AQUATIC CENTER + SPA + HOTEL

The sequence unfolds through spaces inhabited by water, light, shadow, and moving bathers. Water and swimmers flow from inside out and back again. An Olympic-size pool—open to the sky and surrounded by tiled decks and walls carved with cubic niches and apertures to the docklands—offers outdoor use year-round. (In winter, a warm-water channel wafts swimmers between indoors and out)... Glossy, stretched-fabric ceilings of varying heights mute noise, as does the blocky geometry, articulating intimately scaled areas. Mostly you hear sounds of water: trickling, gushing, roaring, trilling, or lapping... Shafts of sunlight filter in, flicker off the water and shiny ceilings, and refract through the translucent tiles. (Nighttime illumination subtly glows from underwater or semihidden sources overhead.) Sight lines and apertures offer oblique views between pools, to the sky, or out to the dock and harbor. In this sanctum of serenity, you never lose touch with the outside world.

Sarah Amelar describing Les Bains des Docks
Architectural Record

Project

Conceived as an urban retreat destination, this program and site were selected as an opportunity to take advantage of the unique landscape that exists along New Orleans’ Industrial Canal. The expansive site offers the potential for creating a master plan of interrelated structures and outdoor spaces. Students will also design the aquatic center structure in detail, utilizing research in materials as well as digital design and fabrication methods.

Site

The site is a 120,000 sf Bywater parcel of land across two city blocks bounded by N Robertson, Urquhart, Japonica, and Manuel streets. It has access from N Robertson, Japonica, and Manuel streets. The site is zoned LI (light industrial); there are no setback requirements, but there is a maximum height from grade requirement of 75 ft and a maximum floor area ratio of 1.0. Notable adjacent context includes the Industrial Canal, Industrial Canal Lock, Claiborne Avenue Bridge, and New Orleans Public Belt Railroad.
Methods of Assembly -

[\textit{Assembly} - A group of persons or parts gathered together for a common purpose.]

For the purposes of this studio, \textit{Methods of Assembly} refers equally to forms of community gathering as well as tectonic material exploration. In the Community Design\textvertbar BUILD studio one’s design knowledge will be expanded through the challenges of making culturally relevant structures with limited material resources that support and encourage a rich array of activities vital to the health of a community. This will require an increased capacity for innovation and collaborative production as well as a deeper level (and perhaps new form) of commitment to design excellence.

Currently there is a large majority of the population that has no access to design services. By partnering with a local nonprofit organization this studio aims to address some needs of an underserved population; bringing quality design work to the greater New Orleans community while also training future architects to be inspired, socially conscious, and technically proficient designers.

Project

The project involves the programming and design for an outdoor sheltered space for a local organization providing comprehensive services for homeless men, women and children. The design/build efforts will primarily be directed towards a shade structure and accessory elements to provide weather protection and security for a “day space” on the premises. We will consider the greater role thoughtful, well-made design for place, space and shelter can have for a vulnerable community. Material innovation will be emphasized.

The studio will be conducted from the Baronne Street Tulane City Center Studio/Shop. This will be a making-intensive studio; however, no previous construction experience is required.

Also

Students in this studio \textbf{are required} to enroll in the companion fabrication seminar: \textit{ATCS 4225/6225 Advanced Technical Fabrication} (W 9-12). Please contact me with questions or schedule conflicts: dharmon@tulane.edu.

Course Schedule

12+ hrs/week (mandatory) – meeting times: MWF 1:00pm – 5:00pm
Some Saturday workdays and field trips will be required

\textit{ATCS 4225/6225 Fabrication Seminar: W 9:00am – 12:00pm}
URBANbuild 12
DSGN 4100 / 6 credits
Fall 2016 / 2017 - Instructor: Byron Mouton

URBANbuild 12 – reduction

As a continuation of research conducted by the School of Architecture’s URBANbuild program, this studio will focus on the topic of dwelling amidst the urban fabric of New Orleans’ Central City Neighborhood. Once again, developments will emerge in collaboration with Neighborhood Housing Services of New Orleans (NHS).

As designers invested in maintaining the city’s vital urban fabric, we cannot achieve progress without a commitment to the preservation of the city’s physical and cultural contexts. Many of the vicinity’s common dwelling types respond to the region’s climate responsibly and possess positive, time-proven qualities of scale, light, and texture. All of those qualities are worth tapping into. However, preservation and replication need not be mutually dependent; to that end, the studio’s research will aim to recognize the proven qualities of the context in pursuit of progress.

The URBANbuild (UB) program has produced a significant body of work in partnership with NHS, and a mutual trust has evolved between the two organizations. NHS has a new Board, and the organization is “redefining” its mission, influenced in part by the investigations and experiences developed in conjunction with the UB program.

