

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@cmu.edu

Off. Hr: M/F 12:00-1:00pm & by appt. in MM202

(8/27/06)

PROJECT 1 – CMoA ANNEX - Gallery & Study Space

Mindset:

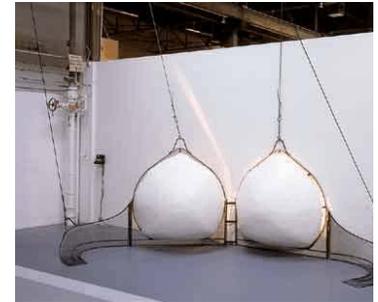
- This project will serve as an introduction to architectural composition by stressing the need for concept development and a rigorous design process that leads to rich, meaningful, and evocative compositions of architectural elements and spatial experiences on a small scale.
- It seeks to build on your 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

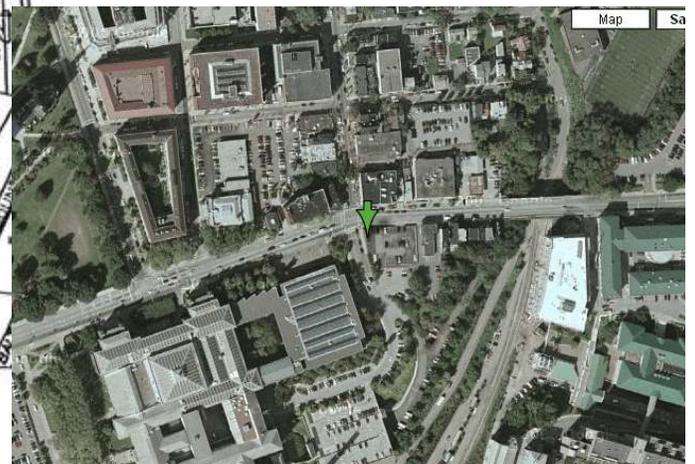
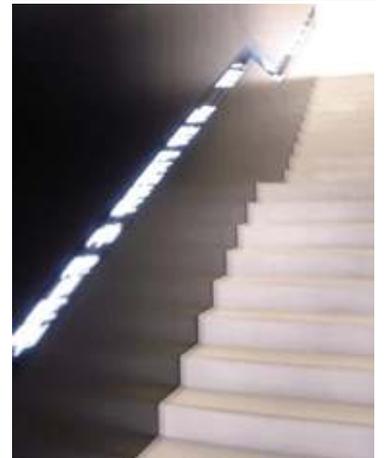
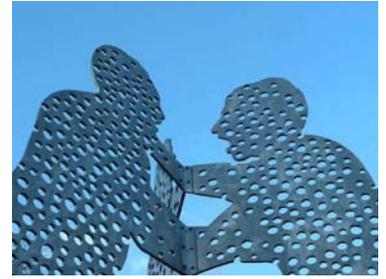
Each student will be assigned to design an annex for one of these artists (a separate sheet will describe the research & group presentation):

- | | |
|----------------------|------------------------|
| 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.

