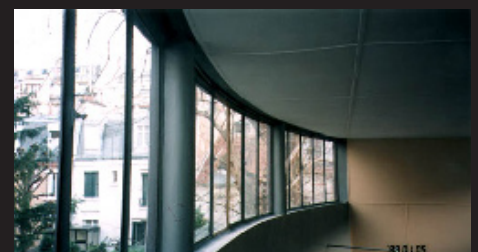
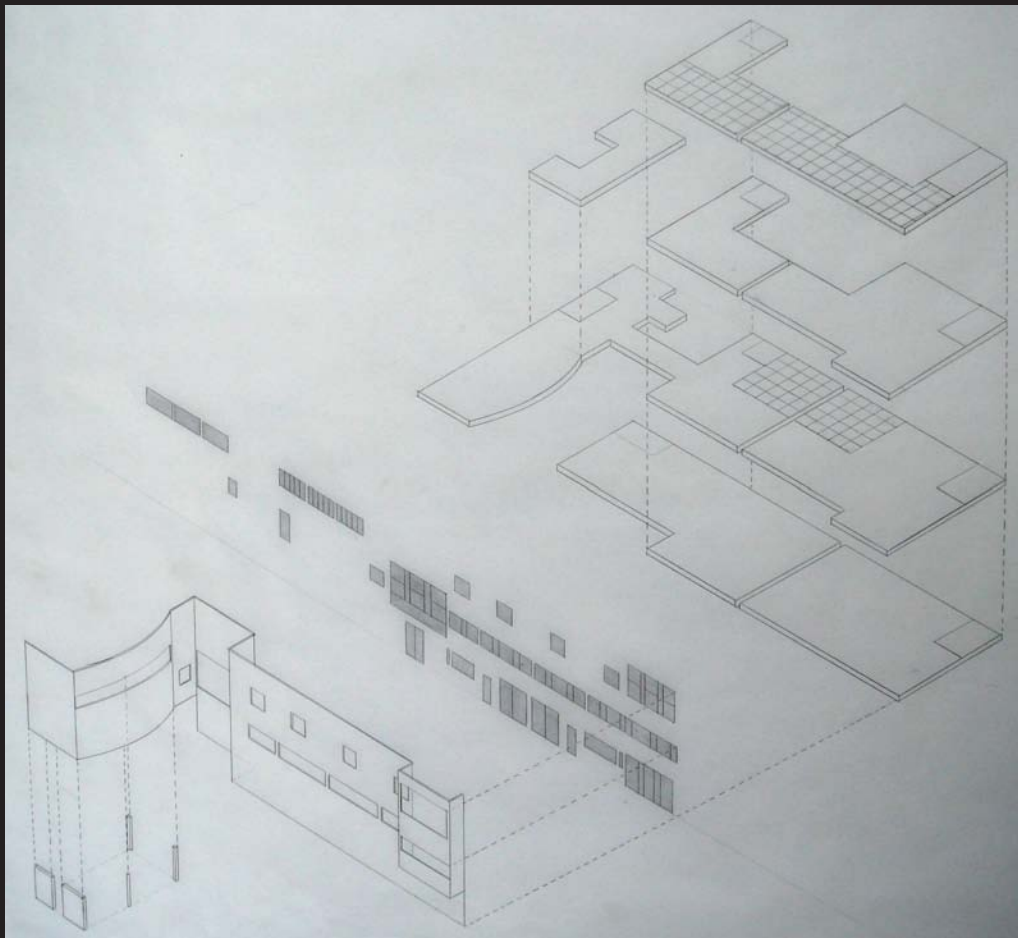
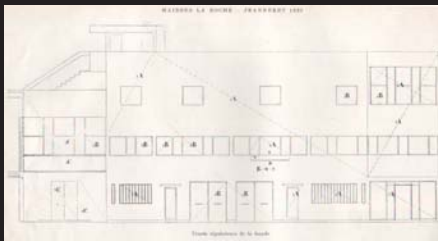
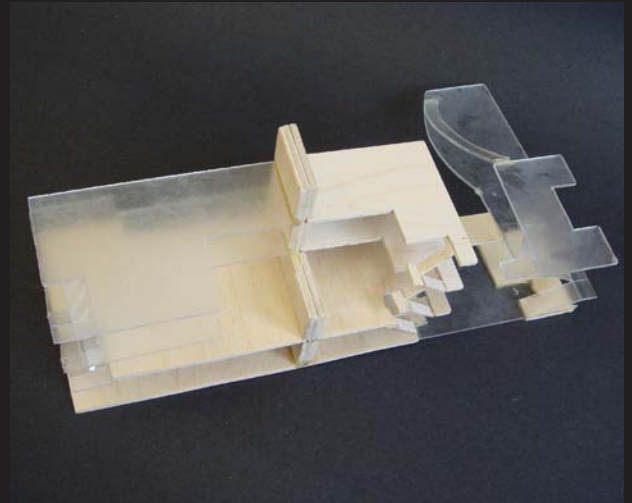
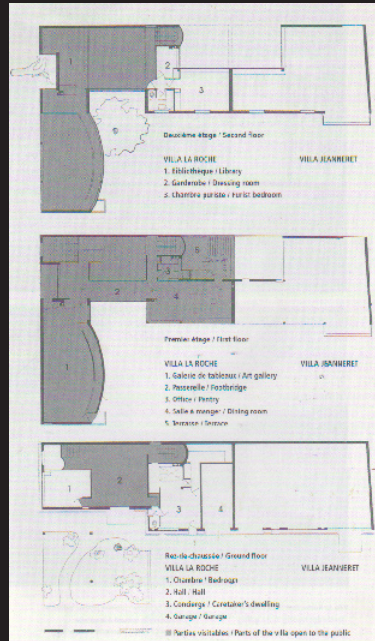
