

Project 1: The Andy Warhol Foundation

“I LIKE BORING THINGS.”

- ANDY WARHOL

More than twenty years after his death, Andy Warhol remains one of the most influential figures in contemporary art and culture. Warhol's life and work inspires creative thinkers worldwide thanks to his enduring imagery, his artfully cultivated celebrity, and the ongoing research of dedicated scholars. His impact as an artist is far deeper and greater than his one prescient observation that “everyone will be world famous for fifteen minutes.” His omnivorous curiosity resulted in an enormous body of work that spanned every available medium and most importantly contributed to the collapse of boundaries between high and low culture.

www.warholfoundation.org

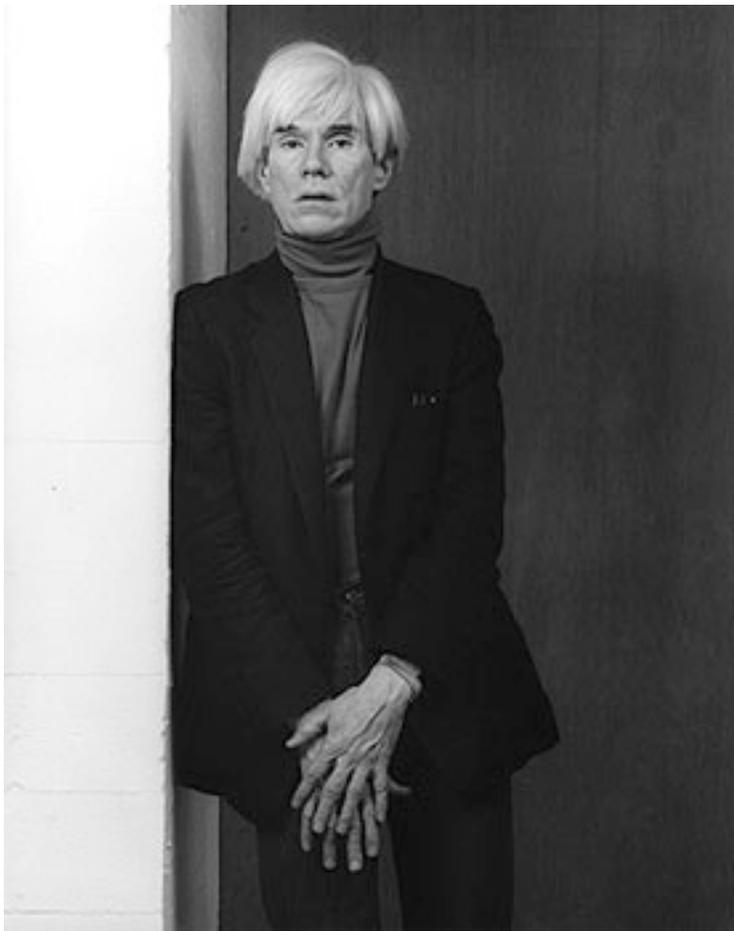


photo: Robert Mapplethorpe

**Third Year UG Arch. Studio
DSGN 3200 - Spring 2011**

Professors:
Barron, Goodwin, Keil [coordination]. Tsubaki

When Andy Warhol died unexpectedly on February 22, 1987, he left a vast and complicated inventory of works of art and personal possessions. His will dictated that his entire estate, with the exception of a few modest legacies to family members, should be used to create a foundation dedicated to the "advancement of the visual arts." In its early days, the Foundation brought artists, curators, administrators, educators, critics and others together to help it shape a responsive, committed and engaged philanthropic organization. The grantmaking program that grew out of these meetings and the Foundation's ongoing efforts to protect and enhance its founder's creative legacy ensure that Warhol's inventive, open-minded spirit will have a profound impact on the visual arts for generations to come.

