

RELEVANT ANTIQUITY

Catalyzing Tourism with Architectural Tradition

Matthew J Friesz



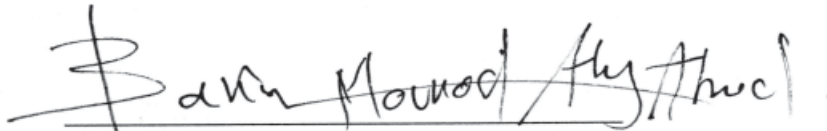
RELEVANT ANTIQUITY

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By

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In Partial Fulfillment of the Requirements
for the Degree of
Master of Architecture



Primary Thesis Advisor



Thesis Committee Chair

May 2011
Fargo, North Dakota

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ABSTRACT

This thesis explores the question of how local architectural traditions affect tourism. The typology for the exploration of this problem is a convention center/hotel in a building complex comprised of adaptive re-use and new construction. It is important for designers to know that cities must keep traditions of architecture - even as tourism increases and these traditions evolve - as they define the original attraction to the place or space. This give-and-take relationship between architectural traditions and tourism is a key to knowing the relevancy of design in response to tourism. This is necessary in helping to define how architecture should progress or evolve in high-tourist areas.

The narrative argues for the importance of the project in today's society and asks the questions necessary to continue researching. The project client is a private investor and the primary users are guests of the hotel, conference attendees, lecturers/presenters and staff at the administrative and support levels. Major project elements include conference space, hotel rooms with one or two beds, an atrium with a lobby and reception areas, a green roof/outdoor gathering space, a laundry room, kitchen and parking. Minor project elements include mechanical spaces, public restrooms, and storage. The project emphasizes that sensitivity to architectural tradition is necessary for the growth or evolution of tourism. The research and design phases will be documented on a basis concurrent with the progress of the project.

KEYWORDS

Architectural Traditions; Tourism; Relevancy; Convention Center; Hotel; Adaptive Re-use

2 PROBLEM STATEMENT

How do
LOCAL | ARCHITECTURAL | TRADITIONS
affect
TOURISM
?

STATEMENT OF INTENT

T TYPOLOGY

A convention center/hotel in a building complex comprised of adaptive re-use and new construction.

CLAIM

Architectural traditions indirectly 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.

THEORETICAL PREMISE | 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.

PROJECT JUSTIFICATION

The give-and-take relationship between architectural traditions and tourism is a key to knowing the relevancy of design in response to tourism. This is necessary in helping to define how architecture should progress or evolve in high-tourist areas.



THE PROPOSAL

THE NARRATIVE

This thesis explores the question of how local architectural traditions affect tourism. It is important for designers to know that cities must keep traditions of architecture - even as tourism increases and these traditions evolve - as they define the original attraction to the place or space. This give-and-take relationship between architectural traditions and tourism is a key to knowing the relevancy of design in response to tourism. This is necessary in helping to define how architecture should progress or evolve in high-tourist areas. Further exploration of this problem will be done through the typology of a convention center and hotel in a building complex comprised of adaptive re-use and new construction, located in the Ladies Mile Historic District of Manhattan in New York City, New York.

As one of the largest industries in the world, tourism describes a population of individuals temporarily moving from one place to another, usually toward an attraction. These individuals are in much higher need of accommodations than those native to the place being visited. Tourists are attracted by a 'place' that is different, new, even ideal. How does a designer remain sensitive to this need while keeping in tradition?

Hospitality is another of the world's largest industries and one of many subcategories of tourism: as the number of tourists increases or decreases, the number of accommodations increases or decreases, respectively. Designers must be aware of the physical and psychological needs of the tourist in order to more appropriately design for hospitality. How does a city lend itself to an architecture that will appropriately accommodate for all types of people in keeping with the desire for this architecture to be attractive?

Traditions in architecture are a large part of the groundwork of what makes a place attractive. New York City has one of the richest traditions in architecture with styles distinctive from district to district. As one of the most toured cities in the country, its distinctive districts and high-traffic areas have, over time, moved toward architecture that is more 'of the time' rather than 'of the tradition'. Is it possible to highlight architectural tradition in new or renewed construction without making it look dated or conformist?

With millions of people moving annually, a milieu of culture and experience moves, too. A response to this mixture is made tangible through architecture, though indirectly so. Through the series of needs and desires, architecture begins to be shaped by many experiences; the question, then, is whether it is appropriate for this new architecture to be considered traditional and, if not, it must be decided which point in the history of an architecture is considered its tradition.

Through this thesis, I intend to define how tourism and architecture may work together while keeping with tradition and relative attractiveness. To continue the growth of tourism in a city, it is important to emphasize an architecture that keeps with tradition - even as global architecture evolves - leading to design that is culturally and socially succinct.

THE USER

Hotel Guest – As the primary user, these individuals will expect the most out of the facility. As the ‘tourist’, the hotel guest expects nearly all accommodations he or she would have at home. Its expected occupancy levels will be slightly higher during weekends and in the summer. Long-term parking will be required for a small percentage of these individuals.

Convention Center Guest – Though the majority of individuals attending a convention will likely use the hotel accommodations, it is expected some individuals will commute or stay elsewhere. These individuals will expect accommodations in correlation to the conference. Short-term parking will be required for a small percentage of these individuals.

Administrative Staff – These individuals will be in the facility constantly, available to hotel and convention center guests at all times. It is expected that these individuals will commute by mass-transit, so very few parking spaces will be needed.

Lecturers/Presenters – These individuals will be the most short-term users, using the facility for anywhere from a short lecture to the duration of a conference. Short-term parking will be required for a small percentage of these individuals.

Support Staff – These behind-the-scene individuals will be on staff in the support of day-to-day functions, including but not limited to: housekeepers, kitchen staff, and maintenance crew. It is expected these individuals will commute by mass-transit, so very few parking spaces will be needed.

THE CLIENT

A private investor will be the owner and client of the hotel and convention center.

MAJOR PROJECT ELEMENTS

Conference Space

One major ballroom separable into two parts

Hotel Rooms

One-Bed and Two-Bed rooms

Atrium

Lobby and Reception

Green Roof/Outdoor Gathering Space

Laundry

For staff to wash bedding, etc.

Kitchen

Accommodations for banquets and room service

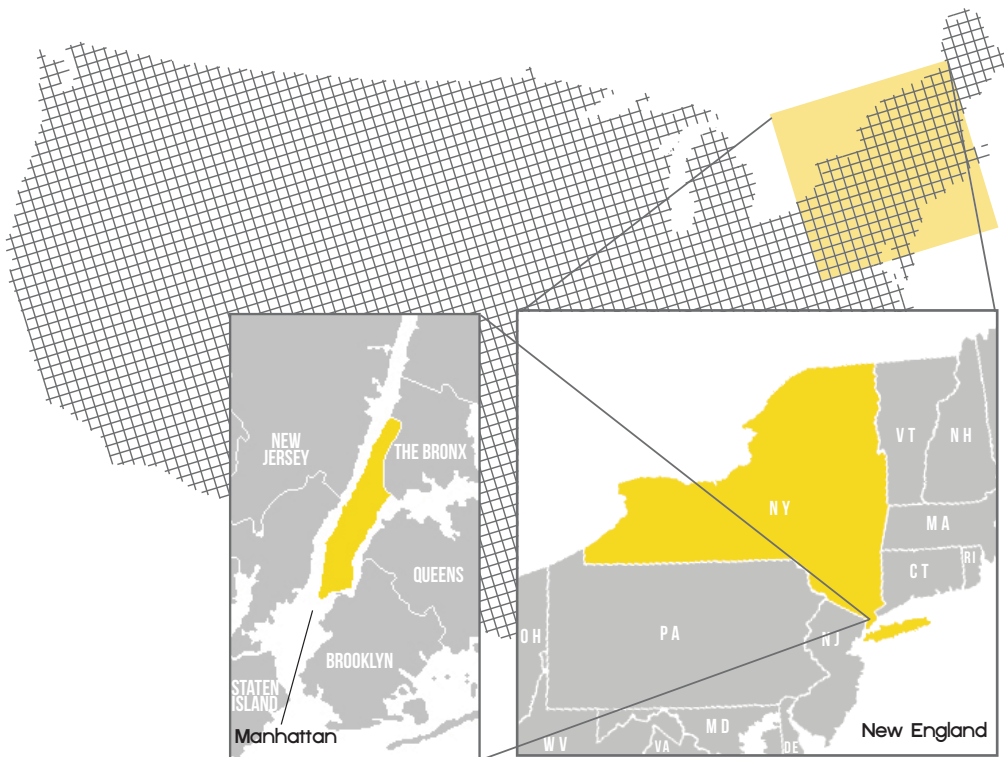
Parking

MINOR PROJECT ELEMENTS

Storage

Mechanical Spaces

Public Restrooms



USA | NEW ENGLAND

As some of the first land founded by European settlers in the 16th and 17th centuries, the states of New England have the strongest and most layered traditions in culture and architecture. Located between the Atlantic Ocean and French Canada, these states have become a crossroads for many distinct cultures.

MANHATTAN

Composed of five boroughs - Staten Island, the Bronx, Queens, Brooklyn and Manhattan - New York City is the crux between Long Island and the rest of the state of New York. As the first stop in America for many people immigrating to the United States, New York City became a melting pot for culture and experiences toward the end of the 19th century. New York City has a population of 6 million permanent residents, though nearly 14 million people are in the city each day. Manhattan is an island and the central borough with The Bronx to the northeast, Queens to the east, Brooklyn to the southeast, Staten Island to the southwest, and New Jersey to the West. The Hudson River and East River border Manhattan respectively

LADIES MILE HISTORIC DISTRICT

As stated in the *AIA Guide to New York* and as shown in the shaded area below to the right, the Ladies Mile Historic District - bordered by Broadway on the east, the Avenue of the Americas on the west, and 16th Street on the south with wandering connections - plays a large part in the history of fashion and manufacturing in Manhattan. West 23rd Street played its part in this as a strip of retail stores; the Avenue of the Americas was once labeled “Fashion Row” in this stretch of the city. The district remains architecturally significant (White & Willensky, 2010).



Base map taken from maps.google.com



FLATIRON DISTRICT

Within the Ladies Mile Historic District is the Flatiron District, located within the blocks around Daniel Burnham’s historic Flatiron Building - originally the Fuller Building - the result of the leftover space on the south crux of the crossing of 5th Avenue and Broadway. These blocks are known for their distinct architectural style and economic history. Located just east of Madison Square Park is the original Metropolitan Life Insurance Company building, an icon of New York City. This area is being developed further and newer construction is appearing. Just south of Madison Square Park is Rem Koolhaas’ “23 East 22nd St”, an apartment complex that shares no character of its surrounding architecture yet rises high into the skyline.

35, 39, & 43 WEST 23RD STREET

The proposed site consists of an empty lot that is currently used as parking as indicated by the space shaded yellow below and two pre-existing buildings - one that spans the depth of the block and another that spans half the block - as indicated by the dashed lines below. The building to the west of the lot is eight stories above grade; the building to the southeast is five stories above grade. West 24th Street is a three-lane one-way road that moves in the direction indicated by the arrows below; West 23rd Street is a four-lane two-way road as indicated by the arrows below.



PROJECT EMPHASIS

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.

PLAN FOR PROCEEDING

Continued research will be done based on the theoretical premise and unifying idea, the project typology, the historical context, a site analysis and programmatic requirements.

In continuing the development of this thesis, mixed methods will be employed in the research and recording of data, both qualitative and quantitative. Integration of this data will occur at several stages, concurrent with the project's progression. Data will be documented through sketches, digital drawings, photography, and the written word. A knowledge base will be furthered through research using both digital and printed forms of information. In the future site visit to New York City, polls and interviews will be conducted to gain the perspectives of both the local resident and the fellow tourist. All data gathered and information presented through this thesis will be from reliable sources.

SECOND YEAR STUDIO

Fall 2007 - Steven Wischer

A House for Tea - South Fargo, North Dakota

Boathouse - Minneapolis, Minnesota

A House for Twins - Downtown Fargo, North Dakota

Spring 2008 - Mike Christenson and Malini Srivastava

Casting Studio

A Study of Casa Gaspar, Spain

“Juxtaposition: A Gallery for Light in the Concrete Jungle”

Urban Mixed-use; Downtown Fargo, North Dakota

THIRD YEAR STUDIO

Fall 2008 - Cindy Urness

Center for Excellence - NDSU Campus, Fargo, North Dakota

Lake Agassiz Regional Library - Moorhead, Minnesota

Spring 2009 - Ron Ramsay

“Dissonance Entwined” - Boston Symphony Chamber Orchestra

Shaker Barn at Mt. Lebanon, New York

“Printing House Row Brewery” - Chicago, Illinois

FOURTH YEAR STUDIO

Fall 2009 - Bakr Aly Ahmed

“Skyrise: 150 & 151 Howard St.”

Highrise Project - San Francisco, California

Musical Instrument - KKE Project

Spring 2010 - Darryl Booker, Frank Kratky and Paul Gleye

Slum Redevelopment - Santo Domingo, Dominican Republic

Housing Redevelopment - Santo Domingo, Dominican Republic

FIFTH YEAR STUDIO

Fall 2010 - Steve Martens

Preservation Studio

St. Stanislaus Catholic Church - Perham, Minnesota

Fargo Laundry - Fargo, North Dakota

A thin vertical yellow line is positioned to the left of the title text.

THE PROGRAM

A horizontal band across the middle of the page contains a repeating pattern of the word "TRADITION" in a light gray font. The title "THE PROGRAM" is overlaid on this band in a large, bold, black font.

INTRODUCTION

To support the theoretical premise that “architectural traditions of a city are evident in even those places affected most by tourism, [and that] 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,” the following is the compilation of research done in the key areas of tourism - at the regional and global spectrum - and architectural traditions in response to critical regionalism and universality.

The research is also compiled as secondary support for the project justification, stating that “the give-and-take relationship between architectural traditions and tourism is key in knowing the relevancy of design in response to tourism...[which is] necessary in helping to define how architecture should progress or evolve in high-tourist areas.”

TOURISM

Tourism, though difficult to define according to many theorists on the subject, describes, at its foundations, a movement of person(s) to a place that is not considered 'home'. As Andrew Holden explains in *Environment and Tourism*, the industry of tourism is based on factors of economic and social processes that occur both in the environment of the tourist's originating place and the place this person is touring. Tourism is a "co-creation of tourists, entrepreneurs, and designers" and must be unified as such (Lasansky, 2004, p. xvi).

The tourist is categorized into four sub-sections, ranging from the camera-clad, fanny-pack wearing "Organized Mass Tourist" to the tourist-rejecting, destination-conforming "Drifter" (Holden, 2000). The term "traveler" is often used synonymously with "tourist" in attempt to reject the aforementioned image of the typical tourist. The word traveler is derived from the French "travail", meaning "work, trouble, torment" (Holden, 2000). Though the word now refers more to pleasure than labor, the rejection of the concept of the tourist sparked D. Medina Lasansky (2004) to ask if "mass tourism [is] less 'cultural' than elite tourism or [if it is] just a matter of...class prejudices" (p. xvii). Though the distinction between who is doing the touring is important at the cultural level, tourism caters to any and all who are willing - or forced - to spend time away from home.

Though it is neither tangible nor a creator of something tangible, tourism is an industry and must be approached as such. Its place as one of the largest industries in the United States is explained much more in the Historic Context section to follow, but part of this history is necessary in the exploration of the theoretical premise. Tourism evolved as roads and passenger rail spread cross-country, connecting places and people. It evolved even further as travel by air became a public function.

The United States government outlawed federal regulation of the tourism industry in 1996, effectively giving states the right – and burden – of tourism marketing (Beirman, 2003). Due to the more privatized approach, more time and effort can be spent on more significant attractions, significant here meaning highly-attended.

With a clientele with ever-evolving needs and desires, the tourism industry consistently faces many challenges. The biggest challenge is attracting people to a place. According to the distance decay theory, “demand for tourism attractions varies inversely with distance traveled,” meaning one will travel further to a place of higher attraction and vice versa (McKercher, 2002. p. 33). The means of attracting these tourists differs based on the environment and the type of tourist one intends to attract. Knowledge of society and culture is necessary in the stability of tourism as “the preferences of the tourists and how they are changing must be understood” (Lasansky, 2004, p. xvi).

