

PROJECT 3 TWO READING SPACES

PROJECT The principles learned in the first two projects this semester: rules for creating hierarchy, dominance, and aesthetic coordination; conventions for representing a spatial figure in plan and section; and design of openings to make aesthetic use of natural light in a space, will be integrated within this project.

BACKGROUND Our perception of the appropriate activity for a space is influenced by the character of light and the form of the enclosing surfaces in design.

GOALS Awareness of: combining previously unrelated ideas together for use in design.
Understanding of: factors which influence perception.
Ability to: use natural light aesthetically in designing a space.
Ability to: use properties of spatial figures in designing a space.
Ability to: create two spaces which display a coherent relationship.

GENERAL Phase 1. Problem definition. For this project, you will design a space for reading large folios and a space for reading gothic mystery novels. The first step in the process is to ask yourself questions about what are the important considerations for each type of space. Should the volume for the two spaces be different? Do the activities imply different scale spaces? How can the shape of the spaces in plan and section suggest the appropriate hierarchy? Should the daylight correspond to the hierarchy? Is a focus desirable? etc...
Phase 2. Three Alternatives. Use the existing field of columns to create two spatial figures in plan and section at 1/8" scale for each alternative. You may subtract up to two and only two columns. You may add elements such as walls, beams, soffits, openings, and furnishings. Consider the possible strategies which you studied in the previous project for making openings within a plane, between planes, and at corners. Make a *quick* chiaroscuro perspective study to show how natural light would illuminate each space. Show the light, shade, shadows, and a scale figure.
Phase 3. Evaluation and Selection. Make an overlay for each section and plan pair to show the outline of the "spatial figures". Show the internal profile of each figure and make the rest of the sheet read as ground. Based on these analytical overlays, which alternative provides the best relationship between the spaces? Which alternative best integrates light aesthetically with the form and activities of the spaces? Select the alternative that has the most

advantages and fewest disadvantages. Record the advantages of the discarded alternatives which might be incorporated into the selected alternative during later development.

Phase 4. Development. Make a 1/4" study "section model" of your design. Solve the problems that you identified in your best alternative. Make revisions to improve your design.

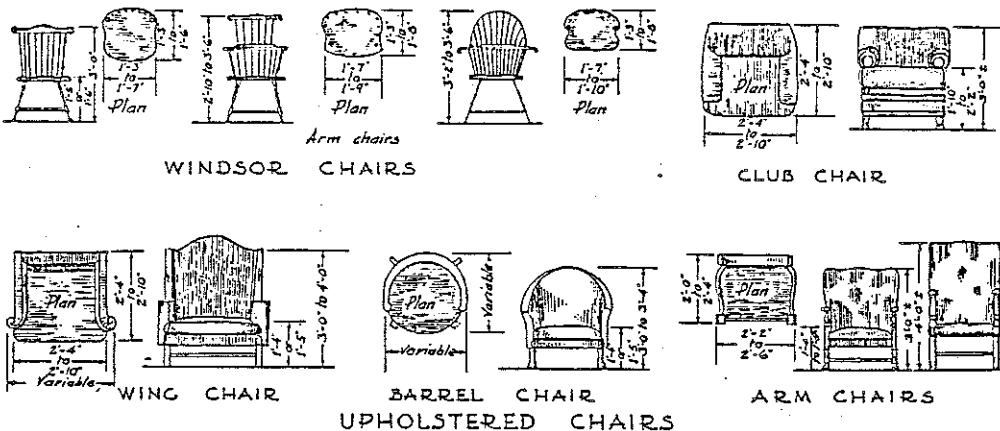
Phase 5. Final Model. Make a 1/4" presentation quality "section model" of your design. Write a paragraph that describes how your design integrates light with the spatial figures. Attach a notecard with this paragraph and standard identification information to the bottom of your finished model.

