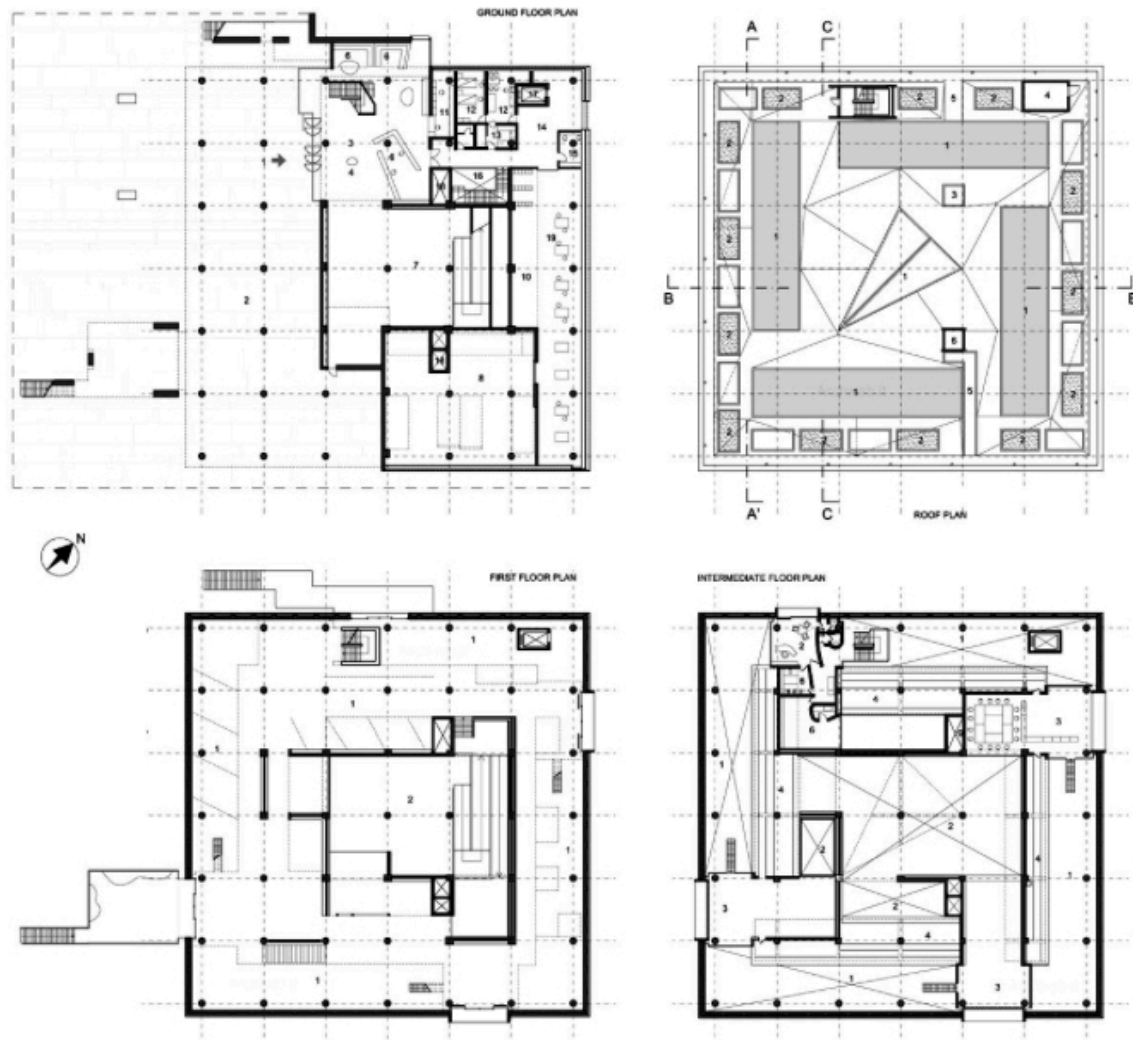


Some thoughts on plans...

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National Museum of Western Art in Tokyo, Le Corbusier, completed 1959

- Plans (horizontal floor sections) represent drawings at the horizontal sectional cut and are not an illustration of multiple plans (floor levels) overlaid over each other. The latter may be a wise process to cross-reference how each floor plan works with the other, but when presenting plans, one isolates each floor individually. This means that you may wish to organize them from the ground floor plan –which typically showcases the relationship with the immediate outdoor landscaping, then the floor plans below grade and the floor plans above grade. May I suggest that plans are defined by either numbers or by floors, i.e., plan 1; plan -1; plan -2; plan 2; plan 3, etc.... or ground plan; basement; first, second, third floor plan; and roof plan, etc. The choice is up to you but please be consistent. If you have plans that only are from the ground floor up, one typically sets the ground floor at the bottom and the upper floor plans above each other stacking them like playing cards with space between each so they may be read independently and clearly, but aligned so they may be interpreted together

as a whole.

