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CORPORATE TOWER

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a professional paper submitted in
partial fulfillment of the requirements
for the degree
of
Bachelor of Architecture

Montana State University
Bozeman, Montana

June 1989

Approved:

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Patrick J. Walsh

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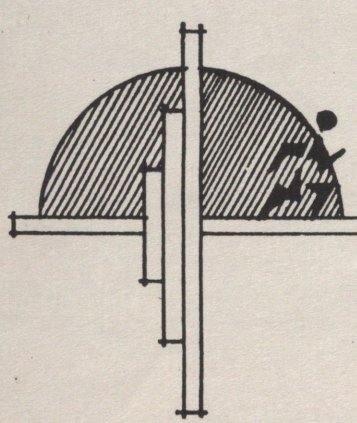


Introduction

Introduction

The thesis project I have chosen to work on is the design of a multi-use facility in downtown San Diego, California. The location of the site is part of San Diego's downtown core which is currently being revitalized. This effort of revitalizing Centre City is guided by the Centre City Development Corporation (CCDC) in order to strengthen the role of the downtown as the symbolic center of the region. The main objective of the CCDC is to bring people out of the suburbs and back into the city, to create an exciting and unique urban environment which can be enjoyed 24 hours a day.

Basically I will be looking at the multi-use building in three different groups, an office tower, a health club, and retail; all working together as a single building, as well as being only a small part of the overall vitality of the downtown. I feel this fusion of activities will create a vitality which is necessary in any urban project. This vitality will not only help the surrounding area financially, but also with the security of Centre City.

Now to digress a bit, I am going to discuss the developmental process I went through during Thesis I. In the beginning there was a project idea, to create this fantastic multi-use facility for San Diego; but where in San Diego? So during the second week of Thesis I, I took a week off to explore San Diego. The first couple of days were spent driving aimlessly around San Diego and other smaller coastal cities in the area. It was during one of these 'expeditions' that I found Horton Plaza. This is a large retail 'mall' containing over 100 specialty shops, restaurants and movie cinemas, along with four major department stores. The first thing that attracted me to this 5½ block complex was its vibrant character, especially in its interior spaces. The interior pedestrian 'street' is full of diverse activities, color, vibrancy, and most important of all, people. No matter what time of day I was there, Horton

Plaza seemed full of pedestrian activity, which made it an even more exciting place to be in. This is when I decided to find a location near this area; the people were already here, all I have to do is create an 'incentive' to attract these persons to my multi-use project. That sounded logical enough, but the hard part was going to be "how" to entice these people to my project; possibly by providing similar activities in my project as Horton Plaza offers.

Further, the next step was to find my actual site, now that I found the general area I wanted to be located in. That was easy enough since there just happened to be a lot adjacent to the very southwest corner of Horton Plaza, which is currently serving as a surface level parking lot. Since I would not be destroying anything architecturally relevant, I chose this site, basically for its immediate adjacency to Horton Plaza, as well as its visual proximity to San Diego Bay.

There are already two smaller buildings existing on my site, which I felt were relevant to leave alone. The Senator Building is the smaller and older of the two, which was a hotel but has since been restored and is now an office building. It also contains some retail spaces, including a moderately priced Greek restaurant which is currently expanding to meet increased demand (so there is a market for such activities). The other building on my site is currently under construction and is called the Bristol Square. This 7-story building contains office space along with retail at the ground level.

In addition to the direct west of my site is the Meridian, which is a 27-story condominium complex with high priced commercial spaces, including a high-priced Italian restaurant at the street level. The condominiums sell at $280,000 to a staggering $1.5 million.[1] The Meridian was completed in 1985, and there are currently both residential and high-priced commercial spaces available. Both may have leased faster if they were more moderately priced, but that is my own judgment.

Directly south and to the southeast of my site are two residential/-retail projects which have not been built as of this time; however, they will be within the next couple of years. The Courtyard is south of my site. It will contain a 40-story apartment tower along with 80,000 square feet of retail space.[2] The project to the southeast of my site is called Tyson Plaza. This $35 million project will contain a 31-story apartment tower, with 58,000 square feet of retail and 33,000 square feet of office space.[3]

While I was in San Diego I collected information from several sources, including: the City of San Diego Planning Department, the Centre City Development Corporation (CCDC), the CCDC Downtown Information Center, and the International Visitor Information Center, to name a few. Upon researching my area it became apparent that my site was located in a redevelopment area of the downtown named the Horton Plaza Redevelopment Area. This and the several other redevelopment areas in the vicinity have their own guidelines or ordinances which have been determined by the CCDC, as well as the Redevelopment Agency for San Diego. These 'guidelines' are what any new projects in the area should abide by, rather than the zoning ordinances for San Diego. The CCDC and the Redevelopment Agency have the power to "approve, modify or disapprove"[4] any project in the redevelopment districts if the schemes do not correspond to some of these guidelines. However, there are some exceptions to these guidelines set by these two organizations, one of which is by providing more public/private open spaces throughout the building. Therefore, these agencies are flexible to some extent as far as these 'rules' are concerned. Also, these guidelines are set by planners, with little to no architectural knowledge whatsoever, which means that some of their 'rules' may not be relevant for every project, and this should be taken into consideration when designing the project for this particular area.

Furthermore, some of this information which was used in writing this thesis book was collected from conversations and visiting different

sources. Some of the information collected has not been physically documented or published, so I will be depending on the credibility of the professionals in their own particular fields. Also, a marketing study for this area could not be found. Therefore, I am also depending on the expertise of individuals from the CCDC, the San Diego Planning Department, as well as other individuals to document my information, yet I will not be delving too deeply into the marketing aspects of this project.

As far as the physical forms for my facility, or vocabulary, is concerned, I am looking more towards 'High-Tech.' I am assuming that a modern electronics company wants to build a headquarters in San Diego which will be expressive of their 'High-Tech' image. However, to make the project fit into its context (so it will be approved by the CCDC) the street wall should follow some of the CCDC's guidelines and urban design principles which are discussed later in this thesis.

Hence, this information in my thesis book has been collected from a wide variety of sources in my attempt to study both the site and project from as many possible aspects as possible. Most of the more general information for the facility itself has been either by using actual case studies or from visiting or conversations with relevant persons. Information has also been obtained from reading a wide variety of books and other published materials, which can be found in the bibliography at the end of this thesis. A lot of personal opinions and thinking have also gone into this thesis to hopefully give it a more humanistic quality.

FOOTNOTES

1 City of San Diego Planning Department. Centre City San Diego Projects and Buildings. San Diego: Planning Department, August 1988. pg. 7

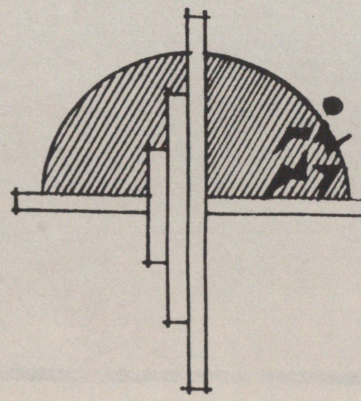
2 ibid pg. 23

3 ibid pg. 25

4 San Diego Redevelopment Agency. Marina Planned District Ordinance. San Diego: Redevelopment Agency, August 1, 1988. pg. 5

EDUCATIONAL GOALS

* To fully understand the design process by collecting, studying and finding the implications of the design information, and how this data will effect a multi-use facility.
* Design a multi-use facility which successfully incorporates activities to their own benefit, as well as benefitting the surrounding environment both physically and psychologically.
* To obtain a better understanding of what the requirements are for a multi-use facility which contains a health club, office space, and retail activities.
* To study the requirements functionally as well as finding the resulting architectural implications.
* To successfully integrate this facility into San Diego's urban setting, while still making my own independent statement.
* To work with my past educational experience, as well as the expertise of those around me, and apply all of this gained knowledge into an architectural solution which expresses my own personal beliefs.



Introduction for Site and Context

INTRODUCTION TO SITE AND CONTEXT

This section is meant to inform the reader of the location of my site; as well as discussing some of the objectives, the urban design concept, and major public open spaces within the Centre City area of San Diego, as established by the Centre City Development Corporation (CCDC), and the Redevelopment agency. This section should help express some of the characteristics that these two organizations would like to see in this urban environment.

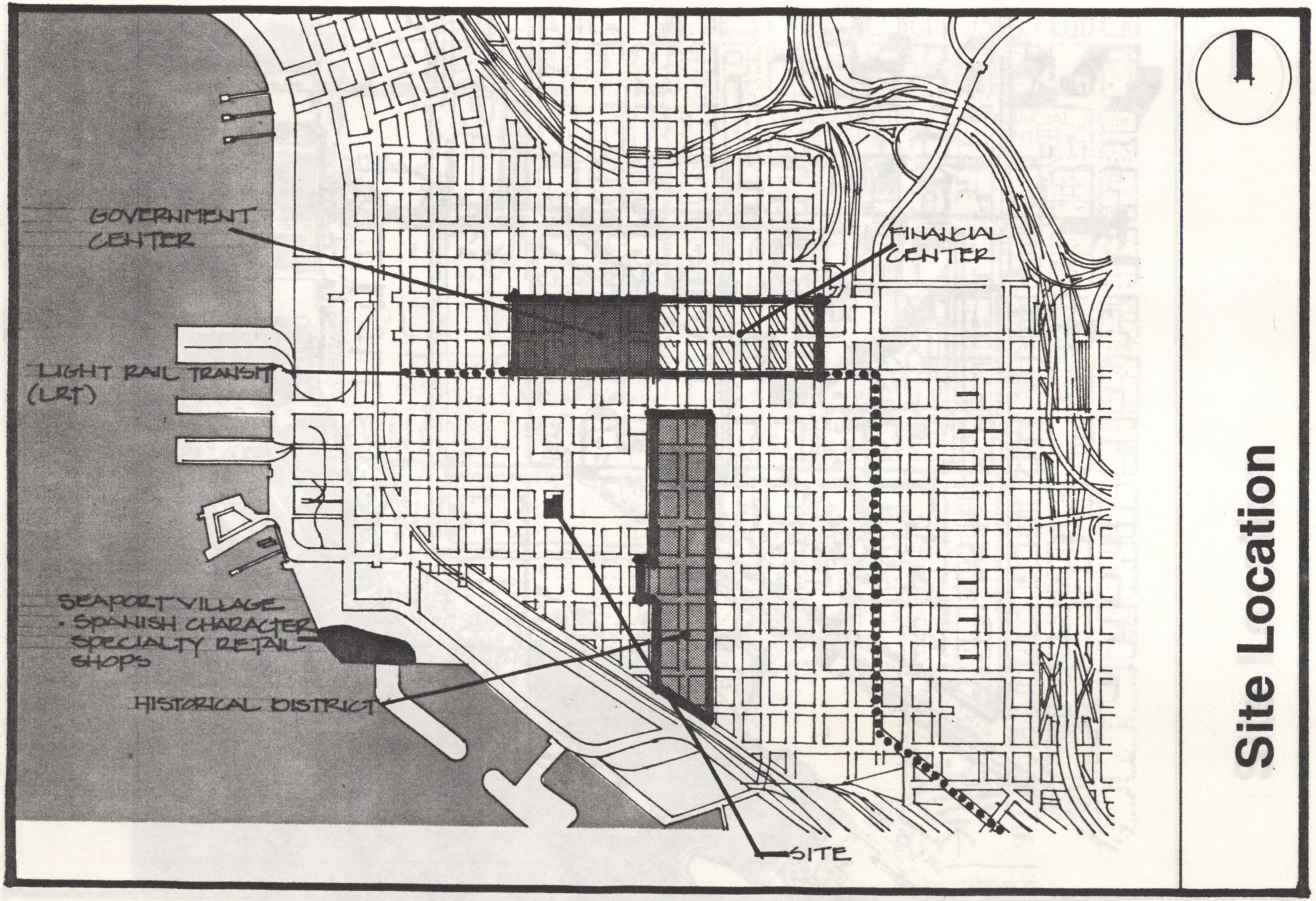
Project Goals

OBJECTIVES OF HORTON PLAZA REDEVELOPMENT AREA

* Create a modern urban center with a full range of activities.
* Create a socially balanced community environment for working and living.
* Eliminate blighting influences (anything that destroys the existing Centre City character).
* Eliminate environmental deficiencies.
* Preserve worthwhile structures and sites (both architectural and artistically).
* Be of sufficient size to attract major investors and developers.
* Minimize conflict of pedestrian and automobile traffic and increase transportation efficiency.
* Upgrade quality of life.

Project Goals

SOURCE: HORTON PLAZA REDEVELOPMENT PROJECT

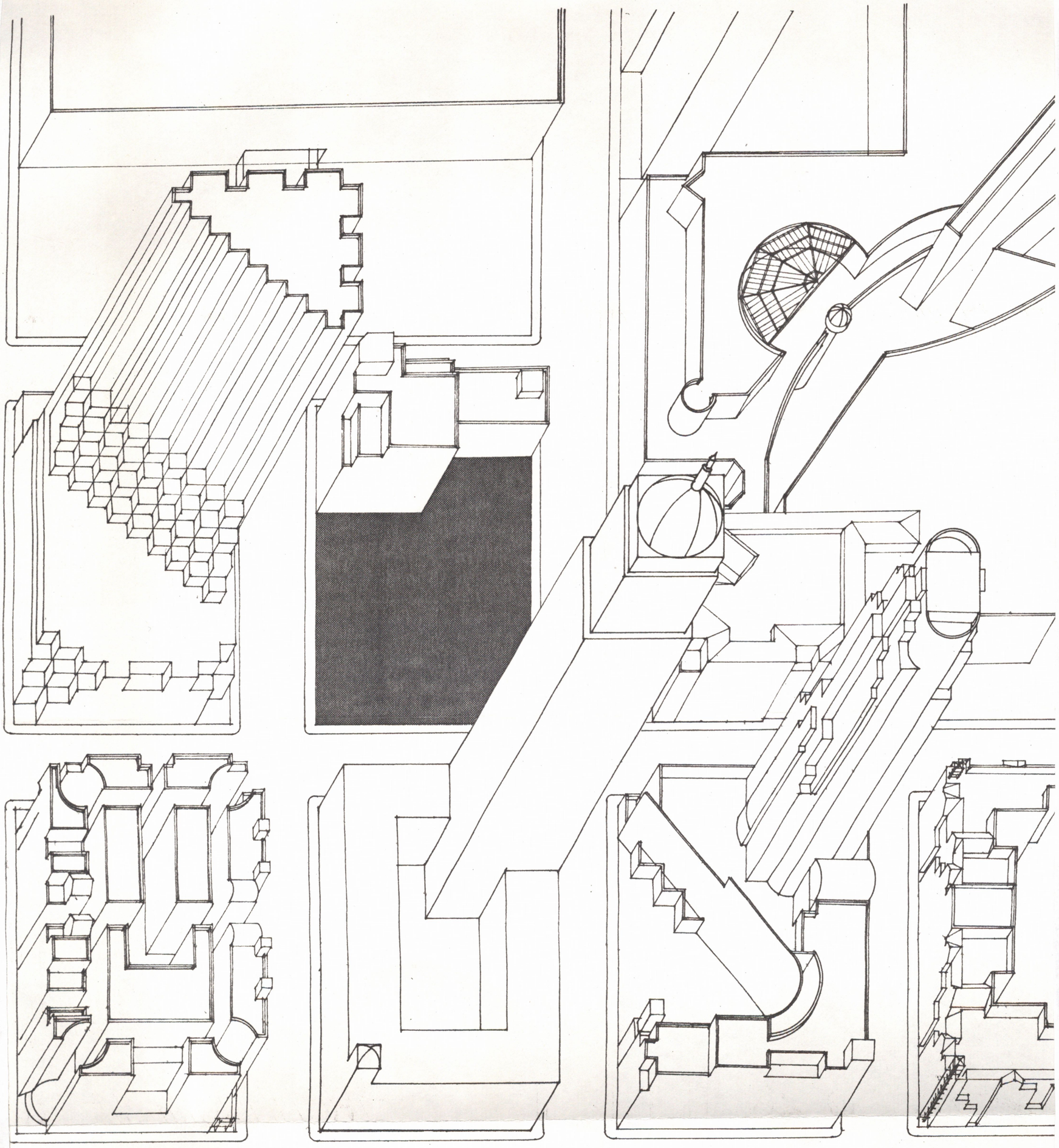


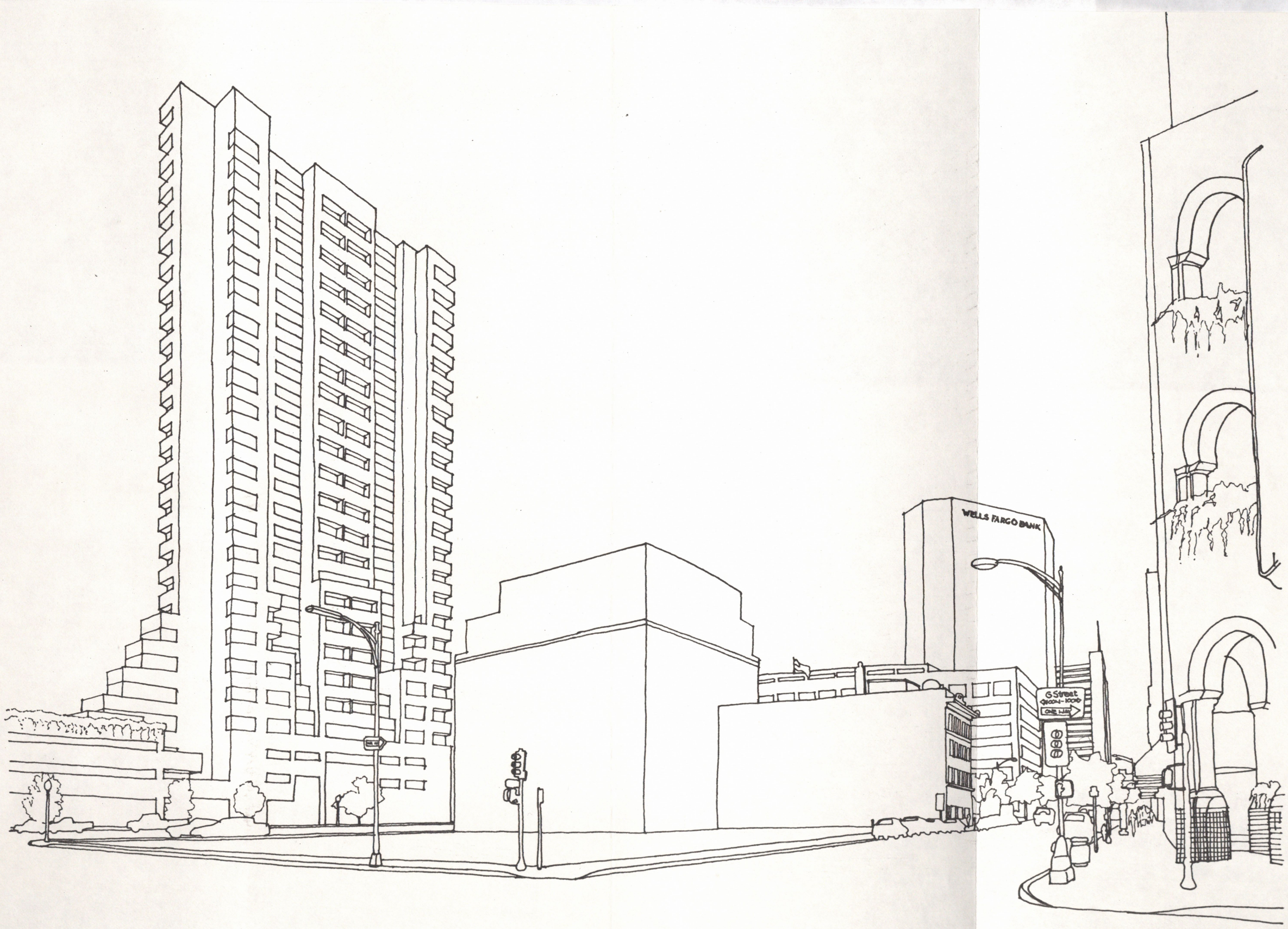
SITE LOCATION

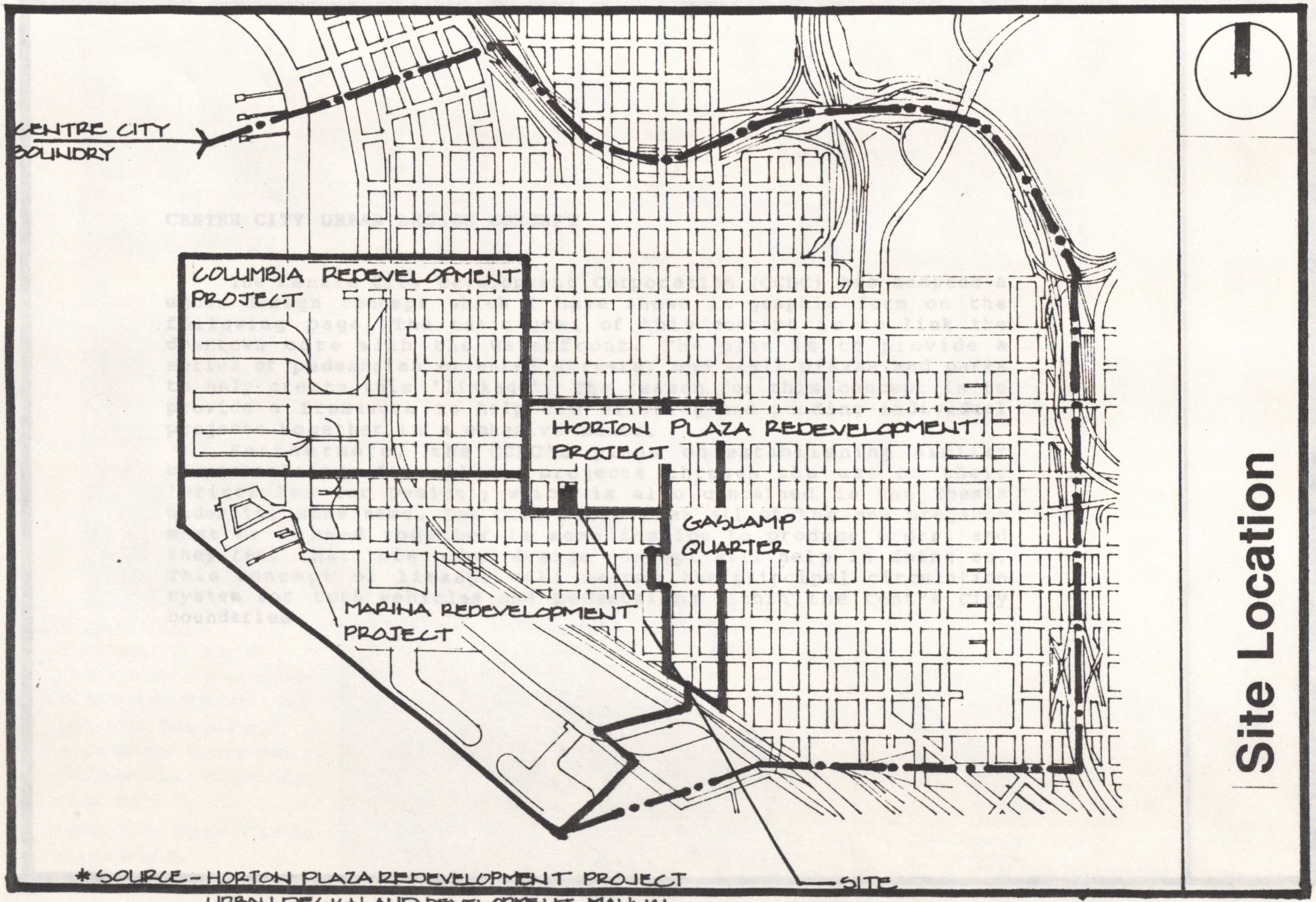


*SOURCE-URBAN DESIGN PROGRAM

SITE LOCATION




WELLS FARGO BANK
G Street
ONE WAY



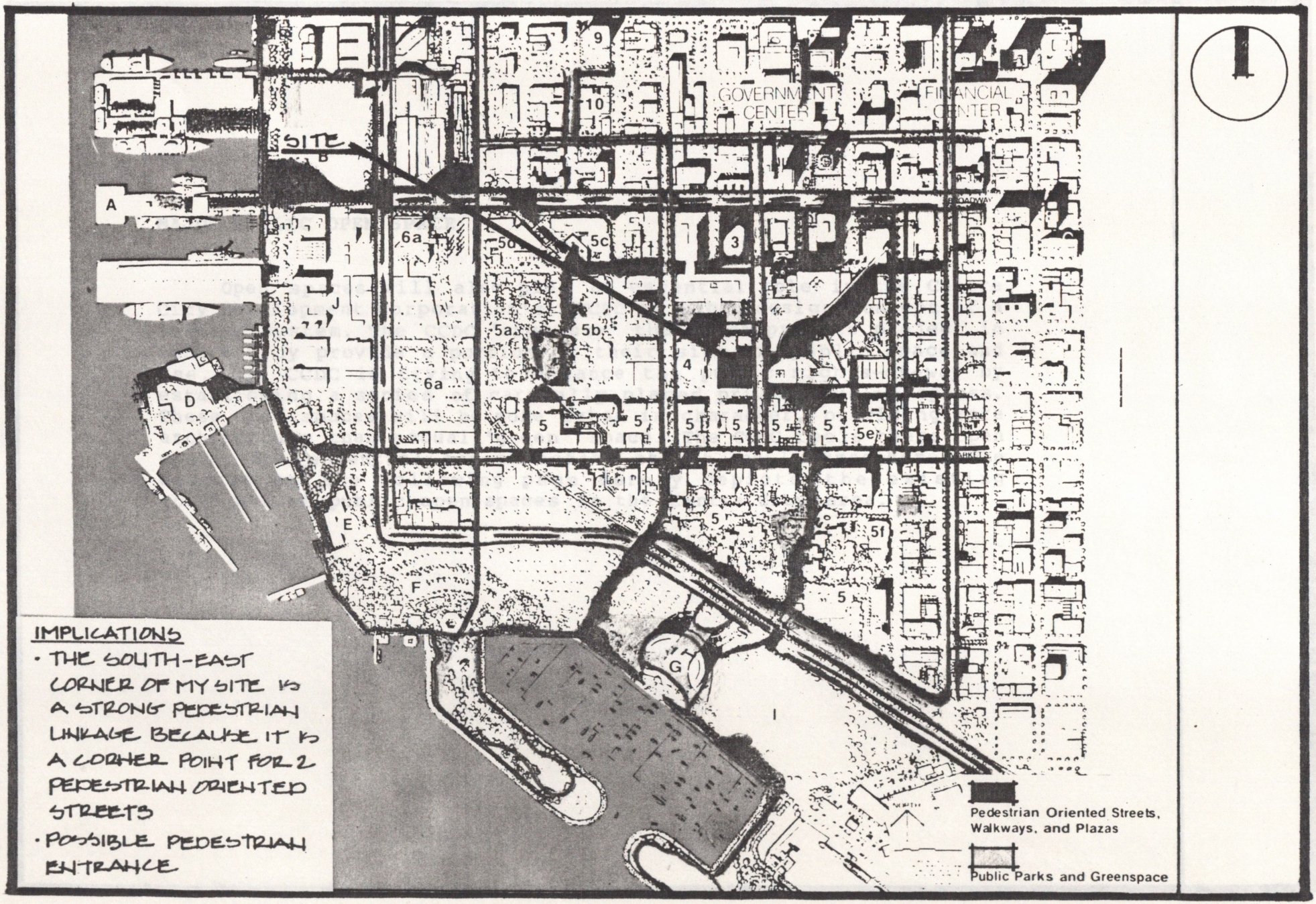
* SOURCE - HORTON PLAZA REDEVELOPMENT PROJECT URBAN DESIGN AND DEVELOPMENT MANUAL

REDEVELOPMENT AREAS

CENTRE CITY URBAN DESIGN CONCEPT

The Centre City Development Corporation (CCDC) has adopted a urban design concept which I have shown in graphic form on the following page. The basic goal of this concept is to link the downtown core with the waterfront. The plan is to provide a series of pedestrian oriented streets, and small plazas and parks to help create this 'linkage'. The reason for this concept is to provide a framework to help tie existing and pending individual projects together in a cohesive manor.

Furthermore, the CCDC's plans on establishing similar characteristics for all new projects through the use of their 'Principles for Design'; which is also contained in the Thesis under the same name. The CCDC feels that all of the new projects must be linked together in some fashion to produce order, and they feel that this urban design concept will help in doing so. This concept of linkage will become the principal circulation system for both vehicles and pedestrians within the Centre City boundaries.

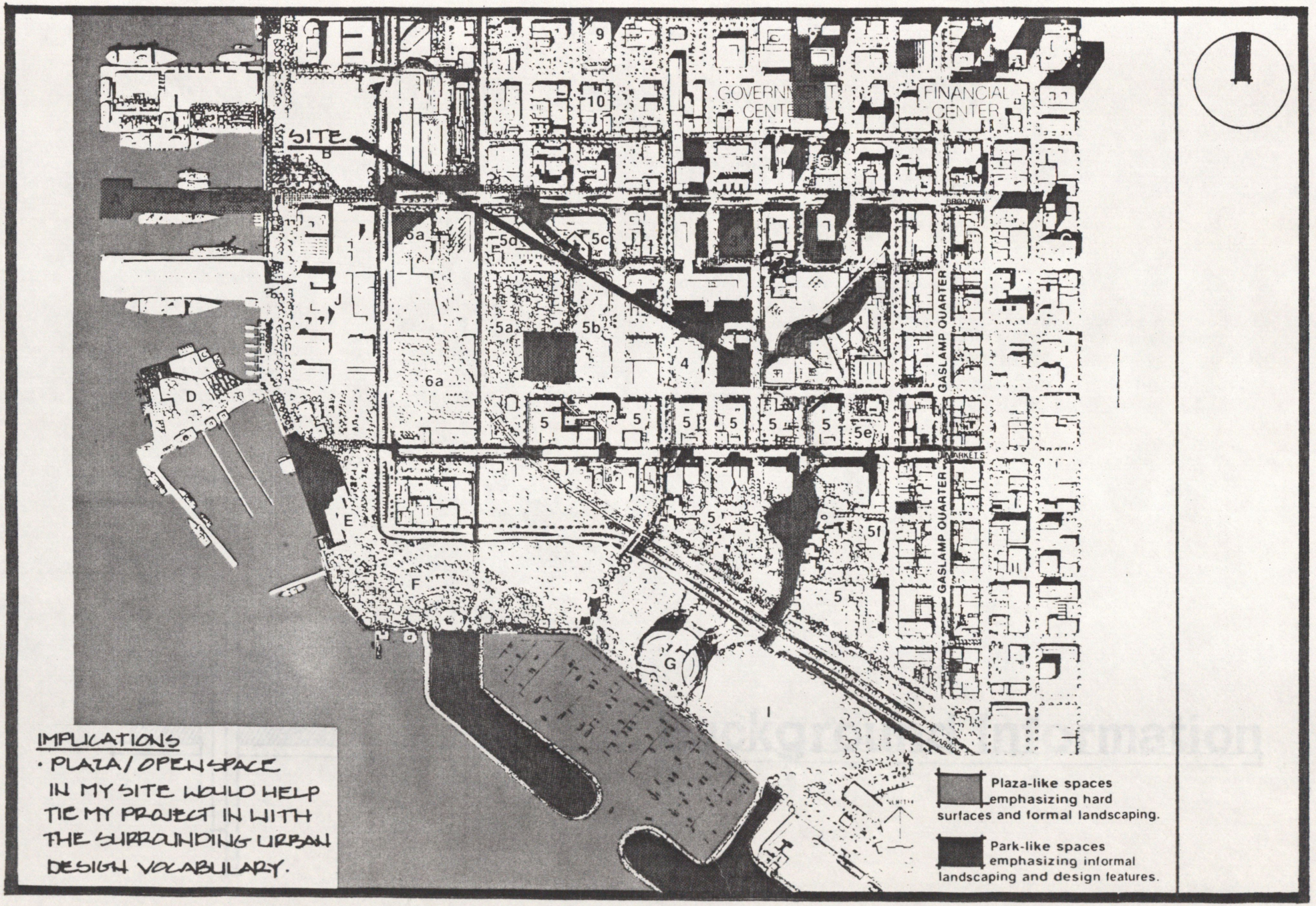


*SOURCE - URBAN DESIGN PROGRAM

CENTRE CITY URBAN DESIGN CONCEPT

MAJOR PUBLIC OPEN SPACE

Open spaces will also play an essential role in the Centre City Development Corporation's (CCDC's) urban design concept of a linkage system. The CCDC 'suggests' that each private project in Centre City provide a portion of their site for public space and use. The CCDC is trying to enhance the public rights-of-way by establishing a series of carefully placed private/public spaces. These open spaces will be more urban in character, providing more architecture than actual 'green' space. The CCDC feels these open spaces are essential for an active street level atmosphere. The diagram on the following page merely depicts the existing locations of public open spaces in the Centre City area.

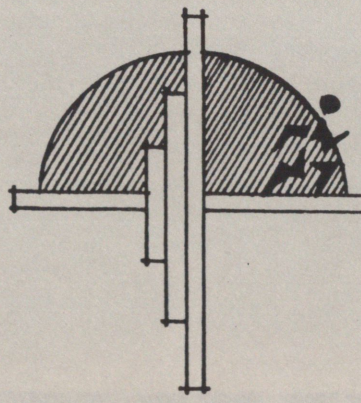


IMPLICATIONS

- PLAZA/OPEN SPACE IN MY SITE WOULD HELP TIE MY PROJECT IN WITH THE SURROUNDING URBAN DESIGN VOCABULARY.

*SOURCE- URBAN DESIGN PROGRAM

MAJOR PUBLIC OPEN SPACE



Background Information

INTRODUCTION TO BACKGROUND

In this section of my thesis I will give a brief discussion on the history of San Diego, looking at how it has evolved overall. I will also discuss what is needed in this area to establish a more vibrant and exciting atmosphere for the downtown. The last part of this section gives a brief description of the users I will be designing this facility for.

History of San Diego

San Diego History

San Diego is located in the extreme lower left-hand corner of the United States. It is approximately 16 miles north of the United States and Mexico international border. San Diego is the oldest Spanish settlement in all of California. However, today it is almost entirely made up of American citizens. San Diego is also the headquarters for the Eleventh Naval District, which is home for both the Coast Guard and a Marine base. San Diego Bay is also the 'home' for fleets of fishing vessels which are run and operated by both Portuguese as well as Italian fishermen.

Life in San Diego moves at a fairly moderate pace, due to the large number of retired people who call this beautiful city home. However, there is also a large number of younger residents, ranging from 20 years old to 45. This group of citizens is constantly fluctuating, changing jobs and residences quite often.

For a city of San Diego's size and population, over 1.5 million people, its downtown is quite small. The downtown district is dominated by a few high-rise buildings. Currently there are more high-rise buildings being designed, however, they are spread out from one another. San Diego's downtown architecture does not have the same type of density as say Manhattan's or New York's. This is what makes San Diego such a unique city. Even though it is one of the largest cities in the United States, its character and scale make it feel more human.

One of the city's main vehicular arteries is Broadway Avenue which runs from the waterfront due east, helping to divide the city into distinct groups. To the south of Broadway there is the office and government districts; then to the north (which is where my area/site is) is made up of multi-use activities, such as retail, residential, and office space. Also south of Broadway Avenue there are still a lot of

'plain' buildings which were built in the 1870's, and also some 'gingerbread' structures from the 1890's. To the east of my site, along Third, Fourth and Fifth Avenues, there is the more historical district. This district is made up of mostly four-story historically relevant structures. This district, which is called the Gaslamp District, has a wide variety of activities; everything from taverns to hamburger stands.

Most of San Diego's inhabitants are descendants of immigrants, or actual immigrants, from the Middle West and the East. There is also a large number of retired naval officers living in San Diego, approximately 10% stay in the general area.[1]

Now I would like to discuss how San Diego developed since its beginning. Most of the information and dates are taken from Harry Hansen's book entitled California, A Guide to the Golden State. San Diego was first visited in 1539 by Father Marcos and some of his followers who were searching for the "Seven Cities of Cibola."[2] A Portuguese explorer named Juan Rodriguez Cabrillo who was working for Spain spent six days in San Diego's harbor in 1542, exploring the area. During the next 100 years there were several other explorers who stopped at this area.

Around 1769 a governor named Portola, along with some Franciscan friars and soldiers, established a mission and presidio in San Diego.[3] Within the next 50 years San Diego had grown in size; it had become a center for coastal hide trading. By the year 1834 San Diego had become organized as a pueblo.[4] However, within the next four years the population began to decrease until San Diego became a separate part of Los Angeles.

Many Spanish families became restless with the Mexican governor and the government as a whole; therefore, these families had decided to help the Americans in their conquest to be free from Mexico. The Treaty of Guadalupe Hidalgo was signed, making San Diego a part of the United states.

History of San Diego

Further, during 1850 the area of San Diego currently known as Old Town was incorporated into a city.[5] The area of the present location of San Diego was called New Town or "Davis's Folly" back in the mid-1800's; this was named after William Davis who was the first person to build in this area. New Town was then renamed "Horton's Addition" after Alonzo E. Horton (which is also who the present day Horton Plaza is named after). Horton was a developer who bought about a thousand acres of "New Town" and then laid out the street plan.[6] Horton prospered economically from this 'little' venture of his.

During 1867-1872 New Town grew steadily in size and in population.[7] However, during this same period a massive fire wiped out Old Town's business district, making New Town the City of San Diego's new and present center.

San Diego then became an end or terminus for the Transcontinental Santa Fe Railroad in 1885. A couple of years later San Diego already had 40,000 residents; but then this 'boom' of population came crashing down in 1890, leaving only about 17,000 residents. However, since the year 1910 the population has about doubled every 10 years.[8]

Currently there are over one and a half million residents in the San Diego vicinity. The chief commodity which San Diego has to offer is its outdoors, which includes its gorgeous bay, the Pacific Ocean, and its other fantastic scenery and activities. And for all this activity and variety comes with it tourists, which are of course San Diego's best customers.

FOOTNOTES

1 Hansen, Harry. California, A Guide to the Golden State. New York: Hastings House Publisher, 1939. pg. 259

2 ibid pg. 260

3 ibid pg. 260

4 ibid pg. 260

5 ibid pg. 260

6 San Diego Federal Writers' Project. San Diego, A California City. California: San Diego Historical Society, 1937. pg. 40

7 ibid pg. 41

8 ibid pg. 42

NEED FOR PROJECT AREA

Is there really a need for additional residential recreation and retail in the Centre City? One could argue the pros and cons of each. What is for certain is that the CCDC is trying to create an exciting and unique environment, which is open 24 hours a day. To help create an exciting downtown, a wide variety of activities are needed to entice the wide range of San Diegans.

One of the main long term goals of the CCDC is to draw in more permanent members to the Centre City area by providing a large number of residences. These residences do and will range from the large high priced condominiums to smaller apartments which will succumb to the low to mid income citizens. CCDC's goal for the number of residents in the Horton Plaza Redevelopment Project, along with the Marina Redevelopment Project, is 4,000 residents.[1] Currently, there are less than 1/2 of these residences actually built.

This increased number of residents will help to ensure the safety and security of the surrounding streets and sidewalks. By having a larger number of residents around the downtown area there will be activity 24 hours a day, which will mean more people to watch and guard San Diego's sidewalks, making it safe for pedestrians and strangers. According to Jane Jacobs in her book <u>The Death and Life of Great American Cities</u>,

> . . . there must be eyes upon the street, eyes belonging to those we might call the natural proprietors of the street (such as residents). The buildings on a street equipped to handle strangers and to insure the safety of both residents and strangers, must be oriented to the street. They cannot turn their backs or blank side on it and leave it blind.[2]

Need

The increased number of residents will in turn increase the amount of retail that is required to support the new growth in Centre City. The pedestrian growth to the downtown area would require that the street level of a multi-use building be devoted to retail (shops, restaurant, cafe, nightclubs, etc.). My site is adjacent to the 5½ block retail center called Horton Plaza. I feel that if done properly, my retail spaces can work in a 'symbiosis' with Horton Plaza, as well as with the other stores in the general area, to help the downtown once again become the major shopping and entertainment district it once was.

There is also a very real need for more casual specialty shops in this area, which will work off of the Horton Plaza users. One of the main criticisms of Horton Plaza is that originally it was designed to aid in the revitalization of the downtown, which it has done. However, Horton Plaza has become a destination point for many shoppers. These people only shop in the retail stores directly located within Horton Plaza. The CCDC believes that by providing more specialty retail shops adjacent to Horton Plaza, it will help draw more people into the downtown area, not just Horton Plaza. So by providing additional retail with similar characteristics of Horton Plaza, not only will it be beneficial to my project, but to the surrounding downtown district as well. According to the CCDC there is also a need to provide more restaurants or dining facilities with a more casual characteristic to attract the after theatre crowds or the people visiting the nearby arts and crafts areas. Providing a more casual atmosphere will also work well with the adjacent (to the west side of my site) meridian which contains very high priced retail shops and an Italian restaurant. The more diverse the activities the more vibrant the area will become, which means more people, which in turn will provide added security to the area.

By increasing the amount of retail in the area, I will also be creating a safer neighborhood at the same time. By allowing retail activities to extend around the clock, it will in turn increase the

Need

security in Centre City. By creating more pedestrian traffic, it will allow more people to be policing the streets whether they know it or not. In this way residents and strangers alike will be helping with the surveillance of the area. Jane Jacobs in her book also states that,

> The basic requisite for such surveillance is a substantial quantity of stores and other public places sprinkled along the sidewalks of a district; enterprises and public places that are used by evening and night must be among them especially. Stores, bars and restaurants, as the chief examples, work in several different and complex ways to abet sidewalk safety.[3]

By having retail activities that generate public interest, the people that are using the retail will in turn help to attract other prospective users simply by the presence of the people.

The only other health club in the vicinity is located approximately 10 blocks northeast in the central core of downtown San Diego. I feel that having more recreation in Centre City is very important. Not only can exercise help you physically but it also helps the business oriented person psychologically. According to Maeve Slavin in his article "Corporate Action," "In the corporate philosophy, too, good health means good business."[4]

Richard Flynn, in his book Planning Facilities for Athletics, Physical Education and Recreation, says, "The primary function of recreation is the enrichment of living by enabling individuals to find adventure, fellowship, a sense of accomplishment . . . all of which contribute to human happiness."[5] The authors of Planning Recreation Places also agree that recreation is a very important part of urban activities. Shivers and Hjette state that,

> Recreational experience is essential in the daily lives of people. Such experience is necessary to the balanced growth and development of individuals. . . . Opportunities for participation in and appreciation of recreational experiences should be available to all of the people during whatever time they may have for such activities.[6]

I feel that the location I have chosen for the health clubs is adequate in that it will draw in people from the adjacent Horton Plaza, along with the residents and business people of the surrounding environment. San Diego's ideal climate will allow for some outdoor recreation activities that can be used throughout the year.

I feel there is also a need for office space, and by assuming that the office tower will be a main headquarters for a high-tech electronics company, I will be ensuring more economic stability to the surrounding neighborhood. The employees will shop in the retail and use the health club as well as sharing in other downtown activities. This will help produce more diversity and activities for all of Centre City. Since Centre City is currently growing, there is a desire for more companies to come into San Diego, thus there is need for more office space.[7] I feel that the combination of health club and office headquarters will work to the benefit of both.

The CCDC also wants to create a vital urban core through multi-use development. One of the ways to do this according to the CCDC is to provide office space. In the Horton Plaza Redevelopment Project Urban Design and Development Manual it is stated that:

Need

The downtown area has demonstrated its strength in the market place as a nucleus for new office buildings. Office uses provide new Centre City job opportunities as well as consolidate development of the downtown. The location of major new office development should be encouraged on either side of the Federal Building between Front and First Streets where it has proximity to other office use (this is where my site is located).[8]

Hence, If designed properly, this multi-use facility will be able to function as a single structure, but it should not be segregated form the surrounding community. Rather, this building should work with the other activities in San Diego to help create an even more exciting downtown.

