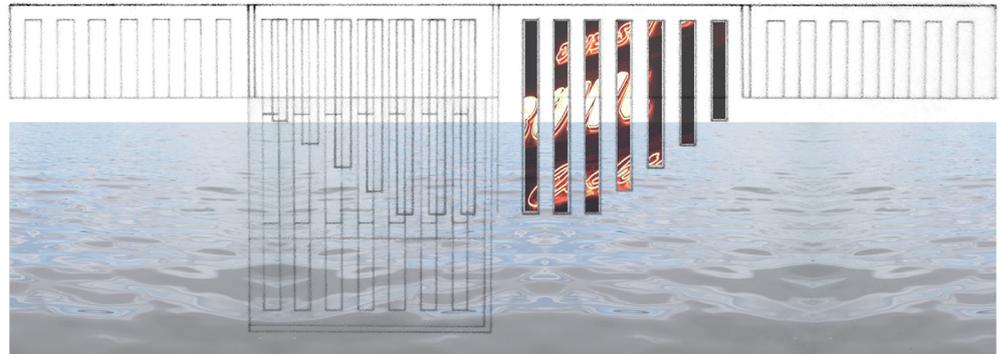
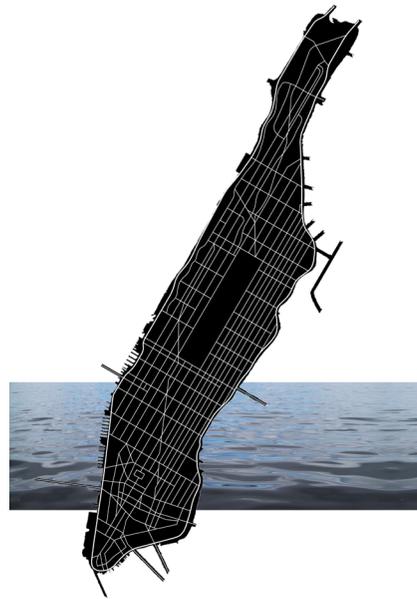


“Space is a practiced Place”
--Michel de Certeau



charlotte page : masters project : spring 2011



Space Island of Manhattan meets Hudson River, People engage, Water moves, Time passes

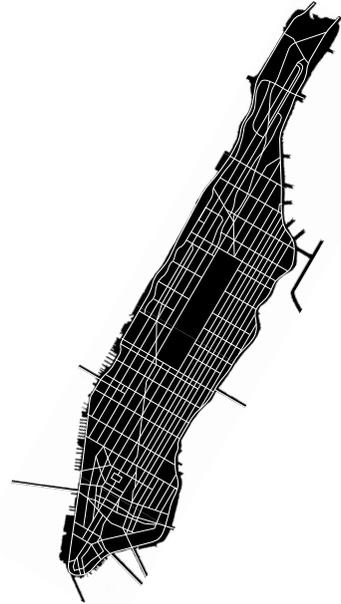
Place The meeting of two datums: land and water

Commentary on education:

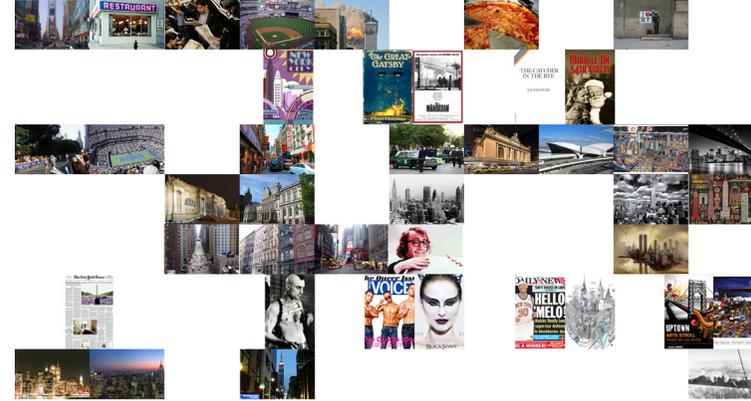
Examination of the experience of subject (space) and its relation to the object (place). Space is formed by a subject. Place is independent of subject. Space is formed by novels, films, photographs, stories and memories as much as it is by its physical environment. Each subject defines the space differently each time he experiences and moves through it. To claim that one experience is real or that one perspective is the definitive reality of a place is absurd. Analytical architectural drawing begins to erode the subjective point of view by offering multiple views simultaneously. Plans and sections depict not our experienced reality but a reality of the object. By unfolding all surfaces of the object into one, a more complete reality of the object is revealed.

Space is a subjective place. A perspective drawing depicts the experience of the object seen from one point of view; an unfolded drawing of a path, depicting a subject's movement, introduces time into the experience of the object. A subject's view within the space of an object portrays the experience of the subject; a subject's unfolded path drawn with images of connotations and temporal conditions represents a more comprehensive view of the experience of the subject. The thoughts and experiences are framed by the object as they are affected by it but not necessarily related to it.

This drawing practice has been applied to twelve objects, which are designed to expose the inconstancies of the two datums, land and water, as well as highlight the changing experiences of the object as the subject experiences it.



=



“The city in our actual experience is at the same time an actual existing physical environment, a city in a novel, a film, a photograph, a city seen on television, a city in a comic strip, a city in a pie chart, and so on.”
- “An Immaterial City”, James Donald

Each individual experience is shaped differently by these influences.

Rockefeller Center



“Each of these presentations of reality is extremely impoverished, aleatory, almost pitiful, if one realizes that it is only one among many.”

--“Observations on the Long Take,”
Pier Paolo Pasolini



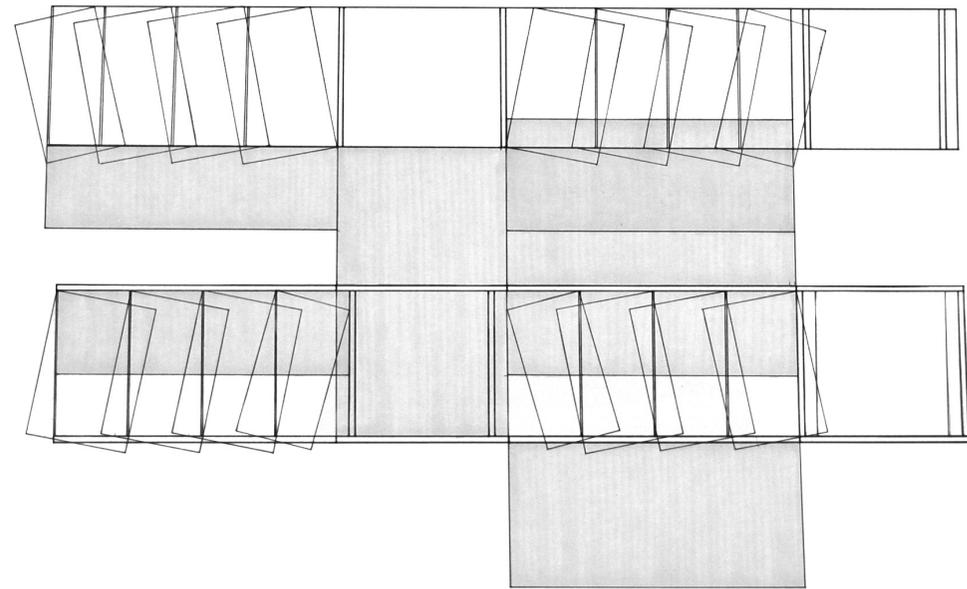
Education claims a definitive authority on what is.

But teachers offer just one perspective of an event or object.



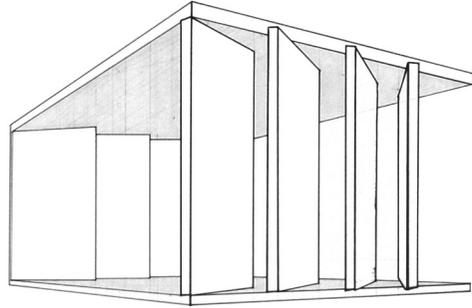
In order to obtain a more objective view of an event, one must gather multiple perspectives of the same place or object.

Fins:
Seen from one direction the object is open; seen from another it is closed.

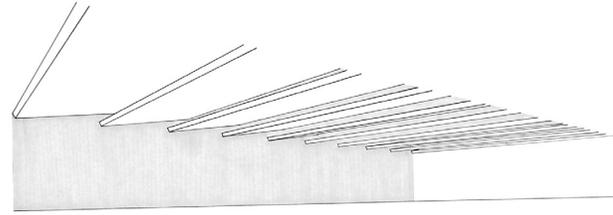
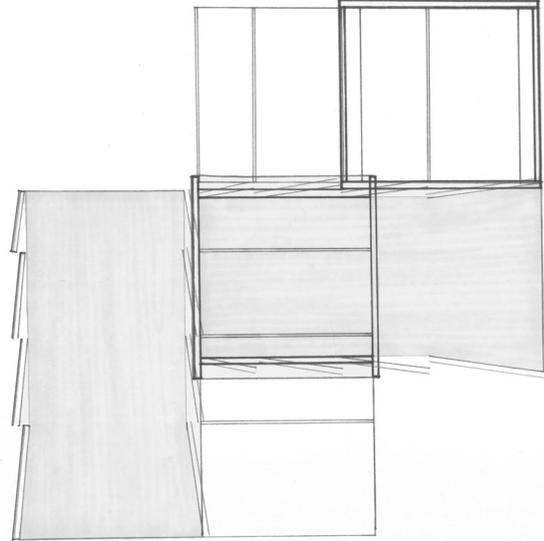


By unfolding all surfaces of the object into one, a more complete reality of the object is revealed.

A perspective drawing depicts the experience of the object seen from one point of view



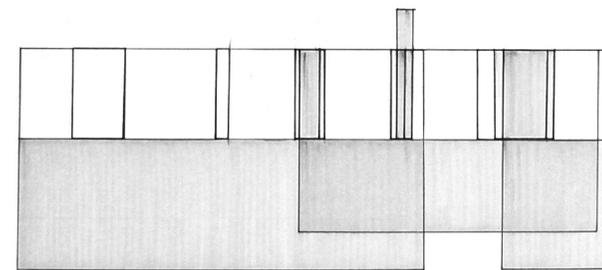
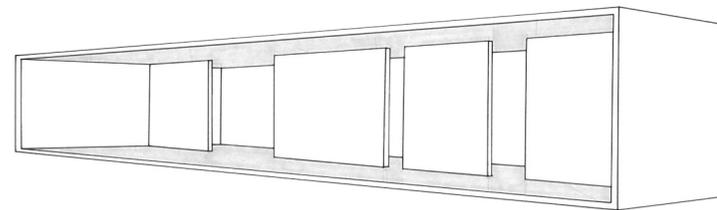
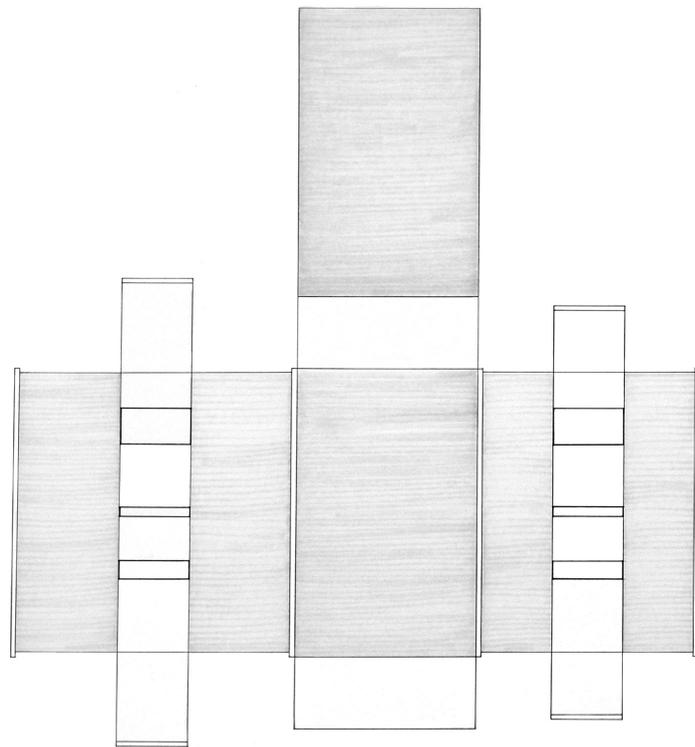
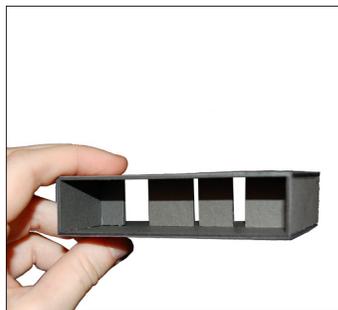
A subject's movement, depicted as an unfolded path, introduces time into the experience of the object.

