

+10'-0"

> C

< B'

< A'

V D

D' V

A E

E' A

+7'-4"

+3'-4"

+13'-4"

C

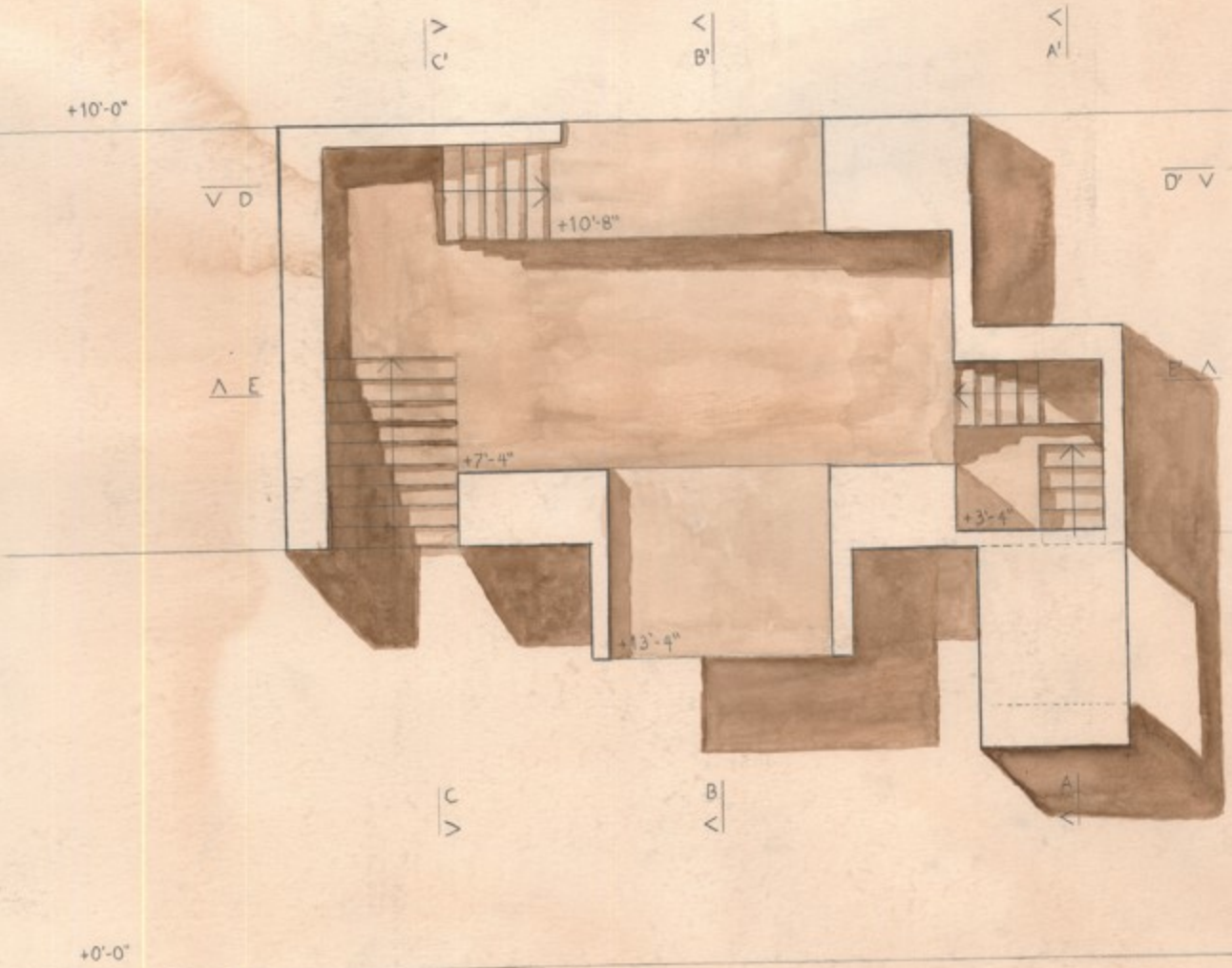
B

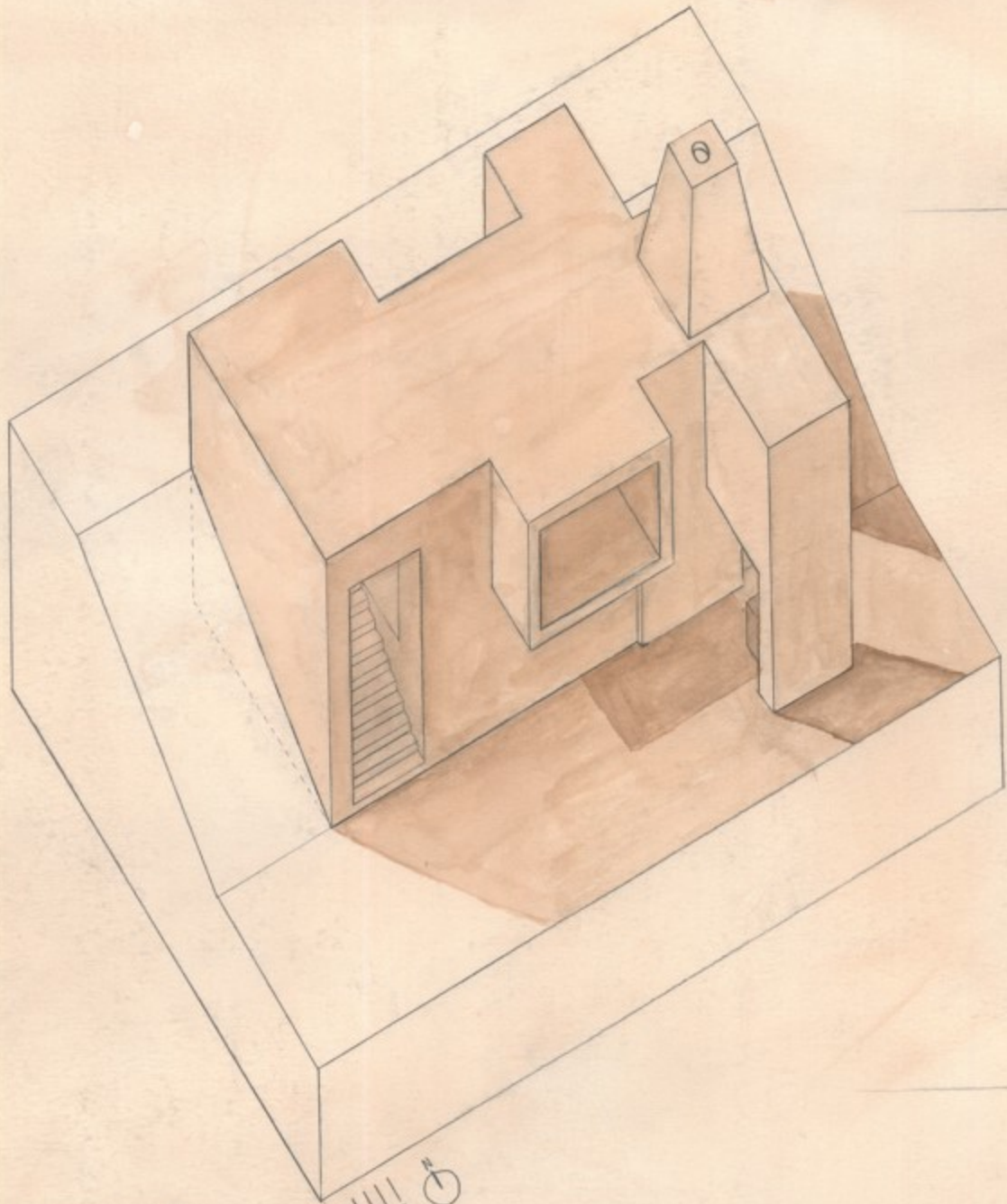
A

+0'-0"