FOOTNOTES

1 Interview with Judith Riffle, Associate Planner for CCDC, San Diego, California. November 1988

2 Jacobs, Jane. The Death and Life of Great American Cities. New York: Random House, 1961. pg. 35

3 ibid pg. 36

4 Slavin, Maeve. "Corporate Action". Interiors, August 1982. pg. 65-73

5 Flynn, Richard. Planning Facilities for Athletics, Physical Education and Recreation. Washington D.C.: Athletic Institute, 1979. pg. 2

6 Shivers, Jay S. and Hjelte, George. Planning Recreational Places. New Jersey: Associated University Presses, Inc., 1971. pg. 47

7 Interview with Judith Riffle

8 Redevelopment Agency of the City of San Diego. Horton Plaza Redevelopment Project Urban Design and Development Manual. San Diego: Redevelopment Agency, May 23, 1979. pg.13

User Description

What kind of people use health clubs? Now days more and more people are becoming health conscious. For this reason I feel that it is important that cities, especially, provide spaces and opportunities for citizens to get a physical workout. Without health clubs many urban dwellers would not have the chance to receive a full fitness program.

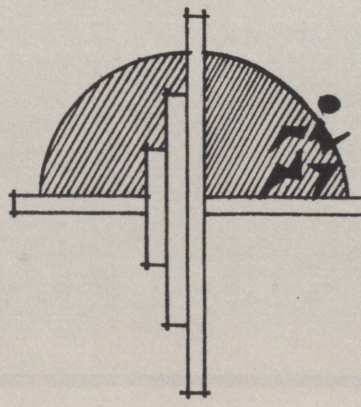
San Diego does have other health clubs, but since there are more and more people becoming concerned about their health, as well as their physical appearance, San Diego will need to provide more facilities to accommodate this growing number of people.

But the main question is who should I be designing this multi-use facility for? Since there is such a wide range of people with different needs, the only fair answer would be to design for the general public. This means that a wide range of activities will need to be implemented in my project to attract the large scope of users.

The main group or class of users I am trying to attract is the "yuppies" or people between ages of 20-45 years old. Most of the residents and workers in the Centre City area are approximately of this age group, therefore I will try to entice the largest group of these urban dwellers.

For the office tower I will assume that the user/client is a large electronics company who has a high tech image. Therefore, the office space will be of upper middle class economic stature. Having a large corporation in the facility, using the health club, they will in turn attract more wealthy users for the activities offered in the health clubs.

User Description



Health Club

INTRODUCTION TO THE HEALTH CLUB

Since the main 'element' or activity I will be designing during Thesis II is the health club, I have devoted an entire section to this space, so that I may better understand all of the implications of such an activity. In the first part I will give a very brief look at the history of health clubs in general. Then I will discuss some of the considerations to keep in mind while designing a health club; lastly I will discuss trends in health clubs.

Health Club History

A large number of health clubs were opened in the 1950's by Vic Tanny. The number of new health clubs that were opened were far too many to attract an adequate number of users. Tanny's franchise of clubs soon led to the closing of many of them, due to financial difficulties.[1] There were just far too many clubs in an era when health clubs were not that popular. This financial collapse of the gyms gave clubs a bad reputation in the public's eye. Since the time of the gym's financial disasters, health clubs have again started to make a comeback. The reason for this comeback is increased interest of the public in exercise and weight control. The clubs are coming back at a more realistic number because the number of clubs should not exceed the demand for them. Besides health clubs there is also the popularity of specialized clubs like racquetball and squash clubs. However, there is still a definite trend toward clubs that combine a wide range of activities in order to attract the largest group of users.

On the other hand, a small health club could very easily operate on a few thousand feet of space and a small staff to operate the facility. Over history some of the very basic requirements found in most clubs are a gymnasium space, showers, maybe a sauna, and locker room. An indoor swimming pool would also help to entice possible club members.[2] Health clubs that are sited in an area that would help attract a wide range of members are sometimes designed so that there are separate facilities for women and men. Other business oriented clubs may just provide separate time schedules for women and men. However, other clubs feel that more members may also be attracted by a coed facility.

Annual costs of health clubs are usually no more than 35% of the gross revenue, not including the money required for renting the space.[3] In 1980 to rent a space, which also includes the percentage rent, ranged anywhere from $5 to $8 per square foot.[4] Health club memberships per month

ranged from $25 to $45 for each member. It is estimated that annually members pay an average revenue of $600, which usually doesn't include the initial membership fee,[5] if any. That $600 is money that is also received from other activities besides the club like pro shop sales, beverage and food sales, etc. For a club to break even that is operating at the above stated costs, there would have to be 600-700 members of the club.[6]

FOOTNOTES

1 Smart, J. Eric. Recreational Development Handbook. Washington D.C.: Urban Land Institute, 1981. pg. 187

2 ibid pg. 187

3 ibid pg. 187

4 ibid pg. 187

5 ibid pg. 187

6 ibid pg. 187

HEALTH CLUB DESIGN CONSIDERATIONS

For this next section I have used information which has been gathered from several different sources, most of which have been interviews with persons who are directly involved with a health club. Therefore I am relying on the expertise of these individuals for parts of this section.

There are some initial questions that need do be asked when designing a health club. A few questions are:

* What types of activities should be provided?
* How much square footage will be required for these activities?
* Which activities should be related to each other?
* Which activities should not be adjacent to one another?
* Which activities will attract the largest number of users?
* What type of memberships should be required at the health club?

Views will play a very important role in establishing orientation of the activities in the health club. Not only should some activities have views outside, but people outside in the public open space of my project should have some views into certain activities; this will produce interest for the general public. By allowing views into particular fitness activities, the

outside viewer may be enticed into trying out the activity.[1] Some activities should be oriented so that they can be opened up to the public open space, so that viewers who are not getting a physical workout, can watch and get a psychological break from the hectic city life. By allowing some of the music from the health club to flow out into the public space, a sense of excitement for the viewers can be created outside the facility. These outside viewers then become psychologically involved (if not physically) with the clubs activities.

Orientation for placement along exterior walls will also be more important for some club activities than others. Some of the activities will require more direct sunlighting, such as the aerobics room,[2] than others like the pool and maintenance/service areas. Therefore by defining which activities will require direct sunlight, then finding which activities they should be adjacent to, the areas will begin to start to fall into place. For example, I feel that the weight room needs to be adjacent to the aerobics room so that I can offer circuit training (which is a combination of weight training and an aerobic workout) as a possible exercise program.[3]

In addition, having all of the cardiovascular activities on another level altogether is a distinct possibility. The running track could be placed along the exterior walls, while the cardiovascular machines could be placed within the track. Also, another good reason for having the cardiovascular on a separate level would be for noise control.[4] Usually this level is fairly quiet, with the most noise being people running on the track; compared to other activities like aerobics and weight training. In the aerobics room the music will always be playing and in the weight room people will be yelling and grunting trying to get themselves psyched up. The people in the cardiovascular area on the other hand will be jogging around the track or working out on the machines. A large number of the users in the cardiovascular area are either older or a bit over weight, and they may become self-conscious by seeing, and hearing the younger users in the weight room or aerobics room.[5] Therefore by providing a separation between some activities from others, people will feel more relaxed, and hopefully it will help attract even more users.

FOOTNOTES

1 Interview with Larry Bowman, Manager of Sports and Courts, Bozeman, Montana. October 1988

2 Interview with Lisa Prugh, Aerobics Instructor, Montana State University, Bozeman, Montana. October 1988

3 ibid

4 Interview with Larry Bowman

5 ibid

TRENDS IN HEALTH CLUBS

When trying to decide what the current trend of anything is, the challenge is to try and to predict accurately what the program trends are currently, and to try and figure out where they will be going in the next 20-25 years.[1] The reason for figuring trends out is so that you can provide expandability and flexibility in the project, and to accommodate for ever changing activities. According to Richard Flynn in his book entitled, Planning Facilities for Athletics.... there are some basic trend factors which should be considered when trying to figure out the trends for health clubs. Some of his factors are as follows:[2]

* Economic conditions at the time of construction.
* Technological advances in construction methods.
* Material and equipment.
* Legal requirements.
* Program changes and emphasis.
* New games.
* Fitness activities and sports innovations.
* User interest.

Currently the trend for health clubs tend to be getting away from activities you need a partner for, such as racquetball.[3] Exercises which can be done for the most part alone, such as aerobics and weight training, are fastly becoming more and more popular.[4] Activities such as an indoor driving range, or a indoor tennis serving court, can be done without a partner, and they can be placed right in an area such as a racquetball court.

Today, free weights are becoming much more popular than the Nautilus workout.[5] One of the reasons for the tendency to get away from the Nautilus machines is because they are becoming obsolete. Another major reason is that Nautilus has gone out of business, therefore it is becoming harder to find someone to service these machines.[6] However, there are plenty of other competitors such as Keiser who are beginning to attract some of the popularity which Nautilus once had.

In addition, what is called low-impact aerobics is now taking over the standard high-impact aerobics.[7] Low-impact aerobics still has a lot of movement, however one foot remains on the floor at all times. This 'craze' is gaining a lot more popularity in clubs all the time. One of the reasons is that it tends to create less of a strain on muscles and joints, which in turn causes fewer injuries to the user; this factor tends to attract even more users. Another reason for this shift in aerobic workouts is that the low-impact burns even more calories than the high-impact, which is very attractive to weight conscious people.

Another thing to look at is the legal aspect, such as not providing tanning beds to the controversy over whether they promote cancer or not.[8] Right now it is very difficult to get insurance if your facility contains a tanning bed. These are only a few of the factors which must be considered when deciding what activities to include in the health club. One of the main things to remember is that trends constantly change, so in order to keep up with these changing trends the designer must create a building which is flexible enough to accommodate these fluctuating activities.

FOOTNOTES

1 Flynn, Richard. Planning Facilities for Athletics, Physical Education and Recreation. Washington D.C.: Associated University Presses, Inc. 1971. pg. 199

2 ibid pg. 199

3 Interview with Lisa Prugh, Aerobics instructor for Montana State University, Bozeman, Montana. October 1988

4 ibid

5 Interview with Larry Bowman, Manager for Sports and Courts, Bozeman, Montana. October 1988

6 ibid

7 Interview with Lisa Prugh

8 ibid

HEALTH CLUB MARKETING CONSIDERATIONS

This information was gathered from conversations with individuals with extended knowledge in the fitness field. Listed below are only a few marketing considerations, but since this thesis is not dealing directly with marketing aspects, these will suffice.

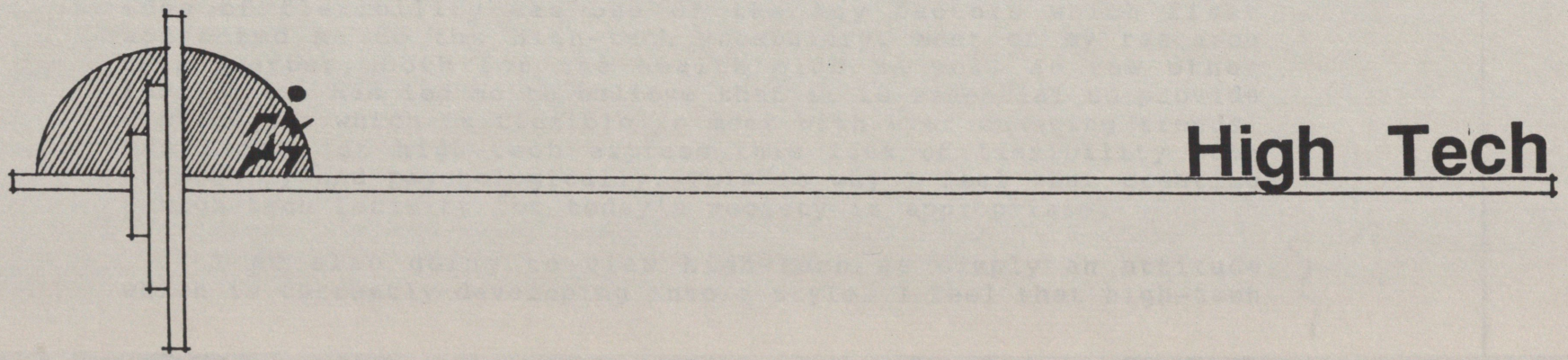
According to Larry Bowman, who is the manager for Sports and Courts, having a separate cardiovascular level would be economically beneficial to any club. The reason for doing so is that most of the users of this level are either older, or a little out of shape, compared to most of the users in the aerobics and weight rooms; therefore a lot of the cardiovascular users would feel self-conscious or intimidated by the "beautiful" users of the other spaces. Therefore by providing a separate level altogether it may help to entice less-physically fit individuals to join, which would mean more of a profit.

Mr. Bowman also states that by providing full length one-way mirrors in areas with activities such as aerobics, the people on the outside of that particular space may be convinced to try the activity out. By watching other people having fun it will in turn attract more users. Lisa Prugh, a aerobics instructor at Montana State University on the other hand tends to disagree. It may tend to attract some people, however some people may become self-conscious if they realize people are watching them. So there are pros and cons to both sides of this issue; one must weigh the differences and decide which is more relevant.

Marketing Considerations

Larry Bowman also suggests that most clubs should provide different membership rates to help attract new members. Some of these different memberships may include such variety as: full membership, which means all activities can be used; full fitness which all activities except the courts; fitness membership which is all of the activities except the courts and aerobics; and court memberships which include all activities except the aerobics classes.

Lisa Prugh suggests providing such activities as circuit training, which is a combination of aerobics and weight training. Activities such as this one will help create a variety in the workout and would thus help to entice new memberships.



High Tech

HIGH-TECH

In this part of the book I will be briefly discussing why I decided to go with high-tech, and also some of the factor that determine what makes a building high-tech. First of all I already stated that the office tower I am designing is for a modern electronics corporation who wishes their high-tech image expressed in the tower. However, this does not answer the question of why I decided to go with this vocabulary, which is for certain not part of the context of San Diego. One of the main reasons why I chose to go with high-tech is that I feel that society is moving away from the industrial age, and moving more toward the electronic technology era. Therefore I feel that it is essential to produce a facility which emulates our changing society. Our society is constantly changing and in order for architecture to meet the demands of our unstable society, it must be able to change also; otherwise it will become obsolete. This idea of flexibility was one of the key factors which first attracted me to the high-tech vocabulary. Most of my research this quarter, both for the health club as well as the other facilities, has led me to believe that it is essential to provide a structure which is flexible to meet with ever changing trends. The images of high-tech express this idea of flexibility both physically and psychologically. This is why I feel that creating a high-tech facility for today's society is appropriate.

I am also going to view high-tech as simply an attitude which is currently developing into a style. I feel that high-tech

merely represents anything which is on the front edge of its time. If I was to get philosophical I could argue that high-tech has always been around; it is anything which happens to be current at that particular era. For example, the Gothic cathedrals could be considered high-tech for that era. The Gothic designers were at the time experimenting with structure, materials,etc.; the tracery in the windows were getting thinner and more delicate, which along with thinner structure makes the cathedrals appear to be in tension, especially when compared to the earlier massive Romanesque cathedrals; walls were becoming more opened up and more transparent in appearance. All of these factors of Gothic that I just mentioned are also factors which can be found on contemporary high-tech buildings. This is why I stated that high-tech is merely an attitude rather than an actual style in and of itself; however, to express this attitude of high-tech you must apply some of the factors which define this as a 'style.'

One of today's top high-tech designers, Richard Rogers, uses the image of flexibility in many of his designs. According to Rogers "The building form, plan, section, and elevation should be capable of responding to changing needs."[1] Since society will never stop changing, I feel that architects must start to design buildings which represent, and change along with our society; otherwise designers are only designing for a period in time. Rogers also feels that the construction process of the building should be very clear so that the structure will actually 'tell' the viewer how it was built.[2] This structural honesty also helps to reinforce the idea of flexibility, especially if the structure is actually placed outside the "protective skin", such as Rogers' Pompidou Centre. According to Joan Kron in her book High-Tech, when a building is turned inside out, like Pompidou, it expresses the "ultimate embodiment of the industrial aesthetic."[3]

Kron also states that for a building to look high-tech it must use "off-the-rack", or pre-fabricated building components.[4] The structures should have more of a technological look, or

industrial appearance as if they were machine made. All of the separate components of the building must be engineered rather than designed according to Kron.[5] Some other factors which define high-tech have been mentioned by architects as Rogers, Norman Foster, as well as Helmut Jahn. Some of these factors are: complexity of detail, flexibility, more visual transparency, less ornamentation (the ornamentation is now becoming the complexity of the details), thinner structural members which in turn also appear to be in tension rather than compression which produces a dynamic quality, color, materials, connections, etc.

Helmut Jahn goes one step further in his architecture by trying to make the buildings more human in character. Jahn uses more traditional materials at the pedestrian or street level, while the taller elements use more "current architectural expression through contemporary materials and accents".[6] Jahn likes to combine the quality and richness of the past, with "the present-day possibilities in technology";[7] which goes back to the statement of high-tech being anything which is on the leading edge of technology.

Hence, I feel that it was extremely beneficial for me personally to add this section so that I could explore reasons for using this 'style' and what makes high-tech what it is. This has probably only scratched the surface of what the actual characteristics and factors are for high-tech, but now I feel I have a better grasp on some of the major components that define this leading edge 'style.'

FOOTNOTES

1 Cook, Peter. Richard Rogers + Architects. New York: St. Martin's Press, 1985. pg. 13

2 ibid pg.16

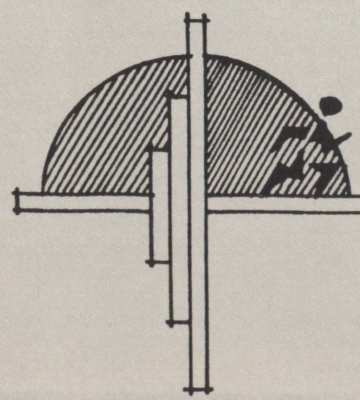
3 Kron, Joan, and Slesin, Suzanne. High-Tech, The Industrial Style and Source Book for the Home. New York: Clarkson N. Potter, Inc., 1978. pg. 33

4 ibid pg. 1

5 ibid pg. 1

6 Jencks, Charles. "Helmut Jahn, Four Towers, 1978-1982", Architectural Design, Abstract Representation. New York: St. Martin's Press, 1983. pg. 87

7 ibid pg. 87



Volumetric Constraints

INTRODUCTION TO VOLUMETRIC CONSTRAINTS

This section looks at some of the constraints which affect the general massing of forms, which again have been provided by the CCDC. Basically it is listed in order of importance, or relevance, starting with the more broad design guidelines, to the more specific design principles and floor area ratio.

DESIGN GUIDELINES

There are some general design guidelines that the Centre City Development Corporation (CCDC) has developed for any future public and private "improvements". Some of these guidelines are as follows: (1)

* Building forms, shape and scale should complement land use and natural land form.
* New development should consider the visual relationships between old and new buildings.
* Extreme contrast in size, shape, and color of new improvements should be avoided.
* Improvements should be sited to focus on nodes of existing or proposed activity and to complement major open spaces.
* The character of both public and private improvements should be urban.
* Land uses which contribute to both the day and night-time activities of the city should be emphasized.
* Views toward San Diego Bay or Balboa park should be maintained or created in major new improvements.
* The relationship of indoor/outdoor activities and open space should be carefully considered with respect to the natural elements including sun and wind.
* Trees should be planted throughout the central area.
* Street furnishing should be considered as an integral element of the city's visual design.
* Pedestrian activity and open space should be created on multi-levels and be so designed to eliminate automotive conflicts.
* Improvements fronting on plazas, parks, or important community gateways should be sited to complement these public spaces.
* Multi-use development should be encouraged where feasible.

POLICIES FOR PHYSICAL DEVELOPMENT

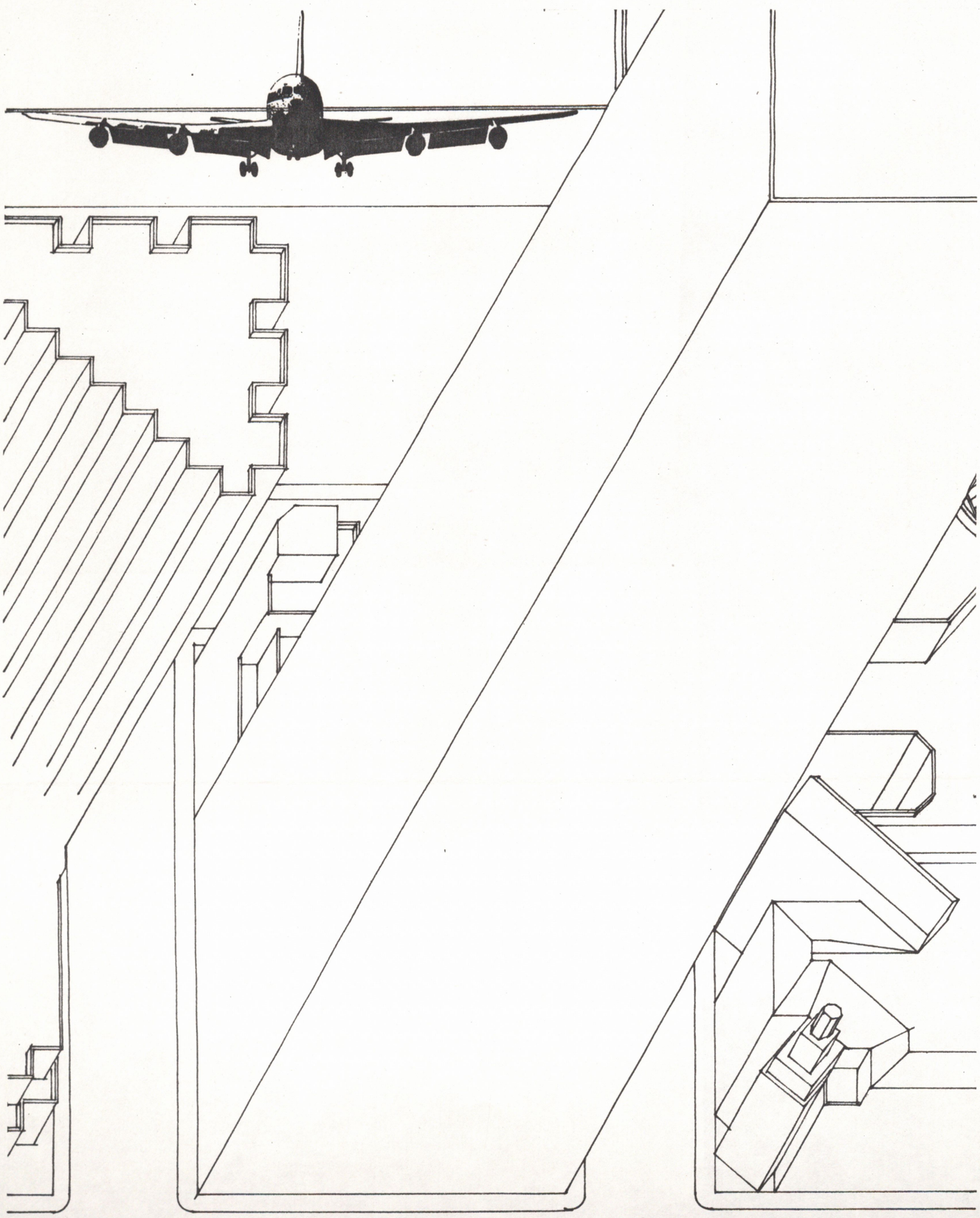
Many characteristics of physical forms in the urban environment have a influence on the quality of experience that people will have in that built environment. The Centre City Development Corporation (CCDC) has put together a set of policies in order that "the physical forms of Centre City will contribute to a qualitative people-oriented urban environment." Listed below are a few of the CCDC's policies that may contribute to the physical characteristics of my project: (2)

* Recognize and protect major views with particular attention to those of open space and water.
* Promote variety and diversity with an overall sense of continuity in the downtown cityscape.
* Establish visual quality for Centre City that is uniquely urban-combining the scale and charm of early San Diego with the vitality and efficiency of twentieth century;y development.
* Relate the scale and character of new development to the functions of adjacent streets and spaces.
* The form and siting of new development should relate to the use of pedestrian spaces and allow increased access to centers of activity.
* Plazas should be sited to take advantage of the sun and be developed at the street level where pedestrian density are high.
* Enhance the vitality and excitement of Centre City by providing a diverse range of activities and services.
* develop activities and building uses that reflect the local character and unique flavor of San Diego, including its climate, natural amenities, and historical elements.
* Encourage public events, food vendors, sidewalk cafes, street entertainment to add vitality and animation to Centre City environment.
*...maintain public rights-of-way in the form of pedestrian walkways because the overall quality of an urban environment is largely dependent upon the efficiency, attractiveness, and safety of a well-designed circulation system.

FOOTNOTES

(1) City of San Diego Redevelopment Agency. Horton Plaza Redevelopment Project Urban Design and Development Manual. Document number 506. May 23, 1979. pg. appendix 1

(2) Centre City Development Corporation. Urban Design Program, Centre City San Diego. May 1983. pg. 26-28.



FAA HEIGHT LIMITATIONS

Lindbergh Field, San Diego's airport is located only a short driving distance from the downtown district. Due to the relative proximity of the airport the FAA has set some height restrictions in the downtown district to avoid any possible conflict with incoming and outgoing aircraft.

This particular diagram merely represents the height limitations which have been set on my site in accordance with the FAA regulations. The diagram is merely showing the maximum building height of 600 feet.

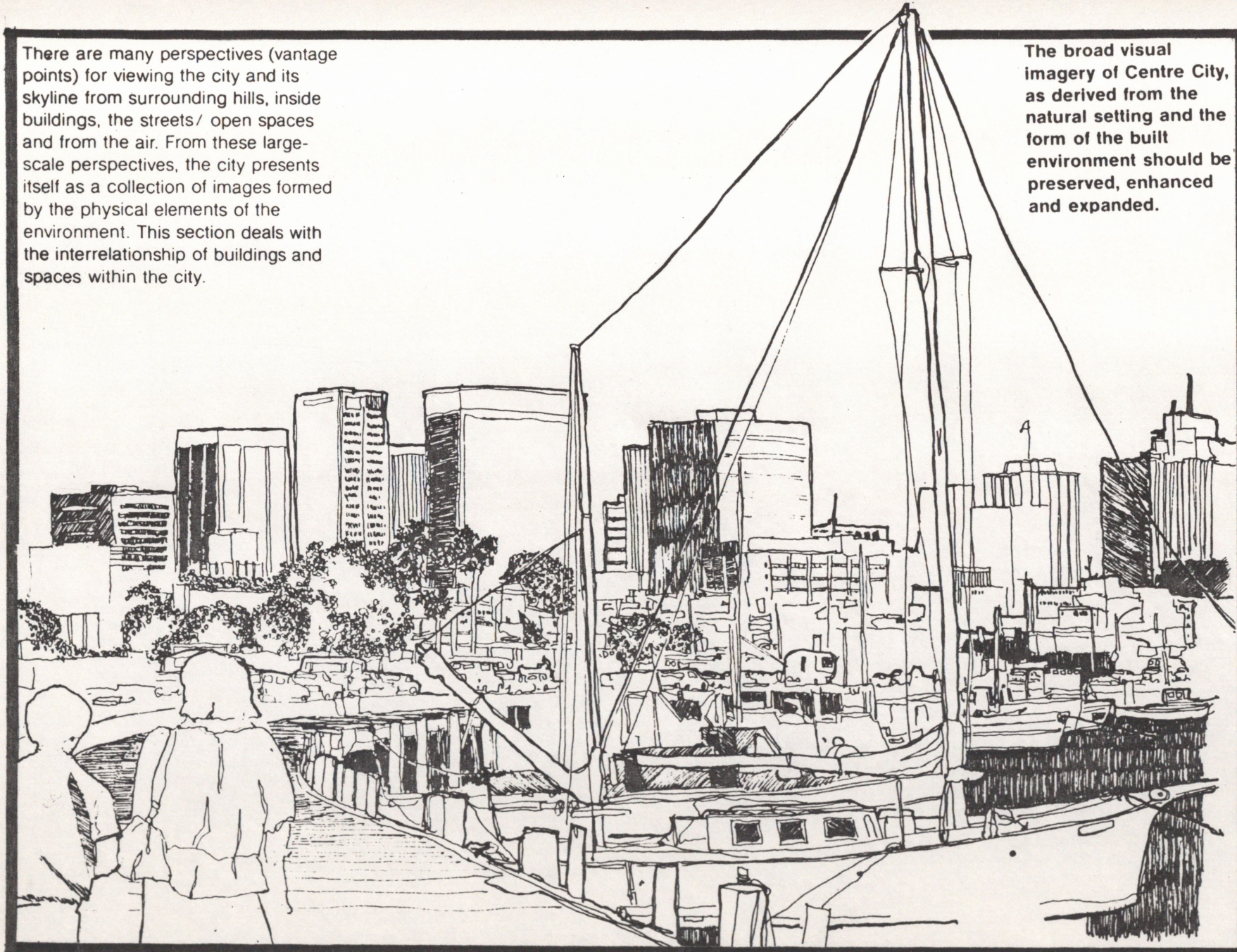
DESIGN PRINCIPLES

The following section deals with principles for design which are contained in the **URBAN DESIGN PROGRAM, FOR CENTRE CITY , SAN DIEGO.** The Centre City Development Corporation (CCDC) has adopted these set of principles to help guide designers who are developing projects within the Centre City boundaries. The principles are not meant to be design solutions, but rather images which communicate ideas. These images are meant to show appropriate urban design characteristics for any new development occurring in Centre City.

This section then is a fusion of the CCDC's design principles with my own personal solutions which are represented in graphic form. The stated concepts, guidelines, and examples are therefore taken directly from the CCDC's **URBAN DESIGN PROGRAM** in their section on Principles for Design. The drawings shown with each statement of concepts, principles, and examples are my own personal representations of the CCDC's principles for urban design. These statements and drawings are not meant to be viewed as final design solutions, but rather they are simply ideas that may be helpful later on in my design process.

There are many perspectives (vantage points) for viewing the city and its skyline from surrounding hills, inside buildings, the streets/ open spaces and from the air. From these large-scale perspectives, the city presents itself as a collection of images formed by the physical elements of the environment. This section deals with the interrelationship of buildings and spaces within the city.

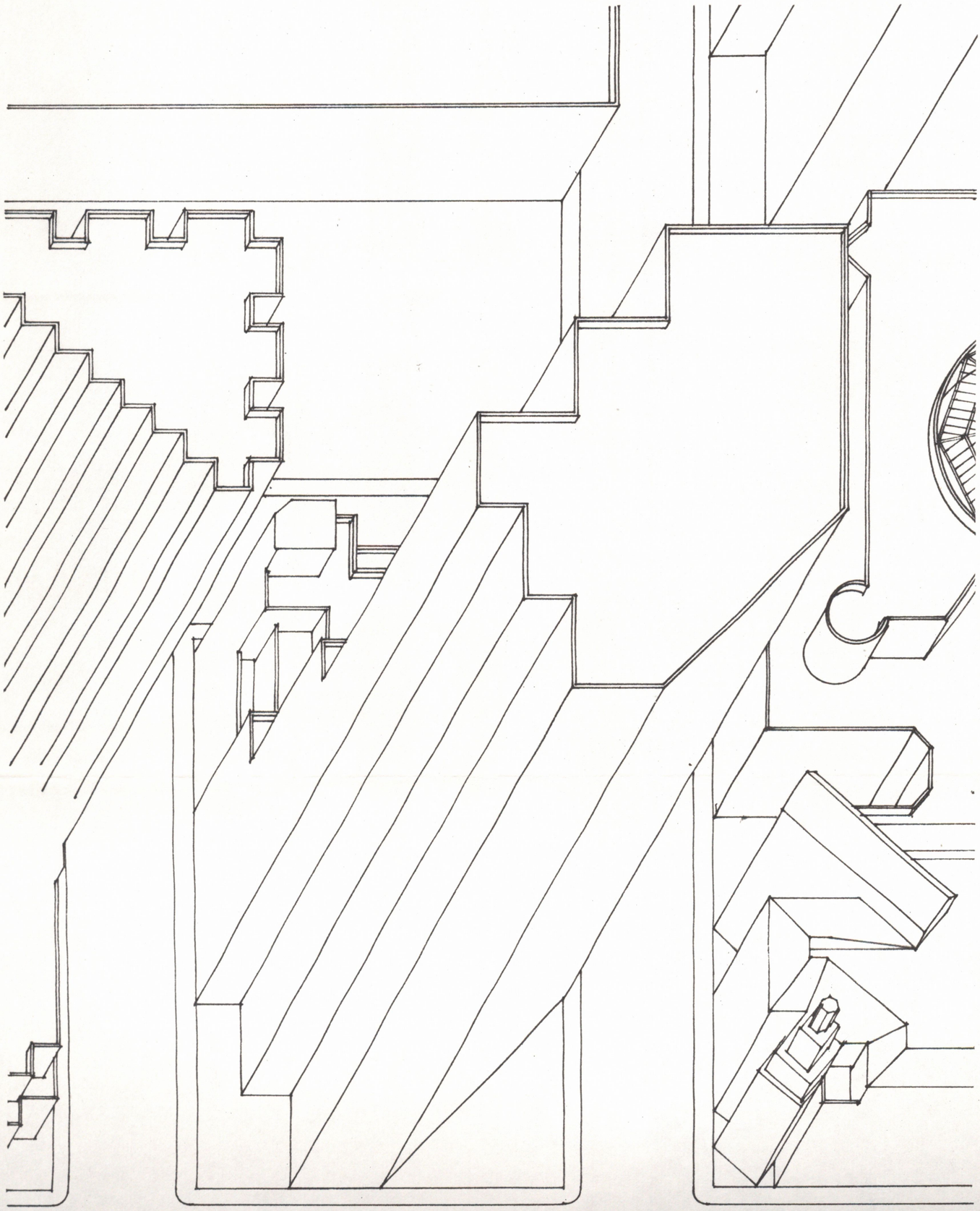
The broad visual imagery of Centre City, as derived from the natural setting and the form of the built environment should be preserved, enhanced and expanded.



Design Principles

*SOURCE- URBAN DESIGN PROGRAM

PRINCIPLE 1 A BROAD VISUAL IMAGERY



CONCEPT Existing views of the natural and the built environment should be preserved and enhanced, and new views should be created. The objective is not to provide panoramic views but to create urban views that are derived from relationships between the built environment and natural features of the area.

GUIDELINE New structures should be sited and designed to minimize the impact on important views from existing buildings.

EXAMPLE Large development projects can be sensitively designed to avoid forming a "wall of development" that restricts views from surrounding areas. This is particularly important when considering development nearer to the waterfront.



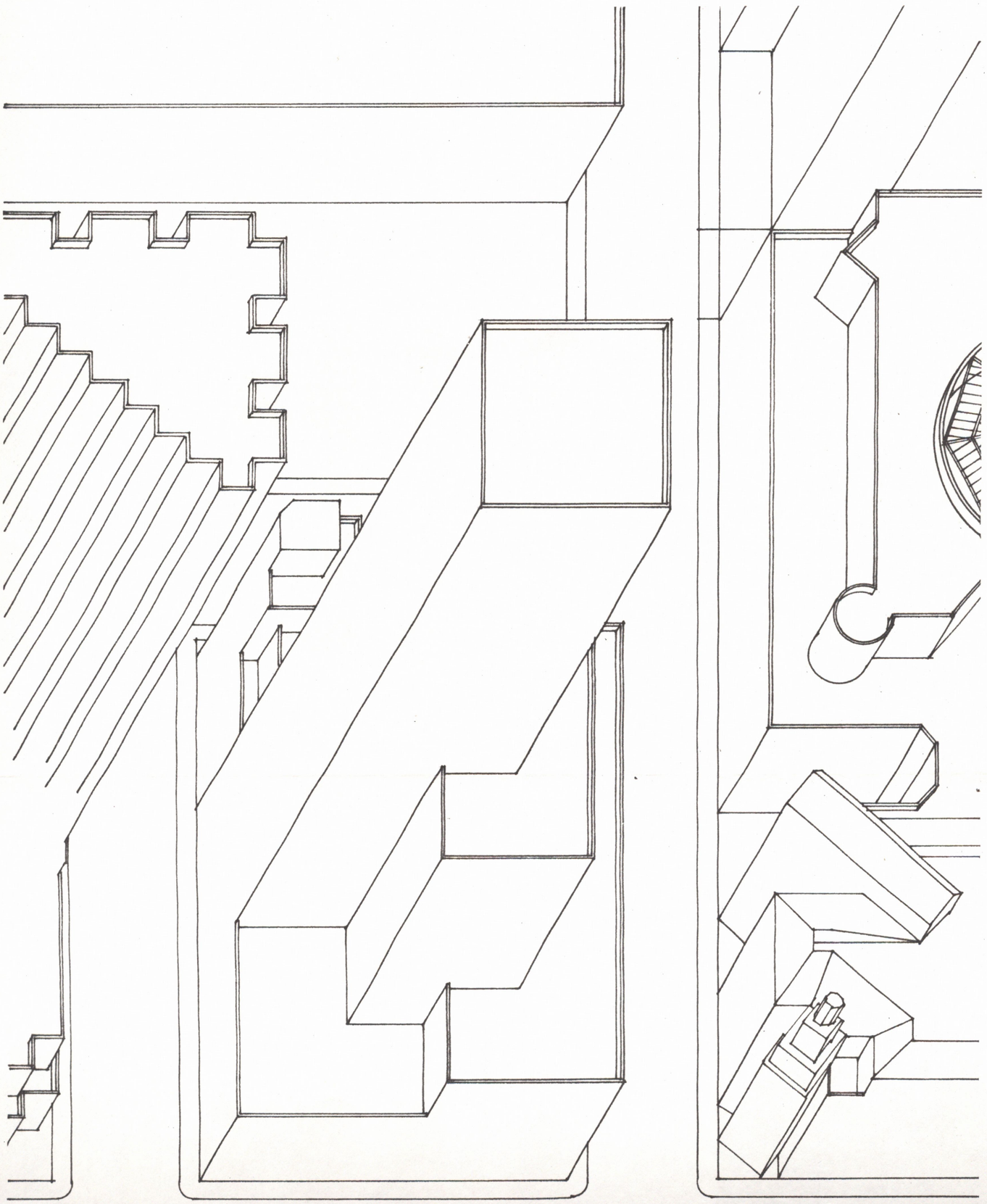
More buildings and activities exist in the relatively small geographic area of Centre City than anywhere else in the city. Because this area has developed over the past 100 years, it is an interesting and diverse example of old and new architecture. The scale of the present city is human, however, as the city grows the scale of the city will change and some of its present amenity may be lost. The existing physical environment of Centre City involves constraints which the designer must accommodate and opportunities for designers to build on. The purpose of this section is to establish guidelines to assist the future developers of the city in preserving the city's present amenities and the uniqueness of San Diego as a stimulating urban experience.

The physical environment of Centre City should contain an intense form of development with a high degree of interrelationship of physical forms and functions. It should express continuity in its physical forms and design features and reflect a special sensitivity to historical characteristics, established patterns of development, and appropriate urban qualities.

Design Principles

*SOURCE – URBAN DESIGN PROGRAM

PRINCIPLE 2 THE URBAN CONTEXT



CONCEPT Transitions in form and scale should be developed between elements of the urban environment.

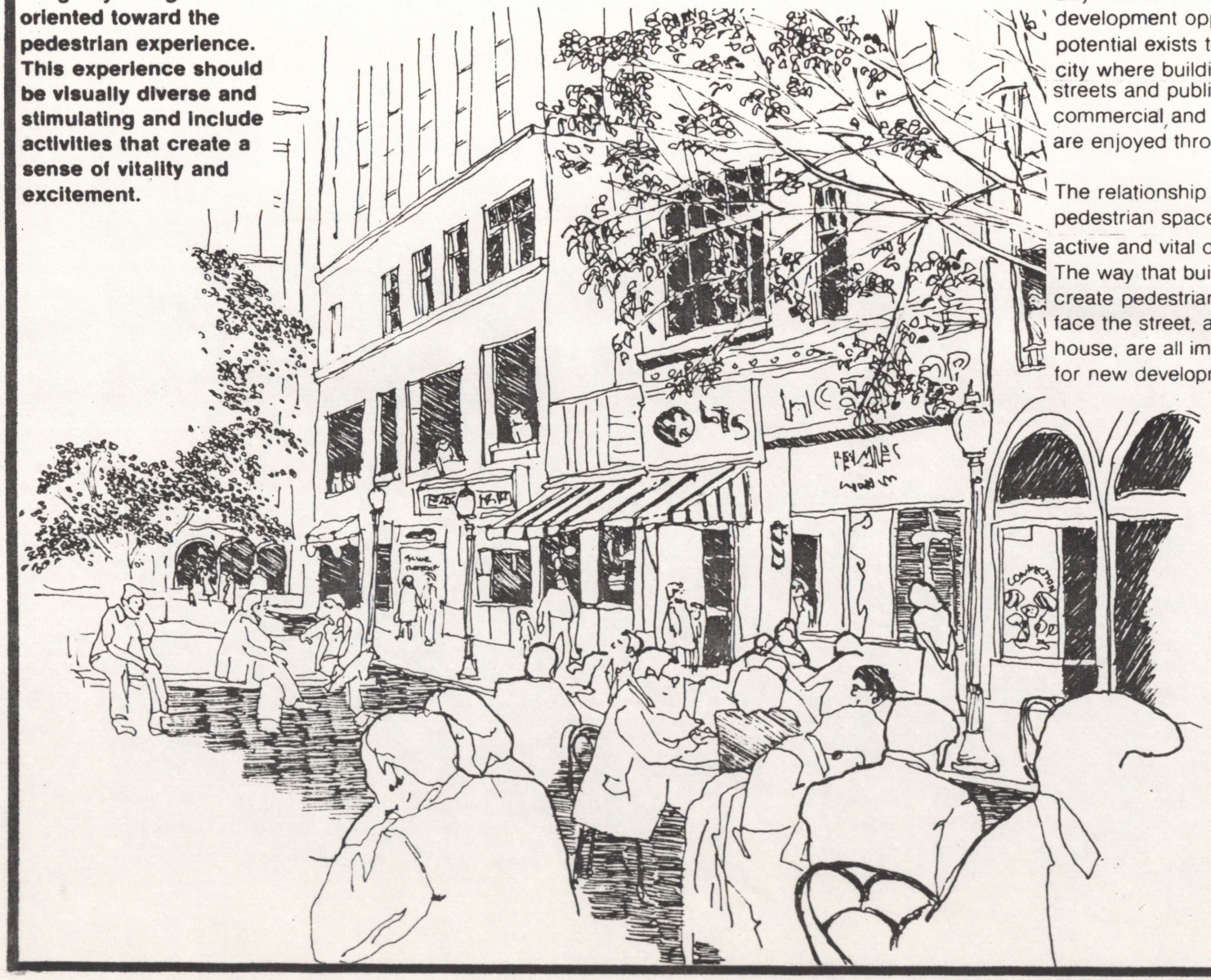
GUIDELINE Design structures to create transitions in form and scale between large buildings and adjacent smaller buildings or areas of less intensive development.

EXAMPLE Combinations of highrise, midrise and lowrise building elements can create sensitive transitions in form and scale.

GUIDELINE Development projects should be designed with appropriate scale relationships between buildings and adjacent open space features.

EXAMPLE The form of new development should terrace down to waterfront areas.

Architecture and outdoor space in Centre City should be integrally designed and oriented toward the pedestrian experience. This experience should be visually diverse and stimulating and include activities that create a sense of vitality and excitement.



