

Third Year Comprehensive Studio

DSGN 320.S10

Professors: *Gaskin, Harmon, Keil, Nius, Tsubaki*

Course Syllabus

Objectives Third Year Comprehensive Studio is the last “core studio” experience you will have at TSA and it marks a transition from your more general design education to the individual and specific explorations of the Fourth Year Studios and Thesis. Crossing this threshold will require each student to demonstrate a range of abilities, and an awareness of important issues and knowledge. The major design project for the semester will be more complex and difficult than those you have previously encountered and will require an integration of concepts from previous and current structures, technology, professional concerns and history courses. You will engage a comprehensive range of practical issues including circulation, functional planning, logical structure, economical construction, appropriate use of materials, sensitive siting, sun control, daylighting, site development and energy conservation. At the same time, the studio will emphasize considerations that transcend practicality, such as spatial definition and hierarchy, formal composition, organizational clarity, massing, proportion, and other aesthetic and psychological issues.

Course Structure A single building design project will be pursued throughout the semester and several supporting exercises will be completed to emphasize particular aspects of that design. These supporting exercises will occur within the studio course and within the other co-requisite courses of the semester (see below). The presentation requirements will build throughout the semester so that each stage of the project will be an extension, as well as a revision, of the overall design. Only in this way can the required level of detail and resolution be achieved by the end of the course. You will be responsible for all previous sets of requirements at each subsequent stage.

In addition, the studio will run parallel to your courses in technology and professional concerns. You will employ material from those courses in the design of your studio project. Exercises in the co-requisite courses will form part of the required material at reviews of the studio project. For instance, systems integration drawings and models from your ATCS 420 course will be part of your studio presentation requirements. In this way, the studio project will be the synthetic production of co-requisite and interrelated courses and will rise to a level of detail and comprehensiveness never before achieved in your design studio work.

Lectures Over the course of the semester, several studio lectures will be scheduled to present material to the entire Third Year Studio at one time. This material will be of general use in everyone’s project and attendance at these presentations is required.

Reviews Structured participation will be required in all major design reviews. You will be called upon to critique the work of your peers as well as to present your own designs. You will also be expected to recall with insight all of the critical comments made during each review. This interaction will form a part of the semester’s grade.

Graphics At this point in the curriculum it is vital that you be able to communicate your proposals and ideas thoroughly and persuasively with graphic means. The conventions of architectural drawing and modeling will be reviewed, required, and evaluated during the semester. Presentations must be complete at each review and final digital documentation presenting the semester’s work must be submitted.

<i>Evaluation Categories/Studio Segments</i>	<i>Part</i>	<i>Value</i>
	Schematic Review	25%
	Midterm Review	25%
	Final Review	30%
	Final Document	5%
	Involvement/Attendance	15%

Normative Design Methodology

Part of the purpose of this semester is to make explicit the common procedures of design method as a point of departure for the critical examination of design methodology. At some level, every architect's design method is unique to that designer but this does not mean that there are not universal or nearly ubiquitous procedures or generally accepted design practices that allow designers to work together, and that have a high probability of "success" in conventional terms. These common, conventional or "normative" design methods should not be understood as mandates or as constraints, but rather as common points of departure for the development of a specific design methodology. For instance, a typical method of beginning a design process in an urban environment is to establish the existing urban patterns, systems, and local zoning envelopes. Each of these characteristics can be depicted graphically and presented as a means to understand the existing conditions and probable points of "friction" in the building design. This does not mean that the building's final form is being determined by the urban pattern, system, or zoning envelope, but that those factors form a point of departure for the investigation. Such a conventional beginning may point out that the required program for the site exceeds the allowable envelope for construction - in which case the initial point of friction will be the zoning code or a re-evaluation of the program. Alternately the program may fall well short of the allowable built area on the site - in which case the "extra space" on the site might become a unique opportunity to explore the possibilities and hazards of open urban space or of more radically dispersed programmatic elements.

Over the course of the semester we will explore many aspects of the "normative" design process and we will entertain the possibilities of parallel or even antithetical design methodologies when they arise. However, the method pursued in our inquiry will always refer to the conventions of design procedure.