What a space has to offer either tangibly or intangibly is the attraction; most tourists expect nothing tangible outside of souvenirs in the form of t-shirts, postcards or photographs, but these items seem to be necessary for tourism to sustain its place as an industry giant (Lasansky, 2004). Travel to a place is most often done with the intent to visit some culturally-sacred piece of building or landscape. With the exception of places like the Las Vegas Strip and New York City's Times Square, most highly-toured places were not built with a tourist consumer in mind (Lasansky, 2004). They were not meant to be the subject of photograph after photograph, though cities use this fortunate accident as an economic advantage.

The question of what tourism is today will often conjure images of beach-side resorts or mile-long cruise-ships. According to a poll, landscape, atmosphere, and cleanliness – all mentioned by approximately 40% of the participants – are the top-rated requirements for the ideal destination (Holden, 2000). Tourism, as evidenced through this poll, can be a means for a physical and mental escape in the form of relaxation, for “without spaces which cater so attentively [to the] need to relax and be entertained, we would suffer from more anxiety” (Chaplin, 1998, p. 8).

Holden's poll begs the question of where a city fits into the larger picture for tourism. Most larger, heavily-touristed cities lay claim to only pocket parks containing a few trees and a small square of grass and lay no claim to having a relaxing atmosphere or a clean environment. What characteristics of a city are tourists interested in, then?

Robert Venturi approaches the idea of city in *Learning from Las Vegas*, arguing that in order to achieve the optimum results of pleasure-zone architecture, the following must be included: “lightness, the quality of being an oasis in a perhaps hostile context, heightened symbolism, and the ability to engulf the visitor in a new role” (Venturi, 1972, p. 53).

The need for people to experience a place other than ‘home’ is the foundation for tourism, whether this place be touched or untouched by human influence in any extreme (Holden, 2000). No matter the destination, though, it is apparent that tourists seek ideality in place. Pop culture and the media idolize popular places, making them ideal as tourist traps. The image portrayed in these ways is the image the tourist expects to find; it is the authenticity of place that is attractive to tourists, not the reality of place (McKercher, 2002). In the instance of New York City, the tourist tends to seek highly publicized regions like Times Square and Broadway; it is the rare tourist – more likely a traveler – who gets the opportunity to really interact with the fabric of the city.

ARCHITECTURAL TRADITION

Architectural traditions are a matter that can be scaled from the smallest of detailing – localism – to a more global umbrella – universality. Though Alexander Tzonis and Liane Lefaivre first used the phrase “critical regionalism”, Kenneth Frampton really started the conversation on architectural traditions and universality. He argued that nothing is truly specific or unique; all ideas have already been used, and the world of design is headed toward a milieu of sameness.

Though Modernism effectively changed how architects and designers portray history in architecture – if portrayed at all – local and regional traditions are still richly present across the globe. Johani Pallasmaa is a forerunner in the writings on tradition and history in architecture, arguing that “any meaningful creative work must be rooted and judged in a continuum of culture and in the specific discipline of craft” (Pallasmaa, 2007, p. 105).

Venturi, in his writing on Las Vegas, believed the move toward modernism and universality was a history of traditions in itself. Though he argued that the then-Modern architecture lacked any sort of allusion or nod to the architectural past, he believed that the choices of modern architects – “preoccupation with space as the architectural quality [causing] them [to] read the building as forms, the piazzas as space, and the graphics and sculpture as color, texture, and scale,” for example – were pages in the history of architectural traditions (Venturi, 1972, p. 53).

These questions must be asked, then: which architectural elements are considered to be a ‘tradition’ in history? Is it possible for a place to have a regional tradition if its history proves that greatly-varying styles have been present? Pallasmaa, 35 years after Venturi theorized on Las Vegas, claims “architectural history is often seen as a cavalcade of styles amid varying concepts of architectural beauty” (Pallasmaa, 2007, p. 105). It is the sum of the moments in history that creates the traditions of architecture; it is not whole without each of its constituent parts.

Architectural tradition is rooted deeply in socio-political and economical foundations. A history of building material, construction methods and ornamentation is greatly affected by the condition of the city or region in relation to time (Canizero, 2007). The progress and regress of architecture and its local traditions are a direct reflection of culture at the regional and global levels.

Because “architecture is an art essentially based on... collaboration with history and the wisdom that it possesses,” the use of architectural traditions is vital in the continued success of architecture (Pallasmaa, 2007, p. 106). Since the early 1980s, the writings and conversations of universality have easily dominated the field of architectural theory and practice.

To remain current, regionalism is now defined loosely as the “preeminent discourse in architecture that focuses on design in terms of particularity and locale” (Canizero, 2007,). The experience of the site and culture in relation to time are the experiences necessary to understand a current classification of regionalism; this by no means tells the storied past of architectural tradition, though often pieces are present.

Now that society is well into the 21st century, the fast paces of technology have begun to standardize the world in everything from lifestyle to values. Pallasmaa believes it is necessary to continue with the ethical duties of architecture, to “resist the erosion of cultural, perceptual, historical, and human quality” (Pallasmaa, 2007, p. 106). Directly relating this to architectural design is the current challenge, and many warn against the potential extremes it could cause. Sarah Amelar, in the 2006 edition of *Architectural Record*, stated that “going too far with eclectic design could lead to a Disneyland, but being too conservative lands you in a corporate hotel,” for example (Amelar, 2006, p. 129)

It is necessary to understand the potential consequences of the extreme use of architectural traditions in design. As Pallasmaa states, “the true perspective of architecture is always beyond architecture as an artifact or anesthetized object – the perspective is one fundamentally reliant on a deeper history and culture” (Pallasmaa, 2007, p. 105). All architectural tradition was created during a “present”, and it is important to remember that the current “present” becomes the “past” almost instantly. History was necessary in creating the present, and the mark of the zeitgeist is necessary for the future. Architectural traditions are a never-ending fractal, each inspiring the growth and evolution of the regionalism of architecture.

SUMMARY

The nature of the topics of tourism and architectural traditions is more qualitative than quantitative. Resources on the subjects proved to most commonly be theories and commentaries of both solo work and group work. Though current information seems endless on the topic of tourism in relation to any category – economics, politics, and society, to name just a few – the writings of architectural traditions, like the topic itself, are none too many. Regionalism and vernacularism, two sub-topics of architectural tradition, are the current buzzwords when dealing with architectural history and these topics will be taken into further consideration upon project development.

Research was done primarily on the topic of tourism. Focus was on understanding the need for the tourism industry, and emphasis was on discovering the psychology behind the need to experience place outside of the “home”. The effects of tourism on New York City proved to provide much insight into how tourism thrives. Because the city is one of the top destinations both domestically and internationally, it offered many cases of tourism and hospitality.

Beyond tourism, extensive research was done on the theories of architectural tradition, looking briefly into vernacular architecture and extensively into regionalism and universality. Much work was done in the Flatiron district to capture distinct remnants of architectural traditions around the site to be used further in the project development.

The research provided much support for the theoretical premise, and little was found to counter it. Venturi and Pallasmaa have contributed greatly to the world's theories on architectural tradition, which provided an outstanding base for the justification of the project. Though tourism is relatively cut and dry, many theories on post-September 11th tourism – discussed further in the Historical Context section of this thesis – gave insight into the current expectations and desires of the tourist.

Though the topics of regionalism and universality have lasted nearly 40 years, their relationship with tourism has yet to be published. It is exciting to put together the theories behind the influences of tourism based on architectural traditions. It will be even more exciting to study the effects of a design on the site and in the district surrounding it.

HOTEL LA PURIFICADORA

Puebla, Mexico
Legoretta + Legoretta



EAST HOTEL RESTAURANT

Hamburg, Germany
Jordan Mozer & Associates



SWITCH BUILDING

New York City
nArchitects



1. *Hotel*
2. *Convention center*
3. *Sculpture park*
4. *Shopping mall*

HOTEL LA PURIFICADORA

Puebla, Mexico
Legoretta + Legoretta



The Hotel la Purificadora in Puebla, Mexico is a “High Modern and ultra glamorous” hotel designed by the firm of Legorreta + Legorreta with Serrano Monjaraz Arquitectos. The hotel blends “Modern, vernacular, and historic influences” while occupying “the remains of an 1844 stone-walled factory where water was bottled and purified for ice” (Stephens, 2007, p. 140). The historic district of the city of Puebla – about 80 miles south of Mexico City – has been named a World Heritage site by UNESCO. The architect teams worked with Grupo Habita, an “adventurous boutique hotel operation in Mexico City” (Stephens, 2007, p. 140).

La Purificadora contains 12,680 gross square feet with 26 rooms, which follows Legoretta’s wish to “maintain the roots of history and culture, yet be contemporary” without giving into the concept of the “fashionable” hotel. The project cost \$5,116,600 and was completed in May of 2007. The hotel sits in a complex of urban fabric, itself being the heart between the Spanish Colonial San Francisco Church, a convention center, sculpture park, and a new shopping mall (Stephens, 2007).

SIGNIFICANCE

The study of the Hotel la Purificadora is important for typological research in its composition as an existing one-story building from 1844 and its addition of three stories above. The project architects were sensitive to address issues of architectural traditions in the region of Mexico in which Puebla is located. Older parts of the building were recycled as finishes on all levels and as building materials for the three more contemporary floors above. Though these materials were used in non-traditional ways – recycled flooring was used to enhance the entry-way columns, for example – they give nod to the tradition of regional materiality.

The “manner in which the architects pay attention to current-day technology” is evident in the “combination of old, historic materials with glass window walls set with stainless-steel frames and glass-enclosed balconies” (Stephens, 2007, p. 144).



- 1. Entrance vestibule
- 2. Reception
- 3. Library/lounge
- 4. Restaurant
- 5. Lobby/patio
- 6. Grand stair
- 7. Event spaces
- 8. Kitchen
- 9. Guest room
- 10. Bar/lounge
- 11. Pool
- 12. Exercise room



ANALYSIS

The existing building - that which composes the first floor of the building - is both a timberframe and loadbearing masonry wall structure on a skewed grid. The existing columns were reinforced to support the loads of the three additional floors above. These three floors follow the same floor outline and grid pattern. Spatial composition on all floors is based strongly on the grid created by the structure. Spatial quality is repetitive in the hotel rooms on the second floor and restaurant space on the main floor. The main courtyard, as evidenced on the third floor plan, brings a void to the otherwise completely massed building form. The hotel corridors are completely closed to allow privacy for the courtyard and optimal view opportunity for the hotel room balconies. The hotel rooms are very open and clean-lined.

Legorreta + Legorreta used a palette of materials to showcase the rich traditions of architecture in the Spanish Colonial neighborhood, as evidenced by the dark volcanic rock stairwell, the old timber beam column finishes, and the very traditional stonework of the upper facades. A more contemporary palette is introduced to the overall mute palette of color through the use of stainless steel, glass, and a deep purple color in the furnishings.

CONCLUSION

The Hotel la Purificadora strengthens the concepts presented in the theoretical premise. The use of the existing fabric of architectural traditions as a foundation of design proves to give the hotel its distinction and attraction. It shows that architectural tradition may be used as a design tool to strengthen tourism. It is arguable that guests do not visit Puebla for the sole purpose of seeing the architecture of the hotel, but its allusions to the neighborhood's traditions make it a milestone for a new age of tourism in the city. The showcase of traditional building styles and materiality re-emphasizes the character of the city; this city - that which first attracted travelers due to its own character of architectural traditions - has another source of attraction - the Hotel la Purificadora.



All Hotel la Purificadora images from: Architectural Record; October, 2007

EAST HOTEL RESTAURANT

Hamburg, Germany
Jordan Mozer & Associates

The East Hotel Restaurant in Hamburg, Germany is a “cutting-edge yet ludic transformation of a brick iron foundry” designed by Jordan Mozer & Associates. Mozer used a series of “animated forms and quirky design aesthetics [that] are unlike anything else found in Hamburg – either old or new” (Heydari, 2005, p. 146) in contrast with the architectural historic brickwork of the existing foundry. Mozer collaborated, for a second time, with Hamburg-based restaurant-bar group Gastro Consulting.

The East Hotel Restaurant contains 250 restaurant seats, 7 bar seats, 20 lobby bar seats, 50 ‘Smirnoff Lounge’ seats, and 33 ‘Beanbag Lounge’ seats. The hotel boasts 77 guest rooms, and the restaurant caters to non-guests as well as guests of the hotel. The project was completed in November of 2004. The hotel and restaurant are located just off the city’s Reeperbahn red-light district, two blocks from the club where the Beatles got their start (Heydari, 2005).

SIGNIFICANCE

The study of the East Hotel Restaurant is important for typological research in its function to bring non-tourists to the building. Though the complex contains office buildings on either side, hotel rooms adjacent, and conference space above, it is the restaurant that uses the traditions of regional architecture as a focal point bring people in.

Mozer excavated the foundry to a greater extent than Legoretta did with the Hotel la Purificadora. The restaurant at the East Hotel is more a nod to a past than a reenactment of it as the designers used more contemporary and organic forms to fill and finish the spaces of the restaurant, bars, and lounges. Mozer's desire for a "contrast between old and new" is obvious in the "painstakingly retained...foundry shell" (Heydari, 2005, p. 146).

Jordan Mozer's concept for the interior spaces "began by scanning electron microscope photos of living organisms" (Heydari, 2005, p. 149). The stark white plastered, curved masses redefine the otherwise rigid, bricked voids of space that define different spaces. Because of Hamburg's always-drizzly weather, almost all lighting is active, though original stained-glass windows give the restaurant space a more dynamic light quality.



- 1. Lobby
- 2. Registration
- 3. Bar
- 4. Restaurant (below)
- 5. Beanbag Lounge
- 6. Garden (below)
- 7. Guest room
- 8. Smirnoff Lounge



ANALYSIS

The East Hotel Restaurant is the only part of the East Hotel complex that uses an existing building. The original structure has a very strong perpendicular grid as defined by free-standing and bearing-wall-embedded columns. The structure is masonry-based and gives nod to the historical use of brick in weather-torn Hamburg. The main restaurant seating area is the largest space and is centralized in the old foundry building. On either side of the restaurant sit two spaces identical in shape though dissimilar in quality in order to fit the needs of the Beanbag Lounge and the Bar. The building to the west is of new construction, and its first floor houses the lobby and registration room to the restaurant. The new building follows the original building's lateral grid, but differs from the longitudinal. The two spaces created by this new grid are identical in shape, but differ in quality as characterized by their specific programming needs.

Though housed in an existing building, the main restaurant area and its accompanying lounges are not strict to a history of spatial organization or building method.

CONCLUSION

The East Hotel Restaurant is an excellent study of the hotel restaurant typology in relation to a re-used structure. Though Mozer was much less sensitive to the existing fabric of architectural tradition, the study presented opportunity for the introduction of a more contemporary interior aesthetic that goes beyond the concept of preservation.

The interior and exterior speak on different terms: while the interior looks to serve a younger crowd with its bright colors and organic forms, the exterior showcases the existing architecture. The design exemplifies the concept that architectural tradition is most important to follow, evidenced in the fact that the hotel itself is placed behind the original foundry building in which the restaurant now exists.



All East Hotel Restaurant images from:
Architectural Record; November, 2005

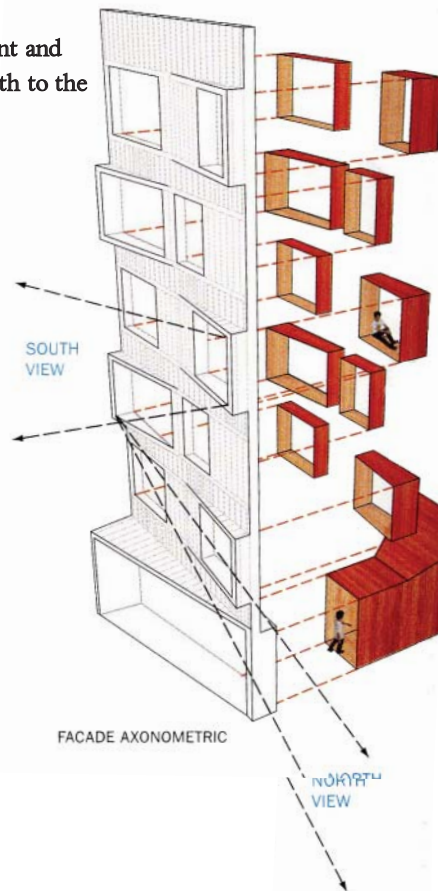
SWITCH BUILDING

New York City
nArchitects

The Switch Building in New York City, New York is a seven-story apartment building and gallery that “captures the spirit of the times...[as it] switches views, cladding, and balconies back and forth.” The project was designed by nArchitects partners Eric Bunge, AIA and Mimi Hoang. The building “shows how a modest insertion in a changing streetscape can accomplish the binary task of looking both backward and forward” (Pearson, 2008, p. 121).

