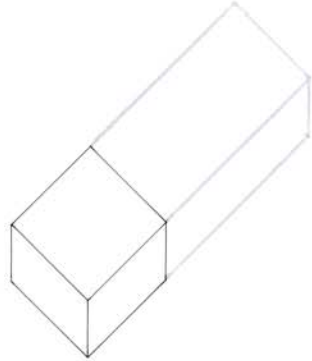


INTERSECTING GEOMETRY

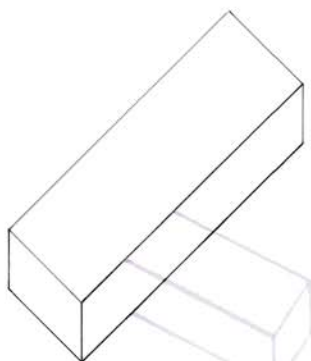
MICA RATZLAFF

ENVD 202

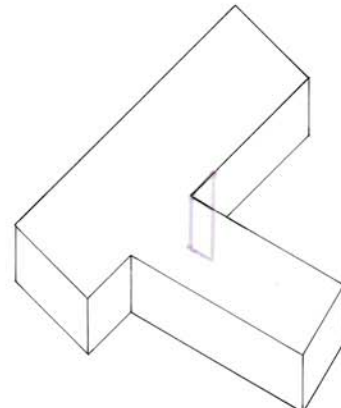
SPRING 2018



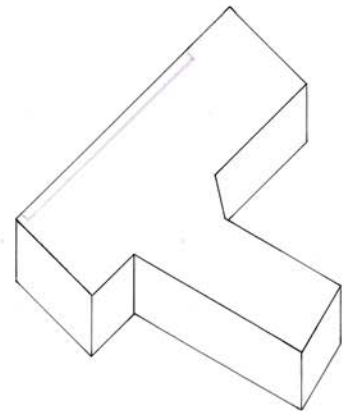
STEP 1:
THE 4'x4'x2' SPATIAL VOLUME IS EXTENDED TO CREATE THE MAIN WORK SPACE.



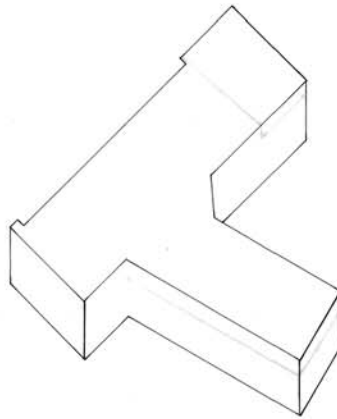
STEP 2+3:
THE SPACE IS EXTENDED AND ROTATED 30° TO DEVELOP THE SECONDARY LIVING CORRIDOR THAT HOUSES THE KITCHEN, LIVING ROOM, AND SLEEPING SPACE.



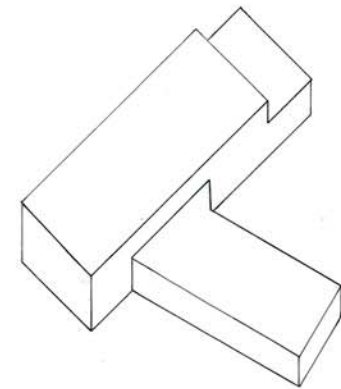
STEP 4:
WHEN THE TWO RECTANGLES INTERSECT, THE SPACE IS SPARED AND FLARED TO CREATE THE AREA FOR THE FIREPLACE.



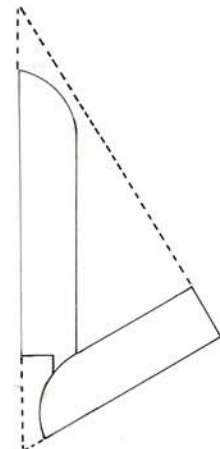
STEP 5:
THE FIRE WAIN IS RECESSED IN TO CREATE THE SPACE FOR THE BUILT IN BOOKSHELVES AND GALLERY NOOK.



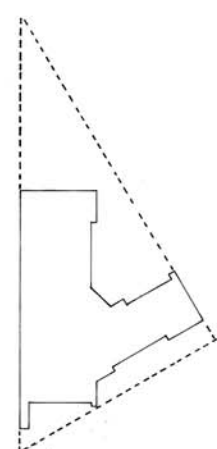
STEP 6:
A FRACTURE OCCURS IN THE CEILING TO CREATE A HEIGHT DIFFERENCE OF SIX FEET IN THE LIVING AREAS LIKE THE BATHROOM AND KITCHEN.



