Seminario de Urbanismo Internacional

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14° Seminario de Urbanismo Internacional
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LUIS MONTERRUBIO HERNÁNDEZ

Ciudad de México-Chicago, Ill

- Arquitecto y planificador urbano mexicano.
- En el 2000, obtuvo el título de Arquitecto de la Universidad Autónoma Metropolitana-Azcapotzalco (UAM-A) en la Ciudad de México.
- Cuenta con una maestría en Planificación Urbana y Política Pública de la Universidad de Illinois en Chicago (UIC) obtenida en el 2007.
- En 2009 recibió la acreditación como profesional LEED del Consejo de los Estados Unidos para Edificios Sustentables (USGBC).
- Tras haberse graduado y titulado en 2001, recibió la beca para intercambio de trabajo ofrecida por la ciudad de Chicago a través del acuerdo Trilateral de cooperación FIPSE. Desde ese mismo año trabaja en el Departamento de Planificación Urbana de Chicago (conocido como DPD por sus siglas en inglés).
- Las áreas de trabajo en las que ha participado como Coordinador de Proyectos se encuentran: Zonificación y Uso de Suelo, Vivienda Accesible, Desarrollo Económico y Desarrollo Comunitario. y actualmente funge como Coordinador de Proyectos en la división de Planificación Diseño y Preservación Histórica de DPD.
- Actualmente interactúa con distintos departamentos de la ciudad y agencias de planificación urbana, coordinando la creación de planes urbanos en comunidades del norte y del sur de Chicago para facilitar la inversión pública, la competitividad de la ciudad y la mejora de la calidad de vida de los ciudadanos.
- Desde el 2013 a la fecha, el arquitecto Luis Manuel es parte de la facultad de Archeworks, una organización multidisciplinaria enfocada a enseñar diseño con una orientación al servicio público. Esta colaboración se ha extendido a través de un proyecto llamado Chicago Complex impartido a estudiantes de arquitectura de la Universidad de las Américas (Puebla) y Tecnológico de Monterrey en México, la Universidad de Utah y Virginia Tech en Estados Unidos. Los temas seleccionados han incluido problemas reales como el reúso y reactivación de las escuelas públicas de Chicago, la discusión y crítica sobre los problemas actuales y su potencial solución a través de planificación urbana, y la revitalización sustentable de vecindarios ubicados al norte y sur de la ciudad.
- Ha sido Vicepresidente de Arquitectos Chicago, una organización sin fines de lucro con más de 25 años de existencia que promueve a través de sus distintos comités: el desarrollo profesional de arquitectos de origen Hispano, el apoyo técnico a la comunidad en materia de arquitectura, y voluntariado de sus miembros para actividades que beneficien aquellos con más necesidades.
- Ha representado a la ciudad de Chicago y participado en conferencias internacionales de urbanismo en la Ciudad de México (2013, 2016 y 2017), San Salvador, El Salvador (2007) y Shenyang, China (2012).
- A la fecha continúa colaborando con la UAM cuando delegaciones de estudiantes o profesores visitan Chicago.
- Finalmente, él mismo se describe como un orgulloso papá, ciclista y fan de la vida urbana, creyente en la participación interdisciplinaria para encontrar solución a la mayoría de los problemas urbanos.

CHATHAM: UNA INTERSECCIÓN DE CULTURA, ECONOMÍA Y CREATIVIDAD

Luis Monterrubio Hernández

En la presentación al tema de la “economía naranja” en relación con el urbanismo, con la ciudad / el municipio / el barrio y con el espacio, nos acercamos desde diferentes lados al dicho fenómeno.

Según definición del BID (Banco de desarrollo Interamericano), la “economía naranja” o la economía creativa se refiere a la economía basada en valores de propiedad intelectual; es decir, arte y cultura (que comprende también la música, el teatro, la danza, la literatura, pero también diseño de todo tipo: gráfico, y sobre todo el diseño en el área de informática, como programas y aplicaciones de computación.

Cuando se habla del sector creativo, se refiere sobre todo a “productos digitales” (por lo menos en Europa es así), dejando aparte los demás “productos intelectuales”. Estas prestaciones o productos intelectuales generalmente no se venden ni por pieza, por peso o por metro (o metro cuadrado o cúbico) ni vienen empacado en frascos o cajas. Lo que se vende es más bien el derecho de / el acceso para utilizarlas o disfrutarlas. El libro digital es un buen ejemplo para demostrar que la idea, el relato, la novela, necesita un “vehículo” para llegar al consumidor: antes era únicamente el libro de papel imprimido, ahora viene también como archivo con derechos personalizados del lector y oficialmente ni siquiera puedes prestarlo a un amigo.

Como consecuencia, el arte de escribir buena literatura ya no es necesariamente relacionado al arte de producir un bonito libro de papel, sino puede presentarse como alternativa a través de una tecnología avanzada.

Otros tipos de obras intelectuales o de arte requieren infraestructura y espacios físicos adecuados para presentarse ante el público o para llegar al consumidor. Además, algunas condiciones básicas más allá de lo antes mencionado, más bien al nivel político y social, son indispensables para el funcionamiento y tal vez incluso la comercialización de muchos “productos intelectuales” o creativos. Resulta que el aspecto de seguridad tiene gran importancia y que los déficits al respecto (amenazas de violencia en ciertos lugares, por ejemplo) complica el desarrollo de actividades culturales, artísticas y creativas hasta puede impedir su usufructo económico. Ilustramos esto a base de algunos ejemplos.

Al mismo tiempo, el arte y la cultura tienen un impacto en los espacios y en las ciudades. Resulta ser una relación recíproca. También el crecimiento excesivo de la “economía creativa” o más bien la industria de productos digitales / de computación, empresas ya establecidas de gran presupuesto igual como compañías exitosas recién fundadas, causa efectos graves en las regiones donde se encuentran sus sedes, en las ciudades y los barrios residenciales respectivos.

Chatham: una intersección de cultura, economía y creatividad.

Luis Manuel Monterrubio Hernández, LEED AP, MUPP
City Architect and Urban Planner

XIV Seminario de Urbanismo Internacional
Museo Franz Mayer, Ciudad de México
Abril 16 – 20, 2018

Creative Industries Background

Toronto, (LMMH: 2014)

Toronto, (LMMH: 2014)

Distillery District – Toronto 2014

http://www.thedistillerydistrict.com/

Toronto, (LMMH: 2014)

Toronto, (LMMH: 2014)

Puerto Rico (LMMH: 2018)

https://www.santurcepop.com

Puerto Rico (LMMH: 2018)

Puerto Rico (LMMH: 2018)

Santurce Pop, Puerto Rico 2018

Working with Dark Light...

Gemileo store, Calle Loiza, Puerto Rico 2018

CHICAGO CULTURAL PLAN

"ART-IFACTS"

Of the nation's 116 million workers, 3.4 percent of all workers are creative, 3.5 percent of workers in Chicago are in the creative industry

Over 200 community arts partners, museums and cultural institutions in Chicago provide arts programming to Chicago Public Schools

8 in 10 Chicago Public Schools have at least one partnership with a community arts organization

$1 billion in spending by nonprofit arts and culture audiences in Chicago

$1.2 billion in direct spending by nonprofit arts and culture organizations in Chicago

