

VISUAL DIMENSIONS

4TH year Students

architecture Department

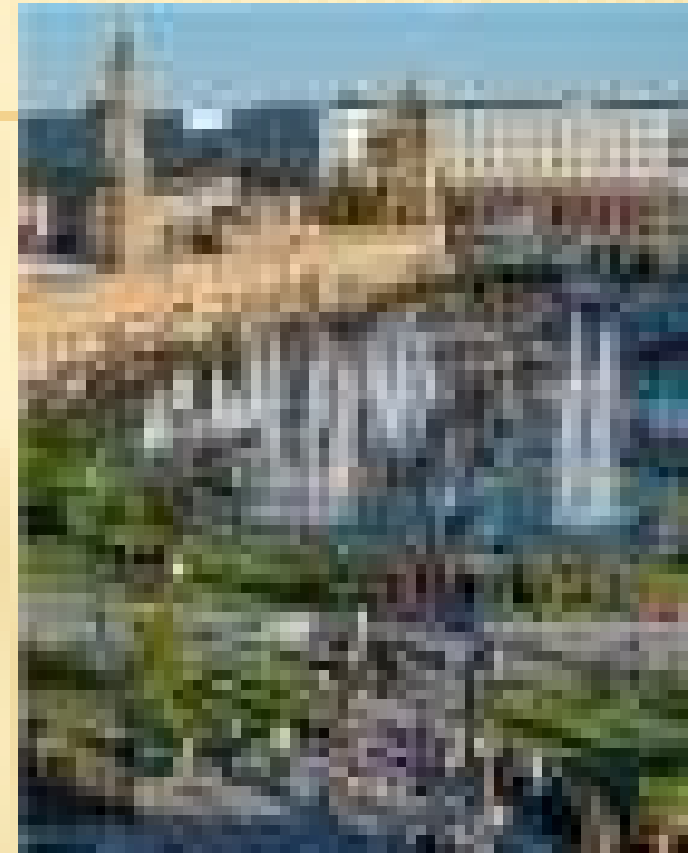
2022-2023

By : Urban design staff

The visual dimension is purely focused on the **aesthetic of the space**. A City is perceived by the **“faculty of sight “** ,for it is almost entirely through vision that the environment is apprehended.

Architecture and urban design are often described as the only truly inescapable, and therefore it is **public, art forms**

While observers can choose whether or not to experience art, literature and music....



- Urban design does not afford such a choice 'In their daily activities, people must pass through and experience the public parts of the city environment.'
- **city form** and appearance must satisfy the broader public who regularly experiences it'



VISUAL DIMENSIONS FOCUSES ON FOUR KEY ISSUES.

aesthetic preferences.

the appreciation of space.

the aesthetic qualities of urban spaces and townscape.

the design of elements (Street Furniture) that define and occupy urban space
the architecture, and the hard and soft landscaping.

ESTHETIC PREFERENCES

Visual appreciation of urban environments is a **product of Perception** and **Cognition** - that is, what stimuli we perceive, How we perceive them, How we process, interpret and judge the information gathered, and How it appeals to our mind and emotions.

Such information is **inseparable** from, and **significantly influenced** by, how we think about the particular environment (whether we care about it) and what it means to us (how we value it).

ESTHETIC PREFERENCES

Jack Nasar (1998) identified five attributes of general public's **preferable environments** ("liked" environments") ,Disliked environments tended to have the opposites of these:

- Naturalness
- Upkeep/civilities
- Openness and defined space
- Historical significance/content.
- Order

ESTHETIC PREFERENCES

- **Naturalness** :environments that are natural or where there is a predominance of natural over.
- built elements.



A view of Płyta Desantu

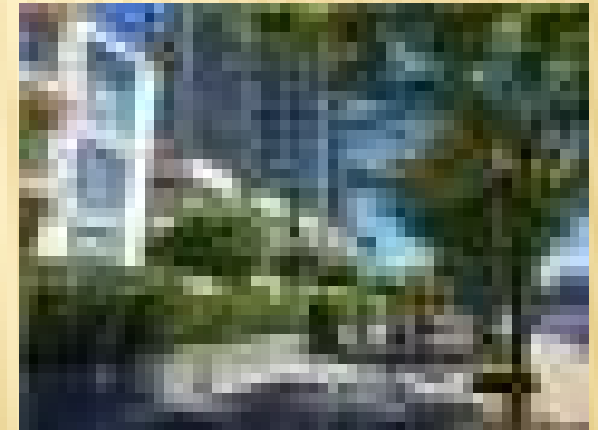
ESTHETIC PREFERENCES

Upkeep/civilities : environments that appear to be looked after and cared for.



