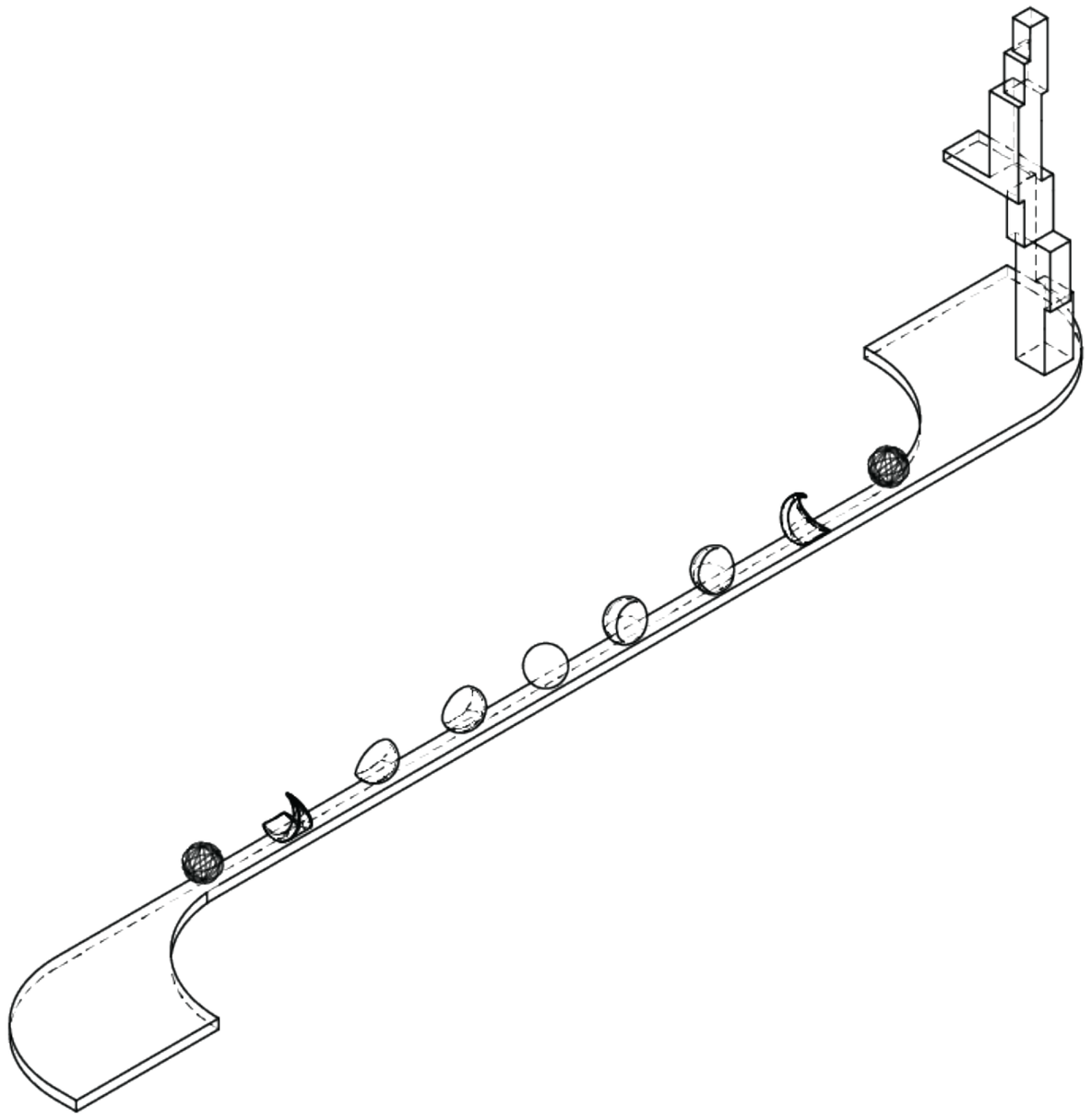
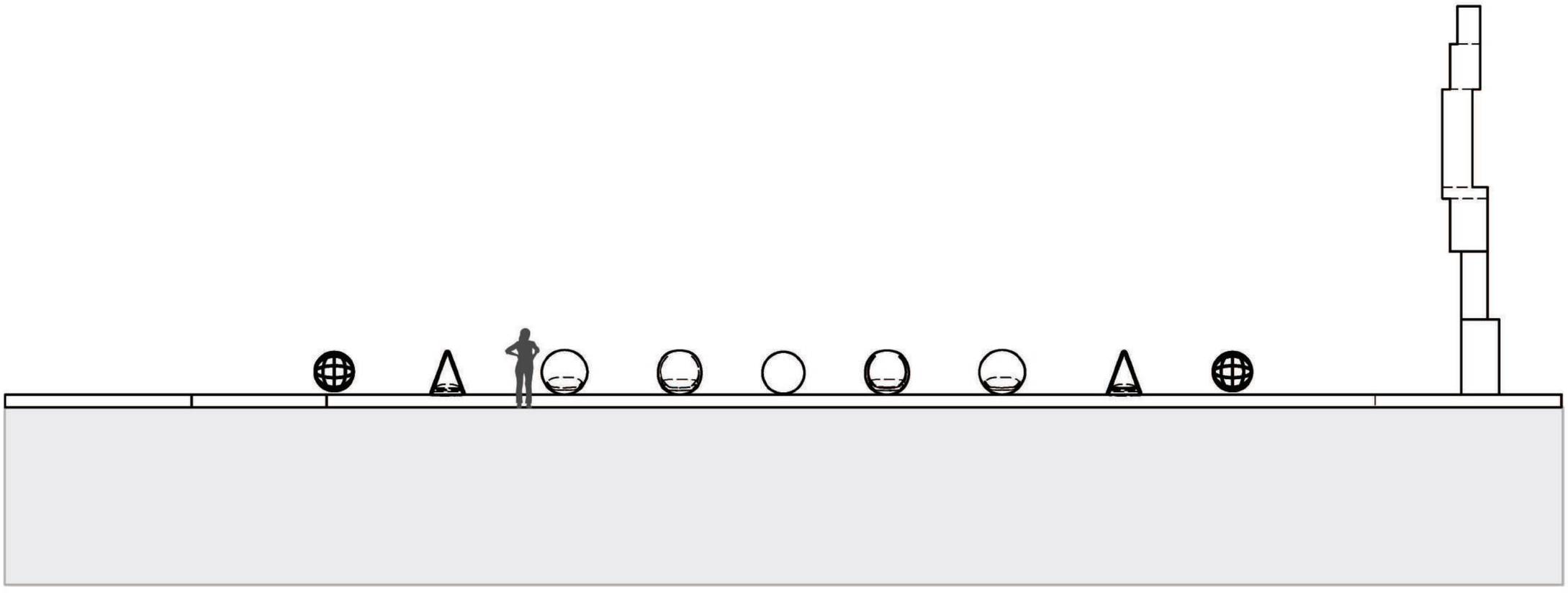
