

# 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](http://www.andrew.cmu.edu/course/48-200)

Coordinator: Kai Gutschow  
Email: [gutschow@cmu.edu](mailto:gutschow@cmu.edu)

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

(10/19/05)

## PROJECT 3 – FRICK BUILDING ANNEX: Gallery, Studio & Offices

### Mindset:

Building on the first two projects, Proj.3 explores a larger, more specific, and complex program dedicated to the arts (making and viewing). All students will research the work of an assigned modern artist in order to explore how space, form, and experience are related to the strong concepts in artworks. The lessons are then to be transferred to your own architectural designs: your spaces, forms, and experiences are to be integrally related to your own chosen concept for exhibition & study. The project focuses on the problem of a building addition within an urban and campus context. The site, program, and selection of artists will be identical for all studios and demand interaction and collaboration between studios.

### Project:

– The University of Pittsburgh’s “History of Art & Architecture” department ([www.pitt.edu/~arthome/](http://www.pitt.edu/~arthome/)), in an effort to strengthen and focus its teaching & exhibition programs and space resources, and to further improve the Oakland Cultural Corridor and Schenley Plaza, has decided to expand its Frick Fine Arts Building (constr. 1965) with an “annex” in either of the side yards.

– Your charge is to design an innovative addition to the Frick building that carefully integrates the programmatic exhibition, studio and office spaces listed below with the existing building, and with the urban context. Your design may connect to the existing building, or be a free-standing addition with a covered access to the existing building. In all cases your intrusion into, or extension from the existing building must be carefully considered!

– You are encouraged to challenge conventions of art exhibition spaces implied in the terms “museum” or “gallery” by gaining an understanding of the meaning, context and experience of the specific artist’s work, and communicating it to a larger audience through the building’s architecture. Although you are allowed to challenge our established views about the artists’ work, you must maintain the integrity of the art works!

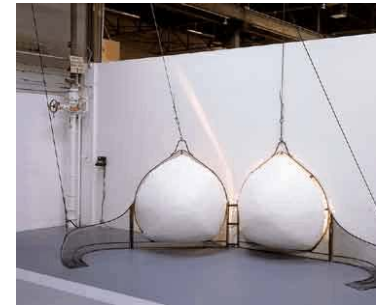
– Your design of the architectural design studio space should reflect your in-depth knowledge of this program piece, and should evidence careful consideration of all aspects of design that will create an optimum work space *specifically for architectural studies*, including considerations of light, materials, details, pin-up space, entry, views, proportions, height, etc. Work to make your studio space an inspiring place to teach and learn.

– The importance, relationship, orientation, and size of spaces will vary according to the nature of the particular artist’s work and your concept.

### Program:

Your design MUST contain ALL of the following programmatic elements. The addition must be more than 2000sf, and at most 5000sf. It must fit within the designated “L” shape behind the existing building (see site map).

- 1) Permanent EXHIBITION space for more than 3 specific art works or installations by your artist, depending on scale and your design. The exhibit / gallery space must have at least 2 means of egress, including an oversized door directly to the studio space (see below). In addition, an exterior door big enough for art work by your artist must lead either into the exhibit or studio spaces
- 2) STUDIO space for 12 drafting tables, three computer work stations, pinup space, natural day-lighting, and direct access to exhibit space as described above. This space should be able to double as a “gallery prep” area and workshop for the inevitable change in gallery exhibitions.
- 3) OFFICES: Provide 3 regular faculty offices with natural daylight (@ 125sf), and 1 curatorial office with easy (though not necessarily direct) access to the exhibit space (200sf).
- 4) OUTDOOR AREA: Create a significant and integral outdoor space adjacent to the addition to supplement building functions (workshops, exhibits, classes). Your design should indicate suggested uses!
- 5) SUPPORT SPACES, including: a) Entry, lobby & handicap circulation to all spaces; b) Women’s and Men’s handicap toilets; c) Two means of egress from all levels; d) Mechanical spaces.



