



## EXERCISE 8: ARTIST REFUGE

*My house is my refuge, an emotional piece of architecture,  
not a cold piece of convenience.*  
—Luis Barragan

### Introduction

The mission of an Artist-in-Residence program is to support creative individuals by providing them uninterrupted time for work and reflection. These types of programs host artists and thinkers working in diverse disciplines, including visual arts, design, music, dance, writing, and film. For this exercise, you will be designing an artist refuge and the surrounding landscape. Due to its remote location, the artist's refuge should be thought of as a place between *camping* and *housing* in order to take full advantage of both interior and exterior space.



Saunders Architecture. (2011). [Photograph.]  
*Fogo Island, Tower Studio*. Retrieved from  
<http://www.saunders.no/work/item/177-fogo-island-tower-studio>.

### Learning Objectives and Evaluation Criteria

In successfully completing this exercise, students will demonstrate and will be evaluated on:

- Creating relationships between interior and exterior spaces;
- Designing spaces that appropriately respond to an Artist-In-Residence's program; and,
- Applying two-point perspective conventions that accurately represent the design.

### Assignment

As you strengthen your personal creative process in this exercise, you will design space and form to respond functionally to a given set of program elements. The site and construct will have to be modified and intensified to relate to the programmatic needs of an artist refuge within a temperate climate.

### Schedule

Four and half weeks

### Final Deliverables

The final submittal will consist of the following minimum requirements:

1. **Model.** Scale:  $1/4" = 1'-0"$ . The amount of context surrounding your design should be determined in discussions with your professor. All usual model criteria apply. Do not forget to show topography. Keep the model palette simple with acceptable materials including:

- Chipboard
- White museum board
- Basswood

No spray-paint should be used. Craft should be impeccable—tight joints, clean cuts, and no smears or fingerprints.

2. **Drawings.** The following drawings are to be drawn with pen on mylar.
  - **Site Plan** at  $1/16" = 1'-0"$ .
  - **Floor Plans** at  $1/4" = 1'-0"$ . This drawing, in addition to showing walls and openings, should include surface patterns (such as floor materials) and furnishings. Include outdoor space on ground floor plan only.
  - **Site and Building Sections** at  $1/4" = 1'-0"$  and  $1/16" = 1'-0"$ . The sections should be accurately cut through that part of the building where the most telling information is found, regarding the vertical spatial relationships in the design. Include scale figures.
  - **Diagrams:** You will illustrate your design moves with a minimum of six diagrams. Remember diagrams do not have to be a flat, two-dimensional drawings.
  - **Two Point Perspective(s)** of a significant space and its relationship to other parts of the design. Select your drawing's view carefully to illustrate how you are *making space* within the refuge and site. Label carefully and include furniture and a scale figure(s). Label what you are seeing in your perspective "Artist's Refuge," NOT "Perspective."

The rendering technique should be consistent. Trees, shadows, textures, and people all need to be shown. Do not invent entourage—look for examples in your course textbooks, and find your own examples in Weigel Library or other sources. Tracing is okay. Practice before final production of drawings.

3. **Statement of Intent.** Include a one paragraph typewritten statement of intent. The text should be written with correct grammar and be structured for clarity and communication.

All exercises must be turned in complete and on time. **Late submissions will not be accepted.** The exercise grade will be based only on materials submitted at the time of the stated deadline. Students should ask if they do not understand the implications of this policy.

## EXERCISE 4A: INSTRUCTIONAL RESOURCES

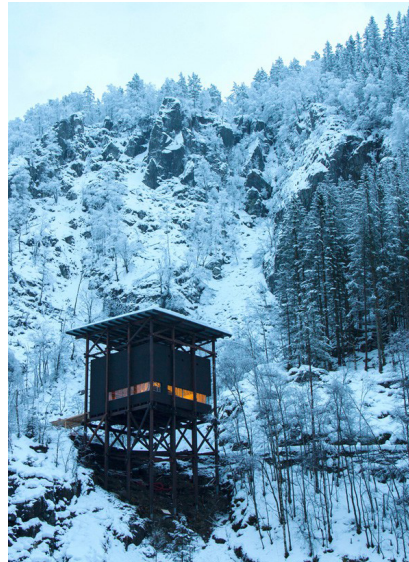
Being a space similar to “glamping” than a home, consider how one might inhabit the spaces lightly and poetically. Spaces (no larger than 500 square feet) should be modest yet useful with varying degrees of enclosure. Programmatic needs can be divided into two groups: *Spaces and Machines*. *Spaces* are areas in which life takes place and *Machines* are items that assist in living. Both should NOT be considered in isolation or as rooms. They may be found inside, outside, or both.

