

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:

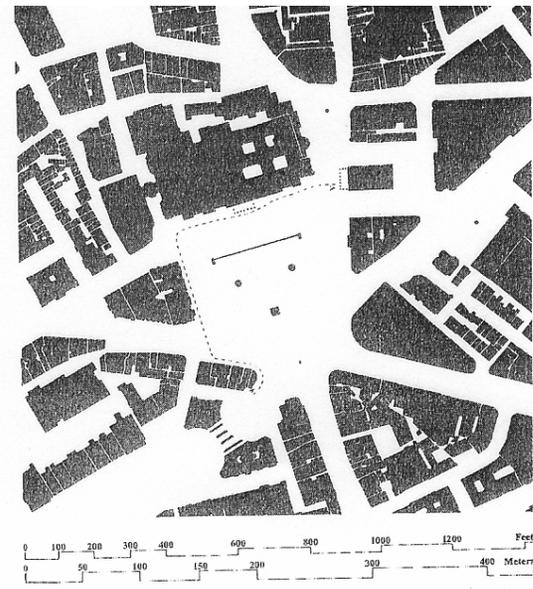
- Movement and time
- “serial vision” Gordon Cullen
 - Existing view + Emerging view
 - ‘hereness’ + ‘thereness’
 - From the point of moving person’s view
- Speed: pedestrian > driver
 - View from the Road (1964)
 - Learning from Las Vegas (1972)
 - Representation of Places, Realities & Realism (1998)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

Walking–pedestrians

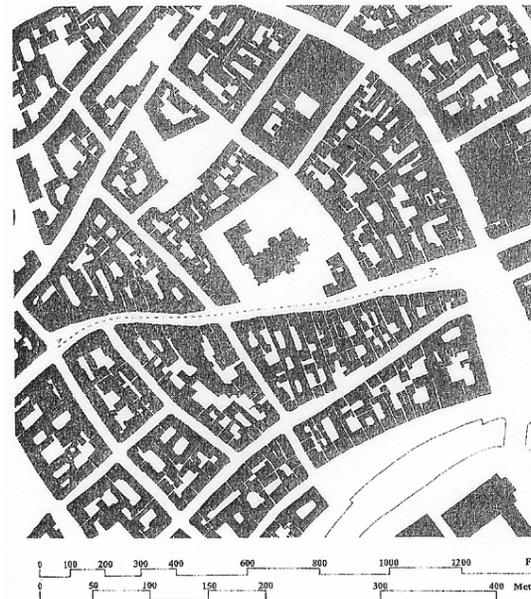
Bossel
man's
walks
(1998),
Carmon
a
(2003)
p. 137
재인용



