

PROJECT 9 THICK ELEVATION

PROJECT Students design an elevation that is simultaneously monumental and intimate. Designs are done in model and the final presentation is a model.

BACKGROUND The requirements for most design projects are not easy to accomplish and the list of requirements is frequently long. In addition many requirements may appear to conflict and be mutually exclusive. Meaning, if you solve one you cannot resolve the other. This is true for all different kinds of projects even at different scales including site planning, urban design, architecture, and interior design. For example an urban designer may be asked to create a park popular with downtown workers at lunch time while also improving traffic flow for smelly and noisy busses and service vehicles in the same area. A site planner in the southwest may be asked to preserve the desert character of a suburban site while providing the maximum amount of building and parking that is allowed. Similarly an architect or an interior designer may have to design a floor plan for an office building so that it simultaneously provides privacy from other workers and accessibility to other workers. Surprisingly, many, if not most, requirements that first appear to be contradictory can be simultaneously accomplished.

Earlier in this course we achieved simultaneous goals when we created alternating figure ground designs. In the Mimbres pottery design we seduced people first into looking at the abstract white (background) pattern as the focus of the design, but we also designed that pattern so that the black areas (figure) were recognizable shapes. Depending on the mood or will of the observer the design alternated between being either "ground dominant" or "figure dominant". The design allowed the observer to select and switch their focus. Thus the design accomplished the apparently mutually exclusive goal of being simultaneously a "ground dominant" design and a "figure dominant" design. This project tests your ability to embody an elevation with clues so that it may be simultaneously seen as either monumental or intimate.

A second issue in this project is kinesthetic reaction. A kinesthetic reaction is a reflex reaction to non contact stimuli. At a movie we feel our stomach drop as if we were riding the roller projected on the screen even though we are firmly seated in the theater. We duck our heads at a low door opening even if it is a full inch above our head. We know how much to crouch to sit down on a chair even if we do not actually see the seat. Until this point in the course we have been focusing on how people perceive flat designs. Now we are going to begin our study of how people perceive and react to three dimensional form. This exploration continues next semester in ADE 222.

GOALS

- Introduce model building skills (design models and presentation models).
- Introduce kinesthetic reaction.
- Practice manipulating scale.
- Practice composition, pattern making and proportioning skills.
- Create a portfolio quality project that summarizes skills, abilities, and understandings developed in the course.

REQUIREMENTS

PREPARATION. Your Bubble. Estimate and sketch the approximate size of your personal "bubble" based on Leonard's article Humanizing Space. Submit as a wrapped drawing, 15" X 20" vertical format. Use a personal variation of Leonard's format. Black ink. Notes may be in colored ink. Show in top front and side view (standard three view drawing).

**INITIAL STUDIES. Elevation Sketches.** Draw several ( five to ten ) small axonometric and perspective sketches of elevations that fulfill the requirement of being simultaneously monumental/heroic and intimate/humanized. The designs should be either strong patterns or strong compositions. Try at least one sketch that fulfills the following ideas. An elevation based on combining your two scale elevations. An elevation based on your designer from **COLORFUL COMPOSITIONS**. Do a sketch as if the elevation is 10 feet thick and not just four. Include a "scale" figure in each drawing. Submit as a wrapped drawing, 15" X 20" vertical format. You may cut out and paste your sketches onto the wrapped drawing (use spacing rules of thumb).

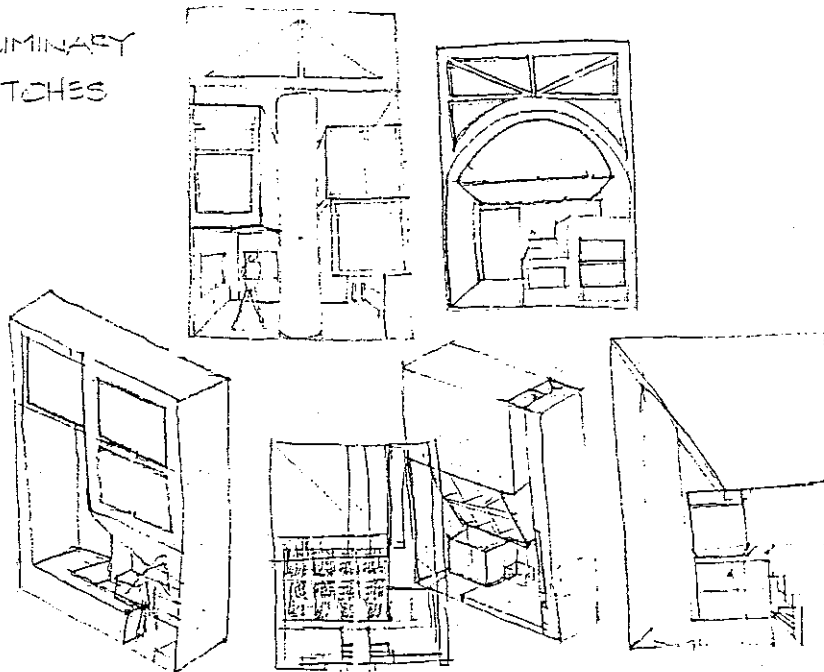
**STUDY MODELS.** Build rough sketch models of two of your most promising initial studies. With approval of the instructor select one for final development. Elevation size is 15'-0" wide by 20'-0" high by 4'-0" deep. Scale 1/2" = 1'-0". Minimum opening area 30%. Maximum opening area 60%. Minimum door size: 3'-0" X 6'-10". Include a scale figure in each model. The use of color in the design is at the discretion of your lab instructor.

