LIBRARY
Montana State University
BOZEMAN

THE DESIGN OF AN ART CENTER AND MUSEUM CENTERED AROUND AN EXISTING HISTORIC STRUCTURE

By

CRAIG L. KASMAN

UNDER-GRADUATE THESIS

FOR

THE PARTIAL FULFILLMENT OF REQUIREMENTS

FOR A BACHELOR OF ARCHITECTURE DEGREE

MONTANA STATE UNIVERSITY

JUNE 7, 1975

720.6
M76
K53
NA7540
P378
K1527

At this time I would like to express my appreciation to those who have given me an insight towards a more meaningful architecture-

James Rader

James Barnes

David Leavengood

Bill Semple

Jay Chapman- thesis advisor

...My thanks,

Kaz

TABLE OF CONTENTS

TITLE I

APPRECIATION II

INTRODUCTION 1

PROJECT SCOPE 2

LOCAL HISTORY 3

LOCAL CONDITIONS 4

- GEOGRAPHICAL LOCATION
- CLIMATE
- ECONOMICS

SITE CONDITIONS 5

- SITE LOCATION
- SOIL & VEGETATION
- UTILITIES & STREETS
- ZONING

PROGRAMMING INFORMATION 6

- THESIS STATEMENT (1)
- URBAN RENEWAL AREA (2)
- PEDESTRIAN MALL & HISTORIC BUILDINGS (3)

IMMEDIATE SITE (4)

SITE SPECIFICS (5)

PROJECT SCOPE (6)

SPATIAL RELATIONSHIPS (7)

Public Areas

Galleries

SPATIAL RELATIONSHIPS (8)

Administration

Exhibition Storage

SPATIAL RELATIONSHIPS (9)

Professional Technician Studios

SPATIAL RELATIONSHIPS AND HUMAN NEEDS (10)

General Services

Human Needs

PHASE ONE - CONCEPT WITHOUT RELATIONSHIPS 7

PHASE TWO - GRID FOR TRANSITION AND UNITY 8

PHASE THREE - TRANSITION, RELATIONSHIP AND STREET IMAGE 9

PHASE FOUR - BASICS WITH GRID MASSING 10

PHASE FIVE - BASIC GRID WITH TRANSPARENCE 11

PHASE SIX - RESULTS AFTER PRELIMINARY PRESENTATION 12

PHASE SEVEN - THE FINAL ?????????? 13

SUMMARY 14

BIBLIOGRAPHY 15

INTRODUCTION:

Fulfilling the requirements for a degree is one reason for writing a thesis book, but perhaps of greatest concern to myself is recording my process of this particular design. Its greatest value will be determined some years from now when looked back upon and discussed as my undergraduate thesis in architecture.

During the second quarter of thesis, various models were constructed which reflected my concept for the project. With the decision to build in a historic area, one is faced first of all with a very major decision; that is, to construct one project, a reflection of what is presently there, or perhaps a direct contradiction, which in itself would be a compliment. Whatever the choice, one must be sympathetic to the surrounding and respect the scale, visual leads, transition, and materials which are necessary to keep the area as a combined total.

My main interests are as follows:

-maintain the inherent quality of the area

-create physical and mental relief without distracting from

the existing environment

-maximize human interest and involvement with the historic structures.

PROJECT SCOPE:

At first my thoughts for a possible thesis project were directed towards a bicentennial museum which could serve the community as well as the many artifacts located in the existing museums storage areas. Also of major concern to me at this time was organizing the project around a national need instead of a local need. That is, thinking only of the building's function as serving the upcoming bicentennial. In pursuing such an idea I would be totally ignoring the community and the buildings future use. Consequently, with a change in the project scope, a foreseeable site relocation was inevitable. With an increased emphasis on community needs and desires, the new site would be located in the Helena Urban Renewal Area.

By locating the project in the Urban Renewal Area, a change naturally

occurs concerning the project itself and of course, the program. Having already written a program for the first museum, any changes which might occur could readily be compensated for in this new location.

However, upon researching the downtown area and people, a decision by myself, was made to provide an area for local artists to work and display their art pieces. With the project finally determined it became necessary to choose the exact site.

The site chosen was one of both historical significance and central location in the community. The site selected also afforded me the opportunity of renovating an existing structure which was built at the turn of the century.

With regard to concept and program, these topics will be discussed with each model on the following pages.

HISTORY[1]

LOCAL HISTORY

Helena, the capital city of Montana and the county seat of Lewis and Clark County, is a busy and picturesque city, located in the mountains of the western, central part of the state. With a 1970 population of 26,399, Helena is not a large city, however, its rich history and position as site of the state government give it an importance beyond its size.

In 1864, a group of men, now known as the "Four Georgians", camped on the Prickly Pear Creek and consequently, discovered gold. The ensuing stampede was the foundation of Last Chance Gulch, the name now attached to Helena's main street. This name was coined because for the Four Georgians, this was their "last chance" to discover gold before returning home to the east. It became one of the three greatest gold rushes in the territory, with an estimated $200,000,000 in gold being taken from the gulch. By 1870, Helena

[1]Dan R. Killeen, A Public Library for Helena, Montana, pg. 1, Terminal Project in Architecture, Montana State University, Dec., 1972.

had become the largest city in Montana, and its wealth was second to none. Legend has it that Helena, at this time, had more millionaires per capita than any other city in the nation. This wealth and affluent living of its citizens is lucratively displayed in Helena's architecture.

Unlike most towns founded by gold, Helena has survived to the twentieth century. Several reasons have been attached to this. Among them are; the unusually large deposits of gold, the fact that much of the wealth remained in Helena and its geographical location in respect to the Mullan Road that connected the Missouri River with the Columbia River in Washington. This made Helena a trade center for most of the gold camps in Montana. This central location was also one of the major reasons that in 1974, the territorial capital was moved to Helena, a position it continued to hold when Montana became a state.

Today Helena lies in an area important for mining and agricultural pursuits. It is a town with a four year college, attractive state

and historic buildings, and a fine state historical library and museum. It has become a popular place for tourists and it is rapidly becoming the convention center of Montana.

LOCAL CONDITIONS[2]

GEOGRAPHICAL LOCATION

Helena is located about ten miles east of the Continental Divide, in the valley of the Prickly Pear. This location is such that it is estimated that 65% of Montana's population and 90% of its wealth are within 125 miles of Helena. Helena is located half way between two national parks; Yellowstone National Park, 200 miles to the south and Glacier International Park, 200 miles to the north.

It is bordered to the west and south by the foothills of the Rocky Mountains and thus is prevented from major expansion in these directions. Presently the expansion is to the east and to the north. Within 20 miles of Helena are three lakes which serve as centers of recreation; Canyon Ferry, the Gates of the Mountains (Holter Lake), and Hauser Lake, all part of the Missouri River. These, along with the mountains and streams that surround Helena, provide ample opportunity for the sportsman.

[2]Dan R. Killeen, A Public Library for Helena, Montana, pg. 11, Terminal Project in Architecture, Montana State University, Dec., 1972.

CLIMATE

Helena's climate is temperate. The temperature ranges between 100° F and -40° F with the average annual precipitation being about 12.70 inches with a portion of this precipitation coming in the form of snow that falls from October through March. The wind averages, about 8 miles per hour, gusting up to 50 miles per hour. The sun angle varies from a high of 67° at noon on June 22, to a low of 18° at 6 p.m. on December 22, and swings in an arc 56° east and west of south.

ECONOMICS[3]

The years have not been as generous to Helena as in its earlier mining days. In 1870, Helena was the largest city in Montana. She has since been surpassed in size by several other Montana cities. The once hub of transportation with six railroads, is presently in danger of losing its only connection to railway passenger service. It has, however, become a center of governmental activity.

Helena lacks a wide, economic base. The occupational grouping includes: 3,200 government employees, 3,200 engaged in sales, 1,200 in service, 800 in manufacturing, 400 in construction, 800 in transportation, 680 in finance, 675 in agriculture, and 50 miscellaneous. These employees receive annual incomes averaging $9,500 per household. Their incomes are handled by four commercial banks and two savings and loan associations.

Until the recent establishment of a model city and Urban Renewal

[3]Dan R. Killeen, A Public Library for Helena, Montana, pg. 12, Terminal Project in Architecture, Montana State University, Dec., 1972.

Program, Helena had become complacent. Decay and blight had settled in the central business district and urban sprawl had developed and spread unchecked. The Model City Program and Urban Renewal Project hope to alleviate some of the cities problems. Although both these programs at times have been controversial, right or wrong, they have renewed the interest of the Helena people in Helena.

SITE CONDITIONS[4]

SITE LOCATION

Originally, my thesis project was to be a bicentennial museum which would work in conjunction with the Montana Historical Museum located near the state capitol. Through closer analysis of the community and alteration of the project scope, a relocation of the building site was decided. Ideally, it should have a central location in the community with some historical significance.

A final decision was to relocate in Helena's Urban Renewal Area with a possibility of renovating an existing structure. The exact site will include the Colwell building and parcels...

SOIL AND VEGETATION

The soil conditions in this area are quite variable and very irrational. Because this site is at the bottom of a gulch and at a

[4]Dan R. Killeen, A Public Library for Helena, Montana, pg. 13, Terminal Project in Architecture, Montana State University, Dec., 1972.

point where several drainages converge, bedrock rises and falls in no regular pattern. In some places, the gulch bedrock is right on the surface and less than ten feet away it has dropped to over 20 feet. One newly constructed motel-hotel complex lower in the gulch has footings on bedrock about ten feet below the surface at one, and has had to sink piles up to thirty feet on the other end of the building.

The soils above bedrock in this part of the gulch are a mixture of gravels, silts, and clays. In the gold rush of 1864, the entire gulch was dug up by placier miners, thus this soil is too unstable to support any considerable structural load. With Helena being in earthquake zone number three, the soil stability problem becomes even more acute.

The vegetation in this area is nondescript. It contains lawn grass and cleared areas covered with native weeds.

UTILITIES AND STREETS[5]

The site presently has a complete set of utilities with telephone, power and street lights above ground on poles. The Urban Renewal Project will place all utilities underground and update the present utilities to handle all proposed uses.

Under the Urban Renewal Project, all streets in the area will be paved and improved. Presently, most are paved including all to and from my site. Park and Jackson Streets will be widened and re-aligned, becoming a four land loop around the downtown area.

ZONING

Under the Urban Renewal Plan, which is the current official zoning for this area, the proposed site will be zoned PLI, or Public Land and Institutions, and be restricted to governmental or cultural uses. Land coverage may be 100% of the site; buildings may be

[5]Dan R. Killeen, A Public Library for Helena, Montana, pg. Terminal Project in Architecture, Montana State University, Dec., 1972.

built to all property lines and at the second level on any adjoining and officially designated mall, may project over the right-of-way up to five feet from property lines.

PROGRAMMING INFORMATION

THESIS STATEMENT:

"THE FUNCTIONALISM OF A DESIGN IS GREATLY DETERMINED BY HUMAN CHARACTERISTIC REQUIREMENTS."

PROJECT OF PURSUIT:

BICENTENNIAL MUSEUM WITH EMPHASIS ON THE REDEVELOPMENT OF AN URBAN RENEWAL AREA.

CRAIG. KASMAN

---

1. TITLE SHEET.
   - THESIS STATEMENT.
   - PROJECT OF PURSUIT.
   - INDEX TO DRAWINGS.

2. URBAN RENEWAL AREA.
   - VEHICULAR ACCESS.
   - PEDESTRIAN MOVEMENT.
   - PARKING FACILITIES.
   - RESIDENTIAL AREAS.
   - PARKS.
   - IMMEDIATE SITE LOCATION.
   - ZONING FOR SITE.
   - CITY MAP.

3. PEDESTRIAN MALL & HISTORIC BUILDINGS.
   - PROPOSED PEDESTRIAN MALL.
   - LOCATION OF HISTORIC BUILDINGS.

4. IMMEDIATE SHE.
   - SITE DIMENSIONS.
   - ELEVATION OF COLWELL BULDING.
   - COMMENTS.

5. SITE SPECIFICS.
   - COMMENTS.
   - RELATIONSHIPS
     - -SITE AREA TO COMMUNITY.

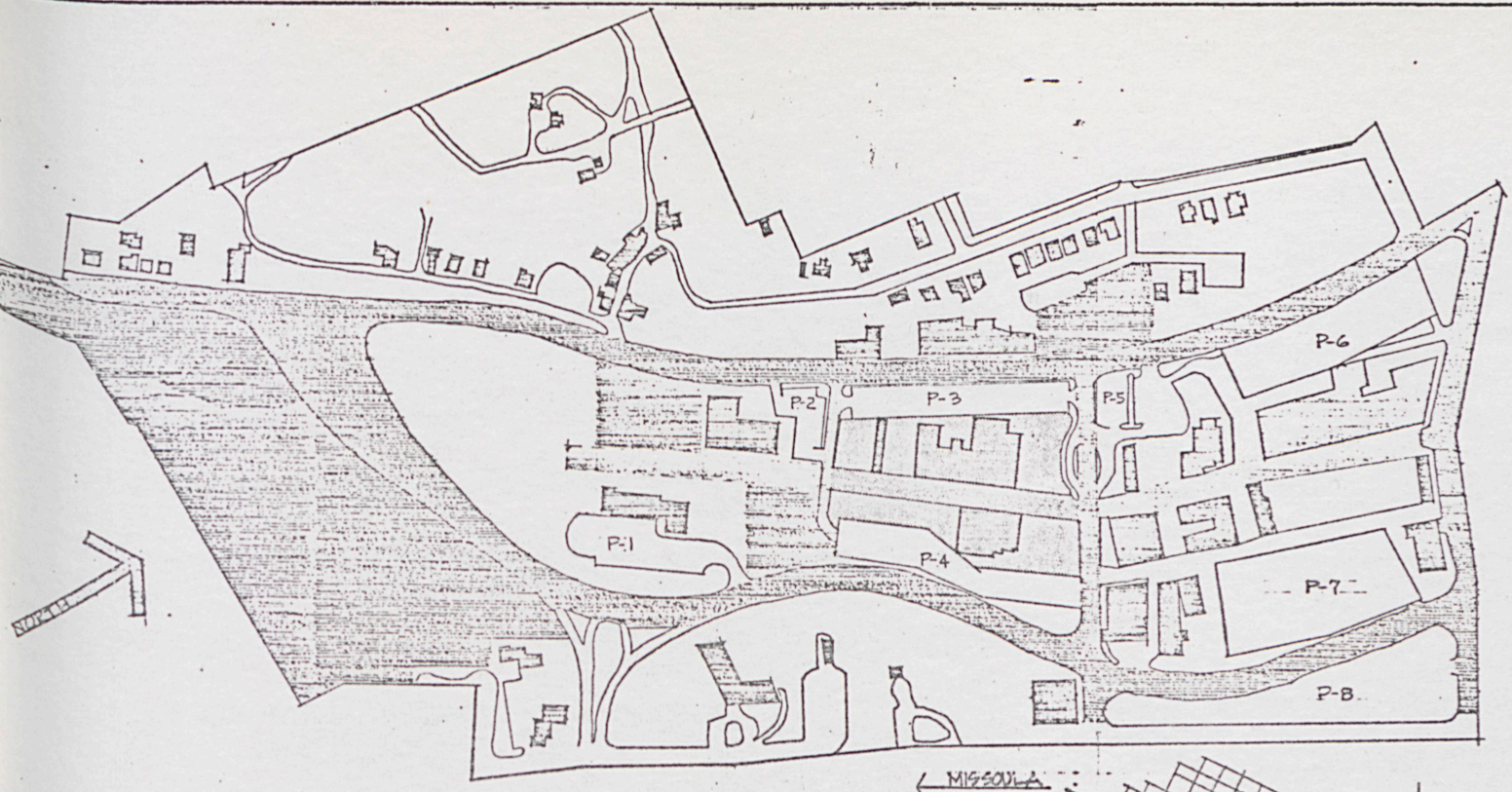
6. PROJECT SCOPE.
   - INTENT OF PROJECT.

7. SPATIAL RELATIONSHIPS.
   - PUBLIC AREAS.
   - GALLERIES.

8. SPATIAL RELATIONSHIPS.
   - ADMINISTRATION.
   - EXHIBITION STORAGE.

9. SPATIAL RELATIONSHIPS.
   - PROFESSIONAL TECHNICIAN STUDIO'S.

10. SPATIAL RELATIONSHIPS.
    - GENERAL SERVICES.
    - HUMAN NEEDS.

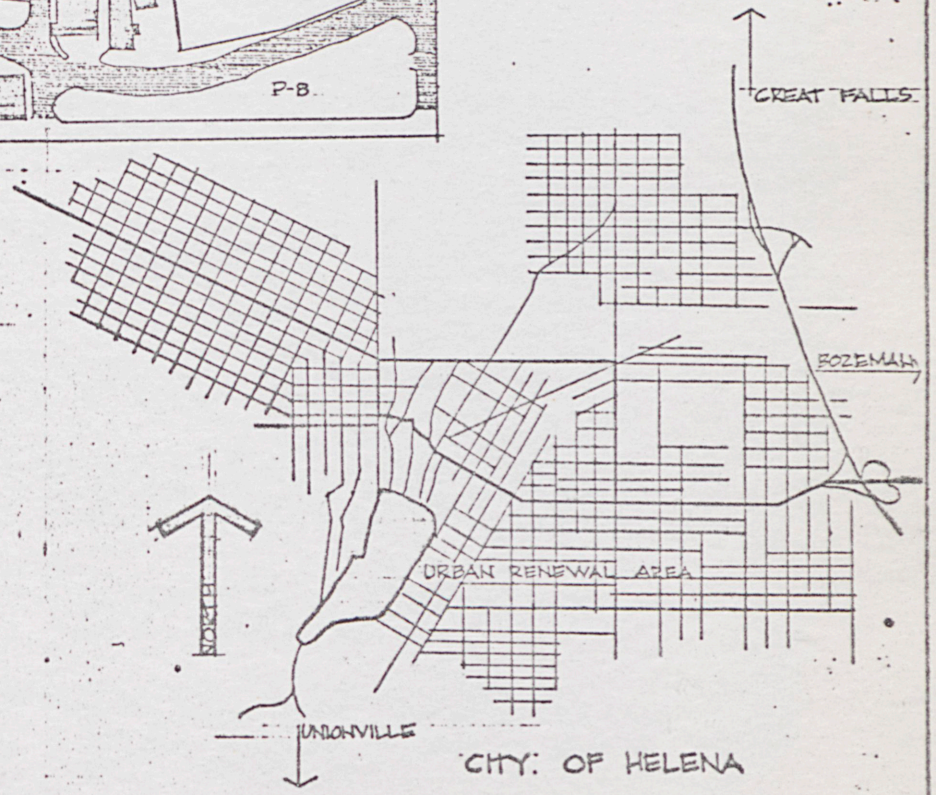


URBAN RENEWAL AREA

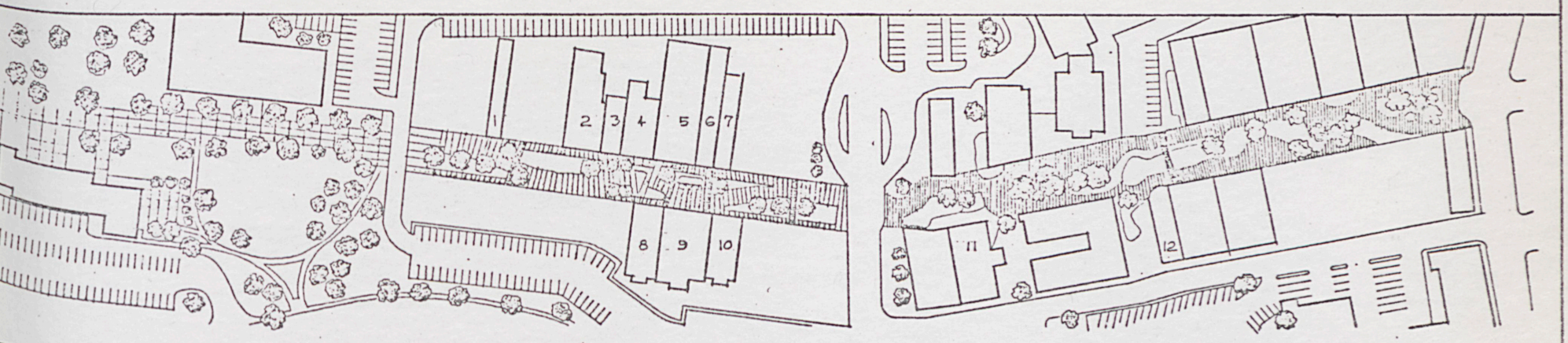
- VEHICULAR ACCESS.
- PEDESTRIAN MOVEMENT.
- PARKING FACILITIES.

P-1	PRESENT, 80 STALLS	FUTURE, UNKNOWN	
P-2	" 40 "	"	"
P-3	" 120 "	"	"
P-4	" 90 "	"	"
P-5	" 30 "	"	"
P-6	" 360 "	"	412 STALLS
P-7	" 200 "	"	UNKNOWN
P-8	" 100 "	"	"
TOTAL:	1020 STALLS.		

- RESIDENTIAL AREAS AVAILABLE.
- PARKS.
- IMMEDIATE SITE LOCATION.
- ZONING FOR SITE.
  - A. USES PERMITTED.
    PUBLIC OWNED, OPERATED, OR LEASED BUILDINGS, PARKS AND OPEN SPACES, PARKING SPACES, FOUNTAINS, HISTORICAL MONUMENTS & BUILDINGS.
  - B. LAND COVERAGE - 100 PERCENT.
  - C. SETBACKS - NONE REQUIRED.
  - D. OFF-STREET PARKING REQUIREMENTS - NONE.



CITY OF HELENA



PEDESTRIAN MALL & HISTORIC BUILDINGS.

1 COLWELL BUILDING – AVAILABLE.
GROSS FLOOR AREA — 11,072 SQ. FT.
SITE — 2,804 SQ. FT.

2 INDEPENDENT RECORD – AVAILABLE.
GROSS FLOOR AREA — 18,018 SQ. FT.
SITE — 7,848 SQ. FT.

3 GOODALL BROTHERS BUILDING. — SOLD.
INTENDED USE : RESTAURANT & PUB.
GROSS FLOOR AREA — 3,960 SQ. FT.
SITE — 5,281 SQ. FT.

4 LORANZ BUILDING — AVAILABLE.
GROSS FLOOR AREA — 7,640 SQ. FT.
SITE — 7,220 SQ. FT.

5 EAGLES BUILDING. — AVAILABLE.
GROSS FLOOR AREA — 17,642 SQ. FT.
SITE — 9,291 SQ. FT.

6 CAPITAL TRANSFER BUILDING — AVAILABLE
GROSS FLOOR AREA — 6,510 SQ. FT.
SITE — 8,790 SQ. FT.

7 SANDS BROTHERS BUILDING — AVAILABLE.
GROSS FLOOR AREA. — 10,248 SQ. FT.
SITE — 8,790 SQ. FT.

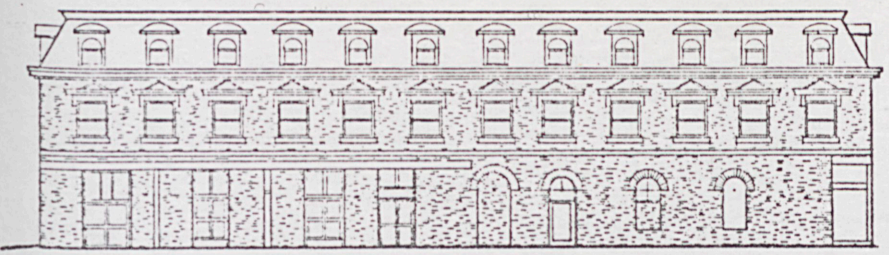
8 BOSTON BLOCK — SOLD
INTENDED USE : OFFICE-RETAIL.
GROSS FLOOR AREA — 7,220 SQ. FT.
SITE — 4,050 SQ. FT.

9 BAKER PROPERTY — PRIVATE PROPERTY ; NO INFORMATION AVAILABLE.

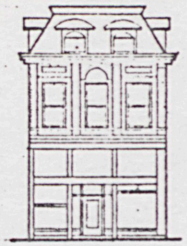
10 NOVELTY BLOCK — AVAILABLE.
GROSS FLOOR AREA — 10,800 SQ. FT.
SITE — 5,060 SQ. FT.

11 ATLAS BLOCK — AVAILABLE.
GROSS FLOOR AREA. — 22,100 SQ. FT.
SITE — 5,004 SQ. FT.

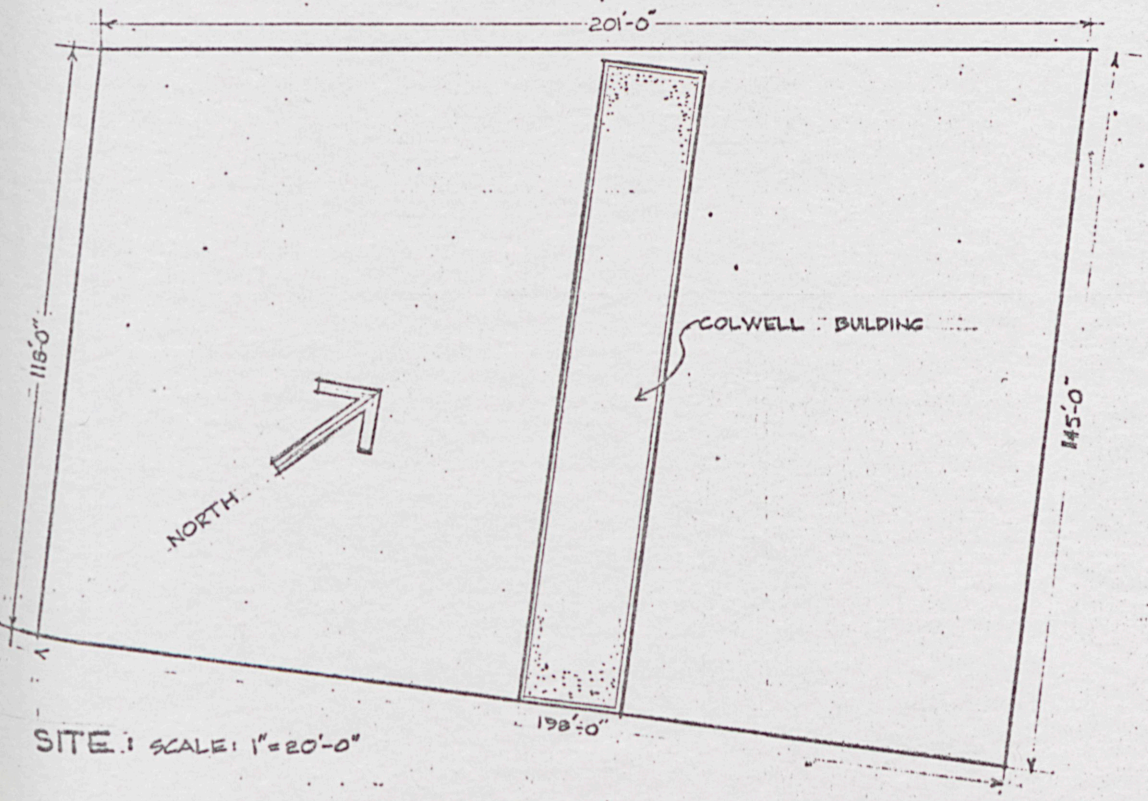
12 SECURITIES BUILDING — SOLD
INTENDED USE : OFFICE-RETAIL.
GROSS FLOOR AREA — 13,600 SQ. FT.
SITE — 3,432 SQ. FT.



COLWELL BUILDING :
SOUTH ELEVATION



EAST ELEVATION



SITE : SCALE: 1"=20'-0"

COMMENTS :

— THE HISTORIC VALUE OF THE COLWELL BUILDING TO THIS AREA IS UNLIMITED. WITH THE EXISTING BRICK FACADE IN GOOD CONDITION AS IS THE METAL MANSARD ROOF.

— THE INTERIOR IS IN BAD NEED OF REPAIR RESULTING FROM STRUCTURAL FAILURE AND WATER DAMAGE.

— THIS IS A THREE STORY BASEMENT BUILDING. TWO STORIES ARE BRICK AND THE THIRD STORY FRAME AND METAL. THE WALLS OF THE BUILDING ARE BOWING QUITE BADLY ALSO.

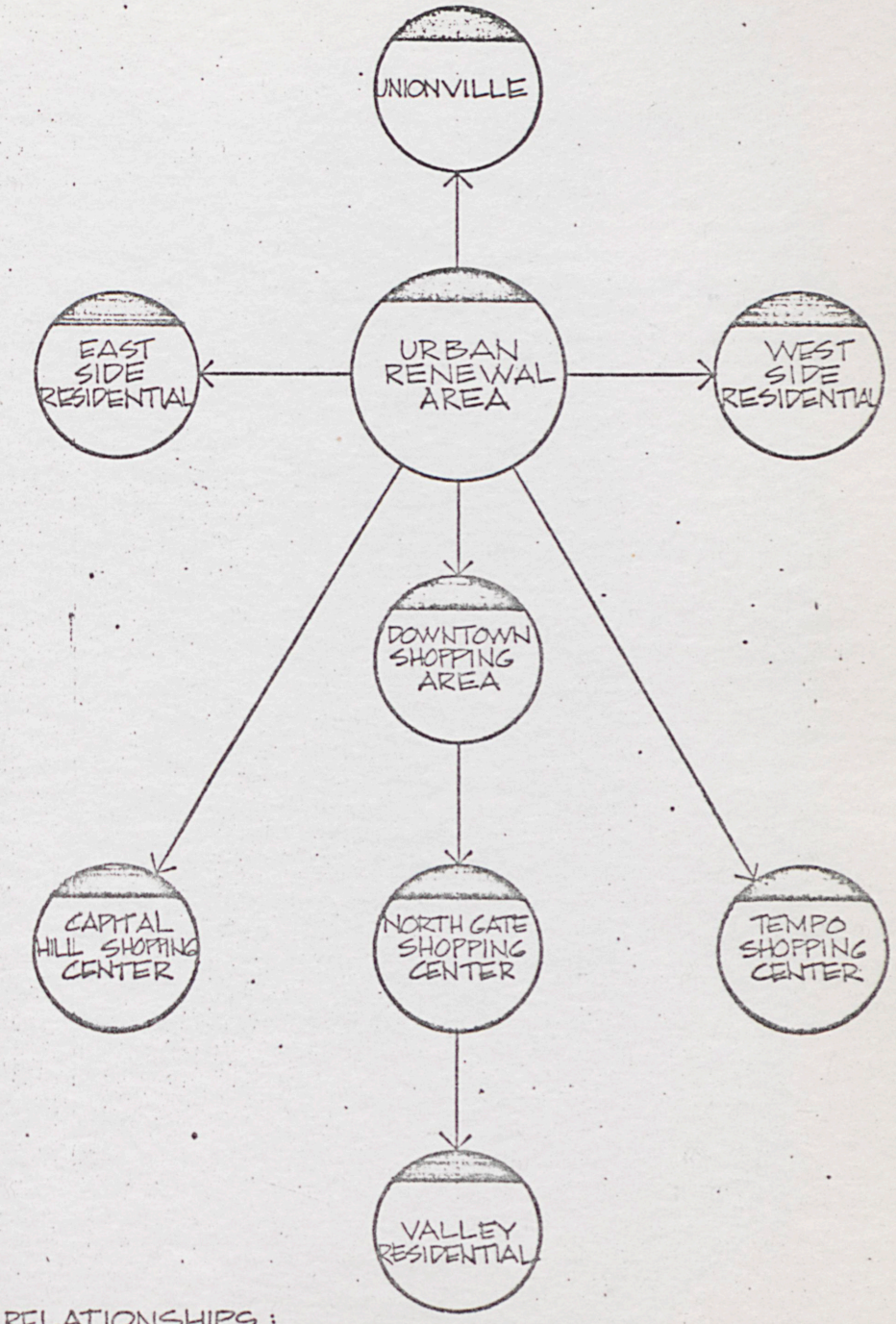
— THE PRESENT COST OF THE COLWELL BUILDING IS $7,000.00. THE ESTIMATED TOTAL REHABILITATION COST WILL BE $265,000.00. STRUCTURAL REHABILITATION ALONE IS $97,745.00.

