

The Westphal College of Media Arts and Design presents the 2019 Interdisciplinary Design Charrette led by Korea-based design practice **studio GAON**.

The Drexel 2019 Charrette proposes the closing of selected single blocks to normal traffic in various parts of Philadelphia. Since the businesses and public facilities on these blocks are accustomed to the visibility and accessibility afforded by automobile traffic, these blocks will be redesigned to make them unique and appealing destinations to attract increased pedestrian flows. New landscape features, graphic designs, public art, pavements, street furniture and other innovations will be developed by the student charrette teams. Reconceiving the street as a truly public space presents profound design and cultural challenges and the charrette will welcome students from any major to participate.

Charrette Brief Contents

- Introduction and Intention
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Introduction

Over the past several years, the Department of Architecture, Design, and Urbanism and the Department of Design have hosted a series of weekend charrettes aimed at engaging students with ways in which design can address public space and community dynamics at both local and global scales. Previous projects have looked at water access, campus connections, transportation networks, and community identity. Notable figures in design such as Cameron Sinclair and Snøhetta have participated and shared their expertise in past years.

This year, Lim Hyeung-Nam and Roh Eun-Joo, partners in the award-winning design firm studio GAON will be guiding the charrette which will focus on modifying the urban fabric of Philadelphia to create areas of pedestrian-only access. The intent is to recognize the existing characteristics of the areas and propose design interventions that are appropriate and feasible, while also forward-looking and imaginative.

Sites have been chosen in Center City and University City in areas that allow for new narratives and transformation of the pedestrian fabric of the city. Within each site, the goal is to create urban interventions that are useful to the local area and could be realized. Each site encourages its own set of design constraints and design potential. For each of the sites, designs should consider:

- Potential to transform the urban fabric
- Narrative of the site
- Cost, sustainability, and maintenance
- Community identity and graphic branding
- Accessibility

Charrette Site Information

Site 01 2nd Street
Between Fairmount Avenue and Poplar Street



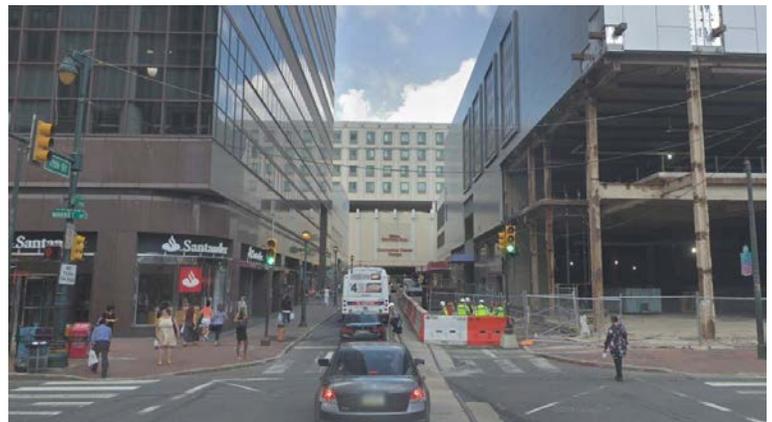
CONSIDERATIONS

- Gateway to Northern Liberties neighborhood
- Width of street
- Access to bars and restaurants and boutique retail

Site 02

11th Street

Between Market Street and Arch Street



CONSIDERATIONS

Connection to transportation hub, Convention Center

Proximity to Reading Terminal Market, Chinatown

Portion of street is covered

Rush hour access and how density changes based on time of day

Site 03

19th Street

Between Walnut Street and Chestnut Street



CONSIDERATIONS

- Connection to Rittenhouse Square
- Proximity to residential and retail areas
- Portion of street has no retail frontage
- Farmers market and other regular events

Site 04

Sansom Street

Between 20th Street and 21st Street



CONSIDERATIONS

- Existing theater and performance venues, and restaurants
- Scale, narrowness of street
- Preserving existing fabric, materials, scale
- East-west orientation

Program

The following are non-exhaustive lists of possibilities for the sites. Design proposals may suggest one function for a site, or multiple uses. It is important to address the typical users of each site as well as the overall demographics of the area. All proposals should consider the graphic identity and branding of the site intervention.

