

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
Email: gutschow@andrew.cmu.edu
Off. Hr: M/F 12:00-1:00pm & by appt. in MM202

(8/29/06)

F'06 Syllabus

COMPOSITION: "the planned arrangement of parts to form a whole."
Architects compose concepts, spaces, contexts, functions, experiences, elements, materials, drawings and much more. See also: synthesis, constitution, disposition, formation, assembly. Related to "composition" in music, writing, film, typography, painting, and materials...

CONCEPT: "A concept brings together ideas, precepts, and affects that create experiential forms." See also idea, theory, meaning...

CONTEXT: "the interrelated circumstances, objects, or conditions in which something exists or occurs," physically and intellectually. See also environment and the connection or coherence between parts.

OVERVIEW: Studio 48-200 is an introduction to architectural *composition* stressing *concept* generation and the development of a rich design *process* to create evocative spatial *experiences*. This studio will start with the premise that *architecture is an art*. As an art, architecture necessarily involves both *ideas* and *craft*. We will work to develop meaningful ideas that are made manifest through fundamental elements of architecture. We seek to understand compositional principles which characterize the buildings of the past and present, and apply them with intent and significance in the design studio. By focusing both on challenging ideas and profound details, we seek to explore architecture's potential for creating poetic expressions, appropriate shelter, or exalted experiences, as well as its ability to embody ideas and impart meaning to the world around us.

BUILDING on the 1st year studios that explored "Methods & Transformations in Form & Space," the 2nd year will investigate in greater depth the complexity and integrated nature of the architectural object and design process. We will explore the *artistic, conceptual, poetic, creative, and experiential* side of architecture as a way of developing a rigorous process of architectural form-making. By developing methods, parameters, and alternatives of form-making we will explore issues such as expression, perception, and representation. Each of the five studios will approach the theme of design and composition differently, but all students are expected to work together and explore communally a broad spectrum of design strategies at every opportunity.

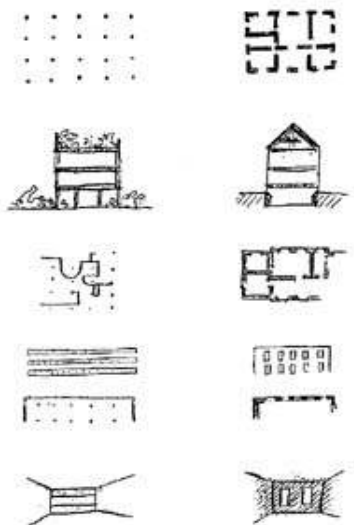
GOALS: Each student should develop a passion for thinking about, and making architecture. In 2nd year studio that means focusing on Concept, Composition, and Context. In addition, each should work to perfect the tools and methods enabling them to engage on a high intellectual and creative level with any scale or type of architectural design project. The focus is on 6 areas: 1) Passionate Attitude; 2) Verbal Acuity; 3) Drawing Clarity and Power; 4) Robust Models; 5) Conceptual Clarity with Richness of Detail; 6) Theory: Take a Stance! The personal and complex nature of architectural design demands that each student take responsibility for shaping their own progress, passion, and particular approach.

PROJECTS: The semester will consist of three projects.

Project 1: an single-artist annex and study space adjacent to the Carnegie Museum of Art, common to all studios.

Project 2: a "building analysis" project to be run simultaneously with design projects, unique to each studio

Project 3: a small residence for one person on a natural site that is "intellectually challenging" and "experientially rich," unique to each studio.



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48-200 BUILDING STUDIES - SUMMER 2006

MINDSET

The goal is to build on your analysis skills from 1st year, and to help prepare you for the upcoming 2nd year "Composition" studio by expanding your exposure to significant works of architecture. Your mission is to discover and expose the underlying compositional intentions and resultant experiences of assigned buildings so that they become part of a "visual library" of examples to learn from. This exercise is concerned with the HOW and WHY of architecture, leading to discussions on "WHAT is architecture?" A successful resolution will require intense curiosity, creative thinking, critical understanding, and above all a passion for thinking about architecture.

YOUR WORK & PROCESS

Using any sources you can get a hold of, including the internet and your local library, research the 4 assigned houses listed below (based on last name), as well as 1 building assigned to you on the second page, and take LOTS of notes in the form of sketches (avoid words) in your sketchbook.

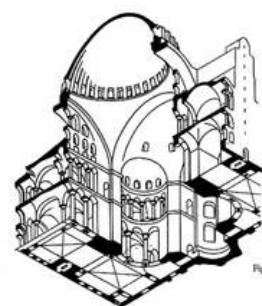
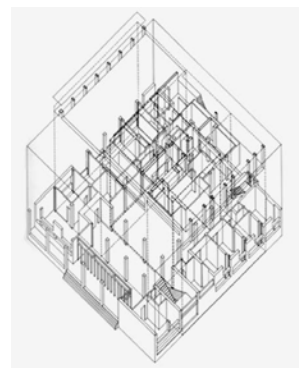
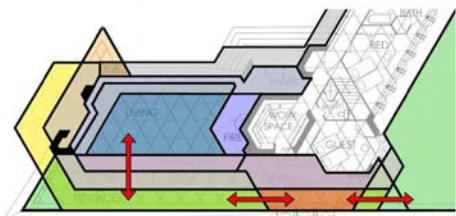
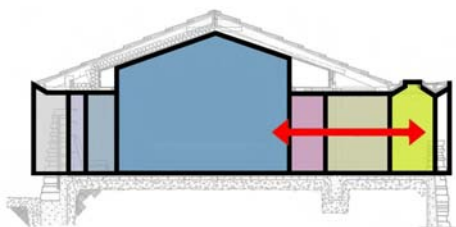
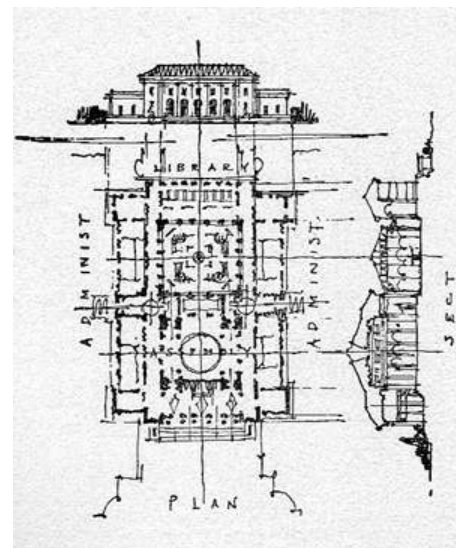
Think about, analyze, and seek to understand the design and composition of these building "specimens." Search for "systems" and compositional "principles" in order to discover the architectural "language," and the arrangement of important architectural elements and spaces. Investigate your building at different scales, from details and materials, to major axes and context. Imagine yourself walking up to and through the building, and how all of your senses would be stimulated.

Sketch the architecture, diagram the major ideas, spaces, and transitions. Relate these to smaller building elements and details. Look for issues of geometry, structure, site, orientation, enclosure, approach, circulation, light, materials, rhythms, and all the aspects and elements of form, space, and architecture that you explored in the 1st year. Think about material, as well as immaterial issues. Seek to understand *WHAT* the architect intended with the overall design and each detail, and *WHY* the architect "composed" it that way.

