

The Sophia Centre for the Study of Cosmology in Culture
School of Archaeology, History and Anthropology
AHAN7024: HEAVENLY DISCOURSES

Week 5
Architecture and the Sky

Darrelyn Gunzburg
Tutor: Heavenly Discourses

AIM

Understanding how the sky influences what we build.

What is the sky?

Light – sunlight, starlight, moonlight.

Predicated on cycles (diurnal and nocturnal).

What is the sky?

Patterns – star patterns, cloud shapes

What is the sky?

Patterns – star patterns, cloud shapes

AIM

Understanding how the sky influences what we build.

This means capturing light in some way:

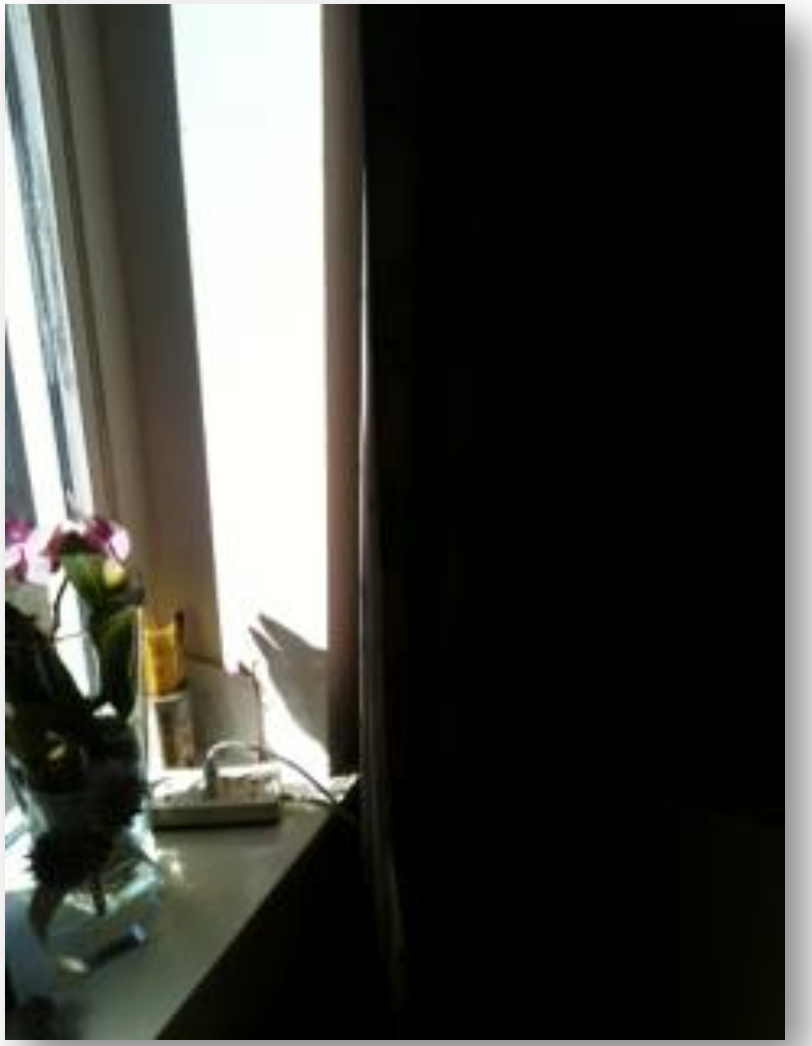
1. Direct sun falling onto an object at a particular time of the day or year, captured through an aperture.



Victor
Cat memory shelf.



Alison
St Peter’s Basilica, Rome.

