Title: Collage Plan

Abstract (125 words): The specialized architecture library facilitates a collage exercise where design students browse monographs and bound journals in order to gather plan drawings, evaluating, and selecting images in order to critically collage new plan designs. The iterative research exercise develops serendipitous thinking.

Thesis:

Reducing barriers to a collection of architectural drawings found in monographs and journals engages students to think quickly and embrace serendipitous thinking. With this thinking students explore new ideas and create unexpected design responses quickly and iteratively. Why should students explore traditional and new information systems and embrace serendipity? Can students improve iterative thinking through exercises like Collage Plan? The goals of this exercise were to provide new and substantive ways to reintroduce students to the library research and precedent searching, without the expectation of meaning or tie-in to current course work. By removing the need for students to prepare ahead of time, the incentive for preparation and planning falls on the educators. Students were presented with learning objectives at the beginning of the exercise and forget them just as quickly as they do, offering no substantive difference than the initial syllabus intro at the start of a semester.

The students were led through a guided exercise in which they browsed the stacks of the Art and Architecture Library, looking for monographs and journals that include drawings of buildings. Taking careful notes for the creation of citations, this process is repeated until each

student has a unique set of drawings to start the collaging process. Each drawing is dissected for specific rooms, spaces and plazas that are used to compose an entirely new project, made of the bones of existing projects.

Does serendipity encourage creative thinking? Students who participated in the Collage Plan exercise received a worksheet and presentation of instructions. Clearly defined 'collage plan exercise' tasks began with a worksheet (Figure 1). The worksheet includes instructions on how to locate books by reading the shelf (call) number. In addition, a brief overview about subject classification reiterates that books are grouped subjects on the shelf. Based on the plans in the first book, students were instructed to retrieve, and actively browse for additional monographs. Students were then motivated or dissatisfied and continued browsing to locate a second, third, and sometimes fourth book.

Barriers before the exercises included, unfamiliar browsing book collections for inspiration and serendipitous discovery without digital first searching, and grading as a tool for design completion.

Context:

So much of students' design work is attached both to the entire design suite of skills and faculty judging their ability to push a complex multi-week concept through a final design pipeline. In contrast, these exercises provide new substantive ways to reintroduce students to library resources and precedent searching, without the expectation of meaning or tie-in to current course work.

The first collage plan exercise provided an introduction to circulating stack and reserve books, which are organized by the Library of Congress classification and shelf (call) numbers. Students began locating one book and then returned to browse related books for additional

drawings. Once they selected drawings and printed photocopies, they recorded the image citation on a worksheet (see fig. x). This portion of the exercise required students to slow down the activity by identifying and recording the discrete knowledge pieces within the information source including author, architect, project name, and project location.

The second collage plan session focused on browsing and collaging from chronologically bound print journals. During the two hour session, students browsed and searched across editorial design journals such as Global Architect, El Croquis, and The Plan Journal for serendipitous encounters with analog (as opposed to digital) visuals. The fast paced activity introduced students to the information competencies where they increased their ability to evaluate the contextual and technical components of plan drawings found in specialized architectural and design journals[1]. The resulting collages created a new physical document consisting of found components, extracted from existing plans which necessitated citing image sources in order to attribute the ideas of others. Each student's worksheet (see fig. x) documented their evaluation and attribution.

These exercise objectives stem from valuable knowledge practices identified in the Association of College and Research Libraries (ACRL) Framework for Visual Literacy and the Art Libraries Society of North America (ARLIS/NA) information competencies. For example, 'students were able to locate architecture resources, both textual and visual, in a variety of print and digital formats through their university library; Browse print and digital resources for inspiration; Use the basic representational conventions of architecture to interpret building information from drawings; (and then) create original architectural ideas.

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[1] Art Libraries Society of North America. (2018). *Art, Architecture, and Design Information Competencies.* https://assets.noviams.com/novi-file-uploads/arlisna/pdfs-and-documents/research_and_reports/ARLISNA_artarchdesigninfocomp_2018.pdf

Recent Studies, including the 2017 *Hippie Modernism* at the Walker Art Center and BAMPHA, represent the wider response to fifty years passing since the height of what might be called the glory days of "Architectural Counter Culture". Firms, practices, student groups and artists, made contributions to the architectural discourse that came in all shapes and sizes, often stripped of a specific relationship to a built building[2] (Menking, Architectural Design). As a medium, collage presented itself as as the tool of the time, inviting a super-imposition and dissection of both content history and content description. These were not the high modern design objects of Mies van der Rohe, which predicted only the future of glossy renderings of ultra luxury high rise apartment buildings, but objects born of the student protest movement of the time, mostly unconcerned with precision, formalism or abstraction. The most radical part was the accessibility. The tools of the trade were simple, inexpensive and did not require any specialized training. The results spoke for themselves, both symbolically and physically.

