

## 8 Vignettes on Ecological Design for the BIM Era

### *The art of a Greener Place*

*This workshop retools the fundamentals of practice by engaging the practitioner with drawing exercises and small group discussions with other professionals to reinvent their practice to address ecological concerns as an inherent part of their identity. Eight Vignettes cover the ecological aspects of design on a residential, commercial and real estate development scale. The impacts of ecological design on practice are covered in several of the vignettes.*

Participants will be able to design a Charrette process for differing Clients to address ecologically based design.

Participants will be able to create ecological design concepts on a commercial, residential and real estate development scale

Participants will be able to analyze and revise their office design process to address ecological issues inherent in every design problem

Participants will be able to Identify areas of risk and strategies to minimize risk when addressing ecological design concepts.



# Manifesto: Facing the Barriers to Creativity

## Manifesto: Facing the barriers to creativity

Creating architecture is what we do. A project's inception is the most exhilarating time (of nearly) the entire project. During that exhilaration, numerous barriers pop up that impedes reaching the "goal" of a stated concept upon which the design can be developed. Developing your own personal "manifesto" to address the barriers can be very helpful in maintaining forward progress during the concept creating process. These "standard" responses to your own approach will help you get over the hurdles when hitting the inevitable "I'm blank" we all occasionally feel.

Some sample manifesto points can be:

1. Big Ideas: I will consider global and local implications of the project and determine 3 words each to describe
2. Little Ideas: I will list no fewer than 5 facets of the design for consideration.
3. "On the Outside-looking-In": I will consider and list no fewer than 3 elements which this project could present beyond its own boundaries.
4. At the end of the Day: I will allow this project to express the true or root meaning necessary to accomplish the goals of the project.
5. Goal Statements: I will provide no fewer than 5 goals of the project with descriptive words that can fuel design beyond only the concept.

Complete each sentence and develop your own personal manifesto:

1. Big Ideas: I will develop...

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2. Little ideas: I will list...

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3. "Outside looking in": I will describe...

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4. At the end of the Day: I will allow/encourage...

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5. Goal Statement: I will provide...

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# Exercise : Long Chain Association

For one of the four images on the screen relate one of the objects in the image to an experience of your past. Then relate an object from that event to another event. Continue until you have at least seven connections established. List notes below and be prepared to share these with members of your group.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

## **Exercise : Common Context**

For the four images on the screen think of a context that they might all share. You may need to go beyond common physical characteristics. List notes below and be prepared to share these with members of your group.

Try it again

# Exercise : The Temporarily Blind Client

Select a partner in your working group. Decide who will be client first and who will be the designer. For one of the four images on the screen, describe the image to your client as if it was a concept of your own. After you have completed your description allow the client to ask questions. When questions are complete "heal" the client. Allow the client to pick out the image you described. List notes below and be prepared to share these with members of your group..

Exchange Roles and Repeat



## Exercise : Creating a Concept

These exercises can be done during the workshop. Select the one that most challenges you or the one that appeals to you.

### 1. Project/Location/ size

Home/Southwest US/modest subdivision lot

#### Client

Single Mother with 2 children

#### Client Characteristics

Senior Accountant, Highly detailed, enjoys Outdoors, Mixed ethnic Heritage including Native American and European.

### 2. Project/Location/ size

Technical Support Center/  
Hawaii/narrow urban site in Downtown Honolulu

#### Client

Owner/Entrepreneur, Male Divorced

#### Client Characteristics

Satellite based client contact in a global business. Narrow clientele with an expensive and specialized equipment. Requires highly trained workers.

### 3. Project/Location/ size

Pan Asian Restaurant/ Buffalo, NY /Waterside multi-acre site

#### Client

Owner/Entrepreneur trained in Hong Kong and Paris

#### Client Characteristics

Asian Cultural background, Native of Hawaii, Likes Buffalo Winters—from Inside. Successful restaurateur. Enjoys computer technology “toys”.

