

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

(7/15/09)

PROJECT #1 -- Small House on Natural Site

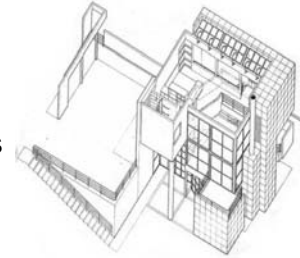
Project "1": a simple, small house or shelter for one or two people, in a natural setting. The specific type of house and location will be unique to each studio



Specific Program, Client & Site, left to individual instructor's expertise.

Communal requirements:

- Rural or mostly natural setting
- Small private space for living or resting for 1-2 people
- Focus on creation of an architectural "language" and awareness of spatial typologies.



Individual Studio:

LUBETZ: Program: A house and film screening room for philosopher-artist Bob Johnson. Site: vacant lot at Dunmoyle and Wilkins, Squirrel Hill.

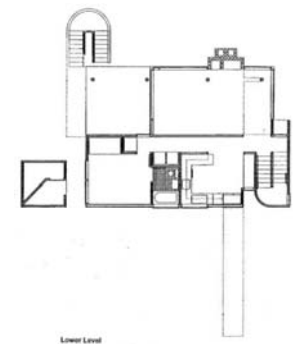


FISHER: Program: A retreat for one of 14 specific "character" clients designed to affect the viewer even as the viewer, in turn, affects the retreat. Site: A Polish Hill park, at a single point of time in the near future.

DAMIANI: House on the Frank estate. "This is not your parents' house," but rather a home for a client who has no formal training in architecture or aesthetics. However, she believes that nice things have "a quality" (1). This house is to serve as a three-dimensional narrative which educates the homeowner, her guests and the public about what is a work of architecture.



WOLFF: "A Retreat in a Natural Setting". The studio will research how space and perception are manifested in various art forms, including literature, painting, film, sculpture and environmental installations. Program, client and site for this project will be invented through individual interpretation of works of various media. Throughout the development of the project, there will be a continual exploration of the relationship between architecture as idea and how it is perceived.



Studio Damiani
CMU, Arch #48-200
Fall 2004, M/W/F 1:30-4:20 Off. Hr: By appt.

“A house with no style”

This is not your parents' house

Project One (Part 2):

Located along Shady Avenue in Squirrel Hill, this small residence is to be built on the grounds of the Frank Estate. When built in 1941, the Frank Estate represented the largest built home of the international style (1). Designed by Marcel Breuer and Walter Gropius, important founders of European modern architecture (and former members and directors of the Bauhaus in Dessau), the Frank House when completed presented to Pittsburgh and North America how modern architecture can make a home represent the spirit of the age.

The question, how should architecture represent the spirit of your age? Is at the forefront of this project. What traditions should it follow? What techniques and ideas are timeless and essential to the making of a work of architecture? Start the design of this project with one major element or one organizing principle of your house analysis (project 0). How does this idea or strategy to adapt itself to the site, program and context (2) ?

Reference:

- (1) The International Style, Henry-Russell Hitchcock and Philip Johnson, 1932
- (2) Studio statement

The Program:

1. Exterior space(s)
(to show one sculpture by Henry Moore)
2. Carport or garage
(protected area for 1961 Porsche 356)
3. One Bedroom w/ closet and dressing area
4. Master bathroom
5. Studio/ study
(must contain shelving for 50 linear feet of books and a writing table)
6. Powder room & coat closet
7. Kitchen
8. Dining area
9. Living area
10. Mechanical room/ storage

Interior square footage 2,000 sq. ft. (+/- 15%)

The following additional items must be accommodated:

- A. 8' high x 12' wide copy of Carceri d' Invenzione by G. B. Piranesi
- B. 7' high x 5' wide silkscreen Triple Elvis by A. Warhol



Look and analyze through analytical drawings and models the following:

Existing building and site systems:

1. Stone walls
2. Drive
3. Contours
4. Solid to Void
5. Public vs Private
6. Open vs Closed
7. Spatial Sequence

Methods:

Trace overlays
Vellum process drawings (plans, section elevations and axonmetrics)
Rough study models

Process and Products:

1/16"= 1'-0" site analysis (week 3)
1/16"= 1'-0" parti models & sketches (week 3)
1/8"= 1'-0" schematic plans, sections and elevations (week 4/5)
1/8"= 1'-0" study models (week 4/5)
3"x3" freehand loose perspective drawings (week 4/5)

