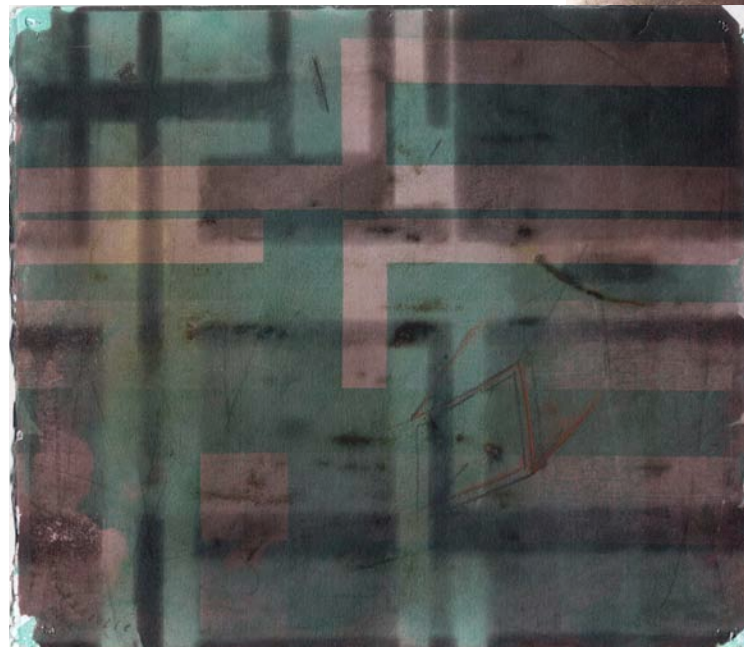
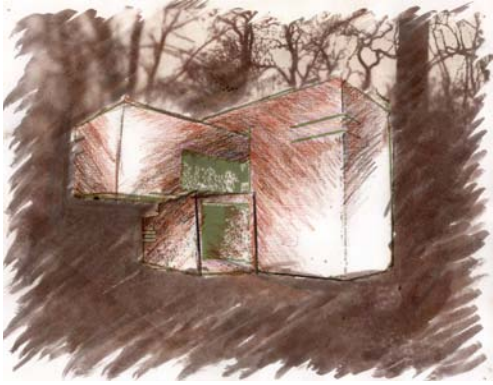
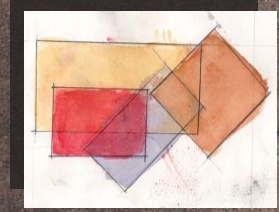
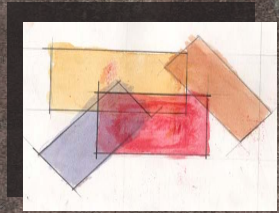
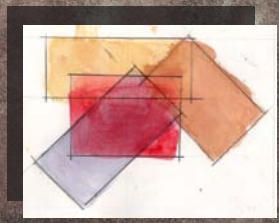
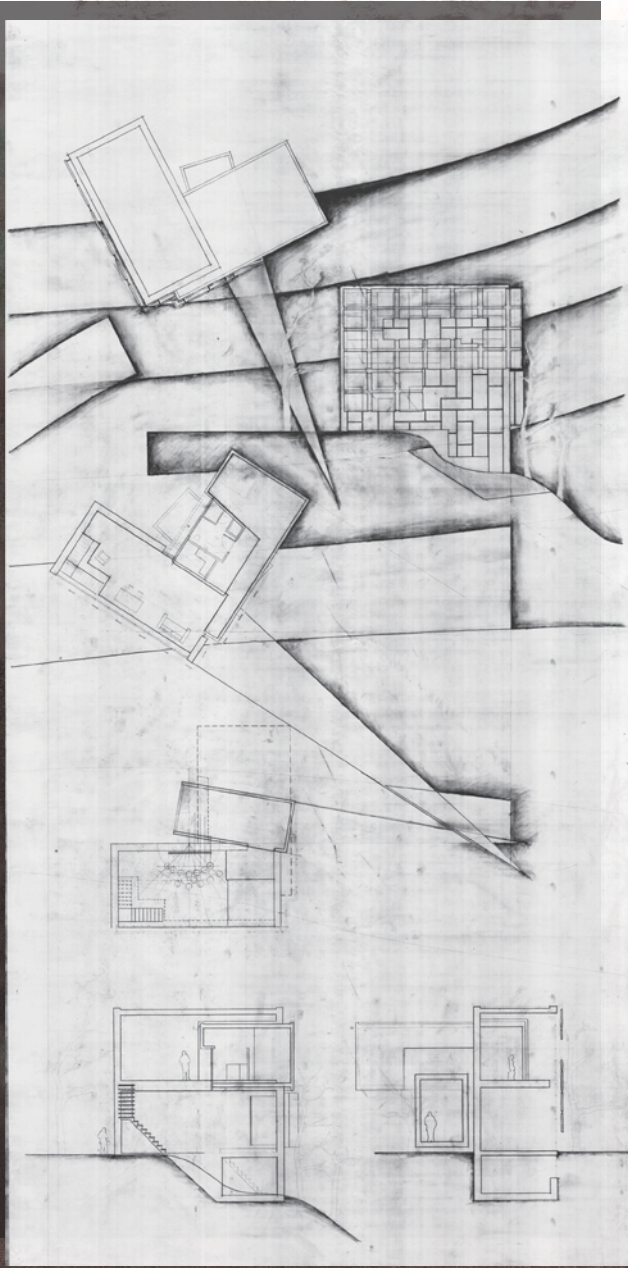