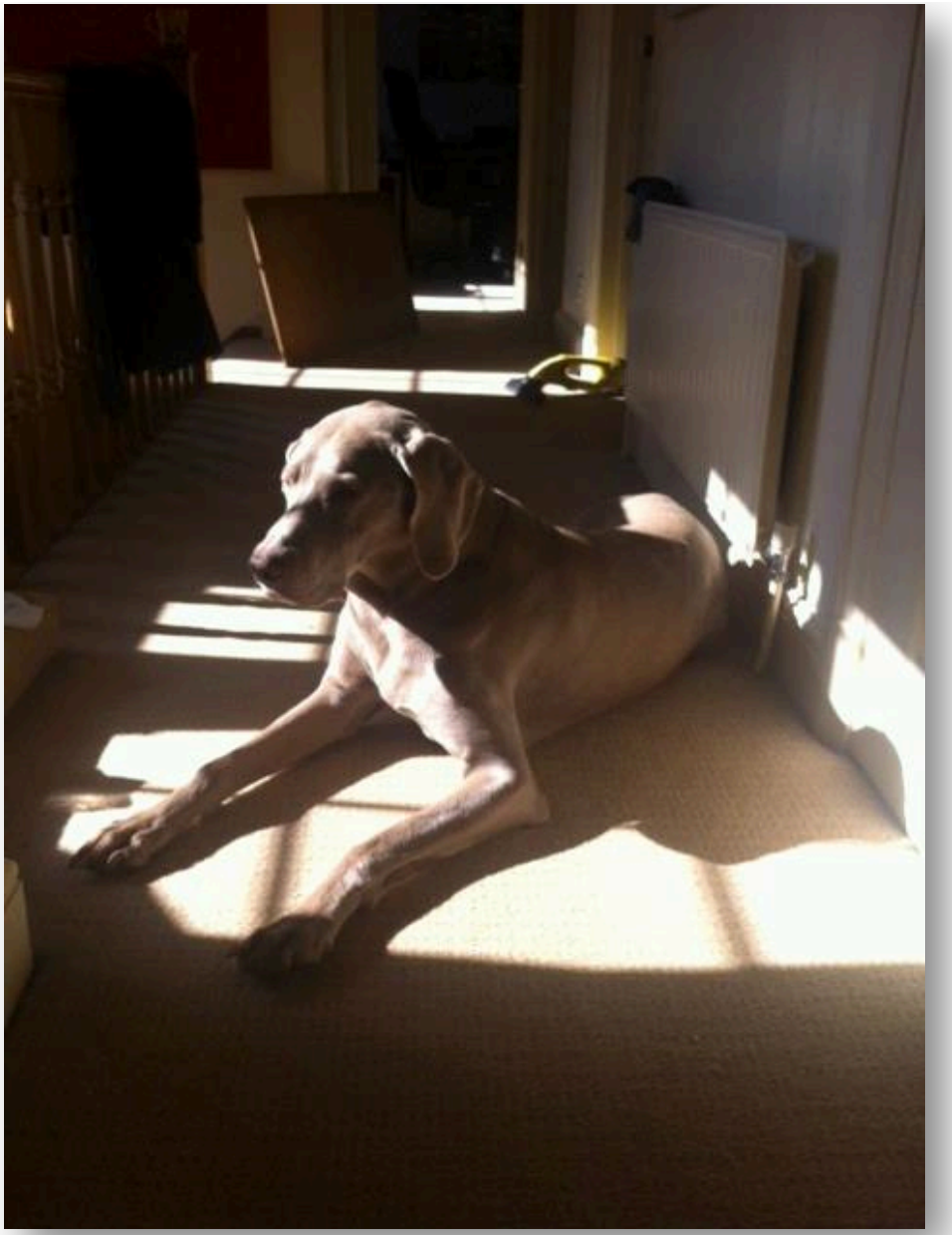




Elizabeth
Window sunlight.



Ada
Corona (cat) enjoying sun 17:15.



Joyce
Oscar on the landing.

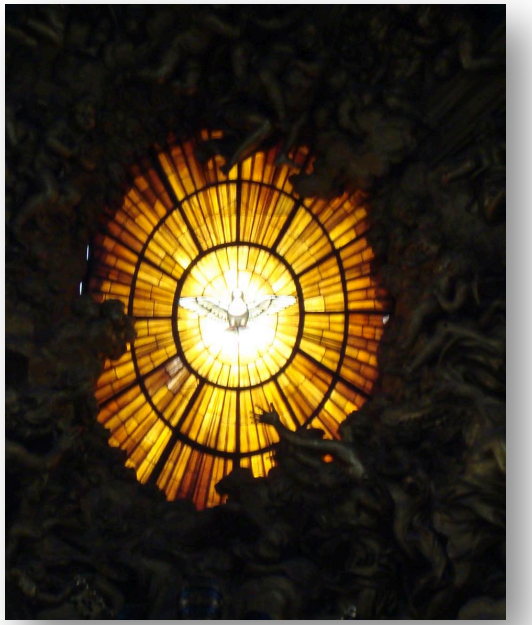


Victor
Cat memory shelf.

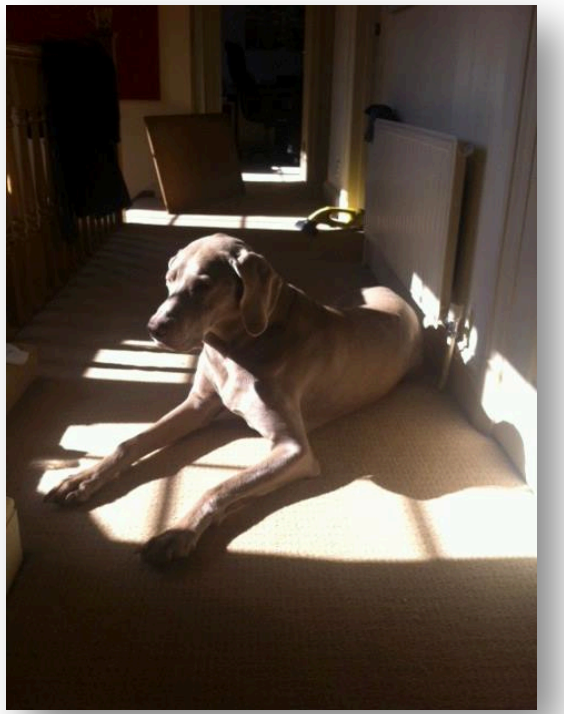


Elizabeth
Window sunlight.





