RELEVANT ANTIQUITY
Catalyzing Tourism with Architectural Tradition
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How do local architectural traditions affect tourism?
Claim: Architectural traditions influence the tourism of a city.

Premises: Traditions are based on an entire history of a city, evolving at a rate consistent with the influence of outside ideas.

Differing needs in the use of space and place lead to an architecture that must respond accordingly.

Tourism, at its foundations, describes a large number of people moving to or through one place in a generally short period of time, usually toward an attraction. These people have needs and expectations very different than individuals native to the city.

Tourism rates are indirectly influenced rather than directly in that it is the traditions of architecture that first attracted travelers to the place or space; it is the response of tourists to these traditions that strengthens the movement to that place or space.

Unifying Idea: Architectural traditions of a city are evident in even those places affected most by tourism. Cities must keep traditions of architecture - even as tourism increases and these traditions evolve - as they define the original attraction of the place or space.
This thesis will study the importance of distinguishing the architectural traditions from a region or place from that architecture which is designed solely for the needs of tourism and, in doing so, theorize on successful traditions in controlling higher levels of tourism. Emphasis will be placed on designing with sensitivity to traditions and their relativity in today’s society.
Tourism/Tourists Pre- and Post- 9/11

Hospitality and Hospitality Architecture

Local and Global Architectural Traditions

Critical Regionalism or Relevant Antiquity
23RD STREET HOTEL AND CONFERENCE CENTER

MAJOR PROJECT ELEMENTS

Conference Spaces
  Several major and minor conference spaces
Hotel Rooms
  One-Bed and Two-Bed rooms
Atrium
  Lobby and Reception
Green Roof Terraces/Outdoor Gathering Space
Restaurant/Bar
Laundry
  For staff to wash bedding, etc.
Kitchen
  Accommodations for banquets and room service
Parking

MINOR PROJECT ELEMENTS

Storage
Mechanical Spaces
Public Restrooms
**Case Studies**

**HOTEL LA PURIFICADORA**
Puebla, Mexico
Legoretta + Legoretta

**EAST HOTEL RESTAURANT**
Hamburg, Germany
Jordan Mozer & Associates

**SWITCH BUILDING**
New York City
nArchitects
LAS VEGAS
What you see is what you get; what happens in Vegas stays in Vegas?
NEW YORK CITY

In the instance of New York City, the tourist tends to seek highly publicized regions like Times Square or Broadway; it is the rare tourist - more likely a traveler - who gets the opportunity to really interact with the fabric of the city.
Base map taken from maps.google.com.
Site: Micro

35, 39 & 43 West 23rd St
Existing Buildings

NORTH

A

B

Existing Buildings

NORTH
View from 23rd St
Pedestrian Entrance to Atrium and Complex
Ramp Up to Three Feet Above Grade

Parking Garage
Vehicle Exit

Parking Garage
Vehicle Entrance

Fire Exit

Entrances/Exits from 23rd St
Direct Sunlight

Swimming Pool

5 Sheets of 1 in. Frosted Glass

Refracted/Diffused Light

Atrium Below
Drawing from the shape of the fire escape, the complex addition features viewports as masses and voids in the built form. These viewports of curtain-wall glass and pre-cast concrete panels are a more relevant ‘balcony’ as inspired by this tack-on tradition of vertical transportation.

The building addition thoughtfully responds to the of dumb-bell shaped tenement housing characteristic in the lower quarter of Manhattan. By pulling the form away from the center courtyards, interior spaces can better interact with view and natural lighting.
Juxtaposed by the existing buildings’ brick facades and metal-trimmed windows, the addition features more industrial materials, giving nod to the rapid height growth of the city. Over-sized wide-flange beams, exposed pre-cast concrete slabs, galvanized steel banding and large sheet glass are used in non-traditional ways to showcase both the existing fabric of the city and the addition in the complex.
Though purely decoration, herringbone-punched metal bands clad both street facades and the interior courtyard’s existing walls. The bands prove to create dynamic surfaces while connecting the exterior and interior. This traditional banding motif is borrowed from buildings in all corners of the district.
In homage to Gustafino’s tiled ceiling at Ellis Island, the herringbone pattern makes an appearance in the metal banding cladding and glass bamboo courtyard. Though not iconic to just New York, the pattern is a strong tradition in the interiors of the city’s buildings.

The course patterns of the bricks in the city’s existing buildings creates a strong horizontal feel. The use of banding emphasis this tradition while juxtaposing the general verticality of the surrounding city.
Wall Detail