"...there are some things you don't even know you know, until you're asked."

- Ingerwood

Perception - process of becoming aware of the stimuli in our surroundings.

Cognition - processes of categorizing stimuli, a mixture of memories, habits, and expectations.

- Ttelson
DEDICATION

This book is dedicated to my grandmother, Beebe Kirkpatrick, who left this life May 1939. Thank you for your love.
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PREFACE

This thesis is about an idea, not about a thing, not about an object, but simply a dialogue about an idea: qualitative in nature, this idea affects each and every one who feels driven to give meaning to space and feels the need to structure the three-dimensional experience with architecture. There are underlying principles which are inherent in all spaces. Christian Norberg-Schulz groups these principles into what he calls the ‘genius loci’ or ‘spirit of place.’ The realization of time and space can be sensed in Saarinen’s idea of the epic, architecture describing a particular time in a specific place. Architecture, therefore, becomes a symbol for human events experienced beyond the everyday occurrences, the making of something special, giving meaning and purpose to life.

Architecture in itself does not generate meaning... people use the structure to define a pattern for living, celebrating life, conflict, human event. Meaning is unsolved until people develop their own pattern.

Each individual holds his own interpretation of what reality is... in architecture, one can find a multi-modal interpretation. In which an architect, designer describes the three-dimensional reality we all live in and react to. However, to qualify one’s architectural interpretation beyond oneself, a universal medium must be used to define a common thread, to draw an empathetic response from people about their own concept of reality.

It is through the structuring of human events each one of us conceptualizes about the three-dimensional experience we call architecture.

Herein is the basis for this exercise.
**THESIS STATEMENT**
The idea of human event not of form and function only, reinforces a more meaningful human existence.

**ABSTRACT**
This thesis was intended to investigate qualitative issues concerning the perceptual structure of space as defined by architecture. I felt a start with this idea way to find out what and why I feel the way I do about architecture and its role in life.

Starting with the idea of developing a vocabulary of terms categorizing architecture into structure for human event, I chose four of the most vital places I know to study and analyse, they are:

- Covent Garden Market - London
- Place des Vosges - Paris
- Pompidou Centre - Paris
- Quincy Market - Boston

From there I decided to base the project on Ball States Campus, the project was to be used to see if the vocabulary could be used to develop an architectural solution. The thrust of the thesis was the vocabulary, however.
ANATOMY OF AN IDEA

PLACE STRUCTURE
TO GAIN AN IDEA OF PLACE, A CERTAIN AMOUNT OF IDENTITY, A FEELING OF BEING A PART OF A SPACE IS NEEDED TO ALLOW A PERSON TO PARTICIPATE IN THE IMMEDIATE SURROUNDINGS. THE STRUCTURE OF PLACE HAS THREE CONSTANT PROPERTIES WHICH DEFINE ITS FORM AND IT RELEVANCE. THESE ARE CONTAINER, COVER, AND CONTROL.

CONTAINER

COVER
IMPLICATIONS OF ENCLOSURE ARE DEFINED BY THE INCLUSION OR EXCLUSION OF COVER. WHEN INCLUDED, COVER BECOMES THE GENERATOR OF A MORE INTIMATE, IDENTIFIABLE SPACE. COVER, HOWEVER, CAN BE IMPLIED BY A VERTICAL ELEMENT WHICH EXCEEDS THE HUMAN HEIGHT. THE UPPER PORTIONS OF A VERTICAL ELEMENT DEFINES AN EDGE BETWEEN CONTAINER AND SKY, AN CREATION WHEN DISREGARDED, DESTROYS ANY CONTINUITY WITHIN A PLACE.