ASSIGNMENT: DUE: Mon. Aug. 28, 2006

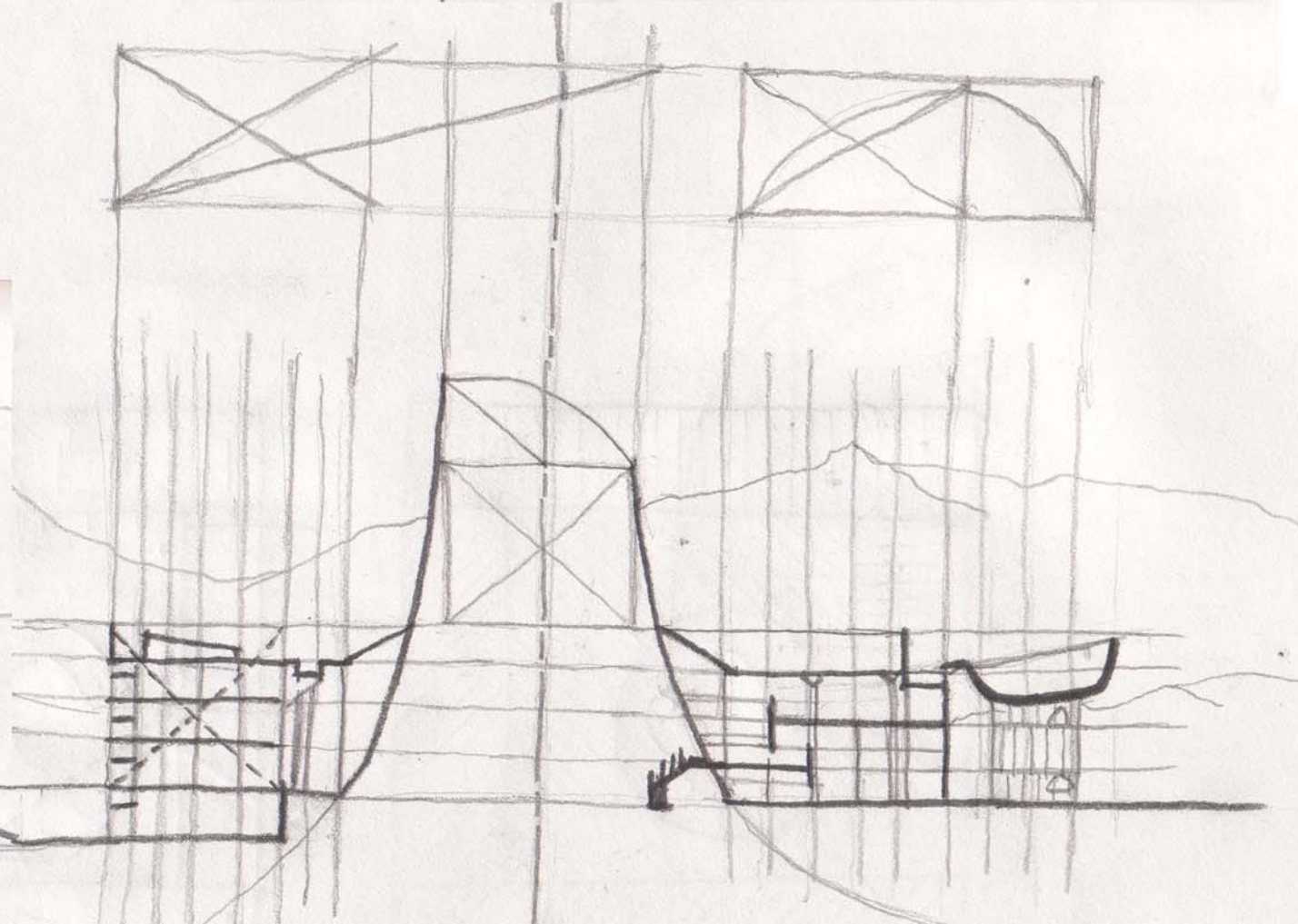
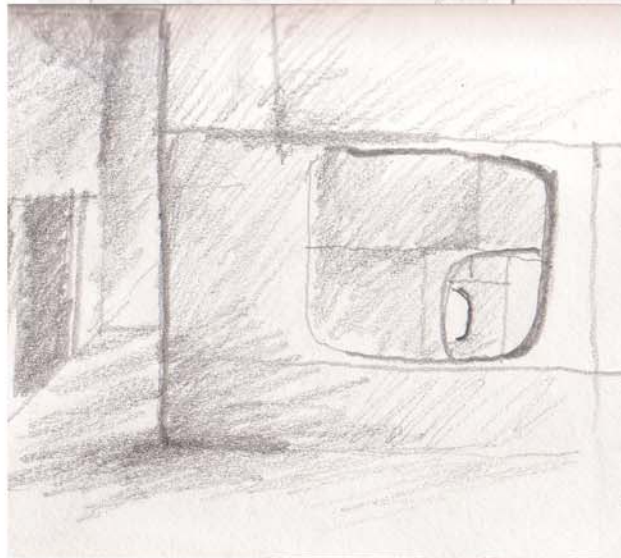
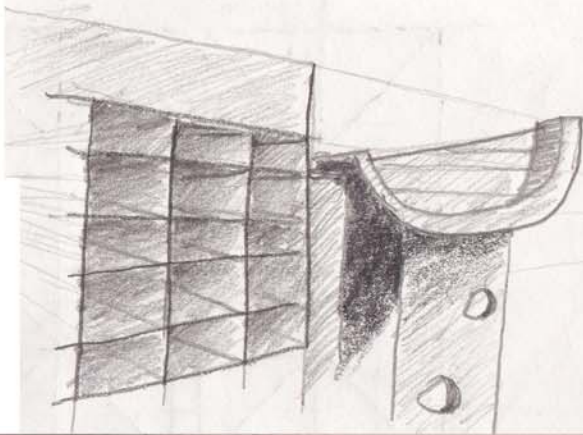
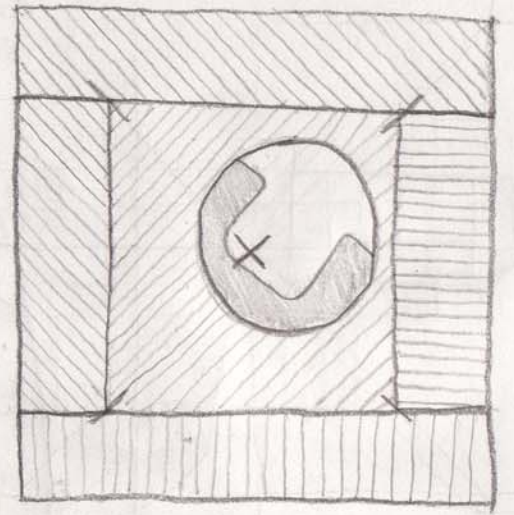
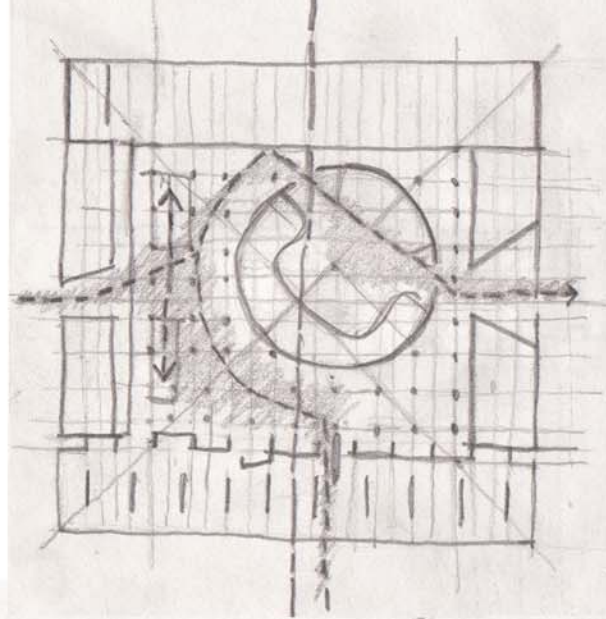
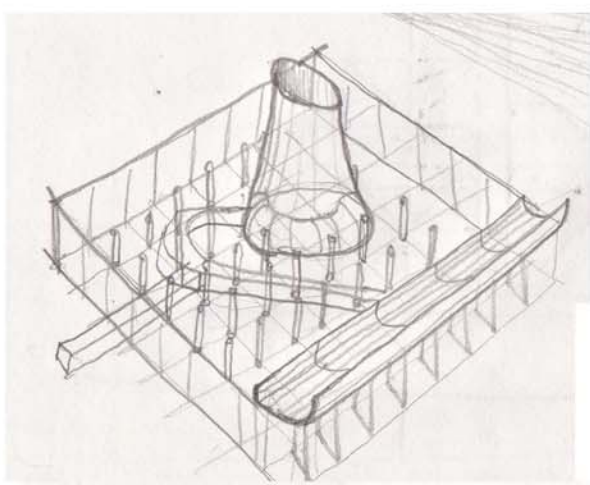
Find the best and most appropriate way of representing the unique composition and architectural intent underlying your buildings. Using a soft but sharp wood pencil, create *freehand, but precise* drawings of the main *plan(s)*, major *section(s)*, principle *elements*, and ingenious *details*, and how they relate to each other. Feel free to borrow from any photos, existing drawings or analytical diagrams you can find that present the most significant design qualities of each building; or create your own interpretations, being sure the representation reinforces the ideas.