The Switch Building is only 25 feet wide, but its 15,000 square feet contain a main-level gallery at 2,700 square feet, 4 one-level apartments at 1,450 square feet each, and a two-story penthouse at 2,100 square feet. The project cost \$4 million and was completed in December of 2007. The project is in Manhattan’s Lower East Side, at 109 Norfolk Street, just a block east of the famous Essex Street Market. The area is marked historically by the large number of immigrants seeking inexpensive space for both living and working (Pearson, 2008).

A gallery storefront and windows give depth to the front facade.



SIGNIFICANCE

The study of the Switch Building is important for typological research in its function as new construction located on a former tenement site in New York City. Though the building serves to provide permanent residence rather than temporary residence, it is a good study on using an empty, narrow site in an area that has a very strong pre-existing culture of design.

Though much larger than a historic New York City tenement – typically 200 to 300 square feet – the 2-bedroom, 1,450 square foot apartments are more suitable to the current desire for space and luxury of both apartments and hotels. The “switch” effect gives the street-façade depth “just as bay windows and fire escapes do for the old buildings in the neighborhood.” This small nod to architectural tradition is necessary for this otherwise ultra-contemporary building (Pearson, 2008, p. 121).

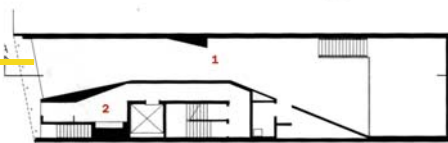


- 1. Art gallery
- 2. Building lobby
- 3. Bedroom
- 4. Kitchen
- 5. Living/dining
- 6. Penthouse

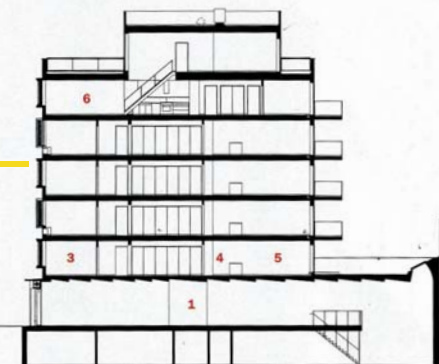


TYPICAL FLOORS

0 10 FT.
3 M.



FIRST FLOOR



SECTION A-A

0 10 FT.
3 M.

ANALYSIS

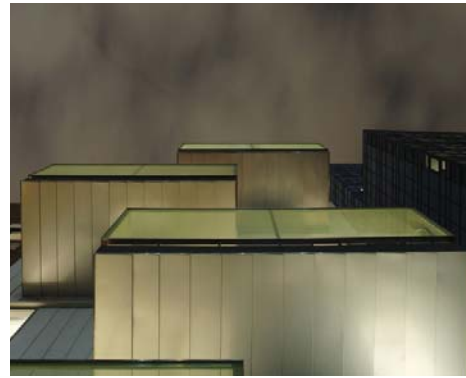
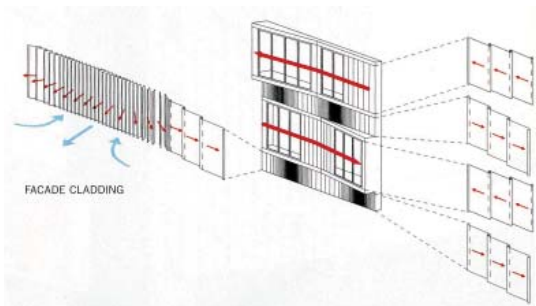
The Switch Building is completely new construction, built with a steel frame and finished with gypsum on the interior, and a more complex metal cladding on the exterior. There is no evident grid in the building as there is no need for any interior columns. Each of the non-penthouse apartment floors has identical special layout, with the exception of where the “switched” bay windows protrude. The apartment floors can be split into thirds spatially to define the sleeping quarters, bathroom, vertical transportation and circulation, and living and kitchen areas. The first-floor gallery space is less rigid, allowing for a separation between the public and private. The “switch” effect is evidenced through façade-specific cladding orientation and the back-and-forth placement of bay-windows on the front and the balconies on the back. (Pearson, 2008)

The materiality throughout the space does nothing to address the existing neighborhood of the Lower East Side. The use of metals gives hint of a more industrial age of the city, while the dark woods of the first-floor gallery space are reminiscent of a more upper-class age. Because it is bookended, all opportunity for natural light comes from the front and back.

CONCLUSION

The case of the Switch Building is primarily to study how to design living quarters in a narrow, long site in New York City. Though it does not exact the theoretical premise, the subtleties of allusion to architectural traditions of the Lower East Side are apparent – the switch effect as traditional fire escapes of tenements and bay windows of brownstones, for example. The cladding material may be much more industrial than is typical of the Lower East Side, but it alludes to the regional traditions of different parts of the city – perhaps the corrugated peak of the Chrysler building dozens of blocks north.

Its function as a gallery is a means of attracting people in itself, though its contrast to its neighboring streetscape does much to bring a different group of individuals to the area.



All Switch Building images from: Architectural Record; June, 2008

SUMMARY

The three projects examined – the Hotel la Purificadora in Puebla, Mexico; the East Hotel Restaurant in Hamburg Germany; and the Switch Building in New York City, New York – are prime cases to study the theoretical premise that 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. The theoretical premise was not changed by the case study analyses but merely examined through different means. These different examinations will help to define the solution of the hotel and convention center in both the adaptive re-use of the existing buildings and the new construction.

Primarily, each of the projects was chosen because it represents a component part in the whole of the proposed hotel and convention center. While the Hotel la Purificadora covers the most ground in terms of programming to help define spatial organization and volumetric massing, the East Hotel Restaurant and Switch Building help to define specifics of a hotel restaurant and the living quarters of a tenement lot, respectively. Secondly, the three projects were selected based on specific items unclear in the theoretical premise and its supporting evidence.

The Hotel la Purificadora represents the hotel – including a rooftop exercise area and swimming pool, neither of which is included in the programming of the proposed hotel and convention center – as a product of adaptive re-use and new construction above; the attention to regional and local architectural traditions set it apart from the East Hotel Restaurant and Switch Building.

The East Hotel Restaurant, while also a product of adaptive re-use, exhibits a much less sensitive approach to regional or local architectural traditions. It is important for the study to look at the subtle hints of history under the oversized, organic forms; this collaboration of materials and mass-to-void spatial quality gives the theoretical premise a different layer, one that explores how a mix of architectural tradition with contemporary design can influence the traffic of tourists and locals alike.

The Switch Building was chosen because of its specificity to the site of New York City. Though in a different part of Manhattan, the two districts developed simultaneously to fit different groups of people; though the Lower East Side developed to house immigrants with low-paying jobs and limited space-requirements and the Ladies Mile District developed to house a more “upper-crust” society, both districts had similar zoning regulations upon development, cutting blocks into lots roughly 25 feet wide. The Switch Building, though chosen originally for its specific site size, proved to showcase various nods to historical traditions without being blatantly traditional. This gives an even different layer to the idea of the theoretical premise: new construction with allusions to architectural traditions used to bring more people to the area, with tourism at its foundation.

Though different in almost all aspects, the three case studies came together in a series that very effectively defines the proposed hotel and convention center in both programming and design development. The theoretical premise is, if anything, stronger due to the development of the series, and it provides new opportunity for further research.

INTRODUCTION

The thesis topic – as based in a historical setting – has never been more relevant. The global economy changes daily and the industry of tourism is under constant scrutiny, most currently in the post-September 11 years. Because of the ever-changing ideas of tourism – a variable – and its relation to architectural traditions – a constant, in the scheme of things – the thesis sets itself up in the form of science or mathematics. Because architectural traditions are constant, it will be easy to use them in the study of changing tourism ideals and standards.

The following pages are the development of a more specific study of tourism in relation to New York City as well as the development of the study of architecture traditions of the Ladies Mile Historic District and the surrounding Chelsea and Flatiron districts. The history of these areas in both tourism and tradition vary greatly from Manhattan’s other districts and even more greatly from the rest of the country and world.

TOURISM IN RESPONSE TO 9/11

The history of tourism – as described in the research on the theoretical premise – is complex; its beginning is uncertain and evolves as rapidly as technology. In 2000, it was estimated that tourism was responsible for just over 10% of jobs in the United States. Pre-September 11th, NYC brought in 37.4 million people domestically and internationally a year; annually, these tourists spent \$17 billion in the city (Beirman, 2003). The attacks on the World Trade Center halted travel globally, hurting the tourism industry significantly.

It took much time and money to re-strengthen the tourism industry; it is unknown whether a true recovery will ever exist. New York City's tourism sector, with the help of then-mayor Rudolph Giuliani's plea to embrace the Big Apple, has re-strengthened, recognizing current trends in hospitality needs and desires. In terms of the hotel, the trend was formerly a cycle of "mass tourists seeing the sights...willing to stay in uniformly standardized hotels." The current trend is a "more sophisticated, educated, and affluent breed looking for a variety and authenticity in their accommodations" (Stephens, 2004, p. 138). Component parts of the modernly idealized hotel have evolved, too. As far as the hotel restaurant goes, "the challenge now is to create restaurants that impress without knocking people out or resorting to design tricks or tics" (Pearson, 2005).

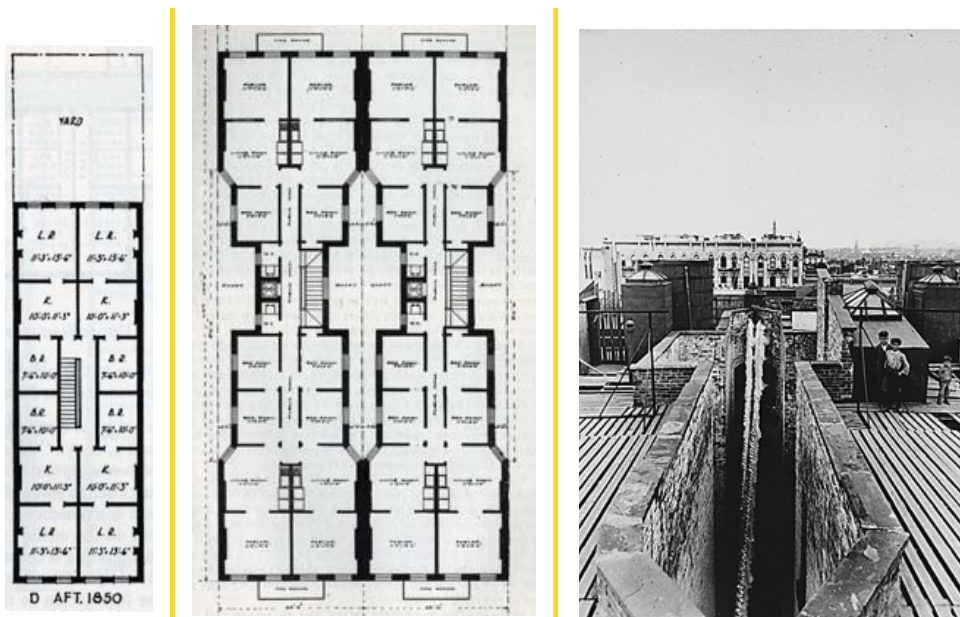
TENEMENT BUILDINGS IN NYC

Because of New York City’s lengthy history involving the immigration and settlement of tens of millions of people, the development of property is like nothing seen elsewhere in the United States. The character of block size was developed in the late 1600s when the land was first founded, but lot zones in the Chelsea and Flatiron districts were divided around 1830 by Clement Clarke Moore (Goldberger, 1979).

Starting in the Lower East Side and moving north through Manhattan, tenement buildings became the standard for housing for low-wage-earning families in the 1860s. Tenements were usually five to eight stories and covered an entire 25’ x 100’ lot. The average room was 11’ x 13’ and due to the lack of outer walls, most bedroom spaces had no natural light access. Quickly, the rectangular form of the tenement was altered: by “pinching” the longitudinal walls inward in a stepped pattern, rooms were given very narrow slits of windows. The resulting voids created light corridors between tenements, often including windows for 20 to 22 families in one shaft. Though the slits of windows served as a means of ventilation, very little natural light actually reached spaces below the top floor (Dokart, 2003).

Because there was very little legislation on tenement buildings, this style continued to be used late into the 1870s. *House and Garden* magazine wrote that “the dumbbell block is perhaps the worst type of tenement ever allowed in a modern, enlightened community, [and] the halls and ten of the fourteen rooms on each floor are dark and ill-vented” (Dokart, 2003). Reformers – often of higher class and no direct experience living in these tenements – worked to pass legislation on the abolishment of tenement construction, which passed in 1897. From 1897 to 1901, this law was the only one that existed requiring any sort of building code for space requirements. The year 1901 marked the introduction of legislation mandating minimum room size, window size and placement requirements, and requirements for larger light shafts (Dokart, 2003).

The images below capture the historic tenement buildings across lower Manhattan. The floor plan on the left is an apartment building circa 1850; note the lack of windows on the interior eight rooms and stairwell. The floor plan in the middle shows the evolution of the tenement into the dumbbell shape; note the lack of access to the light shaft created between the two buildings.



Images from: http://ci.columbia.edu/0240s/0243_2/0243_2_s1_2_text.html

LADIES MILE HISTORIC DISTRICT

The Ladies Mile Historic District is the gray-area district between Chelsea and the Flatiron District. With very little publication and a general disregard for its significant architecture, the Ladies Mile Historic District really is a storied area of architectural tradition. As stated previously, Chelsea and its surrounding streets were divided by Clement Clarke Moore around 1830. The Broadway-bordered district developed slowly in the early 1800s, serving mostly as residential units for a more upper-crust society (Goldberger, 1979). The district received acclamation in 1862 – just as tenement buildings began to appear across lower Manhattan – when A.T. Stewart moved his department store to 9th Street. The building was a “large, white Venetian cast-iron palace...near Grace Church”. (History of Ladies Mile District, 2010)

Because it lies primarily in manufacturing and commercial zones, the Ladies Mile Historic District currently serves a more commercial purpose, one that lacks in the residential-fielded Chelsea and Flatiron districts. The district lacks a real historical presence – the only notable historical significances are the birth of Edith Wharton on 23rd Street, just across the street from the site, and the residence of writer Gertrude Stein, who referenced the district regularly in her work. Though historically lacking, the presence of strong architectural tradition sets the district apart from the rest of Manhattan.

Though the traditions of architecture in the district began in 1862 as Stewart’s department store famed the district and continued to develop significantly, Daniel Burnham’s Flatiron Building set the standard for the area by idealizing the concept of tradition in architecture. According to the Ladies Mile District Historical Society, *Architectural Record* reviewed the work at its completion, claiming it as “quite the most notorious thing in New York [attracting] more attention than all the other buildings now going up together.” The report highlighted the use of material and detail, specifically its “exquisite terra cotta ornament... [that] helped [Burnham’s] skyscraper to fit harmoniously into a vista of lower buildings.” The construction of the Flatiron Building made public the architectural traditions of the district and set a standard for further construction throughout Manhattan.



Photos taken by Matthew J Friesz; November, 2010

PROFESSIONAL

To use my knowledge and research to effectively influence how tradition-rich buildings are adaptively re-used. With an average of 50% of construction involving existing buildings, it is important for architects to understand the importance of regionalism in architectural tradition.

To produce a project that is worthy to showcase in my portfolio. The year-long project showcases ability at the professional level and is sure to be a foot-in-the-door for internships and graduate schools.

To promote tourism and hospitality architecture in the Flat Iron district of Manhattan. The northern belt of lower Manhattan is rarely on the tourist's checklist and hardly makes an appearance in travel books; its rich culture and strong-tradition architecture reflect a part of New York that is disappearing at a rapid pace, a part of New York that is necessary in understanding why the city thrives today.

ACADEMIC

To produce a successful project that can be a catalyst for conversation and a milestone of my education. Because the thesis is completely student-compiled, its inclusion in the portfolio showcases the compilation of my entire education.

To gain further knowledge on codes, building assembly in regards to adaptive re-use, and programming in regards to hospitality architecture. Though this list could go on, building a stronger foundation of knowledge in these areas is pertinent to this specific thesis.

PERSONAL

To understand architecture in a city completely different than Fargo, North Dakota. For many of the reasons discussed in this thesis, New York City is the perfect destination for the study and construction of city architecture.

To establish connections in New York City. Because the area is desirable for my future, networking with professionals and students in the city is important for finding work.