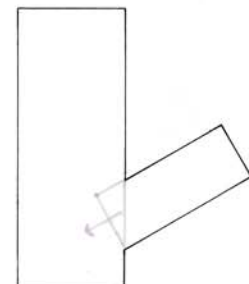
FINAL CONSTRUCT



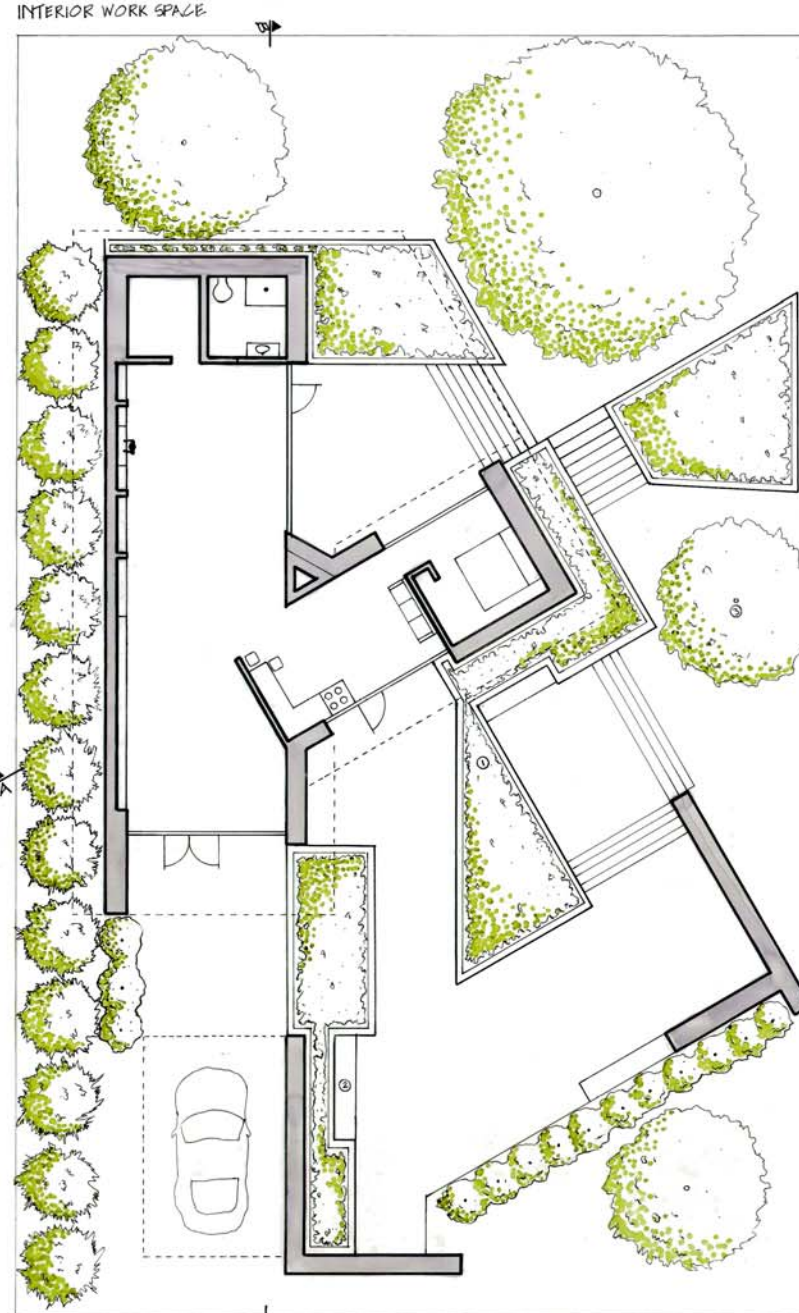
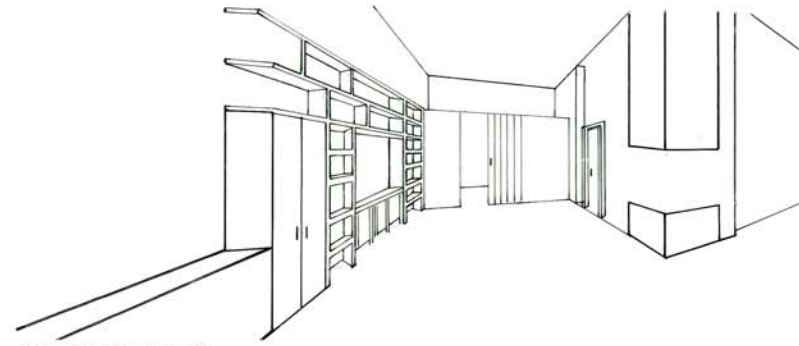
INSPIRATION
THE SPROCKELER HAS A MAIN RECTANGLE THAT IS CONNECTED TO A SMALLER RECTANGLE. THE INTERSECTING SHAPES FROM THE BUILDING INFLUENCE THE MAIN GEOMETRY FOR THIS DESIGN.



