

Architecture, Design & Composition Studio

Fall 2005, CMU, Arch #48-200, M/W/F 1:30-4:20

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

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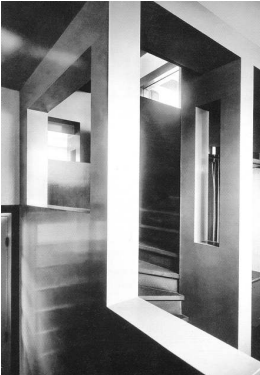
Off. Hr: M/W 12:30-1:30pm & by appt. in MM307

(8/28/05)

PROJECT 1a – A PITTSBURGH SPACE



Obirst, "Motion"



Loos, Moller Stair



Michelangelo, Laurentian



Bernini, Spada



Taut, Glashaus

MINDSET

This project will serve as an introduction to architectural composition by stressing the need for *concept development* and a rigorous *design process* in order to create rich and evocative architectural elements and *spatial experiences* on a small scale. The impetus for the project will be a prototypical piece of Pittsburgh topography, a local site that elicits physical, empathetic reactions from the user. This exercise is concerned with the WHY of architecture, leading to discussions on "What is architecture?" Related terms: installation, interpretation, intervention, orientation, empathy, perception, space, place, promenade, experiment.

PROJECT

Your charge is to design a *single, simple, small, "experientially rich" and "intellectually challenging" space* that will heighten understanding and awareness of your studio's specific site. The design should enhance, magnify and make memorable the particular experiences you associate with the site through attention to details.

PITTSBURGH SITES

Damiani Studio: *At "The Point,"* the confluence of the three rivers

Fisher Studio: *Almost the Top,* St. Lawrence Cemetery

Galford Studio: *On the Cliff Wall,* alongside Bigelow Boulevard

Lubetz Studio: *Around the Bend*

Wolff Studio: *Under a Bridge,* in Oakland

PROCESS

- Visit Site, catalogue site features and your experiences and reactions
- Consider how the user or occupant will traverse through your single space as a sequence of exciting spatial experiences such as: approach → facade → threshold → entry → enclosure → the floor → light source & views → forward motion → rising or descent → materials → sound → exit direction → depart → return and re-enter

- Focus on all the "Seven Senses" described by Pallasmaa

- Consider carefully each of the architectural elements described in your textbook, including "Base Plane" (pp.99ff), "Vertical Elements" (p.121f.), "Openings" (p.159f.), and formal issues like "Light & View" (p.170f.), "Proportion & Scale" (p.278f.) "Ordering Principles" (p.320f.)

- Be sure your experience works both conceptually, and in all the details. Always ask yourself how the particular elements enhance or magnify your intended experiences; what role shapes, dimensions, materials, reflectivity, porosity, color, and other formal elements play by themselves, and in relation to other elements.

- Work to minimize and abstract your design to a powerful essence.

READINGS

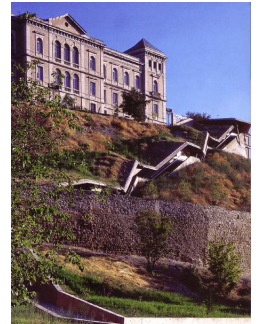
Pallasmaa, Juhanni. "Architecture of the Seven Senses," A+U (1994)

Ching, Francis. *Architecture: Form, Space, and Order* (1996)

as well as studio-specific readings to be assigned by each instructor.

REQUIREMENTS & DUE DATE

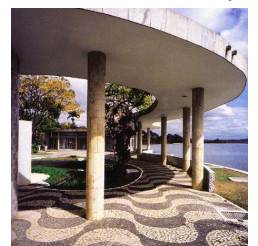
Project 1a will be due by the begin of studio on Monday Sept. 12. In addition to a spatially exciting model, a plan, section, and elevation must be **HAND DRAFTED** at 1/2"=1'-0" scale and choreographed to fit neatly in a 44"x44" pinup area. The **MINIMUM** paper size is 22"x22", with larger sheets either 22"x44" or 44"x44".



Lapeña & Tur, Toledo



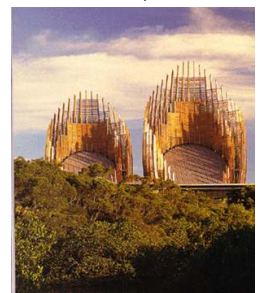
Calatrava, Ysios Winery



Niemeyer, Pampulha



Diller/Scofidio, Blur



Piano, New Caledonia

