

The Cut, The Beach & Beyond

Campus Design-Build

S.Lee



“What is unique to the designerly way of learning is that it involves making, crafting in conversation with the world in order to understand and shape it.”

Andrea Mignolo, “Learning Through Worldmaking: The Design Way”



Background

The C,B & B is a year-long, interdisciplinary, design-build project to improve the quality of life through design intervention(s) on campus. We will continue to work with Campus Design & Facility Development, the Department of Civil and Environmental Engineering and campus constituents. The project is fully funded and the expectation is that the objects will be turned over to the campus by the last day of classes in the spring semester.

Design: during the fall, the students identified sites and opportunities for design interventions, developed a catalog of design proposals, reviewed and selected proposals with clients and developed design development drawing packages and prototypes.

Build: in the spring we will on-board Jon Holmes (SoA Shop Director), Brian Belowich (CEE Shop Director), Sarah Christian (CEE Professor), and CEE students to complete construction documents, develop project management plans, build full scale prototypes, procure materials and construct/ install the object(s) on their site(s). A select group of 2nd year “options” studio students will be joining this spring ASO.

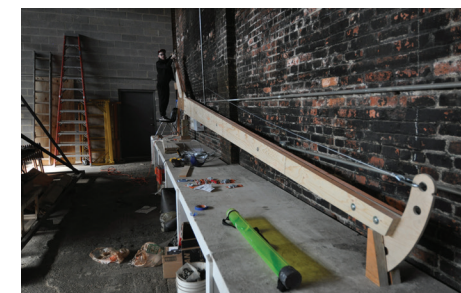


World Making

“Worldmaking refers to the ways we collectively make the spaces we inhabit through symbolic practices. The human drive towards meaning-making leads us to unconsciously build our world from social conditioning, scientific rationality, artistic traditions, and our own struggle for survival. In this context, worldmaking is an acknowledgment of the interpretive frames and practices that we create our worlds through rather than an assessment of the fundamental nature of physical reality.” - Andrea Mignolo, “Learning Through Worldmaking: The Design Way”



“What is unique to design is the capacity to think and act fluidly, not just as a repetition of sequences of thinking, acting, and prototyping but as a complex web of interaction between cognitive activity as both reasoning and imagination, and acts of making/doing to create meaningful things and context that have agency in and on a white water world.” - Pendleton-Julian, Ann and John Seely Brown, “Design Unbound: Designing for Emergence in a White Water World”



“The way design ideas are brought into the world, as crafted material, is a critical part of the design process. Producing good designs requires building successful interrelationships and interconnections with the material of the real world. As the world speaks back, joining the designer in a dialogue, we move out of a polarity between objectivity and the subjectivity into a holistic interrelationship. That which is being innovated is part of the material process itself. When a design is brought into the world, there is no longer a distinction between that-which-is and the not-yet-existing.” - Nelson, Herold and Erik Stolterman, “The Design Way”

Wilkinsburg Community Forge Porch Prototypes, F19

Top: Red Ribbon by J.Moskowitz + A.Mayorga (B.Arch'20) & Y.Reddy (M.Arch '20)

Middle: Woodhenge by T.Latimer+T.Davis (B.Arch '20) & K.Bancroft (M.Arch '20)

Bottom: Gullwing by E.Fischer+O.Haft (B.Arch '20) & R.Smerker (M.Arch '20)

Context

“Worldmaking as we know it always starts from worlds already on hand; the making is a remaking.” — Nelson Goodman

“Design makes worldmaking visible, transforming it into a conscious act through intentionality, awareness, and an interest in the ways in which the world could be. In the process of articulating these worlds, the things that we make—the nouns—are expressions and references to the underlying logic of the world in creation. Worldmaking in some ways could be considered the essence of design experimentation.” - Damian Cox

Carnegie Mellon is a diverse community that is learning to deal with the exigencies of university education in a world complicated by the CoVid-19 pandemic, rising social inequality and alarming levels of polarization. The premise of this studio is that the quality of life on campus would be improved by creating a “third space” – a place between home and classroom to relax, socialize and be human again.