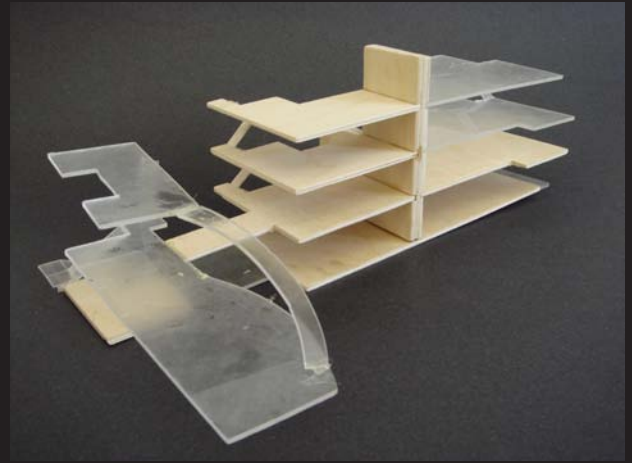
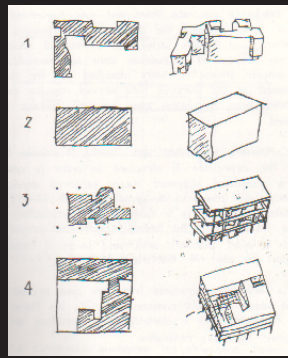
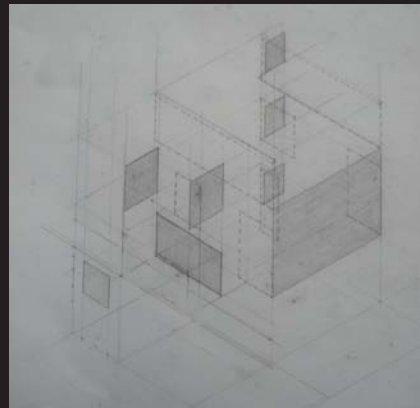
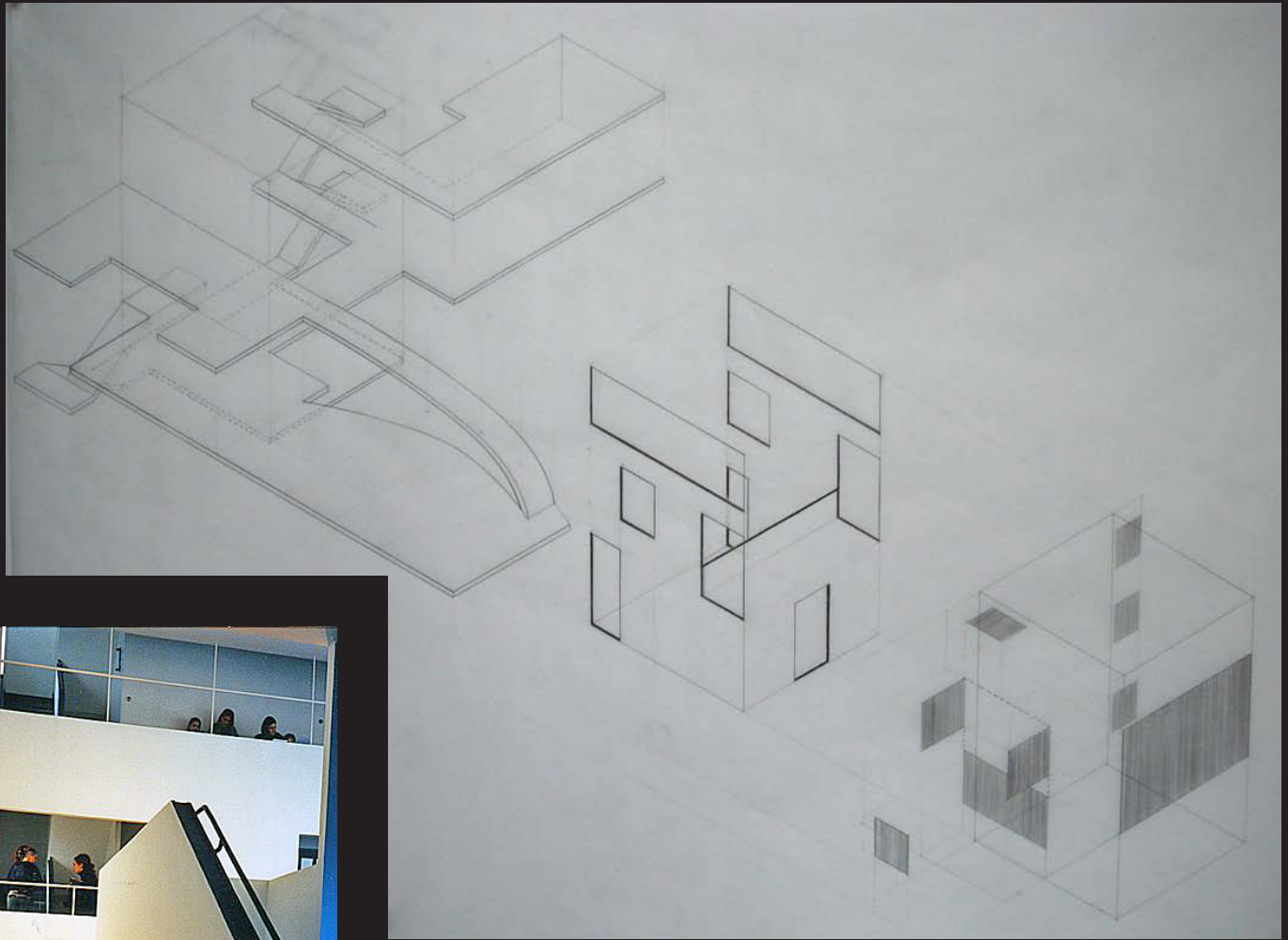


