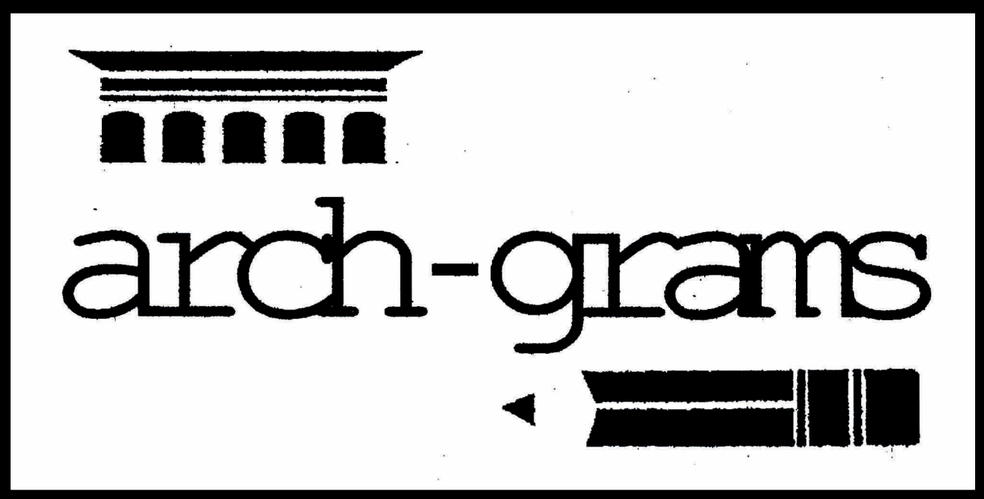
arch-grams

ARCH-GRAMS is an acronym for **ARCH**itecture...dia**GRAMS** and is a short-hand, soft-line architectural design/drawing process for small projects.

introduction

The one truly humanistic aspect of what an architect does is creating through applied conceptual thinking. Conceptual thinking is the act of conceiving in the mind, a product of the imagination or inventive faculty. A world preoccupied with, and reliant on cyber technology and virtual reality is contrary to the notion of conceptual thinking.

Today it is nearly inconceivable that a professional architect would develop an idea through the old-fashioned milieu of hand sketches. Sketches are the result of communication of an idea or vision through the hand of its creator, a human effort requiring some level of hand/eye aptitude. It is a refreshing deviation from the vocabulary of so many who have been overwhelmed with the digital technology bestowed upon all of us over the past decade or so.

Hand sketching helps an architect to create, and think ideas through. The act of drawing with a pencil has the advantage of bringing the hand, eye and brain of the architect together, promoting a keener sense of proportion and scale. At the very least, the subject becomes more intimately familiar. A hand sketch reveals thinking and process, it expresses the "why" and "how" of design decisions. Sketches suggest and imply, which opens discussion and exploration; a computer drawing often looks finished, at any stage of the design process, and that closes discussion and inquiry. Computer drawings have no evidence of process, of progression of ideas in which things were ruled out or emphasized. Computer drawings value perfection of presentation over transparency of thinking.

Architecture is the result of ideas, either personal or universal. Ideas cannot be processed they must be conceived. The power of the idea is in inspiration, not the technology in which it is transported. It would be impractical to attempt a vocational existence without the intervention and utilization of technology for purposes of communication, data processing and graphic assistance. However, total reliance on technology is not a necessity. On small projects, technology is more often a costly and time-consuming burden, than appropriate assistance. Regardless of the tools used, the design of buildings is centered on human effort. How that effort is put forth determines the quality and stature of our buildings.

arch-grams

A poignant phrase from an analyst of the September 11th World Trade Center attacks was "low tech, high concept". These diabolical acts are a reminder of the power of conceptual thinking, clear development and succinct implementation of an idea. While the words "tech" and "concept" are among the jargon specific to design/construction language today, society has come to rely on high technology with low conceptual output. A revived approach to design is needed that does not put so much emphasis on technology, but gets back to the strength of direct conceptual input. That is the approach used in this process for small projects called **ARCH-GRAMS**.

This sketch-folio illustrates the types of projects and the process, along with sample **ARCH-GRAMS** documents. The documents are essentially hand prepared pencil sketches. The pencil and computer are simply different means toward the same end; a design and/or set of construction documents. Although the computer is particularly useful for complex and repetitive, large projects, most drawings done on a computer are clinical, and don't have the attention and craft of being done by hand. For small projects, hand sketches are less cumbersome and plenty adequate. These sketches, complete enough to build from, are comprehensive, clear and carefully prepared. The quality of the final product, that is, the built object, depends on the Architect's talent, attention and experience; not the tools used to produce drawings.

preface

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architect

ARCH-GRAMS are abbreviated architectural services offering the vision, skills and diligence of a licensed architect at a reduced cost.

services

Based on a belief that architecture should be available to a wider range of the public, an abbreviated service is offered for new structures, alterations and additions. Arch-grams are a streamlined process offering the most effective use of an Architect's time; establishing and developing a design, and preparing construction documents. Condensed to the essentials, the system incorporates the creativity of individual **DESIGN**, the assurances of architectural **DOCUMENTATION**, and the reliance of professional **DILIGENCE**.

1. **DESIGN**; An Architect exercises the artistic, relatively inexplicable domain of design. Design requires a rational knowledge of how buildings are put together, how they function, intelligent use of materials, mechanical systems, structures and so on. Architecture, as opposed to mere building, steps beyond just satisfying the particular functional and budgetary requirements. The production of successful architecture possesses that "something extra", an appeal or creative distinction that elevates the value of a project, not the cost.

2. **DOCUMENTATION**; An Architect prepares documents illustrating a project's physical appearance and identifying exactly what a budget is purchasing. Detailed drawings and outline specifications define the scope of work, quality of materials, and workmanship required. Clarity refines costs and insures a project is built as intended, avoiding costly problems, changes and delays.

3. **DILIGENCE**; An Architect is required to be licensed by the State in order to practice. Licensure is governed by rigorous training qualifications and examinations. These regulations serve as a means to protect the public health, safety and welfare. Responsiveness to life safety issues is an obligation to every project. Stamped drawings by a licensed Architect, assures that a capable and competent professional has carefully prepared the documents.

small projects

Arch-grams are abbreviated architectural services tailored for small projects. While most people intuitively know what small projects are, there does not exist a precise definition. Small projects demand different methods than large projects, often substantially different in terms of **COSTS**, **COMPLEXITY**, **COMPLETION**, **CONTRACTS** and **CONSTRUCTION DRAWINGS**.

1. **COSTS**; Small project budgets are often considered tight. The owner usually has a much greater personal stake in a small project than is true for larger projects. While representing a substantial outlay for the owner, the total cost is relatively low compared to the average cost of new buildings, yet the unit cost often is high. Small projects tend to be subject to much greater scrutiny per construction dollar than larger projects.

2. **COMPLEXITY**; There are ordinarily as many specified items and subcontractor trades required for small projects as are required for larger projects. However, there is little repetition and therefore little economy of scale.

3. **COMPLETION**; Many small projects are started and completed in a relatively short time. Payment schedules tend to be simplified, and alternate materials and products to those specified are often required due to lack of immediate availability.

4. **CONTRACTS**; Small projects are usually executed through a sole contractor. The contractor frequently serves as foreman and/or carpenter on the job, often operating out of his or her home or pick-up truck. Agreements between the contractor and subcontractors frequently are informal and verbal. Mechanical and electrical systems are often provided as design/build contracts.

5. **CONSTRUCTION DRAWINGS**; The drawings for small projects are generally prepared by one person without the assistance of additional specialized consultants. It is common for an Architect to provide the design and drawings without the additional baggage of bidding and construction contract administration.

examples

One of the most common preconceptions of a small project is the connotation that the word small is tantamount to "simple". The over-riding sense is that a small project is relatively more predictable in its concept and realized form than a large one. In truth reduced size enables enhanced detail, invigorated image and aesthetic innovation. These intangibles are often best conveyed in the architectural language of drawings. Rendered solutions tend to enhance latent symbolism and the essential design intentions. The following are a few select examples reflecting how successful small projects are a matter of **CARE**, are the product of **CREATIVITY**, are conscious of **COST**, are the result of **CLARITY**, have significant **CONSEQUENCES**, and must be **COMPATIBLE**.

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I offer full architectural services on a wide range of building types, including new construction and renovations of light commercial and residential projects. However, full architectural services are not always required on small projects. For small projects, a client is frequently looking for quick design and building permit drawings. Therefore, I offer this process I call **ARCH-GRAMS**.

projects

Designed and detailed by David Strabel in a design studio course at **BOSTON ARCHITECTURAL COLLEGE**, 1984.

domestic architecture

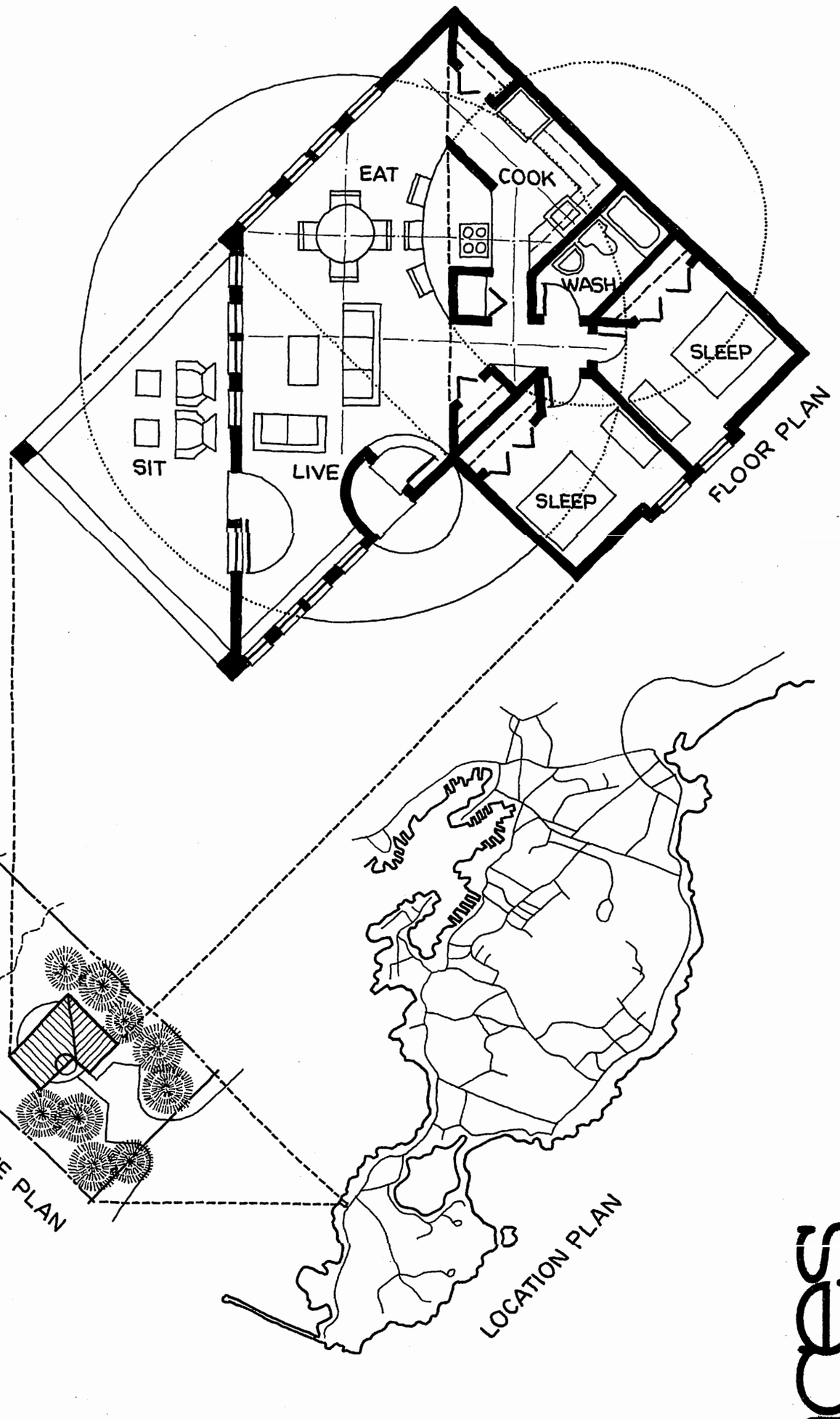
FISKEN SUMMER HOUSE

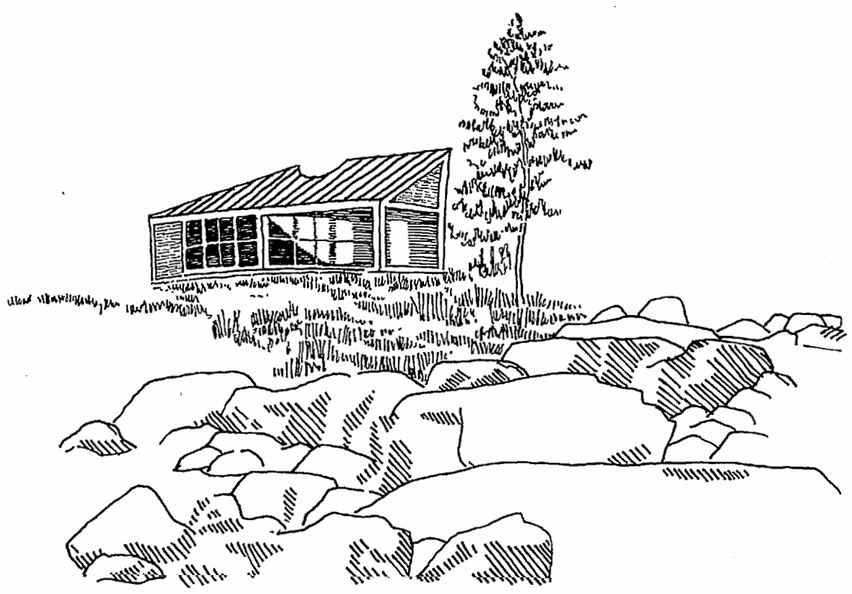
Glouster, Massachusetts

1. **PROGRAM;** A modest water front weekend house, with open living, eating and cooking area, bath and two bedrooms in an affluent coastal summer community north of Boston.

