

theory

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T H E O R Y I N T E R N A L S P A C E S

“A perception cannot be drawn. The form must be imagined immediately before this. The conception can, if sufficiently clear, guide the creative process known as drawing”

Sven Hesselgren(Porter, T, 1997)

With the aim of the project seeking to stimulate awareness in the public of architectural and building design, the theoretical standpoint takes this pragmatic concern as the departure point for investigating possibilities of enhancing the communication of architecture through the spatial quality within an interface structure.

A dual approach to stimulating architectural ideas in the public is thus created. Firstly through the physical and functional usage of the interface as a built structure and secondly, utilizing spatial quality within the building to provide insight into architectural design and attempt to demonstrate the palpability of spatial experience. This ‘enabling’ environment is aimed at stimulating architectural thinking within the public individual, on which to apply to projects encountered throughout the city. In so doing, a set of criteria against which to evaluate such designs can be developed and begin critical viewpoints on architecture in the city from the public.

E N A B L I N G S P A C E

This term refers to the ability of space to stimulate critical thought. On a basic level it gives cognition to the educational and informational aspects of the facility on a functional level. An ‘enabling’ through the public facilities provided through the project in expanding awareness of the city.

However this concept of ‘enabling’ also refers to the

phenomenological experiences or architecture and structure from which one gains cognition and insight into the thinking of people.

The development of such a space centres on the exact role of this project: to convey and communicate thinking and understanding of the built environment. But in order to achieve this a method or methods are required to translate between the realm of ideas and that of physical design.

P E R S P E C T I V E I N P E R C E P T I O N

The evolution of perspective through art and history has already been well documented, intimating the changes that underwent society when examining their surroundings since its invention in Renaissance times (Panofsky,1991:27).

Perspective manipulations of an environment can arrest the comforting gaze of the viewer and demand consideration to understand what is being shown before them. Escher used predominantly this technique in his paintings to present images of impossible spatial relationships.

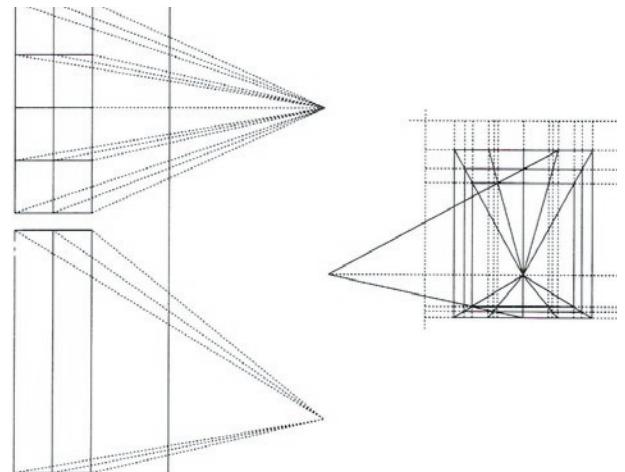


Fig.7_01.Perspective projection, Panofsky, 1997

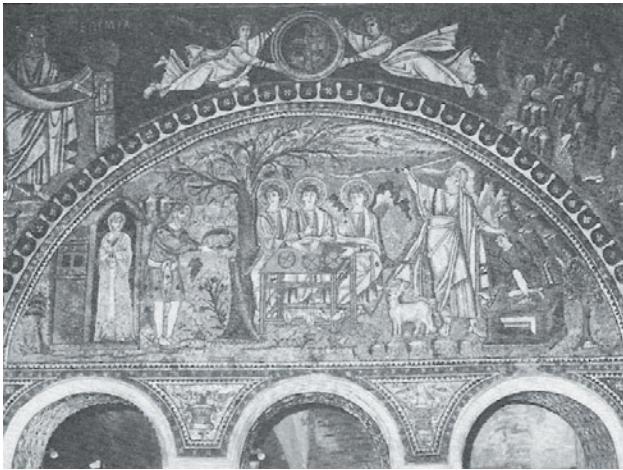


Fig.7_02.San Vitale mosaic, Panofsky, 1997

Linear perspective (Fig.7_01) utilised today is the result of continued investigations throughout the centuries to correctly illustrate the relationships of objects to each other. Earlier attempts, as seen in the above painting (Fig.7_02), portrayed depth in an orthographic manner rather than perspectival. The focus on the individual properties of the objects overwhelmed the overall spatial nature of scenes. The fact that a table's surface contained four perpendicular edges could not dissuade the artist to draw a table whose edges converged toward a central point.