Floor Plan

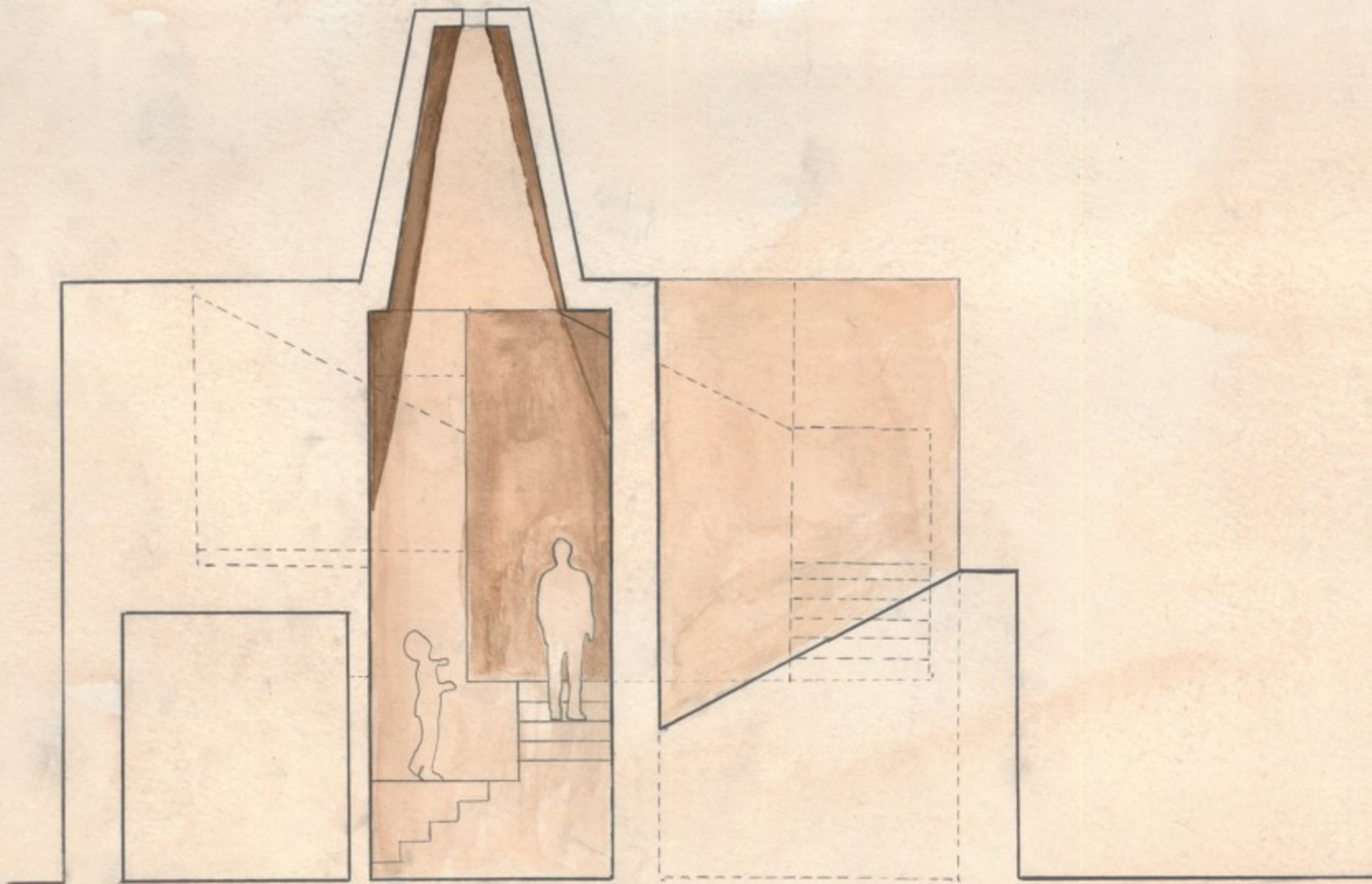
0 1 3 5





Axonometric View