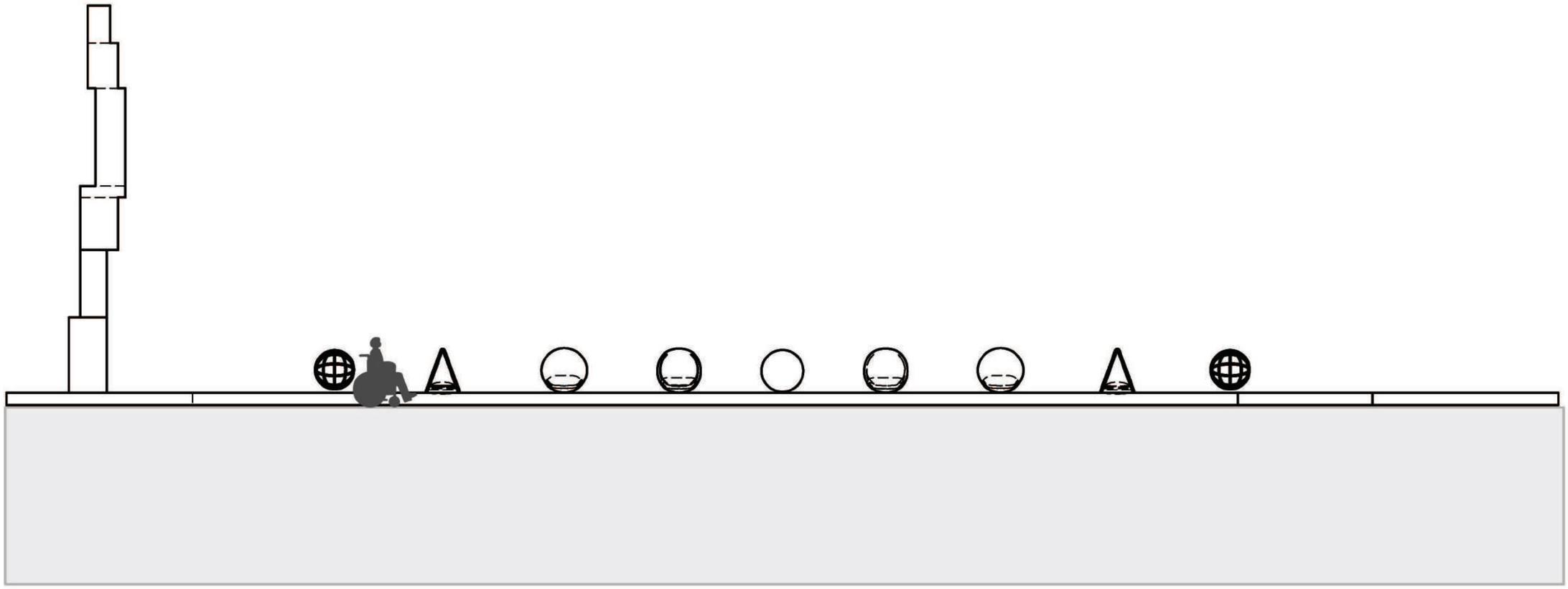
MOVEMENT



