

PROJECT 03

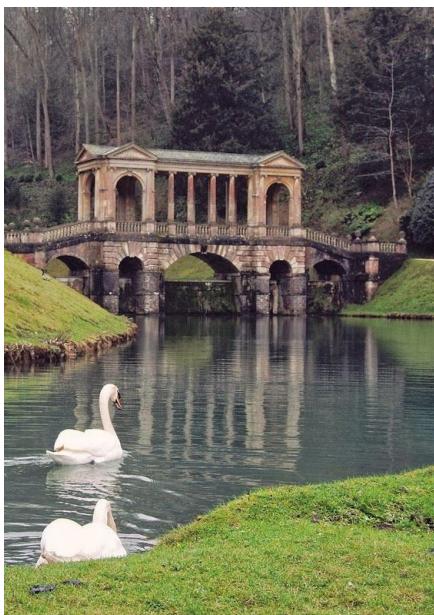
IONIC LAKESIDE PAVILLION AT LIBERTY PARK

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



“Under no circumstances should you reject a good design solution for the sole reason that it is well-known, that it has been done before, or that it is not new.”

– **George Gromort**

“Make your heart like a lake, with a calm, still surface, and great depths of kindness.”

– **Lao Tzu**

“As water reflects the face, so one's life reflects the heart.”

– **Proverbs 27:19, NIV**

“Stay close to the serenity of a lake to meet your own peace of mind.”

– **Munia Khan**

“Many drops make a bucket, many buckets make a pond, many ponds make a lake, and many lakes make an ocean.”

– **Percy Ross**

DESIGN CHALLENGE

You have been commissioned to design a pair of identical, one room pavilions connected by an arcade or colonnade which is adjacent to a body of water within a beautiful park. The pavilions provide a comfortable summer shelter for a few people to wait for a boat. The building stands three feet above the water level and frames a landing stage. Wide steps spanning the distance between the pavilions lead down into the water and serve as a location where small watercraft can be moored.

- The interior space within each identical pavilion will measure 8 x 8 feet.
- The walls will be 24 inches thick and made of solid masonry.
- Classical columns in the Ionic order frame the openings on the pavilions as well as the arcade or colonnade. The columns are used to enhance the main facade.
- The openings will not receive operable doors.



SITE

The site is located at Liberty Park in Salt Lake City, Utah. The project will be located on the northwest side of the pond.



