

SAVANNAH COLLEGE OF ART & DESIGN

MUSEUM  
OF  
ART

DESIGN FOLIO

FOR

ADAPTIVE REHABILITATION OF THE  
CENTRAL OF GEORGIA NORTH DEPOT

2008-2011

**Sottile & Sottile**

*Design Architect*

**Lord Aeck Sargent**

*Architect of Record*

**Dawson Architects**

*Associate Architect*

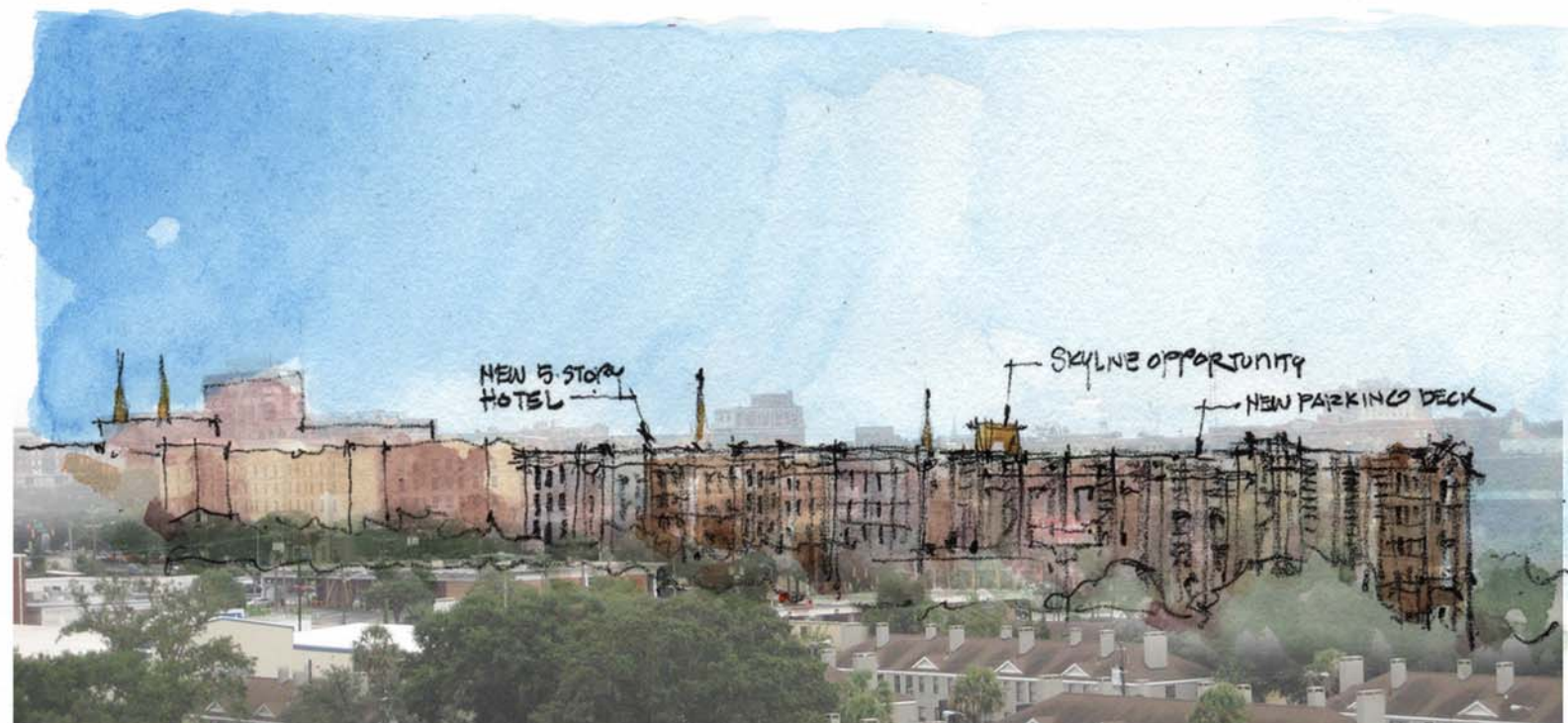
SAVANNAH GEORGIA