ARCHAEOLOGIST STUDIO

Pittsburgh, PA

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





CONCEPT STATEMENT

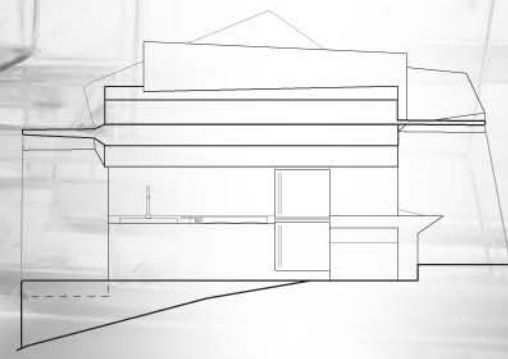
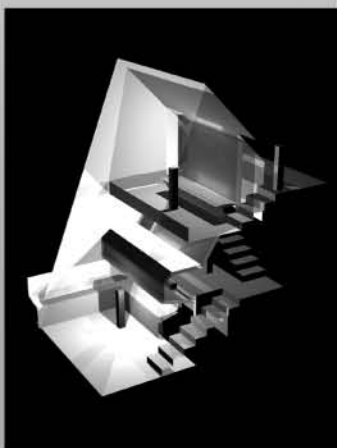
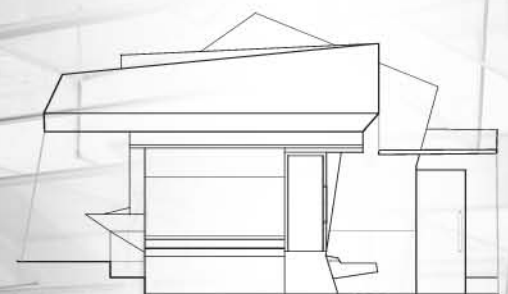
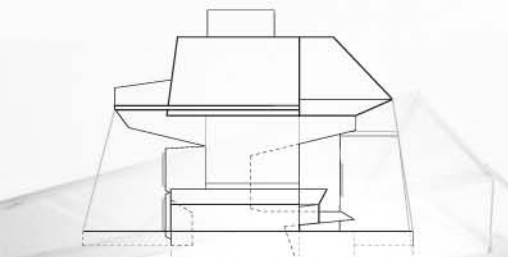
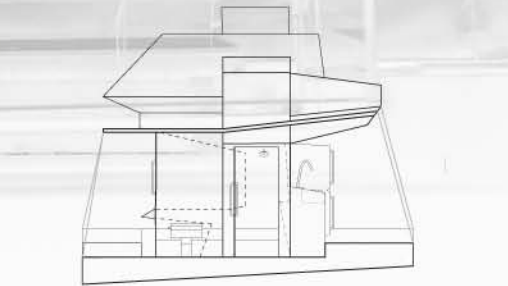
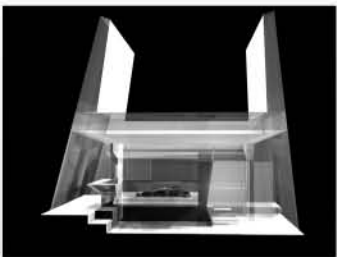
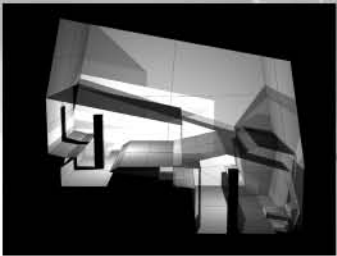
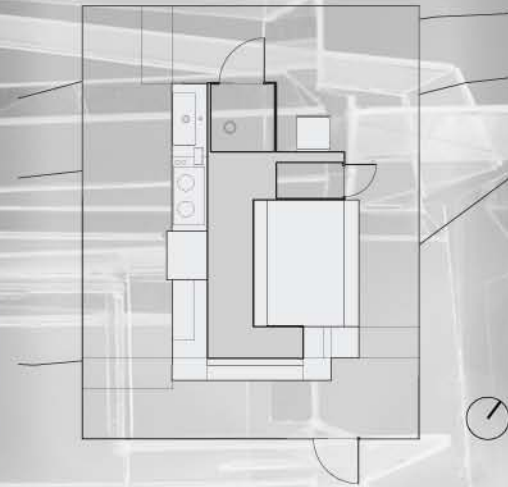
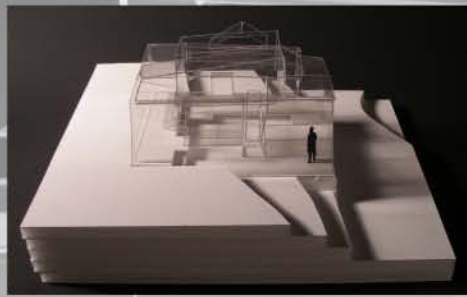
The spatial and formal arrangement of the residence is derived from the layering and stacking of information found pertinent to the context as well as life of an Archaeologist. Discovery of the past would lead one to understand the details and process that made the residence a complete composition. The "crafted" thresholds, materials, joinery, and spaces would lead one to an understanding of formed architectural space and the simple archaeological elegance that drives the passion of their field.