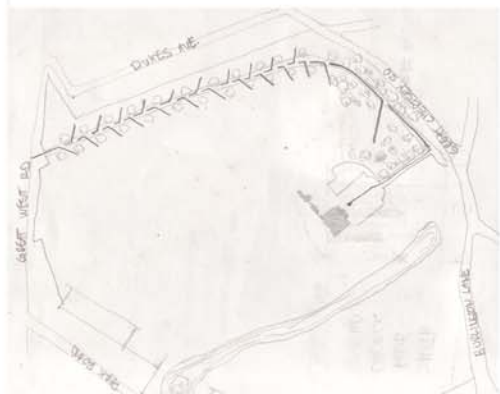
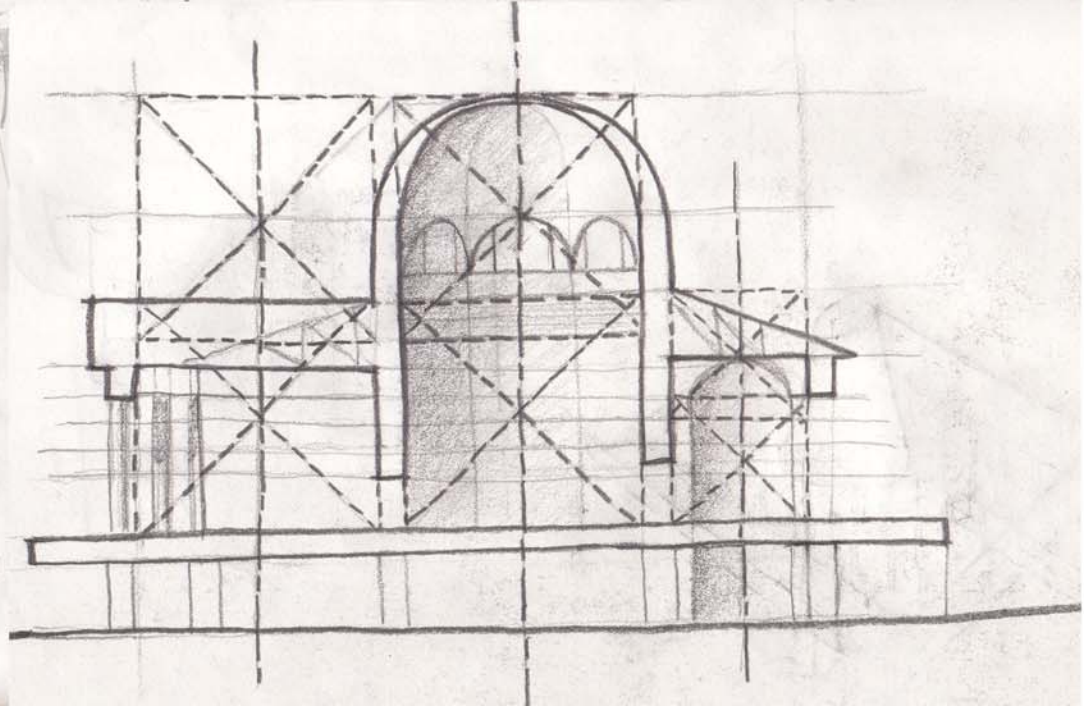
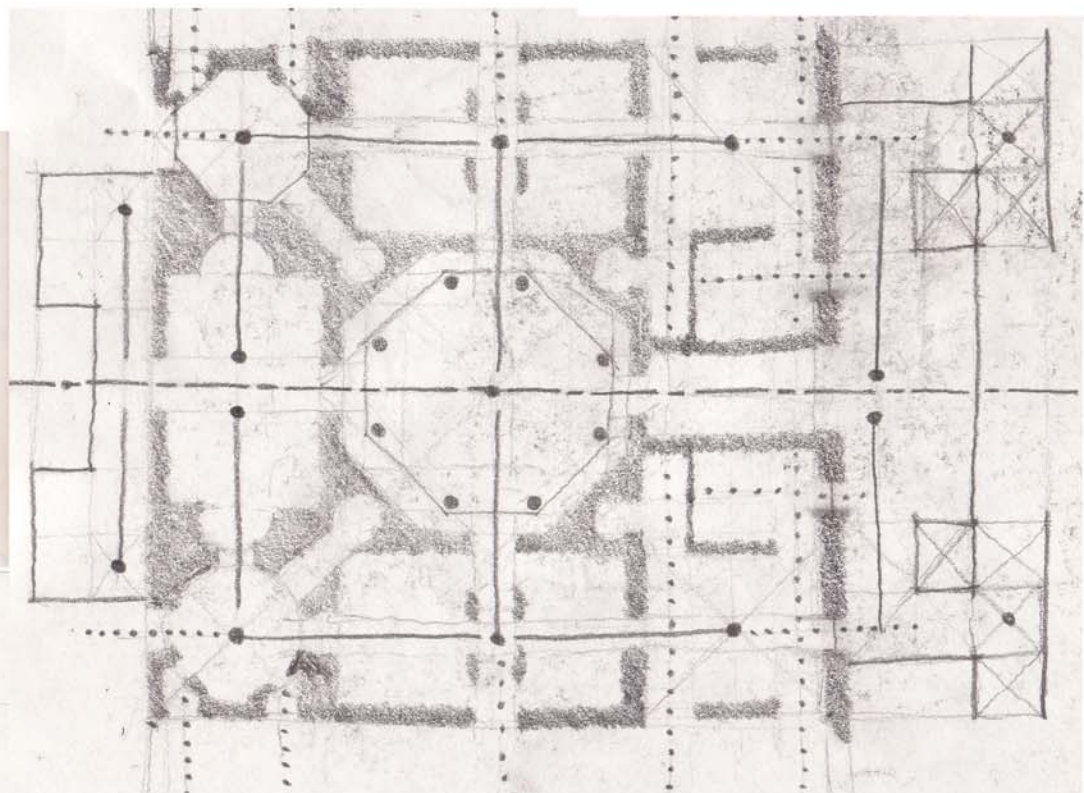
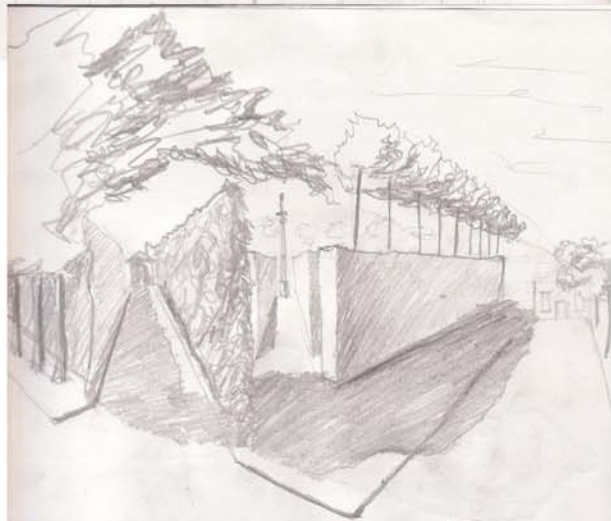
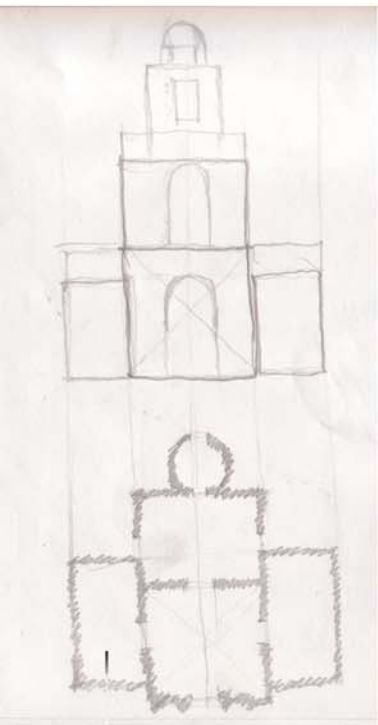
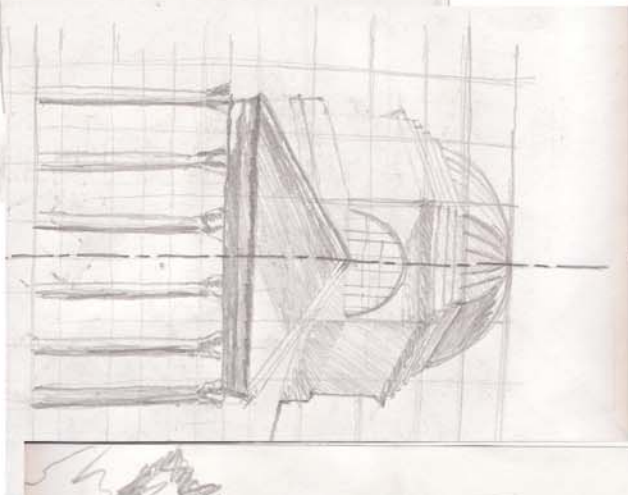
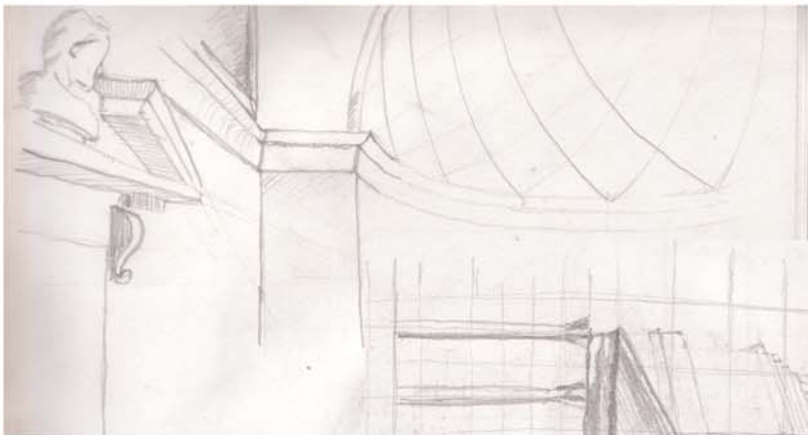
Then carefully select, edit, and *compose* the most important drawings (plan & section req'd) of each building on a separate, landscape-oriented, 8.5"x11" paper. If necessary, draw at a larger scale, and then xerox reduce to the proper size. Create a cover sheet with your name, staple neatly, and submit all 6 pages (5 buildings + cover) to the 2nd year coordinator on Aug. 28. Before submitting, please also scan all pages, and create a medium resolution pdf file, which will be submitted after classes begin.