Alison
St Peter's Basilica, Rome.



Joyce
Oscar on the landing.



Ada
Corona (cat) enjoying sun 17:15.



19:52 1 June 2013, Bristol, UK



19:52 1 June 2013, Bristol, UK



19:52 1 June 2013, Bristol, UK



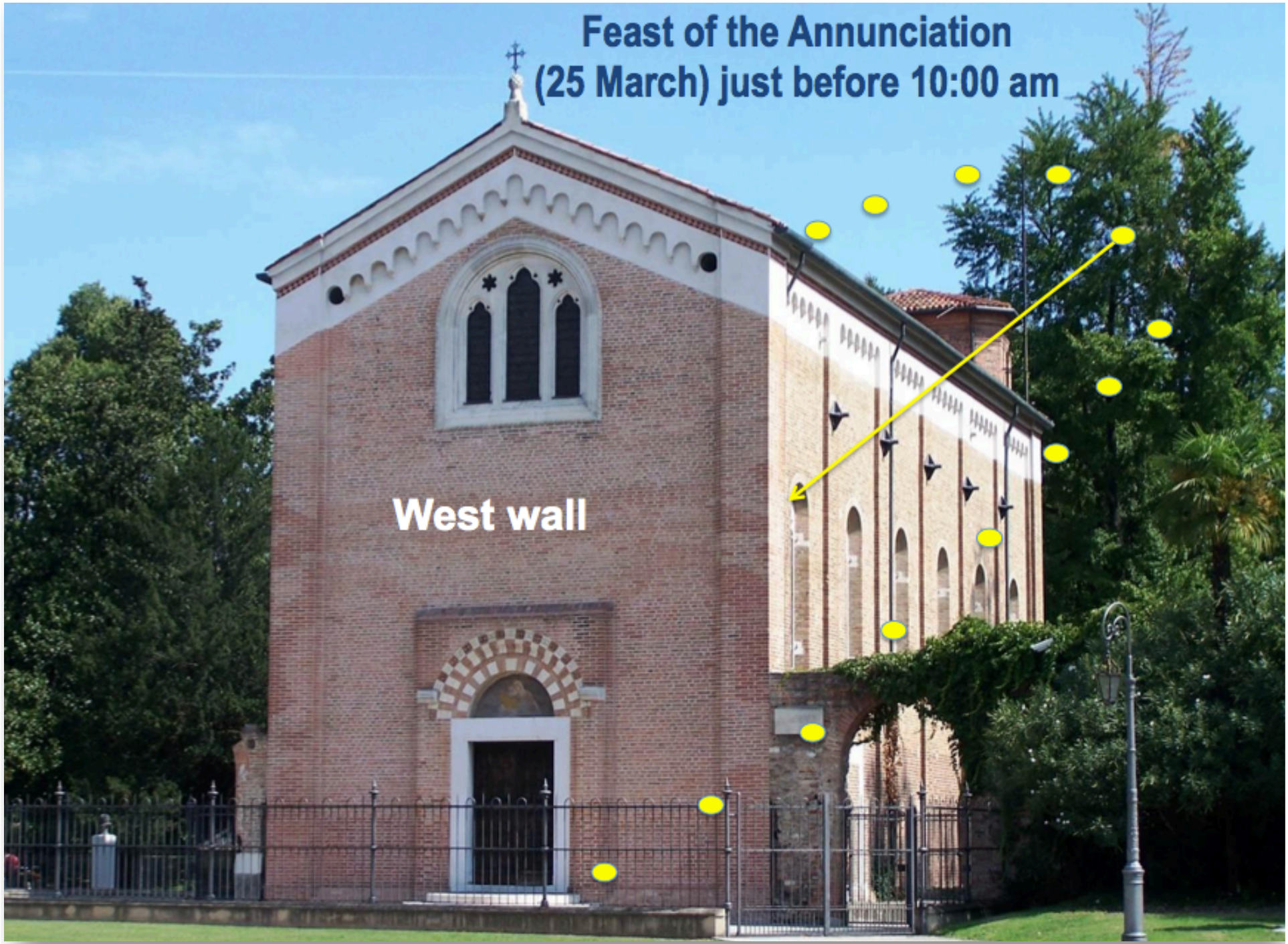
19:52 1 June 2013, Bristol, UK

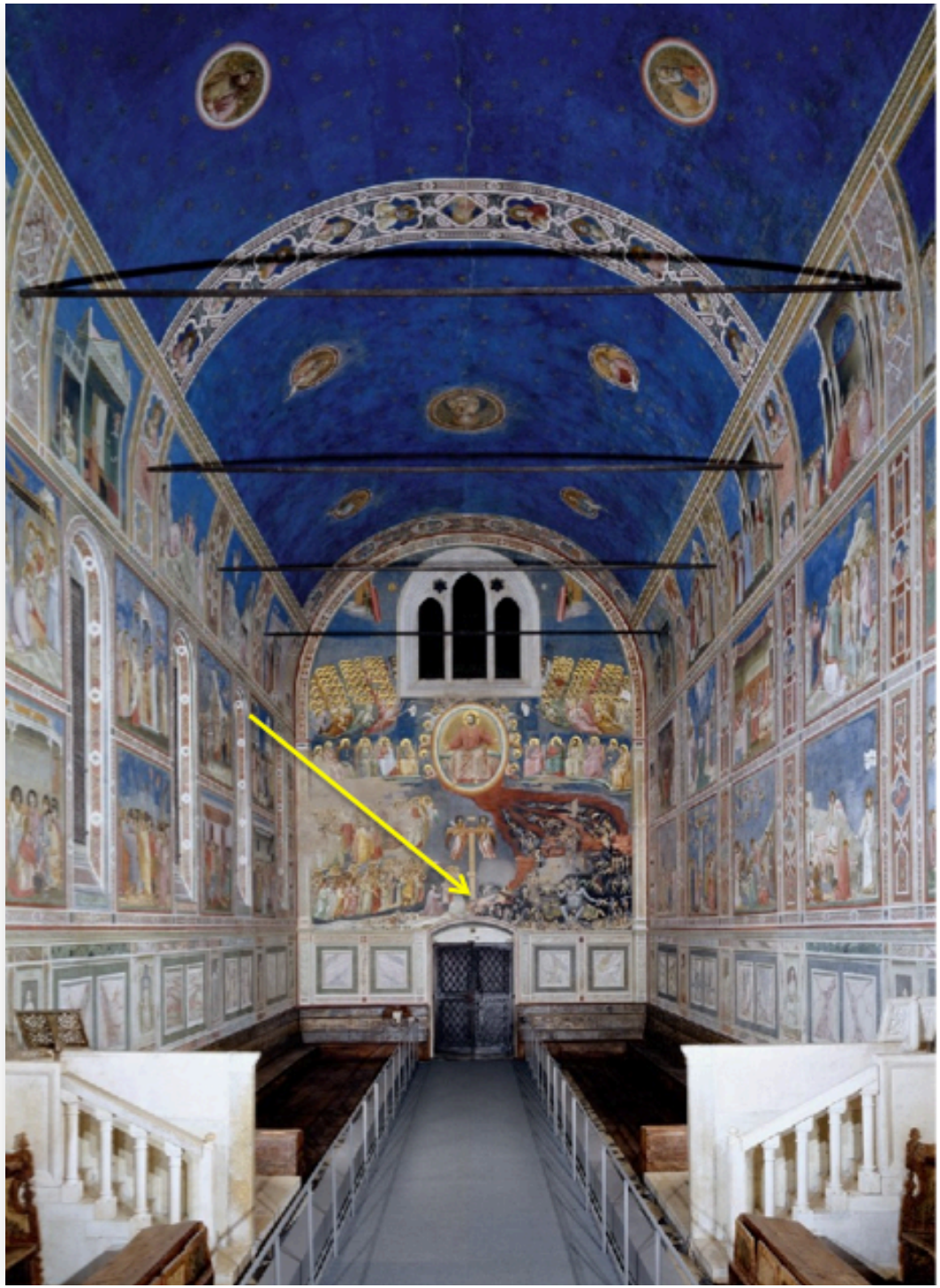


19:52 1 June 2013, Bristol, UK



19:52 1 June 2013, Bristol, UK


Feast of the Annunciation
(25 March) just before 10:00 am
West wall











Jacobus, Laura. ‘Giotto's Annunciation in the Arena Chapel, Padua.’ *The Art Bulletin* 81, no. 1 (1999): 93-107.



Jacobus, Laura. ‘Giotto's Annunciation in the Arena Chapel, Padua.’ *The Art Bulletin* 81, no. 1 (1999): 93-107.



Jacobus, Laura. ‘Giotto's Annunciation in the Arena Chapel, Padua.’ *The Art Bulletin* 81, no. 1 (1999): 93-107.