## Artists

ARTIST NAME	Damiani	Galford +	Wolff +	Lubetz	Fisher	Lubetz/Fisher
Acconci, Vito	Werner, Andrew	Bodhidatta, Noramon	Tolbert, Jonathan	Reed, Zachary	Russell, Patrick	Yim, Miri
Naumann, Bruce	Wu, Xianghua	Cha, Hyun, Jong	Fonticoba, Stephanie	Olivo, Caitlin	Connell, Lauren	Stewart, Amber
Borofsky, Jonathan	Washabaugh, James	Eskenazi, David	Bakelmun, Ashley	Kozar, Cathryn	Couch, Jennifer	
LeWitt, Sol	Stedman, James	Jeoung, Hye-Yoon	Bush, Diana	Lui, Diana	Jauregui, Louisa	
Holzer, Jenny	Ricco, Kristina	Satterfield, Braxton	Liu, Cathleen	Lucci, Karina	Lam, Blake	
Armajani, Siah	Marsch, Amanda	Pierce, Brandon	Sethivan, Annie	Lukacsy, Allison	Lewis, Nathan	
Kosuth, Joseph	Kim, Jessica	O'Donnell, Jameson	Albaugh, Lauren	Humphrey, Taryn	Miller, Diana	
Morris, Robert	Hwang, Min-Jee	Small, William	Manzke, Marc	Han, Heidi	Pleas, Kaitlin	
Artschwager, Richard	Gleiche, Daryl	Talley, Phillip	Burton, Laura	Graycar, Nicole	Miller, Drew	
Burden, Chris	Gardner, Kyle	Thianthai, Tim	Song, John *	Cozzolongo, Natale	Riggs, Anne	
Bochner, Mel	Darwish, Lindsey	Schloemer, Alison *	Turnier, Frederique	Caranante, Carolyn	Bowman, Raymond	
Whiteread, Rachel	Whang, Grace	Castellanos, Luis	Wagner, Christian	Rowen, Jonah	Claiborne, Lance	

**Artist Research:** Collaborate with students from other studios according to the chart above to do in-depth research on your assigned artist. Cover:

- 1) primary theories, concepts, ideas, and development of the artist's work, especially those that relate to space, time, perception, architecture, materiality, etc.
- 2) important spatial considerations for exhibiting artist's work
- 3) "meaning" of the artists work

**Artist Presentation:** Collaborate to create a 5-8 minute Powerpoint group presentation on the most significant aspects of your assigned artist as outlined above to be presented to the entire studio on **Mon. Oct. 24** using a PC laptop & projector. Keep your presentation SHORT and TO THE POINT! Avoid excessive biographical or factual info; keep that on handout only!

**Artist Handout:** Design an informative, double-sided, 8.5"x11" handout to summarize the research results on your artist as outlined above (text + images). Consider adding biographical information, and to discuss the artistic context, including associated artists, groups, style, era, geography, etc. Be sure to include: 1) bibliography for three best sources on your artist, 2) names of all students in group. \*\* Bring 6 copies to class on Wed. Oct. 26.

**Site Analysis & Context:** Site plans and floor plans will be provided. The 6 studios should coordinate to create detailed elevations, that should form the background and context for EVERY drawing and sketch (NO floating sections, plans or elevations!). Each studio should create their own physical site model, computer site model, and photos so designs can be shown "collaged" into context. A major part of the design process should be site analysis and an effort to engage the context, the clients (Pitt students & faculty) and public. Engage life: avoid building a mere concept or an imitation of the context or art inside.

**Requirements & Due Date:** All projects will be **DUE Sun. Dec. 4, 10:00pm**. Computer printouts and presentations will be due SEVERAL DAYS EARLIER! Primary drawings and a WELL-BUILT model will likely be at 1/4" scale. Focus particular attention on creating LARGE and evocative perspectives and "experience" drawings, including in your drawing class. All presentations will be on 44"x88" panels, and use 22"x22" plates. A list of final requirements will be distributed after the mid-review (Nov.14).

