

The Drawing Constructed

ARCH 4344.001/5344.001

Spring 2019

Instructor: Steven Quevedo, Associate Professor

Office Number: ARCH 316

Office Telephone Number: 817-272-2801

Email Address: squevedo@uta.edu

Faculty Profile: <https://mentis.uta.edu/explore/profile/steven-quevedo>

Office Hours: Monday, Wednesday, Friday 11:00 to 11:50 AM or by appointment

Time and Place of Class Meetings: ARCH 211 Monday, Wednesday and Friday 1:00-1:50.

Section Information: **ARCH 4344.001/5344.001**

Description of Course Content:

ARCH 4344/5344: Conceptual Drawing: The Drawing Constructed (1-2), 3 hours credit. A lecture and drawing workshop will explore varying methods of conceptual drawings. This course will present a historic review of architectural drawings as artifacts of design and design ideology. This course will research the historic role of drawings as they describe, depict and imply spatial characteristics. With each lecture, students will begin research into three areas of investigations. The first area will be the development of a graphic media through a series of projects. This requires that the student look at a particular analog or digital media in which to strengthen their expertise and facility within this media. Suggested media will be presented in class with specific assignments designed to introduce the student to varying graphic material and drawing notations. In the second area of investigation, students will research a particular architect, artist or movement, which will act as precedence towards a final drawing and will be presented to the class as a formal research project. The final phase will be a drawing constructed with a documentation of the drawing research and process. The final drawing should act a didactic presentation, which shows the historical precedence, and how the drawing developed from sketch to final execution in the chosen site. In other words, a drawing constructed.

Prerequisites: ARCH 2552. Declared major in Architecture or Interior Design. Credit in ARCH 3343 or INTD 3343. Junior standing in program.

Student Learning Outcomes:

- The Student Learning Outcomes for this course are to develop an understanding of conceptual drawings as a method and means for which design ideas are developed, conveyed and communicated. Important criteria for this goal is the development of the student's independent signature in drawing through exploration of varying media and graphic innovation in drawing.

•Design Objectives and Process:

- Ability to demonstrate project objectives, which are articulated in each project handout.
- Ability to demonstrate process and development of a conceptual idea relating to each project, which is determined by daily progress, preparatory sketches and developmental drawing phases, preliminary review and final juries.

•Graphic Communications Objective:

- Ability to demonstrate graphic communication proficiencies and development of a graphic medium.
- Ability to articulate, through oral presentations, the drawing concepts and ideas.

II.1.1 Student Performance Criteria (SPC): The NAAB establishes SPC to help accredited degree programs prepare students for the profession while encouraging education practices suited to the individual degree program. The SPC are organized into realms to more easily understand the relationships between each criterion.

Realm A: Critical Thinking and Representation. Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must also be able to use a diverse range of skills to think about and convey architectural ideas, including writing, investigating, speaking, drawing, and modeling.

Student learning aspirations for this realm include

- Being broadly educated.
- Valuing lifelong inquisitiveness.
- Communicating graphically in a range of media.
- Assessing evidence.
- Comprehending people, place, and context.
- Recognizing the disparate needs of client, community, and society.

The following SPC for this course include:

- **A.1 Professional Communication Skills:** Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.
- **A.2 Design Thinking Skills:** Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
- **A.3 Investigative Skills:** Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.
- **A.4 Architectural Design Skills:** Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.
- **A.5 Ordering Systems:** Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three- dimensional design.
- **A.6 Use of Precedents:** Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

Descriptions of major assignments and examinations: The course is divided into three phases, one research project and five graphic projects. The first phase will introduce the students to a series of projects and graphic techniques. Each project will be accompanied with an introductory lecture of artists, architects and works from which ideas may be drawn. The second phase will continue the lectures with a research assignment, an oral presentation of the research and project 4. The final phase will focus strictly on the development of a final drawing, the documentation of its development and a final review.

phase 1: Investigations January 14 to February 15, 2019

The first phase will investigate a series of projects, which explore drawing with a series of conceptual themes derived from an accompanying series of lectures of related artists and architects. Each lecture will introduce the design concepts behind each project reviewing varying artists, architects and art movements, which have informed architectural thinking particularly in the 20th century. The exercises serve as introductions to later tactics and strategies, which will be employed in phases two and three.