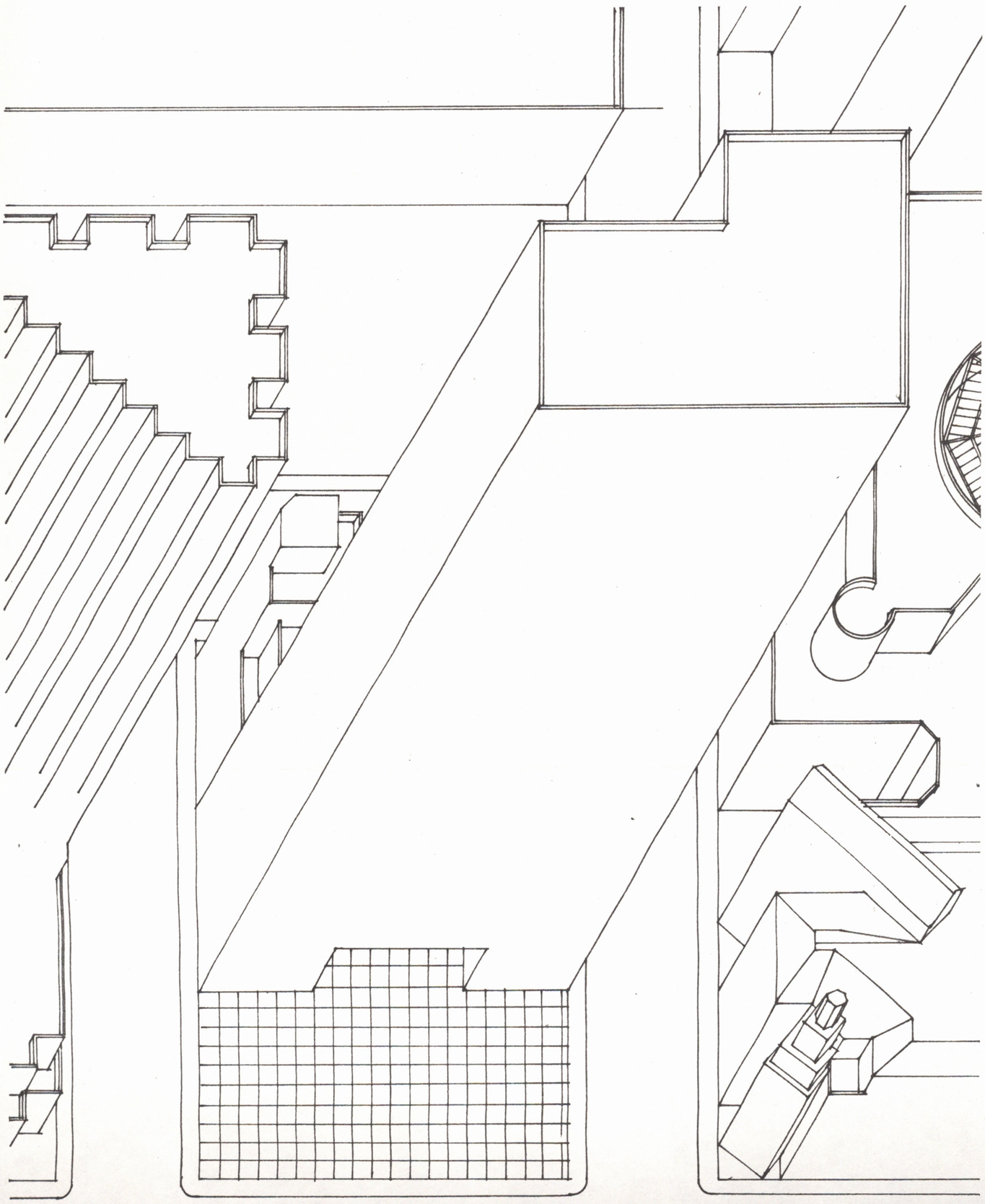
The mild temperature and year around sunshine of San Diego combined with a picturesque setting on San Diego Bay makes Centre City a unique development opportunity. A great potential exists to create an outdoor city where buildings open out onto streets and public spaces, and outdoor commercial and recreational activities are enjoyed throughout the year.

The relationship of buildings to pedestrian spaces is the key to an active and vital outdoor environment. The way that buildings are sited to create pedestrian spaces, the way they face the street, and the functions they house, are all important considerations for new development.

Design Principles

*SOURCE - URBAN DESIGN PROGRAM

PRINCIPLE 3 A PEDESTRIAN EXPERIENCE

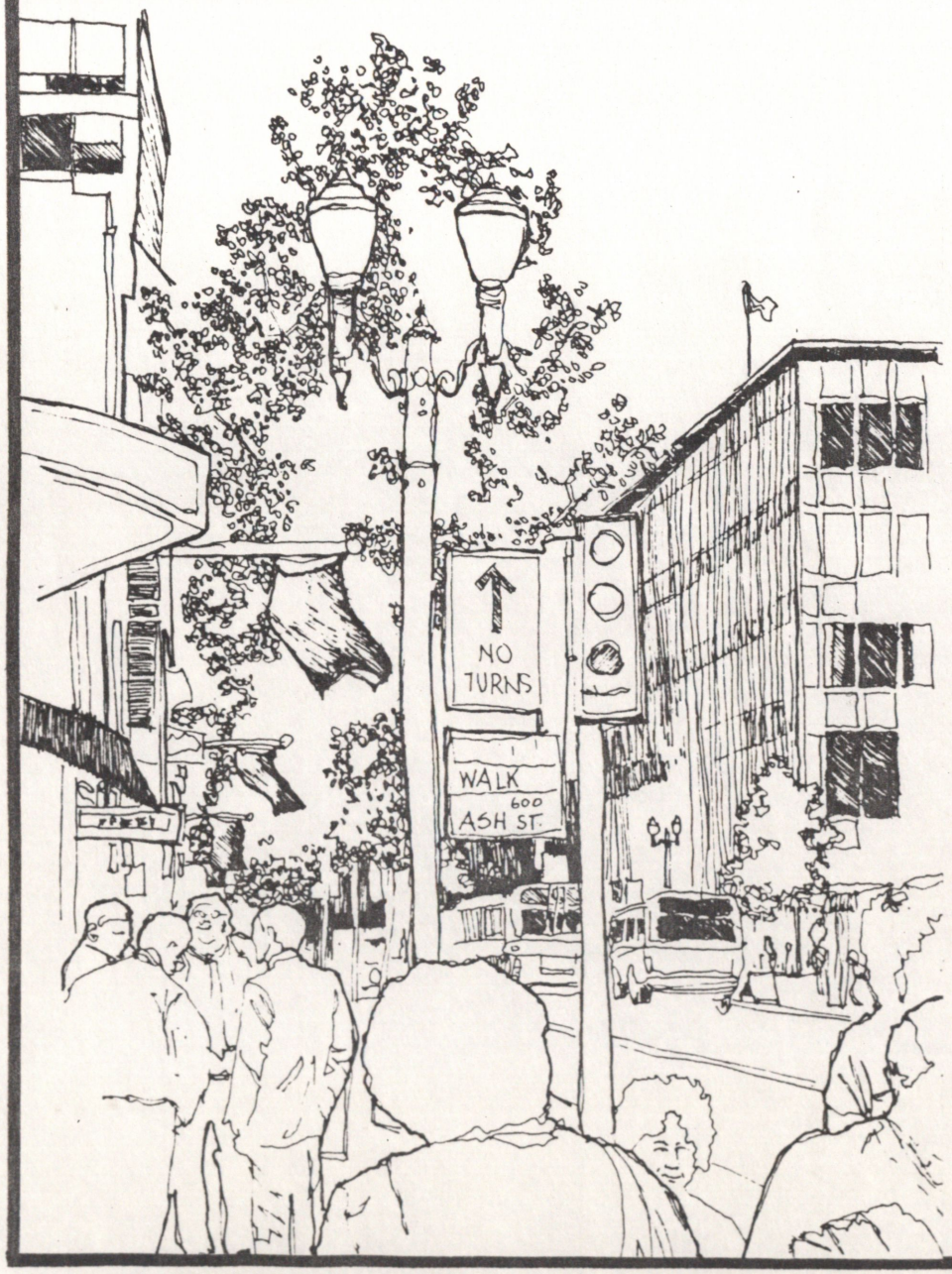


CONCEPT New development projects in Centre City should emphasize the pedestrian. Building and outdoor spaces should be designed to encourage a high level of pedestrian use.

GUIDELINE Site and design structures with consideration for the effects of environmental factors, such as sun, wind, noise, shadow, and reflection on the quality of outdoor space.

GUIDELINE Special consideration should be given to the effects of sunlight and shadow on the attractiveness of outdoor spaces.

EXAMPLE The building can be sited to create a public space on the southside of the block. The resulting space has access to sunlight most of the day. It can be designed to create combinations of shade and sunlight that create a more comfortable and interesting space.



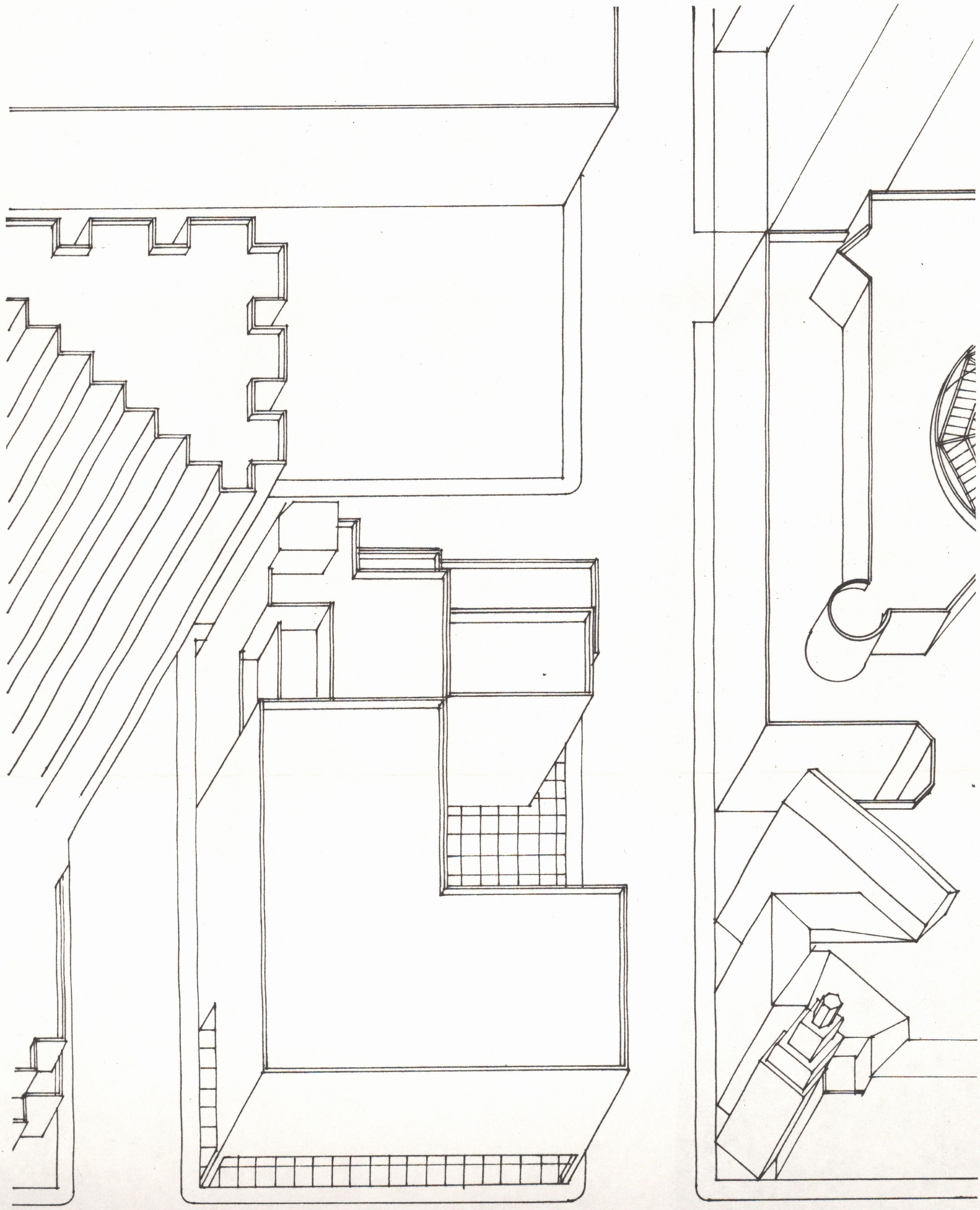
Private vehicles and public transit systems provide the essential function of getting people to Centre City. In addition, they work to facilitate pedestrian circulation within Centre City. However, within Centre City, an emphasis should be placed on walking as the primary mode of circulation and an efficient and easily comprehensible pedestrian network should be established.

The activities of Centre City should be connected by a continuous network of pedestrian oriented streets, public walkways and open spaces. Visual continuity in the flow of experiences along streetscapes and walkways should be a primary feature of pedestrian circulation throughout Centre City.

Design Principles

*SOURCE - URBAN DESIGN PROGRAM

PRINCIPLE 4 URBAN CONNECTIONS



CONCEPT New development projects should expand pedestrian spaces and facilitate pedestrian circulation.

GUIDELINE Site and design buildings to minimize pedestrian/vehicle conflicts.

GUIDELINE Site buildings to create new pedestrian spaces that complement the use of the existing rights-of-way.

EXAMPLE Buildings are set back to create plazas and allow wider sidewalks along an important pedestrian street.

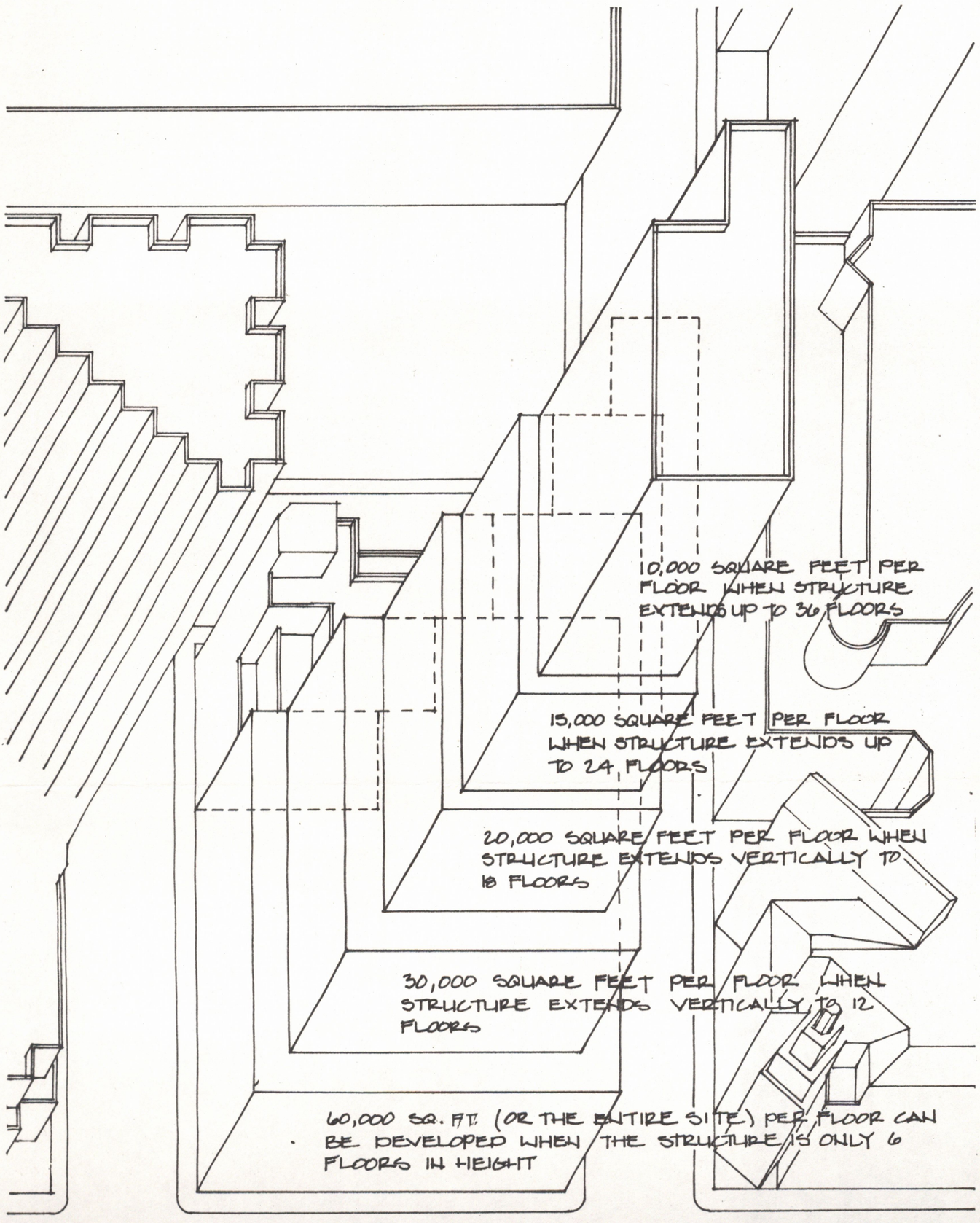
FLOOR AREA RATIO (FAR)

The following diagram is a graphic representation of the allowable Floor Area Ratio (FAR) for my particular site. The definition of a FAR is as follows:

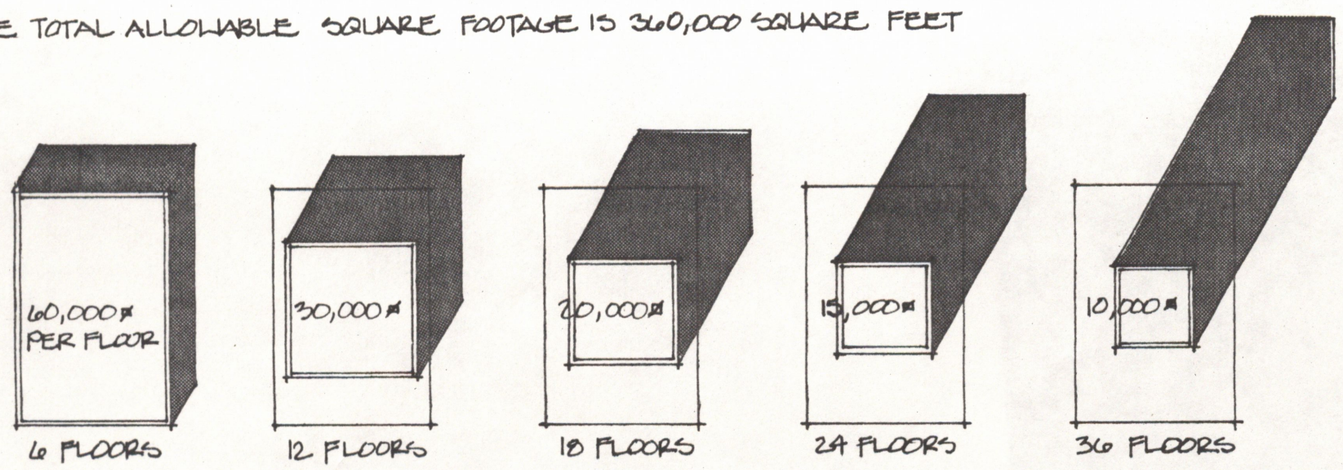
The resulting number obtained by dividing the total floor area within a structure on a lot by the area of the lot. (The FAR as designated for each district, when multiplied by the lot area in square feet, shall determine the maximum permissable floor area for the principal structure and all accessory structures on the lot.)

The Horton Plaza Redevelopment Area, of which my site is a part of, has a FAR of 6. Each city block within the Centre City boundries is approximately 200 feet by 300 feet, or 60,000 square feet. Therefore when you times the lot square footage of 60,000 square feet by the FAR of 6, you find the total permissable square footage for my particular block is 360,000 square feet of built space.

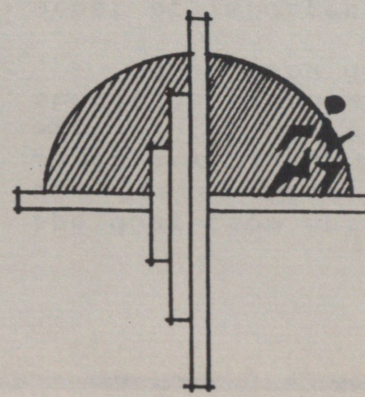
Floor Area Ratio



THE TOTAL ALLOWABLE SQUARE FOOTAGE IS 360,000 SQUARE FEET



BUILDING FOOTPRINT



Programming

PROGRAMMING PROCESS SUMMARY

The basic method of programming that I used came from ideas and information which I collected from several sources. Some of these sources of information included my own personal brainstorming, collecting a wide variety of case studies, and also using information from the actual urban design programming of San Diego's Centre City. In this summary I will give a very broad overview of how this process worked.

First, I established a group of goals for my project. These goals reflect both what I want my project to be like, with a fusion of some of the qualities the Centre City Development Corporation (CCDC) would like to se in any new developments to help tie the projects in with the rest of San Diego's downtown. These goals should be fairly direct in meaning so that my ideas are clearly represented. Then these goals should be listed in order of importance, the most relevant being placed first.

Next, each goal should have a set of objectives which relate specifically to each afore mentioned goal. All of the objectives will be to the point in meaning, and they should help back up the major intent of the goal they are reinforcing. These objectives are listed in order of importance, so that they will relate to the goal from which they were derived.

Process Summary

Process Summary

In the last stage of programming, I will develop a list of concepts or leap vehicles that were produced from the objectives/goals. Then each concept is in turn listed in their order of importance. A concept can be anything architectural which will help to reinforce an objective and a goal. Therefore a concept could include how a space will be treated architecturally, such as adjacencies of activities or facilities, the type of lighting used, the materials used for both the interior spaces and exterior, etc. Concepts may also reflect a more broad view such as how the overall facility will respond to climatic treatments.

Furthermore, I made a couple of runs through the programming process so that I could hit on as many aspects as possible. The first time I attempted the goals was at the beginning of the quarter. Basically I tried to brain storm my own personal views of the project, no matter how absurd they may have been. After a lot of research and collecting information on different types of facilities, I tried the process again. This time the information was more specific for my project since I now had a better understanding of what I wanted to accomplish in my final project. By repeating this process more than once there was obviously some duplication of ideas, therefore I needed to go through and do some editing in the lists that I had created. I tried to separate the good ideas from the bad, then I placed the better ideas in a hierarchial order.

Hence, what I came up with was a list of totally conceptual ideas which are ranked in order of importance; and which in turn reinforce my ideas for the final project. These goals, objectives and concepts will be of use in Thesis II as quick reference material when any question arise in later stages of the design process. Therefore this process is not meant to be forgotten about; these ideas should always be kept in mind. This programming process will now serve as my building program; constantly aiding me in later design decisions.

GOALS AND CONCEPTS

* To create a high-tech facility which provides spatial opportunities which are flexible enough to change over time, so that the facilities can adapt to ever changing fitness and social trends.
  - Use exposed structural and mechanical systems to express flexibility.
  - Set up a module or grid (like the Japanese) in which spaces can physically be changed.

* To provide a separate private office area which can still interact with the more public oriented spaces.

* To create a vibrant and exciting coed health club facility.
  - A ideal and complete facility for fitness which includes a few activities such as: aerobics room, weight room, racquetball courts, swimming pool, running track, etc.

* Provide and ideal area for retail activities.
  - Provide a facility that can be shared by the public on the street level.

* To create a building which enhances the existing architecture and environment while exploring new qualities of its own.

* To create a creative and exciting building that will help attract more people to the Centre City area.

* To expand the dynamic qualities of Horton Plaza into my facility.

* To create an active street level for the pedestrian users, which in turn will create security for the surrounding neighborhood.

* To create public open spaces within my property lines. —

} ? what else ?

Goals

SPATIAL SUMMARY

Office Tower

* 1 restaurant @ 15,000 square feet
* 17 floors of office space @ 15,000 square feet/floor

= 270,000 square feet

Retail

* 1 restaurant @ 3,000 square feet
* 20 specialty shops @ 1,350 square feet/shop

= 30,000 square feet

Health Club

= 60,000 square feet

= 360,000 square feet

Parking

* 390 spaces @ 350 square feet/car

= 136,500

* Below grade parking on 3 levels

Facility Summary

HEALTH CLUB - SPATIAL REQUIREMENTS------60,000 square feet

Activities----------54,260 square feet

* Aerobics room.....5,000 square feet
* Weight training room.....3,600
* Racquetball courts (4).....3,200
* Squash courts (4).....3,200
* Gymnasium.....6,000
* Lap pool.....3,360
* Cardiovascular machines.....3,600
* Nautilus type equipment.....3,600
* Tennis courts (2).....3,600
* Saunas (2).....600
* Running track.....4,000
* Circuit training.....
* Cold dip pool.....500
* Hot hydro massage pool.....500
* Storage.....200
* Snack shop.....150
* Eating area.....350
* Toilets.....300
* Lounge area.....3,500
* 15% circulation.....9,000

Spatial Summary

Spatial Summary

Men's Locker Room----------1460

* Locker area.....500
* Toweling.....150
* Showers.....300
* Toilets.....200
* Dressing.....250
* Attendant.....60

Women's Locker Room----------1460

* Locker area.....500
* Toweling.....150
* Showers.....300
* Toilets.....200
* Dressing.....250
* Attendant.....60

Administration----------1970

* Entry.....500
* Reception.....250
* Offices.....200
* Conference room.....250
* Exercise testing.....250
* Office storage.....120
* Toilets.....300
* Janitor's closet.....100

Pro Shop----------850

* Office.....150
* Merchandise display.....250
* Repair shop.....150
* Storage.....200
* Toilet.....100

OFFICE TOWER

Function

Provide a 'high-tech' facility for a major electronics company. This facility will be the headquarters for this company, and they wish their high-tech image to be ~~seen~~ EXPRESSED in their tower.

Soft Requirements

The character of the office tower should be high-tech. The structure should look like it is capable of changing so that it symbolizes our ever changing society. The tower should 'tell' visually how it was built. Exposed mechanical and structural systems will help carry across the concept of flexibility, or the ability to change.

Hard Requirements

The office tower should achieve 70-75 percent leasable floor space and the depth from the circulation core to the window should not be more than 32.5-45.5 feet.[1]

Adjacency

The office tower should be adjacent to the health club for easy access to the employees.

[1] Zeidler, Eberhard H. Multi-Use Architecture in the Urban Context. New York: Van Nostrand Reinhold Company, 1983. pg. 129

Spatial Characteristics

FORMAL OFFICE DINING

Function

To provide a formal dining area for special office gatherings, as well as for more expensive dining experience for the rest of San Diego.

Soft Requirements

Through the use of views to the San Diego Bay, delicate music, trickling water, create a relaxing and elegant dining atmosphere. The materials and detailing will still carry the high-tech image of this headquarters, however it may be 'toned' down to some extent. Amongst the larger dining area, there may be smaller more intimate spaces.

Hard Requirements

Seating for approximately 60 persons at 18 square feet per person.

Spatial Adjacency

This restaurant should be located within the office tower, probably at or near the top for best views. It also needs to be closely related to a kitchen, toilets, and maybe a small bar.

RETAIL SHOPS

Function

Provide residents and other urban dwellers with a wide variety of specialty shops which are geared more to the 20-45 year old persons.

Soft Requirements

To provide a casual shopping experience which is oriented more toward arts and crafts. These specialty shops should be somewhat of a 'spin-off' to the retail shops of Horton Plaza. The spaces should be able to change in size.

Hard Requirements

20 shops at approximately 1000 square feet per shop for an approximate total of 20,000 square feet of retail. These shops should be more inwardly focused to a pedestrian open space, with some of there storefronts addressing the surrounding streets, so that it reflects the character of Horton Plaza.

Spatial Adjacency

Related to the streets which confine the site. Also the retail shops should be near the restaurant and bar.

Spatial Characteristics

HEALTH CLUB

Function

Provide a vibrant and exciting club for the 'yuppie' age group (between 20-45). It must provide a wide range of activities, which are easily capable of changing to meet width ever changing fitness trends.

Soft Requirements

The character of the club should be very exciting and vibrant, full of life, yet it should be a pleasant and a inviting environment. A feeling of movement and animation can be expressed by a lot of color and natural lighting working off of the exposed mechanical and structural systems. A sense of youthfulness or playfulness should also be felt by the user.
The mechanical and structural systems should be exposed to create a sense of flexibility and adaptability.

Hard Requirements

A grid should be represented to support this feeling of flexibility, by creating a module. Some of the walls separating club activities from the public open space may be removable so that there can be physical interaction with the public level; also the size of the spaces can constantly changed.

Spatial Adjacency

The health club should be placed next to the office tower for ease of access for office employees. Also the club should be placed near the retail and restaurant so that there will be a wide variety of activity at the pedestrian level. This space should have visual relationship to the public open space.

MAIN ENTRANCE-HEALTH CLUB

Function

Provide an entrance which is clearly denoted from the other activities, such as office and retail.

Soft Requirements

This entry must be vibrant in character to get the user emotionally prepared for the physical workout that lay beyond this access. The entry must be easily seen by the pedestrian upon entering the public open space.

Hard Requirements

The materials must be able to withstand heavy pedestrian traffic, and it should be easily cleaned. There should be vibrant colors along with high-tech materials such as stainless steel, or polished aluminum. Also there needs to be a lot of reflective material, such as glass and reflective windows.

Spatial Adjacency

The entry needs to be closely related to the clubs lounge area, as well as the reception area, offices, and the storage and pro shop.

HEALTH CLUB RESTAURANT

Function

To provide a more casual atmosphere for dining after a day of shopping or after a night of the theatre, or art shows. Provide contrast to the high priced Meridian.

Soft Requirements

This area should have views to the street (maybe toward Horton Plaza) so there can still be visual interaction with the city; yet provide nooks and crannies so that people can 'escape' the hustle and bustle of the city id they prefer. Views to the health club activities so there can also be interaction between the two.

Hard Requirements

Seating for 200 people at 15 square feet per person for a total of approximately 3,000 square feet.

Spatial Adjacency

Close to the kitchen and easily accessible to the bar and toilets. Should have visual contact with the health club and the public open space, as well as the actual street.

PRO SHOP

Function

The primary purpose of the pro shop is to display both new and used exercise accessaries. The pro shop also serves to rent out equipment and accessaries for health club use. This is also where reservations are made for courts and fees are paid.

Soft Requirements

The pro shop should be well lighted with a combination of natural and artificial sources, to help create a more exciting space.

Hard Requirements

The pro shop will require a glass show case to display a variety of sports paraphernalia. A counter is also needed for the sales and renting of equipment and accessaries and for making reservations for the courts. Flooring materials should be durable to withstand heavy traffic.

Spatial Adjacency

The pro shop should be closely related to the entry, pro's office, equipment storage, and the locker rooms.

LOCKER ROOMS

Function

The locker rooms provide the health club members with locker areas for personal belongings, toweling area, showers, toilets, dressing area, and possibly a sauna.

Soft Requirements

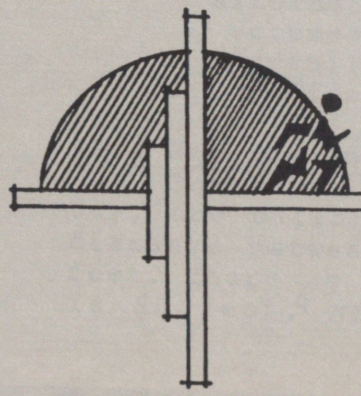
The locker rooms should be full of vibrant colors and a lot of lighting to make it a more emotionally stimulating space. It should also be well ventilated so that it does not feel like a sauna, and smell like a locker room.

Hard Requirements

The shower, toweling and toilet areas should be of a hard durable material for easy maintenance. The dressing room will be carpeted for comfort and contain benches for aid in dressing. All floor materials should be non-slip, using a 1 inch tile grid.

Spatial Adjacency

The locker room should be closely related to the laundry room and storage, pro shop, and the pool area.



Existing Conditions

ZONING

Intent

Originally my site was zoned as M-1, multi-use, until around 1979 when the Centre City; Development Corporation (CCDC) was formed to revitalize Centre City; which contains approximately 1200 acres! The major objective is "attracting the most intensive and varied land use including office/administration, financial, residential, and entertainment, and strengthening the viability of the central areas through renewal, redevelopment and new construction."[2]

Permitted Uses

In the Horton Plaza Redevelopment project there is a wide range of allowable uses. For my particular block some are as follows:[3]

* primary use is residential
* alternate land use
  - -commercial
  - -retail
  - -office

Yard Requirements

There are no setbacks from the existing public fights-of-way, the building can be built right up to it. The minimum yard distance between any two buildings on the same sight shall be 0 feet. There is a minimum street wall of 25 feet, and the maximum is 50 feet.[4] After the street wall height the building must be

Zoning

stepped back a minimum of 20 feet along all street facing walls.[5] There are a few exceptions to this rule though; for example, if extra open space is provided, or there will be a lot of pedestrian activity at street level (the question is how will you know?) then the height of the street wall may be increased accordingly.

Height Limitations

The maximum height is 400 feet above grade.[6] There is however a floor area ratio of 6 in my area which designers and developers are 'encouraged' to maintain. For example, it the facility were to be only 6 floors then one could build on the entire 60,000 square feet of the site.[7] However, if the facility is to extend on up to say 36 floors, then only 10,000 square feet per floor can be built, except for the street wall.

FOOTNOTES

1 Centre City Development Corporation. Urban Design Program for Centre City San Diego. San Diego: Centre City Development Corporation, May 1983. pg.3

2 ibid pg.2

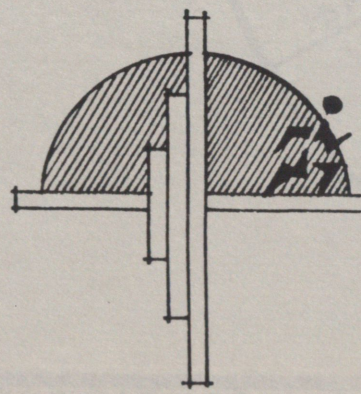
3 San Diego Redevelopment Agency. Horton Plaza Redevelopment Project. San Diego: Redevelopment Agency, December 8, 1986. pg.22

4 Interview with Judith Riffle, Associate Planner for CCDC, San Diego, California. November 1988

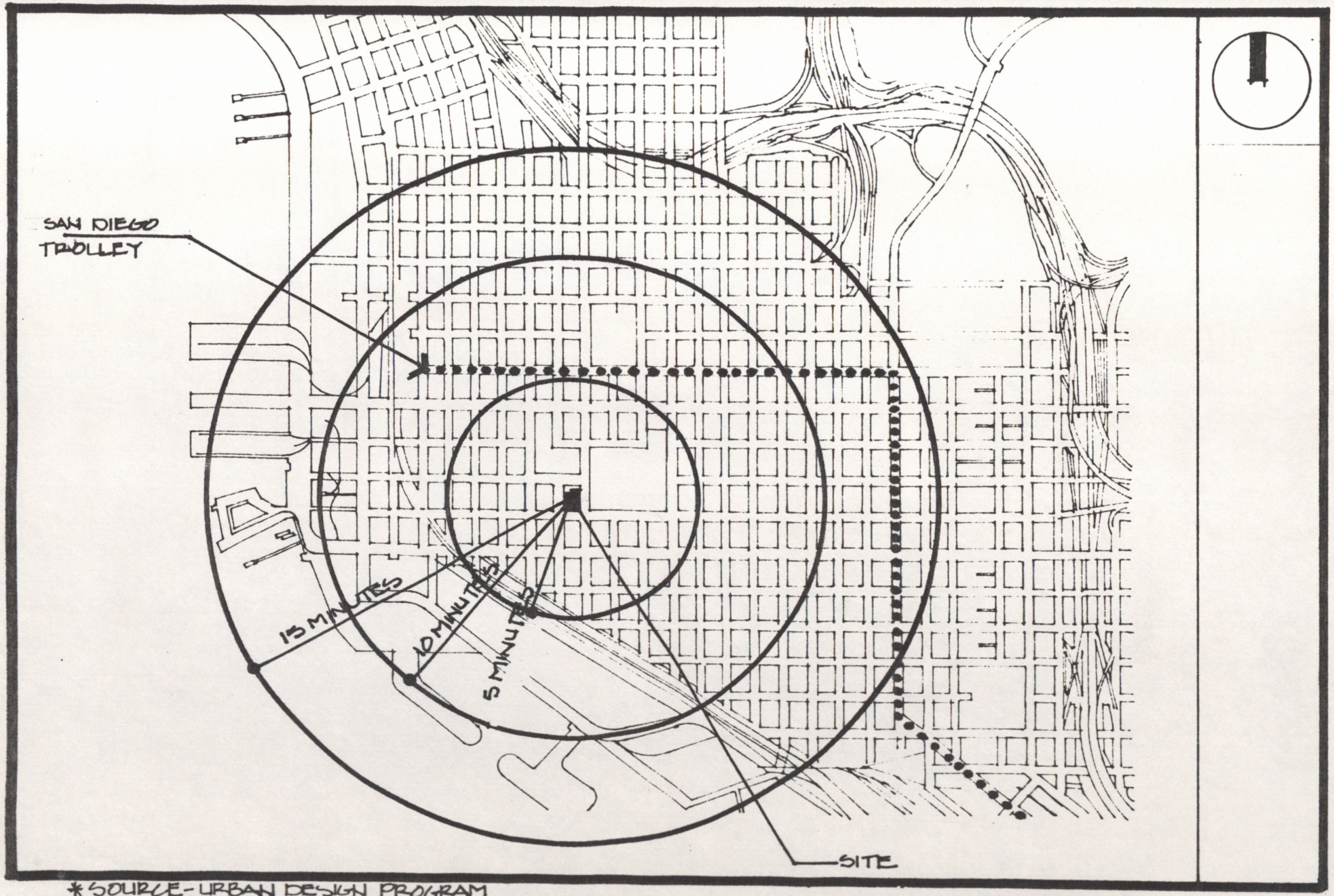
5 ibid

6 ibid

7 Centre City Development Corporation. " Centre City Concept Plan". August 1988. pg.6

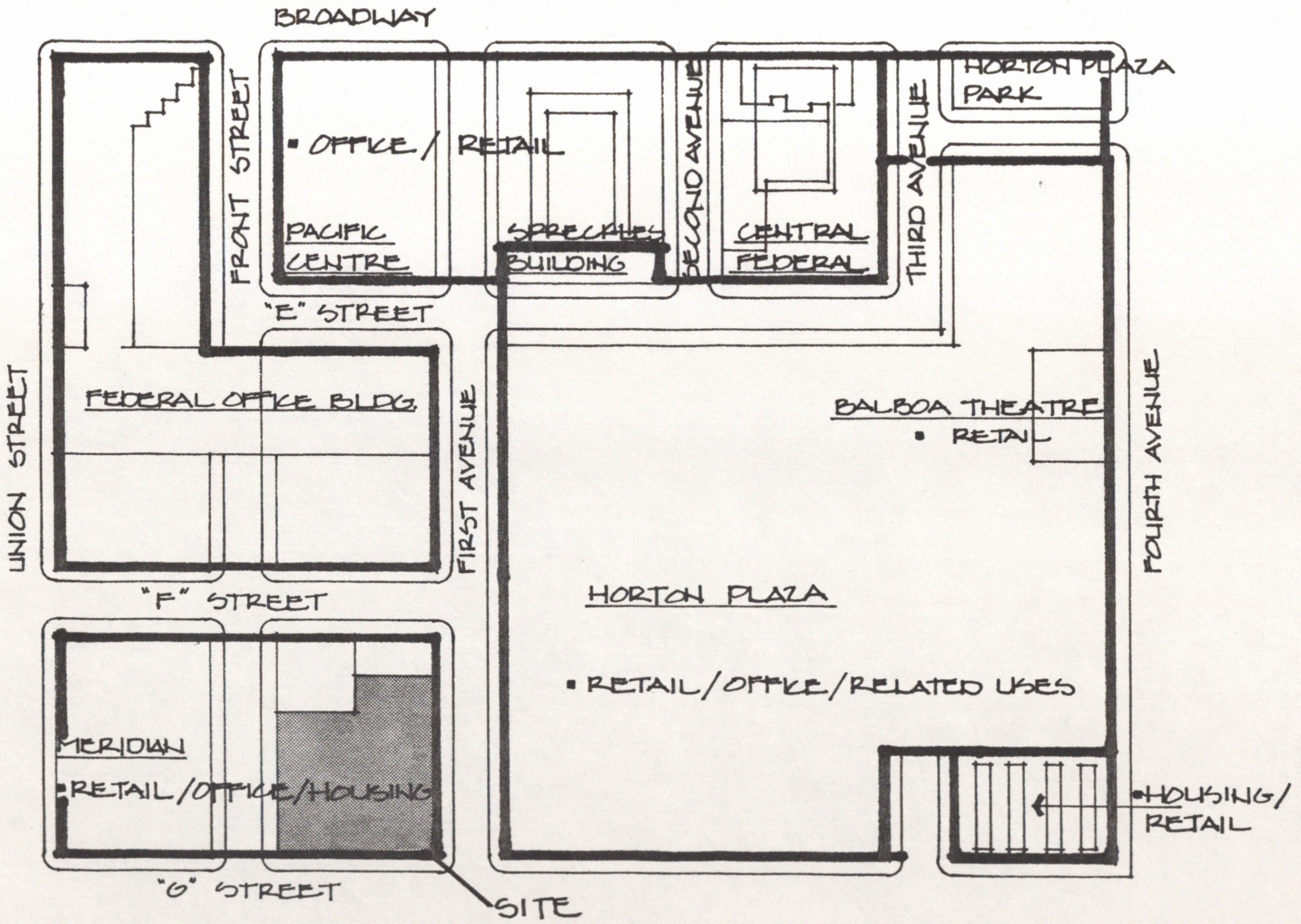


Site Analysis



*SOURCE - URBAN DESIGN PROGRAM

WALKING DISTANCES



LAND USE

Land Use

*SOURCE – HORTON PLAZA REDEVELOPMENT PROJECT – URBAN DESIGN AND DEVELOPMENT MANUAL



CENTRE CITY SAN DIEGO
City of San Diego • Planning Department

1. County Administration Building
2. El Cortez Hotel
3. Santa Fe Depot
4. U.S. Grant Hotel
5. SDG&E Substation
6. Horton Plaza Park
7. Pantoja Park
8. Federal Courthouse
9. Horton Plaza Shopping Center
10. Old Police Administration Building
11. William Heath Davis House and Park

