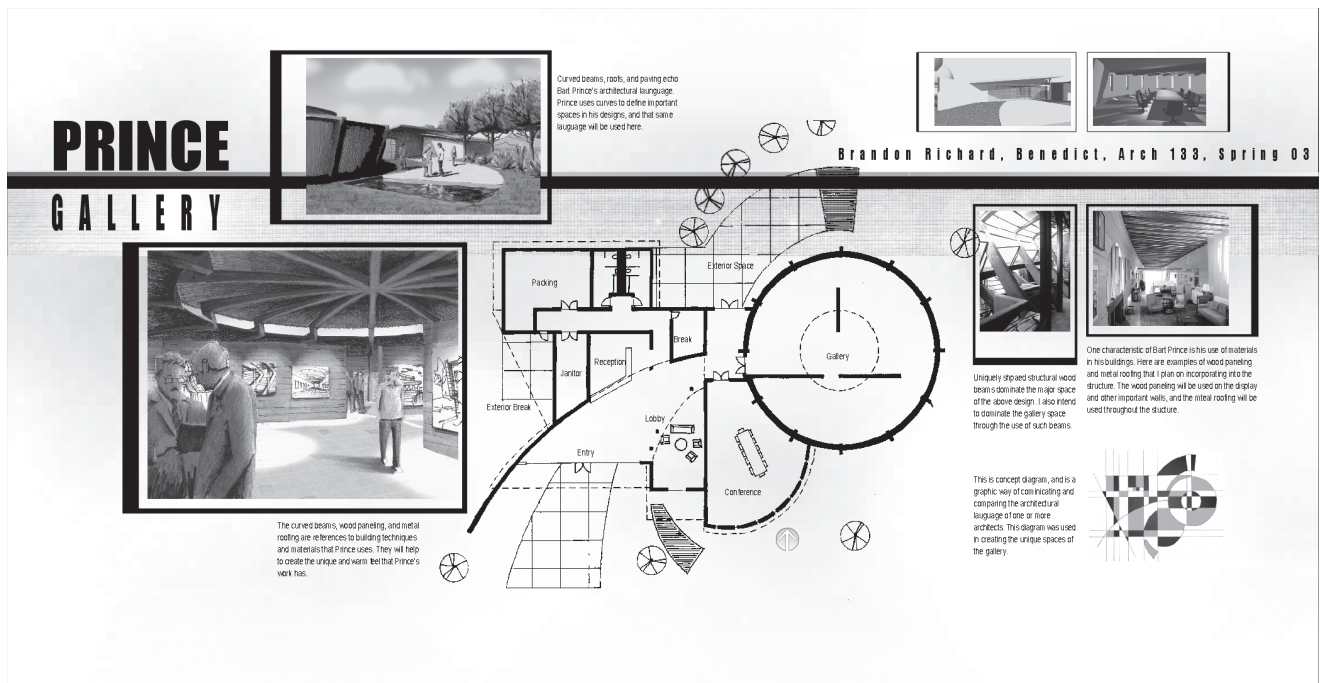


123 SYLLABUS



Design & Drawing 1.3



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QUARTER SCHEDULE

	Monday	Wednesday	Friday
Week 1 March 27	Class 1 Introduction Assign Project 1	Class 2 Composite Drawing Due	Holiday Class 3
Week 2 April 3	Class 4 Drawing Images Due Collage Due	Class 5 Preliminary Due	Class 6 Preliminary Due
Week 3 April 10	Class 7 Expressive Bibliography Due	Class 8 Drawing 1 Due Assign Image Analysis	Class 9 Preliminary Due
Week 4 April 17	Class 10 Clarifying Continua Due	Class 11 Drawing 2 Due	Class 12 Preliminary Due
Week 5 April 24	Class 13 Cell Designs Due	Class 14 Drawing 3 Due	Class 15 Preliminary Due
Week 6 May 1	Class 16 Image Analysis Due	Class 17 Drawing 4 Due Assign In Celebration Of	Class 18 Preliminary Due
Week 7 May 8	Class 19 Analysis Diagrams Due	Class 20 Drawing 5 Due	Class 21 Preliminary Due
Week 8 May 15	Class 22 Program Understanding Due	Class 23 Drawing Final Due	Class 24 Preliminary Due
Week 9 May 22	Class 25 Design Alternatives Due	Class 26 Preliminary Due	Class 27 Preliminary Due
Week 10 May 29	Holiday Class 28	Class 29 Design Development Due Teacher Evaluation	Class 30 In Celebration Of Due Final Review
Week 11 June 5	Finals Resubmittals Due, 5:00 PM		



CONTENT & OBJECTIVES



Design & Drawing 1.3, Design & Visual Communication 1.3

Continuation of ARCH 121/131 and ARCH 122/132 plus the issues, concepts, processes and skills pertaining to the analysis and design of architectural form, space and organizations.

Course Content

The course has two primary content areas. The first is two- and three-dimensional visual design and the second is visual communication. The course is responsible for both extending and adding to the content introduced in 121/131 and 122/132 and introducing new content in the areas of expressive qualities of architecture, communication design, diagramming, building analysis, site analysis and response to context and accommodation of human activity.

Content areas are simultaneously explored through a variety of media so that students can learn related concepts, methods and skills in an environment that fosters critical evaluation of the media and their impact on the design process.

The content will build on and further develop that of Arch 121/131 and 122/132 with the following additions for Arch 123/133.

Content Sequence

Diagramming/drawing feelings, meanings and concepts through abstract graphic languages.

Analysis of the work of an architect to identify key expressive qualities.

The creation of a two-dimensional graphic design that communicates key expressive qualities of an architect's work.

Analysis of an existing work of architecture and the creation of a two-dimensional presentation of the analysis.

The use of site factors such as sun, views and wind to influence design decisions.

Analysis of a program to establish adjacency requirements.

Development of design concepts through sketch layouts and their use as underlays for building quick 3D digital models.

Development of a digital model to support the creation of a design presentation.

Digital Content

This syllabus is intended to be used by both Arch 123 and 133 studios. At this point in the curriculum, most students taking the 120 series have taken or are currently enrolled in Arch 160 and therefore have developed digital skills. Students in Arch 123 studios may use the digital tools as indicated in the syllabus as defined by your teacher.

Learning Objectives

The following objectives build on those defined in the 121 and 122 syllabi for the first year design sequence of courses. Additional specific objectives are defined at the beginning of each project statement.

The student completing this course will be aware of:

1. A greater range of interrelationships between the principles, concepts, methods and skills introduced and developed in 121 and 122.
2. A range of ways that information may be represented in graphic form.
3. A range of the relationships between drawing decisions, design process and desired communication.
4. A range of the principles and concepts that govern the effectiveness and efficiency of a visual communication.
5. A range of the issues that may be employed to analyze an existing work of architecture.
6. A range of the issues that may be employed to analyze a site.
7. The role of design process in creating more appropriate and effective design solutions.
7. Analyze a simple building program and diagrammatically represent its spatial and relational requirements.
8. Generate and annotate proportionally reasonable alternative conceptual solutions to a simple architectural program using plan sketches.
9. Construct 3D digital models from sketch underlays to explore and develop the three-dimensional implications of design alternatives.
10. Develop a 3D digital model as appropriate to support the creation of a 2D design presentation.
11. Create the illustrations for a final presentation by using images generated from a 3D digital model that are enhanced through image editing techniques.
12. Create a final composite presentation employing multiview and perspective drawings and diagrams with annotations.

The student completing this course will understand:

1. At greater depth the implications of the principles, concepts, methods and skills introduced and developed in 121 and 122.
2. The value of representing information in graphic form.
3. The role of drawings in the research and analysis phases of the design process.
4. The qualities that make a drawing an appropriate and clear communication.

The student completing this course will be able to:

1. Meet the objectives of Arch 121 and 122 with greater competency and understanding and employ the concepts, methods and skills with greater effectiveness and subtlety.
2. Employ a variety of graphic techniques and languages and pictorial systems to represent and communicate the essence of quantitative and qualitative information, ideas, concepts and emotions.
3. Communicate intellectual and/or emotional information, ideas and concepts through words and abstract drawings/diagrams.
4. Generate and communicate in words and drawings/diagrams alternative conceptual solutions to a specific problem.
5. Analyze published examples of an architect's work and express some quality and/or philosophical position evident in the work through a two-dimensional graphic design.
6. Analyze a published work of architecture and identify and present the formal qualities that support its expressive impact/communication through a two-dimensional graphic design.

Awareness	Understand-	Ability	Arch 123/133	
			NAAB CRITERIA	Evidence
			1. Verbal & Writing Skills (Ability)	Present, Critique & Reflect
			2. Graphic Skills (Ability)	Drawings & Presentations
			3. Research Skills (Ability)	Research on Architect
			4. Critical Thinking Skills (Ability)	Analysis of Architecture
			5. Fundamental Design Skills (Ability)	Design Process & Solutions
			6. Collaborative Skill (Ability)	Small & Large Group Discussions
			7. Human Behavior (Awareness)	
			8. Human Diversity (Awareness)	
			9. Use of Precedent (Ability)	
			10. Western Traditions (Understanding)	
			11. Non-Western Traditions (Awareness)	
			12. National & Regional Traditions (Understanding)	
			13. Environmental Conservation (Understanding)	
			14. Accessibility (Ability)	
			15. Site Conditions (Ability)	Design Process & Solution
			16. Formal Ordering Systems (Understanding)	Design, Presentation & Critique
			17. Structural Systems (Understanding)	
			18. Environmental Systems (Understanding)	
			19. Life-Safety Systems (Understanding)	
			20. Building Envelope Systems (Understanding)	
			21. Building Service Systems (Understanding)	
			22. Building Systems Integration (Ability)	
			23. Legal Responsibilities (Understanding)	
			24. Building Code Compliance (Understanding)	
			25. Building Materials & Assemblies (Understanding)	
			26. Building Economics & Cost Control (Understanding)	
			27. Detailed Design Development (Ability)	
			28. Technical Documentation (Ability)	
			29. Comprehensive Design (Ability)	
			30. Program Preparation (Ability)	
			31. Legal Context of Arch Practice (Understanding)	
			32. Practice Organization & Management (Awareness)	
			33. Contracts & Documentation (Awareness)	
			34. Professional Internship (Understanding)	
			35. Architect's Leadership Roles (Awareness)	
			36. The Context of Architecture (Understanding)	
			37. Ethics & Professional Judgement (Understanding)	

Applicable NAAB Criteria Defined

Verbal & Writing Skills

Ability to speak and write effectively on subject matter contained in the professional curriculum.

Graphic Skills

Ability to employ appropriate representational media, including computer technology, to convey essential formal elements at each stage of the programming and design process.

Research Skills

Ability to employ basic methods of data collection and analysis to inform all aspects of the programming and design process.

Critical Thinking

Ability to make a comprehensive analysis and evaluation of a building, building complex, or urban design.

Fundamental Design Skills

Ability to apply basic organizational, spatial, structural, and constructional principles to the conception and development of interior and exterior spaces, building elements, and components.

Collaborative Skills

Ability to identify and assume diverse roles that maximize individual talents, and to cooperate with other students when working as members of a design team or in other settings.

Site Conditions

Ability to respond to natural and built site characteristics in the development of a program and design of a project.

Formal Ordering Systems

Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design.

TEXTS, SOFTWARE & MATERIALS



This section identifies the texts, software, equipment and materials that you will need for this studio. The texts, software and equipment are long term investments—they will be used and referred to in future courses and constitute the beginning of your professional library and work environment respectively. In addition, they should be a source of enjoyment for your eyes, mind and hands.

Texts & Software

The Required Texts provide the basic references for this course and are available in the text book section of El Corral Book Store.

Required Texts

Benedict, William R. *123 & 133 Syllabus*
El Corral Publication

Benedict, William R. *Base Syllabus*
El Corral Publication
Used for Arch 121/131, 122/132 & 123/133

Benedict, William R. *Drawing Form*
El Corral Publication
Used for Arch 121/131, 122/132 & 123/133

Benedict, William R. *Means To Ends*
El Corral Publication
Used for Arch 121/131, 122/132 & 123/133.

Ching, Francis D. K. with Steven P. Juroszek. 1998. *Design Drawing*. New York: Van Nostrand Reinhold Co.
Used for Arch 121/131, 122/132 & 123/133

Doyle, Michael E. 1999. *Color Drawing*.
Second Edition, New York: John Wiley & Sons, Inc.
ISBN: 0-471-29245-1
Used for Arch 122/132 & 123/133.

Recommended Software

Adobe Creative Suite, (\$400)
Illustrator
Photoshop
InDesign

Autodesk, Form-Z (\$100 rental)

Microsoft: Office

Web Browser: Safari or Explorer

Anti-virus & Disk Repair

Equipment & Materials

The following lists identify equipment and materials that you may need during the quarter. Purchase those that you do not own on an as needed basis. The drawing instruments should last you for years and be used in many of your courses at Cal Poly. Purchase ones that feel good to you and are of the best quality that you can reasonably afford. The brands identified are provided as references. Any comparable brand that does the job and is satisfactory to you is acceptable.

In-Class

Equipment & Materials

You must have the following materials and colored media with you at all times—class activities will assume their presence.

Rolling Straight Edge: 12" long (Alvin, Rollo Ruler No. 298, \$21.00).

Compass: Bow compass (Alvin, 508, 6 Bow Compass W/ADJ Adapter).

Dividers: (Alvin 660, Divider, \$8.00).

Architectural Scale: Triangular, 12" long (Staedtler Mars 987 18-31, \$8.00)

Circle Template: 1/16" to 3" diameter circles (Picket, Circle Master 1204i, \$5.50).

Drafting Pencils: Graphite drafting pencils grades 4H, 2H, F, H, HB, 3B and 6B (Staedtler, Mars Lumograph 100, \$1.00 each).

Pencil Sharpener: For wood pencils (Sterling #605 or Staedtler 511-63, \$2.00).

Sand Paper Block:

Erasers (pencil): Pink Pearl & Kneaded Rubber.

Fiber Tip Pens: Black.

Sakura, Pigma, Micron Pens
005, 01, 02, 03, and 08 (\$2.25 each).

Pentel, Sign Pen, S520-12 (\$2)

Pentel, Super-Fine Pen, SF70 (\$2)

Pilot, Razor Point (\$1)

Drafting Dots: For securing drawings to drawing board (Alvin #DM123, \$4.50).

Three Ring Binder: 1" to 1.5" to hold the syllabus (\$4.00).

Sketchbook: Cachet, Classic, 9" x 12", Wire-Bound, medium surface (\$14.00).

Sketch Pad: 300 Series, Strathmore,
Newsprint, Rough, 18 x 24,
50 Sheets, 35 lb. (\$5)

Grid Paper: 40 sheets, 8.5" x 11" pad (Morilla, Cross Section, 8/8, \$4.00).

Typing Paper: 100 sheets, 8.5" x 11", heavy weight, 25% cotton (Southworth Paper, Four Star, 20 lb, 403C, \$4.25)

Sketch Tracing Paper: Roll of lightweight white tracing paper (Seth Cole, 50 yd. x 12", \$7.00).

Equipment Box: Min. 14" interior dimension. A portable container such as a tackle or art box to organize and transport your equipment. You will also need to carry your drawings back and forth while protecting them from dirt, wrinkling and the weather.

Sheet Protectors: 8.5" x 11" nonglare plastic protectors for three ring binders. (K&M Division, Poly-VU #PV119G).

Green & Red Plexiglass: 2" by 6" pieces available in the bookstore. (\$4.00)

Color Media

The following colored pencils, markers and crayons constitute a basic color palette. The required colors must be brought to class. Buying them individually is the most cost effective approach.

Colored Pencils

Prismacolor, \$1.00 each

Required Pencils.
Add other pencils to meet your specific needs.

Values

938 White
1072 French G. 40%
1076 French G. 90%
1054 Warm Gray 40%
935 Black

Greens

907 Peacock Green
909 Grass Green
911 Olive Green
912 Apple Green
913 Spring Green
1005 Limepeel
1006 Parrot Green
1020 Celadon Green

Blues

901 Indigo Blue
903 True Blue
904 Light Cerulean Blue
905 Aquamarine
906 Copenhagen Blue
919 Non-Photo Blue
933 Violet Blue
1015 Deco Blue
1016 Deco Aqua
1023 Cloud Blue

Purples

931 Dark Purple
932 Violet
995 Mulberry
996 Black Grape

Reds

921 Pale Vermilion
922 Poppy Red
923 Scarlet Lake
924 Crimson Red
930 Magenta
994 Process Red

Orange

918 Orange
921 Pale Vermilion

Yellow

914 Cream
916 Canary Yellow
1003 Spanish Orange
1034 Goldenrod

Browns

937 Tuscan Red
943 Burnt Ochre
944 Terra Cotta
948 Sepia

Other

927 Light Peach
929 Pink
939 Peach
1017 Clay Rose
1026 Greyed Lavender

Crayons

Art Stix, Set of 12, \$14.00

Required Crayons.
Add other crayons to meet your specific needs.

1924 Crimson Red
1918 Orange
1916 Canary Yellow
Apple Green
1090 Grass Green
Light Blue
1903 True Blue
1932 Violet
1935 Black
1938 White
1948 Sepia
Brown

Markers

Art Marker, \$2.50 each

Required Markers.

98 Black
102 Warm Gray 40%
Blender

Optional Markers.

Add other markers to meet your specific needs. The following light value markers work well with colored pencils.

12 Light Peach
23 Cream
48 Light Cerulean Blue
70 Sand
72 Eggshell
131 Deco Yellow
132 Jasmine
133 Deco Pink
136 Deco Aqua
137 Clay Rose
141 Jade Green

Additional Equipment & Materials

The following materials may be used during the quarter or be necessary for you to complete assignments at home. Purchase them as they are needed.

Drawing Board: 23" x 31" (Alvin, AB616/4, Tilt-Angle White Dwg Bd 23x31, \$60.00)

Parallel Bar: (Alvin, 1101-30, Parallel Straight Edge 30in, \$84.00)

Note: The drawing board and parallel bar will be required in class as specified by the teacher.

Board Cover: Hot press white illustration board #201, Chip board or vinyl board cover (Borco, 37.5" wide \$6.00/ft).

45° Adjustable Triangle: Plastic, 8", 10" or 12" (\$20.00).

30/60° Triangle: Plastic, 12" (\$5.00).

Erasing Shield: Stainless Steel (\$1.00).

Metal Straight Edge: Used for constructing perspectives, long lines and as a cutting edge (Metal Ruler, Fairgate 20-137, 36" \$9.00).

Grid Paper: As needed, 11" x 17" pad (Morilla, Cross Section, 8/8, \$5.25).

Drafting Vellum: As needed, 11 x 17" (Clearprint, Fadeout, 1000HP-8, \$0.30 per sheet).

Knife: X-Acto #5 (\$3.00) with #24 blades.

Saw: X-Acto 1 1/4" deep fine tooth razor saw.

Cutting Surface: Cuts will be cleaner and blades will last longer if you cut on a soft surface. Illustration board will work and there are also self-healing plastic cutting surfaces available (18" x 24", green or gray).

Printer Ink Cartridges: Always have a spare set of ink cartridges for your inkjet printer. You will always run out at the wrong time.

Coated Inkjet Paper: For presentation prints:
Hewlett Packard, Premium Inkjet Paper, Matte Coated, 26 lb, HP 51634Y
OR
Great White, Imaging & Photo Paper, Matte Finish, 37 lb, 86010

Your Work Space

You will need a place to work outside of class that is supportive of accurate drawing. The following items would constitute desirable components of that work space. The important thing is to create a comfortable and functional place to do your work.

Work Table: A surface larger than your drawing board to provide layoff surface.

Light: Adjustable counterpoise light with arms that permit it to be positioned over the specific area of work.

Comfortable Chair or Stool: Do not underestimate the value of a chair that properly supports your back.

Push pins and tack surface: This allows you to pin up your work for display, reference or examination.

Desk or Dusting Brush: Various sizes and shapes (Staedtler 5391, \$3.00).

Computer Station

Be sure that there is no glare on the computer screen. This can be best accomplished by facing the screen toward a dimly lit and/or darker surface. The screen should be placed at arms length with its angle and height set so that your head is at a comfortable angle. Working at the computer requires a comfortable chair that provides good lower back support.

DIGITAL DETAILS



Operating in the digital world requires that a few things be standardized so that we can more consistently communicate with each other and the output devices that we will employ. To this end the following digital guidelines are established.

Computer Typography

The availability of computers and printers has allowed everyone to make typographic decisions. The highest quality type is achieved through the use of OpenType, PostScript or TrueType fonts. These fonts are infinitely scalable—they can be made any size and still retain their sharp clear form.

The approach that will be taken in this studio is to limit type face choices and focus on developing the sensitivity and skill required to manipulate size, weight, leading and kerning to create the required typographic hierarchy and color.

Computer Typography Requirements

All body text must be in upper and lower case—text set in all caps is harder to read.

Final type should always be set with OpenType, PostScript or TrueType fonts and printed on 300 dpi printers.

Standard Faces

The only type faces that can be used are listed below. Limiting the fonts to those listed will ensure that your files can be read by others and will work in teacher's offices, classrooms and the computer lab in (05-308).

Arial
Arial Black
Comic Sans MS
Courier
Courier New
Georgia
Helvetica Neue
Impact
Symbol
Times
Times New Roman
Trebuchet MS
Verdana

Digital Formatting

The digital presentation is as much a part of your presentation as any physical component. Just as you would organize a physical presentation you must organize the digital presentation. This may mean creating, renaming and editing files to meet requirements and clarify their contents and organization. The following requirements apply to the organization and naming of digital files that you will be handing in during the quarter.

Note: Files and folders that are not named and organized as specified below and in the project statement will not be accepted and your project may be considered late.