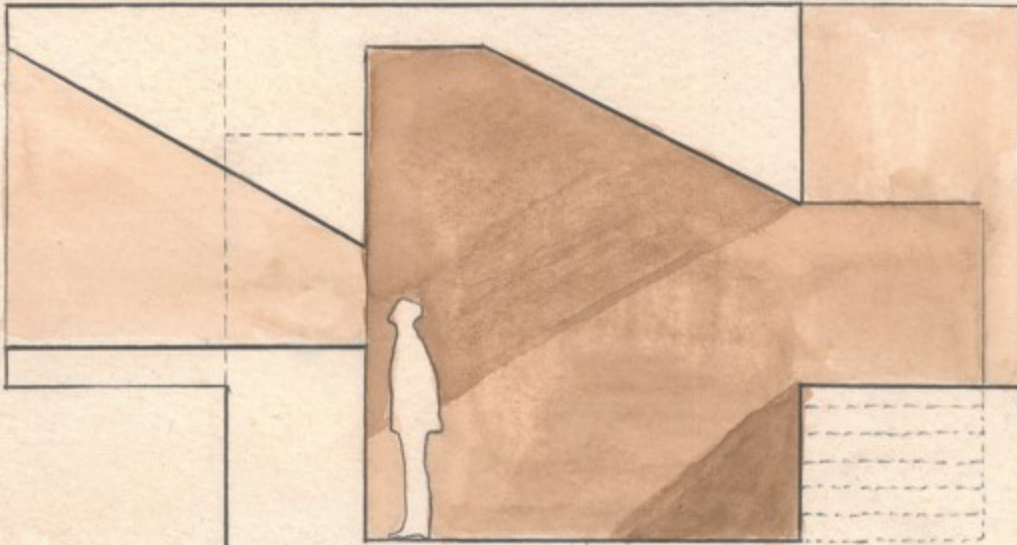




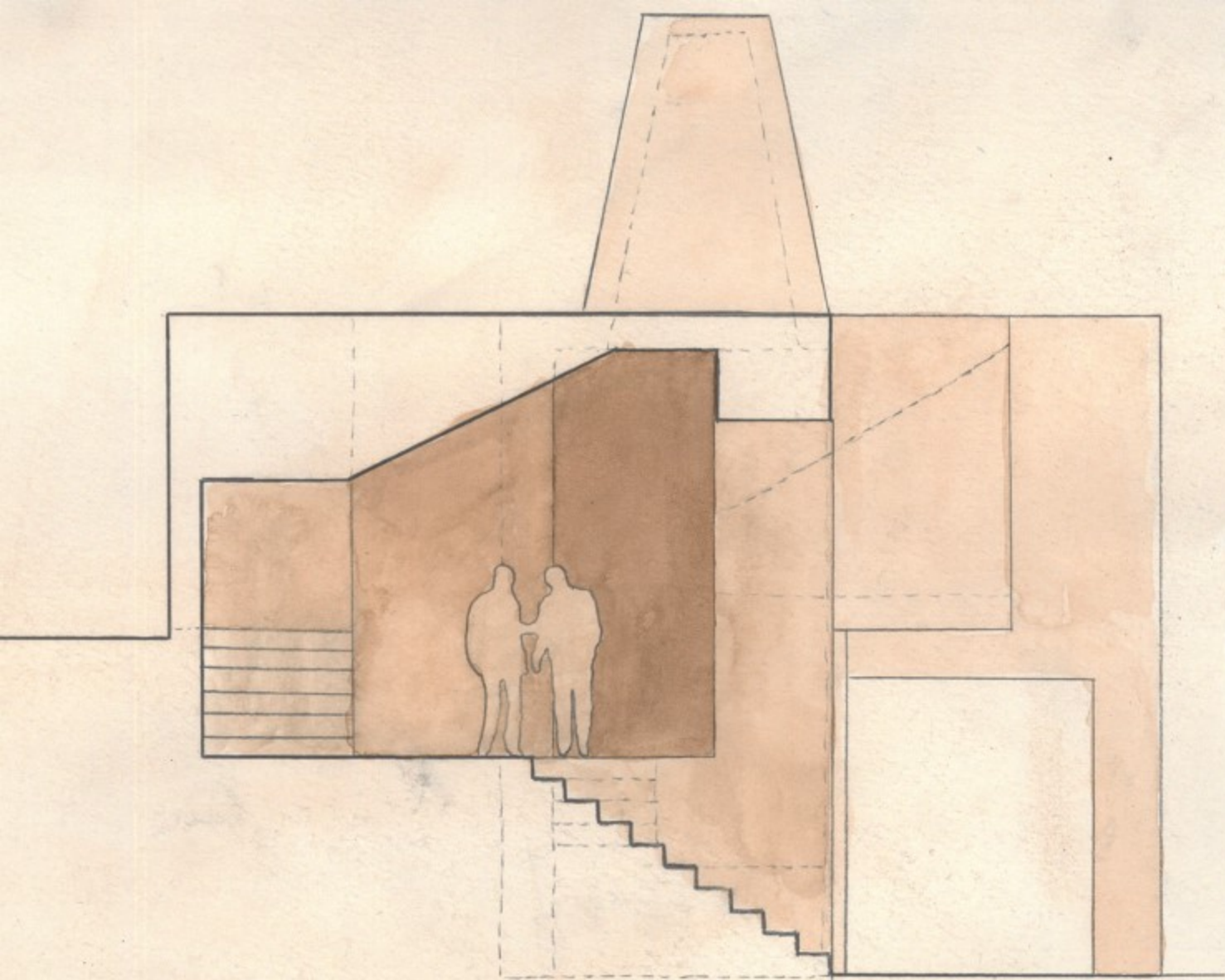
Section A - A'