# I. CONTEXT

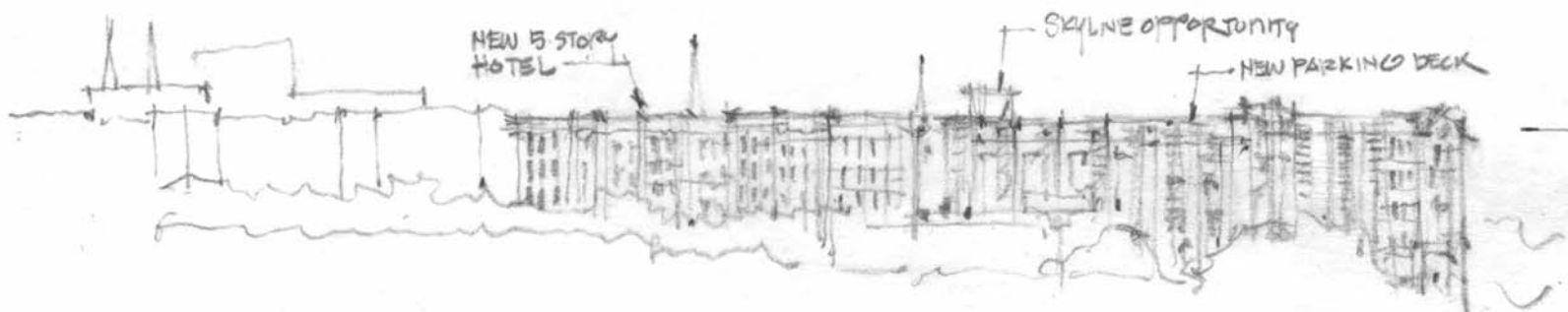


VIEW FROM TALMADGE BRIDGE REVEALING SKYLINE LANDMARKS

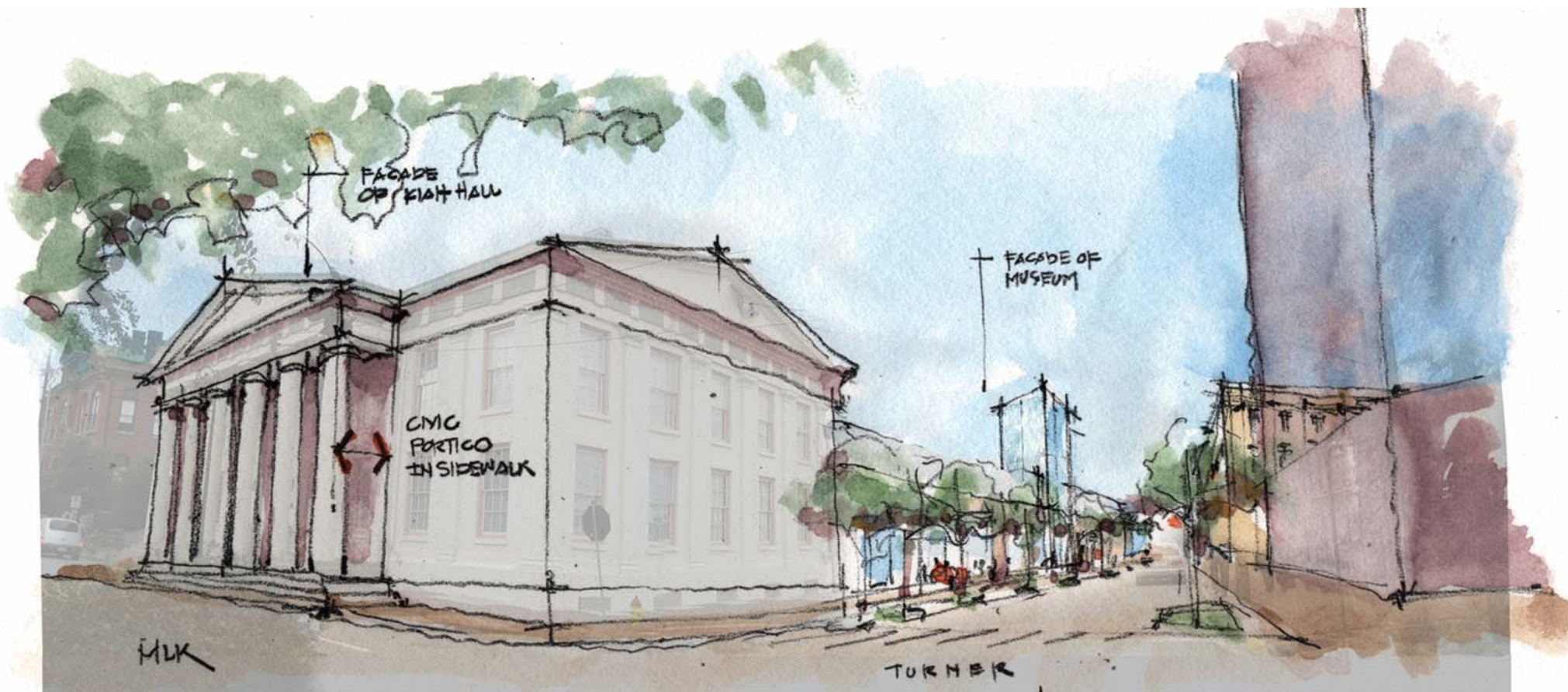
The Solution must be **CIVIC**



FORTHCOMING DEVELOPMENT WILL ALTER URBAN SCALE OF ADJACENT BLOCKS





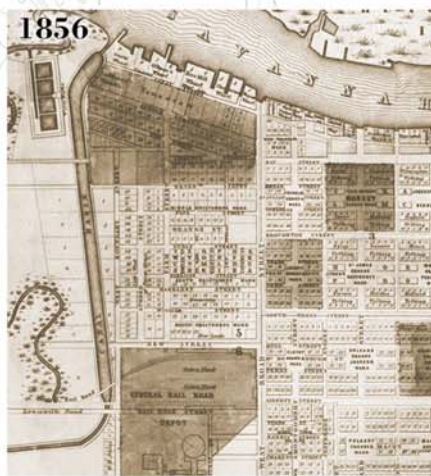
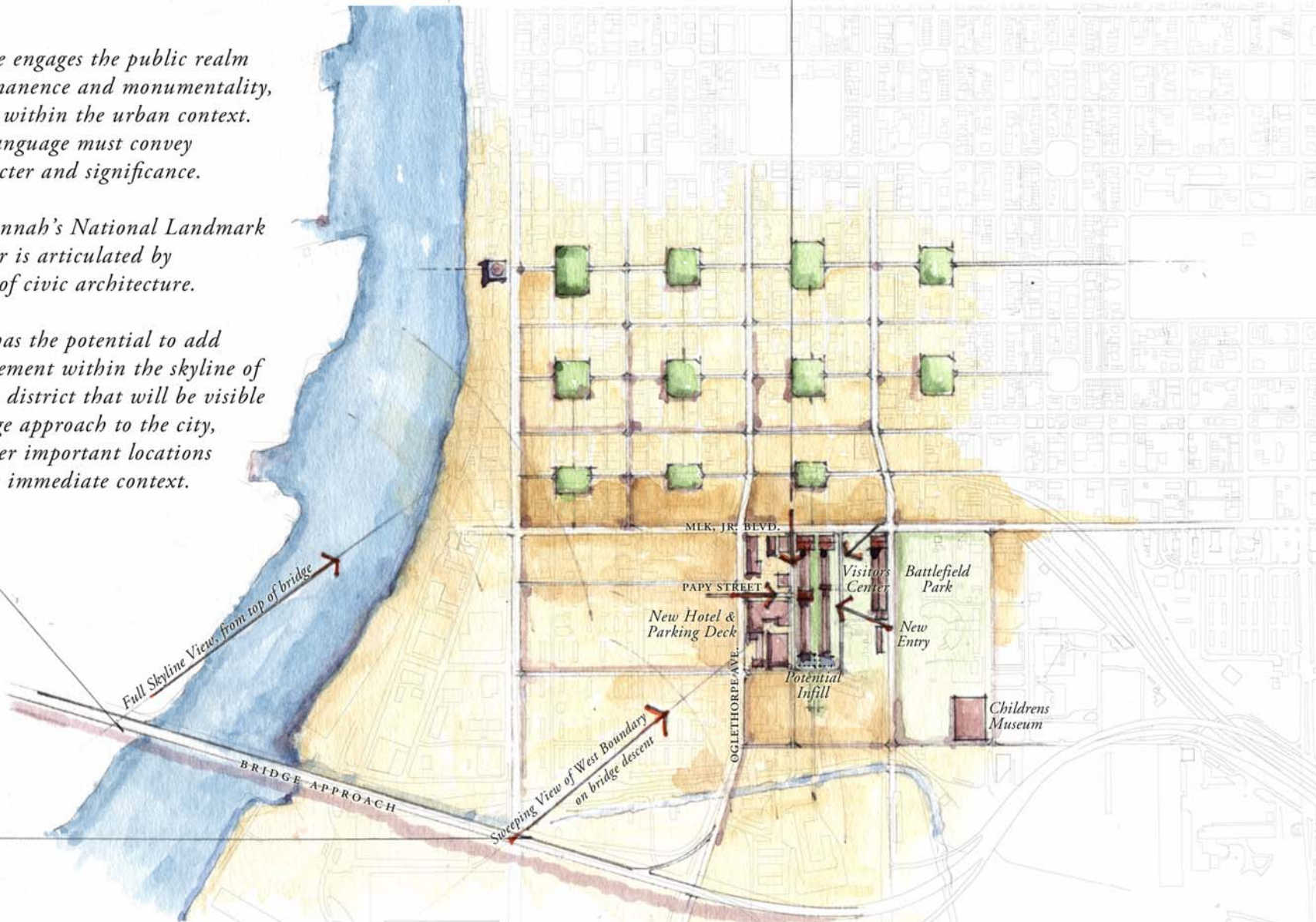


PRIMARY VIEW FROM MLK, JR. BLVD.

