

**EXPLORATION TWO****LINE WEIGHT** **POSITIVE / NEGATIVE****COMPOSITIONAL ANALYSIS****PRIMARY / SECONDARY / TERTIARY****EMPATHY****DURATION**

Assigned:

Wednesday, 01 October 2003

Part I Completed:

Monday, 06 October 2003

Part II Completed:

Wednesday, 08 October 2003

**(Drawings pinned up by start of class,
in a location to be specified by each
individual instructor)**

Part III Completed:

Wednesday, 08 October 2003

Part IV Completed:

Wednesday, 15 October 2003



- SPECULATIONS**
- What does it mean to diagram a composition's dynamic qualities?
 - How can the application of thorough observation skills, coupled with an equally diligent rhythm of exploratory sketching facilitate an understanding of the parts-to-whole mechanics of a composition?
 - What techniques can be utilized to abstract and convey these orders?
 - What role can diagramming play in the design of an architectonic construct?
 - What are the possible relationships between graphic dynamics and an idea?

METHODOLOGY Part I: Each student will begin with a print-out of an image from the class website:

<<http://web.pdx.edu/~fzal/Arch220-2003/X02-CompositionalAnalysis-Paintings>>

Carefully examine the painting's composition, taking note of the way in which your eye responds to its various qualities. While there may be a recognizable form or object within the image, work to separate the formal/literal reading of the painting as an object from a significantly more basic reading of the play between the paintings parts. Embrace the notion that this image is a representation – a composition of lines, tones and textures that is potentially organized to convey very specific information about something equally specific. To understand this relationship, it is first required that we be able to read the composition, down to its most subtle dynamic qualities. To do this, we will begin experimenting with diagramming.

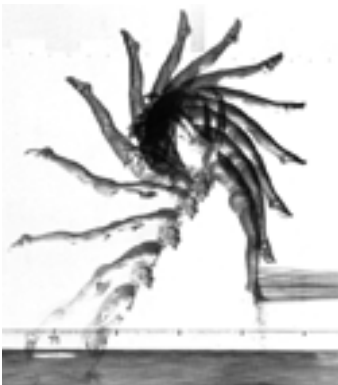


Each student will be required to do a series of overlay studies. Lay a 12" x 12" piece of trace paper over the image and using a soft lead "Draughting" #314 make numerous attempts to abstract the orders within the composition. Diagrams should have *qualities* of the painting, but should not necessarily *look like* the painting. While tracing may be useful, it should not be relied upon. Consider the markings as notational in nature – demonstrating the qualities of something that is, in a sense, active. You can consider the following questions:

- *Is there a hierarchy? Can the composition be broken down into primary pieces? Interlocking Secondary or Tertiary compositions?*
- *Are there foreground, middleground, background relationships present?*
- *Are there patterns present? What kinds of patterns?*
- *Is there a directionality to the composition?*
- *Is the composition balanced, or does it have weight that preferences a particular side?*
- *What kinds of contrasts are present?*
- *Is there a scalar relationship between the pieces?*
- *What is the composition's relationship to the edge?*



Images: Braque, Edgerton,
Hatakeyama, + Picasso



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Hatakeyama, + Picasso

Pin up 10 compositional sketches and be prepared to discuss them in great detail. (Note – These ten should be selected from a vast number of trials. **Each student should produce a minimum of 40 sketches while examining the image.** Preliminary attempts should take a maximum of 30 seconds.

Part II: Select 5 of the clearest studies. Using ink pens of varying thicknesses, transcribe each image onto 12" x 12" vellum. Image should be centered on the vellum. This step should be considered another opportunity to develop the images effectiveness and clarity, and each student should embrace the differences between ink and lead.

Part III: Xerox each of the five images onto a sheet of 8-1/2 x 11 acetate. Mount each sheet on a frame made from black foam core, and assemble the frames as per the example shown in class. Take note of the relationships between the individual layers, and the individual graphic information within each. What relationships can now be examined via this shift in abstraction technique?

Part IV: Using foam core, build a 3D relief model which explores the 'vertical' relationships between the layers, and further defines the orders discovered in Parts I and II. Model should be between 1-1/2" and 2-1/2" deep.

MATERIALS

Tracing paper, various leads, ink pens, vellum, foam core, sobo glue, acetate sheets, T-pins

IMAGES

<http://web.pdx.edu/~fzal/Arch220-2003/X02-CompositionalAnalysis-Paintings/>

Picasso + Braque Cubist Paintings:

ARC220-Paint-BowlFruit.jpg
 ARC220-Paint-Clarinet.jpg
 ARC220-Paint-FruitDishAceClubs.jpg
 ARC220-Paint-GasJetGuitar.jpg
 ARC220-Paint-GlassBottle.jpg
 ARC220-Paint-GlassBottleNewspaper.jpg
 ARC220-Paint-GuitarBottle.jpg
 ARC220-Paint-ManGuitar.jpg
 ARC220-Paint-PedestalTable.jpg
 ARC220-Paint-PipeWineglass.jpg
 ARC220-Paint-Smoker.jpg
 ARC220-Paint-ViolinBass.jpg
 ARC220-Paint-ViolinGlass.jpg
 ARC220-Paint-ViolinGrapes.jpg
 ARC220-Paint-WomanArmchair.jpg
 ARC220-Paint-WomanMandolin.jpg

Time-Stop Photography:

ARC220-Photo-Edgerton-CartWheel.jpg
 ARC220-Photo-Edgerton-DiveBack.jpg
 ARC220-Photo-Edgerton-DiveRound.jpg
 ARC220-Photo-Edgerton-Stand.jpg
 ARC220-Photo-Edgerton-Sword.jpg
 ARC220-Photo-Edgerton-Tennis.jpg
 ARC220-Photo-Edgerton-Tumble.jpg

Industrial Architecture Photographs:

ARC220-Photo-Hatakeyama-Lime02.jpg
 ARC220-Photo-Hatakeyama-Lime03.jpg
 ARC220-Photo-Hatakeyama-Lime04.jpg
 ARC220-Photo-Hatakeyama-Lime1011.jpg
 ARC220-Photo-Hatakeyama-Lime1213.jpg
 ARC220-Photo-Hatakeyama-Lime1415.jpg
 ARC220-Photo-Hatakeyama-Lime1617.jpg
 ARC220-Photo-Hatakeyama-Lime1819.jpg
 ARC220-Photo-Hatakeyama-Lime2021.jpg
 ARC220-Photo-Hatakeyama-Lime2223.jpg
 ARC220-Photo-Hatakeyama-Lime2425.jpg
 ARC220-Photo-Hatakeyama-Lime2829.jpg
 ARC220-Photo-Hatakeyama-Lime3233.jpg
 ARC220-Photo-Hatakeyama-Lime67.jpg
 ARC220-Photo-Hatakeyama-Lime89.jpg
 ARC220-Photo-Kawamata-Roos001.jpg
 ARC220-Photo-Zone-LaChine004.jpg
 ARC220-Photo-Zone-Seguino001.jpg
 ARC220-Photo-Zone-Seguino005.jpg
 ARC220-Photo-Zone-Sudac002.jpg
 ARC220-Photo-Zone-Sudac004.jpg
 ARC220-Photo-Zone-Sudac005.jpg
 ARC220-Photo-Zone-Sudac008.jpg
 ARC220-Photo-Zone-Sudac009.jpg