1960s Urbanism

INTRODUCTION

The post-World War II urban development that reached its apex in the 1960s had a profound and lasting impact on cities around the world. Believing that the old urban environment was inadequate for modern needs, planners and architects in the 1960s practiced radical urban clearance and modern architectural intervention, permanently altering how we occupy, move through, plan, and perceive cities. The negative effects of these strategies gave birth to counter movements of urban preservation and community involvement, which are still embedded in planning processes today.

Much of 1960s Urbanism is characterized by replacing a traditional 19th century urban fabric of well-defined, figural street and public spaces with large-scale architectural interventions occupying newly razed urban territories. By displacing the existing urban fabric with an objectified architecture, the resulting urbanism makes the relationship between architecture and urban space ambiguous.

Because of their age, cities in New England have especially dense and extensive urban fabric; this makes the contrast with object-like architecture set in vast plazas particularly striking. Boston has several prominent 1960s Urbanism sites, including Government Center and the State Service Center in downtown, the Christian Science Center that sits between the Back Bay and the South End, and the Prudential Center in Back Bay.

This studio will address the legacy of 1960s Urbanism in Massachusetts' second largest city: Worcester. Like Boston, Worcester is home to a deep urban and architectural heritage, has many important higher-education and healthcare institutions, and is served by major highway and rail infrastructure. Unlike Boston, Worcester is still recovering, slowly, from the physical, social, and economic disruptions of the 1960s, including middle-class resettlement in the suburbs and the commensurate disinvestment in the urban core. Our site, located in the very center of the city adjacent City Hall, was an urban redevelopment project that attempted to counteract these forces by drawing people, activity, and economic stimulus back into the downtown core. Although conceived in the 1960s, its construction was actually completed in 1971.

Approximately 22 acres on the northern and eastern edge of the Worcester Common were razed and replaced by the Worcester Center Galleria, a connected office tower, slab office building, shopping mall, and parking garage. The project erased the existing street pattern, thereby truncating many of the original urban connections. Although office space in the tower and slab remains economically viable, attempts to revitalize the mall in the 1980s and 1990s as Worcester Common Outlets did not succeed, and the city of Worcester, in cooperation with the state and private investors (led by Leggat McCall), are planning a new development known as CitySquare. The old mall is currently being demolished.

The studio will be divided into three distinct units, corresponding to three scales of architectural intervention. Urban Design Principles will develop a new master plan, determining connectivity, massing, programming and infrastructural strategies at the urban scale. Urban Landscape will focus on the design and integration of public spaces and streetscapes. Building Design will deploy a familiar urban program on one part of the site, with great attention given to its function within the context created by the planning and landscape phases.
In each unit, we will seek not to turn back the clock to a previous era but to thoughtfully parse the existing city. Unlike the monumentalism of 1960s Urbanism, we seek an urban architecture that responds with confidence and inventiveness to current physical, social, economic and political contexts, without attempting their replacement.

OBJECTIVES

The 1960s Urbanism Design Studio responds to the following NAAB Student Performance Criteria:

16. Program Preparation: Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria.

17. Site Conditions: Ability to respond to natural and built site characteristics in the development of a program and the design of a project.

PREREQUISITES

This course requires that the following prerequisites be completed satisfactorily before you will be allowed to take this course: ARCH 2140 Pattern and Urban Design. If it is discovered that you have not completed this prerequisites, you will be dropped from the course.

TEXT

We will make use of the following book for studio reference. It is recommended that each studio purchase a copy for collaborative use:

American Planning Association, Planning and urban design standards (John Wiley and Sons, 2006).

REQUIREMENTS

The urban design will be generated collaboratively. This reflects the collaborative nature of architectural practice. This also raises the expectations of the work in terms of quantity, quality, depth and breadth.

A consistent application of serial iterations is highly encouraged. Process and progress will affect your grade. We grade each studio session for the quality and quantity of the work. Computer output issues are not acceptable excuses for incomplete or missing work. The requirements are due for each review, regardless of the media choices that you make. Only new and complete work will be reviewed at any desk crit, pin-up, or jury. We will not review work that has already been presented.

You must attend every studio review and complete all requirements for each review.

ATTENDANCE

Each absence will reduce your grade. Three unexcused absences will automatically drop your grade by one letter-grade, e.g., from an A to a B (28 meetings; three absences is 11% of the course). More than four absences will constitute an automatic failure of the course. If you cannot attend a class, you must communicate this to your professor, and you must submit a written excuse from you doctor, etc. If you have flu-like symptoms, you should not come to class, communicate this to your professor, see a doctor, and get a written note from the doctor.

Attendance is mandatory at all reviews. All students are required to participate in class discussions; active dialogue is encouraged and required. Outside of studio, you are also required to attend all evening School of Architecture lectures offered during this term.
OFFICE HOURS

Please contact your professor to arrange meetings outside of studio times.

EVALUATION

Your final semester grade will be calculated as a composite of the following criteria:

- Studio participation: 10%
- Reading summaries and site report: 10%
- Urban Design Principles: 25%
- Midreview: 20%
- Final review: 35%

IMPORTANT DATES

Please see the course schedule and unit descriptions (distributed separately) for more detail.

Thursday, 8 September: First Day.
Monday, 12 September: Class Site Visit.
Thursday, 29 September: Urban Design Principles preliminary review.
Monday, 10 October: No Class (Columbus Day).
Thursday, 13 October: Urban Design Principles final review.
Monday, 14 November: Midreview.
Thursday, 24 November: No Class (Thanksgiving).
Monday, 12 December: Final review.

GRADING

The Architecture Department guidelines for studio course grading is as follows:

A  Superb quality work. The student: demonstrates one of the best performances on projects the instructor has seen at Northeastern or any other accredited school of Architecture; demonstrates true intellectual passion, curiosity, initiative, and exploration; consistently brings strong ideas to fruition with a high level of craft; conveys a strong affinity for design culture.

A- High quality work. The student demonstrates one of the best performances on projects within the studio; demonstrates true intellectual curiosity, initiative, and exploration; consistently brings ideas to fruition with a high level of craft; conveys strong interest in design culture.

B+ Good quality work. The student demonstrates a strong performance on projects within the studio; consistently brings strong ideas to fruition with a good level of craft; conveys broad interest in design culture.

B  Above average work. The student demonstrates good initiative and above average craft; conveys interest in design culture.

B- Average work. The student demonstrates average effort and craft and initiative; meets attendance requirements.

C+ Below average work. The student demonstrates below average effort and craft and initiative; meets attendance requirements.
C. Well below average work. The student demonstrates well below average effort and craft and initiative; engages in excuse-making, tardiness, and absence.

C-. Minimal work. The student demonstrates minimal effort and craft and initiative; engages in chronic excuse-making, tardiness, and absence.

D+, D, D-. Marginally acceptable work. The student demonstrates unacceptable effort and craft and initiative; engages in chronic excuse-making, tardiness, and absence.

ACADEMIC HONESTY

Northeastern University is committed to the principles of intellectual honesty and integrity. All members of the Northeastern community are expected to maintain complete honesty in all academic work, presenting only that which is their own work in tests and assignments. If you have any questions regarding proper attribution of the work of others, contact your professor prior to submitting work for evaluation. For more detail refer to: http://www.northeastern.edu/osccr/academichonesty.html
READINGS + PRESENTATIONS

Every student is expected to read each of the assigned texts. To test and deepen your understanding of the readings, you will select one reading over the course of the semester to summarize in writing and to present to the rest of your section.

SCHEDULE

To be determined by the studio schedule and your instructor.

METHODS

The summary should be prepared to describe not just text but context. Begin with a brief biography of the author, taking in the arc of their academic or professional careers, their design projects and other written works. Carefully parse the content of the reading while keeping this background in mind.

When summarizing the text itself, zero in on the core ideas. Rather than superficially recap the entire piece, pick out the central concepts and engage them in a thoughtful way.

