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Failure to submit the requested archive files for the class, to your instructor on time, will result in a 10% deduction for the course or one full letter grade.

Archive PDF File to include the following:

- Archive Cover Sheet (Use this sheet, complete info below, and put it as sheet 1 of your archive.) • The Archive Table of Contents (TOC) List for the course provided by the instructor.
- All files requested by the instructor (i.e. project boards, graded essays, graded quizzes and tests, photos of process and final models, high resolution files of renderings, etc.) Please save each in PDF format and add to the PDF containing the Archive Cover sheet, and TOC, and organize as requested by your instructor. (If you don't know how to create a multi-page pdf, or add files to an existing pdf, please ask one of the Computer Techs to show you how.)
- **IMPORTANT NOTE: Student Name, Class Number, and Date/Semester/Year MUST BE VISIBLE ON ALL WORK SUBMITTED. Also helpful to title each page per the TOC with Project #, or other description**
- **Combine all pages into one PDF document and upload it to your class Archive folder.** (Please note that PDF file size must be less than 700MB).
- If original files (Indesign, Autocad, Rhino, Photoshop, etc...) are requested by your instructor, please create a separate folder titled "Original Files" and put those files into this folder. (NOTE: These files would be in addition to the PDFs that are in your PDF Archive file. Then ZIP the Archive PDF and the Original Files folder into one ZIP file, and upload that ZIP file to your class Archive Folder. • Please name your Archive PDF as follows:

Archive_(ARH or LA or PRO)-(Course #)-(section number, i.e. "OS1" for onsite or "OL1" for online)_(Semester and Year i.e "SU-2020")_Lastname_Firstname_ID#.

Example: Archive_ARH-110-OL1_FA-2020_Lastname_Firstname_ID#

SEMESTER/YEAR: FALL / 2020

STUDENT NAME: LA RAY BYRD

STUDENT ID NUMBER: 05184593

COURSE NUMBER & SECTION: ARH 110 OL8

INSTRUCTOR NAME: SANNIHITA TAKKALLAPALLI

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Project 1

Body, Scale and Space

The image shows three hand-drawn human figures on a light brown background with a faint grid. The figures are drawn with thick, textured lines in yellow, purple, and orange. The yellow figure is on the left, the purple figure is in the center, and the orange figure is on the right. They are all in various poses, suggesting movement. The word 'LUNGE' is written in large, bold, black capital letters across the middle of the image, partially overlapping the figures.

LUNGE

PROJECT 1:

THE BODY, SCALE AND SPACE part 1

- design an adjacent indoor and outdoor space and the relationship between them for an activity.
- Choose four-five different positions that fully describe the body's motion and activity

Module 1

Sketching Exercise

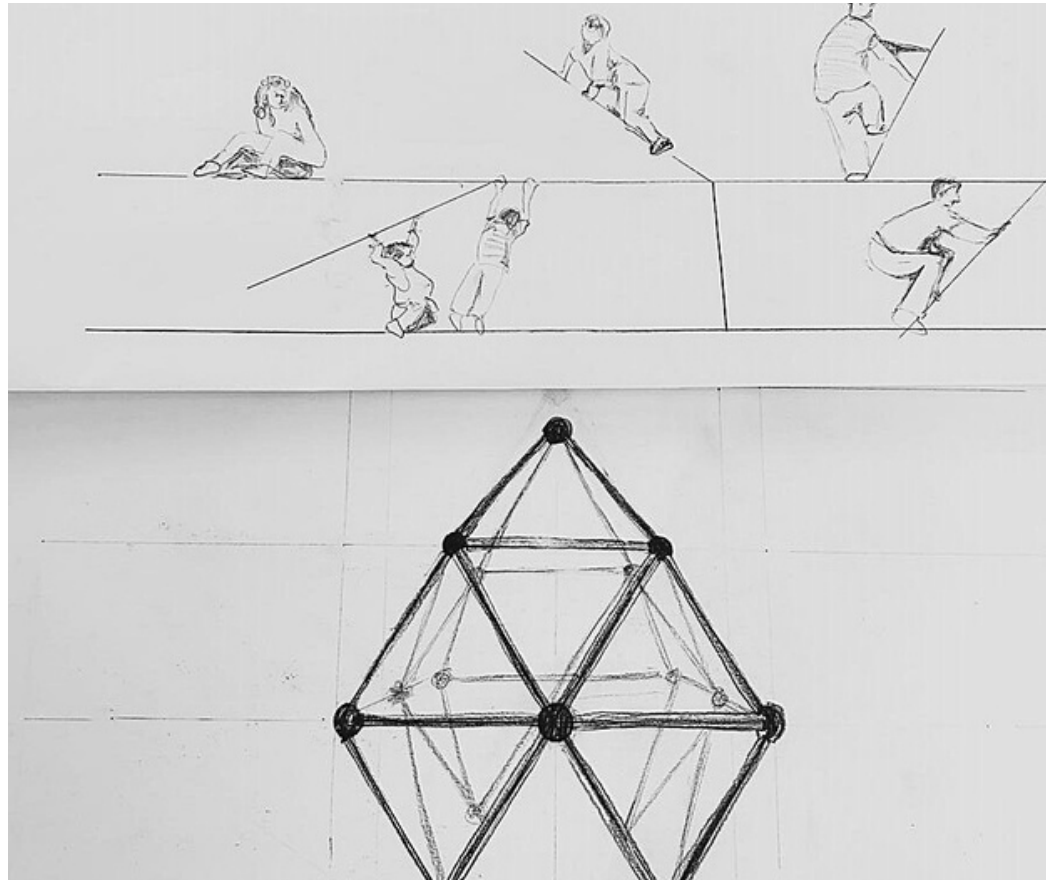
Find, tape out, photograph and sketch two attractive spaces, each sized 12' x 12'.
Make sure to include the ground, and any elements that help define or bound the space, in your sketches.



What, How, Why, Design
Sketch #1



What, How, Why, Design
Sketch #2



Project 1: BODY SCALE AND SPACE part 2

Previously I chose the lunge for my motion exercise. In this week's continuation, I decided to choose motion that could display more than a one-line exercise. I surfed the internet for inspiration and stumbled upon a picture of children playing. We have a jungle gym at the park not too far from where I live, so I decided to get dimensions for my new plan. I have also attached a picture of it to show you. It is a 24 foot space that is 10' feet wide made up of 5' feet triangles from beams and ball hinges. I began my new design, and this is my outcome. little bit of body text



Project 1: BODY SCALE AND SPACE part 2
Study Model #1

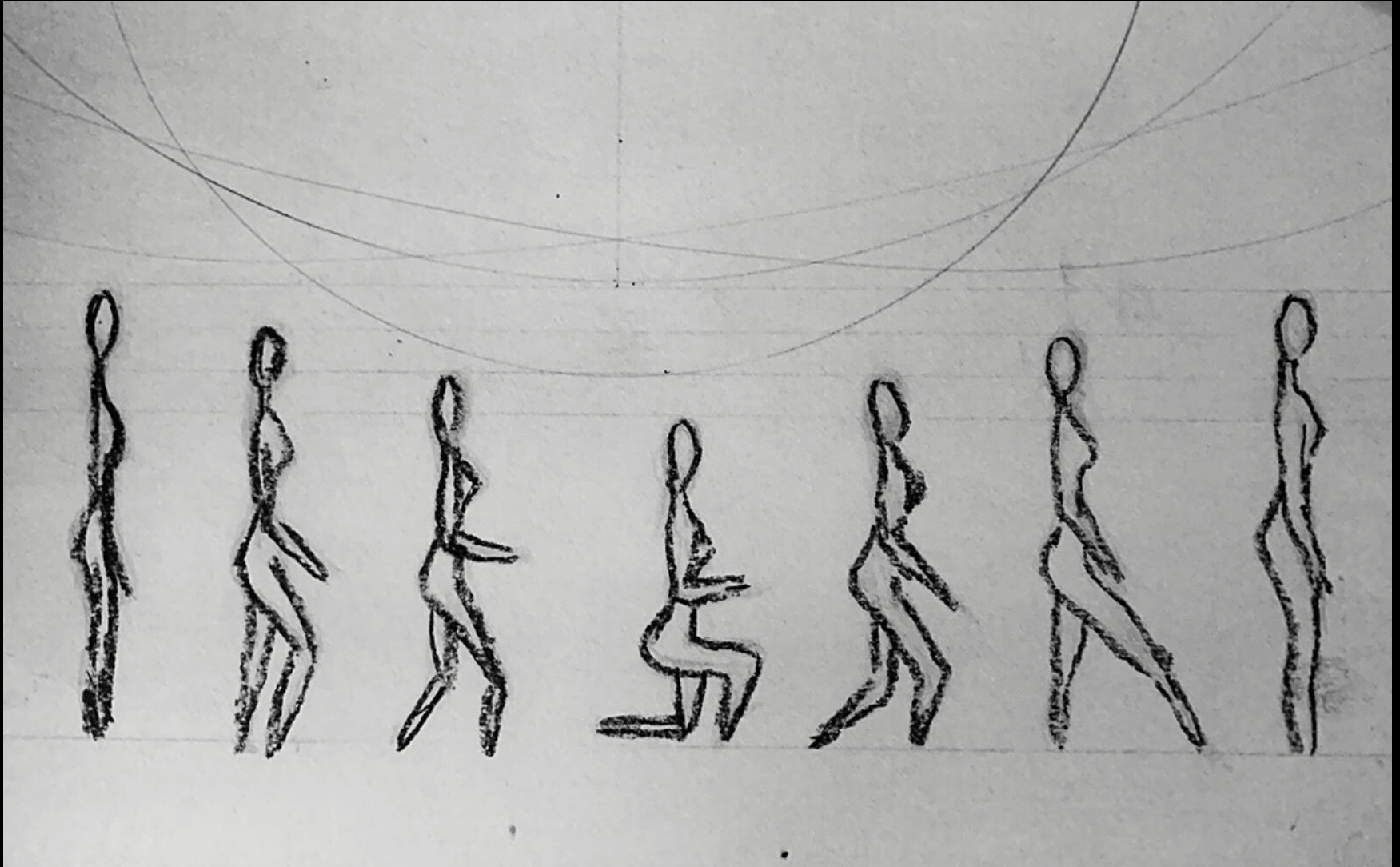
Choose and design an architectural element that interacts with the body positions and movement you have drawn.



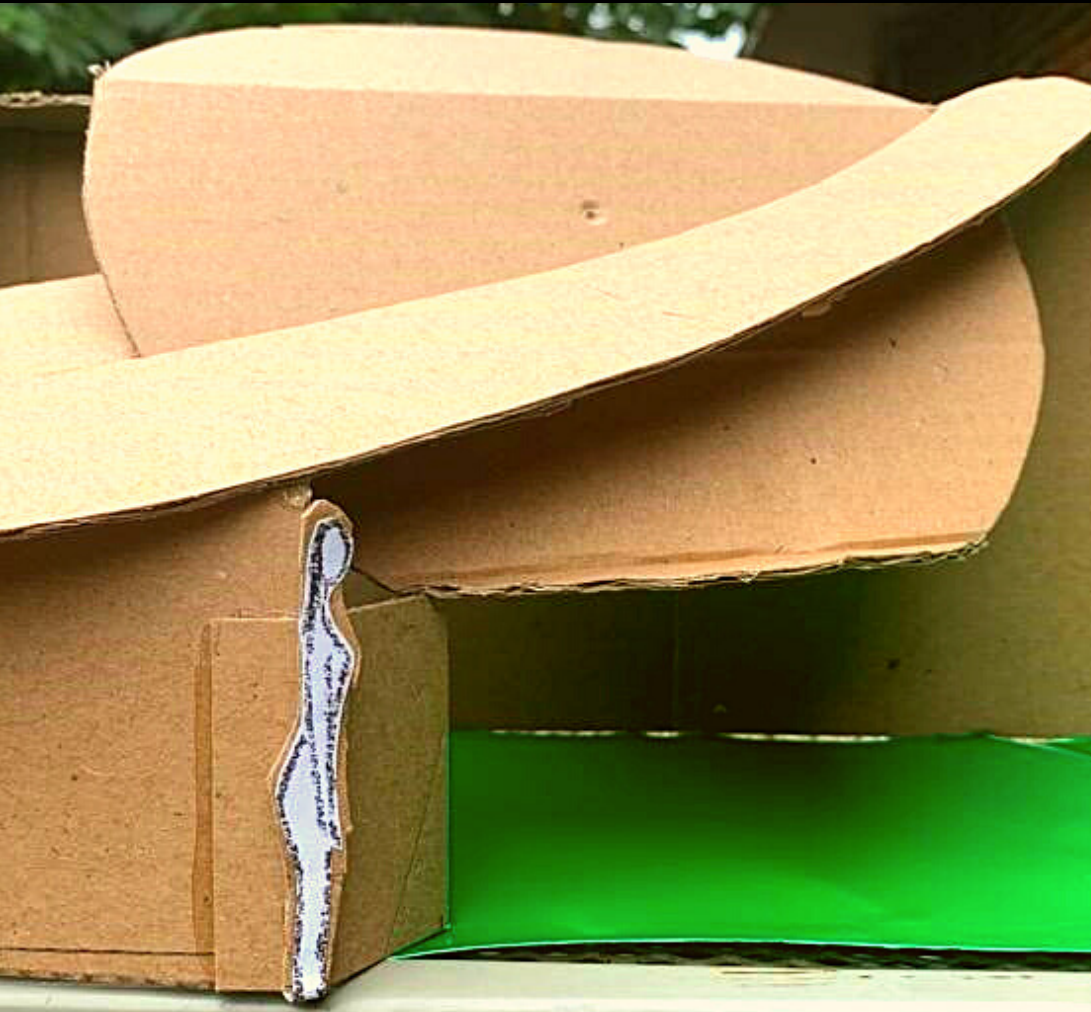
Module 2
Sketching Exercise

Near where you live or work or travel, find, photograph, and sketch an interesting interior or semi-interior space that exhibits at least one architectural space-defining element (horizontal or vertical plane, additive or subtractive transformation, etc.).

