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"RSVP CYCLES"

A THESIS PRESENTED TO THE SCHOOL OF ARCHITECTURE IN PARTIAL FULLFILLMENT FOR AN UNDERGRADUATE DEGREE IN ARCHITECTURE.

SUBMITTED BY
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This Thesis and the work that went into it, is for Sandy, who's been patient and understanding for the last three years.

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INTRODUCTION

INTRODUCTION

INTRODUCTION

THE FOLLOWING THESIS DEALS WITH THE USE AND EVALUATION OF A DESIGN METHODOLOGY. THE METHODOLOGY IS LAWRENCE HALPRIN'S "RSVP CYCLES." I HAVE APPLIED THIS METHODOLOGY TO AN AREA OF URBAN DESIGN; SPECIFICALLY LARGE SCALE COMMUNITY DESIGN (I.E. A RECREATIONAL DEVELOPMENT). MY INTEREST IN THIS PARTICULAR METHODOLOGY CAME ABOUT AS A RESPONSE TO A QUESTION I ASKED MYSELF EARLY IN THIS THESIS - WHAT CAN WE DO AS DESIGNERS TO MAKE THE URBAN IMAGE MORE VIVID AND MEMORABLE TO THE PEOPLE WHO EXPERIENCE IT? NOT ONLY DOES THIS METHODOLOGY ACT AS A POSSIBLE SOLUTION TO MY THESIS QUESTION, BUT IT ALSO REINFORCES CERTAIN THESIS STATEMENTS I MADE ABOUT URBAN DESIGN AND URBAN DESIGNERS. THESE ARE:

"PERCEPTUAL CHANGES CAUSED BY VARYING SCALES OF MOVEMENT ARE ESSENTIAL FACTORS IN ANY URBAN ENVIRONMENT. AS URBAN DESIGNERS WE NEED A METHOD OF PROGRAMMING PERCEPTUAL CHANGES THROUGH ANALYSIS AND SCHEDULING OF MOVEMENT ON A QUANTITATIVE AS WELL AS QUALITATIVE BASIS." (SCORING)

"THE MAIN OBJECTIVE OF THIS THESIS IS TO STUDY THE INTERRELATIONSHIPS OF ELEMENTS, THAT MAKE-UP OUR PUBLIC (AS WELL AS PRIVATE) IMAGES AND THEIR PERCEPTION IN MOTION (SCORING)."

"IN MY OPINION - THERE SHOULD BE, INTRODUCED INTO THE PROCESS OF DESIGNING OUR BUILT ENVIRONMENT; A TOOL THAT WILL ENABLE THE DESIGNER TO ORGANIZE AND ANALYZE PHYSICAL FORM AND THE SPACES IT CREATES, IN TERMS OF ITS IMAGE POTENTIAL (RSVP CYCLES/SCORING)."

A DISCUSSION OF THIS METHODOLOGY TAKES PLACE IN THE NEXT SECTION. IT IS IMPORTANT THAT THE READER BECOME FAMILIAR WITH THIS METHODOLOGY AND THE WAY IT WORKS SINCE THE PRESENTATION OF THIS THESIS IS IN THE CONTEXT OF THE "RSVP CYCLE."

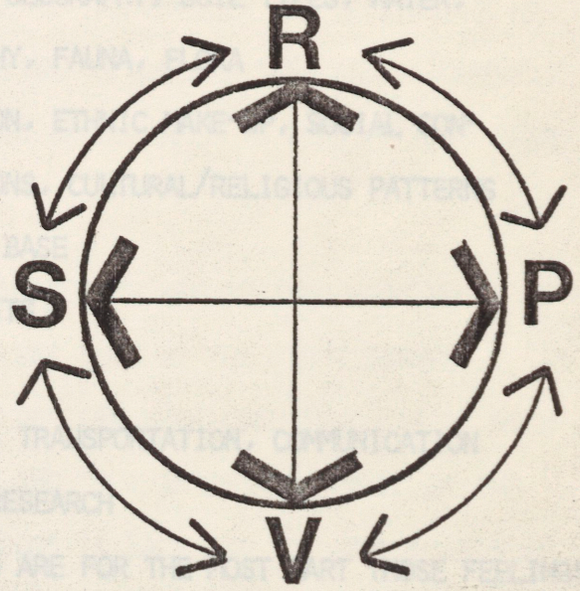
I WOULD ALSO LIKE TO POINT OUT THAT ALTHOUGH THE METHODOLOGY IS OF MAJOR CONCERN TO THIS THESIS, A DESIGN SOLUTION WILL BE PROPOSED IN A RATHER LOOSE FASHION. THE OBVIOUS FUNCTION OF THIS DESIGN SOLUTION IS TO ASSIST MYSELF, AS WELL AS OTHERS, IN EVALUATING THE METHODOLOGY BY GETTING AN IDEA OF THE TYPE OF SOLUTIONS POSSIBLE. TO EXPLAIN WHAT A DESIGN SOLUTION WILL CONSIST OF, I SHOULD START BY SAYING THAT THE PRIMARY THING BEING DESIGNED ARE EXTERIOR SPACES FOR THIS PARTICULAR DEVELOPMENT AND THAT THE BUILDINGS PROPOSED FOR THIS DEVELOPMENT WILL ONLY BE CONSIDERED AS SPACE DEFINING ELEMENTS FOR EXTERIOR SPACES AND WILL REMAIN FOR THE MOST PART ANONYMOUS IN TERMS OF THEIR ARCHITECTURAL CHARACTERISTICS.

AT THE END OF THIS THESIS, IT IS MY INTENTION TO WRITE OUT A COMPLETE EVALUATION OF THIS DESIGN METHODOLOGY BASED UPON MY DAY TO DAY EXPERIENCES WITH IT AND ALL CRITICISM THAT COMES FROM MY FINAL PRESENTATION.

THIS THESIS IS MORE INTERESTED IN THE PROCESS A DESIGNER GOES THROUGH TO COME UP WITH A SOLUTION THAN THE SOLUTION ITSELF. THE PROCESS I SPEAK OF NOT ONLY INCLUDES HIS/HERS WAY OF THINKING AND ORGANIZING BUT THE WAY HE EXPRESSES HIMSELF GRAPHICALLY. IN SUMMARY, I WOULD LIKE TO SAY THAT THIS THESIS IS PROCESS RATHER THAN PRODUCT ORIENTATED SIMPLY BECAUSE I FEEL THAT IF A DESIGNER HAS A STRONG DESIGN PROCESS, HE STANDS A BETTER CHANCE OF CONSISTENTLY COMING UP WITH A GOOD PRODUCT.



RSVP CYCLES



RSVP CYCLES

As mentioned in the introduction of this book, this Thesis is involved with a Design Process or Methodology. The process I have chosen to work with is Lawrence Halprin's "RSVP CYCLES". The purpose of the RSVP is to make procedures and processes visible to the designer. This purpose is accomplished by first, identifying the four major aspects of the RSVP process and second, by placing these design aspects into a cycle where they are mutually related and constantly interacting. Before going any further with the discussion, a brief explanation of the four design aspects mentioned above is needed. These aspects are: (1) Resources (2) Scores (3) Valuaction and (4) Performance.

RESOURCES - (R) resources are the building blocks a designer needs in order to come up with a responsive solution to a given problem. This is the segment of the cycle that includes all the knowable and controlable quantities in a given situation. Resources can be broken down into two categories, Objective and Subjective Resources. Under Objective Resources fall the external or factual information needed for further development of the cycle, and project at hand. Some of these Resources might be:

- existing physical conditions
- landscape of the area
- geology, geography, soil types, water, topography, fauna, flora
- population, ethnic make-up, social configurations, cultural/religious patterns
- economic base
- work habits
- shelters
- networks, transportation, communication
- various research

Subjective Resources are for the most part those feelings within the designer that becomes inherent within his work.

SOME OF THESE RESOURCES MIGHT BE:

- FEELINGS
- FANTASIES AND DREAMS
- HIDDEN AGENDAS
- DRIVES AND AMBITIONS
- EGO TRIPS
- HANG-UPS
- ATTITUDES
- LIFE STYLES
- HOPES AND FEARS
- INHIBITIONS

IT SHOULD BE NOTED THAT SINCE THE RSVP IDEA IS CYCLICAL AND RECYCLING IS CONTINUOUS, NEW RESOURCES ARE CONSTANTLY DEVELOPED AND PLUGGED IN TO THE CYCLE.

SCORES - (S) "THE ESSENTIAL QUALITY OF A SCORE IS THAT IT IS A SYSTEM OF SYMBOLS WHICH CAN CONVEY, OR GUIDE, OR CONTROL (AS YOU WISH), THE INTERACTIONS BETWEEN ELEMENTS SUCH AS SPACE, TIME, RHYTHM, AND SEQUENCES, PEOPLE AND THEIR ACTIVITIES AND THE COMBINATIONS WHICH RESULT FROM THEM".[11] SCORES CAN EITHER CONTROL OR ALLOW LEEWAY, THEY'RE EITHER OPEN OR THEY'RE CLOSED. A CLOSED SCORE IS ONE WHICH CONTROLS ACTIVITY TO ITS MOST MINUTE DEGREE. OPEN SCORES TEND TO BE FRAMEWORKS FOR ACTION - REFERENCE POINTS WHICH ALLOW THE PERSON FOR WHOM THE SCORE IS WRITTEN, TO INCLUDE HIS OWN INPUT, HIS OWN IDEAS, HIS OWN OBJECTIVES. CLOSED SCORES ARE GOAL ORIENTATED AND DICTORIAL WHILE OPEN SCORES ARE OBJECTIVE ORIENTATED AND DEMOCRATIC.

EXAMPLES OF BOTH TYPES OF SCORING ARE NUMEROUS AND RANGE FROM THE SIMPLE TO THE COMPLEX AND COULD TAKE UP MOST OF THIS BOOK TRYING TO EXPLAIN THEM ALL. HOWEVER, THE FOLLOWING EXAMPLES SHOULD HELP TO CLARIFY BOTH OPEN AND CLOSED SCORES.

SINCE SCORES AND SCORING ARE DERIVED FROM MUSIC IT SEEMS APPROPRIATE TO USE THIS AS THE FIRST EXAMPLE. "IN OLDER MUSIC, SCORING DEVICES WERE USED TO CONTROL, WITH PRECISION, THE NOTES AND TRUE INTERVALS PLAYED BY THE PERFORMER. A BACH SCORE IS BACH AND NOT SOMETHING ELSE. IT COMMUNICATES EXACTLY WHAT BACH HAD IN MIND AND CONTROLS

WHAT THE PERFORMER DOES".[11] THEREFORE, THIS REPRESENTS A CLOSED SCORE. "THE NEWER MUSICAL SCORES ARE NOT DEVICES FOR CONTROL IN THE SAME WAY THAT THE OLDER MUSIC WAS. NEWER MUSIC TRIES TO COMMUNICATE AN IDEA AND A QUALITY - WHAT EMERGES IS SOMETHING BOTH MORE AND LESS THAN WHAT WAS INTENDED. THE HAND OF THE COMPOSER LIES LESS HEAVILY WITH THE PERFORMER AND ALLOWS A DEGREE OF FLEXIBILITY TO EXIST DURING THE PERFORMANCE OF THE PIECE".[11] THIS THEN CONSTITUTES AN OPEN SCORE.

"IN THE FIELD OF ARCHITECTURE, THE REVERSE SEQUENCE IS TRUE - PLANS AS SCORES, WERE ORIGINALLY USED TO GUIDE AND COMMUNICATE AN IMAGE OF WHAT THE BUILDING WAS TO BE, BUT THE PARTICIPATING CRAFTSMEN EXERCISED A GREAT DEAL OF LATITUDE IN THEIR OWN CHOICES AND CONTRIBUTIONS TO EARLIER BUILDINGS. THERE WAS A GREATER ALLOWABLE LATITUDE FOR INDIVIDUAL PARTICIPATION AND CREATIVITY. TODAY, BUILDING WORKERS ARE SIMPLY TECHNICIANS: ALL IS PRECISE AND PREFIXED, NOT ONLY FORM AND PROPORTION BUT PERFORMANCE STANDARDS AND REPETITIVELY PREFABRICATED UNITS ARE JOINED TOGETHER ACCORDING TO PREORDAINED SCORING DEVICES. TOLERANCES ARE MINIMAL, AND MECHANICAL, ELECTRICAL, AS WELL AS STRUCTURAL ELEMENTS ALL MUST DOVETAIL TOGETHER WITH GREAT PRECISION. THE MODERN BUILDING EMERGES NOT IN RESPONSE TO THE IMMEDIATE CONTRIBUTION OF THOUSANDS OF WORKERS BUT AS A PREDETERMINED EVENT PLANNED YEARS IN ADVANCE AND SIMPLY ASSEMBLED TO MATCH THE INTENT. THE SCORE CONTROLS ABSOLUTELY, WITH ASSEMBLY-LINE LOGIC".[11] THIS THEN IS A GOOD EXAMPLE OF A CLOSED SCORE.

ONCE AGAIN, "SCORES ARE NOTATIONS WHICH USE SYMBOLS TO DESCRIBE PROCESSES OVER A PERIOD OF TIME. SCORES GENERALLY EMPLOY GRAPHIC SYMBOLS BUT THEY ALSO MAY USE WORDS, OR SOUNDS, EITHER WRITTEN OR SPOKEN AND OFTEN SUNG. SCORES ARE DEVICES USED FOR CONTROLING EVENTS, OR INFLUENCING WHAT IS TO OCCUR. THEY MAY ALSO RECORD EVENTS FROM THE PAST (A RECONSTRUCTED BATTLE PLAN) OR NOTATE WHAT IS HAPPENING IN THE PRESENT (STOCK MARKET GRAPHS) BUT THE REAL

IMPORTANCE OF A SCORE IS ITS RELATIONSHIP TO THE FUTURE. A SCORE IS A WAY OF USING MEDIA TO CAUSE THINGS TO HAPPEN - TO PLAN." [11]

IT IS IMPORTANT TO REMEMBER THAT SCORES HELP MAKE THE PROCESS VISIBLE AND SINCE THIS IS ALSO THE PURPOSE OF THE RSVP, SCORES AND SCORING ARE THEN THE MOST IMPORTANT ASPECT OF THE CYCLE.

VALUACTION - (V) THIS TERM WAS COINED BY LAWRENCE HALPRIN TO COVER THE EVALUATION/FEEDBACK/DECISION-MAKING SEGMENT OF THE RSVP CYCLE.

HALPRIN STATES THAT DURING THE VALUACTION PHASE OF THE CYCLE (RATHER THAN THE PERFORMANCE PHASE) DISCUSSIONS SHOULD OCCUR, ALTERNATIVES REVIEWED, SELECTIONS MADE AND COMMENTS AND CRITIQUES ENCOURAGED. THE REASON HALPRIN DISCOURAGES COMMENTS OR CRITIQUES DURING THE PERFORMANCE OF SCORES IS BECAUSE THIS WOULD LIMIT AND INHIBIT AND PREVENT IMPUT AND CREATIVE EXPLORATION OF IDEAS AND ALTERNATIVES, NEEDED IN THE PERFORMANCE OF MOST SCORES.

IT SHOULD BE NOTED THAT THE VALUACTION PHASE THAT RESULTS IN FEEDBACK, DISCUSSIONS, AND SUMMARIES, SHOULD BECOME PART OF THE NEXT PHASE OF THE CYCLE. THIS COULD EITHER BE IN THE SCORING STAGE OF THE SAME PROJECT OR IT COULD BECOME A RESOURCE IN A SIMILIAR PROJECT.

PERFORMANCE - (P) THIS IS WHEN A GROUP OF PEOPLE, OR A PERSON CARRIES OUT A SCORE. IT IS THE WAY SCORES AND THEIR OBJECTIVES ARE REALIZED - THE STYLE AND HOW OF THE ACTIVITY THAT IS SCORED. TO QUICKLY LOOK AT THE CYCLE AGAIN; UNDER RESOURCES (R) THE WHAT OF THE PROCESS WAS ESTABLISHED BY SCORING THE OBJECTIVES AND INTENTIONS. THE OVERALL SCORE (S) GIVES INSTRUCTIONS BY WHICH THE GROUP OF PEOPLE OR PERSON WILL ENTER INTO ITS ACTIVITY. THE (P) PERFORMANCE IS THE ACTING OUT OF THE ACTUAL SCORE.

AN EXAMPLE OF A PERFORMANCE WOULD BE IF A PLANNING

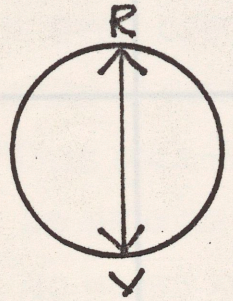
SCORE IS GIVEN WHICH INSTRUCTS CITY PLANNERS TO DEVELOP A PLAN FOR DOWNTOWN USING THE INFORMATION THAT HAS EVOLVED TO THIS POINT, IT IS THE WAY THEY DO THE PLAN - THE GRAPHICS, THE EXPRESSION OF IDEAS AND THE EXECUTION THAT IS THE PERFORMANCE OF THE SCORE.

IT IS IMPORTANT TO REALIZE THAT THE PERFORMANCE IS DIRECTLY INFLUENCED BY THE SCORE ITSELF AND NOTHING ELSE. REFERRING BACK TO THE MUSIC EXAMPLE, THE PERFORMANCE OF A BACH SCORE IS VERY LIMITED IN TERMS OF THE PERFORMERS ABILITY TO IMPROVISE. THE PERFORMER HAS LITTLE INFLUENCE ON THE PERFORMANCE OTHER THAN HIS ABILITY TO PLAY HIS PARTICULAR INSTRUMENT. BUT WITH AN OPEN, "IMPROVISATIONAL SCORE", THE PERFORMER DIRECTLY INFLUENCES THE PERFORMANCE OF THE SCORE AND THEREFORE COULD POSSIBLY VARY EACH TIME HE PERFORMS IT. IT SHOULD BE POINTED OUT THAT FROM A SCORE, AND THE WAY IT IS PERFORMED AND THE VALUACTION PHASE THAT FOLLOWS, CAN THEN BE RECYCLED AND POSSIBLY INFLUENCE THE NEXT SCORE AND PERFORMANCE. IN THIS CASE, EACH PERFORMANCE THEN BECOMES A RESOURCE INFLUENCING FURTHER SCORES, AND THE CYCLE GOES ON.

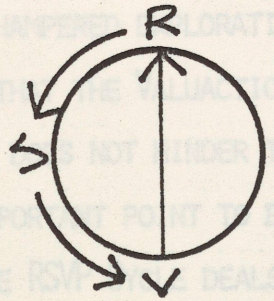
THE CYCLE - (FRAMEWORK) WITH AN UNDERSTANDING OF THESE RSVP ASPECTS, THEIR FUNCTION AND ROLE IN THE PROCESS, IT WOULD NOW BE HELPFUL TO SEE HOW THE CYCLE PART OF THE PROCESS WORKS. FIRST IT SHOULD BE POINTED OUT THAT THE SEQUENCE THESE ASPECTS FOLLOW WITHIN THE RSVP CYCLE ARE NOT FIXED. TO EXPLAIN WHAT I MEAN BY FIXED; ALTHOUGH THE RSVP ASPECTS ARE LINKED TO EACH OTHER, IT DOES NOT MEAN THEY HAVE TO FOLLOW THE R-S-V-P SEQUENCE. SINCE THE CYCLE CAN OPERATE IN ANY DIRECTION AND START AT ANY PHASE, THE SEQUENCE IT FOLLOWS IS COMPLETELY VARIABLE DEPENDING UPON THE SITUATION, THE SCORER OR USER, AND THE INTENT. THE FOLLOWING FOUR EXAMPLES ILLUSTRATE SOME OF THE OPTIONS POSSIBLE AND WHY.

(1) R-V-R SEQUENCE OCCURS WHEN OBJECTIVES ARE EVALU-

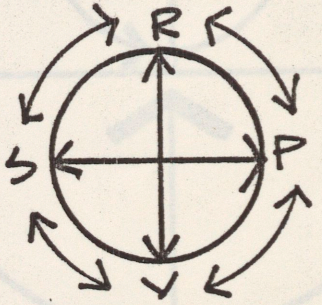
ATED, DIAGNOSED AND DEVELOPED DURING THE PLANNING STAGES FOR THE PROJECT AND ESPECIALLY BEFORE SCORING. (FIG. 1)



(2) R-S-V-R SEQUENCE, HERE SCORES ARE DEVELOPED TO CARRY OUT THE OBJECTIVES OF THE PROJECT...THE DESIGNER VALUACTS ON THE SUITABILITY OF THE SCORE BEFORE PRESENTING THEM AND IF THEY ARE CONGRUENT WITH THE OBJECTIVES, SCORES THEN BECOME RESOURCES FOR THE PROJECT. (FIG. 2)



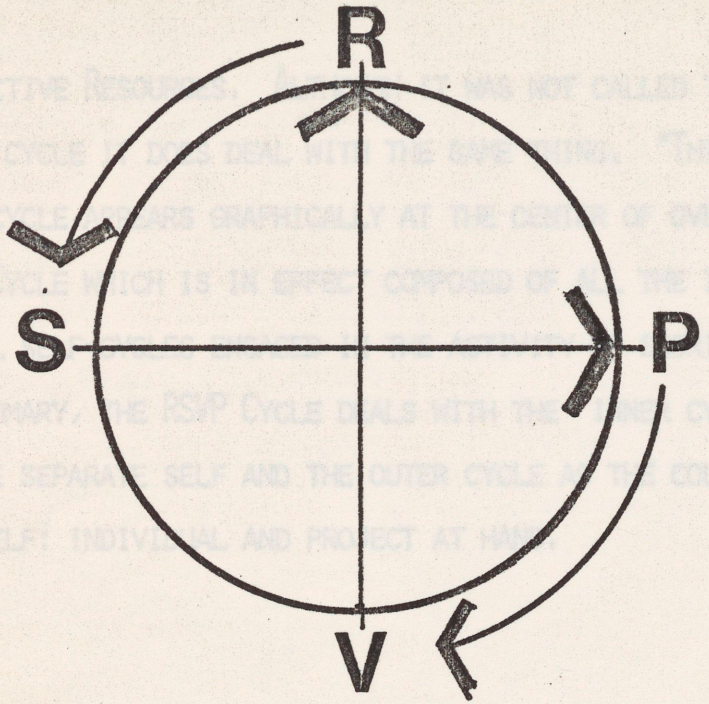
(3) RSVP CYCLING SEQUENCE, WITHOUT INTERFERENCE, CREATIVITY FUNCTIONING! (FIG. 3)



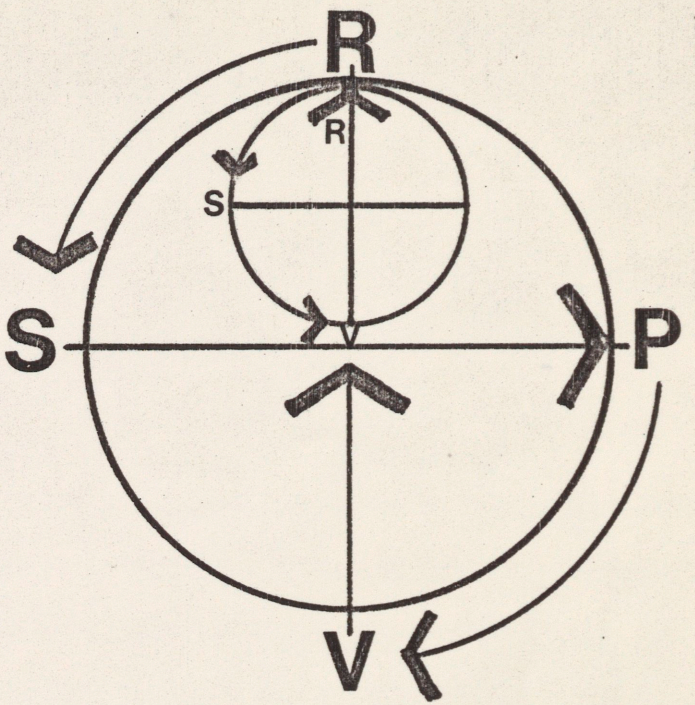
(4) R-S-P-V-R SEQUENCE, SCORES ARE PERFORMED, AFTER THE PERFORMANCE THE OUTCOME IS VALUACTED AND BECOMES A RESOURCE FOR THE BALANCE OF THE ON-GOING PROJECT OR SIMILIAR PROJECT IN THE FUTURE. THIS IS THE THESIS CYCLE, FOR A DETAILED BREAKDOWN AND DISCUSSION OF EACH ASPECT WITH RESPECT TO THE THESIS SEE THE INDIVIDUAL SECTIONS (RESOURCES, SCORES, VALUACTION, PERFORMANCE) AND THEIR INTRODUCTIONS. (FIG. 4)

IN SUMMARY, HALPRIN BRINGS OUT TWO IMPORTANT POINTS

(FIG. 4)



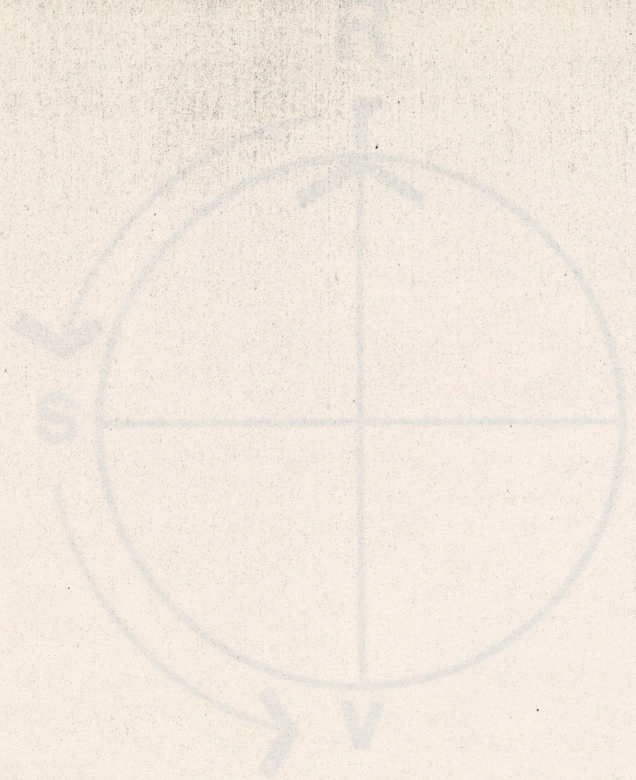
(FIG. 5)



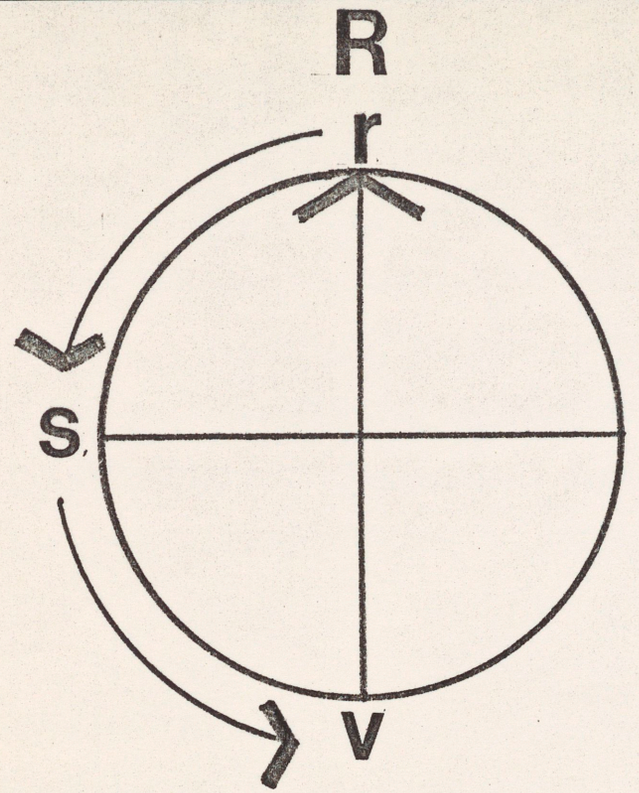
ABOUT HIS PROCESS, THAT SHOULD ALWAYS BE REMEMBERED: (1) EACH OF THE DESIGN ASPECTS SHOULD BE ALLOWED TO FUNCTION SEPERATELY WITHOUT BLOCKING THE OTHERS, THEREFORE ACHIEVING A FREE AND UNHAMPERED EXPLORATION OF THE CYCLE, AND (2) RSVP INSISTS THAT THE VALUACTION ASPECT OF THE CYCLE BE ISOLATED SO IT DOES NOT HINDER THE FLOW OF THE CYCLE. THE ONLY OTHER IMPORTANT POINT TO BE BROUGHT OUT BY HALPRIN, ABOUT THE RSVP CYCLE DEALS WITH THE TWO LEVELS THE CYCLE WORKS AT. THE FIRST OF THESE LEVELS IS CALLED THE PERSONAL OR PRIVATE LEVEL OF THE SELF. "THIS CYCLE IS AN INNER ONE, APPROPRIATELY, AND REFERS TO ONE'S OWN PERSONAL GESTALT: THE PEOPLE WHO ARE CLOSE TO YOU, YOUR PERSONAL ENVIRONMENT, ATTITUDES, INTERESTS, EVEN HANG-UPS; ONE'S MOTIVATIONAL INNER WORLD AS DISTINCT FROM ONE'S OUTER-ORIENTED WORLD."[15] THIS INNER CYCLE WAS DISCUSSED IN THE RESOURCE PART OF THIS SECTION WHEN I TALKED ABOUT

SUBJECTIVE RESOURCES. ALTHOUGH IT WAS NOT CALLED THE INNER CYCLE IT DOES DEAL WITH THE SAME THING. "THIS SELF CYCLE APPEARS GRAPHICALLY AT THE CENTER OF OVERALL RSVP CYCLE WHICH IS IN EFFECT COMPOSED OF ALL THE INDIVIDUAL SELF-CYCLES ENGAGED IN THE ACTIVITY OF SCORING". IN SUMMARY, THE RSVP CYCLE DEALS WITH THE "INNER CYCLE" AS THE SEPARATE SELF AND THE OUTER CYCLE AS THE COLLECTIVE SELF: INDIVIDUAL AND PROJECT AT HAND.

RESOURCES (R)



RESOURCES (R)



RESOURCES (R)

THIS IS THE FIRST PHASE OF THE THESIS CYCLE WHICH TOOK PLACE DURING THE FIRST QUARTER OF THIS PROJECT. THE RESOURCES I COLLECTED CONSISTED OF INFORMATION THAT I FELT WOULD BE NEEDED IN ORDER TO FINISH THIS THESIS. THESE RESOURCES BREAK DOWN INTO THREE CATEGORIES:

(1) SUBJECTIVE RESOURCES - CONSISTING OF A SERIES OF ESSAYS THAT EXPLAIN MY FEELINGS ON CERTAIN TOPICS RELATED TO THIS THESIS. FROM THESE ESSAYS EVOLVED A THESIS QUESTION AND STATEMENTS.

(2) OBJECTIVE RESOURCES - CONSISTING OF INFORMATION ABOUT: A) SCORING, B) ORIENTATION OF THESIS AREA C) SITE (THESIS AREA) AND CLIMATIC ANALYSIS.

I SHOULD POINT OUT THAT THESE SUBJECTIVE AND OBJECTIVE RESOURCES WERE COLLECTED, SCORED AND VALUACTED WITHIN THE INNER CYCLE R-S-V UNDER THE MAJOR HEADING (R) (FIG.6) OF THE THESIS CYCLE. THE LAST CATEGORY - THE SUBJECTIVE/OBJECTIVE RESOURCE WORKS WITHIN A DIFFERENT INNER CYCLE - R-P-S-V ALSO UNDER THE SAME MAJOR HEADING (R) OF THE THESIS CYCLE. A DISCUSSION OF THAT RESOURCE CAN BE FOUND IN ANOTHER SECTION OF THIS PHASE.

SUBJECTIVE RESOURCES

SUBJECTIVE RESOURCES

THESIS STATEMENTS

For the past few years I have been watching the trend of urbanization in southern California and as I watched, I became more and more interested in the methods and/or overall approach a designer would take to develop these urban environments. But most important, I wondered if the methods they used could consistently give them a good, responsive solution. At that time I was not sure, but after using this thesis as an opportunity to think about this, I finally came to the conclusion (at least for now) that our methods and approaches to urban design are inadequate in many ways.

Although I was mainly concerned with the design approach or process we use to create our urban environments, I also felt I needed to define exactly what it was about our existing urban developments I did not like. I decided to give that definition or answer in the form of a thesis question, so it could also act as a guide for further work during this project. The following is that thesis question:

What can we do as designers to make the urban image more vivid and memorable to the people who experience it?

I feel there are two possible solutions to this question:

1) We must understand the environments we design in terms of its imageability. (imageability defined as; that quality in a physical object which gives it a high probability of evoking a strong image in any given observor)

2) To have a design approach that makes you <u>aware</u>. of the process and procedures you go through to create something, but most important making you aware of what you have created. The second part of this solution sums up what I feel is inadequate about our current methods and thinking in urban design. The following thesis statements begin to explain the type of thinking and methods we should use in order to come up with a design solution that is responsive to the thesis question. Those statements are:

1) PERCEPTUAL CHANGES CAUSED BY VARYING SCALES OF MOVEMENT ARE ESSENTIAL FACTORS IN ANY URBAN ENVIRONMENT. AS URBAN DESIGNERS WE NEED A METHOD OF PROGRAMMING PERCEPTUAL CHANGES THROUGH ANALYSIS AND SCHEDULING OF MOVEMENT ON A QUANTITIVE AS WELL AS QUALITATIVE BASIS. (SCORING)

2) THE MAIN OBJECTIVE (THESIS) IS TO STUDY THE INTERRELATIONSHIPS OF ELEMENTS, THAT MAKE-UP OUR PUBLIC (AS WELL AS PRIVATE) IMAGES AND THEIR PERCEPTION IN MOTION. (SCORING AND MOVIE)

3) IN MY OPINION, THERE SHOULD BE, INTRODUCED INTO THE PROCESS OF DESIGNING OUR BUILT ENVIRONMENT, A METHODOLOGY THAT WILL ENABLE THE DESIGNER TO ORGANIZE AND ANALYZE PHYSICAL FORM AND THE SPACE IT CREATES IN TERMS OF ITS IMAGE POTENTIAL (RSVP CYCLE)

THESE STATEMENTS ALSO PROVIDED GUIDELINES FOR FURTHER WORK COMPLETED DURING THIS PROJECT.

ESSAYS

"THE PERSPECTIVIST TRADITION"

THE PERSPECTIVIST TRADITION HAS INFLUENCED MODERN MAN'S IMAGE OF WHAT THE ENVIRONMENT SHOULD LOOK LIKE FOR OVER FOUR HUNDRED YEARS. IN GRADY CLAY'S BOOK, CLOSE-UP HOW TO READ THE AMERICAN CITY, HE TALKS ABOUT THE INFLUENCE OF THIS TRADITION ON URBAN DESIGN AND HOW IT HAS EVOLVED AND BECOME A MOST DOMINANT FEATURE OF OUR CITIES AND NEW COMMUNITIES. THE FOLLOWING IS A SUMMARY OF THAT PORTION OF THE BOOK THAT DEALS WITH THIS TRADITION AND MY FEELINGS ON WHAT IT HAS DONE TO THE ART OF URBAN DESIGN.

AS INHABITANTS OF OUR MANY CITIES, TOWNS AND COMMUNITIES TODAY, WE ALL HAVE ONE THING IN COMMON WHETHER WE KNOW IT OR NOT, AND THAT IS SIMPLY, WE STILL VIEW THE ENVIRONMENT AROUND US FROM A RIGIDLY CONDITIONED POINT OF VIEW. THIS CONDITION, WHICH WAS SET SPINNING CENTURIES AGO, CAUSES US TO REJECT THE NEW AND UNFAMILIAR AND PAUSE AT CERTAIN FAMILIAR POINTS IN OUR SURROUNDING ENVIRONMENT. GRADY CLAY REFERS TO THESE RIGID VIEW POINTS AS "FIXES," (FIXES BEING DEFINED AS SOMETHING THAT IS FASTENED OR PIERCED, OR STUCK TO AN OLD CONSTRAINT) AND THE MOST IMPORTANT OF THESE FIXES IS THE PERSPECTIVIST TRADITION. ALTHOUGH THERE ARE MANY OTHER TYPES OF FIXES THAT DIRECTLY EFFECT OUR OUTWARD LOOK UPON THE ENVIRONMENT, THE PERSPECTIVIST TRADITION IS THE MOST RIGIDIFYING.

AS A FOUR HUNDRED YEAR OLD WAY OF LOOKING AT THE WORLD AROUND US, THE PERSPECTIVIST TRADITION PRESENTS US WITH AN ENVIRONMENT THAT MOST OFTEN RESEMBLES A STAGE SETTING WHEREBY WE BECOME MAGNETIZED TO ONE PARTICULAR SPOT AND NO OTHER. AS MARSHALL MCCLUHAN DESCRIBES IT; "...WE ARE STILL PRISONERS OF THE RENAISSANCE WAY OF LOOKING OUTWARD. A PIAZZA FOR EVERYTHING AND EVERYTHING IN ITS PIAZZA - VISABLE, PREDICTABLE AND STATIC."[9] THIS TRADITION WAS ORIGINATED BY ARTISTS OF THE 15TH AND 16TH CENTURY, WHO DISCOVERED AND DEVELOPED THE POWERFUL TOOL

OF VISION CALLED "THE PERSPECTIVE DRAWING." FOR SOME TWO HUNDRED YEARS, AS THIS INSTRUMENT OF VISION BECAME REFINED, MANY OF THE ARCHITECTURAL SPACES CREATED FROM IT BEGAN TO TAKE ON THE IMAGERY OF THEATRICAL STAGE SETTINGS- VERY PICTURESQUE. WITH THE HELP OF THESE PICTURESQUE ARCHITECTURAL SPACES IT BECAME A COMMON PLACE THING TO VIEW THE ENVIRONMENT AROUND US FROM THIS PICTURESQUE POINT OF VIEW. THE EDUCATED CLASSES OF EUROPE BEGAN TO LOOK FOR THESE PICTURESQUE SETTINGS AS MUCH AS POSSIBLE. A GOOD EXAMPLE OF THIS WAS MENTIONED IN AN ARTICLE WRITTEN BY DR. CRAIK CALLED; HUMAN RESPONSIVENESS TO THE LANDSCAPE; AN ENVIRONMENTAL PSYCHOLOGICAL PERSPECTIVE,"[4] WHERE HE POINTS OUT THAT DURING THE 17TH CENTURY IN ENGLAND, IT WAS QUITE POPULAR FOR THE UPPER CLASS OBSERVORS TO TAKE SCENIC TOURS THROUGH THE NEARBY TOWNS AND COUNTRYSIDE TO SKETCH THE MANY PICTURESQUE SCENES THAT EXISTED AND THEN TO PUBLISH THESE AND SELL THEM TO THE LOWER CLASSES.

WHEN ONE EXAMINES AN ENVIRONMENT THAT HAS BEEN LAYED OUT ACCORDING TO PROPER ONE POINT PERSPECTIVE TECHNIQUES, (PERSPECTIVIST TRADITION) IT BECOMES RATHER OBVIOUS THAT: (1) EVERYTHING LINES UP THREE DIMENSIONALLY, AND (2) MOST IMPORTANT, THE OBSERVOR NEED NOT ASK ANY QUESTIONS, NOR ARE ANY ANSWERS NEEDED TO EXPLAIN HIS SURROUNDING ENVIRONMENT. EVERYTHING IS TAKEN CARE OF, LAID OUT NEAT AND PROPER, THEREFORE LIMITING HIS RELATIONSHIP WITH THE ENVIRONMENT. IN SHORT, NO DEMANDS ON US AS INHABITANTS, NO INTERVENTION IS REQUIRED, WE REMAIN STATIC OBSERVORS IN A STATIC ENVIRONMENT. WHEN THIS HAPPENS, THE CREATING OF PICTURES THAT NEED NO ANSWERS OR INTERPRETATIONS, WE THEN SEE THE END OF A VITAL VISUAL LANGUAGE, AND WHEN THIS PRODUCES SIMILIAR PICTURES IN OUR CITIES AND TOWNS, THE DEATH OF THEM VISUALLY IS INEVITABLE.

TO BRING THIS DISCUSSION CLOSER TO THE UNITED STATES AND TO SHOW AN EXAMPLE OF HOW IT HAS INFLUENCED URBAN DESIGN IN THIS COUNTRY, ONE SHOULD LOOK AT THE 1950'S WHEN WE WERE APPROACHING OUR LARGEST BUILDING BOOM EVER.

WITH HOUSING REDEVELOPMENT AND SUBURBAN SPRAWL OCCUPYING MUCH OF THE TIME OF OUR URBAN DESIGNERS, PLANNERS AND DEVELOPERS, MANY OF THE VISUAL FORMATS PROPOSED WERE STILL LAID OUT BY THE PERSPECTIVIST TRADITION. SO IT SEEMS FOR THE MOST PART, THAT IN 1975 WE SEE LESS OF THIS TRADITION IN OUR URBAN DESIGNS. DEVELOPERS HAVE COME UP WITH VARIATIONS FROM THE GRID-LAY-OUTS THAT EVOLVED FROM THE PERSPECTIVIST VIEWPOINT WHICH SEEM SO PREVALENT IN MANY OF THE URBAN DESIGN SOLUTIONS PROPOSED FROM 1950 TO DATE.

IT IS MY OPINION THAT ALTHOUGH THIS TRADITION IS NOT AS PREVALENT AS IT WAS YEARS AGO, ONE THING DOES REMAIN CONSTANT, AND THAT IS THE THINKING BEHIND IT. TODAY URBAN DESIGNERS AND DEVELOPERS STILL LOOK FOR PICTURESQUE FORMS AND IMAGES TO DEPICT WHAT THE VISUAL FORMAT OF OUR CITIES AND COMMUNITIES WILL BE. ALTHOUGH THESE FORMS AND IMAGES ARE SELECTED FOR THEIR ABILITY TO SELL SOMETHING,SUCH AS A HOME OR A CONDOMINIMUM, IT SEEMS THAT THERE SHOULD BE A TOOL AND/OR A SYSTEM THAT CAN EVALUATE THESE "PICTURESQUE"IMAGES OR FORMS BEFORE THEY ARE BUILT. I WOULD LIKE TO SAY, IT IS NOT THAT I THINK THESE FORMS AND IMAGES THAT EVOLVED FROM THIS TRADITION ARE ENTIRELY WRONG, BUT I JUST FEEL THEY SHOULD BE EVALUATED AND ANALYZED MORE THOROUGHLY BEFORE BEING USED. THE OBJECTIVE OF THIS THESIS IS TO WORK WITH A DESIGN TOOL OR METHODOLOGY THAT WILL ENABLE THE DESIGNER TO EVALUATE AND ANALYZE HIS DESIGN SOLUTIONS IN A MORE THOROUGH MANNER.

THE MAJOR RESPONSIBILITY OF THE URBAN DESIGNER....ONE OF THE POSSIBLE SOLUTIONS TO THE THESIS QUESTION WAS THAT A DESIGNER SHOULD BECOME AWARE OF HOW HE/SHE DESIGNS AND WHAT THEY HAVE DESIGNED. IT IS A STRONG FEELING I HAVE, THAT MOST OF THE POORLY DONE COMMUNITIES TODAY CAME ABOUT BECAUSE THE DESIGNER WAS IN SOME WAY UNAWARE OF WHAT HE HAD DESIGNED. THIS HAPPENS BECAUSE OF TWO REASONS:

1) THE TOOLS (DRAWINGS) AN URBAN DESIGNER USES NEVER GIVE HIM ENOUGH INFORMATION SO THAT HE CAN COME UP WITH A

VALID EVALUATION OF HIS WORK. THIS TOPIC IS DISCUSSED AT GREATER LENGTH DURING THE PERFORMANCE PHASE OF THE THESIS CYCLE.

2) THE DESIGNER HAS LOST CONTACT WITH WHAT HE IS DOING. AN EXAMPLE OF THIS IS WHEN A DESIGNER IS LAYING OUT A LARGE SCALE COMMUNITY, A DETERMINING FACTOR THAT WILL SHAPE THAT COMMUNITY IS MORE THAN LIKELY - ECONOMICS. NOW I FEEL THE ECONOMIC ASPECT IS OF COURSE AN IMPORTANT ONE, BUT THERE ARE OTHERS, SOME WHICH ARE JUST AS IMPORTANT LIKE - IS THIS COMMUNITY A PLEASANT, EXCITING PLACE TO LIVE. THE MOST IMPORTANT ROLE OF THE URBAN DESIGNER IS THAT HE MUST SYNTHESIZE THE NEEDS OF THE PEOPLE AS WELL AS THE WANTS OF HIS CLIENT AND THEN PROVIDE A SOLUTION THAT SATISFIES AS MANY OF THE CRITERIA AS POSSIBLE. NOW THIS MAY NOT SEEM ANY DIFFERENT THAN WHAT WE THINK THE RESPONSIBILITIES OF AN ARCHITECT, LANDSCAPE ARCHITECT OR URBAN DESIGNER SHOULD BE, BUT WHAT I AM CONCERNED WITH IS HOW HE GATHERS HIS INFORMATION AND PLUGS IT INTO THE DESIGN PROCESS. IS HE ALWAYS CONSCIOUS OF THE FACT THAT THESE NEEDS AND WANTS EXIST? THE MAJOR PURPOSE OF THIS THESIS IS TO STUDY A PARTICULAR DESIGN METHODOLOGY THAT ENABLES THE DESIGNER TO BETTER UNDERSTAND WHERE THIS INFORMATION HE GATHERS FITS INTO THE DESIGN PROCESS. THE MOST IMPORTANT ASPECT OF THE METHODOLOGY IS ITS ABILITY TO MAKE INFORMATION VISIBLE AND BY DOING SO, HOPEFULLY IT WILL MAKE THE DESIGNER MORE AWARE OF ITS EXISTANCE AND THEREFORE, HE WILL CONSIDER IT WHEN TRYING TO COME UP WITH HIS DESIGN SOLUTION.

THE ROLE OF ARCHITECTURE (BUILDINGS) IN EXTERIOR DESIGN

....IF WE EXAMINE VERY CLOSELY WHAT IT IS WE DESIGN WHEN WE ARE DEALING WITH A LARGE SCALE COMMUNITY (IN THE EARLY DESIGN STAGES) WE CAN SEE THAT IT IS THE EXTERIOR SPACES THAT CONCERNS US THE MOST. YET THERE IS A TENDANCY ON OUR PART TO PLACE A GREATER EMPHASIS ON THE INDIVIDUAL BUILDINGS WITHIN OUR COMMUNITIES FAR SOONER THAN WE DO ON THESE EXTERIOR SPACES. THE MAIN REASON FOR THIS, (IN MY ESTIMATION)

IS BECAUSE WE TEND TO THINK OF BUILDINGS AS MONUMENTS INSTEAD OF ELEMENTS THAT DEFINE EXTERIOR SPACES MUCH LIKE TREES, RETAINING WALLS, STREETS, PATHS, PARKS, ETC. TO EXPLAIN WHAT I MEAN BY MONUMENTAL, I THINK WE ARE MORE CONCERNED WITH THE DESIGNING OF THESE BUILDINGS IN THE EARLY DESIGN STAGES OF OUR COMMUNITIES AND NOT WITH THE SPACES THEY CREATE. BECAUSE OF THIS, OUR EXTERIOR SPACES COME ABOUT IN A VERY ARBITRARY, HAPHAZARD WAY. I FEEL THE FIRST STEP AN URBAN DESIGNER SHOULD TAKE WHEN DESIGNING A LARGE SCALE COMMUNITY IS THAT HE SHOULD CONSIDER THIS COMMUNITY AND ITS SPACES, AS A TYPE OF LARGE SCALE ARCHITECTURE (BUILDING) IN ITSELF, AND THAT SUCH THINGS AS SMALLER INDIVIDUAL BUILDINGS, TREES, ETC. ARE LIKE THE ROOMS OF THE LARGER BUILDING THAT NEED TO FIT TOGETHER IN SUCH A WAY SO AS TO REINFORCE THE THEME OF THE LARGER SCALE BUILDING (COMMUNITY). JOHN PORTMAN SPEAKS OF THIS MONUMENTALITY AND HIS REACTION AGAINST IT IN THE FOLLOWING QUOTE: "WE HAVE TO STOP THINKING OF BUILDINGS AS ART OBJECTS AND THINK INSTEAD OF THEIR RELATION TO LIFE AND OF THE CONTRIBUTION THEY CAN MAKE TO PEOPLE THROUGH SPIRITUAL ENHANCEMENT...ITS THE SPIRIT OF THE PLACE. YOU DON'T EVEN NOTICE THE BUILDING."

I HAVE FOLLOWED THAT TYPE OF THINKING WHEN LAYING OUT THE CONDOMINIMUMS AND COMMERCIAL CENTER. AFTER I HAD WORKED OUT THEIR EXTERIOR SPACES, I COULD THEN GO BACK AND DESIGN THE BUILDINGS (THAT WERE FIRST CONSIDERED AS SPACE DEFINING ELEMENTS) WITH A BETTER UNDERSTANDING OF THEIR RELATIONSHIP TO THE OVERALL DEVELOPMENT, BOTH VISUALLY AND HOW THEY MIGHT BE PERCEIVED BY THE EVERYDAY PASSER-BY.

IN SUMMARY, WE NEED TO FIRST UNDERSTAND WHAT THE SPATIAL (AS WELL AS VISUAL) THEME OF OUR COMMUNITIES MIGHT BE AND HOW THE VARIOUS ELEMENTS THAT REINFORCE THIS THEME WORK WITHIN THE OVERALL PICTURE. AFTER WE WORK THAT OUT, WE CAN THEN GO ON AND BEGIN TO DESIGN THE INDIVIDUAL ELEMENTS IN MUCH GREATER DETAIL.

THE ABSTRACT SENSE OF CONTINUITY - LINE OF ACTION...I WOULD LIKE TO FURTHER DISCUSS THE IDEA OF TREATING OUR COMMUNITIES AS A SINGLE LARGE SCALE BUILDING, THAT WAS FIRST DISCUSSED IN THE LAST ESSAY.

IF WE LOOK AT MOST LARGE SCALE COMMUNITIES, THERE SEEMS TO BE A LACK OF VISUAL CONTINUITY, A VERY CHAOTIC LOOK TO THESE AREAS. MANY TIMES, HOWEVER, THE COMPLETE OPPOSITE OCCURS, WHEREBY A DESIGNER WILL CONTROL ENTIRELY WHAT THESE COMMUNITIES WILL LOOK LIKE, AND THE RESULTS HAVE BEEN BOTH GOOD AND BAD. THE WORST BEING A TRADITIONAL TRACK HOUSING DEVELOPMENT, AND THE BEST BEING A PLANNED UNIT DEVELOPMENT. HOW AND WHY DO WE CREATE A SENSE OF VISUAL CONTINUITY? IN THE PAST THE ONLY TYPE OF CONTINUITY THAT EXISTED AT ALL WAS FOUND IN THE ROAD SYSTEM THAT TIED TOGETHER THE ENTIRE DEVELOPMENT. BUT IF WE THINK OF THESE DEVELOPMENTS AS A TYPE OF LARGE SCALE ARCHITECTURE THEN WE MUST CONSIDER THE FACT THAT THEY HAVE AN OVERALL FORM THAT MUST BE COHERENT TO SOME DEGREE. THIS OVERALL FORM IS MADE UP OF THOSE SPACE DEFINING ELEMENTS TALKED ABOUT IN THE LAST ESSAY; SUCH AS, SMALLER BUILDINGS, VARIOUS TYPES OF LANDSCAPING, ETC. THE REASON I FEEL THIS OVERALL COHERENT FORM IS NECESSARY IS BECAUSE THERE ARE TIMES WHEN WE WILL VIEW THESE DEVELOPMENTS FROM A DISTANCE, MUCH LIKE WE DO ANY TYPE OF BUILDING AND BECAUSE WE DO, THESE DEVELOPMENTS MUST HAVE A RECOGNIZABLE FORM THAT DISTINGUISHES IT FROM ANY OTHER TYPE OF DEVELOPMENT. THE BEST WAY TO ACHIEVE THIS TYPE OF VISUAL CONTINUITY IS TO DECIDE IN THE EARLY DESIGN STAGES WHAT VISUAL FORMAT YOU WOULD LIKE THE DEVELOPMENT YOU ARE DESIGNING TO FOLLOW. THIS VISUAL FORMAT IS WHAT I CALL "LINE OF ACTION," FOR THE SIMPLE REASON THAT ONCE WE DECIDE ON A VISUAL FORMAT THEN THE ELEMENTS THAT WORK WITHIN THAT FORMAT SHOULD FOLLOW AND REINFORCE IT. IN ESSENCE, WHAT THE LINE OF ACTION PROVIDES US WITH IS A SET OF GUIDELINES THAT WE MUST FOLLOW NOT ONLY WHEN LAYING OUT THE DEVELOPMENT BUT EVEN AFTER, WHEN WE ARE DEVELOPING THE INDIVIDUAL ELEMENTS. WITH THE USE OF THIS "LINE OF ACTION" WE STAND A BETTER CHANCE OF ELIMINATING ANY TYPE

OF CHAOTIC LOOKING DEVELOPMENT, SIMPLY BECAUSE EACH ELEMENT HAS A RESPONSIBILITY TO THE OVERALL DEVELOPMENT, TO REINFORCE ITS OVERALL FORM. THE SAME CONCEPT CAN BE USED FOR THE INDIVIDUAL ELEMENTS AS WELL, FOR EXAMPLE, MY COMMERCIAL CENTER AND THE OVERALL FORM IT TAKES SHOULD REINFORCE THE FORM OF THE COMMUNITY IT IS IN. THE SAME HOLDS TRUE FOR THE COMMERCIAL CENTER ITSELF, THE PARTS THAT MAKE IT UP SHOULD REINFORCE THE OVERALL FORM THE DESIGNER WISHES IT TO LOOK LIKE.

THE BEST WAY TO THINK OF THIS TOPIC IS THAT THERE IS A HIERARCHY OF VISUAL FORMATS STARTING WITH THE COMMUNITY ITSELF, THEN THE INDIVIDUAL ELEMENTS THAT MAKE UP THE COMMUNITY, THEN THE SMALLER ELEMENTS THAT MAKE UP THE INDIVIDUAL ELEMENTS. EACH GROUP HAS A VISUAL FORMAT THAT IT MUST FOLLOW AND EACH INDIVIDUAL FORMAT MUST REINFORCE THE NEXT. FOR EXAMPLE, THE FOLLOWING IS A TYPICAL FORMAT SEQUENCE; CANYON LAKE RECREATIONAL DEVELOPMENT - COMMERCIAL CENTER - INDIVIDUAL SHOPS.

IN SUMMARY, I FEEL THAT IF WE ARE TO HAVE VIVID EXICITING PLACES TO LIVE IN, THEN WE NEED TO CONSIDER SOME OF THE TOPICS TALKED ABOUT IN THESE ESSAYS. THESE TOPICS ARE NOT BY ANY MEANS THE ONLY THINGS TO CONSIDER WHEN DESIGNING A LARGE SCALE COMMUNITY, BUT IF WE DO CONSIDER THEM POSSIBLY WE CAN REACH THAT OPTIMUM ENVIRONMENT FOR PEOPLE TO LIVE IN.

OBJECTIVE RESOURCES

OBJECTIVE RESOURCES

SCORING

SCORING - GENERAL INFORMATION

THE FOLLOWING INFORMATION IS BY THREE AUTHORS SPEAKING ON THEIR INDIVIDUAL SCORING TECHNIQUES. THIS INFORMATION WAS FURTHER DEVELOPED BY MYSELF DURING THE SCORING PHASE OF THE THESIS CYCLE. THE FOLLOWING IS A LIST OF THE AUTHORS, THEIR BOOKS, AND THEIR SYSTEMS:

LAWRENCE HALPRIN - RSVP CYCLES - "NOTATION"
KEVIN LYNCH - VIEW FROM THE ROAD -
"NOTATION OF ORIENTATION" AND
"NOTATION OF MOTION AND SPACE"
PHILIP THIEL - A SEQUENCE - EXPERIENCE NOTATION FOR ARCHITECTURAL AND URBAN SPACES
"MOVEMENT NOTATION AND DURATION LINE/SPACE - FORM NOTATION"

ALL OF THIS INFORMATION IS TAKEN DIRECTLY FROM THE INDIVIDUAL BOOKS AND HAS BEEN ALTERED IN NO WAY. MY EVALUATION OF THE SCORING SYSTEMS TALKED ABOUT IN THIS SECTION WILL BE FOUND IN VALUACTION PHASE OF THE CYCLE.

lawrence halprin

lawrence halprin

MOTATION.....BY LAWRENCE HALPRIN

"In a world intensely involved in the development of motion through space, little has been done to express it graphically".

"It is imperative that we have a system to express this movement graphically--a tool that will permit us to work with movement itself as an essential and determining element in design".

"In order to design for movement, a whole new system of conceptualizing must be undertaken. Our present systems of design and planning are inevitably limited by our techniques of conceptualizing and our methods of symbolizing ideas. We know only how to delineate static objects, and so that is all we do. Since we have developed techniques for showing buildings and objects, and outlining the spaces which they confine, we plan by architectural symbols, projected in conventional methods, on paper. We use the plan and the elevation, the isometric projection, and sometimes a model. But all these accepted systems of architectural language describe only the fixed surroundings, the structures and the spaces which they enclose. Landscape plans, which tend to be less rigid and exacting, are still limited to a description of plants as static phenomena, or of hard masonry structures in the environment. This limitation of symbols affects our results".

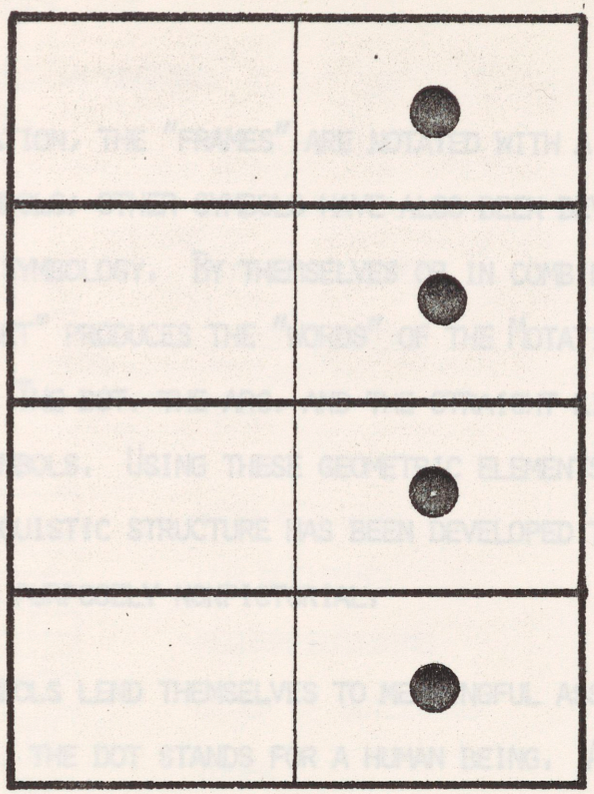
"Since movement and the complex interrelations which it generates are an essential part of the life of a city, urban design should have the choice of starting from movement as the core--the essential element of the plan. Only after programming the movement and graphically expressing it, should the environment--an envelope within which movement takes place--be designed. The environment exists for the purpose of movement".

THE SYSTEM

FOR CLARITY, I HAVE CALLED THIS SYSTEM OF MOVEMENT NOTATION "MOTATION," A NAME THAT IS VERY CLOSE TO AUTO-DEFINITION.

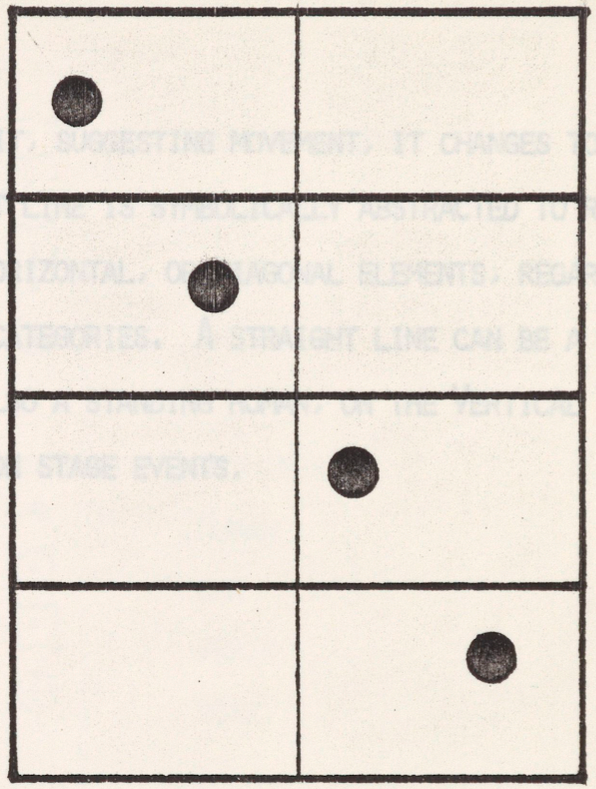
ANY NOTATION SYSTEM SHOULD BE REASONABLY SIMPLE, READABLE, AND SHOULD POSSESS A GRAPHIC QUALITY THAT EXPRESSES AT A GLANCE THE NATURE OF WHAT IS BEING RECORDED. THE IDEA OF THE MOTATION SYSTEM RESEMBLES THE TECHNIQUE OF THE ANIMATED FILM IN THAT INDIVIDUAL PICTURES OR "FRAMES," SEPARATED IN SPACE, ARE RELATED IN TIME TO FORM APPARENT MOVEMENT.

AN ENVIRONMENT--WHICH CAN BE A STAGE, A CITY BLOCK, A FOREST, OR A CONTINENT--IS SET OFF IN DIVISIONS OF SPACE. THE NOTATER BASES HIS RECORD ON WHAT IS TO BE VISUALLY INVENTORIED--DEPENDING ON THE PURPOSE OF THE VOYAGE--AT EACH OF THESE DIVISIONS. THE PRIMARY FEATURES AFFECTING THE MOVEMENT ARE INDICATED. FOR INSTANCE, THE RECORD WILL BE CONDITIONED BY THE SPEED OF THE JOURNEY, AND WHEN THE SEPARATE NOTINGS ARE READ SERIALLY, THEY SHOULD REFLECT A SENSE OF SPEED--JUST AS IF RUNNING OFF THE STILL FRAMES OF A FILM AT DIFFERENT SPEEDS. (FIG. 1).



NO MOTION

(FIG. 1)



SIDEWISE MOTION

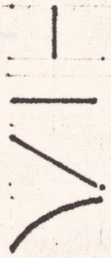
THE SYMBOLS

In Motation, the "frames" are notated with a series of 26 basic symbols; other symbols have also been devised to augment the symbology. By themselves or in combination, this "alphabet" produces the "words" of the Motation "language." The dot, the arc, and the straight line are the basic symbols. Using these geometric elements, a rational linguistic structure has been developed that is symbolic and purposely nonpictorial.