Finally, close your summary with a brief description of other projects (design, research or writing) that you see as related to the text. These do not have to be the author's own projects, and you need not prove a direct causal relationship. But you should be able to plausibly argue how another (and perhaps seemingly unrelated) project proves, refutes or expands upon the core ideas you have extracted from the text.

Your instructor may wish to specify additional goals or requirements.

DELIVERABLES

Prepare a written summary of 3-4 pages. Distribute this summary within your studio section via e-mail the night before the presentation or by printed copies on the day of the presentation. In studio, briefly present the reading as you would a design project: in a way that enlarges and expands upon the summary -- do not simply read through the summary. If your summary provokes discussion and debate about the reading and your analysis of it, it will have been successful.
The following texts have been key shapers and provocateurs of architectural thinking on urbanism since the 1960s, primarily in the contexts of North America and Europe. It is selective but not idiosyncratic, and highly readable. All readings will be provided as PDFs, those with an asterix have previews on Google Books. Readings will be assigned at the beginning of each unit of the studio.

LINDA POLLAK

"Constructed Ground: Questions of Scale"
in *The Landscape Urbanism Reader*, Charles Waldheim, ed. (Princeton Architectural Press, 2006).*

"Scale is an issue inherent in all urban landscapes that is barely addressed in design theory or practice. As a conceptual design tool... it supports a relational approach to built environments – a way of articulating differences that can cross between practices without being subsumed by or allowing any one to dominate."

A discussion of scale as an organizing device in urban design, including examples of nested relationships between building/site/city.

MARIO GANDELSONAS

"The Western City: Seven Urban Scenes"
in *X-urbanism: architecture and the American city* (Princeton Architectural Press, 1999).*

Gandelsonas presents the development of the American city as complex process of economic and cultural exchanges between Europe and the New World. Through a series of Urban Scenes he gives examples of how various philosophical, political and artistic movements have influenced the development of American cities as the "other" to European models.

Through a historical narrative, the reading provides an expanded notion of context to work within, as well as a conceptual framework to understand the city as something evolving, dynamic, and possessing an architecture of its own.

ALEX WALL

"Programming the Urban Surface,"
in *Recovering Landscape*, James Corner, ed. (Princeton Architectural Press, 1999).*

"[T]he infrastructures and flows of material have become more important than static political and spatial boundaries... the emphasis shifts here from forms of urban space to processes of urbanization."

Wall presents strategies and case studies of contemporary urbanism principles, with a focus on operational characteristics of cities and regions.
"What ever happened to urbanism?"
in *S, M, L, XL* (Monacelli, 1995).

"Redefined, urbanism will [be] a way of thinking, an ideology: to accept what exists. We were making sand castles. Now we swim in the sea that swept them away."

More than "influential," here is a tome that seems to sit on the shelf of every architectural office; the recent "Publishing Practices" exhibit documented that *S,M,L,XL* was by far the most widely read book among architects in this country (along with 1978's *Delirious New York* it was more popular than the next 8 titles combined). The essay positions the city as a heterogeneous and uncontrollable entity to be negotiated rather than designed yet does not quite activate the "retroactive manifesto" of *Delirious*.

"Crisis of the Object: Predicament of Texture" and "Collision City and the Politics of 'Bricolage'"
in *Collage City* (MIT Press, 1978).*

"But... the savage mind of the bricoleur! The domesticated mind of the engineer/scientist! the interaction of these two conditions! The artist (architect) as both something of a bricoleur and something of a scientist!"

Both Rowe, beloved by a generation of architects trained under him at Cornell, and Rem began from a rejection of the empty urban strategies of orthodox modernism (Rem was at Cornell while researching *Delirious New York*). But where Rem surfed the waves of change, Rowe and Koetter sought to pile up the sandbags of existing city form. New insertions, they argued, could be a collage of new forms fitting within the extant fabric, thus reconciling the solid-and-void oppositions of the modern and traditional city.

"The superblock, and with it the concept of the 'designed whole,' is a fact of the modern capitalist state... It is not simply a new type to be added to the repertoire of the city but a type of types, whose presence is rapidly destroying the traditional city."

Modern "superblock" projects, Colquhoun argues, are fundamentally flawed because they trample on the traditional dichotomy of iconic "representational" buildings standing out in a sea of ordinary ones. A trenchant and prolific critic of modernism, Colquhoun's writing as he strolls from Brunelleschi's Duomo to Safdie's Habitat '67 still feels lively, informed, and contrarian. The habit of consolidating urban functions on a single, controlled site has only grown stronger in the decades since this essay was first published.

"Introduction" and "Casebook: Serial vision"
in *Townscape* (Reinhold, 1961).

"If, therefore, we design our towns from the point of view of the moving person (pedestrian or car-borne), it is easy to see how the whole city becomes a plastic experience, a journey through pressures and vacuums, a sequence of exposures and enclosures, of constraint and relief."

The dogma of the Modern (and before that, Beaux-Arts) movement viewed the city—the noisy, polluted, overcrowded industrial city of the 19th century—as a problem to be radically improved upon. Throughout the 60s and 70s, increasing numbers of architects began to reconsider the traditional Old World city; Cullen was one of the first to attempt a serious observation of its experiential qualities.
Sabrina van der Ley, Markus Richter
*Megastructure reloaded: Visionary architecture and urban design of the sixties reflected by contemporary artists* (Hatje Cantz, 2008).

Douglas Kelbaugh
"Preface"

Sandy Isenstadt
"Contested Contexts"
in *Site Matters*, Carol Burns and Andrea Kahn, eds. (Routledge, 2005). *

Martin van Schaik, Otakar Macel

Lawrence Halprin

Peter and Alison Smithson
"Urban Infra-structure"
in *Team 10 Primer*, Alison Smithson, ed. (MIT Press, 1962)

Jane Jacobs
unit overview
URBAN DESIGN
PRINCIPLES

The initial unit is an intense research and design investigation into the urban scale that culminates in the large-scale design of an entire neighborhood. You will produce this design as two groups and it is recommended you assign production responsibilities as early as possible. Key to this effort will be the timely completion of a site model, detailed in a separate handout.

While we will focus in later units on the design of smaller-scale elements, it is important to consider the entire urban experience as we create the large-scale framework for later interventions. For example, laying out a street not only specifies a connection from place to place but also creates a view corridor, an outdoor “room” to be furnished, and access by foot, bike and car to urban programs such as retail, residential or green space.

READINGS

Cullen (1961), Colquhoun (1981), Wall (1999). PDFs have been provided.

SCHEDULE

Monday 12 September       Site Visit.
Thursday 15 September     Analytical diagram pinups.
Monday 19 September       Student lectures on Barcelona, Berlin, Rome. Diagram lecture (AP).
Thursday 22 September     Site Report due.
Monday 26 September       Reading presentations.
Thursday 29 September     Site Model due. Urban renewal lecture (MG/AK).
Monday 3 October          Preliminary review.
Thursday 6 October        Studio crits.
Monday 10 October         No Class (Columbus Day).
Thursday 13 October       Final review.

DELIVERABLES

Individual assignment expectations will be specified in studio handouts. Requirements for reviews will be provided by your instructor.
SITE VISIT +
SITE REPORT

The site visit is a basic – and often underutilized – tool of design analysis. Though part of its value is in gaining simple familiarity with the “feel” of a place, this alone is far too superficial to have much utility later in the design process. A good site visit is an efficient and rigorous process which will answer some questions, and more importantly, suggest further questions to be asked. Your on-site and off-site research will be summarized in a Site Report, to be produced collaboratively by each studio.

SCHEDULE

Site Visit: Monday, 12 Sept. Site Report Due: Thursday, 22 Sept.

METHODS

Prior to the site visit, you are to investigate 60s Urbanism sites in Boston (your instructor will give you further details). Walk around and through the sites, paying close attention to how each site interfaces with the surrounding city (the edge condition), and how it operates internally. Consider massing, enclosure, elevation, open space, movement and orientation and document your discoveries using sketches and diagrams.