**PRELIMINARY FINAL MODEL.** Build a preliminary final model to show your craftsmanship and your ability to develop the selected design.

**FINAL MODEL.** *Excellence in craftsmanship is critical.* Put the name of the project, your name and so forth, on the 4'-0" side of the model. Openings shown as openings (not black). Model should be self supporting. Final model should slip into its own box (construct in class during the model building workshop).

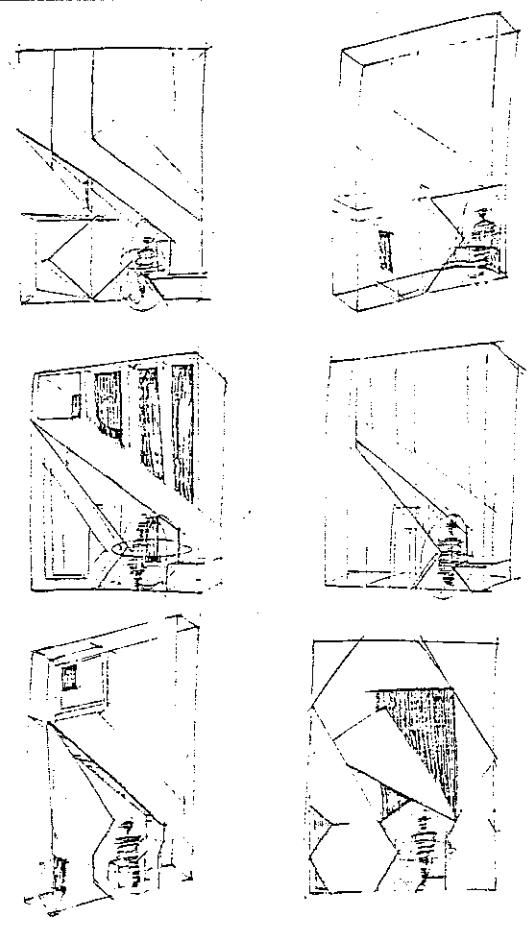
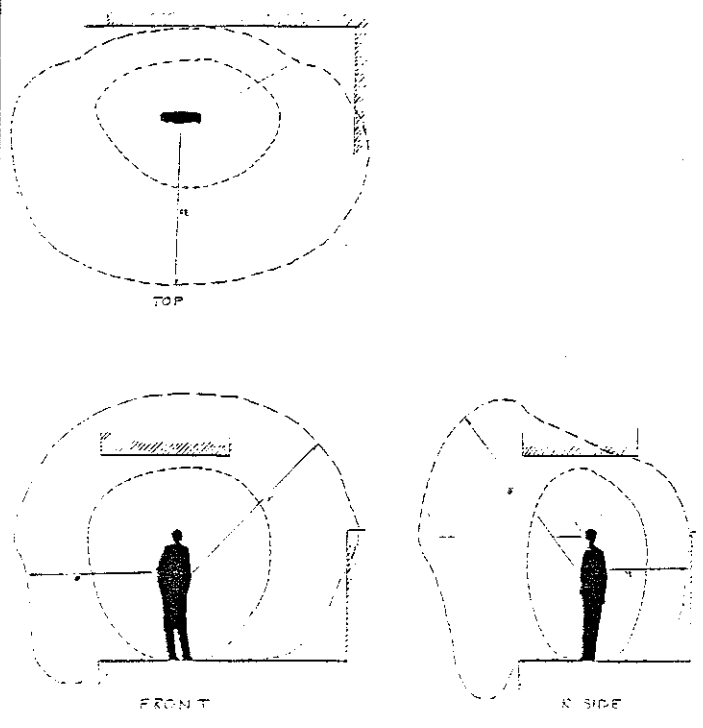
- EVALUATION CRITERIA**
- Elevation fulfills assigned scale requirement.
  - Quality of insights about the use of scale, proportioning systems and human reaction.
  - Quality of craftsmanship.
  - Box provided for model.