Site Investigation

issues: lines/constraints/patterns/history
graphics: existing site plan, base site model

Site+Program Analysis

issues: main entry/open space/solar orientation/delivery access/corners/different sides/dumpster
graphics: boxes/volume studies, program diagrams, massing sketches, sun diagrams, site circulation and access diagrams

Schematic Design - general

massing strategies (from site investigation and site+program analysis): square footage & volume requirements/planning sub-sets/regulating lines - structural bays

Schematic Design - plans

issues: program partitions, zones, egress systems, spatial sequences, code evaluation, mechanical and service spaces
graphics: circulation diagrams, egress diagrams, program organization diagrams

Schematic Design - sections & elevations

graphics: building sections, structural diagrams, volume studies, 3d circulation diagrams, mechanical system diagrams

Design Development

issues: building assembly materials & details, building envelope, interior and exterior materials & finishes
graphics: wall sections, section details, building envelope assembly diagrams and performance diagrams, interior and exterior rendered views

Studio Expectations

General	<p>Students are expected to work regularly and productively in fulfillment of the assignments, with new material and evident progress for each discussion of their work. Unless a team project is assigned, all work should be the product of the individual student. Because Studio meetings may be scheduled at short notice, students are strongly encouraged to work in the Studio space during scheduled Studio hours especially at the beginning and end of the Studio session. Students working in the Computer Lab should arrange with another student to notify them when Studio meetings occur.</p> <p>Students should discuss the progress of their work with the Instructor as regularly as the Studio calendar and enrolment allow, and at least once per week. Studio sessions may sometimes extend beyond the scheduled hours; students due for a desk crit should advise the Instructor in advance on those occasions when they are unable to stay beyond 5pm.</p> <p>Students are expected to exploit the opportunities presented by the Studio to integrate knowledge and skills gained in their other comprehensive semester courses. In addition, students are expected to take notes, read what is assigned, and complete assignments on time. Extensions for medical reasons or family emergencies should be requested as soon after the event as possible and in advance of the deadline, and should be supported by proper documentation. It is occasionally necessary to change deadlines and specific requirements. Such changes will be made with as much notice as possible, but may be occasionally be made at short notice to ensure the productive continuity of the Studio. Students should stay in touch with each other to be aware of any such changes.</p>
Attendance	<p>Attendance at all Studio sessions, events, and reviews (full duration) is required, and is assessed in the final studio grade. It is considered rude and is unacceptable to work in studio while the studio group is in a review. In accordance with School policy, any unavoidable absence should be cleared in advance with the Instructor; three unexcused absences constitute a failure in the course.</p>
Incomplete and Late Work	<p>In accordance with School policy, work that is not adequately represented will not be discussed in reviews. Late work will only be accepted with the permission of the Instructor. Late work submitted after the final day of classes is not acceptable without written permission from the Dean. Any late work accepted will be penalized 10% for the first day of lateness, and 5% per day thereafter. (The first day of lateness begins immediately after the deadline, and include weekends). Extensions for medical reasons or family emergencies should be requested as soon after the event as possible and in advance of the deadline, and must be supported by adequate documentation.</p>
Accommodation	<p>Students with documented disabilities who require accommodations should follow the procedures of Tulane's Office of Disability Services and make an appointment to speak to their Instructor during office hours.</p>
Documentation	<p>Each student is required to document the process and development of the project throughout the semester, as per the instruction of the studio critic. This documentation should include a sketchbook, a series of physical study models, and printouts of digital drawings and models to demonstrate, both to you and to your Instructor, the iterative development of the project. Process and development documentation should be kept available in the Studio to demonstrate the progressive clarification and refinement of ideas and will be incorporated into presentation materials.</p>

Evaluation Criteria

The criteria outlined below form the ambitions and the requirements of this Third Year Comprehensive Studio. These have been listed in an attempt to make the expectations of this studio clear and give a sample of the comprehensive knowledge your subsequent instructors will expect you to possess.

Assignments will be evaluated on the student's success in fulfilling the general objectives of the Studio, the specific objectives of the assignment, and mandatory requirements. Students should note that meeting the letter of the assignment's objectives adequately will not necessarily result in more than a passing grade. While functional, technical and anthropometric aspects of design projects are subject to empirical assessment, qualitative assessment of design work is subject to the judgment of the instructor, according to professional standards. A creative and insightful response to the assignment, documented and presented with high quality, will receive a correspondingly higher grade. Perceptual acuity, conceptual refinement, intellectual rigor, and critical judgment will be expected in each student's work; aesthetic and theoretical sophistication are expected to increase over time. Throughout the Studio, there will be an emphasis on consistently advancing the quality and clarity of drawings and models as both tools of exploration and of presentation. Each student's response to this emphasis will be evaluated as part of the final grade.