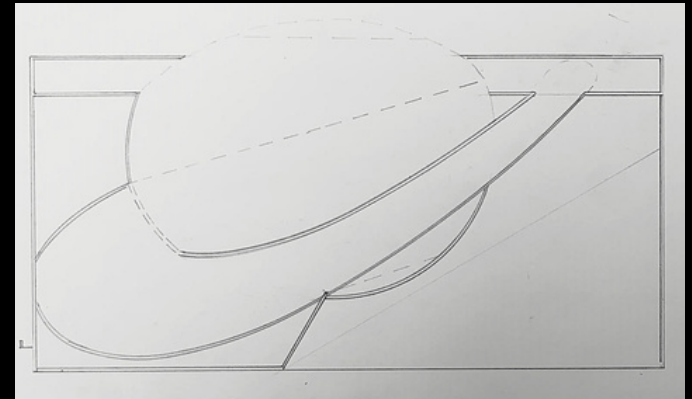




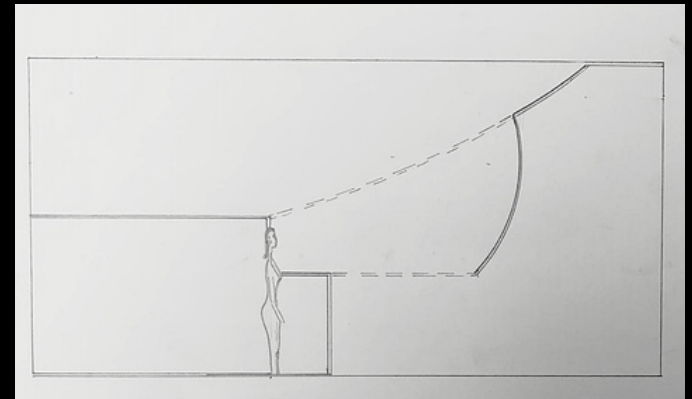
I demonstrated motion of the "Lunge" exercise. One must begin from the standing position with the arms relaxed. Then, begin to step with one foot extended as you bend one knee down until it almost reach the floor, while the arm bends upward. After this position is obtained, you must raise the body back up into the standing position with your arms down. Repeat these steps as many times as desired. The movement of this exercise exhibits a gentle wave effect as it moves on or around a path. In my model, "The Saturn Walk", one can see elevations that range from high points to lower positions that evolves around a confined space or axis.



Project 1: BODY SCALE AND SPACE part 3
Study Model #2



Project 1: BODY SCALE AND SPACE part 3
Site Plan



Project 1: BODY SCALE AND SPACE part 3
Elevation

Module 3

Sketching Exercise

Spatial Relationships and Drawing

Near where you live or work or travel, find a sequence of spaces that exhibit a strong sense of threshold—where you move from one space to another, and they are related through an interesting and/or distinctive spatial experience or condition.



Section Sketch #1



Section Sketch #2



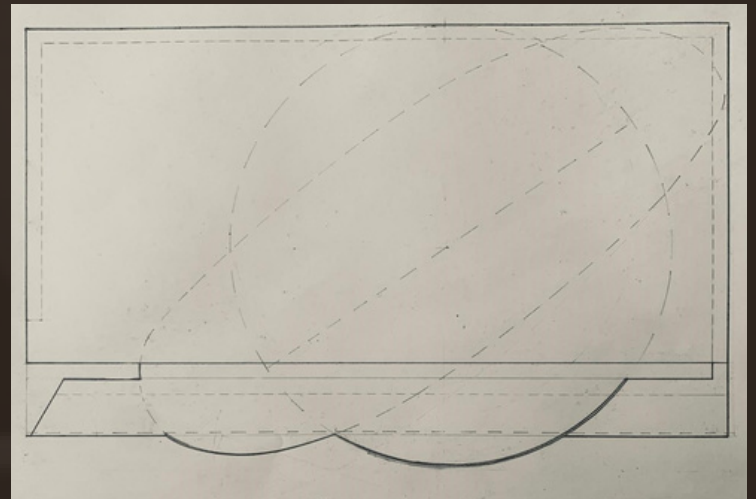
Section Sketch #3

Threshold captured as I walk into Sam's Wholesale Club

This creative space, inspired by the lunge exercise, provides a secluded space for exercising. In my model, "The Saturn Walk", one can see elevations that range from high points to lower positions that evolves around a confined space or axis.



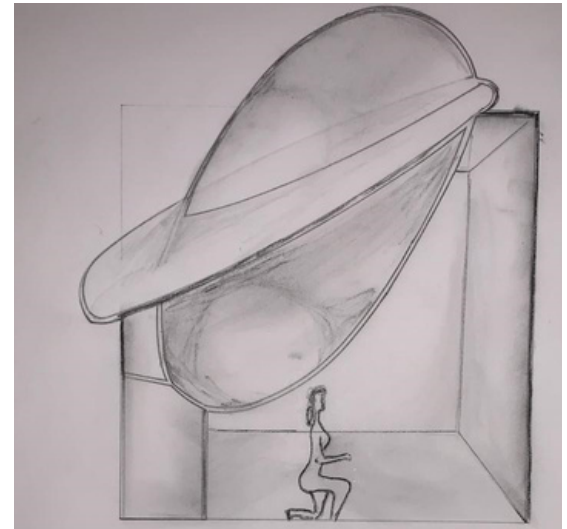
Project 1: BODY SCALE AND SPACE part 4
Study Model #3



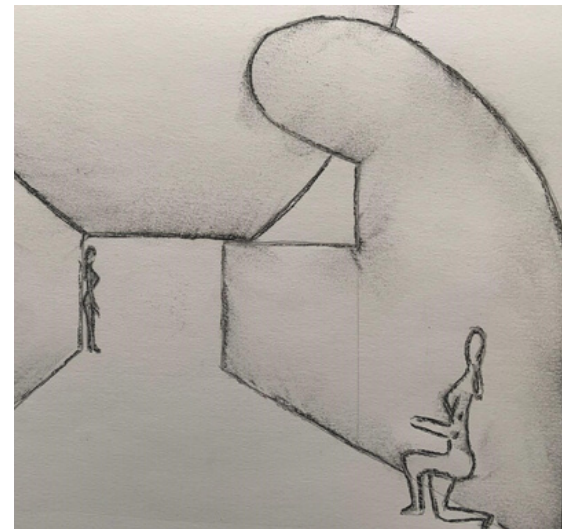
Project 1: BODY SCALE AND SPACE part 4
Site Plan



Module 4
Project 1: BODY SCALE AND SPACE part 4
Study Model #3



Project 1: BODY SCALE AND
SPACE part 4
Section Sketch



Project 1: BODY SCALE AND
SPACE part 4
Sketch

Project 2

Ordering Principles Case Study



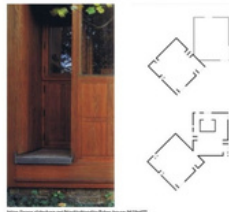
American Architect
LOUIS KAHN
(1960-1967)
Hatboro, Pennsylvania

Regarded as one of the great master builders of the twentieth century. The leitmotif of his progression is found in Kahn's quest for origins in architecture, art, natural sciences, and in the observation of human behavior and society (Ultra.Design.Museum).



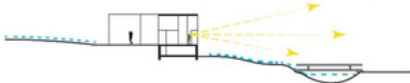
Photo: Arch Daily. The House at Hatboro: Louis Kahn Exhibition. <https://www.archdaily.com/252219/the-house-at-hatboro-louis-kahn-exhibition>

Kahn's desire to create a stronger connection between architecture and the surrounding environment also formed the basis of his residential designs: he regarded the House as an archetype and starting point for his understanding of architecture and community. <https://www.design-museum.com/kahn> (2012/2017 - 11/24/2017) <https://www.design-museum.com/kahn>

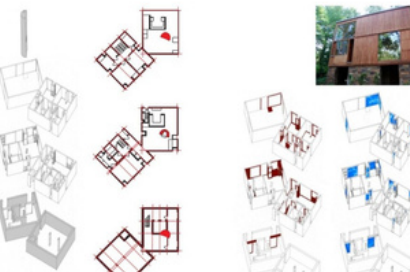
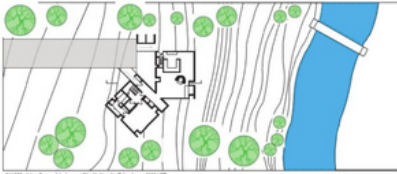


Fisher House

The Fisher House is the simplest expression of two cubes touching at an angle as if by accident, like dice thrown on a table. Kahn's idea to create two cubes, one for the served space, which means the living room and the other as the serving space with the bedrooms (Slideshare).



Fisher House is situated on a hill overlooking a small river in Hatboro, PA.



Kahn had observed the effect of the Fisher House on the hill and of the way the house's form and structure relate to the surrounding environment.

Structural wall

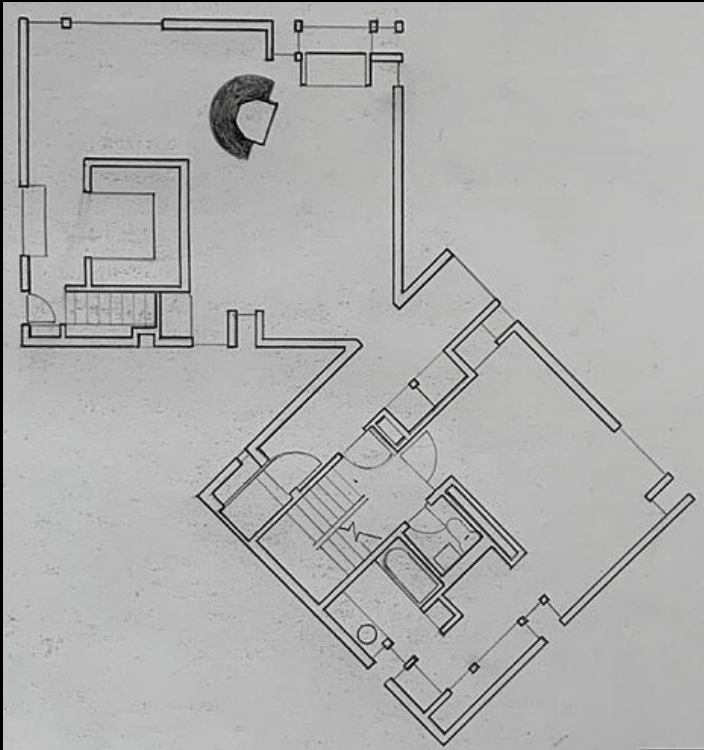
Interior natural wood cladding

Position of natural light



Photo: Arch Daily. The House at Hatboro: Louis Kahn Exhibition. <https://www.archdaily.com/252219/the-house-at-hatboro-louis-kahn-exhibition>

In this project I documented, analyzed and presented the Fischer House by Louis Kahn as my choice of a built design. This included creating my own drawings, diagrams, and a diagram model to help explain the concepts and design principles found in my analysis.

