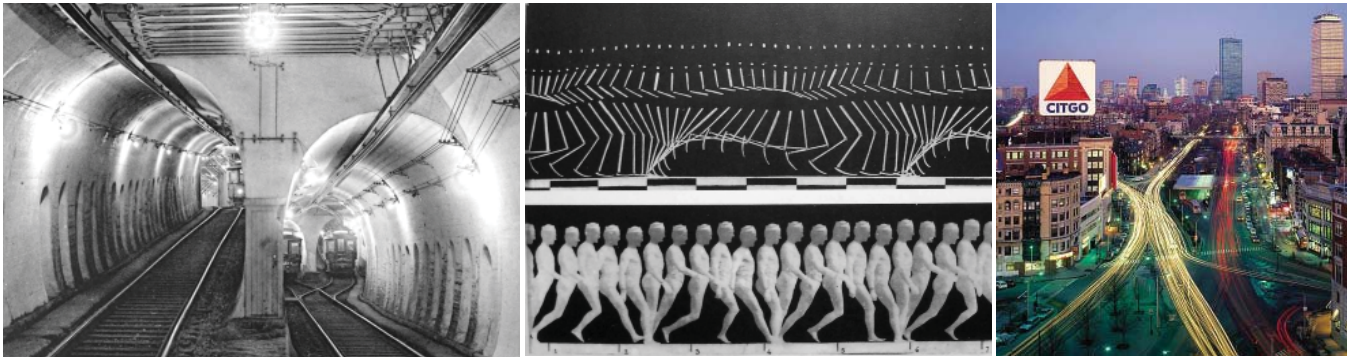


Rotch Travelling Scholarship

2012 preliminary competition



“Mobility – a form of cinematics—was the essence of these new architectures. By changing the relation between spatial perception and motion, the new architectures of transit and travel culture prepared the ground for the invention of the moving image, the very epitome of modernity.”

—Guiliana Bruno

Switch: Intermodal Public Media and Event Platform

The first phase of the competition will involve the design of an intermodal “switch” in the city, located at Kenmore Square. Located at the convergence of Brookline Avenue, Beacon Street and Commonwealth Avenue, Kenmore Square is at a unique urban crossroads, accommodating the Green Line T station underground and five bus lines (8, 57, 60, 65, and 19) above grade. Arguably more a station than a square, Kenmore Station/Square is a transitional space—a place where people are moving through, under, around and across. As a space of flows, the site becomes a mixing chamber for students, tourists, residents and workers in the area. In transit and in between modes of movement, the site offers programmatic opportunities for deceleration, convergence and pause.

This project asks designers to re-imagine the city through transportation nodes by specifically addressing the Kenmore Station/Square site as a “switch” – a device for negotiating speeds and flows. The sectional overlaps between the below ground subway line and the above ground flows,

will be complemented by an elevated outdoor film screening platform and digital media gallery, intended to screen a range of cultural performances from digital music, art and dance, to a webcast lecture series. The “switch” is intended to harness the intensity of busy transportation node while imagining its possibilities as a new site for collective cultural exchange within the public realm.

In this scenario, the MBTA will partner with Boston Street Lab to program the gallery/screening room. Boston Street Lab is well known for creating innovative public programming venues, such as ‘Films at the Gate,’ an outdoor film festival that utilizes an empty lot in Chinatown for a summer film series, the ‘Storefront Library’ (a temporary library in an unused retail space in downtown) and the UNI (urban neighborhood institution) pop up reading room. By partnering with the MBTA, they hope to create a more permanent space for public encounter with film and media in urban public spaces.

The Kenmore Square/Station site is a particularly intertwined urban node, at the

intersection of national, regional and urban road network. It is both the terminus of the longest road in the United States (US Route 20) and a crossroads where three important urban arteries converge and bifurcate. As an urban place, it is both a gateway to Fenway Park by mass transit users and a traffic island, bound on all sides by roadways. The dominance of transportation issues makes its function as a square secondary: it is more path than place. The hope is that the addition of a major program that is integrated into the transportation network, will recalibrate the balance of path and place, and in doing so will create the opportunity to recast urban spaces more generally as sites of exchange and information—the defining characteristics of urbanity.

Negotiating the complex systems of movement and activity on multiple levels, the new program will hybridize infrastructural/ transportation sites with public programming and cultural facilities in the city to create urban conditions that are reflective of our image and data driven information age.

program requirements

Some of the issues to consider are:

- Links between transportation and public space
- The relationship between infrastructure, civic space, and public life.
- Movement, speed, and the urban experience.
- Film culture and public assembly.
- Urban flows at several scales.
- The relationship between multiple ground planes.

