

PROJECT 02

DORIC ENTRY GATE

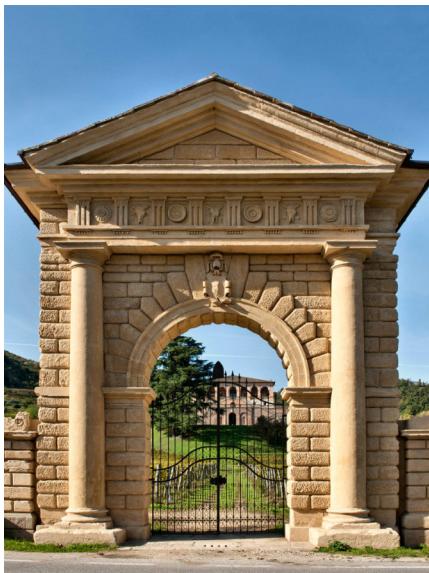
AT ASHTON GARDENS

EGDT 2740 | Spring Semester 2020 | CS-713A | M/W 10:00-10:50 am

DESIGN BRIEF

See course website via Canvas for additional info

TOPIC



“Still round the corner there may wait, a new road or a secret gate.”

– **J.R.R. Tolken**

“If you have a garden and a library, you have everything you need.”

– **Marcus Tullius Cicero**

“Blessed is the man who listens to me, watching daily at my gates.”

– **Psalms 8:24**

“Her heart was a secret garden and the walls were very high.”

– **Le Gassick**

“Trust in dreams, for in them is hidden the gate to eternity.”

– **Khalil Gibran**

“To design is to compose, but to compose one must have objects with which to compose; for the architect these are the ‘elements of architecture.’”

– **John F. Harbeson**

DESIGN CHALLENGE

You have been commissioned by the founders of Ashton Gardens at Thanksgiving Point to design a new formal entrance leading into the Italian Gardens.

- The interior space within will measure 8 x 8 feet. There will be an opening on both the front and back walls.
- The walls will be 24 inches thick and made of solid masonry. The front and back primary elevations are the same design. The secondary side elevations without openings are identical to each

other in design. Classical columns in the Doric order frame the openings on the primary elevations and are used to enhance the main facades.

- The openings will not receive doors.
- The roof may be flat, pyramidal, or domed; the underside of the ceiling may be flat or vaulted.
- The floor pattern is made of colored marbles arranged to underline the shape of the space within; the design will echo the articulation of the ceiling.



SITE

The site is located at Thanksgiving Point's Ashton Gardens in Lehi, Utah. The project will be located on the northeast entrance to the Italian Gardens. Photos: <https://photos.app.goo.gl/9mkxEfsxw74vbjgz6>