PAST:

THE "GULCH" AS IT IS OFTEN REFERRED TO WAS THE ORIGINATING POINT FROM WHICH THE TOWN OF HELENA FIRST BEGAN. WHEN GOLD WAS FIRST DISCOVERED IN THE GULCH DURING THE 1860'S IT WAS THE CENTER FOR ALL COMMERCIAL ACTIVITY. FROM THIS POINT ON BUSINESS FLOURISHED AND BUILDINGS SPREAD NORTH ALONG WHAT IS NOW LAST CHANCE GULCH. IN RECENT TIMES THE BUILDINGS OF THE PAST BEGAN TO DECAY ALONG THE GULCH AND SLOWLY THE STOREKEEPERS BEGAN TO MOVE OUT.

PRESENT:

- THE DOWNTOWN AREA FIRST STARTED TO RECEIVE LOCAL AND NATIONAL ATTENTION IN 1968. AT THIS TIME MEMBERS OF THE COMMUNITY WROTE A PROGRAM REQUESTING THAT HELENA BE DESIGNATED A "MODEL CITY." SINCE THE AWARD WAS FIRST PRESENTED IN 1968 $15 MILLION IN FEDERAL GRANTS HAVE BEEN USED BY THE CITY OF HELENA..
- URBAN RENEWAL WAS THE NEXT PROGRAM WHICH GREATLY AFFECTED THE HELENA AREA. SPECIFICALLY THE SOUTH END OF THE DOWNTOWN AREA. THE MAIN OUTCOME OF THE URBAN RENEWAL PROJECT HAS BEEN AN ATTEMPT TO STIMULATE THE ECONOMIC GROWTH IN THE DOWNTOWN AREA. IN DOING SO, MANY BUILDINGS HAVE BEEN DESTROYED... LEAVING PEOPLE WITHOUT HOMES AND BUSINESSMEN WITHOUT WORK.
MOST RESIDENTS OF THE URBAN RENEWAL AREA HAVE BEEN RELOCATED TO LOW INCOME HOUSING THROUGHOUT THE CITY. ONLY THIS YEAR HOWEVER, HAVE BUSINESS' STARTED TO DEVELOPE IN THIS AREA ONCE MORE. THE PROBLEM'S FACING DESIGNER'S TODAY IN THE DOWNTOWN AREA WILL BE ONE OF REHABILITATION, PEDESTRIAN MOVEMENT AND PLANNING.



RELATIONSHIPS:
SITE AREA TO COMMUNITY

INTENT:

- ENRICHMENT OF COMMUNITY, THROUGH KNOWLEDGE OF THE PAST. RESULTING FROM AUDIO AND VISUAL COMMUNICATION AN AWARENESS OF WHY AND HOW THE CITY OF HELENA WAS ESTABLISHED. THUS, A BETTER UNDERSTANDING OF THE URBAN RENEWAL AREA

- DRAW PEOPLE TOWARD THE DOWNTOWN AREA CAUSING AN INFLUX IN THE PRESENT USE PATTERN.

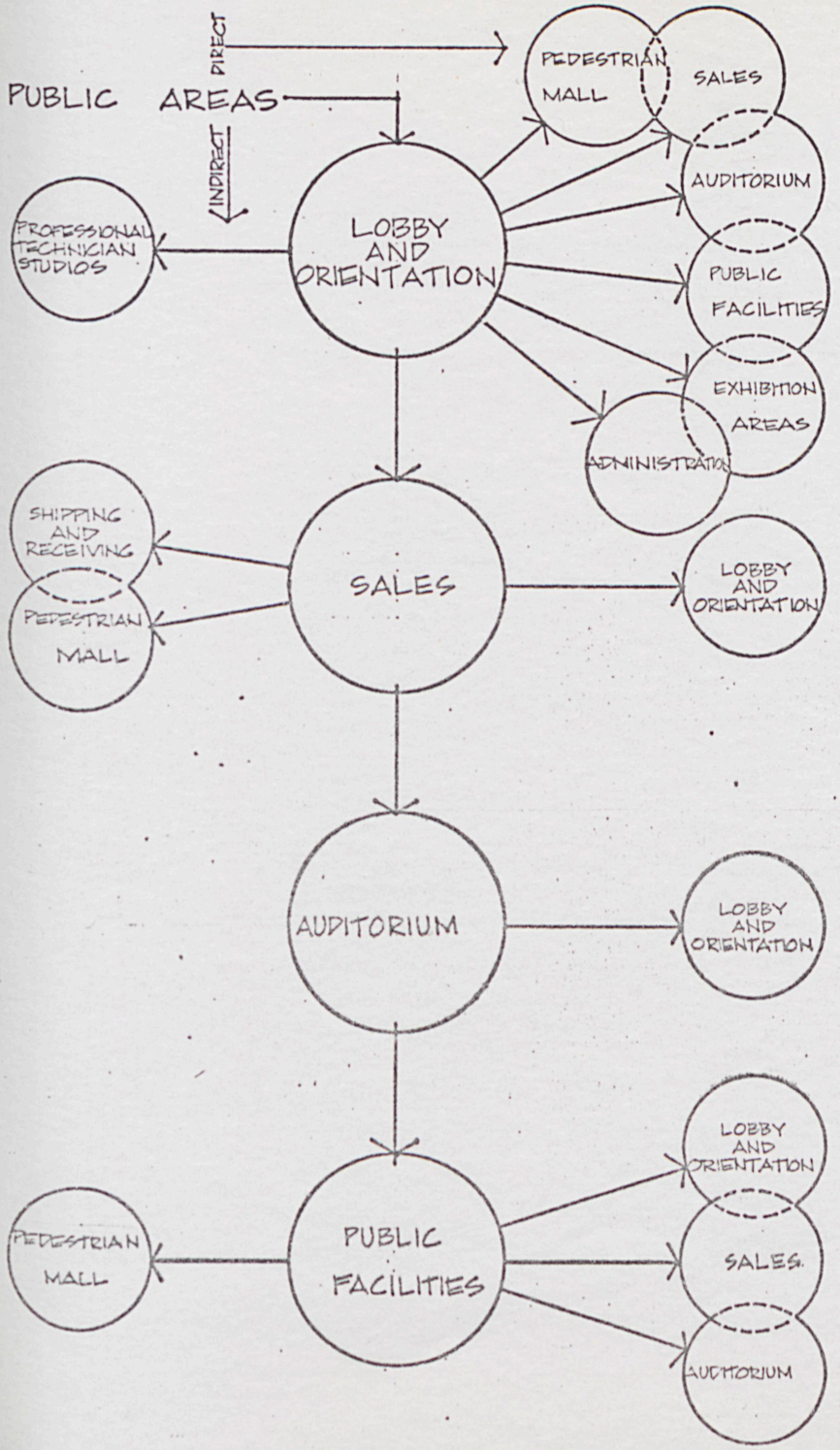
- AN AREA FOR LOCAL ARTIST'S TO WORK AND DISPLAY OBJECTS.

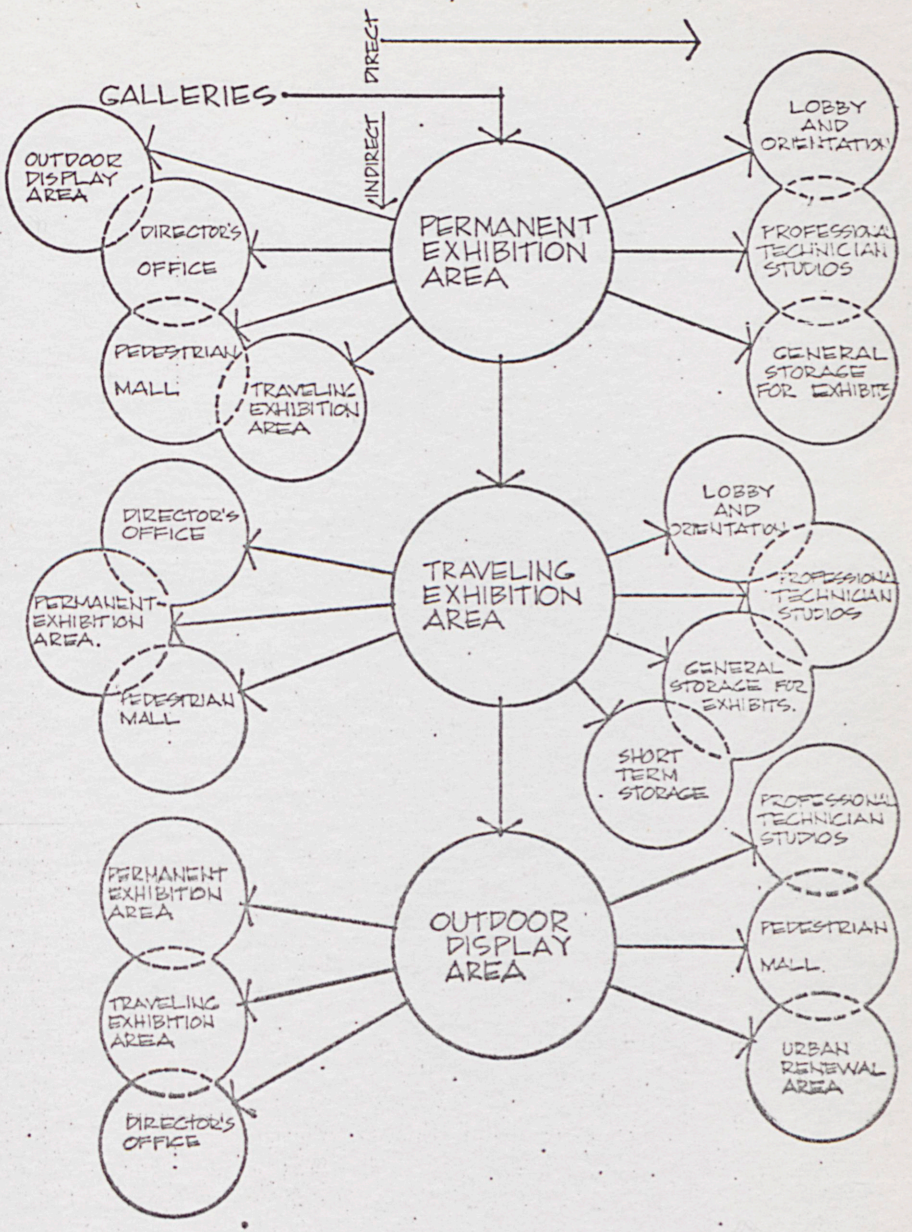
- AT THE PRESENT TIME THE DOWNTOWN AREA AND SPECIFICALLY THE URBAN RENEWAL AREA IS CENTERED AROUND A DAY USE PATTERN. IN ORDER FOR THIS AREA TO BE COMPLETELY SUCCESSFUL EVENING AND 24 HOUR FUNCTIONS WILL HAVE TO BE INTRODUCED. NAMELY:
  - RESIDENTIAL.
  - LINER PARKS.
  - PLAYGROUNDS.
  - DISPLAY AREAS.
  - ENTERTAINMENT STRIPS.
  - ETC..

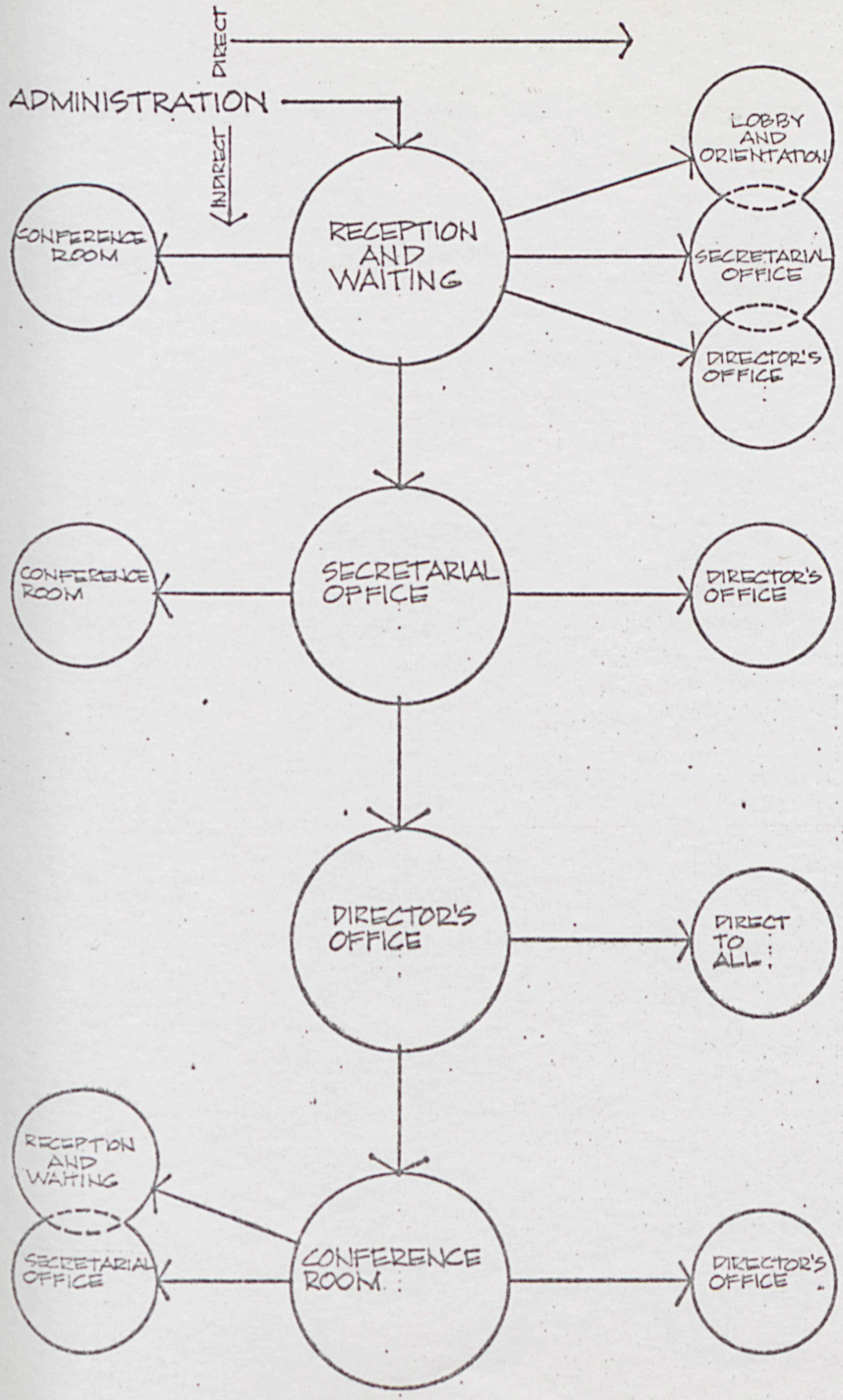
- RESTORATION OF COLWELL BUILDING TO PROVIDE FOR THE FOLLOWING FUNCTIONS:
  - DISPLAY AREAS.
  - STORAGE AREAS.
  - ADMINISTRATION.
  - STUDIOS.
  - RESIDENTIAL.

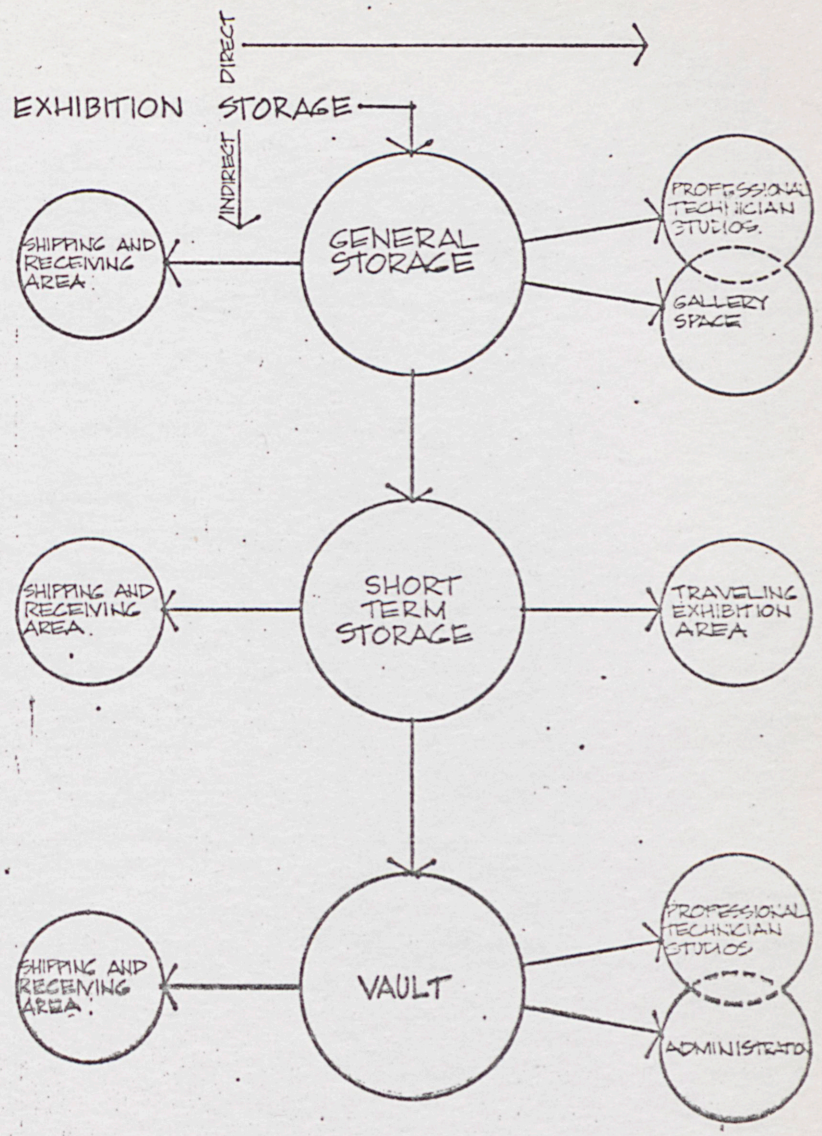
- IMPROVEMENT OF THE MALL AREA.
  - CREATE A MORE HUMAN ENVIRONMENT.
  - PROVIDE AREAS FOR INTERACTION.
  - ESTABLISH VISUAL RELIEFS.
  - POSSIBLE ACTIVITIES MALL SERVES AS:
    - SHOPPING CORRIDORS.
    - RESTAURANT ROWS.
    - LINEAR PARKS.
    - RESIDENTIAL FRONT YARDS.
    - EXTENSIONS OF OFFICE LOBBIES.
    - PLAYGROUNDS.
    - CEREMONIAL GATHERING PLACES:
    - PARADE GROUNDS.
    - DISPLAY AREAS.
    - ENTERTAINMENT STRIPS
    - ETC.

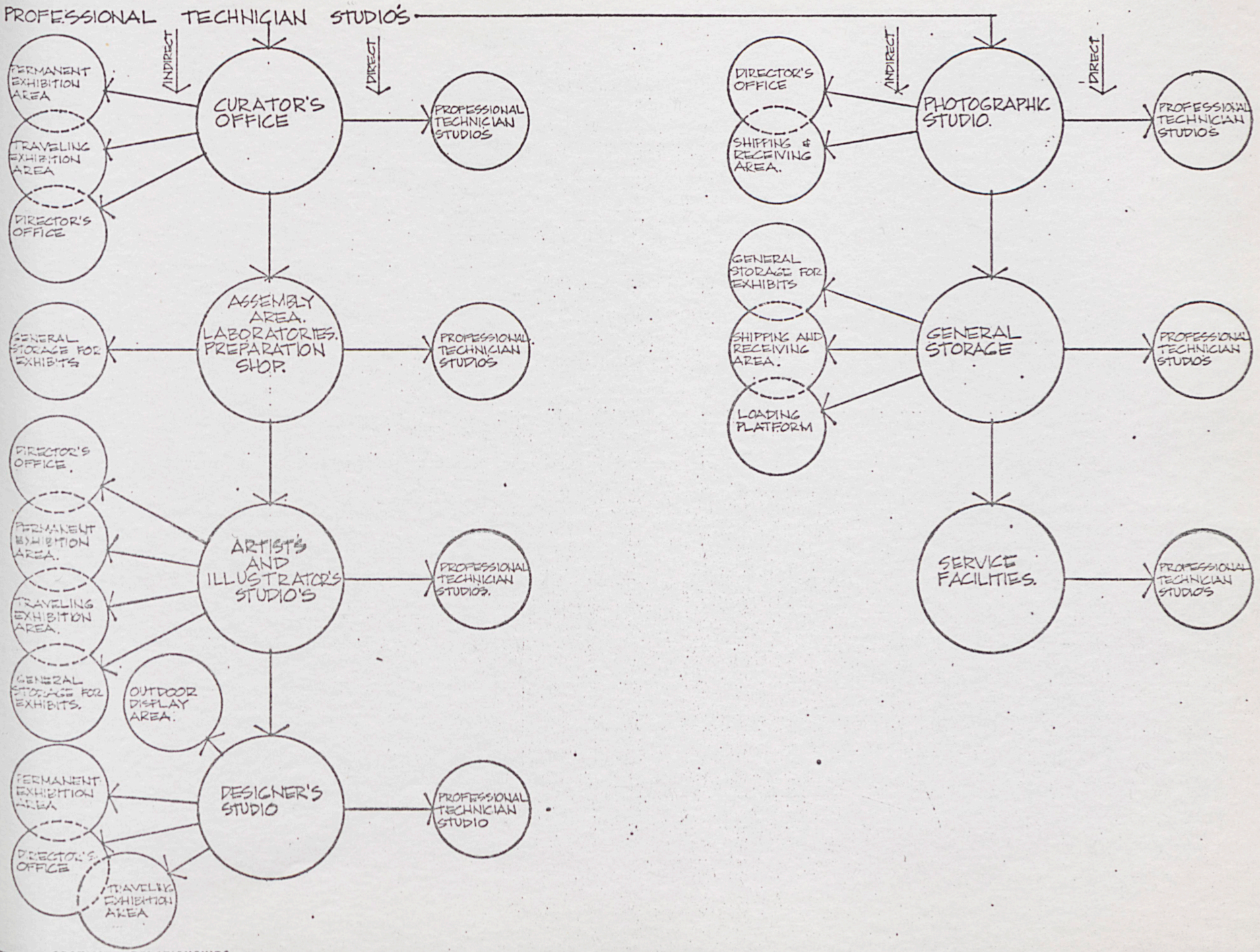
- BUILDING SPACES FOR CONSIDERATION.
  - PUBLIC AREAS.
    - LOBBY AND ORIENTATION.
    - SALES.
    - AUDITORIUM.
    - PUBLIC FACILITIES.
  - GALLERIES.
    - WORKING EXHIBITION AREA (PAINTING, ETC.)
    - PERMANENT EXHIBITION AREA.
    - TRAVELING EXHIBITION AREA.
    - OUTDOOR DISPLAY AREA.
      - DIRECT ACCESS.
      - INDIRECT ACCESS.
  - ADMINISTRATION.
    - RECEPTION AND WAITING.
    - SECRETARIAL OFFICE.
    - DIRECTOR'S OFFICE.
    - CONFERENCE ROOM.
  - PROFESSIONAL TECHNICIAN STUDIO'S.
    - CURATOR'S OFFICE.
    - LABORITORIES.
    - PREPARATION STUDIO.
    - DESIGNER'S STUDIO.
    - ILLUSTRATOR'S STUDIO.
    - ARTIST'S STUDIO.
    - PHOTOGRAPHIC STUDIO.
    - ASSEMBLY AREA.
    - GENERAL STORAGE.
    - SERVICE FACILITIES.
  - EXHIBITION STORAGE.
    - GENERAL STORAGE.
    - SHORT-TERM STORAGE.
    - VAULT.
  - GENERAL SERVICES.
    - MAILING ROOM.
    - SHIPPING AND RECEIVING ROOM.
    - GENERAL STORAGE.
    - JANITORIAL FACILITIES.
    - SERVICE FACILITIES.

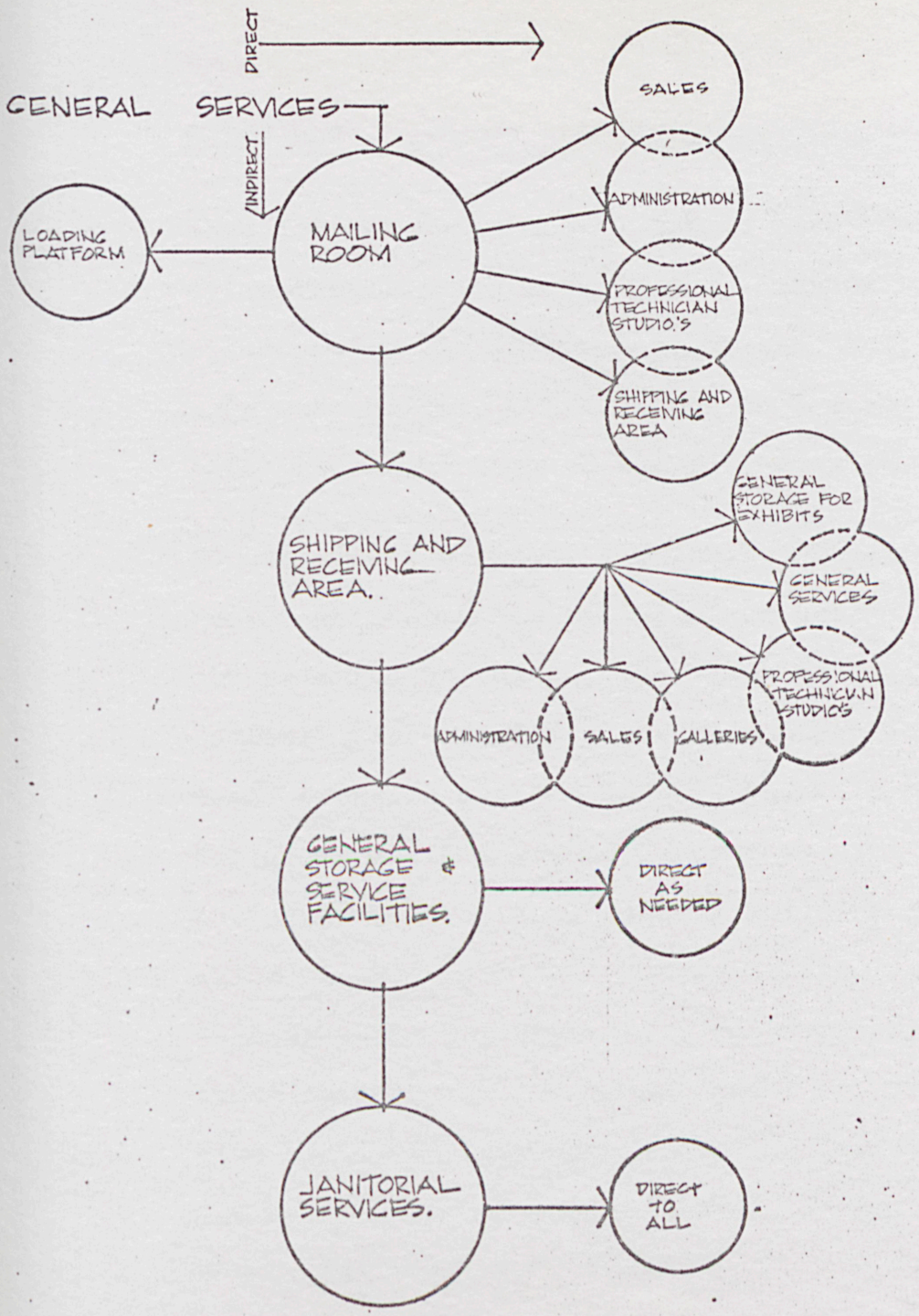

PUBLIC AREAS
DIRECT
INDIRECT
LOBBY AND ORIENTATION
PEDESTRIAN MALL
SALES
AUDITORIUM
PUBLIC FACILITIES
EXHIBITION AREAS
ADMINISTRATION
PROFESSIONAL TECHNICIAN STUDIOS
SALES
SHIPPING AND RECEIVING
PEDESTRIAN MALL
LOBBY AND ORIENTATION
AUDITORIUM
LOBBY AND ORIENTATION
PUBLIC FACILITIES
PEDESTRIAN MALL
LOBBY AND ORIENTATION
SALES.
AUDITORIUM

