

## Introduction to Architecture 1341

Architecture is one of the most exciting and rewarding professions one can pursue. It is a culture and way of being unto itself. It is not easy and requires hard work and dedication. The purpose of the freshman architecture coursework (1301, 1341, 1342) is twofold; to provide a foundation of basic skills necessary to the architectural education process, and expose you to the culture of architecture. Your participation in this process will empower you to take charge of your educational experience. During the course of your first year you will learn about what it means to be an architect as well as what the architectural education process entails. At some point during the year you will need to weigh the decision about whether or not to pursue architecture as your primary field of study. Our hope is that you make the most informed decision possible in order to best ensure your future success. Feel free to ask questions of your instructors about anything that may be helpful in this endeavor.....*and have fun.*

**Curiosity:** (cu-ri-so-i-ty)

- A- The desire to know or learn about anything: inquisitiveness
  - a : Inquisitive interest in other's concerns : nosiness
  - b: Interest leading to inquiry <**intellectual curiosity**>

Examples of Curiosity:

"Her natural curiosity led her to ask more questions."  
"Only one drawing failed to satisfy her curiosity."

*"Originality depends only on the character of the drawing and the vision peculiar to each artist."*  
-Georges Seurat

*"Draw Antonio, Draw. Draw and don't waste time."*  
-Michelangelo

*"It is only by drawing often, drawing everything, drawing incessantly, that one fine day you discover to your surprise that you have rendered something in its true character."*  
-Camille Pissarro

*"Drawing is not the form; it is the way of seeing the form."*  
-Degas

*"I have learned that what I have not drawn I have never really seen, and that when I start drawing an ordinary thing, I realize how extraordinary it is, sheer miracle."*  
-Frederick Franck

*"The essence of drawing is the line exploring space."*  
-Andy Goldsworthy

*"The whole essence of good drawing – and of good thinking, perhaps – is to work a subject down to the simplest form possible and still have it believable for what it is meant to be."*  
-Chuck Jones

*"In spite of everything I shall rise again: I will take up my pencil, which I have forsaken in my great discouragement, and I will go on with my drawing."*  
-Vincent Van Gogh

Section: 003 / 004 / 005  
Room: Arch Annex  
M-W 9:00-11:50 / 2:00-4:50 / 5:00-7:50

**Instructor:** Dustin Wheat  
**Email:** drwheat@uta.edu  
**Office:** Arch Bldg #321  
**Office Hours:** MW 12:00-2:00 by appointment  
**Faculty Profile:** <https://www.uta.edu/mentis/profile/?4513>

### **Course Description:**

Design Communications I: ARCH 1341 explores different graphic representation techniques with emphasis on freehand drawing, visualizing, and thinking. Students are exposed to different modes of thought by interpreting their observations intuitively and analytically.

### Course Objectives:

- To develop basic habits for successful learning
- To develop a consistent work ethic
- To develop an understanding of the culture of architecture
- To develop an “architectural vocabulary” as a foundation for discussing and evaluating work
- To develop proficiency in graphic skills necessary for architectural drawing, making, and thinking
- To gain exposure to a variety of graphic and physical representational techniques
- To develop a foundation of drawing as the means of architectural problem solving
- To develop a consistent set of basic graphic tools in order to engage the discourse of design

### **Overview:**

Drawing competently is about learning to see and then understanding how to represent it on paper – to correctly gauge proportion, scale and tone. It is the result of practice and self-evaluation. It takes effort, encouragement, guidance with judging proportions and reminders to look – almost every second – at what is being drawn.

This course is an introduction to the use of drawing as a mode of seeing and thinking. The course will investigate drawing within the dual concepts of observation and representation.

**Referential Drawing:** (Drawing as a Reference) Referential drawing is a reflection of the author's experience (observation) through the recording of “what” and “how” they see by “what” and “how” they draw. By removing preconceptions of what the result should be, drawing may be used as a tool for discovering new relationships and recording ideas.

**Representational Drawing:** (Drawing as Representation) Representational drawing can be read in multiple ways. It may be seen as (A) a way of representing an idea, concept or experience as simulacrum. The drawing itself becomes the symbol or icon of the reality it seeks to represent. The drawing (B) may also be a vehicle for the exploration of technique as it applies to the reinforcement of a concept; in other words how the subject is represented. The third alternative (C) is the act of RE – presenting the subject matter. This may be seen as the act of re-inventing the subject matter.

