PROJECT III: Site

SITE ANALYSIS AND ARCHITECTURAL CONCEPT
Site Analysis: why?

- To gain information
- Evaluate constraints
- Assess opportunities
- Understand the site’s character
Site Analysis: what to consider?

Document **quantitative** and **qualitative** information (physical and non-physical factors).
Site Analysis: what to consider?

• **Location**: Region, City, Campus, Adjacent buildings

• **Physical Features**: natural and built

• **Circulation**

• **Sensory**

• **Human and Cultural Climate**

• **Utilities and services**
Site Analysis: Location and Physical Features
Location and Built Physical Features
Figure-ground diagrams can illustrate patterns in the urban fabric or changes in typologies along corridors.

The urban fabric near the Gillette site exhibits a marked difference from both the large but regular blocks of downtown Boston and the fine-grained venacular residential fabric throughout much of the rest of the city (right). This difference is much more prominently displayed in the study of individual streets near the site, with Dorchester Ave. clearly showing a transition in both scale and grain as one moves from South to North. Also, unlike much of Boston, streets and other open spaces are no longer defined by a strong built edge.
Location, Built Physical Features and Circulation
Consider different scales. The drawing below shows an analysis at the neighbourhood (or Campus) scale.
Circulation and Sensory Information

Fig. 62. The visual elements of Scollay Square
Site Analysis: Light and Shadow Study
Site Analysis: Sensory Information

Site sensory - noise

- Noise

- Noise level at site in decide
- Noise level at center of site in decide
- Cars travelling on Maple Drive
- Airplanes, periodically each day (approx. every 30 minutes)
  - Frequency: 1 pm
- Cars accelerating at stop sign
- Cars travelling on semi
- Cars travelling on Maple Drive
- Cars starting in adjacent parking lot: M-F primarily
  - M-F primarily
  - Type of vehicle: Buses, duration: 15 minutes
- Tractor mowing once: May-October, duration: 15 minutes
- Garbage pickup of adjacent building: Midday morning, duration: 10 minutes
- Linear sense
- Point source
Site Analysis: Sensory Information

Site sensory - views into the site

- Views into the site

NOTE: width of arrows indicates relative importance of responding to views in design

A. Major view to site from historic house
B. From vehicular approach down Seminole
C. From residence across Maple Drive
D. From sidewalk
E. From vehicles on Maple Drive
F. From vehicular approach down Maple
G. Major view from other buildings across pond
H. Glimpse over fence from sidewalk and Seminole
I. Future view from property across Seminole
J. From Seminole
K. From vehicular approach on Maple
Site Analysis: Sensory Information

Site sensory - views from the site

* Views from the site

- **Note:** Judgments about the quality of the views assume clear views with no obstructions or screening. On-site trees could actually screen certain views depending upon where the new building is situated on the site.
Site Analysis: Human and Cultural

Eric Batcho, Enru Hong, Evan Jenkins, Radhi Nair - Harlem 125: Shifting Culture, Shifting Economy, Shifting Urbanity - Fall 2006 GSD Studio (Toni Griffin)
http://studioworks.gsd.harvard.edu/browse/studioworks.html
Site Analysis

REQUIRED DRAWINGS
Site Analysis Drawings

Due Tuesday, February 22 at 1:30 ON TRACING PAPER:

• 1:200 Site Plan + Analysis overlay(s)
• 1:50 Plan + Analysis overlay(s)
• 1:50 (long) section/elevation + Analysis overlay(s)
• 1:50 (cross) section/elevation + Analysis overlay(s)
• 3 - 5”x5” (13cm x 13cm) site detail RENDERED drawings. Medium is your choice
• 3 – 5”x7” site photos (Black and White)

22”x30 Panel due Tuesday, March 01 at 1:30
Site Analysis Overlay Drawings

EXAMPLES
Site Analysis Detail Drawing

EXAMPLES
Site Analysis Panel
Tate Modern: Monumental power conversion generates urban energy
Architectural Concept

CONCEPT DRAWING
Concept Drawing

Due Friday, February 25 at 1:30 ON TRACING PAPER:

1. Conceptual drawing imagining site + seed on 22” x 30” panel.

2. 100-word proposed program interpretation in context of specific theme and identify potential connections to assigned site connection (hard-copy).
Concept Drawing

EXAMPLES
Bailey Haskins.
Conceptual Drawing, 2015.
ARCS1105, Carleton University.
Imag[e]ining Intervention

NARRATIVE DRAWINGS
Narrative sketches

Due Friday, March 04 at 1:30 on appropriate medium:

(Minimum 3) 5”x5” (13cm x 13cm) ink drawings of imagined intervention(s) interacting with inhabitants’ bodies on site.
Narrative Sketches

EXAMPLES
Dorothea just as breath taking,

it is also very deceiving. As the legend says,

those who wander too long in the maze will stay there
to never come back.
Regardless of the evidence of man made constructions, the thermal baths’ have retained most of their natural formations, emphasizing nature’s vastness.
Imagining Atmosphere

30-SECOND VIDEO
30-Second Video

Due Tuesday, March 08 at 1:30:

1. 30-second-VIDEO/demonstrating atmospheric/experiential aspects of imagined intervention (approach-threshold-interior).

2. Revised Program interpretation (100-200 words).
30-Second Video
30-Second Video Student Examples

1. Alberto Temprano *Translucency*
2. Alberto Temprano *Manipulating Transparency*
3. Mati Contal *Brick Screen*
4. Christopher Conlogue *Sound Transportation*
5. Shirley Duong *Embodying Hearth*
6. Martins, Brigitte *Stencils and Cages: Constructing Nature*