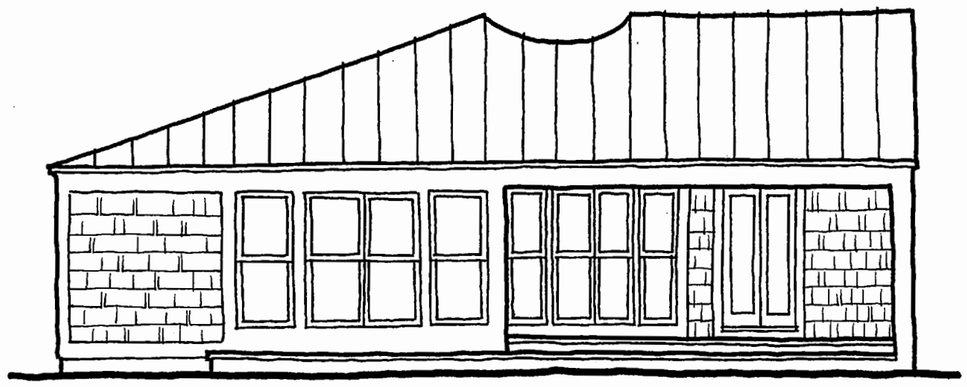
2. **DESIGN/CONCEPT;** Certain well-designed beach houses evoke a nostalgic connection to happy seaside experiences of the past. Others foster a sense of physical connection to architectural styles of place. Still others invite one to relax and recharge the emotional and physical energies that have been drained by the stresses of everyday life. To employ these characterizing qualities of good architecture, successful small projects are a matter of **CARE.**

As an example, this modest beach house of 1,152 square feet on Glouster's rocky, windswept, jagged coastline, is a practical, compact, utterly simple structure with interwoven complexities. The efficiency provides good space for an affordable price, while re-establishing architecture of place making as opposed to just space making. Justified by shoreline views, the spatial interplay of the diagonal and orthogonal organizations are the basis for the design. By virtue of the angular geometry, all of the major spaces in the house take on a dynamic quality, providing a complex spatiality within a minimum overall envelope. The diagonal plan creates a sense of greater size rewarded with spaces that are fluid, not just custodial. The result is a fresh interpretation of the East Coast shingle style heritage.





STREET ELEVATION



SHORE ELEVATION

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New England's coastal resort areas have an affluent, intellectual and architecturally sophisticated heritage. A new custom designed residence, no matter what size is an event, much discussed, analyzed, criticized and evaluated against its existing counterparts, both new and old. With such expectations, visibility and scrutiny, design should rise to the occasion. Too often however, the banal ugly buildings taking up much of the landscape result from a lack of such concern. A great architect, Charles Moore, once said, "Care is the natural enemy of stereotype, and stereotype of care". All projects should be approached with care, as an opportunity to excel.

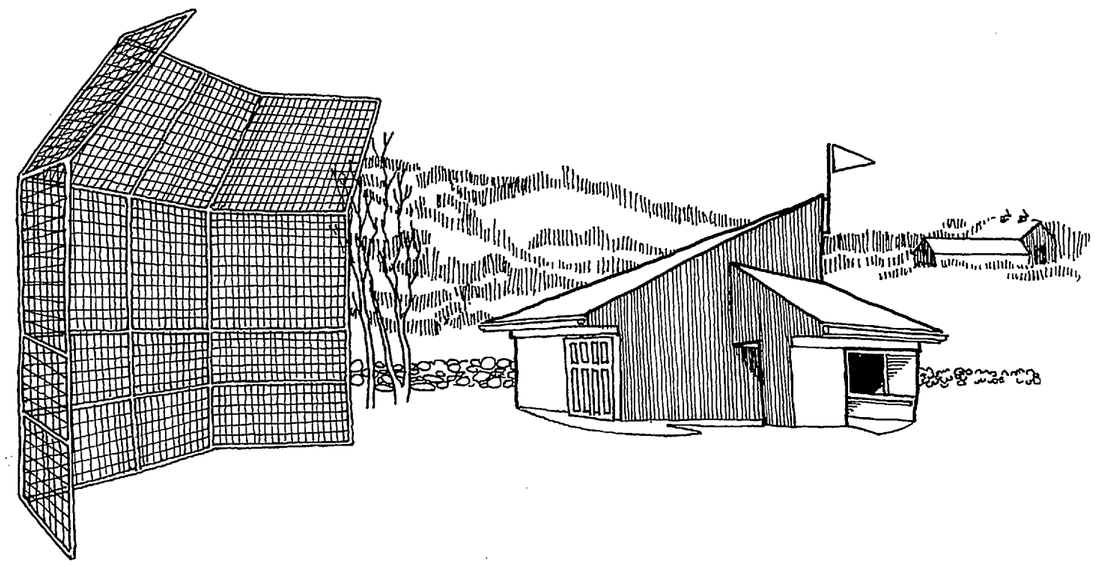
living spaces

Designed and detailed by David Strabel in a design studio course at **BOSTON ARCHITECTURAL COLLEGE**, 1985.

municipal architecture

FIELDS MAINTENANCE BUILDING

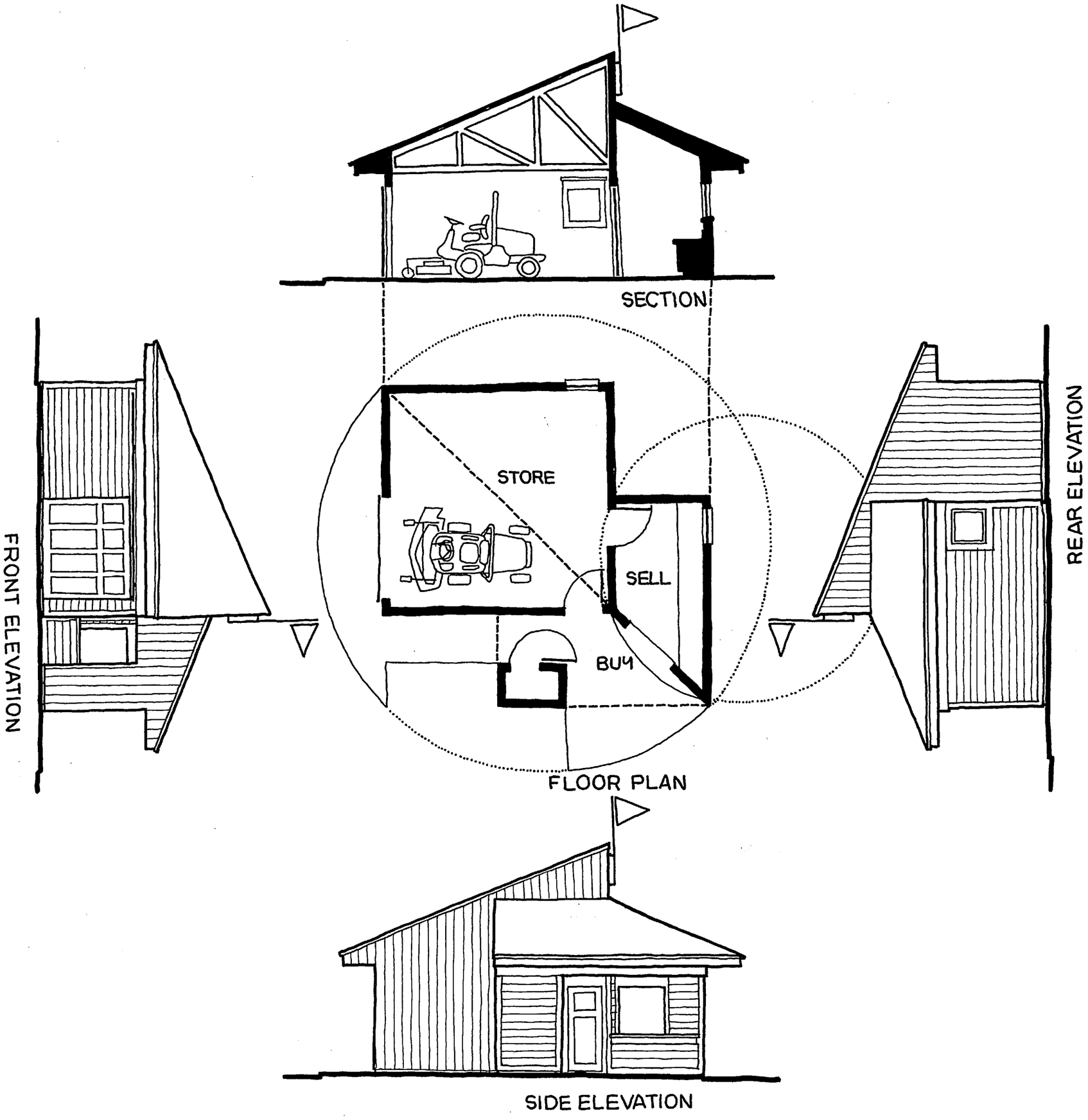
Carlisle, Massachusetts



1. **PROGRAM;** A new storage garage for sports field mowing and grooming equipment including a small-attached concessions stand and an exterior accessed coach's closet for softball bases and rakes.

2. **DESIGN/CONCEPT;** Successful small projects are the product of **CREATIVITY**. Often creativity is subdued by the repetition of all-to-familiar, ordinary building stereotypes. Creative thinking injects a sense of imagination into what is found dull or routine. Avoiding the preconceived opens the senses to find something more in what is openly obvious.

   Unlike the architectural tradition of carriage barns and liveries, the utility garage has never had much of a reputation. As an example, this 832 square foot structure intentionally suggests an alternative to the ubiquitous genre. Economy of means, simplicity of form and honesty of expression foster a building that relates to its context and has a representational integrity of its own. Function, material and motif are interwoven without compromise. The reinterpretation of the municipally required pallet of New England forms and materials, illustrates how meaningful design can be achieved on a shoestring budget. Through this transformation, ordinary construction becomes architecture by turning up the volume of a familiar building type.



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Anyone can build in a thoroughly unimaginative way. The secret lies in creating surroundings that are distinct. Even within a tight budget, program and context there is plenty of room for inventiveness. However, Carl Jung the founder of analytical psychology notes that there is a fundamental human desire for the familiar, that he called archetype. Maintaining the proper equilibrium between invention, the cerebral, the intellectual; and tradition, the visceral, the instinctive (archetype) is the challenge.

service spaces

Designed and detailed by David Strabel under the supervision of Victor Tomicelli at the **UNIVERSITY OF ROCHESTER - ARCHITECTURE | ENGINEERING.** Built in 1986.

corporate architecture

FAUVER STADIUM OFFICES

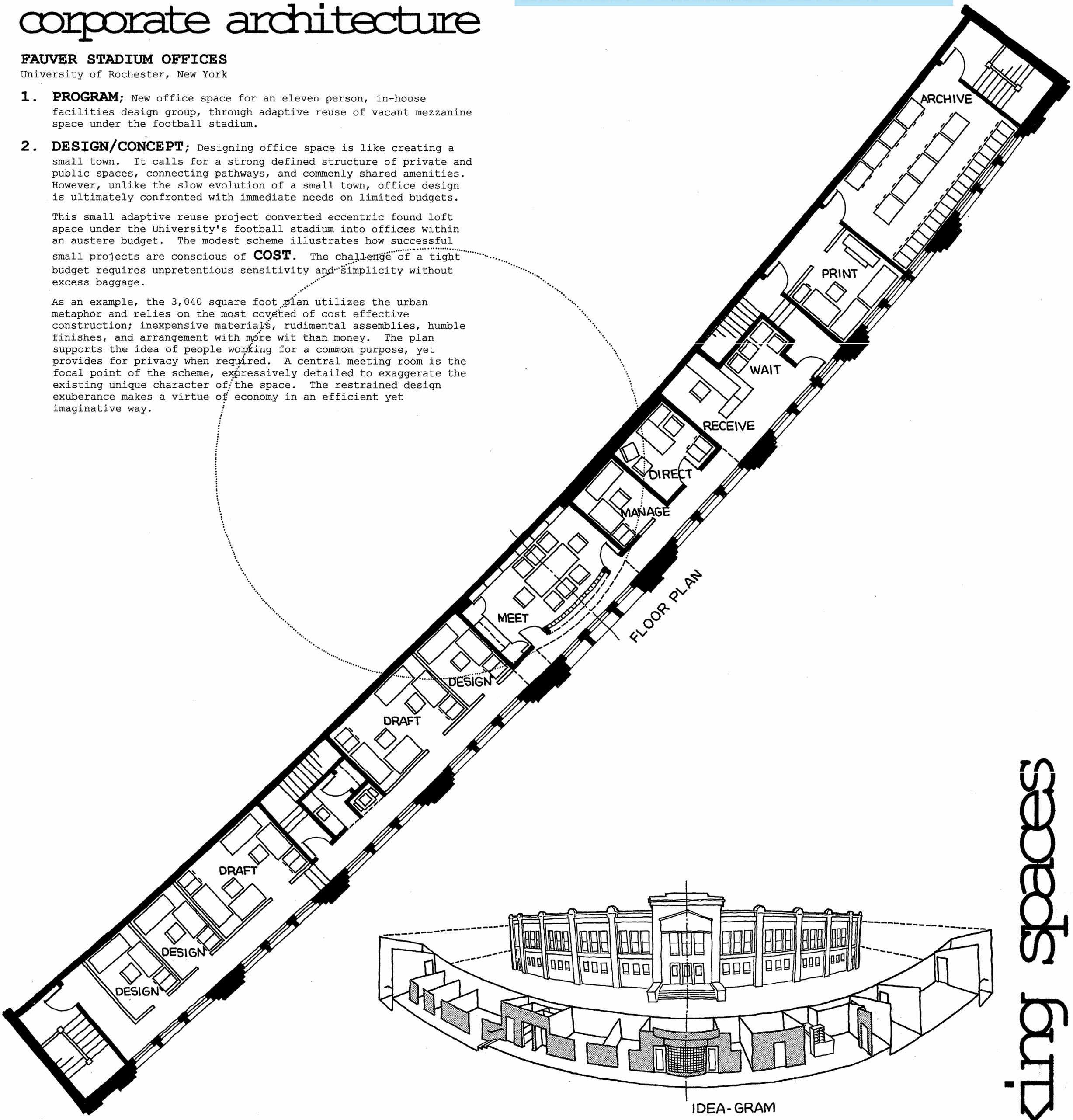
University of Rochester, New York

1. **PROGRAM;** New office space for an eleven person, in-house facilities design group, through adaptive reuse of vacant mezzanine space under the football stadium.

