

Architecture Studio: 2nd Year Fall

Fall 2011, CMU, Arch #48-200, M/W/F 1:30-4:20

Studio Website: www.andrew.cmu.edu/course/48-200/

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Off. Hr: M/W 12:30-1:30pm & by appt. in MM302

(12/1/11)

PROJ.4 FINAL REQ'S, F'11

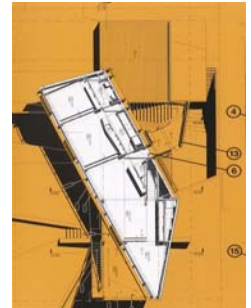
DUE DATE: Thu. Dec. 8, 10:00pm

- There will be NO WORK ALLOWED after the deadline. Out of fairness to your peers, anyone caught working later will risk FAILURE.
- Incomplete work (discretion of your instructor & coordinator) will NOT be allowed to pin-up, but will be reviewed later.
- In the final push, respect your peers & work environment, watch your fingers.
- Watch out for last minute plot cues; PLOT EARLY, so you avoid the last minute crunch, and use extra time on model, etc!



REQUIREMENTS (MINIMUM requirements for all students)

- a 1/8"=1'-0" (min), well-crafted physical model that shows context, figures, accurate wall thickness,, and structure, and comes apart to show all interior spaces and reveals experience
- plans of your entire library (1/8" scale recommended) oriented with Butler St. to the RIGHT (project North is up); all plans must contain poche of adjacent buildings. Ground plan must show sidewalk, alley, and site context (trees, etc.).
- two sections (one at 1/4" minimum). All must contain neighboring context buildings in background, figures, and important library furnishings inside. More & bigger sections are better
- at least one drawing of the interior experience, featuring light conditions & experiences
- at least one exterior view, showing how your archive sits in context (elevation or persp.)
- All students MUST SHOW the two figure-ground diagrams on their final presentation.
- The goal is for you to present **your** Library design in the best, and most powerful way. You must pick the type and number of drawings that will best represent your ideas. What will get reviewers to understand all the ideas most clearly, requiring few words to explain what is not shown? Your words should guide the viewer through the main ideas, not all the spaces
- You MUST FILL only one 44"x88" vertical board. Use both original drawings and plots. Minimize the number of pins. Minimize repetitive drawings at different scales.
- Some of your space may be dedicated to "analysis & process" work that you consider important to understanding the result. Avoid showing dead-ends or former ideas that are no longer totally relevant to understanding your project's final design.



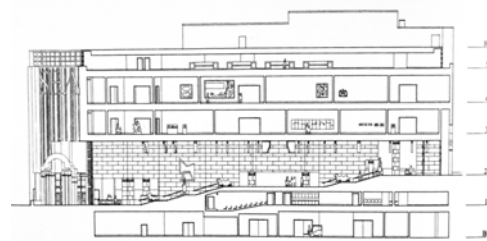
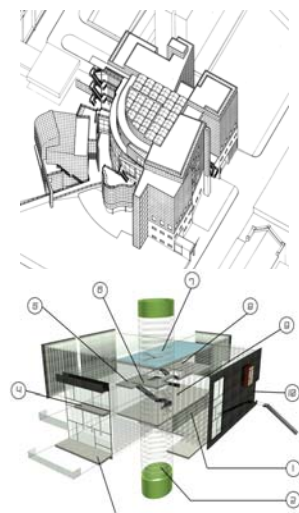
GUIDELINES/SUGGESTIONS

Presentation Size / Focus / Clarity

- All work should be thought-fully crafted using effective techniques to reinforce the content and communicate the *meaning, materiality, and experience* of your archive without needing much verbal introduction. Rehearse your presentation OFTEN with instructor and friends
- Use any appropriate medium (check with instructor). Drawings must be CLEAR, BOLD, read well from 20ft, and distinguish between line weights (Gerard will be there to check!)
- No matter what the medium, work on large sheets of paper (24"x24" minimum), combining multiple drawings on each, using plotted, scanned, and original hand work.
- Compose boards with a sense of focus and HIERARCHY: highlight 1-2 drawings on which you spent the most time, make them BIGGER and center them on panels.
- Avoid lots of small plots of 3D computer models: pick only the best views. Be sure the color, lightness, and quality of the printout match what you see on the screen (not too dark)

Plans & Sections

- Work to create RICH plans, with many layers of detail, information and experience. Avoid just cutting a Rhino model or drafting in Illustrator... If you must, go over it by hand to reinforce important contours and spatial depth!
- Be sure the entire program is represented, including handicap baths, entry & egress conditions, offices, bookshelves, etc.
- Show the relationship to the existing cafe: show the connection!
- For complex geometries or sections, be sure the COMPLETE SPATIAL ORGANIZATION, the arrangement of all program spaces, and the sequences of experiences are clearly communicated in your plans, sections, and 3D drawings.