Pictorial representation underwent other shifts as can be seen through the comparison of Fig.7_02 and Fig.7_04. As described by Panofsky, the process of illustration in the first picture recognises the fact of the picture's surface with finite edges which contain a scene. The true representation is exchanged for one focused on the viewer with elements in the picture conforming to the restrictions in the real world. Such cannot be said for the painting by John Constable. Instead here we are presented with a more stable, rigid system of representation which

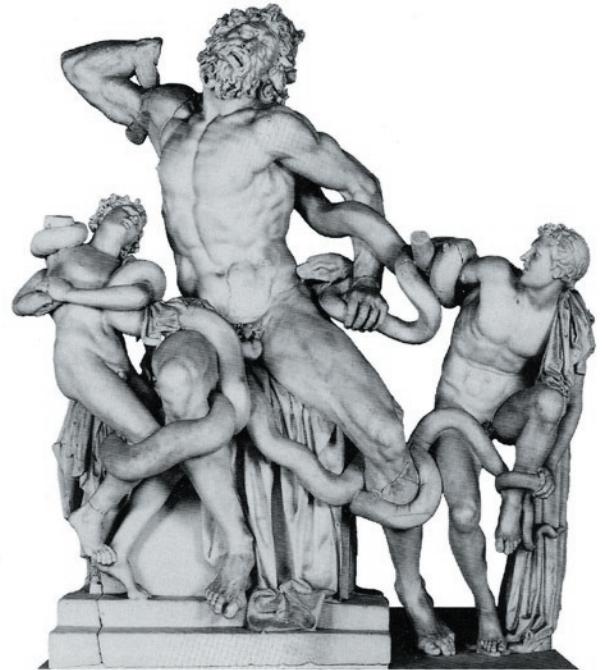


Fig.7_03.Laocöon Group sculpture, Fleming, 1995

Fig.7_04.John Constable, 1826, *Salisbury Cathedral from the Bishop's Garden*, Fleming, 1995.



pays no notice to the restrictions of the picture surface. Objects are cut-off at the edges and distant elements appear fainter and blurred; true to reality. The sense of depth and perspective is achieved because of such lack of reference to the viewer and the real world.

Alternative perceptions of space were born out of these variations in representation. Classical period artworks utilised space in opposition to the represented objects. A true figure-ground relationship existed where space comprised the ‘nothingness’ that surrounded ‘something’. The famous sculpture of the *Laocoon Group* (Fig.7_03) portrays this absolute nature of space.

Later in the artworks of the Romanesque period however, space and object were sought to be merged into a singular medium. This resulted from further investigations into the subtleties of perspective and representation.

In Fig.7_04 the change to this form of depiction is evident. Object and space seem to share the same nature.

“...by these very means is also managed for the first time to confirm and establish the homogeneity of bodies and space. It did this by transforming their loose, optical unity into a solid and substantial unity”

Panofsky, 1997:51

This brings us in turn to the techniques of representation today.

“One aspect of our spatial experience is perceptual conditioning”

Porter, T, 1997

In this statement, the author Tom Porter explains how the modern Westernised cultures have come to inhabit a rectilinear world. Through this we have become highly sensitive to perspective and proportion to the

point where we can experience optical illusions.

“As a means of broadening our perceptual awareness it is, therefore, important that we immerse ourselves consciously in spatial diversity...”

Porter, T, 1997

Thus the author concludes that in order to create a stimulating, enabling environment for the comprehension of architectural thinking, certain manipulations with the physical perspective in space will serve to make the viewer question their environment and their own perception of their spatial surroundings.

The works of Escher as mentioned before, clearly embody the manner in which perspective can be used as a tool for displacing spatial perception and generate a questioning of the local environment.

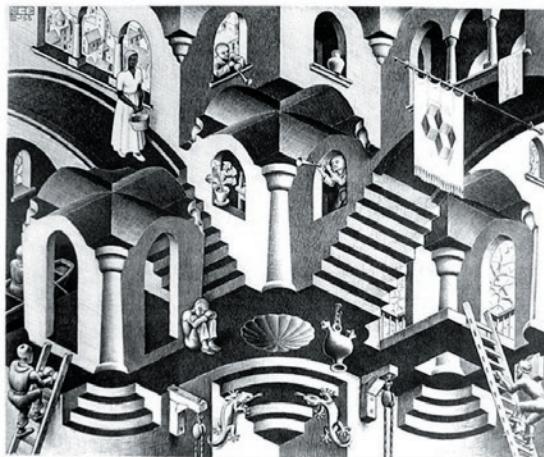


Fig.7_05.Concave and Convex, Escher, M.C., 1955

S P A C E

The spatial conception in this project borrows from the idea of homogeneity in modernist thinking, with some difference. Rather it is the aspect of continuity through homogeneity that is taken and utilised in the development of the design. The permeating nature of space which has been considered as object through void-space reversals, shows itself through the establishment of horizontal corridors and vertical shafts and atriums which dominate the design.