2. **DESIGN/CONCEPT;** Designing office space is like creating a small town. It calls for a strong defined structure of private and public spaces, connecting pathways, and commonly shared amenities. However, unlike the slow evolution of a small town, office design is ultimately confronted with immediate needs on limited budgets.

   This small adaptive reuse project converted eccentric found loft space under the University's football stadium into offices within an austere budget. The modest scheme illustrates how successful small projects are conscious of **COST.** The challenge of a tight budget requires unpretentious sensitivity and simplicity without excess baggage.

   As an example, the 3,040 square foot plan utilizes the urban metaphor and relies on the most coveted of cost effective construction; inexpensive materials, rudimental assemblies, humble finishes, and arrangement with more wit than money. The plan supports the idea of people working for a common purpose, yet provides for privacy when required. A central meeting room is the focal point of the scheme, expressively detailed to exaggerate the existing unique character of the space. The restrained design exuberance makes a virtue of economy in an efficient yet imaginative way.



working spaces

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Office design can have a direct impact on a business by increasing productivity, adding value to the organization and enhancing the environment and personal well-being of employees. Whatever the budget, smart design clearly offers invaluable support in immeasurable ways, reinforcing the maxim that 'Good Design is Good Business'.

Designed and detailed by David Strabel at **MARTIN ROSE ASSOCIATES, P.C.** Built in 1994.

mercantile architecture

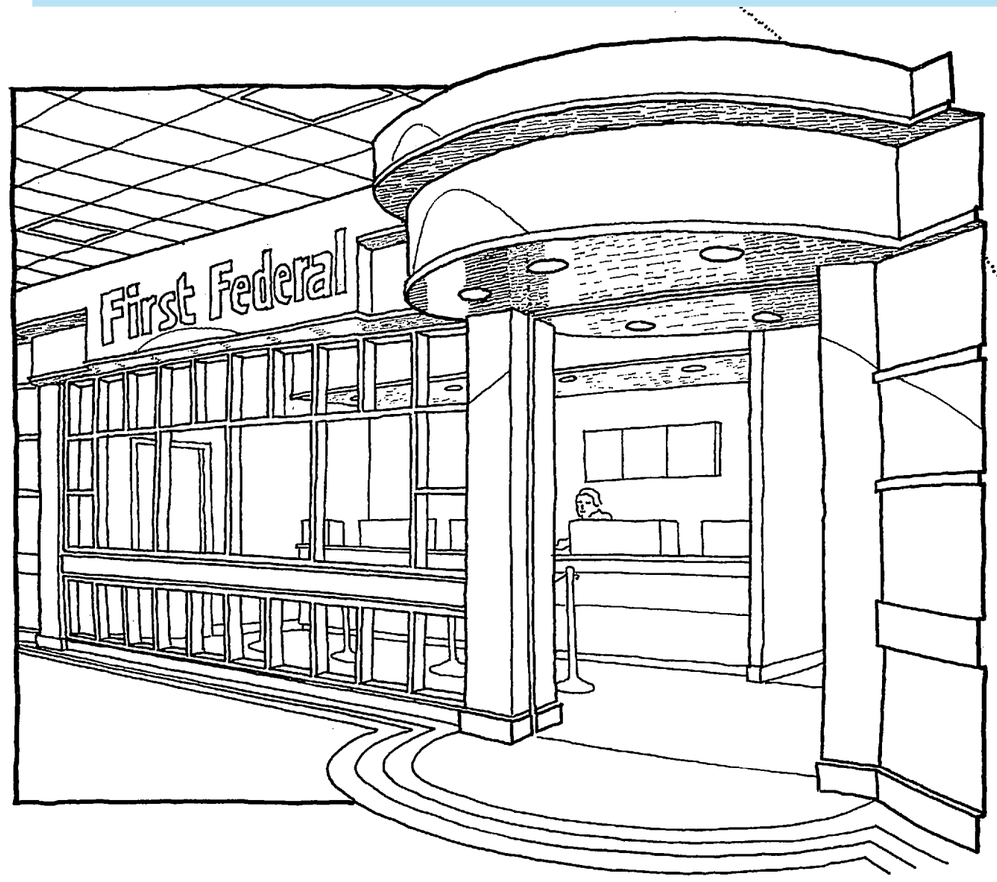
FIRST FEDERAL SAVINGS & LOAN BRANCH BANK

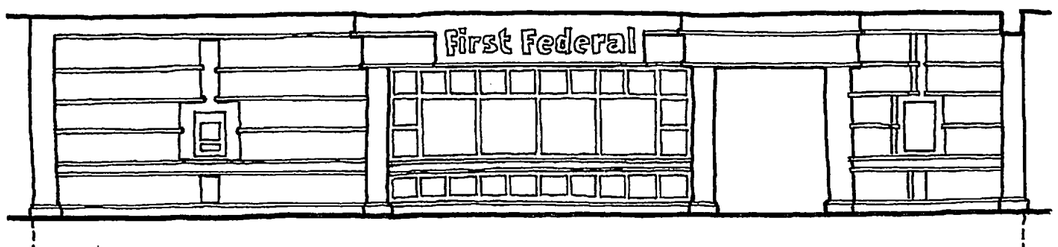
Shop City Mall - Salina, New York

1. **PROGRAM;** Expand and modify an existing four teller, two platform-officer, whole-in-the-wall, shopping mall branch bank, to include additional behind-the-line work, break and toilet rooms along with updating the façade while maintaining the day-to-day banking operations.

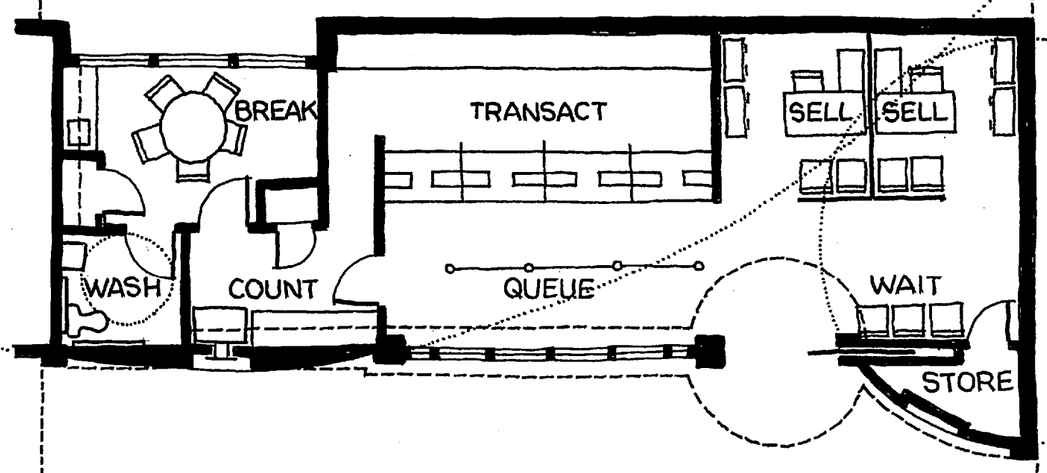
2. **DESIGN/CONCEPT;** Buildings, like books, have stories to tell. The brightly lit aisles of a convenient store speak about its purpose just as clearly, if not as compellingly as a spire begins the story of a church. Strong legibility and visual appeal are fundamental aspects of a building's identity.

   Successful small projects are the result of **CLARITY**. As an example, this small branch bank of 1,200 square feet, in a Syracuse retail shopping mall, suffered a severe identity crisis and needed rescuing from humdrum oblivion. The renovations sequentially phased while the branch continued to operate, improved space efficiency and provided a dire needed face-lift. Although the space is tiny, design elements establish a dignified professional identity appropriate for the occupants. The facade iconography is expressive, direct and immediately comprehensible. Symbolic metaphors are purely architectural. "Restrained", "nothing-to-hide" and "cost conscious" characterize this design in its response to customer expectations for the stability, trustworthy and financially responsible image of a non-commercial savings bank. Extravagances are omitted. There is no dark paneling or overstuffed chairs; materials are light and natural, and the furnishings contemporary rather than conservative. To endure the hyper-attenuated shopping mall atmosphere, details are bold, but not over-animated. The details have just the right iota of restraint and ambient sensibility suitable for a personal savings bank image.

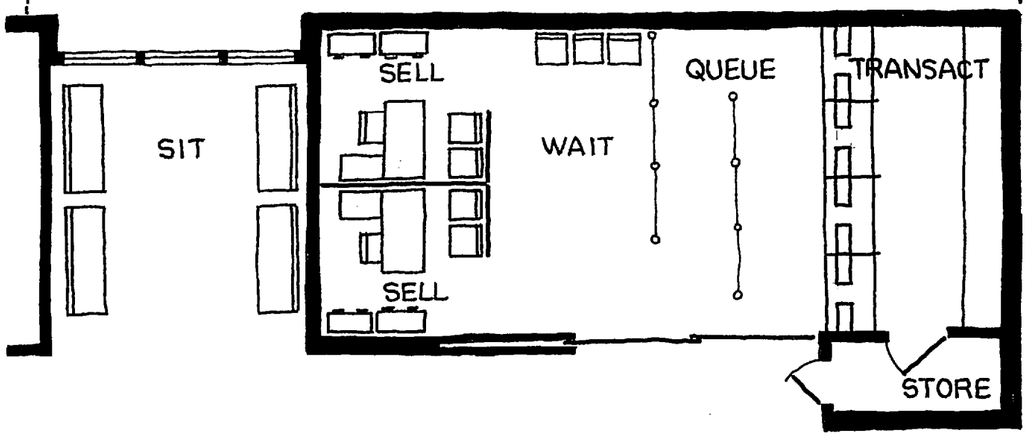




NEW MALL ELEVATION



NEW FLOOR PLAN



EXISTING FLOOR PLAN

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The communication of meaning distinguishes architecture from mere construction. Construction must be solid and functional but architecture also carries visible cultural baggage. Architecture is narrative; it speaks, and like the English language, is precise but flexible. The appropriate form and detail like the appropriate word is necessary if the architectural message is to get across.