The CD may not contain files or folders that are not part of class assignments.

All files and folders for the quarter must be in a folder that is named with the course number and your Cal Poly alias (e.g., 123_wbenedic).

Within the folder for the quarter, each project must have its own folder that is given the name of the project (e.g., 01_Visual Cues).

Files and folders within project folders must follow the requirements specified in the project statement or announced in class.

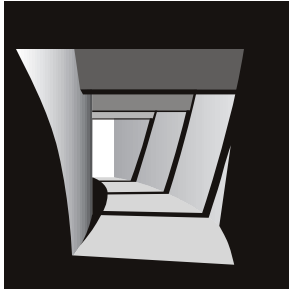
File and folder names not specified must be logical and facilitate recognition of their content.

Bad: view_1

Good: bluedoor

By the end of the quarter, the CD can contain all the required digital work for the quarter.

CD COVERS



Any CD that you submit must have a custom insert or cover. The design of the cover should be visually related to the current design project or one of the design projects for the quarter.

General CD Cover Requirements

Cover Format: 4.75" square for a thin jewel case.

Program: Photoshop.

Media: Inkjet print.

Material: Heavy weight coated paper.

Your name must appear on the cover (e.g. Will Benedict).

Your name must be neatly printed on the CD (e.g., Will Benedict).

Electronically name the CD using you Cal Poly alias (e.g., wbenedic).

Initial CD Cover Requirements

The cover must feature your first name—the name by which you want to be addressed. It must be created using a Clipping Group and Layer Style.

Your last name must be included in much smaller type. It must use a Layer Style.

All text must be clearly legible.

You may use any type face you choose.

All type layers must be rasterized before you hand in the Photoshop file. Choose Layer > Rasterize > Type.

Digital Requirements

Create a Photoshop file that measures 4.75" square with a resolution of 150 dpi.

Name the file "_cover" preceded by your Cal Poly alias (e.g., wbenedic_cover).

Create one text layer with your first name—the name by which you want to be addressed.

Create a second text layer with your last name.

Create an Image or Color layer and place it above the layer with your first name. Name the layer appropriately.

Create an Image or Color layer and place it below the layer with your first name. Name the layer appropriately.

You may add other layers and Layer Effects as desired.

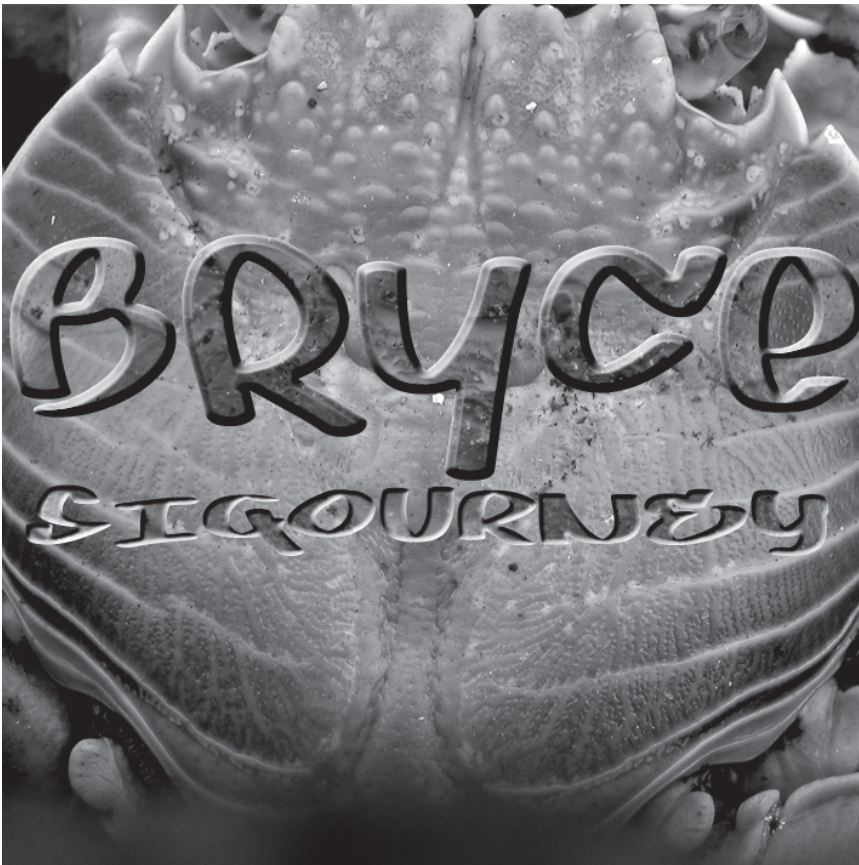
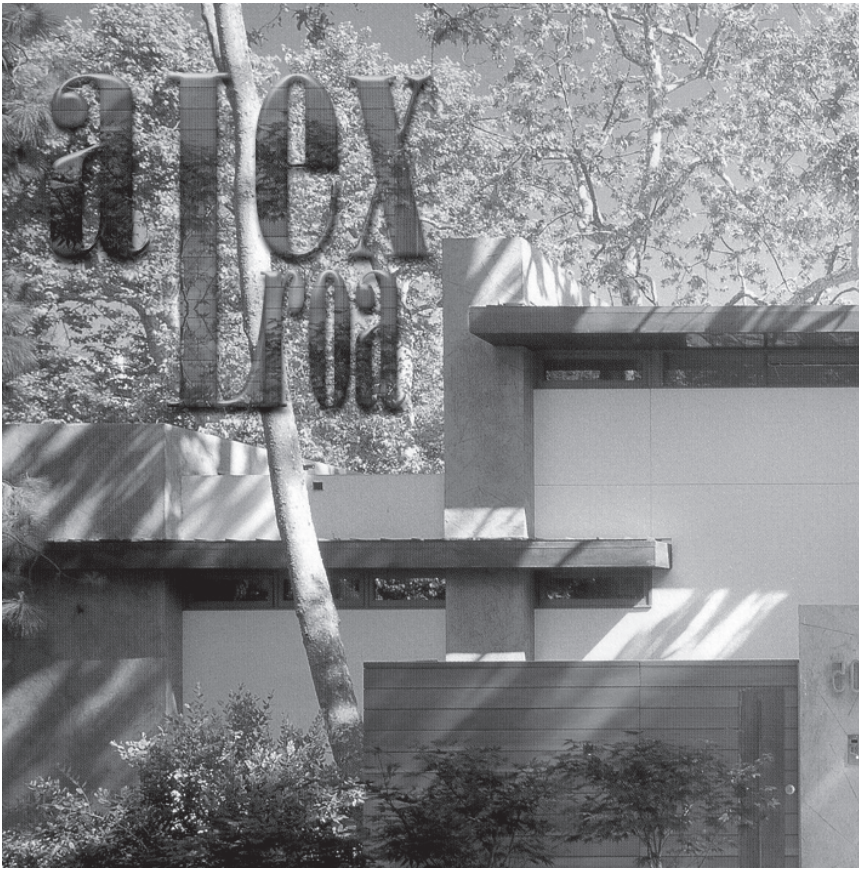
Reference

Refer to the Photoshop text and the example on the next page.

Due Dates

Final: Finished CD Cover and Photoshop file on disk.

Due: As Defined in Class



PHOTOSHOP NAME CARD



Photoshop has many ways of combining layers. One is using Clipping Groups. The appearance of layers can be altered by assigning Layer Affects to define a Layer Style. Visual name cards are a useful way of learning names. Put these together and you have the beginning assignment for the quarter.

Requirements

The name card must be printed on a heavy white paper and trimmed to measure 5" x 8" oriented horizontally.

The card must feature your first name—the name by which you want to be addressed. It must be created using a Clipping Group and Layer Style.

Your last name must be included in much smaller type. It must use a Layer Style.

Three personal goals for the quarter must be included. They may use a Layer Style.

All text must be clearly legible.

You may use any type face you choose.

All type layers must be rendered before you hand in the Photoshop file. Choose Layer > Text > Render Layer.

Create an Image or Color layer and place it below the layer with your first name. Name the layer appropriately.

You may add other layers and effects as desired.

Reference

Refer to the Photoshop text and the example on the next page.

Due Dates

Final: Finished Name Card and
Photoshop file on disk.
Due: As Defined in Class

Digital Requirements

Create a Photoshop file that measures 5" high by 8" wide with a resolution of 150 dpi.

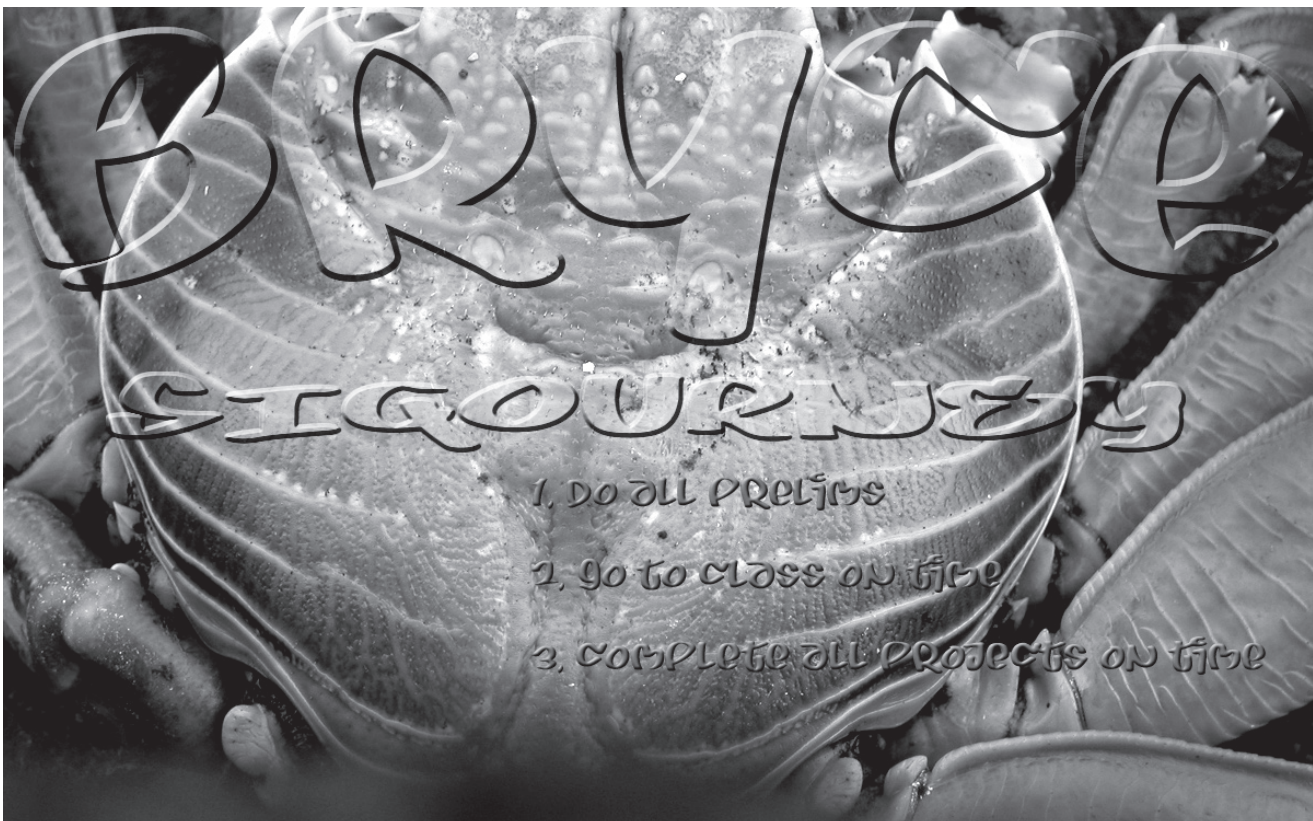
Name the file "_card" preceded by your Cal Poly alias (e.g., wbenedic_card).

Create one text layer with your first name—the name by which you want to be addressed.

Create a second text layer with your last name.

Create a third text layer with your goals for the quarter.

Create an Image or Color layer and place it above the layer with your first name. Name the layer appropriately.



1: EXPRESSIVE BIBLIOGRAPHY



Part of our education as environmental designers involves becoming aware of what has been and is being built by others. Each work can teach us something about ourselves, the ideas of others and the possibilities that exist. This project is intended to communicate through its two-dimensional design the feel and spirit of selected qualities of the architect/firm's work and/or their design philosophy.

Instructional Objectives

- To be able to undertake library research.
- To be able to create a layout using Photoshop.
- To be able to design a graphic presentation that expresses the feel and spirit of an architect's work and/or philosophy.

Architect/Firm

Each person must choose an architect or firm to study for the quarter that meets the following requirements;

- Must be currently practicing;
 - Published work must include three houses;
 - Must have at least one book published on their work that can be purchased; and
 - Must be approved by the teacher.
- There may be no duplicates within the class. Architects are approved on a first come basis.
- Note: You may not choose Frank Gehry or Peter Eisenman.

Architects

The following list is provided as a starting point.

- Ralph Allen
- Tadao Ando
- Mario Botta
- Campo Breza
- Turner Brooks
- Enrique Browne
- James Cutler
- Alfredo De Vido Assoc.
- Steven Ehrlich
- Peter Forbes & Assoc.
- Peter Gluck
- Gwathmey Siegel
- Hariri & Hariri
- Hodgetts + Fung
 - Craig Hodgetts
 - Hsin-Ming Fung
- Steven Holl
- Koning-Eizenberg
 - Julie Eizenberg
- Lake/Flato
- Rick Joy
- John Lautner
- Ricardo Legorreta
- Mark Mack
- Richard Meier
- Morphosis
 - Thom Mayne
- Eric Owen Moss
- Souto Moura
- Glenn Murcutt
- Edward R. Niles
- Olson, Sundberg, Kundig, Allen
- Antoine Predock
- Lacroze Miguens Prati
- Bart Prince
- A. M. Stern
- Rob Wellington Quigley
- Carlos Zapata

Sources

William Stout Architectural Books
804 Montgomery St.
San Francisco, CA
www.stoutbooks.com

Hennessey + Ingalls Books
1254 Third Street Promenade
Santa Monica, CA
www.hennesseyingalls.com

Prairie Avenue Bookshop
418 S. Wabash
Chicago, IL
www.pabook.com

Library Research

Research books and periodicals using the Cal Poly library. Look for sources that support the house that you want to analyze for the second project.

Cal Poly home page.
Select A Link: Library
Click on By Multiple Databases Using Pharos
Click on All Databases & Resources

Click on Architectural Index
Click on URL
Click on I Accept
Enter the architect's name
Click on Start Search
Print results.

Click on Avery Index To Architectural Periodicals
Click on URL
Click on Simple Search
Choose Title or another category.
Enter search data e.g., Architect's name.
Start Search
Select desired display e.g., Full Display.
Check desired resource.
Click on Send.

Web Research

Use your favorite search engine and search for the architect's name.

Program

The design task is to create a two-dimensional composition that communicates some qualities of your architect's work and/or philosophy.

The composition must include:

The architect's name,
A quote,
Bibliographic references,
Images of the architect/firm's work and
Your name and course information.

References

You must develop a bibliography that includes both books and periodicals on the work of the architect/firm. The references must appear in the author-date format specified in The Chicago Manual of Style. This is the format used throughout the course syllabi.

Bibliographic reference for the book that you purchased.

Johnson, Eugene J., editor. 1986. *Charles Moore Buildings and Projects 1949-1986*. New York: Rizzoli.

A minimum of three additional periodical and/or book references that focus on their residential work.

Stein, Karen D. 1997. "Project Diary: Frank Gehry's dream project, the Guggenheim Museum Bilbao, draws the world to Spain's Basque Country." In *Architectural Record*, Vol. 185, No. 10, Pages 74-87. New York: McGraw-Hill.

A minimum of one Web reference.

<http://www.jya.com/bilbao.htn>

Quote

You are to find one quote on or by the architect that expresses something that your feel is central to their work or philosophy. The quote should provide inspiration for and support of your design direction.

Images

You must include a minimum of two images of the architect/firm's work. The images must be supportive of the qualities you are choosing to express in the design.

The images may be edited or manipulated in any way you choose for your design.

Design Goals

The design should communicate what you find expressive and/or exciting about the work of the architect/firm. In the process, it should address the following goals.

To communicate some qualities of the architect's work and/or philosophy as exhibited in the images included in the design.

To communicate a strong expressive mood or feeling that is appropriate to the architect's work as exhibited in the images included in the design.

To make decisions concerning the means employed in the design to support the communication. What means would support the communication of selected qualities of the architect's work and create a strong expressive mood in a two-dimensional design?

To create a clear visual hierarchy for the text with the architect's name at the top, the quote second, bibliographic references third and your name and the standard course information last.

To make the architect's name clearly legible at 10 feet, the quote at 5 feet and the remaining text at 18 inches.

To develop a clear concept or organizing idea for the design.

To support the concept or organizational idea with clear visual relationships between the elements of the design through the use of alignment, proximity and other appropriate relational means.

Digital Requirements

This project will be created using Photoshop.

The Photoshop file must be named "_Express" preceded by your Cal Poly alias (e.g., wbenedic_Express).

Canvas Size: 8" x 13"

Resolution: 150 dpi

All layers must be retained and named to reflect their contents.

Specify Layer Modes and Opacity as appropriate.

Use Layer Masks to edit or blend images as appropriate.

Use Clipping Groups as appropriate.

Use Layer Styles as appropriate.

Create text blocks by clicking and dragging to allow them to be resized.

Selections must be saved and named to facilitate recognition.

Guides must be used to locate all elements.

Specify text font, size, leading, etc. as appropriate.

Text layers must be rendered/rasterized when illegal fonts are used. Do not render fonts until the design is finalized. Keep a copy of the file with the fonts unrasterized.

Final Submittal

Evaluation sheet with your name printed at the top.

Color print on heavy weight coated paper trimmed to required size. Original Collage.

A CD with your name neatly lettered on the disk (e.g., Will Benedict), the disk named with your Cal Poly alias (e.g., wbenedic) and a custom designed CD cover. Refer to the chapter titled "CD Covers."

The CD must contain a project folder named 01_Express. The following file must be within the project folder.

Photoshop file (e.g., wbenedic_Express)

No other files may be within this folder.

Evaluation sheet with your name printed at the top.

Process

Process activities include creating designs that express qualities evident in the architect's work and identifying key images from your book.

Composite Drawing

Create a composite hand drawing that communicates selected qualities of your architect's work. The drawing must contain:

A minimum of four drawings from your architect's work;

Three applicable expressive adjectives; and

The name of your architect.

Format: 8.5" x 11"

Material: Typing Paper

Media: Open

Due as defined in class.

Drawing Images

Scan or photocopy three images of your architect's work and its spatial and formal qualities that you think would make good subjects for in-class drawings.

Scans

Resolution: 300 spi.

(600 spi if the image is less than 4")

Format: RGB scans in PSD format.

Crop but do not adjust the images in any way.

Name the files "architect"_01.psd

(e.g., Prince_01.psd, Prince_02.psd, Prince_03.psd)

Due as defined in class.

Collage

Create a collage that communicates selected qualities of your architect's work. The collage must contain:

A minimum of four images of your architect's work; and

The name of your architect.

Format: 8" x 10"

Material: Open

Techniques: Open

Due as defined in class.

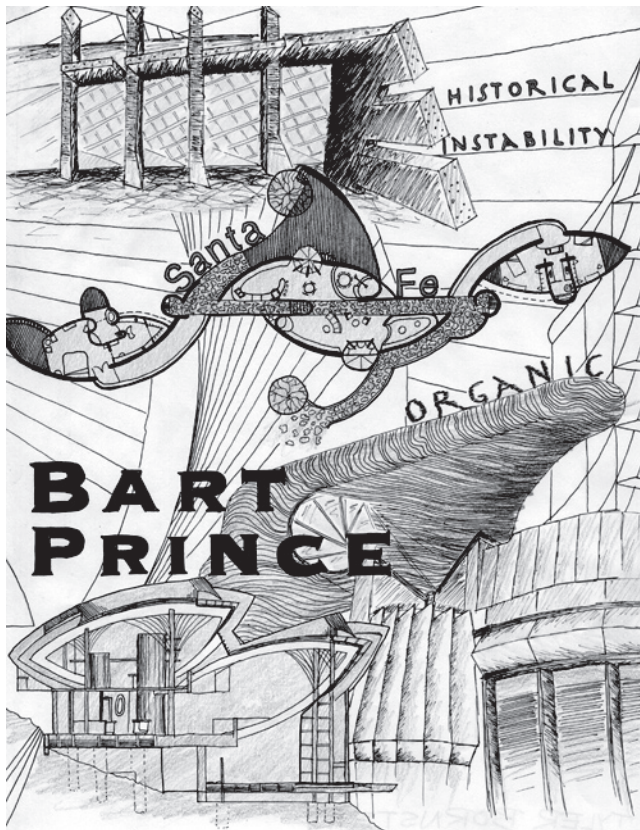
Digital Collage

Program: Photoshop

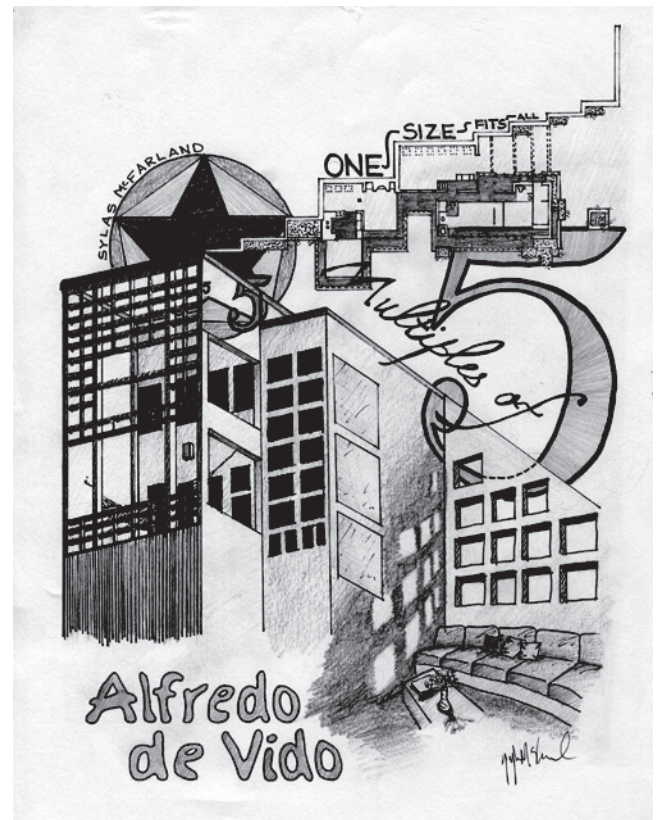
Resolution: 150 spi.