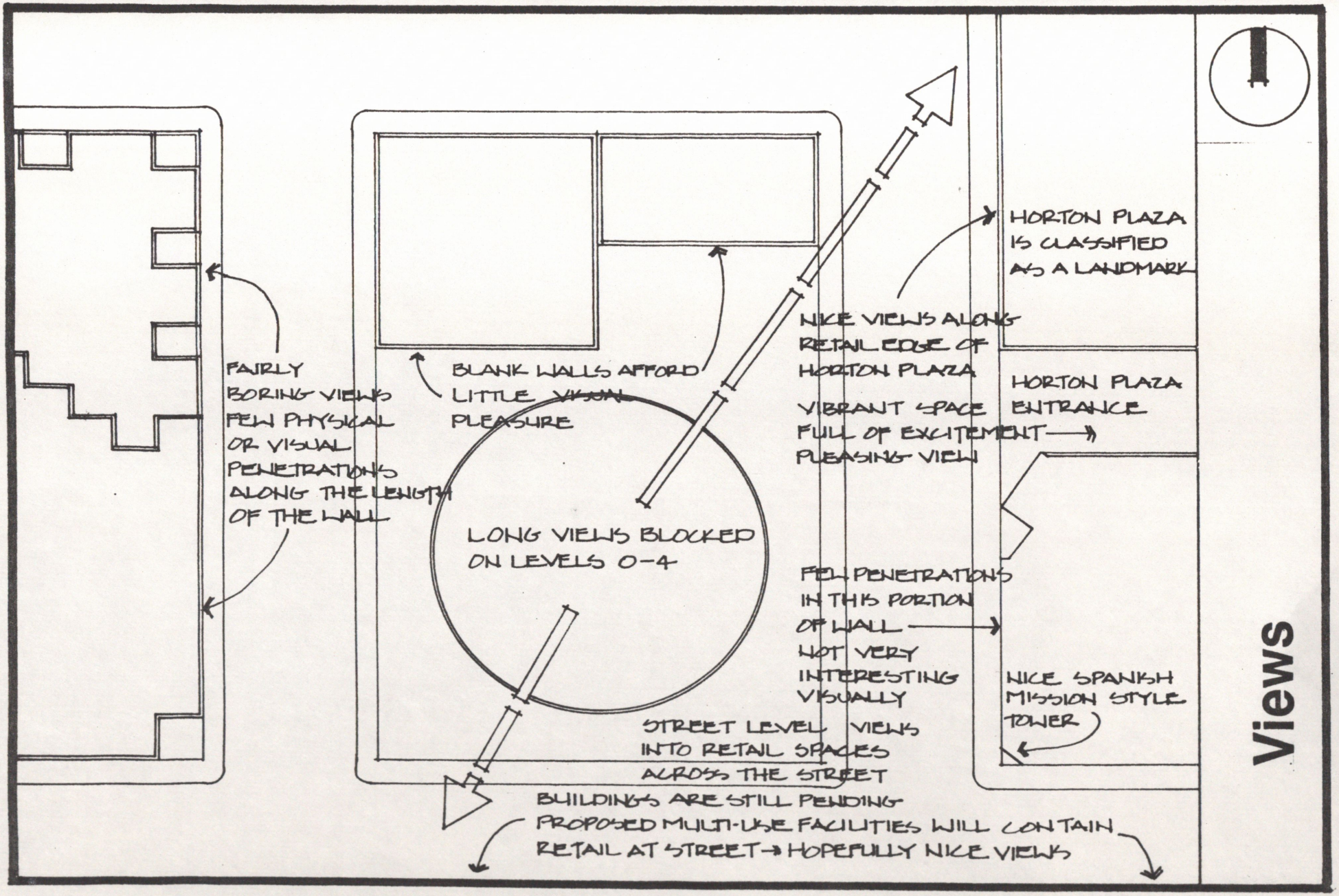
Views, Vistas and Landmarks

0 400 800 1200 ft

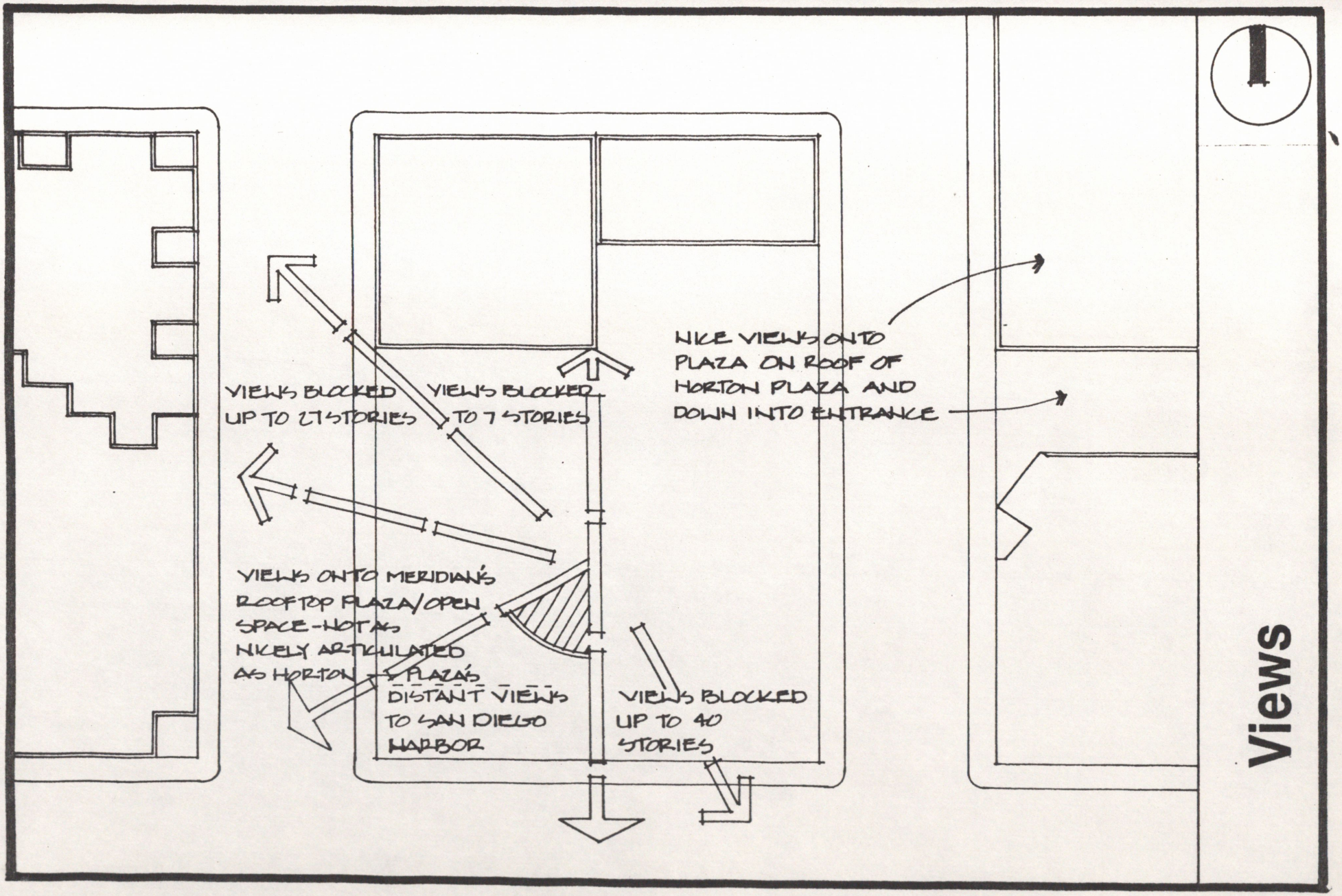
△ LANDMARKS
VISTAS
VIEWS

Views

* SOURCE - EXISTING CONDITIONS REPORT - JUNE 1988

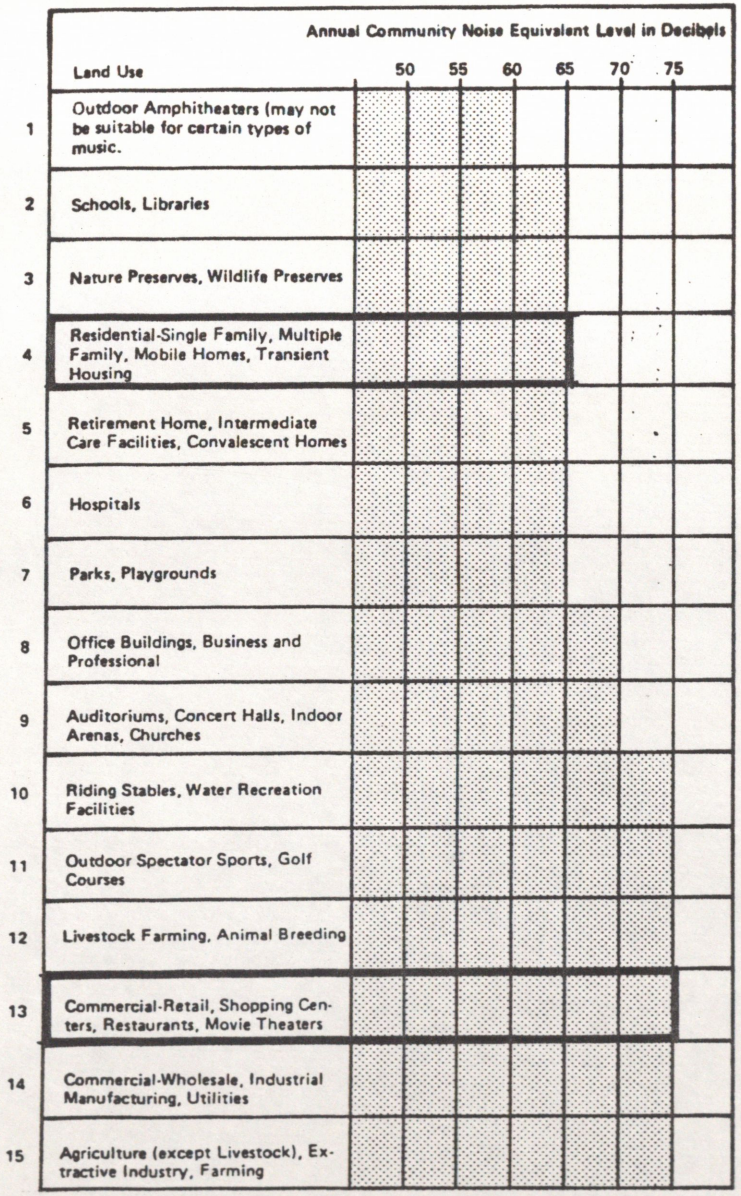


VIEWS OFF SITE FROM LEVEL 0 TO 4



VIEWS OFF SITE FROM LEVEL 5 TO 40

Noise Level



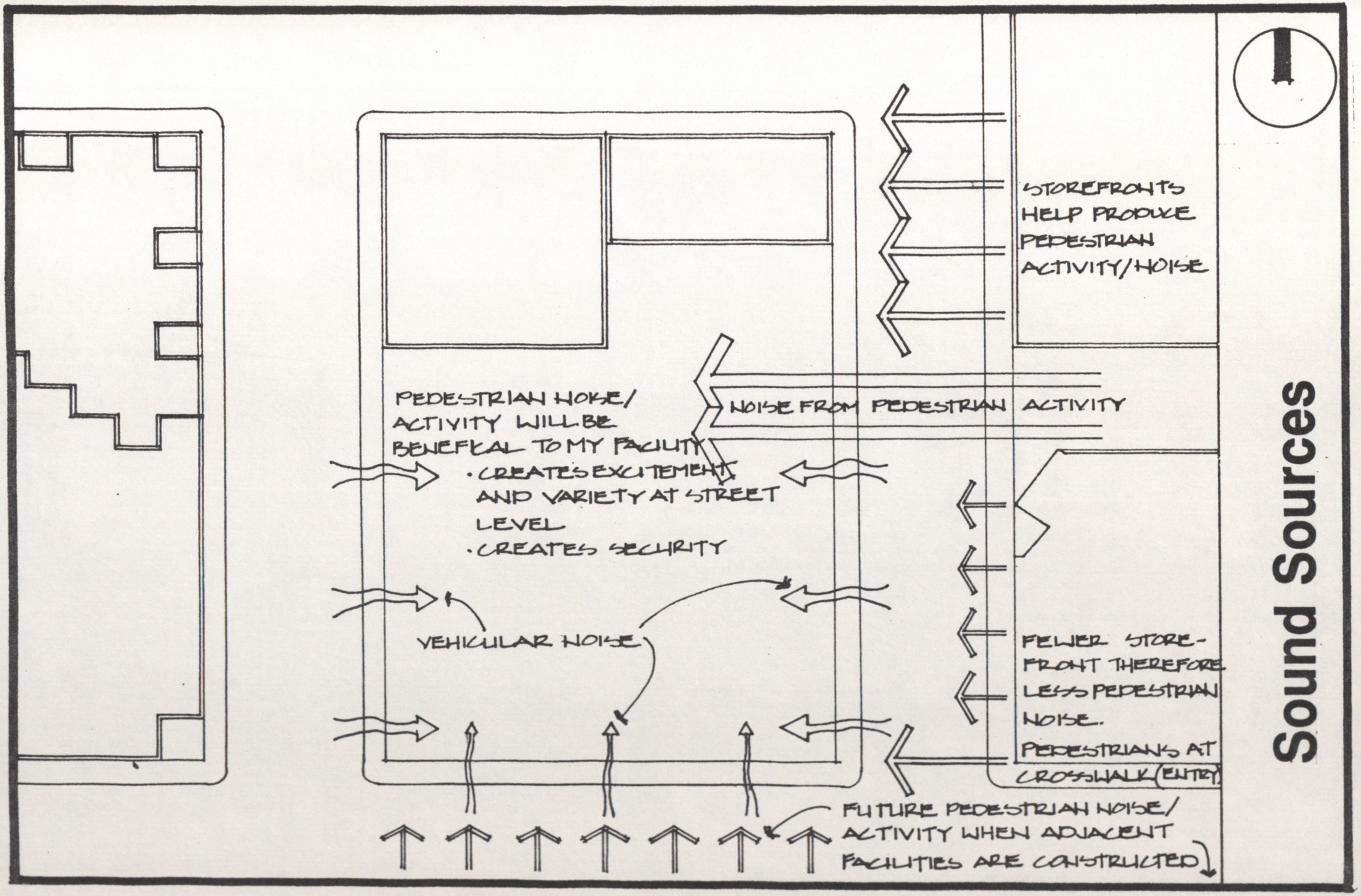
COMMUNITY NOISE EQUIVALENT LEVEL

COMPATIBLE
The average noise level is such that indoor and outdoor activities associated with the land use may be carried out with essentially no interference from noise.

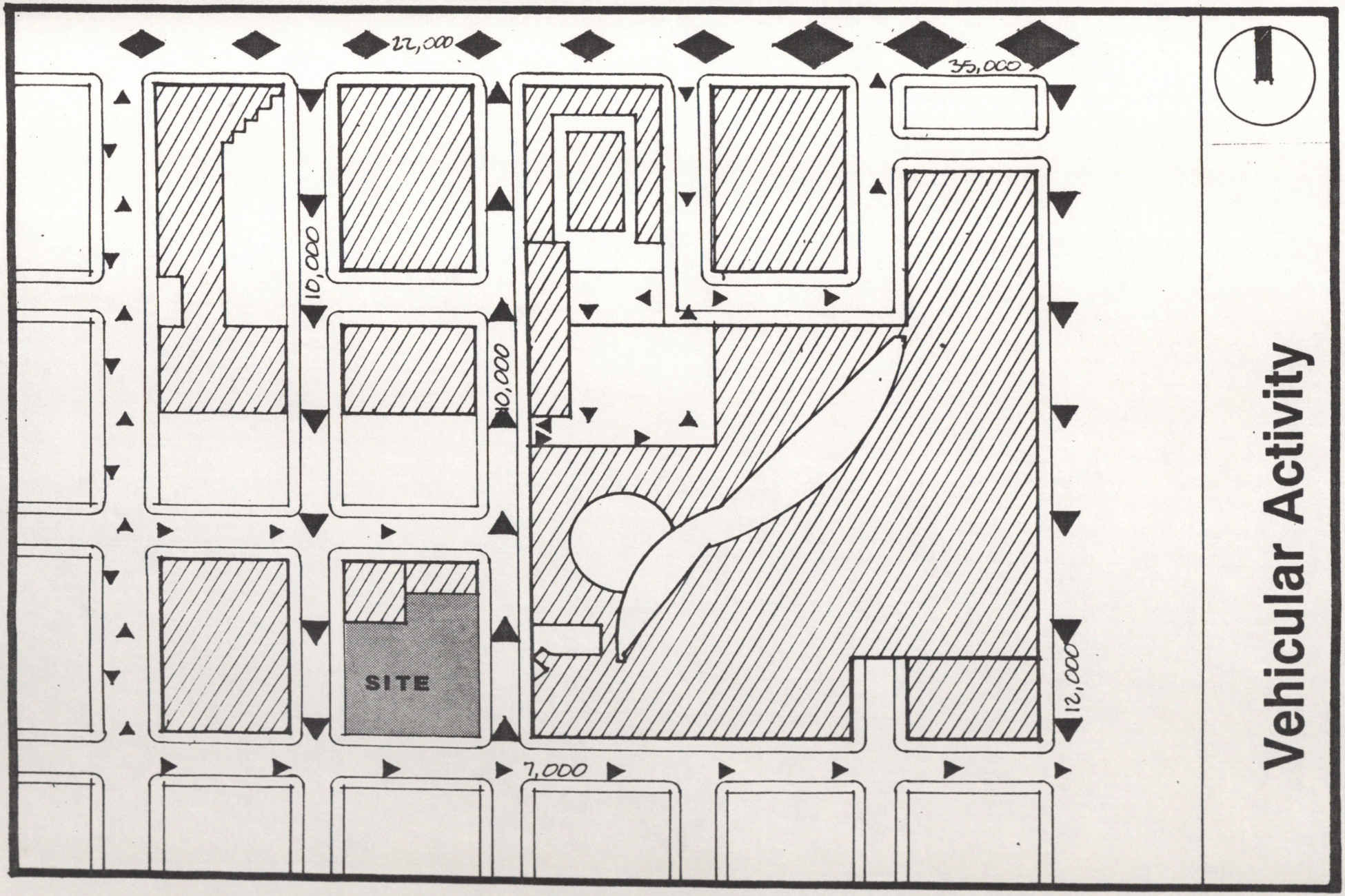
INCOMPATIBLE
The average noise level is so severe that construction costs to make the indoor environment acceptable for performance of activities would probably be prohibitive. The outdoor environment would be intolerable for outdoor activities associated with the land use.

THIS CHART SHOWS THAT THERE SHOULD BE SOME SEPERATION BETWEEN THE RESIDENTIAL UNITS AND THE OTHER ACTIVITIES (HEALTH CLUB AND RETAIL) TO AVOID ANY INCOMPATIBLE NOISE LEVELS.

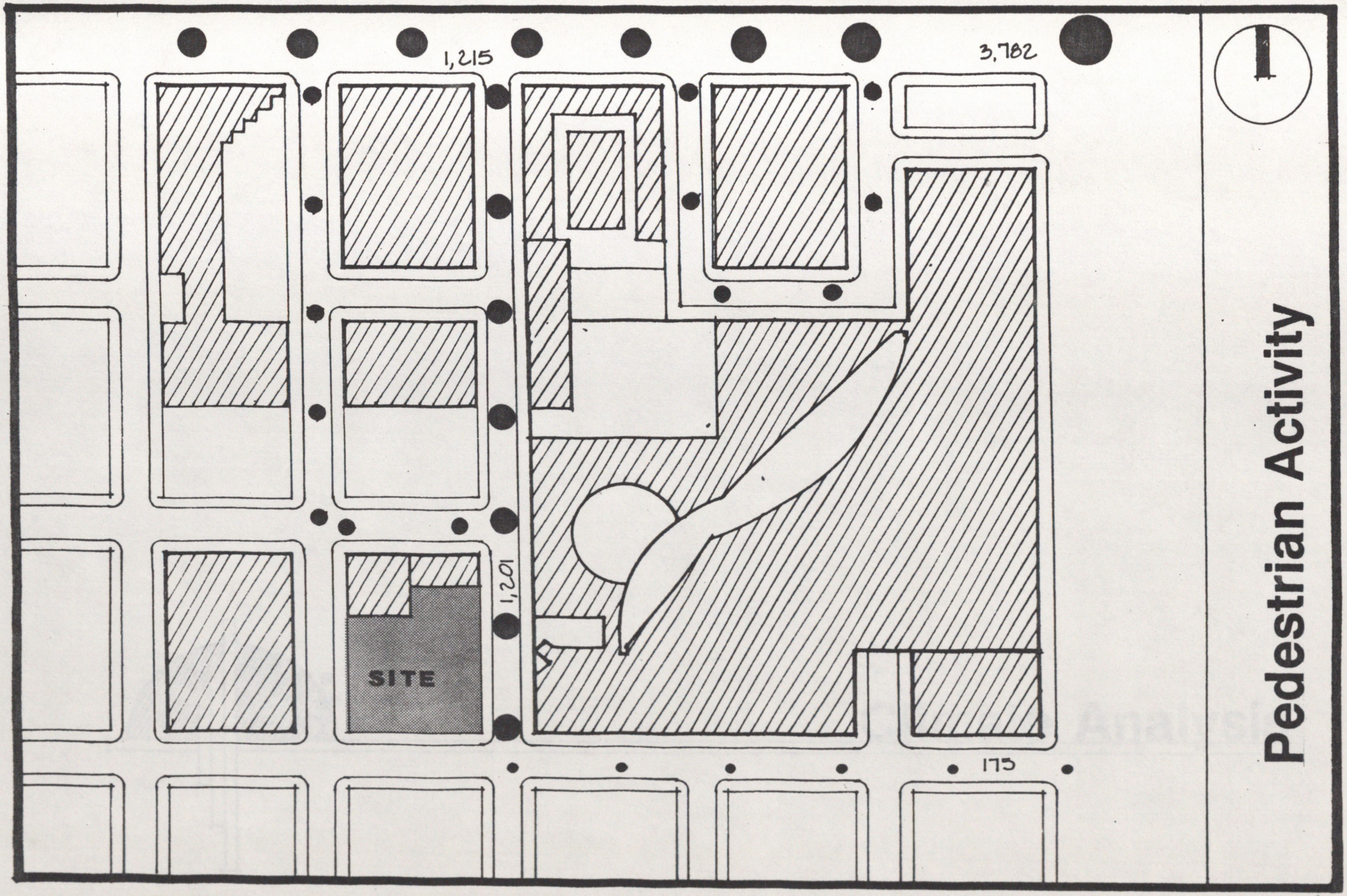
* SOURCE - EXISTING CONDITIONS REPORT - JUNE 1988



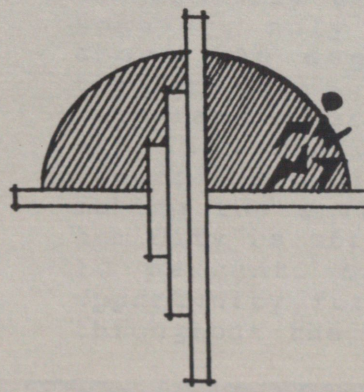
NOISE SOURCES



VEHICULAR ACTIVITY AVERAGE DAILY COUNT



PEDESTRIAN ACTIVITY PEAK HOUR



Climate Analysis

CLIMATE IMPLICATIONS

San Diego's climate remains fairly constant throughout the year. Compared to other places with similar latitudes (32 degrees), San Diego has a mild climatic variation. The winters are warm, with an average temperature of 59.5 degrees fahrenheit, and the summers are fairly cool with temperatures fluctuating between the high 70's and low to mid 80's.

Further, the north-eastern winter winds can bring cooler temperatures into San Diego, but rarely does the temperature drop below the freezing point. Since 1871 the temperature in San Diego has dropped to freezing or below only eleven times(1). Usually the temperature remains around a pleasant 50 degrees fahrenheit in the coldest months of winter.

On the other hand, dry easterly winds during the summer time occasionally bring hot temperatures to the San Diego vicinity. However, only on 15 occasions has the temperature been at or above 100 degrees fahrenheit since 1871(2). The highest temperatures tend to be during September and October. The temperature during the afore mentioned months usually stays right around a comfortable 80 degrees fahrenheit. San Diego's high temperatures are often accompanied with low relative humidity, making the environment even more pleasant. San Diego's relative humidity is often below 20 percent, and sometimes even gets below 10 percent. San Diego's mild climate produces an excellent opportunity for outdoor activities, and pedestrian involvement throughout the year.

Climate Implications

In addition, San Diego's low precipitation fall and low relative humidity can also make outdoor activities very pleasant. Since the relative humidity is fairly low, this would be nice for outdoor health club activities, because the evaporation of perspiration would help to cool the individual who is exercising. However, this can produce negative aspects such as drying out the persons skin. The low precipitation would also allow people to leave the confines of the building so that the user can enjoy San Diego's beautiful scenery while getting a workout. In the city itself, the seasonal amount of rainfall is usually around 10 inches. Most of this rainfall (85 percent) occurs during November through March(3).

Hence, San Diego's nearly perfect year-round climate makes outdoor activities for my project a very realistic possibility; not only should there be private activities for my health club, but there should also be public spaces where anyone can gather and enjoy San Diego's beautiful climate.

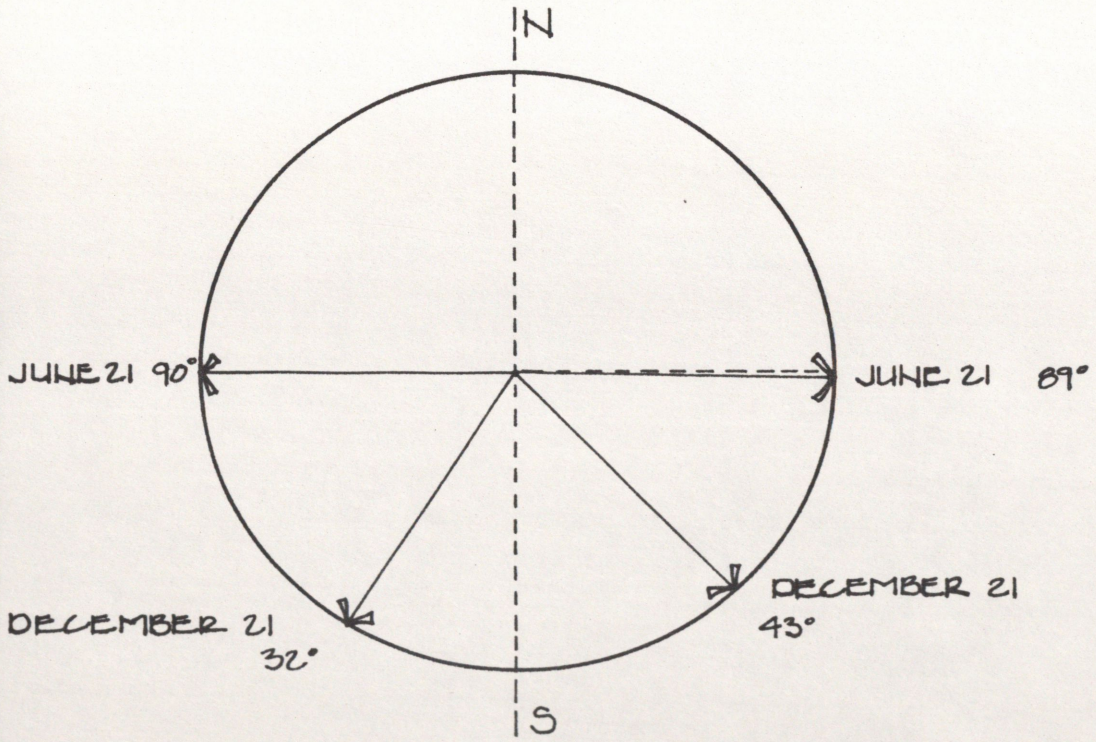
FOOTNOTES

(1)Bair, Frank E., and Ruffner, James A. Weather of U.S. Cities. Second Edition. Michigan: Gale Research Company Book Tower, 1985. pg. 218

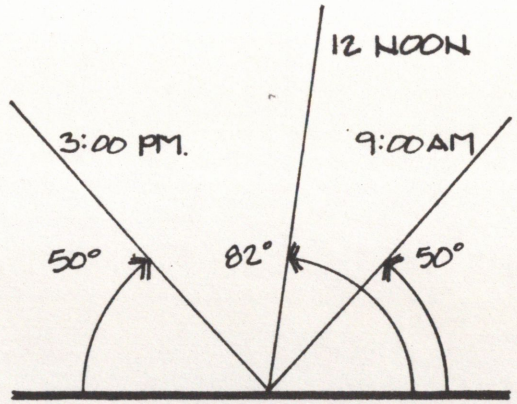
(2)ibid. pg. 218

(3)ibid. pg. 219

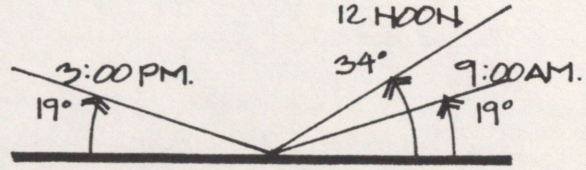
Sun Angles

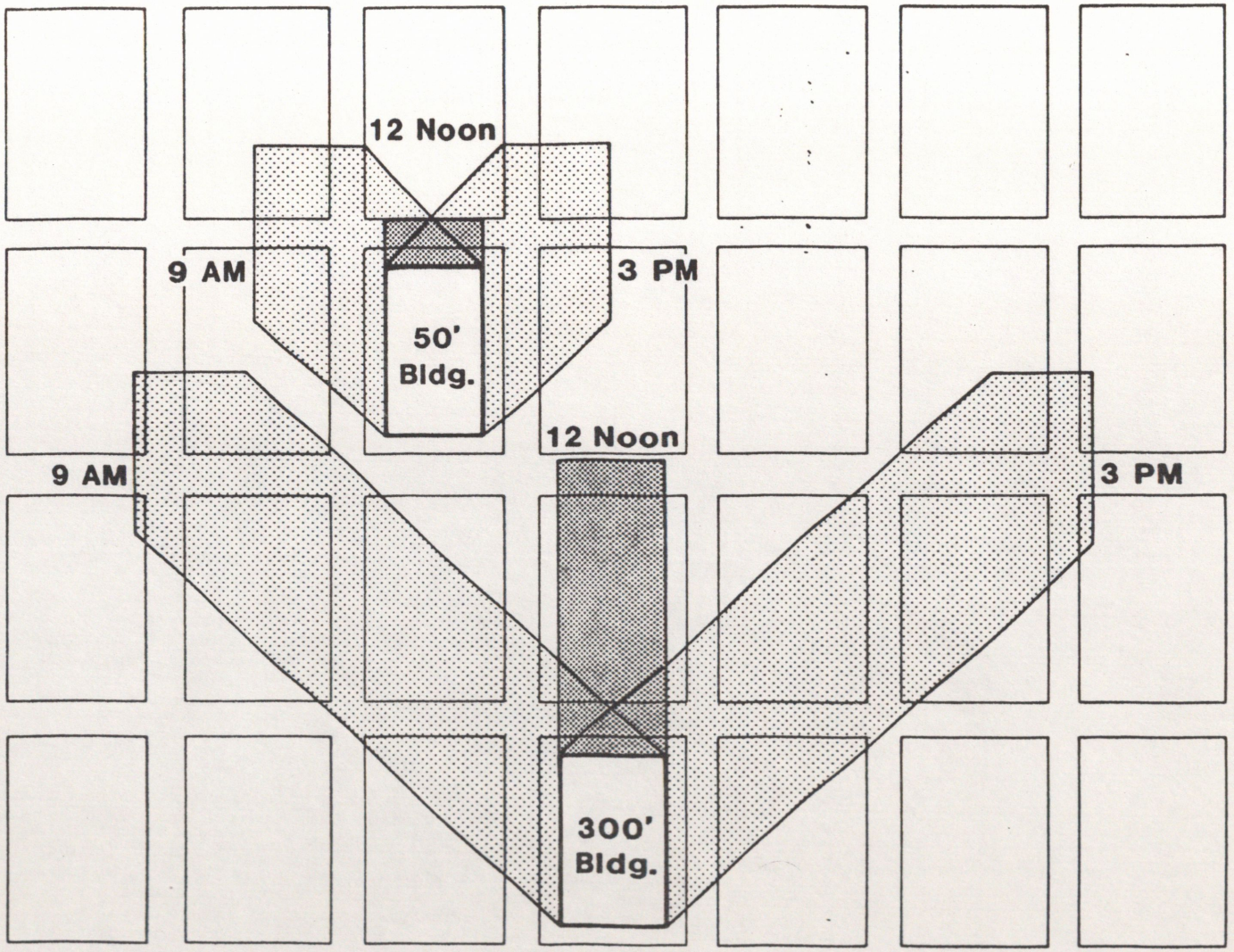


JUNE 21



DECEMBER 21

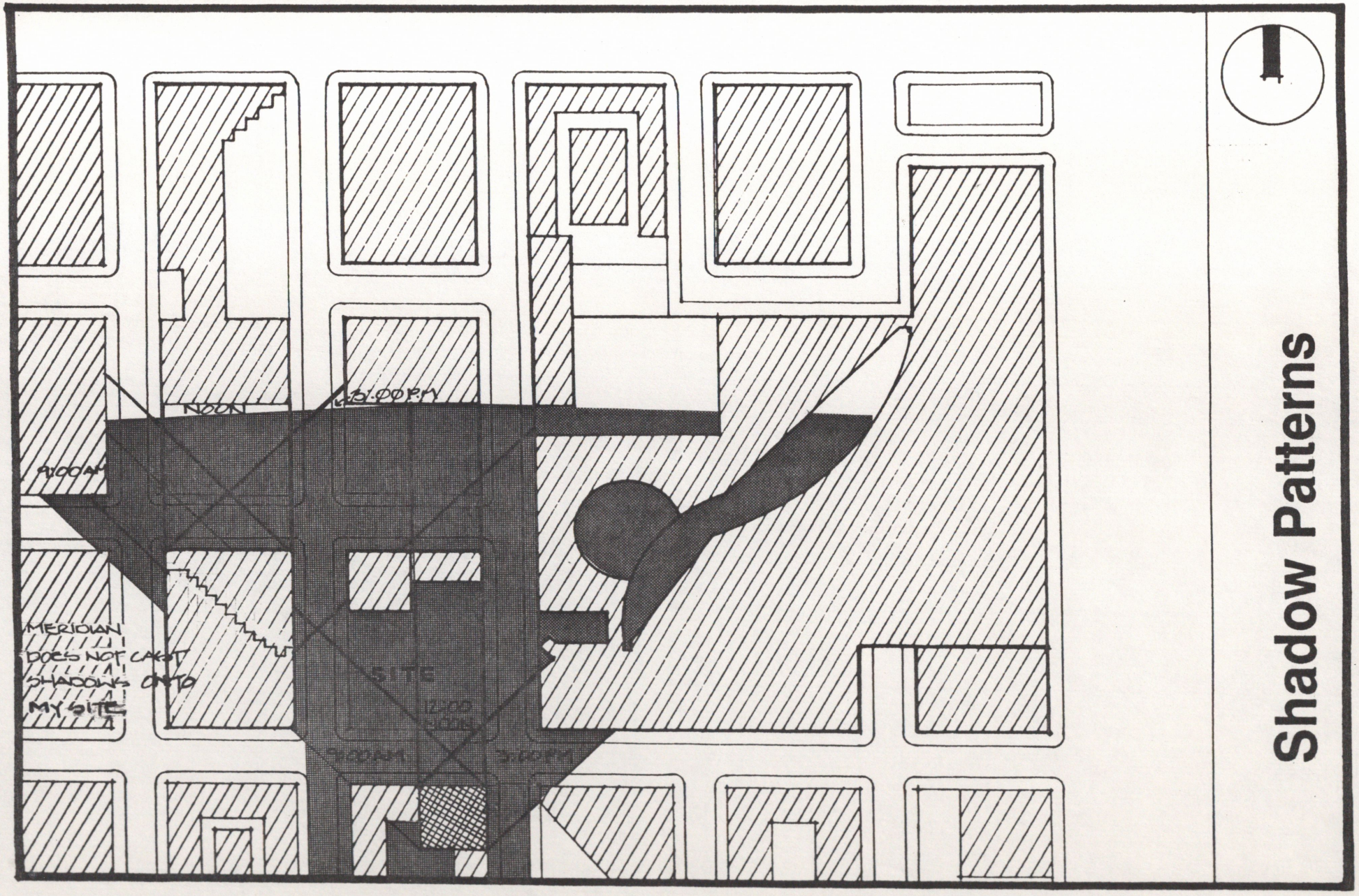




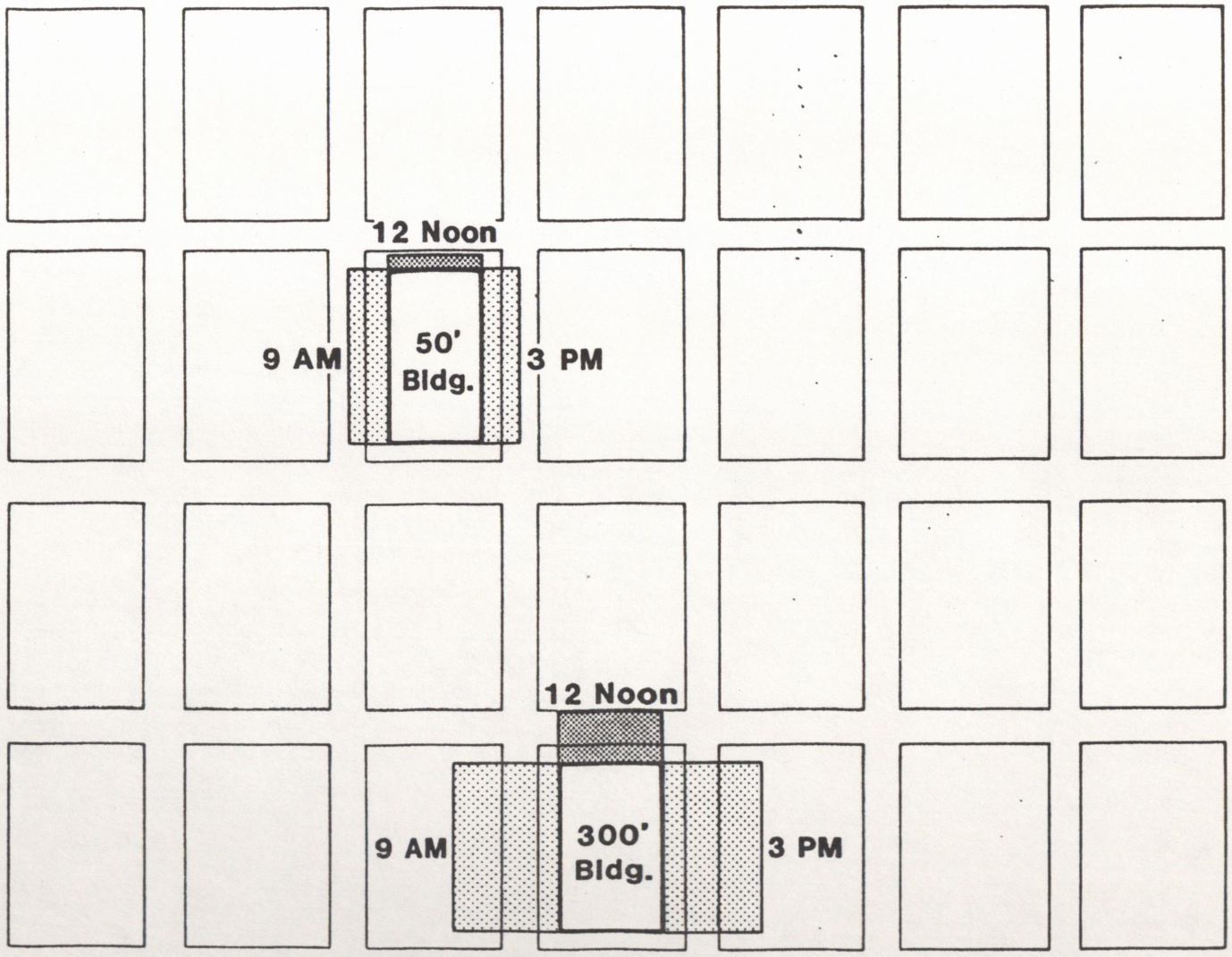
TYPICAL BUILDING SHADOWS FOR WINTER SOLSTICE