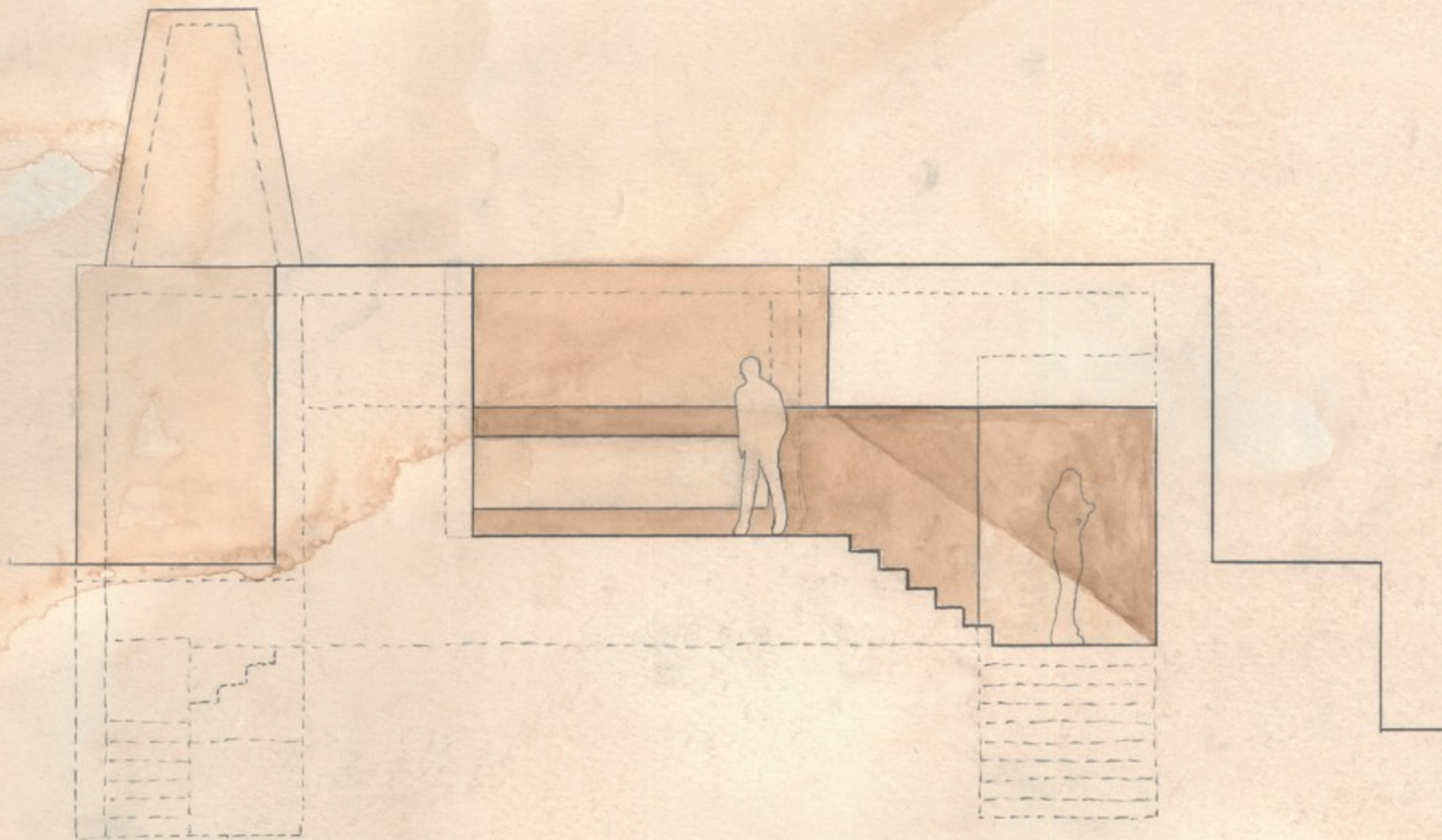


Section B-B'

