



PHASE 3 SCHEMATIC DESIGN

STARTS Monday 4 October
DUE Friday 29 October at 2:10 PM (Jury)

The focus of this phase is to bring the PARTI/Master Plan you developed under the direction of Trey Trahan to a schematic design level. We are aware that our architecture program at CUA focuses on urban conditions and that the setting and demands of this project pose lots of challenges but also learning opportunities. It is imperative that, as you move your idea forward you

- Carry your attitude/vision of (racial, social, economic, and environmental) justice in architecture vis-à-vis the topic at hand;
- remain simple and clear;
- Consider positive and negative spaces at the same time;
- Develop the program in concert with its parti, local/regional/national community, capacity/potential of positive impact, etc.;
- Remain attentive to contextual (nature, plantation, history, etc.) and phenomenological (experience) implications;
- Pay careful attention to scale, moving slowly but decisively from 1/128" to 1/64" to 1/32" = 1ft.

Intention and design must be married into a indivisible unity. In order to do this, you need to manifest your parti conceptually, formally, programmatically, tectonically, contextually, and (if appropriately to your case) symbolically.

Please, read the following quotes and seize this moment in your career path:

The work of students of architecture should not be directed to the solution of problems, but rather to sensing the nature of a thing.

Louis Kahn

Without an IDEA, Architecture would be pointless, only empty form... An idea is capable of: serving (function), responding to a place (context), resolving itself geometrically (composition), materializing itself physically (construction)... Architecture is always a built IDEA. The history of Architecture is the History of built IDEAS. Forms change, they crumble, but the IDEAS remain, they are eternal.

Alberto Campo Baeza, 1994 (2012 Walton Critic)

It doesn't matter how well you do the wrong thing.

Mies van der Rohe

The architect starts with the abstract world, and due to the nature of his work, works toward the real world. The significant architect is one who, when finished with a work, is as close to that original abstraction as he could possibly be . . . and that is also what distinguishes architects from builders.

John Hejduk (1985)

In a complete and successful work there are hidden masses of implications, a veritable world which reveals itself to those whom it may concern —which means: to those who deserve it.

Le Corbusier (1948)

Let no thought pass incognito and keep your notebook as strictly as the authorities keep their register of aliens.

Never stop because you have run out of ideas. Honour requires that one break off only at an appointed moment (a mealtime, a meeting) or at the end of the work.

Consider no work perfect over which you have not once sat from evening to broad daylight."

Walter Benjamin

The man who listens to reason is lost: reason enslaves all whose minds are not strong enough to master her.

George Bernard Shaw

A poem should not mean

But be

Archibald MacLeish

Task: to create a building that absorbs you completely, in the same way that the solidity of a mountain, the vastness of the sea, or the immensity of the sky captures and holds your vision.

Claudio Silvestrin (2013 Walton Critic)

Lukewarm won't do. Halfhearted holding back, well-enough, getting by? Not here.

Rumi (1207-1273)

Following are the activities to be done over the next four weeks.

Week 1 (Oct 4-10)

After a critical review of the feedback received on October 1, you will start the development of your parti using rip'n'tear models. These gesture models are intended to quickly, effortlessly help you unpack, architectonically speaking, the potentials of the masterplan/scheme. You will produce 3-4 models per team member per day accompanied by diagrams that critically review and advance the moves made. The faculty will offer a demonstration of this modeling technique. Once you reached architectonic coherence (between intention and form/space), you will shift to more controlled working models. Suggested scales: for the rip'n'tear 1/16 or even 1/8" scale (to loosen up operation). For the working models 1/64"=1ft. Students must have an open discussion of design methodology with the instructor.

Week 2 (Oct 11-17)

This week is devoted to study and commit to one of the 2-3 parti versions produced during the prior week in 1/64" scale models. This will demand more models, diagrams, and free-hand orthographic studies (plans and sections, in particular). Programmatic development will also take place during this week. It's important that precedents relevant to the direction taken be brought to light and studied. The studio site models at 1/64"=1f scale must be started.

Week 3 (Oct 18-24)

The focus should be in moving from 1/64" to 1/32" scale. This needs to happen in 3D as well as in plans and sections. A key section at 1/16 may be necessary in most cases. Functional definition, fit, accessibility, and practicalities need to enter the conversation. Key experiential moments and the narrative nature of your project must be carefully assessed. Studio site models must be completed no later than Friday 22 October. Critics by Landscape Architects John A. Kett and Margaret Jankowski will provide important pointers.

Week 4 (Oct 25-29)

Work diligently toward producing the representations required to communicate your project (attached).

Grade

Phase 3 (Schematic Design) counts for 20 % of the course grade.

MINIMAL PRESENTATION REQUIREMENTS (Friday 29 October)

JURY LOCATION

Wailing Walls

SHEETS/BOARDS

Size and Format are up to the student

GRAPHICS

Diagram(s) explaining your parti – Thumbnail diagram

Process record if necessary (be careful)

Site Plan (relating your intervention to the plantation, route, etc.). Scale is up to you.

Plans at 1/32"=1' scale

General site section at 1/32"=1' scale

Key Section at 1/16"=1' scale

Two or Three Draft Vignettes of your most important architectural moments (at least 8"x11")

MODEL

Massing Model incorporated into studio 1/64" scale site model

3D Model(s) at larger scale if available (either Axonometric, aerial view, or physical model)

ORAL

Crafted oral argumentation and explanation of your project, from the general discussion this studio engaged at the start of the semester to your response in form, program, site, materials, and experience.

MEDIA

Media and type of representations should reflect your idea

JURY

The review of each project will last 30 minutes. The format will be as follows: each team will present a 10 minute (max) oral description of their project that will be followed by critique. The jury will be composed of your faculty critic and three or four outside reviewers.

Note 1

Since there is a wide variety of projects, these requirements may need to be adapted to particular conditions. However, any alteration will require direct consultation with and approval by your instructor. Given that you have 2 or 3 students per team, a high level of production, development, and quality is expected.

Note 2

We'll need to have information about the site and topic for our jury. At this time, I'll ask Michael and Matthew to decide, gather, print and pin-up that information.