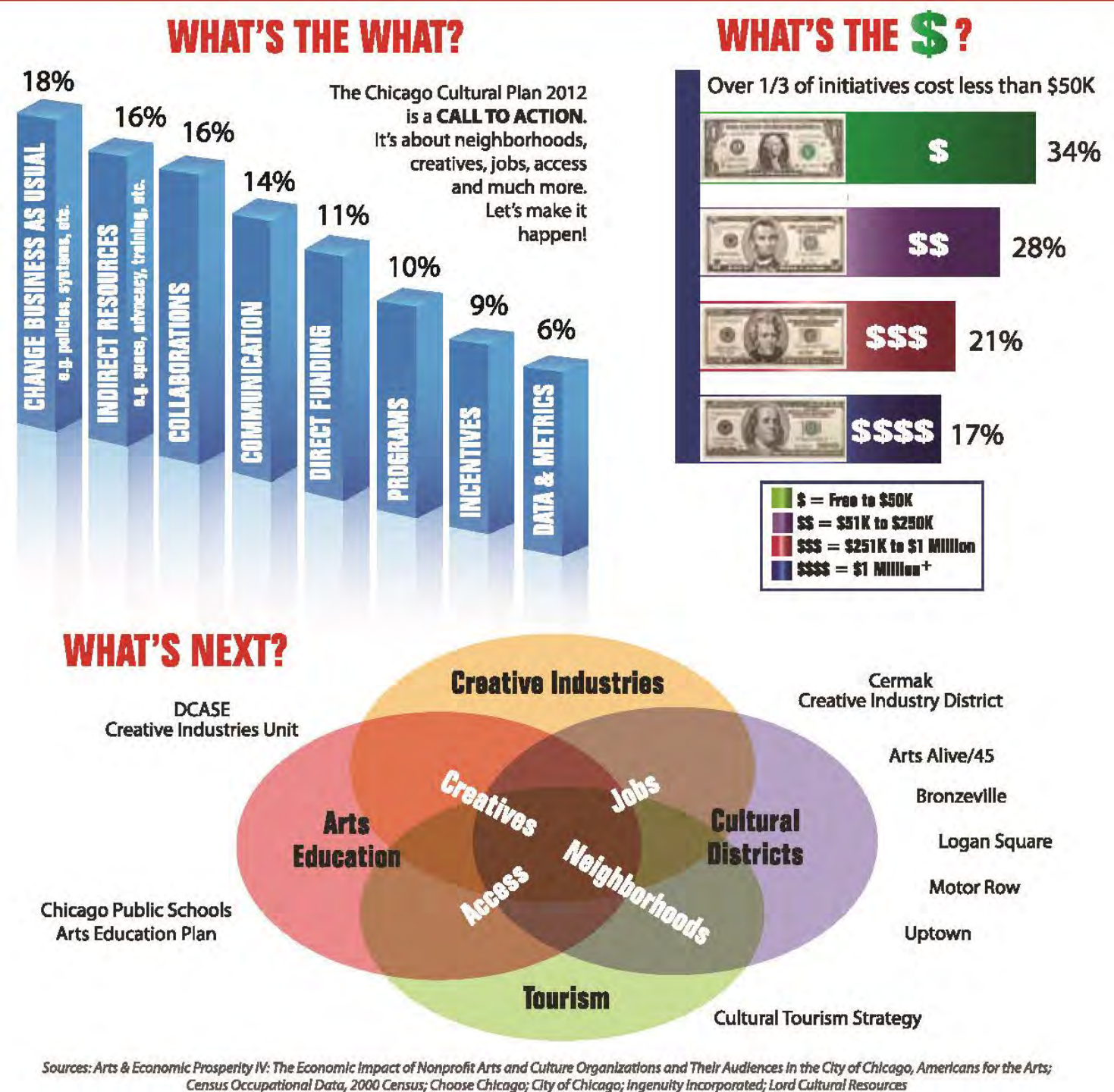
TOTAL ECONOMIC IMPACT

$2.2 BILLION

60,000 JOBS

= 10,000 people

Generates $1.3 billion in household income to local residents and $214 million in local and state government revenue annually



Sources: Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Chicago, Americans for the Arts; Census Occupational Data, 2000 Census; Choose Chicago; City of Chicago; Ingenuity Incorporated; Lord Cultural Resources

PERSONAS:

- Promover las artes a través de la educación
- Atraer y retener artistas y profesionales creativos
- Elevar y expandir el acervo cultural de los vecindarios
- Facilitar la planeación cultural de los vecindarios

LUGARES:

- Fortalecer la capacidad del sector cultural

REGULACION:

- Optimizar la regulación de la ciudad, Promover el valor e impacto de la cultura
- Integrar la cultura con la vida diaria

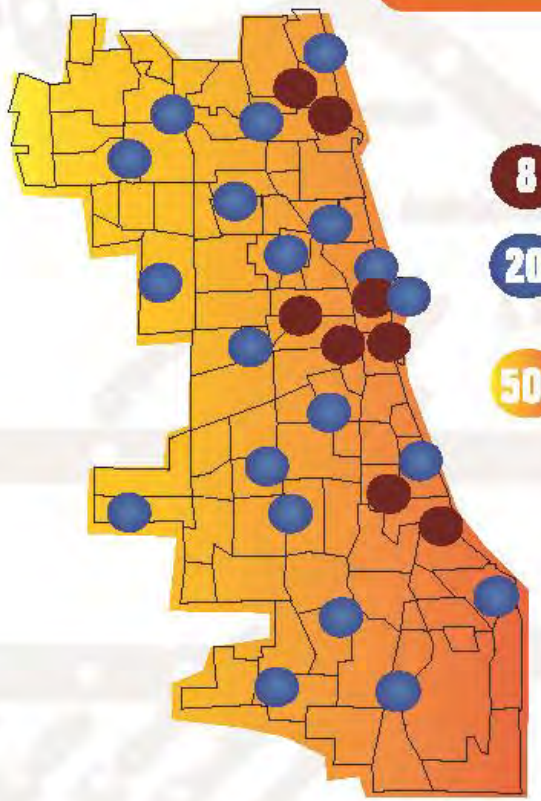
PLANEACION CON ENFOQUE CULTURAL

- Fortalecer la capacidad del sector cultural
- Optimizar la regulación de la ciudad, Promover el valor e impacto de la cultura
- Integrar la cultura con la vida diaria

THE CITY IS LISTENING!

2011 OCT NOV DEC — 2012 JAN FEB MAR APR MAY JUN JUL AUG SEP OCT

- REQUEST FOR PROPOSAL
- RESEARCH & ANALYSIS
- PUBLIC ENGAGEMENT
- VISIONING & SETTING DIRECTION
- A PLAN



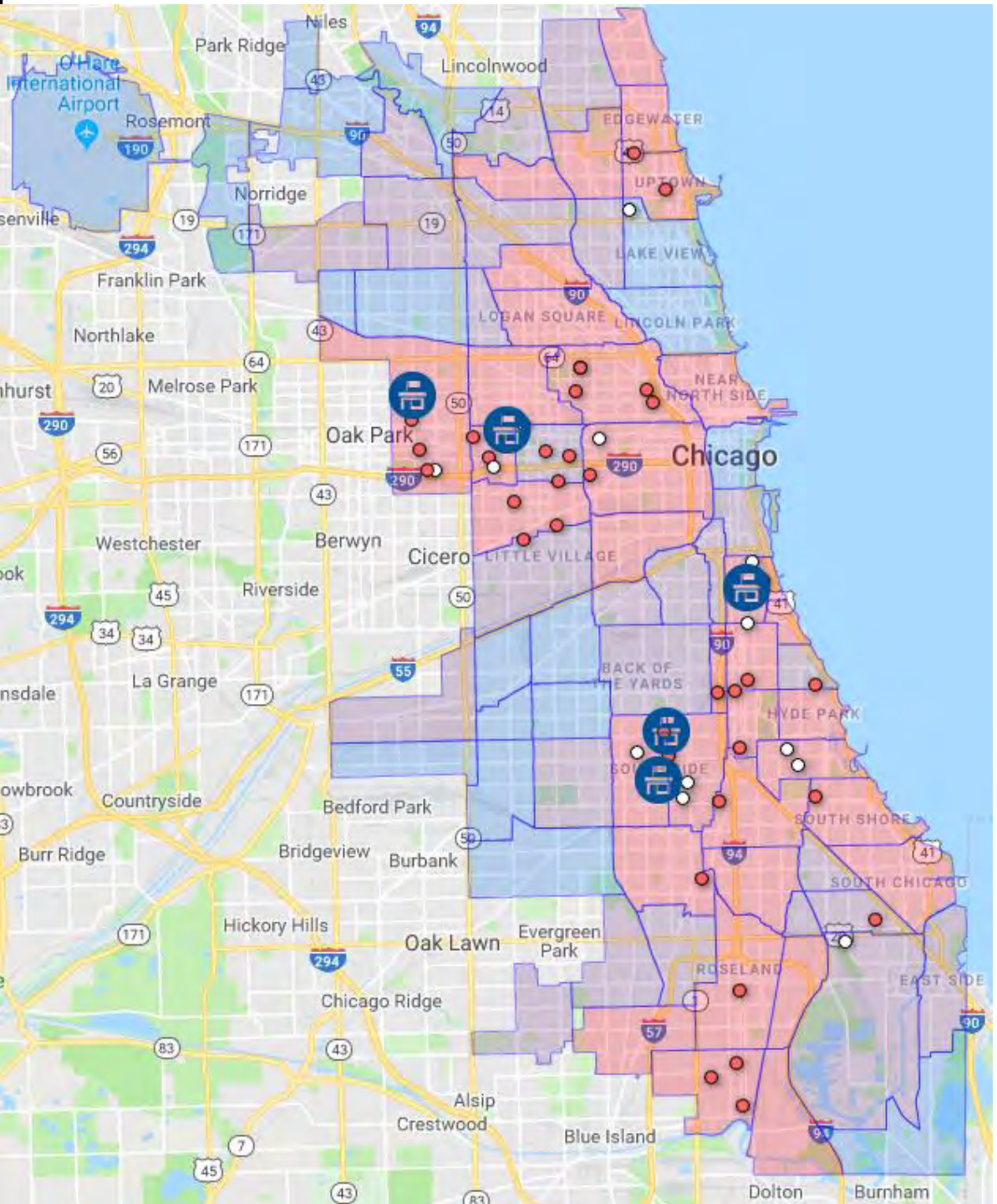
- 8 TOWN HALLS
- 20 NEIGHBORHOOD CONVERSATIONS
- 50+ ADDITIONAL CULTURAL CONVERSATIONS & MEETINGS

1,500 FOLLOWERS

4,700+ IN-PERSON ENGAGEMENTS

16,000+ DOWNLOADS OF DRAFT PLAN

35,000+ PEOPLE REACHED ONLINE



The shaded areas on the map correspond to changes in the school-age population, children between the ages of 5 and 17, in each of Chicago's 77 community areas from 2000 to 2010, based on an analysis of 2010 Census Data by the Tribune.

