

## **Architectural Design: Programming**

**Delivered Monday 30 September (deadline: Saturday 5 October)**

**OBJECTIVE** During the AD Workshop, we approached architectural design using a creative and process-driven (i.e., non-precedent based) formal design methodology. This put you in a particular path leading to powerful albeit one-sided (i.e., architectonic) results. An important objective of **Part 03** is to consider the impact of two essential forces shaping the design of every building: program and site conditions. In fact, function and context have traditionally been two of the most popular design methods followed by architects.

Since you just finished the site analysis, now **The Walton studio** asks you to develop your building program. It is of particular importance *how* you consider, analyze and understand the activities that are to happen in the place. For example, how do you ‘conceptualize’ the building program in relation to its critical resistance to contemporary customs? How do you see the role of an ‘institution’ in all this? Are site forces constrains to follow, reject, or resist in terms of programmatic demands? How much you follow the inspiration of the A-D Workshop. Your philosophy must be present in your writing of the program. The fact that you will be doing the building program after a provocative site analysis and the A-D Workshop allows you all kinds of possibilities. Please, don’t waste them in easy, boring, and tired ideas.

**SITUATION** Refer to: Julio Bermudez, *Choosing Being: Considerations of How to Respond to Today’s Unhealthy State of Affairs* (2003). URL: [https://www.academia.edu/7661661/Choosing\\_Being\\_Considerations\\_on\\_How\\_to\\_Respond\\_to\\_Today\\_s\\_Unhealthy\\_State\\_of\\_Affairs](https://www.academia.edu/7661661/Choosing_Being_Considerations_on_How_to_Respond_to_Today_s_Unhealthy_State_of_Affairs)

**PROGRAM** Faced with this state of affairs, a cooperative of individuals has decided to open a place where to practice an alternative. For this purpose, they have acquired an unique piece of land located in Southwest Washington DC.

The program for the building calls for an institution with no historical precedents in the post-enlightenment West. The place is to offer visitors experiential opportunities that focus on ‘*being*’ rather than ‘*doing*’ or ‘*having*.’ By stopping the enslaving cycles of unchecked production and consumption, this institution is to allow visitors a chance to step back, become aware of their

circumstances, and practice their birthright potential of being! Architecture is to become a sanctuary for guiltless idling, *a place to find, enjoy and expand being*. Put it differently, by silencing the pressures to be busy or consume, the visitor/dweller will be (*architecturally*) encouraged to notice their own functioning self. The institution will foster and celebrate not-doing, not-having, stopping, letting be. As such the building will provide with a necessary retreat from real world dis-ease and promote healing, both at the individual and social levels. Given its intense focus on being, this institution demands a building of great quality that highlights phenomenological presence at all levels and scales.

This urban retreat dedicated to support a committed practice of being is to be called the **FOJUBE (FOr JUst BEing) Place**. Although it will only offer services to its membership, the cooperative professes a wide-open access policy to all.

## PROGRAM STUDY

The Cooperative has asked you to develop an unique program for FOJUBE based on these considerations. If they like what you offer, they will ask you to follow it up by a design proposal. This is your chance. Don't blow it!

However there are some principles that the Cooperative requires you to consider. Generally speaking, they see *FOJUBE as a sanctuary for finding, enjoying, studying, and developing being with a footprint of around 20,000 sq.ft. ( $\pm 20\%$  for circulation)*. They want their institution to offer pedagogies directed to the subjective (personal, individual self), intersubjective (social, collective self), objective (environmental, no-self), and transcendent (spirituality, divine) dimensions of being. This translates into practices directed to observing, studying, exercising, and expressing being in itself (e.g., mind, heart, body, spirit) and in relation to others, nature, and God. And while these facets of being do not occur in isolation, it is appropriate to focus on one or the other to foster particular developmental gains. Hence, FOJUBE demands programmatic separation *and* connection, that is, dedicated places to work with one's physique or inner mentalscape as well as areas where one can come together socially or appreciate nature. For this reason, FOJUBE seeks to establish fluid yet carefully crafted relationships between urban and architectural spaces, exterior and interior, culture and nature, self and others, and so on. In the spirit of healing and growing being, FOJUBE professes sustainability understood in its widest and deepest sense: the affirmation, appreciation, and support of all life.