*Civic architecture engages the public realm with visibility, permanence and monumentality, asserting its place within the urban context. Its visual language must convey public character and significance.*

*The skyline of Savannah's National Landmark city center is articulated by generations of civic architecture.*

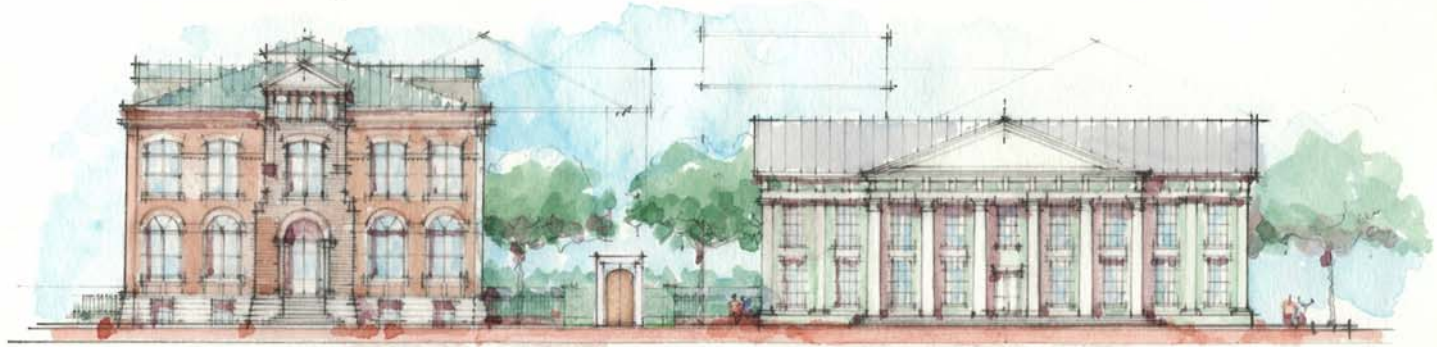
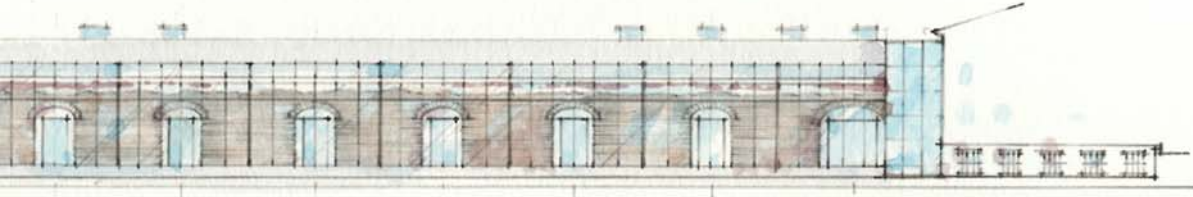
*The Museum has the potential to add a new signature element within the skyline of the West Boundary district that will be visible from the bridge approach to the city, as well as other important locations in the more immediate context.*



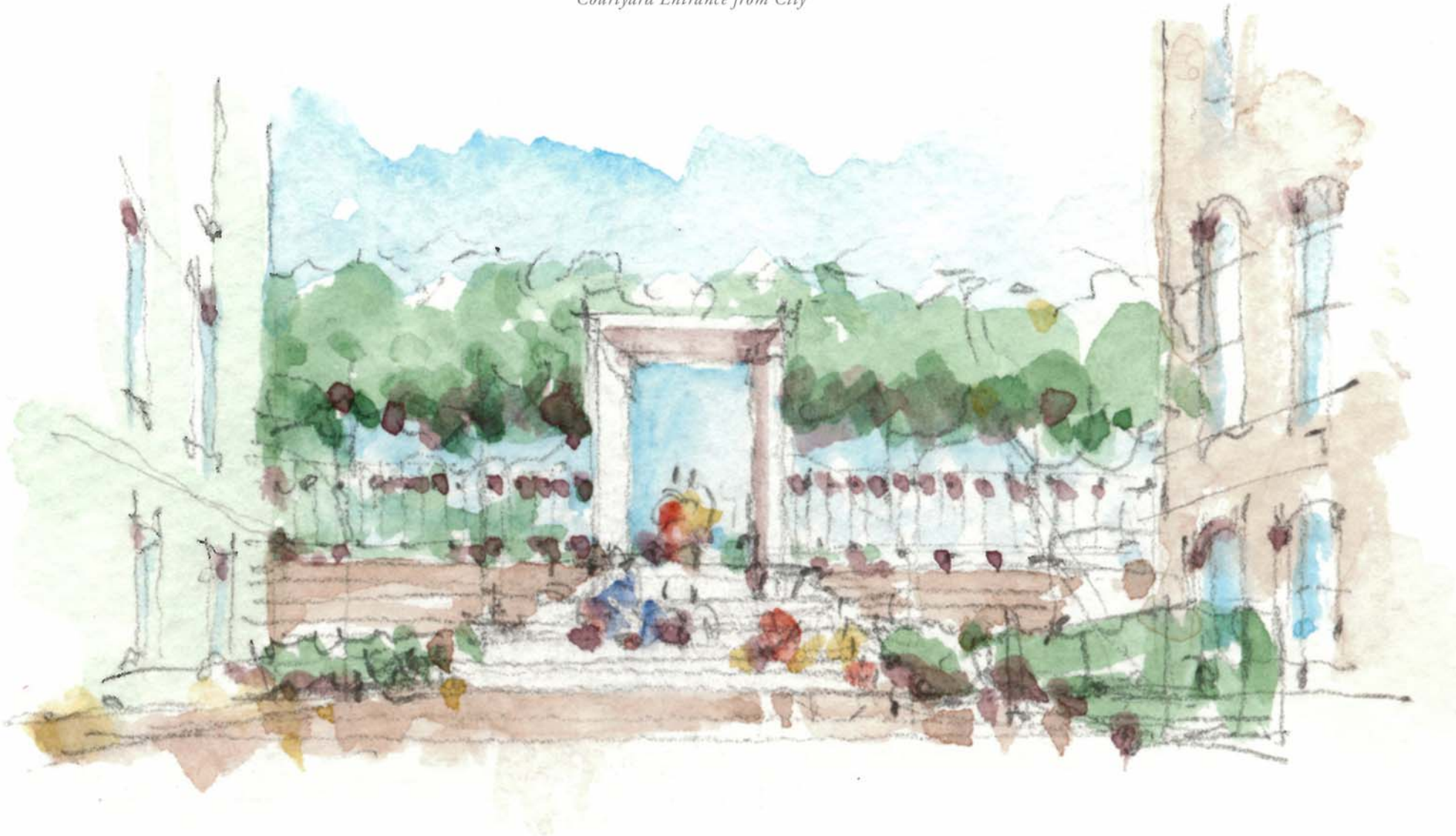
LAND USE PATTERNS OF THE WEST BOUNDARY HAVE CONTINUED TO EVOLVE OVER TIME



Two entrance portals welcome visitors to the courtyard. The gates are designed in the language of the museum alluding to the new museum and courtyard garden beyond. The entrance facing MLK, Jr. Boulevard is a simple, white frame in contrast to the existing historic fence between Kiah and Eichberg Halls. The entrance facing Fahm Street is part of a garden wall and forms a portal that addresses Turner Hall.



Courtyard Entrance from City



Courtyard Entrance from Fahm Street





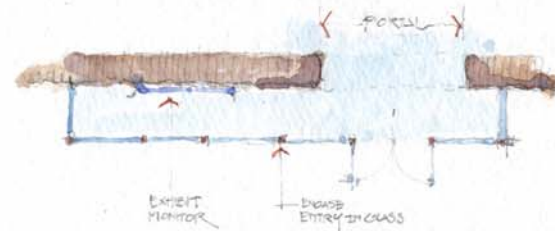
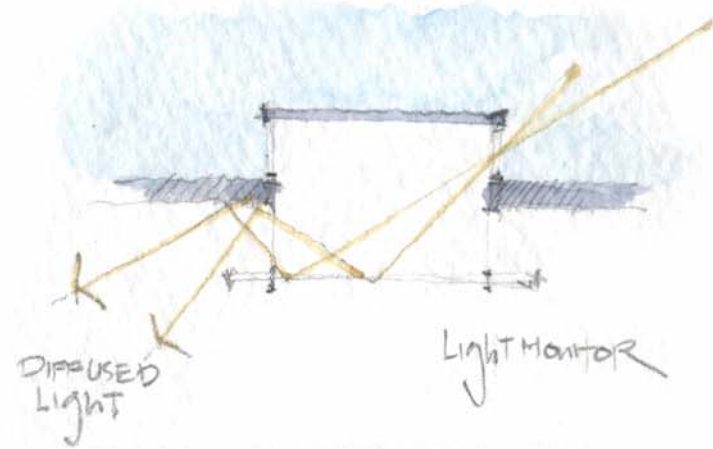


The existing brick arches are reinterpreted as display opportunities, providing the visitor approaching along the sidewalk with glimpses of the collection and media announcing current exhibits.

