



EXAMING
SPACIAL

EXPERIENCIAL &
PROGRESSION

BY TAYLOR LLOYD

DESIGN

As an artist studying interior design, I am given the opportunity to learn how to take my imagination to a whole new level and create something into something spectacular. Creation is a powerful skill, an intriguing ability evolving from our own originalities and perspectives. We all see the world differently, and when I take a moment to look at the beauty around me, my mind starts to cloud with ideas about my material surroundings. I can also see unique patterns and color schemes in nature that later influence my designs. Throughout my studies here, I have obtained several skills which I can transfer into designing. I've learnt to be patient and more tolerant in my work because my greatest art comes from hours of intense precision. I will only continue to grow from this point and I am eager to see where my art will take me.



Urban Pattern by Val Black Russian Tourchin

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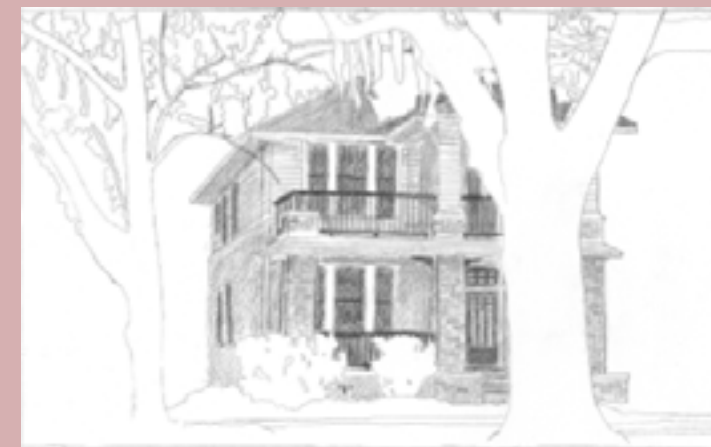
SKETCHES

SAVANNAH COLLAGE

For this assignment I was instructed to create 3 sketches of a house of my choice using different mediums, such as charcoal, pen, and pencil, to later combine into a collage. My first was a 5 minute sketch done in vine charcoal where I focused more on the basic shape of foliage surrounding the house because charcoal compared to pen and pencil tends to be over bearing and I wanted the house to register as clear as possible. For the second sketch I had 30 minutes to complete it in pen. In this sketch I focused my time on rendering the trees and house further to create more detail such as the paneling on the upper portion of the house. In the third and final sketch, I spent 150 minutes using different types of pencil. I made sure to show shading and more details of the house.

After finishing the sketches I then created the collage in Photoshop. I wanted to layer all the sketches because each one had an aspect I wanted to show. I also incorporated parts of the original photo to bring in some of the house's main focal points.

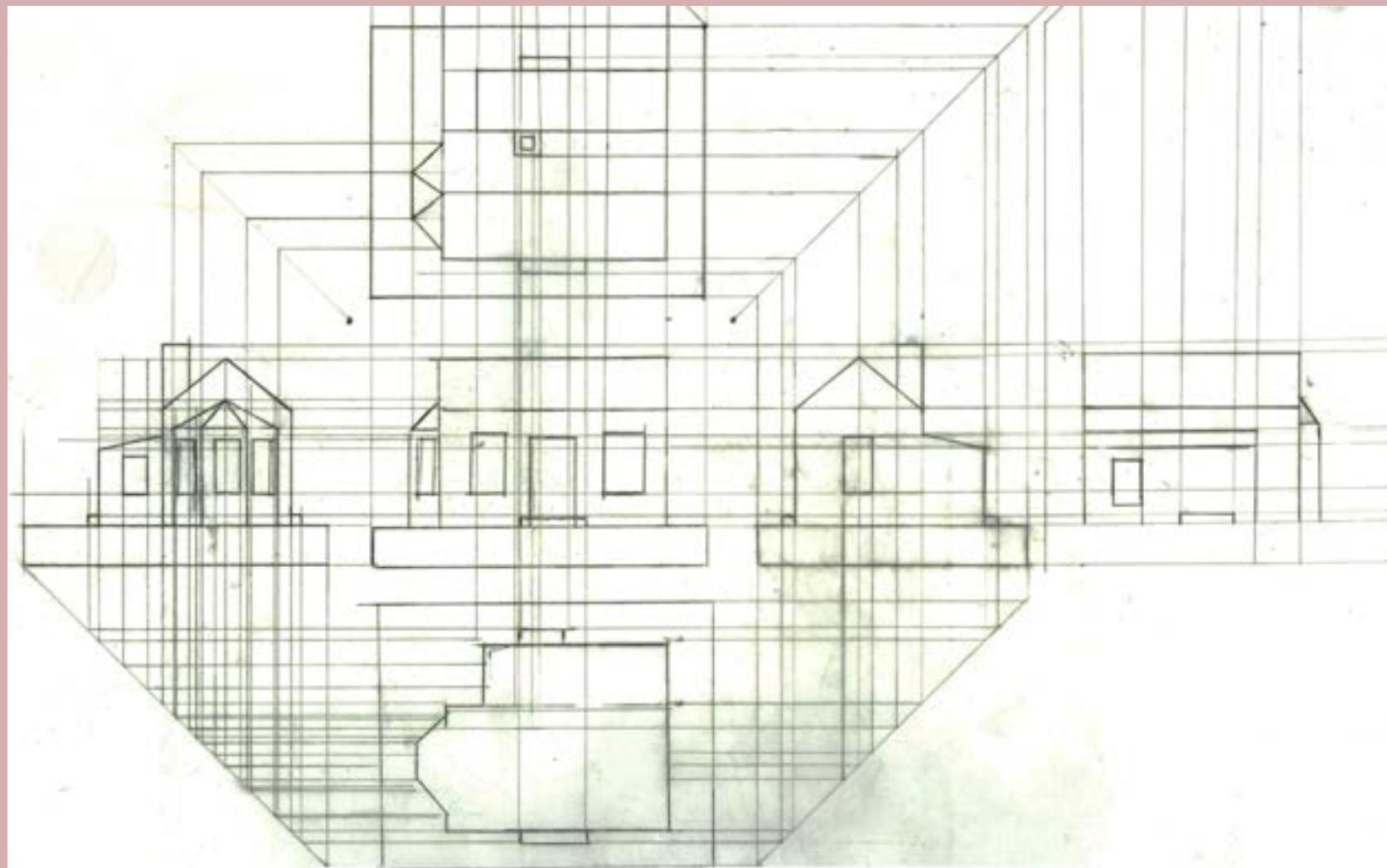
Looking back on this project there are some things I wish I could have done differently starting with the vegetation. I could have rendered them further and added more to the bottom to decrease the negative space. I would also add more depth within the piece by working more on the shading and adding more contrast.