ESTHETIC PREFERENCES

Openness and defined space : the blending of defined open space with panoramas and vistas of pleasant elements



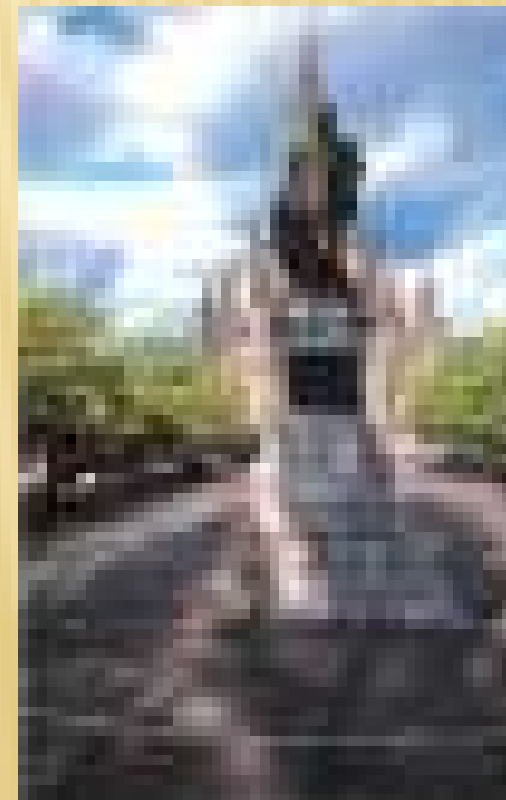
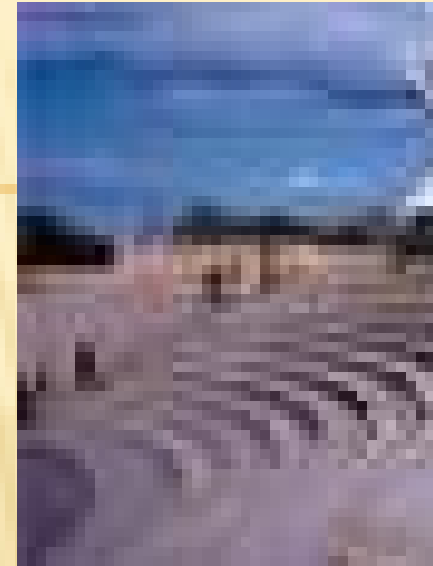
ESTHETIC PREFERENCES

Historical significance/content : environments that provide favorable associations



ESTHETIC PREFERENCES

Order :organization, coherence, congruity, legibility, clarity.



PATTERNS AND AESTHETIC ORDER

we always **experience the whole rather than any single part** in isolation, we appreciate environments as ensembles, ordered, visually coherent and harmonious....

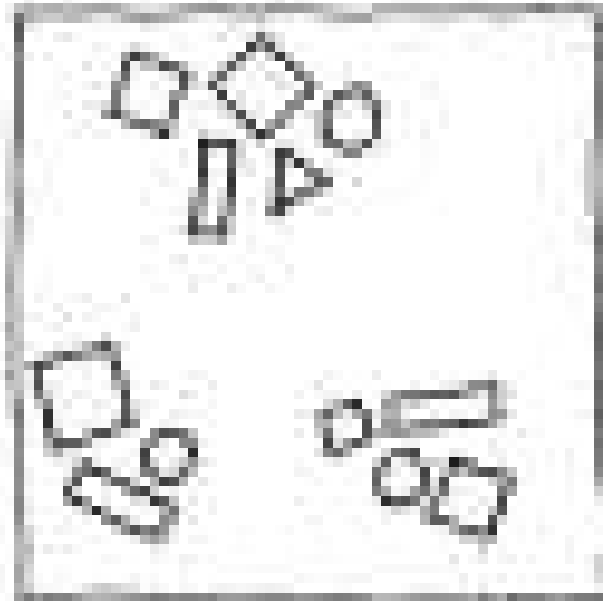
“Part of the pleasures and difficulties we experience with the built environment can be explained by our ease or difficulty in mentally grouping different elements from the visual field into synoptic units.”

