w a l t o n
S T U D I O

Bermudez / Reddy

PHASE 4   **DEVELOPMENT & COMMUNICATION**

STARTS   Monday 31 October
DUE   Saturday 10 December. Final Review with external critics, including Suchi Reddy

I will give you a talisman. Whenever you are in doubt, or when the self becomes too much with you, apply the following test.

Recall the face of the poorest and the weakest man [woman] whom you may have seen, and ask yourself, if the step you contemplate is going to be of any use to him [her]. Will he [she] gain anything by it? Will it restore him [her] to a control over his [her] own life and destiny? In other words, will it lead to swaraj [freedom] for the hungry and spiritually starving millions?

Then you will find your doubts and your self melt away.

Mahatma Gandhi (1948)

CONTEXT   This studio advances the premise that buildings are more than shelter, pacifying symbols, performance instruments, zero-net-carbon machines, affirmative action tools, real estate investments, or conceptual provocations. It proposes that the major problems our culture and society face today come from a fundamental and general breakdown in how we connect with one another. As such, our studio

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projects aim at enabling, encouraging, or developing community by bringing people together or addressing sociocultural issues that would make such reconnections possible. It's an architecture that seeks to build bridges, heal wounds, or establish dialogue among diverse, sometimes opposite parties not based on some utopian dream but rather using real, existing needs and desires. And to do so, it seeks assistance from the affective dimension of our being.

But can architecture aim so high? How can an architecture grounded on the premise that form follows feeling accomplish such things? Your project and particularly this final phase is a chance to demonstrate the ultimate ethical and aesthetic function of architecture.

OBJECTIVE   To develop and communicate the architectural scheme reached in Phase 3.

PROCESS   Use the criticism your Phase 3 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.

We encourage you to use an inside-out design methodology. Most of you have employed the opposite method until now, which made sense but it wouldn't be very beneficial from now on.

Studio feedback will follow a traditional format of individual, small group, and whole class desk crits, pin-ups, and reviews (formal and informal). Maintain the conceptual/experience-centered methodology, even if now working at a different level and scales of design sensibility and detail.

REQ'TS   See pages 3 to 6.

LARGE
MODEL   If you choose to build a large-scale section model, see requirements, here are the steps to follow:
(1) select an area for the section (consultation with the instructor)
(2) start technology/precedents research
(3) design consultation with Patricia Andrasik (environmental systems), Tonya Ohnstad (construction), Lorenzo DeAlmeida (model building), and a Structural Engineer in order to address design, construction, technological, structural, daylighting, and sustainability questions. Have a clear concept to bring down to the detail.
(4) build a mock-up model at 1/2" scale (cardboard is fine) to test size, detail issues, and research regarding materials, technology, and alike.

MODALITY   Teamwork

GRADE   30 % of the course grade

2022 WALTON STUDIO

MINIMAL FINAL PRESENTATION REQUIREMENTS (Saturday 10 December, all day)

<u>**Review area**</u>**: Miller or Wailing Walls**

BEFORE YOU START IT ALL, YOU MUST REALIZE/DECIDE what attitude/approach best define your response to the project. ***Is it conceptual, functional/ethical, phenomenological, contextual, emotional/aesthetic, symbolic? A combination of two or three and, if so, which one you want to emphasize and why? 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
- This part of the presentation is a summary of the first phase of the semester when you studied, reflected, and concluded by taking a position to the issues at hand. It should provide you with the foundation of your design decision making.
- Precedents (only the most relevant)
- In terms of what to include, use only images, texts, analysis that are RELEVANT to your FINAL project (do NOT present things that don't serve or confuse your point).
- ***Issues****: ethical, conceptual, cultural, social, historical, and experiential context to your design. What is your 'thesis' and how does your design fulfill it?*

Physical Model (required)
- **Site/Building model at 1/64"=1'**. This model should provide with a clear presentation of the 3D footprint of your project on the immediate site (not the whole Park – for that, see Large context site plan below). The scale only allows for basic massing. Please make sure that your part of the model addresses the topography, road access, parking, orientation, vegetation and other relevant natural features vis-à-vis your project. Some of you are building 3D digital models, while good, these are not replacement for the physical model. Don't forget trees!

Orthographics & Others
- **Large context site plan** *(scale up to you but 1/128=1' is probably OK)* that shows the larger surrounding, that is, your given site vis-à-vis the whole Meridian Park and nearby urban context. 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.
- **Plans and longitudinal Section at 1/16"=1' scale**. **Transversal or Critical Section at 1/8"=1' 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).
- **Program and building use**: since you developed the architectural/landscape program, you will need to 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.
- *Issues: composition, design adjustments, materiality, formal articulation and order, programmatic definition, function and circulation, structure, sectional development, site development, overall materiality, relation to the land, impact, communication, etc.*

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. Remember, **form follows feeling**. *Wouldn't you like to make them the centerpiece of your presentation?* Show the important places that define how you proposal is helping visitors to address the studio's topic and your particular thesis. Demonstrate the Emotional/Ethical/Progressive Poetics of your project. Even if you plan to create animations, you will still need to have experientials.
- *Issues: experiential and narrative qualities, character of the building, beauty, emotion, embodiment, ritual, and programmatic appropriateness.*

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.
- *Issues: conceptual clarity, design development, tectonics, programmatic appropriateness.*

Large sectional physical model at 1/2"=1ft scale (recommended for teams of 3 students) *or 1/4"=1ft scale* (recommended for teams of 2 students,)

- 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. Instructor must approve this choice.
- *Issues: design detailing, technology, environmental control, material thicknesses, joints, detailing, light, structures, fenestration, tectonics*

Oral Presentation Rationale

- Write up a 400-word summary of the conceptual, experiential, functional, cultural, natural, ethical, aesthetic, spatial, and tectonic rationale supporting your project. What are your essential ideas and strategy? What is your parti? How is architecture helping visitors to engage the

programmatic dimension and intentions of your project? How do your graphics/models show them?

- 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 to write it.

GENERAL

- Format and media: up to you … but consider other formats than the 3x4 ratios usually utilized. 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* …

<u>NOTES</u>

1. *Any change in these requirements must be arranged with the instructors PRIOR to presentation.*
2. *Drawings and images must refer to and/or make clear the scale of the human in the space.*
3. *We'll need to have information about the site and topic for our jury. Like in the midterm review, we'll ask Kat and Claire to decide, gather, print, and pin-up that information.*

Review Date, Exhibit, Exit Interview & Other Considerations:

- Submission deadline: Friday 9 December at 10:00pm in Studio (**honor call**)
- Final Review with guest jurors and faculty: Saturday 10 December (all day 10:00am-6:00pm) in either Miller or Wailing Walls. The schedule will be available a week before the presentation.
- Presentation Time: 40 minutes per team. Oral presentation: 15-minute max.
- Part 4 counts for 30% of the semester studio grade. (If final work improves your performance in Parts 2 and 3, then the Part 4 grade will replace old grades)
- Late or incomplete submission of your work will imply grade reduction proportionate to fault.
- Exit Interviews will be on Monday 12 December (2-6pm).

Digital Submission (all semester work)
(upload your work before the exit interview Mon 12 Dec 2pm)
- 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 universally readable format.
- Word document for rationale.

Reviewers for Final Jury (by alphabetical order, last names)
Michael Crosbie (2015 Walton Critic, University of Hartford)
Travis Price (Travis Price Architects, Washington DC)
<u>*Such Reddy*</u> (2022 Walton Critic, Readymade, New York City)
TBD