

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 Sprows**
University of Florida, Vicenza Institute of Architecture
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Vicenza - Italy 3600
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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

- D Poor Work
- E Inadequate Work

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:

Jo Coenen, Schetsen / Roughts Noordknoop Ceramique Maastricht, by Herman Coenen, Nai Publishers, 2001
Aldo Rossi, The Sketchbooks, by Paolo Portoguesi, Thames & Hudson, 2000
Carlo Aimonino, Disegni, 1972- 1997, by Efizio Pitsalis, Federico Motta Editors, 2000
Adolfo Natalini, Disegni, 1976-2001, by Fabrizio Arrisoni, Federico Motta Editors, 2002
Aldo Rossi, Drawings and paintings, by Morris Adjmi and Giovanni Bertolotto, Princeton Architectural Press, 1993
Le Corbusier e La Spagna, Riproduzione Carnet Barcelona, by Juan Jose Lahuerta, Mondadori, 2006
Ricardo Porro, sketchbooks, by Patrice Boulet, Institut Francais de Architecture, 1993
Gehry Draws, by Mark Rappolt and Robert Violette, MIT Press, 2004
Steven Holl, Written in Water, by Steven Holl, Lars Muller Publishers, 2002
Sketch, Plan Build, by Alejandro Bahamon, Harper Design, 2005
Alvaro Siza, Imaginar a Evidencia, by Alvaro Siza, Edicoes 70, 1998
Alvaro Siza, City Sketches, by Brigitte Fleck, Birkhauser, 1994
Alvaro Siza, Esquissos de Viagem, by Alvaro siza, Documentos de Arquitectura, 1988
Alvaro Siza, Esquissos do Douro, by Alvaro Siza, Figueirinhas/ICEP editor, 1999
Alvaro Siza, Thinking by Means of Drawing, Kenchiko Bunka vol. 52, May, 1997
La Ciudad y el Paisaje, by Julio Cano Lasso, Edicion del Autor, 1985
Mask of Medusa, John Hejduk, Rizzoli, 1985
Pewter Wings Golden Horns Stone Veils, John Hejduk, The Monacelli Press, 1990
Patterns in the Landscape, The notebooks of Phillip Hugues, by Glenn Murcutt, Thames & Hudson, 1998
Drawing Berlage's Exchange, Daniel Castor, NAI Publishers, 1999
The Elements of Style, drawings by Mayra Kalman, Penguin Books, 2000
The Principles of Uncertainty, Mayra Kalman, The Penguin Press, 2007
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 Castelvechio, by Alba di Lieto, Marsilio Editori, 2006
Le Corbusier, Journey to the East, by Ivan Zaknic, 1980
Voyage D'orient, Carnets, Le Corbusier, Electa Editors and le Corbusier Foundation, 2002
Les Voyage D'Allemagne, Carnets, Le Corbusier, Electa Editors and le Corbusier Foundation, 2002
Architects Sketches, Dialogue and Design, Kendra Schank Smith, Architectural Press, 2008
Le Corbusier Sketchbooks, Volumes 1 to 4, Le Corbusier Foundation, 1981