

**ARC/ARI 311L**

**VISUAL COMMUNICATION 1**

**School of Architecture, University of Texas at Austin**

**Fall 2018**

***Instructors***

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**Office hours, phone numbers, and locations to be distributed at first class meeting.**

***Teaching Assistants:***

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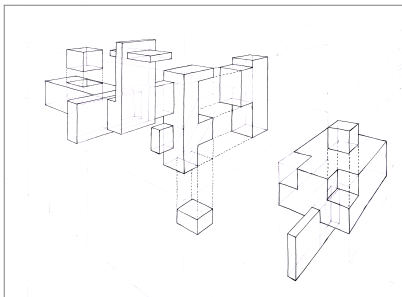
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*Alex Clayborn  
Intersecting Volumes*

**INTRODUCTION**

Visual Communication is a companion course to *Foundation 1* and *Architecture and Society* or *Interiors and Society*. These courses aim to help develop your beginning understanding of what design (architecture and interior design, in particular) is, how design happens, and how design is delineated.

We have three immediate goals in this course:

- 1) the development of visual acuity and eye-hand coordination
- 2) gaining the understanding and ability to execute the major conventions of representation in design
- 3) attaining that ineffable quality of learning about what we see by drawing it

In Visual Communications 1 you will study drawing techniques as processes by which one thinks in architecture. As interior designers and architects, we contemplate our design possibilities by drawing or modeling them. This course will introduce you to a wide variety of drawing techniques - both freehand and constructed - that will complement and strengthen your design work, and help you to better communicate your ideas. The course will be organized as a series of investigations related to your design work that build upon each other. The intent is to work through each assignment, allowing the process to lead you to an outcome that both communicates and illuminates.

Each exercise will be described in detail during class time. And, while this class is primarily a drawing course, we will also work with the maintenance of a daily sketchbook, and model-making, School of Architecture facilities orientation, and time management skills. Class time will involve a variety of activities, including demonstrations, both desk and group critiques, and work time.

## **READING**

The recommended (not required) textbook and desk companion for this course and beyond in your visual studies is:

**Yee, Rendow. Architectural Drawing: A Visual Compendium of Types and Methods.**

**Frank, Ching Design Drawing**

These books are available in the library.

## **GENERAL INFORMATION:**

### **STUDIO SETTING**

The studio is probably unlike any other classroom or learning environment you have experienced. Since it is a place for all, it necessitates the careful attention to the needs of everyone in it. Please see your instructors if there are any problems (music, visual pollution) that you are unable to resolve on your own. All spraying of fixative, spray paint or any other substance that could be hazardous and/or destructive to the building should be done in the shop.

### **KEYS AND PROXIMITY CARD**

An important part of our security program is keeping the studio and the building locked at night and during weekends. Each student will be issued an authorization for his or her own studio key at the beginning of the semester in the lobby area of Goldsmith Hall. After being issued a key, it is your responsibility to lock studio doors when leaving the studio. In addition, your UT ID has a proximity sensor, which will open the exterior doors after hours and on weekends. Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days a week.

### **EQUIPMENT, SUPPLIES & MATERIALS**

Supplies and materials in the design professions are numerous, varied, and expensive. In the interests of keeping costs as low as possible, the majority of the materials for this course have been bundled in a "kit" by the University Co-op. The kits will save you about 15% and you will also receive an additional 10% rebate if you present your receipt to the Co-op in June. Not included in the kit will be certain expendable materials unforeseen at the time the list was written.

This list, long as it is, is minimal for you to function well in Visual Communication and Design studios. However, if cared for properly, most of the non-expendable equipment could last a lifetime. Be sure to put your name on all items where possible; in the case of drafting instruments, it is best to engrave your name.

Alternative sources for supplies include Asel's, Miller Blueprint, Dynamic Reprographics, Jerry's Artarama and a host of others, many of which offer special student discounts. Students often find some of their supplies and materials at the chain hobby store Michael's at vastly lower price.

### **EVALUATION CRITERIA**

While each project contains certain quantifiable elements for evaluation, a significant portion of each grade is derived from broader and more subjective criteria.

Student work will be evaluated according to its rigor and evolution over the semester. Grades are subject to deductions for late arrivals, absences, and late or incomplete work at the discretion of the instructor.

Grading for an assignment is broken into four components, each of which is given roughly equal weight:

**Pursuit:** the consistent and rigorous development and testing of ideas.

- The ability to formulate a query or thesis and pursue a self-determined concomitant method of inquiry
- The ability to identify and implement various processual mechanisms (software, sketch drawing and models, etc.) in the development of the design
- Initiative as demonstrated in work ethic – Does the student do what is asked; go beyond what is asked; direct their own efforts; eager to produce the next iteration of the design?

