



PART 3 SCHEMATIC DESIGN

STARTS Monday 3 October
DUE Friday 21 October at 2:00 PM (Jury)

INTENTION The focus of this Part is to bring the PARTI you developed under the direction of Suchi Reddy to a schematic design level based on (a) the feedback you received in the September 30 Jury and subsequent crits from your instructors, (b) your “concept,” and (c) its translation through programmatic, urban, landscape, and experiential considerations. In other words, this phase is about expressing your IDEA to *its fundamental (1) design clarity* and *(2) its phenomenological nature* (*‘form follows feeling’*). *Concept and experience must be married into an indivisible unity*. In order to do this, it is imperative that you

- Carry your attitude/vision vis-à-vis the topic at hand;
- remain simple;
- Consider architecture, landscape, and art installations in close dialogue with one another;
- Develop the program in concert with its parti, local/regional/national community, capacity/potential of positive impact, etc.;
- Remain attentive to contextual (city, nature, history, etc.) and phenomenological (experience) implications;
- Pay careful attention to scale, moving slowly but decisively from 1/128” to 1/64” to 1/32” to 1/16”= 1ft.

ASPIRATION The following quotes have proven inspirational in the past so here they go again:

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

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 (2012 Walton Critic)

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)

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

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 (2013 Walton Critic)

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

Rumi (1207-1273)

Form follows Feeling.

Suchi Reddy (2022 Walton Critic)

PRODUCT Presentation Requirements follow.

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

MINIMAL PRESENTATION REQUIREMENTS (Friday 21 October)

JURY LOCATION

Wailing Walls

SHEETS/BOARDS

Size and Format are up to the student

GRAPHICS

Diagram(s) explaining your parti

Precedents (only the most relevant)

Process record if necessary (be careful)

Site Plan (relating your intervention to the Park.). Scale is up to you. If the massing model accomplishes this intention, then, no need to repeat it.

Plans at 1/32"=1' scale

General section at 1/16 depending on the scheme

Key Section at 1/8"=1' scale

Three Draft Vignettes of the most important moments (at least 8"x11")

MODEL

Massing Model incorporated into studio 1/64" scale site model. 3D Digital Model(s) as either axonometric or aerial view is fine but a *physical model at 1.32" scale is a plus*

ORAL

Crafted oral argumentation and explanation of your project, from the studio general discussion to your response in terms of idea, form, program, site, and experience.

MEDIA

Media and type of representations should reflect your intention

JURY

The review of each project will last approx. 30 minutes. The format will be as follows: each team will present a 12 minute (max) oral argument to be followed by the jury's response. The jury will be composed of your faculty critics and three or four outside reviewers.

Note 1

Since there is a wide variety of projects, these requirements may need to be adapted to particular conditions. However, any alteration will require direct consultation with and approval by your instructor. Given that you have 2 or 3 students per team, a high level of production, development, and quality is expected.

Note 2

Drawings and images must refer to and/or make clear the scale of the human in the space.

Note 3

We'll need to have information about the site and topic for our jury. At this time, we'll ask Kat and Claire to decide, gather, print, and pin-up that information.