To successfully complete the Third Year Comprehensive Studio each student must demonstrate an:

Ability to:

- organize and compose a complex program of 30,000 square feet.
- organize and compose site plan components for such a program, including: topographic manipulation; parking and drop-off layout; vehicular and service access, walkways and landscaping; relationships to existing setbacks/easements; concern for mature vegetation
- identify the shortcomings and opportunities of the site; ameliorate the former, capitalize upon the latter
- establish significant relationships among singular and repetitive spatial components
- organize and compose built form and defined outdoor space in reciprocal relationships, within an overall strategic approach to urban morphology
- integrate technical and environmental issues including:
 - Egress and Fire Safety, Long-span structures, Quality of natural and artificial lighting, Structural systems/material, framing, Building enclosure systems and Mechanical Systems
- develop, with personal initiative, an appropriate and meaningful aesthetic approach
- demonstrate self-motivation and self-critical abilities in the pursuit of these design goals
- demonstrate an increasing ability to present a persuasive graphic case for the chosen approach
- demonstrate an increasing ability to present a persuasive and concise verbal case for the chosen approach

Understanding of:

- relative advantages and disadvantages of consolidated and dispersed building footprints and massing
- environmental implications of different massing and site-planning approaches
- historical and contemporary urbanistic and landscape models, including regional cultural memory
- relative merits of convention and innovation in relation to the given program and site
- Architectural legibility (with respect to building use; "front door issues")
- public/private relationships in the given program

Awareness of:

- contemporary debates in architecture and urbanism, in general and about the program in question
- social and ethical issues relevant to the given program, including contemporary debates on that program
- contemporary issues in landscape/site design
- historical development of the building type or related types
- seminal examples of the building/program type, and their significance
- relevant analytical methods and information used to compare buildings of the type assigned

Architectural Program

Louisiana Civil Rights Museum/New Orleans

In 1959, Oretha Castle (who would later be known as Oretha Castle Haley after she married fellow civil rights activist Richard Haley) became involved in activism when she joined the Consumer League's Dryades St. Boycotts while she was a student at Southern University in New Orleans and a worker at Hotel Dieu Hospital. Castle emerged as a founding leader of the Congress of Racial Equality (CORE), which started in 1960 and would go on to take lead in direct action and civil disobedience work in New Orleans' 1960's civil rights movement. In addition to her protest activities, Oretha Castle participated in the Citizens' Committee, a coalition of black organizations represented by Lolis Elie and Revius Ortique in negotiations with white merchants and political leaders to end segregation. As an adult Oretha Castle Haley continued as an activist for social justice and civil rights, particularly in the areas of health care and education.

As summarized in its Mission Statement, the Louisiana Civil Rights Museum sets out to "focus on what happened in the past, to portray it realistically and interestingly, and to understand it in relationship to the present and future developments of human relations in Louisiana, the United States and perhaps the world." The LCRM recognizes the redemptive importance of memory. The Louisiana Civil Rights Museum is both a time capsule and a modern day think-tank focused on seeking equitable solutions to common problems.

In the design of this museum, you are asked to explore and develop intentions regarding the spatial implications of the mission of this institution and its broader cultural linkages. The engagement of its activities with the city must be addressed. Primary issues will include movement, structure, spatial sequence, light, and materiality. The outdoor areas, reception space, auditorium and community meeting space will be open to use during special events in the city

Program:

Lobby/Reception: 1,000 sf

Permanent Exhibition Large Gallery: 8,000 sf

Temporary Exhibition Small Gallery: 1,500 sf

Auditorium for 250: 2,750 sf

Administrative - offices for director and 3 staff members, volunteer room, break room and staff bathroom: 750 sf

Community Meeting Area - to seat 40: 800 sf

Library/Archive/Collection - study space for 10 and shelving for 5000 volumes (books, letters, audio recordings, film/videos): 4,000 sf

Bookstore: 250 sf

Café: 450 sf

Restrooms – 6 female, 6 male, 2 ADA: 600 sf

Mechanical and Service Spaces – mechanical, electrical, communications, security, janitorial: 2,000 sf

Exhibition Receiving, Conservation & Storage: 2,000 sf

Loading Dock

Total SF: 24,000 + Circulation = ~30,000 sf

Outdoor Exhibition/Public Space: 25% of site minimum

Note: Auditorium and Community Meeting Area need to offer access separately from other building functions.

Additional program elements can be included to support your specific intentions

Note: Each studio instructor may modify the program to achieve specific project goals.