But the essence of homogeneity will receive no recognition in this project other than the previously mentioned continuation of void. Instead localised variations in spatial quality are a dominant thought in creating individualised and atypical spatial configurations in the building. The generation of varying experiences on the pathways through the structure are dependant on these relative inconsistencies and abnormalities in the space contained.

Glenn Robert Lym in his book, *A Psychology of Building*, discusses the two types of space that we as people immerse ourselves in.

Neutral or profane space is the space of ordinary moments of existence, seen as merely “a container for our activities” (Lym, G.R., 1980)

In contrast to this is the experience of acute space. The sense of boundary between ourselves and the environment that surrounds us is removed. Whilst limited in duration, the knowledge of experiencing space acutely is a conscious one which contributes to the significance of such a moment by virtue of its direct contrast with neutral space.

These fluctuations between acute and profane space cannot be pre-determined or constructed but are subjective; dependant on a variety of an individual persons life experiences. However the idea of designing for the possibility of an acute spatial

experience is one which seems to share some similarities in the end effect with the goals seeking to be achieved through this project.

By concentrating on mapping acute and profane experiences to a structure lies the possibility for expanding the awareness and preception of an individual. Whilst in reality this will hardly be the case, the process of design is seen to benefit from this standpoint. Designing for point-specific experiences through a structure has the potential for an architecture which speaks to a range of people in a multitude of ways. The physical translation of these point-specific into a design however requires certain set relationships.

Thus fluctuations between acute and profane space will become translated into a series of expanded and confined spaces in the structure. By shifting the viewer between instances of enclosure and openness it is likely that the varying experiences along the pathways in the building will be matched by an equal shift in sensory and spatial awareness and perception.

The constant fluctuations of expanding and contracting awareness through spatial volume and visual connection thus becomes the device used to generate and develop the spatial thinking of the visitor.

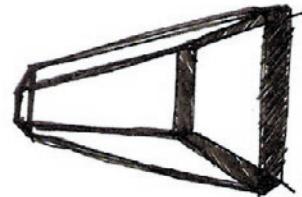
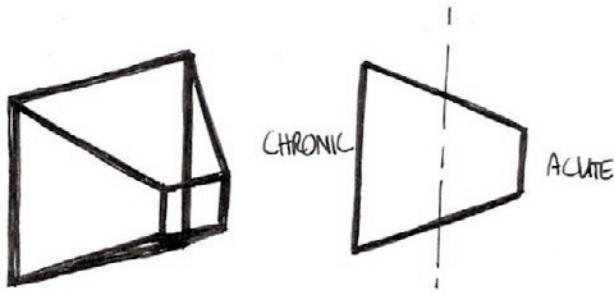


Fig.7_06.Space cage sketch

T H E O R Y W E B

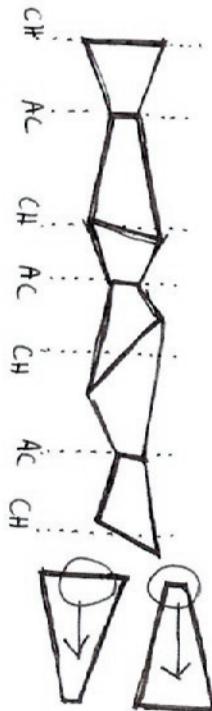


Throughout the various readings on the subjects of space, perspective, perception and visual studies, certain ideas begin to repeat themselves across not only individual works but also subject matter.

This section deals with the identification of the various relevant thoughts which pertain to this project and traces the manner of similarity between texts with the intention of displaying the author's thinking with regards to the chosen project. Any inability on the part of the author to convey the ideas contained within these pages is hoped to be overcome through the words of the writers and thinkers he looks to.

Fig.7_07.Space cage experiences

Fig.7_08.Space cage pathway



ARCHITECTURE, NOT SCULPTURE

“Sculpture works in three dimensions, but man remains apart, looking on from the outside. Architecture, however, is like a great hollowed out sculpture which man enters and apprehends by moving about within it.”

Bruno Zevi - ARCHITECTURE AS SPACE

VOID

“Architecture, however, does not consist in the sum of the width, length and height of the structural elements enclose the space, but in the void itself, the enclosed space in which man lives and moves.”