- Increased school-age population, 0.1% - 28.3%
- Decreased school-age population, 0.1% - 20.0%
- Decreased school-age population, 20.1% - 60.0%

2018 YEAR OF CREATIVE YOUTH CHICAGO

#BornCreative!

https://chicagolatinofilmfestival.org

https://www.lollapalooza.com/

CHICAGO ARCHITECTURE BIENNIAL

http://chicagoarchitecturebiennial.org/

CHICAGO ARCHITECTURE FOUNDATION
OPEN HOUSE CHICAGO
OCT 13-14 · 2018

https://openhousechicago.org/

CHICAGO
WELCOME HOME

https://www.choosechicago.com/

Video #1

Planteamiento Economía + Creatividad

- Dos proyectos actuales en una misma ciudad
- Sitios y dinámicas totalmente distintos
- Diseño No convencional, creativo aplicado para responder a una problemática actual
- Beneficio económico u social eminente (corto y largo plazo)

- 150 millas de frente al rio
- 25 millas frente a lago
- 3 sitios con 9 studios de arquitectura
- El momento del río Chicago es ahora

- Hace 120 años el lago Michigan tuvo su momento
- Re-activar espacio desperdiciado
- Reto a diseñar sin tierra firme
- Visiones de uso durante todo el año
- 2018 futuro desarrollo de guías de diseño

River Edge

IDEAS LAB

City of Chicago
Mayor Rahm Emanuel

DPD

MetropolitanPlanningCouncil

COMCAST NBCUNIVERSAL

DRIEHAUS FOUNDATION

RELATED

CHICAGO ARCHITECTURE BIENNIAL

Video #2

Adjaye Associates

JAMES CORNER FIELD OPERATIONS

PERKINS + WILL

ross barney architects

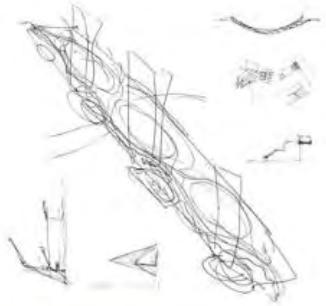
SOM

swa

SASAKI

Studio Gang

site



Living in the Water

Adjaye Associates

A flexible system weaves urban life into the river.

Mbankment

James Corner Field Operations

Over two miles of new social amenities and public spaces along the edge of the river.

Third Nature

Perkins + Will

A strategy for the Chicago Riverwalk

ChiRiverLab.com

River Rituals

Ross Barney Architects

Restoring and activating urban rivers with deployable strategies

River Rooms of Light & Life

SOM | Skidmore, Owings & Merrill

Defining the river as its civic heart and ecological soul.

Blue

SWA

Blue infiltrates the river.

Urban Sublime

Sasaki

Tremble in desire, delight, and disorientation.

Riparian Reclamation

Studio Gang

Intersecting the river at three scales.

PULSE

site | site design group, ltd

Designed to move Chicago.

Video #3

Chicago’s Downtown 1970’s

Chicago’s Downtown 2018

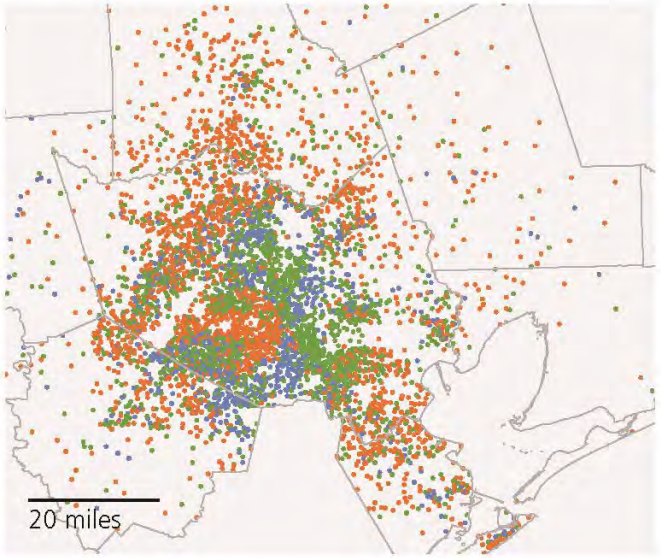
FURNITURE·CLOTHING
Chicago Tribune

Chicago Tribune

Chicago Tribune

Cabrini-Green
NORTH
DIVISION
CHICAGO
Humboldt Park
Garfield Park
MADISON
East
Garfield
Park
North
Lawndale
Navy
Pier
Lake
Michigan
ROOSEVELT
16TH
CERMAK
31st
PERSHING
McKinley Park
290
41
Chicago Tribune

Houston region: Moderate racial segregation

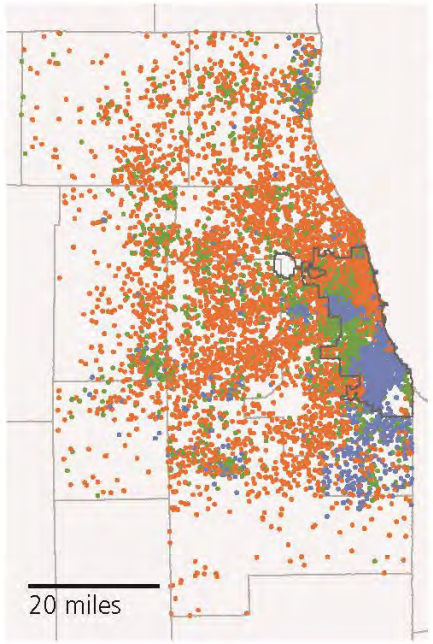


1 dot = 1,000 people

Population: 6,076,171

- White (37.8%)
- African American (17.0%)
- Latino (36.3%)

Chicago region: Concentrated racial segregation



These maps illustrate where white, African American and Latino people live. Each dot represents 1,000 people. Compare the pattern in Houston, a region with a moderate level of racial segregation, to the concentrated racial segregation of the Chicago region.

1 dot = 1,000 people

Population: 8,505,977

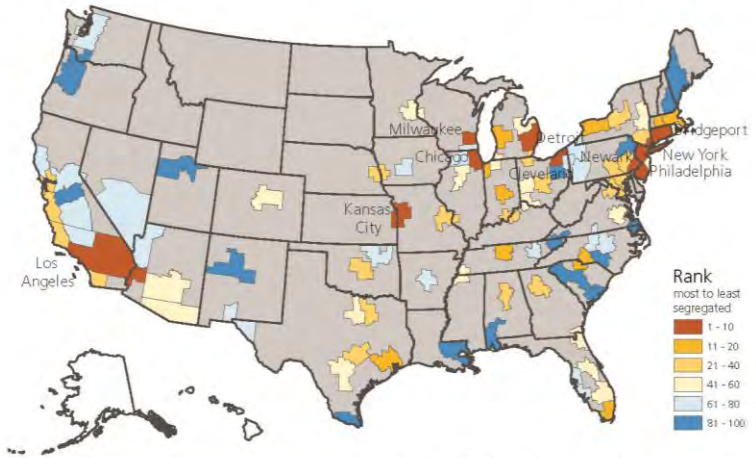
- White (52.2%)
- African American (17.0%)
- Latino (22.4%)

Source: Maps by MPC, based on Urban Institute map and analysis of 2011-2015 American Community Survey (ACS) five-year estimates

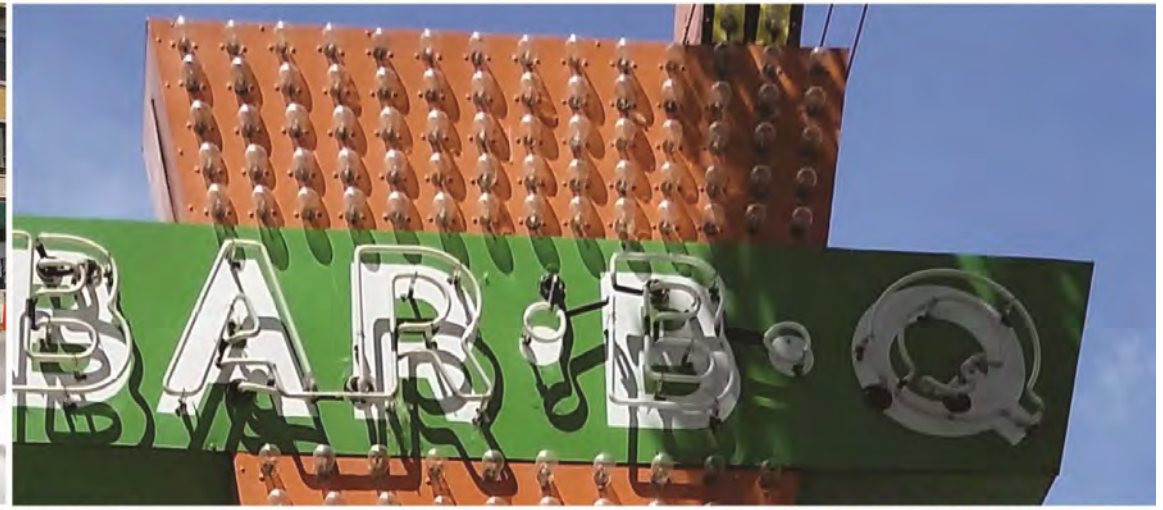
$8 Billones USD

si la región de Chicago fuese menos segregada (Fuente: Metropolitan Planning Council)

Comparing the nation:
Ranking of segregation in 100 largest U.S. metro areas, 2010



Source: Acs, Gregory, Rolf Pendall, Mark Treskon, and Amy Khare. 2017. *The Cost of Segregation: National Trends and the Case of Chicago: 1990-2010*. Washington, D.C.: Urban Institute.



Chicago (LMMH: 2017)

CHATHAM

6WARD CHICAGO

DRIEHAUS FOUNDATION

GCI GREATER Chatham INITIATIVE

DPD CHICAGO DEPARTMENT OF PLANNING & DEVELOPMENT

#51 SPECIAL SERVICE AREA CHATHAM COTTAGE GROVE

CONGRESS FOR THE NEW URBANISM

History of Greater Chatham

Greater Chatham encompasses four neighborhoods in the South Side of Chicago: Auburn Gresham, Avalon Park, Chatham and Greater Grand Crossing. These four neighborhoods have similar histories and today are served by the Greater Chatham Initiative as one focus area.