	Building Name	Architect	Location	Date
Students with last names A-K	1 Chiswick House	Lord Burlington	Chiswick, England	1729
	2 Robie House	Wright, Frank Lloyd	Chicago, IL	1909
	3 Smith House	Meier, Richard	Darien, CT	1967
	4 Koshino House	Ando, Tadao	Ashiya, Japan	1979
Students with last names L-Z	5 Villa Giulia	Vignola, Vasari et al	Rome, Italy	1550
	6 Schindler-Chace Hse.	Schindler, Rudolf	Los Angeles, CA	1922
	7 Villa Stein at Garches	Le Corbusier	Garches, France	1927
	8 Wall House (Bye)	Hejduk, John	Groningen, Neth.	1973

One more building assigned on next page...

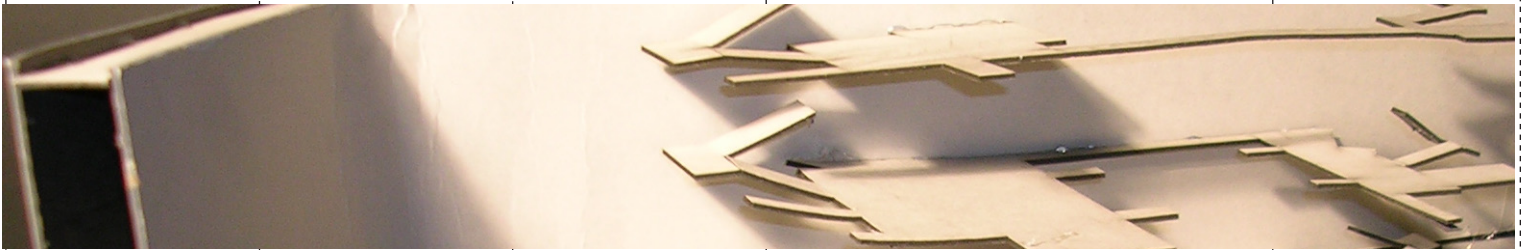
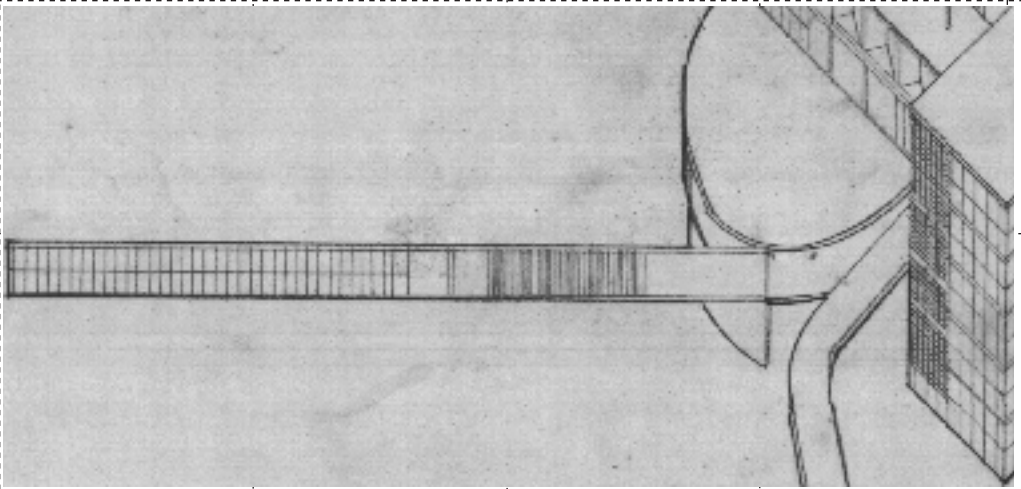




BUILDING STUDY

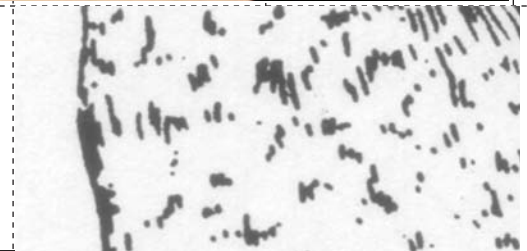
Carpenter Center for Visual Arts/1961/
Cambridge, Massachusetts
Le Corbusier

David Kennedy
48-200 Composition Studio / F'06
Instructor: Gerard Damiani
CMU School of Architecture

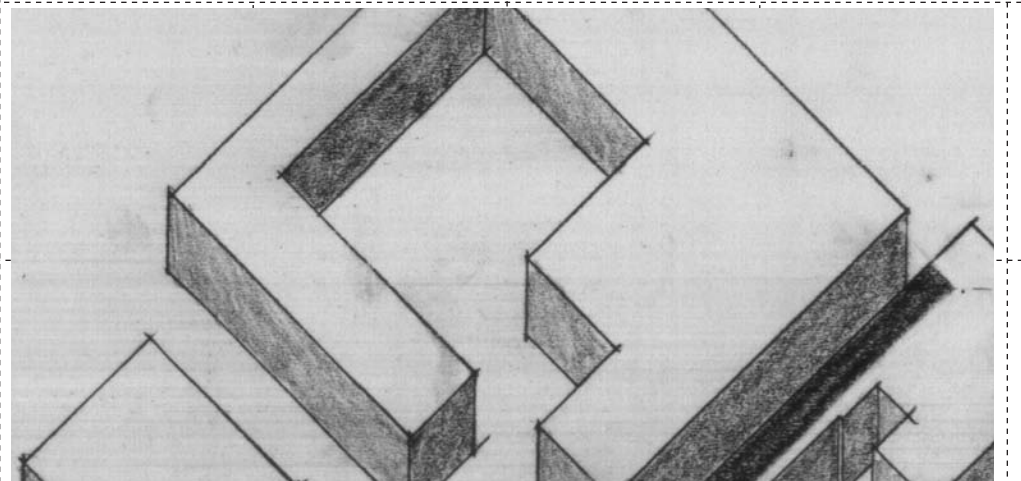
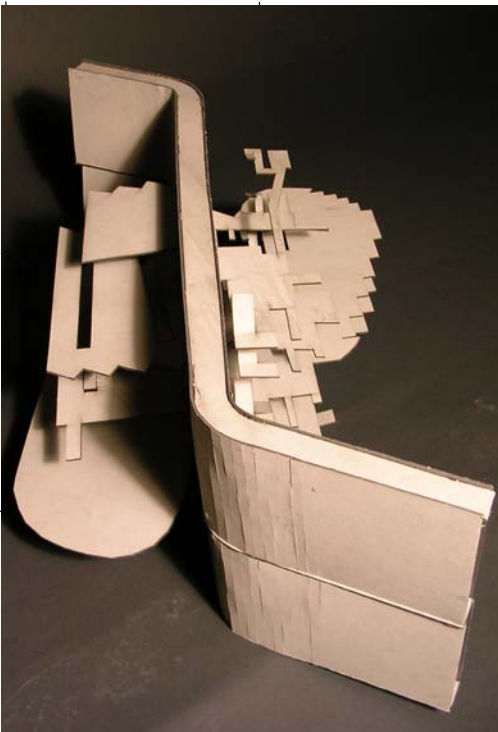