The symbols lend themselves to meaningful associations. For instance, the dot stands for a human being. A human is a moving being; the dot, therefore, is used as a part of the symbols for other things that move. The circle, for example, which is an open dot, suggests a wheel; further, a dot within a circle symbolizes a car. The arc represents organic forms in the landscape and is used to symbolize a hill. With an interior semicircle, it becomes a mountain. The half-circle of "hill" becomes "dome," but by placing a dot within it, suggesting movement, it changes to "cloud." The straight line is symbolically abstracted to represent vertical, horizontal, or diagonal elements, regardless of their real categories. A straight line can be a wall on edge, but also a standing human, on the Vertical Track, when notation stage events.

NOTATION SYMBOLS

SYMBOLS IN GENERAL



VERTICAL ELEMENT

HORIZONTAL ELEMENT

DIAGONAL ELEMENT

CURVED ELEMENT

SYMBOLS FOR STRUCTURE



HIGH BUILDING

LOW BUILDING

MEDIUM BUILDING

GROUP OF BUILDINGS

TOWER

DOOR OR GATE

UNDERPASS

SYMBOLS FOR LANDSCAPE



HILL

MOUNTAIN

VALLEY

BODY OF WATER



RUNNING WATER

FOUNTAIN

TREE

SHRUB

SYMBOLS FOR MOVING THINGS



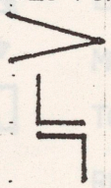
HUMAN

CAR

TRAIN

BIKE

SYMBOLS FOR DIRECTION

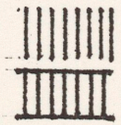


DIRECTION OF MOVEMENT

BELOW EYE LEVEL RIGHT

ABOVE EYE LEVEL LEFT

OTHER SYMBOLS



FENCE

RAILING

OBJECTS



PLANAR ELEMENT

ENTRANCE

STANDING PERSON

MOVING PERSON

PERSON WITH BUNDLE

CROWD

SEATED PERSON

COP

WORDS

WINDOW SHOPPER

TREE, HIGH PLANTER

TREE, LOW PLANTER

TREE, BROAD PLANTER

LIGHTING FIXTURE

KIOSK

BUS SHELTER

FLOWER PLANTER

BUS

BENCH

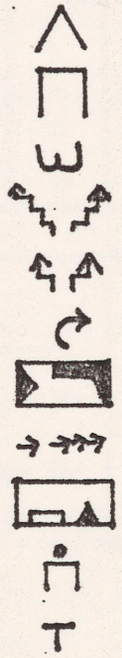


MACHINE

STORE FRONTS

WASTE BIN

ACTIONS



WALKING

STANDING

SITTING

STAIR CLIMBING

CURB CLIMBING

TURNING

ENCROACHING, ENCLOSING

MOVING, MOVING FAST

TOUCHING

READING

TABLE

THE MOTATION FORM

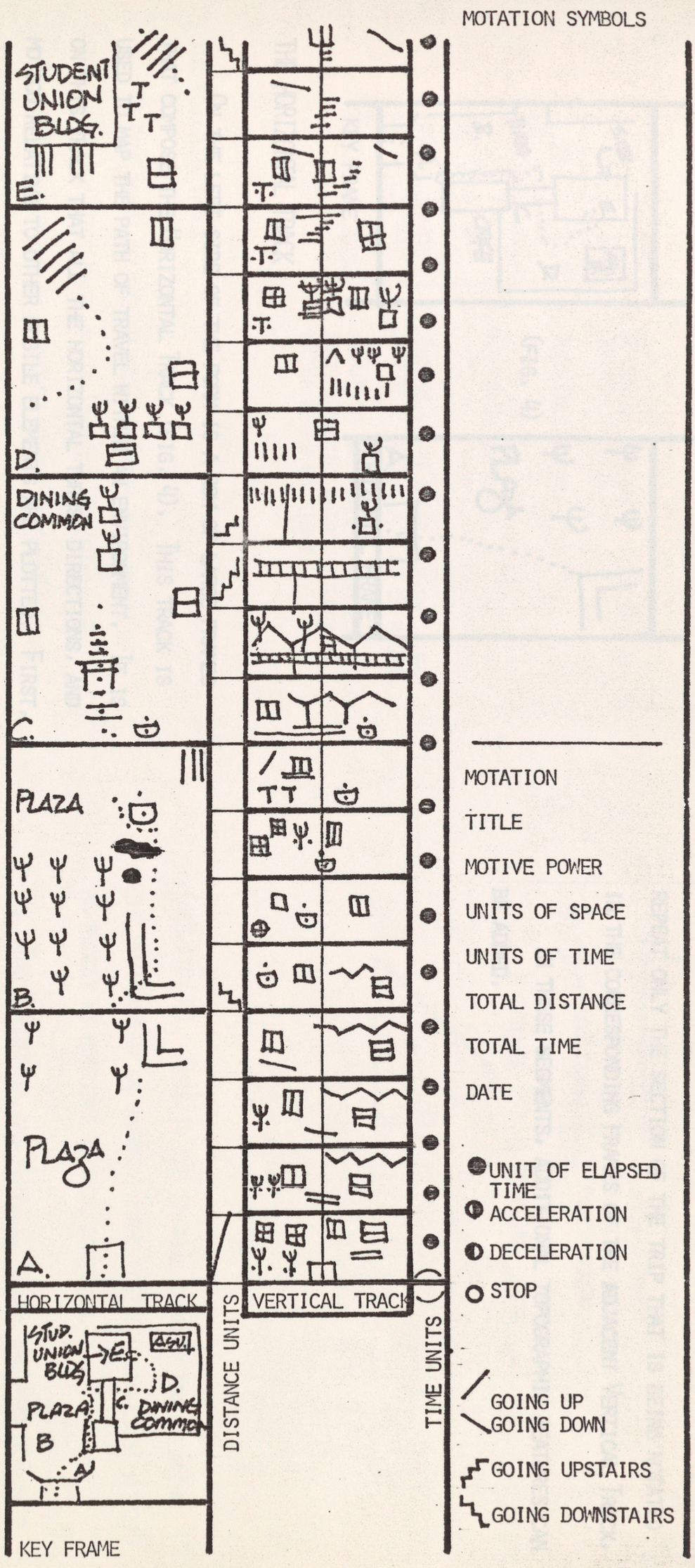
THE MOTATION SYSTEM EMPLOYS A STANDARDIZED FORM, THE PURPOSE OF WHICH IS TWOFOLD. FIRST, STANDARD SHEETS CAN BE JOINED END-TO-END TO FORM A MOVEMENT COMPOSITION OR RECORD OF ANY LENGTH; THIS IS CONVENIENT TO READ, LIKE A SCROLL. SECONDLY, MOVEMENT NOTATIONS ON STANDARD SHEETS ARE EASIER TO COMPARE WITH EACH OTHER. SINCE A SUBJECTIVE ELEMENT IS UNAVOIDABLE, A SIGNIFICANT CONSENSUS OF A GIVEN ROUTE DEMANDS THE UNIFORMITY OF STANDARDIZED MOTATION FORMS.

ON THE LOWER RIGHT CORNER OF THE FORM, IN WHICH ARE NOTED: TITLE, AN INDICATION OF THE MEANS OF MOVEMENT, THE UNITS OF TIME AND DISTANCE, AND THE TOTAL TIME AND DISTANCE.

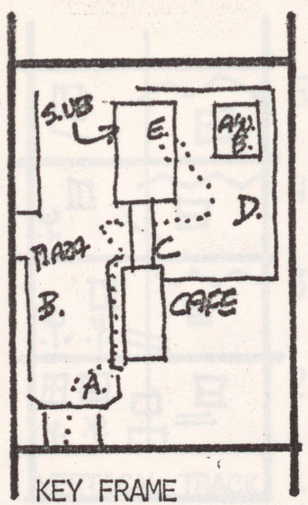
THE BASIC SYMBOLS ARE LISTED ABOVE THIS TITLE BLOCK, WITH SPACE ADJACENT FOR ADDITIONAL SYMBOLS AND SPECIAL NOTES.

THE BASIC UNIT OF THE MOTATION SYSTEM IS THE "FRAME," WHICH IS COMPARABLE TO MOTION PICTURE FILM.

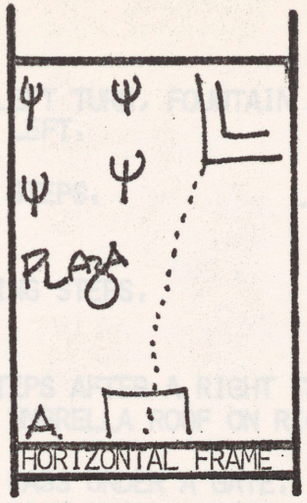
THE FRAMES ARE READ VERTICALLY FROM BOTTOM TO TOP. BY CONVENTION, WE READ LEFT- AND RIGHT-HAND OBSERVATIONS ALONG A STRAIGHT CENTERLINE, AND THIS VERTICAL USAGE GRAPHICALLY CONFORMS TO THE EXPERIENCE OF MOVING THROUGH AN ENVIRONMENT. AS WE WALK, RIDE, OR DRIVE, WE CARRY THE NOTION OF LOOKING "AHEAD." PSYCHOLOGICALLY, WE ORIENT UPWARD RATHER THAN DOWNWARD. (FIG. 3)


MOTATION SYMBOLS
STUDENT UNION BLDG.
E.
D.
DINING COMMON
C.
PLAZA
B.
PLAZA
A.
HORIZONTAL TRACK
VERTICAL TRACK
DISTANCE UNITS
TIME UNITS
KEY FRAME
STUD. UNION BLDG.
PLAZA
DINING COMMON
MOTATION
TITLE
MOTIVE POWER
UNITS OF SPACE
UNITS OF TIME
TOTAL DISTANCE
TOTAL TIME
DATE
UNIT OF ELAPSED TIME
ACCELERATION
DECELERATION
STOP
GOING UP
GOING DOWN
GOING UPSTAIRS
GOING DOWNSTAIRS

(FIG. 3)



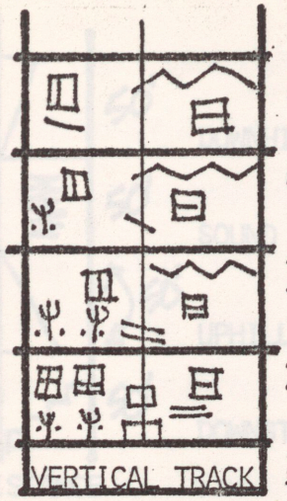
(FIG. 4)



THE HORIZONTAL TRACK

On the left side of the form is a row of large frames that compose the Horizontal Track (fig. 4). This track is used to map the path of travel within an environment. It is on this track that all the horizontal turns, directions, and motion relative to other mobile elements are plotted. First, the basic outline of the voyage is drawn in the Key Frame at the bottom of the Horizontal Track. This outline is then segmented in succeeding frames on the track above. When the Motation is extensive, these frames are keyed to the Key Frame. These successive frames of the Horizontal Track repeat only the section of the trip that is being notated in the corresponding frames of the adjacent Vertical Track.

In these segments, additional topographic features can be added.



5. AFTER A LEFT TURN, FOUNTAIN APPEARS ON LEFT.

4. MOUNTAIN STEPS.

3. APPROACHING STEPS.

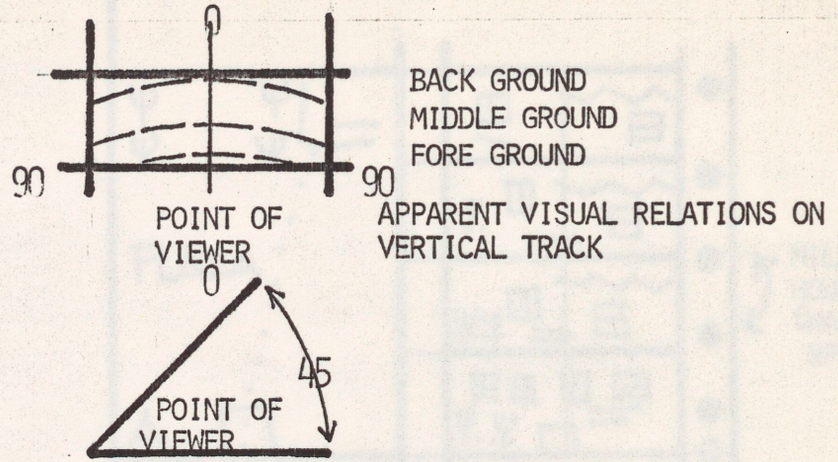
2. FACING STEPS AFTER A RIGHT TURN, CONCRETE UMBRELLA ROOF ON RIGHT.

1. ABOUT TO PASS UNDER A GATE. HIGH BUILDING AHEAD. TREES ON LEFT; STEPS ON RIGHT.

(FIG. 5)

THE VERTICAL TRACK

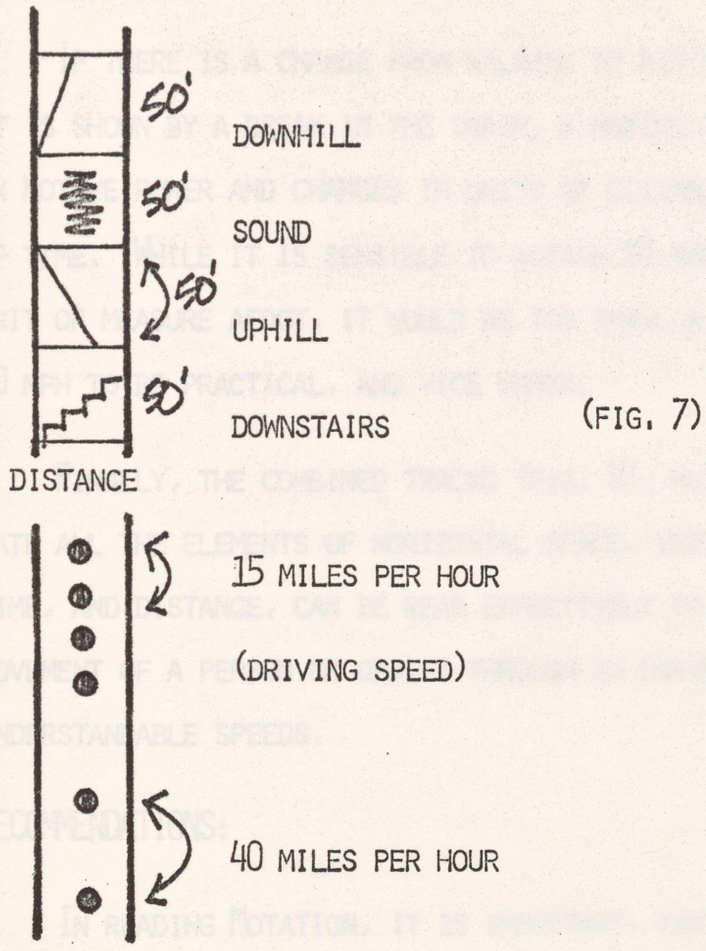
ON THE RIGHT OF THE HORIZONTAL TRACK IS A STACK OF SMALLER FRAMES THAT MAKE UP THE VERTICAL TRACK(FIG. 5). THIS TRACK IS PLOTTED AS A RECORD OF THE "NORMAL" VISUAL HORIZON--WHAT WE SEE AHEAD OF US AS WE RIDE OR WALK. NO TURNS ARE SHOWN ON THE VERTICAL TRACK: THE MOTION IS ALWAYS PLOTTED "DEAD AHEAD." TO ACCOUNT FOR SIDE-TO-SIDE LOOKING, THE VERTICAL FRAME FROM ONE SIDE TO ANOTHER (180 DEGREES) IS SPLIT BY THE CENTERLINE INTO TWO 90 DEGREES QUADRANTS.



(FIG. 6)

(SEE FIG. 6). THIS IS THE SPATIAL CONTEXT FOR RELATING THE ENVIRONMENT ON PAPER. FRAME POSITION SHOULD BE NOTED AS NEARLY AS POSSIBLE TO REAL POSITION.

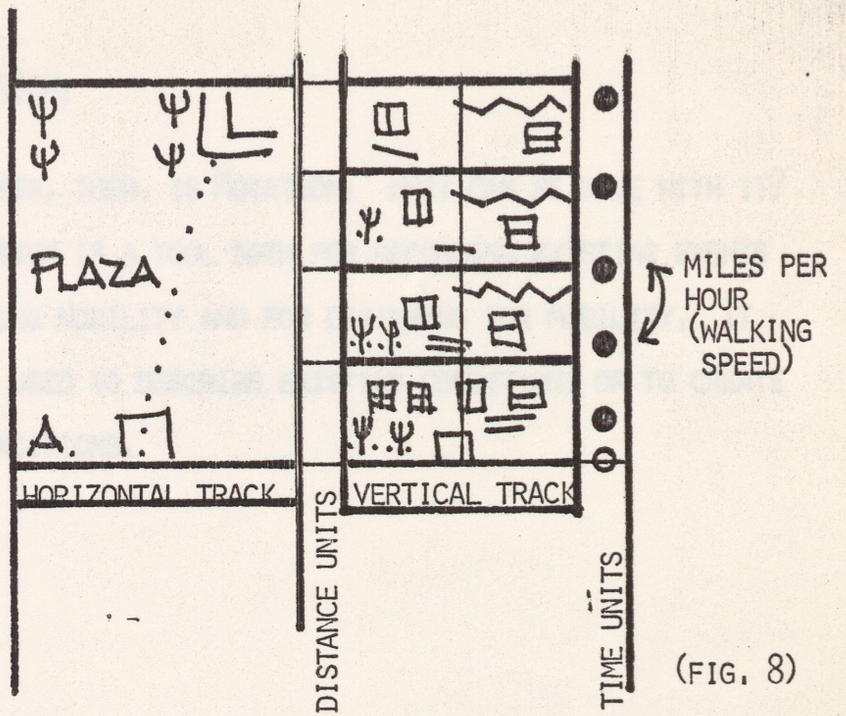
THE HORIZONTAL AND VERTICAL TRACKS ARE READ TOGETHER TO GIVE,"IN TOTO," THE QUALITIES OF THREE DIMENSIONS--- THAT IS, OF HEIGHT AS WELL AS DISTANCE.



(FIG. 7)

SPEED AND DISTANCE TRACKS

IN ORDER TO INDICATE SPEED, TWO STRIPS ON EITHER SIDE OF THE VERTICAL TRACK ARE USED TO MARK OFF UNITS OF DISTANCE AND TIME (FIG. 7). THE DISTANCE STRIP IS ALSO USED TO INDICATE THE RISE AND FALL OF THE SURFACE THAT IS MOVED UPON: A DIAGONAL IS GRADUATED TO FIT THE DEGREE OF ELEVATION OR DECLINATION, THEREBY SHOWING RAMPS, STEPS, LADDERS, ETC. IN ADDITION, SPECIAL EVENTS THAT NEED TO BE RECORDED, SUCH AS SOUND, SMELL, COLOR, OR RAIN, ARE INDICATED IN THIS STRIP. IN THE TIME STRIP, THE IRREGULAR SPACING OF THE DOTS INDICATES CHANGE OF SPEED.



(FIG. 8)

If there is a change from walking to riding a train, it is shown by a break in the track, a noting of a shift in motive power and changes in units of distance and units of time. While it is sensible to notate 10 yards as the unit of measure afoot, it would be too small a unit at 60 mph to be practical, and vice versa.

Finally, the combined tracks (fig. 8), which indicate all the elements of horizontal space, vertical space, time, and distance, can be read effectively to plot the movement of a person or object through an environment at understandable speeds.

RECOMMENDATIONS:

In reading Motation, it is important, particularly for architects, to remember that these are not substitutes for plans and elevations but rather abstract representations of three dimensional visual experience--a new symbology.

CONCLUSION:

This, then, is Motation. What can be done with it? The system is a tool both for recording existing events involving mobility and for designing for mobility. It can be used to describe existing conditions or to create new conditions.

kevin lynch

kevin lynch

AN ABSTRACT NOTATION OF MOTION AND SPACE

BY KEVIN LYNCH

"IT WOULD BE USEFUL TO DEVISE A SIMPLE GRAPHIC TECHNIQUE OF RECORDING VISUAL SEQUENCE, EMPLOYING EASILY MADE, EASILY UNDERSTOOD, REPRODUCIBLE DRAWINGS ON PAPER, WHICH COULD COMPRESS THE ESSENCE OF THE EXPERIENCE INTO A SMALL SPACE. SUCH A TECHNIQUE WOULD ALLOW THE RAPID COMMUNICATION AND COMPARISON OF SEQUENCE ALTERNATIVES, STRIPPED TO THEIR ESSENTIALS.

THE TECHNIQUE DOES NOT PRESENT SEQUENCE DIRECTLY AS IN A MOVIE, BUT RATHER SYMBOLIZES IT BY PLACING ELEMENTS ALONG A CONTINUOUS LINE OR STAFF, AS IN MUSICAL NOTATION. THIS IS PORBABLY AN INEVITABLE FEATURE OF ANY SIMPLE PRESENTATION ON PAPER.

ANY ABSTRACT NOTATION, HOWEVER CLEAR IT MAY BE LOGICALLY, IS NEVER AT FIRST INTUITIVELY OBVIOUS. THE READER SHOULD BE WARNED THAT IT WILL TAKE TIME AND SOME PRACTICE BEFORE ANY SUCH SYSTEM WILL SEEM TO COMMUNICATE THE "FEEL" OF A COMPLICATED EXPERIENCE OF MOTION.

OUR STUDIES HAVE LED US TO THINK THAT THE ESSENTIAL EXPERIENCE OF THE PATH CONSISTS IN THE PERCEPTION OF DETAILS ALONG SIDE THE PATH, THE SENSE OF MOTION AND SPACE, THE FEELING OF BASIC ORIENTATION, AND THE APPARENT MEANING OF THE LANDSCAPE.

WE THEREFORE CHOSE TO DEVELOP TECHNIQUES FOR COMMUNICATION OF : (1) LOCATIONAL ORIENTATION, AND (2) THE EXPERIENCE OF MOTION (BOTH OF SELF AND OF SURROUNDINGS) THROUGH A CHANGING, LIGHT-FILLED SPATIAL FORM.

THE PERCEPTION OF MOTION AND SPACE MAY BE ANALYZED INTO THE FOLLOWING PARTS:

(1) APPARENT SELF-MOTION SPEED, DIRECTION, AND THEIR CHANGES (STOP-GO, ACCELERATE-DECELERATE, UP-DOWN, RIGHT-LEFT).

(2) APPARENT MOTION OF THE VISUAL FIELD: PASSING

ALONGSIDE, OVERHEAD, OR UNDERNEATH; ROTATION; TRANSLATION; SPREADING OR SHRINKING OF OUTLINE OR TEXTURE; GENERAL STABILITY OR INSTABILITY; APPARENT VELOCITY OR LACK OF IT.

(3) SPATIAL CHARACHTERISTICS:

A) PRESENCE AND POSITION OF ENCLOSING OBJECTS OR SURFACES, THEIR SOLIDITY AND DEGREE OF ENCLOSURE.

B) GENERAL PROPORTIONS OF THE SPACE ENCLOSED; SCALE WITH RESPECT TO THE OBSERVER; POSITION OF THE OBSERVER.

C) QUALITY OF THE LIGHT WHICH MAKES THE SPACE APPARENT: INTENSITY AND DIRECTION.

D) RELATIONSHIP OF SPACES IN SEQUENCE: JOINTING AND OVERLAPPING

E) DIRECTION OF PRINCIPAL VIEWS, WHICH DRAW THE EYE TOWARD DIFFERENT ASPECTS OF THE SPATIAL ENCLOSURE.



(FIG. 1)

APPARENT SELF-MOTION

(FIG. 1) IN OUR SYSTEM, THE CENTRAL LINE IS OVERLAID BY A BAND REPRESENTING APPARENT SELF-MOTION. THIS BAND WIDENS TO SHOW ASCENT AND NARROWS TO SHOW DESCENT, JUST AS IF IT WERE COMPOSED OF TWO EXAGGERATED VERTICAL PROFILES OF THE ROAD, LAID FLAT AND ATTACHED BASE TO BASE. THE BAND IS BENT RIGHT OR LEFT TO SYMBOLIZE TURNING MOVEMENTS. TO MAINTAIN PROGRESSION ALONG THE BASE LINE AND TO SYMBOLIZE THE SUBJECTIVE SENSE THAT SHARP MOTIONS ARE ENTITIES TO THEMSELVES, THE BAND IS BROKEN AND THEN PICKED UP AGAIN. FINALLY, THE BAND IS MARKED WITH HORIZONTAL LINES TO REPRESENT APPARENT VELOCITY: THE GREATER THE SPEED, THE CLOSER TOGETHER ARE THE LINES. STOPS ARE SHOWN BY WHITE BARS ACROSS THE BAND.



MOVING ALONGSIDE OR OVERHEAD

APPARENT SIDEWISE MOVEMENT

APPARENT ROTATION

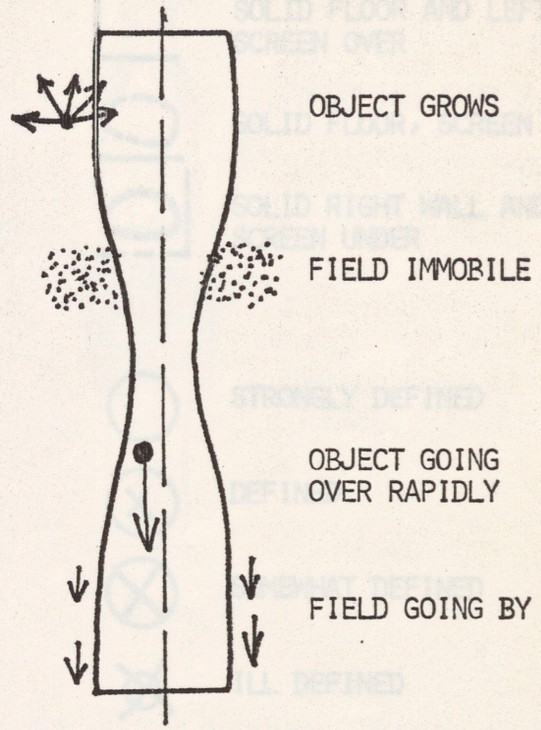
APPARENT GROWTH OR SHRINKAGE

APPARENT GROWTH OR SHRINKAGE

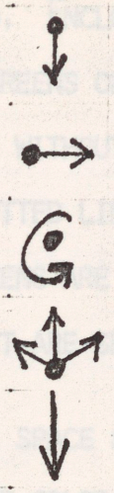
APPARENT IMMOBILITY

APPARENT MOTION OF THE VISUAL FIELD

THE APPARENT MOTION OF THE VISUAL FIELD IS SHOWN BY SMALL ARROW SYMBOLS, DIRECTLY ALONGSIDE OR ON TOP OF THE SELF-MOTION BAND. THESE ARE DRAWN IN A CONTRASTING COLOR: (SEE FIG. 2).



(FIG. 2)



(FIG. 3)

(FIG. 3) THESE REFER TO THE CHARACTERISTICS OF THE GENERAL FIELD AND ARE SHOWN AT THE POINT WHERE THEY ARE PERCEIVED. IF A SINGLE IMPORTANT FEATURE IS BEING REFERRED TO, A DOT IS APPENDED.

THESE ARE ALSO SHOWN WHERE THEY ARE PERCEIVED AND NOT WHERE THEY ARE PHYSICALLY LOCATED. INCREASE IN APPARENT VELOCITY OF THE FIELD IS INDICATED BY INCREASING THE LENGTH OF THE ARROW.



SOLID FLOOR AND LEFT WALL SCREEN OVER

SOLID FLOOR, SCREEN AHEAD

SOLID RIGHT WALL AND AHEAD, SCREEN UNDER

STRONGLY DEFINED

DEFINED

SOMEWHAT DEFINED

ILL DEFINED

UNDEFINED

(FIG. 4)

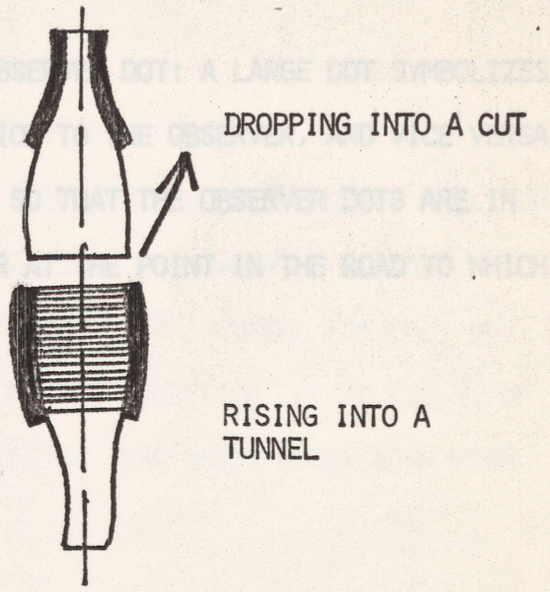
SPATIAL CHARACTERISTICS

TO THE RIGHT OF THE MOTION BAND IS A SUCCESSION OF CROSS-SECTIONAL DIAGRAMS SHOWING THE CHARACTERISTICS OF

THE SPACE BEING TRAVERSED. ENCLOSING SURFACES ARE REPRESENTED BY SOLID LINES; SCREENS OR OTHER OBJECTS, WHICH GIVE A SENSE OF ENCLOSURE WITHOUT COMPLETELY BLOCKING VISION, ARE INDICATED BY DOTTED LINES. OVERHEAD, UNDERNEATH, AND SIDE SURFACES OR SCREENS ARE DRAWN IN DIAGRAMMATIC SECTION, WHILE THOSE IN FRONT ARE SHOWN AS A FACING OVAL.

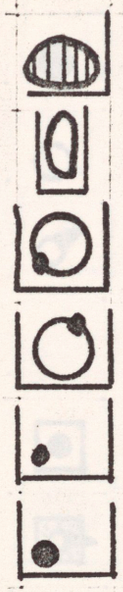
TO THE RIGHT OF THE SPACE SECTION APPEARS A SMALL SEPARATE SYMBOL OF ANOTHER COLOR, TO INDICATE THE DEGREE TO WHICH THE TOTAL SPACE IS DEFINED. A CIRCLE INDICATES A SPACE SHARPLY AND CLEARLY BOUNDED, AND A CROSS, A SPACE SO ILL-DEFINED AS TO BE IMPERCEPTIBLE, OR ALMOST SO. THESE TWO SYMBOLS CAN BE COMBINED TO SHOW GRADATIONS OF TOTAL DEFINITION.

(FIG. 5) WHERE STRONG CONFINEMENT OCCURS AT THE SIDE OF THE ROAD, A BLACK EDGE IS ADDED TO THE MOTION BAND. WHERE THE ROAD PASSES UNDER A BRIDGE OR INTO A TUNNEL, A DARK TONE IS LAID OVER THE MOTION BAND. THESE SYMBOLS REINFORCE THE SENSE OF IMPORTANT VISUAL EVENTS, EVEN



(FIG. 5)

THOUGH THEY ARE REPEATED IN THE SECTIONS. ARROWS OF SEPARATE COLOR ARE PLACED AT THE EDGE OF THE MOTION BAND TO INDICATE MAJOR VIEWS WHICH AFFECT THE SPATIAL SENSATION.



WALL CLOSE AHEAD, HIGH WALL RIGHT

NARROW SLOT, DISTANT END

OBSERVER LOW AND LEFT IN TROUGH DISTANT END

SAME SPACE, OBSERVOR HIGH AND RIGHT

LOW AND LEFT IN VERY LARGE TROUGH

SAME OBSERVOR POSITION
WALLS LITTLE HIGHER THAN OBSERVER

PROPORTION AND SCALE

THE GENERAL PROPORTION OF THE SPACE IS SHOWN BY THE RELATIVE LENGTH OF LINES IN SECTION, OR BY SHADING ON THE OVAL SYMBOLIZING THE FRONTAL SURFACE, A LIGHT OVAL BEING DISTANT AND A DARK OVAL CLOSE. THE POSITION OF THE OBSERVOR IN THE SPACE IS REPRESENTED BY A DOT IN THE SECTION. GENERAL SCALE OF THE SPACE IS INDICATED BY THE RELATIVE SIZE OF THE OBSERVER DOT: A LARGE DOT SYMBOLIZES A SMALL SPACE IN RELATION TO THE OBSERVER, AND VICE VERSA. THE SECTION IS LOCATED SO THAT THE OBSERVER DOTS ARE IN VERTICAL LINE AND OCCUR AT THE POINT IN THE ROAD TO WHICH THE SECTION REFERS.



BACKLIT



FRONTLIT



CROSSLIT

DIFUSE (NO DOT)



BRIGHT, BACKLIT



DIM,CROSSLIT



DARK , DIFFUSE

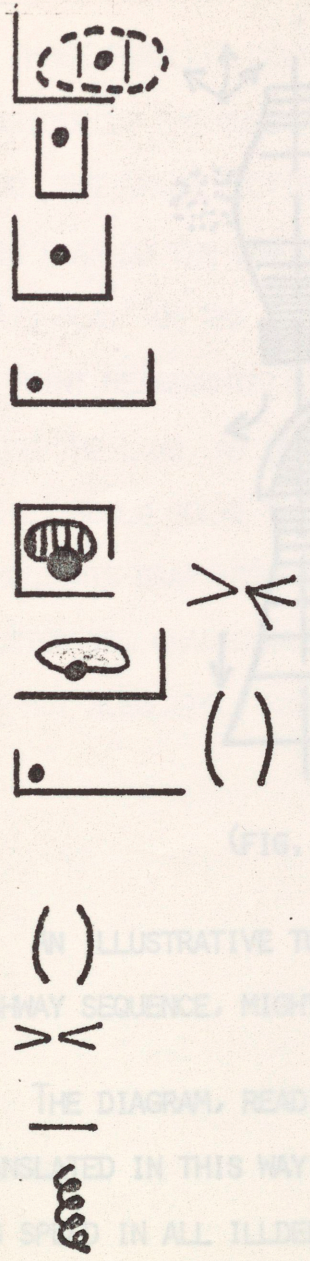


SUBDUED, FRONTLIT

LIGHT

THE QUALITY OF LIGHT IN THE SPACE IS SHOWN IN ANOTHER SEPARATE DIAGRAM OF CONTRASTING COLOR TO THE RIGHT OF THE SPACE SECTION, INCLUDING A BASE TONE SHOWING GENERAL INTENSITY FROM BRIGHT TO DARK, AND A SHADED DOT SYMBOL INDICATING THE DIRECTION OF THE LIGHT.

THIS IS A BARE MINIMUM SPECIFICATION. THE ILLUMINATION HAS QUALITIES OF SHAPE, MOVEMENT, TEXTURE, AND COLOR WHICH ARE NOT COVERED BY THIS SIMPLE SYMBOL. THE LIGHT WILL NORMALLY CHANGE FROM HOUR TO HOUR, OR SEASON TO SEASON, AND BE MARKEDLY DIFFERENT AT NIGHT. THE SYMBOL CAN ONLY BE USED TO INDICATE A PREDOMINANT CONDITION OF THE LIGHT, OR THE CONDITION AT SOME SPECIAL TIME UNDER STUDY (THE RUSH HOUR,FOR EXAMPLE).



OBSERVER BETWEEN TWO WALLS
A FLOOR COMMON TO LARGER SPACE WITH
DISTANT LEFT WALL AND END SCREEN

OBSERVER RISING IN, AND MOVING
TO CENTER OF A NARROWING SLOT

A PORTAL OR GATEWAY BETWEEN

A GRADUAL MERGING

A GRADUAL MERGING

AN INTERVENING PORTAL OR CON-
STRICTING GATEWAY

AN ABRUPT SHIFT

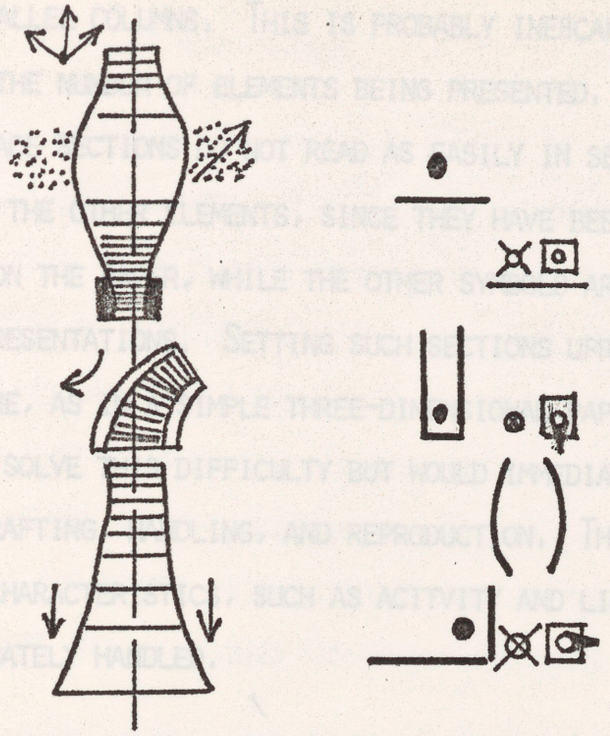
DISSOLUTION AND CHAOS BETWEEN
TWO SPACES

OVERLAPPING AND CHANGING SPACES

SPACES THAT ARE PERCEIVED CONCURRENTLY CAN BE SHOWN OVERLAPPING IN SECTION. WHERE THE SPATIAL FORM IS ESSENTIALLY CONSTANT, ONE DIAGRAMMATIC SECTION SERVES FOR THE ENTIRE SEQUENCE. WHERE PROGRESSIVE CHANGE IN THE SPACE IS SIGNIFICANT (WIDENING, NARROWING, CHANGE OF OBSERVER POSITION), A SERIES OF DIAGRAMS MAY BE USED.

THE DURATION AND NATURE OF THE TRANSITION FROM ONE SPACE TO ANOTHER IS SHOWN BY SYMBOLS TO THE RIGHT OF AND BETWEEN THE DIAGRAMMATIC SECTIONS, AND IN CONTRASTING COLOR.

TO THIS WHOLE REPRESENTATION IT WOULD BE DESIRABLE TO ADD A SENSE OF THE ACTIVITY WHICH FILLS AND CHARACTERIZES THESE SPACES, THE INTENSITY OF ACCOMPANYING TRAFFIC IN PARTICULAR. SINCE THIS IS A FLUCTUATING QUANTITY, LIKE THE LIGHTING, WE HAVE YET TO FIND AN EASY WAY TO HANDLE IT. SOONER OR LATER, HOWEVER, WE MUST FIND A MEANS OF ADDING THE NATURE AND INTENSITY OF THE ACTIVITY TO OUR ANALYSIS.



(FIG. 6)

AN ILLUSTRATIVE TOTAL DIAGRAM, RECORDING A BRIEF HIGHWAY SEQUENCE, MIGHT THEN LOOK LIKE (SEE FIG. 6).

THE DIAGRAM, READING FROM BOTTOM TO TOP, CAN BE TRANSLATED IN THIS WAY: THE ROAD IS DRIPPING WITH GATHERING SPEED IN ALL ILLDEFINED SPACE WHICH HAS A FLOOR AND A SCREEN AT THE RIGHT, AND IS BRIGHTLY LIT FROM THE LEFT, AND IN WHICH THE GENERAL VISUAL FIELD IS MOVING PAST THE OBSERVER. THIS SPACE GRADUALLY MERGES INTO A SMALL, DEEP, AND NARROW SLOT WITH THE OBSERVER AT THE BOTTOM. BEFORE THIS TRANSITION IS COMPLETED, HOWEVER, AN OBJECT FLIES RAPIDLY OVERHEAD, THE ROAD SWINGS RIGHT (STILL DROPPING), AND THE VISUAL FIELD ON THE LEFT ROTATES CLOCKWISE. THE LIGHT BECOMES DIMMER AND ENTERS FROM ABOVE. SUDDENLY, AT THE LOWEST ELEVATION OF THE ROAD, WHILE APPARENT SPEED IS AT ITS HIGHEST, THE OBSERVER BURSTS OUT OF THE SLOT INTO A VAST, ILL-DEFINED PLAIN AND RISES HIGH ABOVE IT. THE LIGHT IS BRIGHT AGAIN AND COMES FROM THE REAR. THE ROAD RISES, AND APPARENT SPEED SLACKS OFF, UNTIL AT THE PEAK OF THE CLIMB THE OBSERVER SEEMS TO "FLOAT," AND AN IMPORTANT VIEW OPENS UP TO THE RIGHT. THE ROAD THEN DROPS AGAIN TOWARD A PROMINENT OBJECT ON THE LEFT WHICH APPEARS TO BE GROWING; SPEED BEGINS TO PICK UP, AND THE SEQUENCE ENDS.

THIS PUTS THE EXPERIENCE IN A CONCENTRATED FORM. IT HAS AT LEAST THREE DEFICIENCIES. FIRST, IT MUST BE READ

AS THREE PARALLEL COLUMNS. THIS IS PROBABLY INESCAPABLE, CONSIDERING THE NUMBER OF ELEMENTS BEING PRESENTED. SECOND, THE SPACE SECTIONS DO NOT READ AS EASILY IN SEQUENCE AS DO THE OTHER ELEMENTS, SINCE THEY HAVE BEEN "LAID FLAT" ON THE PAPER, WHILE THE OTHER SYMBOLS ARE MAP OR POINT REPRESENTATIONS. SETTING SUCH SECTIONS UPRIGHT ALONG THE LINE, AS IN A SIMPLE THREE-DIMENSIONAL PAPER MODEL, WOULD SOLVE THIS DIFFICULTY BUT WOULD IMMEDIATELY COMPLICATE DRAFTING, HANDLING, AND REPRODUCTION. THIRD, FLUCTUATING CHARACTERISTICS, SUCH AS ACITVITY AND LIGHT, ARE NOT ADEQUATELY HANDLED.

THE NOTATION OF ORIENTATION

BY KEVIN LYNCH

"SPACE AND MOTION IS THE IMMEDIATE ESSENCE OF ANY PEDESTRIAN TRIP ALONG A PATH. BUT THERE IS AN IMPORTANT ASPECT OF THE TRIP WHICH IS MORE COMPLEX AND CONCEPTUAL. THIS IS THE SENSE OF ORIENTATION--THE GENERAL IMAGE OF THE PATH AND THE LANDSCAPE THAT DEVELOPS IN THE MIND, PARTLY AS A RESULT OF WHAT IS PRESENTLY VISIBLE, PARTLY AS A RESULT OF THE MEMORY OF PAST EXPERIENCE. RECORDING THIS IMAGE DEMANDS A SUBJECTIVE INTERPRETATION, BUT WE CAN USE SOME CONCEPTS AND TECHNIQUES PREVIOUSLY DEVELOPED.

IN PARTICULAR, WE WILL USE THE "IMAGE ELEMENTS": PATHS, NODES, DISTRICTS, EDGES, AND LANDMARKS. PATHS ARE THE LINES IN THE MENTAL IMAGE OF THE ENVIRONMENT ALONG WHICH THE OBSERVER FEELS HE CAN MOVE (HIGHWAYS, RAILROADS, CANALS, WALKWAYS). EDGES ARE THOSE LINES WHICH APPEAR AS BARRIERS OR BOUNDARIES (LAKE SHORES, RIVERBANKS, EDGES OF DEVELOPMENTS, WALLS). NODES ARE THE FOCAL POINTS INTO WHICH HE IMAGINES THAT HE CAN ENTER (CITY SQUARES, RAILROAD TERMINALS, INTERSECTIONS). LANDMARKS ARE THE POINTS IN HIS IMAGE WHICH ARE ONLY REFERENCE POSITIONS, AND WITHIN WHICH HE DOES NOT CUSTOMARILY ENTER (TALL BUILDINGS, DISTINCTIVE SIGNS, MONUMENTS). DISTRICTS ARE THE AREAS OF SOME EXTENT WHICH HE IMAGINES AS BEING RELATIVELY HOMOGENEOUS AND IDENTIFIABLE (RESIDENTIAL NEIGHBORHOODS, OFFICE DISTRICTS, LARGE PARKS). ALL THESE ELEMENTS MAY BE LOCATED AND REMEMBERED FROM THE PATH JUST AS IN ANY OTHER EXPERIENCE OF THE LARGE-SCALE ENVIRONMENT. THE PATH ON ITS COURSE GOES THROUGH NODES, BREAKS THROUGH EDGES, CROSSES OTHER PATHS, ENTERS DISTRICTS, PASSES LANDMARKS. THUS IT IS BOTH AN IMAGE ELEMENT AND A SEQUENCE MADE UP OF IMAGE ELEMENTS.

SINCE THE PATH EXPERIENCE COULD BE ONE OF CONTINUOUS FORWARD-DIRECTED MOVEMENT, THE APPROACH AND ATTAINMENT OF SUCCESSIVE GOALS IS AN IMPORTANT FEATURE OF IT. IN ADDITION, THE PEDESTRIAN SEEKS TO GAIN SOME SENSE OF THE

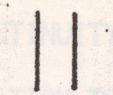
STRUCTURE OF THE SURROUNDING ENVIRONMENT, OUTSIDE THE PATH ITSELF.

AN ORIENTATION SEQUENCE DIAGRAM MUST THEREFORE SHOW THE FOLLOWING THINGS:

(1) THE IMAGE STRENGTH AND CONTINUITY OF THE PATH, PLUS THE SEQUENCE OF ELEMENTS THAT ARE ASSOCIATED WITH THE PATH ITSELF, AND THE POINTS AT WHICH THE PEDESTRIAN MUST MAKE LOCATIONAL DECISIONS.

(2) THE PRINCIPAL GOALS ALONG THE TRIP, SHOWING WHEN THEY ARE VISIBLE, WHETHER THEY ARE ATTAINED, WHETHER THERE IS A "BACK REFERENCE" TO THEM, AND HOW THEY OVERLAP AND SUCCEED ONE ANOTHER.

(3) THE LOCATION, RELATION, AND STRENGTH OF THE IMAGE ELEMENTS OF THE "OUTSIDE" ENVIRONMENT, INCLUDING PERIODS OF LOSS OF CONTACT.



PATHS



EDGES



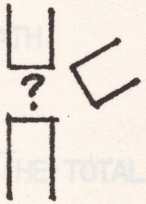
NODES



LANDMARKS



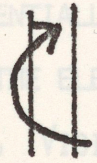
DISTRICTS



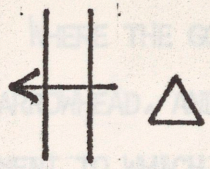
A BREAK IN CONTINUITY BETWEEN THREE PATHS



LOSS OF CONTACT



PATH TURNS RIGHT



LANDMARK SHIFTS LEFT



POINT OF DECISION

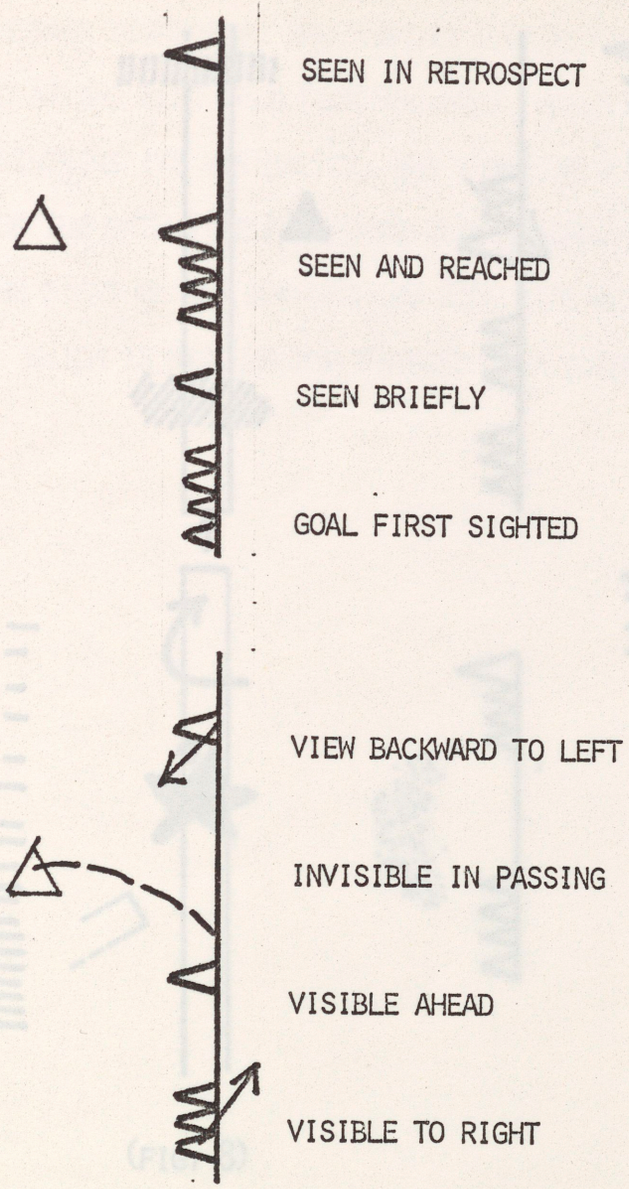
WE HAVE USED THE SHORTHAND GIVEN ON THIS PAGE. THE VARIOUS ELEMENTS ARE SHOWN ALONG A VERTICAL AXIS TO THE SAME SCALE OF ELAPSED TIME AS THE SPACE AND MOTION DIAGRAM, AND ARE SYMBOLIZED AS SHOWN ON THIS PAGE.

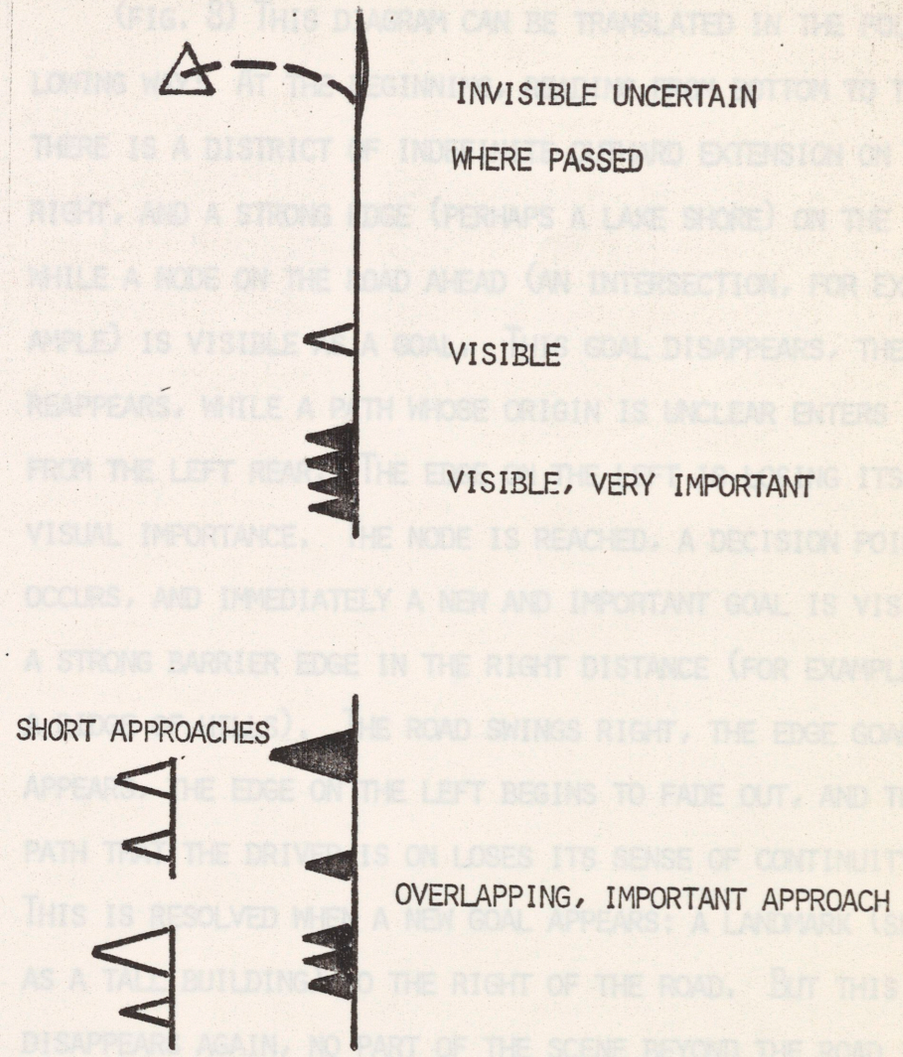
THEY ARE SHOWN WHERE THEY ARE PHYSICALLY LOCATED, NOT WHERE THEY ARE PERCEIVED. INCREASING INTENSITY, CLARITY, AND IMPORTANCE ARE INDICATED BY INCREASING THE SIZE AND DARKNESS OF THE NODE OR LANDMARK SYMBOL, DARKENING THE DISTRICT TONE, AND THICKENING AND DARKENING THE LINE OF PATH OR EDGE. ELEMENTS DIRECTLY ASSOCIATED WITH THE PATH, AND THE PATH ITSELF, ARE SHOWN IN BLACK. "OUTSIDE" ELEMENTS ARE IN ANOTHER COLOR.

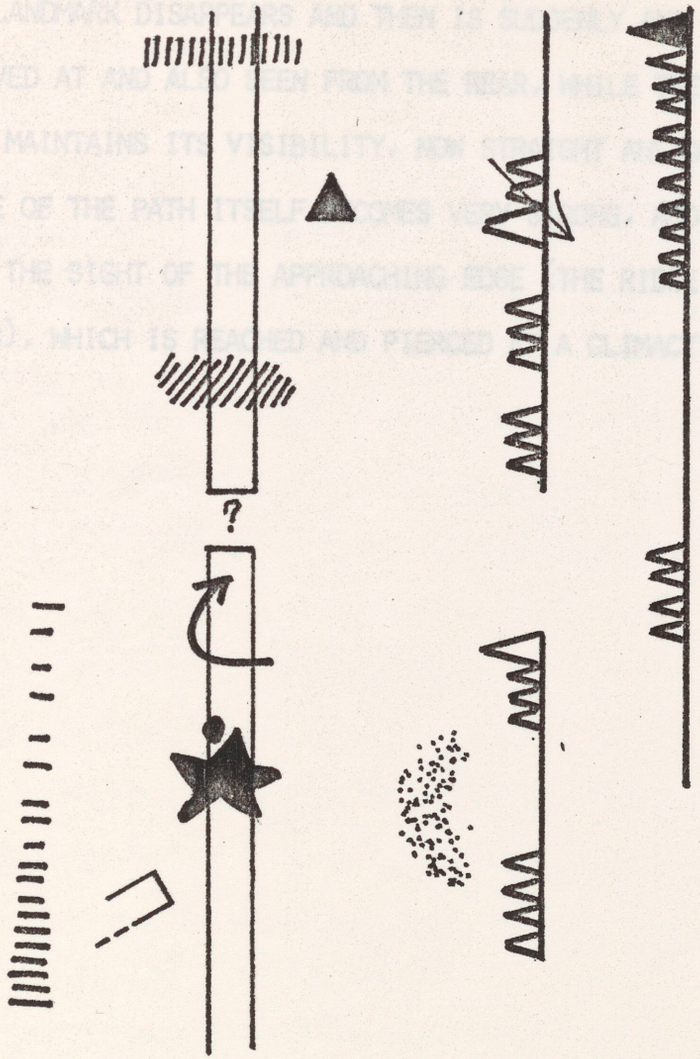
Loss of continuity, or of ability to recognize the path or its relation to an intersection, is represented by a break in the path line, plus a question mark. Loss of contact with the "outside" image (as in a tunnel or cut) is shown by an overlay tone of the color of the outside elements. Major apparent turns of the path with respect to the outside image, or major apparent motions of the outside elements, appear as superimposed arrows. Points of decision are shown by black circles in the path.

The total distance within which a single goal is at least occasionally visible is indicated by a vertical line to the right of the image diagram. Along it, triangular projections represent the periods in which it is potentially visible, and a triangular "pennant" points to the element which was the goal at the moment of arrival. Visibility marks after the arrowhead indicate that a backward look is possible. These lines and their projections are in black. (Fig. 7)

Where the goal is never visibly attained, there is no arrowhead, and a dotted line ties the goal line to the element to which it refers. Where the goal is not only attained but fades out uncertainly, with no back reference, the line also fades out in dotted lines. Small red arrows superimposed on the visibility mark indicate viewing directions other than straight ahead. Darkening of line means that the total approach is an important one. Darkening of a visibility or arrival mark shows that this particular moment is important. These lines can be arranged from left to right in order of length, so that successions and overlaps can be shown.


SEEN IN RETROSPECT
SEEN AND REACHED
SEEN BRIEFLY
GOAL FIRST SIGHTED
VIEW BACKWARD TO LEFT
INVISIBLE IN PASSING
VISIBLE AHEAD
VISIBLE TO RIGHT


INVISIBLE UNCERTAIN
WHERE PASSED
VISIBLE
VISIBLE, VERY IMPORTANT
SHORT APPROACHES
OVERLAPPING, IMPORTANT APPROACH



(FIG. 8)

(FIG. 8) THIS DIAGRAM CAN BE TRANSLATED IN THE FOLLOWING WAY: AT THE BEGINNING, READING FROM BOTTOM TO TOP, THERE IS A DISTRICT OF INDEFINITE OUTWARD EXTENSION ON THE RIGHT, AND A STRONG EDGE (PERHAPS A LAKE SHORE) ON THE LEFT; WHILE A NODE ON THE ROAD AHEAD (AN INTERSECTION, FOR EXAMPLE) IS VISIBLE AS A GOAL. THIS GOAL DISAPPEARS, THEN REAPPEARS, WHILE A PATH WHOSE ORIGIN IS UNCLEAR ENTERS FROM THE LEFT REAR. THE EDGE ON THE LEFT IS LOSING ITS VISUAL IMPORTANCE. THE NODE IS REACHED, A DECISION POINT OCCURS, AND IMMEDIATELY A NEW AND IMPORTANT GOAL IS VISIBLE: A STRONG BARRIER EDGE IN THE RIGHT DISTANCE (FOR EXAMPLE, A RIDGE OF HILLS). THE ROAD SWINGS RIGHT, THE EDGE GOAL DISAPPEARS, THE EDGE ON THE LEFT BEGINS TO FADE OUT, AND THE PATH THAT THE DRIVER IS ON LOSES ITS SENSE OF CONTINUITY. THIS IS RESOLVED WHEN A NEW GOAL APPEARS: A LANDMARK (SUCH AS A TALL BUILDING) TO THE RIGHT OF THE ROAD. BUT THIS DISAPPEARS AGAIN, NO PART OF THE SCENE BEYOND THE ROAD ITSELF IS VISIBLE, AND THERE OCCURS AN IMAGE BLACKOUT, ALTHOUGH THE PATH MAINTAINS ITS CONTINUITY. SUDDENLY, BOTH

THE LANDMARK DISAPPEARS AND THEN IS SUDDENLY AND VISIBLY ARRIVED AT AND ALSO SEEN FROM THE REAR, WHILE THE EDGE GOAL MAINTAINS ITS VISIBILITY, NOW STRAIGHT AHEAD. THE IMAGE OF THE PATH ITSELF BECOMES VERY STRONG, AND SO DOES THE SIGHT OF THE APPROACHING EDGE (THE RIDGE OF HILLS), WHICH IS REACHED AND PIERCED AT A CLIMACTIC MOMENT.

philip thiel

philip thiel

A SEQUENCE-EXPERIENCE NOTATION

FOR ARCHITECTURAL AND URBAN SPACES.....BY PHILIP THIEL

"THE PERCEPTION OF OUR VISUAL WORLD IS A DYNAMIC PROCESS INVOLVING THE CONSUMPTION OF TIME. THE SPACES, SURFACES, OBJECTS, EVENTS AND THEIR MEANINGS WHICH ARE ASSOCIATED IN SUCH VARIED COMBINATIONS TO CONSTITUTE BOTH OUR NATURAL AND MAN-MADE LANDSCAPES CANNOT BE SEEN SIMULTANEOUSLY, BUT MUST BE EXPERIENCED IN SOME TEMPORAL SEQUENCE. FROM ONE SPACE WE MOVE TO ANOTHER, AND THEN ON TO THE NEXT: SUBWAY CAR, STATION PLATFORM, ESCALATOR SHAFT, STATION LOBBY, SQUARE, BUS SHELTER, BUS, AVENUE, STREET, BUILDING LOBBY, ELEVATOR, CORRIDOR, ANTE-ROOM, OFFICE. EACH SPACE EXISTS IN A SEQUENCE-CONTEXT. ARCHITECTURE MAY WELL BE 'FROZEN MUSIC', LIKE A PHONOGRAPH RECORD; BUT MAN IS THE PICKUP WHOSE MOVEMENT REALIZES THE EXPERIENCE".

"AS JACQUELINE TYRWHITT WRITES, "HERE IS OUR CONTEMPORARY URBAN PLANNING PROBLEM: HOW TO FIND THE KEY TO AN INTELLECTUAL SYSTEM THAT WILL HELP US TO ORGANIZE BUILDINGS, COLOUR AND MOVEMENT IN SPACE, WITHOUT RELYING ENTIRELY UPON EITHER INTROSPECTIVE 'INTUITION'...OR UPON THE OBSOLETE AND STATIC SINGLE VIEWPOINT BASED ON THE LIMITED OPTICAL SCIENCE OF THE RENAISSANCE'.

"THIS PAPER PRESENTS A PROPOSED SYSTEM OF GRAPHIC NOTATION FOR THE CONTINUOUS REPRESENTATION OF ARCHITECTURAL AND URBAN SPACE-SEQUENCE EXPERIENCES. REQUIRING ONLY PAPER AND PENCIL, AND NO SKILL IN SKETCHING, IT IS INTENDED TO BE USEFUL TO THE ARCHITECT, PLANNER, DESIGNER, CRITIC, HISTORIAN AND STUDENT. JUST AS IN THE CASE OF MUSIC AND DANCE NOTATION (TO SAY NOTHING OF READING AND WRITING), TRAINING TO DECIPHER, UNDERSTAND AND USE IT IS NECESSARY. IT IS HOPED THAT THIS SYSTEM, AND OTHER FUTURE DEVELOPMENTS OF IT, MAY EVENTUALLY CONSTITUTE A WORKABLE GRAPHIC IDIOM OF DYNAMIC SPACE-EXPERIENCE; AND AS SUCH MAY LIBERATE OUR CREATIVE ABILITIES FOR THE GREAT DESIGN CHALLENGES OF OUR CHANGING, DYNAMIC WORLD".

SPACE FORM NOTATION

By form is meant the relative grouping of the parts, and in the present case concerns the use of Surfaces, Screens and Objects in the Over, Side and Under positions. The space forms resulting from the various possibilities of combination of these elements in these positions may be represented by a system of graphic notation. For the purposes of this space-notation, the space experienced at a given moment is assumed to be limited to that which can be seen in a field of view extending 90° to the left and right, and 90° up and down, from a horizontal line of vision ahead: half the visual world. The actual normal field of vision (which varies in acuity) is something less than this, but head and eye movements ordinarily extend the field.

The system of notation uses as a basic objective frame of reference the sheet of paper on which it is written. The vertical and horizontal dimensions of the paper are assumed to coincide with the vertical direction of the acceleration of gravity, and the perpendicular thereto, respectively. A second frame of reference is the virtual subjective upright and horizontal, shown as a cross of two equal straight lines, intersecting in a right angle at their mid-points; and oriented at the appropriate angle to the directions of the referent sheet of paper. The intersection of the cross represents the eye position: 'right between the eyes'. Normally the directions of these two frames of reference coincide.