CONTROL
MANY TIMES THIS FACTOR WITHIN THE STRUCTURE OF PLACE IS OVERLOOKED. ONE COULD SAY CONTROL HAS TO DO WITH BLOCK AND OR HIERARCHY OF MASS MAKING ELEMENTS TO DEVELOP AN IDEA OF PLACE BEYOND JUST A GENERIC SPACE. SOME TIMES OR CONTROLLING ELEMENT MUST BE INTEGRATED INTO THE PLACE TO DIRECT THE ATTENTION OF THE PERCIEVER. THE SPACE REVOLVES AROUND THIS IDEA, GIVING IT AN IDENTITY OF PLACE, AN IDENTITY SETTING IT APART FROM ANY OTHER PLACE.
KINÄSTÉTIC STRUCTURE

The best way to describe this idea would be as definition of movement. For a person to be able to perceive and experience a space, the place needs a structure for the movement around and through it. This movement must promote participation by first giving choices of movement and second encouraging exploration. The structure can be defined as path, focus and destination.

PATH

Path organizes a system of transport into a meaningful, easily recognizable pattern of movement. Paths come into play by forming unambiguous boundaries between which human passages occur. These boundaries give a space directional qualities setting it apart as space for movement, implying a focus of attention.

FOCUS

The idea behind focus (POD) is to give the environmental participant choices within the path concerning what direction to take within the surroundings. The focus should become the rallying point around which decisions are made on how to proceed where to go, what to do, etc. Focus break the duration of movement on the path into smaller segments giving the participant a chance to reflect on the present experience. This decision making and reflection potential capacity slows down the pace of the movement giving options of activity type and destination.

DESTINATION

Destination has a direct link with the idea of container. It implies something beyond the focus on the path, a piece of environment identifiable apart from the whole. Destination becomes a highly personalized experience because of the apparent choice involved.
SPATIAL STRUCTURES

Spatial structures are universal and should be studied to acquire an understanding about spatial order in nature. The order is found in relationship between ideas of solid and void. Three components of spatial structure are mass, volume, and the figure grounds.

MASS

Mass describes the solid forms which shape the space. Mass defines the tangible place of activity. Besides shape, mass implies scale, size, and edge of the container and the volume it defines and engulfs.

VOLUME

As mentioned, the shape of the volume is defined by the mass around it. Volume describes the void forms within a space, the container is filled with the volume, engulfs and unfolds to the participant who passes through it. Volume flows through the container and its configurations. This idea of a consistent flowing volume should be evident.

FIGURE-GROUND

The figure-ground describes a spatial sequence to be experienced at any given moment from a point of reference. From this point a person perceives three distinct zones of experience: foreground, middleground, background.

- FOREGROUND - the 'here' experience, the immediate surroundings. Deals with the intimate quality and character of the environment.

- MIDDLEGROUND - the focal experience within the middleground is the motivational focal which presents direction to proceed within a space toward a destination.

- BACKGROUND - the 'there' experience, serves the same function as container in place structure. The background implies an edge and backdrop for activity particular to the context it surrounds.
CHARACTER STRUCTURE

Character is usually stressed as the only structure needed to organize ideas, a "back and forth" attitude. However, this should not overshadow the importance of the character builders of light, rhythm, and detail theme.

LIGHT

A constant source for highlight of place. When manipulated, light gives place a changing environment, vibrant, full of life. Shadows imply spatial boundaries or edges to move along. Light picks up textures, enhances colors, and develops shapes in space which would otherwise be unnoticed or ambiguous in purpose. Changing patterns caused by light in shadow develop a sequence of pattern, rhythm.

RHYTHM

This term should not be confused with repetition through repetitive elements. A rhythm can develop a harmony in a place. Pure repetition can become monotonous, however, when several different elements repeat and progress in varying intervals layered against each other in a field of vision, a rhythm can be developed.

DETAIL THEME

Linked with the control idea of place, theme also has to do with identity within the whole. Detail theme concerns materials, color, and texture, those things needed for a personal experience. Without an underlying organizer to pull a place together, unconscious participation is not possible and only through a conscious effort can participation with a space occur.
POMPIDOU CENTRE - PARIS

PLACE DES VOSSES - PARIS
STUDIES

QUINCY MARKET - BOSTON

COVENT GARDEN MARKET - LONDON
The four sites analysed were also studied in model form.