## JOB

You will draft the FOJUBE program by first establishing your ideological position regarding these functional requirements. Questions you may ask are: what is 'being' and how is it different from 'doing' and 'having'? Is what the

client wants feasible? How a practice of being should be pursued? Can you/ should you pursue it alone? How many ways are there? How big the spaces ought to be? What can you get from the A-D workshop proposals you came up with? What about the site analysis? Is this a 'sacred' type of building? How are you to profess architecture in this particular project?

Writing the building program also means to acknowledge the results of your AD workshop scheme(s) as they tell you a lot about being and the potential of architecture to facilitate its unfolding and realization. How do the architectonic ideas suggest this or that program? Similarly, consider the opportunities open by your study of the site.

## PRODUCTS

In addition to a list of spaces with approximate sq.ft., you will produce two diagrams to summarize your programmatic inquiry. These three diagrams should work as an overlay sequence in 11"x17" prints. Use appropriate labeling and color-coding:

***Conceptual Program diagram:*** Express your program through a hierarchical organization of the program (e.g., major areas)

***Spatial Relationship diagram (including indoor-outdoor):*** Within the established order, proceed to define the type of spatial interactions between program elements.

***Narrative diagram:*** express four different types of experiences: two of arrival (from entry to destination within building) and two of departure (from room to exit)

Digitize these diagrams and list of spaces (if they are not already in electronic format) and upload them in a newly folder called "Program" within a folder with your group last names in Part 03 of the studio G-drive.

## FEEDBACK

You will discuss your program in a 7 minutes presentation. Allow for a 8 minute feedback afterward.

## TEAM

2 students

## ADVICE

Simplify ... Choose to Simplify !

## ***Architectural Design:*** Site Considerations

**Delivered Wednesday 25 September (deadline: Mon 30 September)**

# 1

### *Site Visit* (min.30 minutes)

Start at one point outside the site and proceed to walk alone in one direction for five minutes. Focus on the multi-sensory experience of moving through the urban landscape. Be aware of the scale of your body as you move. Stop after 5 minutes and consider how far you have moved and what the experience of moving has been.

Turn around and start to walk back. Pay attention to changes in texture, views, found objects, smells, temperature, etc. Make a series of sketches and/or diagrams (for example, a series of sections of surface textures with their locations noted on a site plan, or a series of sketches of found objects with a diagram showing their relative locations) which map/record the territory you have covered and the experience of moving through the landscape. In addition to sketching/diagramming, you can also record your experience with photography, video, sound recording, etc.

Repeat with a different direction

# 2

### *Project Site* (min. 2 hours)

#### a. Site conditions

Your team should register the general conditions of the site. Use sketches, photographs, video, etc., to collect and record literal descriptive information about the site.

#### b. Analytical mapping

Your team will be assigned two analytical topics. Study the site to understand how those dimensions appear. Make sketches, diagrams, and other initial studies to analyze the site in terms of your topics, as well as record the presence of your topics on a site map. Your site analysis should include a site plan and diagrams (of your choice) that are appropriate to the topics, at a scale that is appropriate to show the information clearly. This work should be presented in a 24" x 36" board.

#### c. Experiential mapping

Your team will be assigned two experiential themes. Study the site to understand how the themes may be experienced/understood in the place. Make sketches, diagrams, and other initial studies to explore and record this. Your team will also be assigned one method of representation to use to map/reveal the experiential qualities of the site for one of the themes. You should choose which of your two themes you will represent using the assigned method and also choose an appropriate method of representation for the other theme (see attached list). It is recommended you select a third theme of your choice to your experiential mapping. You may use any representation method you wish to communicate this theme.