The primary focus of the Foundation's grant making activity has been to support the creation, presentation and documentation of contemporary visual art, particularly work that is experimental, under-recognized, or challenging in nature. The program has been both pro-active in its approach to the field of cultural philanthropy and responsive to the changing needs of artists. A strong commitment to freedom of artistic expression led the Foundation to play an active advocacy role for artists during the culture wars of the 1990s and continues to inform its support of organizations that fight censorship, protect artists' rights and defend their access to evolving technologies in the digital age. www.warholfoundation.org

One of the positive outcomes of Katrina, maybe triggered by the strange landscape left behind by the devastation, has been the renewed interest in New Orleans as a place for the arts. The staging of "Waiting for Godot" in the desolate wastelands of the lower ninth ward and Gentilly a year after the storm; the hosting of "Prospect 1", a biennial of international contemporary art with exhibits at twenty-four different sites scattered across the city; the activities of foundations such as the Joan Mitchell Foundation giving grants to artists for installations and performances throughout the city have drawn visitors to New Orleans and enriched the lives of its residents. As a result traditional arts districts such as the French Quarter and Julia Street have been eclipsed by galleries on the fringes of the established tourist routes. Their interests and topics are wide-spread and often touch on politics and environmental issues making art accessible to a wider range of people.

With so many diverse groups of artists and people administering art, the Andy Warhol Foundation has decided to build a new building on a prominent site in New Orleans for their southern headquarters and to provide office and exhibit space for artists and art organizations.

The Site

The site for the building is a grassy stretch of land on Chartres Street and Piety at the foot of the Mississippi river levee in Bywater, one of the emerging "edgy" new art districts in the city.

Historically, the site was part of the river infrastructure with railroad lines criss-crossing the plot to access warehouses on the other side of Chartres Street. Today, the site is part of the New Orleans riverfront which in an ambitious master plan (www.reinventingthecrescent.org/) is proposed as a linear park that would give people access to the river currently inaccessible behind wharf structures, flood walls and railroad tracks. For the purpose of the studio project, the parking lot currently proposed on the site will be moved and the site made available for development. Across the levee on the

river side, floating on the platform of the former Piety Street wharf building, the master plan proposes a meditation pavilion by David Adjaye.

Further down Chartres Street are the factory compound of Doctor Bob, an enterprise much in the spirit of Andy Warhol with its prolific output of merchandise and multiples, and the more academic enterprise of NOCCA, the New Orleans Center for the Creative Arts. Various art spaces and galleries are scattered throughout the neighborhood adjacent to the site, and together with bars, restaurants, residences, educational and industrial uses they provide a vibrant mix of programs and people.

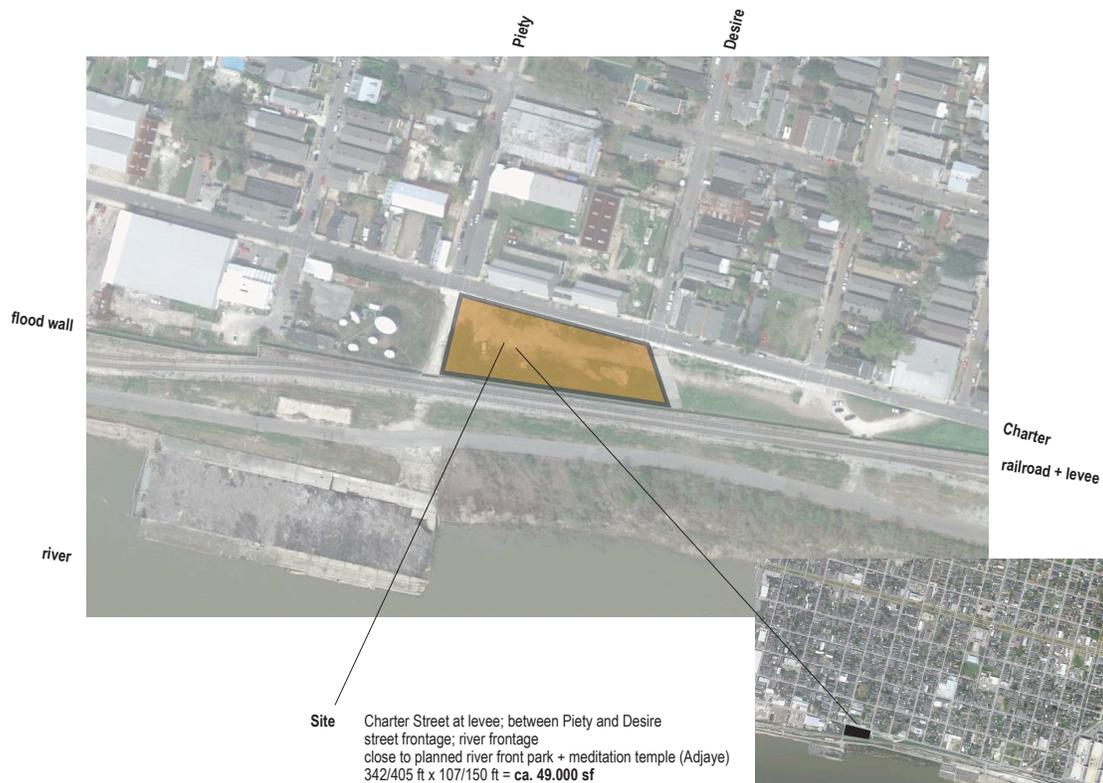
The 45,174 sf site is zoned LI - light industrial - as described in Section 7.3. of the New Orleans Zoning Code. The maximum height permitted is 75 ft. The maximum buildable area of the site is +/- 35%.
<http://library.municode.com/index.aspx?clientId=16306&stateId=18&stateName=Louisiana>

