

Sacred Space & Cultural Studies

studio

Bermudez / Campo Baeza

VAS

## PROJECT 2 A NATURE OBSERVATORY

### *Design Development, Integration & Presentation*

STARTS Friday 9 November  
INTERIM R Wednesday 28 November @ 2:00-7:00PM (CROU 133 West Wailing Wall)  
FINAL Monday 10 December at 9:00am-5:00pm (MILLER) including Project 1

### INTRODUCTION

Our study of VAS has taught us that details (or the apparent lack of them) play an essential role in conveying a sense of “*direct, unpretentious, and unadulterated*” quality of architecture. Technical articulations are voluntarily kept to a minimum and used to enhance tectonic continuity/discontinuity, simplicity, light, and space. Construction prowess and technical dexterity are characterized by their silent manners. In fact, it is such simple, perhaps introverted, self-assured and quiet attitude that is the loudest VAS statement of all: less is more, more with less. It is also for this very reason, arguably the hardest act of VAS to follow. It is not exaggeration to say that, ultimately, VAS lives or dies in how the architect technically solves the details. For this reason, design development is at the core of VAS.

**OBJECTIVE** The goal of this last phase is to give you the opportunity to develop your project to a good level of definition and communication. By asking you to work at a larger scale and/or experientials, you will need to address issues of materiality, formal and technological articulation, fenestration, joinery, lighting, detailing, structures, color, textures. You will also have to take responsibility of what you do affect people existentially. I hope you appreciate and make best use of this rare opportunity to fully develop your schematic design.

As you do this, it is imperative you return time and time again to your parti and the ultimate objective of your work: *rituals* that allow people to ‘see’ nature and through that ‘seeing’ see the numinous, holly.

Before starting, consider the comments your work received in the jury. You will probably have to make some revisions to address the critiques. As you move ahead avoid easy stereotypical moves that may betray your VAS philosophy as expressed thus far. Your concern will be to profess this philosophy all the way down to details and experiences.

**APPROACH** Depending in the level of design development of your project, your time management skills, your commitment to architecture and this class, the nature of your design parti, your abilities and interest, you may be able to move this project forward in one, two or three ways. Please, consider and then decide on what you want to do and/or can do.

**Approach 1: “Tectonic Design Development”**. You develop your design by selecting the most representative or powerful section of your design and build a large scale model. Depending on intention, interest, time, cost, and skills, scales may vary. However, a ½’=1ft is an excellent scale to work on. If a larger building area is selected and more engaging modeling techniques are employed (e.g., folding, cutting, etc.) a ¼”=1ft scale may work as well. Basically, you are working from a technical or third-person perspective. It requires great levels of technological research and discipline in translating and integrating such information following your design parti.

- Decide on several sections that show communication and design promise according to your architectural idea. Produce quick mock-up model at scale to know how much effort and level of material representation you will need to deliver. Proceed to search for technical knowledge in magazines, consultations with faculty/practitioners, web, etc. Success usually depends on finding the right material representation of actual materials and a high level of patience and craftsmanship. Make several tries before you attempt the final one. When you work at these scales, you will be forced to consider experiential issues thus, bringing you to Approach 2. If you work alone, stay at ¼”=1ft scale.

**Approach 2: “Experiential Design Development.”** You develop your project by designing spaces, materials, and conditions from inside-out. This means to construct a ritual narrative composed of a series of keyframes (i.e., specific moments) with their architectural counterparts. This is the ‘phenomenological way’ to design architecture. You enter into an first person (and empathic) mood and try to feel, sense, intuit what it would be like to live the environment you are designing. The best way to do is by *Storyboarding and Experiential Vignettes*

- Produce views that immerse people into your project. Sometimes, hybrid representations may be very useful (e.g., section perspectives, photos from physical models). The vignettes should be very large (i.e., 24”x36” and bigger), beautiful, impressive, and summarize in themselves the spirit, quality, and experience of your building. At this large scale, you cannot avoid making design decisions of all kinds (joints and materials), thus bringing you to Approach 1. Consider the emotional and inspirational impact of these images and MAKE THEM THE CENTER PIECE of your presentation. Where do you cry in your architecture? Show the important places that define the unique qualities of your nature observatory experience!

**Approach 3:** Approach 1 and 2 in dialogue (i.e., you do both). Sounds great but it is very time consuming and very hard to do in the time remaining in this class. Therefore, I discourage this approach. If you still want to attempt doing it, talk to me.

SCHEDULE	<p><b>Week 1 (Nov 9-16)</b> <b>Focus:</b> respond to jury criticism and complete all design work <b>Method/Expression:</b> presentations requirements the same as for interim review</p> <p><b>Week 2 (Nov 26-Dec3)</b> <b>Focus:</b> design development <b>Method/Expression:</b> <i>Use the tools to move forward (each one takes you to different places)</i></p> <ul style="list-style-type: none"><li>(a) tectonic work (i.e., ¼” sectional model)</li><li>(b) experiential narrative (i.e., storyboard with at least 5 strong keyframes)</li><li>(c) both (a) and (b)</li></ul> <p><b>Week 3 (Dec 3-10)</b> <b>Focus:</b> Communication (Visual, Oral) <b>Method/Expression:</b> to be announced (approximately what you did for interim review + this last three weeks work)</p>
REQ'TS	See Approach and Schedule above. Specific requirements will discuss in class and with each student depending on their path/approach.
GRADE	25 % of the course grade
EXAMPLES	<p>Example of final projects from 2010 VAS Studio (<a href="http://www.sacred-space.net/studentwork/vas-2010/">http://www.sacred-space.net/studentwork/vas-2010/</a>)</p> <p>Examples from other school and more, (<a href="http://students.arch.utah.edu/courses/arch6971/work-samples.htm">http://students.arch.utah.edu/courses/arch6971/work-samples.htm</a>) (<a href="http://www.arch.utah.edu/?gallery%3E%3Ehttp://www.arch.utah.edu/gallery/2009/SoA_StudentGallery/arch6971S09/content.html">http://www.arch.utah.edu/?gallery%3E%3Ehttp://www.arch.utah.edu/gallery/2009/SoA_StudentGallery/arch6971S09/content.html</a> )</p> <p>Examples from Sacred/Culture studios and thesis (<a href="http://www.sacred-space.net/studentwork.htm">http://www.sacred-space.net/studentwork.htm</a> )</p>