SITE NARRATIVE

Because of its proximity in the Ladies Mile Historic District – the crux between the Flatiron/Gramercy Park District and Chelsea – of New York City, the site boasts a high quality of architectural tradition. New York’s soaring skyline makes it impossible to forget one is in the middle of the country’s most dense urban fabric. The site on west 23rd St finds itself between the Hotel Chelsea – at one point the tallest building in New York – just a few blocks to the west and the former Metropolitan Life Insurance building, the Flatiron Building and One Madison Avenue – the super-modern, out-of-place condominium by the Office for Metropolitan Architecture – just half a block to the east, all bordering Madison Square Park.

The views on the journey to the site are like a post-card lost in time, rooted somewhere in the early 1900s, with the exception of the superimposition of OMA’s 2009 addition. Though distinctly traditional, the site’s surroundings include many restaurants, a Home Depot, and at least one Starbucks – no Manhattan block is complete without one. Though modern uses have attempted to gentrify century-old buildings, the distinctions of tradition are evident in original detailing, ornamentation and structure.

It is most appropriate to approach the site from 23rd Street, as the parking lot is closed from the 24th Street entrance. 23rd Street is one of the few two-way streets in lower Manhattan and, as such, is wider than 24th Street. The site on 23rd Street is approached by either 6th Avenue from the west or 5th Avenue from the east. The Orange, Red, and Blue subway lines stop one, two, and three blocks west from the site on 23rd Street, respectively; the Yellow and Green subway lines stop one and two blocks east from the site on 23rd Street, respectively. The Blue 23 bus line runs past the site along 23rd Street, and many other bus lines run along the avenues in either direction, north or south in accordance with the flow of traffic. Though the avenues of Manhattan seem to disappear into the distance endlessly, the streets – because of their great block length – create different pockets of culture and traditions through architecture. West 23rd Street almost feels like a different city.

The existing building on the west portion of the site is eight stories tall, the average building height in any direction for several blocks. The existing building on the east portion of the site holds its own at only five stories, though a taller floor-to-ceiling height gives it more presence. The parking lot, as it is now, receives very little daylight as it is bookended by the surrounding buildings.

Drastic shadows are cast by the bookending buildings, and the buildings to the south take any potential direct sunlight. The north portion of the parking lot is lit minimally when the sun is directly overhead. The light shafts of the existing buildings on either side of the lot pay homage to the traditional tenement-style building method of the late 1800s and exist merely to fit code, requiring a view and a means of ventilation.

The streets of Manhattan can be equated to canyons as they are surrounded by seemingly infinitely tall cliffs of buildings. These cliffs create very strong wind tunnels in the canyons of streets; the direction of wind is not important, but the intensity is increased exponentially.

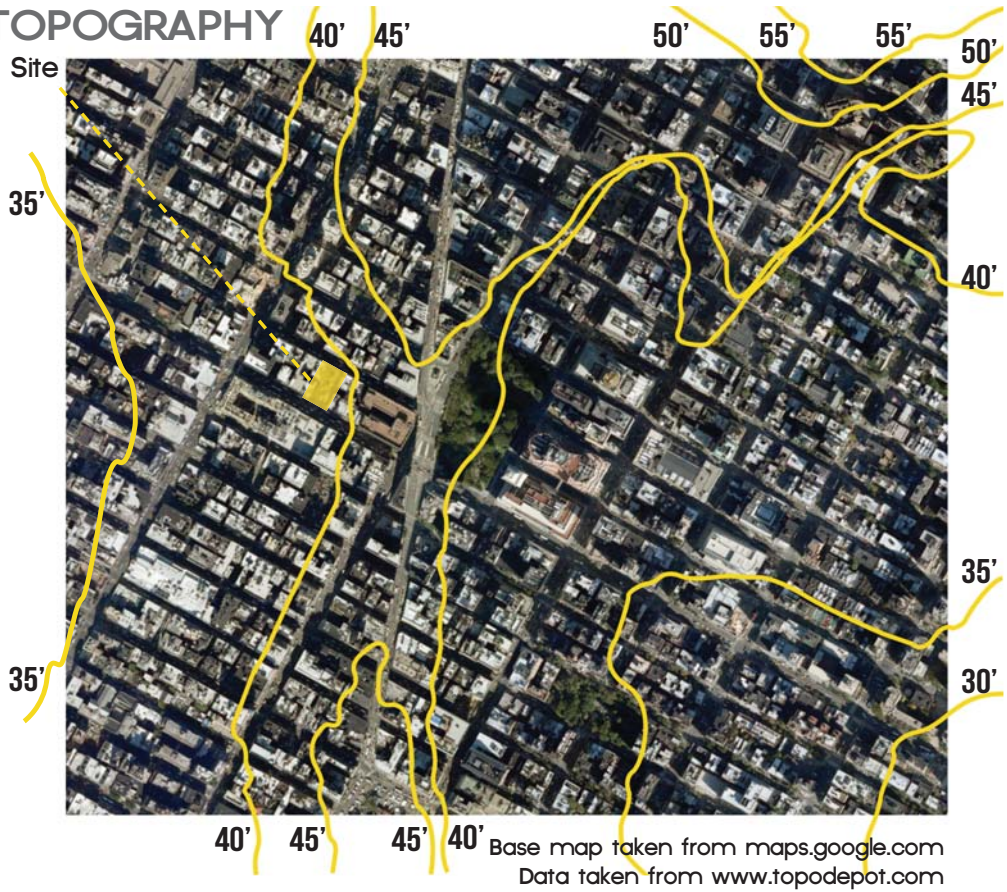
The building on the west portion of the site – the Castro Building at 43 West 23rd Street – currently serves retail, commercial and academic purposes. The first floor is home to Huffman Koos Furniture Gallery; the 23rd Street side boasts a floor to ceiling storefront window while the 24th Street side is a boarded-up receiving garage. The upper floors serve as office space for the Girl Scouts as well as classroom space for the graduate division of Touro College’s School of Education and Psychology.

Because of its function as a private parking lot, the empty portion of the site was accessible for mere minutes, with permission of the valet under the promise to not touch any of the cars. Without this permission, the extent of the light shafts would not have been revealed, as they are nearly impossible to see from either 23rd Street or 24th Street. These present true potential in the future designs of the project, as some of the windows are part of the project buildings and others are part of the non-project buildings.

The building on the east portion of the site is of less regard in both size and contents. According to the New York City Geographic Information System, the building contains four residential units, and according to a sign posted on the front of the building, there is office space for rent. An Asian gift shop currently occupies one half of the ground floor retail space while the other half remains vacant.

West 23rd Street exists as a vein of the city that never sleeps; in the spirit of this, the site is bustling with people, whether it is rush hour or some hour in the middle of the night. It is a very safe neighborhood because of its high pedestrian traffic, and the upkeep of building maintenance is very apparent, with the exception of graffiti-marked newspaper stands and alley walls – true characters of the Manhattan streetscape.

TOPOGRAPHY



SOIL ANALYSIS



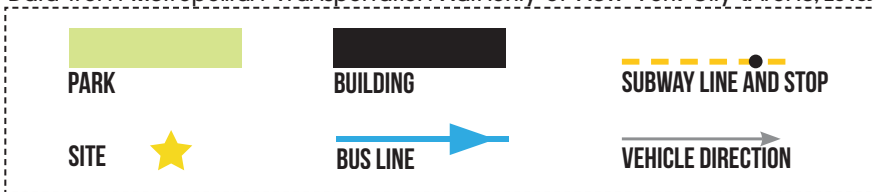
- Pavement & Buildings
- Outwash Substratum
- 0 to 5 percent slopes
- 8123 acres

Base map taken from maps.google.com
Data taken from http://www.nycswcd.net/files/RSS_postermap_200dpi.pdf

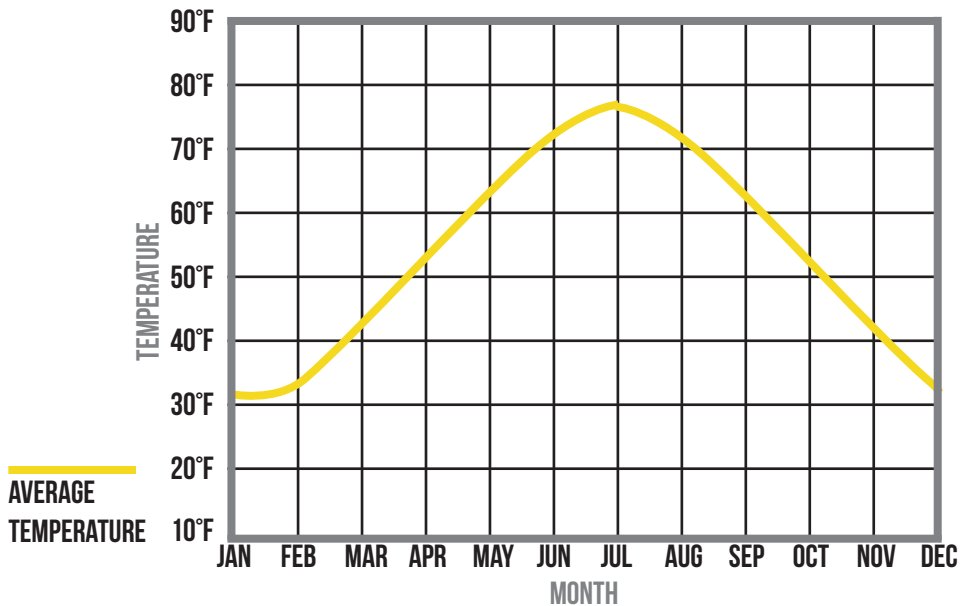
TRANSPORTATION STUDY



Data from Metropolitan Transportation Authority of New York City (Pirone, 2010)

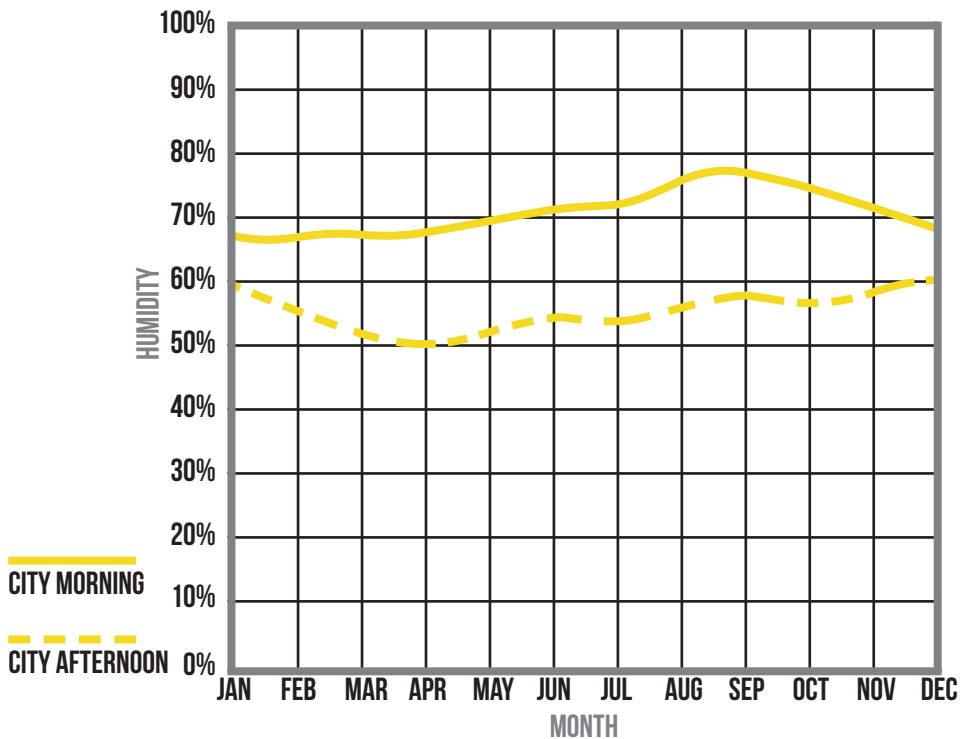


AVERAGE TEMPERATURE



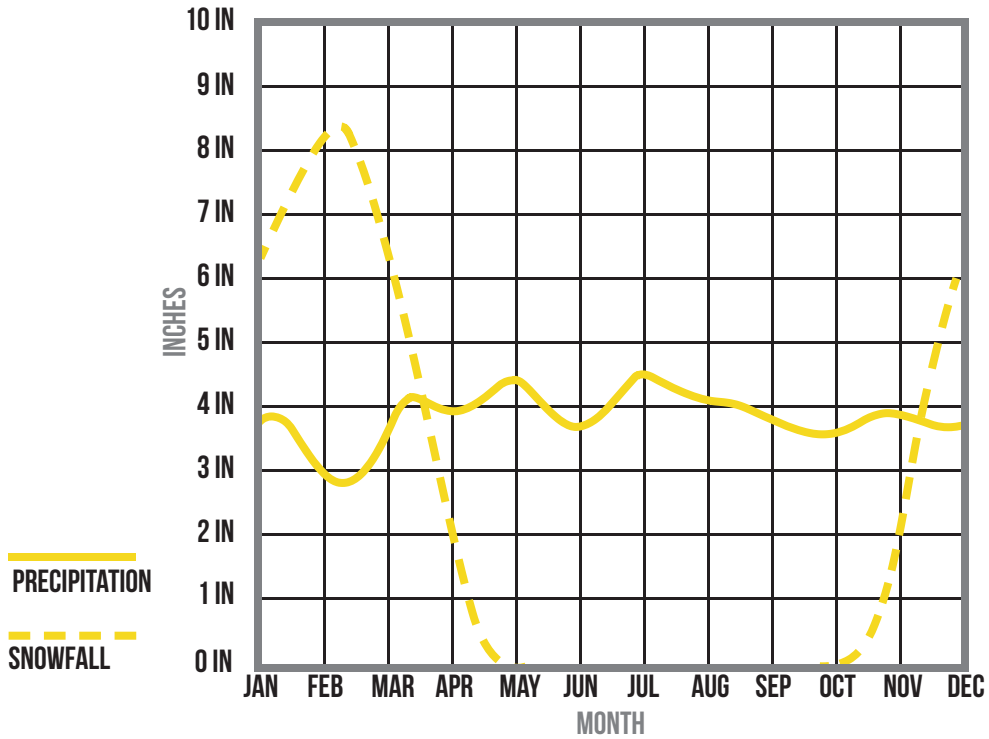
Data from <http://www.city-data.com/city/New-York-New-York.html>

AVERAGE HUMIDITY



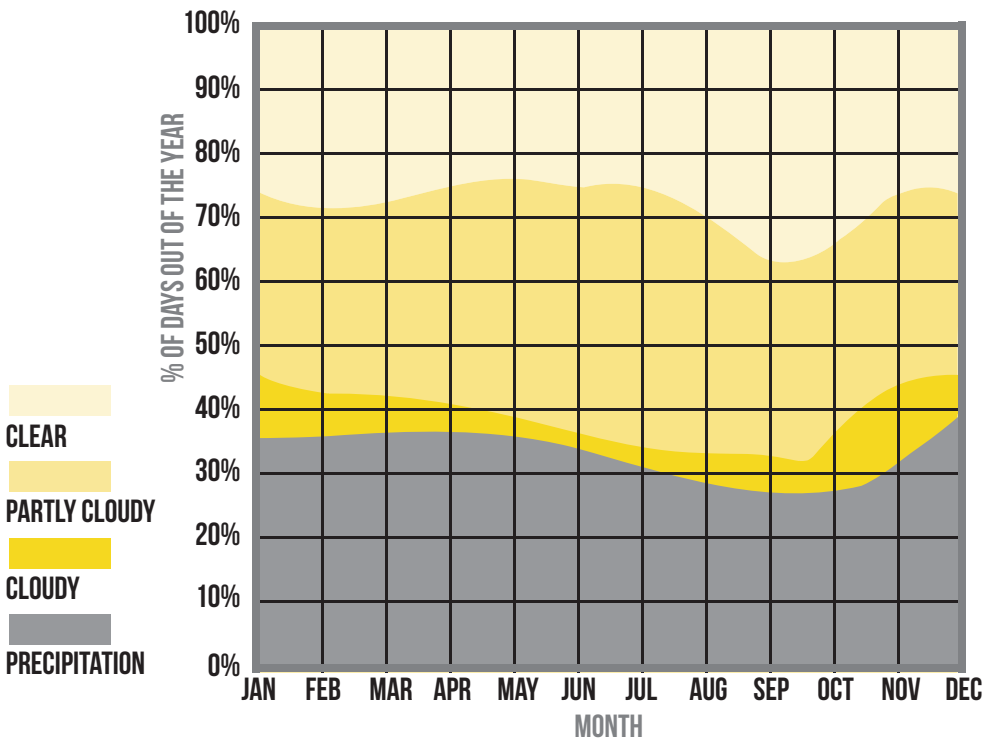
Data from <http://www.city-data.com/city/New-York-New-York.html>

