

ARCH 48-200

Architecture Design Studio: Composition

Carnegie Mellon University
School of Architecture
Fall 2008

PROJECT 1b

Rethinking Hunt Library

As a second phase of project one, you will be developing ways of rethinking Hunt Library based upon your initial “machines for research.” You will be asked to aggregate, modify, and compose your individual prototypes to transform portions of the larger building. You must consider how your design strategy for the individual carrel can be translated to a larger collective scale. The idea is to create a rethought, recomposed building perimeter (or partial perimeter) that represents the digital and social activities of the building as it is used today.

For this exercise, you are to design a structure or scaffold to contain the prototype you created in the last exercise. Doing so will mean addressing some of the spatial and material implications of your prototype on a larger scale. If the first exercise was focused on the singular human form in space, this second exercise requires you to think about bodies in relationship to one another—architecture as a social device and theater of human exchange.

The project’s constraints remain the same as in the previous stage. Depending on your original line of inquiry, your new intervention could be limited to a small portion of the library (for instance, one side or a portion of a side) or be open to possible widespread modifications. You are encouraged to work on the building’s perimeter, engaging with light and the image of the building where possible. You may, however, break constraints in controlled ways with approval from your instructor and sufficient reason to support doing so. You are encouraged to make surgical and tactical changes to the library’s public environment, rather than to rethink the entire building.

As with in earlier stages, you should be considering the relationship of the body to space and the composition of experiences. Beyond this, you now must confront larger questions about the body in social space—how people interact or move among one another. Other significant issues to address include:

- Structure and skin, including material approaches for each.
- Light and views.
- Spatial sequences, movement/circulation, and spaces for reflection or reading.
- The interface between inside and outside.
- The context of the existing library and ways to strategically rethink it.
- The urban context and campus relationships.
- The contrast between books and digital technology.

Program

You are given the following programmatic requirements for this construction:

- It must contain a minimum of ten of your prototypes (you are permitted to modify your prototypes).
- It must include at least three new social spaces, each with room for five to ten people to gather. The type of space is not limited and may be gardens, reading halls, video viewing rooms, cafés, terraces, study rooms, lounges—depending upon your approach to the existing building. Be creative. You should emphasize the relationships between your multiplied prototypes and how you can make social and physical links within and outside the building.
- You must make at least one vertical connection in section between two floors (this may include physical connections of stairs or simply visual connections).

As before, you are not limited in how you may intervene in the library: existing shelving, windows, walls, structure, and floors may be altered if so desired. You may also project outward from the building (within

reason) or recess inside if so desired. Again, ask yourself: What are the new spatial implications of connecting this building to a virtual network of nearly infinite dimensions? What are the new roles for this building beyond the storage of books, and how might your architecture visualize and support this role?

Themes

Many of the themes you may have engaged with in the first phase of the project will be even more important to consider, given the expanded scope and scale of design:

- Spatial experiences and tactical modifications to the composition of the existing library.
- Social exchange and patterns, private and public space, social theater and voyeurism.
- Individual compared to collective uses.
- Movement patterns, circulation, adaptability, animation.
- Material expression, tactile qualities, engaging the senses, joinery of parts.
- Occupying the exterior of the building, reimagining an existing building for contemporary needs.
- Structure, both physical and conceptual.

Documentation

Site drawings are available on the course website: www.andrew.cmu.edu/course/48-200

Schedule

F	9/12	LECTURE 3 (1:30 in MMCH203), Studio Session
M	9/15	Studio Session, Sketch Models Due Architecture Lecture Series: Joan Busquets (6:00 in Carnegie Library Lecture Hall, Oakland)
W	9/17	Studio Session
F	9/19	Studio Session (1:30), Student Dialogue (4:30 in MMCH203)
M	9/22	Project 1b Mid-Project Pinup
W	9/24	Studio Session
F	9/26	LECTURE 4 (1:30 in MMCH203), Studio Session
M	9/29	Studio Session
W	10/1	Studio Session
F	10/3	Studio Session (1:30), I Scream Social (4:30, Place TBA)
M	10/6	Project 1 Final Review, Plot Deadline TBA
T	10/7	Project 1 Final Review (6:30-9:30pm)
W	10/8	Project 1 Final Review , Project 2 Assigned

Due Friday, September 12

Synthesize the comments from the review, think how you will begin the translation process, sketch, and come ready with questions and thoughts about your approach.

Due Monday, September 15

You should individually prepare **two loose sketch/material models** of your approach (1/8- to 1/4-inch scales recommended) to rethinking a portion of the library and composing your individual elements in relation to the larger building. First build the context of your intervention roughly, then experiment with adapting your ideas to this larger scale. You are encouraged to use the shop (hours this weekend are Saturday 11am-6pm, Sunday 11am-10pm). In order to demonstrate your thinking, experiment with and carefully select your modeling materials: woods, plexiglass, metal, homosote, corrugated cardboard, MDF/particleboard, corrugated plastics, hardboard, paper, chipboard, plaster, etc. These may be purchased through the shop or at the local Loews or Home Depot. Develop your design to answer questions that you are most interested in. How will visitors move through and discover your prototypes? How do they access the books and technology? Where do light and shadow fall? What physically and conceptually structures the new places? What materials are used and to what effects? How is technology engaged and expressed? Take photographs of the way light enters your model using a desk lamp. Print these for Monday's session.

Due Wednesday/Friday, September 17/19

Continue to develop your design in a new or modified model as well as in drawings (perspectives showing experience, axon/section/diagrams showing measurable relationships). In addition, you should conduct research into materials, fabrication processes, and techniques of construction that are relevant to your design. Your research should include images of buildings that you find of interest as well as images of various materials you are considering.