02

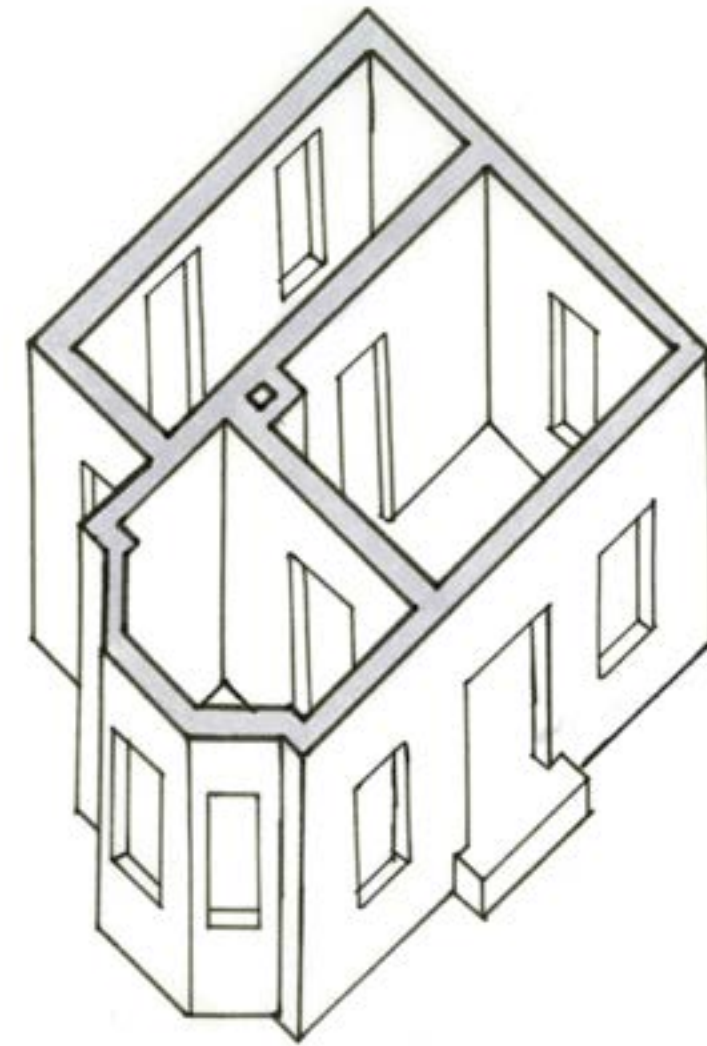
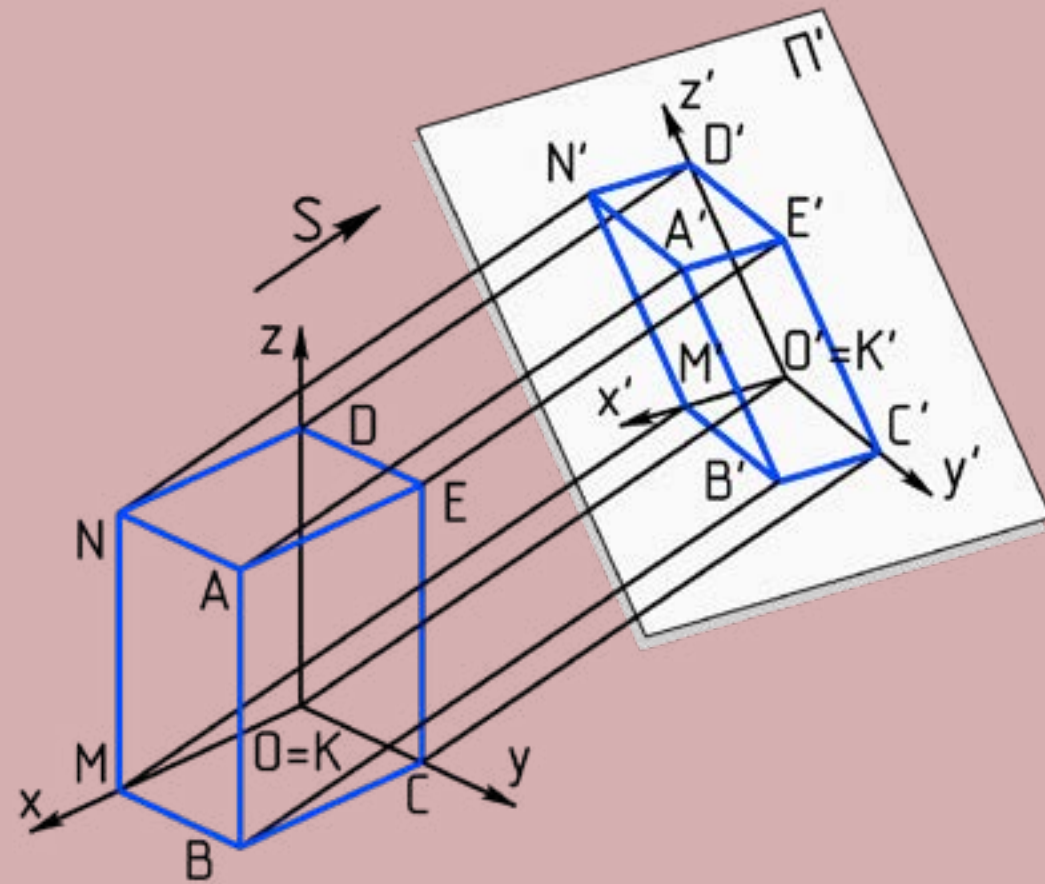
PLANNING