BUILDING STUDY

Maisons La Roche-Jeanneret ,
1923, Paris, France

Yarden Harari
48-200 Composition Studio / F'06
Instructor: Damiani
CMU School of Architecture





STATEMENT

As Corbusier designed, he often incorporated his five points for a new architecture: pilotis, roof gardens, free plan, longitudinal (ribbon) window, and free façade. The first exploded axon pulls these five traits of the building apart to show how Corbusier included and used them in Villas La Roche-Jeanneret.

In studying Le Corbusier's Villas La Roche-Jeanneret, I came across the term of architectural promenade. The sequence through these buildings is full of intent and direction.

In the physical model I exposed the division between public circulation and private space and the contrast in the approach Corbusier employed in each home. Whereas in most homes the first level is public and circulation becomes more private as we increase in height, Villa Jeanneret uses a reverse layout so that public sits above private to provide better views and more sunlight. Contrary to Villa Jeanneret, Villa La Roche is divided by a three story vertical space, so that public and private sit side by side.

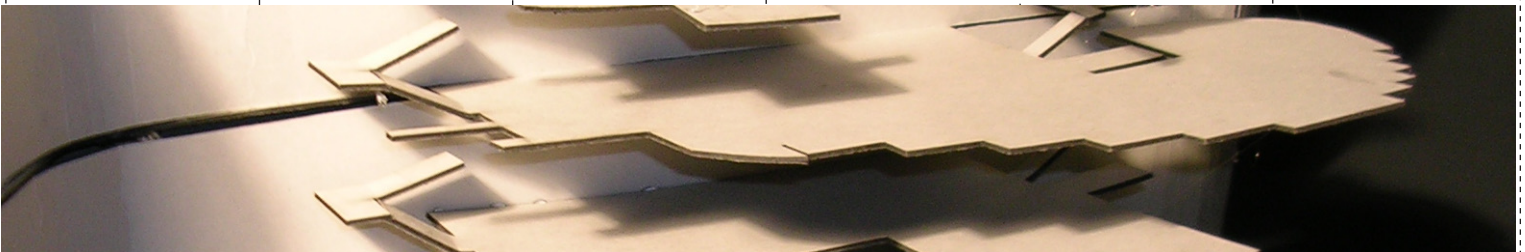
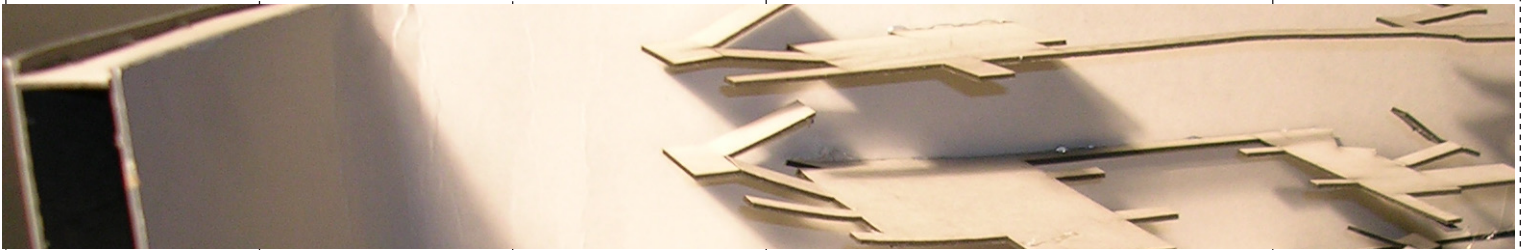
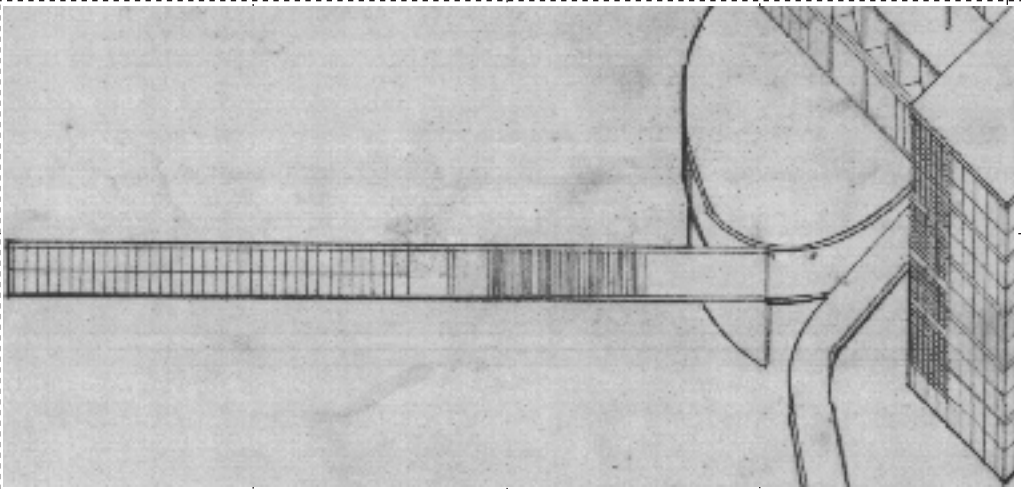
I next focused on the entrance hall in Villa La Roche, which is the element that guides the promenade throughout the home as well as divide public and private circulation. When walking through Villa La Roche, whether on the public side or the private side, one continually returns to look into and across the three-story space. The second exploded axon breaks apart the sequence throughout Villa La Roche around that space, openings from the sequence into that space, and the windows that provide light into that space.



BUILDING STUDY

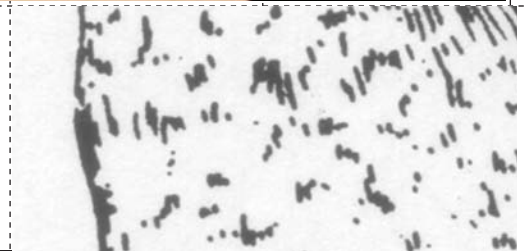
Carpenter Center for Visual Arts/1961/
Cambridge, Massachusetts
Le Corbusier

