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#2 Conceptual One-Way Movement

#5 Asurprize

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, valve, 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.

ARCH. 173
SPRING'78
NDSU COOK

LAB PROBLEM #2
CONCEPTUAL ONE-WAY MOVEMENT

OBJECTIVES:

1. to conceptualize the essence of "ENTRY" & "EXIT".
2. to design an entry + exit system which readily and freely evokes a one-way movement pattern from the users.

PROBLEM STATEMENT:

You are to design an entrance and exiting system for the (fictitious) "Store Front Gallery". The gallery has a one-way display approach with the works of art it exhibits and it needs an unmanned entry. The exit shall be from a room other than the entry space. The only allowable signage on the project shall be a building identification sign which says "The Store Front Gallery". No arrows or other pictographic signage is desired. The gallery is to be a two story building with a full-width studio across the north side of the second floor, over the entry. This space needs to be designed to recieve north light. You may consider any fenestration affecting the appearance of the north face of the building as being within your design control. The exhibit part of the gallery is all on the main level. The building front may be set back from the property line. The entry and exit rooms at the north end of the gallery need not be the same width or shape. Seating and planting may extend onto the sidewalk but a major path must be maintained in the east-west direction.

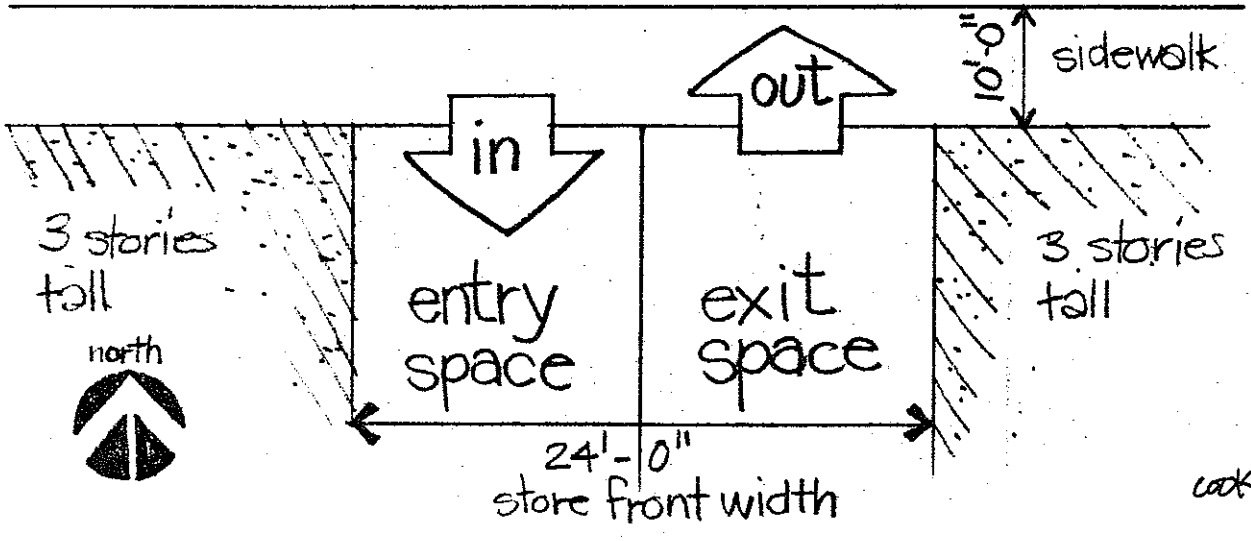
EVALUATION:

A good problem solution is one that uses innate human responses to EVOKE the intended movement pattern; and at the same time provides a maximum of "human delight" in the fulfilment of the entry-exit sequences.

A poor solution is one that, even though it may control one-way movement, does so by frustrating, disappointing, disorienting, or in other noticable ways disabling the users.

PRESENTATION:

model and/or drawings @ 1/2" = 1'-0". You are responsible for a complete definition of your design solution. Include scale figures!



