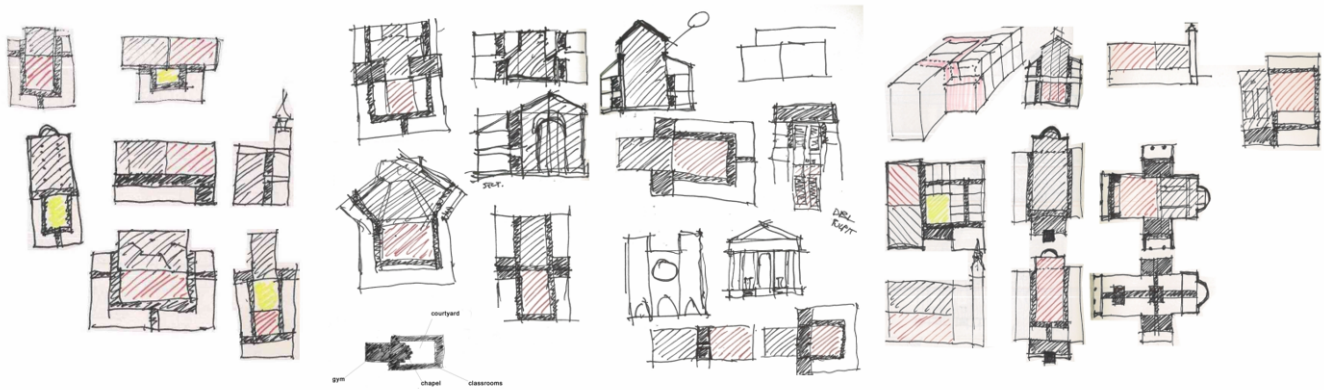


ABRAHAMIC SACRED ARCHITECTURE

ARC 4110 | Architectural Design Studio V | Prof. Brandon Ro, AIA, NCARB

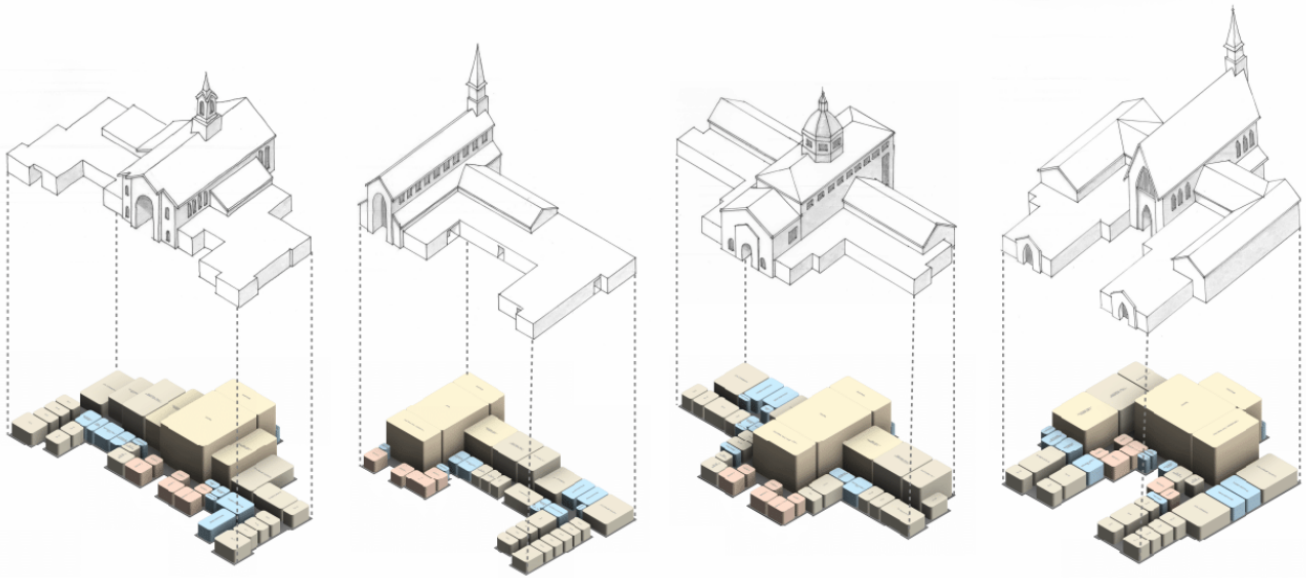
PHASE 2 – SCHEMATIC DESIGN



SCHEMATIC DESIGN

With the knowledge gained from the Pre-Design phase, students will begin the formal architectural design process where ideas and concepts emerge about the project's program, client requirements, and user needs. We call this phase schematic design. As outlined in the course schedule, schematic design includes the following activities:

- Esquisse - Concept Development (Masterplan, Program, Exterior)
- Review Design Concepts (Masterplan, Program, Exterior)
- Refine Design Concept (Masterplan, Program, Exterior)
- Start Studies at Larger Scale
- Develop Plan, Section, Elevation
- Refine Plan, Section, Elevation
- Start Diagrams, Analog Model, Vignettes
- Preparation for Interim Review
- Hand in Project / Pin Up Materials for Review
- Interim Design Review with Professional Jury
- Project SD Phase Reflections
- Digital Portfolio Submission



