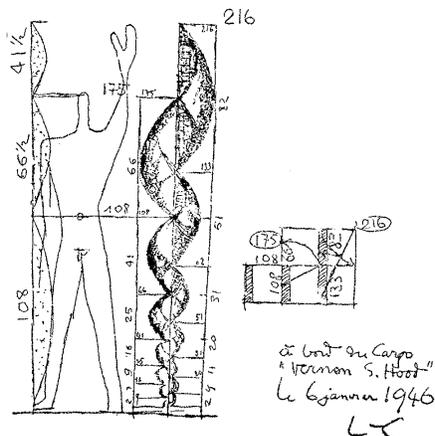


Office hours after class and by appointment



Survival Sketching...

Synopsis

● **Students** in this class will:

1. Learn about sketching skill, essential to architectural seeing, thinking, and designing.
2. Acquire/improve your technique and skill of sketching both, physical and imagined worlds.
3. Improve your perception.

All the above are centered in the context of architectural thinking and designing. **Accomplishing** and **excelling** these purposes is directly proportional to your sketching persistence.

● **Sketching** is understood as *integral to design*, and is approached as central step in the iterative continuum of observing + thinking + creating + testing + documenting.

● **Class** consists of short instructor *lectures* and *demonstrations*, of *class sketching exercises* and *field sketching exercises*, all recorded in your **sketchbook**.

● **Sketching exercises** include a broad range of tasks (sketching *lines*, *surfaces*, *volumes*, *mass*, *spatial composition*) in appropriate proportions and scale. Exercises will first engage existing physical objects/buildings **which-we-see** and then objects **which-we-imagine**, a sequence characteristic of design. Weekly exercises will include class work assignments and homework assignments.

● **Sites** include places on the Auraria Campus, and in the Denver downtown; included are buildings such as Event Center, North Classroom, Emmanuel Gallery, Sugar Cube, the Gas and Electric Building, and streets such as Larimer Square, Seventeenth Street, Curtis Street, and others.

Overview

Architects need to know how to sketch. It is an essential skill, required for **communicating** with consultants, other architects, clients, and ultimately communicating with self. It is also the most fluid **medium for working out one's own design** ideas.

Sketching is also a way to see and to learn about how buildings are designed and put together, about what other architects were thinking. When you take a snapshot of a building, you get an accurate record of what appears before the lens of the camera (relative to lens's focal length; i.e., from 20 mm to 500 mm). When you sketch what you are looking at, along with the recorded visual analysis you gradually acquire an 'understanding' of which the sketch is only the visible part (that what the camera records when approximately a 60 mm lens is used).

While not everyone can learn **to draw** like Raphael, everyone can learn **to sketch** competently. If you are embarrassed with your freehand drawing skills, this class is for you. If you love to sketch and want to hone your technique, this class is for you as well. By the end of the term, everyone will have a sketchbook they can be proud of.

The architect's sketchbook is one of the defining elements of the architect's wardrobe. Le Corbusier sketched throughout his career and always carried a sketchbook while travelling. His sketches are famously available today in book form. Antoine Predock has said he wants to do nothing more than work in his sketchbook. The sketches of architects often acquire a market value, thus being recognized as of special value. Their significance though in such cases may not necessarily be understood or appreciated.

Focus

This class will revolve around your sketchbook. You will need to have it with you for each class meeting, and you will need to draw in it between class meetings.

In this class we will explore different media: Pencil, Pen and ink, Color pencil, marker and etc. It depends with which one YOU feel comfortable!

We will cover different sketching techniques: from simple line drawing to shade and shadow, and one- and two-point perspective.

Instructor reserves the right to make changes to schedule dates and assignment specifics identified in this syllabus as the term progresses.

Teaching Approach

The course follows the conviction that the only way to understand a building fully, to understand a 'place' fully, is through sketching/drawing of that building/place. The best way to learn so is by doing so recurrently. Formal presentations will be kept short and we will spend time in class primarily working one-on-one and in small groups to help you perfect your drawing skills and techniques.