PATTERNS AND AESTHETIC ORDER

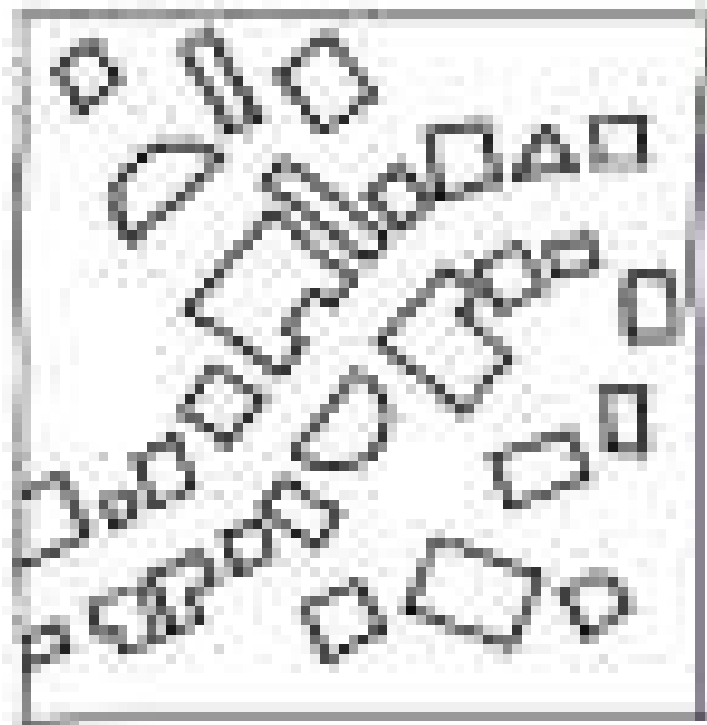
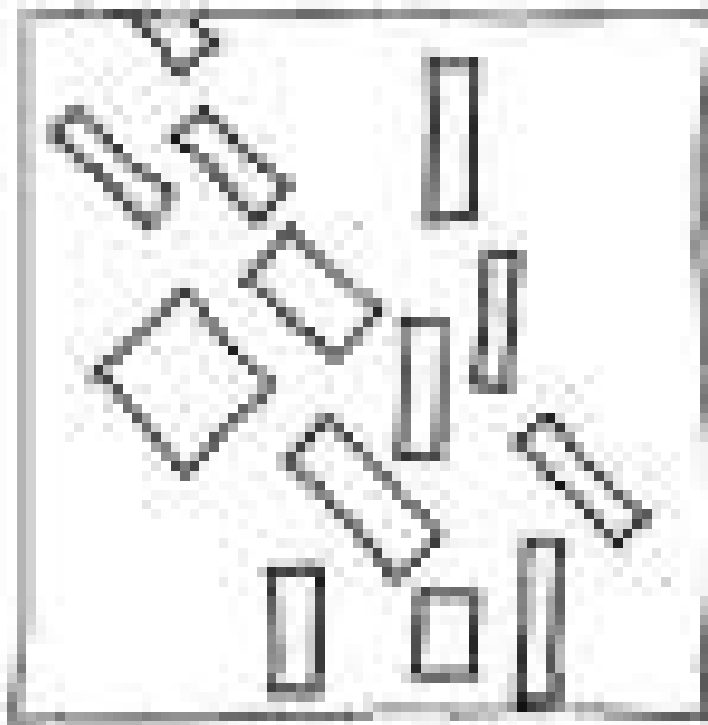
'Factors of coherence' or **principles of grouping**, von mess 1990



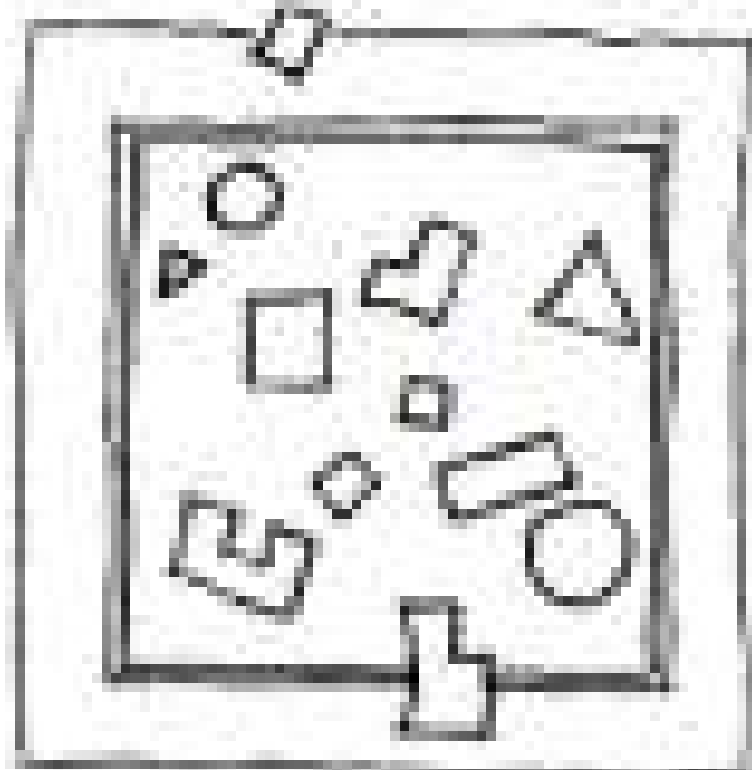
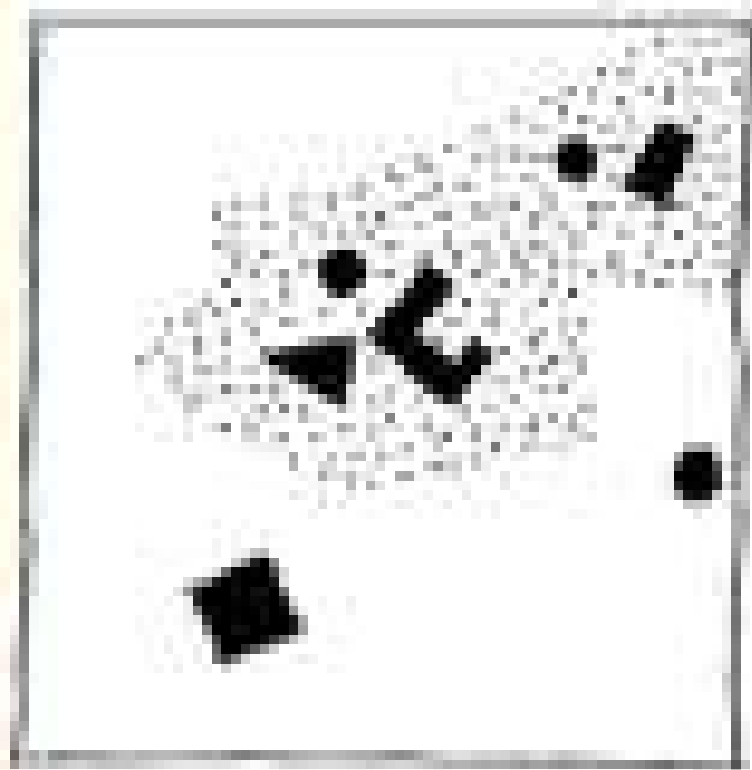
1) Proximity: elements belonging to the same group are placed close together through repetition of forms or of positions. The elements are grouped together simply.