INDUSTRIAL AGE (1836-1949)

1836
The swamp land that became Chatham was bought by John L. Wilson

1852
Land for the crossing point at Illinois Central was stolen from the Northern Indians

1853
First train wreck in Chicago that gave Greater Grand Crossing its name, caused 18 deaths and 40 injuries

1860
First buildings, corn cribs, constructed in Chatham by the Illinois Central Railway

1876
First factory put in place, the Cornell Watch Factory

1918
Bungalow building boom

1926
First electric train put into service

1930
Area is considered residentially and commercially mature

1938
Restrictive covenants are outlawed, thanks in part to resident Carl Hansberry

1949
Resident Mahalia Jackson sold over 1 million copies of **"Move on Up a Little Higher"**

Park Manor neighborhood in 1949 erupted into a riot when a mob of whites used sticks, bricks and bottles to drive a black football team out of a local park

AFRICAN-AMERICANS(1950-1960)

1950
Gwendolyn Brooks receives the Pulitzer Prize for her poem, Annie Allen

1952
Chatham- Avalon Park Community Council (CAPCC) **announced first** public meetings

1953
Rev. William J. Faulkner becomes **the first pastor of the** Congregational Church of Park Manor and the first black pastor in the neighborhood

1954
Realtor Joseph Bridges was the first black to open a business on 79th Street in Chatham in the fall

1955
Dixon Elementary accepts its first black student

Chatham Avalon Park Community Council includes blacks

1959
Chatham resident Lorraine **Hansberry's** A Raisin in the Sun opens to the public on March 11, 1959

1960
Chatham is 63.7% black

1961
United American Progress Association founded, dedicated to improvement of the economic condition of black Americans

1964
Independence Bank was founded by George Johnson

1965
Chatham Southeast Citizen Newspaper **first published on** April 15 1965, by Gus Savage , propagated the concept of black economic empowerment

1971
Chatham Business Association founded to combat extortion from gangs, enhance business community and create kinship

CHATHAM GOLDEN YEARS(1961-)

1968
South Central Community Service Inc., was founded after the community raised $79,000 to have a neighborhood mental health clinic

The Nat "King cole was Park was dedicated on a Sunday, July 14, 1968

Fair Housing Act is passed

1972
Herbert Nipson becomes Executive Director of Ebony Magazine

1973
Whitney M. Young, Jr. Library was created, named after the former executive director of the Urban League

1977
Ernie Banks is inducted into the Baseball Hall of Fame

1987
Eugene Sawyer becomes Mayor of Chicago

2009
Roland Burris is sworn in to the Senate to replace Barack Obama

2013
W. Kamau Bell is named the American Civil Liberties Union celebrity ambassador on racial justice

Ernie Banks earns the Presidential Medal of Freedom for his contribution to sports

2016
The South Side: A Portrait of Chicago and American Segregation is published by Chatham native and journalist Natalie Y. Moore

2017

Chance the Rapper earns three Grammy awards for Best New Artist, Best Rap Performance and Best Rap Album

Brief Historic timeline of Chatham, prepared by the Greater Chatham Initiative

OBJETIVOS

- Complementar nuevas iniciativas de desarrollo económico: Fondo de Inversión para el vecindario (**NOF**) y Zonas comerciales de crecimiento (**RTZ**)

- Recomendaciones técnicas y de diseño para mejorar la condición física de el corredor comercial

- A corto plazo Short-term :
  - Diseño de marquesinas y toldos
  - Diseño de letreros, ubicación, color,, etc.
  - Mejoras a edificios existentes (restauración preferida)

- A largo plazo:
- Desarrollo de sitios vacantes/baldíos
- Mejoras de infraestructure como mobiliario urbano, maceteros, sembrado de arboles

CHATHAM

Neighborhood Opportunity Fund

For all Neighborhood Opportunity Fund projects, costs that can be funded by grants must generally be related to **new construction or the rehabilitation of existing buildings**. This includes:

- More than to **$250,000** USD
- Land acquisition and assembly
- Building acquisition, demolition and environmental remediation
- Security measures
- Roofing, façade repair and mechanical system repairs
- Architectural and engineering fees
- Financing fees (related to securing a loan or other capital)
- Minor improvements: fencing/ planters related to an eligible project
- Other soft costs associated with eligible hard costs

Neighborhood Opportunity Fund

Retail Thrive Zones

Goal: Make it easier for businesses to apply for financial incentives

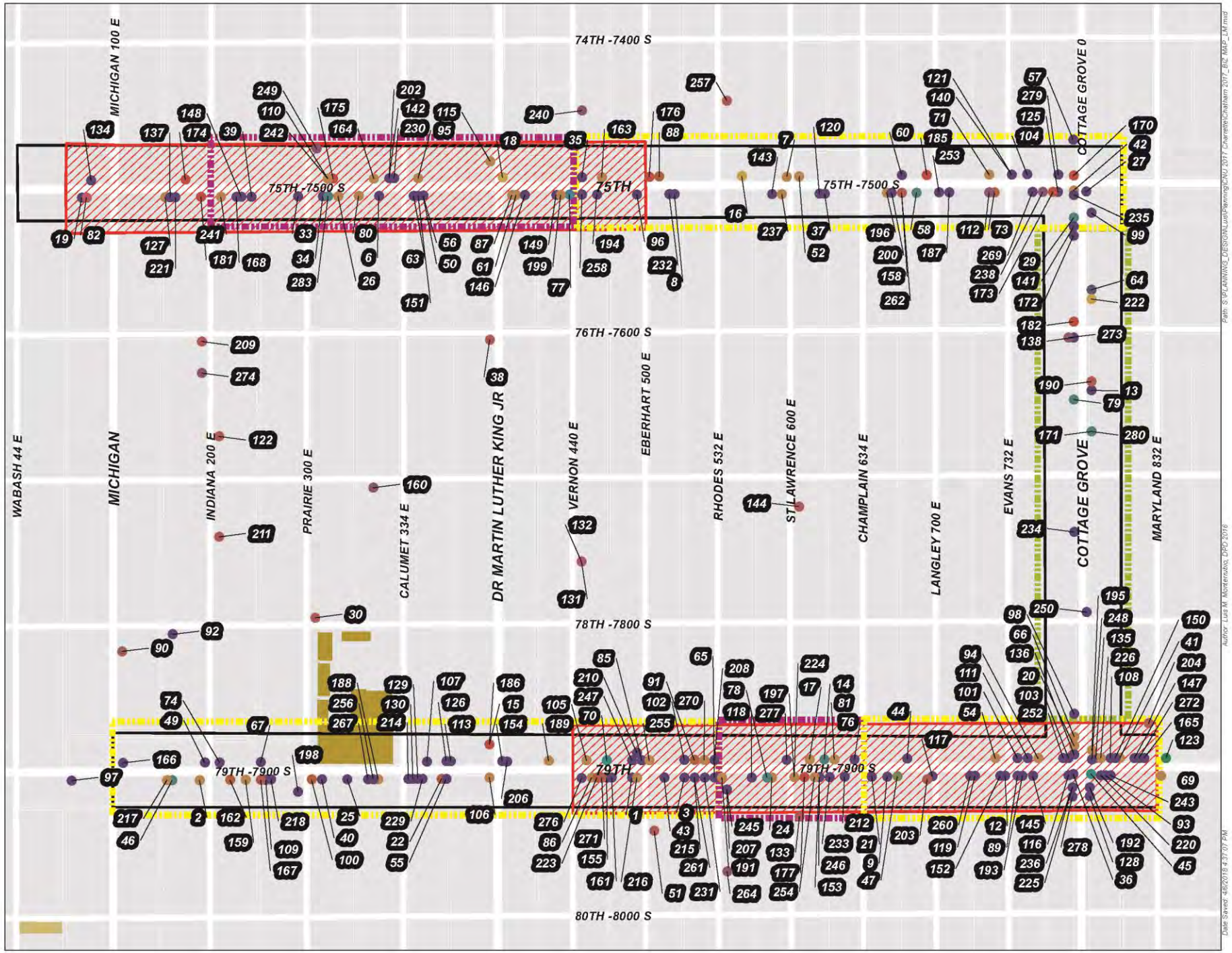
- Class 7 Property Tax Reduction — Thrive Zone Small Business Grants
- Neighborhood Opportunity Fund — Enterprise Zones

- Up to **$250,000** USD
- Access to alternative to predatory merchant cash advance loans.
- Basic infrastructure improvements such as **street and sidewalk repairs** to improve corridor and encourage visitors.
- A dedicated **local partner organization**, and a point-of-contact at the City to provide guidance and troubleshooting.
- A coordinated effort by the City and partners to draw traffic with **new cultural opportunities**.
- Access to **new pop-up retail space** on public land (CDOT-Boombox)

Thrive Zones

Mid-century Commercial architecture

Mixed-use buildings, Terracotta façade - 1980’s



CHATHAM EXISTING BUSINESSES

BACP Business license data 1/30/18

- Children's Services Facility License (7)
- Filling Station (1)
- Limited Business License (130)
- Manufacturing Establishments (1)
- Motor Vehicle Services License (3)
- Music and Dance (1)
- Not-For-Profit Club (1)
- Package Goods (2)
- Pawnbroker (1)
- Peddler License (8)
- Regulated Business License (18)
- Retail Food Establishment (45)
- Secondhand Dealer (1)
- Tavern (8)
- Tobacco (11)

