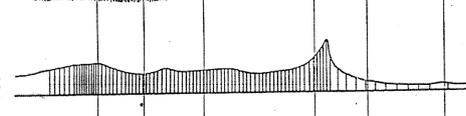
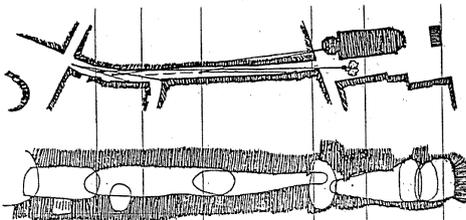
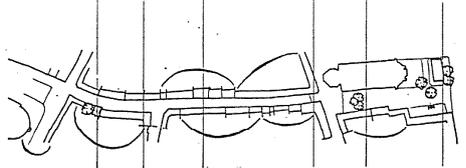
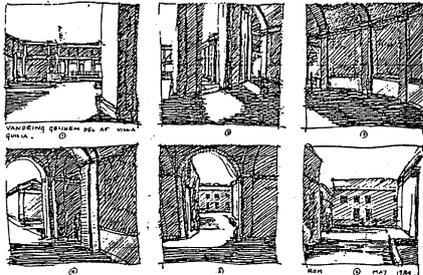
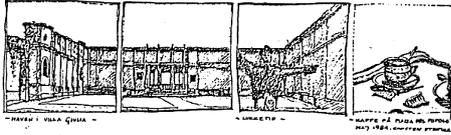


Assignment 3: Serial Vision

Sequential Analysis of the Urban Fabric: Motion, Position, and Content



Assignment

Field Study in the Inner City

This assignment analyzes and compares two contrary urban spatial sequences in Copenhagen: for example, one characteristic of an axial or formal progression and one characteristic of the labyrinthine, medieval city center.

The street or pathway to be analyzed sequentially should (preferably) be a highly varied progression, rich with “thresholds”.

1. Begin by taking the time to carefully/thoughtfully walk about the area(s) under examination. Then proceed to drawing a series of small, quick, “choreographed” sketches. These images should be serial perspectives, serial sections and other 3-D serial re-presentations. Suggested size for each “framed” view is 8 x 8 cm.

2. Generate a new sketch each time you pass a significant “threshold”. In particular, observe and record especially how the key elements, materials, and lighting levels change as you move along your path(s). Moreover, pay close attention to the changing character of the “street wall” and to the varying sectional/spatial attributes of the street.

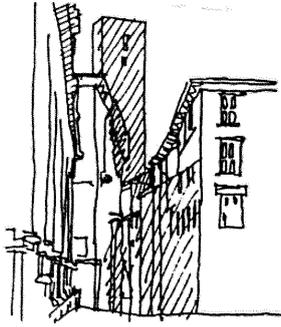
3. Draw a quick plan of the street/path, and mark the spatio-temporal sequence you are analyzing. It is OK to reference a map if needed, however do NOT just copy the map. Your plan/map should embody the sequence as you experience and understand it, as much as it literally exists. Avoid lifeless diagrams and strive to bring the plan/map to a higher level of “visibility.” Delineate, with combined visual and textual notes, the areas/points on the path(s), which you consider to be the most dramatic, theatrical, meaningful, peculiar, etc.

Readings

Cullen, Gordon, *The Concise Townscape*, (London: Architectural Press), 1978, pp. 7-12, 17-20, 106-110. (#3 in course-reader).
Voss, Henry, *Perspektivtegning* (translation by Cecilia Nilsson)

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Some Considerations

1. The “fabric” of the town is comprised of numerous different elements: for example, note the juxtaposition of the various materials, scales, colors, textures, characters, etc. Strive to consider, via your drawing(s), the fabric of Copenhagen as you experience it most dominantly and most customarily. Question what makes the street or path that you have chosen to analyze “particular”? What makes it “universal”?

2. The cityscape/townscape is involved the art of reciprocity and contra-position. Exploit the differences you observe and experience—in scale, material, lighting levels, etc.— to increase the drama and theatricality of your own drawings. How can the way(s) in which you choose to re-present a given street/path convey or increase “a sense of anticipation”?

3. Remember that “existing view” and “emerging/revealed view” are not the same thing!

4. Motion: Moving = discovery/drama. Endeavor to articulate a sense of progression and movement in your drawings.

5. Position: Be constantly aware of your position.

6. Content: Be critical about when and where you choose to sketch the “revealed views”.