Figure (1) illustrates by means of isometric perspectives the basic space forms resulting from all possible combinations of equal-sized (say 20-foot) square Surfaces, in all possible vertical and horizontal positions parallel or perpendicular to the horizontal line of vision ahead. With each diagram is shown the corresponding notation for the particular space established. In the usual case of space experience a Surface in the

UNDER POSITION IS ALWAYS PRESENT. THUS IT MAY BE SO ASSUMED AND OMITTED FROM THE NOTATION, EXCEPT IN THE SPECIAL CASES WHERE THE ELEMENT IN THE UNDER POSITION IS EITHER NOT HORIZONTAL, NOT A SURFACE, OR OTHERWISE DIFFERENTIATED FROM THE USUAL CONDITION. IN THE CASES ILLUSTRATED IN FIGURE (1) THE UNDER SURFACE IS ASSUMED TO BE A 20-FOOT SQUARE RAISED PLATFORM. FIGURES (2), (3) AND (4) ILLUSTRATE BY MEANS OF DIAGRAMS THE NOTATION FOR A VARIETY OF CURVED AND OBLIQUE SURFACES, AND FOR VARIOUS COMBINATIONS OF CONTIGUOUS AND NONCONTIGUOUS SURFACE RELATIONSHIPS.

IN THE ABOVE DEFINITIONS SURFACES WERE USED AS THE SPACE-ESTABLISHING ELEMENTS. IF SCREENS ACT TO ESTABLISH SPACES, THE CONTINUOUS LINE USED IN THE NOTATION WOULD BE REPLACED BY A DASHED LINE. IN THE CASE OF OBJECTS ACTING AS SPACE-ESTABLISHING ELEMENTS, A SOLID BLACK 'BULLET' MAY BE USED, WITH A LINE THROUGH IT TO INDICATE ITS DIRECTION, IF NECESSARY. OF COURSE COLOURED PENCILS MAY BE USED FOR THE INDICATIONS, TO REPRESENT THE PREDOMINANT COLOUR OF THE ESTABLISHING ELEMENTS.

IF THE ESTABLISHING ELEMENTS IN THE SIDE POSITION EXIST ONLY ABOVE OR BELOW EYE LEVEL, THEN THEY WOULD BE SHOWN ONLY ABOVE OR BELOW THE HORIZONTAL AXIS WHICH REPRESENTS EYE-HEIGHT: AND SIMILARLY, IF THE ESTABLISHING ELEMENTS IN THE OVER OR UNDER POSITION EXISTED ONLY TO THE LEFT OR RIGHT OF THE FORWARD LONGITUDINAL AXIS, THEN THEY WOULD BE DRAWN ONLY ON THE LEFT OR THE RIGHT SIDE OF THE VERTICAL AXIS OF THE NOTATION. IT WILL BE NOTED THAT NOTHING HAS BEEN SAID SO FAR CONCERNING THE DIMENSIONS OF THE SPACE; NOR OF THE POSITION OF THE OBSERVER THEREIN. DISCUSSION OF THESE MATTERS IS RESERVED UNTIL LATER, IN CONNECTION WITH THE ARTICULATION OF EXPERIENCE IN MOTION.

THE PARAMETER OF MOVEMENT

IN A GIVEN EXPERIENCE OF SPACE, HOWEVER, THERE IS ONE CONSTANT ELEMENT: TIME; AND ONE VARIABLE CONSTANT, OR PAR-

AMETER: THAT OF MOVEMENT. MOVEMENT IN SPACE IS CHARACTERIZED BY RATE AND DIRECTION. RATE INCLUDES VELOCITY AND THE CHANGES IN VELOCITY WITH TIME: THAT IS, ACCELERATION AND DECELERATION. DIRECTION INCLUDES FORWARDS, BACKWARDS, LEFT, RIGHT, UPWARDS, DOWNWARDS, AND COMBINATIONS THEREOF. THUS IT IS REASONABLE FOR THE PURPOSES OF A SPACE-SEQUENCE NOTATION TO ASSUME A MOVEMENT LINE DRAWN ON A TIME BASE AS THE FUNDAMENTAL REFERRENT. THE SIMILARITY OF THIS TO THE SCORING OF MUSIC, TO CHOREOGRAPHY, AND TO FILM EDITING IS NOT WITHOUT SIGNIFICANCE.

A STRAIGHT LINE, LAID OUT IN EQUAL INTERVALS TO REPRESENT EQUAL INTERVALS OF TIME, AT ANY CONVENIENT SCALE; AND READING VERTICALLY UPWARDS MAY BE USED. IF THE EQUAL TIME INTERVALS ARE INDICATED ON ONE SIDE OF THIS LINE, THEN DISTANCE INTERVALS MAY BE INDICATED ON THE OTHER. THESE TWO SCALES IN CONJUNCTION DENOTE RATE, OR DISTANCE INTERVAL PER TIME INTERVAL. CHANGES IN THE DISTANCE INTERVAL OF COURSE REPRESENT ACCELERATION OR DECELERATION.

IT IS POSSIBLE EASILY TO REPRESENT THE VERTICAL DIRECTION OF MOVEMENT. AT THE TIME OR DISTANCE MARK AT WHICH THE VERTICAL CHANGE STARTS, AN ARROWHEAD IS DRAWN POINTING UP OR DOWN, IN ACCORDANCE WITH THE DIRECTION OF MOVEMENT. AT THE APPROPRIATE TIME-DISTANCE MARK LATER AND FURTHER ON, TWO TRANSVERSE LINES ARE DRAWN TO INDICATE THE END OF THE VERTICAL MOVEMENT. AT THIS POINT THE ESTIMATED OR MEASURED CHANGE IN LEVEL MAY BE DENOTED BY A NUMERAL, INDICATING THE NEW LEVEL IN FEET(OR METRES) ABOVE OR BELOW A REFERENCE BASE, OR THE PRECEEDING LEVEL RUN. STAIRS ARE REPRESENTED BY TRANSVERSE HATCHINGS, OVER THE TIME-DISTANCE THEY OCCUR.

MOVEMENT TO THE LEFT OR RIGHT MAY BE REPRESENTED BY A 'TURN INDICATOR': THIS CONSISTS OF A LINE OUTSIDE AND PARALLEL TO THE MOVEMENT LINES, AND ON THE LEFT OR RIGHT SIDE AS IS APPROPRIATE TO THE DIRECTION OF THE TURN. THE

LENGTH OF THE LINE DEPENDS ON THE LENGTH OF TIME THE TURN TAKES. THE AMOUNT OF THE TURN MAY BE INDICATED BY A NUMERAL REPRESENTING THE ANGLE OF TURN RELATIVE TO THE INITIAL DIRECTION (AS 90°); BY A NUMERAL REPRESENTING THE NEW COMPASS HEADING AT THE CONCLUSION OF THE TURN (AS 45°, WHICH EQUALS NORTH-EAST); OR BY A SHORT ARROW SHOWING THE NEW HEADING RELATIVE TO THE ORIGINAL HEADING. FIGURE (5) ILLUSTRATES THESE INDICATIONS. THIS MOVEMENT NOTATION IS ADAPTED TO BOTH SUBJECTIVE EXPERIENCE, USING ESTIMATED TIMES, DISTANCES, HEIGHTS AND DEGREES; AND TO OBJECTIVE RECORDS OR SPECIFICATIONS, USING MEASURED OR CALCULATED QUANTITIES.

THE SPACE SCORE

WITH THE MOVEMENT LINE AS A CENTRE, THE PARALLEL 'STAFF' FOR THE SPACE AND MEANING REFERENCES ARE DISPOSED ON EITHER SIDE. THE MEANING-STAFF CONSISTS OF FIVE COLUMNS: DESIGNATED A,B,C,D AND E, IN ACCORDANCE WITH THE ATTRIBUTES OF CIRCULATION, USE, ASSOCIATION, EXPRESSION AND PHILOSOPHY DISCUSSED PREVIOUSLY; AND ARRANGED WITH COLUMN A ADJACENT TO THE MOVEMENT LINE. THE MEANING REFERENCES ARE CONTAINED BETWEEN LINES IN THEIR APPROPRIATE SPACE, AND ARE TEMPORALLY ARTICULATED WITH THE MOVEMENT LINE AND EACH OTHER BY IMPLICIT OR ACTUAL TRANSVERSE 'TIME-LINES'.

THE SPACE-STAFF ALSO CONSISTS OF EQUALLY-SPACED PARALLEL COLUMNS: IN THIS CASE EACH REPRESENTING ONE ZONE OF THE DIMENSION SCALE PROPOSED EARLIER. ZONE 0 SHOULD BE ADJACENT TO THE MOVEMENT LINE. HERE ALSO TRANSVERSE TIME-LINES PROVIDE TEMPORAL ARTICULATION WITH THE MOVEMENT LINE AND MEANING-STAFF.

THE DURATION LINE

THE DURATION LINE IS USED TO INDICATE BOTH THE SIZE OF THE SPACE, AND THE PERIOD OF TEMPORAL EXPERIENCE OF THE SPACE. SIZE INDICATED BY THE SPACE ZONE IN WHICH THE DURATION LINE IS DRAWN; AND THE PERIOD OF EXPERIENCE OF THE

SPACE, BY THE LOCATION AND LENGTH OF THE DURATION LINE WITH REFERENCE TO THE MOVEMENT LINE. IF THE SIZE OF A SPACE VARIES IN THE COURSE OF ITS DURATION OF EXPERIENCE, THE ZONE POSITION OF THE DURATION LINE WILL VARY ACCORDINGLY. SIMULTANEOUS SPACES WILL OF COURSE BE REPRESENTED CONCURRENTLY WHEN THEY OCCUPY THE SAME 'MEASURE' BETWEEN TIME-LINES, IN DIFFERENT SPACE-STAFF ZONES. THE CHARACTER OF THE DURATION LINE ITSELF MAY BE USED TO INDICATE THE LIGHT QUALITY OF THE SPACE IT DENOTES; BY THE USE OF COLOUR OR A BRIGHTNESS SCALE IN THE DURATION LINE. IF A 'REST' OCCURS IN A GIVEN SPACE, THEN THE DURATION LINE WOULD BE DOTTED FOR THE LENGTH OF TIME OF THE REST.

A SPACE-FORM NOTATION IS MADE ON THE TIME-LINE AT THE BEGINNING OF EACH DURATION LINE. THIS NOTATION INDICATES THE METHOD OF ESTABLISHMENT OF THE PARTICULAR SPACE AT HAND, AS EXPERIENCED AT THAT PARTICULAR MOMENT; AND IN ADDITION, BY THE USE OF NUMERICAL 'QUALIFIERS', INDICATES THE POSITION OF THE OBSERVER IN THE SPACE, AND THE HEIGHT OF THE SPACE. THE HEIGHT OF THE SPACE IS INDICATED BY A ZONE NUMBER WRITTEN AT THE TOP OF THE VERTICAL AXIS. THE POSITION QUALIFIERS ARE NUMBERS WRITTEN ON THE LEFT AND RIGHT SIDES OF THE VERTICAL AXIS, AT THE BOTTOM. THEY MAY BE FIGURES INDICATING THE PERCENTAGE OF THE WIDTH OF THE SPACE EXISTING TO THE LEFT AND RIGHT OF THE OBSERVER, RESPECTIVELY; OR THEY MAY BE NUMERICAL PART NUMBERS. FOR EXAMPLE IF THE OBSERVER IS IN SUCH A POSITION THAT ONE THIRD OF THE SPACE IS ON HIS LEFT, AND TWO THIRDS IS ON HIS RIGHT, THE INDICATION WOULD BE WRITTEN 1/2.

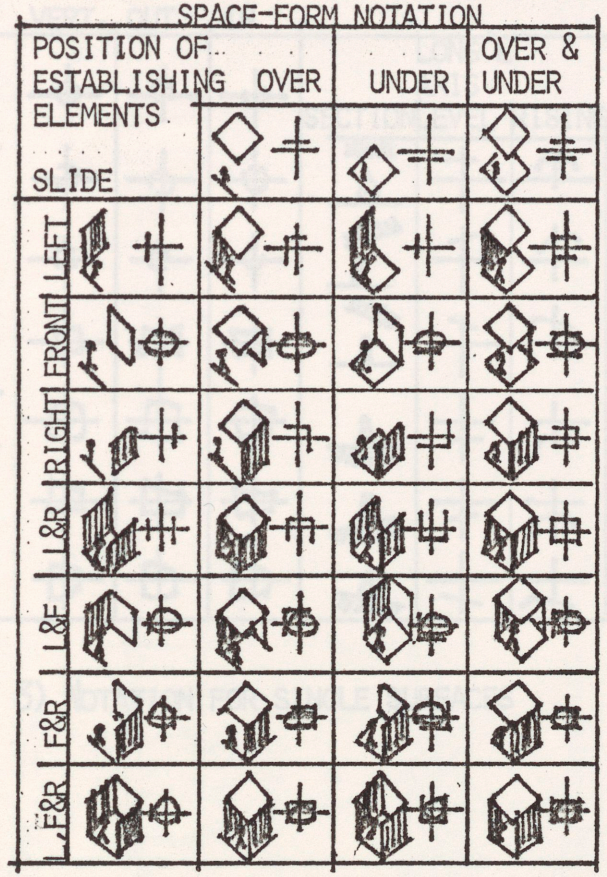
IT SHOULD BE NOTED THAT THESE POSITION AND HEIGHT QUALIFIERS ARE VALID FOR A GIVEN MOMENT: THE TIME-LINE FOR WHICH THEY ARE WRITTEN. IF THE CONDITIONS CHANGE, FURTHER ON ALONG THE DURATION LINE, A NEW INDICATION IS MADE AT THE POINT OF CHANGE. IF THE CHANGE IS A GRADUAL ONE, THEN ONLY THE INITIAL AND FINAL CONDITIONS ARE NOTED, WITH A LIGATURE. FIGURE (6) ILLUSTRATES THE USE

OF THE DURATION LINE, SPACE-FORM NOTATION AND THE ABOVE QUALIFIERS. A SPACE-FORM NOTATION APPLIES TO ONLY SPACES AND VOLUMES. THE EXISTENCE OF A VAGUE IS DENOTED BY A DURATION LINE IN THE APPROPRIATE ZONE POSITION, AND A VAGUE-MARK: ALSO SHOWN IN FIGURE (6)

SPATIAL CONNECTIONS

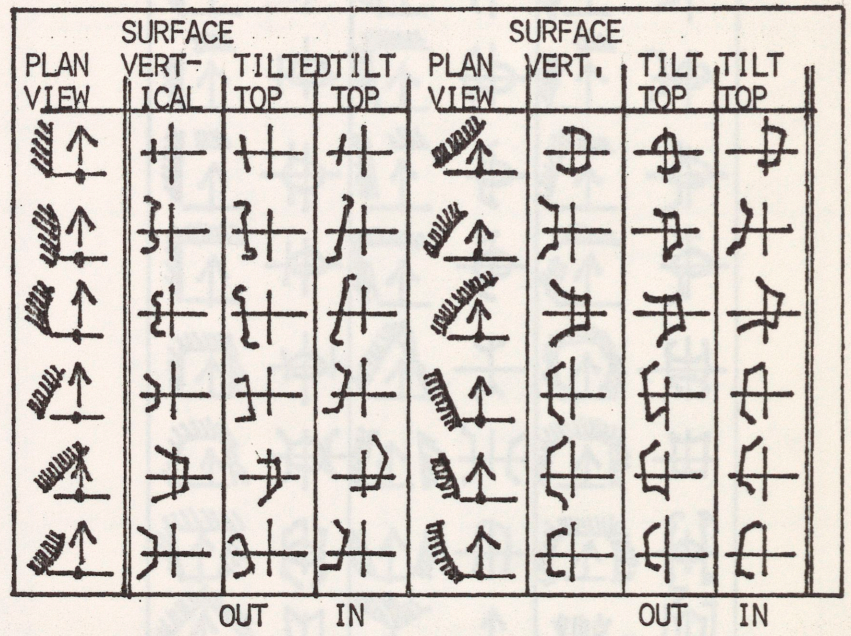
THREE TYPES OF SPATIAL JOINTS HAVE BEEN DESCRIBED EARLIER: ENDS, PORTS AND MERGES. NO PARTICULAR INDICATION IS NECESSARY FOR AN END: A TIME-LINE WITH A NEW FORM NOTATION SIGNALS THE CHANGE. IN THE CASE OF A PORT, A SMALL CIRCLE IS USED ON THE TIME-LINE AT THE CHANGE. FOR A MERGE BETWEEN TWO SPACES OF THE SAME SIZE (THAT IS, FOR DURATION LINES IN THE SAME SPACE ZONE), PARENTHESIS MARKS ARE MADE ON EACH SIDE OF THE DURATION LINE, AT THE POINT OF THE MERGE, AND EXTENDING OVER THE PERIOD OF THE MERGE. THE FORM-NOTATION OF THE NEW SPACE IS MADE ON A TIME-LINE CENTERED ON THE PARENTHESIS. IN THE CASE OF A MERGE BETWEEN TWO SPACES OF A DIFFERENT SIZE (THAT IS, BETWEEN DURATION LINES IN DIFFERENT SPACE ZONES), THE TWO DURATION LINES WILL OVERLAP, OR EXIST CONCURRENTLY; AND THE FORM-NOTATION OF THE NEW SPACE WILL BE MADE ON A TIME-LINE CENTERED ON THE OVERLAP. FIGURE (6) ILLUSTRATES THESE NOTATIONS.

FOR AN EXPLANATION OF ANY UNFAMILIAR TERMS AS WELL AS THE ONES LISTED BELOW, PLEASE REFER TO THE PAPER LISTED ON THE FIRST PAGE OF THIS SECTION (SCORING - GENERAL INFORMATION) OR THE BIBLIOGRAPHY: SERVICES, SCREENS, OBJECTS, VAGUE, VOLUMES, SPACES, RUNS AND AREAS, "O" - TYPE ORDERED SPACE OR VOLUME, "X" - TYPE FREE SPACE, AERIAL SPACE, MERGE, PORTS, ENDS.

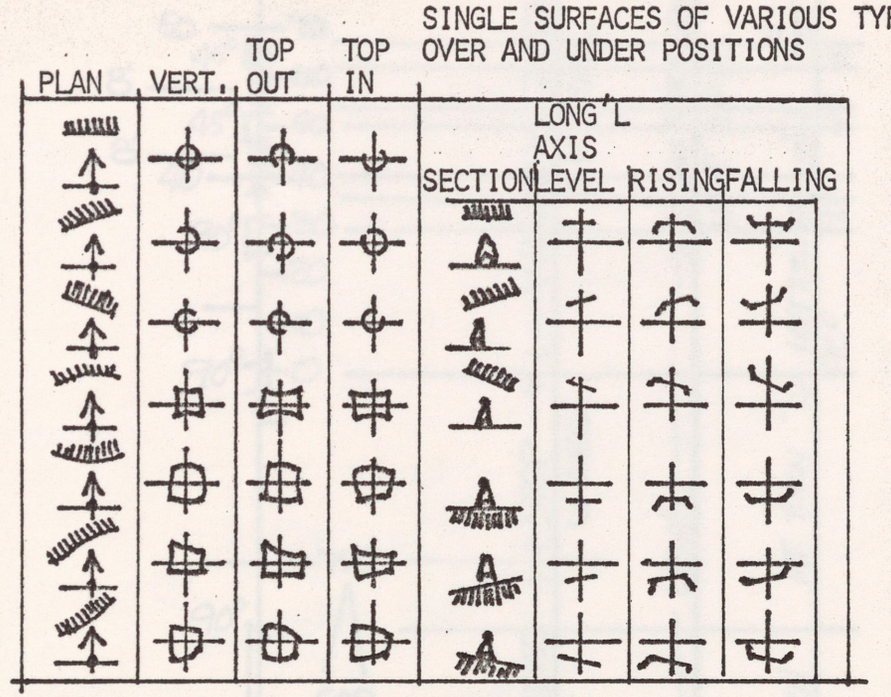


(FIG. 1)

SINGLE SURFACES OF VARIOUS TYPES SHOWN FOR LEFT SIDE ONLY - RIGHT SIDE IS SIMILIAR



(FIG. 2)



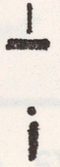
(FIG. 3) NOTATION FOR SINGLE SURFACES



SPACE-FORM NOTATION

VARIOUS SIDE POSITION CONJUNCTION SHOWN FOR VERTICAL SURFACES

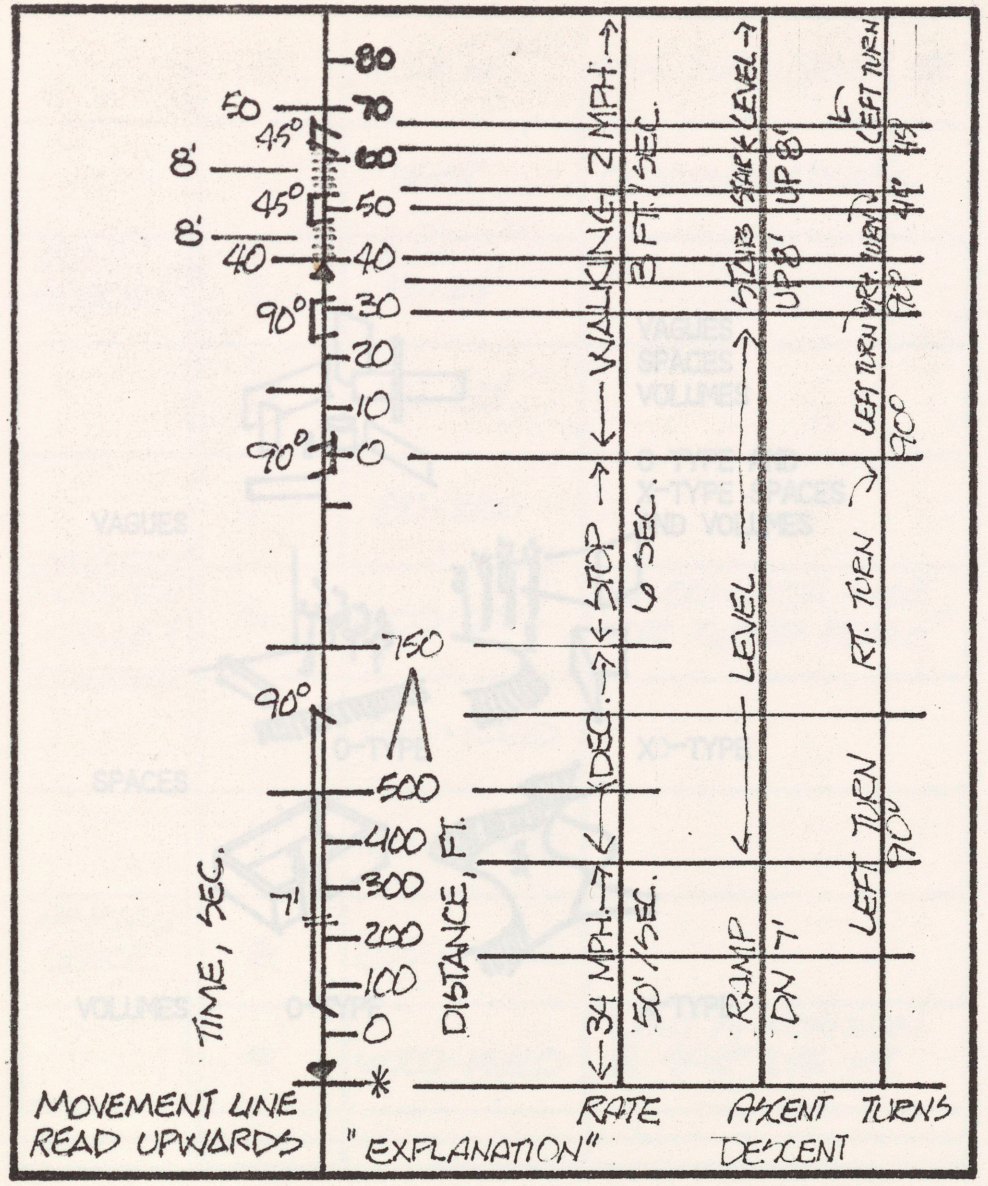
(FIG. 4)



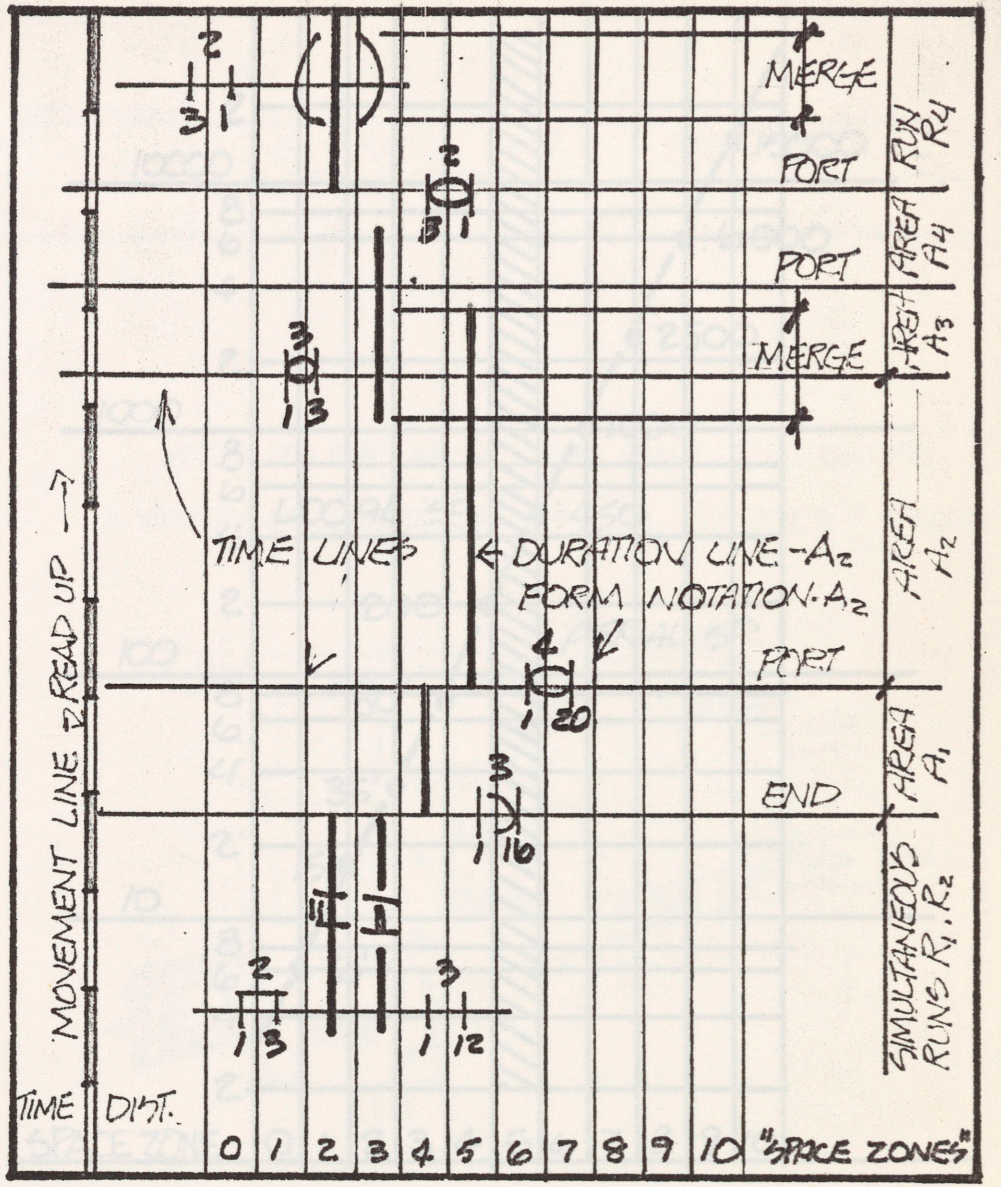
NOTATION/ UNIQUE PATH CROSSED

UNIQUE PATH FOLLOWED

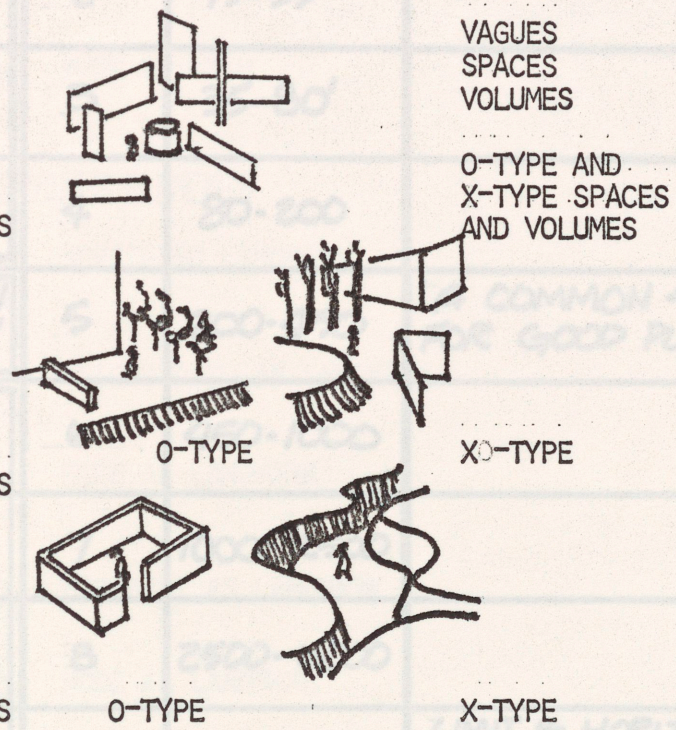
NOTATION FOR CIRCULATION MEANINGS - ENTERABLE OR CROSSABLE ELEMENTS

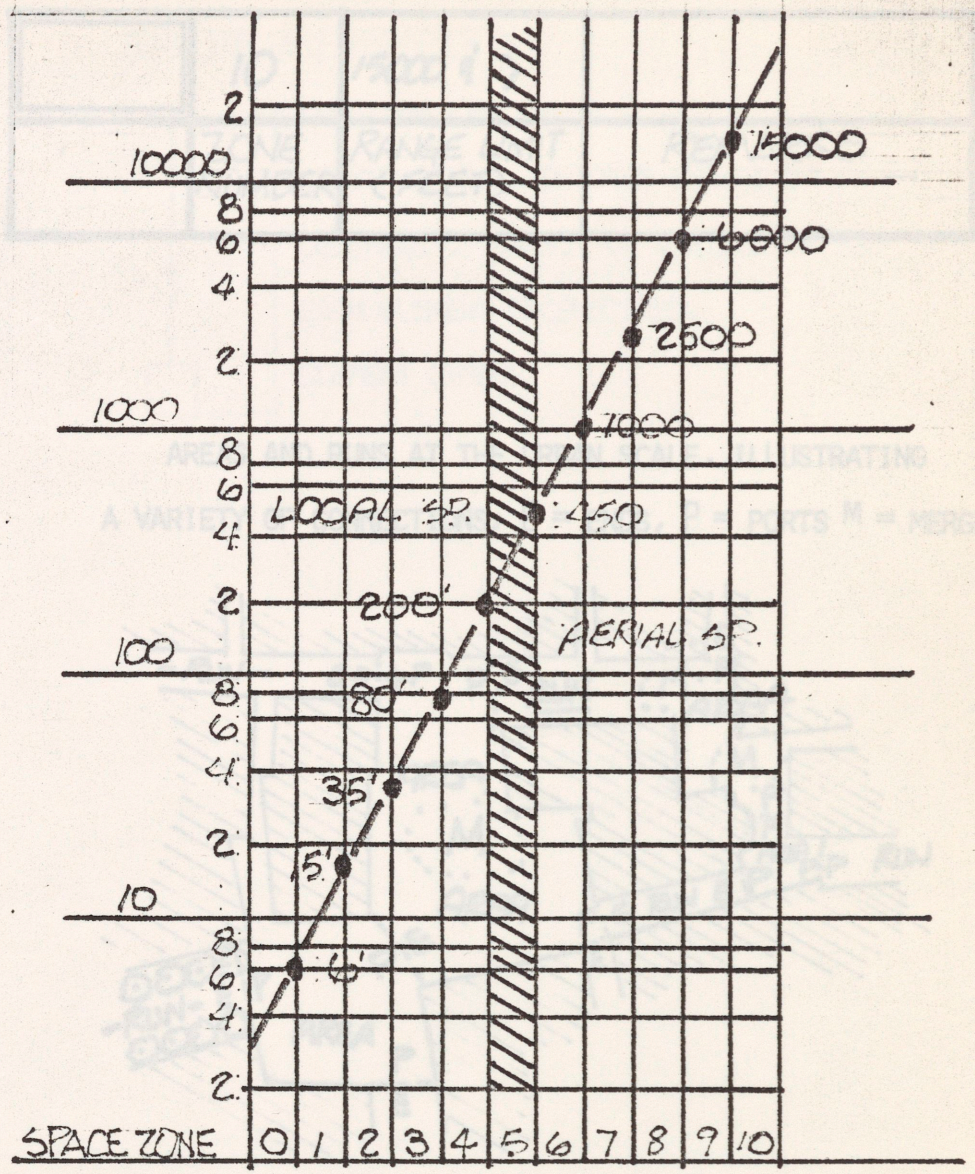


(FIG. 5) THE MOVEMENT NOTATION REFERRED TO ABOVE



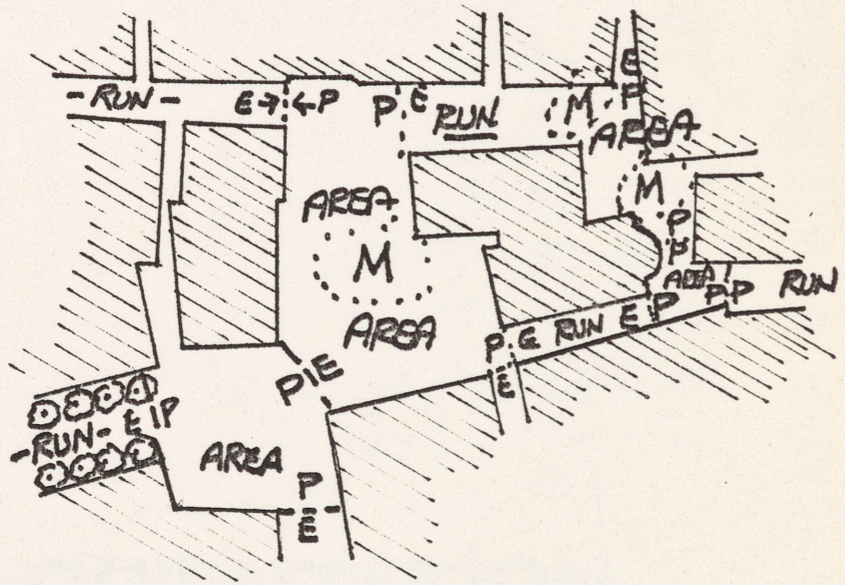
(FIG. 6) THE DURATION LINE AND SPACE-FORM NOTATION


VAGUES
SPACES
VOLUMES
O-TYPE AND
X-TYPE SPACES
AND VOLUMES
VAGUES
O-TYPE
X-TYPE
SPACES
VOLUMES
O-TYPE
X-TYPE


2
10000
8
6
4
2
1000
8
6
4
2
100
8
6
4
2
10
8
6
4
2
15,000
6000
2500
1000
450
LOCAL SP.
200'
AERIAL SP.
80'
35'
15'
6'
SPACE ZONE
0 1 2 3 4 5 6 7 8 9 10

	ZONE NUMBER	RANGE LIMIT (FEET)	REMARKS
	0	0-6'	MIN. HABITABLE SP.
	1	6-15'	CONVERSATIONAL
LOCAL SPACE!	2	15-35'	
	3	35-80'	
	4	80-200	
TRANSITION SPACE!	5	200-450	'A COMMON SIZE FOR GOOD PLAZA'
	6	450-1000	
	7	1000-2500	
AERIAL SPACE	8	2500-6000	
	9	6000-15,000	LIMIT IS HORIZON @ 5'-0" EYE HT.
	10	15000 & >	

AREAS AND RUNS AT THE URBAN SCALE, ILLUSTRATING A VARIETY OF CONNECTIONS; E = ENDS, P = PORTS M = MERGE





EDGE CROSSED



EDGE FOLLOWED



DISTRICT ENTERED



NODE ENTERED

OBSERVABLE ELEMENTS



SPECIFIED LANDMARK



UNIQUE PATH AS LANDMARK



EDGE AS LANDMARK

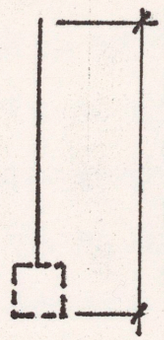


DISTRICT AS LANDMARK



NODE AS LANDMARK

DURATION OF EXPERIENCE



DURATION LINE (D. L.)

LENGTH OF D.L. DENOTES PERIOD OF OCCUPANCY, TRANSIT OR VISIBILITY FOR EACH ELEMENT ENCOUNTERED.

ELEMENT SYMBOL

ORIENTATION
california & canyon lake

ORIENTATION

california & canyon lake

CANYON LAKE RECREATIONAL / HOUSING DEVELOPMENT

LOCATION: IN SOUTHERN CALIFORNIA; APPROXIMATELY 80 MILES NORTH, NORTHEAST FROM SAN DIEGO; 78 MILES SOUTH, SOUTHEAST FROM LOS ANGELES, AND 40 MILES FROM THE PACIFIC OCEAN AT SAN JUAN CAPISTRANO.

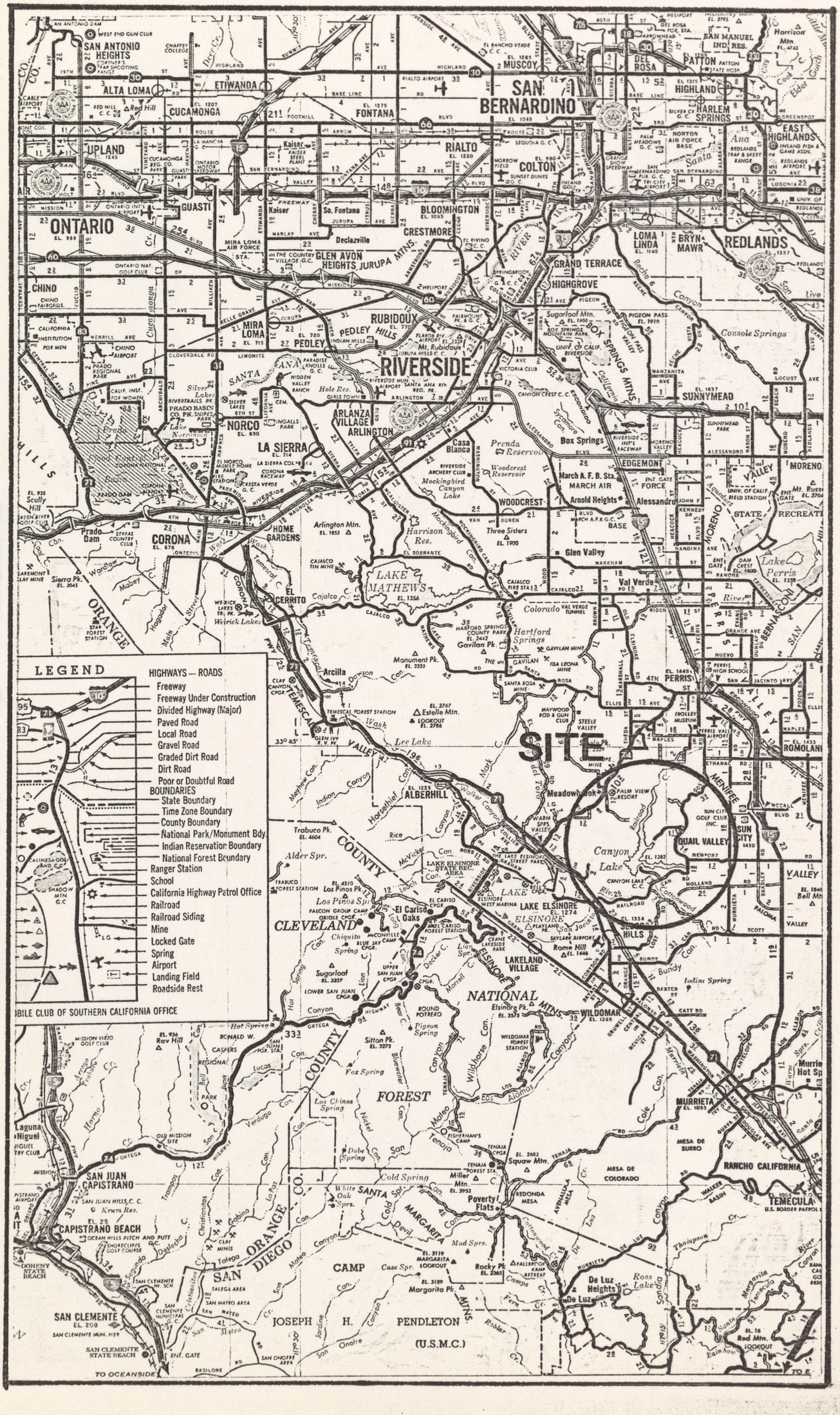
GENERAL BACKGROUND: CANYON LAKE WAS DEVELOPED BY THE CORONA LAND COMPANY OF CORONA, CALIFORNIA. THE FIRST YEAR OF LAND SALES BEGAN IN 1968 AND WAS COMPLETED APPROXIMATELY BY 1973. THE DEVELOPMENT WAS PRIMARILY INTENDED TO BE A RECREATIONAL/SECOND HOME TYPE OF COMMUNITY. HOWEVER, WITH THE MAJOR FLOW OF URBANIZATION COMING FROM ORANGE COUNTY (NORTHWEST) AND RIVERSIDE COUNTY (NORTH), AND HEADED RIGHT FOR THE GENERAL AREA OF CANYON LAKE; ALSO WITH THE HELP OF A NEW FREEWAY COMING FROM CORONA (NORTH) TO MAKE THE TRAVEL FROM CANYON LAKE MUCH MORE CONVENIENT TO THE NEARBY WORK CENTERS IT SEEMS MOST LIKELY THEN THAT CANYON LAKE WILL BECOME A FIRST HOME COMMUNITY. THE DEVELOPMENT CONSISTS OF: (1) 4,700 PRIVATE LOTS (2) 83 CONDOMINIMUMS WITH SEVERAL OTHER LOCATIONS IN THE DEVELOPMENT SET ASIDE FOR SIMILIAR USE (3) TWO MARINAS: EASTPORT AND MARTINS LANDING (4) CLUBHOUSE AND SWIMMING POOL (5) TENNIS COURTS (6) SEVEN PARKS (7) SEVEN BEACHES (8) EIGHTEEN HOLE GOLF COURSE (9) TWELVE ACRE EQUESTRIAN CENTER (10) ONE MAJOR COMMERCIAL AREA WITH A VARIETY OF SHOPS, RESTAURANTS AND MOTELS PROPOSED FOR THE FUTURE AND ONE MINOR COMMERCIAL AREA WITH A SMALL GENERAL STORE AND MARINA. (11) COMMON DOCK AREAS (12) MOBILE HOME LOTS LOCATED AROUND GOLF COURSE.

RELATIONSHIP TO THESIS: THE USE OF CANYON LAKE IN THIS THESIS IS FOR EXPERIMENTATION PURPOSES ONLY. THE EXPERIMENTS WILL EVOLVE AROUND A DESIGN PROCESS CALLED "RSVP CYCLES". SINCE ITS ONLY PURPOSE IS EXPERIMENTATION, AND THE FACT THAT CANYON LAKE IS SIMILIAR TO MANY OTHER DEVELOPMENTS OF THIS KIND. (AND BY SIMILIAR I MEAN IN TERMS OF DESIGN PRINCIPLES AROUND WHICH THEY EVOLVED.) I SEE NO REASON WHY THE IDENTITY OF THIS DEVELOPMENT COULD NOT

REMAIN ANONYMOUS FOR THE REMAINDER OF THIS THESIS. THEREFORE, WHEN REFERRING TO CANYON LAKE OR SIMILIAR DEVELOPMENTS THROUGHOUT THE REST OF THIS THESIS, IT WILL BE CALLED "COMMUNITY OR URBAN DEVELOPMENTS". ALSO, THE AREA WITHIN CANYON LAKE WHERE MOST OF THE EXPERIMENTATION WILL TAKE PLACE, WILL BE CALLED "THESIS SITE OR AREA".

SINCE A TIME ELEMENT WAS OF GREAT CONCERN TO THIS THESIS, THE DIRECTION OF MOST OF MY EFFORTS WERE CENTERED AROUND THE MAIN OBJECTIVE: "THE DESIGN PROCESS". BECAUSE OF THE TIME ELEMENT, CERTAIN ASSUMPTIONS HAD TO BE MADE ABOUT CANYON LAKE. THE MOST IMPORTANT ASSUMPTION WAS BASED UPON THE QUESTION: IF CANYON LAKE WERE TO FURTHER DEVELOP THEIR COMMUNITY, WHAT WOULD BE NEEDED AND WHERE WOULD IT GO? OBVIOUSLY, I HAD NEITHER THE TIME NOR THE RESOURCES TO GATHER THIS INFORMATION. THEREFORE, I DECIDED TO USE WHAT WAS ALREADY EXISTING, BUT I ALSO ASSUMED THAT I WAS DESIGNING IT FOR THE FIRST TIME AND THAT THE SITE I SELECTED WAS SUITABLE FOR THIS TYPE OF DEVELOPMENT. OF THE EXISTING BUILDINGS AT CANYON LAKE, I SELECTED FOR THE THESIS DEVELOPMENT: A COMMERCIAL CENTER AND TOWNHOUSES. THE REASON FOR SELECTING THESE BUILDINGS ARE: (1) I WANTED A GROUP OF BUILDINGS THAT WOULD HAVE A GREAT DEAL OF ACTIVITY GOING ON AROUND AS WELL AS INSIDE THEM. (2) I NEEDED BUILDINGS THAT HAD A GREAT DEAL OF PUBLIC AS WELL AS PRIVATE IMAGE POTENTIAL, AND (3) I NEEDED URBAN AREAS THAT WOULD USE BUILDINGS AS ELEMENTS TO DEFINE THEIR EXTERIOR SPACES. SINCE I AM INTERESTED IN THE RELATIONSHIP OF BUILDINGS AND THE EXTERIOR SPACES THEY CREATE, I DECIDED NOT TO USE AREAS SUCH AS PARKS OR DOCK AREAS TO DEVELOP SINCE THERE WERE NO BUILDINGS INVOLVED.


WINTER WINDS
SEE ENLARGEMENT OF THIS AREA
SUMMER WINDS
SUMMER WINDS
LOS ANGELES
LONG BEACH
SAN DIEGO
RIVERSIDE
SAN BERNARDINO
ANTELOPE VALLEY
VICTOR VALLEY
LOS ANGELES COUNTY
ORANGE CO.
SAN PEDRO CHANNEL
SANTA BARBARA CHANNEL
SANTA CATALINA ISLAND
SAN CLEMENTE ISLAND
U.S. MILITARY RESERVATION
UNAUTHORIZED VESSELS ARE PROHIBITED FROM LANDING. PYRAMID COVE AND WILSON COVE AREAS ARE RESTRICTED AREAS AND VESSELS ARE DIRECTED TO REMAIN WELL CLEAR OF THESE COVES AT ALL TIMES.
PASSENGER BOAT TO CATALINA
PASSENGER BOAT TO CATALINA
PASSENGER BOAT TO CATALINA
Lands End
Isthmus Cove
Catalina Harbor
Little Harbor
Ben Weston Pt.
Salta Verde Pt.
White Cove
Avalon Bay
AVALON
Church Rock
Northwest Harbor
Wilson Cove
West Cove
Seal Cove
Pyramid Head
China Pt.
Pyramid Cove
Point Vicente
Santa Monica
Pt. Dume
Malibu
Topanga
Pacific Palisades
Hollywood
Beverly Hills
Culver City
Inglewood
Marina del Rey
El Segundo
Manhattan Beach
Hermosa Beach
Redondo Beach
Torrance
Wilmington
San Pedro
Seal Beach
Huntington Beach
Newport Beach
Balboa
Corona del Mar
Laguna Beach
South Laguna
Dana Point
San Clemente
San Onofre
Capistrano Beach
San Juan Capistrano
Oceanside
Carlsbad
Encinitas
Leucadia
Cardiff-by-the-Sea
Solana Beach
Del Mar
Torrey Pines State Beach
La Jolla
Pacific Beach
Mission Beach
Ocean Beach
Point Loma
Coronado
Imperial Beach
Border Field State Beach
Tijuana
Mexico
Edwards Air Force Base
Rogers Dry Lake
Buckhorn Dry L.
Rosamond Dry Lake
Palmdale
Lancaster
Littlerock
Pearblossom
Acton
Saugus
Newhall
Solemint
Placerita Canyon St. & Co Park
Mt. Gleason
Mt. Lukens
Mt. Wilson
Mt. Waterman
Pacifico Mtn.
San Antonio Mtn. (Old Baldy Pk.)
Mt. Mc Dill
Mt. Pinos
Tehachapi Mtn.
Double Mtn.
Soledad Mtn.
Liebre Twins
Castaic Lake
Pyramid Lake
Fairmont Res.
Hughes L.
Elizabeth L.
Elderberry Forebay
Castaic Lagoon
Lake Piru
Bouquet Res.
Palmdale Lake
Little Rock Res.
Crystal L.
Dawson Saddle
Mill Creek Summit
Devils Punchbowl Co. Park
Big Pines
Mountain Top Summit
Cajon Pass
Cajon Jct.
Little Creek
Mount Baldy
Lake Arrowhead
Lake Gregory
Silverwood L.
Running Springs
Lake Perris
Lake Mathews
Prado Basin
Santiago Reservoir (Irvine Lake)
Lake Elsinore
Canyon Lake
Woody Pk.
Bald Pk.
Santiago Pk.
Sitton Pk.
Margarita Pk.
Stoddard Mtn.
El Mirage Dry L.
Adelanto
Victorville
Apple Valley
Hesperia
Lucerne Valley
Helendale
Bell Mountain
Oro Grande
Hinkley
Lenwood
Barstow
Boron
Edwards
Willow Springs
Rosamond
Lebec
Tejon Pass
Holiday Valley
Sawtooth Mtn.
Violin Summit
Whitaker Summit
Escondido Summit
Saddleback Butte State Park
Air Force Plant 42
Palmdale Airport
Hi Vista
Roosevelt Corner
Quartz Hill
Del Sur
Leona Valley
Lake Hughes
Moorpark
Simi Valley
Chatsworth
Santa Susana Pass
Canoga Park
Thousand Oaks
Calabasas
Woodland Hills
Topanga
Agoura
Malibu Lagoon State Beach
Will Rogers St. Hist. Pk.
Will Rogers St. Bch.
Santa Monica St. Bch.
Las Tunas S.B.
Sunland
Tujunga
La Crescenta
La Canada
Burbank
Glendale
Pasadena
Arcadia
Monrovia
Glendora
Claremont
Azusa
Covina
El Monte
Alhambra
West Covina
Pomona
Ontario
Upland
Cucamonga
Etiwanda
Rancho Cucamonga
Fontana
Colton
Highgrove
Rubidoux
Mentone
Redlands
Yucaipa
Norton Air Force Base
March Air Force Base
Moreno
Perris
Romoland
Homeland
Winchester
Sunnymead
Pedley
Norco
Arlington
Chino
Monterey Park
Pico Rivera
Whittier
La Habra
Brea
Norwalk
Downey
South Gate
Compton
Buena Park
Fullerton
Lakewood
Anaheim
Orange
Garden Grove
Seal Beach
Santa Ana
East Irvine
Irvine
U.S.M.C. Air Sta.
El Toro
Cleveland Natl. Forest
Sedco Hills
Wildomar
Murrieta
Murrieta Hot Springs
Temecula Hot Spgs.
Temecula
Laguna Hills
Mission Viejo
Camp Joseph H. Pendleton U.S.M.C.
Fallbrook
Rainbow
Pala
Mission
Bonsall
San Luis Rey Mission
Vista
San Marcos
Lake Hodges
Rancho Santa Fe
Miramar
Naval Air Station
Mission Bay Park
Silver Strand State Beach
Del Luz
Corona
Elsinore
Lake Elsinore
Black Mtn.
Aud Valley Res.
Lake Arrowhead
Lake Gregory
Silverwood L.
Running Springs
Lake Perris
Lake Mathews
Prado Basin
Santiago Reservoir (Irvine Lake)
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Woody Pk.
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Victorville
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Helendale
Bell Mountain
Oro Grande
Hinkley
Lenwood
Barstow
Boron
Edwards
Willow Springs
Rosamond
Lebec
Tejon Pass
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Arcadia
Monrovia
Glendora
Claremont
Azusa
Covina
El Monte
Alhambra
West Covina
Pomona
Ontario
Upland
Cucamonga
Etiwanda
Rancho Cucamonga
Fontana
Colton
Highgrove
Rubidoux
Mentone
Redlands
Yucaipa
Norton Air Force Base
March Air Force Base
Moreno
Perris
Romoland
Homeland
Winchester
Sunnymead
Pedley
Norco
Arlington
Chino
Monterey Park
Pico Rivera
Whittier
La Habra
Brea
Norwalk
Downey
South Gate
Compton
Buena Park
Fullerton
Lakewood
Anaheim
Orange
Garden Grove
Seal Beach
Santa Ana
East Irvine
Irvine
U.S.M.C. Air Sta.
El Toro
Cleveland Natl. Forest
Sedco Hills
Wildomar
Murrieta
Murrieta Hot Springs
Temecula Hot Spgs.
Temecula
Laguna Hills
Mission Viejo
Camp Joseph H. Pendleton U.S.M.C.
Fallbrook
Rainbow
Pala
Mission
Bonsall
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Vista
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Lake Hodges
Rancho Santa Fe
Miramar
Naval Air Station
Mission Bay Park
Silver Strand State Beach
Del Luz
Corona
Elsinore
Lake Elsinore
Black Mtn.
Aud Valley Res.


SITE
SAN BERNARDINO
RIVERSIDE
ONTARIO
CORONA
NORCO
LA SIERRA
EL CERRITO
HOME GARDENS
MIRA LOMA
PEDLEY
RUBIDOUX
ARLANZA
VILLAGE ARLINGTON
CRESTMORE
BLOOMINGTON
RIALTO
COLTON
FONTANA
UPLAND
CUCAMONGA
ALTA LOMA
ETIWANDA
GUASTI
CHINO
SAN ANTONIO HEIGHTS
MUSCOY
DEL ROSA
PATTON
HIGHLAND
HARLEM SPRINGS
EAST HIGHLANDS
SAN MANUEL IND. RES.
Harrison Mtn
EL. 4743
Cook Gulch
Elder Gulch
Ana
Santa
LOMA LINDA
BRYN MAWR
REDLANDS
GRAND TERRACE
HIGHGROVE
Sugarloaf Mtn.
EL. 1900
BOX SPRINGS MOUNTAIN PARK
Unit of CALIF. RIVERSIDE
Console Springs
SUNNYMEAD
EL. 1637
Box Springs
EDGEMONT
MORENO VALLEY
March A.F.B. Sta.
MARCH AIR FORCE BASE
Arnold Heights
Alessandro
WOODCREST
Three Sisters
EL. 1900
Glen Valley
Val Verde
Lake Perris
EL. 1529
Mt. Russell
EL. 2704
STATE RECREATI
Prenda Reservoir
Woodcrest Reservoir
Mockingbird Canyon Lake
Casa Blanca
Arlington Mtn.
EL. 1853
Harrison Res.
LAKE MATHEWS
EL. 1356
Cajalco
Colorado
VAL VERDE TUNNEL
Hartford Springs
Gavilan Pk.
EL. 2442
Monument Pk.
EL. 2233
Arcilla
Dawson Can.
PERRIS
EL. 1443
ROMOLAND
EL. 1433
Estelle Mtn.
EL. 2767
LOOKOUT
EL. 2766
Temescal Wash
Lee Lake
VALLEY
Meadowbrook
PALM VIEW RESORT
ALBERHILL
EL. 1225
Trabuco Pk.
EL. 4604
Alder Spr.
COUNTY
Canyon Lake
EL. 1382
QUAIL VALLEY
SUN CITY
EL. 1430
LAKE ELSINORE
EL. 1274
LAKE ELSINORE STATE REC. AREA
EL. 1334
Los Pinos Pk.
EL. 4510
El Cariso
El Cariso Oaks
CLEVELAND
Rome Hill
EL. 1446
LAKELAND VILLAGE
Sugarloaf
EL. 3227
Sitton Pk.
EL. 3273
NATIONAL
FOREST
Elsinore Pk.
EL. 3573
WILDOMAR
EL. 1268
Iodine Spring
MURRIETA
EL. 1093
MESA DE BURRO
MESA DE COLORADO
RANCHO CALIFORNIA
TEMECULA
U.S. BORDER PATROL
Poverty Flats
REDONDA MESA
Squaw Mtn.
EL. 2683
Miller Mtn.
EL. 2953
Cold Spring
Santa Margarita
Mud Spr.
Rocky Pk.
EL. 3563
EL. 3119
MARGARITA LOOKOUT
EL. 3189
Margarita Pk.
CAMP
Case Spr.
De Luz Heights
De Luz
Ross Lake
Sandia
SAN JUAN CAPISTRANO
SAN JUAN HILLS C.C.
Krem Res.
CAPISTRANO BEACH
OCEAN HILLS PITCH AND PUTT
SHORECLIFFS GOLF COURSE
DOHENY STATE BEACH
SAN CLEMENTE
EL. 208
SAN CLEMENTE MUN. PIER
SAN CLEMENTE STATE BEACH
ENT. GATE
TO OCEANSIDE
BASILONE RD
SAN ONOFRE AREA
SAN CLEMENTE HI. SCH.
SAN CLEMENTE MUNICIPAL G.C.
SAN MATEO AREA
TALEGA AREA
JOSEPH H. PENDLETON
(U.S.M.C.)
ORANGE COUNTY
SAN DIEGO CO.
Laguna Niguel
Mission Viejo
Ronald W. Reagan
Casper's Regional Park
Ray Hill
EL. 936
Hot Spring
Bear Cr.
Pigeon Spring
Los Chinos Spring
Fox Spring
Wildhorse Can.
Temecula Cr.
Murrieta Hot Sp
Rancho California
Pechanga
Thompson
Sandia
Rainbow
Rad Mtn.
EL. 78
LOOKOUT
TO E.
LEGEND
HIGHWAYS — ROADS
Freeway
Freeway Under Construction
Divided Highway (Major)
Paved Road
Local Road
Gravel Road
Graded Dirt Road
Dirt Road
Poor or Doubtful Road
BOUNDARIES
State Boundary
Time Zone Boundary
County Boundary
National Park/Monument Bdy.
Indian Reservation Boundary
National Forest Boundary
Ranger Station
School
California Highway Patrol Office
Railroad
Railroad Siding
Mine
Locked Gate
Spring
Airport
Landing Field
Roadside Rest
OBILE CLUB OF SOUTHERN CALIFORNIA OFFICE

SITE & CLIMATIC ANALYSIS

OBJECTIVE RESOURCES - Site (Thesis Area) and Climatic Analysis

This information, after being collected, scored and valuacted, (following the cycle above) became a design criteria that had to be met or at least considered during the design phase of the Thesis cycle, which is the scoring phase. Both site and climatic analysis are broken down as follows:

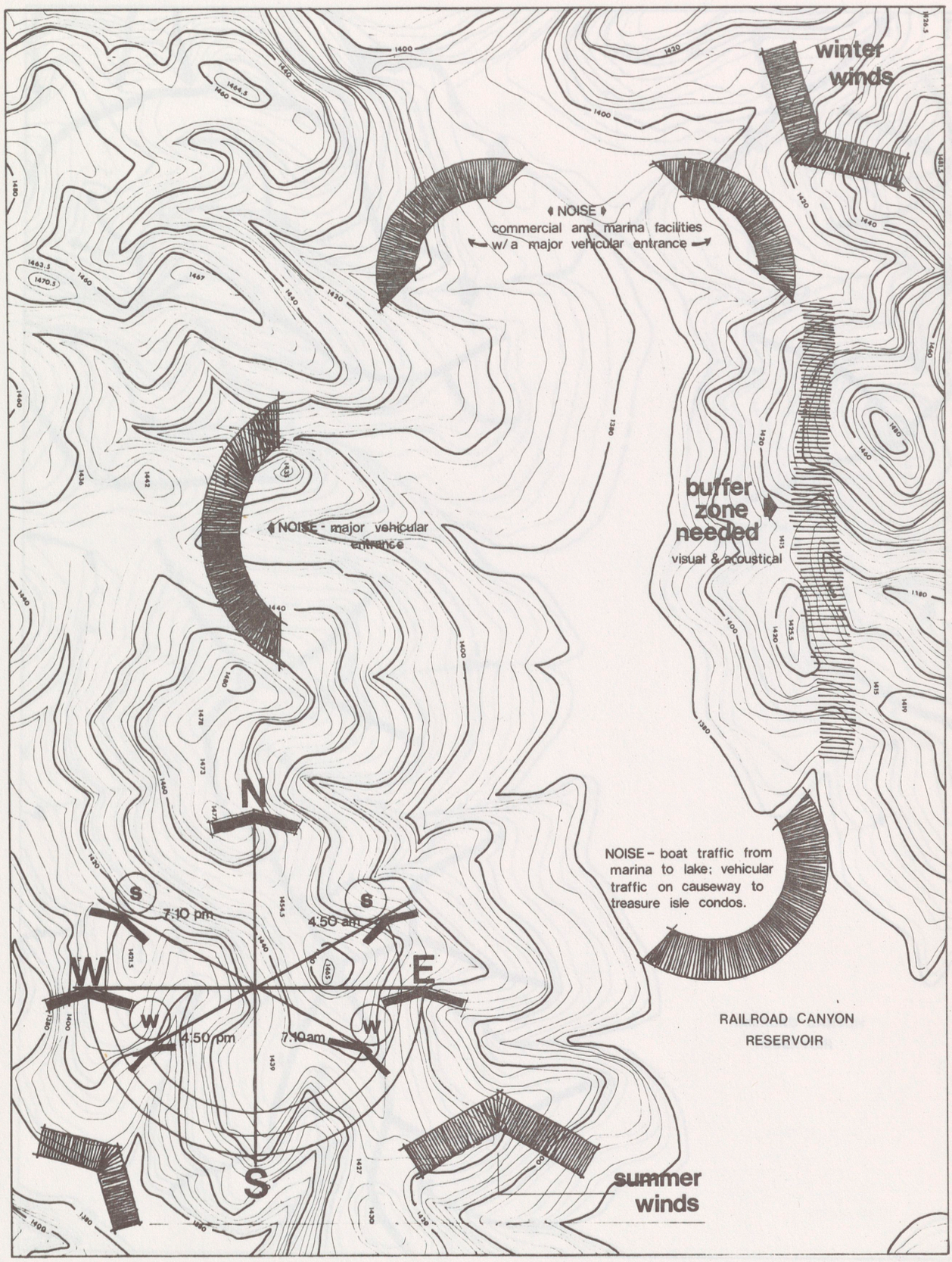
Site Analysis (displayed during presentation and in the book)

1. Climatic (wind, in book only on orientation maps & sun angles) and acoustical study
2. Surface Drainage
3. Topography
4. Preliminary land use (determined by slope)
5. Site relationship to general circulation system
6. View Analysis
7. Vegetation
8. Photo Analysis (documentation of existing site)

Climatic Analysis (book only)

1. Sun Angles (displayed during presentation) and Azimuths
2. Temperature
3. Precipitation
4. Percentage of sunshine

The design criteria that came out of this analysis and the way they were met, will be discussed at a later time during this jury.



