Architecture Studio: 2ⁿᵈ Year
Fall 2010, 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

(10/12/10)

Project 3: FILM ARCHIVE - Pt.I-IV

Part I - Vision Statement:

What is a Film Archive for the Carnegie Institute?
Write a 1-page, single-spaced essay outlining at least one VISION for how a new Film Archive for the Carnegie Institute might reinvigorate the Pittsburgh public's interest in historical as well as contemporary film.

Part II - Concepts/Schemes:

1. Do more research, read, and consider today's discussions to keep refining your vision for the film archive.
2. Create three consciously different schemes for a film archive using 2D and 3D visual media.
3. For each of the three different schemes, create one object and one image. All objects and images are to be designs reflecting an IDEA, SYSTEM, or CONCEPT, rather than a recognizable building. Objects can be of any material, at any scale, but are to be carefully and concisely built. Images are of any medium (or combination of mediums) and occupy an 10"x16" cropped page.

Part III - System:

1. Do more research, read, consider discussions from Friday and today to keep refining your vision for the film archive.
2. Produce another, more refined round of models reflecting a primary idea about your film archive, or a system that will define your architecture, or the central concept about archives that will drive your decisions and process.

Part IV - Sequence of Experiences:

You should by now have begun to define the primary functional pieces of your film archive. What, besides film storage, will be included in your film archive? As the architect, you should propose to the CmoA clients a vision for a successful institution. Be sure it represents a unified whole, and not just an amalgamation of lots of separate ideas.

Since you do not yet know the final site of the film archive, however, you cannot yet define precisely the orientation, size, or relation of these pieces (it could be a very small lot that requires you to go up high, or a large lot that would allow you to spread out horizontally). In order to begin to define more precise ideas about your architecture, and yet stay at the level of "ideas," you should:

Create a series of models that explore the relationship or sequence of experiences and transitions in your building. What will it feel like to approach your building? How do you get inside? What are the next experiences? What are the moments of transition or thresholds? What is the culminating experience? Consider how the a visitor might have a different set of experiences than a curator or film technician who works there.

Note 1: In this "project development" phase, you are encouraged to explore many options in terms of program and site. However, by the end of this week or begin of the next, the "client" will decide on the site and optimal program, which will be a combination of very specific programmatic requirements that THEY determine, AND at least one important programmatic addition that YOU as the architect can add to the requirements. You should begin to create a hierarchy in your mind about what defines YOUR film archive.
Note 2: All archives MUST contain a conditioned place to store FILM, as well as office and technical support spaces. In addition, the client has determined that there will NOT be a huge auditorium associated with the new film archive, as there are enough large and under-utilized viewing spaces in Pittsburgh. You should focus your efforts on creating other ways for the public to appreciate film in a unified, memorable film archive.
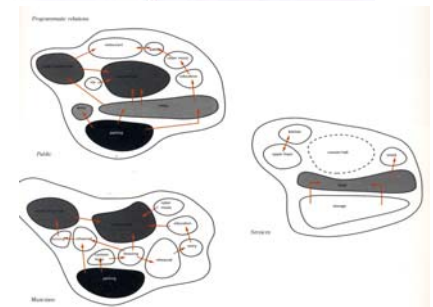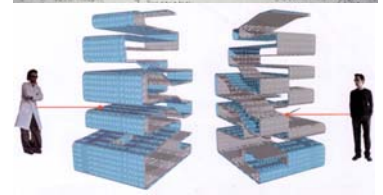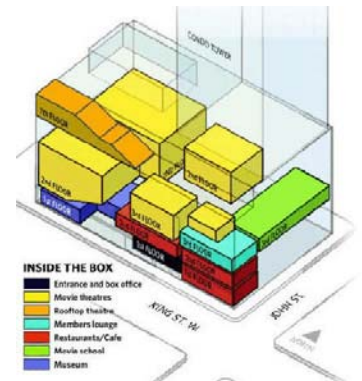
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Project 3: FILM ARCHIVE - Pt.V-VIII

Part V - Site:

Your client at the Carnegie Institute has finally decided on a SITE for the Carnegie Film Archive you are to design: it will be located at the important crossing of Forbes Ave. & Craig Street in Oakland, attached to the northeast corner of the Scaife Galleries of the Carnegie Museum of Art designed by E.L. Barnes, and opened in 1974 (see detail at the right and aerial map on next page).