Shadow Patterns

*SOURCE-EXISTING CONDITIONS REPORT- JUNE 1988



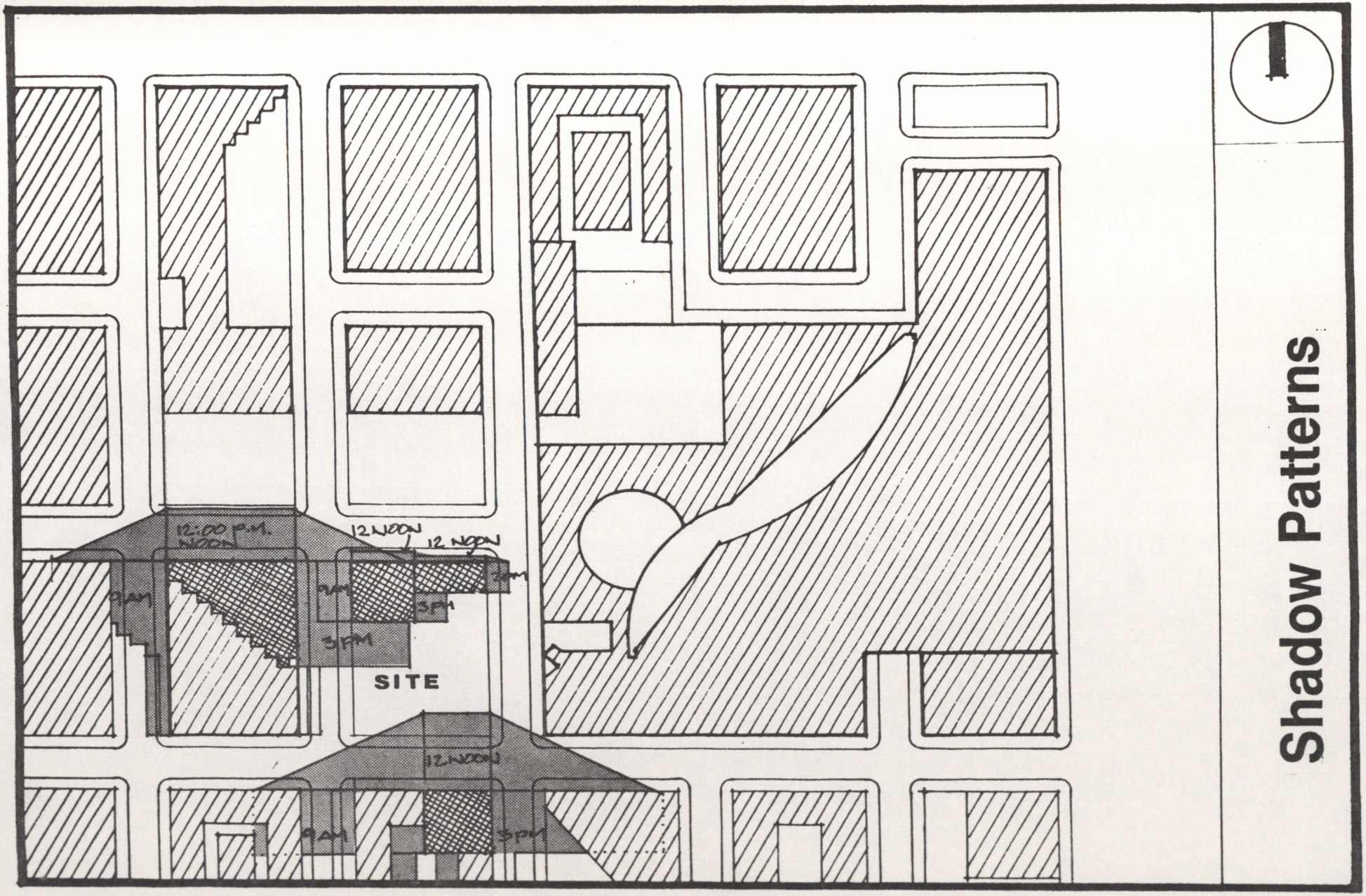
SHADOW PATTERNS DECEMBER 21



TYPICAL BUILDING SHADOWS FOR SUMMER SOLSTICE

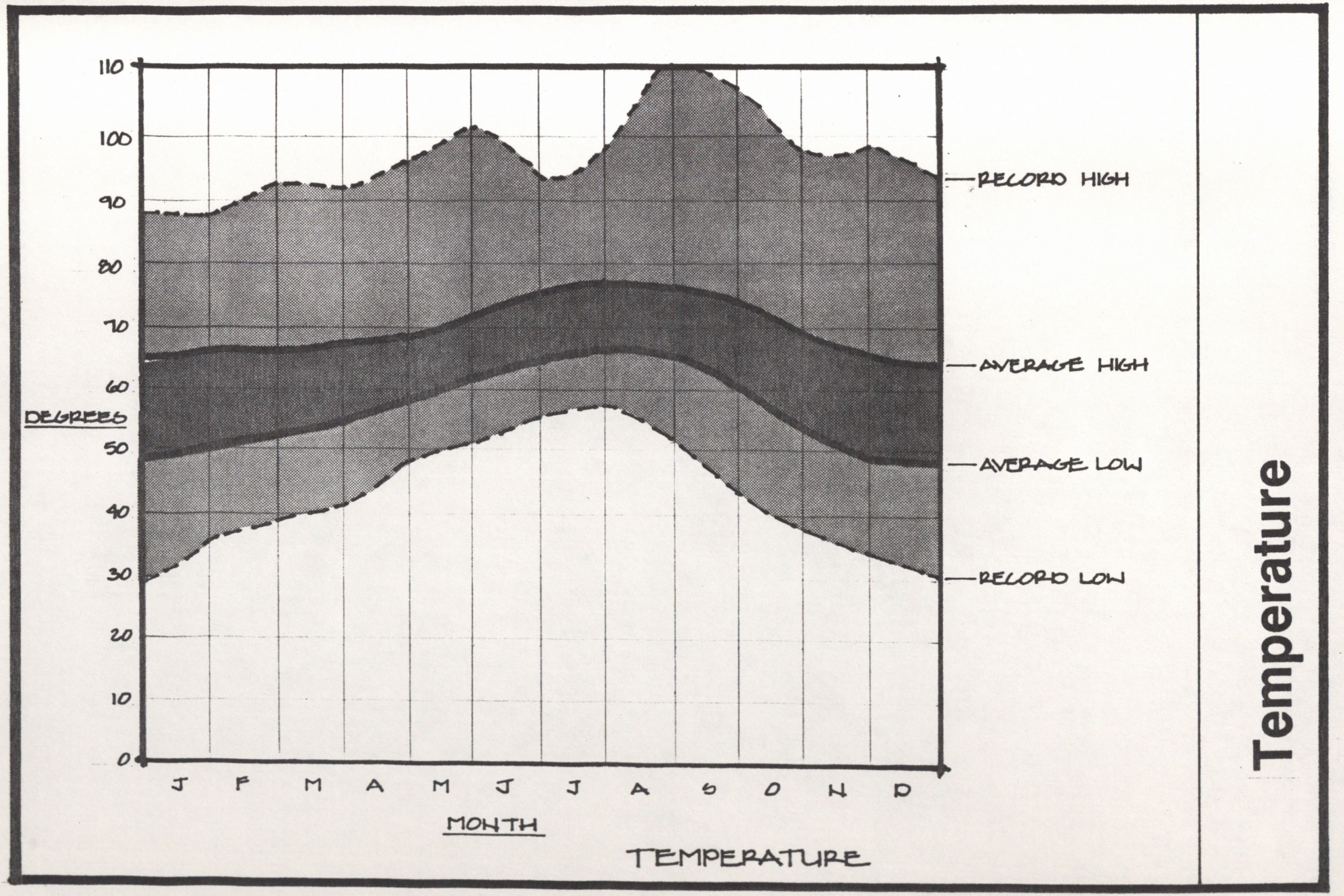
Shadow Patterns

*SOURCE-EXISTING CONDITIONS REPORT- JUNE 1988



Shadow Patterns

SHADOWS JUNE 21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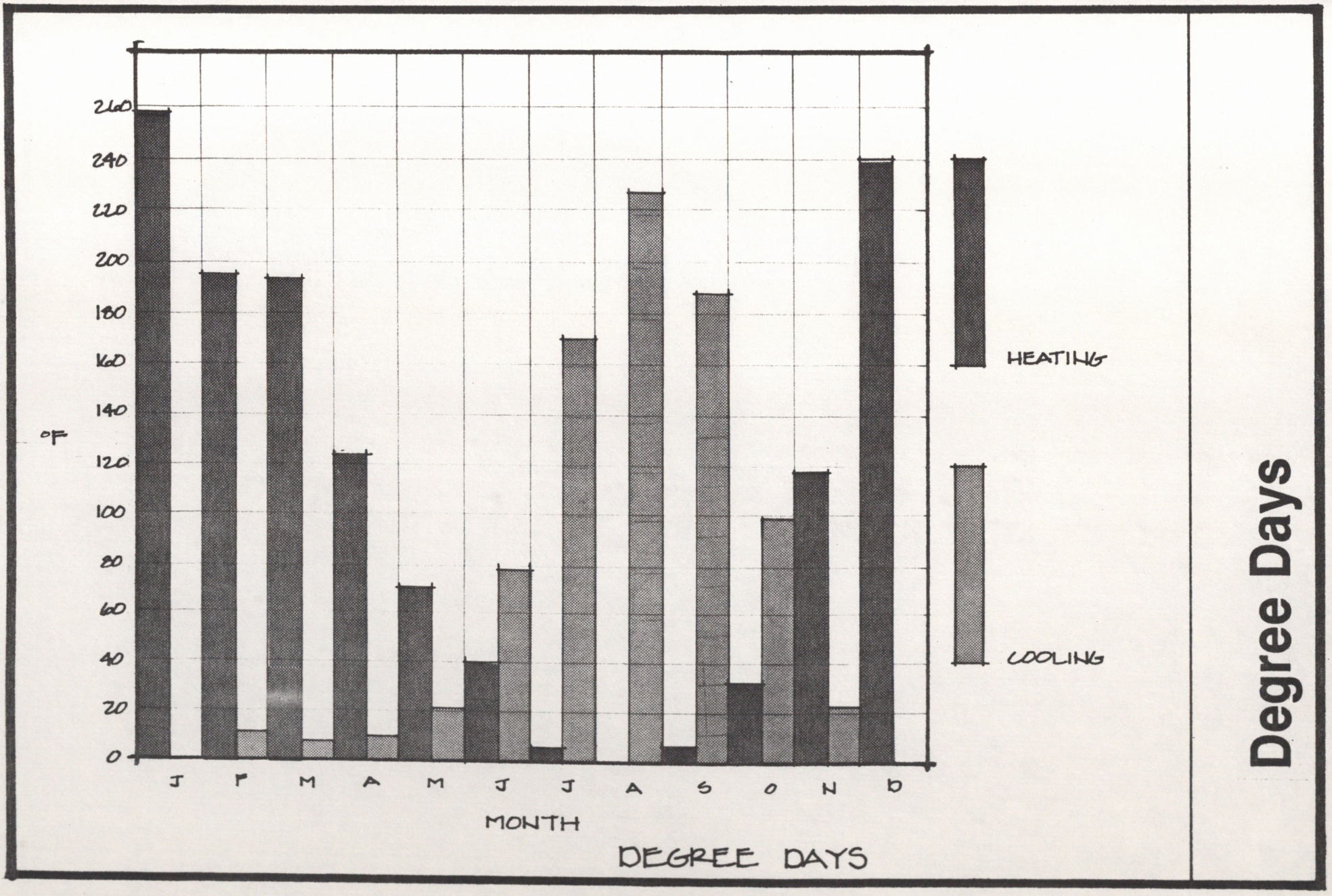
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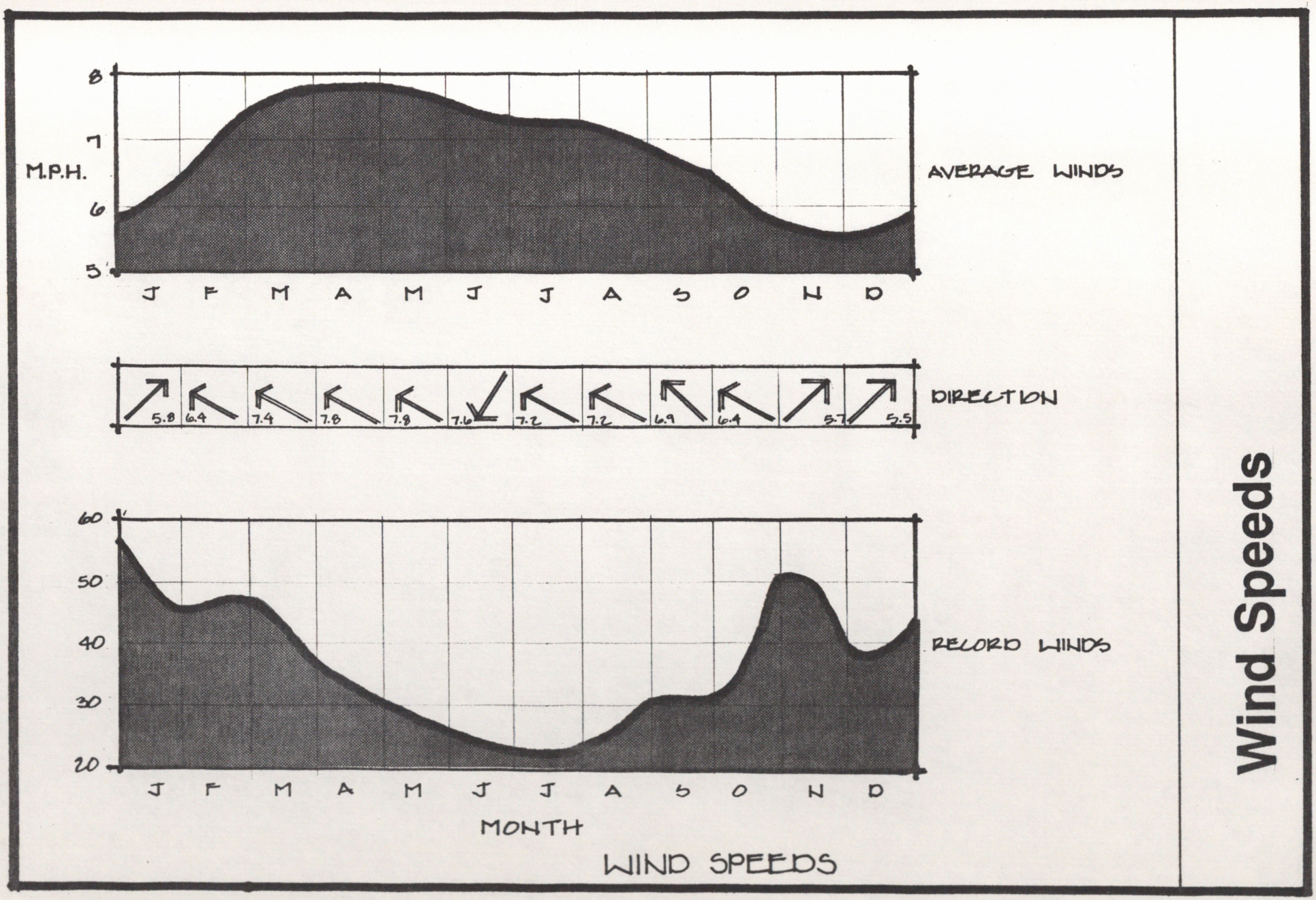
COOLING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M.P.H.
J F M A M J J A S O N D
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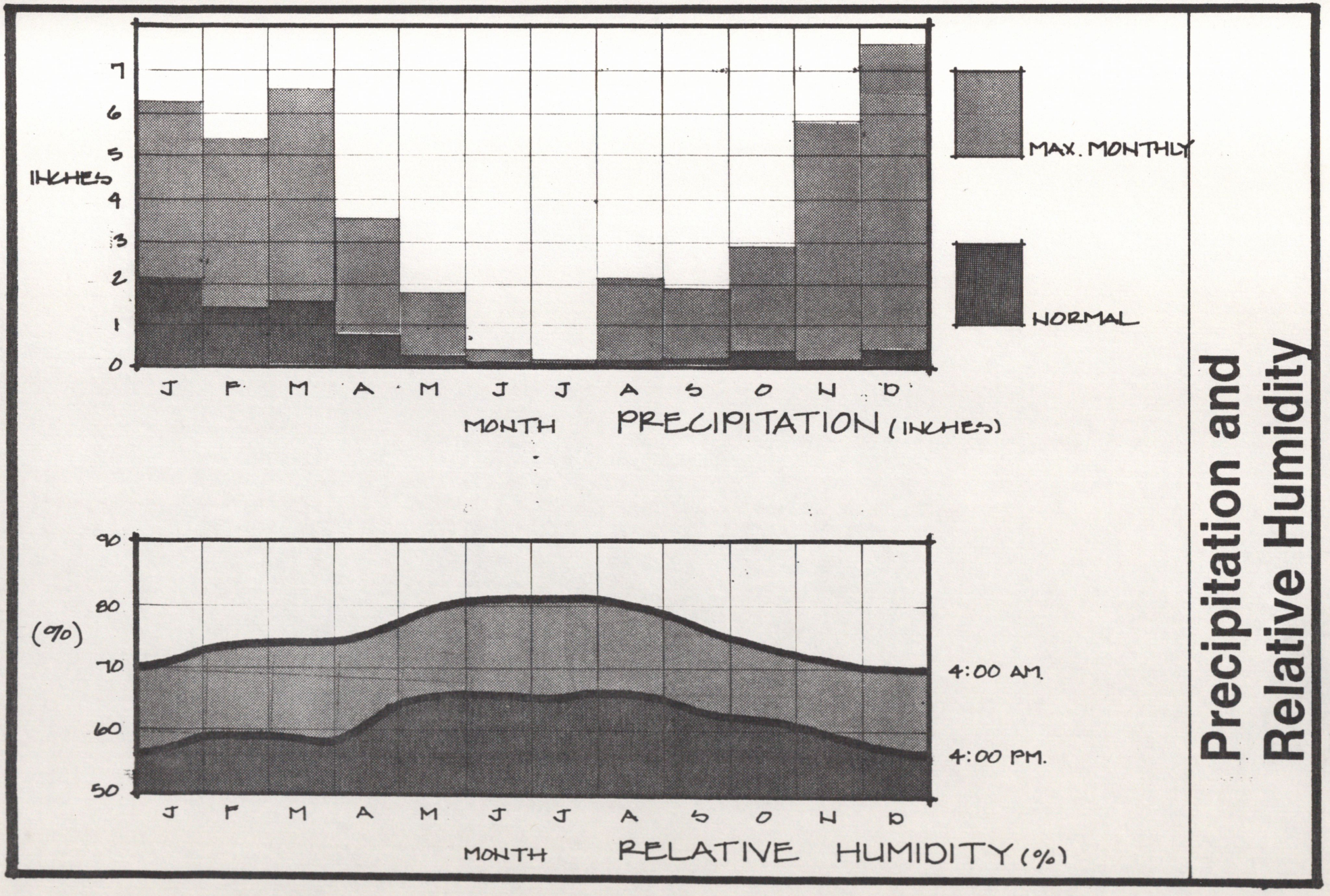
Wind Speeds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(%)
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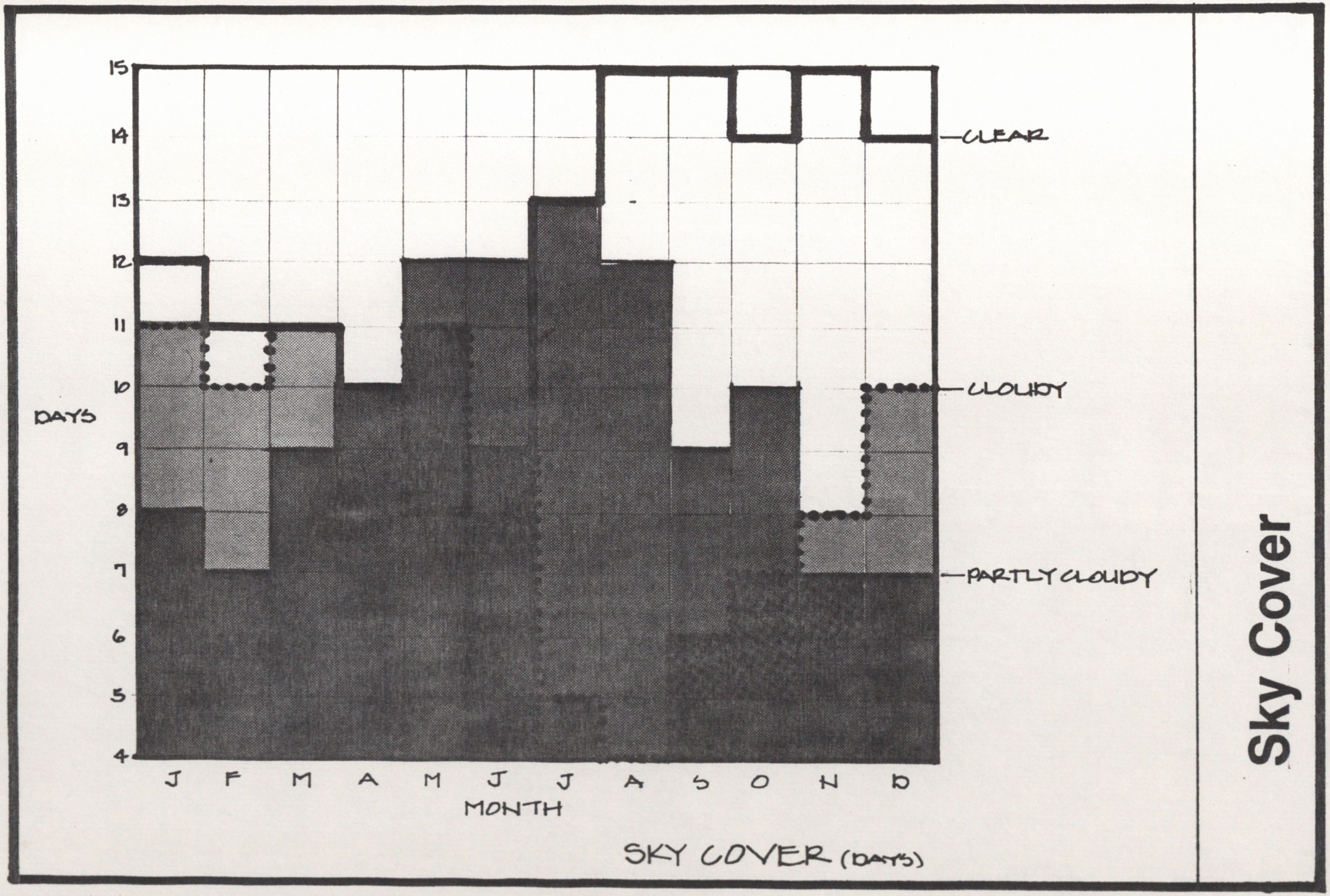
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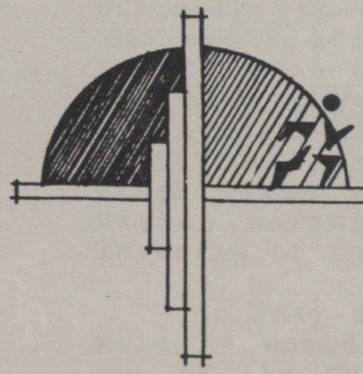
Sky Cover



Case Studies

CASE STUDY IMPLICATIONS

In this section there is a large range of precedent type varying from more specific health club types, to more general high-tech examples. I am using these studies in an attempt to better understand the implications and considerations of health clubs, office, high-rise, and retail, and how these facilities are developed in their urban context.

The first precedent is the Holiday Spa Health Clubs. Holiday Spa has a large chain of clubs located in California and Utah. Holiday Spa has based their exercise programs of a solid base of contemporary scientific knowledge, nutritional guidance, and a extremely wide variety of fitness activities.

The character which Holiday Spa expresses is high-tech, or atleast highly modern. The spaces are dynamic and full of life. Brightly lit spaces, accentuated width a wide palette of color and materials, makes the spaces extremely exciting, yet they still remain inviting to the user. The vibrant spaces seem to get the user psychologically 'psyched' up before they even begin their workout. The articulated spaces are full of detail and animation, making the areas visually more exciting than a lot of other clubs which I visited both in California and Montana. Highly polished and reflective surfaces also create a visual layering of the spaces.

Holiday Spa has the high-tech character and vibrant quality which I would like to create within my project. When I visited one of the Holiday Spas in San Diego, I really enjoyed it. The

spaces seemed to be alive with activity; and this is the type of atmosphere I will be trying to create in my health club. Most of the spaces should be integrated together, letting some areas 'spill' over into others; rather than having each activity in its own segregated compartment. I feel that Holiday spa has ben successful in creating a physically and psychologically stimulating environment. The spa does express some qualities of flexibility which I may include within my project, like some exposed structure and mechanical systems. However I would like to go further by actually having areas of my project moveable, so that the club may adapt to fluctuating fitness trends.

The next article entitled "Corporate Action" deals with a health fitness center which is actually a part of the Fortune 500 Shaklee headquarters. The fitness center contains 14,000 square feet of floor space at and initial construction cost of one million dollars. The Shaklee Corporation chose to go with the Centerra Fitness Center and their health programs. To operate the fitness center it costs Shaklee anywhere from 750-1000 dollars per employee each year.

Shaklee felt it was beneficial both to the corporation and its employees to include the fitness center in their headquarters. The trend for major corporations now is to add fitness centers, because according to top Shaklee officials, "good health means good business." Some of the major reasons for the increased interest in physical health are mentioned in the article called,"Corporate Action" by Maeve Slavin. Basically Slavin suggests that it is economically beneficial to any corporation to increase their employees physical fitness. Not only will the corporations insurance be lowered accordingly, but their is usually an increase in productivity, and it also helps to increase employee morale as well.

An open plan is used throughout the facility to maximize views and to allow interaction between the separate activities. The design concept was to provide a well functioning, yet attractive environment which would entice the employees. Functionally I feel that this club does work quite well; the activities are successfully integrated into a coherent fashion, which serves well at this corporate level.

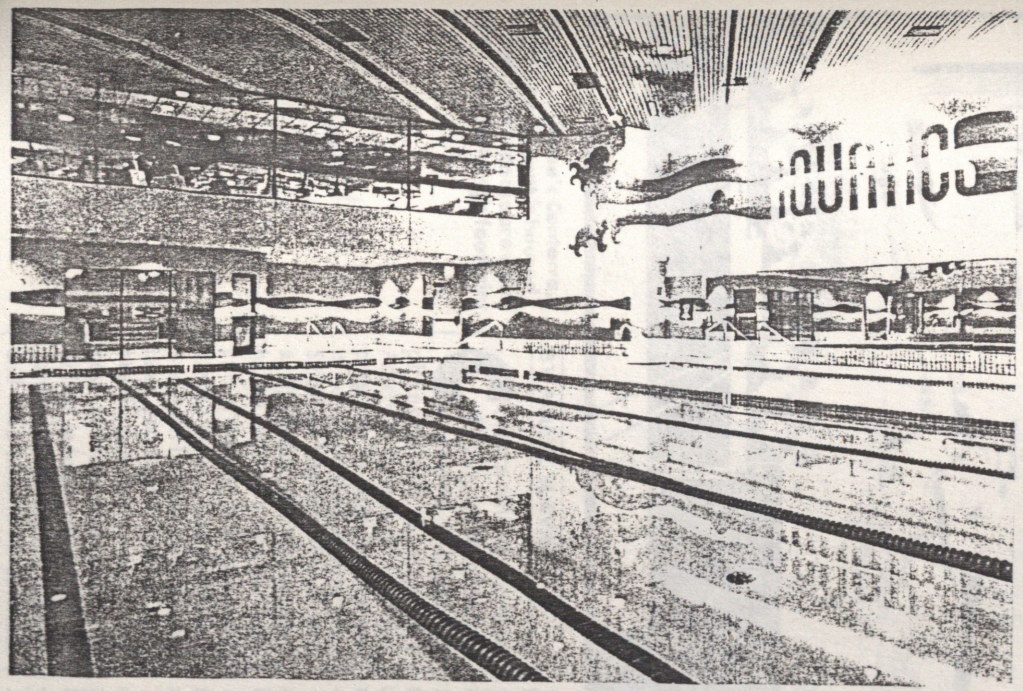
On the other hand, the article entitled "Evaluation: Beaubourg Already Shows Its Years" by Stanley Abercrombie, discusses Paris' Pompidou Centre. As a tourist attraction, Pompidou has tremendous success; due to its vibrant and exciting appearance. However, Abercrombie feels that if Pompidou is to survive it will have to depend on its success as a useful working cultural center. The center was originally designed to house the Museum of Modern Art, The CCI (Center for Industrial Art), The IRCAM (Center for Acoustic and Music Research), and a library.

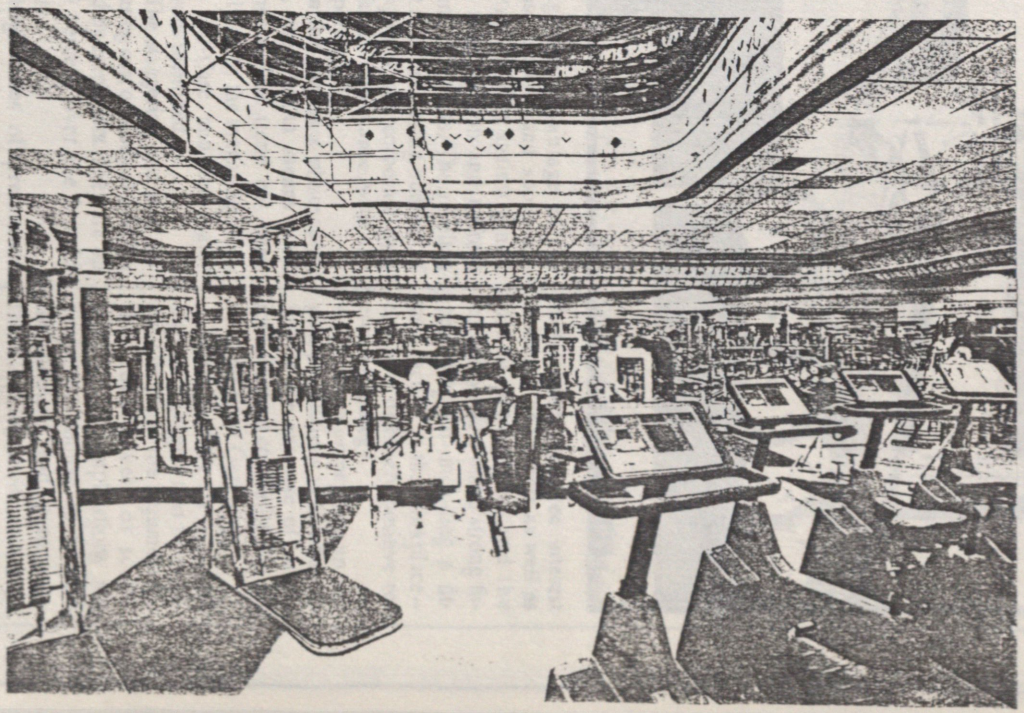
From the exterior view, Paris' Pompidou Centre is a vibrant and exciting structure in itself, yet it is still characteristic of the surrounding context of Paris. The exterior is full of carefully designed connections, details, and complexity; which helps tie it in with its neighbors. On the other hand, it makes its own independent statement through its use of color, form and materials. Pompidou works extremely well in that it provides opportunities for spaces to change in size and therefore character; which makes it a flexible structure in some aspects. Pompidou has some of the architectural vocabulary which I will try and incorporate into my own personal statement.

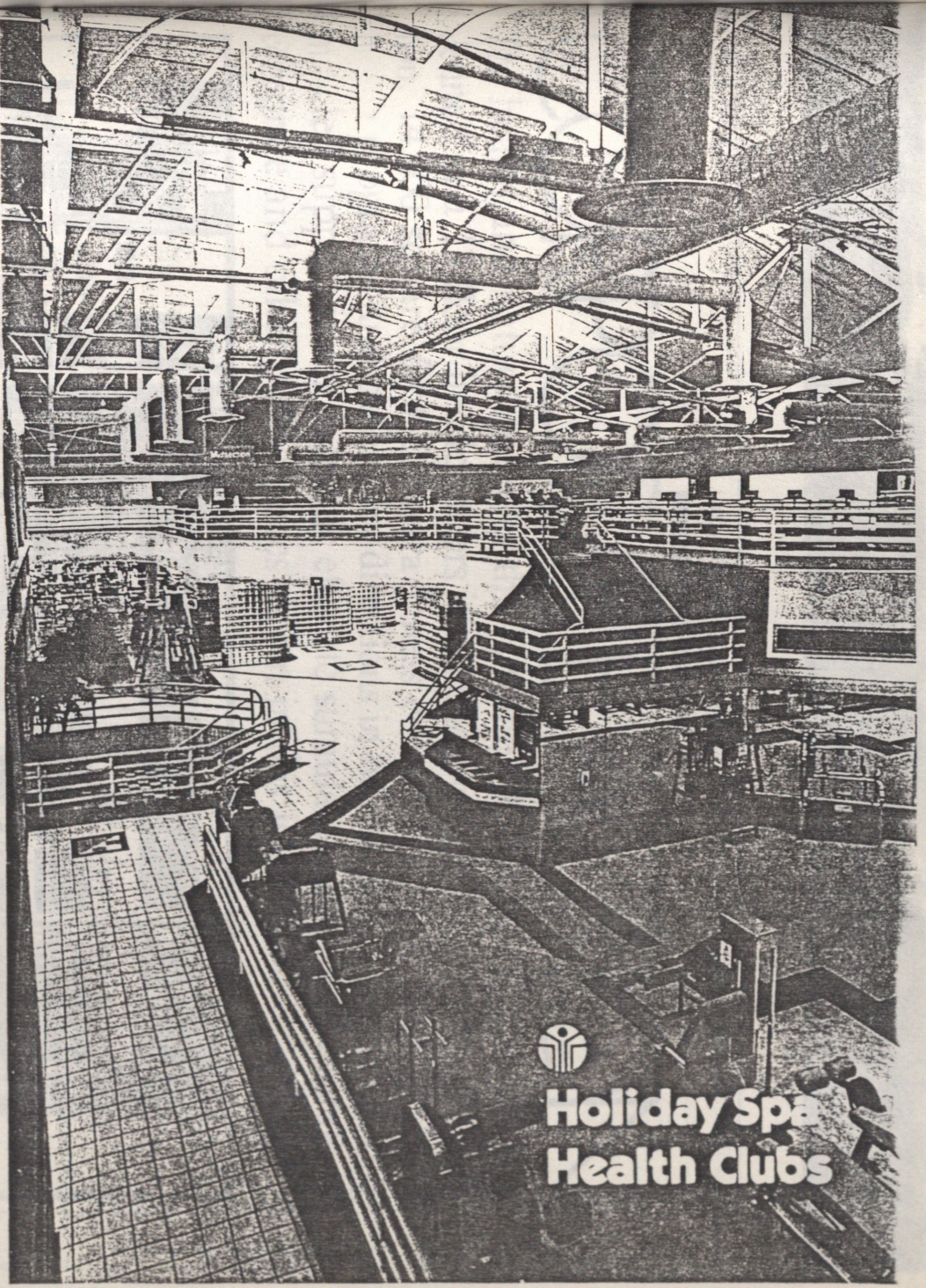
The next case study is Norman Foster's Hong Kong bank. I really enjoy the high-tech image that this facility expresses. Its exposed structural elements appear to be in tension, with narrow structural members 'holding' all of the pieces in place. The tower gives the appearance of being flexible; this is symbolized by the cranes on the roof. According to Peter Page in his article "Bank Design 1QRC" the buildings structure is related to a suspension bridge in basic appearance. This gives the bank a industrial, or machine made appearance, which I feel is one of the key factors in the vocabulary of high-tech.

Another aspect of this particular building that I really like, is the way vertical circulation is handled. Foster chose to use escalators in order to make traveling as 'humane' as possible in this high-tech facility. Foster also feel that by having more visual contact in this 'electronic' oriented society, there would be a "heightened sense of identity" for the users. Overall I feel

that Foster's representation of high-tech is very successful, and seemingly very exciting and vibrant; this is the type of atmosphere I will be trying to design into my facility. The 170 foot tall atrium in the core of the bank is also very relevant to my project. I would like possibly place an atrium over the public open space at the street level, and one of my concerns is how to get sunlight down into that space. Foster does a fantastic job at solving this dilemma in his project, through the use of a "sunscoop". This scoop made up of hundreds of mirrors actually directs light down into his atrium and plaza areas. It is details like this, and the way he details other elements of his design, that helps Foster's high-tech facilities work so well.



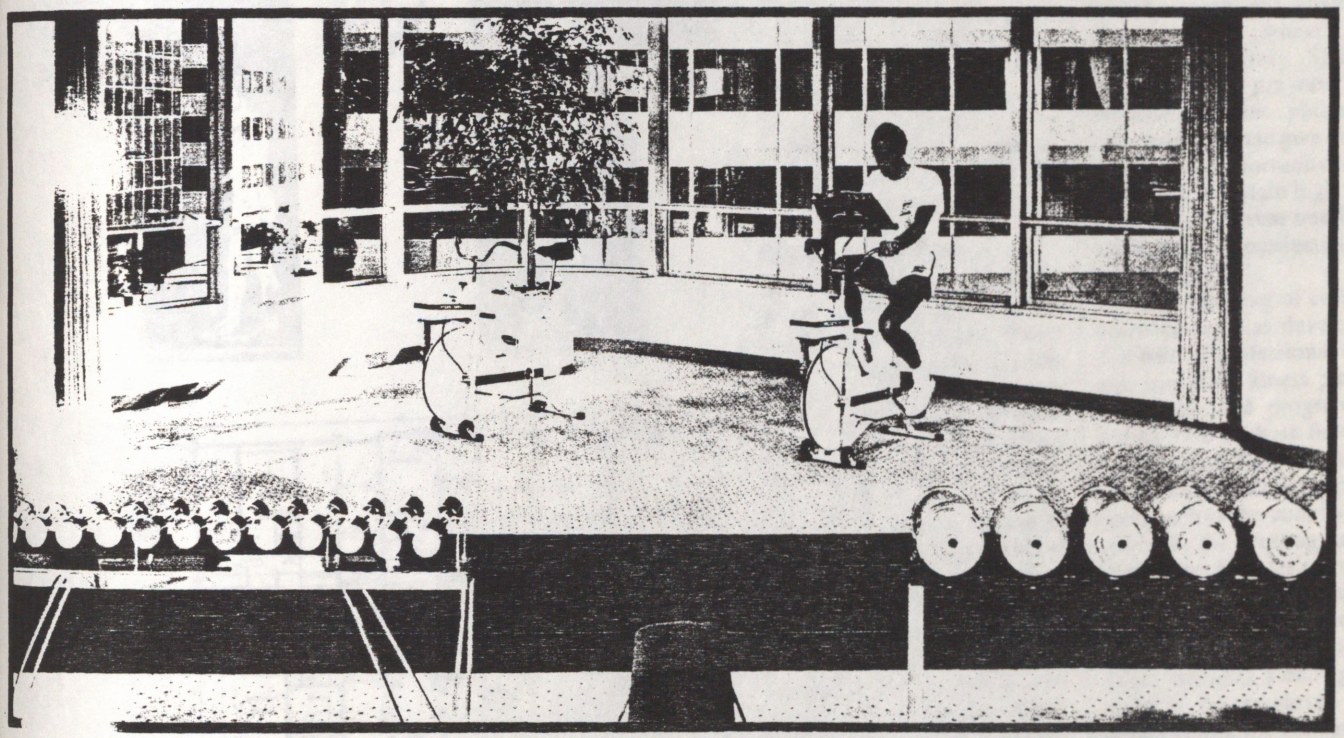



Holiday Spa
Health Clubs

HEALTH DESIGN

CORPORATE ACTION

The health and nature image of the Fortune 500 Shaklee Corporation is defined in a 13-floor headquarters installation which includes the $1 million. 14,000 square foot Centerra fitness center. It is typical of in-house h[illegible]h programs and other new directions in health design now receiving muscled support in an energetic effort to stimulate output and morale in corporate and other public places shown in this issue.



Above: [illegible]aklee's Centerra, exercise equipment is housed in "scalloped" spaces provided by the base building's footprint.

BY MAEVE SLAVIN

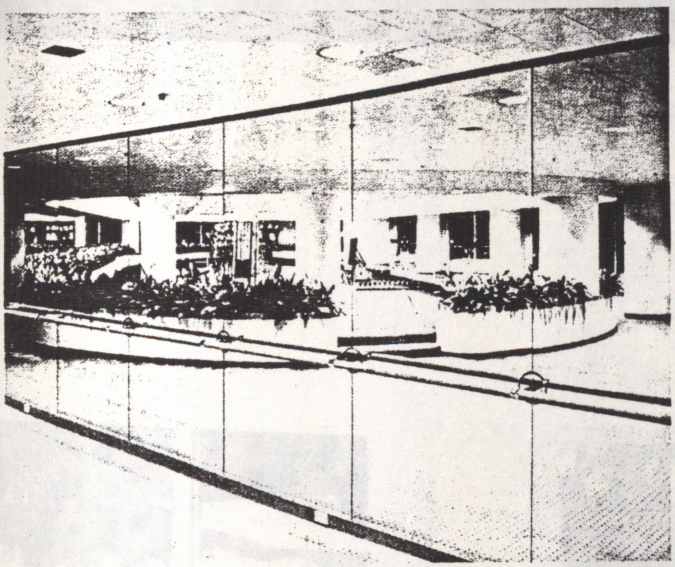
Concern with maintaining the physical well-being of employees is a growing phenomenon in corporate America. Investment in fitness programs by large corporations is now estimated at more than $2 billion annually. This reflects a significant interest in good health, nutrition and the benefits of exercise in the grassroots United States. Some $30 billion was spent last year on health related goods and services, with health clubs and corporate fitness centers accounting for a $5 billion industry. Personnel departments, placement officers and head hunters all note that prospective employees will weigh the advantage of in-house exercise and sports opportunities even against generous remuneration and upfront financial benefits. The result is that in an increasing number of companies, the corporate gym ranks in importance with the corporate john.

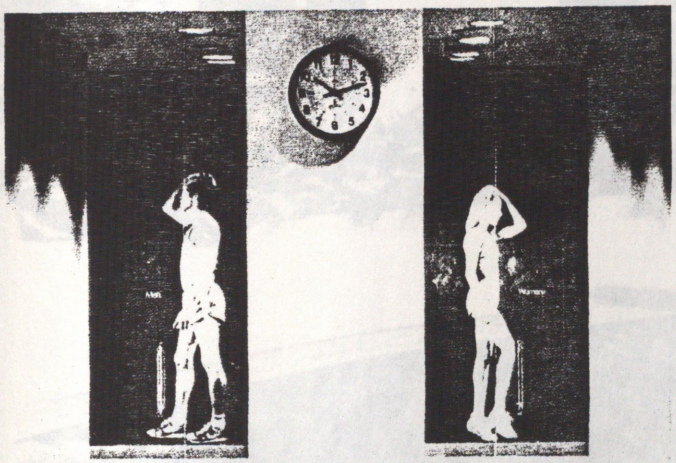
In the corporate philosophy, too, good health means good business. This trend has been analyzed by the magazine Medical Self-Care, and four major reasons identified:

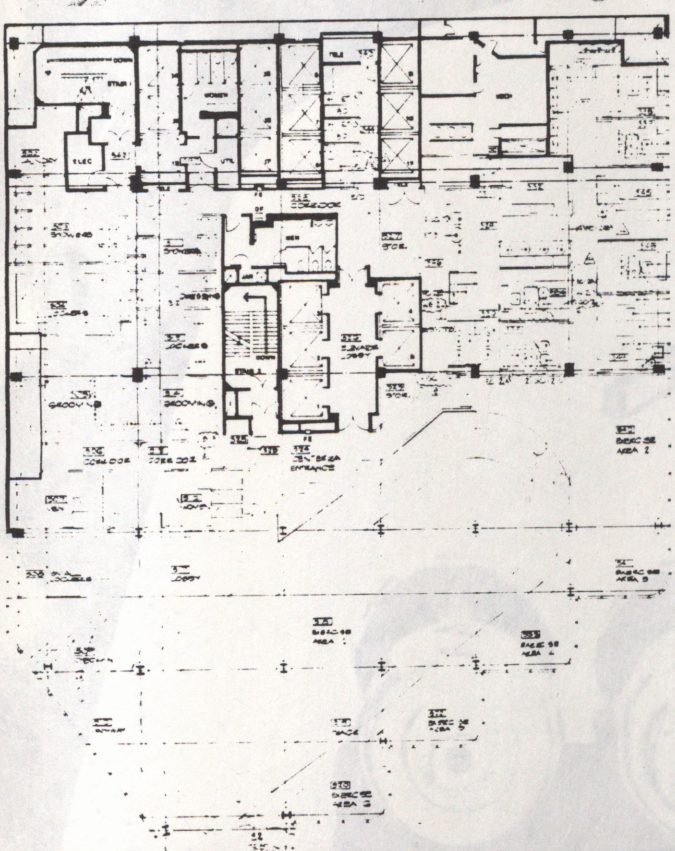
1. **The staggering and ever increasing cost of medical benefits paid by employers.** They are up 800 percent over the last 25 years.
2. **High rates of premature deaths among employees.**
3. Growing employee interest in health and fitness as well as illness prevention, and the corollary effect that a strong fitness program—including a fitness facility at the workplace—can be a definitely positive recruiting strategy.
4. The focus on pepping up lagging productivity in an effort to imitate the example of America's toughest competitors in Japan and West Germany.

Although there are as yet no studies to suggest that these indicators prove the argument either conclusively or scientifically, the implications are persuasive enough to impress the country's leading corporations. Among them are: PepsiCo which operates a fitness

The growth of corporate fitness programs develops a new specialty bringing exercise physiologists into the design matrix.







Above: Ballet bar mirror reflects Centerra facility. Below: A strong graphic program contributes witty visual messages. Bottom: The Centerra center in plan.

center at its Purchase, NY, headquarters: Xerox which promotes a company-wide health awareness program; Atlantic Richfield Company which has a computerized employee exercise program; and ROLM Corporation which installed a gymnasium, swimming pool and weight room complex at its new Santa Clara, CA, telecommunications manufacturing plant.

Also convinced of the bottom line relevance of good health is the San Francisco headquartered Shaklee Corporation, a direct-sales marketer and manufacturer of nutritional, household and personal care products. On the Fortune 500 list, Shaklee, a publicly held corporation trading on the New York Stock Exchange, reported net revenues of $454.5 million in 1981. Of its 1200 employees nationwide, 500 work in the San Francisco corporate offices.

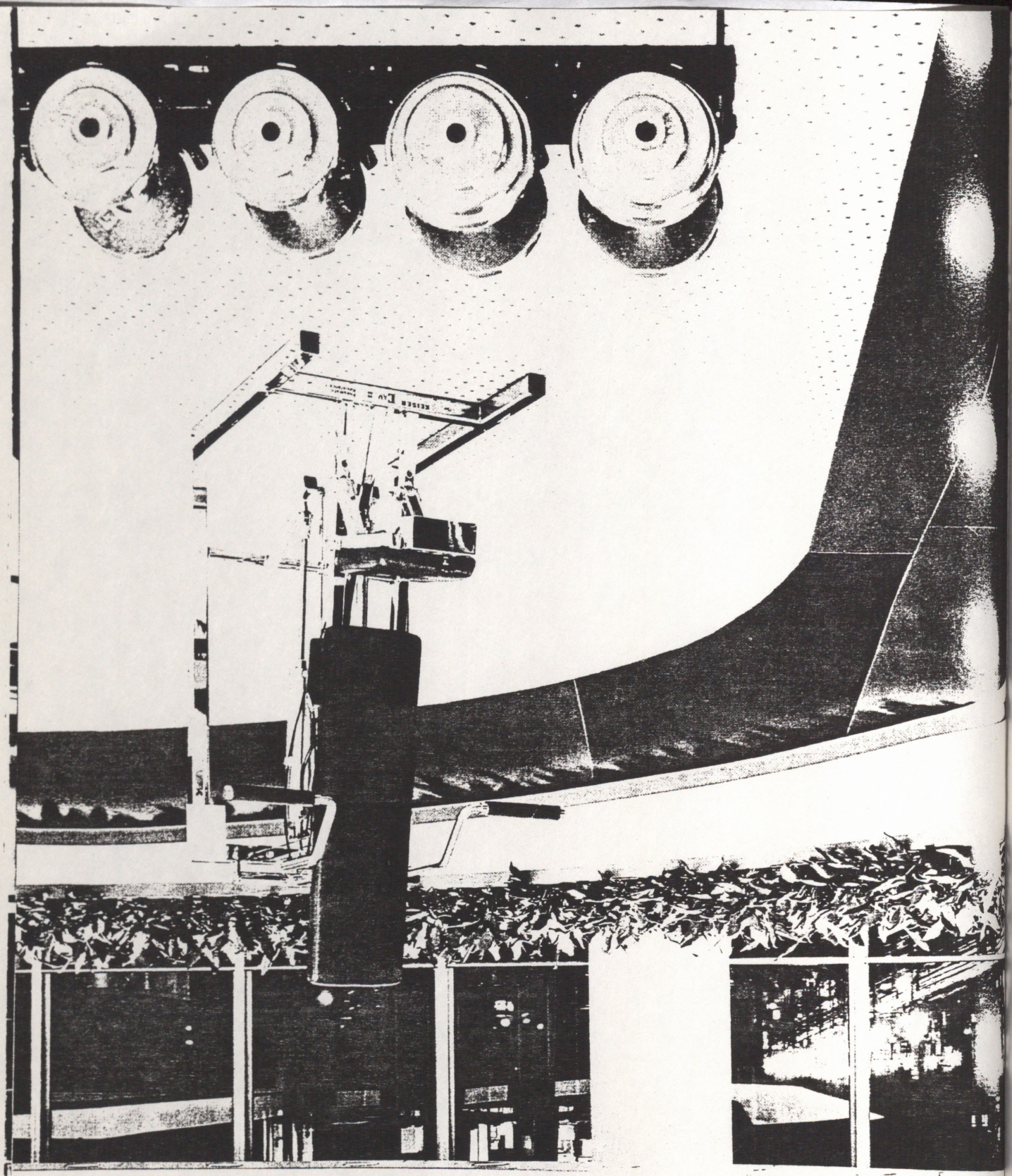
PRIME LOCATION

The 38-story tower, with architecture by Skidmore Owings & Merrill, San Francisco, stands on a site in a prime downtown location. The uniquely scalloped configuration of its south elevation lends cascaded terrace greenery to the urban setting, and a sense of openness to offices on top floors where sliding doors open to provide access to light, air, and superb views of the San Francisco bay and cityscape. Environmental Planning & Research, Inc. (EPR) were retained for interior design services on the 13 Shaklee floors, each encompassing approximately 17,000 square feet. This space comprises eight typical office floors, a cafeteria, the Centerra fitness center, and three executive floors, all of which except those executive offices, are shown in this portfolio.

Shaklee makes a conspicuous statement on the value of fitness to corporate success by dedicating one total floor of high-rent office space to its Centerra facility. Positioned on the immediately visible third floor, directly above the cafeteria, Centerra was constructed at a cost of $1 million. Operating the fitness program itself is estimated to cost Shaklee between $750 and $1000 per employee per year. At present, Centerra is utilized by 70 percent of the headquarters staff, so the annual bill runs at some $300,000, a significant figure. In a further effort to promote a healthy workforce, the company has installed free fruit juice and vitamin dispensers on all floors. A healthy corporate body is one of Shaklee's prime objectives. "Shaklee is committed to programs which promote physical fitness," says President J. Gary Shansby. "The Centerra program is an extension of this philosophy. Our main goal is to give our employees an opportunity to improve and maintain high fitness levels. We find that one benefit for us is higher productivity and higher morale."

The burgeoning of corporate fitness centers has developed a new field of professional expertise: corporate fitness planning consultants and program specialists. One of these firms, Fitness Systems, Inc., Los Angeles based, with marketing representatives across the country, is responsible for creating and administering Shaklee's program. In addition, consulting services were provided from the early stages of the design project. These included a demographic study of the employee group, programming the configuration of the exercise area within the allocated square footage, determining the number of showers

Right: Pneumatic exercise machines are located in the oval shaped track's infield. Curvilinear planters and cove lighting repeat the oval theme.