Time of year
Sun’s azimuth
Sun’s altitude
Placement of object

AIM

Understanding how the sky influences what we build.

This means capturing light in some way:

2. Direct sun reflected by a medium such as mirror or water.



9/11 Memorial, New York, NY.



History exists so along as an object is in use; that is, so long as a form relates to its original function. However, when form and function are severed, and only form remains vital, history shifts into the realm of memory. When history ends, memory begins…

History comes to be known through the relationship between a collective memory of events, the singularity of *place (locus solus)*, and the sign of the place as expressed in form.

Thus it can be said that the process by which the city is imprinted with form is urban history, but the success of events constitutes its memory. The 'soul of the city', an idea derived by Rossi from the French urban geographers, resides in its history; once this soul is given form, it becomes a sign of a place. Memory becomes the guide to its structures…

The new time of architecture is thus that of memory, which replaces history. The individual artifact for the first time is understood within the psychological construct of collective memory.

Rossi, Aldo. *The Architecture of the City*. Edited by Peter Eisenman, Opposition Books. Cambridge, Massachusetts, and London: The MIT Press, 1984, p.7

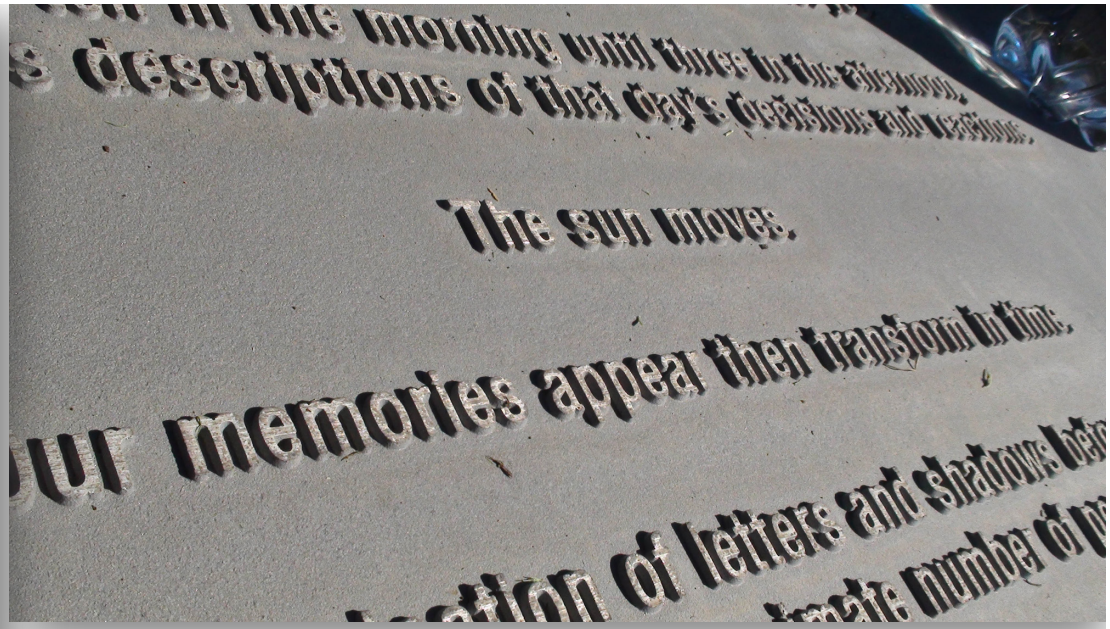


One must remember that the difference between past and future, from the point of view of the theory of knowledge, in large measure reflects that fact that the past is partly being experienced now, and this this may be the meaning to give permanences: they are a past that we are still experiencing….

A monument's persistence or permanence is a result of its capacity to constitute the city, its history and art, its being and memory.

Rossi, Aldo. *The Architecture of the City*. Edited by Peter Eisenman, Opposition Books. Cambridge, Massachusetts, and London: The MIT Press, 1984, pp.57,59,60.