A much more detailed site plan, with exact dimensions of the building footprint, contour dimensions, and context drawings will be provided on Mon. Oct. 18.

Your charge is to begin revising your conceptual ideas immediately so that they accord with both the general geometry of the site, as well as the archive's overall location in relation to Oakland, the Carnegie Museum complex, and the orientation of the sun.
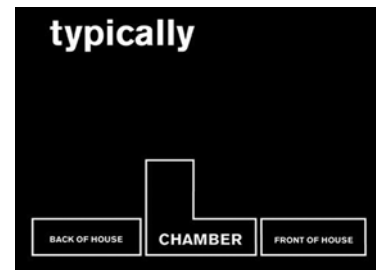
Part VI - Vision Statement 2:

In order to move forward with finalizing the program and specifics of the archive planning process, your client has requested a final "Concept Statement" and visualization of the most important design ideas you have developed so far, to be delivered by Wed. 10/13, at 1:30pm.

Please write a succinct and powerful vision statement that summarizes your most well-developed ideas about a Carnegie Film Archive at this point in time. You should start with a 2-3-line summary--a kind of manifesto, abstract, or abridged version of the overall idea--, and then in no more than 250 words expand on those ideas.

Be sure you begin to address how any abstract concepts (e.g. about film) relate to the creation of specific and memorable <u>architectural experiences</u>. Consider addressing both the experience of approaching your building, possibly at various times of the day, AND the sequence of the most important experiences inside your archive, from the initial feeling of entering the lobby, to seeing the films, to possibly entering the film storage area.

Part VII - 11x17 Vision Summary:

On an 11x17 landscape-oriented 2nd year template, compose a summary of your archive concept that includes both the written "vision" statement described above, as well as a few potent images of your latest and most developed design proposals.

Be sure these images are as "architectural" as you can make them at this point. A strong concept model or idea drawing ought to be very specific in relation to some aspect of your architecture, and not vague, sketchy, or unrelated to architecture.

If your instructor has given you an assignment for Wednesday to clarify and refine your ideas further, especially with regard to a memorable sequence of experiences, be sure to include those models or drawings in this summary concept document.

Although you are encouraged to revise your final concept statement slightly to acknowledge the Oakland site, you should NOT yet address context specific issues in your concept summary.
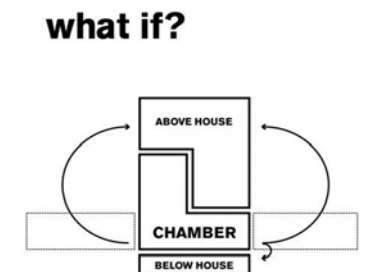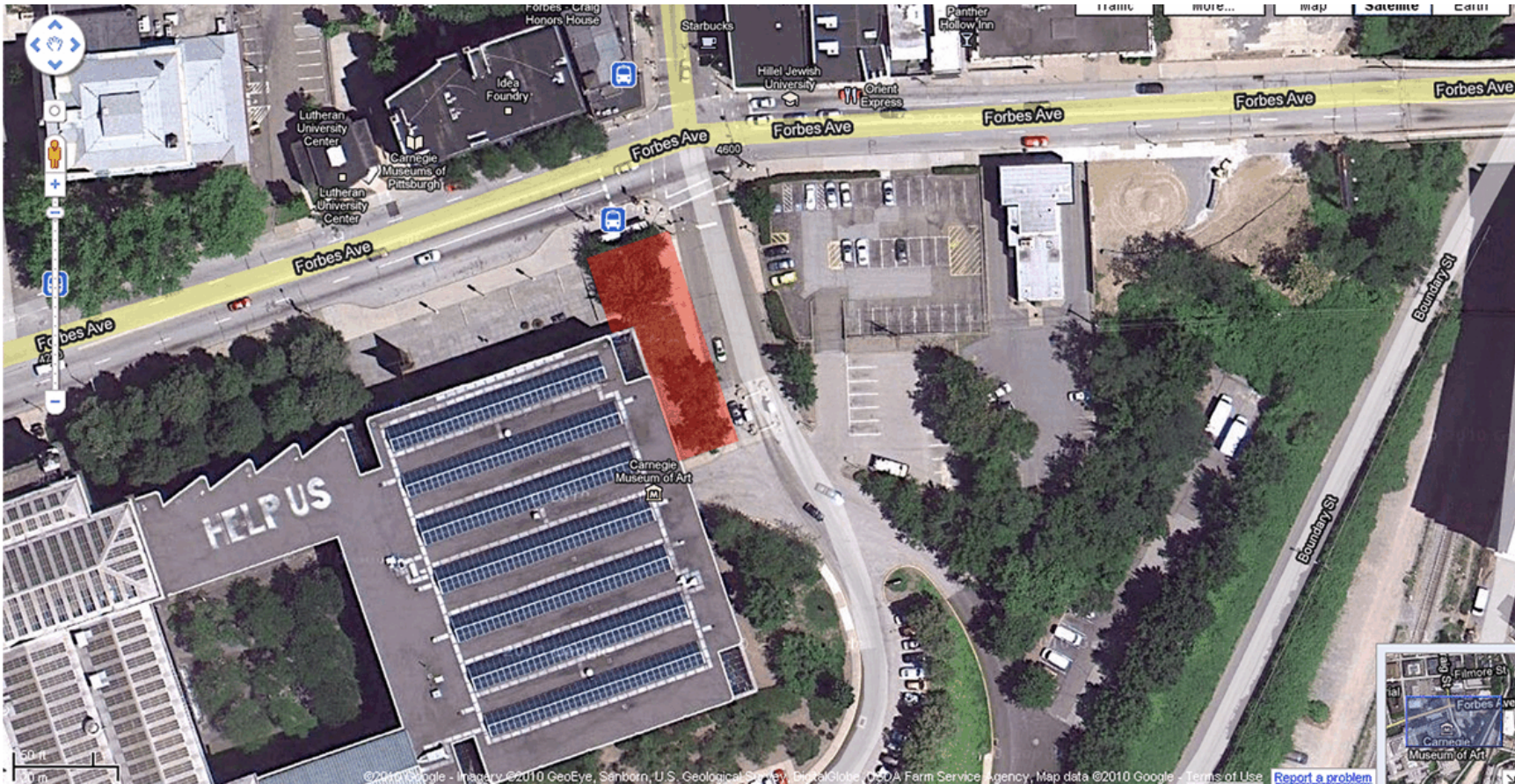
Part VIII - Program