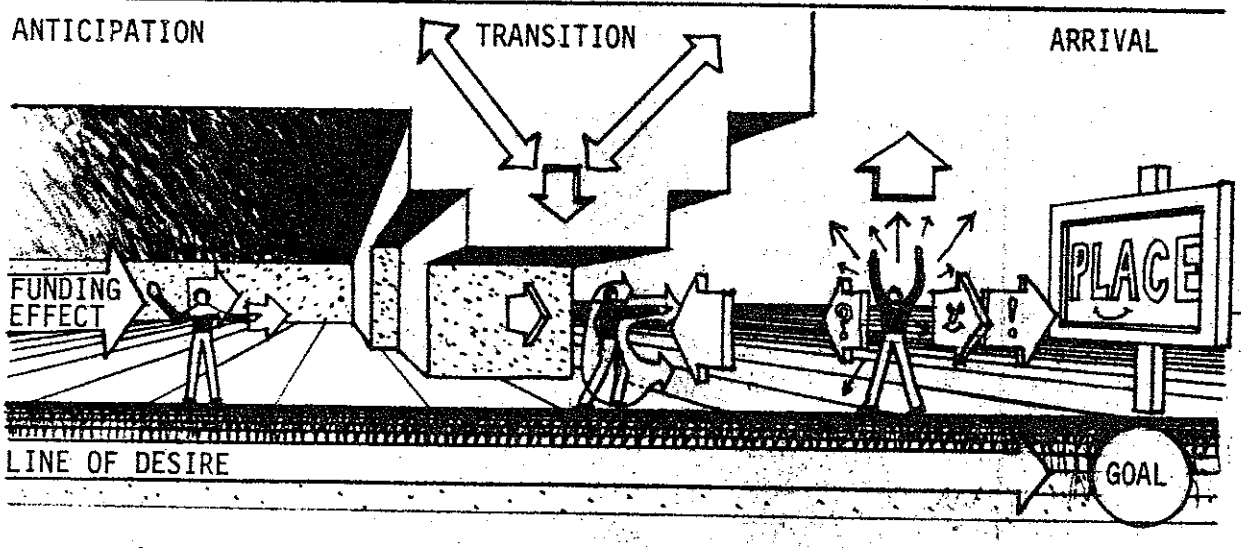
SERIAL VISION 1

SERIAL VISION is the revelation of portions of the environment in an arranged series (or sequence) usually designed and developed to evoke an intended response in the user. This may involve a consciously predetermined and highly probable information display sequence (series of environmental stimuli) along a "line of desire".

LINE OF DESIRE is the specific path a user takes in going from "here" to "there" where a goal may be reached or sought. It is usually the shortest, most expedient, and in other ways the most desireable route of access to the goal. Some situations contain predictable GOAL RESPONSES of users for which "lines of desire" may be developed as sequencial spacial progressions.

FUNDING is a psychological mechanism that makes it possible to carry over to a considerable degree the results of previous perceptions so that successive perceptions are enriched and influenced by what has gone before. The designed environment can be so structured as to direct a subject's sensory receptors towards particular environmental stimuli. This information display, when programmed sequentially, may establish a desired context of images and ideas (mental set) in the subject. This possibility provides the designer with the opportunity to develop, within limits, specific meaningful and/or emotional relationships. The experiences may be choreographed to evoke such responses as: climax,rhythme, tension, relaxation, paradox, irony, humor, etc...

A perceptive series (and the funding effect) may be operative for a constant 2-dimensional image (where more & more is found in an object of singular aspect) as well as for a 3-dimensional construct which may have many more aspects. Some displays are intrinsically richer than others and require much more funding; e.g. architecture, with its internal as well as external aspects. Architecture also involves many more perceptual modes and is an integral part of its surroundings which are constantly changing (e.g. day/night, sunny/cloudy, dry/wet, calm/windy, the seasonal varieties, vegetation growth, human and animal presence, etc...).



expectation
compression

transition "place"
maximum compression
here; spacial constriction
creates framing effect
which changes psychic distance.

fulfillment
release

cook (20)

S.V. 2

SOME FACTORS TO CONSIDER WHEN DEVELOPING A SERIAL VISION SEQUENCE:

1. The subject's motivation and likely mental set when beginning the sequence; i.e. to what goal(s) is the user responding?

2. The total sensory load of the subject: visual, aural, olfactory, tactile, gustatory, kinesthetic-equilibratory, and apprehensive senses. An overload of stimuli will minimize the effect of any one specific stimulus unless emphasis is certain to capture awareness of the desired stimmulus.

3. The speed and mode of the subject's locomotion through space: walkling, escalator, motor vehicle, other.

4. Changes in orientation, both horizontal and vertical, as affected by physical barriers.

5. The geometry of vision: perspective, alignment, other depth cues.

6. The space-time movement path of the sensory receptors; i.e. eye level, limits of reach, tactile nature of footpath, etc...

7. The subject's apprehension of places been, the existing view, and the emerging view (metabasis); a sense of anticipation and arrival relative to the subject's goal(s).

8. The possibility to develop secondary as well as primary goals to reinforce the integrity of a line of desire(s) so as to insure a higher probability of realized sequential exposure (choreographed experiences).

9. The value of allowing for choice by the user to deviate from the "designed path" in certain instances so as not to over-specialize a route of access.

THE BASIC MOTIVATIONAL NEEDS:

1. PHYSIOLOGICAL NEEDS - water, air, food, light, sensory stimulation, etc... This is usually the strongest need (homeostasis) if all needs are unfulfilled.
2. SAFETY NEEDS
3. BELONGINGNESS & LOVE NEEDS - shared domains (territory)
4. ESTEEM NEEDS - territory to identify with, dominance by spacial positioning.
5. NEED FOR SELF-ACTUALIZATION - spacial provision for individuation and personalization, a spacial extension of the self identity.
6. COGNITIVE NEEDS - desire to know & understand, curiosity of the unknown.
7. AESTHETIC NEEDS - beauty, order, harmony, unity.

CHARACTERISTICS OF BASIC NEEDS (partial list):

1. the degree of fixity of the heirarchy of needs
2. degrees of relative satisfaction
3. unconscious character of needs
4. multiple motivating aspect (overdetermined behavior), several needs being met by one behavioral act.

SUGGESTED READING:

Appleyard, Lynch, & Myer. The View from the Road. Cambridge: MIT Press, 1964. cook (2d)
Simonds, J. O. Landscape Architecture. New York: McGraw-Hill Book Co., 1961.