

KIMBERLEY WALL

6358 State Highway 23
South New Berlin, NY 13843

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EIGHT PARALLEL PLANES WITH ELEMENTS

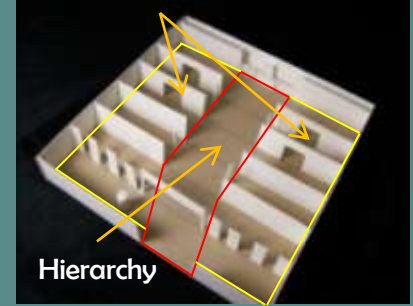
I chose The Temple Mithras in England as a precedent and I organized the mandatory elements based on the symmetry of that precedent. The temple and I established three zones of spatial definition with the central zone being the hierarchical space which is evident because of the large entry into the space. The other two spaces are secondary spaces and are defined by portals.

Objectives:

We were to create a field, 10 1/2" x 10 1/2", defined by eight parallel planes, where each plane is parallel to every plane but two perimeter planes, which are perpendicular to the parallel planes. Within the field, we were to design a spatial sequence, which includes; 1 solid cylinder, 4 vertical elements, and 4 rectangular elements. The four perimeter planes of the field must remain solid, except for one plane that must be articulated to imply entry. Entry signifies the beginning of the spatial sequence.



