The James Earl Carter Presidential Library, Atlanta, Georgia

David Michael Hamilton
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A terminal project submitted to the Faculty of the College of Architecture, Clemson University, in partial fulfillment of the requirements for the degree of Master of Architecture.

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A special thanks to all of the following people:

R. Hand: Robert A. R., A.I.C.P.
Tom Berrandr, Emory University

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Gayla Hamilton, Bruce Johnson, Lou and Alan
Jackman: Vail Lashin, Ed. F.A. Lee, Henry Lowkoff
John Madura, Jim Montgomery, Jeff O'Brien, Fritz
Both, Rob Alliance, Claude Watt

The City of Atlanta, City Planning
Atlanta Public Library
Emory University
Georgia State University
The State of Georgia

Dedicated to my parents for all of their love,
understanding, and support.
A special thanks to all of the following people:

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Tom Bertrand, Emory University

Robert Rouknight, Paul Demosthenes, James Dalton, Gaylia Hamilton, Bruce Johnson, Lou and Alan Jurkowski, Yuji Kishimoto, P.R. Lee, Henry Levkoff John Madera, Jim Montgomery, Jeff Obrien, Fritz Roth, Rob Silance, Claude Watt

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## MODEL

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The period 1976 - 1980 was one of the most complex and troubled times in the history of the United States. A distressed economy, a complex and necessarily fragmented foreign policy and a new wave of international terrorism were but a few of the problems faced by America's leadership during this time. The complete documentation of this period, as it affected and was affected by the American presidency, is the charge of the James Earl Carter Presidential Library.

The Museum

The description of the complex as a "library" is a misnomer. The "library" is actually tripartite in function, acting as a public museum, an archive, and as a research library. The public museum will house memorabilia from the Carter Administration, sequentially chronicling the life of the man, and describing the complex intricacies of his presidency, and the modern American political system. President Carter's triumphs as well as the problems he encountered will be intimately revealed and recorded for future generations. It is Mr. Carter's wish that the complex also be active in political and human rights information and research
programs. For this reason the complex will include several flexible galleries specifically designed for changing exhibits. Several spaces will be devoted to the history of politics in the South. The museum's main thrust, then, is toward the general public as an information and education complex.

The Library/Archive

The library/archive will contain more than 19 tons of written material, as well as photographs and audio, film and video recordings of the events of the Carter presidency. The rich resources of history during a complex period in American history will be stored here. Scholars will be provided with research spaces and with microfilm and computer access to all archive materials. Less serious students will use a preliminary research or browsing library, containing basic research material and summarized information as well as a complete collection of general interest books, newspapers, and magazines connected with the 39th presidency.
Prototypes

The Kennedy Library in Dorchester, Mass., near Boston is functionally the building most similar to the Carter Complex. The Gerald Ford Library, in Grand Rapids, also presents a prototype for this rather rare building type. Other presidential libraries include: the Johnson Library on the University of Texas campus; the Franklin D. Roosevelt Library in Hyde Park, N.Y.; the Eisenhower Library in Abilene, Kansas; the Truman Library in Independence, Mo.; and the Hoover Library in West Fork, Ia. The announcement of plans for yet another presidential library, dedicated to Richard Nixon, and to be located on the Duke University campus, has met with controversy there recently.

The Emory Center

Emory University has expressed interest in opening an International Center for Political Research as part of the Carter complex. The research center will include a public auditorium and classrooms, along with offices and dormitory space for visiting scholars and researchers.
Finally, the presidential library and center for political research proposed by Mr. Carter and Emory will be a great asset to the city of Atlanta, strengthening both its cultural and educational base. The library should also become an integral part of the city's urban fabric, becoming part of its physical framework.
Atlanta

Jimmy Carter was the first Southern president since Reconstruction. It is fitting then that his library be located in the city most identified with the South, Atlanta. Atlanta is simultaneously old and new. The city of Margaret Mitchell's "Gone With the Wind" evokes memories of the Old South's antebellum glory. At the same time it is the longstanding representative of the "New South," of glass and steel, and of the rebirth of a place so utterly defeated just 100 years ago. The phenomenal re-emergence of Dixie is quite often compared to that of Germany and Japan after successive world wars, historians calling it "the only apt comparison in world history of such rapid growth."