COMPARISON TO INSPIRATION
THE FLOOR PLAN RELATED IN MANY WAYS TO ITS INSPIRATION. HOWEVER, THE BUILDINGS DIPPER IN SIZE AND SHAPE. THIS IS DUE TO THE ROUNDING AND ADDITION VOLUME IN THE PRECEDENT.



INTERSECTING RECTANGLES
THE TWO VOLUMES ARE INTERSECTING ONE ANOTHER TO FORM A 30° ANGLE THIS ALLOWS FOR MORE OCCUPABLE SPACE WITHIN THE TRIANGLE FROM BOTH WITHIN THE RETREAT AND OUTSIDE THE RETREAT.



PLAN
SCALE 1/8"=1'



BACHMAN WILSON HOUSE BY FRANK LLOYD WRIGHT

HARRY SIEDLER TOWER BY HARRY SIEDLER

"THERE ARE MONUMENTAL STRUCTURES OF THE GREATEST SIMPLICITY, WHICH PRODUCE ONLY A SINGLE EFFECT, SUCH AS HARDNESS OR SOFTNESS. BUT MOST BUILDINGS CONSIST OF A COMBINATION OF HARD AND SOFT, LIGHT AND HEAVY, TAUT AND SLACK, AND OF MANY KINDS OF SURFACES. THESE ARE ALL ELEMENTS OF ARCHITECTURE, SOME OF THE THINGS THE ARCHITECTURE CALL INTO PLAY."
-EASMUSSEN: EXPERIENCING ARCHITECTURE

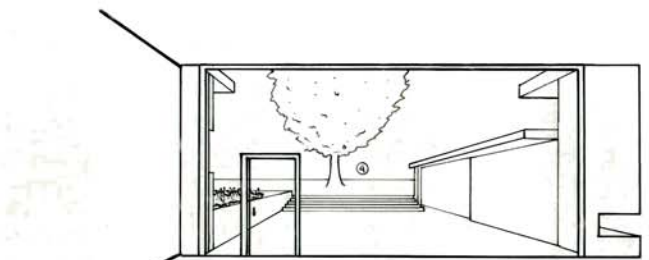
"LIGHT FROM A SERIES OF OBJECTS, SERIES OF WINDOWS, SPOTLIGHTS, CANDLES, TENDS TO ESTABLISH BALANCE AND A POSSIBILITY OF INVERSION BETWEEN THE PLANE CHARACTER OF LUMINOUS OBJECTS."
-PIERRE VON MIES: ELEMENTS OF ARCHITECTURE

PLANTER BEDS THAT ARE LOCATED DIRECTLY NEXT TO THE BLACK STEEL OF THE REFUGE CREATE A CONTRAST BETWEEN THE REFUGE BUILDING AND LANDSCAPE. ①

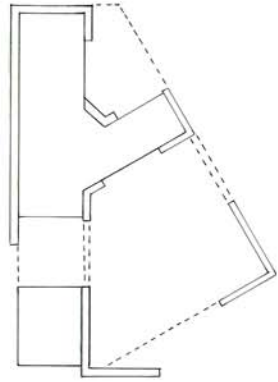
THE BUILT IN BENCHES ARE ALL PLACES TO ALLOW FOR SEATING TO VIEW IN ALL DIRECTIONS. THIS, THE ARTIST CAN GO SIT IN ANY ONE OF THESE OF THE BENCHES TO VIEW THE DIFFERENT LANDSCAPES SURROUNDING THE AREA. ②