Learning Outcomes

1. Learn how to sketch.
2. Learn to be comfortable using pencils, pens, in a variety of sketching techniques.
3. Firm up orthographic representation of three dimensional form in sketch form.
4. Learn the basic 3D rules: perspective and how to see what is in front of you (axonometrics, obliques).

Assessment (Evaluation and Grades)

Your final grade for the term will be based on the drawings you produce during the term in correlation with:

1. Demonstrated individual progress: 35%
2. The clarity, craft, and completeness of the work: 25%
3. A comparison of instructor's expectations relative to the course objectives described herein: 30%
4. A comparison with the work of other students in the course: 10%

UCD Grading Standards shall be used in the evaluation of work. No work shall be submitted late without appropriate explanation. Consideration of efforts and completion of work will be heavily weighted in grading. Individual exceptions to rules will be considered for extenuating circumstances if the instructor is notified personally and in writing in advance.

Schedule and Work Plan:

Class Schedule

August 22, 2014

w1 : **Introductions;** Syllabus, schedule, and assignment review; bibliography review.
L1: Basic Sketching Vocabulary:
Learning the sketching vocabulary: The basic line drawing; straight, curved lines, proportion lines, curves, tones and hatch scribbles, and the geometric shapes.

HA1: pencil and pen line. . . Exercises 1-7.

w2 :	<p>L 2: Hatches, Shades and Masses <i>Learning to define shapes by hatching and cross hatching; drawing masses and volumes in axonometric style.</i> CA 1: Exercises 1-5.</p>
	<p>HA 2: Do exercise 1 for rectangles, circles, triangles, and diamonds., exercise 6.</p>
w3 :	<p>L 3: Scale and Proportions <i>Learning how to use proportioning tools; eye-arm-hand-pencil scaling.</i></p> <p>CA 2: Drawing a couple of different volumes in different sizes which have been put together in a composition. HA 3: Create a composition of still life objects in your house and sketch them in wire-frame lines and tones in three different arrangements.</p>
w4 :	<p>L 4: Perspective, one-point perspective. <i>Learning the basic vocabulary of perspective; horizon line, view point, picture plan...</i></p> <p>CA 3: One-point perspective- North Classroom gallery. HA 4: Perspective view of a room interior, one-point perspective, horizon at 2', 5 1/2', 10'.</p>
w5 :	<p>L 5: Perspective two-point and three point perspective.</p> <p>CA 4: Exercises 1-2, Emanuelle Gallery, one- and two-point perspective. HA 5: Perspective room interior, two-point perspective, horizon at 2', 5', 10'.</p>
w6 :	<p>L 6: The simplified use of shadows.</p> <p>CA 5: Exercise 1, Draw a chair in two-point perspective with its shadow on the ground and on the wall. HA 6: Draw an exterior space with tones and shadows.</p>
w7 :	<p>Progress check: individual reviews</p> <p>CA 6: Curtis street perspective sketch. HA 7: One interior two-point perspective and one exterior perspective of a specific building with tones, details and shadows.</p>
w8 :	<p>L7: Trees, plants and human figures</p> <p>CA 7: Sketch five different types of trees, and five human figures. HA 8: Sketch ten different types of trees with their shadows and the landscape around them plus. In each landscape draw two different figures in different positions (standing, walking, running, sitting, sleeping and etc).</p>
w9 :	<p>L 8: Introduction to the design process</p> <p>CA 9: 17th street Union Station two-point perspective with vegetation, human figures and complete rendering (either with pen and ink or markers). HA 10: Complete your CA 9 plus another two-point perspective with vegetation, human figures and complete rendering (either with pen and ink or markers).</p>
w10:	<p>L9: Plan, Elevation and Section Graphics</p> <p>CA 10: Render Plan, Elevation, and Section A with your preferred material. HA 11: Render Plan, Elevation, and Section B with your preferred material.</p>
w11 :	<p>Starting Final project 1: Your Ideal Bedroom, 200 sqft.</p> <p>You will present your design in 2 or 3 big sheets. In the first sheet you should present all the <i>sketches</i> that you have made in your design process. In the second and third</p>

sheet you should present *Plan, Sect, Elev, Axo, 2 one and two-point interior perspectives*.

