The College of The Bahamas
ARCHITECTURE 221 Architectural Design II
Spring Semester 2011 5 Semester Hour Credits
12:00 to 4:00 pm, MW Technology Block - T22

DOCUMENT TWO: *SYLLABUS*

Faculty: Christopher Lobas, Architect, NCARB (US), CO, UT, NY, LEED AP
Office Phone: (242) 302-4432
Email Address: clobas@cob.edu.bs
Office Address: T30 Room 5

SYLLABUS AND GRADING GUIDE

This syllabus provides clear direction for the student of architecture. *It is the traveler's map, the pilgrim's staff, the pilot's compass, the soldier's sword, and the architect's charter.* ***DESIGN*** *Is its grand subject, your personal edification its intent, and the betterment and beautification of The College of The Bahamas Oakes Field campus its end.* (Italicized text paraphrased from the beautiful introduction to The King James Bible, published by The Gideons International, Nashville, Tennessee, USA)

POINT VALUES

As stated In the course description, the semester is worth 10,000 points, divided between these items: Assignments (3000 points), a Mid-Semester Project (3000 points) and a Final Project (4000 points).

The point values will be introduced in this document, and further clarified in RUBRICS which will be distributed with each project. Rubrics are graphic scoring tools that list criteria for each learning objective, associated point values for levels of performance, and individual assessments. These evaluations will reveal your strengths and weaknesses and help you determine how to chart a course for improvement.

CLASS ASSIGNMENTS

I) DESIGN CHARETTE FOR A CAMPUS TOWER — INDIVIDUAL PROJECT

Assigned – January 10, 2011. Due – January 17, 2011 12PM — 1000 POINTS

CHARETTE

A charette is a group workshop for design, and is by its nature brief and intense. Charette is French for "cart" or "chariot." The word takes its name from carts used in the École des Beaux-Arts in Paris. These carts were used to pick up student design presentations. If a student did not finish drawings for a design, often he or she would work furiously to finish them, even while riding the cart! You do not have this option.

DELIVERABLES for EXHIBITION

1 Composite Drawing of Tower Precedents (towers, spires, or any notable vertical elements are appropriate)
Historic / Traditional OR Modern / Contemporary
1 Perspective and/or Sketch Model with Context
1 Site Diagram – Analytical

II) RESEARCH OF MINISTRIES AND PUBLIC SOURCES — TEAMS OF TWO

Assigned – January 10, 2011. Due – January 19, 2011 — 1000 POINTS

RESEARCH

Visit Public Ministries with requests for information and data about The College of The Bahamas campus. Most important for our process are site surveys of the campus and surrounds, building drawings we do not have in our possession, and historical data.

DELIVERABLES

Provide as much of the requested data as possible, and full reports of your visit, the professionals who provided you with assistance, and the organization with which you are now fully familiar. The report will be a five full page report with single space, twelve-point text in Times New Roman font.

III) DESIGN CHARETTE FOR CAMPUS ARRIVAL — INDIVIDUAL PROJECT

Assigned – March 7, 2011. Due – March 14, 2011. — 1000 POINTS

BACKGROUND

The College of The Bahamas Oakes Field College has one definitive point of arrival at its A-Block, but it is seldom utilized. Multiple points of entry exist at other sides of the campus, but these are poorly defined. They each would be served by an architectural element to pronounce the entry. Your task is to create these elements.

DELIVERABLES for EXHIBITION

1 Composite Drawing of Site Entry Precedents (for university campuses or other noteworthy complexes)
Historic / Traditional OR Modern / Contemporary
1 Perspective and/or Sketch Model with Context
1 Site Diagram – Analytical

MID-SEMESTER PROJECT

A) PERMANENT PHYSICAL CAMPUS SITE MODEL — ENTIRE CLASS

Assigned – January 19, 2011. Due – February 28, 2011 Substantial Completion — 1800 POINTS
March 2, 2011 Final Completion

DELIVERABLE

Mass Model of campus at 1:40. Base: chipboard, pine border. Buildings: Basswood Blocks
Site Model Stand will be constructed by Physical Plant.