SITE ANALYSIS: CLIMATIC & ACOUSTICAL STUDY

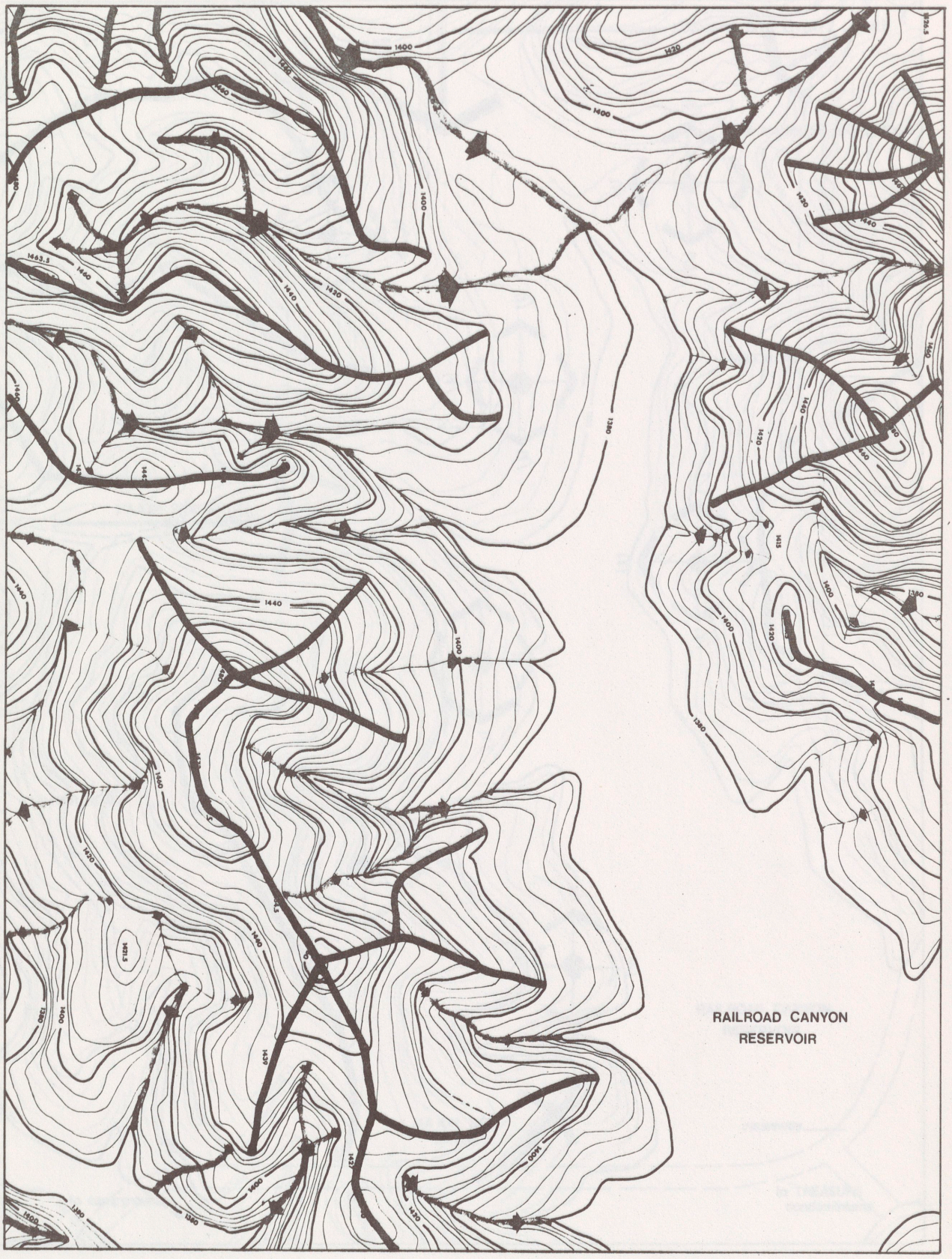
SOURCES OF NOISE

PREVAILING WINDS / SUMMER - 3 to 5 mph south to southwest
WINTER - 3 to 5 mph. northeast: including santa-ana conditions

CONTOUR INTERVAL 4 FEET
DATUM IS MEAN SEA LEVEL

0 100 200 300 400 500

NORTH



SITE ANALYSIS: SURFACE DRAINAGE / RIDGE LINES

SURFACE DRAINAGE (PRIMARY)

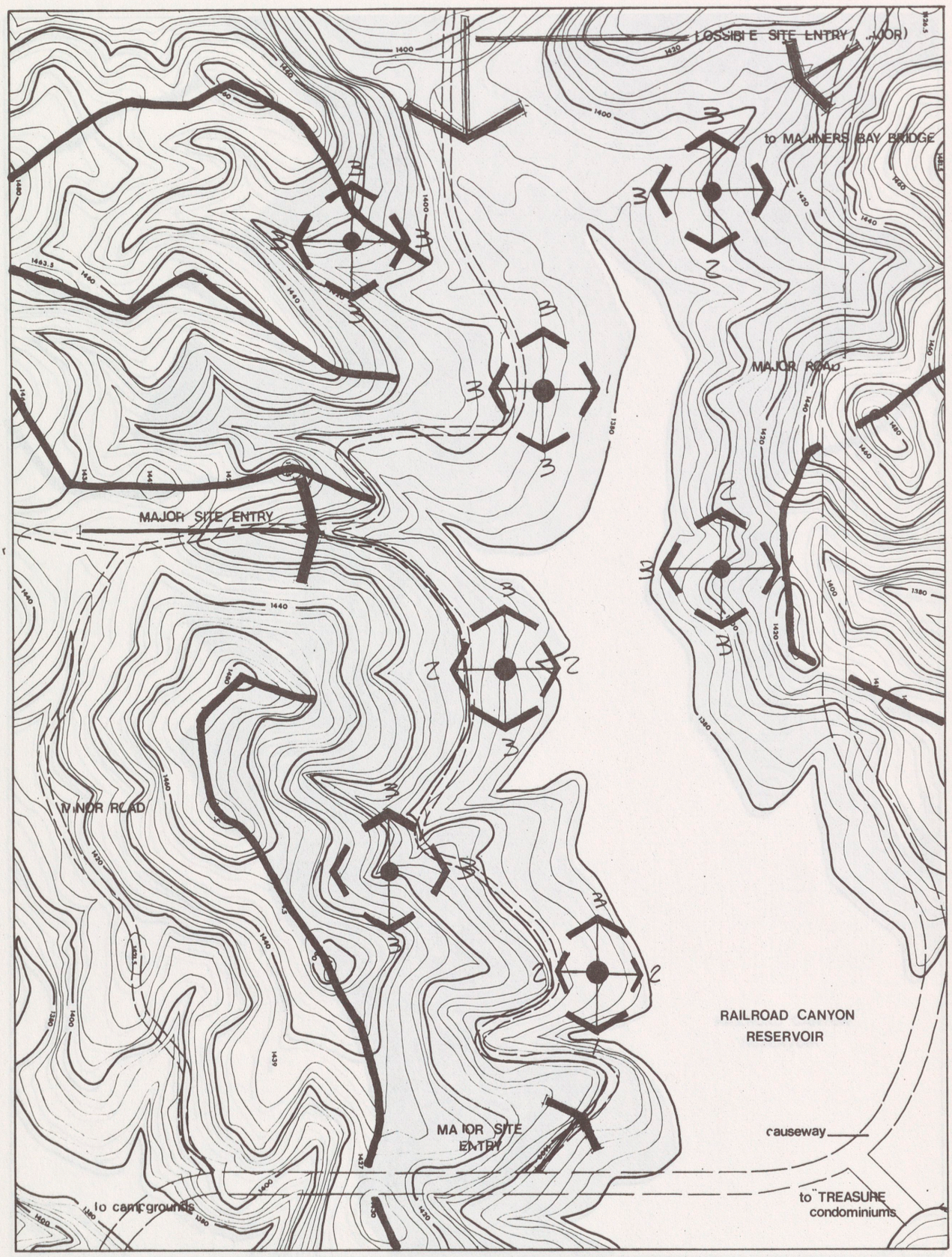
RIDGE LINES (APPROX.)

DIRECTION OF DRAINAGE

CONTOUR INTERVAL 4 FEET
DATUM IS MEAN SEA LEVEL

0 100 200 300 400 500

NORTH



SITE ANALYSIS: GENERAL CIRCULATION SYSTEM

MAJOR & MINOR ROAD SYSTEMS

RIDGE LINE (PRIMARY)

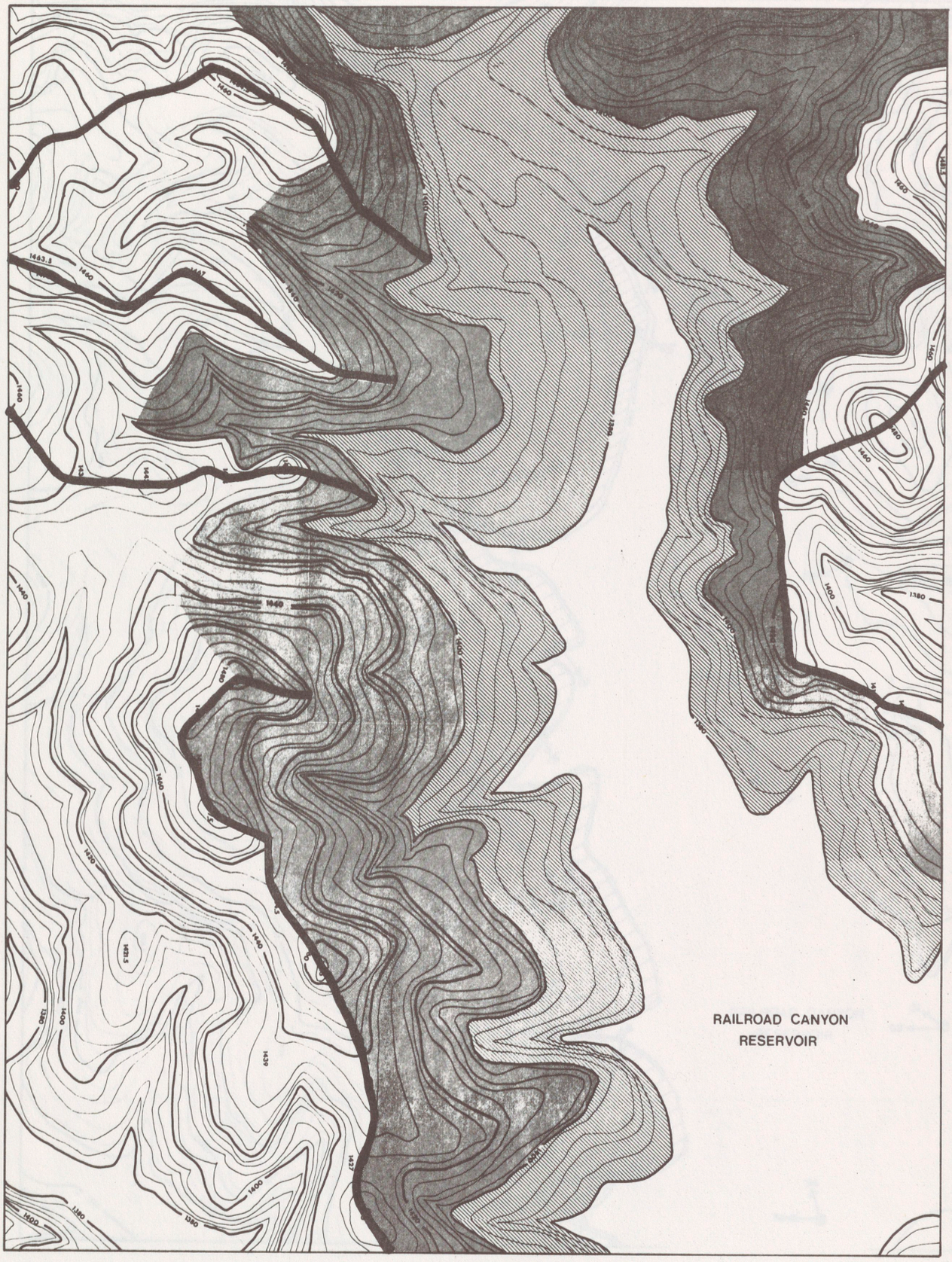
1. LIMITED VIEW – fore, middle & background 2. VIEW – foreground, middle 3. VIEW GOOD – fore, middle & background

N – steele peak foothills; NE – lake view mts.; E – san jacinto mts.; SE – black hills; S – sedco hills; SW – elsinore mts.
W – santa ana mts. NW – steele peak

CONTOUR INTERVAL 4 FEET
DATUM IS MEAN SEA LEVEL

0 100 200 300 400 500

NORTH



SITE ANALYSIS: PRELIMINARY LAND USE STUDY

(determined by slope percentage)

RIDGE LINES / PRIMARY

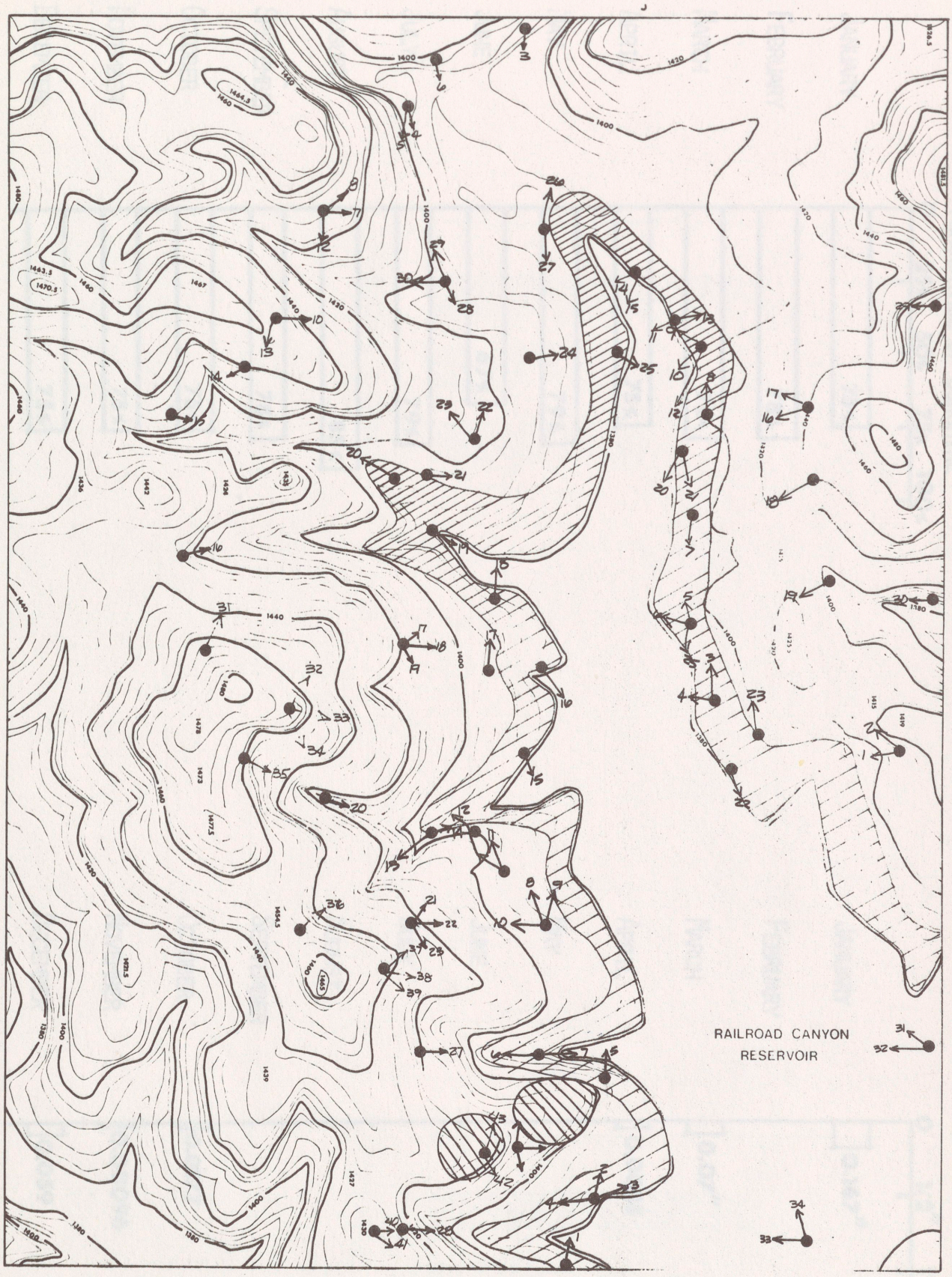
5-10% INFORMAL ACTIVITY & MOVEMENT (ped., auto)

0-5% USABLE FOR INTENSIVE ACTIVITIES & ALL TYPES OF MOVEMENT

CONTOUR INTERVAL 4 FEET
DATUM IS MEAN SEA LEVEL

0 100 200 300 400 500

NORTH



SITE ANALYSIS: VEGETATION & PHOTO ANALYSIS

VEGETATION- small to med. size trees with med. to large shrubs (sage brush)
NOTE: sage brush common throughout entire site

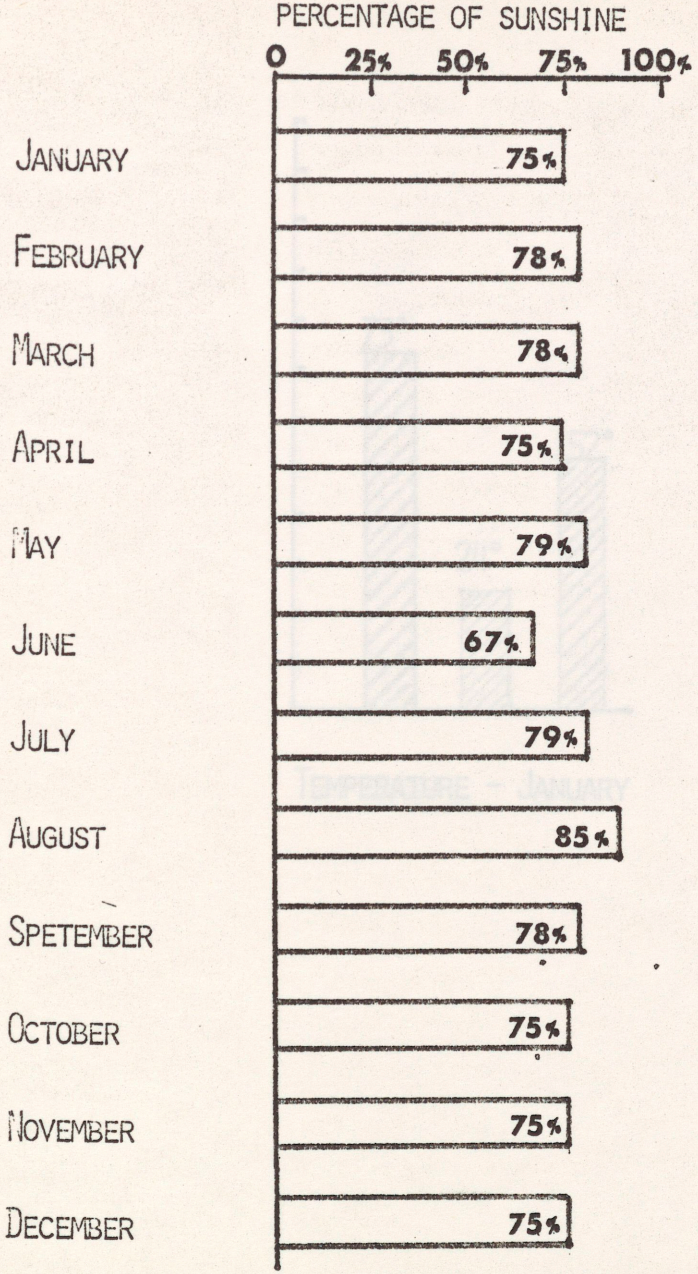
ROCK OUTCROPPINGS

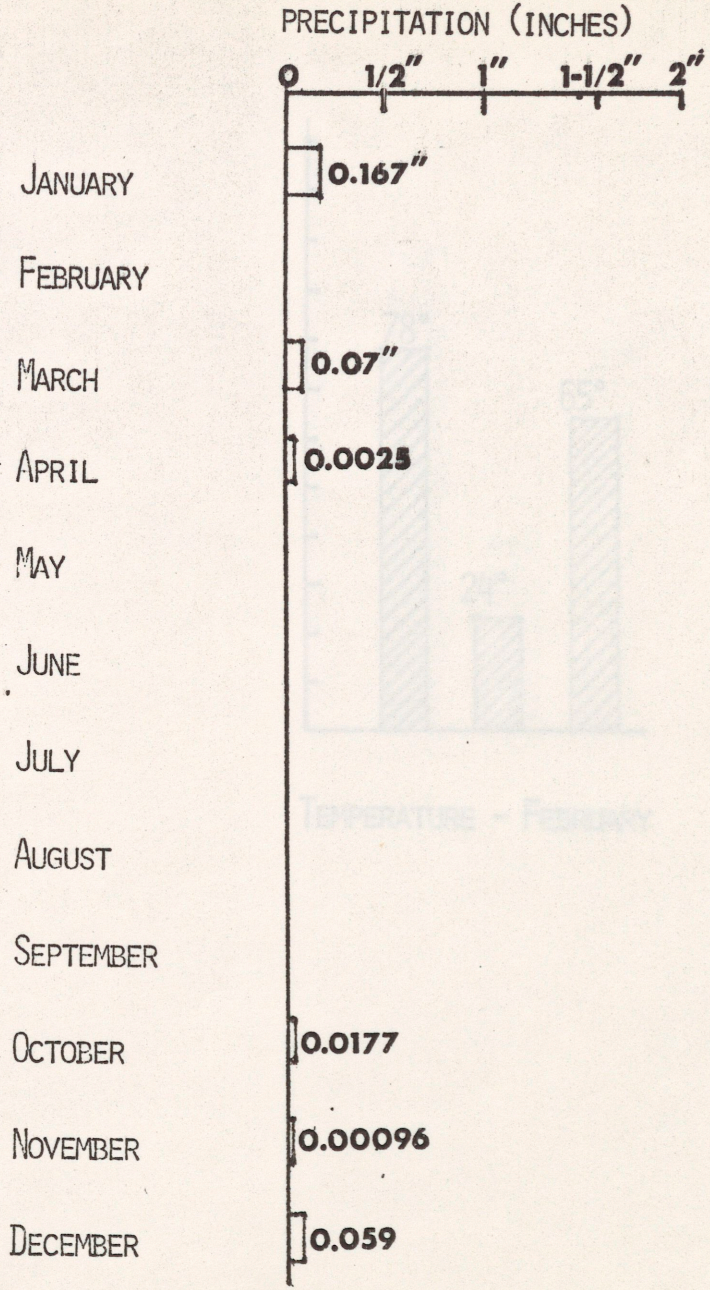
LOCATIONS OF PHOTO ANALYSIS

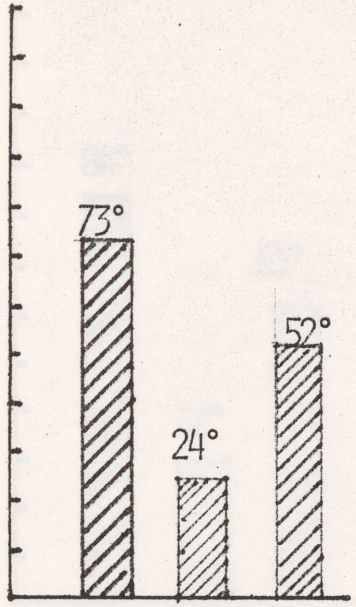
CONTOUR INTERVAL 4 FEET
DATUM IS MEAN SEA LEVEL

0 100 200 300 400 500

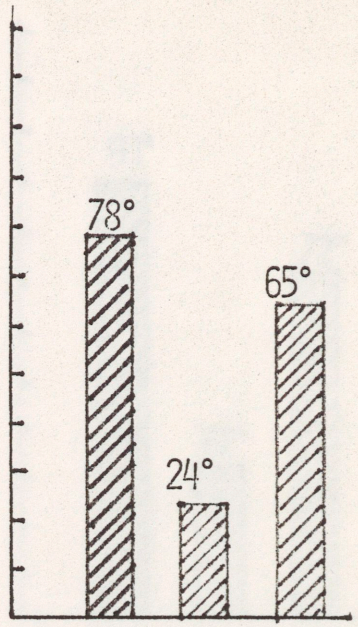
NORTH


PERCENTAGE OF SUNSHINE
0
25%
50%
75%
100%
JANUARY
75%
FEBRUARY
78%
MARCH
78%
APRIL
75%
MAY
79%
JUNE
67%
JULY
79%
AUGUST
85%
SPETEMBER
78%
OCTOBER
75%
NOVEMBER
75%
DECEMBER
75%

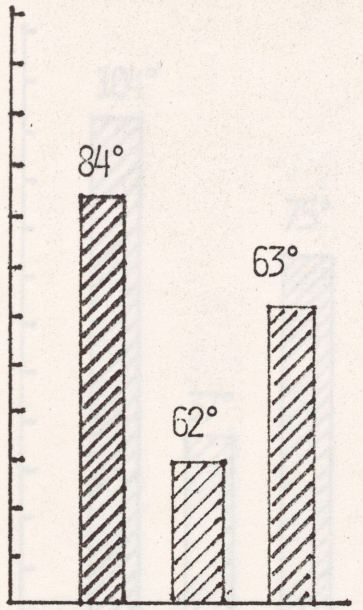

PRECIPITATION (INCHES)
0
1/2"
1"
1-1/2"
2"
JANUARY
0.167"
FEBRUARY
MARCH
0.07"
APRIL
0.0025
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER
0.0177
NOVEMBER
0.00096
DECEMBER
0.059



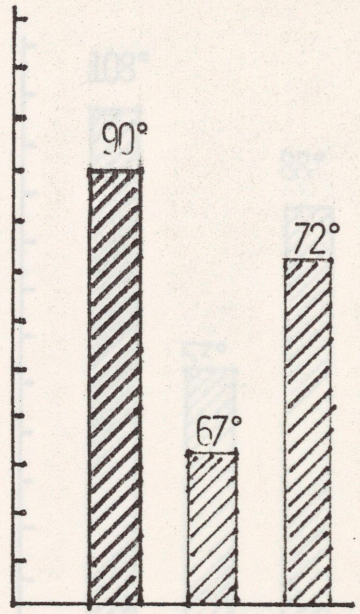
TEMPERATURE - JANUARY



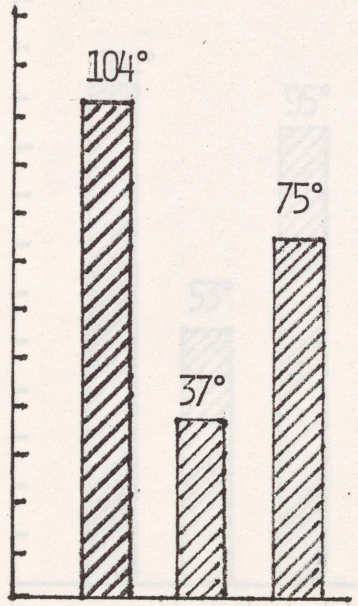
TEMPERATURE - FEBRUARY



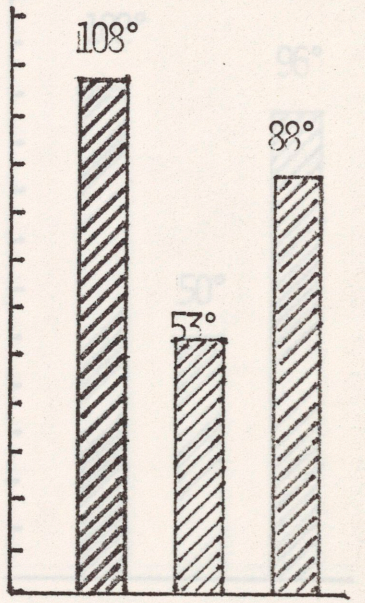
TEMPERATURE - MARCH



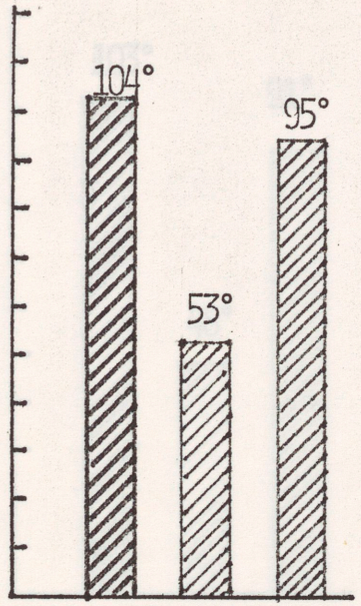
TEMPERATURE - APRIL



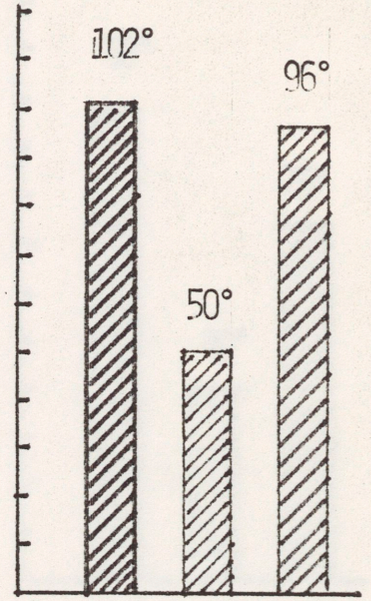
TEMPERATURE - MAY



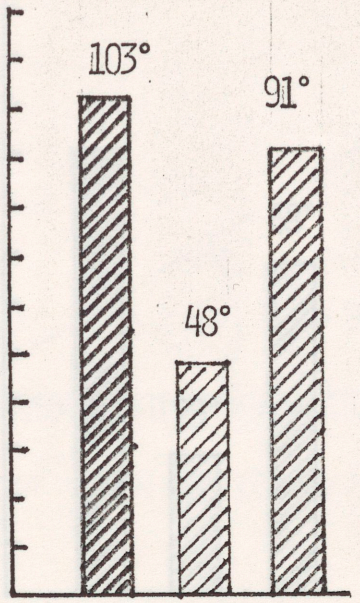
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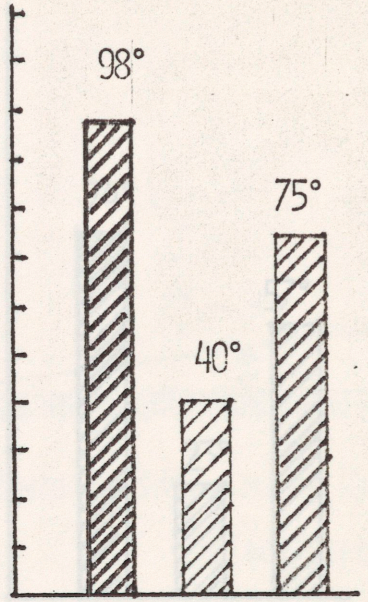
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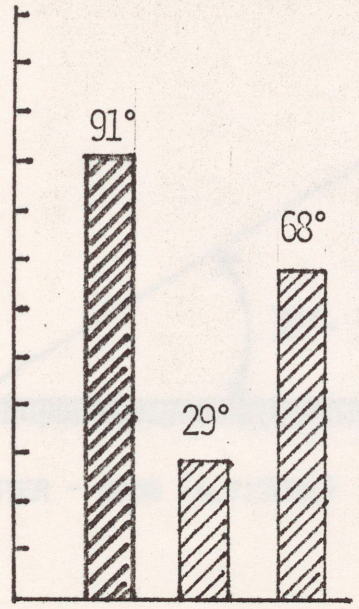
TEMPERATURE - AUGUST



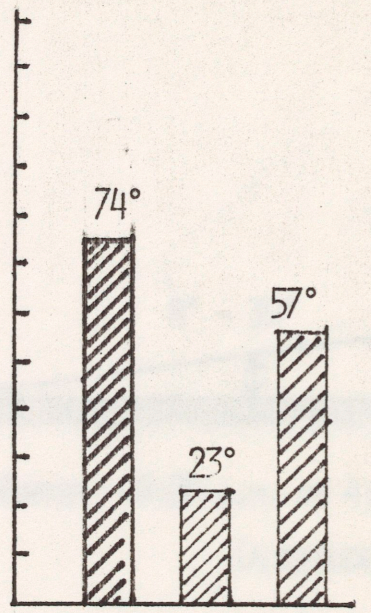
TEMPERATURE - SEPTEMBER



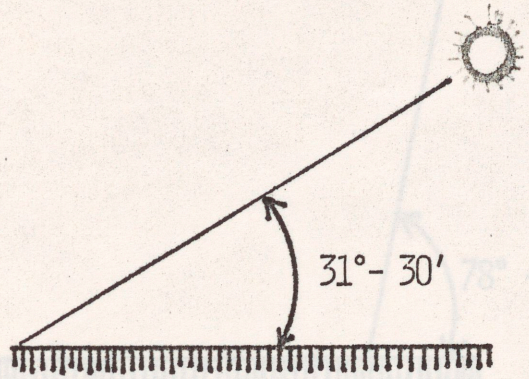
TEMPERATURE - OCTOBER



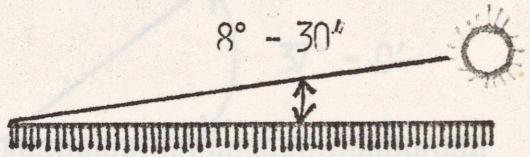
TEMPERATURE - NOVEMBER



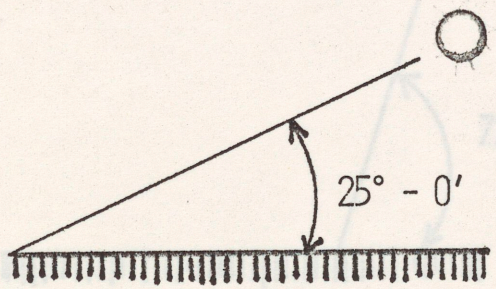
TEMPERATURE - DECEMBER



WINTER - NOON (ALTITUDE)

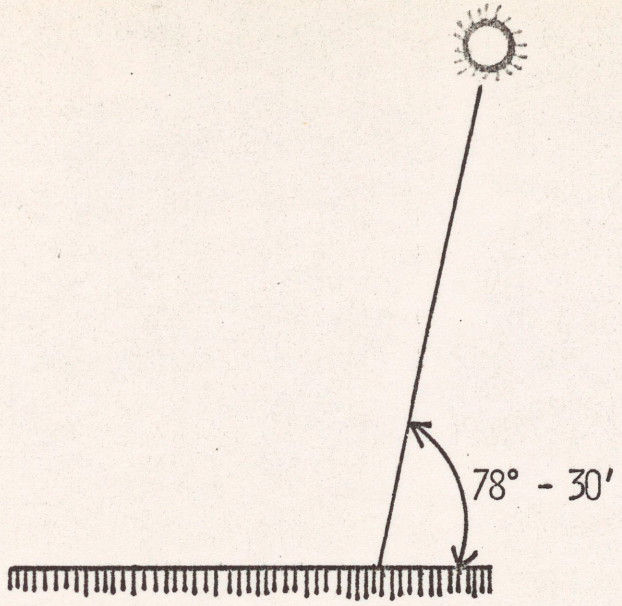


WINTER - 8:00 A.M. OR 4:00 P.M.
(ALTITUDE)

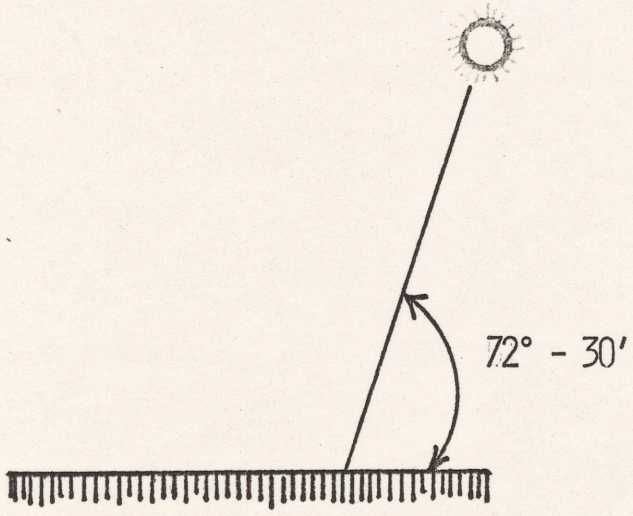


WINTER - 10:00 OR 2:00 (ALTITUDE)

A. M.	P. M.	AZIMUTH	ALTITUDE
NOON		180°	31°-30'
10:00	2:00	149°	25°-0'
8:00	4:00	126°	8° -30'
7:10	4:50	119°	0° -0'

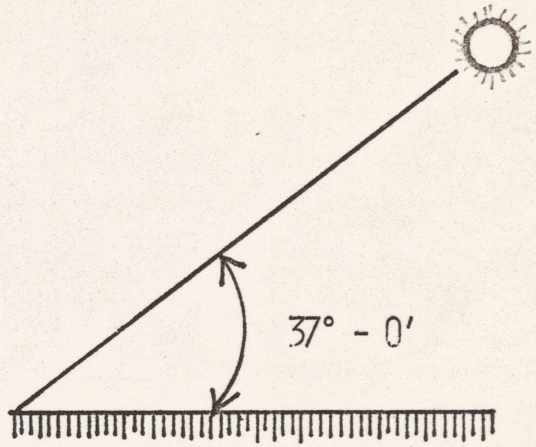


SUMMER - NOON (ALTITUDE)



SUMMER - 11:00 AM OR 1:00 PM

(ALTITUDE)



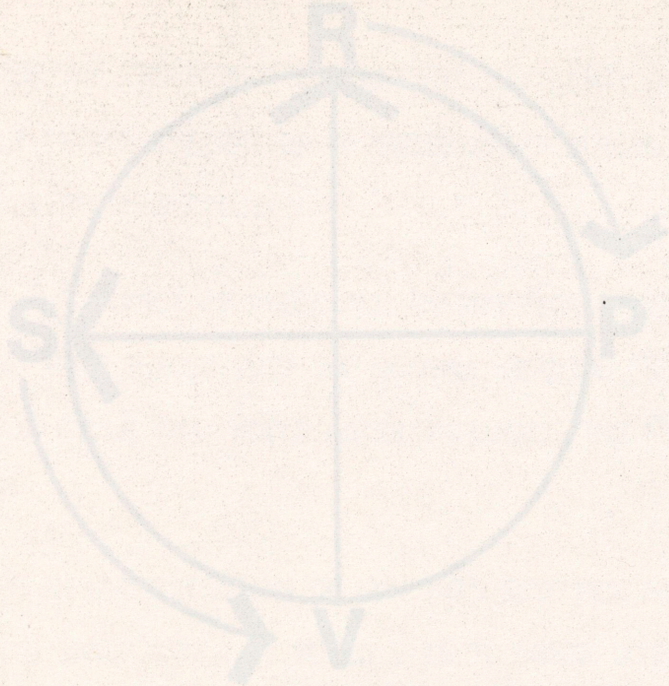
SUMMER - 8:00 AM OR 4:00 PM

(ALTITUDE)

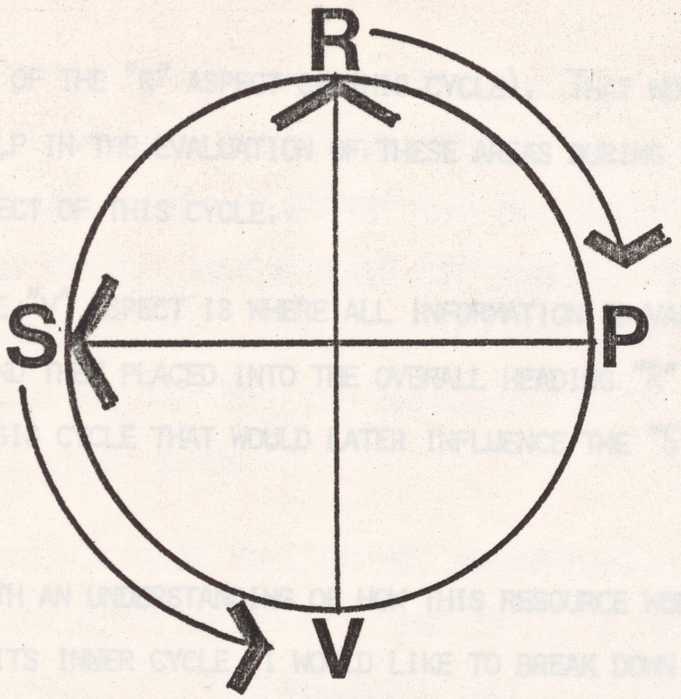
AM	PM	AZIMUTH	ALTITUDE
NOON		180° - 0'	78°-30'
11:00	1:00	127°-30'	72°-30'
10:00	2:00	105°-30'	67°-30'
8:00	4:00	85°-30'	37°-30'
4:50	7:10	61°-0'	0°-0'

SUBJECTIVE/OBJECTIVE RESOURCE

SUBJECTIVE/OBJECTIVE RESOURCE



CANYON LAKE PERCEPTUAL SCORE



THE PURPOSE OF THIS RESOURCE WAS TO PROVIDE ME WITH AN OPPORTUNITY TO BETTER UNDERSTAND WHAT WAS HAPPENING AT CANYON LAKE VISUALLY AND HOW I PERCEIVED IT. THIS RESOURCE FOLLOWED A DIFFERENT INNER CYCLE UNDER THE MAJOR HEADING "R" OF THE THESIS CYCLE. THIS CYCLE IS R-P-S-V (FIG. ABOVE). THE EXPLANATION OF THIS RESOURCE WILL FOLLOW THAT CYCLE.

THE "R" ASPECT OF THIS CYCLE BROKE DOWN INTO TWO CATEGORIES: OBJECTIVE RESOURCES - CONSISTING OF INFORMATION ABOUT SCORING AND HOW IT COULD BE USED AS A TOOL FOR ANALYZING THE VISUAL ATTRIBUTES OF ANY TYPE OF ENVIRONMENT. ALSO WITHIN THE OBJECTIVE RESOURCE SECTION IS A WIDE RANGE OF INFORMATION ABOUT VARIOUS TOPICS RELATED TO URBAN DESIGN. THIS INFORMATION DEFINETLY INFLUENCED MY OUTLOOK UPON THIS DEVELOPMENT. SUBJECTIVE RESOURCES - A WRITTEN SUMMARY OF MY INITIAL TRIP THROUGH THE AREA BEING ANALYZED. IT CONSISTED OF MY REACTIONS AND OVERALL FEELINGS ABOUT THIS AREA VISUALLY.

THE "P" ASPECT WAS PRIMARILY CONCERNED WITH DOCUMENTING THE EXPERIENCE OF TRAVELING THROUGH THE AREAS BEING ANALYZED.

THE "S" ASPECT OF THE CYCLE WAS WHERE I SYNTHESIZED ALL THE INFORMATION COLLECTED DURING THE "P" ASPECT AND PUT IT IN SOME TYPE OF GRAPHIC FORM (THE SCORING TECHNIQUE I DECIDED TO USE UNDER THE OBJECTIVE RESOURCE

SECTION OF THE "R" ASPECT OF THIS CYCLE). THAT WOULD THEN HELP IN THE EVALUATION OF THESE AREAS DURING THE "V" ASPECT OF THIS CYCLE.

THE "V" ASPECT IS WHERE ALL INFORMATION IS VALUACTED AND THEN PLACED INTO THE OVERALL HEADING "R" OF THE THESIS CYCLE THAT WOULD LATER INFLUENCE THE "S" ASPECT.

WITH AN UNDERSTANDING OF HOW THIS RESOURCE WORKED WITHIN ITS INNER CYCLE, I WOULD LIKE TO BREAK DOWN FURTHER THE ENTIRE EVENT THAT TOOK PLACE DURING THE WEEK I SPENT AT THIS DEVELOPMENT. THE TWO AREAS BEING ANALYZED WERE THE AUTOMOBILE TRIP FROM MARINERS BAY BRIDGE TO TREASURE ISLAND CONDOMINIMUM DEVELOPMENT AND THE PEDESTRIAN TRIP AROUND TREASURE ISLAND. FOR THE LOCATION OF THESE TRIPS, SEE THE KEYS ON PAGES

THE FIRST THING I DID WAS TO TAKE A TRIP THROUGH THE AREAS BEING ANALYZED AND THEN WRITE WHAT I FELT AND SAW AS I WENT THROUGH THEM ("R"). THE FOLLOWING IS THAT INITIAL VIEW: DURING THE FIRST TRIP THROUGH THE AREA, THE OVERALL LANDSCAPE SEEMED TO BE THE MOST DOMINANT VISUAL ELEMENT. ALTHOUGH THIS IS DUE TO THE SCARCITY OF ANY BUILDING AT THIS STAGE OF THE DEVELOPMENTAL PROCESS, I SUSPECT IN THE FUTURE THAT THE BUILT ENVIRONMENT WILL DEFINITELY OVERWHELM THE NATURAL ENVIRONMENT (SINCE THERE ARE 4,700 LOTS AND THE WAY THEY ARE LAID OUT, I KNOW IT WILL) AND ANY VIEW OF THE SURROUNDING COUNTRYSIDE WILL NOT EXIST. TWO OTHER STRONG FEELINGS I HAVE ABOUT THIS PLACE AND I GET THESE SAME FEELINGS WHEN I VISIT DEVELOPMENTS SIMILIAR TO THIS ONE ARE; 1) IT IS A VERY SCALELESS ENVIRONMENT; THIS IS PARTLY DUE TO THE FACT THAT THERE IS NOT A GREAT DEAL OF BUILDING GOING ON BUT EVEN WITH ALL THE BUILDING THERE IS, IT WOULD SEEM EVEN MORE SCALELESS AND ENDLESS IN THAT THE BUILDINGS WOULD GO ON AND ON. ALSO, THIS SCALELESSNESS IS A SYMBOL FOR THE CAR-ORIENTATED SOCIETY THAT EXISTS HERE, THERE IS LITTLE OR NO PEDESTRIAN OR BIKE TYPE OF SCALE. 2) A GENERAL LACK OF

ORIENTATION, ESPECIALLY ON THE AUTOMOBILE TRIP. AS YOU PROCEED THROUGH THIS ENVIRONMENT, YOU NEVER REALLY KNOW WHERE YOU ARE GOING OR WHERE ANYTHING IS. THE LATTER CAN BE A NICE THING TO WORK WITH AND VERY DRAMATIC. HOWEVER, THERE ARE A FEW EXAMPLES OF THIS WITH AN OCCASSIONAL LAKE VISTA, BUT THEY SEEM VERY ARBITRARILY PLACED WITHIN THE WHOLE VISUAL SCHEME.

THE OTHER MAJOR OBJECTION WAS THE DEFINITE LACK OF VISUAL CONTINUITY (TALKED ABOUT EARLIER IN THE ESSAY SECTION UNDER SUBJECTIVE RESOURCES, PAGE); EVEN IN ITS PREMATURE STATE OR WITH 4,700 HOMES FULLY DEVELOPED, I SUSPECT THAT IT WOULD STILL SEEM A BIT CHAOTIC VISUALLY. THIS IS JUST AN ASSUMPTION ON MY PART FOR THE FUTURE, BUT AS OF NOW, I DO FEEL IT IS VERY CHAOTIC AND NEEDS TO BE PULLED TOGETHER IN SOME WAY.

THE NEXT STEP WAS TO DOCUMENT THE ACTUAL EXPERIENCE OF PROGRESSING THROUGH THESE AREAS (BOTH THE AUTOMOBILE AND PEDESTRIAN TRIPS). THE TWO METHODS USED FOR DOCUMENTATION WERE: A PHOTO SEQUENCE AT EVERY TENTH OF A MILE FOR THE AUTOMOBILE TRIP AND AT CERTAIN SELECT POINTS FOR THE PEDESTRIAN TRIP (SEE THE KEYS FOR THE LOCATION OF THESE PHOTOS). THE PHOTOGRAPHS GAVE ME A FAIRLY ACCURATE REPRESENTATION OF AN AVERAGE OBSERVORS VISUAL FIELD, (60° ON EACH SIDE) AND WHERE THIS VISUAL FIELD WOULD OPEN UP, I PHOTOGRAPHED 90° FROM WHERE THE OBSERVOR STOOD. FOR THE PEDESTRIAN TRIP THIS WAS DONE AT EVERY POINT TO SIMULATE THE HEAD MOVEMENT OF A PEDESTRIAN. ALONG WITH THE PHOTO SEQUENCES, THE OTHER TOOL USED FOR DOCUMENTATION WAS A RUNNING "COMMENT SHEET" WHERE I KEPT ALL MY THOUGHTS AS I WENT THROUGH THESE AREAS. ("P")

NEXT, I GRAPHICALLY NOTATED THE WAY I PERCEIVED THESE AREAS (VISUALLY), BOTH AS A PASSENGER IN AN AUTOMOBILE AND AS A PEDESTRIAN. I USED THE SCORING SYSTEM OF KEVIN LYNCH'S CALLED "AN ABSTRACT NOTATION OF MOTION AND SPACE," AND "THE NOTATION OF ORIENTATION," AS A TOOL FOR COLLECTING THIS DATA. ("S") FOR AN EXPLANATION OF THIS SCORING TECHNIQUE, FREFER TO PAGE

FROM THE PHOTOGRAPHS AND SCORES ALONG WITH THE RESOURCE INFORMATION ON URBAN DESIGN, CAME THE FOLLOWING DESIGN CRITERIA TO BE MET OR AT LEAST CONSIDERED WHEN DESIGNING MY THESIS PROJECT.

*1) SENSE OF SCALE

*2) VISUAL CONTINUITY

*3) ORIENTATION

4) LINE OF ACTION

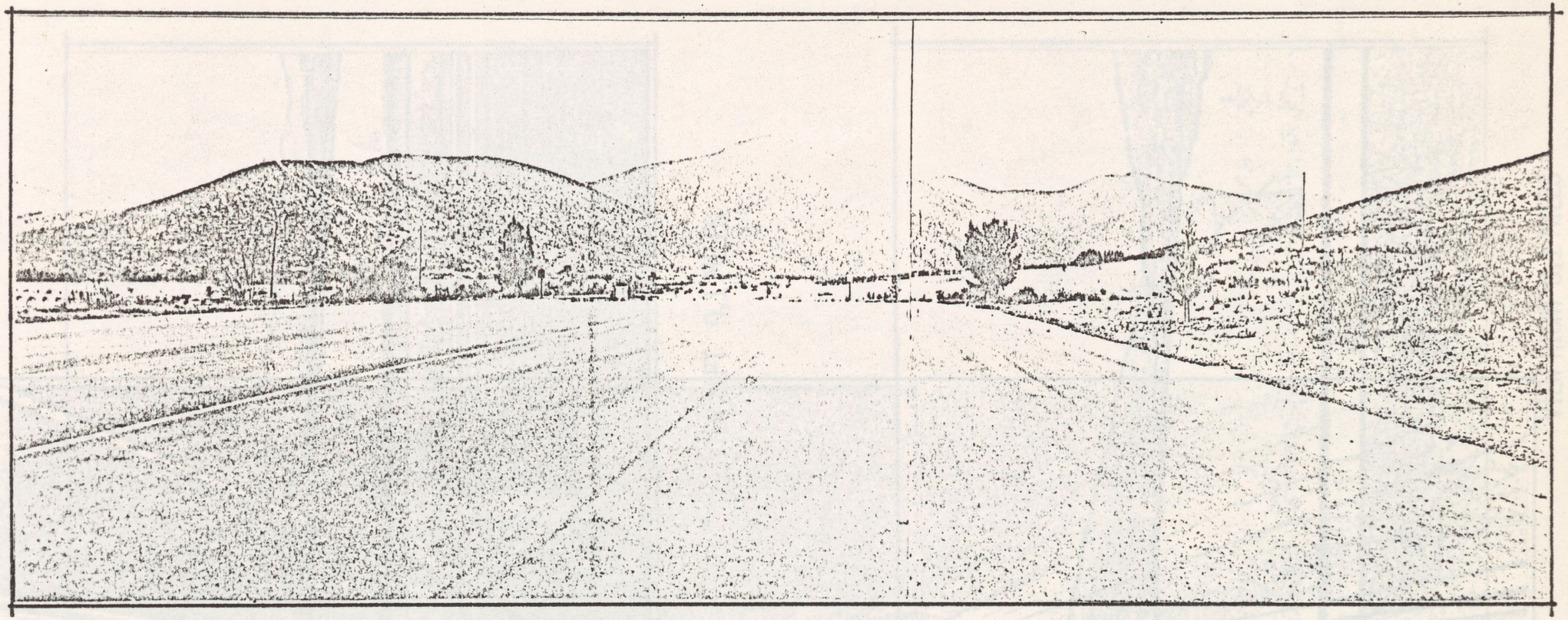
5) VISUAL SURPRIZE

THOSE NUMBERS WITH ASTERISKS ALONG SIDE ARE CONSIDERED BY MYSELF TO BE AREAS OF GREAT CONCERN, NOT ONLY FOR MY PROJECT BUT FOR CANYON LAKE AS A WHOLE. THIS STUDY AND THE INFORMATION THAT CAME OUT OF IT, WILL NOW BE A RESOURCE FOR THE THESIS CYCLE AND HOPEFULLY WILL HELP DURING THE DESIGN PHASE OF THE SAME CYCLE. (SCORES) ("V")

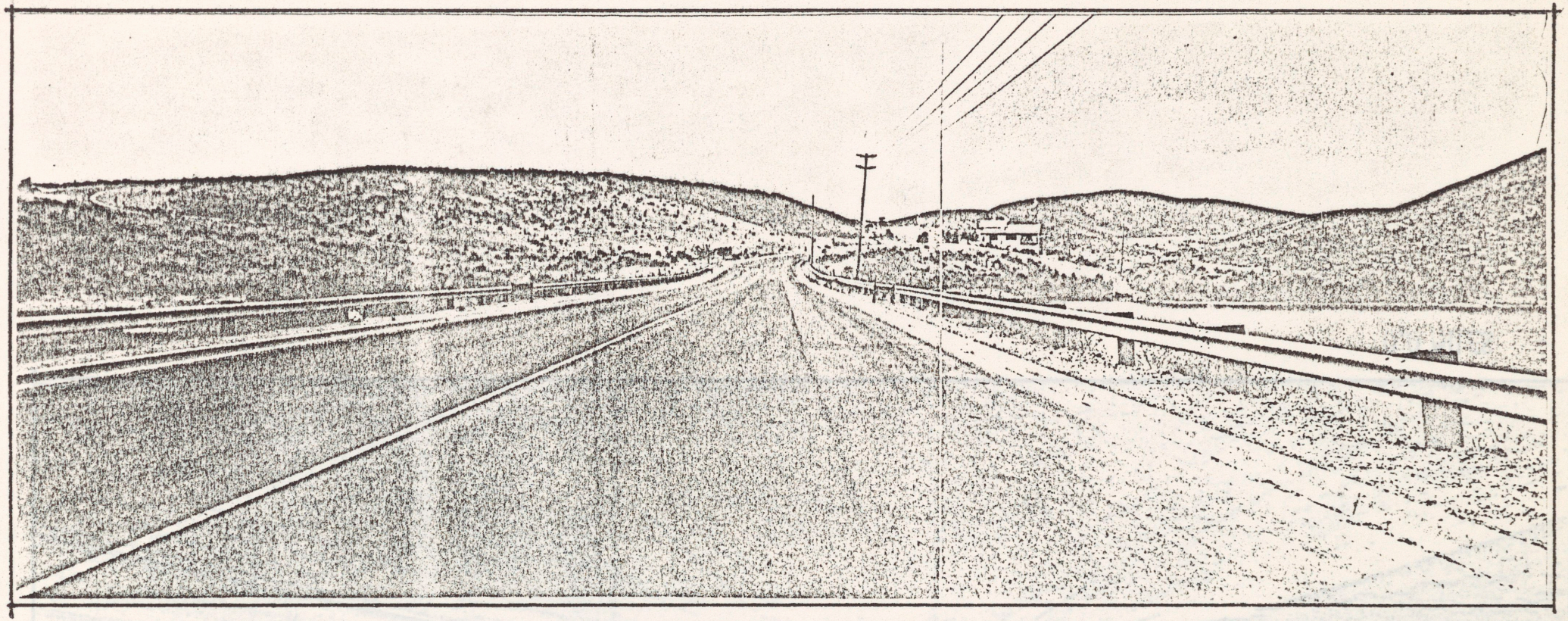
auto trip/canyon lake



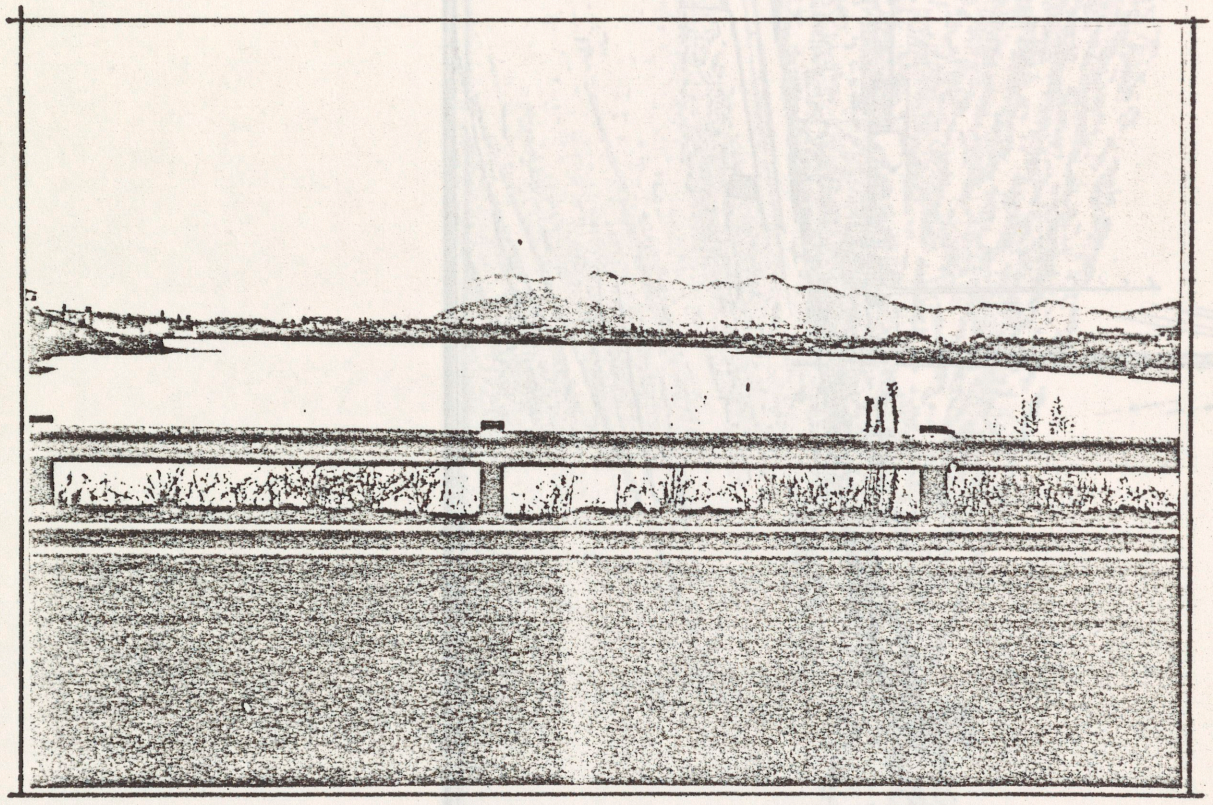
auto trip/canyon lake



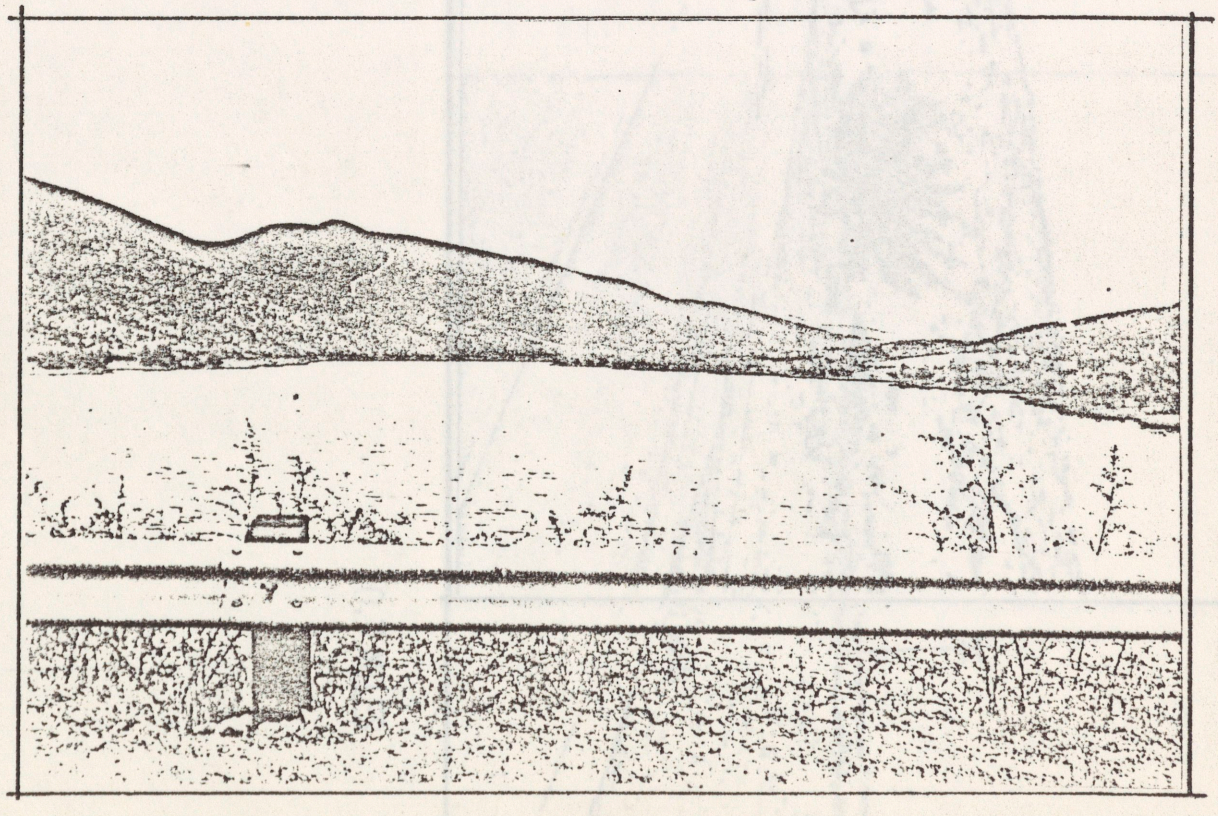
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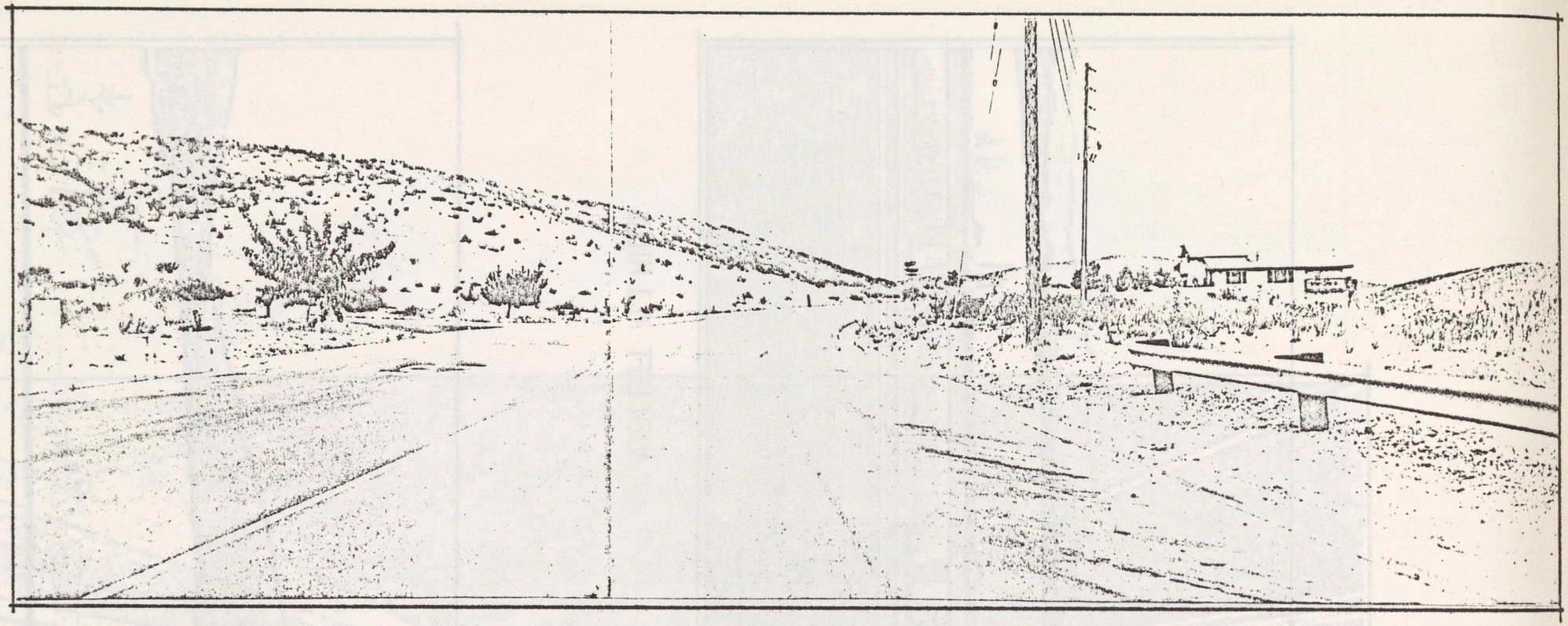
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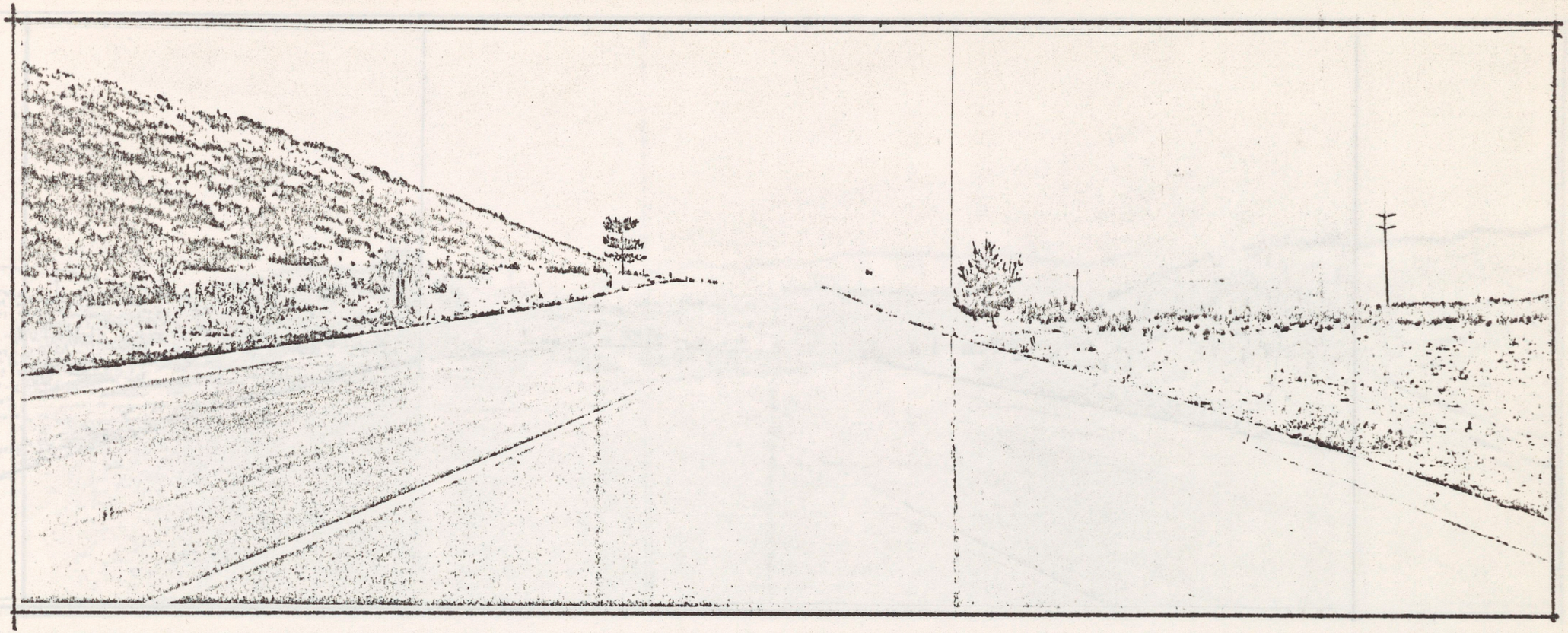
VIEW LEFT 0.1 MILES



