

Architectural Representation: Visualization and Description

(Architectural Perspective on Design)

Lecture 1: The way of seeing architecture

Architecture

Physical form | Concept?

How do we see architecture?

Physics

Materials

Tangible world that can be observed, measured and understood through the senses and scientific methods.



Natural phenomena, matter, energy (e.g., physics, biology, chemistry).

Metaphysics

Questions that go beyond the physical world, exploring the nature of reality, existence and being.



Concepts that are often **abstract**, the nature of existence, time, causality, free will, the soul and the nature of **consciousness**.

Dictionary

Definitions from [Oxford Languages](#)

paradigm shift

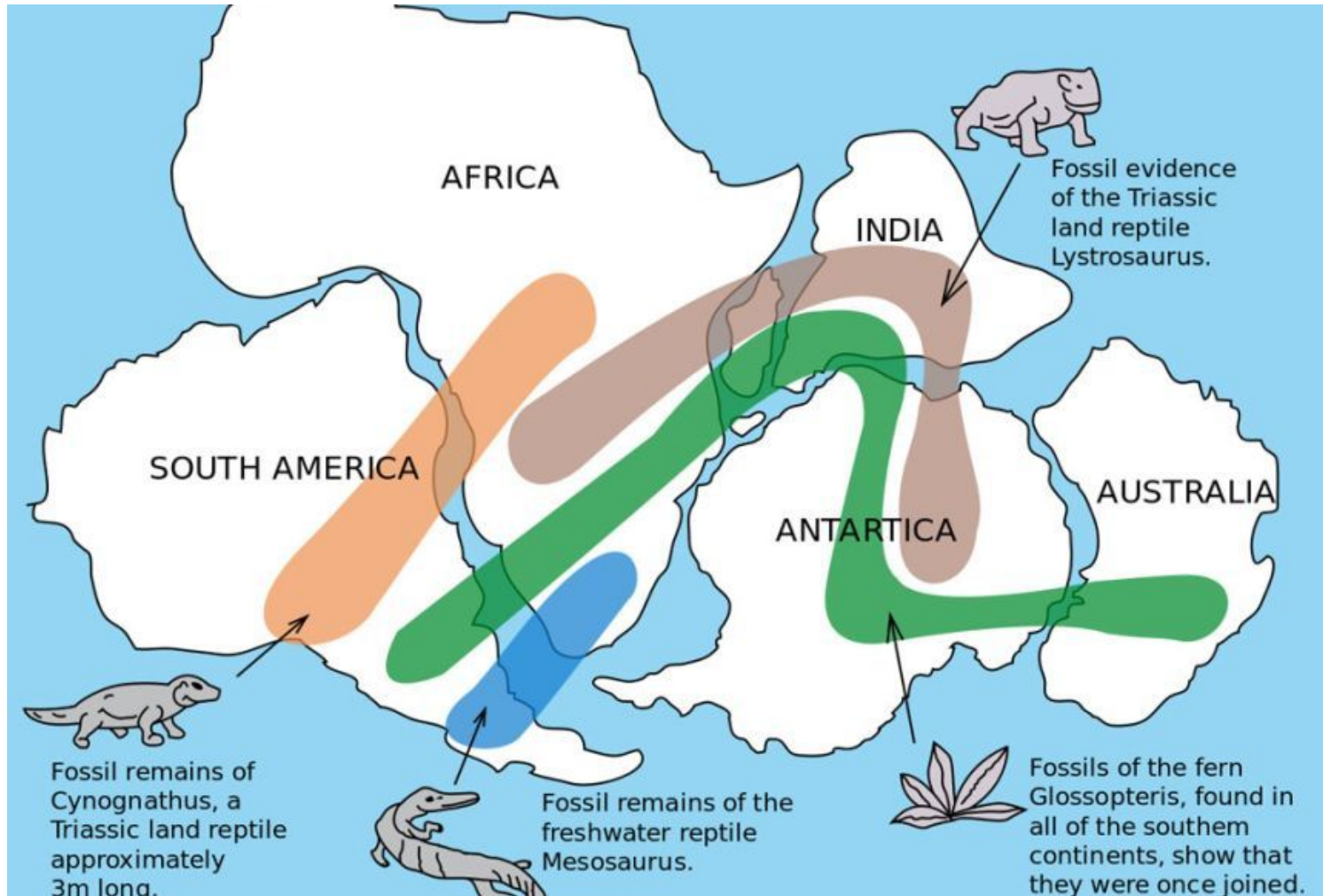
/ˈpærədɪm ˌʃɪft/

noun

a fundamental change in approach or underlying assumptions.

"geophysical evidence supporting Wegener's theory led to a rapid paradigm shift in the earth sciences"

The way of seeing architecture



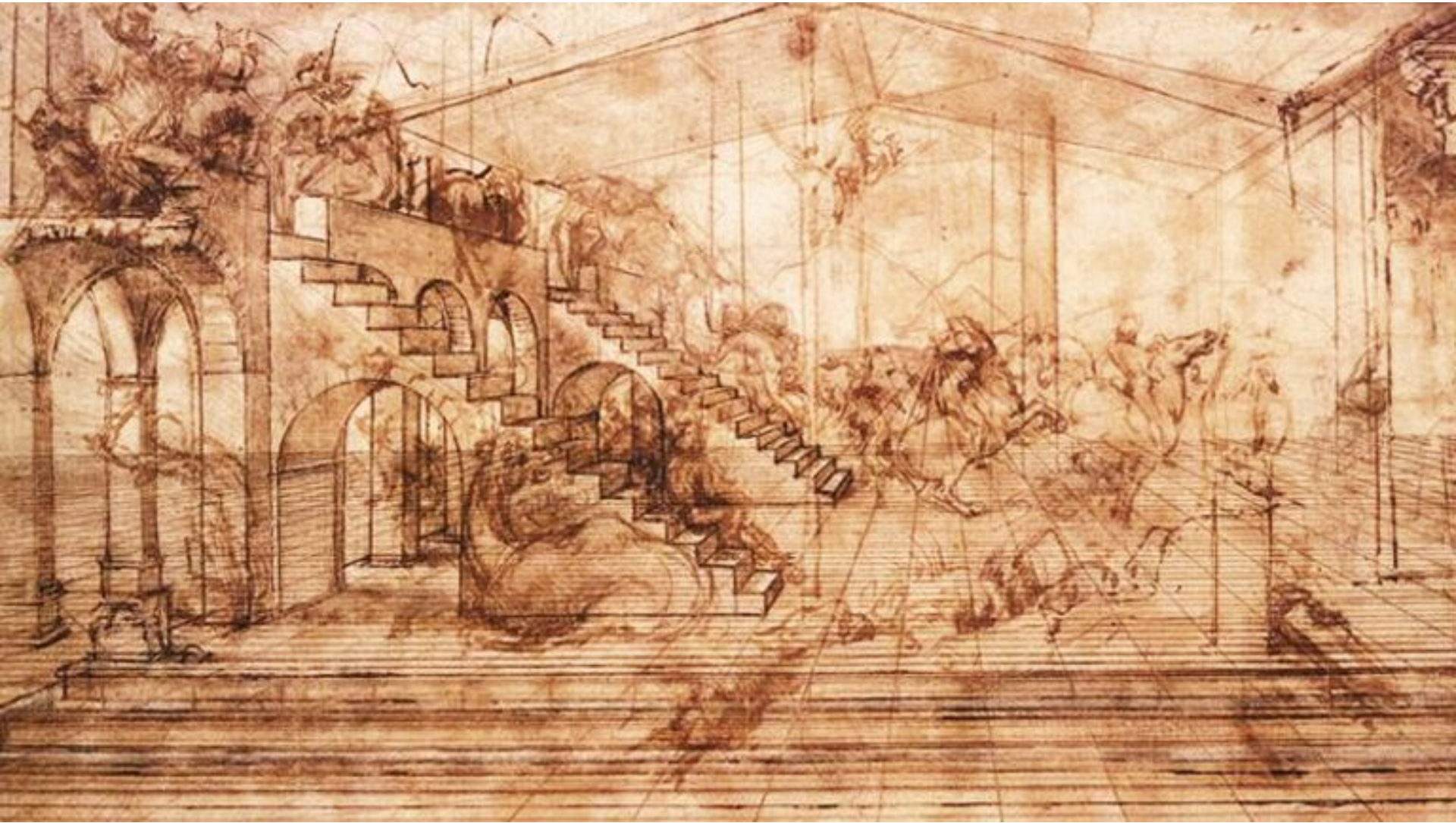
Alfred Wegener first presented his hypothesis to the German Geological Society on 6 January 1912. He proposed that the continents had once formed a single landmass, called Pangaea, before breaking apart and drifting to their present locations.

The way of seeing architecture



Linear perspective invented by Brunelleschi in 1415

The way of seeing architecture



"The most praiseworthy form of painting is the one that most resembles what it **imitates**"
Leonardo da Vinci

The way of seeing architecture



Pablo Picasso, Portrait de Dora Maar (Portrait of Dora Maar) (1937)

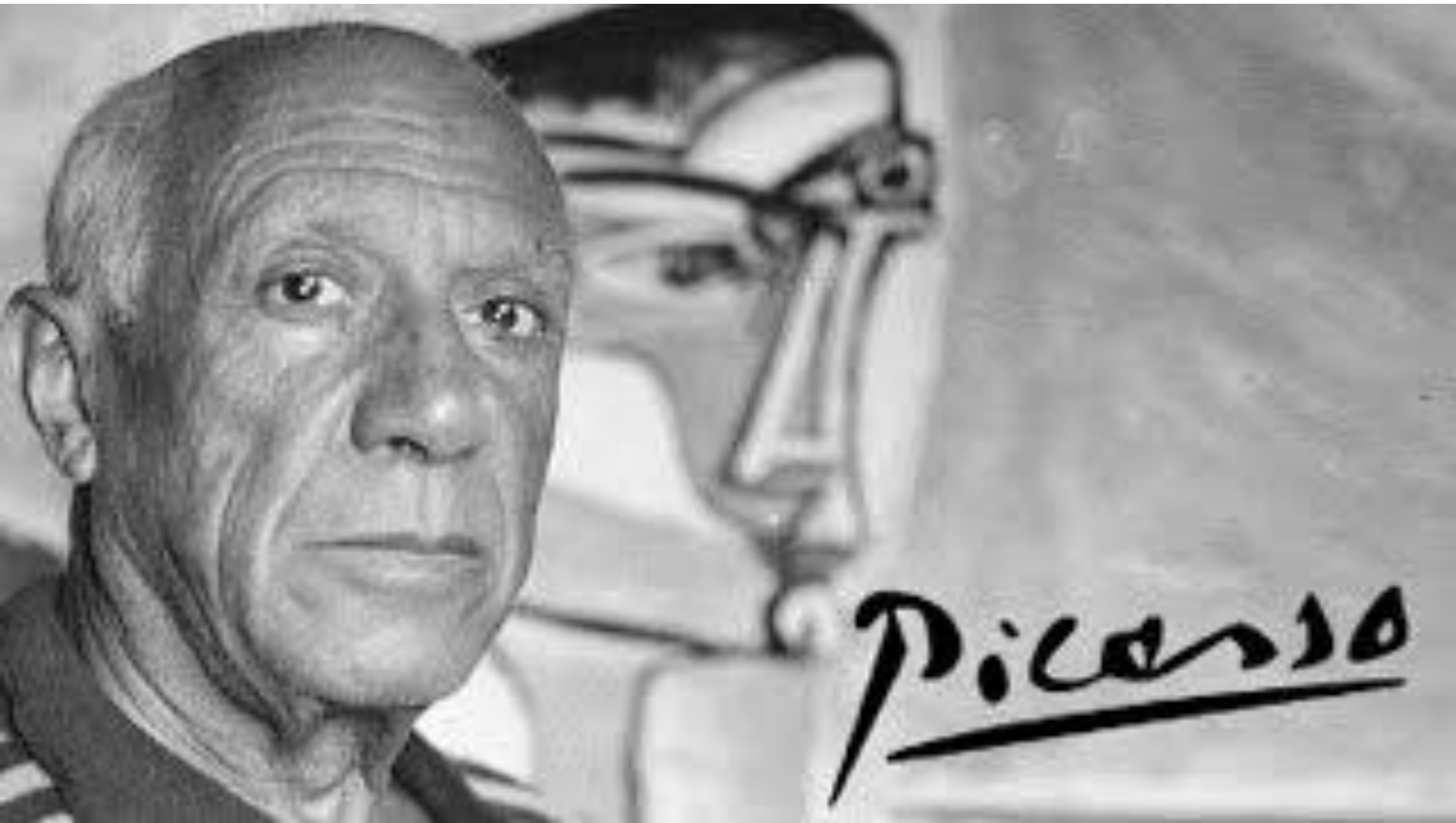
'Picasso was particularly struck by Poincaré's advice on how to view the fourth dimension, which artists considered another spatial dimension. If you could transport yourself into it, you would see every perspective of a scene at once. But how to project these perspectives on to canvas?' Arthur I Miller



Pablo Picasso, Nous autres musiciens (Three Musicians) (1921), Philadelphia Museum of Art.

