

COURSE SYLLABUS

Drawing is "an act of making rather than an act of viewing."

Cooper, 1992, p.VI

"Technical competence is not of prime importance in deciding who is a good drawer, designer, artist . . . skill is less important than awareness"

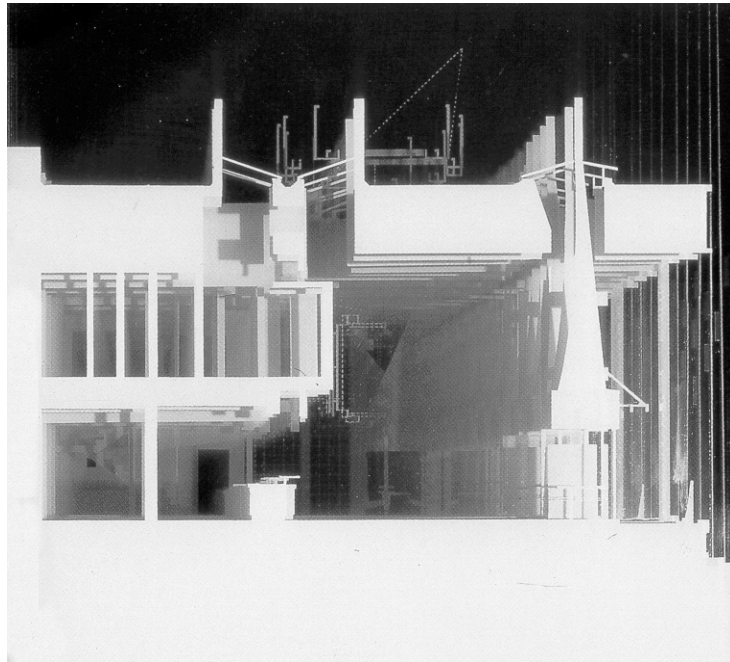
Collier, 1963, p.1

"Representation depends upon both transformation and denotation"

Dubery & Willats, 1983, p.9

"Art does not reproduce the visible; it renders visible."

Paul Klee



APPROACH & OBJECTIVES

Architects depend on representations for the description, design, communication, and criticism of architecture. There are at least two reasons for this. First, architectural designs cannot be developed and tested in full scale for obvious economic and practical inconveniences. Second, the human mind has clear limitations in generating, sustaining, and communicating credible simulations of architecture without external recordings. By using representations to articulate and communicate architectural actions and thoughts, architects not only give solution to these problems but also create a *language without which no architectural work would be conceivable*.

A major task of architectural education is to teach beginning students this language. As in mastering any tongue, learning architectural communications will require students to learn and understand

1. the conventions, rules, and techniques of architectural depictions (the syntax and vocabulary of the language)
2. the type of content that architectural representations allow to represent (i.e., the denoted world of meaning, knowledge, and ideas: the semantics of the language)
3. how to employ and develop architectural communications (i.e., the pragmatics of the language).

As the best way to learn a language is by guided immersion (pragmatics illuminated by critical appraisal of syntax and semantics), this course pedagogy will be

1. teaching the architectural language of representations (vocabulary, syntax), *while*
2. teaching how to see, feel, make, and think architecturally (semantics), *in the context of*
3. concrete design-representation problems (pragmatics)

It follows that Arch. 3050 is not just a "drawing/graphics/computer /modeling" class but rather *an introduction to architectural thought and making through drawings*. The overall strategy will be to approach representations as an act of (1) *making* (building, construction) and (2) *exploration and inquiry* (study, ideation, criticism).

STRUCTURE & ASSIGNMENTS

The course will be organized in four learning units, each covering language fundamentals:

- Week 1-3:** *Experiencing. Language Fundamentals I: The Perspective System.* This unit will cover the methods for depicting the *experience* of architectural orders.
- Week 4-11:** *Abstracting & Analyzing. Language Fundamentals II: The Orthographic System.* This unit will study the *objective* representation, construction, analysis, and communication of architectural orders and information. (Conventions of Plan, Sections, Elevations, Axons, and Obliques)
- Week 12-15:** *Expressing. Language Fundamentals III: Media.* This unit will emphasize the *intentional use* of media to record, convey, and/or explore architectural space, observations, and ideas,
- Week 16:** *Evaluation*
Tues. 14 December: Redos & Sketchbook Due
Thur. 16 December: Returns of student work. Final course grade available.

A *parallel track* will be running throughout the term. This 'track' will focus on *free-hand drawings* and work on areas of architectural communications not covered by the larger class structure (e.g. sketches, light-shadow, notations, gesture and contour drawings, visualization, etc.). This work will be kept on a personal sketchbook due at the end of the semester.

All assignments may be modified for pedagogical reasons. If this occurs, the changes will be announced during class time. All course materials are available on line at:

<http://www.arch.utah.edu/courses/arch3050/index.htm>

REQUIREMENTS & WORK LOAD

Learning how to communicate architecture requires students to (a) make a substantial commitment in time and effort, and (b) have a continuous interaction with peers and instructor. A studio type of environment will be encouraged.

