

Week 7

Visual-Aesthetic Dimensions

박소현

- Urban design : inescapable, public art
 - City form and appearance must satisfy broader public who regularly experience it
- Four key issues:
 - Aesthetic preferences
 - Appreciation of space, aesthetic qualities of urban space and townscapes
 - Design of elements : architecture, hard/soft landscaping

- Aesthetic preferences
 - Visual appreciation of urban environment
 - General public's liking for particular environments – much broader
 - J. Nasar's attributes of generalized preferences:
 - Naturalness
 - UpKeep / Civilities
 - Openness and defined
 - Historical significance/content
 - Order

- Appreciation of Space:
 - Patterns and Aesthetic Order
 - Experience of whole, rather than any single part
 - Appreciation of environments as ensembles
 - Visually coherent and harmonious
 - Gestalt Psychologists:
 - Aesthetic order and coherence comes from the grouping and recognition of patterns
 - Factors of coherence / principles of grouping

– 4 distinctive components of our intuitive capacity for aesthetic appreciation Smith (1980)

- Sense of rhyme (라임, 운) and pattern:
 - More than simple repetition → System of
 - ‘substantial affinity’ rather than ‘point to point correspondence’
- Appreciation of rhythm (리듬)
 - Stricter repetition than rhyme
 - Emphasis, interval, accent, direction etc. contrast, variety
- Recognition of balance
 - Balance: form of order → harmony
 - Symmetry/asymmetry, color, texture, shapes
- Sensitivity to harmonic relationships
 - Relationships between different parts, golden section

- diversity vs. visual chaos
- We desire “ an environment with a richness of detail that is larger than our immediate ability to process it” (Cold, 2000)
- “while interest increases with the complexity of an environment, our preference increases only up to a point, beyond which it decreases” (Nasar, 1998)

BOX 7.1 – ENVIRONMENTAL PREFERENCE FRAMEWORK

(source: Kaplan and Kaplan, 1982, p. 81)

MAKING SENSE

INVOLVEMENT

**PRESENT OR
IMMEDIATE**

COHERENCE

Environments easy to organise or structure.

COMPLEXITY

Environments with enough in the present scene to keep one occupied.

**FUTURE OR
PROMISED**

LEGIBILITY

Environments suggesting they could be explored extensively without getting lost.

MYSTERY

Environments suggesting that, if they were explored further, new information could be acquired.

Environmental preference framework: Kaplan and Kaplan (1982)

Carmona (2003), p. 134 재인용

– Kinaesthetic Experience:

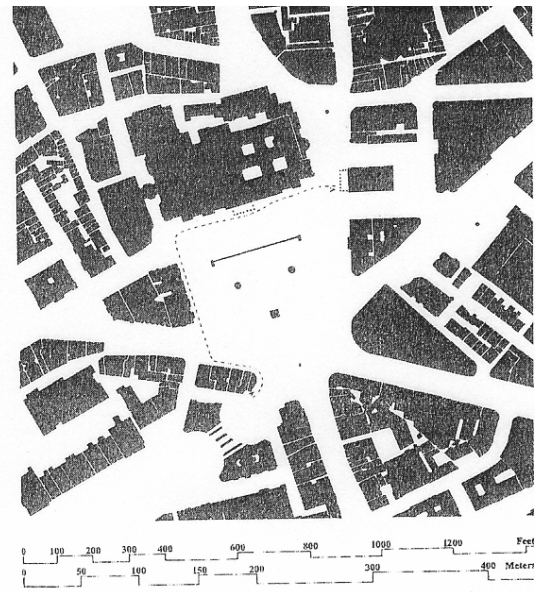
- Movement and time
- “serial vision” Gordon Cullen
 - Existing view + Emerging view
 - ‘hereness’ + ‘thereness’
 - From the point of moving person’s view
- Speed: pedestrian > driver
 - View from the Road (1964)
 - Learning from Las Vegas (1972)
 - Representation of Places, Realities & Realism (1998)
 - » Rhythmic spacing in walk – visual elements
 - » Venice walk (39 different drawings of unequal spacing, while less drawings in other cities)

Walking–pedestrians

Bossel
man's
walks
(1998),
Carmon
a
(2003)
p. 137
재인용



(i) Rome



(ii) London



(iii) Copenhagen



(iv) Kyoto

- Urban Space

- Components of urban environment

- Positive and negative space

- Positive space: enclosed, distinctive shape, definite boundaries, 'conceivable' 'measurable' able to be filled with water
 - Negative space; shapeless, left over, 'inconceivable' unable to be filled with water
 - Convex=positive, not convex=negative
 - Hard space: bounded by architectural wall, vs Soft space: bounded by parks, gardens, linear green ways, dominated by natural environment