The way of seeing architecture

Picasso 3 Dimensional paintings and sculptures



The way of seeing architecture

Picasso 3 Dimensional paintings and sculptures



Marie-Thérèse Walter



The way of seeing architecture

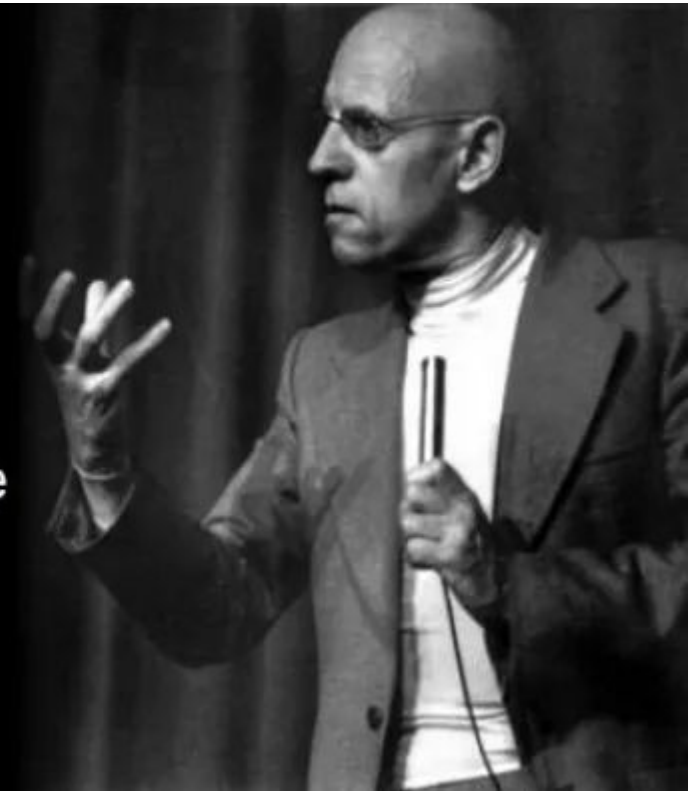
The Impact of Cubism Art Movement on Architecture



“Regimes of Truth”, Michel Foucault

There is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations.

Michel Foucault

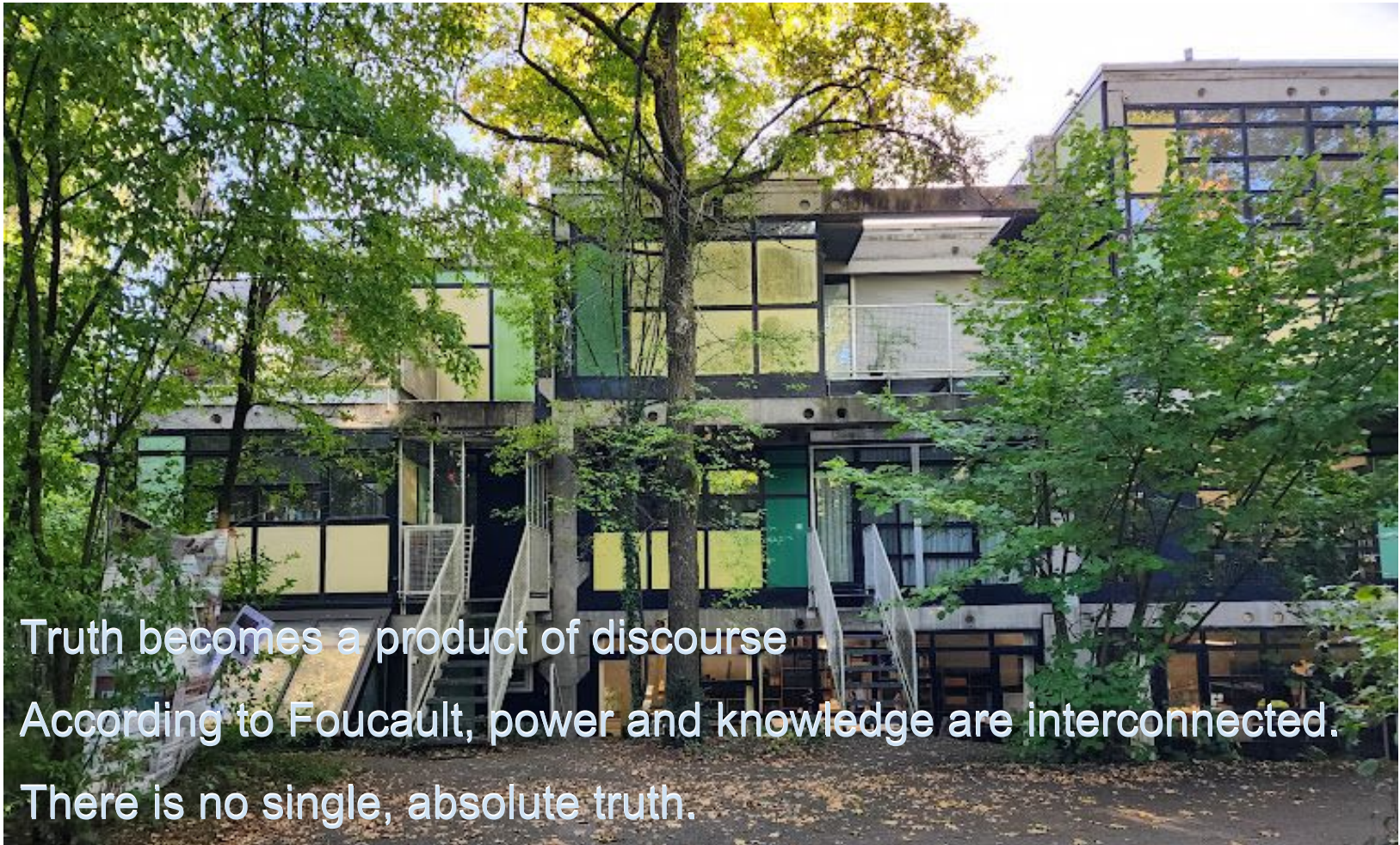


- Truth as a Social Construct
- Power and knowledge are interconnected
- Multiple Regimes
- Discursive Formations
- Relation to Power

“Regimes of Truth”, Michel Foucault

The Quality of Brutalism according to Reyner Banham:

1. Formal legibility of plan
2. clear exhibition of structure
3. valuation of materials for their inherent qualities ‘as found’

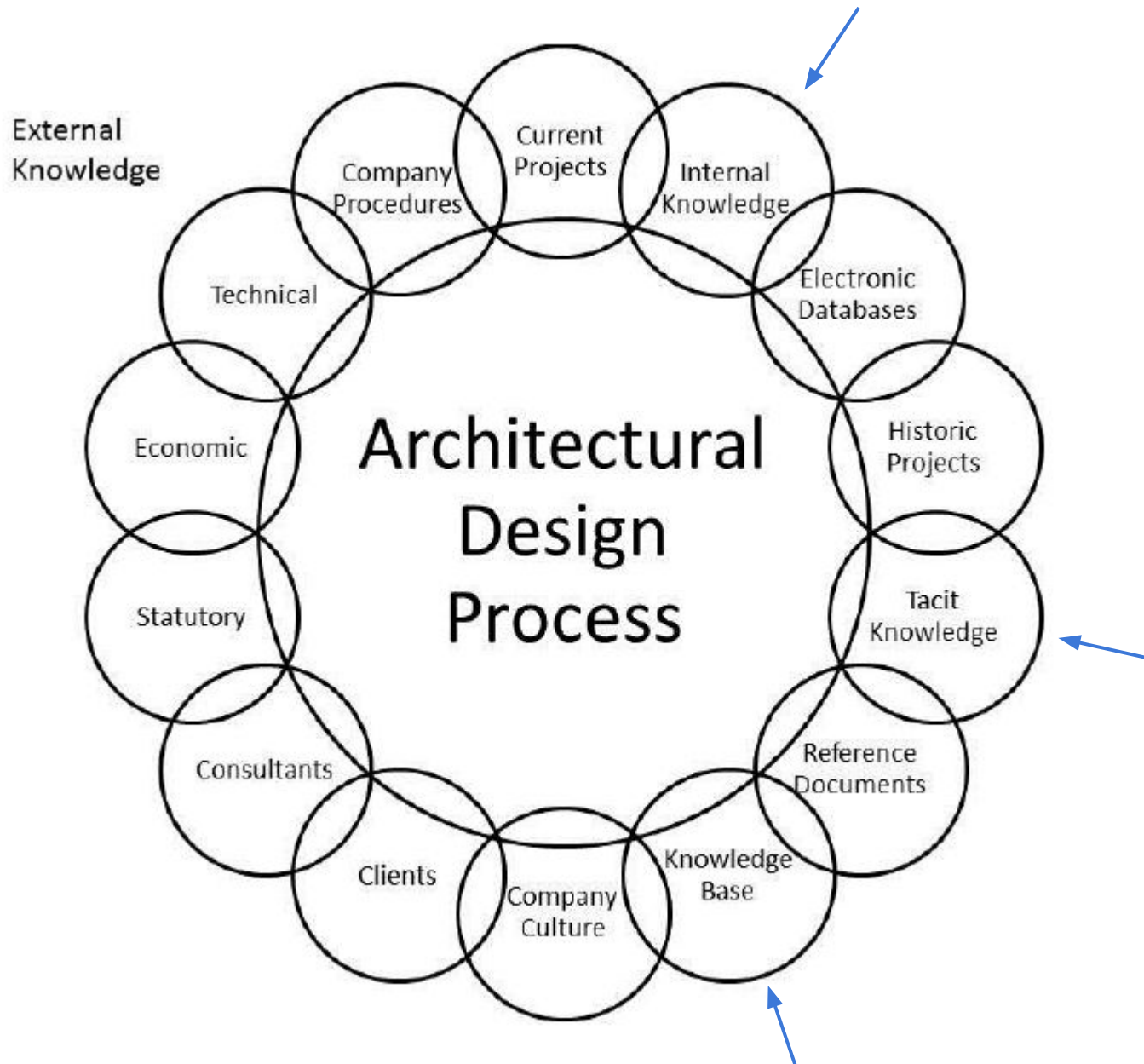


Truth becomes a product of discourse

According to Foucault, power and knowledge are interconnected.

