

HOW DO THE CONTAINING PROCESS AND THE PROPERTIES WORK TOGETHER IN A DEFINED PROCESS?

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STEP 0.

First of all, you have to know, what you want to do, if you want to create a beautiful garden, or if you want to make a plan for a village in Greece, or a plan for an urban area, or if you want to draw something, maybe you want to make a painting.

Then you want to look at your immediate working environment, is it a piece of paper you want to draw on? Is it a garden you want to work in? Get a general feeling of the sheet of paper, or the garden, or the urban area, etc.

Then try to identify the centers of your immediate working environment. In an urban area, center or quite often given by the surrounding buildings, or a sheet of paper center is given by the hignation of this sheet, in a garden centers are given by the existing configuration.

PROBLEM: What is the difference between an urban configuration, a garden and a sheet of paper in terms of existing centers, and in terms of constraints?

STEP 1

When you know what you want to do, and you have identified existing centers and constraints in your working environment, try to articulate one center with an act, for example, when you want to draw a house on a sheet of paper, start with the ~~door~~ main entrance door, or when you want to separate an urban area, start with a row of houses which formulate a square. Your first act should include the following properties GOOD SHAPE, POSITIVE SPACE, BOUNDARIES, SYMMETRY, CENTERS,

STEP 2

Your first act should have articulated and located an area, it should have articulated a located center, but at the same time it should have created new potential centers, where you could start working on. There may be one or two center areas, where you could work on. Try to concentrate on the one, which seems most natural to do next.

(In my little drawing it was the area on top of the door, and in the Frankfurt urban area, it was the zone, which came right next behind the row houses along the main square.)

If you have ~~a~~ a sheet of paper, when you want to draw a house on, only the creation of this next ~~central~~ central area together with the shape and the boundaries of the sheet of paper are to be seen as a whole gestalt.

If you have a more complex complicated configuration, like in an urban area, where other existing centers are influencing your decision for the next act, this whole ~~data~~ more configuration has to be seen as a system.

It is very likely that in the simple configuration no new properties have to be thought of in your next act, however, in the more complicated situation, you probably can solve the problem only by introducing the property roughness.

STEP 3

your next steps

~~that the center of the small houses, your house, the first step (i.e. your small house) the next step depends very much~~

a) In the third step it is very likely that the act of the second step has slightly changed the central areas which use these, without the second step. However, it is important that the third step relates to both the first and the second step. Here you mainly think about the properties: POSITIVE SPACE, GOOD SHAPE

b) FUNCTIONAL
If your ~~second~~ ^{first} step does not relate any more directly to this third step, but more to other existing centers, your next step depends very much on this new existing center (constraint).

And this may very well require ~~that~~, that you have to solve the problem with ROUGHNESS.

GENERAL: In general one might say that in a more simple ~~environment~~ working environment ROUGHNESS is not an important property, while in a more complicated working environment, ROUGHNESS, becomes a very important property, and that might be one of the secrets of traditional cities.

STEP 4

a) SMALL HOUSE

In the fourth step again new centers have been opened up ~~and~~ by the third step. Now you have to think about the property question, if you want an overall symmetry of the object or if you want it build up in subsymmetries.

If you want to have an overall symmetry, you probably will have to repeat in your fourth step the third step. However if you want to build up the house in subsymmetries, what the functions may require anyway, you want to introduce the property SUBSYMMETRIES.

This seems to be as well more existing, since overall symmetry becomes quite boring.

b) FRANKFURT

Here as well you have to think about SUBSYMMETRIES, but the existing center (constraints) may be so powerful, that they require all the fine ROUGHNESS in addition.

STEP 5

a) SMALL HOUSE

Now since you have started to think in terms of SUBSYSTEMS, you might want to continue in the same way as described before, having the overall effort in view.

But in addition, you specifically want to think now about the properties: CONNECTEDNESS and BOUNDARIES. Since you will have reached soon a point where you have the feeling that a) this configuration is a whole in itself, which needs to be bounded and connected ~~to some~~ against and to some other larger whole or b) you know the constraints of your working environment, i.e. the ~~boundary~~ limits of your sheet of paper, ask for boundaries and connectedness. In the case of the small house I put a boundary on the left and right side, put a main tectonic boundary at the bottom, in addition I put a boundary on the top, and put a window right to the ~~the~~ top boundary (connectedness).

b) FRANKFURT

I am not going to talk any more about the Frankfurt project at this point, because I got lost here. I think I was not able to control any more ^{all} the existing centers ~~of~~ the given situation.

After you have finished one large whole, you start a new whole, having in mind all the properties mentioned so far, particularly however, you have in mind SUBSYNTHESIS.

But what is much more important, the creation of this emerging new large whole, always has to grow ^{by} looking to the already existing large whole.

And here something new comes in, I guess, only for buildings, and that is what Ralf calls vertical dynamics, and that means the following, you do not only pay attention to the overall new second whole in relation to the first large whole, but you create interlocking wholes, which go across the two large wholes, and in the case of buildings, this seems to be called right fully VERTICAL DYNAMICS, because a building grows from the bottom to the top, so that you only can pay attention to this ~~to~~ new property (for individual buildings) when you reached a certain height.

I do not know, how this would work, when you make additions to the building to the right or left later on.

In the case of floor plans, or perhaps seen in general, this might be called interpenetrating wholes or interlock.

STEP 7

Now, when you have created two large wholes with intermediary penetrating and interlocking wholes (in this case in the vertical direction) did you want to start a third whole, you might want to think about new penetrating and interlocking wholes which go through all three wholes. And these ~~wholes~~ interlocking wholes on the level of the three large wholes may be different from the ones you had introduced, when you worked on the two large wholes. So in other words, you want to think about the properties DEEP INTERLOCK AND SUBSQUITY.

In case this third whole is the last whole and it is a building, you might want to think about the properties CONTRAST SECOND ORDER and NATURAL SUBORDING

IF YOU FOLLOW THIS PROCEDURE, YOU WILL BE ABLE TO DESIGN A NICE HOUSE ~~AND A VARIATION~~, AN ELEVATION AND A FLOOR PLAN, BUT I COULD NOT TELL IF IT WORKS FOR AN AREA, WHERE ~~THE~~ ~~TOO~~ MANY EXISTING CENTRES ARE INFLUENCING YOUR NEXT STEPS FROM THE OUTSIDE, LIKE IN AN URBAN AREA (FRANKFURT FOR EXAMPLE).

STEP 8

Since you have followed all the geometrical properties in the creation of an object (in this case a house), you now want to think about, how the colour properties come into the process.