Bruno Zevi - ARCHITECTURE AS SPACE

ENCLOSED SPACE

“To enclose a space is the object of building; when we build we do but detach a convenient quantity of space, seclude it and protect it, and all architecture springs from that necessity. But aesthetically space is even more supreme. The architect models in space as a sculpture in clay. He designs his space as a work of art.”

Geoffrey Scott - WARPED SPACE

NATURAL SPACE

“Through architecture a piece of natural space is as it were set on its side so as to correspond to our experience-space.

Dom. H. van der Laan - ARCHITECTONIC SPACE

NATURE AND SPACE

“The space nature offers us rises above the ground and is orientated entirely towards the earth’s surface...Through his intellect and his upright stance man can detach himself from this order and relate to himself the piece of space that he needs...a space around him in the midst of the space above the earth.”

Dom. H. van der Laan - ARCHITECTONIC SPACE

TYPES OF SPACE

“Western man and woman live by and large in neutral space, or what Eliade terms profane space. Here space is homogeneous. It is mapped and delineated. Yet all parts are considered qualitatively alike. For archaic man and woman, space is nonhomogeneous. Parts of it are qualitatively different from other parts. Some are sacred and of great significance to the religious person. Eliade called this sacred space. In sacred space, the world is alive and may invade and live through us.”

Glenn Robert Lym - A PSYCHOLOGY OF BUILDING

RELATING TO SPACE

“The sun comes forth and goes down again in a circle. The moon does the same, and both are round...our teepees were round like the nests of birds, and these were always set in a circle, the nations hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children. But the (white man has) put us in these square boxes. Our power is gone and we are dying, for the Power is not in us anymore.”

Glenn Robert Lym - A PSYCHOLOGY OF BUILDING

SPACE EXPERIENCES

Architecture can become meaning. For this to happen, architects search directly for important space experiences that a user might have in their buildings. To do this, architects must identify the life issues of the users and anticipate the objects, space, and rituals related to those issues.

Glenn Robert Lym - A PSYCHOLOGY OF BUILDING

PSYCHOLOGY

“Fear, anxiety, estrangement, and their psychological counterparts, anxiety neuroses and phobias, have been intimately linked to the aesthetics of space throughout the modern period.”

Glenn Robert Lym - A PSYCHOLOGY OF BUILDING

QUALITIES IN ARCHITECTURE

“By affirming the unity of the arts and thereby granting...the same qualification to understand and to judge all works of art, critics extend the methods of evaluating painting to the entire field of the plastic arts and so reduce everything to pictorial values. In this way they...miss the qualities which are uniquely essential to architecture.”

Bruno Zevi - ARCHITECTURE AS SPACE

SPACE DESIGNED FROM WITHIN

“Wright resolved this conflict. He came to see that buildings should be formed from the insides outward. Just as the person of integrity and conviction derives strength and actions from within rather than from external social mores, so too would the Prairie houses be formed from within.”

Glenn Robert Lym - A PSYCHOLOGY OF BUILDING

REVERSE ENGINEERING

“Writers on visual studies often begin by emphasizing that images are constructed, not natural, and that images imply and construct viewers in turn...visual literacy is equated with the ability to deduce the “operator”...to find the intentions which establish...the operator’s sense of image-making, by engineering understanding in “reverse”, from the spectators standpoint.”

James Elkin - VISUAL STUDIES

ILLUSIONS IN SPACE

“Segall, Campbell and Herskovits argued just this point in their study of cross-cultural differences in space perception. They predicted that people who grew up in environments with flat, planar buildings at right angles to each other – what the authors called a carpentered world – are susceptible to different visual-spatial illusions than people who grow up in non-carpentered environments.”

Glenn Robert Lym - A PSYCHOLOGY OF BUILDING

SHIFTING PERSPECTIVE

“The modern preoccupation with space was thus founded on the understanding that the relationship between a viewer and a work of art was based on a shifting “point of view” determined by a moving body....The spatial dimension rapidly became a central preoccupation for those interested in understanding the special conditions of architecture, an art that, while perceived visually, was experienced in space.”

Anthony Vidler - WARPED SPACE

WARPED PERSPECTIVE

“For the purposes of the following reflections, we might say, echoing Hubert Damisch and agreeing with Panofsky, that the warping of perspectival space is tantamount to thinking in architecture, a discursive meditation on the place of the subject and the other in space and the way in which architecture might mark a reflection on this place.”