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

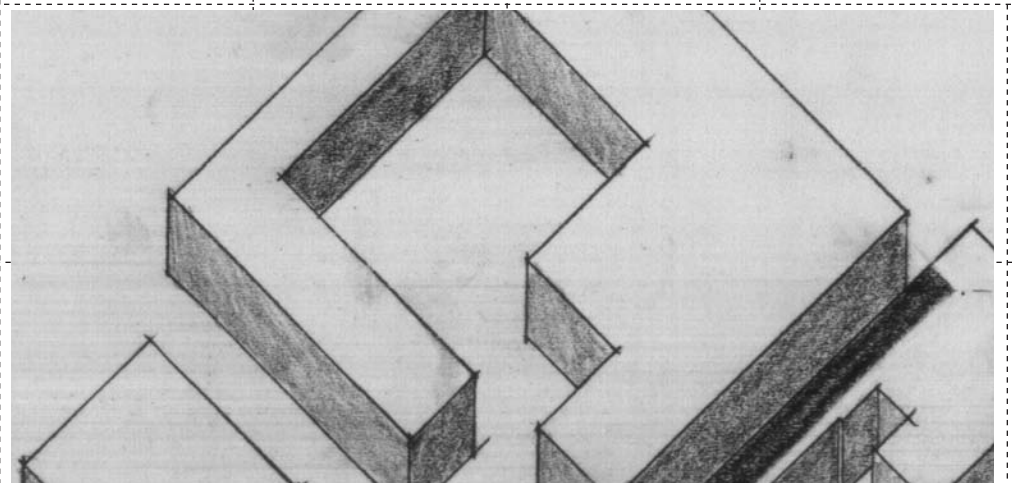
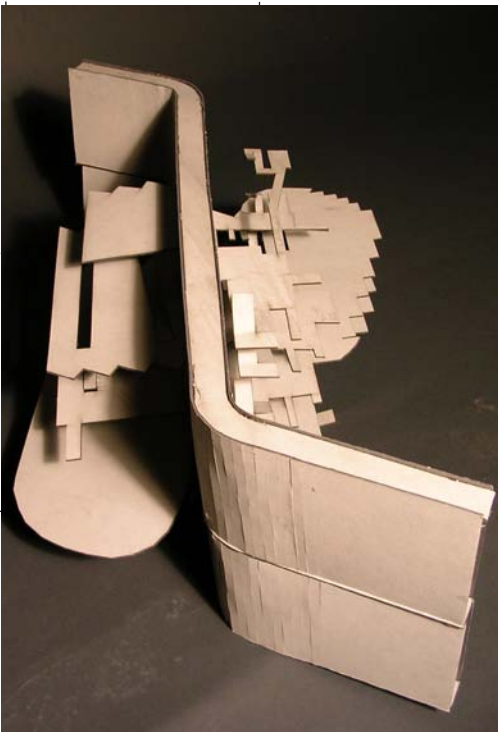


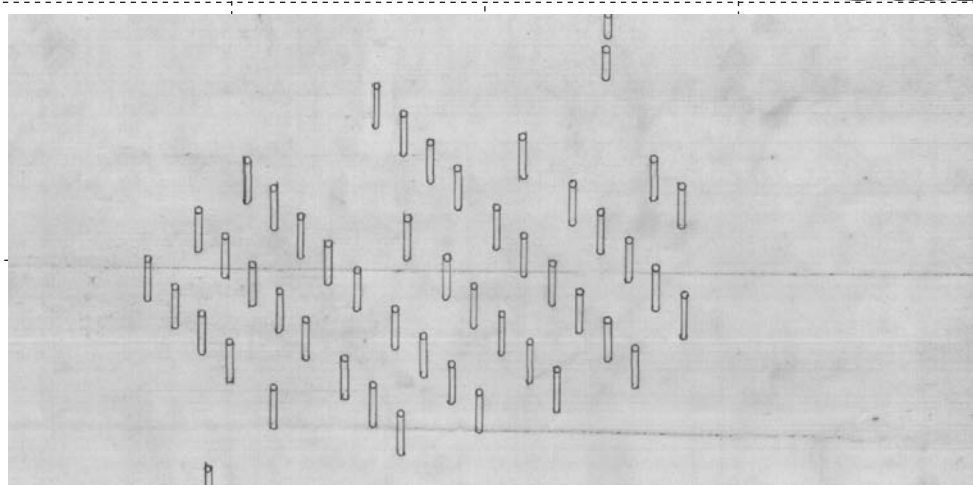
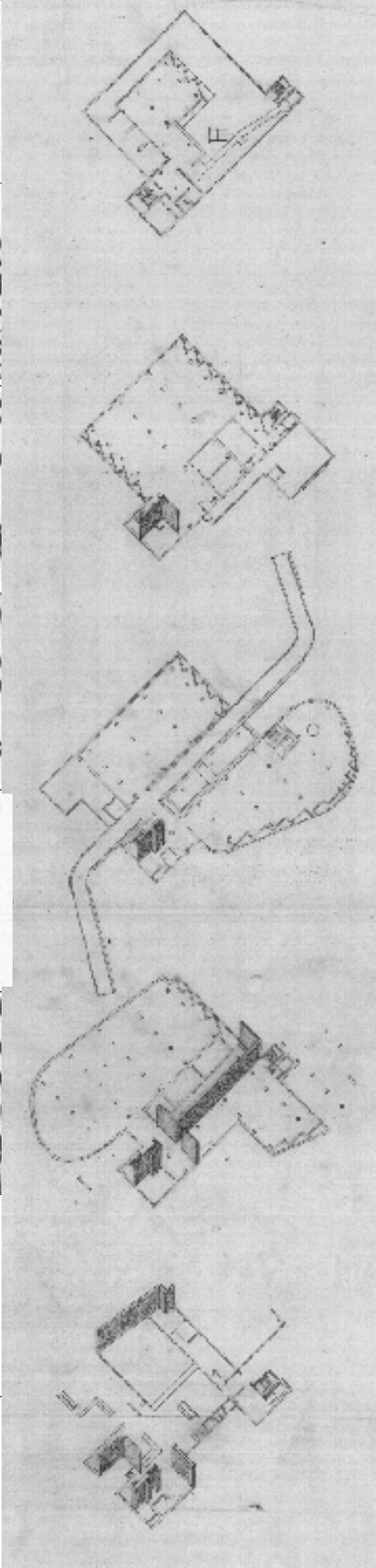