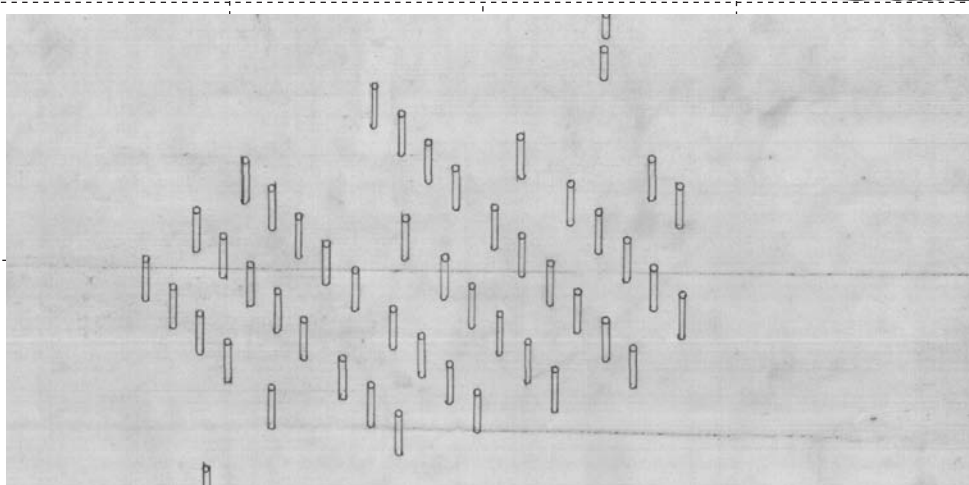
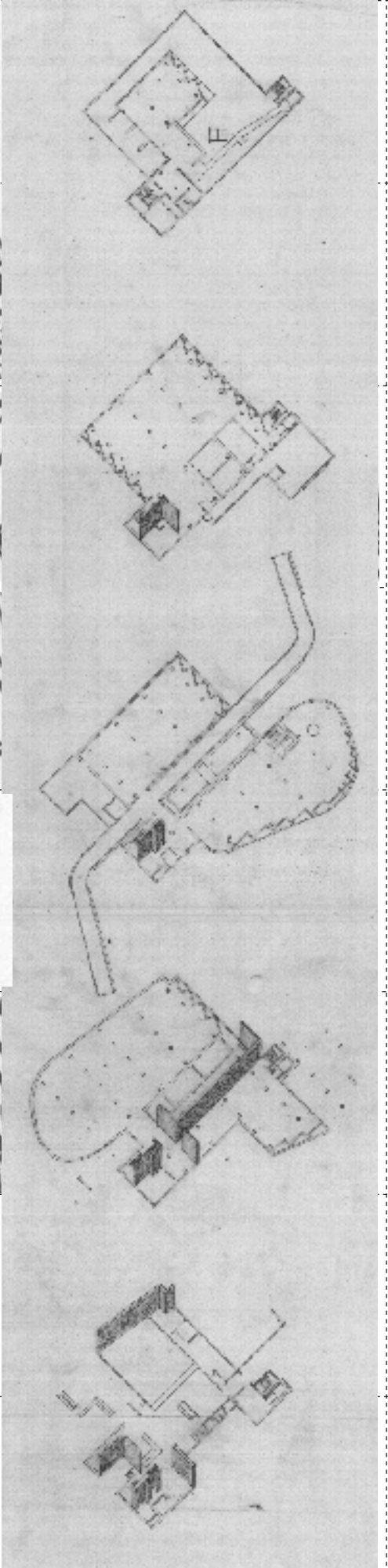
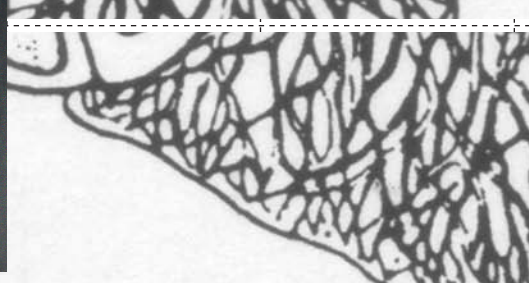
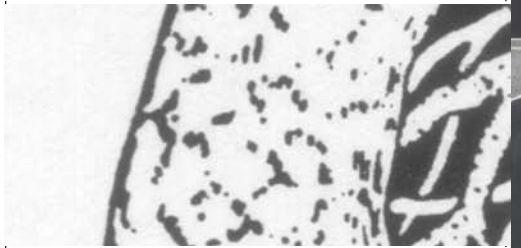
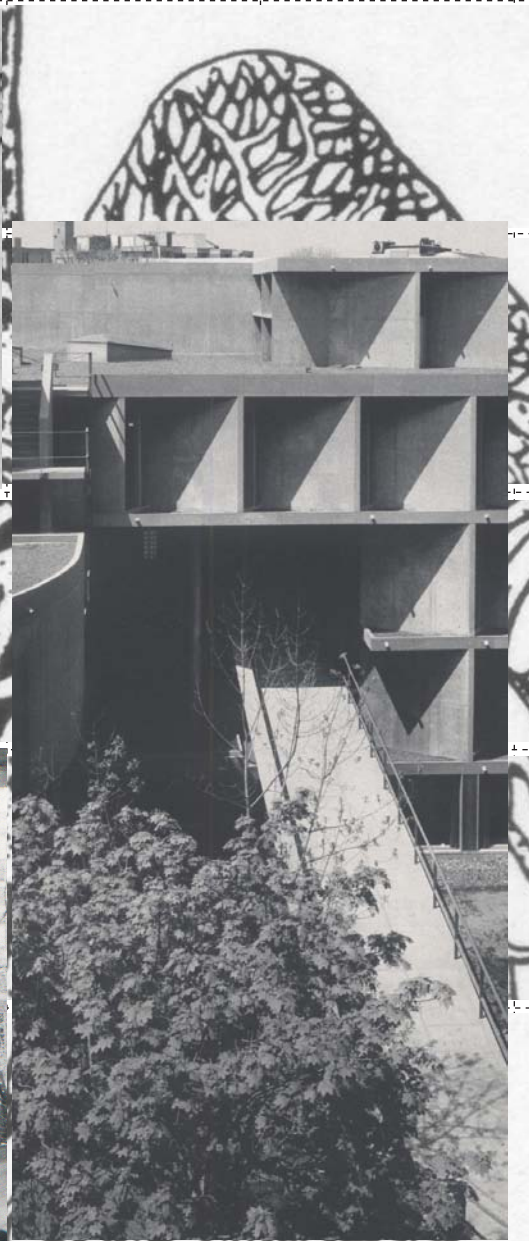
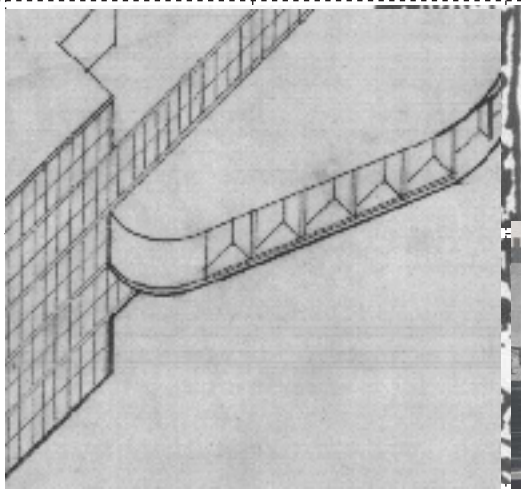
THE CARPENTER CENTER FOR VISUAL ARTS

As Le Corbusier's only major project in America, the design and construction of the Carpenter Center was an a rare opportunity for him to display his major architectural ideas in a country yet to be fully affected by his theses. The model examines the most striking feature of the building, the ramp. The ramp elevates a visitor to the third floor entrance of the sunken building and provides its own experience removed from the building. It is at once interior and exterior and questions what is public pathway and what is semi-private class space.