w12 : **Final project 1 progress**

w13 : **Starting Final project 2: Skiing Cabin, 600 sqft.**

You will present your design in 2 or 3 big sheets. In the first sheet you should present all the *sketches* that you have made in your design process. In the second and third sheet you should present *Plan, Sect, Elev, Axo, 2 one and two-point exterior perspectives*.

w14: Thanksgiving Break

w15: **Final project 2 progress**

w16: *Sketchbook and Final project presentations*

Requirements

Your primary assignment and the requirement this semester is to fill your sketchbook with sketches. Not every filled page will be beautiful, and mistakes will be made. Sketching will often be a product of research, and learning, beauty then being in its immediacy and open-endedness specific of research. The key to success in drawing is to **keep at it**, draw every day (number of assigned sketches suggest so) and be thoughtful.

At the end of the semester, we will have a final sketchbook review. For the presentation/exhibit, you will **select three plates** from your sketchbook to put on display. The selection is entirely up to you.

A couple of **readings** are required from the *bibliography* followed by a brief review and discussion.

You must have new work to present at each class meeting. Failure to present new work will work against your progress and may be considered an absence from class.

Required Materials

1. Sketchbook:

- a. Manufacturer: Canson, Strathmore, or equal.
- b. Type: hardback, spiral-bound.
- c. Size: 8-1/2" x 11".
- d. Quality: archival or acid free.

2. Wood Graphite Pencils:

- a. Manufacturer: A.W.Faber Castell or equal.
- b. Series: 9000.
- c. Hardnesses: 4B, 2B, HB & 2H.

4. Pencil Sharpener

5. Eraser:

- a. Manufacturer: Sanford
- b. Model: Kneaded Rubber 1225

6. Pens:

- a. Manufacturer: Staedtler or equal.
- b. Model: Pigment Liner
- c. Color: black
- d. Type: waterproof, lightfast.
- e. Sizes: 0.1, 0.3, 0.5.

7. Markers:

- a. Manufacturer: Prismacolor or Chartpak

Optional Materials

1. Mechanical Pencils:

- a. Manufacturer: Pilot or equal.
- b. Model: G-2.
- c. Sizes: 0.5 & 0.7 mm.

2. Clipboard.

3. Individual Sheets of Drawing Paper.

Uploading requirements

Using the *blackboard please* submit/**upload** each and all assignments electronically. We will upload to a gateway on 'discussion board' so that all of you can review the work of others. Failure to adhere to deadlines- Thursday noon- will result in an Incomplete for the assignment and grade reduction. At the same time please have the assignment in the class so that I can be of best help to your learning.

If/when emailing to my ucd.edu account, maria.delgadodeleon@ucdenver.edu please be aware that I cannot receive messages larger than **10 megabytes**. If you are attaching multiple files, you may need to send multiple emails or compress your files using WinZip.

Submit all work only in **PDF format**. Be sure that your file has appropriate **resolution and contrast**.

When naming files, begin the file name with your full name: first then last. Follow your name use one or two word description of your subject OR by the assignment Letter/#.

Bibliography

1. Le Corbusier. *Voyage d'Orient*. Milano: Electa; New York: Rizzoli, 1988.
2. Betty Edwards, *Drawing on the Right Side of the Brain*.
3. Brian Edwards. *Understanding Architecture Through Drawing*; Taylor & Francis 2008.
4. Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing*, Routledge 2011.
5. Robin Hazelwood, *An Introduction to Drawing*. Arcturus Publishing Limited 2004.
6. Erwin Herzberger, *Freehand Drawing*. Stuttgart: Kramer, 1988.
7. Rob Krier. *Architectural Composition*. New York: Rizzoli, 1988.
8. Paul Laseau. *Graphic Thinking for Architects and Designers*, Van Nostrand 1980.
9. Norman Crowe and Paul Laseau. *Visual Notes*, 1984.
10. David Lewis, edited by. *Pencil Drawing techniques*, Watson-Guptil 1984.
11. Henry McGoodwin. *Architectural Shades and Shadows*. Boston: Bates & Guild Co, 1904; Washington, DC: AIA, 1990.
12. Edward Robins, *Why Architects Draw*, MIT 1994.
13. Kendra Schank Smith, *Architect's Sketches- Dialogue and Design*. Architectural Press w/ Elsevier, 2008.
14. Saleh Udin, *Axonometric and Oblique Drawing*, McGraw-Hill Co, Inc. 1997