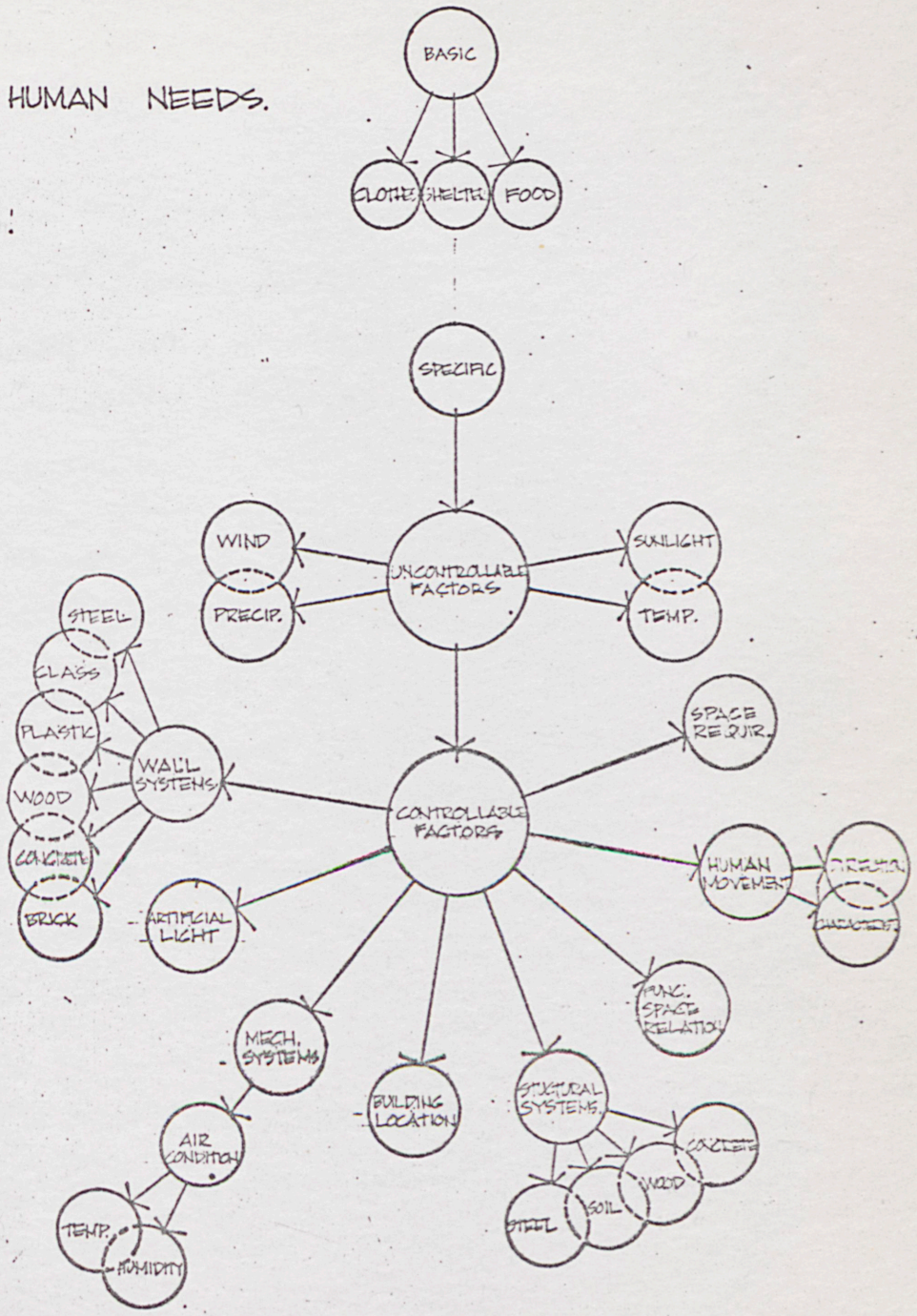

GALLERIES
DIRECT
INDIRECT
PERMANENT EXHIBITION AREA
OUTDOOR DISPLAY AREA
DIRECTOR'S OFFICE
PEDESTRIAN MALL
TRAVELING EXHIBITION AREA
LOBBY AND ORIENTATION
PROFESSIONAL TECHNICIAN STUDIOS
GENERAL STORAGE FOR EXHIBITS
TRAVELING EXHIBITION AREA
DIRECTOR'S OFFICE
PERMANENT EXHIBITION AREA.
PEDESTRIAN MALL
LOBBY AND ORIENTATION
PROFESSIONAL TECHNICIAN STUDIOS
GENERAL STORAGE FOR EXHIBITS.
SHORT TERM STORAGE
OUTDOOR DISPLAY AREA
PERMANENT EXHIBITION AREA
TRAVELING EXHIBITION AREA
DIRECTOR'S OFFICE
PROFESSIONAL TECHNICIAN STUDIOS
PEDESTRIAN MALL.
URBAN RENEWAL AREA


ADMINISTRATION
DIRECT
INDIRECT
RECEPTION AND WAITING
CONFERENCE ROOM
LOBBY AND ORIENTATION
SECRETARIAL OFFICE
DIRECTOR'S OFFICE
SECRETARIAL OFFICE
CONFERENCE ROOM
DIRECTOR'S OFFICE
DIRECTOR'S OFFICE
DIRECT TO ALL
CONFERENCE ROOM
RECEPTION AND WAITING
SECRETARIAL OFFICE
DIRECTOR'S OFFICE


EXHIBITION STORAGE
DIRECT
INDIRECT
GENERAL STORAGE
SHIPPING AND RECEIVING AREA
PROFESSIONAL TECHNICIAN STUDIOS
GALLERY SPACE
SHORT TERM STORAGE
SHIPPING AND RECEIVING AREA
TRAVELING EXHIBITION AREA
VAULT
SHIPPING AND RECEIVING AREA
PROFESSIONAL TECHNICIAN STUDIOS
ADMINISTRATO


PROFESSIONAL TECHNICIAN STUDIO'S
PERMANENT EXHIBITION AREA
TRAVELING EXHIBITION AREA
DIRECTOR'S OFFICE
INDIRECT
CURATOR'S OFFICE
DIRECT
PROFESSIONAL TECHNICIAN STUDIOS
GENERAL STORAGE FOR EXHIBITS
ASSEMBLY AREA. LABORATORIES. PREPARATION SHOP.
PROFESSIONAL TECHNICIAN STUDIOS
DIRECTOR'S OFFICE.
PERMANENT EXHIBITION AREA.
TRAVELING EXHIBITION AREA.
GENERAL STORAGE FOR EXHIBITS.
ARTIST'S AND ILLUSTRATOR'S STUDIO'S
PROFESSIONAL TECHNICIAN STUDIOS.
OUTDOOR DISPLAY AREA.
PERMANENT EXHIBITION AREA
DIRECTOR'S OFFICE
TRAVELING EXHIBITION AREA
DESIGNER'S STUDIO
PROFESSIONAL TECHNICIAN STUDIO
DIRECTOR'S OFFICE
SHIPPING & RECEIVING AREA.
INDIRECT
PHOTOGRAPHIC STUDIO.
DIRECT
PROFESSIONAL TECHNICIAN STUDIOS
GENERAL STORAGE FOR EXHIBITS
SHIPPING AND RECEIVING AREA.
LOADING PLATFORM
GENERAL STORAGE
PROFESSIONAL TECHNICIAN STUDIOS
SERVICE FACILITIES.
PROFESSIONAL TECHNICIAN STUDIOS


GENERAL SERVICES
DIRECT
INDIRECT
LOADING PLATFORM
MAILING ROOM
SALES
ADMINISTRATION
PROFESSIONAL TECHNICIAN STUDIO'S
SHIPPING AND RECEIVING AREA
SHIPPING AND RECEIVING AREA.
GENERAL STORAGE FOR EXHIBITS
GENERAL SERVICES
PROFESSIONAL TECHNICIAN STUDIOS
ADMINISTRATION
SALES
GALLERIES
GENERAL STORAGE & SERVICE FACILITIES.
DIRECT AS NEEDED
JANITORIAL SERVICES.
DIRECT TO ALL


HUMAN NEEDS.
BASIC
CLOTHE
SHELTER
FOOD
SPECIFIC
UNCONTROLLABLE FACTORS
WIND
PRECIP.
SUNLIGHT
TEMP.
CONTROLLABLE FACTORS
WALL SYSTEMS
STEEL
GLASS
PLASTIC
WOOD
CONCRETE
BRICK
ARTIFICIAL LIGHT
SPACE REQUIR.
HUMAN MOVEMENT
MECH. SYSTEMS
AIR CONDITION
TEMP.
HUMIDITY
BUILDING LOCATION
STRUCTURAL SYSTEMS
CONCRETE
WOOD
STEEL
SOIL
FUNC. SPACE RELATION

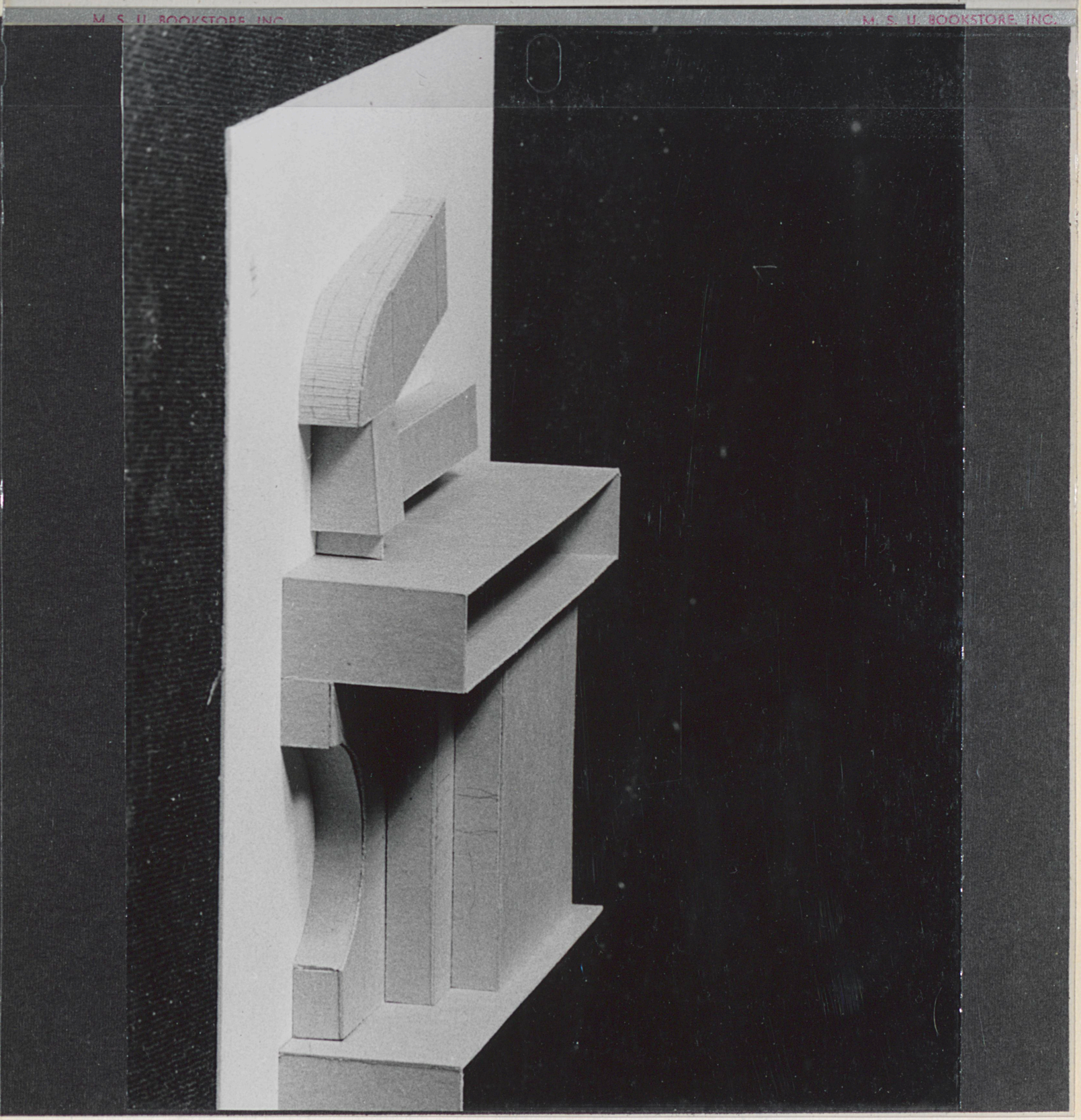
PHASE ONE - CONCEPT WITHOUT RELATIONSHIPS

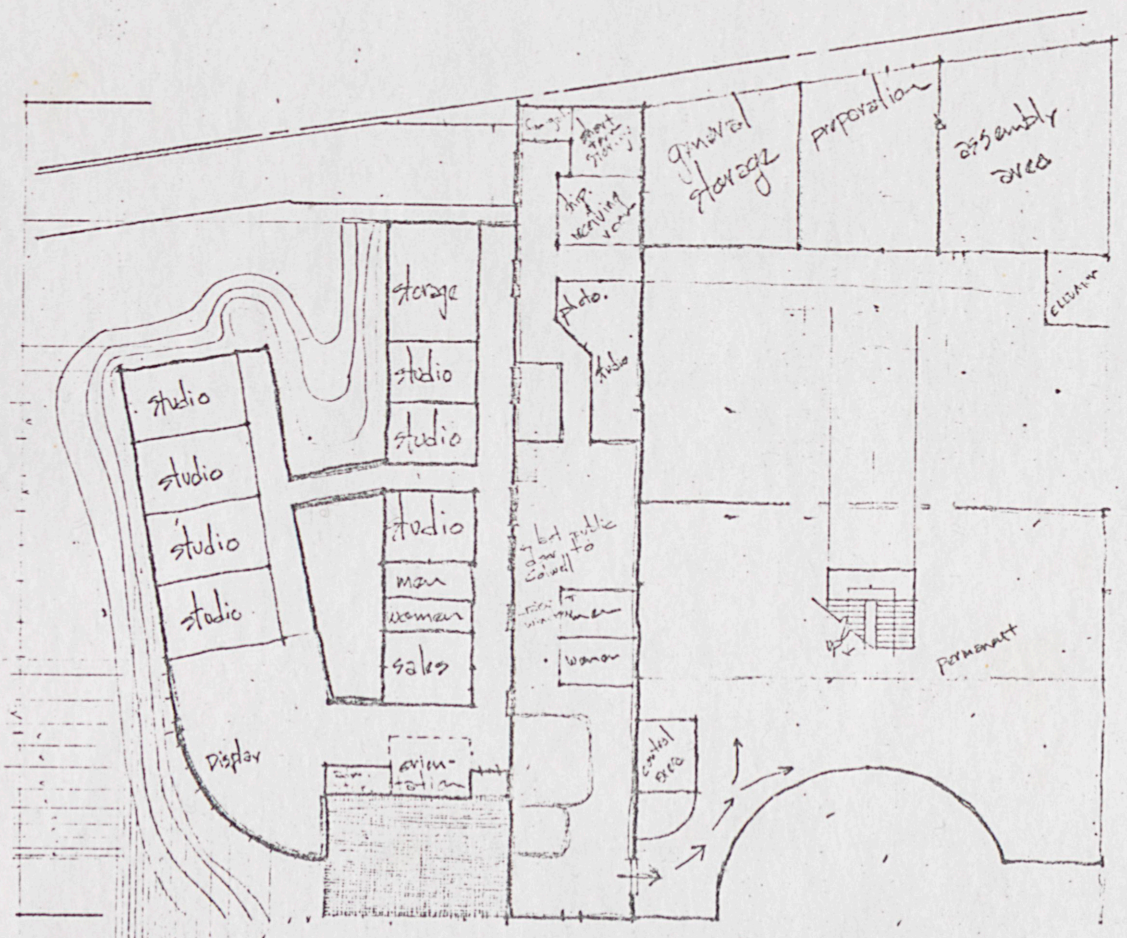
When I first began making design decisions my thoughts were specifically directed towards the massing of my project. Of equal concern were the physical and mental reliefs, problems of identity and, most of all, a transition to the pedestrian mall from the left, as can be seen in the following photograph.

As can easily be seen, a definite problem of priorities and confusion in general is taking place here. There is no respect for the existing buildings, much less maintaining the image of the "street" (specifically, the museum portion which steps up and back, scale problems also). At this point in my development the Colwell Building, which I intend to restore, was becoming a very private area indeed (i.e. long slender building in the center), a fact which was not totally realized at the time. From the plans for this phaseone can see that I was developing an inner area of importance between the art center and the Colwell Building. This would have benefited very few people and limited to a great deal any major outside public participation, either physically or by viewing from a distance.

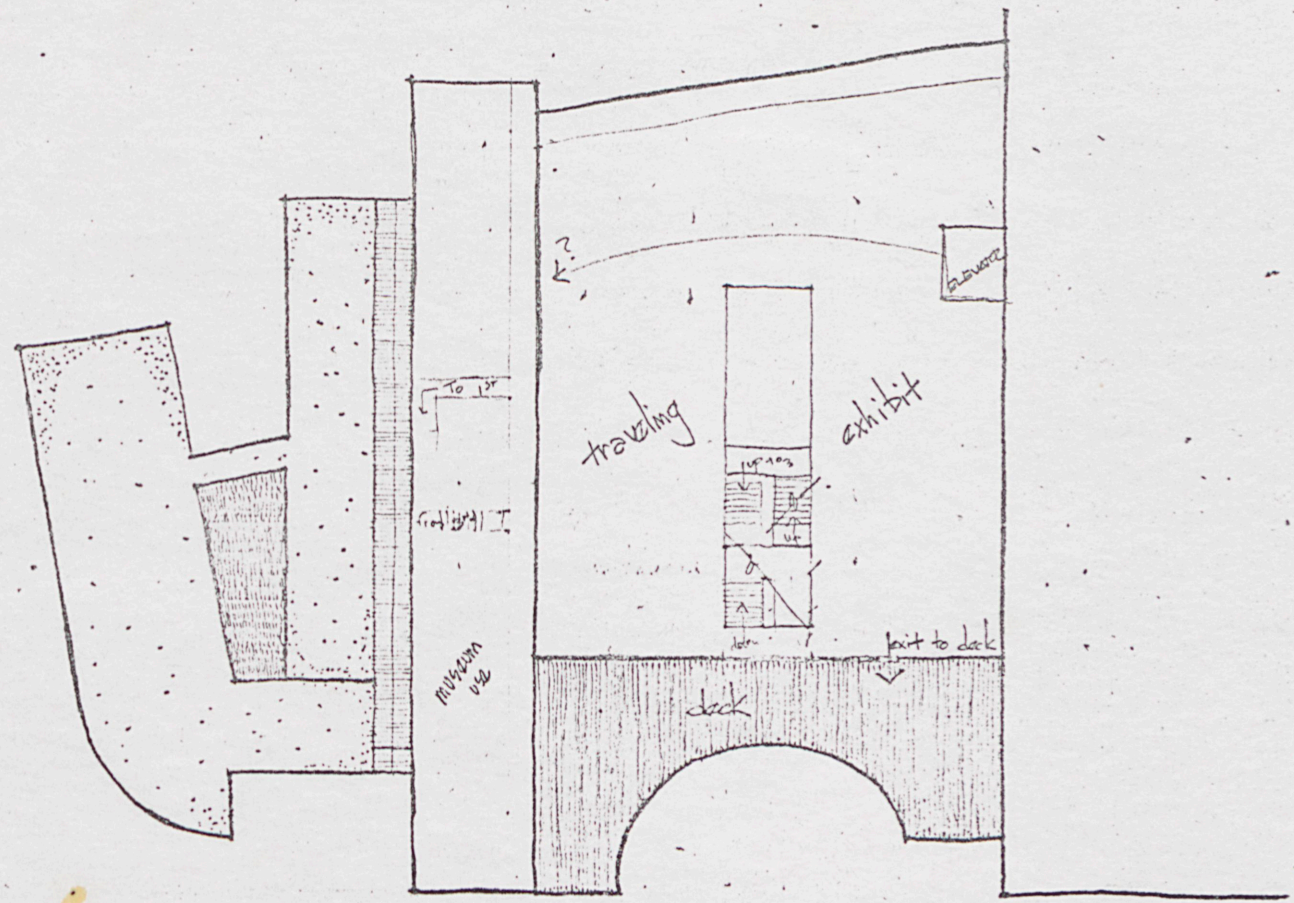
Definitely at this stage the main problem was having centered around the fact that I had not developed a strong concept. This, however, does develop at a later date with surprising results.

M. S. U. BOOKSTORE, INC.
M. S. U. BOOKSTORE, INC.

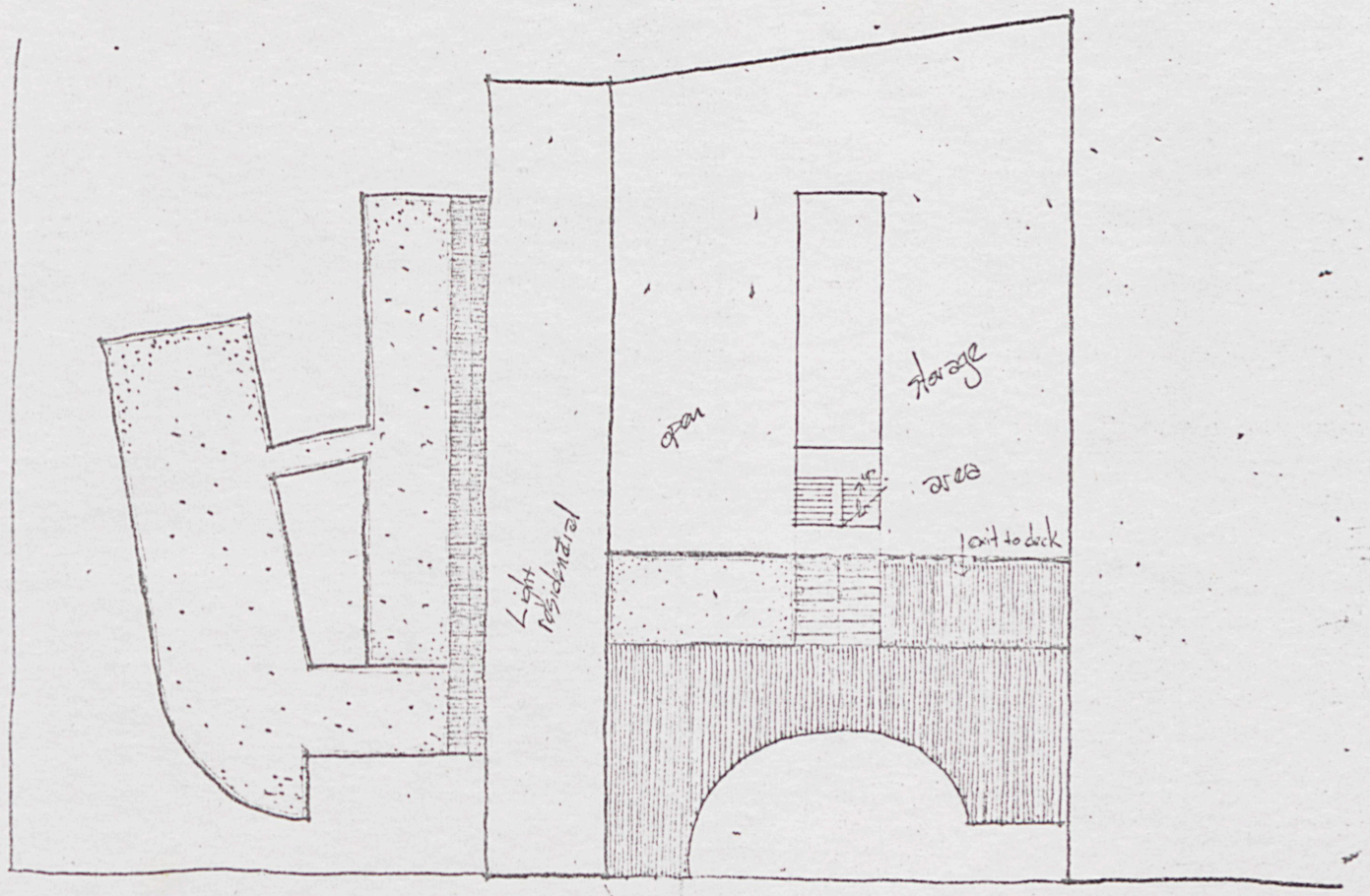




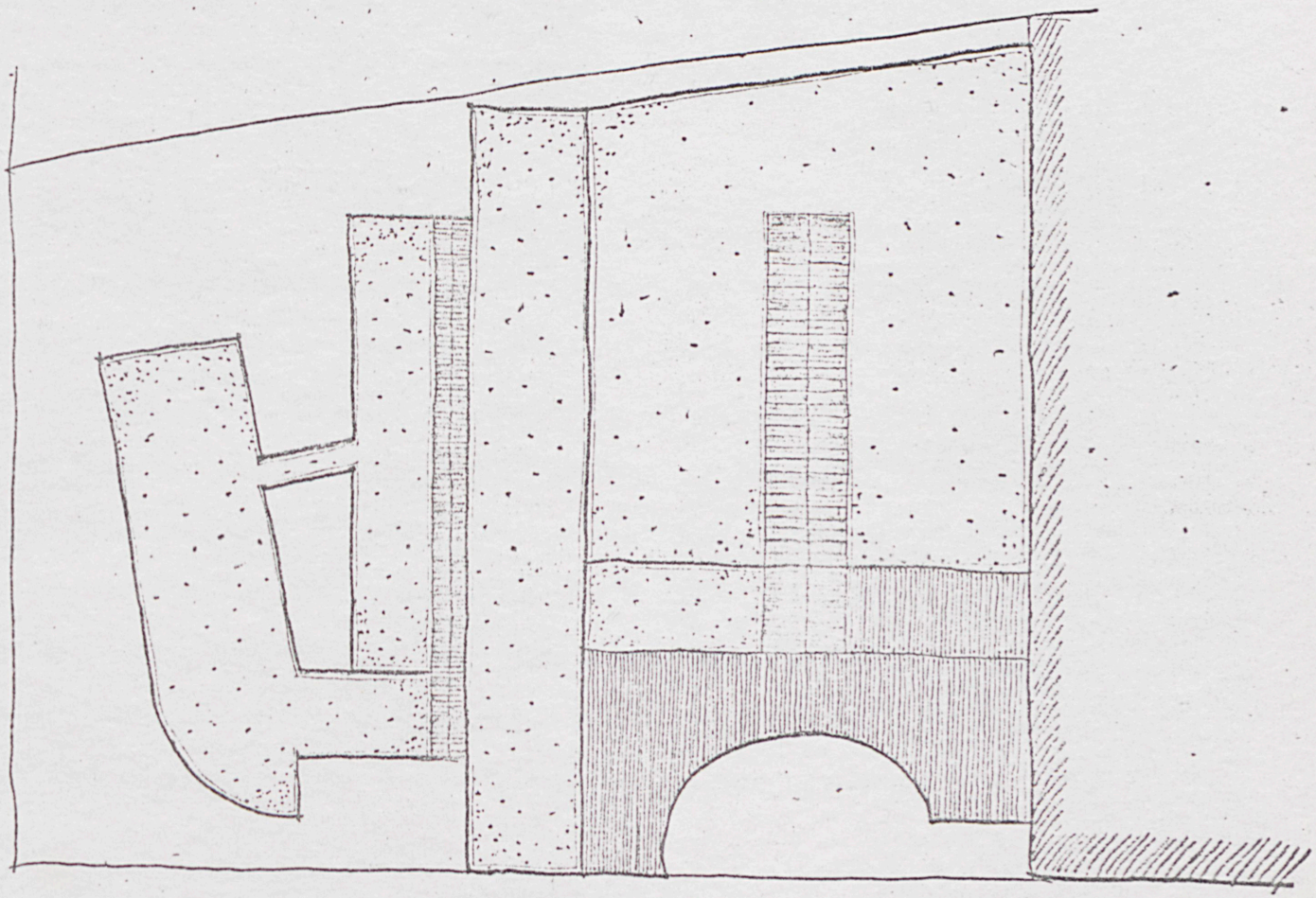
#1 — first level — 1" = 20'-0"



second level - 1" = 20'-0"



third land - 1"=20'-0"



plan – 1" = 20'-0"

PHASE TWO: GRID FOR TRANSITION AND UNITY

As one can see in the photograph of Phase Two, I was attempting to develop some sort of forced physical relationship between the three buildings. Here again, I am ignoring and destroying the good qualities of the Colwell building...almost to the point that it becomes completely anonymous.

It is at this point that subtle changes toward a street "image" are starting to occur. However, as can be seen, a real strong concept of the project has yet to evolve. Still I have made no concrete decisions on what will happen internally, only that to the right is an area for the museum and to the left an art center. With regard as to what happens to the Colwell Building, only rough calculation. For instance, I was assuming here that all administrative needs could happen within the existing structure for both the museum and art center, thus leaving all newly constructed areas for galleries and studios. Not a practical idea, and eventually it was discarded.

At this stage, as was true of Phase One, I was struggling to develop a transition at the corner parcel (location of art center). I

felt it important to visually adjust one's self from the bare corner up to the existing heights, along the pedestrian mall. In doing this I should have realized that the museum needed a stronger street image instead of a relief away from the pedestrian mall.

The problem at this point remained. No definite concept, street image, and respect of existing structures.

M. S. U. BOOKSTORE, INC.

PHASE THREE: TRANSITION, RELATIONSHIP & STREET IMAGE

Finally I was starting to minimize the relief of the pedestrian mall, develop a stronger tie between the buildings, respect the street image, and open up the southern facade of the Colwell Building to the public. Even though I am starting to develop a more meaningful concept and understanding of the area, certain problems are still evident.

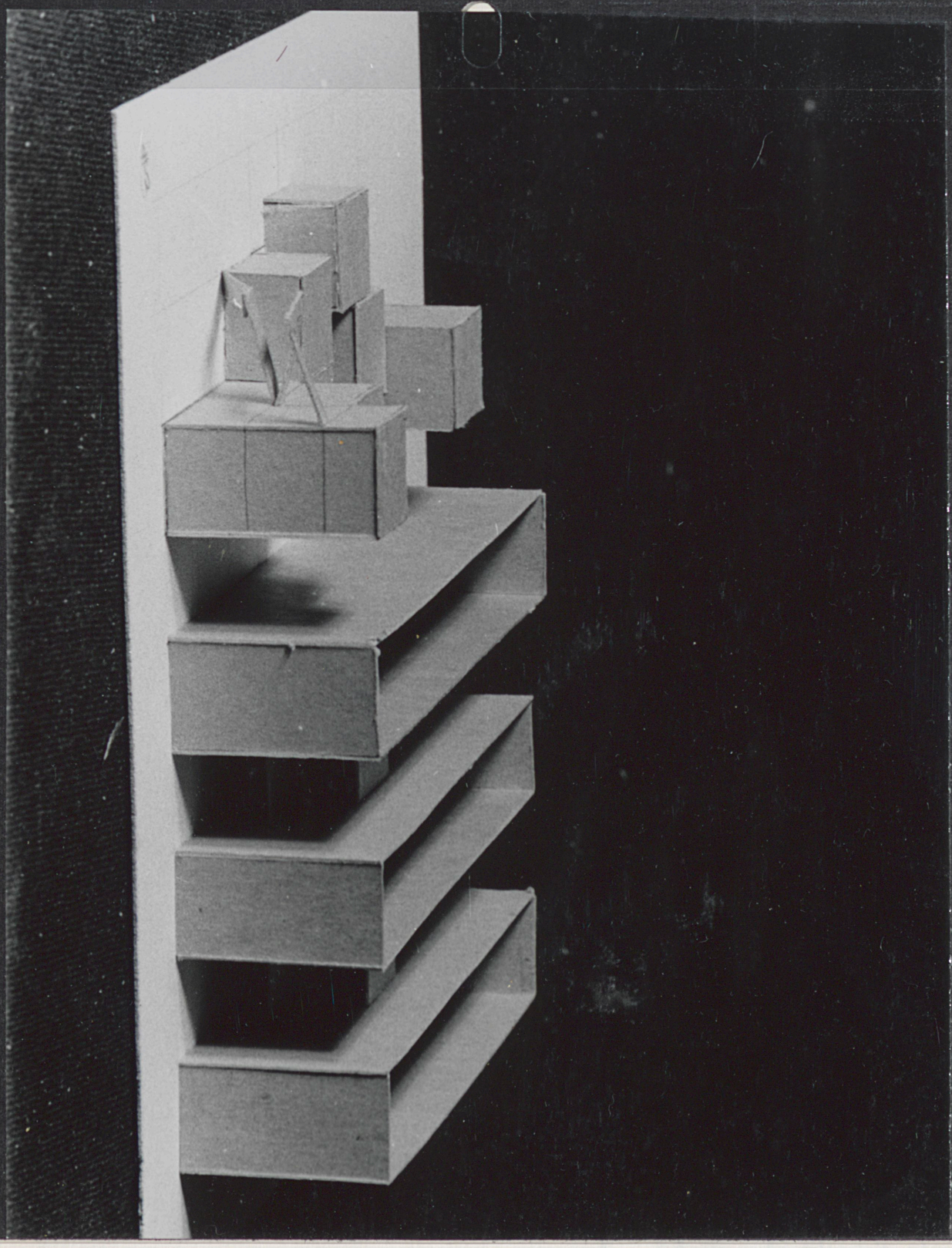
With a development of these long complimentary forms next to the Colwell Building a stronger relationship begins to come about. It does, however, create problems with spatial arrangements within as a result of the integration of pedestrian mall reliefs on the exterior of the building.