On Wed. you will be given a more detailed and expanded program. Over the mid-semester break you will be asked to come up with an initial sketch on how this expanded program might fit onto the site. After this we will engage in extensive site analysis.

48-200 - F'10 - Project 3: Film Archive - Site

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Project 3: FILM ARCHIVE - Program

PART IX - PROGRAM:

Your charge is to design a Film Archive that functions as an independent unit of the Carnegie Museums, yet can take advantage of additional support, social, mechanical, and administrative services in the main building. Your Film Archive must contain the following programmatic and functional elements:

1) 20,000cf of conditioned film storage
   - film is HEAVY, thick floor plates and strong structural support req'd
   - a large part of the archive must avoid all sunlight, and be accessible only through a "clean room" (see below) and an emergency exit.
   - Mechanical space, for conditioning the film storage space (conditioning for the rest of the building will take place through the Carnegie's main heating/cooling systems)
2) 2,000sf of Office & Lab space, divided as follows
   - 200sf curator's office
   - 300sf two staff offices/desks & reception
   - 1500 sf of contiguous tech space, including:
     - 500sf sound recording booth, includes 150sf sound technology space
     - 500sf "clean room" to clean film, must be contiguous to film storage and work space; includes 100sf mechanical space
     - 500sf work & editing space, easy access to clean room, loading dock or exterior delivery entrance
3) Lobby or Entry Experience
   - If entry is from street, include ticket counter, security station & coat check
   - Access from exterior must be through airlock (two sets of doors, or revolving doors)
4) Experience(s) to view original films in small groups
   - To insure the integrity of the artist's original vision, you must provide at least one "traditional" viewing space, where film can be viewed in an orthogonal room, with proper dimensioned screens, without light or sound interruption of any other kind.
5) 750sf library, for books and other research materials about film
6) At least 3 spaces for individual film viewing, at least two with access to library
7) Optional: one other experience of your choosing that "fits" to form a singular, unified vision of a film archive
8) Men's & Women's ADA accessible bathrooms, 4 stall each
9) Vertical circulation to meet ADA requirements (elevator or ramps)
10) Horizontal circulation to insure 2 primary means of egress from main spaces
11) Bus stop at corner
12) Parking Ticket Booth