### 4. Project/Location/ size

Legal Offices/Nevada on Outskirts of Reno./ 1 acre site on plateau at foot of mountains

#### Client

Group of Eight Partners of diverse backgrounds and both genders. Mostly conservative

#### Client Characteristics

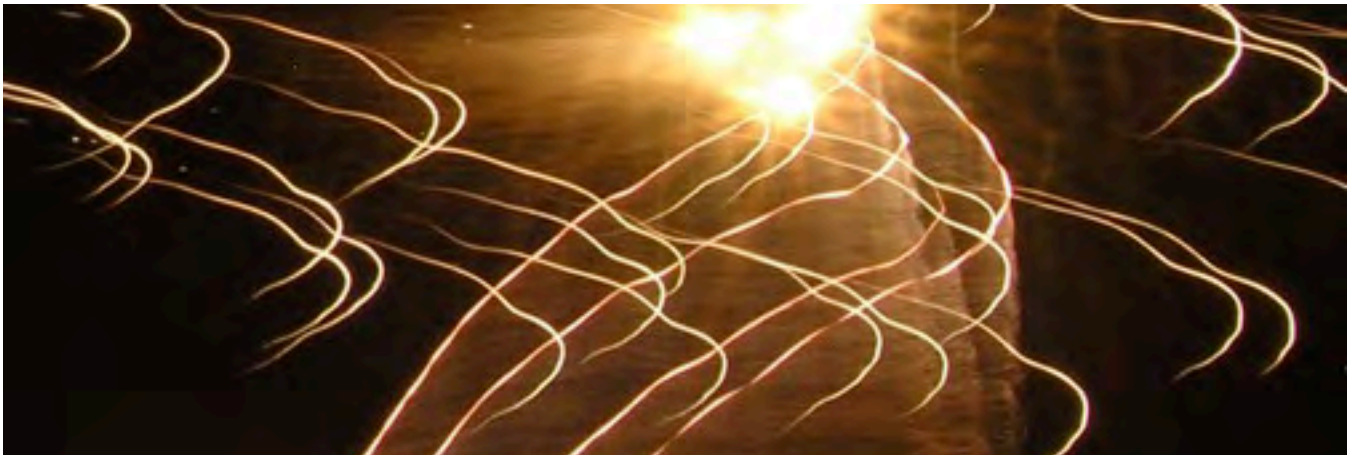
Split practice with High Profile pro-bono or class action cases and numerous “production style” injury cases. Several Senior partners are African Americans with Caribbean Heritage.

This last one is for you to fill out to satisfy the thoughts you have been having during this workshop.

### Project/Location/ size

#### Client

#### Client Characteristics



## Writing Guidelines

This brief sheet is intended to give you a bit of a spur in how to address writing a concept for a design. You don't need it. Nothing presented here is a hard and fast rule. You may have other techniques that work better for you. If so feel free to use them. These however have been shown to work so if you are stuck you can easily start here as you develop your own methodology.

### **Describing a concept as an experience**

A powerful architectural concept that resonates with the reader or client can be created out of common human experiences and emotions. While great Art might be created by focusing on negative experiences, positive experiences are better received by most people. For the purposes of this the experience of the building you are designing or have designed is out of bounds. Rather the common experience of shelter you remember from childhood is where you want to go. The experience should be simple remembered sensations not manipulated sales of a design. The steps for this are simple:

**Identify the experience:** Part of daily life, part of a special event, or part of a desired fantasy.

Describe the context in which the experience occurs.

Who: idealize the characters if in doubt. Not Bob But the traveler.

What: Experiential Archetypes like shelter, comfort, exploring etc.

When: Past is best for relating to others. Present and future may be unfamiliar

Why: The human need the experience derives from. Google Maslow.

Where: Not a city but a location. Home, work, house of worship

How: Where any mechanisms or assistance involved. This can be brought by parents or friend, could be the accidental or random experience etc.

Describe the experience itself with **6 senses**: Sights, Sounds, Smells, Touch, Taste, Emotions

Not surprisingly, the emotions are where the connection lies so don't omit this "sense".

### **Describe the Continuity**

The best concepts occur in a larger context. Only one of the following list needs to be incorporated into a successful concept. The list is not intended to be exhaustive. You may find other aspects of continuity are possible.

