The Catholic University of America
arpl 401/601/701

School of Architecture and Planning
Fall Semester 2023

walton STUDIO

Bermudez / Price

PART 5 DEVELOPMENT & COMMUNICATION

STARTS Monday 20 November
DUE Monday 11 December. Final Review with external critics, including Travis Price

The truth is that architecture can't be quantified. Herbert Muschamp

History is about people who have challenged norms. Peter Eisenman

Ultimately, architecture is the art of petrified silence. Juhani Pallasmaa

Beauty, Inspiration, Magic, Spellbound, Enchantment as well as the concepts of Serenity, Silence, Intimacy and Amazement. [...] They have never ceased to be my guiding lights. Luis Barragan

OBJECTIVE To develop and communicate the architectural design work reached in Part 4.

PROCESS Without losing focus on your ARCHITECTURAL IDEA and METAPHOR, use the criticism your Part 4 design proposal received as the platform and criteria to improve and advance your scheme. Produce a list of items and issues that need attention and discuss them with your critic. Establish a plan of operation.

Of particular importance will be the development of the project in terms of *symbolism and site, programmatic requirements vis-à-vis liturgy, tectonics (i.e., materiality, light, and structure), and experiential narrative.* Much of these decisions will be expressed in well-developed plans and sections but also in large-size renderings and models. Quality and organization of your graphic materials will be VERY important, but the construction of a highly crafted/developed physical model along with a clear oral narrative will also be fundamental to communicating your project.

REQ'TS See pages 3 through 5.

LARGE MODEL For your final physical model, see requirements, here are some of the steps to follow:

(1) select the scale and focus based on your project, intention, and overall communication. Consultation with the instructors is a must.
(2) start technology/precedents research
(3) consult with Lorenzo DeAlmeida (or a new shop person) for access to the woodshop, laser cutter, and/or 3D printing.
(4) build a mock-up model (cardboard is fine) to test size, detail issues, and research regarding materials, technology, and alike.

REVIEW IN MILLER

MODALITY Teamwork

GRADE Part 5 counts for 20% of the semester studio grade. (If the final work improves your performance in Parts 3 and 4, then the Part 5 grade will replace the old grades; otherwise, they stay).

Late or incomplete submission of your work will imply a grade reduction proportionate to fault.

MINIMAL FINAL PRESENTATION REQUIREMENTS (12/11/2023)

Since there is a wide variety of projects, these requirements may need to be adapted to the particular conditions. However, any alteration will demand direct consultation with and approval by the instructor. Given that you have 2 students per team, a high level of production, development, and quality is expected.

BEFORE YOU START IT ALL, YOU MUST REALIZE/DECIDE what metaphor, attitude, approach, position, idea, and/or experience best defines your project. ***Do you have the rhetoric and design evidence to support it?*** Based on the answer to this simple question, you should design your whole final presentation. So, whatever comes below must be filtered by this INTENTION.

Research/Reflection/Study Record

While the goal of this presentation is your final design, you should include:

- the Saint's pictures most importantly with the large letters of their metaphor summation….
- with your abstract sculpture and,
- the original "cell" project.

Physical Model #1

- **Site model at 1/64"=1'**. This model should provide with a clear presentation of the 3D footprint of your project on the site. Since this model won't be able to show your site planning/design, you'll need to include such graphics elsewhere. See below. .

Physical Model #2: Large sectional model 1/4"=1ft scale *(or, if appropriate, at 1/8"=1ft scale)*

- This model should be a transverse cut through the building and about 20 ft. deep. The model should be well crafted and demonstrate your attention to detail. Select an area of the building that lends substantial support to your architectural case. This model should show structural, mechanical, and day-lighting systems but most importantly, inspire with its architecture. The instructor must approve this choice and will need to work with you on how to best design and build it.
- Alternative 1: 1/16"=1ft scale model that offers an outstanding presentation of your project's architectural qualities (tectonics, sectional openings, site interaction, etc.)
- Alternative 2: a very good, complete animation that permits a thorough experiential simulation of visiting your project.

Orthographics & Others

- **Context site plan** *(scale up to you but 1/128"=1ft is probably OK but 1/64"=1ft would be better)* that shows the larger surrounding, that is, your given site vis-à-vis the Haines Point. Please, keep the plans orientation always the same (i.e., North up, left, whatever, but always the same directions in your boards). Don't forget to render forested vs. grass/open areas, water.
- **Plans and longitudinal Section at 1/16"=1' scale**. **Transversal or Critical Section at 1/8"=1'** (or larger) **scale.** Now since there is a great variety of projects, each team is invited to propose

alternatives if these scales don't respond to the realities of the designed scheme. Make sure that your **Ground Level Plan** (or ***main plan***) is well depicted and clearly readable (i.e., entry, circulation, structure, line weights, indoor-outdoor spaces, labels, etc.). It should include immediate site and context information. If appropriate to your project, you may consider other types of graphic communications (e.g., axonometrics, planometrics, aerial views, even special physical models) to replace conventional plan-section-elevation drawings if they better communicate your intention. Some of the orthographic demands may be lifted if you use a large-scale section model (see below).