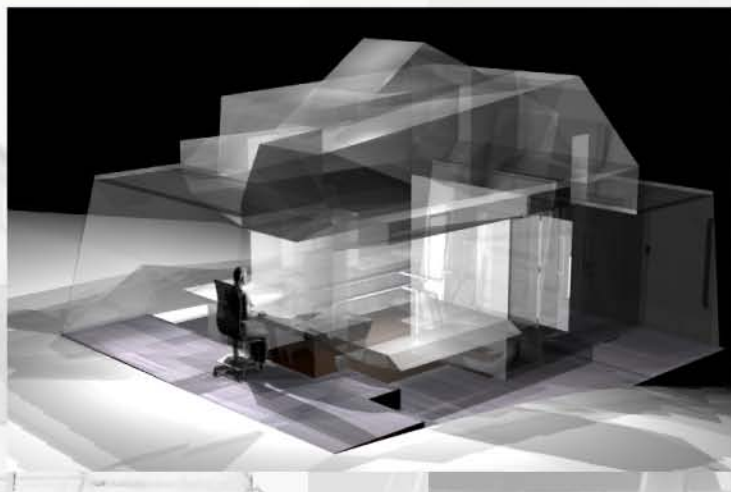
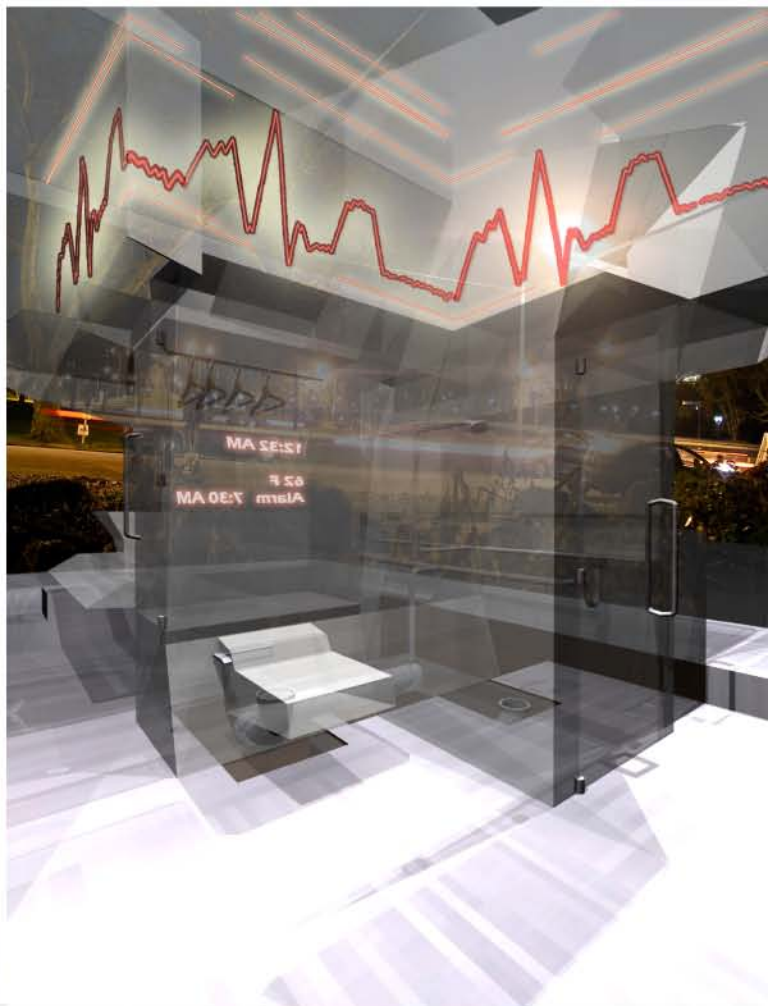
-Christopher Gallot

