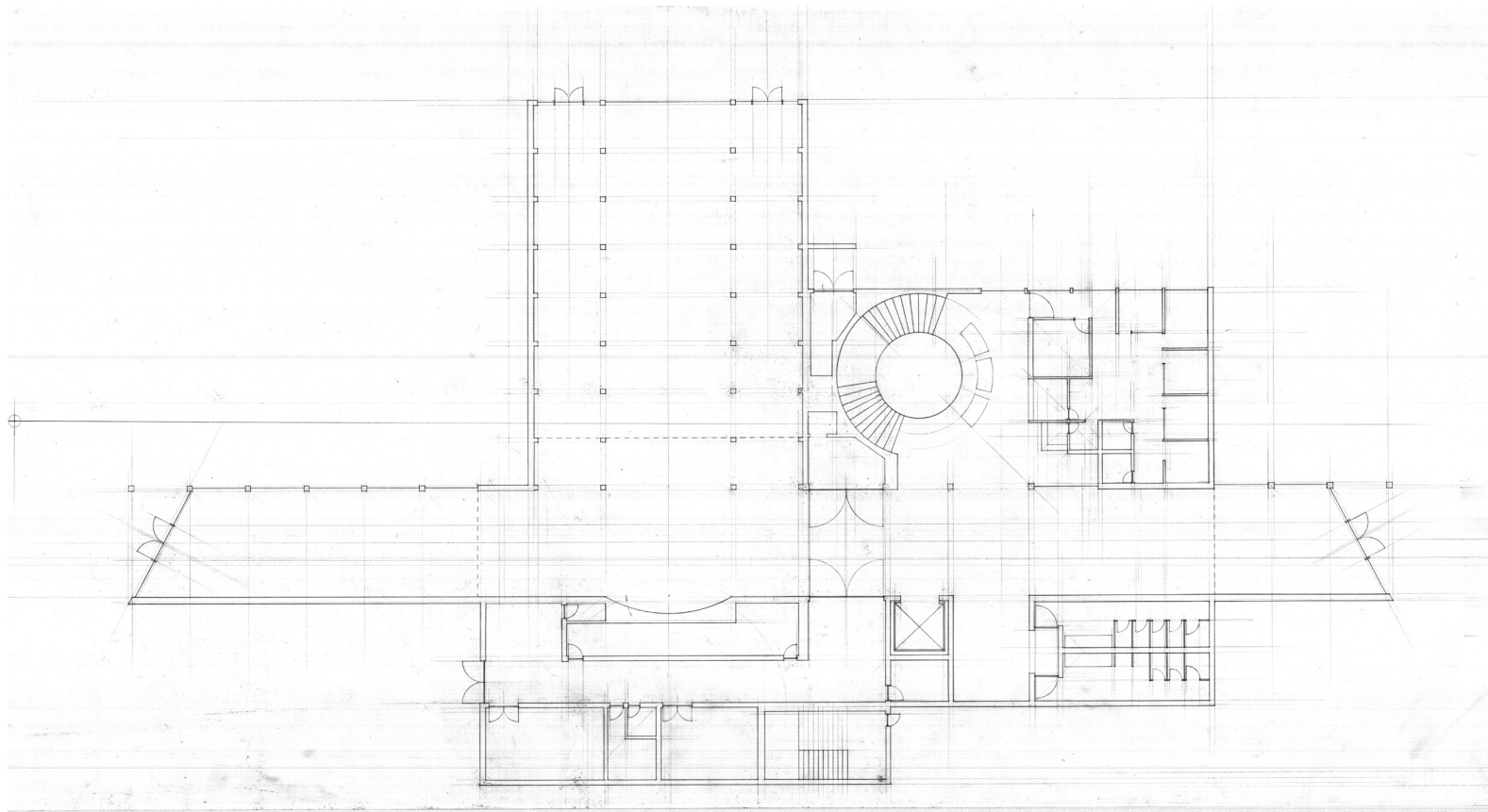


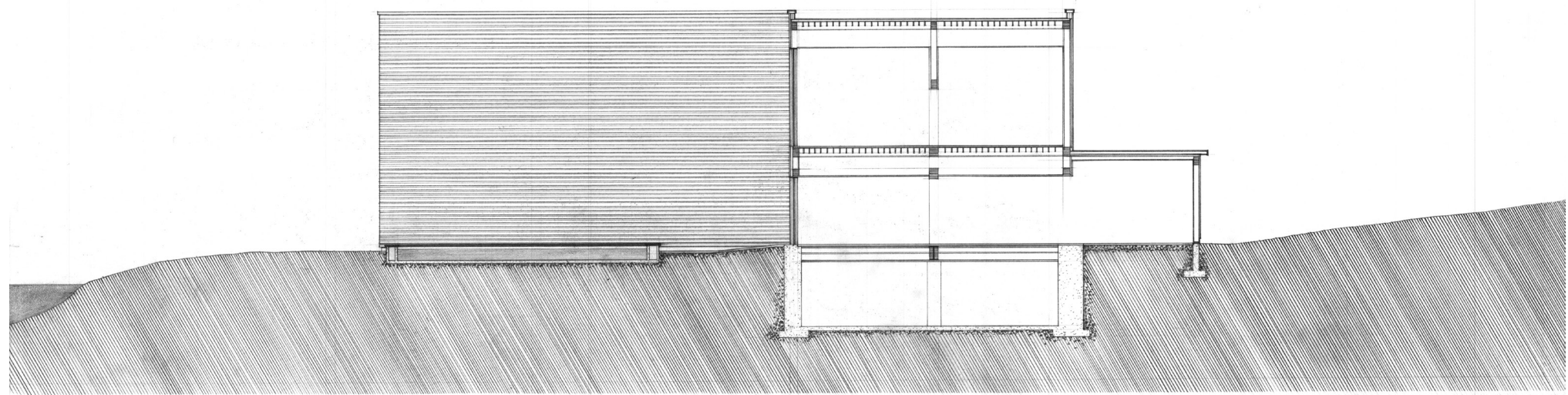
During the early stages of the dry dock gallery, I searched for a ship to fit within the space. I soon realized that I needed to find the ship first in order to create a room that could display it