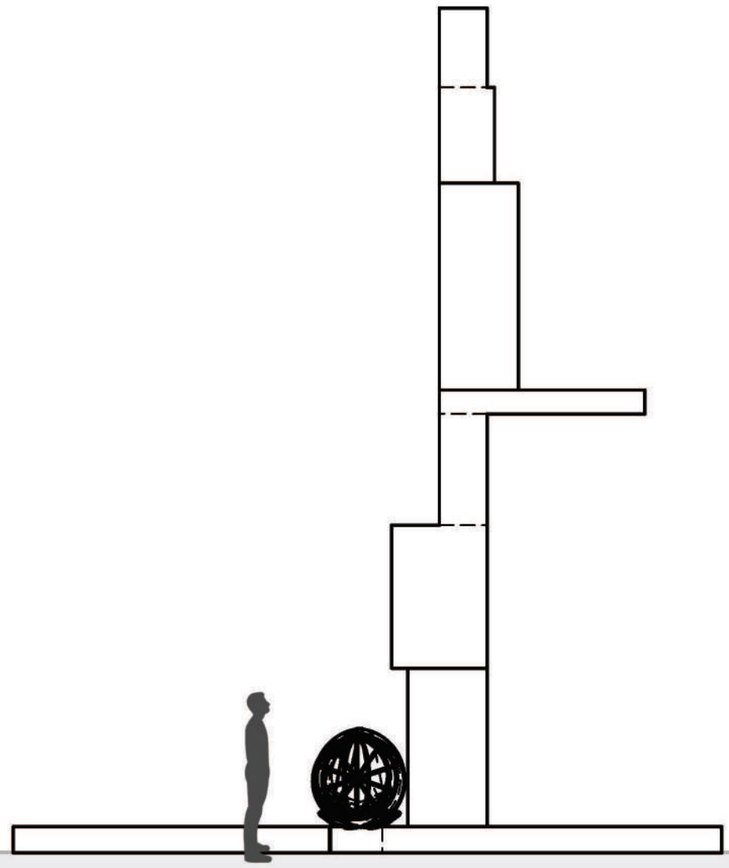
1:110



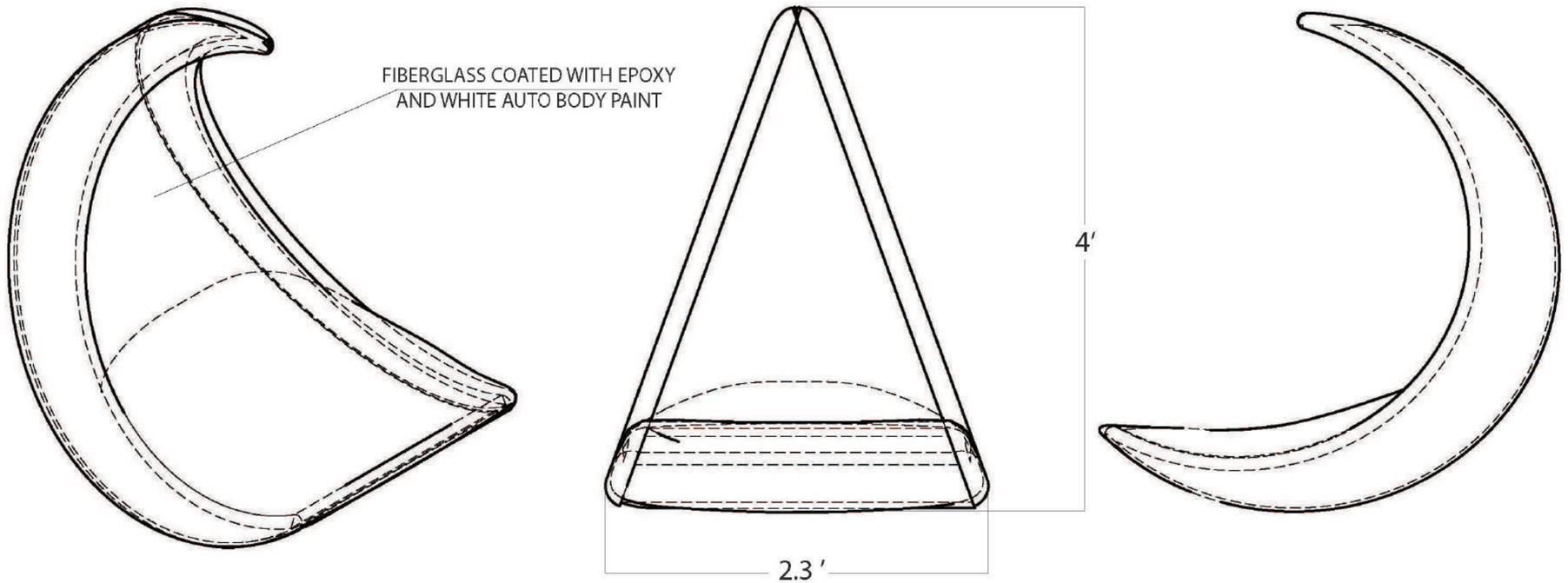
VIEW FROM LIBERAL ARTS HALL/LIBRARY 1:110