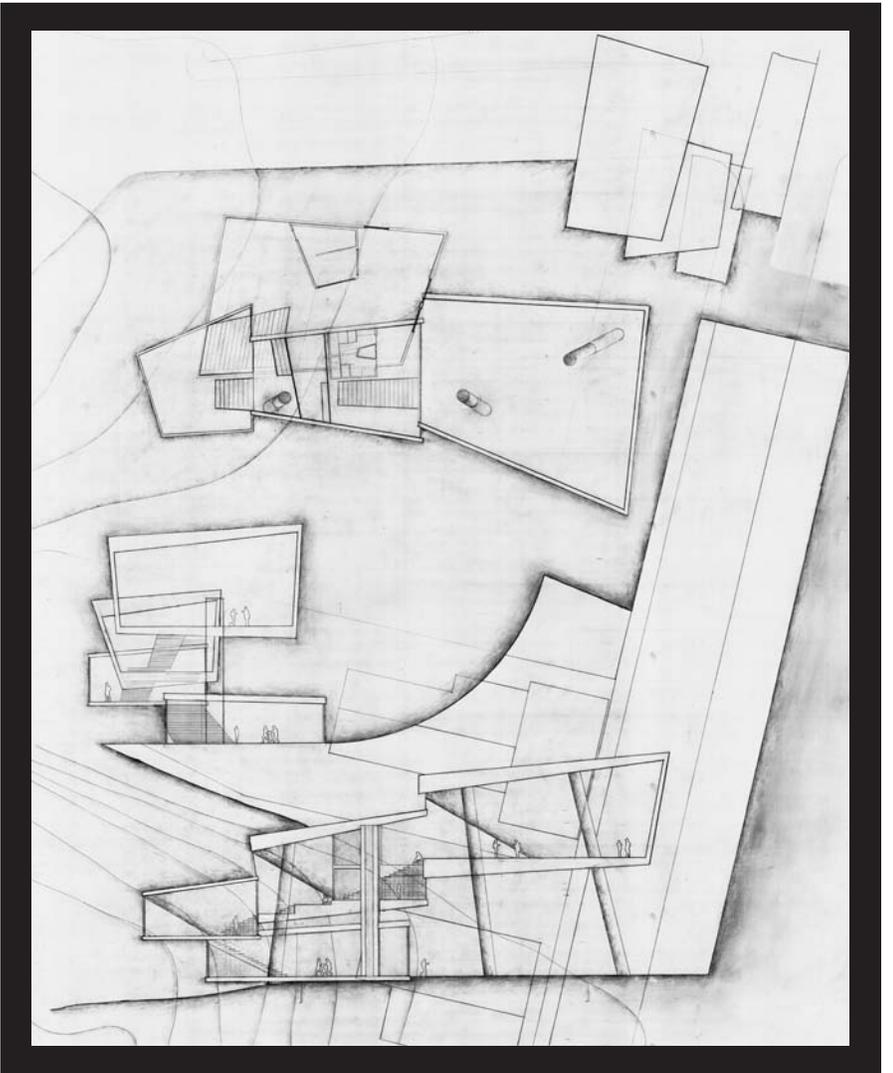
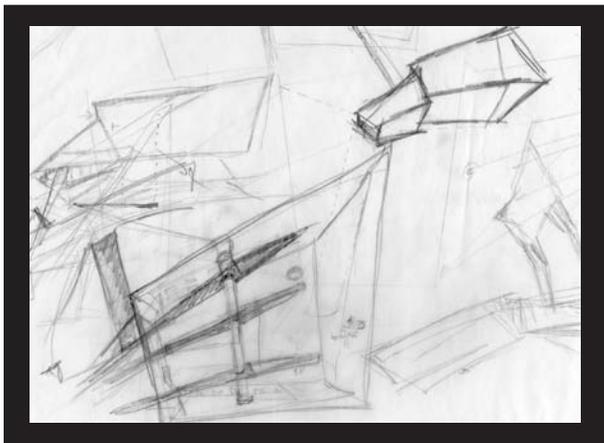
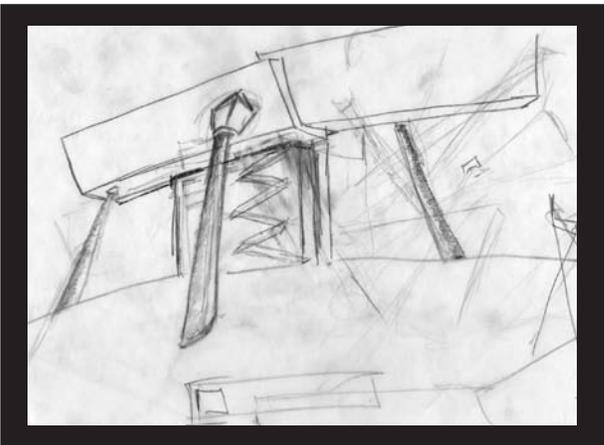
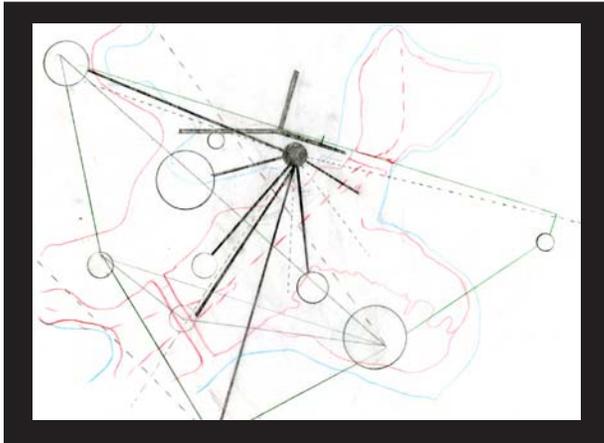
Requirements & Due Date: A mid-review will be held around **Oct. 2**. Final projects will be **DUE Sun. Oct. 15, 10:00pm**. Computer printouts and presentations will be due **SEVERAL DAYS EARLIER** to avoid problems. Primary drawings and a **WELL-BUILT** model will likely be at 1/4" scale. Focus particular 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.