Also prior to the site visit, investigate Worcester and our studio site using various topical filters to focus your research. Filters might include: demographics, economic activity, housing markets, institutional programs, cultural life, topography, traffic, transportation infrastructure, and local history.

The site visit should be student-coordinated within each studio. Work as a team to document as much as possible on site, capturing visceral data with images and video, sketches, diagrams, vignettes and reportage. Observe carefully how different user groups occupy the site, its nodes of activity and areas of stasis, moments of density and looseness in the urban fabric and visual and physical connections.

Place all the data from the site visit into a single collection so that each studio member may have access to the whole studio’s images, sketches, notes, etc. Sharing research will be very important as you draw from this material to create a coherent set of analytical work.

DELIVERABLES

Each student should produce for review six to eight 11x17 drawings and diagrams. These may be serialized or standalone, but should in any event examine one or two aspects of the site in detail. The goal here is not simply to convey your research findings but to begin to make an argument about the nature of the site, and your potential response. You will almost certainly have to conduct additional off-site research to add to what you culled from the site itself.

After review and consultation with your instructor, the 11x17s will be edited and combined into a single set, the Site Report. This report will be circulated throughout the studio and graded in comparison to other studios’ documents.
UDP02
SITE REPORT

The site report is a booklike document relaying your studio’s analysis of the site through diagramming and reportage (text and image-based descriptions gathered during the site visit). Its main purpose is to convey an attitude toward the site and begin to suggest potential design parameters.

SCHEDULE


METHODS

The site diagrams created in the last assignment (site visit + initial analysis) should be sorted within the studio to resolve overlaps and redundancies. In response to the initial critique your work received, you should redraw your diagrams to sharpen their graphic and/or analytical content. It might also be necessary to draw new diagrams for this purpose.

It is critical that the diagrams now be conceived as part of a larger work: some diagrams will be “feature” pieces, others will be parts of a small-multiple or other series, while still others might be designed primarily to expand upon images or text you wish to use in the report. Size and group the diagrams in a way that is appropriate for their content and visual style.

The studio should work together to draw up a table of contents and a draft structure that integrates the diagrams within a sophisticated layout, folding in reportage material and aimed at creating a coherent narrative around the site. Do not simply collate each individual studio member’s work. Instead, task one or two people with layout (using InDesign or a similar program) and coordination so that the final document has the feel of a unified authorship. Whatever methods of production you choose, the report’s content and design should reflect the depth and intent of your analytical inquiry into the site.

DELIVERABLES

The final site report should be submitted electronically as a PDF; one copy should be printed and bound using binder clips or a spiral binding. It will be circulated throughout the studio and graded as a section against the work of the other studio sections. It will also be distributed to visiting guest critics before they review your urban-design work at the end of this studio phase.

The report should consist of around 24 11x17 pages. It is highly recommended that your group obtain access to a printer capable of doublesided color printing, as this will enable you to lay out two-page spreads. Pay attention to page borders and gutters as they relate to the limitations of the printer and the binding method (you may wish to “bleed” the edges by trimming the printed pages to their print area). Clearly label the report to indicate the studio, the section and its members.
SITE MODEL

The physical site model is a critical tool in testing design intents upon the site, and can also be used for methods of analytical inquiry. Each studio will manufacture its own site model to be employed as a testing bed for ideas as well as a central piece of presentation media.

SCHEDULE

Site model due Thursday, 29 September.

METHODS

Your instructor will provide you with a CAD file showing the site and the boundaries of the model. As a studio, build the site model to a scale of 1"=50' using only chipboard for surface conditions and buildings. You should construct the base of a sturdy material (such as 2 layers of honeycomb board).

Other than simple building shapes, you do not need to include any information in the site model that is not in the CAD file. Building shape and height information can be gleaned from the 3-D site model, from online aerial, satellite and street photos, and from your own site documentation. Buildings should be represented as simple massed blocks (no elevational details), and landmark buildings such as the City Hall and the former Notre Dame des Canadiens church need only be represented using their most basic volumetrics. Surface conditions will largely be limited to curb cuts (formed as a single layer of chipboard laid atop the street-surface layer). You do not need to include topography, street furniture, vegetation, or scale figures.

Note that because the site-model boundary is irregular, you will need to decide how to shape the base in relation to the surface and built-environment data above. Your instructor may have further requirements, such as “poche” edges. You should also build the core site (the ground occupied by the tower, slab, parking garages and former mall) as a removable piece that will make it possible to insert your interventions later.

Since the first phase will allow you the opportunity to suggest changes to areas adjacent to the core site, it is recommended that buildings and streets in these areas be fixed, initially, with small glue dots to will make repositioning easier.

DELIVERABLES

In your final version, pay careful attention to craft. Edges should be cleanly cut and hot glue should not be used. Also keep in mind that the site model will be used throughout the studio and moved on several occasions, so its construction should be robust.
URBAN DESIGN
PRINCIPLES:
PROGRAMMING

You will use your analytical findings as a foundation for a programmed design for the 22 acre site. Each section will collaboratively produce one or two plans. These plans require you to project new streets and open spaces, locate the required typologies in your new urban pattern, and create connections to surrounding districts.

There are three existing buildings that you will keep (though you may significantly alter them): the office tower, the office slab, and the church. If you wish to reprogram the tower and slab, you may relocate their office programs elsewhere on the site. The church should be given a new program that pays attention to its cultural value as well as the economic value of the site it occupies.

PROGRAM

The quantities below represent MINIMUMS, together they will yield a FAR of approx. 1. Therefore you may need to increase program amounts to obtain the correct balance of building mass and open space.

1. Office/Commercial 60,000 sf
2. Retail 60,000 sf
   shops/restaurants min. 40’ deep; small big box min. 80’ deep
3. Hotel/Conference 60,000 sf
   double-loaded corridor, min. 50’ wide
4. Medical academic/research center 100,000 sf
   min. 20,000 sf floor plate, 80’ wide
5. Governmental/Nonprofit* 30,000 sf
   to be distributed among sub-programs, e.g. police substation, post office, gallery/arts space, CVB, tourist office, museum, etc.
6. Open Space 30,000 sf
7. Housing 400,000 sf (approx. 400 units)
   Types: low-rise (3 stories or less, walk-up), townhouse/“duplex,” mid-rise (with elevator). Total housing distribution, approximate:
   20% Studios (600-800 sf each)
   40% 1BR (700-900 sf each)
   35% 2BR (900-1300 sf each)
   15% 3BR (1200-1500 sf each)
7. Parking 500 spaces
   to serve existing tower and slab plus new programs. You may use existing parking and new street parking in your count.

SCHEDULE

Monday, 3 October Preliminary Review
Thursday, 13 October Final Review
Deliverables

- **Context plan at 1”=100’** - figure/ground (Showing sufficient context to emphasize relationships and any ideas of transformations, road realignments, continuity of existing open spaces, etc outside the 22 acre perimeter).

- **Site Plan at 1”=50’** - may show roof plans emphasizing differing heights and showing streets, sidewalks, open space in at least diagrammatic form.

- **Conceptual development/parti diagrams** with a focus on organizing systems or qualities such as circulation, massing, porosity, use distribution, etc. Might explore three-dimensions or exploded axonometric to emphasize layering where appropriate.

- **One** (minimum) **site section 1”=50’** well-selected through keys elements;

- **Site model** 1”=50’ obviously fitting context model. You choose the technique - foam or otherwise. May be abstract to some degree but also to scale to expressing height relationships, open space to buildings, circulation.

- **Brief project statement.**
Thursday, 13 October, 2pm.

Each five-person group will present a single scheme to a jury of instructors and outside critics. There will be approximately 30 minutes to present and discuss each scheme. Each group should designate one or two students to explain the entire scheme; this should be done in five to 10 minutes.