REQUIREMENTS

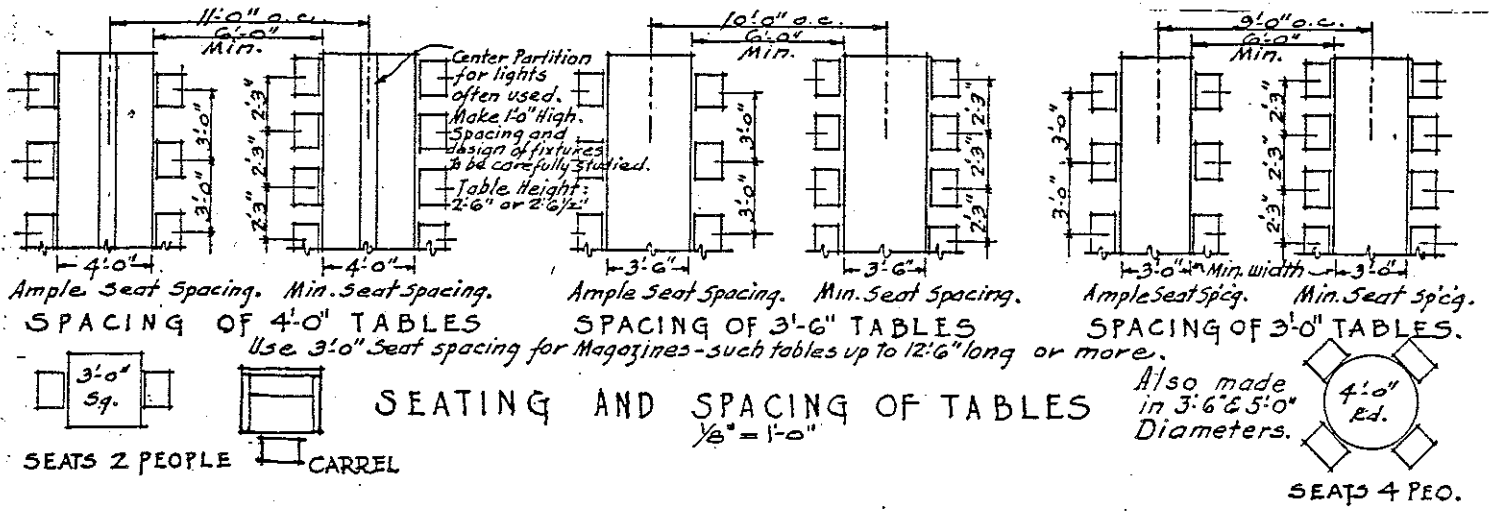
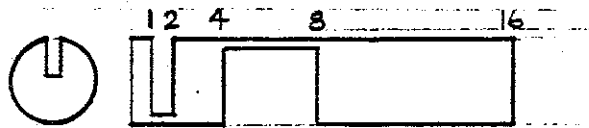
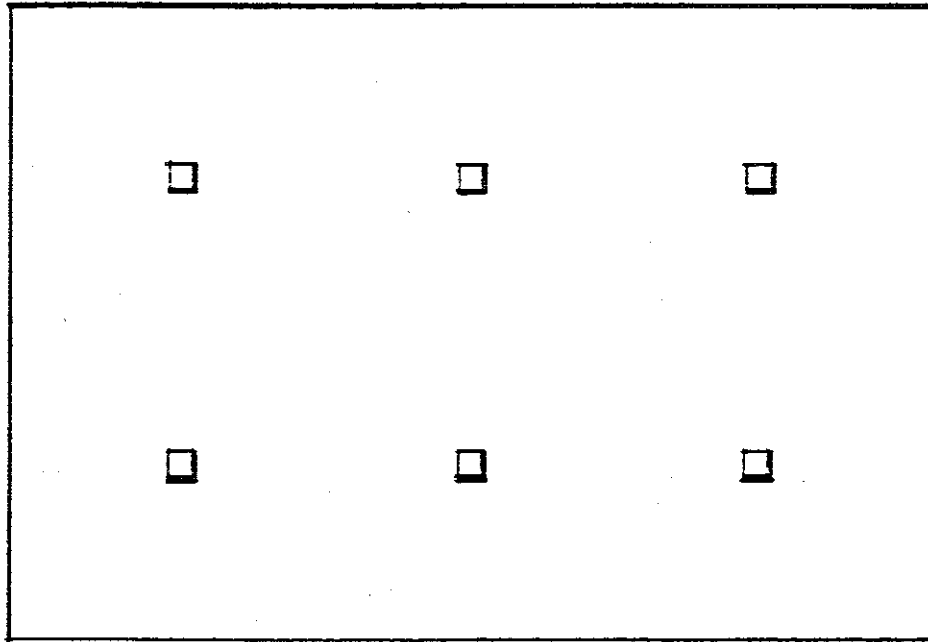
- Phase 1. Answer the questions necessary to define the problem.
- Phase 2. Use white paper for the 1/8" plans and sections. Use grey paper, a black drawing medium, and white prisma color or chalk for the chiaroscuro perspective studies.
- Phase 3. Use sheets of tracing paper.
- Phase 4. Use heavy paper and scissors.
- Phase 5. Use white strathmore board. Include a scale figure.

