

## Architecture Studio: 2<sup>nd</sup> Year

Fall 2010, 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@andrew.cmu.edu](mailto:gutschow@andrew.cmu.edu)  
Off. Hr: M/W 12:30-1:30pm & by appt. in MM202

(10/12/10)

## 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.

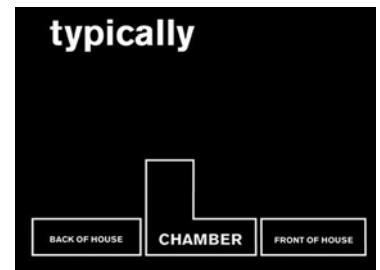


### Part VI - Vision Statement 2:

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 architectural experiences. 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.



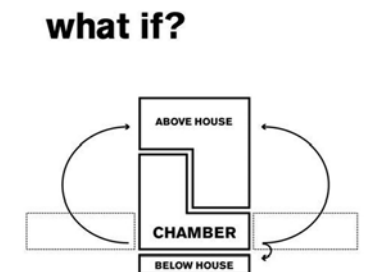
### Part VII - 11x17 Vision Summary:

On an 11x17 landscape-oriented 2<sup>nd</sup> 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

