

Alesina, Inna, and Ellen Lupton. *Exploring Materials*. New York: Princeton Architectural Press, 2010. Print.

Paging through this book helped me to visually explore the use of materials for my project and to further my explorations from paper to include plastic and chipboard. It also helped me to look at materials for their properties and possibilities rather than just what they were and what they were made of.

Feeney, John. "The Magic of the Mashrabiya." *Saudi Aramco World* July/August 1974: 32-36. Website.

This essay describes the history and use of the common Middle Eastern screen elements called Mashrabiya. As beautiful as it is formally, the Mashrabiya is just as functional – it blocks the harshness of light while letting wind through. This wind and shade was originally used to cool water but expanded to be used to cool people and water. This reading helped me to further understand the Mashrabiya and what I was emulating.

Hauer, Erwin. *Continua Architectural Screens and Walls*. New York: Princeton Architectural Press, 2007. Print.

This publication displays and celebrates the work of Austrian-born sculptor Erwin Hauer. Hauer is known for his patterned concrete wall screens and modular structures. This reading relates to my final project in that I would like to take patterned screens and essentially wrap them around a light source.

March, Lionel. "3 Symmetry groups in the plane." March, Lionel. *The Geometry of Environment: An Introduction to Spatial Organization in Design*. London: RIBA Publications Limited, 1974. 56-86. Print.

This chapter described and analyzed the various types of symmetry and their historical uses. This is relevant to my thinking about my project because patterns tend to have some sort of symmetry to them.

Millet, Marietta S., and Catherine Jean. Barrett. *Light Revealing Architecture*. New York: Van Nostrand Reinhold, 1996. Print

The most relevant part of this reading was the description of the three types of light: (focal glow, ambient luminescence, and play of brilliance). I would like to use all of these in my lamp fixture and apply them when appropriate.

Minnaert, Marcel. *Light and Color in the Outdoors*. Springer, 1995. Ebook.

The selection from this book that I read was on dappled light. It described the effects of sunlight coming through irregularly patterned openings between trees and falling upon flat objects like ground and wall surfaces. This helped me to form my idea of doing just the opposite. Minnaert also went on to describe how dappled light worked and how the distortion of the shape and size of the openings was related to the distance between the opening and the projection surface.

Moholy-Nagy, László. *Vision in Motion*. Chicago: P. Theobald, 1947. Print

The most relevant and interesting part of this reading was the description of the eight varieties of photographic vision. It helped me analyze how light is seen and how it can be modified to alter experience.

Strom, Holger. *IQlight designed by Holger Strøm*. 2000. Website. 20 May 2012.

Strøm's creation of a modular system for making spherical lamps inspired me to use his module as a basis for the creation of my lamps. It was chosen because a sphere offered the most surface and full range of directions for my patterns to be cast. As for material choice, I agreed with him. "The material was also required to admit the most possible light while avoiding glare from the bulb".

Swirnoff, Lois. *Dimensional Color*. Second ed. New York: W.W. Norton, 2003. Print

Reading the selection of this work helped me to learn about bounced color and different approaches to experimentation. It inspired my experimentation with bounced color which may or may not be used for my final project.

Tufte, *Dappled Light*. 2009. Website. 20 May 2012

This website and analysis of a topic provided me with more visual inspiration and poetic interest in dappled and patterned light. The multiple images of different lighting phenomena were inspirational and formative in the exploration and expansion of my ideas. "Many intriguing events occur on the surface of landscape sculptures, as they borrow Nature's light"