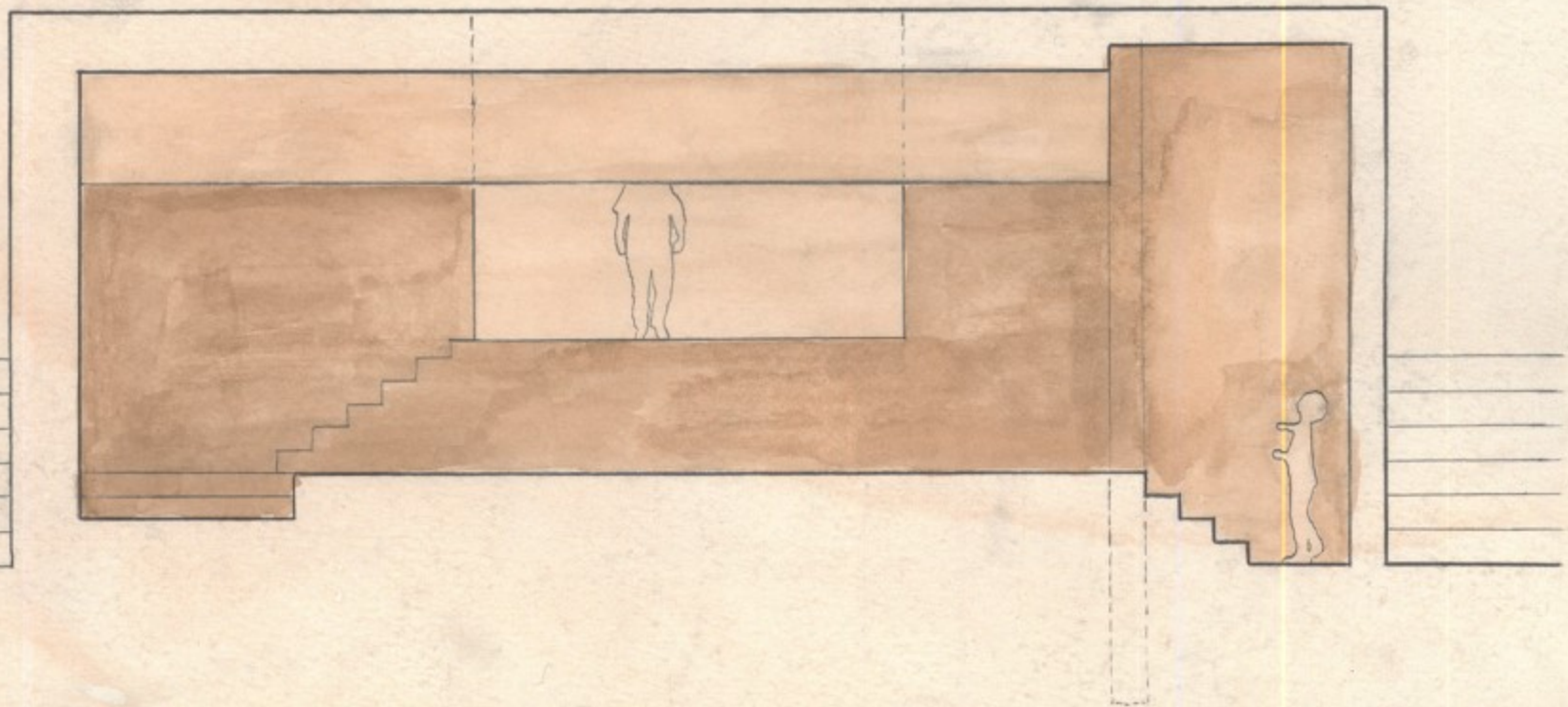


Section C - C'

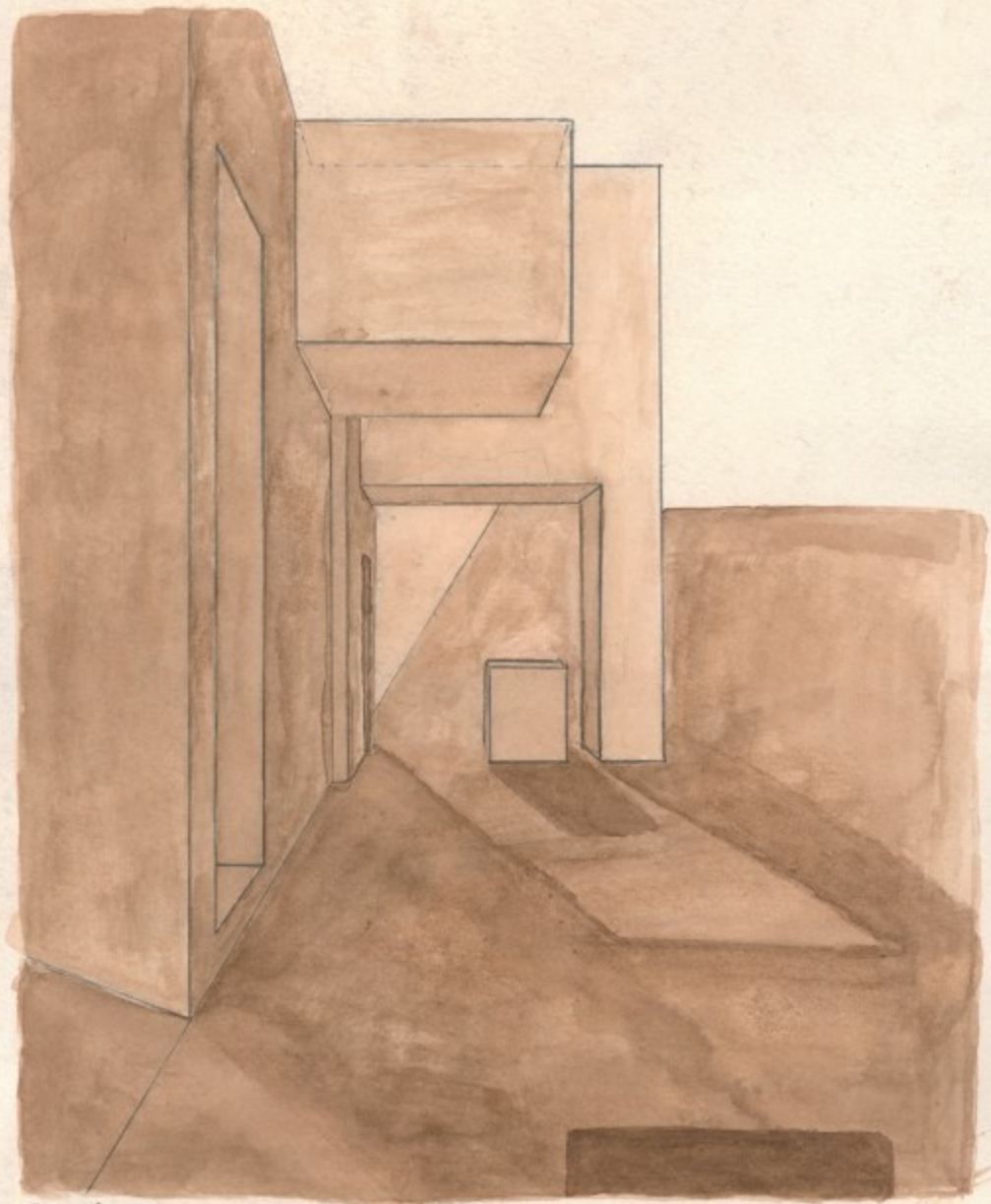




Section D-D'