Designed and detailed by David Strabel at **MARTIN ROSE ASSOCIATES, P.C.** Built in 1995.

landscape architecture

FORECOURT WALKWAYS

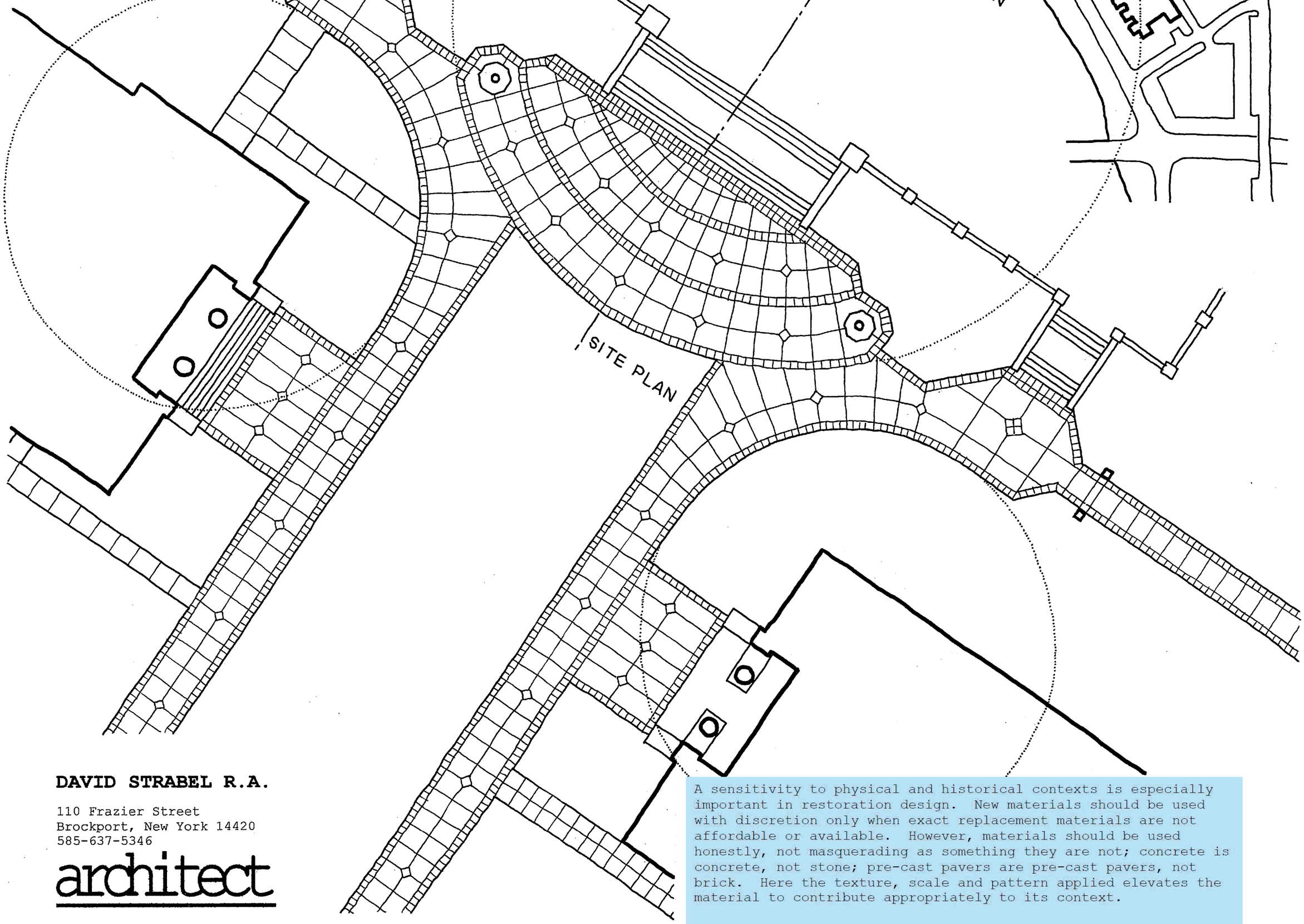
University of Rochester, New York

1. **PROGRAM;** A bare-bones replacement of severely deteriorated field stone walkways in the main quadrangle of an ivy-league-want-a-be, neo-classical campus at a nationally respected University.

2. **DESIGN/CONCEPT;** One of the chief consequences of architecture is its ability to foster a sense of place. Places are seldom newly created; most times the challenge is to keep what is already there or to make it better if possible. At the very least, the obligation is to avoid damaging it.

   The University campus is perceived not just as a cluster of buildings, but also as a place. However, the beauty of the campus is extremely vulnerable. Just as a false note may spoil the enjoyment of a piece of music, a poor design can spoil the harmony of a campus; hence, successful small projects have significant **CONSEQUENCES.**

   As an example, this small project has exaggerated results. Common pedestrian walkways rarely contribute to the subtlety of a place, yet with applied imagination the apathy of a banal sidewalk can be elevated to a higher standard. Achieved with a budget-defined palette of cast-in-place concrete and pre-cast pavers, the design relies on the power of pattern, as opposed to qualities of more expensive materials. Just as an innate knowledge of grammatical rules allows for fluent speaking and well-formed sentences, an innate use of visual pattern allows for design fluency in a graceful, empathetic way. The design compliments and reinforces the existing quadrangle, capturing the mingling neo-classical mannerism, synthesized with a touch of grandeur.



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architect

A sensitivity to physical and historical contexts is especially important in restoration design. New materials should be used with discretion only when exact replacement materials are not affordable or available. However, materials should be used honestly, not masquerading as something they are not; concrete is concrete, not stone; pre-cast pavers are pre-cast pavers, not brick. Here the texture, scale and pattern applied elevates the material to contribute appropriately to its context.

outdoor spaces

Designed and detailed by David Strabel independently as
DAVID STRABEL R.A. (freelance architect), in 2001.

retail architecture

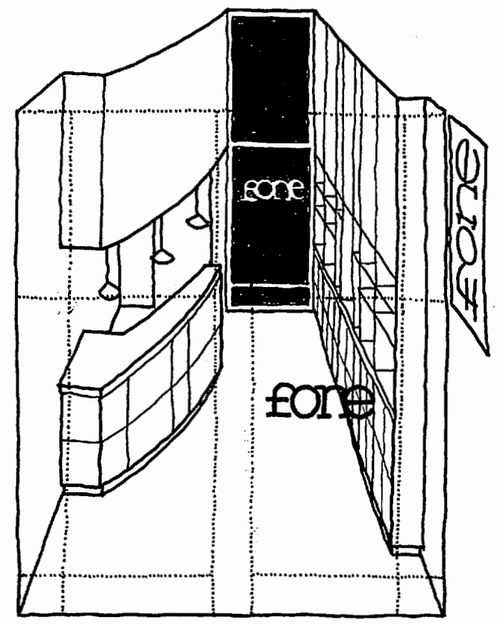
FONE STORE

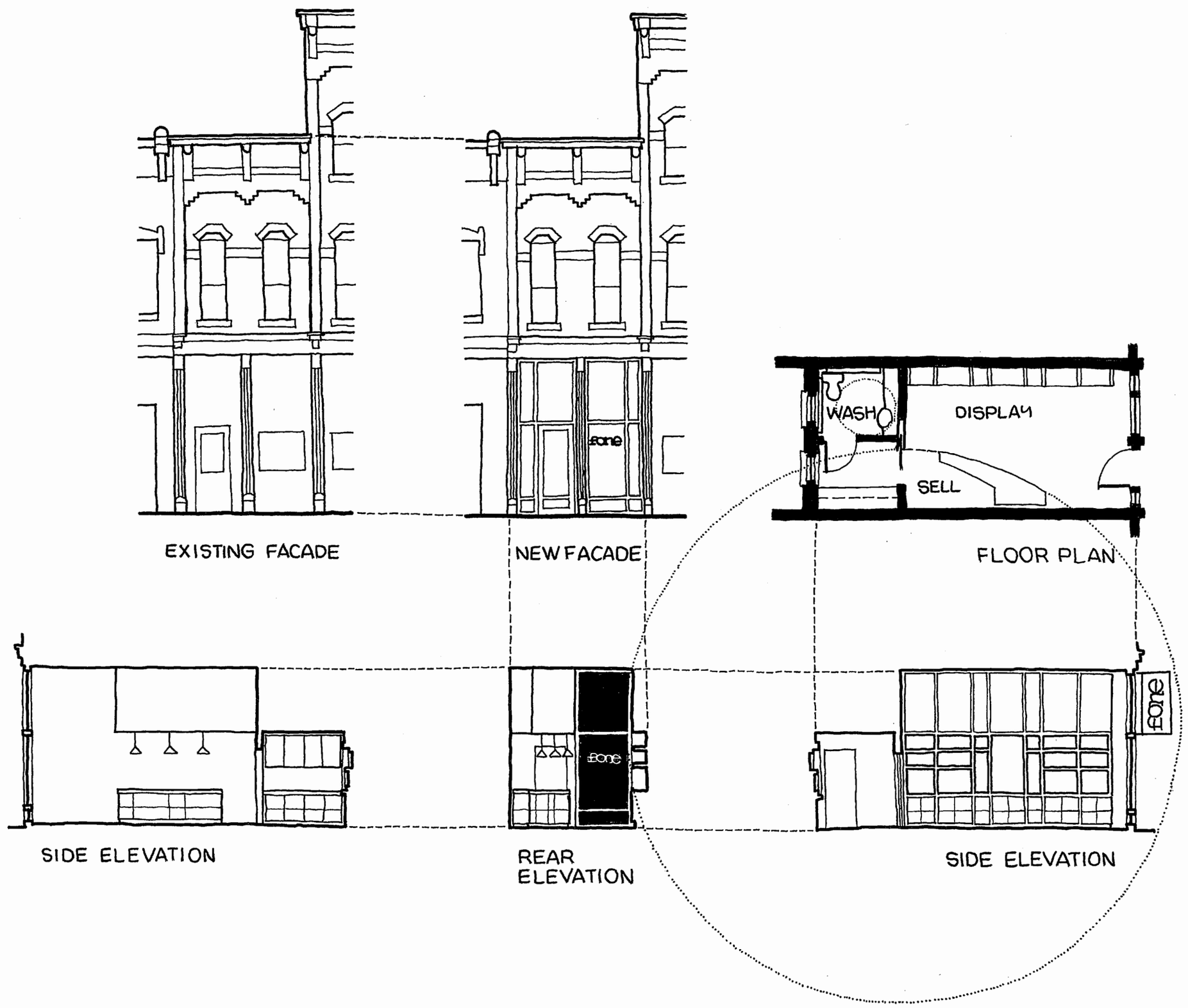
Brockport, New York

1. **PROGRAM;** New cellular phone retail outlet in an historic, Victorian business district. The space will include a display area, sales counter, workroom, handicap accessible toilet room, and would be a prototype model for future stores of the franchise.

2. **DESIGN/CONCEPT;** Making or remaking architecture can not be done in a void. Whether designing within the walls of an existing historically significant structure, adding on or inserting a new building within an existing environment, a solution must respond to a comprehensive host of conditions. The objective is to respectfully reconcile what the building or environment was, and what it will become. To accomplish this, successful small projects must be **COMPATIBLE.**

   As an example, this small 320 square foot, street-front scheme achieves a sense of harmony through fusing a modern interior with an historic exterior in a supportive manner. The building's original charm is restored, by replacing a tactless textured plywood façade, with a historically accurate glass storefront. Sharp, clear-maple millwork in a sleek, contemporary shadow-box arrangement casts a neoteric feel analogous with high-tech communications. Crisp low-voltage lighting contributes to the dramatic atmosphere. The curved counter and soffit above directs the visual flow to the end wall. The end wall, painted black, punctuates the space, with the company logo cutout, which is transposed on the front window. Although the new revealed interior is significant in itself, and emphasizes maximum retail exposure, it does not visually interrupt the existing building character.





sales spaces

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Though sensitive to and respectful of original design and detail, the interest is not so much pure restoration as it is adaptive reuse. It is an acknowledgement to the past that pays tribute to its spirit, but also recognizes the demands of today. The approach is focused more on what the possibilities hold, instead of merely holding on to the past. In the end, nothing beats preserving the uses along with the buildings. Of course uses that have become obsolete cannot be saved. It is the larger issue of how society's resources are used in order to keep the best architecture as a setting for real life.

process

Each project is addressed with an open-minded mix of frank pragmatism and artistic invention. Good design and pragmatic problem solving are mutually inclusive. Emphasis is placed on a clear, unified concept generated by the project program, budget and context. The solution graphically evolves through an overlay transformation, refining the simplest means to produce the most powerful results. The concept is initiated and developed in the **DESIGN-GRAM PHASE**, and detailed for implementation in the **CONSTRUCT-GRAM PHASE**.

1. **DESIGN-GRAM PHASE;** This phase includes evaluating the existing conditions, program requirements and design criteria. From this a concept is initiated through sketches and developed into a final design for client approval.

2. **CONSTRUCT-GRAM PHASE;** This phase includes the preparation of working drawings and outline specifications describing in detail the construction required. These drawings are adequate for obtaining competitive prices, standard building permits, financing, and the physical construction of the project.

fees

The fairest system of compensation for architectural services on small projects is by the hour at an hourly rate. The client only pays for the amount of time required for services. For clients requiring that a specific amount be stated up-front, an hourly not-to-exceed proposal is prepared. The Architect must maintain accurate time records submitted to the client as an invoice at the end of each phase. Arch-grams are an abbreviated process utilizing the time saving practice of **DRAWING ECONOMIZING** and the use of simplified **OUTLINE SPECIFICATIONS**.

1. **DRAWING ECONOMIZING;** The most efficient use of drawing time is a shorthand system of carefully organized, clear and simple drawings, avoiding multiplicity of information. There is no need for overly drawn repetitive details that a builder will do routinely or installation instructions that will be supplied by the respective manufacturers. Minimal details that are adequate to ease the builder's comprehension produces less confusion and better work.

2. **OUTLINE SPECIFICATIONS;** Overly wordy specifications are avoided. Instead, project requirements are direct and to the point with enough information to insure the intentions of the project. Compliance to minimum criteria is placed in an outline format right on the drawings. Itemizing of individual brand name materials and specific manufacturer's catalogue numbered products often consumes more time than can be justified to a client. If specific proprietary products are desired, these materials can be highlighted in a separate product specification for individual pricing.

sample project

The Arch-gram process is a quick, low-tech sketch approach. While the drawings are to scale and as complete as needed, they are drawn freehand. The hand-drawn line, for all its vagaries, invites one to enter the drawing, to explore its contents and to examine its details. Computer generated drawings, however impressive technically, are ultimately intimidating and uninviting. Furthermore, the time consumption and expense of digital conventions are rarely justifiable on small projects. As the purpose of the Arch-gram process is to convey a design in a clear and readily understandable format, getting lost in a display of technical draftsmanship is avoided, however spectacular. The following drawings are a sample of the Arch-gram process used for **FLOUR CITY SUBZ**, a small sandwich shop and catering deli.