- Pedestrian connection
- Public space
- Welcome
- Place-making
- Inclusive
- Food
- Farmer's market
- Recreation
- Gateway
- Performance
- Gathering
- Commerce
- Biking
- Public transportation nodes
- Sitting
- Play
- Green space
- Water

Design Elements

- Pavement and landscaping
- Lighting
- Covering/Shading/Ornamenting above the street
- Affordances and street furniture
- Graphics: signage or on the pavement
- Playgrounds
- Art objects
- Water and fountains
- Bike storage
- Flexible and non-flexible seating
- Traffic control elements

Readings and Resources

Required Reading to Frame and Focus the Charrette

J. H. Crawford, "Wicked Cars," from *Carfree Cities*, 2000.

Jan Gehl, "First We Shape the Cities –Then they Shape Us," from *Cities for People*, 2010.

Jan Gehl, "Sitting," from *Cities for People*, 2010.

Jan Gehl, "Beautiful Cities, Good Experiences" from *Cities for People*, 2010.

Gehl Institute, "Twelve Quality Criteria" (guide to evaluating quality of places)

Project for Public Space, "What Makes a Great Place" (diagram of place-making attributes)

<https://www.restreets.org> (guide to issues concerning successful street/space design that features best practices and case studies)

https://en.wikipedia.org/wiki/Car-Free_Days (world-wide effort to encourage life without cars)

Visual Resources

Available via Charrette file-sharing site

General Charrette Context – Locations, Participants, Process

Green2015: An action plan to add 500 acres of open space in Philadelphia by 2015 – PennPraxis plan (led by Harris Steinberg) for Parks and Recreation to meet a goal of Greenworks – the city’s sustainability plan. Includes ideas about transforming vacant lots and underutilized school yards and recreation centers into park spaces.

Green City, Clean Waters – the Philadelphia Water Department’s landmark storm water management plan with a focus on green infrastructure.

National Charrette Institute at Michigan State University - <http://charretteinstitute.org/>

Theories of Urban Experience – Perception and Psychology, Socioeconomics, Difference

The following are excerpted in the *People, Place and Space Reader*

de Certeau, Michel. 1984. “Walking in the City” in *The Practice of Everyday Life*. Berkeley: University of California Press, pp. 91-110.

Debord, Guy. 2006 [1959]. “Theory of the Derive,” “Definitions,” and “Preliminary Problems in Constructing a Situation” in *Situationist International Anthology*. Ed. and trans. Ken Knabb. Oakland, CA: Bureau of Public Secrets / AK Press.

Hayden, Dolores. 1995. “Urban Landscape History: The Sense of Place and the Politics of Space,” in *The Power of Place*. Cambridge: MIT Press. pp. 14-43

Iveson, Kurt. 1998. “Putting the public back into public space,” *Urban Policy and Research*, 16 (1): 21-33.

Jacobs, Jane. 1961. “The Uses of Sidewalks: Contact” in *The Death and Life of Great American Cities*. NY: Vintage. pp. 53-74. (sidewalk ballet)

Low, Setha. 2014. *Spatializing Culture*. New York: Routledge.

Lynch, Kevin. 1960. “The Image of the Environment,” from *The Image of the City*.

Ruddick, Susan. 1996. “Constructing Differences in Public Spaces: Race, Class and Gender as Interlocking Systems,” *Urban Geography*, 17(2): 132-51.

Simmel, Georg. 1971. “The Metropolis and Mental Life” in Donald N. Levine, ed., *Georg Simmel on Individuality and Social Forms*. Chicago: U of Chicago Press, pp. 324-340.

Simone, AbdouMaliq. 2004. “People as Infrastructure: Intersecting Fragments in Johannesburg.” *Public Culture* 16, 3: 407-429.

Sorkin, Michael. 1999. “Introduction: Traffic in Democracy” in *Giving Ground: The Politics of Propinquity*, Copjec and Sorkin, eds. Verso. pp. 1-15.

Young, Iris Marion. 1990. “City Life and Difference” from *Justice and the Politics of Difference*. Princeton U Press.

Roberto Bedoya’s critique of place-making as a (potential) driver of gentrification
<http://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging>

Schneekloth, L. and Shibley, R. 1995. *Placemaking: The Art and Practice of Building Communities*. Wiley.

Designing Urban Experience – Place-making, Streetscapes, Tactics

Project for Public Spaces

<http://www.pps.org/>

POSTED → “Placemaking,” Project for Public Spaces. 2016.

PPS “Lighter Cheaper Quicker” development model: <http://www.pps.org/reference/lighter-quicker-cheaper/>

Streets Plan Collaborative / Tactical Urbanism Guides

<http://tacticalurbanismguide.com/>

<http://www.street-plans.com/research-writing/>

POSTED → “Tactical Urbanist’s Guide to Materials and Design,” Street Plans Collaborative. 2016

Lydon, Mike and Garcia, Anthony. 2015. *Tactical Urbanism: Short-term Action for Long-term Change*. Island Press.

