

UNIVERSITY OF WATERLOO SCHOOL OF ARCHITECTURE  
ARCH 110 VISUAL AND DIGITAL MEDIA 1  
FALL 2018

## SYLLABUS

<b>INSTRUCTOR</b>	Fiona Lim Tung
<b>EMAIL</b>	<a href="mailto:flimtung@uwaterloo.ca">flimtung@uwaterloo.ca</a>
<b>TA</b>	Liyang Zhang
<b>OFFICE HOURS</b>	By appointment

### 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 projection, diagramming, photography, 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, and technical skills required to accurately, effectively, and compellingly communicate design intent.

Successful completion of this course demands skillful 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 ten 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 TA available for questions and discussion)

There is sufficient 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 will examine the student's content against the established course objectives. Many of 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 1.1: Fundamentals	10%	EX 3.2: Remix	10%
EX 1.2: Fundamentals+	10%	EX 4.0: Understanding	10%
EX 2.1: Image making	10%	EX 4.1: Remix+	10%
EX 2.2: Curation	10%	EX 4.2: Narrative	10%
EX 3.1: Conventions	10%	EX 4.3: Narrative+	10%

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.

## **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:

Ching, Francis and Steven P. Juroszek. *Design Drawing*. Wiley, 2010.

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, and Illustrator.

## **AVOIDANCE OF ACADEMIC OFFENCES**

Students are expected to know what constitutes academic integrity, avoid committing academic offenses, and take responsibility for their actions. Students who are unsure whether an action constitutes an offense, or who need help in learning how to avoid offenses (e.g., plagiarism, cheating) or about rules for group work / collaboration should seek guidance from the course professor, TA, academic advisor, or the Undergraduate Associate Dean. For information on categories of offenses and types of penalties, students should refer to Policy #71 (Student Academic Discipline) at the following URL:

<http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>

Students who believe that they have been wrongfully or unjustly penalized have the right to grieve; refer to Policy #70 (Student Grievance) at the following URL:

<http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>

With the onset of high volume data transfers, recent increases in student academic dishonesty, including the use of pirated software applications, have been met with severe penalties ranging from mark dropping, failures, and expulsions. Please be aware that academic integrity includes the appropriate use of software, and failing to comply with university standards will result in prosecution to the highest degree.

## **STUDENTS WITH DISABILITIES**

The Office for Persons with Disabilities (OPD) is located in Needles Hall, Room 1132, and 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 the OPD at the beginning of each academic term. Once registered with OPD, please email the instructor, in confidence, to discuss your needs.

## COURSE SCHEDULE

<b>1 FUNDAMENTALS</b>	<b>2018-09-7</b>				<b>EXERCISE 1.1</b>
	Tools	Drawing systems	Scales		<b>due: 2018-09-17</b>
<b>2 FUNDAMENTALS+</b>	<b>2018-09-14</b>				<b>EXERCISE 1.2</b>
	Measurement	Drawing systems	Diagramming		<b>due: 2018-09-17</b>
<b>3 MONTREAL TRIP</b>	<b>2018-09-21</b>				<b>EXERCISE 2.1</b>
	Composition				<b>due: 2018-09-28</b>
<b>4 CURATION</b>	<b>2018-09-28</b>				<b>EXERCISE 2.2</b>
	Photoshop	Digital workflow			<b>due: 2018-09-28</b>
<b>5 DRAWING</b>	<b>2018-10-05</b>				(ARCH 192 P1.4)
<b>6 STUDY WEEK</b>	<b>2018-10-12</b>				
<b>7 CONVENTIONS</b>	<b>2018-10-19</b>				<b>EXERCISE 3.1</b>
	Stairs	Windows	Drawing systems		<b>due: 2018-10-29</b>
<b>8 REMIX</b>	<b>2018-10-26</b>				<b>EXERCISE 3.2</b>
	Diagrams	Composition	Collage		<b>due: 2018-10-29</b>
<b>9 UNDERSTANDING</b>	<b>2018-11-02</b>				<b>EXERCISE 4.0</b>
	Measuring	Site documentation	Diagramming		<b>due: 2018-11-02</b>
<b>10 REMIX+</b>	<b>2018-11-09</b>				<b>EXERCISE 4.1</b>
	Conventions	Collage			<b>due: 2018-11-16</b>
<b>11 NARRATIVE</b>	<b>2018-11-16</b>				<b>EXERCISE 4.2</b>
	Collage	Perspective	Composition		<b>due: 2018-11-19</b> <b>due: 2018-12-03</b>
<b>12 NARRATIVE+</b>	<b>2018-11-23</b>				<b>EXERCISE 4.3</b>
	Hybrid / Multimedia	Finishing touches	Shade and shadow		<b>due: 2018-12-03</b>
<b>13 DESK CRITS</b>	<b>2018-11-30</b>				
	Presentation				
<b>FINAL DEADLINE</b>	<b>2018-12-03</b>				

## 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://www.rndrd.com/>

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