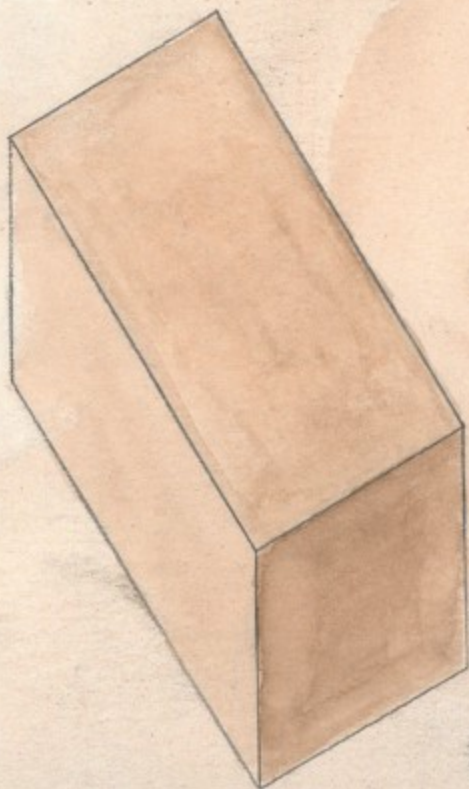


Section E-E'



South Face



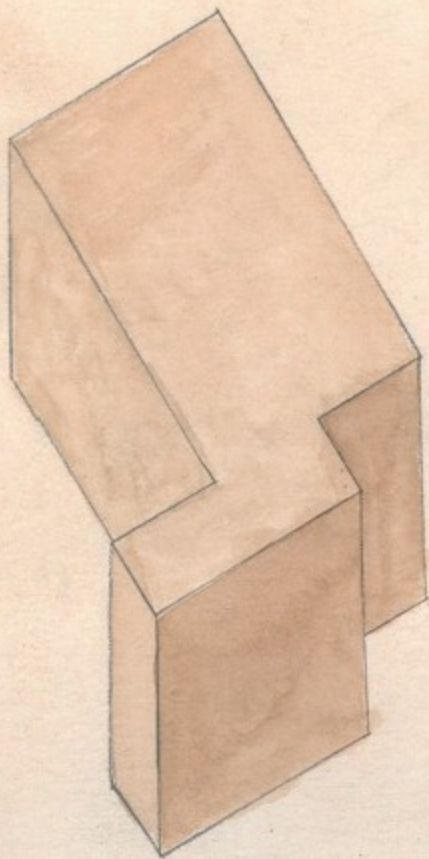


## Step 0: The Starting Mass

The program of the project begins with a 20' x 40' x 20' Mass of a non-existent material that is both firm and malleable, rigid and grounded.

The abstract nature of our initial parameters helps to broaden the horizon of potential design choices as we endeavor to create an intentional series of spaces to house our selected sculptures.

## Step 1: Shift



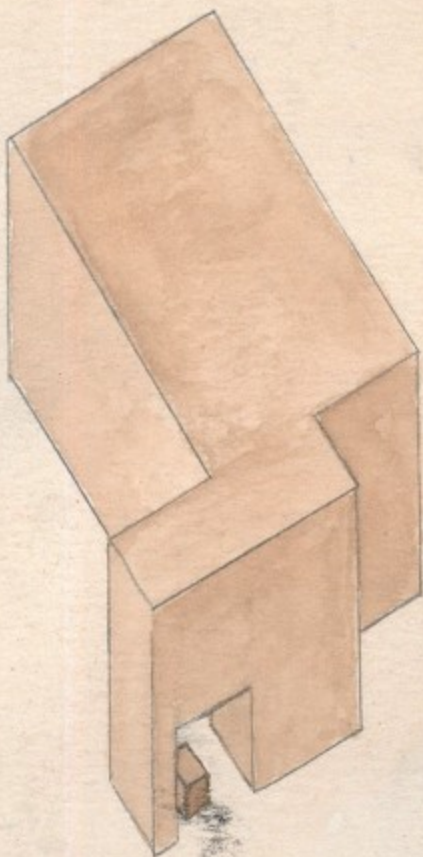
Step 1 Shifts a 7' thick portion of the east side of the Mass 10' to the south to develop a contrast between different portions of the design.

This Shift will function as one of the major features of the site, maintaining its distinction as a unique design element.

## Step 2: Extract

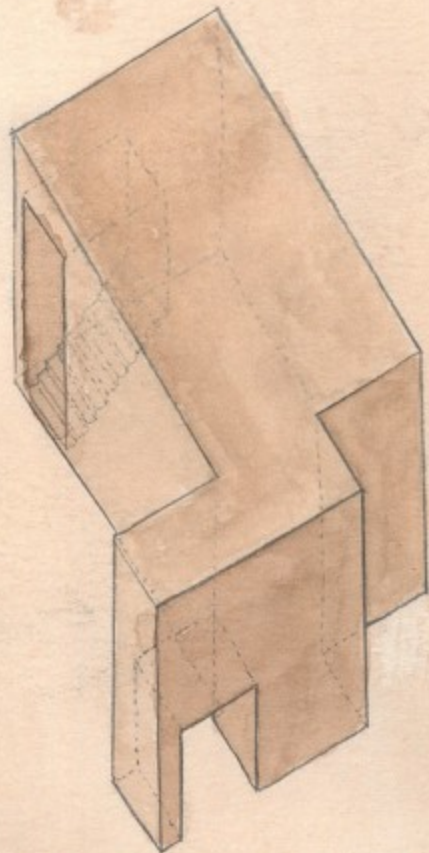
Next, a pass-through space is created by Extracting a section of the mass created by Step 1.

This pass-through space serves to welcome visitors into the site and is home to "Untitled" by Donald Judd. "Untitled" is placed here to capture the sunrise and sunset through its acrylic filter.