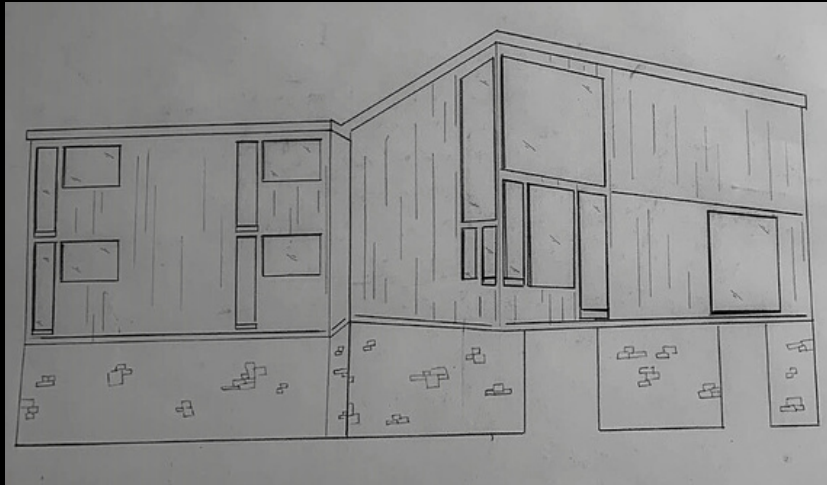


Module 5
Project 2: Ordering Principles Case Study, Part 1

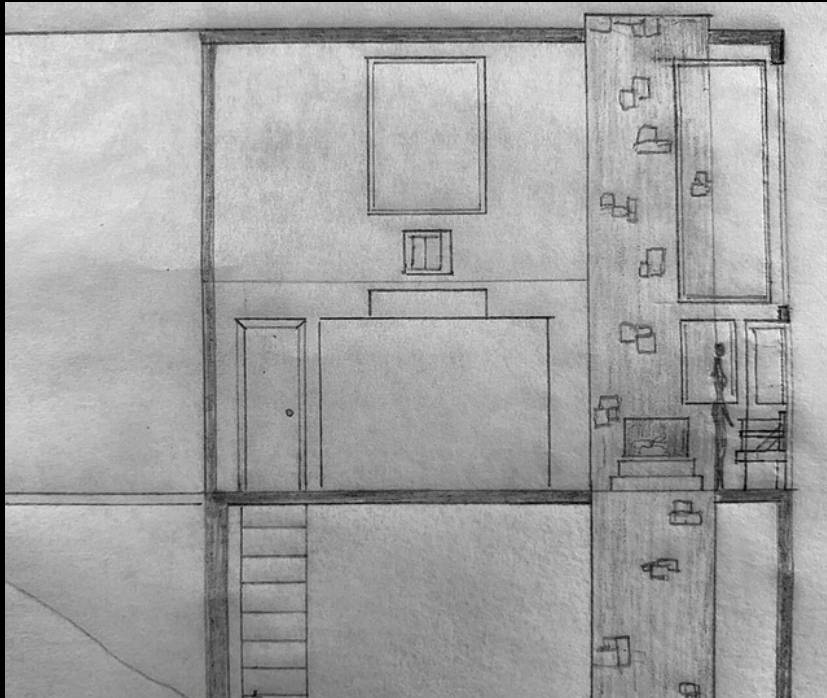
Module 6

Project 2: Ordering Principles Case Study, Part 2

- ANALYZE: From your research and understanding of your case study through drawings and images.
- Create freehand sketches of the space from different points of view.

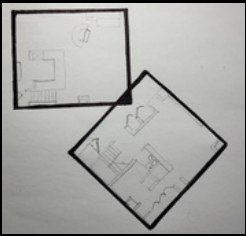


Project 2: Ordering Principles Case Study, Part 2
Perspective Elevation

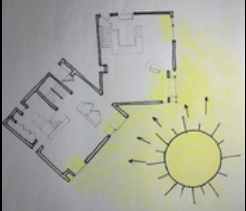


Project 2: Ordering Principles Case Study, Part 2
Section

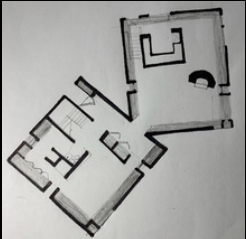




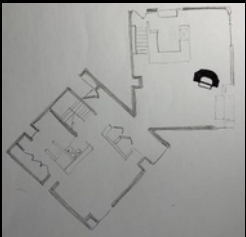
PARTI



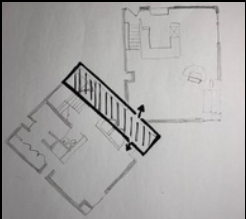
NATURAL LIGHT



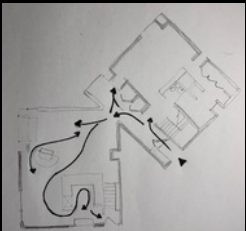
THICKED WALLS



SCULPTURE



DATUM

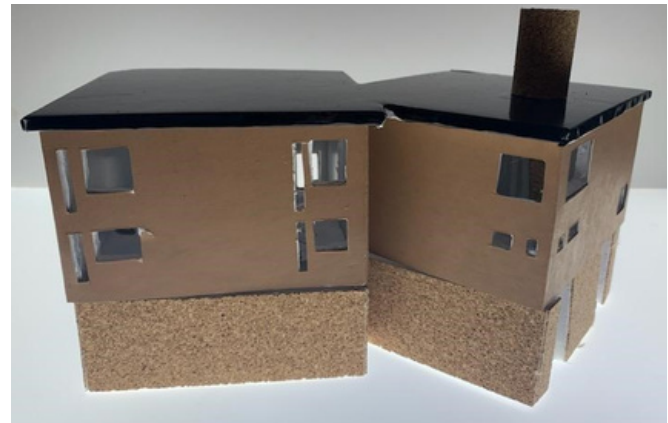
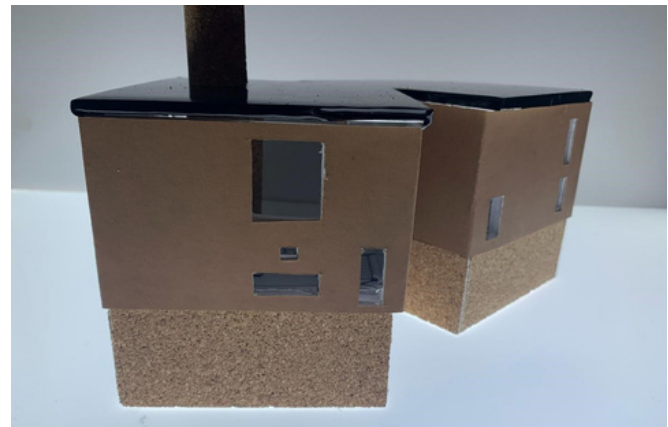


CIRCULATION



Module 7
Project 2: Ordering Principles Case Study, Part 3 and 4
Concept Model #1

To a scale that would fit within an approximate 8" x 10" footprint (or larger if you prefer and have space), build a diagrammatic model of your case study that expresses the major spatial concepts and design principles of your case study.



Project 3

Final Project: Pavilion Design

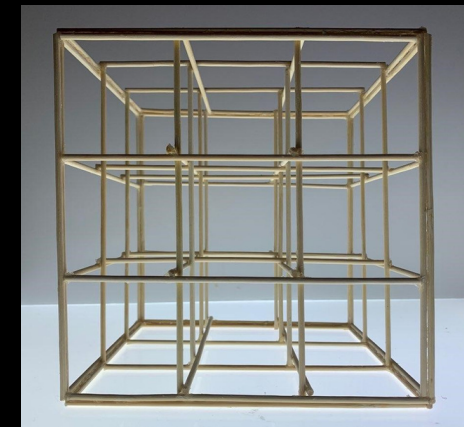
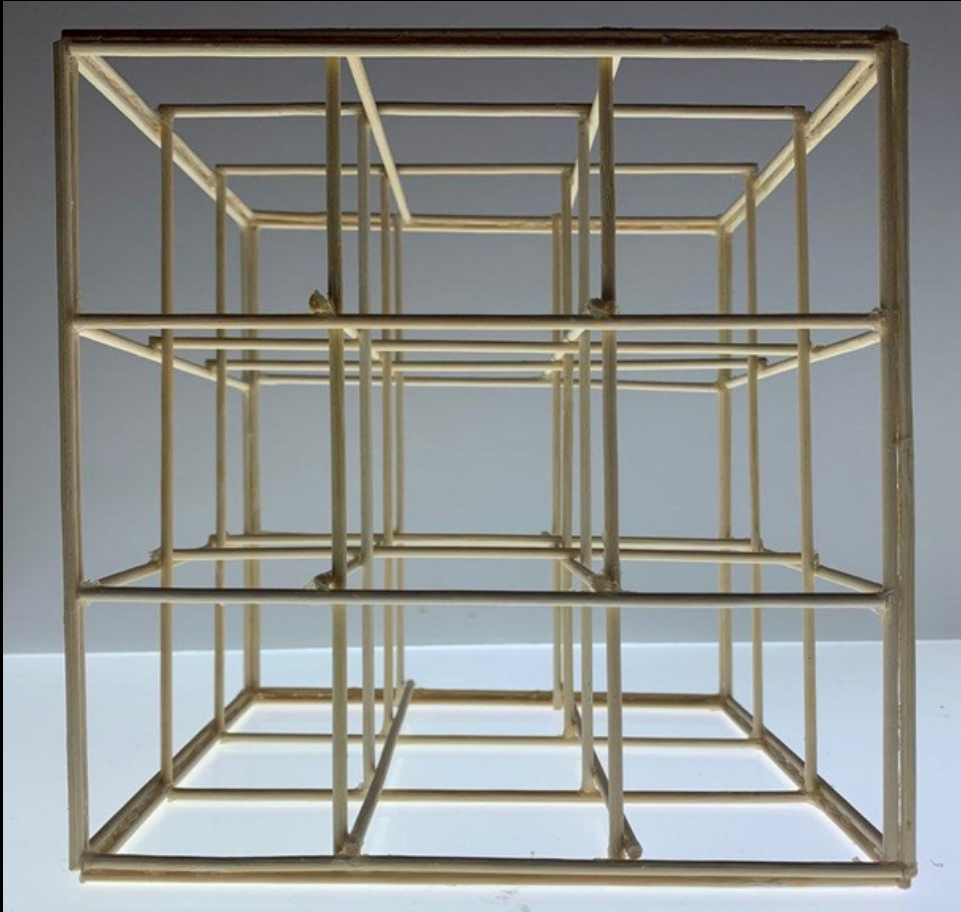
TO CREATE A DESIGN INSPIRED BY ART AND MUSIC
IMPRESSIONS COMBINED WITH CONCEPTS CENTERED
AROUND ELEMENTAL VALUES PRESENT AT SUTRO HEIGHTS
IN SAN FRANCISCO, CALIFORNIA.

OBJECTIVE:

- To stimulate the senses into an awareness of universal creation and the elements that it possess
- To provide a striking gallery that applies mechanics which exploit or suspend nature's expressions as forms of art.

IT IS A CONCEPTUAL DESIGN BASED UPON THE NINE SQUARE GRID DESIGN.

A confined and defined space that is regulated and controlled. It is a reserved organizational structure that flows through and within itself.



This was an exercise in accuracy and planning and craft. We began this project by building our own nine-square grid model sized at $6 \frac{3}{4}'' \times 6 \frac{3}{4}'' \times 6 \frac{3}{4}''$. It is a strategy to become familiarized with the process of planning and deduction.

Module 8
Final Project: Pavilion, Part 2
Transforming the Nine-Square Grid

ART IMPRESSIONS

Choose one of the paintings or musical pieces from this week's Preliminary Work topic 8.1. DESCRIBE IN A WRITTEN PARAGRAPH what you see in your chosen painting or hear in your chosen musical piece. What is your main impression of the piece? What elements create that impression for you? What do you understand as the organization and patterns or "rules"? What kinds of spaces, or movements, rhythms, and hierarchies does it suggest? In what way(s) does it correspond to or deviate from a regular "grid"?



The Lyubov Popova, *Painterly Architectonic*, 1918 is a bold impression of slanted perceptions that bounce from planes of sights. I imagine rays of light viewed through a pendulum that swings from night into day. There is a transition of light that bounces from various planes that express different views of a universal spectrum. As light penetrates the deep void, it expresses the change in positive/negative and day/night uprising. It demonstrates points of view from different angles permeating from a single source at various angles and planes of perception. I notice opposition of solid versus void (black and white) and contrast of day and night (sun and moon). There is also a sense of transition that is associated to both oppositions, which is the maroon color. It shows a medium that both extremes have in common. This painting deviates from a regular "grid" because its color patterns are depicted from angles of light in relationship to the spectator's point of view.

Sarod - Ali Akbar Khan - Raga Chandranandan (Melody of the Moon)

MY IMPRESSION: an instrumental expression of movement through patted ripples, and vibration.

Instrument name: The sarod or sarode is a stringed instrument, used mainly in Hindustani music on the Indian subcontinent. Along with the sitar, it is among the most popular and prominent instruments.



Module 8
Final Project: Pavilion, Part 2
Transforming the Nine-Square Grid

Build two new models, sized 6 3/4" long x 6 3/4" deep x 6 3/4" high, that attempt to embody an interpretation of your chosen painting or musical piece. You must have a minimum of four different zones of space from each different direction of your cube. Use at least two different sized sticks or elements in each model.