A carefully proportioned tower marks the main entrance to the Museum. It is designed to receive imagery on its broad surfaces, creating a dynamic skyline element during both daytime and evening hours.

The attachment to Kiah Hall is delicate with a transparent glass lining.

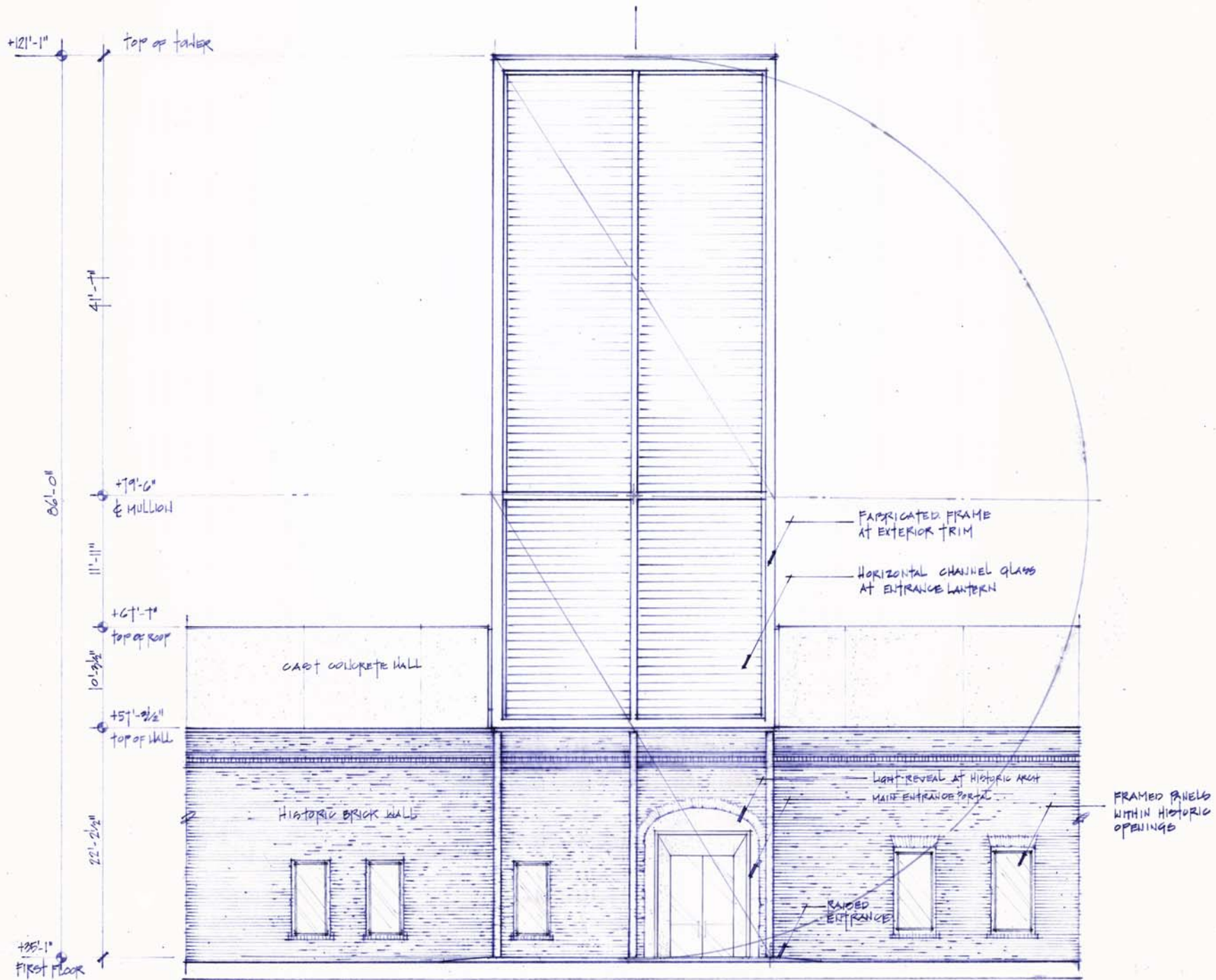
The aging brick surfaces provide a tactile experience at the street level, and the play between the historic wall and the contemporary intervention inspires a dialogue about the nature of the building's new use.



Light pools  
Along TURNER

LIFT CONCRETE  
TO ILLUMINATE SIDEWALK





MUSEUM ENTRANCE ELEVATION

DETAIL: TURNER STREET

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MUSEUM ENTRANCE AT TURNER STREET

SOTTILE & SOTTILE, CIVIC ARCHITECT

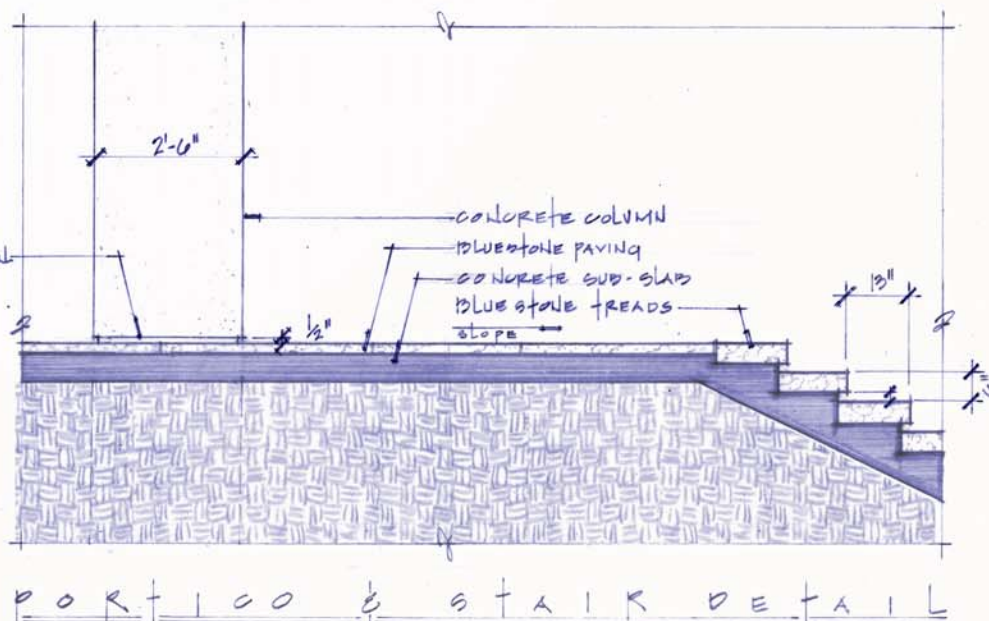
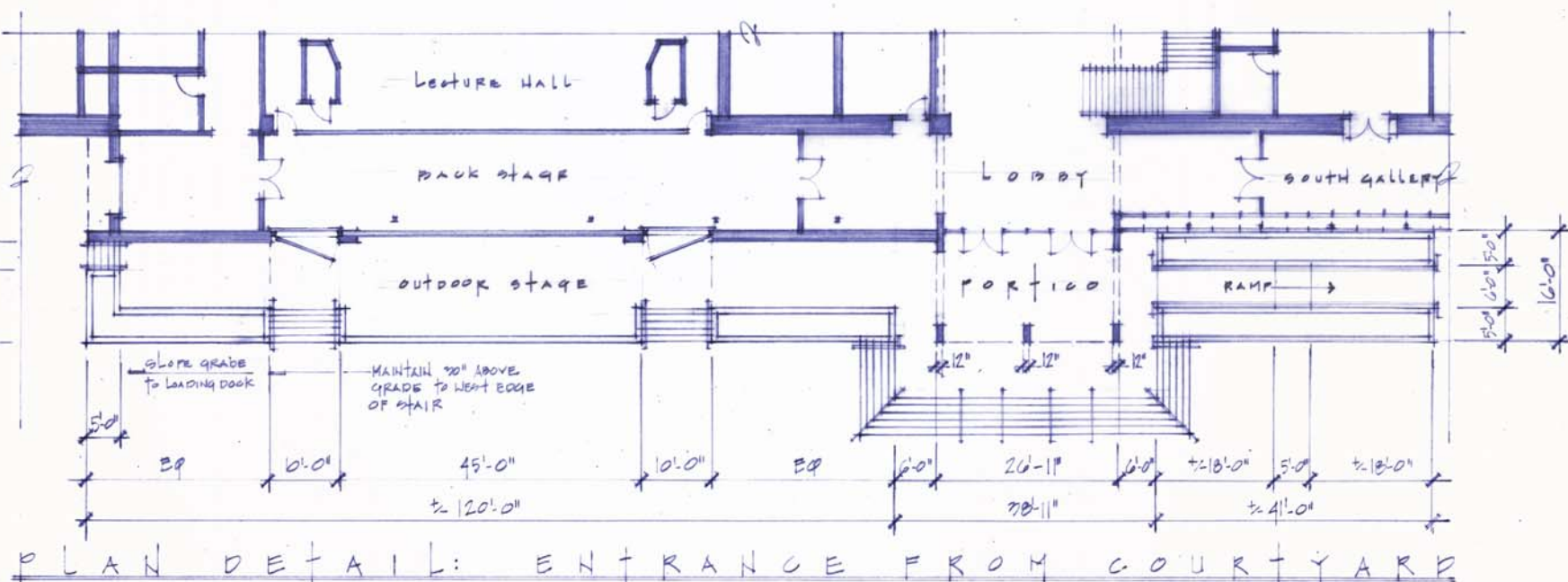
LORD AECK & SARGENT ARCHITECTURE