Rather than a narrative based around deliverables ("Here's our plan, this is our section...") or process ("first we did this, then we did this..."), an effective presentation will begin with the parti and animating concepts of the design, then proceed to discuss the key movements, moments, buildings and spaces the plan fosters. You should explain how the site has been designed to appeal to future users (retail, housing, office and institutional tenants as well as the public at large) and show your awareness of its function as central place for the city and the region. You are encouraged to refer to the previous analytical and design work informing your final proposal, but do so strictly within the context of your final design.

PROGRAM

As before. Please refer to the previous assignment (UDP.04) handout.

DELIVERABLES

Site model identifying existing conditions and proposed interventions.

Each of the following underlined items should be plotted on its own 24x36 board (a total of six boards):

- **Context plan**, 1"=100', simple figure-ground differentiating between existing conditions and proposed interventions.
- **Site plan**, 1"=50', figure-ground showing ALL new program (including green space and parking).
- **Site sections** (two), 1"=50', cut through important axial routes or paths (you may bend the section cuts). These must be cut through the entire site, or at least a large portion of it.
- **Diagrams** (four): May include site analysis, conceptual development/parti, systems and urban qualities. Curate this selection carefully; each diagram should have a role to play in supporting your design strategy.
- **Sections** (minimum of three, scale of your choice but all should be same scale) showing the typical "urban room" conditions of street wall to open area. Include at least one street cross-section and one park or plaza section. Attention to the correct detail in such areas as sidewalk dimensions, placement of scale figures, vehicles and trees, building entry conditions (where they exist), and transportation lanes is very important (refer to the Wiley book for metrics).
- **3-D views** (four). Techniques may include rendering, line-drawing, photocollaging, and hand drawing -- please take the time to develop high-quality work. This can be a sequence exploring movement through the site or a selection of key moments and spatial experiences. Again, attention to the correct detail is necessary for convincing and compelling images.

The following may be printed on 11x17 sheets:

- **Schedule of program**, keyed to Site Plan and quantifying square-footage distribution as outlined in the program requirements (UDP.04).

Up to four additional diagrams, sections, or 3-D views not included on the plotted boards
<table>
<thead>
<tr>
<th>Date</th>
<th>Urban Landscape</th>
<th>Building Design</th>
<th>Studio Activities</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday 17 October</td>
<td>UL.00 Overview + Case Studies</td>
<td></td>
<td>Review corrected plans from UD final</td>
<td>Readings: Pollak, Gandelsonas</td>
</tr>
<tr>
<td>Thursday 20 October</td>
<td>UL.00 Overview + Case Studies</td>
<td></td>
<td>Review case studies (individual instructors)</td>
<td>Lecture: Environmental Performance (JA)</td>
</tr>
<tr>
<td>Monday 24 October</td>
<td>UL.01 The Macro (student pairs) regional conditions</td>
<td></td>
<td>Pinups, groups of four or six (JA with other instructors)</td>
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</tr>
<tr>
<td>Thursday 27 October</td>
<td>UL.01 The Macro strategic plan</td>
<td></td>
<td>Desk crits (JA in studios IB, MG)</td>
<td></td>
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<tr>
<td>Monday 31 October</td>
<td>UL.01 The Macro strategic plan</td>
<td></td>
<td>Desk crits (JA in studios AK, AP)</td>
<td></td>
</tr>
<tr>
<td>Thursday 3 November</td>
<td>UL.02 The Micro (individual students)</td>
<td>BD.01 Program/Precedent/ Massing/Circulation</td>
<td>Pinups, groups of 3 (JA in studios IB, MG)</td>
<td>Lecture: Urban Site Design (JA)</td>
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<tr>
<td>Monday 7 November</td>
<td>UL.02 The Micro</td>
<td>BD.01 Program/Precedent/ Massing/Circulation</td>
<td>Pinups, groups of 3 (JA in studios AK, AP)</td>
<td></td>
</tr>
<tr>
<td>Thursday 10 November</td>
<td>UL.02 The Micro</td>
<td>BD.01 Program/Precedent/ Massing/Circulation</td>
<td>Desk crits</td>
<td></td>
</tr>
<tr>
<td>Monday 14 November</td>
<td>Studio Midreview (UL final review)</td>
<td>BD.01 due BD.02 Tectonics assigned</td>
<td>Requirements to be specified</td>
<td></td>
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<tr>
<td>Thursday 17 November</td>
<td></td>
<td>BD.02 Tectonics</td>
<td>Pinups, groups of 2</td>
<td>Lecture: The Urban Vertical Surface (AP) Readings: Rem, Rowe, +</td>
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<tr>
<td>Monday 21 November</td>
<td>JA in studio AP</td>
<td>BD.02 due BD.03 Synthesis assigned</td>
<td>Desk crits</td>
<td></td>
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<tr>
<td>Monday 28 November</td>
<td>JA in studio AK</td>
<td>BD.03 Synthesis</td>
<td>Desk crits</td>
<td></td>
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<tr>
<td>Thursday 1 December</td>
<td>JA in studio MG</td>
<td>BD.03 Synthesis</td>
<td>Desk crits</td>
<td></td>
</tr>
<tr>
<td>Monday 5 December</td>
<td>JA in studio IB</td>
<td>BD.03 due BD.04 Presentation assigned</td>
<td>Desk crits</td>
<td></td>
</tr>
<tr>
<td>Thursday 8 December</td>
<td></td>
<td>BD.04 Presentation</td>
<td>TBD</td>
<td></td>
</tr>
<tr>
<td>Thursday 15 December</td>
<td>Studio Final Review (BD final review)</td>
<td></td>
<td>Requirements to be specified</td>
<td></td>
</tr>
</tbody>
</table>
URBAN LANDSCAPE

Today we view the urban landscape through a different lens than earlier generations. No longer are open spaces considered “left over,” decorative or passive, but rather are performative components creating a project’s environmental and social feasibility. Specifically, the urban landscape provides opportunities to build a productive infrastructure that doubles as public space offering aesthetic, spatial and programmatic qualities. Along this line, urban landscape is designed for pro-active generation and management of resources such as cleaner air and water, reduced heat load, alternative energy, and provision of healthy food. At the same time, its material selection must account for users’ safety, experience and interaction.

At the foundation of this new outlook are two principles. First, the understanding that cities are nested with larger, functional contexts – that a city must relate to the ecological parameters of its region or risk failure due to isolation. Therefore watersheds, forest systems, foodsheds and other large-scale, regional conditions must be considered before implementing site-specific design. Second, we must be aggressively innovative in not just how we design, but where. The urban landscape occurs on horizontal and vertical surfaces, at the micro and macro scale, above and below grade. Importantly, sustainable urban landscapes are a) inter-connected; b) multi-tasking; c) opportunistic and d) interdisciplinary.

PROGRAM

The Urban Landscape program consists of two stages: first, an environmental performance plan and second, a site design proposal.

The Macro: Performance Plan
Working in pairs, select one of the following themes to research the existing “macro” regional conditions and best urban landscape practices, then produce a one-block block strategic plan. A detailed program statement with schedule and required deliverables will be distributed.

Umbrella (urban forest – air quality improvement and stormwater reduction)
Sponge (urban water management – water quality improvement and stormwater reduction)
Juice (alternative energy resourcing – produce/harvest/store electricity)
Skin (living surfaces – heat load reduction and water quality improvement)
Farm (urban agriculture - cultivation of nutrient resources)

The Micro: Site Design
Working individually, design a specific module of open space – including appropriate adjacent elements - in relation to your future hotel location. Design efforts should focus on the “micro” material, spatial and functional implications of your performance plan at the human scale. A detailed program statement with schedule and required deliverables will be distributed.

CASE STUDIES

Select one of the following case studies to analyze. Consider the pre-existing context and conditions including specific problems or constraints; the project’s overall scope, phases, timeline and goals; methods or best management practices employed; innovative ideas, design applications, material uses or construction methods developed for this project; outcome(s).

If your case study is a set of policies or codes instead of a built work, such as Chicago’s Green Alleys program, in addition to analyzing the policy’s scope, goals, methods, etc., find one project example or a specific application of the policy’s guidelines.