Material: Print on coated paper

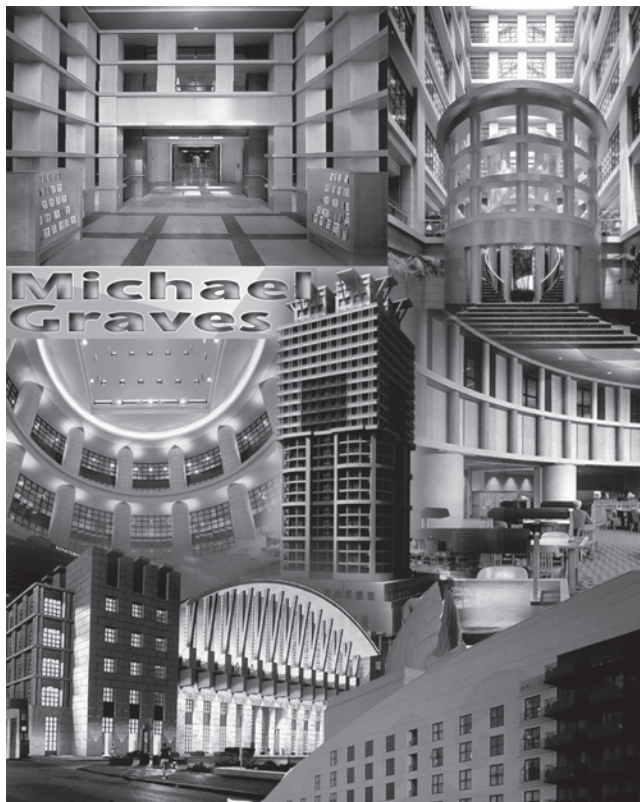
Name the file alias_collage.psd (e.g., wbenedic_collage.psd).



Composite Drawing by: Tyler Bornstein



Composite Drawing by: Syllas McFarland



Collage by: Jimmy Thornton



Collage by: Tony Amato

De Vido, Alfredo. 1984. Innovative Management Techniques. New York: Whitney Library of Design.

Crosbie, Michael J. 1998. Ten Houses. Gloucester, Mass: Rockport Publishers.

ALFREDO DE VIDO
www.devido-architects.com

Sylas McFarland, Benedict, Arch 133, Spring 04

"The houses are laid out on a 10-foot module, with inside spaces broken down into multiples or divisions of ten."

De Vido, Alfredo. 1996. House Design: Art and Practice. Indianapolis, IN: Wiley Publishing. Dobney, Stephen. 1998. Alfredo De Vido: Selected and Current Works. Gloucester, Mass: Rockport.

Design by: Sylas McFarland

Á l v a r o S i z a

"Arquitectura es un arte."

Jodio, Philip. 2003. Álvaro Siza. Italy: Taschen
Wilfried, Wong, editor. 1988. Alvaro Siza. Harvard: Rizzoli
<http://www.epdlp.com/siza.html>
<http://www.pritzkerprize.com/siza.html>
Frampton, Kenneth. 2000. Álvaro Siza: Complete Works.
London: Phadion

Audra Herriges, Benedict, Arch 133, Spring '04

Design by: Audra Herriges

1: EXPRESSIVE BIBLIOGRAPHY

Name:

Evaluation is based on the standard project grading criteria described in the syllabus with the following specific issues emphasized.

Project Weight: 2

Due date as defined in class.

Process

Late process assignments will receive a "D".

No Resubmittal

A B C D F Composite Drawing (5%)

Includes specified elements

Quality of drawing

Creates appropriate expression

Quality of composition

A B C D F Drawing Images (5%)

Includes specified elements

Quality of copies or prints

Appropriate resolution and format

A B C D F Collage (5%)

Includes specified elements

Quality of copy or print

Creates appropriate expression

Quality of composition

Project On Time

Craft (Arch 123) (30%)

A B C D F Quality of the drawing, photocopy or print and its trimming.

A B C D F Quality of the drawing and/or lettering.

A B C D F The presentation contains no unintended marks, glue, etc.

Craft Grade

Craft (Arch 133) (30%)

A B C D F File Preparation & Output

All/Most/Some/None

Files and folders provided as specified

Files and folders created as specified

Files and folders hierarchically organized

Files logically and systematically named

File names recognizable by others

Files saved in appropriate format

Files saved in appropriate resolution

Files saved in appropriate dimensions

Files use appropriate fonts

Extraneous files removed

Output exhibits high quality and craft

A B C D F Layers

All/Most/Some/None

Layers created as specified

Layers logically and systematically created

Layers named to identify content

Layers named for recognition by others

Layers contain corresponding content

Layers logically and functionally organized

Layer qualities appropriately set

Unused layers removed

A B C D F Digital Precision

All/Most/Some/None

Elements constructed as specified

Faces, edges and points align as intended

Faces, edges and points coincide as intended

Spacing and dimensions are consistent

Guides employed to support precision

Extraneous elements removed

Craft Grade

Design (55%)

A B C D F Meets Program Constraints & Goals

All/Most/Some/None

Contains specified elements

A minimum of two images

Architect's name; quote

Five references and

Your name and course information

Exhibits specified hierarchy

Typography is clearly legible and readable:

Architect's name at 10'

Quote at 5'

Four references at 18" and

Standard information at 18"

Communicates some qualities of the architect's work and/or philosophy as exhibited in the images included in the design.

A B C D F Achieves Design Excellence

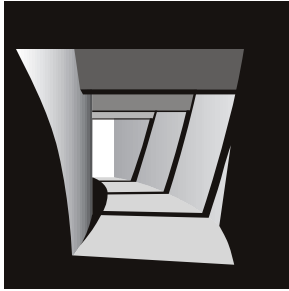
The design exhibits a clear concept that affects the relationships between and development of all elements.

Communicates a strong expressive mood or feeling that is appropriate to the architect's work as exhibited in the images included in the design.

The design exhibits a clear experientially pleasing quality that communicates on a poetic level.

Design Grade

2: IMAGE ANALYSIS



The meaning of things is dependent on their projected image or message. When we perceive something we interpret it in terms of our understanding based on our personal, social and cultural experiences. All things afford some range of meanings. The question is, how are messages, ambience, atmosphere, feelings and themes effectively communicated through the experience of things? One way of developing this understanding is to analyze existing things to identify their messages and the means by which those messages are communicated.

Goals

- To make students aware of the expressive role and potential of architectural form.
- To make students aware of the aspects of architectural form upon which they base their personal interpretations.
- To introduce students to a range of formal concepts employed in architectural design.

Instructional Objectives

- To be able to identify meanings communicated by a work of architecture.
- To be able to identify and diagram specific attributes of architectural form that support the meanings being communicated.
- To be able to employ specified formal concepts to aid in identifying and describing what is seen in a work of architecture.
- To be able to create a graphic language and use it to communicate the formal qualities of a specific piece of architecture.
- To be able to employ diagrams and words to communicate conceptual information.
- To be able to design and produce a presentation that includes many text, graphic and image elements using a page layout program.
- To be able to design a presentation that supports the communication of informational categories and hierarchies.
- To be able to make decisions concerning the available means that support the communication of informational categories and hierarchies.

Introduction

You have chosen an architect, purchased a book on his or her work and will now document one of their completed houses. This house will become the subject of an image analysis—you will be investigating the meaning afforded by an existing building.

The project will bring to awareness the formal qualities that support our interpretations of architecture and develop a visual and verbal vocabulary for describing them. In the process you will learn about the means/concepts available to designers to afford meaning.

The major liability of the analysis is that it must be remotely conducted—we cannot experience the house in person. Your analysis may produce different results if it were based on personal experience. However, the concepts and issues investigated will provide important and valuable insights and sensitize you to the relationships between form and meaning—between the decisions we make as designers and their affect on others.

Remember that architecture changes with the time of day, season and weather conditions which are all affected by the specific location of a building. The images that you will be using for your analysis represent only one instant in time and space. Architecture is experienced in a much richer and changing context.

Documentation

You are to choose and research a house by your architect/firm that has been completed in the last twenty five years. There must be a minimum of two sources—preferably more—that richly documented the house.

Note: The house may not duplicate one used in the example projects on the wall.

The documentation must include:

A site and floor plan(s).

Exterior and interior photographs.

The architect, building name, location and date of completion.

Additional images and/or drawings should be included to more completely describe the house. The goal is to gather as complete a visual and verbal description of the house as possible.

Format: 8.5 x 11"

Media: Book plus high quality photocopies. Consider color copies of important photos that are in periodicals.

Your documentation of the house must be in class with you each day.

Image Analysis

The task is to analyze the house and present your findings. The analysis involves examining the house to identify attributes that support the placement of the house along the continua you have chosen. The goals for this project include learning how attributes might influence meanings and building an understanding of key architectural and formal concepts.

The project draws on the work of Edward T. White in *Building Meaning: Analysis and Design for Image-Sensitive Projects*, 1996, Tallahassee: Architectural Media Ltd.

Analysis Continua

What we see affords/supports certain interpretations for the viewer. Based on the visual qualities that are perceived some meaning is assigned—some message is communicated. The meanings can be examined in terms of essential architectural concepts. These concepts can be organized into opposing pairs that create continua along which any work will fall. You must identify two continua from the following list that you think provide concepts useful to analyzing and understanding the house you have chosen.

Image Continua

Simple	to	Complex
Monumental	to	Intimate
Integrated	to	Articulated
Transparent	to	Opaque
Intellectual	to	Sensuous

Definitions

Simple: A design composed of few explicitly related elements exhibiting little variety. Univocal. Supporting one meaning or interpretation. Refer to the section on complexity in *Means To Ends*.

Complex: A design composed of many implicitly related elements exhibiting great variety. Ambiguous. Supporting multiple meanings or interpretations. Refer to the section on complexity in *Means To Ends*.

Monumental: A design whose size is much larger than a person. Formal. Cold and public. Monolithic. Large in scale.

Intimate: A design whose size is similar to a person. Informal. Warm and private. Differentiated. Small in scale.

Integrated: A design whose elements are secondary to the whole. Univocal. A design that is primarily perceived as a single unified entity. A design whose elements are not visible.

Articulated: A design whose elements are as visually important as the whole. Differentiated. A design that is primarily perceived as a composition of individual elements. A design whose elements are individually expressed.

Transparent: Phenomenal transparency is the perceptual quality that allows the mind to understand the underlying concept, essence or meaning. Transparency connects and reveals. Transparency is analogous to seeing a skull—the underlying structure.

Opaque: Phenomenal transparency is the perceptual quality that obscures the underlying concept, essence or meaning. Opacity separates and hides. Opacity is analogous to seeing a mask—a disguise.

Intellectual: A design that affords rational understanding. Systematic. Logical. Engages or stimulates the mind.

Sensuous: A design that affords emotional understanding. Experiential. Intuitive. Engages or stimulates the senses.

Analysis Categories

The analysis categories contain the attributes that will be investigated for their affordance of the chosen meanings. The attributes of an object or work of architecture can be identified by and are included within a set of formal concepts. From the designer's point of view they define areas of decision making that result in a specific physical form.

Using a clothing analogy, consider a special occasion when you choose your cloths to convey messages about yourself to others. You make choices as to the dress, shirt, tie, shoes, jewelry, hat, etc. Each of these categories represents some of the attributes by which you affect the message—your appearance. Your specific choices within each category in terms of shape, color, contrast, etc. will shape the resultant message. The categories are groupings of attributes/means by which you design yourself and the message.

The analysis will use the following categories to examine the house. The categories include the attributes/means identified and defined in the "What" section of *Means To Ends*. Use the terms defined in the reading throughout the analysis. Remember, a goal of this project is to deepen your understanding of the basic formal concepts as they apply to architecture.

Do not consider the furnishings or things that have been added by the occupants in your analysis. The work of architecture is the subject of the analysis.

Elements

The size, shape, material, number and/or variety of elements employed in the structure. The specific analysis categories must be chosen from the preceding concepts or their subconcepts.

Context

The relationship of the elements to its context in terms of reference, location and/or orientation. The context of the structure includes sun, wind, views, topography, vegetation and other structures. The specific analysis categories must be chosen from the preceding concepts or their subconcepts.

Relationships

The patterns, hierarchies, contrasts or balances displayed by the elements of the structure. The specific analysis categories must be chosen from the preceding concepts or their subconcepts.

Spaces

The presence, completion, figural and/or joined quality displayed by the spaces of the structure. The specific analysis categories must be chosen from the preceding concepts or their subconcepts.

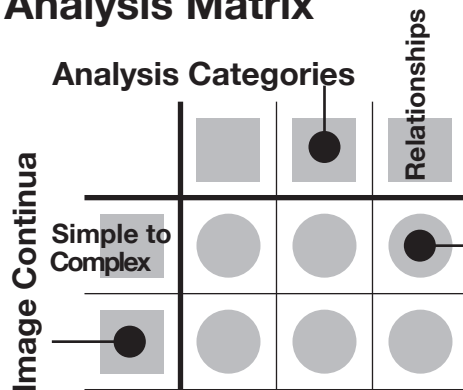
Analysis

Given your chosen Image Continua and the specified Analysis Categories, the analysis involves investigating and describing specific contributions that each category makes that influence the meaning of the work toward one of the ends of the continua.

A matrix will be used as the graphic format for organizing and recording the analysis. A matrix is a fundamental graphic tool for relating sets of ideas, issues, concepts, etc..

The analysis involves asking: What building attributes relative to a specific category (Elements, Context, Relationship, Spaces) push its meaning toward one end of the continua? By asking this question for each intersection in the matrix you will systematically analyze the house.

Analysis Matrix



Analysis Example

The analysis category "Relationships" and image continua "Simple to Complex" will be used as an example. You observe that the windows of the house are all square. You decide that this repetition of shape is an attribute that pushes interpretations toward simplicity. You identify the specific attribute as "Shape Repetition."

Within the matrix cell that connects Relationships and Simple/Complex as illustrated, you identify the specific attributes and place a view of the house that shows the repetitive window shape. The image of the house should be selected and manipulated to emphasize the quality being identified (e.g., in the example, the repeating square windows are made black while the remainder of the image is reduced in contrast).

You identify in words the attributes emphasized in the image (e.g., The windows are different in size but all are square.).

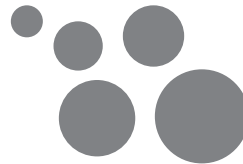
You create a diagram using your graphic language that communicates the underlying concept. The concept diagram should show an ideal and essential implementation of the concept.

You describe in words how the concept would influence interpretations (e.g., Repetition of shape affords an interpretation of simplicity.).

Repetition



All the windows in the house are square.



Repetition of shape affords an interpretation of simplicity.

Presentation Requirements

The presentation consists of two components—the documentation of the house and the analysis matrix.

Documentation

The documentation must include:

- The floor plan(s).
- One exterior and one interior photograph.
- The architect, building name, location and date of completion.

The architect's name must be visually prominent in the presentation.

Other images and drawings may be included as desired.

Matrix

The two image continua and three analysis categories define the analysis matrix. Each image continua must be analyzed in terms of the three analysis categories.

Each analysis cell must contain:

- Specific attribute (e.g., Shape Repetition).
- A cropped and/or manipulated image showing the specific attributes,
- A written description of the specific attributes.
- A diagram of the underlying concept.
- A written statement of the concept and the interpretation it affords/supports.

A graphic language must be developed and used for all concept diagrams. A graphic language is some set of shapes (vocabulary) whose size, surface and relationship to their site and each other (grammar) are manipulated to communicate desired meanings.

The presentation must maintain and make visible the matrix and cell relationships.

There must be a clear typographic hierarchy with the following order: Image Words, Analysis Categories, Specific Attribute and Cell Text.

Layout Requirements

Format: 10" x 24" Horizontal or smaller

Media: Hand, photocopies and/or digital.

Arch 133 requires the use of digital media.

The smallest dimension of any photo may not be less than 1.25 inches.

The title "Image Analysis", your name and the standard course information must be designed into the presentation.

Digital Requirements (Arch 133)

Format: 10" x 24" Horizontal or smaller based on 8 x 10 modules (assumed maximum printable area of letter size sheet). Print using the tile function, trim, butt and tape sheets.

Media: InDesign & Photoshop. InDesign is the final assembly program. Photoshop may only be used to create individual images.

Minimum lettering size is 9 points.

Images must be sized before placing into InDesign. Do not Embed images.

Final image resolution should be about 150 spi. A two inch square image should be between 400K and 600K in size.

Scanned images should be named to facilitate recognition.

No file name may exceed 24 characters and spaces.

Name the InDesign file with your Cal Poly alias plus "_analysis" (e.g., wbenedic_analysis).

Use only legal fonts from the Arial and Helvetica Neue families.

Final Submittal

Arch 123 Submittal

Original work or photocopy.

Evaluation sheet with your name printed at the top.

Arch 133 Submittal

Color print on heavy weight coated paper trimmed to required size.

A CD with your name neatly lettered on the disk (e.g., Will Benedict), the disk named with your Cal Poly alias (e.g., wbenedic) and a custom designed CD cover. Refer to the chapter titled "CD Covers."

The CD must contain a project folder named 02_ImageAnalysis.

The following files must be within the project folder.

InDesign file (e.g., wbenedic_analysis)

Imported Photoshop files

No other files may be within the project folder.

Evaluation sheet with your name printed at the top.

Process

Process activities will include developing an understanding of the terms being used and generating cell design alternatives.

Clarifying Continua

The goal is to clarify our shared and individual understandings of the concepts, continua and definitions provided and connect them to possible architectural decisions.

Create the following for each continua.

Identify to continua (e.g., Simple to Complex)

Create an abstract diagram that expresses each word's meaning.

Create a diagram that conceptually communicates specific architectural decisions that support each word—the ends of the continua.

Define the specific architectural decisions illustrated in each diagram in words.

The diagrams and definitions must be clear, specific and not open to interpretation.

The diagrams and definitions should be parallel—they should address the same means/attributes.

Diagrams should be efficient and use a consistent graphic language.

Presentation

Media: Pen, colored pencil and/or markers.

Material: Typing paper.

Format: 8.5 x 11"

Layout: As defined in class.

All printing except for the words themselves must be in standard 1/8" all caps.

Your name and the standard course information must be designed into each sheet.

Submittal

Original drawings.

Cell Designs

Design three different cell layouts. Each design must be for a different cell in the matrix.

Format: 8.5 x 11" Place one cell design alternative on each page.

Media: As specified in class. Digital media required for Arch 133.

Cell Size: 4" x 4" or smaller.

The Image Continua and Analysis Category must accompany the cell but not be placed closer than 1" to the cell.

Your name and the standard course information must be included on each page.

Digital Requirements for Arch 133

Place one cell design alternative on each page of a multi-page In-Design document named with your alias followed by "_cells" (e.g., wbenedic_cells).

Submittal

Arch 123 Submittal

Original drawings or photocopies as defined in class.

Arch 133 Submittal

File on CD and prints on coated paper as defined in class.

SENSUOUS TO INTELLECTUAL

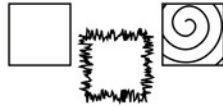
ELEMENTS

Surface Variety



The materials used are rough rock, natural timbers, and smooth slate.

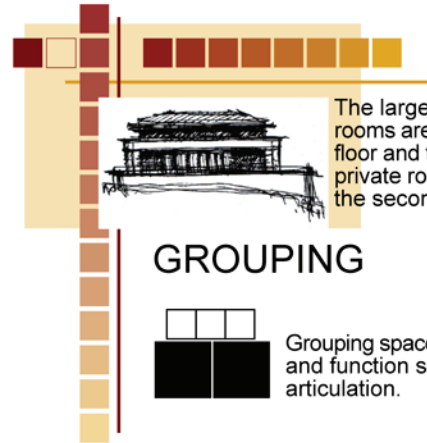
A variety of surfaces provides for a sensuous space.



Design by: Syllas McFarland

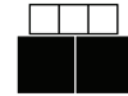
Space

Articulated to Integrated



The larger public rooms are on the first floor and the smaller, private rooms are on the second floor.

GROUPING

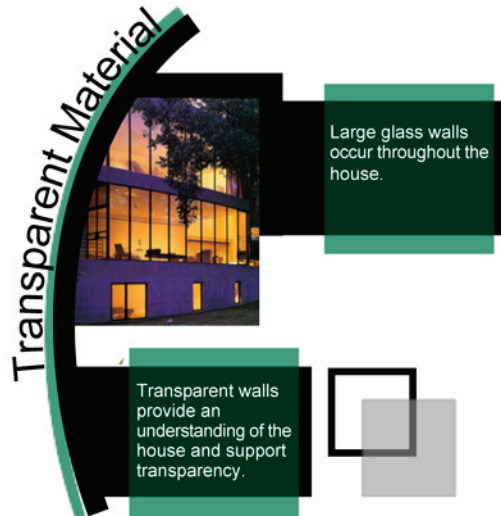


Grouping spaces by size and function supports articulation.