THE RED BUD TREES ARE PLACES TO HARMONIZE WITH THE LARGE RED MAPLE TREE. THIS HELPS CREATE A BALANCE FROM THE BRIGHTLY COLORED RED MAPLE AND THE LESS DENSE VIOLET COLOR OF THE RED BUD. ③

THE VIEW FROM THE STUDIO DIRECTS THE ARTIST'S EYES TO THE LARGE RED MAPLE TREE. THIS, A MAIN FOCUS POINT FOR THE ARTIST STUDIO IS THE RED MAPLE TREE IN THE BACK OF THE SITE. ④

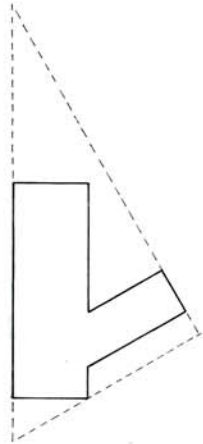


WORK SPACE VIEW



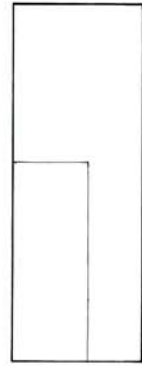
ALIGNMENTS

THE EXTERIOR USES DIRECT ALIGNMENTS TO CREATE SPACES WITHIN THE LANDSCAPE ALLOWING FOR A MORE RICH AND INSPIRING OUTDOOR SPACE FOR THE REFUGE.



GEOMETRY

THE MAIN FLOOR PLAN OF THE REFUGE IS WITHIN A RIGHT TRIANGLE THAT CREATES REGULATING LINES THROUGHOUT THE SITE.



PROPORTION

DUE TO THE TRIANGULAR FOOTPRINT, THE RECTANGLES ARE PROPORTIONED BY THE TRIANGLE WITH THE RATIO OF 3:8.

③ A NOOK FOR THE PORTABLE DESKS IS BUILT INTO THE SHED TO ALLOW FOR MORE ROOM ON THE STUDIO FLOOR IF THE ARTIST LIKE A DANCER NEEDS MORE SPACE.

④ THE BATHROOM AND LARGE STORAGE ROOM ARE DIRECTLY OFF OF WORKSPACE FOR EASY ACCESS WHILE THE ARTIST HAS WORK TO DO.

② AN EASILY ACCESSIBLE CABINET IS AVAILABLE FOR MEDIUM SUPPLIES THE ARTIST MAY NEED TO STORE CLOSE TO THE WORK SPACE.

① A GALLERY SPACE IS CREATED WITHIN THE ENTRY NOOK. THIS ALLOWS FOR EACH ARTIST TO DISPLAY THEIR WORK FOR ENTERING GUESTS.



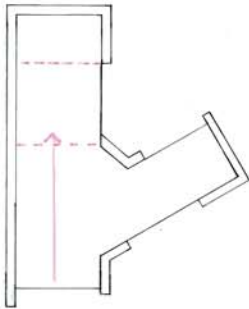
ORIENTAL ARBORVITAE

THIS TREE CREATES A PRIVACY SCREEN AND WINDBREAK, BUT ATTRACTS WILDLIFE THAT ENJOYS LOW GROUND COVER.



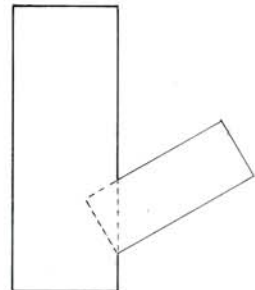
RED BUD TREE

THIS TREE IS A VIOLET COLOR TREE THAT BLOOMS IN THE SPRING. IT CAN GROW ANYWHERE FROM 20-30 FEET AND CAN TOLERATE MOST SUN EXPOSURE.



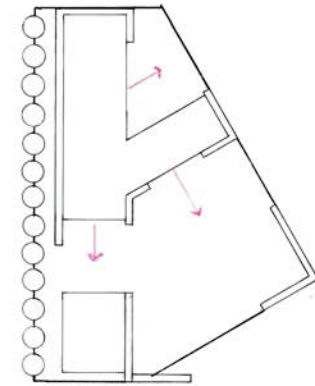
PATH-SPACE RELATIONSHIPS

AS THE VISITOR ENTERS, THE GALLERY IS PASSED THROUGH THE LIVING CORRIDORS ARE PASSED BY, AND THE WORK SPACE IS TERMINATED IN. THIS, THE LIVING CORRIDORS ARE KEPT SEPARATE FROM THE WORK SPACE.