PRELIMINARY  
SKETCHES

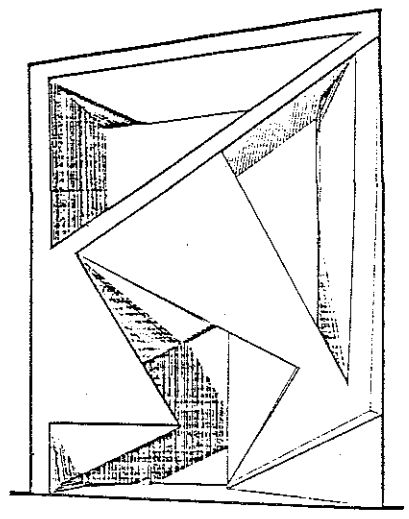
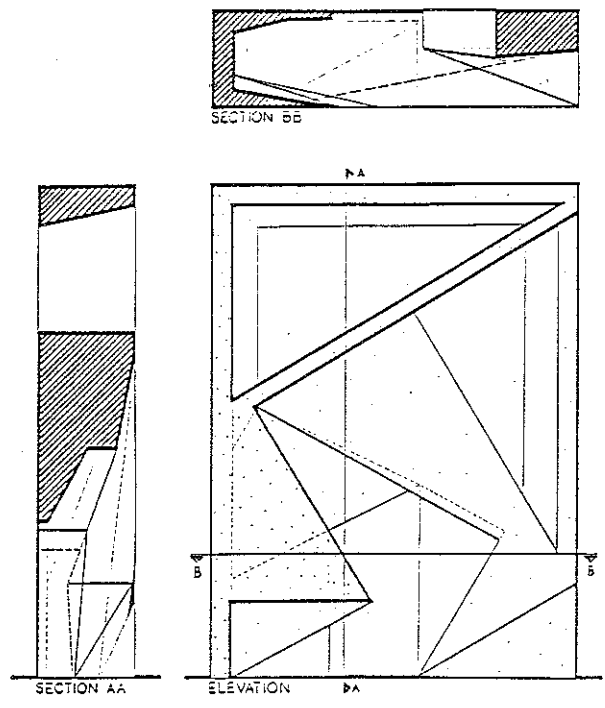


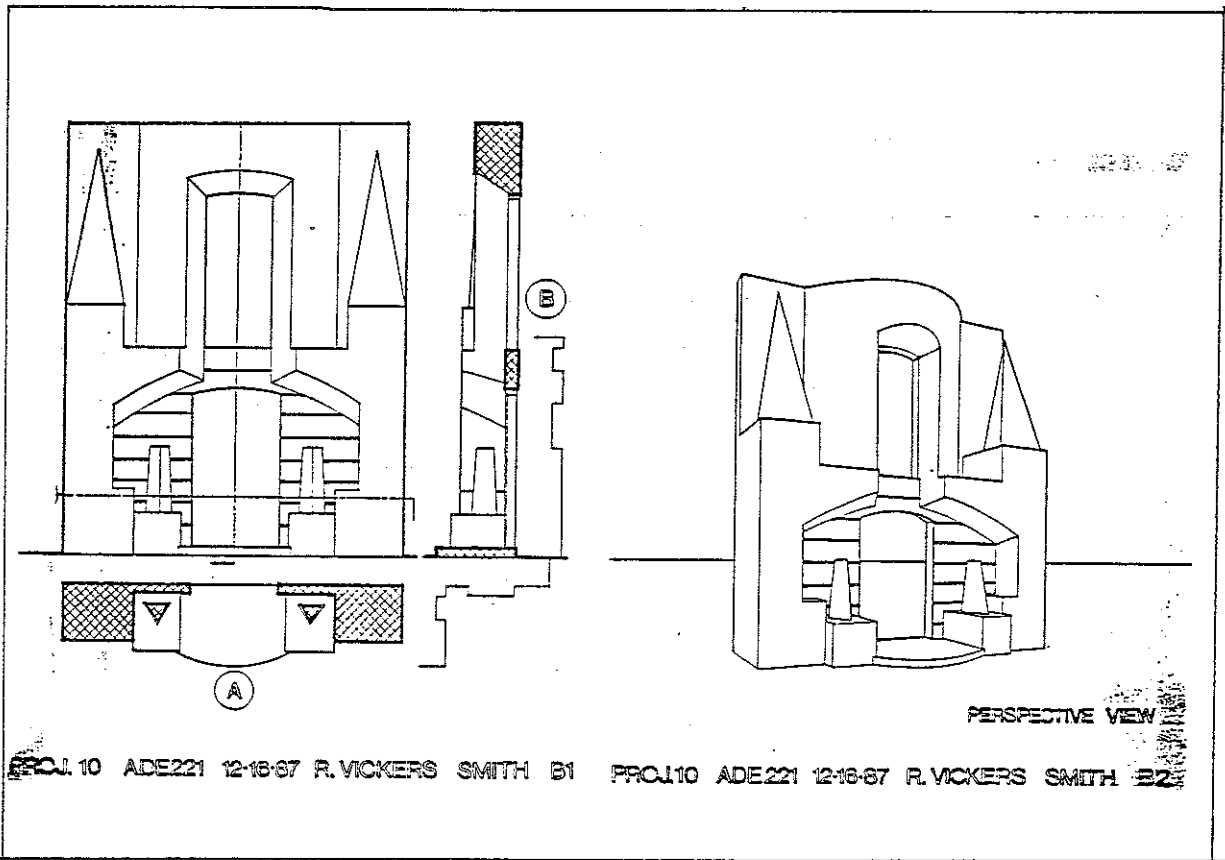
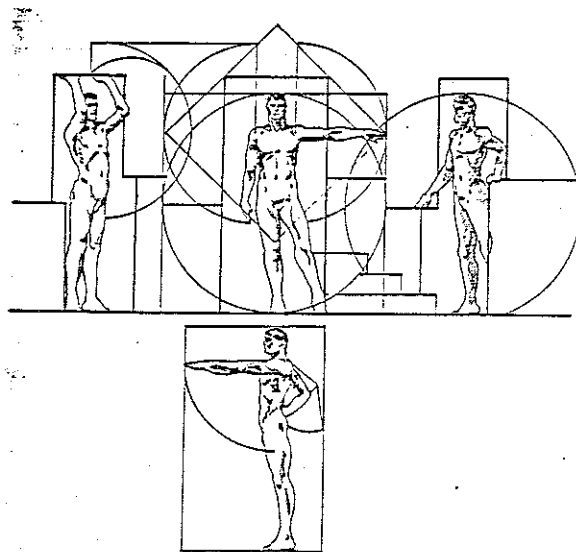
R. Harris