PLAN PROJECTION HOUSE



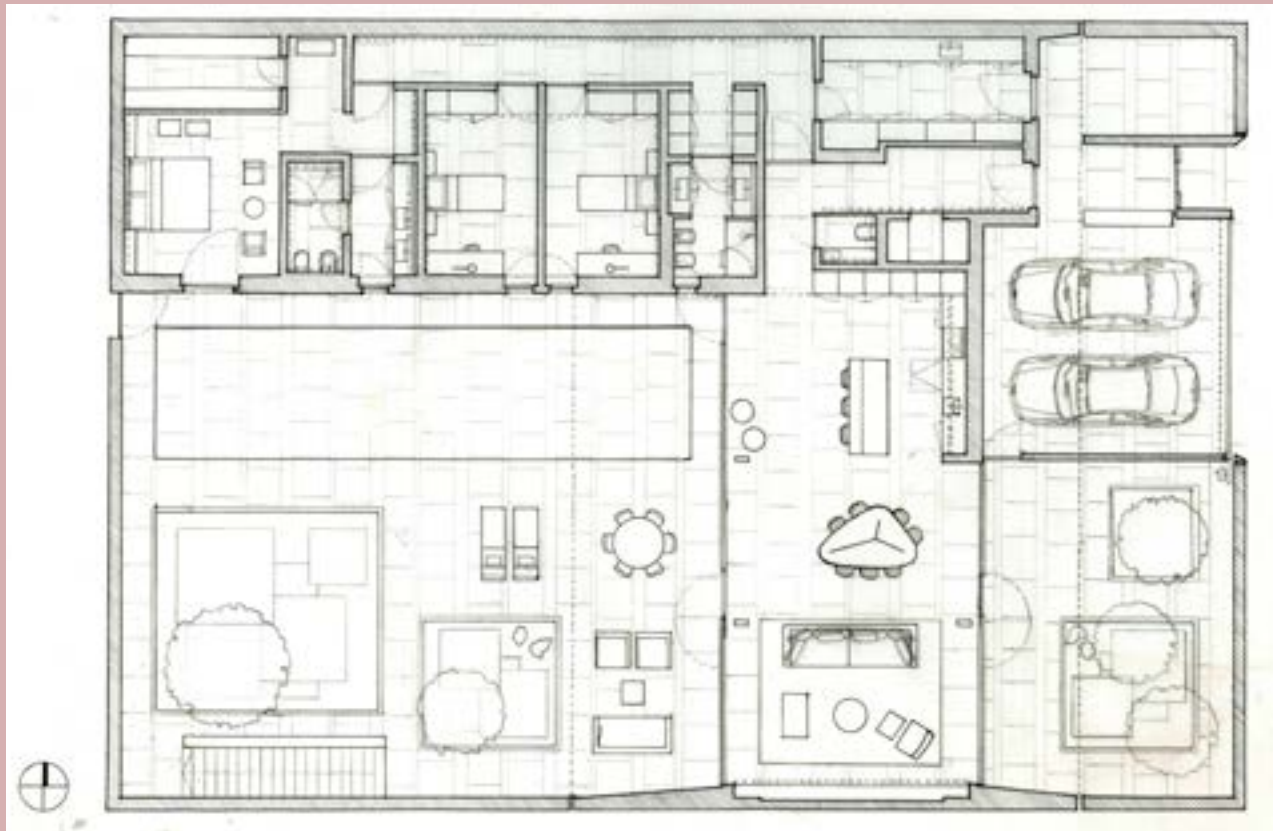
This plan projection house is an orthographic projection, which is a way of representing a 3D object through 2D drawings of each side of the object. For this project I learned how to create each view with only the front view provided to me. In an orthographic drawing all the lines of projection are perpendicular to the drawing surface, resulting in me being able to complete each view starting with only one. Looking back, I wish I had drawn the projection lines lighter so house stood out more. I also would have created cleaner lines