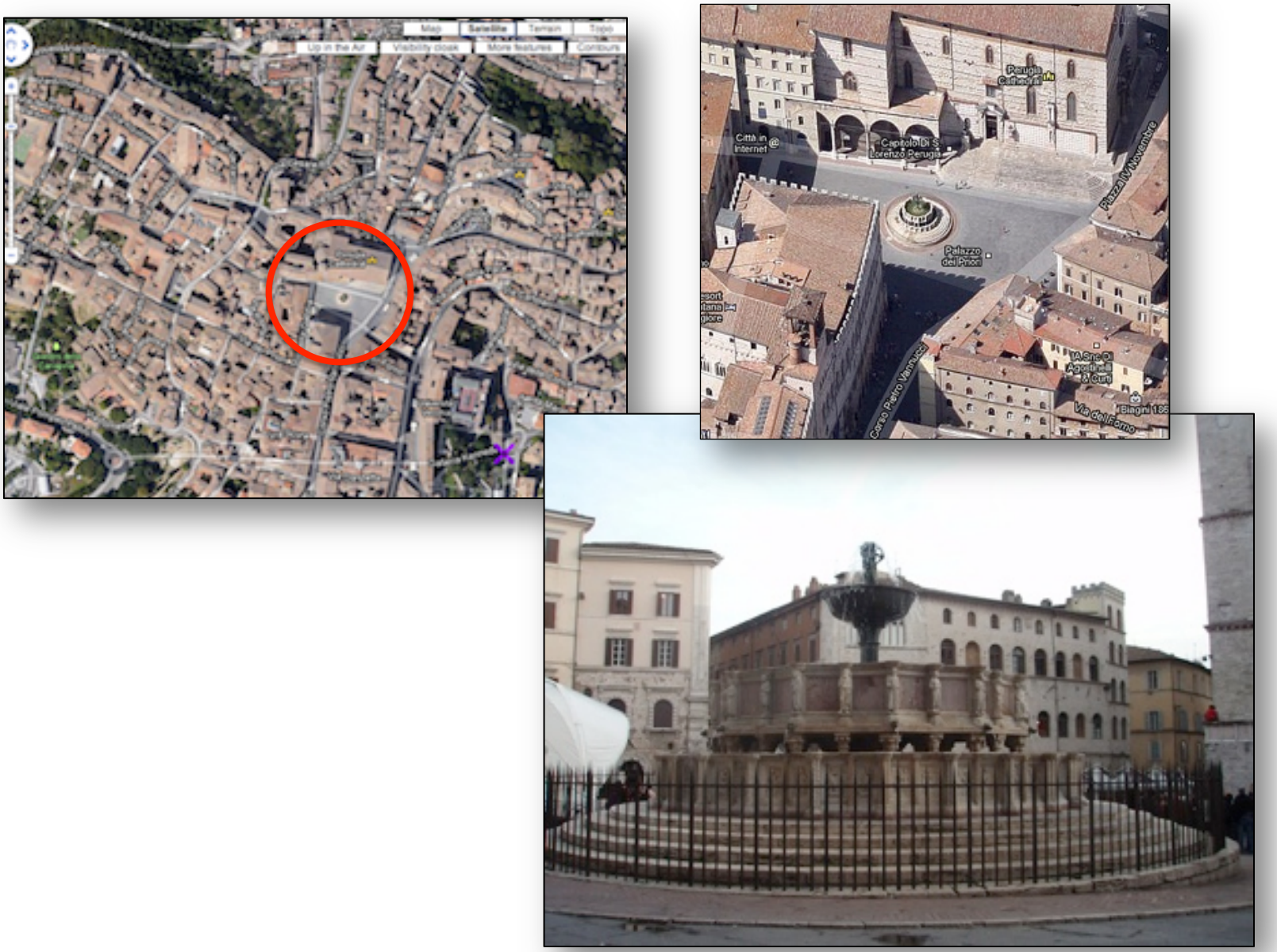




Sunlight shines through laser-cut phrases at the Moving Memories Memorial in Phoenix. The phrases are meant to reflect a range of thoughts from Arizonans affected by 9/11, and were picked after months of research.