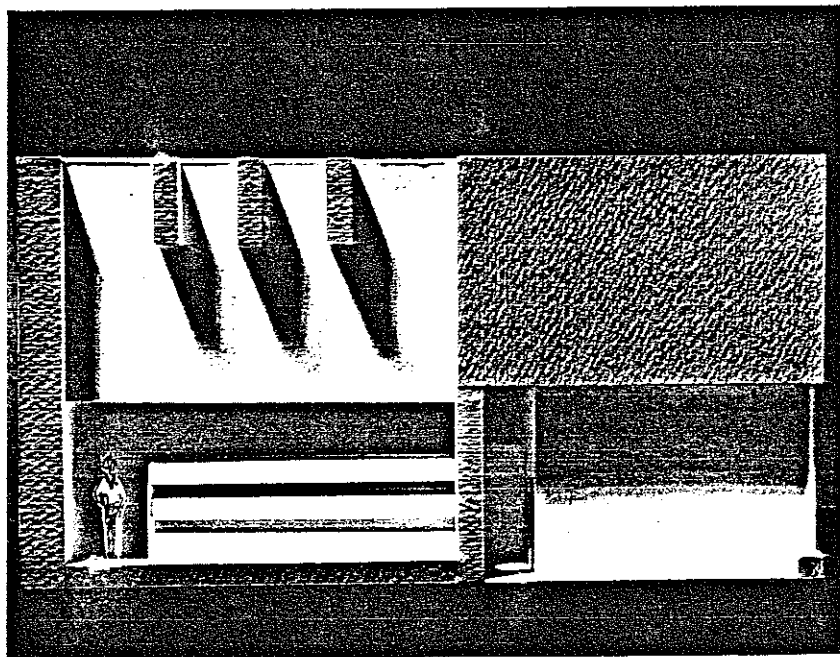
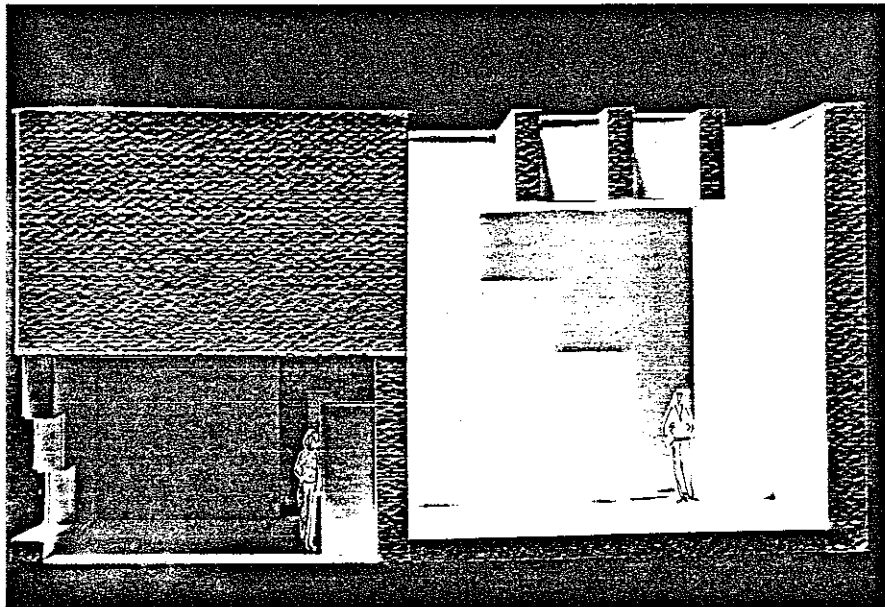
EVALUATION CRITERIA