PLAN PROJECTION HOUSE AXON



This drawing is an axonometric projection. I used my previous project, the orthographic plan projection, to help me create this 3D looking view of the house. All angles of the house are drawn on 45 degree angle to achieve the correct dimensions and view of the house. I used a series of line weights in pen to show hierarchy between the different lines. It was completed on vellum.

JESOLO LIDO POOL VILLA PLAN



The Jesolo Lido pool villa is located in Lido, Italy. Built in 2013, the house has a total of 3444.45 ft². It is a custom designed structure that only took 6 months to build and furnish. It's a prefab home that optimizes energy saving materials that work for every season. The plot is relatively small so the design goal was to leave as much open space as possible. The indoor living area has transparent sides which opens towards two different-sized patios. The largest one out looks a long swimming pool, which takes the entire length of the backyard, and two planted square inserts.

While creating this floor plan I used a variety of pen weights so create variety in the piece. I also incorporated pencil in the plan to create the minor details such as the floor and vegetation. Some small changes I would make to the plan would be to use a template to help me draw the furniture better instead of free handing some of the elements. The floor tiles were rough to see so I'd go back and fix a few tiles. I could have made the poche more consistent so I would have spent more time drawing every line at a 45 degree angle.



CLARENCE
THOMAS
CENTER

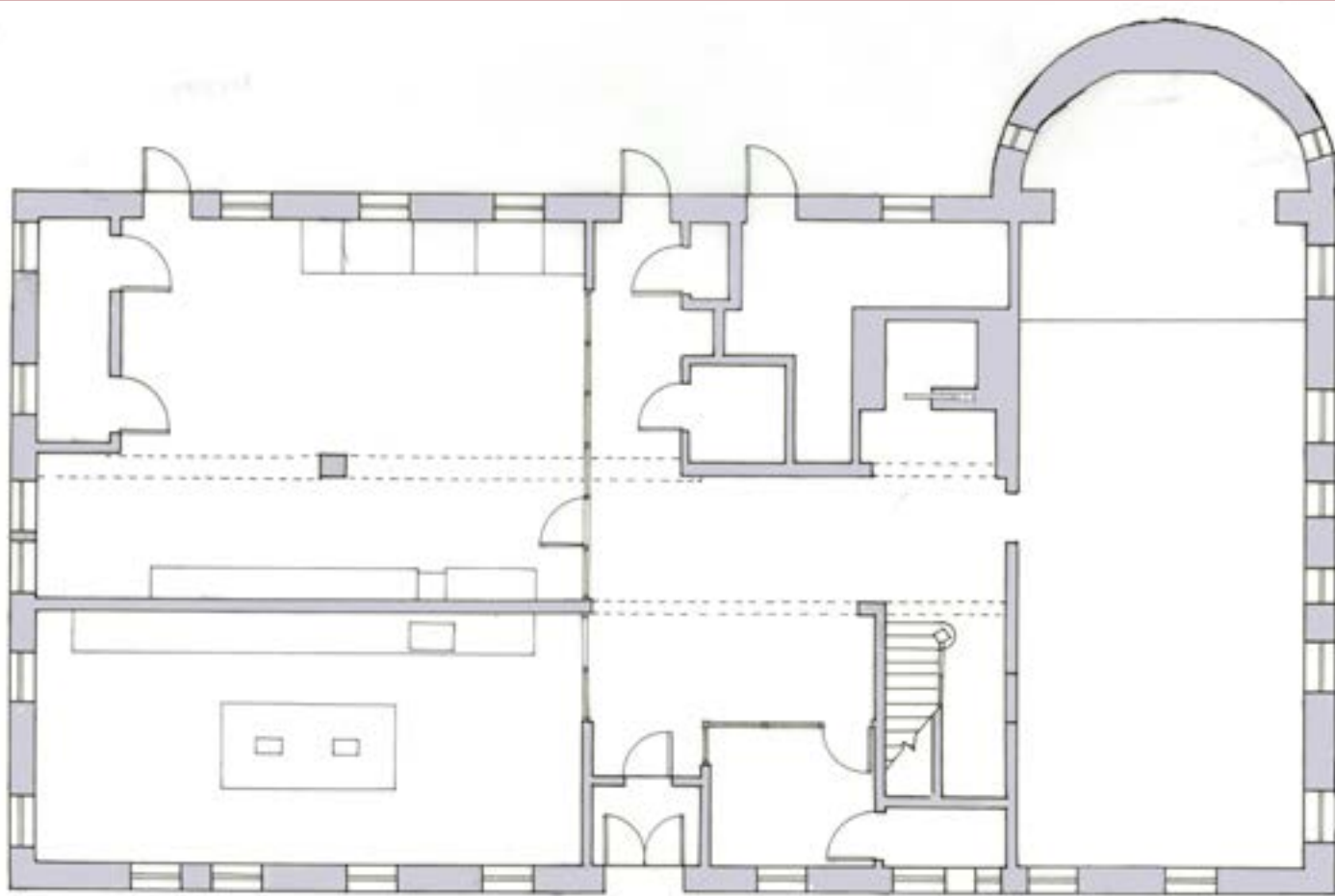
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CLARENCE THOMAS CENTER FLOOR PLAN