(https://walkerart.org/magazine/what-is-hippie-modernism),
https://www.metalocus.es/en/news/cut-n-paste-architectural-assemblage-collage-city

https://arktos.nyit.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,uid&db=asu&AN=137266931&site=ehost-live&scope=site

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[2] Menking, William. "Superstudio as Super-Office: The Labour of Radical Design." Architectural Design 89, no. 4 (July 2019): 14–21. doi:10.1002/ad.2452
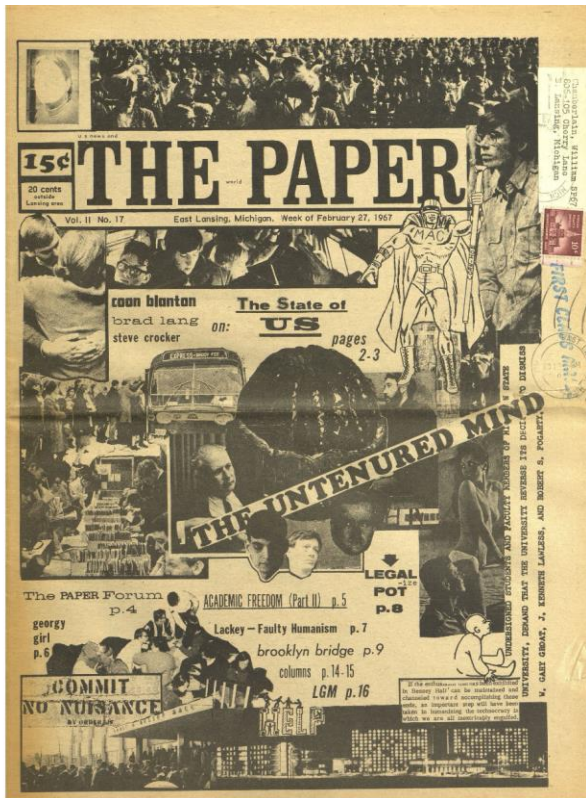
At this inflection point in what we might now call the "*history of paper architecture*" the medium of collage established itself as the tool for those looking to both subvert, as its counter culture roots happily suggest (citation to THE PAPER here), and elaborate on the possibilities of the built environment.

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Collage as a tool of disobedience: this newspaper chronicles the late 60s student protest movement, both literally and through prose, combining all that would have mattered to a discerning student at the time. The medium represents a familiar tone, combining local photographs with international news into a snapshot of the world at the moment. The political nature of the images themselves suggest that this is somewhere between Art and News, with no relationship to the child-like collage that might first come to mind.

Original Cover of The Paper (East Lansing, MI; 1965-1969) *from Feburary 1967.*

When we track the transfer of the notions of collage into Architecture discourse, we see that while the politics may be more anti-corporate than anti-capitalist, the iconography of the images stays as a throughline. In the attached image from *Architectural Design, 1970* the street condition in front of endless blocks of "Corporate Architecture " is subverted by an inflated playscape, disrupting the daily operations of a modern metropolis. What we end up with is an un-

permittable premonition, that Austrian outfit Haus Rucker Co (citation) used collage to tell the story of.

(I would like the below to be listed in a footer note but am unfamiliar with the notation system in Google Docs (happy to talk tomorrow but leaving here)

Collage as a tool of disturbance: This image is part of a larger tradition within the Austrian firm "Haus-Rucker-Co" of taking their design prototypes and super irm was successful in creating works that both predicted and referenced the high-tech science fiction of the moment, but their focus on environmental understanding and logic makes them continually relevant. imposing them onto images of existing cities. The f

https://rndrd.com/n/233

https://www.e-flux.com/announcements/35013/symposium-no-rules-negotiating-art-and-deregulation/

This is the proposed power of collage, that quick iteration and dissecting of existing images can propose futures that may not seem within the power of the current status quo. With these specific images having roots in the low-budget 1960s protest movement and the spontaneity of reduced technical barriers, this is a tool that can be used across the discipline to encourage and reward creativity, iteration and, as proposed here, to introduce students to archival and historical sources en masse. And sometimes, these images create a cultural tide that may take an extended period to arrive, but bare a strange resemblance to a few pieces of paper glued

together half a century ago in Austria.

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https://gothamist.com/arts-entertainment/block-long-bouncy-house-pop-in-the-city-now-open-near-penn-station

The Collage Plan Exercise sets off a series of serendipitous discovery browsing print books and collaging found architectural plan drawings. While the collage plan worksheet

logistics engaged evaluating information and attributing credit, browsing and serendipitous thinking were core to the success of the exercise.

Browsing is a passive state of finding something[3]. Browsing in academic libraries is a relatively modern practice and increasingly impractical luxury while academic programs compete for space.[4] Higher education institutions inhibit browsing when space-saving solutions lead to compact shelving and remote storage collections prohibit information seekers from browsing and selecting books themselves[56]. No level of article level indexing can replace the nuance of browsing image rich art and design book and journal collections.

Student's information behavior in a specialized academic library such as an architecture library has been investigated in different ways. There have been studies identifying browsing as synonymous with print books and periodicals (e.g., Alger, 2016). More recently, Matt Cook focused on the physical browsing experience in order to highlight emerging virtual browsing platforms which emulate serendipitous information retrieval.[7]

The ACRL Framework for Information Literacy[8] speaks to the link between serendipity and browsing in the disposition, "Recognize the value of browsing and other serendipitous methods of information gathering." This Search as Strategic Exploration is often hard to quantify. Student perceptions and reflection on serendipitous thinking indicate a level of success.

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[3] Agarwal,..

[4]

[5] Björneborn, 2008

[6] Drucker, Johanna. 2019. "The Visible Library and Legible Spaces." *Art Libraries Journal* 44 (4): 159–61. doi:10.1017/alj.2019.23.