phase 2: Research: February 18 to February 22, 2019

The second phase will investigate artists and architects whose two-dimensional drawings explore spatial conceptualization as architectural works of drawing. Included are works, which extend spatial depiction through the perspective and scenographic projection. Topics of investigations will include the tromp l'oeil, anamorphoses, false perspectives, the quadrata, perspective boxes, scenography, meridians, sundials, maps and the camera obscura. Particular attention shall be focused on 20th century works, which apply drawing methodology as a critical part of design: collage and cubism,

purism, orthographic projection, mixed media, and more recently digital hybrid drawings. This phase will conclude with a working drawing model, which demonstrates the device or technique of the research subject. The presentation will anticipate the execution of the final phase 3.

phase 3: Process + Didactic Application: February 25 to May 3, 2019

The final phase will apply these methods as a spatial intervention in designated sites. The objective of this intervention is to instruct about methodology within the medium of drawing and to reflect upon the potential of drawing as a means of spatial implication. The drawing constructed will be didactic by inferring process, application and experience. Application of these drawings types will examine the intervention of drawings within the three dimensional environment of the school. Students will install their investigative drawings into a site selected within the architecture building. They will construct a small exhibit, which will examine the site through drawing and explain through drawing and text, their intent of their drawing intervention.

Research of drawing mechanisms will focus on the means to construct a conceptual drawing, referred to a *drawing constructed*. This examination of process will conclude phase 2 with a student research and presentation into the work of a specific artist or architect. Students will also be introduced to several media: sketches, watercolor, collage, graphite drawing, pen and ink, analytiques and digital-hybrid drawings and transformations. In addition, a drawing constructed will be proposed for execution as a final installation within the School of Architecture.

A drawing regarding drawing.

Required Textbooks and Other Course Materials:

There is no required textbook for this course. A series of lectures with reading assignments will be provided throughout the course of the semester. A complete list of lectures and reading assignments are provided in the Course Schedule located at the end of this syllabus. Materials for each exercise is provided on each Project Assignment and is dependent on the student's individual option for graphic media investigations.

Reading File: A number of articles will be assigned on a regular basis throughout the course of the semester, usually as references in each project handout. These articles have been selected as further explanation of class lectures and enhancements to the studio projects. Some of these articles will be uploaded on Blackboard for you to download and print. Others will require that you research them in the library. It would be worthwhile for your education to maintain a file binder of these articles for future references.

Bibliography

"Architectural Representation and the Perspective Hinge" by Alberto Perez-Gomez.

"A Brief History of Architectural Drawing", Phillip, Klaus Jan, in Construction and Design Manual: Architectural Drawings, Meuser, Natasha with additional contributions by Burelli, Augusto Romano; Cheret, Peter; Nägelke, Hans-Dieter; Phillip, Klaus Jan; Schillaci, Fabio; and Stamm, Isolde.

The Death of Drawing : Architecture in the Age of Simulation, Scheer, David R., London ; New York : Routledge, 2014.

A Diderot Pictorial Encyclopedia of Trades and Industry; Manufacturing and the Technical Arts In Plates, Selected from L'Encyclopédie; Ou, Dictionnaire Raisonné Des Sciences, Des Arts Et Des Métiers, of Denis Diderot, Edited with introduction and notes by Charles Coulston Gillispie, Publisher: New York, Dover Publications, 1959.

Jan Dippets: Interior Light, Fuchs, Rudi and Moure, Gloria, Rizzoli International Publications, Inc., 1991.

Drawing : the Motive Force of Architecture, Cook, Peter, Chichester, West Sussex : John Wiley & Sons, 2014.

Drawing Architecture, guest edited by Neil Spiller, AD Architectural Design, September/October 2013, Profile No. 225, John Wiley and Sons, London, UK, 2012.

Leonardo da Vinci, Isaacson, Walter, New York: Simon and Schuster, 2017.

Mask of Medusa : Works, 1947-1983, Hedjuk, John, edited by Kim Shkapich, New York : Rizzoli, 1985.

Massimo Scolari: The Representation of Architecture, 1967-2012, Scolari, Massimo, Skira Publications, 2012.

"Massimo Scolari" in conversation with Léa-Catherine Szaka & Thomas Weaver [interview], in "AA Files, issue 65, pages 33-47.

Parables and Other Allegories: The Work of Melvin Charney, 1975-1990, Centre Canadien d'Architecture, MIT Press, Cambridge, Mass., 1991.

Perspectiva Pictorum et Architectorum: Rules and Examples of Perspective Proper for Painters and Architects, Pozzo, Andrea, Publisher: New York, B. Blom, 1971.