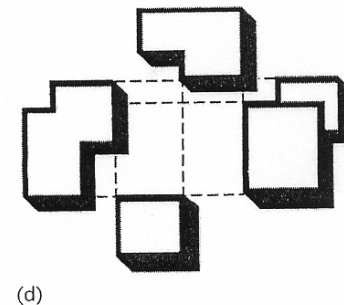
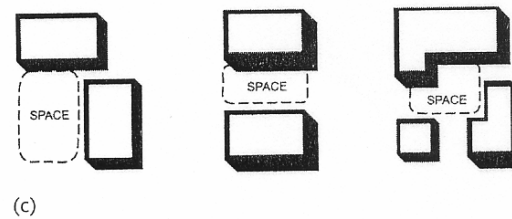
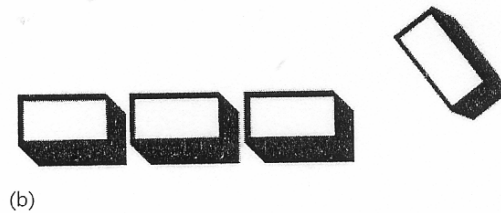
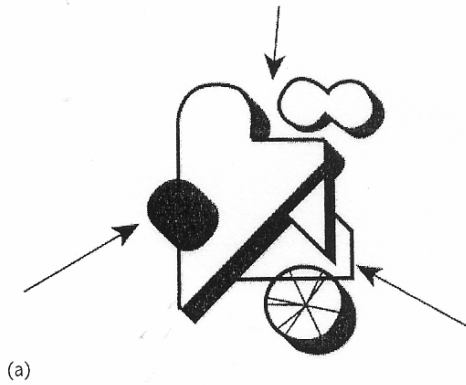
– Creating positive space

- For hard urban spaces, three major space-defining elements:
 - Surrounding structures
 - Floor
 - Imaginary sphere of the sky overhead
 - » Perceived three to four times the height of the tallest building (Zucker, 1959)
 - » Plan , vertical section
 - Amount of enclosure, and the resulting degree of containment, partially depend on the ratio of the width of the space to the height of the enclosing walls
 - » Most comfortable viewing distance for a building is from a **distance of about twice its height**

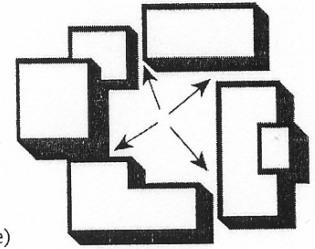
Quality of enclosure :

Principles of spatial containment and enclosure (Booth, 1983, Carmona 2003, p. 140

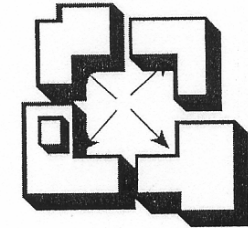
Defined openness; open but bounded spaces (Nasar, 1998)



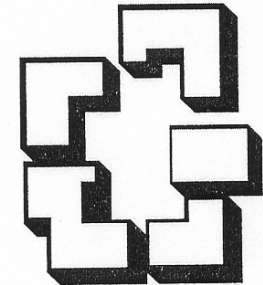
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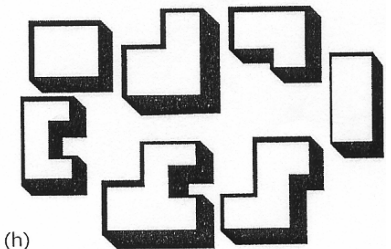
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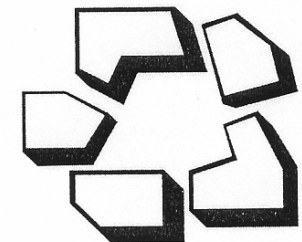
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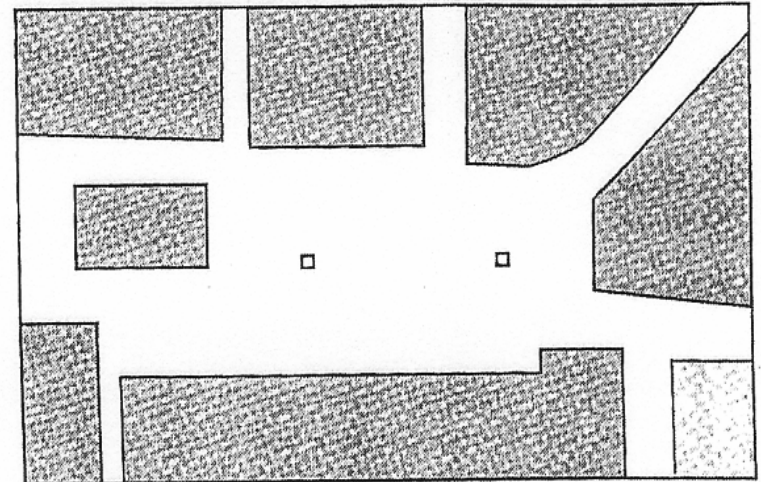


