SIERRA CLUB HEADQUARTERS IN CINCINNATI

This semester, the studio will undertake the design of the mid-western Headquarters for the Sierra Club in Cincinnati, Ohio. The program includes roughly half office space and half public outreach and education spaces (a library, an auditorium, and galleries).

Founded in 1892, by Jon Muir after successfully campaigning to create Yosemite National Park, the Sierra Club is one of the oldest and largest grass roots environmental organizations in the world. It is comprised of scientists, lawyers, investigators, and advocates committed to educating the public through positive campaigns combining education, lobbying and litigating rather than the projection of gloom and doom scenarios. The Sierra Club is one of the most powerful lobby groups in the country, working through advocacy campaigns (current campaigns include “Beyond Drilling and Mining, Our Wild America, and Environmental Justice”) to effect change today rather than in the future.

Following the model of this proactive environmental organization, we will consider environmental and ecological issues not as crisis, but as fact, and even as an opportunity. Addressing real-world problems with hard data, students will be asked to propose design solutions beyond conventional “green” strategies; students must be simultaneously visionary and pragmatic. Although the environmental issues we are facing are urgent and real, students are encouraged to question the negative and regressive strategies of amelioration through legislation and certification. Using the primary tool of an architect—design—the studio will focus on how architecture can create positive and innovative responses to climate change.
Knowlton School of Architecture
ARCH 3410, Fall 2013
Coordinator: Schafer
Studio Instructors: Balliet, Jones, Keener, Roth, Schafer
M, W, F 1:50-5:15

PROGRAM
The Sierra Club building will house the international headquarters for an environmental organization with over 1.4 million members world-wide. Several seemingly contradictory aspects of the program must be addressed; the need for security and the desire for outreach; the mix of program for entertainment and work, the combination of spectacle and archive.

General Access
Entry Lobby: 4,000sf
Exhibition Spaces:
  - permanent: 4,000 sf
  - temporary: 6,000sf
  - support: 1,500 (curator office, staff room, storage)
Classroom Spaces: 950sf total (3 rooms, 2@ 250sf 1@450sf
Café: 2000sf
Gift and book shop: 1200sf
Library: 6,000sf
Auditorium (300): 5000sf multi-purpose theater w/ 23x48 foot IMAX screen
  1000sf foyer and restrooms
Outdoor Area: Enclosed area for display, additional dining or receptions

Office spaces accessible to employees and serving general access population
Membership offices, 3000sf
  - Membership Information Desk and Reception
  - 2 enclosed offices
  - 20 work areas 6x6
  - mail room / file room and break area

Office spaces accessible to employees and secured access by appointment
Executive Offices, 5000sf
  - 2 large offices
  - 5 standard offices
  - Large conference room,
  - Small conference room
  - Reception, open administrative area and support spaces

Media and Political Departments: 12000sf
  - 2 large offices
  - 20 standard offices
  - 60 open work areas 8x8
  - 2 medium conference rooms
  - shared reception and support spaces (file, storage, copy and mail areas)

Legal Offices 5000sf
  - 10 standard offices
  - 10 open work areas 6x6
  - 2 medium conference rooms
  - reception and support spaces (file, storage, copy and mail)
PROGRAM REQUIREMENTS (CONT)

Research Center 3000sf
- 10 open lab areas 10x8
- 5 standard offices
- support spaces (file, storage, open work area)

Total: 58,650sf net
Circulation and Mechanical: 14,000sf
Gross Total: 70,650sf

Additionally, students must meet the following requirements:
1. The library must receive controlled daylighting
2. Office areas must have contiguous outdoor space (can be shared between departments)
3. Significant daylight must reach all offices.