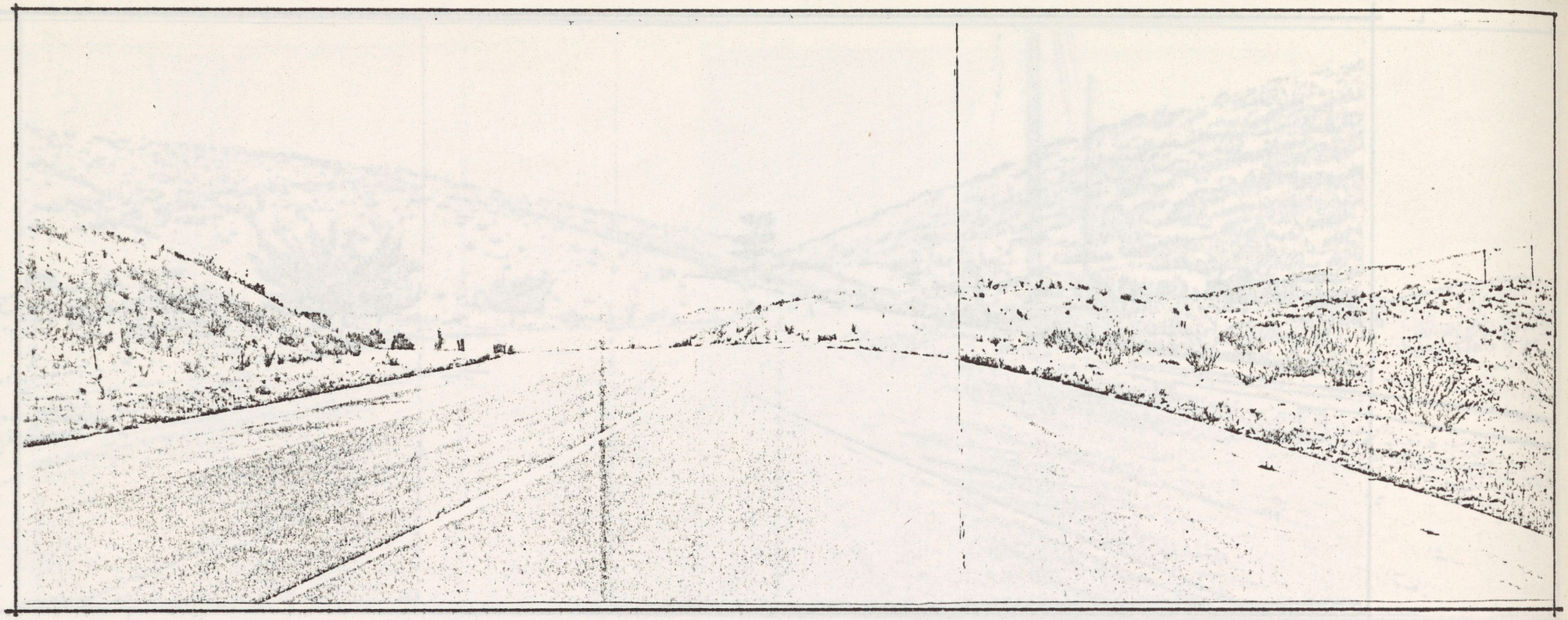
VIEW RIGHT 0.1 MILES



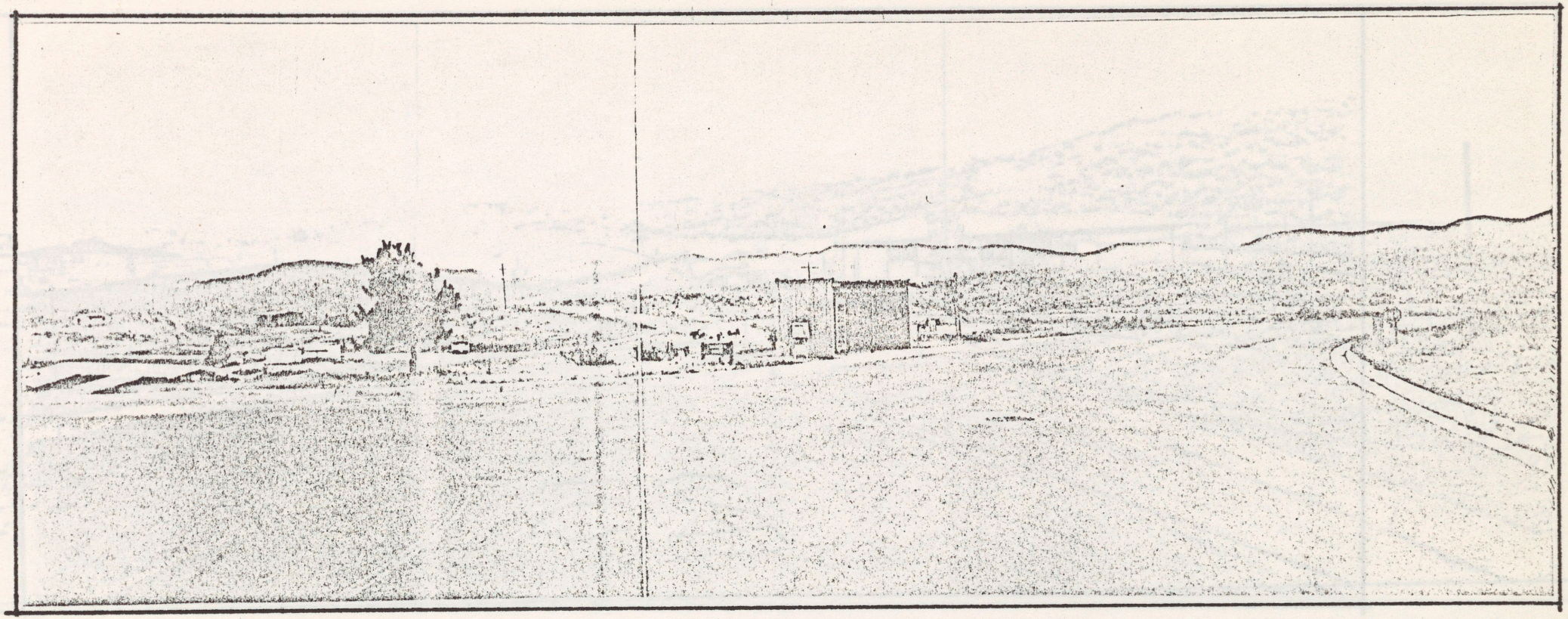
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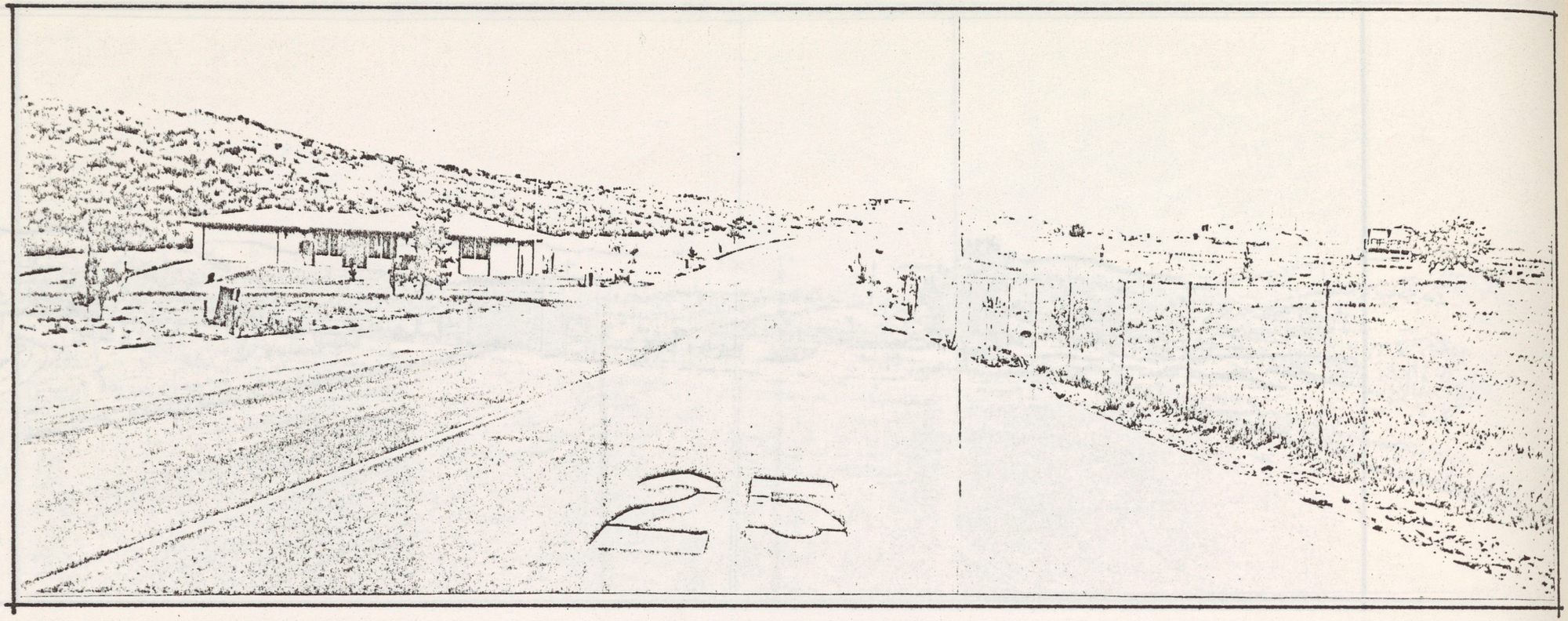
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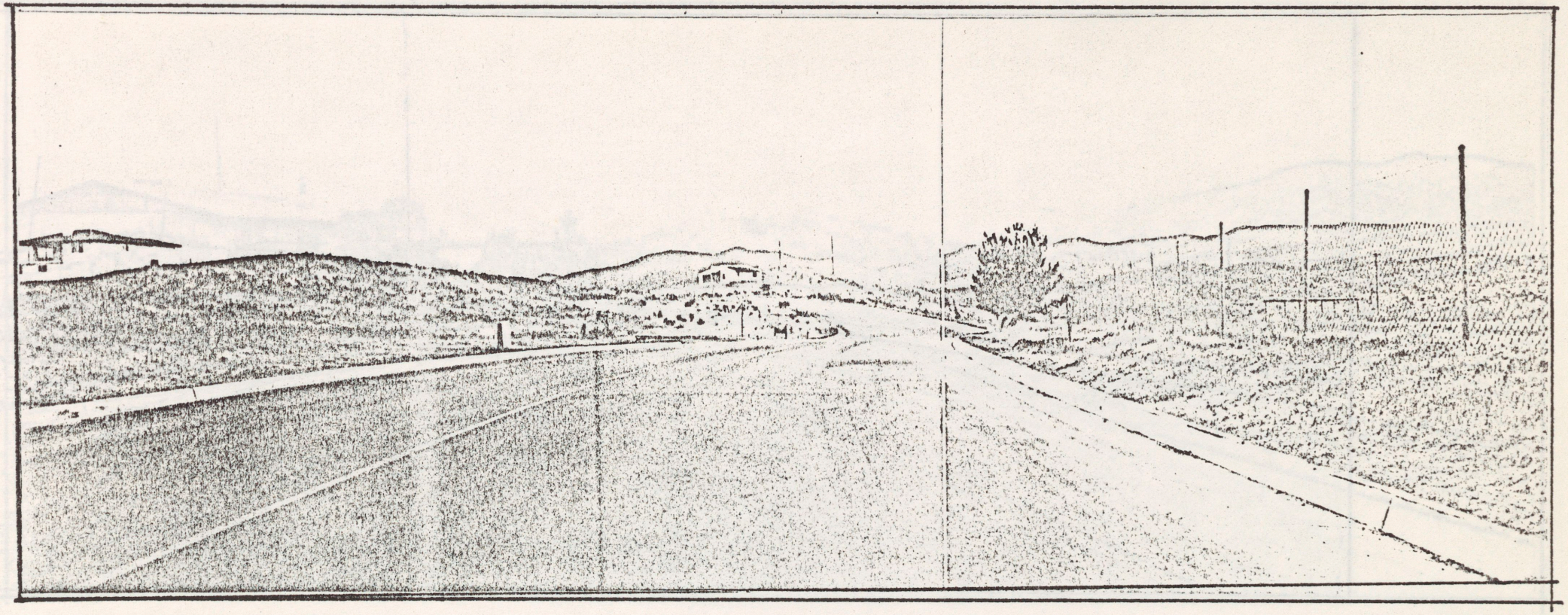
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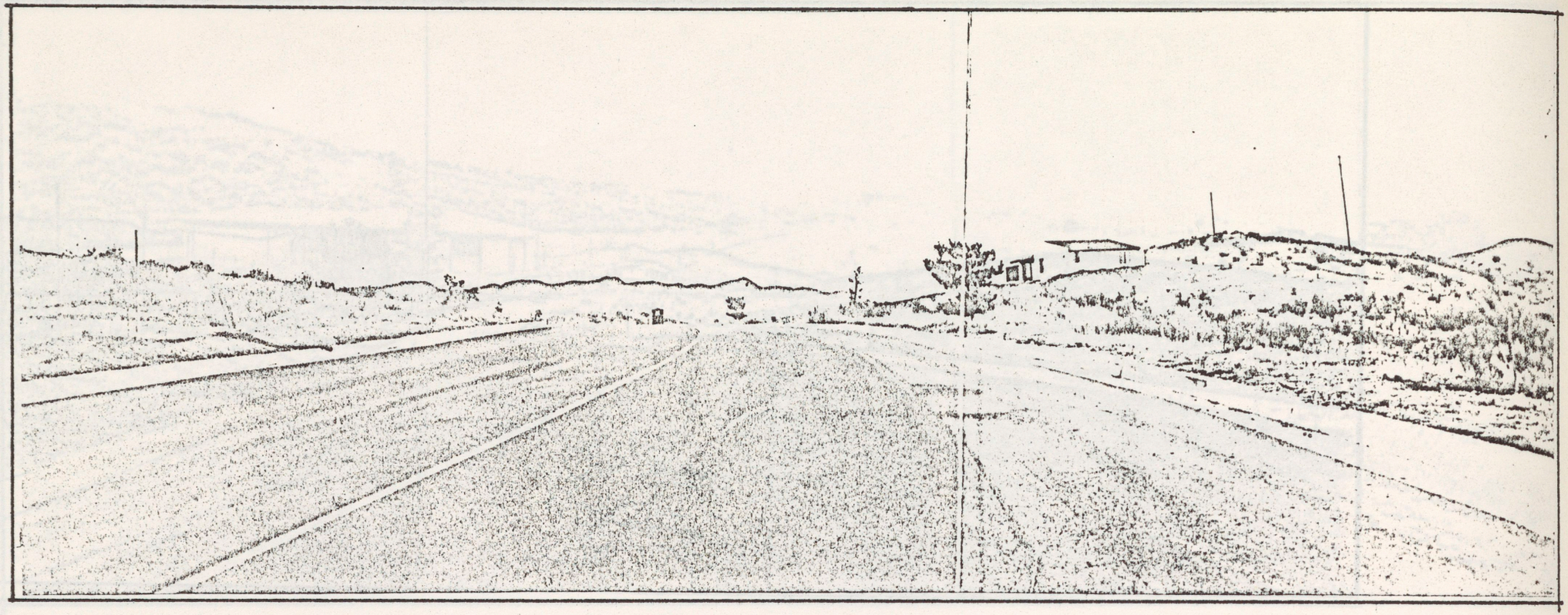
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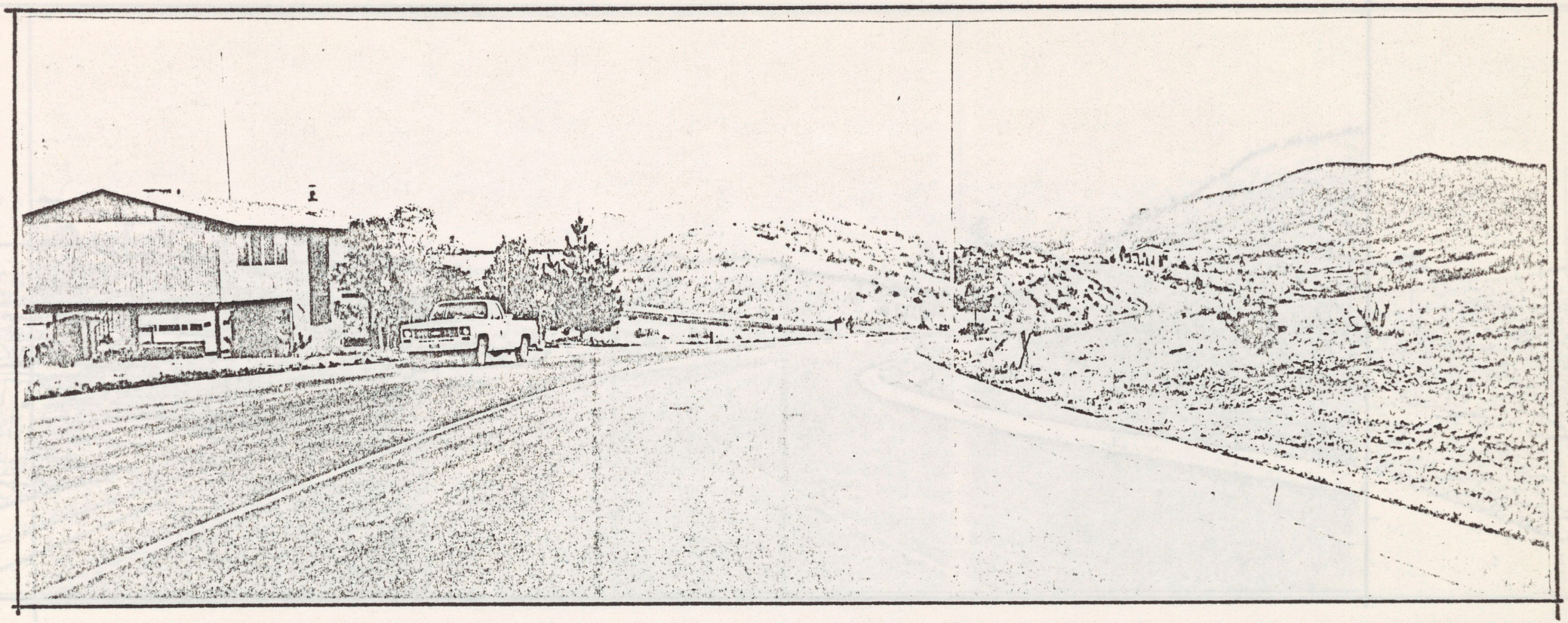
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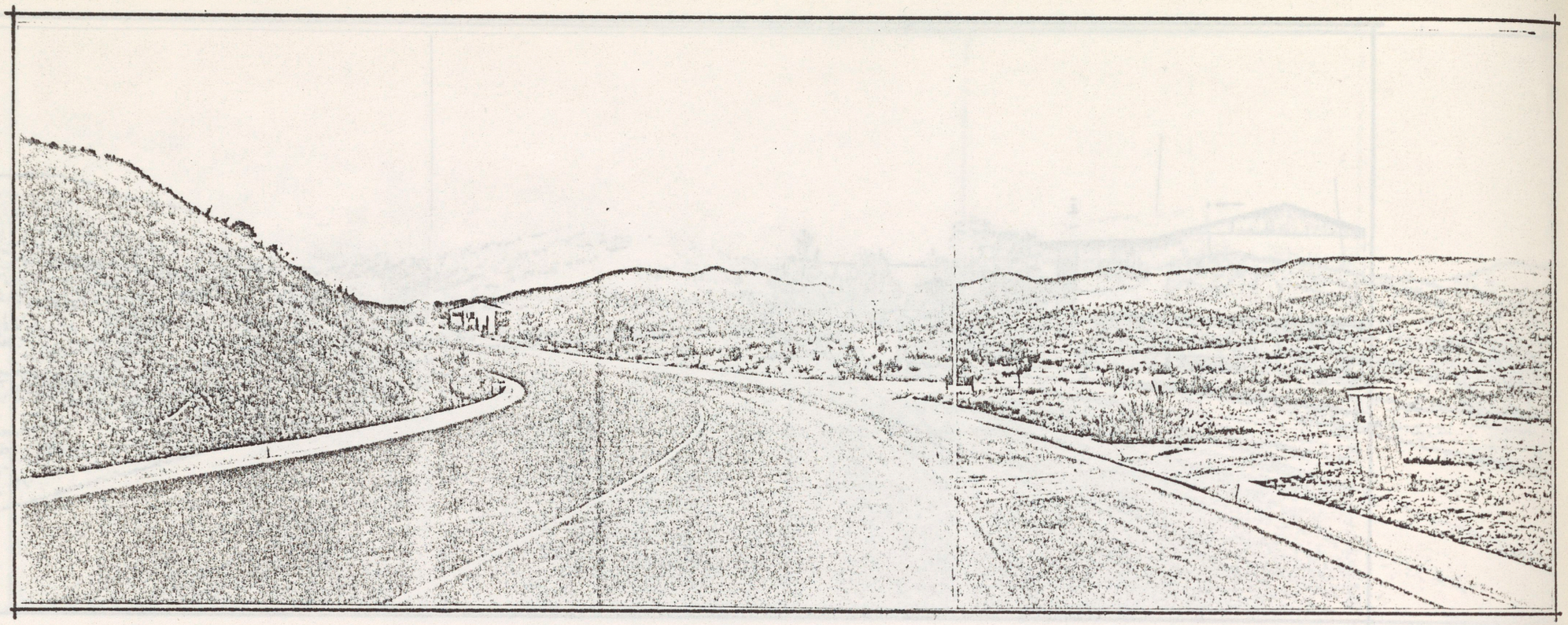
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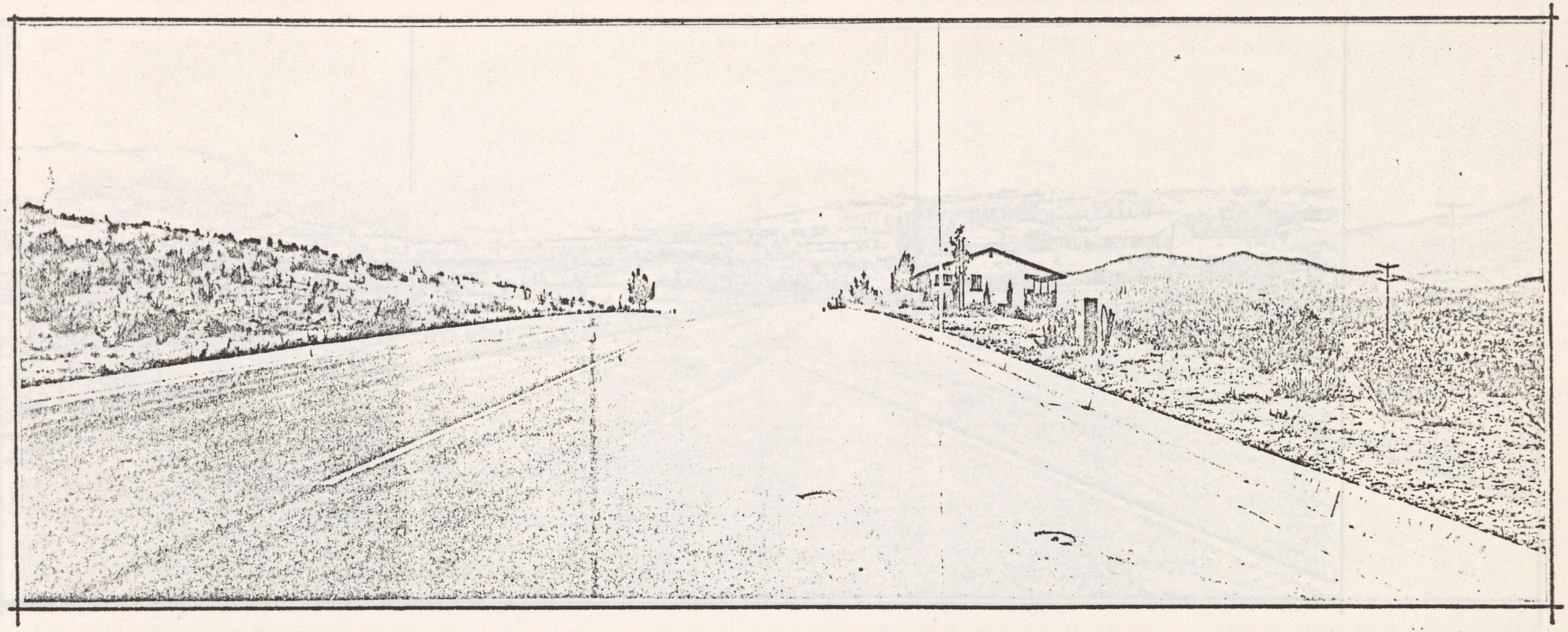
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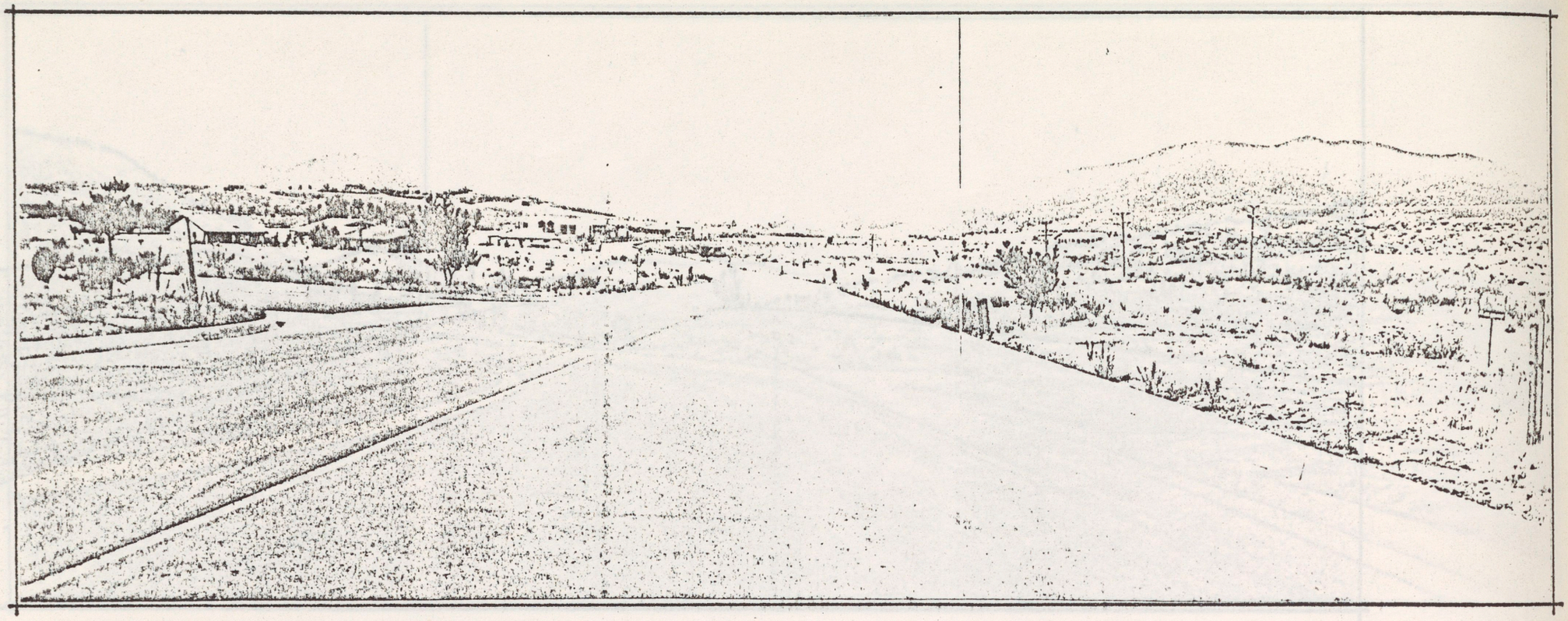
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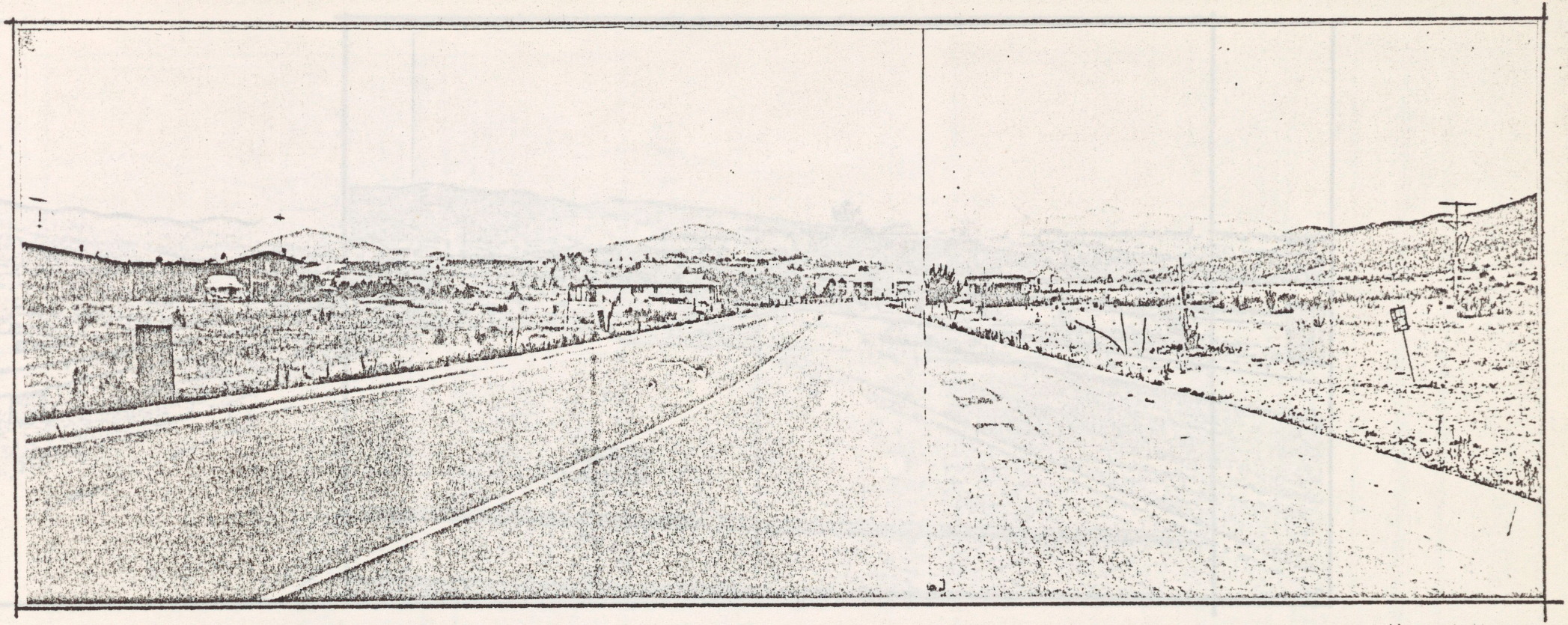
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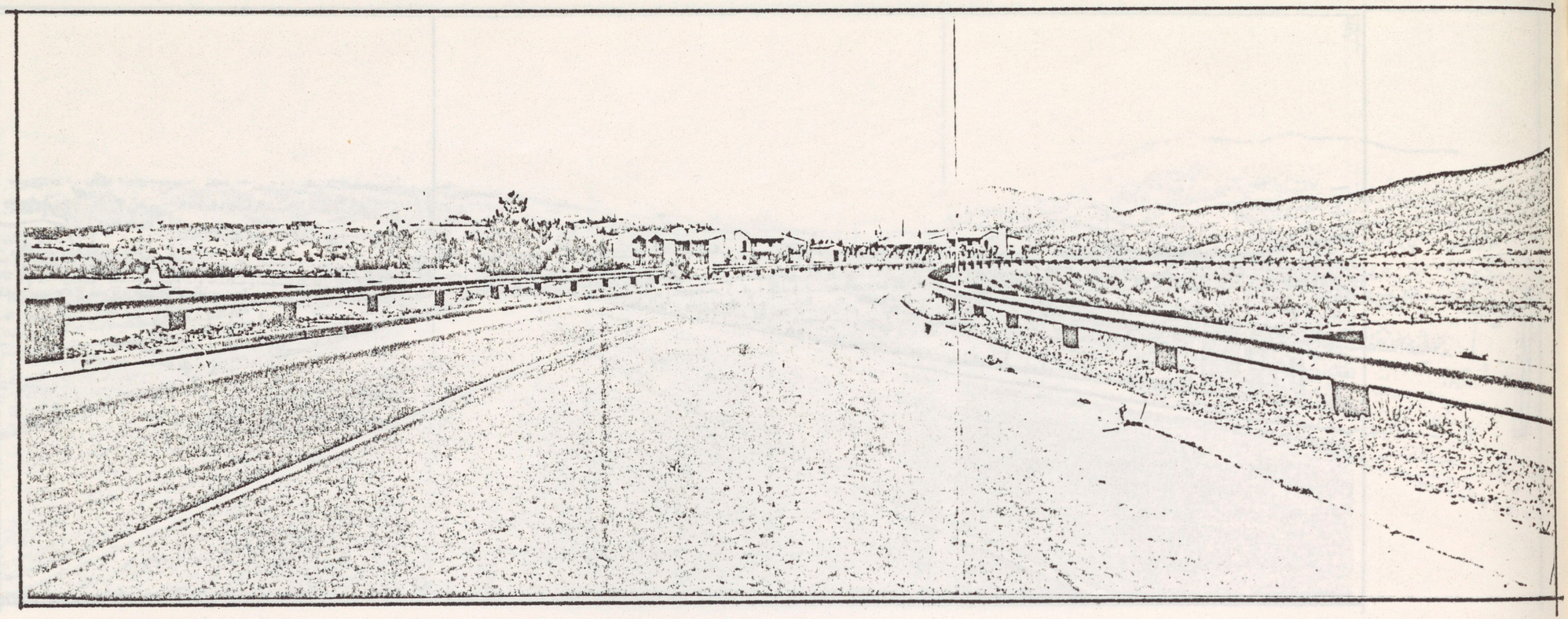
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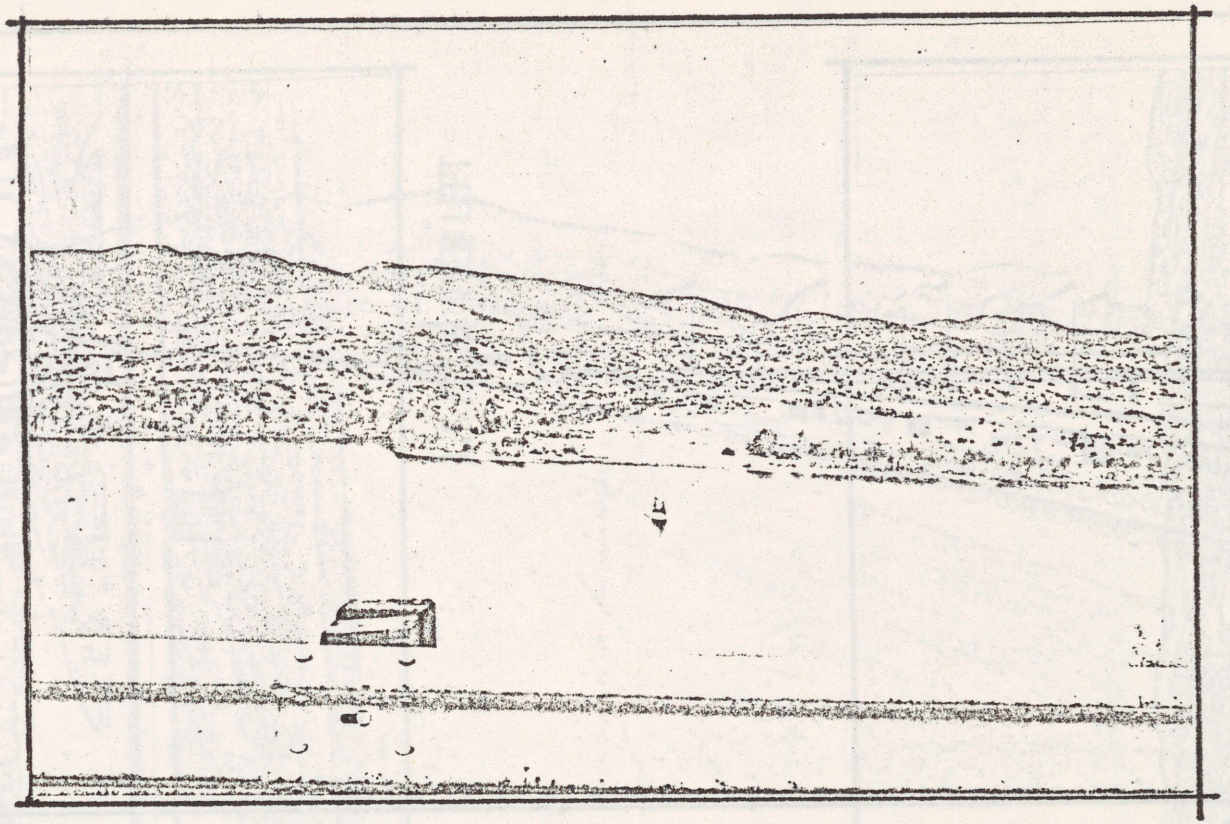
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1.3 MILES

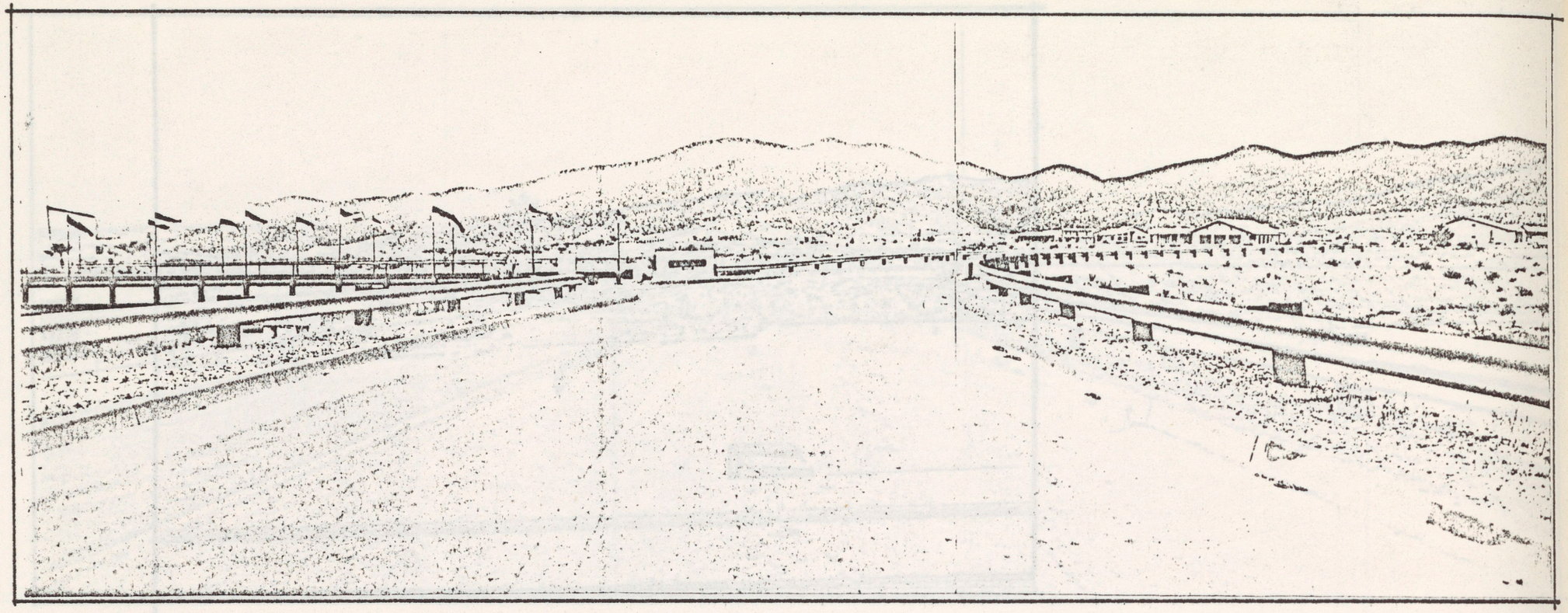


1.4 MILES

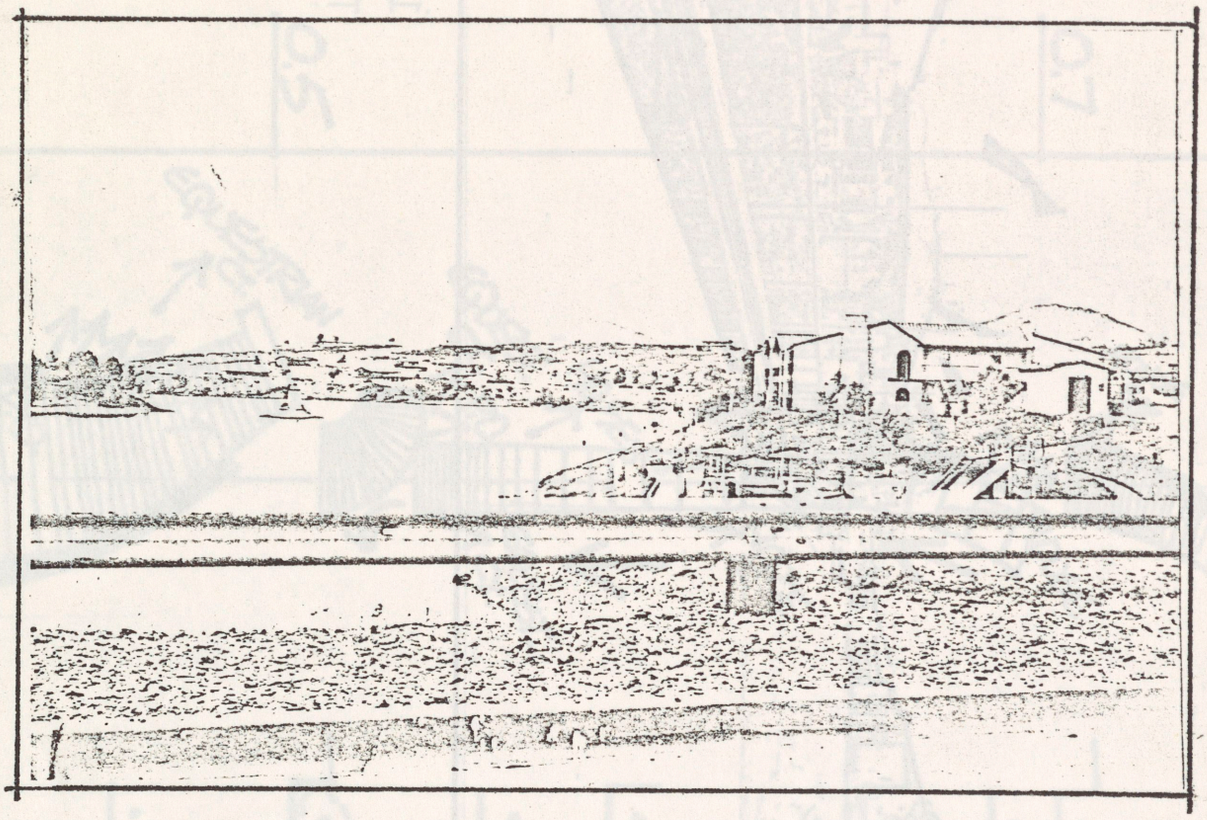


1.4 MILES VIEW RIGHT

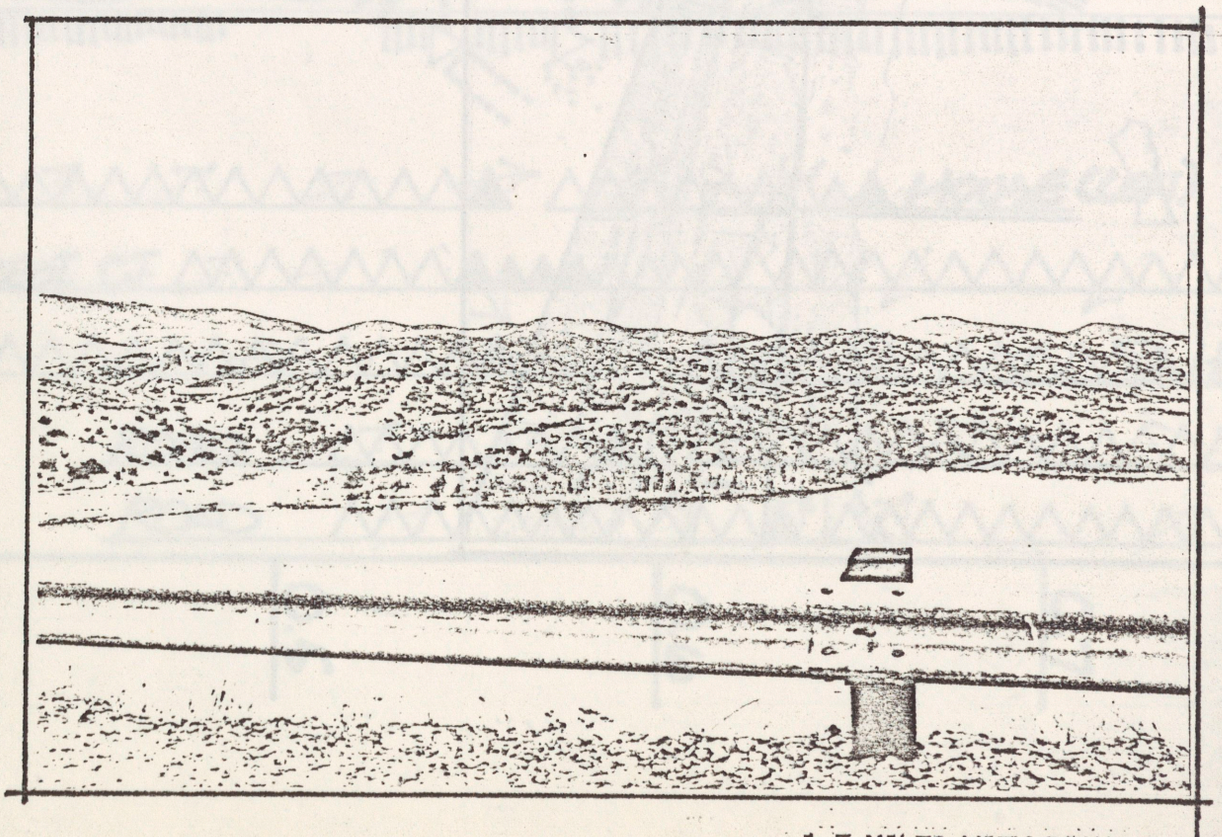
THESIS SITE



1.5 MILES

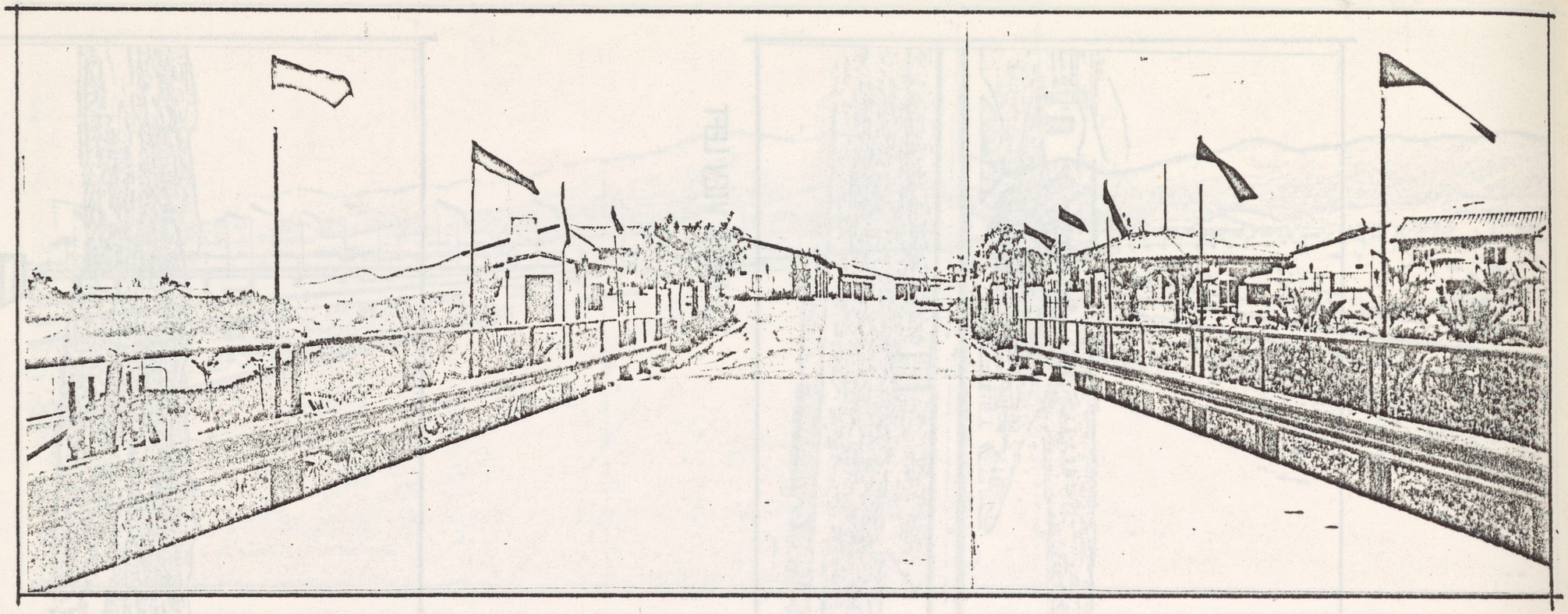


1.5 MILES VIEW LEFT



1.5 MILES VIEW RIGHT

THESIS SITE



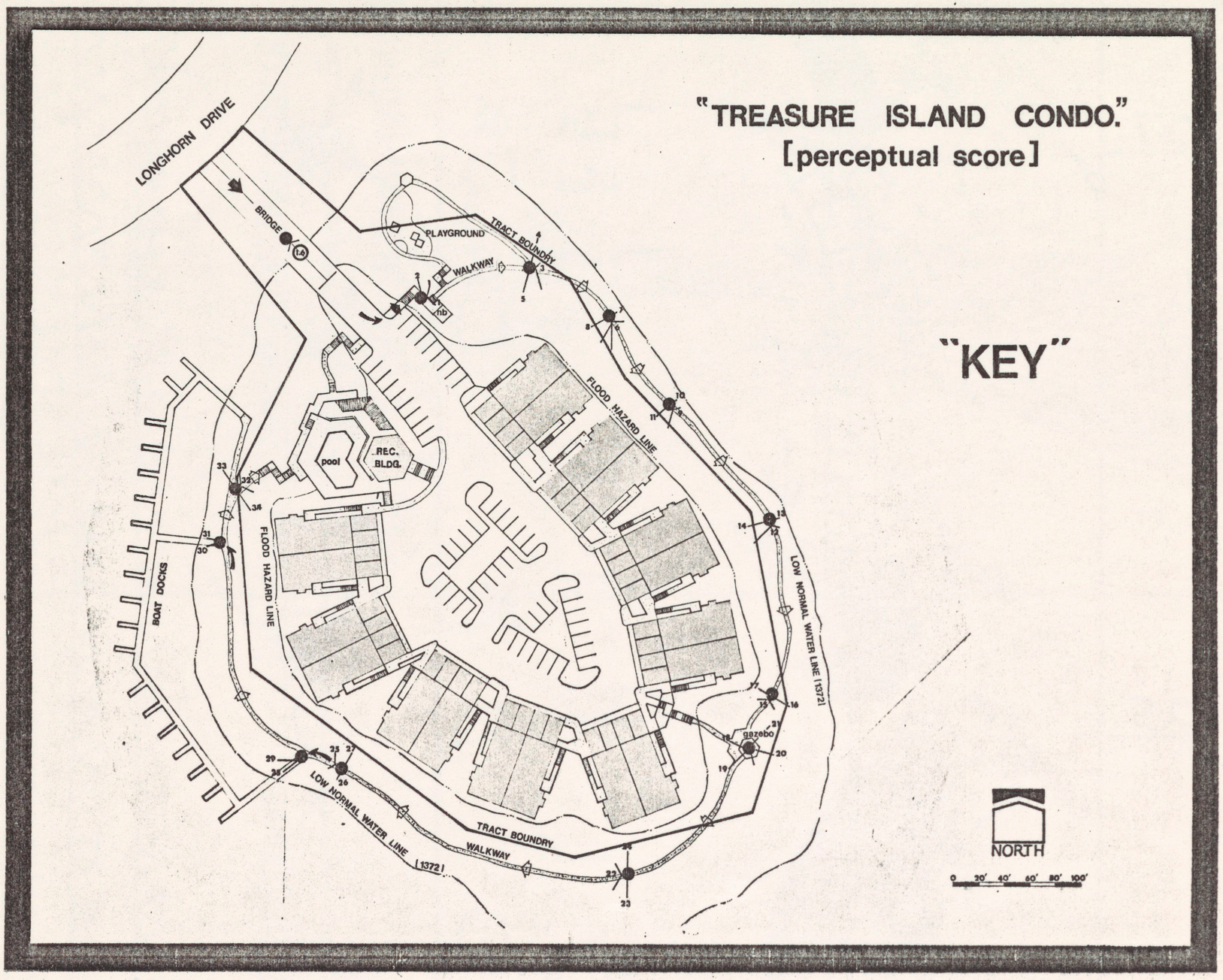
1.6 MILES

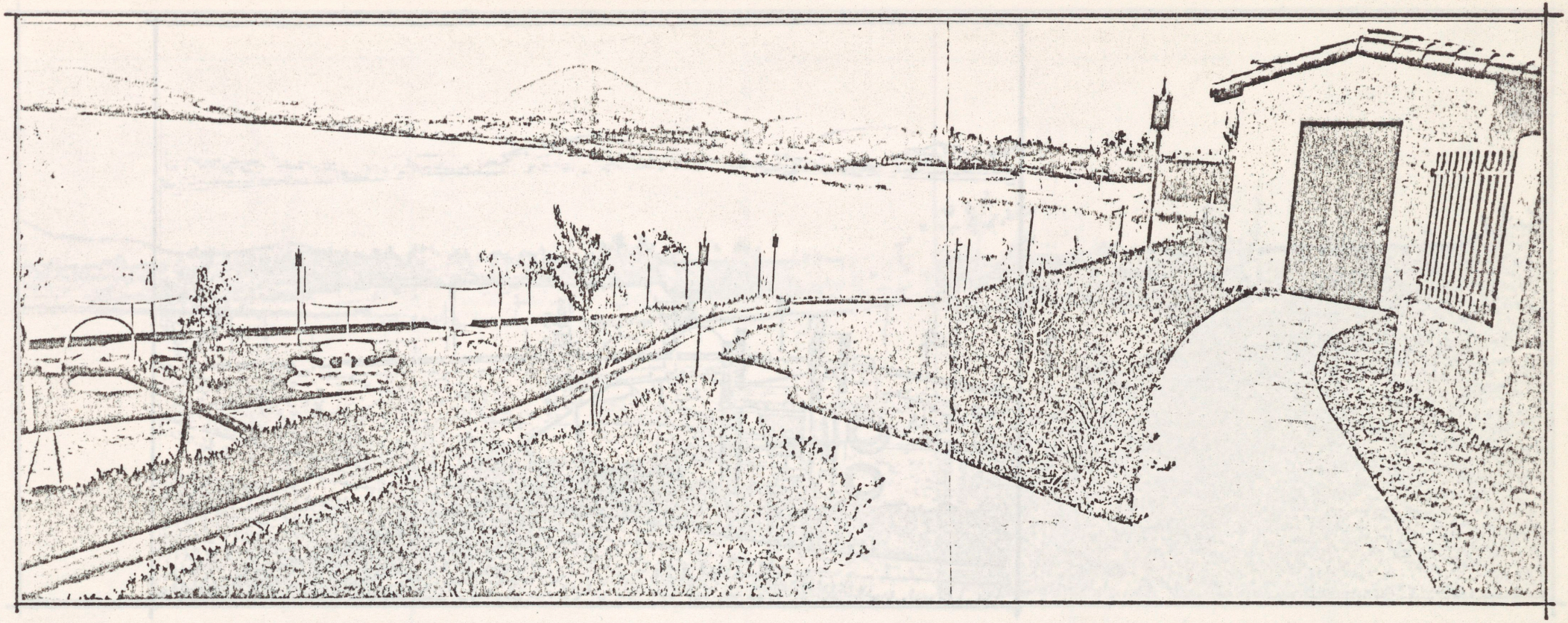
TREASURE ISLAND

0.7
0.6
0.5
0.4
HOUSE
HOUSE
HOUSE
HOUSE
HOUSE
EQUEST. CT.
P.O.
EQUEST. CT.
EQUESTRIAN CT.
P.O.
HOUSE (LEFT)
EQUEST. CT.
ROAD
ROAD
0.7
0.6
0.5
0.4