(over)
Green Urbanism Policies/Codes/Strategies

Chicago Green Alleys Program
Toronto Green Roof Bylaw
Woonerf living streets guidelines, Netherlands
Urban farming, Detroit

Projects

Bankside Urban Forest, London
Million Trees/PlanNYC, New York
West Don Lands Precinct Plan, Toronto
Madrid Rio, Madrid – West 8, MRIO Arquitectos
Siskiyou Street, Portland, OR
Southeast False Creek at the Olympic Village, Vancouver, B.C.

Deliverables

Four 11x17s due in class Thursday, Oct. 20.

1. Project scope: context, location, physical extent, timeline and goals.

2. Methods or best management practices employed.

3. Innovations: what (if any) unique design ideas, material uses or construction methods did this proposal develop?

4. Outcome: was the project successful in improving environmental performance? How is “success” measured for this project – by improved water, air, soils, reduced heat load, number of users, level of activity, property values? What didn’t work well or wasn’t implemented? What is your informed opinion about the long term viability of this project?
URBAN LANDSCAPE: PERFORMANCE PLAN

At the heart of the idea of performance in urban landscape is an understanding that cities are nested within larger, functional contexts. The regional presence of large-scale ecological and social patterns – such as watersheds, habitat corridor, highway systems or suburban development – directly shape what’s possible to sustain within the urban core. For example, New York City recently introduced “PLAN-NYC,” a comprehensive approach to managing air, land, water, energy, transit and housing resources by first assessing existing conditions at the “macro” regional scale, then implementing specific design and development initiatives at the “micro” local scale. Clear goals set by the “macro” conditions then translated to “micro” interventions included creating housing for one million additional residents; ensuring all New Yorkers live within a ten-minute walk of a green open space; diverting 75% of solid waste from landfills; reducing greenhouse gas emissions by 30%. Along this line, in this exercise you will create one-block performance plan for downtown Worcester based upon assessment of regional environmental infrastructure.

SCHEDULE

See schedule handout.

METHODS

I. First, working in pairs choose one of the following themes to research existing “macro” conditions.

- Umbrella - urban forest: air quality improvement and stormwater reduction
- Sponge - urban water management: water quality improvement and stormwater reduction
- Juice - alternative energy resourcing: produce/harvest/store electricity
- Skin - living surfaces: heat load reduction and water quality improvement
- Farm - urban agriculture: cultivation of nutrient resources
- Recycle/Upcycle - material cycles: urban waste and abundance

Questions to consider:

How much and what kind of that resource are currently available in central Massachusetts? For example, for ‘Umbrella,’ find out existing forestation patches, patterns and types. For “Skin,” find out current percentages of high and low albedo, pervious and impervious surfaces.

Are the existing resources inter-connected or isolated? For example, for “Juice,” are hydro-power dams storing contributing electricity to Worcester’s grid or just serving individual enterprises? For “Sponge,” where does stormwater go currently – into the Blackstone, or a buried aquifer, or a reservoir? What is the annual rainfall in central Mass?

Are current resources meeting Worcester’s needs? For example, are agricultural crops produced in the region supplying balanced nutrients for its population?

II. Second, working individually, apply information gained in your regional assessment to propose a one-block environmental intervention in downtown Worcester. For example, for “Sponge,” how can you be innovative with surface materials, orientations and topographies (both ground and architectural) to improve water absorption? What is the major problem you need to solve – is there too much or too little water in Worcester? Do you need to capture and store it or conduct it elsewhere?
Your proposal must have clear performance criteria – in other words, what are your goals? What will this intervention achieve environmentally? How can its elements multi-task or solve more than one problem at once? What are the spatial and experiential implications of your intervention?

DELIVERABLES

**Monday 10/24**

At minimum, 3 diagrams at the regional scale:

- Volume of resources currently available
- Mapped location of resources and degree of connectivity
- Analysis of Worcester’s needs relative to the current resources

**Monday 10/31**

Final block plan at 1”=20’
Massing sections of block
Detail sections of environmental performance elements (scale to be determined by size of elements)
Concept development diagrams
3-D views

**Monday 11/7**

Preliminary site plan at 1/8”
Study models (scale to be determined by size of elements)
Study sections ("")
Concept development diagrams
Material studies

**Monday 11/14 FINAL REVIEW**

The following materials are due at the final review. This list is a minimum, you are free to include additional items as needed to effectively explain your proposal. Final deliverables subject to change as determined by instructors.

- Study models of key strategies and details ranging from 1/8” to 1”=1’
- Context plan 1”=50’ – can be shared between students
- “The Macro” block plan 1”=20’- illustrating performance strategies
- “The Micro” site plan 1/8” - including topography and adjacent architectural elements
- 4 site sections – scale TBA
- 4 perspective views / vignettes - key experiential moments or spatial relationships
- 8 diagrams – including but not limited to regional conditions; environmental part/elements/tactics; concept development; performance goals/metrics. As always – more diagrams are better! Curate your diagrams to build a strong argument for your design decisions.
- Material studies
URBAN LANDSCAPE: SITE DESIGN

Site design often refers to the “micro” scale at which spatial and material questions come to the fore. Here the organization of elements and the creation of performative details become opportunities to create functionality and identity. Successful site design responds to the needs of current users, yet is multi-purpose and adaptable to future conditions.

In this exercise you will design a public open space in downtown Worcester based upon the goals of your performance plan. The open space itself should be active both environmentally and socially by providing for ecological and human needs.

METHODS

Working individually, choose one open space component of the block to create a site design. The open space should be defined by adjacent elements of architecture (buildings) and/or urban infrastructure (the rail viaduct, roads) and should relate directly to the new hotel in some manner – materially, performatively, spatially. Although the hotel is not yet designed, the open space can anticipate it by organizing movement, providing infrastructure, defining space and views.

Questions to consider:

- How do the operative instruments of your performance plan create spatial relationships? For example, do the primary elements extend urban patterns or challenge them? How do they frame the hotel’s relationship to its surroundings? Is the open space integrated with the hotel or does it connect more strongly to city networks (or both)?

- What is the role of topography and surface orientation? For example, tilted horizontal and vertical planes can be used to conduct water, direct or gather light, provide seating/staging/prioritized space. Varied heights and thickness of ground plane, whether mounded, planar, ramped, stepped or cantilevered can direct movement, order space, collect things. How does the site operate in section?

- How do site details multi-task? Major components should have environmental and human roles. For example, a distinct, porous ground surface that allows water to percolate could also uplight a hotel plaza at night. A serpentine landform made out of recycled construction debris could create amphitheater seating. A raised tree pit or urban agriculture pod could also house WiFi nodes.

PROGRAM

- 8,000sf plaza – location, shape, surface condition and role to be determined individually

- 1,000sf outdoor exhibition space with permanent seating for 25. - seating can be furnished and fixed, or moveable, or achieved via landform or other elements. 25% of the area must be covered in some manner to protect from precipitation but not climate controlled.

- 24’ wide emergency vehicle access – can be a designated vector of unobstructed, structurally sound open surface or a designated adjacent roadway.

- 2 bike racks

- 5 handicapped parking spaces – can be on site or designated in adjacent roadway.

- 5 service/delivery spaces – can be on site or designated in adjacent roadway, can be identified as 7-10am only.
Lighting – determine location and number of light sources.

Drainage – determine direction of flow, collection points on or off site, proposed filtration areas. There can be no net increase in untreated urban runoff into the Blackstone watershed. This means you must a) capture and percolate, evaporate or re-use all water on site; b) collect and direct water to an on- or off-site filtration area before releasing to watershed; or c) a combination of the two.

