

**EXPLORATION SIX
TIME****PUBLIC / PRIVATE****FINAL PROJECT
CHARACTER****URBAN ROOM ANALYSIS
COMMUNICATION**

DURATION	Assigned:	Wednesday,	29 October 2003
	Qualitative Survey:	Monday,	24 November 2003
	Quantitative Survey:	Wednesday,	26 November 2003
	FINAL REVIEW:	Wednesday,	03 December 2003

SITES

Rinella Produce, 231 S.E. Alder Street:	P. Chau / J. Torres / L. Truong
Toby's Antiques [+ Red Shed], 7871-7875 S.W. Capitol Hwy:	J. Gravenor / A. Honda / A. Kawasaki
Farmers' Market, PSU Park Blocks, 1800 SW Broadway @ Montgomery:	M. Plinski / A. Rowe / A. Shanks
Pinball Publishing, 2601-2627 S.E. Clinton Street:	C. Caudle / A. Jewell / N. Pederson
Mark O. Hatfield Bldg, 123-139 S.W. Broadway:	R. Brunke / C. Rubick

- SPECULATIONS**
- How can previously introduced techniques of abstraction and communication be utilized to explore the relationship between the formal construction of an urban space and a resultant experience?
 - How can a project-specific attitude towards the application of architectural graphic conventions (ie: plan, section/elevation, etc) foster greater conviction in the crafting of a drawing?
 - Continuation of the notion of architectural drawing not simply as the terminal product of a design process, but as a method with which to explore the mechanics of architectural experience, and as an eventual means to an end.

Through the exercises in this course, students have begun to develop the ability to analyze and communicate their perceptions of events, places and formal compositions via various drawing and diagramming techniques. The position that's been introduced is that the mechanics of form and experience are interdependent – One working as the mechanism for the other. It can be said that architecture, as a cultural construct that manipulates form, time and space within the bounds of specific intents, is no different. When considering built form/space, the same analytical process may be applied to understand how experiences are created, how those experiences influence human interaction, and how they may transform over a period of time.

In this final exploration of the course, students will be required to thoroughly examine a built environment. The project will begin with the employment of previously utilized techniques of observation and analysis, transitioning via methods of abstraction and representation. The project will culminate with the construction of a composition that clearly and accurately communicates an understanding of the spatial mechanics at work.

METHODOLOGY:**Qualitative / Experiential Survey**

Students are to visit a specific space, assigned by the instructor, and develop a series of clear and complete notations and diagrams (**FIVE** minimum) that fully capture the qualities of the overall experience of the space(s) as defined by each individual. Students are required to explore the spaces extensively, and must spend enough time in the space to recognize patterns that might be specific to it, and to take note of any and all of it's qualities. Go to your site a at three specific times of the day. [7AM/2PM/Midnight/?]

Students will also be required to take at least three 5-image photomontages at different times of the day. These are all to include both the **horizontal and vertical** dimensions.

- Connection to the building's exterior
- Directionality of the spaces
- Organizational principles of the space
- Magnitude / Hierarchy of the spaces
- Movements in and through the spaces
- Transitional spaces / Static spaces
- Vertical spaces / Horizontal spaces
- Enclosed spaces/Open spaces
- Scale of the spaces
- Qualities of the space's edges/boundaries (Don't forget the edges that define the vertical limits!)
- Materiality of edges / Reflectivity of surfaces
- Any/all patterns and textures
- Quality/directionality of light
- Quality of sound

Describe, qualitatively, from the experiential point of view, the space(s) you are in:

- When and where could you say the experience begins?
- Is there a sense of arrival within the experience? Are you aware of a destination? If so, at what point? Are there layers of realization?
- What are the different qualities of edge that define the space? Try to define any one edge relative to another (ie: this edge is heavier than that edge). How do they play off of each other?
- Is the space relatively static (is it 'calm' and relatively easy to define), or is there a dynamic quality to the space (does it have overlapping sub-zones within it making it somewhat difficult to place yourself)?
- Is there a directionality within / into / out of the space? Primary? Secondary? Multiple?
- Are there vertical aspects to the space? Horizontal aspects? Overlaps of both?
- Does the space provide a sense of interiority? Exteriority? Qualities of both?
(*Not so much in terms of whether or not it is simply open to the elements...*)
- Are there degrees of threshold / transition? How do you know? What qualities of space does the transition connect / separate?
- Do you notice any hierarchies within and between the spaces? Are there sub-spaces within the primary space? How do they relate? Does a hierarchy lend to the dynamics of the space(s)?
- Are there varying scales within and between the spaces? What spaces provide the strongest sense of 'human scale'? In which spaces do you feel the smallest? Largest?
- Once you've made some determinations as to the qualities of the experience(s) you should start to examine the formal composition that is facilitating it...

Diagrams should be drawn proportionally correct, with the proportions being relative to the building's specific forms. Part I survey should begin to include measured drawings (such as a **measured plan**) to assist in the proportional accuracy of the diagrams. Final Diagrams are to be ink, lead and/or collage on 18" x 24" vellum / mylar.

Quantitative / Formal Survey

Once an understanding of the experiential qualities, and their extents, have been established, students are to return to the spaces and conduct a full measured survey of the formal aspects of those areas. Each student will be required to generate a minimum of one plan, two section/elevations, one axonometric [explodo-metric] and one perspective, but additional drawings may be necessary to fully describe the overall spaces.

Using surveying techniques to be reviewed in studio, students shall record all dimensions/data on site, in their sketchbooks. This data will be the basis for the development of the hardline drawings, although additional site visits are recommended as required. The extents of each student's survey should be established by the limits of the experiences noted during the *Qualitative Survey*, and should include all forms that contributed to those experiences. *NOTE – The edges of the space may not necessarily 'line up' with the formal edges of the space...*

The drawings are to be drawn 'to scale' in lead and/or ink on 18"x24" vellum/mylar. Lay out the drawings first, using construction lines, to determine composition and scale. All drawings are to be drawn to the same scale, and shall 'fill the sheet' (which means the largest drawing will set the scale). Excellent drafted line quality, line weights, and precision will be expected; freehand lines are **not** acceptable. Poché is only acceptable if the lines themselves are reading enough to show full clarity of depth.

Analytique Composition

Referencing all of the information gathered to this point, and using all of the individual drawings developed, students are to construct a composition that communicates the relationship between the information gathered during the two surveys. This drawing is to be a merging of information derived from the experiences of the space and the building's physical qualities, and should be considered an investigation into the relationships between them. Draw from the diagrams, measured drawings, sketches, notes and photomontages that were created over the course of the project as material for the composition. As per the final compositions from the two previous explorations, the overall composition should be meaningful in a sense that in it's overall reading it conveys a clear understanding of the specific space/experience. Final composition is to be on a 30"x42" sheet of vellum or mylar. Media may include pencil, ink, collage techniques, photographic reproduction techniques, etc.

Along with the final drawing composition, each student must develop a **concise**, objective, rich narrative, describing the nature of their experiences using descriptive, spatial terms introduced in this course. Describe the organizational elements, dynamic qualities, material qualities, effect of light, and any other factors that influence the experience. The description is to be type written, and grammatically correct; pay very close attention to choice of vocabulary – Assume nothing in regards to 'universal' definitions...

MATERIALS Sketchbook, tracing paper, vellum, lead/leadholder, ink pens, various sketching pencils (2h, hb, 2b,4b), camera/film, other materials will be assigned for the final composition