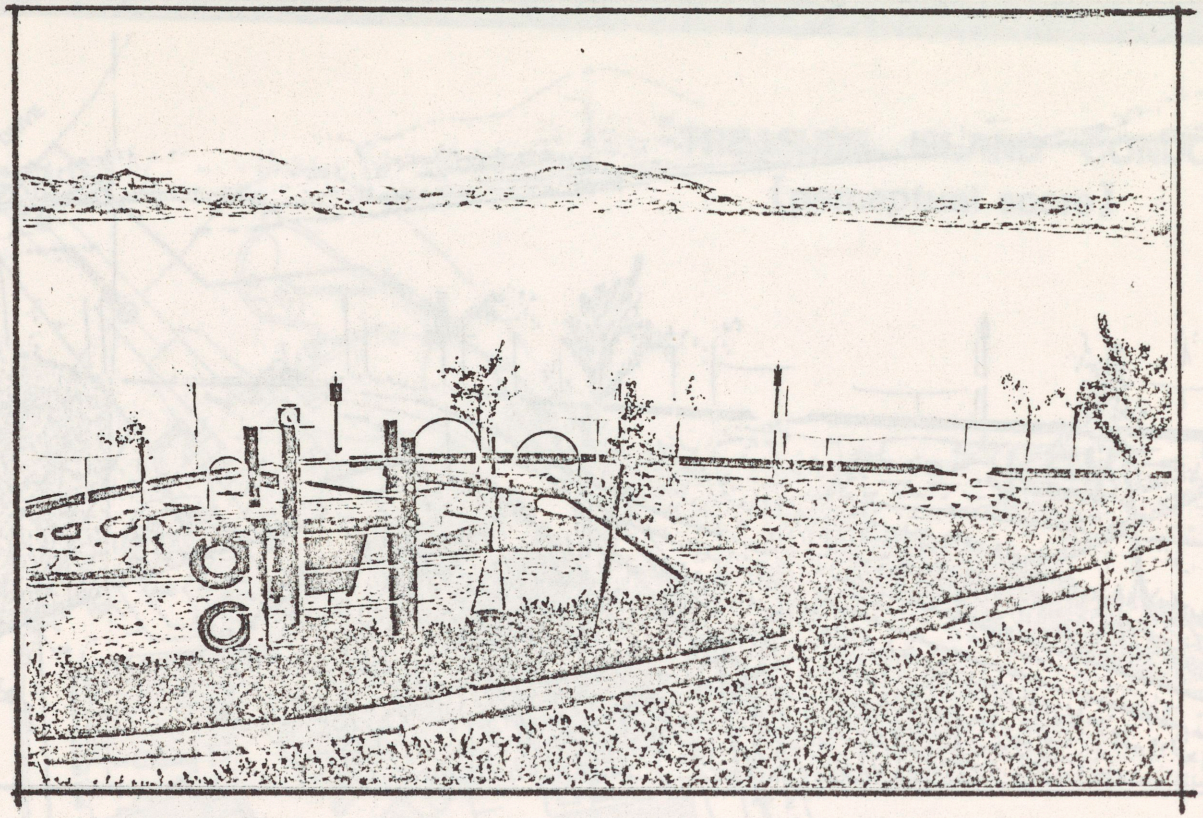


pedestrian trip/treasure island

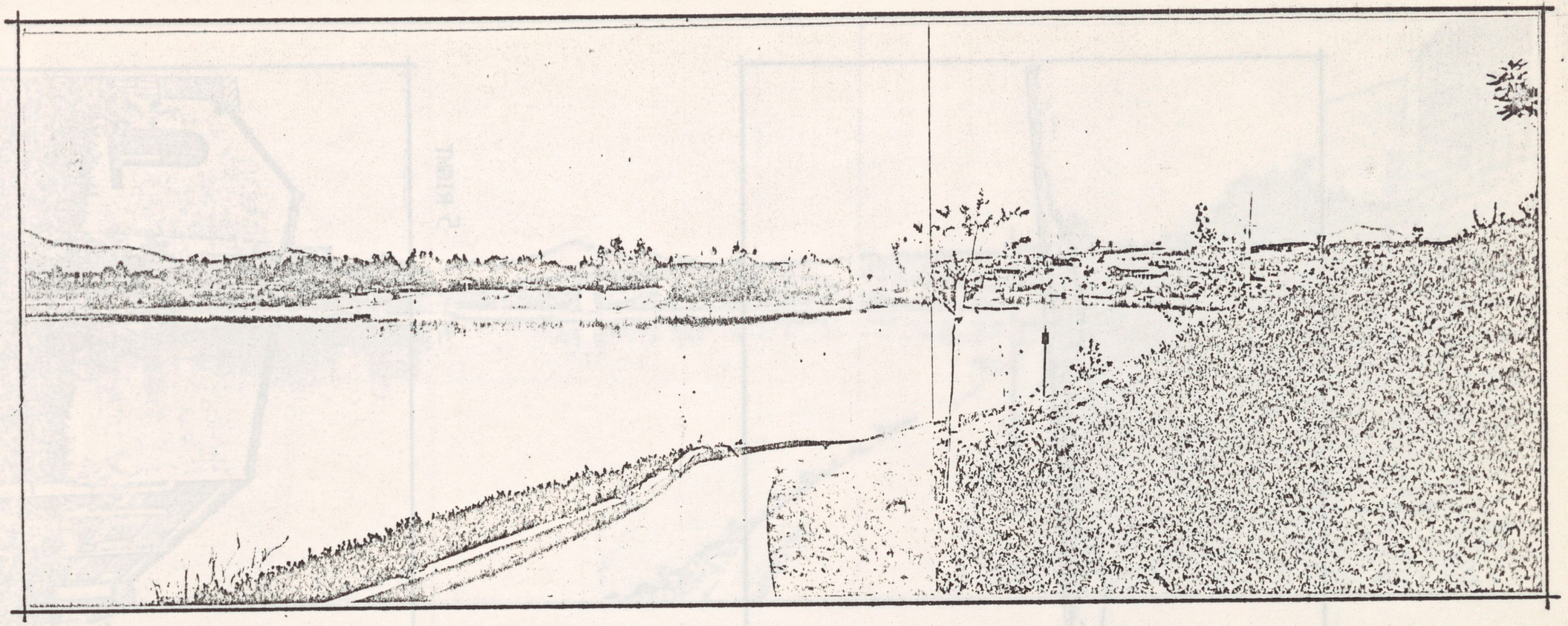

"TREASURE ISLAND CONDO."
[perceptual score]
"KEY"
LONGHORN DRIVE
BRIDGE
PLAYGROUND
TRACT BOUNDRY
WALKWAY
pool
REC. BLDG.
FLOOD HAZARD LINE
BOAT DOCKS
LOW NORMAL WATER LINE [1372]
gazebo
NORTH
0 20' 40' 60' 80' 100'

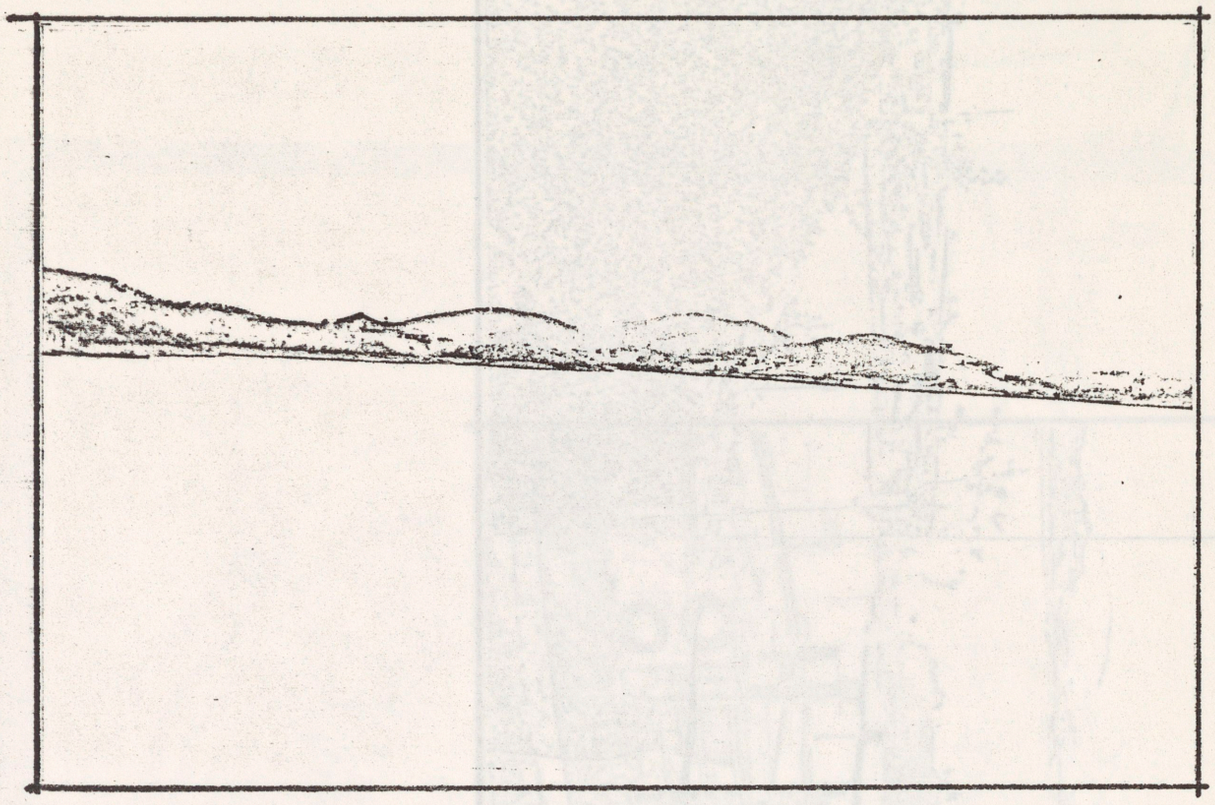


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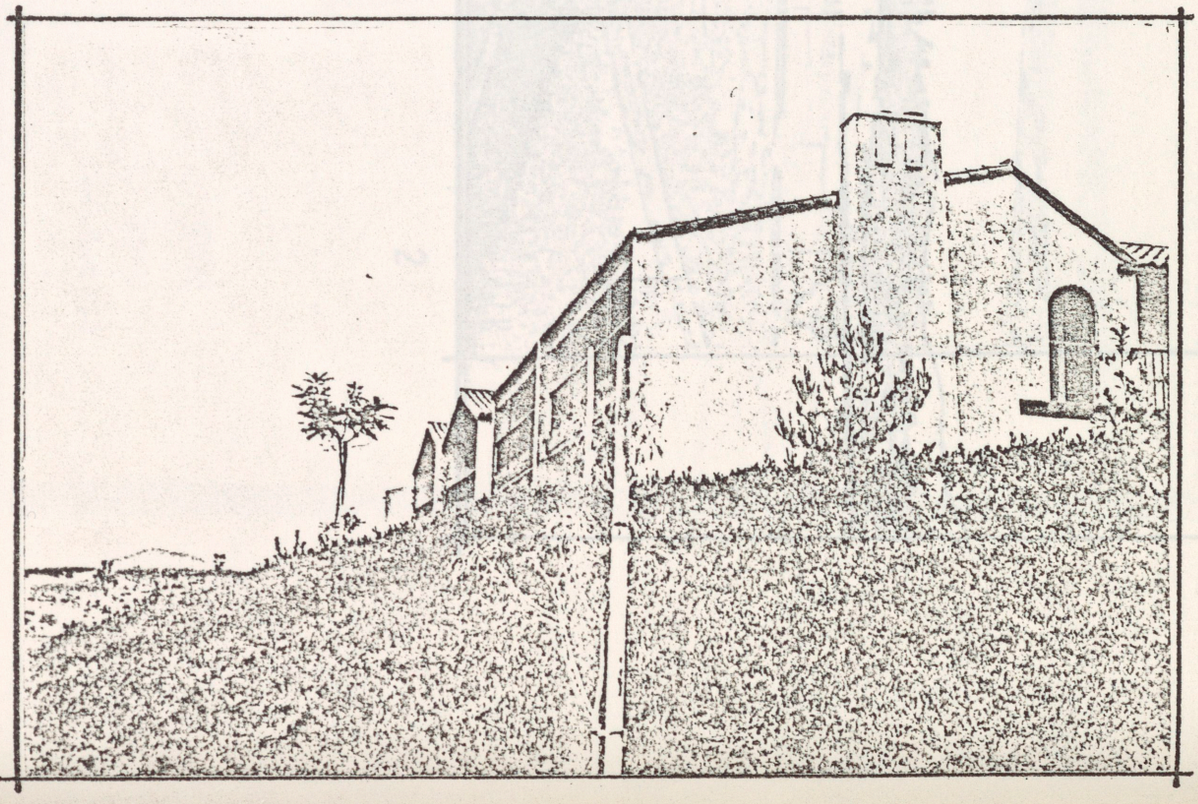
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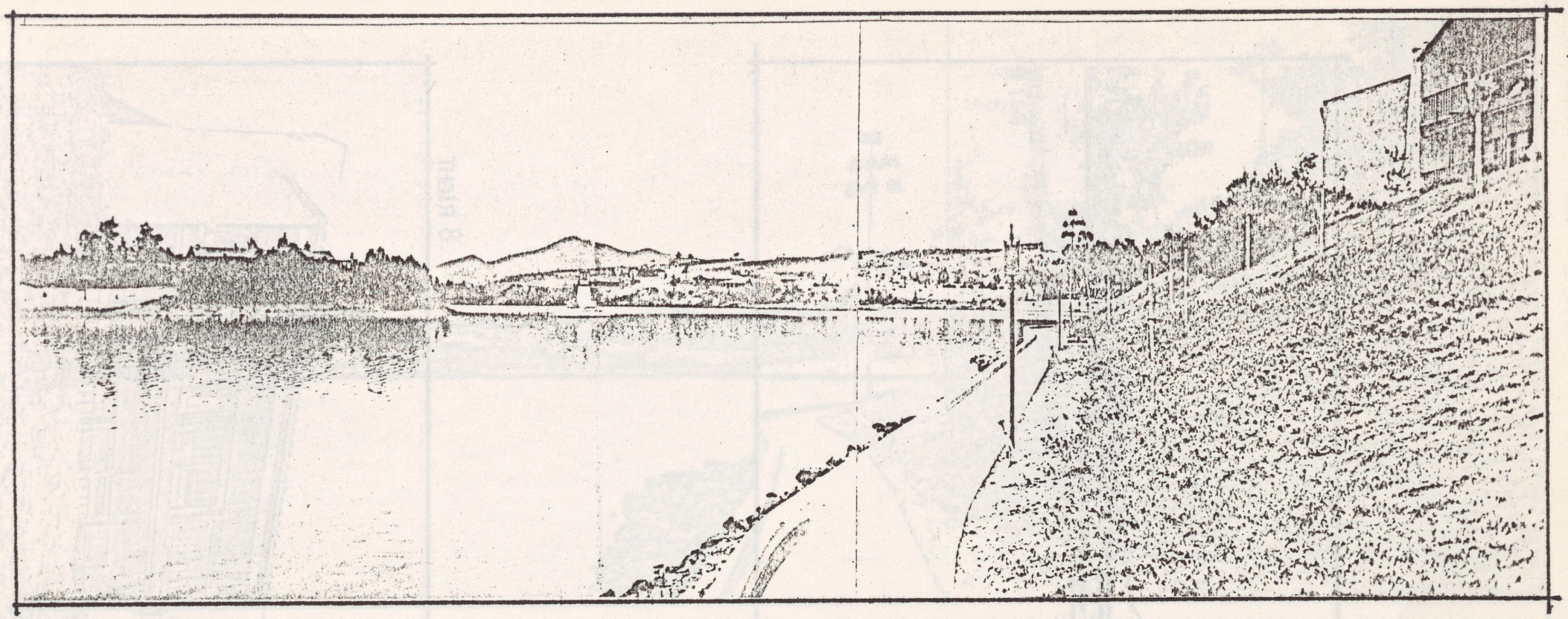


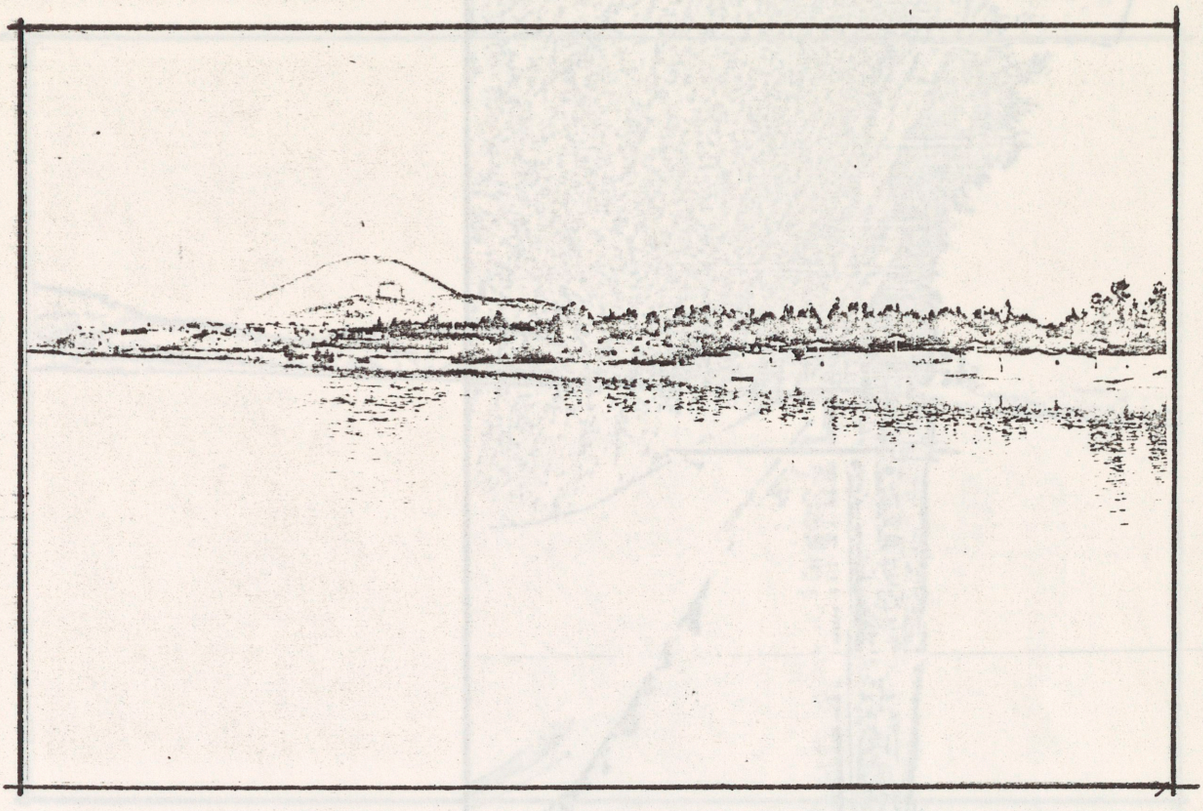


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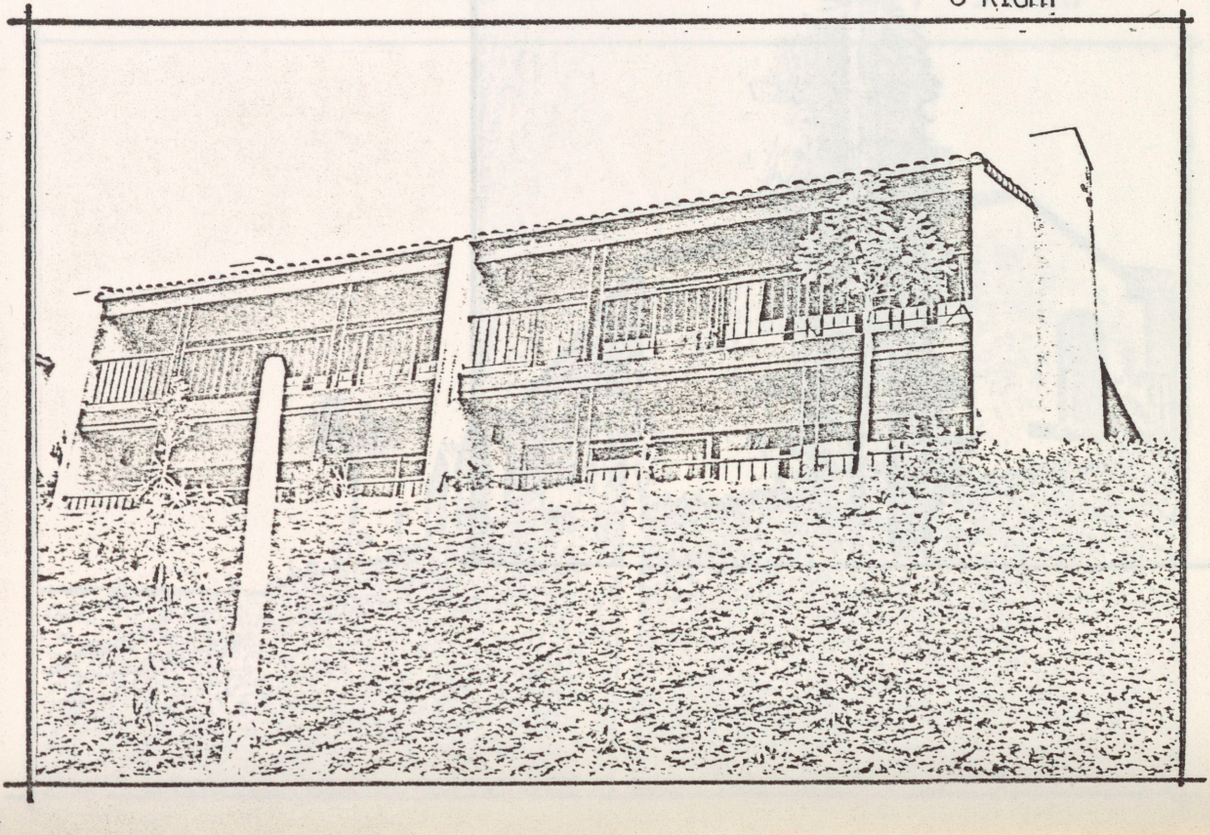


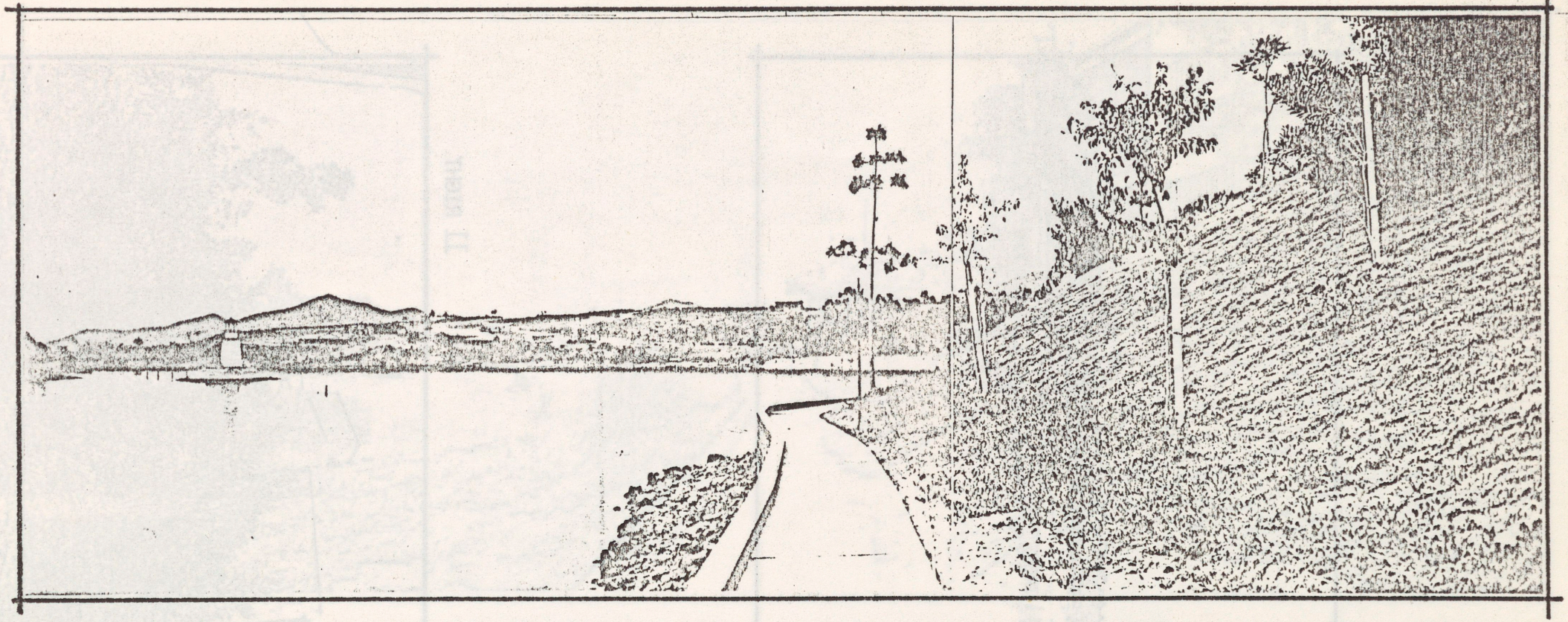


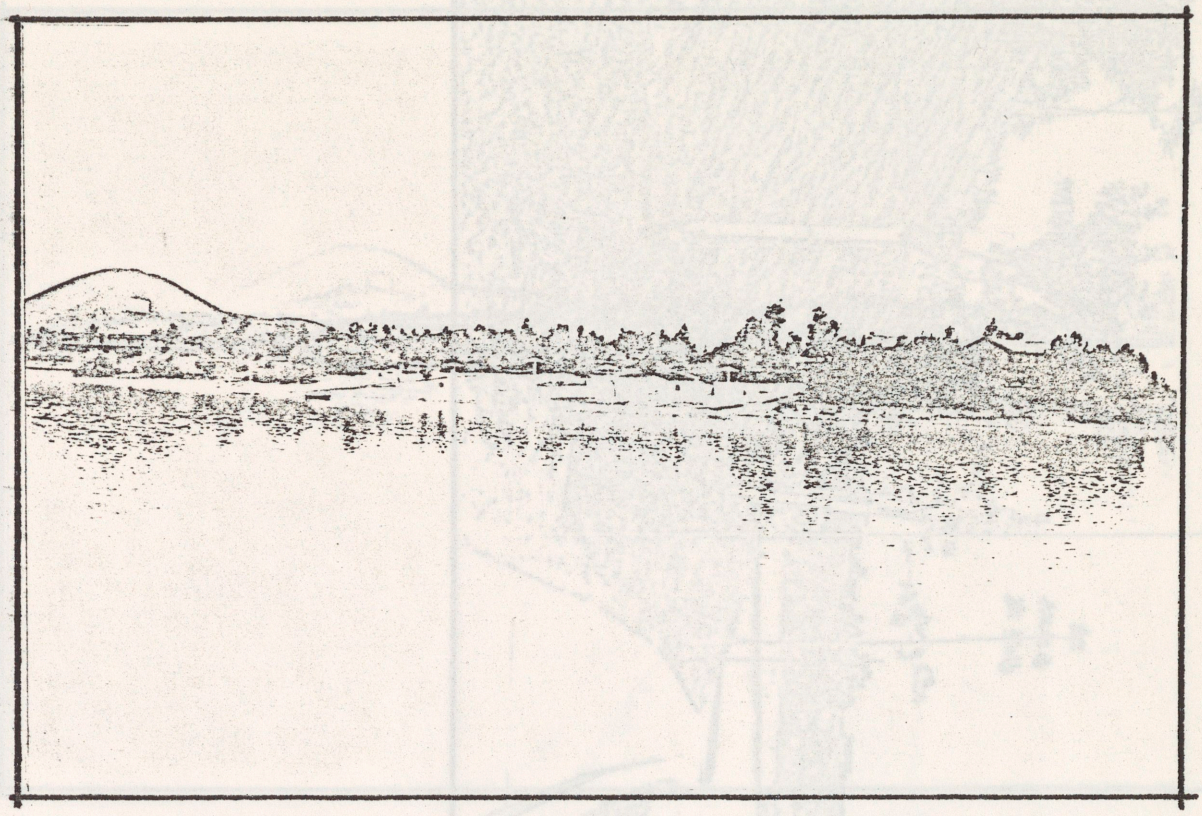


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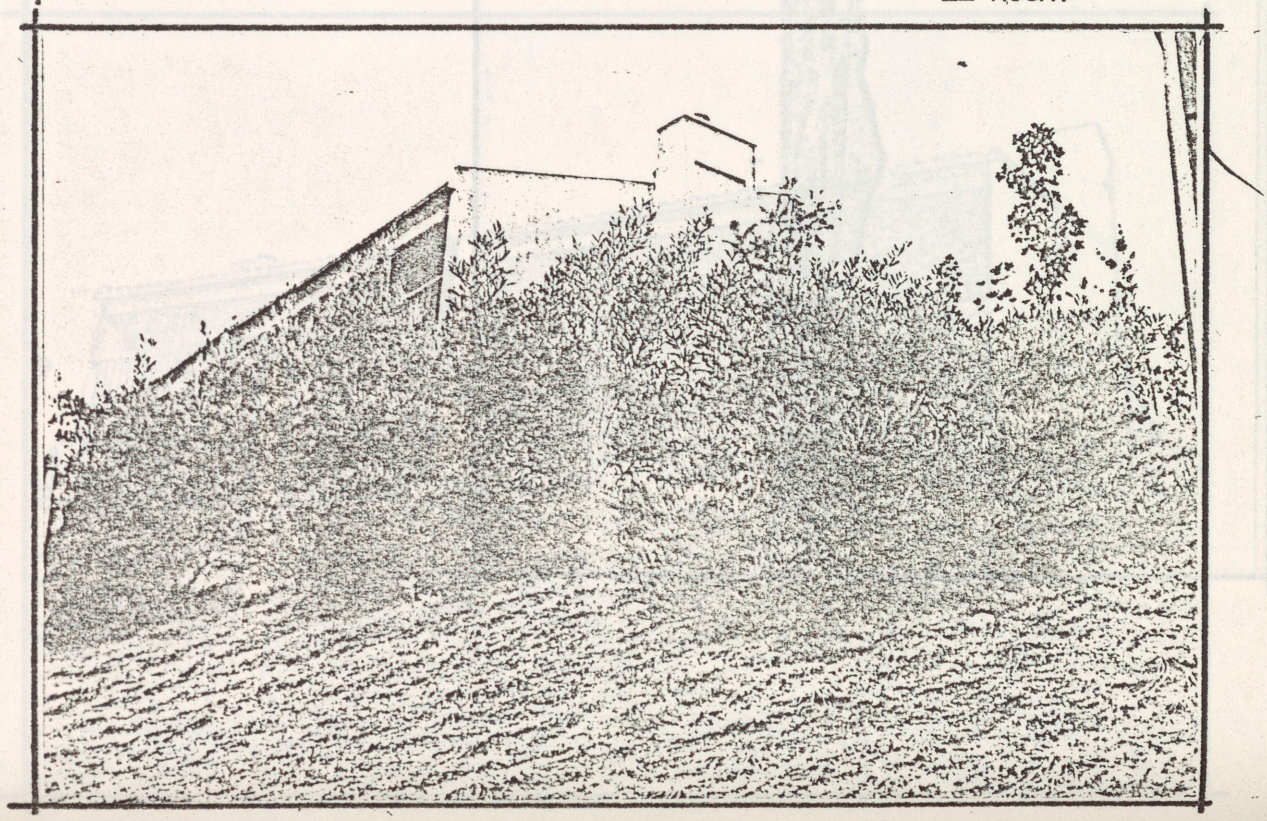


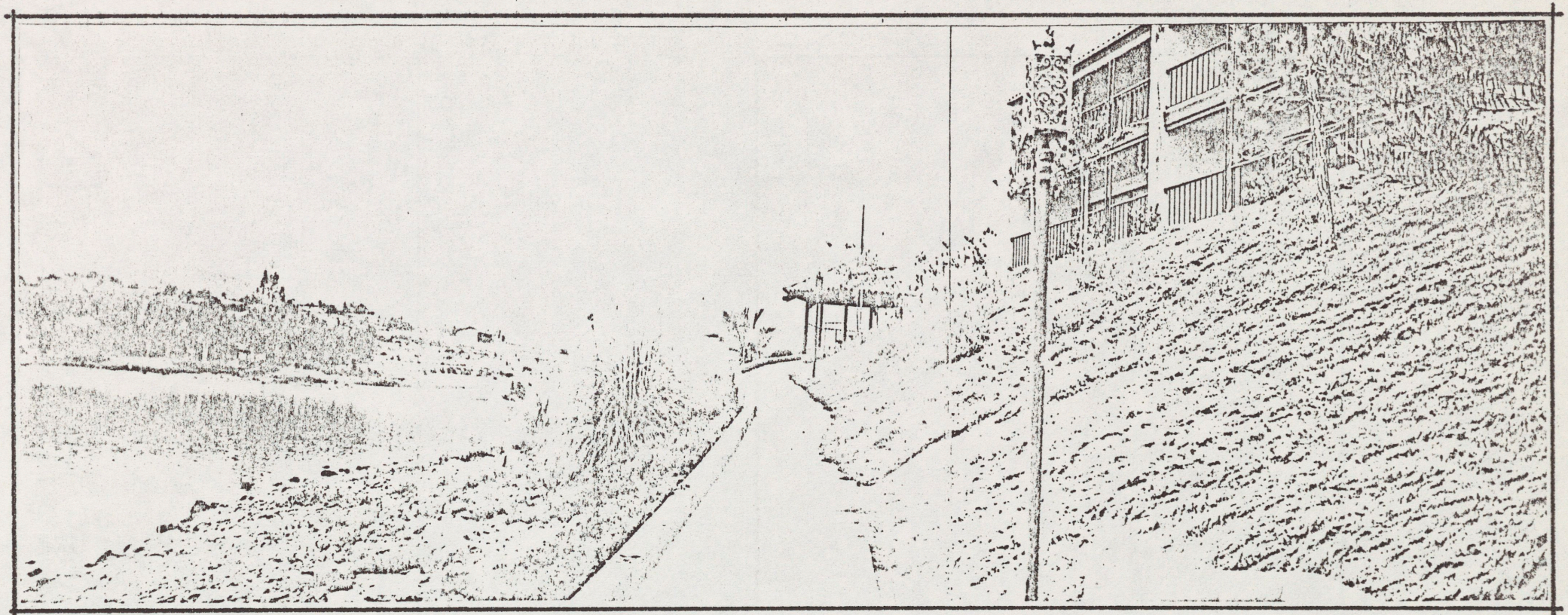


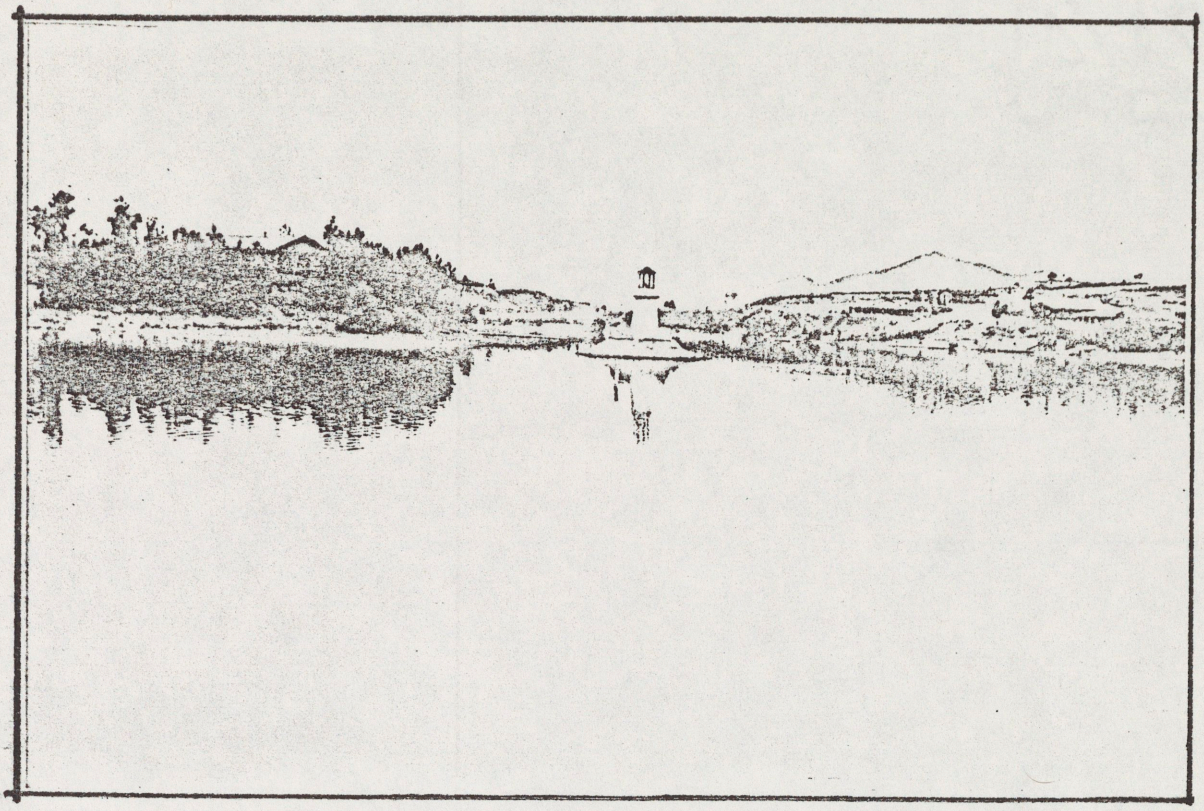


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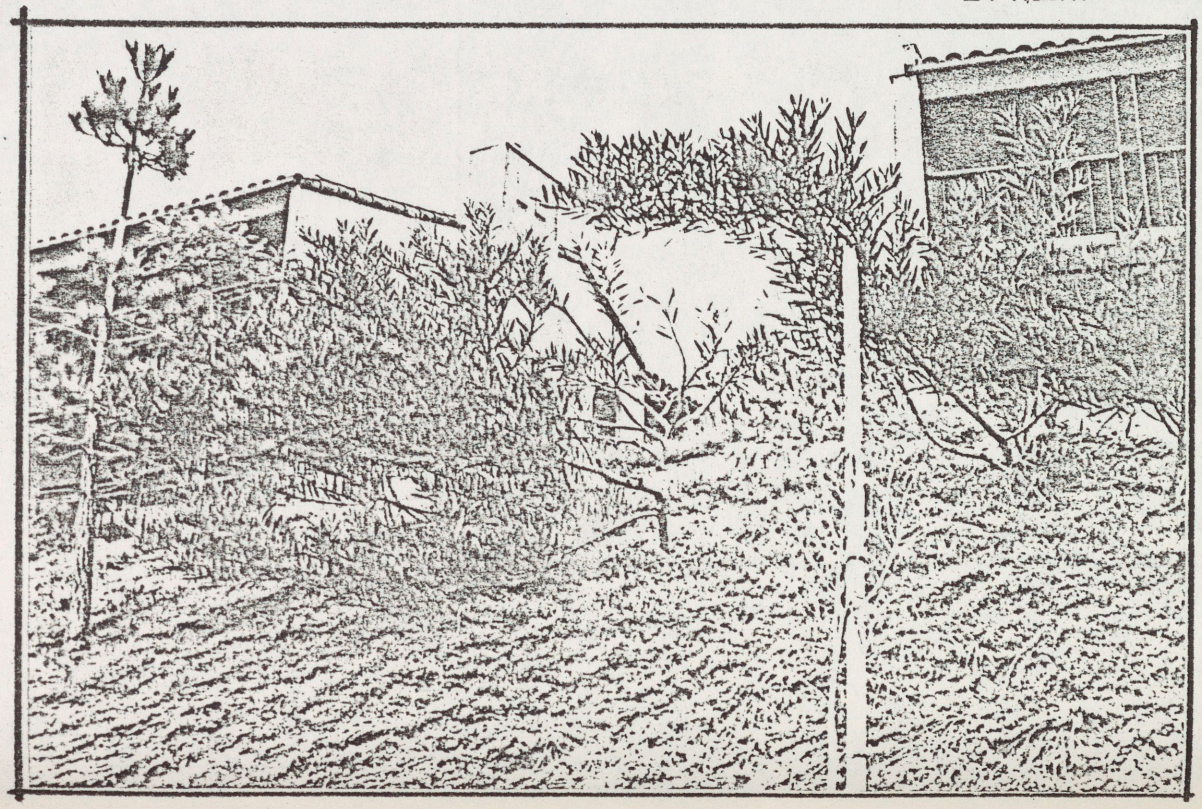


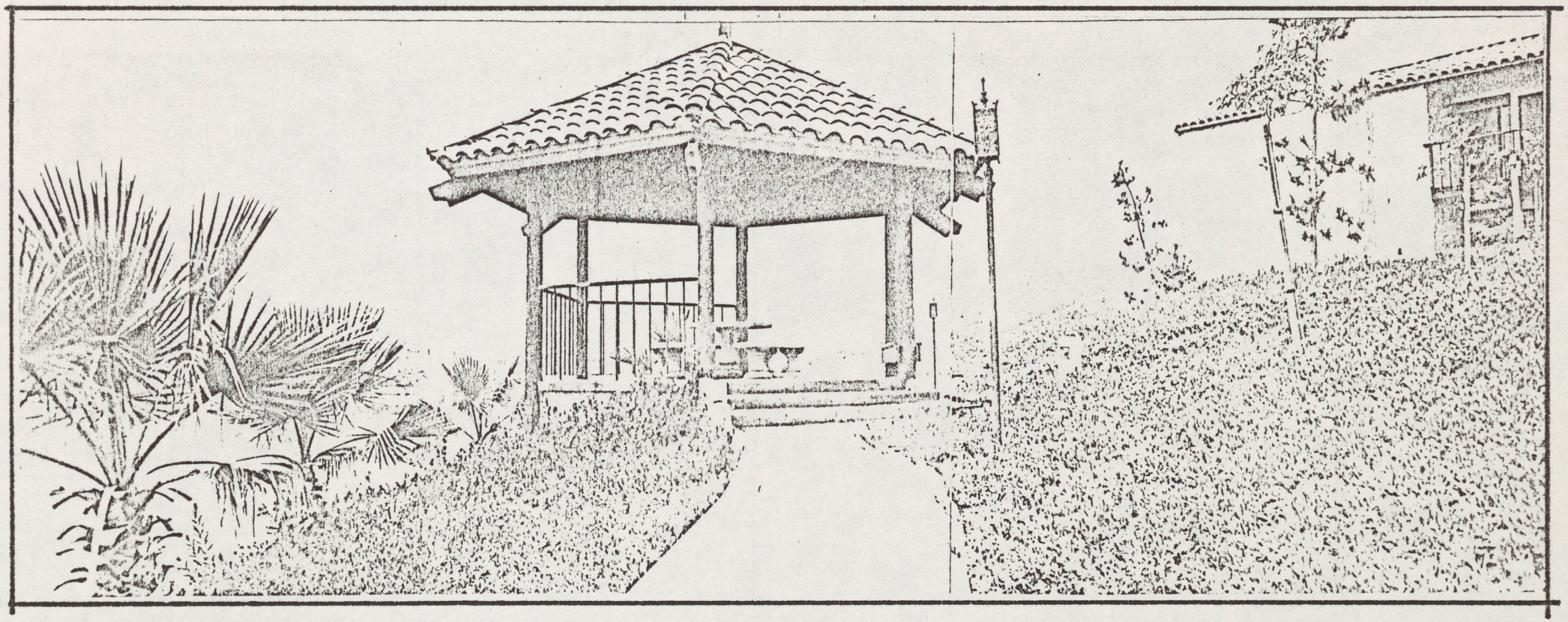


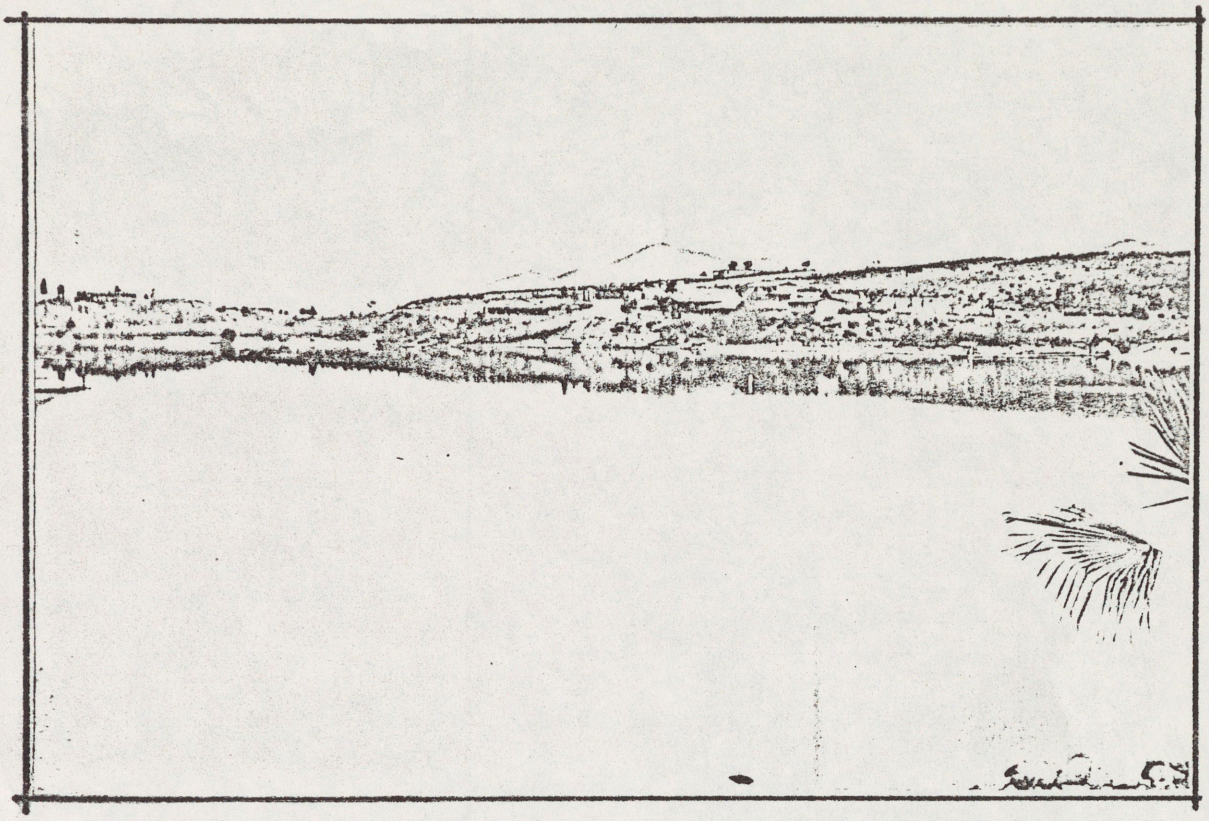


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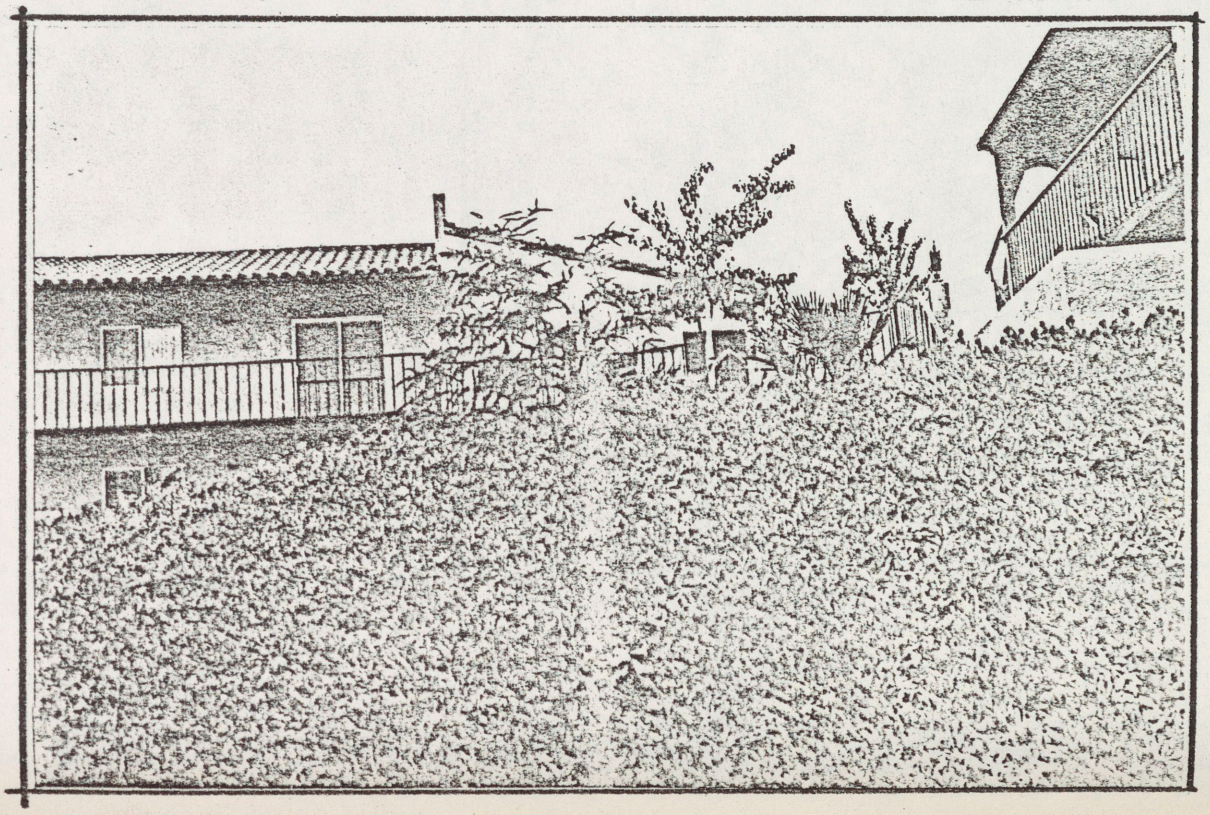


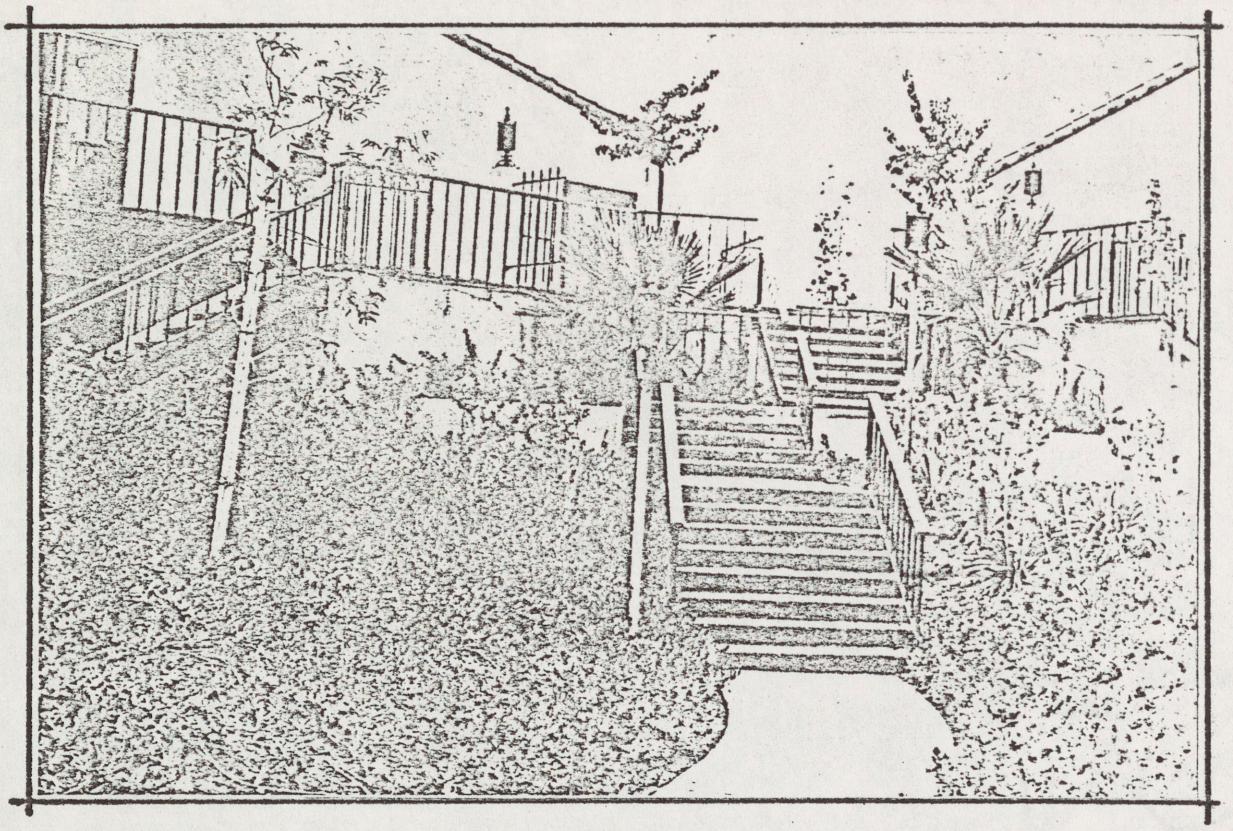




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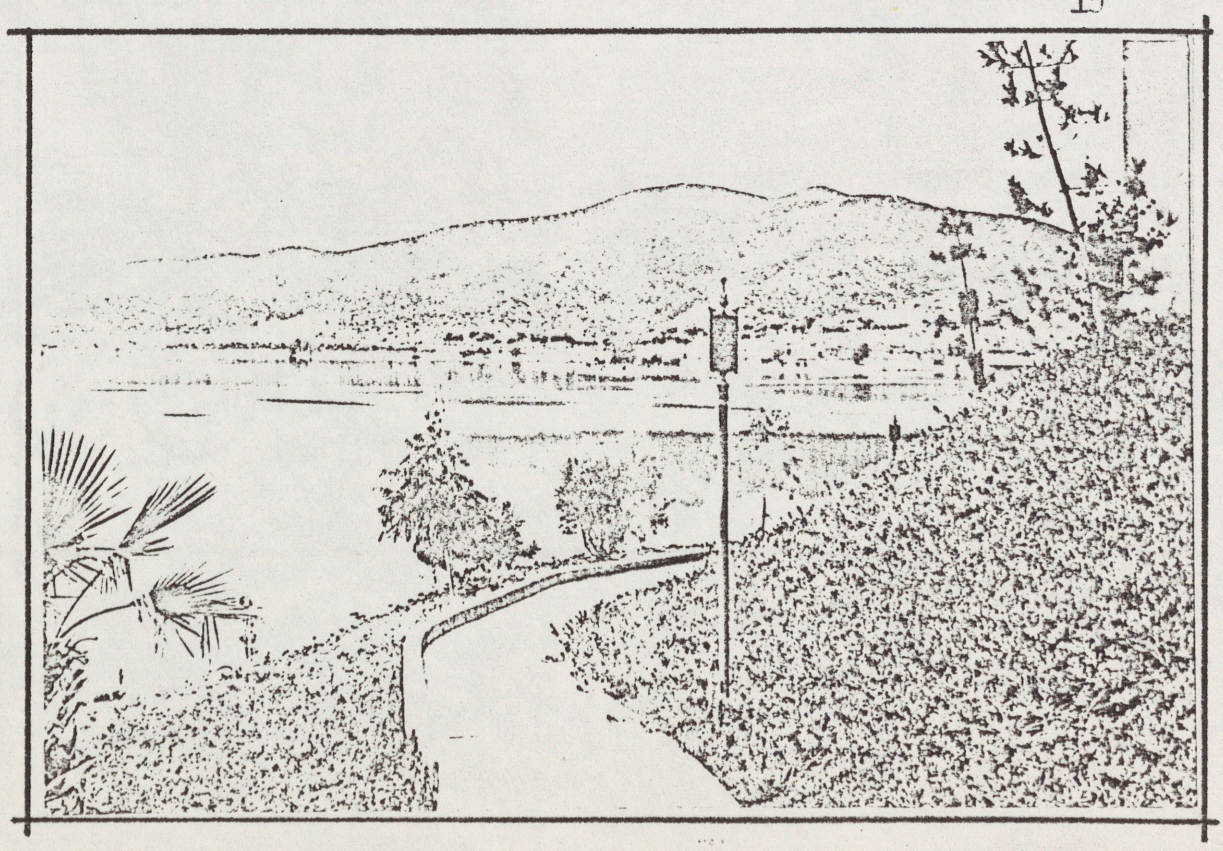
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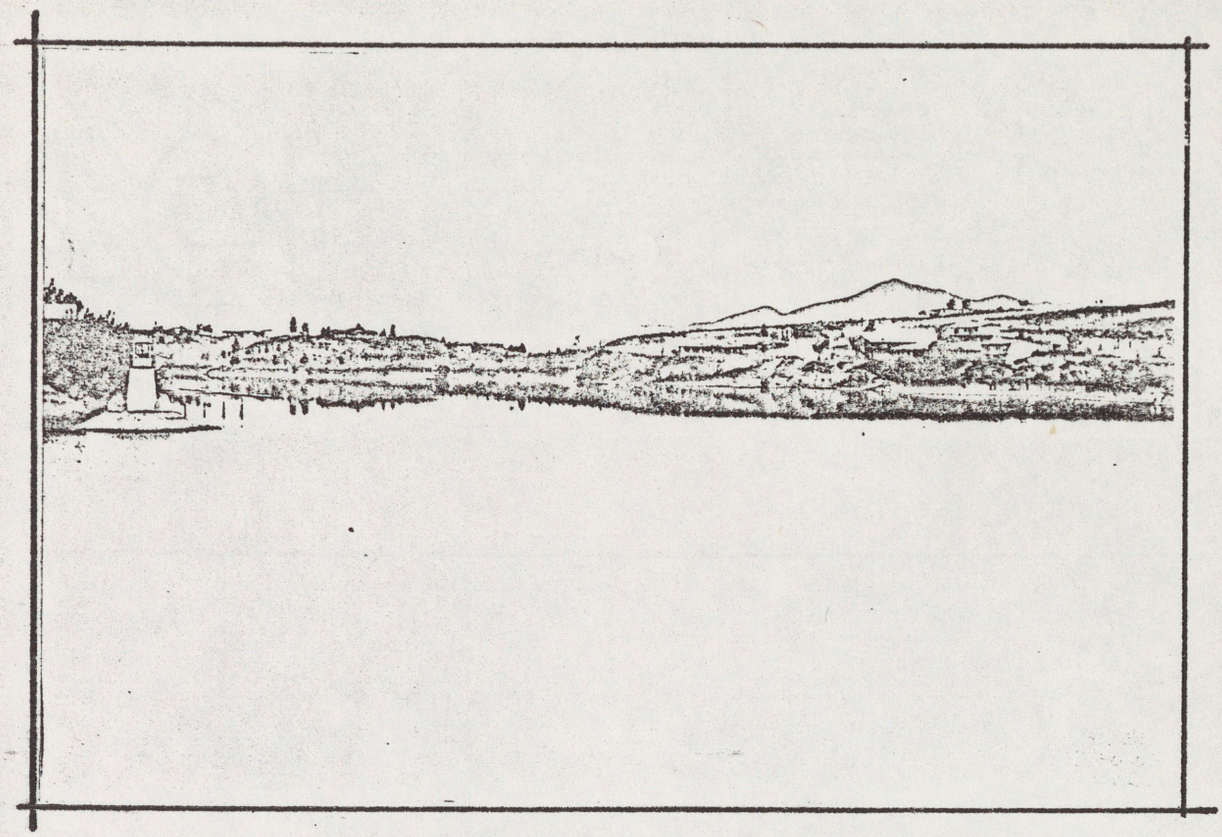




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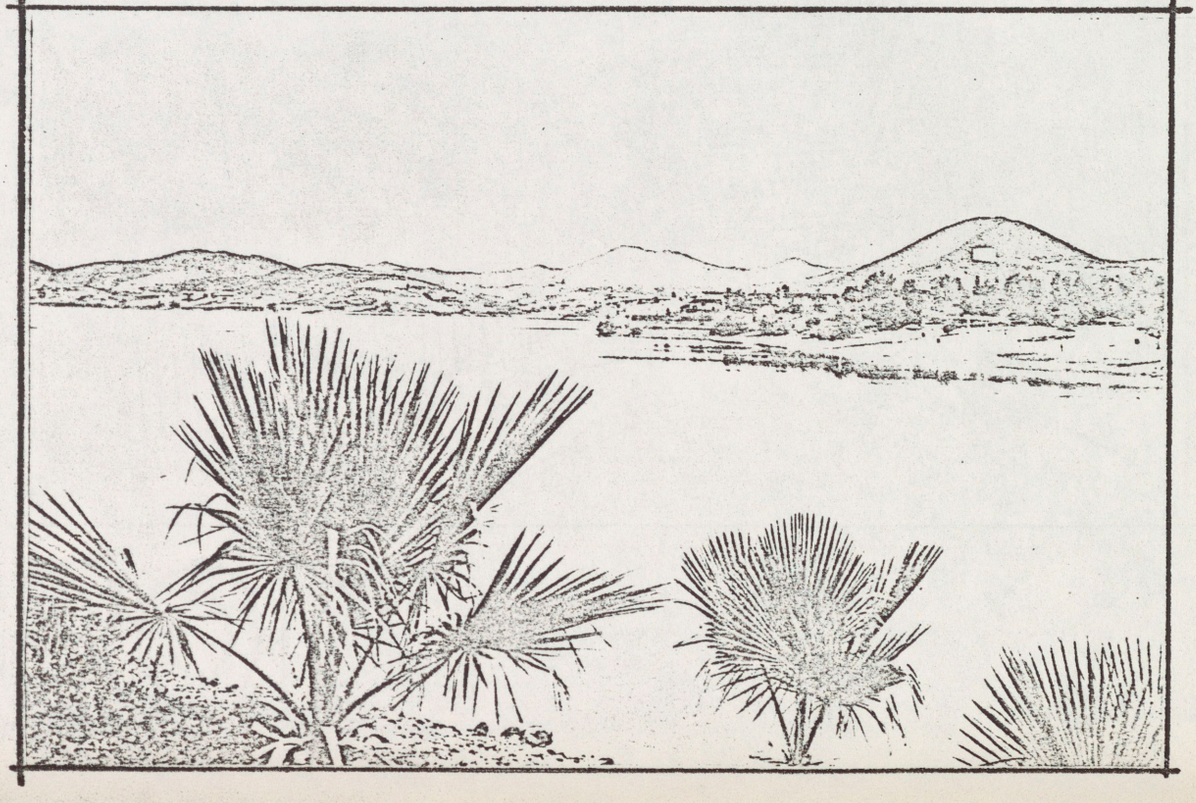
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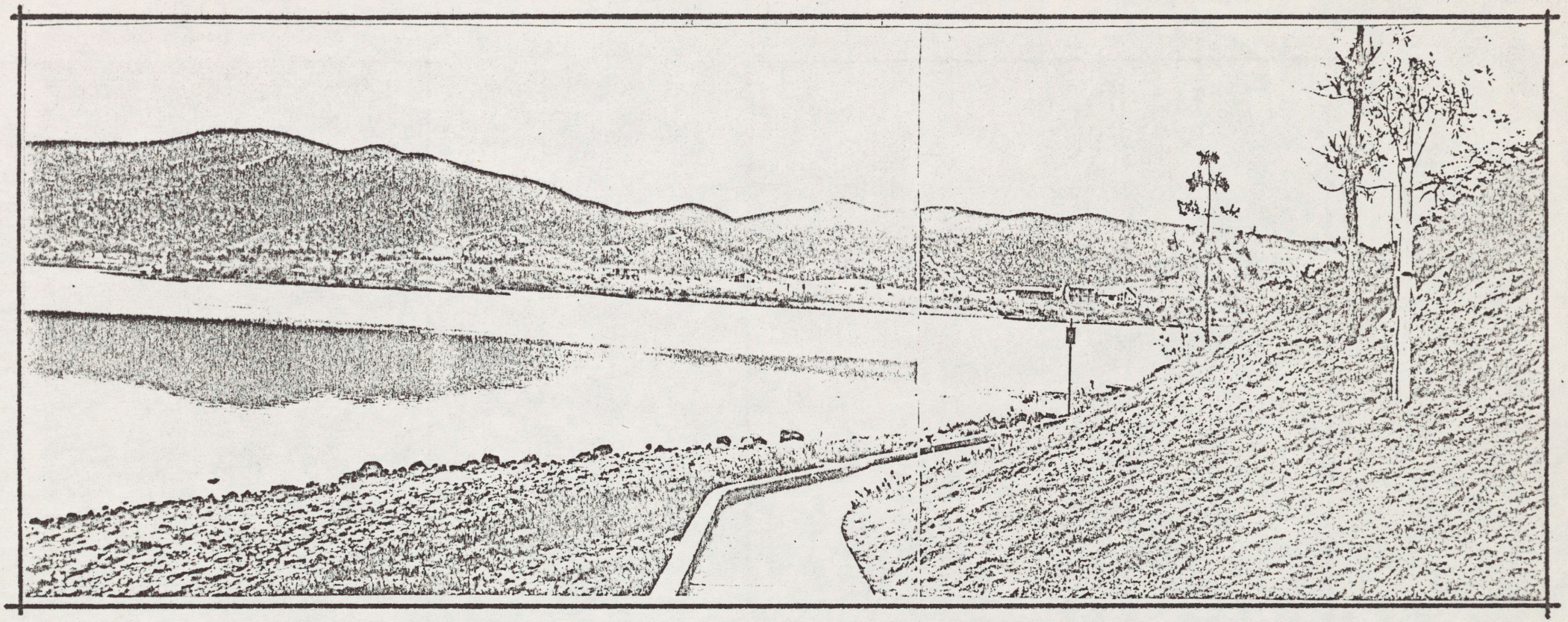


