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Dynamics of Delight Application

Peter F. Smith's Dynamics of Delight provides us with the context which will help us make analytical observations of the surrounding piazzas and streets in Florence. We will discuss how these spaces and streets, with the use of Dynamics, provide aesthetically and socially pleasing environments that make the city whole. Piazzale Degli Uffizi, and its surrounding streets, is observed in this study as an area that helps complete Florence's appeal.

To define its importance, this area is a Spatial. It represents the "articulation of townscape through intermediate small spaces, 'piazzetas', monuments, sculpture..." (217). These articulations of the city are apparent in the area through the David outside Palazzo Vecchio, Piazza della Signoria for shopping and meeting, stairs and corners which hold groupings of social interactions along the Uffizi and its edges, the sculptures and monuments that line along the Uffizi, and the highlighted Loggia dei Lanzi.



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By looking at different parts of the day, different goals are apparent at the Uffizi in the way different people use the space. In the morning and mid afternoon with the large amount of tourists that come through the area, the Uffizi's frame serves as a Goal Attractor with its "ascending streets, rate of decoration, and hidden reward" of the Arno River beyond it. (217) This attracts and pulls people down this side of the street. A constant flow is seen going in this direction throughout the day, and stopping at the end before reaching the arch that passes to the river. They are connected to this space as it is their first view of the river when on a tour, which is creating a "memorable transition" through the Uffizi. (177)

In the night, the flow is reversed and locals lessen the crowd. The structure assembles as a Social Attractor, as people now stop at the opposite end near Piazza della Signoria, where social interaction occurs on the corner. The streets assume "ritual and display" as performers play and crowds sit on the stairs of the Uffizi and Palazzo Vecchio, setting up a theater like scene. (218) Attraction is also flowed in this direction, ascending down towards Piazza della Signoria, as the echo of people talking and playing in the night is caused by the frame of the structure, and can be heard near the Arno. This provides an interest for people to see what is on the other end, and they are thus rewarded with social interaction and entertainment when they do. This echo in the morning has no significance, as the interest is different; people are not willing to explore the space or follow the sound as their goals are different. All in all, Critical Fix is provided throughout this area. On both ends of the Uffizi, with Arno vs. the David and Duomo in the distance, generates the "anticipation of rewards ahead". (173) Also, specifically the main viewpoint along this street is the sky that is framed beautifully within the complex. This sky attracts visitors to move through the space by visual interest, as it breaks up by the interest of what lies at the end of the street. The frame of the building and its streets creates an "importance of the approach... intensifying the experience of the ultimate goal". (181)



Arno side



Palazzo Vecchio side

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The side of the streets shows signs of Bi-polarity, as there is a contrast of difference through the Uffizi and its sides. Buildings are heavily made of stone such as the Palazzo Vecchio, contrasting with the Uffizi's elegance. More importantly the contrast of interaction is different as well. Leaving the Piazzale Degli Uffizi, the stroll along the Arno is quiet and more picturesque. On the other side, Via Ninna leads to streets with restaurants and more social life thus having louder groups and areas.



Along the Arno, L.RNO Medici



*Between Uffizi and Palazzo Vecchio,
Via Ninna*

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Light plays an important role in the area as well as it is apparent that people move towards it. In the day more people inhabit the Piazzale Degli Uffizi and the inner parts of the Piazza della Signoria. However, at night, people are pushed into the structure of the Uffizi where the covered walkway is lined with light. People are seen on the edges of Piazza della Signoria where light is shone on the steps where everyone sits. This witnessing seems convenient as in the morning the light forces people to pay attention to the structure of the outside walls of the museum and its surrounding buildings; at night it helps to see the actual passageways of the Uffizi, as in the morning they are usually full of tourists lineups, which makes it difficult for one to notice the structure properly.

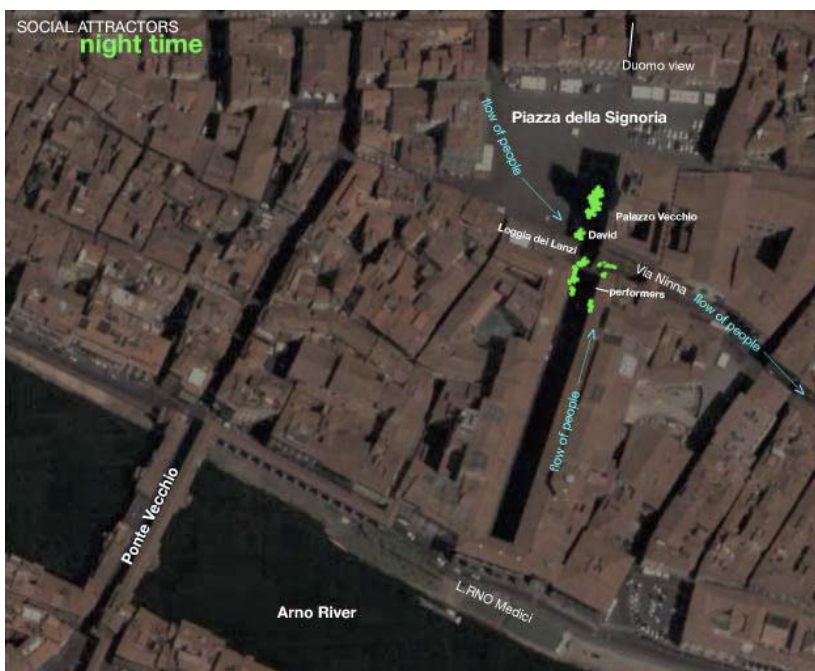


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In the mornings the Piazzale Degli Uffizi is nothing but a street that traffics people through it, mostly on tours. This linear flow of traffic and placing of street vendors is erased in the evenings as the corner of the Uffizi and Via Ninna is turned into a piazza-like structure. Performers and viewers inhabit the space, thus providing another contrast from night to day. This contrast is true as there are also performers in the day in the same spot, yet they do not draw attraction or the social gatherings that are apparent at night.

Piazzale Degli Uffizi expands into Piazza della Signoria and also creates a connection from its middle to the Arno and side streets; "creating opportunities to meet friends by chance or design." (173) This space is formed as it acts as a "collective meeting place by common consent". (218) As soon as the crowd



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After the nightly activities end, the area rests by turning into a Passive Space, “a quiet refuge for reflection and withdrawal.” (219) From the late night to the early morning when no one is there, this large open space is confined. The framing walls enclose a person, for a more private feel, that cannot be felt in the open Piazza della Signoria or along the Arno. One can see the space is empty through the visual aid of the ascending walkways of the Uffizi. Cars drive along the Arno, shop keepers start opening, yet this space stays quiet and cool, as if the structure itself is reflecting on the importance of its placement and its role in the city of Florence, until the museum opens for its daily tourist rush.