Final Presentation Minimum Requirements
Plans: 1/8”= 1”-0” (All floors, ground floor to include site)
Sections: 1/8”=1’-0” (minimum 2)
Model to fit in Site Model: 1/32”=1’-0”
Detail Model (section model or other): 1/8”=1’0”
Perspective Renderings: minimum 2
Diagrams
SCHEDULE

August 21  Introduction: Issue First Assignment
August 23  Studio Crits
August 26  Studio Crits
August 28  Pin-up
August 30  Studio Crits

September 2  Labor Day Holiday
September 4  Pinup: Precedent
September 6  Studio Crits
September 9  Studio Crits
September 11  Lecture, 1:50
September 13  Studio Crits
September 16  Pin-up, Site
September 18  Lecture, 1:50
September 20  Studio Crits

September 23  Studio Crits
September 25  Field Trip Cincinnati
September 27  Lecture, 1:50

September 30  Studio Crits
October 2   Pin-up: Program Organization
October 4   Studio Crits

October 7   mid review: Sequence, Organization and Scales of Architectural Elements
October 9   mid review
October 11  Studio Crits

October 14  Lecture, 1:50
October 16  Studio Crits
October 18  Studio Crits

October 21  Studio Crits
October 23  Pin-up: Structure/ Tectonics/Skin/Material/Surface/Light 1/4’ Model
October 25  Studio Crits

October 28  Lecture, 1:50
October 30  Studio Crits
November 1  Studio Crits

November 4  Studio Crits
November 6  Pin-up: Landscape
November 8  Studio Crits

November 11  Veteran’s Day Holiday
November 13  Studio Crits
November 15  Studio Crits

November 18  Final Pin-up
November 20  Studio Crits
November 22  FINAL REVIEW
SKETCH PROBLEM AND PRECEDENT RESEARCH

A) The initial two assignments will be done concurrently and in combination. The sketch problem will ask you to look at ecological systems—as feedback systems. Inspired by the work of the Sierra Club, select a topic from the list below. Describe through diagrams and an abstract physical model or models how these systems work through a rigorous study of an actual example.

- Ecological systems/structures/feedback loops
- Ecological technologies
- Natural Energy systems (photosynthesis, oil, etc.)
- Urban ecologies

B) The precedent research exercise will create a working knowledge database for the entire studio. It will also provide you with a sense of the sizes of the program, the relation of its parts and the final texture of construction. Working in groups of two, you will analyze two precedents. The intent of this exercise is to research and interpret information in comparative terms of either intentional or latent organizations in the projects.

The precedent research has two parts:

1) You will precisely and perfectly draft one plan and one section of each of the two projects to the same architectural scale (and to a large scale, to be determined with the professor). Appropriate line weights and styles are of paramount importance and are to be used in service of clearly explaining the space and the concept of the project. The printed drawings will remain available for the rest of the semester as a reference and resource for you and your classmates.

2) You will prepare a 10-15 minute presentation of both buildings for the class in a comparative analysis. The presentation should incorporate your drafted drawings, analytical diagrams of your making and a LIMITED number of images drawn from the web or print publications. The primary purpose of this presentation is to indicate the intentions and ambitions of the precedent. These analytical diagram techniques should be developed with both projects in mind.

-- Overall Diagram
— Urban and Site Relationships
— Internal Relationships
— Circulation and Sequence and logic of programmatic distribution
— Structure (i.e. Organization): Logic of loads and spans and/or of massing, geometry or spatial arrangement
— Material logic: intelligence, use and coding
— Lighting
— Specific ambition comparison across projects (variation, threshold, relation of inside/outside, public/private)

Provide factual information and interpretative diagrams that reveal a latent intelligence or larger understanding of the projects—something about the way they work. A significant aspect of this exercise involves developing a consistent method of analysis, coding, and diagramming that allows a deeper understanding of the projects. The primary intention of this exercise is not to simply collect material and present it, but to create your own material explaining the project.