AVERAGE PRECIPITATION AND SNOWFALL



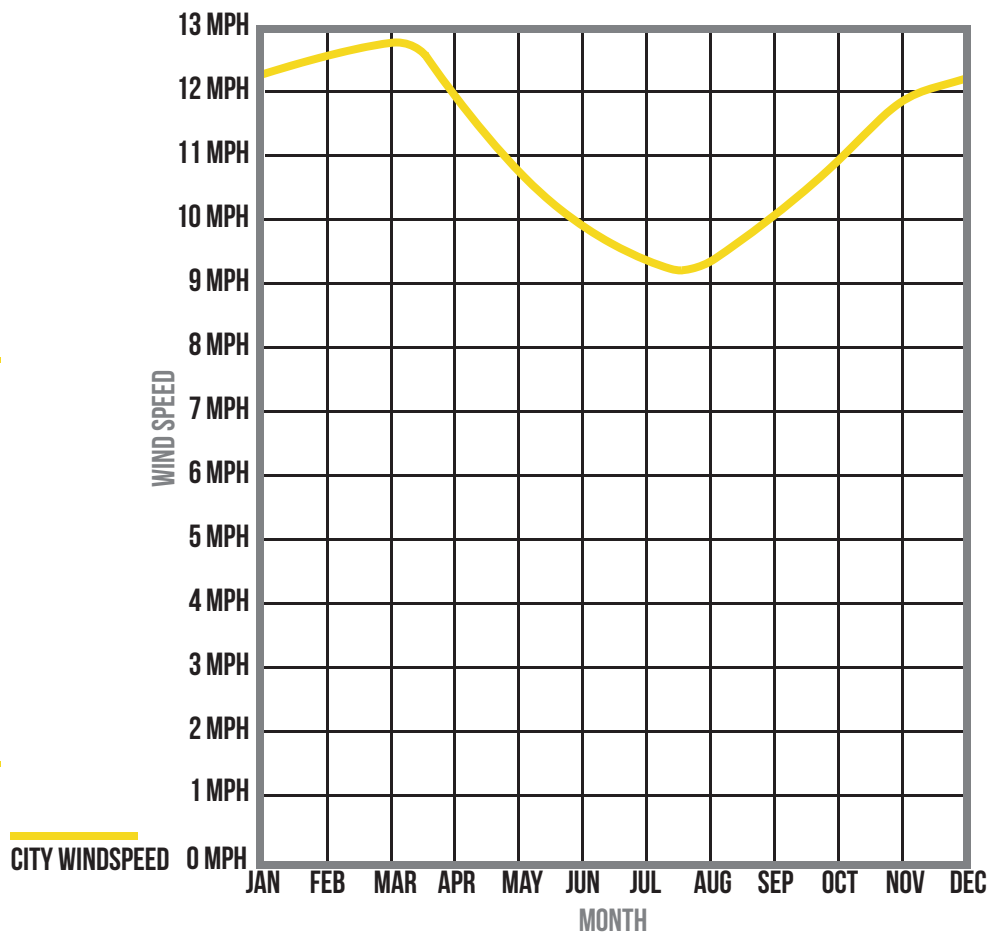
Data from <http://www.city-data.com/city/New-York-New-York.html>

AVERAGE CLOUDINESS



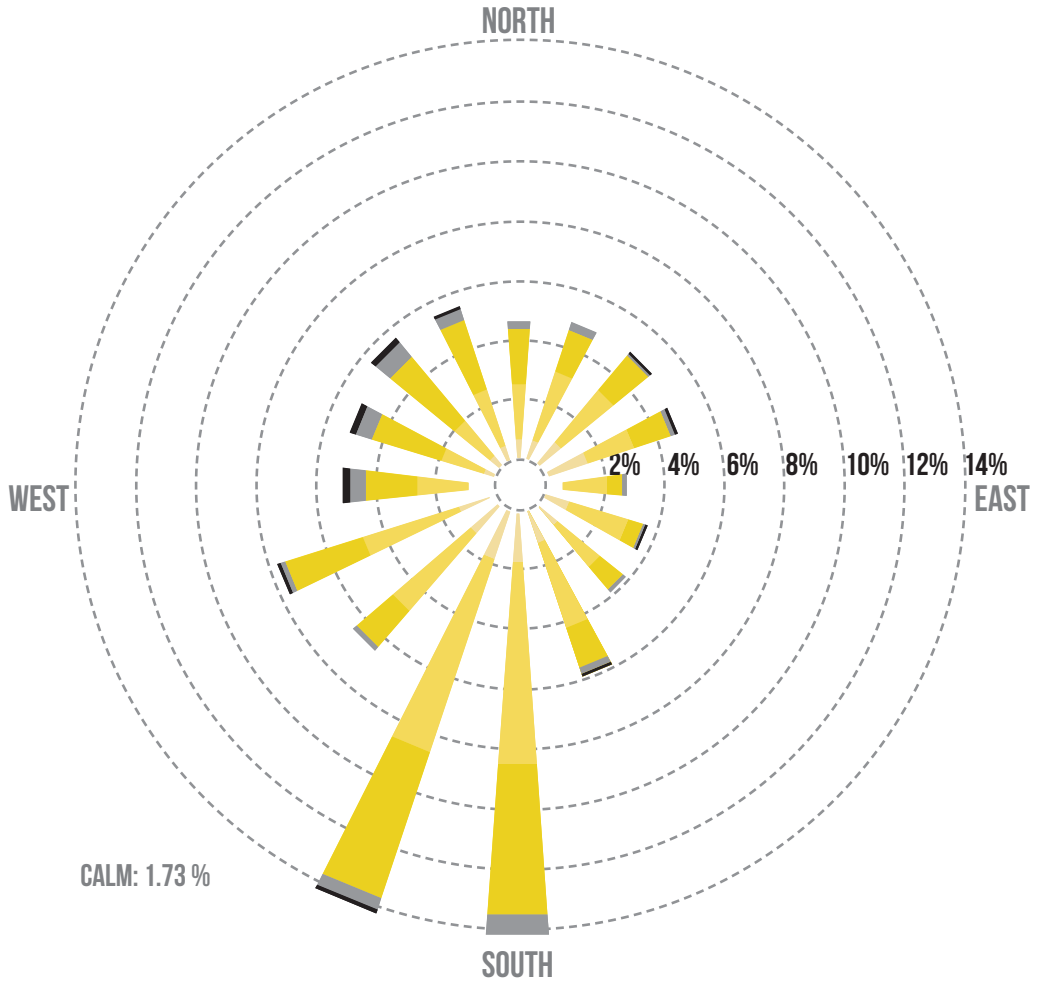
Data from <http://www.city-data.com/city/New-York-New-York.html>

AVERAGE WIND SPEED



Data from <http://www.city-data.com/city/New-York-New-York.html>

WIND INTENSITY AND DIRECTION



GEOGRAPHICAL INFORMATION SYSTEM DATA

Borough: MANHATTAN **Block:** 825 **Lot:** 17
Police Precict: 13
Owner: LADIES MILE, LLC C/O

Address: 43 WEST 23 STREET
Lot Area: 11,775 sf
Lot Frontage: 61.25' **Lot Depth:** 197.5'
Year Built: 1903
Number of Buildings: 1
Number of Floors: 8
Gross Floor Area: 94,200 sf (estimated)
Residential Units: 0 **Total # of Units:** 5
Land Use: Commercial and Office Buildings
Zoning: M1-6
Commercial Overlay:
Zoning Map #: 8D

Dept of City Planning, PLUTO 10v1 (c) 2010

Borough: MANHATTAN **Block:** 825 **Lot:** 20
Police Precict: 13
Owner: 23RD STREET DEVELOPMENT

Address: 39 WEST 23 STREET
Lot Area: 6,541 sf
Lot Frontage: 41.67' **Lot Depth:** 197.5'
Year Built: unknown
Number of Buildings: 0
Number of Floors: 0
Gross Floor Area: 6,540 sf (estimated)
Residential Units: 0 **Total # of Units:** 0
Land Use: Parking Facilities
Zoning: M1-6
Commercial Overlay:
Zoning Map #: 8D

Dept of City Planning, PLUTO 10v1 (c) 2010

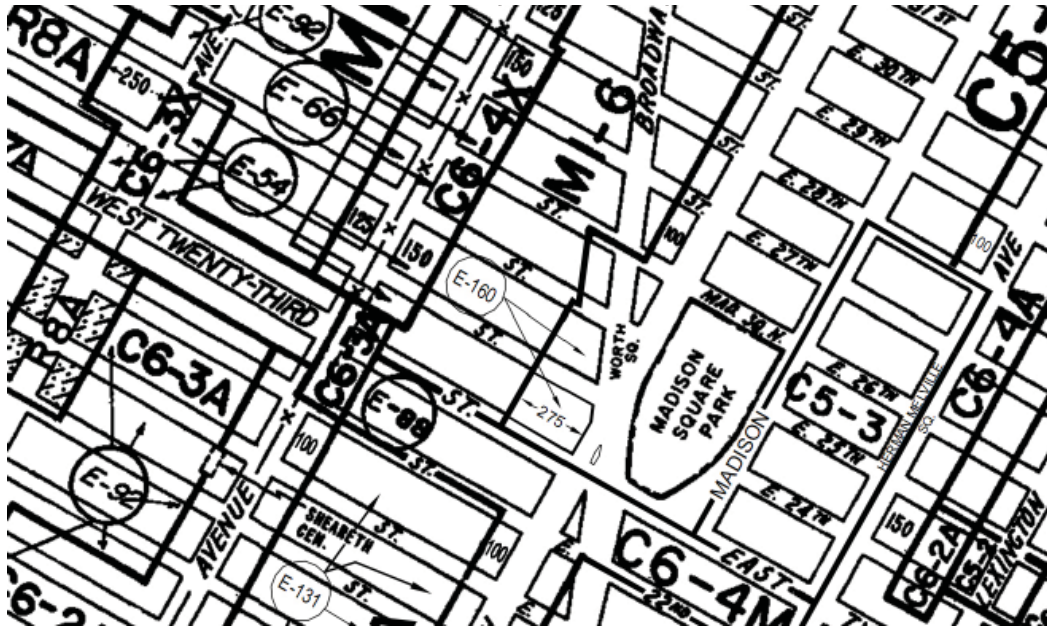


Borough: MANHATTAN **Block:** 825 **Lot:** 7501
Police Precict: 13
Owner:

Address: 35 WEST 23 STREET
Lot Area: 4,419 sf
Lot Frontage: 45' **Lot Depth:** 99'
Year Built: 1906
Number of Buildings: 1
Number of Floors: 5
Gross Floor Area: 18,449 sf (estimated)
Residential Units: 4 **Total # of Units:** 5
Land Use: Mixed Residential and Commercial Buildings
Zoning: M1-6
Commercial Overlay:
Zoning Map #: 8D

Dept of City Planning, PLUTO 10v1 (c) 2010

ZONING MAP



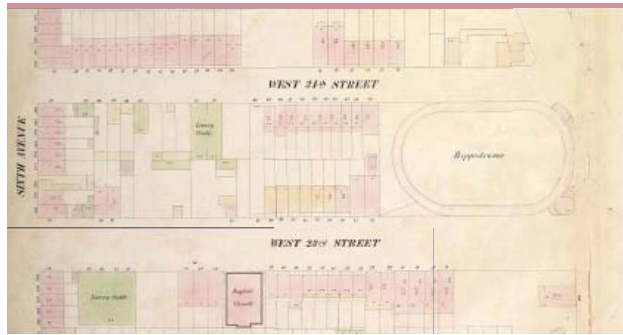
Zoning map and data from: <http://www.nyc.gov/html/dcp/pdf/zone/map&d.pdf>

ZONING DATA

Zoning district M1-6 signifies a land use of Manufacturing. Dwelling units may be built as long as some part of the building is used for industrial or commercial purposes. The Floor to Area Ratio is 12 and neither setbacks nor parking are required.

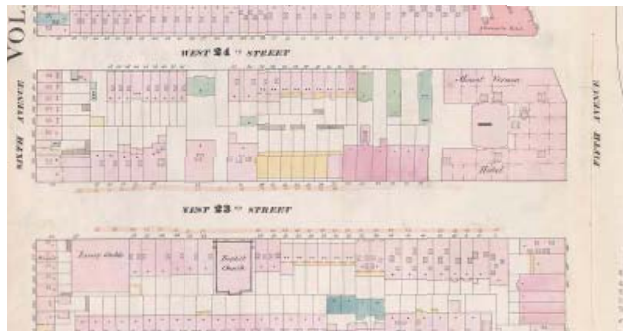
SANBORN
FIRE
INSURANCE
MAP

1854



SANBORN
FIRE
INSURANCE
MAP

1867



TOPOGRAPHICAL
ATLAS

1874



SANBORN
FIRE
INSURANCE
MAP

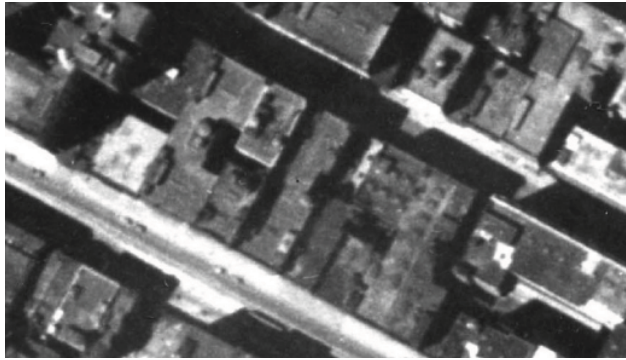
1911



Above Images from: <http://digitalgallery.nypl.org/nypldigital>

AERIAL PHOTOGRAPH

1924



AERIAL PHOTOGRAPH

1951



AERIAL PHOTOGRAPH

2006



AERIAL PHOTOGRAPH

2008



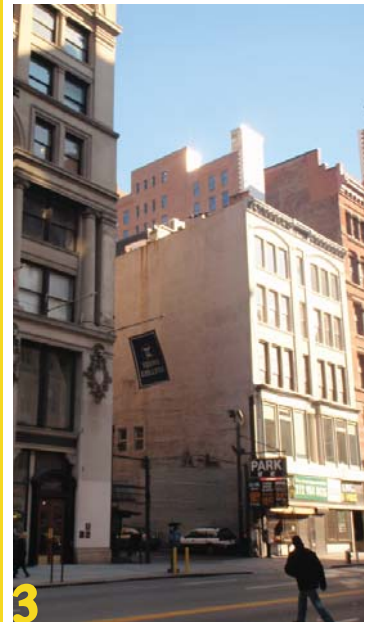
Above Images from: <http://gis.nyc.gov/doitt/nycitymap/>

SITE RECONNAISSANCE



Base Map from: maps.google.com

66 SITE ANALYSIS QUANTITATIVE



SITE ANALYSIS QUANTITATIVE



All Site Pictures taken by Matthew J Friesz; November, 2010

SPACE ALLOCATION

PUBLIC

Outdoor Atrium
= 4,500 sq feet

Lobby/Reception
= 3,500 feet

Conference Rooms
 3 Rooms x 1,000 sq feet = 3,000 sq feet
 2 Rooms x 2,000 sq feet = 4,000 sq feet
 2 Rooms x 3,000 sq feet = 6,000 sq feet
 = 13,000 sq feet

Hotel Rooms
 16 rooms x 300 sq feet = 4,800 sq feet
 20 rooms x 400 sq feet = 8,000 sq feet
 22 rooms x 500 sq feet = 11,000 sq feet
 16 rooms x 600 sq feet = 9,600 sq feet
 4 rooms x 800 sq feet = 3,200 sq feet
 4 rooms x 1,000 sq feet = 4,000 sq feet
 = 82,000 sq feet

