

# PROJECT 02

## VENICE HOTEL

ARC 3110 | Fall Semester 2021

### PHASE 3 – DESIGN DEVELOPMENT



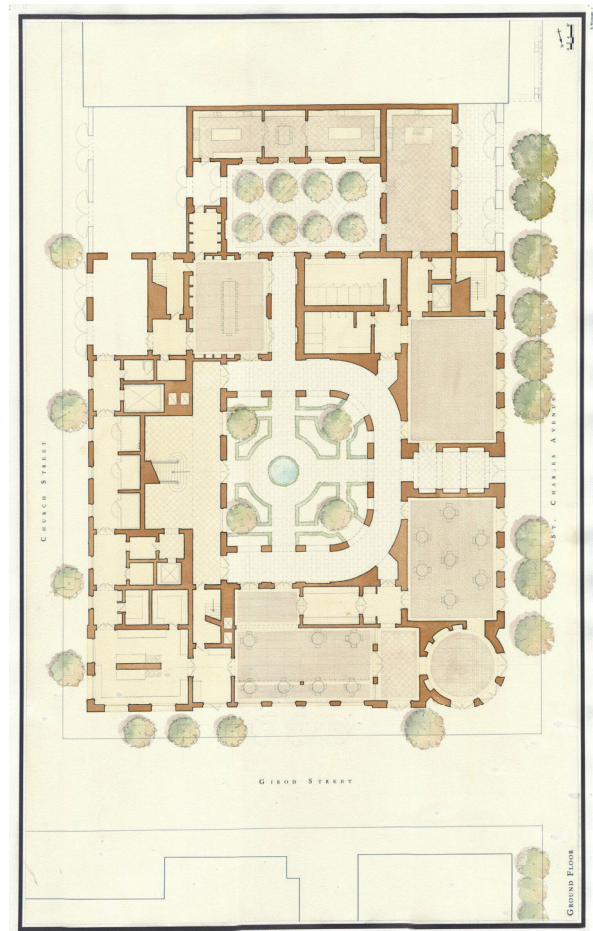
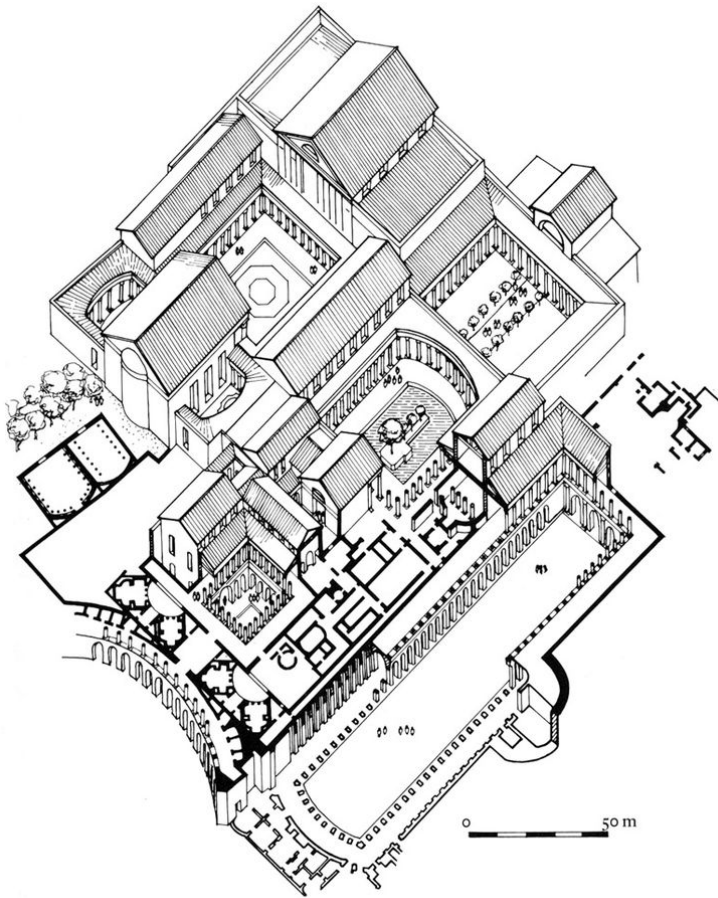
*Drawings by Camille Gardelle. Left: Frontal elevation of the A. Heber Jackson residence, 1918 (May Collection 1988.124, cat. 8.83). Right: Frontal elevation of the Francisco Piria residence, 1916 (May Collection 1988.125; cat. 8.83).*

#### DESIGN DEVELOPMENT

With the knowledge gained from the Schematic Design phase, students will begin refining their design proposals. These refinements should continue to address the project's program, client requirements, and user needs. As outlined in the course schedule, design development includes the following activities:

- Begin Revisions from Review - Plan, Section, Elevation
- Begin Interior Design
- Begin Final Drawings, Perspectives