The site is larger than the required footprint of the building. Placing the building on the site and programming/shaping the open land around it is one of the tasks for this project.

At least 8 parking spaces for the foundation building have to be accommodated on site.

Any building foundation has to stay 10 ft clear of the flood wall;

A topo map for the area is placed on the public folder > 3 rd Year > Project 1 > MAPS



The Building

The comprehensive studio requires the design of a building that integrates structural, mechanical, electrical, and environmental control components into its design; these components are not forced “to fit the shape” but should be part of and reason for the building’s configuration and development.

The Program

The building is primarily a private office building with public (secured) access to an auditorium and exhibit spaces on the ground level. It is advisable to study the typology of office buildings as there are preferred dimensions for access of light into offices and rules of economy for the placement of cores and exit stairs.

A staffed lobby on the ground level provides security and screens access to the private floors above.

- *Andy Warhol Foundation*

The foundation will occupy the top floor of the building with its spectacular views of river and city. Outdoor space should be provided not only as a recreational space for staff but also as a space for entertainment for fundraising parties at the foundation.

Offices will be arranged in an open plan without much hierarchy. Allocated storage spaces should be added to the office spaces (not necessarily one big room but systematically distributed).

A series of small meeting rooms allow work on special projects and group work. They should be set up so that they provide enough privacy.

The foundation has a private research library and a screening room mainly for staff and invited scholars.

The gallery is for the display of Andy Warhol’s art and serves as a showcase for visitors.

The conference rooms serve a larger audience than just the staff - a connection to kitchen and lounge space for catering is desirable.

Bathrooms to be provided as necessary.

- *Rental office space*

Although the individual users of the office spaces are not known, the space needs to be designed so that it can be subdivided into separate areas to be rented by individuals or foundations. Required is a plan locating circulation, bathrooms and kitchens (wet zones), mechanical and electrical support spaces, stairs and elevator cores. The required office space should occupy not less than two and not more than three levels of the building.

- *Public components*

These spaces are operated and maintained by the Andy Warhol Foundation but are available for use by the artists and foundations in the building. They tie into the art scene of the city and provide the connection to the public.

It is conceivable that auditorium (with support spaces) and exhibit spaces use a common foyer but both program components need independence so that they can be operated individually without conflicting each other.

Bathrooms can be shared by the two programs or can be individual for each program component.

The 200 seat auditorium has raked fixed seating and is for lectures and performances. Although it does not use stage sets and scenery equipment, it should have backstage spaces for storage and a green room. It needs spill-out space / a foyer to accommodate 200 people at intermissions.

The exhibition space should be connected to support spaces for delivery (loading/unloading with mid-size trucks), temporary art storage and repairs.

- *Other*

Other components might be added to support a program or design idea, such as a small café / cafeteria, bicycle parking, bar, etc. Any such additions have to be discussed with the studio instructor.