In the South, Atlanta has long been the smart child pushed to the head of the class. It was, until recently, the region's only symbol of progress. The city is the economic, political, cultural, and to a lesser degree, educational capital of the South. Its cultural environment is the most diverse and complete in the region, but still lacks the complete development and history of Northeastern or world centers. The city's physical environment is fragmented. Chiefly
a product of rapid growth, slick corporate offices may stand next to strip shopping centers.

According to John Portman there are two major new forces acting on Atlanta that will profoundly shape the future of the city. The first of these is the movement of population from the snowbelt to the sunbelt. This movement is founded on the rapidly increasing cost of energy and the environmental attractiveness of the South for investment and living. Metropolitan Atlanta's population stands at 1,875,531 according to the digital display on Peachtree Street, which so proudly displays each new citizen, although showing recent slowing trends, the population is expected to approximately double, giving the city about four million persons by the year 2000. Unlike the sunbelt cities of Texas and California, Atlanta stands alone as leader in a region of 33 million people.

The second factor acting on Atlanta is her emergence as an international city. Actively soliciting foreign investment, the city's consular corps now number more than 30 countries. The solidifying of Atlanta as a major world city is one of the primary goals of her business community. The inclusion of
the Emory University Center for International Political Research will greatly enhance the city's international status as will the Carter library. For above all, Atlanta must expand her cultural and intellectual facilities to join with the great international cities. Business also sees the number of cultural and educational opportunities available in a place as a prime reason for location. 2

The Great Park

As early as 1946 an east-west traffic connector was proposed for the city of Atlanta. In 1964 the Georgia Department of Transportation approved funding for Interstate 485, and the state began land acquisition for the project in 1966.

By 1971 neighborhood opposition had intensified in the area of the planned connector, which was now one of the city's prime come-back neighborhoods. A court decision suspended construction on I-485. In 1972, then Governor Jimmy Carter officially cancelled the project and by 1973 all land clearing had ceased. The next year the city created an Ad-hoc committee to study the possibility of using this land as a park complex -- "The Atlanta Great Park." In
1979, the governor asked prominent Atlanta architect John Portman to study the proposal. It is in Portman's report that the Carter library complex is first mentioned. Portman sited the complex on the park's second largest area of land, fronting the major north-south traffic artery of Moreland Avenue. A major international art complex, a Georgia State History Museum and a 15,000 seat outdoor theater were planned for the centrally located and largest section of the Great Park. 3,4

Simultaneously to the state's commissioning of Portman, the city commissioned Atlanta landscape architect Randy Rourk to do similar work. Rourk's park plan is predominantly passive, suggesting only a small park theater as an activity point.

The plans, coincidentally released within 24 hours of each other, caused controversy. The state and D.O.T. generally favored Portman's more rigorous plan, which also maintained the D.O.T.'s east-west link. The city and neighborhood groups favored Rourk's passive plan.
In 1980 the state legislature created the "Great Park Authority" to examine and reconcile all Great Park proposals. Their report, basically a compromised version of the Portman plan, was submitted to the state in January 1981. It was at this time that former President Jimmy Carter first specifically proposed the placement of his presidential library within the Great Park complex as had been earlier suggested by John Portman. The legislature postponed any action on the park, pending a further proposal from President Carter. The issue of the Great Park will be finally decided during the 1982 session of the Georgia state legislature. For the purposes of this project, wise and impartial judgement on the part of the legislators will be assumed, and the Great Park will be assumed a reality.