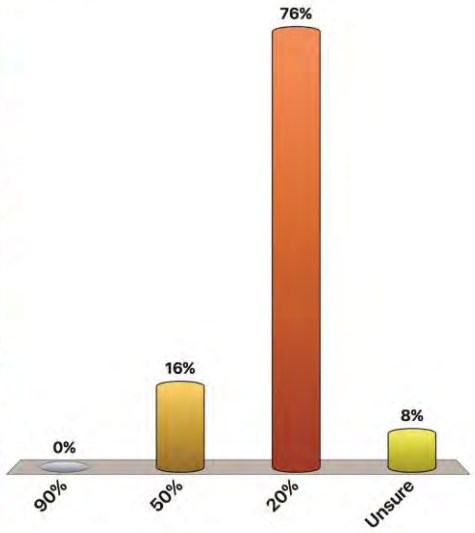
Activity-Type Districts

- Auto Oriented Food and Service District (1)
- Food and Service District (3)
- Restaurant Row-Food District (2)
- Retail Thrive Zone Buffer
- Chatham Planning Area Boundary

[redacted]

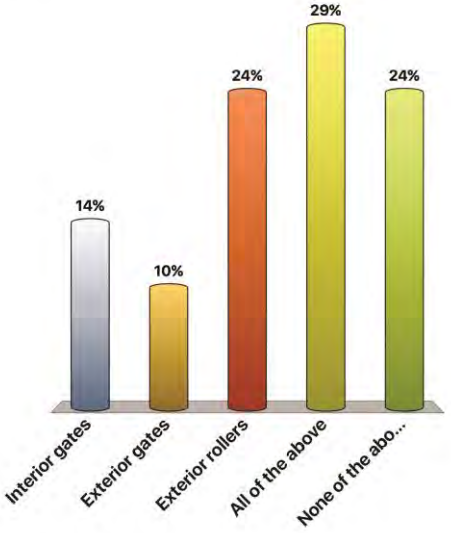
Which level of window coverage is acceptable for Chatham Businesses?

A. 90%
B. 50%
C. 20%
D. Unsure



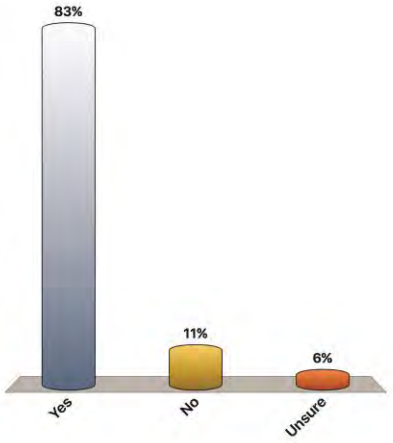
What type of window security is appropriate for Chatham businesses?

A. Interior gates
B. Exterior gates
C. Exterior rollers
D. All of the above
E. None of the above



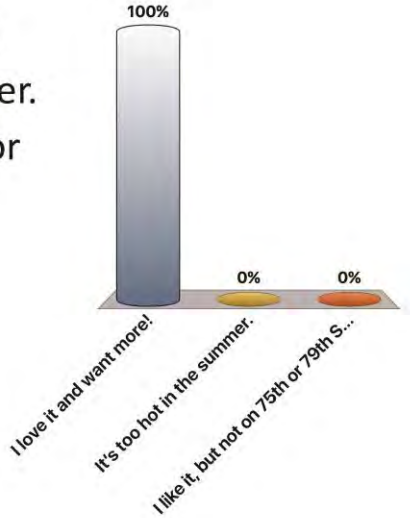
Are blade signs appropriate for Chatham businesses?

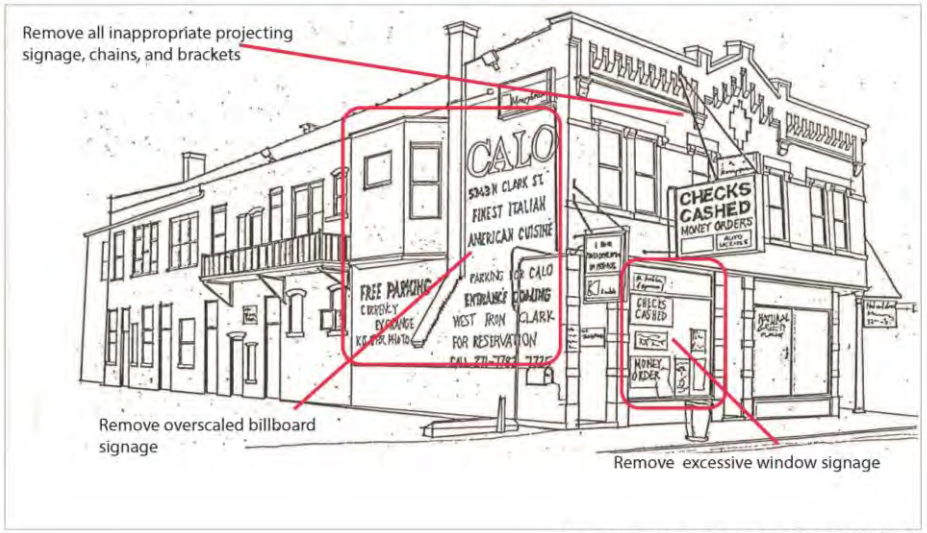
A. Yes
B. No
C. Unsure



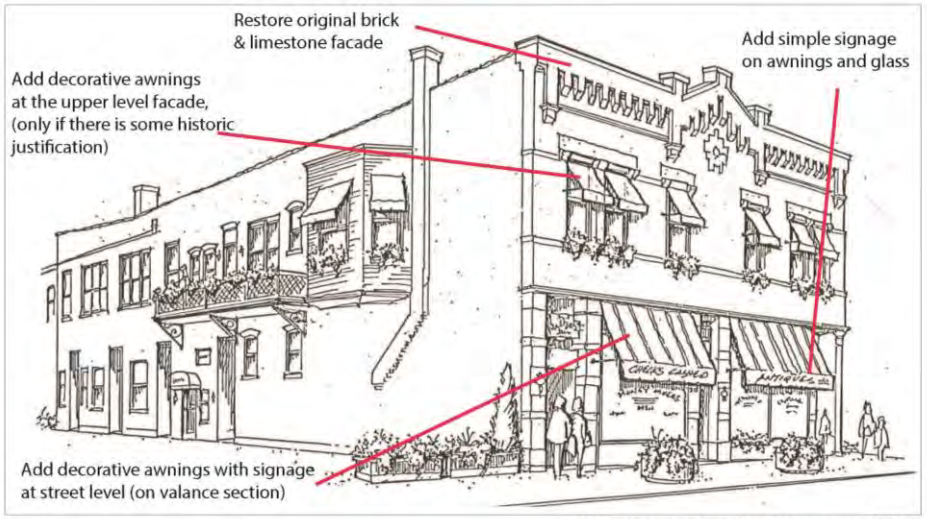
What is your attitude toward outdoor seating?

A. I love it and want more!
B. It's too hot in the summer.
C. I like it, but not on 75th or 79th Street.

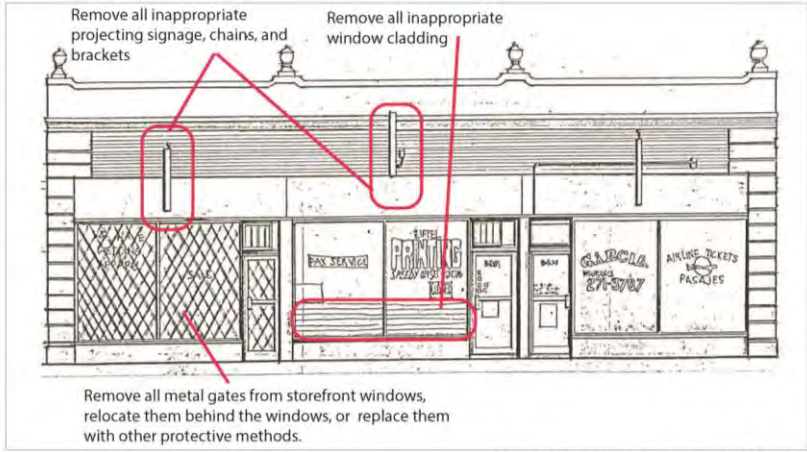




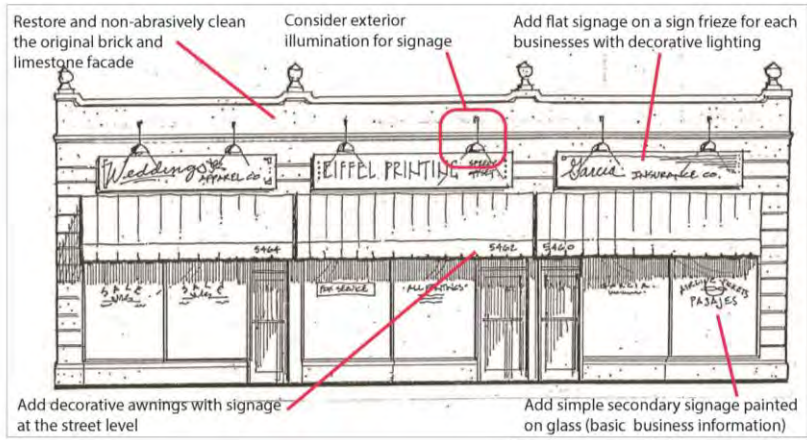
Multi-story mixed-use building example BEFORE