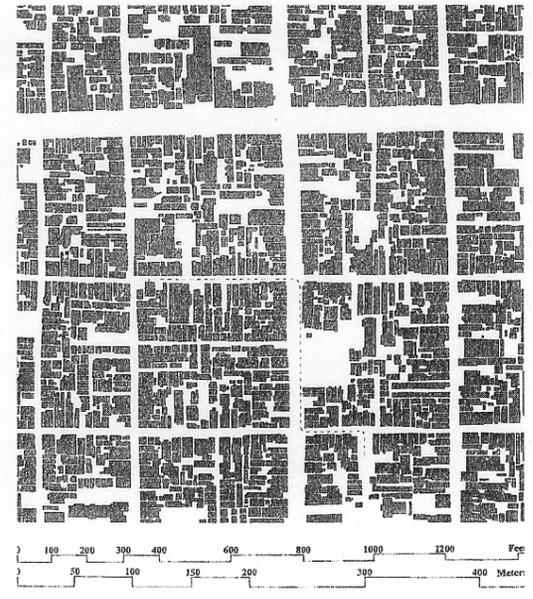
(i) Rome



(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

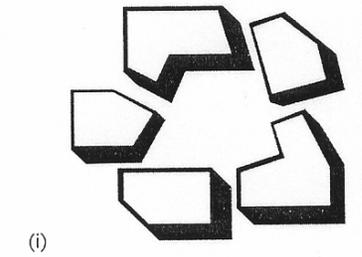
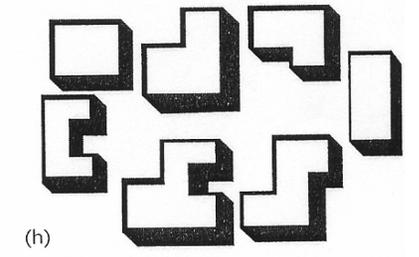
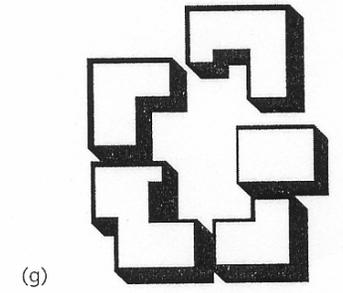
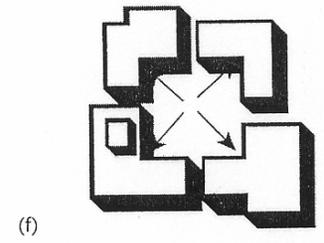
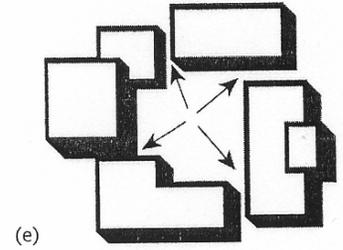
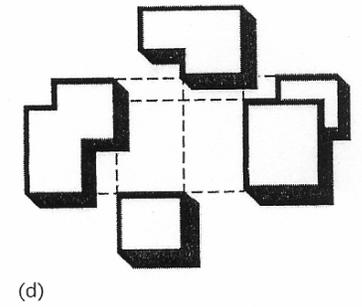
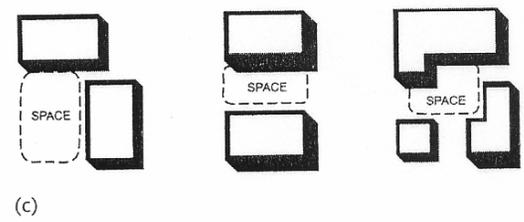
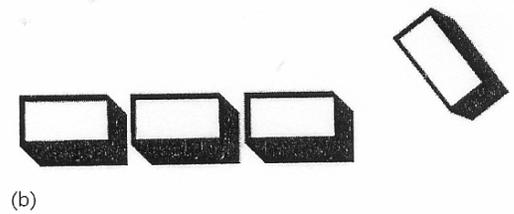
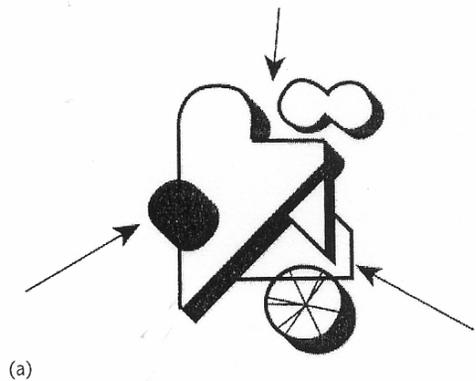
– Creating positive space

- 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 :

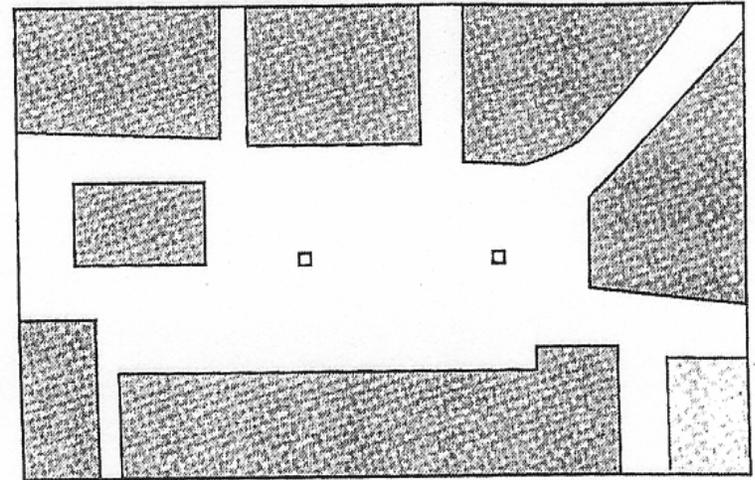
Principles of spatial containment and enclosure (Booth, 1983, Carmona 2003, p. 140