[7] Matt Cook, "Virtual Serendipity: Preserving Embodied Browsing Activity in the 21st Century Research Library," The Journal of Academic Librarianship, 44, no.1 (2018): 145-149, https://doi.org/10.1016/j.acalib.2017.09.003

[8] "Framework for Information Literacy for Higher Education", American Library Association, Accessed December 15, 2022. http://www.ala.org/acrl/standards/ilframework

Over two semesters, two different classes participated in the Collage Plan exercises. Each exercise began with one bibliographic citation for either a book in the stacks or a journal article. Once the citation was reviewed and the plan drawings examined, student groups quickly composed one collage. Next, students returned to the stacks and browsed for additional plan drawings. Found drawings were photocopied at different scales. Students recorded bibliographic information sources on the worksheet (see Fig (worksheet 1 -4) and continued collaging. The process repeated three to four more times. Repetitions emphasized another information literacy disposition, where information-literate learners "value persistence, adaptability, and flexibility and recognize that ambiguity can benefit the research". The final collaged plans were abstract and unexpected yet they possessed characteristics the editorial plan drawings included.

Although not exclusively, browsing is often synonymous with print books and periodicals (Alger, 2016). The second Collage plan workshop involved fourth-year comprehensive design students who were more discerning in reading drawings. We challenged this class to browse bound journals. "While many journals in other disciplines are available electronically, this is not the case in architecture and other design fields where the bulk of publications (both monographs and journals) continue to be primarily print-based. Browsing, therefore, whether casual or focused, needs to happen in the library[9]".

The exercise includes an opportunity for a repeated serendipity 'system' which research has correlated with increased satisfaction with search results[10]. The 'system' includes the exercise instructions and the library book stacks. Serendipitous search requires a prepared mind

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[9] Alger, Jeff. "The Value of Architecture and Design Branch Libraries: A Case Study," Art Documentation: Journal of the Art Libraries Society of North America, Vol. 29, no. 2 (Fall 2010):48-52.

[10] Agarwal, Naresh Kumar. 2015. "Towards a Definition of Serendipity in Information Behaviour." *Information Research: An International Electronic Journal* 20 (2015):

ready to seize the opportunity for discovery[11] (Tomkins and Lawley, 2008). The library activity

provided a set of instructions and primed students to practice serendipitous search while

browsing. Students learned how to locate a predefined piece of information by learning to read

the shelf (call) numbers and locating the first book themselves. Then students browsed for

additional books in order to increase the potential for serendipitous discovery.

Methodology: (...evaluation of the work that point toward future action.)

OBVIOUSLY RESTATED THAT THEY MADE COLLAGES

Description of first and 2nd iteration.
Showing them. Referencing the sheet to help explain the WHAT

Includes Nice images of Good Collages that show off the end results of the exercise itself.
(let's select from here,
https://drive.google.com/drive/folders/1InTKb03OM3mi6pKdGksFlKSGpwzf0FPz?usp=share_link

And
https://drive.google.com/drive/folders/1xswDBiaz26aEPfPdJJaoIxeJpHl5VrgR?usp=share_link

Results: (1 diagram and 1 collage from each exercise + existing analysis with clean up +

Vanessa's analysis of the difference between the two (i.e. browsing))

(5 and 2 images) as a results of the exercise.)

The Collages were deconstructed and tabulated in a table of distinct drawing segments

alongside perceived manipulations. In the last column, the citation for each collage piece

recontextualized drawing segments alongside the bibliographic information. In addition to the

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tables, the analyst and students met to discuss the collage exercise and composed the following reflection.

'The paper collage exercise deals with the idea of combining and extracting different architectural plans of interest into a topically regenerated plan. Upon evaluation of the collaged plan, a series of verbs began to emerge in the moves the students made, whether intentional or purely coincidentally.