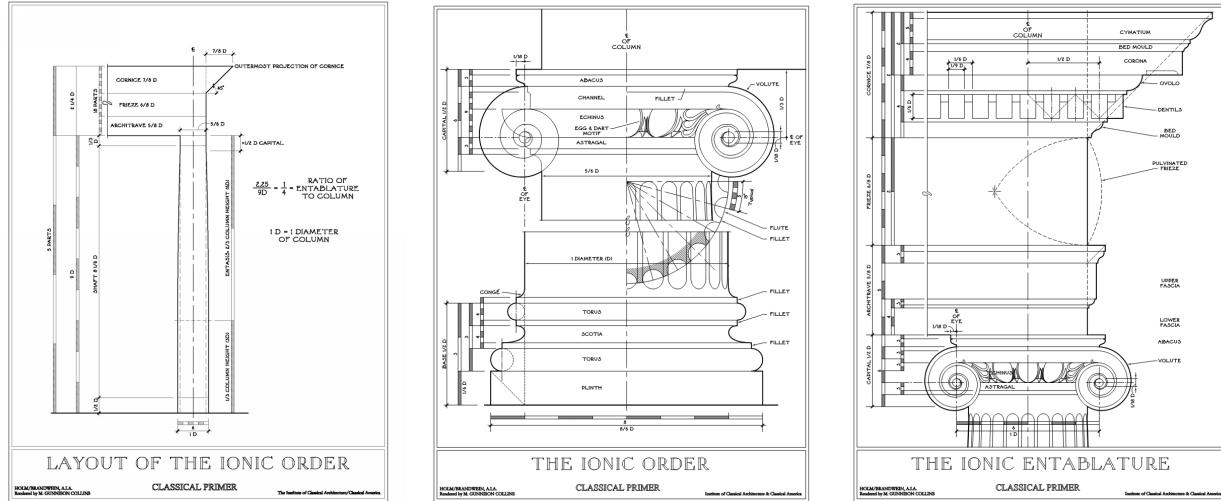
ASSESSMENT

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

PROJECT 03: Ionic Lakeside Pavilion at Liberty Park

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|--|---------|
| Part A – Drawing of Ionic Order | 20% |
| Part B – Precedent Analysis – Measured Drawing | 25 pts |
| Part C – Esquisse (Concept Development) | 15 pts |
| Part D – Refinements (Schematic Design) | 10 pts |
| Part E – Final Presentation (Design Development) | 50 pts |
| | 100 pts |

PART A – IONIC 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 3, each student will learn the parts of the Ionic order through the process of study, analysis, and drawing. In order to construct the complete Ionic order and its unique volutes, 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 – MEASURED DRAWING

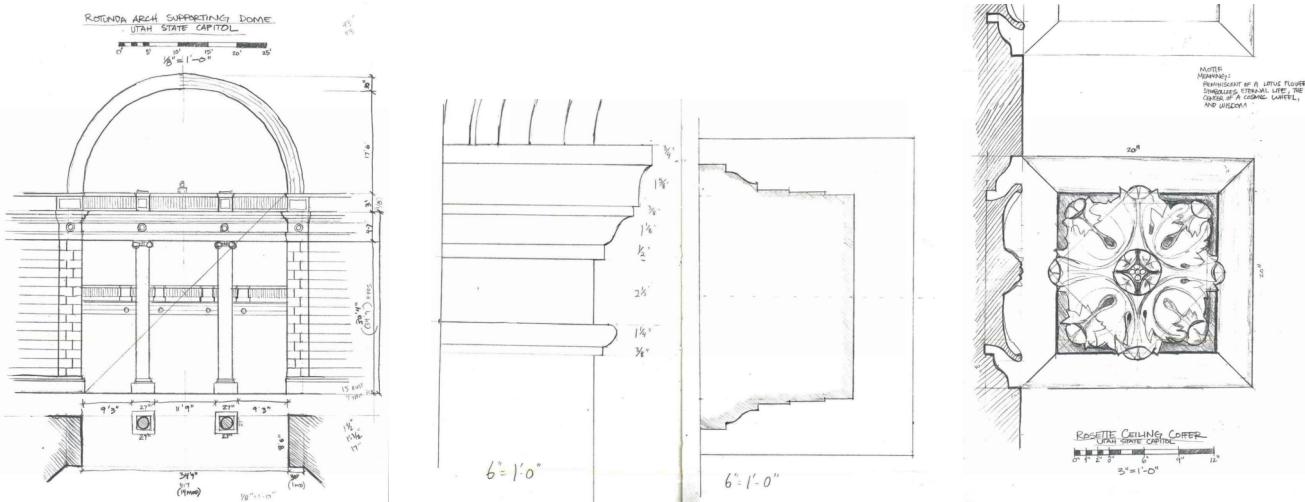


PURPOSE

For Part B of the project, each student will perform precedent analysis by visiting an existing classical building. Students will measure an architectural element of interest (such as a balustrade, column base/capital, entablature, ornament, door/window surround, etc.) and then produce a scaled measured drawing. This exercise is designed to help students understand the vocabulary of classical mouldings.

Possible buildings to visit include:

- Utah State Capitol, SLC (interior/exterior)
- Church Administration Building, SLC (exterior)
- Joseph Smith Memorial Building, SLC (interior/exterior)
- Old Hansen Planetarium, SLC (exterior)
- Thomas S. Monson Center, SLC (exterior)
- Hope Gallery, SLC (exterior)
- Eagle Emporium Building – Zions Bank, SLC (exterior)
- Rio Grande Building, SLC (exterior)
- Meditation Chapel, Memory Grove, SLC (exterior)
- The Pagoda, WWI Memorial, Memory Grove, SLC (exterior)
- Frank E. Moss United States Courthouse, SLC (exterior)
- Commercial Club building, SLC (exterior)
- Salt Lake Stock and Mining Exchange, SLC (exterior)
- Boston and Newhouse Buildings, SLC (exterior)
- Anthony's Antiques and Fine Art, SLC (exterior)
- Libby Gardner Concert Hall, U of U, SLC (exterior)
- Kingsbury Hall, U of U, SLC (exterior)
- John R. Park Building, U of U, SLC (exterior)
- Utah County Historic Courthouse, Provo (interior/exterior)
- Historic BYU Women's Gymnasium, Provo (exterior)
- Pleasant Grove Tithing Office (exterior)
- State Bank of Payson – Wells Fargo (exterior)

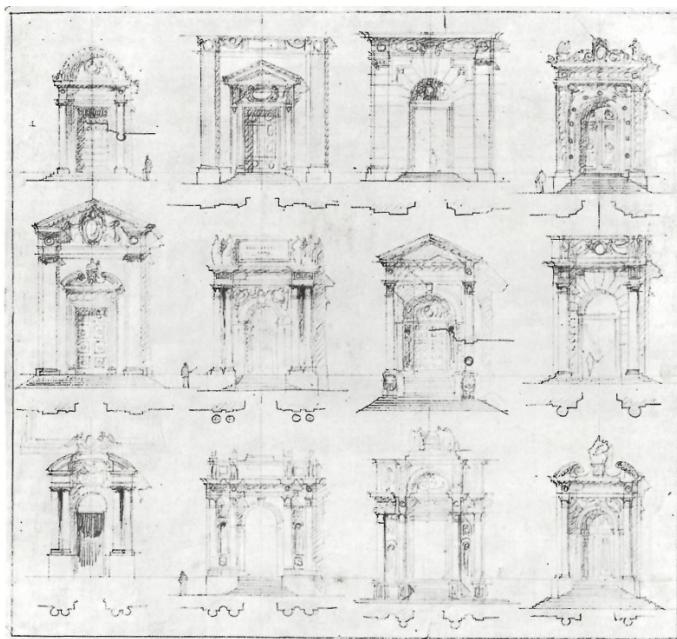
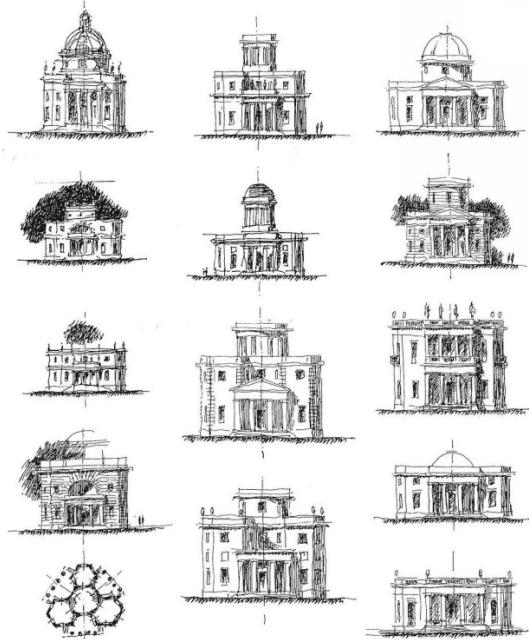


DELIVERABLES

Students will measure an architectural element of interest (such as a balustrade, column base/capital, entablature, ornament, door/window surround, etc.) and then produce a scaled measured drawing. The scale will vary based on the item being studied but will typically be around 3"=1'-0" scale or larger. The drawing should include a section or plan view showing the profiles of the moldings when the object is cut as well as an elevation view.

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.

