

DUST PRINTS: AN URBAN PALIMPSEST

INVESTIGATION

This term we have been investigating context as the composition of various elements, the dynamics of which fuel one's perceptions. This project shall again focus on this thought, and should be considered a continuation of the efforts made to develop an awareness and understanding of the various elements that can define the experience of a specific environment.

This project involves the analysis of an existing context, but at the scale of occupation. The intersection of Burnside and Broadway, in downtown Portland, is the result of a layering of various patterns over an extensive period of time. The area can be considered a hybrid landscape, where both formal and phenomenological elements of the past, present and future are merged, putting forth a character that is, almost simultaneously, both familiar and unfamiliar.

The goal of this project will be to define this character, and it's many layers, through the development of a qualitative site analysis. The analysis will look beyond simply the formal [physical] aspects of the site, and will question how other elements can be explored to communicate the totality of our perception.

METHODOLOGY

Students are to understand that critical to this process is an awareness of, and sensitivity to, the experiential point of view. This positioning takes into account everything that makes each student unique, and must be questioned with a great deal of humility in order for a design process to become truly and competently personalized.

The application of the experiential point of view is working towards a thorough understanding of the spatial relationships and qualities existing within the specific context of investigation. Whereas images of the 'whole' – such as site maps and aerial photographs - will be utilized, students are to conduct an analytical survey based on various information gathered while **on site at multiple times of the day**.

Dust Prints: To physically trace the remnants of use and occupation of the site through the various phases of the day, the studio team shall create a 'dust print' of the site, by literally gathering the remnant debris of the site in tagged bags after photographing it. From this gathered team data, each student should speculate upon what happens on the site over time.

[Pin all dry / dried bags and photographs up on studio wall, using the site plan matrix order.]

Experiential Plan Gestures: Then one shall translate the analysis of both this team data and personal experiential perceptions into a series of four (4) 11"x17" ink on mylar drawings. The challenge will be to develop an understanding of the site through the cumulative association of various moments and criteria, specific to your individual perceptions. Some possibilities are:

Public / Private spaces	Sense of Fear / Tranquility
Transition / Threshold Spaces	Transformation from Day to Night
Sense of Sound	Sense of Enclosure
Textures of surfaces	Qualities of Natural / Artificial Light
Zones of Use	Solid / Void relationships
Historical Layers	[Other]

Plan gestures must be proportionally accurate (drawn at 1" = 32'-0"), and should engage an understanding of the **entire site transforming through time**. The gestures should incorporate varying lineweights/tones/etc to communicate the vertical and horizontal relationships within the experience.

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|--------------------|------------------|-----------------------|-------------------------|
| 1. Roger Brunke | 5. Gary Evans | 9. Devon Nash-Pronold | 13. Brent Stuntzner |
| 2. Brenda Burns | 6. Casey Garrett | 10. Tyson Parks | 14. Kalle Varholdt |
| 3. Darrell Dewease | 7. Srdjan Injac | 11. Neil Plein | 15. Takerngdej Wasawong |
| 4. Nathan Eggers | 8. Tom Moore | 12. Rhett Stone | 16. Logan Zenk |

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