Corbusier's Five Points of Modern Architecture are clearly expressed in the building. Through both analytical and critical means the drawing examines his usage of the Five Points and questions their relevance for this building in Massachusetts. Were all Five Points





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PROJECT 1 – CMoA ANNEX - Gallery & Study Space

Mindset:

- This project will serve as an introduction to architectural composition by stressing the need for concept development and a rigorous design process that leads to rich, meaningful, and evocative compositions of architectural elements and spatial experiences on a small scale.
- It seeks to build on your 1st year experiences, especially the music building, though the site and context will be more open, the program will be more complex, and you will be expected to create and make clear architectural spaces, including enclosures, wall-thickness, etc.
- All students will research the work of an assigned modern artist 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.
- The project focuses on the problem of a building addition within an urban context. Engage life, the context and building. Avoid building in isolation, a mere concept, or an imitation of the context or art inside.

Project:

- The Carnegie Museum of Art, in an effort to strengthen and focus its world renowned art collections, and to improve the Oakland Cultural Corridor, has decided to expand its Oakland building complex with an adjacent “annex” that is to become integral to the neighborhood.
- Your charge is to design a small but innovative exhibition and study center for a single contemporary artist that builds on the existing museum’s resources. The design must engage the urban context & the existing CmoA building in a manner that ties in closely to the concept and program.
- You are encouraged to challenge conventions of art exhibition spaces implied in the terms “museum” or “gallery” by gaining an understanding of the meaning, context and experience of the specific artist’s work, and communicating it to a larger audience through the building’s architecture. Although you are allowed to challenge our established views about the artists’ work, you must maintain the integrity of the art works!
- The importance, relationship, and size of exhibit and study spaces will vary according to the size and nature of the particular artist’s work.

Program:

- Your design MUST contain ALL of the following programmatic elements.
- Permanent EXHIBITION space for more than 3 specific art works or installations by your artist, depending on scale and your design. The exhibit / gallery space must have at least 2 means of egress, including an oversized door, and if necessary an elevator, to install art works.
 - Innovative STUDY space to explore, research, investigate, analyze and demonstrate the artist’s work in an alternative, non-exhibition format that YOU invent/design. Be creative; invent a new way of looking at your artists’ work; reveal unknown aspects of the art.
 - OUTDOOR AREA: Create a significant and integral outdoor space adjacent to the addition to supplement building functions (workshops, exhibits, classes). Your design should indicate suggested uses!
 - SUPPORT spaces, including: a) Entry, lobby & circulation spaces; b) Women’s and Men’s handicap toilets; c) Two means of egress, d) Mechanical spaces; e) Two small curatorial offices; f) Modest storage facilities. Your design must include a proposal for how to accommodate these typical support spaces, though you may choose to have some support aspects linked to the main museum.



Artists

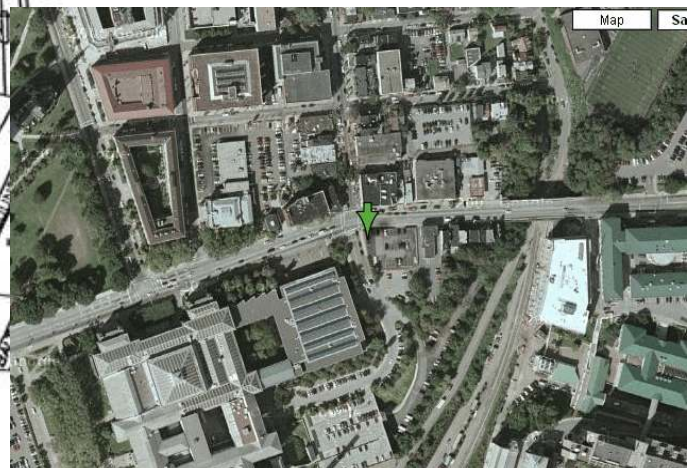
Each student will be assigned to design an annex for one of these artists (a separate sheet will describe the research & group presentation):

- | | |
|----------------------|------------------------|
| 1 Acconci, Vito | 6 Kosuth, Joseph |
| 2 Naumann, Bruce | 7 Morris, Robert |
| 3 Borofsky, Jonathan | 8 Burden, Chris |
| 4 Lewitt, Sol | 9 Artschwager, Richard |
| 5 Holzer, Jenny | 10 Whiteread, Rachel |

Site, Analysis & Context:

- The site is the empty parking lot just east of the Scaife Galleries of the CMoA. All studios should coordinate to set site boundaries and other restrictions. A broad site plan will be handed out.
- Every studio should create or share a site model and context drawings. These should form the base of nearly EVERY plan, section and elevation, perspective, and axonometric (NO "floating" drawings).
- A major part of the design process should be site analysis and an effort to engage the CONTEXT (in all its manifestations and definitions).
- The site, program, and selection of artists will be identical for all studios. This demands teamwork, collaboration and interaction between studios.

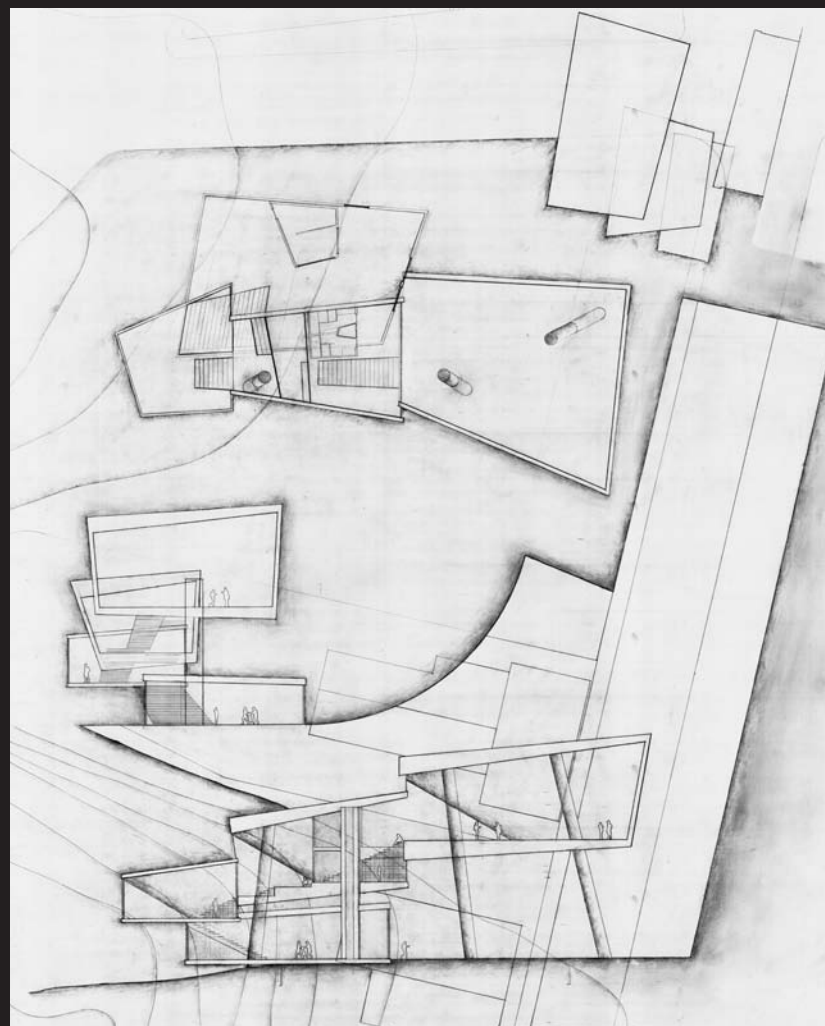
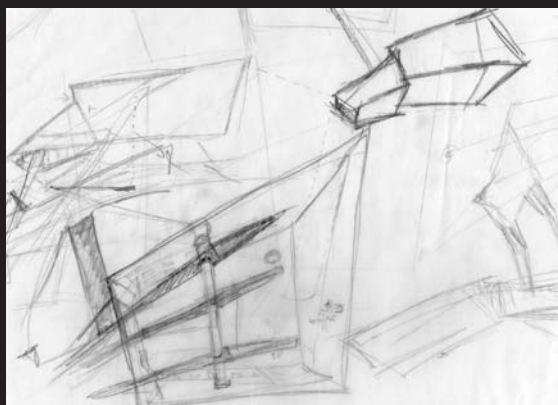
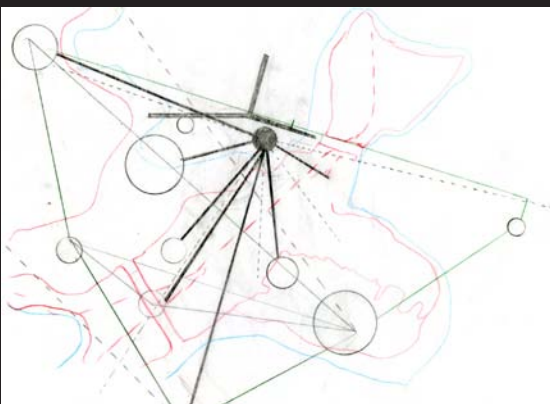
Requirements & Due Date: A mid-review will be held around **Oct. 2**. Final projects will be **DUE Sun. Oct. 15, 10:00pm**. Computer printouts and presentations will be due **SEVERAL DAYS EARLIER** to avoid problems. Primary drawings and a **WELL-BUILT** model will likely be at 1/4" scale. Focus particular attention on creating **LARGE** and evocative perspectives and "experience" drawings, including in your drawing class. All presentations will be on 44"x88" panels (minimum paper size 22"x22"). A list of final requirements will be distributed after the mid-review.