PART C – ESQUISSE (CONCEPT DEVELOPMENT)



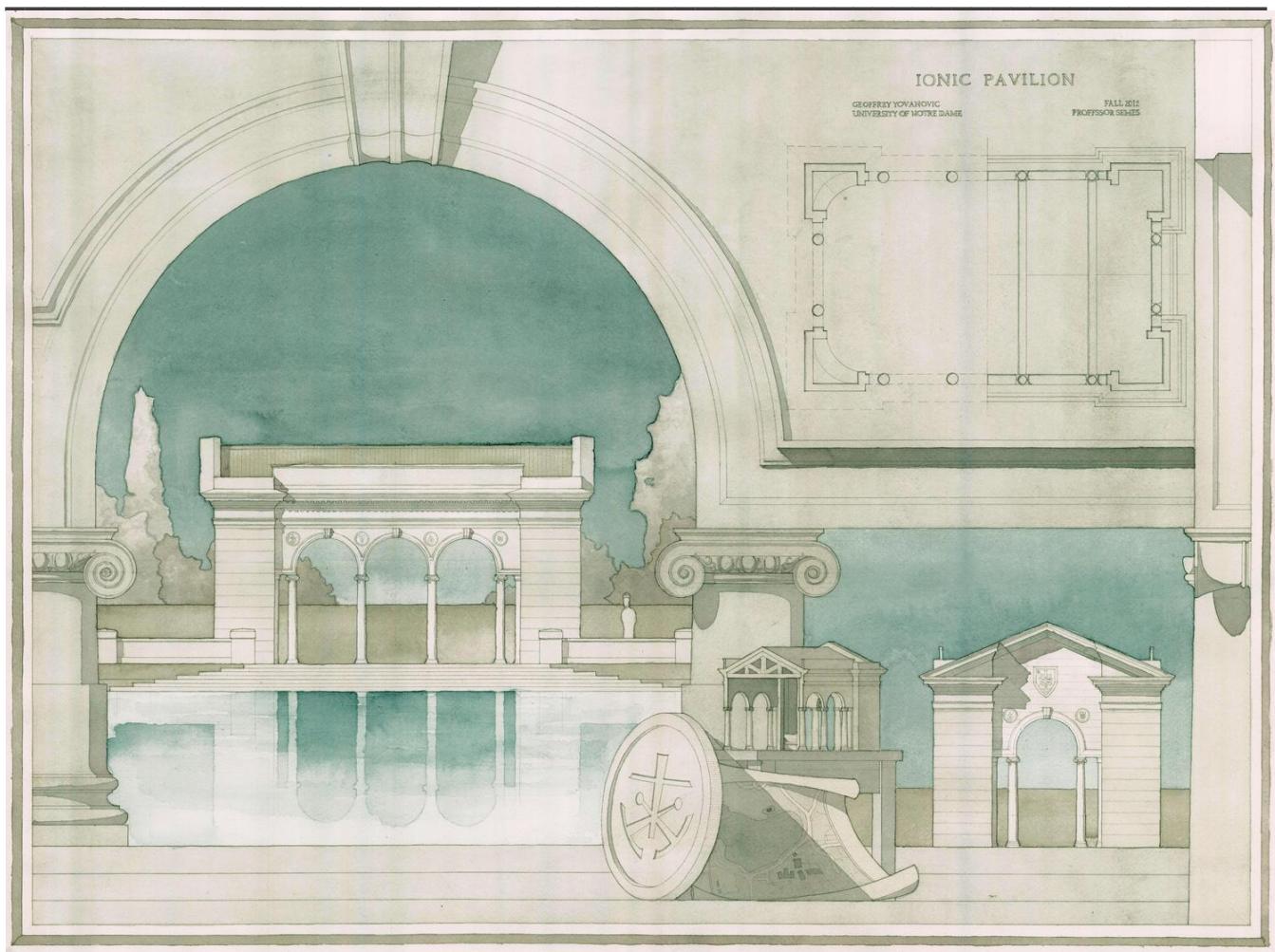
PURPOSE

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 $1/16''=1-0''$ 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)