B) THREE DIMENSIONAL DIGITAL CAMPUS SITE MODEL — HYBRID (INDIVIDUAL + GROUP)

Assigned – January 19, 2011. Due – March 7, 2011. — 1200 POINTS

DELIVERABLES

Three dimensional models, built using SketchUp software, and/or others as required)
Unified – Modeling Techniques
- Level of Detail and Accuracy
- Digital Material Texture Maps
- Rendering Methods

FINAL PROJECT
Assigned – March 7, 2011. Due – April 25, 2011.

INDIVIDUAL PROJECT
4000 POINTS

DESIGN FOR JOINT BUILDING FOR THE UNIVERSITY OF THE BAHAMAS
COLLEGE OF ARCHITECTURE AND DESIGN
COLLEGE OF FINE ARTS

The expansion, redesign, and new creation of buildings for schools of architecture have experienced growth in numerous quarters in the last several decades, and more is expected. In the United States, S.T.E.M. (Science, Technology, Engineering, and Mathematics) occupations are anticipated to grow as much as thirty percent in the next decade according to the U.S. Bureau of Labor Statistics. On the world scale, architects are needed to fill demands for a population expecting to burgeon from seven billion to nine billion people. Housing, commercial enterprises, and industrial projects will all require the leadership, knowledge, and expertise of architects. The Bahamas are no exception, especially when major developers are too often entering this nation from abroad with only minimal oversight from local talent. Architects with design and managerial abilities are needed here to command large projects, and control the planning and development of the country from within.

A problem with the invasion of outside architects can be tangibly perceived in the projects they create, behemoth monuments to themed commerce and streamlined ideas that did not originate here. Foreign architecture here, despite its varying levels of quality, can often feel alien and unnatural. The local traditional architecture, unless carefully adapted to local conditions and vernacular, also can tend to feel like forced remnants of a colonial age and vestiges of another disconnected culture instead of indigenous creations.

The brightest, most brazen, glaring aesthetic in The Bahamas perhaps is in the art of its people, the Folk Art of festivals and Junkanoos, costumes and colorful clothing. Fine artists here also create expressive, emotive pieces with real intensity and spirit. Both artists and architects are trained at The College of The Bahamas, although they possess limited facilities and no real schools of their own. Currently there is no suitable place available for either to take the first steps of their careers, no building which they can claim as their own, and no real places to train. Their current facilities are outmoded and the tools within them are obsolete.