NEIL DAWSON ARCHITECT

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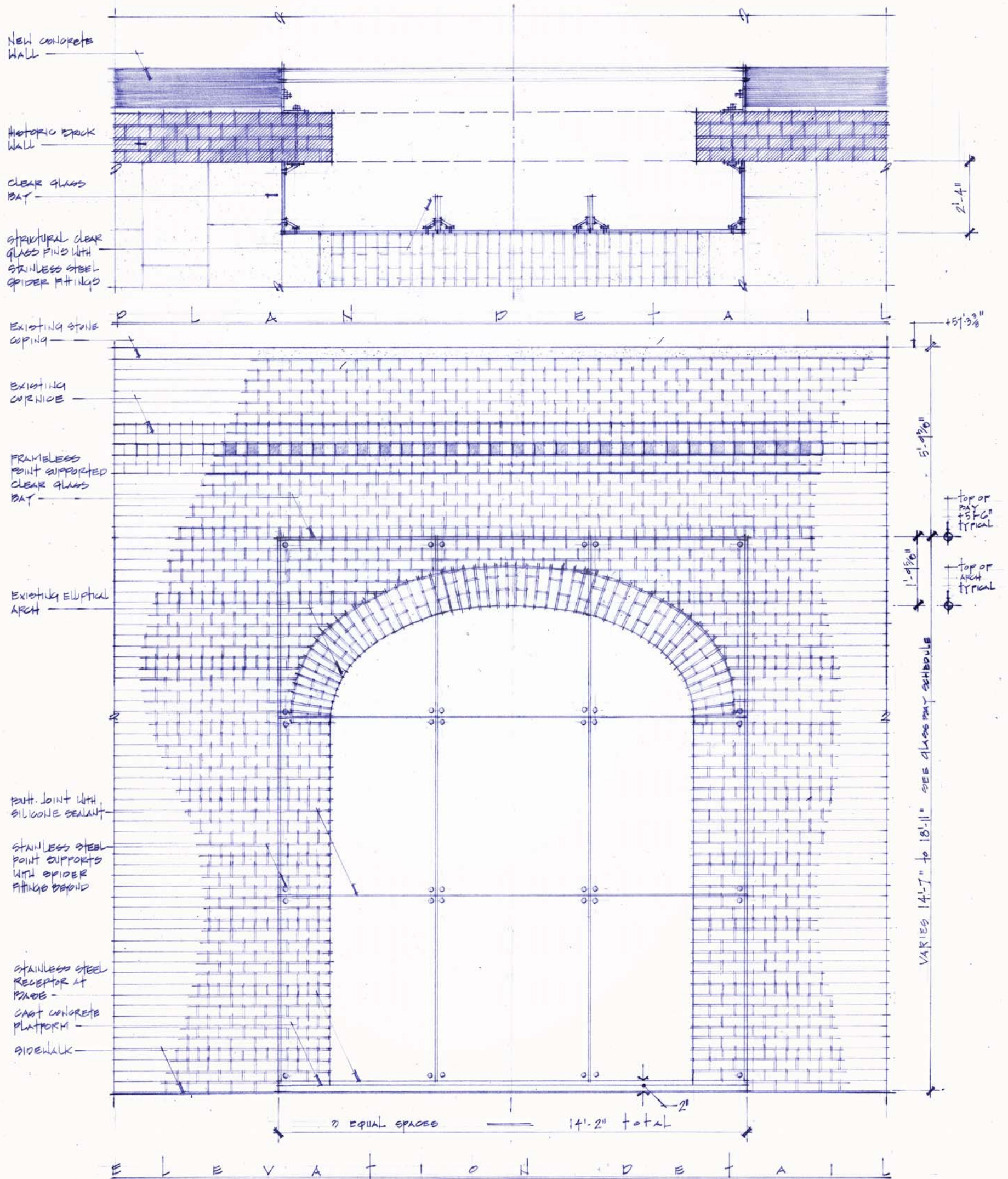
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DRAWING No. IXX | SEE ALSO No.s VI, XX AND XVIII





# DETAIL: TURNER STREET

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## GLASS BAYS AT TURNER STREET