1. **FLOUR CITY SUBZ;** This new tenant-build-out is in an existing 13' wide X 52' deep storefront space of a historic structure. At only 676 SF, the program includes a prep area, sales counter, accessible uni-sex toilet, and seating for up to 12 customers. The long and narrow shape required exacting space planning to produce a functional and code compliant layout. The design combines the efficiency of an urban lunch-counter with the atmosphere of a coffee house. Although a small sandwich shop is not exactly a prestigious undertaking brimming with high design suave, what architecture is injected in the curved proscenium, floor pattern, lighting and color selections, generate a distinguishing vogue. The design and drawings are sparingly simple and clear. As a sample, the Architect's scope of services included the preparation of the following **DESIGN-GRAM** and **CONSTRUCT-GRAMS**. Further, this sample demonstrates that the Arch-gram process isn't too elitist even for the design-ignored genera of a tiny delicatessen on an austere budget.

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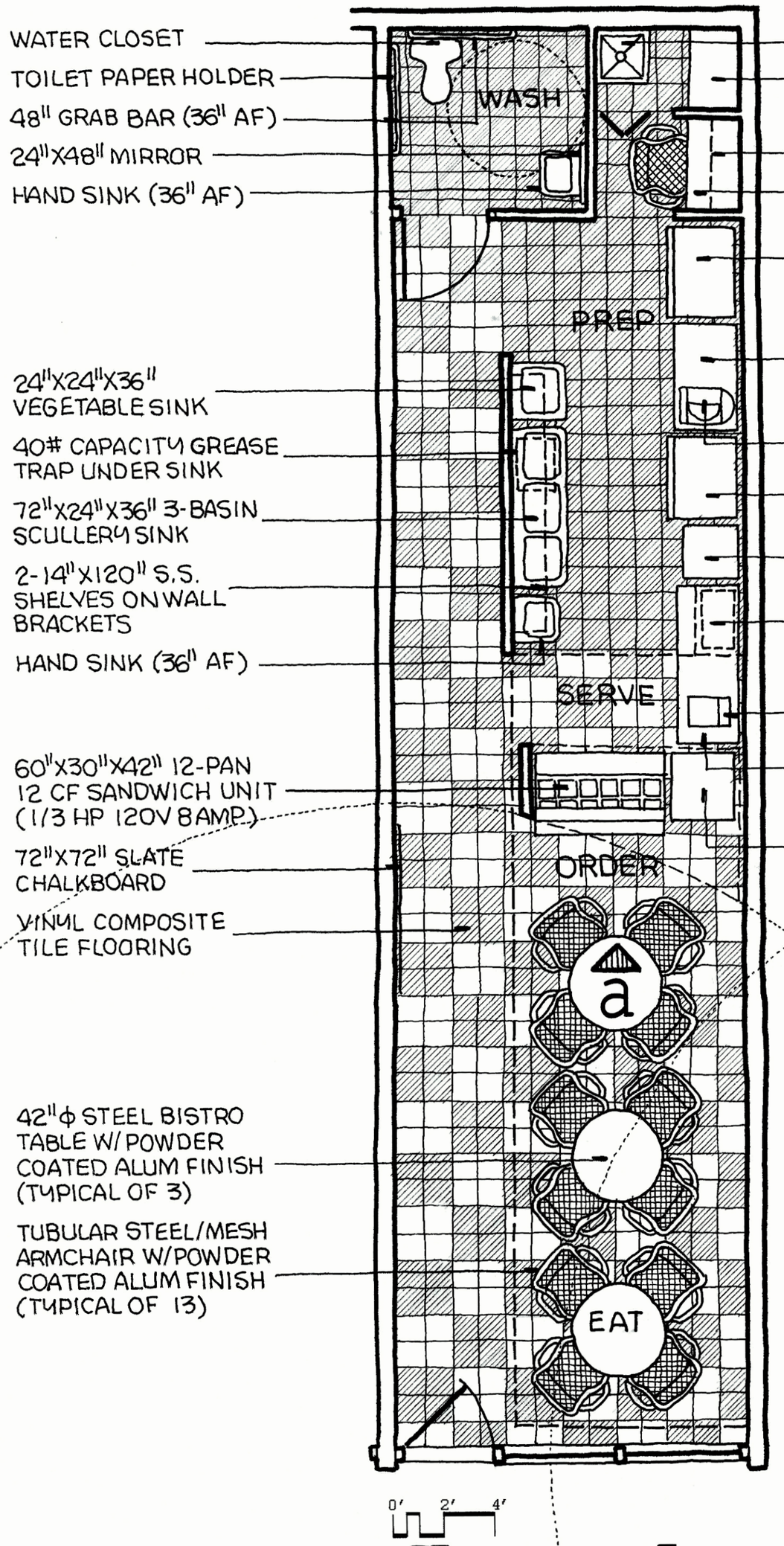
ARCH-GRAMS are essentially design sketches refined and transformed into dimensioned construction documents for small projects. This abbreviated process does not reduce the thoroughness of documentation, just the quantity; does not diminish the quality of design, just the cost; and does not abdicate professional obligation, just the time commitment.

ARCH-GRAMS simply eliminates the costlier steps of polishing finished hard-line or CAD drawings and wordy specifications that are not always necessary or typically affordable for a small project.

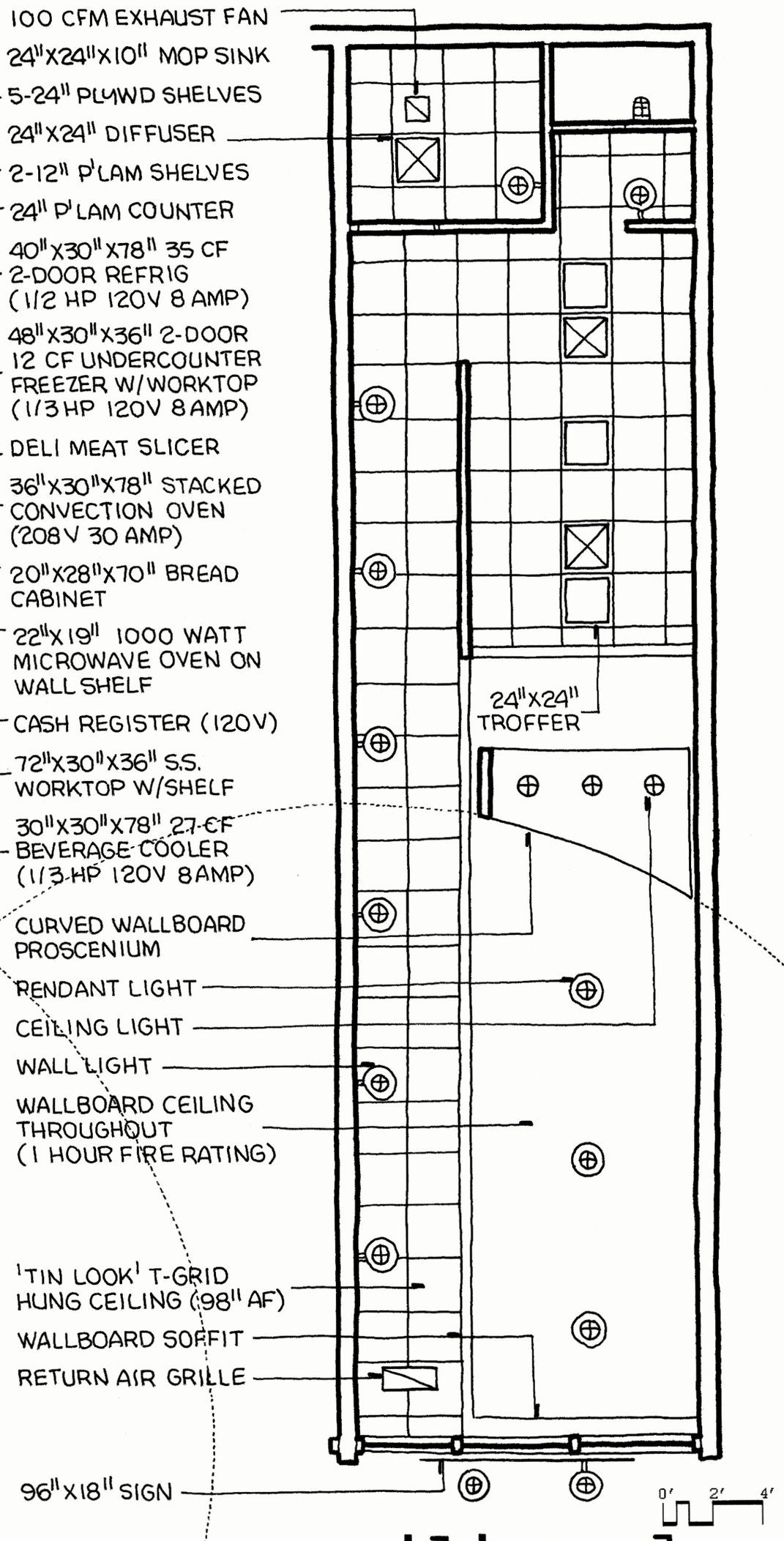
process

The first step of a rehab project is to measure and drawn-up the existing floor plan. From that, the Design-gram was prepared for client approval. The Architect's Time Sheet included;

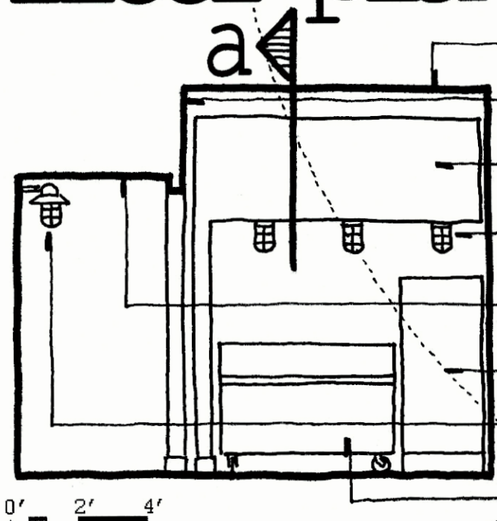
Measure & Draw Existing Plan	2.0 Hours
Design/Equipment Layout	2.0 Hours
Prepare Design-gram	5.0 Hours



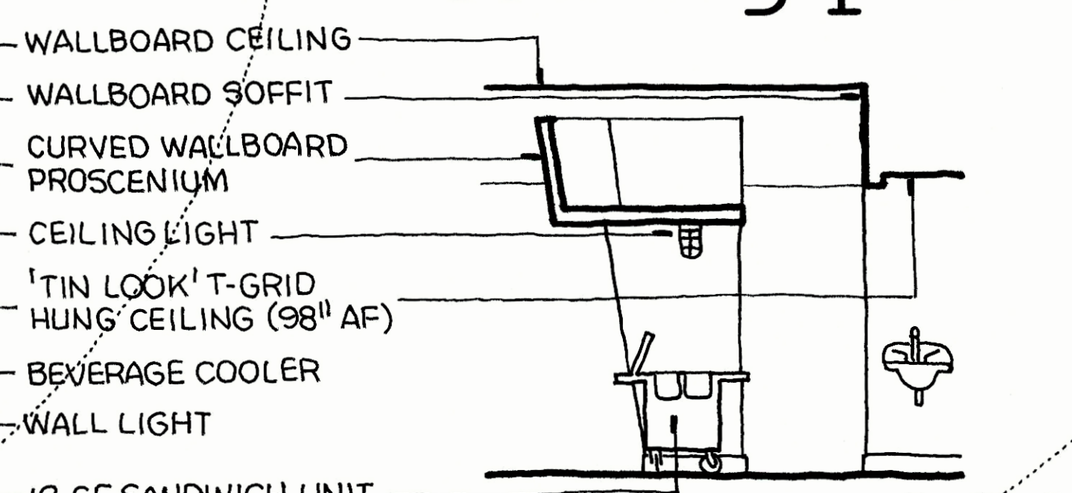
floor plan



ceiling plan



elevation a



section a

DATE: 10/04 SHEET: 1 of 1

FLOUR CITY SUBZ

2257 Clifford Avenue
Rochester, New York

project

DAVID STRABEL R.A.