Rules of Engagement:

- 1 The project assumes the demolition of the MBTA roof structure currently in Kenmore Square.
- 2 The Green Line will continue to exist below grade and you may not alter the platforms, however you may alter the exits and entries to the underground light rail platform.
- 3 The site must accommodate all the existing bus activity currently on the site, however, their pick up/drop off locations, and paths may be modified.
- 4 An enclosed indoor space must be provided for the Film Gallery and ticket sales. (1200 s.f.)
- 5 The structure must incorporate a roof with site coverage of 60% - 70%
- 6 The roof must create shelter and shade for bus unloading and loading.
- 7 The roof must be manipulated to provide daylight and open ventilation through the roof in waiting areas.
- 8 The roof must be accessible by both a stair and elevator and provide raked seating (300 persons) for viewing outdoor films and the city.
- 9 The occupiable public roof deck area should be a minimum of 60-70% of the roof area.
- 10 The project can extend the entire length of the site.
- 11 The roof package should reflect the performance, load and activity through its thickness.

stadium seating for 300 persons, outdoor and open to the elements
3,000 – 6,000 square feet

Stadium seating must provide both maximum visibility for the audience and convenient means of egress. Proposals should consult standard stadium seating parameters including dimensions, seating rake and the ratio of seats to aisles.

roof to provide protection from the elements for the buses and passengers 2000 square feet

The roof must provide for protection from rain but also allow daylighting to enter the space below for those waiting for buses.

film media gallery
500 square feet

This area may be an enclosed structure and may be under the roof.

public bathrooms
300 square feet

This area must be publicly accessible from the ground level.

ticket sales and waiting area
200 square feet

This area should be accessible to the public and accommodate crowds moving into and out of the film screening theater.

film screen surface

This screen must be visible from the stadium seating.