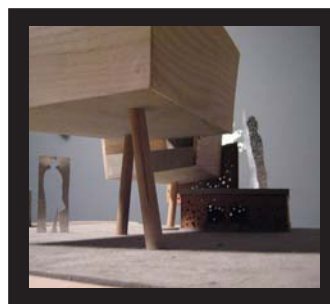
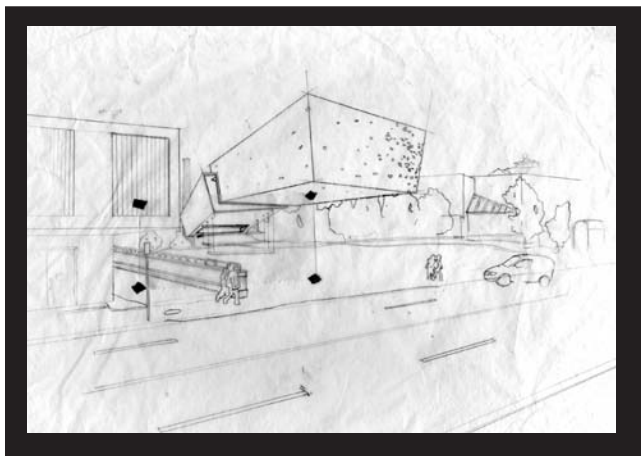
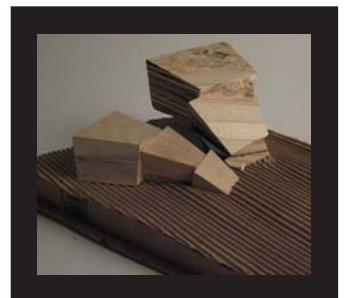
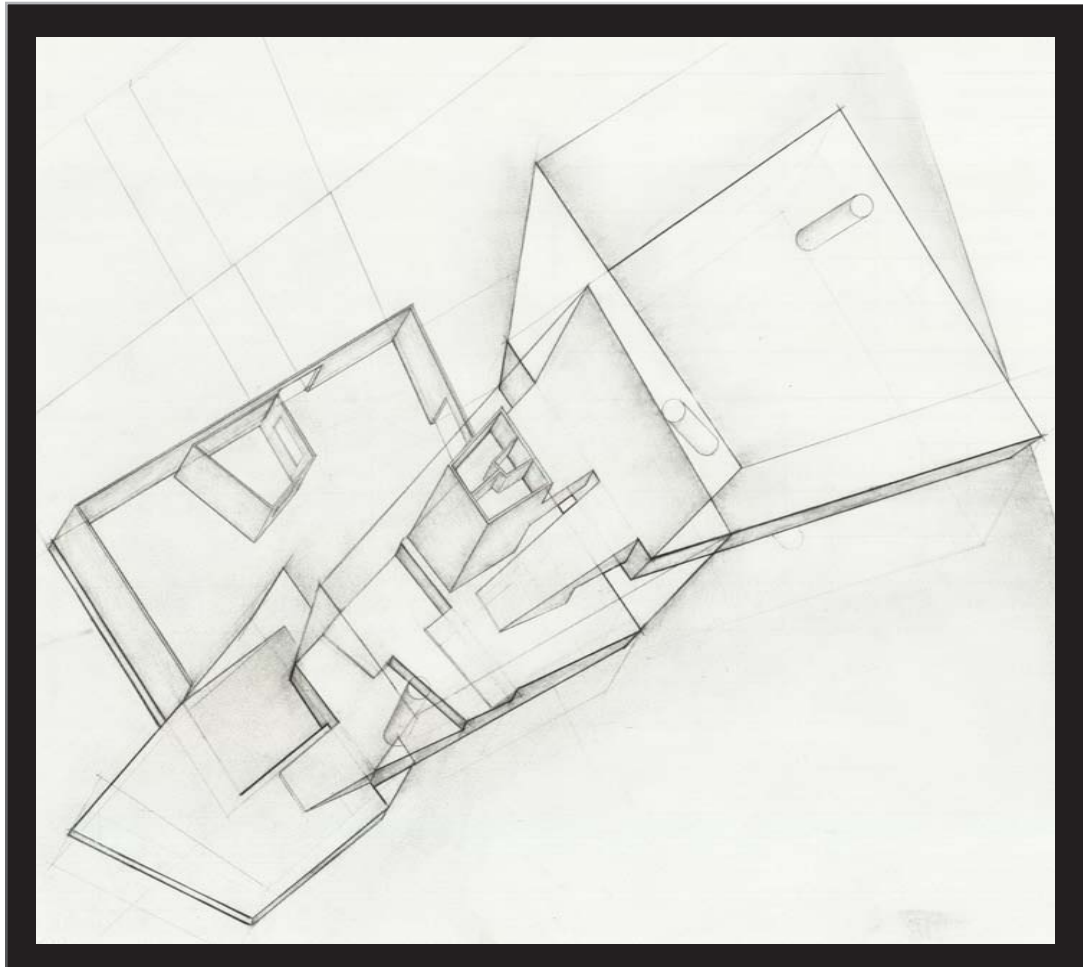


MUSEUM ANNEX

Artist: Jonathan Borofsky
Carnegie Museum of Art
Pittsburgh, PA

Christopher Gallot
48-200 Composition Studio / F'06
Instructor: Lee Calisti
CMU School of Architecture





CONCEPT STATEMENT

The Annex formed from a synthesis of natural geography, social experience, and spatial sequence propels one's perception of the site far beyond the physical boundaries of the intersection of Forbes and Craig St. One enters the building through a large public, outdoor space that is planted underneath the overhanging main gallery space. The anticipation of getting to the space just walked under is what drives one to explore the museum. Panoramic views of the slope and existing Carnegie Museum allow an interaction between the works of Jonathan Borofsky and the neighboring environment while large openings facing north create a multi-dimensional dynamic alluding to the process that Borofsky used to create his work.

Christopher Gallot

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PROJECT 3 – HOUSE PROJECT

Mindset:

This project continues the exploration of “Composition” as the main theme of the semester. The “Museum Annex” project stressed the development of “Concept,” (Idea) and attention to “Context” (Site), as well as “Content” (Program). Having begun to integrate these into your design process, this next project (as well as the Building Study) offers the chance to explore “Composition” on a more fundamental level, in relation to “Building Elements” and how they go together, as well as the development of spatial sequences on a more refined scale. By reducing the scale and complexity of the project, you have the opportunity to focus on each element more intensely, and through its relation to others, and to the whole, begin to create an architectural language that works from the smallest to the biggest scale. The challenge will be to create rich, intellectually challenging architecture that nonetheless is well developed.