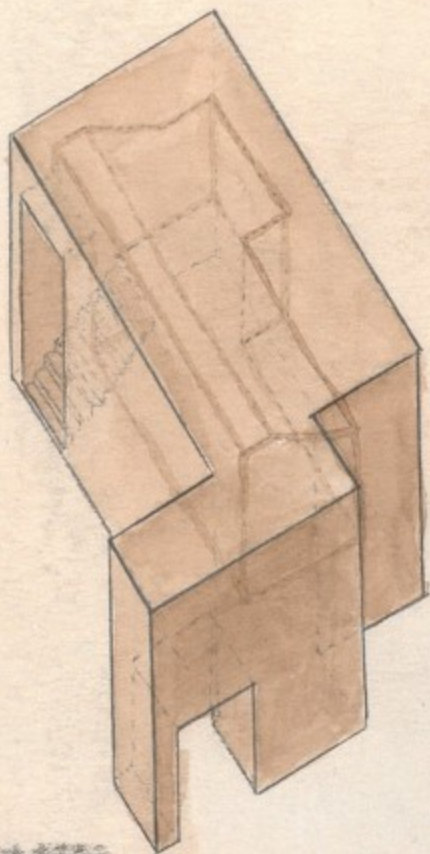
### Step 3: Grade



Moving over to the southeast region of the mass, a 10-step grade is created with an 8" rise and 12" tread depth.

This invites the visitors into the interior volume of the Mass to continue their experience of the three sculptures showcased by the design.

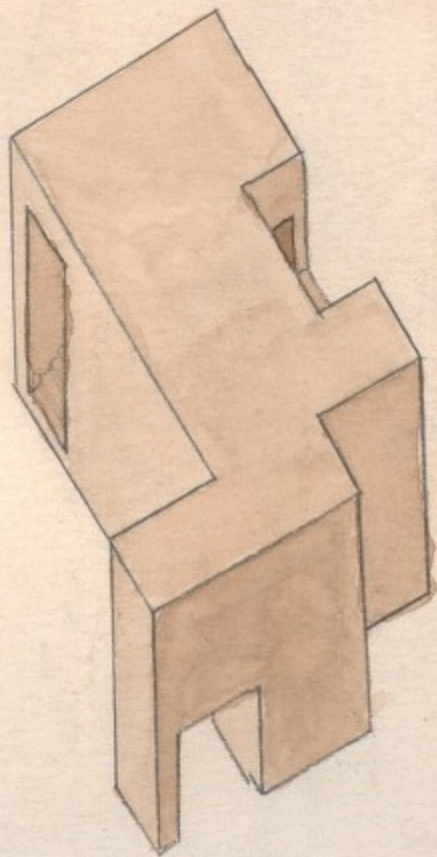
## Step 4: Carve



In Step 4, the Primary interior space is Carved out of the center of the unshifted Mass.

After ascending the grade from Step 3, Visitors now occupy the primary space containing a slanted ceiling. This element serves to provide a unique interior condition that will soon compliment the design's use of natural light

### Step 5: Extract

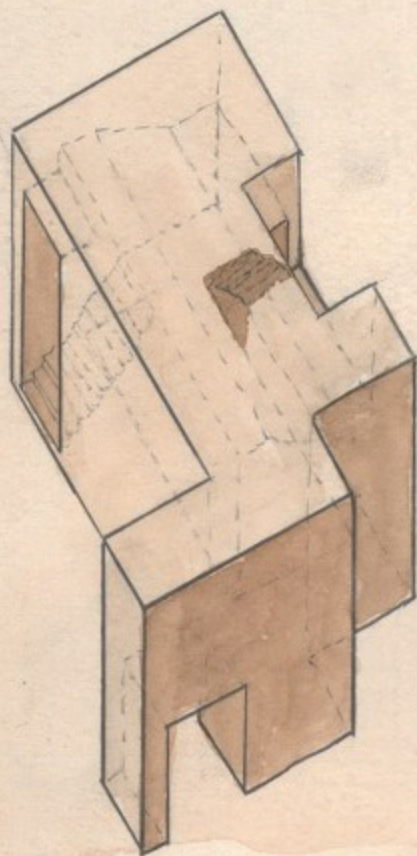


In an effort to further develop a hierarchy of spaces, a patio area is created by Extracting a volume from the North Face of the Mass.

This patio offers an area in which to showcase the "Amber Floor" by Rachel Whiteread, the semi-translucent rubber material of the piece would play with the natural light afforded by its outdoor placement.

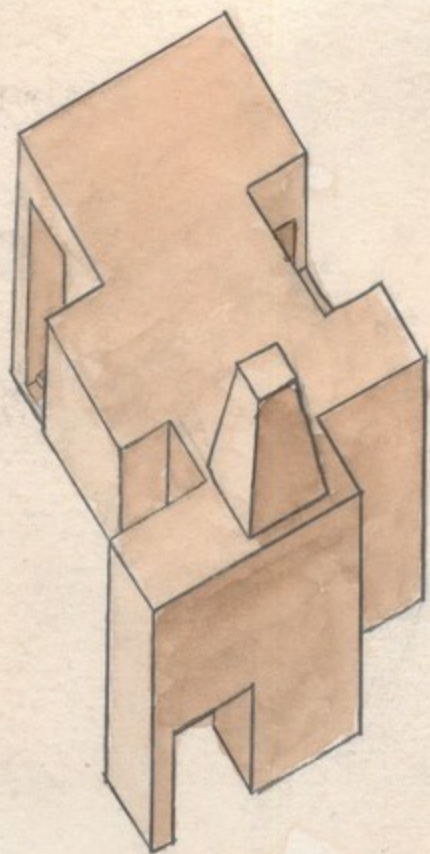


## Step 6: Grade



The aforementioned patio is connected to the main interior corridor via a small Grade on the western edge of the patio's ground plane.