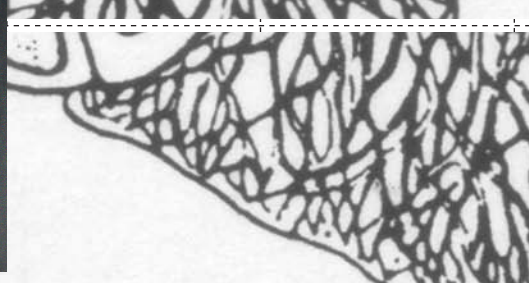
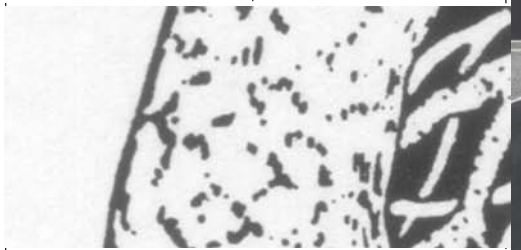
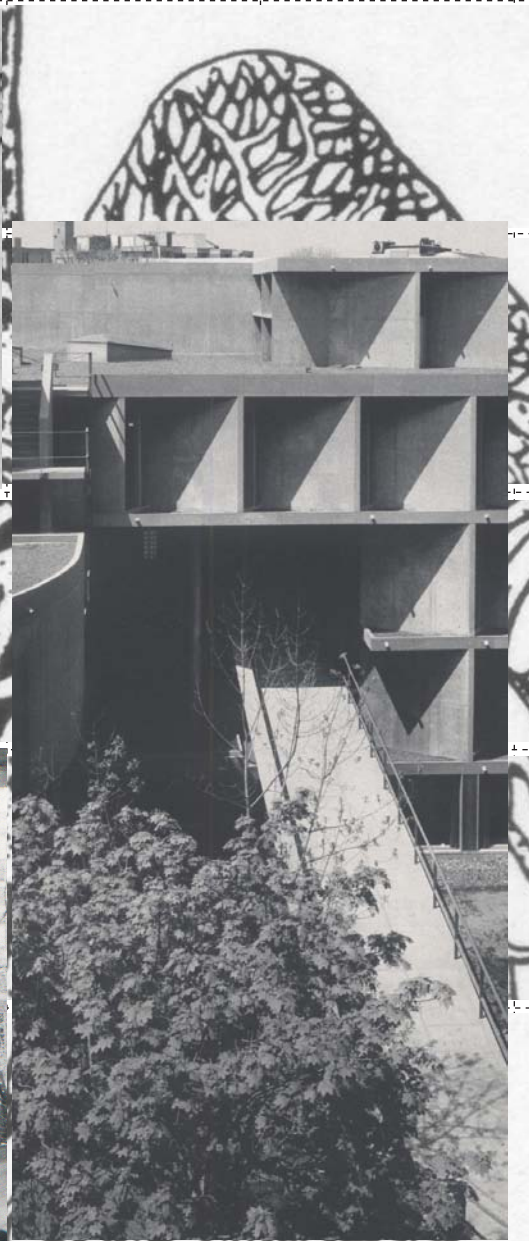
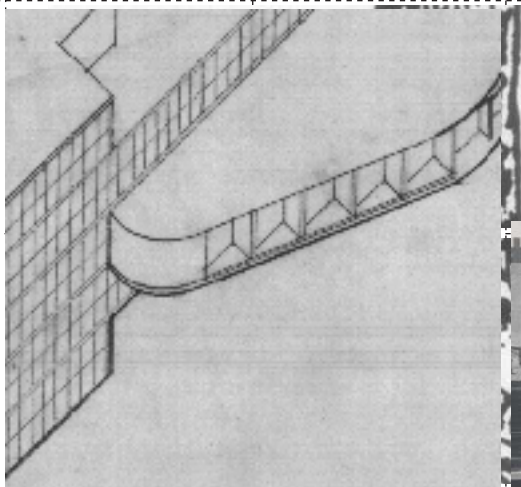
THE CARPENTER CENTER FOR VISUAL ARTS

