



STREETLIGHTS

Transit Street, East Side, Providence, RI

AN EXPLORATION IN THE EMOTIONAL QUALITY OF LIGHT
ON A PROVIDENCE STREET AT NIGHT.

Colette Bazirgan
Spring 2011

THE PROPOSAL

Through my process strategy of
OBSERVATION, RESEARCH, EXPERIMENTATION, & DOCUMENTATION

I will use my skills as both a

DESIGNER & MAKER

to investigate the emotional quality of light.

The specific place of interest is the street environment
and its intention to create a sense of

SECURITY & SERENITY

to the people in the space through light.

Personally, I see this as a poor attempt as do many other
students in the area who refuse to walk home at night.

I will use light and materiality to change

THE STREETLIGHT EXPERIENCE AT NIGHT.

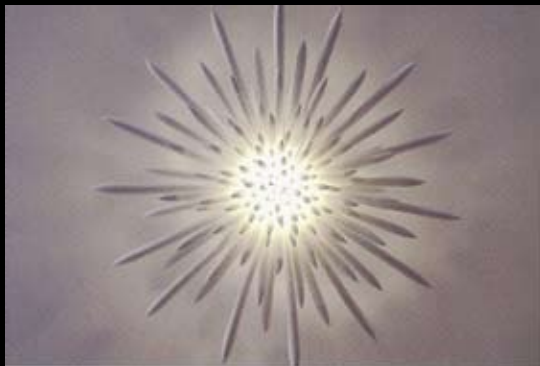
Using the pre-existing light emitted from streetlights, posts,
housetlights, and headlights, I will create an installation with
particular reflective qualities that alter the experience of the street
to be more enjoyable and comforting to those who encounter it.

THE INSPIRATION

What has been done?

Left:

Kou Ceramic Chandelier, Mark & Emma Walsh.



Water-Towers at Salisbury Cathedral, Bruce Munro, 2011.

ABOVE AND BELOW Kou Ceramic Chandelier, Mark and Emma Walsh. Made in three sizes: 63.5 cm (25 in), 88.5 cm (34 1/2 in) and 140 cm (55 in). Photos: Mark Walsh.



Scattered Light at Madison Square Park, Jim Cambell, 2010-1.

Center Top:

Fireflies on the Water, Yayoi Kusama, 2005.



Right:

Margaret O'Rorke, installation at the Royal Copenhagen showroom.

Falling Water, Stine Diness, 2009.

Center Bottom:

Amphibious Architecture, Living Architecture Lab at Columbia University.

How can the lighting environment of the street create security while walking at night?