### *Spaces*

- Transition space(s) providing a buffer between interior and exterior space(s)
- Studio space(s) for creating and reflecting
- Eating space for eating and sharing food
- Food preparation space for creating and storing nourishment
- Sleeping space(s) for sleeping/resting
- Cleansing space for bathing

### *Machines*

- Fire pit, fireplace, and/or stove
- Composting toilet with sink
- Storage in a small mechanical/utility closet
- An area to store vehicles, away from the refuge



ESpeland, Arne. (2014). [Photograph]. Zinc Mine Museum, Peter Zumthor. Retrieved from <http://www.designboom.com/architecture/peter-zumthor-zinc-mine-museum-allmannajuvet-norway-ryfylke-02-10-2015/>

The initial inspiration for the studio residence should be firmly grounded in site, program, and precedents. You are given a rich set of circumstances to research: artist’s studios and tiny homes—as well as the broader issues on a variety of creative disciplines.

Walk yourself through the following issues to help you with establishing a **set of design intentions**:

- **Site and Topography:** There will be a strong connection from interior spaces to exterior spaces. Use and intensify the landform elements created during the fall semester and Exercise 5. The refuge will be located on the landform you created in Exercise 5. Zoom into a working area of 128’ x 80’ from Exercise 5’s 256’ x 160’ site.
- **Spatial Definition:** Define “use zones” (sleeping, working, cooking, etc.). Imagine a box (implied space) representing each one of these uses, and define the “eight points”. The boxes might overlap or nest, but there is still definition for each space. Imagine each of those boxes represents a use zone. Each use zone is readable in *form*.

- **Proportion and Rhythm:** You can certainly have a consistent set of rectangular proportions in your overall design...not quite all squares, not quite all golden sections, but there is a cohesiveness to the overall form. This sets up a rhythm.
- **Contrast:** Different textures and colors of two materials can make each individual one stand out more. Another example is in a very horizontal design, vertical elements can be designed to contrast with a horizontal one. Each makes the other stronger. This makes the other more visually interesting by having two elements playing off each other.

As you exploit the creative process through the production of quick, exploratory study models, communicate your ideas through freehand drawings and diagrams. These drawings should be made in your commonplace book with annotated notes. Your professor will review the principles and application of one point perspective and introduce two point perspective.

### Critique

You will have daily assignments due at the beginning of each studio, which you will submit to be reviewed by your professor and classmates. This is a learning opportunity and is central to how our design fields are taught. Reviews are intended as time to get constructive feedback of your WORK/IDEAS, not YOU as a person. You should not take negative comments as personal attacks. *Teach yourself to accept criticism.* A good reviewer will point out both the good and the areas for improvement. *Listen.* Listen to what your professor and classmates have to say. Apply what you hear to your next set of sketches.

### Required Readings

1. Ching, F. (2015). *Form, Space and Order*, fourth edition. Hoboken, New Jersey: John Wiley and Sons.
  - "Organization," pages 195-250
2. Ching, F. (2015). *Architectural Graphics*, sixth edition. Hoboken, New Jersey: John Wiley and Sons.
  - "Doors and Windows," pages 58, 61
  - "Stairs," page 59
3. Moore, C., Allen, G., and Lyndon, D. (2000). *The Place of Houses*. Berkley and Los Angeles, California: University of California Press.
  - "The Order of Rooms," pages 71-107 (Scan on Canvas.)
  - "The Order of Machines," pages 108-123 (Scan on Canvas.)
  - "The Order of Dreams," pages 124-144 (Scan on Canvas.)
4. Di Mari, A. (2015). *Operative Design: A Catalogue of Spatial Verbs*. Amsterdam, The Netherlands: BIS Publishers.
5. Di Mari, A. (2016). *Conditional Design: An Introduction to Elemental Architecture*. Amsterdam, The Netherlands: BIS Publishers.
6. Weigel Library, our Architecture and Design branch library in Seaton Hall on the third floor, is displaying various artist and small retreat references during this exercise. Go visit and inspire yourself.

### Vocabulary

- Spatial Extension: Interior-Exterior Relationships

### Suggested Supplies

- Mylar
- Chipboard, white museum board, basswood, thick Duralar, and form core

### Quote Cited

- Heathcote, E. (2014, March 14). The poetic architecture of Luis Barragan and Lina Bo Bardi [Blog comment]. Retrieved from <http://www.ft.com/cms/s/2/3b25e156-a532-11e3-8988-00144feab7de.html>.