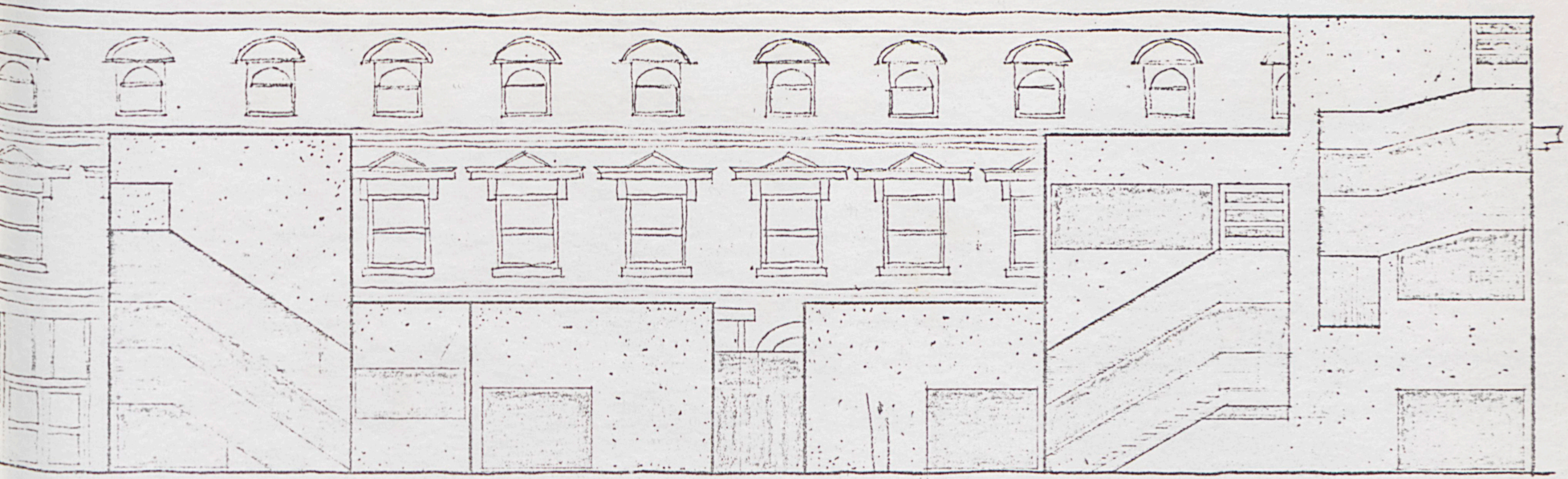
Regarding the art center, one can naturally agree that a transition from the corner to the existing is maturing at this point. On the other hand it is also worth noting that the massing of the art center is now becoming somewhat arbitrary, with respect to the floor plan and the exterior space between buildings.

Important here also is the opening up of the southern facade to the public. It must be realized that this must be carried out even further for visual access is still very limited and the spaces between are extremely tight.

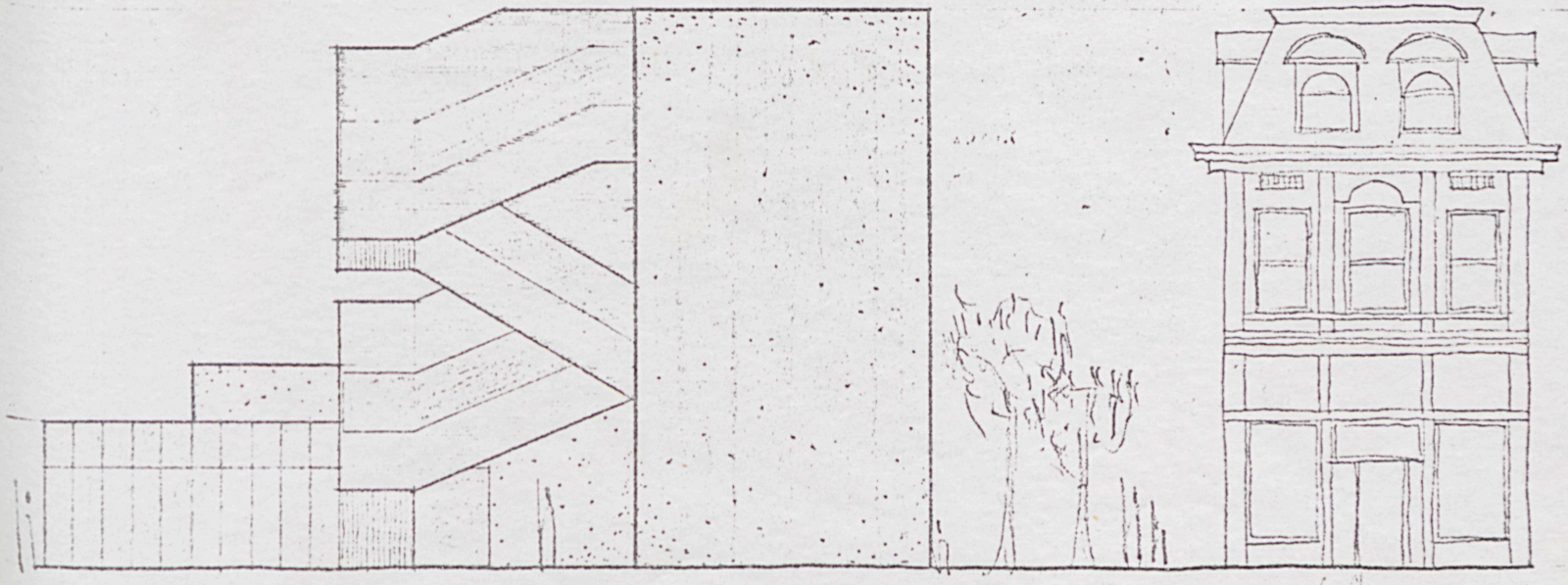
Frustrated at this point with transitions and massing relationships, I am finding it difficult to pursue other areas of concern.

M. S. U. BOOKSTORE, INC.

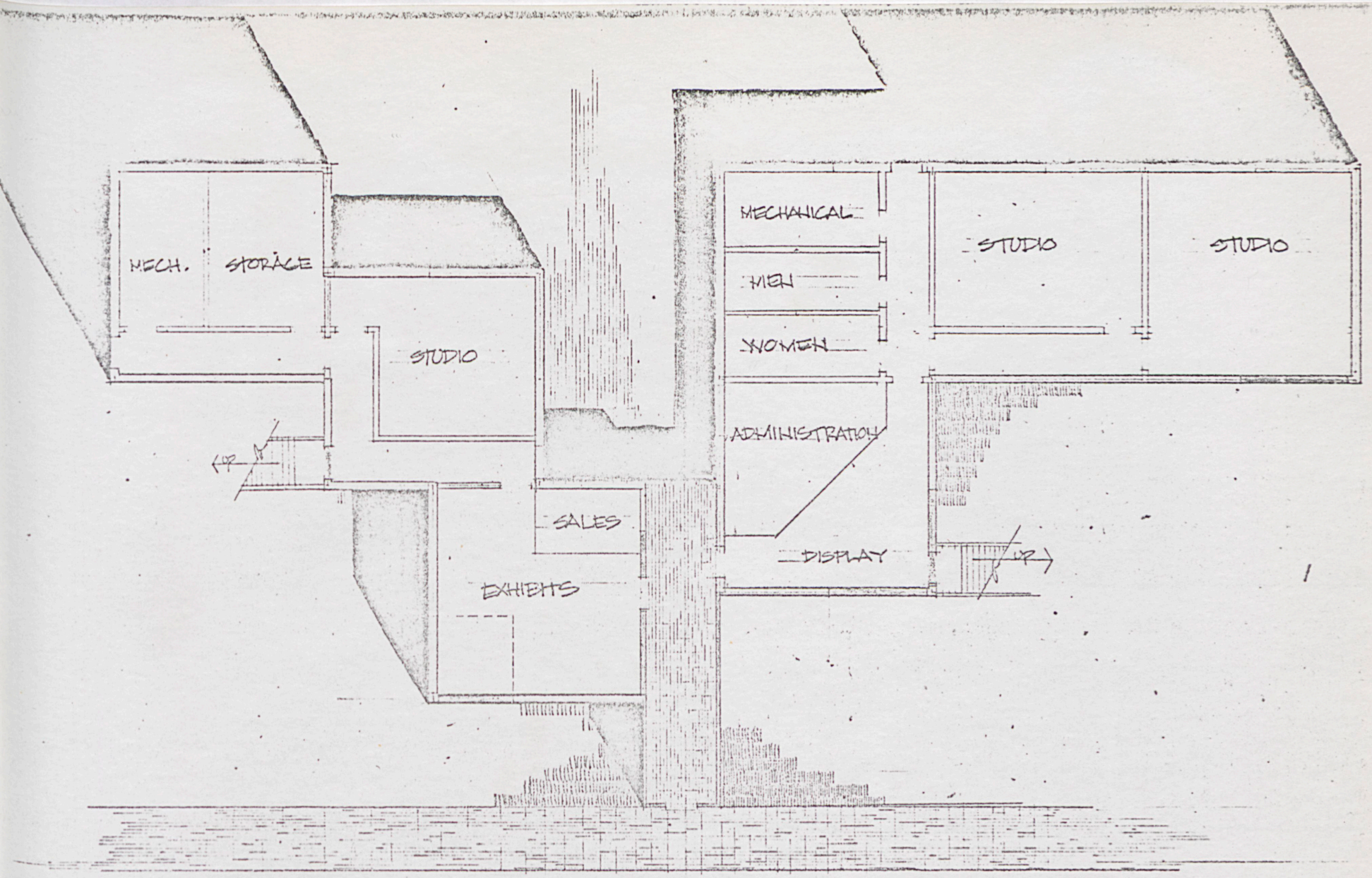




SOUTH ELEVATION - 1/8" = 1'-0"

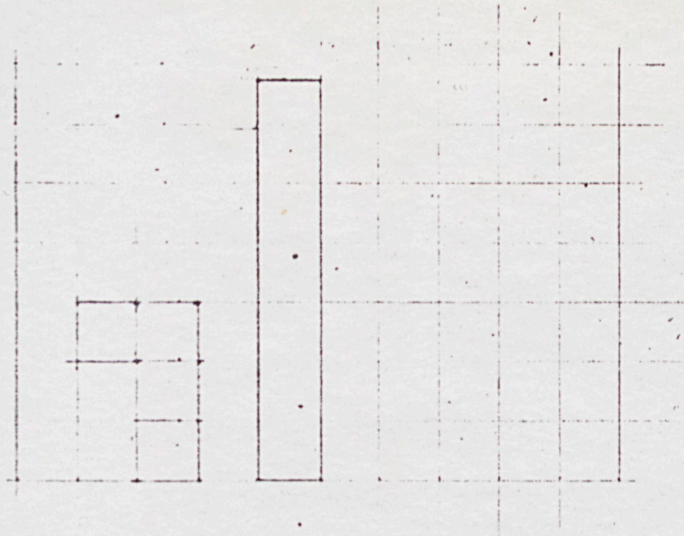


EAST ELEVATION - 1/8" = 1'-0"

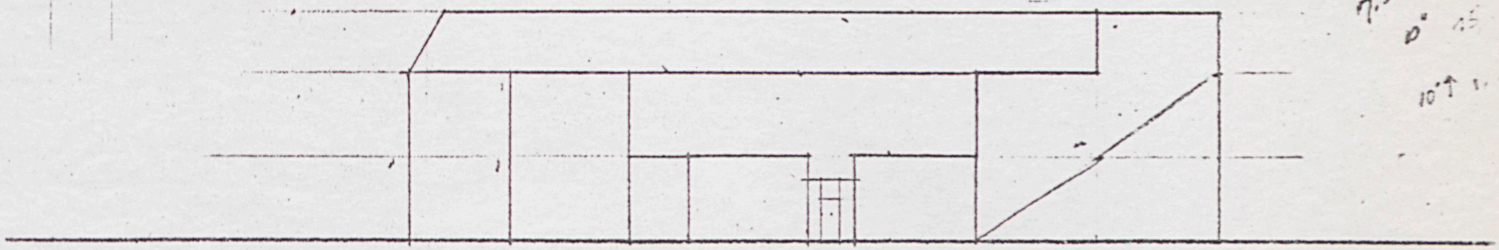


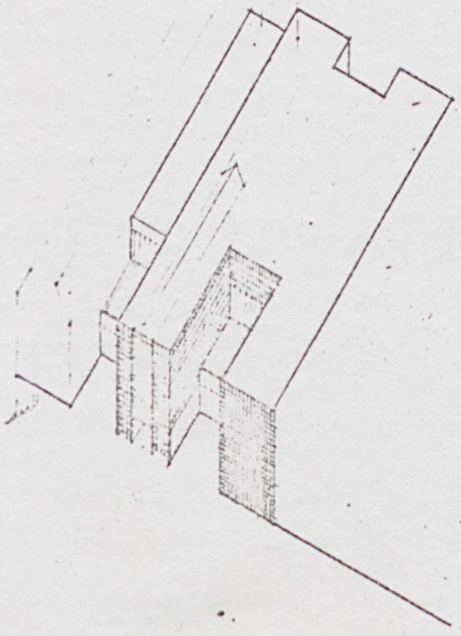
LEVEL - ART AREA 1/8"=1'-0"

WAFFLE SLAB - CONCRETE
SPAN 20' - DEPTH 8-10"











elevation – 1" = 20'-0"

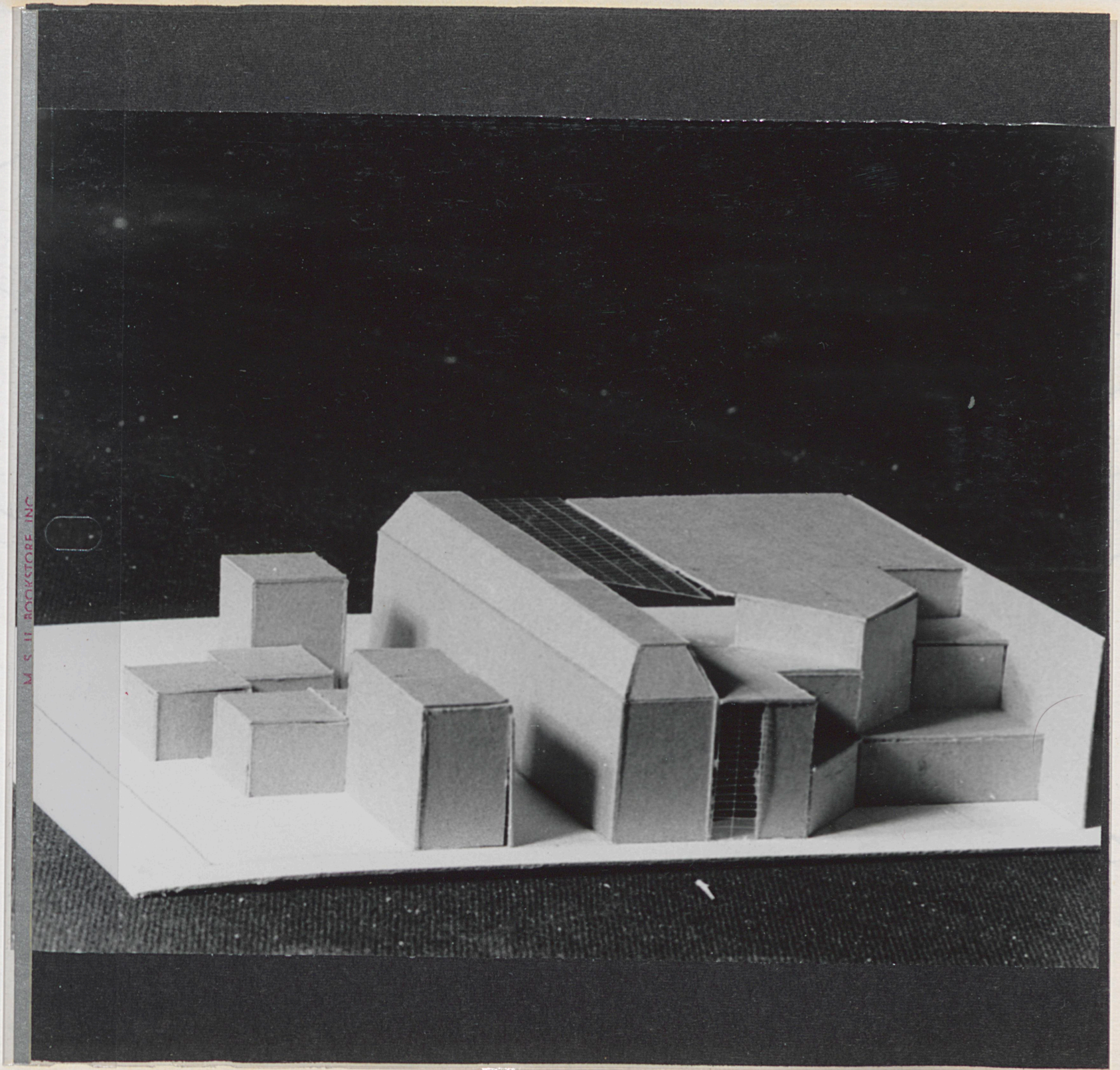
PHASE FOUR: BASICS WITH GRID MASSING

A decision was made here to combine the interior functional relationships between the Colwell Building and the new museum to the right. In doing so, the museum would develop its own entrance utilizing the Colwell Building for administrative purposes and museum functions other than gallery space. At the same time the art center would become a separate entity in itself.

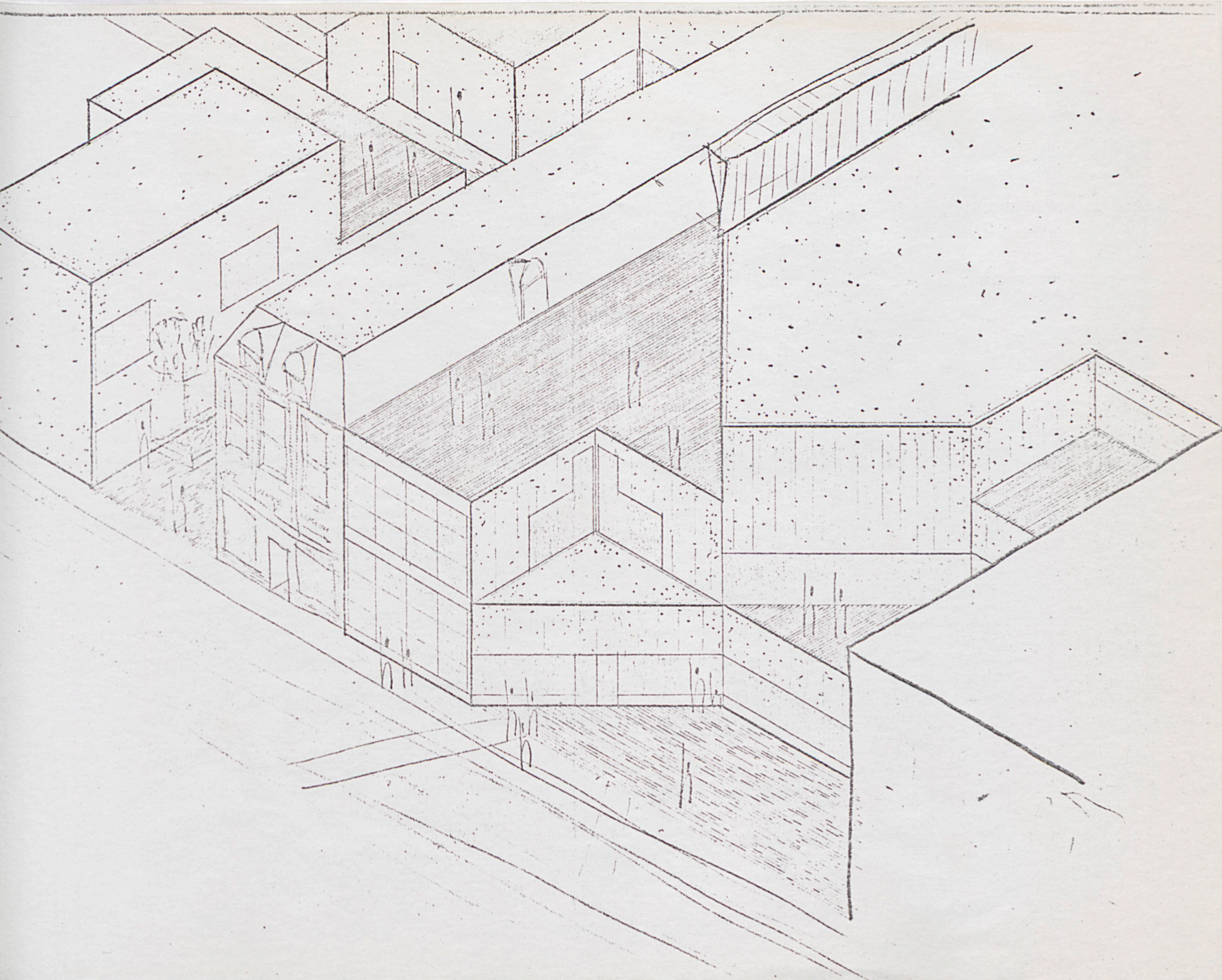
With the internal strife now settled I was able to direct my attention toward other areas of concern. Since there was now to be a close relationship internally between the Colwell Building and the museum, a definite consideration of how to handle their connection was now a major design consideration, which had to be studied very carefully. Possibilities for this connection could have developed one of three ways. These included a glass screen serving as a void, a solid and direct connection, or even perhaps an intentional gap. Studying these options closely, I discovered that by using a transparent screen as a transition on the same plan as the other connection it became more of a negative feature than the positive

tie I had hoped for. The solid connection, which was mentioned, became to massive and direct a union. As for the gap between the two buildings, I just couldn't justify in my own mind this being an honest expression of their coming together. It became obvious to me while deciding on one of the three ways to solve the problem that there were many other questions which had to be answered. These included such things as; what height to run a direct visual link, whether or not to leave the connection on the mall flush with the Colwell Building or perhaps move it in or out. If it should be moved, then what is the ideal distance, and most important of all, how can the existing mansard roof best be handled if there is such a direct internal coordination between the buildings. Further model studies and drawings will explain the decisions I made on the following pages.

The art center during this phase remained much the same as in Phase Three except for minor changes in the cube organization. Problems of transition to the pedestrian mall and opening up the southern facade of the Colwell Building still remained.

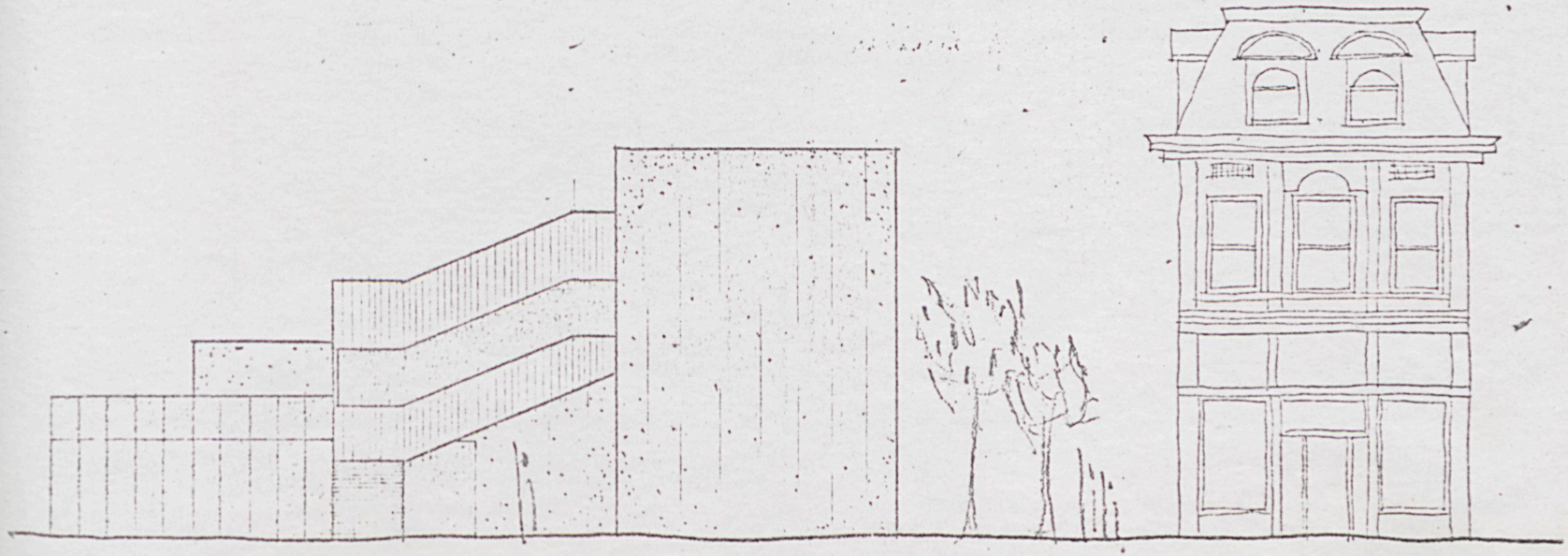


M S U BOOKSTORE INC

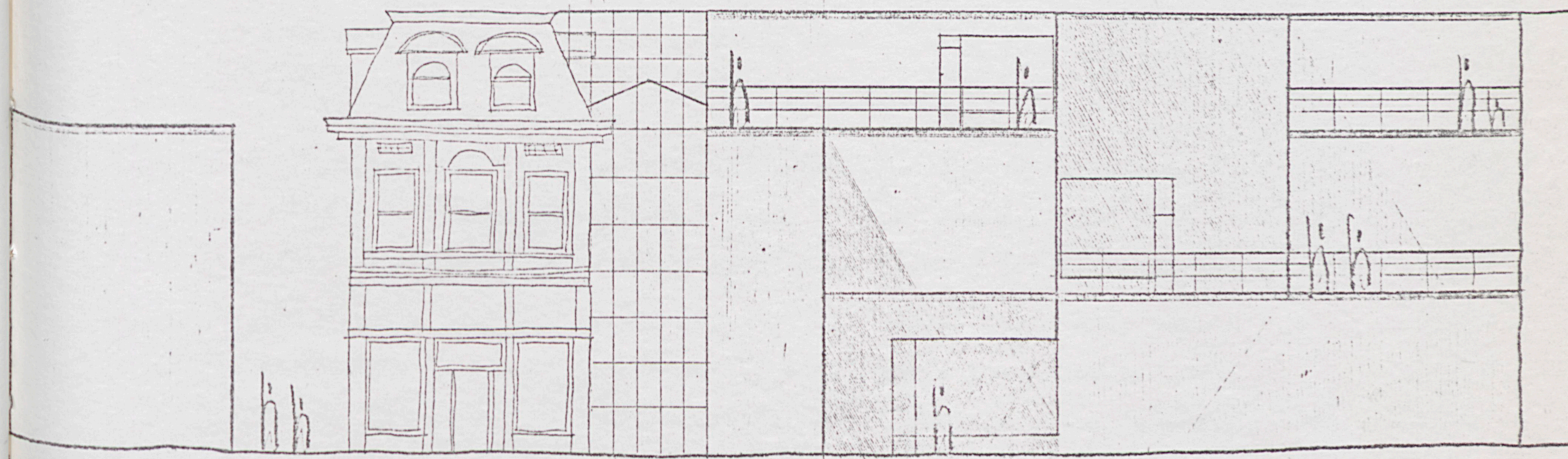




SOUTH ELEVATION - 1/8" = 1'-0"



EAST ELEVATION - 1/8" = 1'-0"



ELEVATION 1/8"=1'-0"

25,000+

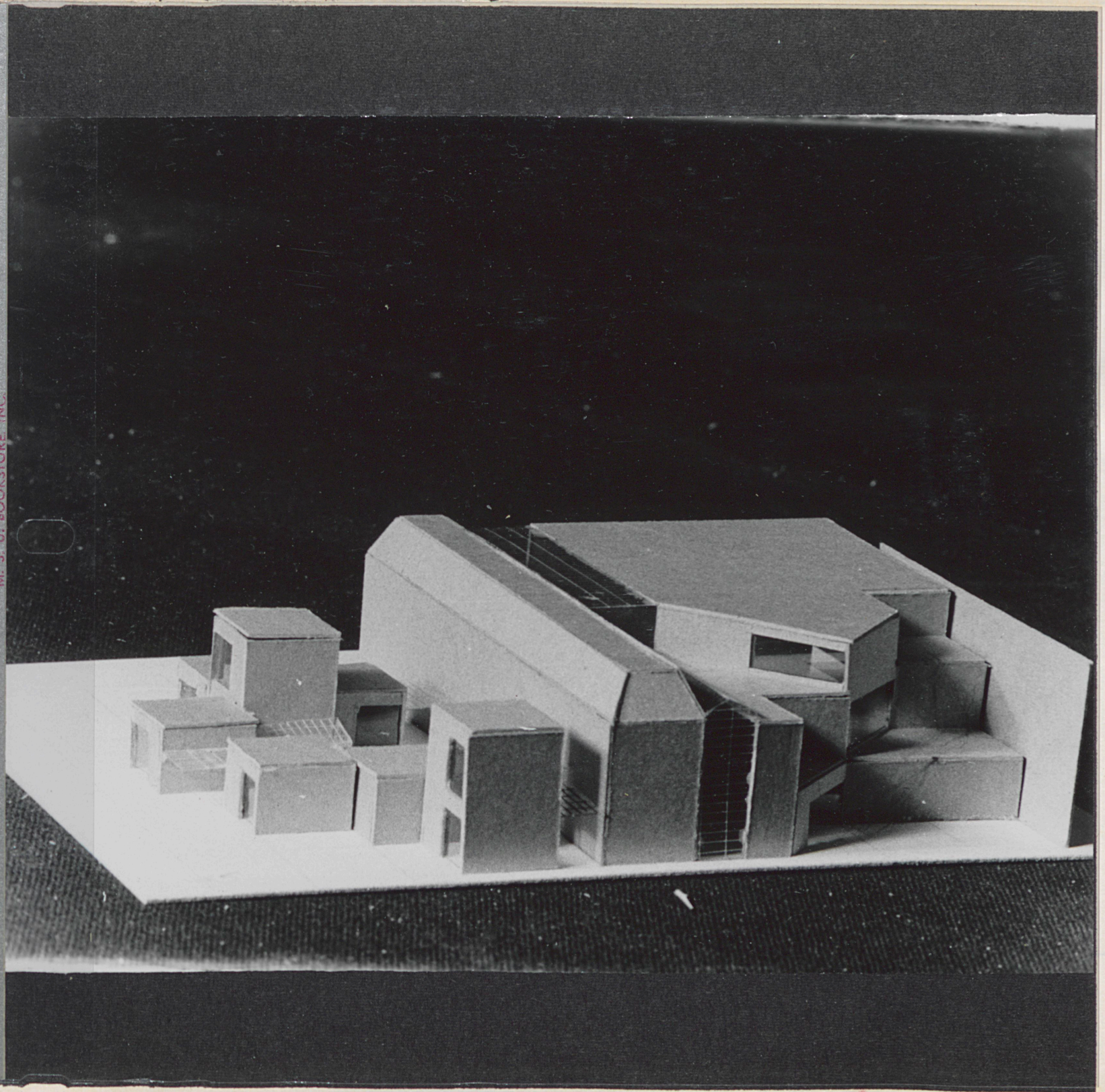
PHASE FIVE: BASIC GRID WITH TRANSPARENCE

At this point any major changes with the Colwell Building and museum were at a stand still. Minor changes were, however, starting to organize themselves with regard to connections and entry definitions. As can be seen from the model a transparent link now runs the entire length between the buildings.

