



Part 4: Design Development and Presentation

DUE Monday 7 December (10am-6:00pm). **Final review** with external critics, including 2020 Walton Critic *Marshall Brown*.

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

PROCESS Use the final criticism that your Part 3 design proposal received as well as the ongoing crits with the studio instructor and guests to improve and advance your scheme. Be proactive and self-critical to anticipate and address items and issues that need attention. Establish a plan of operation and keep adapting as you progress. Never forget to ask: What was/is the real “raison d’etre” of my Sanctuary? How is my design and presentation advance, clarify, and communicate it.

INTENTION This whole semester has been about creating an *architectural fiction* about a future world that, for good or bad, is coming our way. Your building forecasts that world and preemptively addresses it by disarming, as it were, at least one of its most dangerous, inhuman dimensions.

Architectural speculation is design in its deepest and widest sense. And, arguably, the main and best method of communicating such type of design work is STORYTELLING. Therefore, do NOT approach your presentation like any other presentation you have ever done in architectural school. If you do, you would fail to properly convey your ideas and intentions.

Approaching your presentation like telling a story means that you want to fully engage the audience. Maybe you start by placing a character in your special place and ‘zoom’ out by telling why she is there in the first place. Or, maybe your character sees the building from afar, as his boat gets closer and he gets excited after a long pilgrimage (like Le Corbusier when approaching Athens and the Acropolis in September 1911!). Or maybe you immerse your audience in a dramatic narrative of the 2070 world and the forces at play that have made your sanctuary a central destination for ...

Notice that traditional architectural drawing may not be that necessary. Use your oral and graphic narrative to make the audience live your story ... and yet, and yet, be ready to present objective manifestations of your building ... but do so following the ultimate character of the building. And here challenge yourself: how did you show your building to the award jury that gave you the prize in 2070? Or, what did you actually submit in 2045 that made you win the competition in the first place?! If your December 7 presentation looks normal, something is wrong. If your building is normal, something is wrong. AND, do not lose the make-believe of the story, lest you lose everything. You have to believe it. You have to feel it. You have to act the part. And, as the great Sufi poet and mystic Rumi said “luke warm won’t do.”

FORMAT

Presentation format is up to you. However, consult with instructor. Although the work will be presented online (MIRO, PPT, PDF, etc.), you are still expected to submit ordinary boards of an appropriate size for accreditation and personal (student and faculty) purposes. This work should follow these guidelines:

- JPG or PDF formatted boards at 150dpi resolution
- If drawings are analog, turn in scans JPG files @ 150dpi
- Animations in AVI or MOV format.
- Word or PDF document for anything text.

Be aware that you cannot upload this type of resolution images in MIRO.

Upload your work no later than Dec 9, 2020 at 5:00pm

TIME

Presentation time is 30 minute with max 15 minutes of oral explanation.

SUGGESTIONS

Temporal/Civilizational Context_(2045-2070 and beyond). This is CRUCIAL. If you don’t sell this vision and if you can’t make the reviewers imagine and believe in this world, your project goes nowhere. Devote a good 2-3 full minutes to this. This is your FICTION, STORY. Bad story = bad project.

Sanctuary summary: 200 word description of essential idea. It has to DIRECTLY respond to the future world. Does your Sanctuary make sense? What is your parti? Why is it good? What kind of experience(s) visitors will get and why? What is the main storyline?

Program and building use: since you developed the program, you will need to make sure you clearly articulate what happens in you building. Rituals, activities, programs must be verbally and graphically demonstrated. The wilder the program/use, the clearer you need to be in explaining it. Here, it is absolutely imperative that your Temporal/Civilizational context makes sense. Storyboarding (see below) may prove essential.

Design Process: do NOT include anything from your design process unless it advances the story.

Contextual site plan (or model or clear view). Make absolutely sure you are rendering Washington DC in 2070. No excuses, please. Immediate (300-1000 ft around) and mediate (2500-5000 ft around) should be part of your presentation.

Experientials. This is likely the most important parts of your presentation. Storyboarding (i.e., the sequential show of how your sanctuary is experienced) may prove fundamental in communicating whether or not your building delivers your programmatic promises. Animation, real-time VR walk-thru, sequential sketches, etc. are all welcome if they support your intentions. Conveying architectural atmosphere is crucial. Make sure you have the people and other beings inhabiting it. ALSO, remember that it's hard for people to know how to connect different renders unless there is a clear sequence (remember Gordon Cullen's sequential sketches of foreground, middle ground, and background). Or provide ways for the audience to understand how you are moving. Don't get your audience utterly lost unless that is your point (but if so, make sure you eventually show the whole thing so they understand it)

Materiality, Technology, and Structure. Address essential tectonic considerations of your project and make sure that they are visible in your graphic presentation.

Objective Expression. What is the best way to provide an 'OBJECTIVE' (i.e., third-person) depiction of your building that also is consistent with your Sanctuary? Plans and Sections at the right scale seem like logical ways to have this covered although other methods (e.g., axonometrics, facades, etc.) are possible. Since the projects are extremely varied in the studio, students may have different scales. Since we are showing things online, you must provide with VISUAL SCALES (in MIRO and elsewhere). Normal drafting scales (1/32", 1/16" or 1/8") are useful to tell the jury and yourself the level of design resolution expected.

GRADE 30 % of the course grade

REFERENCES

Andreea Cutieru. "Speculative Architecture: Where are the Contemporary Equivalents of the 60s and 70s Radical Visions?" *ArchDaily* (22 Nov 2020). Accessed 27 Nov 2020. URL: <https://www.archdaily.com/951803/speculative-architecture-where-are-the-contemporary-equivalents-of-the-60s-and-70s-radical-visions>

Philip D. Plowright, "Design Fiction and Architecture," in Proceedings of the 2020 EAAE-ARCC International/2nd VIBRArch Conference. Accessed 27 Nov 2020. URL: https://www.academia.edu/44484044/Design_fiction_and_architecture

Anne Quito. "'Architecture fiction' is the design world's clickbait." *Quartz* (24 April 2018). Accessed 27 Nov 2020. URL: <https://qz.com/quartz/1256989/architecture-fiction-is-the-design-worlds-clickbait/>

Matt Shaw. "What happened to speculation in architecture?" *The Architect's Newspaper* (21 August 2017). Accessed 27 Nov 2020. URL: <https://www.archpaper.com/2017/08/speculation-in-architecture/>