Revise projects based on Mid- Reviews/ layout final presentation (week 6)

Work on Final Presentations (week 7)

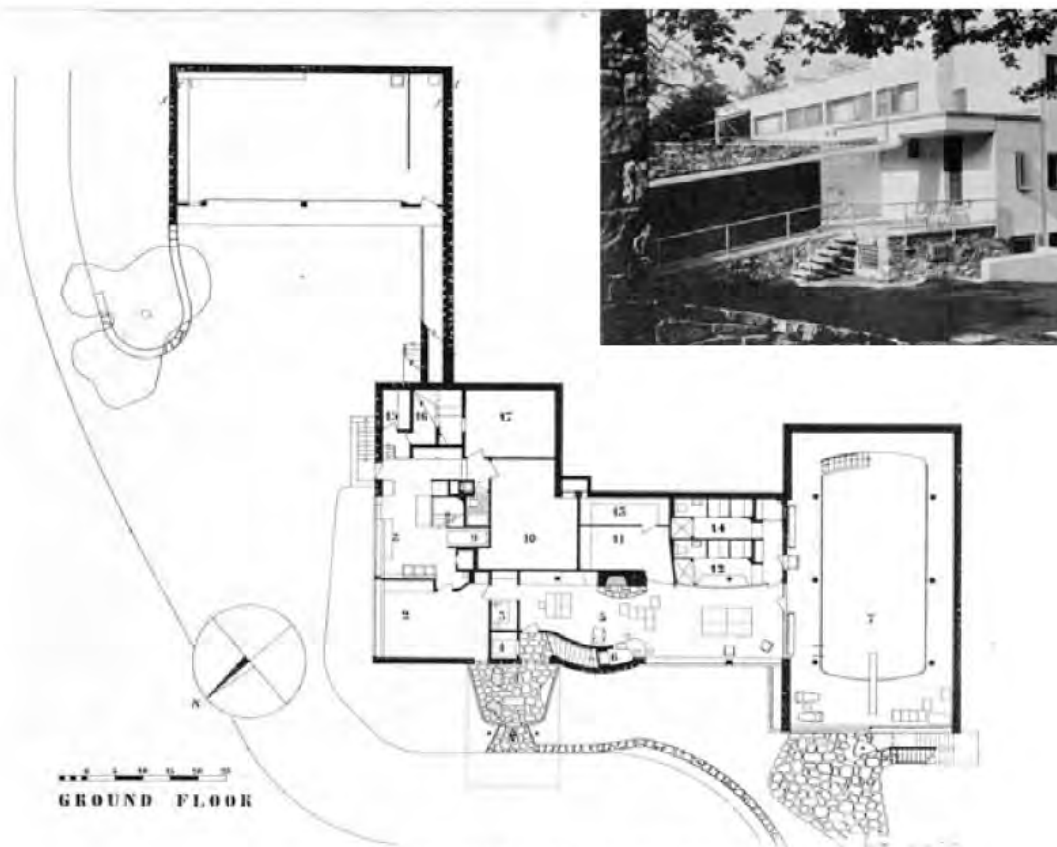
Final parti models, building and site analysis
Final Plans, Section and Elevations
Presentation model
Freehand perspectives

IMPORTANT: The Frank House is private property and should NOT be visited. The provided documentation is all that is required and necessary for this project.