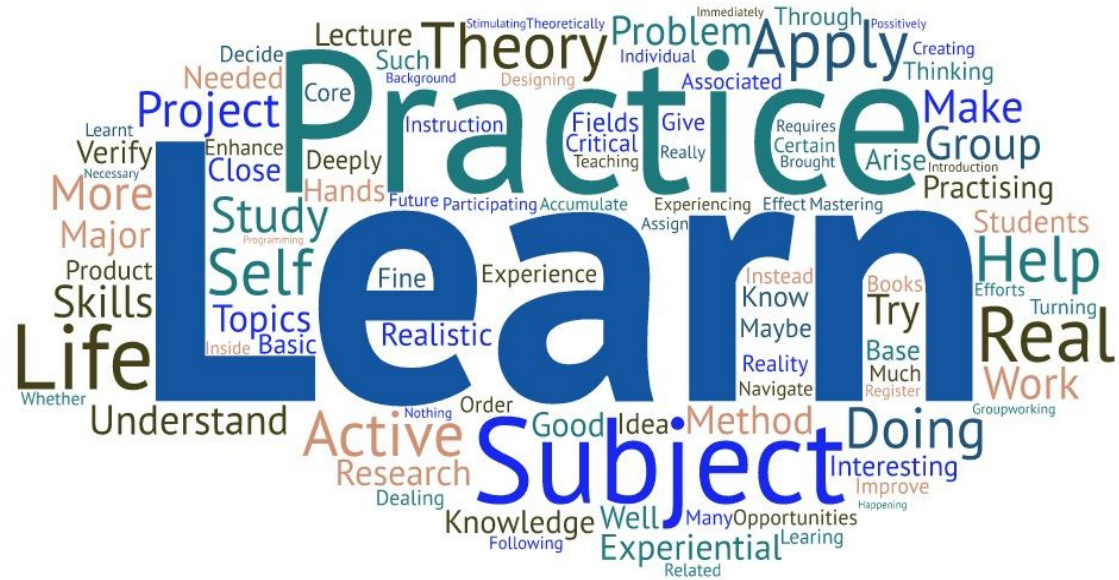
There is no single, absolute truth.

Gaining Knowledge in Architecture



Gaining Knowledge in Architecture

- Formal Education
- Practical Experience
- Field Studies and Site Visits
- Continuous Learning
- Read Architectural Books and Journals
- Online Courses and Webinars
- Attend Conferences and Expos.
- Networking and Collaboration
- Join Professional Organizations
- Engage in Peer Reviews
- Mentorship
- Technological Proficiency
- Learn Architectural Software
- Stay Updated on Technological Trends
- Critical Analysis and Reflection
- Analyze Case Studies*
- Reflect on Personal Projects
- Cultural and Artistic Engagement
- Explore Related Disciplines
- Appreciate Art and Culture



The connection between architecture and art

- Is Architecture an Art?
- How Do We Define Art?
- How Do We Define Architecture?
- Art vs. Architecture: Abstract vs. Practical
- Additive and Integrated Art
- How Are Architecture and Art Similar?
- How Does Art Affect Architecture?
- Difference between Art and Architecture
- Do You Need Art for Architecture?

The Primitive Hut

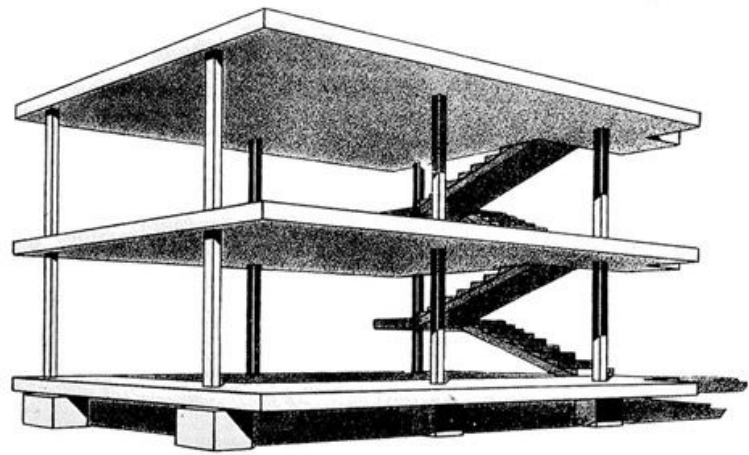
- Natural Origins
- Simplicity and Purity
- Rational Design
- Influence on Modern Architecture
- Theoretical Implications
- Criticism and Debate

Frontispiece of Marc-Antoine Laugier: *Essai sur l'architecture* 2nd ed. 1755 by Charles Eisen (1720–1778).



The Primitive Hut

Le corbusier, Dom-Ino House
(1914-15)



Philip Johnson, Glass House
(1947-1949)



Mies van der Rohe, Farnsworth House
(1951)



The visualization of architecture, history



The visualization of architecture, history



Abstract



Architecture is both a physical and conceptual entity, described and obtained through various visualizations of forms: from the architectural language of plans, sections, elevations and perspectives to physical models and the architectural realization of projects.

This course addresses questions regarding conveying meanings and ideas through architecture: How has it been represented throughout the years? Is architecture the scenery, background, or the primary matter? Is physical architecture the essential component, or is its representation more critical?

The course examines architectural representation as manifested, illustrated and described through content, context and form. The discussion will reference architecture in different visual media: architectural drawings and models, paintings and visual art, literature and texts, videos and movies, photography and music. Students will develop analytical skills and the ability to describe and critique architecture through different media.

Dictionary

Definitions from [Oxford Languages](#)

representation

/ˌrɛprɪz(ɛ)nˈteɪʃn/

noun

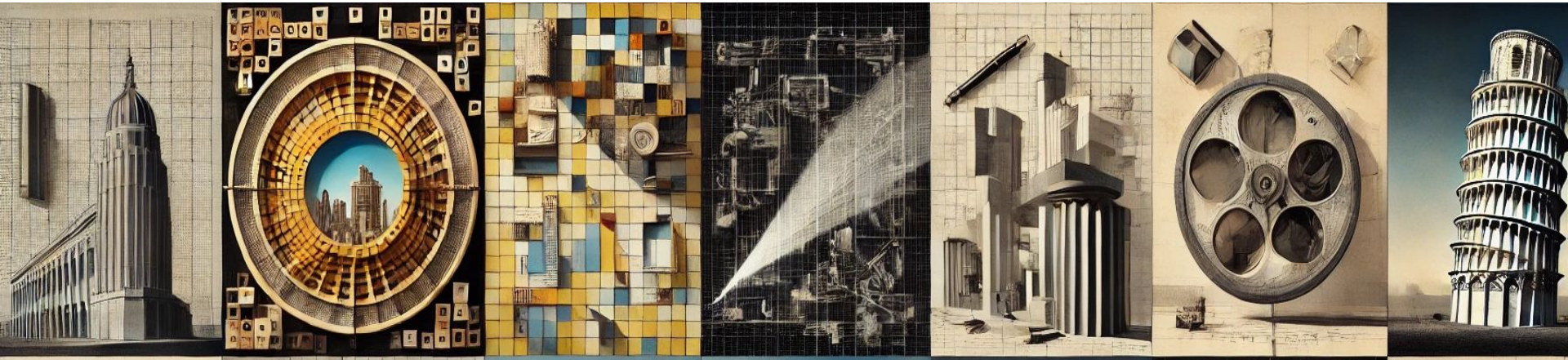
1. the action of speaking or acting on behalf of someone or the state of being so represented.

"you may qualify for free legal representation"

2. the description or portrayal of someone or something in a particular way.

"the representation of women in newspapers"

Representation in architecture



Representation in architecture refers to the various methods and techniques used to depict and communicate architectural ideas, designs, and concepts. It encompasses a broad range of tools and media that architects use to visualize, illustrate and present their work.

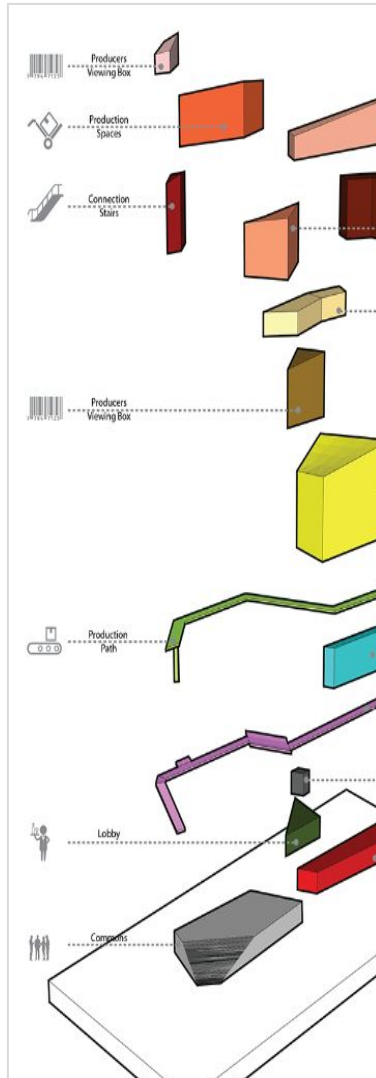


Representation in Architecture

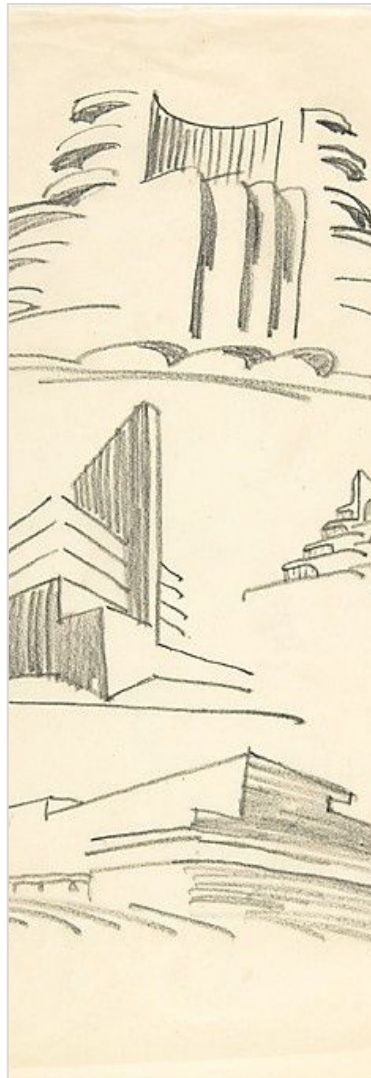
Architectural
Drawings



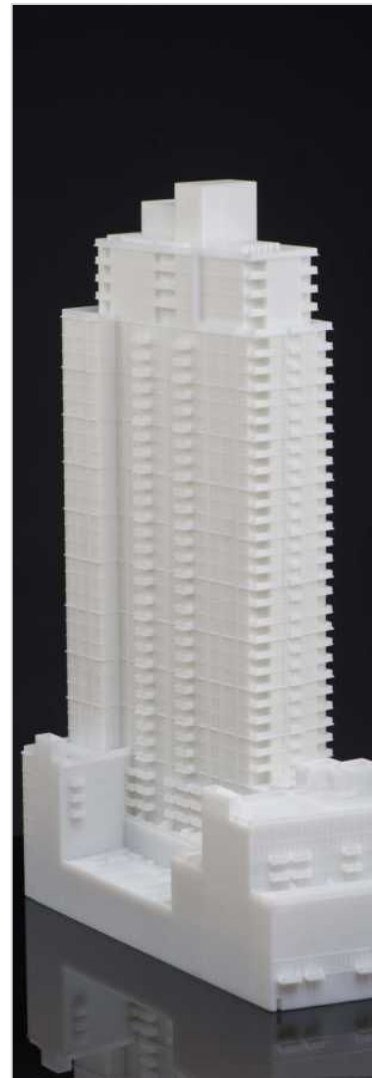
Diagrams and
Concept



Sketches



3D Models



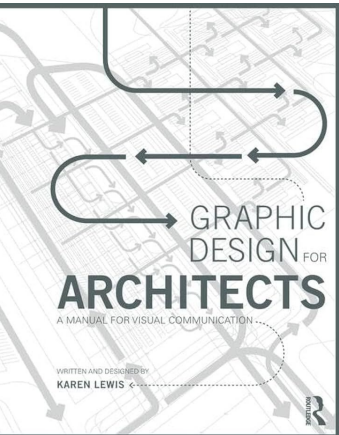
Photographs



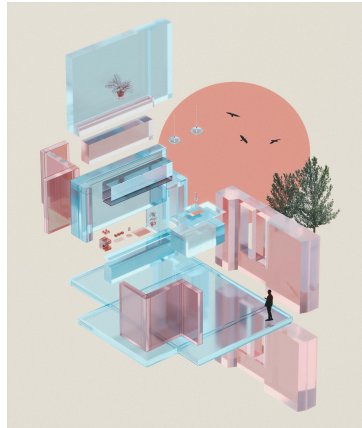
Importance of Representation in Architecture

Why do we need to represent architecture?