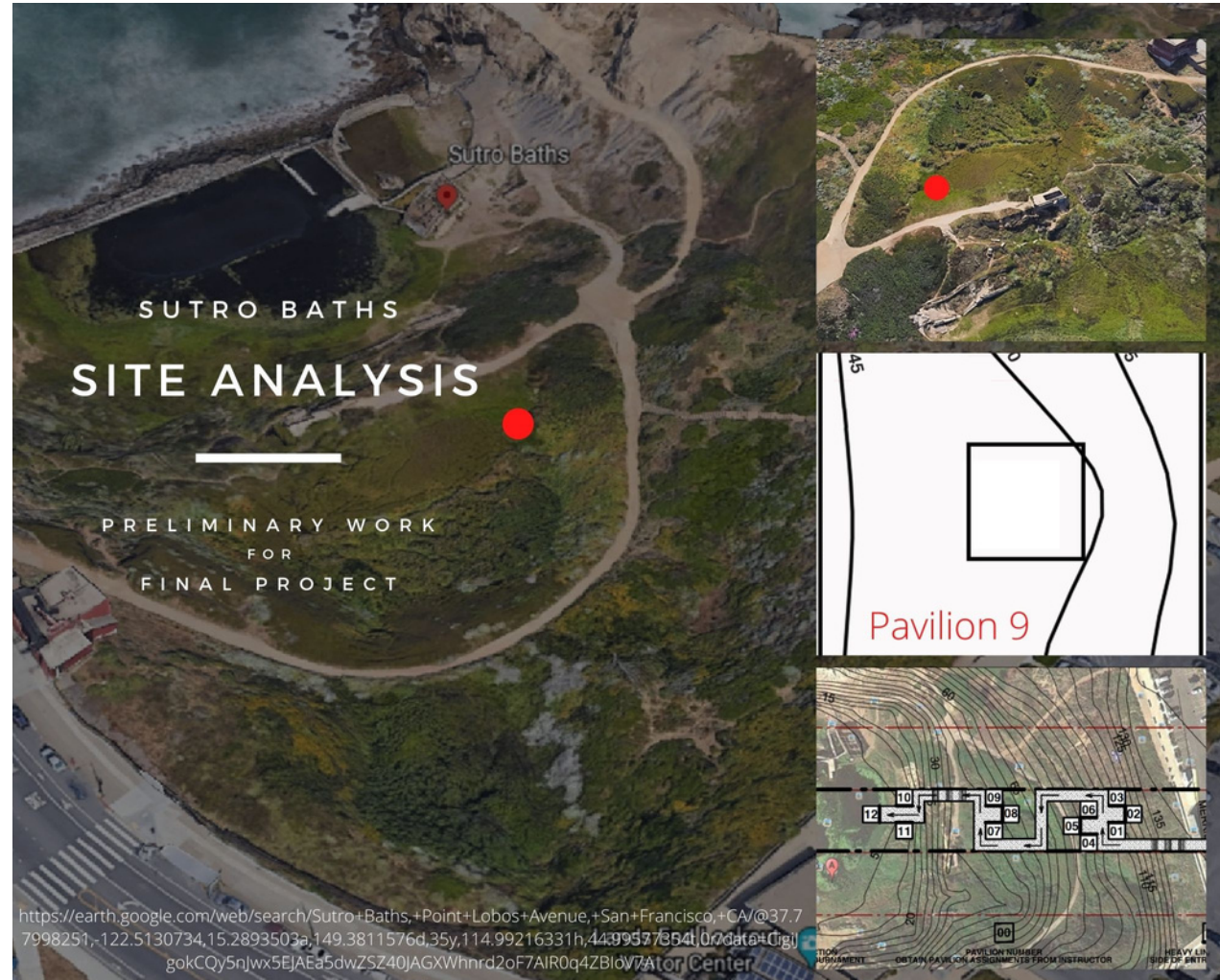
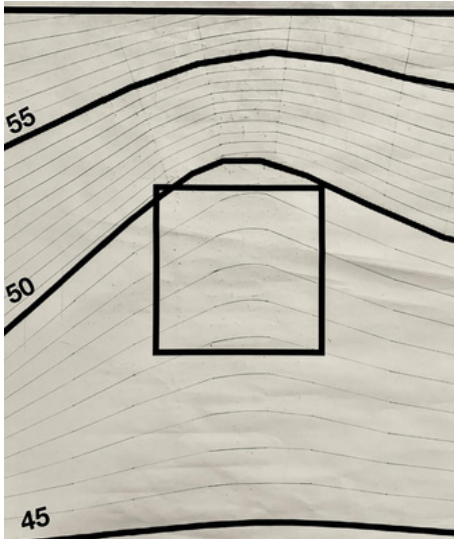
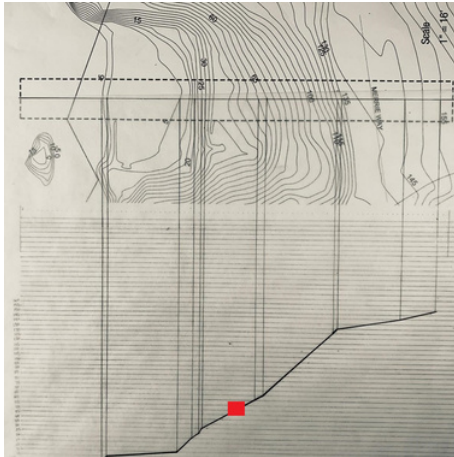
INTERPRETIVE MODEL 1



INTERPRETIVE MODEL 2

Module 9
Final Project: Pavilion, Part 2
Research and Analysis

Become familiar with the location of the site through Google Maps and Google Earth. Even though the baths have been gone for decades, San Franciscans usually refer to the area as Sutro Baths. There are currently ruins of the old Sutro Baths on the site. This area of San Francisco also has other points of reference: Point Lobos and Lands End. The Lands End Lookout visitor center, immediately adjacent to your site, was designed in response to many of the conditions that you must deal with, and it was completed in 2012.



Module 9

Final Project: Pavilion, Part 2

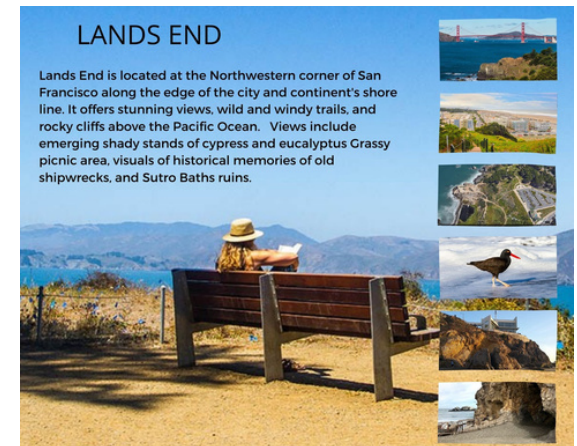
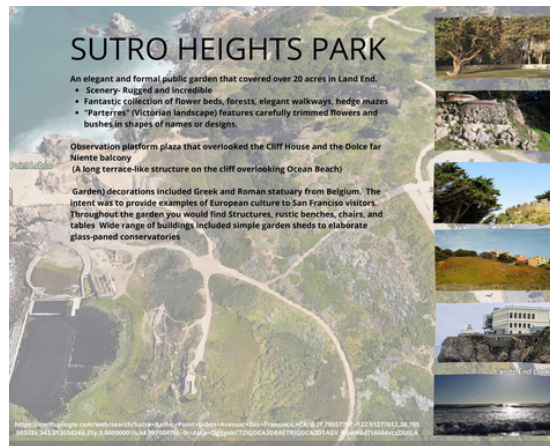
Research and Analysis

Sutro Baths site at Lands End is a great illustration of man's attempt to capture and tame nature at its raw essence. This amazing site features popular access to recreation, beautiful landscapes, rock cliffs filled with wildlife, untamed natural forces, and well-known healing properties that come from the wild native plant, Dune Tansy (a golden-yellow, button-shaped flower known for herbal remedy) that highlights the cliffs.

I imagine that an experience to the historic Sutro Baths will be one that teaches, centers, and grounds the senses. With jaw-dropping sunsets, sounds of deep waves crashing into the shore's end, waterfront promenades, overlooks spots, and biking trails, one will explore nature at its best.

Adolph Sutro, the self-made millionaire who designed Sutro Heights and Cliff House, was an engineer with special interest in natural history and marine studies. He made his fortune inventing a system of water and air delivery. Having success of invention, Sutro realized an unique opportunity available at this location, so he set out on a mission to fulfill his dream in providing a healthy, recreational, and inexpensive swimming facility that uses available natural resources such as water and wind power to facilitate the baths. It was also important to him to provide visitors with educational and recreational opportunities that included natural history exhibits, art galleries, and other attractions such as concerts, talent shows, and restaurants.

The Sutro Baths site is located on a slope of land in San Francisco that ranges from sea level to about 135' above sea level. Conditions include year-around mild temperatures ranging from high 50s to low 60s and windy.



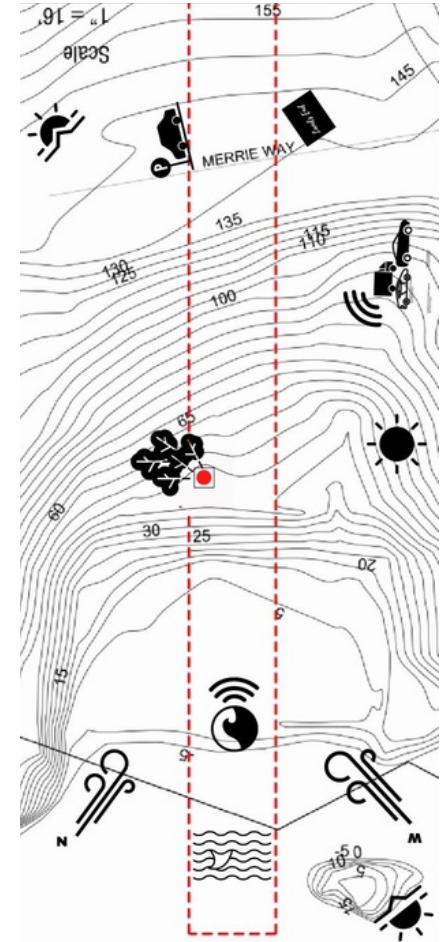
Module 9
Final Project: Pavilion, Part 2
Research and Analysis



Module 9
Final Project: Pavilion, Part 2
Revised Collage

I experienced a sense of Suto's attempt to control the environment through natural elements, and environmental conditions. This journey gave me a sense of how creative forces and natural resources can combine to produce wonderful land structures and atmospheres.

After reviewing the Suto Heights area and analyzing the environment, I decided the concept that centers around elemental values.



Module 9
Final Project: Pavilion, Part 2
Collage



Module 10
Final Project: Pavilion, Part 3
Site Design and Approach

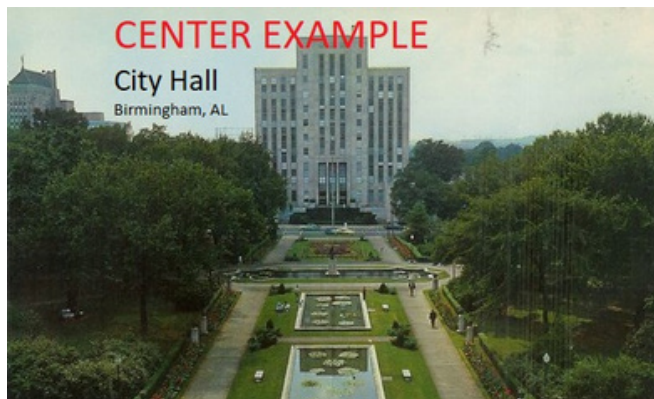
To apply descriptions of my city, Birmingham, Alabama, as a series of distinguishable elements in order to show recognition and understanding of its organization as described by Kevin Lynch.