The Science of Art : Optical Themes in Western Art from Brunelleschi to Seurat, Kemp, Martin, Yale University Press, 1990.

Secret Knowledge : Rediscovering the Lost Techniques of the Old Masters, Hockney, David, New York : Viking Studio, 2001.

The Thinking Hand: Existential and Embodied Wisdom in Architecture, Pallasmaa, Juhani, AD Primers, John Wiley and Sons, London, UK, 2009

Attendance Policy:

At The University of Texas at Arlington, taking attendance is not required but attendance is a critical indicator in student success. Each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance. However, while UT Arlington does not require instructors to take attendance in their courses, the U.S. Department of Education requires that the University have a mechanism in place to mark when Federal Student Aid recipients "begin attendance in a course." UT Arlington instructors will report when students begin attendance in a course as part of the final grading process. Specifically, when assigning a student a grade of F, faculty report the last date a student attended their class based on evidence such as a test, participation in a class project or presentation, or an engagement online via Blackboard. This date is reported to the Department of Education for federal financial aid recipients.

As the instructor of this section, I have established the following attendance policy:

The attendance policy for this course allows for a maximum of three absences. As this equates to a full week of class, you will be advised after the third absence that you have exceeded the maximum number of absences. After three absences, a fourth absence will automatically reduce your grade by one whole letter grade. As it is your responsibility to commit to the course, it is expected that you have made the proper and necessary arrangements to meet this requirement. University policy emphasizes that the students' responsibility to withdraw if you are unable to attend class. Therefore your instructor cannot drop a student from the class. As your grade is affected by daily progress, attendance to lectures and class discussions, pin-ups and reviews are all criteria to your final evaluation. It is very important that you attend class. Lectures, periodic reviews and juries are scheduled to introduce specific subject matter relevant to the drawing assignments and therefore should not be missed. Leaving class early can also result in an absence being recorded.

Grading:

Each drawing project will be evaluated on the following criteria and assigned two grades:

DESIGN OBJECTIVES AND PROCESS:

The first grade is for completion of the project design objectives and counts for 2/3 of the grade:

- Ability to demonstrate project objectives, which are articulated in each project handout.
- Ability to demonstrate process and development of a conceptual idea relating to each project, which is determined by daily progress, required sketches and developmental drawing phases and preliminary review.

GRAPHIC COMMUNICATIONS:

The second grade is for graphic proficiency and counts 1/3 of the grade.

- Ability to demonstrate graphic communication proficiencies, craft and development of a graphic medium.
- Ability to articulate, through oral presentations, the drawing concepts.

A grade will be assigned during the preliminary reviews and averaged with the final grade of each project. Grades will be assigned on the date of Project Review due dates. These reviews should not be missed as they are equivalent to a quiz or test.

Each exercise and project will count as the following towards calculation of the final grade:

- Exercise 1: Amalgamations 5 %
- Exercise 2: didactics of the enigmatic machine 5%
- Exercise 3: mise-en-scène 5%
- Research Project: 10%
- Project 1 Frontispiece 10%
- Project 2 Analytique 10%
- Project 3 Interior Light 10%
- Project 4 Wall Diptych 10%
- Project 5 Vignettes 10%
- Final Project 6: the drawing constructed 20%
- Portfolio Submission 5%

Grading Scale:

A =10 A-=9 B= 8 B-= 7 C+= 6 C= 5 C-= 4 D=3 D-= 2 F=1 F-= 0

Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels; see "Student Support Services," below.

Make-up Work: Late work may be turned in no more than one day but will result in a whole letter grade off and for every subsequent class period the work continues to be incomplete. A letter grade of zero will be given to all non-existing work.

Make-up Exams: There are no exams in this class.

Expectations for Out-of-Class Study: A general rule of thumb is this: for every credit hour earned, a student should spend 3 hours per week working outside of class. Hence, a 3-credit course might have a minimum expectation of 9 hours of reading, study, drawing, library research, etc.] With the time required to attend each class meeting, students enrolled in this course should expect to spend at least 12 hours per week in course-related activities.

Grievance Procedures Related to Grades: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current University Catalog. Information regarding grievances for matters other than grades is available in the Student Rights section of the catalog: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current University Catalog.

For undergraduate courses, see:

<http://catalog.uta.edu/academicregulations/grades/#undergraduatetext>

For graduate courses, see:

<http://catalog.uta.edu/academicregulations/grades/#undergraduatetext>;

For student complaints, see:

<http://www.uta.edu/deanofstudents/student-complaints/index.php>

The College of Architecture, Planning and Public Affairs maintains a "Student Academic Grievance Form for Appeal of a Grade". The following procedures are outlined as follows:

"It is the obligation of the student to first make a serious effort to resolve the grade dispute with the student's instructor. The instructor has primary responsibility for assigning grades, and his or her judgment is final unless there is evidence of discrimination, differential treatment or procedural irregularities. If the student has attempted to resolve the issue with the instructor without resolution, and there is evidence of discrimination, differential treatment, or procedural irregularities, the student should complete this form using additional sheets if necessary. This completed form submitted to the CAPPA front desk to be given to Assistant Director of Academic Affairs", Ms. Cheryl Donaldson.

Before you may appeal a grade to the Dean of the College of Architecture, Planning and Public Affairs, you must have:

- Attempted to resolve the complaint with the instructor who issued the grade.
- Complete both front and back of the College of Architecture, Planning and Public Affairs Student Academic Grievance Form for Appeal of a Grade. Additional supporting materials may be attached. Return the completed form to the College of Architecture, Planning and Public Affairs, to which it will be referred to the Departmental Academic Standards and Grievance Committee.
- If the committee cannot reach a decision acceptable to the parties involved, the matter will follow the remaining academic channels.
- If your appeal provides basis for further review, an appointment with the Assistant Dean or Associate Dean of the College of Architecture, Planning and Public Affairs will be arranged to review your appeal.
- The Assistant Dean or Associate Dean of the College of Architecture, Planning and Public Affairs will inform the student of the final decision.

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/>).

Census Date: January 30, 2019

Last Day to Drop: 4:00 PM, Friday, March 29, 2019

Disability Accommodations: UT 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)*, *The Americans with Disabilities Amendments Act (ADAAA)*, and *Section 504 of the Rehabilitation Act*. 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 disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the Office for Students with Disabilities (OSD). Only those students who have officially documented a need for an

accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting: The Office for Students with Disabilities, (OSD) <http://www.uta.edu/disability/> or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability.

Counseling and Psychological Services (CAPS) www.uta.edu/caps/ or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

Non-Discrimination Policy: The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit uta.edu/eos.

Title IX Policy: The University of Texas at Arlington ("University") is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated. For information regarding Title IX, visit www.uta.edu/titleIX or contact Ms. Michelle Willbanks, Title IX Coordinator at (817) 272-4585 or titleix@uta.edu

Academic Integrity: Students enrolled all UT Arlington courses 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 in their courses by 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. Additional information is available at <https://www.uta.edu/conduct/>. Faculty are encouraged to discuss plagiarism and share the following library tutorials <http://libguides.uta.edu/copyright/plagiarism> and <http://library.uta.edu/plagiarism/>

Wood Shop Safety Training: Students registered for this course should have completed a wood shop safety training prior to the course of the class. This orientation session is required before you can use the wood shop equipment. The training will be conducted by:

Brad McCorkle, Materials Workshop Manager
817.272.5070
brad.mccorkle@uta.edu,

Digital Fabrication Lab Training: All students must complete an orientation and training prior to using the Digital Fabrication lab. If you have not attended a session in a previous design studio, please see:

Hunter Roth, Digital Fabrication Specialist
111 CAPPA

(817) 272-6716
hunter.roth@uta.edu

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>.

Campus Carry: Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit
<http://www.uta.edu/news/info/campus-carry/>

Student Feedback Survey: At the end of each term, students enrolled in face-to-face and online classes categorized as "lecture," "seminar," or "laboratory" are 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 via the SFS database is aggregated with that of other students enrolled in the course. Students' anonymity will be protected to the extent that the law allows. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

It is strongly encouraged that all students complete the Student Feedback Survey so that the instructor can review and refine the delivery of this course material.

Final Review Week: for semester-long courses, 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, in this case your final will be Project 5, the Portfolio submission. 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 exits, which are located on the south fire stairs and the main central stair of this building. 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 individuals with disabilities. Evacuation plans may be found at:

http://www.uta.edu/campus-ops/ehs/fire/Evac_Maps_Buildings.php.

For further information regarding fire safety evacuation please see: UT Arlington Procedure 7-6: Emergency/Fire Evacuation Procedures:

http://www.uta.edu/police/Evacuation_Procedures.pdf

Students are encouraged to subscribe to the MavAlert system that will send information in case of an emergency to their cell phones or email accounts. Anyone can subscribe at:

<https://mavalert.uta.edu/> or <https://mavalert.uta.edu/register.php>

Active Shooter: The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by UTA Police regarding the options and strategies we can all use to stay safe during difficult situations.

