“Architecture is the thoughtful making of space.”

—LOUIS KAHN
Solid-void theory

I. A 3D space is considered a positive space if it has a defined shape and a sense of boundary or threshold between in and out. Positive space can be defined in an infinite number of ways by points, lines, planes, solid volumes, trees, building edges, columns, walls, sloped earth, and innumerable other elements.
Positive and Negative

I. We move through negative space and dwell in positive spaces.

II. Positive spaces are always preferred by people for lingering and social interaction.

III. Negative spaces tend to promote movement rather than dwelling in place.
The Entrance

I. Our experience of an architectural space is strongly influenced by how we arrive in it.

A small bright space will feel taller and brighter if counterpointed by a low-ceilinged, softly lit space. A monumental or sacred space will feel more significant when placed at the end of a sequence of lesser spaces. A room with south-facing windows will be more strongly experienced after one passes through a series of north-facing spaces.
Space Planning

I. *Space Planning* is the organizing or arranging of spaces to accommodate functional needs.
Parti

I. A Parti is the central idea or concept of a building.

A Parti [par-TEE] is most often expressed as a diagram depicting the general floor plan organization of a building and by implication, its experiential and aesthetic sensibility.
**Parti Diagramming**

I. Use your *Parti* Diagramming as a guide in designing the many aspects of a building.

About the stair: *Parti:1 Layering*

I. Oriented across the layers, so that one traverses the layers in traveling the stair

II. Parallel to the other layers, that is, a layer in and of itself

III. Left outside the layer system in order to preserve its purity

III. Anything else that helps say, “This building is about layers” (and nothing that says something contradictory).
Dynamic composition

I. A dynamic composition encourages the eye to explore.

Dynamic compositions are almost always asymmetrical. They can suggest activity, excitement, fun, movement, aggression, and conflict.

Less successful examples can be jarring or disorienting.
Geometric shapes

I. Geometric shapes have inherent dynamic qualities that influence our perception and experience of the built environment.

Square: inherently static and nondirectional. however, can feel restful.

Rectangle: inherently directional (this is because it has two long sides and two short).

Circle: has infinite number of radii making it omnidirectional and nondirectional.
The best placement of a circulation path through a small room is usually straight through.
Design in section!

I. Good designers work back and forth between plans and section, allowing each to inform the other.
Limitations encourage creativity.

I. Never rue the limitations of a design problem ----

Within those limitations lies the solution to the problem!
Give it a name.

I. When you come up with a concept, *parti*, or stray idea, give it a name.

II. “Half-eaten donut,” “eroded cube,” “cleaved mass,” “meeting of strangers,” and other such monikers will help you explain to yourself what you have created.

III. As the design process evolves and stronger concepts surface, allow new pet names to emerge and your old pet names to grow obsolete.
Just do SOMETHING!

When a design problem is so overwhelming as to be nearly paralyzing, don’t wait for clarity to arrive before beginning to draw. Drawing is not simply a way of depicting a design solution; it is itself a way of learning about the problem you are trying to solve.