110 Frazier Street
Brockport, New York 14420
585-637-5346

architect

design-gram

After client approval, the Design-gram is transformed into working drawing for construction, with additional notes and dimensions. The Architect's Time Sheet included;

Convert Design-gram to Construct-gram 2.0 Hours

REMOVE EXISTING WALLS, DOOR & SINK

WATER CLOSET (NEW)

TOILET PAPER HOLDER

48" GRAB BAR (36" AF)

24"X48" MIRROR

HAND SINK (36" AF)

24"X24"X36" VEGETABLE SINK

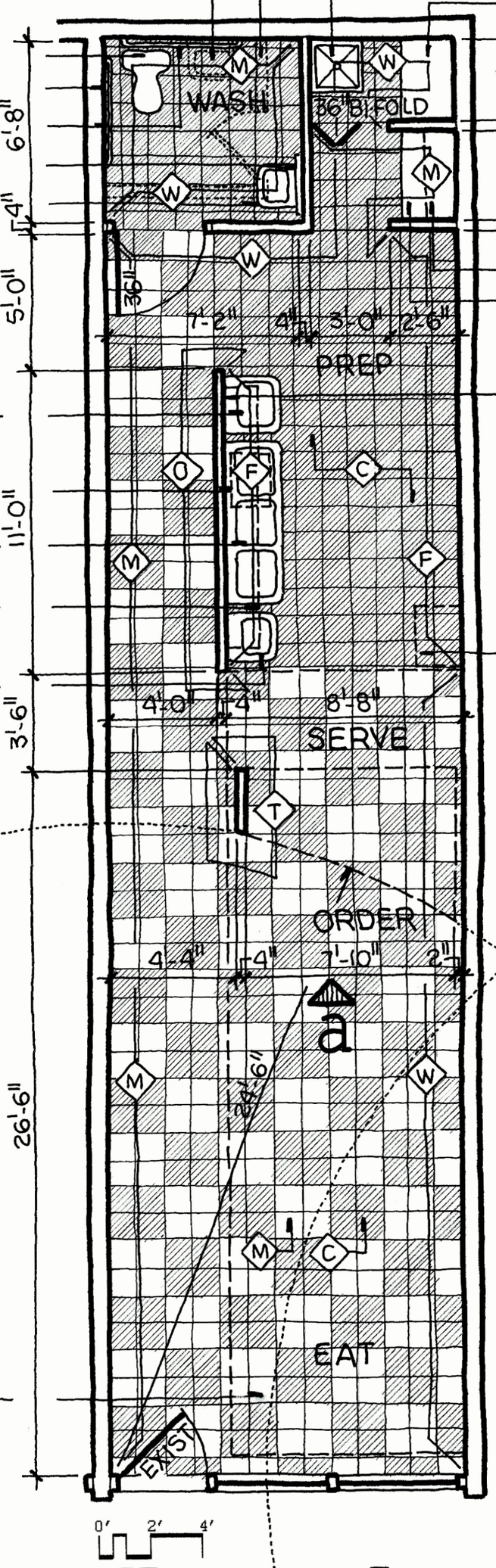
40# CAPACITY GREASE TRAP UNDER SINK

72"X24"X36" 3-BASIN SCULLERY SINK

2-14"X120" S.S. SHELVES ON WALL BRACKETS (60"/76" AF)

HAND SINK (36" AF)

REMOVE EXISTING FLOORING & INSTALL VINYL COMPOSITE TILE FLOORING THROUGHOUT ON UNDERLAYMENT



floor plan

24"X24"X10" MOP SINK

5-24" PLYWD SHELVES

2-12" WHITE P'LAM SHELVES (60"/72" AF)

24" WHITE P'LAM COUNTER (30" AF)

5/8" WALLBOARD ON 2X4 STUDS @16"OC

'TIN LOOK' T-GRID HUNG CEILING (98" AF)

24"X24" DIFFUSER

24"X24" TROFFER

24" X20" S.S. SHELF ON WALL BRACKETS (60" AF)

5/8" WALLBOARD ON 2X4 @ 16" OC SOFFIT

CURVED WALLBOARD PROSCENIUM SEE SECTION A

PENDANT LIGHT

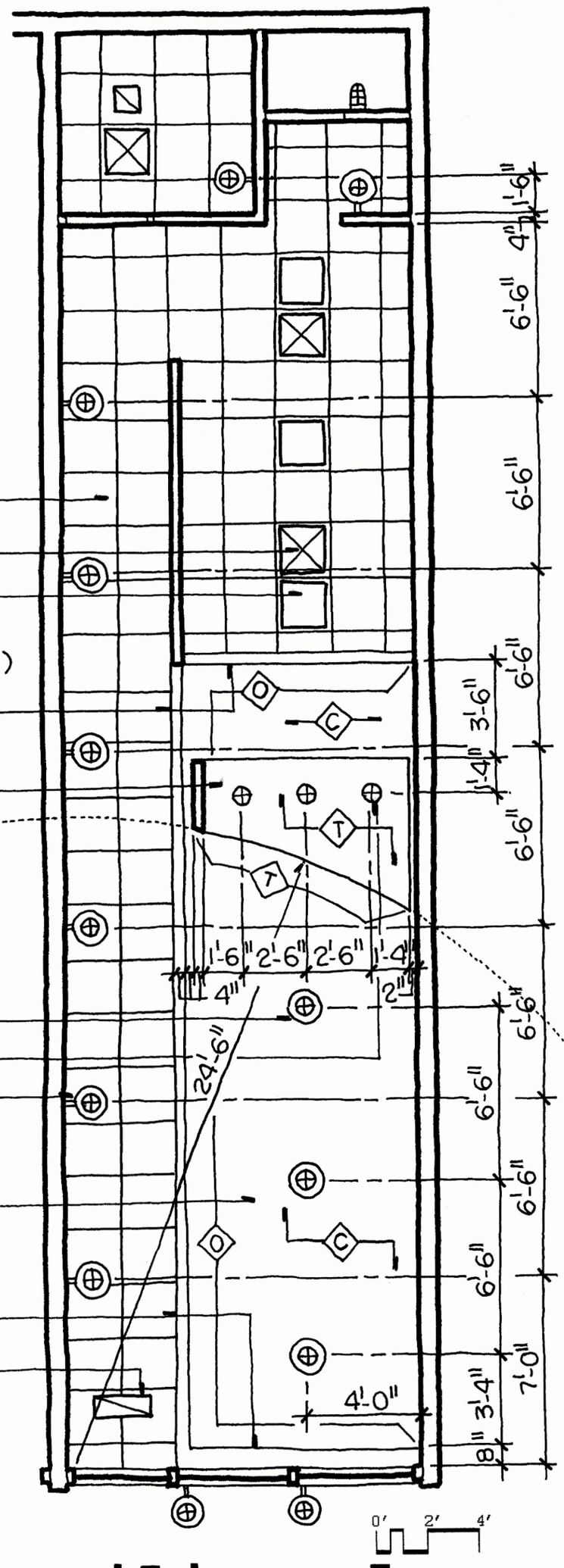
CEILING LIGHT

WALL LIGHT

REMOVE EXISTING HUNG CEILING & INSTALL 2-LAYERS 5/8" TYPE 'X' WALLBOARD CEILING THROUGHOUT (1 HOUR FIRE RATING)

5/8" WALLBOARD ON 2X4 @ 16" OC SOFFIT

RETURN AIR GRILLE



ceiling plan

FINISH SYMBOLS

F FRP (RYE)

COLORS

C COFFEE

M MUSTARD

O OLIVE

T TOMATO

W WHEAT

ABBREVIATIONS

AF ABOVE FLOOR

OC ON CENTER

DATE: 11/04 SHEET: 1 of 3

FLOUR CITY SUBZ

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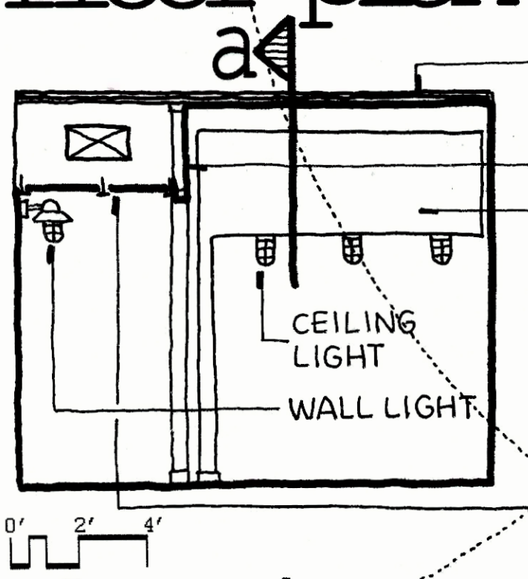
architect



elevation a

2-LAYERS 5/8" TYPE 'X' WALLBOARD THROUGHOUT

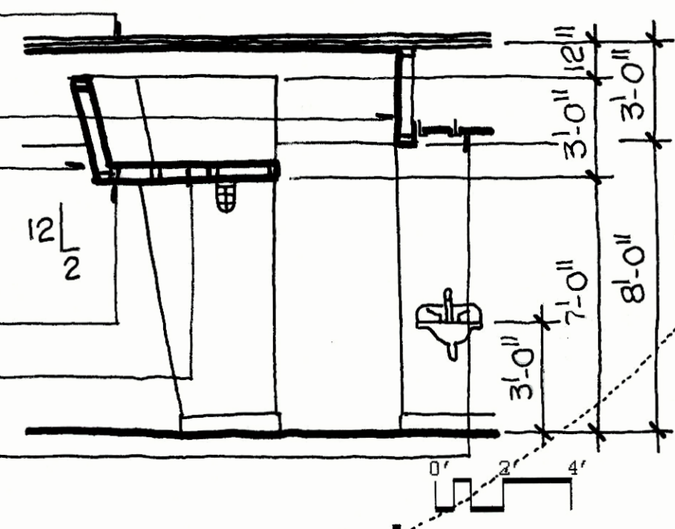
5/8" WALLBOARD ON 2X4 @ 16" OC SOFFIT

2-LAYERS 1/4" CURVED WALLBOARD ON 2X4 @ 16" OC ON SHAPED PLYWOOD @ PROSCENIUM

5/8" WALLBOARD CEILING

3/4" PLYWD ON 2X4 RAFTERS @ 16" OC

'TIN LOOK' T-GRID HUNG CEILING (98" AF)

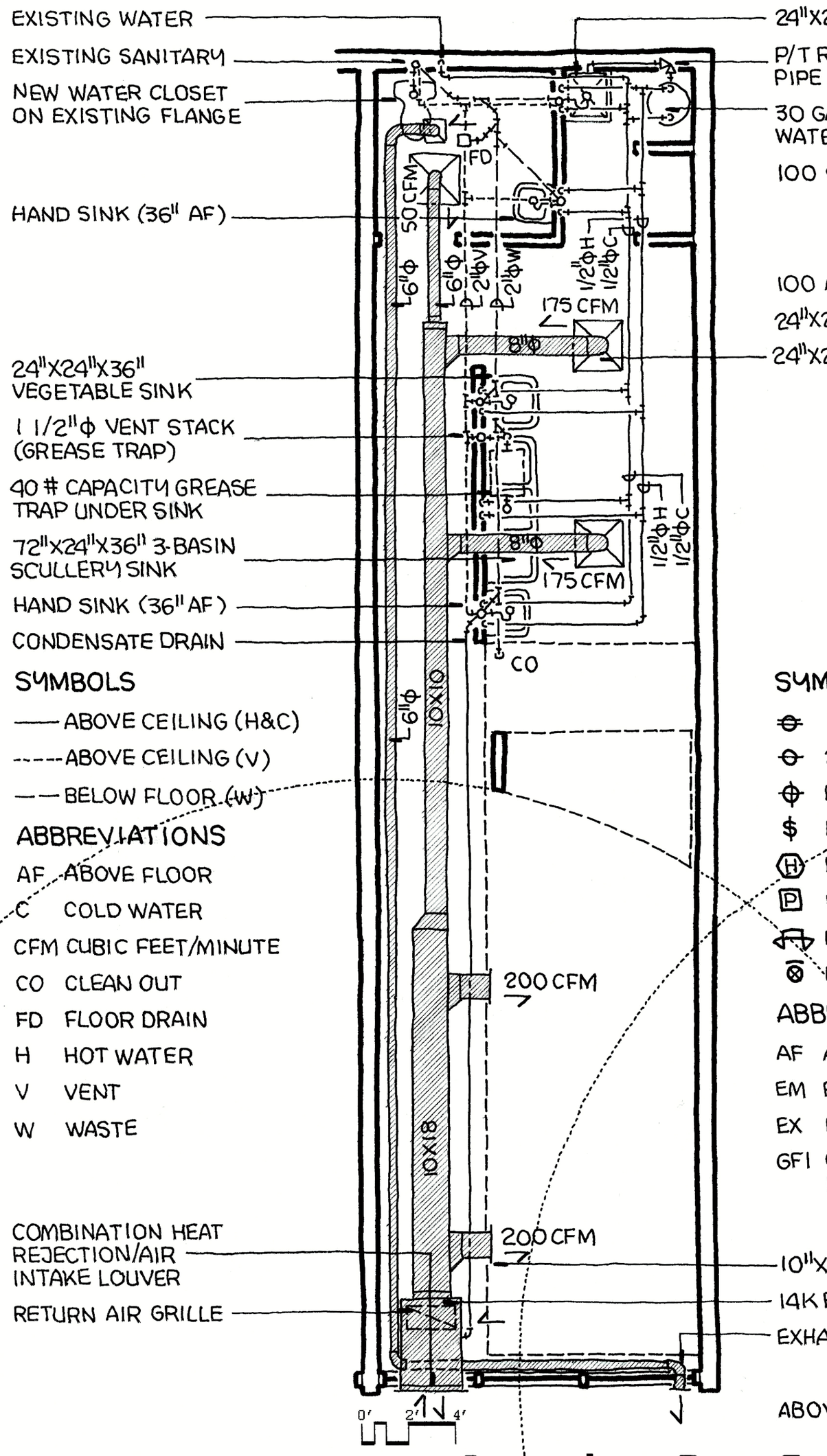


section a

construct-gram

Mechanical and electrical plans were prepared; as they are required for a commercial building permit. The Architect's Time Sheet included;

Mechanical/Electrical Layout	2.0 Hours
Prepare Construct-gram	7.5 Hours



SYMBOLS

- —— ABOVE CEILING (H&C)
- ----- ABOVE CEILING (V)
- — — BELOW FLOOR (W)