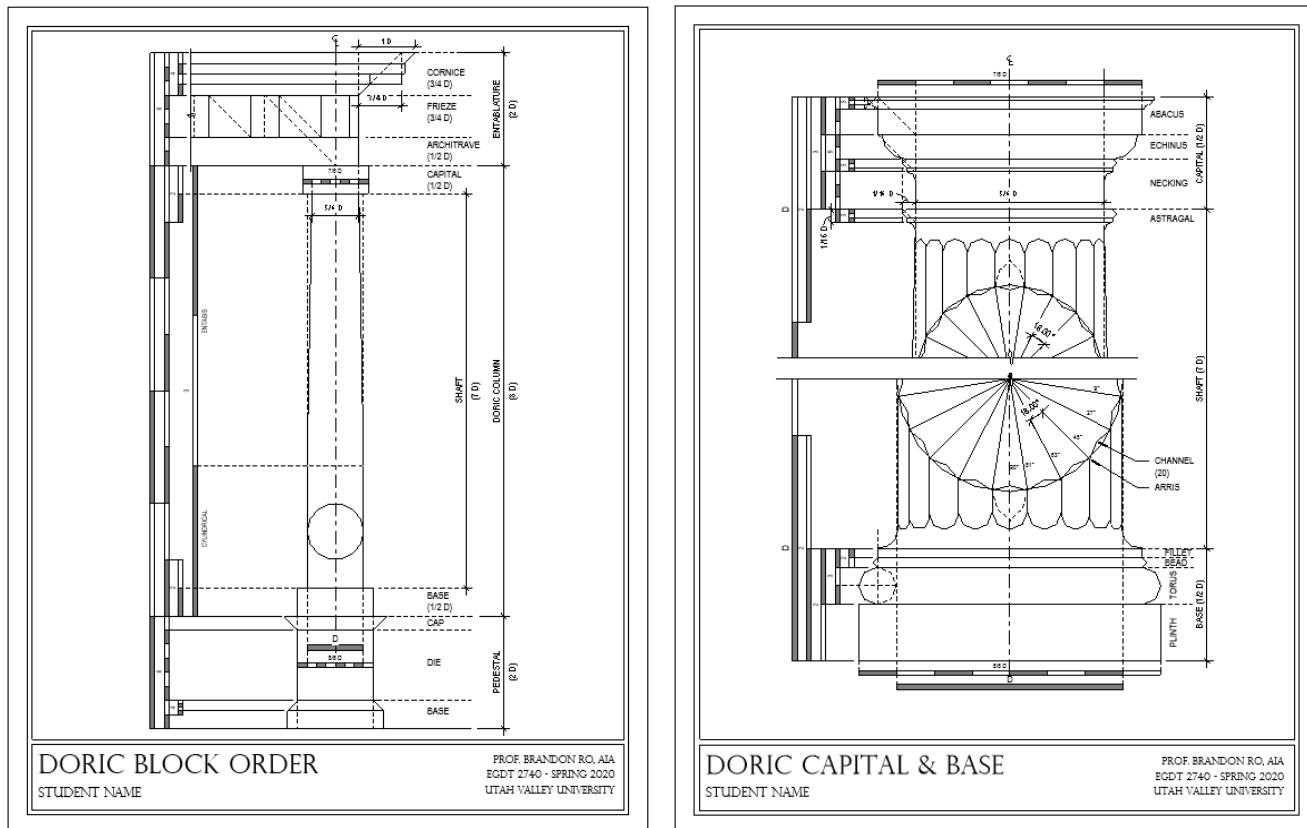


ASSESSMENT

The project will be broken down into five sub-parts. The weight of each part of the project is broken down as follows:

PROJECT 02: Doric Entry Gate at Ashton Gardens	20%
Part A – Drawing of Doric Order	20 pts
Part B – Precedent Analysis – Proportion	20 pts
Part C – Esquisse (Concept Development)	10 pts
Part D – Refinements (Schematic Design)	50 pts
Part E – Final Presentation (Design Development)	100 pts

PART A – DORIC ORDER DRAWING



PURPOSE

To achieve a successful design proposal, each student must first understand and gain mastery of the elements of architecture; for it is with the elements that we compose poetic and meaningful architecture. In order to familiarize oneself with the classical orders, however, it is important to draw each order with all of its component parts.

DELIVERABLES

In Part A of Project 2, each student will learn the parts of the Doric order through the process of study, analysis, and drawing. In order to construct the complete Doric order and its unique triglyph-metope rhythm,

students will follow William Ware's *American Vignola* to produce the following drawings:

- Simplified overall block order
- Column base and capital
- Entablature

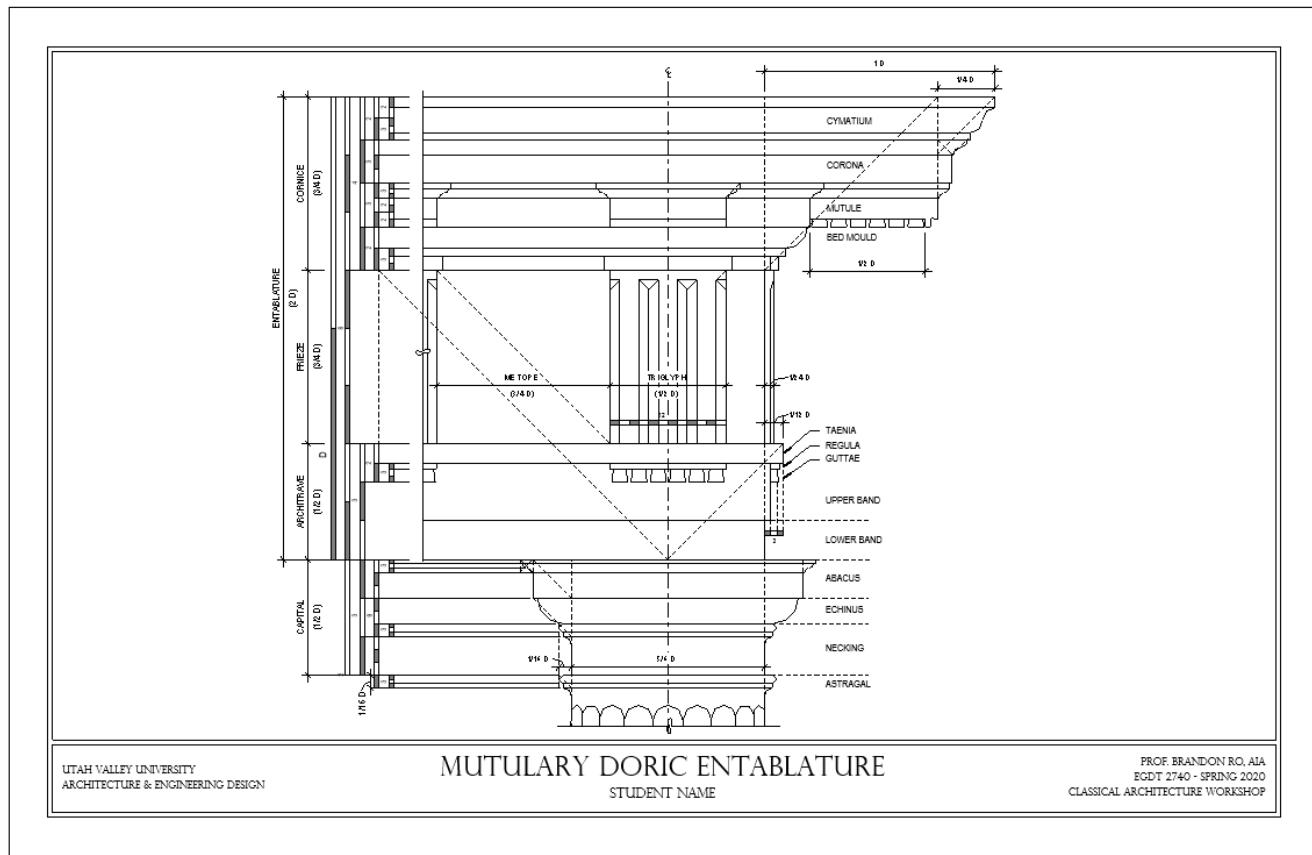
Each of these drawings will be produced in the student's sketchbook or on a separate sheet of paper. The drawings will be submitted as a color scan (150 dpi min) via Canvas.

READING

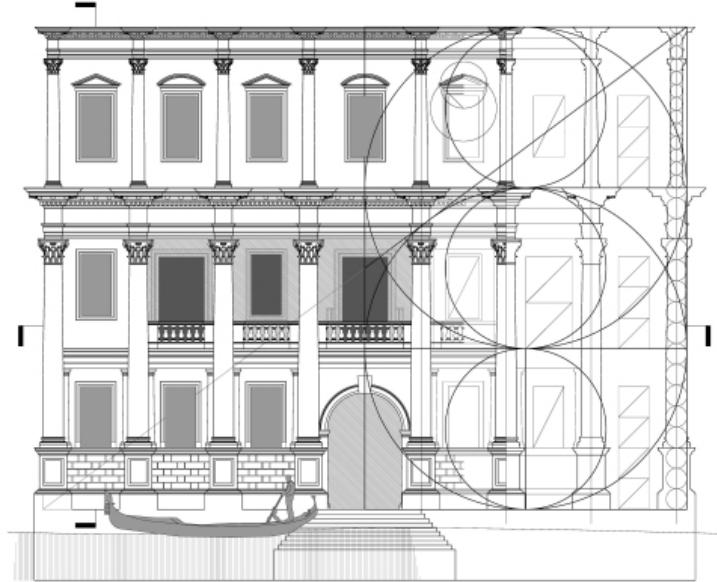
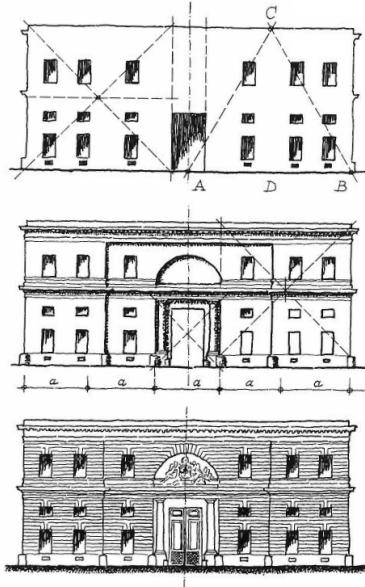
Ware, William R. *The American Vignola: A Guide to the Making of Classical Architecture*. New York: Dover, 1994. Older edition PDFs available online: (Book 1)