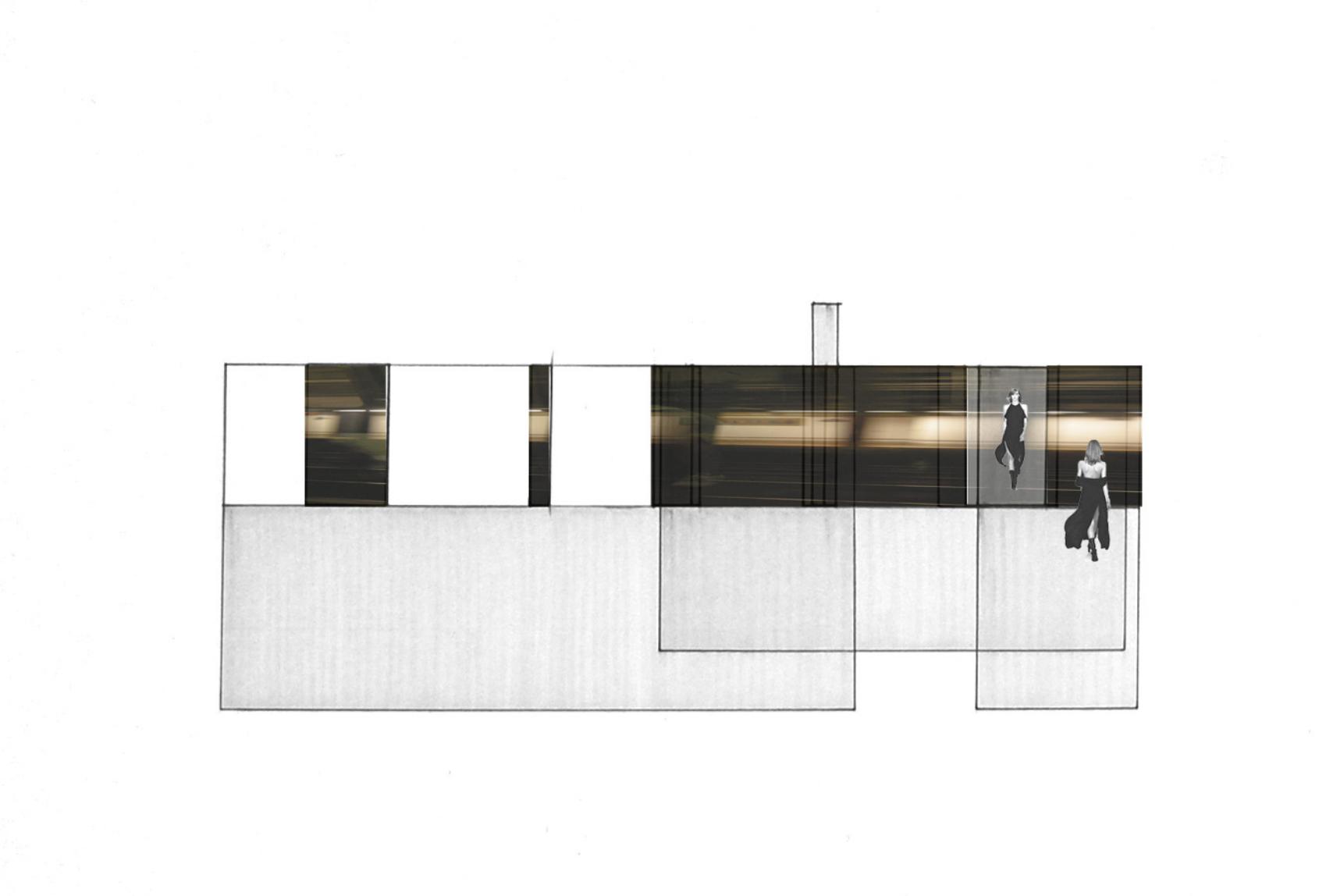
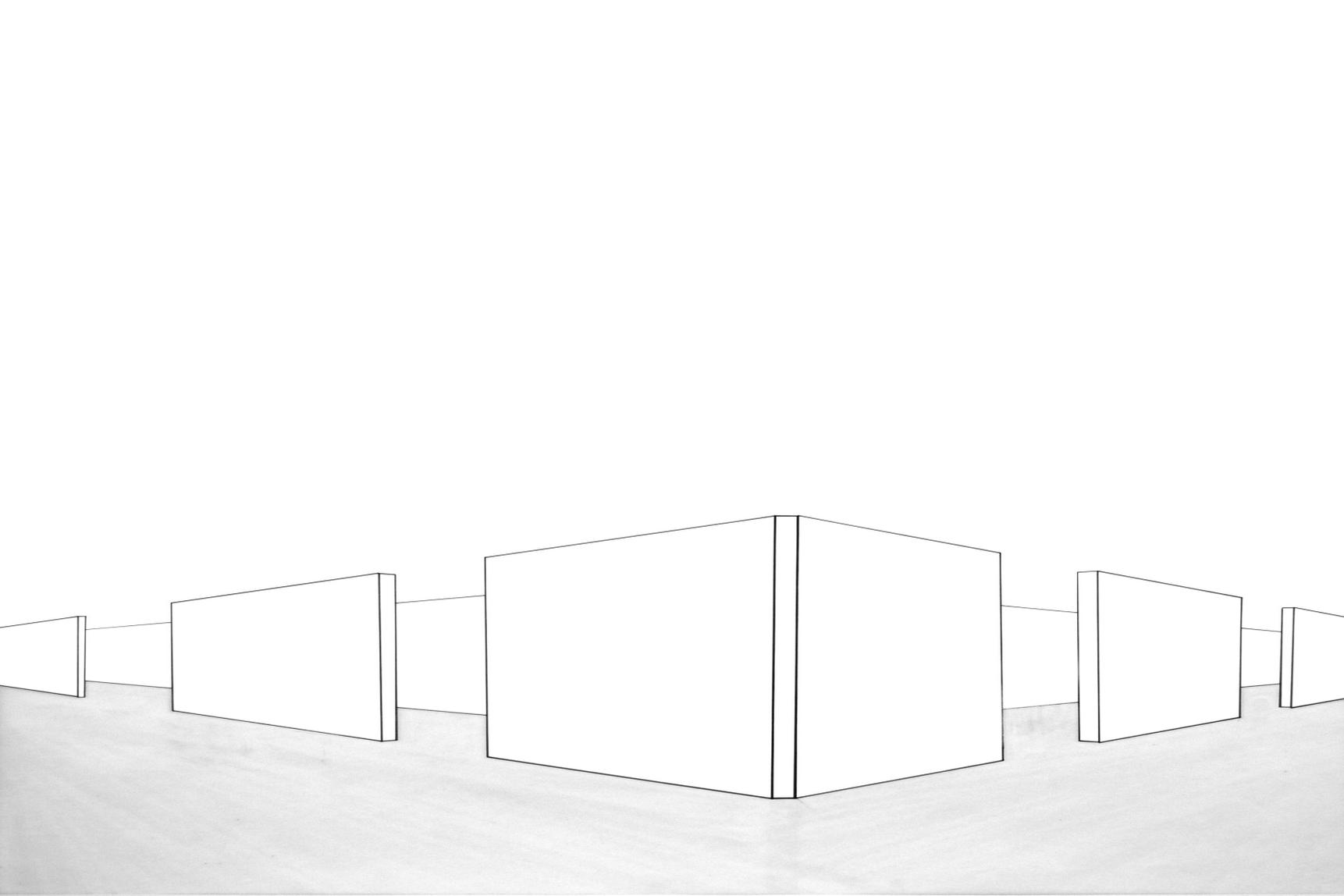


A subject's view within the space portrays the experience of the subject.

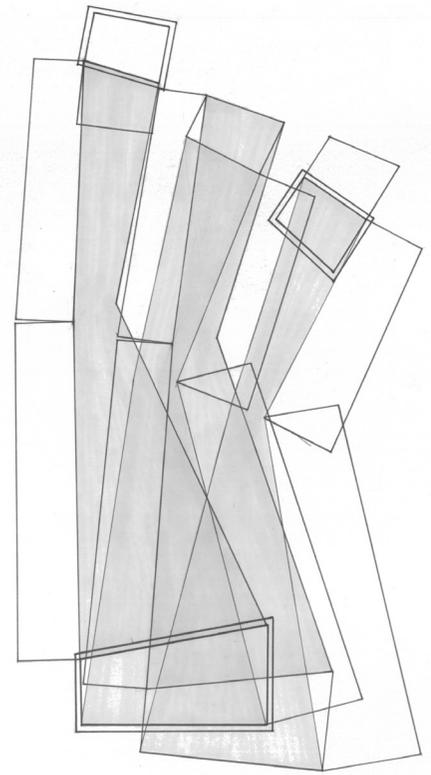
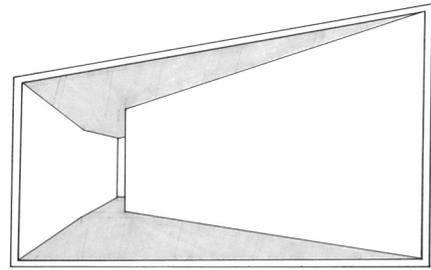
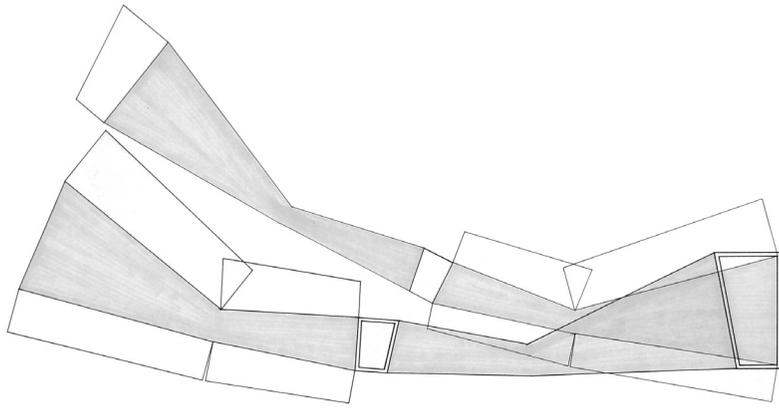
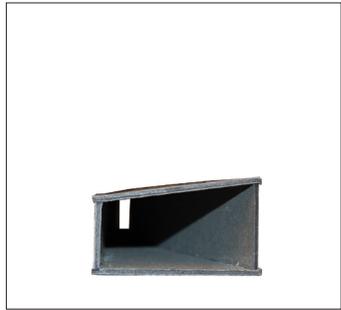
A subject's unfolded path depicted with images of thoughts and temporal conditions represents and more comprehensive experience of the subject.