This year, the UB team will critically address the topic of the “Tiny House.” In the past, NHS has required that we develop 3 bedroom, 2 bath housing strategies in response to market demand and lending practices. However, last year, the UB team strayed from that program and developed a “reconfigurable” duplex prototype. This year, the research team is being asked to reconsider the limitations of scale in the opposite direction.

PROGRAM

This year, the dwelling unit’s program shall be reduced in effort to prioritize the crafted execution of material assemblies, the scheme’s involvement with the garden, and the home’s anticipated expansion over time. While the first steps of project development and realization may be considered “Tiny,” that scale of accomplishment is intended to form a foundation for a family’s growth. The site’s landscape strategy will be a critical component of the program and will consist of soft and hardscapes defining a footprint for planned growth.

Studio members, working at the scale of the single family dwelling, will develop options for an identified site. As qualities of the individual proposals are compared, student teams will be assembled in pursuit of shared interests, and several proposals will be developed. By midterm, one direction will be selected and advanced for permitting and construction. In compliance with the city’s Office of Safety and Permits, construction documents will be produced. In addition, material options and mockups will be produced, various site visits will be organized, and all students will participate in the final development of a shared portfolio of studio activities. At the outset, students will work independently, but eventually, students will work collectively in pursuit of shared goals.

Construction will occur throughout the spring semester. While spring involvement cannot be guaranteed, students interested in the Fall term’s studio may also express their goals to be involved in the spring URBANbuild construction courses.

Documentation of the URBANbuild program’s history and the accomplishments of its students may be accessed via www.URBANbuild.tulane.edu. Additional questions may be directed to Professor Byron Mouton via bmouton@bildit.com.
OBJECTIVES
This platform studio will require each student to demonstrate a range of abilities, and an awareness of important issues and knowledge. This semester's topic of research will require students to address and solve problems of coordination and construction at varying scales. At the same time, the studio will emphasize considerations that transcend practicality, such as spatial definition and hierarchy, formal composition, massing, proportion, and other aesthetic and psychological issues.

COURSE STRUCTURE
The development and cataloguing of various options will be pursued throughout the semester and supporting exercises will be completed in effort to maintain coherence amongst the various levels and options of those developments. The presentation requirements will build throughout the semester so that each stage of development will be an extension, as well as a revision of previous proposals. Only in this way can the required levels of detail and resolution be achieved by the end of the course. You will be responsible for all previous sets of requirements at each subsequent stage.

STUDIO CULTURE
Please review the "Studio Culture Policy" on the TSA website: http://architecture.tulane.edu/sites/default/files/pdf/2015/studio_culture_policy_and_process_010515.pdf

Students are expected to work regularly and productively in fulfillment of the assignments, with new material and evident progress for each discussion of their work. Except when team projects are assigned, all work should be the product of the individual student. Because Studio meetings may be scheduled at short notice, students are to work in the Studio space during scheduled Studio hours especially at the beginning and end of the Studio session. Students working in the Computer Lab should arrange with another student to notify them when Studio meetings occur. Students should discuss the progress of their work with the Instructor as regularly as the Studio calendar and enrollment allow, and at least once per week. Studio sessions may sometimes extend beyond the scheduled hours; students due for a desk crit should advise the Instructor in advance on those occasions when they are unable to stay beyond 5PM. Students are expected to exploit the opportunities presented by the Studio to integrate knowledge and skills gained in their other courses. In addition, students are expected to take notes, read what is assigned, and complete assignments on time. Extensions for medical reasons or family emergencies should be requested as soon after the event as possible and in advance of the deadline, and should be supported by proper documentation. It is occasionally necessary to change deadlines and specific requirements. Such changes will be made with as much notice as possible, but may occasionally be made at short notice to ensure the productive continuity of the Studio. Students should stay in touch with each other to be aware of any such changes.

REVIEWS
Structured participation will be required in all major design reviews. You will be called upon to critique the work of your peers as well as to present your own designs. You will also be expected to recall with insight all of the critical comments made during each review. This interaction will form a part of the semester’s grade.

PRESENTATION
At this point in the curriculum it is vital that you be able to communicate your proposals and ideas thoroughly and persuasively. The conventions of architectural drawing and modeling will be reviewed, required, and evaluated during the semester. Presentations must be complete at each review and a final portfolio entry representing the semester’s work will be required.

MEETING TIMES
1:00pm - 5:00 Monday / Wednesday / Friday
In addition: field trips and excursions may be periodically scheduled outside of the normal class meeting times.
ATTENDANCE
Studio meets M, W, F 1pm-5pm in Richardson Memorial Hall. Students are expected to work in studio during these four hours. Unexcused absences from regular working days in studio will adversely affect the student’s final grade, regardless of other course requirements completed and grades earned. An unexcused absence from a scheduled pin-up or review is especially serious and will have an appropriately adverse effect on the final grade. Please email instructor prior to class if you know that you will be late to or absent from class. A meeting with the Associate Dean of Students will be required after TWO unexcused absences.