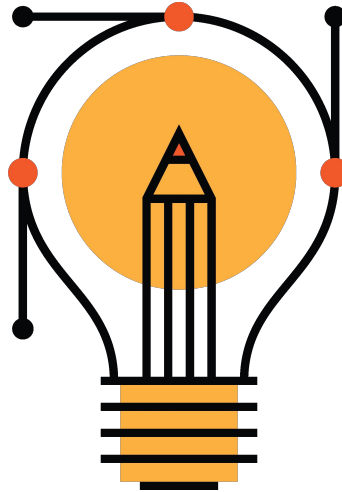
Communication



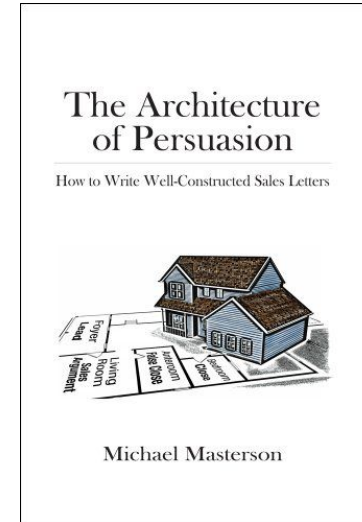
Visualization



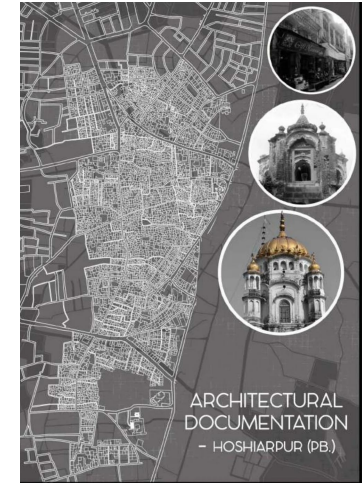
Problem-Solving



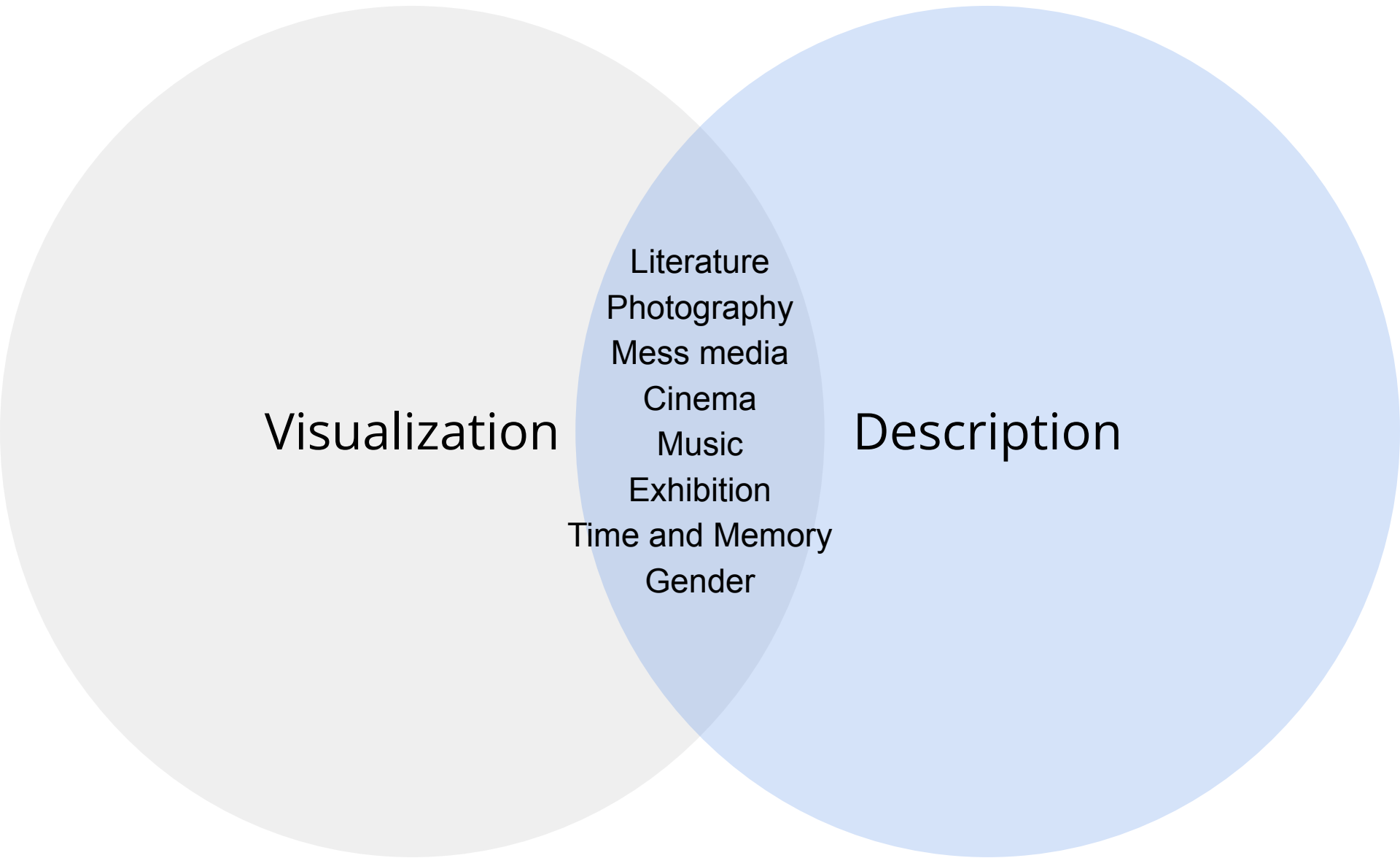
Marketing and Persuasion



Documentation



Course Themes



Dictionary

Definitions from Oxford Languages

concept

/ˈkɒnsɛpt/

Noun

an abstract idea.

"structuralism is a difficult concept"

a plan or intention.

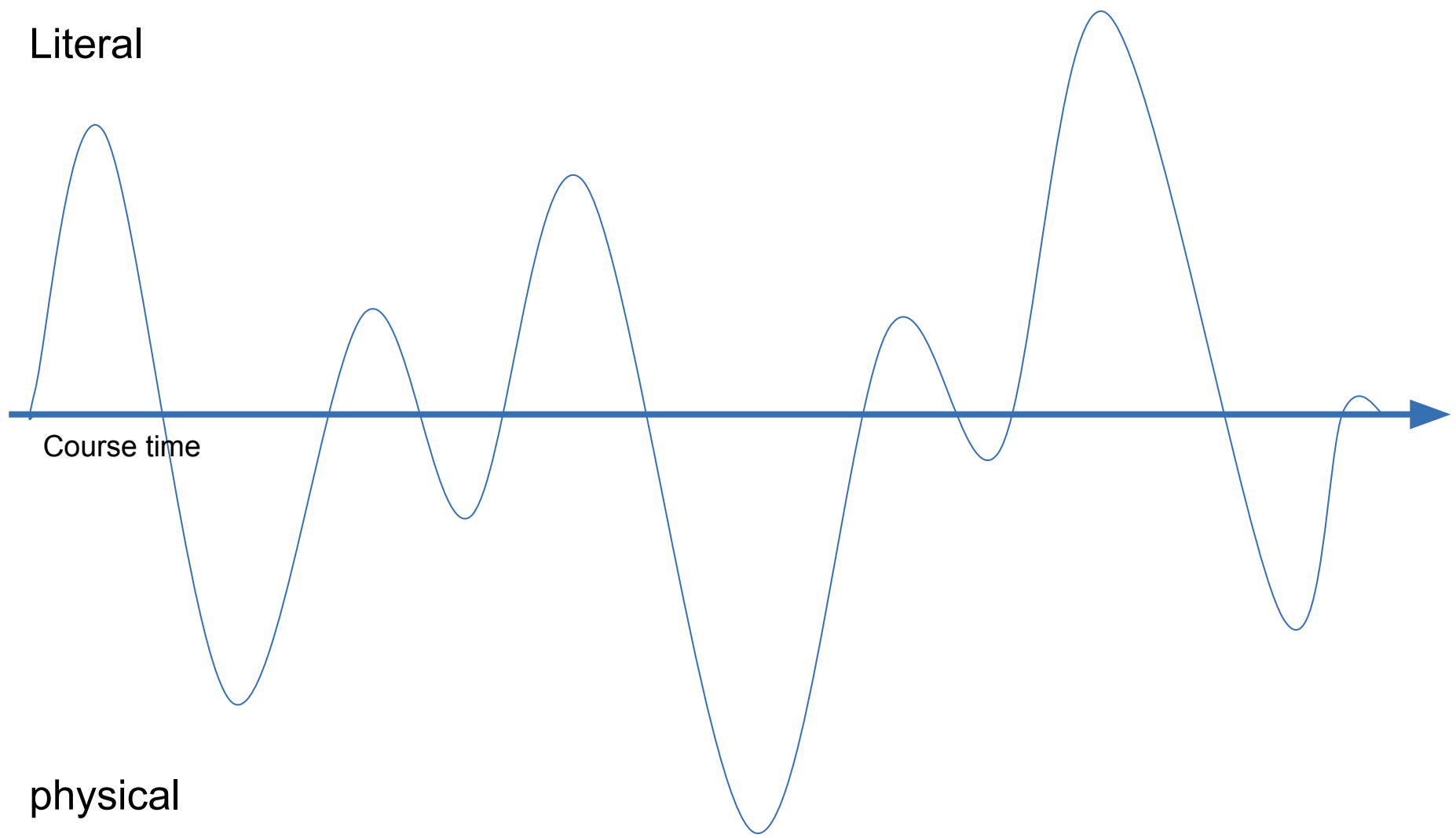
"the centre has kept firmly to its original concept"

an idea or invention to help sell or publicize a commodity.

"a new concept in corporate hospitality"

Graph: literal and physical representation

Literal



Course time

physical

Course Themes

Background

The way of seeing architecture
Modeling and Perception
Time and Memory in Architecture

Implications

Literature and architecture
Exhibition and architecture
Cinema and architecture
Photography and architecture
Music and architecture
Mass media, commercial architecture
Representation of Gender in Architecture

Reflections

Students' Tasks

Schedule



<https://www.jletzter.com/representations>

https://docs.google.com/spreadsheets/d/1ihjdi9sMWZB_FmCkzGcxztFfsDAiwBSbpfCBIfSMOyg/edit?usp=sharing

Course Tasks

1. 10-15 min lecture
 2. Final task
-
- Reading materials - optional
 - Attendance at classes

Dictionary

Definitions from [Oxford Languages](#)

gaze

/geɪz/

noun

look steadily and intently, especially in admiration, surprise, or thought.