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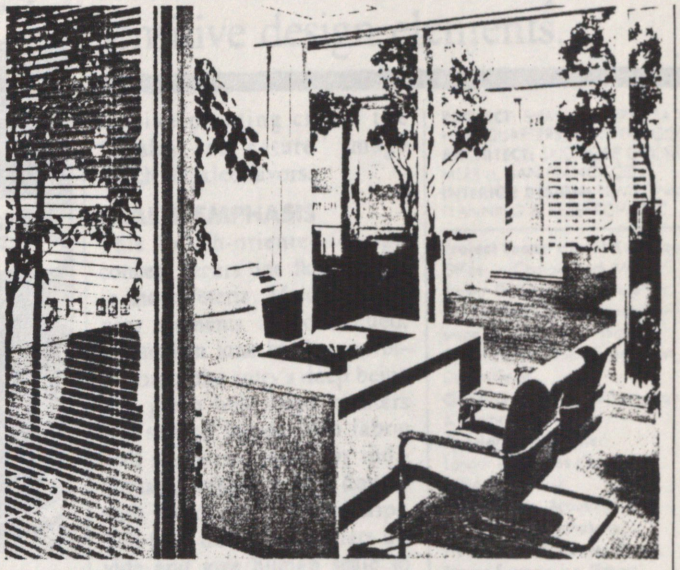
EPR links the San Francisco cityscape to interior spaces in typical office floors which project the Shaklee health image.

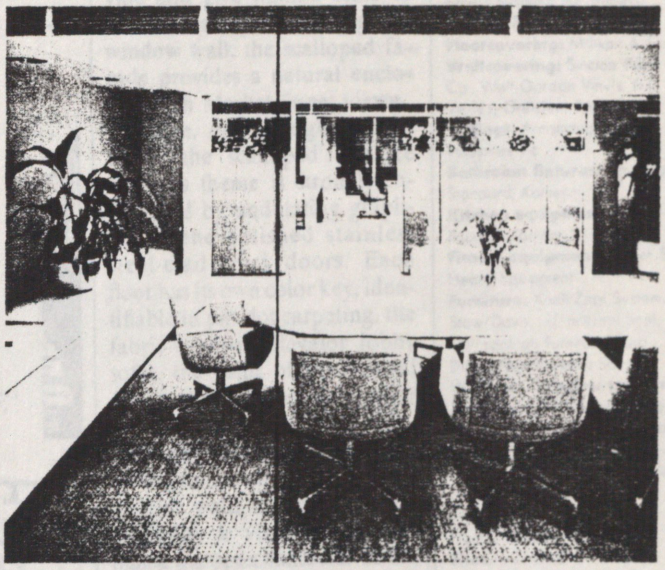
toilets and lockers required for comfortable use of the facility, and recommending appropriate equipment. EPR incorporated this information into their program data and made the design decisions.

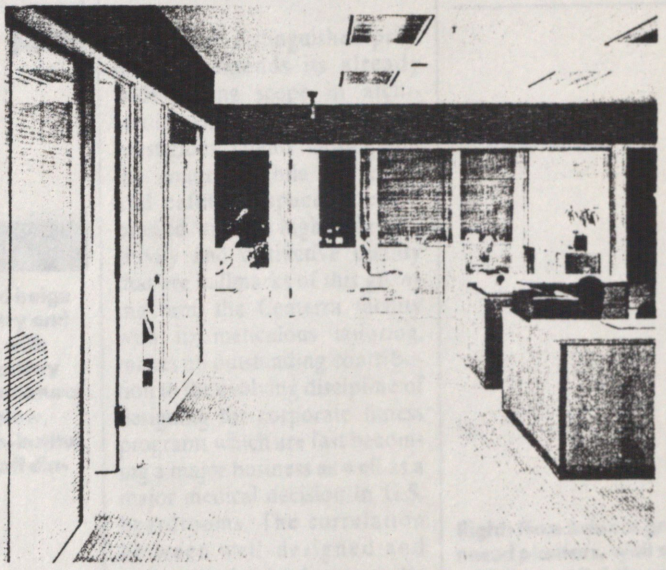
Fitness Systems, Inc., founded in 1975 and generating revenues of more than $500,000 annually, is headed by William L. Horton who is a Harvard MBA. There are 20 fitness professionals on staff, interfaced with business professionals. The firm provides consulting and fitness programs to such clients as Shaklee, Atlantic Richfield Company, Johnson & Johnson, Dart, Kraft Inc., and North Western Mutual Life and Pacific Mutual Life insurance companies. Cynthia Miller, Director of Corporate Programs, a UCLA trained exercise physiologist, describes the Fitness Systems approach to program planning and management as "individually personalized, not a cookie-cutter philosophy." One example of this attitude is Centerra which is open for 12 hours every working day, and staffed by two full-time exercise physiologists. Each participant is first screened by a physiologist and given a complete fitness test. Individual needs and goals are determined. All information fed into a Datapoint computer terminal which has been programmed for FSI systems. A four-month exercise program is then developed by the fitness professional and generated by the computer. At the end of this period the program is re-evaluated and new goals are set. Centerra programs are designed to take one hour of employee time. In the case of those who spend much time out of town, programs can be adapted to exercise sessions which can be performed even in a hotel room. After one year's operation, Shaklee is instituting incentives such as differently designed white and green shirt and shorts uniforms which are freshly laundered every day free of charge. EPR's Harold Kallaway, Officer in Charge of the Shaklee project, said of the FSI contribution, "The level to which they designed the facility is very high and extremely supportive of our objectives. They were an important part of the design team."

DESIGN ACHIEVEMENT

EPR recognized that the key to the design concept was providing an attractive, well functioning environment, one that would draw in the staff and get them involved in the benefits of the corporate health program. Imaginative visual elements with dramatic graphics on curved walls herald the entrance to Centerra. Curvilinear themes dominate the design scheme, referencing the base building's scalloped profile. The 23-laps to the mile running track is a standard oval shape, and is placed parallel to the scalloped portion of the facade and between the building's irregularly spaced columns (see plan previous page). Thus, for runners, it provides comfortable long "straights" and gently banked turns which will not cause orthopedic or podiatric problems. Space was left over in each "scallop" for special exercise areas: bikes, rowing machines, and treadmills. Pneumatic exercise machines are set in the track's infield, and were selected to eliminate the acoustical problem of heavy weights reverberating through to the floor beneath. A cove light repeats the track's oval, and the base building footprint, while a row of planters rings the track to emphasize its curve. Structural columns are encased with plastered cylinders. Green and tan shaded finishes coupled with ex-





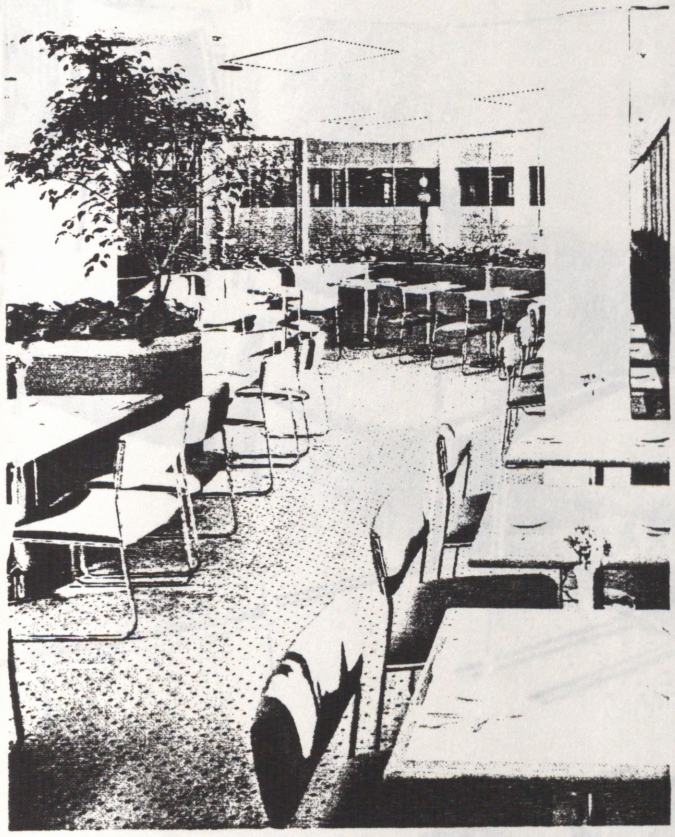


Above: Typical offices, conference rooms and secretarial stations are glass partitioned to provide access to natural light and spectacular San Francisco views. Indoor planting enhances Shaklee's health and nature image.

Left: On typical office floors, color coding is used for identification, expressed in carpeting, central core walls and wide color [illegible]s on remaining walls.

Shaklee's cafeteria provides a warm and intimate ambience derived from a meticulous color palette and sensitive design elements.





Above: The warm toned beige tiles of the cafeteria entry and serving area combined with green serving stands, convey Shaklee's interest in the natural environment. While, below, beige carpeting is a non-institutional element in the staff dining area.

tensive planting create the "health and nature" image which Shaklee favors.

HEALTH EMPHASIS

This health-oriented design concept recurs one floor below in the cafeteria. Major curvilinear elements are continued, warmed in tone by the combination of the entry's deep beige tile, green bull-nosed planters and serving stands, with fabric wall sculpture created by individually wrapping oak dowels with hand dyed fabric strips. Tall ficus trees and planters divide and give human scale to the central space. Along the window wall, the scalloped façade provides a natural enclosure with Market Street views.

Above, on the eight typical floors, the scalloped Shaklee Terraces theme is strongly introduced by undulating graphics on the polished stainless steel-clad entry doors. Each floor has its own color key, identifiable in pin-dot carpeting, the fabric-wrapped elevator lobby soffit, the color of the central core walls, and the wide color band on the remaining walls. An open plan is employed throughout, with the use of glass interior walls to maximize accessibility to views and to enhance the open character of the space.

With this distinguished project, EPR extends its already wide-ranging scope in architecture and interior design for prestigious clients throughout the country. While the office and cafeteria spaces are expressed with the high style sensitivity and distinctive quality that are hallmarks of this growing firm, the Centerra facility with its meticulous tailoring, makes an outstanding contribution to the evolving discipline of designing for corporate fitness programs which are fast becoming a major business as well as a major medical decision in U.S. boardrooms. The correlation between well-designed and well-used clearly demonstrates the client's commitment to a well staff. ■

PROJECT: SHAKLEE CORPORATION HEADQUARTERS, SAN FRANCISCO
ARCHITECT: SKIDMORE OWINGS & MERRILL, SAN FRANCISCO
INTERIOR DESIGN: ENVIRONMENTAL PLANNING & RESEARCH, INC.

Project team: Harold Kalloway, Officer in Charge; Jack Moore, Project Director; Doug Deremer, Project Manager; Margaret Peterson, Laurie Curren, Michael Chow, Pam Helmich, Eileen Best, Design Team
General contractor: Swinerton & Walberg
Special consultants: Landor Associates (Graphics); SOM (Engineers); Gerald Hyde (Acoustics); Living Interiors (Landscape); Fred Schmid Associates (Food); Fitness Systems, Inc. (Fitness)
Dealer: Beier-Gunderson
Floorcovering: Milliken & Co.
Wallcovering: Sinclair Paint Co.; Wolf-Gordon Vinyls, Inc.; Vicrtex; Gretchen Bellinger
Ceilings: Armstrong World Industries Inc.
Bathroom fixtures: American Standard; Kohler
Kitchen equipment: Berlin Food Equipment
Fitness equipment: Keiser Sports Health Equipment
Furniture: Knoll Zapf System; Stow/Davis; I.I.I. International; Metropolitan Furniture Corp.
Doors/hardware: Sargent
Windows/window treatment: [illegible] Lorentzen, Inc. (Interior Windows); Lazarus Fabrics (Exterior Window Drapery)
Lighting: Habenicht & Howlett Glass; Columbia Lighting; Prescolite; Westinghouse Electric Corp.
Files: Steelcase

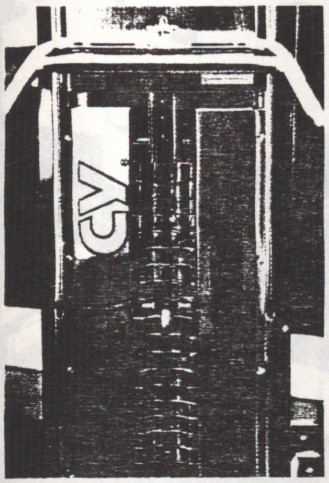
Right: Ficus trees in green bu nosed planters, wall sculptu and discreet lighting sugges intimate informal atmosphe for office lunching.

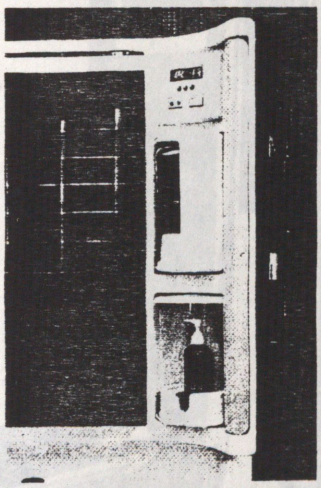
EXECUTIVE HEALTH

For the stress-prone and chair-bound VIP the personal bath/gym eases tension, promotes fitness.

What may soon be the norm in executive baths is proposed here by Bill Miller, ASID, principal of W.E.M. Interior Designs, Inc. A handsome black and white tiled environment incorporates high tech exercise equipment along with appropriate accessories for the healthy decision-maker. A computer terminal is placed handily for high-level communication even while pumping iron. The bathtub is equipped with whirlpool capability to soothe nerves and relax muscles. Luxury is combined with comfort in this private retreat for the man who understands that the optimum level of work performance is dependent upon physical fitness. ■

—Maeve Slavin







PROJECT: HASTINGS EXECUTIVE BATHROOM
DESIGNER: W.E.M. INTERIOR DESIGNS INC

Gym equipment: Marcy Fitness Products
Towels: Fieldcrest
Computer: Radio Shack
Accessories: Ambience Accessories
Bathroom fixtures, wall and floor tile: Hastings Tile & Bath Design Collection

Left: Design detail, weight control gauge. Above: Cabinet shelving swivels, shown here in open mode. Digital clock sits above electrical appliance outlets. Below: Whirlpool spouts and control knob match bathtub hardware. Opposite: Overview of the executive bath equipped for exercise workouts, a logical extension of today's corporate enthusiasm for promoting fitness and good health.



PHOTOGRAPHY BY © PETER AARON/ESTO

MARCY.

Evaluation: Beaubourg Already Shows Its Years

It is more successful as civic spectacle than as architecture. By Stanley Abercrombie, AIA

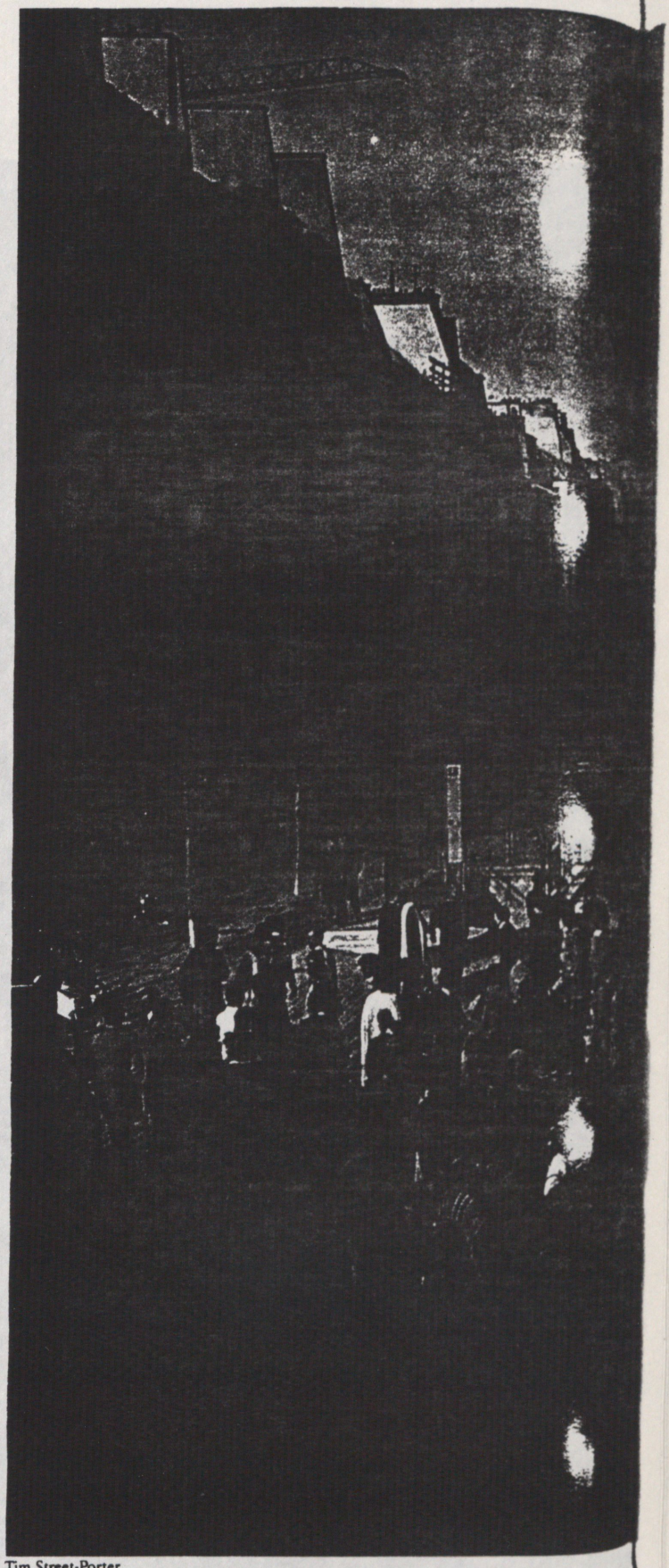
Paris' Centre Pompidou (originally and still popularly called Beaubourg) opened to the public in February 1977, its design the result of a much publicized international competition. There had been over 700 entries from all over the world, and the jury of nine (including Philip Johnson, FAIA, Oscar Niemeyer, Jean Prouvé, and Jørn Utzon) was widely praised for its choice, the work of architects Renzo Piano and Richard Rogers in collaboration with Ove Arup & Associates. After more than six years of use, has Beaubourg proved to be a success?

Yes, definitely, resoundingly, more than anticipated: This is the immediate response of almost anyone you could ask. Yet it is a response based on—or at least greatly influenced by—the center's success as a public spectacle: almost 50 million visitors so far, one million of them within the first seven weeks and 1.35 million for one exhibition alone, the 1979-80 Dali retrospective. It is a place for Parisians to meet (especially young Parisians: over half its visitors are under 25), and, along with Notre Dame and the Eiffel tower (and outdistancing the Louvre) it is a place for tourists not to miss, an essential part of present-day Paris.

But if the question of Beaubourg's success is asked more specifically, there may be different answers. First, is the phenomenon inherent to the building and therefore lasting? Second, is the building successful not just as a civic spectacle but also as a functioning cultural center? Third, is it successful as architecture? Each aspect impinges on the others but not so much that it will preclude our giving three separate answers, and, to some extent, the answers must be No, No, and No.

Approaching the center through the streets of Paris, however, especially approaching the multicolored east facade along the Rue de Renard, one discovers the spectacle intact and impressive. Among the elegant and consistent buildings of the world's most beautiful city, Beaubourg vibrates as an unexpected and delightful apparition, yet one not wholly out of character. Defiantly independent in form and color, it still manages to be Parisian, largely due to the elaborate complexity of its exterior. Its details are different as can be from those of its neighbors, but the degree of richness of detail is remarkably similar. The other long facade of the building, facing a large plaza, is a bit less colorful and less spectacular, but, thanks to the famous escalator snaking up the wall, still offers visual excitement.

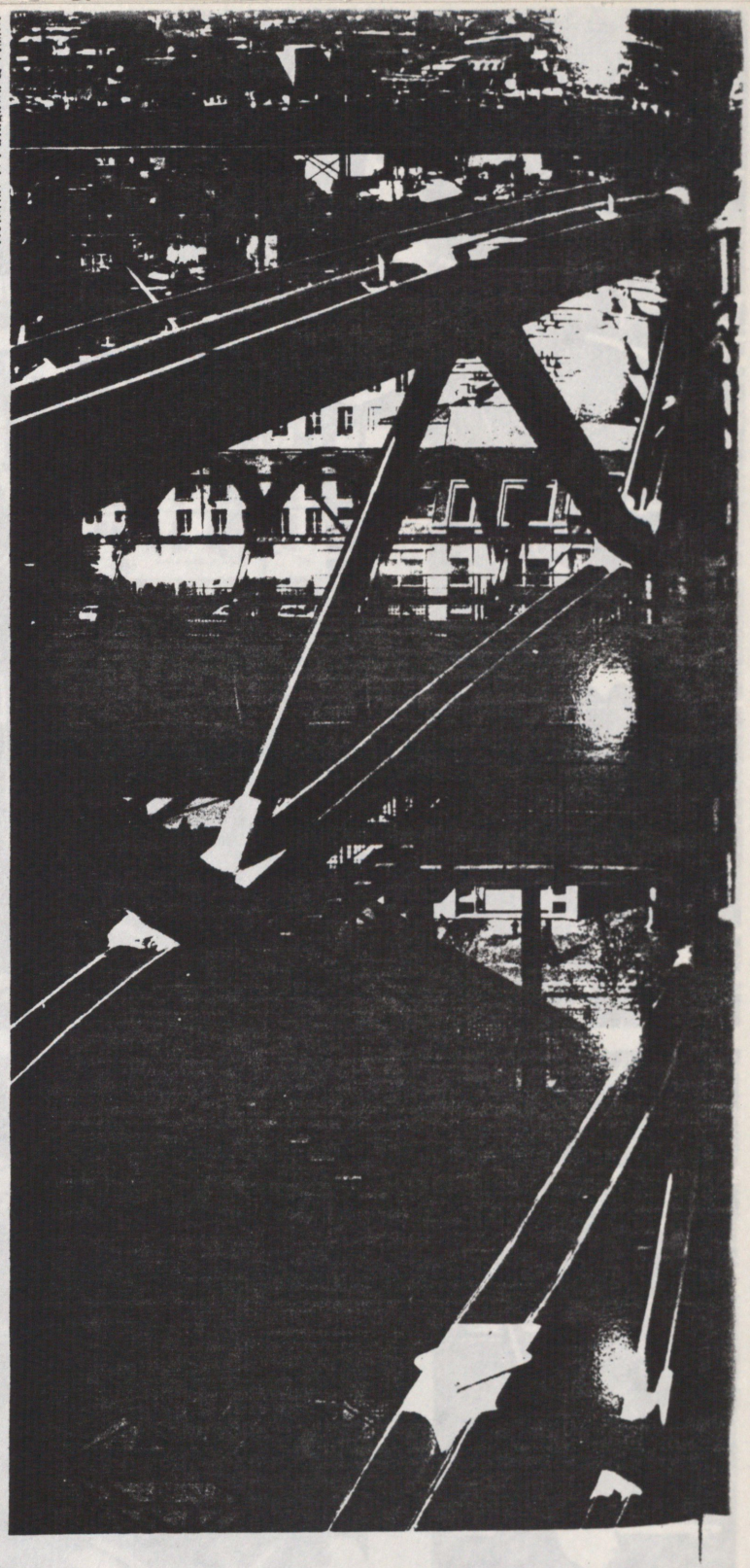
But as we approach the building the excitement fades. Literally. The paint is peeling from some parts, covered with grime on



Tim Street-Porter

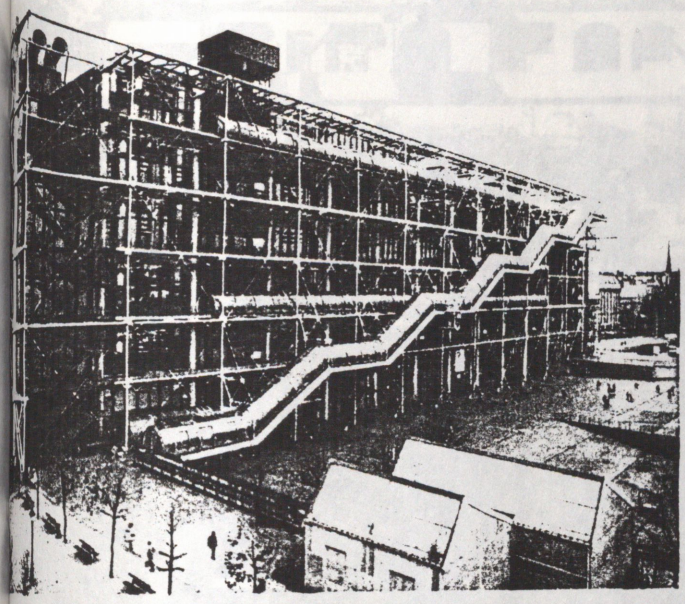
Right, the west plaza, a popular gathering place defined by the center's celebrated escalators and exposed structural and mechanical systems and the contrasting buildings of the West Bank.





© Retoria: Y. Futagawa & Assoc

Mark Held

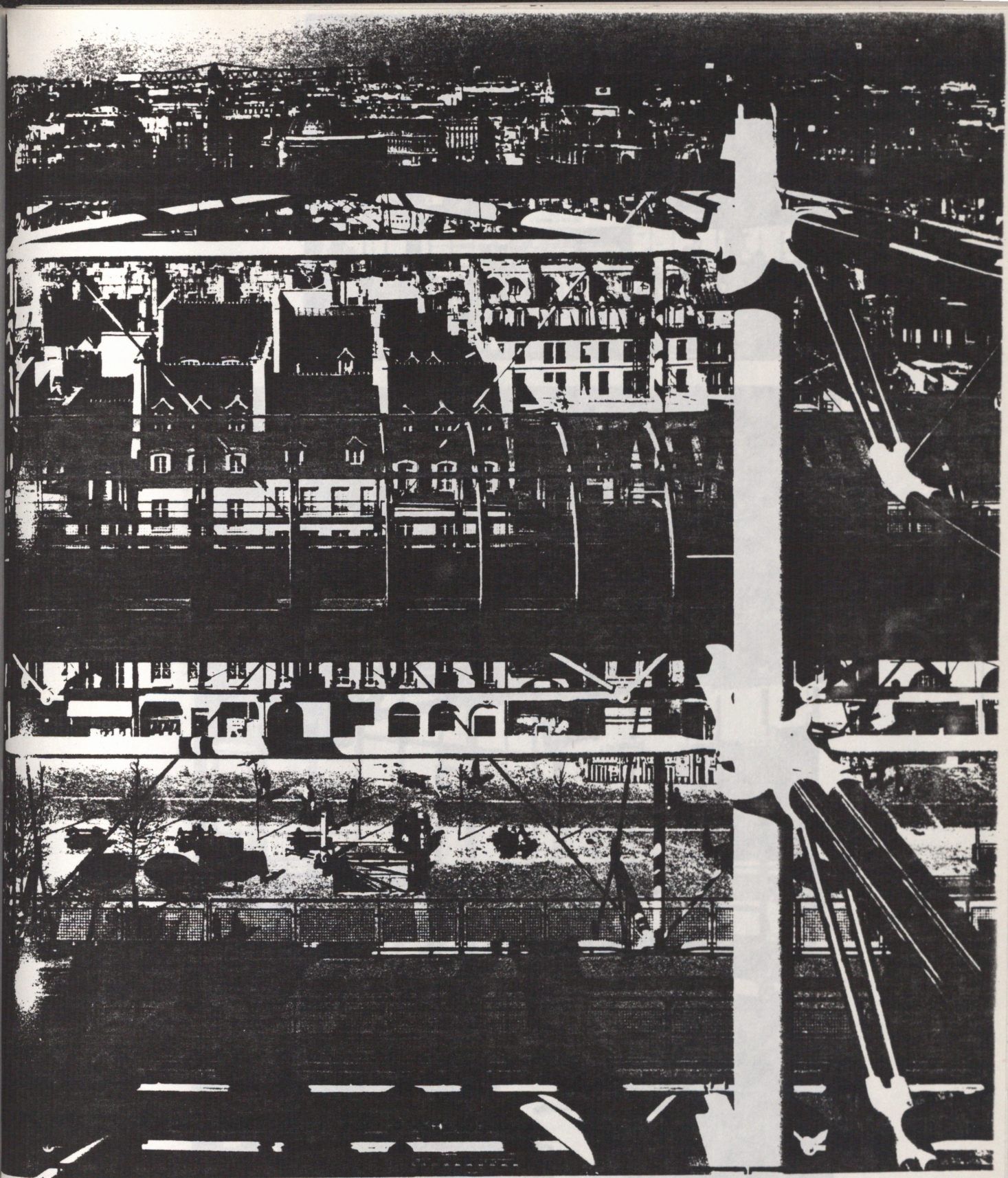


Shabbiness as the price of huge popularity.

others. The stainless steel casings of some structural members are badly tarnished. Glass and plexiglass are dirty. Some heating grilles are inoperable because they are packed with cigarette butts and gum wrappers. Carpets are fuzzy and shredded. This sorry state is probably unavoidable, for difficult and expensive maintenance (cleaning the windows five years ago reportedly cost the equivalent of $60,000) is built into the design: To put the bones and intestines outside the skin is to invite health problems.

One excuse for Beaubourg's condition might be that it is more popular than anyone dreamed. Designed for an expected maximum of 7,000 or 8,000 visitors a day, it has often been invaded by three times that number. But the excuse of popularity is insufficient, for there is squalor not only in public spaces but also in areas where no public (and few window washers) can ever reach. It is almost as if Beaubourg, like a Tinguc sculpture, has been designed to self-destruct.

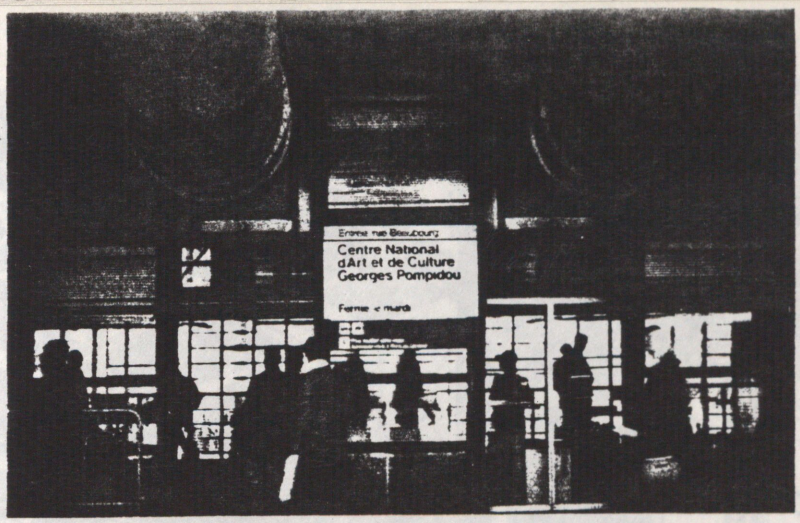
Even if the dirt is disregarded, the colors underneath, on inspection, disappoint. They are admirably well chosen—bright, saucy, and slightly eccentric—but their application is without rigor or consistency. At first glance their use seems clear: Red indicates vertical circulation, green means water, blue means air, yellow means electricity, white means structure. But the system is overwhelmed by exceptions: In the toilets, exposed



Left, the west facade bisected diagonally by the zig-zag molded plastic tube that covers the external escalator. Above, the roofs of Paris looking west from the center.

...ng is not green but black; some electrical and video ...are not yellow but green; others, creeping along structural elements, are "painted out" white; red is the color not just of circulation but also, understandably, of fire equipment; green the color not just of water lines but also of bookshelves and the architect-designed open plan office partitions. The result is that what had promised to be a language is really rubber: what seemed to be a discipline is only décor.

The plaza itself is an important feature of the Piano & Rogers design, one found in very few of the other competition entries (the entry by Japan's Kisho Kurokawa, a runner-up, was one of the few). It is generously sized but at the moment rather bare, and it slopes down toward the building's below-grade entrance. A central portion is depressed to give access to a proposed flower market, but its spaces have never been occupied, and it remains a dreary dead end. The rest of the plaza, however, is very much alive with crowds and ad hoc entertainment. But, in evaluating the center, it is important to remember that the magicians, fire-eaters, and folksingers in the plaza are part of Beaubourg in the same way that caricaturists are part of the Piazza Navona or drug pushers and three-card monte dealers part of Times Square. They are momentary habitués, not inte-



Stanley Abercrombie



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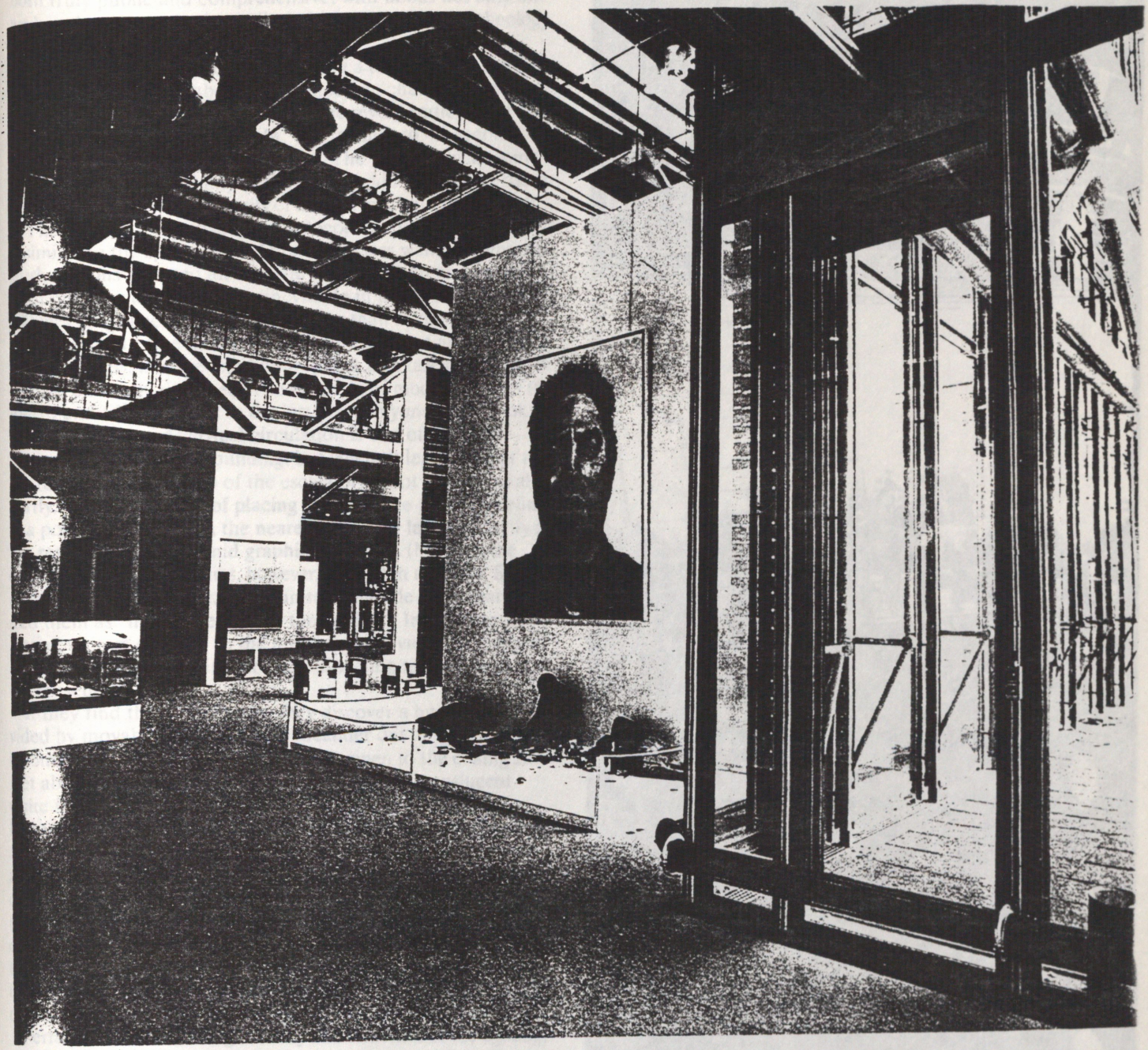


'. . . neighbors threaten to engulf it in vulgarity.'

gral to the architecture, and the nature of such crowds is subject to change.

An example very nearby is the small area between Beaubourg and the former site of Baltard's beautiful Les Halles markets. A decade ago the area housed modest shops and some working-class wine bars. When the markets were demolished and Beaubourg was built, the same buildings developed new chic and housed, for a while, smart restaurants, art galleries, and b[illegible]hops. Recently, with part of the Les Halles site developed a[illegible] unredeemably vulgar underground shopping center, an[illegible]change has come, and the same buildings now house fast f[illegible], outlets and porno shops.

The future of Beaubourg as spectacle is therefore far from secure. As a social phenomenon, its new neighbors threaten to engulf it with vulgarity, and as an object only a vast outpouring of maintenance funds can reclaim its original luster. Its strength for the future must come from within, from its utility as a working cultural center.

The premise of the center is an apparently sound one, a multidisciplinary organization with four main components: the museum of modern art, the CCI (center for industrial art), the IRCAM (center for acoustic and music research), and the library. These are supplemented by a bookstore, a cinema, a restaurant, and spaces for temporary exhibits. As Françoise Jollant, a conference and exhibition organizer and head of documentation for the CCI, puts it, "Beaubourg has done a lot for Paris just by furnishing a model showing that culture is a single whole, rather than consisting of art, music, literature, and design as separate things in separate places."

How well does the building serve this overall ideal? In respect to spatial opportunities for cooperation and also in respect to flexibility for alterations in departmental sizes, the design could hardly be improved upon. The IRCAM is rather a world to itself, between the south side of the building and the church of St. Merri, primarily underground and with a separate entrance. But within the main building, it would be remarkably easy, for example, to increase the size of the library and decrease the size of the museum.

And how well does the building serve the component functions? Not so well. The library, perhaps, is the best served, in plain but pleasant accommodations on parts of the second, third, and fourth floors, and it also happens to be the most admirable feature of the whole center. (Other libraries in Paris

A[illegible]e left, flaking paint on the ventilation ducts at Rue de [illegible]d entrance. Left, movable partitions in a corner exhibi-

scholars, teachers, and researchers. The Beaubourg library is both truly public and comprehensive, with books not only on art but also on economics, philosophy, social science, technology, etc.)

Also well served is the IRCAM, with a technically spectacular series of studios, laboratories, anechoic chambers, and an experimental concert hall in which the reverberation time can be varied from half a second (a "dry" sound) to 4.5 seconds (similar to the nave of Notre Dame). The IRCAM lacks some of the long-range flexibility of the main building, but has extraordinary flexibility in the details of its wall and ceiling elements.

The offices, using space on the second and third floors that is similar to the space of the library, fare less well, for here the work stations are used all day, and their often great distances from outside views and light (inevitable in floors 180 feet wide, 500 feet long) become more disturbing than in the library, where readers come and go and are free to move about.

Surprisingly, it is the exhibition spaces that fare the worst, at least as currently designed. The museum of modern art, on the fourth and fifth floors, is in the last place anyone might look for it. The exposed vertical circulation is one of the most obvious features of the building, but where it leads (except to the restaurant at the top of the escalator) is not obvious at all. Partly, this is the result of placing the entrance to the museum at a point invisible from the nearest escalator landing; partly it is a result of a rather timid graphics program. (Many of the originally installed graphics, however, have been replaced. Shortly after the center opened, then-curator Gilles de Bure characterized them as "indecipherable to the public.") In any case, inattentive visitors can ride to the top, enjoy the view and a snack, and ride back down, without ever suspecting the presence of the museum.

If they find their way inside, they discover a huge hall subdivided by movable partitions that meander out of sight in an incomprehensible plan. Most areas are open to the ceiling 23 feet above; some others have been roofed with translucent white fabric that lowers the ceiling height to 11 or 12 feet. Lighting above these false ceilings focuses attention not on the art but on the amount of dust and debris that the fabric has accumulated. In these areas of the building, the air handling ducts exposed under the real ceiling are painted white rather than the typical blue; this further dilution of the building's color coding is obviously meant to minimize visual competition for the art, but many of the paintings and sculptures would be more comfortable with a bold splash of blue overhead than they are at present, swimming along in a pale, nebulous void.

Perhaps because of the generality and sameness of the lighting, certainly because of the generality and sameness of the interior design, most of the art here seems strangely dispirited. This impression is strengthened by the fact that, despite teeming mobs in the plaza, in the lobby, and on the escalator, the museum is empty. On two recent visits (a Sunday and a Wednesday, the two days each week when admission to the



Tim Street-Porter



The [illegible]rnous public hall that serves as the main entrance to the [illegible]r includes a mezzanine for the Center of Industrial Des[illegible] and a sunken forum for exhibitions and assemblies.

museum is free), the counter at the foot of the escalator recorded each time that approximately 4,000 people were in the building; less than one in a hundred seemed to have found the museum (although figures published by Beaubourg claim an average of about one in eight).

One place where the art seems to spring to life in this environment is a small cluster of Russian constructivist sculptures; here is a vivid and unexpected "shock of recognition," for they are [illegible]arly related to the philosophy of the building that surr[illegible] them. Another such place is a room filled with Matisse

ceiling and with lights below the fabric so that they point toward the art rather than toward dust or in the visitors' eyes, a room that is one of the few genuinely beautiful spaces in the center. To be here is a delightful and potentially significant experience: to be 50 feet away, out of sight of Matisse, chugging up an escalator inside a tube of filthy acrylic, is another sort of experience altogether. These thousands are being moved by art only in the sense of being propelled past it.

But perhaps they are being moved by the art of architecture. Considering the exterior of Beaubourg at the right distance—close enough to contemplate the intricacies of the exposed structure and equipment, yet not close enough to see the dirt—this may be the case. However well or poorly the building houses smaller art, it is itself a giant art work that, from the



© Retoria: Y. Futagawa & Associated Photographers

The temporary joy of a 'great mechanical toy.'

Inside, it is another story. To step from the sunken plaza into the cavernous reception area, the center's largest space (as the building is currently used) is to have a textbook-perfect example of the fact that volume alone cannot produce a space of esthetic significance, that the character of a space comes from the solid elements that bound it, not from the air within the boundaries. When those boundaries are organizationally chaotic and visually trivial, as they are at Beaubourg, the space within is doomed to insignificance, no matter how many cubic feet it contains, or how few columns.

It is even tempting to wonder if columns might have been an asset, or the interruption of circulation or fixed service cores—anything to impose some architectural discipline in the vast interior. This is ungrateful, certainly; for one of the most astonishing aspects of the building is the thoroughness with which the competition-winning *parti* was executed. Yet it does seem that Piano & Rogers have played all their good cards on the highly expressive exterior of the building, leaving themselves not much with which to win our admiration inside. This, too, derives directly from the *parti*, of course, and the assumption that exhibition designs could substitute for architecture. It was a miscalculation, for exhibitions are unequal to the task. The spaces are too big, therefore generally too compartmentalized, to be perceived as wholes, and when not compartmentalized, as at the entrance level, they are too vague and too ugly to have any importance.

To contrast this aspect of Beaubourg with a building of similar concept, it is clear that Mies' Crown Hall at IIT promises, by means of its exposed girders running over the roof, that it is sheltering a serenely uninterrupted interior volume; the richly articulated skeleton of Beaubourg promises the same. But Crown Hall, partly because of its fine proportions and comprehensible size, but most crucially because of the elegant surfaces that define the interior, delivers what it promises; Beaubourg does not. It constitutes a warning that the offer of interior flexibility does not justify architectural laissez-faire.

The design is by no means a complete failure. It is of interest to us now, obviously, because it was such a bold attempt and seemed so close to being a stunning success. But it has succeeded only as a bright mechanical toy succeeds: great fun for a season, but not expected to last. □

Above, criss-crossed vertical bracing system and rooftop air carriers. Right, east elevation along Rue de Renard.

BANK DESIGN

1QRC



At One Queen's Road Central, Hong Kong, Foster Associates have designed the world's most advanced banking facility.

PHOTOGRAPHY (except as noted): PETER PAIGE

What the clients wanted, reportedly, was an unprecedentedly intelligent bank headquarters, one capable of efficient functioning long after its Hong Kong site reverts to Chinese rule in 1997. The facility would then serve as a symbol of confidence in a Chinese future on the part of one of the world's fifteen largest banking institutions. For both architecture and interior design, they chose the English firm of Foster Associates, whose principal Norman Foster was noted for technically sophisticated design but whose tallest previous building was three floors. It was this lack of skyscraper experience, perhaps, that seemed to promise fresh thinking. And they got what they wanted, a 45-floor, million-sq.-ft. tower that in every detail questions—and improves upon—conventional design. They also got what may be the world's most expensive building ever: published figures put the cost at 700 million U.S. dollars, but some Hong Kong speculations put it well over a billion. Whatever the intent and whatever the cost, the Hongkong & Shanghai Banking Corporation also got a building that, inside and out, is one of the world's most spectacular.

