

## **Phase Five DEVELOPMENT & COMMUNICATION**

DUE	Saturday, 12 December (2pm-6pm). <b>Formal Review</b> with external critics
OBJECTIVE	To finalize and communicate design proposal, based on review feedback of Friday 13 November.
PROCESS	The last 4 weeks of the semester will work on direct/dedicated desk and/or pin-up crits for each team/individual.
MODALITY	Individual or team work (depending on project and student)
GRADE	10% of the course grade.  If final work and presentation significantly overcomes weaknesses demonstrated in Phase 4, the instructor will replace the grade you got in that phase for the one you receive in Phase 5. Late or incomplete submission of your work will imply either grade reduction or holding your grade
EXIT INTERVIEW	Monday 14 December 2-6pm

### **FINAL Presentation Requirements**

#### **Design Process Record**

- This part of the presentation is a summary of your design process as you define it. It should help you give conceptual, experiential, process and analytical foundation to your design decision-making.
- In terms of what design process images/models to include, use only those RELEVANT to your FINAL project (do NOT present things that don't support your conceptual idea for the project, or elements that did not end up in your final design). Make sure that the *concept (your BIG idea for the architecture)* is present (literally or as a reference)
- *Issues: learning process, insight, conceptual and ideological context, design foundation, design methodology.*

#### **Design Development & Program. Orthographics**

- **Scales: 1/40"=1' or 1/32"=1'** (for the Site Plan) and **1/8"=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). MOST IMPORTANT PLAN: Ground

- Level. Make sure it is clearly readable (i.e., circulation, structure, line weights, distinctions between indoor and outdoor spaces, etc.). The ground floor plan should include immediate site and context information (i.e., side walks, allies, entry plaza, trees, etc.). P
- At least 2 site (1/8" scale for longitudinal cuts and 1/4" scale for transversal cuts), and 2 elevations (same scale as sections, as the building faces Georgia Avenue and Randolph Street, within some type of photomontage) – *if you are alone you are required to do three of these four*. Sections should include immediate streets, sidewalks and adjacent buildings. Projects with a very strong "section" scheme should consider larger sections than 1/4"=1'. 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. Some of the orthographic demands may be lifted if you use a large-scale section model (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. You will need to make sure you have a well-functioning and complete (and realistic) program. Be ready to explain how your building works in relation to your idea AND how it serves its visitors/users. Usually, orthographic drawings (and vignettes) are the best ways to convey such information.
  - **Large context site plan at 1/40"=1' (or or 1/32"=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 four (*two if you are alone*) 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., storyboard, 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 very large (i.e., 24"x 36" or larger), 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. Even if you plan to create animations, you need to have still experiential vignettes.
- **Materiality, Technology, and Structure.** Address the essential tectonic considerations of your project and make sure that they are visible in your graphic presentation. Usually, experiential vignettes become great opportunities to render these architectural elements. However, make sure that your structural scheme is easily visible in your plans and sections.
- *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 well-crafted model to be placed in the studio large site model. It should demonstrate tectonics (materials representation supporting conceptual and programmatic development), scale, proportions, relation to the site, etc. vis-à-vis your parti. Make sure you complete the full block/area within which you operate.

### **Oral Presentation Rationale**

- Write a 500-word summary of the theoretical, functional, natural, formal, spatial, tectonic, 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?  
How do your graphics/models help you to show them?
- 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. However, consult with instructor.
- Consult examples of good presentation from past studios and thesis (see below).
- The way you put all this information together is very important. Please devote thought, time, and effort to design your graphic presentation. Your goal is to make your case as clear as possible. Prepare for the oral presentation. Do a few trials. Try to find weaknesses 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*** ...

### **Digital Submission**

*(in a CD, DVD, or memory stick submitted during exit interview Monday 14 Dec 2-6pm)*

- JPG formatted files of all your boards at 300 dpi @ 5x7-inch resolution **(we need this for publication)**
- If drawings are analog, turn in scans JPG files @ 300 dpi
- Views and model captures should be turned in as JPG files @ 300 dpi
- Animations in AVI or MOV format.
- Word document for rationale.

### **NOTE**

Any change in these requirements must be arranged with the instructors PRIOR to presentation. The reason for this higher than normal resolution is for the potential of publishing your work.

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

Please, go to website: <http://faculty.cua.edu/bermudez/courses/bermudez-crosbie/other.htm>