architectural analysis
The studio promotes ARCHITECTURE as the ability to organize, manipulate and articulate the **constant** and **variable** component parts of **size-and-shape**, **treatment**, **location**, **and-orientation**. The studio presents architecture as a language of **sequential-place-spaces**, **path-spaces**, **servant-and-transition-spaces**.
### The Key Architectural Questions:

1. The five major components of architecture: how does the architect control (1) size, (2) shape, (3) location, (4) orientation, (5) and treatment?
2. How does the architect define constant and variable elements and relationships? order, structure, logical consistency.
3. How does the architect manipulate, orchestrate, and integrate place-spaces, path-spaces, and transition-spaces into multiple dynamic sequences of movement? the unfolding of space; an experiential art yielding aesthetic, invigorating, and interesting architectural experiences.
4. How does the building interact and relate to its site? What is the building’s relationship to the ground? How does the building’s profile relate to the sky and horizon beyond? How are differentiated views framed?
5. How does the building change its appearance under variable external conditions? rain, snow, sun, cloudy, fog.
Five Components of Architecture:

**Size and Shape:** What is the scale or relative size?
- various squares, rectangles, circles, ellipses, curves, cubes, solids.

**Location:** How do you position the sizes and shapes?
- placement, displacement,
- edge (periphery) vs. center (core)
- field (surface) vs. frame (edge)
- in the ground/on the ground/above the ground
- foreground/ middle-ground/ background relationship
- figure/ground relationship
- external/internal/interstitial

**Orientation:** What is the viewer's approach to a size or shape? What is the directionality?
- direction, redirection, reversals
- exposure: north/south/east/west
- horizontal/diagonal/vertical,
- up/down, left/right, front/back
- longitudinal/transverse
- orthogonal/diagonal

**Treatment:** in what ways can you manipulate these sizes and shapes?
- materials, pattern, texture, color
- opacity, transparency, translucency, reflectivity
- illumination, affects of natural and artificial light
- light and dark relationships (contrast)
- visual density, thickness or thinness
- details and joints (articulation)
Constants and Variables

**CONSTANTS:**
a series of clues, cues, signals, datum, reference points, underlying structure, or framework.

**VARIABLES:**
the potential options, choices, or thematic elaborations within a given framework.
Four Types of Spaces In Architecture:

Place-Spaces: major spaces that portray a sense of definite location or position.
Path-Spaces: major transition spaces which are directional corridor/connector/passageway

Transition-Spaces: spaces that act primarily as joints or fasteners
a transition space can become an articulation between dissimilar elements
a type of space which defines, separates, joins, pauses
a separator space or linking space
juxtapositions of spaces or elements of contrasting character
juxtapositions of spaces or elements of continuous character

Servant-Spaces: spaces that are functional support
serve place-spaces, path-spaces, and transition-spaces
storage spaces
mechanical voids
space occupied by structural elements, built-in elements, bathrooms, etc.
by location and positioning of objects with respect to:

depth
length
width
and height relationships

**space has velocity**
it can flow like water

how do you define these spaces?
small and large
closed and open (containment or release)
introverted or extroverted (interior/exterior)
expansion and contraction
vertical and horizontal
additive and subtractive
positive space and negative
dependent or independent
passive: quiet, repose, isolated, dignified
active: vitality, inspiring, sumptuous, vastness
public/private: semi–public or semi–private

varying sequences of contrasting spaces
Niland: architecture that is functional and evokes a strong emotional response.
Ordeal makes students cringe

By Ben L. Kaufman
The Cincinnati Enquirer

It's called the "crit," a recurring ordeal for each of the more than 1,600 students at the University of Cincinnati's College of Design, Architecture, Art and Planning.

"They put us through hell," one interior design student said, pleading for anonymity.

"That's fairly accurate," said assistant professor Michael McInturf. "Some people do use a scare tactic."

A critique might be as casual as a professor walking by and saying a project could be better. It also can be as devastating as a client saying students failed to capture his dream and they must start over if they want to keep the job.

Even when professors are not playing good cop/bad cop, "it is a very intense situation at times," Mr. McInturf said.

Fortunately for architecture senior David Ng of Corryville, that wasn't his fate when he presented his final thesis project to Daniel Friedman, director of the school of architecture and interior design, and to professor David Niland and Mr. McInturf.

It was a model of a hypothetical multimedia museum that Mr. Ng proposed for a San Francisco site.

His yearlong effort had to embrace everything from keeping the rain out to zoning codes and his passion for a design that reflected what was to happen indoors.

Short of sleep and anxious, he defended his ideas and their execution Monday.

"He did well," Mr. McInturf said.

"Did he really say that?" Mr. Ng, 26, responded Tuesday. "It's very stressful. I personally haven't gotten used to crits.... They're an ordeal because of the great amount of work is involved."

Mr. Ng's drawings are among those in annual DAAPworks at the convention center. The show is free to the public and runs 11 a.m. to 9 p.m. through Friday, 11 a.m. to 4 p.m. Saturday.
French House
solids and positive voids
constant-constant: block module
constants: reveals
mechanical void based on block module
David Niland - orientation variables
David Niland - 3d constant and variable analysis
cues and clues: dark and light
artist studio: and sink in the living room
space beyond a space
transition spaces and path (corridor connectors)
sink in the living room
artist studio: north face and south light above
interpenetrating spaces
servant - corridor - place
volumetric transparency