- Layout Details at Large Scale
- Review Analytique Layout Options
- Draft Analytique and start pen overlay
- Shade and Shadow Casting
- Watercolor Rendering
- Preparation for Final Review - Finalize Boards
- Hand in Project / Pin Up Materials for Review
- Final Design Review with Professional Jury
- Digital Portfolio Due



*Domus Augustana (Palace of Domitian): Axonometric View (left); Ecole de Cuisine de la Nouvelle by Elizabeth Woodard (Notre Dame, 2018; right)*

## DD FINAL REVIEW DELIVERABLES

For the Design Development Final Review, each team will work on developing their projects by producing the following drawings. All of the drawing requirements will be assembled in several ways: 1) as a multi-page digital PDF presentation 8.5" x 11" that will be assembled into a class book; 2) as a single page digital PDF presentation board containing all drawings (size determined by student); and 3) an analog watercolor analytique on a 24"x36" drawing sheet.

- Mentor architect precedent buildings and analysis
- Axonometric urban bird's eye view showing immediate site context of city, canal, design proposal, campello, etc.

- Ground floor plan showing landscape design of campiello. Contextual buildings around site will be illustrated in a light colored figure ground manner and extend from the Grand Canal to the Strada Nuovo. (1/8"=1'-0") See example above.
- Floor plans of the other levels with spaces labeled; stack floors sequentially with lower floors on bottom of page; remember to show adjacent buildings; all cut walls, columns, piers, etc. should have a solid poche color of light red, dull orange, or light red-dish-brown; plans should include floor paving patterns and furniture (1/8"=1'-0")
- All Building Elevations; include shade/shadow and darken openings; show depth by gradation; materiality should show via colors; Grand canal elevation extend beyond proposal to show context and side buildings; include people/boats for scale (1/8"=1'-0")
- Longitudinal and cross sections of building showing context; all cut walls, beams, floors, ceiling coffers, etc. should have a solid poche color of light red, dull orange, or light red-dish-brown; interior elevations of walls should include paneling, moldings, columns, decorative lights, etc; include people, furniture, boats, vegetation for scale (1/8"=1'-0")
- Elevation composition and proportional diagrams (1/16"=1'-0")
- Axonometric diagram showing program distribution and vertical circulation (include color legend)
- Photo montage perspective from Grand Canal (Post-processed with Photoshop people, sky, vegetation, etc) (+/- 12"x24")
- Secondary exterior perspective from approach to hotel (can be digital or analog) (+/- 12"x24")
- Interior perspective showing main hotel lobby (can be digital or analog) (+/- 12"x24")
- Secondary interior perspective of important space of the project (can be digital or analog) (+/- 12"x24")
- Very highly crafted and well-built wood physical analog model to fit into class site model; should include campiello landscape design; all openings, floors, major walls should be modeled; all projections from façade, such as cornice, entablature, should be indicated through modeling techniques (1/8"=1'-0")
- Watercolor analytique containing a series of elements from the project in a composition (e.g., main elevation, floor plan, enlarged details of classical order, ornament, wall section, bay elevation, etc.) 24"x36"

Each drawing should include a titleblock and the following:

- North arrow (when appropriate)
- Graphic scale
- Drawing type label (Ground floor plan, East elevation, section)

## RELATED READING

- Adam, Robert. *Classical Architecture: A Comprehensive Handbook to the Tradition of Classical Style*. New York: Harry N. Abrams, 1991.
- Ching, Frank. *Architecture: Form, Space, & Order*. 3rd ed. Hoboken, NJ: John Wiley & Sons, 2007.\*