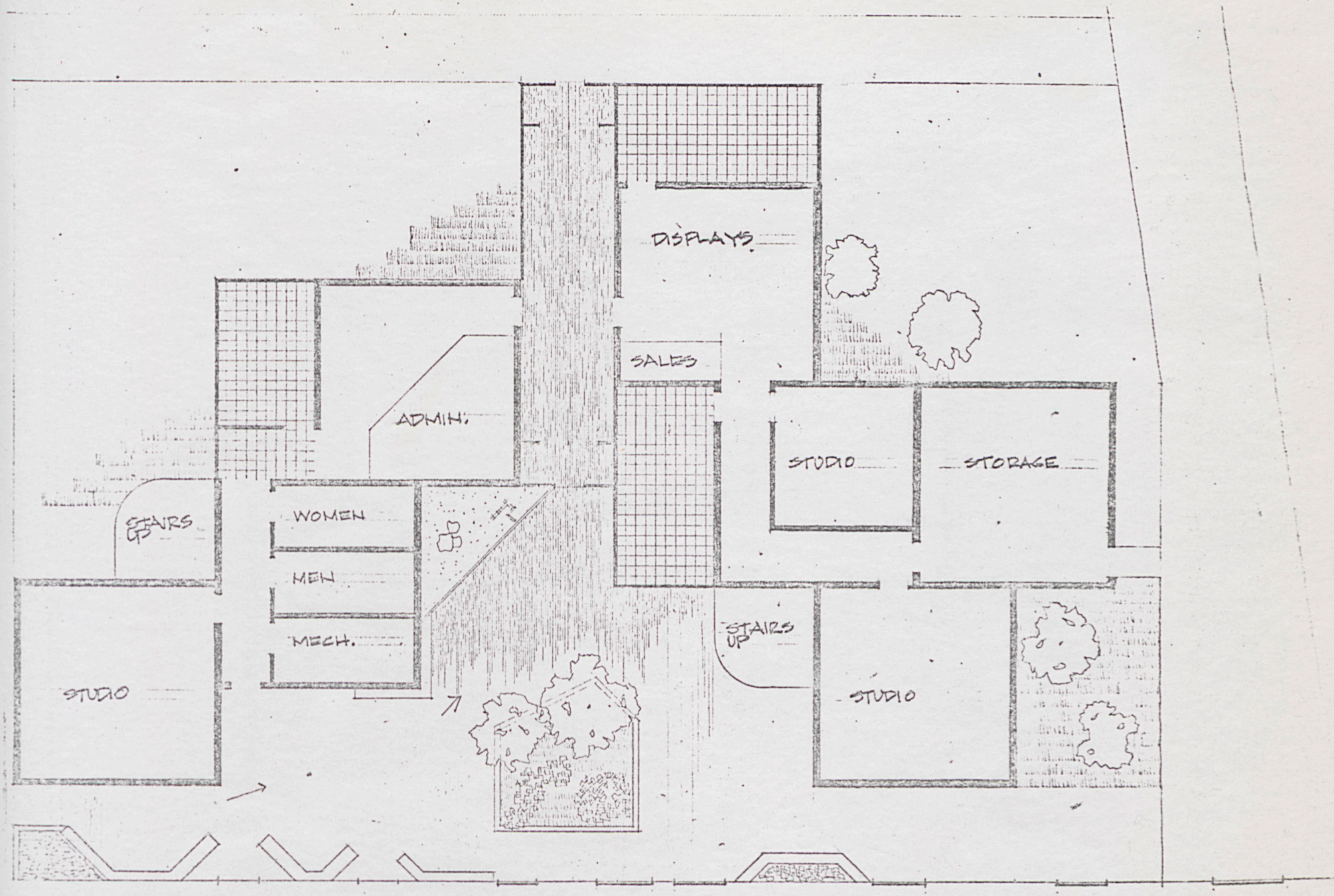
Introducing skylights now creates more transparence than was true in the previous model, resulting, I feel, in perhaps a stronger visual tie. Definition of the museum entrance is also starting to come about with the geometry of the mass forming from the entry.

The art center is taking on more transparency with its large windows and greenhouses throughout. Also, at this phase, I was attempting to organize an internal court area which starts to open up the Colwell facade. Though the court is there, along with the large amounts of glass, the facade is still being too protected and secluded. Consensus of the transition, which at this point seemed

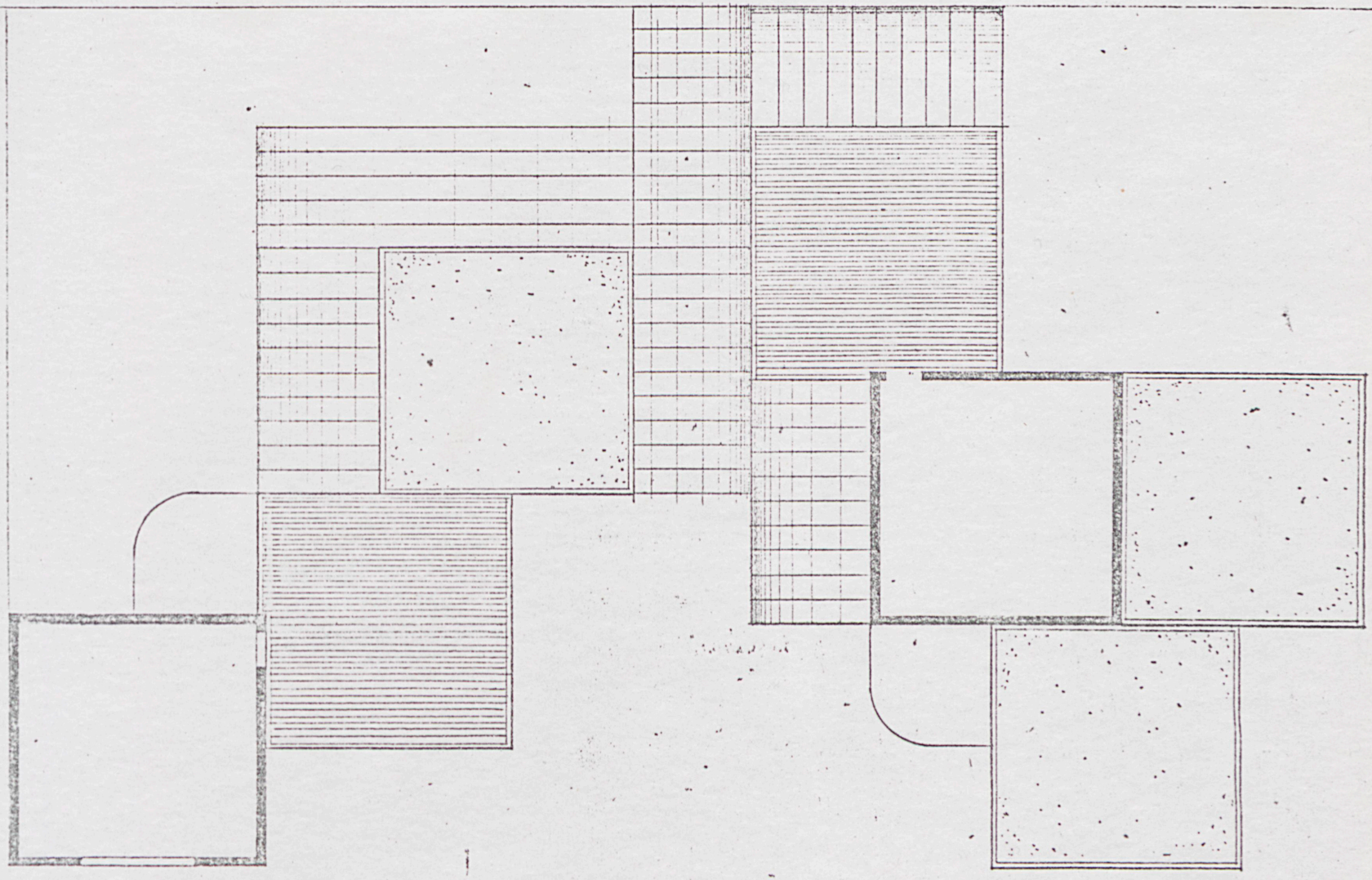
necessary, resulted in a feeling of almost complete arbitration of the overall massing. Because of this there is no real definition of an entrance or any idea as far as what is taking place within.



M. S. U. BOOKSTORE, INC.



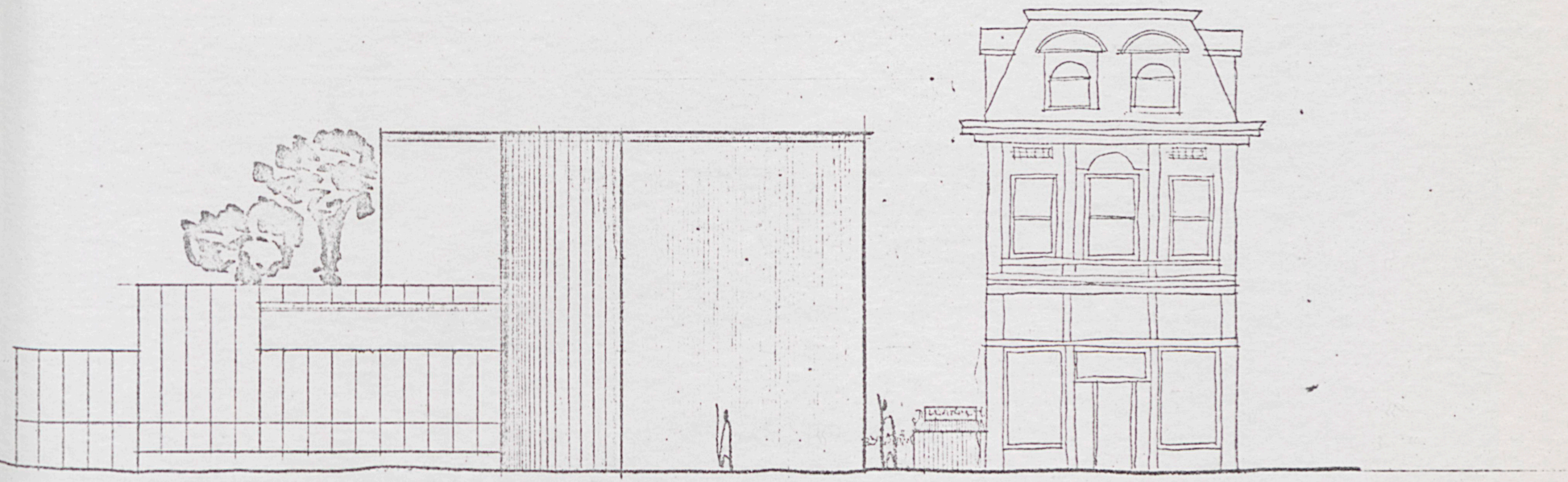
FIRST LEVEL 1/8"=1'-0"



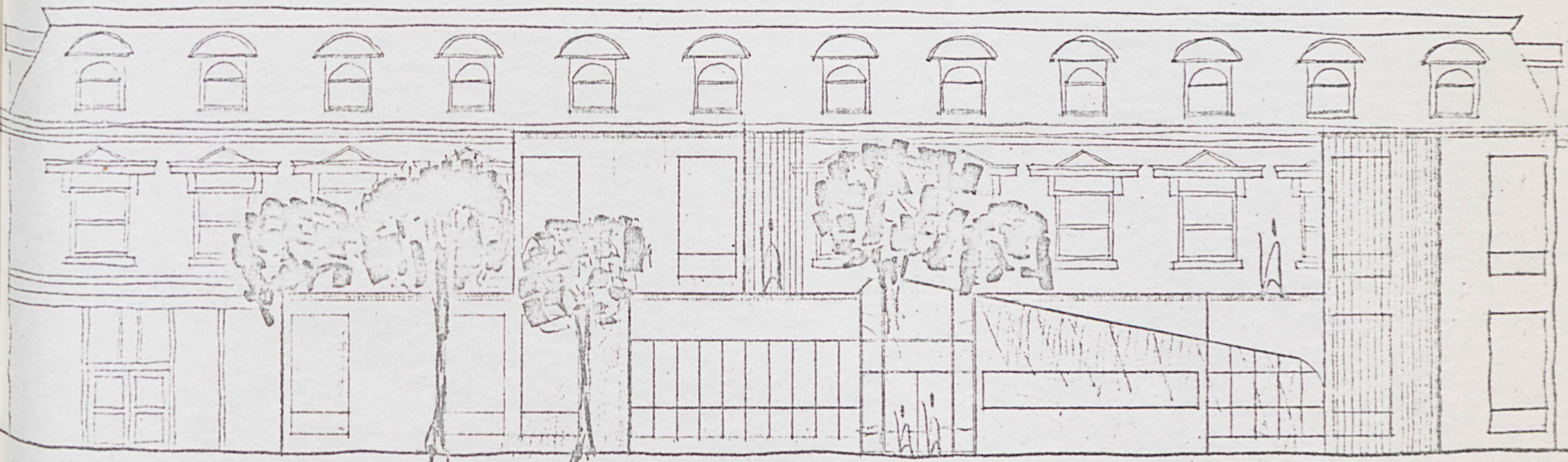
SECOND LEVEL 1/8"=1'-0"



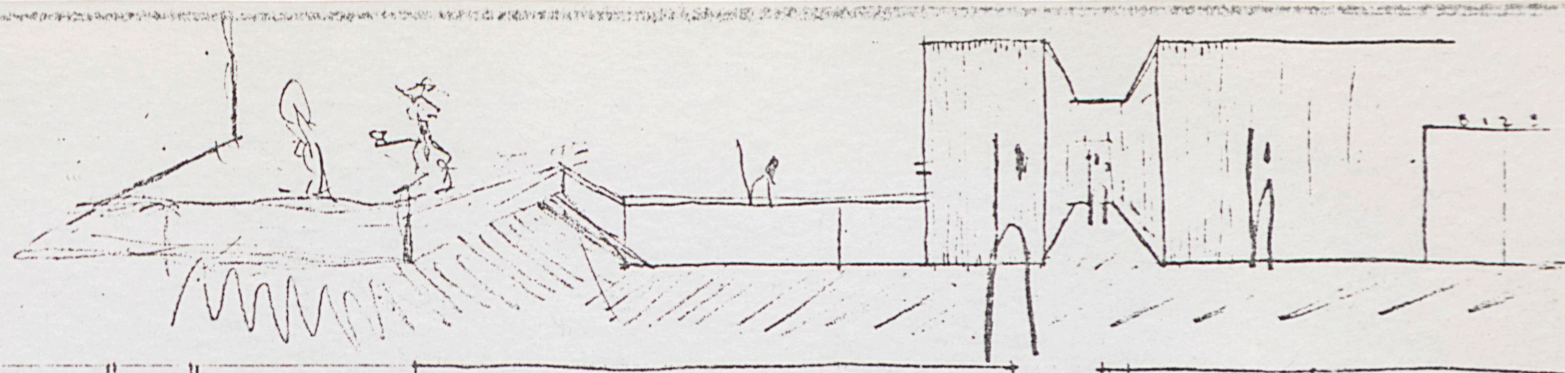
SOUTH ELEVATION 1/8"=1'-0"



EAST ELEVATION 1/8"=1'-0"



SOUTH ELEVATION 1/8" = 1'-0"



exhibits

orientation

men

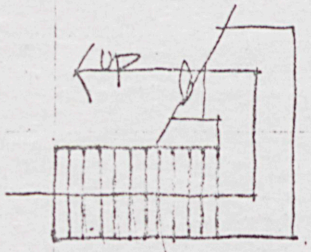
women

passenger & service elevator

photographic studio

general storage



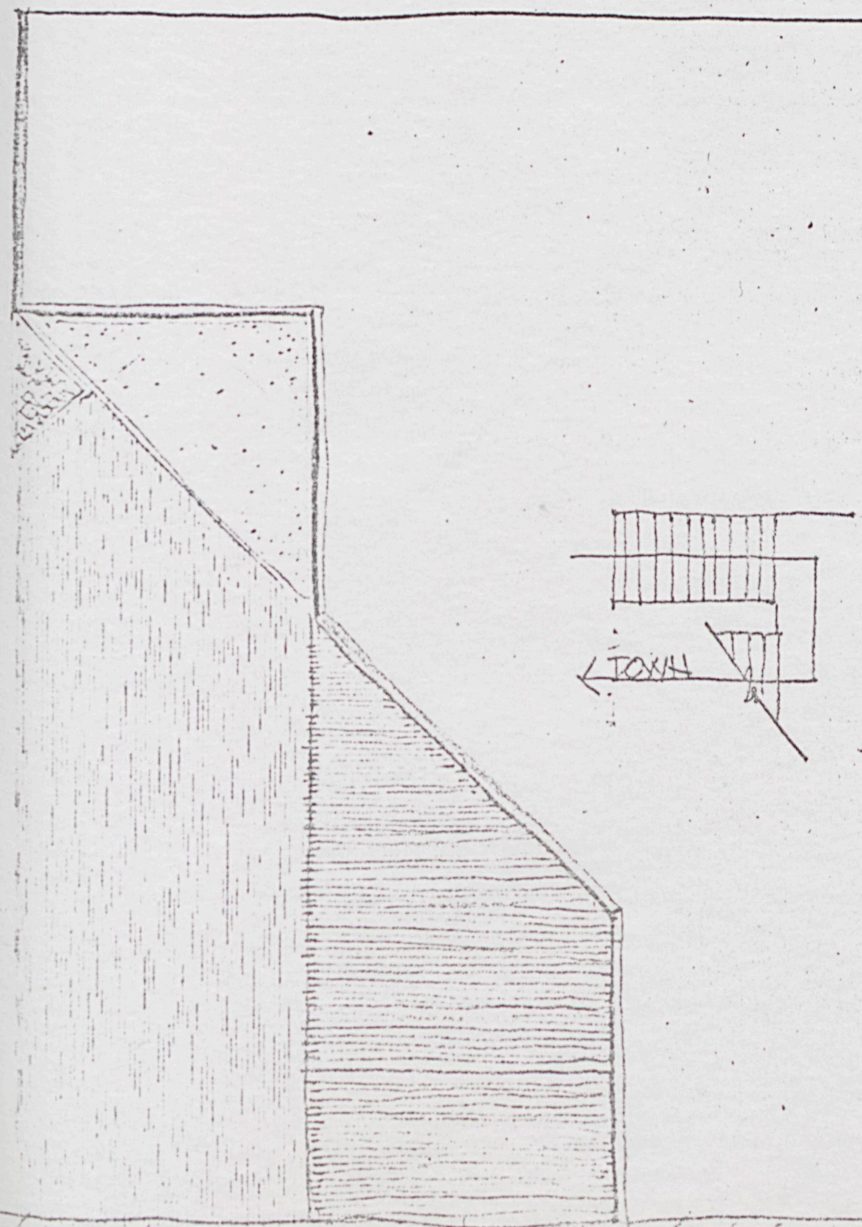


traveling exhibition area

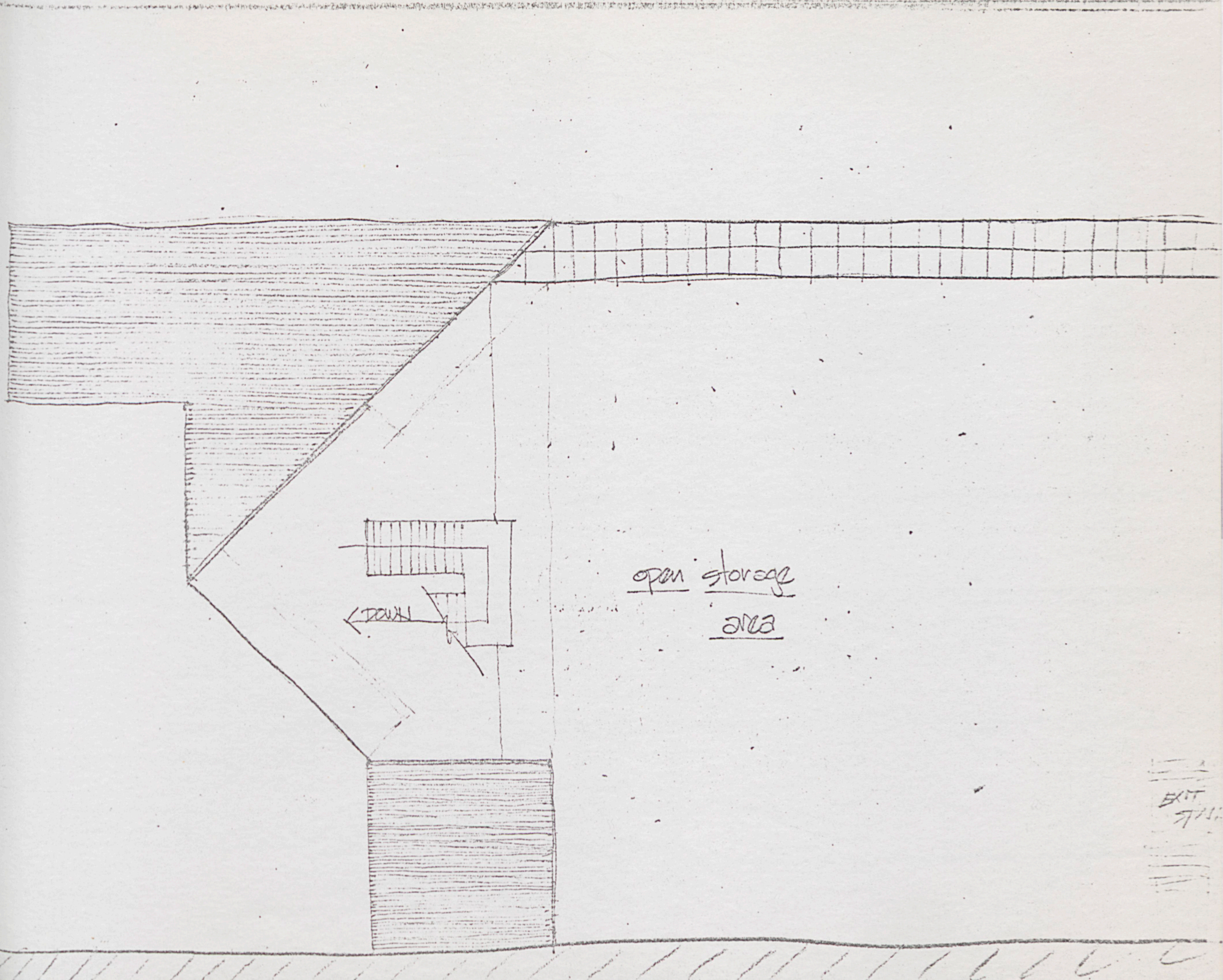
preparation and

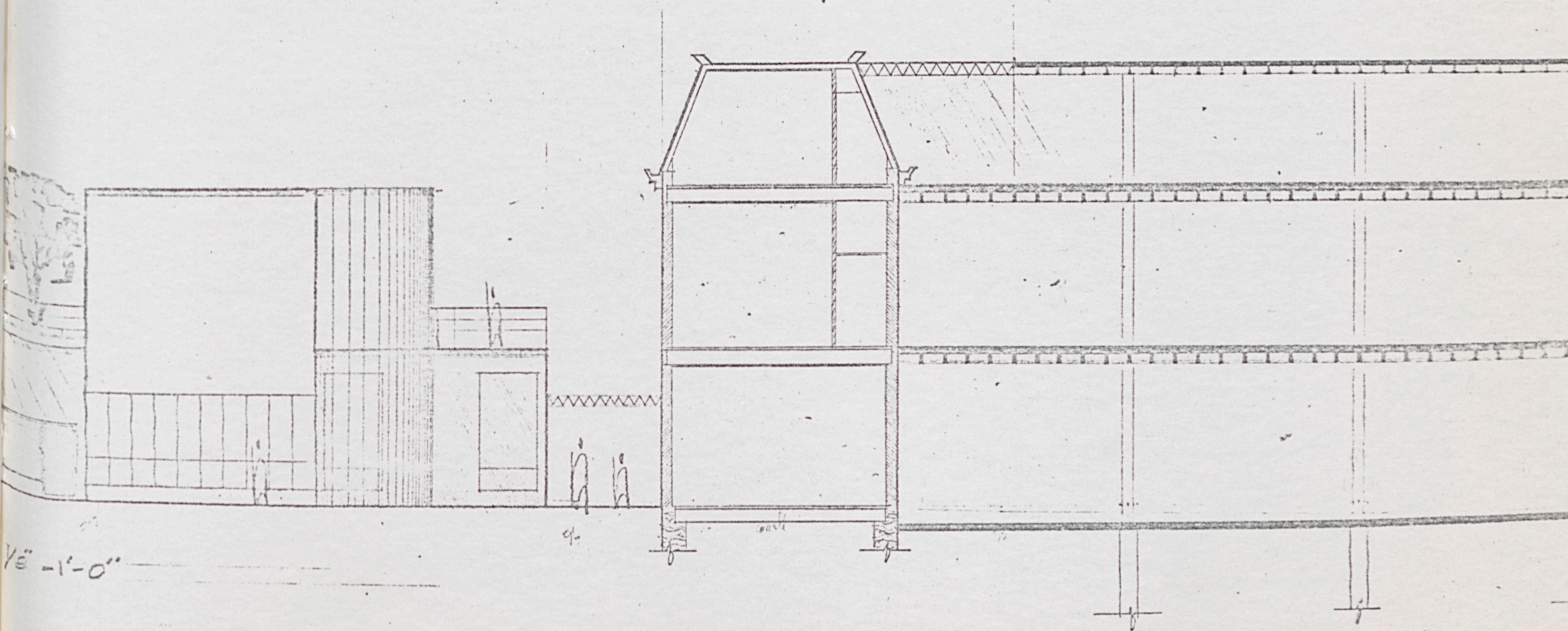
emergency exit

assembly area

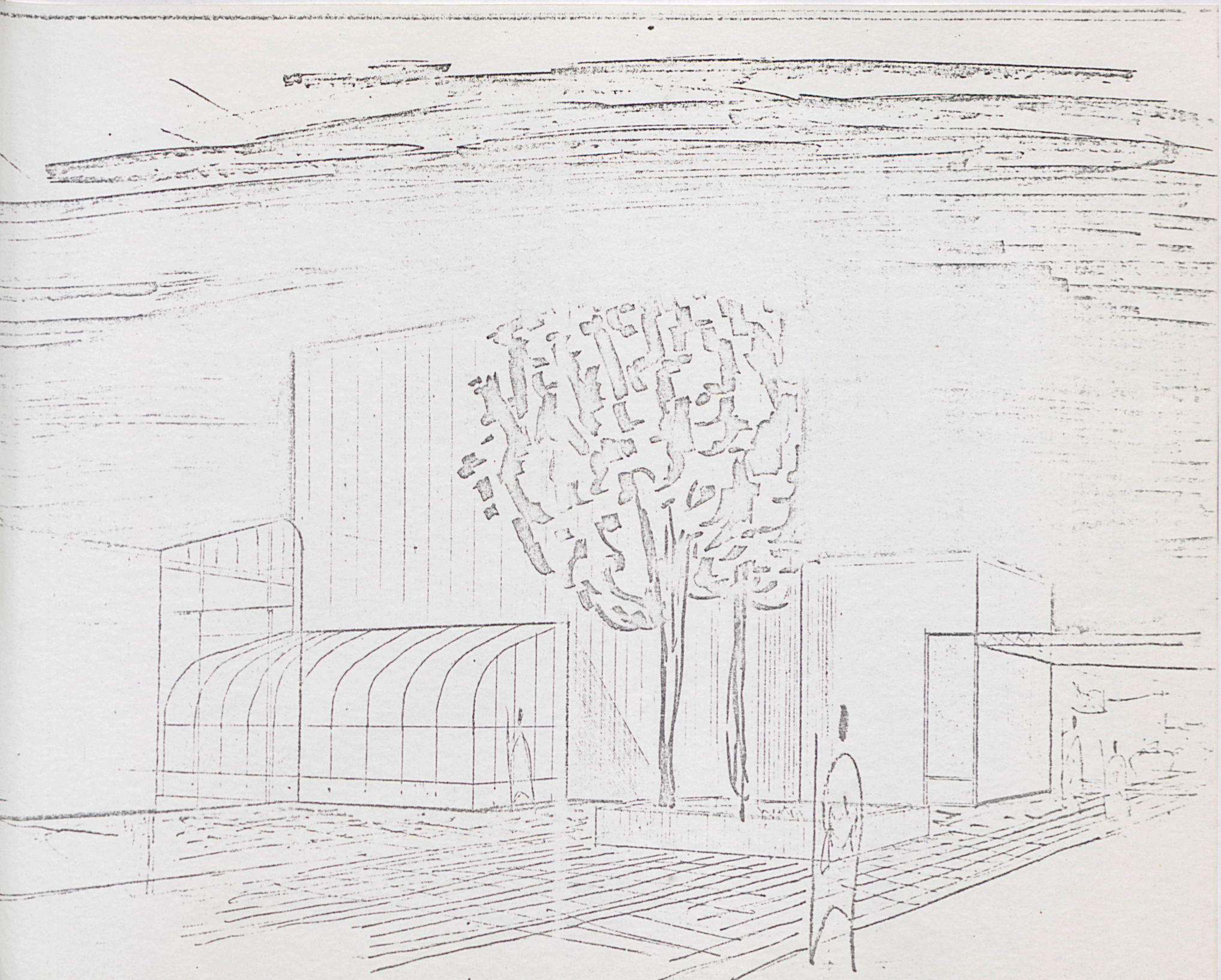


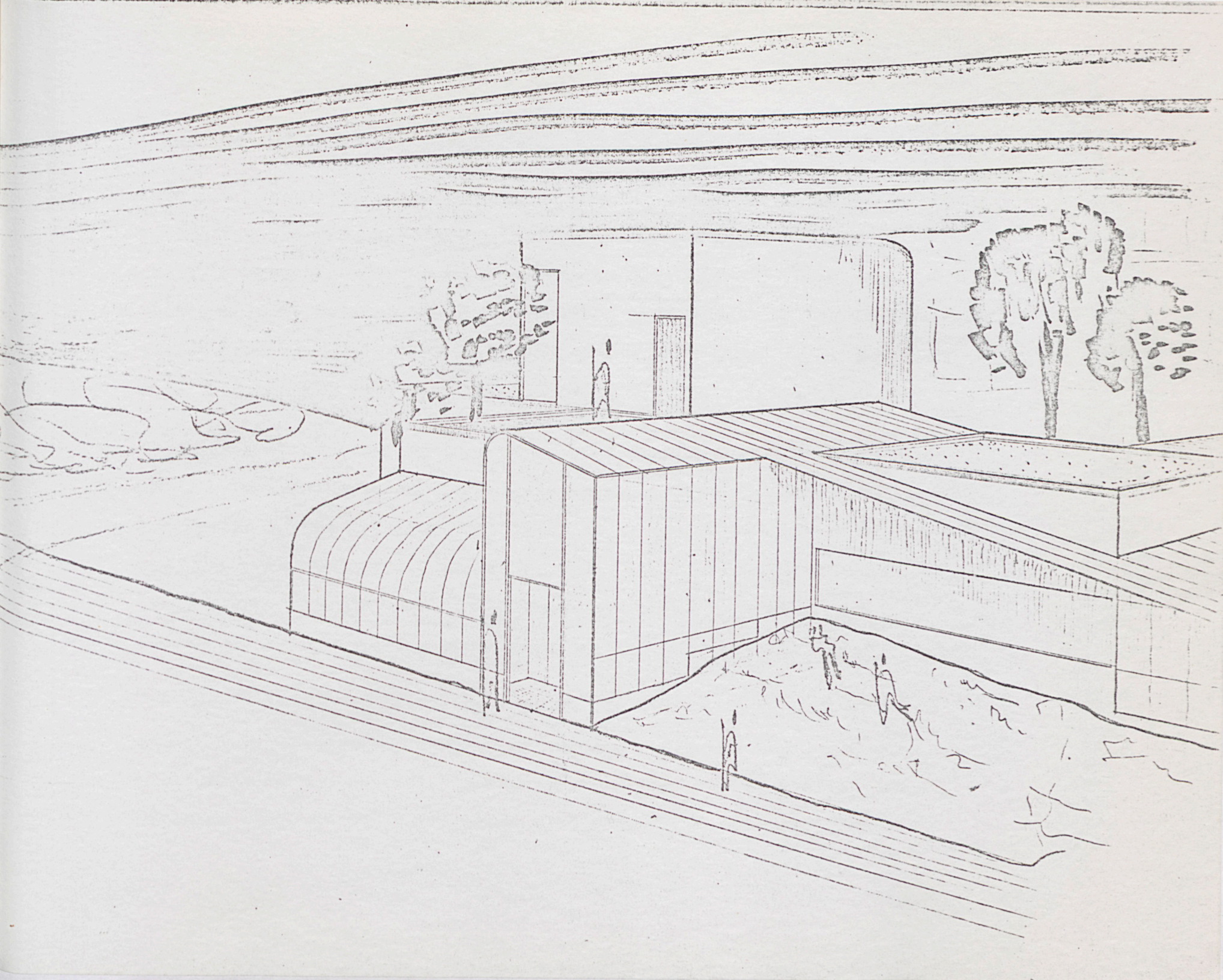
permanent exhibition area


open storage
area
EXIT



1/8" -1'-0"