THE LOCATION

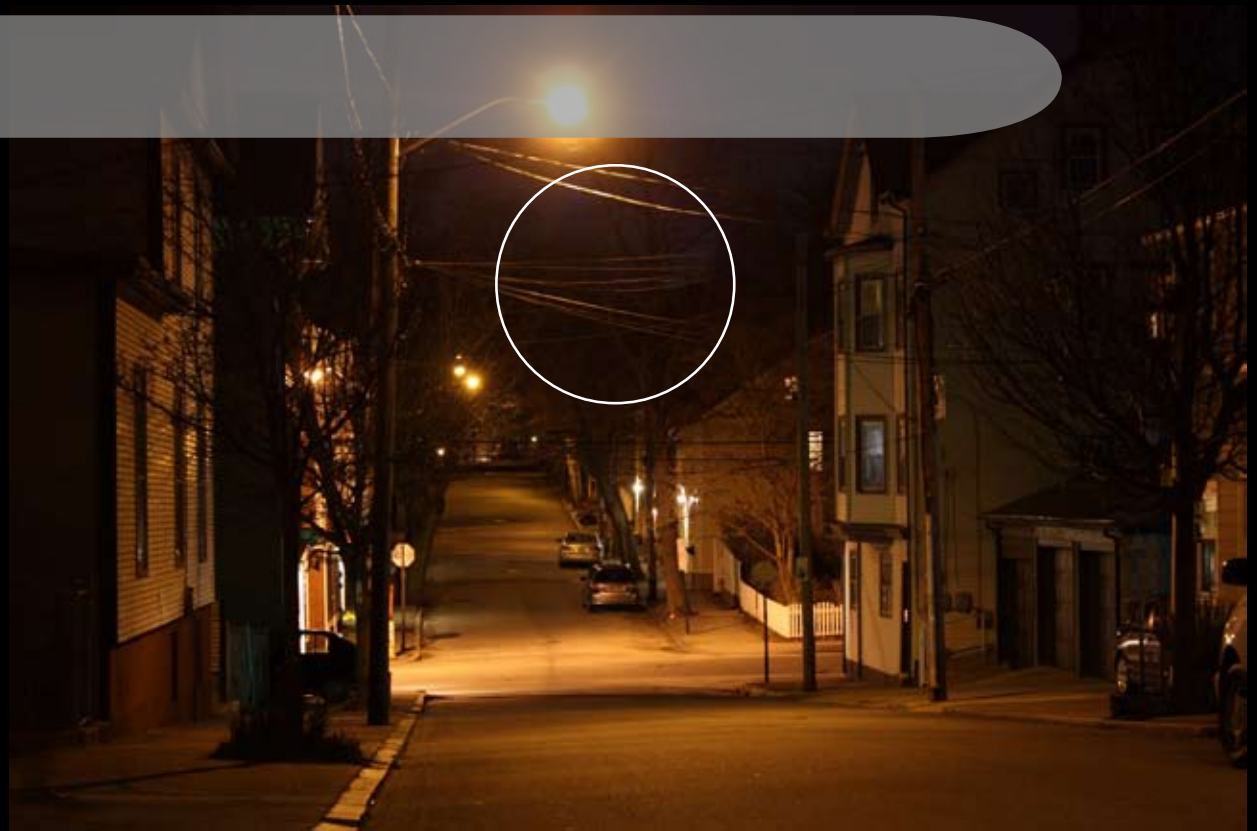


● Lamppost

● Streetlight

Distance: 0.3 m

How can existing light sources improve without using more energy?



How can a public space change its emotional qualities?

VIDEOS

TUESDAY, APRIL 5
10 PM-12 AM



FRIDAY, APRIL 8
9:30-11:10 PM



THE LOCATION

THE MATERIALS

ACRYLIC RODS



PLASTIC CUP



GLASS JARS



THE MATERIALS

ACRYLIC RODS PART I



ACRYLIC RODS PART II



PLASTIC CUP



THE MATERIALS

GLASS JARS PART I :
EMPTY



GLASS JARS PART II :
W/WATER



GLASS JARS PART III :
W/WATER



THE EXPERIMENT

Anaylsis of Industrial Design consumption.