The Carter Complex Site

Those cities experiencing predominantly 20th century growth, such as Atlanta, do not have large areas devoted to park use as do the older cities of the Northeast and Midwest (New York - Central Park, Chicago - Lincoln Park, and Boston - Boston Common and Fenway Park). It is, then, very difficult for these less mature cities to develop complexes of cultural and recreational facilities. Newer
towns must create networks or trails of attractions which bring together both existing and proposed urban resources in a homogeneous order. 6

Atlanta's Great Park property offers the city an unprecedented opportunity to create just such a network of activities. Geographically the park stretches from the central city through and past the King Historic Neighborhood and the associated Center for Social Change, past the Inman Park and Cabbagetown historic neighborhoods (the latter the site of a proposed major textile museum), crosses Ponce de Leon (where it joins existing Chandler Park), and terminates at the site of the proposed Fernbank Natural History Museum and the existing Fernbank Science Center. Added to this already impressive list of cultural and educational resources are the Georgia State History Museum, a major outdoor theater complex, a center for the arts, and a presidential library all proposed for the park itself. This list of cultural, educational, and recreation centers combined with those existing in other parts of the city give Atlanta an almost unmatched series of facilities, rivaling that of even more mature urban areas. The complex is, in fact, very reminiscent of Boston's Fenway Park. Similarly to Fenway, it links the central
city to the outlying cultural facilities along a green way. It is the park that holds all of these facilities together, molding them into a common experience. In reference to the Carter Presidential Library Complex, the secondary site proposed by Portman seems to be the best for a number of reasons. First of all, the Great Park is limited in one respect, its size. Its 219 acres are stretched over an area of six miles, concentrated in two main nodes. As mentioned previously uses proposed for the parks primary and largest area include the Georgia Museum, art pavilions, and outdoor theater complex along with associated parking and circulation areas. This main area is, to say the least, full. Another highly active complex, such as the Carter Library would overload this central site. An overconcentration of activity would also be contrary to the linear series of attractions developing in the park. To realize the full potential of the linear park concept will require a series of points of activity, linked by passive green ways. Secondly, the Moreland Avenue site provides clear access to the central city and most importantly to the city's universities. Specifically, Emory University only one mile away to the north has direct access to Moreland (called Briarcliff at this point). This facilitates easy commuting between the university's main campus and the Carter Library and Emory
Center for International Political Studies. The area is currently served by the MARTA bus line and if all current plans for the area are realized will probably receive a branch subway line at some future time.

The site itself is basically flat showing only a gentle rise to the south, a fact that figures strongly in the design concept. It is surrounded by predominantly residential uses in the form of one and two story single family housing and apartment buildings. This neighborhood, referred to as Poncey-Highlands, is an urban area in the midst of a white-collar rebirth. All care should be taken to sufficiently buffer residences from Library activities. The Park is sufficiently large at this point to accomplish visual and acoustical screening through the use of effective complex siting and in conjunction with park landscaping.
The lack of precedent for a building of this type made functional programming difficult and preliminary at best. Square footages and figures were taken from the most similar existing building, the John F. Kennedy Library in Boston. Changes were made where the Carter program specifically added or deleted spaces. A cafeteria and a gift shop were also added to complete the overall complex concept. Archive square footage was expanded according to Mr. Carter's extra year in the White House with an additional 15 percent area added to account for the increased complexity of the Presidency.

Aside from area consideration, any specific space has a higher, more abstract functional requirement to fill. That is, it must import on the user its own special sense of place or character. Each space's character is then subordinate to the design strategy of the overall complex.