Mechanical and electrical spaces

Basic HVAC scheme to be an all air, single duct VAV system consisting of the following:

- Centrally located hot (gas boiler) and chilled water (electric compressor) plant
- Cooling tower
- Distributed air handling unit(s)
- Horizontal/vertical supply ducts / stacks
- Horizontal plenum return air exhaust + vertical exhaust ducts stacks
- VAV control dampers
- Register grills
- Temperature control system
- Chilled and hot water supply and return pipes – stacks

Structure

The required structural system for the building is a steel structure; fire-protection measures required by code for structural steel members need to be implemented.

Basic structural scheme to be as follows:

- Structural bay: 30'x40' +/- typical
- Foundation system: concrete friction piles (groups of 4 @ min distance of 36") + 4'x4'x2' concrete end caps + 2'x2'x ReqHt concrete pedestal
- Floor to Floor Height: as required (12'-14' typical)
- Column Plate Size: (16" x 16" x 1/2"thk) (see: Ching 5.38)
- Column Size: W10's
- Girder Size: W30's
- Beam: W16's
- Floor slab: (3") metal decking w/ (5") concrete topping + finish flooring
- Roof Slab: (3") metal decking w/ (5") concrete topping + (2") rigid foam insulation

Connection type:

- Assume that majority of column - beam/girder connection to be a shear connection requiring cross bracings at appropriate locations in both directions.

Cross bracing:

- Strategically locate (2"dia steel rod) to stabilize the structural frame for the lateral loads.

Beam - girder connection type:

- A shear connection.

Program Spaces

A. Lobby

ca. 500 sf

area on ground floor for access to private offices + foundation

B. The Andy Warhol Foundation

8.000 sf

Entry/reception + secretary	300 sf
Office space for 8 people (ca. 180 sf / person)	1.440 sf
file storage space (not necessarily in one space)	360 sf
conference room (30 people) 2 rooms @ 800 sf	1.600 sf
small meeting rooms / group work spaces 4 @ 400 sf	1.600 sf
foundation library	1.000 sf
foundation gallery	1.000 sf
screening room (40 people)	700 sf

C. Rental office space

24.000 sf

Each level of office space to have 2 bathroom and kitchen/lounge cores that need to be placed in such a way to allow multiple ways to subdivide the space.

E. Public components

8.000 sf

Auditorium (to seat 200 people)	ca. 3.000 sf
Foyer / spill-out space	1.000 sf
Exhibition space(s)	ca. 3.000 sf
Delivery + loading (loading dock) + temporary storage (preparator spaces)	1.000 sf

program total

40.500 sf

35% added for mechanical, electrical, bathrooms, circulation

14.175 sf

TOTAL

54.675 sf

Non-conditioned spaces:

8 parking spaces. Storage for bicycles
desired is an outdoor performance area;

PROJECT SCHEDULE

	week 1	
	Documentation + Analysis + Site Model	
01.10	intro to project #1 - lecture	
01.12	no studio - BIM course	
01.14	studio	
	week 2	
	Analysis + Site Model + Massing / Site Studies	
01.17	MLK holiday	
01.19	studio	
01.21	studio	
	week 3	
	Preliminary design proposal	
01.24	studio	
01.26	studio	TECH 1 due
01.28	studio	
	week 4	
	Preliminary Design / Design development	
01.31	studio	
02.02	studio	
02.04	studio	
	week 5	
	Design development	
02.07	studio	TECH 2 due
02.09	studio	
02.11	studio	
	week 6	
	Design development	
02.14	studio	
02.16	studio	TECH 3 due
02.18	studio	
	week 7	
	Design development	
02.21	studio	
02.23	studio	
02.25	studio	
	week 8	
	Final presentation work	
02.28	studio	TECH 4 due
03.02	FINAL REVIEW (joint sections)	
03.05	FINAL REVIEW (joint sections)	
03.07 - 13	MARDI GRAS BREAK	
03.14	start project 2	

PROJECT 1 FINAL REVIEW REQUIREMENTS

Your studio instructor will elaborate on the final requirements in the coming weeks. Any modifications or substitutes of the requirements have to be discussed with the instructor.