9 BAGS
OF RECYCLING
FROM

5 FLOORS
OF

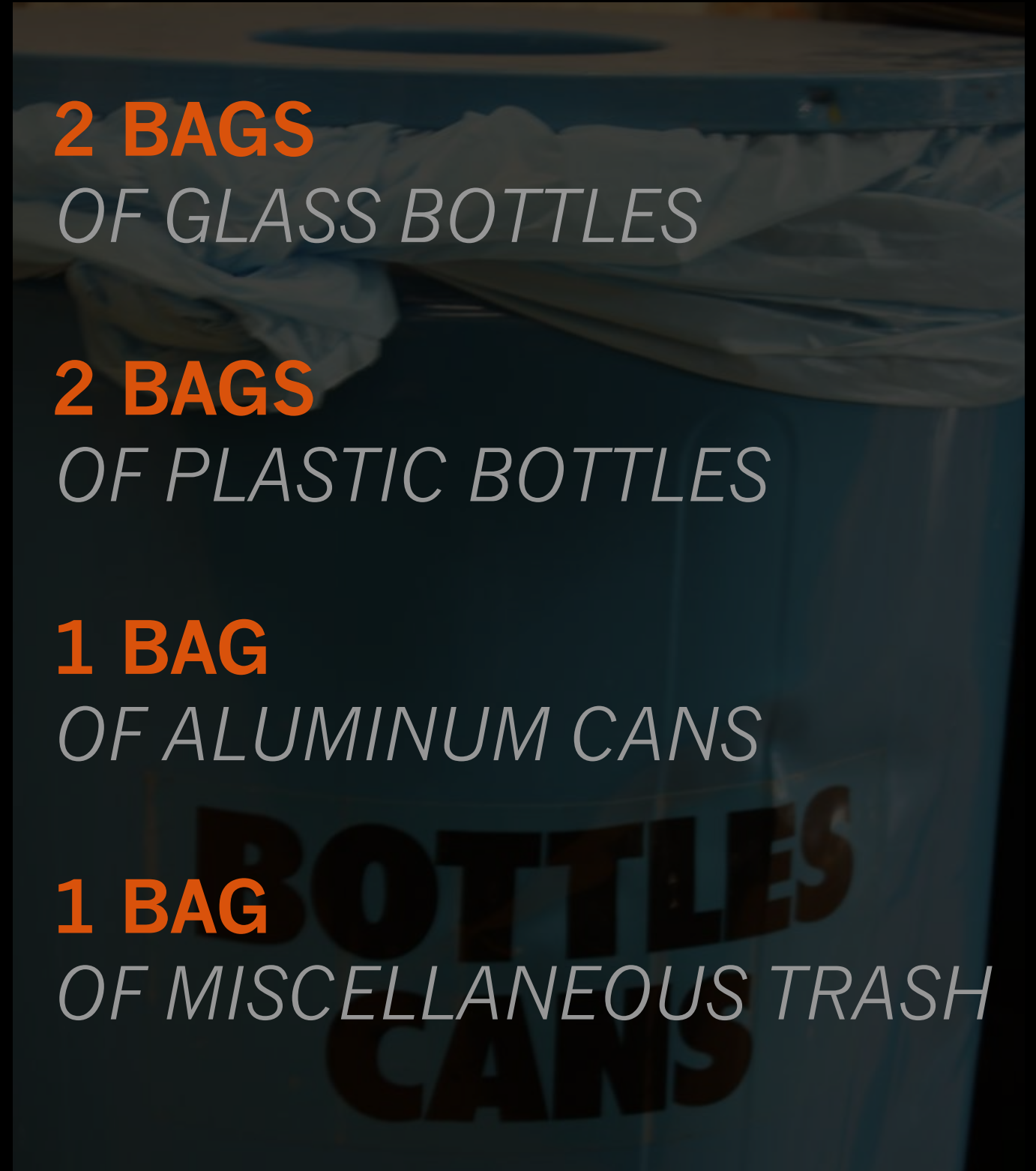
1 BUILDING
INDUSTRIAL DESIGN
161 SOUTH MAIN STREET