Anthony Vidler - WARPED SPACE

CREATING PERCEPTION

“by contrast, Schmarsow posited that space, and architectural space in particular, was an active bodily creation and perception”

Anthony Vidler - WARPED SPACE

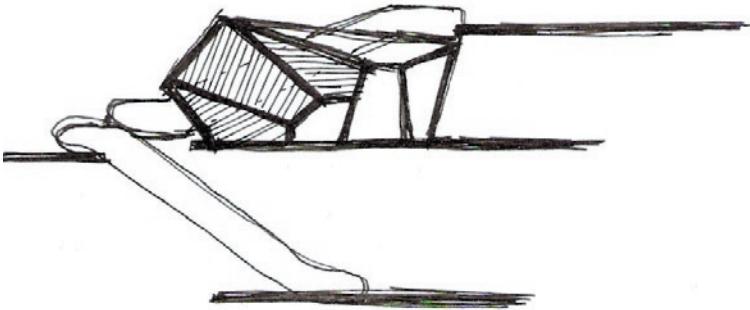


Fig.7_09.Connection concept sketch

CONCEPT DESIGN THEORY

‘REVEALING’ ARCHITECTURE



Fig.7_10.Concept sketch of canyon

The process of developing perceptions over time through the design begins from the acute space path way idea generated in the previous section. The conceptual sketch above highlights for the author the root nature sought for in the project design. Just as the explorer will venture into the canyon, so too must the visitor enter CUBE and begin a journey which reveals itself over time. The twisting pathway and restricted visibility of the canyon prevents the explorer from perceiving too much of the canyon's overall structure too quickly. Through a gradual process of exploration the true nature is revealed; what was initially thought to be one thing becomes another over time.



Fig.7_11.City walls in Chester, UK



Fig.7_12.Spanish settlement passageway, 2004



Fig.7_13.City wall in Chester, UK, 2004

CONVERSATIONS WITH ARCHITECTURE

Observation techniques in the fields of psychoanalysis and visual studies propose a multitude of ways in which the brain and the eye evaluate and develop our sense of experience through the objects, forms and spaces surrounding us. Typically this process is a three stage cycle:

- Viewer
- Observes object
- Feels emotion

This is the most basic examination of the process of experience through built forms and space. However if examination of this process is done in more detail and with elements of psychoanalytical procedure included, several more stages reveal themselves and the method into thinking through object form.

- Viewer
- Establishes relationships of form to void
- Visually questions and assesses these relationships
- Evaluates self in relation to form
- Positions self within form (empathises)
- Nature of form generates reaction from within
- Feelings translate into an emotional response
- Expressed by viewer
- Iterative questioning cycle begins again from next point along path of movement

This process of questioning, self-positioning and expression will occur throughout the evaluation of the initial scene along the path of movement. Yet it is through the movement and change of relationship of space between the viewer and the scene that the evolution of the perception begins.

- Assessment of change in visual stimulus compared with change in emotional state generates perception
- Perceptions alter along larger scale segments

of path movement.

It is of interest how this process follows an iterative cycle between object/form and viewer. It is through this cyclical nature that we are able to generate a perception and through extended time, alter these perceptions.

It is through the basic technique employed through psychoanalysis that this can be derived. The cyclical questioning and re-directing of intent executed by the analyst during a typical session reflects similarly on the manner in which the ordinary viewer 'questions' their physical environment, focusing on certain aspects and disregarding others during the formulation of their perceptions and attributing emotion to a space.

**P O I N T - E X P E R I E N C E
C O N S T R U C T E D
S P A C E S**

Thus begins the process of design with the intention of setting up spatial pathways through the structure which utilises shifts between enclosure and openness to redirect focus of the viewer from form to void and vice versa.

Initial development of the site established two main pathways. One pathway focussed on external public movement while the second was established as the internal public circulation space. The connection of these two pathways acts as the mechanism to facilitate public interaction with the facility.

Different criteria were required for the creation of each pathway. The external public path required the connection of similar local spaces which when combined would provide a relatively continuous experience when moving through the space. The internal building pathway however sought the fluctuation and variation of spaces.

For example, the creation of a smaller, intimate space brings the focus of the viewer down to a micro scale where detail construction and refinement of texture, colour and light palettes is more distinctly notable.

Contrast this with the movement from such a space into a large, multi-storey atrium, the focus of the viewer now shifts to the relationships of mass to void, solid to transparency. No longer does detailing captivate but rather larger, broad-stroke design arrangements demand the viewer's attention.

Whilst this process is already well known to designers the fact that setting up a progression of varying spatial sizes and characteristics will redirect any typical viewers gaze from large to small scale and back again remains true. In so doing, the architect is reverse-engineering the experiences of the viewer and embedding them within the construction of the space.