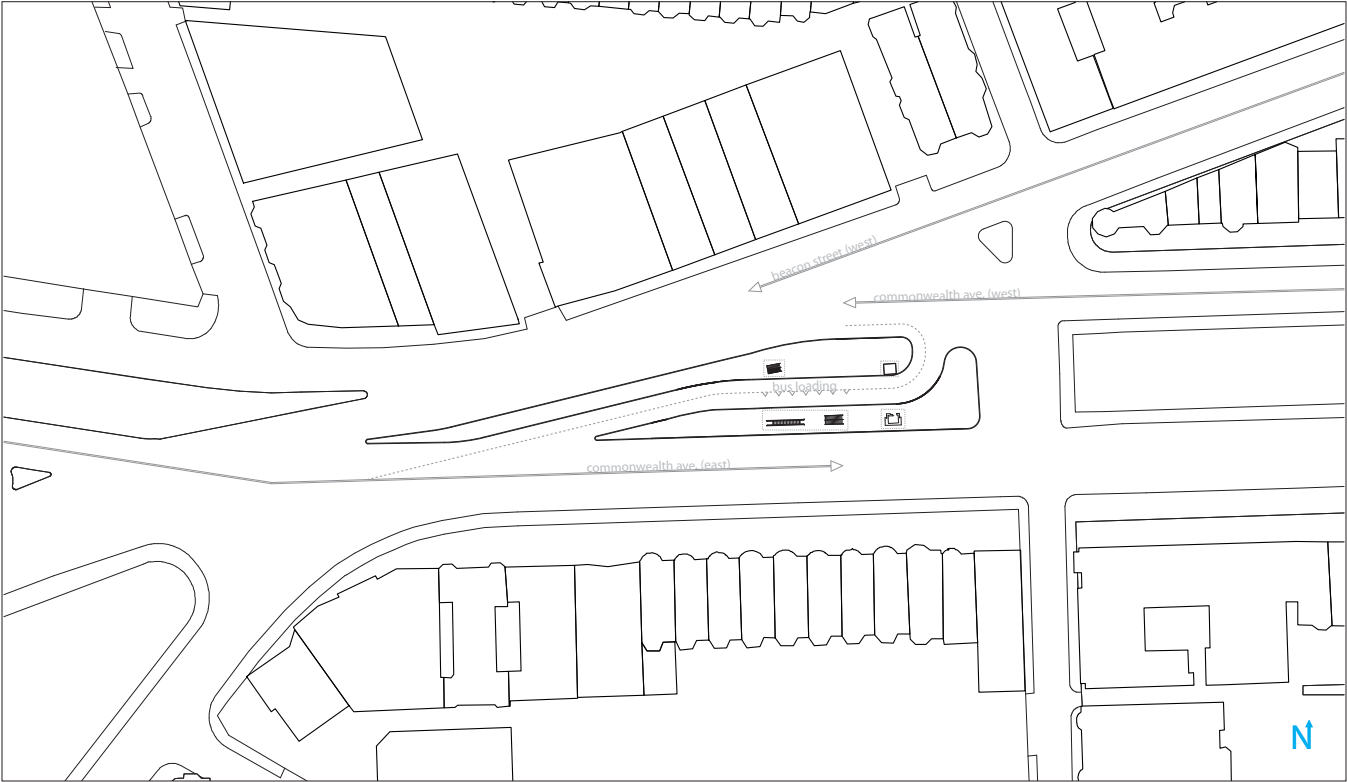
images on previous page

1. Tunnels for the Green Line
2. Etienne-Jules Marey photograph
3. Kenmore Square

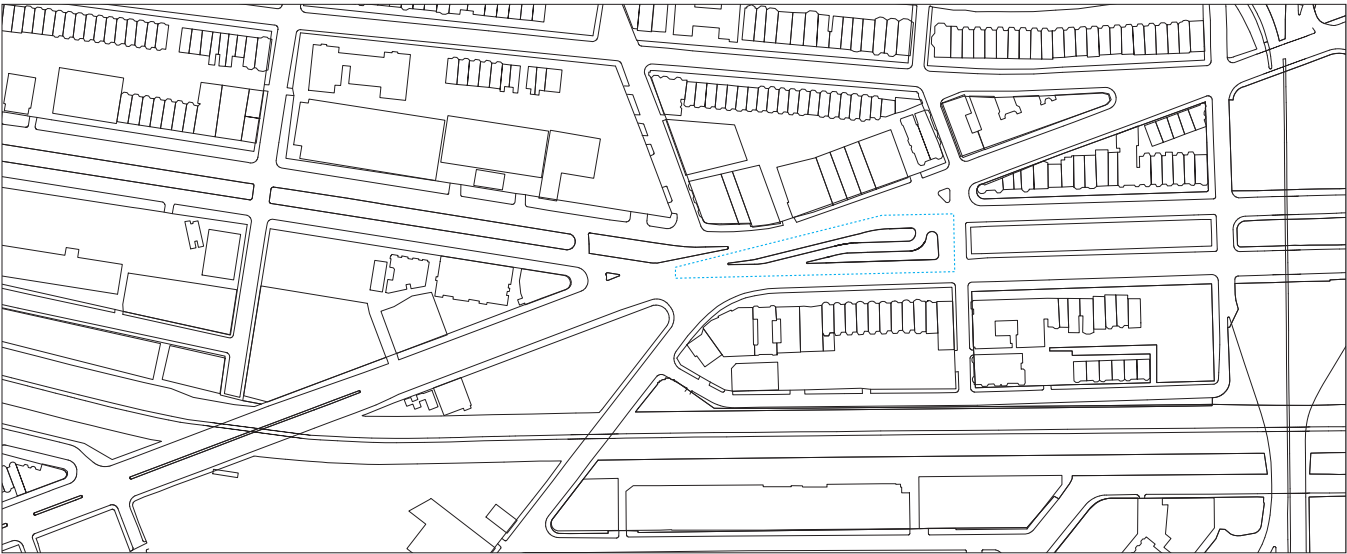
project site



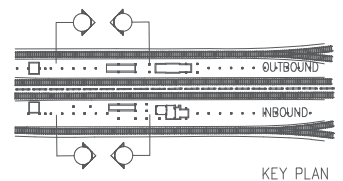
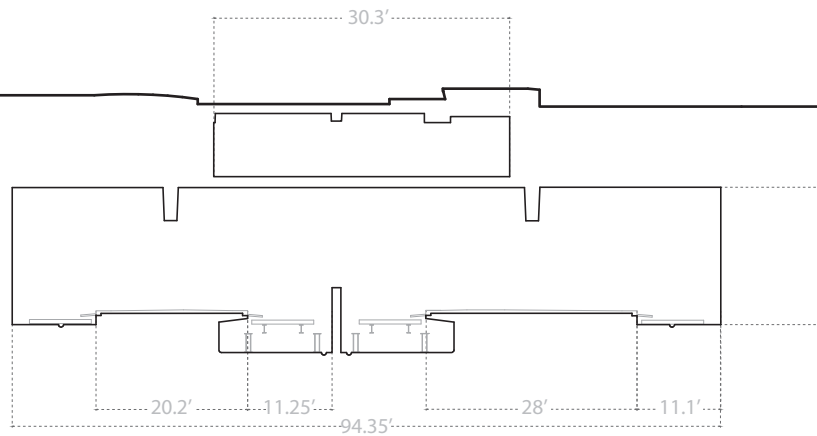
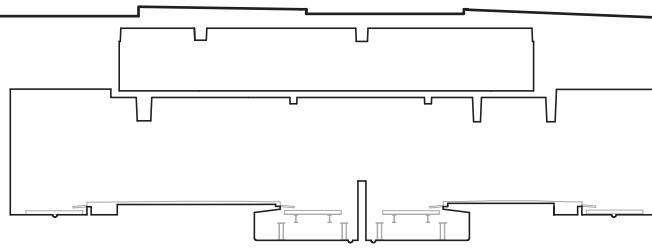
site plan