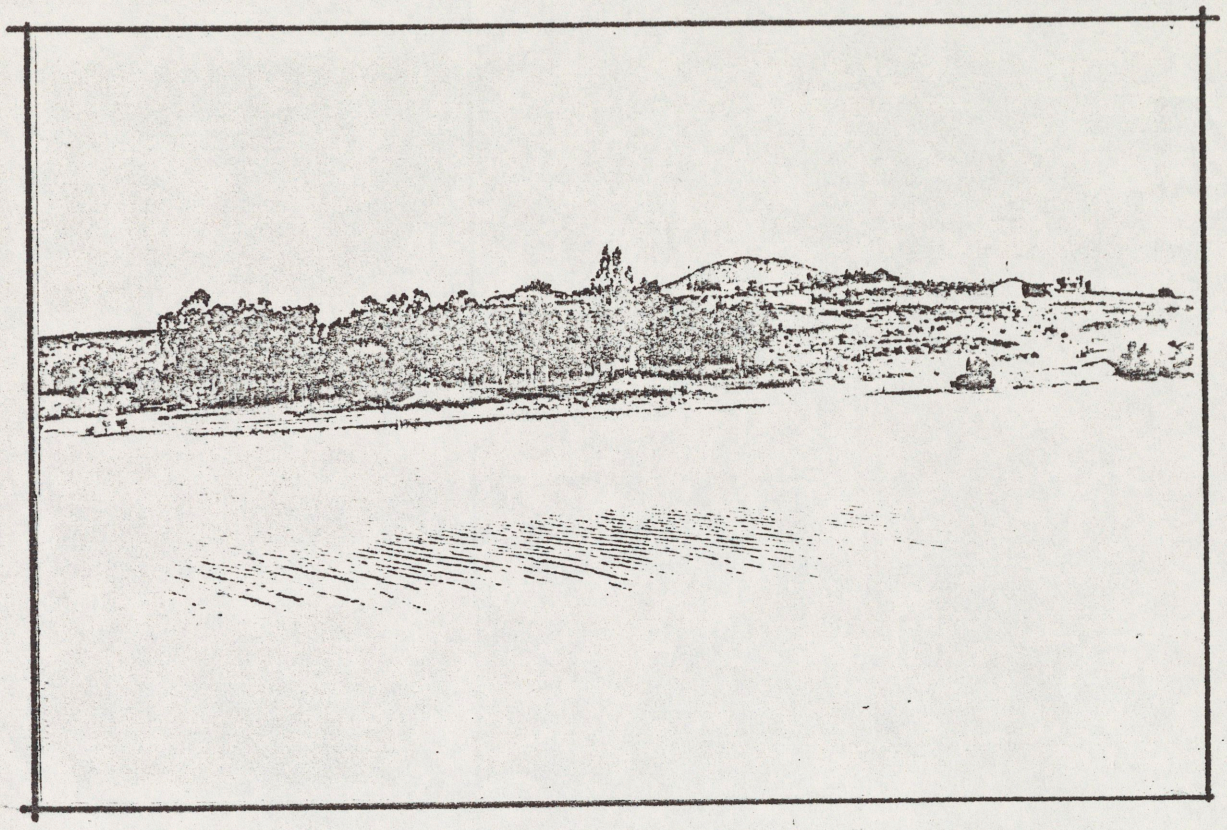


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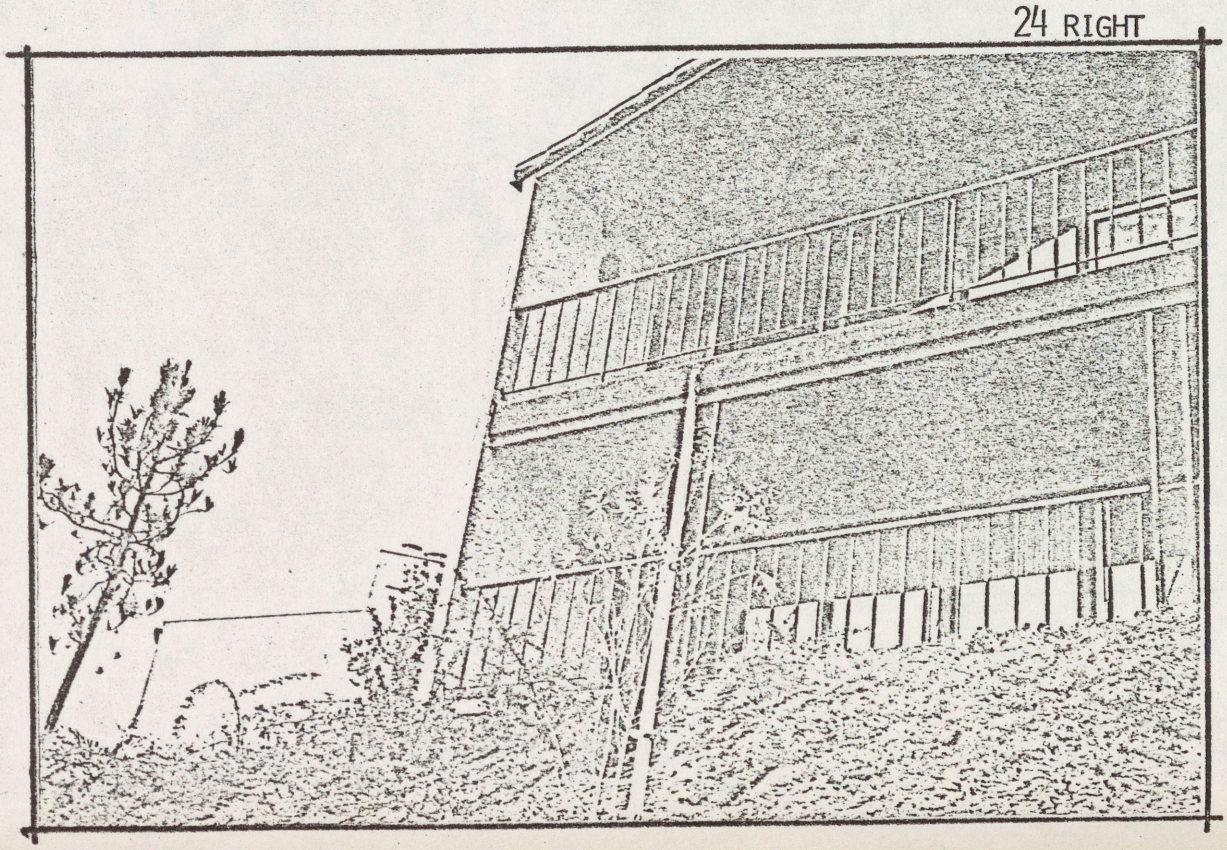


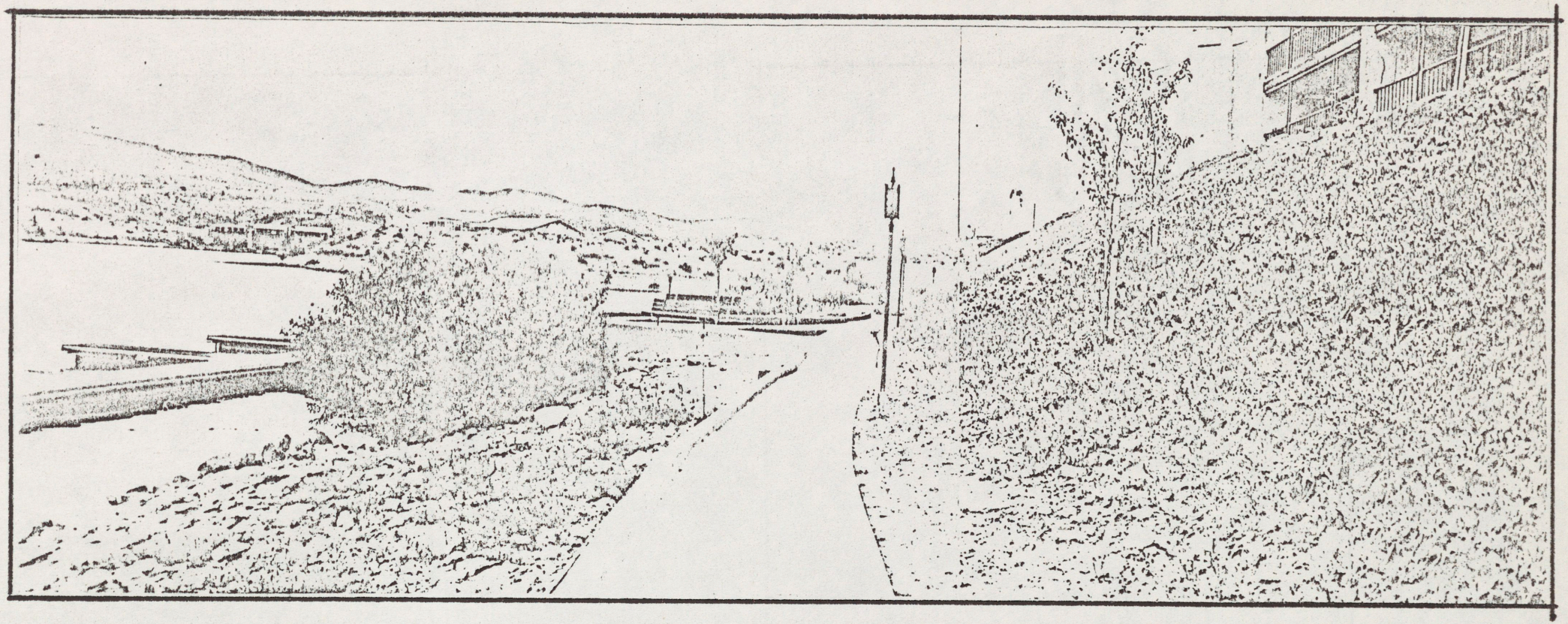


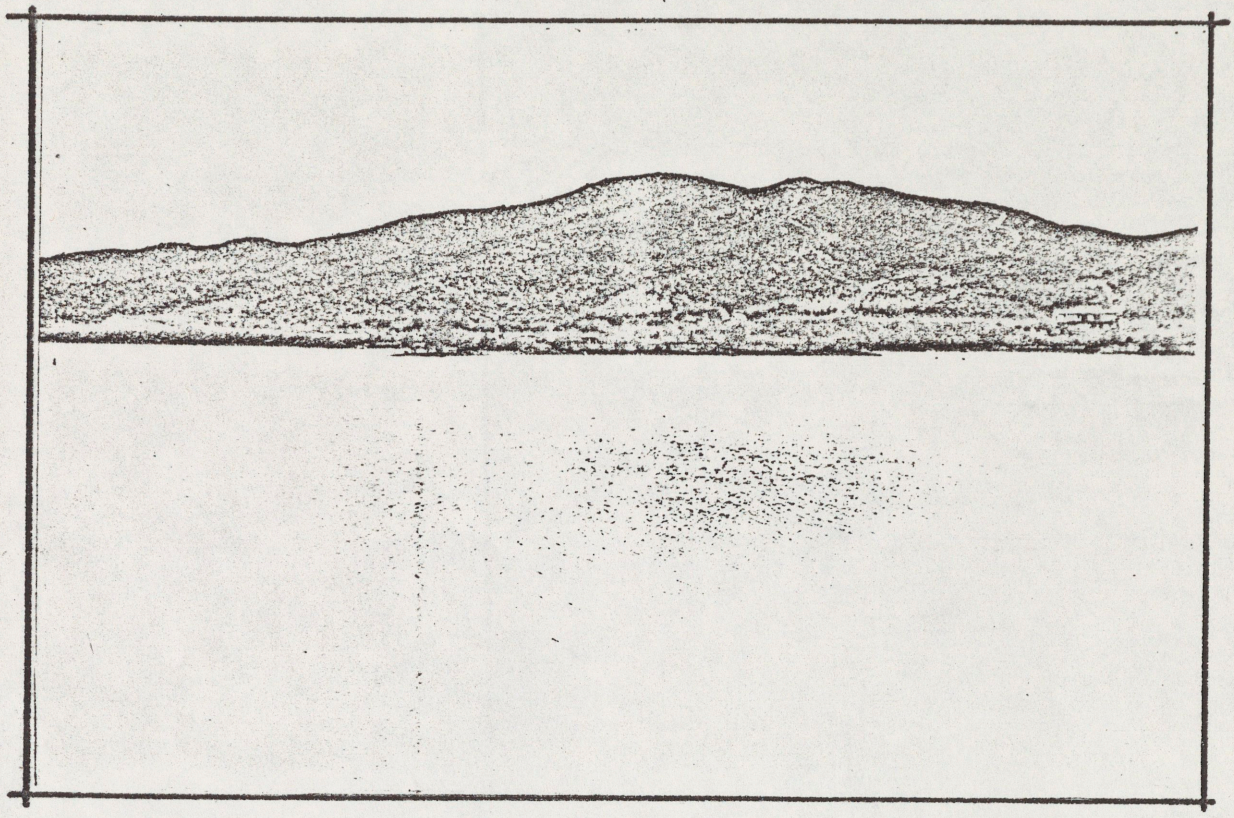


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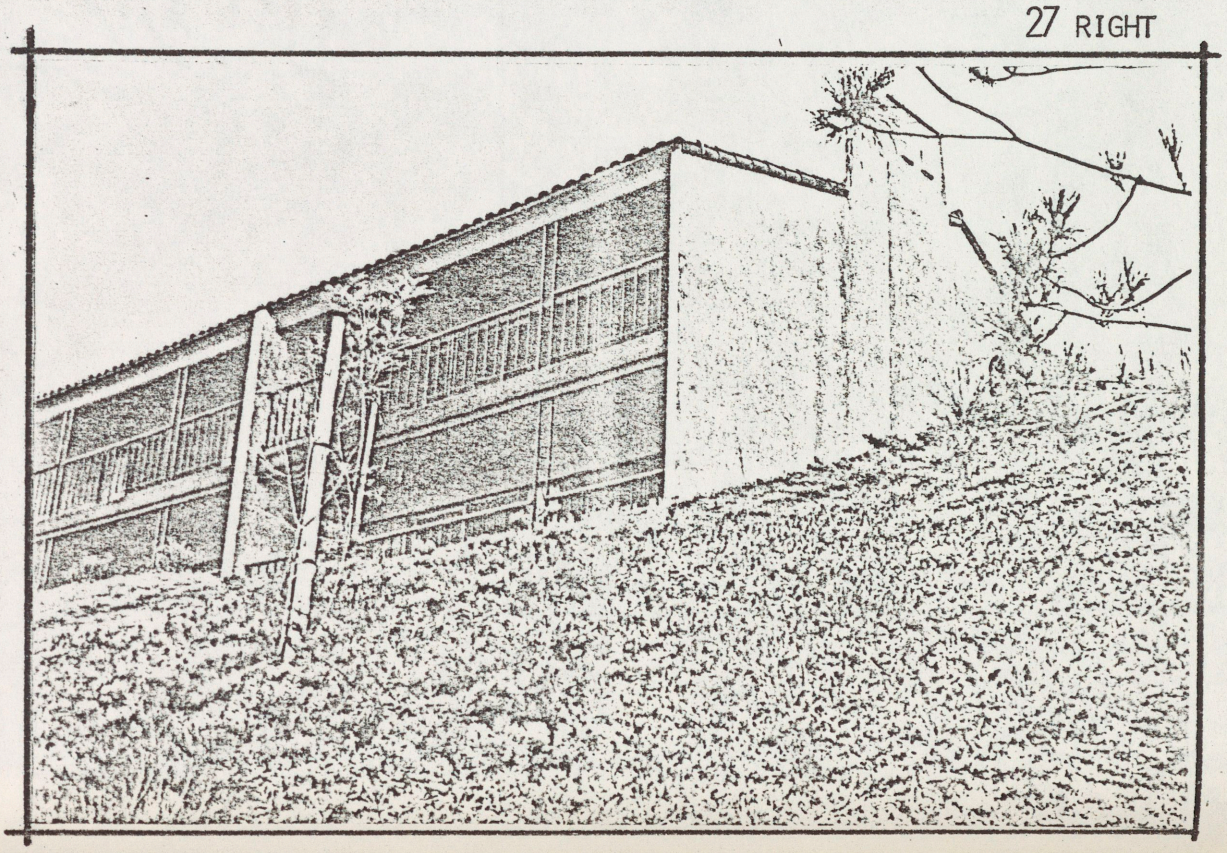


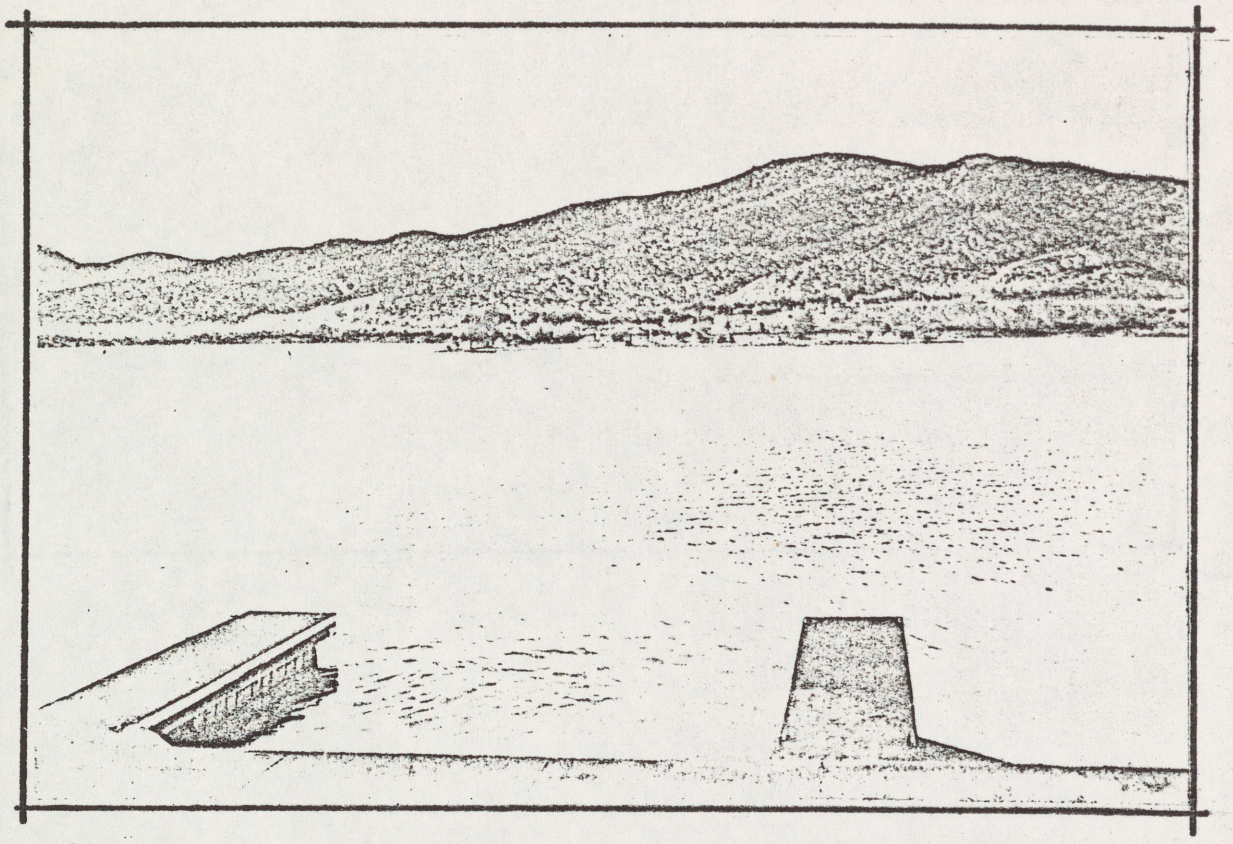




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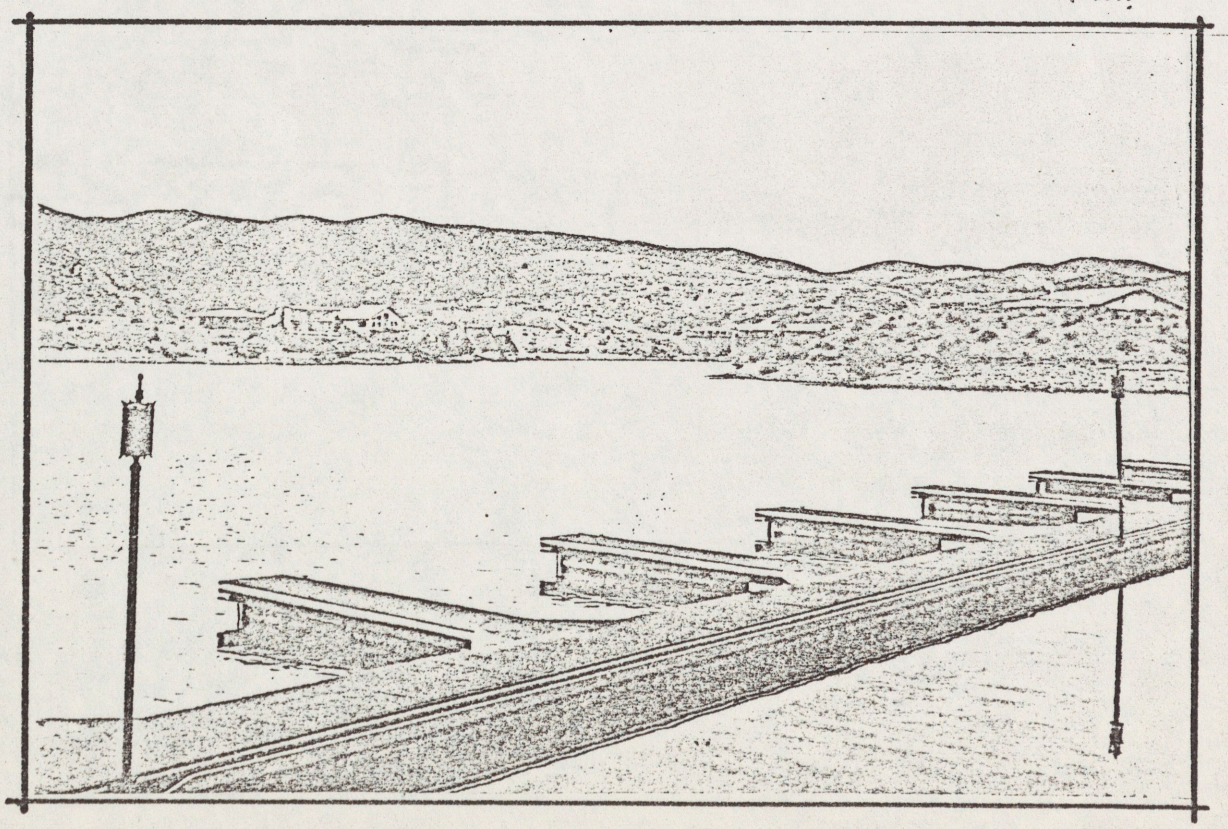
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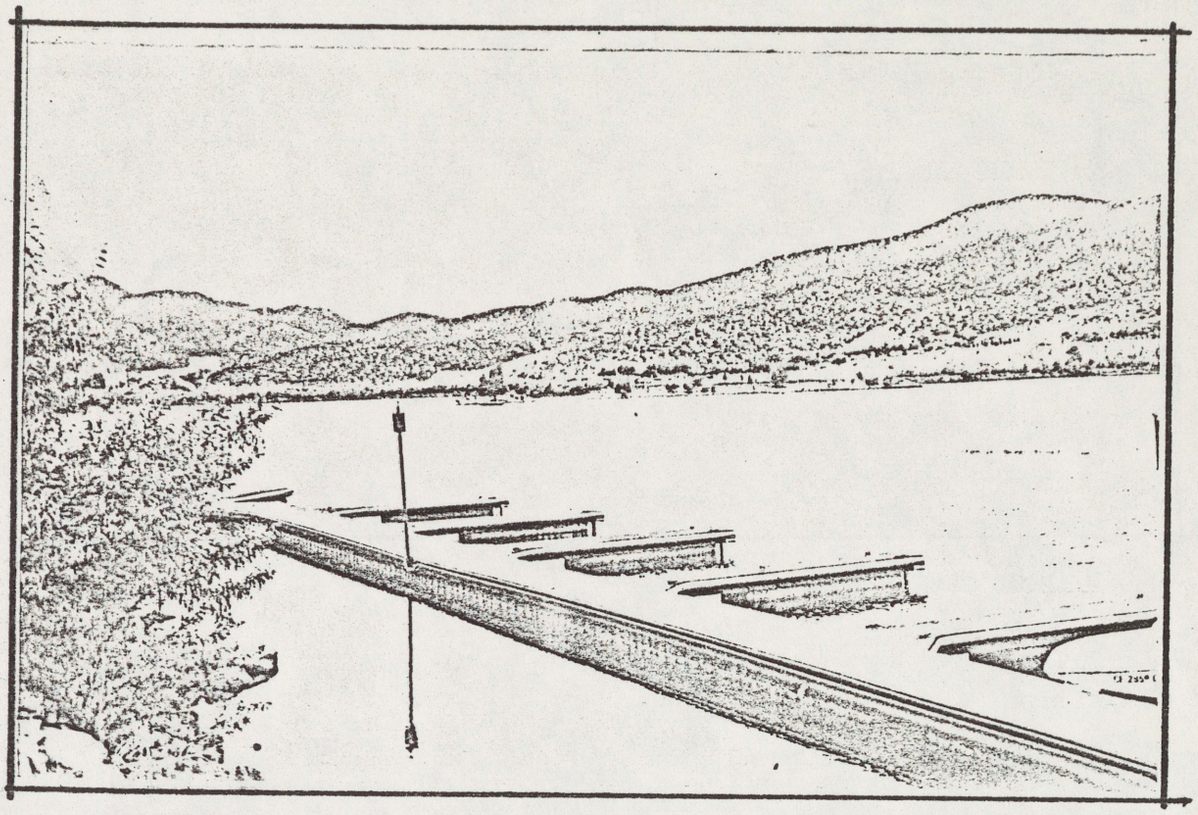




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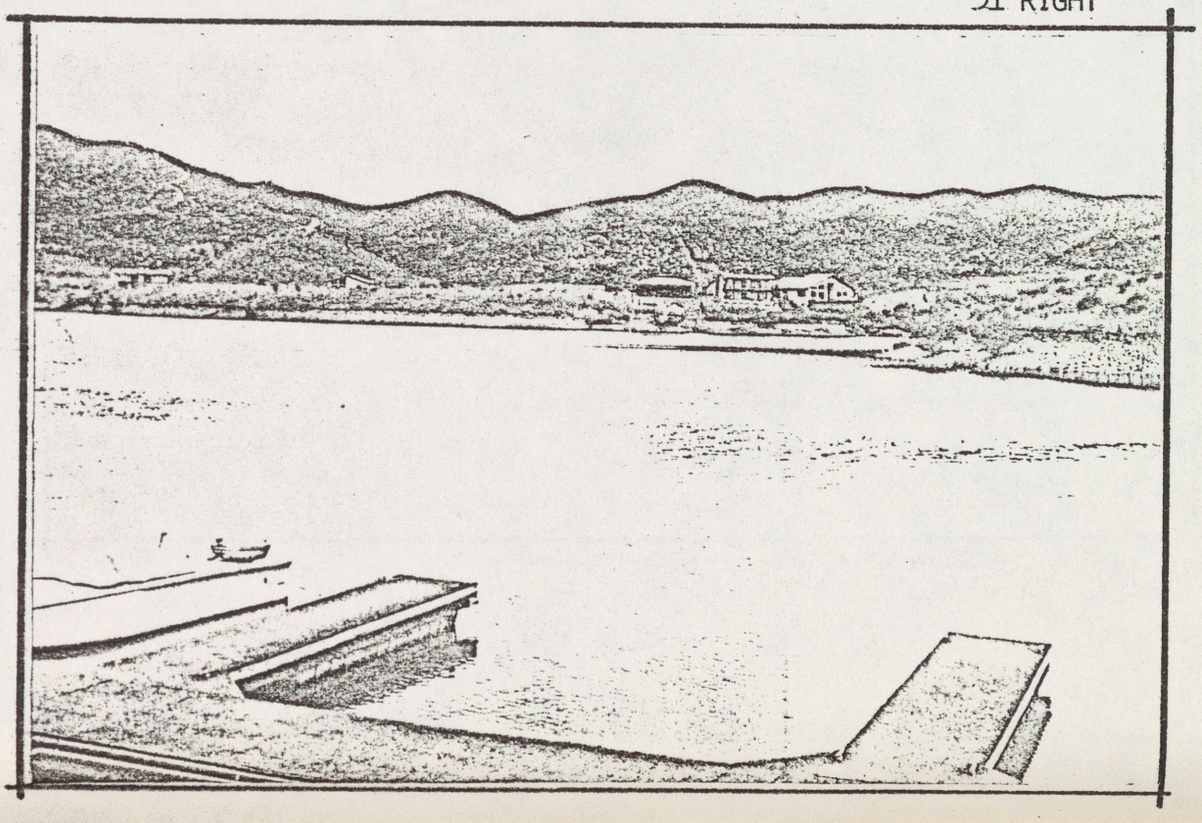
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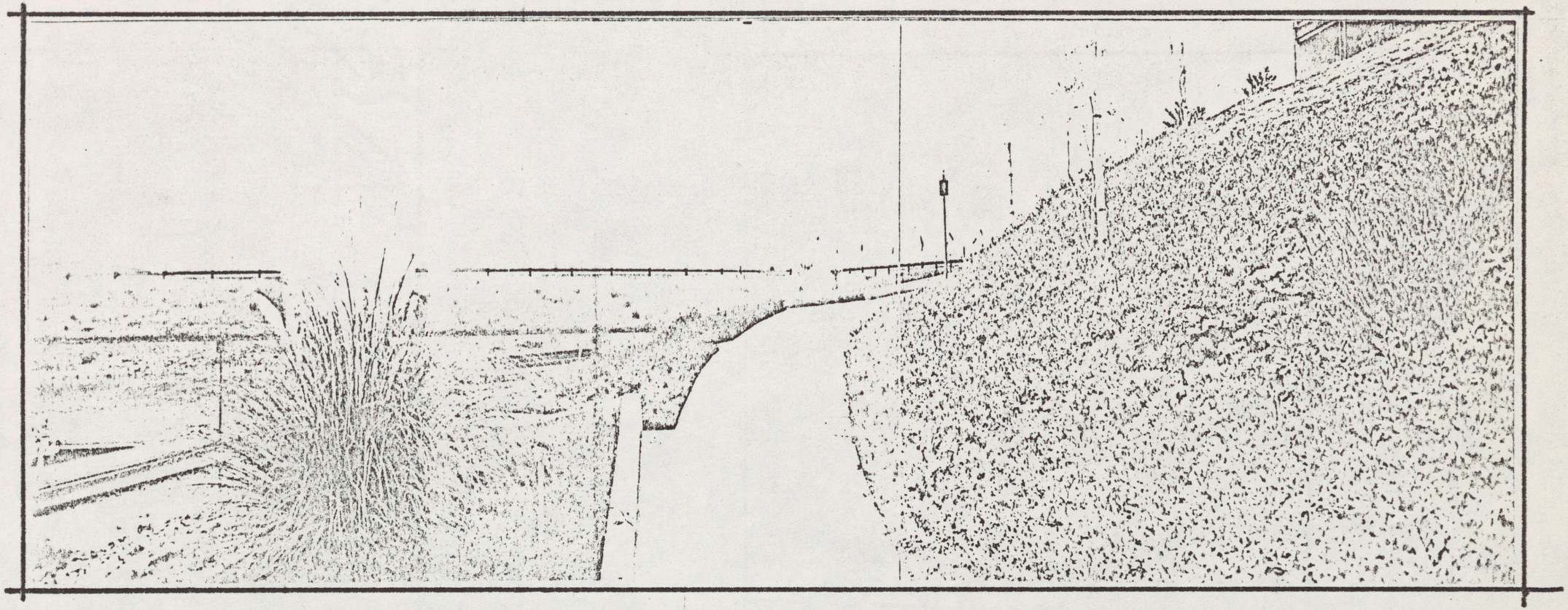


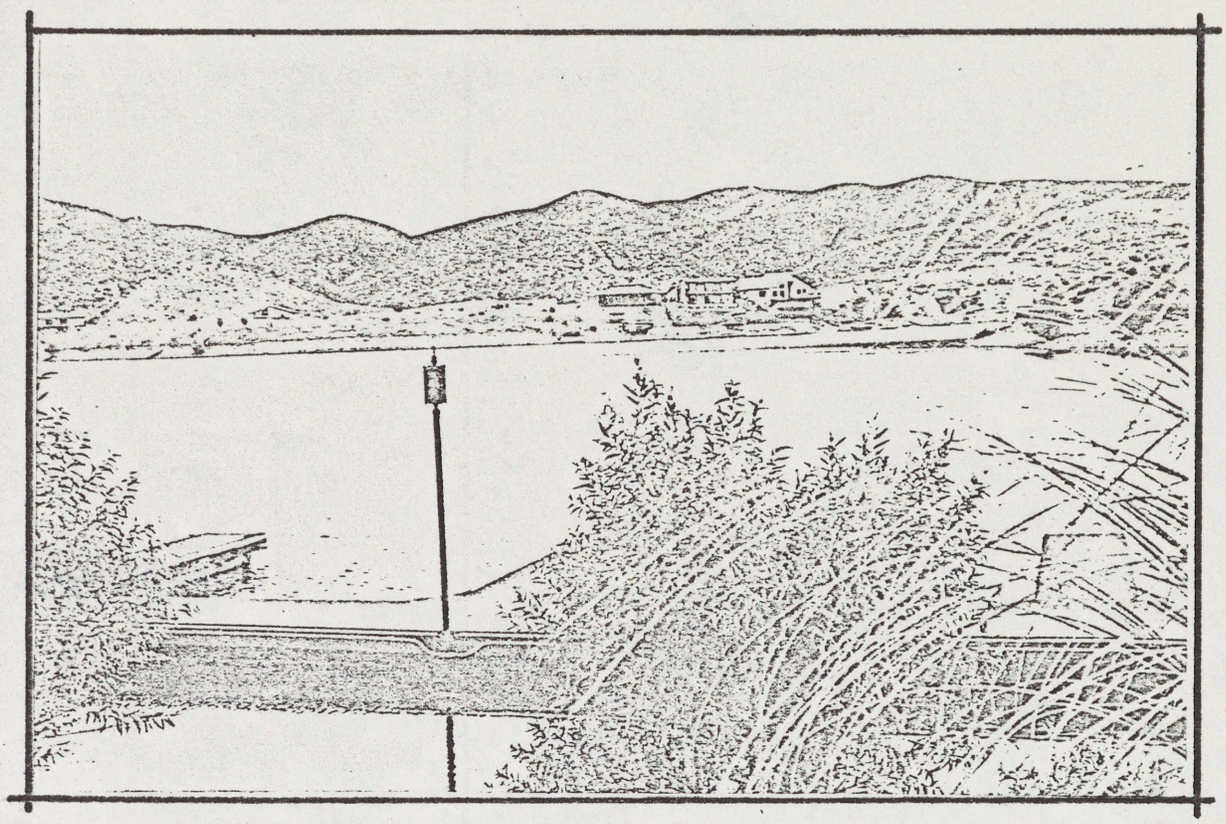


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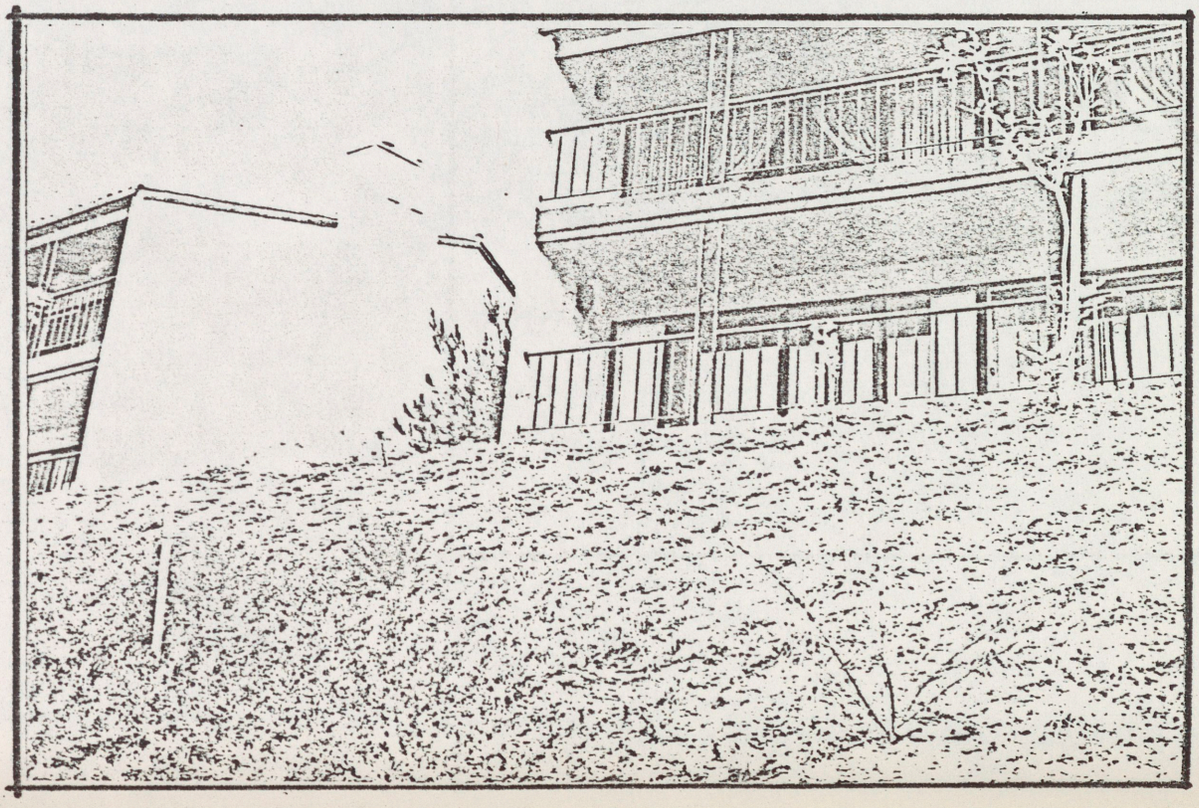


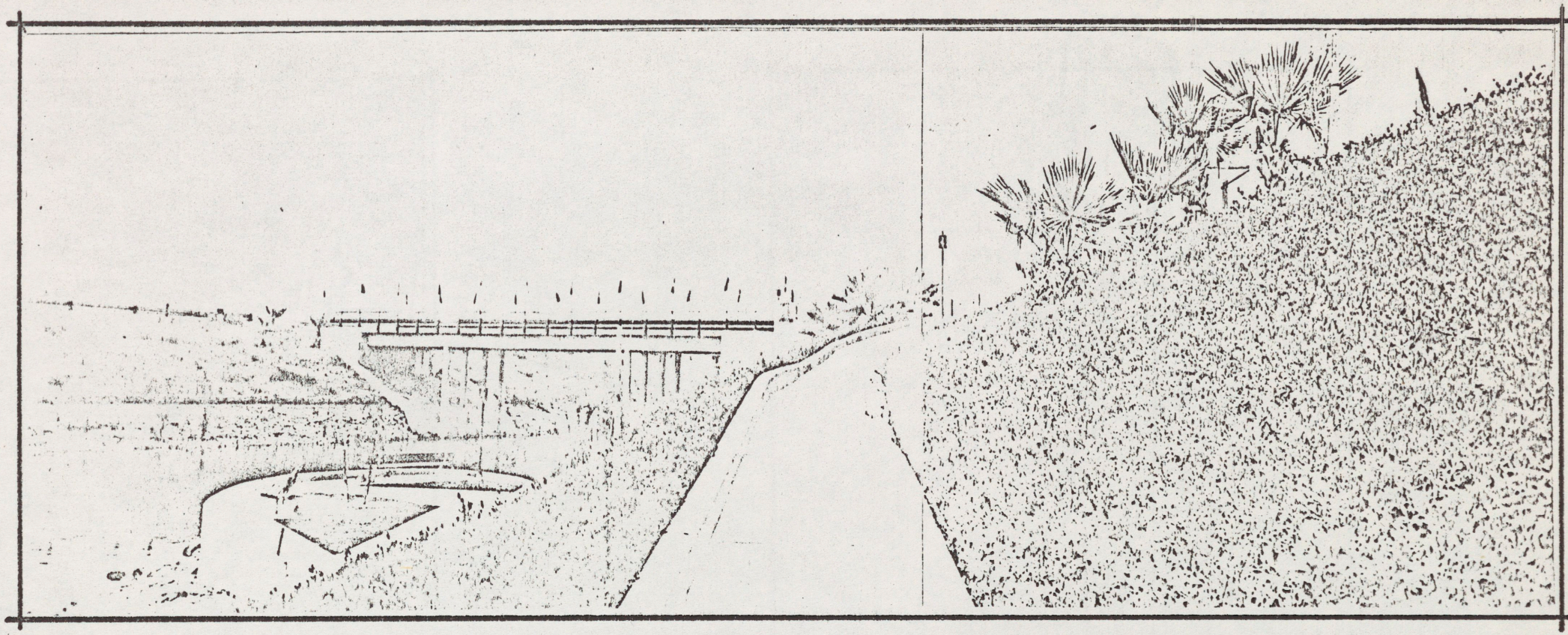


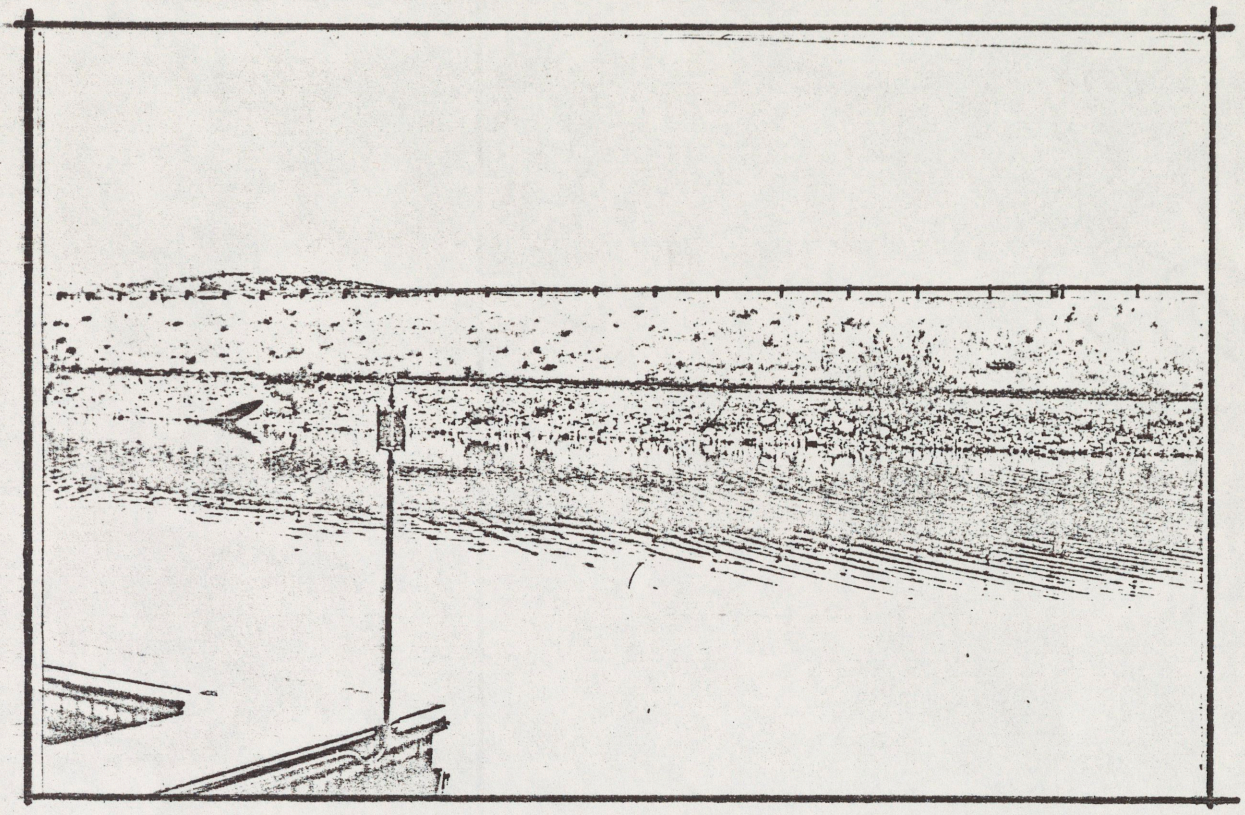


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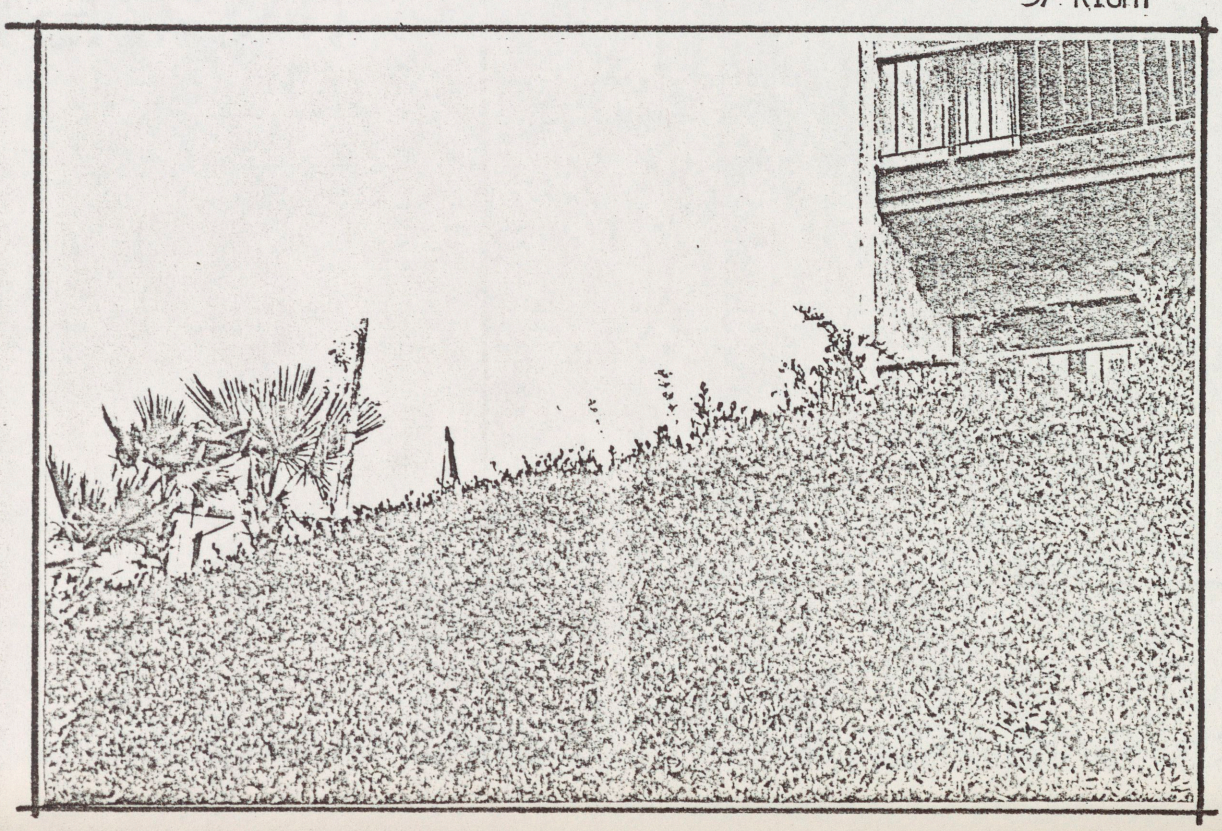


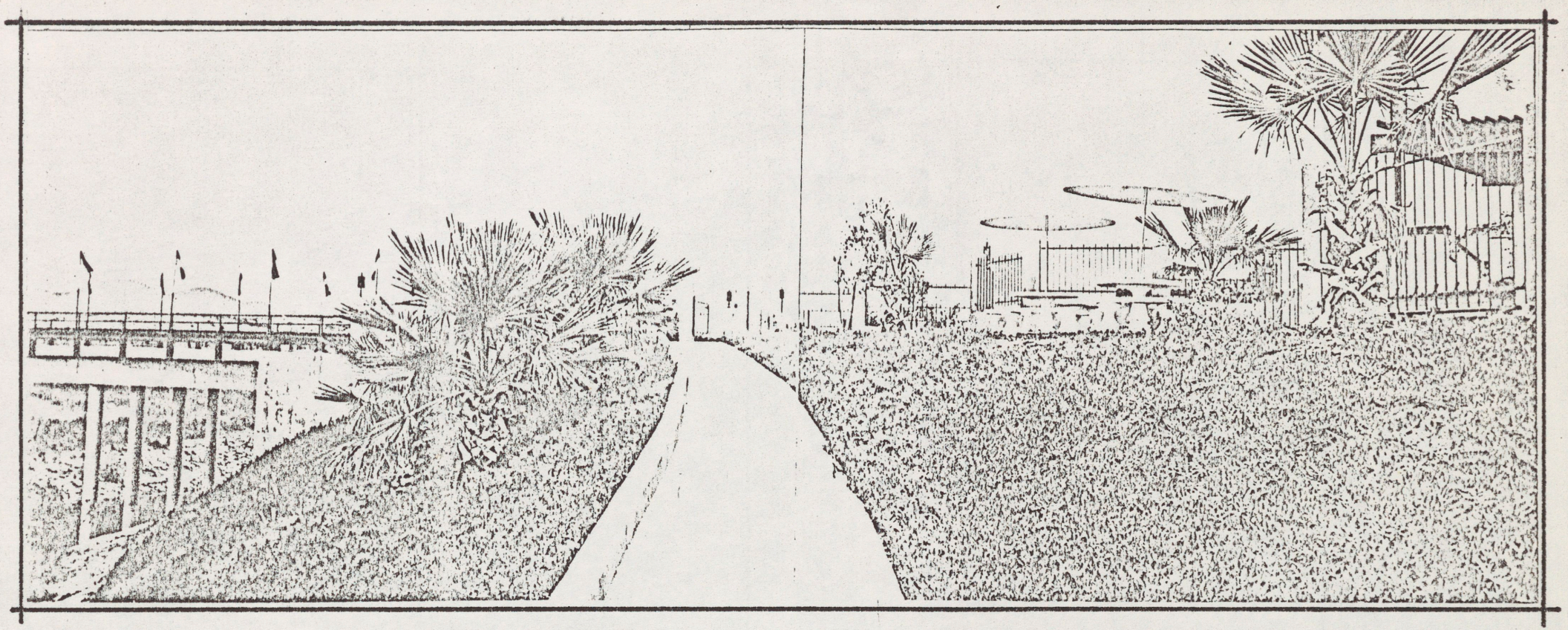


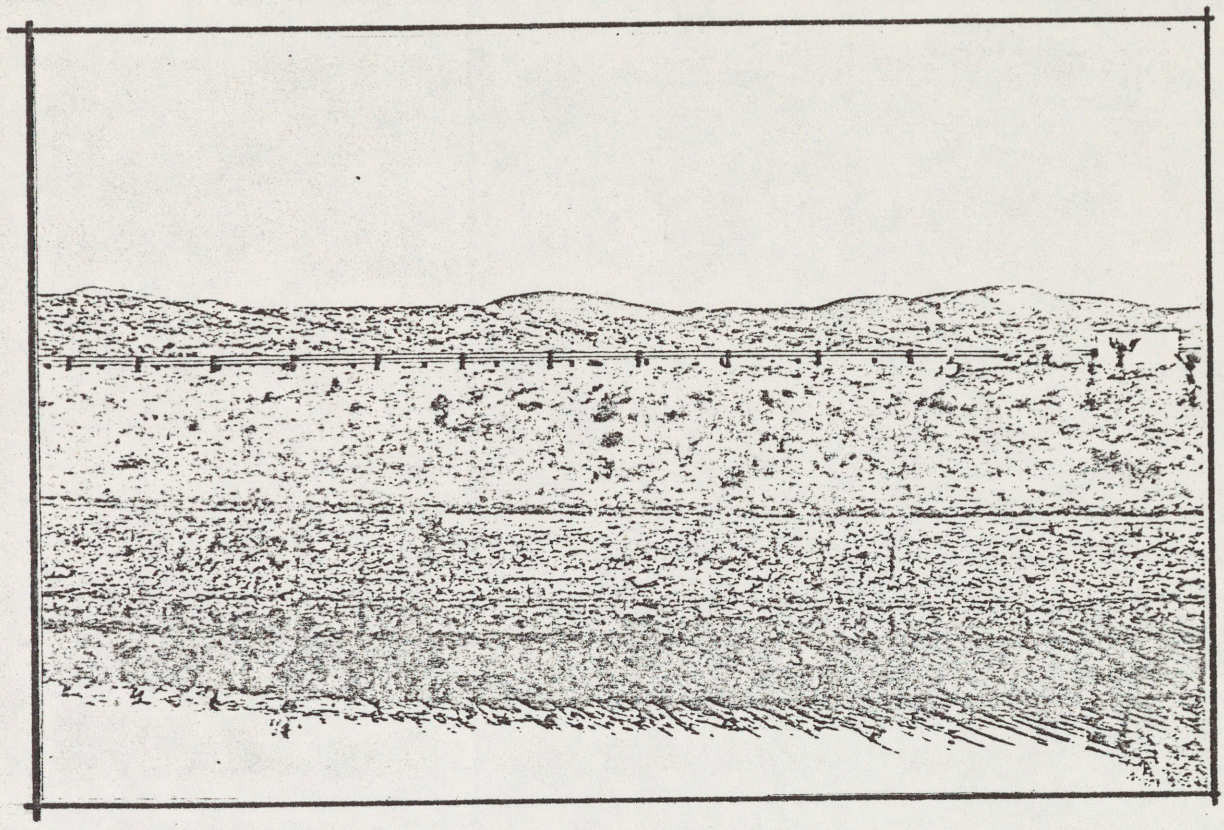


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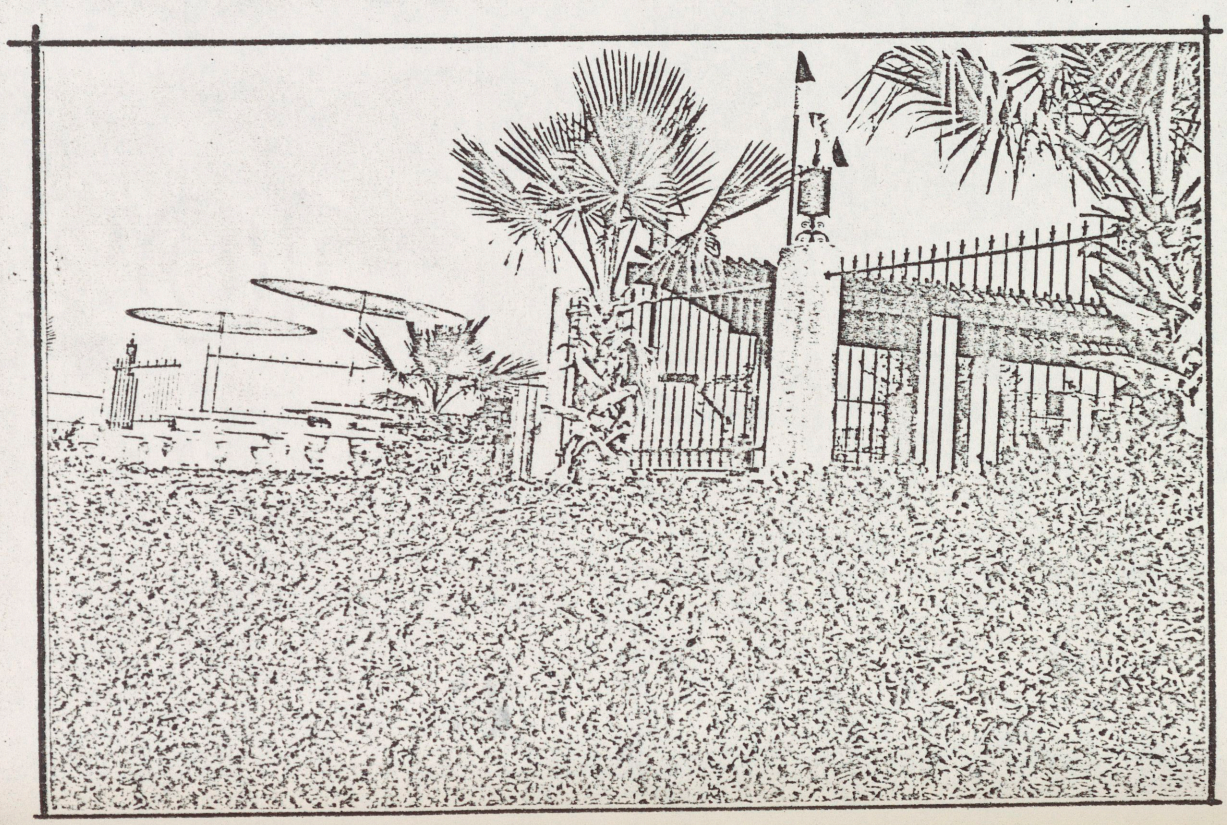






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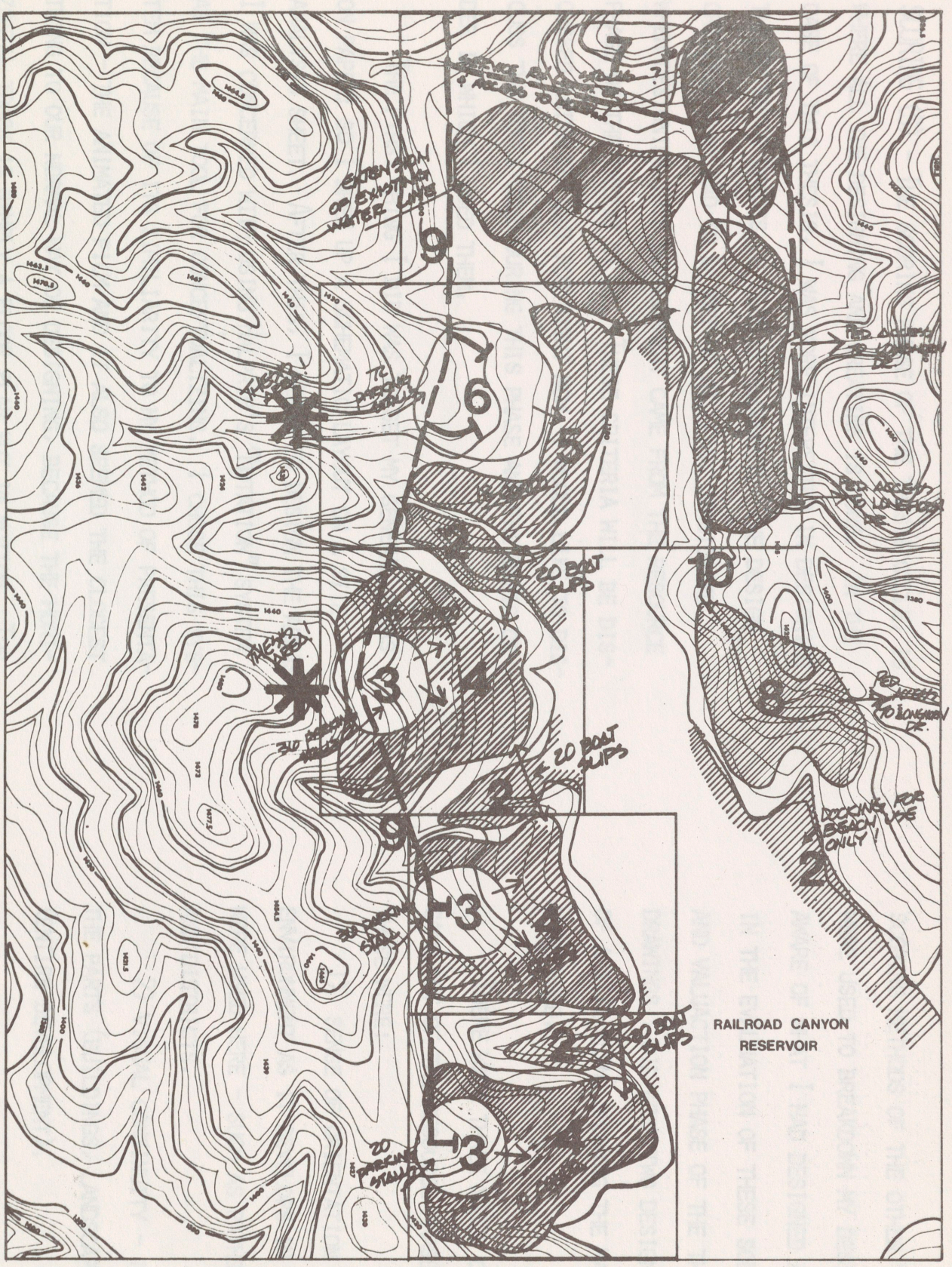


DOCK RAMP I
HOUSES (3)
CAMP SKIER
DOCKS
CAMP.
AMP. & TRAILER
STAIRS
STAIRS
22
18-21
15

DOCK RAMP II
DOCK RAMP I
CAMP
AMP. & TRAILER
STAIRS
H-3
DOCKS
EDGE
?
22
18-21
15



SCORES [S]



SITE ANALYSIS: FIRST CONCEPT, SCHEMATIC LAYOUT

1. public docking
   private docking
3. private parking
4. condominiums
5. commercial (w/condo)
6. public parking
7. hotel
8. public beach
9. primary road
10. primary ped. path

CONTOUR INTERVAL 4 FEET
DATUM IS MEAN SEA LEVEL

NORTH

SCORING (S) - THE SCORING PHASE OF THE THESIS CYCLE, IS WHERE ALL THE DESIGNING AND CREATING IS DONE. IN THE CASE OF THIS THESIS, I WAS MORE INTERESTED IN DESIGNING THE EXTERIOR SPACES OF THIS DEVELOPMENT. THE DESIGN CRITERIA THAT HAD TO BE MET OR AT LEAST CONSIDERED WHEN DESIGNING THIS DEVELOPMENT CAME FROM THE RESOURCE PHASE OF THE THESIS CYCLE. THESE CRITERIA WILL BE DISCUSSED LATER ON, BUT FOR RIGHT NOW, I WOULD LIKE TO DISCUSS THE TOOLS USED DURING THIS PHASE AND THE BASIC ORDER IN WHICH I USED THEM.

