

SYLLABUS

INSTRUCTOR

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INTRODUCTION

ARCH 110 is a foundation course in graphic practice. Students will be introduced to techniques, conventions, and theories of graphic communication and visual representation in the design disciplines, including orthographic and paraline projection, diagramming, mixed media, and digital media.

This course will introduce various representational techniques through a series of weekly lectures that will span scales and approaches. To compliment the lectures, workshop sessions will allow students to build upon existing abilities, and develop a broad range of new skills.

Although course content focuses primarily on the technical skills required to communicate the space and substance of buildings and/or site, it also asks students to consider the act of drawing as a possible end in itself. Drawing is understood as the primary means through which architecture is communicated and documented; however, this course proposes that drawing is also an act of seeing, reading, thinking, and designing. This course also serves as a conceptual and strategic foundation for more advanced digital representation.

COURSE OBJECTIVES

The primary objective of this course is to provide the conceptual, critical, technical, and analytical skills required to accurately, effectively, and compellingly communicate design intent.

Successful completion of this course demands skillful and rigorous demonstration of the following:

1. an understanding of the basic tools and media available, and a facility and care with their use;
2. a practical understanding of the techniques and conventions of architectural drawing types, and the ability to execute these standards with technical and conceptual precision and intent;
3. an exploration of possibilities for innovative extensions of these conventions;
4. an understanding of and care for drawing as a craft; and
5. conceptual, visual, and critical skills and awareness.

COURSE STRUCTURE

This course is broadly divided into four sections, each addressing a range of tools and techniques of representation:

- 1) drawing fundamentals;
- 2) compositional theory and communication techniques;
- 3) thinking through drawing; and
- 4) experiential representation.

Skills will be developed through a series of ten lectures, and eight exercises, coordinated with assignments in ARCH 192: Design Studio.

COURSE DELIVERY

9:30 am - class begins (lecture and detailed introduction to the day's assignment)

10:00 am – seminars in the loft and work in studio (instructor and TAs available for questions and discussion)

There is enough time to complete exercises in class during work sessions, with minimal time required outside of class to refine and coordinate with the design process in ARCH 192; please plan time wisely.

STUDENT EVALUATION

Student work will be assessed on the precision and craft of the drawings, the ambition and appropriateness of the undertaking, and the ability of the work to communicate intentions clearly and effectively. Specific criteria will be included in the introduction to each exercise, and grading will reflect the student's general pattern of commitment, participation, effort and improvement over the term. Students must complete all exercises at an acceptable level and obtain a passing average in order to receive credit for this course.

Students will be advised as to how they may improve their content in a manner that is in line with their intent, but are ultimately responsible for any decisions made. When commenting on content produced in the course, the instructor and TAs will examine the student's content against the established course objectives. The term's exercises are coordinated with ARCH192: Design Studio, and while these may be integral to the design process, success will be evaluated relative to their merits in visual communication.

EX 1.0: Fundamentals/+	15%	EX 4.0: Understanding	10%
EX 2.0: Mapping	10%	EX 4.1: Remix+	15%
EX 3.1: Conventions/+	15%	EX 4.2: Atmospheres	15%
EX 3.2: Remix	15%	EX 4.3: Presentation	5%

All students are required to document their submissions digitally, then upload these files to the ARCH 110 LEARN site. Grades will be withheld until full documentation is received.

LATE WORK

All exercises are due at the specified time and date. Deadlines are extended only in cases of illness or incapacity, or special circumstances. Requests for such extensions must be made before the project deadline to the course instructor, the Undergraduate Coordinator, and/or the Undergraduate Officer.

Work received after the specified deadline without approved extensions will not be accepted.

TEXTS & TOOLS

Required drawing materials and sketchbooks are included in the kit of course materials. A digital camera with as much manual control as possible will be invaluable during your time at the school.

The required text for this course is the following:

Design Drawing. Ching, Francis and Steven P. Juroszek. Wiley, 2019.

Readings and references may be made available over the course of the term, and a list of recommended resources is included on page 5 of this syllabus. Students are strongly encouraged to look at books, magazines, and relevant digital media as a way of developing architectural, and graphic literacy.

The following software applications are required for this course: Adobe Photoshop, Illustrator, and InDesign.