National Endowment for the Arts

Place-making initiatives, including free e-book *How to Do Creative Placemaking*.

See pieces by Aviva Kapust and Kira Strong (both Philadelphia-based) and Erik Takeshita.

https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf

Creative Placemaking by Ann Markusen and Anne Gadwa – foundational paper funded by NEA for the Mayor’s Institute on City Design in 2010 that defined the field.

ArtPlace America

ArtPlace – national funding consortium supporting creative placemaking across the country.

Spruce Street Harbor Park was initially funded by ArtPlace. The William Penn Foundation is a supporter.

The ArtPlace website has links to scores of projects that help visualize what this all means (The Porch at 30th Street by UCD is a great local example).

Notable Figures, Projects, and Texts

Jan Gehl – Danish architect and urban designer known for his work improving the quality of urban life
Cities for People. 2010; *Life Between Buildings: Using Public Space*. 2011; *How to Study Public Life*. 2013

William Whyte – Sociologist known for his studies of urban public spaces and activities

Street Corner Society. 1943; *The Social Life of Small Urban Spaces* (film and publication). 1980

Coffin and Young. 2017. *Making Places for People: 12 Questions Every Designer Should Ask*. Routledge.

Art@Bartram’s: Exploration, Discovery and Exchange – Lindy Institute prepared this creative placemaking engagement strategy with Mural Arts in advance of the extension of the Schuylkill Trail to Bartram’s Garden.

Social practice art is another way into the field with projects such as Project Row House by Rick Lowe and the work of Theaster Gates. See especially “Conflict Kitchen.”

Creative Placemaking: Rethinking the roles of arts and culture in strengthening communities – Kresge Foundation president, Rip Rapson, 2013 speech on creative placemaking. Kresge is a key national player.

Case Studies of Cities that have Closed Streets to Automobiles

Pontevedra, Spain

<https://www.theguardian.com/cities/2018/sep/18/paradise-life-spanish-city-banned-cars-pontevedra>
<https://www.citylab.com/design/2018/11/car-free-pedestrianization-made-pontevedra-spain-kid-friendly/576268/>

Third Street Promenade. Santa Monica, California

https://en.wikipedia.org/wiki/Third_Street_Promenade
<https://www.santamonica.gov/blog/envisioning-the-future-of-the-third-street-promenade>
<https://www.kcet.org/shows/lost-la/how-santa-monicas-third-street-became-a-promenade>
<https://www.restreets.org/case-studies/the-third-street-promenade>

Strøget. Copenhagen, Denmark.

<https://en.wikipedia.org/wiki/Str%C3%B8get>
<https://globaldesigningcities.org/publication/global-street-design-guide/streets/pedestrian-priority-spaces/pedestrian-only-streets/pedestrian-streets-case-study-stroget-copenhagen/>
Jan Gehl, “A Changing Street Life in a Changing City”

Lincoln Road. Miami, Florida

https://en.wikipedia.org/wiki/Lincoln_Road
<https://lincolnr.com/>

Church Street Marketplace. Burlington, Vermont.

https://en.wikipedia.org/wiki/Church_Street_Marketplace
<https://www.churchstmarketplace.com/>
<https://www.youtube.com/watch?v=x2eTPwLNeQ8>

Times Square. New York City, New York

<https://ny.curbed.com/2017/4/19/15358234/times-square-snohotta-before-after-photos>
<https://www.wired.com/2017/04/brilliant-simplicity-new-yorks-new-times-square/>

Church Street Marketplace. Burlington, Vermont.

https://en.wikipedia.org/wiki/Church_Street_Marketplace
<https://www.churchstmarketplace.com/>
<https://www.youtube.com/watch?v=x2eTPwLNeQ8>

Charlottesville, Virginia

<https://www.governing.com/columns/urban-notebook/gov-pedestrian-mall-charlottesville.html>

Germany

<https://www.smartcitiesdive.com/ex/sustainablecitiescollective/pedestrian-only-shopping-streets-make-communities-more-livable/130276/>

Barcelona, Spain

Winnie Hu, “Barcelona’s Lesson on ‘Superblocks,’” New York Times, October 2, 2016.