"he could only gaze at her in astonishment"

A steady intent look.

"he turned, following her gaze"

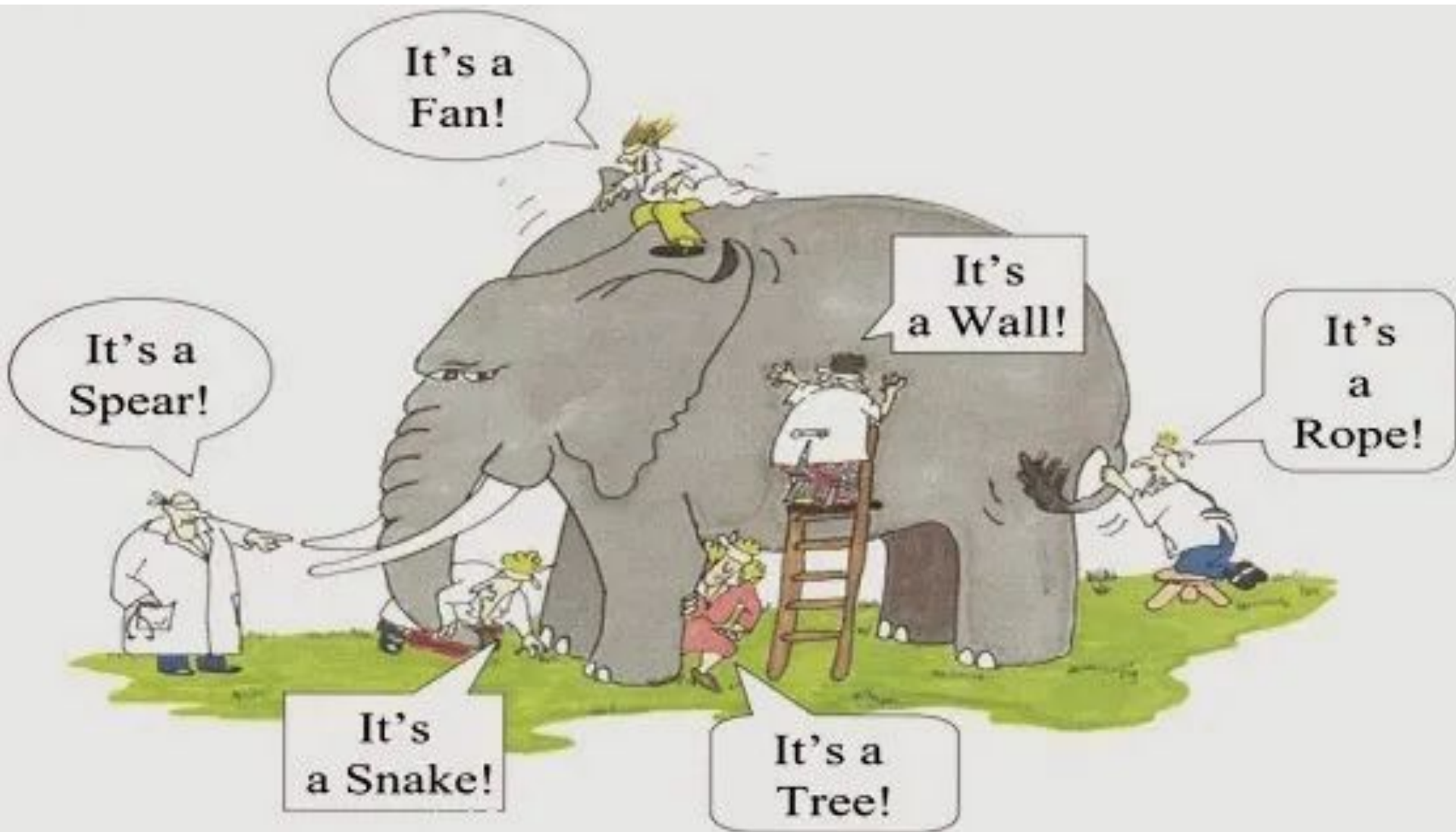
The Architectural Gaze

Seeing is believing

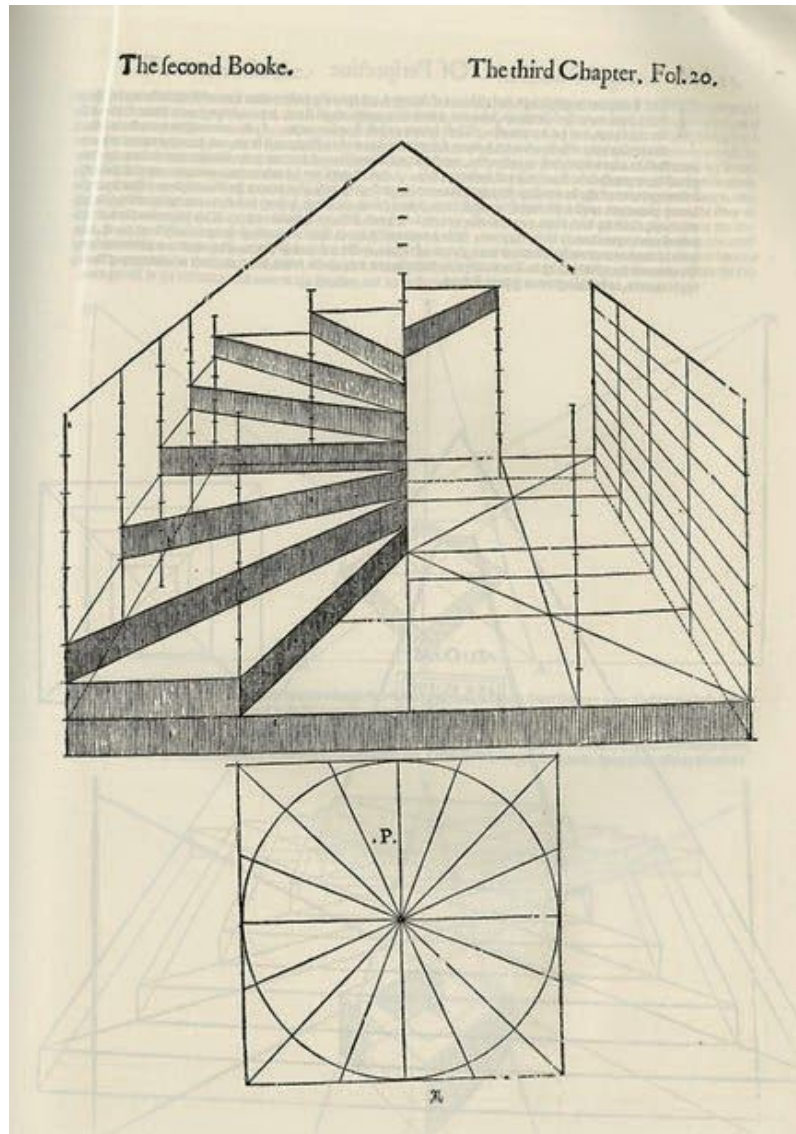


The Architectural Gaze

Seeing is believing



The Architectural Gaze: Perspective

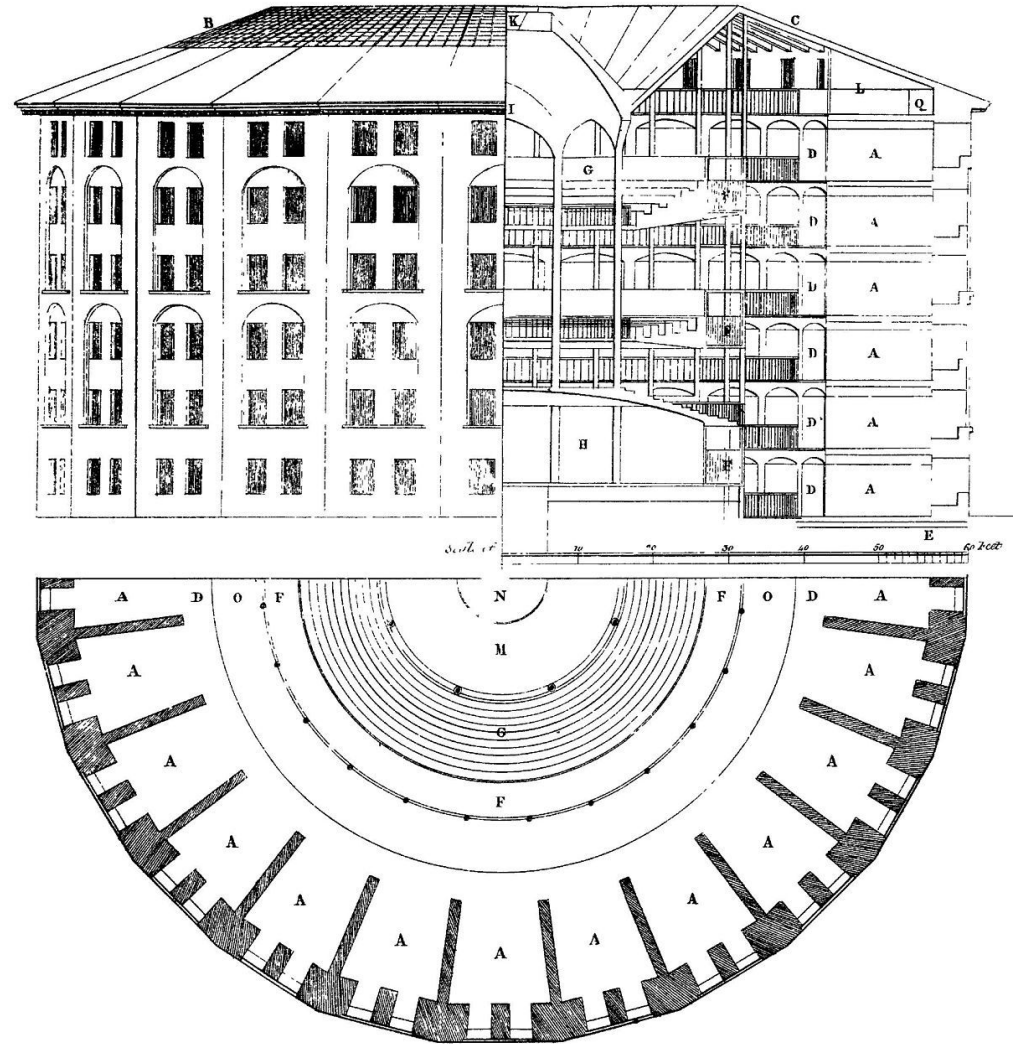
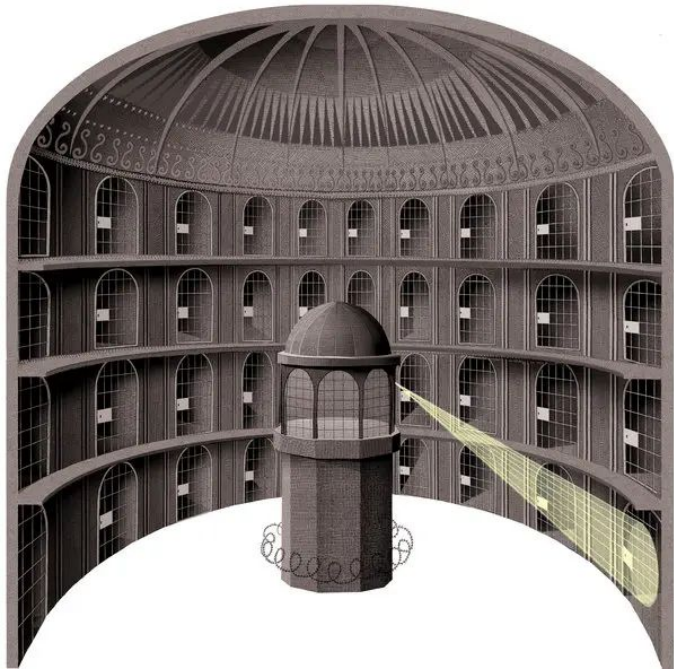