"...visual literacy is equated with the ability to deduce the 'operator'...to find the intentions which establish... the operator's sense of image-making, by engineering understanding in 'reverse', from the spectators standpoint."

James Elkins (Young, F,1985)

Consider the secluded balcony, high above the ground overlooking the movements of others through a space.

Imagine the bridge which connects two protected, enclosed space but requires one to pass across an open chasm.

See the corridor which guides you through the building, leading you onwards, upwards, outwards as if it knows where you wish to go.

These are the point-specific spaces which contain a

multitude of user specific experiences and together ,create a pathway of movement rich in the spirit of architecture.

B U I L D I N G A S S K I N

Focus on the spatial nature of the building to such a degree must affect the manner in which the other aspects of the structure are approached. Indeed this has occurred with respect to the main counter-point of built space: built mass.

Built mass in this project is seen as the container which holds within it a multitude of spaces, each containing specific and varying built environments and spatial experiences. As the container, the built mass and the building as a totality, responds by allowing the various fluctuations of internal space to be reflected through the building's skin. Indeed the building begins to act as the membrane surrounding the internal spaces.

As a result, the responding building form will change from large, solid masses to minute, transparent films, becoming thicker when surrounding smaller, confined spaces and thinning in response to outward, expanding spaces.

In this manner, dominance is given to the built space and the built mass is subjected to the internal conflicts and forces of the assembled spaces.

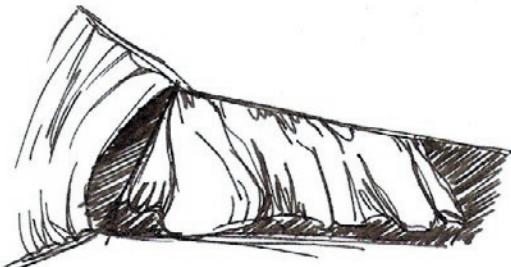


Fig.7_14.Skin response to space

I N T E R N A L T O E X T E R N A L

“The plan proceeds from within to without; the exterior is the result of an interior.”

Le Corbusier, 1986

Le Corbusier continues, “A building is like a soap bubble. This bubble is perfect and harmonious if the breath has been evenly distributed and regulated from the inside. The exterior is the result of the interior.”

The same sentiments are found on the works of Frank Lloyd Wright, another prominent modernist. Glenn Robert Lym identifies this aspect of his designs:

“Wright resolved this conflict. He came to see that buildings should be formed from the insides outward. Just as the person of integrity and conviction derives strength and actions from within rather than from external social mores, so too would the Prairie houses be formed from within.”

Lym, G.R, 1980

Through the initial massing development of the design, this core idea that finds an astute believer in the author, was applied and sought for yet without the modernist search for perfection of form. Instead the focus was shifted to the user and the spatial use as would be required by the public in the interaction of this facility.

T H E N A T U R E O F S P A C E

In sharp contrast to the existing building philosophy prevalent in SA dealing with the phenomenon of ‘virgin sites’ where sites are cleared and levelled prior to construction, mandated by designs that begin with flat horizontal planes, this facility attempts to focus elsewhere for design inspiration. The left-over spaces, gaps in the urban fabric and otherwise dysfunctional or dead space within the city can, through active

architectural design, be formed into something other than what public opinion has relegated to being and labelled as useless space.

The site of CUBE is based in one of these kinds of spaces. Accessible from two sides of a city block forming an L-shape with narrow site dimensions, this site has received little attention from a design standpoint and the resulting low density existing structure is the mark of a space in the city where little potential for functionality was seen.

This space is what the author terms a “seam space” – the space bordering between several entities within the urban fabric which come together but rather than meet, remain apart, asserting their own dominance over their sites and disregarding each other with a cold shoulder.

This also presents the trouble with this seam space. With such hard edges and built reactions from several, if not all sides of the site, it becomes very difficult to give the site a sense of connection within the fabric of the city. Establishing a sense of location within the site on its own, rather than being the dead space left over from other sites, is the most difficult design challenge. One might say that by building on the site one already solves this problem by providing location through structure which is certainly true. Yet it becomes extremely difficult to generate an integrated design between such hard and unresponsive urban facets.

The term ‘seam space’ however helps give insight into the possible solutions to this. A seam by definition is the joining together of two parts into a singular cohesive whole and this forms the basic site design principle. As a between-space within the city, the functional role of such a space is connection and accessibility between the larger entities that border the space. Subsequently, and from another angle we are led towards a similar conclusion as before: that

the facility must be based on accessibility towards experiencing architecture in the city.