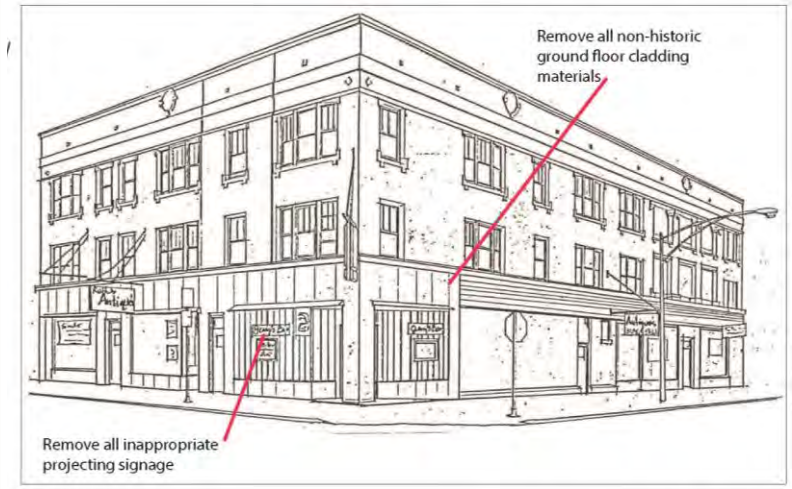
Multi-story mixed-use building example AFTER



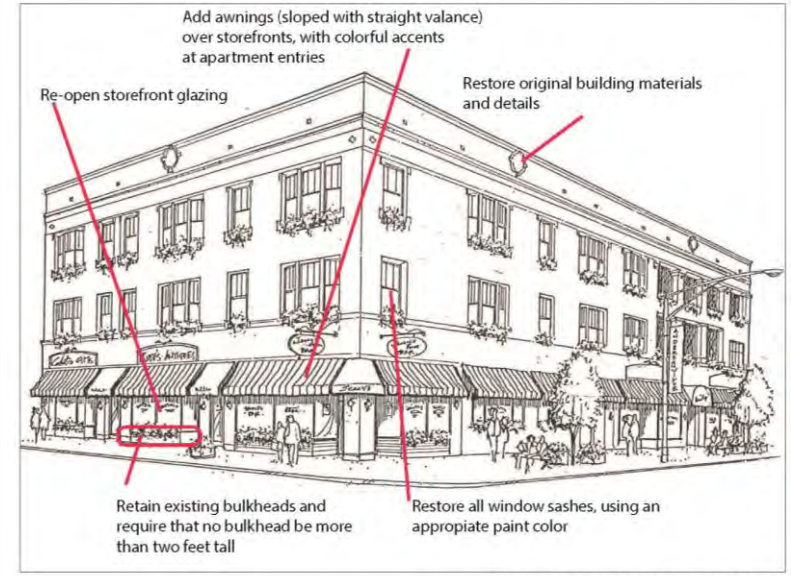
One-story commercial building example BEFORE



One-story commercial building example AFTER



Mixed-use building example BEFORE



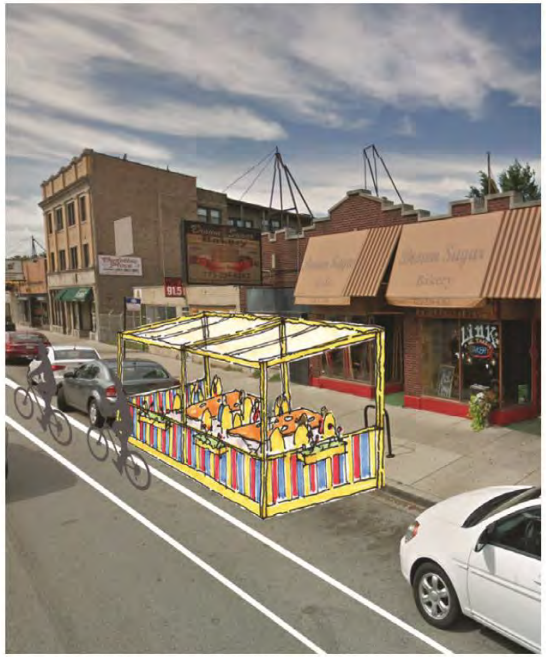
Mixed-use building example AFTER

Chatham
Tactical Intervention

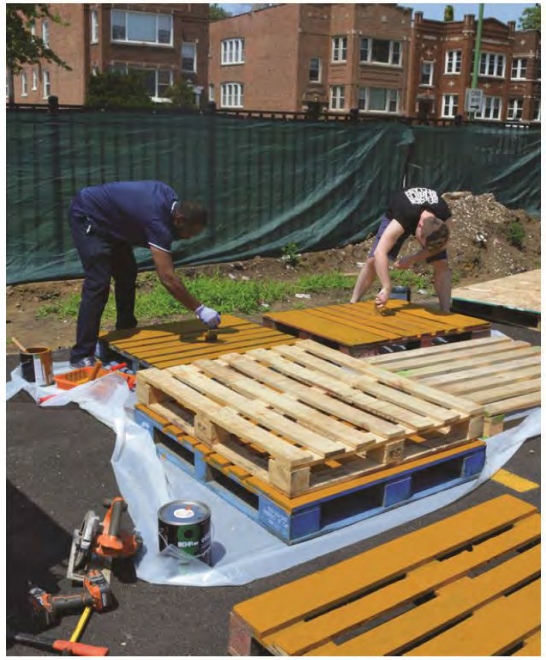
- Increase customers in a short term
- Business appreciate benefits of outdoor seating
- Put a spotlight on a specific retail district – get it on the local resident's radar
- Opportunity to test short and long term public way improvements (pedestrian, bicycle, vehicles)

Key partnerships:

- Community organizations
- City agencies (CDOT + DPD)
- Elected Officials
- Local businesses
- Design team
- Army of volunteers



PLANNING PHASE_ Example of preliminary sketch used for initial



CONSTRUCTION PHASE_ Design team constructing parklets at a local business

IMPLEMENTATION PHASE_ Outdoor seating and planters at 5 Loaves

- Approximadamente $15,000 USD
- Require arquitecto + permiso anual + seguro de responsabilidad variado
- Accesible para todo el público
- Sin derecho de exclusividad
- No se permite servir comida y/o bebidas

PARKLET ASSEMBLY

Place four (4) pallets against curb and next to each other. Shim with 1" x 6" board under the pallets within the street's gutter pan to level the ground parklet surface. This is necessary due to the crowning of a typical street.

Lay OSB panels over the ground pallets. Leave these panels unfastened for the moment. You'll need access to the floor pallets in order to attach the wall pallets.

Place six (6) 40" x 48" pallets to form the front (street-facing) and sides (end caps) of parklet. Orient the pallets horizontally so they roughly the same length as the floor pallets.

Block pallets vary between 'horizontal' and 'vertical' deck boards. You may want them to be consistent (all horizontal or vertical) or mixed.

Screw the OSB panels to the floor pallets. Set the end cap pallets 3/4" inches back from the street-facing pallets (as shown in figure 4).

Center the four front vertical pallets on the center point of the horizontal pallet surface. This will likely leave a gap between the front vertical and side vertical pallets. The gap should be roughly ¾" from the front vertical pallets, allowing a 1" x 6" support to close off the open end of the end cap pallet (facing the street).

the dining area (at the full 8 feet if there is room or less if necessary). These boards will need to be anchored into the sidewalk with concrete anchor screws.

Cut one 40" x 48" pallet in half using a circular saw or table saw. Screw each half pallet into the middle support of the end cap pallet and street-facing pallet. Add a 1x6 board, acting as a chair leg, to support projecting end of bench (as shown in Figure. Cut OSB board to cover top of each bench.

Use a 1" x 6" board to create a finished top surface for the parklet. These pieces should be of appropriate length and spacing to fasten the pallets together by spanning the seams between adjacent street-facing pallets. Top pieces on

(the end cap pallets should extend ¾" beyond the end cap pallet (toward the sidewalk, see figure 9) to allow for a vertical 1" x 6" board to close off the open side of the end cap pallet. Leave openings between top boards (at an interval of your choosing) to accommodate flower boxes. To support the flower boxes, cut 1x6 boards, to act as shelves. These can be wedged between the pallet openings. Screw through the face of a deck board, and into the shelf for additional support.

Add 1" by 6" boards on open ends of end cap pallets (both street side and sidewalk side).

Add wheels stops and flexible bollards. Wheel stops should be at least 2 feet from the end caps on both sides of each parklet. The bollards should be at least 6" from the face of the parklet and 10 feet on center. The outside edge of the bollards should not extend past the inside of the parking lane line.

6 APPENDIX

MOBILE PLANTER CONSTRUCTION MATERIALS

Two rigid casters and two swivel casters with side brake. The rigid casters go on one of the short ends and the locking swivel casters on the other. This allows planters to be moved more predictably and easily and makes it easier to lock in position than if all casters swiveled.

Two Pennington black plastic liners for 36" wide window box (actual dimensions: 32" long, 5.5" wide and 5" tall) – Not considering soil or plants as part of the build.

One 11/32 in. x 4 ft. x 8 ft. Rtd Southern Yellow Pine Plywood Sheathing (Model # 166065 Internet #100003677 Store SKU #166065) -Be careful to select sheets with minimal damage to edges and without too many pitch pockets and knots. Be careful not to damage plywood during transportation!