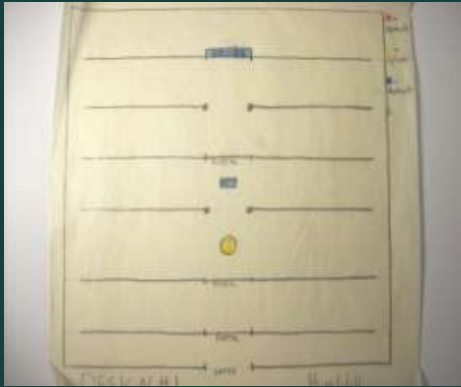
Secondary Spaces



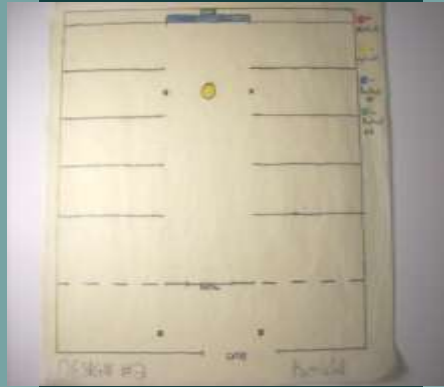
Hierarchy



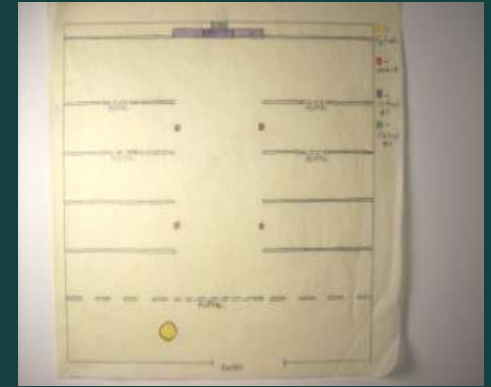
DIAGRAMS



First Design

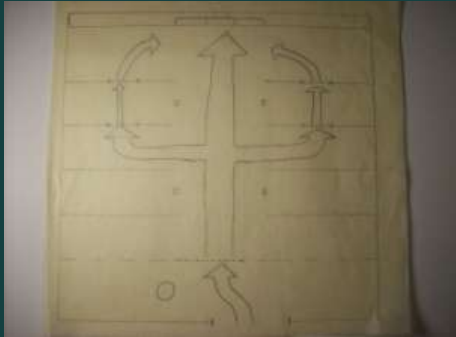


Second Design

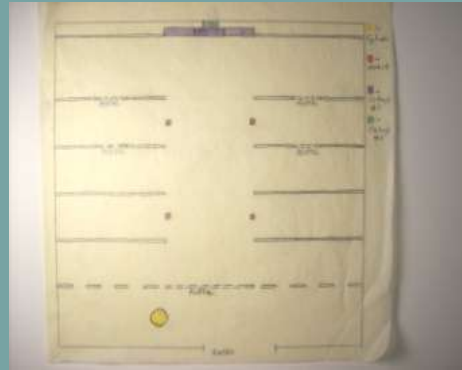


Final Design

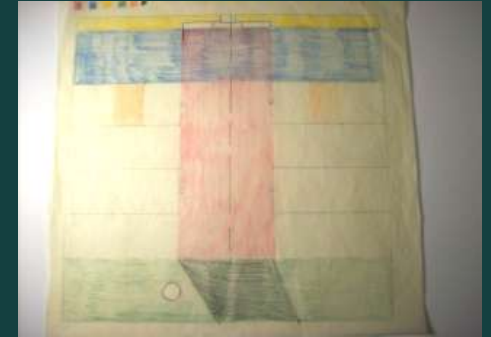
DIAGRAMS/ MODEL



Circulation



Final Design



Hierarchy



Final Model
View 1



Final Model
View 2



Final Model
View 3

ORDERING PRINCIPALS:

EXPERIMENT WITH DAYLIGHT

I decided to make a "Museum of Seasonal Art", which I thought would help with my focus on light because of the changing amounts of light throughout the seasons. The skylights and sculptures created focus for the light to enter and emphasize the displays created.

Objectives:

The aim of this project is to provide us with the opportunity to experiment with the fine distinctions of daylight. This will be done by utilizing and experimenting with different types of formulations, openings, distributions and patterns to explore daylight in a series of related but different rooms. For this experiment we are to make a museum. Inherent to the pattern of the organization of the rooms should be the distinct but possibly complementary lighting requirement for two different purposes – exhibiting sculptures and exhibiting paintings.



Museum of Seasonal Art

MUSEUM UNDER DIFFERENT LIGHT CONDITIONS



8 am



12 pm



2 pm



ORDERING PRINCIPALS:

SPACE AND COMPOSITION

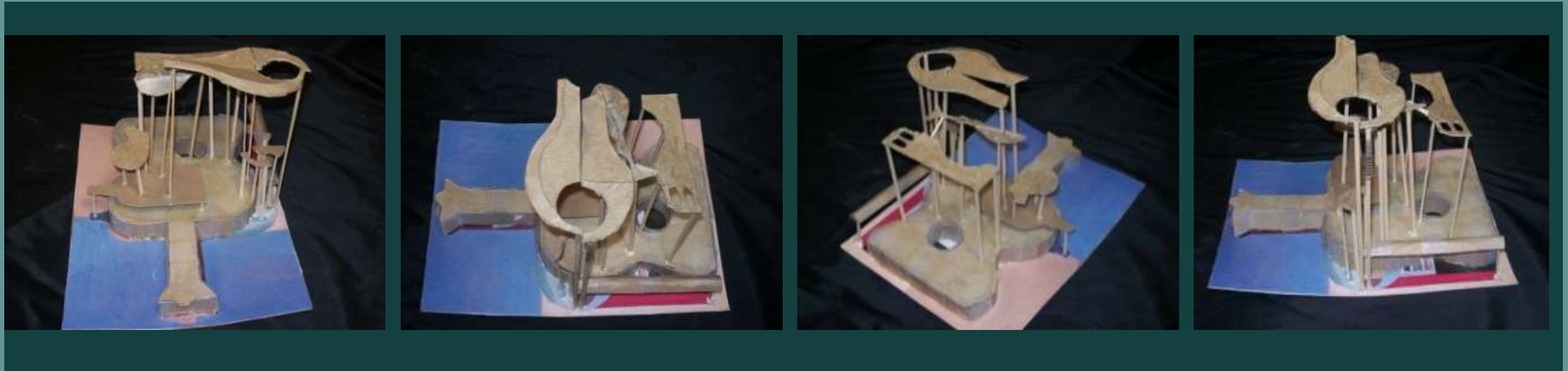
Objectives:

The aim of this project is To produce a three-dimensional spatial analysis of a two-dimensional composition; an arrangement of three-dimensional volumes based on the implied spatial relationships existing in a two-dimensional composition, a cubist or purist painting.

For this project I chose the painting “Nature Morte Puriste” created by Amédée Ozenfant. Because it was a purist painting the way I perceived the layers was very close to the actual painting and when I created the model itself I introduced changes in the way it was viewed as either two dimensions or three to it to show how the painting, although two dimensional, was providing us with ways to view the model from different angles and still see the elements of the painting in it.



