Course Number: ARC 3291
Course Title: VIA Analytical sketching
Term: Spring 2020
Section Number: 6591
Credits: 3
Meeting times: Tuesday 10:15a-1:15p
Professor: Peter Sprowls
University of Florida, Vicenza Institute of Architecture
Contrà SS. Apostoli 51
Vicenza - Italy 3600
email: lisahuang@ufl.edu
Faculty office: 3rd floor VIA building, Vicenza, Italy
For office hours refer to the charts posted at the doors of the faculty office.

Syllabus

On Drawing
This course has the following fundamental goals and objectives:
· Freehand drawing skill development:
  There will be a series of in studio exercises that will precede the tour/travel sketchbook work.
· Hand-eye acuity:
  Using various media and drawing conventions we will explore the possibilities of freehand technique.
  Eventually drawing what you see not what you ‘think you see’.
· Active thinking through drawing (analytic + projective)
  Drawing in an active and consistent process is a primary expectation of the course. Daily participation and practice will underlie the success of the class.

The expectation is that through this course, you will increase your drawing capabilities through commitment by implementing a drawing regimen and formulating an investigative drawing process. Significant improvement in your work is expected over the course of the semester, along with a gradually diminishing of the space between intention and action.

Sequence
The drawing sequence will begin with a series of freehand studies in the first half of the semester, moving towards constructed/measured drawings/assemblages in the second half of the term. The freehand work will focus on drawing using soft lead pencils and/or other soft media. It will include drawing studies created in the urban spaces and streets of Vicenza, independent work conducted during self-directed travel, and studio-based drawing exercises. The constructed work will be more studio-based and measured. That portion of the course will include creating perspectives / axonometrics / layered plans and/or other exploded / composite drawings. It will range in scale from the detail to the building to the city. The drawing exercises will correspond to the following four trajectories of study:

· Drawing Negative/Framed Space
  Representative drawing exercises: (spaces within + between), stool, chair, city (street), arcades, porticoes, naves/aisles, sectional investigations, foreground/background, etc.

· Drawing Surface, Contour, Topographies,
  Representative drawing exercises: urban edges, building facades, horizon/cityscapes, etc.

· Drawing Structure, Systems, (more analytical in character)
  Exercises will include emphasis on rhythm, repetition, order, sequence, itinerary, etc. – ‘the less visible’

· Drawing Materiality + Assemblage
  Exercises will include emphasis on layers, intersection, interaction, overlap, envelope, detail and construction etc.

Protocol Following each weekend of self-directed travel and/or time in Vicenza, students will be expected to bring original drawings and/or photocopies of selected independent drawing work for review and discussion during the
beginning of Monday’s class. On faculty-led travel (to Venezia, Padova, Verona, Roma, etc.), students will be required to draw as one component of the travel, for review during the trip and upon return to Vicenza. Students will also be expected to draw during class time, as instructed.

**Weekly Schedule of Exercises**

**Weeks 1-7**

Week 1  Introduction – The Sketch  
Basics – drawing tools + materials, drawing size, drawing elements, drawing speed

Week 2  Sketch construction  
Line, shape, detail, tone + black relationships, perspective, shade + shadows

Week 3  Itineraries, Sequences and Promenade [Barcelona]  
Drawings about movement, space and time

Week 4  Observation based drawings and sketches  
Travel, journals and site sketching strategies

Week 5  Elevation based drawings and sketches  
2D building details and elevation studies using shade and shadow

Week 6  Parametric based drawings and sketches  
Axonometric and Isometric drawing techniques

Week 7  Introduction of Hybrid Drawings [Roma]  
Development of mixed media drawings

Week 8  Fall Break – no classes

Week 9  Mid-term exam  
The students are brought to a particular Vicenza spot and given a building or urban sequence as a representation problem. During the next 90 minutes, they must represent the building in a single double page of their sketchbook by using three to five complementary drawings using the techniques studied in the class, aerial axonometric, Ledoux drawings, plans and sections, by choosing the particular combination of drawings that they consider adequate for the problem of representation at hand.

Weeks 10-15  Individual thesis  
Each student chooses a sketching thesis issue. These issues can be chosen according to the interests of the particular student while conducting his/her individual and collective trips, to the point that help the student to have specific intentions for particular personal trips. They can also range in scale, from the urban space, to the building as whole, to portions of buildings to details. Students are to discuss with me their choice before Week 7 (Rome trip).