Spa
= 3,000 sq feet

Wellness Center
= 3,000 sq feet

Terraced Green Roof/Outdoor Gathering Space
= 3,000 sq feet

Restaurant & Bar
= 6,000 sq feet

Retail & Coffee Shop
= 1,300 sq feet

Enclosed Courtyard
= 1,800 sq feet

Pool/Outdoor Lounge = 3,500 sq feet

Banquet Rooms = 1,750 sq feet

= 83,450 sq feet

PRIVATE

Administrative Space = 1,000 sq feet

Laundry = 3,500 sq feet

Commercial Kitchen & Kitchen Storage = 2,050 sq feet

Storage = 5,600 sq feet

Receiving = 1,750 sq feet

= 13,900 sq feet

BUILDING SERVICE

Parking/Valet = 9,250 sq feet

Mechanical and Building Support Spaces = 1,200 sq feet

Circulation and Other Public Spaces = 25,000 sq feet

Public Restrooms = 2,400 sq feet

= 37,850 sq feet

OVERALL SQUARE FOOTAGE

EXISTING BUILDING SQUARE FOOTAGE

43 West 23rd St

$61.25' \times 197.5' = 11,750$ sq feet
x 8 floors = **94,200** sq feet

35 West 23rd St

$45' \times 99' = 4,419$ sq feet
x 5 floors = **18,449** sq feet

= **112,649** sq feet

PROPOSED ADDITION SQUARE FOOTAGE

39 West 23rd St

$41.67' \times 197.5' = 6,540$ sq feet
x *roughly* 3 floors = **19,620** sq feet

= **19,620** sq feet

TOTAL PROPOSED

SPACE ALLOCATION

Public	83,450 sq feet
Private	13,900 sq feet
Building Service	37,850 sq feet
	= 135,200 sq feet

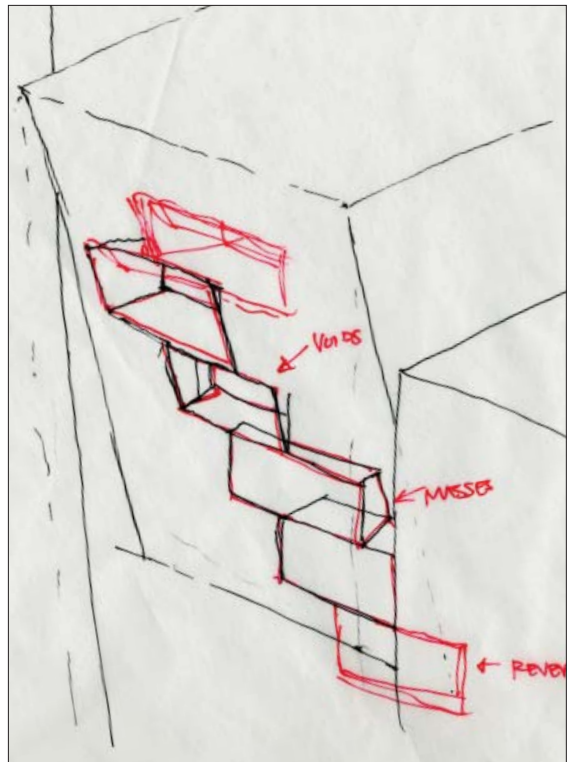
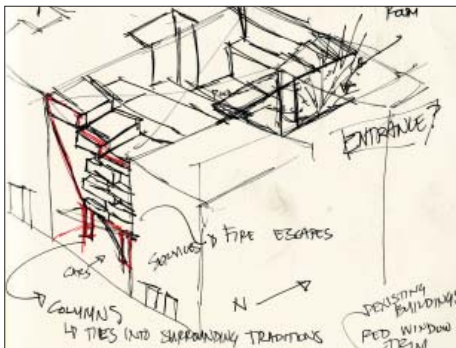
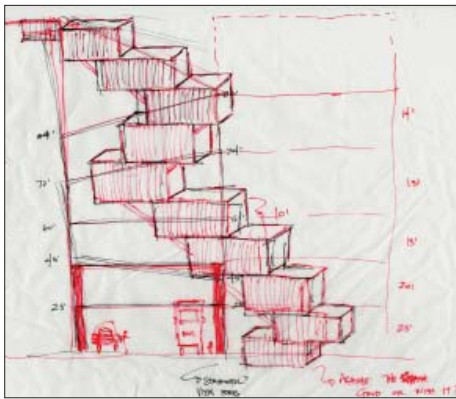
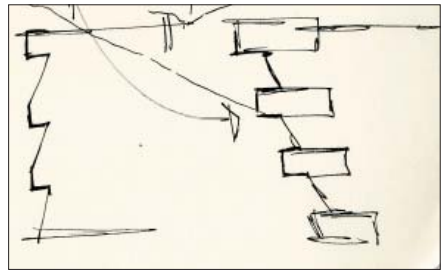
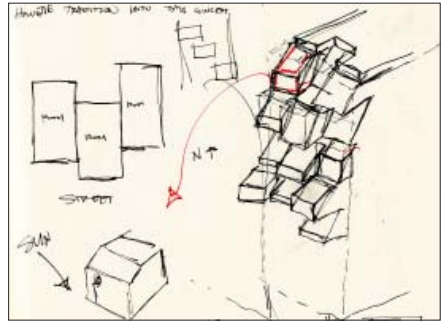
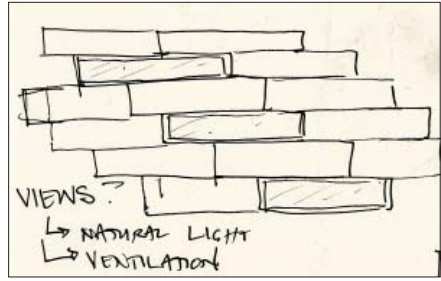
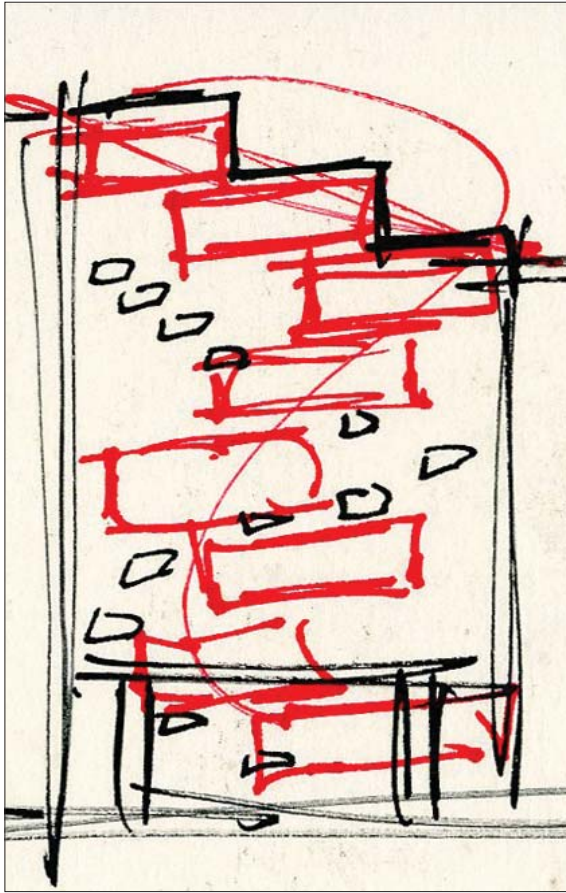
OVERALL SQUARE FOOTAGE

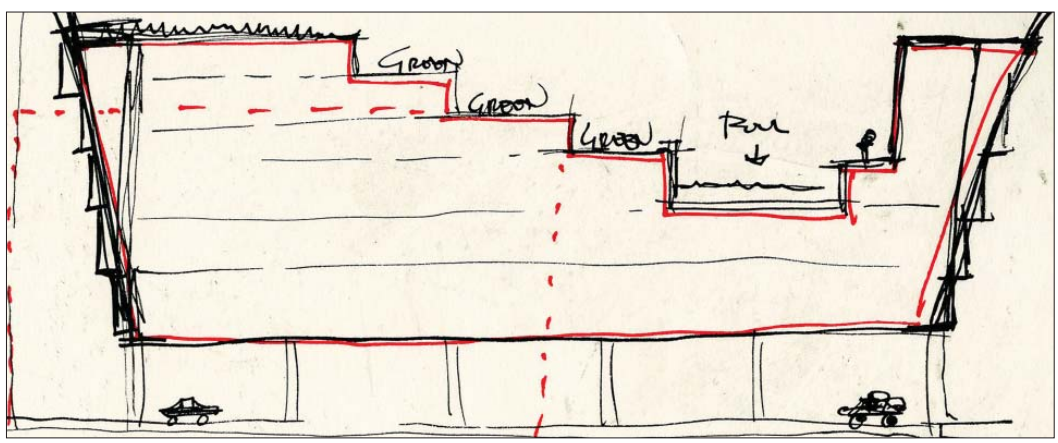
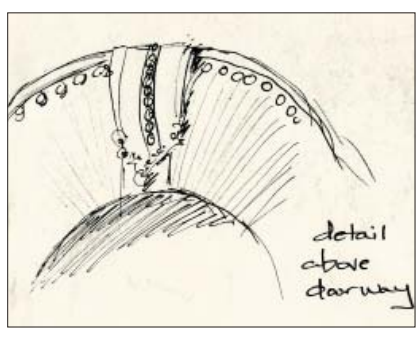
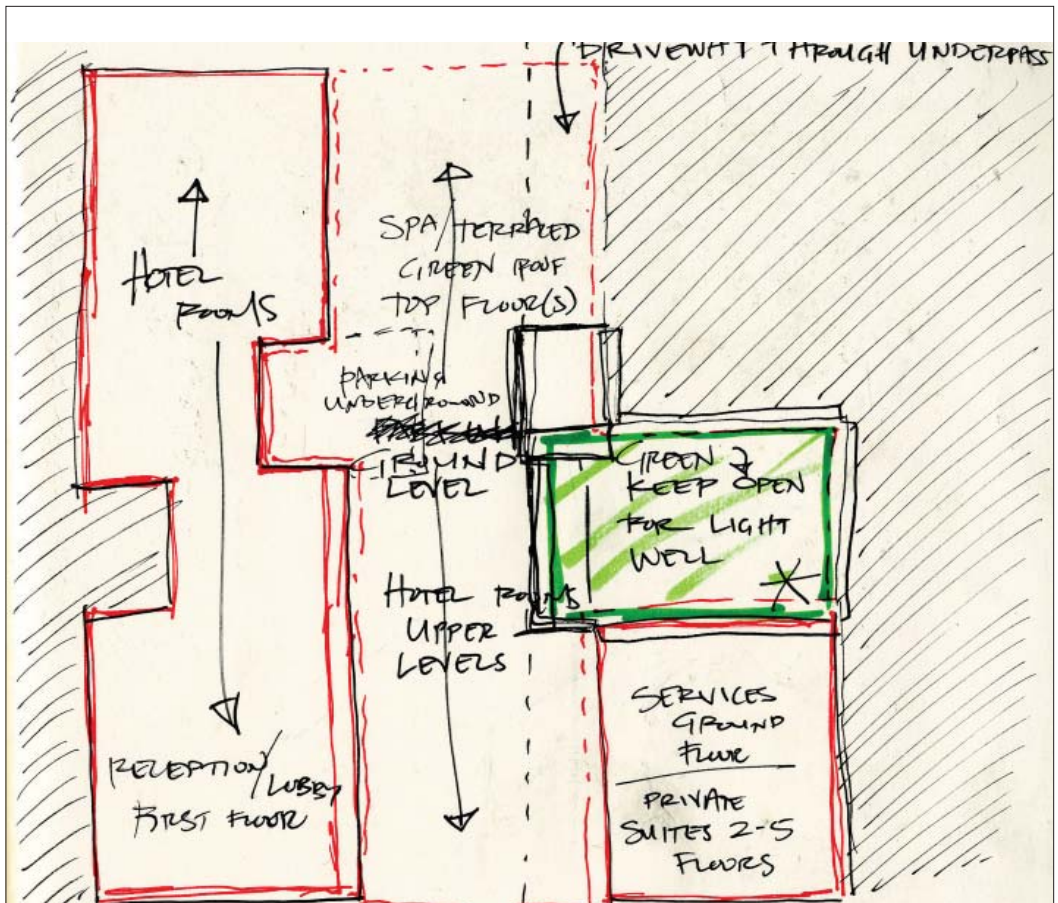
Existing	112,649 sq feet
Proposed	19,6200 sq feet
	= 132,269 sq feet



THE PROJECT

PROCESS



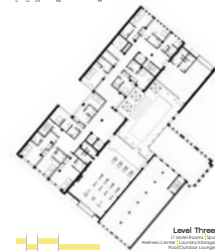
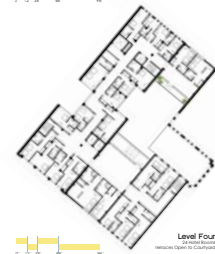




RELEVANT ANTIQUITY

Catalyzing Tourism with Architectural Tradition

Matthew J Friesz | Bakr Aly Ahmed | Revit 2011, Adobe InDesign, Adobe Illustrator, Adobe Photoshop



How do LOCAL ARCHITECTURAL TRADITIONS affect TOURISM ?



Courtyard from South

MOTIF

Though purely decorative, herringbone-punctured metal bands clad both street facades and the interior courtyard's ceiling walls. The bands prove to create dynamic surfaces while connecting the exterior and interior. The traditional banding motif is borrowed from buildings in all corners of the district.



PATTERN

In homage to Gustafino's tiled ceiling of 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 emphasizes this tradition while juxtaposing the general verticality of the surrounding city.

MATERIAL

Juxtaposed by the existing buildings' brick facades and metal trimmed windows, the addition features more industrial materials, giving rise to the rapid height growth of the city. Over-sized wide-flange beams, exposed pre-cast concrete slabs, galvanized steel banding and large steel girts are used in non-traditional ways to showcase both the existing fabric of the city and the addition in the complex.

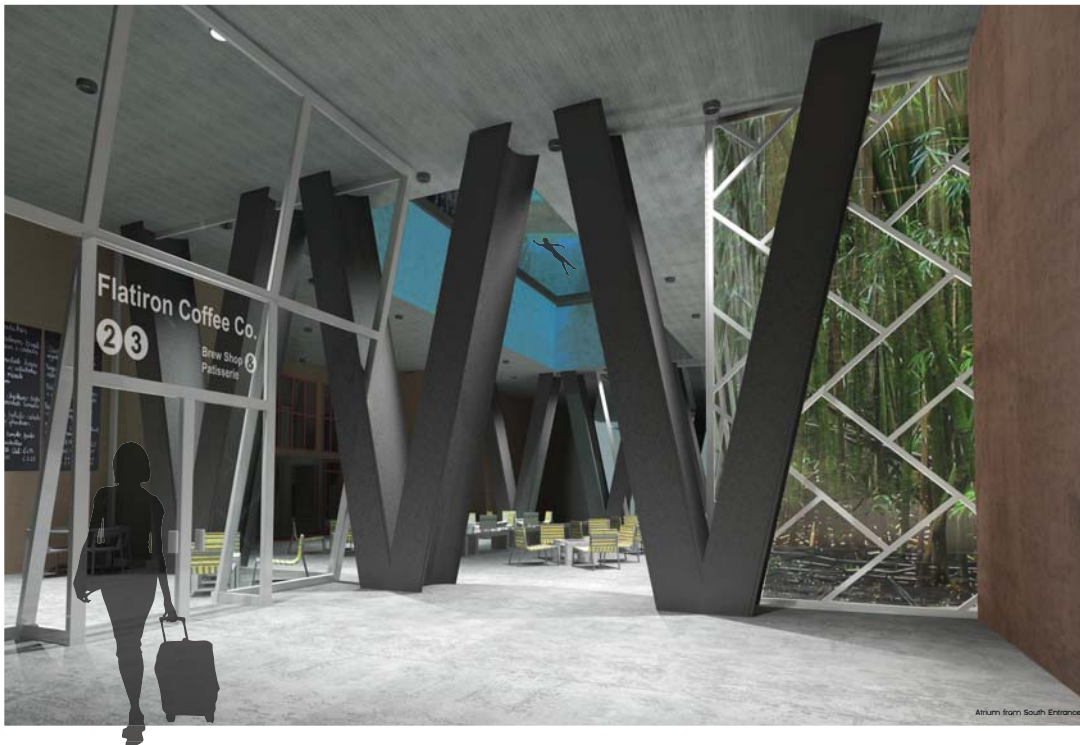


FORM

Drawing from the shape of the fire escape, the complex addition features viewpoints as masses and voids in the built form. These viewpoints of cut-inward glass and pre-cast concrete panels are a more relevant 'factory' as inspired by the back-in tradition of vertical transportation.