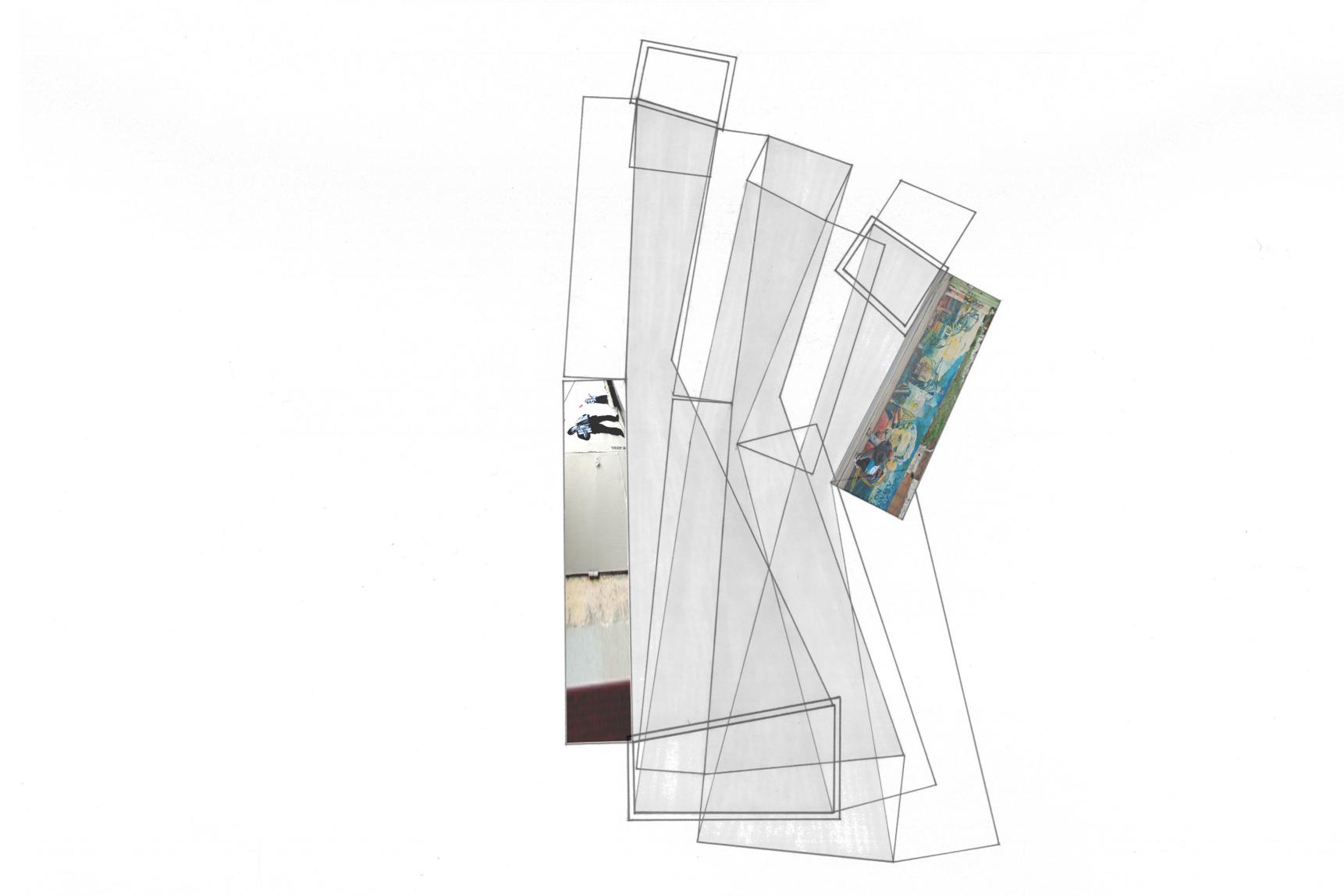
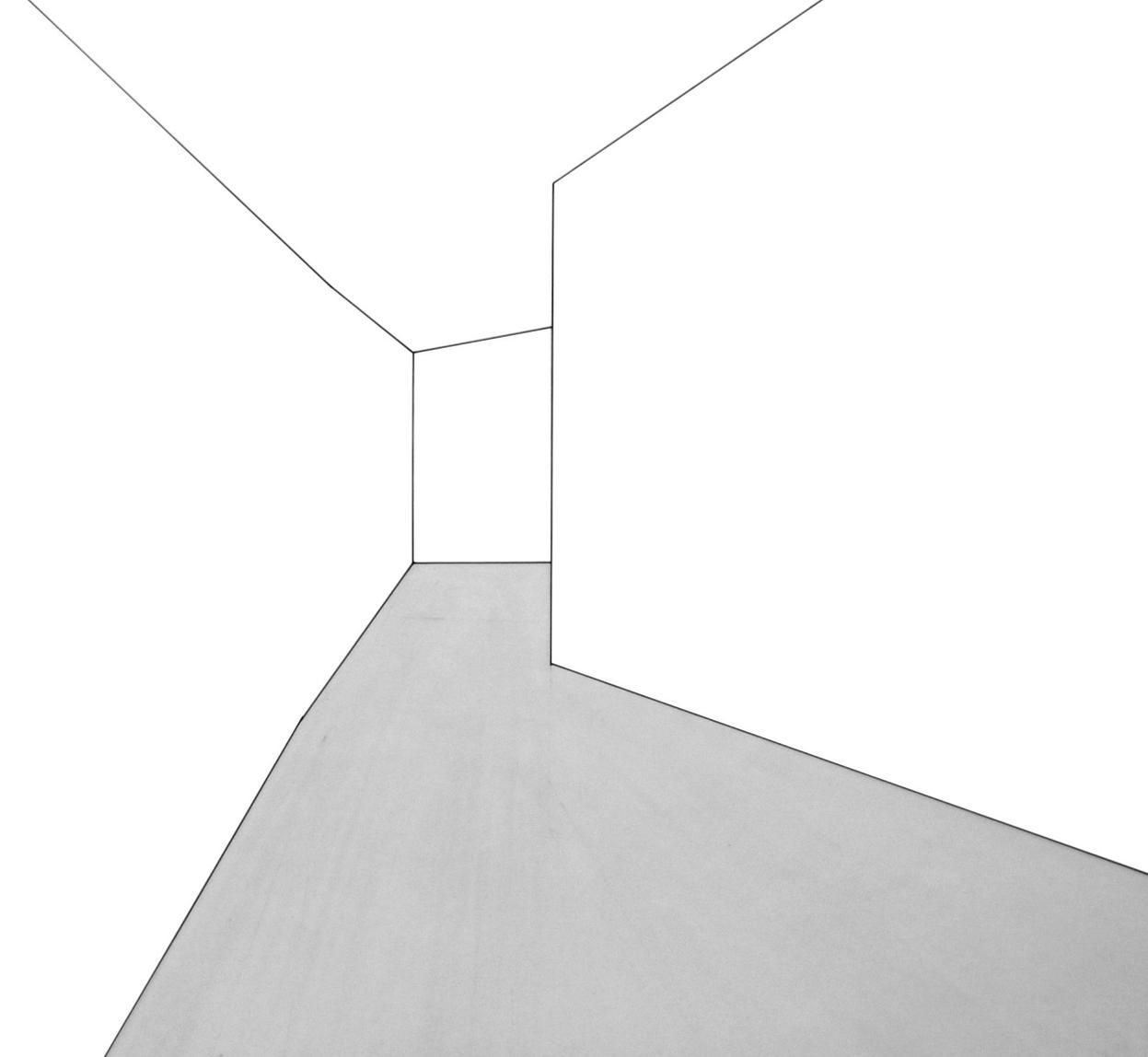
Filter:
Two parts separated
by a wall yet joined
by described
openings. Wall
becomes filter
instead of barrier.





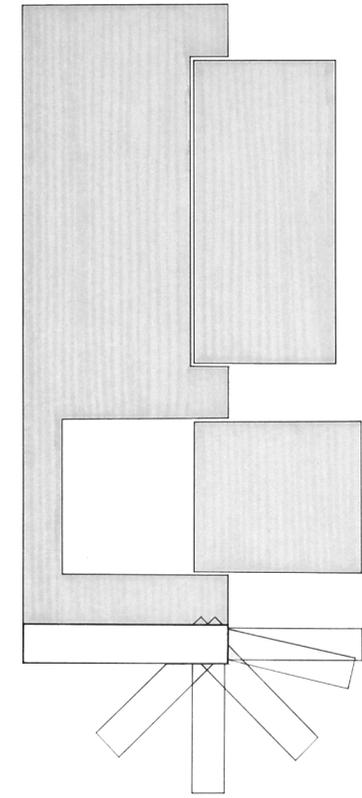
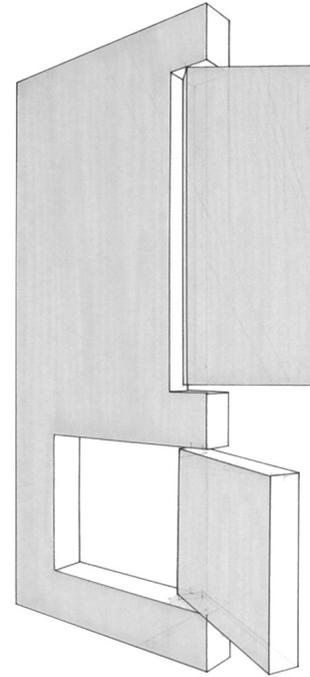
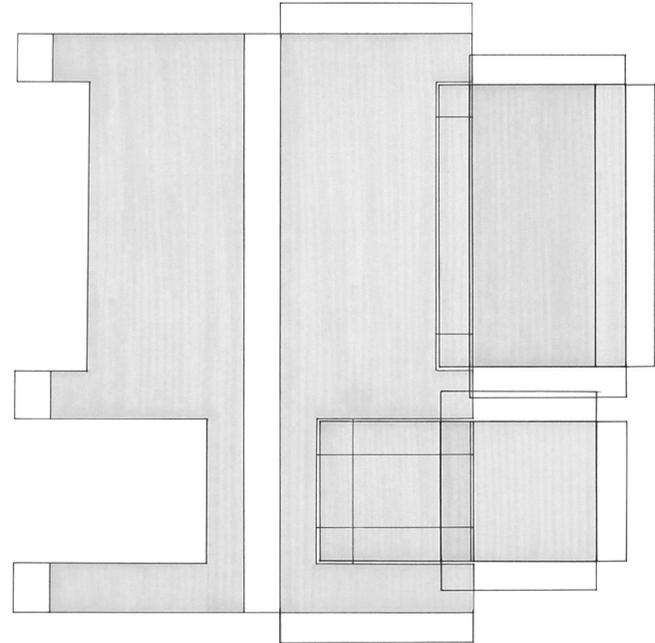
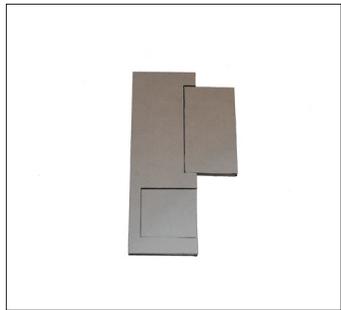
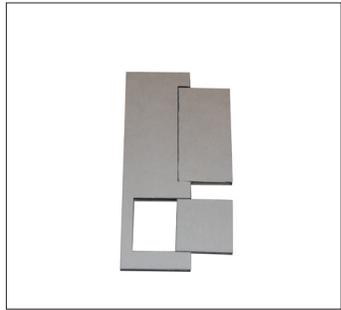
Compression:
The object envelopes
two distinct spaces
that connect at the
point of compression
that divides them.

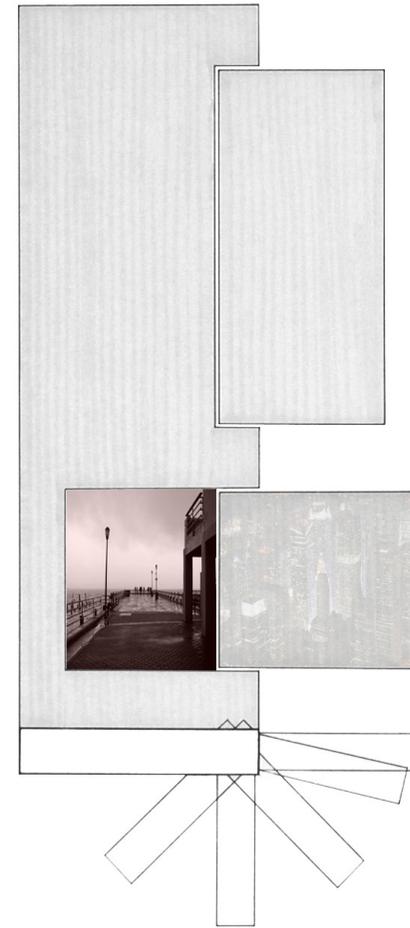
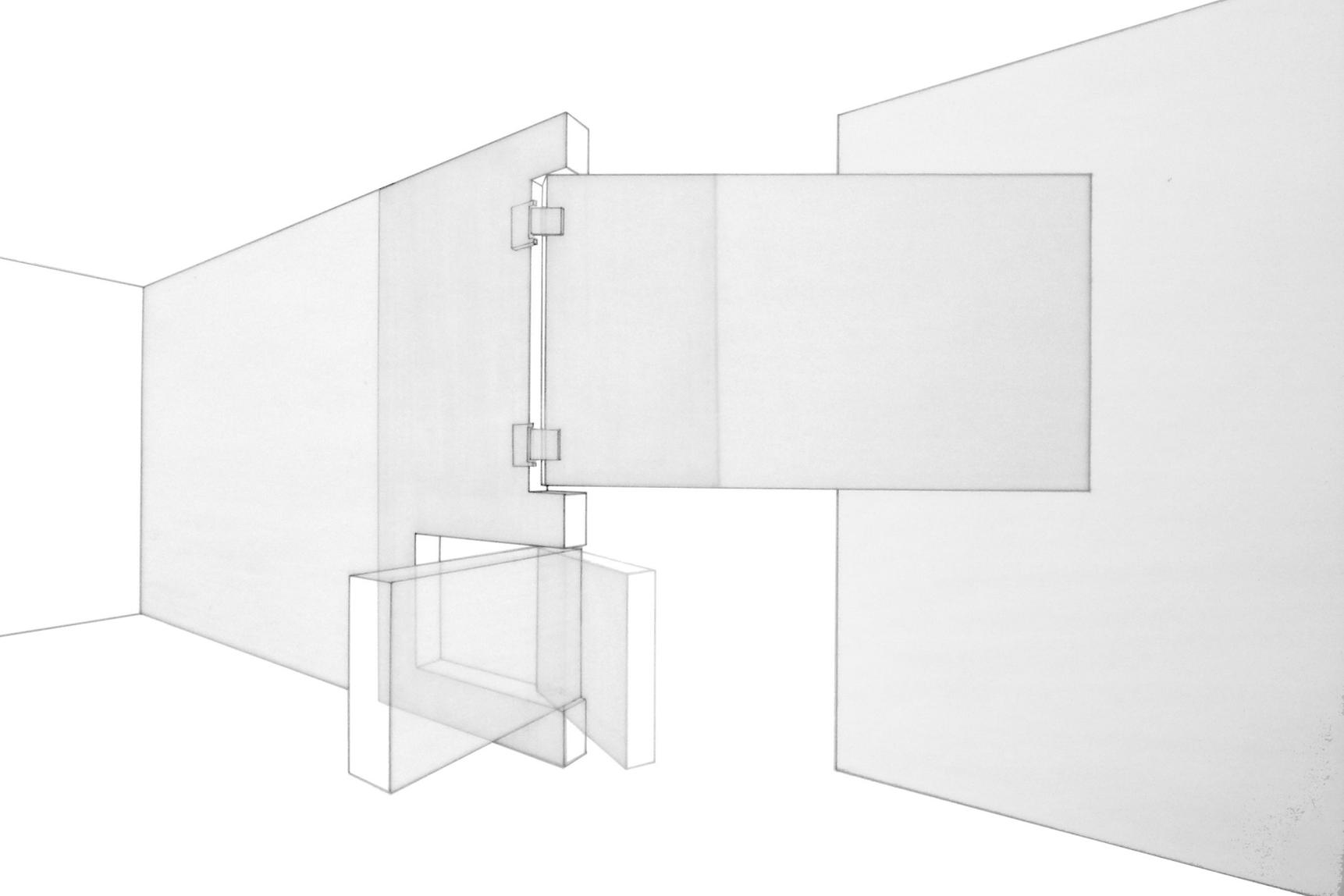