PHASE SIX: RESULTS AFTER PRELIMINARY PRESENTATION

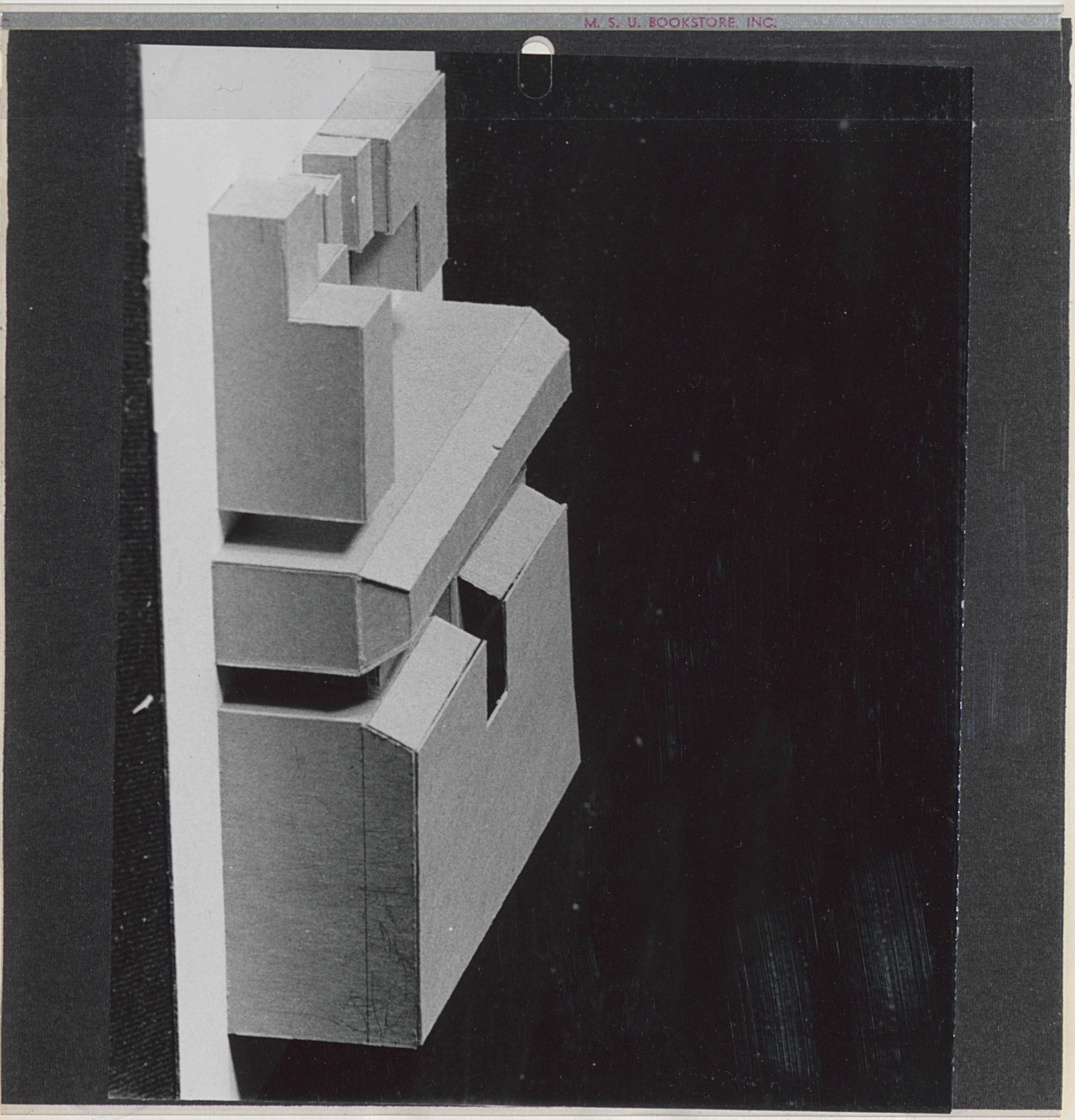
From comments made by the faculty at a preliminary presentation, my concept for the project was strengthened considerably. Now I was in a position where I knew exactly what it was that I wanted to accomplish. These include such things as maintaining the street image, opening up the Colwell Building both externally and internally, and provide reliefs within the area itself.

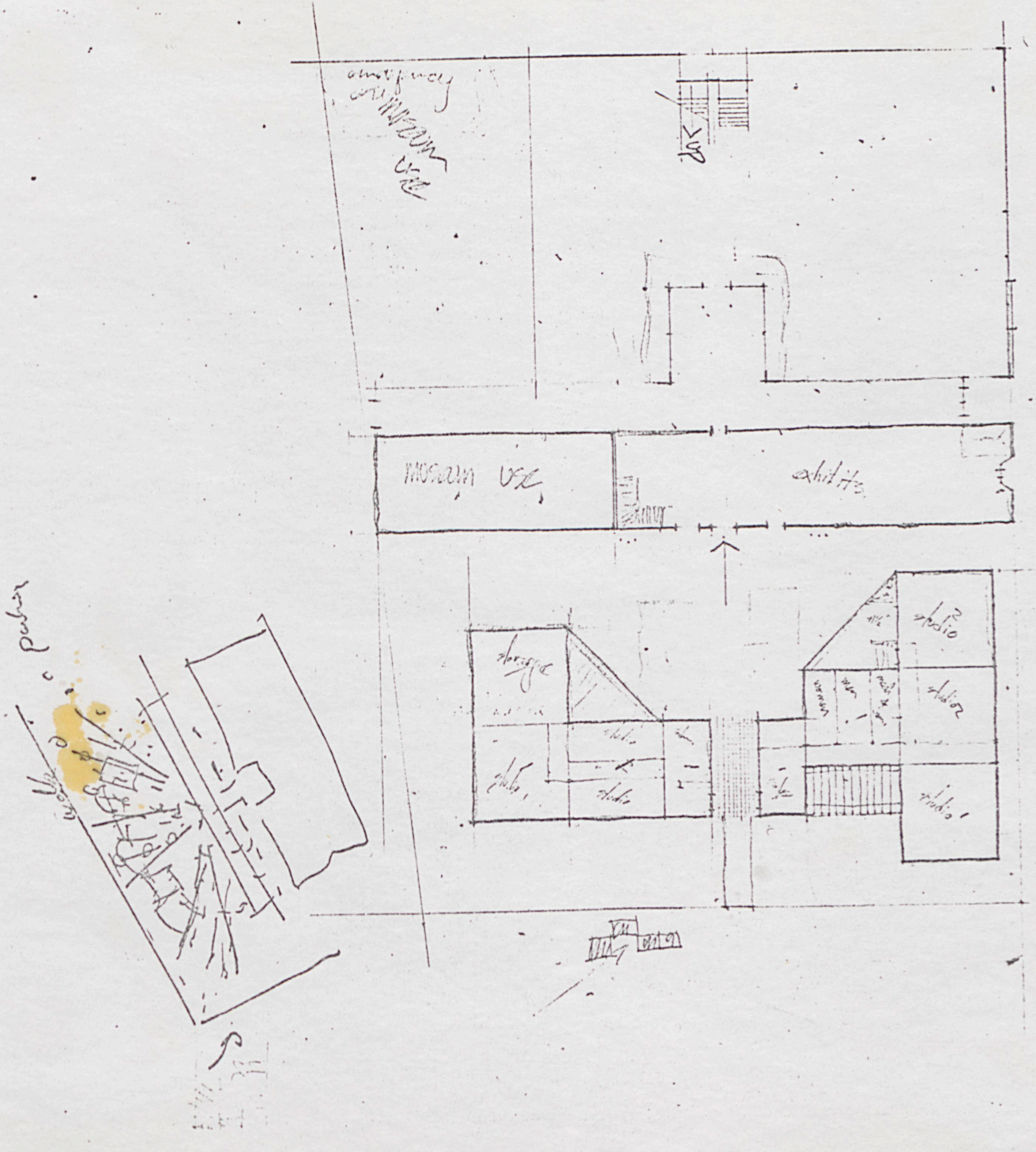
This first attempt begins to show my concept changes, however, there are not yet many balances between my priorities to be worked out. For instance, the art center is still blocking desired views outside the perimeter of the structure where much pedestrian movement takes place. Though there has been an effort to strengthen the entrance, a sacrifice was made regarding the central court area.

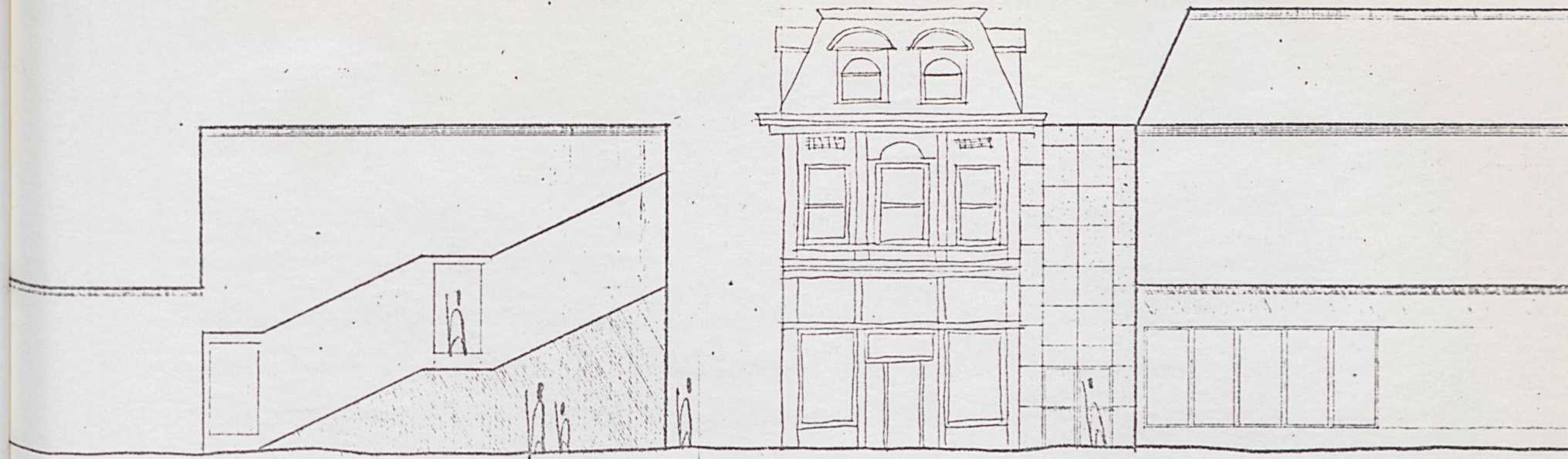
The museum is now beginning to respect the street image, but there remain many unanswered questions regarding scale and the solid massing which is now present. As one can see from the photograph, an interior court is being developed with pedestrian movement from

the mall in front to the parking on the back side. Realizing also that the mansard roof of the Colwell Building is so special to that one building, no physical connection will be attempted. Instead, some sort of complimentary roof line will be constructed, hoping for a visual connection between the two structures.

M. S. U. BOOKSTORE, INC.







ST ELEVATION 1/8" = 1'-0"



UTH ELEVATION 1/8" = 1'-0"

Exterior & Studies

PHASE SEVEN: THE FINAL ????????

In titling this section The Final, I am merely expressing the project as it has developed thus far. I believe that the important factor is realizing to ones self that the project is still in the preliminary stage of development. Before final construction might take place many changes would likely occur regarding this project and the many different aspects of it.

At this time then, let me discuss what has happened with the project to this point. First, let me start with the art center which is now broken up into smaller individual units. Providing the arrangement seen in the photograph gives each artist his own identity with the total grouping. Also important to realize now is the varied views one will receive while moving on the perimeter of the structure. There will be a large number of vantage points from which a person can view the Colwell facade, all varying in some very unique way. Not desiring clear open shots to the Colwell Building, I have provided for numerous screens and obtacles with which to tempt the passerby. These include such items as vegetation, rest areas in the open court, greenhouse structures, windows,

plus the newly constructed areas.

Moving next to the Colwell Building; in an attempt to provide for both an internal and external use of this building, I have opened up three fourths of the first level to be used as a public display area. This will combine pieces from the art center as well as special history exhibits as they become available. The public will also be able to obtain access to the second level, at which point a walkway will be provided to the second level of the new museum. On the third level will be non-public museum functions, with no direct access except by the second level. The results of opening the building up and the development of the two other buildings seems to cause a strong sense of being as an historical structure, plus create it as the main focal point for the two new buildings.

The new museum has also experienced several changes for the better. These can be noted on the photograph as an interior court area which establishes the main entry, pedestrian access from the parking area to the mall via the museum green space, a complimentary

wall line reflects the Colwell mansard along with step reliefs on the front facade relating directly with the Colwell floor lines, and lastly, there is the section of the front wall which does not break back - instead, this section will help develop a working scale with this historic area.

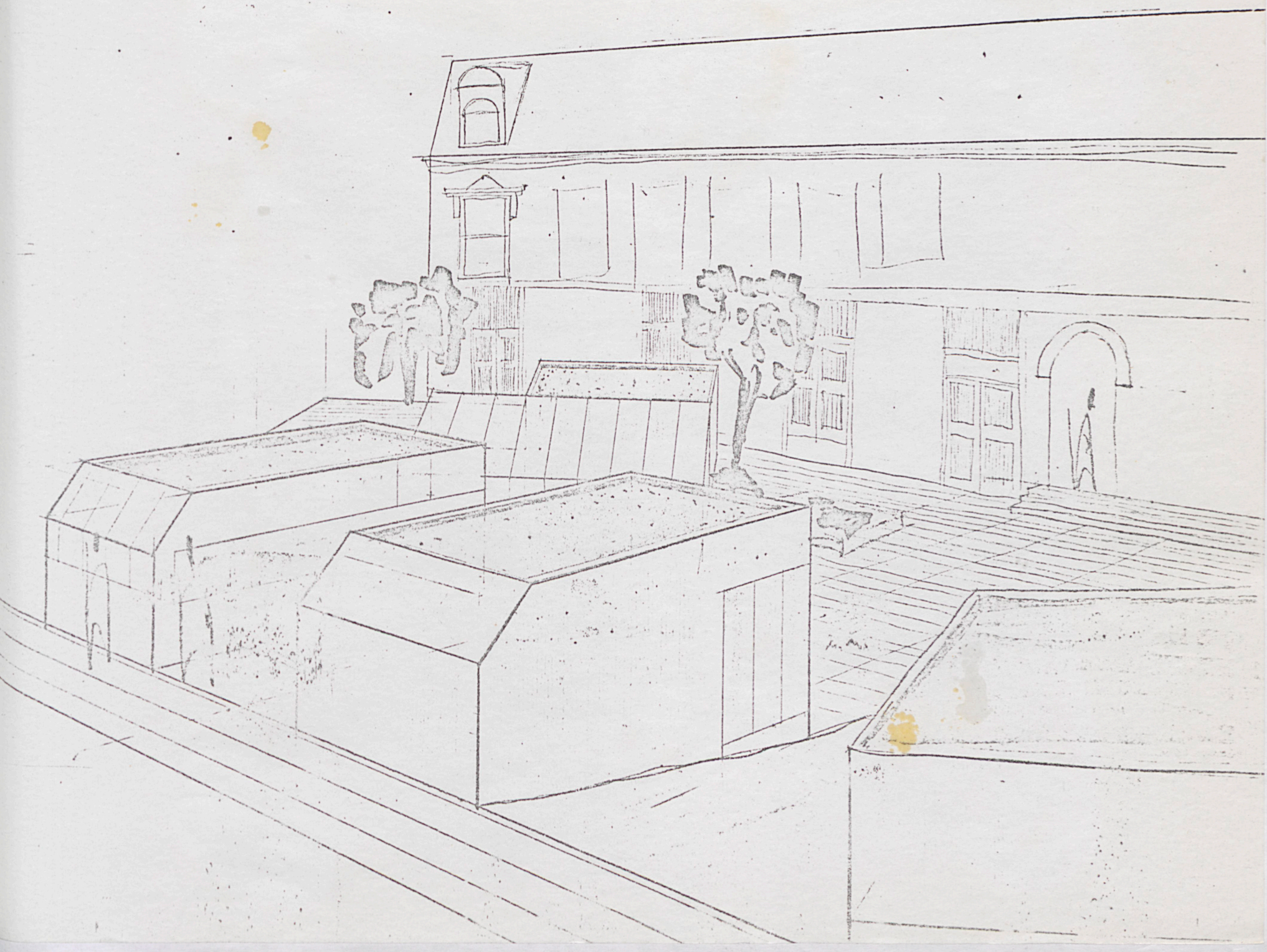
Elaborating on the aforementioned improvements, it seems most likely to begin with the interior court space. At this point one not only finds the main entrance, but a welcome relief from the often harsh exterior environment. This will be a "soft" area with casual seating and numerous varieties of vegetation. Establishing the enclosed public access to the mall between the Colwell Building and museum not only gives the pedestrian a more direct approach but also provides for it to be encased as an exhibit itself, and viewed from the open court area on all three levels. Realizing there to be many ways in which to resolve the problem of joining another building to the Colwell Building, I chose an approach which to me seemed at the time to be very straight forward and honest. Since there was a need for a third floor on the museum, and with a personal desire to have a strong relationship between them, three

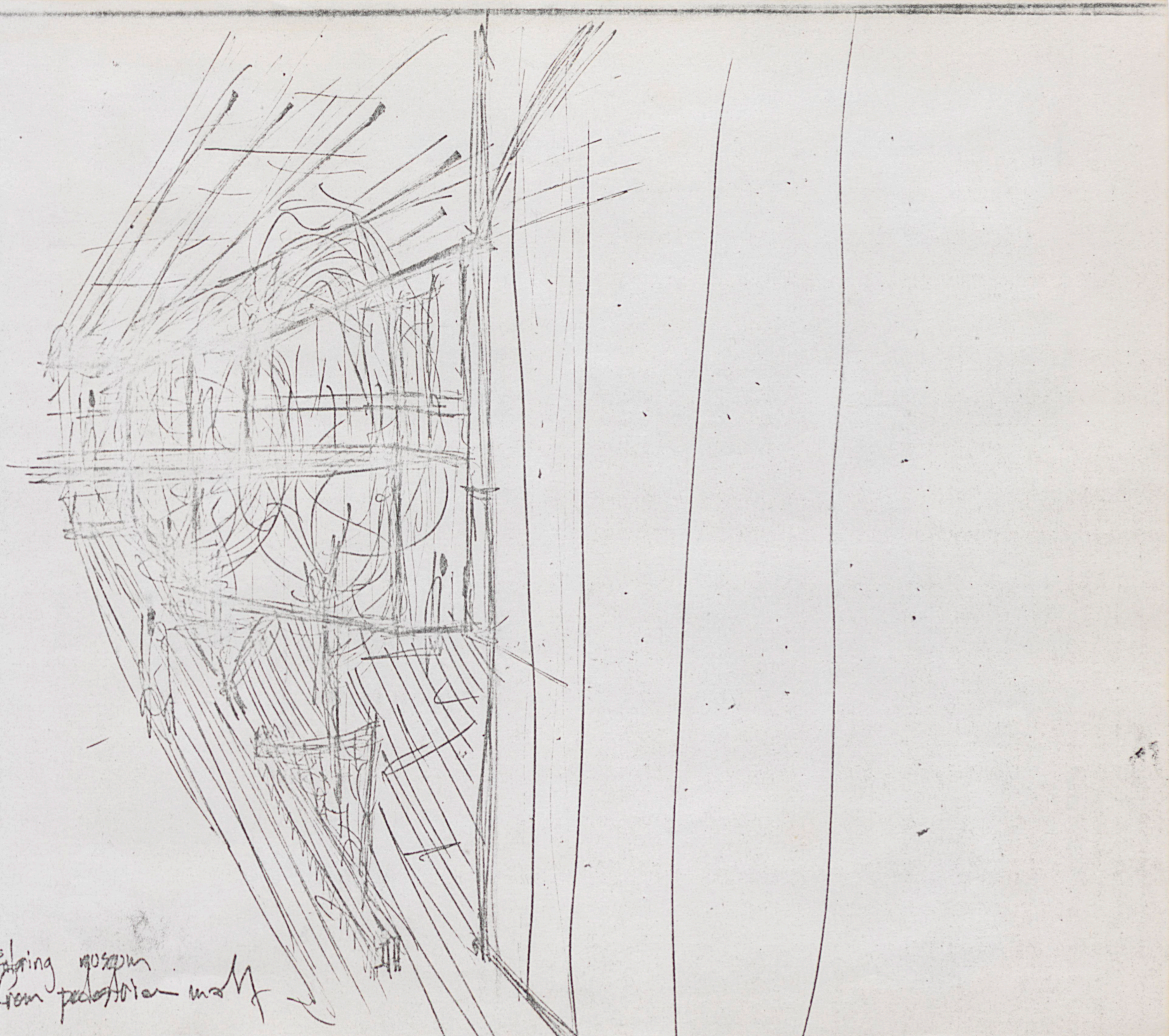
important decisions were made. One has previously been mentioned as the covered pedestrian walk-through which in itself now becomes a neutral zone between the buildings because of its transparence and the step backs imposed. Secondly, there are the visual reliefs which line up with distinct level changes in the Colwell Building. These, I might add, also break up what actually is a 38 foot facade.

Last of all there is the section of the front facade which is flush with the mall for its entire height. This area will be used internally for rest areas and externally the fenestration imposed will help adjust the mass to the scale of an existing building.

The most meaningful realization on my part, now looking at the new projects, is that they respect what is already existing, create reliefs for the area, and most importantly, start generating a much needed interest for the area itself.

M. S. U. BOOKSTORE, INC.




Entering museum
from pedestrian mall

DESIGNED BY PROJECT: STATEMENT

"THE FUNCTIONALISM OF A DESIGN IS GREAT DETERMINED BY HUMAN CHARACTERISTIC REQUIREMENTS."

THE DESIGN OF AN ART CENTER AND MUSEUM CENTERED AROUND AN EXISTING HISTORIC STRUCTURE.

CRAIG LESLIE KASMAN

PHASE ONE: CONCEPT WITHOUT RELATIONSHIPS

- THOUGHTS DIRECTED TOWARDS MASSING.
- PHYSICAL AND MENTAL RELIEFS, PROBLEMS OF IDENTITY.
- TRANSITIONS BETWEEN BUILDINGS AND THE PEDESTRIAN MALL
- MAINTAIN INHERENT QUALITY OF THE AREA.
- MAXIMIZE HUMAN INTEREST AND INVOLVEMENT WITH THE HISTORIC STRUCTURES.
- PROBLEM OF SETTING PRIORITIES.
- STREET IMAGE IGNORED.
- INNER RELIEF AREAS STARTING TO DEVELOPE BUT NOT APPRECIATED DURING THIS PHASE.

PHASE TWO: GRID FOR TRANSITION AND UNITY.

- STRONGER UNITY BETWEEN ALL THREE BUILDINGS
- COLWELL BUILDING TOO ENCLOSED.
- FIRM CONCEPT NOT DECIDED ON AT THIS PARTICULAR TIME.
- ASSUMING THAT THE ADMINISTRATION WOULD BE HANDLED WITHIN THE COLWELL BUILDING.
- TRANSITION TO THE PEDESTRIAN MALL STILL A MAJOR CONCERN.

PHASE THREE: TRANSITION RELATIONSHIP AND STREET IMAGE.

- MINIMIZE THE RELIEF OFF OF THE PEDESTRIAN MALL.
- DEVELOPE A CLOSER VISUAL TIE BETWEEN THE BUILDINGS.
- RESPECT OF THE STREET IMAGE IS STARTING TO DEVELOPE PUBLIC EXPOSURE TO THE COLWELL BUILDINGS SOUTHERN FACADE.
- LONG COMPLIMENTARY FORMS CREATE PROBLEMS WITHIN.

PHASE FOUR: BASICS WITH GRID MASSING

- CREATE INTERNAL TIES BETWEEN THE COLWELL BUILDING AND NEW MUSEUM.
- PHYSICAL AND VISUAL CONNECTION PROBLEMS BETWEEN THE COLWELL BUILDING AND NEW MUSEUM.

PHASE FIVE: BASIC GRID WITH TRANSPARENCE

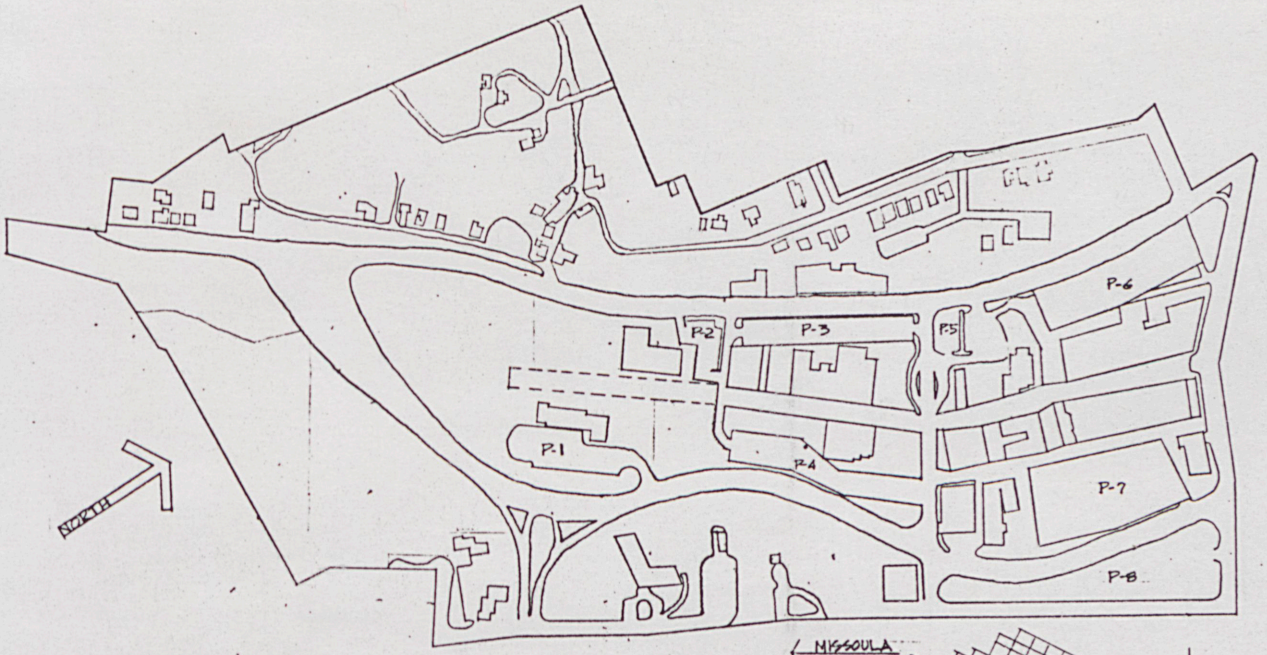
- MINOR CHANGES REGARDING THE COLWELL BUILDING AND MUSEUM.
- TRANSPARENT LINKS AND SKYLIGHTS.
- DEFINITION OF MUSEUM ENTRY WITH THE GEOMETRY OF THE MASS FORMING FROM THE MAIN ENTRY.
- ART CENTER DEVELOPING TRANSPARENCE. INTERNAL RELIEF AREAS STARTING TO DEVELOPE.
- SOUTHERN FACADE OF COLWELL BUILDING STILL ENCLOSED.