PROCESS

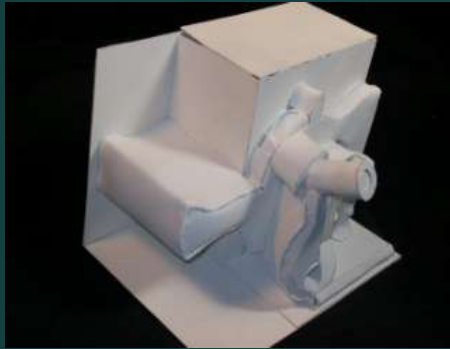
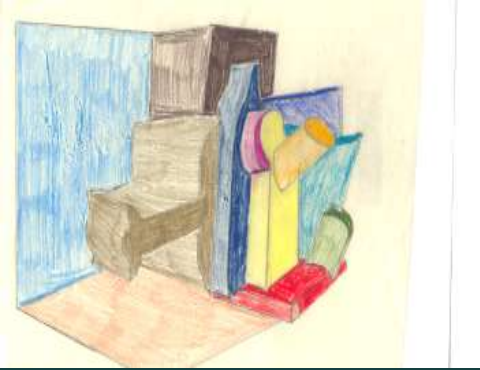


First Sketch Model



Second Sketch Model

PROCESS



In the many different angles of my model, the elements and layers of the painting are brought out and changed so they can be understood in a three dimensional view, which is what Ozenfant was showing in two dimensions in his painting.



Final Model

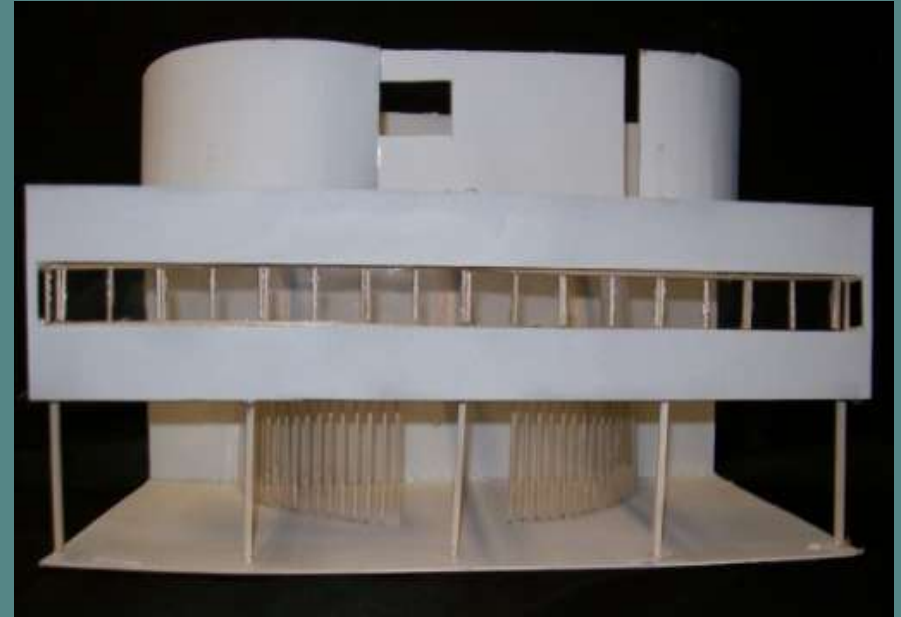
PRECEDENT ANALYSIS:

VILLA SAVOYE

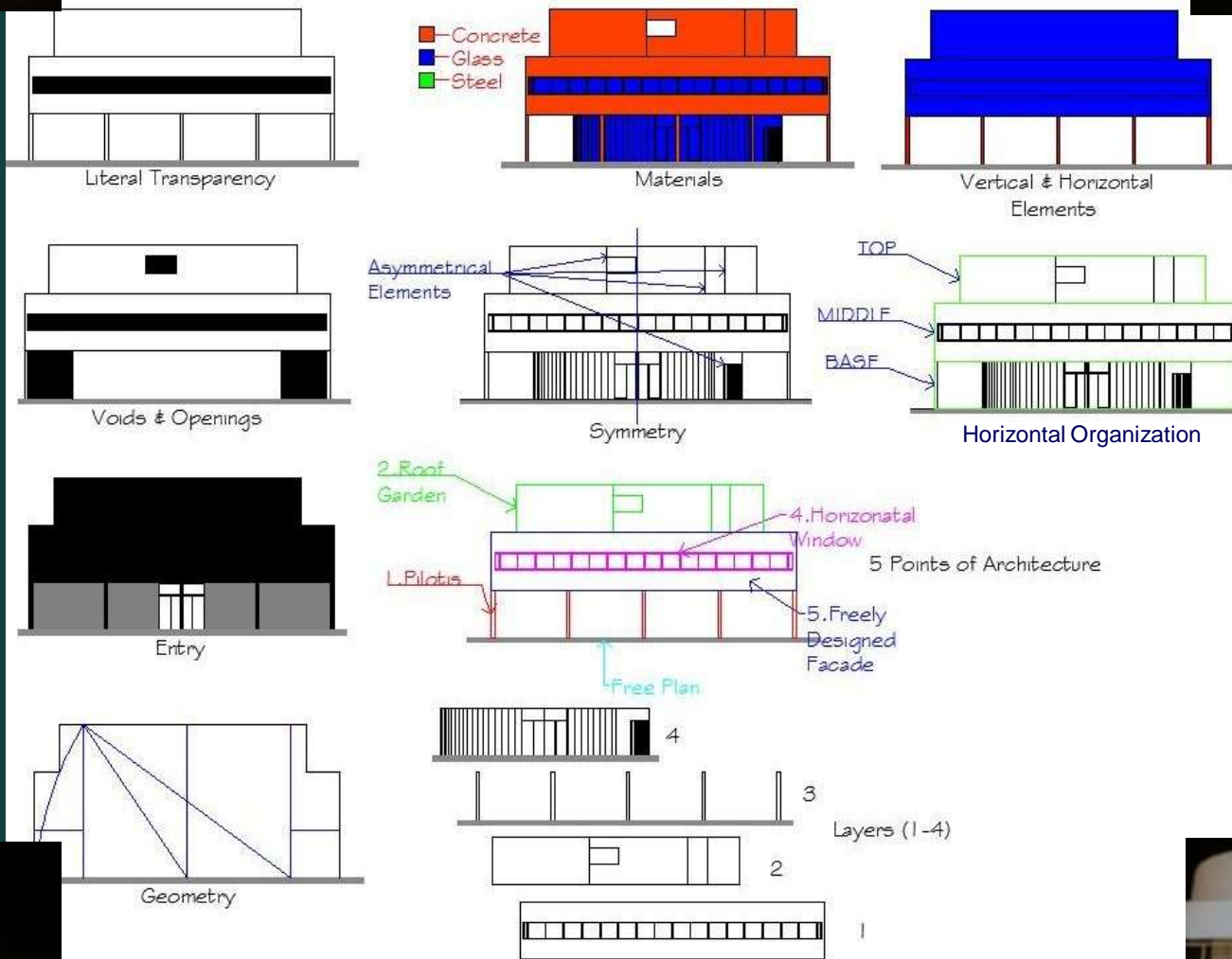
Objectives:

We were to successfully create a model and drawing of our chosen building precedent's façade that shows the interconnectedness of the plan, elevation, section and to demonstrate an ability to observe architectural phenomena through the use of descriptive drawings, as well as demonstrate the ability to think critically and analyze the principles underlying their our façade design in relation to objective design criteria and historical convention through an oral presentation and the creation of analytic diagrams that each clearly communicates a design idea.

I chose the Villa Savoye in Poissy, France created by Le Corbusier as the precedent that I would analyze. During the analysis of this building I began to understand many the different types of principals and elements that work to make a facade more unique and interesting.



PROCESS



ORDERING PRINCIPALS: COHABITATION

Objectives:

We were to design an interesting, well conceived, and spatially satisfying townhouse for cohabitation. It then must be presented professionally. The space was to be designed for two people of opposite interests, Sheldon and Penny, where they were to be able to cohabitate.

Cohabitation is a struggle between two people trying to have their individual spaces of the available property, while also sharing certain spaces of the available property. The focus of this project must be cooperation with and without compromise. This all must occur within a very limited site footprint.