Covent Garden
PROJECT STUDY ON MCKINLEY AVE.- BALL STATE CAMPUS.
CONTAINER STUDIES
EVENT
AN EVENT DEFINED AS AN ENCOUNTER WITH A CHARACTER OF BEING DISCONTINUOUS RATHER THAN CONTINUOUS, IT IS NOT VARIABLE, BUT AN "ALL OR NONE", "YES OR NO" FACT

IT REPRESENTS A DICHOTOMY OR POINT IN SPACE AND TIME THAT CLEARLY SEPARATES ONGOING PROCESSES ON ONE SIDE OF IT FROM THAT ON THE OTHER AND DIVIDES WHAT COMES BEFORE IT IN TIME FROM WHAT COMES AFTER. IT IS OBVIOUSLY THEREFORE, SOMETHING DIFFERENT FROM A FIXED DEGREE ALONG A CONTINUUM. SOMETHING BEYOND A QUANTITY, OR ABSTRACTED VARIABLE IS NECESSARY IN ORDER TO DESCRIBE IT AND IN FACT THE ACT OF QUALIFICATION ITSELF COULD NOT TAKE PLACE WITHOUT IT. AN EVENT, IN THIS SENSE, THOUGH CERTAINLY PART OF NATURE AND CAPABLE OF OBJECTIVE OBSERVATION, THEREFORE DOES NOT REALLY BELONG IN THE REALM OF VARIABLE OR DIMENSIONAL CONSIDERATIONS

IF ANYONE IS INCINATED TO STRESS THE FORCES OR QUALITATIVE LAWS AS A BASIS OF THE EVENT, LET HIM REMEMBER THAT THE EVENT, A HAPPENING OUTSIDE THE REALM OF THE QUANTITATIVE, IS AS ALSO NECESSARY AS A CONDITION OF THE QUANTITATIVE LAWS. EVENTS ARE NECESSARY AS A KIND OF FRAMEWORK WITHIN WHICH DIMENSIONAL OR QUANTITATIVE LAWS APPEAR.

AN ANALOGY
WHEN LOOKING AT THIS IDEA OF EVENT, ONE CAN SEE A RELATIONSHIP WITH THE IDEA OF A SENTENCE. THE SENTENCE IS THE STRUCTURE AN EVENT BECOMES LEGIBLE AND UNDERSTANDABLE - PLACE STRUCTURE.

VERB - KINEASTHETIC STRUCTURE
PREPOSITION - SPATIAL STRUCTURE
ADJECTIVE - CHARACTER STRUCTURE

PLACE IS PROPER, GIVES IDENTITY TO A SPACE.
KINEASTHETICS DESCRIBES ACTIVITY IN AND AROUND THE EVENT.
SPATIAL STRUCTURE DESCRIBES WHERE AND IN WHAT RELATIONSHIP TO THE WHOLE AN ELEMENT MIGHT BE PLACED.
CHARACTER DESCRIBES WHAT TYPE OF QUALITY THAT ELEMENT OR EVENT MIGHT EMBODY.
CONCLUSIONS

DEVELOPMENT OF THE EVENT STRUCTURE THEORY
THE TWO-SIDED PERCEPTION

SPACE AS CONCEPTUALIZED • RIGHT BRAINED
• ABSTRACT
• THERE
• VISUAL TENSION
• APPARENT MOVEMENT

SPACE AS EXPERIENCED • LEFT BRAINED
• UNIVERSAL
• HERE
• DYNAMIC TENSION
• REAL MOVEMENT

WHAT IS IMPORTANT TO NOTE IS THAT THE
TWO PERCEPTIONS NEED TO BE DEVELOPED SIDE
BY SIDE. THE CONCEPTUAL PERCEPTION, IF THERE
IS A STRONG CONCEPTUAL BASE TO THE SPACE,
ORIENTS THE PERSON TO THE SPACE MAKING IT
EASIER TO EXPERIENCE. A PERSON CAN FEEL
FAMILIAR WITH A PLACE WITHOUT EVER BEING
THERE BEFORE. THE EXPERIENCE IS LIKE DEJÀ
"I WAS HERE, I AM HERE". WITH BOTH SIDES
OF THE BRAIN STIMULATED, AN IDEA OF PLACE
THROUGH HUMAN EVENT CAN DEVELOP.