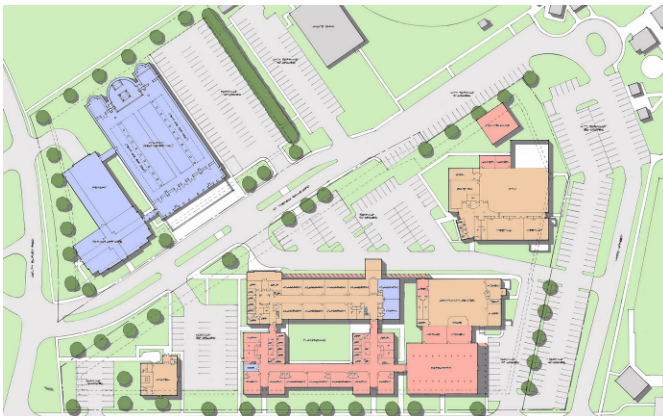
VCBO Architecture, Latter-day Saint Meetinghouse Prototype – Design Options, Utah

ESQUISSE / CONCEPT DEVELOPMENT

Embedded in the *Ecole des Beaux-Arts* curriculum was the *esquisse* – a French word for sketch. The *esquisse* is a preliminary sketch showing the main ideas of your solution to the design challenge and problem explained above. It is done in a short and fixed time, usually anywhere from a couple hours to nine hours. Your final design for the project will be founded on your *esquisse*.

As part of this design process, each student will create a total of **five (5)** quick sketch proposals for the design of main façade, **five (5)** quick sketch proposals for the floor plan layout of the program, and **five (5)** quick sketch proposals for the site plan. The design will be informed based on your findings from your program, precedent, and site analyses.

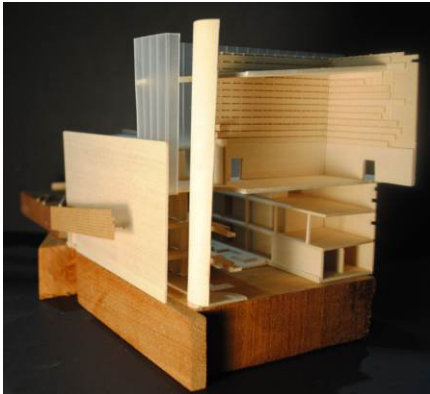
After the *esquisse* exercise, students will select one of their concepts for the façade, floor plan, and site plan to further refine.