PART X - CONCEPT-SITE-PROGRAM:

For Mon. Oct. 18, you are to create three artifacts that together propose a unified design for: 1) your concept or vision; 2) the site at Craig & Forbes; 3) the scale and variety of spaces proposed in the program above. Please make:
   1) Model of your Film Archive on the site at 1/8"=1'-0"
   2) Drawing of your program, the relation of various experiences, including both major and minor elements
   3) Sketch of the entry experience of your building, cropped onto 10x16" paper
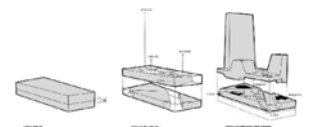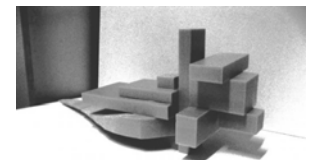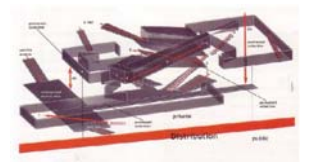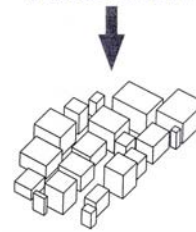
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Project 3: FILM ARCHIVE - Site Analysis I

"Make a map, not a tracing! What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious, it fosters connections between fields... The map has to do with performance, whereas the tracing always involves an 'alleged competence.' – Deleuze & Guattari, in Corner

"Maps are complex supersigns... In a defined space, they describe an idea, whether a place, a process or a chronology. Mapping is about establishing context, by depicting relationships between elements. It is in the representation of these relationships where identity is formed—identity, as the essence of the thing which is being described... Mapping is an art, analogous to other art forms. It can be used to describe reality or fiction, process or theory, and in doing so assert a perspective. Any map is inherently biased. The point at which it becomes art is when that bias is recognized, and applied to add conscious meaning—in the case of the geographic map, to not only reflect reality, but to convey an idealized perception of a place... Another analogy might entail viewing mapping as either a science or an art—science, as the pursuit of knowledge, or art, as the pursuit of expression or the interpretation of experience. The "scientific" approach would more readily appear to relate to realism, while the "artistic" approach would appear to call for symbolism." – Schmidt

**MAPPING**   **for Mon. Oct. 25, 1:30**

1) Read closely James Corner's article "The Agency of Mapping: Speculation, Critique, and Intervention," in D. Cosgrove, Mappings (1999), pp.231-252 (avail. on Blackboard).

Suggested: read the chapters "Escaping Flatland" and "Micro/Macro" in Edward Tufte's Envisioning Information (1990); as well as the blog comments on mapping by Schmidt (both on Blackboard).

Optional: begin reading J. Pallasmaa's Eyes of the Skin (please purchase)

2) Then observe and study the site intensely, and create at least three *detailed, hand-made* "mappings" of significant physical and experiential phenomenon in the built landscape or environment around the corner of Craig & Forbes. Bring some large pieces of paper down to the site: your mapping of information and observations will be more direct. You may observe experiences in plan, elevation, 3D, 4D or more ethereal ideas. Be sure to think creatively about *how* to gather *sufficient* empirical research: come back at various pre-planned times, interview lots of people, find or generate sufficient data to be meaningful. Interpret *actively* and with *agency*: avoid mere "tracings" or "flat" representations of reality, as Tufte and Corner argue. Be sure you study *significant* issues for *your* Film Archive project (avoid the trivial or irrelevant). You might focus on:

   - Natural physical phenomena: light, shadow, sound, temperature, air flow, leaves, animals, pools of artificial light, weather, etc.

   - Human Activity: Walking paths, wear patterns, standing locations and durations, locations of change in direction, languages heard, university sweatshirts worn, race gender or age issues, demographics, smoking, etc

   - Motion & Location Studies: bus routes, car traffic, train sounds, parking, trash location, cigarette butts, etc.

   - Phenomenon: joints between things; color or other visual patterns; issues of scale, texture, solidity, or porosity; the influence of commercial vs. academic vs. cultural institutions, etc.