E X T E R N A L S P A C E P A T H W A Y S

Alexander et al identify in their work, five specific characteristics of building thoroughfares. Of particular interest is their summation of the pattern Shortcut which states:

“A person will not use a public place if he/she has to make a special motion towards it, a motion which indicates the intention to use the facility “officially”.”

Alexander C. et al, 1977

In addition, “...when people feel free to hang around they will necessarily get acquainted with what goes on in the building and may begin to use it”

Alexander, C. et al, 1977

The latter quote finds its echo in the previously mentioned “opportunity” aspect of the arcade design. The writings of Alexander et al support this aspect and the idea that by providing opportunity for the public to utilise this interface with the built environment profession, they will in time, if not immediately, come to use it.

Through the contextual examination of the city, two aspects relating to the manner of experiencing buildings within the city are revealed.

B U I L D I N G A S P A T H

Ordinary pedestrian movement and interaction through the city only experience the buildings surrounding them through the facades, at a skin depth. The façade is read and interpreted to infer possible function and relevance to the viewer. A

couple seconds, if any, is spent looking at what surrounds the pedestrian and then the moment of experience between that pedestrian and building is gone; a shallow experience of structure.

B U I L D I N G A S D E S T I N A T I O N

The alternate manner in which a pedestrian can experience structures in the city is through the transition into a user.

Movement through the city infers a destination. Upon arrival at such a destination, the pedestrian will shift into the behaviour of a user. As discussed previously, the experience of the city up till this point has been relatively superficial, focussed upon only building facades as periphery along a path.

The user however remains within a single structure

F I G U R E , F O R M , S P A C E , G R O U N D

“...since the development of Gestalt psychology, space has been subject to all the intellectual and experiential reversals involved in the identification of figure and ground...thus many modernists have employed figure/ground reversals to demonstrate the very palpability of space...models were cast, as it were, as the solids of what in reality were spatial voids...”

Vidler, A, 2000

This piece of text from Professor Anthony Vidler's writings on the psychological influence of modernist spaces, examines the technique many designers employed from the 1930's till past the 1950's. The modelling and construction of spatial models that translated void space into solid form was a reversal that was seen to possibly aid in expanding and altering

the designers approach to space in design.

This technique indeed holds merit for the author, for the process, if not as a direct tool for spatial design, contains the mental and critical questioning regarding what is being designed. By shifting from the figure to the ground, so to say, a more critical view is developed through the removal of the designer's mental self from the design. It is this process that has been utilised and adapted in this projects design.

C O M P A R T M E N T A L I S A T I O N

Further in Professor Vidler's work, he examines the temporary creation of Rachel Whiteread's *House*, a concrete cast of the interior spaces of a terrace house in London which generated considerable public reaction.

Through this work, Whiteread's statement on modern design reveals “the twin phobias of late nineteenth-century urbanism, agoraphobia and claustrophobia.” (Vidler, 2000)

It is impressive to read articles regarding the public's reactions towards Whiteread's creation and their vehement dislike for the piece.

Parallel to this, we seem to be faced with a multitude of pieces like Whiteread's in the Pretoria context. Not in the sense of being a non-functional or design flouting equating with Whiteread's house, but through her comment of claustrophobic urbanism.

Indeed Le Corbusier's reaction against the closed and dead spaces of urbanism was to open everything through design; to clean out and rid the city of these negative spaces.

Rampant development of Pretoria to the east and the mass estate development has led to difficult and closed compartmentalisation of the city and surroundings. These developments act on a larger scale, disrupting spatial continuity through the city

and out into the countryside through their use of perimeter walling.

Most alarming perhaps is the public's open acceptance, if not demand, for these estate developments. The promise of safety and a comfortable living lifestyle are the motivating factors in a social and political climate relatively new on the world stage and still in a process of daily change and instability.

While it may be a sign of the times, it does draw concern on the possible future expectations the public may have of the building designers creating the city around them.



M A S S I N G

“Architecture is the masterly, correct and magnificent play of masses brought together in light.”

Le Corbusier, 1986

As relevant today as it was when written, Le Corbusier captures the basis for an architecture of experience in this quote. Identified from the very beginning of architectural theoretical writings in Vitruvius' *Ten Books on Architecture*, the inter-relationships and play of masses remain the most significant and

critical aspect for the author in a design. Together with the opinion that architecture is experience-based through movement, the departure point for the design is established.

Preliminary investigations into the built form of this project thus involved a process of mass-play experimentation, developing a pathway between the existing structures and the proposed facility.

