Architecture Studio: Foundation II / 1st Year Spring
Spring 2016, CMU, Arch #48-105, M/W/F 1:30-4:20
Studio Website: www.andrew.cmu.edu/course/48-105

Coordinator: Kai Gutschow
Email: gutschow@andrew.cmu.edu
Off. Hr: by appt. in MM302
(1/22/16)

Proj.1: MARBLE PERFORMANCE - Modeling Surfaces

Continue to refine your structure and marble performance, but add more focus on the drawings that communicate your ideas and work. Creative drawing should become a parallel way of exploring forms, ideas, marble paths, space, volume, rhythm, etc. They should inform the design of the marble performance and paper structure, and how you construct it in Rhino. The design process should use multiple media simultaneously, each informing the other, each addressing things in related but different ways.

Proj.1. FINAL DELIVERABLES - DUE Fri. 1/29

The final submision for this project will be your final paper model and three landscape-oriented, 10x16 drawings that record both the process and final outcome of the 3-week project. You should create the following triptych (three inter-related drawings):
1) a 10"x16" hybrid digital+ analog drawing (see a8 below)
2) a 10"x16" page that contains many hard-lined views and descriptive drawings of your structure and marble performance. Compose these carefully and compactly on the sheet so it is readable, yet FULL of information. For added emphasis, vary the size/scale, color, darkness/lightness, opacity/transparency of the assembled drawings.
3) a 10"x16" page that contains process work, including a carefully curated collection of photographs of your early folding experiments and final model, screen shots of your Rhino work, as well as scans of your sketches and design diagrams.

Proj.1. ASSIGNMENT 7 - DUE Mon. 1/25 <mark>Ghost Tag: #48105_p1_a7</mark>

Imagine, sketch, and create a series of "constructed" drawings that move BEYOND mere description of fact, and begin to EXPLAIN, ANALYZE, CONSTRUCT, DIAGRAM or RE-IMAGINE the geometries, spatial ideas, marble paths, etc. Move beyond the basic and singular drawing types of 48-100 to create richer and more layered communication. Consider creating one or more of the following:
- a drawing that discovers the underlying geometric system, rules, relationships, and orders in your model, and communicates their hidden organization and potential
- an unrolled section along the marble path
- a series of section cuts across the direction of the marble, like a loaf of sliced bread
- other drawings that reveals spatial ideas using profile, contour, shading, etc.
- a plan that exposes, projects, compresses or flattens various levels into a single plane
- a drawing that radically alters or explodes the point of view of your structure
- a drawing that alters the scale, context, situation or atmosphere of your project
- a drawing that breaks down larger forms into smaller, discrete, additive components
- a drawing that dramatically expands or multiplies the scope of your small and unified work such that it grows into much larger, more expansive system, network, or landscape
- a transformation of your project using different shapes, but achieving similar goals
- a transformer-like re-configuration of the fundamental parts of your structure or path
- a "cinemagram" drawing of events, moments, or frames of your marble's performance
- a radical abstraction or diagram of your structure and marble performance
Use either analog or digital hard-line drafting tools, or hand drawings that project a similar sense of precision and "constructed" space and object. Discuss with your peers and instructors which tools, media, and drawing types are most appropriate for your project.

Proj.1. ASSIGNMENT 8 - DUE Mon. 1/25 <mark>Ghost Tag: #48105_p1_a8</mark>

Take one of the drawings started above, and continue to develop it in greater depth as a 10"x16" hybrid digital+analog drawing. Start with either analog or digital work, and through a combination of scanning, layering, printing, drawing directly on printouts, and adding layers, fuse the digital and analog techniques to create a graphically compelling image that both projects a mood and conveys motivating principles or your creation. Emphasis is to be more on wonder, delight and richness than strict, simple description. Begin the process for Monday, and iterate several times before the final is due on Friday.