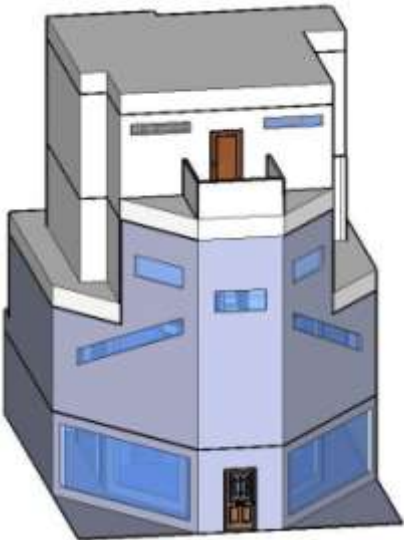


MODELS

Sketch Model 1



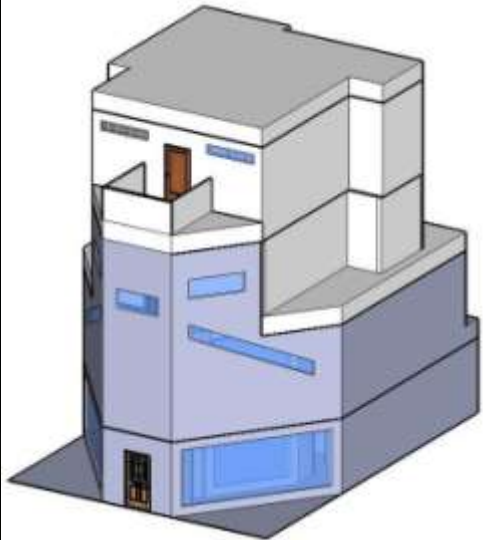
Sketch Model 2



Final Model View 1

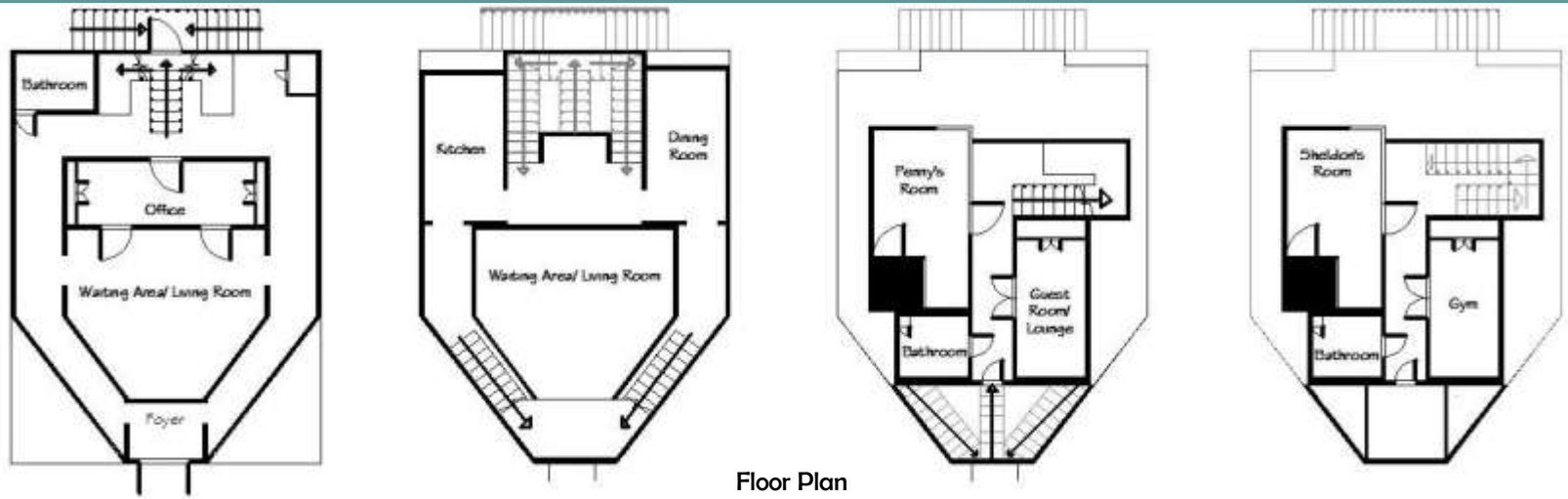


Final Model



Final Model View 2

PROCESS



FAÇADE DESIGN : REPRESENTATION

Objectives:

We were to design an interesting, well conceived design for our "Townhouse for Cohabitation" that reflects our understanding of the relationship of the façade to the plan, section, and volume. The façade was to be designed with understanding of how light enters a space, the concept of transparency, and is also to be designed using the principals from the study of historical precedents.