INCOMPLETE AND LATE WORK
In accordance with School policy, work that is not adequately represented will not be discussed in reviews. Late work will only be accepted with the permission of the Instructor. Late work submitted after the final day of classes is not acceptable without written permission from the Dean. Any late work accepted will be penalized 10% for the first day of lateness, and 5% per day thereafter. (The first day of lateness begins immediately after the deadline, and weekends are counted). Extensions for medical reasons or family emergencies should be requested as soon after the event as possible and in advance of the deadline, and must be supported by adequate documentation.

ACCOMODATION
Students with documented disabilities who require accommodations should follow the procedures of Tulane's Office of Disability Services and make an appointment to speak to the Instructor during their office hours.

SKETCHBOOK
Each student shall maintain a sketchbook throughout the semester. The size and type of sketchbook are open to your preference, although we suggest that an easily portable size — 5”x 8” minimum, for example — is one that you are more likely to carry with you at all times. Sketch media are also up to you. The 21st century sketch book will be an organized collection of both handmade and ‘printed’ digitally produced developments.

DOCUMENTATION AND SUBMISSION OF WORK
All students are required to submit a digital record of their work according to specifications that will be outlined during the course of the semester. Grades will not be issued until documentation is received. Presenting your work on your desk for the Studio Walkthrough at the end of each semester is considered part of your studio coursework.

STUDENTS WITH DISABILITIES
Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services through this link: https://tulane.edu/studentaffairs/disability/

ACADEMIC INTEGRITY
Students are expected to act in accordance with the Tulane Code of Academic Conduct. In all work submitted for academic credit, students are expected to represent themselves honestly. The submission of an academic assignment is considered to be an assurance that the work and ideas are the result of the student’s own intellectual effort, stated in his or her own words, and produced independently, unless clear and explicit acknowledgment of the sources for the work and ideas is included. Any suspected violations will be brought before the Newcomb-Tulane College Honor Board. First offences typically fail the assignment in question or fail the course in addition to losing eligibility for study-abroad options and graduation awards. Students are expelled from the university for second offences. Students are strongly urged to refer to and abide by this code. You may obtain a copy at http://tulane.edu/college/code.cfm.
TSA STUDENT INFORMATION
Please refer to the “Student Information” section of the TSA website for links to detailed information to academic policies and services: http://architecture.tulane.edu/current-students/student-information

TULANE ONE WAVE
One Wave is a program at Tulane that aims to encourage a culture of safety and a community of engaged and proactive bystanders that do not tolerate any form of violence: http://tulane.edu/health/onenewave/index.cfm

Tulane University recognizes the inherent dignity of all individuals and promotes respect for all people. As One Wave, Tulane is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence, and stalking. If you (or someone you know) has experienced or experiences gender-based violence, know that you are not alone. Learn more at onewave.tulane.edu.

Tulane One Wave Campus Resources:

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<th>Strictly Confidential</th>
<th>Mostly Confidential</th>
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<tr>
<td>Except in extreme circumstances, involving imminent danger to one's self or others, nothing will be shared without your explicit permission.</td>
<td>Conversations are kept as confidential as possible, but information is shared with key staff members so the University can offer resources and accommodations and take action if necessary for safety reasons.</td>
</tr>
<tr>
<td>Counseling &amp; Psychological Services (CAPS)</td>
<td>(504) 314-2277</td>
</tr>
<tr>
<td>Coordinator of Violence Prevention</td>
<td>(504) 314-2161</td>
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<tr>
<td>Student Health Center</td>
<td>(504) 865-5255</td>
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<tr>
<td>Tulane University Police (TUPD)</td>
<td>(504) 865-5911</td>
</tr>
<tr>
<td>SAPHE Hotline</td>
<td>(504) 654-9543</td>
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<tr>
<td>Office of Institutional Equity</td>
<td>(504) 862-8083</td>
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A programmatic hybrid of farm, villa, factory, and interpretive centre, the winery has also attracted ambitious designers because of the opportunity for material, structural and formal experiment, and the potential for a close and provocative relationship between landscape and architecture.

Today, the attraction of the winery as a tourist destination, a locale for cultural events (especially music) and dining as well as interpretive tours of the winemaking facility itself, embeds within this hybrid program a narrative public itinerary intertwined with the
productive cycle. Even so, the potential for the integration of landscape and building form has not yet been fully explored.