<https://archive.org/details/cu31924091026504/page/n1> (Book 2)

<https://archive.org/details/americanvignola00vigngoog/page/n5>



PART B – PRECEDENT ANALYSIS - PROPORTION



PURPOSE

For Part B of the project, each student will study an architectural precedent such as a classical entry gate, portal, aedicule, or triumphal arch. In particular, the elevation of the case study will be analyzed in order to better understand the specific design language of these types of architectural forms (i.e., rules of composition, proportion, ordering systems, rhythm, parti, massing, etc.). Possible precedents to analyze: <https://www.pinterest.com/brrosonrisas/classical-gates-aedicules-triumphal-arches/>

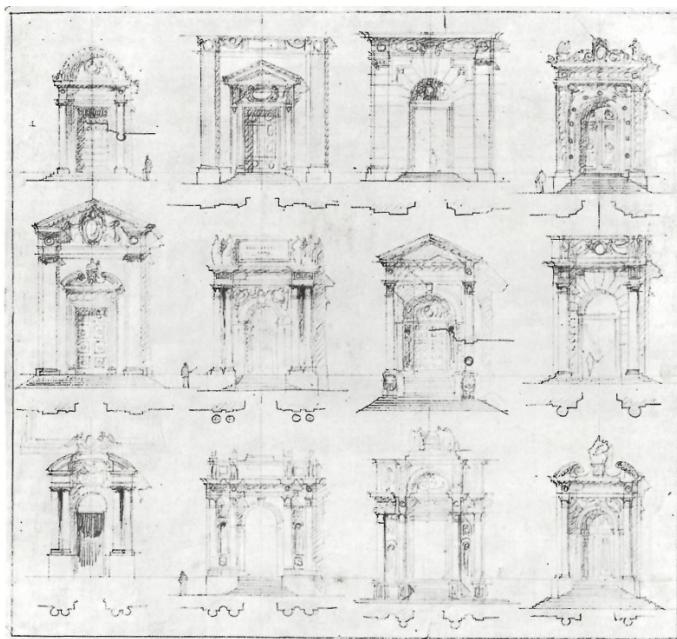
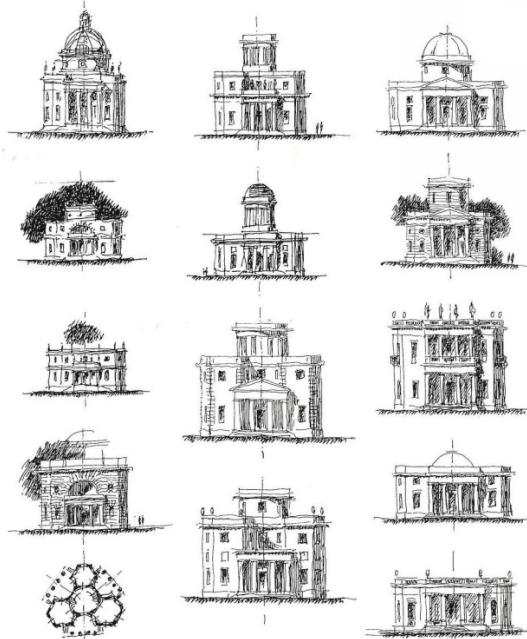
DELIVERABLES