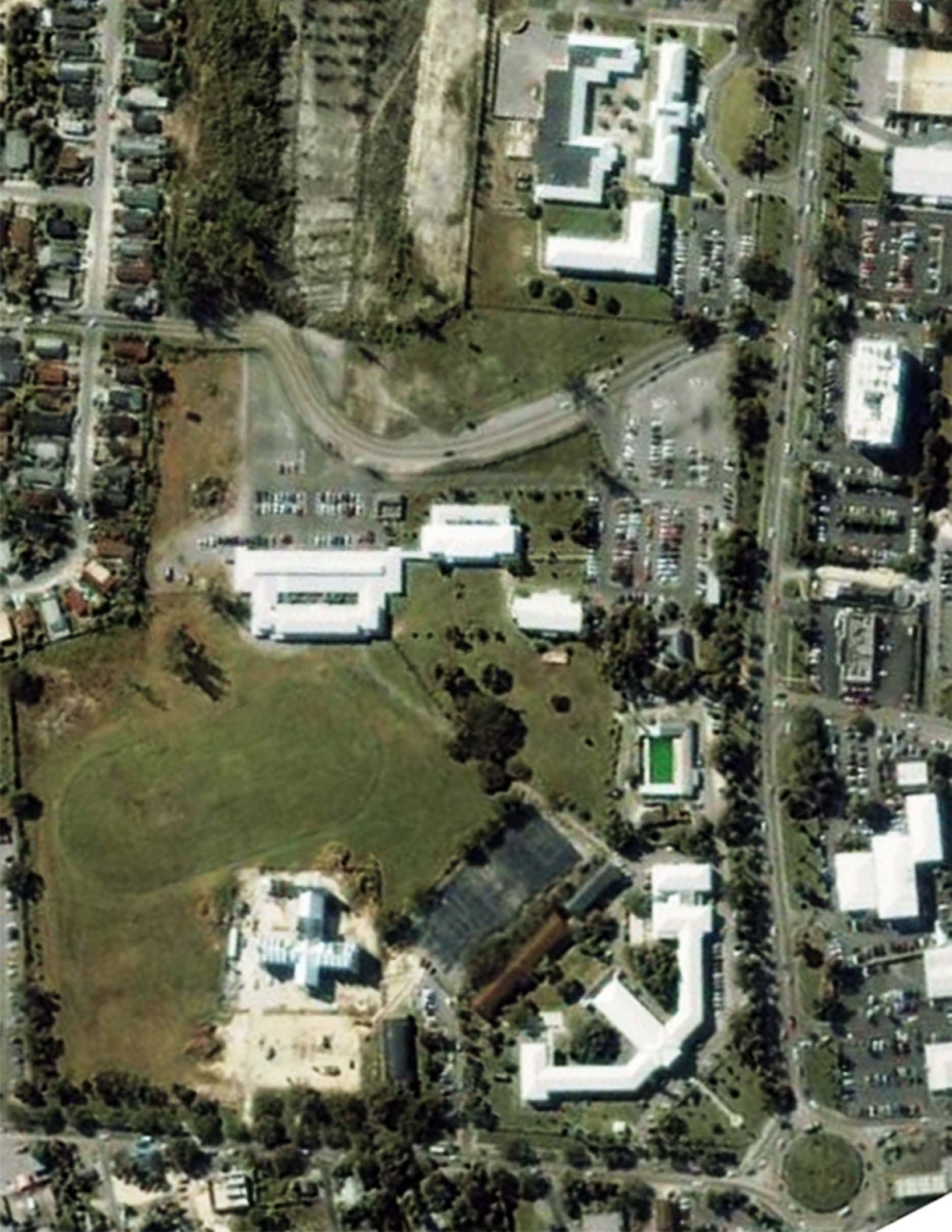
A place for artistic development would be a giant leap forward, a stroke of genius for this country, creating waves that would be received and amplified many generations into the future. A joint (or joined) building must be designed for the mutual education and inspiration of Architects and Fine Artists in The Bahamas.

<u>This is your task.</u>

A basic program will be provided. The task of the design student is to engage in the adaptation of this program for individualized purposes. You will utilize the program as a source of inspiration, and flexibly stretch it to accommodate your direction.

Spaces you may certainly expect will include:

Architectural Design Studios	Entry and Circulation Spaces	Painting and Drawing Studio
Workshops and Model Shop	Lecture Hall – Auditorium	Pottery, Glazing, + Glasswork Studio
Computer Laboratory	Student Exhibition Gallery	Welding and Heavy Materials Lab
Prototype Laboratory	Faculty / Staff Offices	Photography and Imagery Lab
Research Pavilion	Loading and Receiving	Student and Faculty Lounges
Critique Space(s)	Maintenance and Storage	Café, Kitchen, Food Storage, Seating
Server / Technology Closet	Other Back of House Facilities	Art and Architecture Supply Store



The College of The Bahamas
ARCHITECTURE 221 Architectural Design II
Spring Semester 2011 5 Semester Hour Credits
12:00 to 4:00 pm, MW Technology Block - T22