Looking at each component in a more focused manner allowed me to pull out the different action words that were occurring throughout the piece, which created the inherent need to document these in a table, much like a Table of Manifest. The verbs chosen directly reflect and represent what I believe occurred in the process of arranging these plan pieces. The intention with which these verbs are used are to convey minor particularities in the moves found. For example, skew and rotate, though seemingly similar, became different actions for me. The act of rotating was a more rigid command, with the subjects turning the plans at 90 and 180 degrees, while skew was a more randomized rotation of the plan at hand, creating a seemingly haphazard rotation at. The words slice and subtract also held similar differences. By slicing, the plan was cut at a very randomized point, while subtracting took away from an intentional spot in the plan, whether it be a wall or other area of interest. It was interesting to dissect these works in an intentional way, which is in direct opposition to the serendipitous way they were created.
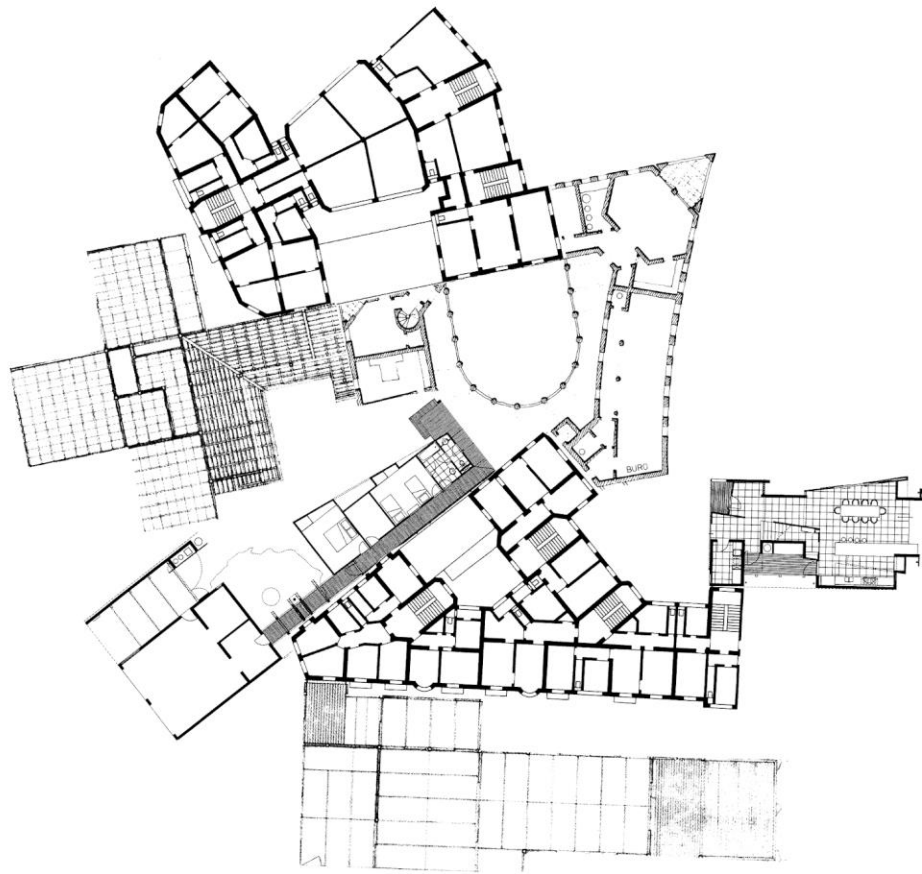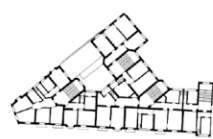
Collage 01

Serendipitous Collage

Collage for Analysis

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Action Words	Collage Piece	Project	Citation
SLICE / SKEW		New Goten and Music Pavilion	Isozaki, Arata, and Virginia Ponciroli. 2011. Katsura: Imperial Villa. Phaidon Press.
SKEW / ROTATE		House of Tiergarten	Berke, Deborah, Kenneth Frampton, and Rob Krier. 1982. Rob Krier: Urban Projects, 1968-1982. Catalogue / Institute for Architecture and Urban Studies: 5. Institute for Architecture and Urban Studies.
SUBTRACT / ISOLATE		The Barwon Heads House	Crafti, Stephen. 2000. Beach Houses of Australia & New Zealand. Images Pub. p.39
SLICE / SEGMENT		Rue de Prague	Christ, Emanuel, Victoria Easton, Christoph Gantenbein, Chloé Gattigo, Jill Denton, Nikolaus G. Schneider, and José Rafael Moneo. 2015. Typology: Paris, Delhi, São Paulo, Athens. Review: No III. ETH Zürich.
CUT / SKEW		New Goten and Music Pavilion	Isozaki, Arata, and Virginia Ponciroli. 2011. Katsura: Imperial Villa. Phaidon Press.

Collage 02

Frampton Verbs // Table of Manifest

Analysis on Collage Experiment

Upon speaking to the students about their chosen collages, a multitude of interesting concepts
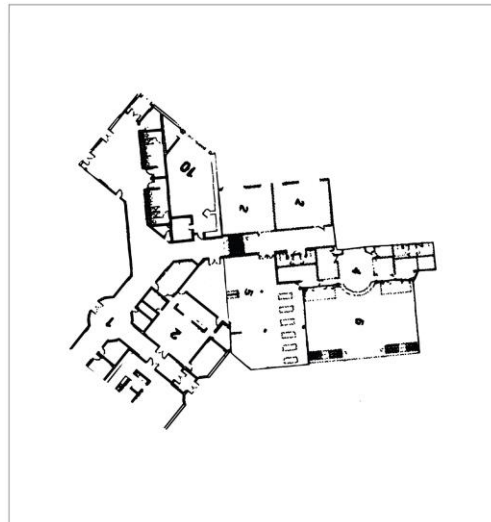
and thoughts became more apparent in their moves, choices and overall intent. Though seemingly random in the placement and movement of the plan segments, each student specially and specifically curated their composition to reflect design intent in programming, spatial awareness and form.

  F. M. learned to develop ideas on how to break out of just the interior aspect of a plan by collaging different strong elemental shapes to create a form that was of great interest. By pulling pieces from different plans and projects that were similar, he was able to learn to plan and

group rooms and programs in ways that made sense to his overall idea of clustering, enclosure and courtyard spaces. The compositional makeup of Mastrangelo's pieces dominated precedence in importance while reading his collages.

Include description of multiple parts of the same project etc etc. Not as a shortcoming but as a part of the experiment

Figure X, Analysis Grid FM

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Another reason to reintroduce browsing was the return from a temporary closed stack policy, due to the COVID-19 pandemic. By an informal survey of hands, we found half the second-year students did not know how to read the shelf numbers, or recognize the stacks were organized by subjects. After the exercise students commented, "I realized how much the library has to offer. There's so many books and architectural works I want to learn about now!" and "I enjoyed skimming through the pages of the books and finding which books best suited my style of architecture." Providing the opportunity for serendipitous search and browsing resulted in students producing a series of collages.