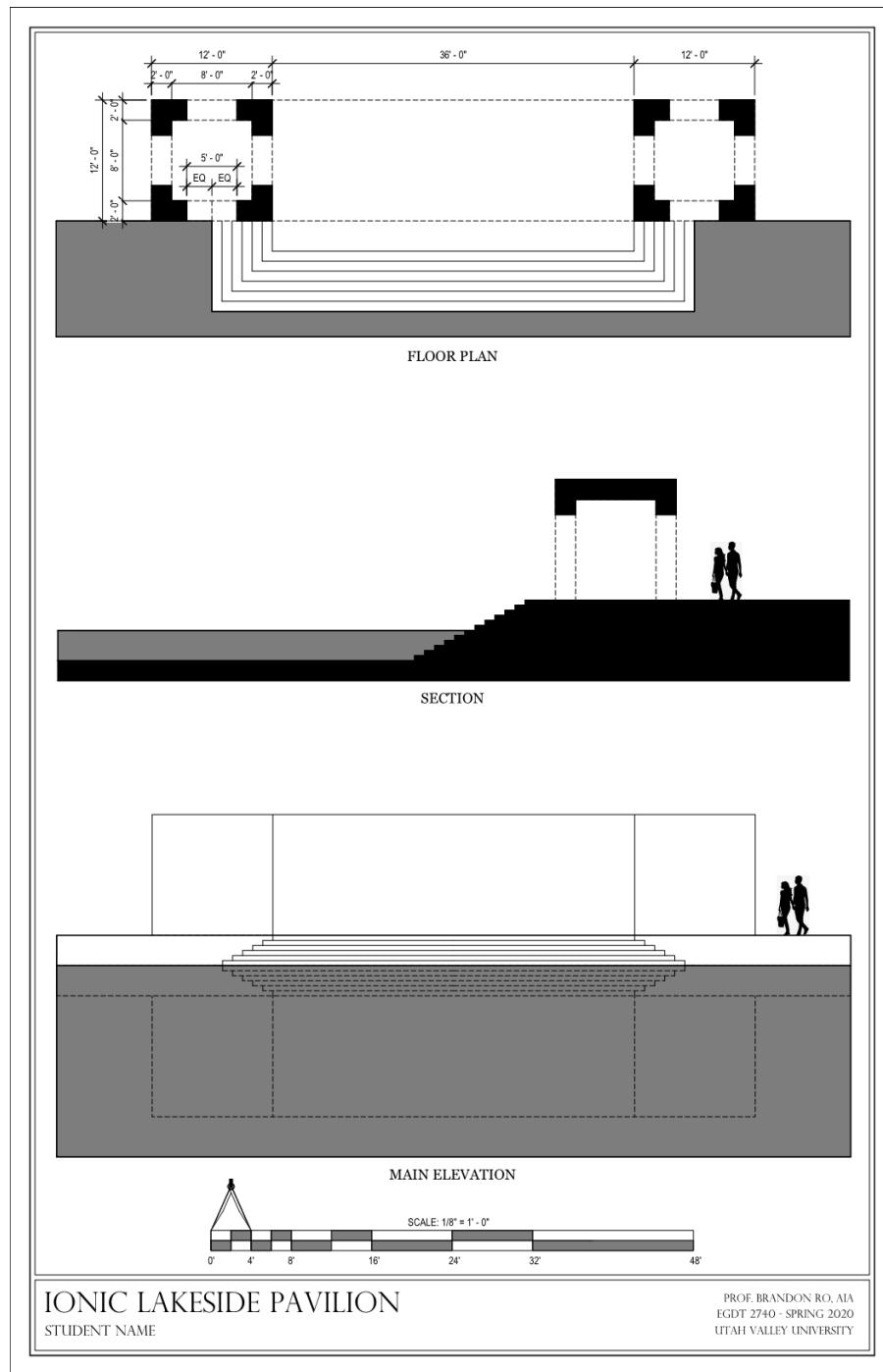
PURPOSE

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, 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, elevation, and a building section at $1/8''=1-0''$ scale. This equates to a total of six (6) 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" x 17" (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 1/8"=1'-0" scale – cut portions should be a solid gray or black
- Building section at 1/8"=1'-0" scale through stairs (include a silhouette person for scale) – cut portions should be a solid gray or black
- Front building elevations at 1/8"=1'-0" scale (include a silhouette person for scale) – should include shade and shadow and indicate that the structure is at the edge of a lake with the building's reflection shown.

A digital color scan (150 dpi) of the final 11" x 17" 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 pts / 100% |