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Exhibition Content

Exhibition materials will include historical photographs, letters and news/print media, oral histories, film/video, visual art and sculpture, historical artifacts (including a "Freedom Rider" bus) and full-scale replicas of objects and environments. The exhibition space should be structurally uninterrupted to accommodate artifacts of various sizes.

Site

Oretha Castle Haley Boulevard (originally Dryades Street and partially re-named for the Civil Rights activist), an historic main street in the city, was a critical location for the Civil Rights Movement in New Orleans. The site for the museum is located at the corner of O.C. Haley Boulevard and St. Andrew Street. The site is mostly rectangular, roughly 80' x 205', running the full block from O.C. Haley to Danneel along St. Andrew St. It is located next to the Kingdom Hall of Jehovah's Witnesses and what is soon to be a community garden.

Preliminary Site Resources

Several basic sources of information should be generated by you to aid in examining the project site for the semester. These sources will help you to construct an individual site model and prepare basic underlay drawings such as street elevations, figure-ground drawings and site plans. However, these resources are only a beginning and should not be considered sufficient by themselves.

Resources should include site photos, aerial photographs, and some sets of old Sanborn maps, which begin to describe the evolution of the site over the past 100 years. Please note that Sanborn drawings are not always accurate and don't include sidewalks (sidewalks must be added to the "blocks" indicated on the drawings). Sanborns should always be verified.

We will not initially generate group physical site models. However, a group digital model will be created, including elevation and massing information of surrounding buildings. This will require collective documentation and division of tasks and responsibilities to complete the site information.

Site Visit

We will make a site visit as a group on Wednesday, January 13. We will be given a brief walking tour of the boulevard.

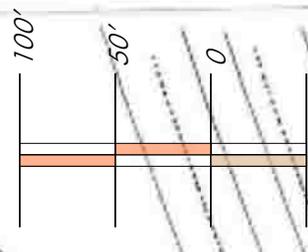
There are more things to observe at the site than can be listed here, but in an effort to ensure that the Studio digital site models can be completed quickly, let us remind you that the approximate heights of context buildings can be established in a variety of ways (see your studio instructor) and the specific dimensions of the site and the sidewalks should be established. For this purpose, tape measures should be included in your equipment for the visit. Most other information can be recorded in photographs taken at the site and your studio may wish to coordinate the photographic responsibilities to make the documentation more efficient.

Please be prepared to document surrounding buildings, circulation systems, views, orientation, solar properties, material and qualitative conditions, etc. with photography and sketches. You are expected to visit the site additional times on your own.

The project will be a free-standing building. In its design and development you should consider the entirety of the surrounding context, which is quite diverse in scale and building type. You should consider also the variety of approaches to the site.



528'-0" x 640'-0"
1/32" model size = 16 1/2" x 20"



389

POLYMNIA

FELICITY

FELICITY

292

267

ANDREW

ST. ANDREW

293

291

DRYADES

268

JOSEPHINE

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Spring 2010 Schedule

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT/SUN
Site + Program Analysis	JAN 4	5	6	7	8	9/10
	JAN 11 First day of classes	12	13 Studio Intro Site Visit	14	15 All School Mtg. @ 1PM	16/17
	18 Martin Luther King Holiday	19	20	21	22	23/24
Scheme Generation	25 <i>Thomas Phifer lecture</i>	26	27	28	29	30/31
	FEB 1 <i>D. Leatherbarrow lecture</i>	2	3 Schematic Review	4	5 Schematic Review	6/7
Schematic Development	8	9	10	11	12	13/14
	15 Mardi Gras Break	16 Mardi Gras Break	17	18	19	20/21
	22	23	24	25	26	27/28
	MAR 1	2	3	4	5	6/7
	8 <i>Dana Buntrock lecture</i>	9	10 Mid-Review	11	12 Mid-Review	13/14
Design Development	15	16	17	18	19	20/21
	22 <i>Errol Barron lecture</i>	23	24	25	26	27/28 Spring Break
	29 Spring Break	30 Spring Break	31 Spring Break	APR 1 Spring Break	2 Spring Break	3/4 Spring Break
	5 Spring Break	6	7	8	9 Design Development Review	10/11
Final Production	12	13	14	15	16	17/18
	19	20	21	22	23	24/25
	26 Third Year Final Reviews	27 Last Day of Class	28 Study Period	29 Study Period	30 Exams Begin	MAY 1/2 Exams
	3 Exams	4 Exams	5 Exams Studio Walk Through	6 Exams	7 Exams	8/9 Exams
	10	11	12	13	14	15 Commencement

Tulane University School of Architecture
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Architecture Library [on reserve shelf; REF = in library reference section]

