

# Architecture, Design & Composition Studio

Fall 2005, 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@cmu.edu](mailto:gutschow@cmu.edu)

Off. Hr: M/W 12:30-1:30pm & by appt. in MM307

(9/12/05)

## PROJECT 1b – A PITTSBURGH “PROGRAM”

### MINDSET:

This is the second phase of a longer design process. You are to CONTINUE the primary INTENT of the design you have established so far, though you will also CHANGE significant aspects of your design to ensure an EVOLUTION within your PROCESS. As in Proj.1a, your primary aim is to create “an ‘experientially rich’ and ‘intellectually challenging’ space that will heighten understanding and awareness of your studio’s specific site.” You should continue to work on concept development and a rigorous design process in order to create rich and evocative architectural elements and spatial experiences on a small scale.

### PROJECT:

Your charge is to develop a specific PROGRAM that FITS the site and your idea of space from Proj.1a, and propose ARCHITECTURE that will result from the realization of this “program” or “brief.” We will discuss, expand, and redefine the term “program” so that it illuminates not just specific sizes, functions, and relationships, but more importantly desired QUALITIES, and allows for an open-ended design process that can ensure rich and multiple solutions. It should lead to discussions on “What is a good program?” and how a program impacts the design process.

### PROCESS:

- 1) Read this project statement carefully, then read the inter-related essays by Louis Kahn (see handout and website). Pay particular attention to how Kahn defines “ORDER” (something that just “IS”), as well as “DESIGN” (form-making within that order), and “FORM” (what things “want to be”). Work hard to understand clearly what Kahn meant by each of these theoretical terms.
- 2) Re-reflect on the abstract space you created in Proj.1a. Re-consider your design process and intentions so far. Re-interpret the critiques and inspirations you received from your instructor, outside guests, as well as other instructors, lectures, etc. Re-state your intentions and goals.
- 3) Determine what your particular space really “WANTS TO BE.” As Kahn’s essays makes clear, this is a difficult and complex question which requires a very specific answer. It explores both fundamental truths and very intuitive responses, it is both universal and specific. In order to help you develop an answer, consider asking and answering the following inter-related questions:
  - a) How can your building and design EVOLVE? How could it become better and more sophisticated (not necessarily much bigger or overly complex)? Why?
  - b) How will your space and the surrounding site be USED? What is the necessary or “wanted” FUNCTION? How will function change the space and site? Why?
  - c) What is the PURPOSE of the space and site? Why does it need or want to be that?
  - d) Who are the intended USERS, imagined CLIENTS, or desired PATRONS? Why?
- 4) Write a 200-word narrative that explores and explains what your space “wants to be” and “why” according to the questions listed above. Explain what your proposed building should and will do and express, NOT what it currently is!
- 5) Distill the narrative. Propose a brief TITLE for your design. Then create a list of 5 specific physical criteria or experiential DELIVERABLES that your project will aspire to. Each of these deliverables should include a term or idea taken from the Ching TEXTBOOK. This list will serve as a self-defined “checklist” to evaluate the potential and progress of your design.
- 6) Design a piece of architecture that evolves or develops out of your Proj.1a and addresses the narrative, title, deliverables, site and intended experiences. Keep the intent, allow for change!

### REQUIREMENTS:

In order to maximize learning opportunities and to establish minimum standards of architectural proficiency, all projects must:

- a) Include an “element of ENCLOSURE” that is INTEGRAL (not subsidiary) to the project. Although the building does not have to be closed off to all the elements, it must be spatially defined and clearly articulated in ALL three dimensions, and on ALL sides.
- b) Propose a real USE, and create a specificity of experience and interaction. It will not be enough to design something merely to be looked at, or merely to be walked through.
- c) Design a project that could be BUILT and actually realized, even if the use or client is imaginary. Be specific about materials, colors, and all elements related to the “7 Senses.”

### DEADLINES:

- Fri. Sept. 16: A hardcopy DRAFT of the narrative, the project title, and the five deliverables is due to your instructor, to the “Switch” instructor,” and to the coordinator at the begin of studio.  
Fri. Sept. 23: A revised and FINAL hardcopy of the same is due to instructor and coordinator  
Mon. Sept. 26: MID-REVIEW of 1/4" plan, section, elevation, model, and perspectives  
Sun. Oct. 2, 10:00pm. PROJECT DUE. A list of presentation requirements will be issued.