PHASE SIX: RESULTS AFTER PRELIMINARY PRESENTATION

- INPUT FROM PRELIMINARY PRESENTATION RESULTED IN A STRONGER CONCEPT:
  - MAINTAIN STREET IMAGE EXTERNALLY AND INTERNALLY
  - OPEN UP THE COLWELL.
  - PROVIDE RELIEFS WITHIN.
- PROBLEMS OF MASSING AND SCALE RELATIONSHIPS.
- BALANCES BETWEEN PRIORITIES UNKNOWN.
- RECOGNIZING PEDESTRIAN MOVEMENT FROM PARKING AREA TO PEDESTRIAN MALL.

PHASE SEVEN: THE FINAL ??????

- ESTABLISH AN IDENTITY WITH ART STUDIOS.
- PERIMETER VIEWS NOW ALLOWED TO SOUTHERN FACADE OF COLWELL
- COLWELL BUILDING NOW BECOMES A PUBLIC USE AREA.
- INTERIOR GREEN SPACE ESTABLISHED WITHIN MUSEUM.
- VISUAL CONNECTIONS NOW STARTING TO WORK.
- SCALE RELATIONSHIPS AND VISUAL LEADS NOW BECOME MORE APPARENT.

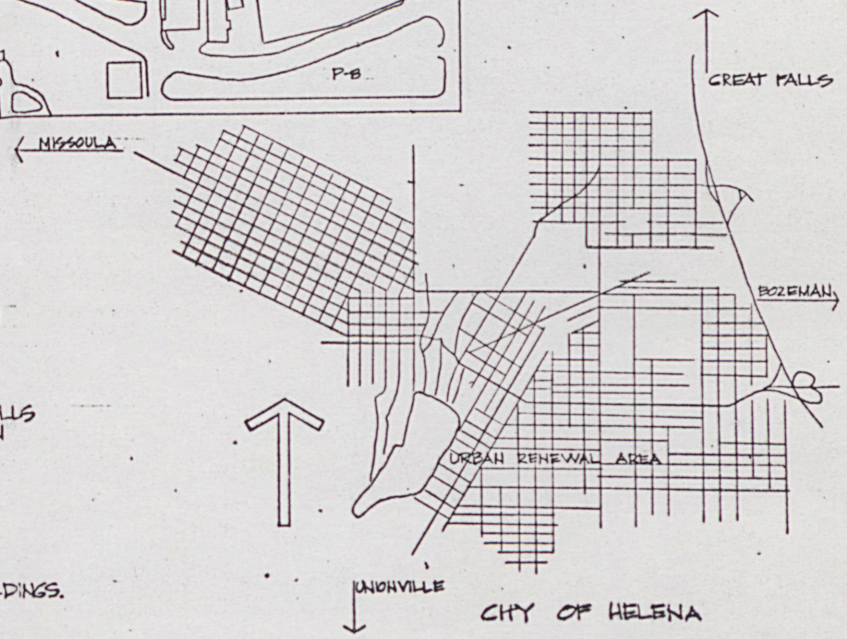


URBAN RENEWAL AREA

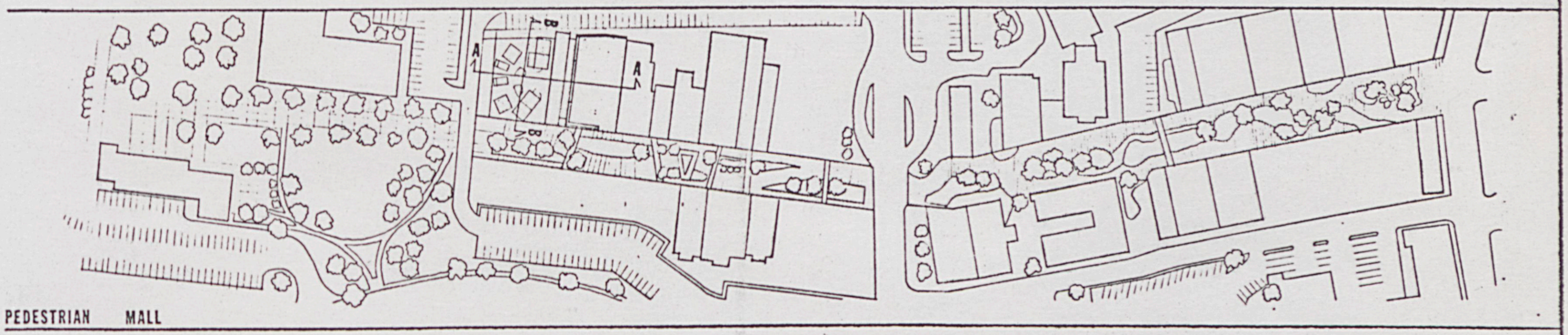
- VEHICULAR ACCESS.
- PEDESTRIAN MOVEMENT
- PARKING FACILITIES

P-1	PRESENT, 80 STALLS	FUTURE, UNKNOWN	
P-2	" 40 "	"	"
P-3	" 120 "	"	"
P-4	" 90 "	"	"
P-5	" 30 "	"	"
P-6	" 360 "	"	412 STALLS
P-7	" 200 "	"	UNKNOWN
P-8	" 100 "	"	"
TOTAL:	1020 STALLS.		

- RESIDENTIAL AREAS AVAILABLE
- PARKS.
- IMMEDIATE SITE LOCATION
- ZONING FOR SITE
  - A. USES PERMITTED
    - PUBLIC OWNED, OPERATED, OR LEASED BUILDINGS.
    - PARKS AND OPEN SPACES.
    - PARKING SPACES.
    - FOUNTAINS, HISTORICAL MONUMENTS & BUILDINGS.
  - B. LAND COVERAGE - 100 PERCENT.
  - C. SETBACKS - NONE REQUIRED.
  - D. OFF-STREET PARKING REQUIREMENTS - NONE.

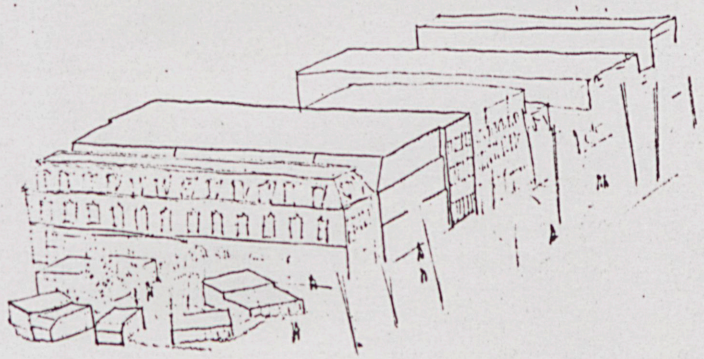


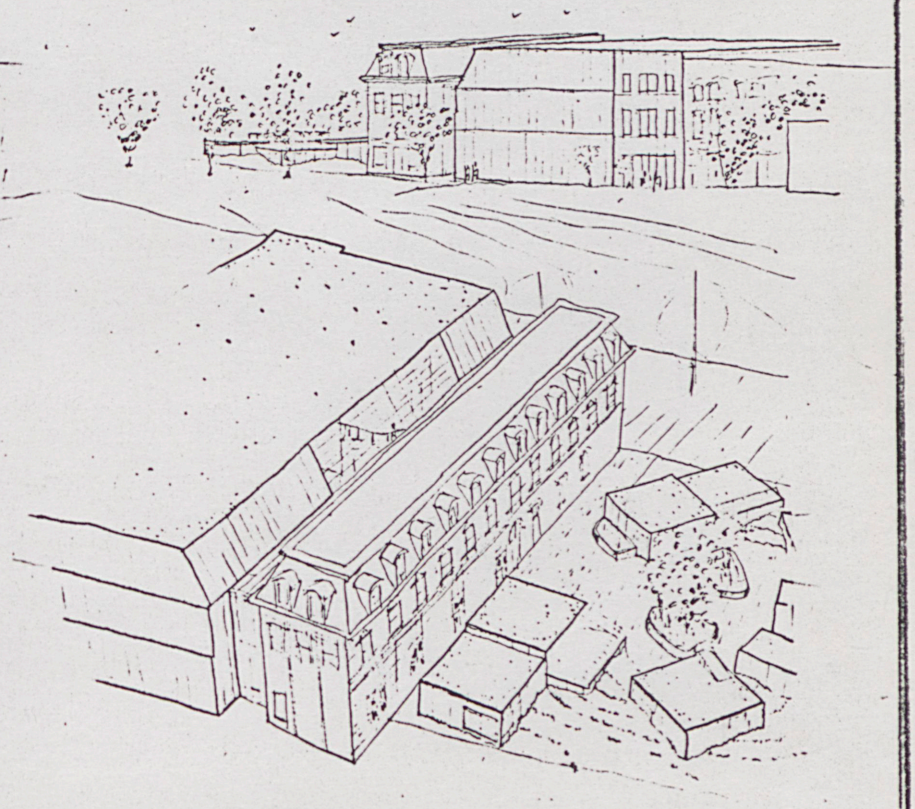
CITY OF HELENA



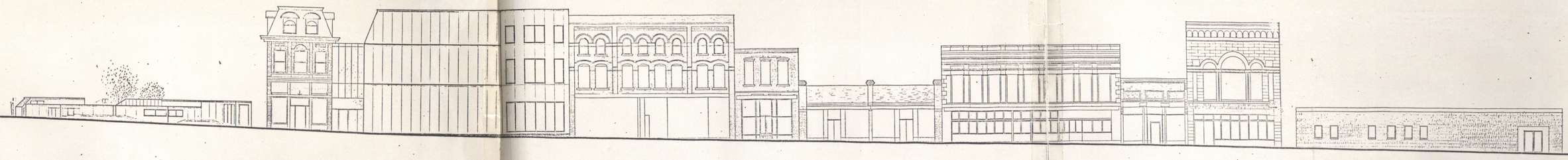
PEDESTRIAN MALL





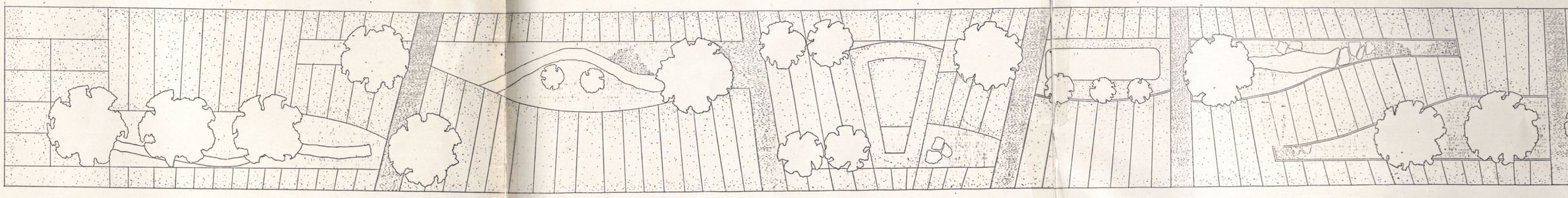


STREETSCAPE

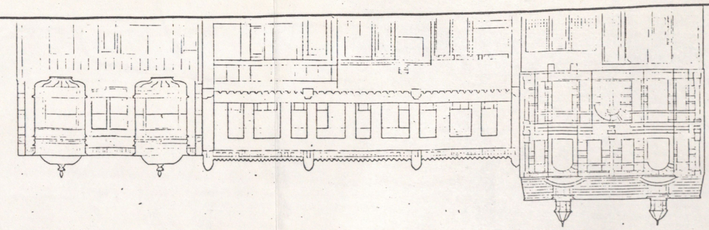


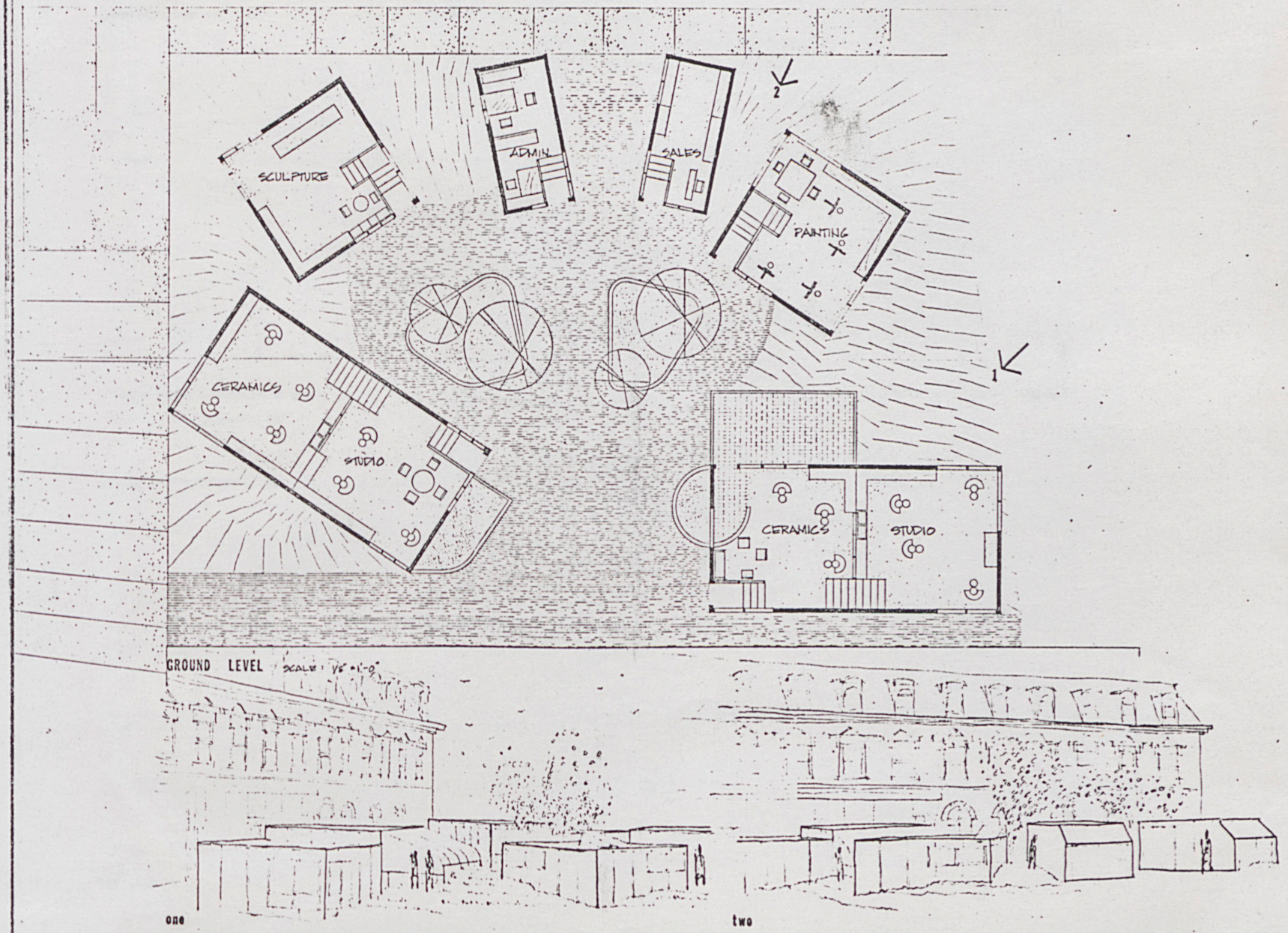
ART CENTER COLWELL BUILDING MUSEUM INDEPENDENT RECORD BUILDING GOODALL BUILDING LORANZ BUILDING CITY HALL ANNEX CAPITAL TRANSFER SANDS BROTHER'S GASLIGHT CINEMA

PEDESTRIAN MALL



BOSTON BLOCK NOVELTY BUILDING BAKER BUILDING

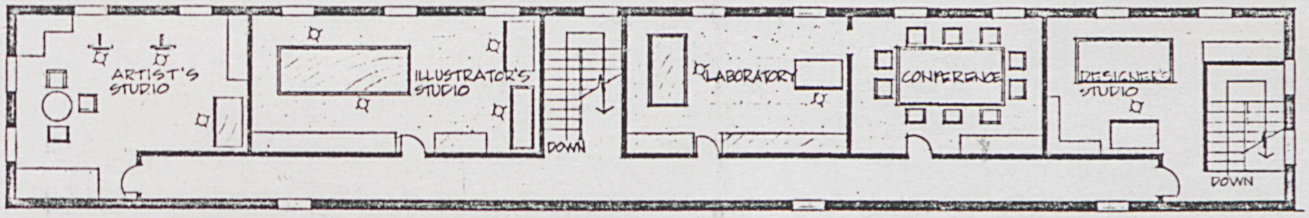




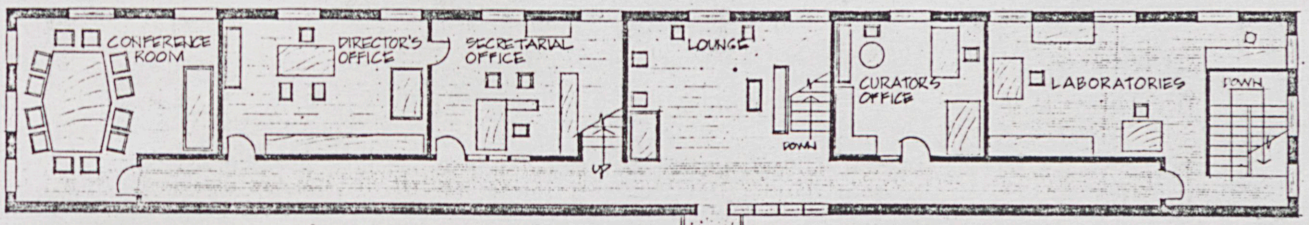
GROUND LEVEL scale: 1/8" = 1'-0"

one

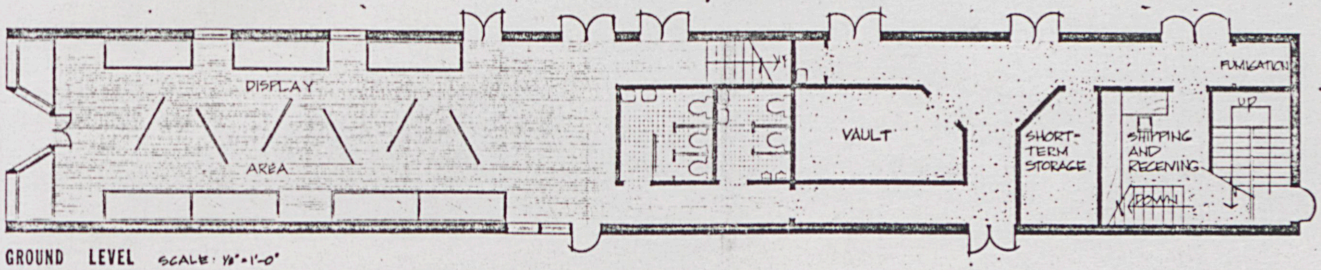
two



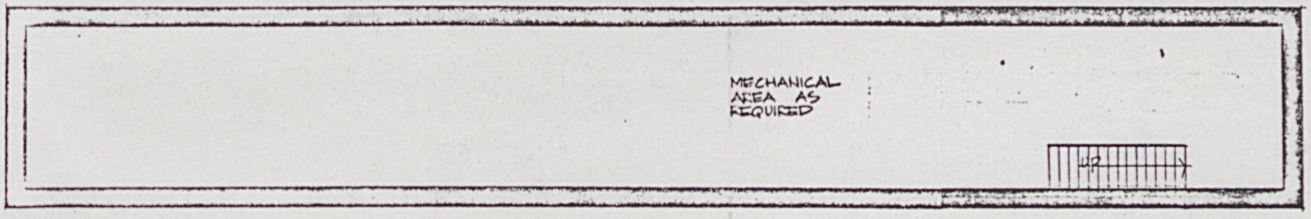
THIRD LEVEL SCALE: 1/8"=1'-0"



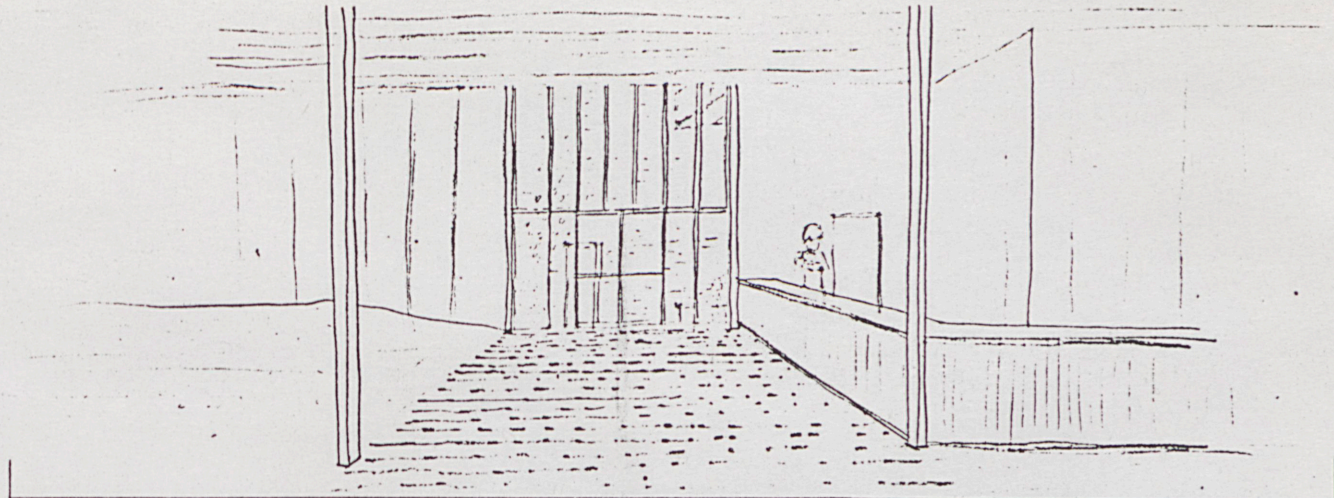
SECOND LEVEL SCALE: 1/8"=1'-0"

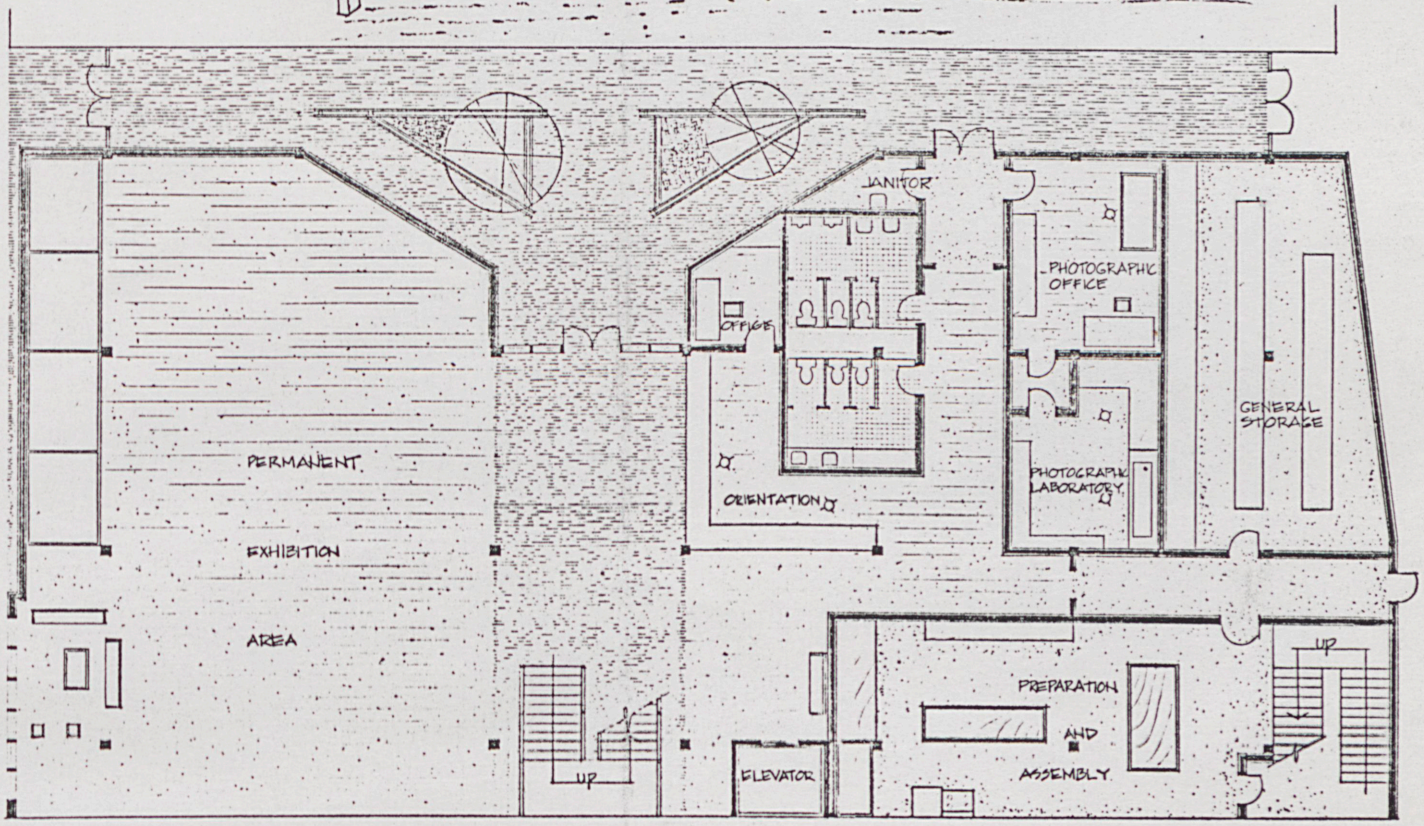


GROUND LEVEL SCALE: 1/8"=1'-0"

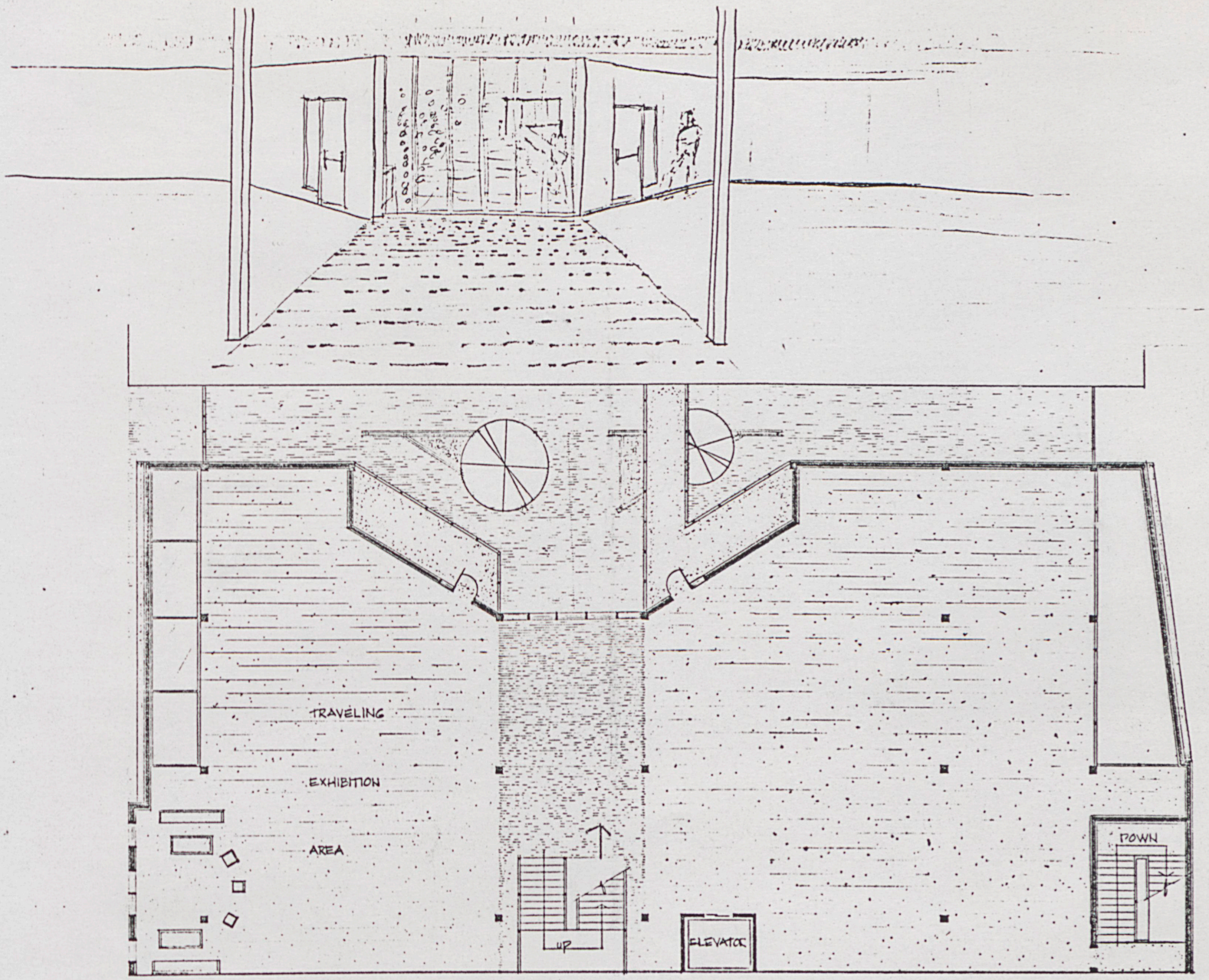


SUB-LEVEL SCALE: 1/8"=1'-0"