The Clarence Thomas Center was constructed in 1908 as an orphanage and convent for the Missionary Sisters of the Franciscan order. The name of the building comes from Supreme Court Justice Clarence Thomas who was an altar boy in this building in the 1950's. SCAD later completed its restoration of the Clarence Thomas Center for Historic Preservation in 2009. The building now includes a conservation laboratory, a restoration workshop, lecture and drafting classrooms, a computer lab, exhibition space and a lecture hall.

I got the opportunity to do the ground level floor plan. The assignment was to split into groups and have those groups take every measurement in their assigned room. Then later share them with all the classmates and piece the rooms together so they fit like a puzzle. I used a number of line weights using different micron pens on vellum to successfully demonstrate the floor plan.

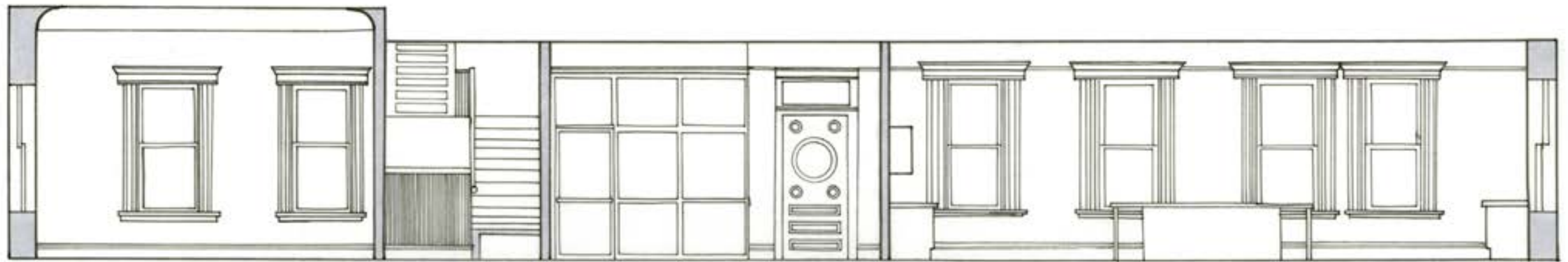
The first floor consists of a lab, a workshop, an office, an elevator, stairs, and a lecture hall that was formally a gathering place in the church. Some of the main challenges I faced while creating this floor plan was getting each room to line up correctly and along the way I kept discovering that measurements were wrong resulting in me having to remeasure.