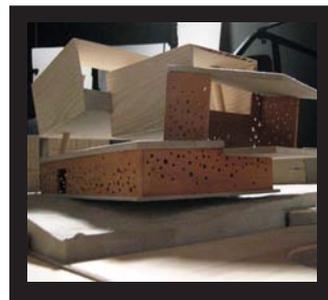
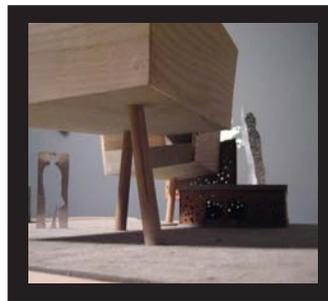
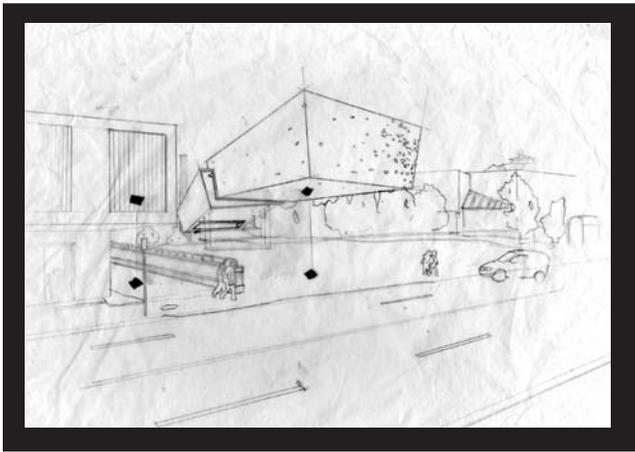
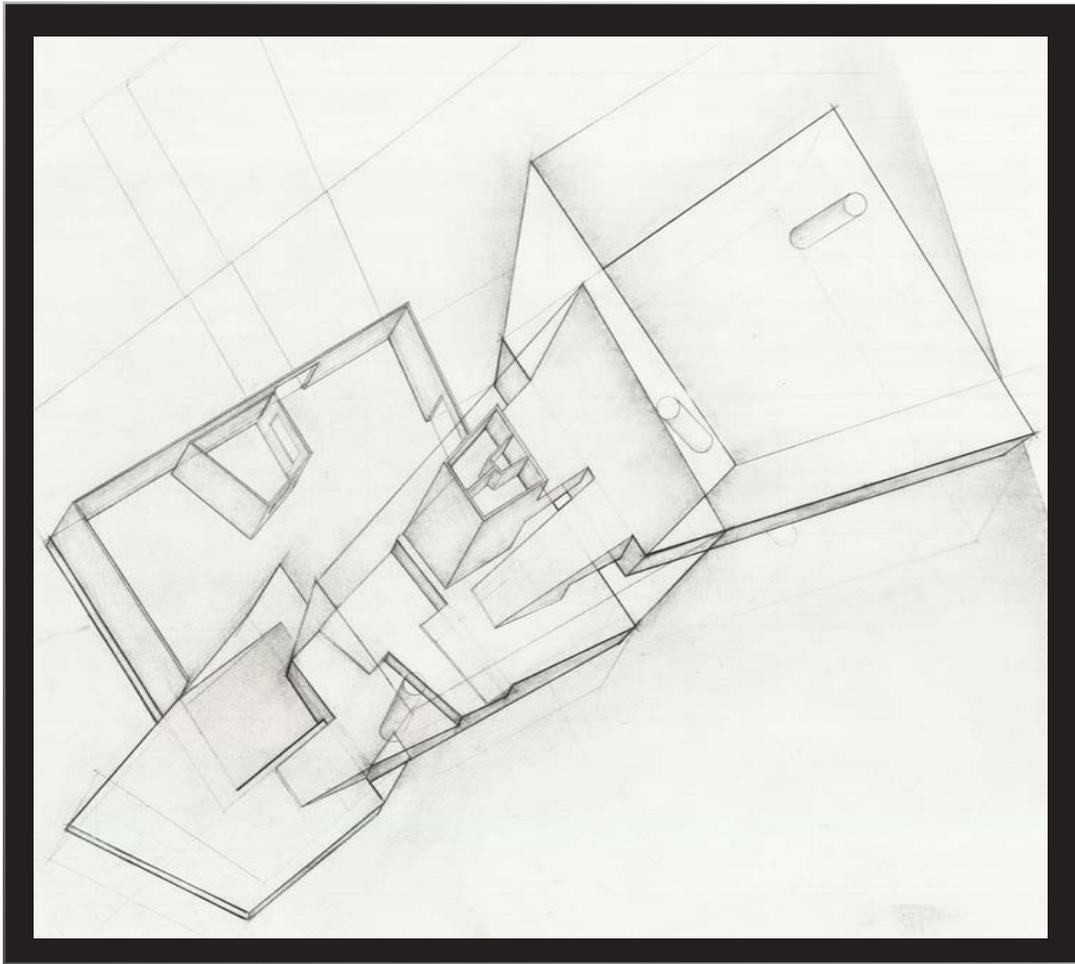