2x 4 x96 in. Premium Kiln-Dried **Whitewood Stud**

You'll need just over five 8 foot lengths of 2 x 4s per planter. Model # 161640. - Be careful in selecting relatively straight studs without significant pitch pockets, knots and other irregularities.

Alexandria Moulding

WM 105 3/4 in. x 3/4 in. x 96 in. Poplar Wood Primed Finger-Jointed Quarter Round Moulding

Model #0W105-97096C Internet #205958669 Store SKU #605777 - You will need 6 of these. One of the biggest costs in the build!

KILZ 2 1 gal. Gray Water-Based Latex Multi-Surface Interior/Exterior Primer, Sealer and Stain-Blocker TP. Model# 22941

Elmer's indoor/outdoor wood glue

Model # E7310 Internet #202819838 Store SKU #614691 (16 oz)- Make sure to use wood glue rated for exterior applications!

#8 x 1-1/4 in. **Star Flat-Head Wood Deck Screws** (1 lb. Pack)

Model # 177931 Internet #202308466 Store SKU #177931 - (needed to attached casters and some wood blocks)

Everbilt #10 x 2-1/2 in. **Star Flat-Head Wood Screws** (1 lb. Pack) Model # 116003 Internet #205143008 Store SKU #1000050855 - Used to firmly join butt joint 2 x 4s and blocks to facilitate glue integrity

Porter-Cable

16-Gauge x 1-1/4 in. Glue Collated Finish Nail (1000 per Box) - Model # PFN16125-1 Internet #100138411 Store SKU #549207

DEWALT

1/4 in. x 1/2 in. x 18-Gauge Crown Staples (2500-Pieces)

Model # DNS18050-2 Internet #205847402 Store SKU #1001183144- These are needed to attach artwork to sides of planter

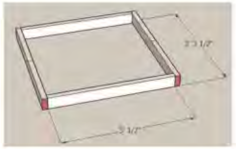
Porter-Cable

16-Gauge x 2-1/2 in. Finish Nail 1000 per Box, - Model # PFN16250-1 Internet #100064480 Store SKU #554889

6 APPENDIX

6. Using a miter saw, cut the 2 x 4s to create four 36 ½ inch lengths (sides) and four 39 ½ inch lengths (top and bottom). Draw a pencil line in the middle of each of these studs on the narrow side (this will help to line things up later). Also cut twelve 6" lengths of 2 x 4 and rip four of these in half lengthwise (creating eight pieces which are 5" long by 1.5" by –slightly less than- 1.75"). Mark the middle of each piece on the narrowed side with a pencil to ease placing these in the frame. Cut four 3" lengths of 2 x 4 (these will be cleats for 2 x 4s which will support the planter boxes) and four 2" pieces (these will support the bottom rail of the side panel). Lightly sand all cut ends and smooth other irregularities.

6. Apply glue to ends of 36 ½ " long studs and butt joint to 39 ½ " studs (creating 39 ½ squares) use several 2 ½ inch finish nails to hold studs in place and pre drill a 1/8" hole and drill a 2 ½" wood screw into the center of each joint. Remember: the short side of the stud (the 1.5" wide side) should be facing out!



7. Now create the nailing blocks for the plywood panel. Glue the four ripped 5" by 1.75 by 1.5" pieces to the inside middle of each side of the square you just created using the surface of the ripped 2 x 4 as the gluing surface. Secure the block using 2.5" finish nails and a single 2.5" deck screw (coming in from the outside).

8. Put glue on the nail blocks and place and center the 36 ¼ plywood panel within the square. Use a tape measure to measure across from opposite corners to ensure that the studs are square and nail the panel to the nailing blocks using several 1 ¼ finish nails at each of the nailing blocks.

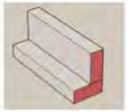
6 APPENDIX

Step 2: Create Side Panel Elements

1. If you have not already done so using a table saw cut the plywood remainder from the 36 ¼ squares to 10 ¾ inches by 30 ¾ inches (see images in Step 1 above).

2. Cut six 11" segments of 2 by 4. These will form the top and bottom pieces of the planter. Lightly sand edges to eliminate splinters.

3. Butt join using glue and 2 ½ finish nails short side of two of these to the long side of two others (see figure 1 as well as image below). These will form the top of the side of the planter. Prime the back faces (but not the cut ends).



4. Cut two 13 ¾ inch segments of 2 by 4 (these will be the planter supports). Prime these except for the cut ends and the last 1.5 inches of the underside.

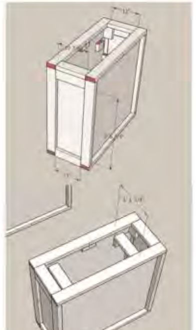
Step 3: Make the Boxes

1. On a level floor, put glue on the top corner nailing blocks and butt ends of top side pieces and nail in place using 2 ½ inch finish nails. Add some 2 ½ wood screws in strategic places for strong adherence.

2. Glue and nail bottom rail.

3. Put glue on nailing blocks and center and finish nail side plywood panel to all the nailing blocks using 1 ¼ finish nails.

4. Place glue on top of planter support cleats nail 13 ¾ studs to top of each cleat.

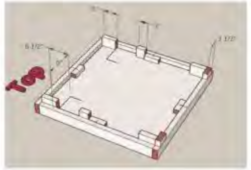


5. Turn planter upside down and thoroughly prime all surfaces, but leave top for later (since it's on the floor).

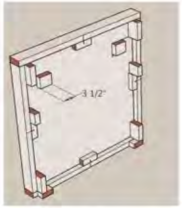
6. Let dry for a few hours or overnight.

6 APPENDIX

9. Now turn the over the stud framed panel you've created so far (so you are looking at the back) and glue and nail the 4 6" 2 x 4 pieces to each inside corner (so they are parallel with the side framing studs) to serve as corner braces and a nailing surface for the side panel elements. The end of the stud should be glued to top (or bottom) framing stud and the narrow side should be glued to the panel and the long side should be glued and nailed to the side framing studs. Use many 2 ½ inch finish nails to secure these pieces. Glue (and finish nail) the 3" lengths of 2 x 4 directly above the middle nailing blocks on the sides. Given three points of contact, these will be very strong even before the glue sets. Lift Panel up and use 1 1/4 " finish nails to nail panel to new nail blocks. Place panel back on table with front side facing down and glue and nail the 2" length of 2 by 4 below the corner blocks with the narrow face aligned with the long face of the corner block (this piece will ensure a strong connection with the bottom rails of the side panels). Draw a line 6.5 inches from the top of the top stud and a second line 9 inches from the side.



10. Turn the panel up so it is resting on the bottom stud and then glue the 3" lengths of 2 by 4 directly below the line 6.5 inches from the top and on the line 9" from the side (so the block is within 5.5" and 9" from the side. Secure it in place using 1 ¼ inch finish nails (from the outside face) and add a single 1 ¼ wood screw as well to strong adhere glue.



11. Paint the inside of these panels and let dry overnight. Best to turn upside down so that you can paint the bottom of the bottom stud very well. Don't paint the outer faces of the corner block nor 1.5 inches immediately above the cleat for the planter supports since these will be gluing surfaces for later elements.

See on the right side panels primed on the inside and turned upside down and top edge of planter sides in foreground (note planter box cleat supports near bottom of each panel and the absence of paint in future gluing locations.)

6 APPENDIX

PLANTER ASSEMBLY

This assumes work will be performed at a well-equipped wood shop with access to pneumatic nail guns, a panel saw, a table saw, a power drill and a miter saw. Ideally, there are also large tables (with a minimum dimension of at least 40") to layout sides of planters while under construction. These planters are designed to accommodate printed artwork (36" x 36" by approximately 1/8" thick) on the wide sides, though one could always paint directly onto the visible plywood surfaces (after they have been primed) if one desired.

Anytime, you are using the 2 ½ inch wood screws, it would be a good idea to drill a pilot hole (using an eight inch wood drill bit) to a depth of at least 1 ½ inches to ensure that the wood does not split. Please make sure to use exterior paint and glue!!!

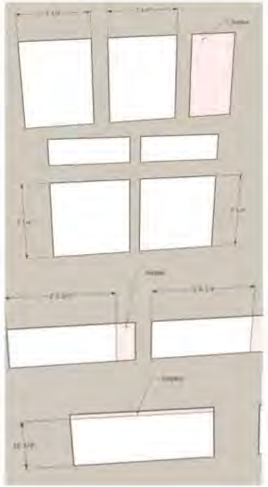
Step 1: Create Main Side Panels of the Planter

1. Using a panel saw make two cuts to the 4 by 8 foot plywood sheet to create two 36 ¼ by 48 inch panels (the remainder from this is not needed for the planter).

2. Using the panel saw make a cut to each of the 36 ¼ by 48 pieces to create two 36 ¼ inch squares.

3. Cut the two remainder pieces (using panel or table saw) to 30 ¾ inches long.

4. Using a table saw, narrow the two panels to 10 ¾ inches wide.



6 APPENDIX

PARKLET CONSTRUCTION MATERIALS

(Oriented Strand Board) OSB Plywood

2 to 4 sheets of 1/4 in. x 4 ft. x 8 ft. (example: Model #300985 Internet #100025804 Store SKU #300985 - These will be used for the floor and seating surface for benches.

One may wish to put 1/8" hardwood subfloor on top for a nicer finish surface finish as OSB is a bit utilitarian, and the wood grain really warmed things up (see recommendations below). The tops of any floor surface will need to be sealed with a water-based deck sealer.

