

**Phase Four PARTI DEVELOPMENT INTO SCHEMATIC DESIGN**

**DUE** Monday, 2 November (2pm-6pm). **Phase Four-A pinup review**  
Friday, 13 November (2pm-6pm). **Phase Four-B formal review**  
with external critics

**OBJECTIVE** To develop the Parti into a Schematic Design ready for Design Development and Communication (Phase V).

**PROCESS** **Phase Four-A: Parti Development into Schematic Design (3 weeks)**  
This phase involves the skillful evolution of the Parti produced in Phase Three based on (a) the consideration of the feedback you received in the review, (b) the “aspirational” architecture you selected, and (c) precedents you are to find and study; in the context of your proposal for a ‘new’ form of spiritual practice/sacred space (vis-à-vis studio discussion/position). You will work under the guidance of studio critic Julio Bermudez but you may contact Michael J. Crosbie by email if you feel it necessary. Produce a list of items and issues that need attention and discuss them with your critic. Establish a plan of operation. Please, document your semester work to date. At the end of Phase Four-A there will be a pinup review, with presentation requirements to be determined.

**Phase Four-B: Schematic Design (2 weeks)**

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 spirit of questioning, risk-taking, and probing, even if now working at a different level of design sensibility and detail. Simplicity and clarity are a must. A formal review will conclude this phase, with presentation requirements to be determined.

**MODALITY** Individual or team work (depending on project and student)

**GRADE** 30% of the course grade

## Phase 4 Presentation Requirements for Friday, 13 November

### Schematics & Program: Orthographics

- **Scales:** 1/40"=1' (for the Site Plan) and 1/16"=1' (for the building plans). Please make sure the drawings are consistent in terms of placement of plans (north up or to the right *but not both*, graphic scale, labels)
- All plans, site section(s), and 2 elevations (as the building faces Georgia Avenue and Randolph Street, within some type of photomontage). Make sure that your Ground Level Plan (or main plan) is well depicted and clearly readable (i.e., circulation, structure, line weights, distinctions between indoor and outdoor spaces, etc.) with immediate context information (i.e., side walk, street, alley). If appropriate to your project, you may consider other types of visualizations (e.g., axonometrics, planometrics, even special physical models) to replace conventional plan-section-elevation drawings, only if they better communicate your intention (talk to Julio if you'd like to pursue either of these alternative approaches).
- **Program and building use:** Adjacent the floor plan drawings, please list the types of uses that you chose (along with the 4 required functions). Be ready to explain how your building works in relation to your idea AND how it serves its visitors/users.
- **Large context site plan at 1/40"=1'** that shows the encompassing urban neighborhood of Petworth. Size it according to your project and intention. Your project should be shown in roof plan.
- *Issues: composition, design adjustments, materiality, formal articulation and order, programmatic definition, function and circulation, structure, facade and sectional development, site development.*

### Experiential Vignettes

- Produce at least 2 views that immerse people into your project experientially, particularly key spaces (sacred space, YOUR thing, open space, etc.). Consider defining some narrative order (i.e., key moments in a user's ritual or visitor's journey etc.). Sometimes, hybrid representations may be very useful (e.g., section perspective or photo montage). The vignettes should be at least 11"x 17", beautiful, impressive, and summarize in themselves the spirit, quality, and experience of your building. Consider the emotional and inspirational impact of these images and MAKE THEM THE CENTERPIECE of your presentation. Where does the building touch the visitor spiritually? What space might move a person, such as yourself, to tears? Describe graphically a place that is potentially transcendent. Show the important places that define how your building is helping the people of Petworth to explore new modes of spirituality, fellowship, or generosity. Demonstrate the Emotional Poetics of your project.
- **Materiality, Technology, and Structure.** Graphically describe the proposed tectonic considerations of your project. Experiential vignettes become great opportunities to render these architectural elements.
- *Issues: experiential and narrative qualities, character of the building, beauty, emotion, embodiment, tectonics, use and programmatic appropriateness, etc.*

### **Analog Model at 1/20"=1'**

- A working/massing model to be placed in the studio large site model. It should demonstrate scale, relation to the site, adjacencies, etc. vis-à-vis your parti.

### **Verbal Presentation Conceptual Statement**

- Write a 250-word summary of the theoretical, functional, natural, formal, spatial, and experiential rationale supporting your project. Most important: describe your design's orientation to spiritual life, and how your design explores new modes of spirituality.

What is your concept (BIG idea)? What is your design parti and design strategy? This text should help *you* clarify your overall communication. Write it as if you are telling your story to the jury.

### **General**

- Format: up to each student/team. Any of the above requirements may be changed if the alternative offering better relates to the intention of the design work. However, any such changes must be consulted with instructor WELL BEFORE presentation time.

### **LINKS to examples of good work**

<http://www.sacred-space.net/studentwork.htm>

[http://www.sacred-space.net/Assets/studentwork/bermudez-studio\\_2012\\_part-2/index.htm](http://www.sacred-space.net/Assets/studentwork/bermudez-studio_2012_part-2/index.htm)

[http://www.sacred-space.net/Assets/studentwork/bermudez-studio\\_2012\\_part-1/index.htm](http://www.sacred-space.net/Assets/studentwork/bermudez-studio_2012_part-1/index.htm)

[http://www.sacred-space.net/Assets/studentwork/bermudez\\_studio\\_2011/index.htm](http://www.sacred-space.net/Assets/studentwork/bermudez_studio_2011/index.htm)

<http://www.sacred-space.net/Assets/studentwork/vas-2010/index.html>

<http://faculty.cua.edu/bermudez/courses/bermudez-silvestrin/6971/work-samples.htm>

[http://www.sacred-space.net/Assets/studentwork/bermudez\\_studio\\_2013/index.htm](http://www.sacred-space.net/Assets/studentwork/bermudez_studio_2013/index.htm)