Discussion: States the impact, relevance, and/or applicability of this new knowledge to the larger field. Identifies areas of innovation and/or contribution to the relevant discipline(s). Why does this work matter and how is it meaningful?

Restate goals, lower aspirations, more accurately.

The first and second iteration of the Collage Plan exercise were initiated based on the same core goal, that we find both reasonable in scope and ambition: share a simple, iterative design thinking approach to a group of undergraduate design students, as a way to expose students to the breath of both literary and visual knowledge available to them.

These publications go under utilized in the current academic approach to research, not by any fault of the students or any particular faculty, but as a reflection of Architecture itself. There exists a double pronged crusade by living (or recently passed) architects at Self-Canonization and of technocrats (myself included) obsessed with pushing the propagation and development of

new logics, systems and approaches to unjaded students still somewhat optimistic about the power of Architecture.

Although this project has the shape of an early first year foundation series project, it was designed and tested on students outside of what they might describe as their "Creative" period of their education, meaning before they start designing "real buildings". When I invite reviewers from outside the discipline to attend presentations of my students, an act that students often report as both more rewarding and challenging than talking amongst the discipline, I have found it best to introduce the class through a simple claim:

"These are not real buildings"

This basic distinction is often met with a sense of embarrassment, that I might be insulting the students or their work throughout the semester and should instead be more encouraging of the students' ideas. But in actuality any student obsessed with the "realism" of their project will find themselves tragically behind in a few major verticals: funding, appetite and constructability. So much focus has been put within the Design Education system (importantly distinct from "academia") on the third vertical, constructability, that we forget that a student project is primarily, by the design of the very same Design Education system, focused on appetite. By any means necessary, ideally through the skills gained throughout their education, a student is making a proposal of a theoretical project that fails in both funding and constructability but is a fair test of a single person's appetite for such a project. All this, to say nothing of the speculative investment driven relationship between proposals for buildings and buildings themselves.

This is, fundamentally, the spirit of the project outlined and visualized in this paper. To alleviate the abstract anxiety created by the pressures of buildings themselves, instead forefronting the major tenets of the Design Education System: design and education.

Design as the act of making quick and iterative decisions given a set of inputs to propose results.

Education about and engagement with the history of buildings and the representation of them. Without a specific curricular tie for this project, it functions best as an exercise to help the students breathe.

Browsing and serendipitous thinking become obvious breathing exercises in an otherwise assignment driven use of the literary resources. We were able to bring students to the library and practice visual literacy when effectively searching and browsing information systems across publication formats. Students demonstrated the ability to "browse print and digital resources for inspiration and read call number ranges to become familiar with the basic organizational structure" These are recognized as essential information competencies for design students.[12]

Serendipity led to reduced apprehension when finding information with the help of the library. One second year student reflected after the Collage Plan workshop, "The first thing is that . . .this was the first time I had ever entered the library apart from going to print out my plans and sections. The whole idea behind this assignment . . . (was) letting our mind roam for free without any limiting factor. When we were trying to build the new plans with the exciting plans all we were thinking, How can this be great in its own way?. . . Now if you were to put the actual

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[12] Art Libraries Society of North America. "Art, Architecture, and Design Information Competencies" | June 2018 https://assets.noviams.com/novi-file-uploads/arlisna/pdfs-and-documents/research_and_reports/ARLISNA_artarchdesigninfocomp_2018.pdf

buildings in that orientation everything would be wrong but plan in the illusion of everything flowing is given to you.. . . I feel that the assignment was very successful in opening our mind to better and more abstract things."

Another reason to reintroduce browsing was the return from a temporary closed stack policy, due to the COVID-19 pandemic. By an informal survey of hands, we found half the second year students did not know how to read the shelf numbers, or recognize the stacks were organized by subjects. After the exercise students commented, "I realized how much the library has to offer. There's so many books and architectural works I want to learn about now!" and "I enjoyed skimming through the pages of the books and finding which books best suited my style of architecture." Providing the opportunity for serendipitous search and browsing resulted in students producing a series of collages. **XX**
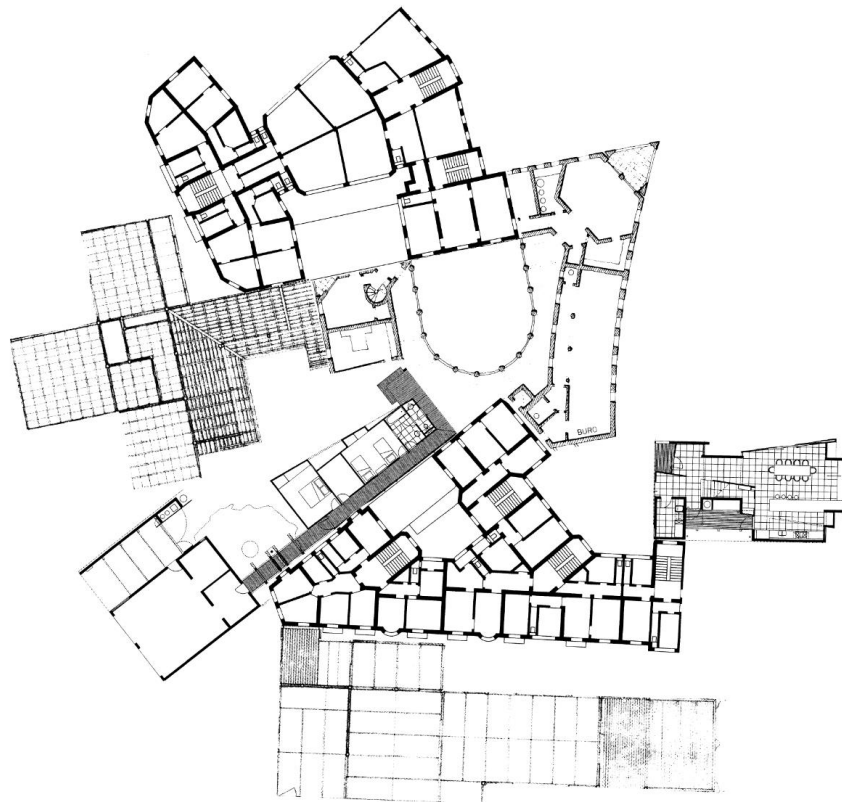
Collage 01
Serendipitous Collage
Collage for Analysis