- **Diagrams describing site, program and building strategies; concept; circulation**
- **Systems diagrams from Tech course**
- **Building massing model(s)**
- **Site plan**
- **1/16 scale plan drawings (all levels)**
- **1/16 scale sections (min. 2)**
- **1/16 scale elevations**
- **1/16 scale building model inset into group site model**
- **Building views (exterior - min. 1)**
- **Other material (study models, precedents, section perspectives etc.)**

Reference Material

ARCHTECTURE LIBRARY [on 3rd year reserve shelf; REF = in library reference section]

- Ching: **Building Code Illustrated** TH 420 .C49 2003
- International Code Council: **International Building Code** K 3538 .A15 I5 2009 REF
- NFPA: **Life Safety Code Handbook** TH 9111 .N37 2009 REF
- Pedro Guedes: **Encyclopedia of Architectural Technology** NA 31 .E58
- Manuel Gausa: **Metapolis Dictionary of Advanced Architecture** NA 680 .M42 2003
- Roger Clark, Michael Pause: **Precedents in Architecture** NA 2750 .C55 2005
- Joan Busquets: **New Orleans - Strategies for a City in Soft Land** NA 9127 .N46 B87 2005
- Andrea Deplazes: **Constructing Architecture** TA 403.6 .C659 2005
- Edward Ford: **The Details of Modern Architecture, volume 1+2** NA 2840 .F67 1990
- Christine Killory + Renè Davids: **Details in Contemporary Architecture** NA 2840 .D454 2007
- David Guise: **Design and Technology in Architecture** TA 658 .G85 1985
- Andrew Charleson: **Structure as Architecture** TA 658 .C53 2005
- Dieter Balkow: **Glass Construction Manual** TH 1560 .G58 1999
- Herzog Krippner Lang: **Facade Construction Manual** TH 2235 .H475 2004
- Ulrich Knaack: **Facades - Principles of Construction** NA 2941 .F34 2007
- Gerhard Hausladen: **Climateskin** TH 2235 .H37 2008
- Rainer Hascher et al.: **A Design Manual - Office Buildings** NA 6230 .D47 2002
- Katz: **Building Type Basics for Office Buildings** NA 6230 .K64 2002
- DETAIL 9/2002 **Office Buildings** NA 2835 .D4 REF
- DETAIL 4/1999; 1+2/2003; 4/2005; 7+8/2007; 6/2010 **Steel Construction** NA 2835 .D4 REF
- Schultz, Sobek, Habermann: **Steel Construction Manual** TA 684 .S352 2000
- John Fernandez: **Material Architecture** NA 4100 .F47 2006
- Sheila Kennedy: **KVA: Material Misuse** NA 737 .K4465 A4.2001
- Stephen Kieran, James Timberlake: **Manual** NA 737 .K49 K53 2002
- Stephen Kieran, James Timberlake: **Refabricating Architecture** on order
- Farshid Moussavi, Michael Kubo: **The Function of Ornament** NA 2840 .F86 2006

please, consult additional relevant books on reserve for ATCS 420

Riverfront Development:

proposal booklet on public folder: > 3rd Year > Project 1 > *Reinventing the Crescent*