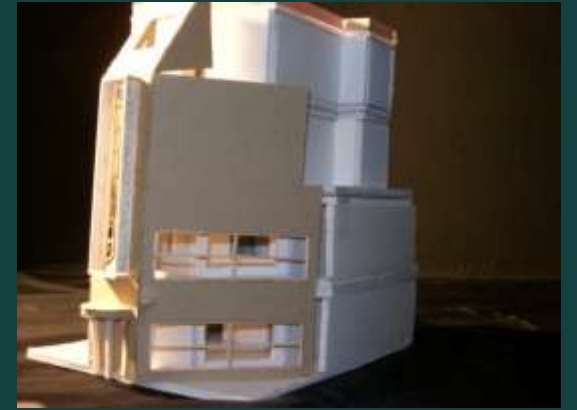
When recreating my façade I wanted to focus on transparency, entry, and proportion as well as remaining with my symmetrical concept. For precedents I used the San Andrea Del Quirinale in Rome, Italy, the EJ DeSeta Building in Wilmington, Delaware, and the Villa Savoye.



PROCESS



First Model



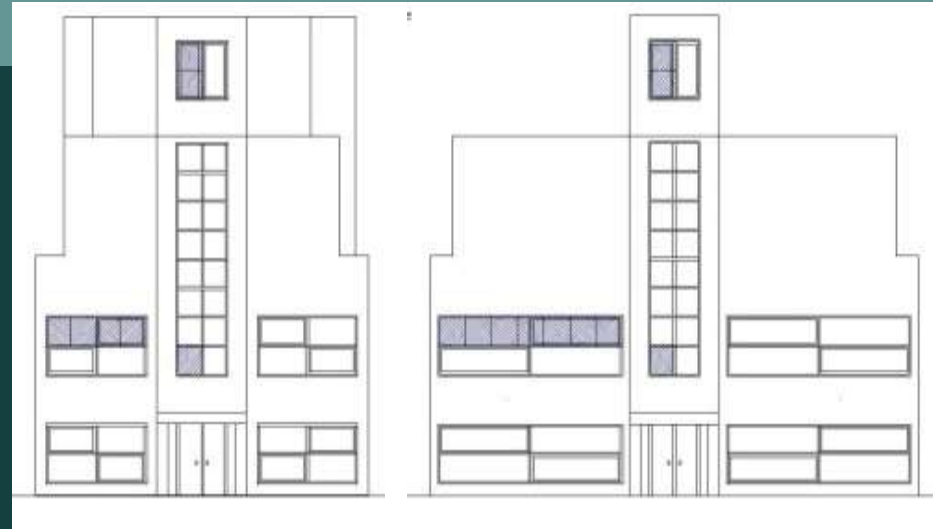
Second Model



Final Model