DOCUMENT
THREE
TOWER

DESIGN CHARETTE FOR A CAMPUS TOWER

Assigned – January 10, 2011. Due – January 17, 2011 1000 POINTS

I) DESIGN CHARETTE FOR A CAMPUS TOWER

INDIVIDUAL PROJECT

Assigned – January 10, 2011. Due – January 17, 2011 12PM 1000 POINTS

CHARETTE

A charette is a group workshop for design, and is by its nature brief and intense. Charette is French for "cart" or "chariot." The word takes its name from carts used in the École des Beaux-Arts in Paris. These carts were used to pick up student design presentations. If a student did not finish drawings for a design, often he or she would work furiously to finish them, even while riding the cart! You do not have this option.

DELIVERABLES for EXHIBITION

1 Composite Drawing of Tower Precedents (towers, spires, or any notable vertical elements are appropriate)
Historic / Traditional OR Modern / Contemporary
1 Perspective and/or Sketch Model with Context
1 Site Diagram – Analytical

RECOMMENDATIONS

Numerous criteria exist for placement of tower – pedestrian traffic, physical context, form and scale of surrounding elements, existence or creation of axis or axes, emergence of patterns and creations of spaces

Composite drawing must be freehand. Format is not specified but larger formats are encouraged.

With the perspective and sketch model, designers are welcome to utilize any format and any media, so as not to infringe upon personal creativity. That said, larger formats / scales are encouraged.

The site diagram should depict context, climate, views of the tower and from the tower, and communicate a clear understanding of the rationale for the selection of the tower's placement.

RUBRIC for ASSESSMENT

Quality Level	I	II	III	IV
Category	Score: 1 to 100	Score: 100 to 150	Score: 150-200	Score: 201 -250
Placement	Arguably poor location	Reasonable location for the tower	Promising, visible, good relationships	Ideal location for this particular tower
Composite Drawing	Not organized, not well-drawn	Selection promising, drawings rough	An admirable piece	Beautiful towers beautifully drawn
Perspective or Model	Not well-formulated or executed	Design, presentation begin to show idea	Well-considered solution	Appropriate, and quite inspiring
Diagram	Unclear or incomplete	Some reasons are communicated	Project appears defensible	Graphically presents with great clarity

The College of The Bahamas
ARCHITECTURE 221 Architectural Design II
Spring Semester 2011 5 Semester Hour Credits
12:00 to 4:00 pm, MW Technology Block - T22

DOCUMENT
FOUR
RESEARCH

RESEARCH of MINISTRIES and PRIVATE SOURCES

Assigned – January 10, 2011. Due – January 19, 2011 1000 POINTS

RESEARCH

Visit Public Ministries with requests for information and data about The College of The Bahamas campus. Most important for our process are site surveys of the campus and surrounds, building drawings we do not have in our possession, historical data, and information about the campus development in its context.

DELIVERABLES

Provide as much of the requested data as possible, and full reports of the data, your visit, the professionals who provided you with assistance, and the organization with which you are now fully familiar. The report will be a five full page report with single space, twelve-point text in Times New Roman font.

MINISTRIES

I) Department of Public Works - Architecture — Livingston Forbes, Chief Architect

II) Department of Public Works - Building Controls — Craig Delancy, Chief Officer

III) Department of Public Works - Surveying — Belville Edwards, Chief Surveyor

IV) Bahamas National Geographic Information Systems Centre — Carol Ann Albury, Center Director; Duane Miller, Technician

V) Bahamas Department of Physical Planning — Michael Major, Director

PRIVATE

VI) Axum Architecture — Leslie Johnson, Trevor Bridgewater, John Lloyd McKenzie, Sheldon Maycock

