

Architecture, Design & Composition Studio

Fall 2004, CMU, Arch #48-200, M/W/F 1:30-4:20

Class Website: www.andrew.cmu.edu/course/48-200/index.htm

Coordinator: Kai Gutschow

Email: gutschow@cmu.edu

Off. Hr: M/W 12:30-1:30pm & by appt. in MM307

(9/3/04)

PROJECT "O" -- 20th Century House Analysis

MINDSET

This exercise is concerned with the WHY of architecture, leading to discussions on "What is architecture?" Your goal is to discover and expose the underlying intentions and resultant experiences of a 20th-century house. Search for "systems" and "principles" in order to discover the architectural "language." This will require intense curiosity, creative thinking and critical understanding. Interpretation and drawings are modes of inquiry. Provoke the viewer into a better and deeper understanding of your house! *This is a design project.*

PURPOSE

To build on your research, analysis, and presentation skills from S'04. To broaden your exposure to significant works of architecture. To expand your repertoire of compositional principles, spatial typologies, and architectural languages. To analyze and understand how designs can express ideas and create experiences at all levels of the design. To communicate this understanding effectively. Inspiration for the coming semester.

SPATIAL TYPOLOGIES: HOUSES

- 1) Rietveld-Schroder House, Utrecht, NL, Rietveld & Schroder, 1924
- 2) Schindler-Chase House (King's Road), Los Angeles, Schindler, 1922
- 3) Kaufmann House (Fallingwater), Bear Run, PA, F.L. Wright, 1938
- 4) Maison de Weekend, La-Celle-St. Cloud (Paris), Le Corbusier, 1935
- 5) Müller Haus, Prague, Czech Republic, Adolf Loos, 1928
- 6) Wall House (Bye House), Groningen, NL, J. Hejduk, 1973/2001
- 7) Weston Havens House, Berkeley, CA, H.H. Harris, 1940

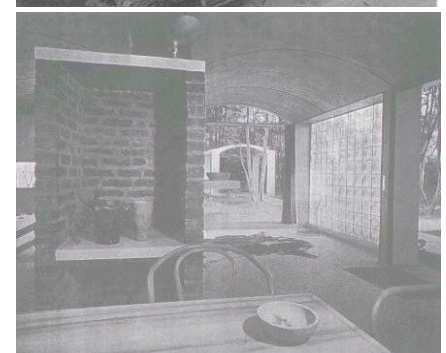
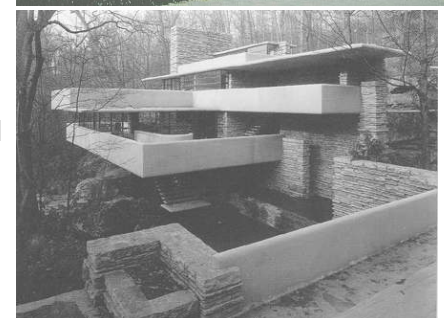
PROJECT

Each student will analyze one of the houses above such that two students from each studio are studying each house. Working with partners from the other studios (teams of 8), research your house comprehensively in the library and on the web, sharing all resources. Find graphic material in order to obtain dimensions and all formal & material information about the house. Find analyses and critiques of the house to help determine its significance, the context in which it was built, the ideas that went into its design, and how it has been interpreted since. Then complete the following two drawings:

1) DRAFTED RE-PRESENTATION

Each student should individually "construct" through hand drafting an ensemble of projections of your house in pencil on a single sheet of 22"x33" vertically aligned STRATHMORE, 2-ply, "kid"-texture BRISTOL BOARD as follows:

+ Determine WHICH DRAWINGS are necessary to re-present your house completely and effectively and be sure you have all the necessary research info. The types, number, scale, and level of detail of drawings you create should be determined by the house and the size of the paper, but you must include at least one plan, one section, and one elevation. Consider also a site plan, detail drawings, and 3D views, but keep all information factual. Chose, arrange and orient your drawings carefully in order to create a COMPLETE, CLEAR graphic representation of the house that avoids excessive repetition.



+ Each student should individually HAND DRAFT or "construct" each of the required drawings such that plan-section-elevation are related through "construction lines." Drawings should NOT just be traced from xeroxes or your teammates, or created from the computer.

+ The very exercise of DRAWING should reveal to you and the viewer the underlying essence and details of the house design and your personal interpretation of it. In this way, drawing becomes a means of understanding or revealing ideas, of making architecture.

+ Consider very carefully the LAYOUT of the drawings on the paper, how the drawings fit on the page, how they fit together, the size and scale of each drawing in relation to the others in order to create a convincing, well-crafted overall presentation. Leave an adequate sized border around the entire sheet as well as between each drawing, or clearly distinguish between the drawings where they must overlap.

+ All drawings must be in PENCIL (line and shading OK) and exquisitely crafted to show deep understanding, revealing process and effort. Use various lead-types, distinct line-weights, and proper graphic standards. Drawings should read easily from 10 ft.

+ No lettering or words. Draft your name and the name of the house in professional quality lettering or stenciling on the BACK of each sheet

+ Each students' drawing will be judged on the COMPLETENESS of the information presented, on the EFFECTIVENESS of the drawings and layout to represent the ESSENCE of the house, on the DEPTH of your UNDERSTANDING of the house as revealed in the drawing, and on the QUALITY of the hand DRAFTING.

+ A complete DRAFT of the re-representation is **DUE Friday Sept. 3**



2) DRAFTED ANALYSIS

After researching the concepts, generating forces and ideas behind the building's design, discuss with teammates, classmates, and instructors:

- + What experiences did the architect intend residents and visitors to have? Why?
- + What are the primary formal "systems" in your house (see 1st year)?
- + Create a "cinogram," starting with central idea, and adding the secondary elements
- + What are the primary and secondary design principles, spatial strategies, compositional techniques or formal moves in the design? Why did the architect design it that way?
- + What is the primary "spatial typology" employed in your house (free plan, pinwheel, Raumplan, wall house, parallel bars, sectional, cubes, eroded cube, etc.)?
- + What are the primary ideas, concepts and meanings the architect gave form to? Why?
- + How do all these work together to create a coherent architectural "language"?
- + How is this house typical or representative of the architect's work, appropriate for the context (site, time, region, client) or part of a larger typology? Consider comparisons!
- + What makes your house Architecture? Why?

Based on your research efforts, discussions, and your ongoing critical analysis and understanding of the house as conceptualized, designed and experienced, carefully but creatively design, hand draft and compose a series of analytical drawings of the design or aspects of the house. Explore a wide range of drawing types and techniques to express your ideas powerfully: diagrams, 3D, exploded and conceptual drawings. Consider relationship of parts at all scales.

Organize and present your findings and UNDERSTANDING of the building design on a single 22"x22" BRISTOL BOARD using the same high standards of complete presentation, effective layout, and quality drafting discussed in Part 1, though color can be added. Analyses should be understood without verbal or written accompaniment.

First attempts of your building analyses should be ready for discussion Fri. Sept. 3, and a DRAFT of the complete analysis plate is **DUE Wed. Sept. 8, 1:30pm.**

REVIEW

A FINAL VERSION of both plates on BRISTOL BOARD is **DUE Friday Sept. 10, 1:30** for studio-wide review. Before that, get together with your house teammates from all four studios and organize a single short presentation introducing the house to you classmates, citing general facts and background of the house and architect, and select ONE point of analysis to be featured by each teammate from their individual analysis plate (five minutes/team maximum).