www.reinventingthecrescent.org/

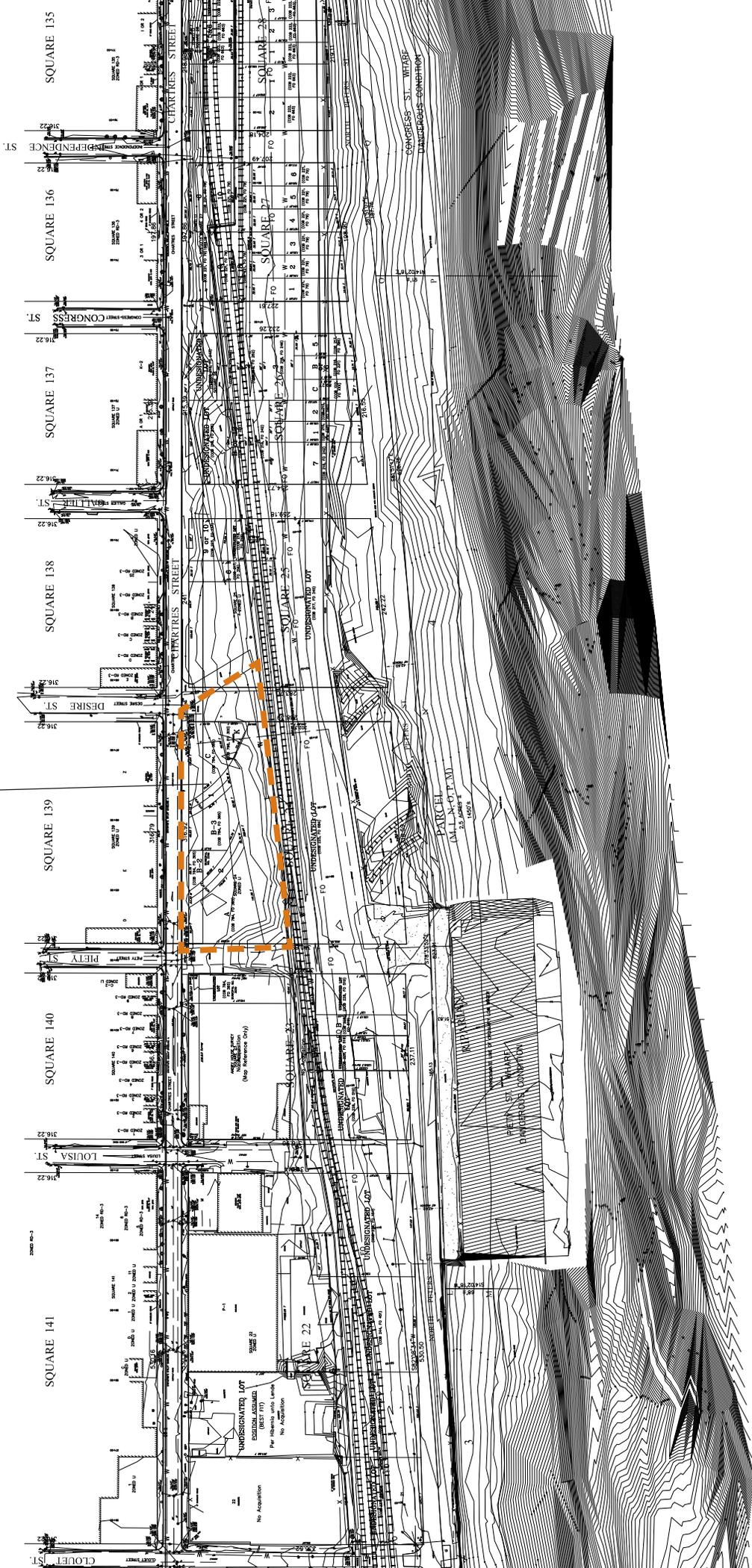
<http://www.asla.org/awards/2008/08winners/354.html>

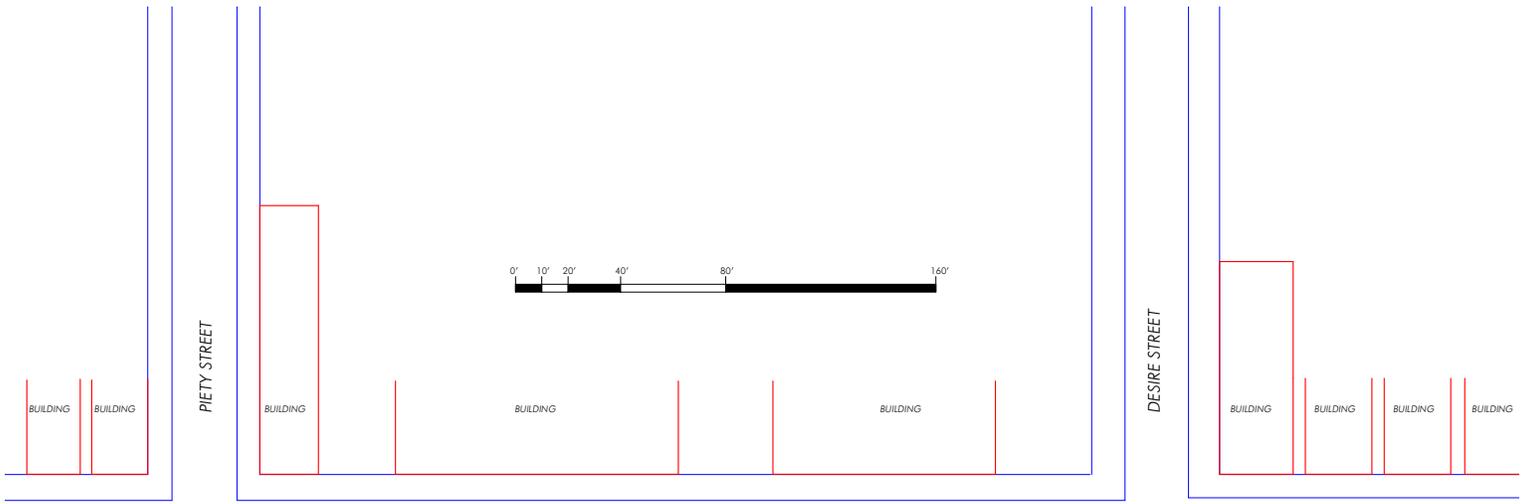
Office - Building System + Typology Study