Each of the remaining 6 weeks the students must produce “one” double page sketch on the thesis issue. The drawings must be understood as comparative to each other and as part of a series of 6 that will be presented in the notebook in the last meeting of the class in early December.

Week 15  Final Sketchbooks and Assignments Due

Week 16  Final digital portfolio with scans due

**Requirements**

At mid-term just prior to the trip to Roma, students will be expected to submit a digital folder including full-size digital scans of drawing work at min. 150 dpi. At the end of the term, a portfolio of work must be prepared by each student.
You will be expected to submit two print copies (A3 format) and an electronic version (.pdf) format. In addition to the portfolio, include full-size digital scans of drawing work at min. 150dpi.

**Drawing Tools + Supplies**
You will be expected to purchase drawing paper and drawing tools, to be discussed in class. Paper should be minimum A4 for travel and A3 size for use in studio or for drawing studies in Vicenza. In addition a sketchbook(s) will be required. These can be purchased in Vicenza.

**Active Participation**
Like your traditional design studios, the structure of the drawing and sketching course is substantially different from a lecture format, more closely approximating a lab class or workshop. Exercises and discussions will involve your active participation both in and outside of the structured class time. The process is a communal one, involving redundant sequences of doing, looking, articulating, clarifying, and doing again. Development of your drawing skills will take commitment and continued practice over time.

**Room Use**
Since many students are working in the same room it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished. Please note that Spray Painting anywhere on the VIA grounds is prohibited.

**Safety**
Please use every precaution in the studio. Please note that power tools are prohibited in the studio.

**Policy on Retaining Work**
Please note that the University of Florida, College of Design, Construction, and Planning policy states that student's work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited or photographed during or after the term. Having your work retained for photography or exhibition is evidence of its quality and value to the School. Not to worry, you will be able either to retrieve your original work or retrieve it temporarily to make copies or photograph it for your own personal purposes.

**Attendance**
There is no possibility to make up a missed session. Notes will be useless, and although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result our policy on attendance is extremely strict:

ANY absence must be explained; i.e. call into the office and have a note left for your professor or an email. It is your responsibility to get the assignments from your fellow students. **Un-excused absences will adversely affect your grade and excessive absences can result in a failing grade.** The number of absences adversely affecting your grade is at the discretion of the professor. Lateness is not permitted if not justified. It is never permissible to miss a Critique. Nor is it permissible to be late or to leave early. It will be considered a direct insult to your fellow classmates and the invited critics.

If something is seriously wrong please do not hesitate to talk to your professor about it. Arrangements will be made to cope with serious illness, family or personal crises.

**Performance**
To clarify the system of grading for sketching/drawing classes:

- **A** Outstanding work only
- **A-** Close to outstanding
- **B+** Very Good Work
- **B** Good Work
- **B-** Good work with some problems
- **C+** Slightly Above Average Work
- **C** Average Work
- **C-** Average Work with some problems
- **D+** Poor Work with some effort
Regarding accommodations for students with disabilities

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

Suggested books on sketching:

- Aldo Rossi, *Drawings and paintings*, by Morris Adjmi and Giovanni Bertolotto, Princeton Architectural Press, 1993
- *Ricardo Porro, sketchbooks*, by Patrice Boulet, Institut Francais de Architecture, 1993
- Gehry Draws, by Mark Rappolt and Robert Violette, MIT Press, 2004
- Alvaro Siza, *City Sketches*, by Brigitte Fleck, Birkhauser, 1994
- *La Ciudad y el Paisaje*, by Julio Cano Lasso, Edicion del Autor, 1985
- *Mask of Medusa*, John Hejduk, Rizzoli, 1985
- *Patterns in the Landscape*, The notebooks of Phillip Hugues, by Glenn Murcutt, Thames & Hudson, 1998
- Alvaro Siza, *O que a luz ao Cair Deixa nas Cosas*, by Bernardo Pinto de Almeida, BPI editor, 2005
- *Ralph Rapson, Sixty Years of Modern Design*, by Jane King Hession, Afton Historical Society Press, 1999
- *I Disegni di Carlo Scarpa per Castelvecchio*, by Alba di Lieto, Marsilio Editori, 2006
- *Voyage D’orient, Carnets*, Le Corbusier, Electa Editors and le Corbusier Foundation, 2002