**Syllabus**

**Troy – there is no formatting here…. So please feel free to format it better…**

**ADR 2: ARCHA4024**

**Instructors:**

**Laura Kurgan – Course Director**

**Reinhold Martin – Lectures in the History of Visualization: 1900 – the present.**

**Instructors: Jennifer Leung, Luc Wilson**

**TA’s: 8 names will go here**

**Tuesday 9am – 1pm.**

This semester we are restructuring the ADR2 course to integrate it across the GSAPP curriculum to include History and Theory, Visual Studies and Core Studio 2. While the focus of the course is on the production, tools, and techniques of drawing, the intent of the course is to foster active engagement between the history and theory of visualization, the practice of drawing, and the design studio. The connections, although not always direct, are intended to allow first year students think about how visual tools have an impact on their design methods, which is to say, that the utilization of techniques and tools are not neutral choices in the practices of drawing, design or pedagogy. The first two hours of the course, will involve lectures on the history and theory of visualization in architecture from 1900 onwards. The second two hours will involve introductory lectures framing the assignments, tutorials on methods and practice of drawings, or reviews of assignments. The assignments will be written to make links where possible, between the lecture series, drawing tutorials, and your work in studio. Visualization tools and drawing have altered radically, in both the practice and pedagogy of architecture. We will use this fact as a positive force in introducing new methods, and will begin with the presumption that there are strong links between old media, new media, analogue and digital, production and its archives.

Structure of the course:

a. 9-11 am Reinhold Martin- Lectures on the History of Visualization from 1900 to the present

b. 11-1.00 Drawing Thematics/Drawing Tutorials – Laura Kurgan, Jennifer Leung and Luc Wilson.

c. Outside of class hours, TA’s will take responsibility for extra tutorials for students.

d. Tutorials will be placed on the website each week – so please check there after each lecture.

e. Occasional invited guest experts in visual methods, will give lecture/tutorials which will be videotaped by the GASPP Cloud Directors and inserted into a new archive of video tutorials which will begin an archive of methods of instruction in visual studies, analogue and digital.

e. Students and professors will also begin an index/catalogue of categories of drawings by architects, historic and contemporary, and make these available to the GSAPP as references for their work. Both archives, will build over time.

Work:

Students are expected to each week:

1. To read assigned readings – download from Courseworks – ARCHA4024

Readings will be available the first week of class.

2. To complete 30 minute sketch assignment

3. To spend 12-18 hours on each of three drawing assignments which are due over the course of the semester.

4. Complete assignments per Architectural Visualization Syllabus -- ARCHA4326, specific to ADR2.

Your Grade will be determined by:

Attendance in class 9-1pm 10%

Completion of 3 assignments: 50%

Completion of 4 exams in History of Architectural Visualization: 40%

**WEEK 1: Title of Week:**

**Introduction**

**This week we will introduce the 4 professors, the Ta’s and give you a basic outline of the stakes and structure of the course.**

**Sketch Exercise 1:**

Got to these two shows and either photograph or sketch your favorite examples of work, base on xx yy and zz

MOMA

**9 + 1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban Design**

September 12, 2012–March 25, 2013

[http://www.moma.org/visit/calendar/exhibitions/1313](http://www.moma.org/visit/calendar/exhibitions/1313" \t "_blank)

Faking It

Manipulated Photography Before Photoshop

October 11, 2012–January 27, 2013

<http://www.metmuseum.org/en/exhibitions/listings/2012/faking-it>

Also recommended:

Center for Architecture

**Drawing by Drawing**

February 7 - May 25, 2013

[http://cfa.aiany.org/index.php?section=upcoming&expid=247](http://cfa.aiany.org/index.php?section=upcoming&expid=247" \t "_blank)

Links:

<http://www.gerdarntz.org/content/gerd-arntz#statistics>

**Week 2: Observation: From Sketches to Flickr Instagram**

**Few words describing the week;**

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**Video Tutorial: Animated Gifs**

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**Sketch 2 Assignment - Collection**

Post your sketch to the website by:

Assignment:

Using Bing Maps, collect screen shots of birds eye axonomentric\* aerial images that have been incorrectly stitched together. Look for scenes that through incorrect digital correction suggest interesting urban and spatial relationships. Post three images, each with a brief caption explaining your choice.

Bing Maps has two scales of birds eye aerial. The most zoomed in birds eye does not have incorrect digital correction, us the slightly more zoomed out scale to search for images. To save time, each section is assigned a city: Section 1 - London, Section 2 - Saitama, Tokyo, Section 3 - Berlin, Section 4 - Shinjuku / Shibuya, Tokyo, Section 5 - Yokohama, Section 6 - Paris. Section 7 - Chiyoda / Chuo / Minato, Tokyo ,Section 8 - Shinonome / Tokyo Bay, Tokyo.

OPTIONAL: Combine your images into an animated GIF.

