

Sacred Space & Cultural Studies

studio

Bermudez / Silvestrin

VAS

*"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)*

**Phase V DESIGN DEVELOPMENT AND PRESENTATION**

**DUE** Monday 18 November (2pm-6pm). **Interim review** — studio bound  
Monday 9 December (9am-6pm). **Final review** — with external critics, including Claudio Silvestrin.

**OBJECTIVE** To develop and communicate the architectural scheme reached in Phase IV.

**PROCESS** Use the final criticism your Phase IV schematic design proposal received as the platform and criteria to improve and advance your scheme. Produce a list of items and issues that need attention and discuss them with your critic. Establish a plan of operation.

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 improvisation and Call-and-Response methodology, even if now working at a different level of design sensibility and detail. As before, simplicity and clarity are a must.

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

**GRADE** 40 % of the course grade

## 2013 VAS STUDIO

### FINAL Presentation Requirements for Monday 9 December

#### 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 serve or confuse your point). Make sure that the *aphorism* ruling/guiding your work is present (somehow, literally or as reference)
- *Issues: learning process, insight, conceptual and ideological context, design foundation, design methodology.*

#### Design Development & Program. Orthographics

- **Scales:** 1/32"=1' (for the Immigration Museum) and 1/8"=1' (for Homeless and Nursery-Day Care projects). In the case of Immigration Museum, perhaps 3/32" scale is a bit better (but it's up to you). Please, make sure you have consistency in placement of plans (north up, or right, but consistent)
- All plans, 2 sections, and 1 elevation (particularly important for Day Care and Homeless buildings, 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, indoor-outdoor spaces, etc.). It should include immediate site and context information (i.e., side walk, alley, entry plaza, trees, etc.). Projects with a very strong 'section' scheme should consider much larger sections (at least twice the scale of the plans). 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 if they better communicate your intention. Some of the orthographic demands may be lifted if you use a large scale section model (talk to me if you'd like to pursue either of these alternative approaches).
- **Program and building use:** since you develop the building program based on a given brief AND your approach to the architectural problem, 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 enables its visitors/users to accomplish its duties. Usually, orthographic drawings (and vignettes) are the best ways to convey such information.
- **Large context site plan (or model)** that shows the encompassing urban surrounding. Scale it according to your project and intention. This is specially important for the Immigration Museum project.
- *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 views that immerse people into your project. 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). The vignettes should be very large (i.e., 24"x 36" and bigger), 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 CENTER PIECE of your presentation. Where do you cry in your building? Show the important places that define how your building is helping visitors grasp the immigration story, homeless find a place to support them, and children a location where they can grow and play. How is this translated at the city level? Demonstrate the Emotional Poetics of your project. Even if you plan to create animations, you will need to have still experientials.

- **Materiality, Technology, and Structure.** Address the essential tectonic considerations of your project and make sure that they are visible in your graphic presentation. Usually, experientials become great opportunities to discuss this matter. 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 1/32"=1' scale (Immigration Museum) & 1/8"=1' scale (Other)**

- Well-crafted model to be placed in your group 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 up a 500 word summary of the theoretical, functional, natural, formal, spatial, tectonic, and experiential rationale supporting your project. What are your essential idea and strategy? What is your parti? How is your graphics/models helping you to show them? What about your aphorism and process?
- This text should help *you* clarify your overall communication. Write it as you'd be 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.
- The way you put all this information together is very important. Please, give 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 weakness 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 ...***

### **Review Date, Exhibit, Exit Interview & Other Considerations:**

- Submission deadline: Sunday 8 Dec at 10:00pm in Studio (honor call)
- Final Review with guest jurors and faculty: Monday 9 December (all day 9:30am-5:30pm) in CRO 116 Miller (or your choice ... if so, make appropriate arrangements if so). Schedule will be available a week before presentation.
- Presentation Time: approx 40 minute per person and 50 minute per team. Oral presentation: 10-15 minute max.
- Phase 5 counts for 40% of the semester studio 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 Interviews will be on Wednesday 11 December (2-6pm).

### **Digital Submission**

*(in a CD or memory stick submitted during exit interview Wed 11 Dec 2-6pm)*

- JPG formatted files of all your boards at 150dpi resolution;
- If drawings are analog, turn in scans JPG files @ 150dpi
- Views and model captures should be turned in as JPG files @ 150 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.

### **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://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)

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