SOTTILE & SOTTILE, CIVIC ARCHITECT

LORD AECK & SARGENT ARCHITECTURE

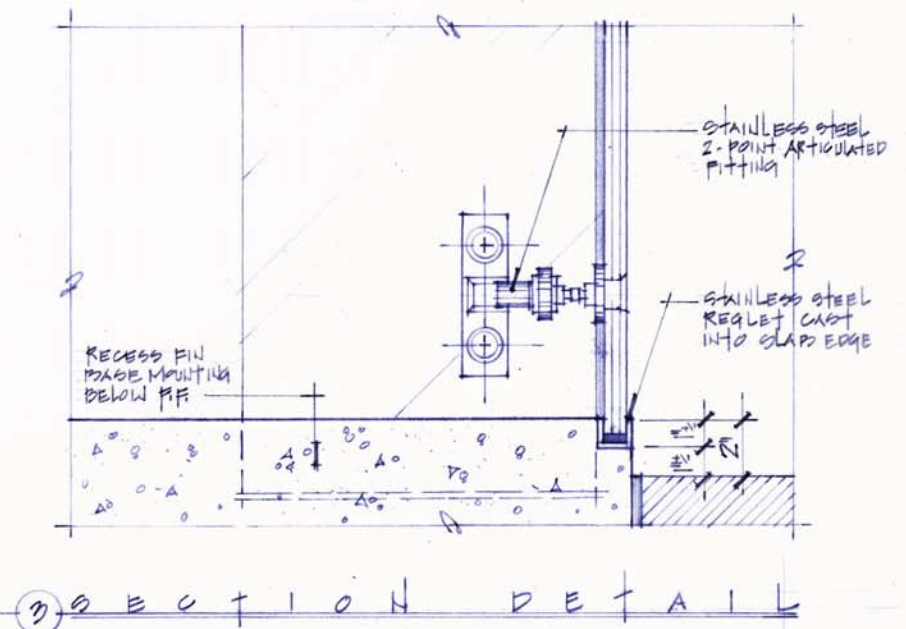
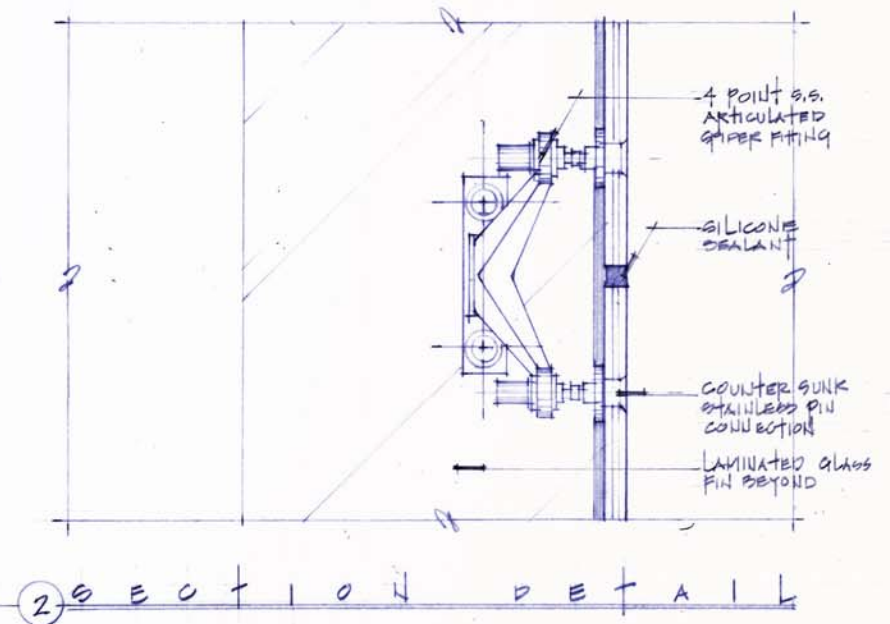
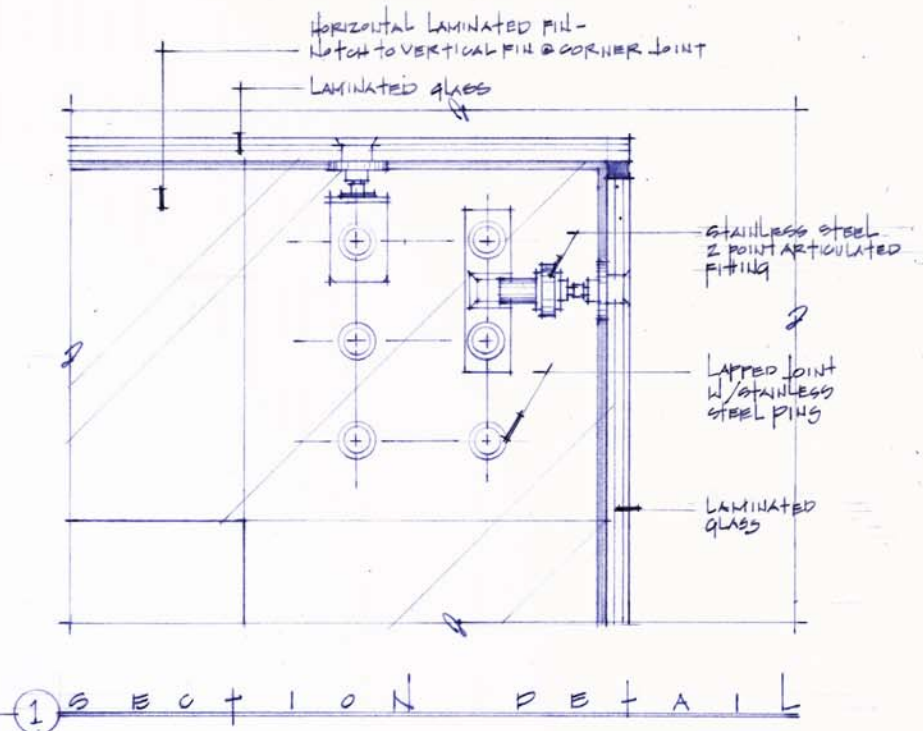
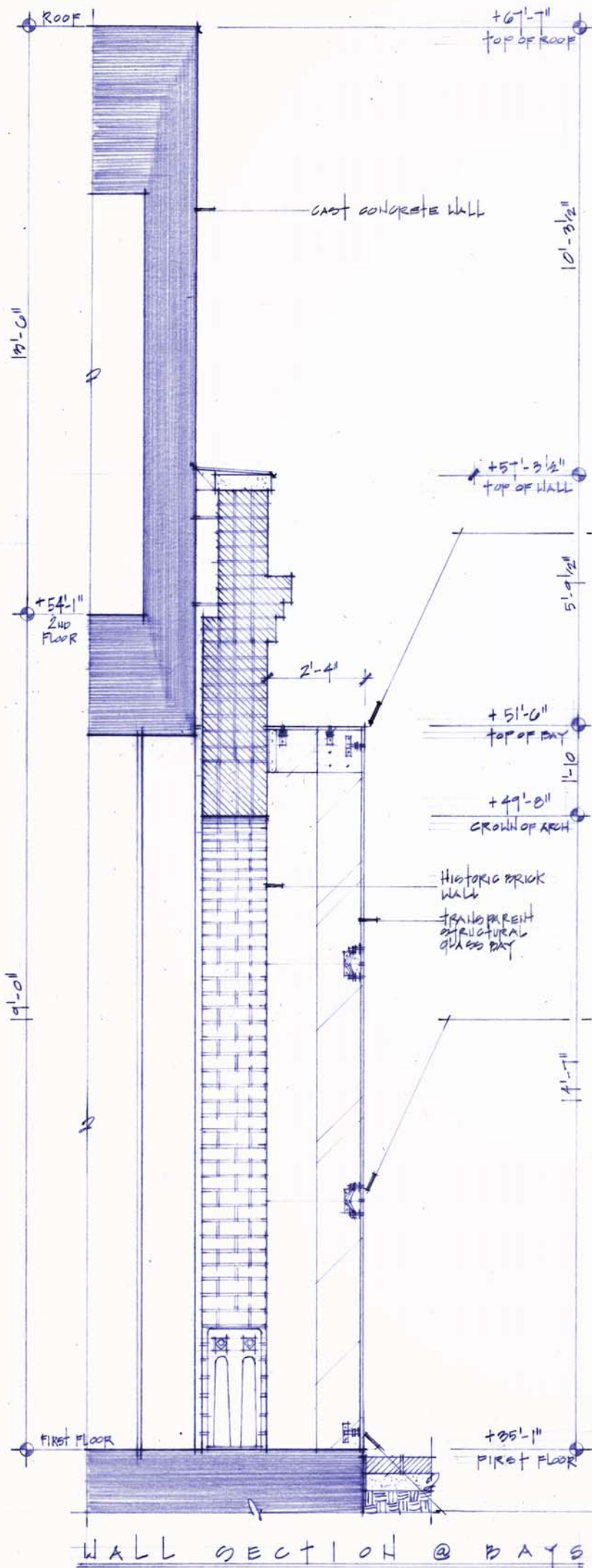
NEIL DAWSON ARCHITECT

