

SCULPTURE AND SPACE

621 | ELECTIVES

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a. SCULPTURAL
DEVELOPMENT

SCULPTURAL DEVELOPMENT

BODY SPACE

ABOVE - BELOW

ACTION:

OPPOSITION TO GRAVITY, ALIGN AND RESPOND TO GRAVITY

ORDER:

ATTITUDE OF STANDING, HEAD - FEET, HILL - VALLEY, SKY - EARTH

VALUE:

EXECUTIVE LEVEL ABOVE, MADE IT TO THE TOP, CROWN

SIGNIFICANCE:

SCALE OF VALUES | HORIZON AS SEPARATION OF HEAVEN AND HELL

RIGHT - LEFT

ACTION:

MOVEMENT ORIENTED SYMMETRY, PREFERENTIAL STATUS TO A SIDE

ORDER:

BEARING ON HUMAN ORIENTATION, DECISION MAKING, ROTATION

VALUE:

CARTESIAN SYSTEMS, RIGHT INDICATED +, LEFT INDICATED -

SIGNIFICANCE:

RIGHT HAND FOR GREETING, OATH. DANCE - CLOCKWISE

BODY SPACE

SCULPTURAL DEVELOPMENT

IN FRONT - BEHIND

ACTION:

FORWARD ORIENTATION, TURN TOWARD

ORDER:

ORDER SYSTEM FOR SEQUENCES AND PROCESS, PAST - PRESENT - FUTURE

VALUE:

LOOK AHEAD, PROJECT FORWARD || STEP BACK, SETBACK, HINDSIGHT

SIGNIFICANCE:

TO BE IN FRONT, POSITION OF LEADERSHIP, POSITIVE || TO BE BEHIND, LAG

INSIDE - OUTSIDE

ACTION:

INNER AND OUTER EVENTS, SELF, BODY AS MEDIATOR, BOUNDARY

ORDER:

DIVIDED AND BOUND TOGETHER, CLOTHING AS BOUNDARY OF SELF

VALUE:

ON CONTEXT, INSIDE (SAFE, INCLUDED), OUTSIDE (FREE, EXCLUDED)

SIGNIFICANCE:

CARRIERS OF MEANING AND IDENTITY (FAMILY, GROUPS, STRUCTURES)

BODY SPACE

SCULPTURAL DEVELOPMENT

I - YOU

ACTION:

ENGAGEMENT, ADAPTION, COMMITMENT, RELATIONSHIPS

ORDER:

CONSTRUCTIVE OR DESTRUCTIVE, COMMUNICATION

VALUE:

SELF WORTH, VALUE SYSTEMS, COMMUNICATION WITH OTHERS

SIGNIFICANCE:

RELATIONSHIPS - LEGAL AND POLITICAL - CONVERGE INTO SINGLE POINT

AURA - BOUNDARY

- ACTION:** RADIUS OF ACTION, DIFFERING RANGE WITH LIMIT , DEGREES OF INFLUENCE
- ORDER:** SYSTEMS OF SAFETY WITHIN NETWORKS OF RELATIONSHIPS, PROXEMICS
- VALUE:** NATURE OF RELATIONSHIPS, DISTANCE INVOLVED IN SPHERE OF INFLUENCE
- SIGNIFICANCE:** ZONES, EXTENTS OF REACH OF SPACE THAT ONE HAS INFLUENCE ON

BODY SPACE

SCULPTURAL DEVELOPMENT

TOTALITY - PARTS

| | |
|---------------|---|
| ACTION: | EXPERIENCE OF WHOLENESS, RELATIONSHIP OF PARTS AS SYSTEM OF ORDER |
| ORDER: | LOGICAL INTERCONNECTION, PATTERN OF ORDER, TREES:FOREST |
| VALUE: | TOTALITY > PARTS |
| SIGNIFICANCE: | WHOLENESS, PART FOR WHOLE CAR KEYS: CAR |

REST - MOVEMENT

ACTION:

PROCESSES OF REST AND MOVEMENT. BEGINNING - END. ACTION - REST

ORDER:

SEQUENCES AND PROGRESSION, WAKING - SLEEPING, HEART BEAT

VALUE:

REST AND MOVEMENT IN LIFE, PENDULUM OSCILLATIONS

SIGNIFICANCE:

ALTERNATION, COMING AND GOING, TURNING, LIVING PROCESSES

LIGHT - DARK

ACTION:

BLINKING, DAY AND NIGHT, EXTREMES OVERWHELM

ORDER:

GRADATION HELP ORIENT IN 3 DIMENSIONAL SPACE, DEPTH PERCEPTION

VALUE:

BRIGHTNESS, CLARITY +, BLINDNESS, DARKNESS -

SIGNIFICANCE:

SYMBOLISM FOR GOOD-EVIL, LOVE-HATE, LIFE-DEATH

SCULPTURAL DEVELOPMENT

LOGIC OF FORM

LOGIC OF FORM

SCULPTURAL DEVELOPMENT

GRAVITY

UNIVERSAL WEIGHT

VISUAL WEIGHT

REFERENCE POINTS IN TERMS OF STABILITY

LEANING TOWER OF PISA, ROLLING BALL

LOGIC OF FORM

SCULPTURAL DEVELOPMENT

BODY SPACE

CUBE ON SURFACE RESTS FIRMLY

FLOWING

CUBE ON EDGE IS UNSTABLE OR HANGING

ROLLING

CUBE ON POINT IS FLOATING

STANDING

LYING

LOGIC OF FORM

SCULPTURAL DEVELOPMENT

IDEAL SHAPES

SIMPLE ORDER = HIGH DEGREE OF APPEAL

ORDER - EUCLIDEAN GEOMETRY

POINT, LINE, SURFACE, VOLUME/SPACE

LOGIC OF FORM

SCULPTURAL DEVELOPMENT

FORM RELATIONSHIPS

TIE

DEMARCATION

NARROWNESS

LINK

PROGRESSION

WIDTH

TRANSITION

PROXIMITY

DISRUPTION

TOUCHING

DISTANCE

REJECTION

LOGIC OF FORM

SCULPTURAL DEVELOPMENT

FORMAL - ILLOGIC

SUBSTITUTED FORMS

FORMAL BREAKS

ORIGINAL - SUBSTITUTE

DISTURBANCE / ANNOYANCE

b. SPATIAL

DEVELOPMENT

SPATIAL DEVELOPMENT

ARCHETYPES IN ARCHITECTURE

BEING - EXISTENCE

MAKING A PLACE ONE'S OWN

MARK WITH SYMBOLIC SIGN

FOUNDATIONS - ESTABLISHING OF PLACE / LOCATION

NAME AS A SYMBOL OF THE PLACE

STANDING

ACTIVITY, SELF ASSERTION, CLAIM TO POWER

SELF REPRESENTATION

STELE, MENHIR, OBELISK, STEEPLE, MINARET

IDENTITY, BEING IN A GROUP

LYING DOWN

POSTURE OF REST, SLEEP

MOVEMENT

ACTION PLANE OF HUMAN ACTIVITY

RESIDING, RESTING, PEACE

QUARTERING - ORIENTATION

BASED ON BODY SPACE - FRONT - BEHIND, UP DOWN, LEFT RIGHT

PERPENDICULAR TO FORM

QUADRATIC GRID - ORDER CREATED, ORIENTATION LOST

MIRROR SYMMETRY - CLARITY

TAKING STEPS - WALKING

MOVEMENT IN SINGLE DIRECTION

PLACE TO PLACE, CREATION OF PATH, BEGINNING AND AN END

WALKING AND PAUSES - TIME - VISIBILITY OF SPACE AND TIME

TRAILS, FOOTPATHS, STAIRS, ROADS, RAILWAY LINE, PASSAGES, LIFTS.

BOUNDING - INSIDE / OUTSIDE

APPROPRIATE DISTANCE , UNCONSCIOUS DEFINITION FOR A SITUATION

SEPARATION OF TWO AREAS

WALLS, FENCES, DITCHES

FEELING OF BEING ENCLOSED, SHUT-IN OR EXCLUDED

CONNECTION - HOLDING TO

LOOP, HOLDING ON, CONNECTED

MOTIONS OF TOUCH, CONTACT, GRASPING

SUGGESTS STABILITY, FIRMNESS, SECURITY

CONSTRUCTIVE INTERCONNECTION OF DIFFERENT PARTS AND MATERIALS

GATE - PASSAGE

DEPARTING FROM WARMTH AND SAFETY TO COLDNESS AND UNCERTAINTY

OPENINGS, CROSSINGS - DOORS, GATES, WINDOWS

PATH THROUGH THE GATE LEADS TO FREEDOM OR PRISON, SAFETY OR EXILE

VICTORY - TRIUMPHAL ARCH

GESTURES

RELATED TO ACTIONS

PROTECTION - TENTS, ROOFS, VAULTS

SUPPORT - COLUMNS, PILLARS

PULLING PRESSING AND TURNING

SPATIAL DEVELOPMENT

TOPOLOGIES OF SPACE

TOPOLOGICAL SPACE

SPATIAL DEVELOPMENT

1

CAVE

INNER SPACE

NO EXTERNAL FORM TO CORRESPOND TO INNER SPATIAL FORM

DARK, MYSTERIOUS, PRIMEVAL

TOPOLOGICAL SPACE

SPATIAL DEVELOPMENT

2

MOUNTAIN

SACRED TOMB BUILDING, MASTABA

MOUNTAIN BUILDINGS

REGULAR, CRYSTALLINE, TINY PASSAGES

3

BUILDINGS OF WALLS

RECTANGULAR, CIRCULAR, POLYGONAL OR OVAL

CELLULAR, HIGH DEGREE OF ORDER,

SMALL OPENINGS, FLAT OR SLOPED ROOFS, HORIZONTAL / VERTICAL ADDITIVES

4

VAULTING

EXTENDS SPACE UPWARDS

ELIMINATES THE UPPER TERMINATION OF THE WALL

EXTENDED HORIZONTALLY BY ADDITION OF APSES AND OPENINGS

PILLARS CREATE INTERCHANGE OF INTERSTITIAL SPACES

TOPOLOGICAL SPACE

SPATIAL DEVELOPMENT

5

FRAMEWORK

CHARACTERIZED BY THEIR INTERSTITIAL SPACES, AND LESS THEIR INNER SPACE

THE SPACE IS NOT ENCLOSED, BUT FLOWS BETWEEN OBJECTS OF DIFFERENT MASS

USUALLY DEFINED BY A GRID

6

HALL

INNER SPACE

STRUCTURE FORMS THE BOUNDARY OF THE HALL

THE INNER SPACE CONFORMS TO THE OUTER FORM

USUALLY MAKES USE OF SIMPLE SYSTEMS OF GEOMETRY

TOPOLOGICAL SPACE

SPATIAL DEVELOPMENT

7

TENSILE SKINS

INTERSTITIAL SPACE

CHARACTER IS DEFINED BY THE INTERSTITIAL SPACE

SUSPENDED, EARTH REMAINS UNTouched

WIDE VIEWS

8

PLAZA

SPACE ESTABLISHED BY MARKING OF A BOUNDARY (WALLS, BUILDINGS, DITCHES ETC)
CHARACTER AS INTERSTITIAL, INTERVENING
CONTINUOUS ENCLOSED CHARACTER
ABUNDANCE OF SPATIAL EXPERIENCES