- As many of you have already brought the airplane pavilion from 1/8 to 1/4 inch scale, please present your plan(s) at either 1/4 and/or 1/2. As we have discussed in studio, please be mindful that when you draw at a larger scale, additional information must be shown (i.e., the indication of the spacing of the window mullions versus a simple line indicating glass). Give it a try and through multiple iterations, you will feel at ease.
- Each of your plans should illustrate all the necessary information of your airplane pavilion at the horizontal sectional cut. Let me reiterate “at the horizontal sectional cut.” This means that the plans shall give a clear reading of the horizontal arrangements and patterns you have envisioned for your pavilion and their relationships to the immediate exterior. When you draw a wall, this means it is either a structural element or a non-loading element. Either way, you are suggesting that there is no spatial/visual relationship between the inside and the outside and vice versa. When you draw an opening –a discontinuity within the wall system– you are suggesting that there is a visual (window), and/or physical (door) relationship between two or more spaces (inside and outside). For example, a door’s physical attribute is to connect spaces; the door’s architectural attribute is to define that relation as a threshold, a passageway, a permeable boundary, a transition, etc. Each of these attributes –from the mundane to the poetic, are defined through specific tectonics that you establish to enhance how to give meaning to this passageway. It’s easy to create a hole in a wall, but how one celebrates passing through that opening is more complex. While there are no right or wrong solutions, aim to find the *juste* (appropriate) solution and not simply a solution or a *new* solution!
- When you draw a plan, you will need to show everything that is in the horizontal sectional cut - walls, columns, windows, openings, stairs, etc. This information is expressed by either by darkening everything between the two lines –a technique that is called *poché* that comes from the Ecole des Beaux-Arts. This technique establishes a figure-ground relationship between solid and void, between the bounded and non-bounded spaces of your plan. Many of you call *poché* a shaded area! Depending on the scale of your plan, or simply your aesthetic sensibility, you may want to emphasize the cut elements of your plan by darkening them to render them as solid matter or simply give more line weight to the two lines defining what is cut.
- When you draw a plan, you will also need to show what is seen when you look down at the floor that you are representing –i.e., the stairs that lead to another floor below, the floor pattern, the bottom of a tilted wall, etc. Of course, what matters here is the information that you deem important to complement your horizontal sectional cut. Please be mindful that what you see below is also a matter at what scale you draw your plan. For example you would not show a tiled floor pattern at 1/8” scale because it would be too small to include.
- Finally, if the plan shows all the information that is relevant in the horizontal sectional cut AND what you see when looking down at the floor, one typically also represents what is directly above the horizontal sectional cut. For example, one would show the axis of structural beams, the vertical continuity of circulation, a cut out in the ceiling, etc. This information is expressed through dashed lines.
- In short, please be mindful to correctly show all information within the horizontal sectional cut, what is seen below, and what is suggested above with the appropriate line weights and dashes.
- While the above points are about correctly representing a plan, the plan is ultimately about representing architecture. This will create a rich drawing that is a mental map of how function, form, geometry, shape, size, hierarchy of each inside and outside spaces work within the greater whole of your general ideas and poetic intention(s) -i.e., a school is not simply an arrangement of classroom (functions) but could be understood as a place for self-education (program). The plan–correctly drawn– shall show the structure, the connections between interior spaces as well as between the interior and exterior. The plan shall therefore include the immediate context to understand those relationships.
- Finally and in general, plans are cut by an imaginary intersecting plane at 3’-0” - 4’-0” height above the corresponding floor through all vertical elements (walls, columns, windows,

openings, stairs, etc.). Again, these cut elements will be drawn with a heavier line, while all other elements below the plane of the cut, will be drawn in lighter line weight (floor, counters, and tabletops). Anything above the sectional cut, such as beams, circulation, etc. will be in dashed lines. Particular attention should be given to the correct representation of stairs and ramps as they will typically indicate which floor plan you are representing.

Note 1: Each plan is typically oriented so that up is closest to true north. In this project, you shall define the north depending on what type and quality of light you wish to give to your spaces. In a similar fashion to the site plan and for a “typical” presentation of your plans, the layout of the plans will either align vertically above each other (lowest level at the bottom and rise to the highest level at the top) or horizontally next to each other (lowest level to the left, highest level to the right). This alignment makes it easier to read and understand the relationships between the plans. The ground floor plan shall extend out to include adjacent outdoor spaces and features while the upper level plans shall simply show the plan with no or little exterior reference. When the site is sloped particular attention shall be given to the horizontal sectional cut as it relates to the changes in topography.

Note 2: Please include at the bottom of each plan a North arrow, the scale of the drawings, title nomenclature of the plans (i.e.: Plan 1), with any indication of a sectional cut through arrows on either side of the plan which point toward the direction of the cut view. If the plans are numbers, please use letters for the sectional cuts to avoid confusion.