# HUMAN BUBBLE



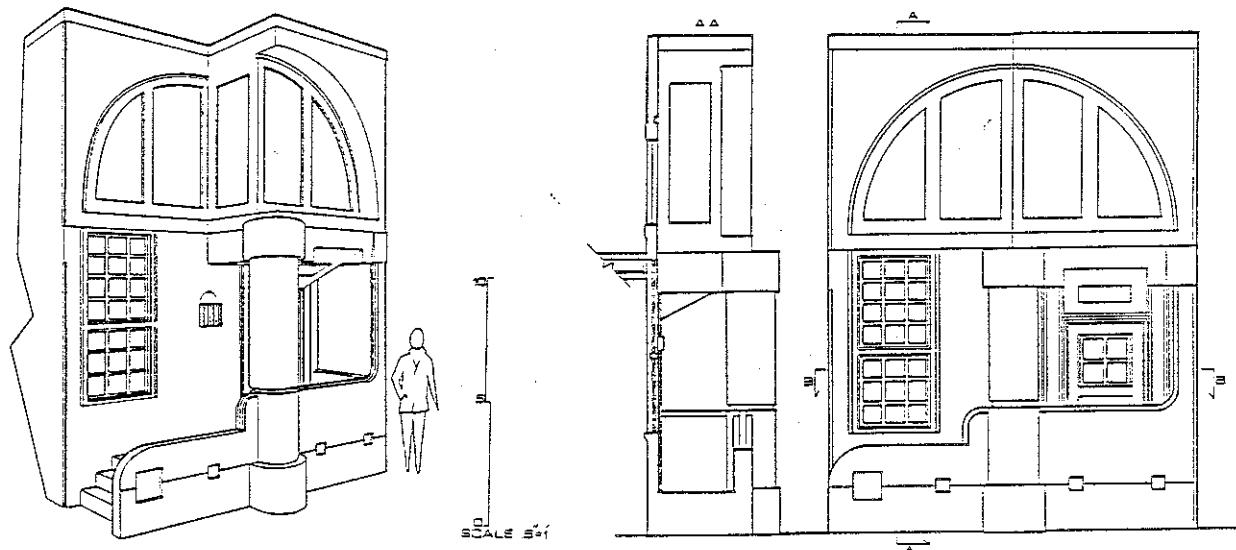
# THREE VIEW DRAWING





MEASURED  
DRAWINGS

INTIMATE/MONUMENTAL  
FACADE



PERSPECTIVE

SECTION AA / PLAN BB / ELEVATION