HIERARCHY

THE HIERARCHY IS INTENSIFIED BY THE WORK CORRIDOR BEING TALLER AND LARGER IN SQUARE FOOTAGE THAN THE LIVING SPACE. THIS, THE WORK CORRIDOR IS MORE IMPORTANT THAN THE LIVING CORRIDOR.

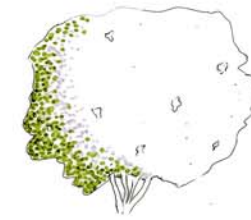


SPATIAL EXTENSION

THE INTERIOR SPACES ARE ALL DIRECTLY EXTENDING INTO THE LANDSCAPE. THIS, CONTINUITY IS KEPT BETWEEN INTERIOR AND EXTERIOR SPACES WITH THE EXTENSIONS AND WRAPPING OF THE WALLS.

ANALYSIS OF THE WORKSPACE

SCALE: 1/8" = 1' 0 1 2 4



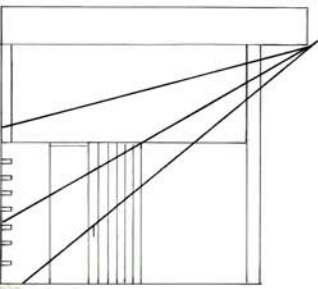
COMMON LILAC

THE SHRUB GROWS TO 5-8 FT TALL AND ATTRACTS BUTTERFLIES AND BIRDS. THIS SHRUB ALSO CREATES AN INTENSE AROMA.



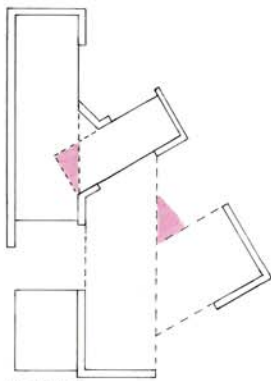
HAIRY PHACELIA

THIS FLOWER IS A LAVENDER PURPLE, GROWS ANYWHERE FROM 8-24", AND BLOOMS JULY-SEPTEMBER.



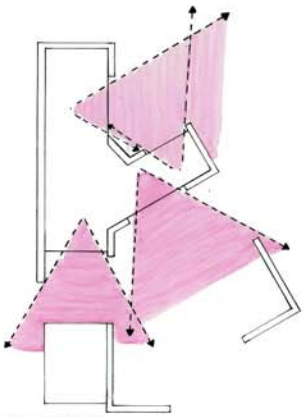
LIGHT

THE LIGHT IN THE WORK SPACE AT 8AM COMES IN AT DIFFERENT ANGLES. JUNE 21 IS 45°, JAN 21 IS 30°, AND MARCH 21 IS 30°.



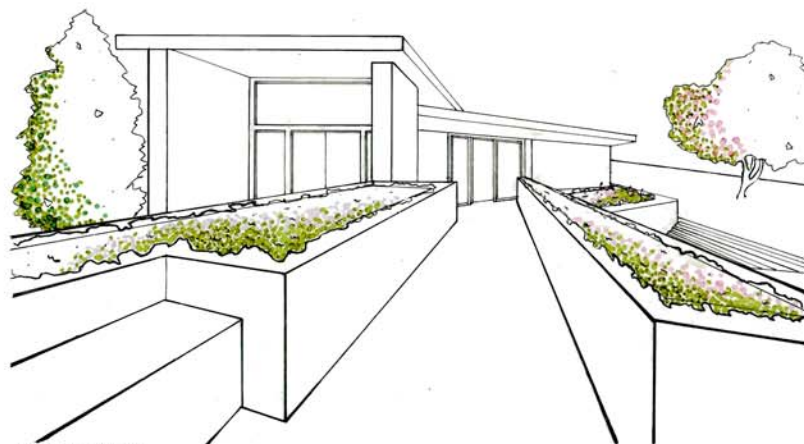
HEARTH

WHERE THE INTERSECTIONS TAKE PLACE, MAIN HEARTHS ARE CREATED TO ENHANCE THE EXPERIENCE OF THE SPACE BY HAVING MORE SCENT, COLOR, TASTE, AND SOUND.