A. 8' high x 12' wide copy of Carceri d' Invenzione
by G. B. Piranesi



B. 7' high x 5' wide silkscreen Triple Elvis
by A. Warhol

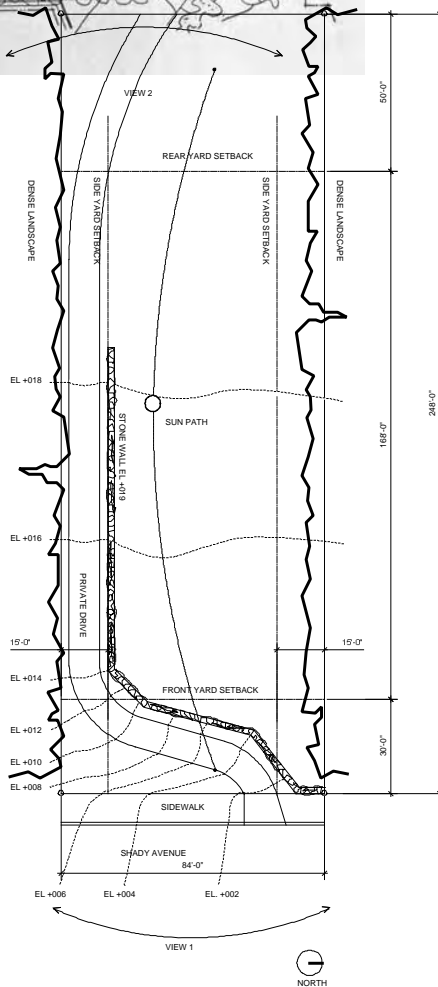
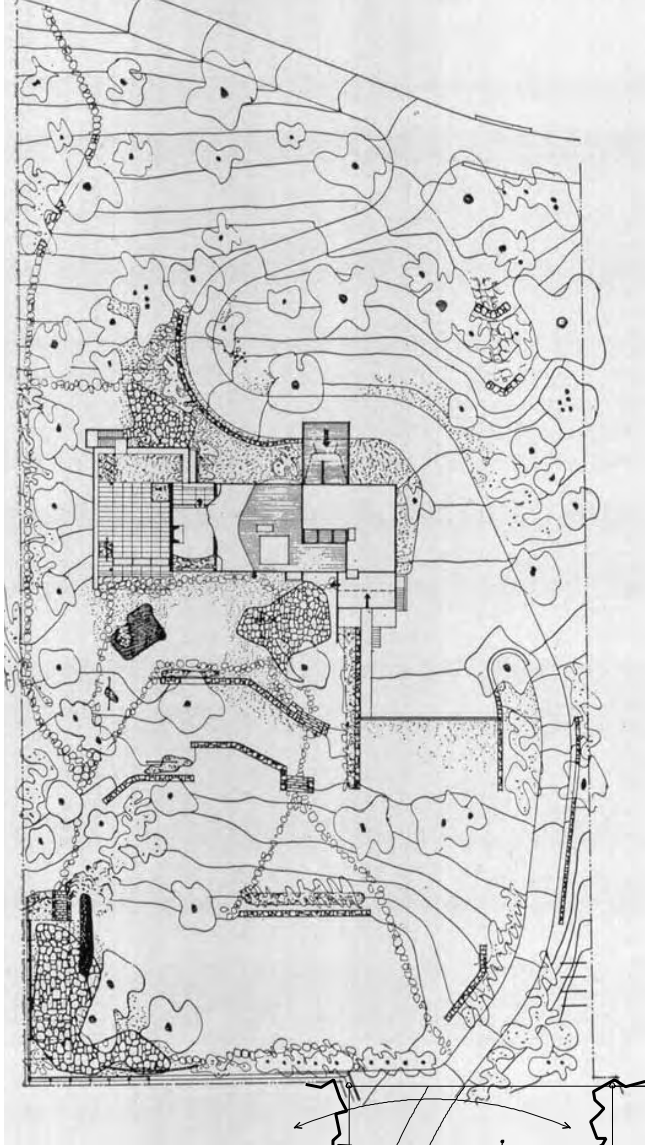


GROUND FLOOR

- 1. ENTRANCE LOBBY
- 2. SON'S WORKSHOP
- 3. PROJECTION ROOM AND DARK ROOM
- 4. ELEVATOR
- 5. GAME ROOM
- 6. CHILDREN'S SOFT DRINK PARLOR
- 7. SWIMMING POOL
- 8. LAUNDRY
- 9. DRYER
- 10. AIR CONDITIONING
- 11. STORAGE
- 12. GIRLS' DRESSING ROOM
- 13. WINE STORAGE
- 14. MEN'S DRESSING ROOM
- 15. VEGETABLE STORAGE
- 16. COAL STORAGE
- 17. BOILER ROOM



SWIMMING POOL



PERCEPTUAL SHIFT
 SPIKE WOLFF STUDIO FALLO4
 PROJECT ONE – RETREAT IN A NATURAL SETTING

Phase One: Literature Reading
 Read three short stories -
 Moonlight Sonata, by Marcel Proust
 The Shore, by Alain Robbe-Grillet
 The Wrong Direction, by Alain Robbe-Grillet
 Select one of the stories, based upon your individual preference. Bring in images that reflect your impressions of the setting described in the story. Your interpretation of the landscape described in the story may include, but is not limited to, the physical features, overall spatial conditions, mood, environmental systems and temporal conditions of the site.