Figure 1. (Collage Exercise 1)
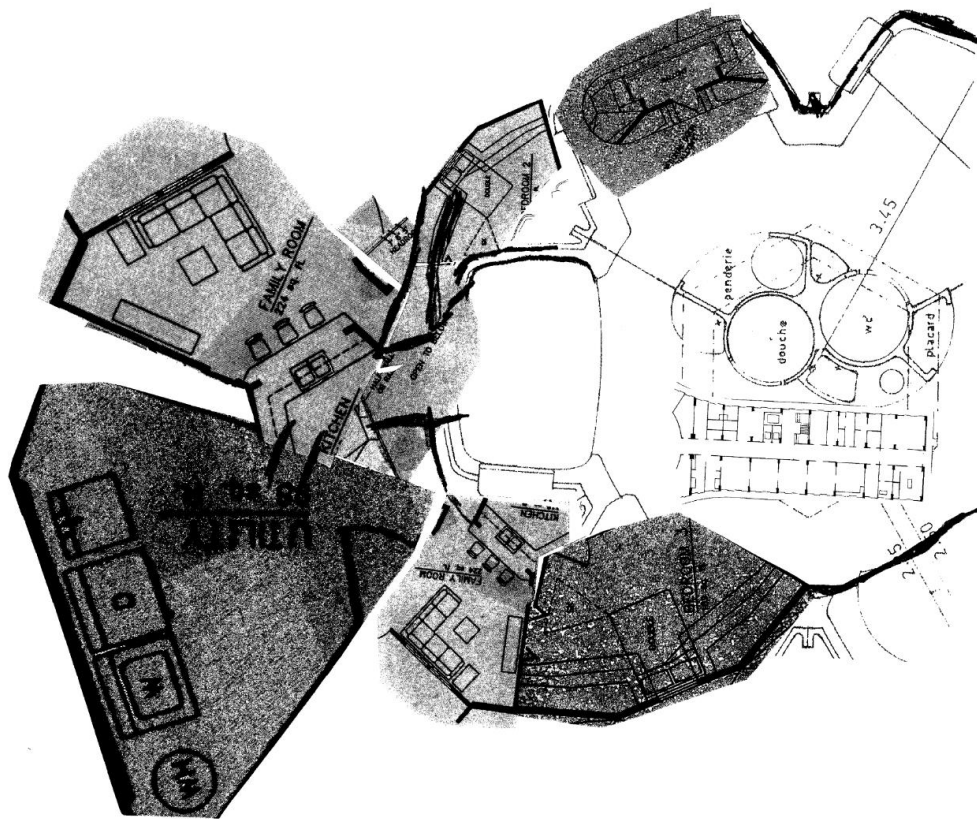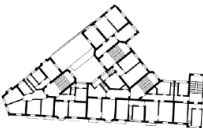
Collage 02
Serendipitous Collage
Collage for Analysis

Figure 2. Serendipitous College 02

Figure 3. (Images of Final Collages here)

Figure 4. (Images of Final Collages here)

Collage Piece	Project	Citation
	New Goten and Music Pavilion	Isozaki, Arata, and Virginia Ponciroli. 2011. Katsura: Imperial Villa. Phaidon Press.
	House of Tiergarten	Berke, Deborah, Kenneth Frampton, and Rob Krier. 1982. Rob Krier: Urban Projects, 1968-1982. Catalogue / Institute for Architecture and Urban Studies: 5. Institute for Architecture and Urban Studies.
	The Barwon Heads House	Crafti, Stephen. 2000. Beach Houses of Australia & New Zealand. Images Pub. p.39
	Rue de Prague	Christ, Emanuel, Victoria Easton, Christoph Gantenbein, Chloé Gattigo, Jill Denton, Nikolaus G. Schneider, and José Rafael Moneo. 2015. Typology: Paris, Delhi, São Paulo, Athens. Review: No III. ETH Zürich.
	New Goten and Music Pavilion	Isozaki, Arata, and Virginia Ponciroli. 2011. Katsura: Imperial Villa. Phaidon Press.

Collage 01
Frampton Verbs // Table of Manifest
Analysis on Collage Experiment

Conclusion

There are an estimated 20 billion spaces globally (Matterport) , from intimate brownstone kitchens to semiconductor factory floors that comprise our collective built environment. When discussing or working towards issues such as affordable housing, we work to add to or edit those spaces so that they might become closer to the ideal reality shaped by geopolitical and financial factors with this idea becoming a crude descriptor of architecture itself.