DELIVERABLES

Monday 10/31

Block plan at 1/16”
Detail sections of environmental performance elements (scale to be determined by size of elements)
Concept development diagrams
3-D views

Monday 11/7

Preliminary site plan at 1/8”
Drainage diagram – indicate proposed direction of flow, collection or filtration points in plan or section
Planting diagram – indicate major proposed vegetation elements: evergreen or deciduous; height or sf.
Study models and study sections (scale to be determined by size of elements)
Concept development diagrams

Monday 11/14 FINAL REVIEW

The following materials are due at the final review. This list is a minimum, you are free to include additional items as needed to effectively explain your proposal. Final deliverables may be modified by your instructor.

Massing model 1/32”

Study models of key strategies and details in diverse scales

“The Macro” block plan 1/16”

“The Micro” site plan 1/8” - including topography and adjacent architectural elements

4 site sections – scale TBA

4 perspective views / vignettes - key experiential moments or spatial relationships

8 diagrams – including but not limited to:
- Regional conditions
- Downtown core (context)
- Performance parti/elements/tactics - including goals/metrics
- Concept development
- Detail development
- Pedestrian infrastructure – how does the site link pedestrians and hotel guests to the context? What are arrival experiences and movement patterns?
- Blue infrastructure – how does your drainage scheme link to local watershed?
- Green infrastructure – how does your scheme link to open space networks?

As always, more diagrams are better although you must curate your diagrams to build a strong argument for your design decisions.
"For those of you who are old enough may remember the Holiday Inn advertisement a few years ago that said, ‘The best surprise is no surprise.’ For me there is nothing better that a good surprise when you go into a hotel and can have fun there...Walk in the lobby and excite people, be able to cut the electricity in the air.”

– Ian Schrager, Chairman, Ian Schrager Hotels.

"Hotel tourism as authentic experience produces a specific critical frame from which one absorbs, sees, envisions the city around him/her, and thus the hotel is an extension of the city while simultaneously a resistance to the unknown of the city beyond the confines of the hotel proper. The “safe place” of the hotel provokes behaviors that function outside of the urban protocols of the untamed city.”

– Milton S.F. Curry, Associate Dean, Taubman College, University of Michigan

The modern urban hotel has evolved into something more than a simple “place to rest one’s head”, as a building type, it attempts to negotiate ones needs and desires; economy, luxury and service. The modern hotel in America has been developed into over 30 different product asset classes – each intended to attract and service different constituencies. Examples range from the most basic Motel, Budget Hotels, Mid-Market Chain Hotels, Convention/Business/Airport Hotels, Resort Theme Parks, Boutique Hotels, Hi-Rise Megatels, to Super-Luxury Resort Hotels. Each incarnation services different needs, from the extended monthly rental to the one hour stay. For this studio we will explore the potential for the Modern Downtown Hotel to produce spatial, architectural and continuity of landscapes that serve to create an enriched and performative city fabric for downtown Worcester.

OUTLINE

| BD.01 | Program / Precedent / Massing / Movement |
| BD.02 | Techtonics |
| BD.03 | Synthesis / Part to Whole |
| BD.04 | Presentation Design |

PROGRAM

PROGRAM AREA SPACE NSF AREA

1. Hotel Lobby and Major Public Spaces
   1.1 Public Lobby to accommodate 100 visitors
   1.2 Registration
   1.3 Coat Room
   Subtotal Major Lobbies 1,250 sf

2. Hotel Guestrooms
   2.1 Hotel Guestrooms [100-150 @ 325 sf each] 32,500 – 48,750 sf
   Subtotal Hotel Guestrooms 32,500 – 48,750 sf

3. Hotel Gym / Spa
   3.1 Gym 2,300 sf
   3.2 Day Spa and Salon 1,000 sf
   3.3 Locker Rooms 500 sf each
   3.4 Swimming Pool 1,000 sf
   Subtotal Gym and Spa 4,800 sf

4. Hotel Administration
   4.1 Hotel Administration 1,200 sf
   Subtotal Administration 1,200 sf
The next phase, you will begin to integrate Landscape and Building design strategies. Students are to begin the design process through the reconciliation of Hotel program, its massing, various circulation systems and the Landscape strategy.

In order to understand, criticize and rethink the complexities of the Hotel program, students are to begin by analyzing similar program and building types from the list given in BD.00. The format, mode of representation and deliverable will be determined by each studio instructor. Analysis "in and of itself " provides no solutions, [it may in turn place biases on the potential innovation of the project] students are to manipulate and further qualify the programmatic conditions in order to serve the larger project thesis.

Movement systems provide an explicit way to investigate spatial sequence, degrees of access to social/public/private spaces, and are potential generative systems for design. Students are to consider the various hierarchies and scales of circulation systems in the master plan, the site and hotel. Consider the streets, pedestrian ways, access alleys, right of way/easements, parking systems, stairs, ramps, escalators, and elevators as a network with the potential to manipulate the spatial experience.

Topography as it relates to the ground, imbues spatial properties of continuity. The logic of topography considers the connections between objects to be more important than the objects themselves. The ground and its topographic features, has the potential to create accessible public terrain, as well as definitive and varied spaces. Cuts, creases, or holes within a topographic space create a different structural order that can become the basis for new interventions. Given the progress thus far with the landscape designs, the challenge is to reconsider the landscape systems, their embedded topography, forms, material properties and space making potentials as potential generators of design solutions.

**METHODS**

In order to focus the study on organizational logics between building and landscape, students are to work through iterative versions of their design proposal. This allows one to develop the project through incremental adjustment, a process that requires production, evaluation and re-production. Using models and diagrams as the primary vehicles, student will explore Program, Massing, Topography and Movement systems.

**DEVELOPERS**

**Massing and Program Studies**

<table>
<thead>
<tr>
<th>DUE 11/07</th>
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</thead>
<tbody>
<tr>
<td>3 Version Models</td>
</tr>
<tr>
<td>1/8” or 1/16”=1‘-0”</td>
</tr>
<tr>
<td>Plan Diagrams (for each version)</td>
</tr>
<tr>
<td>1/16”=1‘-0”</td>
</tr>
<tr>
<td>2 Sections (through entire block)</td>
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<tr>
<td>1/16” =1‘-0”</td>
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</tbody>
</table>

**Movement Systems and Topography Studies**

<table>
<thead>
<tr>
<th>DUE 11/10</th>
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<tbody>
<tr>
<td>3 Version Models</td>
</tr>
<tr>
<td>1/8” or 1/16”=1‘-0”</td>
</tr>
<tr>
<td>Cutway or Transparent Axonometric Diagrams</td>
</tr>
<tr>
<td>1/16”=1‘-0”</td>
</tr>
<tr>
<td>2 Sections (through entire block)</td>
</tr>
<tr>
<td>1/16” =1‘-0”</td>
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</table>

**Synthesis**

<table>
<thead>
<tr>
<th>DUE 11/14</th>
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</thead>
<tbody>
<tr>
<td>1 Composite model based on the best “version”</td>
</tr>
<tr>
<td>1/8” or 1/16”=1‘-0”</td>
</tr>
<tr>
<td>Cutway or Transparent Axonometric Diagram</td>
</tr>
<tr>
<td>1/16”=1‘-0”</td>
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</tbody>
</table>

**The use of various materials is encouraged for models. Determine a specific and limited material palette that appropriately codifies your design/spatial intentions. Modeling materials that can be carved, folded, stacked, layered, or otherwise abstractly manipulated will help to express the analogous spatial and material intent.**
The hotel has the potential to establish a major urban anchor within the downtown core of Worcester. As an archetype, we have learned that the hotel may be a place for hi-profile civic events, celebrity weddings, and/or participate in the more quotidian rituals of people who live and work in the area. As such the hotel demands a careful consideration of its external expression as it relates to urban character and performance. Now that we have begun to resolve your landscape ideas, generated strategic ways to organize the program and massing of the building we will begin to explore the building’s tectonics and explicit external expression. There is a long history and debate about the definition and theory of tectonics*. For our purposes we will explore the notion of tectonics as it relates to conceptual organization of materials and construction systems within buildings. We will explore their potential for spatial expression, material effect, as well as evaluate their basic energy performance parameters.