**Grasp:** the ideas and understanding of the project at hand and integration of knowledge introduced in companion courses.

- A strong and clearly stated design objective
- Spatial acuity as demonstrated in plan – including reasonable disposition of programmatic elements – and sectional development
- Synthetic and critical thinking; the ability to holistically organize a project as demonstrated through creative engagement with issues of materiality, structures and construction, structural and environmental system integration, building materials and assembly, sustainable practices, etc. in support of the design objective
- Structural competence and material sensitivity as demonstrated in wall thickness, floor plates, and assembly

**Resolution:** of the design objective; the demonstration of competence, completeness, and finesse in the final design presentation.

- Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process; technical documentation

**Engagement:** the active participation in studio activities, leadership, collaboration, group discussions and reviews.

A student must earn a letter grade of C or better in order for the course to count towards a degree in the School of Architecture and to progress in to the next studio. A letter grade of C- will not satisfy degree requirements.

#### **GRADE DESCRIPTIONS**

<b>A/A-</b>	<b>Excellent</b> Project surpasses expectations in terms of inventiveness, appropriateness, visual language, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class. Project is complete on all levels.
<b>B+/B/B-</b>	<b>Above Average</b> Project is thorough, well presented, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Project is complete on all levels and demonstrates potential for excellence.
<b>C+/C</b>	<b>Average</b> Project meets the minimum requirements. Suggestions made in class and not pursued with dedication and rigor. Project is incomplete in one or more areas.
<b>C-/D+/D/D-</b>	<b>Poor</b> Project is incomplete. Basic grasp of skill is lacking, visual clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required competence and knowledge base.
<b>F</b>	<b>Fail</b> Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when students have excessive unexcused absences.
<b>X</b>	<b>Excused Incomplete</b> Can be given only for legitimate reasons of illness or family emergency. Simply not completing work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans' offices and with an agreement as to a new completion date. Work must be completed before the second week of the next semester in which the student is enrolling, according to the School of Architecture policy.

## **ATTENDANCE**

Attendance is mandatory. Participation is expected. With three (3) unexcused absences, the student's final grade for the course will be lowered by a full letter grade. The final grade will be lowered by a full letter grade for each unexcused absence thereafter. Aside from religious observances, absences are only excused with written documentation of a medical issue or family emergency. The student is responsible for completing work missed due to excused absences and initiating communication with the instructor to determine due dates.

If a student is late (5 minutes after the start of class) three (3) times, it will be counted as one (1) unexcused absence. Students should notify the instructor prior to class if lateness or absence is known in advance. Students must notify instructors directly regarding lateness or absences; asking a classmate to inform the instructor is not acceptable.

## **RELIGIOUS OBSERVANCES**

A student shall be excused from attending classes of other required activities, including examinations, for the observance of a religious holy day, including travel for the purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy requires students to notify each of their instructors as far in advance of the absence as possible so that arrangements can be made.

## **ACADEMIC INTEGRITY**

Students who violate University policy on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic integrity will be strictly enforced. Refer to the Student Conduct and Academic Integrity website for official University policies and procedures on academic

integrity: <http://deanofstudents.utexas.edu/conduct/academicintegrity.php>.

University Code of Conduct: <http://catalog.utexas.edu/general-information/the-university/#universitycodeofconduct>

## **CARE PROGRAM**

Counselors in Academic Residence (CARE) Program places licensed mental health professionals within the colleges or schools they serve in order to provide better access to mental health support for students who are struggling emotionally and/or academically.

Abby Simpson (LCSW) is the CARE Program Director and is the assigned CARE counselor for the School of Architecture. Faculty and staff may refer students to the CARE counselor or students may directly reach out to her.

Available by phone M-F 8-5p 512.471.3115 (Please \*leave a message\* if she is unavailable) | BTL 114B | [cmhc.utexas.edu/CARE\\_simpson.html](http://cmhc.utexas.edu/CARE_simpson.html)

## **STUDENTS WITH DISABILITIES**

Students with disabilities who require special accommodations need to obtain a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). This letter should be presented to the instructor in each course at the beginning of the semester and accommodations needed should be discussed at that time.

<http://diversity.utexas.edu/disability/>

## **SECURITY, SAFETY, AND THE STUDIO**

The studio is an exceptional learning environment. Since it is a place for all, it necessitates the careful attention to the needs of everyone. All spraying of fixative, spray paint, or any other substance should be done in the shop. Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days a week. Do not leave your studio without your studio key and do not leave your studio unlocked. Hold yourself and your studio mates accountable for the security of your shared space.