The Architectural Gaze



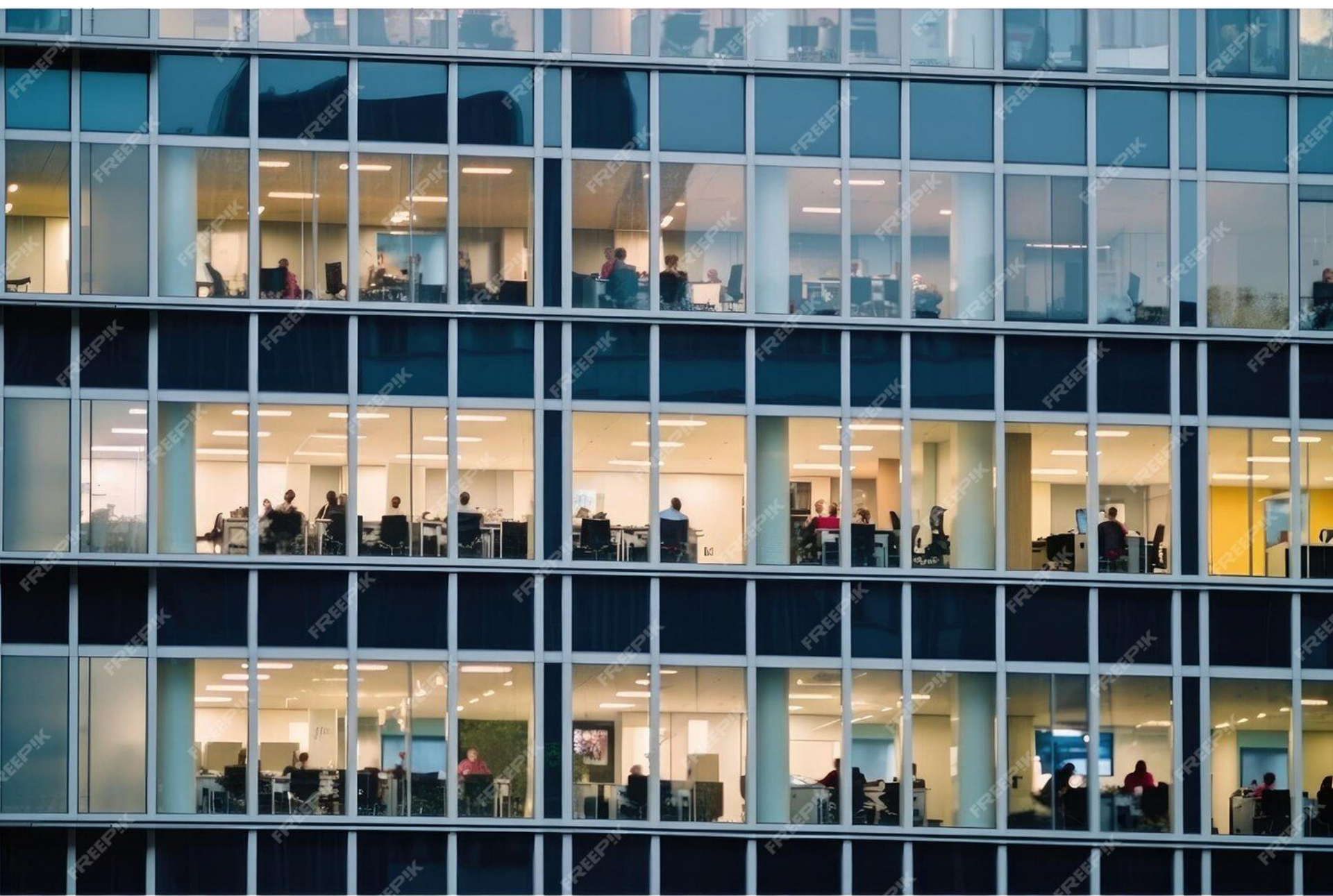
Schloss und Park Nymphenburg, München

The Architectural Gaze: Power and Surveillance



Jeremy Bentham, The panopticon (18th century)

The Architectural Gaze



The Architectural Gaze

The Viewer's Experience



Villa Savoye, Le Corbusier (1931)

The Architectural Gaze



Fallingwater, Frank Lloyd Wright (1935)

The Architectural Gaze

Gendered Spaces

Norms? Truth?



Women don't leave the Kitchen!

We all know a woman's place is in the home, cooking a man a delicious meal. But if you are still enjoying the bachelor's life and don't have a little miss waiting on you, then come down to Hardee's for something sloppy and hastily prepared.

Hardee's
COLLAPSED THICKBURGER

The Architectural Gaze

Gendered Spaces



The Architectural Gaze

Gendered Spaces



The Architectural Gaze



Hermann Landshoff, Artists
in Exile group photo of
Surrealists, New York, 1942

Subconscious Processes 27,500 Times More Data than the Conscious Mind

The brain takes in 11 million bits of data per second but the conscious mind can only process around 400 of those bits.

sensory system	bits per second
eyes	10,000,000
skin	1,000,000
ears	100,000
smell	100,000
taste	1,000

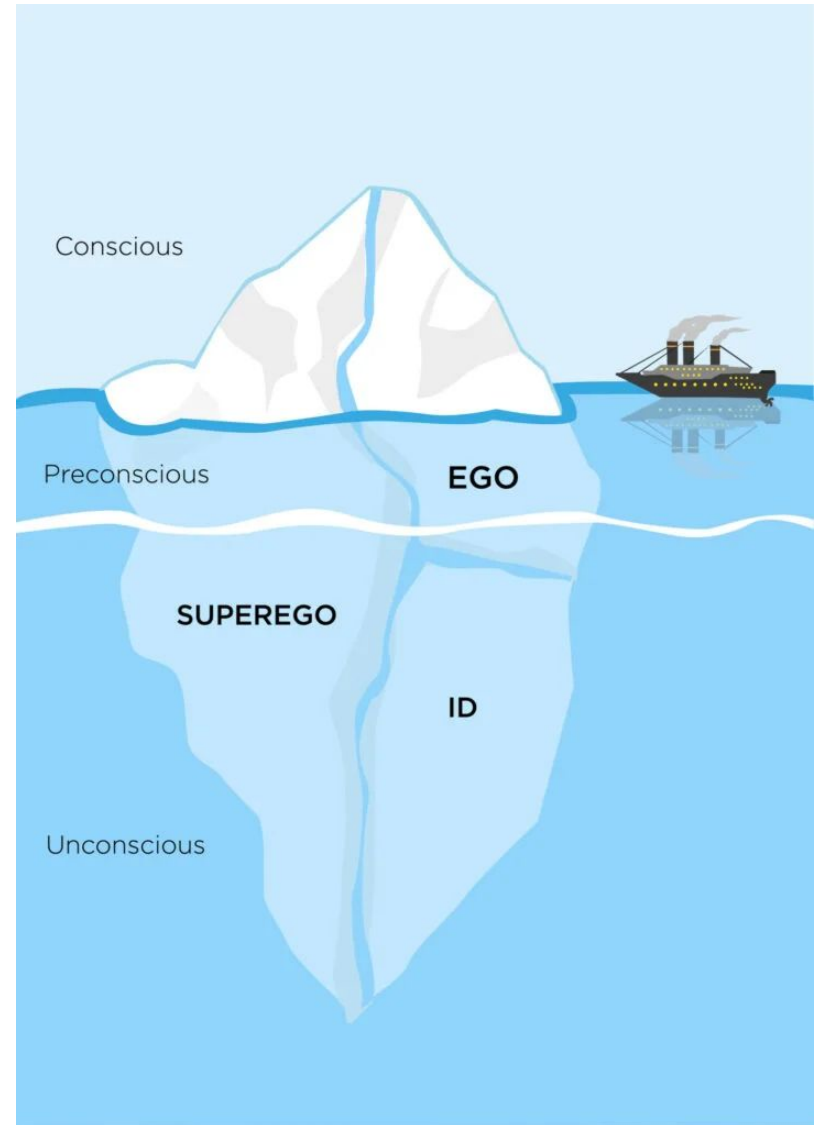
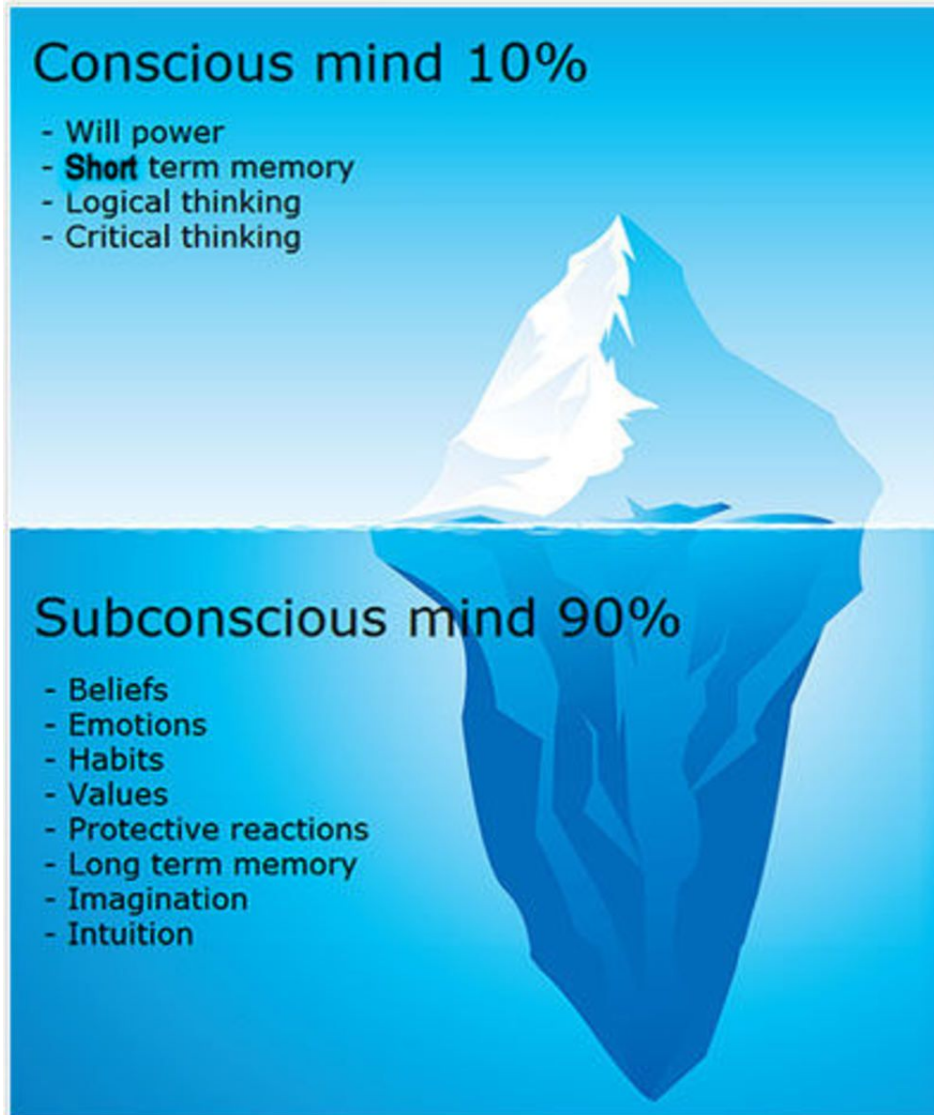
John Berger / Ways of Seeing , Episode 1 (1972)



Perspective makes the eye
the centre of the visible world

The Architectural Gaze

Iceberg Model



Dictionary

Definitions from [Oxford Languages](#)

intuition

/ˌɪntjʊˈɪʃn/

noun

the ability to understand something instinctively, without the need for conscious reasoning.

