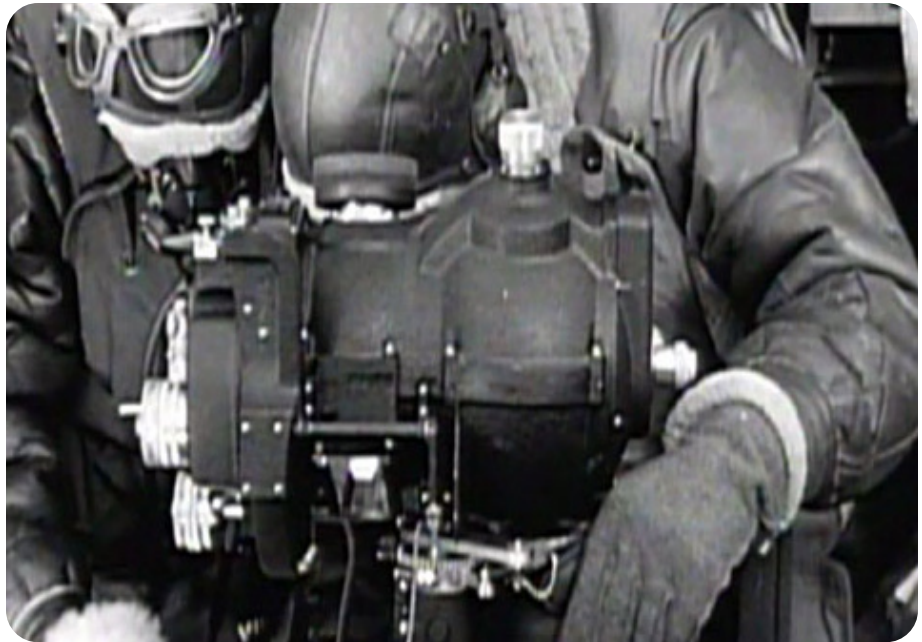


VISUAL DESIGN THEORY SPACE

ARCHITECTURE 102 /// PROFESSOR BRIAN AMBROZIAK

TEACHING ASSISTANTS /// EMMA HINES, GRACE MADDEN, HOLLIE SIKES, LAUREN WHITE



photograph of norden bombsight. 1942

INFINITE PERSPECTIVES

Work on philosophy – like work in architecture in many respects – is really more a work on oneself. On one's own interpretation. On how one sees things...

*- Introduction, The Eyes of the Skin: Architecture and the Senses
Juhani Pallasmaa Quoting Ludwig Wittgenstein's Culture and Value*

In order to accept and hear this image, one must experience the strange whir of the sun as it comes into a room in which one is alone, for it is a fact that the first ray strikes the wall. These sounds will be heard also – over and beyond the fact – by those who know that every one of the sun's rays carries with it bees. Then everything starts buzzing and one's head is a hive, the hive of the sounds of the sun... the sunny room is buzzing in the head of the dreamer.

- Gaston Bachelard, The Poetics of Space

[ad]VANTAGE POINTS

In this assignment we seek to better understand the inherent advantages and disadvantages of the Icarian point of view. While first exploited by General Jourdan in 1794 at the battle of Fleurus and further advanced by Nadar in 1858 with the first pictures taken from a balloon, this aerial point of view has only recently become a staple of contemporary perceptual systems with the wide spread application of software such as Google Maps. The possibility afforded to us by such unique vantage points allows us to journey across continents in seconds and collapses the traditional sense of space and time experienced by our forefathers.

PROCESS

This two part assignment begins at 30,000' and requires that you first examine aerial images and datasets collected through online research. The following questions provide a general framework by which to conduct this investigation. *Note that many of these questions might not be able to be answered in the first part of the assignment.*

Identify qualities of exterior public spaces.

How is density defined? (Building footprints, heights, landscape density, etc.)

How do infill buildings relate to one another? Identify positive examples and negative examples. What makes the relationships successful?

What are the sectional qualities of the surrounding area?

What are the qualities of light?

What are the sound qualities?

How are sight-lines established? What focuses or frames views?

What rhythms have been established? How?

How are public and private relationships established?

Where do public and private zones overlap? Where is there exterior and interior overlap?

How is movement choreographed? What spatial designs effect movement? What slows movement, speeds movement, stops movement, redirects or restricts movement?

Distinguish different widths of walkways. How does this reinforce movement? What does it tell us about pedestrian capacity and occupation/usage?

Do the urban rhythms and repetition effect circulations? Tempo?

How is speed defined?

What are the threshold conditions? (Between street and building, street and pedestrian area, landscape area and square, etc.)

What events bring people together and activate space?

How does the time of day or time of year effect activities?

Where are daytime activities concentrated? Where are nighttime activities concentrated?

How does landscape reinforce the quality of the space?

SUBMISSION FORMAT

- 001 Quantitative Site Analysis
- 002 Qualitative Site Analysis
- 003 Concluding Thoughts