on public folder: > 3rd Year > Project 1 > *Office.pdf*

http://www.detail.de/rw_6_Archive_En_HoleSuchweg_suchwegid_119_ErgebnisGebaeude.htm

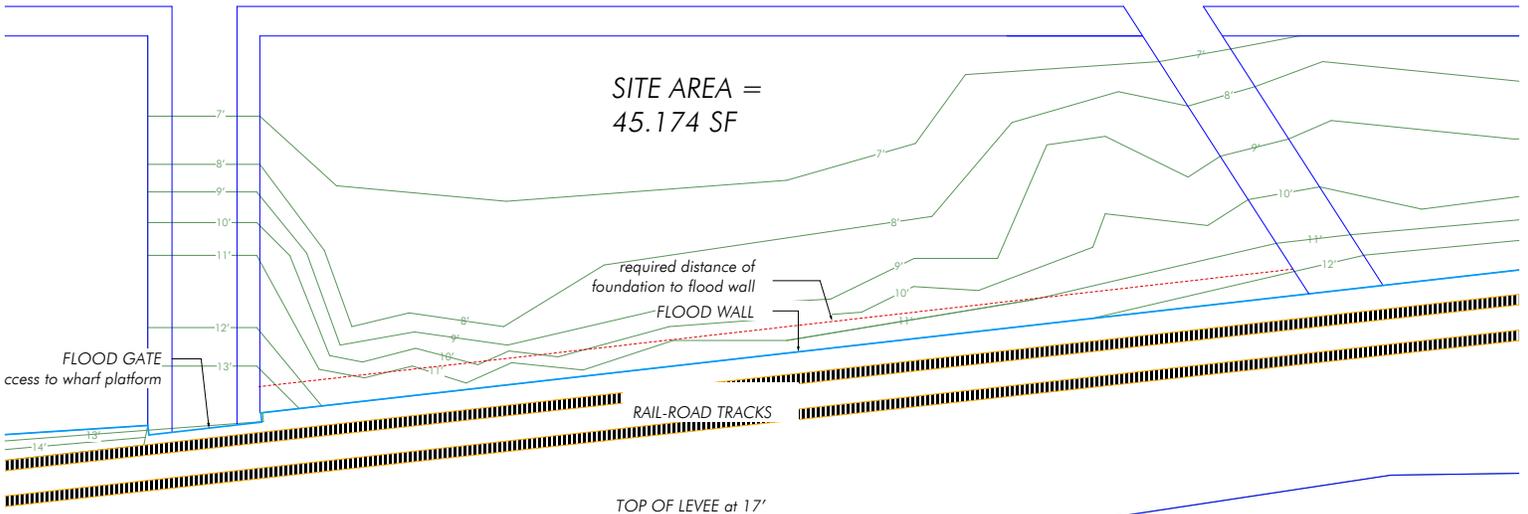
SITE





CHARTRES STREET

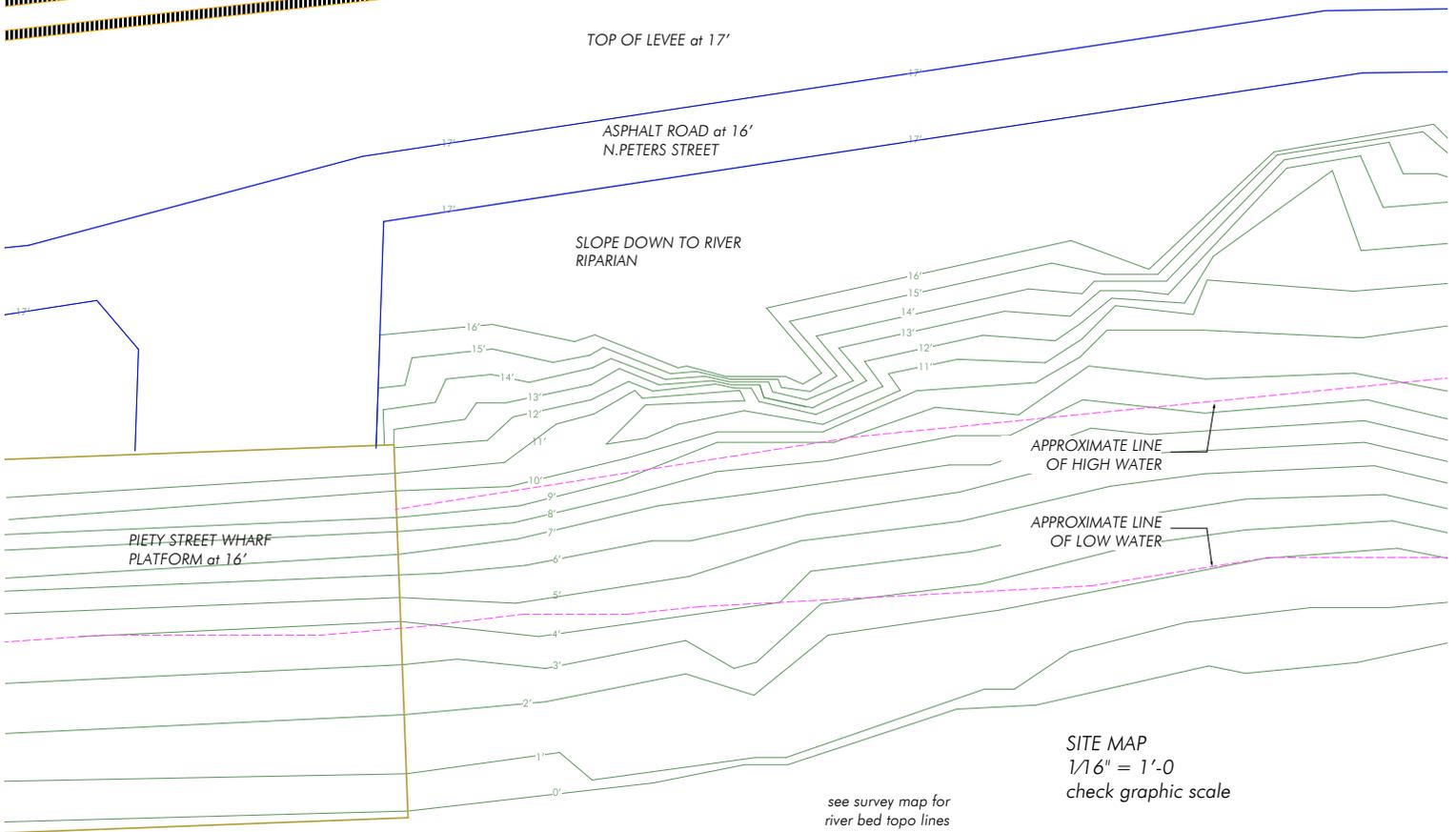
SITE AREA =
45.174 SF



TOP OF LEVEE at 17'

ASPHALT ROAD at 16'
N. PETERS STREET

SLOPE DOWN TO RIVER
RIPARIAN



APPROXIMATE LINE
OF HIGH WATER

APPROXIMATE LINE
OF LOW WATER

PIETY STREET WHARF
PLATFORM at 16'

see survey map for
river bed topo lines

SITE MAP
1/16" = 1'-0"
check graphic scale

36" x 48" size