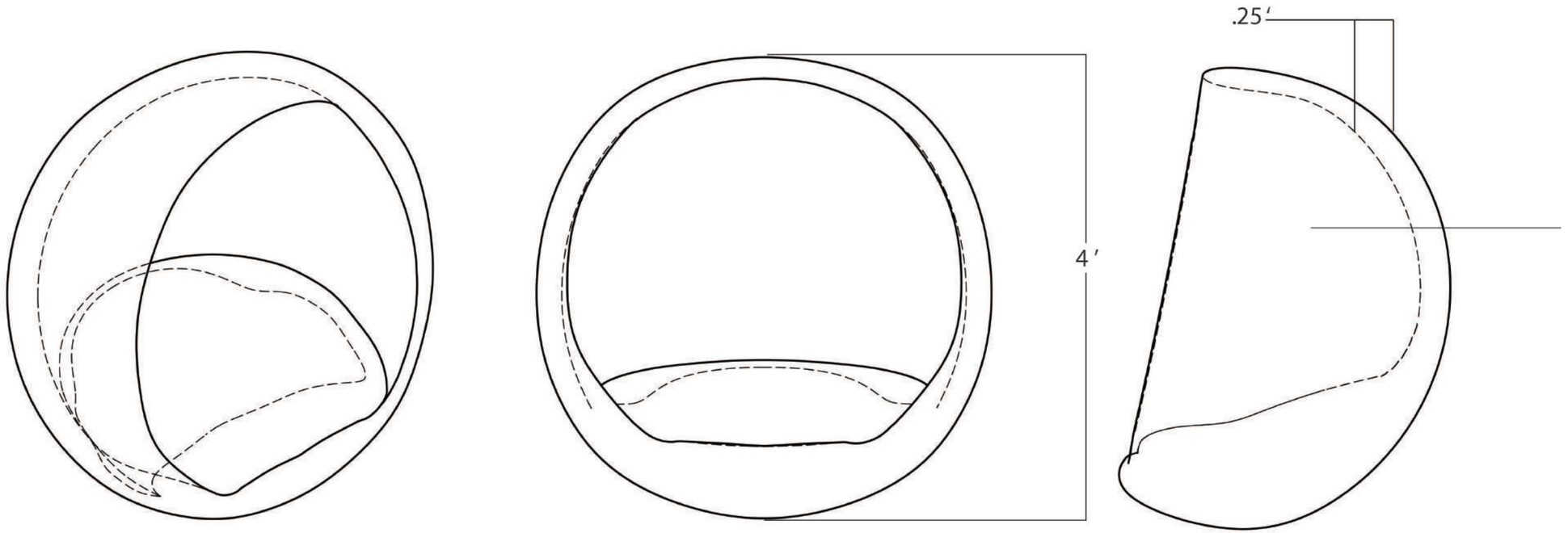
VIEW FROM BOOTH/GANNETT 1:110



VIEW FROM BOTTOM OF BOOTH RAMP 1:75

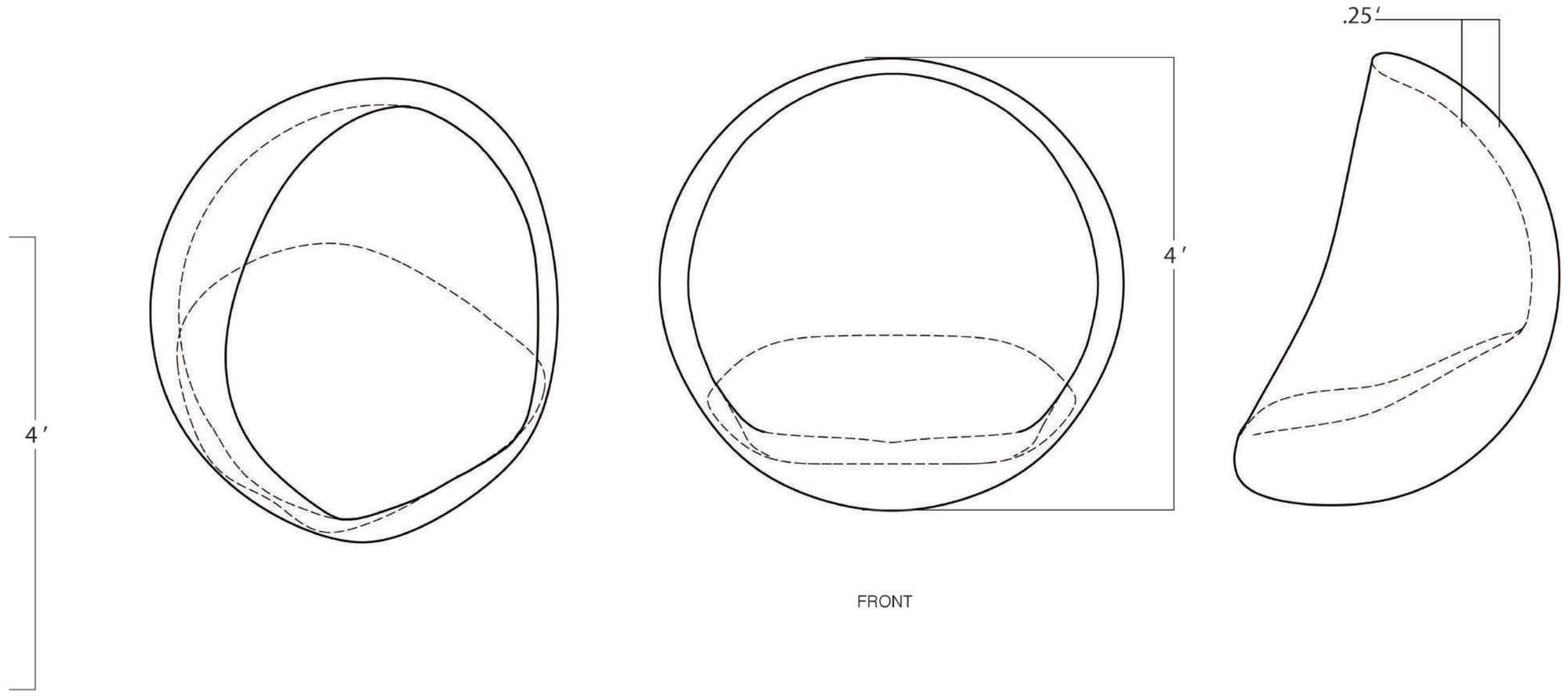


CRESCENT 1:10



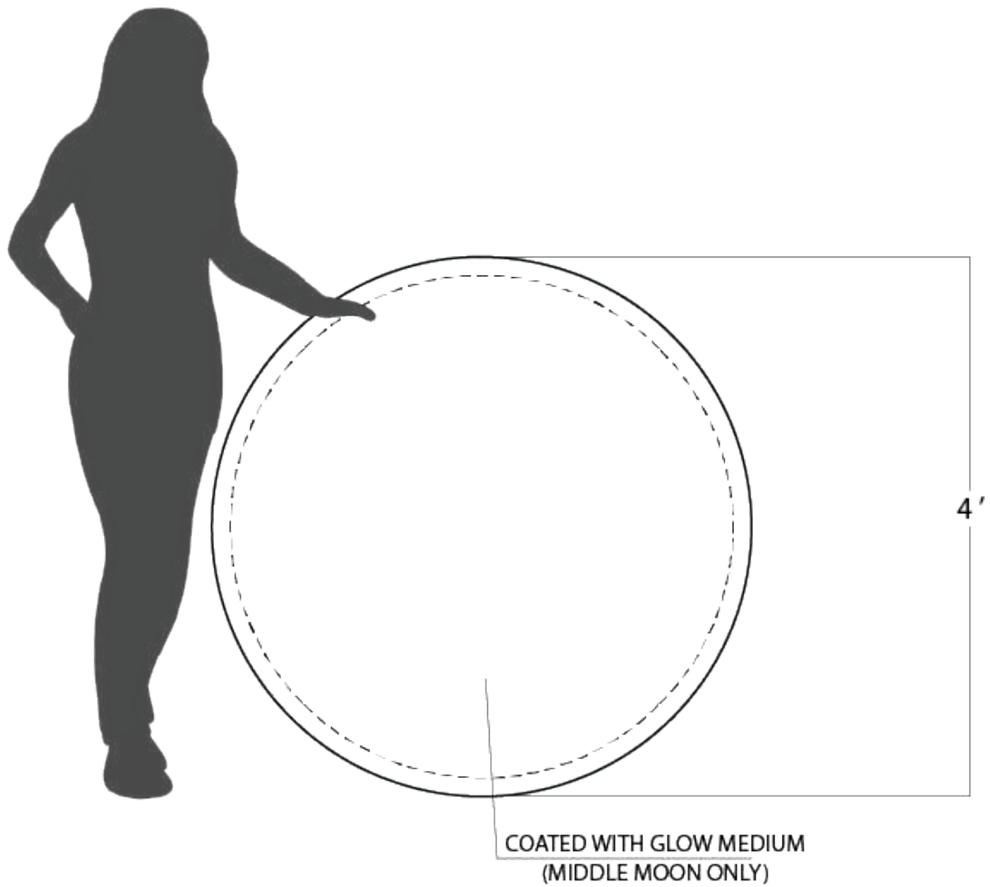
FRONT

GIBBOUS 1:10

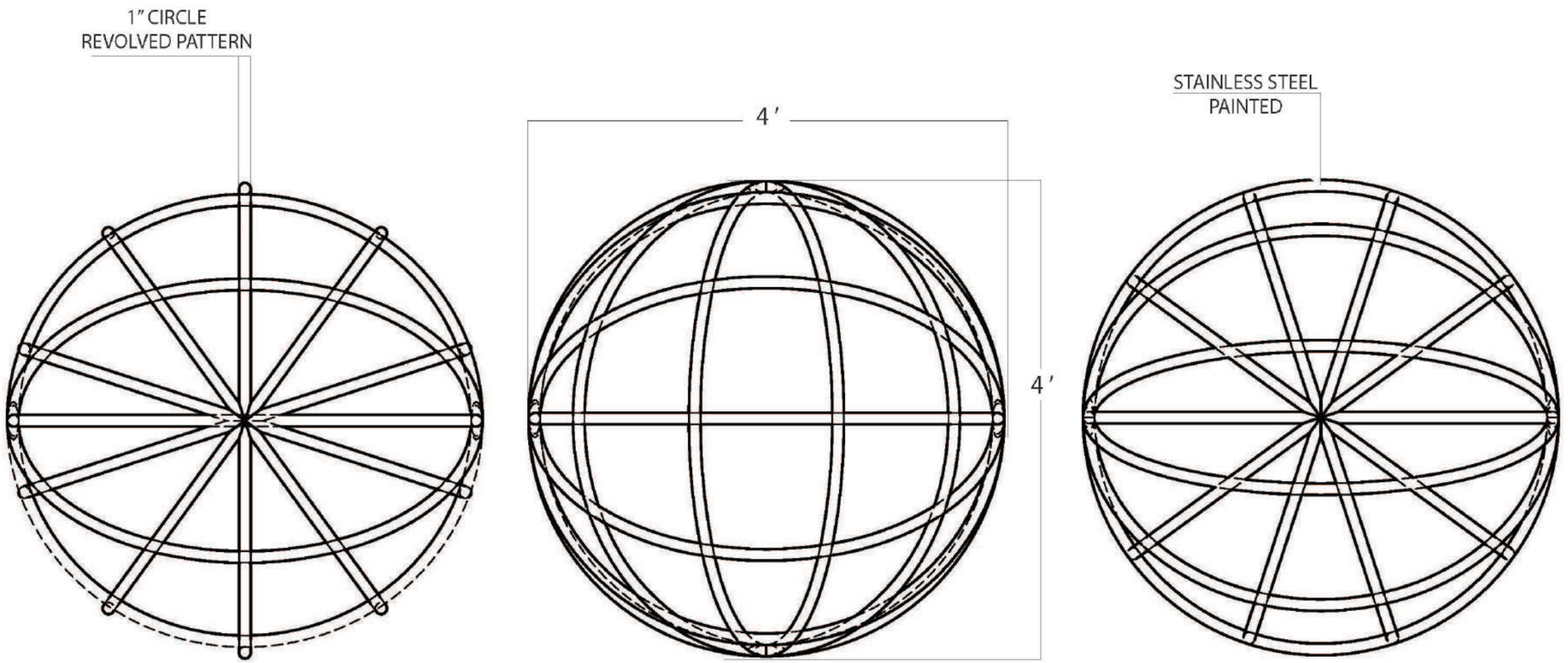


HALF 1:10

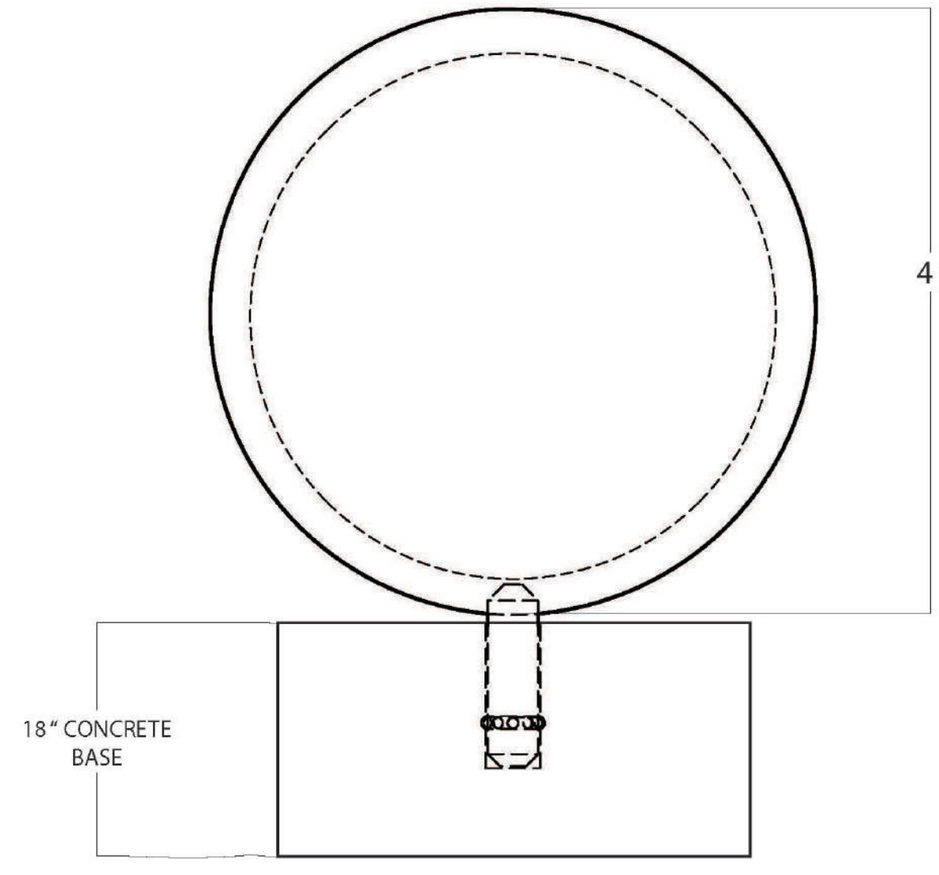
FRONT



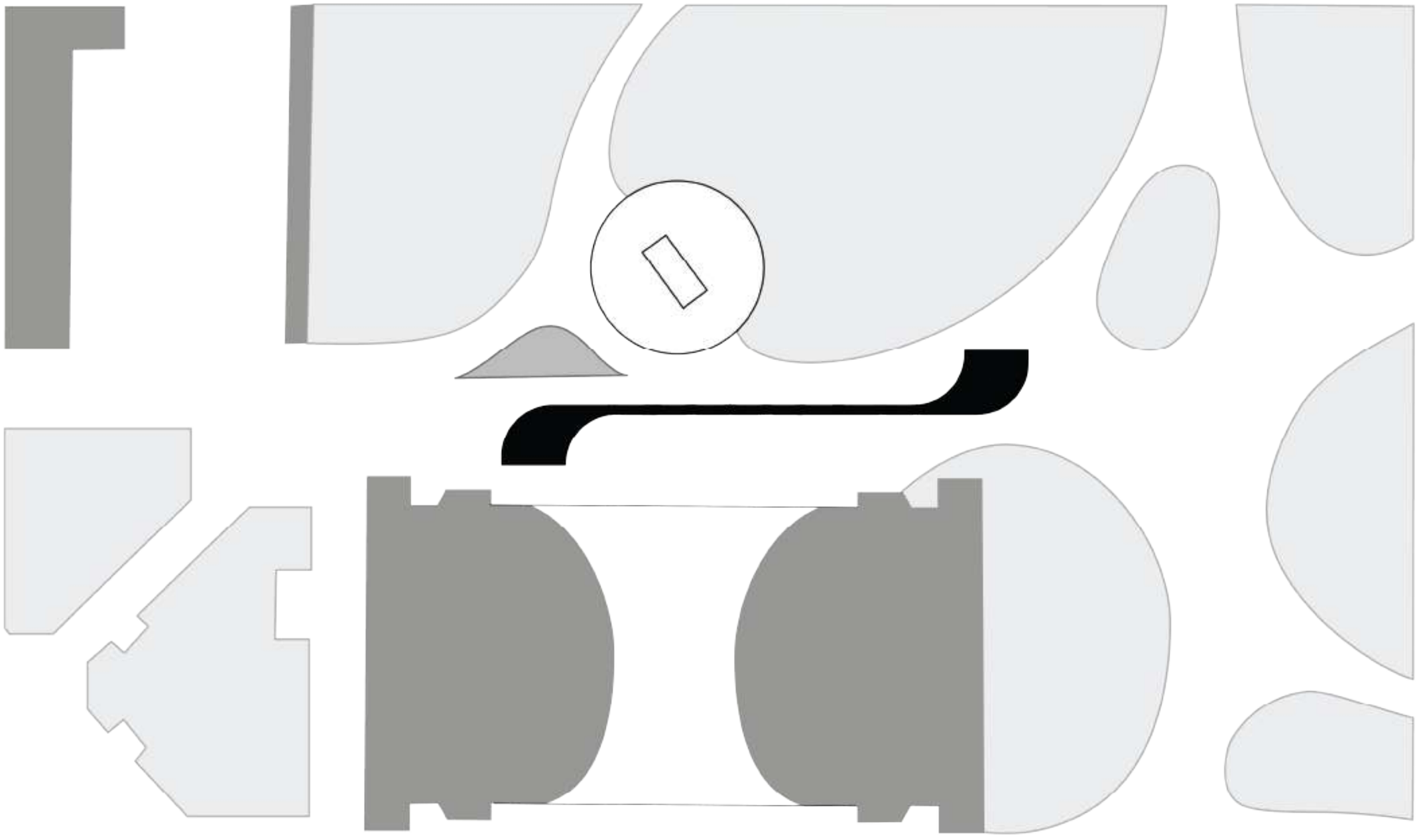
FULL/MIDDLE 1:10



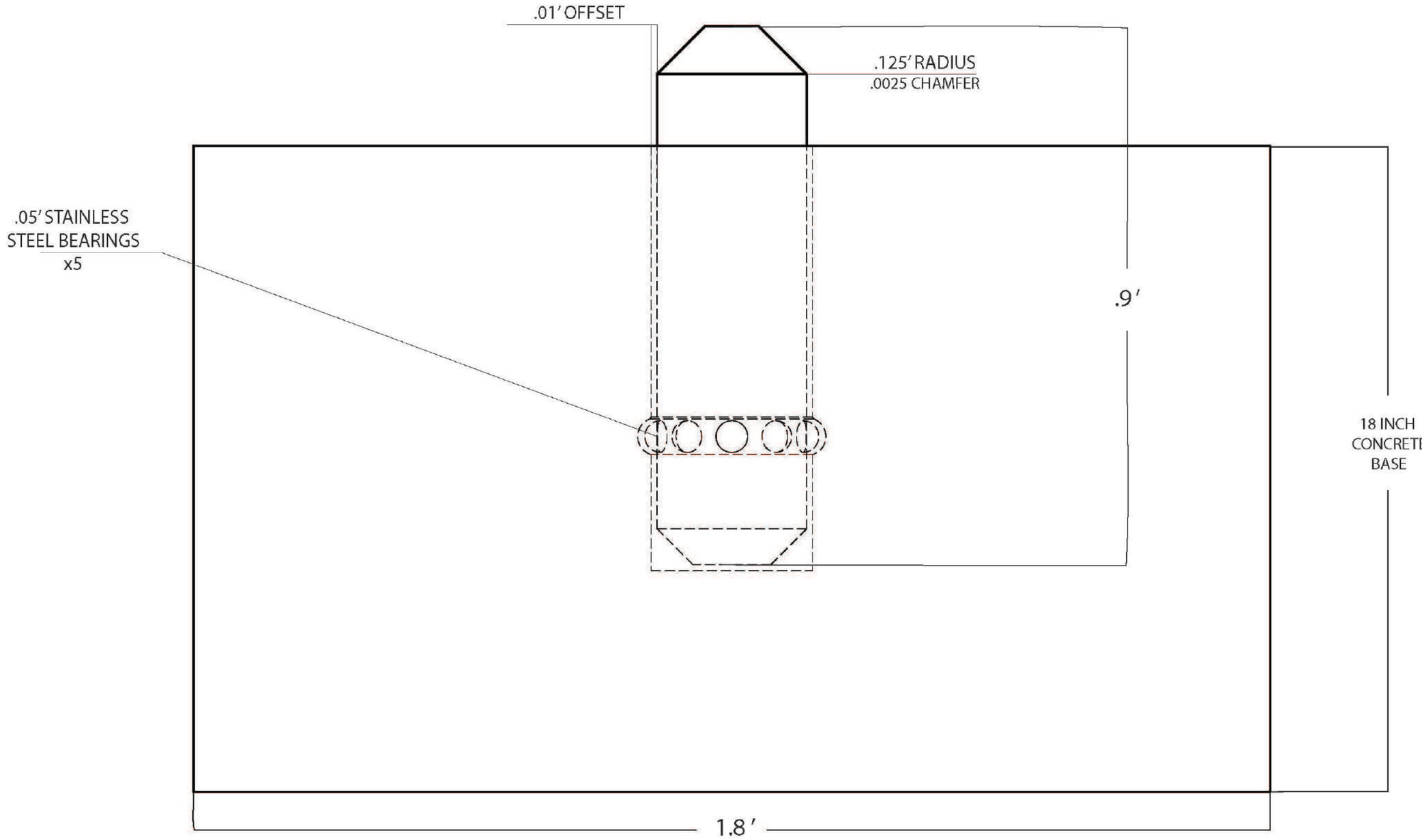
NEW MOON/ENDS 1:10



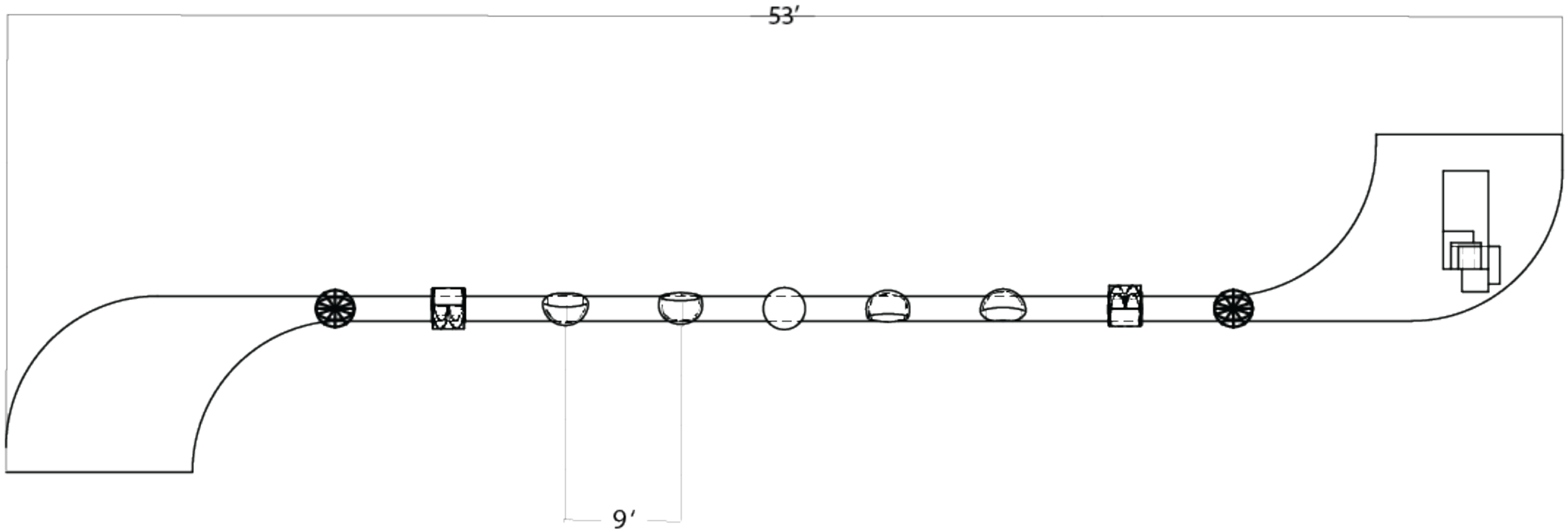
DETENT MECHANISM- LOCKING INTO BASE & ROTATING 1:10