Design by: Meg Cunningham

Element

Transparent to Opaque



Large glass walls occur throughout the house.

Transparent walls provide an understanding of the house and support transparency.

Design by: Cristy Pena

context

articulated to Integrated

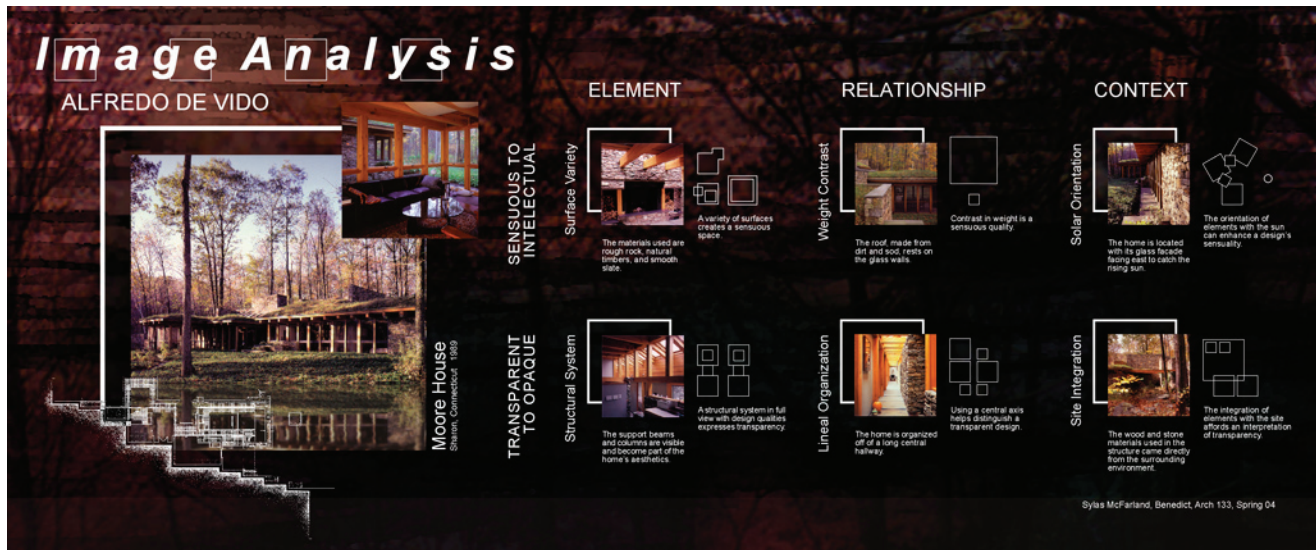


A contrast of hue and saturation supports articulation.

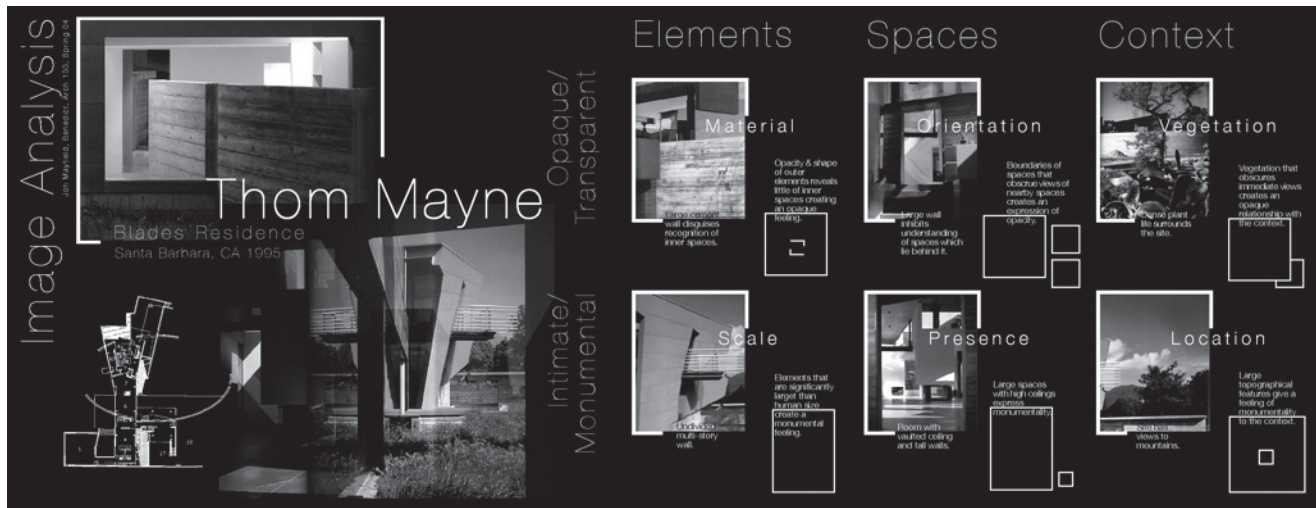


The highly saturated red used throughout the house contrasts with the unsaturated colors of its context.

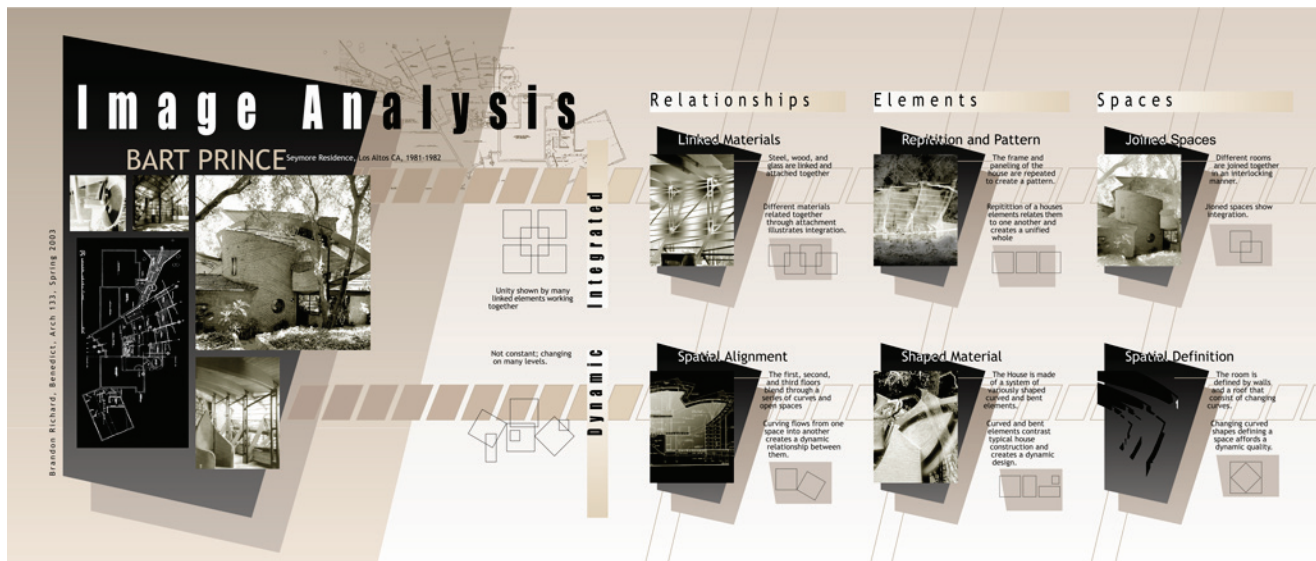
Design by: Valerie Gray



Design by: Sylas McFarland



Design by: Jon Mayfield



Design by: Brandon Richard

2: IMAGE ANALYSIS

Name:

Evaluation is based on the standard project grading criteria described in the syllabus with the following specific issues emphasized.

Project Weight: 3

Due date as specified in class.

Process

Late process assignments will receive a "D".

No Resubmittal

A B C D F Clarifying Continua (5%)

Includes specified elements
Quality of drawing and lettering
Diagrams and definitions are clear, specific and not open to interpretation
Diagrams and definitions are parallel
Diagrams are efficient and use a consistent graphic language

A B C D F Cell Designs (5%)

Includes specified elements
Quality of drawing, copy or print
Alternatives are distinctly different
Cell content meets program requirements

Project On Time

Craft (Arch 123) (20%)

A B C D F Quality of the drawing, photocopy or print and its trimming.

A B C D F Quality of the drawing and/or lettering.

A B C D F The presentation contains no unintended marks, glue, etc.

Craft Grade

Craft (Arch 133) (20%)

A B C D F File Preparation & Output

All/Most/Some/None
Files and folders provided as specified
Files and folders logically and systematically named and organized to support recognition by others
Files saved in appropriate format, resolution and dimensions
Files use appropriate fonts
Extraneous files removed
Output exhibits high quality and craft

A B C D F Layers

All/Most/Some/None
Layers created as specified
Layers logically and systematically named and organized to support recognition by others
Layers contain corresponding content
Layer qualities appropriately set
Unused layers removed

A B C D F Text Styles

All/Most/Some/None
Styles created as specified
Styles created for all unique elements
Styles logically and systematically named to support recognition by others
Styles employ parent/child relationships
Styles assigned to corresponding elements
Style and element attributes match
Unused styles removed

A B C D F Digital Precision

All/Most/Some/None
Elements constructed as specified
Faces, edges and points align as intended
Faces, edges and points coincide as intended
Spacing and dimensions are consistent
Guides employed to support precision
Elements kept within page and/or margins
Extraneous elements removed

Craft Grade

Design (35%)

A B C D F Meets Problem Constraints & Goals

All/Most/Some/None

Contains specified elements:

Title (Image Analysis),

Architect's name,

Building name, location and date,

Floor plan(s),

Exterior and interior photographs

Analysis matrix elements

Clarity and consistency of graphic language.

Matrix is clearly visible and graphically supported.

Design decisions create a clear visual hierarchy that makes visible levels, categories and packages of information.

A B C D F Achieves Design Excellence

The design exhibits a clear concept that affects the relationships between and development of all elements.

The design communicates a strong expressive mood or feeling that is appropriate to the architect's work as exhibited in the images included in the design.

The design exhibits a clear experientially pleasing quality that communicates on a poetic level.

Design Grade

Analysis (35%)

Cell Analysis:

Analysis subcategory identified.

Image chosen & prepared to show qualities.

Specific qualities described.

Diagram communicates the concept.

Concept stated in most universal terms.

Text addresses subcategory and expressive term.

Text uses appropriate concepts/terms.

Qualities and concept are parallel.

Text edited for spelling, grammar, clarity and efficiency.

A B C D F Cell 1

A B C D F Cell 2

A B C D F Cell 3

A B C D F Cell 4

A B C D F Cell 5

A B C D F Cell 6

Analysis Grade

3: IN CELEBRATION OF



Design is the process of transforming ideas into things. The ideas that form a design include those that are both pragmatic and poetic. In this project you will be designing a structure that is to be expressive of your architect's work, provides spaces for a defined set of activities and responds to the natural factors of sun, wind and climate.

Instructional Objectives

- To be able to analyze an existing building from a defined point of view and create a diagram that communicates your interpretation of the building's response to that issue.
- To be able to synthesize a series of analytic diagrams and create a diagram that communicates your interpretation of the building's essential geometries and organizing concepts.
- To be able to graphically represent program goals and requirements.
- To be able to define in words and diagrams conceptually different alternative solutions to specified problem elements.
- To be able to define and communicate significantly different alternative solutions to a design problem.
- To be able to express in words and drawings your goals and intentions for a design.
- To be able to develop and refine a design direction and communicate it through orthographic and perspective views and a digital model.
- To be able to use a three-dimensional computer modeling program in the concept generating process of an architectural problem.
- To be able to use a three-dimensional computer modeling program to support the development and communication of a design concept.
- To be able to compose drawings, images and words that describe a design proposal.
- To be able to incorporate entourage elements and render presentation images in color employing some combination of freehand and digital techniques.

PROCESS

Process includes those activities that will analyze the architect's work, develop problem understanding, generating alternatives and developing a final proposal.

Analysis Diagrams

The task is to examine floor plans of structures designed by your architect with the goal of creating diagrams of the essential organizing ideas and spatial systems exhibited in the designs.

Choose two works by your architect. They should be houses or smaller structures. It would be ideal if the floor plans included the site development and furnishings. Having photos and text that describe the structures will also be useful.

Exploratory Diagrams

A series of diagrams will be created as a way of exploring the two chosen designs.

Scan and print or photocopy the plans on typing paper. They must be scaled and cropped so that they fit within and fill an 8" high by 10" wide area.

Trim white tracing paper to 8.5 x 11".

Overlay the plans and create the diagrams using pen, marker and/or colored pencil.

Letter the diagram title and your name on each sheet.

Arch 133 students are required to scan the plans and save them as 150 spi., Grayscale, Photoshop files.

Circulation Versus Activity

Circulation includes halls, walks and stairs that are dedicated to the movement of people. Circulation also includes dedicated areas within a space that are used for movement as implied by doors and other entry points or circulation elements.

Activity spaces are those spaces designed to support specific functions such as a living room, dining room, etc.

Do not include support elements such as closets, mechanical rooms, storage, etc. Leave these areas of the plan white.

Outline and shade the spaces leaving white space between them where the structure or boundaries exist.

Graphically differentiate between Circulation and Activity spaces and between interior and exterior spaces.

Geometry & Relationships

Diagram the key geometries and relational systems and their relationships to major interior and exterior spaces and elements.

Indicate relationships through alignments and/or generating or regulating lines.

Graphically differentiate between interior and exterior spaces.

Synthesis Diagrams

Create a diagram that captures each design's essential response to circulation, space, geometry, and organizational relationships.

The diagrams should be simplified abstractions that support multiple readings. Refer to the examples on the facing page.

Overlay the building plans and/or previous diagrams and develop the final synthesis diagrams. These may be finalized by hand or digitally (digital required for Arch 133).

The synthesis diagrams must use only Black, White and 40% Gray lines and areas.

Format 8.5 x 11" horizontal

Each diagram should include the name of the architect, the building name, your name and the standard course information.

Digital Process (Required for 133)

Bring the scanned plan into *Illustrator* and place it on its own layer. Embed the file.

Construct the lines and areas using appropriate tools.

File Name: alias_diagram_01/02 (e.g., wbenedic_diagram_01, wbenedic_diagram_02).

Print on typing paper.

Submittal

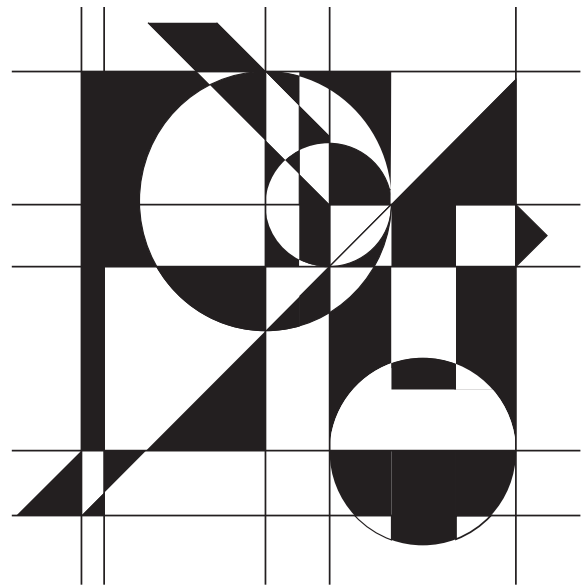
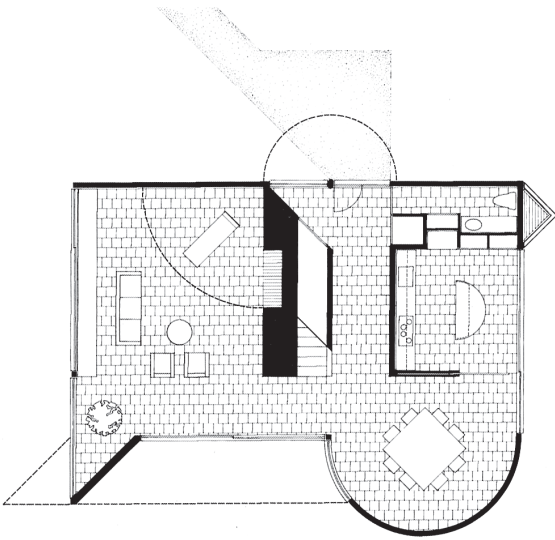
Prints of two building plans.

Original Exploratory Diagrams.

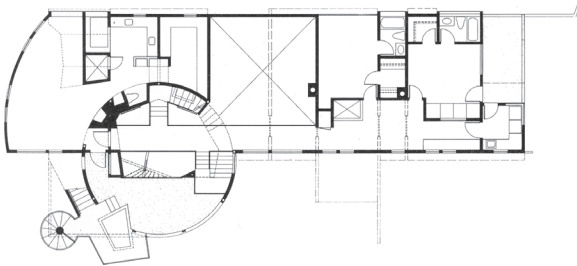
Originals or Prints of two Synthesis Diagrams.

Arch 133 students must provide the digital files on CD. Place the file in the project folder named 03_Celebration.

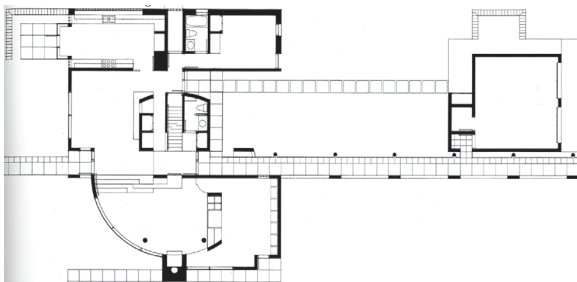
No Resubmittal.



Sarah Squires



Noa Younse



Vivien Chin

GALLERY OF THE BUILT ENVIRONMENT

The task is to design a gallery for the celebration of the built environment and its impact on our daily lives. The mission of the gallery is to promote the positive contributions that the built environment can make in terms of our living patterns, aesthetic experience and environmental stewardship.

Gallery exhibits will include all aspects of the built environment both contemporary and historic in terms of urban, architectural, and landscape design work. Displays will address the design and construction process as well as finished work.

Design Goals

The design should reflect the philosophy and/or the materials, detailing, formal qualities, geometries and spatial definition of the architect's work.

Both interior and exterior spaces should grow from the same concept and be equally developed.

The design should enhance a sense of procession (approach/entry/arrival) and changing spatial experience.

The design should respond to the sun, wind, view and road noise conditions of the site.

The design should be geometrically resolved—spaces should have clear figures and fit together.

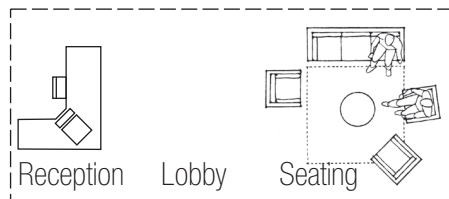
Served Spaces

Served spaces are the public spaces of the gallery.

Lobby: People and display materials move from the parking lot to the lobby that functions as the interior arrival and control space for the gallery. The lobby must include seating and a reception station.

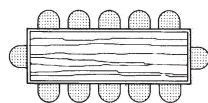
A minimum of 16 x 36 feet (about 600 sq. ft.).

Incorporate a seating arrangement as shown below. About 16 x 16 feet (250 sq. ft.)



The receptionist area includes a counter with built in computer space and filing. About 8 x 16 feet (130 sq. ft.).

Conference Room: Seating for 12 people around a table. The space will be used for small groups of visitors, staff meetings, patron meetings, etc. About 16 x 24 feet (400 sq. Ft.).



Gallery Spaces: There must be a minimum of three gallery spaces as defined below. Gallery spaces must total between 2800 and 3200 sq. ft.

Major Gallery: 32 x 48 feet (1500 sq. ft.)

Minor Gallery: 24 x 32 feet (750 sq. ft.)

Digital Gallery: 24 x 32 feet (750 sq. ft.)

A minimum of 50% of the boundary of a gallery space must consist of display walls.

The display walls of gallery spaces must be vertical, a minimum of 10 feet high, and contain no windows.

No direct sunlight may fall on any surface (floors, walls, or ceilings) within the galleries.

No light may enter the digital gallery other than that coming in through its access.

Exterior Spaces: There must be a minimum of two exterior public spaces or courtyards.

A minimum of one exterior space must be connected with the galleries to provide an outdoor display area.

Exterior spaces accessible from the galleries must be surrounded by walls that are a minimum of 6' tall.

The required exterior spaces must be paved, provide places to sit and may not be smaller than 16 x 16 feet.

The required exterior spaces must be clearly defined by some combination of paving, building elements, walls, hedges, planting areas, trees, etc.

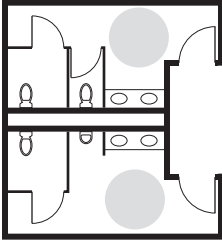
The required exterior spaces must be warmed by the sun and protected from the afternoon wind.

There must be a minimum of one reflecting pool that is part of an exterior space.

Servant Spaces

Servant spaces are the support spaces of the gallery.

Restrooms: A set of handicapped accessible restrooms must be included exactly as shown in the 1/16" scale drawing below (about 20 x 20 feet).



The doors/entry should not be visible from served spaces (e.g., lobby, galleries, etc.).

Break Room: Used by the gallery staff to rest, eat and store their personal items. About 12 x 12 feet (150 sq. ft.). The door/entry should not be visible from served spaces. Includes a 3 foot round table with seating for four and a minimum of 6 lineal feet of counter that is 24" deep.

Exterior Break Space: Used by the gallery staff to rest and eat. Directly adjacent and connected to the break room and not visible by visitors. About 12 x 16 feet (200 sq. ft.). Includes a 3 foot round table with seating for four.

Mechanical/Janitor Room: About 8 x 12 feet (100 sq. ft.). There may be no windows below 8' - 0". The door/entry should not be visible from served spaces.