These spaces, some documented, some occupied, some hidden, offer a language tool for collage that helps remove iconography and helps establish a relationship to "built work" that is disconnected, at least conceptually from the forces that create buildings, if only by the virtue of the speed and serendipity of collage as a medium. This offers a tool for reframing the physical (constructed or printed) nature of architectural history and education towards agency and away from iconography. But how might we challenge these notions when beginning students work along their Architectural Journey?

This paper proposes a strategy for introducing collage as a tool creativity for design students. By giving students extreme agency over their quick and iterative response to serendipitous browsing, and a constructed collage exercise, where they then see the conceptual frameworks within architectural design drawings.

By starting with existing projects as the source materials, the act of collaging together parts of scans becomes that of combining the history and physical nature (built or unbuilt) of projects represented by the plans. These plans are representations of real projects (built or unbuilt) and by

bastardizing then recombining them, we get to take out of context what was likely hundreds if not thousands of hours of work by talented design teams the world over. This becomes about liberty of creativity for the student.

Ideas to address
Impact

Applicability: The design and structure of this project

- After the exercise has been explained

- We've described the driving principles

- We've described the analysis

Discuss the connections between the iterating and serendipitous thinking:

These students, along with nearly 3 years of incoming architecture students around the world, began their educational journey without the traditional relationship to library and history itself. In relation to the above stated design goals, this provides an opportunity to establish, on new and compelling terms, the role that the library and its resources play in a students journey through architectural education.

With this in mind, the exercise aimed to challenge traditional library relationships in three distinct ways. **First**, by providing a non-canon, non-western, global selection of monographs as a starting point encouraged the serendipitous browsing outlined above. This was an attempt to flatten the relationship to the hierarchy of publication. Students sourced materials for a variety of reasons, focusing primarily on the legibility and reproduction of drawings instead of the recognition or clout of the cited author. Students were just as likely to pick a history of built work by a star-architect as an unknown post-grad publication. **Second,** the way in which the

students interact with their selected media, through reproduction, destruction and manipulation, gives agency to the students as practitioners. In the future, it remains to be seen whether or not this iterative serendipity can adapt to a digital information system where the students can discover more quickly. Third, the exercise slowed down browsing and serendipitous thinking by alternating browsing, selecting, evaluating, collaging, and attributing credit. Further iterations of this exercise capturing student perceptions about serendipitous thinking can only improve our understanding of serendipitous thinking across information systems.

Move to Methods (below)

Collage Plan Drawing with ARCH 202

Art & Architecture Library
How to Read LC Call Numbers:

LB 2395 .C65 2010 — Read the first line in alphabetical order A, B, Bf, C, ... L, LA, LB, LC, M, ML, ...

Read the second line as a whole number 1, 3, 45, 100, 101, 1000, 2430 (If this number includes a period, read the number as a decimal: 10.5)

Read the third line in combination. First, read the letter alphabetically. Then, read the number as a decimal: .65 (Some call numbers have 2 or more letter-number lines)

The last line is the publication date, read it in chronological order: 1989, 2010, 2016

How to locate books on the Shelf using Library of Congress (LC) Shelf Numbers:

1. After selecting books you might want; Note the **location**, (Stacks, Reference, Reserves or Special Collections...)
2. Read the **shelf number**, usually located on the **spine** of the book.
3. Locate the shelves by reading the signs at the end of each stack with the same range as your number.
4. Now read the shelf numbers which begin with a letter, then numbers and letters in again. Ex:

Standard Shelving Location	NA2708 .W36
NA 2708 .W 36	

5. Once you found the book; look at the books to either side and nearby, these cover **similar subjects**.
6. **Search ebook QR codes.** Scan the QR codes to search and browse similar ebooks.

Activity 1.1 *(5 min)*
- Go find your book at the shelf number; 1 sheet/person.
- Come to the copier, talk about why we sourced these materials (plan drawings at different scales, etc) and how to look for similar materials by assessing a usable plan drawing.
- From your given book, make 1 copy of 1 plan.
- *Return to pods to discuss and compare found plans from the books. Create a quick collage with those copies. (5 min).*

A 1.2 Return to the stacks to find additional books by **browsing** for at least 2 other books from the stack on either side of your given book. *Come back and share what you've found with your pods again (5 min).*

Using the books in your pod, each student will *individually* copy plan drawings and create a collage from PLANS found within at least 3 different books.

A 1.3 Attribute Credit On top of the **"1st book" worksheet**, Note:

Name of the Architect(s) Name of the Project(s), Page Numbers

Further Info: The Library of Congress (loc.gov): Defines and edits a classification system into 21 knowledge classes so that books on the same topic stay together. For example, everything shelf number with N includes the fine arts from Architecture to Crafts; Everything about technology is within T. These classification numbers are continually and almost infinitely divisible as knowledge expands. Shelf Numbers are used to group books based on the subject matter. There are 21 different classes. In this specialized library, most classes are represented but large sections include H (Social Sciences) - think city planning and affordable housing, N (Fine Arts), S (Science),T (Technology).