There will be four types of required work:

- 4 *Projects*: assignments covering essential and broad communications issues.
- *Minor exercises*: short (often in-class) work covering a particular communications issue.

- *Presentations* of individual and/or group work
- *Sketchbook* of class work at the end of the semester

Since all the course exercises will be handed in, explained, criticized, and reviewed in class, students are expected to attend class regularly.

STUDIO ELECTRONIC FACILITY

The class will make full use of the school network environment. Students should work using their own electronic systems. Digital and analog resources should be available at all times in each student workstation. School electronic infrastructure will provide necessary support for networking, printing, scanning, AV production, etc. Students will have to digitally back-up their work in their own removable hard-disks, computers, CDs, or disks (cost may range). During this semester we will be using cross-platform software covering 3D modeling, drafting, imaging editing, and desktop publishing.

The school and faculty take a position that supports the concepts of diversity, experimentation and openness toward electronic media. For hardware configurations, please review material posted on the school's web site. Regarding software, students will be using programs for : Imaging (e.g.,Photoshop, Corel), 3D modeling/2D drafting (e.g., Form•Z, AutoCAD —MiniCAD, ArchiCAD, Microstation, etc.), Rendering: (e.g., Form•Z, 3D Studio Max, REALS), and desktop publishing (e.g., PageMaker, InDesign, Illustrator,Quark, Corel).

GRADING POLICY

All grading will be on a private basis and will be done on the letter system:

A, A–	excellent
B+, B, B–	good
C+, C, C–	standard
D+, D, D–	substandard
E	failure

The student performance in Arch.3050 will be graded as follows:

1. Project 1 (Experiencing)	20 %
2. Project 2 (Abstracting).....	25 %
3. Project 3 (Analyzing)	20 %
4. Project 4 (Expressing)	25 %
5. Evolution / Sketchbook	10 %
	100%

Required work must be submitted on time. Failure to do so will result in an automatic "E". Late work will only be accepted with medical proof. All four projects and sketchbook must be submitted for assessing the final grade for the class.

Redos are possible of *only* those assignments that have been presented on time. The expected level of study/representation of redos is higher than that of the original. This is to acknowledge the higher level of understanding and work the student and the studio have arrived. All redos must be accompanied by the old versions.

INSTRUCTOR'S ABSENCE

As faculty are involved in research, teaching other courses, professional practice, university service, and speaking engagements, they may be absent from time to time during the semester. Every effort will be made to make up any time missed by the faculty. Students will be informed, whenever possible, of expected absence from studio.

OFFICE HOURS

Wednesdays 11:00 AM to 12:00 Noon. A student signs up for an appointment by writing his/her name in the sign-up sheet posted on the faculty office door. Office phone: 581-7176 (Prof. Bermudez). T.A. office hours will be _____. Other times are available upon special appointment.

COURSE MATERIALS

See materials list.

BIBLIOGRAPHY (*Books on Reserve at the Marriott Library*)

- CHING, Frank. Design Drawing.
(New York: Van Nostrand Reinhold. 1998) **** **Class Book**
- CHING, Frank. Architectural Graphics. **** **Class Book**
(New York: Van Nostrand Reinhold. 1985 —NA 2700.C46 / *Basic Design Reserve*)
- CHING, Frank. Drawing, A Creative Process.
(New York: Van Nostrand Reinhold. 1990 —NC 710.C66 / *Arch. Graphics Reserve*)
- COLLIER, Graham. Form, Space, and Perception.
(Englewood Cliff, NJ: Prentice-Hall, Inc. 1963 —NC 730 C.6 / *Arch. Graphics Reserve*)
- COOPER, Douglas. Drawing and Perceiving.
(New York: Van Nostrand Reinhold. 1992)
- DUBERY, Fred & WILLATS, John. Perspective and Other Drawing Systems.
(London: The Herbert Press. 1983 —NC 735 D8 / *Basic Design Reserve*)
- LASEAU, Paul. Architectural Drawings. Options for Design. (old class book)
(New York: Design Press. 1991)
- PORTER, Tom & GOODMAN, Sue. Manual of Graphic Techniques 1, 2, 3 and 4.
(New York: Charles Scribner's Sons. 1985 —*Basic Design Reserve*)
- PORTER, Tom. Architectural Drawing.
(New York: Van Nostrand Reinhold. 1990)
- Other Books of Reference** (*all on Basic Design Reserve*)
- CHING, Frank. Architecture: Form, Space and Order.
(New York: Van Nostrand Reinhold Company. 1979)
- CROWE, N. & P. LASEAU. Visual Notes of Architects and Designers.
- CULLEN, Gordon. The Concise Townscape.
(New York: Reinhold. 1961)
- EDWARDS, Betty. Drawing on the Right Side of the Brain.
(Los Angeles: J.P. Tarcher Inc. 1979)
- JACOBY. Architectural Drawings (1968-1976).
- NICOLAIDES, Kimon. The Natural Way to Draw.
(Boston: Houghton Mifflin Company. 1961)