Earth Curvature: a Local | Global Rest Area

2011
A traveling fellowship in Architecture

Wendell Burnette | Author
ELIGIBILITY

The Lyceum Competition welcomes submissions from students attending one of the following schools. Lyceum Travel awards are intended to enrich the academic experience. As such, all competitors are required to have at least one year of study remaining so that a travel award may be fulfilled prior to the completion of the current or an immediately subsequent architectural degree program. Students should work individually; submissions resulting from individual work completed in a design studio are encouraged.

PARTICIPATING SCHOOLS (15)

Boston Architectural College
The Cooper Union
McGill University
Miami University (Ohio)
North Carolina State University
Rensselaer Polytechnic Institute
Rhode Island School of Design
Southern California Institute of Architecture
University of Arkansas
University of Arizona
University of Cincinnati
University of Miami
University of Nebraska-Lincoln
University of Oregon
Woodbury University

PRIZES

First prize: $12,000 for 6 months travel abroad
Second prize: $7,500 for 3 months travel abroad
Third prize: $1,500 grant
Alternate: Citation
INTRODUCTION

The deserts of our world hold a special allure precisely because they are elemental, solitary spaces that somehow seem to focus our attention on the essence of our being and our position within the infinity of space, light and time. This allure has attracted many to dwell, prosper in comfort and harmony with the forces of nature so explicit in this environment.

The four North American deserts have inspired many writers, poets, art historians, artists and architects in the last century. Our most famous architect, Frank Lloyd Wright, settled in the Sonoran Desert of Arizona as early as the late 1920’s. In the last 40 years, artists and sculptors such as Michael Heizer, Nancy Holt, Robert Irwin, Donald Judd, Walter de Maria, Robert Smithson, and James Turrell, intent on re-examining what constitutes art and the experience of it, were specifically attracted to the deserts of the American West as the most open and the most fertile field for their exploration.

The intersection(s) of The Great Salt Lake Desert and Interstate 80.

Site: North side of I-80 between mile marker 21 and 22 (roughly the center of an “arrow” straight 40-mile stretch of due east-west bound interstate traffic). Standard length exit-entry ramps off and onto I-80. Parking for 100 vehicles and 50 trucks would occur between the east-westbound lanes. A tunnel under the westbound (north) lane will provide drop-off as well as pedestrian and service access to the Rest Area.

Alternate Site: North side of I-80 at Bonneville Salt Flat turn-off (west end of I-80) at a point that engages the western end of the Land Art Installation. Parking requirements same as listed above. Pick only one site.

PROGRAM

A 20,000sf Zero Energy Rest Area that engages a proposed Land Art Installation entitled “Earth Curvature.” The Rest Area should provide 5,000sf of spaces for “experience of place” as interpreted by each student. Additional spaces for engaging the specific context of this “place” should include:

• a 1,500sf café for 50
• (24) 400sf rooms for lodging (bath/sleep/rest)
• 600sf for M/W restrooms with 4 WCs/4 Lavs/2 showers each for 25 campers | 25 truckers
• required support spaces for all of the above

LOCATION:

LAND ART INSTALLATION

341 logarithmically decreasing spaced poles form a straight line in space intersecting the curvature of the earth at the site, which is a water-leveled surface where objects go over the horizon between 2.0 and 3.2 miles depending upon your height above the surface of the earth. A passive audience of continuous traffic (365 days a year 24/7) engages the art piece at high speed and in a span of 20–40 minutes more readily experiences the curvature of the earth and perhaps a greater awareness of our planet and our selves.

The Land Art Installation was initiated by an inquiry from Bill Timmerman (photographer/amateur astronomer) about how to experience the curvature of earth. Site/design concept is a collaboration between the two of us, which began with trips to the Great Salt Lake in 2000 and 2004 and continues.*

*The Land Art Installation is not part of the design problem. Incorporate the “Earth Curvature” as a given; see attachment.

CLIMATE AND CONSTRUCTION

Research and choose the appropriate low and/or high tech strategies for building in a harsh undeniable climate with limited material resources but with a strong connection to intercontinental traffic, as well as the large metropolis of Salt Lake City and surrounding local communities. The salt flat is an unforgiving reflector of heat and light by day, and by night takes on the qualities of arctic snow.

“A building should be able to open up and say, ‘I am alive and looking after my people,’ or instead, ‘I’m closed now, and I’m looking after my people as well.’ This to me is the real issue: buildings should respond. ...They should open and close and modify and re-modify ...That is a part of architecture for me, the resolution of levels of light that we desire, the resolution of the wind but to a wide and diverse audience of all ages.

“Have an Idea, Act as an Architect.”

—Architect Glenn Murcutt

LANDSCAPE AND HISTORY

Research into the specificity of place could include deep geologic time, ancient inhabitation, cultural histories from the westward expansion to the quest for land speed records, as well as a landscape and circumstance that could promote planetary awareness and environmental stewardship to a wide and diverse audience of all ages.

“Have an Idea, Act as an Architect.”

—Architect Renzo Piano
Materials and Resources—what materials will best serve the collective goals of a Zero Energy Local/Global Rest Area? What role will the materiality of your design play in the Visitor Experience? What materials are best suited to resonate with the specific qualities of this “place,” such that a memorable experience is mined for each visitor to take home with them? What of these materials possess the least amount of embodied energy? What is the relative economy of your ideas? Both in financial/environmental terms (short-term/long-term) and in terms of good environmental design that is constructed with the least resources, requires the least amount of long-term maintenance, and gives something back, in other words — it stands the test of time.

Architectural Plans (Floor and Roof): showing all program elements, circulation and spaces with structure, materiality, environmental performance, and experiential qualities defined.