Distinguishable Elements
NODE



Distinguishable Elements
LANDMARK



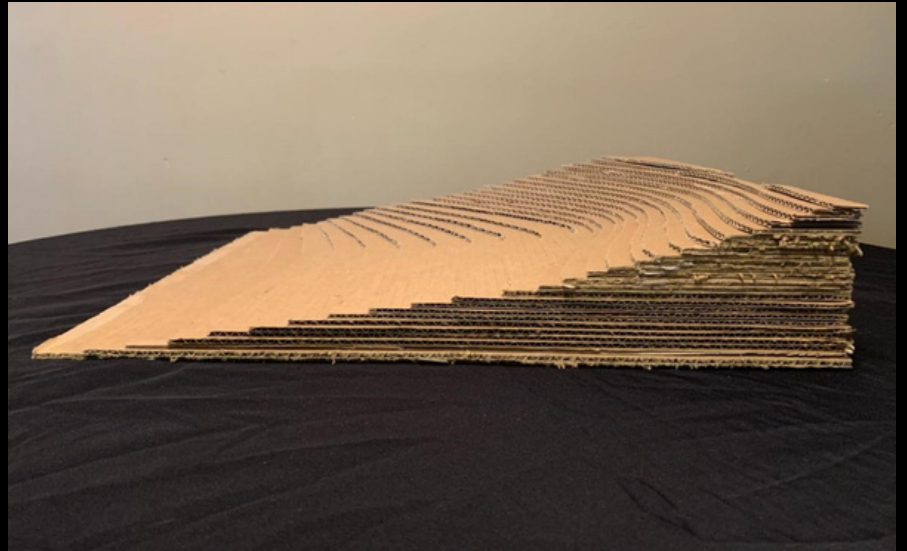
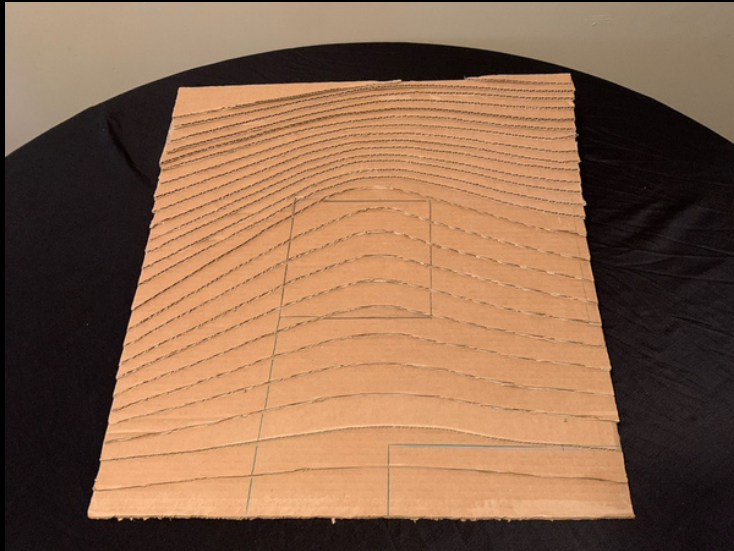
Distinguishable Elements
CENTER



Distinguishable Elements
PATH

Module 10
Final Project: Pavilion, Part 3
Site Base Model

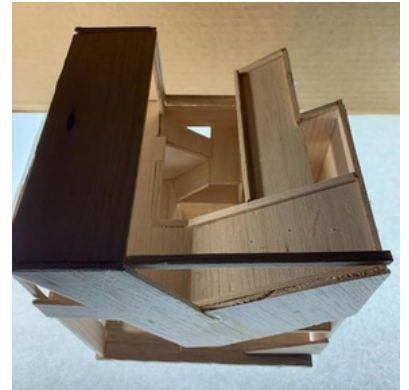
build a site base model for Pavilion 9. Build up each contour line as a separate layered plane.



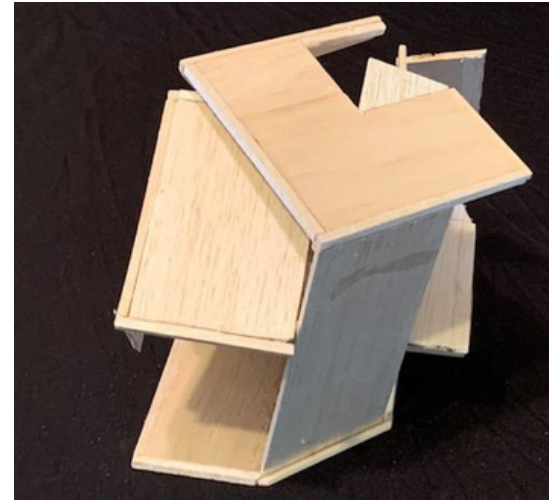
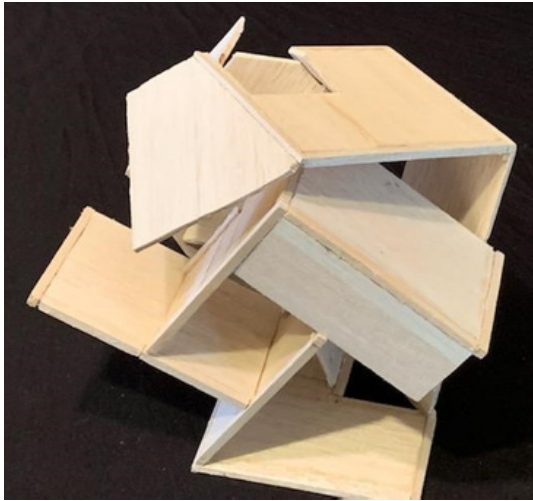
Developing concepts for Pavilion 9 was no easy task. To deliver a project so powerful that compliments limited space and influence enlightened sense impressions of natural elements was a bit mind-challenging. However, with the guidance of my instructor I have created a beautiful design that captures elemental impressions in a controlled environment. The following is a snapshot of previous designs created throughout the process.

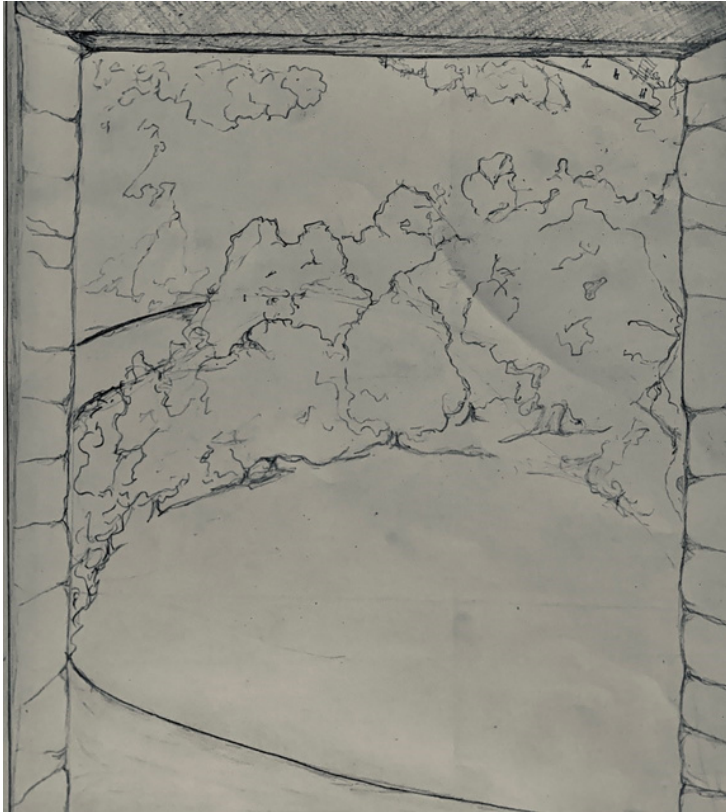


Module 10
Final Project: Pavilion, Part 3
INTERPRETIVE MODEL #3

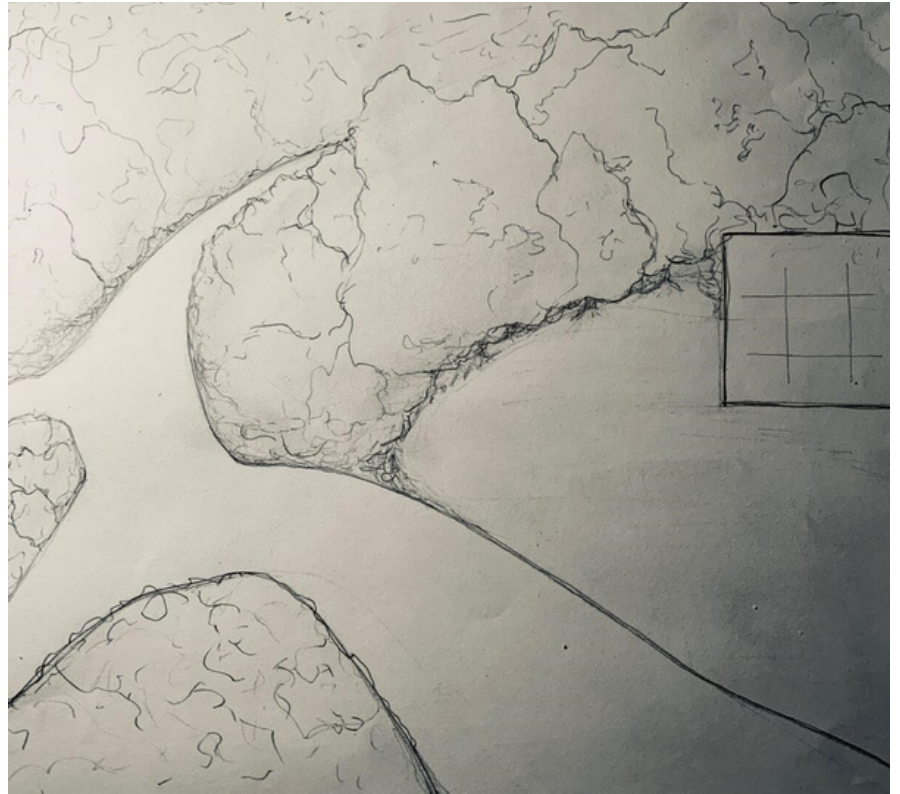


Module 10
Final Project: Pavilion, Part 3
INTERPRETIVE MODEL #4





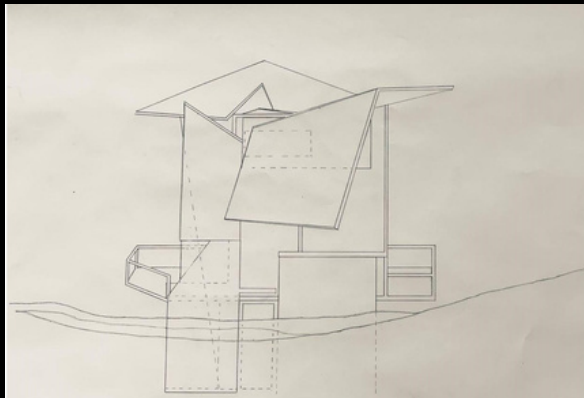
Module 10
Final Project: Pavilion, Part 3
Sketch 1



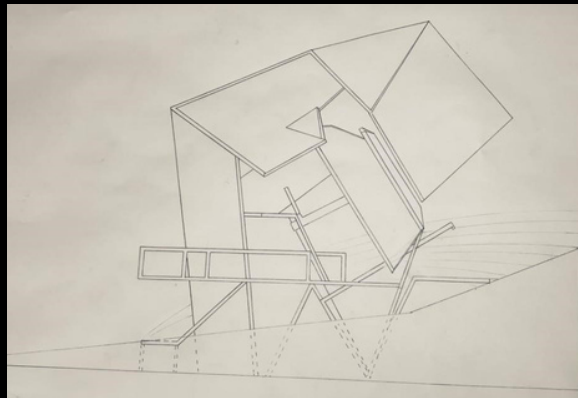
Module 10
Final Project: Pavilion, Part 3
Sketch 2

Module 11
Final Project: Pavilion, Part 4
Translation from Concept to Space

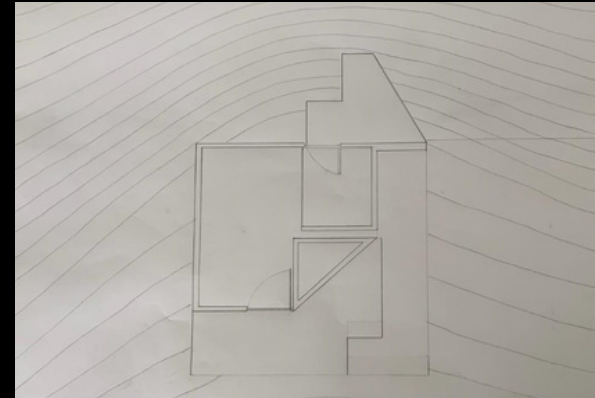
Refine and continue to develop our pavilion design. Draft plans and revise sections.



