

#2 Conceptual One-Way
Movement

#5 Asurprize

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I hope this information (included) might be of use in the "Best Beginning Design Problems Collection". Both the problems have met with moderately good response in freshman studio. "Problem #2" has also been favorably received in upper level studio as a weekend sketch-problem.

LAB PROBLEM #2: Conceptual One-way Movement → or Physiognomic Circulation

This problem emphasizes cognition of behavioral implications, through the use of abstract basic design elements (shape, line, direction, value, color, texture, etc.). Stress is indicated in relating physical setting to behavioral intent.

LAB PROBLEM #5: A Surprise!: an introduction to serial vision. This problem is done in context of: the two serial vision handouts, readings from "The Concise Townscape" by Gordon Cullen, and lecture material with slide examples of serial vision in architecture... Good for developing convergent production, divergent production, and evaluation of semantic relations, systems, implications and transformations. This problem is usually more architectonic (and less "pop") if the students are limited to non-representational subject matter.

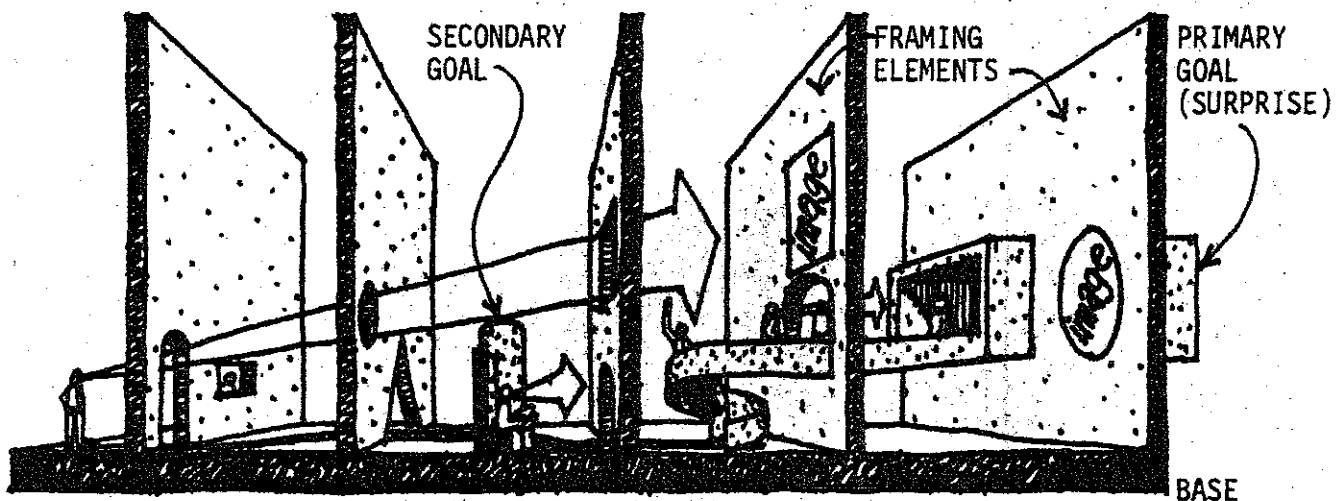
A SURPRISE

OBJECTIVES:

1. to increase awareness of the factors involved in developing a serial vision sequence.
2. to develop competence in using serial vision to evoke and enrich meaningful and emotional relationships between the dimensions and elements of an architectural language.

PROBLEM DESCRIPTION:

You are to design a model of a serial vision sequence that builds a climax and culminates in a surprise. For your purposes you should assume a specialized route of access. The diagram below is an example of the basic framework to be used in your model.



ANTICIPATION - ascending order of dramatic tension - ARRIVAL (FULFILLMENT)

The model base shall be 9"x24" (actual size). Use 1½" scale figures: ¼"=1'-0". You may use as many framing elements of whatever shape and size you desire as long as they do not exceed the width of the base and 9" in height; these elements do not have to be flat planes nor do they need be at right angles to the base or its edge.

The primary goal is the culminating element of surprise. Secondary goals are optional but may serve you well in "setting up" a context of images and ideas against which you can contrast the surprise. You should use a controlled line-of-desire to direct views towards planned openings and images. Place scale figures on your model at or along points of directed attention.

It is your responsibility to determine the nature of the surprise. Your choice of surprise may be derived from 2-D images, from scale manipulations, from a clever use of perspective, or a combination of these and possibly others.