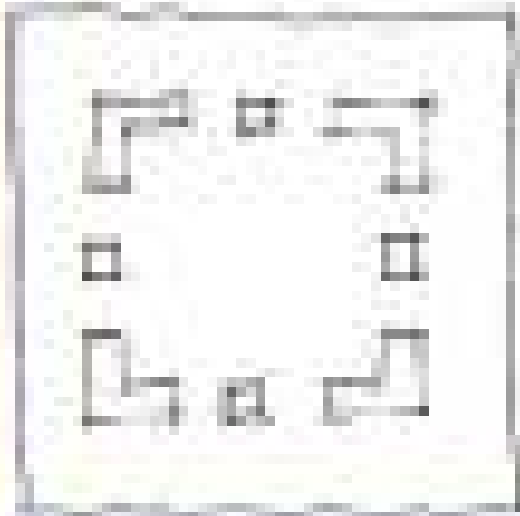
2) Similarity: elements belonging to the same group are placed together in the same way as a principle for the organization of forms that are similar and.



(iv) The principle of orientation, whereby elements are grouped through their common orientation, either through parallelism or convergence towards a void or solid.



(ii) The principle of common ground and common enclosure, whereby an enclosure or a ground defines a field or group. Those elements within the field or ground are distinguished from what lies outside.



(c) The principle of closure, which enables recognition of incomplete or partial elements as wholes.



(d) The principle of continuity, which enables recognition of patterns that may not have been intended that way.

Smith (1980) argues that our intuitive capacity for aesthetic appreciation has four distinct components that transcend **time and culture**:

- 1) Sense of **rhyme and pattern**
- 2) Appreciation of **rhythm**
- 3) Recognition of **balance**
- 4) Sensitivity to **harmonic** relationships

SENSE OF RHYME AND PATTERN

rhyme involves **some similarity** in the elements,
and presuppose the existence of **complexity**

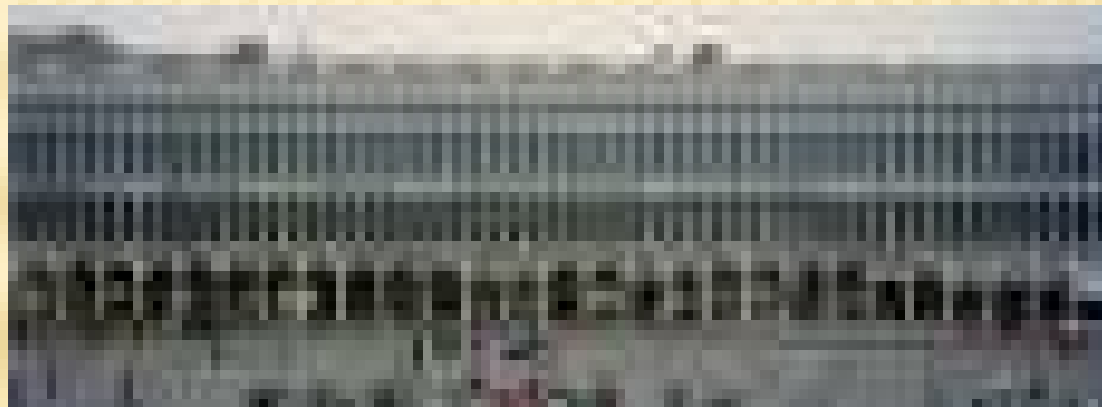
**Colonnades provide
rhythm and pattern,
contributing to
character and identity,
in Central Bologna**



-APPRECIATION OF RHYTHM

- Rhythm is produced by the grouping of elements to **create emphasis, interval, accent** and/or **direction**, etc...
- To avoid monotony, **contrast and variety** are essential in achieving interesting rhythms.