Subject of an exhibition at New York's Museum of Modern Art before construction even began, the tower was characterized by architecture and design director Arthur Drexler as an exemplar of expressed construction. "The bank," he said, "tells you inch-by-inch how it was built. It is a record of its own creation....Its family resemblance to suspension bridges and rocket-launching installations is immediately apparent."

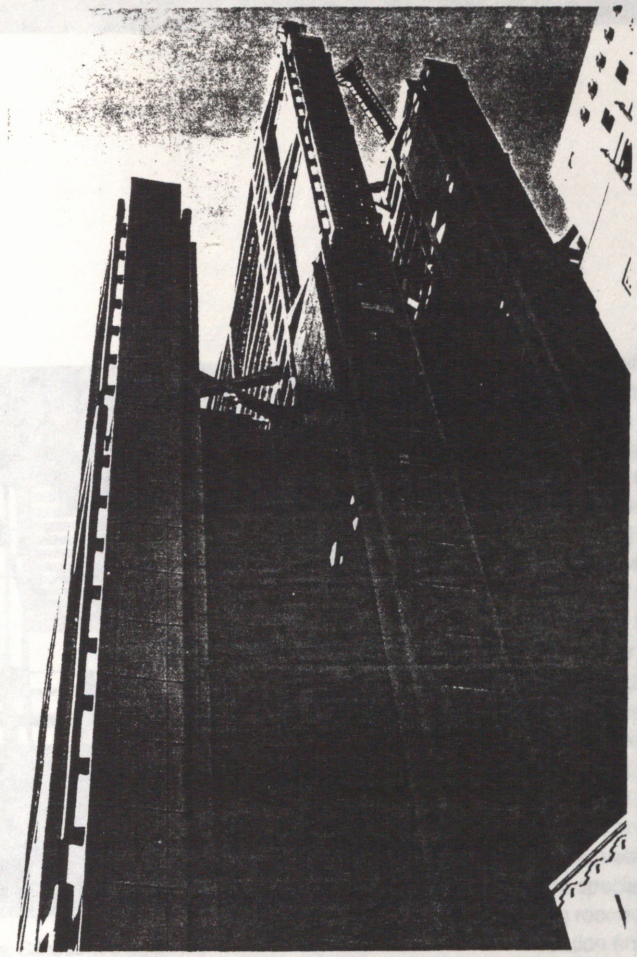
Indeed, its million square feet of pale gray aluminum cladding inside and out, have the same fluoropolymer finish as the NASA space shuttle, and the building's basic structure has much in common with a suspension

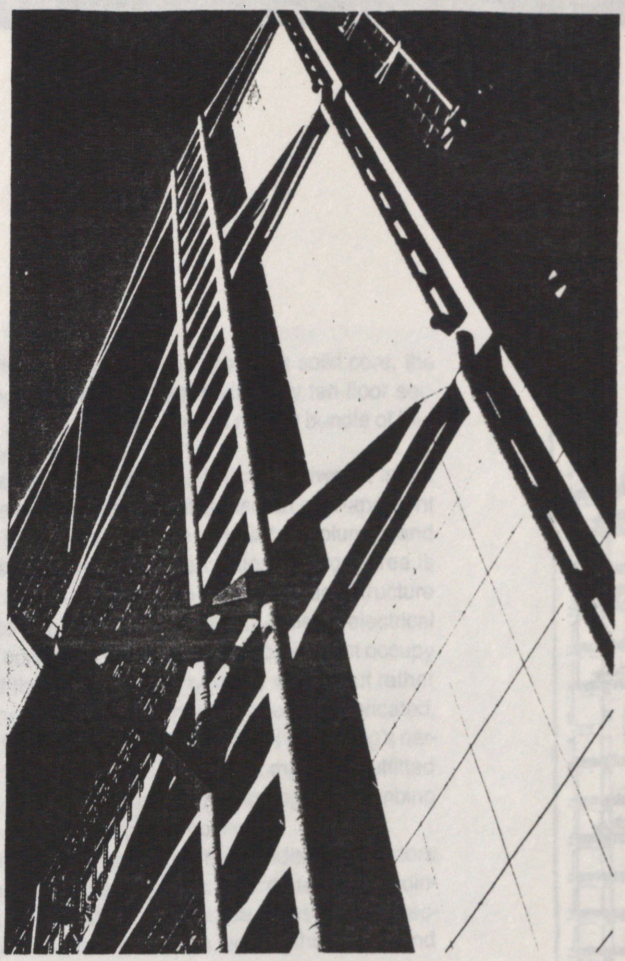
Continued

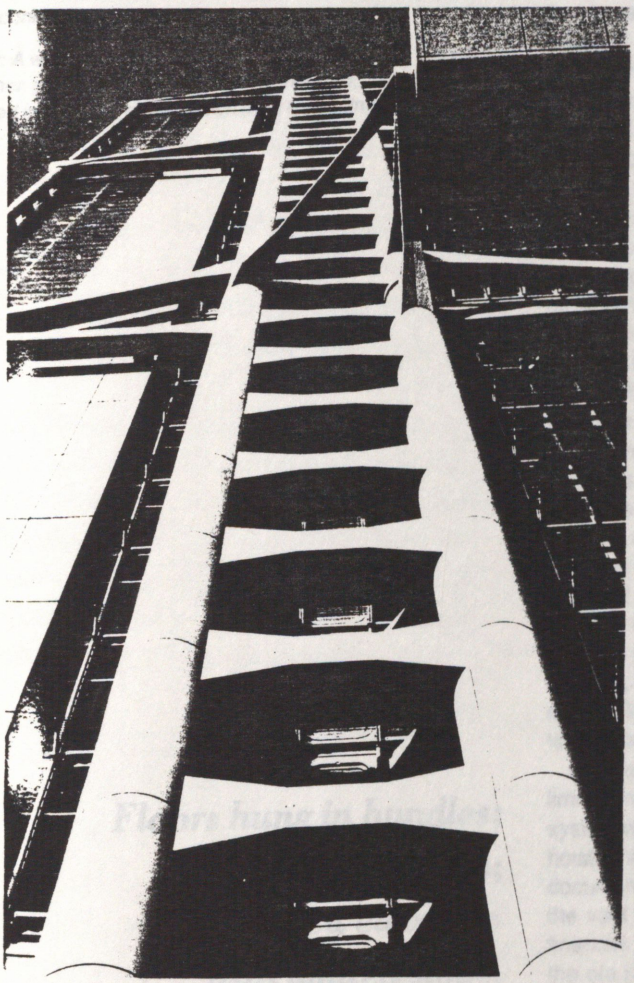
Above: View across the central atrium.

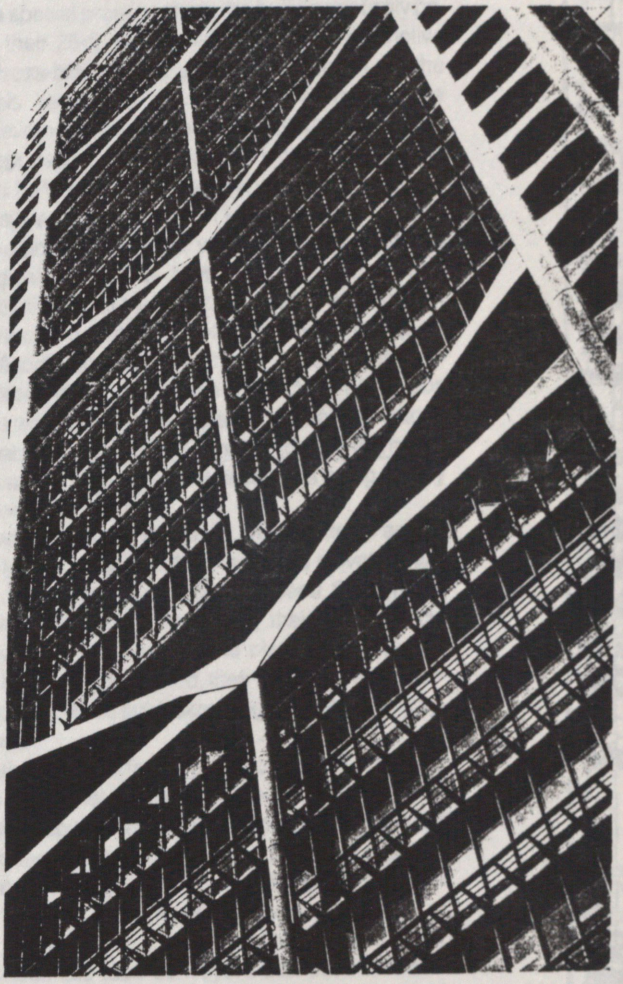
Right: The interior character and layouts conform to the building's structure, visible in these exterior views. The tower is built more like a suspension bridge, with floors hung from steel masts, than like a conventional building.

Photography: Stanley Abercrombie











Above: Silhouetted against a translucent glass wall, an interior stair connecting two floors.

Right: A well of space adjacent to an elevator bank. Here and in other places where little light is needed, fixtures are recessed in the floor, reflect down from the ceiling.

bridge: rather than being built around a solid core, the tower's floors are hung in approximately ten-floor sections from eight great masts, each mast a bundle of four tubular steel columns.

All this structure, with cross-bracing between, is not only visible on the exterior but is also an ever-apparent feature of the interior. Yet the *amount* of columns and opaque service elements interrupting the floor area is minimal; this is due not only to the suspended structure but also to the fact that services—toilets, electrical rooms, air conditioning equipment, etc.—do not occupy the core of the tower as they typically would, but rather are encapsulated in Japanese-made, prefabricated, fireproofed steel modules attached to the building's narrow ends. These arrived at the site completely outfitted with fans, wiring, lighting, heat exchangers, plumbing fixtures and even toilet paper holders.

Between the five groups of suspended office floors are special double-height areas. These are used for dining rooms, board rooms, conference areas and staff recreation (including table tennis, a local enthusiasm), and they have special prominence in the building not only because of their 28-ft. ceiling height and their distinctive angular cross-bracing, but also because these are the *only* levels served by the building's elevators. The limited elevator service allows a small number of cabs (23, as opposed to about 40 that would normally be found in a building of this size) and it also makes possible high-speed elevator travel (14 miles per hour), but its real purpose is to make vertical circulation in this technological wonder as humane as possible. Thus most vertical travel is by escalators, with a total of 62 of them connecting the double-height levels to typical working floors. Workers traveling by escalator, the designers feel, have more visual contact with their surroundings and fellow workers than do those in elevators, and the resultant heightened sense of identity is a social gain. It is also a time saver, the escalators being readily available without waiting.

Here, as throughout the tower, visual effects are attuned to technical accomplishment. The elevators are encased in translucent glass and speed through the building like cubes of light; inside, their electrical circuitry is visually exposed behind plate glass. The escalators, too, are glass-walled, their rolling drive machinery providing a silent but fascinating show behind gray-tinted glass.

Innovative transportation provisions have not been limited to personnel. There is a Swedish trash disposal system with vacuum chutes and automatic balers, a car hoist to a basement loading dock and a West German document delivery system. This last, designed to handle the vast amounts of paperwork generated by a large financial institution, is a sophisticated descendant of the old pneumatic tube conveyors that used to whizz

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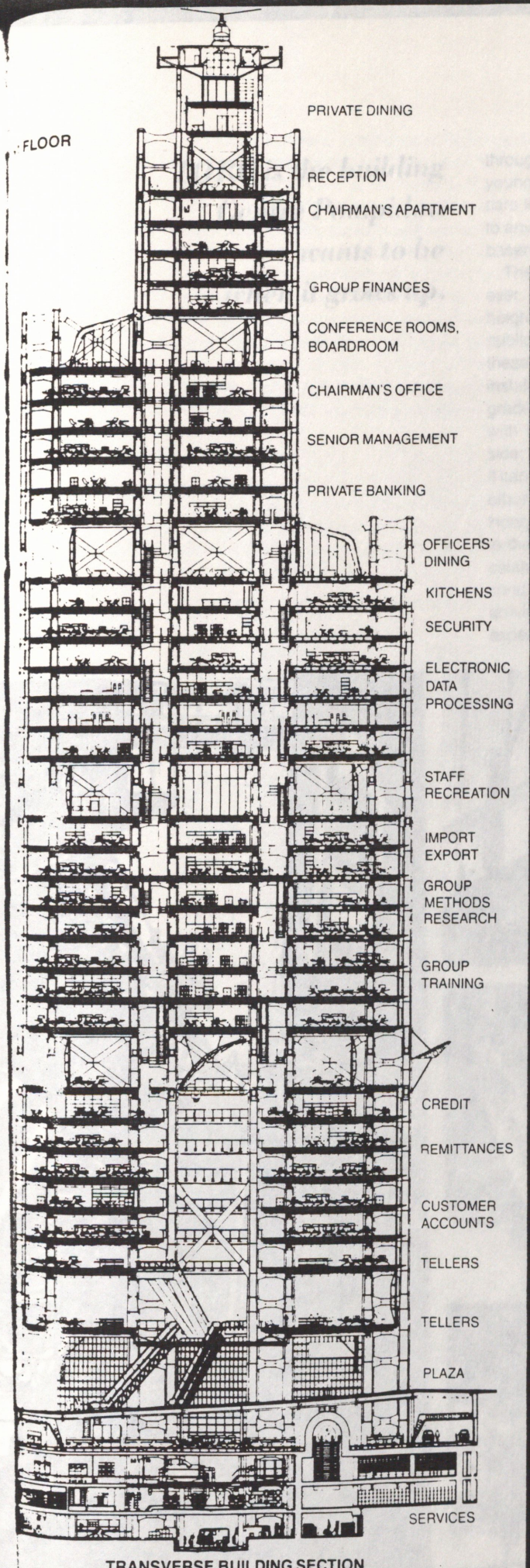
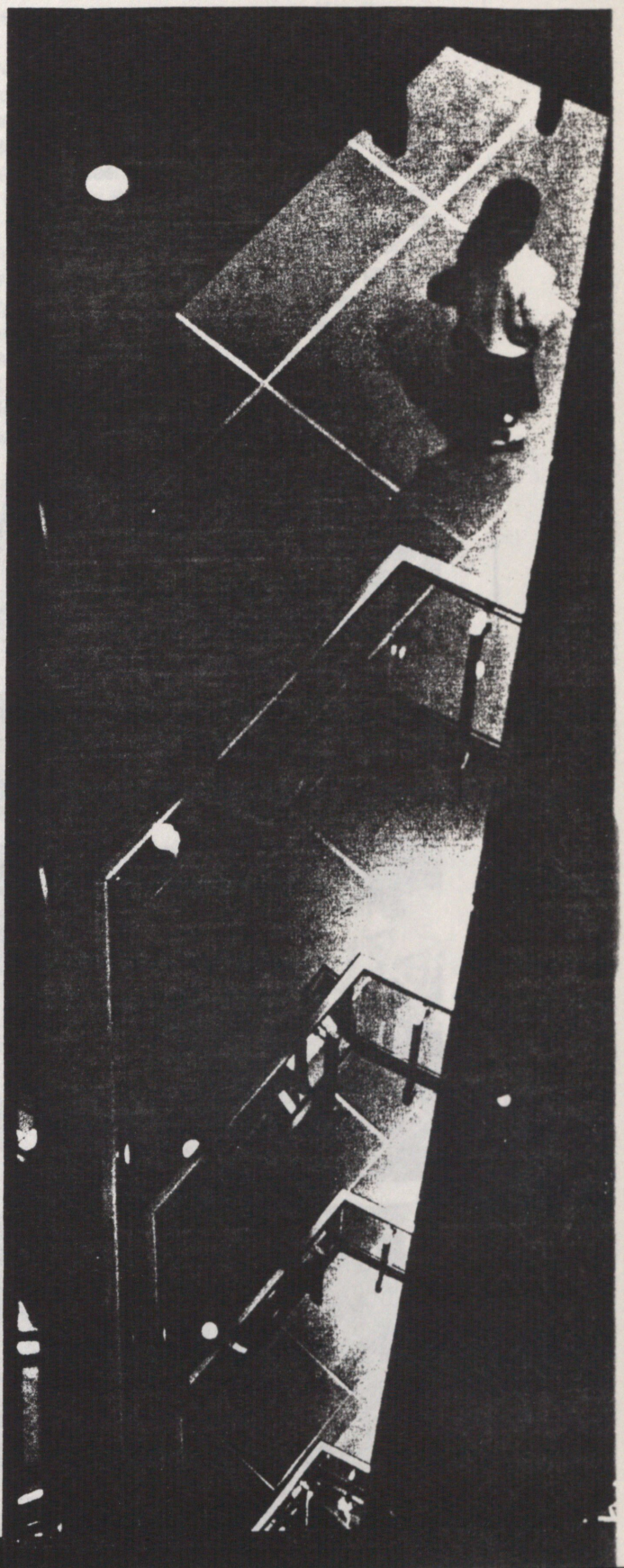
Floors hung in bundles; 62 escalators; high-speed elevators with limited stops.



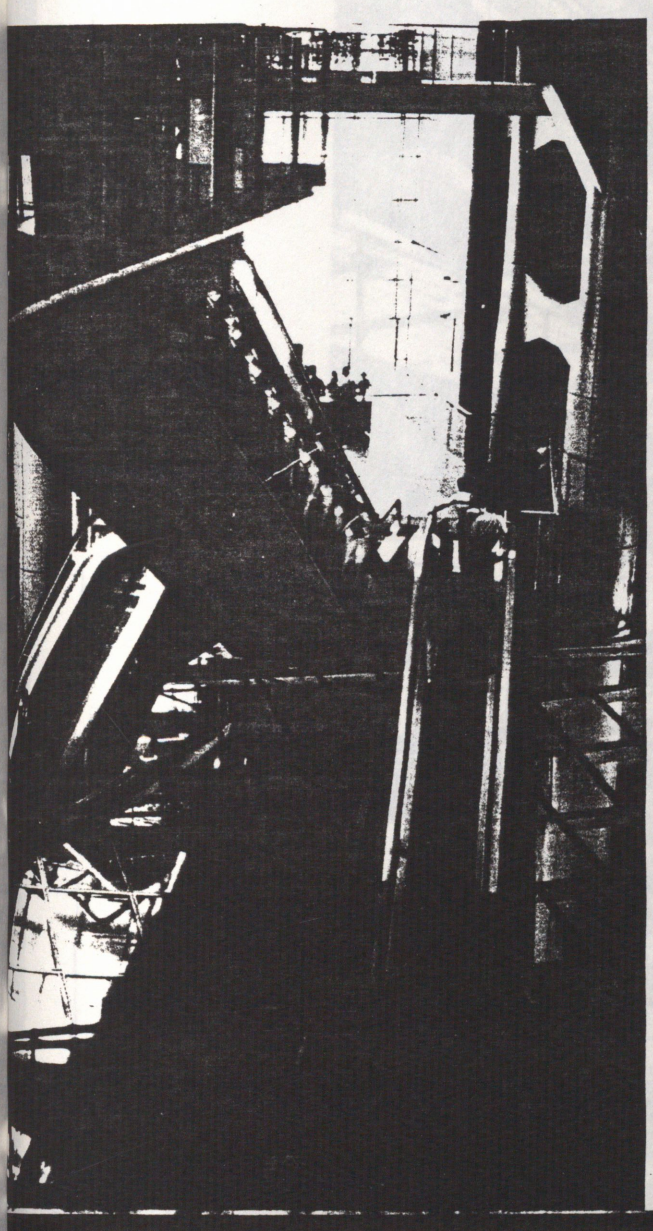
TRANSVERSE BUILDING SECTION



1QRC is the building Centre Pompidou wants to be when it grows up.

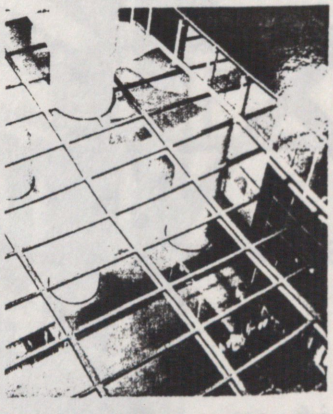
through department stores when some of us were young. Its electrified track can accommodate 400 cars that, by means of dials on their sides, can be sent to any floor of the tower or to a central mail room in the basement.

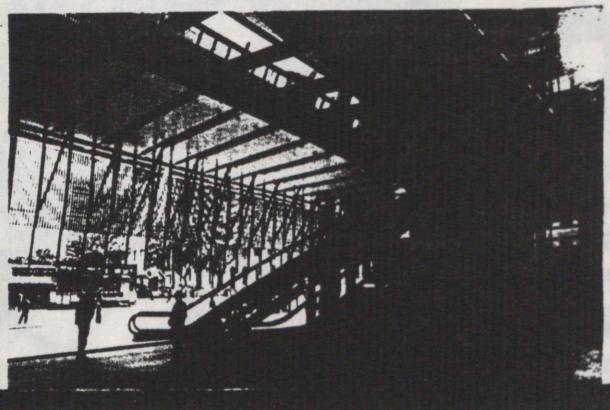
The most dramatic of the circulation elements, however, is the pair of escalators that rises three floors in height from the public plaza at grade to the lowest of the public banking floors above. At a length of nearly 70 feet, these are the longest unsupported escalators ever installed. The plaza from which they rise is entered at grade from Queen's Road Central and connects also with Des Voeux Road Central at the building's other side; it remains open to the public at all times, although it can be closed with steel shutters in case of typhoon or other emergency. (For this public amenity in crowded Hong Kong, the bank was allowed a 15 percent increase in the floor area allowed by zoning.) In climbing the escalators pass through a 70-ft.-wide glass soffit (an air-conditioning seal); rising through this glass plane and arriving in the banking area above is an unforgettable experience.









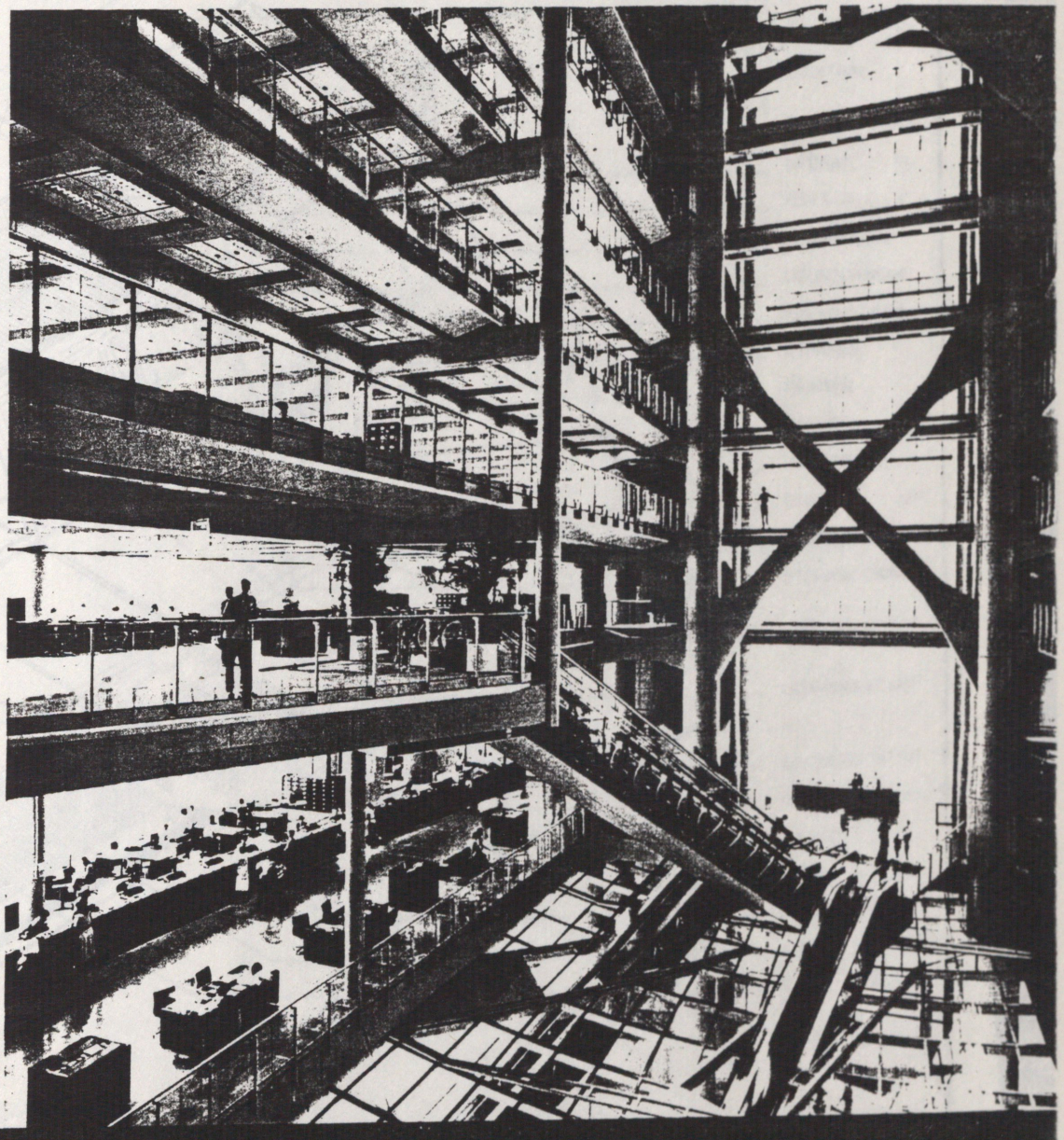


The lowest group of suspended floor levels is a hollow one, with usable areas built around an 11-floor-high sunlit atrium at the base of the building. Sunlit? The adjective is merely wishful thinking in most interior atria, but here it is reality because of an ingenious "sunscoop." Attached to the south face of the building, this giant battery of 480 mirrors, mechanically turned to follow the course of the sun, reflects sunlight horizontally into the heart of the tower. Other mirrors at the top of the atrium then direct the sun's rays downward again, so that light plays almost constantly over surfaces of the banking area and, through the glass soffit, on down to the public plaza below. The effect is dazzling, literally. *Continued*

A 170-ft.-high atrium at the heart of the tower yet lighted by ingenious mirrors.

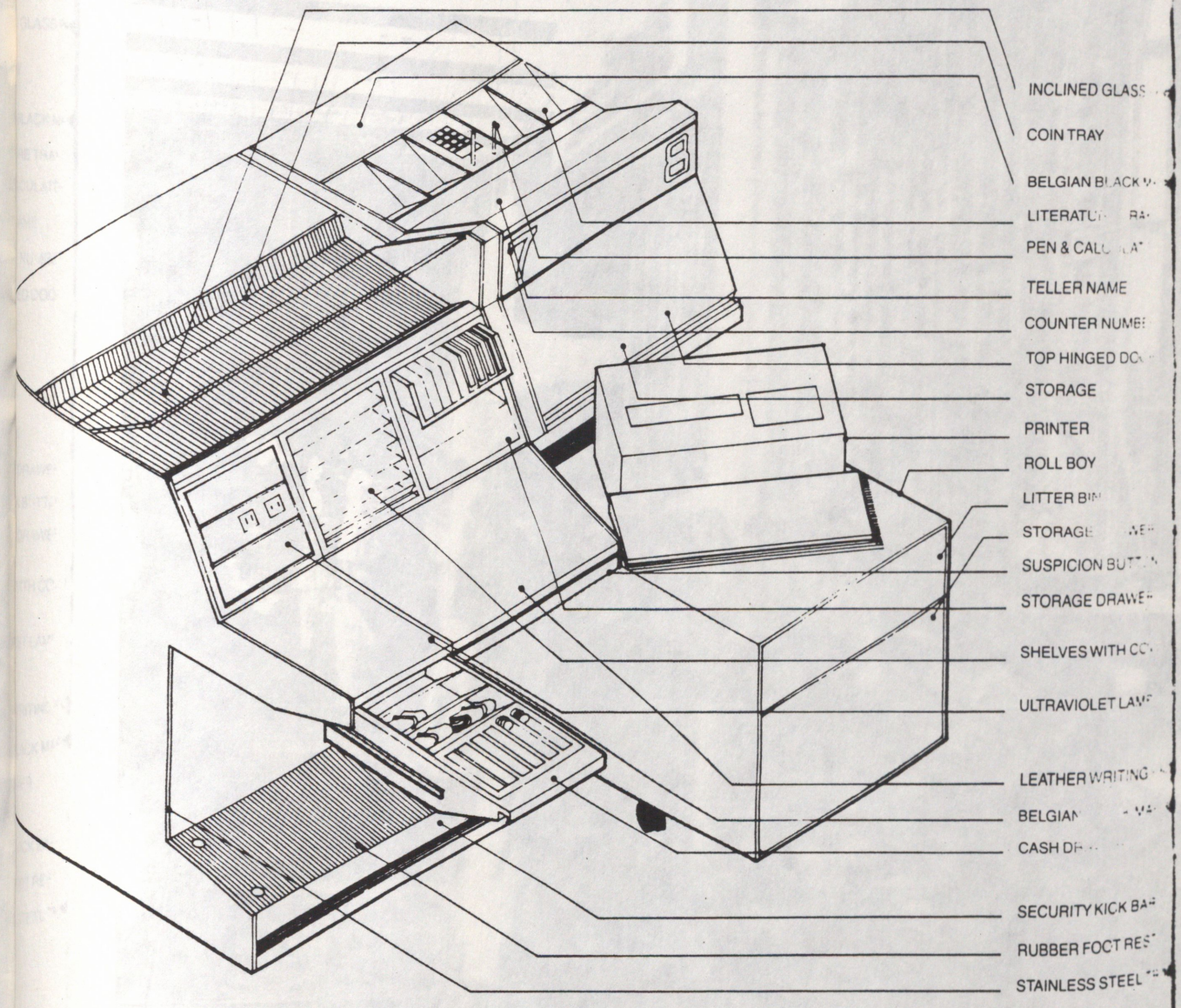
Left and below: Views of the atrium within the lowest group of suspended floors and of the glass-walled escalators that lead to it from the public plaza. As they rise, the escalators pass through a 70-ft.-wide glass soffit that acts as a seal for the air-conditioning above it.

Top right photo, opposite page: Peter Paige; below: courtesy Hongkong Bank; others: Stanley Abercrombie



The atrium-centered Customer Accounts level at which the visitor first arrives could therefore hardly be more open or more light. At either side, sleek tellers' counters sweep by in graceful curves; beyond them, tall walls of glass open to views of Victoria Peak at the south or, to the north, of the harbor. Contributing to the sense of openness is an almost complete lack of the bullet-proof screening that so emphatically segregates most bank tellers from their customers; here only a low panel of glass suffices. "Most cash transactions," explains Chris Seddon of Foster Associates, "now take place not at the tellers' counter but at automatic teller machines." (There are four ATMs on the plaza level, three more on this main banking floor.) What does take place here is certainly abetted by the tellers' stations, 44 in all, designed by Foster Associates with every possible function seemingly accounted for (including built-in computers for customers' use) and in a sumptuous palette of black Belgian marble, black leather (for the tellers' writing pads) and stainless steel trim.

One floor above, customer services in the Remittances and International Deposits departments are even more elegant, with lower banking counters and pull-up seating at each teller's post. This floor is reached by yet another pair of escalators rising through the atrium. Basement levels, reached by stair from the pub-



TAIL OF TELLER'S COUNTER

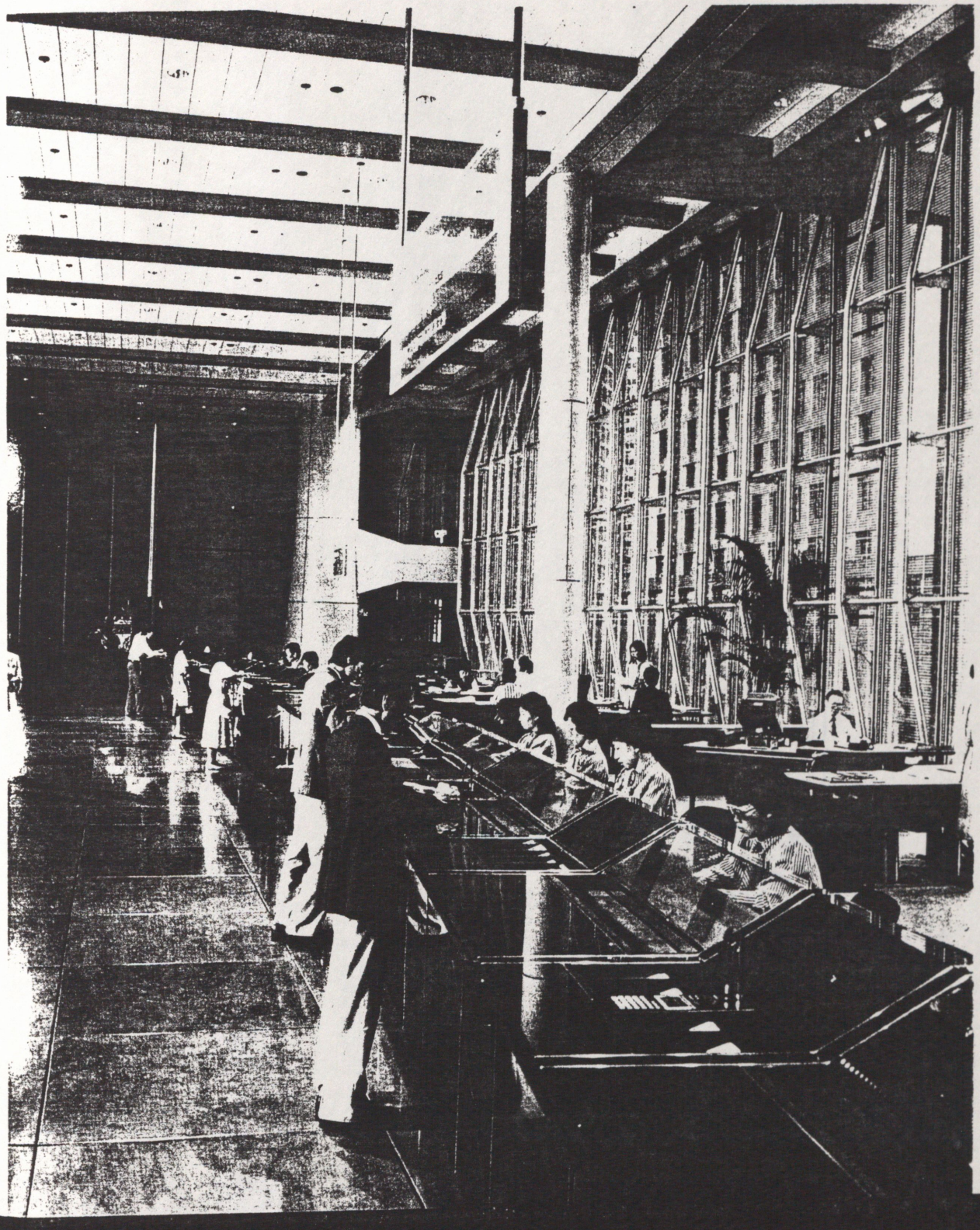
lic plaza, also offer public services, primarily the Securities & Investments department and the 30,000-drawer safe deposit vault. But all the rest of this remarkable tower is for staff bank functions.

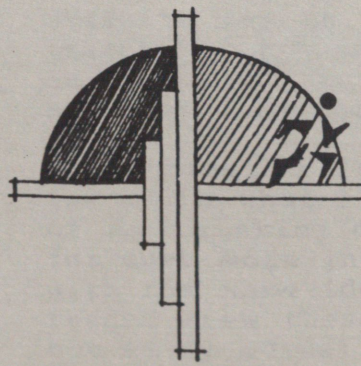
A basic decision on the typical floors was to depend largely, but by no means completely, on open planning. A further decision, and a very enlightened one, was to distribute the resultant mix of closed cells and open areas in the way that would allow natural light and views to be shared by the greatest number of workers. Private offices, in other words, are at the centers of the floors, clustered around the escalators, while open plan areas are at the perimeter. Even the most private of the private offices, moreover, are glass-walled. Foster Associates intended all these to be fitted with perforated blinds that could be lowered for occasional visual privacy; the bank's director, however, feeling that all his staff should be seen, even if not heard, has ruled against use of the blinds. All partitions lock into floor and ceiling and are demountable.

Continued

Below: A curved tellers' counter on the main banking floor. Black glass panels are backlit with tellers' names or with "closed" notices. Built-in trays hold bank literature.

Photograph courtesy Hongkong Bank.





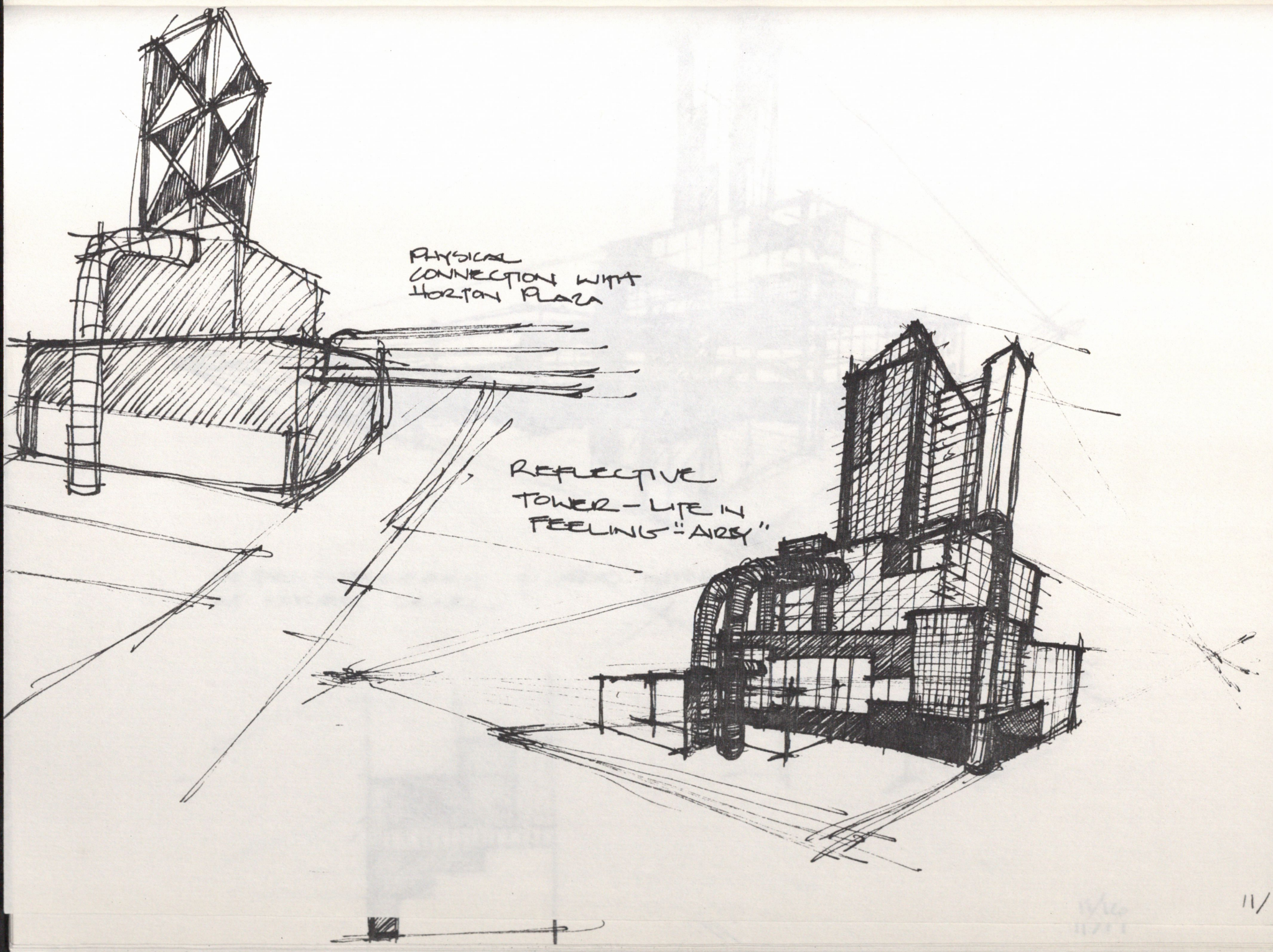
Vocabulary

PRELIMINARY VOCABULARY EXPLORATIONS

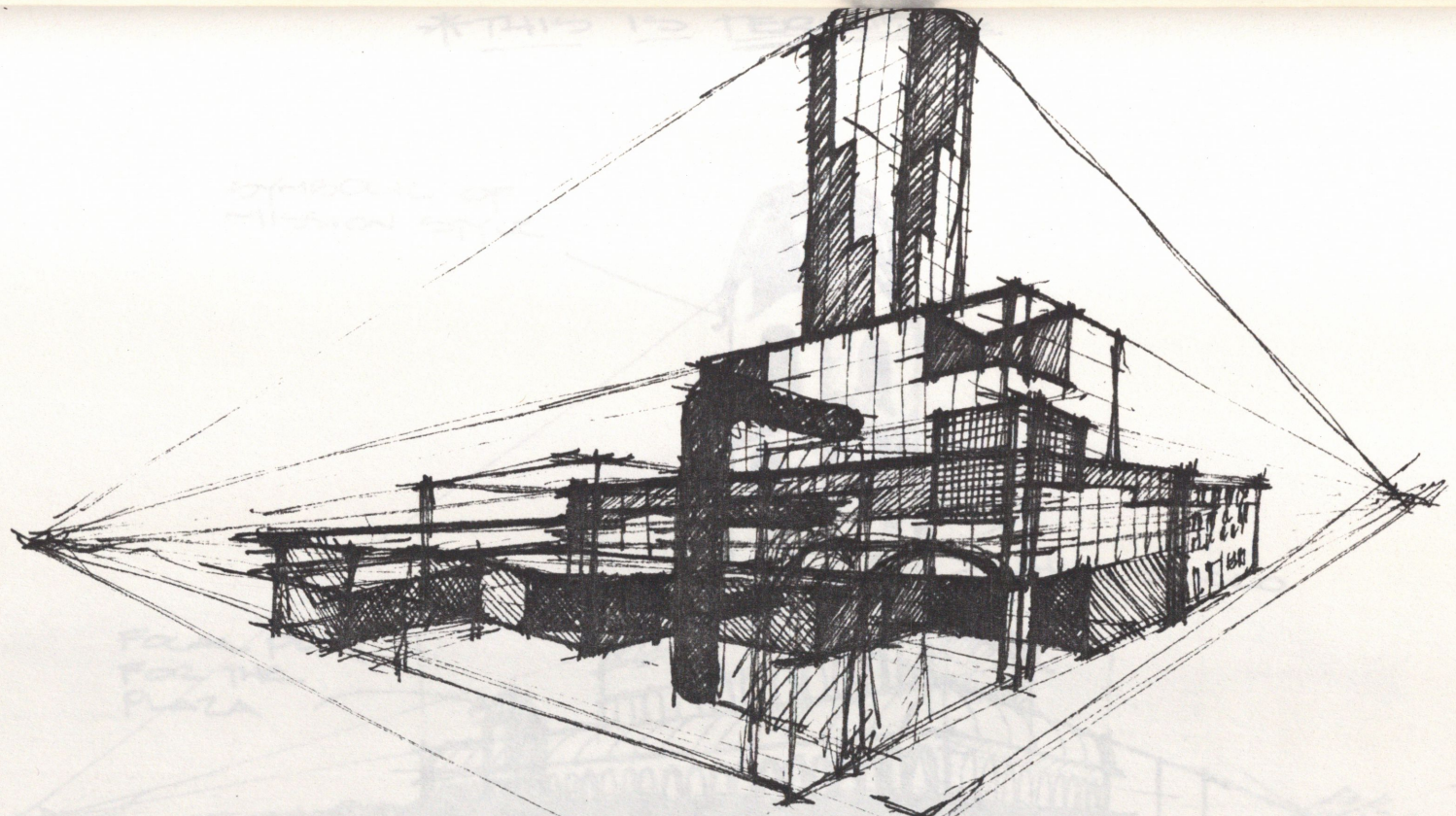
This next section is a series of sketches that I have produced during Thesis I. The images which are shown are not meant to be viewed as architectural design solutions, but rather only as images of 'vocabulary' types. I have used a similar massing of forms throughout this process, changing only the vocabulary of each form to experiment how it will visually affect the massing of the forms. This vocabulary is trying to represent my concept of flexibility for my facility.