SIGHT LINES

THE HEAVY WALLS ARE SIGHT FRAMES TO DIRECT EYES TO CERTAIN ELEMENTS IN THE LANDSCAPE. THIS, THE INTERIOR-EXTERIOR RELATIONSHIP IS STRENGTHENED.



EXTERIOR VIEW



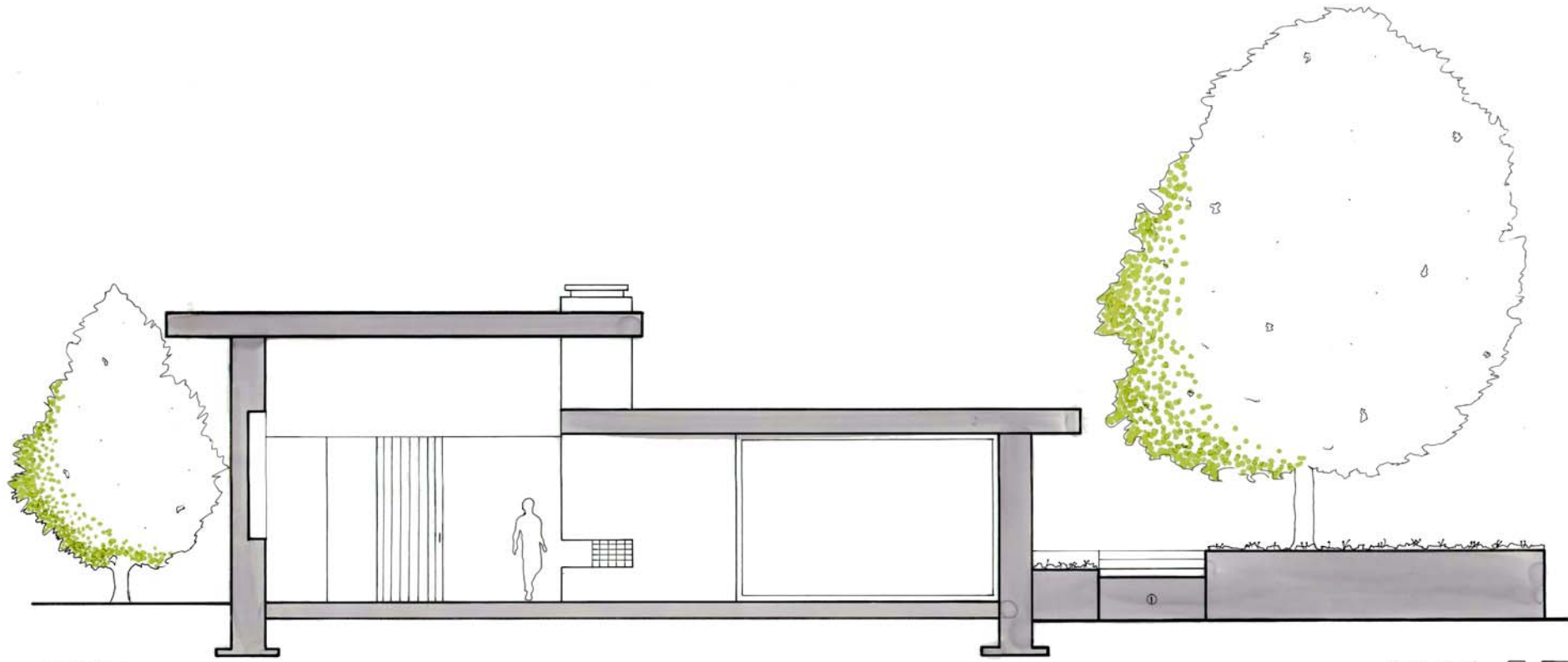
FALSE RUE ANEMONE

THIS FLOWER BLOOMS IN APRIL AND MAY, GROWS TO 4", IS WHITE, AND ATTRACTS HONEY BEES.