ade rhythms in San Marco's Piazza, Venice, y. Rhythm requires a cter repetition than me



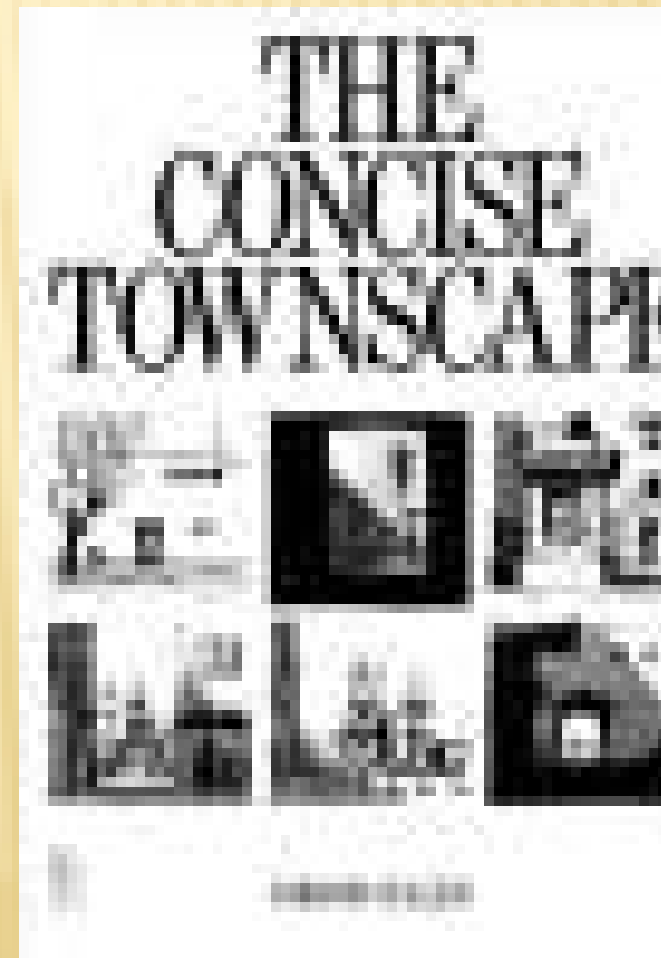
THE KINAESTHETIC EXPERIENCE

The experience of an urban environment is a **dynamic activity** involving **movement and time-**

Kinesthetic means The sensory perception of movement.

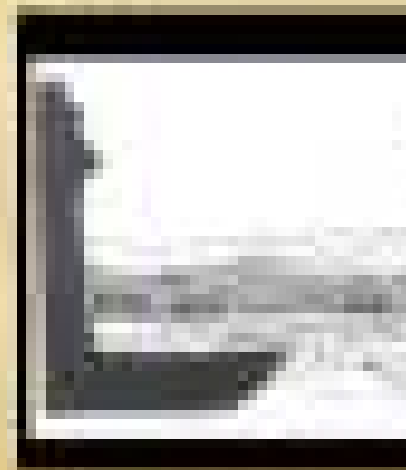
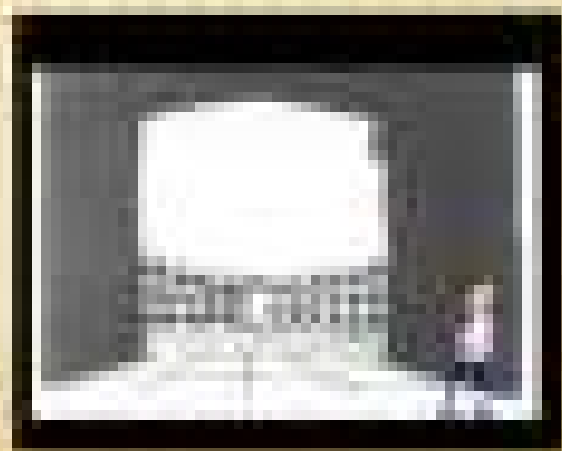
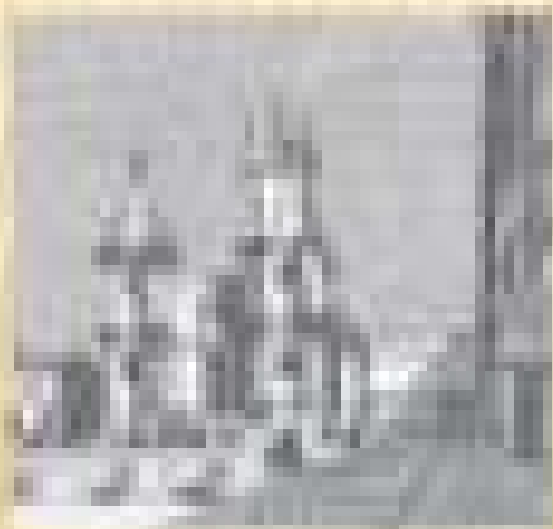
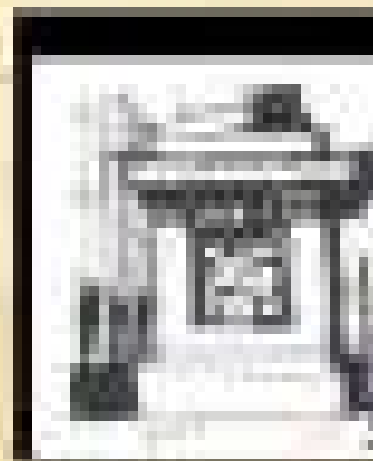
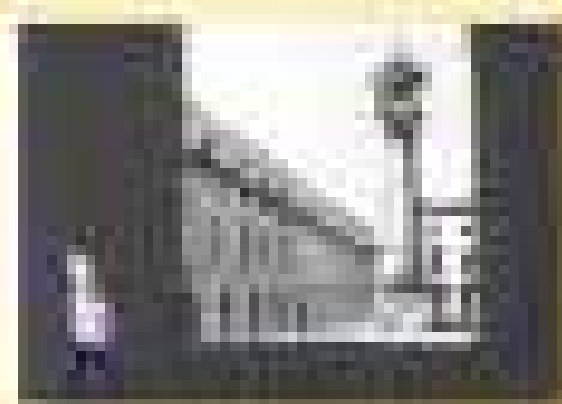
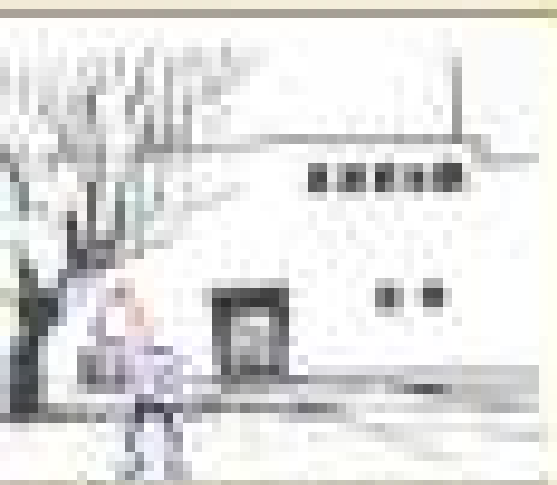
The environment is experienced as a dynamic, emerging, unfolding temporal sequence.