Phase Two: Real vs. Illusory Space
 Study and Analysis of Works.
 Choose one work from each group of paintings below. Look at the two works you have selected and be prepared to discuss them. Analyze the paintings/prints individually, and then look at the specific relationships between the two works. How do the works operate, both formally and symbolically, to create a sense of space. Through diagram, sketch or model, isolate 3 distinct qualities or ideas, dealing specifically with the relationships between the two works.

Paintings, Group One:



Robert Campin
 The Annunciation, 1425-30



Hans Memling
 The Annunciation, 1480-89



Joos van Cleve
 The Annunciation, 1525



Rogier van der Weyden
 The Annunciation, 1465-75

Paintings/Prints, Group Two:



Yves Klein
 Untitled Blue Monochrome (IKB 82), 1959 (Guggenheim collection)



Blinky Palermo
 Blue Triangle (Blaues Dreieck), 1969



Ad Reinhardt
 Abstract Painting 6, Blue, 1952



Donald Judd
 Untitled (Blue), from the portfolio for Joseph Beuys, 1986

Phase Three: Viewing of film
 The relationship between the characters in the film is discussed, specifically the characters' perceptions of one another, and the ways this is portrayed in the film.



P E R C E P T U A L S H I F T
SPIKE WOLFF STUDIO FALL 04

PROJECT 1 RETREAT IN A NATURAL SETTING

Drawing References:

- (1) Alvaro Siza
(drawings and sketches)
Complete Works (2000 phaidon)
- (2) Claude Nicolas Ledoux
(drawings)
L'Architecture Edition Ramee (1983 princeton arch. press)
- (3) Frank Gehry
(drawings and sketches)
Weisman Art Museum
Weatherhead School at Case Western
Guggenheim Museum Bilbao (1998 coosje van bruggen)
- (4) Preston Scott Cohen
(drawings)
Contested Symmetries and other predicaments in architecture (2001 princeton arch. press)
- (5) Foreign Office Architects
(diagrams)
The Yokohama Project (2002 Actar)
- (6) Borromini
(drawings)
- (7) Corbusier
(drawings and sketches)
- (8) Peter Eisenman
(diagrams)
Houses of Cards
- (9) Bernard Tschumi
(diagrams and sketches)
Cinegramme Folie le Parc de la Villette (1987 Princeton Archi Press)
- (10) Toyo Ito
(diagrams and sketches)
Japan Architect 47

Could the guys who signed up for Library committee begin to check these out over the weekend for studio reference, and for us to look at next week.

All of these architects are well represented at Hunt library. I have tried to provide at least one specific publication per, but there are many other books and periodicals available for the studio to check out for reference.

PROJECT ONE - RETREAT IN A NATURAL SETTING

Presentation Requirements for Final Review

Descriptive:

- (1) Site Model, scale as required
 - relationship of the project to the site
 - relationship of interior and exterior spaces
 - specific location and orientation of your building on the site
 - verification of topographical conditions and overall spatial conditions of site
 - verification of permanent conditions (tree heights, views of and from building, etc)
 - verification of temporal conditions (solar, wind, seasonal tree canopy, etc)
 - relationship between permanent and temporal conditions (i.e. how light behaves and modifies the perception of site conditions and project)
- (2) Model, at 1/8" or 1/4" or as required
 - relationship of spaces
 - relationship of materials and form
 - relationship of geometry, structure and surface
- (3) Sketch Models
 - process and development of your project
 - development and understanding of the principles of your form
 - development and understanding of principles of spatial relationships of project and site
- (4) Plans at 1/4"
 - plans of each level of your building
 - programmatic layout and relationship of spaces
 - relationship of interior and exterior spaces
 - relationship of building to permanent and temporal conditions of site
 - wall thickness, indication of elements (materials and structure), fenestrations
 - vertical circulation
- (5) Section and Elevation at 1/4"
 - section should clearly show relationship of building to site elements
 - relationship of building to existing and/or modified grade condition
 - section should express volumetric relationships of spaces
 - wall thickness, indication of elements (materials and structure), fenestrations
 - vertical circulation

Experiential:

- (1) Photomontages, Collages and/or Perspective Views
 - views of project within site context
 - views from project looking out to site
- (2) Sketches and Images
 - as required to interpret and express your project

Analytical:

- (1) Diagrams
 - as required to isolate specific ideas and express your project

Project Description

In this studio, students will employ concepts in order to organize ideas and affects into experiential form. Today, in addition to the traditional supposedly objective criteria by which people evaluate buildings (such as context, history, and program), are added additional subjective criteria (such as language, time, and all the concerns of the human body, as well as cultural concerns such as technology and economics.) Students will develop strategies that illustrate their insights regarding these multiple concerns with well-crafted models and drawings as they design a small space intended for habitation.