- The ground floor plan must include the SITE CONTEXT, including the curb, neighboring stores, trees, etc.
- Add a north arrow and graphic scale. Orient plans with "Project North" UP (Butler St to RIGHT)
- Where desirable, some of the plans and/or sections may be incorporated into 3D orthographic drawings (exploded axos of each floor plate, or sectional axos that show the entire floor).
- Plans should contain accurate and evocative rendering of wall thickness (NO ONE-LINE WALLS), as well as columns, bathroom fixtures, windows, door swings, built-in furniture, book shelves, stairs, glass, etc.
- In plans, clearly distinguish walls that are CUT versus short walls or railing through line weight (cut = HEAVY)
- In sections, clearly distinguish elements that are cut (HEAVY) vs. things in elevation through line weight. Walls and floors should be shown with accurate thickness (THICK floors and walls).
- Indicate important overhead features like skylights, clerestories, prominent beams, double height spaces, roof overhangs, etc. with dotted or dashed lines.
- Show CUT line for all STAIRS on lower floors, but entire stair on upper floor plans (see handout)
- Identify all rooms through furnishings (toilet, circulation desk, book shelves, carrels). Avoid lettering/writing
- Cut multiple SECTIONS through your building, especially the important spaces, to communicate the *light, space, materiality, and experience* of your building. LIGHT is essential! Use Ecotect to check your work.
- Your sections should render the SPACE and EXPERIENCE behind your cut, including the LIGHT flowing through the spaces or projected onto the walls, especially through "sectional perspectives" and "cut-away axos."
- All sections must contain a heavy GROUND LINE or SOLID GROUND that extends well out from your building to include the curb, adjacent buildings, and perhaps even the buildings across the street, as well as renderings of the CONTEXT, landscape, and views behind your section cut.
- All sections must contain SCALE FIGURES and library furnishing.

Models

- Show all exterior features of the building, including all openings and glazing, balcony and roof conditions.
- Models should clearly communicate the relationship to surrounding ground (esp. for underground spaces)
- All models must include CONTEXT: neighboring buildings, the curb of Butler St. and the alley behind!
- 1/8" models should be "spatial" or "sectional" models that "come apart" fully, in a simple way, so that they reveal the COMPLETE INTERIOR sequence of spaces. Anyone (including guests) should be able to put your model together easily. Devise a way to make your model more instructive when it is open, not merely a "jumble" of pieces. Do NOT just "lift the lid" of your building. Avoid merely stacking room-boxes on top of each other. It should be robust, easily handled.
- Make your model look "architectural" and "constructed": show actual wall thickness and true size of all walls, roofs, ceilings, and structural members needed to hold up cantilevers, large sheets of glass, etc. Show ALL ramps and stairs. Avoid large sheets of styrene and single-ply chipboard, add mullions to large sheets of glass.
- Include professional looking SCALE FIGURES as well as scale models of films being shown in your model.

Experience Drawings

- Exterior views should show the building in CONTEXT, especially views from a distance through elevation or a street perspective, either in a photostitch view, or renderings showing life on the street.
- Interior perspectives should show how light, space, and mass create memorable archive experiences for the visitor. Interiors should contain the important architectural elements, as well as details such as railings, mullions.
- Consider views at different times of day/night, and in different seasons
- Avoid just taking photos of your model and photo-shopping them into a context photo

Diagrams, Analysis, Research & Process

- Consider showing analysis work, research, precedents, and process work. This can include site analysis, mapping work, materials research, and earlier design process work, both small models and drawings.
- Consider remaking earlier iterations again, neater, to the same scale, to show a process of ideas.
- Consider re-drawing or reducing original sketches or diagrams so they communicate clearly and fit
- Consider drawing DETAILS or STRUCTURE in axo or 3D to reveal both interior and exterior of your building in the same drawings, including the structure-skin relationship, shading devices, construction details, and materiality of your glass.
- Consider adding other diagrams, in addition to the two figure-ground diagrams. Include both "generative" and "analytical" DIAGRAMS or other conceptual drawings to allow for a greater and quicker understanding of the intent. Choose from: a) Concept, parti and design development models/drawings; b) Program distribution / dynamics and circulation; c) Sequence of spaces to guide viewer through library; d) Geometric organization, proportional systems; e) Design vocabulary and language; f) Ideas about light; g) generative diagrams; h) or Invent a diagram to match your concepts or process.