Architectural Sections and Elevations: location(s) of section cuts/elevations that best convey design intent of spaces with structure, materiality, environmental performance, and experiential qualities defined—at designer’s discretion.

Wall Sections: two minimum that clearly articulate the building envelope [skins] in terms of materiality and performance in terms of tectonics and poetics.

Site Assembly/Construction Cartoons: show sequence of construction—minimum nine slides.

Three-dimensional Images: nine vignettes minimum, two minimum that incorporate land art installation.

Additional Images: at designer’s discretion.

Develop and present all drawings at a legible size and scale, in relation to design intent, and keeping with requirements for presentation.

Entries must be presented in the form of an 11” x 17” booklet with horizontal orientation and spiral bound on left 11” side. Carefully edit your presentation to include only the essential content. The Design Solution Summary described below is to be integrated into your presentation booklet. The concepts described must be clearly visible in your drawings and supplemented by your narrative. Presentation techniques used should always be subordinate to the ideas communicated. Maximum of 6 pages plus cover. A page is defined as one side of a sheet. Your presentation is to be submitted and will be judged in hard copy format. To assist in archiving and publication of entries, you must also submit a copy of your presentation in electronic format (.jpg) on a compact disc.

Each 11” x 17” page at 150 dpi (RGB preferred.)

In addition to the “experiential narrative” requested by the Program Author, a brief text of no more than 288 words may accompany the drawings, describing the most important features of your design solution.

DO NOT IDENTIFY YOURSELF OR YOUR SCHOOL ON YOUR ENVELOPE, ON YOUR PRESENTATION, WITHIN THE TEXT OF YOUR DESIGN SOLUTION SUMMARY, ON THE STATEMENT OF INTENT OR ON THE CD.

All entries are to be collected by the designated faculty member. The faculty member will compile a list of all student entries being submitted for judging and seal this list in an 8.5 x 11 envelope marked “Lyceum Committee Organizers.” The faculty member should keep a copy of this list as a record.

All entries and the faculty list of entries should be shipped together to the Lyceum Foundation.
**2011 JURY**

Program Author and Jury Chair: Wendell Burnette, Architect
Wendell Burnette Architects
Phoenix, AZ

Jury:

Bill Timmerman, Photographer/Artist
EC Project Initiation/Collaborator

Dan Hoffman, Architect
Studio MA
Phoenix/Salt Lake City

Tom Kundig FAIA
Olson Kundig Architects
Seattle, WA

Mark Hutker AIA
Hutker Architects Inc.
Martha’s Vineyard, Nantucket & Falmouth, Massachusetts
Lyceum Fellowship Committee Juror

**SCHEDULE**

**September 7, 2010**
Program and Submission Form available for download at the Lyceum Fellowship Website.

**September 7, 2010 to March 18, 2011**
Entrants may work on the competition during any six-week period between September 7 and March 18, to be proctored by their faculty representative. All entries shall be received by the appropriate faculty representative at the end of each design period.

**March 19, 2011**
All entries received by:
The Lyceum Fellowship Committee
1000 Massachusetts Avenue, 4th Floor
Cambridge, MA 02138
c/o Jon McKee

**March 26, 2011**
Jury convenes at the University of Utah, Salt Lake City in Salt Lake City followed by announcement of winners.

**OWNERSHIP OF SUBMISSIONS**

All entries will become the property of the Lyceum Fellowship Committee and will not be returned. The Lyceum Fellowship Committee reserves full publication rights to all entries and will give full credit upon publication to the authors.

Lyceum Fellowship Committee
1000 Massachusetts Avenue
Cambridge, MA 02138

For more information about Lyceum, previous programs, and winners:
www.lyceum-fellowship.org

2011 Lyceum Fellowship Competition

**SUBMISSION FORM**

Do not write in this box. Number will be assigned upon receipt by Committee organizers.

Student Name: ____________________________
School: ________________________________

Telephone: ______________________________
Email: _________________________________

Permanent/home address: ________________________________
City: __________________ State: _______ Zip: ______________

Name of degree program: __________________________
Year of Study: _______________________________

Other degrees or previous education: ________________________________

Please tell us if and where you have traveled abroad: ________________________________

______________________________________________

SUBMISSION GUIDELINES You must securely tape a 9 x 12 clasped envelope onto the back of the final page of your entry. Seal envelope with clasps only. Please include in this envelope the following items:

— SUBMISSION FORM completed and signed by student and faculty
— STATEMENT OF INTENT
— APPLICATION FEE of $10 payable to Lyceum Foundation, Inc.
— DIGITAL (CD) copy of entry. All entries are to be collected by the designated faculty member. The faculty member will compile a list of all student entries being submitted for judging and seal this list in an 8.5 x 11 envelope marked “Lyceum Committee Organizer.”

The faculty member should keep a copy of this list as a record. All entries and the faculty list of entries should be shipped together to the Lyceum Foundation.

CERTIFICATION OF ELIGIBILITY
I CERTIFY THAT THIS ENTRY INCLUDES THE ITEMS NOTED ABOVE AND MEETS THE FOLLOWING REQUIREMENTS:

— The student is enrolled at a participating school
— The student has at least one year of study remaining in the current program or plans to attend an immediately subsequent architectural degree program so that a travel award may be fulfilled prior to the completion of all architectural studies.

— The entry represents the individual work of the student. (Individual work completed in a design studio is acceptable.)

Student Signature: ____________________________ Date: __________

Faculty Signature: ____________________________ Date: __________

Faculty print name: ________________________________

Faculty phone and email: ________________________________

All student submissions from this school should be delivered to the Lyceum Foundation in one shipment. If your shipment exceeds bulk requirements, please inform us that your submissions will arrive in two or more shipments.

The Lyceum Foundation, 1000 Massachusetts Avenue, 4th floor, Cambridge MA 02138 c/o Jon McKee