After selecting a precedent, each student will analyze their building in at least three (3) different ways – resulting in 3 separate drawings. These can include, but are not limited to the following analytical tools and diagrams:

- Form of Massing – Silhouette of building with one or more elements (primary mass, secondary mass, links, appendages)
- Wall Treatment – Composition and subdivision and ornamentation of walls
- Composition, Rhythm, Fenestration (Unit to Whole, Repetitive to Unique)
- Proportion, Scale, Geometry
- Symmetry, Axis, Tripartition, Balance
- Duality, Punctuation, Differentiation
- Parti, Concept, Hierarchy
- Classical ordering and composition
- Figures or Elements of Architecture

The diagrammatic studies and sketches will be submitted digitally via Canvas.

PART C – ESQUISSE (CONCEPT DEVELOPMENT)



PURPOSE

Part C of the project is where you develop your design concepts for the entry gate. Embedded in the *Ecole des Beaux-Arts* curriculum was the *esquisse* – a French word for sketch. The esquisse can be defined as a preliminary sketch showing the main ideas of your solution to the design challenge. It is done in a short fixed time, usually anywhere from a couple of hours to nine hours. Your final design for the project will be founded on your esquisse.

DELIVERABLES

Each student will create a total of three (3) quick sketch proposals for the project. Each sketch proposal will include both a plan and the main elevation at $1/8"=1-0"$ scale; this will result in six (6) drawings. The design decisions should be informed by the findings from each student's precedent and proportional analysis. Submit concept sketches to Canvas and bring your physical drawings to class for review with the instructor.

PART D – REFINEMENTS (SCHEMATIC DESIGN)



PURPOSE

For Part D of the project, students will select one of the design concepts from Part C to further refine in the schematic design phase. In this phase, students will begin their new studies at a larger scale than before in order to fully develop the design proposal in floor plan, reflected ceiling plan, section, and elevation. Each student will start designing details, such as the stone joint patterns, lines of molding profiles, marble floor patterns, ceiling patterns (coffers, beams, moldings), column capital details, etc. As a general rule of thumb, the design of the floor pattern should aim to echo the articulation of the ceiling.

DELIVERABLES

Each student will create a total of two (2) refined design options based on their selection from the esquisse. Each of these refined design options will include a floor plan, reflected ceiling plan, two elevations, and a building section at $1/4"=1-0"$ scale. This equates to a total of ten (10) drawings. A photo of these options will be uploaded to Canvas in addition to presenting the drawings in person to the instructor during informal class pin ups.

PART E – FINAL PRESENTATION (DESIGN DEVELOPMENT)