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#### DETAIL: TURNER STREET

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## GLASS BAYS AT TURNER STREET

SOTTILE & SOTTILE, CIVIC ARCHITECT

LORD AECK & SARGENT ARCHITECTURE

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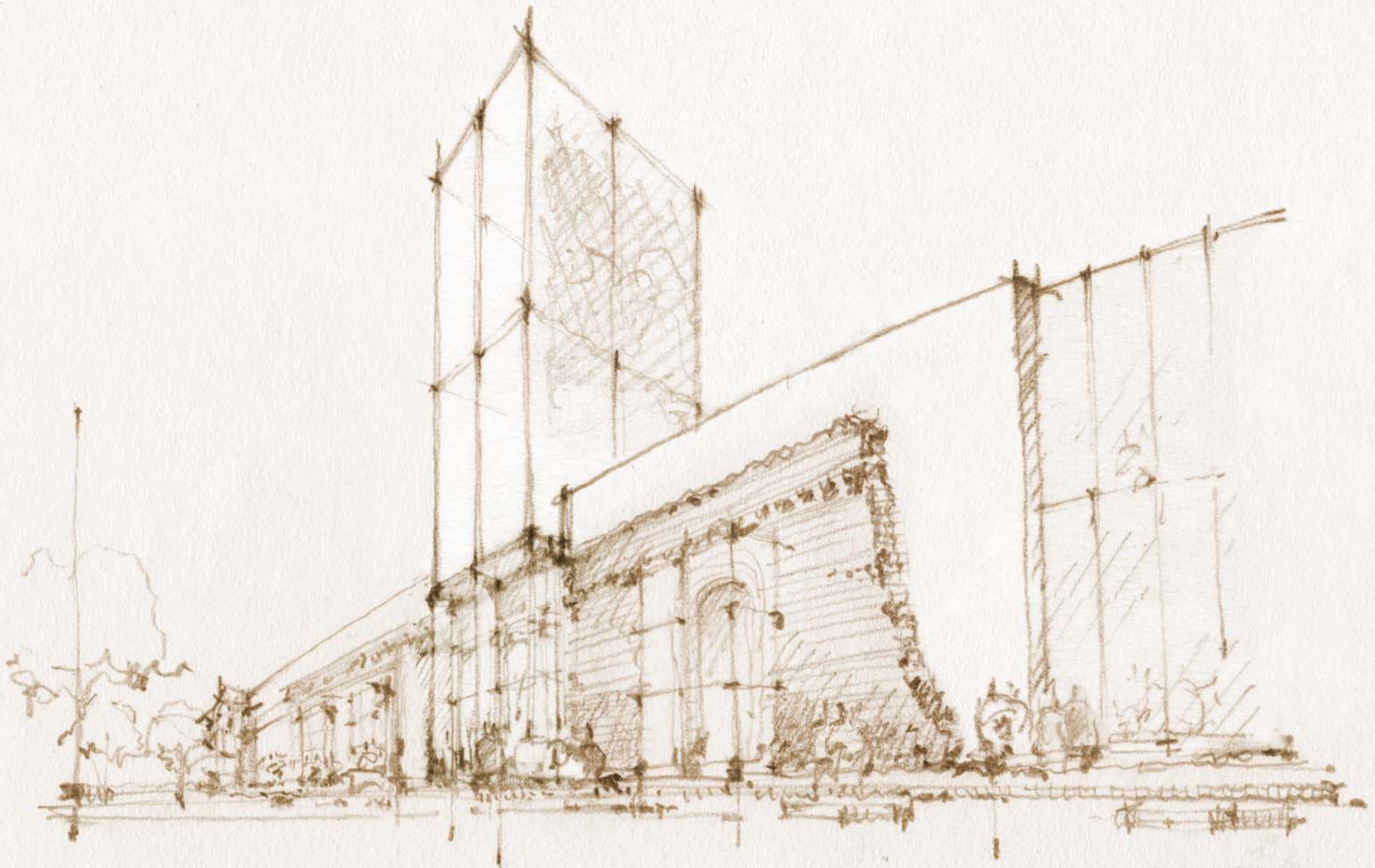
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# The Solution must be *Memorable*

*The architectural philosophy of the intervention is guided by*  
PRINCIPLES OF CONTRAST *at all scales,*  
*preserving the poetic beauty of the industrial ruin, while developing*  
*a strong architectural language*  
*rooted in simplicity and clarity.*

*The museum represents an opportunity*  
*to create an iconic civic landmark*  
*for the City of Savannah and the*  
*International art community.*