The program is broken down into three main functional components. They are (1) the Library/Archive, (2) the Museum, and (3) the Emory Center.
<table>
<thead>
<tr>
<th>SPACE</th>
<th>SF</th>
<th>IDEA</th>
<th>FUNCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archive vaults</td>
<td>50,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Library Entrance Hall</td>
<td>900</td>
<td>Formal/Grand entry Hall</td>
<td>Clear point of information and direction</td>
</tr>
<tr>
<td>Minor Research Library</td>
<td>6,400</td>
<td>Formal/Library</td>
<td>Area for beginning or non-serious research - books, magazines and newspapers</td>
</tr>
<tr>
<td>a. computer research</td>
<td>1,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. stacks, reading rooms</td>
<td>4,700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. support and work space</td>
<td>1,200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catalogue Search Rooms</td>
<td>6,400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. computer research</td>
<td>1,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. catalogue</td>
<td>4,700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. GSA holding/clearance room</td>
<td>700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research Rooms/Offices</td>
<td>9,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Video Rooms</td>
<td>600</td>
<td></td>
<td>Video, film, and audio tape research rooms</td>
</tr>
<tr>
<td>Micro-film Rooms</td>
<td>600</td>
<td></td>
<td>Micro-film readers and research space</td>
</tr>
<tr>
<td>Conference Rooms</td>
<td>750</td>
<td></td>
<td>General purpose meeting spaces</td>
</tr>
<tr>
<td>Lounge</td>
<td>700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPACE</td>
<td>SF</td>
<td>IDEA</td>
<td>FUNCTION</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>----------</td>
<td>-----------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>General Support (one each level)</td>
<td>2,000/level</td>
<td></td>
<td>Restroom, elevators, etc.</td>
</tr>
<tr>
<td>Total</td>
<td>44,500</td>
<td>Dominant, Abstract</td>
<td></td>
</tr>
<tr>
<td><strong>EMORY CENTER</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entry Hall</td>
<td>900</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Library/Archive</td>
<td>78,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecture Auditorium</td>
<td>5,000</td>
<td></td>
<td>Lecture room</td>
</tr>
<tr>
<td>Classrooms</td>
<td>4,500</td>
<td></td>
<td>Registration for classes; seminars, etc.</td>
</tr>
<tr>
<td>Offices and Class Registration</td>
<td>400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offices, Dormitory Spacing, and Conference Rooms for Researchers</td>
<td>25,000</td>
<td>Formal - nondescript abstract - idealism</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>56,800</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SECONDARY SPACES</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cafeteria</td>
<td>4,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Kitchen</td>
<td>1,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gift Shop</td>
<td>500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Park Maintenance</td>
<td>2,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>7,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPACE</td>
<td>SF</td>
<td>IDEA</td>
<td>FUNCTION</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------</td>
<td>-------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Reference Desk</td>
<td>300</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(one each level)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computer Rooms</td>
<td>1,200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Support</td>
<td>2,300/level</td>
<td></td>
<td>Restrooms, stairs, elevators, etc.</td>
</tr>
<tr>
<td>Total Library/Archive</td>
<td>79,150</td>
<td>Scholarly, recall of formal classical library-archive prototype; clearly defined image</td>
<td></td>
</tr>
<tr>
<td>MUSEUM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation/Public</td>
<td>6,000</td>
<td>Washington South</td>
<td>Orientation, information, and ticketing space</td>
</tr>
<tr>
<td>Entry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sequential Display</td>
<td>15,000</td>
<td>Washington South President</td>
<td>Sequentially arranged exhibit of the life of President Carter</td>
</tr>
<tr>
<td>Cinemas (2)</td>
<td>6,500 (total)</td>
<td></td>
<td>Two cinemas to stagger large tour groups - shows orientation film on Carter presidency</td>
</tr>
<tr>
<td>Display Support</td>
<td>3,000</td>
<td></td>
<td>Workrooms, clean-up - display preparation area</td>
</tr>
<tr>
<td>Galleries</td>
<td>12,000</td>
<td>Nondescript</td>
<td></td>
</tr>
</tbody>
</table>
Parking for 220 cars and 6-8 buses - underground for minimal site impact.
A main consideration in choosing the Carter Library as a thesis project was its potential lyric content. The project was, for me, a chance to explore the use of symbolism in architecture. Symbolism that specifically recognises and comments on this age and society. What follows is a brief discussion of several accumulated ideas about architecture, then a discussion of these ideas in reference to the Carter Library.
In any building there is history; events and times shape its final design. The Romans shaped their republic with the forms of the Greeks. The Greeks were, for the Romans, a prototype of strong government and culture. And although the Romans later developed a more complex and eclectic architecture of their own, the Greek bases of design were never broken.

The Renaissance in turn recalled the style of the Romans, who had then become the symbol of power and authority. The use of these earlier forms signaled the rebirth of the scientific and intellectual world. Mannerist and Baroque artists stretched the classical architectural language, reaching new creative partis.

The world during the 18th Century grew much closer as communication and transportation improved. New waves of nationalism swept over Europe. Eclectic classicism served both the monarchy and the masses. In the midst of this a new land was colonized and became the United States. Faced with a search for identity for the new Republic, America turned to Rome, for this was the clearest previous
representation of republican democracy. Eclectically balanced to the climate of the New World, classicism and monumentality played a primary role in the physical representation of democracy.