"we shall allow our intuition to guide us"

Hierarchy and Priority in Architecture



Mystery and Melancholy of a Street
Giorgio de Chirico
(1914, Paris, France)

The visualization of architecture, history

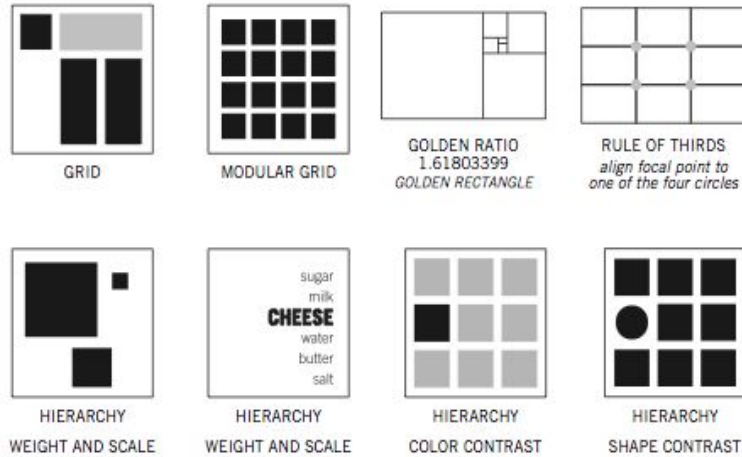
Why do we need to represent architecture?