MUSEUM ANNEX

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

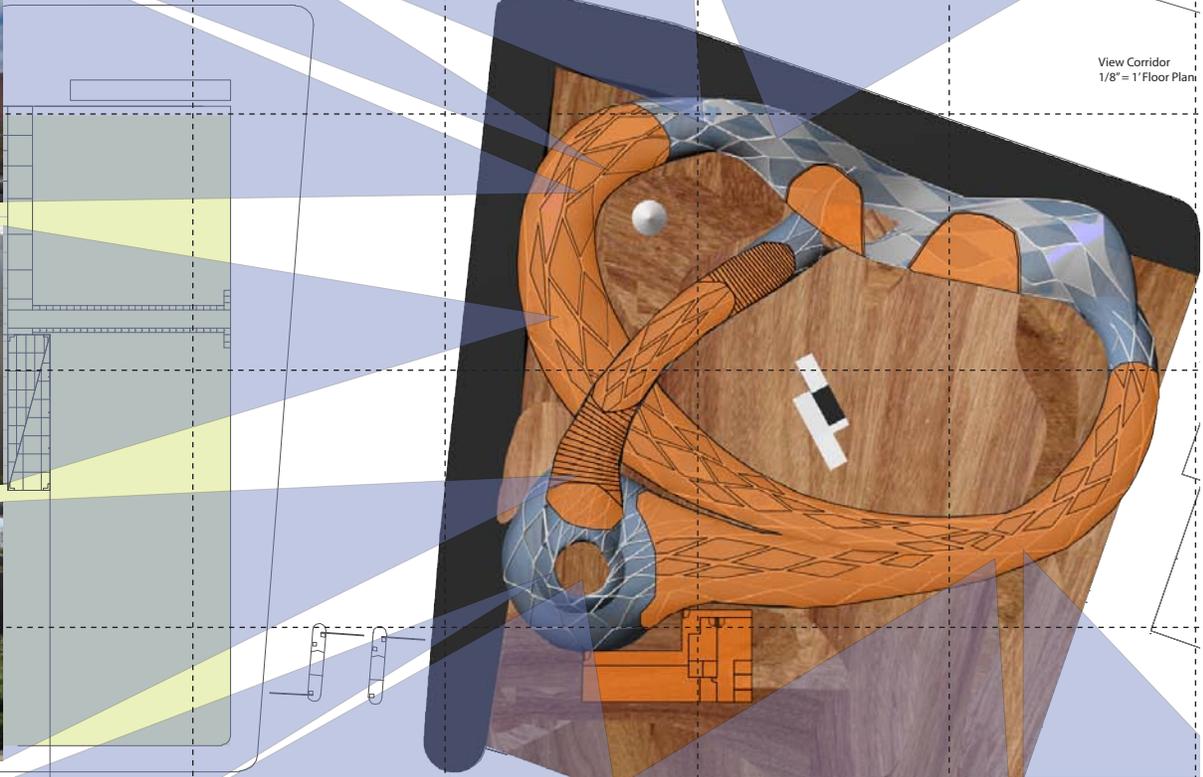
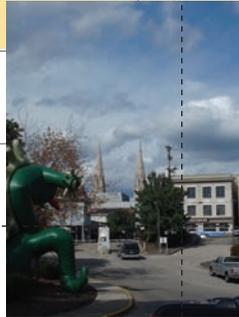
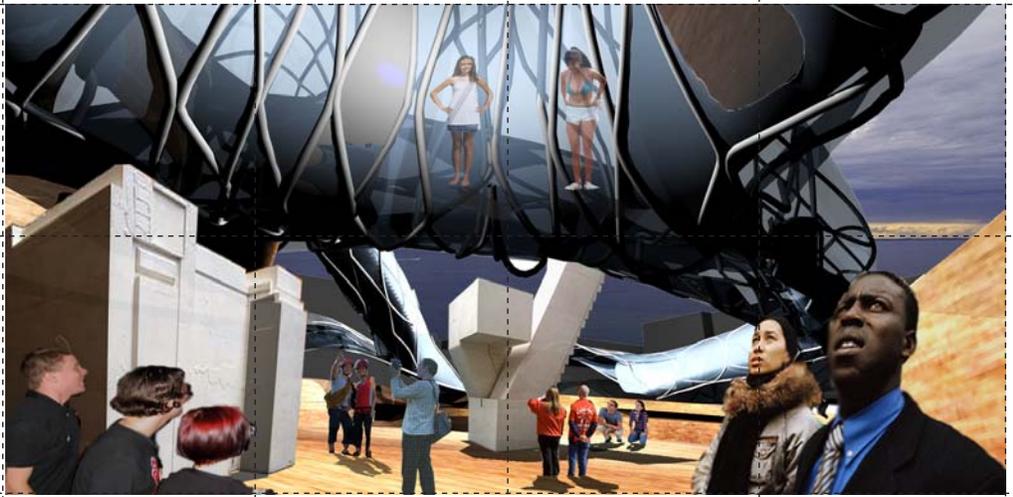
The Annex formed from a synthesis of natural geography, social experience, and spatial sequence propels one's perception of the site far beyond the physical boundaries of the intersection of Forbes and Craig St. One enters the building through a large public, outdoor space that is planted underneath 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