Rapidly expanding technology and the development of more complex societies and economies heralded the 20th Century. Architecture caught in its own heritage could not keep pace. Classical sameness was applied to a variety of new building types. Architectural imagery and language became overtaxed and incomplete. Simultaneously, new ideals of social equality, spawned in part by the successful democracy in America, began to appear in Europe. Classicism was seen as representative of the bourgeoisie and was equated to moral injustice. Its antithesis then was equated to utopian social justice. Modernism was the antithesis, representing hygiene, social equality and modern efficient lifestyle. Unadorned and completely functional, the machine was the perfect symbol for this new aesthetic. Originally a German movement, modernism spread quickly, not as a symbol of socialism, but as a symbol of business. Corporate infatuation with glass and steel now controlled the skyline. Monuments were still built in this age of anti-monumentality, not to any spiritual or idealistic being but to
money.

Now ideas and influence mix quickly. Instantaneous transmission of information has changed the way the world thinks. Artistic movements began and in months. The world undergoes periods of change in ten years that previously would have taken a hundred.

The narrow view of "progress at any cost" is gradually dying. A more sophisticated society now looks in all directions simultaneously. With the destruction of so much of our heritage, the importance of historical continuity and association through memory is realized. Classicism, based not on machine metaphor, but on the principles of humanism, never fell from use. The builder, although in an unsophisticated way, carried the banner of classicism, still accepted by the general public.

With the revelations of Robert Venturi's "Complexity and Contradiction in Architecture", comes the realization that architecture is always tied to society and culture. For Venturi that culture is not minimalism; it is the complexity of the modern world. We are now in an age of diversity, of Hollywood fantasy and economic
reality. If architecture is to represent its age and society, then for this age, architecture must not only reflect the rational but the non-rational as well. Architecture should communicate not only functional clarity but but the life and emotion of the present time. Architecture is not the metaphor of the machine, but of the human being living in the machine age.

Carter Images

The images and ideas specific to the Carter Library are Washington, the South, and to a lesser extent, the personal image of Mr. Carter himself.

Washington is a definable image in the minds of most people. Its power, prestige and role as a city of leaders is undeniable. The physical reality of these ideals lies in the architecture of Washington. The capitol and White House with their classical symmetry central porticos along with their grand series of spaces within were all physical ideas which were applied in the design of the Carter Library. The rotunda of the museum building while quite abstracted, recalls the kind of main spaces common to many of the governmental buildings in Washington — as do the subordinate entry
spaces to the library/archive and Emory Center.

The heavy reliance on axis and termination also refers to both the city and building plans of classical Washington. The inclusion of an axial mall linking the library with Moreland Avenue also takes direct precedent from the Mall in Washington. The symmetry of the flanking buildings relates both to Washington and the antebellum South, as do the four arcades used to tie the complexes together. The conflict between ideas of the old South and the new are represented separately with three space defining pavilions. The first signals entry to the complex and begins the main axis of the mall. Its form is classical, recalling both Washington and the old South plantation house. The second pavilion represents the new South and its modernism and signals entry into the main complex. It is a complete fragment of the gridwork prevalent in the construction of the new South. The third pavilion also denotes entrance put to the less formal world of the park beyond the complex. It is the framework or suggestion of a Southern vernacular residence, the third image of the South. This conflict of the old and new imagery becomes apparent at the facades of the flanking buildings. The facade of the library/archive is an
abstracted representation of classicism, in effect a cut-out suggesting classical elements. Behind this free standing wall is the building, a glass box, like so many of those in Atlanta.

The opposite flanking building reverses the classical facade, taking the negative of the library/archive entrance as its only freestanding element. The building itself is, like the library, a glass box, but with classical windows cut on the interior wall visible only faintly during the day and clearly at night, due to the nature of the glass wall. This building is less defined, more abstract, and indicates the character of the structure as an idealistic research center.

The central building dominates by its position on axis and in the center of the complex and through its size. It takes the ideal form of a cube and a "modern" gridwork appearance. It is changed as the axis of the complex and park pass through defining an entry and the boundaries of the interior spaces of the building, leaving the remainder as an open structural frame functioning as a viewing platform.