Block Pallets (11 per parklet)

It may be possible to get free pallet sources from local grocery stores or other stores. Home improvement stores no longer make these available for free. Pallets can also be purchased directly from pallet recyclers. Pallets come in two common sizes 48" x 48" and 48" x 40". The square ones form the base for the parklets, while the others are used for the sides.

"Block" Pallets are constructed with 4x4 blocks vs 2x4 boards. These pallets are sturdier and offer versatility in attachment methods.

Common Board

1 in. x 6 in. x 8 ft. Premium Kiln-Dried Square Edge Whitewood Common Board (you'll need at about 5 per parklet).

These are used to tie the pallets together (forming a top rail), to fill the open sides of the side pallets, and to shim the floor pallets where they meet the curb, and as inserts within the pallets to support flower boxes.

Utility Panel

(Common: 1/8 in. x 4 Ft. x 8 Ft.; Actual: 0.106 in. x 48 in. x 96 in.) This may be added on top of the OSB panels for a more pleasant top surface. The top surface will need to be painted with a water based deck sealer. This may also be used to span been the parklet and the sidewalk to create a seamless for a larger dining area.

Wood Screws

Power Pro #8 x 1-1/4 in. Star Flat-Head Exterior Wood Screw (1 lb.-Pack) Model #48595 $9.98 each - These are used to tie pallets and thinner wood member together.

#10 3-1/2 in. Star Flat-Head Wood Deck Screws (1 lb.-Pack) $6.82 each - These are used when need to connect thicker wood items together (such as attaching 2 x 4s to each other).

Water based deck sealer

1 gal. Deck Plus Natural Clear Transparent Waterproofing Wood Finish

Flexible Posts

3-foot tall flexible protective bollards shall be installed in 10-foot on center intervals 6 inches from the face of the parklet along the full length of each parklet. The outside edge of the bollards should not extend past the inside of the parking lane line. (sample product from Uline)

Car stops

Reflective object markers

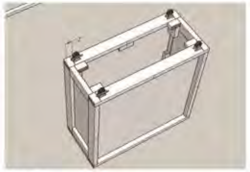
(OM-3R) shall be mounted on both end caps of each parklet. The mounting height from the street surface to the bottom of the object marker should be a minimum of 4 feet.

6 APPENDIX

Step 4: Attach Casters and Finish Priming Top of Planter

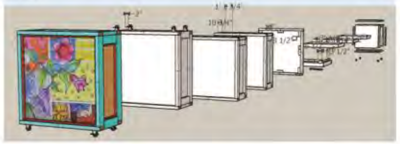
1. Attach casters along center line of bottom studs about 2" in from the ends. Remember to put both swivel casters together on one of the short sides (the swivel casters are both on the left in the image below).

2. Turn planter over to rest on casters, give top a good sanding and prime top of planter.



Step 5: Paint Planter, Attach Art, and Apply Quarter Round

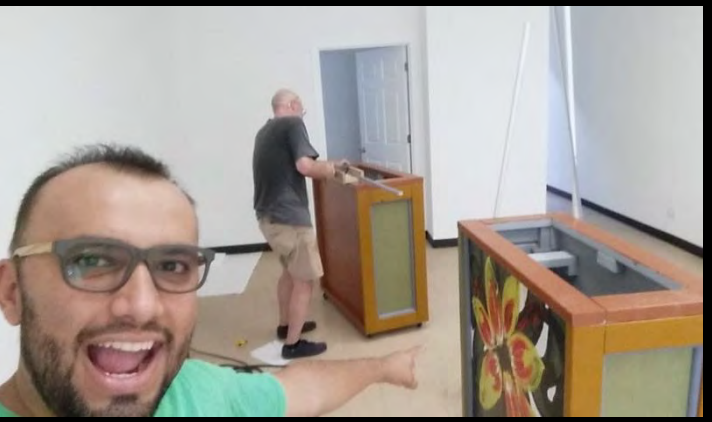
Once primer has dried, planter can be painted. Paint exterior of planter and make sure it is dry prior to applying the art. Make sure to use exterior paint! Paint quarter round. Attach artwork to wide sides of planter using 3/8 inch staples. Cut quarter round at a 45-degree angle at each corner (approximate dimensions will be 36.5 inches (square) for wide sides and 31 inches by 11 inches on narrow sides.



Planter Materials List

	Number need for One Planter	Length In Feet	& Inches	Inches	Total length of 2 x 4s needed In Feet	& Inches	Inches
2x4s							
Full width Elements							
Top and Bottom of Frame	4	3	3 1/4	39 1/4	13	–	157
Sides of Frame	4	3	1/4	36 1/4	12	[illegible]	[illegible]
Top and Bottom Rails for Side of Planter	6	0	11	11	5	6	66
Support for Planter Boxes	2	1	1 3/4	13 3/4	2	3 1/2	27 1/2
Corner Nailing Blocks	8	0		5	3	4	40
Cleats for Planter Box Supports	4	0	3 1/2	3 1/2	1	2	14
Supports for Side Panels in Middle	4	0	4	4	1	0	16
Blocking for Bottom Side Rails	4	0	2	2	0	8	8
2x4 ripped in half (1.5 by 1.75 inches)							
Middle Nailing Blocks	4	0	5	5	1	8	20
Total Length of 2x4s per Planter					40	0 1/2	480 1/2

6 APPENDIX



Video # 4

Dining on the 5

Resultados

30% Adicional en ganancias por ventas

Extension de permisos hasta el fin de semana de “Labor Day weekend”

Re-activación de la calle a través de un incremento en actividad peatonal

Reducción de crimen sólo un incidente registrado

$5,000USD costo total incluye publico, privado

Video # 5

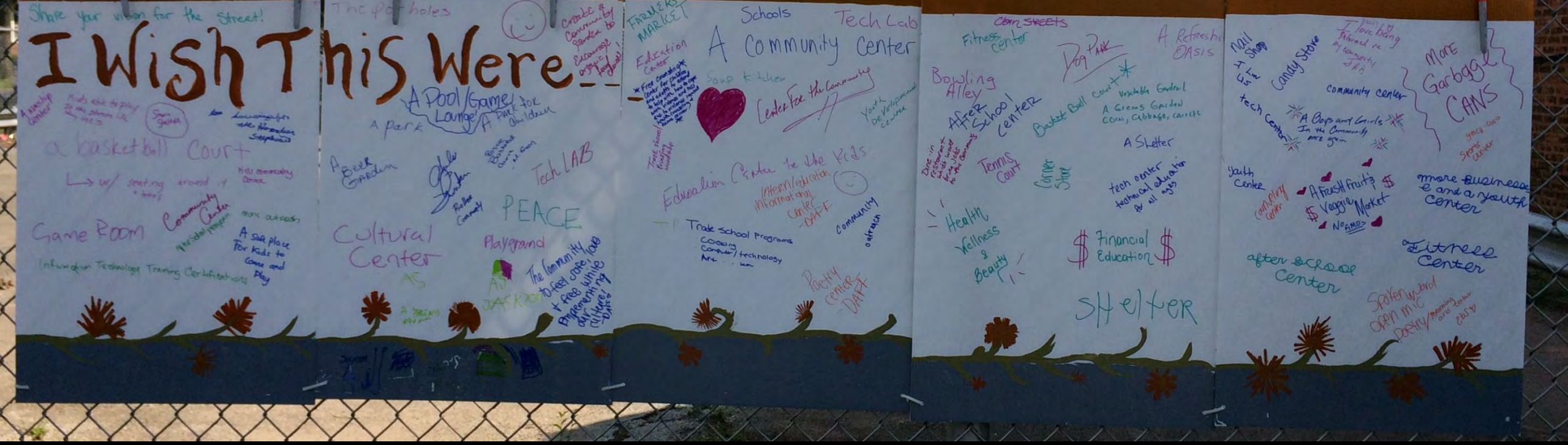
Dining on the 5

Chicago (LMMH: 2017)

Chicago (LMMH: 2017)

Chicago (LMMH: 2017)

Chicago (LMMH: 2017)


Share your vision for the Street!
I Wish This Were
a basketball Court
Game Room
Community Center
A Pool/Game Lounge
A park
Tech LAB
PEACE
Cultural Center
Playground
Schools
Tech Lab
A Community Center
Education Center
Education Center to the Kids
Trade School Programs
Community outreach
Poetry center - DAFF
Fitness center
Bowling Alley
After School center
Tennis Court
Health Wellness & Beauty
A Shelter
tech center
$ Financial Education $
Shelter
Candy Store
community center
More Garbage CANS
Youth Center
A Fresh Fruit & Veggie Market
more business and a youth center
Fitness Center
after school Center

¡Gracias!

Thank you!

Chicago (LMMH: 2017)

For additional information please contact:
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arqmonterrubio@gmail.com

XIV Seminario Urbanismo Internacional

— Ciudad creativa —

Acciones sustentables de la economía naranja en la nueva agenda urbana

del 16 al 20 de abril del 2018

Museo Franz Mayer, Ciudad de México

Esta publicación es un producto compilado y editado por el Área de Arquitectura y Urbanismo Internacional, del Departamento de Evaluación del Diseño en el Tiempo, de la División de Ciencias y Artes para el Diseño, Universidad Autónoma Metropolitana. El contenido de la presentación es propiedad intelectual del autor. Todos los derechos reservados conforme a la legislación correspondiente. Ciudad de México, 2018