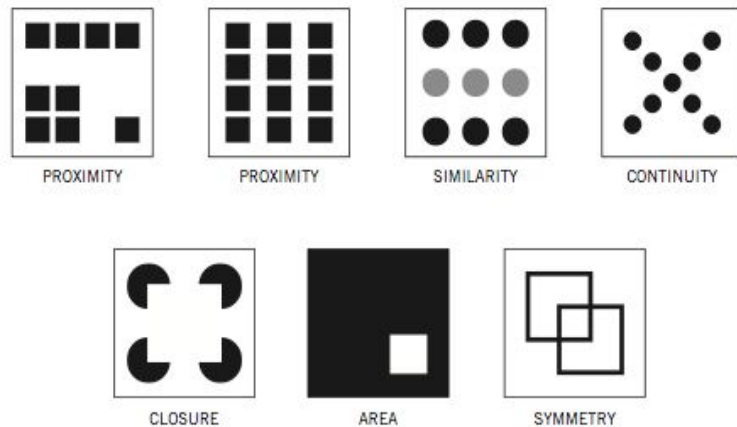
Hierarchy and Priority in Architecture

Visual Hierarchy

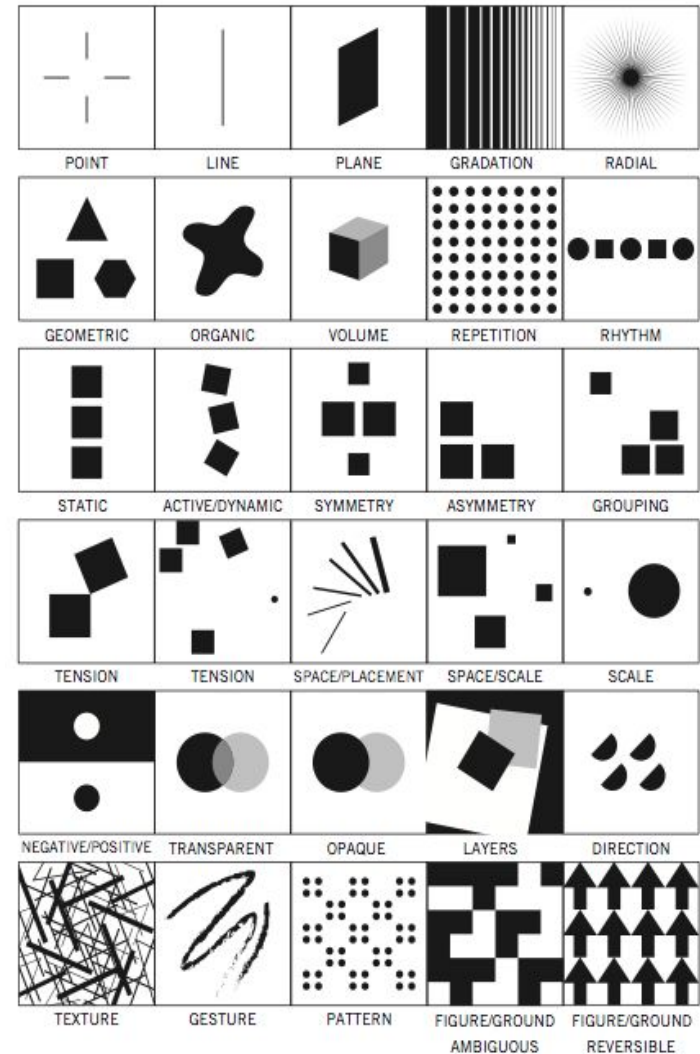
PRINCIPLES OF FORM AND DESIGN



GESTALT PRINCIPLES OF GROUPING



PRINCIPLES OF FORM AND DESIGN



Hierarchy and Priority in Architecture

Visual Hierarchy

Scale and Proportion | Contrast and Differentiation | Position and Placement



Elbphilharmonie Hamburg

Hierarchy and Priority in Architecture

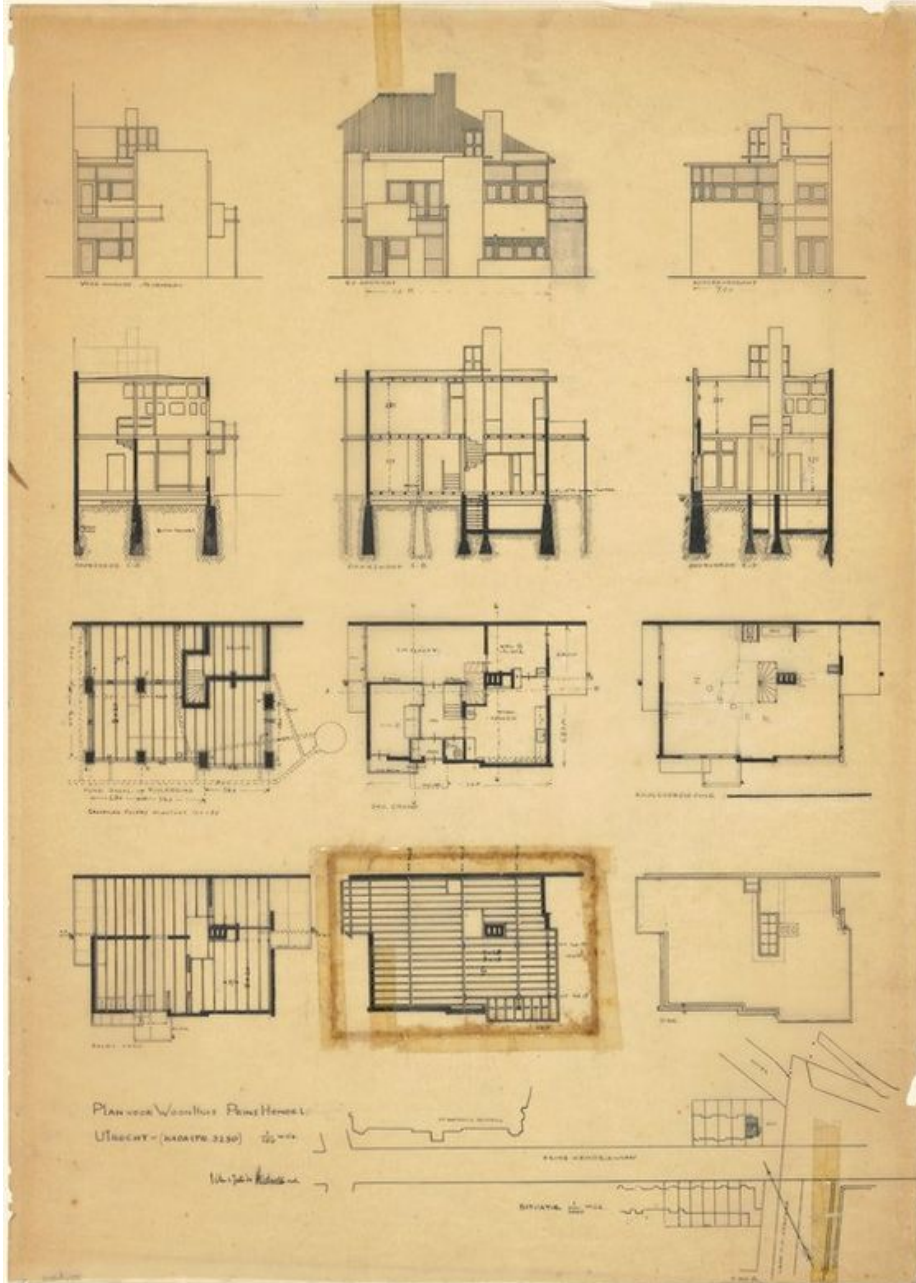
Visual Hierarchy

Scale and Proportion | Contrast and Differentiation | Position and Placement



Rietveld Schröder House, Gerrit Rietveld, Utrecht, 1924

Hierarchy and Priority in Architecture



Rietveld Schröder House, Gerrit Rietveld, Utrecht, 1924

Hierarchy and Priority in Architecture

Visual Hierarchy

Scale and Proportion | Contrast and Differentiation | Position and Placement

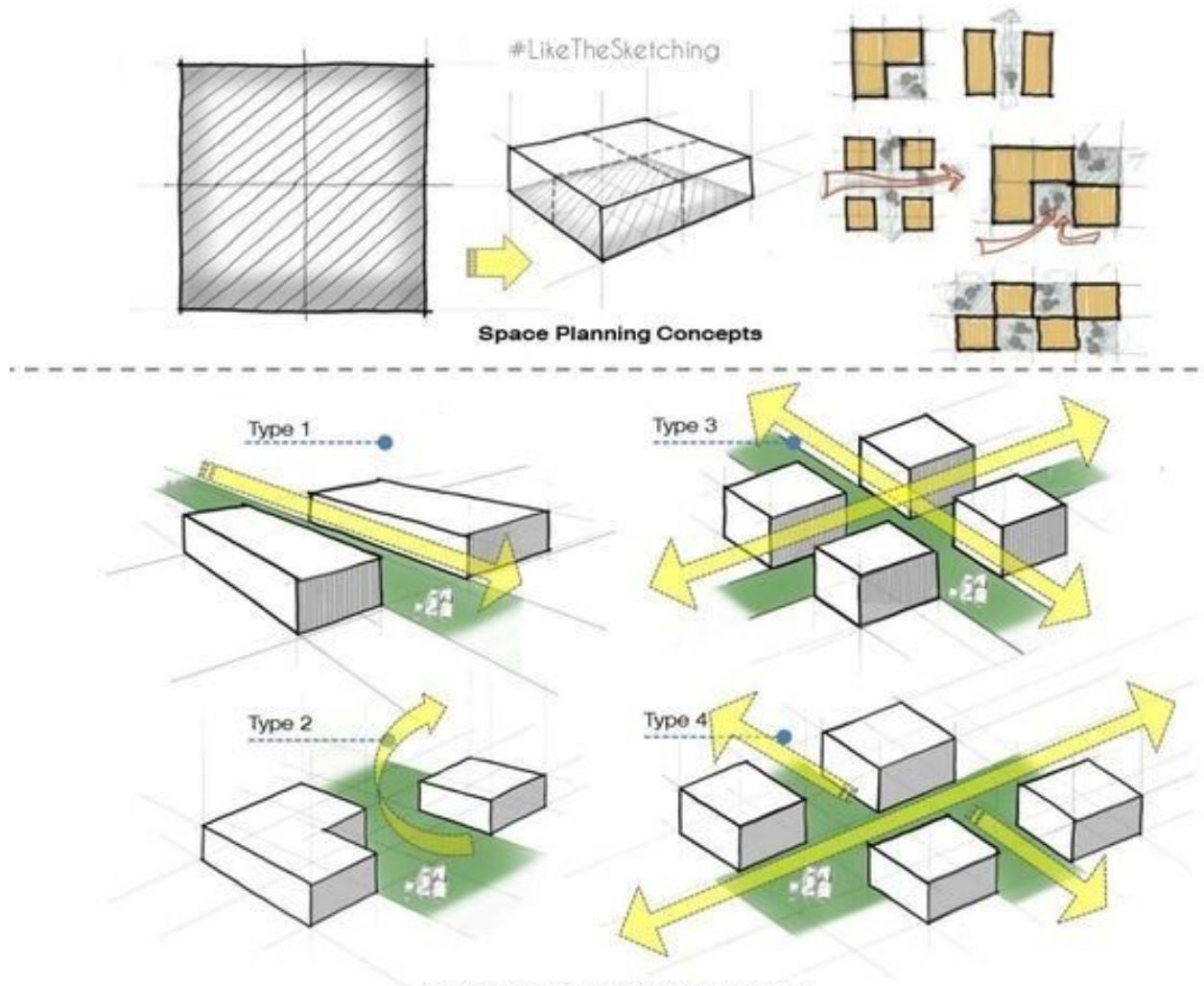


The Centre Pompidou, Renzo Piano, Richard Rogers (1977)

Hierarchy and Priority in Architecture

Functional Hierarchy

Spatial Organization | Circulation and Access



Hierarchy and Priority in Architecture

Symbolic Hierarchy

Cultural or Historical Significance | Monumentality



Acropolis of Athens

Hierarchy and Priority in Architecture

Material and Structural Hierarchy

Choice of Materials | Structural Emphasis



Dulles International Airport, Eero Saarinen (1962)

Hierarchy in Architecture

Cathedrals | Skyscrapers | Palaces



A man with short blonde hair, wearing a dark suit jacket over a light-colored shirt, stands in a room. To his left is a desk with a modern, gold-colored desk lamp that is turned on, casting a warm glow. The background is a plain, light-colored wall.

**MOVIE
CLIP**

HD 

Alan Turing, Turing test

Ex-Machina



Vintage table lamp Jo Hammerborg Lento Fog & Mørup Denmark 1960s

Deutschland

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Jo Hammerborg for Fog & Mørup, 1960s

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Bordlampe af messing, mrk. OMI

Lot number: 345053

The auction is closed.

Hammer price:	DKK	1200
	EUR	187
Estimate:	DKK	1200
	EUR	187

A buyer's premium and a buyer's fee will be added to the stated price.

Description

Bordlampe af messing, mrk. OMI. H. 53 cm. Lauritz.com indeholder ikke for funktionelt.

The auction is closing: 08/08/2014 12:15:08

Transport prices

Won this auction? - See transport options when you pay for your lot.

Prior bids

Customer no.	Date	Time (CET)	Bid
380307	08/08/2014	12:13:08	DKK 1200
1063781	08/08/2014	10:18:41	DKK 1150
380307	08/08/2014	12:11:42	DKK 1150
1063781	08/08/2014	10:18:41	DKK 1100
920083	02/08/2014	22:15:25	DKK 1050

Alan Turing, Turing test

Dictionary

Definitions from [Oxford Languages](#)

awareness

/ə'wɛ:nəs/

noun

knowledge or perception of a situation or fact.

"we need to raise public awareness of the issue"



Alan Turing, Turing test

The evolution of architectural language



Describing/ Interpreting

describing

Simply identifying and detailing the physical features of a building or space.



Form and shape
Materials
Colors
Layout and floor plan
Ornamentation
Light
Scale and proportions

interpreting

Analyzing and uncovering the deeper meanings, cultural implications, and emotional responses those features provoke.



The "Why" and "How" of Architecture:
Cultural and Historical Context
Symbolism and Meaning
Emotional and Psychological Effects
Architect's Intent
Social and Political Commentary
User Experience

Architectural Language and Communication

James Stirling; RONCHAMP

one reaches the bald crown of the hill on which the chapel is situated. The sweep of the roof, inverting the curve of the ground, and a single dynamic gesture give the composition an expression of dramatic inevitability. The immediate impression is of a sudden encounter with an unnatural configuration of natural elements such as the granite rings at Stonehenge or the dolmens in Brittany.

Far from being monumental, the building has a considerable ethereal quality, principally as a result of the equivocal nature of the walls. The rendering, which is whitewashed over, has been hand thrown and has an impasto of about 2 inches. This veneer suggests a quality of weightlessness and gives the walls something of the appearance of papier-mâché.

Notwithstanding that both roof and walls curve and splay in several directions, the material difference of rendered walls and natural concrete roof maintains the conventional distinction between them. They are further distinguished on the south and east sides by a continuous, 9-inch, glazed strip, and though the roof is not visible on the north and west sides its contours are suggested by the outline of the parapet. There is a similarity between the chapel and the Einstein tower which is even less conventional, but only inasmuch as the walls and roof are fused into one expression.

The whitewashed rendering is applied to the interior as well as to the exterior and the openings scattered apparently at random over the south and north walls splay either inwards or outwards, similar to the reveals of gun-openings in coastal fortifications. On the inside of the west wall these openings splay inwards to such a degree that from the interior the surface takes on the appearance of a grille. It is through this grille that most of the daylight percolates to the interior, yet the overall effect is one of diffuse light so that, from a place in the congregation, no particular feature is spotlighted as in the manner of a Baroque church.

Where the roof dips to its lowest point, a double-barrelled gargoyle projects outwards to shoot rain-water into a shutter-patterned concrete tub. This element is surprisingly reminiscent of South Bank festivity and something of the same spirit is conveyed by Le Corbusier in his stove-enamelled murals covering both sides of the processional entrance door. The same applies to the inscriptions on the coloured glass insets to the window openings. These linear applications suggest a final flourish and appear superfluous and even amateur in comparison with the overpowering virtuosity in moulding the contours of the solid masses.

The usual procedure in examining buildings—an inspection of the exterior followed by a tour of the interior—is reversed, and sightseers emerging on to the crown of the hill proceed to walk around the building clockwise, completing $1\frac{1}{2}$ circles before entering the chapel where they tend to become static, turning on their own axis to examine the interior.

Echoing the sag of the roof, the concrete floor dips down to the altar-rail which appears to be a length of folded lead. The various altars are built up of blocks

of polished pre-cast concrete (probably with a marble aggregate) which are cast to a marvellous precision. The roof, together with the concrete alms-boxes and swivel-floor, represents an incredible French ingenuity in using this material.

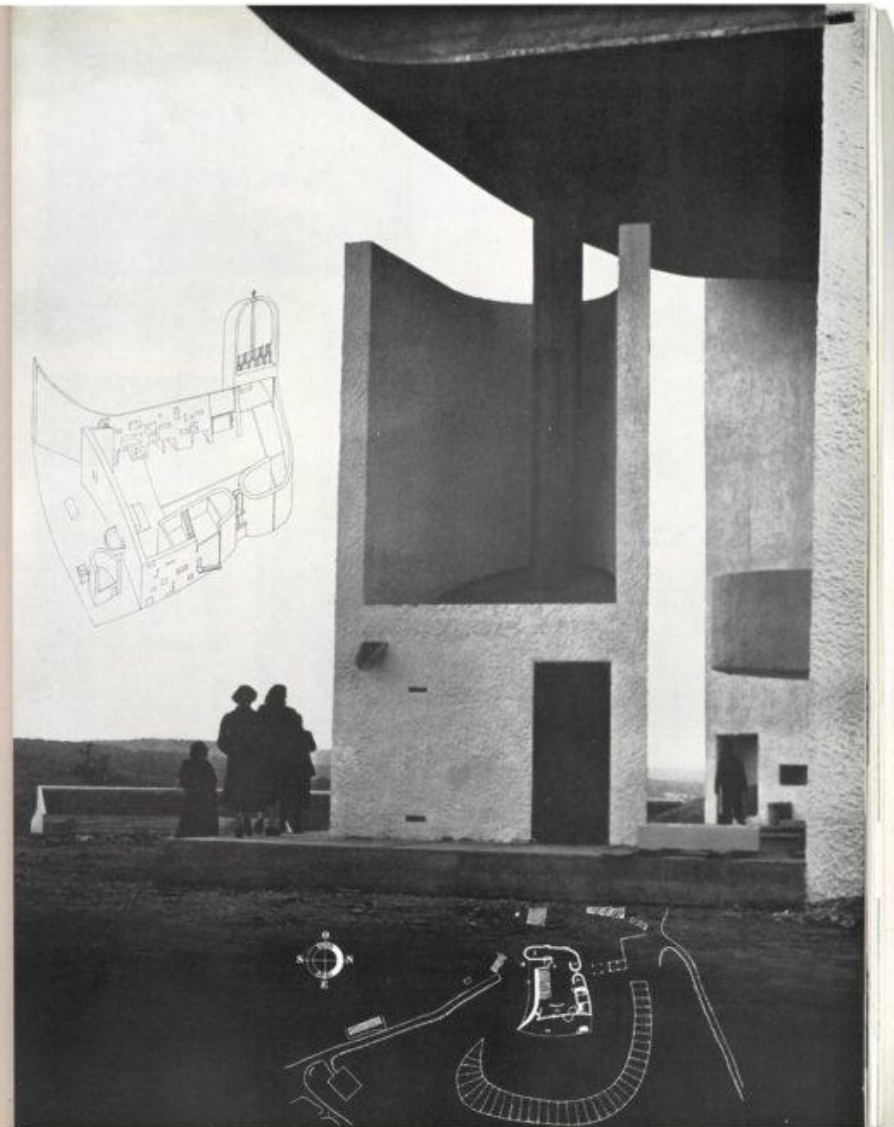
The wall adjacent to the choir gallery stairs is painted a liturgical purple and the whitewash on the splayed reveals of the openings returns on to the purple wall to a width of 3 inches, thus resembling the painted window surrounds on houses around the Mediterranean coast. Small areas of green and yellow are painted over the rendering on either side of the main entrance and also on the reveals to the opening which contains the pivoting statue of the Madonna. The only large area of colour is confined to the north-east chapel and tower; this has been painted red for its entire height so that light pouring down from the top gives this surface the luminosity of 'Dayglow.' The three towers which catch the sun at different times of the day and pour light down on to the altars are in fact vertical extensions of each of the side chapels.

Even with a small congregation, the superb acoustics give a resonance suggesting a cathedral space and the people using the chapel do so naturally and without any sign of embarrassment. As a religious building, it functions extremely well and appears to be completely accepted. It is a fact that Le Corbusier's post-war architecture has considerable popular appeal. The local population, both at Marseilles and at Ronchamp, appear to be intensely proud of their buildings. Remembering the pre-war conflicts, it is difficult to ascertain whether the



1. The chapel under construction and before rendering the walls, which are of buck-bracing stone taken from the old chapel.
2. Opposite, plan and axonometric superimposed as a view across the east wall, west the hotel towards Switzerland.

[continued on page 141]



Historiography Vs. history

History

The actual events and facts of the past.

Historiography

The study and interpretation of how those events have been recorded, analyzed, and understood by historians.