Fig.7_15.Housing estate island

A P P L I E D D E S I G N T H E O R Y

P R I N C I P L E D E S I G N F O R M U L A T O R S

The two core design ideas embedded within the project are

1. Movement
2. Forced and Shifting Perspective

It is from the precedent studies and readings done that these two have most consistently revealed

themselves through the designs analysis. Clarification on each is perhaps required here in their application to this project.

M O V E M E N T

Stemming from the modern fascination and focus on the special difference between subject and object within architectural design, as well as having extended to the other arts of film and sculpture amongst other, this design incorporates movement as the experiential base for understanding, seeking to impart both a questioning and comprehension in the viewer. Yet modern quests into the creation of a universal spatial type as embodied through Le Corbusier's *plan libre*, have been deliberately put aside. To the author's mind, there are no two identical spatial qualities. Similar perhaps but through function, ritual, action, spaces define themselves towards us. The office corridor comprises the same function as a street pavement; a route to allow access and transport people along movement lines. Their similar function allows us to group them together as movement spaces yet one can clearly not ignore the large difference in spatial quality between these spaces. Thus neither can spaces created within structure, while housing similar or even exact functions, be designed and developed as having identical spatial qualities; for in these cases environment, orientation, colour, lighting as well as a multitude of human based components: cultural perception, social norms, accessibility, these all combine to generate the quality of spaces which we enter, move through, look at, turn around and leave from.

F O R C E D P E R S P E C T I V E

Utilised within film as a mechanism for skewing and distorting the virtual film space in relation to the viewer, this technique could be applied to an architectural environment as well to create real yet seemingly

conflicting forms.

S H I F T I N G P E R S P E C T I V E

The connotation behind the word 'shifting' gives a hint of the combination of both previously mentioned design ideas. The properties of forced perspective altered through time with movement. This generated the idea of shifting perspective which as previously mentioned 'was tantamount to thinking in space'. Indeed this is where the conceptual design finds its first footings.

Primarily, the conception of a system of shifting perspective involves initially the incorrect or awkward representation of void space towards the viewer. Being brought up in a very planar environment as our cities and houses are, our brains have been trained to detect imperfections in perspective naturally. To purposefully represent space incorrectly stimulates the mind of the viewer into resolving this conflict within themselves in order to come to a sense of security and stability in relation to their environment. Should the viewer not be able to resolve this incongruity they may be further pressed to explore in order to reveal the solution or feel separation and alienation from their environment; a most inhospitable emotion. But the over-riding objective has by then already been achieved. In order to generate the culture of critical thinking so desperately searched for through this project, the occurrence of occupants questioning the spaces around them through the mechanism of shifting perspective forms the seed to the solution.

Movement remains the vehicle with which to experience architecture. The concept of a shifting-perspective in the design will translate spatial experience into readable form-space play.

Decisions made in any design field affect the users for which that design is intended and it becomes important to realise that it is solutions for real world problems which are being sought. The luxury of remaining purely theoretical cannot not afforded. The design philosophy for this project stems from this pragmatic stance, seeking to connect and link problems with their solutions through the adaptation of theory into design ideas.

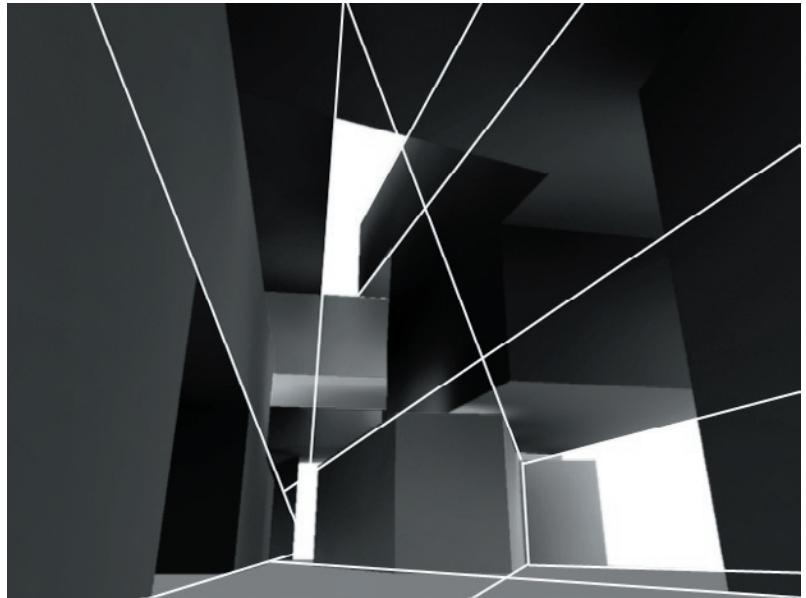


Fig.7_16.Shifting perspective in design