The final presentation will include – for each theme – an experiential mapping using your specific method and a plan diagram (at an appropriate scale) to show how the mapping study relates to the site. Format is up to you. Please, see attached examples. **All work is due Monday 30 September 2pm.**

## 3

### **Record**

Digitize all the diagrams and images used (if they are not already in electronic format) and upload them in a folder called “Site” within a team folder called after your last names (BERMUDEZ-SMITH) inside the folder called “Part 03-Design” in the studio G-DRIVE site.

## 4

### **Documentation & Model building**

The studio will build a physical model of the site. Assigned student will lead the effort to get lot info, plot maps as necessary, etc. in order to be able to construct such model. We’ll discuss scale and details in class on Monday 30 Sept. Google Earth is a good place to start. Check this link: <http://atlasplus.dcgis.dc.gov/>

## ***MAPPING THE PROJECT SITE***

### **ANALYTICAL MAPPING**

This is a literal, descriptive straight-forward “scientific” mapping of the existing conditions of the site. Your team will be assigned two topics to study and represent as an analytical map. The final plan (24” x 30” sheets) and diagram (at appropriate size) should be of good quality.

topics      examples of questions you should consider

land use      How has is land on and near the site been used? How do these uses affect the place?  
What signs of use are visible/detectable on the site?

vegetation      What plants are present on the site? How do different types of plants suggest  
different zones within the site? What are the roles of plants on the site?

sun              How can the site be understood in terms of sun and shadow? What is the path of the  
sun over the site at different times of the year?

time             What are the different ways we can understand the physical manifestation(s) of time  
on the site (e.g., geologic time, seasons, etc.)?

water            What traces of water (paths, etc.) are apparent in the land? Based on the contours of  
the site, where does water run?

people          How do people use the place now? What about patterns of conduct, traffic (car and  
otherwise), etc.

wind             How is wind touch the site? How does the wind enter the site at different times of the  
year?

space  
form             how are the biases of the existing urban context (i.e., relief, mass, openness, density,  
etc.) affecting the site?

history          how does the memory of past events shape what you feel or should respect of the  
site? What was there before?

culture          What about the existing and past community? Are there any rituals, seasonal events?  
What are the changes underway?

### **EXPERIENTIAL MAPPING**

This is a method of mapping that reveals qualities of the site based on one’s experiences. Your team will be assigned two themes to explore and represent (taking on a third theme is encouraged but not required). The final representations (one using the method you are assigned and the other(s) using methods of your choice, refer to the list of methods) must be of good quality.

<u>themes</u>	<u>examples of questions you should consider</u>
edge condition	What edges do you perceive on the site? What defines the edge(s)? Is the edge a constant or changing condition?
life	What signs of life do you see/hear/smell on the site? How do living things (flora and fauna, humans and no humans) utilize/alter the land?
scale	In what ways do you perceive different scales on the site? How do you understand the scale of your body on the site? Does this change as you move through the site?
sound	What sounds are present on the site? What sounds are from nature/manmade? How do you perceive the site differently when you focus on sound?
space	How do you perceive the scale of the space of the site? What bounds it? What does it bound? What spaces do you perceive to be nested within the space of the site?
light	Does your perception of light vary in different areas of the site? Why/why not? How would you experience light at different times of the day/different times of the year?
texture	How many different textures (at different scales) can you find on the site? What does the location of each texture tell you about the site? Does color matter?
time	How do you understand your relationship to time (geologic, seasonal, daily, etc.) when you are on the site? Does time seem important/meaningless/slow/fast?
views	How do the views vary on the site? What pulls your eye in a certain direction? What do you see that is natural/manmade? How can you define the site based on views?
temperature	What are the physical and experiential manifestations of temperature on the site? How does this change seasonally? How do you experience temperature on the site?

### **METHODS OF REPRESENTATION FOR EXPERIENTIAL MAPPING**

Your team will be assigned one method of representation, which you must use for the experiential mapping of one of your two themes (you choose the theme with which you will use the assigned method). For the other theme(s), you should choose a method of representation from the list below that best expresses your experience of the site related to that theme. Please see examples attached.

collage	text
drawing/painting	photo sequence/storyboard
relief	diagram (conceptual drawing or a-model)
rubbing	video