“A phenomenological understanding of meaning shows clearly that the world precedes us.”² Revelation must come not just from analysis but also from deep intuitive poetic understanding of the full historical circumstances of a site that results from exceedingly careful study. The class will begin with a study of intrinsic site conditions.

As we have moved from models of transmission to models of reception in art, the focal point is no longer the work itself, but experience. Students will investigate how the careful use of materials and form can make an experience stronger and more memorable.

Architectural strategies are constantly informed by personal perception. Form is something we end with, as the final articulation of a deeper logic. There will be a focus here on design process. Students will ask themselves, “How can I model all of my complex concerns simply and with clarity?”

An architectural studio is part of the world. Lectures, trips, exhibitions, and outside visitors will foster connections between students and their culture. This studio will be a place where design ideas, to paraphrase Peter Eisenman, may be constant renovated, constantly reread, constantly reinterpreted, and constant reinvented.³

Program

A retreat that changes physically in some way in response to the needs or desires of the client.

¹ Reflection

² “The Modern City: Context, Site, or Place for Architecture,” Alberto Perez-Gomez

³ “Challenging Norms: Eisenman’s obsession.” Robert Ivy. In *Architectural Record*, October 2003

Fisher Studio
Fall 2004
September 11, 2004
Your Clients

Each student will be assigned one of the fictional characters below who will be their "client".

The Sculptor:



I grew up in Atlanta and have always enjoyed working with my hands. My Dad was a mason - He worked over at the local quarry - so ever since I can remember, I've been fascinated with stone. The thing I really enjoy about working with materials like granite and limestone is watching the figure I am depicting reveal itself as I chip away. It makes me feel powerful and needed.

The Screenwriter:



My name is Mandy Kim. I grew up in New York, where my parents, who are first generation immigrants from Korea, worked very hard running an Asian food market. I have always felt trapped between my parents' world and the world of my friends. As a teenager I rebelled pretty strongly against my Mom and my Dad. They didn't know what to make of me. Two years ago, after attending film school out west, I wrote a screenplay about my past that was optioned by Miramax. Now my parents are very proud of me, although they wish I would hurry up and get married.

The Poet:



Everything seems to be contained within a poem, from life's most imperceptible fragrances to the full, enormous taste of its heaviest fruits. In it there is nothing that does not seem to have been understood, held, lived, and known in memory's wavering echo; no experience has been too unimportant, and the smallest event unfolds like a fate, and fate itself is like a wonderful, wide fabric in which every thread is guided by an infinitely tender hand and laid alongside another thread and is held and supported by a hundred others. When I read these words by Rilke, I knew I had to be a poet.

The Engineer:



I'm a structural engineer. Yeah, I enjoy my work. I'm only 33 but I'm already an associate at a big firm on Liberty Avenue downtown. I get to work on some pretty appealing buildings. My interest is in using as little material as possible to achieve my client's goals. It's not just beam sizing. There's an art to building efficiently. One of the things I like about engineering is that you're always learning. I like to emphasize a range of unusual ideas, which fit the philosophy, and intentions of the architecture. Every solution involves some original thought, although it need not be spectacular. I feel my work is often taken for granted, but I know how important it is.

The Fashion Designer:



Long before I approach a person on the street, in a meeting, or at a party, I can usually guess their occupation, origin, personality, opinions, tastes, sexual desires, and current mood just by looking at their clothes. Fashion really matters because clothes not only provide shelter, they provide information, or misinformation sometimes. My mom is a textile conservator. She does mostly pre-Columbian and ancient-African art. Lots of stuff from the Far East, like textiles and tapestries for example, but no carpets. I started Phat Farm two years ago and it's really taken off. My clothes are in stores all around the east coast.

The Hunter:



The aroma of the woods always conjures happy images for me. I grew up on a farm outside of Toledo and then I was drafted. I've been bow hunting all over the world. I even hunted for big cats in Nepal, a year after I got back from 'Nam. My leopard bow was a Bowtech Justice VFT set at 60 lbs. and shooting carbon arrows tipped with Muzzy 125's. No, I don't think the animals feel bad about being killed. I don't think they feel anything at all. They're just animals. It's our right to kill animals because humans are at the top of the food chain. If they could think, they would understand that when they have been shot by me, they have made the last payment for the honor of having lived.