Project:

Each studio will explore their own vision of a “house” program, with the common goal of creating a small space for a single person in a natural setting, as follows:

DAMIANI STUDIO - Towards a Design Process: Farnsworth House Visitor's Center

The project is to design a new visiting artist studio and visitor center for the Farnsworth House, which we visited earlier this semester on our Chicago fieldtrip. This project is to reconsider the role of the information center as a welcoming transition for tourists visiting the home. The programmatic elements are to be similar to that of the current information center with the addition of a modest live/ work studio for a visiting artist. This modest L/W space will also act as an occasional guest house.

CALISTI STUDIO - Visiting Archaeologist Live+Work Space

The University of Pittsburgh's internationally recognized Department of Anthropology and Department of History of Art and Architecture have commissioned you to design a SMALL living space to house an "archaeologist-in-residence" as well as a small work space/studio.

LUBETZ STUDIO - Living Space/Studio for a Writer (Moya Studio)

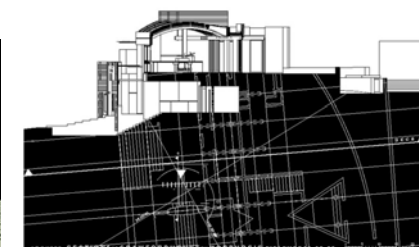
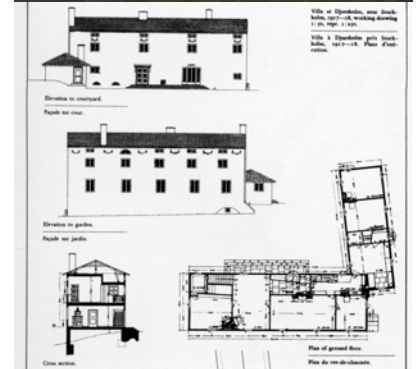
Site: A tree covered site on Sampsonia Way, near the Mattress Factory. This writer is part of the City of Asylum/Pittsburgh Project. The City of Asylum was established by several Nobel Laureate writers to provide refuge and sustenance for writers who are being persecuted in their own countries. Requires spaces to write, sleep, eat/cook, bath, sit/relax.

MINNERLY STUDIO - “Director’s House: Homewood Cemetery

The Homewood Cemetery has recently hired a new highly regarded director. As part of the compensation package the cemetery has agreed to provide her a small personal space of her own located with a relationship to Frick Park. For the director, you should provide a space to sleep, to cook, to eat, to bathe, to study, for guests, to hang 2 Picasso prints, and assure access and view of the park.

WOLFF STUDIO - “The American House”

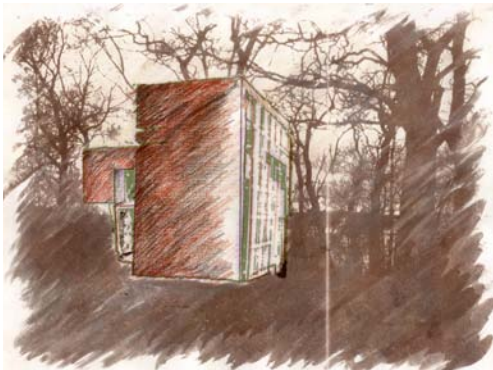
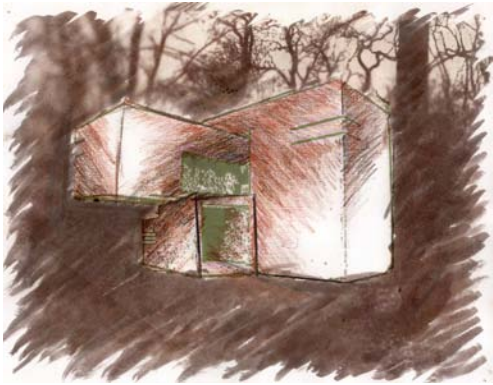
In this second project, students are asked to question the existing model of the American house. The studio should become a laboratory of investigation through which to analyze, challenge and critique this existing paradigm. The objective of the project is for students to personally redefine the meaning of house in their culture and to reinvent a new type for the American house. Inspired by the spirit of Art and Architecture magazine's Case Study House program, the objective is to create a new vision of the American house, expressive of our current society and simultaneously theoretical, experimental and specific in nature.

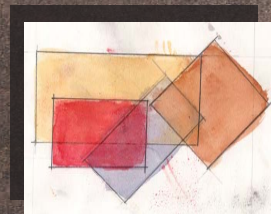
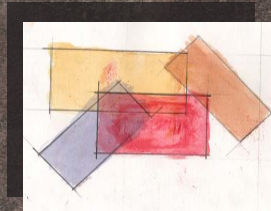
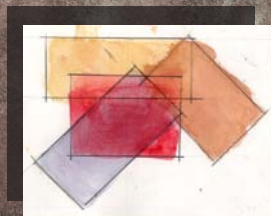
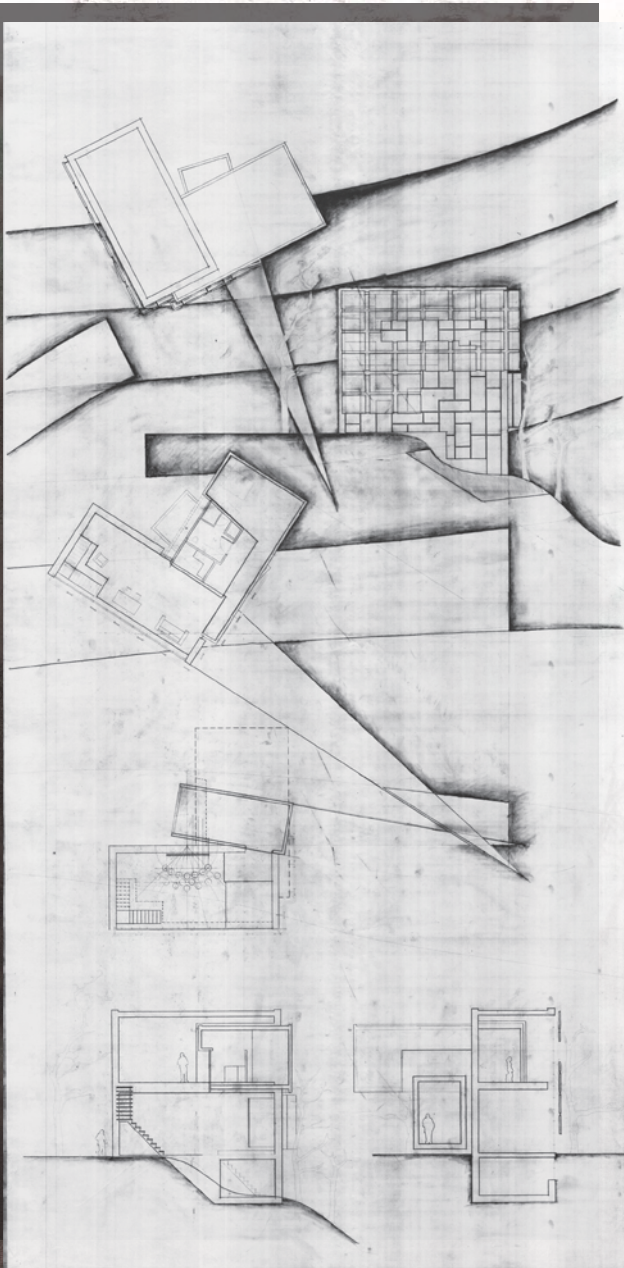


ARCHAEOLOGIST STUDIO

Pittsburgh, PA

Christopher Gallot
48-200 Composition Studio / F'06
Instructor: Lee Calisti
CMU School of Architecture





CONCEPT STATEMENT

The spatial and formal arrangement of the residence is derived from the layering and stacking of information found pertinent to the context as well as life of an Archaeologist. Discovery of the past would lead one to understand the details and process that made the residence a complete composition. The "crafted" thresholds, materials, joinery, and spaces would lead one to an understanding of formed architectural space and the simple archaeological elegance that drives the passion of their field.

-Christopher Gallot

