

Project Three

**Contextual Intervention** \_\_\_\_\_ **A Place For Observation**

**Investigation**

Project Two has suggested that the definition of any given context is derived from the experience of a composition of varying elements – ranging from it's formal characteristics to significantly less tangible qualities.

As continuation in developing an understanding of contextual definition, and as the culmination of the Foundation level studio series, this project will introduce the critical relationship between architectural experience and a program concept, and as such will pose the following question: How can a contextually-specific architectonic composition create an experiential vehicle for the communication of a conceptual position?

**Vehicle**

The vehicle for this exploration will be *A Place for Observation*, and a goal will be to explore the multiple levels to which architecture can frame and establish an act of observation. There are many instances, during the course of the every day, in which we find ourselves in situations involving acts of observation. Often times this will entail the utilization of our sense of sight, such as noticing traffic patterns or witnessing the movement of clouds. While these definitions are of course quite valid, we should perhaps pursue a greater depth of understanding to include such notions as the observation of a holiday, a ritual, or of one's self.

**Methodology**

This project will be broken into two phases. The first portion will focus on developing a definition of the qualitative programmatic concept, and will again require the application of each student's intensive analytical skills. The notion of Observation may be supplemented with a narrative text (*to be assigned by each studio instructor*) and the resultant analysis will establish a rich and specific series of requirements which will become both the departure point and testing points of the final design. (That said, students should also be open to additional discovery and refinement during the entire course of the design process).

In the effort to define this notion, and establish the specific nature of the process of observation, each student may consider the following questions:

*Who, or what is it that is being observed?*

*What is the relationship, both physically and phenomenologically, between the observer and that which is being observed?*

*Where does the observation take place, and how does one arrive at that position?*

*What specific directionalities does the act of observation involve?*

*What is the necessary duration of the act? Is there a rhythm to it? Is the process of observation broken into several phases, and if so is the understanding attained the same at each phase?*

*Does the process of observation also potentially a process of revealing?*

The project will culminate with a formal programmatic intervention onto the detail site selected from Project Two, and the construction of an architectonic composition, which allows for the necessary experiential relationships to be established. This final construct will be studied at several scales of engagement, ranging from the reading of the intervention at a larger scale within the landscape, and from a more intimate, human scale from within.

**Project Three Schedule**

Monday	<b>05 May 2003</b>	<b>Mid-Review</b>
Wednesday	<b>07 May 2003</b>	<b>Potential Investigations: Where / What / Why?</b> Pick three [3] sites with particular impetus for synthesizing the urban analysis into a contextual observatory of phenomena. Present possibilities with context photographs.
Monday	<b>12 May 2003</b>	<b>Synthesis: How?</b> Create a narrative thesis statement of what you shall be synthesizing into physical form, why it is important, and how such a manifestation shall be created. Illustrate this thesis statement with a series of sequential perspective photographs. Create a context model w/ perspective corrected elevation photographs of neighboring forms. Model is to allow for 'site' explorations to 16 feet below grade. Model is to be constructed of sturdy chipboard and spray painted matte white. [Scale 1:96]
Wednesday	<b>14 May 2003</b>	<b>Synthesis: Perspective Sequence[s]</b> Create a perspectival model in context. [1:96] Create elevation/perspective composition collages [1:96 / NTS]
Monday	<b>19 May 2003</b>	<b>Synthesis: Experiential Model</b> [1:96]
Wednesday	<b>21 May 2003</b>	<b>Synthesis: Section Drawing[s]</b> [1:48]
Saturday	<b>24 May 2003</b>	<b>Synthesis: Critique</b>
Monday	<b>26 May 2003</b>	PSU Closed: Memorial Day Holiday
Wednesday	<b>28 May 2003</b>	<b>Final Critique</b> <i>Individual media requirements to be determined by professor...</i> Analysis: Text 500 words min. Context Model 1:600 Gesture Plans 1:600 [2x] Empathy Collage 1:600 Composite Plan 1:600 Synthesis: Text 1,000 words min. Context Model 1:600 Experiential Plan 1:600 Section Drawing 1:48 Model 1:96 Perspective Collage NTS [4x] Process TBD

**Perspectives:** Hockney Photomontages + Pencil Rendering. / **Isometric Drawings:** Ink on Mylar.  
**Model Palette:** Line / Frame: Basswood sticks; Plane / Skin: Sheet Metal or Black Illustration board;  
 Translucence: Sanded Plexiglas or Perforated Screen; Mass: White Plaster / Solid Wood.

Friday	<b>06 June 2003</b>	<b>Final Documentation + Implementation of Jury Comments</b> All media is to be composed as (4) 8.5"x11" pdf files [300dpi] All images are to be saved in folders [jpg @ 300dpi] Text is to be saved as a simple txt file. All data is to be burned onto a pc-formatted CD-Rom and turned into the office by 4PM. <i>CD-Rom shall not be returned to student.</i>
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