CLARENCE THOMAS CENTER FLOOR ELEVATION

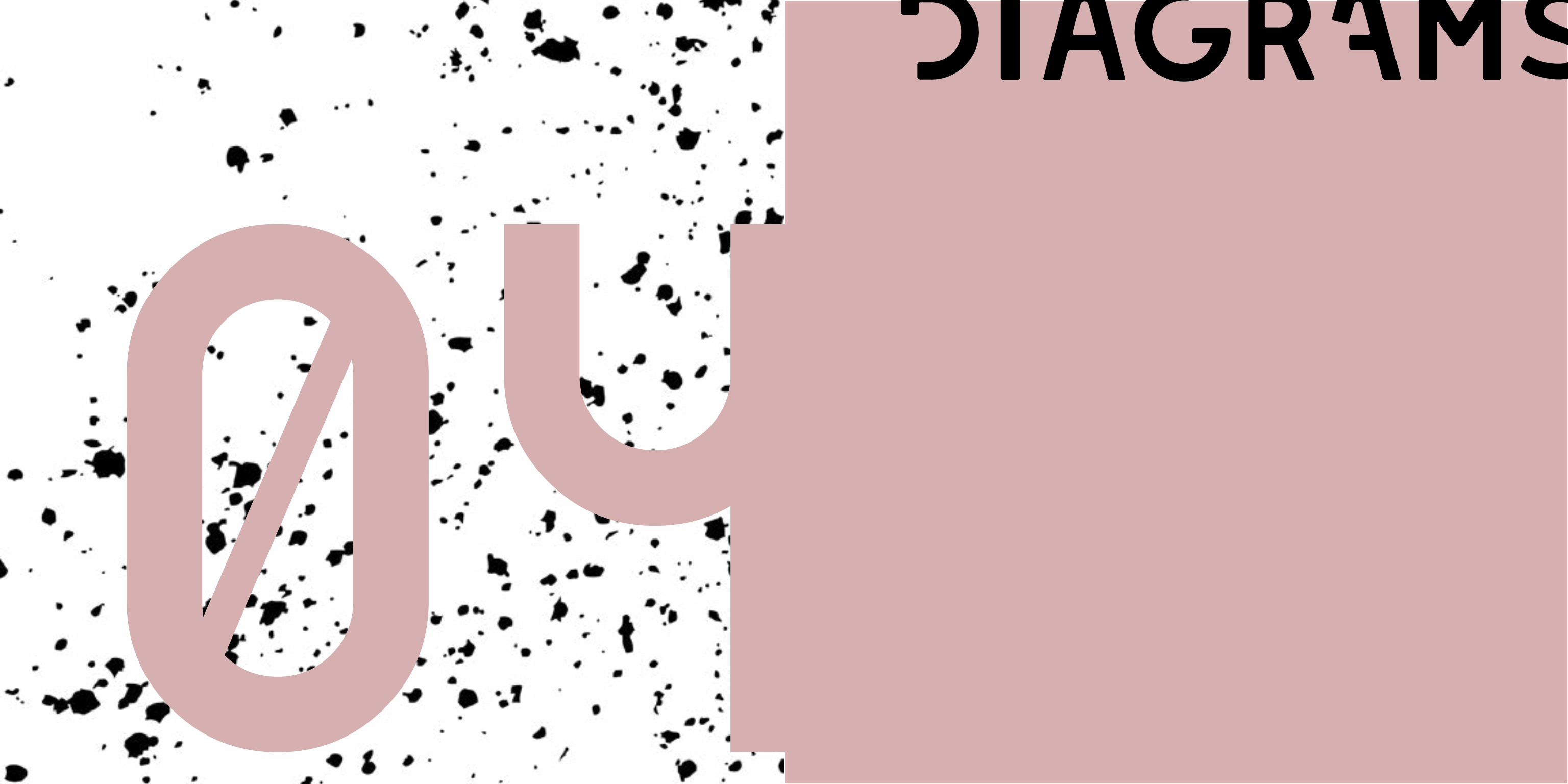
In the previous project I got the measurements for the whole bottom floor. With those measurements, and a few extras, I created the first floor elevation. In the elevation, the lab, lobby, stairwell, and chappel, are shown. While drawing this elevation I found that getting the windows correct was very tricky and I couldn't seem to get all of them to fit correctly. I feel as though adding the door details brought the drawing together and created emphasis because the circles really draw your eyes in instead of the whole piece being horizontal and diagonal lines.

I used different line weights in pen to create the illusion of objects being closer than another as it would actually be shown.



CLARENCE THOMAS CENTER FLOOR AXON

After completing my last 2 projects, the Clarence Thomas Center floor plan and elevation, I then had all the correct measurements to do the axonometric drawing of the first floor. It is completed on 18x24in. vellum due to the size of the drawing. It is done in a variety of pen weights to create atmospheric perspective that tells you what the closest things are to you. It took me a couple tries to get this axon correct and it took me a very long time to complete it. If I could go back and fix a few things I would work harder to get the stairs correct. The stairs were tricky because you had to be able to see it in your head before drawing it so you can understand what you are drawing. If not, it all looks like a giant mess and will confuse you. I would also go back and add more details to make the axon pop more and give the viewer a more accurate representation of the Clarence Thomas Center.