Display Preparation: Used for the packing, unpacking and preparation of materials to be displayed in the gallery. About 16 x 24 feet (400 sq. ft.). There may be no windows below 8' - 0". Needs double doors that should not be visible from served spaces. Includes a minimum of 20 lineal feet of work bench that is 30" deep.

Circulation: All circulation paths, halls and walks must be a minimum of 6' wide.

Single doors must be 3' wide and double doors must be 6' wide.

Circulation must support and not disrupt activities.

The structure must be on a single level at grade and completely handicapped accessible—there may be no stairs, ramps or level changes.

Doors exiting the structure must open out.

Functional Relationships

The receptionist must have a clear view of people and display materials entering and leaving the gallery.

The primary circulation route for visitors will be parking, lobby, galleries, lobby, parking.

The primary circulation route for staff will be parking, lobby, break room, work, break room, lobby, parking.

The primary circulation route for displays will be parking, lobby, display preparation, galleries, display preparation, lobby, parking.

The lobby, conference room and restroom must be accessible without entering the gallery area so that they can be used with the gallery spaces closed.

Deliveries of displays will come through the lobby and be checked by the receptionists before going to the display preparation room.

Site

A composite site diagram is provided on the next page.

The structure (e.g., floors, walls and roofs) must stay within the buildable area of the site.

Walks/paving, landscape walls, planting, contour changes and water elements may occur anywhere within the site.

The site is located at:

Latitude: 35° 0' N

Longitude: 120° 0' W

Time Zone: 4:00

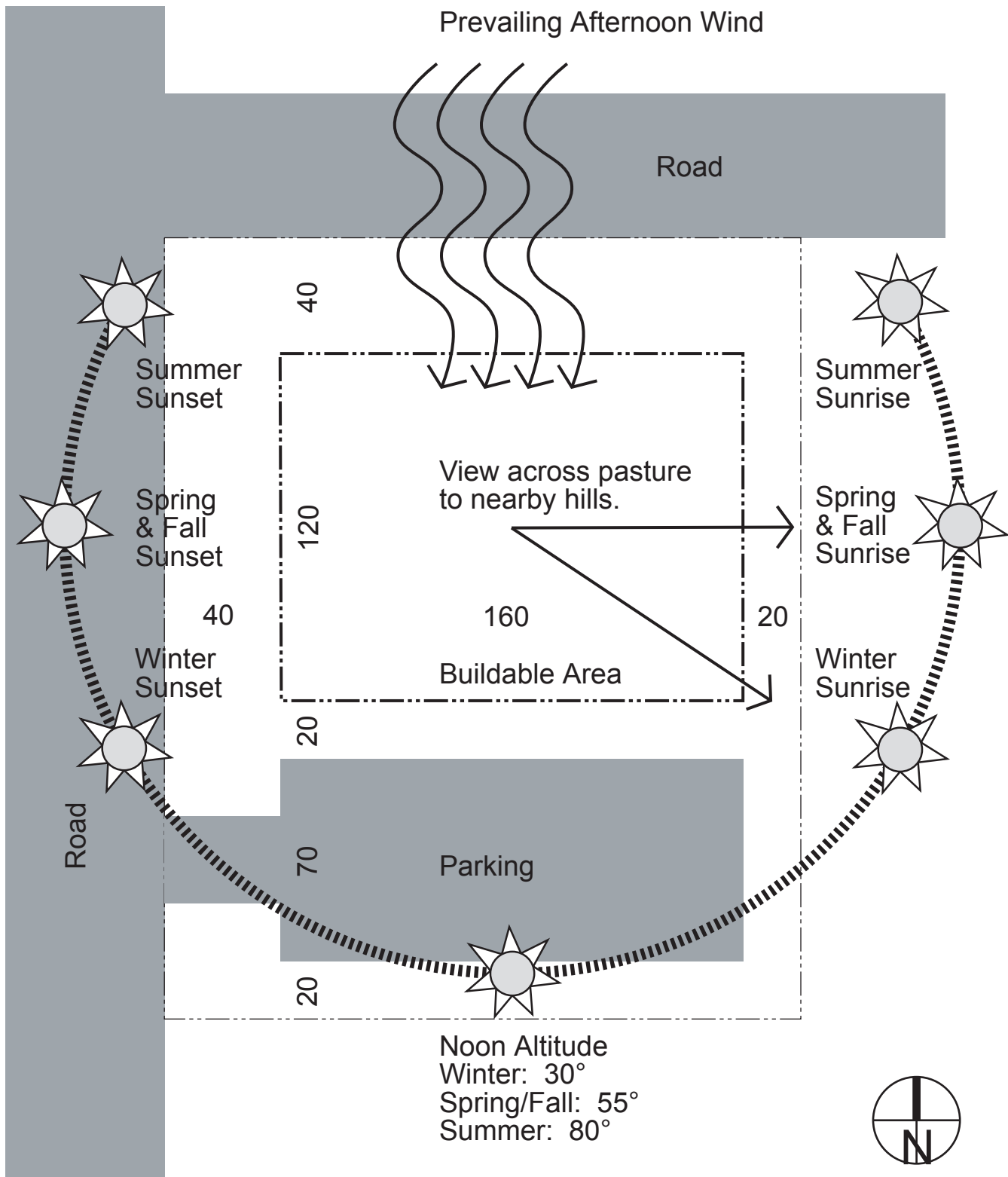
The wind comes from the North. It is calm in the morning and gradually builds into the teens as the day progresses.

The roads generate noise.

The central coast has a very moderate climate with rain only during the Winter season.

Contour changes (e.g., berms) may not be greater than one foot of rise for each two feet of run.

Contour changes must be resolved within the site.



Composite Site Diagram

Program Understanding

Problem understanding can be enhanced by translating the program into visual form and generating ideas for solving key problem issues.

Read the program statement and make diagrams and associated notes in your sketchbook that help you understand and visualize the problem requirements and goals. As a part of this process we will focus on two aspects of the program that are essential to developing design alternatives. These are the relationships between spaces and the relative size of spaces.

Relationships

Create a bubble diagram that communicates the relationships between activities/spaces specified within the problem statement. The diagram should include:

Include a bubble and name for each activity/space identified in the program including parking;

Differentiate between servant and served activities/spaces;

Differentiate between interior and exterior activities/spaces;

Differentiate between activities/spaces available when the galleries are open and closed;

Include and differentiate between visitor, employee and display movement and intensity;

Include all positive and negative relationships identified within the program (e.g., sight, sun, wind); and

Include notes that clarify the meaning of the diagram.

Areas

Draw 1/16" scale rectangles to represent the square-footage of all spaces defined in the program including the buildable site.

Include the space's name and the dimensions specified in the program.

Concepts

The program contains the following questions that must be addressed in designing the structure. Review your architect's work for concepts that can help you answer the questions.

- 1: How can daylight be used to illuminate the galleries while keeping heat and direct sunlight from entering the spaces?
- 2: How can a space be protected from direct sunlight and glare and provide exterior views?
- 3: How can exterior spaces be designed to gather the warmth of the sun and be protected from the North wind?
- 4: How can exterior spaces be protected from the road noise?
- 5: How can entering and existing the restrooms be visually separated from the galleries and lobby?
- 6: How can circulation relate to the gallery spaces?

Illustrate one conceptual solution to each question that would be appropriate for this problem based on those generated in class.

Each concept should include:

The question being addressed;

A diagram; and

A description how the concept works.

The diagrammatic graphics should exhibit a consistent graphic language.

The diagrams should include all essential conceptual elements and be simple, visually pleasing and graphically strong.

The diagrams should communicate essential element qualities, scale and relationships.

Requirements

Format: 8.5" x 11" horizontal

Material: Typing paper

Media: Pen, colored pencil and markers

Text: Title (e.g., Relationships, Areas, Concepts), your name and the standard course information must be designed into each page.

Submittal

Original drawings.

No Resubmittal.

Design Alternatives

You are to develop three design alternatives based on interpretations of the synthesis diagrams and communicate them with plan drawings and perspective sketches.

You may use one synthesis diagram, multiple copies of one diagram and/or a combination of the two diagrams.

The synthesis diagrams may be used at any scale and the geometries and patterns may be extended or subdivided.

The synthesis diagrams may be flipped and/or rotated in any way.

Plan Sketches

Develop three design alternatives as plan drawings. Begin by overlaying the synthesis diagrams with trash and sketching possible design ideas using the area drawings to define appropriately scaled and proportioned spaces. Annotate the sketches with design ideas and space names.

Choose three design ideas to draw at 1/16" scale.

Indicate solid walls with heavy/thick lines.

Indicate columns or mullions with heavy marks.

Indicate glass with thin lines.

Indicate trees and site development related to outdoor spaces and elements.

Include a north arrow, space names, trees and paving limits.

Media: Ink on tracing paper

Format: 8.5 x 11" horizontal

Print your name and Alternative 1/2/3 on each page.

Perspective Sketches

Draw an eye-level perspective sketch for each design alternative. Look at your architect's work as a source of ideas for detailing and developing the nature of the spaces.

Create a perspective chart or rough form-Z model to provide the base for the perspective sketches.

Overlay the perspective chart or print from a form-Z model with tracing paper and develop each sketch in less than 1 hour. The perspectives will be started in class.

A minimum of one sketch must be developed for each alternative.

Media: Ink, colored pencil and/or marker on tracing paper

Format: 8.5 x 11" horizontal

All perspectives must include a minimum of two people.

Print your name and Alternative 1/2/3 on each page.

Submittal

Prints of or the two Synthesis Diagrams.

Three original 1/16" scale plan drawings.

Three original perspective sketches.

Perspective grid or form-Z print used to construct the perspective.

No Resubmittal.

Form-Z Model Process

This process is required for Arch 133 students.

Scan a plan drawing and save it as a 150 spi TIFF image. Make sure that North is up.

You may wish to select black areas/lines in the TIFF file and give them a light color before using it in form-Z.

Open a form-Z model and identify a plan sketch as an underlay and enter the desired scale (1/16").

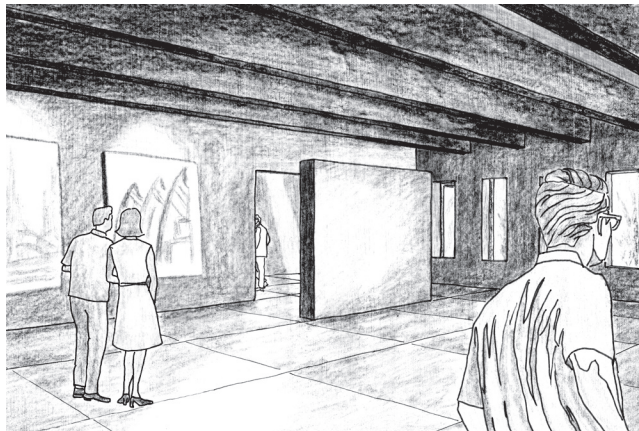
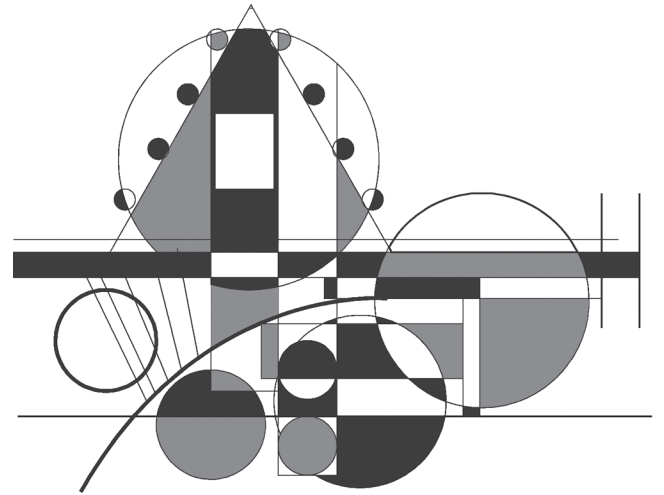
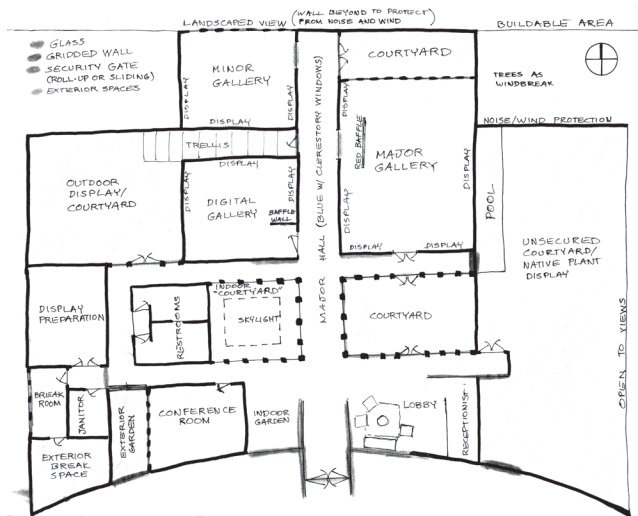
Build vertical elements by tracing over the drawing. Walls should be a minimum of 10' tall and 1' wide. Add other elements as desired.

The model is being created to provide a base to sketch over so the fit and dimensions do not have to be perfect.

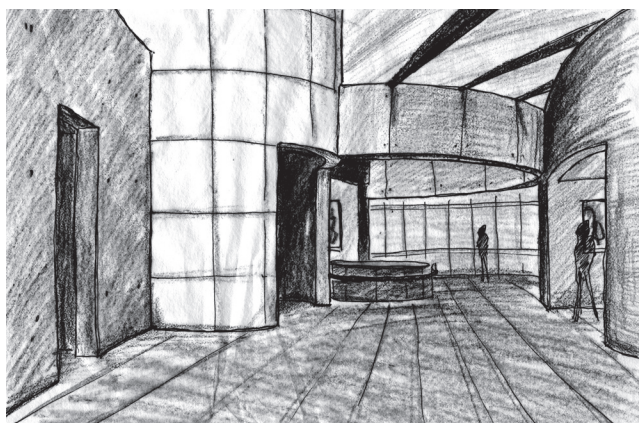
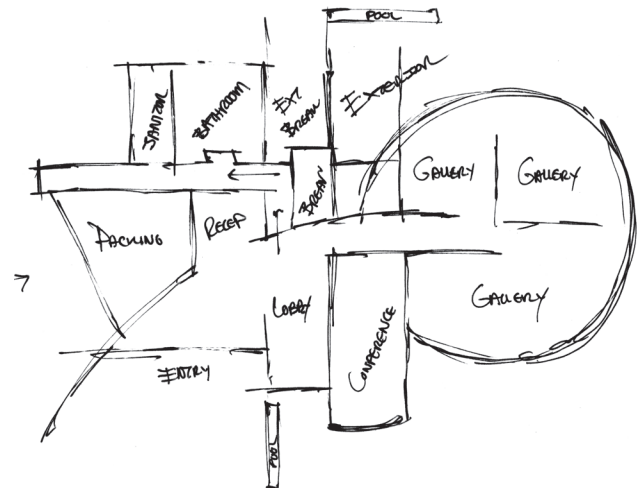
Put a mesh on surfaces to support sketching if desired.

Setup and save the desired views. The eye-level perspectives should be set at 5'.

Print the views used to construct the perspectives with the X,Y grid on typing paper in horizontal orientation.



Plan & perspective by: Valerie Gray



Perspective by: Keigo Fukugaki



Plan & perspective by: Brandon Richard

Design Development

The next step is to develop a chosen design direction and produce the illustrations that will be used to create the final presentation.

Floor Plan

The floor plan must differentiate between opaque and transparent walls, indicate important overhead elements and include trees and furnishings using standard architectural conventions for both indoor and outdoor spaces.

Scale: 1/16" = 1' - 0"

The drawing name (Plan), a north arrow and the scale must be included. North must be oriented up.

Include the edge of the parking area in the drawing so that the transition/spatial experience from the parking to the lobby can be communicated.

Walls etc. that are cut through must be shown as black and strongly contrast with their context.

Walls must be represented as at least 1 foot thick.

Doors and vertical window mullions must be represented.

Furnishings must be represented in the Lobby, bathroom and conference room

Spaces must be named.

Concept Diagram

Overlay your plan and generate a concept diagram that communicates the underlying geometry and organization of your building. It should have graphic qualities similar to the synthesis diagrams of your architect's work.

Format: 8.5 x 11" horizontal.

Perspectives

Create a minimum of two rendered eye-level perspectives. One must be of the main gallery space and one of an exterior space. They should communicate the experience of being in the spaces.

The perspectives may use any combination of hand and digital techniques.

The perspectives must use color.

Light and shadows should be rendered to reinforce the illusion of three-dimensional form and space and express the qualitative experience of the space.

A minimum of three people or groups of people must be included at significantly different depths in space.

Trees, furnishings, and context must be represented as appropriate.

Material and constructional thicknesses must be appropriately represented.

Glass must be rendered as transparent.

Submittal

Print your name on each page.

Original Plan drawing

Print of concept diagram

Original or print of perspectives

Digital model on CD (Arch 131 only).

No Resubmittal.

Digital Model

Arch 133 students must create a digital model of their design that meets the following requirements. Arch 123 students may choose to create a digital model to support the creation of their presentation.

The model must include at a minimum all walls, columns and vertical window mullions.

The main gallery and its adjacent exterior space must be more completely developed (e.g., walls, roofs, windows, etc.).

The fit and dimensions of the model do not have to be perfect.

Save any views used in the final presentation. Name and organize the views in a logical manner to support understanding by others and follow architectural conventions as appropriate.

The Surface Styles palette must be edited to include only the styles being used.

The Form-Z model must be named "alias_model" (e.g., wbenedic_model).

Sun Test (Arch 133 only)

The protection of the main gallery display walls from direct sunlight while using sunlight to illuminate the galleries and permitting views is a design goal.

Process

Choose the main gallery perspective view.

Create a new light named "Seasons"

Set Shadow to Hard Raytraced

Click on Light Direction From Sun

Check By Site, Date and Time Zone

Check Site From City

Click on Choose Site.

Choose Los Angeles, CA from list of cities.

Click on Edit.

Enter City: Celebration, CA

Latitude: 35° 0' N (35N + Tab)

Longitude: 120° 0' W (120W + Tab)

Time Zone: 4:00

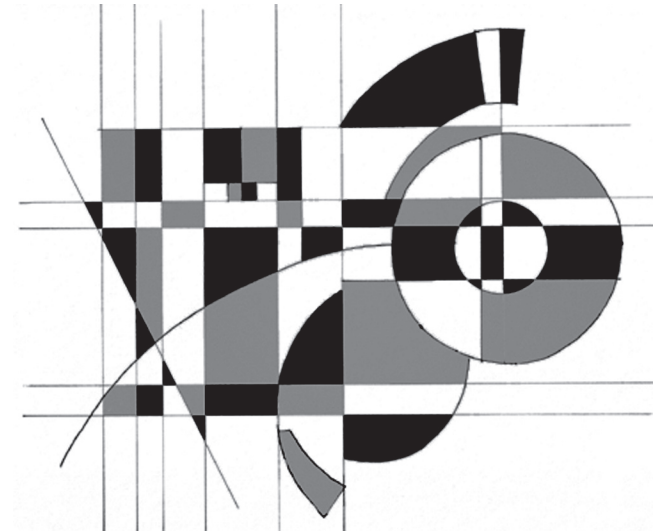
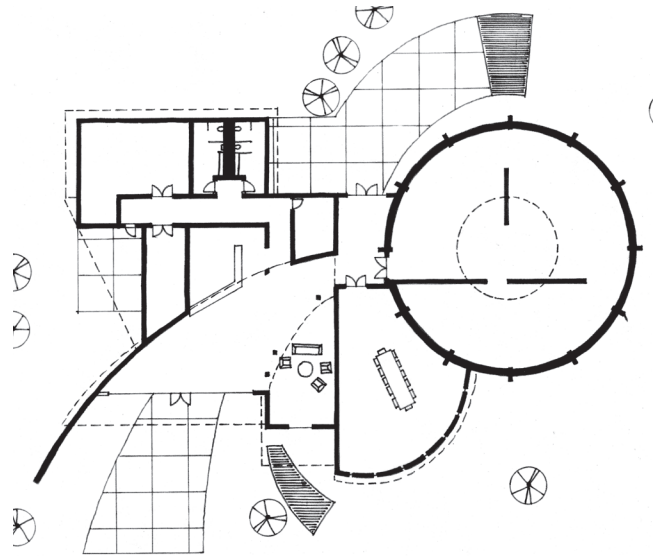
Click OK twice.

Choose one of the seasons (e.g., Summer Solstice).

Set a Time: 8 am, 12 pm and 4 pm as desired.

Render the gallery view with Renderzone.

If no light falls on the display walls try another time or make notes as to what is not working. Adjust the design if light falls on a display wall and then run the test again. Show the teacher when the design is successful.



Developed perspective by: Joshua Petrie



Developed plan, concept & perspective by: Brandon Richard

PRESENTATION

The presentation is to include a combination of illustrations (perspectives, floor plan and concept diagram), text and images of your architect's work. Refer to the design development requirements for the illustrations.

Concept Diagram

The presentation must include a concept diagram with text that describes the essence of your organizational concept for the building.

Floor Plan

The presentation must include a floor plan at 1/16" scale.

Perspectives

The presentation must include a minimum of two rendered eye-level perspectives. One must be of a gallery space and one of an exterior space. The perspectives must be the feature drawings of the presentation and have text associated with them that identify the most important design qualities they illustrate.

Intended Qualities

The presentation must include a minimum of two scanned images from completed works by your architect. Each image should illustrate a specific quality that you intend to incorporate into your design. There should be text associated with each image that identifies the quality and how it is reflected into your design.

Presentation Requirements

The presentation must be designed to integrate the images, drawings and text through the sheet's layout and visual hierarchy.