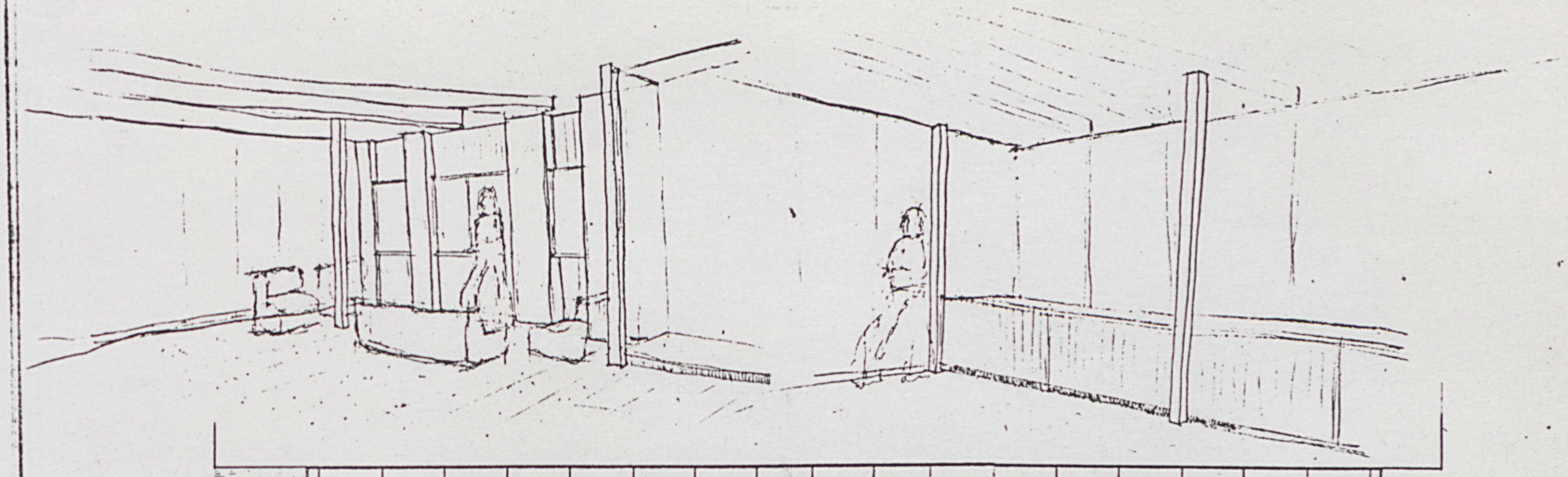


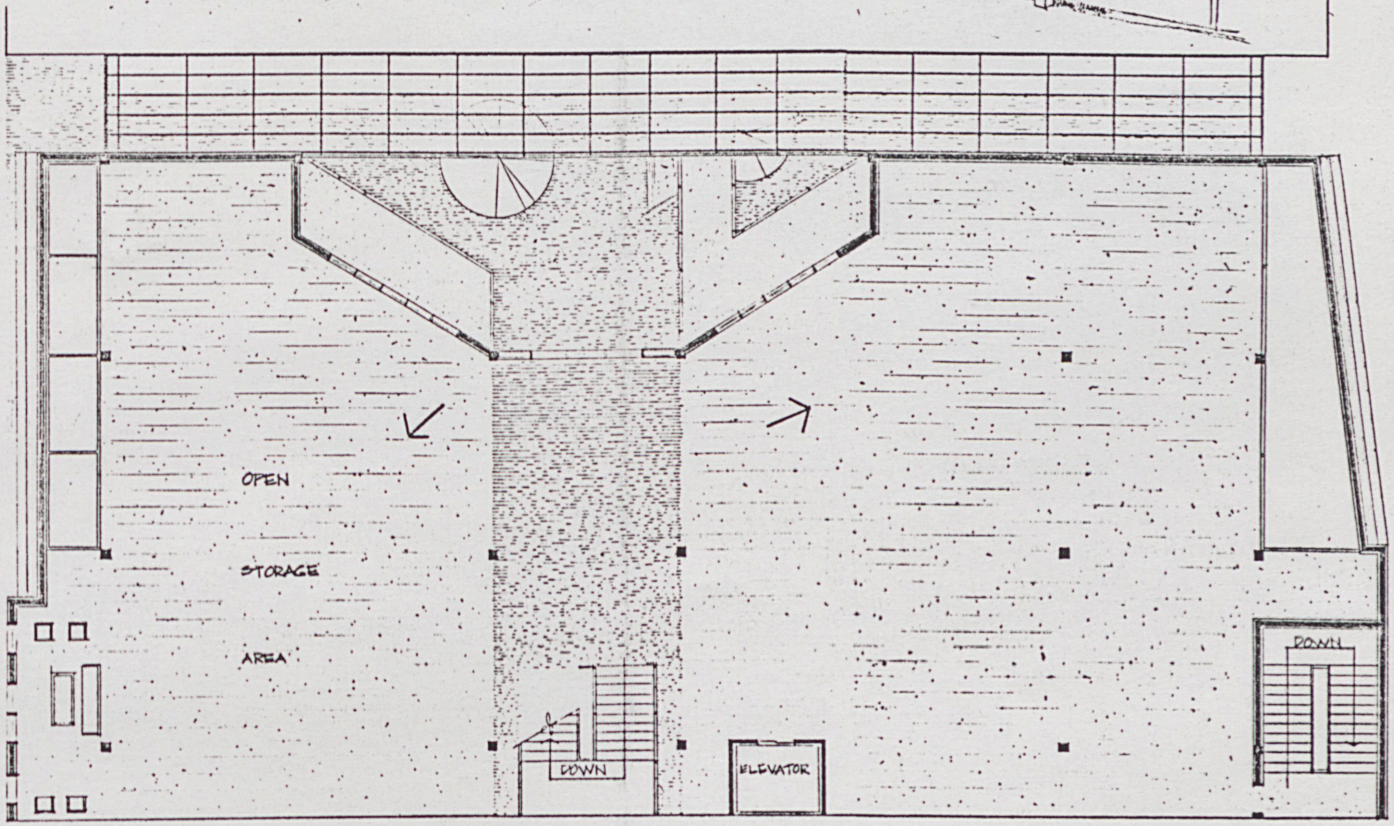


GROUND LEVEL SCALE : 1/8"=1'-0"

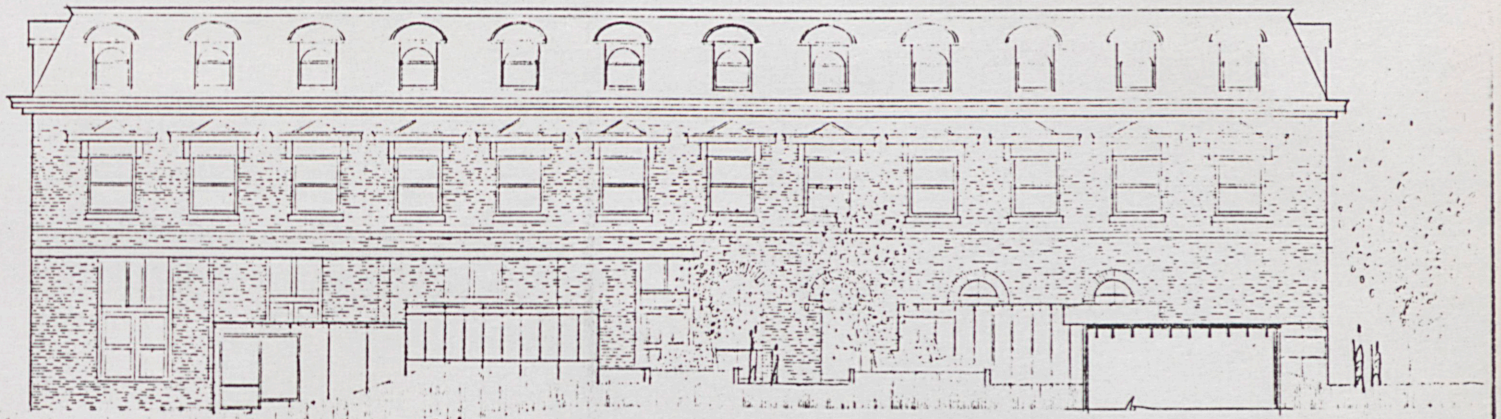


SECOND LEVEL SCALE: 1/8"=1'-0"

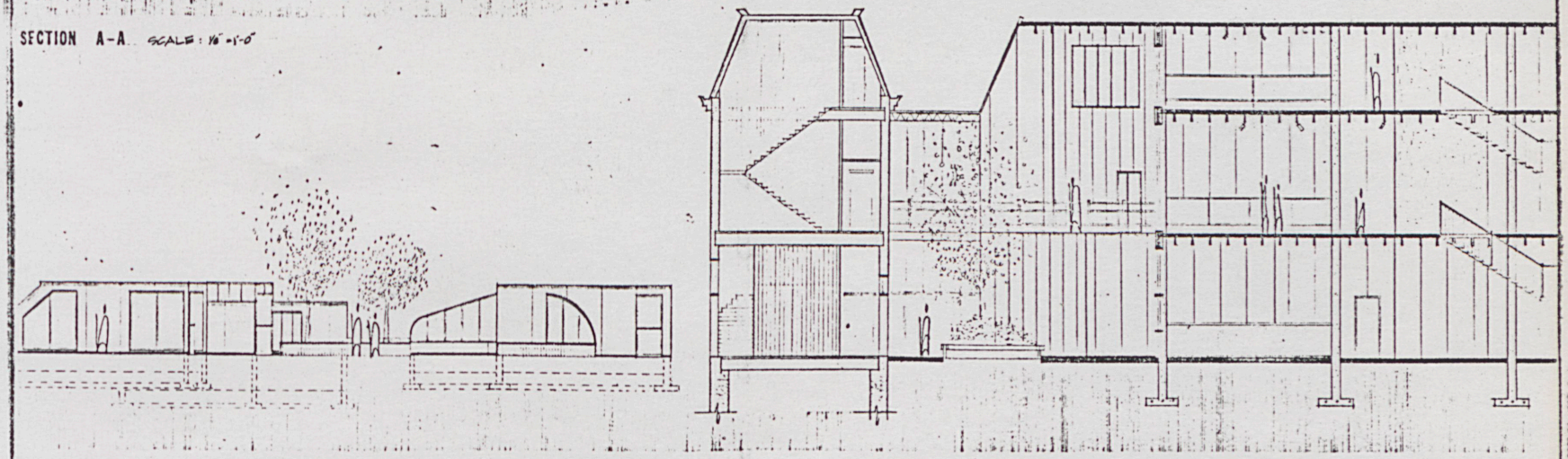




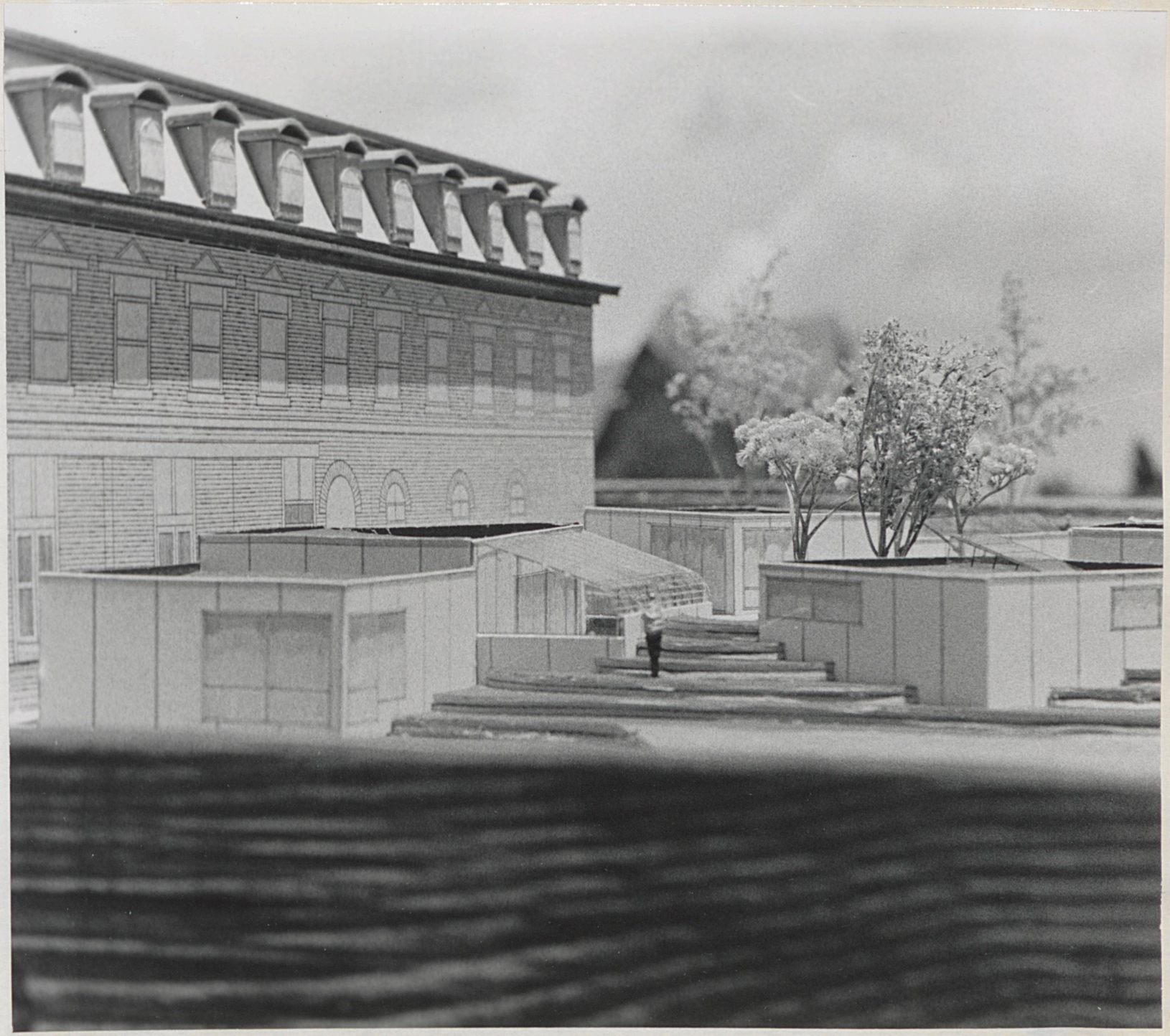
THIRD LEVEL SCALE: 1/8"=1'-0"

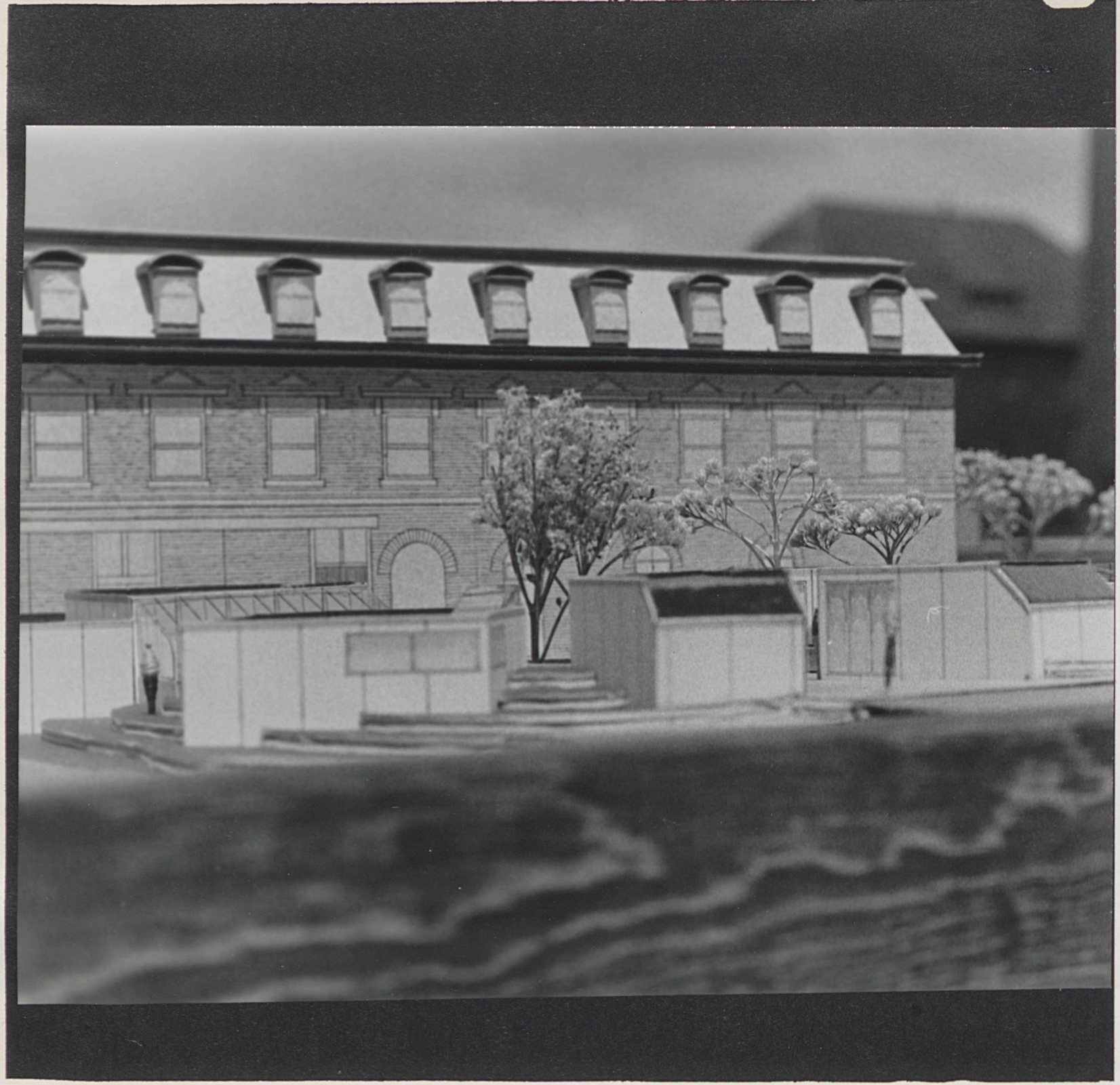


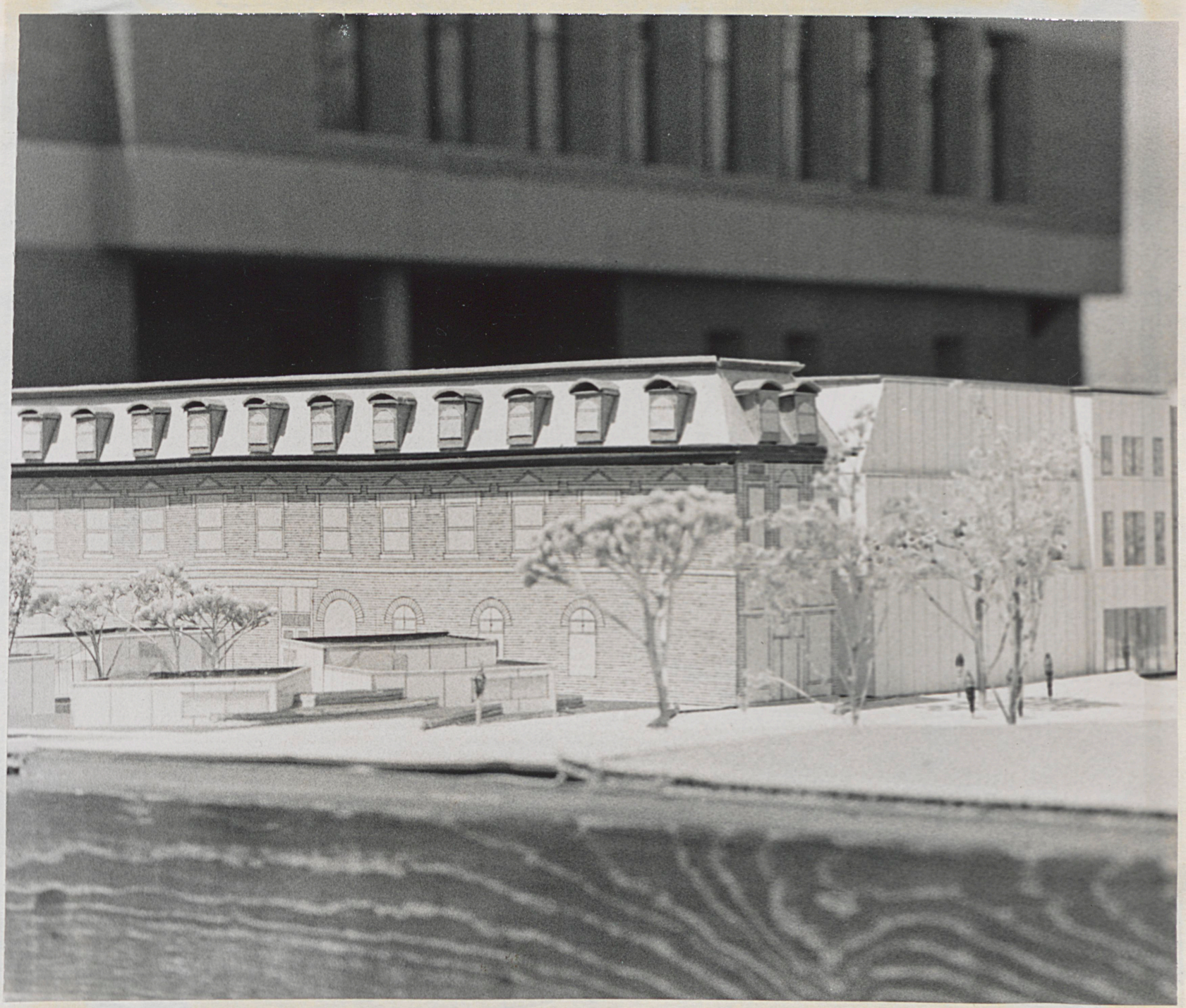
SECTION A-A SCALE: 1/8"-1'-0"

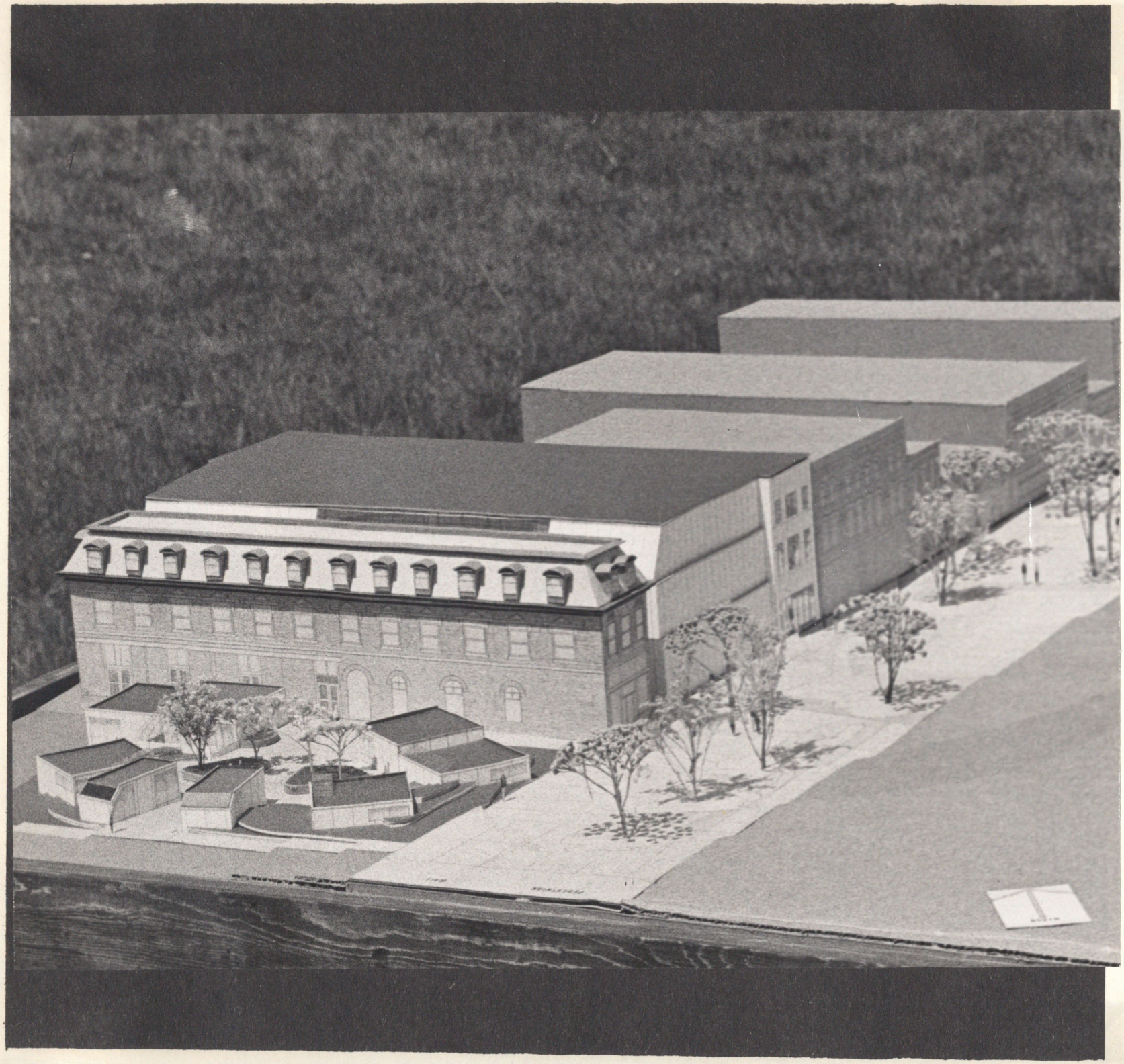


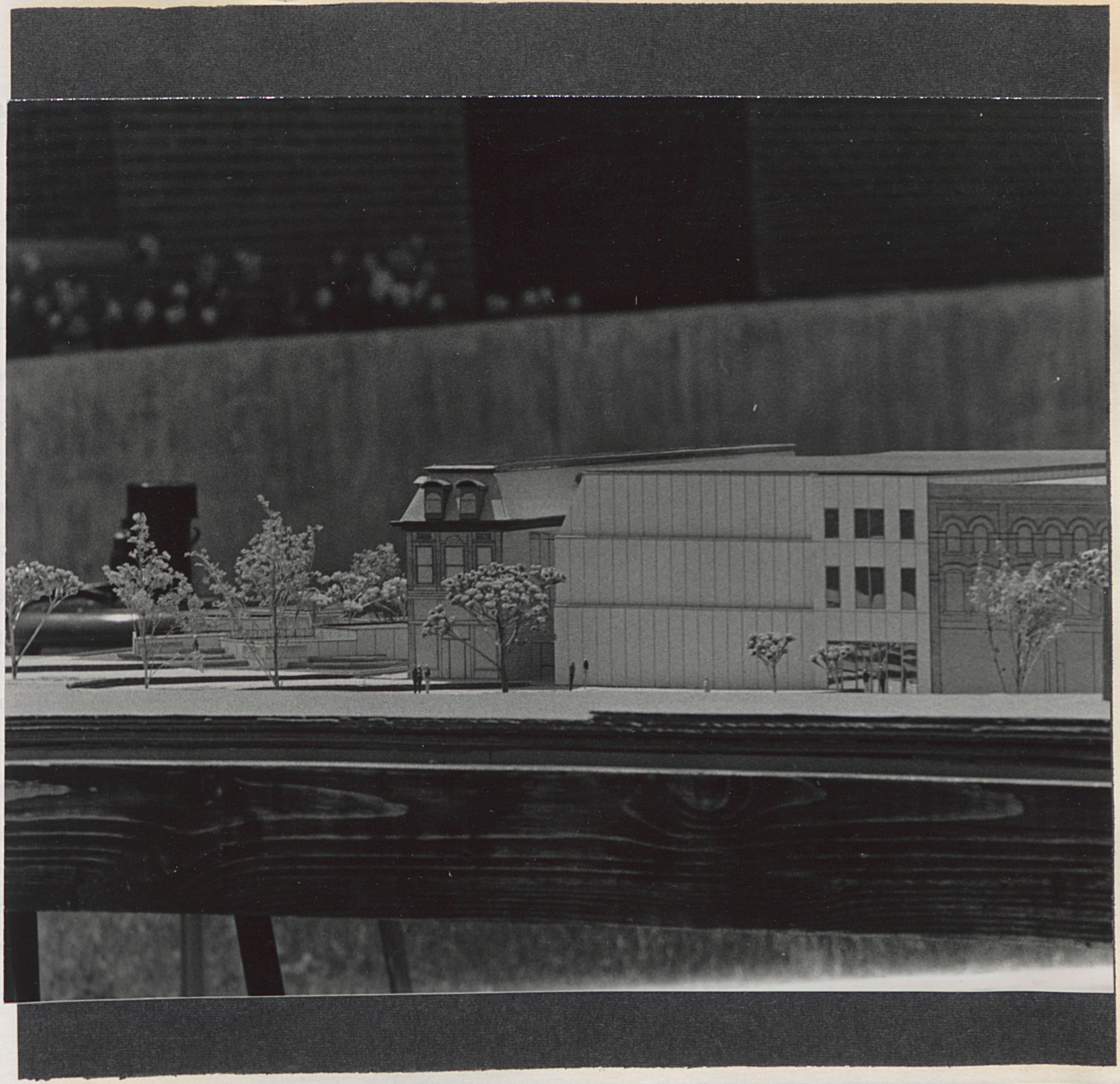
SECTION B-B SCALE: 1/8"-1'-0"











SUMMARY

In conclusion, let me discuss where I feel the project was a success and what areas need more in depth study.

Of primary concern to me while working on this project were; satisfying the human characteristic requirements as they relate to my thesis, maintaining the inherent quality of the area, and maximizing human interest and involvement with the historic structures. I feel that these areas of interest began to start working well together with a great deal of success. Perhaps of most importance is realizing and understanding that the project would have to be developed even further before the project could be termed a complete success.

Areas which needed more study include the open and closed courts, along with the fenestration of all the buildings. The basic needs of all areas not fully developed I understand - unfortunately, I was unable to adequately put together specific details.

In pursuing this thesis project, I was afforded an opportunity to test what I believe strongly as related to architecture, and ultimately have a self realization of my shortcomings.

BIBLIOGRAPHY

Korte, Ken, Acting Director of Montana State Historical Museum. A Personal Interview, December, 1974

Lenmark, Peter, Director of Helena City Planning. A Personal Interview, February, March, April, 1975

"Linear Air Diffusing Systems", Progressive Architecture, (June 1972), 88-90

"Museum Architecture", Museum News, (September 1972), 15-27
Museum News, (November 1972), 21-27

"Natural Light and the Museum", AIA Journal, (January 1965), 60-64

Pulsifer, Jerry, Exhibit Graphics Group. Correspondence regarding "open storage areas", January 1975

"The Architect in Research", Architectoral and Engineering News, (February 1967), 42-43

"The Great Museum Debate", Progressive Architecture, (December 1969), 76-85

Townscape, Gordon Cullen

MONTANA STATE UNIVERSITY LIBRARIES
stks 720.6.M76K153 CA
The design of an art center and museum c
3 1762 00157845 7

NA2540
~~720.6~~
~~M76~~
K153