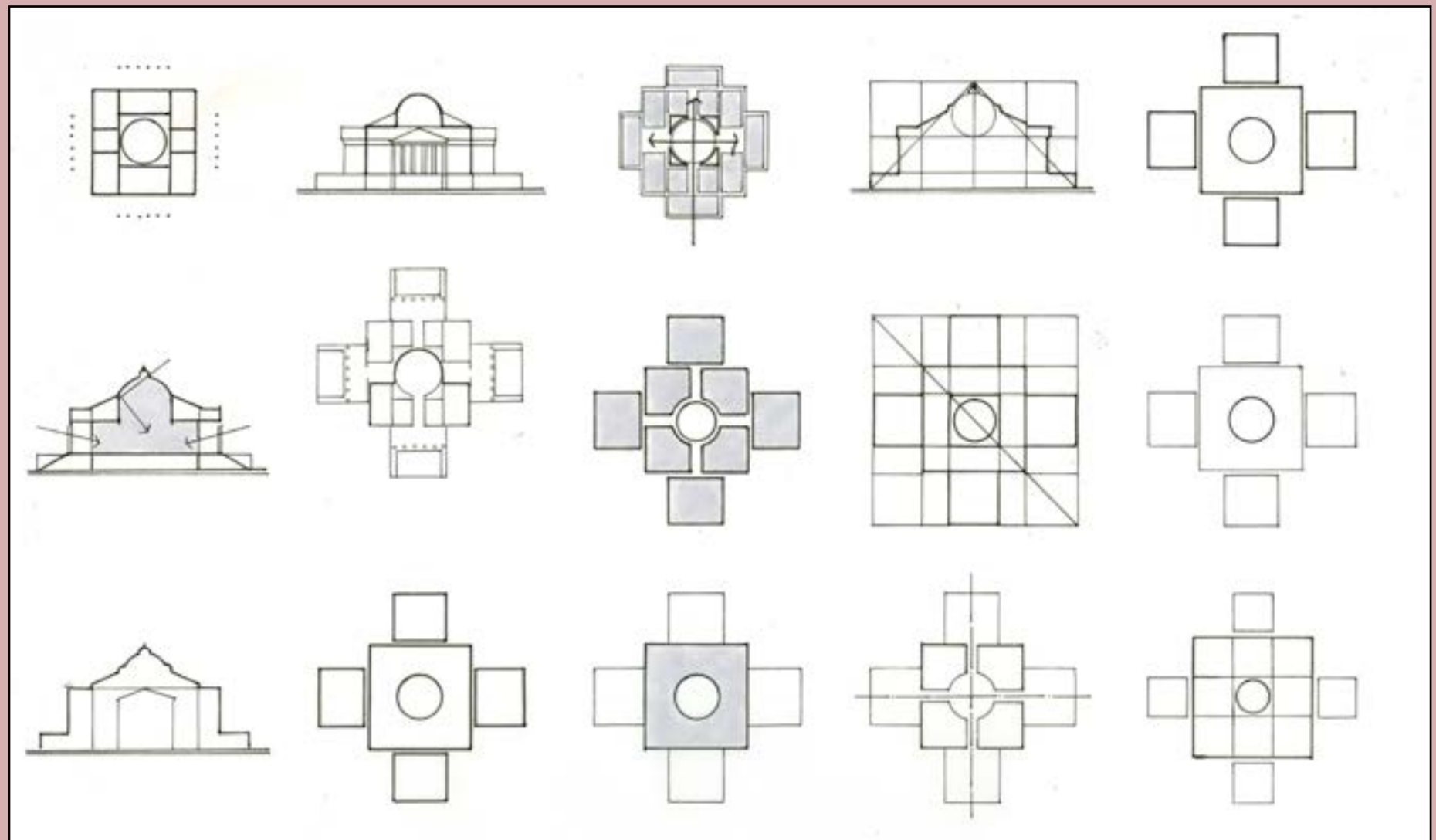


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DIAGRAMS

La Rotonda sits at the top of a hill in northern Italy, not far from Venice. Designed by Andrea Palladio and was built between 1566 and 1571. What makes La Rotonda extremely unique is that it displays not one, but four façades. Palladio wanted to create a building emphasizing balance, visual clarity, and uniformity, therefore the building is symmetrical.

In this diagram I show the structure, natural light, massing, plan to section, circulation to use-space, unit of whole, repetitive to unique, geometry, symmetry and balance, additive and subtractive, and hierarchy.



LA ROTONDA

**CASE
STUDY
HOUSE**

25

CROWS NEST

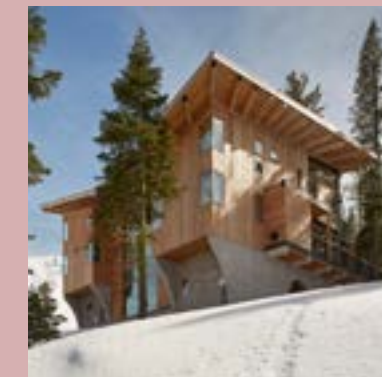
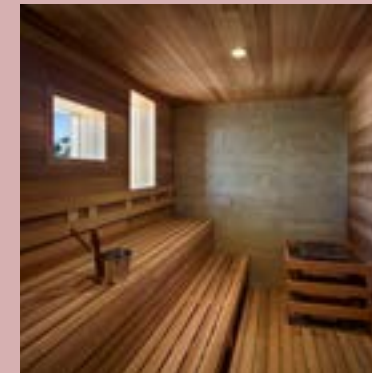
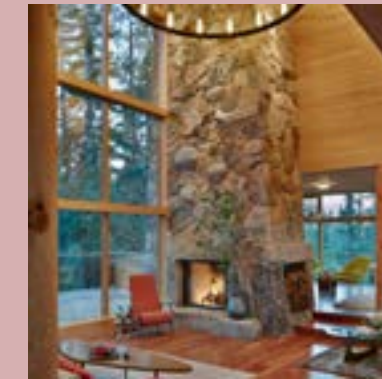
The Crow's Nest is a ski cabin located on the mountain of the same name in the Sugar Bowl Ski Resort in Norden, California. It is 5600.0 sq. ft and was made by BCV Architects. It's perched at one of the highest sites in the resort at 7,080 feet elevation.

Sugar Bowl is located at historic Donner Summit in the Sierra Nevada range. The Ski Resort, founded in 1939, is one of the oldest in America.