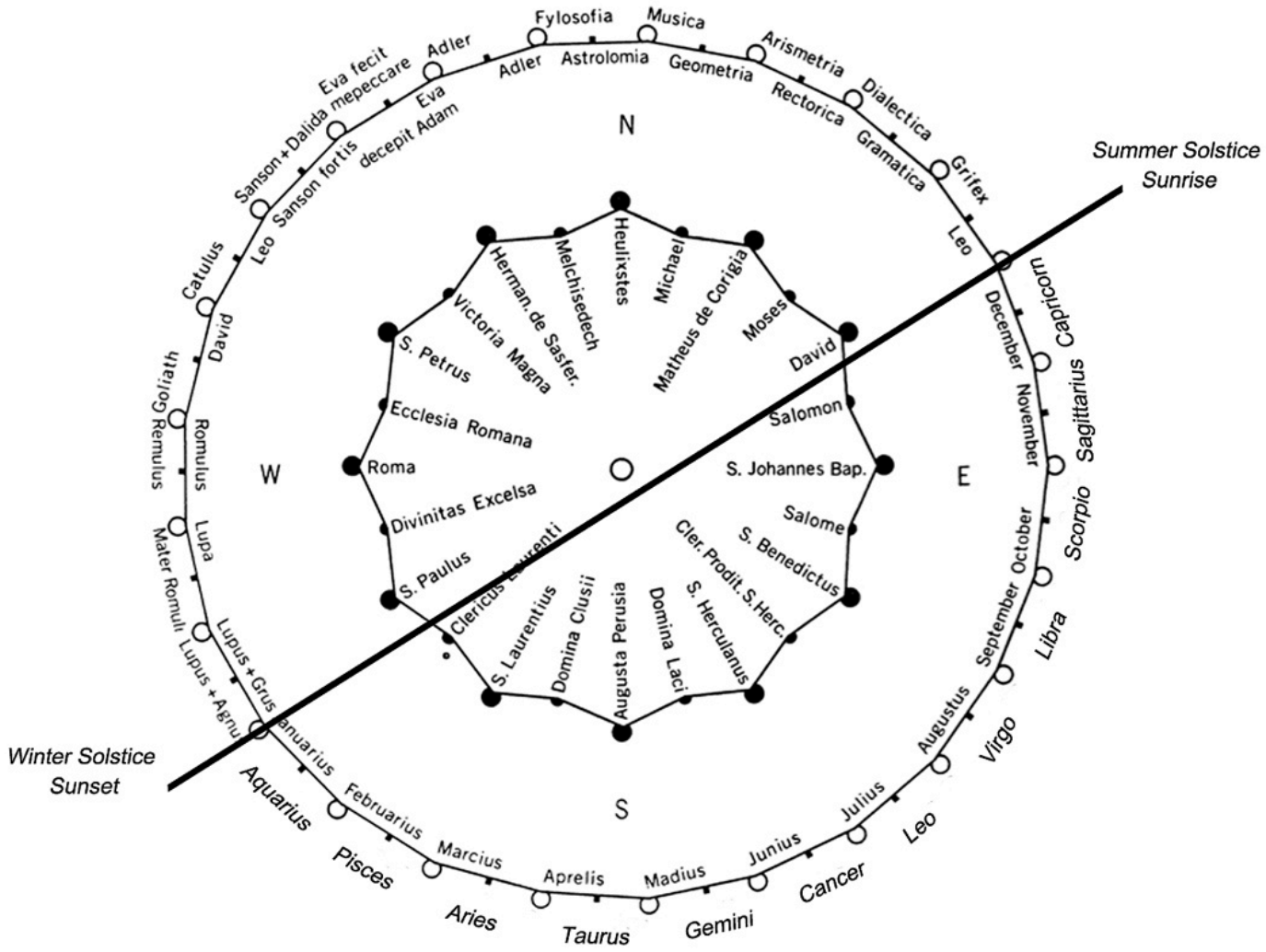
Eddie Jones said the phrases are first a blur, or an ‘illegible memory’, from the aftermath. But they become clear when the sun illuminates each phrase as it moves across the sky. Then, the lit words contrast against the dark concrete… Jones said the words almost inhale and exhale when clouds cast shadows. It’s an organic process that invites visitors to contemplate, he said.

Photo: LaKeidra Denay Bronner



Gunzburg, Darrelyn .'The Perugia Fountain: An Encyclopaedia of Sky, Culture and Society.' In *Sky and Symbol*, edited by Nicholas Campion and Liz Greene. Ceredigion: Sophia Centre Press, University of Wales Trinity Saint David, 2013.





Plan view of the Fontana Maggiore showing the lower (outer ring) and middle (inner ring) basins, after John White's reconstruction of the figures of the middle basin, and indicating the Labours of the Months scheme with Januarius placed at the Winter Solstice sunset point and completing at the Summer Solstice sunrise point.

Sky Factory™

Illusions of Nature




Sky Factory™
Illusions of Nature
Luminous SkyCeiling
New York Pediatric Dentistry