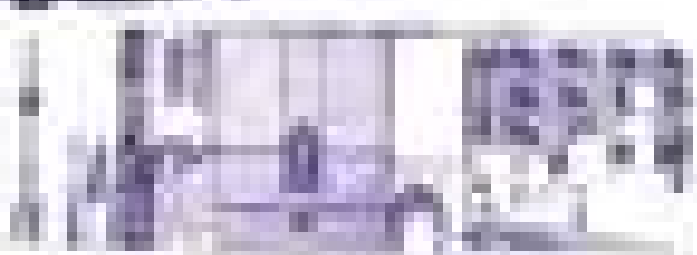
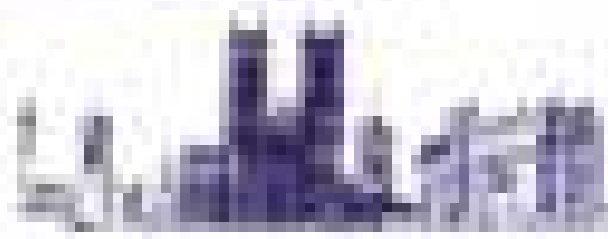
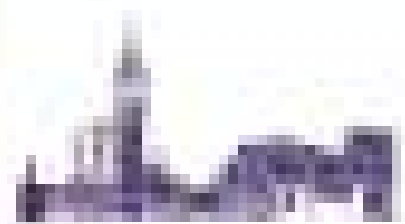
To describe the visual aspect of townscape **Gordon Cullin (1961)** conceived the concept of **'serial vision'** and argued that the **urban experience is a series of jerks or revelations with delight and interest being stimulated by contrasts by the 'drama of juxtaposition'.**



- ❖ Cullen saw tension between ' **hereness** ' and ' **thereness** '
- ❖ He considered that **the urban environment should be designed from the point of view of the moving person.**
- ❖ **Cullen work showing how movement can be read as a pictorial sequence.**
- ❖ **He showed how our perception of time passing and distance travelled differs from reality.**