UNIVERSITY POLICIES

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under [Policy 70, Student Petitions and Grievances](#) (other than a petition) or [Policy 71, Student Discipline](#) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

Note for students with disabilities: [AccessAbility Services](#), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

RECOMMENDED RESOURCES

VISUAL REPRESENTATION AND COMMUNICATION PRECEDENTS

The following examples of print work are excellent design references. Additional precedents may be provided throughout the term, via LEARN.

Journals: *El Croquis*, *Casabella*, *Domus*, *Detail*, *Area*, *Volume*, *Log*, *Mark*, etc.

Berger, John. *Ways of Seeing*. Penguin, 1990.

McLuhan, Marshall, Quentin Fiore. *The Medium is the Massage*. Gingko Press, 2014.

Tufte, Edward. *Envisioning Information*. Graphics Press, 1990.

Tufte, Edward. *The Visual Display of Quantitative Information*. Graphics Press, 2001.

Tufte, Edward. *Visual and Statistical Thinking*.

Vignelli, Massimo. *The Vignelli Canon*. Lars Muller, 2015.

Yee, Rendow. *Architectural Drawing, A Visual Compendium of Types and Methods*. Wiley, 2012.

WEB RESOURCES

<https://relationalthought.wordpress.com/>

<http://socks-studio.com/>

<http://drawingarchitecture.tumblr.com/>

<http://koozarch.com/>

<http://archidose.tumblr.com/>

[@drawing_architecture](#)

[@koozarch](#)

[@critday](#)

[@imadethat_](#)

SCHEDULE

WEEK 1

Fri Sept 06	EX 1.0 OUT Lecture – Orthographic and Paraline Projection Seminars – EX 1.0 Desk crits – EX 1.0
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WEEK 2

Fri Sept 13	EX 2.0 OUT Lecture – Notation Seminars – EX 1.0 Desk crits – EX 1.0
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WEEK 3

<i>Mon Sept 16</i>	EX 1.0 DUE (5:00 PM)
Fri Sept 20	MONTREAL

WEEK 4

Fri Sept 27	EX 3.1 OUT Lecture – Architectural Drafting Seminars – EX 3.1 Desk crits – EX 3.1
<i>Sun Sept 29</i>	EX 2.0 DUE (9:00 PM)

WEEK 5

Fri Oct 04	EX3.2 OUT Lecture – Photoshop and Illustrator Seminars – EX 3.1 Desk crits – EX 3.1/3.2 Workshops – EX 3.2
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WEEK 6

<i>Mon Oct 07</i>	EX 3.1 DUE (5:00 PM)
Fri Oct 11	Lecture – Diagramming Seminars – EX 3.2 Desk crits – EX 3.2

WEEK 7

Fri Oct 18	STUDY WEEK
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WEEK 8

<i>Sun Oct 20</i>	EX3.2 DUE (9:00 PM)
Fri Oct 25	Lecture – InDesign Seminars – ARCH192 P3 Desk crits – ARCH192 P3

WEEK 9

<i>Mon Oct 28</i>	EX3.1 DUE (5:00 PM)
Fri Nov 01	EX4.0 OUT Lecture - Mapping Site Visit

WEEK 10

Fri Nov 08	EX4.1 OUT Lecture - Collage Seminars – EX4.0/4.1 Desk crits – EX4.0/4.1
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WEEK 11

Fri Nov 15	EX4.2 OUT Lecture – Image Effectiveness Seminars – EX4.0/4.1/4.2 Desk crits – EX4.0/4.1/4.2
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WEEK 12

<i>Mon Nov 18</i>	EX 4.0/4.1/4.2 PROGRESS DRAWINGS DUE (9:30 AM)
Fri Nov 22	Lecture – Presentation Seminars – EX4.0/4.1/4.2 Desk crits – EX4.0/4.1/4.2

WEEK 13

Fri Nov 29	Seminars – EX4.0/4.1/4.2 Desk crits – EX4.0/4.1/4.2
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WEEK 14

<i>Mon Dec 02</i>	EX 4.0/4.1/4.2 DRAWINGS DUE (5:00 PM)
<i>Fri Dec 06</i>	EX 4.3 DUE (9:30 AM)