2 BAGS
OF GLASS BOTTLES

2 BAGS
OF PLASTIC BOTTLES

1 BAG
OF ALUMINUM CANS

1 BAG
OF MISCELLANEOUS TRASH



THE EXPERIMENT

DATA



66 =
GLASS BOTTLES

1 +
BROKEN
6 +
GREEN
2 +
BROWN
3 +
BLUE
54
CLEAR



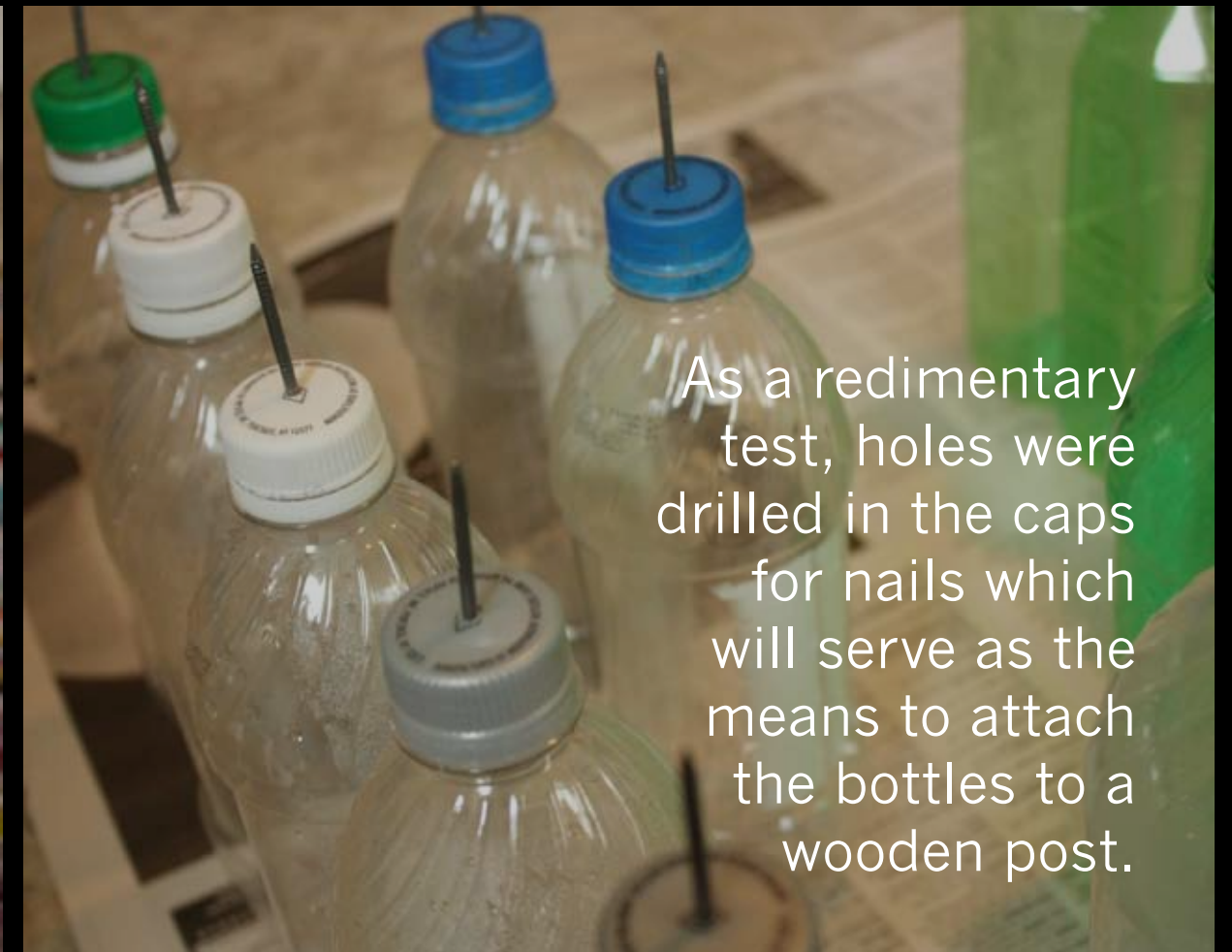
= 23
ALUMINUM CANS

+ 6
SANPELLEGRINO
+ 5
SWEET LEAF
+ 4
MONSTER
+ 4
ARIZONA
+ 3
RED BULL
1
JUS COOL



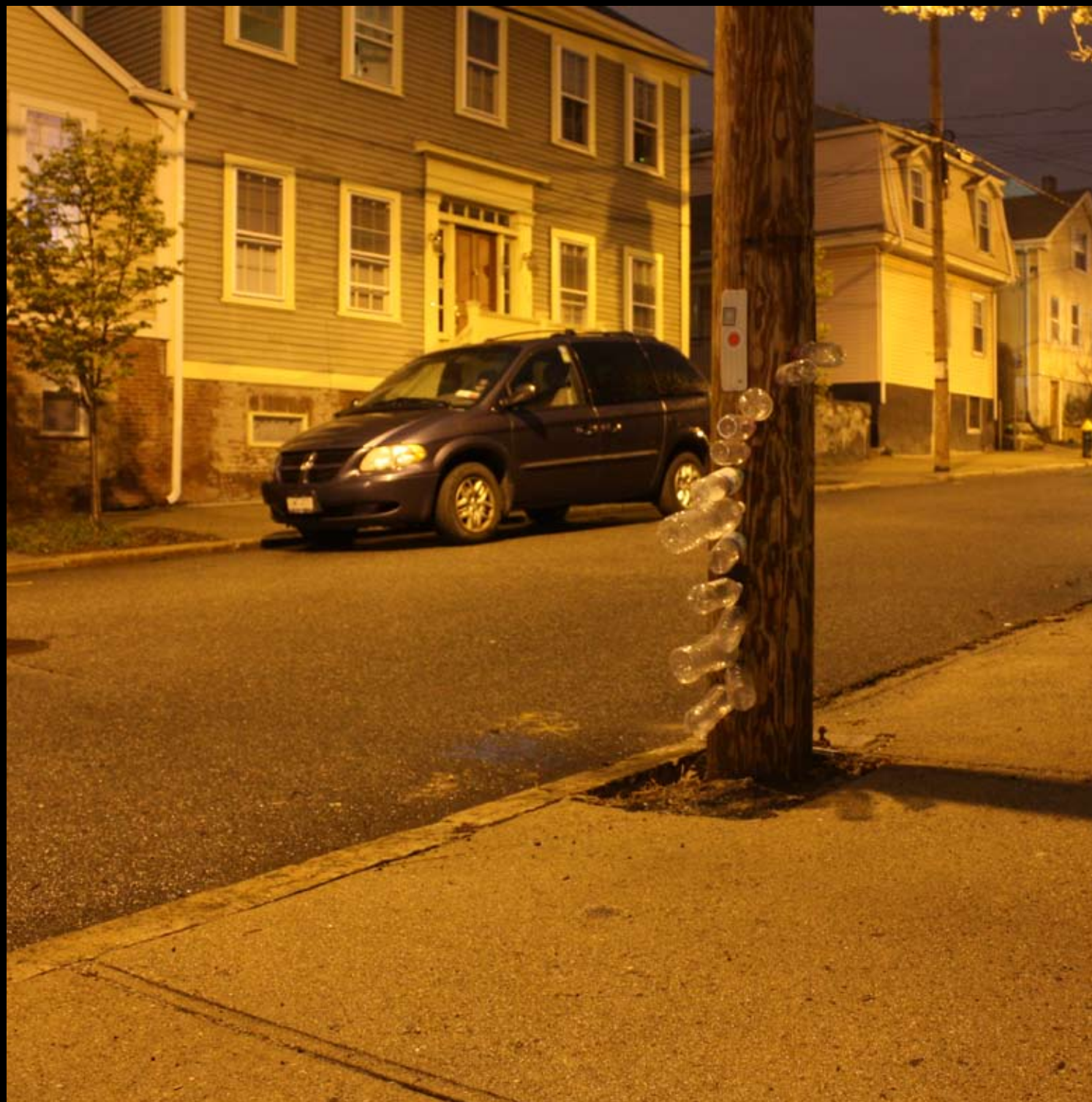
126 =
PLASTIC BOTTLES

15 +
CAPLESS
5 +
OPAQUE
8 +
GREEN
11 +
NO MATCH
87
TRANSPARENT
W/ MATCH & CAP



As a redimentary test, holes were drilled in the caps for nails which will serve as the means to attach the bottles to a wooden post.

THE EXPERIMENT



How can the material be transformed?

INSPIRATION

THE GLASS HOUSES OF
PRINCE EDWARD ISLAND
BEGAN IN 1980.



THE SOLUTION



Plywood, styrene, and clay were used to make the molds to cast 25 concrete bricks.

concrete molds

THE SOLUTION



bricks



at night

Can the bricks become an interactive piece of street furniture?



One half of the bench is assembled with 20 bricks.

jig & mortar

THE SOLUTION



Final
Design

Modular street
furniture