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





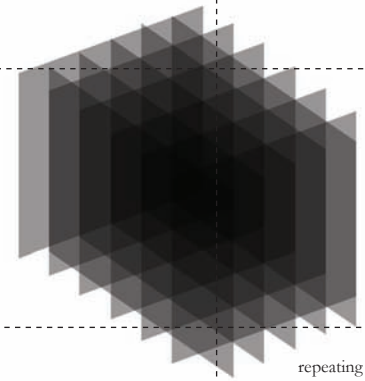
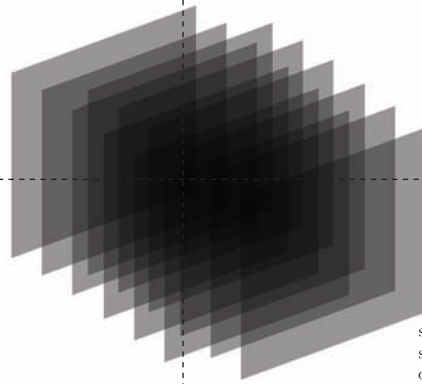
building analysis

farnsworth house

andrew n butchko
48-200 composition studio / F'06
Instructor: Spike Wolff
CMU School of Architecture

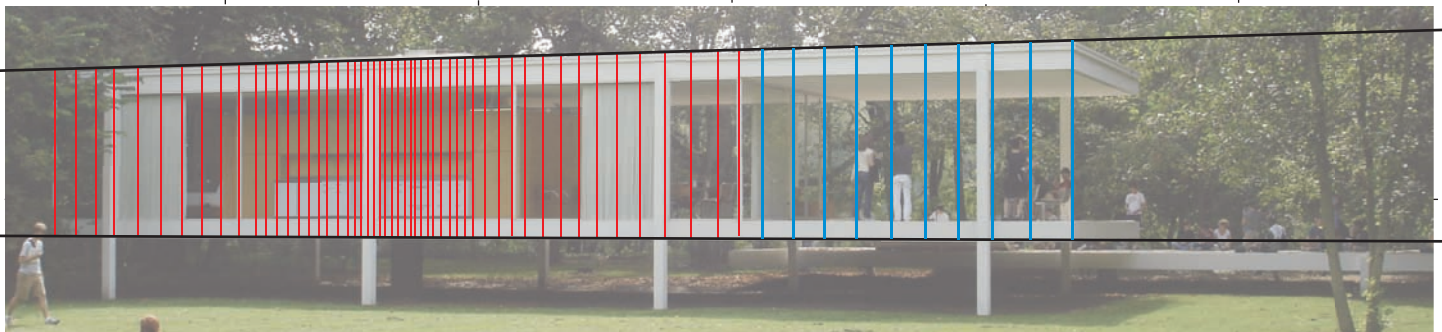
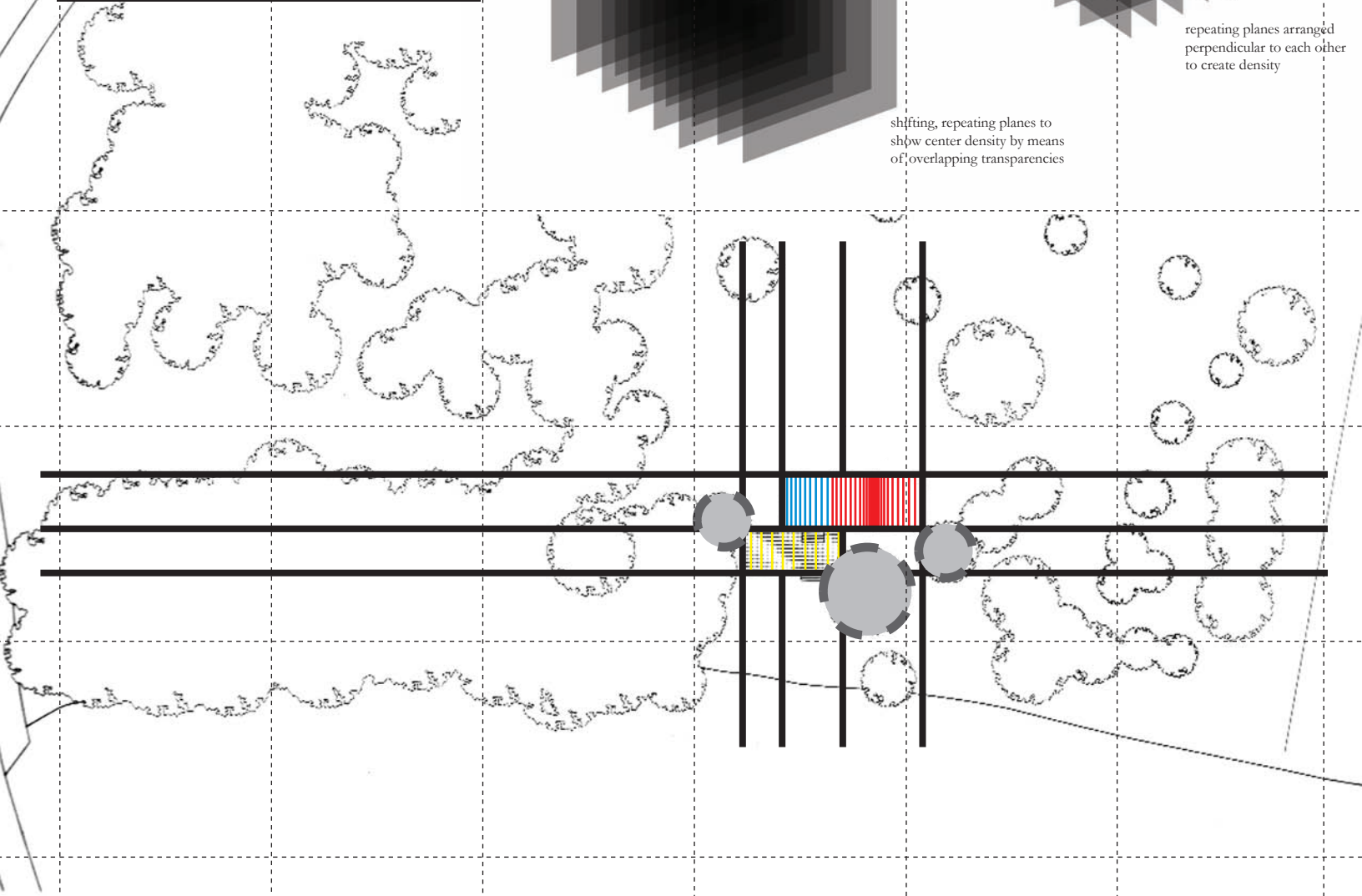
volumetric density studies |

attempts to show density of building using repeating planes in 3-D
representation

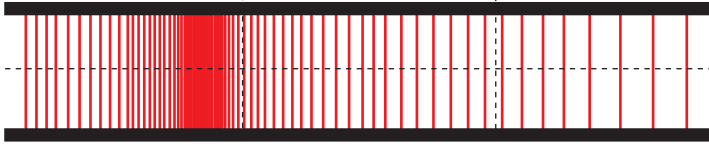


repeating planes arranged
perpendicular to each other
to create density

shifting, repeating planes to
show center density by means
of overlapping transparencies



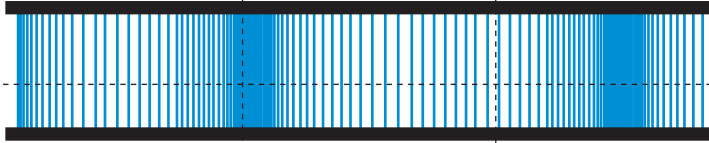
spatial density due to interior/exterior conditions |



interior spatial density

[back elevation]

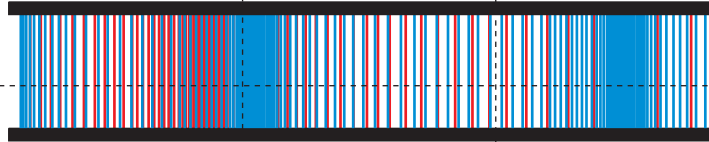
dense sector represents views, both interior and exterior, being blocked by center unit of house



exterior spatial density

[looking out of house toward Fox River]

