Tishk International university
Interior design department
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FORM, SPACE & ORDER

Organization & Circulation

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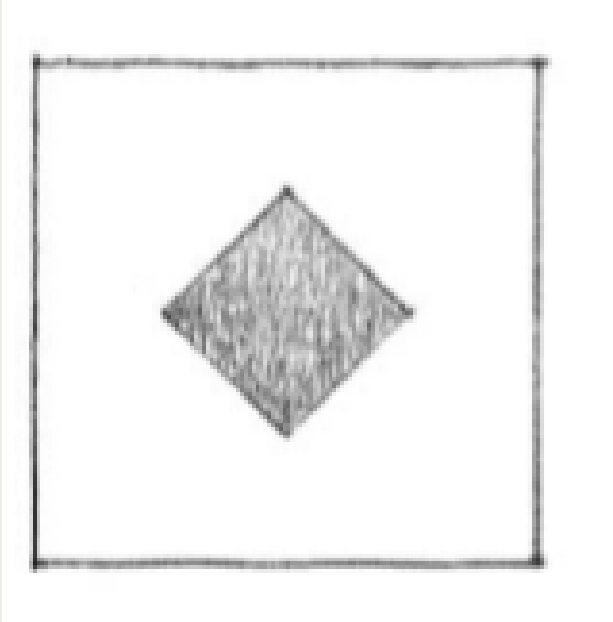
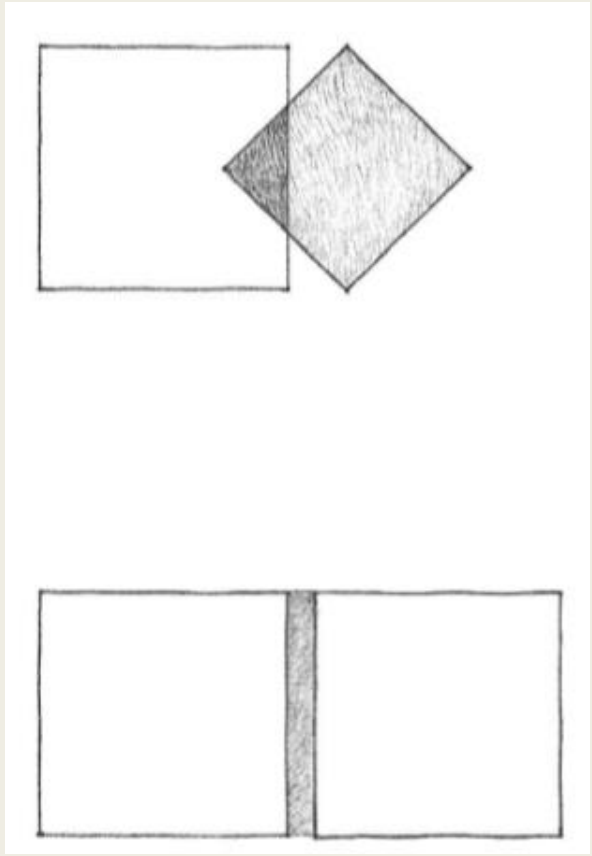
SPATIAL RELATIONSHIPS

- Space within a Space A space may be contained within the volume of a larger space.

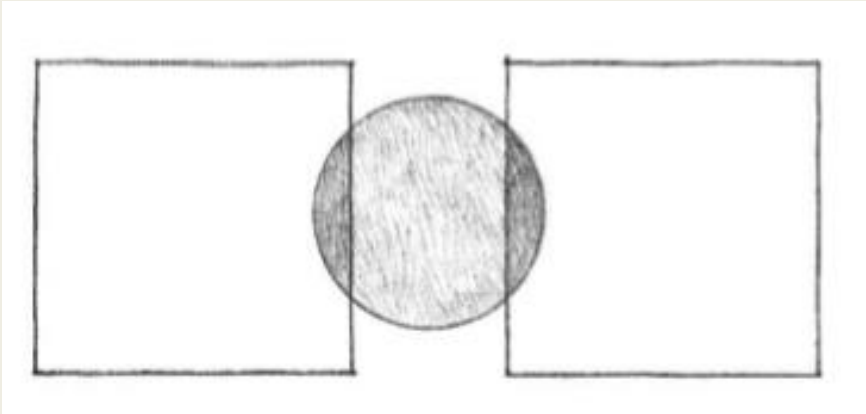


- Interlocking Spaces The field of a space may overlap the volume of another space.



- Adjacent Spaces Two spaces may abut each other or share a common border.

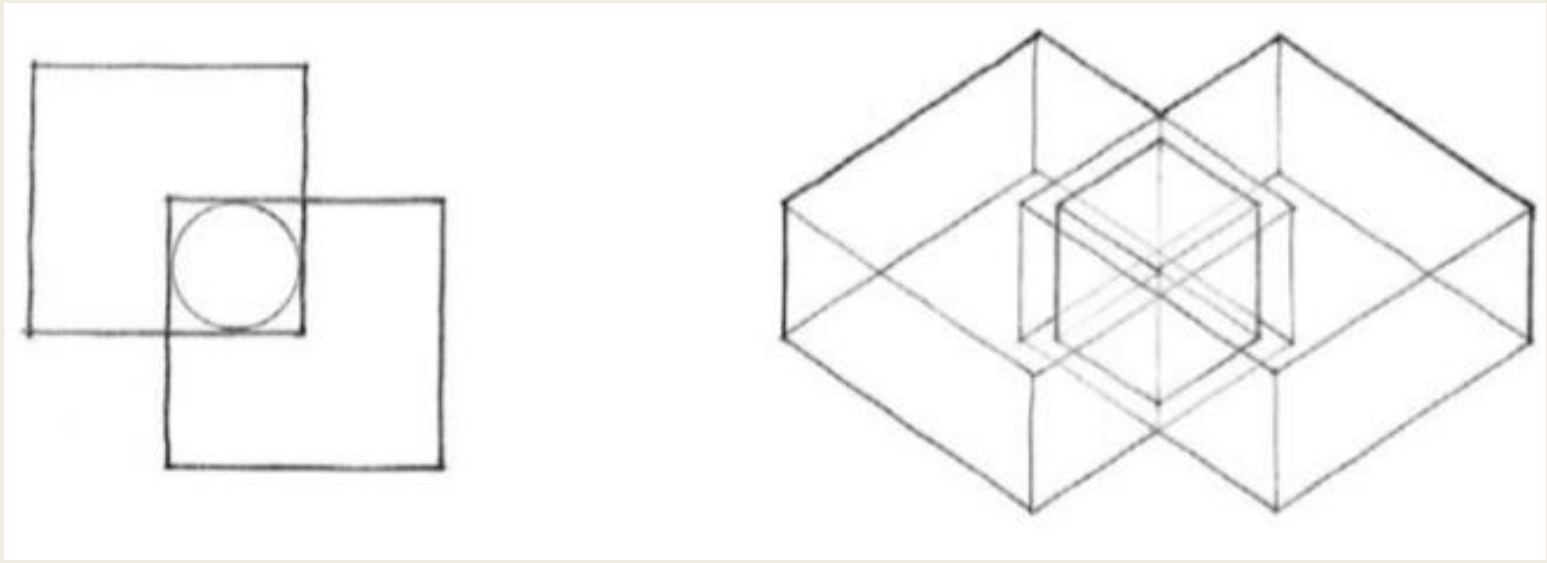
- Spaces Linked by a Common Space Two spaces may rely on an intermediary space for their relationship



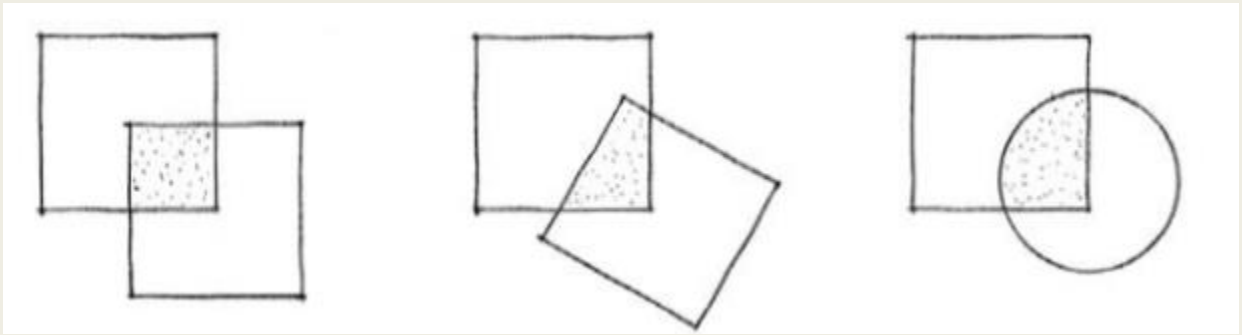
SPACE WITHIN A SPACE

- INTERLOCKING SPACES

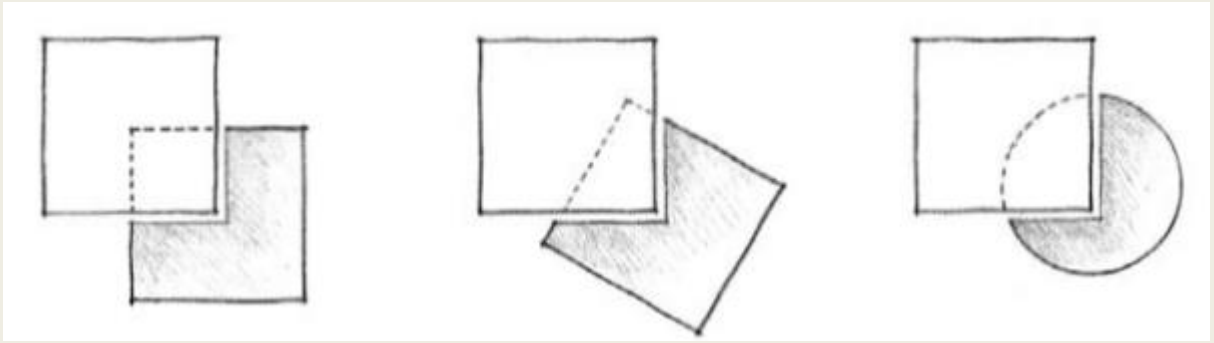
An interlocking spatial relationship results from the overlapping of two spatial fields and the emergence of a zone of shared space



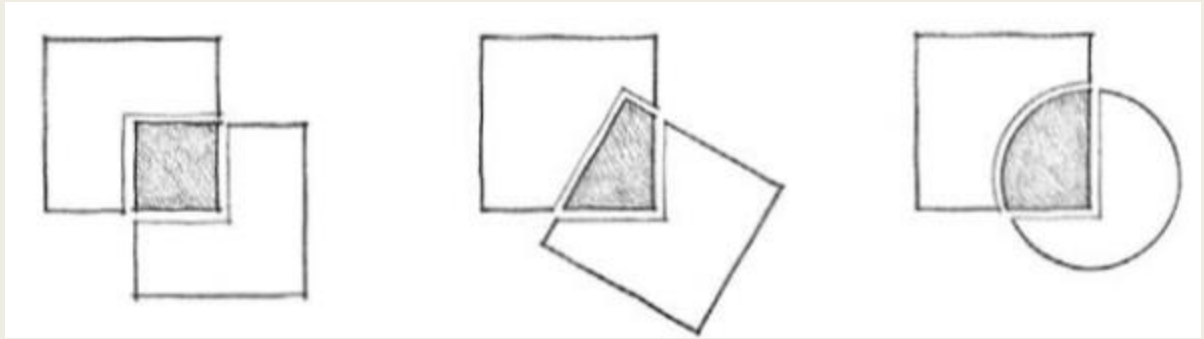
- The interlocking portion of the two volumes can be shared equally by each space.



  - The interlocking portion can merge with one of the spaces and become an integral part of its volume



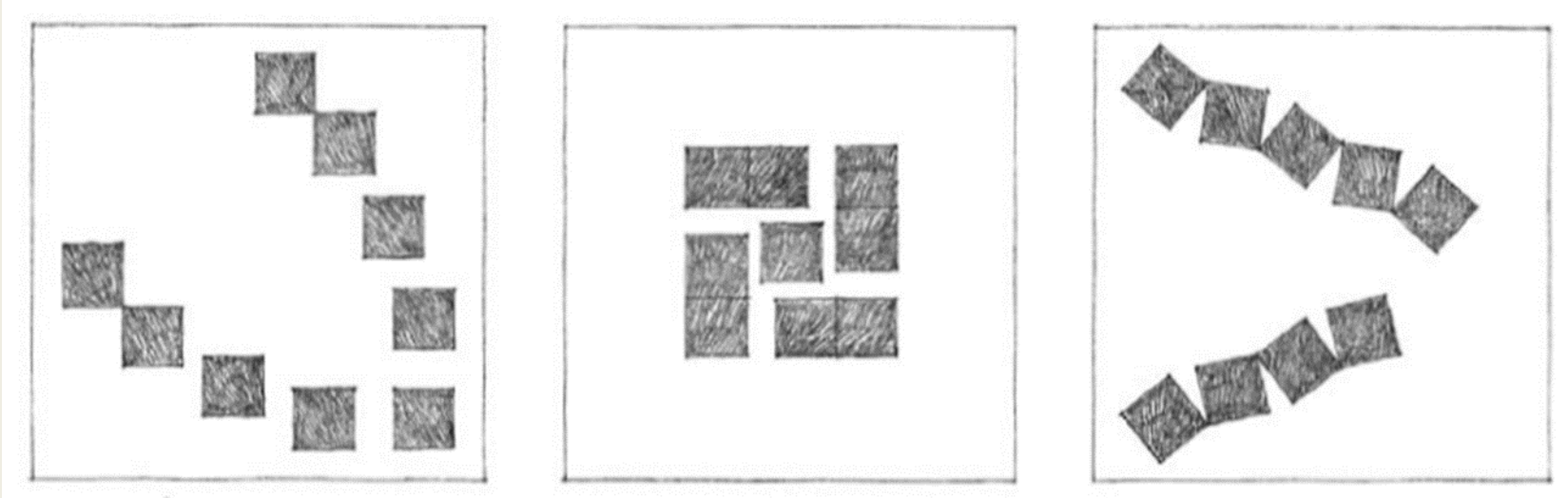
- The interlocking portion can develop its own integrity as a space that serves to link the two original spaces

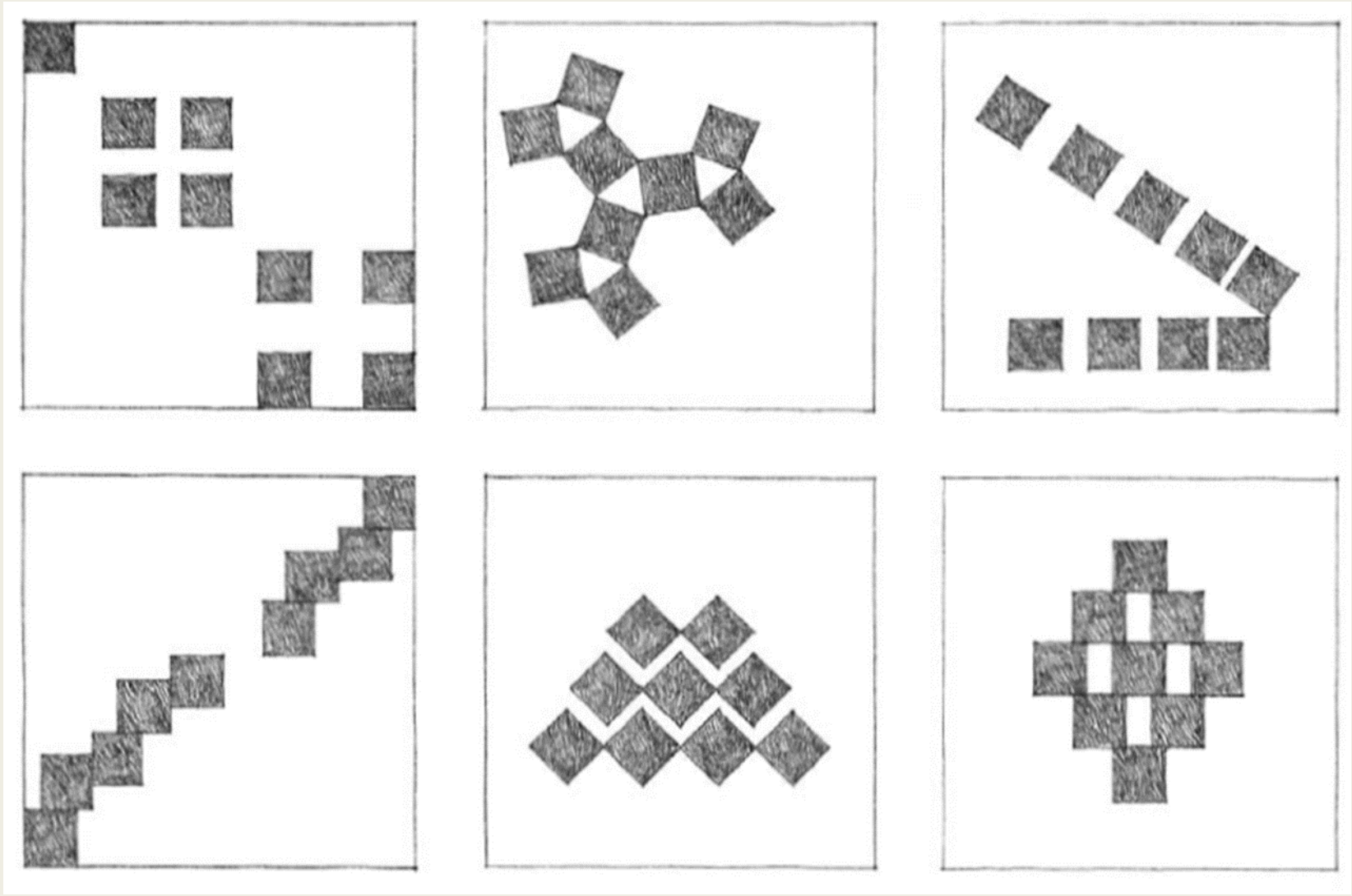


SPATIAL ORGANIZATIONS

- Compositions of Nine Squares : A Bauhaus Study

The following section lays out the basic ways we can arrange and organize the spaces of a building. In a typical building program, there are usually requirements for various kinds of spaces.

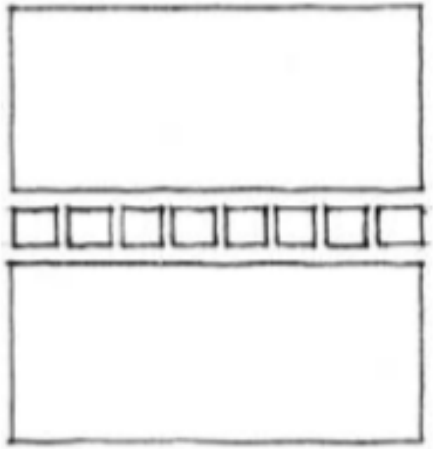




SPATIAL ORGANIZATIONS

Centralized Organization

A central, dominant space about which a number of secondary spaces are grouped



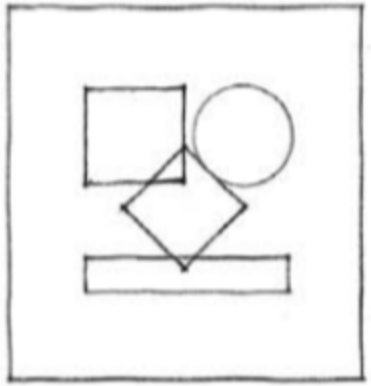
Linear Organization

A linear sequence of repetitive spaces

SPATIAL ORGANIZATIONS

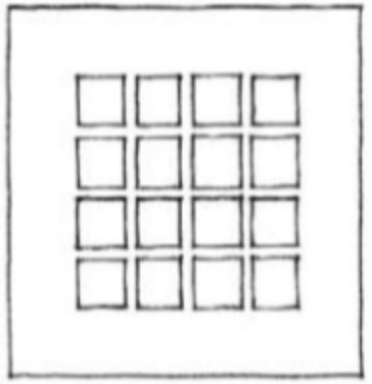
Radial Organization

A central space from which linear organizations of space extend in a radial manner



Clustered Organization

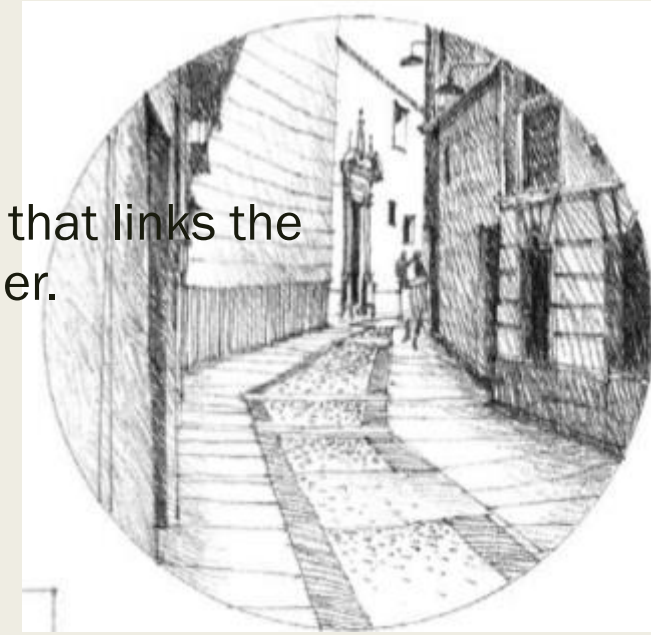
Spaces grouped by proximity or the sharing of a common visual trait or relationship



Grid Organization

Spaces organized within the field of a structural grid or other three-dimensional framework

CIRCULATION: MOVEMENT THROUGH SPACE



- The path of our movement can be conceived as the perceptual thread that links the spaces of a building, or any series of interior or exterior spaces, together.
- Since we move in

Time

through a Sequence

of Spaces,

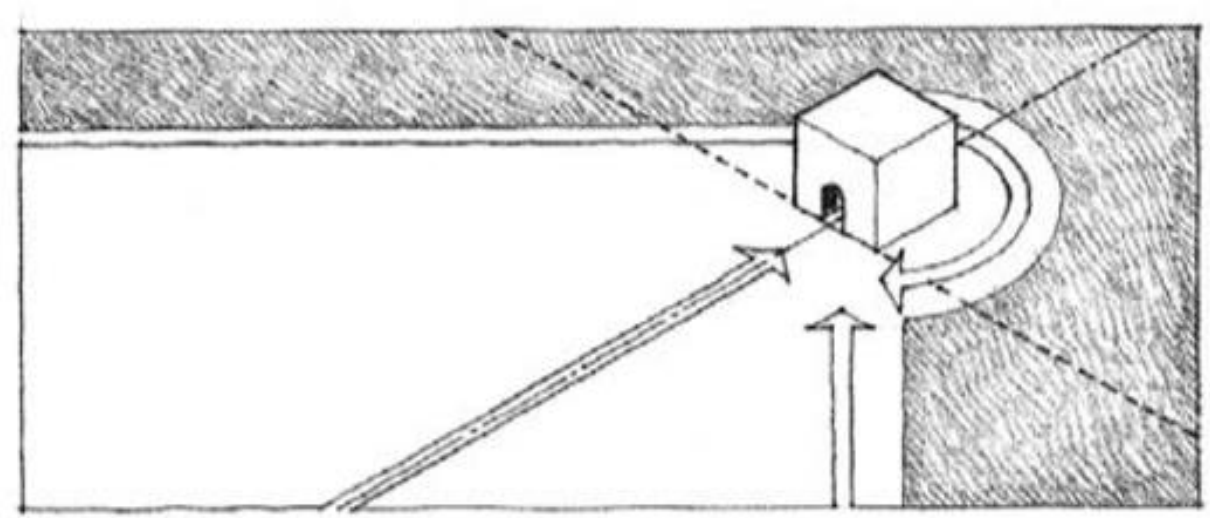
we experience a space in relation to where we've been and where we anticipate going

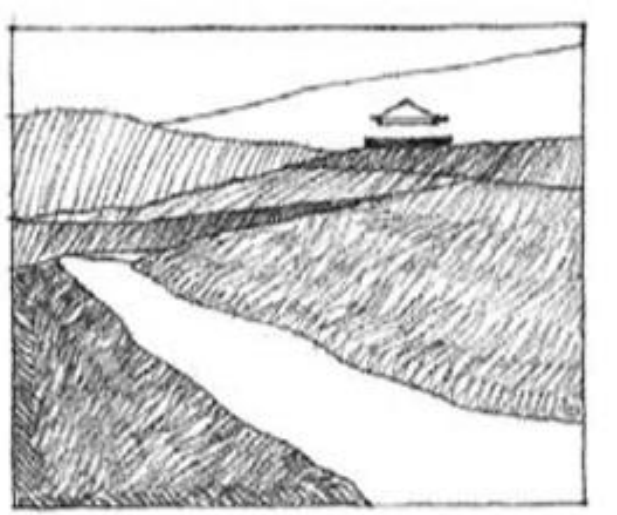
CIRCULATION ELEMENTS

Approach

- The Distant View

Prior to actually passing into the interior of a building, we approach its entrance along a path. This is the first phase of the circulation system, during which we are prepared to see, experience, and use the spaces within a building

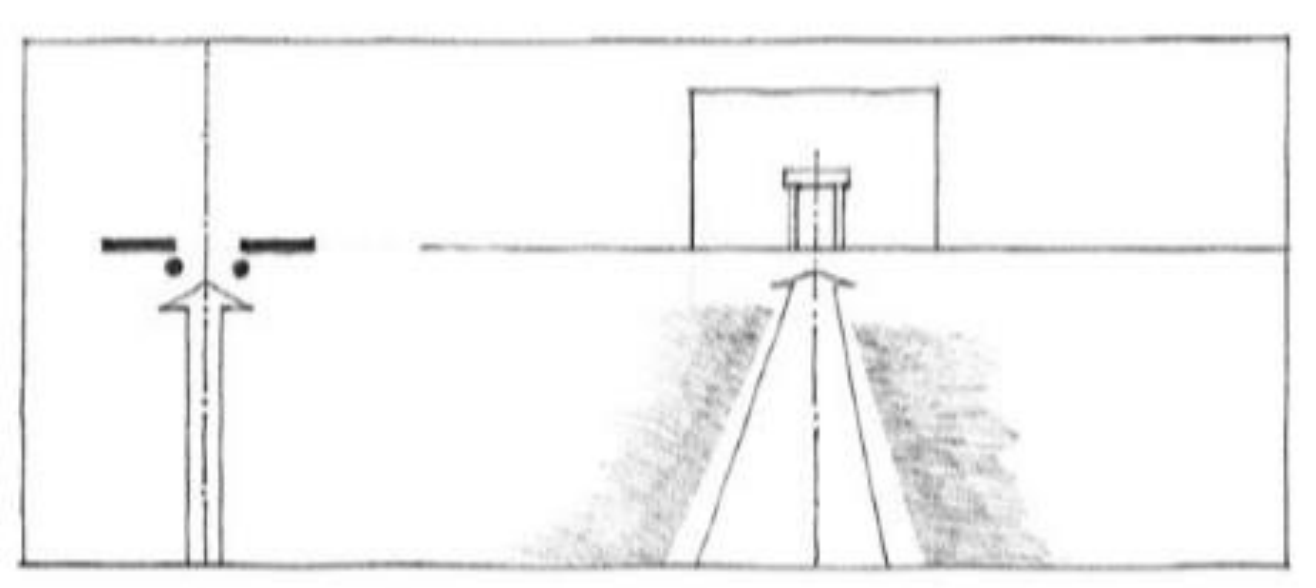




TYPES OF APPROACH

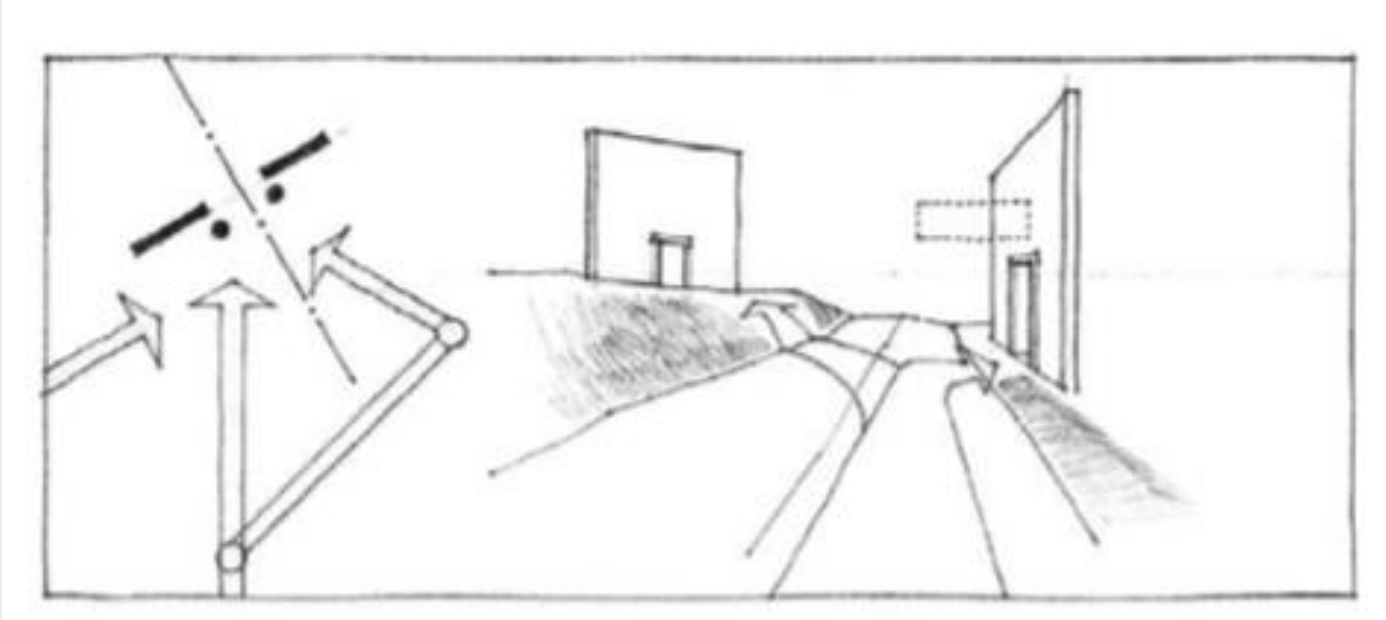
1. Frontal

A frontal approach leads directly to the entrance of a building along a straight, axial path. The visual goal that terminates the approach is clear; it may be the entire front facade of a building or an elaborated entrance within the plane.



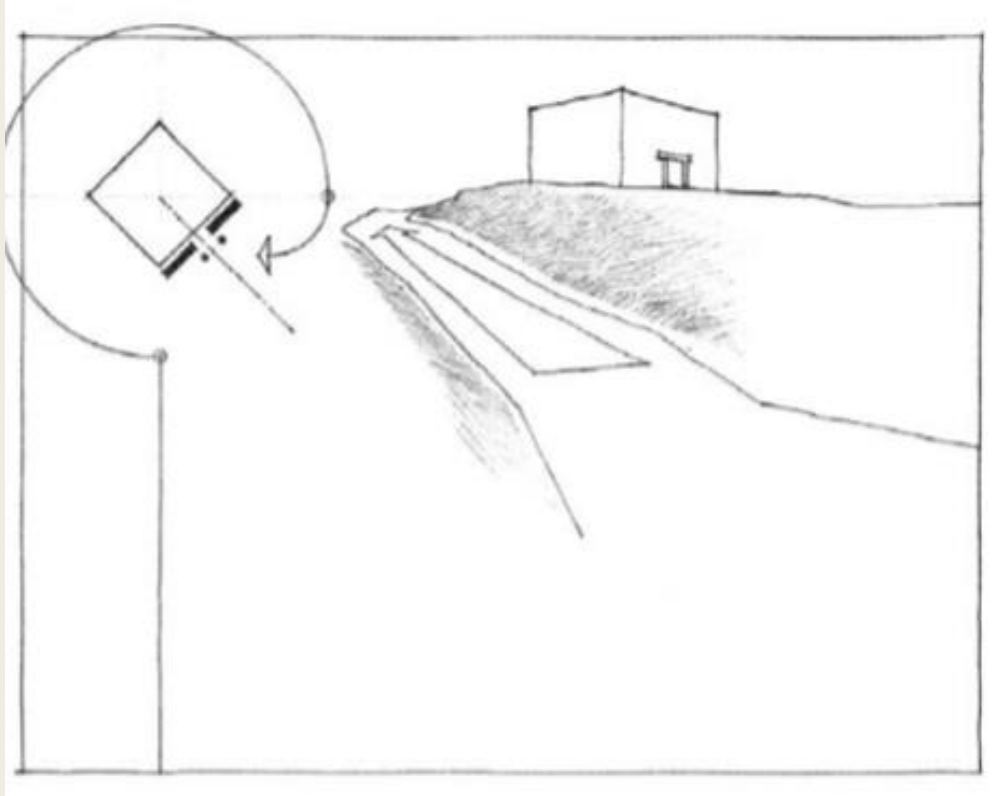
2. Oblique

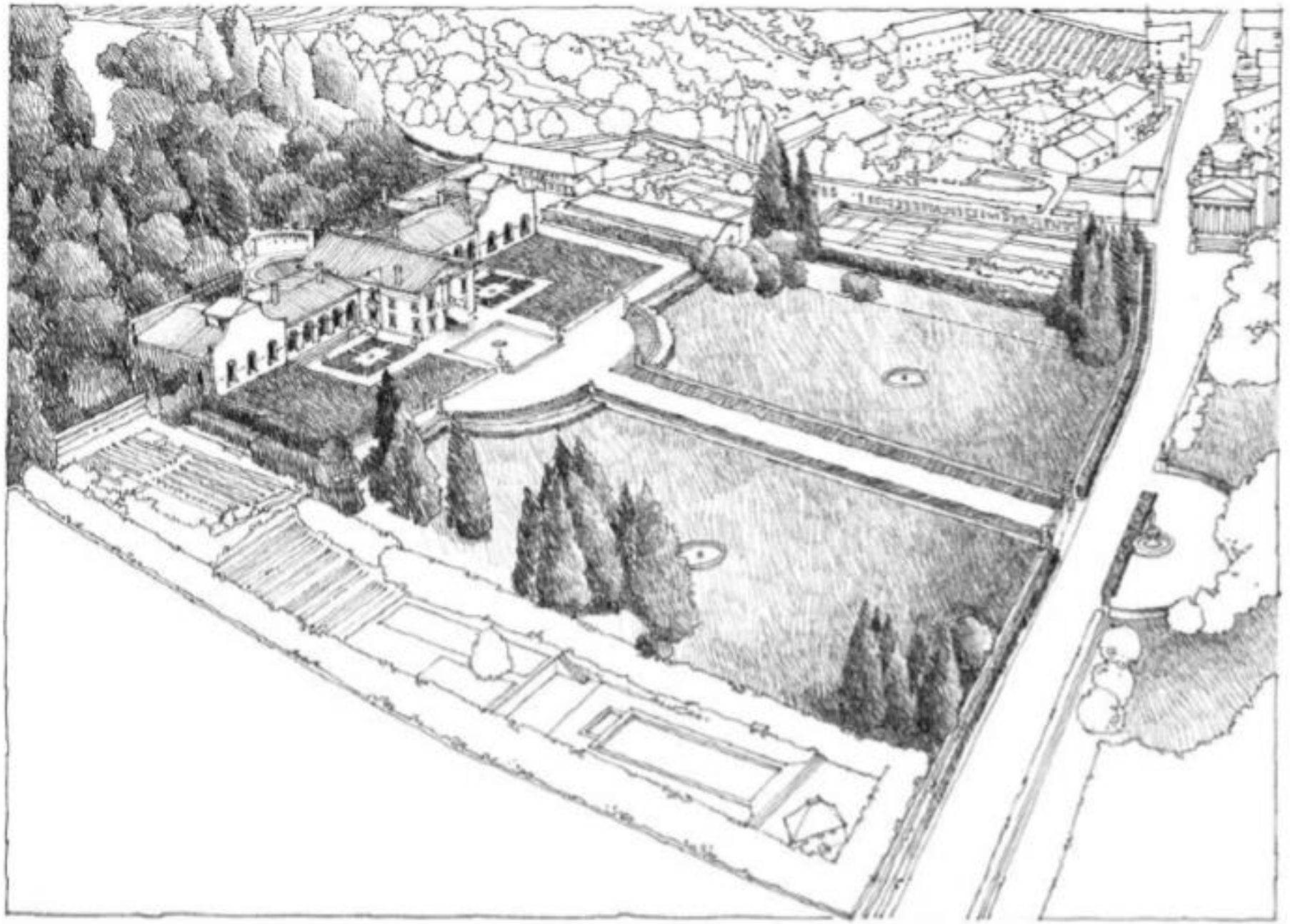
An oblique approach enhances the effect of perspective on the front facade and form of a building. The path can be redirected one or more times to delay and prolong the sequence of the approach. If a building is approached at an extreme angle, its entrance can project beyond its facade to be more clearly visible



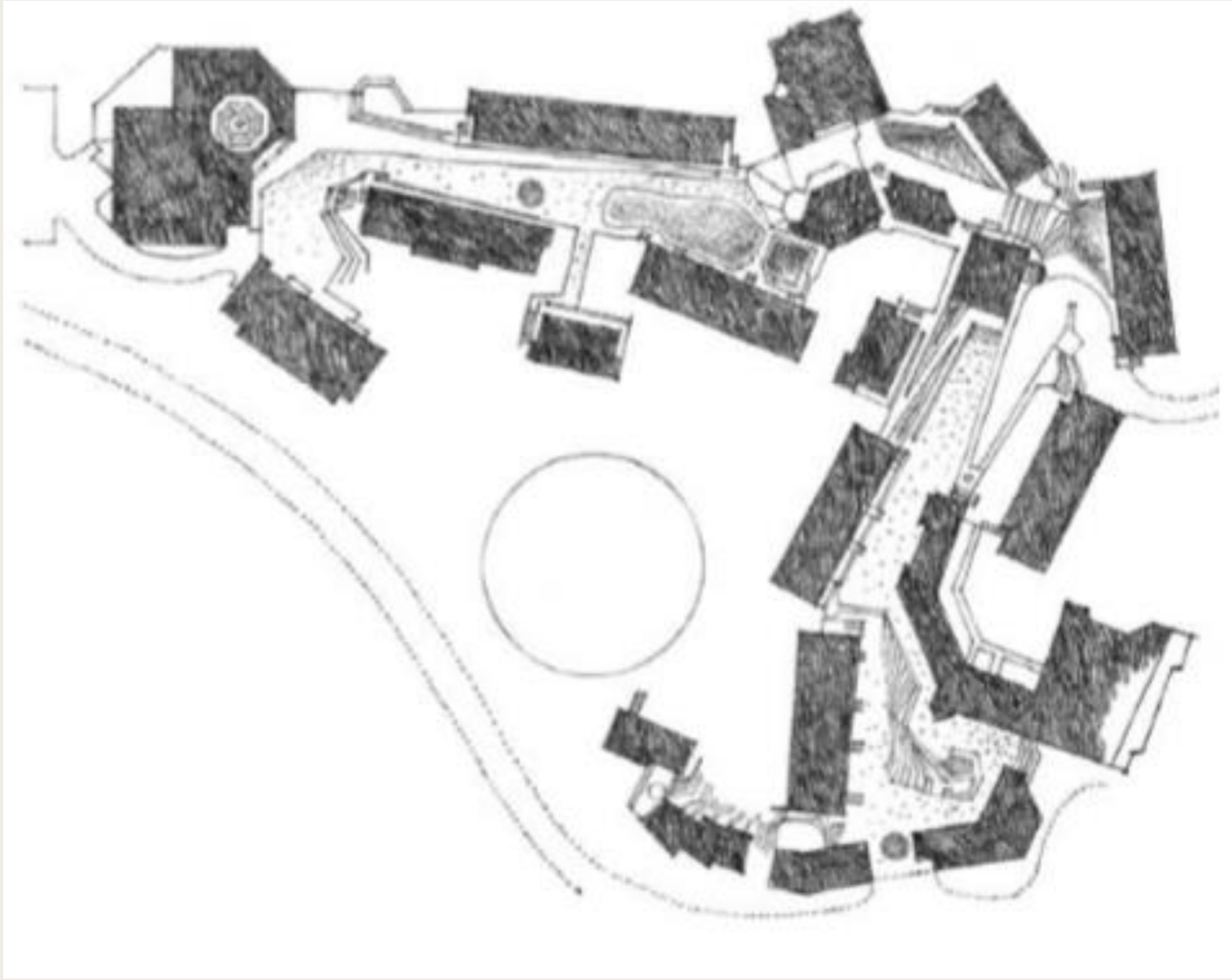
3. Spiral

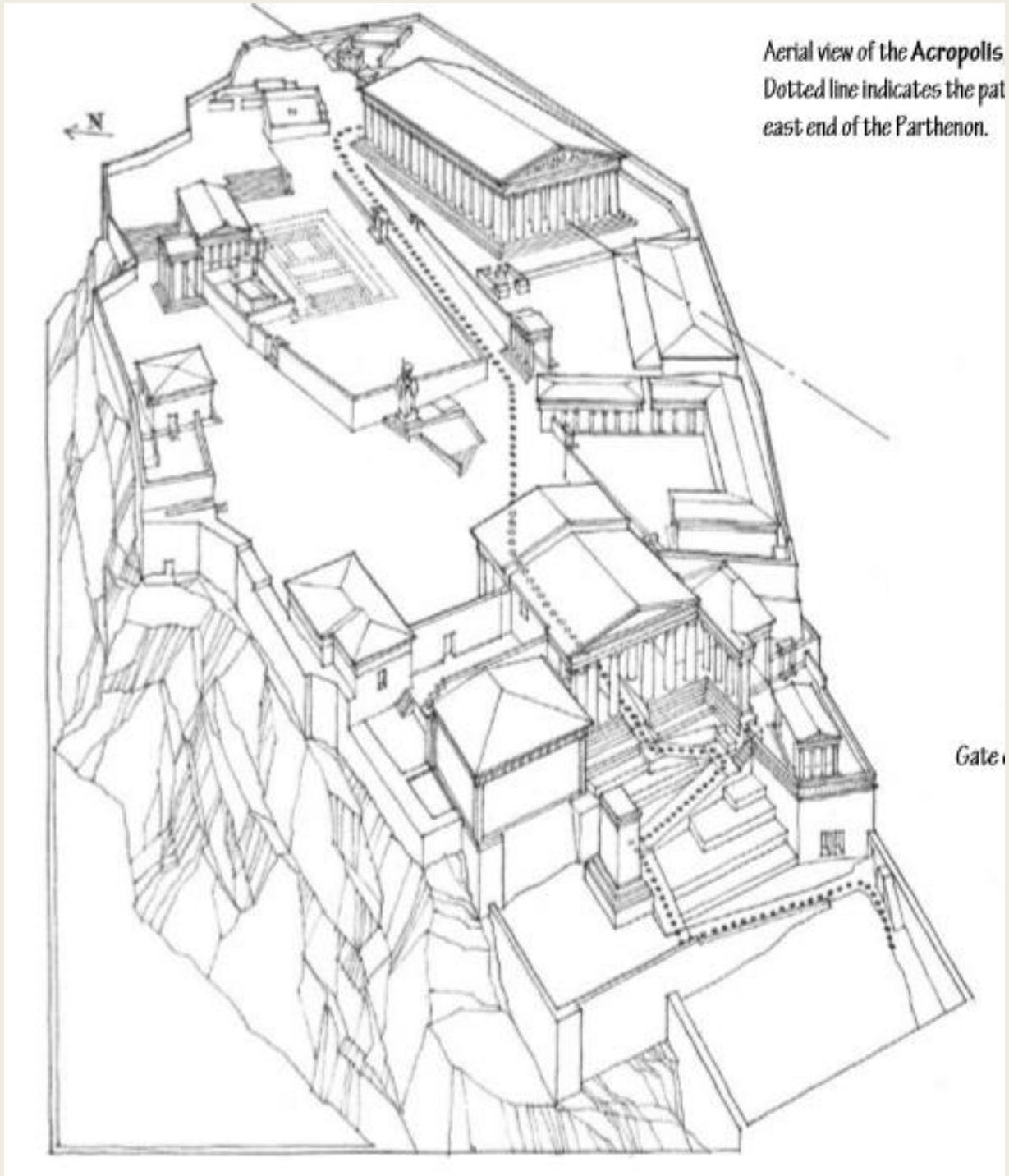
A spiral path prolongs the sequence of the approach and emphasizes the three-dimensional form of a building as we move around its perimeter. The building entrance might be viewed intermittently during the approach to clarify its position or it may be hidden until the point of arrival.





Villa Barbaro, Maser, Italy, 1560–68, Andrea Palladio





Aerial view of the **Acropolis**
Dotted line indicates the pat
east end of the Parthenon.

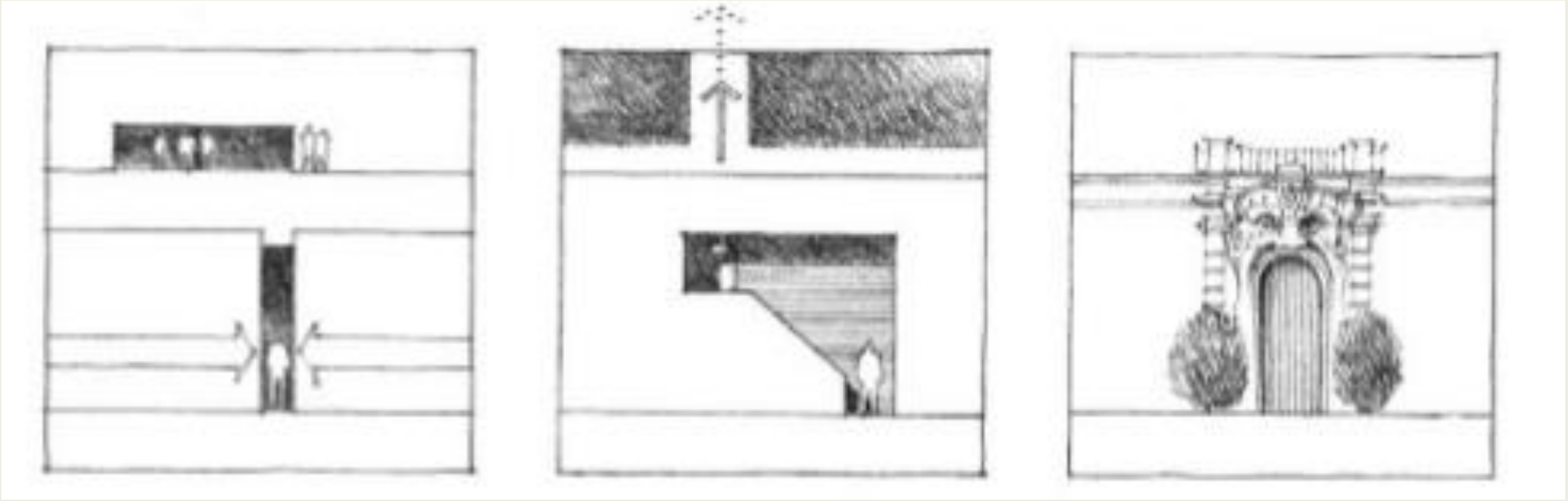
Gate

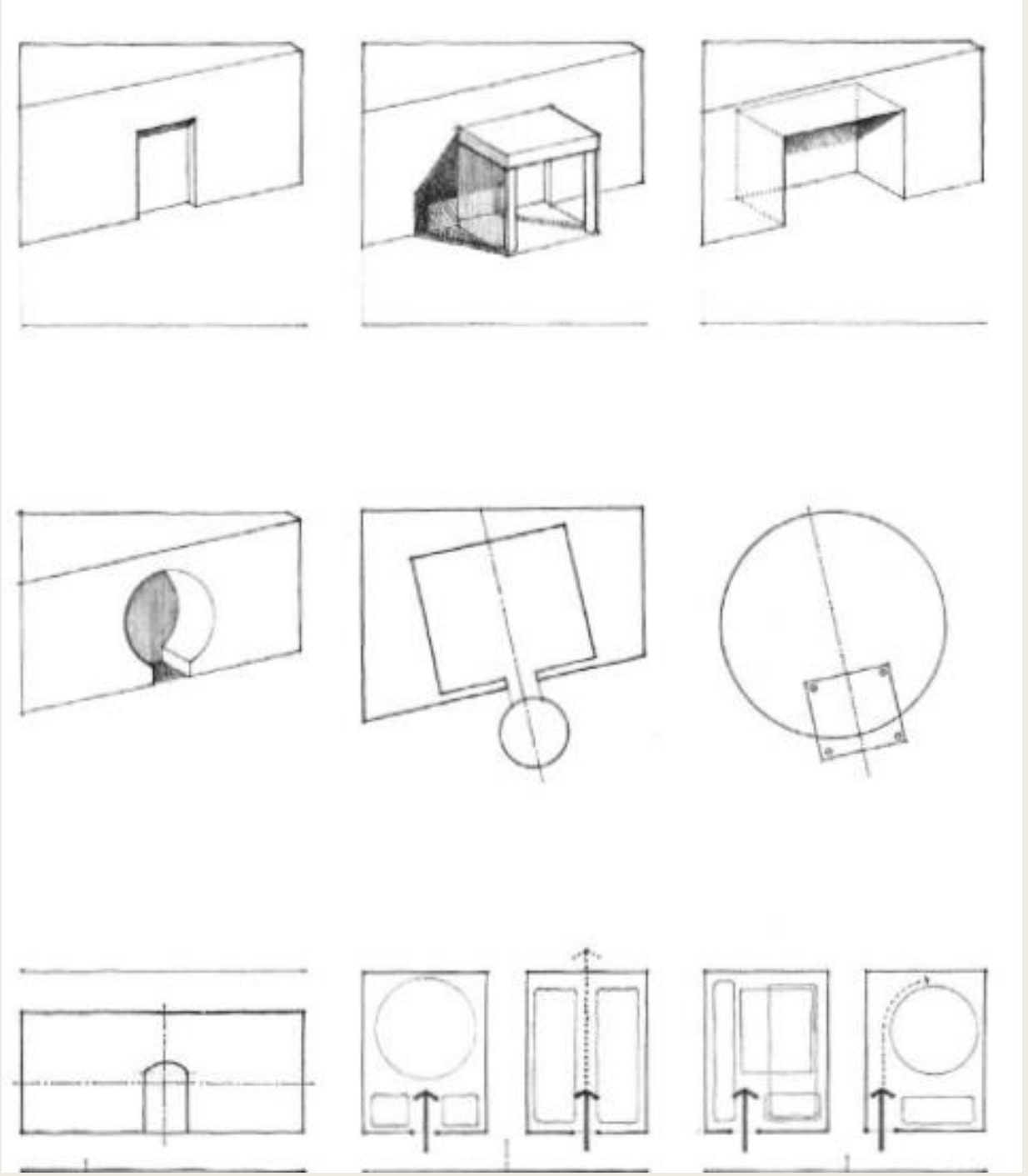
Entrance

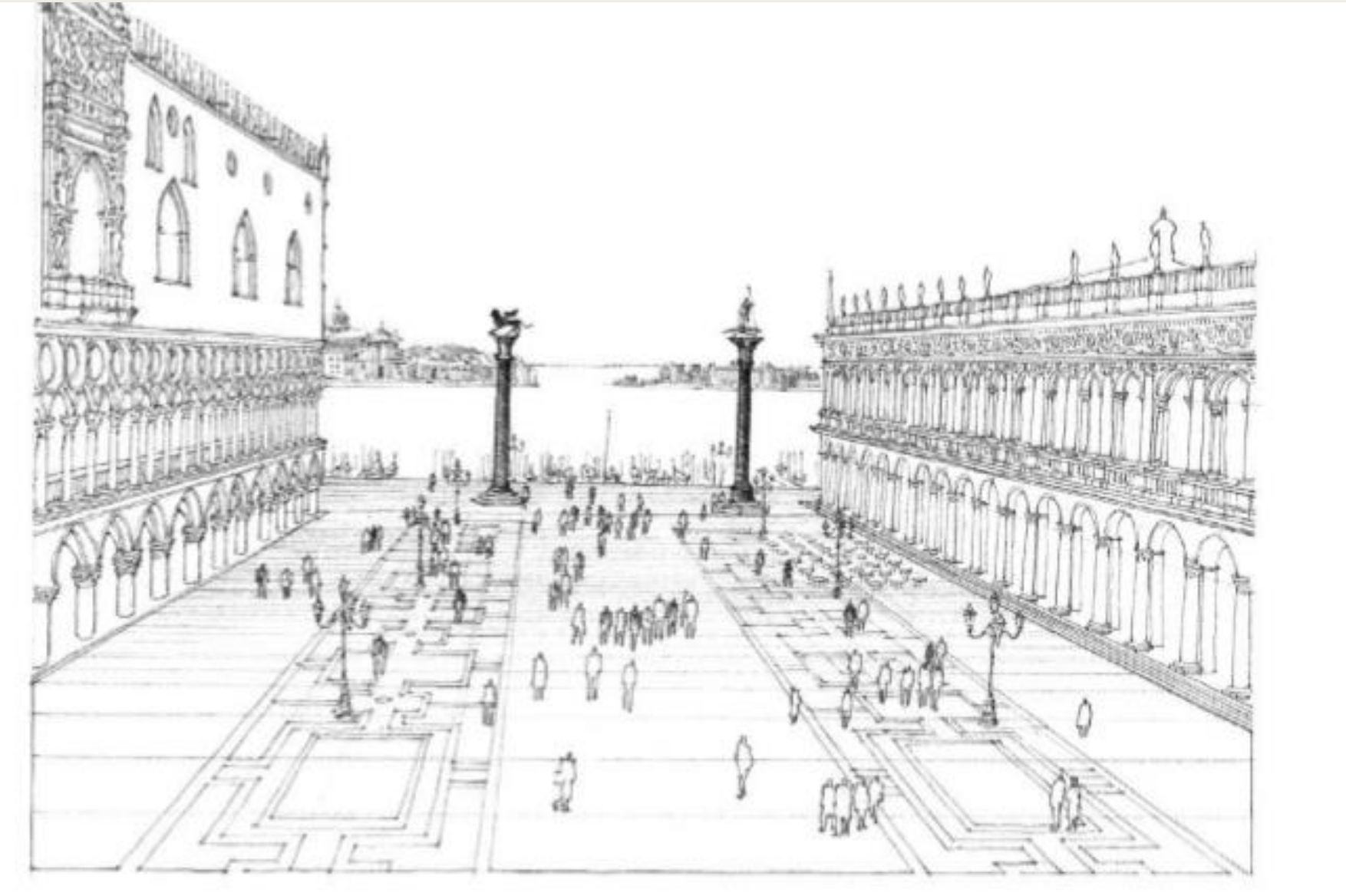
- From Outside to Inside

The notion of an entrance can be visually reinforced by:

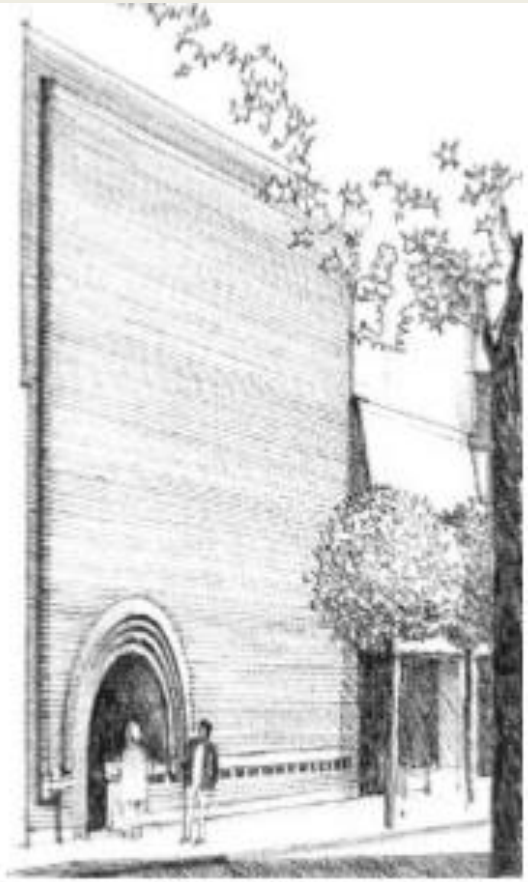
- making the opening lower, wider, or narrower than anticipated
- making the entrance deep or circuitous
- articulating the opening with ornamentation or decorative embellishment



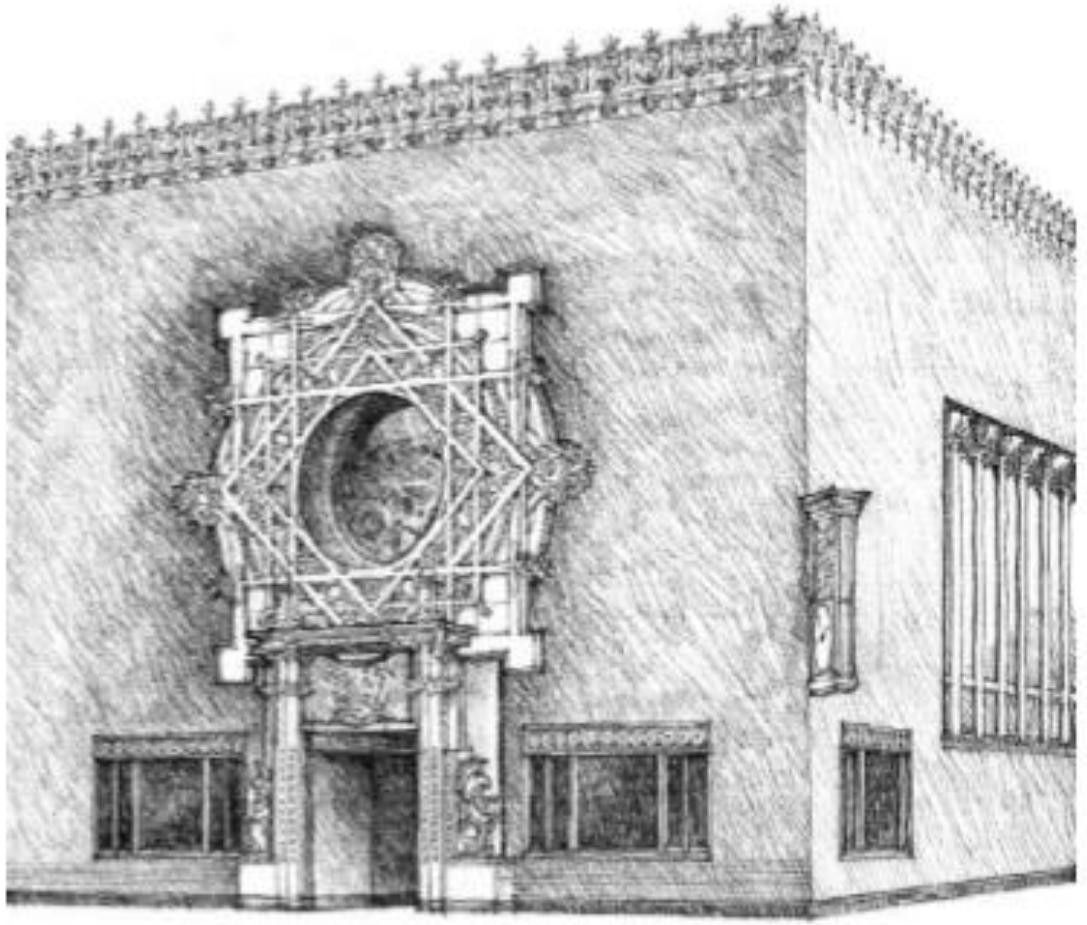




Piazza San Marco, Venice. View of the sea framed by the Doge's Palace on the left and Scamozzi's Library on the right. The entrance to the piazza from the sea is marked by two granite columns, the Lion's Column (1189) and the Column of St. Theodore (1329).



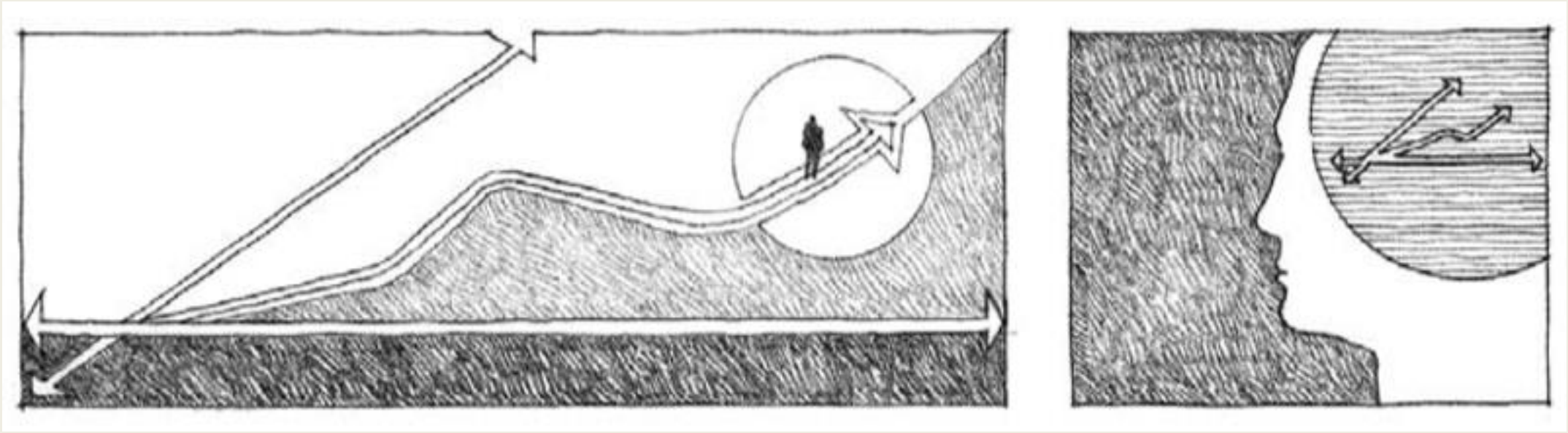
Morris Gift Shop, San Francisco, California, 1948–49, Frank Lloyd Wright



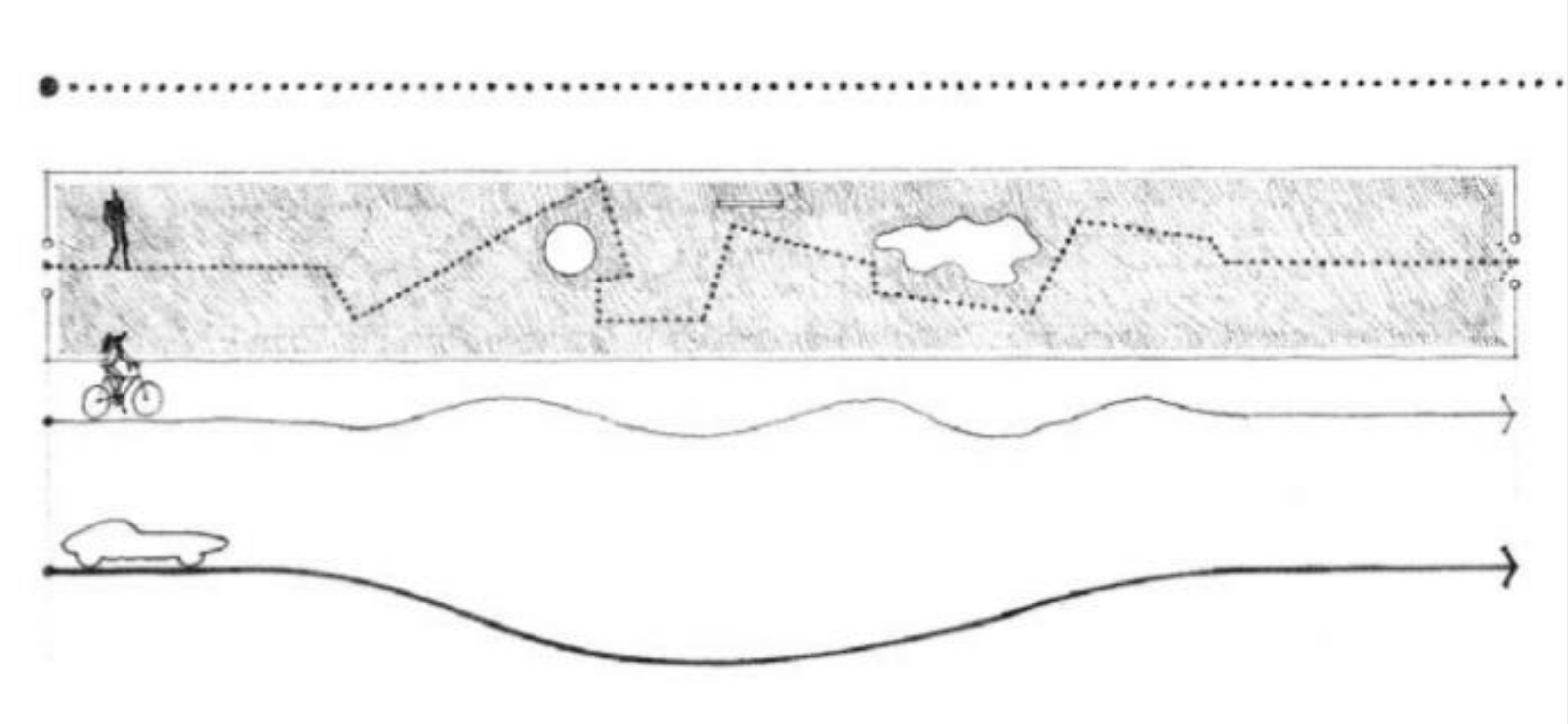
Merchants' National Bank, Grinnell, Iowa, 1914, Louis Sullivan

Configuration of the Path

- The Sequence of Spaces

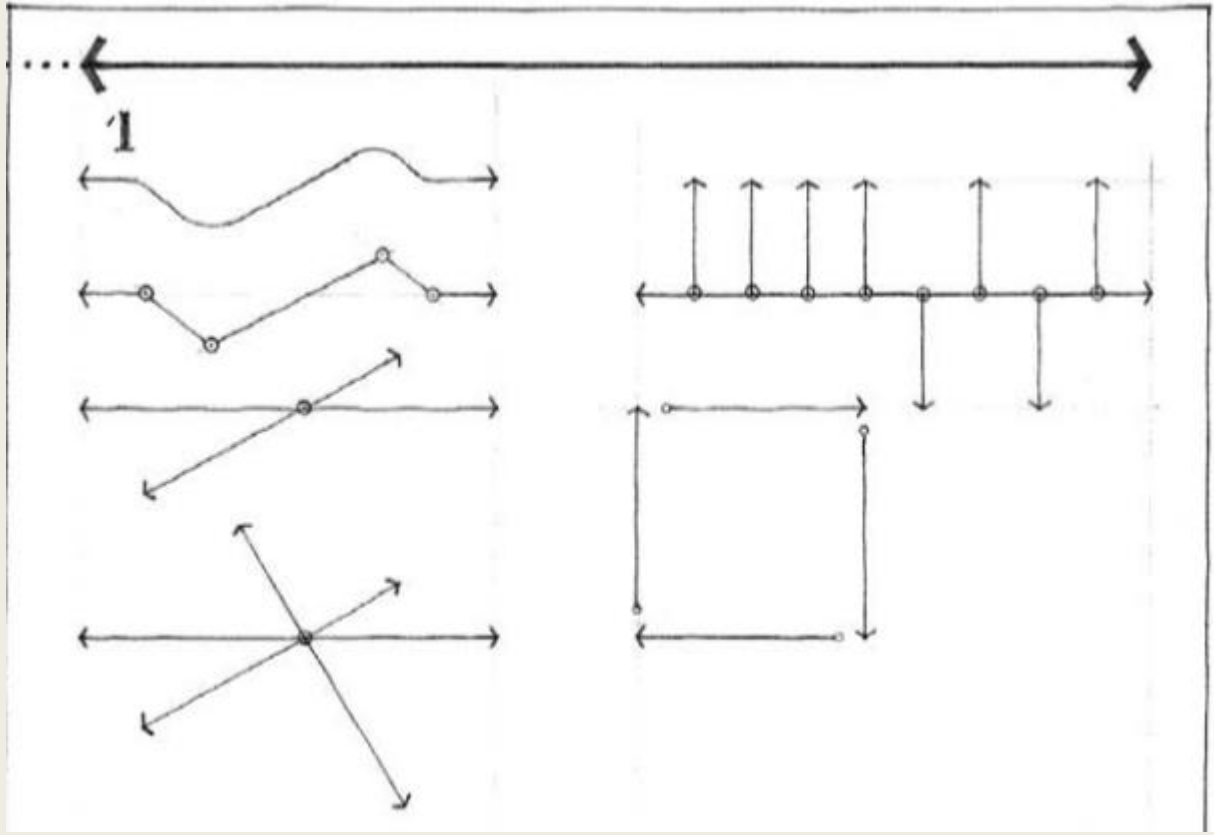


- All paths of movement, whether of people, cars, goods, or services, are linear in nature.
- And all paths have a starting point, from which we are taken through a sequence of spaces to our destination.
- The contour of a path depends on our mode of transportation.
- While we as pedestrians can turn, pause, stop, and rest at will, a bicycle has less freedom, and a car even less, in changing its pace and direction abruptly.



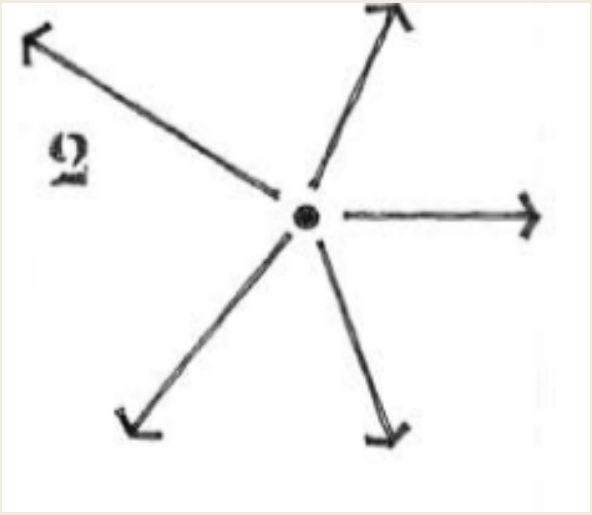
1. Linear

All paths are linear. A straight path, however, can be the primary organizing element for a series of spaces. In addition, it can be curvilinear or segmented, intersect other paths, have branches, or form a loop.



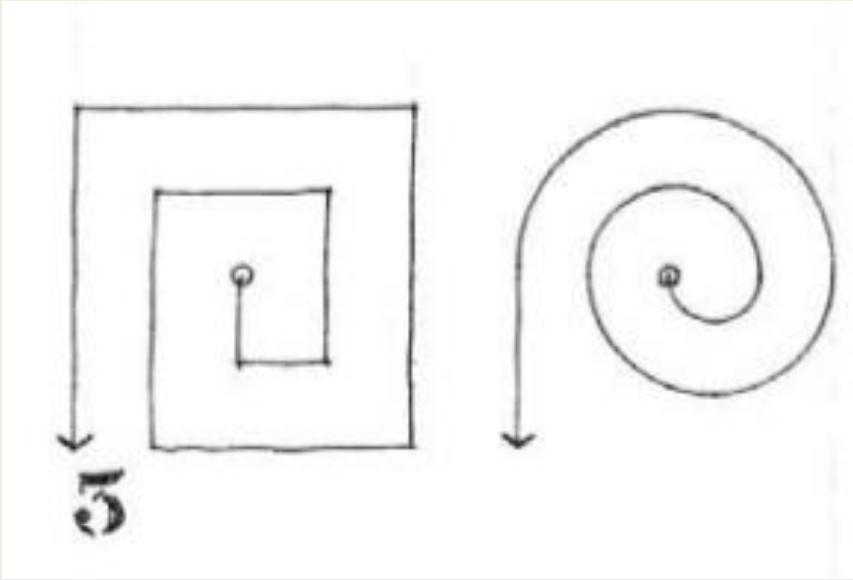
2. Radial

A radial configuration has linear paths extending from or terminating at a central, common point.



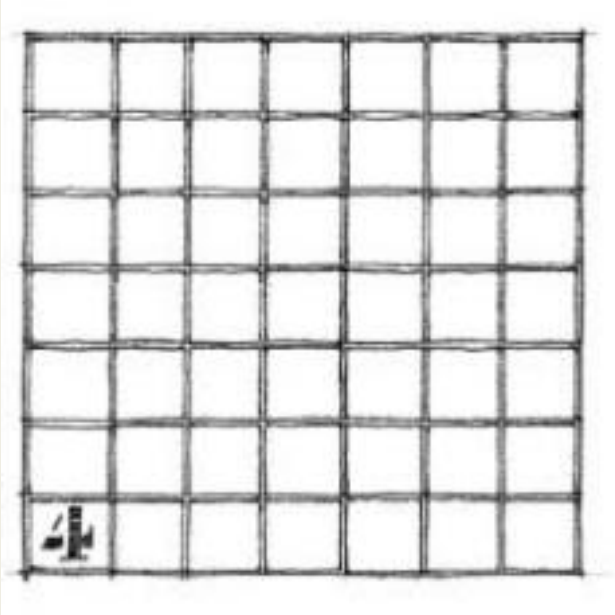
3. Spiral

A spiral configuration is a single, continuous path that originates from a central point, revolves around it, and becomes increasingly distant from it.



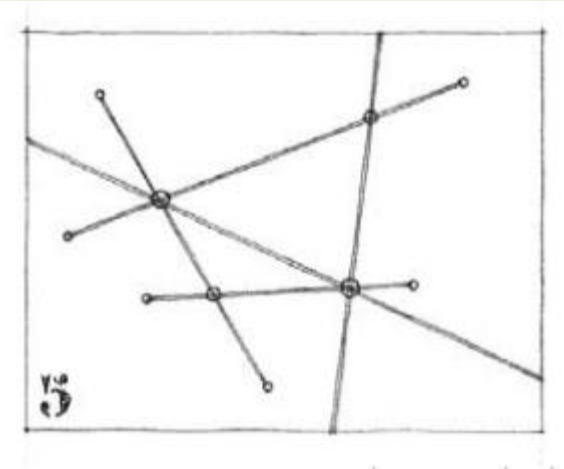
4. Grid

A grid configuration consists of two sets of parallel paths that intersect at regular intervals and create square or rectangular fields of space



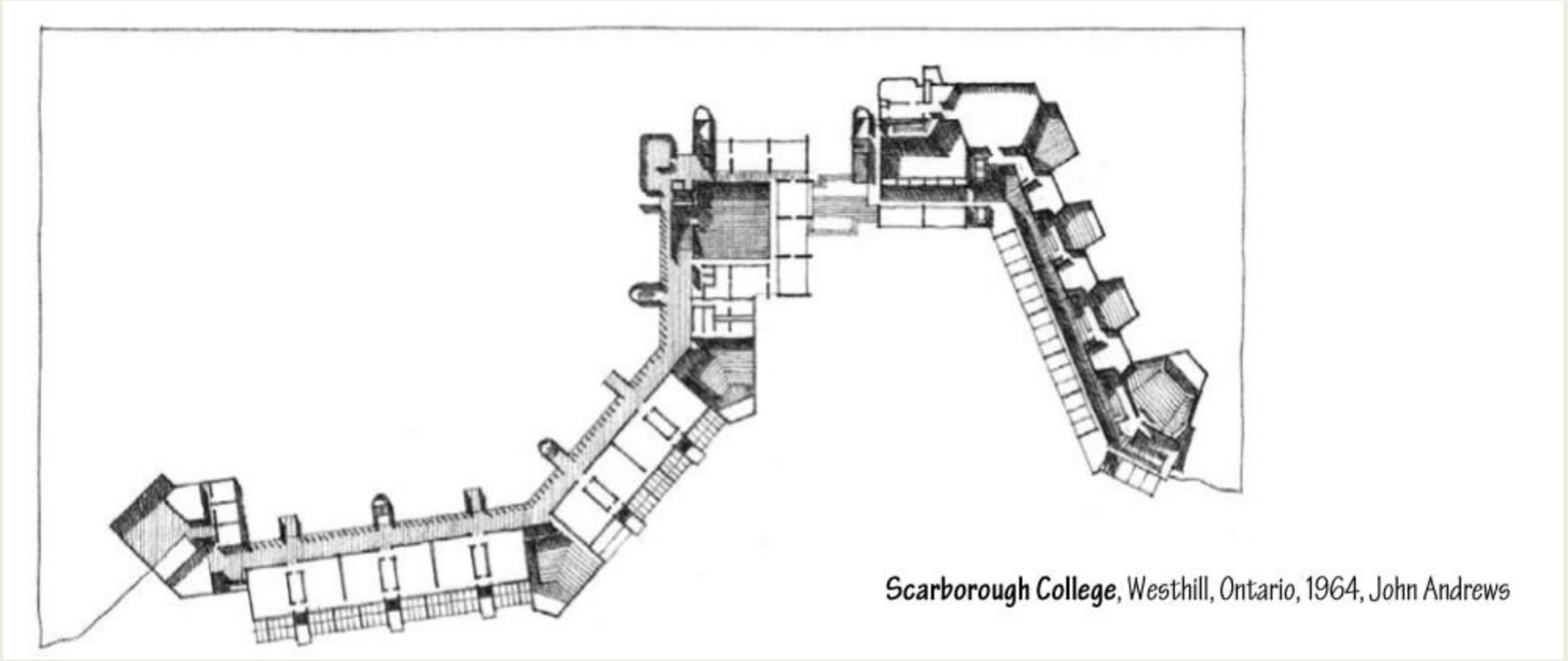
5. Network

A network configuration consists of paths that connect established points in space

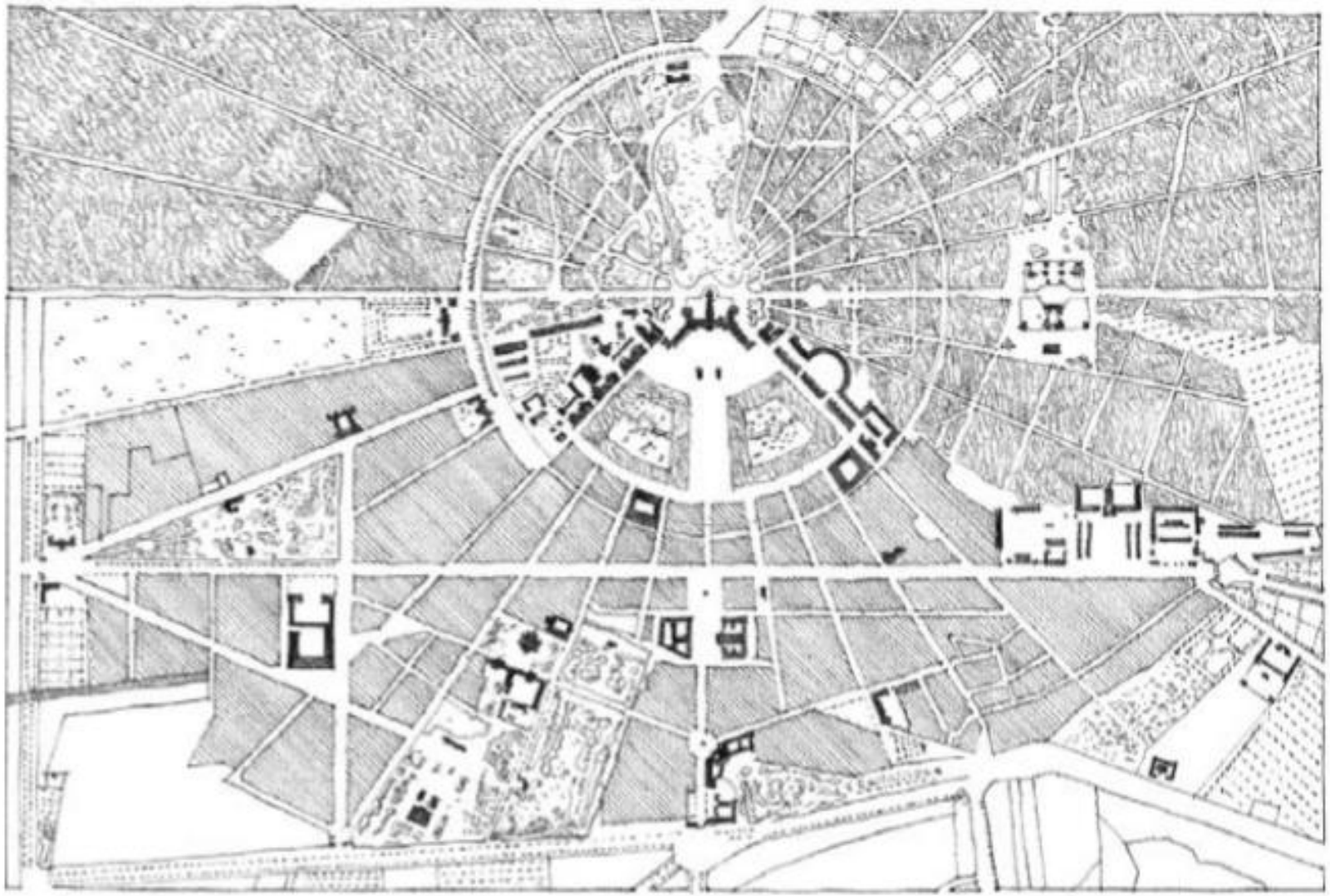


6. Composite

In reality, a building normally employs a combination of the preceding patterns. Important points in any pattern are centers of activity, entrances to rooms and halls, and places for vertical circulation provided by stairways, ramps, and elevators. These nodes punctuate the paths of movement through a building and provide opportunities for pause, rest, and reorientation. To avoid the creation of a disorienting maze, a hierarchical order among the paths and nodes of a building should be established by differentiating their scale, form, length, and placement.

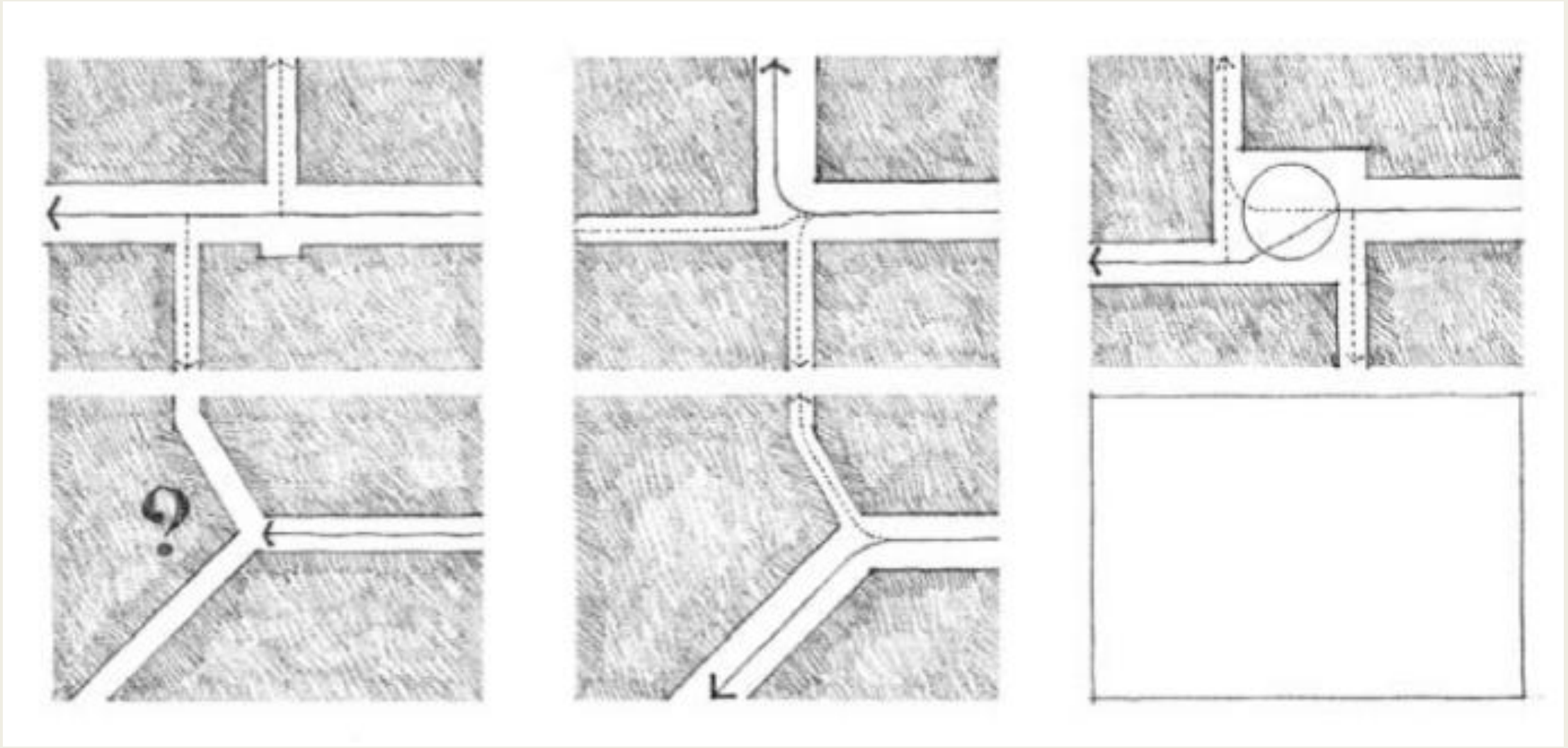


Scarborough College, Westhill, Ontario, 1964, John Andrews



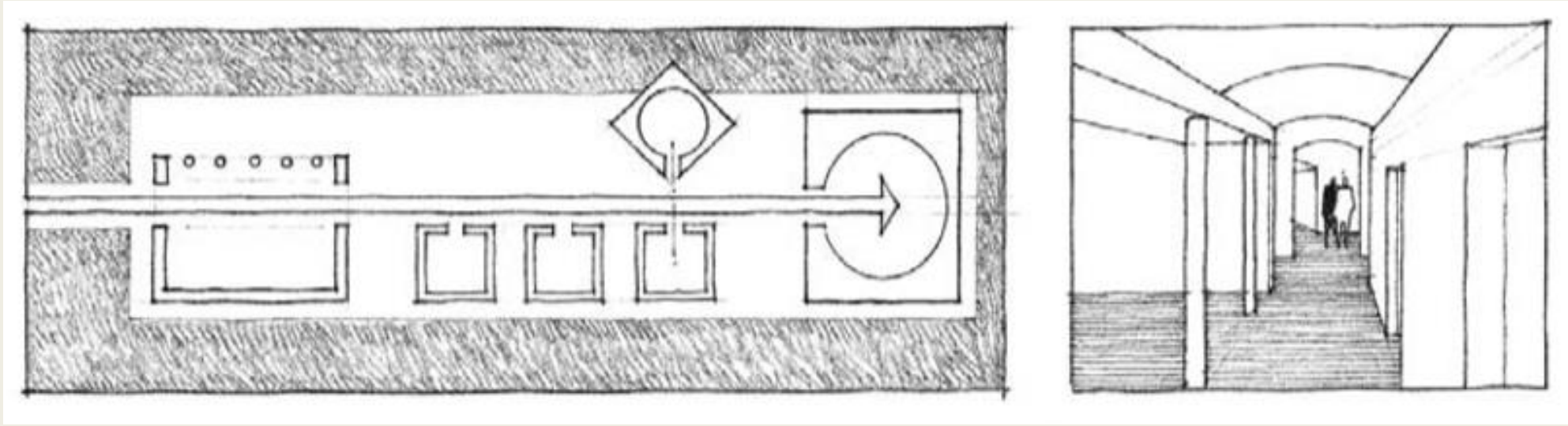
Karlsruhe, *Germany, 1834*

Hospital Project, Venice, 1964–66, Le Corbusier



Path-space Relationships

- Edges, Nodes, and Terminations of the Path

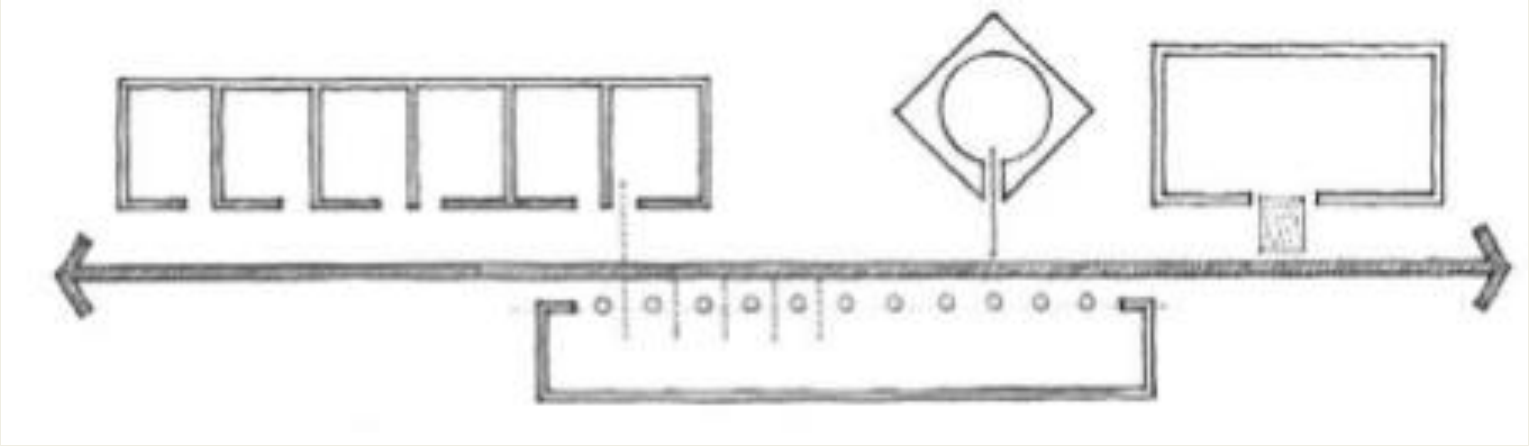


PATH–SPACE RELATIONSHIPS

- Paths may be related to the spaces they link in the following ways. They may:

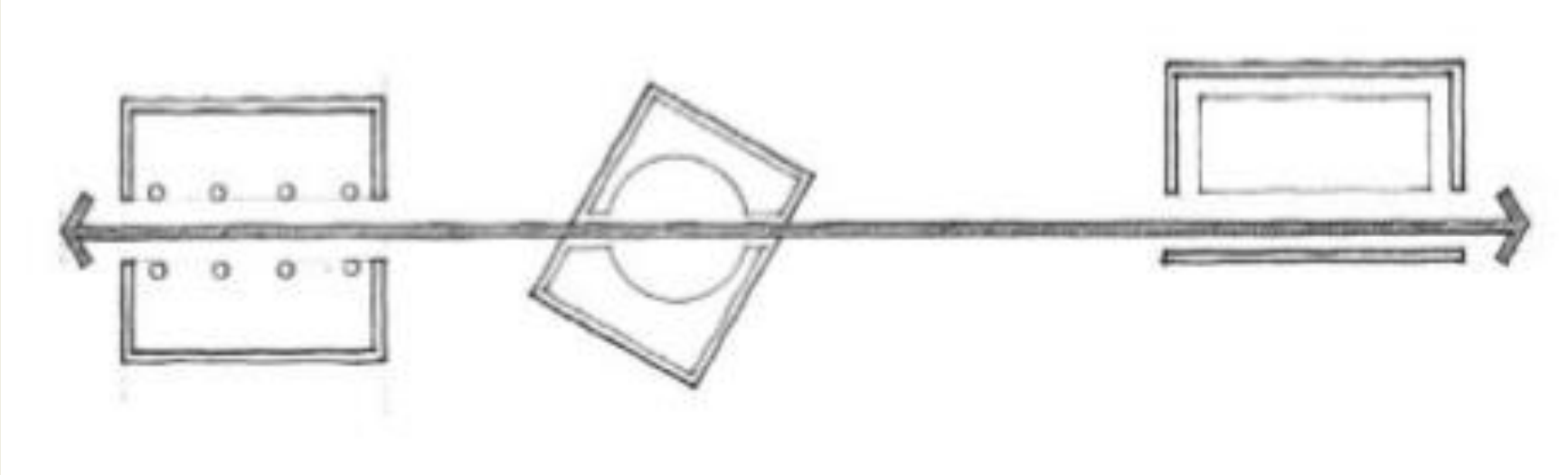
1.Pass by Spaces

- The integrity of each space is maintained.
- The configuration of the path is flexible.
- Mediating spaces can be used to link the path with the spaces.