- **Main facades at 1/16"=1' or 1/8" scale**. Depending on your situation, you may replace them by offering other type of drawing.
- **Program (Liturgy)**: make absolutely sure that your Church perfectly responds to the Catholic Liturgy for a variety of time frames (e.g., Mass, Easter, year, etc.). Any other programmatic components that you are including must be clearly articulated. Put it differently, make sure you have (1) a logic functional/programmatic solution, (2) a well-functioning and complete program and (3) a clear placing and approaching strategy in relation to the site. Usually, orthographic drawings (and vignettes) are the best ways to convey such information.
- **Diagram(s) or other drawings** explaining your parti (e.g., pull-apart, circulation, thumb-nail parti, etc.)
- **"Superdrawing,"** Of all these drawings, use one (or develop another one) that provides a reviewer immediate understanding of your project.

Experiential Vignettes

- Produce at least four views that immerse people into your project. Consider the narrative order of your project (i.e., storyboard, key moments in a user's 'ritual' or visitor's journey etc.). Sometimes, hybrid representations may be very useful (e.g., section perspective). The vignettes should be large (i.e., 24"x 36" and bigger), beautiful, impressive, and summarize in themselves the spirit, quality, and experience of your design proposal. At this size, you must show materiality, light, wind, rain … Consider the emotional and inspirational impact of these images as an essential component. *Wouldn't you like to make them the centerpiece of your presentation?* Show the important places that define how your Church is helping the faithful and other visitors to bring God and your Saint closer to them. Demonstrate the Emotional/Ethical/Religious Poetics of your project. Even if you plan to create animations, you will still need to have experientials.

Other Requirements

- **Materiality, Light, Technology, and Structure.** Address the essential tectonic considerations of your project and make sure that they are visible in your graphic presentation. Usually, experientials become great opportunities to discuss this matter but so do larger physical models, sections, or elevations. However, make sure that your structural scheme as well as appropriate walls/deck thicknesses are easily visible in your plans and sections.

Oral Presentation Rationale

- Write up a 400-word presentation summary What are your essential metaphors, ideas and strategy? What is your parti? How is architecture supporting and advancing the Catholic faith? How do your graphics/models show it?
- This text should help ***you*** clarify your overall communication. Write it as if you were telling your story to the jury. That's the reason why we are asking you to write it.

NOTES

1. *Drawings and images must refer to and/or make clear the scale of a human being in the space.*
2. *We'll need to have information about the site for a couple of out-of-town jurors (for the December review).*
3. *Important writing on the wall (e.g., poem, parti, etc.) should be at least two inches tall and kept to a minimal amount. The written speeches are where more detail is done, but on the boards keep it simple with the drawings.*

GENERAL

- Format and media: up to you … but consider other formats than the 3x4 ratios usually utilized for experientials and other things. For example, what about a 36"x72" vertical boards (viewable one by one, not bleeding horizontally)?
- Consult examples of good presentation from past studios and thesis. Ask Faculty.
- The way you put all this information together is very important. Please, give thought, time, and effort to design your presentation. Your goal is to make your case as clear as possible. Prepare for the oral presentation. Do a few trials. Try to find weakness and address them! Do the best you can to have the best presentation/communication of architecture you have ever done. Aim high, very very high! ***This is IT*** …

Final Review & Other Considerations:

Monday 11 December, 10:00am – 6:00pm in MILLER (flat and curved walls)

- Submission deadline: Sunday 10 December at 5:00pm in Studio
- Presentation Time: 40-45 minutes per team. Oral presentation: 15-20 minute max.

Exit Interview

There will be voluntary Exit Interviews on Tuesday 12 December (2-6pm). The schedule will follow the presentation order. We'll have 20-15 minutes allocate to each team. Please let us know if you are interested in participating on Monday 11 December.

Digital Submission (all semester work)

(upload your work before the exit interview Tuesday 12 December 2:00pm)

- JPG formatted files of all your boards at 150dpi resolution;
- If drawings are analog, turn in scans JPG files @ 150dpi
- Views and model captures should be turned in as JPG files @ 150 dpi
- Animations in a universally readable format.
- Word document for rationale.

Reviewers for Final Jury (by alphabetical order, last names)

Robert Condia (Professor, Kansas State University)
Michael Crosbie (2015 Walton Critic, University of Hartford)
Kelly Davies Grace (Travis Price Architects, Washington DC)
George Martin (CMI, Virginia)
Tonya Ohnstad (Associate Dean of Graduate Studies, CUA)
Travis Price (2023 Walton Critic, Travis Price Architects, Washington DC)
Ana Roman (Associate Dean of Undergraduate Studies, CUA)