**THE ISSUES**

• the exploration of the tectonic conventions of articulation against the continuity of landform

• the question of touristic experience of the landscape in conjunction with the “authentic” cultivation of productive ground

• the relations among productive landform, aestheticized landform and occupiable landform

• the potential for fabrication cued by the material practices associated with the programs: cooperage, or barrel-making, for example

• the intertwining of a public narrative itinerary and the productive sequence of winemaking: one building threaded through another, like a Klein bottle or Moebius strip

**THE PROJECT**

A 34.5-acre site in the first hills rising from the coastal plain of South Louisiana, on the North Shore, will be our field of operation. We will assume that a new building or buildings and adjacent landscape will replace those currently in place. Pragmatically, the vineyards represent an opportunity for economic development in the region in concert with agrarian activity. A project of medium size and programmatic complexity, the winery offers the architectural opportunity for exploring the relations between tectonic development and the atectonics of inhabitable landform.

The project will proceed in stages, with site studies, case studies, and models (physical/digital) as a significant design tool engaging the notion of the “artificial landscape”.
“Traditionally, the work of an architect is to design buildings for the same known program – a residence or a workplace - and try to squeeze in a marginal improvement here or an elegant design solution there. With Hyperloop we are not only designing a futuristic station or a very fast train – we are dealing with an entirely novel technology with the potential to completely transform how our existing cities will grow and evolve - and how new cities will be conceived and constructed.” - Bjarke Ingels

In 1956 the U.S. embarked on one of the greatest planning and public works projects in history: the Interstate Highway System. Originally implemented by its namesake, Dwight D. Eisenhower, as a necessary component of the national defense system for moving supplies and troops, it quickly became a productive resource for the American economy - at one time yielding an annual return of 54 cents on the dollar. However, in recent years the federal government has fallen behind on the maintenance of its infrastructure systems, reducing its yearly budget by almost a third. Congestion is on the rise and roads and bridges are often in disrepair. The same story rings true on a global scale. The infrastructure gap is huge and is one of the most underreported economic crises of our time.

While some suggest that simply repairing the existing infrastructure network is the way to alleviate the problem, this studio aims to research an alternative mode of transportation that has the potential to not only provide access between cities, but do it at a much more eco-friendly and efficient rate.

The Hyperloop was introduced by Elon Musk in 2010 as an open source transportation proposal that uses electric propulsion to accelerate a passenger or cargo vehicle through a tube in a low pressure environment. On an urban scale, it proposes to create the opportunity for people to "live anywhere, work anywhere and be anywhere." The 6 hour trip between New Orleans and Houston would be condensed to a 30 minute commute! Currently, there are hundreds of groups from around the world working on competitions involving Hyperloop networks in several locations: San Francisco to Los Angeles, Moscow to St. Petersburg, Stockholm to Helsinki, and Abu Dhabi to Dubai just to name a few. On the experiential side, the Hyperloop promises to perform similarly to an elevator: an on demand system that will transport passengers directly to their chosen destination. The goal is to virtually eliminate waiting time and thus the phrase Hyperloop “Station” seems somewhat contradictory.

During the first portion of the studio, students will be asked to work in groups of three to specify appropriate locations for a Hyperloop network in New Orleans. After various sites have been identified, each student will individually tackle the design of a “Non-station.” During this process, it is expected that the students will thoroughly investigate the programmatic requirements of the Hyperloop system and suggest innovative ways for people to experience this new form of transportation. Throughout the semester, partners and associates from Bjarke Ingels Group that have been involved with the development of the Hyperloop One proposal will visit New Orleans to work with the students on their projects.
STUDIO 1: BUILDING PRESERVATION (PRST 6510)
Tulane School of Architecture

M/W/F: 1:00-5:00
RMH 401
Fall 2015

Prof. Michael Shoriak
mshoriak@tulane.edu
RMH office 122
Office Hours - Monday 12:00-1:00

COURSE DESCRIPTION

Building Preservation concentrates on documenting, analyzing and planning for the preservation of historic buildings as a basis for understanding the technical, theoretical and procedural aspects of architectural preservation practice. The course includes intensive study of selected historic buildings and environments in New Orleans area and the Gulf Coast region. The studio explores the differences between building stabilization, adaptive reuse, rehabilitation and restoration. Local and non-local field trips provide students with exposure to a range of historic structures and their treatments from a preservation perspective as well as modern infill buildings, and a concomitant opportunity to document historic environments and building conditions. In-class seminars cover topics such as hand drafting, use of specific graphics programs, geospatial analysis and research techniques. Working in a studio setting, students will produce measured drawings and illustrated research documents discussing historic buildings and components, materials and systems. Digital documentation and related informational presentation methods are also stressed starting with the basics. This course serves as a foundation course for Preservation Studio II: Urban Conservation.

COURSE FORMAT

- Scheduled presentations by the principal instructor, staff, specialist guest speakers and stakeholders both in class and during meetings in the field
- Field work at specific project sites
- Studio work in 4th floor lab
- Student presentations of Studio I projects to invited respondents