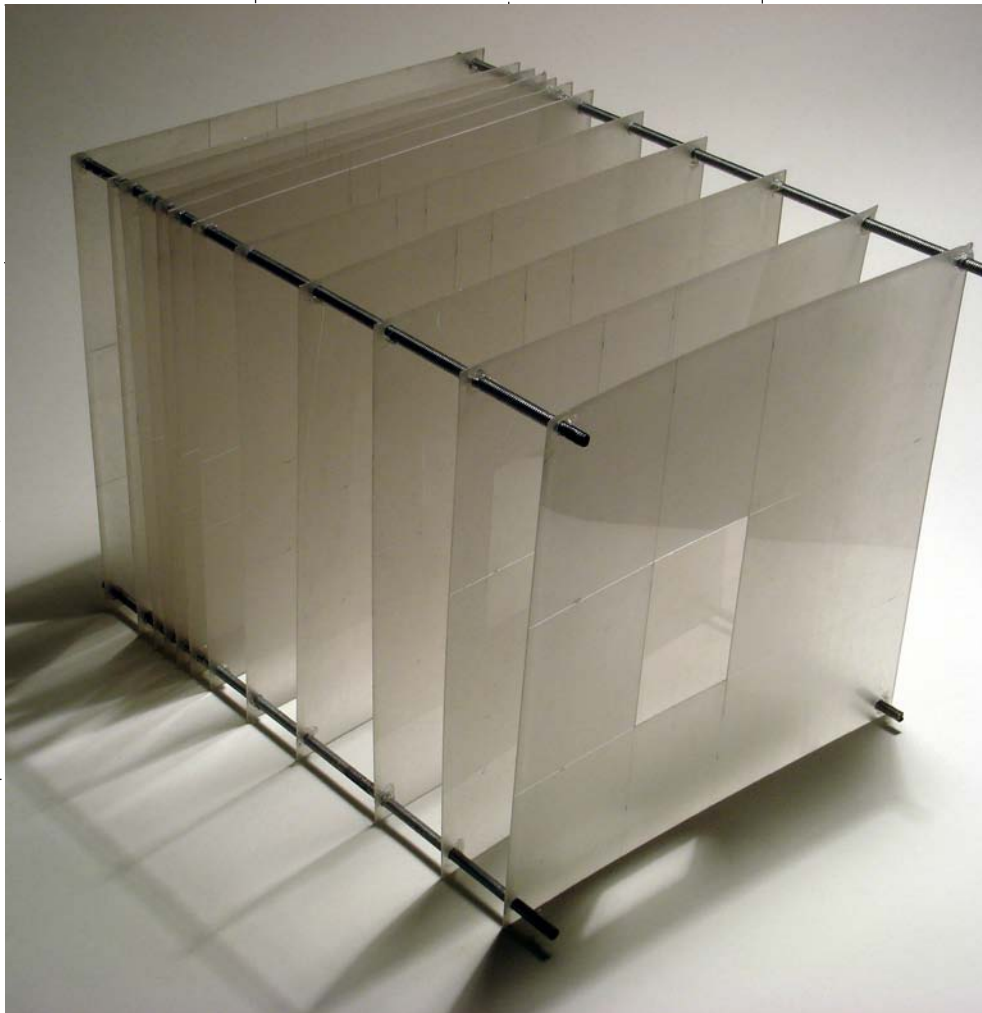
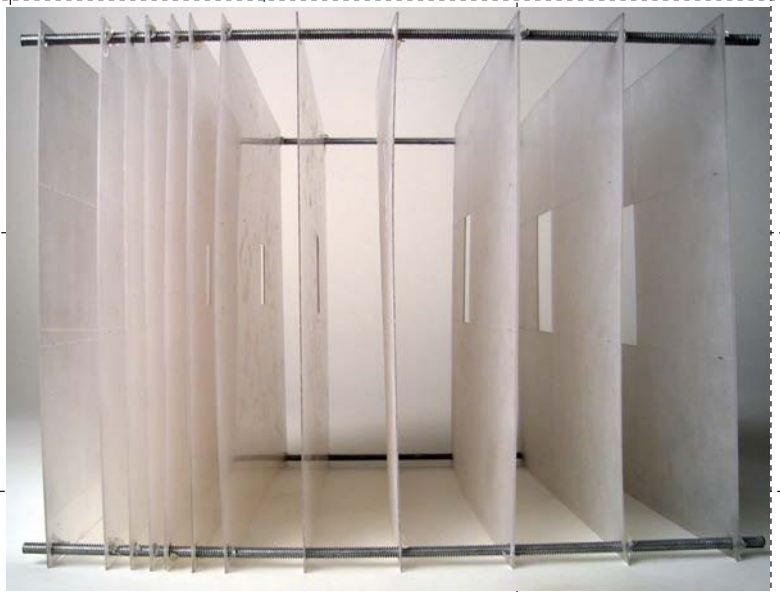
dense sectors represents trees, three main at front of house, that begin to set up spatial conditions of lighting inside the home, and views of the exterior



interior/exterior

[overlay]

when both interior and exterior information is overlaid central density of core and density of trees begin to set up same spatial conditions