Program

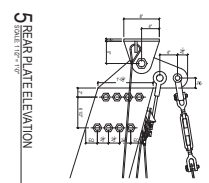
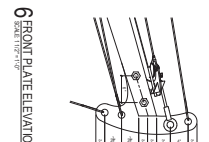
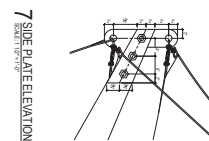
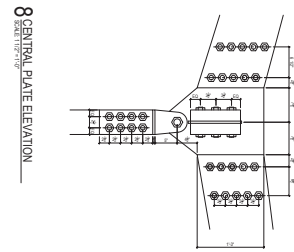
The two fall mini’s produced three awesome design proposals that have been reviewed by students, faculty, alumni and Campus Design & Facility Development. We will start the semester by reviewing the design proposals and through a collaborative process determine what we can build in terms of budget and workforce. The tasks include but are not limited to:

- Completing construction documents
- Developing project management plans
- Building full scale prototypes
- Revising construction documents based on evaluation of prototype(s)
- Specifying and procuring materials
- Constructing/ installing the object(s) on their site(s)

Learning Outcomes

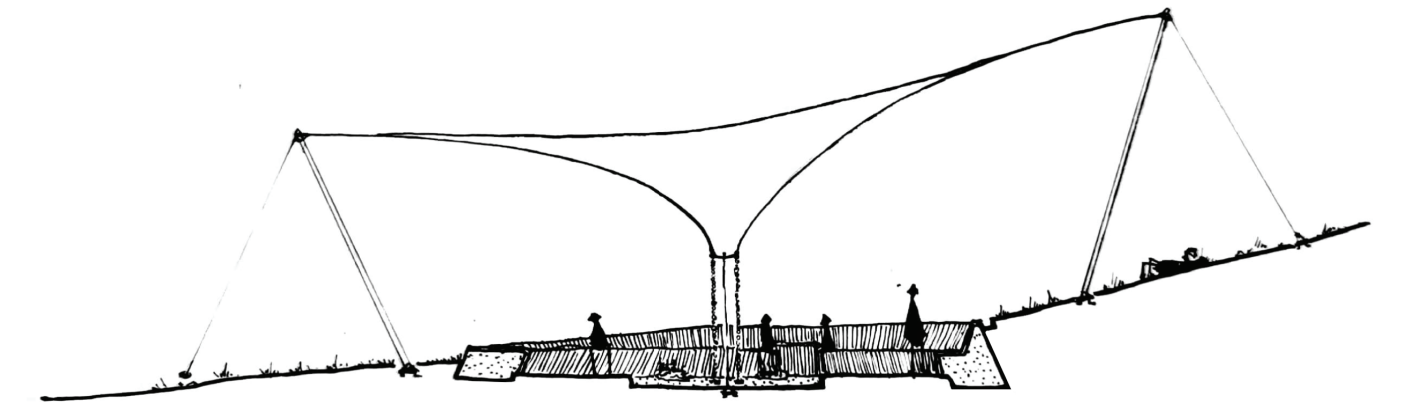
As a result of this course, a student should be able to:

- Collaborate with others - both inside and outside the discipline of architecture
- Integrate systems - structural, material, enclosure and formal
- Develop criteria and evaluate multiple design alternatives
- Draw technical documentation using the conventions of architectural representation
- Translate design proposals into built form



Top+Middle: Gullwing Porch at Community Forge: Eddie Fischer+Owen Haft (B.Arch '21), Ryan Smerker (M.Arch '21)

Bottom: Solar Decathlon House in Donner Ditch: D.Chia, S.Wax, X. Huay (B.Arch '07)



Images from the A1 Mini Course, F21:
 Top: Frames - Kimberlyn Cho (B.Arch '22),
 Middle: The Lotus - Steve Wang (B.Arch '22)
 Bottom: Passive Workspace - Brendan Bogolin (M.Arch '22)