VII) Jackson Burnside Limited — Famous Bahamian Architect

RUBRIC for ASSESSMENT

Quality Level	I	II	III	IV
Category	Score: 1 to 100	Score: 100 to 150	Score: 150-200	Score: 201 -250
Data retrieved	Marginal value	Reasonable value	Highly valuable	Indispensible
Data organized	Not well organized	Some connections present between data	Resourceful and thoughtful.	Methodical organization
Data interpreted	Not completely correct; errors	Decent interpretation	Meaningful interpretations	Abundantly sensible
Writing	Numerous errors in punctuation, grammar, style	Some errors, but few that deter the reader's understanding	A well-crafted collegiate paper	Worthy of publication

The College of the Bahamas
ARCHITECTURE 221 Architectural Design II
Spring Semester 2011 5 Semester Hour Credits Prof. C. Lobas

DOCUMENT
FIVE
FINAL PROJECT

Assigned – March 14, 2011. Due – April 25, 2011. Critique – April 27, 2011 4000 POINTS

DESIGN FOR JOINT BUILDING FOR THE UNIVERSITY OF THE BAHAMAS
COLLEGE OF ARCHITECTURE AND DESIGN
COLLEGE OF FINE ARTS

The expansion, redesign, and new creation of buildings for schools of architecture have experienced growth in numerous quarters in the last several decades, and more is expected. In the United States, S.T.E.M. (Science, Technology, Engineering, and Mathematics) occupations are anticipated to grow as much as thirty percent in the next decade according to the U.S. Bureau of Labor Statistics. On the world scale, architects are needed to fill demands for a population expecting to burgeon from seven billion to nine billion people. Housing, commercial enterprises, and industrial projects will all require the leadership, knowledge, and expertise of architects. The Bahamas are no exception, especially when major developers are too often entering this nation from abroad with only minimal oversight from local talent. Architects with design and managerial abilities are needed here to command large projects, and control the planning and development of the country from within.

A problem with the invasion of outside architects can be tangibly perceived in the projects they create, behemoth monuments to themed commerce and streamlined ideas that did not originate here. Foreign architecture here, despite its varying levels of quality, can often feel alien and unnatural. The local traditional architecture, unless carefully adapted to local conditions and vernacular, also can tend to feel like forced remnants of a colonial age and vestiges of another disconnected culture instead of indigenous creations.

The brightest, most brazen, glaring aesthetic in The Bahamas perhaps is in the art of its people, the Folk Art of festivals and Junkanoos, costumes and colorful clothing. Fine artists here also create expressive, emotive pieces with real intensity and spirit. Both artists and architects are trained at The College of The Bahamas, although they possess limited facilities and no real schools of their own. Currently there is no suitable place available for either to take the first steps of their careers, no building which they can claim as their own, and no real places to train. Their current facilities are outmoded and the tools within them are obsolete.

A place for artistic development would be a giant leap forward, a stroke of genius for this country, creating waves that would be received and amplified many generations into the future. A joint (or joined) building must be designed for the mutual education and inspiration of Architects and Fine Artists in The Bahamas.

<u>This is your task.</u>

A basic program is provided here. The task of the design student is to engage in the adaptation of this program for individualized purposes. You will utilize the program as a source of inspiration, and flexibly stretch it to accommodate your direction.

SITE: The site will be The University of The Bahamas – Oakes Field Nassau Campus
You may choose any location within the bounds of our physical and digital site models.

SIZE: The building will be 44,300 square feet, split between disciplines, with additional shared space.

CONTEXT: The new building and the space around it in your design is created with intent to harmonize with the campus, but also to create an entirely new relationship. Modern or contemporary design is welcome, as is traditional or classically inspired design.

INSPIRATION: The creative process for the new building should be fully rooted in confident assurance in your abilities and knowledge, and in a fervent desire to serve the community you love.

OCCUPANTS: It is presumed that 150 Architecture Students will utilize the building, which accounts for 30 students per year in the 5-year program. Each year, students will have dedicated studio desks, layout tables, computers, and accoutrements. A module will be designed for these dedicated spaces.