Format: The presentation may be up to 16" tall by 30" wide. Size is based on 8 x 10" modules (assumed maximum printable area of letter size sheet).

Material: Open

Media: Open

Typography: The title "(your architect's name) Gallery" (e.g., Prince Gallery), your name and the standard course information should be designed into the presentation.

Arch 133 Digital Requirements

Program: Layout: InDesign. Image preparation in Photoshop and Illustrator.

Material: High quality color prints on coated paper.

Do not embed Photoshop files.

Crop and size Photoshop images before final placement in the layout. The target resolution is 150 spi.

Files must be named to facilitate recognition by others.

The InDesign file must be named "layout" preceded by your Cal Poly alias (e.g., wbenedic_layout).

Legal fonts must be used for all text. Titles and heads may use other fonts but must be converted to paths.

Layers must be created for images and text at a minimum.

Styles must be created for all text created in InDesign.

Print using the tile function, trim, but and tape sheets on the back.

Final Submittal

Original drawings used/scanned to create the presentation including the plan, concept diagram and perspectives. For drawings that are digitally created, provide a print.

Color print on heavy weight coated paper trimmed to the required size.

A CD with your name neatly lettered on the disk (e.g., Will Benedict), the disk named with your Cal Poly alias (e.g., wbenedic) and a custom designed CD cover. Refer to the chapter titled "CD Covers."

The CD must contain a project folder named 03_Celebration. The following files must be within the project folder.

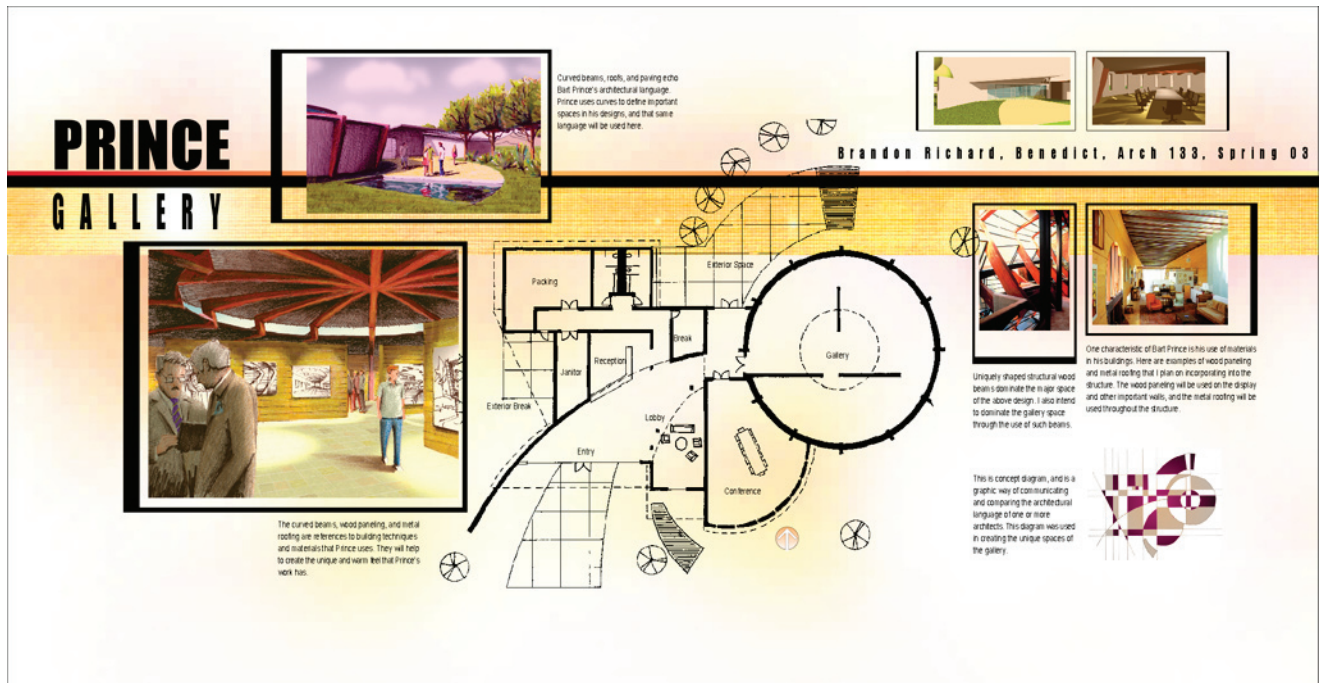
Form-Z file (e.g., wbenedic_model)

InDesign file (e.g., wbenedic_layout)

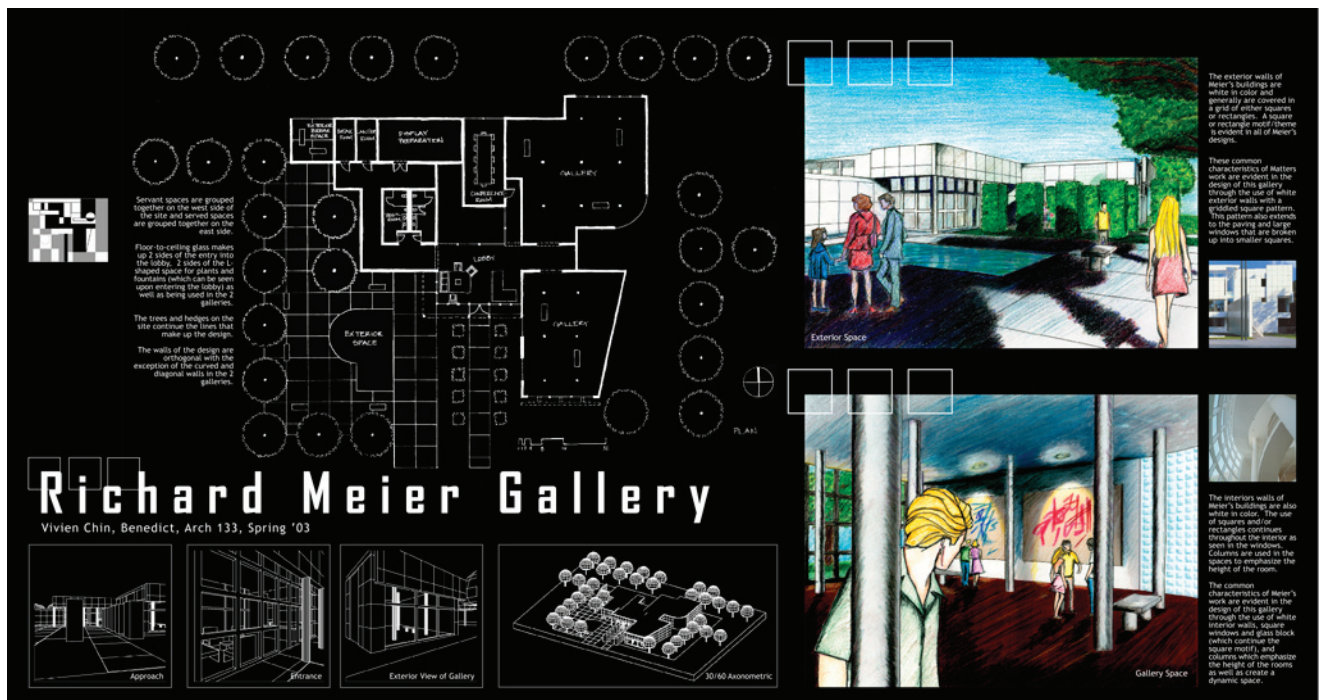
Photoshop files placed in the layout

Files created for Process assignments

Evaluation sheet with your name printed at the top.



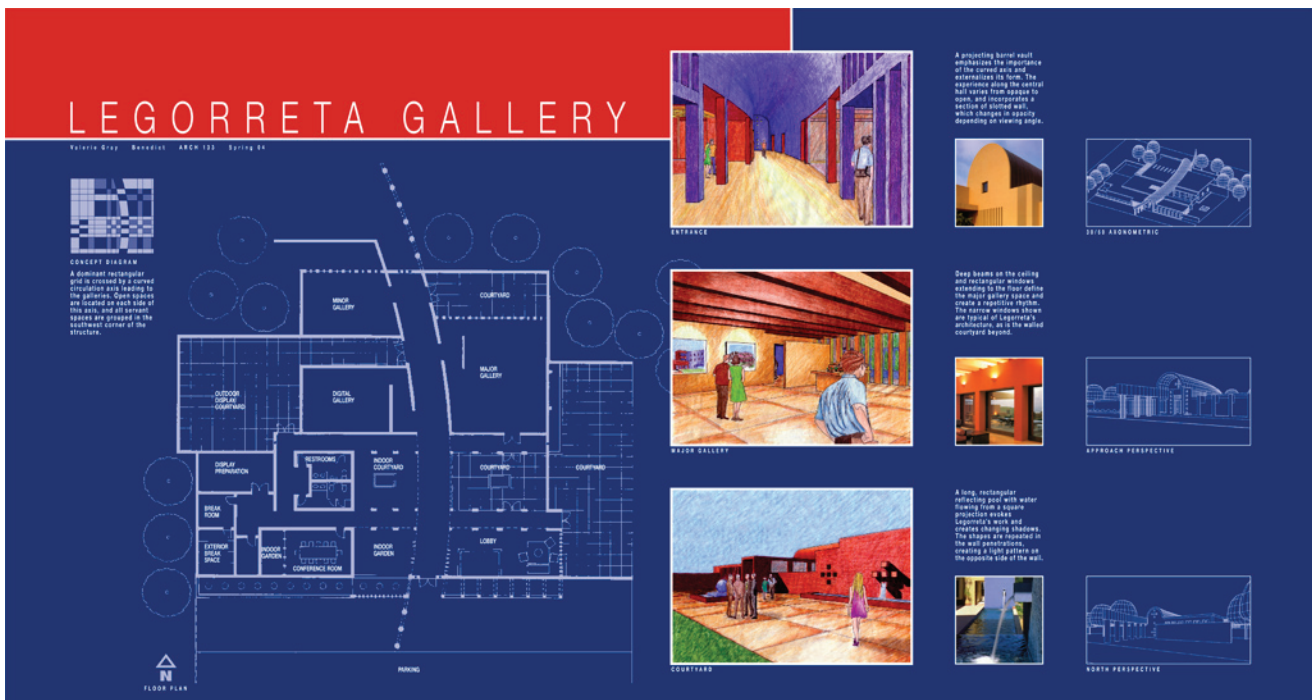
Final presentation by: Brandon Richard



Final presentation by: Vivian Chin



Final presentation by: Sean Connelly



Final presentation by: Valerie Gray

3: IN CELEBRATION OF

Name:

Evaluation is based on the standard project grading criteria described in the syllabus with the following specific issues emphasized.

Project Weight: 4

Due date as defined in class.

Process

Late process assignments will receive a "D".

No Resubmittal

A B C D F Analysis Diagrams (10%)
Includes specified elements
Quality and consistency of layout
Quality of lettering and graphics
Thoughtful and complete analysis
Quality of synthesis diagrams

A B C D F Program Understanding (10%)
Includes specified elements
Quality and consistency of layout
Quality of lettering and graphics
Relationships completely described
Concepts conceptually communicated

A B C D F Design Alternatives (10%)
Includes specified elements
Quality and consistency of layout
Quality of lettering and graphics
Three distinctly different solutions

A B C D F Design Development (10%)
Includes specified elements
Quality and consistency of layout
Quality of lettering, graphics and prints
Design clearly communicated.

Presentation

On Time

Craft (20%)

A B C D F Perspectives
Follow the rules of lineal perspective
Drawing quality appropriate and consistent
Exhibit appropriate constructional and material qualities.
Exhibit surface values that change consistently and clearly with a change of orientation
Values range from very light to very dark
Exhibit surface color richness, textures and gradations that suggest light and material qualities
Material qualities suggested or represented at appropriate scale
Contain appropriate shadows
Communicate qualitative expression

A B C D F Plan & Diagram
Plan meets specifications, includes furnishings and site development
Plan follows architectural conventions
Plan includes North arrow, scale and space names
Drafting quality appropriate and consistent

A B C D F Computer (Arch 133)
Files provided as specified
Print is trimmed accurately
Text contains no spelling or grammatical errors
Fonts selection treated as specified
Text styles created as specified
Layers created as specified

Craft Grade

Presentation Design (20%)

A B C D F Meets Presentation Requirements

All/Most/Some/None

Contains specified elements

Notes clearly identify intended design directions and qualities.

Graphic decisions create a clear visual hierarchy with the perspectives as the most important elements.

A B C D F Achieves Design Excellence

Presentation exhibits a clear concept that affects the relationships between and development of all elements.

Presentation exhibits a clear experientially pleasing quality that communicates on a poetic level.

Presentation Design Grade

Gallery Design (20%)

A B C D F Meets Problem Requirements

All/Most/Some/None

Contains specified elements

Meets square footage requirements

Circulation supports activities

Provides functional relationships

Responds to site factors

Interior and exterior spaces are equally developed.

Shapes and organization of spaces are geometrically resolved

A B C D F Responds to Problem Goals

The design reflects the geometries, spatial definition, materials, detailing and/or constructional qualities of the architect's work.

The design supports a sense of procession and changing sequential experience from the parking lot through the gallery spaces.

A B C D F Achieves Design Excellence

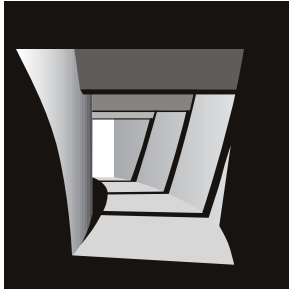
The design exhibits a clear concept that affects the relationships between and development of all elements.

Design geometries have been resolved

The design exhibits a clear experientially pleasing quality that communicates on a poetic level.

Gallery Design Grade

4: DRAWING



The drawing project includes a series of weekly drawings, compositional alternatives, backing sheets whose role is to develop freehand lettering skills, a sketchbook containing drawing exercises and a series of big gesture drawings. Together they introduce a range of drawing concepts and support the development of freehand drawing process, knowledge, skills and techniques.

Instructional Objectives

- To be able to construct accurate one- and two-point perspective grids and use them to represent architectural form and space.
- To be able to describe in words the essential qualities of a subject that you want to communicate in a drawing.
- To be able to execute architectural lettering that is well formed and consistent.
- To be able to draw small quick sketches that explore compositional alternatives for a proposed drawing.
- To be able to construct freehand drawings of things that appear accurate in terms of linear perspective and proportions.
- To be able to employ the visual cues in a drawing to create a clear illusion of three-dimensional form, depth and space.
- To be able to communicate through a drawing, the selected or identified form, light and material qualities of a subject.
- To be able to make choices as to media and technique to support an intended communication.
- To be able to create values, colors and textures that are distinct and consistent in technique.

- To be able to represent the qualitative feel of a subject as exhibited by its surface qualities and, illumination.
- To be able to represent the color, texture, reflectance and transparency of materials.
- To be able to communicate the illusion of architectural space in a drawing.

WEEKLY DRAWINGS

Each quarter there will be a series of drawing assignments that are intended to enhance visual acuity and awareness, develop basic freehand drawing skills and provide life drawing experiences.

The drawing assignments require careful observation in order to interpret and communicate specific subject qualities. Each assignment will define a subject and constraints. Within the constraints of the particular assignment you must choose a subject and point of view and decide what it is that you want to express. In the process, make choices that challenge your skills and make the assignment an enjoyable learning experience.

Time

Efficiency is of value—the less time it takes you to accomplish your drawing goals the better. Work smart and keep your effort focused on what you are intending to communicate. Look, think, plan and organize before you start. Think about the qualities you want to communicate. Organize your materials and get comfortable. Once you are ready, go for it.

Interpretation

Part of making any drawing is deciding what to include and what to leave out—what to enhance and what to play down. To communicate is to make decisions about the content of your communication. Each drawing you make is a communication of some defined aspects of what you are seeing. Do not be timid in terms of identifying your goals for the communication.

Drawing Requirements

Format: 8.5 x 11" Drawings should be no smaller than about 4" square or bigger than about 6" x 9".

All drawings should be from life—they should be of something that exists in front of you as you make the drawing.

The drawings should represent what you see from where you are drawing—they should be eye-level perspectives.

All drawings must be freehand—they must be constructed without the aid of drawing instruments other than pens, pencils, etc.

The rectangular frame-of-reference must be made visible in all drawings by an explicit or implied edge.

The drawings should employ the appropriate visual cues to create as clear an illusion of three-dimensional form and space as possible given the subject, technique and point of view.

The drawings should capture the unique shape, proportions and detail of the thing being drawn given the assignment and point of view.

Graphic decisions, point of view and composition should support the intended communication/expression.

The preparation for making a drawing includes choosing a subject, establishing a point of view, determining what is to be included and establishing a frame-of-reference and capturing the essential proportions and relationships of the elements within the frame-of-reference.

Compositional alternatives establish what you are going to draw by recording decisions about point-of-view, drawing proportions and the location of key elements within the frame-of-reference.

Each weekly drawing must be accompanied by a set of compositional sketches. The set should not take over twenty minutes to complete and should take the form of proportionally accurate gesture drawings. Refer to the examples.

Compositional Alternative Requirements

A minimum of three compositional alternatives must accompany each weekly drawing.

Compositional alternatives must be executed in your sketchbook.

Stay a minimum of 3/4" in from the edge of the sketchbook's pages.

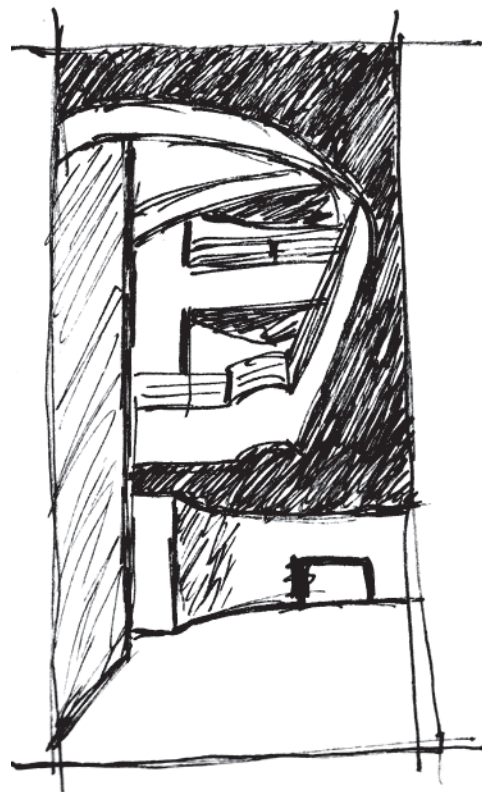
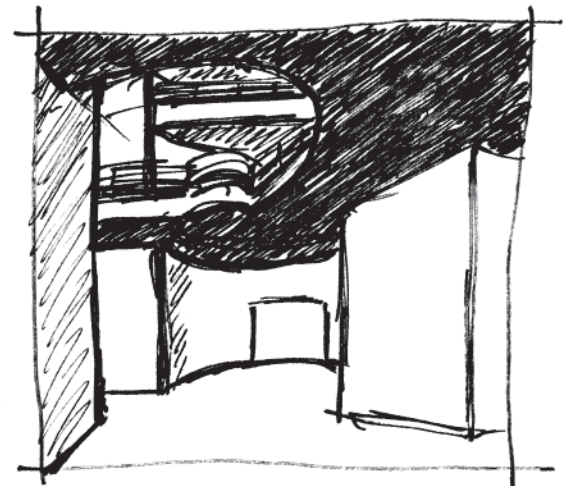
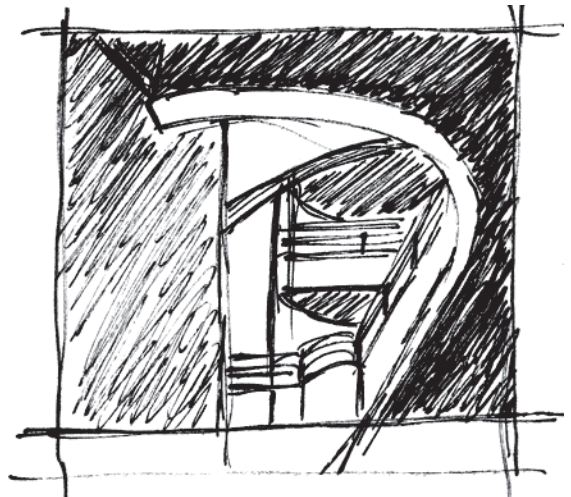
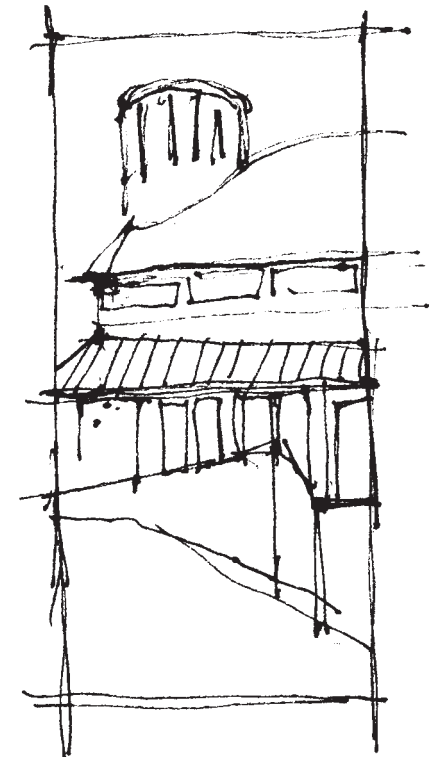
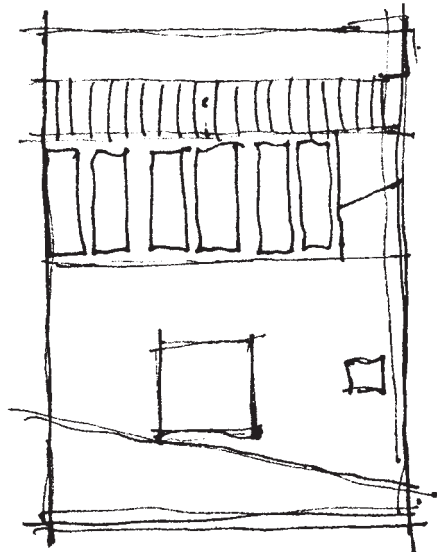
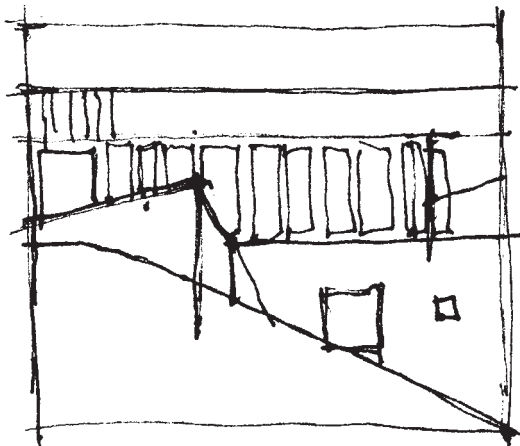
The largest dimension for any compositional alternative should not exceed four inches and may be smaller.