urban plan



site sections



KEY PLAN

site information

resources

For digital maps and base models of the site and Boston, see the following sources:

www.mapjunction.com/bra

www.bostonredevelopmentauthority.org

www.googleearth.com

www.bostonredevelopmentauthority.org/BRA_3D_Models/Index.html

(For 2D: CAD layers can be found under building footprints, streets, and city blocks)

evaluation criteria

Submissions will be evaluated by the jury according to the following criteria:

Culture

The ability to articulate a compelling and novel relationship between the pervasive networks of movement through the site, and the proposed insertion of collective cultural activities.

Urbanism

Demonstration of innovative ways to define and design for expanded definitions of urbanity, including infrastructure, transportation, information media and events.

Architecture

Sophisticated handling of program, from functional concerns to the poetics of experience; demonstrated thinking related to tectonic expression and architectural image.

Representation

Evidence of the ability to communicate ideas visually; production of high quality work including diagrams, orthographic drawings, three-dimensional renderings, and graphic layouts.

requirements

Submissions should include two 24" x 36" horizontally formatted boards featuring the following drawings, each of which should contain a graphic scale and a north arrow (where appropriate). Orient plans with north pointing generally upward on the board.

- Written explanation of design intentions (200 words maximum, brevity is encouraged, short descriptive captions may be used on drawings in addition to the main text).
- Site/urban context plan including the ground floor plan of your proposal, major public space design elements, and the surrounding urban blocks (1/32-inch scale).
- Ground-floor plan showing building proposals, all public space design elements (street furnishings, paving, landscape, etc.), and the outline of the existing buildings framing the urban space (1/16-inch scale).
- Roof plan (1/32-inch scale) and sections (1/16-inch or 1/8-inch scale) as necessary to explain the proposal.
- Diagrams: circulation (building/urban), public space/urban strategies, program configuration.
- At least two exterior renderings from eye level illustrating your proposed interventions and the major design elements of the public space. Where appropriate, show the existing context and projected activities.
- At least 1 ground level perspective showing the waiting area for buses
- Any other documentation that supports the proposal (for instance, photographs of physical models if used).

Boards must lay flat, nothing may project or be mounted to them beyond the thickness of a sheet of paper. The Rotch reserves the right to use any submitted material in publications or on websites.

how to submit

To follow are the step-by-step instructions on submitting your proposal:

1. graphic symbol

To ensure anonymity, each competitor must choose an abstract graphic symbol and place it:

- On the face of both printed boards.
- On the statement of sole authorship with the name of the competitor clearly printed, which must be placed in a sealed envelope and fastened to the back of one board.
- On the face of the sealed envelope mentioned above and securely fastened to the back of one board.

2. electronic submissions

Email a digital copy of your boards no larger than 11" x 17" in PDF format or as two low-resolution 72 dpi JPEGs.

[to tswyst@architects.org](mailto:tswyst@architects.org)

Due by 10:00 am on Monday (your local time), January 30, 2012.

Attachments/boards may be submitted in more than one email, but each email must be smaller than 15MB. You are welcome to use FTP services such as:
www.yousendit.com
www.sendspace.com
www.dropsend.com

3. board submissions

The submitted boards must EXACTLY match digital submissions. Absolutely no edits will be permitted. Any projects with edited boards will be disqualified.

Due by 4:00 pm on Monday, February 6, 2012.

Ship or drop off to:
The Rotch Scholarship
c/o Boston Society of Architects
290 Congress Street - Suite 200
Boston, MA 02210

note to competitors

The statement of sole authorship must be placed in the sealed envelope that is attached to the back of one of your boards. Your symbol must appear on the envelope and the face of your submission boards.

statement of sole authorship

I hereby assure the Rotch Committee that I am the sole author of my submission for the 2011 Rotch Competition. I have not received criticism, suggestions, or help of any sort other than through the use of books and other published literature.

signed _____

print name _____

symbol: