

COMPUTERS, VIDEO and ARCHITECTURE
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Educational Aims:

1. To introduce students to C.A.D. software and to become fluent in its use as a tool , just as "Michelangelo used a pencil".
2. To create a 3D model of a seminal work of Architecture (suggested by tutor).
3. To read selected books and articles and through seminars to understand the architectural ideas (languages) used to create these given buildings.
4. To analyse these ideas in a way that they can be made into a story board.
5. To learn how to make a story-board of their analysis.
6. To make a video of their storyboard.
7. To convert their video to V.H.S. format and add sound".

Method:

The student learns:

- i). A C.A.D. modelling program—"ArchiCAD" in order to make a 3D model of their building.
- ii). A video program "Macro-Mind Director".
- iii). How to scan images from books and articles, etc.
- iv). How to touch up these images in programs like "AdobePhotoshop" for insertion into their videos.

Objectives:

The prime objective of this study is, of course, the analysis and the understanding of the underlying architectural principles (ideas) behind the particular seminal work that they have been given. Although this study is limited to one building its real significance lies not only in what it tells us about it, but also what it reveals about architecture itself. By distilling and comparing these buildings and stripping away the circumstances of their creation, we are shown universal principles of their design. This universality invites comparison to other buildings far removed in time and place.

Examples, of these works are

1. Frank- Lloyd Wright's Usonian Houses (Jacobs House)
2. Frank Lloyd Wright's Prairie Houses (Robie House)
3. Le Corbusier's Villas (Stein).
4. Mies van der Rohe's Barcelona pavilion.
5. Palladio's Villa Malcontenta.
6. Lutyens Heathcote.
7. Loos' Moller house.
8. Schinkel's Charlottenhof.
9. Botta's house at Massagno.
10. Aalto's Villa Mirea.
11. Tschumi's Parc de la Villette.

"It is the timeless and universal qualities of architecture that we seek; by subjecting these buildings to formal and spatial analysis it is in effect, an attempt to find the marks of their making."

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