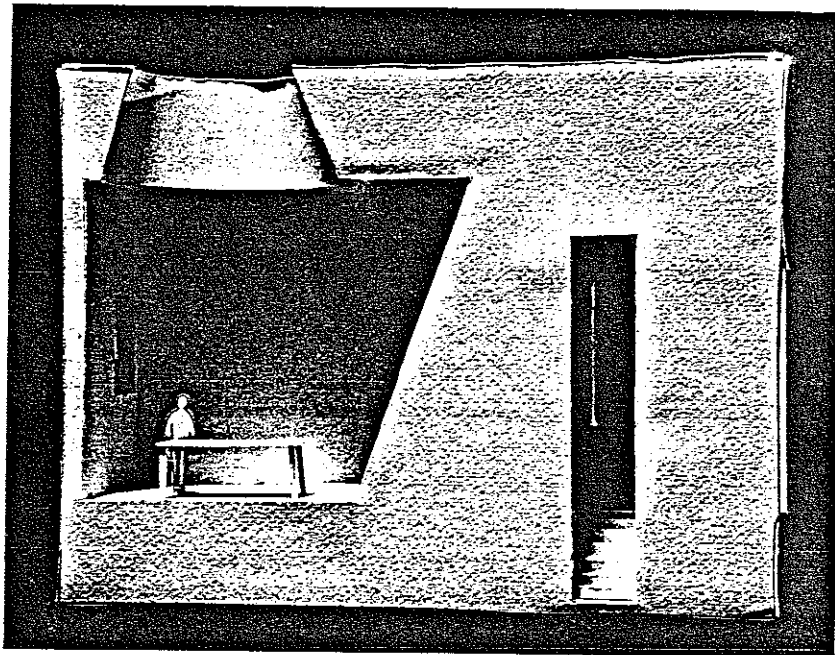
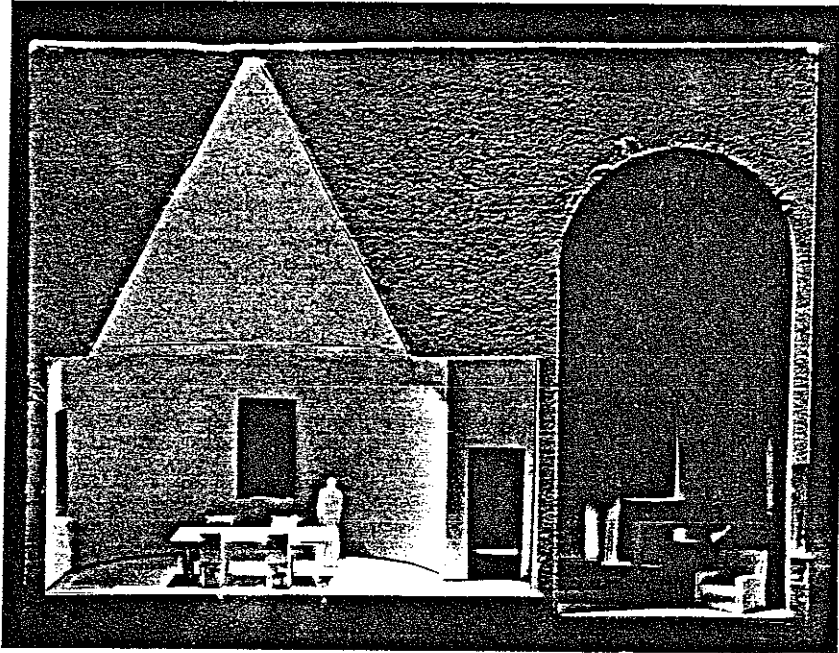
- Thorough completion of each phase of project
- Quality of relationship between spatial figures
- Quality of natural lighting in the space
- Appropriate accommodation of activities
- Quality of paragraph description
- Excellence of craftsmanship in final model

