

Architecture Studio: 2nd Year F'09

Fall 2009, CMU, Arch #48-200, M/W/F 1:30-4:20

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

Coordinator: Kai Gutschow

Email: gutschow@andrew.cmu.edu

Off. Hr: M/W 12:30-1:30pm & by appt. in MM202

(10/24/09)

PROJ. 4c – LIGHT MUSEUM PROGRAM

A detailed building program is a vital part of creating the user's experience for any building. Architecture is unique in having a program: it's what separates our field from the other arts. Without program there can be no architecture.

Architectural programs usually have *quantitative* and *qualitative* parts, the former articulating the number, kind, and size of spaces, the latter describing details and qualities of space, relationships between spaces, and the desired experiences. The detailed program for your light museum is as follows:

QUANTITATIVE Program:

- 1) a gallery with NO natural light (approx. 1000sf)
- 2) a gallery with INDIRECT LIGHT, from ABOVE only (approx. 1000sf)
- 3) a gallery with extensive DAYLIGHT (approx. 1000sf)
- 4) a secure outdoor exhibit space that can accommodate a small gathering
- 5) a study and art storage center
- 6) a small entry or lobby space
- 7) at least one women's, and one men's handicap accessible toilet
- 8) modest office, support, mechanical, and circulation spaces

QUALITATIVE Program:

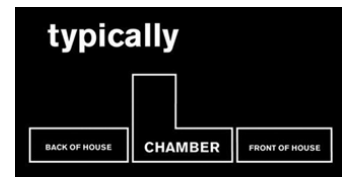
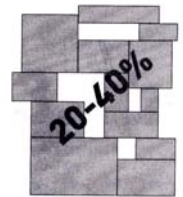
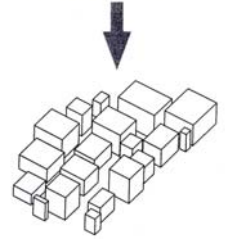
- The general scale of the museum should be a SMALL annex!
- The focus should be on the careful control and manipulation of light: in the urban context, in the sequence of experiences through the galleries, and in the exhibits and art objects.

GALLERIES

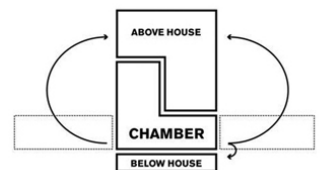
- The galleries should be flexible to allow a great variety of installation types, including plenty of tall, vertical wall surfaces for wall-mounted objects, and open space to place partitions, sculpture, or display cases. Each studio instructor will have different requirements and allowances regarding the specific pieces of art and the degree of flexibility required.
- The indoor gallery spaces must be a fully enclosed rooms, secure, and conditioned (heated, cooled, and humidity controlled) to exacting museum standards. Extensive glass surfaces should have appropriate shades, blinds, or louvers to minimize glare and heat build up.
- The size of the galleries can vary slightly; consider creating a hierarchy
- The galleries should be clearly linked horizontally, vertically, or diagonally into a carefully choreographed sequence for the museum visitor. Where the above-mentioned light-requirements allow, they can be open to each other, or separated by a moveable partition, door, or short circulation space such as corridor, stair, or elevator.
- The gallery without natural light should be entered and exited through a "light lock" (either two sets of doors, or a snaked entry space)
- The top-lit gallery should use natural daylight that filters through a plenum space or clerestories, and have opaque walls and no windows.
- The outdoor gallery can be on the roof or large balcony, or an open space partially nested in the "porous" building volume, but still outside. It must be secure, accessible only through the museum entry. It can be any size; consider making it large enough to hold a reception for 25 people alongside some art pieces.
- All your drawings and models should include works of art installed in your spaces to communicate the experience of seeing art in your spaces.



PROGRAM?



what if?