Hinge:

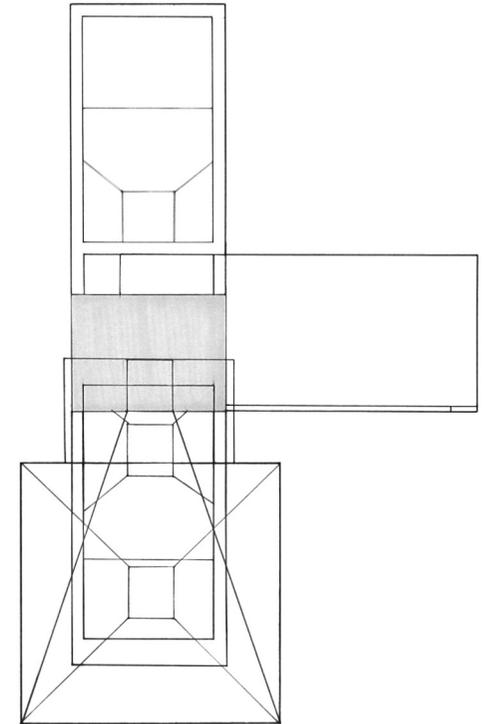
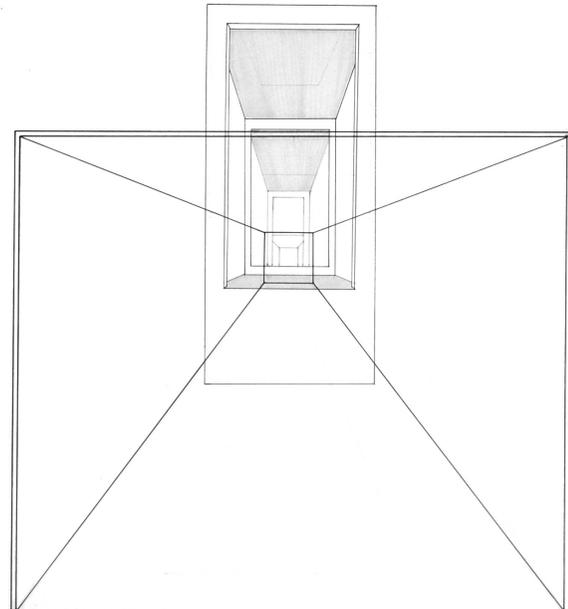
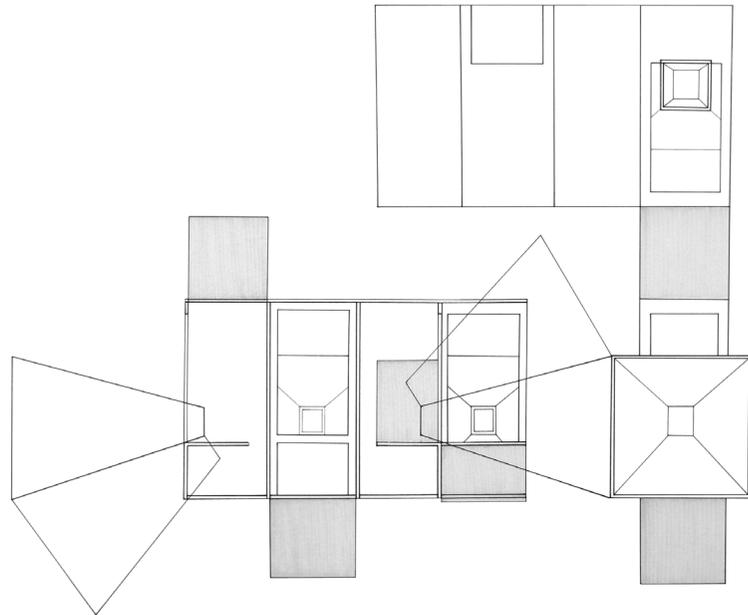
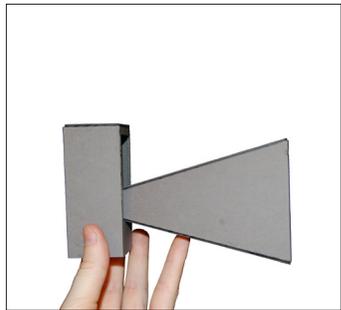
The hinge can be a detail or a larger formal move, static or dynamic. It allows for apertures in solid planes and varying angles of connection.

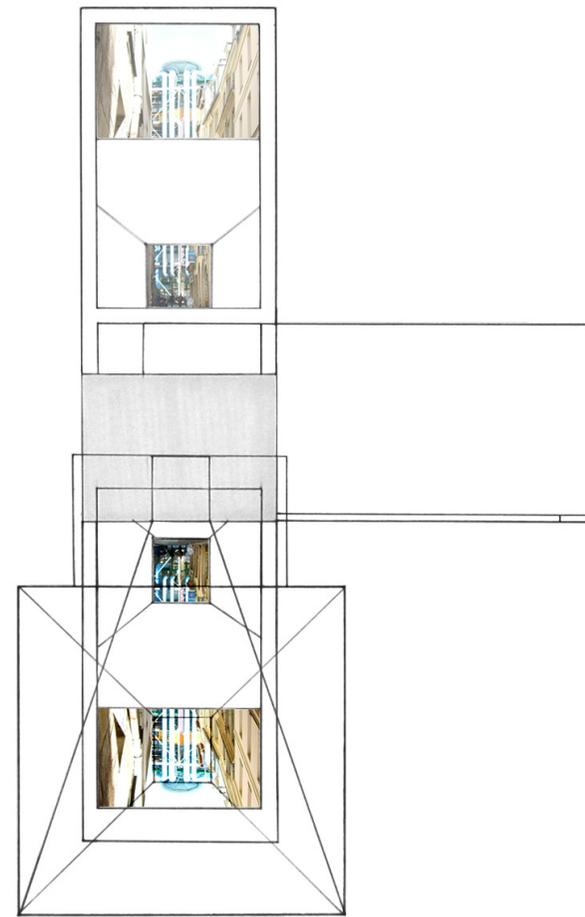
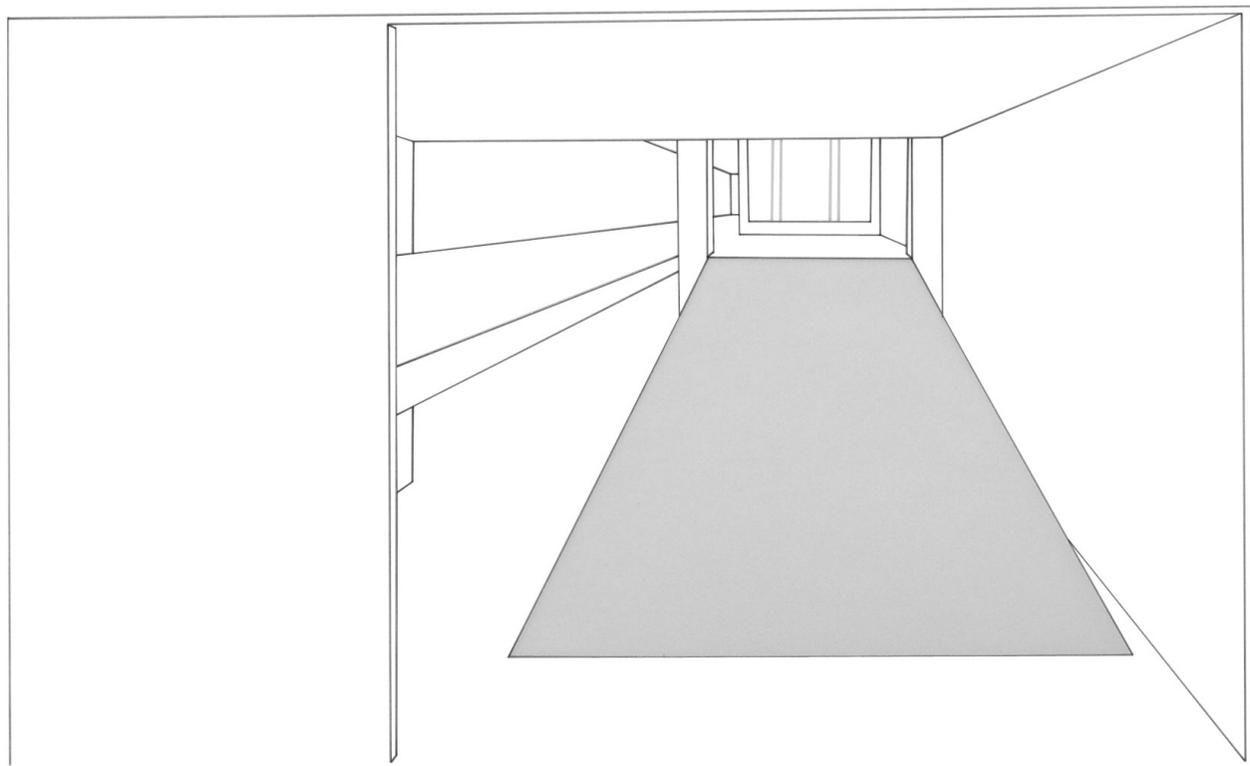




Reflection:

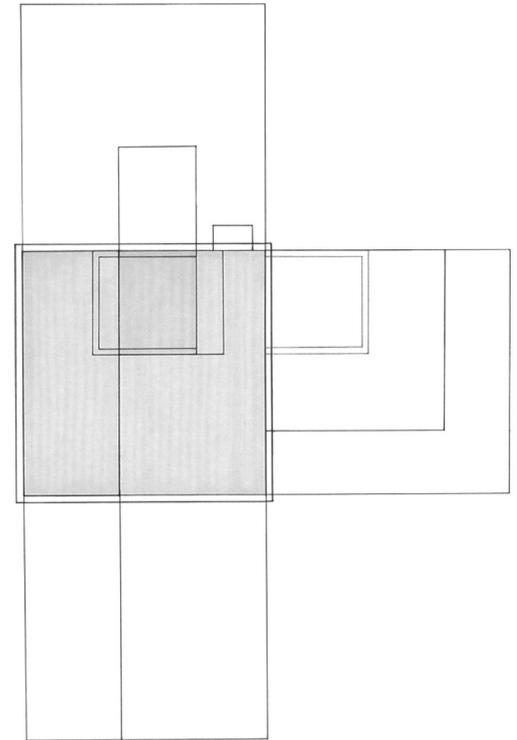
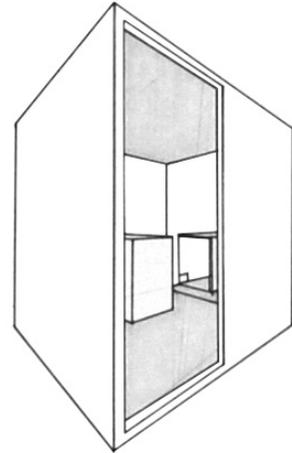
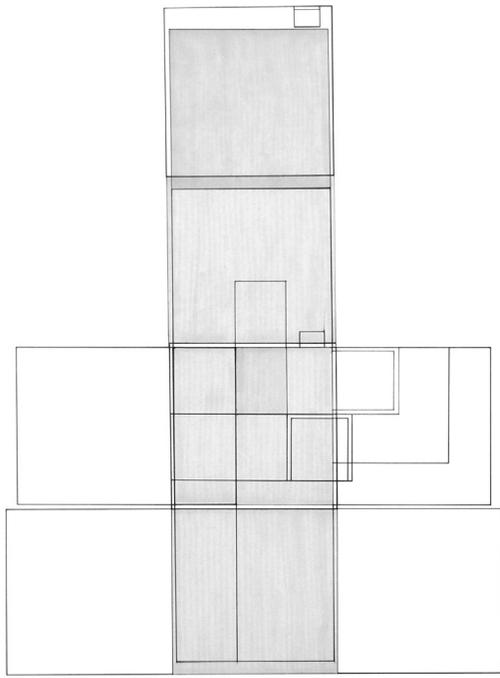
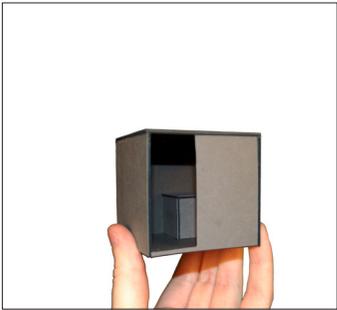
The ramp lifts subjects up and away from the city only to be confronted with the image of the city in a reflection.