It is also key to note that the portion of the museum closest to the library is closed and defined, as is the library function and
façade, the portion closest to the Emory center is open and ambiguous, suggestive but not literal, as is the façade of the Emory center.

The shallow reflection pool was added to further define the axis of the complex. Its free form contrasts the strong geometry of the museum and flanking buildings. All of these ideas are ordered by the two main axes of the complex, that of the street grid and the approximately 22 degree axis of the great park.

The complex is a passing thru point as well as a stopping place. It is an integral part of the city and park complex. This more than any other single factor determined the library's conceptual development.

Design Synthesis and Development

Along with the idea that the complex should be highly defined, blending itself into its green surroundings, the initial concept places the considerable mass of the archive within the hill, using its bulk as a backdrop to each building. The park is terminated by and flows around the complex. This idea was in part inspired by the recent Mitchell-Girgola design for Canberra, the new Australian capitol, and its natural suggestion of authority working around a
natural land form.

The separation between the buildings in the first scheme was unacceptable since interaction between the three main elements of the complex was important. In scheme 2, the buildings move within the mass of the hill forming a formal axis and courtyard spaces. The library and Emory Center take subordinate positions to the more public museum complex. This scheme fails to recognize the second primary axis of the park recognizing only the axis of the street grid. Its extremely guarded appearance also caused unwanted implications of a closed compound.

The third scheme opens the complex and more clearly recognizes the park axis, shifting the dominant axis of the street grid to the 22 degree axis of the complex. Here only the middle building and position of the hills are affected.

In the final scheme, the primary axis is recognized and the general directionality of the complex is reinforced. The flanking buildings open to one side and close on the park's main axis.

Technical considerations

Parking for approximately 220 cars is placed underground to ensure a minimum of disruption
to the park. It is entered by a two-ramp one-way system. Eight bus spaces are provided. Parking is arranged around a central linear pedestrian platform echoing the "mall" above. Two escalators and one centrally located elevator give access above.

Heating and air-conditioning are accomplished through the use of an all forced-air system. Wall sections of each of the flanking buildings are geared to energy efficiency since they consist of a spandrel glass wall backed with a composite poured concrete and gypsum board wall.

The central museum building's wall consists of glass block. To the south some shading is received from the adjacent standing open gridwork. Access to servicing areas of the cafeteria and grounds maintenance both occur at tunnels leading to both areas, located within the hills. General building maintenance is accomplished within the buildings through the use of in-house janitor's closets and maintenance rooms.

The structural system is a simple post and beam framed in steel for all of the buildings. The underground archive, cafeteria, and maintenance buildings are structured using a concrete waffle slab, spanning minimal distances and thoroughly waterproofed.
Conclusion

In the same way in which Renaissance Mannerism lead to the highly creative baroque, the phenomenon of post-modernism may very well lead to a real "after-modern" movement. Post-modernism's diversity has produced both good and bad, and a lot that is close to unjudgeable. In a society of the Avant-Garde, meaningful change can become cliche overnight, unfortunately allowing for little development. The idea that different is always good is another unfortunate bi-product of the Avant-Garde. The movement's most important contribution is its recognition of the diversity of society and therefore of architecture. Its emphasis on architecture as a practical art instead of a practical business is revelation to the profession. A revelation that is long overdue.
THE
JAMES
EARL
CARTER
PRESIDENTIAL
LIBRARY

DRAWINGS
THE
JAMES
EARL
CARTER
PRESIDENTIAL
LIBRARY
CONTEXT
1 Entry
2 Auditorium lobby
3 Auditorium
4 Secretary
5 Classroom
6 Offices
7 Light well
8 Park service
MUSEUM

1. Rotunda-ticketing
2. Display
3. Cinema lobby
4. Cinema
5. Projection (above)
6. Sequential Carter display
7. Changing exhibits
8. Viewing pavilion
STRUCTURE

- steel framing
- joists
- concrete waffle slab
- retaining wall
- elevators, stairs
- hvac
- secondary beams
REFERENCES

Notes


4. Ibid.


Bibliography


NON-CIRCULATING