Figure X Worksheet 1

Collage Plan Drawing with ARCH 401

Objectives:
1. Browse and search across bound journals for serendipitous encounters with both digital and analog visuals[1].
2. Evaluate the contextual and technical components of plan drawings found in specialized architectural and design journals[2].
3. Collage a new physical document consisting of found components, extracted from existing plans.
4. Practice citing image sources in order to attribute the ideas of others.

About Journals...

- Architecture and Design journals (or magazines) provide editorial journalism for students and professionals in the design, construction and fabrication industries. These publications provide in-depth information on trends, new products and opportunities.
- Contributors and editors are typically working and learning in the field who cover current topics and recent projects; include advertisements, competitions, conferences and job announcements.
- Typically Include editorial drawings, not readily available online.
- When searching subscription databases for journal articles, look for terms such as "plans, sections, diagrams, and photographs" to evaluate whether to look at the full article.

"...trade periodicals, a type of publication that explicitly purports to represent current and emerging trends in the field, which are highly used by students as they research precedents for their design studios." - Emillee Matthews, How Diverse are Firms Highlighted by Trade Journals? AND WHAT ARE THE IMPLICATIONS FOR ARCHITECTURE LIBRARIES? https://www.acsa-arch.org/aasl-august-2021/

Activity 1.1 *(5 min)*
- Find your first journal volume on the table; it has been identified on your worksheet (1/person).
- Come to the copier, talk about why we sourced these materials (plan drawings at different scales, etc) and how to look for similar materials by assessing a usable plan drawing.
- From your given journal, make 1 copy of 1 plan.
- Return to pods to discuss and compare plans found in journals.
- Create a quick collage with those copies. (5 min).

A 1.2 Return to the bound journals and select additional issues by browsing for at least 2 other bound journals from the suggested list **(see Suggested List)**. Come back and share what you've found with your pods again (5 min).

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[1] Association of College & Research Libraries. (2022). *Companion Document to the ACRL Framework for Information Literacy, The Framework for Visual Literacy in Higher Education.* https://www.ala.org/acrl/sites/ala.org.acrl/files/content/standards/Framework_Companion_Visual_Literacy.pdf
[2] Art Libraries Society of North America. (2018). *Art, Architecture, and Design Information Competencies.* https://assets.noviams.com/novi-file-uploads/arlisna/pdfs-and-documents/research_and_reports/ARLISNA_artarchdesigninfocomp_2018.pdf

PLEASE SHARE FEEDBACK ABOUT TODAY :

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Figure X Worksheet 2, p. 1

Collage Plan Drawing with ARCH 401

Using the journals in your pod, each student will *individually* copy plan drawings. Mark your selected plans from the bound journals and bring to "scaling/printing station". You will receive a packet of printed plans, all matching in scale to begin your collage. Refer to 1.3 for each journal selected.

Create a collage from PLANS found within *at least 3 different bound journals. Consider the legibility of each drawing, the spatial effects of the space documented and the intersections of the spaces you extract from the copies. Use scissors to dissect the given plans into digestible chunks, joining various spaces from various projects into 1 new continuous "plan drawing".*

Use the Site Model to consider scale/circulation and programming of this new project. Iterate through this process, continuing to re-search, scan and dissect. The final output will be 5 collages on 18 x 24 bristol sheets (provided) that vary in project scale, site condition, circulation, programming, etc. You may also consider building continuous floors of a sing;e "project" by repeating elements/found conditions.

Suggested Journals	El Croquis
Architectural Record	GA (Global Architecture) series
Architectural Design	Plan Journal
Architecture + Urbanism	Progressive Architecture
Detail Magazine	Space Design

A 1.3 Attribute Credit

-On top of the "1st journal" worksheet, Note:

  Name of the Architect(s) Name of the Project(s), Page Numbers

-After selecting additional images from other sources, note the parts needed to cite each source by filling in the blanks.
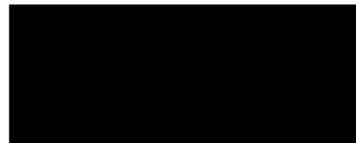
Figure X Worksheet 2, p. 2

Collage Plan Drawing with ARCH 401

1. GLOBAL ARCHITECTURE (GA)

   "Academic Hub and Library, Technological University Dublin, Ireland, 2016-2023 : O'Donnell + Tuomey." GA Document, no. 157 (June 1, 2021): 38−41. https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,uid&db=bvh&AN=829644&site=ehost-live&scope=site.

(WHERE DID THIS IMAGE COME FROM?)

Article Title: _____

Article Author: _____

(Journal) Source: _____ v:_____n:____ page numbers: _____

(WHO CREATED IT) Architect Name: _____

(WHAT ARE WE LOOKING AT) Project Title: _____

Additional Journal Articles Found:

Article Title: _____

Article Author: _____

(Journal) Source: _____ v:_____n:____ page numbers: _____

Architect Name: _____

Project Title: _____

Article Title: _____

Article Author: _____

(Journal) Source: _____ v:_____n:____ page numbers: _____

Architect Name: _____

Project Title: _____

Notes / Doodles:

Figure X Worksheet 2, p. 3

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Haus-Rucker-Co

Best Link I could find: *https://www.abebooks.com/Architectural-Design-Magazine-Volume-June-1970/13991056504/bd*

Image 👍:

https://rndrd.com/n/233

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Data availability statement:

The authors confirm that the data supporting the findings of this study are available within the

article [and/or] its supplementary materials.