ABBREVIATIONS

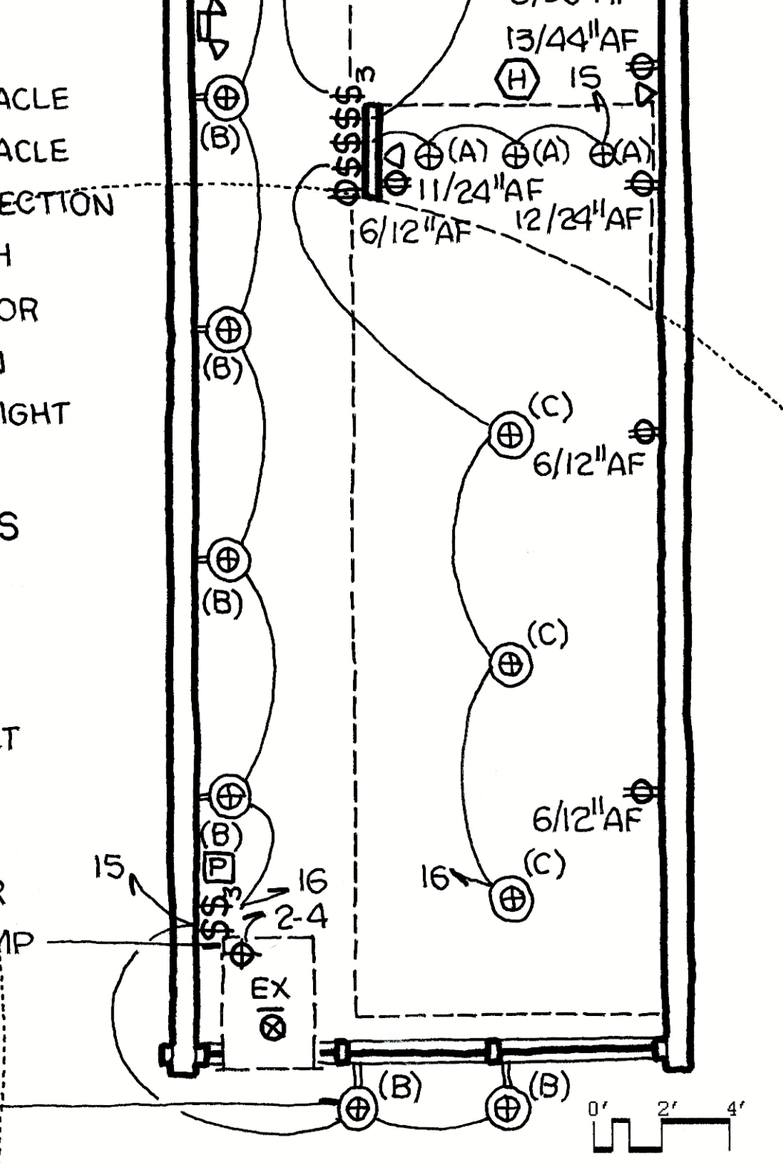
- AF ABOVE FLOOR
- C COLD WATER
- CFM CUBIC FEET/MINUTE
- CO CLEAN OUT
- FD FLOOR DRAIN
- H HOT WATER
- V VENT
- W WASTE

SYMBOLS

- 110V RECEPTACLE
- 220V RECEPTACLE
- DIRECT CONNECTION
- $ LIGHT SWITCH
- (H) HEAT DETECTOR
- (P) PULL STATION
- EMERGENCY LIGHT
- EXIT SIGN

ABBREVIATIONS

- AF ABOVE FLOOR
- EM EMERGENCY
- EX EXIT SIGN
- GFI GROUND FAULT INTERUPT



mechanical plan

electrical plan

DATE: 11/04 SHEET: 2 of 3

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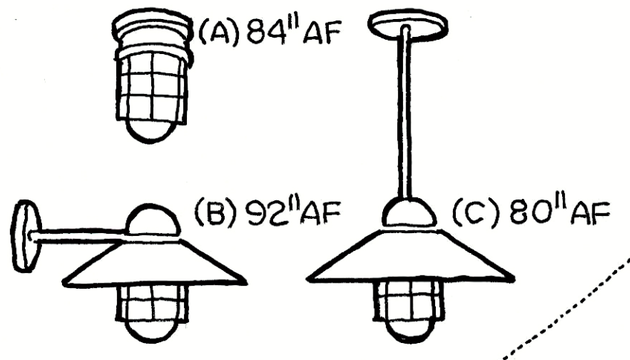
architect

LOAD PANEL

100 AMP 120/208V 1ϕ

#	CIRCUIT	WIRE	CB	CB	WIRE	CIRCUIT	#
1	Bread Oven	10	30/2	30/2	10	Heat Pump	2
3	↓	↓	↓	↓	↓	↓	4
5	Water Heater	10	30/2	20/1	12	Receptacles	6
7	↓	↓	↓	20/1	12	Freezer	8
9	Microwave	12	20/1	20/1	12	Refrigerator	10
11	Sandwich Unit	12	20/1	20/1	12	Beverage Cooler	12
13	Counter Receptacles	12	20/1	20/1	12	Counter Receptacles	14
15	Lights	12	20/1	20/1	12	Lights	16
17	Spare	12	20/1	20/1	12	Spare	18
19	Space					Space	20

panel schedule



fixtures

construct-gram

Code requirements and specifications are prepared right on the drawings, and are non-proprietary. For instance, light fixtures are sketched for design intent, this leaves brand selection based on cost and availability. The Architect's Time Sheet included;
Outline Requirements 3.5 Hours

GENERAL REQUIREMENTS

1. BUILDING CODE CONFORMANCE:
   - A) Compliance; To the best of the Architect's knowledge, belief and professional judgment these plans and specifications are in compliance with the BCNYS/PCNYS/MCNYS/ECCCNYS 2002 & NEC 1999.
   - B) Occupancy; Type (M) mercantile to type (A2) restaurant.
   - C) Construction; Type 3B wood floors/masonry shell per BC602.3.
   - D) Change of Occupancy; Comply with §K801.11.1 when change of occupancy is to an equal or lesser hazard per §BK801.11.

Table	(M)	(A2)	Hazard
1) K802.1 Life Safety & Exits	3	to 3	= equal
2) K802.3 Height & Area	2	to 2	= equal
3) K802.4 Exterior Exposure	2	to 3	= lesser equal hazard

   - E) Exiting; Assembly A2 without fixed seats per §BK801.11.1-1
     Dining Area 200 gross SF/15 SF per person = 13 People
     Kitchen Area 286 gross SF/200 SF per person = 2 People
     15 People
     Single exit allowed per TABLE BC 1004.2.1 < 50 people.
   - F) Plumbing Requirement; Comply w/§BK801.4.1 & §BK801.4.3.
     1) K801.4.1 Increased Demand; Comply w/PC403, 1 water closet per 75 male & female, and 1 lavatory per 200 people.
     2) K801.4.3 Grease Interceptor; Required.
   - G) Ventilation; Mechanical per §BK801.5 comply w/MC403.
     Dining Area 13 people @ 20 CFM = 260 CFM
     Kitchen Area 2 people @ 15 CFM = 30 CFM
     290 CFM outside air
   - H) Fire Separation; 1 hour rating per K706.3.
     1) Ceiling Assembly; 2 layer 5/8" type 'X' drywall in accordance w/BC719.1(3)21-1.1.
     2) Walls; Existing 8" masonry equivalent to 2 hour rating.
   - I) Interpretation; The Builder shall comply with all applicable codes and be responsible to the local building department and that department's interpretation it differ from these drawings.
   - J) Permits; The Builder shall pay for all required permits, comply with, and give notices required by agencies having jurisdiction.
2. WORKMANSHIP & MATERIALS:
   - A) Responsibility; The drawings indicate finished structure. The Builder is responsible for all materials, methods and workmanship.
   - B) Tenant Supplied Equipment; The tenant will provide all kitchen equipment and furnishings indicated, the Builder shall uncrate, place and make all plumbing and electrical connections required.
   - C) Installation; The Builder shall supply materials and equipment of good quality and new, free of defects and properly applied, installed, erected, connected, used, cleaned and conditioned in accordance with manufacturer's specifications.
3. JOB SITE: The Builder shall keep the premises and surrounding area free from accumulation of waste and disposed of in accordance with local law.
4. PROTECTION OF PERSONS AND PROPERTY:
   - A) Precautions; The Builder shall comply with OSHA Section 107 Safety Standards, and take reasonable precautions for safety:
     1) employees and other persons who may be affected thereby,
     2) the work and materials to be incorporated therein,
     3) other property at the site or adjacent thereto.
   - B) Worker's Compensation; The Builder shall purchase and maintain Workman's Compensation and Disability Insurance for not less than the limits of liability required by law. Certificates of such insurance shall be filed prior to commencing work with the local building department if required by that department.
   - C) Insurance; The Builder shall secure and maintain through the entire length of the contract liability insurance naming the Builder, Tenant, Owner and Architect, and shall protect those named and his subcontractors from claims for bodily injuries, death or property damage which may arise from operations under this contract whether such operations be by himself, or by any subcontractor, or by anyone employed by them directly or indirectly. The minimum limit of coverage shall be a $500,000 general liability policy provided by an insurance company authorized to do business in New York State.
5. DRAWINGS: Plans and specifications are cooperative.
   - A) Copyright; These drawings are an instrument of service and may not be altered, copied, or used without the permission of the Architect. Unauthorized alteration or additions to these drawings are a violation of NYS education law article 145, section 7209.
   - B) Dimensions; Do not scale drawings, use dimensions given. Dimensions shown are nominal, from face of masonry or stud, or centerline of window or door, unless noted otherwise.
   - C) Verification; Builder shall verify all existing field conditions, requirements, notes and dimensions prior to construction, and be responsible for errors and omissions thereafter.

DATE: 11/04 SHEET: 3 of 3

FLOUR CITY SUBZ

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Rochester, New York

project

DAVID STRABEL R.A.

110 Frazier Street
Brockport, New York 14420
585-637-5346

architect

DOORS

1. TOILETROOM: 36" X 80" X 1 3/4" paint grade Birch veneer flush hollow core door in 18 gauge hollow metal frame with lever handle cylindrical privacy lockset ANSI F22 (bath/privacy) function.
2. BY-FOLD: Pre-assembled 36" X 80" X 1 3/4" paint grade Birch veneer flush hollow core with overhead track in wallboard jamb.

FINISHES

1. LUMBER: #2 Hem-Fir or better, F_b=1,000 PSI, S4S, 2X4 studs spaced at 16" O.C. and 2-layer 3/4" shaped plywood for curved proscenium plates.
2. WALLBOARD: 5/8" type 'X' bevel edged ASTM C-36 gypsum drywall with horizontal joints staggered with those on the opposite side. Attach with #6 drywall screws 8" O.C. at vertical edges and 12" O.C. at intermediate studs. 2-layers 1/4" gypsum drywall on curved proscenium.
3. COUNTER/SHELF: Self-edged white plastic laminate on 1" flake board.
4. VINYL COMPOSITE TILE: 12" X 12" X 1/8" Type IV, Composition 1, asbestos free, Class 2, ASTM E648 and E84 <75 with vinyl wall base.
5. PAINT: 1 coat latex wall primer and 2 coats alkyd eggshell enamel.
6. ACOUSTICAL CEILING: ASTM E 1264 mineral-base panels, Type III, Form 1 units per ASTM E 1264 - 26 or less for flame spread, 50 or less for smoke developed per ASTM E84 washable painted tan finish classic embossed tin ceiling design on ASTM C 635 11/16" exposed T-grid, roll-formed pre-finished tan suspension system.
7. FIBER REINFORCED PLASTIC (FRP): Class A, white FRP panels, install directly to drywall, floor to ceiling with seam covers for joints, corners, and top and bottom J-trim.

SPECIALTIES

1. TOILET ACCESSORIES: Type 302 stainless steel, satin finish.
   - A) Grab Bars; Exposed fastening, heavy duty, 1 1/2" ϕ X 48" X 2".
   - B) Toilet Paper Holder; Surface mounted roll type.
   - C) Paper Towel Dispenser; Surface mounted C-fold type.
   - D) Mirror: 24" wide X 48" height surface-mounted framed mirror.

PLUMBING

1. WATER SUPPLY PIPING: Hard copper, type L with standard weight wrought fittings and 95-5 solder.
2. SANITARY PIPING: Service weight cast-iron or DWV copper.
3. INSULATION: 1/2" molded fiberglass, minimum.
4. INSTALLATION: Conceal all piping within building construction. Provide all pipes, fittings, flanges, unions, valves, hangers, insulation and accessories for proper operation of plumbing system.
5. WATER CLOSET: 19" white vitreous china, floor mounted, water conserving, elongated jet closet with solid plastic open-front seat, 3/8" supply, and non-siphoning type ball cock, ADA compliant.
6. HAND SINKS: 18" X 18" X 6" basin, wall hung, vitreous china, with gooseneck lever handle faucet, ADA compliant.
7. SCULLERY SINK: 3 - 20" X 20" X 14" basins (66" long), 16 gauge stainless steel, NSF construction with gooseneck faucet and adjustable tubular legs.
8. VEGITABLE SINK: 20" X 20" X 14" deep bowl 16 gauge stainless steel, NSF construction with gooseneck faucet and adjustable tubular legs.
9. MOP SINK: 24" X 24" X 10" deep one-piece molded stone basin with wall mount 3/4" hose thread 8" spout service faucet.
10. GREASE TRAP: 16" X 24" X 15" epoxy coated fabricated steel 20 GPM, 40# grease capacity, 3" flow on-floor grease interceptor.
11. SHUT OFF VALVES: Bronze body, screwed bonnet type at all fixtures.
12. WATER HEATER: 30 gallon, 4,500 watt, 208 volt, 18 gal/min recovery, .91 energy factor, R-11 insulated jacket 30" tall glass lined tank with wall support rack & pres/temp release valve complying with ANSI Z21.10.