properly. Rather than trying to fit the ship into the bottle, I needed to build the bottle around the ship.



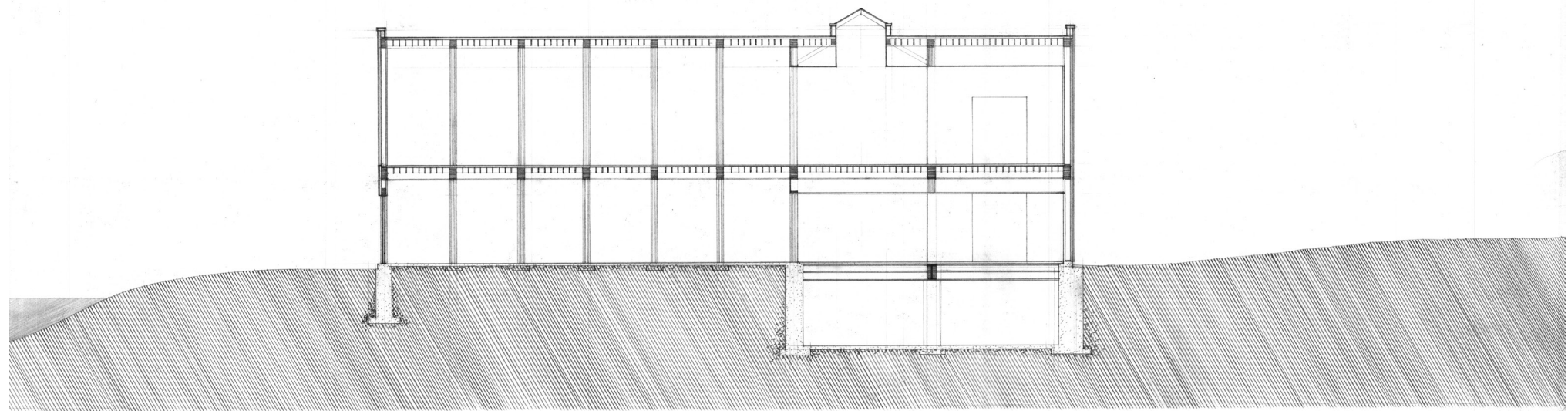
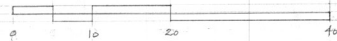
Using original drawings of *Kathryn* to build the model.







SECTION A-A



SECTION B-B