SITE PLAN **1**:300



DETENT MECHANISM 1:2



OVERHEAD 1:110

Special Thanks to Experts at RIT

Graham Carson
Senior Lecturer, College of Art & Design
Rochester Institute of Technology

Stan Rickel
Associate Professor, College of Art & Design
Rochester Institute of Technology

As a result of coversations with these experts...

I was able to gain insight on manufacturing processes, materials, general exploration of form in chairs and seating.

My conversation with Stan brought up the most fundamental part of designing seating: the human element. Stan encouraged consideration of how a person sits, the ideal way of communicating in the space I am creating. Will the user be looking up at someone to hold a conversation, or looking down? Or will they be at a comfortable height nto hold a conversation with minimal movement? I believe as a result of this conversation with Stan I was able to design a comfortable space that achieves the goal of an ideal space for communication with others,but also communication with the self, reflecting in a more private space.

Graham was able to provide his expertise in materials and manufacturing processes. We discussed several possibilities, and determined that the ideal manufacturing process for these forms would be fiberglass.
To strengthen it, an epoxy coating would be applied. For the color, a white auto body paint would provide ideal durability, aesthetic, and maintainability; by adding the subtle shine effect and ability to buff out damage. The molds used for the fiberglass would be kept minimal. The use of one mold with the ability to be changed for the Gibbous and Half moons is possible. The process would start with the Gibbous chairs, then a section of the mold/form is removed, making it smaller for the Half chairs. Ideally, if it can be changed to fit the Crescent forms, this would make the process more sustainable by using less molds and excess material.
To achieve the subtle glow element, Graham suggested using a glow powder in the coat of paint or epoxy on the moons. This would be applied to the Whole Moon, in the center of the installation. He provided a specific supplier he is familiar with, TehcnoGlow, and they supply the ideal glow color as well as being cost effective.