



### PHASE 3 SCHEMATIC DESIGN

STARTS Tuesday 10 October  
DUE Friday 27 October at 2:15PM (Jury)

**The focus of this phase is to streamline your IDEA to (1) *its absolute and fundamental architectural clarity* along (2) *its phenomenological expression*. *Concept and experience 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 carefully 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

*It doesn't matter how well you do the wrong thing.*  
Mies van der Rohe

*The simplest form is not always the best, but the best is always simple.*  
Heinrich Tessenow

*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)

*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

*It has taken me almost fifty years to understand fully that there is a necessary connection between God and architecture, and that this connection is, in part, empirically verifiable.... Further, I have come to the view that the sacredness of the physical world—and the potential of the physical world for sacredness—provides a powerful and surprising path towards understanding the existence of God.... Taking architecture seriously leads us to the proper treatment of tiny details, to an understanding of the unfolding whole, and to an understanding—mystical in part—of the entity that underpins that wholeness. The path of architecture thus leads inexorably towards a renewed understanding of God.*

Christopher Alexander (2015)

*Knowing must therefore be accompanied by an equal capacity to forget knowing. Non-knowing is not a form of ignorance but a difficult transcendence of knowledge. This is the price that must be paid for an oeuvre to be, at all times, a sort of pure beginning, which makes its creation an exercise of freedom.*

Jean Lescure (1964)

*- 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

*Make it as simple as possible but no simpler.*

Albert Einstein

*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

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

Rumi (1207-1273)

**Following are the activities to be done over three weeks.**

### **Week 1 (Oct 10-13)**

Task 1: Over the course of 1 hour, draw **twenty (20)** *diagrams* at 1/32" scale summarizing your parti. Ten of these diagrams should be in plan and 10 in section. Select the best two (one plan, one section) and be ready to articulate orally your decision (but show all 20). **Deadline: Oct 10 (Tue)**

Task 2: Over the course of 3 hours, freehand draw **five** 1/16" *plans* and **five** 1/8" *section*. In addition, make **five** quick working 1/16" models in the same scale (rough, glue gun, cardboard, balsa sticks, etc.). See materials list here: <http://juliobermudez.com/courses/202/materials.pdf> .  
**Deadline: Oct 11 (Wed)**

Task 3: Over the course of 3 hours produce **two** *storyboards*, each one depicting a sequence of 4 or 5 family ritual-architectural moments in your house/home. Take the viewpoint of two different family member and/or visitor. **Deadline: Oct 13 (Fri)**

See attached Gordon Cullen's examples at:

<http://blogs.ethz.ch/prespecific/files/2013/05/GordonCullen.jpg>

[https://miladzabeti.files.wordpress.com/2012/05/538194\\_400812586628872\\_687112379\\_n.jpg](https://miladzabeti.files.wordpress.com/2012/05/538194_400812586628872_687112379_n.jpg)

### **Week 2 (Oct 14-20)**

Task 1: Develop a **new set** of 1/8" *scale plans* and **two** 1/4" *scale sections*. If you use the computer, avoid the library of objects/materials. **Deadline: Oct 16 (Mon)**

Task 2: Over the course of 3 hours, produce **five** 1/8 scale *working models* of your house. Again, use rough making to convey your IDEA. Same materials and techniques as before. **Deadline: Oct 18 (Wed)**

Task 3: Edit/develop the storyboards you had produced to recognize changes made. Additionally, produce drafts rendering of the *two emblematic spaces/experiences* of your home. **Deadline: Oct 20 (Fri)**

### **Week 3 (Oct 21-27)**

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

## **Grade**

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

***PRESENTATION REQUIREMENTS (Friday 27 October)***

***SHEETS/BOARDS***

20" x 30" Boards. Format (horizontal or vertical) is up to the student

***GRAPHICS***

Plans and at least 1 Elevations at 1/8"=1' scale

Two Sections at 1/4"=1' scale

Storyboard(s) of how your family lives in the home/house (i.e., sequence of ketches)

Rendering your most important space(s) according to your parti.

Diagram(s) explaining your parti.

Process record if necessary

***MODEL***

Site Model 1/16" scale

Working/Study Model(s) 1/8" scale

***MEDIA***

Media and type of representations should reflect your idea

***JURY***

The review of each project will last 15 minutes. The format will be as follows: the student will present a 5 minute oral description of their project that will be followed by critique. The jury will be composed of your faculty critic and outside reviewers.

***Note***

Since there is a wide variety of projects, these requirements may need some small adaptation. However, any alteration will require direct consultation with and approval by your instructor.