E.Allen, <i>Fundamentals of Building Construction</i>	TH 145 .A417 2004 REF
Ching, <i>Building Construction Illustrated</i>	TH 146 .C52 2001 REF
Ching, <i>Building Code Illustrated</i>	TH 420 .C49 2003 REF
Hugh C. Browning, <i>The Principles of Architectural Drafting</i>	NA 2708 .B76 1996
Norbert Lechner, <i>Heating Cooling Lighting</i>	TH 7222 .L33 2001
Andrea Deplazes, <i>Constructing Architecture</i>	TA 403.6 .C659 2005 REF
Edward Ford, <i>The Details of Modern Architecture, v. 1+2</i>	NA 2840 .F67 1990
Christine Killory + Renè Davids, <i>Details in Contemp.Architecture</i>	NA 2840 .D454 2007
Staib Dörrhöfer Rosenthal, <i>Edition Detail - Components + Systems</i>	TH 1098 .S6913 2008
Herzog Krippner Lang, <i>Facade Construction Manual</i>	TH 2235 .H475 2004
DETAIL 4/1990; 5/1991; 4/1996; 7/1998; 7/2001; 7+8/2003; 11/2005; 10/2008 <i>Facades</i>	NA 2835 .D4 REF
Gerhard Hausladen, <i>Climateskin</i>	TH 2235 .H37 2008
Anja Thierfelder (ed.), <i>Transsolar Climate Engineering</i>	TH 6021 .T73 2003
Balkow, <i>Glass Construction Manual</i>	TH 1560 .G58 1999
Michael Bell + Jeannie Kim, <i>Engineered Transparency</i>	NA 4140 .E46 2009
Victoria Newhouse: <i>Towards a New Museum</i>	NA 6695. N49
Paul von Naredi-Rainer: <i>A Design Manual - Museum Buildings</i>	NA 6690. N37
Kenneth Frampton, <i>Studies in Tectonic Culture</i>	NA 642 .F72 1995
Cecil Balmond, <i>Informal</i>	NA 997 .B27 B35 2002
Lewis. Tsurumaki. Lewis, <i>Opportunistic Architecture</i>	NA 737 .L454 L47 2008
Andrew Watts, <i>Modern Construction: Facades</i>	TH 2235 .W37 2005
Farshid Moussavi and Michael Kubo, <i>The Function of Ornament</i>	NA 2840 .F86 2006

Precedent Projects

Steven Holl, Kiasma, Helsinki 1998

Steven Holl, Bellevue Arts Museum, Bellevue 2000

Alvaro Siza, Serralves Museum, Porto 1997

Van Berkel & Bos, Het Valkhof Museum, Nijmegen 1999

Taniguchi + Assoc., Gallery of Horyuji Treasures, Tokyo 1999

David Chipperfield, River + Rowing Museum, Henley on Thames 1998

Peter Zumthor, Kunsthhaus Bregenz, Bregenz 1997

Sanaa, O Museum, Nagano 1999

Daniel Libeskind, Jewish Museum, Berlin 1999

Will Bruder, Nevada Museum of Art, Reno 2003

Marks Barfield Architects, The Lightbox Gallery - Woking, Surrey, United Kingdom 2007

Kyu Sung Woo, Nerman Museum of Contemporary Art – Overland Park, Kansas 2007

Eskew+Dumez+Ripple, Paul and Lulu Hilliard University Art Museum - Lafayette, Louisiana 2003

Allied Works, Contemporary Art Museum, St. Louis – St. Louis, MO 2003

Weiss/Manfredi Architects, Museum of the Earth - Ithaca, N.Y. 2003

Mangado y Asociados, Archaeology Museum of Vitoria - Vitoria, Alava, Spain 2008

Saurbruch Hutton, Brandhorst Museum – Munich, Germany 2009

DnA, Ordos Art Museum - Inner Mongolia, China 2007

Steven Holl Architects, Nelson-Atkins Museum of Art – Kansas City, MO 2007

Herzog & de Meuron, Parrish Art Museum

Tadao Ando, The Pulitzer Foundation for the Arts

SANNA, Glass Pavilion

SANNA, New Museum – New York, NY

Renzo Piano, Nasher Sculpture Center – Dallas, TX

Renzo Piano, De Menil Collection – Houston, TX

Louis Kahn, The Yale Center for British Art - New Haven, CT

Tadao Ando, Ryotaro Shiba Memorial Museum

Le Corbusier, National Museum of Western Art, Tokyo