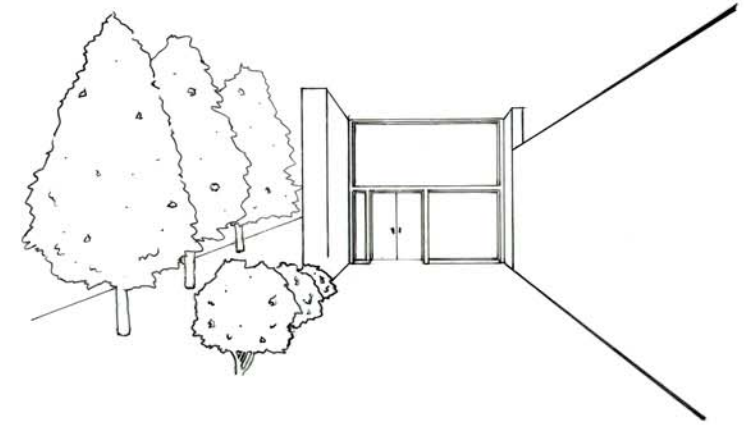
ROCK PINK FLOWER

THIS PINK FLOWER IS AN EARLY GROWN FLOWER WITH LESS SUN, GROWS 6-12", AND CAN SURVIVE IN DRY CLIMATES.



SECTION A-A

SCALE: 1/4" = 1'

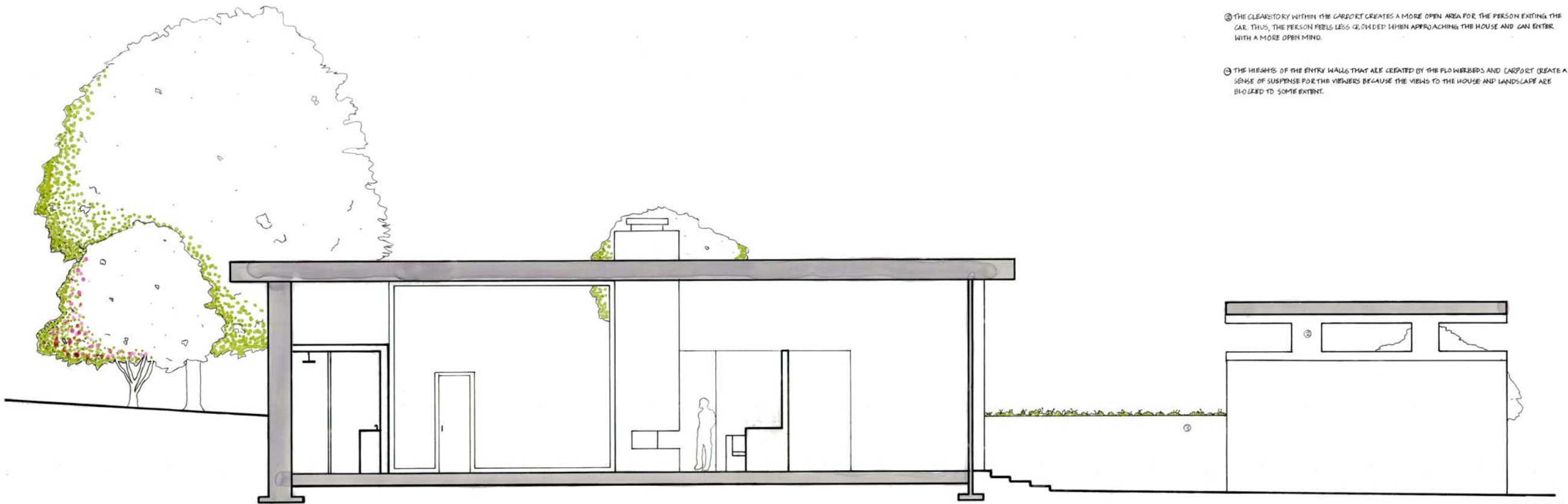


ENTRY VIEW

① THE STAIRCASE TO THE RED MAPLE FORCES THE VISITOR TO WALK THROUGH A FRAGMENTED SPACE THAT CAN HELP CREATE HAPPINESS AND RELAXATION WITHIN THE VISITOR'S MIND.

② THE CLEARSTORY WITHIN THE GARAGE CREATES A MORE OPEN AREA FOR THE PERSON EXITING THE CAR. THUS, THE PERSON FEELS LESS CROWDED WHEN APPROACHING THE HOUSE AND CAN ENTER WITH A MORE OPEN MIND.

③ THE HEIGHTS OF THE ENTRY WALLS THAT ARE CREATED BY THE FLO WIRREBBS AND GARAGE CREATE A SENSE OF SUSPENSE FOR THE VIEWERS BECAUSE THE VIEWS TO THE HOUSE AND LANDSCAPE ARE BLO-CED TO SOME EXTENT.



SECTION B-B

SCALE: 1/4" = 1'