INTERPRETIVE MODEL #5
Section Plan: East to West



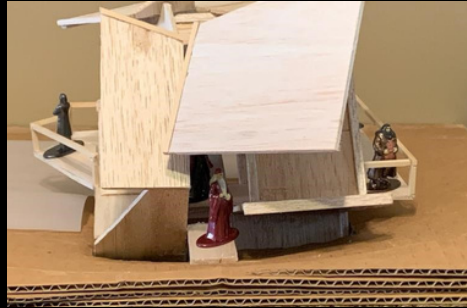
INTERPRETIVE MODEL #5
Section Plan: South to North



INTERPRETIVE MODEL #5
Plan

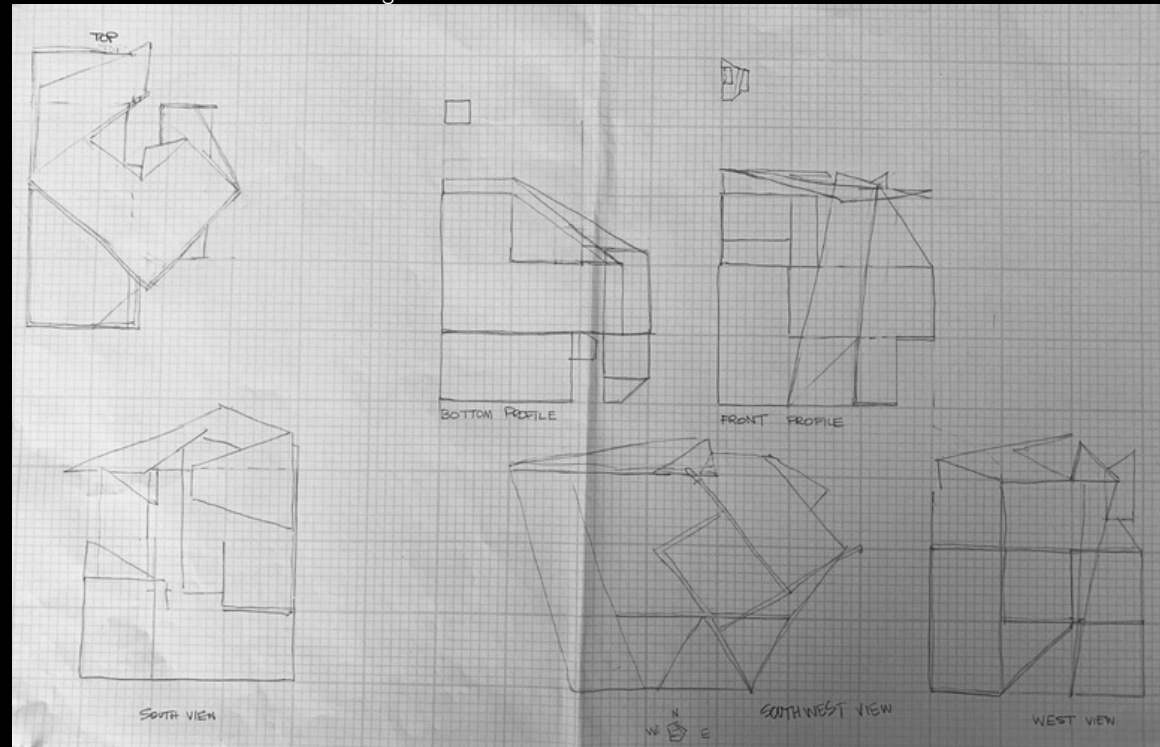
Module 11
Final Project: Pavilion, Part 4
Translation from Concept to Space

INTERPRETIVE MODEL #5



Module 11
Final Project: Pavilion, Part 4
Translation from Concept to Space

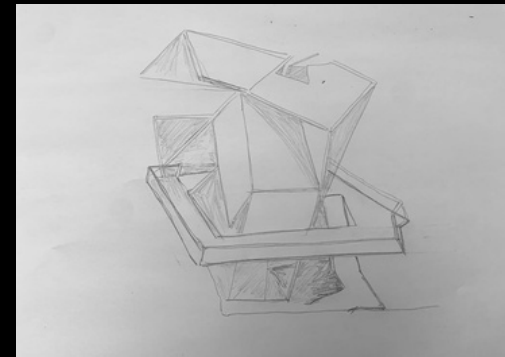
Sketching Exercise 1.a



Sketch 1.b



Sketch 1.c

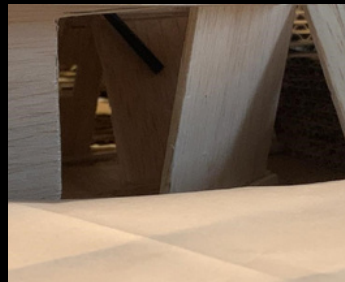
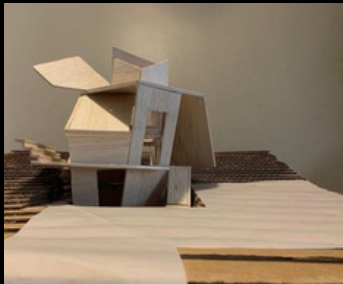


Sketch 1.d

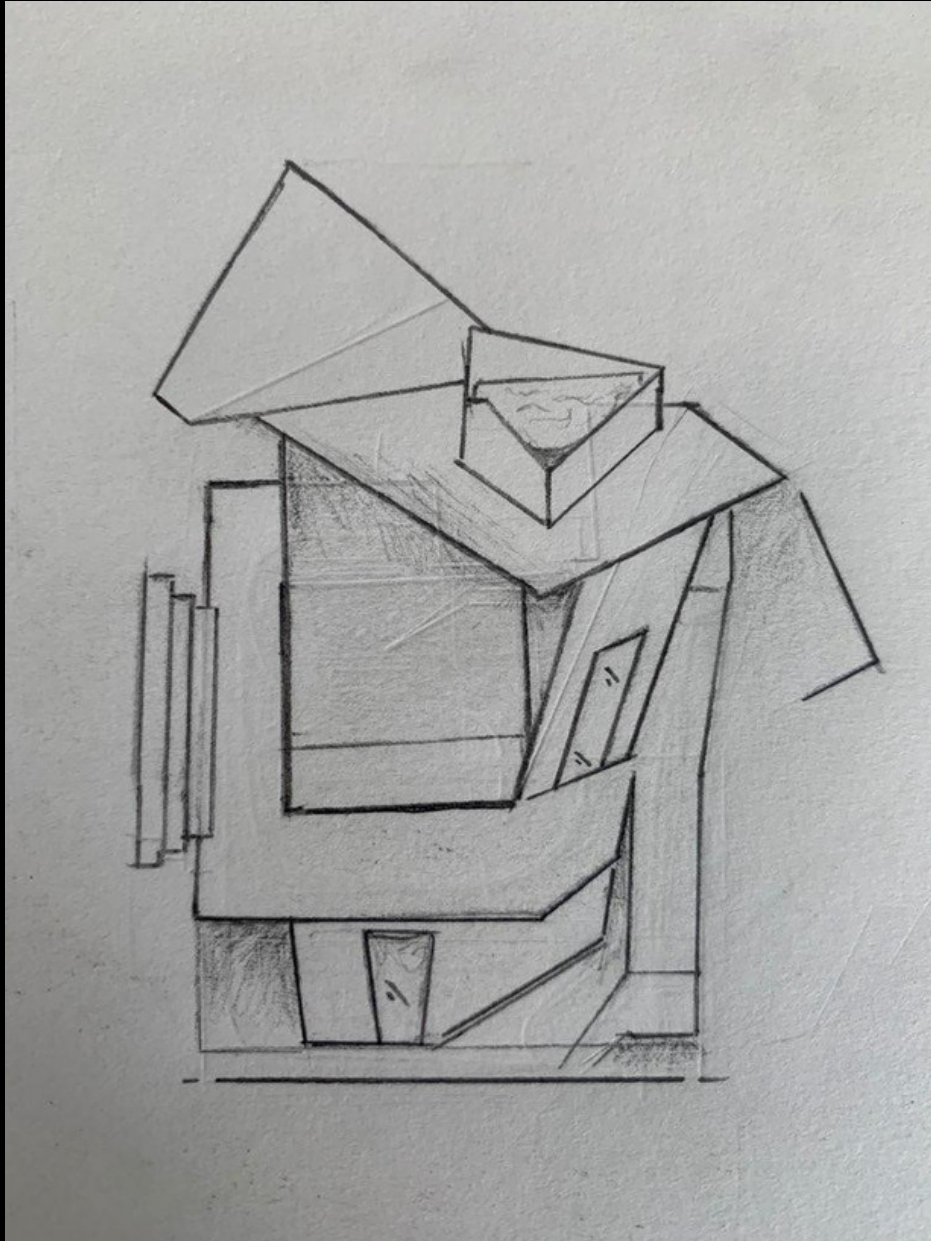
Module 12
Final Project: Pavilion, Part 5
Architectural Language and Form

Continued Refinement and development my pavilion design.

INTERPRETIVE MODEL #6

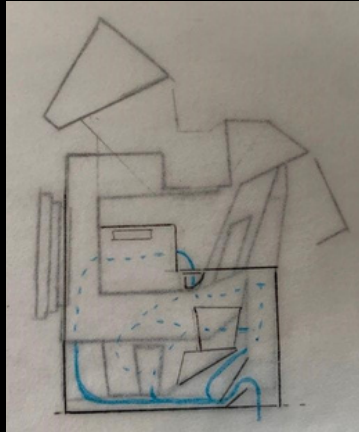


Module 12
Final Project: Pavilion, Part 5
Architectural Language and Form

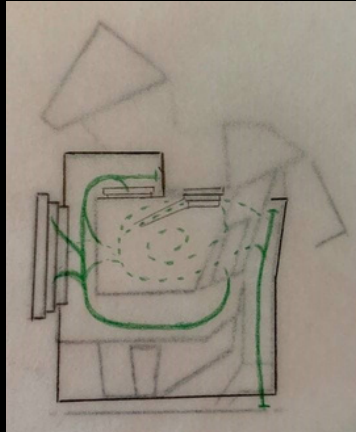


Sketch Exercise

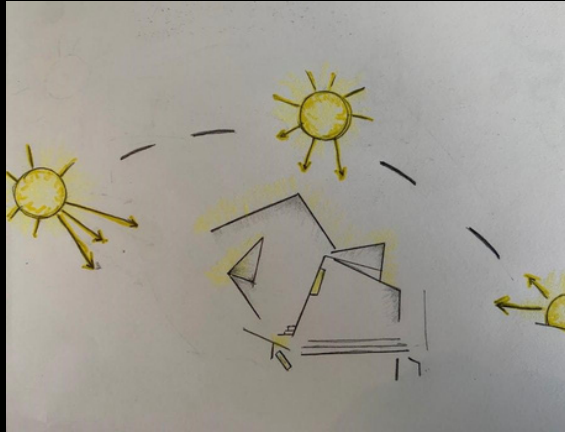
Module 12
Final Project: Pavilion, Part 5
Architectural Language and Form: DIAGRAMMING