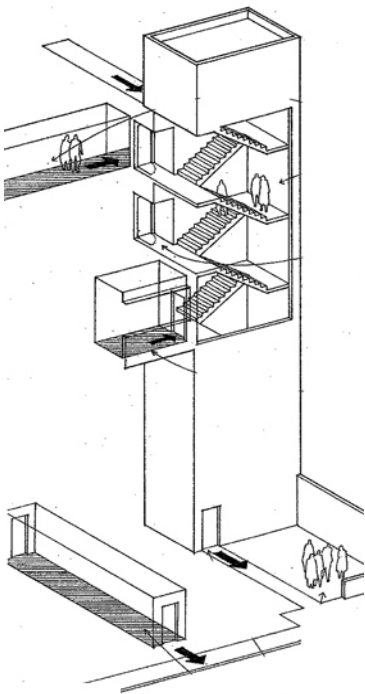
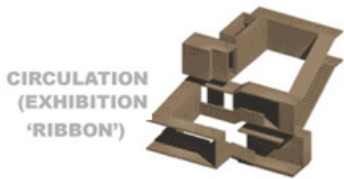
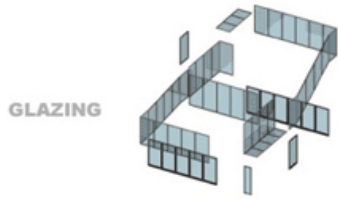


liberation



S T A G E





STUDY CENTER

- The study and art storage center should allow a select public to study an array of art works more closely in any creative and specific way that YOU determine. This is a chance to give your museum a distinctive character.
- Consider including a "reading room" for viewing art with
 - a) large reading tables (each at least 5ft x 10ft) with accompanying chairs;
 - b) a large movable vertical wall surface for hanging a painting;
 - c) two computer stations.
- Consider including storage space for:
 - a) large flat files (each 60" wide x 48" deep and 48" tall),
 - b) up to 25 linear feet of shelving units, and
 - c) appropriate racks to hold at least 25 large (at least 5ft x 8ft) paintings in frames.
- Consider accommodating a small staff, including a curatorial office for at least two museum staff and requisite office desks and equipment.

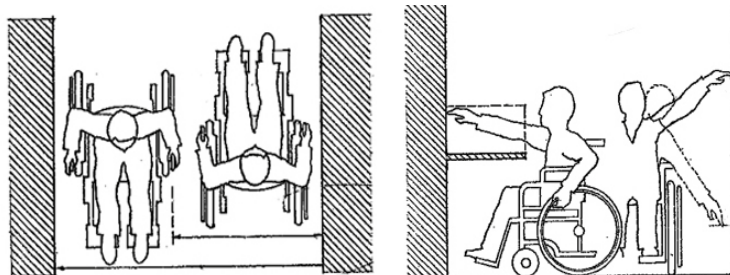


ENTRY

- The entry space should facilitate access to the galleries and study center, but also conceptually and physically connect the "Light Museum" to the main museum, the street, and neighborhood.
- The entry should be a "transition" space between indoors and out, especially in terms of light
- Consider including a place to sell tickets, books, gifts, or food
- Consider adding a small office or food prep space.
- Consider including a coat space or other place to leave packages

SUPPORT SPACES

- The new annex will have access to all of the existing museum's resources, support, and administrative spaces, but should serve as a relatively self-sustaining exhibit and work space, and not require a physical connection to the main museum.
- All the main rooms and spaces in the light museum must be ADA accessible, with vertical circulation either through an elevator, or ADA-approved ramps.¹
- Your plan should include some mechanical space (this can remain a "black box" or poche in your plan)
- All the main floors of the museum should including two forms of egress, including elevator, ramps, and/or fire stairs.
- Although you have access to the loading dock and storage facilities of the main museum, you should consider how large artworks will enter your spaces. Will a large sculpture fit through your front door?



¹ "The Americans with Disabilities Act (ADA) guidelines recommend a slope no steeper than 1:12, that is 1 ft. change in elevation for every 12 ft. of length. This means you need 1 ft. of run for every inch of rise. There's nothing to say that you can't make a ramp longer, with a more gradual slope. The degree of slope depends on the user's physical abilities. For example, if a person has a motorized wheelchair, the 1:12 slope might be fine. But if the user relies on his or her own power to wheel up or down a ramp or walk up with crutches or a walker, a more gradual slope is easier to negotiate, such as a 1:16 or 1:20 slope."