Furthermore, these sketches came only from my own personal feelings, not taking into consideration any of the guidelines which the Centre City Development Corporation (CCDC) has put upon this redevelopment area. These sketches may have used some design vocabulary from actual 'High-Tech' projects, which have been incorporated into my own visions for my project. This series of sketches may be helpful to me later on in the design process as images for the character of my facility. Some of the sketches are quite absurd, but I felt that it was necessary to study them, if anything just for my own personal benefit.

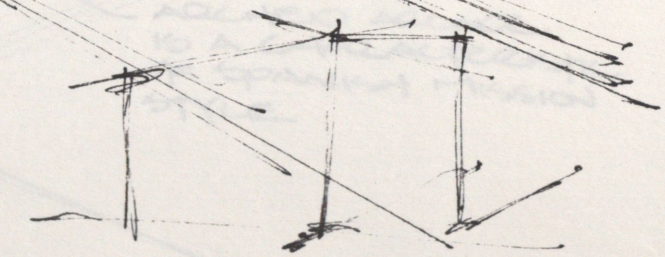
Hence, I feel that this series of sketches was beneficial for me in that I could do some quick studies which represent some of my thinking during this phase of Thesis I. The sketches are for sure more interesting to look at then would a sheet of paper with the same ideas merely written out. My only wish is that the reader view these sketches only as a stage of my design process, not as my actual design solutions.

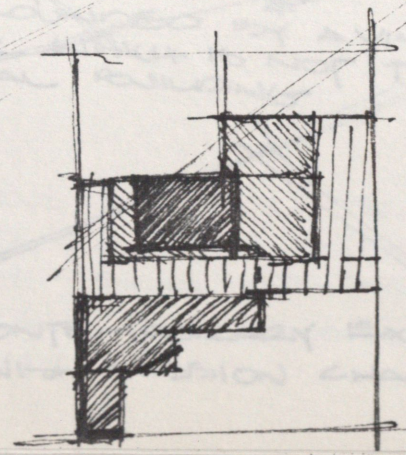

PHYSICAL
CONNECTION WITH
HORTON PLAZA
REFLECTIVE
TOWER - LITE IN
FEELING "AIRY"

11/16



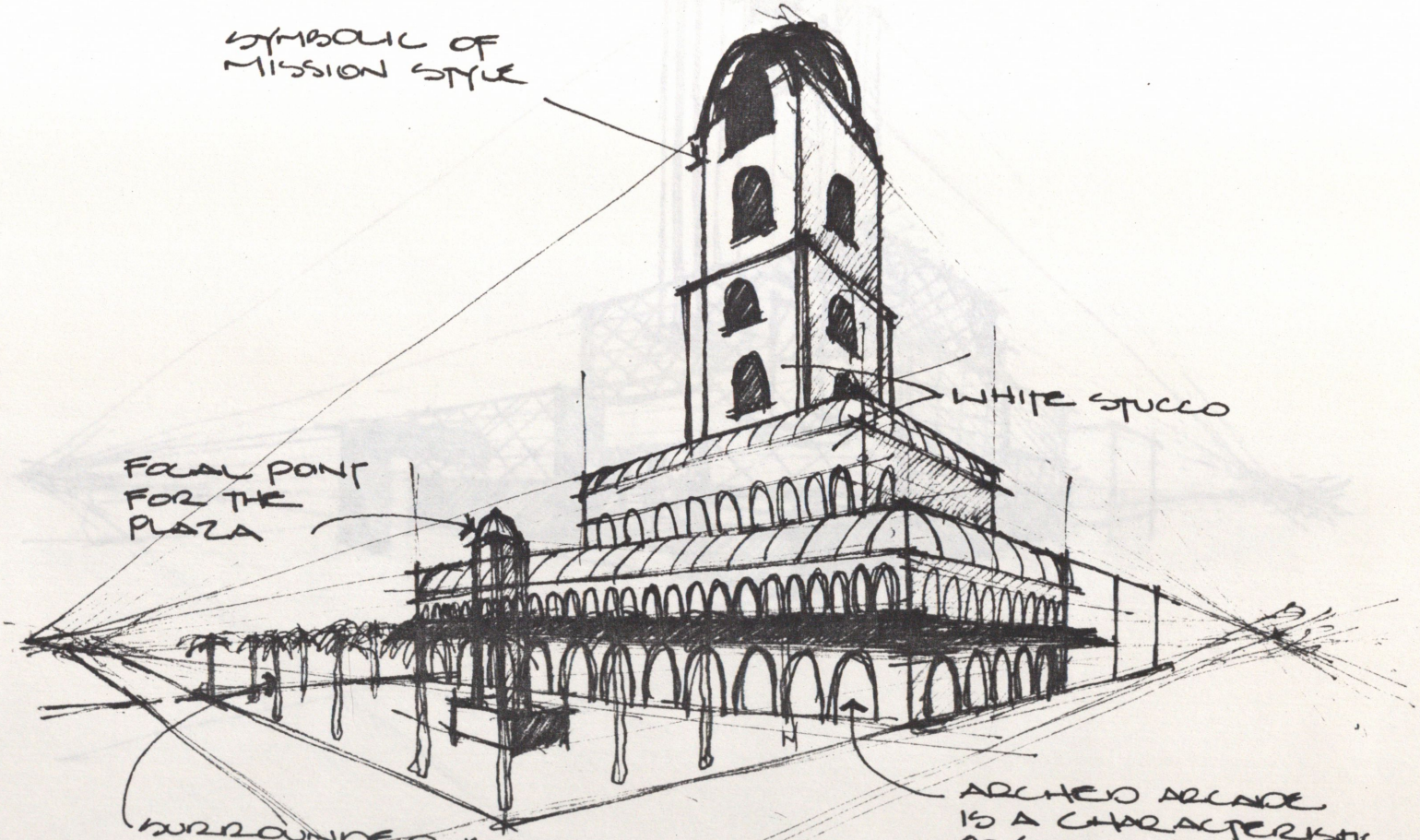
RETAIL STAGGERED TO ADD INTEREST
AT STREET LEVEL





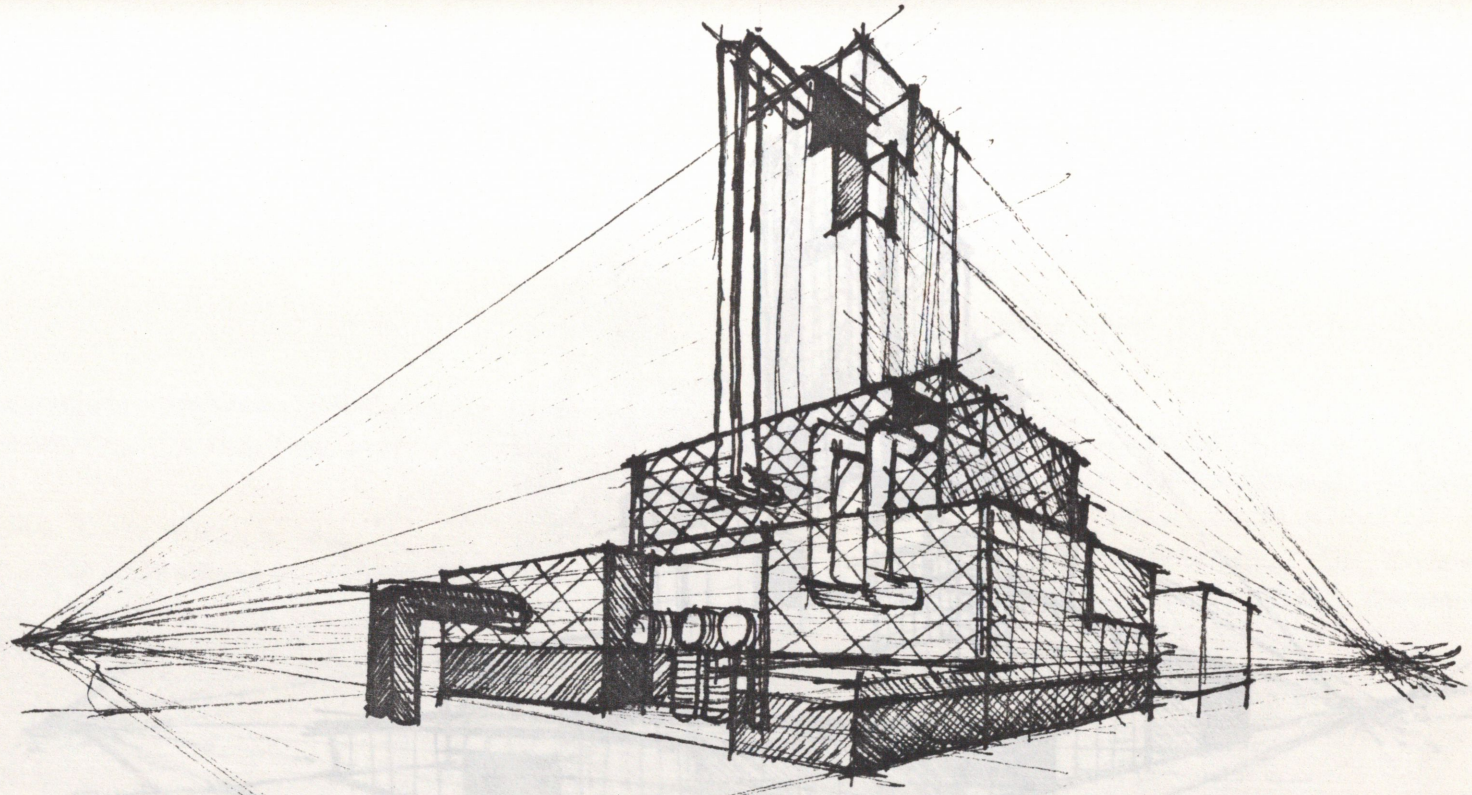
11/16

*THIS IS TERRIBLE



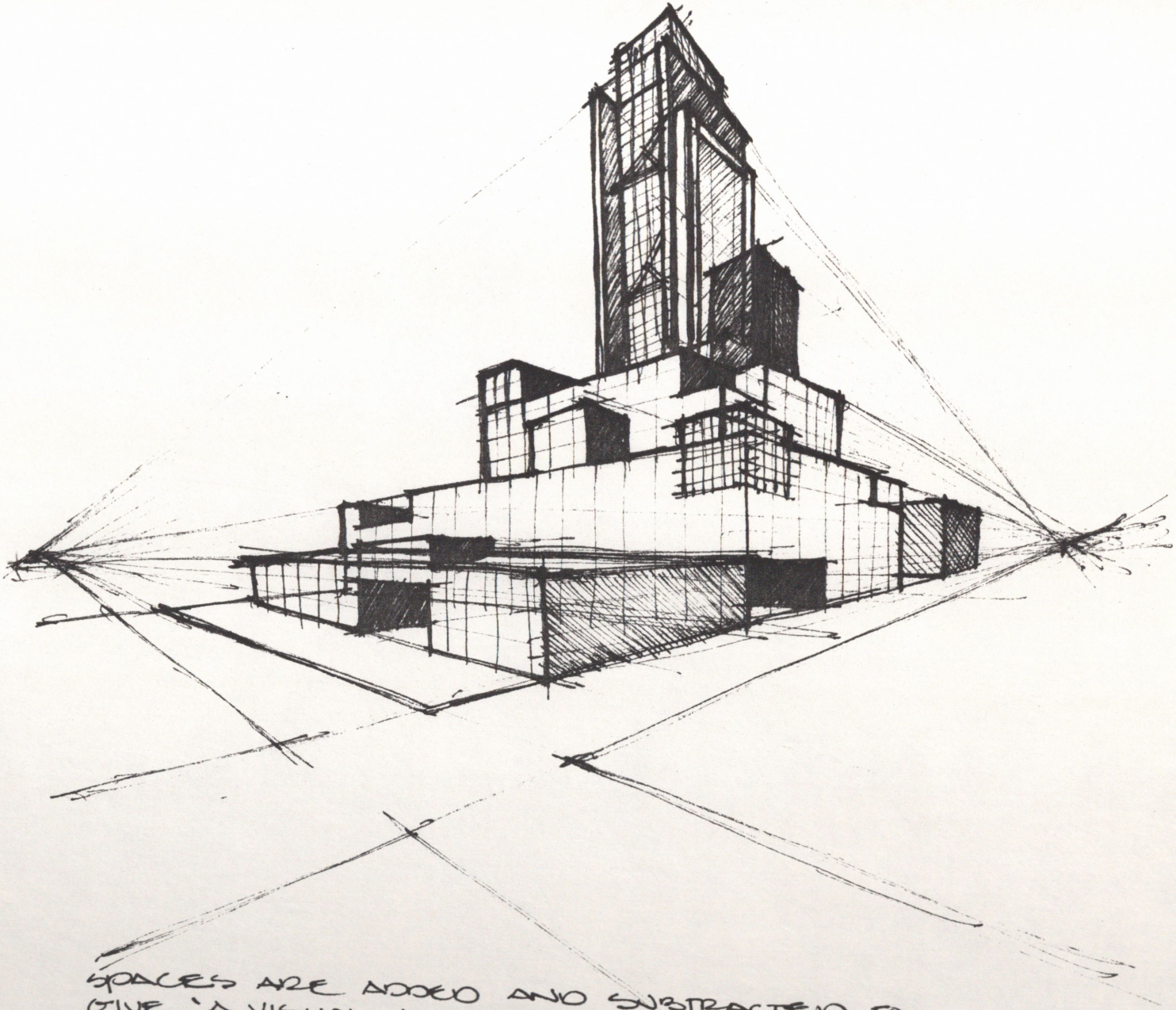
CONTEMPORARY EXAMPLE UTILIZING SPANISH MISSION CHARACTERISTICS

11/17



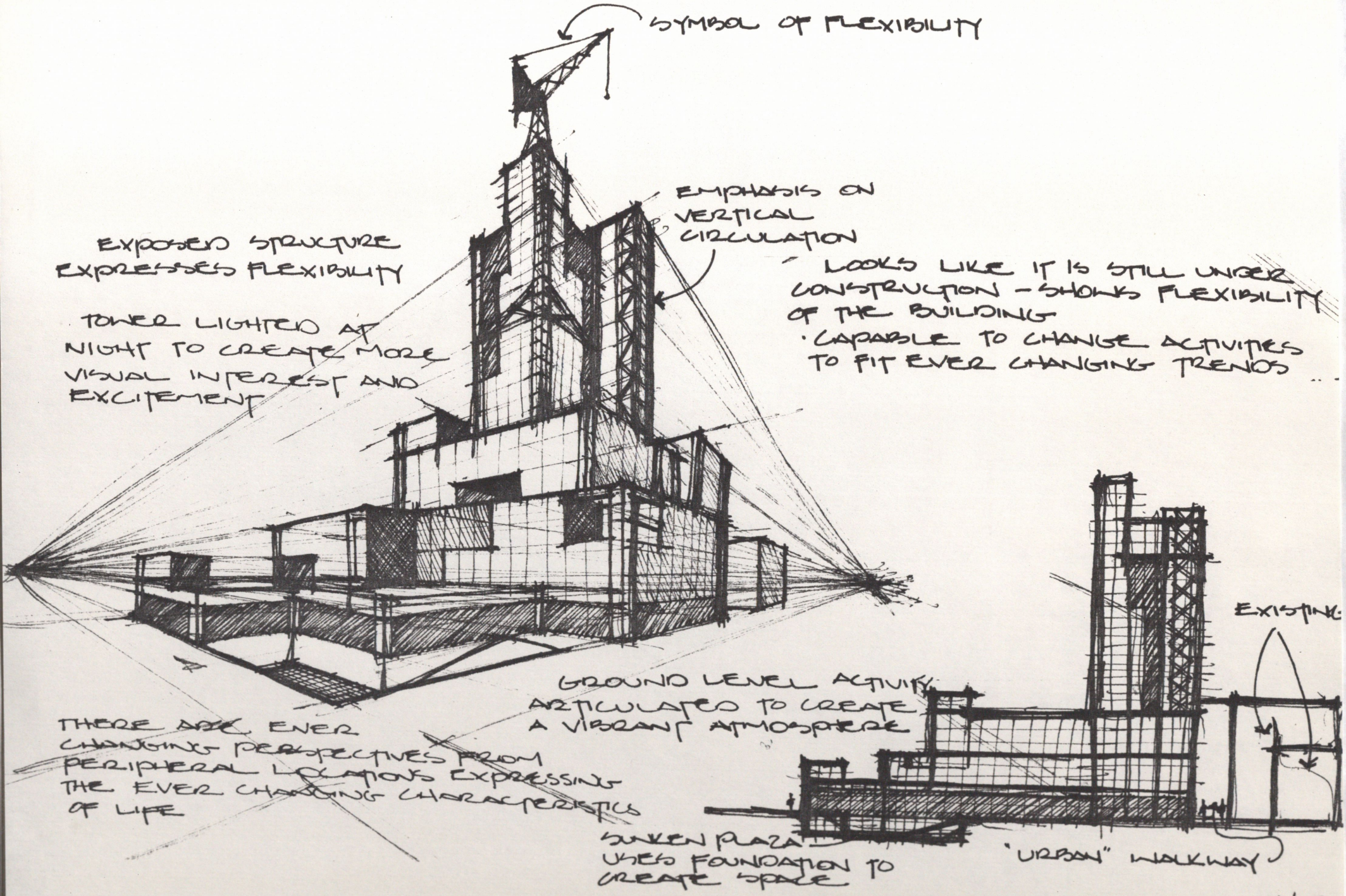
STRUCTURE AND MECHANICAL SYSTEMS ARE LOCATED OUTSIDE OF THE "SKIN" OF BUILDING TO EXPRESS THE FLEXIBILITY OF THE FACILITY.

11/17

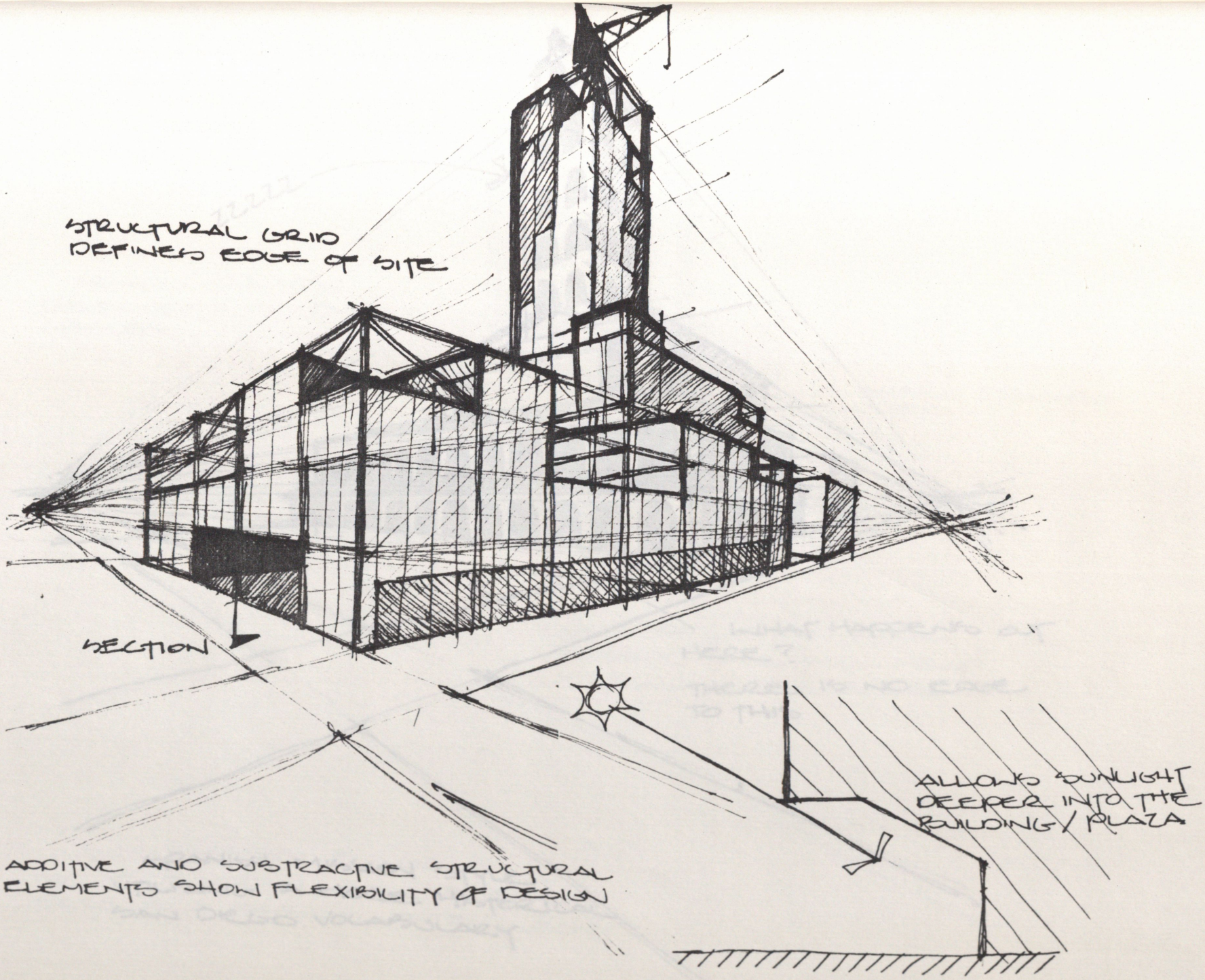


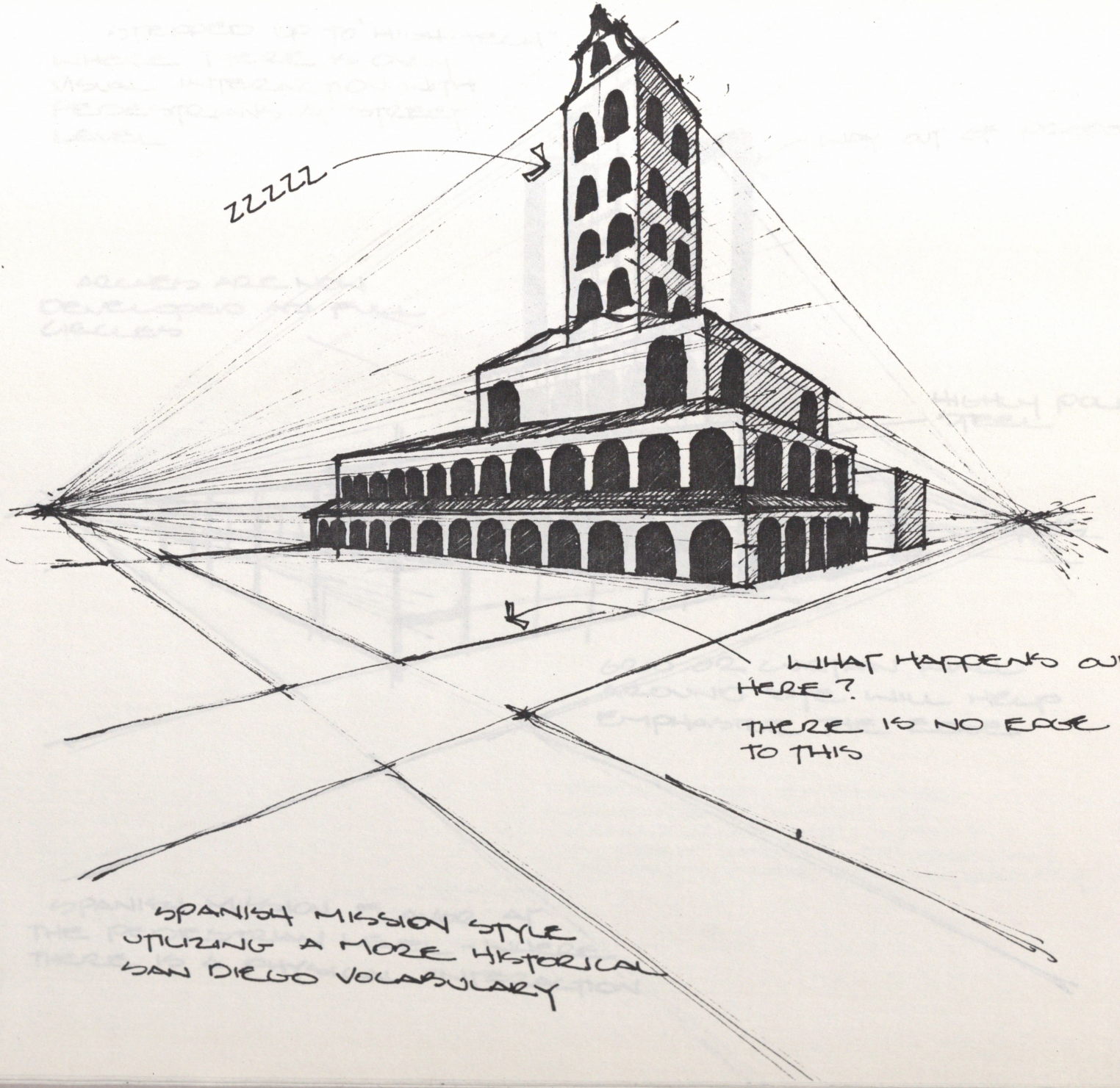
SPACES ARE ADDED AND SUBTRACTED TO GIVE 'A VISUAL LAYERING AND A PERCEPTION OF SPACE BEYOND THE VIEWER.'

11/17

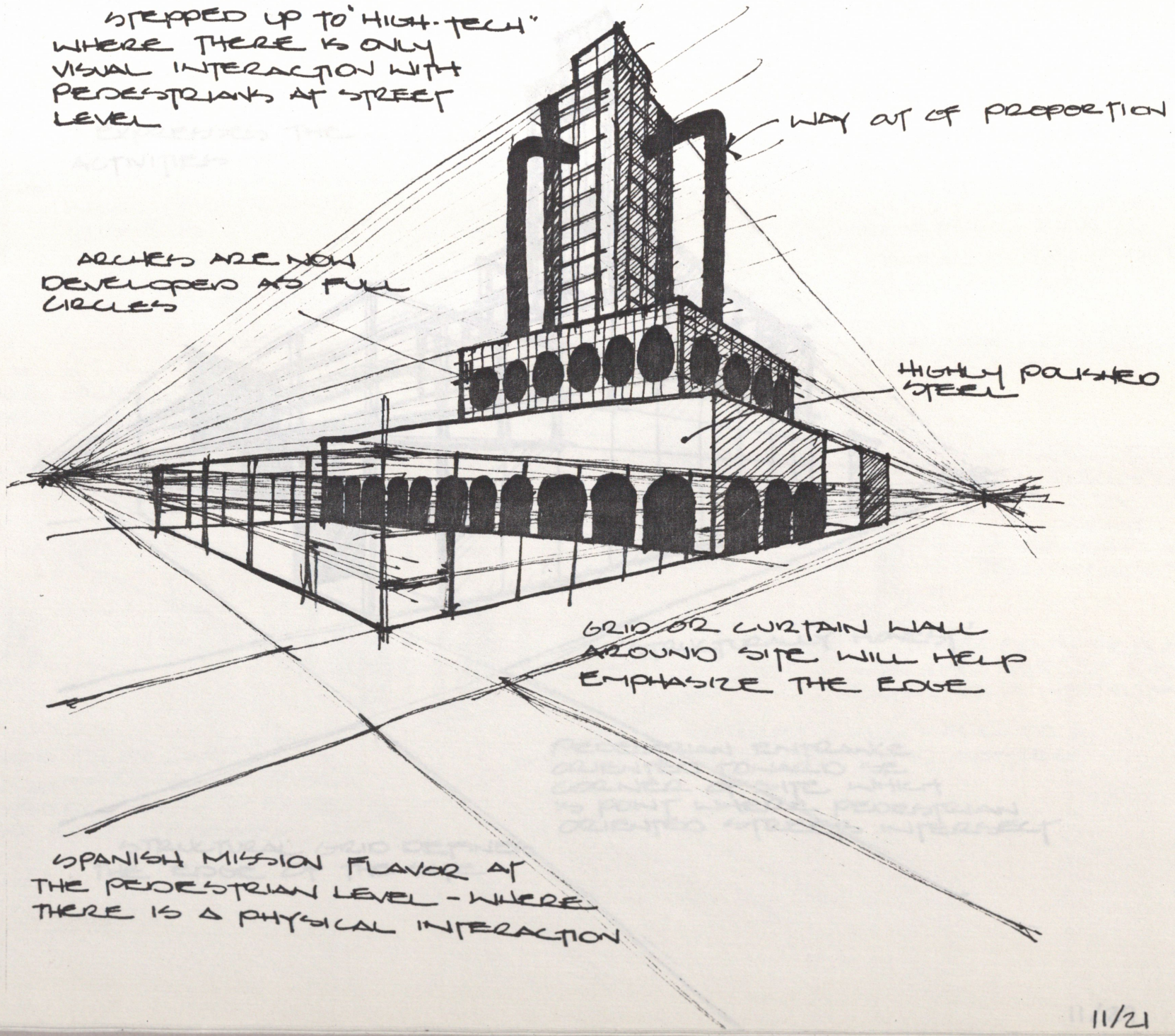

SYMBOL OF FLEXIBILITY
EMPHASIS ON VERTICAL CIRCULATION
EXPOSED STRUCTURE EXPRESSES FLEXIBILITY
TOWER LIGHTED AT NIGHT TO CREATE MORE VISUAL INTEREST AND EXCITEMENT
LOOKS LIKE IT IS STILL UNDER CONSTRUCTION - SHOWS FLEXIBILITY OF THE BUILDING
· CAPABLE TO CHANGE ACTIVITIES TO FIT EVER CHANGING TRENDS
EXISTING
GROUND LEVEL ACTIVITY ARTICULATED TO CREATE A VIBRANT ATMOSPHERE
THERE ARE EVER CHANGING PERSPECTIVES FROM PERIPHERAL LOCATIONS EXPRESSING THE EVER CHANGING CHARACTERISTICS OF LIFE
SUNKEN PLAZA USES FOUNDATION TO CREATE SPACE
"URBAN" WALKWAY

11/17

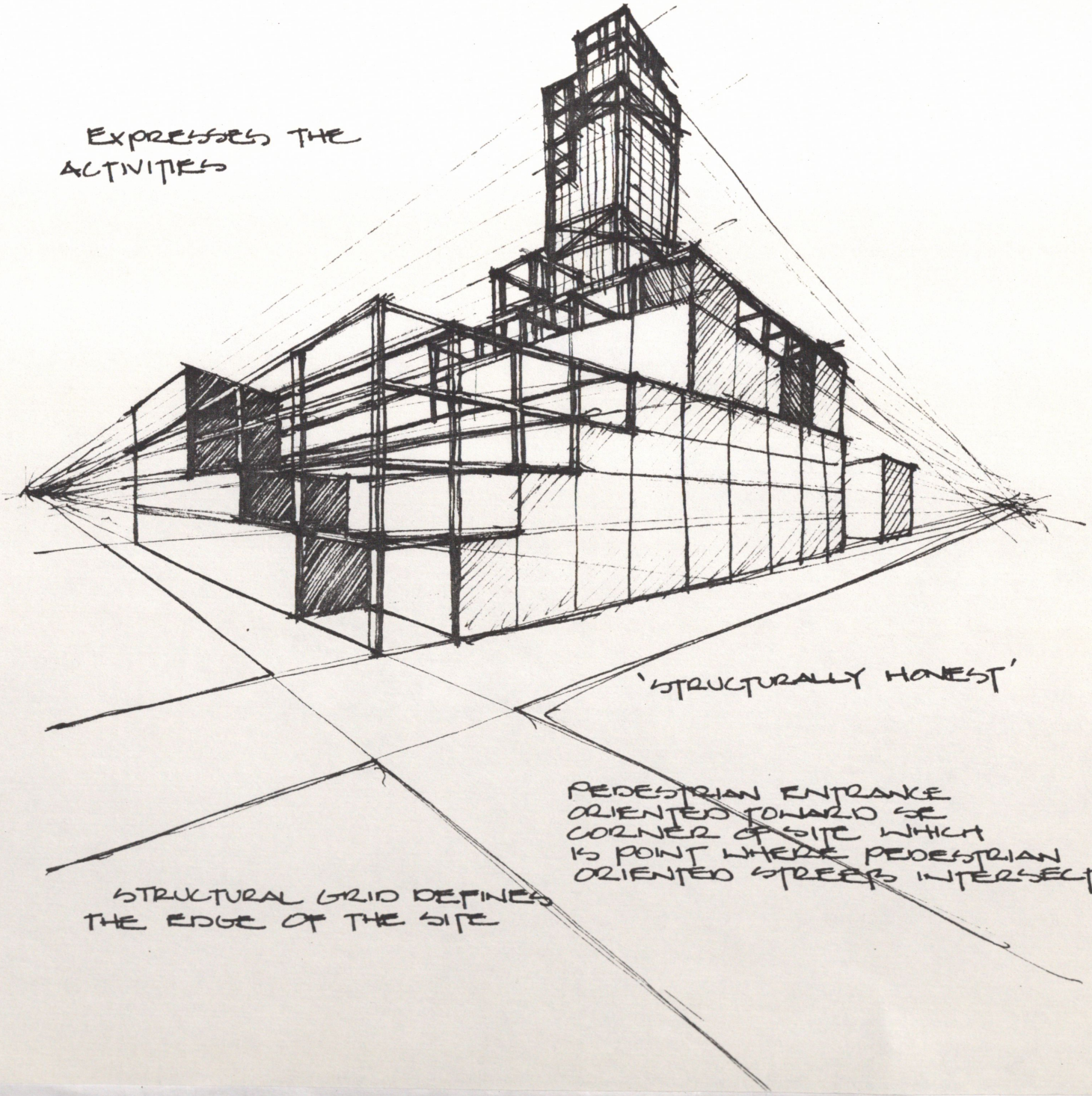

STRUCTURAL GRID
DEFINES EDGE OF SITE
SECTION
ADDITIVE AND SUBTRACTIVE STRUCTURAL
ELEMENTS SHOW FLEXIBILITY OF DESIGN
ALLOWS SUNLIGHT
DEEPER INTO THE
BUILDING / PLAZA


zzzzz
WHAT HAPPENS OUT HERE?
THERE IS NO EDGE TO THIS
SPANISH MISSION STYLE UTILIZING A MORE HISTORICAL SAN DIEGO VOCABULARY

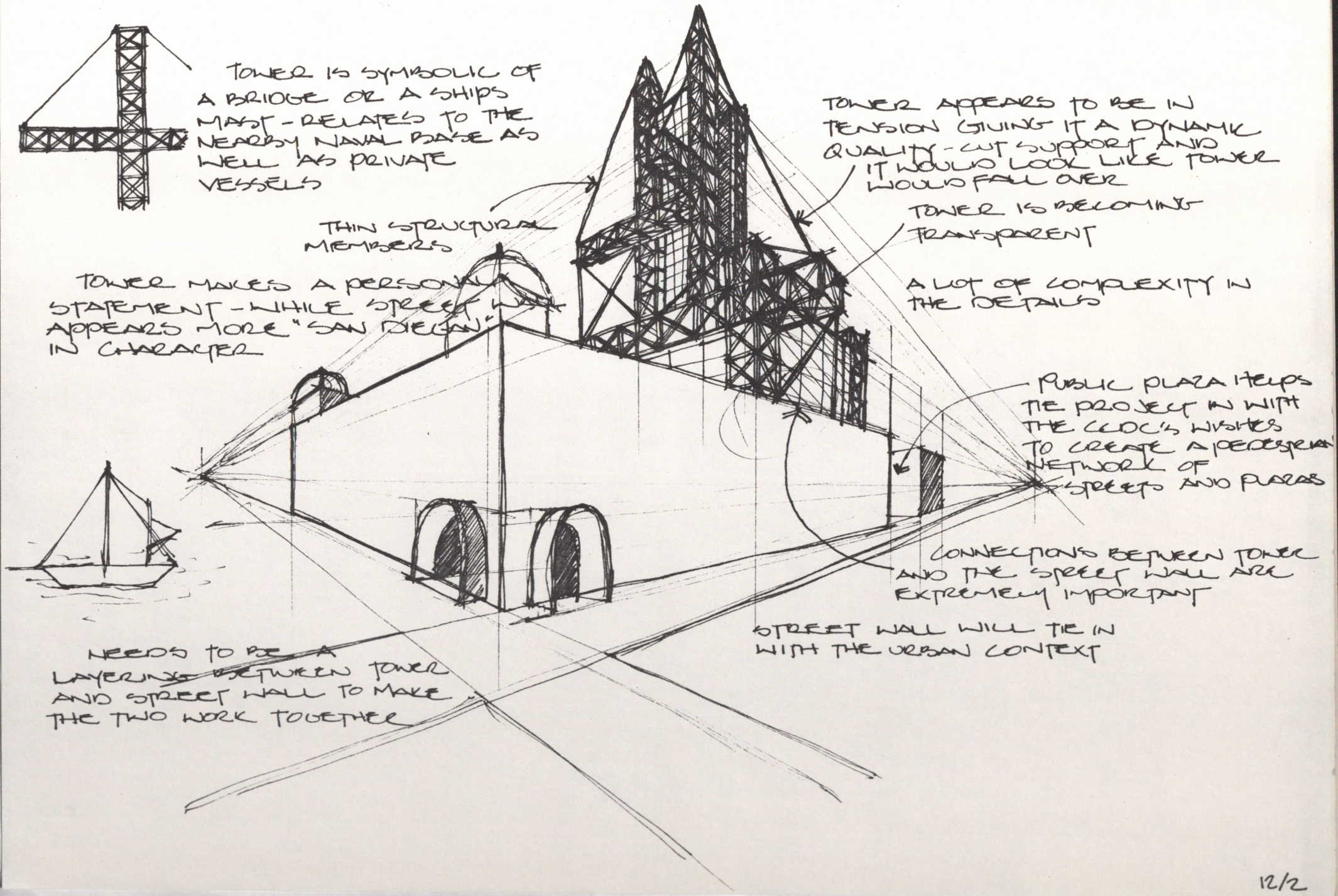
11/21

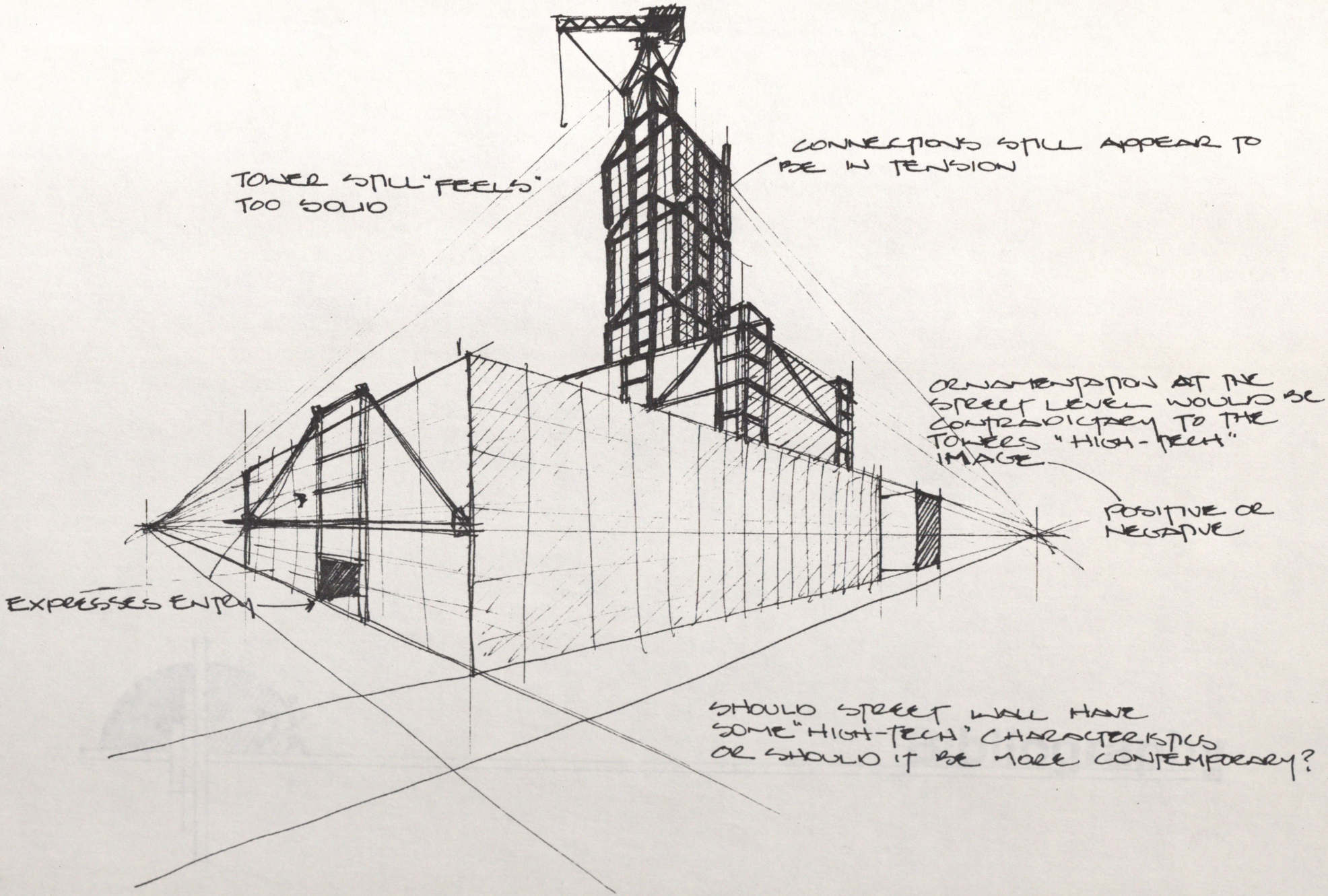

STEPPED UP TO "HIGH-TECH" WHERE THERE IS ONLY VISUAL INTERACTION WITH PEDESTRIANS AT STREET LEVEL
WAY OUT OF PROPORTION
ARCHES ARE NOW DEVELOPED AS FULL CIRCLES
HIGHLY POLISHED STEEL
GRID OR CURTAIN WALL AROUND SITE WILL HELP EMPHASIZE THE EDGE
SPANISH MISSION FLAVOR AT THE PEDESTRIAN LEVEL - WHERE THERE IS A PHYSICAL INTERACTION

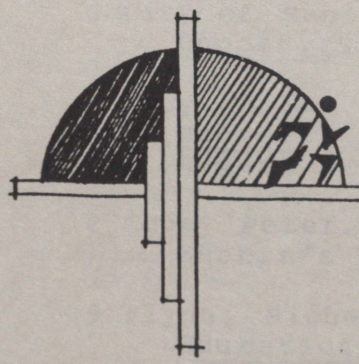
11/21


EXPRESSES THE ACTIVITIES
'STRUCTURALLY HONEST'
PEDESTRIAN ENTRANCE ORIENTED TOWARD SE CORNER OF SITE WHICH IS POINT WHERE PEDESTRIAN ORIENTED STREETS INTERSECT
STRUCTURAL GRID DEFINES THE EDGE OF THE SITE

11/29


TOWER IS SYMBOLIC OF A BRIDGE OR A SHIPS MAST - RELATES TO THE NEARBY NAVAL BASE AS WELL AS PRIVATE VESSELS
THIN STRUCTURAL MEMBERS
TOWER APPEARS TO BE IN TENSION GIVING IT A DYNAMIC QUALITY - CUT SUPPORT AND IT WOULD LOOK LIKE TOWER WOULD FALL OVER
TOWER IS BECOMING TRANSPARENT
A LOT OF COMPLEXITY IN THE DETAILS
TOWER MAKES A PERSONAL STATEMENT - WHILE STREET WALL APPEARS MORE "SAN DIEGAN" IN CHARACTER
PUBLIC PLAZA HELPS TIE PROJECT IN WITH THE CCDC'S WISHES TO CREATE A PEDESTRIAN NETWORK OF STREETS AND PLAZAS
CONNECTIONS BETWEEN TOWER AND THE STREET WALL ARE EXTREMELY IMPORTANT
STREET WALL WILL TIE IN WITH THE URBAN CONTEXT
NEEDS TO BE A LAYERING BETWEEN TOWER AND STREET WALL TO MAKE THE TWO WORK TOGETHER


TOWER STILL "FEELS" TOO SOLID
CONNECTIONS STILL APPEAR TO BE IN TENSION
ORNAMENTATION AT THE STREET LEVEL WOULD BE CONTRADICTORY TO THE TOWERS "HIGH-TECH" IMAGE
POSITIVE OR NEGATIVE
EXPRESSES ENTRY
SHOULD STREET WALL HAVE SOME "HIGH-TECH" CHARACTERISTICS OR SHOULD IT BE MORE CONTEMPORARY?



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