Ithaca Commons, Ithaca, New York

<https://www.visitithaca.com/attractions/downtown-ithaca-commons>

https://en.wikipedia.org/wiki/Ithaca_Commons

<https://www.nytimes.com/2015/09/02/realestate/commercial/ithaca-plaza-reawakens-drawing-more-development.html>

<https://www.ithacajournal.com/story/news/local/2015/08/21/history-ithaca-commons-essay/32108465/>

Philadelphia, PA

<https://www.philly.com/real-estate/inga-saffron/philadelphia-mid-block-crosswalks-streets-transportation-safety-walkable-cities-20190207.html>

Design Guidelines for Streetscapes

<https://www.restreets.org/> (an essential guide to many issues concerning successful street design that features best practices and case studies)

<https://www.sfbetterstreets.org/design-guidelines/design-guidelines-a-z/http://www.newurbanism.org/pedestrian.html>

<http://buildabetterburb.org/six-reasons-resurgence-car-free-shopping-streets/>

<https://globaldesigningcities.org/publication/global-street-design-guide/streets/pedestrian-priority-spaces/pedestrian-only-streets/pedestrian-streets-example-1-18-m/>

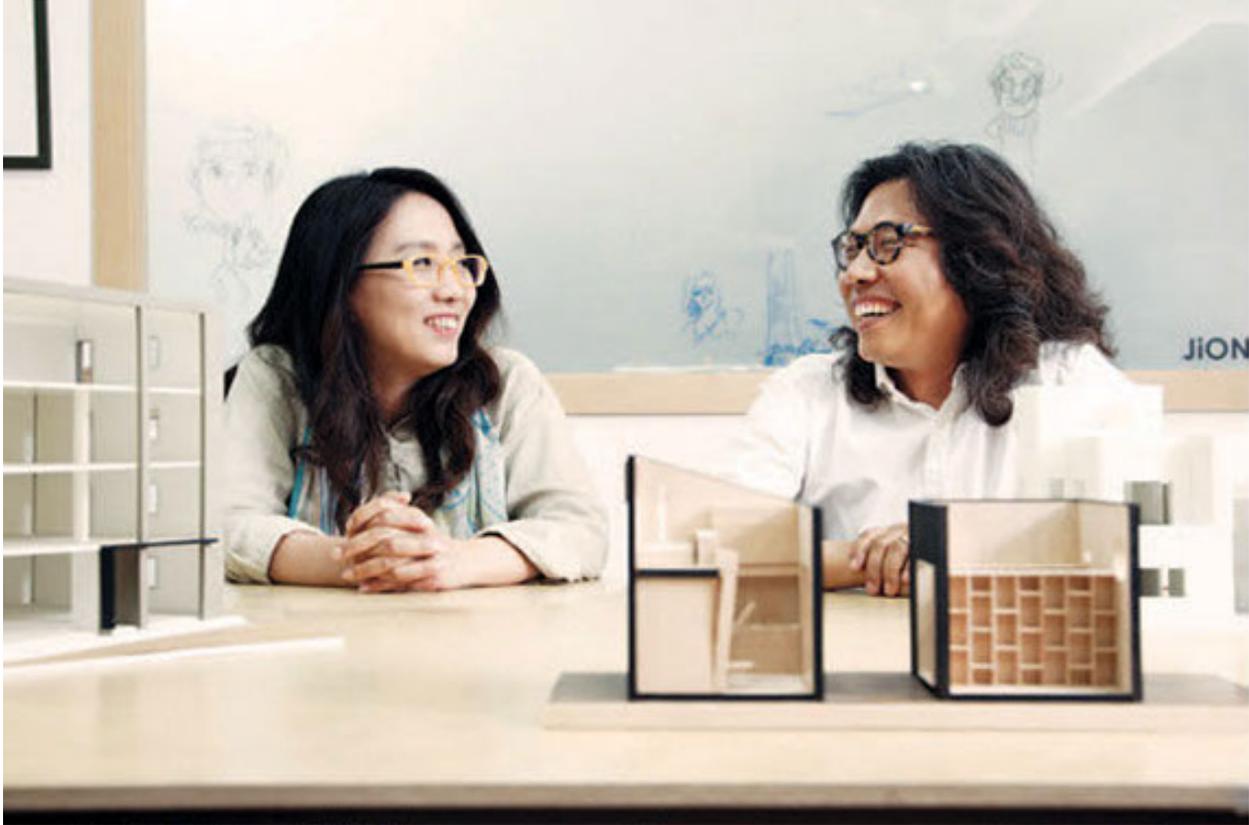
<https://globaldesigningcities.org/publication/global-street-design-guide/streets/pedestrian-priority-spaces/pedestrian-only-streets/example-2-10-m/>

Shade Structures

https://www.archdaily.com/906449/shade-structures-for-outdoor-spaces-6-tips-to-incorporate-into-your-next-project?utm_medium=email&utm_source=ArchDaily%20List&kth=918,728

Landscaping Streets

<http://www.landezine.com/index.php/landscapes/landscape-architecture/realized-projects/street> (lots of case studies concerning street landscaping, design, etc.)



