

Architecture, Design & Composition Studio

Fall 2006, CMU, Arch #48-200, M/W/F 1:30-4:20
Class Website: www.andrew.cmu.edu/course/48-200

Coordinator: Kai Gutschow
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Off. Hr: M/F 12:00-1:00pm & by appt. in MM202

(8/28/06)

PROJECT 1a – Artist Research & Presentation

Mindset

Research should be a constant and ongoing part of every rigorous design process.

Track down all unknown references you encounter. Most research leads to dead-ends. Work to *apply* what you find to your own particular ideas.

Collaboration: architecture is collaborative. Split up the work so that everyone's strengths are used, and everyone works equally.

Architecture is an Art. Art = ideas + craft / concept + execution

Concepts are crucial to all art forms, all structures, all design processes, and all compositions. Can they be transferred from one art to another?

Theory: Take a stance. Think! Be bold. Experiment. Try something new. But be sure there is integrity to every decision you make.

Self-Criticism: Learn to be self-critical. Watch out for being too attached to a single idea or form. Always consider alternatives; always devise multiple solutions, then pick the best, but also try out other suggestions.

Passion: we seek more than just hard work; we want more enthusiasm, a willingness to try new things, to be bold, to take a stance, to research things you know nothing about, to take criticism, to explore new ideas, to be amazed, etc.

Artists

All students will research the work of the modern artist assigned in the list below in order to explore how space, form, and experience are related to the strong concepts in artworks. The lessons are then to be re-oriented to your own architectural designs: your spaces, forms, and experiences are to be integrally related to your own chosen concept for exhibition & study.

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| 1 Vito Acconci | Azoulai, Boo, Bottini, Butchko, Calma, Choi (Na) |
| 2 Bruce Naumann | Choi (Seok), Chung, Cohn, Coleman, Dacic |
| 3 Jonathan Borofsky | Folliard, Friedman, Gallot, Gregson, Grundy, Harari |
| 4 Sol Lewitt | Hartkopf, Helmstetter, Hirt, Hong, Hsu, Kennedy |
| 5 Jenny Holzer | Kim, Knutsen, Kuhns, Lee, Lu |
| 6 Joseph Kosuth | Matsuura, Paceley, Park(Jaeyoung), Park (Jon), Patel |
| 7 Robert Morris | Perry, Racharaks, Reeves, Rivera, Roll |
| 8 Chris Burden | Rosman, Silverstein, Smith, Spring, Sun, Taccioli |
| 9 Richard Artschwager | Tanski, Topinka, Triulzi, Varshavsky, Vollrath-Smith |
| 10 Rachel Whiteread | Warman, Williams, Yang, Yankowski, Yip, Zhang |

Artist Presentation: Collaborate with the other students studying your artist to create a 5-6 minute PC-based Powerpoint presentation on the most significant aspects of your assigned artist to the entire studio on **Fri. Sept. 1**. Keep your presentation **SHORT** and **TO THE POINT!** Avoid biographical or factual info (keep that on handout only)! Focus on the intellectual and theoretical concepts addressed by the artist.

Answer "WHY" the artists' work is what it is. What are the most important pieces by the artist? Why? Think about the implications of putting the art pieces in a gallery: what must the architect consider?

In order to maximize time & efficiency, one person should volunteer to collect ALL the presentations on a PC laptop BEFORE class on Friday.

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. Include:

- 1) bibliography of most important theoretical writing BY the artist
- 2) bibliography for three best sources ABOUT your artist,
- 3) names of all students in group.

** Prepare a pdf and bring 6 copies of the handout to class on **Wed. Sept. 6**.

