

# Architecture Studio: 2<sup>nd</sup> Year

Fall 2010, 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)

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Off. Hr: M/W 12:30-1:30pm & by appt. in MM202

(10/12/10)

## Project 3: FILM ARCHIVE - Pt.I-IV

### Part I - Vision Statement:

What is a Film Archive for the Carnegie Institute?

Write a 1-page, single-spaced essay outlining at least one VISION for how a new Film Archive for the Carnegie Institute might reinvigorate the Pittsburgh public's interest in historical as well as contemporary film.

### Part II - Concepts/Schemes:

1. Do more research, read, and consider today's discussions to keep refining your vision for the film archive.
2. Create three consciously different schemes for a film archive using 2D and 3D visual media.
3. For each of the three different schemes, create one object and one image. All objects and images are to be designs reflecting an IDEA, SYSTEM, or CONCEPT, rather than a recognizable building. Objects can be of any material, at any scale, but are to be carefully and concisely built. Images are of any medium (or combination of mediums) and occupy an 10"x16" cropped page.

### Part III - System:

1. Do more research, read, consider discussions from Friday and today to keep refining your vision for the film archive.
2. Produce another, more refined round of models reflecting a primary idea about your film archive, or a system that will define your architecture, or the central concept about archives that will drive your decisions and process.

### Part IV - Sequence of Experiences:

You should by now have begun to define the primary functional pieces of your film archive. What, besides film storage, will be included in your film archive? As the architect, you should propose to the CmoA clients a vision for a successful institution. Be sure it represents a unified whole, and not just an amalgamation of lots of separate ideas.

Since you do not yet know the final site of the film archive, however, you cannot yet define precisely the orientation, size, or relation of these pieces (it could be a very small lot that requires you to go up high, or a large lot that would allow you to spread out horizontally). In order to begin to define more precise ideas about your architecture, and yet stay at the level of "ideas," you should:

Create a series of models that explore the relationship or sequence of experiences and transitions in your building. What will it feel like to approach your building? How do you get inside? What are the next experiences? What are the moments of transition or thresholds? What is the culminating experience? Consider how the a visitor might have a different set of experiences than a curator or film technician who works there.

Note 1: In this "project development" phase, you are encouraged to explore many options in terms of program and site. However, by the end of this week or begin of the next, the "client" will decide on the site and optimal program, which will be a combination of very specific programmatic requirements that THEY determine, AND at least one important programmatic addition that YOU as the architect can add to the requirements. You should begin to create a hierarchy in your mind about what defines YOUR film archive.

Note 2: All archives MUST contain a conditioned place to store FILM, as well as office and technical support spaces. In addition, the client has determined that there will NOT be a huge auditorium associated with the new film archive, as there are enough large and under-utilized viewing spaces in Pittsburgh. You should focus your efforts on creating other ways for the public to appreciate film in a unified, memorable film archive.