- Alberti, Leon Battista. *The Ten Books of Architecture: The 1755 Leoni Edition*. New York: Dover, 1986.\*
- Chitham, Robert. *The Classical Orders of Architecture*. 2nd ed. Burlington, MA: Architectural Press, 2005.
- Clark, Roger H., and Michael Pause. *Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis*. 3rd ed. Hoboken, NJ: John Wiley & Sons, 2005.
- Curtis, Nathaniel Cortlandt. *The Secrets of Architectural Composition*. Mineola, NY: Dover, 2011.
- Cusato, Marianne, and Ben Pentreath. *Get Your House Right: Architectural Elements to Use & Avoid*. New York: Sterling, 2011.
- Gabriel, Jean-François. *Classical Architecture for the Twenty-First Century: An Introduction to Design*. New York: W.W. Norton & Company, 2004.
- Glazier, Richard. *A Manual of Historic Ornament: Treating Upon the Evolution, Tradition, and Development of Architecture & the Applied Arts*. New York: Chas. Scribners Sons, 1914. PDF available at:  
[https://www.google.com/books/edition/A\\_manual\\_of\\_historic\\_ornament\\_treating\\_u/CQBZAAAAYAAJ?hl=en&gbpv=0](https://www.google.com/books/edition/A_manual_of_historic_ornament_treating_u/CQBZAAAAYAAJ?hl=en&gbpv=0)
- Gromort, Georges. *The Elements of Classical Architecture*. 1st ed, The Classical America Series in Art and Architecture. New York: W.W. Norton, 2001.
- Harbeson, John F. *The Study of Architectural Design: With Special Reference to the Program of the Beaux-Arts Institute of Design*. New York: W.W. Norton, 2008.
- Hersey, George L. *The Lost Meaning of Classical Architecture: Speculations on Ornament from Vitruvius to Venturi*. Cambridge, Mass.: MIT Press, 1988.
- Jones, Owen. *The Grammar of Ornament*. London: Bernard Quaritch, 1868. PDF available at:  
[https://www.google.com/books/edition/The\\_Grammar\\_of\\_Ornament/6xI8AQAAAMAAJ?hl=en&gbpv=0](https://www.google.com/books/edition/The_Grammar_of_Ornament/6xI8AQAAAMAAJ?hl=en&gbpv=0)
- Martineau, John, ed. *Quadrivium: The Four Classical Liberal Arts of Number, Geometry, Music, & Cosmology*. New York: Bloomsbury USA, 2010.
- Mouzon, Stephen A., and Susan M. Henderson. *Traditional Construction Patterns: Design and Detail Rules of Thumb*. New York: McGraw-Hill, 2004.
- Palladio, Andrea. *The Four Books of Architecture*. New York: Dover, 1965.\*
- Schneider, Michael S. *A Beginner's Guide to Constructing the Universe: The Mathematical Archetypes of Nature, Art, and Science*. New York: HarperCollins, 1994.\*
- Semes, Steven W. *The Architecture of the Classical Interior*. New York: W.W. Norton, 2004.
- Semes, Steven W. *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation*. New York: W.W. Norton & Company, 2009.
- Stratton, Arthur. *Form and Design in Classic Architecture*. Mineola, NY: Dover, 2012.

- Summerson, John. *The Classical Language of Architecture*. Cambridge, MA: MIT Press, 1963.
- van Pelt, Robert Jan, and Carroll William Westfall. *Architectural Principles in the Age of Historicism*. New Haven: Yale University Press, 1991.
- Vitruvius Pollio, Marcus. *Vitruvius: The Ten Books on Architecture*. Translated by Morris H. Morgan. New York: Dover, 1960.\*
- 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>
- Wittkower, Rudolf. *Architectural Principles in the Age of Humanism*. London: Academy Editions, 1998.
- Students may also want to reference other free digital e-books about architectural design at the following links:
  - <https://www.classicist.org/resources/digital-rare-books-archive/>
  - <http://onlinebooks.library.upenn.edu/webbin/book/browse?type=lcsubc&key=Architecture&c=x>

## DD PHASE ASSESSMENT

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

LEARNING OBJECTIVE	POINTS
<b>DESIGN SOLUTION:</b> 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.	40 (20%)
<b>FORMAL &amp; SPATIAL PRINCIPLES:</b> Demonstrates fundamental understanding and application of formal, spatial, and aesthetic principles. (e.g., proportion, classical orders, geometry, user experience, human scale, beauty, hierarchy)	20 (10%)
<b>ANALYTIQUE:</b> Successful watercolor analytique rendering demonstrating a knowledge and application of graphic composition, classical ordering systems, ornament, shade/shadow, materiality, and parti.	40 (20%)
<b>SITE DESIGN:</b> Project addresses the immediate site, neighborhood, and urban design needs of the area. Design proposal appropriately responds to issues emerging from the historic district, immediate context, socio-cultural demographic, and institutional presence.	10 (5%)
<b>VISUAL/GRAPHIC COMMUNICATION:</b> 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). This also includes analog models and their ability to adequately convey the main project characteristics.	10 (5%)
<b>USE OF PRECEDENTS:</b> Project clearly makes informed and well-reasoned choices regarding the incorporation of design principles from precedent analysis.	10 (5%)

<b>DESIGN PROCESS:</b> 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, models, diagrams, perspectives, etc.)	10 (5%)
<b>VERBAL COMMUNICATION:</b> Verbal communication is well planned and executed. Presentation results in further discussion of the design solution.	10 (5%)
<b>INTERIOR DESIGN:</b> Project successfully demonstrates a fundamental understanding and application of formal, spatial, and aesthetic principles for a major interior space. (e.g., proportion, classical orders, geometry, user experience, human scale, beauty, hierarchy)	20 (10%)
<b>MOTIFS / ORNAMENT:</b> Project successfully demonstrates the incorporation of motifs and architectural ornament for a significant element of the building which reinforces the purpose and symbolism of the client and program.	20 (10%)
<b>PROJECT REQUIREMENTS:</b> All project requirements and criteria are met, such as deadlines, deliverables, format, portfolio, etc.	10 (5%)
<b>TOTAL</b>	<b>200 points / 100%</b>