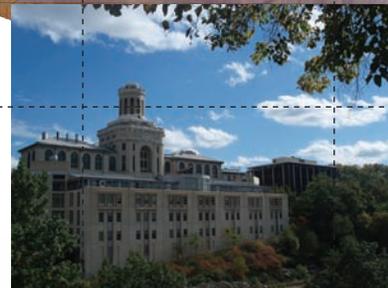
MUSEUM ANNEX

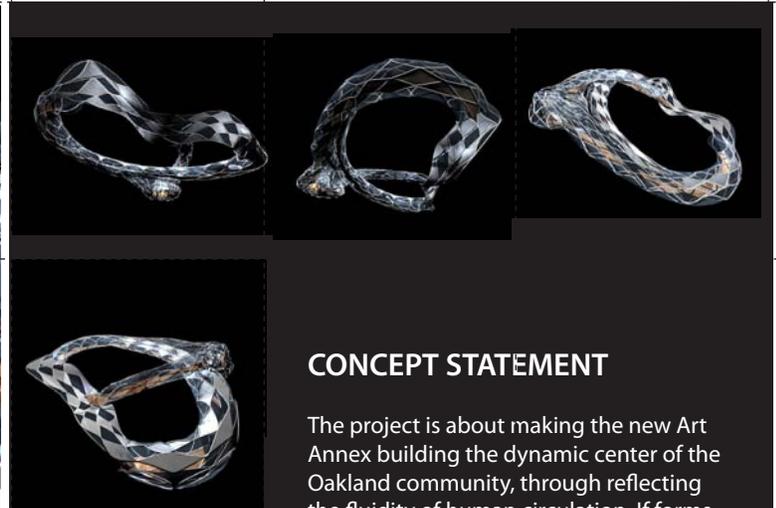
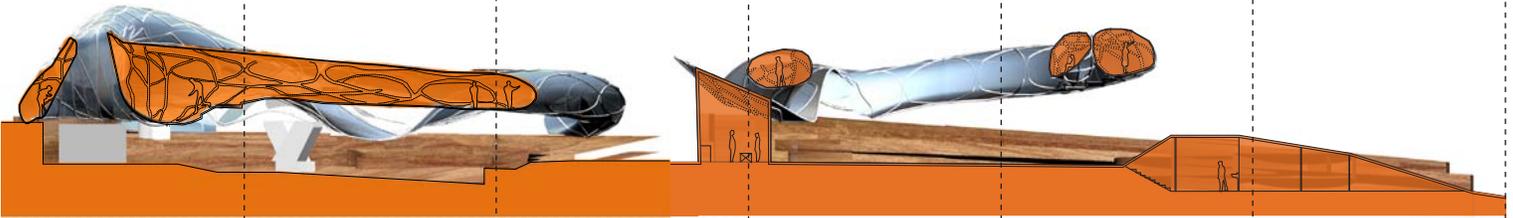
Artist: Rachel Whiteread
Carnegie Museum of Art
Pittsburgh, PA