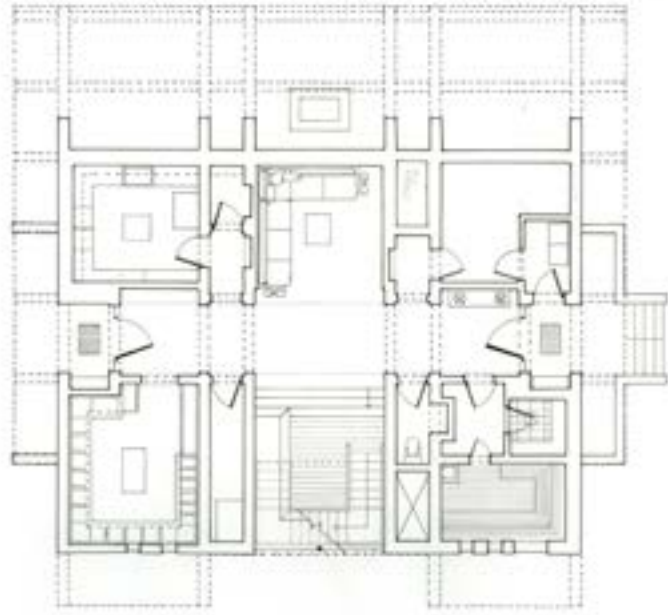
The cabin is a ski-in/ski-out entry that has a sauna, ski room, laundry and movie screening area.

The clients wanted a gathering place for generations. Social space was prioritized over bedroom space. The qualities of "nesting" and entertaining were discussed.

Upward movement through the house is accomplished with a three-story steel staircase that acts as a social crossroad and a tactile expression of the craft. The large windows overlooking the mountain allows for a sense of transparency all the way through the house.

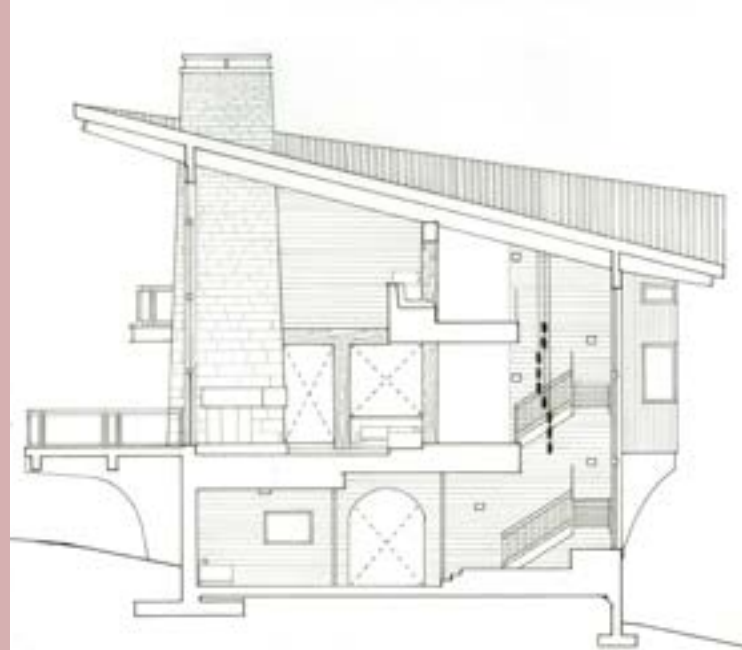
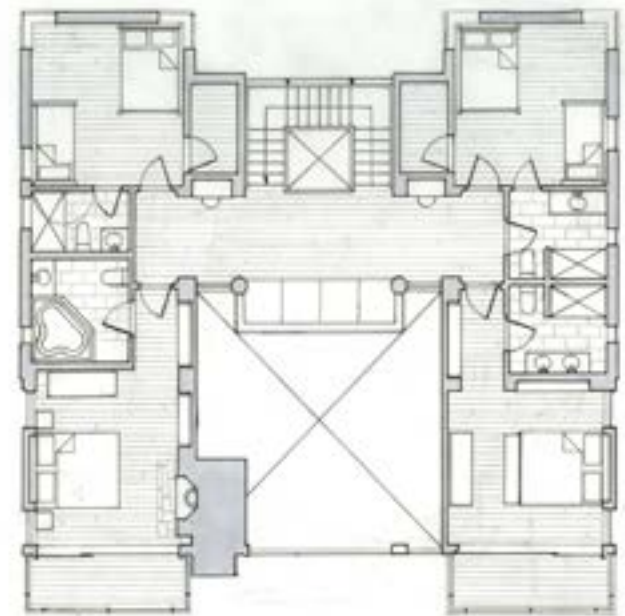


CROW'S NEST CONTINUED



On the left hand side are the floor plans and sections for the Crow's Nest house. I used a series of line weights to show variations of hierarchy in each plan. I also did the minor details in pencil such as the stones on the patio, inside floors, and details on the chimney.

On the right hand side, there are sketches done in pencil. I focused on the shading to accurately represent what the house would look like. I wanted to add contrasts that will grab the viewers eye and make you want to look closer. I also focused more time on the vegetation, unlike how I did in my previous sketches.



CLOSING

I came into this class completely blinded not knowing what to expect. It was hard work to say at the least but completely worth it. Although I spent many nights with my light box, I was learning how to be a better student and interior designer. Before coming into this class I was unsure if interior design was my true passion in life. These past 10 weeks have shown me what I think is impossible is truly possible and if I put my mind to it I can accomplish anything.

Although I could have done better I am extremely proud because I have never had to work harder for something in my life. This class was a big eye opener to the world of architecture and interior design. I want to work harder to become the best artist I can be.