### **Studio Culture:**

These courses are the foundation of the curriculum for the School of Architecture at the University of Texas at Arlington. The importance of developing good work habits and time management cannot be over-emphasized. Architecture is an exciting field that offers almost limitless creative opportunities. The core of the discipline is the studio culture. Working in the studio fosters a sense of camaraderie and community that allows for the free exchange of ideas. Eventually it is through the peer group that most learning occurs. Maintaining a healthy, productive studio culture in and out of the set class times is highly encouraged. Your studio workspace should be set up and maintained in order to allow for real work to be done during class.

### Attendance Policy:

Attendance for class is required. Arch 1341 and Arch 1342 are foundation courses that are essential to developing visual representation skills necessary for success in the School of Architecture. Students are allowed three (3) absences for which it is not required to provide a reason for the absence. After three absences students will be advised of the number of absences and should consider dropping the class. It is the student's responsibility for dropping a course. *Students will not be automatically dropped for non-attendance.* The instructor may not drop a student for any reason. More than three absences will result in a half letter grade reduction in the final course grade for each class period missed after that point. Students should be punctual and ready stay the entire class period. Late arrivals and early departures will result in a ½ absence. Disappearing during class may result in an absence being noted. If you have other responsibilities (family, work, other courses) you will need to plan your schedule accordingly. It is not acceptable to study for other exams during studio time. **Outside work obligations or personal issues are not acceptable for incomplete work or absences.**

### Grading Policy:

**Project Types:** Assignments will be broken down into three categories.

Project One	One-day exercise (Generally performed in class)
Project Two	Two-day exercise (Performed in class and extended over the weekend between Wednesday to Monday or Thursday to Tuesday)
Project Three	One-week exercise (Performed in class on both days and extended over the weekend, Monday to Monday or Tuesday to Tuesday)

### Grade Calculations:

Each project will be weighted based on the amount of time (days) spent working on them. *As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course.*

**Project One:** One-day exercises will count for 15% of the final grade.

**Project Two:** Two-day exercises will count for 25% of the final grade

**Project Three:** One-week exercises will count for 40% of the final grade

**Sketchbook:** Sketchbook exercises will count for 10% of the final grade.

**Daily Grade:** Records progress and consistency and will count 10% of the final grade.

### Late Work:

Assignments are due at the beginning of each class period. Late work will be accepted the class period after it is due for a *full letter grade reduction*. Late work will not be accepted after the second class from when the assignment was originally due. If you cannot attend studio, you will need to make arrangements for someone else to turn in your work.

### Grade Equivalences:

Exceptional	10+	A+	110
Excellent	10	A	100
	09	A-	90
Good	08	B	85
	07	B-	80
Acceptable	06	C	75
	05	C-	70
Needs Improvement	04	D	60
Unacceptable	03	D-	50
Lacks Effort	02	F	30
No Evidence	01	NE	0

### Expectations for Out-of-Class Study:

Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 10-15+ hours per week of their own time in course-related activities, including research, sketchbook, and weekly exercises.

## Sketching:

To learn to draw, you must learn to see. Seeing extends worlds beyond technique, beyond thinking, to the core of intuition. Your sketches are a testament of *how* and *what* you see. There will be several sketching exercises throughout the semester, each exercise is to be completed on one 18"x24" Strathmore sheet, rendered in pen & ink. These exercises are intended to strengthen your ability to *proportion* and see your subject. All drawings are from "*Rendering in Pen and Ink*" by Arthur L. Gupitll; Watson-Gupitll Publications, NY

- 1 ) You will have one week to complete each exercise.
- 2 ) Sketching exercises **will not** be accepted late and are due at the beginning of class, no exceptions.
- 3 ) All sketching exercises are to be completed outside of the scheduled class time.

## Quizzes:

Quizzes may be given periodically and it is the student's responsibility to be current with course material and taking notes.

## Grade Classifications:

Grades are given based on the student's comprehension, synthesis, execution, and craft of a given drawing problem. *Grades are not given for the amount of effort put forth, or for simply showing up.* Each student will be given every opportunity to be successful. The grade received will be the grade earned.

### A Exceptional / Outstanding / Excellent (89.6-100.0)

The student demonstrates **mastery** of the problems presented and **exceeds** expectations for scope of work, solution, craft, and presentation. The student has shown a high level of critical thinking, problem solving and has developed a consistent graphic language and work ethic. The student is **always** prepared for class with new material for discussion each class period. Dialog with the professor, fellow students and presentation of material is clear, professional and consistent.

### B Good / Above Average (79.6-89.5)

The student clearly demonstrates **strong** comprehension of project objectives, vocabulary, and reading assignments. Student is attentive, shows steady improvement throughout the semester and engages in most discussions. The student is **often** well prepared for class with **new** material for discussion each class period. All assignments are well crafted and the student's response to the given objectives is above average.