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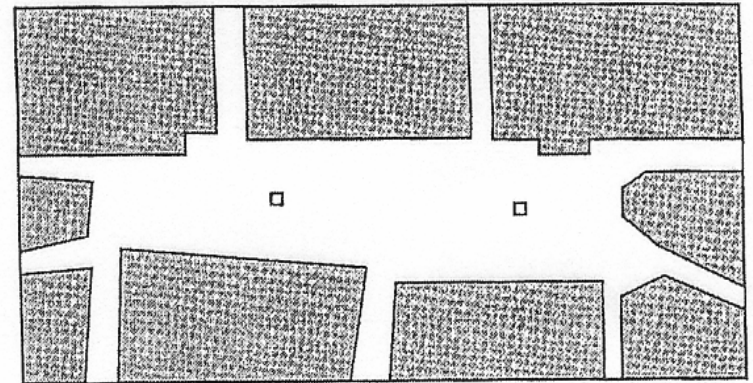


– Streets and squares

- Streets: roads, paths, avenues, lanes, boulevards, alleys, malls, etc
- Width to Length ratio
 - 2:3 neither axis dominates
 - Greater than 1:3 → one axis dominance, dynamic move
 - 1:5 clearly dominating axis, street 으로 인식되기 시작
- Square
 - Formal and informal square
 - Camillo Sitte's principles for creating urban spaces
 - » Enclosure, freestanding sculpture, shape, monument