AMERICAN HOUSE

Pittsburgh, PA

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





CONCEPT STATEMENT

Every day new media and new technology permeates our culture as an increasingly profound influence. The accelerated exchange of images and sounds, information and ideas has begun changing the terms of social interaction. When we're at home, our bodies may be inside the house, but mentally we are still continually connected to an extrinsic, electronic reality. Today's changing society is proof that the meaning and significance of privacy and permanence are being redefined by the boundary between the virtual and the actual. Today's house - this house - is an agent for virtual interaction with that outside world. This house is a medium for merging with the world by bringing it inside, and in turn, transmitting the life of the individual back into the public realm.

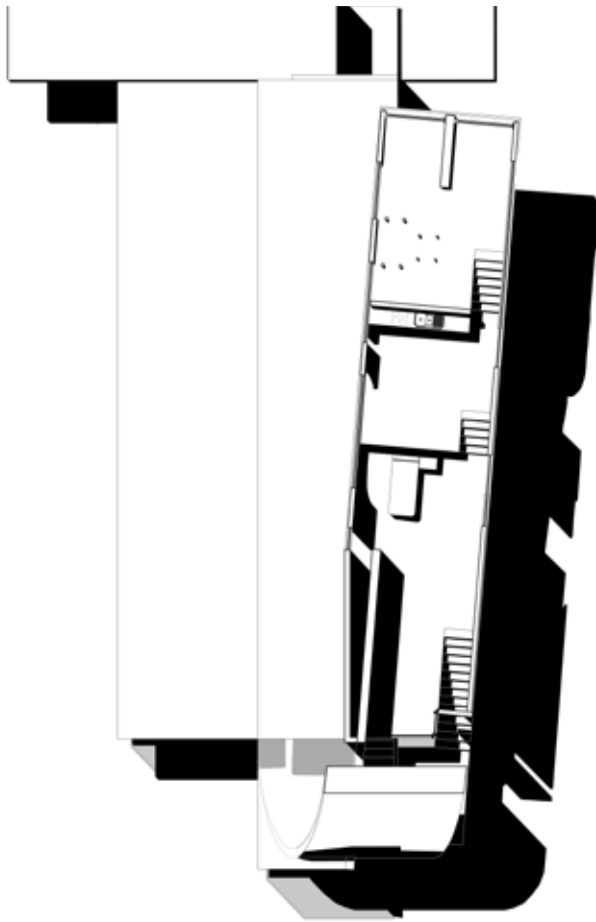
The volume of the house is dominated by an unoccupiable multi-faceted mass of transparent glass and plastic. The occupiable *real* space is then pushed out to the perimeter of the core *illusory* space, into which programmatic needs are carved. Surfaces on and within the illusory space are activated by virtual images through OLED and projection technology, an uninterrupted two-way broadcast between the exterior world and interior individual.

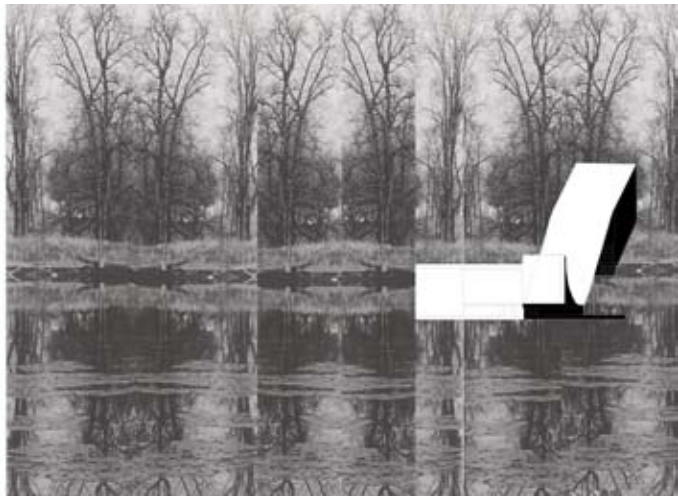
Misha Varshavsky

VISITOR'S CENTER

Plano, IL

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





THE FIGURING OF ABSENCE

The design is an aid in understanding both the Farnsworth House and the ideas of Ludwig Mies van der Rohe. It introduces the visitor to Mies's structural vocabulary and examines details in detail.

As structure grows in scale, it becomes inhabitable space. When occupied, the visitor is submersed in what Peter Eisenman called "the figuring of absence," where the voids in Mies's details become inhabitable space that is connected to its natural surroundings.