Web sites

1. The Gabriel Prize: <http://www.gabrielprize.org/index.php>.
2. Marcus McAllister sketchbooks: <http://www.youtube.com/watch?v=ZOZ6jVWCT4>.
3. Thomas MacLaren Collection of Architectural Drawings, University of Colorado Boulder Libraries, 1863-1928: <http://libcudl.colorado.edu:8180/luna/servlet/UCBOULDERCB1~36~36>.

References of the Lectures:

- Paul Laseau. *Graphic Thinking for Architects and Designers*, Van Nostrand 1980.
- Norman Crowe and Paul Laseau. *Visual Notes*, 1984.
- Drawing and Designing with Confidence: A Step-by-Step Guide by Mike W. Lin (Aug 2, 1993).
- Ivo D. Drpic, *Architectural Delineation, Professional Shortcuts*, Van Nostrand Reinhold Company, New York.

Policies, Rules, and Regulations

Students with Disabilities

Students with disabilities who want academic accommodations must register with Disability Resources and Services (DRS), 177 Arts Building, 303-556-3450, TTY 303-556-4766, FAX 303-556-2074. DRS requires students to provide current and adequate documentation of their disabilities. Once a student has registered with DRS, DRS will review the documentation and assess the student's request for academic accommodations in light of the documentation. DRS will then provide the student with a letter indicating which academic accommodations have been approved. Once you provide me with a copy of DRS's letter, I will be happy to provide those accommodations DRS has approved.

Absences, Tardiness, Quizzes and Examinations, and Homework

Except for documented health or disability reasons, I will not accept excuses for absences, tardiness, missed examinations, or homework not submitted. Documentation of disability or health related issues must be provided to Disability Resources and Services, 177 Arts Building, 303-556-3450, TTY 303-556-4766, FAX 303-556-2074.

Classes begin and end on time. No absence will be allowed before an academic penalty of one-half grade reduction is imposed. If you are late to class and/or leave class early more than one time, an academic penalty of one-half grade reduction will be imposed. Homework, papers, projects, or any other required assignments that are turned in late will receive one grade reduction for every day they are late. Any student who misses quizzes and/or examinations or fails to turn in homework and/or papers will receive an F for the work missed.

Classroom Decorum

The following ground rules apply to *all* students and are designed to ensure a classroom environment conducive to learning for *all* students:

1. Pagers, cellular telephones, and handheld internet devices must be deactivated before class begins and remain deactivated throughout the entire class period.
2. Do not bring children to class.
3. Students who engage in disruptive classroom behavior will be reported to the Office of Student Life for appropriate disciplinary action under the CU-Denver Code of Student Conduct and, when appropriate, to the Auraria Campus Police for investigation of possible criminal action. The Code of Student Conduct can be found on the CU-Denver website, under Office of Student Life and Student Activities. Disruptive behavior includes, but is not limited to, arriving late to class without explanation or apology; leaving class early without explanation or apology; reading a newspaper or magazine; reading a book with no connection to the content of the course; engaging in prolonged private conversations; sleeping in class; eating, drinking, and/or gum chewing; passing notes; being under the influence of drugs or alcohol; harassment or verbal or physical threats to another student or the instructor; failing to deactivate pagers, beepers, cellular phones, and/or handheld internet devices; bringing children to class.

The syllabus of this course has been inspired from **Ranko Ruzic's** syllabus for his Sketching Class!

Students are prohibited from selling, or being paid by any person or commercial firm, for taking notes or recording class lectures without the *advance express written permission* of the faculty member teaching this course. Exceptions are permitted for students with a disability who are approved in advance by Disability Resources and Services for note taking or tape recording as an academic accommodation.