The Book Collector:



I've been collecting books ever since I graduated from Bryn Mawr in 1960. Now, I help run the Bryn Mawr Vassar Book Store in Oakland just off Craig Street. I always tell people who are just starting their collection to collect for love, not for money and for goodness sake to put some effort into storing your books properly. My books are like old friends I can pick up with after not seeing for a decade or more. I love to choose a book at random off the shelf and just start reading from the middle. I know them all by heart so it really doesn't matter where I begin. My books are windows into fine worlds I can explore without leaving my comfortable chair.

The Artist:



I'm an animation artist. Similar to Camille Utterback and Shawn Lawson, I am interested in bridging the conceptual and corporeal. I have been asking myself how the work of art can change in response to the presence of a viewer. By creating installations that use video tracking software to respond transparently to a user's entire body, I create a visceral connection between the real and the virtual. By developing physical-digital systems that engage people's bodies instead of just their fingers and eyes, I hope to refocus attention on the embodied self in an increasingly mediated culture.

The Entrepreneur:



They used to call me the “King of Pittsburgh” in the Post Gazette back in the seventies. You would never guess my parents were poor Ukrainian farmers who were lucky enough to get out after the war. I started a glass company in the late fifties over on the North Side and now, half the skyscrapers downtown have my windows. I’ve busted my butt my whole life and it’s really paid off. These days, my daughter and two of my sons run the day-to-day stuff, but I still put in sixty hours a week. I love making deals. Once I figure out what the other guy wants, he better look out because I’ll do anything to get my way.

The Photographer:



This is a picture of me I took when I was only nineteen. Now I am a portrait photographer with a walk-up studio on Walnut Street in Shadyside. The thing I really like about photography is that when someone poses for me they reveal a secret self image. They are never more truly themselves than when they are in front of my lens. It’s important that I work in Pittsburgh because I grew up here. The task of revealing fleeting glimpses of the truth can be undertaken only in an environment where the photographer is knowledgeable, and where the subtle distinctions of meaning inherent in subject matter are understood.

The Musician:



My name is John Pugh. I play the cello for the Pittsburgh Symphony Orchestra. I always loved music, but I would have never imagined I would become a Classical musician as a kid. I was lucky. A friend of my parents heard me singing as I walked to school in third grade and recommended that I be given private lessons. My teacher wanted me to play an instrument and I thought the Cello looked cool when he showed me a picture of it in a book. Now I am glad I made that decision because in many ways the cello is just like the human voice.

The Lovers:



My name is Stan Getz. I met my wife, Nadia, three years ago at a museum show and we fell instantly in love. For two years we hardly saw our friends because all we wanted to do was hang out with each other. Now, she’s eight months pregnant. We go to Lamaze classes Mondays and Fridays so we can be certain that when the time comes we will do the right thing. We call each other at least twice a day from work. I really feel lucky although it’s tough when we’re not together. I guess I can get to feeling kind of lost. It’s that intense.

The Kitesurfer:



I’m a professional kitesurfer. Last year in Hawaii I was catching some awesome air when I got caught by a gust of wind and hurled a hundred and fifty feet over some trees before crashing on the roof of my buddy’s house. That was so not sweet. I punctured a lung, broke my leg, and separated my shoulder. My parents are from McKeesport so I decided to rehab at Harmarville where I would be closer to home. I’d like to have a place in Pittsburgh where I can relax between gigs, although I’ve got to say it gets pretty grey here in the winter.

The Weatherman:



My name is Marvin Cirrus. I am a meteorologist. I have been fascinated with the weather as long as I can remember. As a little kid, I would place a measuring cup outside my window on the ledge to collect the rain. Then, I would graph the precipitation on a small red book I kept by my bedside. I still have the book. During one particularly bad storm, I remember crawling out my window in my pajamas onto the roof with an umbrella, until a bolt of lightning struck across the street.

FALL 2004

LUBETZ STUDIO

Project I

Living Space/Studio for Philosopher, Artist, Art Installer, Bob Johnson

Requires Spaces to

- Assemble Art
- Write
- Sleep
- Eat/Cook
- Bathe

Bob Johnson Bio

- PHD in Philosophy
- Creator of Fleasters - fragments of our
Techno / market culture
- Creator of River Cubes - Assemblages or debris
pulled from rivers (see attached)
- Art installer for the Carnegie (Special Projects)