Motion across time (history or chronology)

Motion across space/geography/place

Emotions across time

Describe the Significance

Meaning for participant or observer

Seasonal Changes

Situational (Operational) Changes

Emergency

Security Event

Population Changes

Prime Function

Secondary function

It ends when it ends. Don't drag it out. Don't cut it short. No special technique is needed to end. Just stop where the experience you focus on stops.

# Descriptive Terminology:

The following words are provided to help you shake loose your descriptive abilities. You probably know between 200,000 and 400,000 words in your native language. Use as many as you can, whenever you can, but not to excess. Feel free to add your favorite descriptors here.

1. Abrupt
2. Ancient
3. Acidic
4. Arid
5. Aggressive
6. Battered
7. Bright
8. Bubbly
9. Brutal
10. Cavernous
11. Celebratory
12. Chattering
13. Cloudy
14. Coarse
15. Cold
16. Comforting
17. Cramped
18. Cylindrical
19. Dazzling
20. Dark
21. Divine
22. Disorienting
23. Edgy
24. Efficient
25. Exuberant
26. Erotic
27. Festive
28. Floating
29. Flowing
30. Fondly
31. Friendly
32. Frightful
33. Funereal
34. Funky
35. Feisty
36. Foggy
37. Gliding
38. Geeky
39. Gigantic
40. Hammered
41. Hideous
42. Hovering
43. Hot
44. Hypnotic
45. Immense
46. Integrated
47. Intense
48. Isolated
49. Joyous
50. Knit
51. Light
52. Linear
53. Loose
54. Luscious
55. Looming
56. Mechanical
57. Myopic
58. Moist
59. Naughty
60. Narcotic
61. Ominous
62. Oppressive
63. Pagan
64. Precise
65. Quaint
66. Quirky
67. Radical
68. Radial
69. Repetitious
70. Retro
71. Rhythmic
72. Rich
73. Rough
74. Sensuous
75. Saucy
76. Shadowy
77. Slimy
78. Shallow
79. Sheltering
80. Smooth
81. Somber
82. Soothing
83. Spacey
84. Spiritual
85. Stoic
86. Stony
87. Tense
88. Tiny
89. Triumphant
90. Uplifting
91. Vernal
92. Wacky
93. Warm
94. whippy
95. Welcoming
96. Young
97. Zany
98. Zippy
99. Zingy

**Add Your Own favorites Here**

# Resource List

## Books on Creative Thinking

**How to Think Like Einstein: Simple Ways to Break the Rules and Discover Your Hidden Genius** -- by Scott Thorpe

**How to Think Like Leonardo da Vinci: Seven Steps to Genius Every Day** -- by Michael J. Gelb

**Lateral Thinking : Creativity Step by Step (Perennial Library)**- by Edward De Bono;

**De Bono's Thinking Course** by Edward De Bono

**A Whack On The Side Of The Head : How You Can Be More Creative** Roger Von Oech

**A Kick in the Seat of the Pants** -- by Roger Von Oech

**The Universal Traveler: A Soft-Systems Guide to Creativity, Problem-Solving, and the Process of Reaching Goals** by: by Don Koberg, Jim Bagnall

**Reallionaire : Nine Steps to Becoming Rich from the Inside Out:** by Farrah Gray, Fran Harris

**Conceptual Blockbusting: A Guide to Better Ideas** by [James L. Adams](#)

**Cracking Creativity: The Secrets of Creative Genius** by [Michael Michalko](#)

**Thinkertoys: A Handbook of Creative Thinking Techniques** by [Michael Michalko](#)

## Poetry

**Shake Loose My Skin : New and Selected Poems (Bluestreak)** -- by Sonia Sanchez;

**The Complete Collected Poems of Maya Angelou** -- by Maya Angelou;

**The Classic Tradition of Haiku : An Anthology (Dover Thrift Editions)** -- by Faubion Bowers

**Writing and Enjoying Haiku: A Hands on Guide** -- by Jane Reichhold;

**Essential Rumi** -- by Coleman Barks

**The Gift** by Hafiz, Daniel Ladinsky (Translator)

## ***Sustainability***

**Cradle to Cradle**, William McDonough & Michael Braungart

## **Other Tools**

A good thesaurus, An open mind, Anything you see hear or experience.

Add Your Own favorites Here