### C Acceptable / Average (69.6-79.5)

The student demonstrates a **basic** comprehension of the objectives, vocabulary, and reading assignments. Projects reflect some improvement over the course of the semester. The student is prepared for most sessions and asks few questions during class discussions or lectures. The student completes the bare minimum required for the assignments.

### D Needs Improvement / Below Average / Poor (59.6-69.5)

The student exhibits a **poor** comprehension of project objectives, vocabulary and reading assignments. The student does not demonstrate improvement and is ill-prepared for each class period. The student **rarely** engages in class discussion, shows little initiative, assignments are inconsistently completed on time and craft is generally poor.

### F Unacceptable / Failing (0.0-59.5)

Student **fails** to demonstrate comprehension of project objectives, vocabulary, and reading assignments. There is little or no improvement during the semester. The student is poorly prepared for class and does not engage in class discussions. Craft is unacceptable.

Supplies are available in pre-packaged kits at the University Bookstore. You will need to purchase these supplies and be prepared to work during the following studio. Additional paper throughout the semester may be required.

- 1) Strathmore Sketch Pad 18" x 24", 400 series
- 2) Sketch Board with spring clips
- 3) Portfolio Carrying Case
- 4) Cutting Mat 18" x 24"
- 5) Stainless Steel Ruler w/cork back 24"
- 6) Architect Scale 12"
- 7) Drafting Dots
- 9) Aluminum Push Pins
- 9) X-Acto Knife w/ cushioned grip
- 10) Faber Castel Pitt Artist Pen Set – 4 pc
- 11) General Charcoal Set
- 12) Soft Lead Pencil Set – HB, B, 2B
- 13) Pastel Set – grey scale

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** Students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

**Student Support Services:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to

students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

#### **Design Vocabulary Terms:**

**Abstraction:** The alteration of subject matter based on intellectual manipulations that focuses on general rather than specific qualities.

**Analysis:** The separation of any material or object into its constituent components.

**Atmospheric Perspective:** Achieving a reading of depth in a 2D work developed through the visual properties of color and tonal value.

**Blind Contour:** Contour or profile drawing made without stopping the drawing instrument or looking at the paper.

**Composition:** The considered, ordered manner in which parts or elements may be combined to make a whole.

**Construction Line:** Light lines used as a tool to organize a drawing or composition. These lines help the observer more accurately construct what they see.

**Contour Line:** The outline of a figure or body; the edge or line that defines or bounds a shape or object.

**Contrast:** Opposition or juxtaposition of different forms, lines, or colors in a work of art to intensify each elements property and produce a more dynamic expressiveness.

**Cross Contour:** Lines used emphasize the volume of an object, form, or surface. They may be horizontal, vertical, or bi directional.

**Figure / Ground:** Visual relationship between two highly contrasting fields (normally black and white). The viewer may simultaneously perceive the dark tone as object (figure) and the light tone as the background (ground) as well as the light tone as object (figure) and the dark tone as background (ground). The ambiguous readings may be used as a compositional strategy.

**Foreshortening:** The distortion of an object in order to create a reading of depth in a 2D image. Achieved by compressing the object.

**Gestural Drawing:** Drawing that is executed in a rapid, expressive manner.

**Line:** The connection of two points in space by the most direct route. In geometrical theory it has no width or height. It only has depth in one dimension, its length. However in drawing the thickness of the line is used to develop a hierarchical reading of depth based on the visual weight. (See Line weight)

**Line Quality:** The visual qualities of line work of a particular drawing or sketch. Includes line weight (heavy vs. light), craft, fuzziness, sharpness, and intersections. Used to develop a reading of depth.

**Line weight:** Visual thickness of a line used to establish a hierarchical reading within a drawing. Ranging from heavy to light

**Negative Space:** In a drawing or composition the space that surrounds an object or group of objects. Closely related to “field” or “ground”.

**Order:** Condition in which each thing is properly disposed with reference to other things and to its purpose. Methodical or harmonious arrangement.

**Profile Line:** Lines that only delineate the outline of an object.

**Plane:** Any flat two-dimensional surface.

**Proportion:** Having to do with a proper relation between parts. Some systems include modular, Fibonacci, and Golden Mean.

**Sighting:** The act of visually measuring observed objects, forms, or spaces based on their relation to one another.

**Texture:** The surface quality of an object or image.

**Value:** Value refers to the lightness or darkness of a color.