Sky Factory™

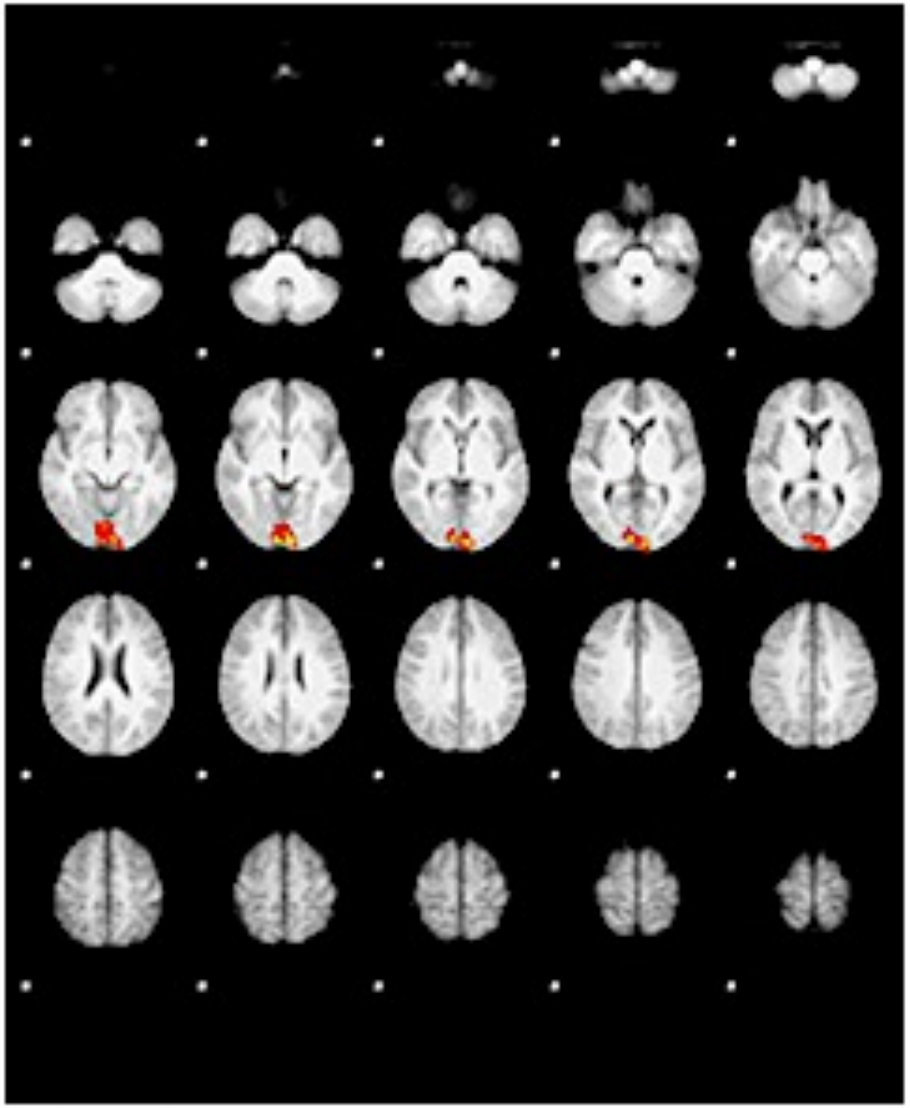
Illusions of Nature



Luminous SkyCeiling

Yes2Life Natural Therapy Centre


Sky Factory™
Illusions of Nature
Luminous SkyCeiling
ABC Cancer Center, Mexico



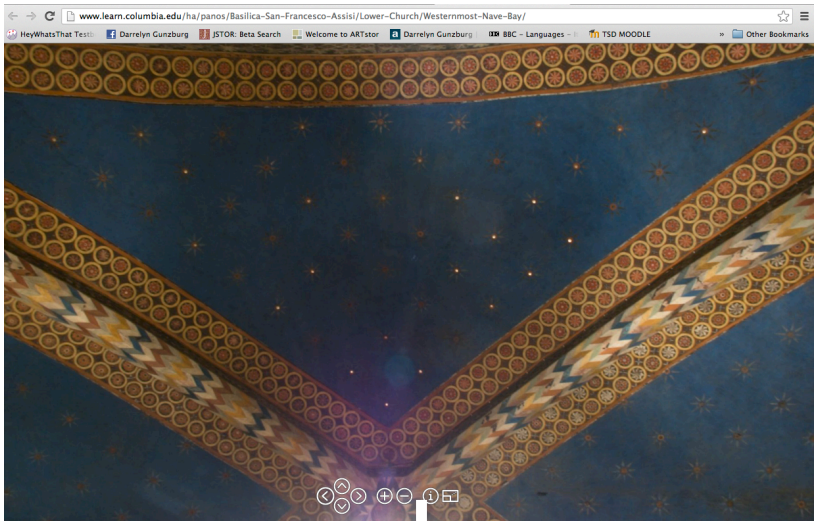
Unique brain activations of the cerebellum were effects of subjects viewing Sky Factory photographic sky compositions.

Image courtesy Texas Tech NeuroImaging Institute.



Interior view of the Baptistry, Basilica of St. John Lateran, Rebuilt 17th and 18th centuries, Rome (Italy)

© Columbia University | Department of Art History and Archaeology | Visual Media Center







Hagios Georgios Interior view (with restoration scaffolding), begun ca. 300, Thessaloniki (Greece)

© Columbia University | Department of Art History and Archaeology | Visual Media Center

AIM

Understanding how the sky influences what we build.

What is the sky?

Light – sunlight, starlight, moonlight.
Patterns – star patterns, cloud shapes

1. Direct sun falling onto an object at a particular time of the day or year, captured through an aperture.

2. Direct sun reflected by a medium such as mirror or water.