Duncan Stroik, St Theresa Masterplan, Sugar Land, Texas



INTERIM REVIEW DELIVERABLES

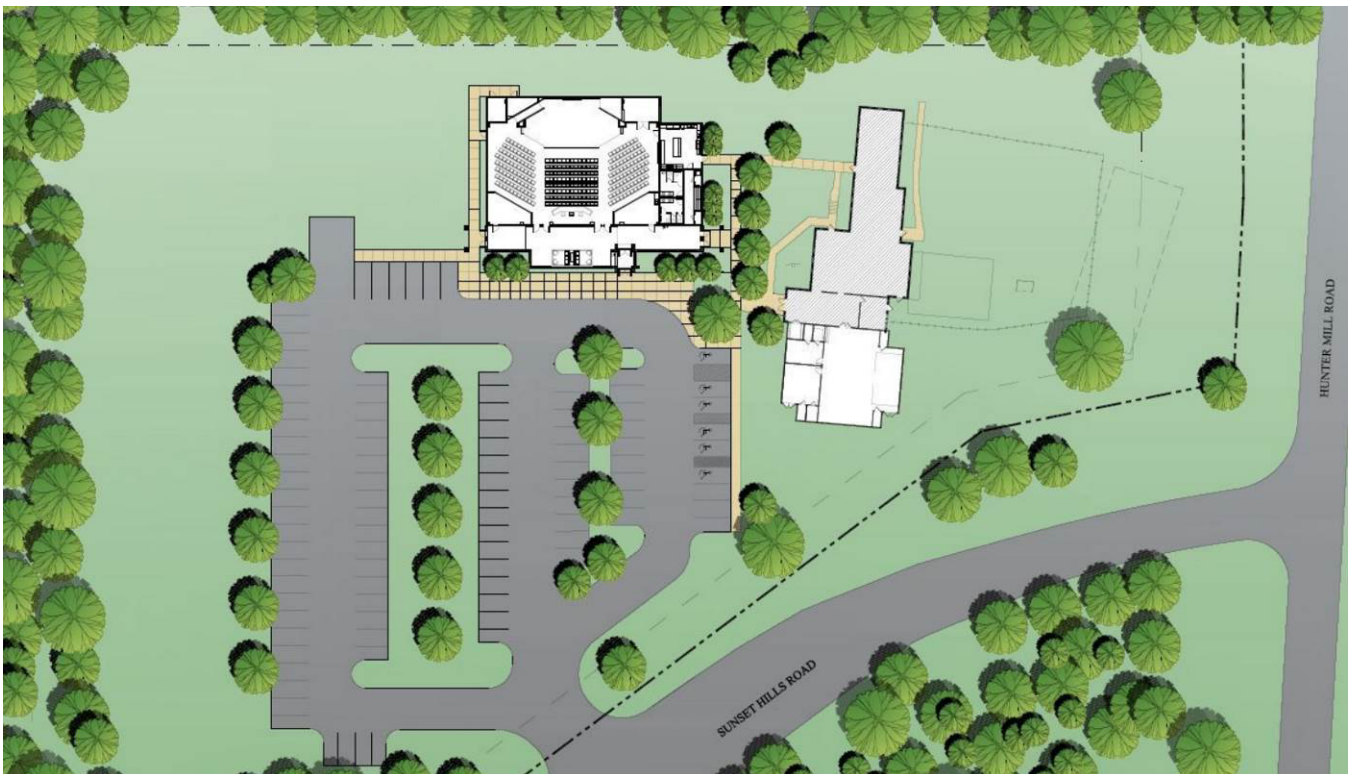


For the Interim Design Review, each student will work on developing their projects by producing the following drawings. These can be assembled on several 24"x36" drawing sheets or a single board 36"x96" in size.

- Site plan showing civil considerations and context around site – should include connections to major roads, parking, landscape areas, paving areas, etc. (1"=100')
- Main Building Elevation and side elevation (1/8"=1'-0")
- Floor plans for all levels with spaces labeled (1/8"=1'-0")
- Longitudinal and cross sections of building showing context and topography changes (1/16"=1'-0")
- Analog model to fit into class site model - should include connections to major roads, parking, landscape areas, paving areas, etc. (1"=50')
- Analog building section model through major worship space – should be at a minimum one structural bay deep (1/8"=1'-0")
- Diagram showing ritual sequence / sacred history narrative strategy
- Vignette perspectives showing user experience (approach from main road, walking to building from parking, building entrance, main worship space, etc.)

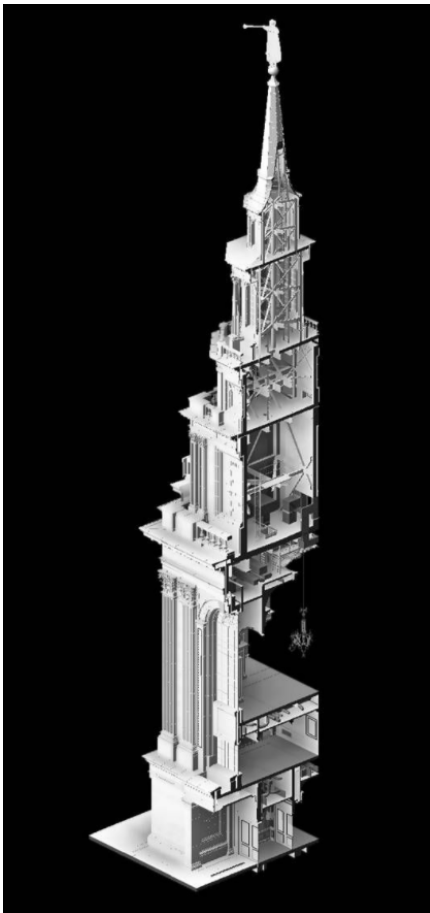
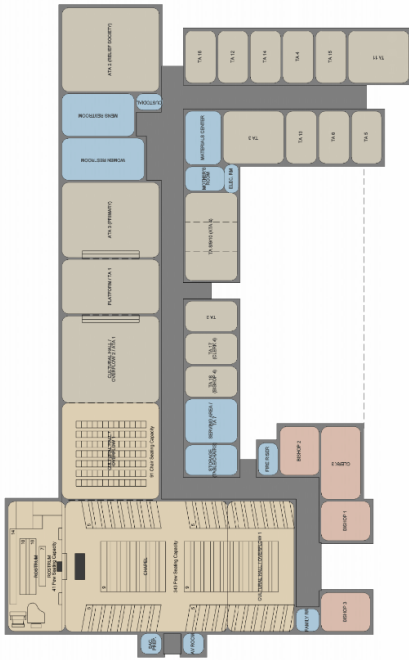
Each drawing should include the following:

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



LEW Architects, Reston Presbyterian Church Site Plan, Virginia

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
- 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
- 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.

USE OF PRECEDENTS: Project clearly makes informed and well-reasoned choices regarding the incorporation of design principles from precedent analysis.	20
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, models, diagrams, perspectives, etc.)	20
VERBAL COMMUNICATION: Verbal communication is well planned and executed. Presentation results in further discussion of the design solution.	20
PROJECT REQUIREMENTS: All project requirements and criteria are met, such as deadlines, deliverables, format, portfolio, etc.	20
TOTAL	200 points / 100%