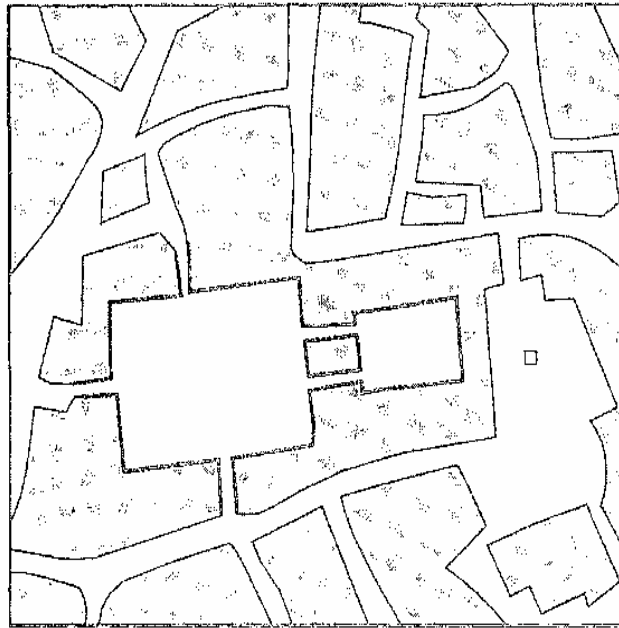
Ratio approx. 1:3



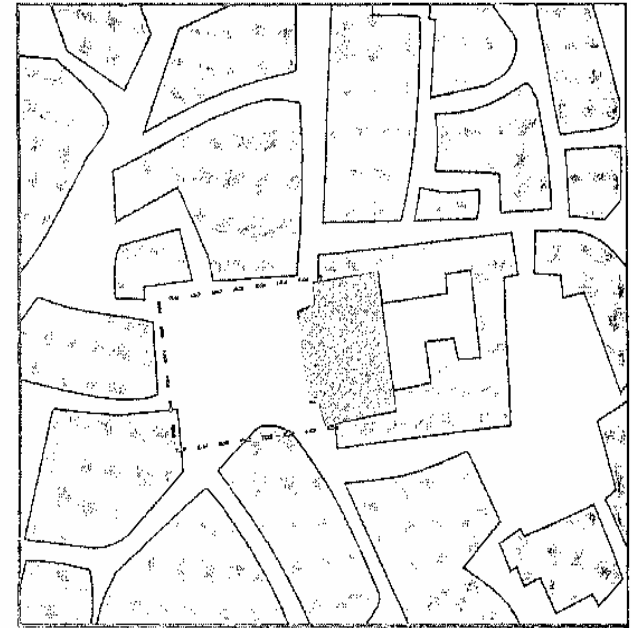
Ratio approx. 1:5

Carmona 2003, p. 141

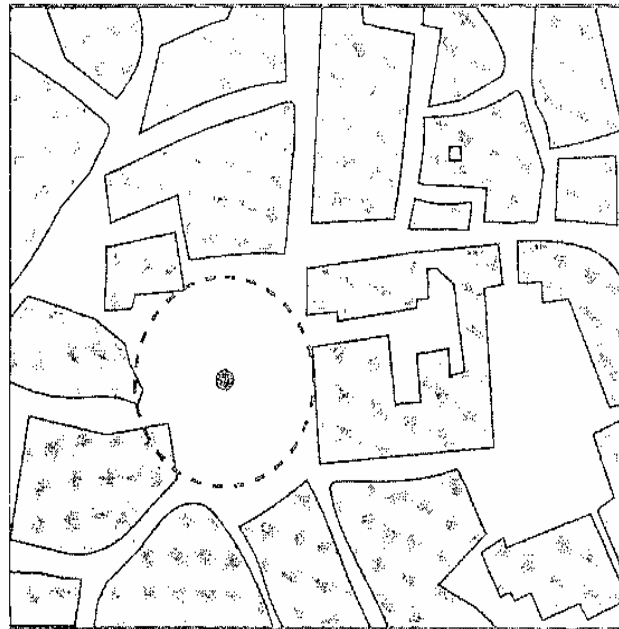
Five basic types of 'artistically relevant' urban squares (Paul Zuker, 1)



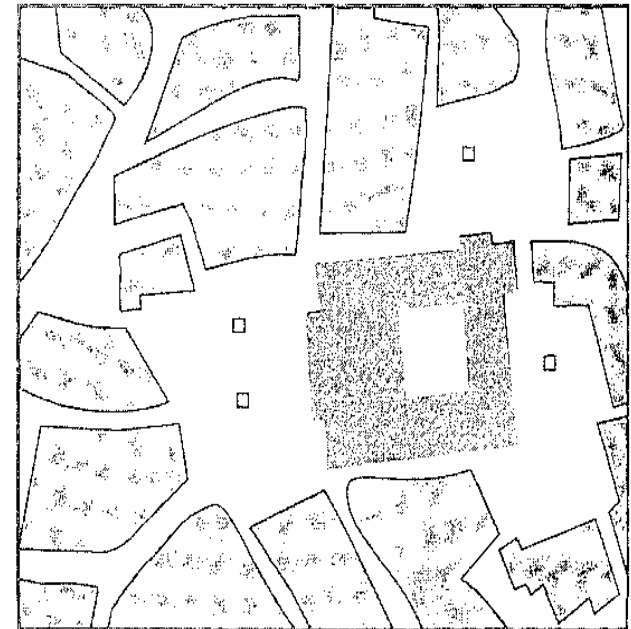
Closed



Dominated



Nuclear

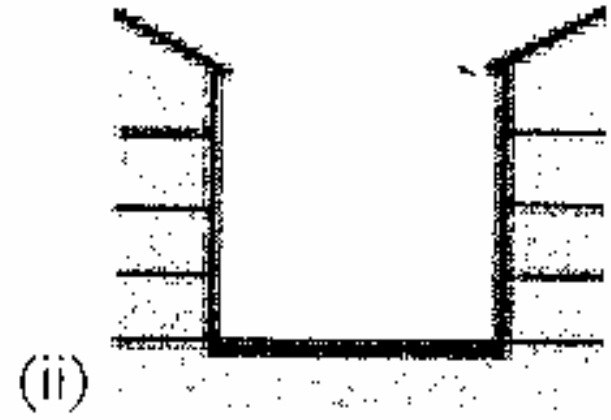
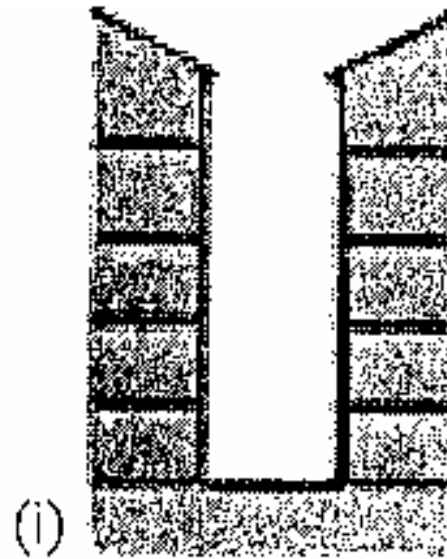