150 Art students are also expected to utilize the building, each with various disciplines. The art students in the upper years may also have dedicated studio space.

CONCEPTUAL PROGRAM: The program is split between the Architecture and Art students, with several shared components, including an entry space, a café, a gallery, a court, a laboratory, and restrooms.

College of Architecture and Design

- Studio space for all 150 students, divided or open 8250 sf
- Critique spaces (2) 2600 sf
- Library 1750 sf
- Large Auditorium 2500 sf
- Large Lecture Room 1280 sf
- Small Lecture Room 960 sf

College of Fine Arts – All figures include storage

- Pottery / glazing / glasswork studio and kiln - 1650 sf
- Heavy materials / sculpture - 1800 sf
- Painting studio - 1400 sf
- Figure Drawing studio - 1480 sf
- Drawing studio - 1200 sf
- Prototype laboratory / Art research pavilion - 1100 sf

Shared Space

- Entry Lobby and Reception	2400 sf	- Woodworking shop	- 1750 sf
- Restrooms - both genders –	900 sf	- Computer & imaging lab	- 1600 sf
- Lounge / Café –	1600 sf	- Server station	- 320 sf
- Outdoor Court – (minimum; at least half should be covered)	(1500 sf)	- 10 faculty offices	- 1250 sf

Back of House Space and Circulation

Mechanical Rooms	360 sf	Maintenance Rooms (2)	420 sf
Electrical Service Rooms	180 sf	Storage (2)	350 sf
Circulation	7,200 sf		

Total Square Footage **44,300 Square Feet**

PROJECT DELIVERABLES: Drawings, Three-dimensional renderings, Freehand renderings, Physical models. These components may be produced by any means necessary, digital or analog.

I) Site Analysis
- A) Climate – Sun, Wind, & Light
- B) Context, Natural and Man-made
- C) Access, Pedestrian and Vehicular
- D) Views – from inside of site out, and from outside in

II) Site Plan with Context, rendered 1" = 30'-0"

III) Floor Plans – All Floors 1/8" = 1'-0"

IV) All Major Elevations 1/8" = 1'-0"

V) Sections, One Longitudinal and One Transverse 1/8" = 1'-0"

VI) Model – One small model to fit on Site Model.
This should be same quality level and level of detail as site model.

MINIMUM ONE OF THE FOLLOWING:
X) Large Detailed Physical Model 1/8" = 1'-0"
Y) 3D Rendering with background and context, printed at 18x24 minimum
Z) Freehand Rendering, beautifully composed and executed, 18x24 minimum

POINTS: 4000 Point Project. A full assessment rubric is provided below:

PROJECT ASSESSMENT RUBRIC:

PROJECT QUALITY	I	II	III	IV	
2-DIMENSIONAL DRAWINGS	Score: 0-100	Score: 100-220	Score: 220-360	Score: 360-400	Your Score
SITE ANALYSIS Critical site study and applied thinking.	Uninformative. Incomplete. Irrelevant.	Flawed, but complete. Minimal impact.	Readable. Cumulative. Some impact.	Clearly depicted. Covers all bases. Very relevant.	
SITE PLANS Building oriented and interrelated carefully.	Context poor. Unintegrated. Poor access.	Some context and integration depicted.	Context relates. Some legible correlation.	Coherent context. Correlations clear. Good access.	
FLOOR PLANS Organized, with real walls, doors, windows, fixtures, furnishings	Weak parti, illegible line-work, poor circulation.	Parti begun, some linework legible, plan starts to work.	Parti explored, better graphics, space planned, okay elements.	Clear parti, legible graphics, sensible adjacencies, and all real elements.	
ELEVATIONS Exterior conveyed with character, vigor, life, accuracy.	Vague lines, not noted, poor proportions and materials.	Idea is begun, but elevation and depth not coordinated.	United overall, but with some unsynthesized elements.	Accurate, well-noted, excellent proportions, solid/ void & materials.	
SECTIONS Relate how the building is occupied and experienced.	Nondescript, no evidence of activity, struc-ture, materials.	Diagrammatic, some spatial cues, no other indicators.	Indicators of spatial use, structure, and materials.	Well conveyed - one sees space, occupants, struc-ture, materiality.	
PRESENTATION QUALITY of all drawings	Drawings not yet cohesive, key elements are missing.	Development is beginning, and drawings start interrelating.	Drawings show full relatedness and attention to craft and detail.	Experimentation, artistry, craft, and detail are at peak performance.	
3-DIMENSIONAL REPRESENTATION	Score: 0-200	Score: 200-440	Score: 440-720	Score: 720-800	
PHYSICAL MODEL ***or***	Assembled with neither craft nor care.	Conception good, but entire entity lacking.	Form, volume apparent and interesting.	Formally and volumetrically well-orchestrated.	
3D RENDERING ***or***	Simple massing, minimal detail.	Some technique handled well.	One begins to envision building.	Digital tools utilized to the maximum.	
FREEHAND RENDERING	No knowledge of perspective or use of media.	Building emotes some presence.	Both logic and expressive intent evident.	Good perspective, abundant energy and character.	
OVERALL DESIGN	Score 0-200	Score: 200-440	Score: 440-720	Score: 720-800	
ENTIRE DESIGN CONSIDERED AS ONE	Elements seem discordant and random.	Some samples blend well, but lack unity.	Recognition of key relationships apparent.	Appropriate and comprehensive unified response.	

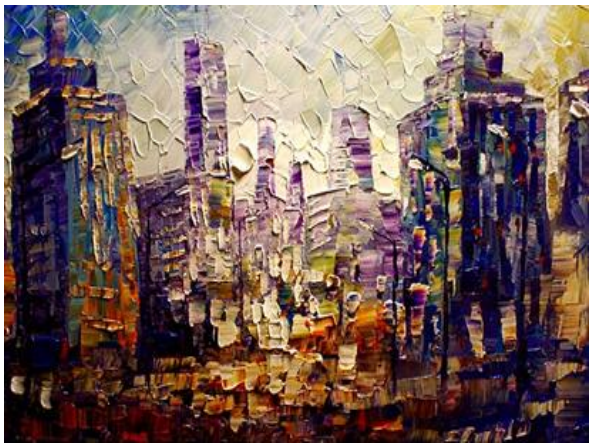
4000 points perfect score

Your total: _____

All true expression may be art, but not all art is expressionism.

Modern Expressionism feeds off of the roots of Expressionism, German Expressionism and Abstract expressionism but combines them with present-day media and subject matter. In The Birth of Tragedy Nietzsche presented his theory of the ancient dualism between two types of aesthetic experience, namely the Apollonian and the Dionysian. The analogy with the world of the Greek gods typifies the relationship between these extremes: two godsons, incompatible and yet inseparable. According to Nietzsche, both elements are present in any work of art.

Apollonian Art	Dionysian Art
Of the mind, of order, highly polished	Of intoxication, of chaos, of ecstasy
An intellectually conceived ideal	Artistic conception proper, from the subconscious
Carefully composed, based on rational thought	Bold, carefree, based on feelings
Realistic, with true perspective	Abstracted, exaggerated, with unnatural depth and modified surrounding imagery.



The term Expressionism was coined by Czech art historian Antonín Matìjèek in 1910 as the opposite of impressionism: "An Expressionist wishes, above all, to express himself....[An Expressionist rejects] immediate perception and builds on more complex psychic structures....Impressions and mental images that pass through mental peoples soul as through a filter which rids them of all substantial accretions to produce their clear essence [...and] are assimilated and condense into more general forms, into types, which he transcribes through simple short-hand formulae and symbols." (Gordon, 1987)

Excerpt and modification from History of the Modern Expressionist Movement, from “Architecture 411” site