   - Ephemeral: emotional states, health concerns, seasonal feelings, Steeler fans, film fanatics, etc.
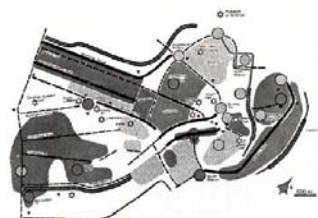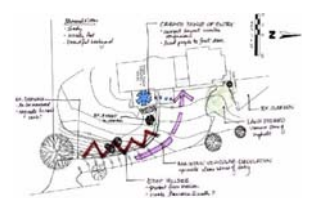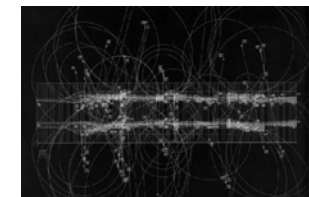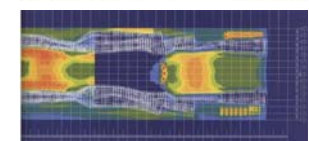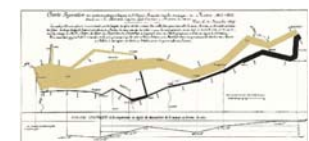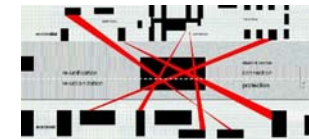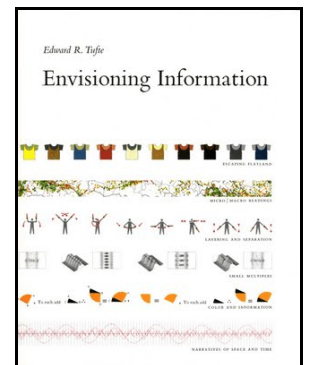
Note: Some kinds of info (such as traffic, sun or bus routes) should begin to be available through your classmates' "Site Research" work. You can use that as a basis for your own maps, but you must augment and make it more specific, both to this site, and your archive design.

3) On a 24"x36" or larger paper, create a drawing that super-imposes or layers these 3+ maps into a single mapping. Be sure you *compose* carefully the different layers, creating clear hierarchies through powerful graphics (cf. Tufte reading). See if you can *correlate* and *choreograph* the various maps you made on the site into a single complex system that works at both the "micro & macro" levels.

   You are encouraged to use MYLAR, and work by hand and with collage techniques to join other paper elements to both side of the drawing (including digitally generated or scanned material). You can also combine digital and analog elements by scanning hand-made drawings and maps, and layering them carefully and with intent digitally. Don't just use the "cut" function, also use the "opacity," "blur," and distortion tools, and other means of creating layers and spatial depth. If you do plot the overall map rather than build it up by hand, you are strongly encouraged to re-work another layer of hand drawing onto the printout, so that it becomes a multi-layer and multi-media map.
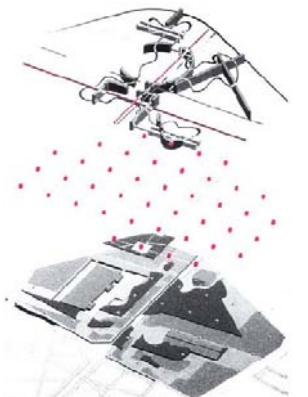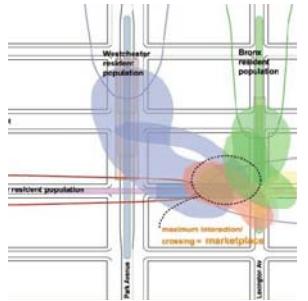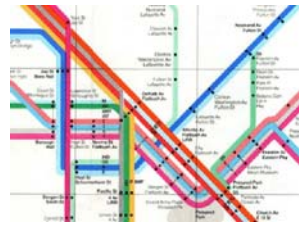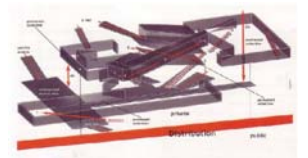
IMPRINTING & INTENSIFYING EXPERIENCE   **for Wed. Oct. 27**
4) In a separate drawing and model, add your building as an active agent of experience into the mapping process, both as a receptor, and as a transponder and intensifier of experiences. Transform your present archive design so that you maximize the extent to which your building is imprinted by the system of experiences in your map on both the exterior and interior. Show reverberations into your building & program. Attempt to make your building an amplifier or intensifier of the observed experiences and phenomenon.

REVISE & FINALIZE   **for Fri. Oct. 29**
5) Rethink and revise the final mapping drawing, and the intensifier drawing and model.