concept statement

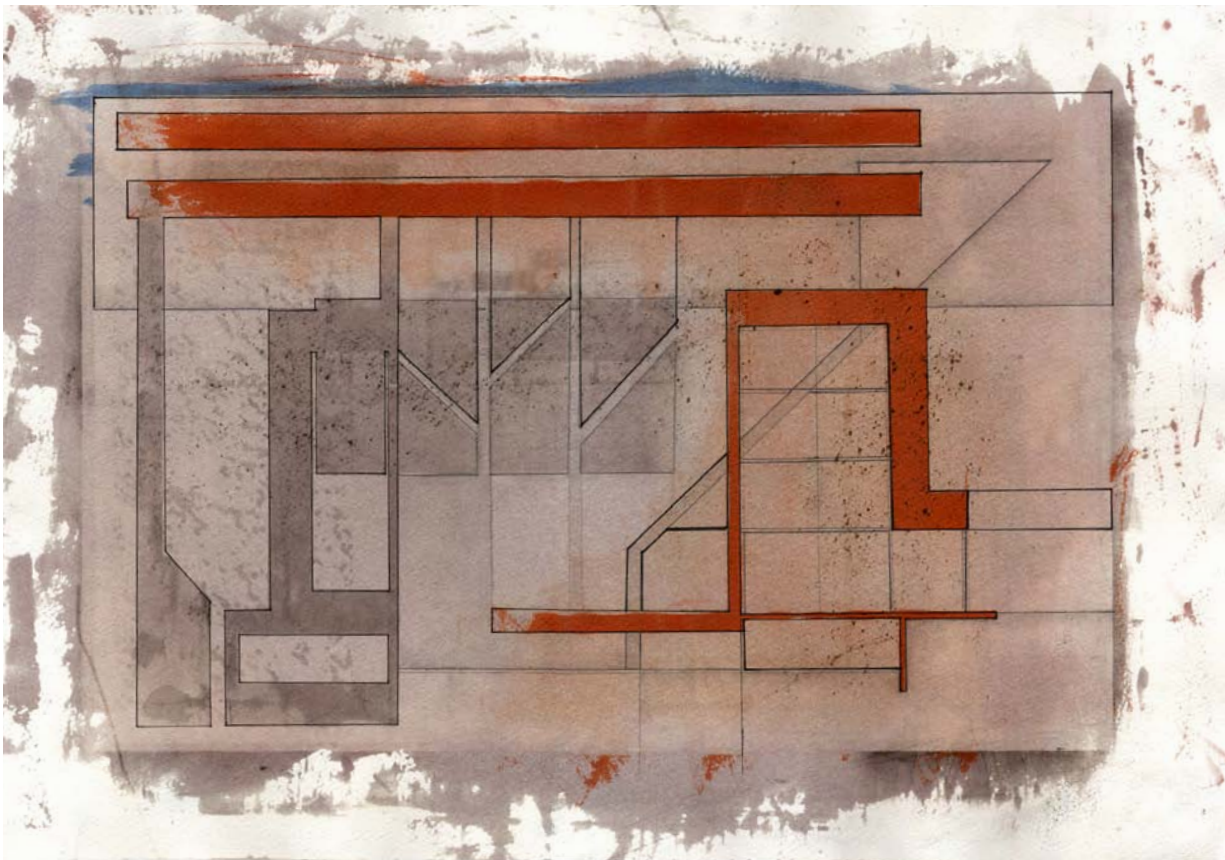
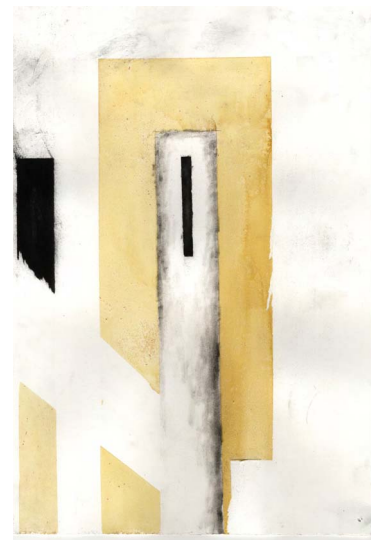
the building analysis was a way for the individual to choose a building that he or she had been to within the last year. analysis of the building was described by experience. my analysis of the farnsworth house by mies van de rohe begins with the way mies manipulated both materials and light to set up a dance between spaces and volumes. my analysis starts with my 2-d representation. here i use a series of vertical lines to show the density of the building. these vertical lines begin to set up a rythm, and thus describe the differentiation of the three main spaces of the home, the terrace, the porch, and the house. the 3-d representation takes this idea of a repetition of lines and turns it into a repetition of planes that create a volume. the volume is then augmented by a removal of material. this lack of material defines this space in a way that the juxtaposition of the the volumes of the farnsworth house did. the 3-d representation also shows the materiality of the house. by using a reflective condition on one side and a matte condition on the other, the differentiation of space that exists and at the same does not exist is present. this idea comes from the glass planes of the farnsworth and how they act both as a spatial definition, but also fade into the landscape.

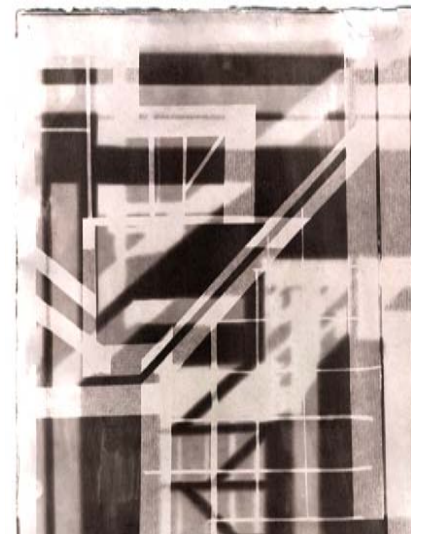
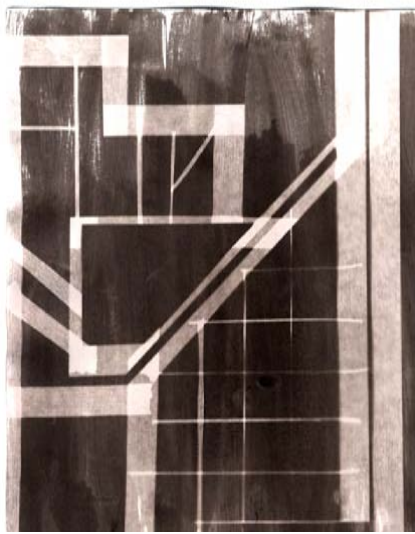
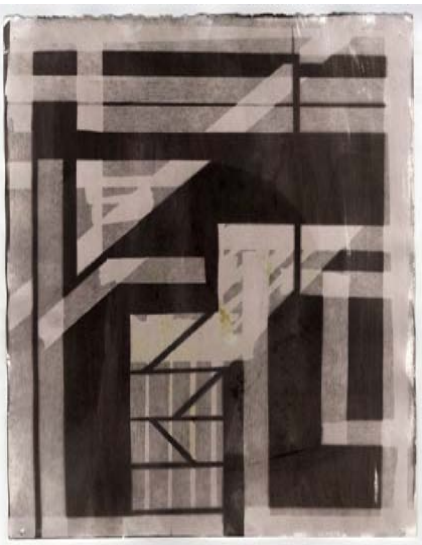
andrew n butchko

BUILDING STUDY

Museum of American Folk Art
February 2002
Tod Williams Billie Tsien
New York, NY

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





STATEMENT

The Museum of American Folk Art's eclectic use of materials, relation to context, and mesmerizing transitional elements drove my building study to not only show the aspects of the building, but to display how this building affected my process. I was driven to experiment with traditional photographic processes to capture the organic (Folk-Like) qualities displayed in the building. Further Experimentation in materials and Fabrication drove other aspects of my study.