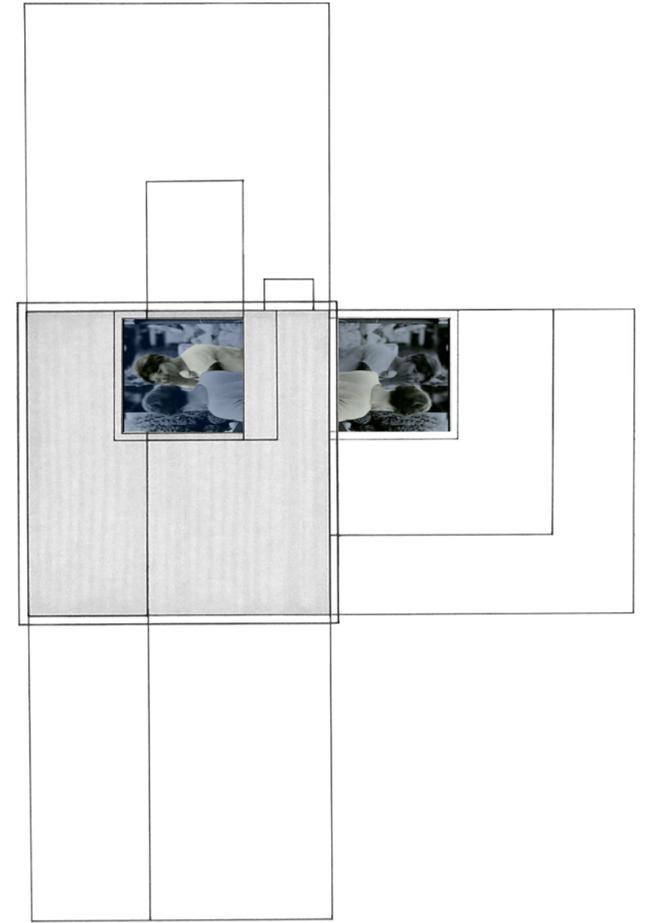
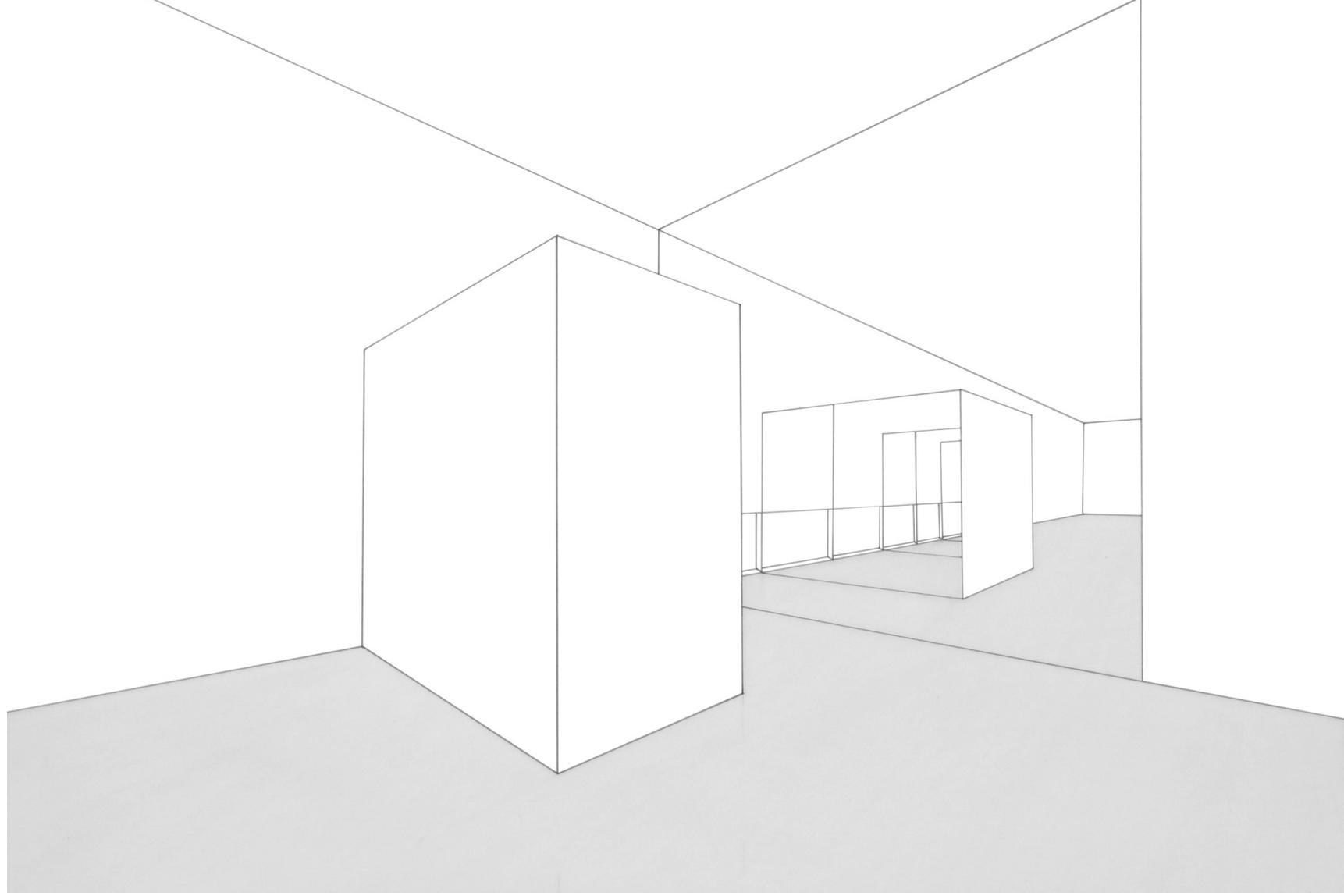




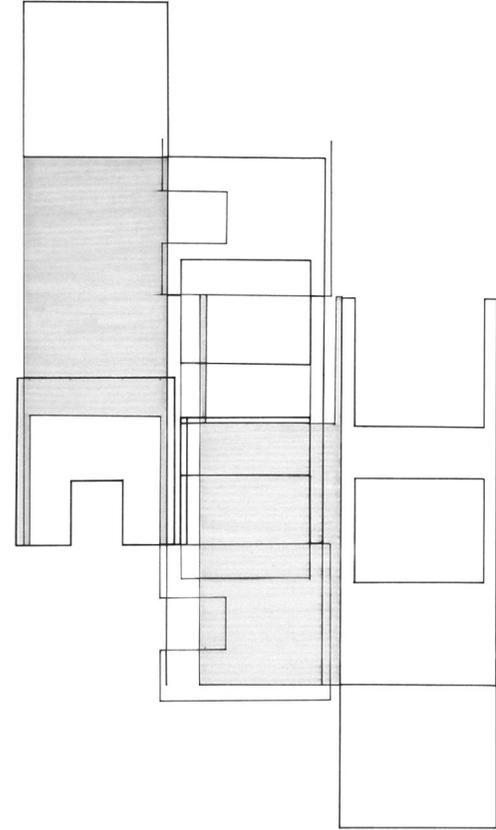
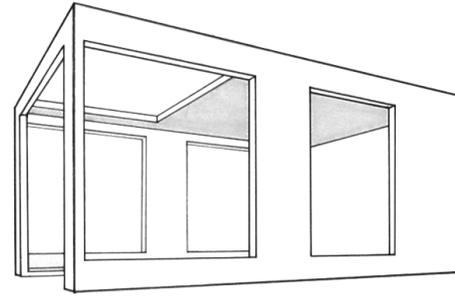
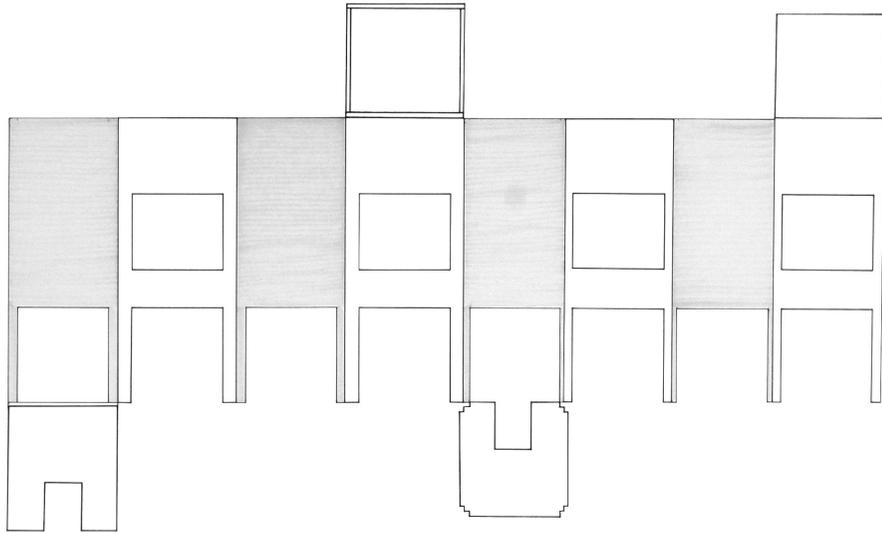
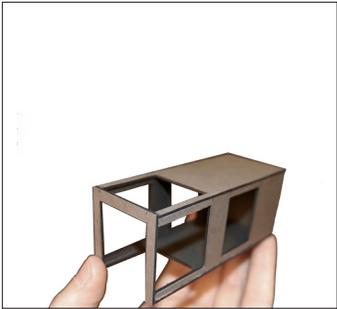
Mirror:

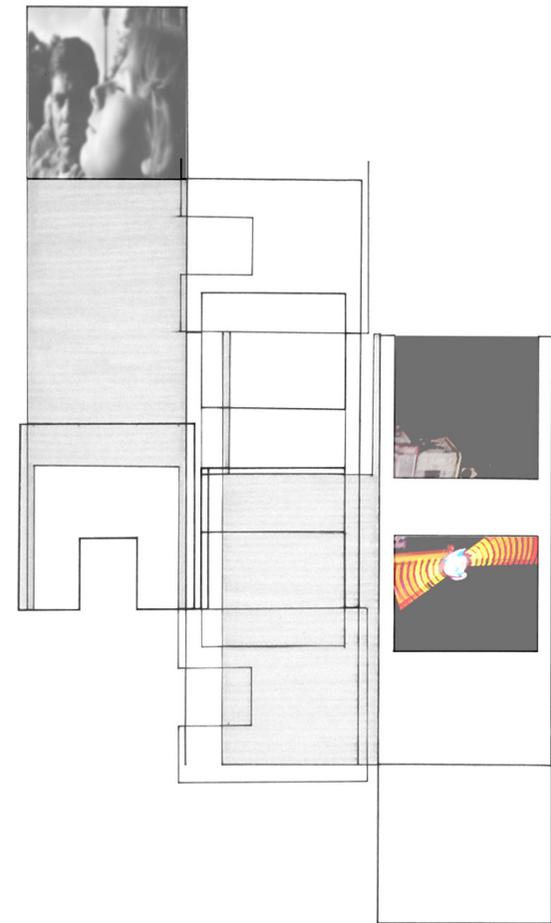
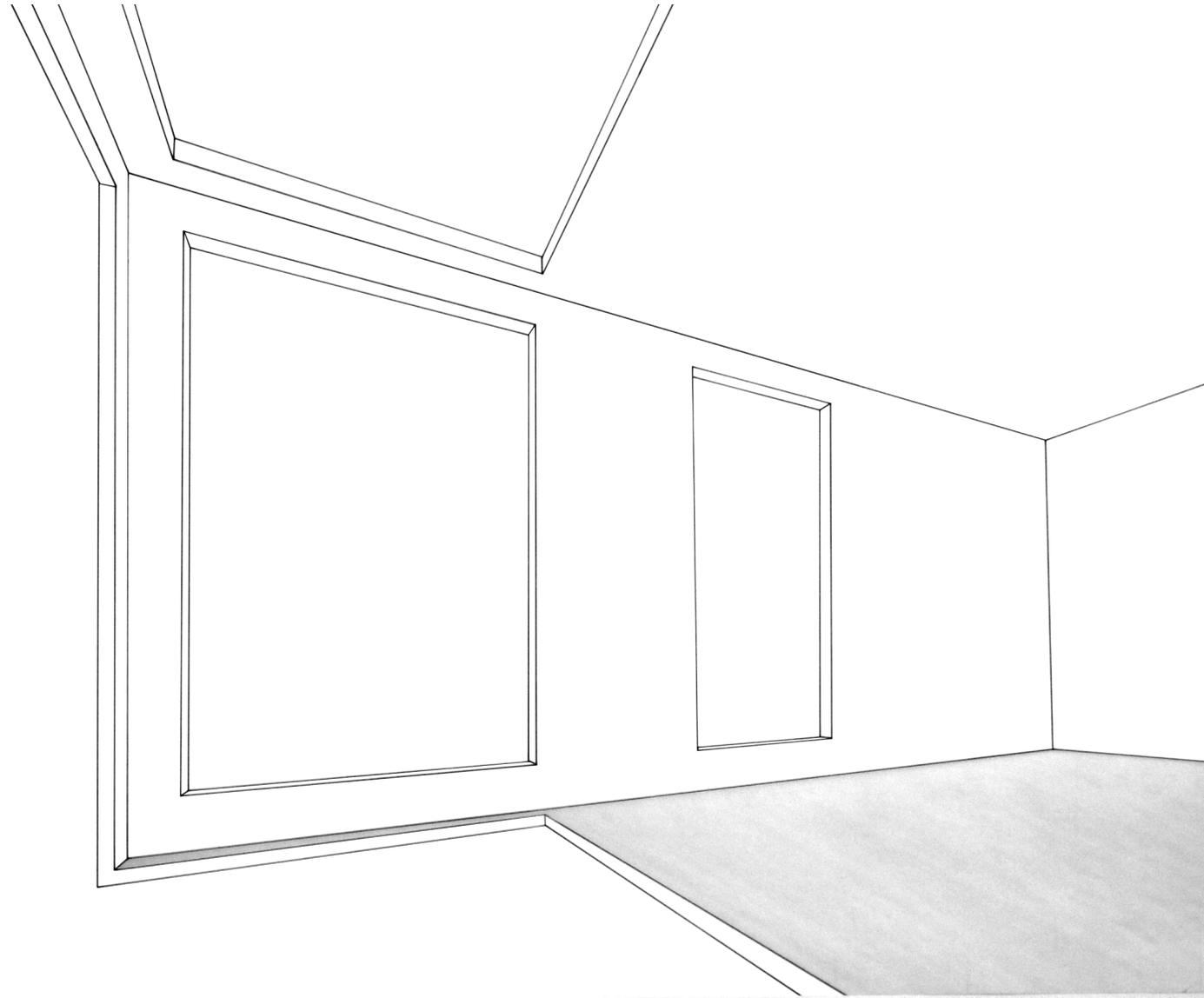
The mirror reveals multiple perspectives of the same object at the same time. But the mirror shows an image, a representation of the object, not the object.