THE FIRST THING I DID WAS TO GET MY GENERAL IDEAS ON PAPER; SO I DREW UP A SCHEMATIC LAYOUT ON A SITE ANALYSIS SHEET. AFTER THIS, I BEGAN TO DESIGN THE AREAS I WAS CONCERNED WITH USING HALPRIN'S "MOTATION" SYSTEM AS THE MAIN TOOL FOR CONCEPTUALIZING. I CHOSE THIS SYSTEM BECAUSE OF ITS SIMILIARITY TO MY METHOD OF PRESENTATION - THE ANIMATED FILM AND IT ALSO SEEMED THE CLOSEST THING TO OUR NORMAL WAY OF DESIGNING, BECAUSE THE HORIZONTAL TRACK IS SIMPLY A FLOOR PLAN PUT IN MOTION. THE SCORING METHODS OF THE OTHER TWO AUTHORS (LYNCH AND THIEL), WERE USED TO BREAKDOWN MY DESIGNS SO I WOULD BE TOTALLY AWARE OF WHAT I HAD DESIGNED AND HOPEFULLY THIS WOULD AID IN THE EVALUATION OF THESE SOLUTIONS DURING THE PERFORMANCE AND VALUACTION PHASE OF THE THESIS CYCLE. THE ONLY OTHER DRAWINGS I DID WERE TWO DESIGN CONCEPT SHEETS (IN THE FORM OF A SITE PLAN) SHOWING THE MAJOR CONCEPTS AND WHERE THEY WERE USED.

THERE WERE THREE MAJOR CONCEPTS (OR CRITERIA) THAT CAME OUT OF THE RESOURCE PHASE OF THE THESIS CYCLE AND THOSE WERE:

1) SENSE OF ORIENTATION - THE GENERAL IMAGE OF THE ENVIRONMENT AS IT DEVELOPS IN THE MIND. THE IMAGE ELEMENTS WERE USED HERE - SUCH AS PATHS, NODES, LANDMARKS, EDGES AND DISTRICTS.

2) VISUAL CONTINUITY - THE VISUAL RELATIONSHIP OF THE PARTS (BUILDINGS, LANDSCAPING, ETC.) TO THE WHOLE (ENTIRE DEVELOPMENT).

3) SCALE - THE USE OF A PEDESTRIAN LINK WITHIN THE DEVELOPMENT. TO GIVE AN APPROPRIATE SCALE TO THIS AREA.

THESE CRITERIA DEFINITELY INFLUENCED MY FIRST SCHEMATIC LAYOUT, AND THE FOLLOWING IS A BRIEF DISCUSSION OF THAT LAYOUT. IT SHOULD BE POINTED OUT THAT THERE ARE OTHER CRITERIA THAT CAME OUT OF THE RESOURCE PHASE AND THESE WILL ALSO BE DISCUSSED.

CONCEPT ONE - SCHEMATIC LAYOUT

THE FIRST CONCEPT, AS ILLUSTRATED ON THE SITE ANALYSIS SHEET OF THE SAME TITLE, PRIMARILY TRIED TO DO THE FOLLOWING THINGS:

1) TAKE THE TWO DEVELOPMENTS (RESIDENTIAL, CONDOMINIMUMS AND COMMERCIAL CENTER) AND MAKE SEPARATE "VILLAGE" LIKE ENTITIES OUT OF THEM (NO.'S 4,5,7 ON THE SITE ANALYSIS SHEET)

2) SEPARATE AUTOMOBILE AND PEDESTRIAN TRAFFIC.

TRY TO CREATE SOME TYPE OF HUMAN SCALE WITHIN THE DEVELOPMENT. THE ONLY MAJOR PROBLEM THAT HAS TO BE CONTENDED WITH WHEN TRYING TO CREATE THIS HUMAN SCALE IS TEMPERATURE. THIS DEVELOPMENT IS LOCATED IN THE HIGH DESERT REGION OF SOUTHERN CALIFORNIA AND DOES GET EXTREMELY WARM DURING THE SPRING, SUMMER AND FALL SEASONS. BECAUSE OF THIS, (AS WELL AS THE OVERALL SCALE OF CANYON LAKE) PEDESTRIAN TRIPS ARE DISCOURAGED AND AUTOMOBILE TRIPS ENCOURAGED.

FOR MY DEVELOPMENT, I PROPOSED A PEDESTRIAN PATH LINK FROM "VILLAGE TO VILLAGE," (NO. 10 SITE ANALYSIS SHEET) WITH AN ASSORTMENT OF VIEWS, VISTAS AND URBAN SPACES. THROUGH THE VARIOUS WAYS OF STRUCTURING THESE VILLAGES ALONG WITH NUMEROUS WAYS OF LANDSCAPING, AN ASSORTMENT OF SHADED SPACES, WHICH SEEMED NECESSARY BECAUSE OF THE CLIMATE AS TALKED ABOUT ABOVE, COULD BE ACHIEVED. AS FOR THE AUTOMOBILE TRAFFIC, ALL I DID WAS TO IMPROVE AN EXISTING ROAD THAT EXISTS ON THE SITE (SEE SITE ANALYSIS SHEET - GENERAL CIRCULATION SYSTEMS). I WOULD ALSO LIKE TO PROPOSE A BIKE PATH SYSTEM NOT SHOWN ON THE SCHEMATIC LAYOUT SHEET, BUT IT WOULD BE CLOSE TO THE ROAD BUT NOT DIRECTLY ON IT. HOPEFULLY, THE TYPE OF LANDSCAPING ALONG THE BIKE

PATH WILL PROVIDE SOME SHADING FROM THE SUN SO AS TO ENCOURAGE BIKING. THE AUTOMOBILE AND BIKE PATHS SHOULD BE SCORED MUCH LIKE THE PEDESTRIAN TRIPS WERE, THUS ENABLING THE DESIGNER TO BE AWARE OF HOW THIS DEVELOPMENT IS SEEN FROM THE VIEWPOINT OF AN AUTOMOBILE PASSENGER AND A BIKER.

IN SUMMARY, THE FIRST CONCEPT TRIED TO ACHIEVE TH THROUGH THE USE OF A STRONG PEDESTRIAN PATH LINK, A STRONG SENSE OF VISUAL CONTINUITY AND AN APPROAPRIATE SCALE FOR THE PEDESTRIAN.

THE REMAINDER OF THIS SECTION WILL DISCUSS THE MAJOR CONCEPTS AND HOW THEY WERE APPLIED TO MY DESIGN. IF YOU COULD LOOK AT THE SITE ANALYSIS SHEET TITLED, "FIRST CONCEPT SCHEMATIC LAYOUT," YOU WILL SEE TWO AREAS (NO. 4 & 5) WITH ASTERISKS ALONG SIDE THEM TITLED "THESIS AREA," THESE ARE THE TWO AREAS DEVELOPED DURING THIS THESIS. THEIR DESIGNS EVOLVED AROUND THE FOLLOWING CONCEPTS:

1) AS YOU ENTER THE FIRST PART OF THE CONDOMINIMUM DEVELOPMENT (FROM THE SOUTH) YOU GO THROUGH A SERIES OF SCALE CHANGES UNTIL YOU REACH A SEMI-DEFINED ENTRANCE. THIS ENTRANCE, WHICH MARKS THE BEGINNING OF THE CONDOMINIMUM DEVELOPMENT IS ACHIEVED BY THE ANGLED PLACEMENT OF BUILDINGS 1 & 4, WHICH FOLLOW THE URBAN STRUCTURING PRINCIPLE CALLED "NARROWING." AFTER PASSING THROUGH THIS ENTRANCE, THE PATH WHICH FOLLOWS CLOSELY THE SITING OF THE INDIVIDUAL BUILDINGS, INTRODUCES TO THE PEDESTRIAN A VARIETY OF VISUAL RELEASES WHERE THE BUILDINGS FRAME VIEWS TOWARDS THE WATER AND SURROUNDING LANDSCAPE. ANOTHER URBAN STRUCTURING PRINCIPLE USED WAS "DEFLECTION," ALONG WITH SOMETHING CALLED "VISUAL ANTICIPATION." THESE TWO WAYS OF STRUCTURING THE ENVIRONMENT CAN BEST BE SEEN AT THE CORNER OF BUILDING 4 APPROACHING BUILDING 3 (SEE DESIGN CONCEPT SHEET FOR THE CONDOMINIMUM) WHERE THEY ARE USED AS A MEANS OF INVITING THE PEDESTRIAN TO THE NEXT SERIES OF SPACES. IN GENERAL, THE FIRST PART OF THE CONDOMINIMUM DEVELOPMENT FROM POINTS 1 TO 2 ON THE DESIGN CONCEPT SHEET FOLLOW THE PRINCIPLE OF "SERIAL VISION."

OTHER CONCEPTS USED WERE:

- D/H (DISTANCE FROM THE BUILDINGS OVER THE HEIGHT OF THE BUILDING) = 2. THIS WAS USED FOR DETERMINING SPACES BETWEEN THE BUILDINGS.

- THE NEED FOR A STRONG SENSE OF CONTINUITY ALONG THE PEDESTRIAN PATH FROM THE OPEN COUNTRYSIDE TO THE CENTER OF THE DEVELOPMENT.

- THE USE OF A URBAN STRUCTURING PRINCIPLE CALLED "HERENESS AND THERENESS" AROUND BUILDINGS 5 & 10.

AT THE MIDDLE OF THIS DEVELOPMENT, THERE IS A LARGE SPACE WHICH IS PERPENDICULAR TO THE PATH SYSTEM THAT RUNS THROUGH THIS AREA. THIS ENTIRE SPACE HAS BEEN KEPT OFF THE MAIN PATH SYSTEM FOR PRIVACY REASONS ONLY, BUT TO MAKE SOMBODY AWARE OF THIS SPACE AS THEY WALK THROUGH THIS DEVELOPMENT I DECIDED TO DO THE FOLLOWING THINGS:

- OVERLAP THE PATH WITH THE ENTRANCE TO THIS EAST - WEST SPACE (R 8 AND R 9 SITE ANALYSIS SHEET), AND DESIGNATE THIS MERGE WITH THE PLACEMENT OF TWO BOLLARDS WHERE IT TAKES PLACE. TO ACCENT THIS MERGE EVEN MORE, AND TO MAKE THAT BRIEF MOMENT WHEN A PEDESTRIAN IS ACTUALLY IN THIS SPACE A MORE MEANINGFUL ONE, I DECIDED TO INTRODUCE A STRONG LINEAR ELEMENT WHICH IN THIS CASE WAS A SWIMMING POOL. THIS LINEAR ELEMENT WOULD LEAD THE PEDESTRIANS EYE TO A POINT WHERE HE OR SHE WOULD SEE A FRAMED VIEW OF THE SURROUNDING COUNTRYSIDE. THIS URBAN STRUCTURING PRINCIPLE IS CALLED "HERENESS AND THERENESS," AND ITS PRIMARY PURPOSE IS TO MAKE THE PEDESTRIAN MORE AWARE OF BOTH ENVIRONMENTS - NATURAL AND MANMADE AND HIS POSITION WITHIN BOTH.

FOR THE REMAINDER OF THE CONDOMINIMUM DEVELOPMENT FROM POINTS 2 TO 3 ALONG THE MAIN PATH, THE SAME STRUCTURING PRINCIPLES THAT WERE USED BETWEEN POINTS 1 TO 2 WERE ALSO USED HERE. HOWEVER, THERE ARE A FEW CHANGES AND THESE ARE LISTED BELOW:

- THE MAJOR CHANGE WAS THAT THE PATH DOES NOT FOL-

LOW THE SITING OF THE BUILDINGS ANY LONGER. INSTEAD THE PATH GOES IN A STRAIGHT LINE THROUGH THE REST OF THE DEVELOPMENT AND THE BUILDINGS MOVE AROUND CREATING A FEELING OF CONTRACTION AND EXPANSION ON THE PEDESTRIAN. THE SITING OF THESE BUILDINGS FOLLOWS A URBAN STRUCTURING PRINCIPLE CALLED "WINGS." THIS IS WHEN THE CORNER OF THE BUILDINGS ARE USED TO WIDEN OR NARROW PASSAGEWAYS WITHIN THE DEVELOPMENT. THIS PRINCIPLE HELPS REINFORCE THE FEELING OF CONTRACTION AND EXPANSION.

I HAD MENTIONED EARLIER IN THIS DISCUSSION THAT ONE OF THE MAJOR CONCEPTS I WAS WORKING WITH WAS TRYING TO CREATE A STRONG SENSE OF ORIENTATION AND THAT I WOULD USE THE IMAGE ELEMENTS OF LYNCH TO ACHIEVE THIS. ONE OF THESE ELEMENTS - LANDMARKS - WERE USED A GREAT DEAL IN THIS PROJECT. AN EXAMPLE OF THIS WOULD BE THE BRIDGES USED THROUGHOUT THE ENTIRE DEVELOPMENT. THEY ACT AS REFERENCE POINTS, AND AID THE AVERAGE PEDESTRIAN IN ORIENTATING HIMSELF IN THE OVERALL DEVELOPMENT. TO HELP IN THIS ORIENTATION PROCESS, I SUGGESTED THAT THESE BRIDGES BE UNIQUE IN THEIR OWN WAY (I.E. COLOR, SIZE, DETAILS, ETC.) SO THAT WHEN A PEDESTRIAN GOES OVER A PARTICULAR BRIDGE HE MAKES A MENTAL NOTE AS TO ITS LOCATION WITHIN THE OVERALL DEVELOPMENT. THIS TYPE OF LANDMARK CAN BE MADE MUCH MORE MEANINGFUL TO THE PEDESTRIAN SIMPLY BY THE WAY THEY ARE INTEGRATED INTO THE OVERALL PICTURE. FOR EXAMPLE, WITH THE CONDOMINIMUM DEVELOPMENT I TRIED TO USE THE BRIDGES AS AREAS FOR VISUAL RELEASES, SO A PERSON THAT HAS JUST EMERGED FROM A TIGHT GROUPING OF URBAN SPACES WILL THEN HAVE THE OPPORTUNITY TO LOOK AROUND AND ORIENTATE HIMSELF WITHIN THE DEVELOPMENT AND SEE HOW HE HAS PROGRESSED THROUGH (SENSE OF GOAL ACHIEVING). ONE CAN GET AN IDEA OF THIS TECHNIQUE BY LOOKING AT MY FILM; BECAUSE AS YOU REACH THE FIRST BRIDGE YOU ARE ABLE TO SEE THE NEXT BRIDGE (PARTIALLY) AS WELL AS THE BRIDGE AT THE COMMERCIAL CENTER/HOTEL. BUT AS YOU BEGIN TO ENTER THE CONDOMINIMUM AREA AND PROGRESS THROUGH IT, YOU LOOSE SIGHT OF THESE LANDMARKS ONLY TO HAVE THEM SPRING UPON YOU AT A LATER

POINT IN TIME DURING THE TRIP, AGAIN ALLOWING YOU TO RE-ORIENTATE YOURSELF. THIS TYPE OF URBAN STRUCTURING EN-CREASES THE IMAGE POTENTIAL OF YOUR LANDMARK, WHICH RE-IENFORCES THE CURRENT BELIEF "THAT THE WAY YOU INTRODUCE THE BUILT ENVIRONMENT TO THE PEOPLE WHO LIVE THERE, WILL DICTATE HOW STRONG THE IMAGE OF THIS ENVIRONMENT WILL BE IN THEIR MINDS."[6] THERE IS A SCORING SHEET EXPLAINING HOW THESE LANDMARKS, EDGES, NODES, DISTRICTS AND PATHS WITHIN BOTH DEVELOPMENTS ARE PERCEIVED.

IN SUMMARY, THE CONDOMINIMUM DEVELOPMENT WAS CONSIDERED TO BE A CLOSED SCORE. THIS IDEA WAS REINFORCED BY THE STRUCTURED PATHS SYSTEM THAT ALLOWED THE AVERAGE PEDESTRIAN VERY LITTLE LEEWAY IN TERMS OF STRAYING FROM IT AND GOING ON THEIR OWN. THE ONLY AREA NOT CONSIDERED TO BE CLOSED WAS AROUND THE BEACH. OTHER THAN THAT, THE EVERYDAY PASSERBY WAS FORCED TO FOLLOW A STRONG OBJECTIVE ORIENTATED PATH.

NOW LOOKING AT THE COMMERCIAL CENTER, IT TOO HAS USED THE CLOSED SCORE IDEA, BUT NOT FOR THE ENTIRE DEVELOPMENT. WITH THE COMMERCIAL CENTER I WAS MORE CONCERNED WITH THE ENTRANCES INTO THIS AREA. THE MAIN CONCEPT WAS TO SET UP A HIERARCHY OF SPACES AND SCALE CHANGES LEADING TOWARDS THE MAIN FOUNTAIN AND A POINT OF DECISION. THE FIRST PART OF THIS CONCEPT IS WHAT I CONSIDER TO BE A CLOSED SCORE, AT LEAST UNTIL IT REACHES THE "POINT OF DECISION," AND THEN THE PEDESTRIAN PROVIDES HIS OWN INPUT AS TO WHERE AND WHAT HE WANTS TO DO FROM THIS POINT ON. I CONSIDER THIS TO BE AN OPEN SCORE FROM THEN ON. AFTER DECIDING THAT THE ENTRANCES WERE OF MAJOR CONCERN TO ME, I THEN SCORED AND DESIGNED THEM AROUND THE CONCEPT DISCUSSED BELOW. THAT CONCEPT WAS CENTERED AROUND THE IDEA OF CAPTURING THE PEDESTRIANS ATTENTION SO AS TO MAKE THE ENTRANCE INTO THIS AREA MORE MEANINGFUL AND EXCITING. THE FOLLOWING IS A DISCUSSION OF THAT CONCEPT:

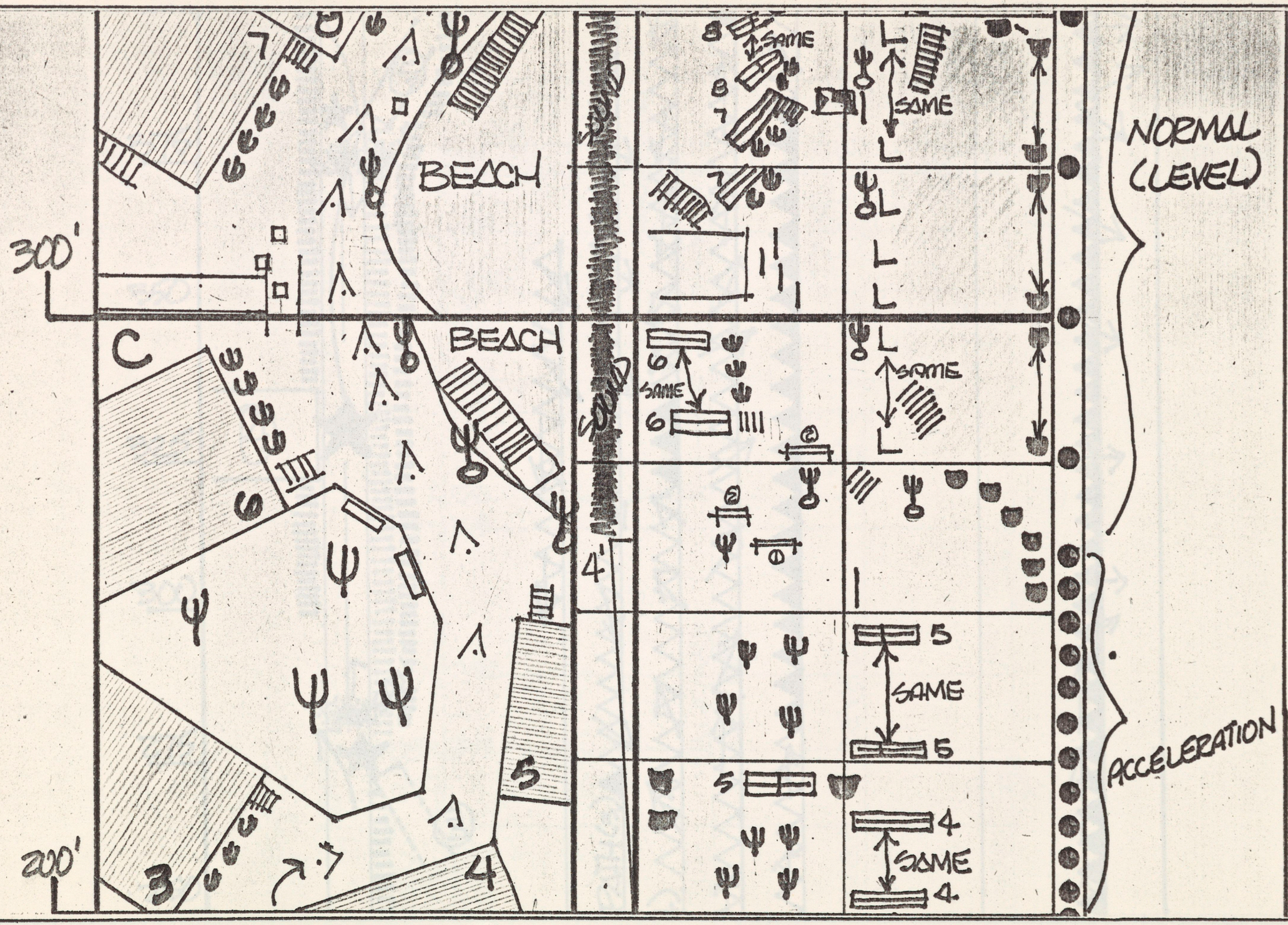
- THE MAIN THING I TRIED TO DO WAS FORCE THE PEDESTRIAN TO PASS THROUGH AN IMPORTANT CONSTRICTION OR BARRIER (IN THIS CASE, IT IS THE THIRD LEVEL BRIDGE)

SO THERE IS A FEELING OF ENTRANCE INTO THIS AREA. TO MAKE THIS CONSTRICTION MORE EXCITING I DECIDED THAT IT SHOULD FRAME THE VIEW OF WHAT IS TO BE SEEN (URBAN STRUCTURING PRINCIPLES CALLED - KEYHOLE) AND THEN WHEN THEY PASS THROUGH, PROVIDE THEM WITH A PERIOD OF REORIENTATION, WHERE THEY CAN SURVEY THEIR NEW ENVIRONMENT. THIS IS ALSO A MOMENT OF VISUAL REVELATION, WHEN ONE IS SURE OF AN AUDIENCE ATTENTIVE TO LARGE EFFECTS AND AN EXCELLENT OPPORTUNITY TO MAKE THIS INTRODUCTION TO HIS NEW ENVIRONMENT A MEANINGFUL ONE.

- UPON REACHING THE "POINT OF DECISION" PROVIDE THE PEDESTRIAN WITH A VISUAL "LINE OF ACTION." ANOTHER WORDS, KEEP THE PEDESTRIAN FROM FEELING LOST IN A LARGE UNSTRUCTURED ENVIRONMENT LIKE THIS ONE BY PROVIDING HIM CONTINUOUS EYE CONTACT WITH ALL ENTRANCES AND PLACES OF VERTICAL MOVEMENT (STAIRS). THERE COULD ALSO BE A SERIES OF SIGNS ALONG THE MAIN PATH ADVISING THE PEDESTRIAN OF HIS LOCATION WITHIN THE OVERALL DEVELOPMENT.

- I WOULD ALSO LIKE TO POINT OUT THAT JUST BECAUSE SOME OF THESE AREAS WERE LABELED "OPEN SCORES," THEY SHOULD BE BROKEN DOWN TO MAKE IT EASIER FOR EVALUATION.

IN SUMMARY, I WOULD LIKE TO SAY THAT BOTH THE COMMERCIAL CENTER AND THE CONDONIMINUMS AND THE PHYSICAL FORM THEY TOOK CAME FROM THE IDEA THAT MOVEMENT CAN BE A GENERATOR OF FORM. TO REINFORCE THIS IDEA I HAD TO THINK AND DESIGN DYNAMICALLY, REMEMBERING AT ALL TIMES THAT I WAS CONCERNED WITH WHAT TYPE OF IMAGE THIS DESIGN WOULD CREATE IN THE MINDS OF THE PEOPLE WHO EXPERIENCE IT.


BEACH
BEACH
C
300'
200'
4'
SAME
SAME
SAME
SAME
SAME
SAME
NORMAL
(LEVEL)
ACCELERATION

375

350

325

300

275

250

(5)

Beach

(4)

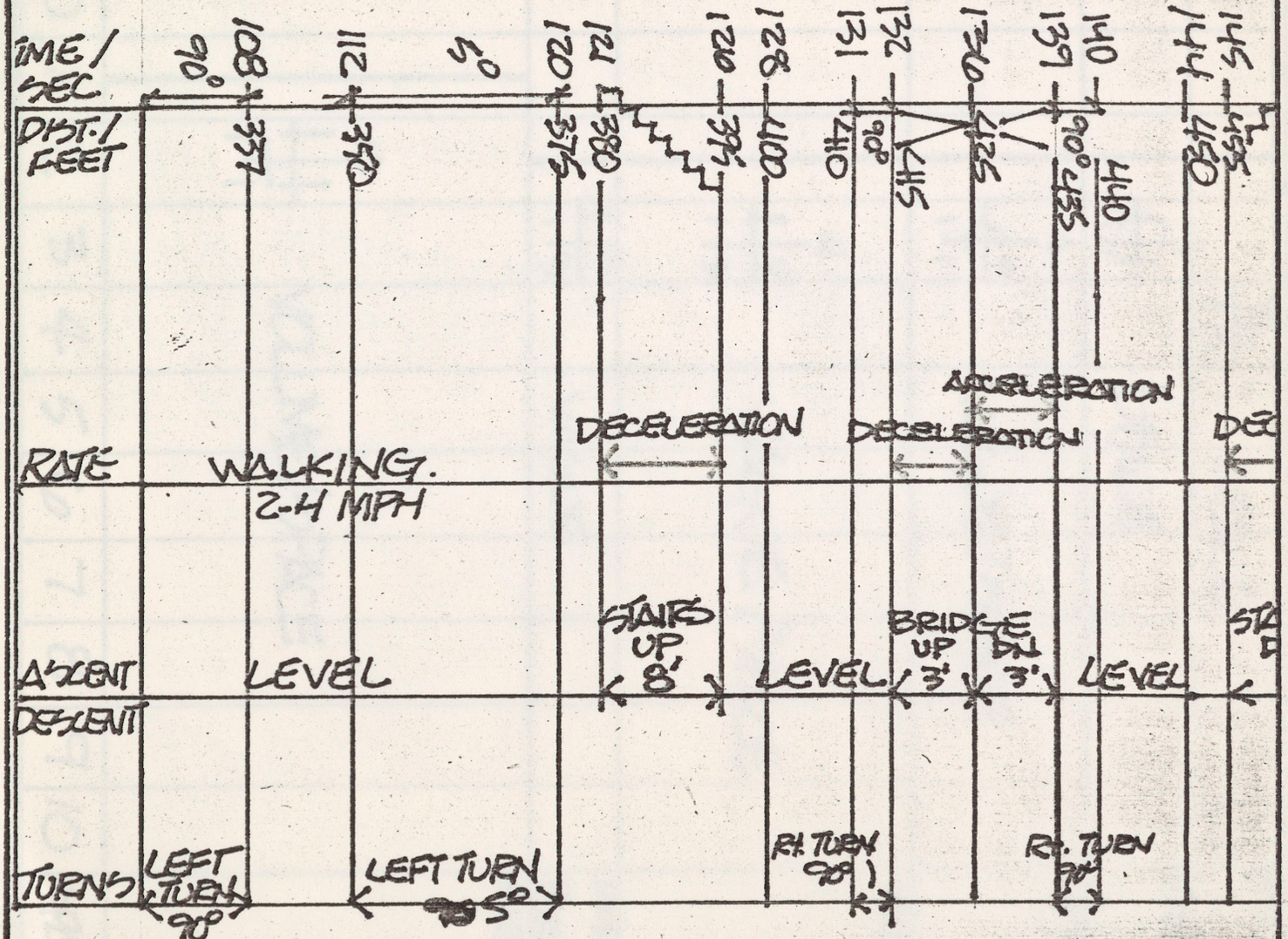
Beach

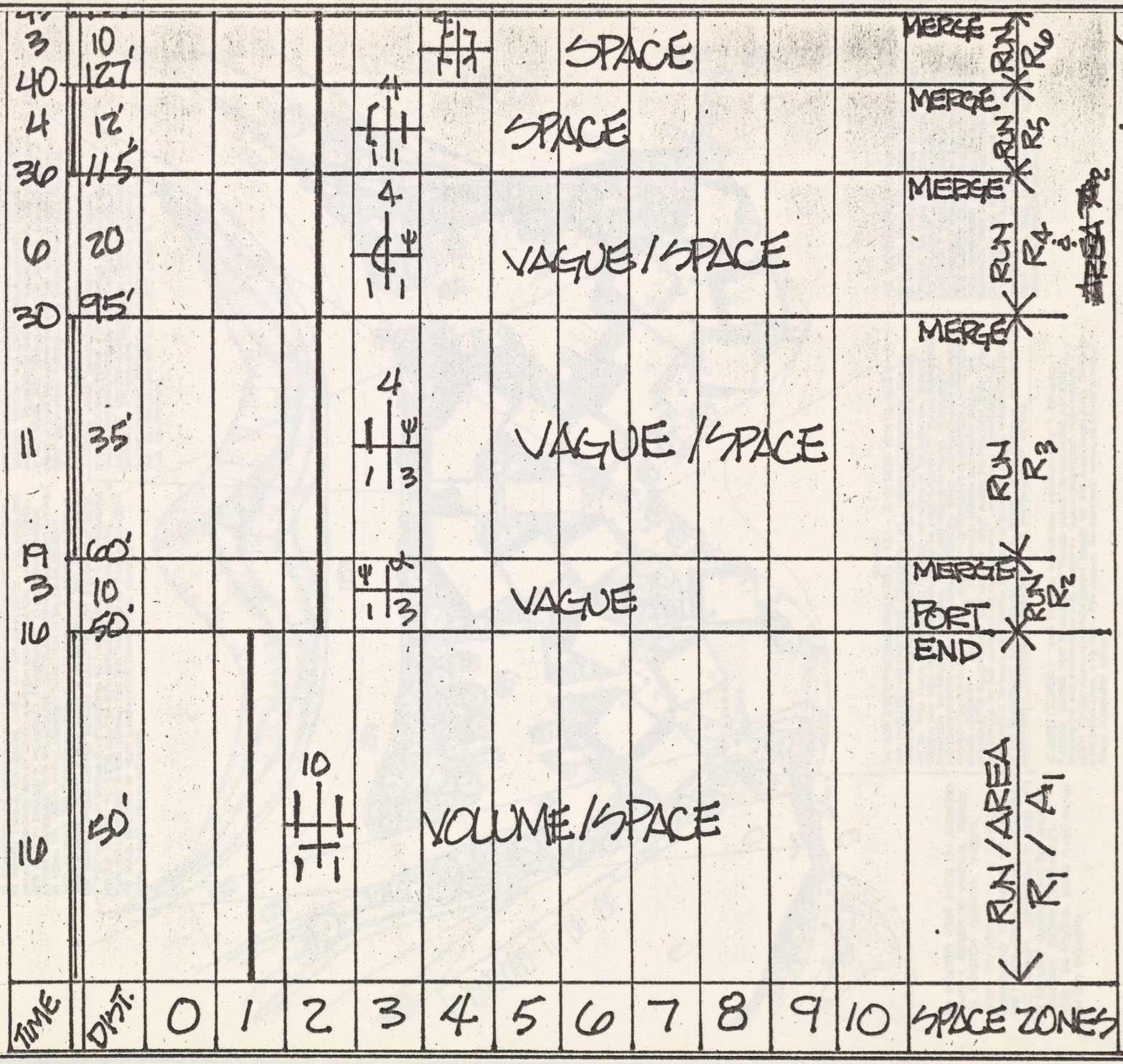
(3)

PATH (3)

(2)

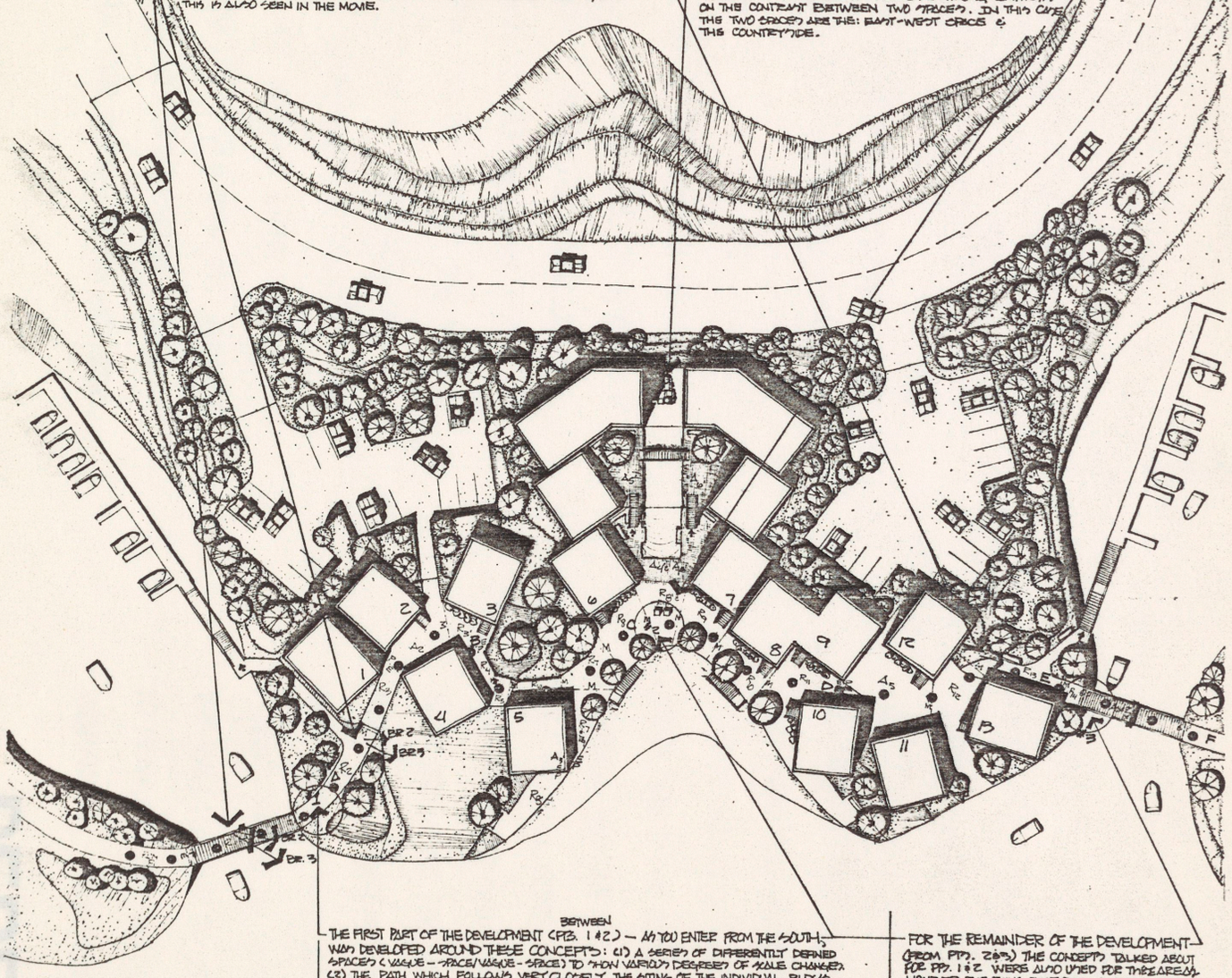
NOTE: FOR LOCATION OF STAIRS SEE DESIGN CRITE




3
10'
40
12'7"
4
12'
36
11'5"
6
20
30
9'5'
11
35'
19
60'
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10'
16
50'
16
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SPACE
SPACE
VAGUE/SPACE
VAGUE/SPACE
VAGUE
VOLUME/SPACE
MERGE
RUN
R0
MERGE
RUN
R5
MERGE
RUN
R4
MERGE
RUN
R3
MERGE
PORT
END
RUN
R2
RUN/AREA
R1 / A1
TIME
DIST.
0
1
2
3
4
5
6
7
8
9
10
SPACE ZONES

BRIDGES: THE BRIDGES THROUGHOUT THIS ENTIRE DEVELOPMENT (COMM. & RESIDENTIAL) ACT AS LANDMARKS & HOPEFULLY WILL HELP THE AVE. PEDESTRIAN IN ORIENTATING HIM/HERSELF WITH IN THIS OVERALL DEVELOPMENT. THIS IS DONE BY POSSIBLY MAKING EACH BRIDGE UNIQUE IN SOME WAY (COLOR, SIZE, DETAIL, ETC.) AND AS A PEDESTRIAN GOES BY & OVER A CERTAIN BRIDGE HE/SHE MAKES A MENTAL NOTE AS TO ITS LOCATION IN THE OVERALL DEVELOPMENT. TO MAKE THIS CONCEPT A MORE MEANINGFUL ONE THE DESIGNER CAN PLACE THESE LANDMARKS (AS WELL AS NODAL PTS., PATHS, ETC.) AT STRATEGIC PLACES WITH IN THE DEVELOPMENT THUS ALLOWING THE PEDESTRIAN TO ONLY HAVE PARTIAL GLIMPSES AT CERTAIN TIMES & PLACES. THERE'S A GOOD EXAMPLE OF THIS WITH IN THIS CONDO. DEVELOPT. FOR EXAMPLE AS ONE CROSSES THE FIRST BRIDGE YOU GET A GLIMPSE OF BRIDGE 2 & YOU SEE ALL OF BRIDGE 3 AT THE COMM. CT. / HOTEL. BUT AS YOU PROGRESS INTO THE CONDO'S YOU LOOSE SIGHT OF BOTH BRIDGES, ONLY TO SPRING UPON THEM AT A LATER POINT IN TIME DURING YOUR TRIP. THIS TYPE OF THING INCREASES THE IMAGE POTENTIAL OF YOUR LANDMARKS, PATHS, NODAL POINTS, ETC. THIS IS ALSO SEEN IN THE MOVIE.

CENTRAL (EAST-WEST) SPACE :
THE ENTIRE SPACE WAS KEPT OFF THE MAIN PATH, FOR PRIVACY REASONS ONLY, BUT TO MAKE THE PEOPLE WHO WERE WALKING THROUGH THE CONDO. DEVELOPMENT AWARE OF THIS SPACE I DECIDED TO OVERLAP THIS PATH WITH THE ENTRANCE (Rs' & Rp.) TO THIS SPACE AND DESIGNATED THIS MERGE WITH THE PLACE — MENT OF TWO BOLLARDS WHERE THIS TAKES PLACE. NOW ANY-BODY [redacted] WALKING THROUGH THIS DEVELOPMENT WILL, FOR ONE QUICK MOMENT BECOME INVOLVED IN THIS SPACE & TO MAKE THIS EXPERIENCE MORE MEANINGFUL I'VE PLACED A STRONG LINEAR HORIZONTAL ELEMENT (POOL) DOWN THE MIDDLE OF THE SPACE & TERMINATED IT WITH A FRAMED VIEW (BETWEEN THE BLDGS) OF THE COUNTRYSIDE. THIS STATEMENT UTILIZES A STRUCTURING PRINCIPAL CALLED "HERENESS" & THERENESS" PLACES A STRONG EMPHASIS ON THE CONTRAST BETWEEN TWO SPACES. IN THIS CASE THE TWO SPACES ARE THE: EAST-WEST SPACE & THE COUNTRYSIDE.



● - DENOTES TRIP MADE ON ANIMATED FILM & REFERS TO VERTICAL FRAMES ON NOTATION SCORING SHEETS.

NOTE: RED NUMBERS (E - R1, M, E, P, Ap) CORRESPOND TO THOSE ON THE DURATION LINE / SPACE - FORM NOTATION SHT. (GREEN) BLUE NUMBERS CORRESPOND TO THOSE NO'S ON THE SAME SUBJECT SHT. BUT ONLY THE SECONDARY SPACES (EAST-WEST).
NOTE: THE REVERSE SCORE IS NOT SHOWN ON THIS DRAWING.

BETWEEN
THE FIRST PART OF THE DEVELOPMENT (PTS. 1 & 2) — AS YOU ENTER FROM THE SOUTH, WAS DEVELOPED AROUND THESE CONCEPTS: (1) A SERIES OF DIFFERENTLY DEFINED SPACES (VAGUE - SPACE/VAGUE - SPACE) TO SHOW VARIOUS DEGREES OF SCALE CHANGES. (2) THE PATH WHICH FOLLOWS VERY CLOSELY THE SITING OF THE INDIVIDUAL BLDGS. STARTING W/A SEMI-DEFINED ENTRANCE (DUE TO THE ANGLE PLACEMENT OF BLDG. 1 OVERPOWERING) ILLUSTRATES THE PRINCIPALS OF SERIAL VISION, AND USES SUCH THINGS AS "DEFLECTION" AND "ANTICIPATION" TO ACCENT THE MERGE/EMERGE SPACES. THERE ALSO EXISTS MANY EXAMPLES OF FRAMED (BY THE BLDGS.) VISUAL RELEASES OF [redacted] AND [redacted] OTHER CONCEPTS): D/H = 2 FOR DETERMINING SPACES BETWEEN BLDGS. THE REINFORCE OF THE CONTINUITY THAT NEEDS TO EXIST ALONG THE PED. PATH. FROM OPEN COUNTRYSIDE TO THE CENTER OF THE DEVELOPMENT. HERENESS & THERENESS THAT WAS USED IN DESIGNING THE SPACES IN & AROUND BLDGS. 5 & 10. IN SUMMARY THE FORM OF THIS DEVELOPMENT WAS BASED ON - (1) VISUAL SCOPE - VISTAS, FENCEMAS, & (2) MOTION AWARENESS - CONSISTENCY OF DIRECTION & THE EXPERIENCE OF MOTION.

FOR THE REMAINDER OF THE DEVELOPMENT (FROM PTS. 2 & 3) THE CONCEPTS TALKED ABOUT FOR PTS. 1 & 2 WERE ALSO USED FOR THESE AREAS, HOWEVER THE THING THAT DOES DIFFER IN THIS: THE PATH DOESN'T FOLLOW THE SITING OF THE BLDGS ANYMORE & THEREBY CREATED A DEVIATION OF CONTRACTION & EXPANSION ON THE PEDESTRIAN. THIS [redacted] THEM SEEM MORE DYNAMIC THEM, BEING THE ELEMENTS THAT DEFINE THE SPACES & IN THIS CASE THAT? THE BLDGS.). OTHER CONCEPTS: (1) THE SITING OF BLDGS UTILIZING THE STRUCTURING PRINCIPLE CALLED "WINGS". NOTE: THE EAST-WEST SPACE ALONG BLDG 10 HAS THE SAME DURATION LINE SPACE / FORM NOTATION AS BLDG 5.

CLOSED SCORES: SINCE THIS IS A RESIDENTIAL DEVELOPMENT I DESIGNED IT AROUND THE IDEA THAT IT WOULD BE A "CLOSED SCORE". TO REINFORCE THIS IDEA I PROVIDED THE AVE. PEDESTRIAN WITH A STRONG "GOAL-ORIENTATED PATH SYSTEM WHICH DID NOT ALLOW HIM MUCH LEEWAY [redacted]. THE ONLY PLACE WHICH IS NOT CONTROLLED IS THE BEACH AREA & SEVERAL PTS. ALONG THE MAIN PATH WHICH LEADS TO A SITTING AREA & ALTERNATE PATHS.

NORTH

DESIGN CONCEPTS

0 20' 40'-0"

PERFORMANCE (P)

PERFORMANCE:

THE PERFORMANCE PHASE OF ANY CYCLE IS THE WAY SCORES AND THEIR OBJECTIVES ARE REALIZED. FOR THIS THESIS IT BECAME A WAY OF EVALUATING SPATIAL CONCEPTS. BEFORE DISCUSSING WHAT WAS EVALUATED AND HOW, I WOULD LIKE TO LOOK AT OUR METHODS OF EVALUATING DESIGN SOLUTIONS TO DATE.

OVER THE PAST FEW MONTHS, WHILE WORKING IN THE SCORING PHASE OF THE CYCLE, TRYING TO COME UP WITH SOME PRELIMINARY SPATIAL CONCEPTS, I WOULD ALWAYS RECEIVE A WIDE RANGE OF COMMENTS ON WHAT I HAD DESIGNED. I ENCOURAGED THESE COMMENTS, EVEN THOUGH MOST OF THE PEOPLE NEVER KNEW THE BACKGROUND FROM WHICH THESE CONCEPTS EVOLVED. BUT AFTER AWHILE I SOON BEGAN TO QUESTION THE VALIDITY OF THESE COMMENTS, NOT BECAUSE THESE PEOPLE DID NOT KNOW THE CONCEPTS AND THEIR ORIGINS, BUT BECAUSE I GREW SKEPTICAL OF THE METHOD OF PRESENTATION I USED TO CONVEY MY IDEAS AND IT WAS THIS PRESENTATION MATERIAL THAT PEOPLE BASED THEIR EVALUATIONS ON. SO IN A SENSE, WHAT IT IS I AM REACTING AGAINST IS OUR METHODS OF GRAPHICALLY REPRESENTING OUR CONCEPTS DURING THE EARLY STAGES OF THE DESIGN PROCESS. IF WE LOOK AT OUR METHODS; EITHER DRAWINGS OR MODELS, WE CAN SEE THAT THEY DO NOT PRESENT US WITH A VERY REALISTIC VIEW OF WHAT IT IS WE DESIGNED - THEY ARE TOO ABSTRACT. FOR EXAMPLE, MOST OF THE COMMENTS I RECEIVED CAME FROM LOOKING AT EITHER A MODEL OR A SITE PLAN AND IF WE CAREFULLY LOOK AT THESE METHODS OF PRESENTATION, WE CAN SEE TWO MAJOR FALLACIES IN THEM:

(1) WE WILL NEVER SEE ANYTHING FROM A BIRDS EYE VIEW AND

(2) BOTH METHODS PRESENT US WITH A STATIC VIEW OF WHAT HAS BEEN DESIGNED AND THAT IS NOT HOW WE EXPERIENCE THEM IN REALITY. LAWRENCE HALPRIN EXPRESSES THE SAME CONCERN OVER OUR EXISTING METHODS IN HIS ARTICLE "THE USE AND MISUSE OF PLANS", WHERE HE STATES; "THE PROBLEM OF PERSONALIZING THE CALLIGRAPHY OF PLANS (CALLIGRAPHY AS DEFINED BY HALPRIN TO MEAN ANY AND ALL GRAPHIC DELINEATION OF IDEAS BY AN INDIVIDUAL - THE PERSONALIZED WAY OF DRAWING SYMBOLS TO

EXPRESS THOUGHTS TO CONVEY INTENTIONS)...IS THAT WE PERCEIVE THEM FROM INSIDE, NOT FROM THE OUTSIDE, (EXCEPT ON THE LIMITED OCCASIONS WHEN WE ARE FLYING) WE WALK IN AND THROUGH THEM. THEY HAVE SEQUENCE, AND CHANGE IS AN ESSENTIAL INGREDIENT...ITS VERY FORM SEVERELY LIMITS THE CALLIGRAPHER'S CAPACITY TO DESIGN ENVIRONMENTS IN THEIR REAL WORLD THREE-DIMENSIONAL FORM". WHAT IS NEEDED IS A DIFFERENT WAY OF PRESENTING SPATIAL CONCEPTS DURING THE EARLY STAGES OF THE DESIGN PROCESS, THAT WOULD ALLOW THE DESIGNER AS WELL AS THE PERSON EVALUATING THESE SPATIAL CONCEPTS TO BE ABLE TO EXPERIENCE THEM AS IF THEY WERE IN THE SPACES AND MOVING AROUND AS ONE WOULD DO IN REALITY.

A POSSIBLE WAY OF PRESENTING THESE CONCEPTS WOULD BE THE USE OF A SCORING TECHNIQUE ALREADY TALKED ABOUT AND USED IN THIS THESIS, BUT EVEN THIS DOES NOT ENTIRELY GIVE THE PERSON DESIGNING AND EVALUATING THESE CONCEPTS A TOTALLY REALISTIC VIEW OF WHAT THE SPACE WOULD LOOK LIKE. ALTHOUGH THIS IS A STEP FURTHER IN THE RIGHT DIRECTION THERE STILL NEEDS TO BE A METHOD OF PRESENTATION THAT WILL HELP BRIDGE THAT GAP BETWEEN THE INITIAL DESIGN OF A PROJECT AND THE MANIFESTATION OF IT. WE NEED TO EVALUATE OUR PROJECTS IN A MORE REAL MANNER. AS A MEANS OF PRESENTING MY IDEAS, I PROPOSED IN THIS THESIS THE USE OF AN ANIMATED FILM AS A POSSIBLE SOLUTION TO THIS PROBLEM.

AFTER THE DESIGNING OF THE CONDOMINIMUM DEVELOPMENT, (SPATIAL CONCEPTS ONLY) I THEN MADE A MOVIE DOCUMENTING AN ACTUAL TRIP THROUGH THIS DEVELOPMENT AS A PEDESTRIAN. THIS TRIP WAS SCORED DURING THE SCORING PHASE OF THE CYCLE. THE MOVIE WAS TO PROVIDE THE DESIGNER (ME) AND ANYBODY ELSE THAT WANTED TO EVALUATE THIS SOLUTION (THE THESIS JURY) WITH A MEANS OF EXAMINING THE SPACIAL CONCEPTS I HAD COME UP WITH, BASED ON A REALISTIC PRESENTATION OF MY IDEAS.

There exists two problems with the use of animation as a design tool; the time element and the cost. But one important point that I was trying to convey with the use of animation, was the strong analogy between this and a new area of computer-aided architectural design called "spatial planning". "An important goal of computer aided architectural design (spatial planning) is the development of computer systems which can directly interpret graphic design information, store, manipulate and solve form (also spatial) synthesis tasks with the ability to continuously display results to the user in graphic form".

If this tool could be used on larger scale projects like my thesis, it could eliminate a great deal of time and possibly money that one encounters with animation. So if one could look into the future at the process used with this thesis (RSVP), one could see the integration of the computer into the Performance phase of the cycle. For example, taking information that was scored during the design phase and by feeding it into the computer (that has now been programmed to do this type of work). One would then receive three-dimensional graphic representations (perspective drawings) that could be filmed and used as a tool for evaluating spatial concepts (more realistically). "The concerns in space planning include the representation of spatial synthesis problems - both the representation of the physical alternatives that may be evaluated as potential solutions and the representation of the criteria used in evaluating them".

In summary, I would like to point out that I do not totally object to the use of traditional methods of presenting design ideas and feel that they play an important role later on in the design process, where the finalized design needs to be documented so as to present it to a client. But even this procedure is questionable. However, I feel these presentation methods do not present ideas in a manner that can be evaluated very accurately

AND I THINK THIS IS A VERY IMPORTANT STEP IN THE EARLY DESIGN STAGES OF ANY KIND OF PROJECT AND WITH THE USE OF ANIMATED FILMS, POSSIBLY WE STAND A BETTER CHANCE OF PROVIDING THAT OPTIMUM SOLUTION.

VALUACTION V

VALUACTION V

VALUACTION (V) - THIS IS THE PHASE OF THE THESIS CYCLE WHERE ALL DECISIONS, SELECTIONS AND EVALUATIONS TAKE PLACE. THIS PHASE TOOK PLACE DURING THE FINAL JURY OF THIS THESIS. UNTIL THE JURY, I DISCOURAGED ANY COMMENTS ON WHAT I HAD DONE, FOR REASONS STATED IN THE RSVP CYCLE SECTION OF THIS BOOK. THE JURY WAS KEPT AS LOOSE AS POSSIBLE, EXCEPT FOR MY PRESENTATION IN THE BEGINNING. THE REASON FOR THIS IS; IN THE PAST I HAVE BECOME VERY SKEPTICAL OF OUR METHODS OF JURYING. THEY SEEMED TO BE NOTHING MORE THAN ONE STUDENT DEFENDING HIMSELF AS WELL AS HIS PROJECT AGAINST A NUMBER OF FACULTY MEMBERS, AND AS A LEARNING EXPERIENCE I THINK IT SUFFERED A GREAT DEAL. I PERSONALLY FEEL THAT A JURY IS WHEN A PERSON HAS THE OPPORTUNITY TO PRESENT HIS IDEAS AS CLEARLY AS POSSIBLE SO AS TO EVOKE SOME RESPONSE (BOTH NEGATIVE AND POSITIVE) FROM THE JURY MEMBERS AS WELL AS OTHER STUDENTS. I ALSO FEEL IT IS TIME WE APPROACH OUR JURIES WITH THE THINKING THAT IT IS AN OPPORTUNITY FOR STUDENTS TO DISCUSS THEIR FEELINGS AND OPINIONS ABOUT VARIAS TOPICS RELATED TO ARCHITECTURE AS WELL AS ANY CURRENT PROJECTS AT HAND. THE MOST IMPORTANT THING WE NEED TO REMEMBER IS THAT THERE IS A DIFFERENCE BETWEEN DEFENDING AND DISCUSSING YOUR WORK, WITH THE LATTER PROVIDING THE STUDENT WITH THE GREATEST OPPORTUNITY OF LEARNING SOMETHING, AND THAT IS WHAT IT IS ALL ABOUT!

THE DESIGN SOLUTIONS, AS I STATED EARLIER IN THE BOOK, WERE NOT FINALIZED IN ANY WAY. THE TWO MAIN PURPOSES OF THESE SOLUTIONS WERE (1) TO SHOW THE JURY THE TYPES OF SOLUTIONS POSSIBLE AND (2) TO HELP IN THE DISCUSSION OF ANIMATED FILMS AS A MEANS OF PRESENTING DESIGN IDEAS FOR EVALUATION. SINCE THE READER OF THIS BOOK WILL ONLY BE ABLE TO SEE MY DESIGN SOLUTIONS FROM PHOTOGRAPHS OF A SITE PLAN AND MODEL AND NOT FROM THE MOVIE ITSELF, THEN I THINK IT WOULD BE A CONTRADICTION ON MY PART TO FURTHER DISCUSS THESE SOLUTIONS SINCE IT IS GOING AGAINST THE VERY REASON WHY I DECIDED TO DO THE MOVIE IN THE FIRST PLACE. HOWEVER, I WOULD LIKE TO BRIEFLY DISCUSS MY OBJECTION OR SHOULD I SAY CONCERN ABOUT THE ANIMATED FILM.

MY ONLY OBJECTION TO ANIMATION AS A TOOL FOR PRESENTATING DESIGN SOLUTIONS, BESIDES TIME AND MONEY, WHICH CAN BE WORKED OUT AS DISCUSSED IN THE PERFORMANCE PHASE OF THIS BOOK, IS THE INABILITY OF THE MOVIE TO GIVE A TRUE REPRESENTATION OF A PEDESTRIAN HEAD MOVEMENT AS HE PROGRESSES THROUGH THESE SPACES. FOR EXAMPLE, A PEDESTRIAN WILL SELDOM LOOK CONTINUOUSLY AHEAD THROUGH HIS ENTIRE TRIP (AS THE MOVIE SHOWS IT), BUT WILL CONSTANTLY BE LOOKING FROM SIDE TO SIDE AND EVEN BEHIND HIMSELF. THIS IS A VERY SMALL OBJECTION AND SOMETHING THAT COULD POSSIBLY BE WORKED OUT WITH THE USE OF THE COMPUTER AS TALKED ABOUT IN THE NEXT SECTION OF THIS BOOK. FOR THE MOST PART I CONSIDERED THE MOVIE TO BE A VERY SUCCESSFUL TOOL IN PRESENTING MY DESIGN SOLUTIONS AND FEEL THE ENTIRE JURY HAS A BETTER FEELING FOR WHAT I HAVE DESIGNED, THAN IF I HAD PRESENTED IT USING THE NORMAL MEANS OF PRESENTATION.

AFTER USING THE RSVP I AM CONVINCED, NOW MORE THAN EVER, THAT IF A DESIGNER HAS A METHODOLOGY TO GUIDE HIM HE STANDS A CHANCE OF CONSISTENTLY COMING UP WITH A GOOD RESPONSIVE SOLUTION. OF COURSE, EVEN THE BEST METHODOLOGY IN THE HANDS OF A POOR DESIGNER DOES NOT GUARANTEE THAT A GOOD SOLUTION WILL ALWAYS COME ABOUT. THE MOST IMPORTANT THING A METHODOLOGY CAN OFFER ANY DESIGNER IS A GENERAL AWARENESS OF HOW HE OR SHE DESIGNS AND EXACTLY WHAT THEY DESIGN.

I FOUND THE RSVP TO BE LOOSE AND EASY TO COMPREHEND AND SOMETHING I AM SURE I WILL TAKE WITH ME AND USE IN EVERY KIND OF DESIGN PROBLEM I ENCOUNTER. THE SCORING PHASE OF THE RSVP WAS VERY INTERESTING AND MOST DEFINITELY HELPED IN THE AWARENESS PROCESS I WAS INTERESTED IN THROUGHOUT THE ENTIRE PROJECT. FOR THE FUTURE USE OF THIS TOOL, I FEEL THE FOLLOWING THINGS SHOULD BE CONSIDERED:

1) THE EVOLUTION OF A SCORING TECHNIQUE THAT CAN BE USED BY ANYONE - DESIGNER OR LAYMAN. I FEEL THE ONLY WAY THAT THIS COULD BE ACHIEVED IS IF SOMEONE WOULD COME UP

WITH A TECHNIQUE THAT IS COMPREHENDABLE NOT ONLY IN THE WAY IT WORKS BUT THE SYMBOLS USED IN IT.

2) FIND A WAY OF ADAPTING SCORING TECHNIQUES FOR USE IN THE OFFICE. A POSSIBLE WAY IS TO TAKE THE SCORING TECHNIQUES AVAILABLE ALREADY OR THE ONE THAT SOMEBODY COMES UP WITH THAT COULD BE USED BY EVERYBODY AND REDUCE IT DOWN TO A WORKABLE SIZE THAT COULD THEN BE BOUND LIKE A PAD OF PAPER. THEN YOU WOULD HAVE A GROUP OF THESE SCORING TECHNIQUES READY FOR USE AT THE DRAFTING TABLE FOR QUICK SCORES OF ANY DESIGN IDEAS YOU MIGHT HAVE. THE USE OF A SCORING TECHNIQUE IS A NEW APPROACH TO ANY KIND OF ARCHITECTURAL OR URBAN DESIGN PROBLEM. IT IS A TOOL THAT ALL DESIGNERS NEED TO USE OVER AND OVER AGAIN BEFORE IT BECOMES A COMFORTABLE WAY OF DESIGNING AS OUR CURRENT TECHNIQUES ARE.

I WOULD LIKE TO FINISH UP THIS PHASE OF THE THESIS CYCLE BY SAYING THAT I CONSIDER THIS PROJECT TO BE A SUCCESS NOT BECAUSE OF THE DESIGN SOLUTION PROPOSED OR EVEN THE FACT THAT I INVESTIGATED A NEW DESIGN PROCESS, BUT SIMPLY BECAUSE I ASKED MYSELF QUESTIONS THAT I HAD NEVER CONSIDERED BEFORE.

THE REST OF THIS PHASE WILL CONSIST OF QUESTIONS OR STATEMENTS BROUGHT UP AT MY JURY FROM VARIOUS FACULTY MEMBERS.

- WILL THE DESIGNER, WHILE TRYING TO COME UP WITH A SET OF UNIVERSAL SYMBOLS BE CONFRONTED WITH SERIOUS PROBLEMS AND WILL IT TAKE A LONG TIME FOR PEOPLE TO REALLY UNDERSTAND HOW TO USE THEM IN AN EFFICIENT MANNER (I.E. IT TOOK MUSICAL SCORING 500-600 YEARS TO REACH THE POINT IT IS AT NOW).

- DID I IN THE DESIGN SOLUTIONS I CAME UP WITH, DERIVE THESE SOLUTIONS FROM ANY TYPE OF MUSICAL INFLUENCE?

- IS THERE ANY PARTICULAR SPATIAL COMPOSITION WITHIN MY DESIGN THAT IS COMPARABLE TO THE CLASH OF CYMBOLS?

- CAN THERE BE MANY CLOSE RELATIONSHIPS BETWEEN THE ARTS AND ARCHITECTURAL OR URBAN DESIGN (I.E. MUSICAL

COMPOSITION FOR EXTERIOR SPATIAL COMPOSITIONS)?

- DID I HAVE A THEME IN MY DESIGN THAT WAS COMPARABLE TO A PARTICULAR PIECE OF MUSIC?

- THEORIES OF PERCEPTION: THE IMPOSITION OF A FRAMEWORK THAT HELPS US COLLECT (SENSORY DATA) INFORMATION IN A MEANINGFUL WAY. ARCHITECTURE IMPOSES A FRAMEWORK!

- WHAT WAS YOUR CRITERIA THAT YOUR SCORES EVOLVED AROUND? THE INPUT, WHERE AND WHY.

- WAS IT WORTH IT?

- WOULD I USE THIS PROCESS IN AN OFFICE? WHAT WOULD BE MY ARGUMENT FOR USING THIS SYSTEM?

- WAS MY METHOD OF PRESENTATION (SCORES ONLY) STRICTLY USED TO HAVE OTHER JURY MEMBERS LOOK AT THE SCORES AND TRY TO INTERPRET IT MUCH LIKE A MUSICIAN INTERPRETS A MUSICAL SCORE?

- IF YOU WOULD USE DIFFERENT SYMBOLS WOULD IT EFFECT THE DECISIONS YOU MADE ?

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