* For one of many historical discussion about tectonics, it’s meaning and agency in architectural design, please see Kenneth Frampton’s Studies in Tectonic Culture, MIT Press, 1995.

METHODS

Individually, students will research and develop the tectonics of their project deriving inspiration from the following material/construction systems. You are encouraged to adopt improve upon the basic principles of the façade and construction systems listed below. Then you are to find innovative ways to design an enclosure system in response to your particular project. Think about the potential for various material effects to create a specific identity for the hotel.

Students should consider the relationships between Structure, Enclosure, Materials and general Energy Performance. Is the building enclosure load bearing or not? What structural systems or combination may be appropriate? How does the building and its envelope incorporate passive and active systems? Perhaps most importantly, what is the intended architectural design expression? Consider the grid positioning of the façade, and its relative positioning to structure. Is the façade outside, within, or inside of the major structural system? How do the systems relate to serve the overall architectural idea? Are there combinations of functions? Multi-layering? Unit based?

Reference:

Façade Systems
1. Wall System with Framed Opening Façade
2. Prefabricated Unit / Systems Based Façade
3. Second Skin / Multilayered Facades
4. Corridor / Occupiable Facades
5. Shaft Box Facades
6. Hybrid-Integrated Façade Systems
7. Adaptive Façade
8. Collector / Trombe Wall Façade
9. Rain Screen Façade
10. Insulated Glazing Curtain Wall Façade
11. Cable Mesh / Point Support Glazing Façade
12. Bio/Living Wall Façade
13. Adaptive Sunshade / Screening Facade
14. Lamella Façade
15. Multi-Layered Rear Ventilated Façade

DELIVERABLES

BD.02 Tectonics DUE: Monday 11/21/2001
Sectional Study Models that are built from the ground to the roof level of the building. Each model should serve as a rehearsal for the construction of the building, where structure and envelope are constructed and legible within the building section. Additional requirements may be set for each studio group.

Sectional Model including the Hotel Room 1/16"=1'-0"
Sectional Model including major Amenities with long spans 1/16"=1'-0"
5. Hotel Restaurant, Bar, and Café

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1 Internet Café and Bar</td>
<td>2,000</td>
</tr>
<tr>
<td>5.2 Kitchen / Back of House</td>
<td>1,800</td>
</tr>
<tr>
<td>5.3 Restaurant and Bar</td>
<td>4,000</td>
</tr>
<tr>
<td>5.4 Outdoor Terrace Bar/Café</td>
<td>1,000</td>
</tr>
<tr>
<td><strong>Subtotal Cafe and Bar</strong></td>
<td><strong>8,800</strong></td>
</tr>
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6. Hotel Conference Center

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1 Conference Center</td>
<td>5,000</td>
</tr>
<tr>
<td>6.2 Four Private Function Rooms</td>
<td>500</td>
</tr>
<tr>
<td><strong>Subtotal Conference Center</strong></td>
<td><strong>5,500</strong></td>
</tr>
</tbody>
</table>

7. Ground Level Retail

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1 Retail Spaces (4-8)</td>
<td>2,500</td>
</tr>
<tr>
<td><strong>Subtotal Retail</strong></td>
<td><strong>10,000 – 20,000</strong></td>
</tr>
</tbody>
</table>

8. Circulation and Building Services

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1 Public Circulation - Stairs [Min every 90’ linear]</td>
<td>[2] Passenger Elevators [Min 8’ W x 10’D x 8’H]</td>
</tr>
<tr>
<td>8.2 Public Washrooms – M/W</td>
<td>8.3 Staff Washrooms – M/W</td>
</tr>
<tr>
<td>8.4 Loading Dock [Min: 32’ x 11’-6” x 13’ vert clearance]</td>
<td>8.5 Mechanical Space [Min 8% of total building area]</td>
</tr>
<tr>
<td><strong>Subtotal Support</strong></td>
<td>Non-Assignable</td>
</tr>
<tr>
<td>Estimated at 15% of total assigned</td>
<td></td>
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</tbody>
</table>

9. Loading and Parking

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.1 Hotel Parking 1 spot per room (5% ADA)</td>
<td></td>
</tr>
<tr>
<td>9.2 Restaurant Parking 1 per 4 seats (2 ADA)</td>
<td></td>
</tr>
<tr>
<td>9.3 Conference/Event Parking 1 spot 4 seats (5 ADA)</td>
<td></td>
</tr>
<tr>
<td>9.4 Retail Parking 1 spot per 200 sf (1 ADA within 25ft of entry)</td>
<td></td>
</tr>
<tr>
<td>9.5 Service Parking</td>
<td></td>
</tr>
<tr>
<td>9.6 Raised Loading Dock for TandemTruck</td>
<td></td>
</tr>
<tr>
<td>9.7 Shipping and Storage areas</td>
<td>1,500</td>
</tr>
<tr>
<td><strong>Subtotal Loading and Parking</strong></td>
<td>Non-Assignable</td>
</tr>
</tbody>
</table>

10. Service Areas

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sf)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.1 Linen/Laundry Areas</td>
<td>500</td>
</tr>
<tr>
<td>10.2 Mechanical Room</td>
<td>1,500</td>
</tr>
<tr>
<td>10.3 Freight Elevator [Min 8’ W x 12’D x 12’H]</td>
<td>100</td>
</tr>
<tr>
<td><strong>Subtotal Service Areas</strong></td>
<td>2,100</td>
</tr>
</tbody>
</table>

**TOTAL NET AREAS** 66,150 – 92,400 sf

*ADA access required to all spaces

PRECEDEANT

For the precedent analysis, one Hotel from the list will be analyzed by each student on the basis of typological and organizational logic. Your investigation should consider such aspects as the precedent's relationship to context and the distribution and nature of public-oriented program (lobby, restaurants, retail, meeting and banquet facilities) in relation to the privatized realm of individual rooms. Are the rooms organized as a distinct, repetitive aggregate in contrast to more site-specific and contextually responsive public spaces and amenities? How are the “back-of-house” program distributed? How do systems of circulation become the organizing armature of the precedent overall while transitioning between different user realms? How is the landscape incorporated, denied, reinterpreted within the project? (Keep in mind that landscape design and its various concepts are not always manifested in living materials)

REQUIREMENTS

4 diagrams [11x17]
program zoning, circulation, two to be selected by student, 100 word description of design strategy.

Vivanta Hotel
Whitefield, Bangalore, India
Architect - WOW Architects

Seven17 Bourke Street
Melbourne, Australia
Architect - Metier3 Architects
Camelia Hotel & Senior Homes
Guimaraes, Portugal
Architect - NAAA Associated Architects

The Standard Hotel – Andre Balazs
New York, NY
Architect - Ennead Architects [formerly Polshek Partnership Architects]

Hotel Hospes – Palma
Maricel Extension
Calvia, Spain
Architect – Equip Xaview Claramunt

Musik & Lifestyle Hotel nhow
Berlin Germany
Architect – NPS/Tochoban Voss

Marriott Marquis
Atlanta, GA
Architect – John Portman

Hotel Habita
Mexico City, Mexico
Architect - Ten Arquitectos

SAS Hotel
(now Radisson Blu Royal Hotel)
Copenhagen, Denmark
Architect- Arne Jacobsen

Hudson Hotel [Morgans Hotel Group]
New York, NY
Designer – Phillip Stark

Hoteles Silken Puerta America
Madrid, Spain
Building Architect - Jean Nouvel
Spaces by many other “starchitects.”