SCHEDULE:
August 23: Initial precedent and ecological research collected. Drawings begun in Rhino and printed for scale approval
August 26: Plan and section drawings printed and pinned up by 12:30 for review and correction. Desk crits on ecological systems
August 28: Pin-up 11x17 draft of 5 comparative analyses
August 30: Desk Crits
September 2: Labor Day Holiday
September 4: Final Drawings Printed, Slide Presentation to Class
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**PRECEDENT LIST**

Tod’s Omotesando, Tokyo, Toyo Ito, 2004  
Mumuth Music Theatre, Graz, UN Studio, 2009  

Weiss Manfredi Barnard College Diana Center, 2011  
Creative Arts Center, Diller Scofidio+ Renfro, 2011  

Glasgow School of Art, Glasgow, Stephen Holl, 2014  
The Contemporary Arts Center Cincinnati, Zaha Hadid, 2003  

Netherlands Embassy, Berlin, OMA, 2004  
Musashino Art University Library, Sou Fujimoto Architects, Kodaira (Tokyo), 2010  

The Rookery Building, Chicago, John Root and Daniel Burnham, 1888 (renovation by FLW)  
RBC Design Center, Jean Nouvel, Montpellier, 2012  

Ford Foundation Headquarters, New York, Kevin Roche, 1963-68  
41 Cooper Square, New York, Thom Mayne, 2011  

Larkin Building, Frank Lloyd Wright, Buffalo 1909  
Yale Art and Architecture, New Haven, Paul Rudolf, 1959
Knowlton School of Architecture
ARCH 3410, Fall 2012
Schafer Section

Site, Cincinnati, Ohio
POLICIES AND REQUIREMENTS

GENERAL POLICIES
Attendance is mandatory for all scheduled class meetings including studio talks, films and reviews. Three unexcused absences during the semester will result in dismissal. A student is considered present only if he or she presents sufficient work to the instructor. You are expected to be on time. For pin-ups and for reviews, you should be ready to pin up a few minutes before class. If you leave class early, you will be counted as absent. You are also expected to participate for the entire class period. You are required to work in studio during class on studio assignments only.

A design education requires intensive interaction with your studio critic and your peers. You are encouraged to share ideas with and offer assistance to your studio mates. Working at home during non studio hours will cause your work to suffer. You strongly advised to discontinue use of ipods and mp3 players during studio hours so that you might listen to the criticism offered to your classmates. The student next to you is likely struggling with similar design issues.

You are REQUIRED to check your OSU email address regularly. Mass mailings from the school may not forward to other accounts. Important information—for which you will be held responsible—will be disseminated via email.

All scheduled department lectures are required: Attendance can affect grades.

Students who miss deadlines for valid reasons may submit work on a date agreed upon with the instructor. University regulations limit such circumstances to serious personal illness and death in the immediate family.

EVALUATION AND GRADING
Grading is based on a comparison with current and previous student work, and with the instructors’ expectations relative to the objectives of the course. Grades will be awarded in accordance with University Rule 35.07.

A cumulative assessment, agreed on by all critics, will based upon the following criteria: (1) strength of the concept (2) consistent and rigorous articulation and development of the concept (3) technical competency, clarity, precision, craft and timely completeness of the work submitted (4) verbal and graphic presentation, of the work during formal juries. (5) makeup (passion, commitment, dedication and intensity of work ethic, i.e. the intangible factors which go beyond talent or gifted physical/mental abilities)

STUDIO CULTURE
Students are responsible for keeping their areas clean and floors free from obstructions. Liquor, smoking, spray painting, welding, room dividers, and bicycles are not permitted. Cell phones and amplified music are forbidden during studio hours. Cell phones must be turned off. Graffiti and vandalism of any kind will not be tolerated and is grounds for expulsion. You are ALL responsible for keeping the building in its current condition.

The intensive environment of a design studio requires that you develop respect for others: consciousness of and sensitivity to the rights of others in relation to belief, privacy, and property, and behavior consistent with that consciousness. Disregard of School and University rules and regulations concerning these issues will result in course failure.

DOCUMENTATION:
Students must submit documentation of all materials presented at all reviews before grading each quarter in hard copy and digital reproductions. Additional materials may be required at the instructor’s discretion. Hard copy reproductions must be in 8.5” by 11” format and digital reproductions must be in both native file format and pdf and submitted on one CD per student. Files must be organized by project and clearly identified by file name. Students must submit their work by 5 PM on the Thursday after review week, or they will receive a grade of incomplete.