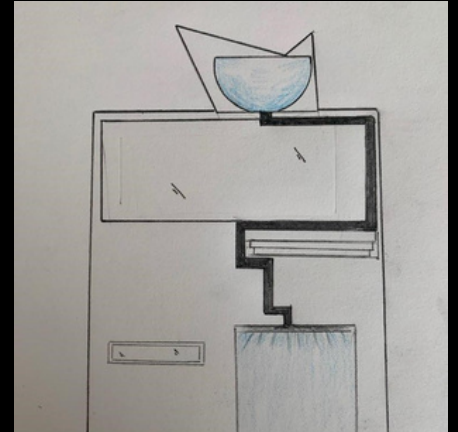
CIRCULATION GROUND FLOOR



CIRCULATION FLOOR 2



NATURAL SUN LIGHT

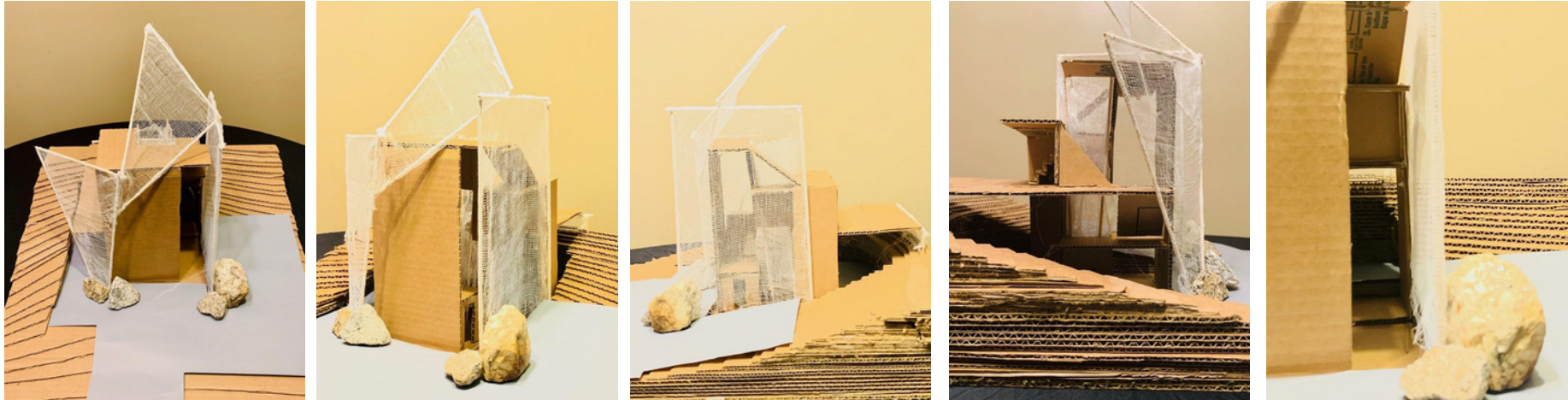


WATER SYSTEM

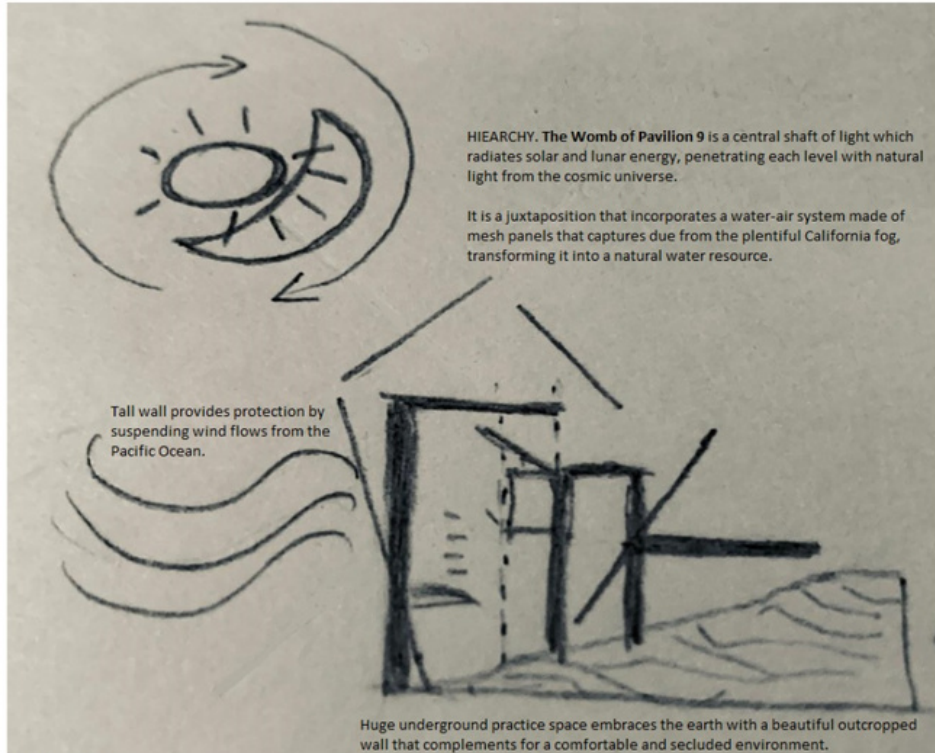
Module 13
Final Project: Pavilion, Part 6
Presentation

Continued Refinement and development my pavilion design.

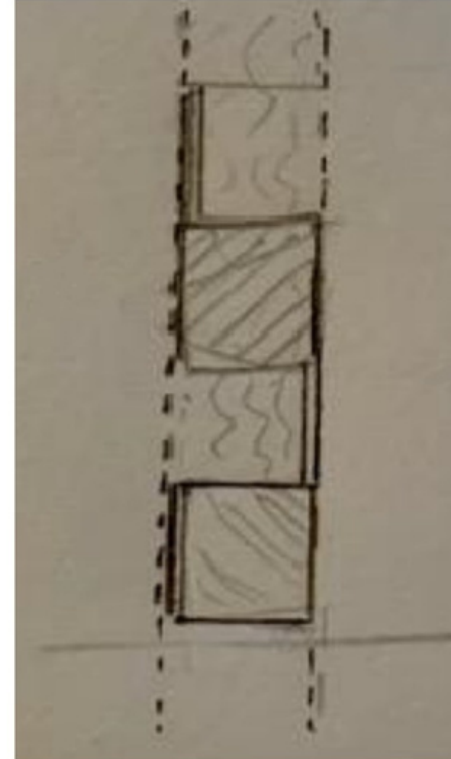
INTERPRETIVE MODEL #7



Module 13
Final Project: Pavilion, Part 6
Presentation: DIAGRAMMING



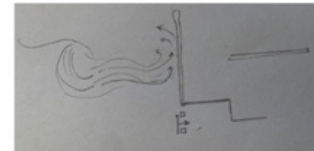
PAVILION 9
ELEMENTAL DESIGN PRESENTATIONS AND SITE FACTORS



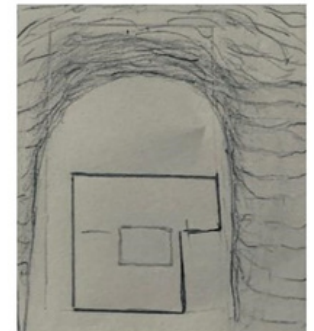
PARTI
THE WOMB OF PAVILION 9
Non-occupiable shaft that captures natural solar and lunar light and permits a continuous flow of energy that radiates pavilion 9's environment in juxtaposition with a natural water-wind system which transforms fog due into a water source that has beautiful aesthetic expression.



Encased in a simple Water-Air system inspired by Warka Water Towers, doubling as unique and beautiful pavilion aesthetics are mesh panels that capture dew from fog (prevalent in San Francisco) causing a method of synthesis which transforms into water. This is a natural resource generated at no cost, compliments of Mother Nature.



At the front entrance, located on the western side of Pavilion 9, a high wall was poured in place to suspend winds generated from the Pacific ocean. This feature accommodates environmental control from wind factors that threatens warmth.



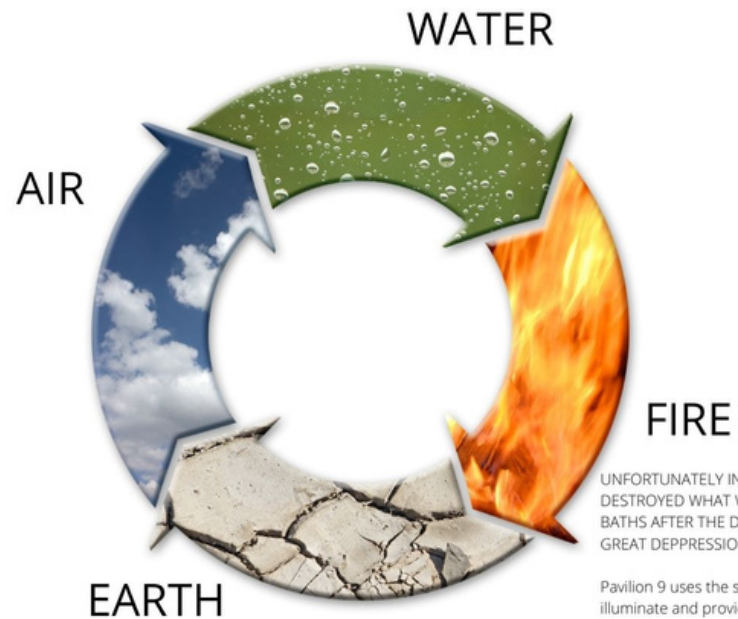
Earth encrusted wall located on the eastern side of the site features outcropped wall giving an underground experience in the large practice area located on the ground floor.



A DISPLAY OF IMPOSED ELEMENTAL ACTIONS AND REACTIONS

ADOLPH SUTRO DEVELOPED A WATER AND AIR DELIVERY SYSTEM. HE IMPLEMENTED HIS INVENTION AT THE SUTRO BATHS LOCATED ON A SLOPE OF LAND AT THE NORTHWESTERN CORNER OF SAN FRANCISCO ALONG THE EDGE OF THE CITY AND CONTINENT AT THE PACIFIC OCEAN.

Pavilion 9 presents a system inspired by the Warka Water Towers. It uses mesh panels to capture dew and create a natural water source

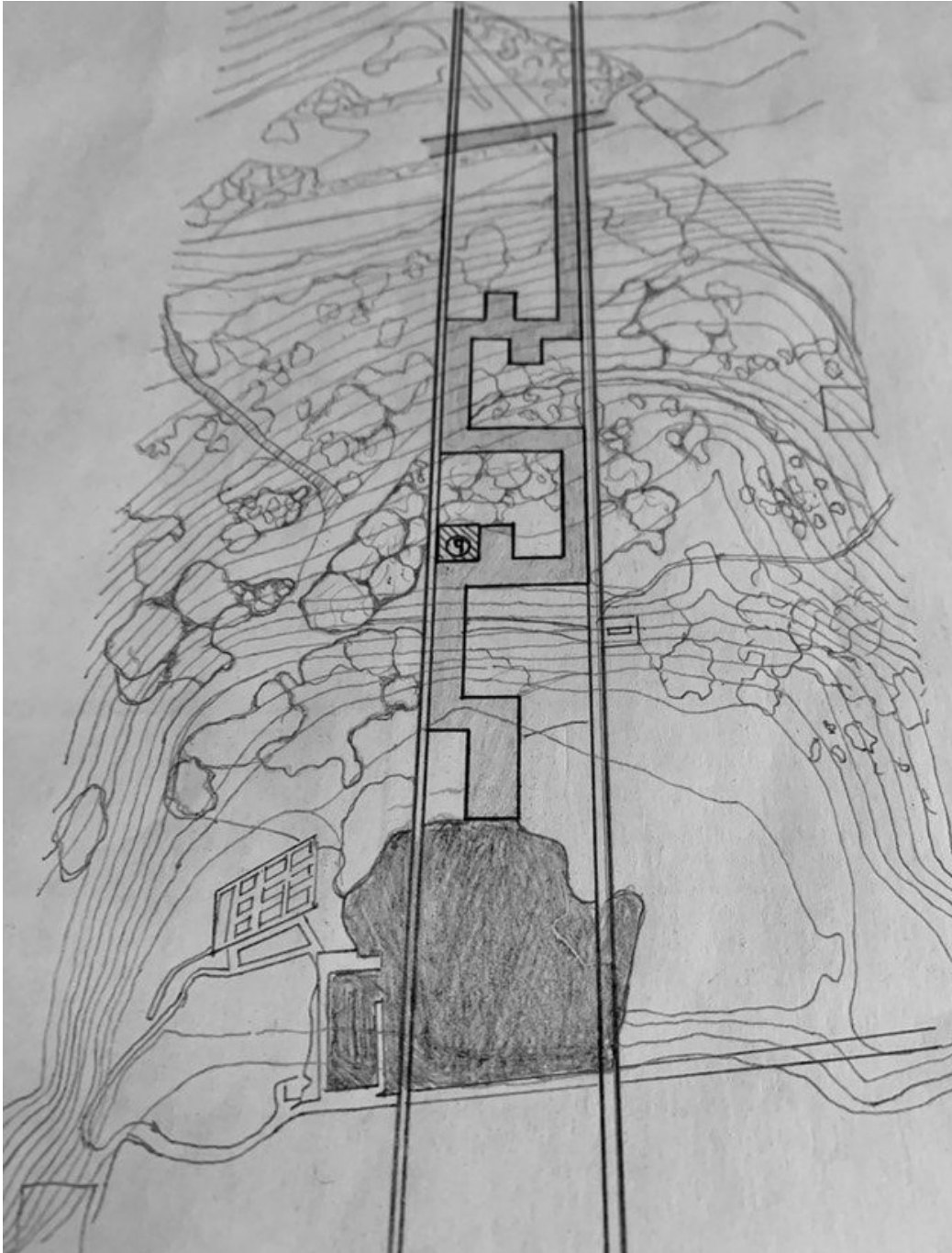


UNFORTUNATELY IN 1966, A FIRE DESTROYED WHAT WAS LEFT OF THE BATHS AFTER THE DISTRESS OF THE GREAT DEPRESSION

Pavilion 9 uses the sun's fire to illuminate and provide natural solar power.