Nakagin Capsule Hotel
Tokyo, Japan
Architect - Kisho Kurokawa

The Opposite House
Beijing, China
Architect - Kengo Kuma & Associates

Major Management Companies:
Starwood Hotels / W Hotels
Hilton Hotels
Marriott Hotels and Resorts
Morgans Hotel Group

OTHER REFERENCE (not precedent)

<table>
<thead>
<tr>
<th>Hotel Brands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Company</td>
</tr>
<tr>
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<tr>
<td>LUXURY</td>
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<tr>
<td>Marriott International</td>
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<td>Starwood Capital</td>
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<td>Hilton Hotels</td>
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<td>Hyatt</td>
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<tr>
<td>Taj Hotels and Resorts</td>
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<tr>
<td>Gansevoort Hotel Group</td>
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<td>West Paces Hotel Group</td>
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<tr>
<td>Graves Hotels Resorts</td>
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<td>WHM, LLC</td>
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<td>West Paces Hotel Group</td>
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<td>Novare Group</td>
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<tr>
<td>Preferred Hotel Group</td>
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<tr>
<td>Rocco Forte Hotels</td>
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<tr>
<td>Candela Hotels</td>
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<tr>
<td>Remington</td>
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<td>SBE Entertainment Group</td>
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### UPSCALE

<table>
<thead>
<tr>
<th>Starwood Hotels and Resorts</th>
<th>Aloft</th>
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<tr>
<td>Global Hyatt</td>
<td>Hyatt Place</td>
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<tr>
<td>NYLO</td>
<td>NYLO Hotels</td>
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<tr>
<td>Kimpton</td>
<td>Palomar</td>
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<tr>
<td>Alden Hotels</td>
<td>Alden Hotels</td>
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<tr>
<td>Aqua Hotels and Resorts</td>
<td>Aqua Boutique Hotels</td>
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<td>Auberge Resorts</td>
<td>Solage</td>
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<td>Lifestyle Hospitality</td>
<td>James Hotels</td>
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<td>LXR Luxury Resorts</td>
<td>Stay Social</td>
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<tr>
<td>Vantage Hospitality Group</td>
<td>Lexington Collection</td>
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<tr>
<td>Kor Hotel Group</td>
<td>The Tides</td>
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<tr>
<td>eSuites Hotels</td>
<td>eSuites</td>
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### MID-SCALE

| Best Western                  | Atria                          |
| CityStay Hotels               | CityStay                       |
| NYLO Hotels                   | XP                             |

### ALL-SUITES

| Starwood Hotels and Resorts  | Element                        |
| Choice Hotels                | Cambria Suites                 |
| HVM, LLC                     | Extended Stay Deluxe           |

*Source: Bjorn Hanson, global leader of PricewaterhouseCoopers' Hospitality & Leisure Practice*
BUILDING DESIGN: SYNTHESIS

Presentations will consist of 24x36 (minimum) plotted boards. Sheet composition shall be clear, uncluttered and easily read at a distance. The following items represents the minimum requirements.

DELIVERABLES

BD.03 Tectonics  DUE: Thursday 12/08/2011 (Pre-Review) / 12/15/11 (Final)

1. Project Thesis Statement - 50 words minimum  DUE 12/08/2011

   Each student should prepare a written manifesto-narrative describing the primary design strategies. The statement will emphasize the fundamental concepts as related to the regional and urban issues as well as the site-specific landscape and architectural scale investigations.

2. Sectional Model  1/8"=1'-0"

   Should include/emphasize important public spaces, interrelationships with the Urban Landscape strategies, hotel rooms, as well as tectonic relationships of enclosure, structure, materials, etc.

3. Massing Model  1/32" =1'-0"

   Will be inserted into shared context model - see attached context model scope. Material selections and techniques should emphasize basic program zoning and organization of interior spaces, landscape strategies, material ideas, and basic fenestration.

4. Diagrams - 3 new project-specific (minimum) and previously developed regional and macro-scale

   Should be used to aid you presentation and narrative. Primary issues include your interrelated ideas about the regional and urban scale with site and program-specific landscape and architectural strategies. Previously developed diagrams should be included to explain your design concept from the regional scale inward to site-specific strategies. Other diagrams or diagram series may emphasize circulation system, program zoning, building morphology in relation to context, or other relevant issues per your design approach.

5. Plans  1/16" =1'-0"

   All relevant floor plans should be included. Minimally those showing public areas with enough scope of exterior spaces to show how the architecture and landscape strategies interrelate and all typical hotel room floors.

6. Site Plan  1/32" =1'-0"

   The site plan should be represented as a roof plan (unless a more appropriate technique is warranted - discuss with your instructor). Should comprehensively represent hardscape, planted areas and trees, urban furniture, etc. Sufficient adjacent context should be included to emphasize the open space relationships.
7. Sections - 2 minimum

Location should be carefully selected. Minimally one section should relate to the primary entry sequence. Your developed landscape strategies are obviously of importance and should inform section locations. Exterior elevations within courtyards or the block interior are important to show where appropriate.

8. Exterior Elevations - 1 minimum

At a minimum one primary elevation from either Foster Street or the Front Street pedestrian zone should be developed and included. If additional elevations are necessary those should also be incorporated. There may be elevations from the site interior that are shown in a section so format boards accordingly.

9. Perspectives - 3 minimum

Should be very carefully selected exterior and interior views. Whereas these are not expected to be photo-realistic, “Default Sketchup” resolution is not acceptable.

10. Supplementary - students’ choice

Each student should propose an additional project-specific representation. This may take the form of a large exploded axonometric, walk-through animations, detailed and rendered section perspective(s), phasing model, experiential collage, large-scale detail study, etc. as appropriate to the individual ideas embodies in each project.
The pin-up for this week will be considered a “Dress Rehearsal” for the final review. Students should design their presentations such that the Urban Principals, Urban Landscape and Building Design are clearly articulated. Each presentation should visually communicate the issues of context, macro/micro scale considerations as well as the resultant building design strategy.

Students are assigned to the Pin-Up spaces below. Each group will accompanied by a Studio Critic. Based on groups of 6 or 7, as one student presents the others are expected to serve as “guest critics” and participate in the review process. Organize the room/space such that you DO NOT PIN UP NEXT TO A STUDENT IN YOUR OWN SECTION. This will allow for a mingling of critics/presenters from the other studio groups.

Just a few pointers for productive criticism:
- Assume there is an idea, and draw it out.
- Start your feedback with something positive and true.
- Offer suggestions that reinforce the idea the student is pursuing.
- Clarify your terms and comments with examples and suggestions.
- Use analogies that are relevant and based on observations about the work.

### SCHEDULE

**Please be pinned up and ready to begin promptly at 2:00pm.**

#### PIN-UP

**FRONT CRIT ROOM**

<table>
<thead>
<tr>
<th>Michael Grogan</th>
<th>Ian Baldwin</th>
<th>Anthony Piermarini</th>
<th>Amir Kripper</th>
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<tbody>
<tr>
<td>1 Jose</td>
<td>Matt</td>
<td>Shawn</td>
<td>John</td>
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<td>2 Espraa</td>
<td>Casey</td>
<td>Abigail</td>
<td>Paul</td>
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<td>3 Beli</td>
<td>Christie</td>
<td>Rob</td>
<td>Heather</td>
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<td>4 Olivia</td>
<td>David</td>
<td>Phil</td>
<td>Andrea</td>
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<tr>
<td>5 Matt</td>
<td>Ryan</td>
<td>Dan</td>
<td>Ashley</td>
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<tr>
<td>6 Lukas</td>
<td>Mark</td>
<td>Laura</td>
<td>Erica</td>
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</tbody>
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**MIDDLE CRIT SPACE**

<table>
<thead>
<tr>
<th>Michael Grogan</th>
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<th>Amir Kripper</th>
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<tbody>
<tr>
<td>1 Liz</td>
<td>Rocio</td>
<td>Kyle</td>
<td>Chris</td>
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<td>2 Debby</td>
<td>Kate</td>
<td>Blake</td>
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<td>3 Eric</td>
<td>Basil</td>
<td>Jon</td>
<td>Francesca</td>
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<td>4 Annie</td>
<td>Lauren</td>
<td>Kat</td>
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<td>5 Amanda</td>
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<td>Tom</td>
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<td>6 Kyle</td>
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<td>Ray</td>
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<td>7 Nicole</td>
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<td>Chelsea</td>
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