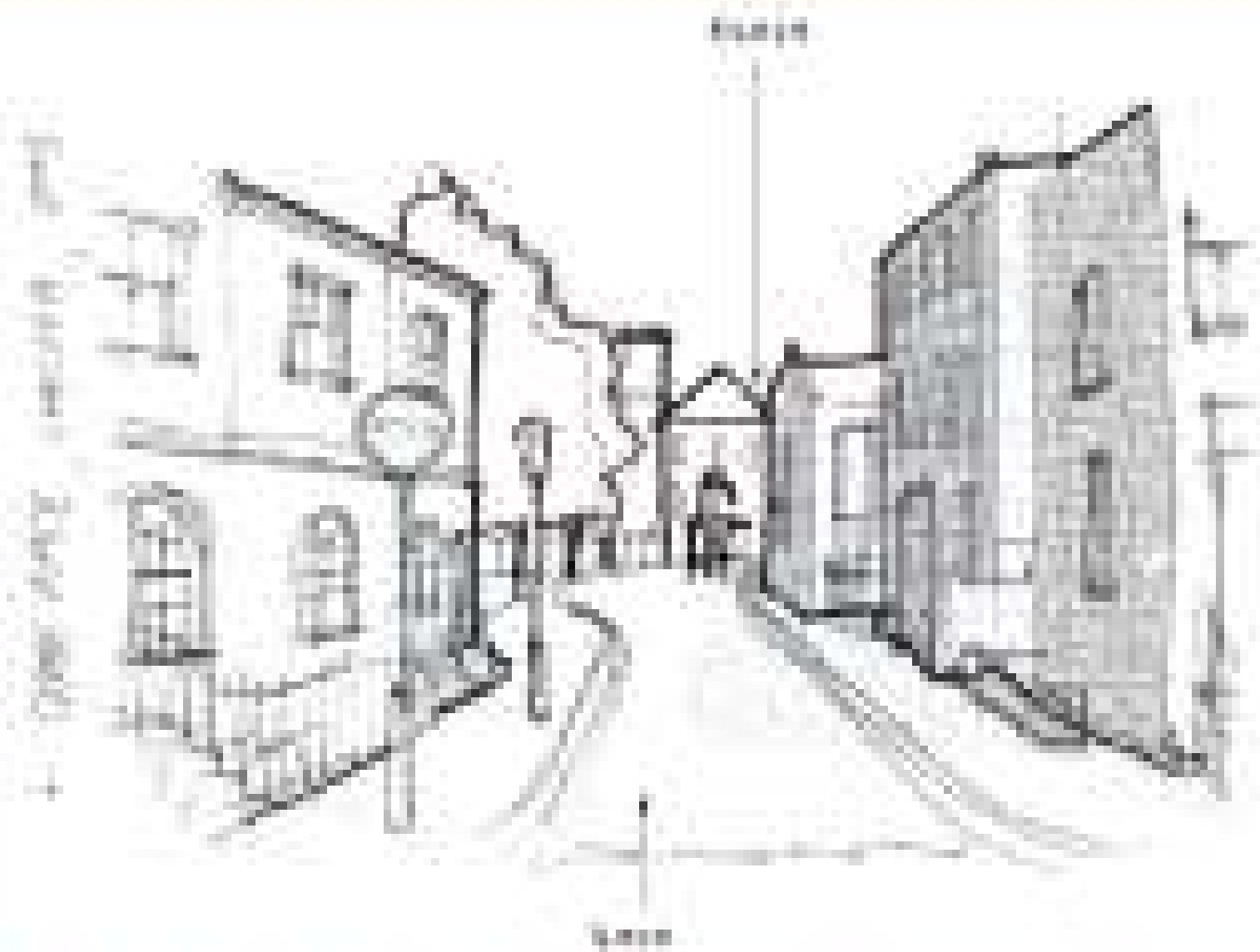








He considered :
the urban environment should be designed
from the point of view of the moving person.



Gordon's Guide (1951) was particularly significant in the tension between "tourism" and "harassment"

The juxtaposition of "here" and "there" in Budapest, Hungary



Bosselmann (1998) argued that people measure their walks in terms of 'rhythmic spacing' related to visual and spatial experiences.

Walking through an environment that engages the mind, one is less aware of the passing of time, but when one reflects on that experience and the variety of sensations contained within it, one assumes more time must have passed.

Inversely, in an environment that does not engage the mind one is more aware of the passing of time, but in retrospect the absence of sensations leads to the belief that less time passed.