\* Technically, these images are perspectives, however, because they are satellite images, the vanishing points are so far enough way that the lines are essentially parallel, making it an isometric, dimetric, or timetric image.

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**Week 3**

**Design Environments 1: Counting, Measuring, Data, Module, Cartesian Systems, Isotypes, Hybrid Notation Systems**

**Few words describing the week**

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**Video Tutorial: Tutorial 2: Grasshopper Basics**

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**Sketch 3 - Analysis**

Post your sketch to the website by:

Assignment:

Document all the different axonometric angles present in one of the birds eye aerials posted in the previous sketch assignment. Bring the image into rhino using either BackgroundBitmap or PictureFrame and use the grasshopper definition demonstrated in class to measure and classify the angles of axonometric projection. Using the graphic tools in grasshopper, differentiate between the different angles of projection.

Depending on the scale of your original image you may have to analyze a smaller portion of the overall image to complete the sketch by 1:00pm. Post the image with a caption that lists each angle (or angle ranges if there are too many to list) and the percent distribution in the overall image.

**Week 4**

**Objectification: Axonometry**

**25 word decription of the week**

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**Video Tutorial 3:** Axonometrics

**Sketch 4 - Transformation**

Post to course website by 1:00pm

Assignment:

1. Adjust your birds image so that there is a single axonometric angle and type. Pick an axonometric angle already existing in the image, or try creating plan or elevation obliques.

-Or-

1. Or, using the axonometric angle distribution from your image, transform a birds eye image of your site in brooklyn.

Use the polygonal lasso and the skew command (edit -> transform -> skew) in photoshop to transform your image. While in the skew command use rotation and horizontal skew, both located in the top tool bar, to precisely transform portions of the image.

**Week 5 : Review One.**

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**Assignment 1**

**Handed out: 1/29, Due: 2/19**

**Assignment 1:**

*Potential Assignment Titles:*

*Figure and Fields (or gradient)*

*Analyze, Hybridize, and Objectification*

*Hybrid Figures and Fields of Analysis*

*Week 1 - Travel: From Sketches to Flickr Instagram - QUALITATIVE?*

*Week 2 - Numbers: Counting, Measuring, Data and Scripting - QUANTITATIVE?*

*Week 3 - Axonometry: Objectification*

**Summary**

In this first assignment, your studio site serves as the catalyst for a drawn axonometric exploration of the interaction and relationship between site systems and between descriptive systems. While in this assignment, and this course, you will be drawing content and material from your studio project, developing critical design thinking is different than learning to think critically about representation. In studio you will develop a critical understanding of the success of your design relative to your intent. In ADRII you will develop a critical understanding of the legibility and usefulness of your drawn representation relative to the content of the drawing.

**Analyze**

Visit the site, in person and virtually, and document, analyze, and measure it. Differentiate between the **qualitative**, subjective characteristics, and the **quantitative**, measured, objective values. Through sketching, photography, measurement, counting, google street view, zoning maps, flickr / instagram / pinterest, demographics, etc., develop an understanding and interest in specific systems influencing your site, program and, massing.

Based on the initial investigation of your site, define a set of site systems (at least two, one quantitative and one qualitative) at play in, through and around your site. Throughout the semester you will be exploring the challenge of representing the relationship between those systems in a that gives insight into your site, program, and massing. Your drawing will be an operative tool for design. Each assignment will introduce new drawing concepts and techniques that will be used to further this representational exploration. Example systems to consider: typology, density, zoning, external perception, internal perception, pedestrian flow, light, urban view, value, materiality, transit, social, demographics, energy, infrastructure, history, weather, scale, etc.

**Hybridize and Objectification**

Make an axonometric drawing exploring the relationships between your chosen systems and place it in a field of at least two of the following descriptive systems: photographic, numeric, diagrammatic, cartographic, historic, and animate. The resulting drawing should be hybrid, both in terms of content (site systems) and in terms of representation (descriptive systems.) In the field of your axonometric drawing, scrutinize the relationship between the quantitative and qualitative, using the descriptive systems to make distinct, blur, or highlight that relationship as it strengthens and clarifies your intent.

Vital to the development of this drawing is an understanding of the axonometric drawing technique. Unlike perspective drawings, axonometrics are parallel, measurable representations. Because of this, they are generally considered to be objective representations, however, each type of axonometric projection has a different viewpoint and emphasizes different aspects of the drawn content. Even within a seemingly objective drawing technique, each choice should be carefully considered as none are neutral.

**Deliverable:**

One 24” x 24” axonometric drawing.

By Sunday of every week, post a high resolution image of a complete drawing for evaluation by critics and TA’s.

*Do we require that they print each week? Or just for the review?*

*Evaluation Criteria*

*Graphic Legibility: Line weight, tone, and color.*

*Clarity of intent.*

*Demonstrated a technical and conceptual understanding of the drawing type(s) used.*

*Usefulness as a unique design tool. (Ie its usefulness overlaps with other drawing types / 3D modeling.)*

*Followed the assignment.*