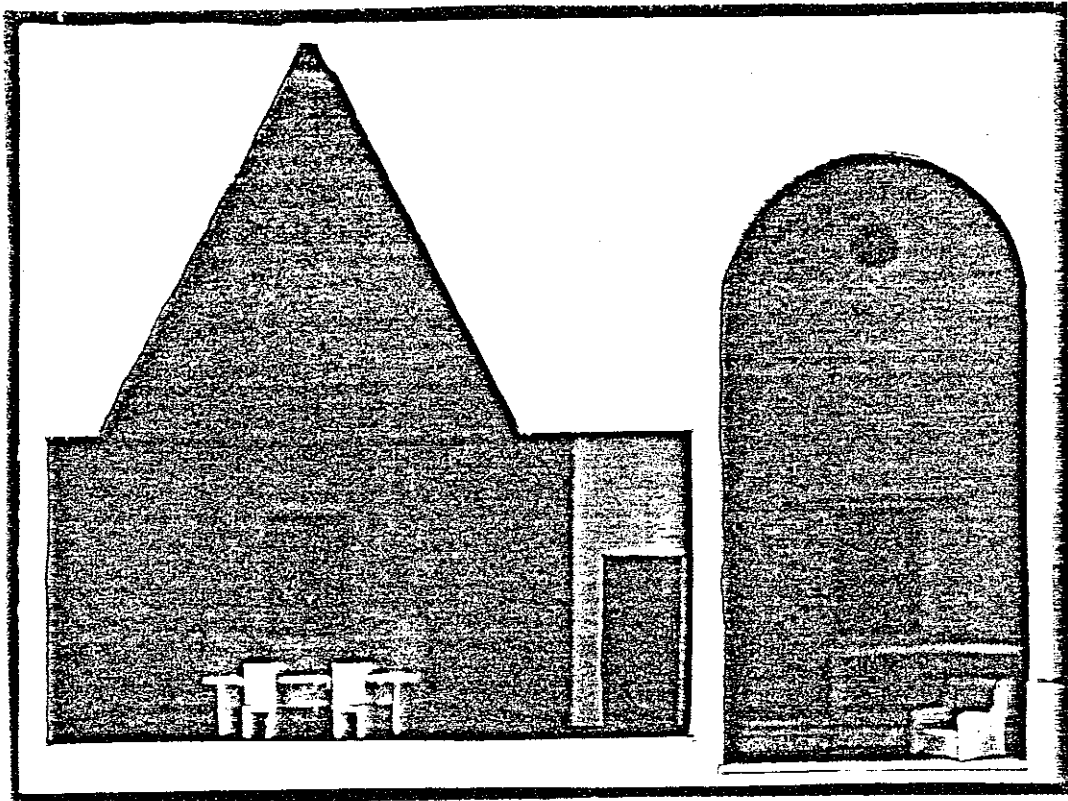


CHAIRS
Mary Linton Ackerman Consulting Decorator









Lurvey