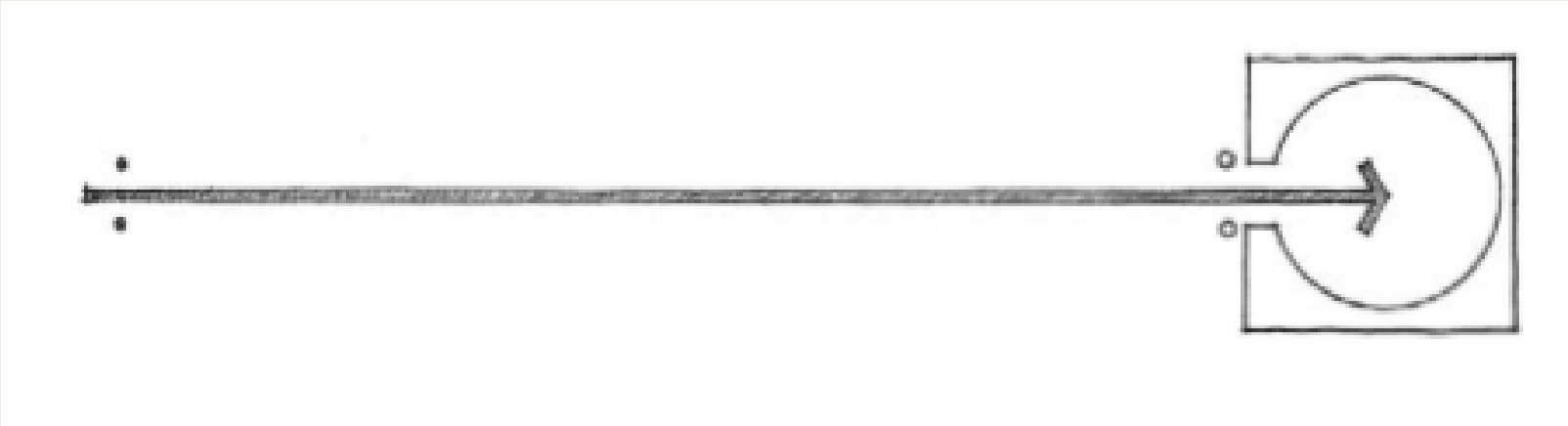
2.Pass through Spaces

- The path may pass though a space axially, obliquely, or along its edge.
- In cutting through a space, the path creates patterns of rest and movement within it.



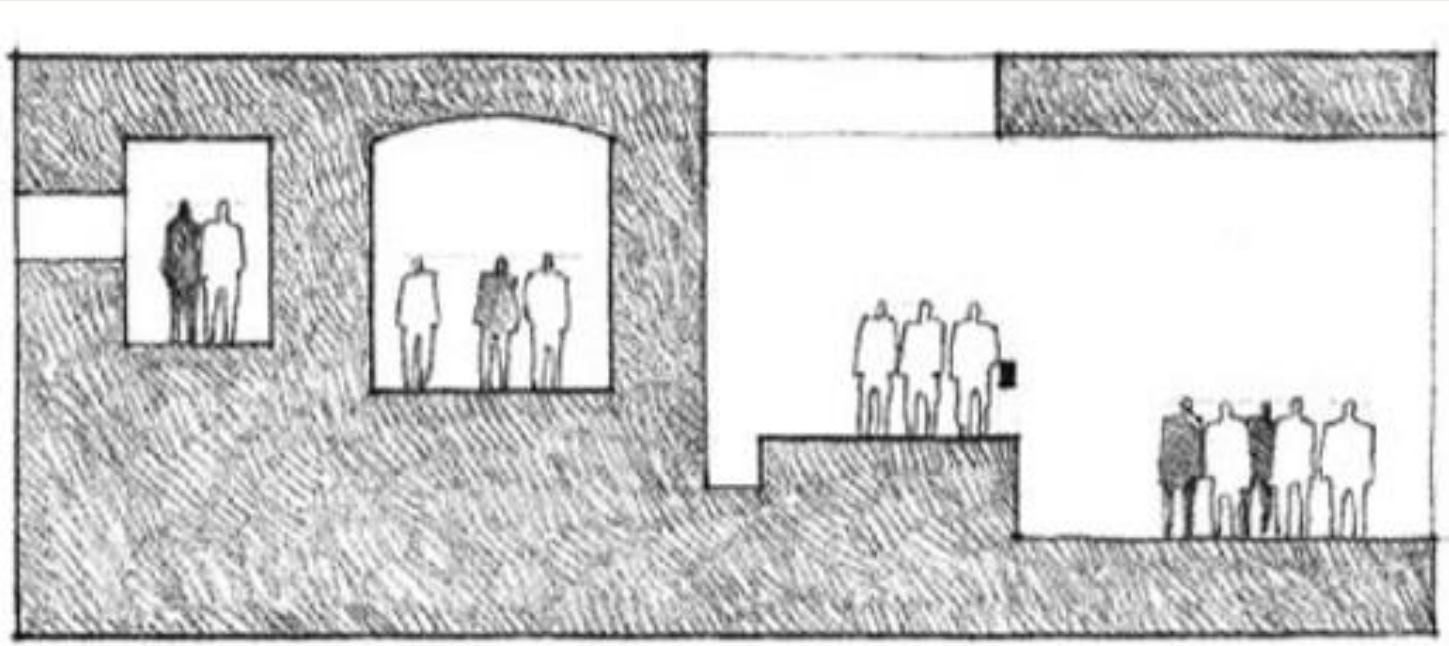
3. Terminate in a Space

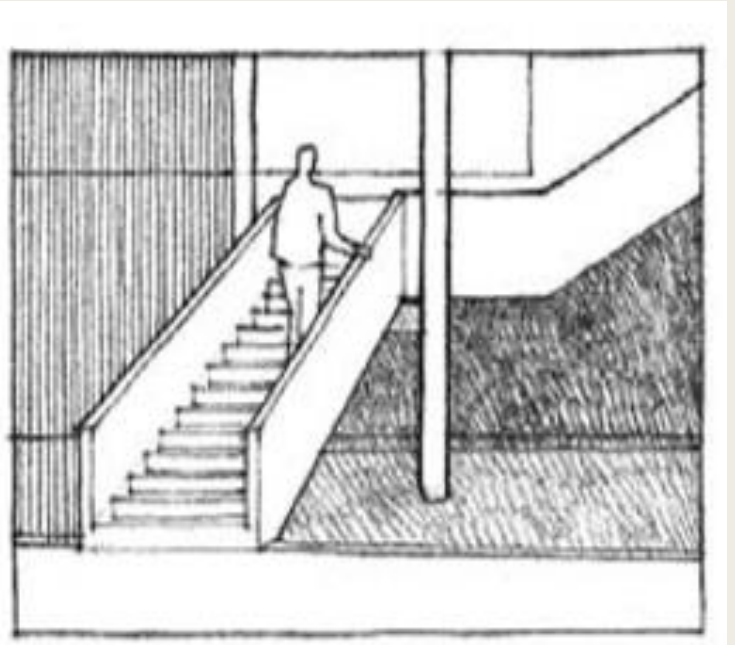
- The location of the space establishes the path.
- This path-space relationship is used to approach and enter functionally or symbolically important spaces



Form of the Circulation Space

- Corridors, Halls, Galleries, Stairways and Rooms





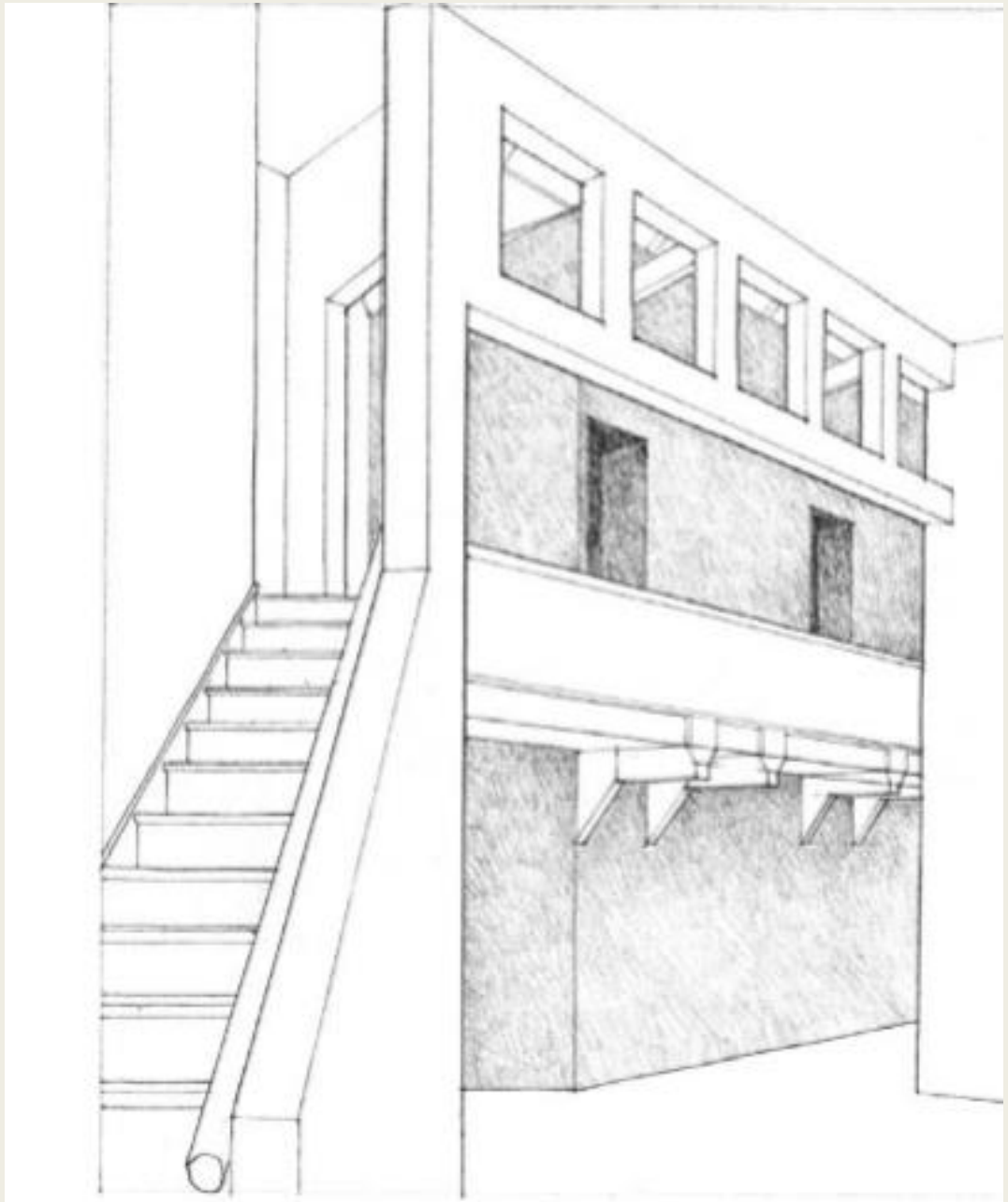
A circulation space may be:

1. Enclosed forming a public galleria or private corridor that relates to the spaces it links though entrances in a wall plane;

2. Open on One Side

forming a balcony or gallery that provides visual and spatial continuity with the spaces it links;

3. Open on Both Sides forming a colonnaded passageway that becomes a physical extension of the space it passes through.



Raised hall, **Residence in Morris County**, New Jersey, 1971, MLTW

Grand Staircase, Paris Opera House, 1861–74, Charles Garni

Reference

- Ching, Frank, (1943). Architecture form, space and order.