

4.104/Joel Turkel

W Mar 16

Assignment 10 – Design Development

Due: M Apr 4 @ 2pm **PIN-UP**

What you have done in the last two assignments has been to explore a variety of methods for relating your given programs to the site, and to take a position toward conceptual attitude.

These physical interpretations of your conceptual attitudes have arisen out of numerous other possibilities you have considered, but have rejected even before completely making them for a variety of reasons. What you are in the process of doing is something you will continue to do for the remainder of your careers as designers: you are *reacting*. You are identifying which possibilities most appropriately support your intentions, and you are allowing the lessons learned as a consequence to in turn re-inform and shape those same intentions.

This is something which every architect of any consequence recognizes as indispensable and an absolute requisite of the process. The more experienced an architect is, the more possibilities he or she knows they must consider to find the most intelligent solution.

Consider this excerpt from an article about Rem Koolhaas and his office OMA (Office for Metropolitan Architecture), in this week's *New Yorker* magazine:

Most firms make models for presentation purposes only. At OMA, Koolhaas told me, models – quickly whittled from foam – are the one primary medium through which a design's intelligence is tested. "We never submit ideas, even jokes, to the laugh test," he told me. "The only test is the intelligence test." After rigorously researching a client's needs, Koolhaas and his staff generate possibilities for complementary form, sometimes producing more than thirty designs before identifying the smartest one – which, to Koolhaas, "is usually the most beautiful one as well".

You are at the point where your designs have begun to inform *you* as to what is more intelligent.

In order for you to *re-inform* them, it is now essential for you to make them more intelligent. For this reason, each of you will do the following:

1. Using your current iterative process, you will continue to develop your designs at the scale you are working (1"=20" or 1"=16"). You will (with your TAs) select the best, most appropriate design from the options you have created, and you will moving forward in that direction by producing a series of iterative models. For the Pin-up April 4th, you will have a new **scaled massing model in situ on your site model** explaining your single direction.
2. You will select a SPECIFIC for your design. It is un-acceptable to simply say you are creating flexible space for all artists to live and work in. As Koolhaas states in the excerpt above, you are asked to "rigorously research your client's needs". To this end, you are asked to select an artistic endeavor that appeals to you. It could be sculpture, performance, video, built installation, painting, etc. Choose a living contemporary artist (and their work), as an exemplar of the *type* of work that you would like to facilitate, and design in such a way that their needs are met without making your space so specific that other artists could not also use it. Create a **one page sheet outlining the type of work and its specific needs**. This could include photographs of a practitioner's studio, a

- photograph of one of their installations, showings, or performances, and a short list of their spatial requirements. You are free to approximate this, but are encouraged to research it directly. The more specifically you understand the requirements, the more precise be your design decisions. *This must be completed by Monday, March 28th*, so that your choice can inform your work in studio the week prior to the Pin-Up for this assignment (the week after Spring Break).
3. You will each make an appointment to speak with your TA prior to Spring Break so he or she can tell you what **other specific material** they would like you to prepare for your Pin-Up on April 4th. These portions of your assignment will be representative of your design direction at a larger, more defined scale. These will not be suggestions, but will be required elements of a complete submission.
 4. You will have **revised conceptual statements** from Assignment 9, and be prepared to relate those statements to your reviewers as soon as you begin presenting on April 4th. These should be 2 or 3 sentences that encapsulate your BIG idea, and justify and help clarify all other design decisions you have subsequently made.

You are asked to submit your scans and photographs for Assignment 10 by Wednesday, April 6th.