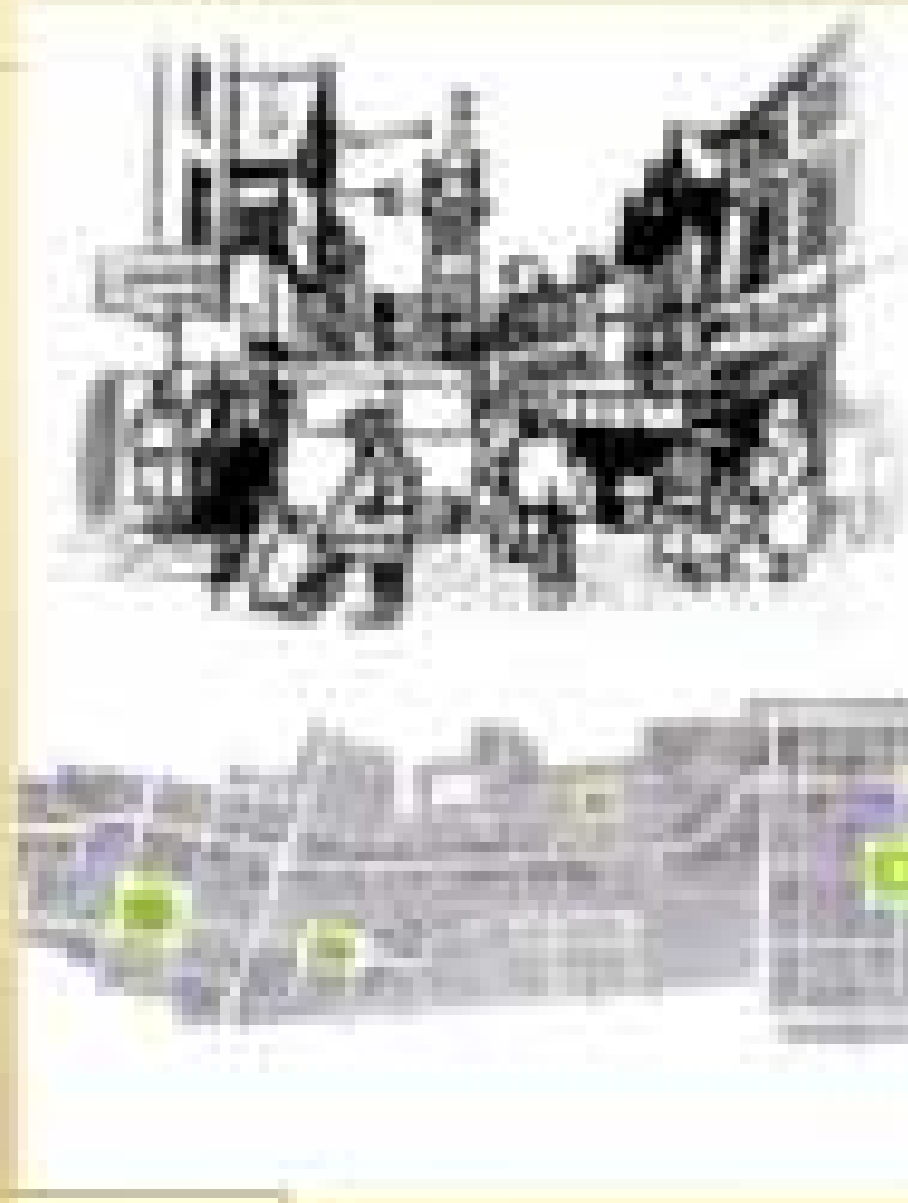
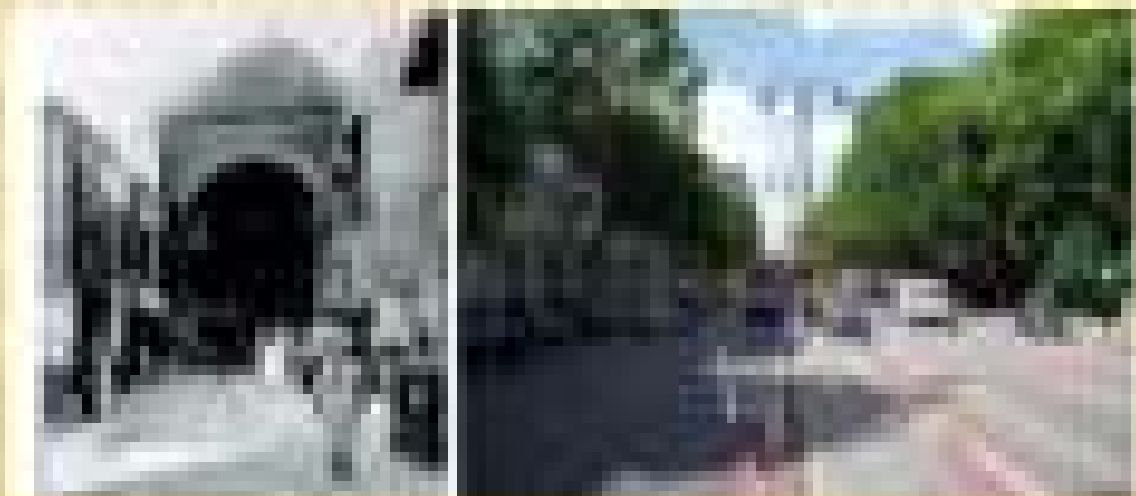
The walks illustrated are the same length in terms of distance but the **perception of time** taken and the **experience of the walk** vary.

The development of new modes of travel has provided additional ways of seeing, engaging with and **forming mental images** of urban environments:

Serial vision seen at different speeds

With different levels of focus

The pedestrian viewpoint is accompanied by the freedom to stop and engage with one's surroundings



Conclusion:

Visual dimensions are Different in Urban design from those in architectural design .

Because 'places matter most 'in visual aspects of urban design.

Buildings, streets, squares, spaces, hard and soft landscaping, street furniture should be considered together to create drama and visual interest and to reinforce of enhance the sense of place.

THANK YOU FOR YOUR ATTENTION