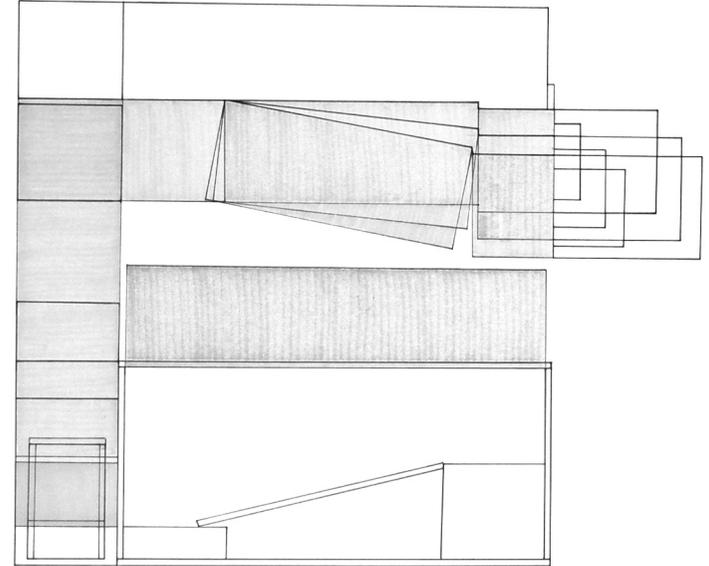
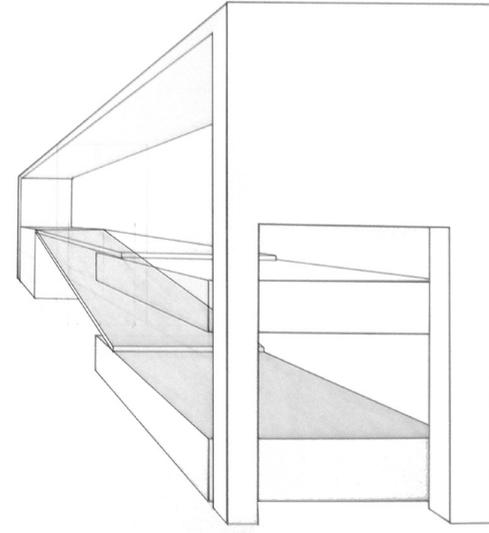
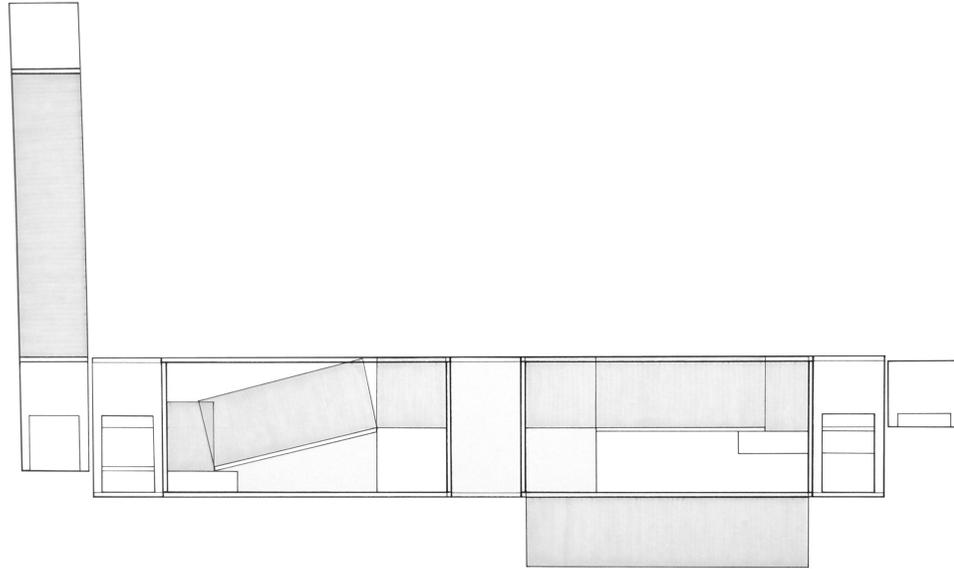
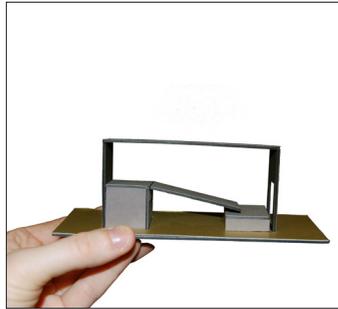


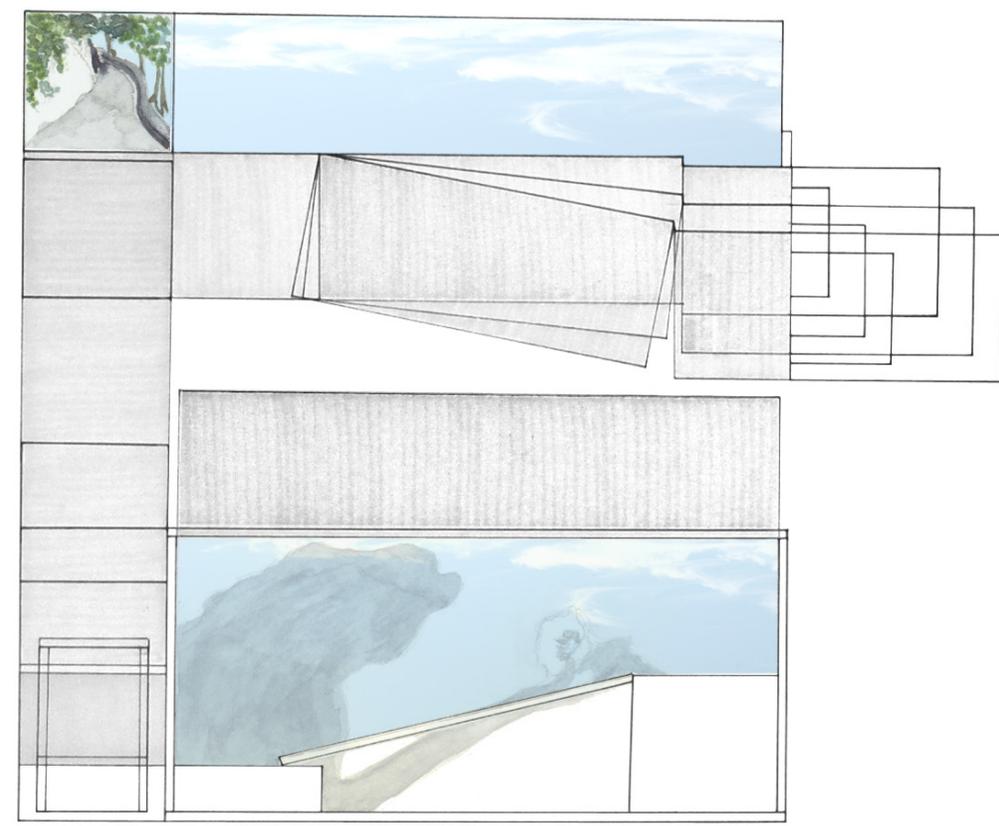
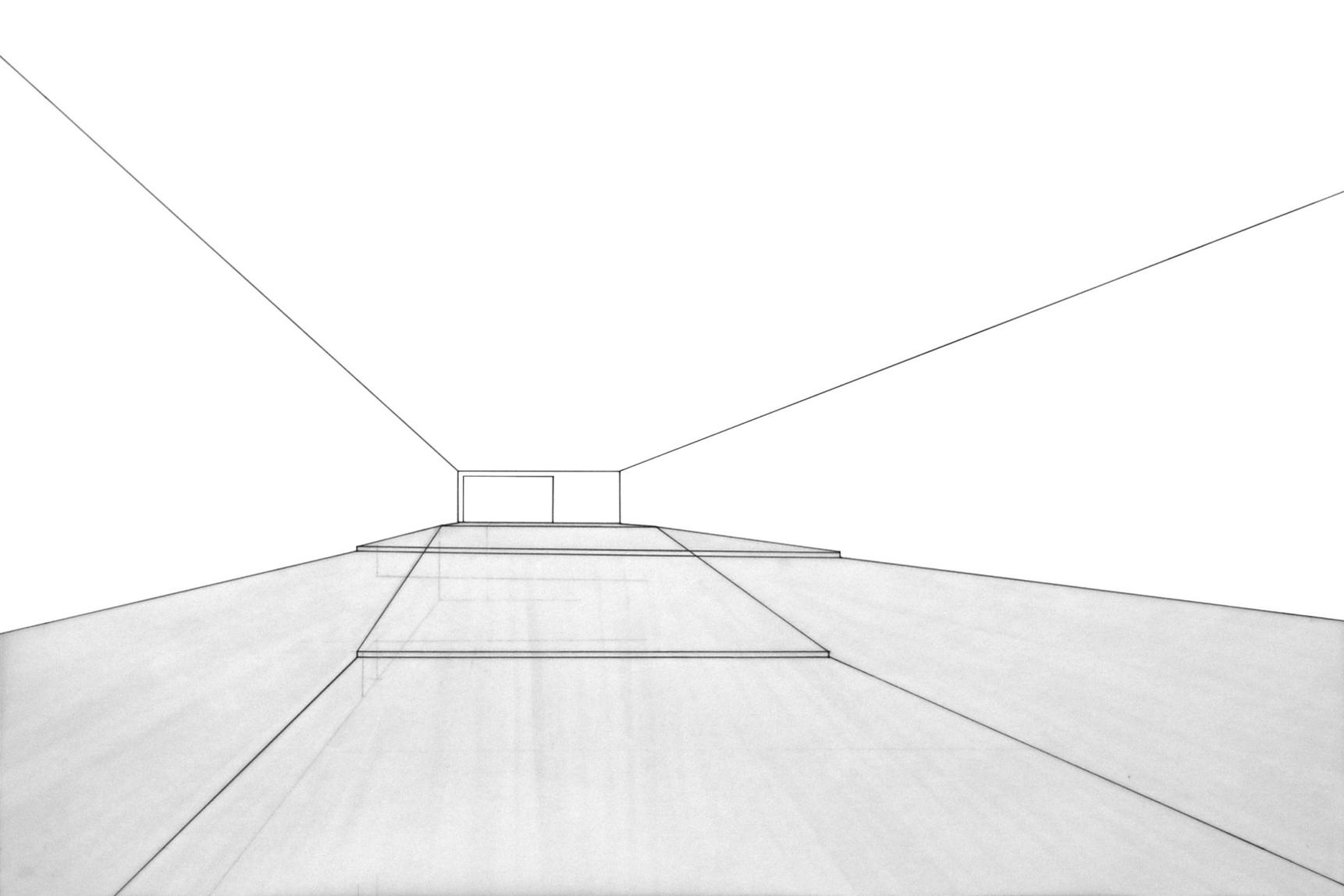
Inside/out:
One may be within
the space of an
object without being
inside the object.