The frame-of-reference for each compositional alternative must be clearly defined by a rectangle.

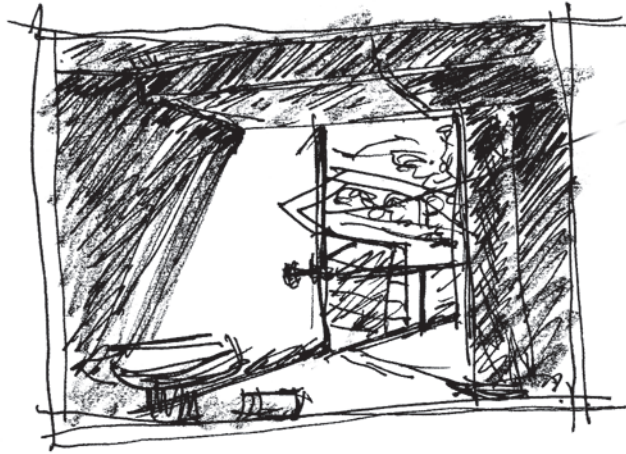
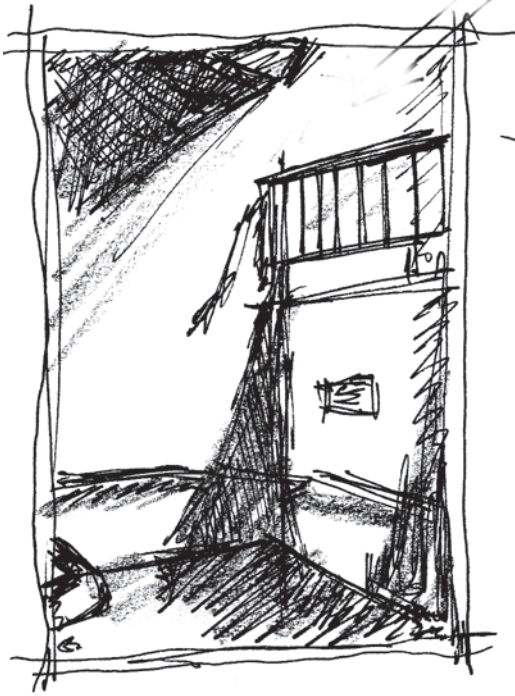
The value range of each compositional alternative must include black and white.

The drawing quality of each compositional alternative should be appropriate for a gesture drawing.

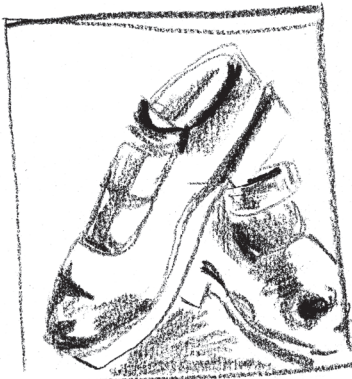
Compositional Alternatives



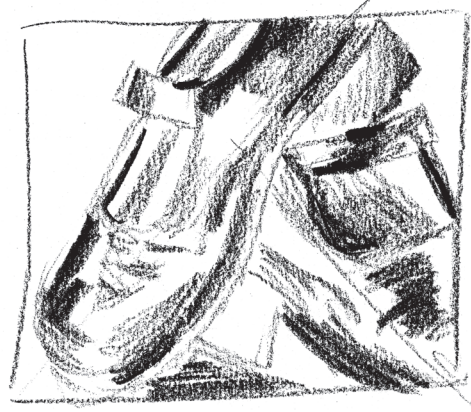
Alternatives by: Valerie Gray



Alternatives by: Janina Umali



Alternatives by: Meg Cunningham



Backing Sheets

Each contour drawing must be accompanied by a backing sheet. The role of the backing sheet is to record drawing information, identify the focus of the drawing and provide a vehicle for developing freehand lettering.

Content

Refer to the example shown below.

Drawing Number: e.g., 3

Series Title: e.g., Light & Value

Drawing Title: e.g., Sun, Shade, Shadow

Subject & Location: Identification of the subject you are drawing and its location.

Description: A one or two sentence description of the subject's key visual attributes or qualities that you want to communicate through the drawing.

Drawing Time: e.g., One and One-Half Hours.

Your Name: e.g., Will Benedict

Course Information: e.g., Benedict, Arch 131,
Fall 01.

Requirements

Format: 8.5" x 11"

Material: 8 x 8 Cross Section grid paper.

Media: Pen or Pencil.

Margins: 1" minimum on all sides.

Typography: 1/4" Titles and 1/8" Text. All printing is in all caps.
Refer to the information on hand lettering that follows.

3 LIGHT & VALUE SUN, SHADE, SHADOW

ARCHITECTURE BUILDING STAIR COURT

A TRIANGLE OF SUN IN THE SHADOWS.
A DELICATE RAIL CONTRASTS BANDS OF
SUN AND SHADOW.

TWO HOURS

BECKY DAY
BENEDICT, ARCH 131, FALL 97

Hand Lettering

The ability to hand letter will be needed to support freehand presentations and work in personal sketchbooks in school and the profession. All freehand lettering employed in exercises and projects is expected to be of a quality that supports the overall quality of the presentation.

The standard hand lettered text will be 1/8" all caps. The vertical space between lines (leading) must be at least 1/16" and not more than 1/8". Your specific style may vary but it must be readable, well formed and consistent in shape, size, alignment and spacing.

Hand Lettering Recommendations

Use guidelines to keep height consistent.

Draw guidelines with a hard lead (e.g., 2H, 3H).

Letter with a medium lead pencil (e.g., F, H, HB) or pen.

Make all letters reach from guideline to guideline—make horizontal lines lay directly on the guidelines and vertical and sloped lines start and/or stop over the guidelines.

Make round letters such as "C" or "O" reach slightly above and below the guidelines.

Think of and execute each letter as a series of separate movements. Each movement corresponds to one part of the letter.

For example, the "H" takes two vertical and one horizontal strokes. It is important that the series of strokes for a given letter do not blend together but are kept as separate and distinct.

Keep the overall proportions of each letter about square.

E Yes

E No

Pay attention to the line quality of each stroke. They should start and stop with a slightly greater pressure to anchor the ends of the stroke. The middle part of the stroke may use a slightly lighter pressure. This will compensate for the optical illusion which makes a line of constant weight seem lighter at its ends.

Good lettering is the product of thoughtful practice.

Hand Lettering Example

The following example exhibits the desired quality for all standard 1/8" hand lettering.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

I LIKE COMPLEXITY AND CONTRADICTION IN ARCHITECTURE.
.. I PREFER "BOTH-AND" TO "EITHER-OR," BLACK AND WHITE,
AND SOMETIMES GRAY, TO BLACK OR WHITE. A VALID
ARCHITECTURE EVOKES MANY LEVELS OF MEANING AND
COMBINATIONS OF FOCUS; ITS SPACE AND ITS ELEMENTS
BECOME READABLE AND WORKABLE IN SEVERAL WAYS
AT ONCE. BUT AN ARCHITECTURE OF COMPLEXITY AND
CONTRADICTION HAS A SPECIAL OBLIGATION TOWARD THE
WHOLE. IT MUST EMBODY THE DIFFICULT UNITY OF INCLUSION
RATHER THAN THE EASY UNITY OF EXCLUSION. MORE IS NOT
LESS.
(ROBERT VENTURI 1966)

WEEKLY DRAWINGS: ARCHITECTURAL SPACE

The following describes the requirements for the weekly drawings for the quarter. Light, value, form and materiality have been issues explored in the previous series. We will continue to address these concepts while emphasizing the communication of architectural space. Architecture is about creating spaces for human interaction that meet functional and emotional needs. A key goal for this series of drawings will be to explore the representation of architectural space in a way that communicates its limits and feeling.

Due Dates

As assigned in class

Weekly Submittals

Weekly drawings and their accompanying compositional alternatives are due as specified in class. Refer to the project grade sheet.

The drawing and backing sheet must be placed back-to-back in a clear plastic sheet protector. Non-glare sheet protectors are required.

A photocopy of the compositional alternatives with your name neatly lettered on each copy must be handed in with each weekly drawing.

Final Submittal

All weekly drawings and their backing sheets in sheet protectors will be submitted as a set near the end of the class as specified in class.

Drawings may be resubmitted at this time along with new compositional alternatives for any new drawings.

Drawings that are new or improved must be identified.

Do not hand in compositional alternatives for drawings that are not new.

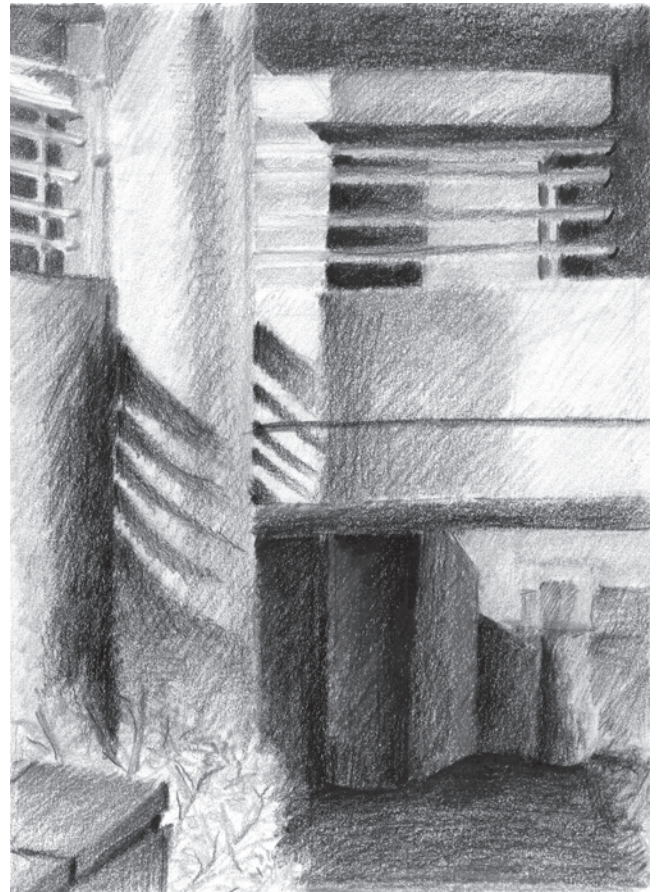
Drawing Scans (Required for Arch 133)

Scan all drawings as 8.5" x 11", 300 spi, 24 bit RGB files and save them in PSD format.

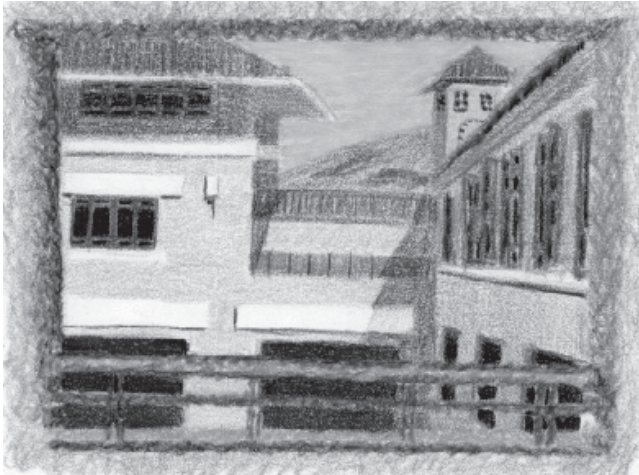
Name the files alias_133_01/2/3/4/5
(e.g., wbenedic_133_01, wbenedic_133_02, etc.)

Put them in a folder named alias_133Draw
(e.g., wbenedic_133Draw)

Provide the files on a CD with your name neatly lettered on the disk (e.g., Will Benedict), the disk named with your Cal Poly alias (e.g., wbenedic) and a custom designed CD cover. Refer to the chapter titled "CD Covers."



Drawing: Ashley Richardson



Drawing 1: Looking Through—Space to Space

As we move through the world we experience spaces in sequence as they unfold over time in relationship to our movement. The sequential experience often includes the perception of several spaces at once. We see both the space we are in and the space we are approaching—we are looking from one space into another.

The other spaces we see are often framed by nearer elements such as a door, window, columns, walls, etc. The frame establishes a foreground that draws you into the space.

The goal of this drawing is to capture the experience of looking through a frame into a space and/or from one space into another.

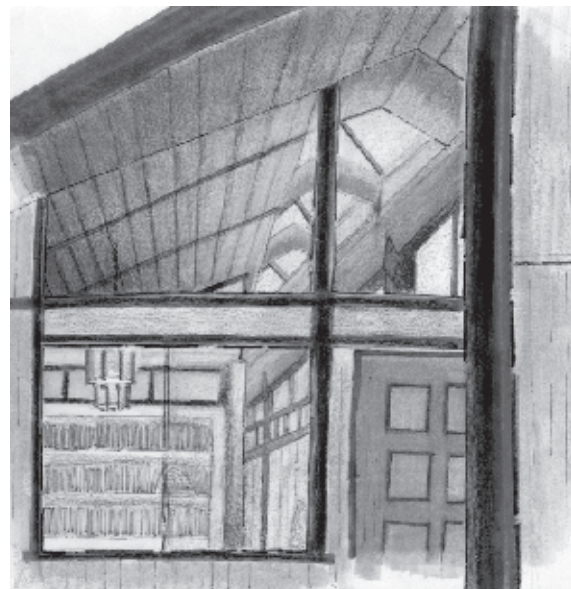
Subject: Architectural Space.

Media: Prismacolor pencils, pens and/or Art Stix.

Material: White paper.

Graphic Language: The drawing should be predominantly tonal.

Value Patterns: Broad Range (white to black and everything in between).



*Drawings: Left to Right & Top to Bottom
Nick Arambarri, Angela Fraser-Shapiro
Phan Dung*



Drawing 2: Light Entering A Space

Kahn said that the sun did not know how great it was until it fell on a wall. Sunlight makes visible, renders and animates architecture. Its entry into a building brings the space alive and creates a mood. The goal of this drawing is to capture the affect light as it transforms the experiential quality of a space.

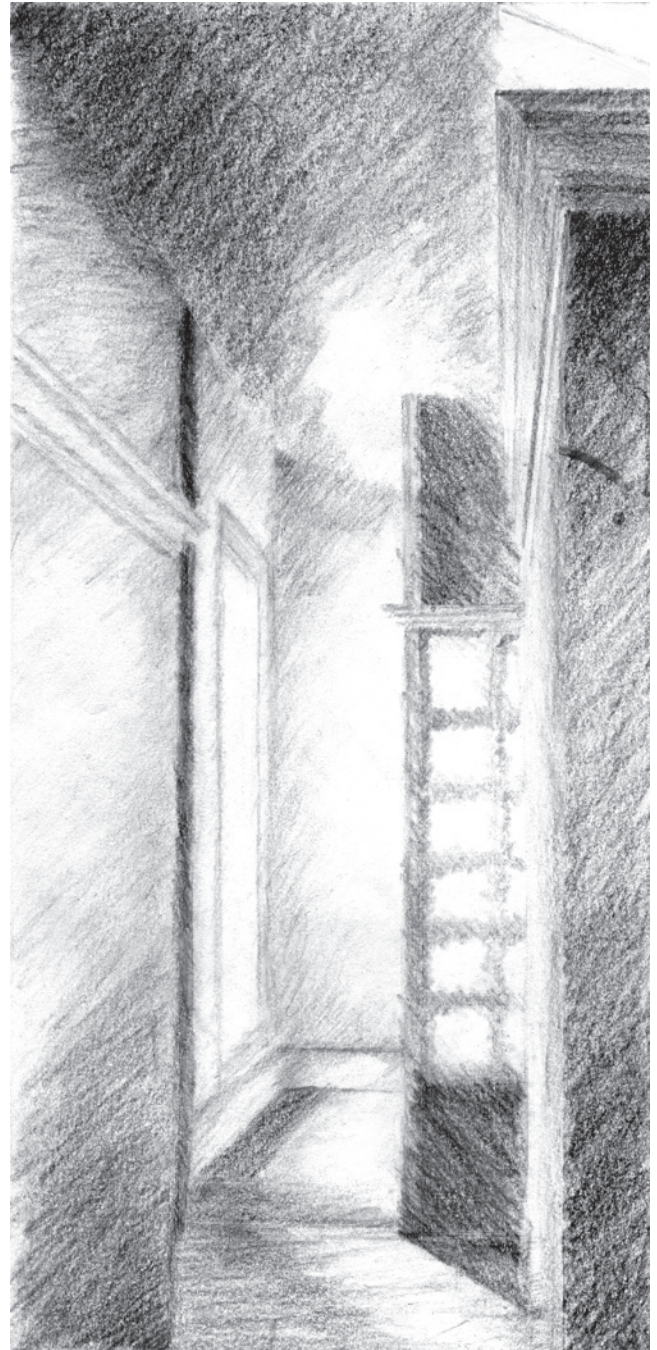
Subject: Architectural Space.

Media: Open.

Material: White paper.

Graphic Language: The drawing should be predominantly tonal.

Value Patterns: Open.



*Drawings: Left to Right & Top to Bottom
Patrick O Hoesterey, Kuo-Huei Tsai*



Drawing 3: Space Defined By Light

This is an opportunity to draw light instead of shadow. The dark paper provides the shadows and your task is to draw the light as it falls on the surfaces that define form and space. This is a drawing that is best made at night taking advantage of artificial light. The goal of this drawing is to capture the affect light as it makes visible the surfaces and affect its experiential quality of architecture.

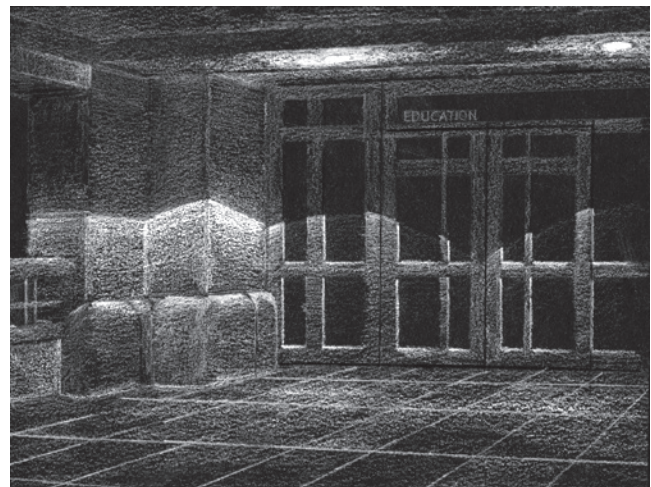
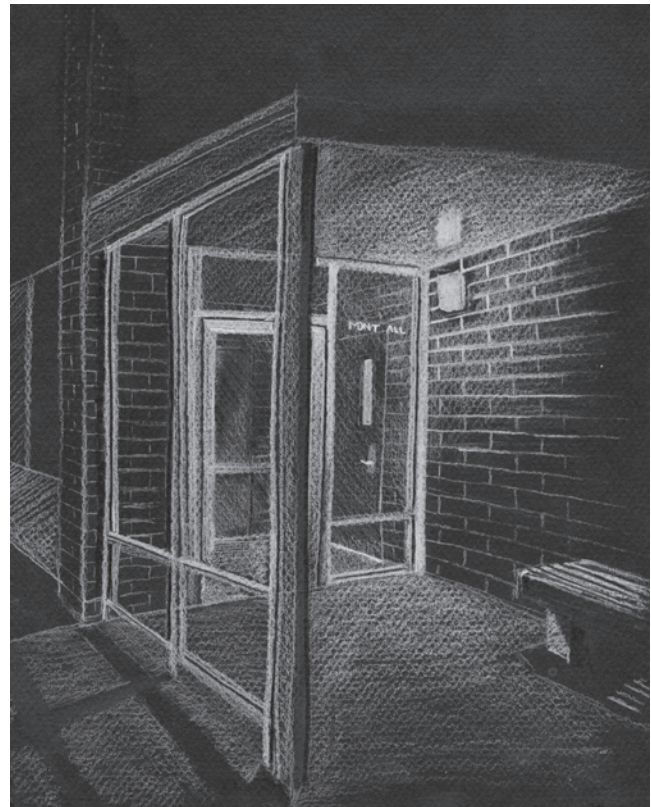
Subject: Architectural Space.

Media: Prismacolor Pencils and/or Art Stix.