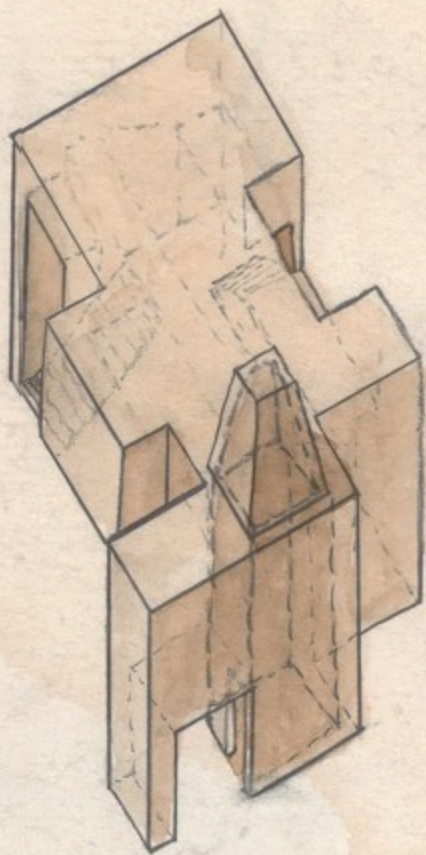
This connection unifies the existing circulation of the space for visitors and grants physical access to the displayed work.



### Step 7: Lift

Modified models of the Volumes extracted in Steps 2 and 5 are Lifted onto the roof plane and south face respectively.

This Transforms the mass into its final exterior impression, revealing the character the final design strives toward.



### Step 8: Carve

The last and tallest interior space is created by carving out most of the original shift to create a chimney like area to house 'Pebbles Around a Hole' by Alan Goldsworthy.

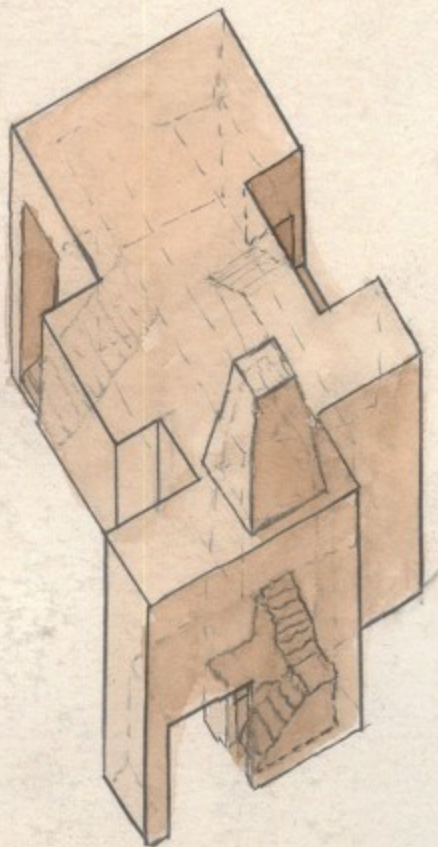
This completes the placement of all 3 sculptures within the design, therefore developing the major purpose of every space in the design.

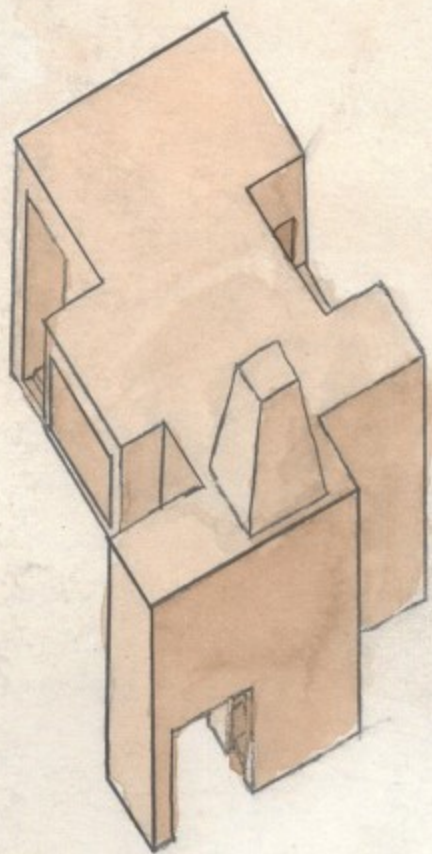


## Step 9: Grade

As the design begins to develop into its final stages, A Grade is created at the base of the tallest interior space to afford visitors a path to the central interior corridor of the design.

This Grade completes the circulation of the design allowing for two access points to the interior space.





## Step 10: Carve

The final step Carves an angled window out of the volume on the southern face to welcome sunlight into the primary interior space of the design

This light illuminates and establishes the final character of the design as a whole. The space actualizes as a distinct heirarchy that describes a series of intentional relationships between light and art.

# RADIANT SUNRISE

Nicholas W. Clark ADS 1

Otto Chanyakorn Fall 2022



The design of the mass attempts to utilize natural light to showcase three distinct sculptures, (Listed Below) that have been intentionally placed in a series of Interior and Exterior spaces to highlight the symbolism behind the artworks, as well as enhance the viewer's experience of the works through the prevailing architecture of the structure. This design was achieved through a meticulous sequence of ten operations performed on an initial 20' x 40' x 20' mass partially imbedded in the Kansas prairie.

The first sculpture showcased by the design is *Untitled* by Donald Judd. *Untitled* is placed underneath an arch at the southeast corner of the mass, it's plexiglass faces are aligned with the east and west to cast the light of the sunrise and sunset in a green tint.

The second sculpture showcased is *Pebbles Around a Hole* by Andy Goldsworthy. *Pebbles*, is placed on the roof plane of the highest point of the design to channel the noon-time sun through it's central void.

The final sculpture showcased is *Amber Floor* by Rachel Whiteread. *Amber Floor* is placed on the Northern Patio to absorb outdoor light through it's semi-translucent materiality.