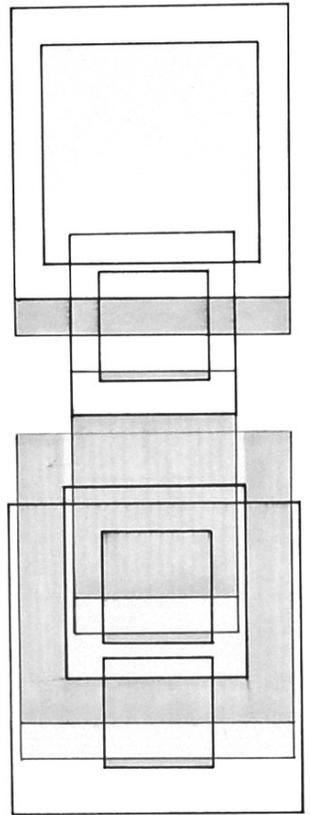
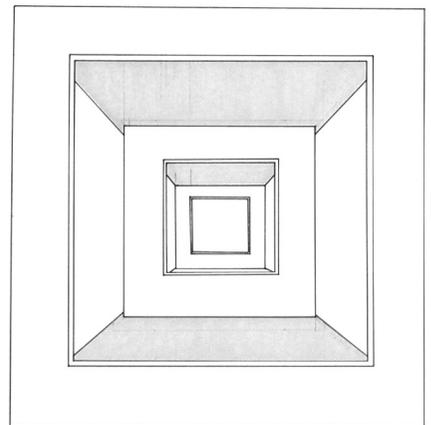
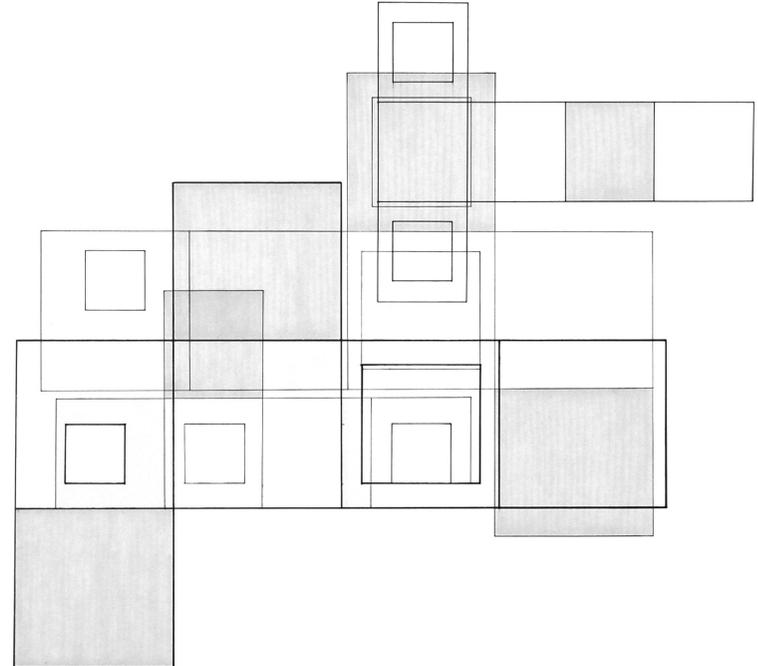
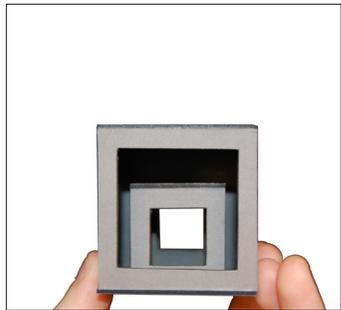
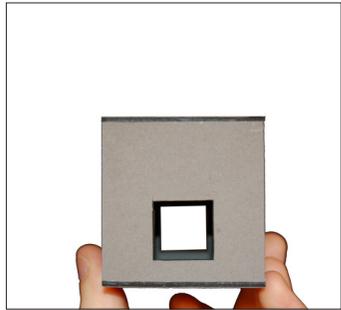


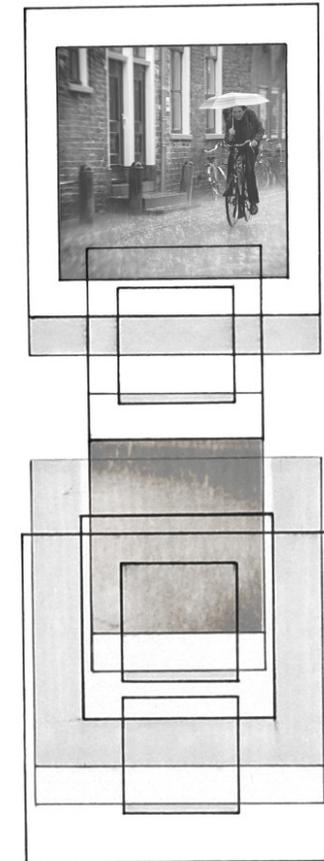
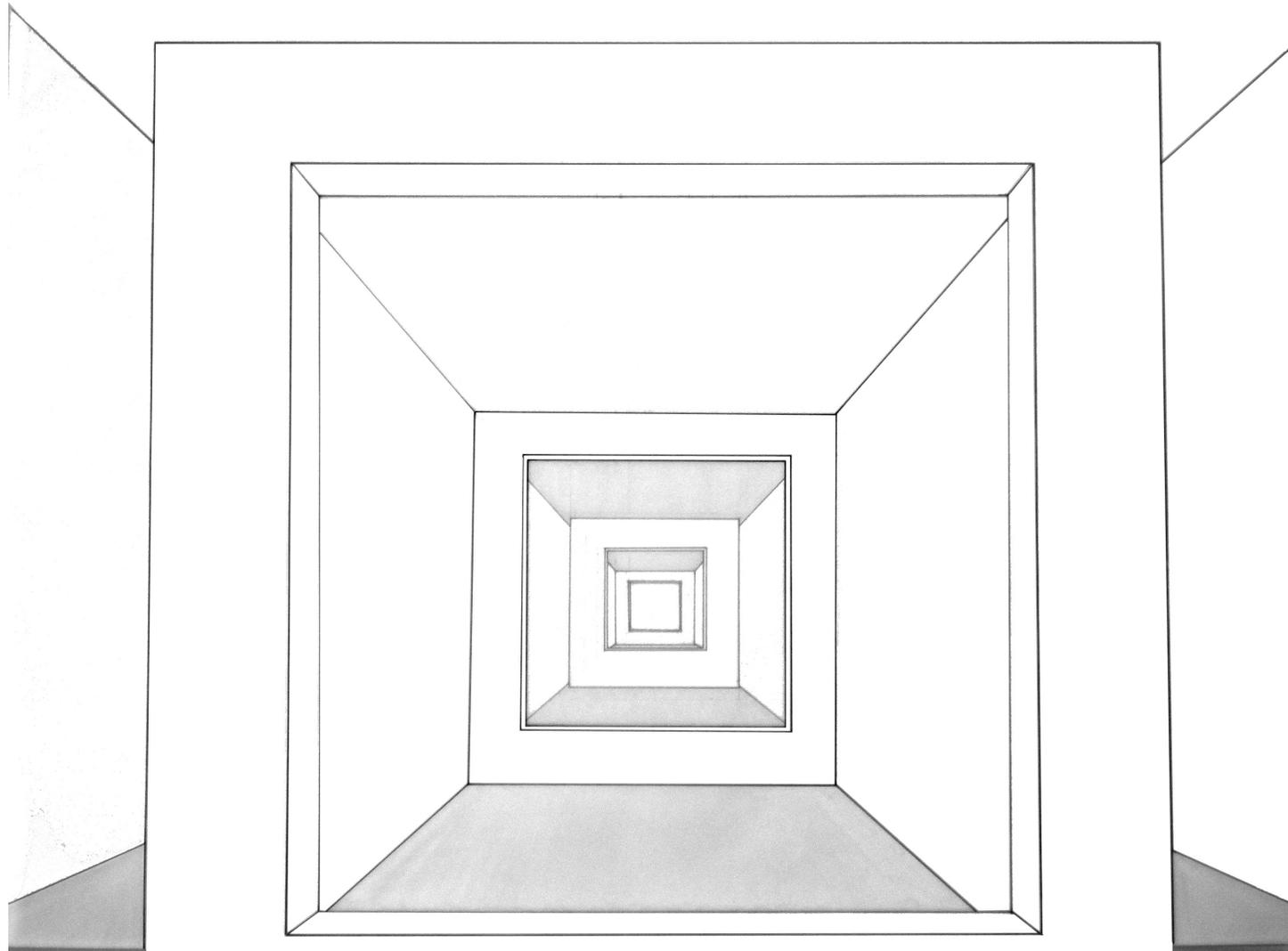
Ramp:
The space expands and compresses as the ramp's angle changes with the water's rising and lowering throughout the day.





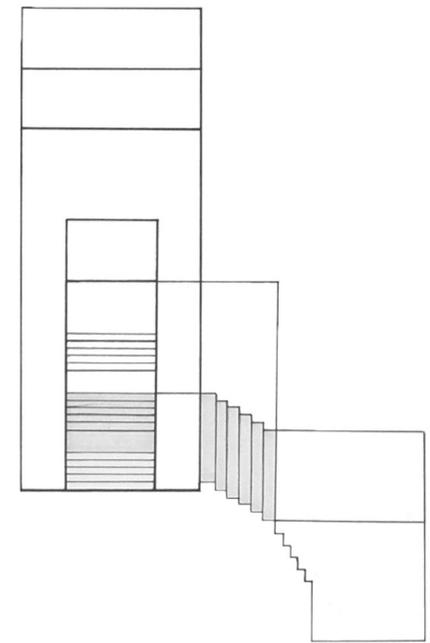
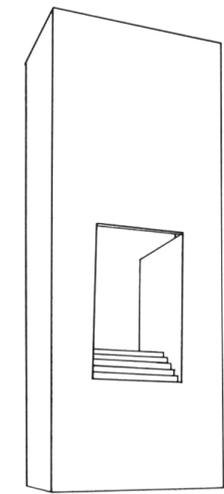
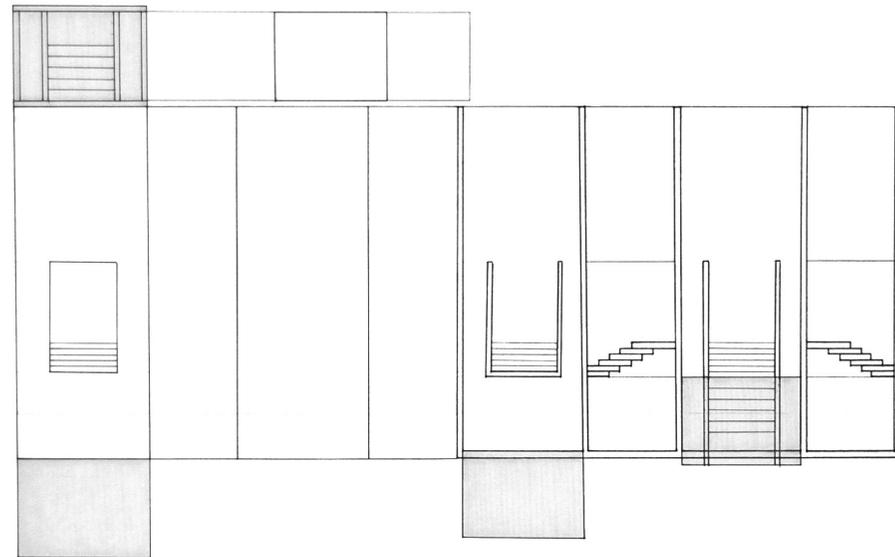
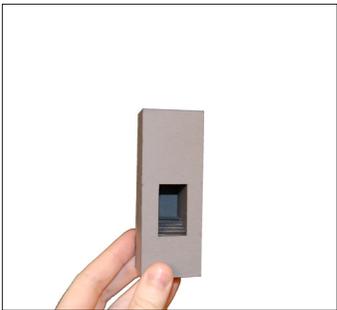
Scale:
One is still connected
to a larger context,
yet protected by the
intimacy of a smaller
environment.