ARCHITECTURE IS A PROFESSION IN WHICH
IDEAS ARE BORN, NOT DISCOVERED. THE ESSENCE
FROM WHICH ARCHITECTURE IS CREATED IS NOT
FOUND IN THE IDEA ITSELF, BUT IN ITS EVOLUTION.
WITH BIRTH COMES THE RESPONSIBILITY OF NURS-
TURE AND MATURATION. WITHOUT THIS GROWTH
AN IDEA BECOMES USELESS, MISLEADING THOSE
WHO CLAIM ITS VALIDITY.

THIS EXERCISE IS NOT INTENDED TO DICATE
A DOGMAT, NOR DOES IT PRETEND TO BE AN
EXHAUSTIVE STUDY IN ARCHITECTURAL PHILO-
SOPHY. WHAT IT IS, IS A FRAMEWORK IN WHICH
IDEAS CAN BE PLACED AND EVALUATED TO DEVELOP
A STRONG BASE CONCEPT. THIS FRAMEWORK
ALLOWS THE IDEAS WITHIN IT TO EVOLVE WITHOUT
STRAINING FROM THE BASE CONDITION. THIS CON-
STANT EVALUATION OR CHECKLIST PERMITS DEVE-
LOPMENT TO BE SPIRAL, CYCLICAL AND SELF-
EVALUATIVE RATHER THAN THE EMPIRICAL APPROACH
MOST ARCHITECTS ARE FAMILIAR WITH.
EDGES

Much of the inspiration for this thesis began with experiences encountered in Florence and in Venice, Italy. These two cities are eventful places, both embodied with dispositions of correctness innate in their spatial organizations. The central idea revolves around the theme of the edge. These edges define many layers of activity participation develops on a diachronic relationship of choice between being active (movement) or being passive (observation).

These edges are spatial orienters, whether walls, rivers, streets, arcades, etc., they define places to watch from, pass through, or dwell along. When layered together against a backdrop, the edges develop a screen of activity, diverse, multidimensional in character. The layers create a dynamic rhythm to experience or just enjoy.

STRUCTURES • BASE • DEFINER • IDENTIFIER

PLACE CONTAINER COVER CONTROL

KINESTHETIC PATH FOCUS DESTINATION

SPATIAL VOLUME MASS SEQUENCE

CHARACTER LIGHT RHYTHM THEME

The bases describe the elemental condition upon which a particular structure is evaluate through participatory experience an idea of the structure can be developed.

Definers are needed to complete the idea of the base. They are dependent upon each other to give coherence to structure.

The third idea gives structure identity. An underlying overall purpose is expressed by these ideas.
"This is the true purpose of architecture, to help to make human existence meaningful. All other functions, such as the satisfaction of mere physical needs, can be satisfied without architecture."

Nорберг-Шульц

"Architecture is evolutionary as well as revolutionary. As an art, it will acknowledge what is and what ought to be, the immediate and the speculative."

V. Scully

"The abstractness of thought tends to overwhelm the concreteness of life. The loss of moral order has been supplanted by technical order. Behavior, previously guided by ethics has become role-behavior directed by rules."

Albrecht

"We seem not to be eager to comprehend reality. The moment one is largely occupied with gaining material success and achieving a career, it is totally superfluous what one perceives and experiences. An understanding of reality is a nuisance and unnecessary when life is suited so narrowly."

It is obvious that the academic side of architecture has a special obligation to perform... to further the cause of bodies of thought that reject the epistemic and methods of empiricism as too confining for gaining social knowledge... In this vein, architecture could live up to its intrinsic purpose, that is, to enhance the human condition and make life more meaningful."
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