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

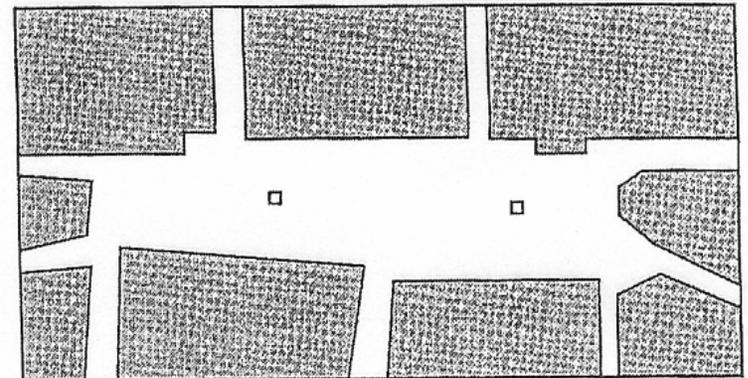


– Streets and squares

- 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



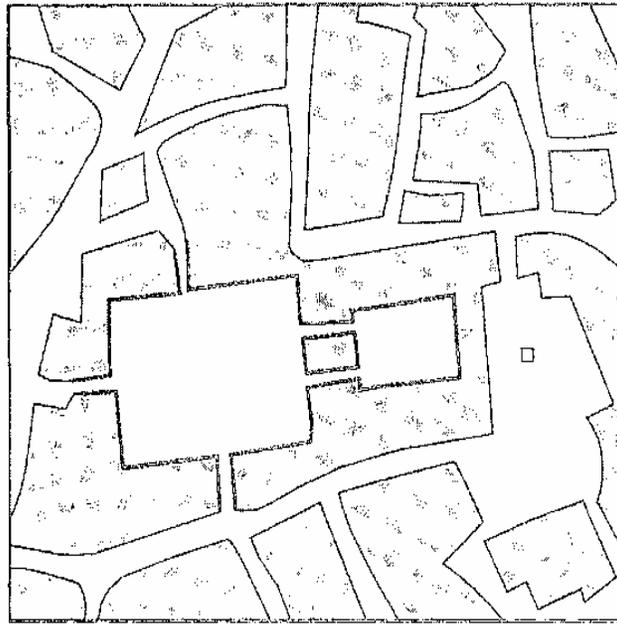
Ratio approx. 1:3



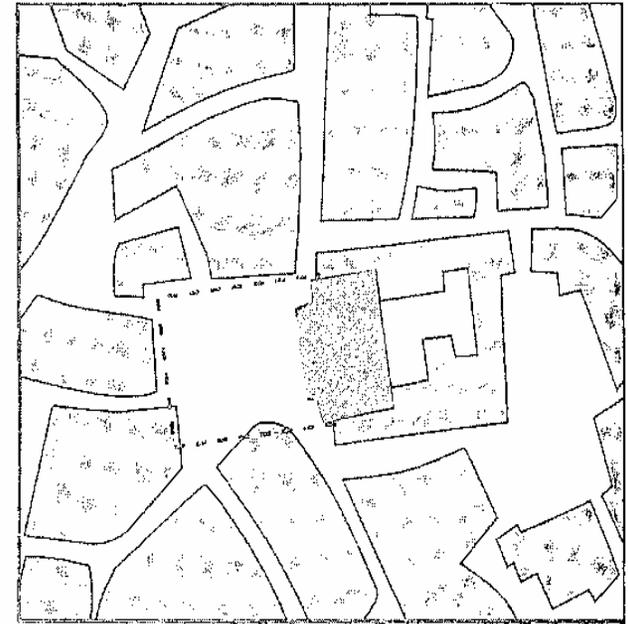
Ratio approx. 1:5

Carmona 2003, p. 141

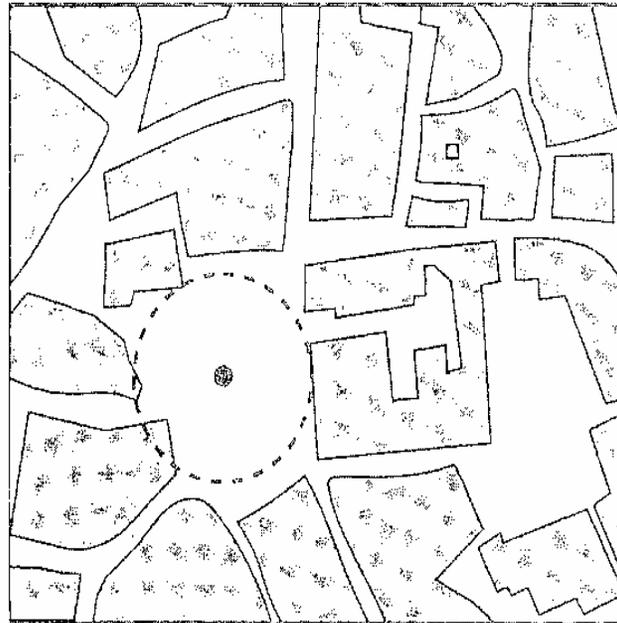
Five basic types of 'artistically relevant' urban squares (Paul Zuker, 1981)