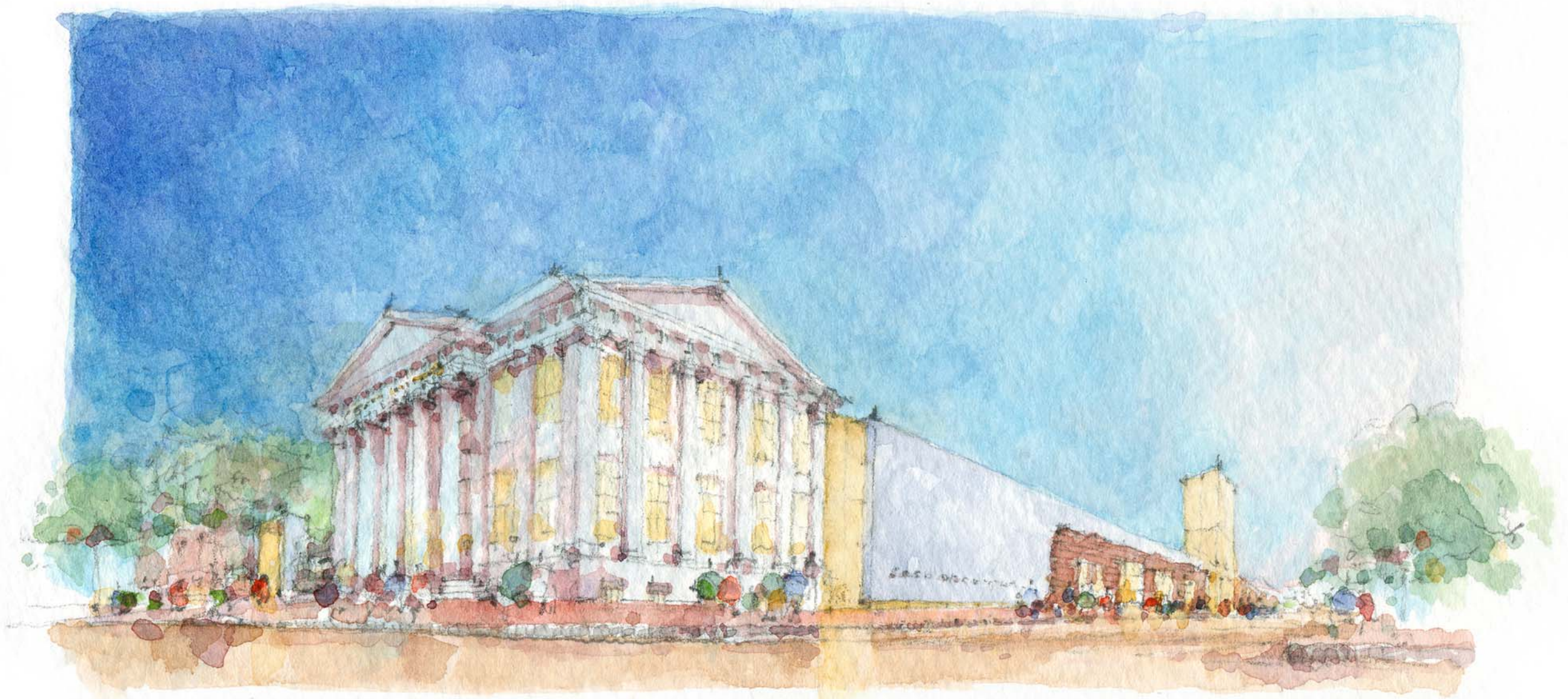


*View of Galleries*

Sottile & Sottile, 2010

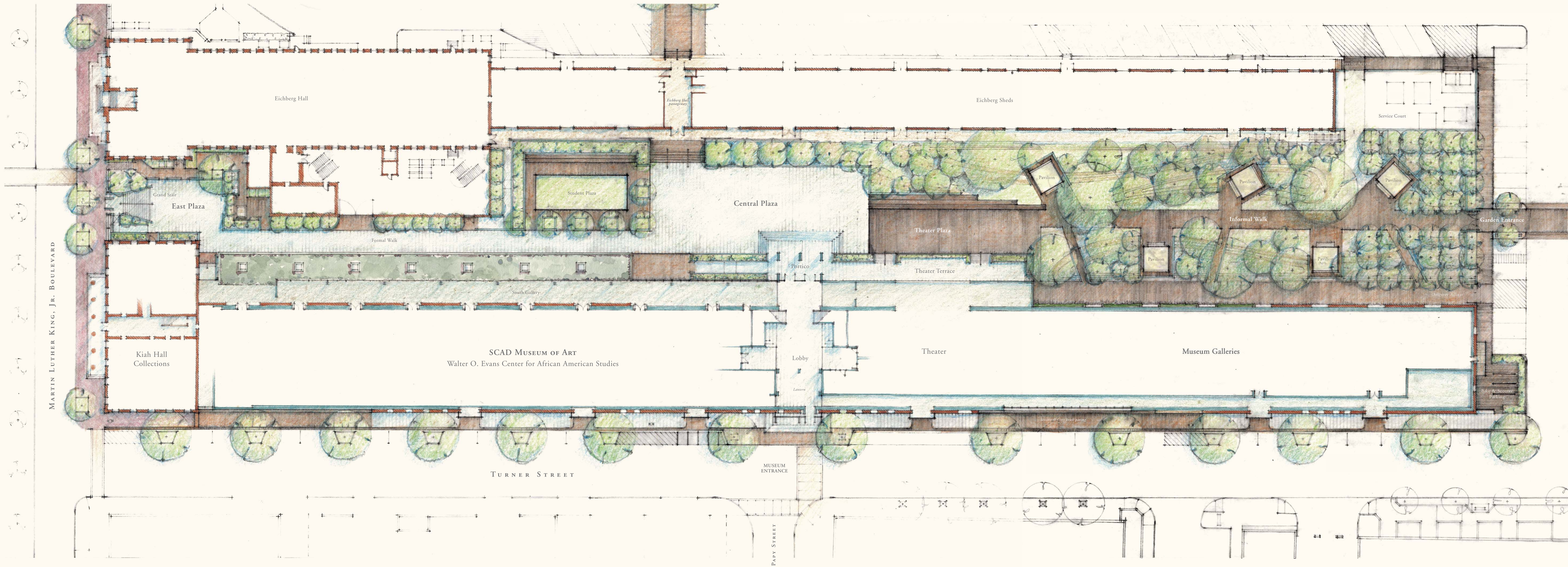
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*Streetscape View from Martin Luther King, Jr. Boulevard*





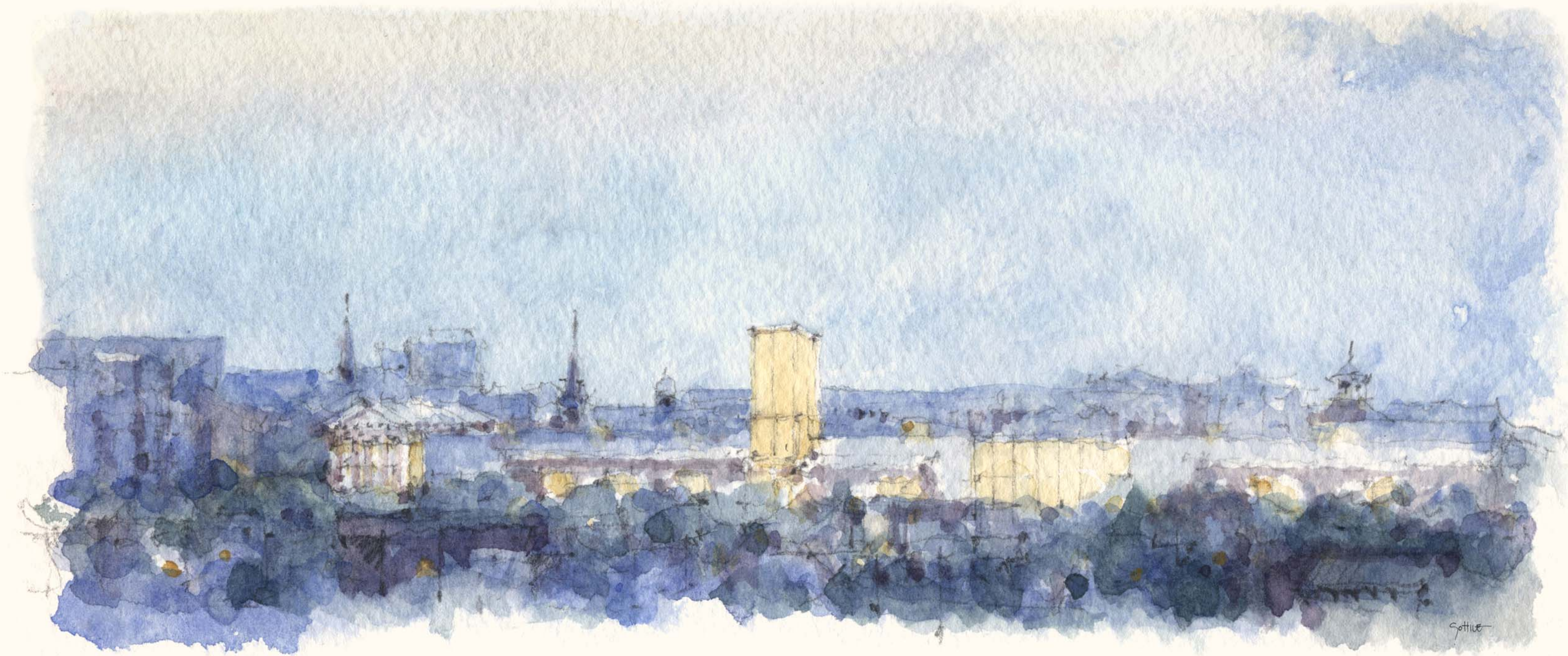
# SCAD MUSEUM OF ART

## MASTER PLAN

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MUSEUM OF ART  
SAVANNAH GEORGIA  
Lord Aeck & Sargent Architecture  
Neil Dawson Architect  
Sottile & Sottile, Civic Architect





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