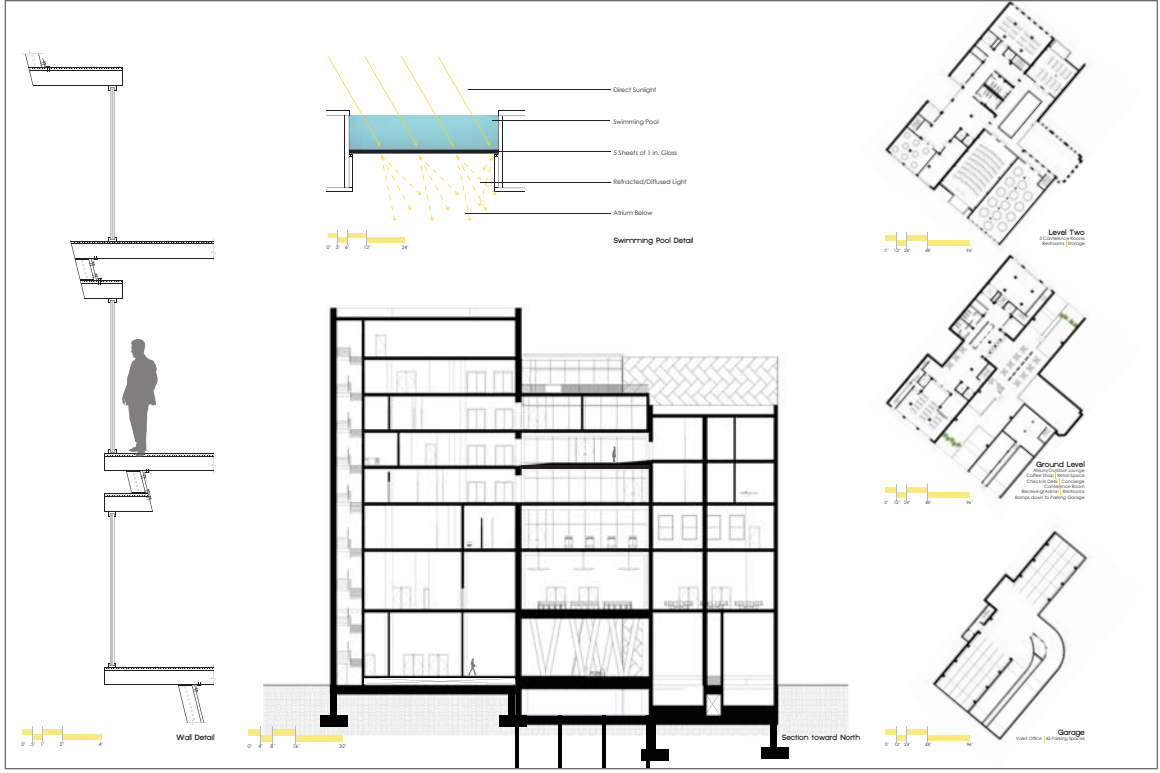
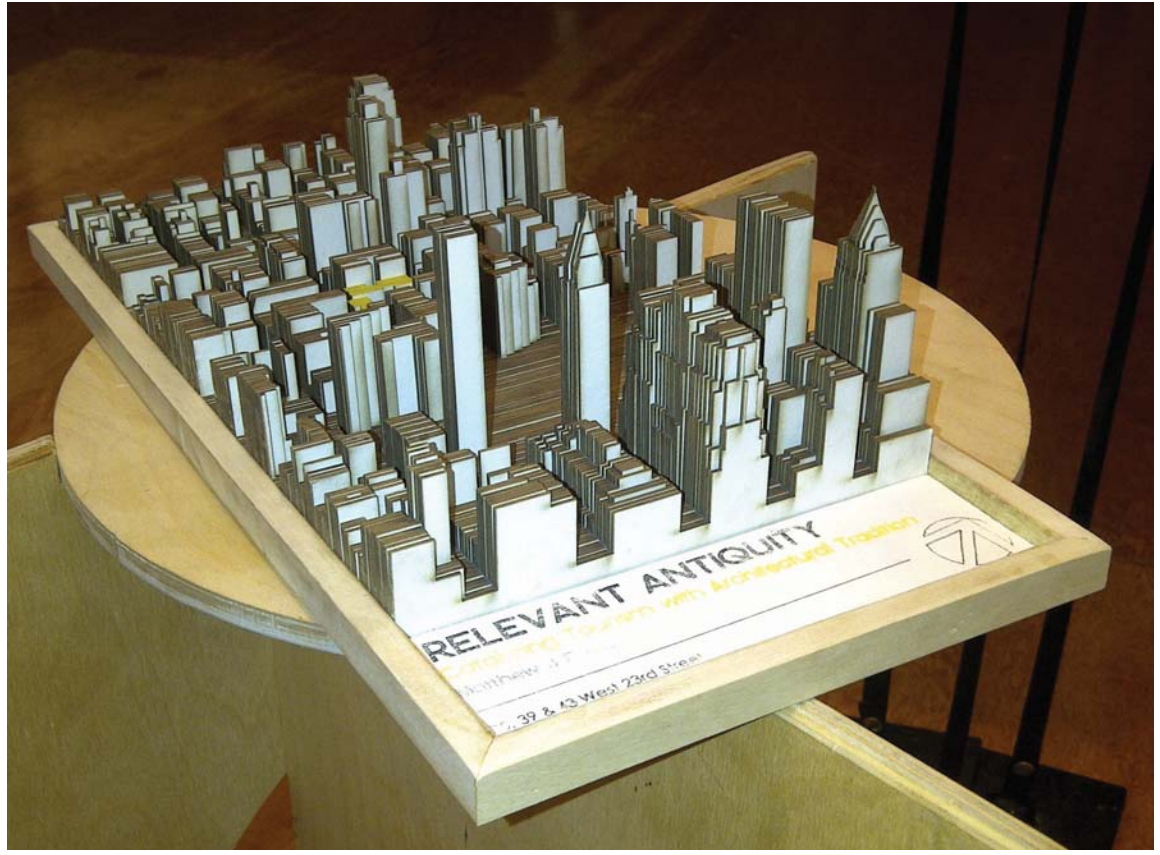


The building addition thoughtfully responds to the of dumb-bell shaped tenement housing characteristic in the lower quarter of Manhattan. By pulling the form away from the center courtyard, interior spaces can better interact with view and natural lighting.



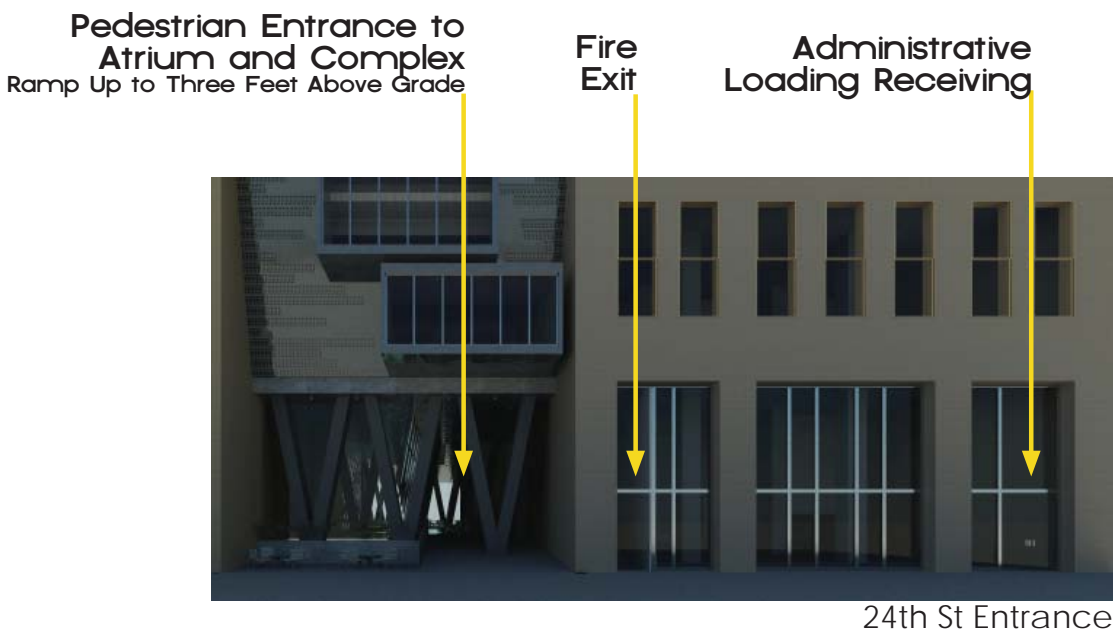
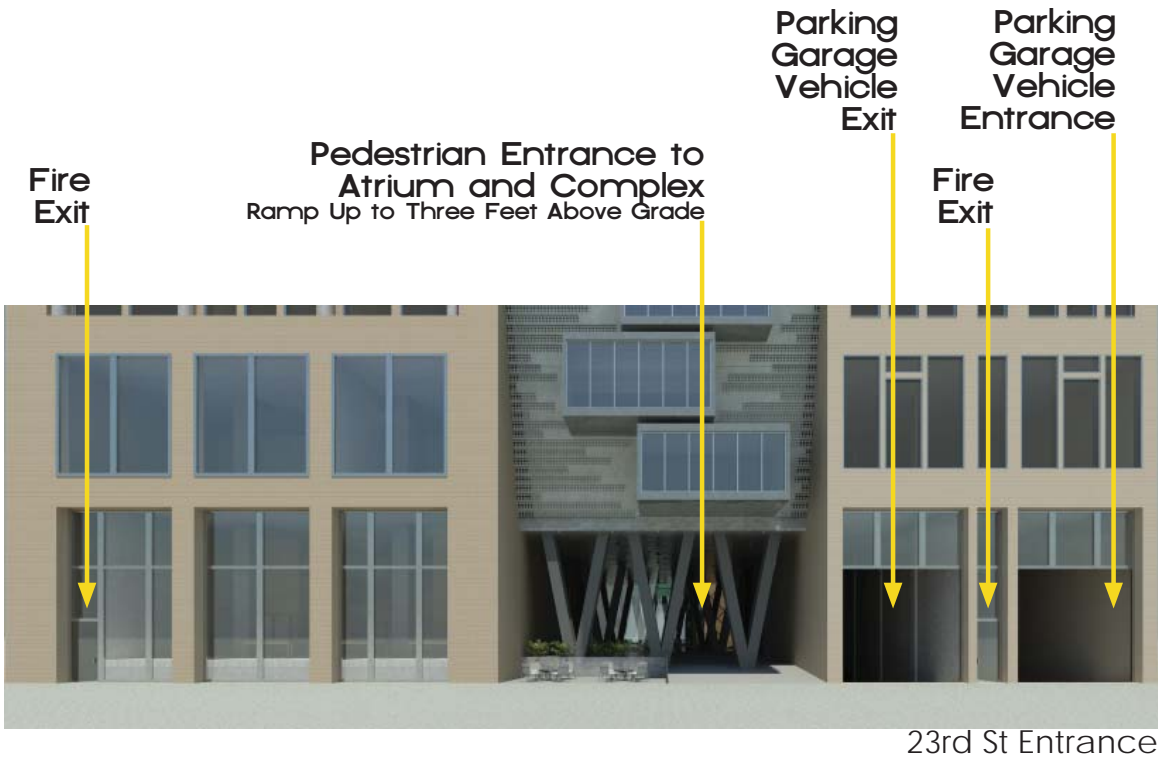
Atrium from South Entrance

FINAL BOARDS & PHYSICAL CONTEXT



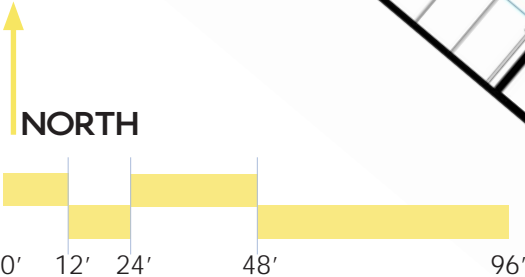
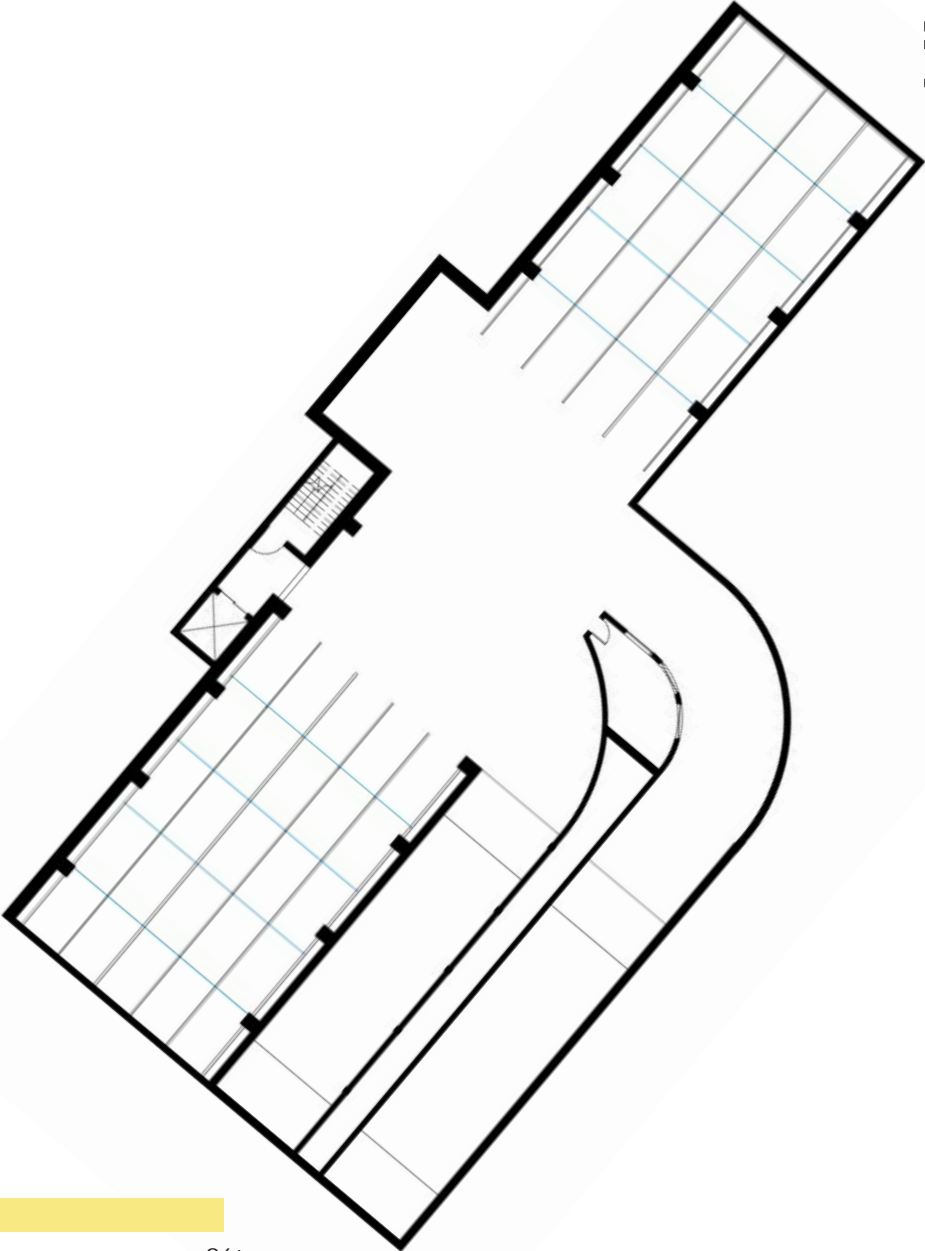


88 ENTRANCE SEQUENCES



Valet Office | 45 Parking Spaces

GARAGE PLAN



- Atrium/Outdoor Lounge
- Coffee Shop | Retail Space
- Check-In Desk | Concierge
- Conference Room
- Receiving/Admin | Restrooms
- Ramps down to Parking Garage



