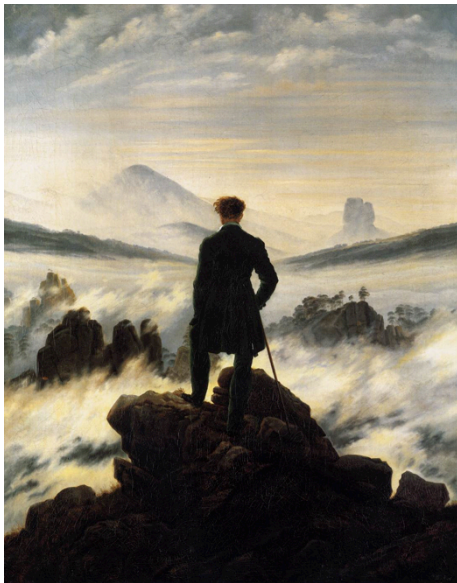


ArD5\_1: STUDIO DESIGN 1

BELVEDERE: POINT OF VIEW [03]



A belvedere or belvidere [from the Italian for 'fair view'] is an architectural structure sited to take advantage of a fine or scenic view. The actual structure can be of any form.

**PROJECT AIMS**

*"The religious attitudes represented in the landscape paintings of Caspar David Friedrich (1774-1840) and the theological writings of Friedrich Schleiermacher (1768-1834) are strikingly similar. Both of these northern German figures played prominent roles in the Romantic movement, which dominated Western culture from approximately 1789 to 1848. In an effort to free the human heart from the overbearing ratiocination of the Enlightenment, the Romantics revealed the frailty of reason and revived the force of passion. In rebellion against what they believed was the myopic worldview of the Enlightenment, the Romantics underscored the sovereignty of subjective knowledge and rejected the supposed superiority of universal standards of cognition. While these figures stressed individuality and diversity, they also argued that variations coexisted within an infinite unity. They worshipped a synthesizing spirit residing behind the sublime beauty of nature, which produced a sense of terrified awe among those in communion with the power of divinity, and which moved a finite yet mystical world."*

Van Prooyen, K [2004]. *The Realm of the Spirit: Caspar David Friedrich's Artwork in the Context of Romantic Theology, with Special Reference to Friedrich Schleiermacher*. Journal of Oxford University History Society. p 1

*"This wanderer is the very embodiment of the Kantian subject, in whose perception all aesthetic judgment is born. His gaze gives meaning to the world, and yet this world remains an unknowable mystery to him, shrouded in fog. He is like Schubert's wanderer, a stranger in the world, the very icon of modern alienation. But he is also like the traveler of English romantic poetry, alive to the sublime glories of nature that open up before him during his pensive walks."*

*Friedrich's frequent use of the so-called Rückenfigur – a prominently placed figure shown entirely from the back – is a powerful commentary on the Romantic experience of art and nature. The world can only be glimpsed, experienced, and reproduced from a single point of view, in fragments, never as complete and whole in and of itself. The wanderer, like many narrators in Romantic fiction, is at once a conduit through which the reader or viewer enters the representation and, as an inscrutable other, a gatekeeper of that subjective representation's alterity, which can never be completely shared. Friedrich's remarkable*





*understanding of incompleteness as a central generative force in Romantic art gives his work its aura of contemporary relevance even in the postmodern age."*

*Wanderer above a Sea of Fog* available at [http://www.germanhistorydocs.ghi-dc.org/sub\\_image.cfm?image\\_id=2211](http://www.germanhistorydocs.ghi-dc.org/sub_image.cfm?image_id=2211) [accessed 9 August 2013]

By placing the figure in the landscape, which is painted in vertical portrait proportion rather than horizontally as is conventional for a landscape, Friedrich invites the viewer to look at the world through the lens of the figure's own perception and experience. However, with his back to the viewer his own reflections on the scene are a mystery to the viewer who is faced with the awe-inspiring majesty of nature itself.

You are to consider the contrast between a magnificent, even fearsome, view, the mysteries of nature, and the logic and rationality of designing a structure to capture and frame the view.

### BRIEF

You are to design a shelter for walkers which is also is a vantage point or observatory, framing a spectacular view.

Very small structures have a special appeal. The constraints of space and materials can liberate the imagination. You can achieve a lot with a small building. In this project there can be a blurring between architecture and product design and art. This is illustrated in Simon Starling's *ShedBoatBhed*, which won him the Turner prize in 2005. Starling bought a shed, which he turned into a boat that he paddled down the Rhine to Basel, where he rebuilt it into a shed. You should include an autonomous w.c.

### SITE

*'Just south of the Cape, I stopped on a promontory which looked west into the bright extensive air. I drank cold water from a cup. The headland of the Cape rose nearly 400 feet out of the sea, the white lighthouse reached sixty feet above it. The army's firing range, away to the east, was silent. The air was so clear that I could see out to sea for dozens of miles. The dark horizon line was as plain as a strap.*

*I looked out to sea and watched the waves build as they approached the land, curling up out of the water along their, like flicked ropes. The air above the sea was live with scores of birds: fulmars planning the wind in white curves, stubby guillemots like winged cigars, whirring along just above the waves, gulls making their weightless turns and angles, and giving their quick cries.'*

Macfarlane, Robert [2007] *The Wild Places*, Granta Publications, London pp. 134-135

Select a promontory in a wild place for the site of your belvedere. It can be anywhere in the world. To get to remote places, the design may have to be prefabricated and transportable, it may be lifted in by helicopter

### ASSESSMENT REQUIREMENTS

Presentation is to be one A2 sheet and should include a photograph of your site, together with plans, a section and elevations/axonometric of the structure, all shown in the context of



the site surroundings, include photographs of models as part of the presentation. If it is prefabricated the presentation may show how the belvedere is transported to and erected on site

Submission to be pinned-up by 09.45 am. on 11 October 2013.

#### REFERENCES

Macfarlane, Robert [2007] *The Wild Places*, Granta Publications, London pp. 134-135

Van Prooyen, K [2004]. *The Realm of the Spirit: Caspar David Friedrich's Artwork in the Context of Romantic Theology, with Special Reference to Friedrich Schleiermacher*. Journal of Oxford University History Society. p 1

*Wanderer above the Sea of Fog* available at  
[http://www.artble.com/artists/caspar\\_david\\_friedrich/paintings/wanderer\\_above\\_the\\_sea\\_of\\_fog](http://www.artble.com/artists/caspar_david_friedrich/paintings/wanderer_above_the_sea_of_fog) [accessed 9 August 2013]