Daniel Zhang Xian Min
48-200 Composition Studio / F06
Instructor: Art Lubetz
CMU School of Architecture



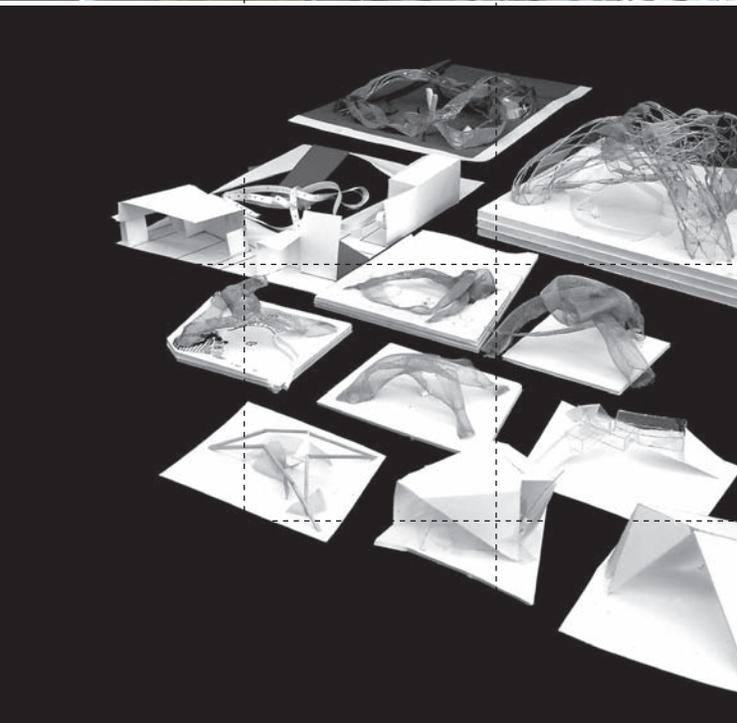
View Corridor
1/8" = 1' Floor Plan





CONCEPT STATEMENT

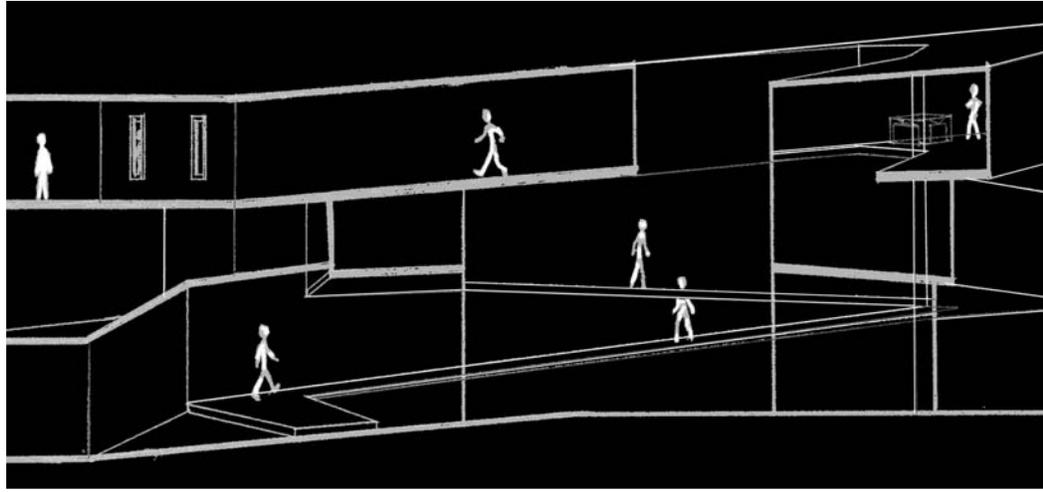
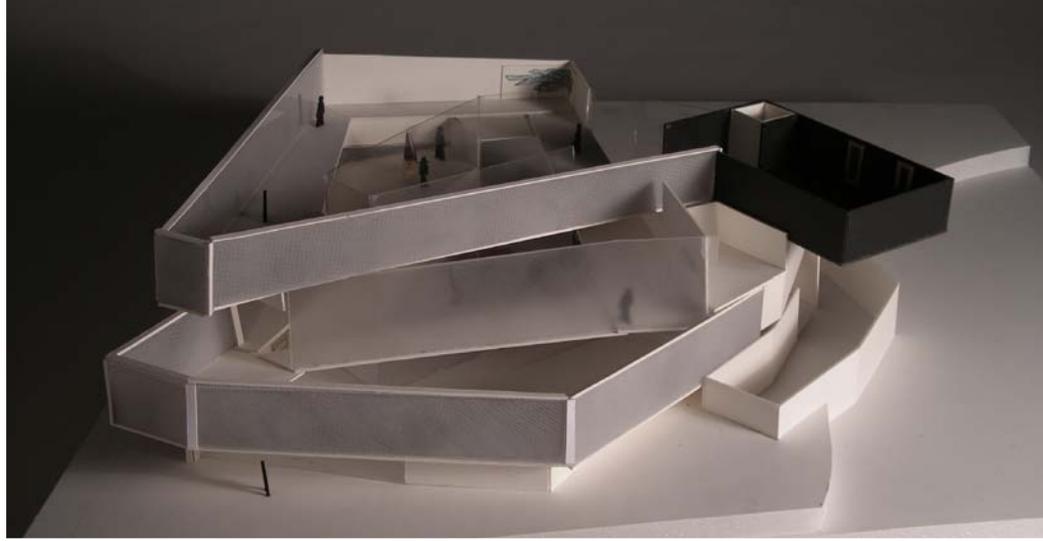
The project is about making the new Art Annex building the dynamic center of the Oakland community, through reflecting the fluidity of human circulation. If forms are generated through the forces in the existing site according to Gregg Linn's theory on form, then the Art Annex program is an inflection upon its context. The complex form reacts to the crisscrossing vectors of the major streets, the building heights, the traffic flow and the topography. Most importantly the form brings focus to the sculptures of Rachel Whiteread and a response to the views of the landmarks in Oakland. The experiences of the Art Annex are two parts. One which is a congregating square beneath the street level, where art is displayed, and visitors are able to physically come in contact with the art. Second one is the path way that lifts off the ground and takes visitors to different views of the art, and a series of views of the Oakland Landmarks. When visitors are walking on the path, they are not only viewing the art at different angles, but also placing themselves within the context.



MUSEUM ANNEX

Artist: Richard Artschwager
Carnegie Museum of Art
Pittsburgh, PA

Misha Varshavsky
48-200 Composition Studio / F'06
Instructor: Spike Wolff
CMU School of Architecture





A Second Look

Richard Artschwager's work asks its viewers to engage in looking as a dynamic act. His sculptures trick shadows and skew perspectives; his paintings obscure images with textures. By changing or impeding vision, his work strives to make us more conscious of looking.

The annex to the Carnegie Museum of Art enjoins its visitors to take a second look - both at Artschwager's art and at themselves. Changing viewing angles are orchestrated by an interweaved ramp circulation system; a special wall surface hints at a view from a distance; and a separate study space combines reflections and frames to spark a self-awareness as one exhibited alongside the art.

Artschwager's quintessential work is the blp. A fuzzy black rounded rectangle, it is a portable view-finder that commands attention to its surroundings. But the blp is not represented in the gallery. Rather, the occupants themselves serve its function by lending their image in shadow and reflection in the walls to be blurred and put on display.