

# Graphic Architecture Project II: Designing Images

**CourseNo:** ARCHA4717\_001\_2015\_1

**Meeting Time:** W 09:00A-12:00P **Meeting Location:** [AVERY HALL 505](#)

## **Instructor Information:**

Terri P Chiao

## **Description**

### **Architecture starts and ends as graphic design.**

The Graphic Architecture Project (GAP) is a way of thinking about the intersection of the flat and the deep. There are 3 discrete courses offered.

GAP I: Design & Typography (Yoonjai Choi)

GAP II: Designing Images (Terri Chiao)

GAP III: Graphic Narratives (Michael Rock & Oana Stanescu)

This class, Designing Images, will focus on elements and techniques of image-making, including form, color, tone, composition, etc. As a complex form of drawing, the visionary image transforms new or invisible concepts into relatable form. It creates a new reality in the mind of the viewer; an imagined world, a fertile ground for receiving new ideas. We will look at images as representations that convey otherwise immaterial design concepts — atmosphere, environment, experience, time, mood, narrative, perspective. As a form of communication, the image carries an important message otherwise unspoken in other forms of drawing. At times, the image is all that remains to carry forth visionary ideas from the past, when built form no longer exists or was never built. The image creates an essential knowledge link between past, present, and future.

The class will be set up in two parts: “Looking” and “Making”. In the “Looking” part of the class, we will begin with a series of research precedents examining the image oeuvre of architects and urbanists from the last century, creating a collective reference pool of forward-looking designers and thinkers. In the “Making” part of the class, we will move on to making and critiquing our own images: text, diagram, collage, photograph, photomontage, and assemblage. We will work both by hand and by computer.

Critical questions include:

What is the function of the image in architectural discourse?

What is the relationship between image-making and building? Image and built form?

How does an image represent a unique perspective to the things we think we know?

How can we “think” with our images?

What is the function of the image in the design process?

What makes a drawing compelling, or visionary?  
How does audience affect image design?  
How might idiosyncrasy give form to the unexpected?  
What is the role of authorship in an age of outsourced digital production?

Evaluation will be based on participation, quality of work, and attendance. Students are required to take the entire semester for this class. Completing GAP I is recommended but not required.

## **Requirements**

1. Access to and basic knowledge of Adobe Creative Suite: While we will give you tips and help along the way, this is not a software class. In order to successfully complete the assignments, a working knowledge of Creative Suite, specifically Photoshop, InDesign, and Illustrator is required.
2. Access to printer: Pin-ups will take up almost half of our class time, and students must bring print-outs. Laser printers are recommended. Pin-ups will be a time to critique your work. You will have an opportunity to incorporate comments from these pin-ups before turning in the final version of each assignment.
3. Access to camera: Many assignments will require you to take photographs. Students must have access to a digital, film, or smartphone camera in order to complete some assignments.
4. Formatting: Acknowledging and responding to constraints is an important aspect of design. Students are expected to observe guidelines for presentations.
  - Assignments will be submitted via Dropbox unless otherwise noted (see below)
  - Please keep your file sizes reasonable
  - Keep multiple pages in a single PDF
  - Follow naming conventions associated with each assignment
  - All work not created as a digital file should be scanned or photographed prior to submitting.
5. File-sharing: Students must be able to set up a Dropbox account to access class files and to upload assignments. A new account can be created for free via [www.dropbox.com](http://www.dropbox.com).
6. Attendance and participation: Final grades will be largely determined by class participation. This includes participating in critiques and class discussions. You will receive a failing grade if you have more than 3 unexcused absences (non-negotiable).
  - 3 unexcused tardies will count as an absence (1 hour late or more is considered an absence)
  - On/off-campus office hours will take place intermittently on a sign-up basis
  - No phones in class. This is disrespectful and distracting.

## **Resources**

In addition to the collective precedent studies book we create as a class, please see the following resources:

*The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection*

Paola Antonelli and Terence Riley (Editors), New York: MoMA, 2002.

ISBN-13: 978-0870700033

[www.moma.org/interactives/exhibitions/2002/gilman/main.html](http://www.moma.org/interactives/exhibitions/2002/gilman/main.html)

*Envisioning Architecture: Drawings from the Museum of Modern Art*

Matilda McQuaid and Terence Riley, New York: MoMA, 2002.

ISBN-13: 978-0870700118

*Envisioning Information*

Edward R. Tufte

Graphics Press, 1990

ISBN-13: 978-0961392116

*Good Design*

Bruno Munari

Corraini, 1998

ISBN-13: 978-8886250795

*Rendering*

CLOG, 2012

ISBN-13: 978-0-9838204-3-7

*Small Images*

Junya Ishigami

Lixil, 2013

ISBN-13: 978-4864803021

*Understanding a Photograph*

John Berger

Aperture, Reprint Edition, 2013

ISBN-13: 978-1597112567

*Ways of Seeing*

John Berger

Penguin Group, 2009

ISBN-13: 978-0141035796