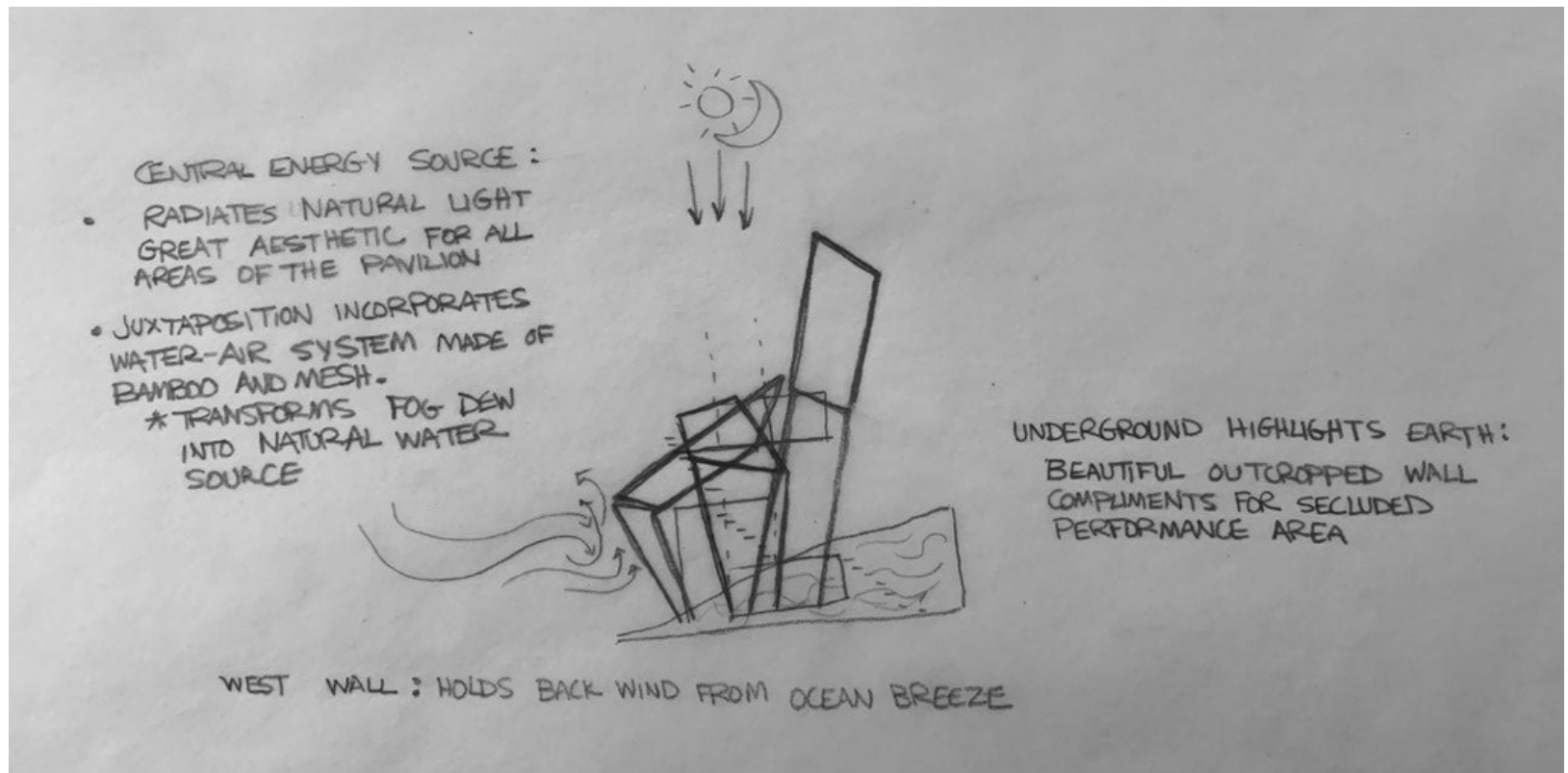
CONCRETE RUINS JUST NORTH OF THE LIFF HOUSE ARE THE REMAINS OF THE GRAND SUTRO BATHS AND HAVE BEEN PART OF THE GOLDEN NATIONAL RECREATION AREA SINCE 1973.

Pavilion 9 showcases an engraved and outcropped area that provides an intimate setting perfect for seclusion in an underground environment.



Nestled in a hillside near a crosswalk that leads to the historic Sutro Baths site, Pavilion 9 provides the perfect Overlook of the Pacific ocean. It is here that one may experience a stimulating atmosphere of elemental presence.

Site Map



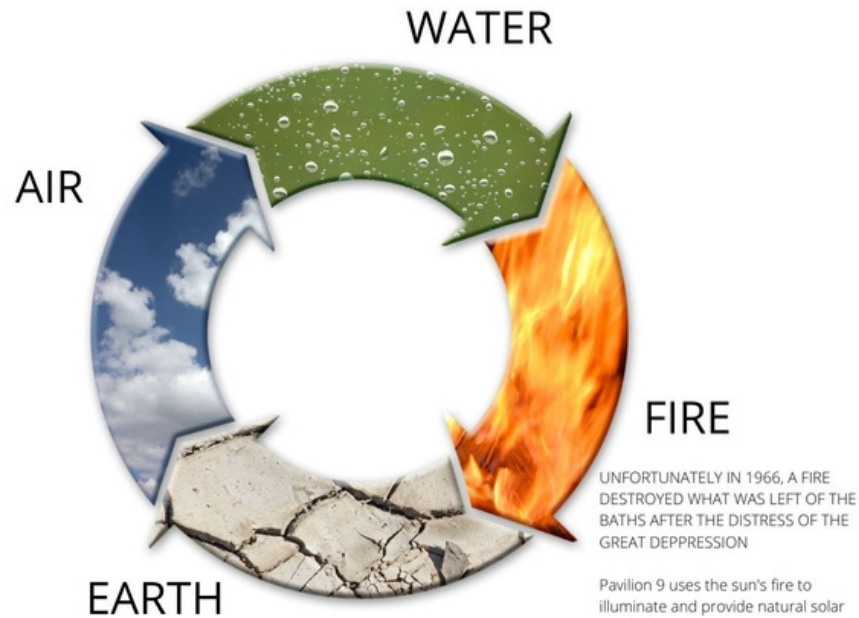
Parti

- Pavilion 9 presents natural forces present at Sutro Heights and provide complimentary aesthetics for this music and art exhibition environment that embraces each element in very unique ways.
- It Harness nature's actions and reaction of various forms in a controlled environment by manipulating natural influences and synthesis processes.
- It embrace the continuous flow of energy and captures natural processes that are forever present here on earth

A DISPLAY OF IMPOSED ELEMENTAL ACTIONS AND REACTIONS

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Pavilion 9 presents a system inspired by the Warka Water Towers. It uses mesh panels to capture dew and create a natural water source

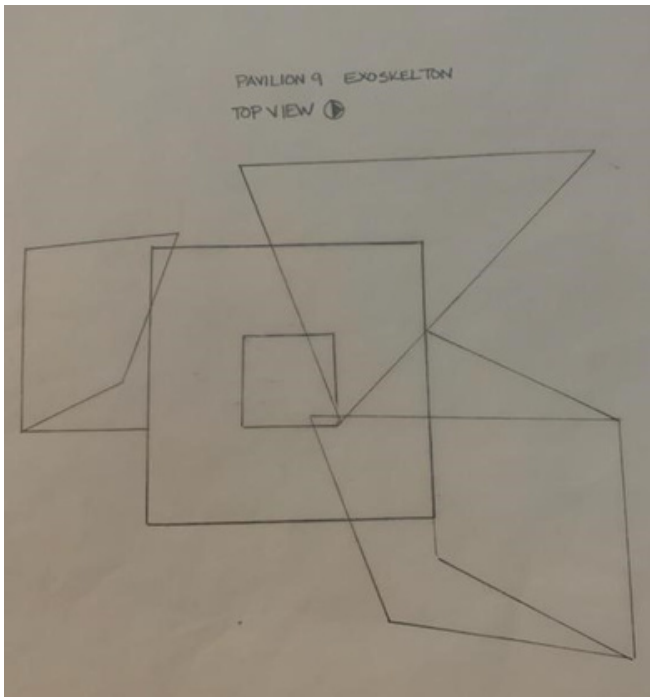


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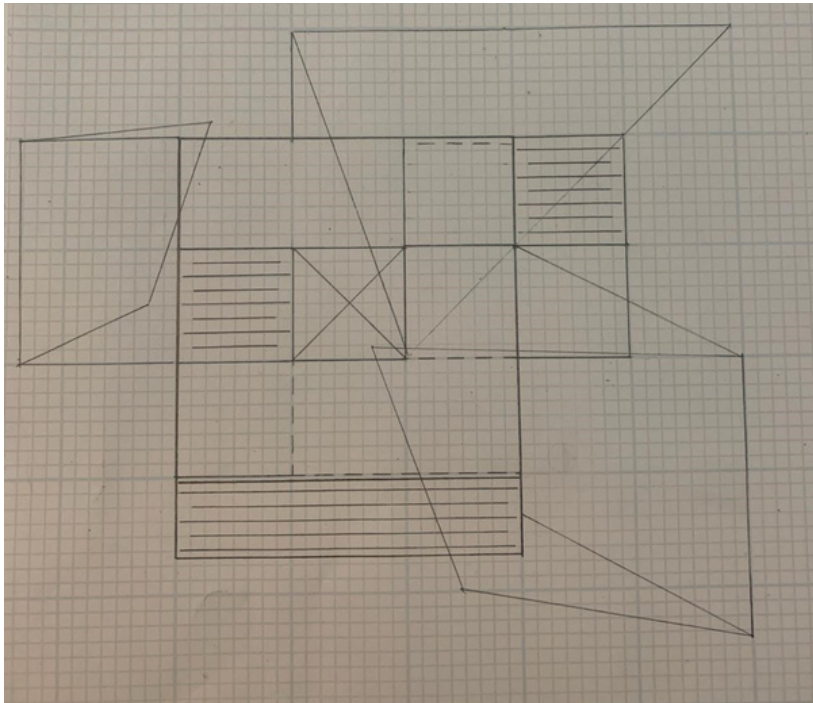
Pavilion's Water System Plan (Outer perimeter features water-air system inspired by Warka Water Towers, which harvests drinkable water from the air.

YouTube:

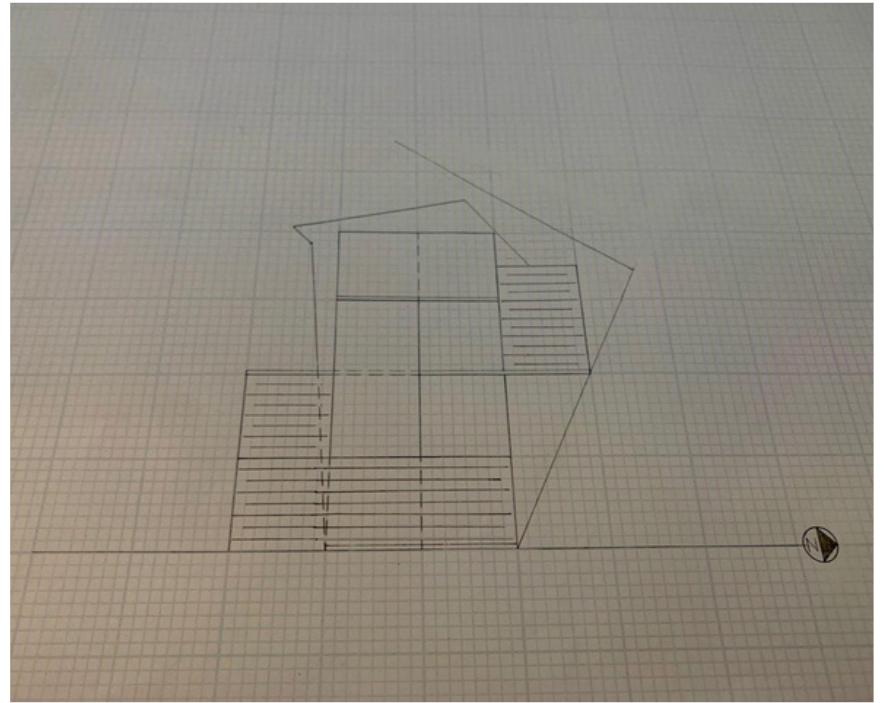
<https://youtu.be/THJVuinPbc0>



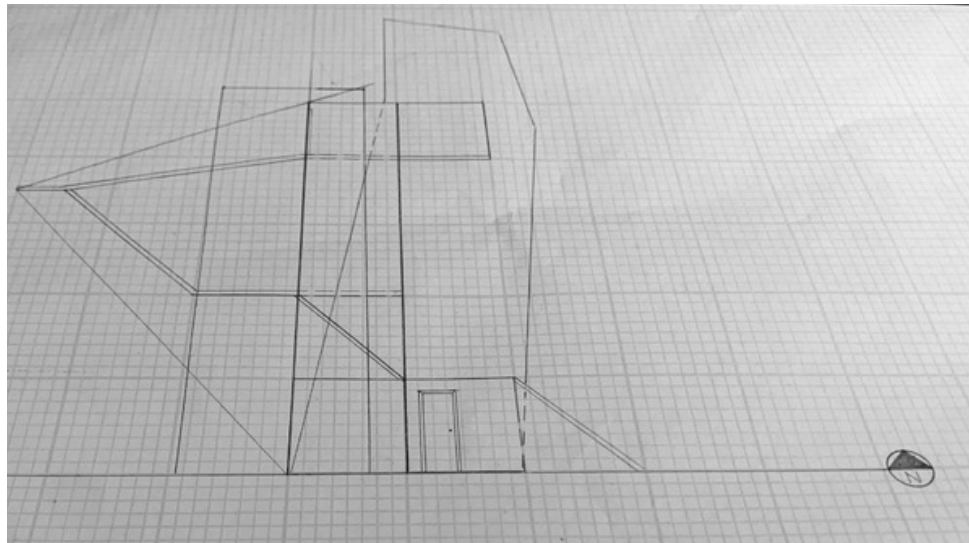
Warka Water towers harvest drinkable water from the air



Plan



Section looking from East to West



Section looking from South to North



Final Model