THERMAL COMFORT

1. HEAT PUMP: Thru-wall, UL listed, package terminal heat pump 208V/ 30Amp, with auxiliary 4.1 KW Heating, 14,400 BTUH cooling at 10.7 SEER, 13,200 BTUH reverse cycle heating at 3.3 COP, 800 CFM fan w/300 CFM fresh air intake, complete with thru-wall casing kit, multistage digital thermostat, up-front air filter, dual permanently lubricated two-speed fans, condensate drain and high efficiency compressor.
2. DUCTWORK: 28 gauge galvanized steel with 1" fiberglass insulation.
3. DIFFUSERS & GRILLES: Painted steel with integral volume dampers.
4. TOILET ROOM EXHAUST FAN: Combination ceiling fan/light with grille 100 CFM @ .25" w/6" ϕ duct to exterior.

ELECTRICAL

1. CERTIFICATION: Underwriters inspection certificate required.
2. PANEL BOX: Flush mount 100A, 240V/1PH/3W UL-SCCR-22K, 20 space, 100A MCB with copper bus bar and molded case snap-in circuit breakers.
3. WIRING: Dual rated type "THHN/THWN" MC cable or installed in EMT. Minimum size wire shall be #12.
4. DEVICES, FIXTURES, PANELS, WIRES AND BOXES: UL approved.
5. LIGHTING FIXTURES: Comply with codes.
   - A) Lay-in Troffers; 24" X 24", 2 - 35 watt T8U fluorescent tube, 110V, lay-in troffer, with electronic energy saving ballast and clear acrylic lens.
   - B) Decorative Fixtures; Brushed aluminum finish, soft industrial fixture medium wall mount base socket with screw-shell 5" ϕ clear glass globe, clamp-on wire guard and 60 watt incandescent bulb.
6. OUTLETS NEAR SINKS: Ground fault interrupter.
7. EXIT SIGN: 6" red lit letters with self-contained lamps, charger and rechargeable 12-volt storage batteries.
8. EMERGENCY LIGHT: Double head 35 watt bulbs with charger and rechargeable 12-volt storage batteries.
9. FIRE ALARM: Connect to existing Class 'B' wired 6 zone fire detection and alarm system per NFPA-72.

outline specification

construct-gram

experience

Convinced that participation in a wide range of project types adds vitality to an Architect's approach, a concerted effort has been made to diversify professional experience. The multiple settings of the **ROCHESTER CITY SCHOOL DISTRICT**, **MARTIN ROSE ASSOCIATES, P.C.**, the **UNIVERSITY OF ROCHESTER** and **D.J.S. ASSOCIATES**, demonstrates an ability to undertake a variety of commissions, both large and small. Independent after-hours involvement on a few select small projects has established a slowly growing autonomous weekend practice as **DAVID STRABEL R.A.** The forte is in new construction and renovations of light commercial and residential projects. As a generalist, not a compensating specialist, the concern is with construction becoming architecture within the reality of cost, program and context.

1. **DAVID STRABEL R.A.** (Moonlighting Freelance Architect);
   Brockport, New York 14420
   Principal 1990 - Current
   Responsible for full and abbreviated architectural services on numerous small commercial, municipal, hospitality/food service, multiple family/housing and single family residential projects.

2. **ROCHESTER CITY SCHOOL DISTRICT - DESIGN GROUP;**
   Rochester, New York 14614
   Associate Architect 1997 - Current
   Responsible for production and review of all in-house and consultant produced construction documents for district owned schools.

3. **MARTIN ROSE ASSOCIATES, P.C.;**
   Rochester, New York 14620
   Project Architect 1989 - 1997
   Responsible for full architectural services on numerous institutional, commercial and industrial projects.

4. **UNIVERSITY OF ROCHESTER - ARCHITECTURE | ENGINEERING DIVISION;**
   Rochester, New York 14627
   Senior Architectural Designer 1986 - 1989
   Responsible for full architectural services on numerous research/academic, medical and general facilities on university owned properties.

5. **D.J.S. ASSOCIATES, INC.;**
   Carlisle, Massachusetts 01741
   Architectural Designer 1985 - 1986
   Responsible for full architectural services on numerous owner custom and contractor speculative multiple family and single family residential projects.

licensing

Registered Architect in the State of New York 1990
Certified Asbestos Designer in the State of New York 1997
Certified New York State Building Code Inspector 2004

education

Bachelor of Architecture Degree 1987
Boston Architectural College
Boston, Massachusetts 02115

1. **AWARDS;**
   A. Joseph M. Bradley Scholarship 1984
      Tuition scholarship for academic achievement
   B. President's Prize 1984
      Award for best portfolio of design work

membership

Affiliated with the following organizations.

1. **TOWN OF SWEDEN PRESERVATION BOARD;**
   Chairman
2. **WESTERN MONROE HISTORICAL SOCIETY;**
   Member
3. **BROCKPORT HISTORIC PRESERVATION BOARD;**
   Chairman
4. **LANDMARK SOCIETY OF WESTERN NEW YORK;**
   Passive Member
5. **TOWN OF SWEDEN;**
   Town Architect and Assistant Building Inspector

DAVID STRABEL R.A.

110 Frazier Street
Brockport, New York 14420
585-637-5346

architect

profile

I am a registered architect. I operate a small weekend practice that provides planning, architecture, interior and landscape design for small projects. I work on a few select projects at a time and am deeply involved in each one. I am a realist. I recognize and accept the limitations of a given project. The challenge of tight budgets have taught me the importance of clarity, of getting to the point of solving problems distinctly, without excess baggage. I value unpretentious sensitivity and simplicity most highly.

Ponderings and other assorted prejudices by David Strabel, just because, 2009.

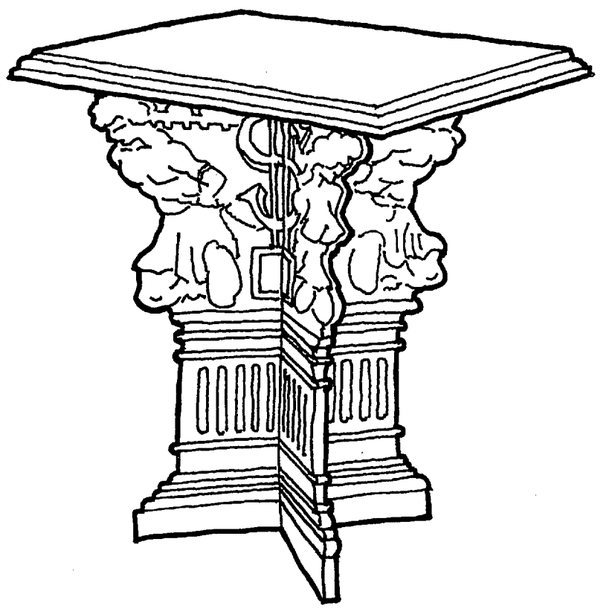
shifting paradigms

FOIBLE

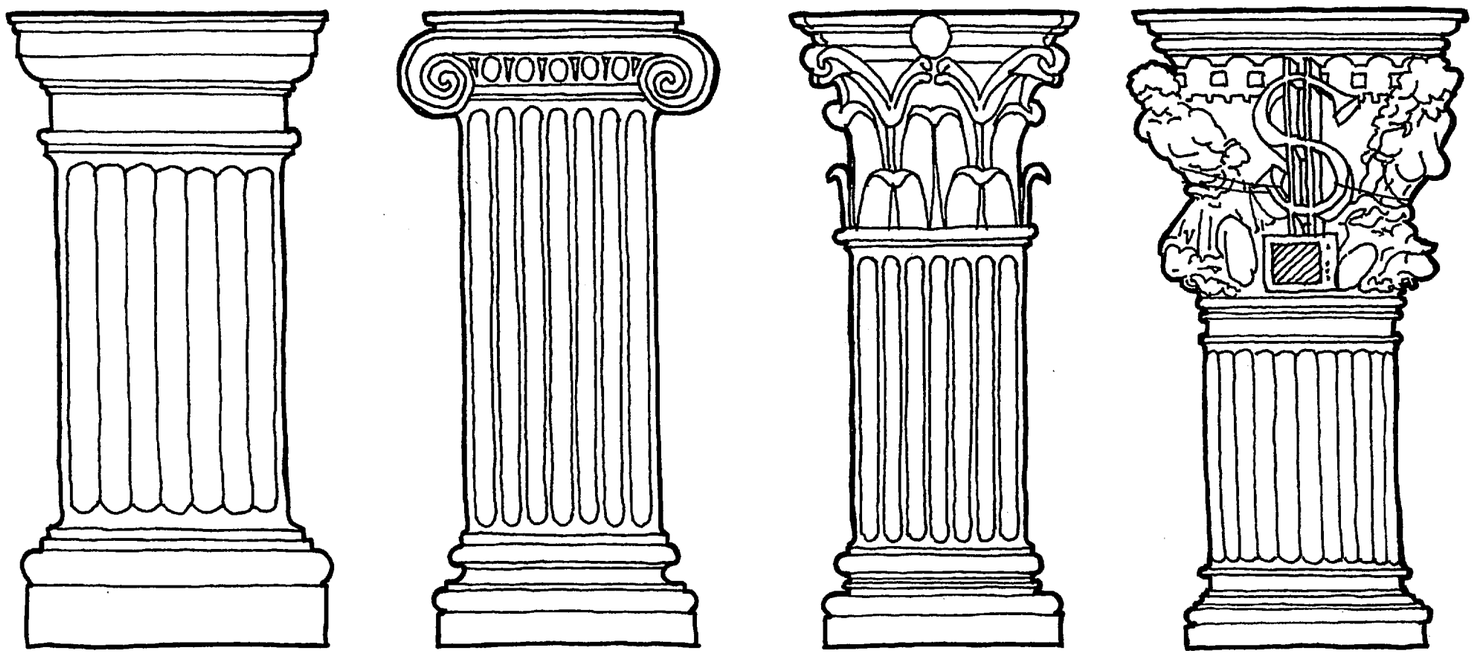
It's an often-repeated maxim that architecture created by any culture reflects its values, virtues and vices. Therefore, architectural languages are meaningful and integral components of social and artistic culture such as the Egyptian strive for eternity, the Greek pursuit of beauty and grace, the Roman drive for power, the Gothic tension between reason and faith, and the universe of mathematical order in the Renaissance. However, in an age predicated on economic, rather than cultural capitol, architectural meaning and the self-assured ideological positions of the past have blurred. New languages are often an issue of image, lacking the social and cultural moorings. Contemporary architecture reflects that the ideological components are no longer vital, the collective commitment no longer genuine and the remains of old languages concomitant with new ones are vigorously proffered but equally artificial. Today's buildings send a message not unlike that of MTV; contemporary life is episodic, disjointed and disconnected.

In 20 B.C. the Roman architect Vitruvius distilled the various functions of architecture into three interdependent aspects: **FIRMATAS** (firmness), **UTILITAS** (usefullness) and **VENUSTAS** (delight). **FIRMITAS** refers to the construction durability and structural integrity of architecture or "how well was it built". **UTILITAS** encompasses the suitability and functionality of a building, or "how well does it fit and work". Finally, Vitruvius recognized the humanist and artistic aspect of architecture by including **VENUSTAS** or "how good does it look; how interesting is it to use; how pleasing is it to the soul". Over the centuries, these aspects had been so universally accepted that they had evolved into the fundamental paradigms of architecture.

However, as architecture has changed from a craft-based art form to the assembly of mass-produced components increasingly delivered as a commodity; cheap and fast with a marketable face, the paradigms have shifted. Contemporary architecture seems to follow the aspects of: **TAWDRY** (frugal), **MEDIOCRITY** (marginal) and **ARTIFICIA** (superficial). **TAWDRY** pertains to the thrifty and provisional nature of current architecture, or "how cheap can it be built and be disposed of thereafter". **MEDIOCRITY** encompasses how current architecture is hastily built to a marginal standard to resolve a particular request or "how quickly can it be built to merely satisfy an immediate need". Finally, aesthetics are no longer authentic, hence **ARTIFICIA** refers to how current architectural design is simply laid on top of construction or "how can it be disguised to be saleable for consumption".



This architectural pedestal "Signum Classica" is a totem represents the new paradigm; an inferior and cheaply produced throw-away item, never to become an heirloom; expediently mass-manufactured and mechanically printed on preferably recyclable stock, marketed as a consumer commodity; superficially applied flat image with symbolic connotations lacking the integrity of the genuine art craft and ascending no further than kitsch.



To the Greeks and Romans of classical antiquity, the Orders represented the perfect expression of beauty and harmony. Vitruvius, in the time of Augustus, studied actual examples of the orders and presented his "ideal" for each in the treatise, "The Ten Books of Architecture". Vignola re-codified these Orders during the Italian Renaissance, and his forms for the Orders are probably the best known today. Here the Orders according to Vignola have been added to in representing the new contemporary idiom.

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architect

pondering