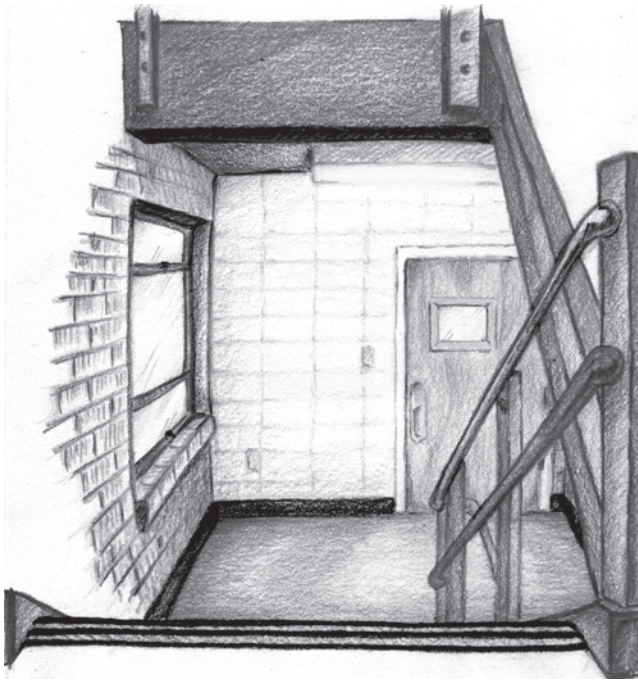
Material: A dark colored paper.

Graphic Language: The drawing should be predominantly tonal.

Value Patterns: Open.



*Drawings: Left to Right & Top to Bottom
Ryan Gobuty, Matt Hofmann
Chris Asuncion*



Drawing 4: Space Defined By Materials

Architecture is enriched by quality of materials. The nature of the materials provide color, texture and pattern to architectural surfaces. In addition, the design of how materials come together and join is an important decision that affects both functional and aesthetic issues.

The goal of this drawing is to capture the experiential impact of materials as they come together to support the expressive impact of architectural space.

Subject: Architectural Space.

Material: Open.

Media: Open.

Graphic Language: Open.

Value Patterns: Open.



*Drawings: Left to Right & Top to Bottom
 Evette garcia, Jennifer Timmons
 Timothy Alatorre*



Drawing 5: Architecture

You may do any kind of drawing you choose. The goal is to capture the essential spirit and form of some aspect of a work of architecture. This is an opportunity for you to demonstrate what you have learned in the service of expressing some quality that a work of architecture possesses. It is an opportunity to try a new technique or media or revisit on you like. Let the choice of media and technique be in sympathy with your goals for the drawing.

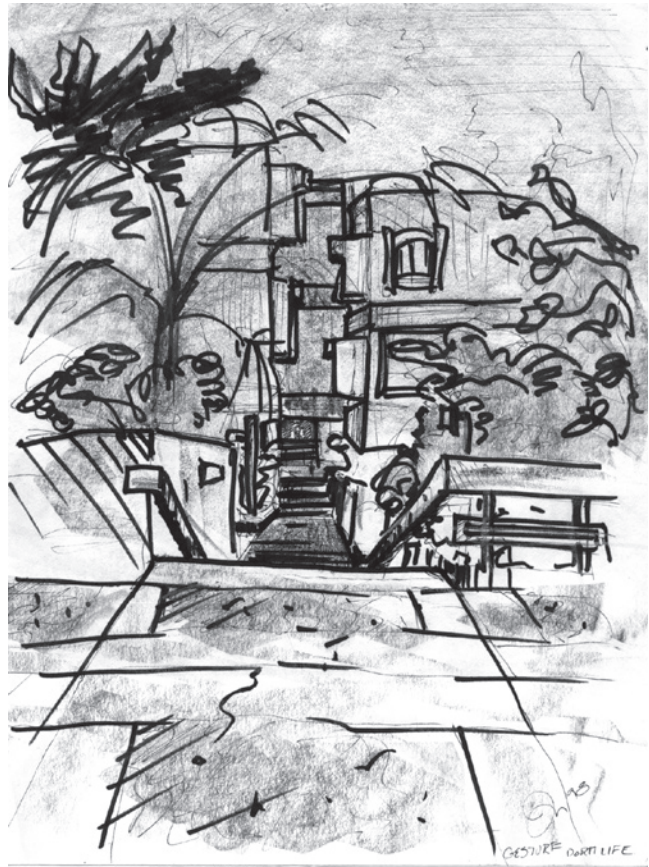
Subject: Architecture.

Material: Open.

Media: Open.

Graphic Language: Open.

Value Patterns: Open.



Drawings: Left to Right & Top to Bottom
Liz Reed, Diane Jones
Derek Uskert

SKETCHBOOK/ DRAWING EXERCISES

Keeping a centralized record of ideas and explorations is a habit that many designers and others find useful. It can include both written and drawn information that is either quickly recorded or more carefully developed. The sketchbook is intended to be a repository of your process for the quarter and should be kept with you at all times — you should feel naked without it at your side.

The sketchbook will be used both in and out of class as the place for recording experiences, exercises, ideas, etc. Most work will be done directly in the sketchbook but some will be inserted.

Instructional Objectives

To be able to employ a sketchbook as a centralized record of class related experiences, exercises and processes.

To develop freehand sketching, lettering and diagramming skills.

Materials

Cachet, Classic, 9" x 12", Wire-Bound, medium surface. You must start a new sketchbook each quarter.

Ink pens, Art Stix, markers and colored pencils. Do not use pencils. Use a pen or black Prismacolor pencil as your base drawing implement. Feel free to experiment with other media.

Title Page

The first page of the sketchbook must contain your name and some graphic elements. The page should be designed to identify the owner of the sketchbook in terms of both information and feel. Keep a few pages blank at the beginning of the sketchbook so that you can generate alternatives and eliminate those you do not like.

Project Process

You are expected to draw and write in your sketchbook as you work to solve a each project. These drawings and writings should include facts, goals and concepts associated with a project, exploration of alternatives and the development of solutions.

Project Reflections

The sketchbook will be used to record observations and reflect on what you have learned from class projects.

Weekly Drawings

You are expected to explore each weekly drawing assignment in your sketchbook. This should include a minimum of three compositional alternatives as previously described.

The sketchbook can also be used to produce your weekly drawings. The pages can then be removed and trimmed for placement in sheet protectors as required.

Drawing Exercises

Drawing techniques and systems (e.g., orthographic, axonometric and perspective) will be introduced and practiced in class. These exercises will be done directly in or taped into your sketchbook.

Completion of these exercises is the basis for the grade that you will receive for the sketchbook. Therefore, it is important that you complete these assignments and have them in your sketchbook when it is submitted.

Due Date

The sketchbook must be handed in on the last class day of the quarter.

GESTURE DRAWINGS

Gesture drawing uses a free hand and seeks the essence of things. Gesture drawings are aimed at what the subject is doing more than what it is. It seeks empathy with the subject and the essential underlying structure of the whole. Doing big gesture drawings provides an opportunity to involve your whole body in the process of drawing.

About once a week we will do a series of big gesture drawings from projected images. These are timed drawings that will be done in class.

Instructional Objectives

- To be able to capture the essence of a subject in a limited period of time.
- To be able to make media, value and color decisions to support an expressive interpretation of a subject.
- To be able to amplify selected subject qualities.
- To be able to quickly represent a subject's proportions.
- To be able to quickly represent a subject's underlying perspective structure.
- To be able to use quick gesture drawings to represent a design idea.

Time

Gesture drawings will be completed in a short specified period of time. The time will vary from one to ten minutes.

Materials

300 Series, Strathmore, Newsprint, Rough, 18 x 24, 50 Sheets, 35 lb. This pad must be stored in class for access at any time.

Art Stix, markers and colored pencils.

Due Date

The gesture drawing newsprint pad must remain in class throughout the quarter. It will be evaluated at the competition of all gesture drawings.

Process Notes

Time

Open sessions with 1 to 3 minute warm-up drawings. Use longer times 6 to 8 minutes after warm-ups.

Subject

Repeat subjects within a session or between sessions at times to allow students to be more successful and see growth.

Repeat subjects within a session with different drawing media, times and/or language requirements.

Media

Specify the media and usage for some drawings.

- Only Black marker.
- Only Markers
- Only Art Stix used on their sides.
- Surface/Value first then line for emphasis.

Language

Specify the drawing language for some drawings.

- Continuous Line Scribble
- Line.
- Value with no line.
- Value first then line.
- Fewest lines/marks.

Emphasis

Emphasis on architectural space
Use images from architects being studied.

Design Ideation

To provide experience with the use of gesture drawings in the design process, do a series of design sketches. Once floor plans and computer models have been created to provide an understanding of the spaces that are being considered, generate a series of gesture perspectives that explore key qualities of the design.

Provide a few minutes to think about what is going to be drawn and to sketch a perspective framework. Have the plan, prints of the digital file and images of the architect's work open as aids to drawing.

The sketches should take about eight minutes.

- Gallery Space
- Approach Image
- View from lobby seating area
- View of conference room
- View of light entering a space
- Other Exploration

4: DRAWING

Name:

Evaluation is based on the standard project grading criteria described in the Base Syllabus with the following specific issues emphasized.

Project Weight: 3

Due dates as defined in class.

Weekly Drawings

On Time

On time points are earned with each drawing. The on time points are averaged and subtracted from the average of the drawing grades.

Drawings (50%)

A B C D F Meets Requirements

Subject, Media, Materials, Graphic Language, Values

A B C D F Craft

Drawing techniques and scale appropriate and exhibit control of the media.

Subject proportions and perspective look correct.

Page precisely trimmed to appropriate size.

Drawing matted as specified if required.

Drawing without unintended marks.

A B C D F Value & Color

Values range from very light to very dark.

Strong value changes communicate sun, shade and shadow conditions.

Clear value changes communicate surface change and orientation.

Colors composed of a rich mixture of many colors.

A B C D F Composition & Expression

Choice of subject, point of view and compositional decisions enhance the visual impact of the drawing.

The drawing interprets, amplifies and communicates selected subject qualities.

Drawing communicates a strong expressive mood or quality.

Drawing Grade

Compositional Alternatives (10%)

Compositional alternatives are due with each weekly drawing and may not be handed in alone. They may be resubmitted if the drawing is resubmitted.

A B C D F Meets Requirements

All/Most/Some/None

Meets specified requirements

Alternatives are significantly different

Alternatives include a frame-of-reference

Alternatives include all major elements

Alternatives are proportionally accurate

Alternative values include black and white

A B C D F Drawing Quality

Drawing quality is appropriate for a gesture drawing

Drawing is expressive/poetic

Compositional Alternative Grade

Backing Sheets/Lettering (10%)

Backing sheets must contain all required information to be evaluated for a lettering grade.

A B C D F Hand Lettering

All/Most/Some/None

Letters have good form

Letters are consistent in form

Verticals are vertical or consistent

Horizontals are horizontal or consistent

Letters are consistent in size

Letters are the same height

Letters are aligned horizontally

Letters are consistently spaced visually

Letter strokes are consistent in weight and have strong ends.

Gesture Drawings (10%)

Gesture drawings will be done in class on large drawing pads that will be stored in the classroom.

The gesture drawing grade is based on the number of drawings completed during the quarter. A gesture drawing is considered complete if it:

Meets specified requirements

Includes a frame-of-reference

Includes all major elements

Is proportionally reasonable

Includes the values of black and white

Includes initials and number

A B C D F Completed _____ out of _____

No Resubmittal

Sketchbook/Drawing Exercises (20%)

Drawing exercises will be done in class on in your sketchbook or on sheets of paper you will tape into your sketchbook.

The sketchbook/drawing exercise grade is based on the number of drawing exercises completed during the quarter. A drawing exercise is considered complete if it:

Contains all specified elements

Process lines are clearly visible

Edges are inked and surfaces shaded as specified

Figures are included as specified

Notes are included as specified

A B C D F Completed _____ out of _____

No Resubmittal

APPENDIX

The appendix contains diagramming exercises used during this studio.



Diagramming

What we see is a major part of what we know, and visual literacy can help us see what we see and know what we know. Visual literacy is the developed ability to consciously read and send visual messages.

The description of each exercise and a suggested process can be found on the back of each sheet. Read the description before beginning.

Place a sheet of typing paper over the original sheet and trace the boxes and their contained lettering in 1/8" all caps or draw directly on the original sheets as defined in class.

Introduction

Psycholinguist Norm Chomsky has proposed that the reason humans are able to learn language with such ease is that they possess a "deep structure" in the brain that facilitates the process. This conceptual structure is composed of preexisting expectations of the ways in which the components of human language go together. The framework that Chomsky hypothesizes consists of the universal rules of grammar.

If both verbal and visual communication are fundamental to humans then it is reasonable to assume that there are similar dispositions for a visual language. This is not to suggest that there exists a set of meanings for visual or verbal language within our minds. It only proposes that there is a conceptual framework which recognizes and conceptualizes the specific rules and meanings that any person, society and culture create.

The following activities will investigate the nature of our shared visual language. A language that we all respond to but are most likely unaware of. A language that is rooted in our emotional, sensory and intellectual experiences. The mode of expression of this language will be through the body guided by the mind. It is an immediate expression through drawing.

Process





Anger

Joy

Depression

Human Energy

Peacefulness

Illness

Drawing Feelings

Reference: Edwards, Betty. 1986. *Drawing on the Artist Within*. Pages, 66-95.

This exercise will examine the ability for drawing to express emotional states. On the preceding page there are squares that contain words that identify states. In each box, one at a time, make a drawing that to you represents the emotion identified by the word within that box. Your drawings will be analogs of your thoughts on each concept. The drawings will make subjective thoughts and feelings objective by giving them visible form. Remember that there is no “right” or “wrong,” “good” or “bad” about these drawings. Each drawing will be right because it is right for you.

The drawings are to be made with colored pencils and consist of lines. You may use as few or as many lines as you wish—the whole section may become black with lines if that feels right. You may use the point or side of the pencil, make wide or thin or short or long marks, and use light or heavy pressure—anything goes in terms of how you use the pencil.

There is one and only one definite restriction: you must not draw any pictures whatsoever or use any symbols at all. Use only lines: fast, slow, light, dark, smooth, rough, broken or flowing—whatever feels right to you.

Try not to censor the marks; they are correct if they feel right to you. You are simply trying to make marks that can stand for your inner thoughts. Each image will be unique to you, since no one else can experience your thoughts and feelings.

You do not need to know what the marks will be before you make them. The marks will reveal their form as you make them. After they are made you can see what they look like. Try not to visualize beforehand what the completed drawing will be like. Allow the image to emerge on its own.

Suggested Process

Read the word.

Think back to the last time you felt that way.

Without labeling the event or remembering the reason, feel within yourself what it was like.

Imagine feeling the emotion again.

Feel it flow first from deep inside, then into your arm, down into your hand, and into your pencil, where it emerges from the point of the pencil to record itself in marks that are equivalent to the feeling—marks that look like the felt emotion.

The marks do not need to be made all at once. They can be adjusted, changed or erased if necessary to achieve an image of the emotion that seems to fit the emotion as it feels to you.

You are to complete all six drawings in class. Take your time doing these drawings. It usually take about 20 minutes but some will work faster and some slower and that is fine. Work at your own speed.

When you have finished the drawings print your name neatly on the back of the sheet.

Observation Questions

In comparing the drawings consider the following questions.

Are there similarities in the drawings for a given emotion?

How are the drawings different for different emotions?

What are some specific insights into an emotion that a drawing supports?

What is each drawing communicating about the feeling?

How would you interpret each drawing?



Strong	Meandering	Dynamic	Stable
Primitive	Chaotic	Static	Unstable
Flamboyant	Logical	Bold	Excited
Refined	Indecisive	Dispersing	Regressive

Drawing Meanings

Reference: Simmonds, John Ormsbee. 1961. *Landscape Architecture*.

This exercise is concerned with the visual expression of meaning through a line. Just as feelings can be expressed through drawings so can meanings. The goal of this exercise is to draw lines that express the meaning of words.

On the preceding page are a series of boxes containing words. Draw a line that communicates the essential meaning of each word. Remember that there is no “right” or “wrong,” “good” or “bad” about these drawings. Each drawing will be right because it is right for you.

The drawings are to be made with a Black Prismacolor pencil. Each drawing is to consist of a single efficient line. Single means that the line must be drawn in one continuous motion. Efficient means that the line should be as short as possible. You may use the point or side of the instrument, make wide or thin or short or long lines, and use light or heavy pressure.

There is one and only one definite restriction: you must not draw any pictures whatsoever or use any symbols at all. Use only lines: fast, slow, light, dark, smooth, rough, varied or flowing—whatever communicates the essential meaning of the word.

Suggested Process

Read the word.

Think about its essential meaning.

Does the meaning have an analog in how the body moves or exists in the world?

Make some study lines and examine them to see if they capture the word's essence.

When you have identified the line qualities and drawing feel or technique that is appropriate to you let your hand express it—let it flow through you and the instrument onto the paper.

You are to complete all drawings in class. Take your time doing these drawings. It usually take about 30 minutes but some will work faster and some slower and that is fine. Work at your own speed.

When you have finished the drawings print your name neatly on the back of the sheet.

Blanks

There are eight boxes without words on the exercise sheet. You are to choose words for these boxes and then draw a line for them. For example: poignant, tragic, beautiful, humorous, settled, disturbed, comfortable, annoying, barren, harsh, consoling, splendid, fearful, etc.

Observation Questions

In comparing the drawings consider the following questions.

Are there similarities in the drawings for a given word?

How are the drawings different for different words?

What is each drawing communicating about the word?

How would you interpret each drawing?



Good Marriage & Bad Marriage

Democracy

Drawing Concepts

From *Visual Thinking* by Rudolf Arnheim (1969, 116-134).

This exercise is concerned with the visual expression of ideas. Just as feelings and meanings can be expressed and examined through drawings so can more abstract concepts. Furthermore, our minds often operate at high levels of abstraction which can be supported through drawing.

The goal of this exercise is to express through drawings some concepts that all of us have developed as members of a culture. Remember that there is no "right" or "wrong," "good" or "bad" about these drawings. Each drawing will be right because it communicates your understanding of the concept.

The drawings are to be made with lead and/or Prismacolor pencils and consist of lines and abstract shapes. You may use as few or as many lines and shapes as you wish. You may use the point or side of the pencil, make wide or thin or short or long marks, and use light or heavy pressure.

There is one and only one definite restriction: you must not draw any pictures whatsoever or use any symbols at all. Use only lines, abstract shapes and the way you use the pencil: fast, slow, light, dark, smooth, rough, broken or flowing to communicate the concept.

Suggested Process

Read the word. What does the word mean to you?

What is the definition that the dictionary provides?

What are synonyms and antonyms?

Think about its essential meaning. What are the essential elements of the concept without which it would not exist?

Make some study drawings and examine them to see if they capture the word's essence. The drawings should not be made all at once. Use the drawings not only as finished representations but as aids in the process of working out the solutions. Therefore, keep not only the finished drawings but all those that were required for you to arrive at the one you think best represents the meaning of the concept.

Be an observer to your drawings as you develop them. Look at them as if you did not draw them but were seeing them for the first time and trying to interpret their meaning. It might help to think aloud as you draw and explain what you are doing as you do it. When you are interpreting your drawings you might make notes about your observations.

When you have identified a drawing direction that feels appropriate to you create it on the final sheet. You are to start the drawings in class. Take your time doing these drawings. They will be due at the beginning of the next class.

When you have finished the drawings print your name neatly on the back of the sheet.

Observation Questions

In comparing the drawings consider the following questions.

Are there similarities in the drawings for a given concept?

What aspect of a concept is the drawing emphasizing?

How would you interpret each drawing?



Past, Present, Future

Youth





 Pattern	 Hierarchy	 Random	 Disruption
 Sequence	 Gradation	 Transformation	 Repetition
 Radial	 Lineal	 Grid	 Figural
 Grouped	 Tangent	 Interlocked	 Nested
 Subdivision	 Addition	 Shearing	 Rotation
 Rhythm	 Rhythm	 Balance	 Balance

Design Concepts

The goal of this exercise is to explore the meaning of fundamental design concepts through conceptual diagrams—focuses on design issues.

Remember that there is no “right” or “wrong,” “good” or “bad” about these drawings. Each drawing will be right because it communicates your understanding of the concept.

The drawings are to be made with a pen and consist of lines and abstract shapes. You may use as few or as many lines and shapes as you wish. You may use the point or side of the pen, make wide or thin or short or long marks, and use light or heavy pressure.

There is one and only one definite restriction: you must not draw any pictures whatsoever or use any symbols at all. Use only lines, abstract shapes and the way you use the pen: fast, slow, light, dark, smooth, rough, broken or flowing to communicate the concept.

Graphic Language

You are to develop a graphic language to be employed in all the diagrams. It should establish a common shape to represent an element and set patterns for modifying the element's attributes and organization that allow the element to communicate the appropriate meaning. Develop a language that is as simple and efficient as possible.

Suggested Process

Read the word. What does the word mean to you?

What is the definition that the dictionary provides?

What are synonyms and/or antonyms?

Think about its essential meaning. What are the essential elements of the concept without which it would not exist?

Make preliminary drawings and examine them to see if they capture the concept's essence. Use them as aids in the process of working out the solutions. Use yellow trash to overlay and develop the drawings rather than erasing. Be an observer to your drawings as you develop them. Look at them as if you did not draw them but were seeing them for the first time and trying to interpret their meaning.

Once you have developed preliminary diagrams for each concept investigate their qualities in aid in developing a graphic language.

Create your final set of diagrams on the final sheet. We will start the drawings in class and they will be due at the beginning of next class.

When you have finished the drawings print your name neatly on the back of the sheet.

Observation Questions

In comparing the drawings consider the following questions.

How successful are the graphic languages in being able to communicate all the concepts?

Are there similarities in the drawings for a given concept?

What are the variations?

What aspect of a concept is the drawing emphasizing?