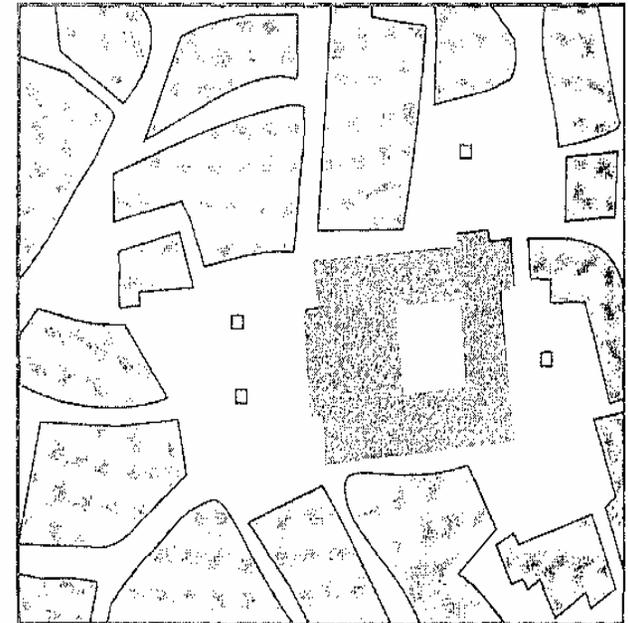
Closed



Dominated



Nuclear

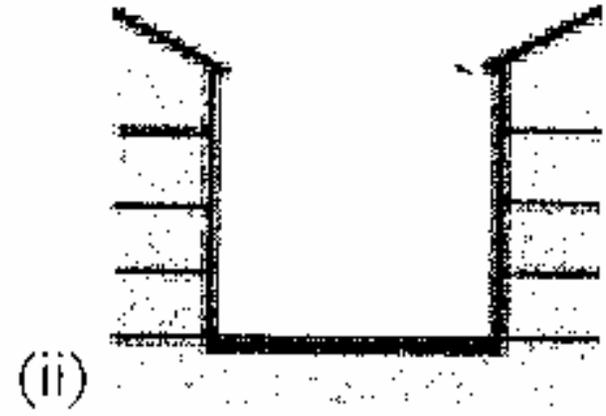
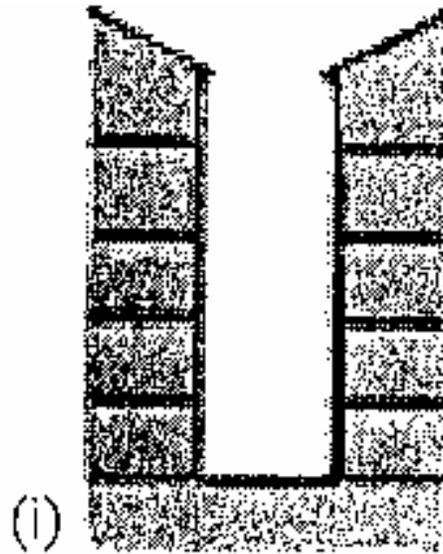


Grouped

- 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
1:4
Weak sense of street enclosure



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’ ‘narrowws’
 - » 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