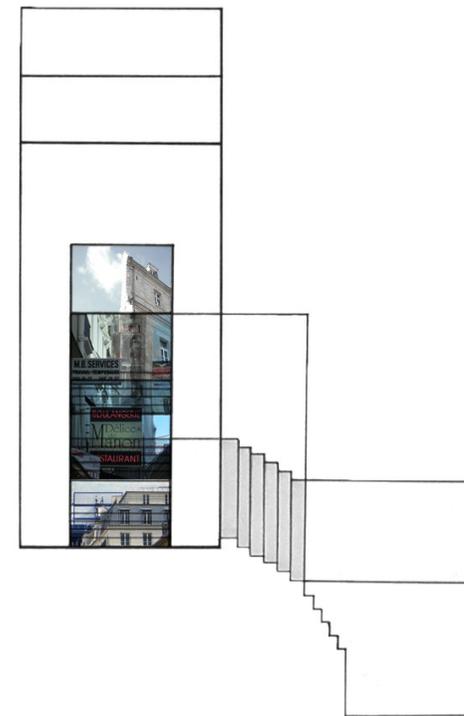
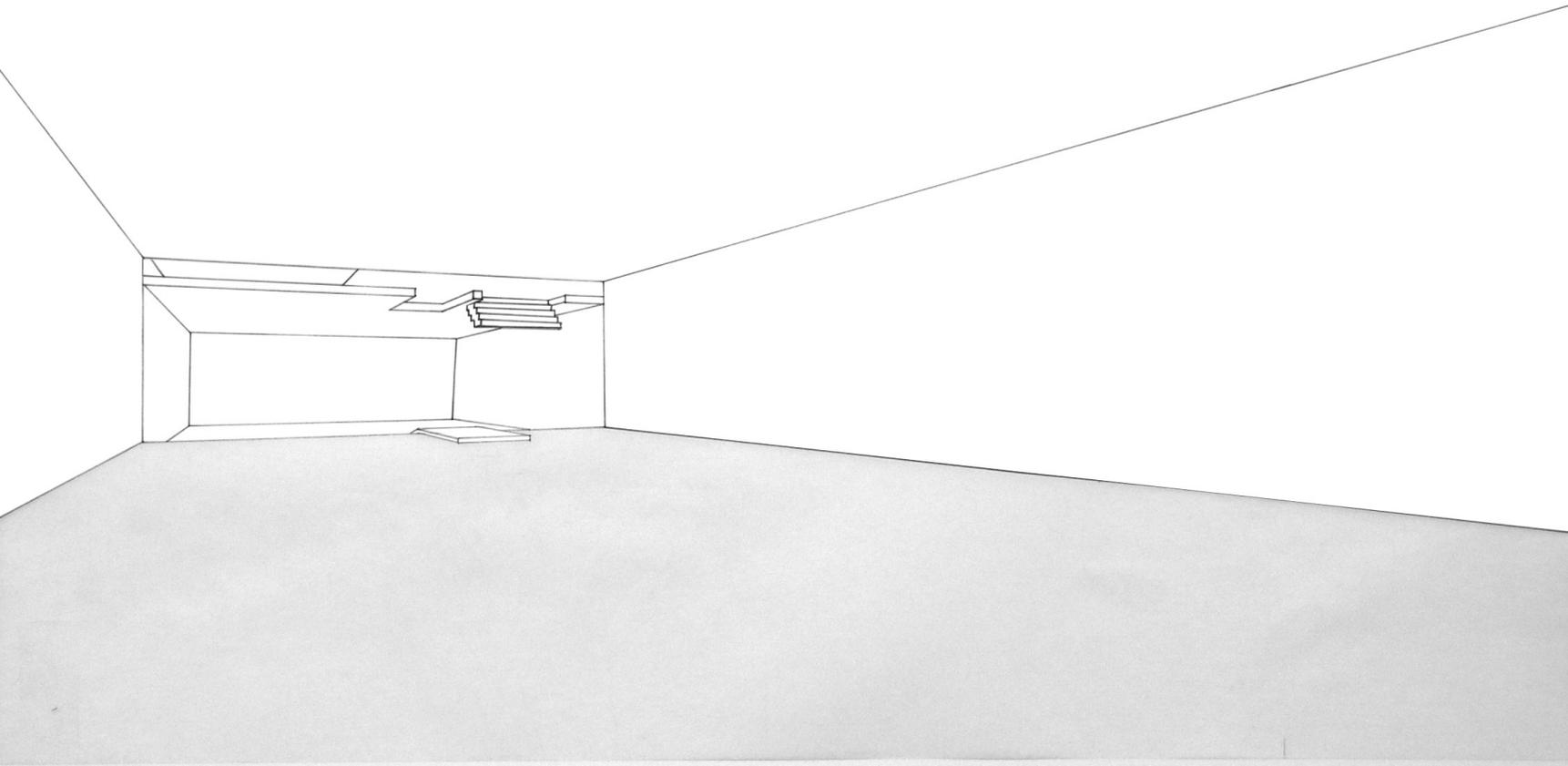




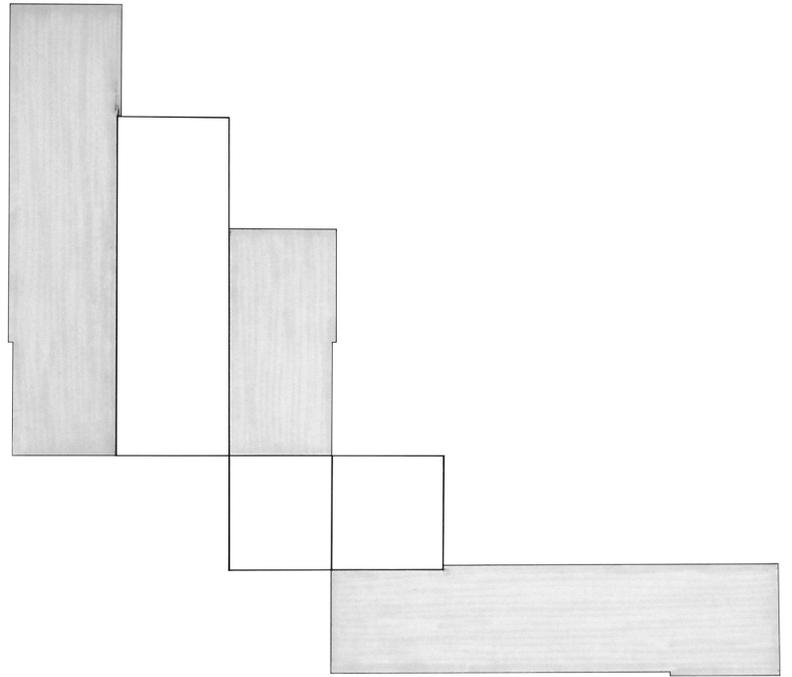
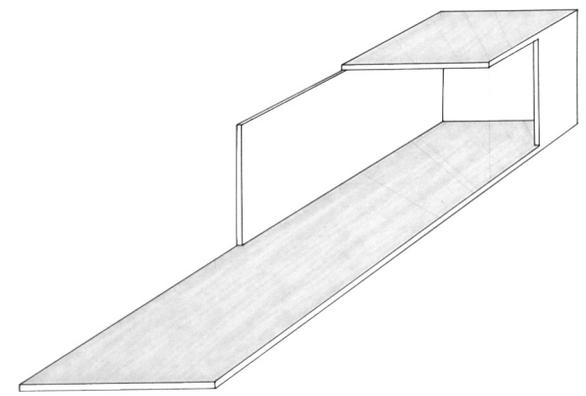
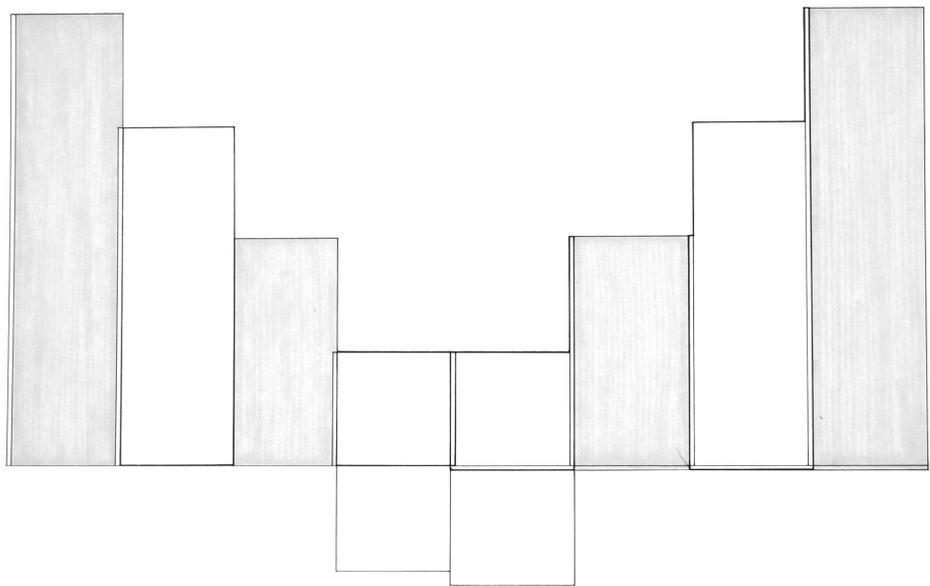
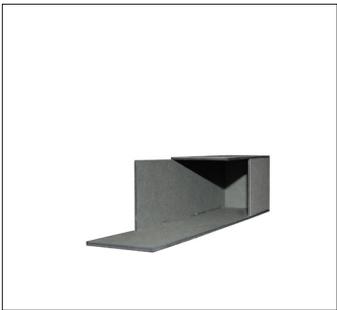
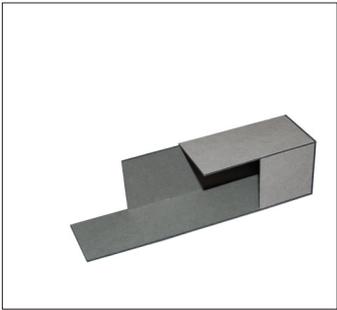
Stair:

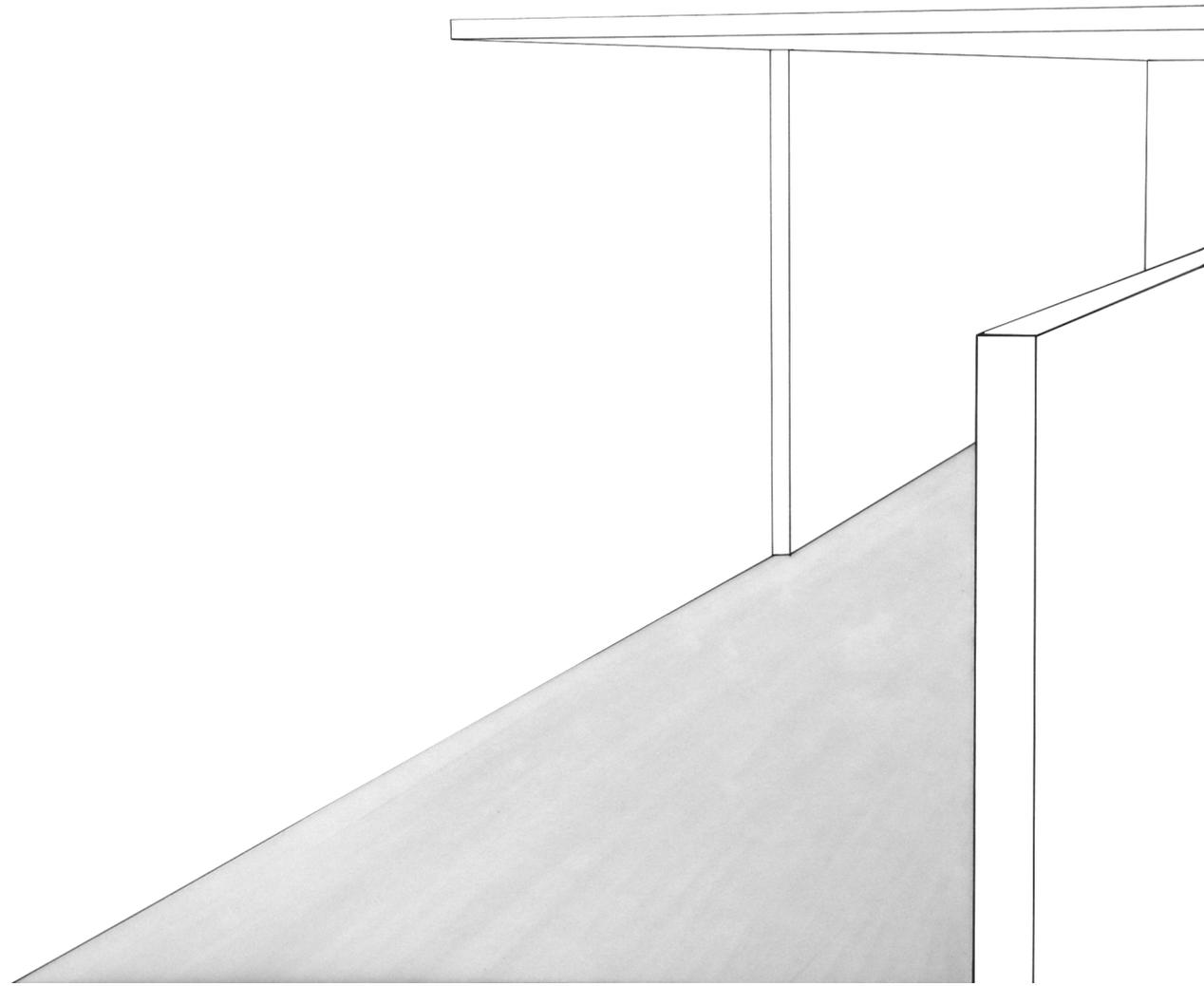
This set of stairs towers above human reach part of the time. But as the level of the water changes the stairs come within reach again.





Extents:
One may be within
the space of an
object without being
inside the object.





Pool:

Water enters the space of the object as the tide rises. Where was previously dry and accessible becomes wet and inaccessible.