LEVEL ONE PLAN

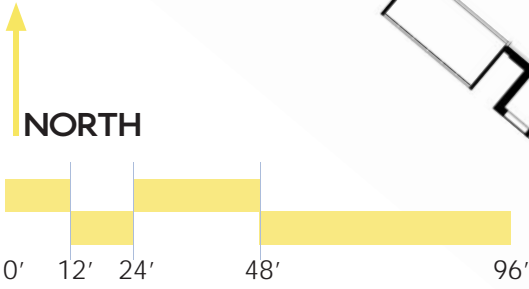
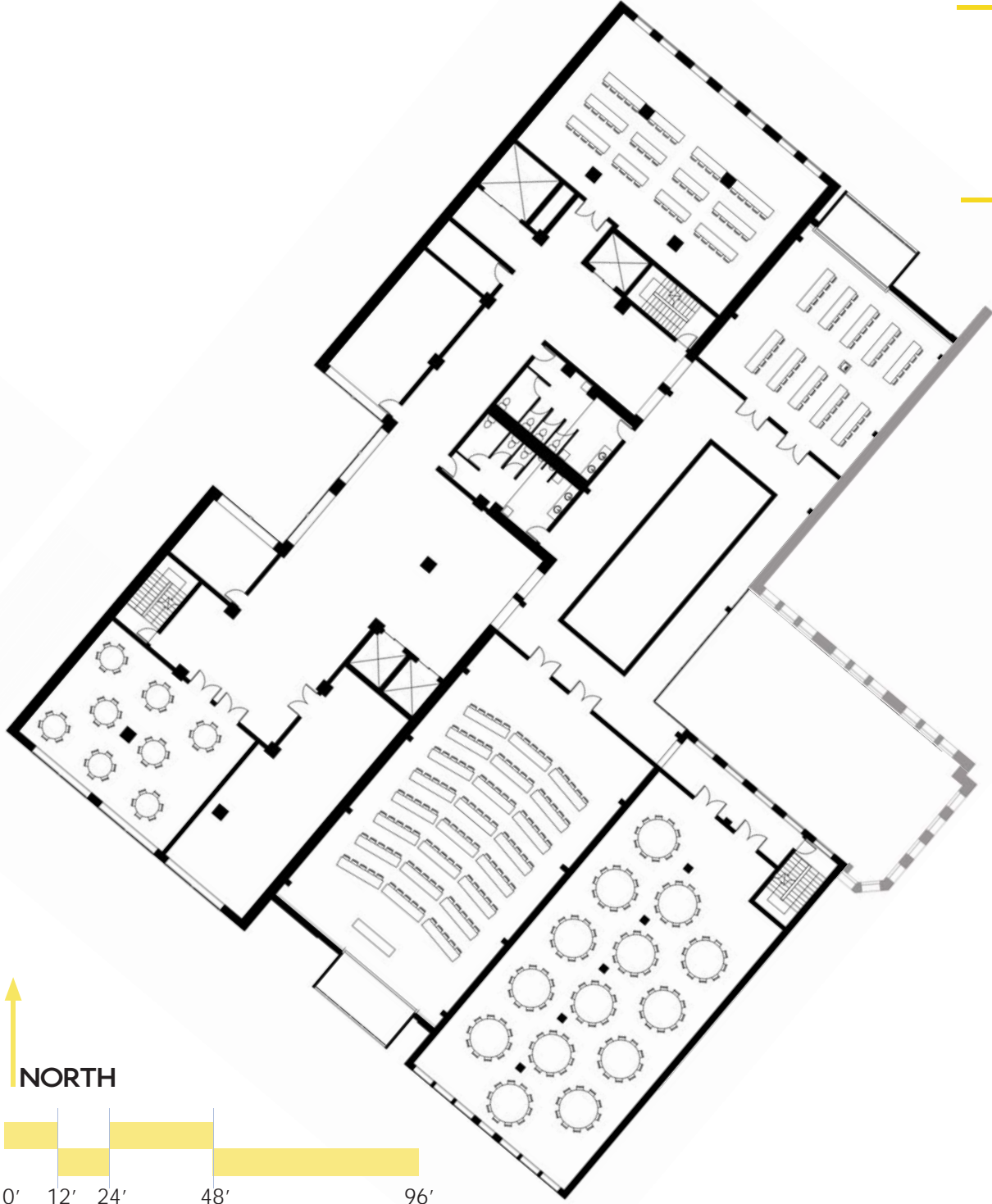
LEVEL ONE

NORTH

0' 12' 24' 48' 96'

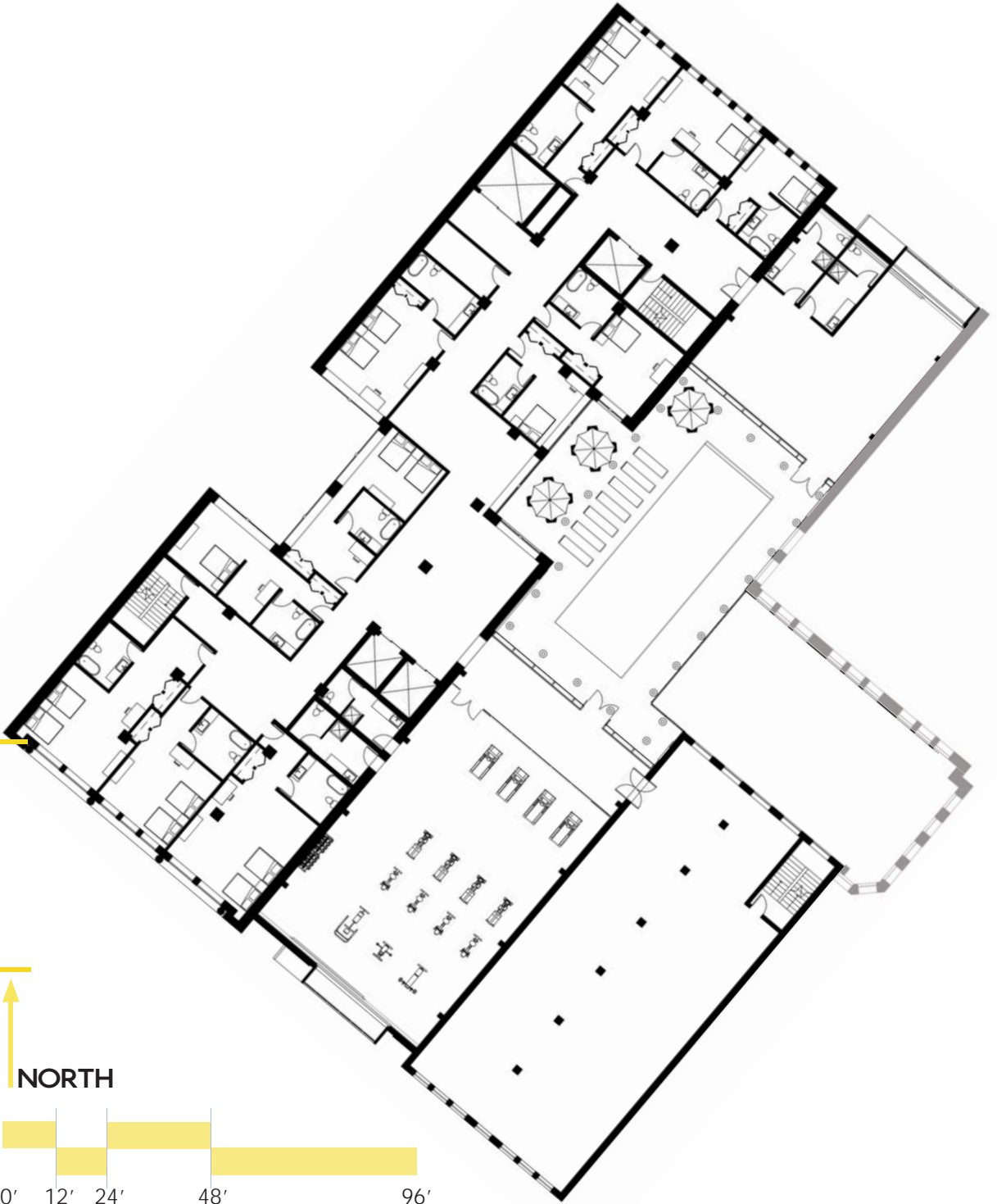
LEVEL TWO PLAN

5 Conference Rooms
Restrooms | Storage



11 Hotel Rooms | Spa
Wellness Center | Laundry/Storage
Pool/Outdoor Lounge

LEVEL THREE PLAN

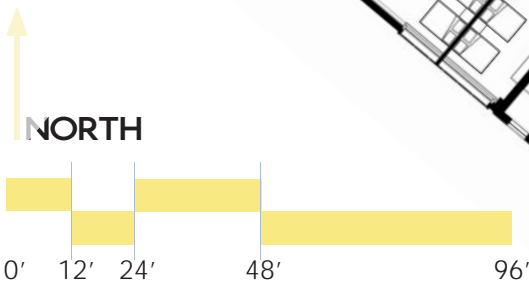


NORTH

0' 12' 24' 48' 96'

LEVEL FOUR PLAN

24 Hotel Rooms
Terraces Open to Courtyard



21 Hotel Rooms
Terraces Open to Courtyard



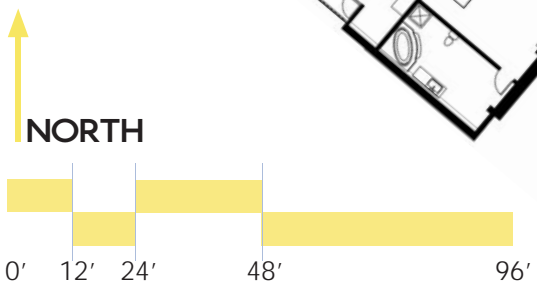
LEVEL FIVE PLAN

NORTH

0' 12' 24' 48' 96'

LEVEL SIX PLAN

18 Hotel Rooms
Terraces Open to Courtyard



6 Hotel Rooms
Restaurant Main Level | Bar
Kitchens/Storage | Restrooms

LEVEL SEVEN PLAN

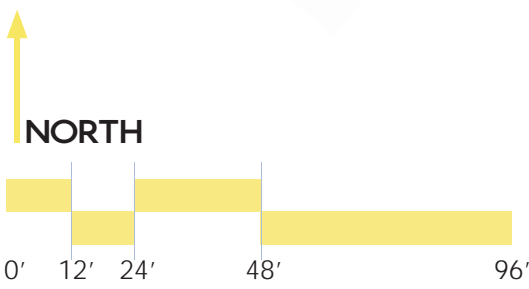
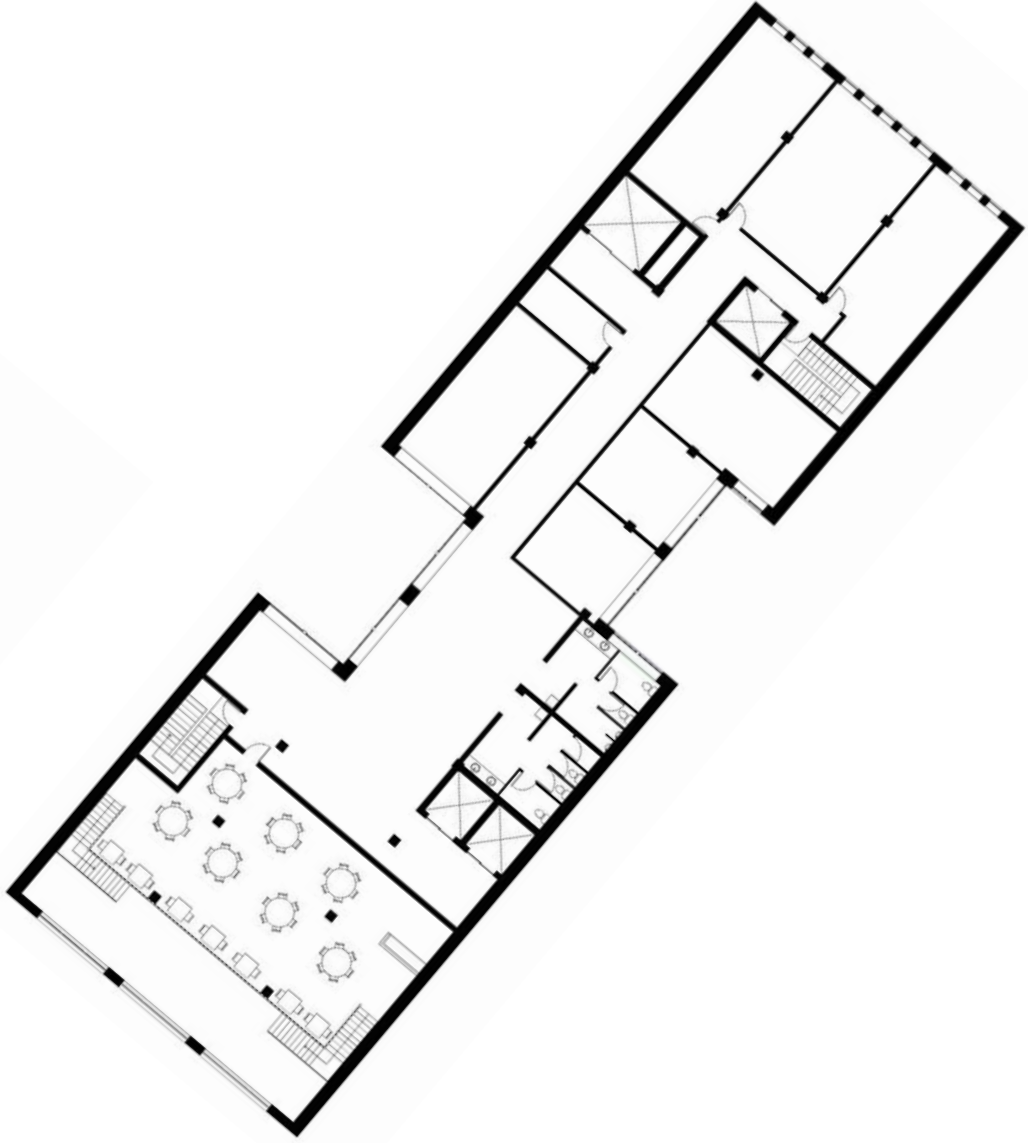


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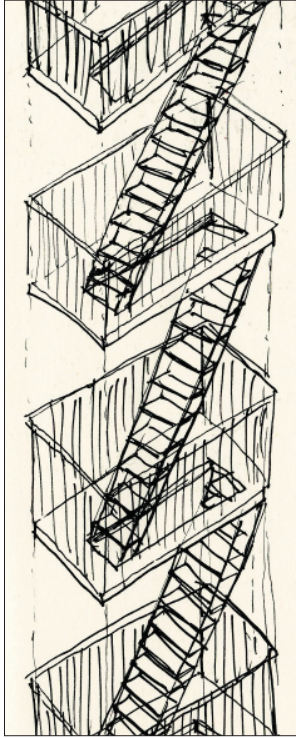
0' 12' 24' 48' 96'

LEVEL EIGHT PLAN

Restaurant Upper Level
Private Banquet Rooms | Restrooms

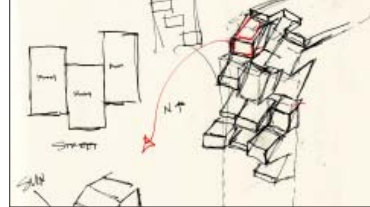
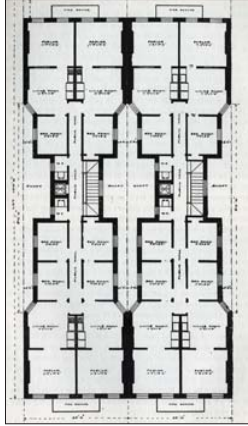


8 ARCHITECTURAL TRADITIONS



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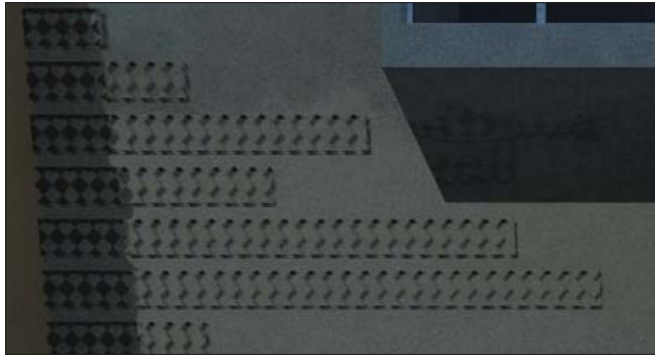
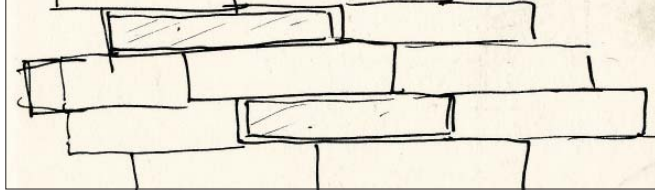
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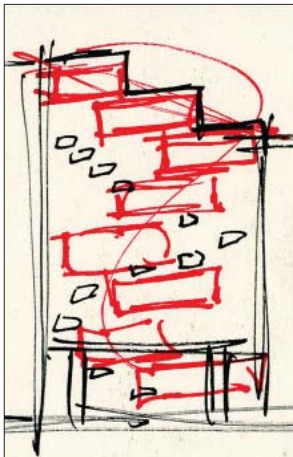


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PATTERN

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H O M E T O W N
B I S M A R C K
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PLACE FOR CREATIVITY,
LEARNING & GROWING;
MEMORIES, DREAMS
MAJOR SUCCESSES.