Grouped

- Streets

- Street vs. road
- Linear three dimensional spaces enclosed on opposite sides by buildings
 - » Visually dynamic vs. static
 - » enclosed vs. open
 - » Long vs. short
 - » Wide vs. narrow
 - » Straight vs. curved
 - » Scale, proportion, architectural rhythm, connection
- Sitte vs. Le Corbusier on streets
 - » For Le Corbusier, straight road = ‘way of man’ vs. zigzag way = ‘way of pack-donkey’
- Straight vs. curved
- Grid vs. cul-de-sac

Height
to width
ratios
for
street
enclosure
(Carmona,
2003, p.
147)



Ratio
0
1:4
Weak
sense
of
street



claustrophobic,
yet, contrast possible, with other
street profiles

- Townscape
 - Streets > Square > **public space network**
 - a series of townscape effects
 - » Views and vistas, landmarks, visual incidents, design features, street scenes etc...
 - Townscape study
 - » Thomas Sharpe (1949) first used the term, townscape
 - » Picturesque approach to townscape – long tradition
 - » John Nash (early 19th C) → Sitte (late 19th c) → Barry Parker, Ray Unwin, etc (early 20th C) – Gordon Cullen
 - » Cullen: townscape= art other than architecture, art of relationship, → visual pleasure, contextualist
 - » ‘closed vista’ ‘deflection’ ‘projection and recession’ ‘narrows’
 - » Cullen’s concept: useful but difficult to translate into design methods

- Urban Architecture

- Architecture that responds and contributes positively to its context and to the definition of the public realm
 - 건물, 건축에 대한 인식의 관점 차이,
 - Freestanding object (masterpiece) vs. context (façade, 'radiance')
- Design of façade:
 - Create a sense of place
 - Mediate between inside and out, public and private space, providing gradation between the two
 - Have windows : frame of internal life
 - Have character and coherence that acknowledge conventions and enter into dialogue with adjacent buildings
 - Have compositions that create rhythm
 - Have sense of mass and materials
 - Have substantial tactile and decorative natural materials
 - Have decoration that distracts, delights, and intrigues

- RFAC(Royal Fine Art Commission)'s six criteria of 'good building'
 - Order and unity
 - Expression
 - Integrity (strict adherence to the principle)
 - Plan and section
 - Detail
 - Integration (harmonization with its surroundings)
 - » Stylistic uniformity vs. juxtaposition, contrast
- RFAC's six criteria for the harmonious integration of new buildings into existing contexts (Box 7.3, Cantacuzino, 1994, p.76–79; Carmona 2003, p.156)
 - Siting, massing, scale, proportion, rhythm, material

- Hard and Soft Landscaping
 - narrower meaning than 'landscape'
 - Cf. broader landscape, landscape architecture
 - » + Natural process, ecology, hydrology. Geology
 - Positive approach to landscaping
 - 'Greening' of towns and cities
- Floorscape
 - Two main types of flooring in urban areas
 - Hard pavement and soft landscaped area
 - Materials, edging details
 - Utilitarian (functional), aesthetic, character,

– Street furniture

- Hard landscape elements other than floorscape
- identity and character
- Indicator of quality of an urban space
- Six principles (Gillespie, 1995, for Glasgow)
 - Minimum of street furniture
 - Integrate elements into a single unit, whenever possible
 - Remove all superfluous street furniture
 - Consider street furniture as a family of items, suiting quality of the environment + coherent identity
 - Locate so as not to impede pedestrians, vehicles
 - + from artists rather than from catalogues, if possible

– Soft landscaping

- Joining up the environment
- different character, identity oak street vs. pine street
- Trees and other vegetation
- Eight-part strategy of landscape schemes by English Heritage:
 - Appearance
 - Suitability of materials
 - Design for robustness in terms of long-term maintenance
 - Cleansing
 - Avoid clutter
 - Concerns for people with disabilities
 - Traffic and related matters

- Conclusion:
 - Visual dimensions
 - Different in Urban design from those in architectural design
 - Because
 - ‘places matter most’ in visual aspects of urban design
- Buildings, streets, squares, spaces, hard and soft landscaping, street furniture should be considered together to create drama and visual interest and to reinforce or enhance the sense of place