DIAGRAMS



New Facade

“Unfolded” Facade

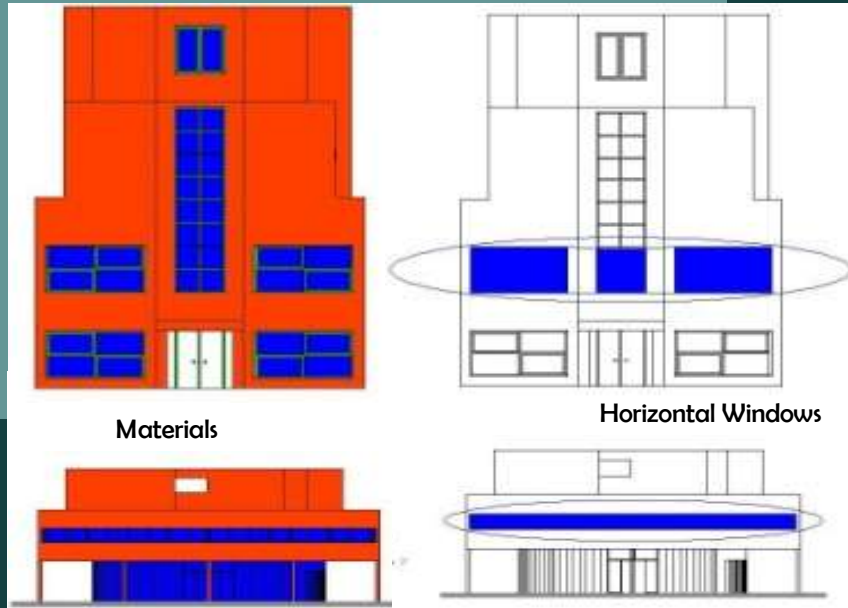
Proportion

Original Facade

New Facade



DIAGRAMS

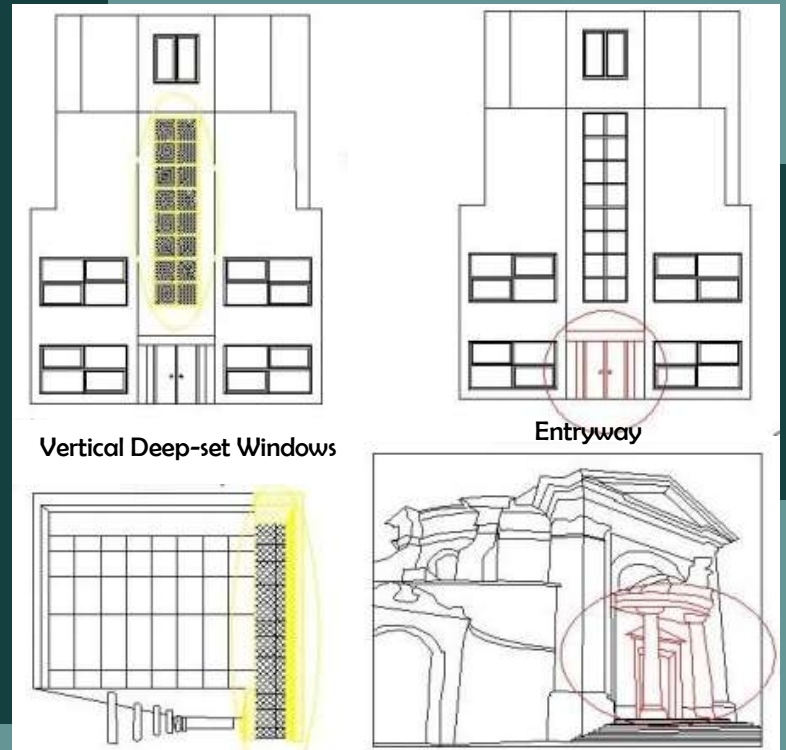


Materials

Horizontal Windows

Relationship to the Villa Savoye

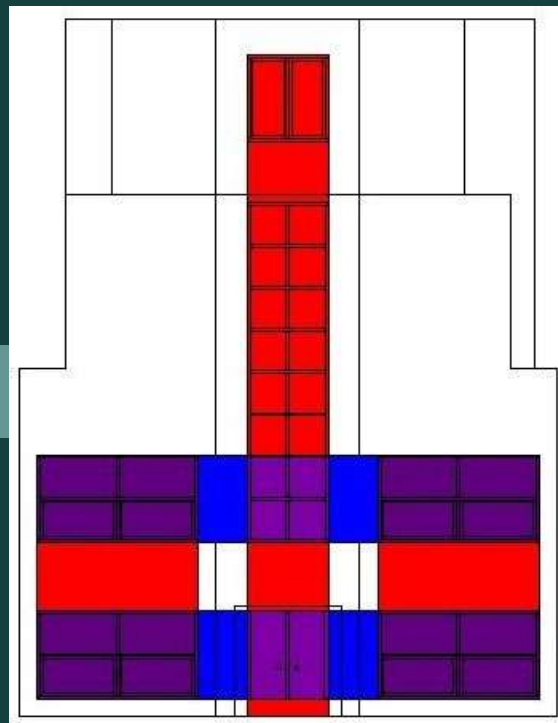
Relationship to the E.J. DeSeta Building and the San Maria Del Quirinale



Vertical Deep-set Windows

Entryway

PROCESS



Transparency