<https://police.uta.edu/activeshooter>

Use of Aerosol Materials, Paints, And Other Hazardous Chemicals:

Due to health and safety regulations and University policy, no spray paints, adhesives and other hazardous aerosol products are allowed in the building. Furthermore, no painting or use of flammable or other hazardous chemicals is allowed anywhere in the building, including and especially the fire stairs. Use of such chemicals is a hazard to your health and safety and that of other building occupants. It is also against the law. Spray painting and similar activities are only permissible in the approved ventilated spray booth in the Material Workshop, Fine Arts Building 153.

Violations of this policy will be subject to both academic and civil penalties.

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, or view the information at:

<http://www.uta.edu/studentsuccess/success-programs/programs/resource-hotline.php>

The IDEAS Center (2nd Floor of Central Library) offers free tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email IDEAS@uta.edu or call (817) 272-6593.

The English Writing Center (411LIBR): The Writing Center Offers free tutoring in 20-, 40-, or 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Our hours are 9 am to 8 pm Mon.-Thurs., 9 am-3 pm Fri. and Noon-6 pm Sat. and Sun. Register and make appointments online at: <http://uta.mywconline.com>. Classroom Visits, workshops, and specialized services for graduate students are also available. Please see www.uta.edu/owl for detailed information on all our programs and services.

The Library's 2nd floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library's hours of operation.

<http://library.uta.edu/academic-plaza>

Librarian to Contact:

Mitch Stepanovich
Architecture Librarian
817.272.2945

stepanovich@uta.edu

UT Arlington Library Resources

Library Home Page:

www.library.uta.edu

Resources for Students

Academic Help Academic Plaza Consultation Services library.uta.edu/academic-plaza Ask Us:

www.ask.uta.edu/

Library Tutorials: www.library.uta.edu/how-to
Subject and Course Research Guides: www.libguides.uta.edu
Subject Librarians: www.library.uta.edu/subject-librarians
Resources: A to Z List of Library Databases www.libguides.uta.edu/az.php
Course Reserves: www.pulse.uta.edu/vwebv/enterCourseReserve.do
FabLab: www.fablab.uta.edu/
Special Collections: www.library.uta.edu/special-collections
Study Room Reservations: www.openroom.uta.edu/
Teaching & Learning Services for Faculty Copyright Consultation: www.library-sc@listserv.uta.edu
B. Andy Herzog amherzog@uta.edu or your subject librarian Data Visualization Instruction, Peace
Ossom-Williamson peace@uta.edu Digital Humanities Instruction, Rafia Mirza rafia@uta.edu
Graduate Student Research Skills Instruction, Andy Herzog amherzog@uta.edu or your subject
librarian Project or Problem-Based Instruction, Gretchen Trkay gtrkay@uta.edu Undergraduate
Research Skills Instruction, Gretchen Trkay gtrkay@uta.edu or your subject librarian.

Emergency Phone Numbers: In case of an on-campus emergency, call the UT Arlington Police Department at 817-272-3003 (non-campus phone), 2-3003 (campus phone). You may also dial 911.
--

It is strongly recommended that you enter the UTA Police Department's emergency phone number into your own mobile phone. For non-emergencies, contact the UTA PD at 817-272-3381.

ARCH 4344/5344 Conceptual Drawing: The Drawing Constructed

Outline of the Semester
Spring 2019

Phase 1: Investigations

The first phase will investigate lectures and exercises involving artists and architects whose two-dimensional drawings explore spatial conceptualization as an architecture of drawing:

Week One:	Monday January 14	Syllabus Review + Introduction "The Drawing Constructed" <i>Lecture 1: The Drawing Constructed</i> Reading Assignment: "A Brief History of Architectural Drawing"
	Wednesday January 16	<i>Lecture 2: Jan Dippets</i> Exercise 1: Amalgamations assigned
	Friday January 18	<i>Lecture 3:</i> <i>The Drawing Constructed: Michelangelo, Le Corbusier and Carlo Scarpa</i> <i>Lecture 4:</i> <i>Observable Techtonics: The Sketches of Leonardo da Vinci</i> Reading Assignment: "Genius", <u>Leonardo da Vinci</u> , Chapter 23, Isaacson.
Week Two:	Monday January 21	MLK Day No classes
	Wednesday January 23	<i>Lecture 5:</i> <i>The Enlightened, The Imprisoned and the Illusionist</i> Exercise 1: Amalgamations due and final review Exercise 2: Didactics of the Enigmatic Machine assigned
	Friday January 25	<i>Lecture 6: The Drawing as Artifact_</i> <i>Architectural Drawings as Critical Components of Design</i> Exercise 2 review
Week Three:	Monday January 28	Exercise 2 in class
	Wednesday January 30	Exercise 2 Due Census Date
	Friday February 1	<i>Lecture 7: the enigmatic machines</i> Exercise 3: the mise-en-scene assigned
Week Four:	Monday February 4	<i>Lecture 8:</i> <i>Massimo Scolari_ the Representation of Architecture</i> Reading Assignment: "Massimo Scolari" in conversation with Léa-Catherine Szaka & Thomas Weaver [interview], in "AA Files, issue 65, pages 33-47. Project 3 Review parti sketches due

	Wednesday February 6	Lecture 9: Architects Provocateurs Exercise 3 in class
	Friday February 8	Lecture 10: Panoramic Views Exercise 3 in class
Week Five:	Monday February 11	Lecture 12: Artists and the Manipulated Image Exercise 3 due
	Wednesday February 13	Lecture 13: Obscure Cameras: Strange Rooms
	Friday February 15	Lecture 14: The Architect as Artist Reading Assignment: "Performing Architecture: Building Memories", Patricia C. Lambert

Phase 2: Research:

The second phase, students will investigate artists and architects whose two-dimensional drawings and built work are inter-related. Students will research an artist, technique in medium and the execution from drawing to built work. In the research, students will present a slideshow of the artist/architect's work from developmental sketches through final renderings and how they operate in their final built form. The slideshow will conclude with a parti sketch for a series of drawings in which the student will re-investigate their own design projects and conclude in the final drawing, "The Drawing Constructed".

Week Six:	Monday February 18	Group One Presentations
	Wednesday February 20	Group Two Presentations
	Friday February 22	Group Three Presentations

phase 3: Process + Didactic Application:

The final phase will explore the making of an architectural painting. Using the research from phase 2 and various methodologies presented in the class, each student will develop a series of drawings or painting which can be related to numerous concepts: the painting can be based on a previous design project, a new site investigation or a conceptual strategy of their choice. Students may also build upon a previous work from the course, developing its transformation to a new or hybrid media. The final portfolio project will demonstrate how the drawing was conceptualized, developed and "constructed, which documents phases of design.

Week Seven:	Monday February 25	Project One: Frontispiece Assigned
	Wednesday February 27	In class work session
	Friday March 1	In class work session
Week Eight:	Monday March 4	Project Two: Analytique assigned Project One Due
	Wednesday March 6	In class work session
	Friday March 18	In class work session

Spring Break	March 11-March 17	
Week Nine:		
Week Ten:	Monday March 18	Project Two Due Project 3: Interior Light Assigned
	Wednesday March 20	In class work session
	Friday March 22	In class work session
Week Eleven:	Monday March 25	In class work session
	Wednesday March 27	In class work session
	Friday March 29 Last Day to Drop	Project 3 due Project 4 Wall Diptych Assigned
Week Twelve:	Monday April 1	In class work session
	Wednesday April 3	In class work session
	Friday April 5	In class work session
Week Thirteen:	Monday April 8	Lecture 15: Meditations, Myths and Muses Project 4 due Project 5 Vignette Assigned
	Wednesday April 10	Project 5 in class session
	Friday April 11	Project 5 prelim review
Week Fourteen:	Monday April 15	Project 5 due Project 6 The Drawing Constructed Assigned
	Wednesday April 17	Project 6 in class session
	Friday April 19	Project 6 prelim review
Week Fifteen:	Monday April 22	Project 6 in class session
	Wednesday April 24	Project 6 in class session
	Friday April 26	Project 6 prelim review
Week Sixteen:	Monday April 29	The Drawing Constructed Group One
	Wednesday May 1	The Drawing Constructed Group One
	Friday May 3 Last Day of Class	The Drawing Constructed Group One
Final	Friday May 10 11:00 – 1:30	Portfolio Documentation due

"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. This includes allowance for additional lectures, reviews and changes to objectives, criteria and requirements for completion of each project. This allowance is necessary for adjusting the schedule for unforeseen developments, which occur in the design studio and provide additional instruction or intermediate assignments to address student success."

–Steve Quevedo, Associate Professor