About studio GAON

Lim Hyung-Nam and Roh Eun-Joo founded studio GAON in Korea in 1998. They have designed and built numerous projects that attempt to achieve a precise balance of the traditional with the contemporary, the natural and the artificial and only consider their works to be finally completed by the passage of time.

Process

Studio GAON have developed a design process rooted in understanding site, expressly through drawing. Their work is not defined stylistically but by a sensitivity to place. They are attentive to the physical features and the patterns of occupation especially as they change or develop over time. In their built work they highlight connections and separations between spaces, creating nuanced sequences and layers of movement. They are interested in harmonies with nature and urban history, understanding that places are completed by time.

As a way of understanding the work of studio GAON, the Charrette will begin with an introductory exercise on the block of Filbert Street directly behind the URBN Center. Students will observe and document the block through drawing and, working in teams, will develop design proposals for the street to be closed to automobiles.



CONSIDERATIONS

- New Contemporary Art Museum to occupy portion of existing parking lot site
- Connections between Drexel/Westphal buildings and program uses
- Student activities and uses

2019 Charrette Schedule

Thursday, April 11, 2019

Studio GAON Arfaa Lecture

Arfaa Lecture

6:30 Mandell Theater

Friday, April 12, 2019

Introduce charrette

Team/site assignments

Site exploration / Dinner

Introductory design exercise

Wrap-up

Charrette Kickoff

5:00 URBN Center 4th Floor

6:00 Filbert Street

7:00 URBN Center 4th Floor

8:00

Saturday, April 13, 2019

Site visits in teams

Lunch

Site exploration pin-up

Work time

Dinner break

Work time

Charrette Workday

9:00-12:00

12:00-1:00 Lunch provided, URBN Center 4th floor

2:00 Team alcoves

3:00-6:30 Informal comments from faculty

6:30 Dinner provided

7:00-9:00

Sunday, April 14, 2019

Morning kickoff

Work time

Lunch break

Work time

Dinner break

Work time

Charrette Workday (9:30-7:30, URBN Center 4th Floor)

9:00 Coffee/breakfast snacks provided

9:00-12:00

12:00-1:00 Lunch provided

1:00-6:30

6:30 Dinner provided

7:00-9:00 Prepare for presentation

*all work must be submitted to print queue by 10am on Monday 4/15

Monday, April 15, 2019

Submit print and digital files

Charrette team presentations

Reception

Charrette Presentation (4:00-7:00, URBN Center Lobby)

10:00am

4:00-6:00 URBN Center Lobby

6:00-7:00 URBN Center Lobby

Format and Presentation

Final Presentation

Final work will be presented in the 1st floor gallery of the URBN Center on the evening of Monday, April 15th. Each team will be assigned a wall space where they will display their work and discuss their design proposal with the jury teams. Teams will be given 5 minutes to present their work and all team members are encouraged to speak. Please rehearse your presentation in advance.

Presentations shall address (1) the main idea of the design proposal, (2) the potential impact the proposal will have on the site and the local area, and (3) the design process the team used to develop the proposal.

The verbal and visual narrative shall address the new pedestrian connection and how the experience of the site will be transformed or enhanced by the design intervention. Also indicate ways in which the design affords or encourages civic engagement, within the site and beyond.

Presentation Format

Teams are expected to format their work on one 3'x6' plot of the street and up to eight (8) color 11x17 sheets. Teams are encouraged to show process development sketches and models. Presentation documents should include a written narrative of the design proposal; site plan; detailed plans and sections as required; perspective views; and process documentation.

Digital Submission & Printing

All teams are required to submit digital files of their presentation work by 10am on Monday April 15. Files should be uploaded to the SharePoint site "Charrette 2019" and saved in the appropriate folder under "Team Submissions."

<https://drexel0.sharepoint.com/sites/charrette/teams>

Submitted files will be printed and displayed in the URBN lobby on Monday prior to the presentation. Additional work, photos, etc. may also be submitted digitally for archival purposes.

Social Media

Teams are encouraged to document the process and post images using the hashtags

[#drexelwestphal]

[#betterblocks]

Drexel University shall retain ownership of all charrette work. The Department of Architecture, Design, and Urbanism plans to hold a gallery exhibition and publication (online and/or printed) of work submitted in the charrette. In entering the charrette, participants grant the Department unrestricted license to exercise the participants' rights regarding their submission, including but not limited to, reproduction, preparation of derivative works, distribution of copies of the design submission and the right to authorize such use by others.