TOPIC

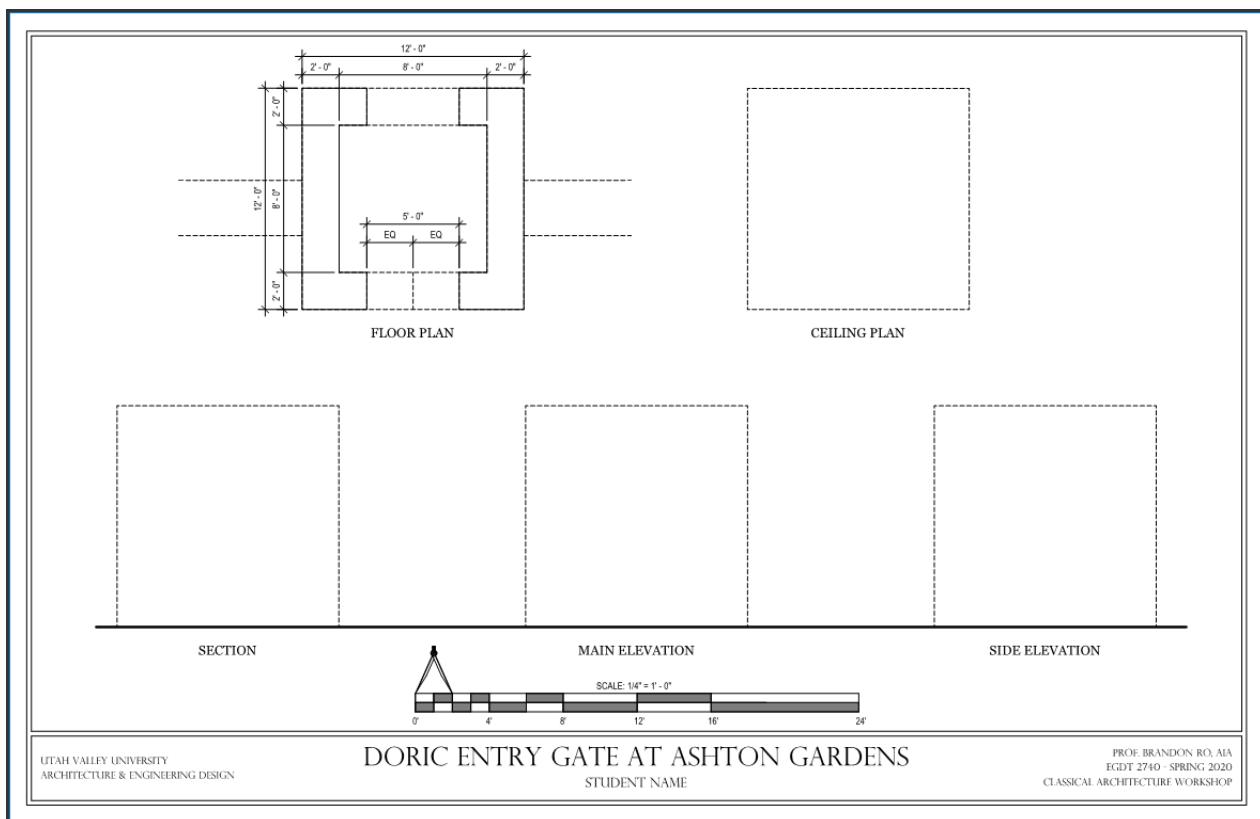
The design development phase of the project for Part E further refines one of the two options from Part D. Majority of the efforts for this stage will be devoted to producing the final presentation drawing. The drawings will be created via analog means such as hand drafting. It is recommended that the drawings are first produced in pencil before pen is applied. Special note should be taken to use appropriate line weights and textures to show materials.

DELIVERABLES

The final drawings will be compiled on an 11"x17" (tabloid) size sheet of vellum or watercolor paper. A template titleblock will be provided. Below is a breakdown of the specific drawing requirements for the project.

- Floor plan at 1/4"=1'-0" scale
- Reflected ceiling plan at 1/4"=1'-0" scale
- Building section at 1/4"=1'-0" scale (include a silhouette person for scale)
- Front and side building elevations at 1/4"=1'-0" scale (include a silhouette person for scale)

A digital color scan (150 dpi) of the final 11"x17" presentation will be uploaded to Canvas and the physical version will be turned in during class.



FINAL ASSESSMENT

Your design project will be graded based on the following criteria:

LEARNING OBJECTIVE	POINTS
DESIGN SOLUTION: Successful design solution to fundamental architectural problems that integrates concepts, formal/visual principles, creative inquiry, and techniques that address the functional and programmatic requirements of the project.	20 (20%)
FORMAL & SPATIAL PRINCIPLES: Demonstrates fundamental understanding and application of formal, spatial, and aesthetic principles. (e.g., proportion, classical orders, geometry, user experience, human scale, beauty, hierarchy)	20 (20%)
SITE DESIGN: Project addresses the immediate site, neighborhood, and urban design needs of the area. Design proposal appropriately responds to issues emerging from the surrounding context.	10 (10%)
VISUAL/GRAFIC COMMUNICATION: Communicates design solutions effectively using architectural presentation materials and techniques (e.g., line weights, level of detail for scale, level of craft, organized graphic presentation).	20 (20%)
USE OF PRECEDENTS: Project clearly makes informed and well-reasoned choices regarding the incorporation of design principles from precedent analysis.	10 (10%)
DESIGN PROCESS: Project demonstrates a rigorous and successful design process. This will be evident in the refinement of the selected concept sketch (<i>esquisse</i>) to the final design solution (e.g., development of plans, sections, elevations, etc.)	10 (10%)
PROJECT REQUIREMENTS: All project requirements and criteria are met, such as deadlines, deliverables, format, etc.	10 (10%)
TOTAL	100 points / 100%