

ENDS 116-202

Spring 2010

WF 11:30AM – 01:45PM ARCC 204BA

F 10:20AM – 11:10AM ARCC 204BA

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SYLLABUS

I. COURSE DESCRIPTION

ENDS 116. Design Media II. (2-4) Credit 3. I, II, S

Investigation of and practice with tools, methods and techniques available for communication of architectural designs: additional drawing; graphics, rendering and color.

II. INTRODUCTION

(Written by Prof. Dick Davison)

“When you are growing up, you learn to communicate; you learn language. You also learn to read and write that language. The primary type of communication in any kind of design work, whether it involves clothing or high-rise building, is drawing. If you hope to communicate your design ideas to others, then you must learn to draw, and you must learn to draw with enough facility to make your ideas clear. Furthermore, you need to be able to communicate your ideas to yourself because as you work on any design your ideas are constantly changing and evolving.”

In this course, we will explore the possibilities as well as the limits of a variety of media. As you may know, any course of this kind will, at best, give you a good introduction to a certain area of interest. There are people who spend their entire lives exploring the potential of a single medium. As the design profession’s expressive vocabulary expands to include film and video, computer aided design and animation, our need for realizing visual fundamentals is increased. This course is about visual fundamentals.

III. COURSE OBJECTIVES

ENDS 116 will focus *primarily* on creating, within the student, an awareness of his/her visual world and empathy for expressing it by:

- Observing and describing space
- Observing and describing proportion
- Observing and describing form

Observing and describing light
Picture making: reading space, form, light
Drawing imagined spaces
Maintaining clarity in imagined spaces: drawing systems
Intro to color theory
Intro to design drawing
Exploring media:
 Graphite, charcoal, pen
 Color pencil, color marker

IV. COURSE SCHEDULE

Below is an outline of some of the subjects we will cover. It is not necessarily chronological or complete.

Free-hand drawing; observing the real world
Drawing objects: the sense of form and surface
Space and volume
Light and color: value
Picture making: composition
Drawing in the landscape: topographical sketching
Drawing humans (brief overview)
Drawing from imagination: observing the imaginary world
Free-hand perspective
Shadows: more on light, reflections

V. PERFORMANCE EVALUATION (Grading)

It is the nature of visual communication that it is not objective; it simply cannot be quantified in any pure mathematical sense. This causes minor complications in the fact that the instructor of any course is obligated to evaluate his/her students in a somewhat objective manner (A, B, etc.). In this course, the absence of “correct answers” is offset by a steady stream, on your part, of drawings that explore various aspects of visual communication. As you make more and more drawings throughout the span of the semester, there will be a progress which is not specifically measurable, but nevertheless clear to the instructor which, in comparison with your previous work, your peers, and a “universal standard of good drawing,” will enable the instructor to make a fair and reasonable evaluation.

A schedule of the timetable for the specific assignments and evaluation percentages is forthcoming.

Your attendance is critical to your success in this course. We will cover a lot of ground and you will not want to miss a day!

VI. REQUIRED MATERIALS

First stage

Pencils – HB/2B/4B/6B
Erasers – gum type & hard one
Sharpener
Architectural scale
T-scale
Triangular scales – 60/30 & 45 degree
Strathmore pad -18”X24”
Tracing paper role (18”)
Masking tape
Fixative spray (group)

Second stage

Color pencils – entire box (12 is ok)
Watercolor – minimum three primary colors; flat, medium & thin brushes; color palate,
Watercolor pad 12”X18”

Other specific paper/illustration board products will be needed throughout the semester and will be assigned as needed. I strongly recommend a means to transport your work to and from the studio such as a flat portfolio slipcase or an expandable drawing tube.

There is no text required for this course, however some books you may be interested in are (look for them in the TRC or at Evans Library):

Thomas W. Schaller, *“Architecture in Watercolor”*
Rendow Yee, *“Architectural Design Drawing: A Compendium of Types and Methods”*
Michael E. Doyle, *“Color Drawing”*
Mendelowitz: *“Guide to Drawing”*
Kimon Nicolaides, *“The Natural Way to Draw”*
Betty Edwards, *“Drawing on the Right Side of the Brain”*
Frederick Frank, *“Zen Seeing Zen Drawing, Meditation in Action”*

VII. CLASSROOM ETIQUETTE

Cell phones and pagers are permitted but must be turned to the “vibration” or “silence” mode. NO SOCIAL CALLS are permitted during class time!

Food and beverages are permitted, however keeping your drawings and drawing surfaces clean are YOUR responsibility!

No alcohol or tobacco use is permitted in the classroom at any time, by University

policy.

Not only is looking at your neighbors work NOT cheating, you are encouraged to do so.

Many of you are beginning your first year and first semester in college. You are enrolled in one of the top architectural programs in the nation in a world-class university. I will regard each and every one of you as an adult and treat you as such. I will also require that you conduct yourselves as adults and will hold you to the highest academic standards. You are now, by association, Ambassadors of The College of Architecture at Texas A&M University and carry with you the responsibility of representation.

Aggie Code of Honor (Revised: 2003)

An Aggie does not lie, cheat or steal, or tolerate those who do. "Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System.

"On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."

Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call 845-1637.

Week -1

Drawing Plan, Elevation, and Section.

Week -2

Rendering Plan, Elevation, and Section.

Week -3

Axonometric drawing - Exterior.

Week -4

Axonometric drawing - Interior.

Week -5

One point perspective (floating cubes in invisible 3d grid).

Week -6

Two point perspective (floating cubes in invisible 3d grid).

Week -7

One point perspective – visualization of vanishing points in space and combine sighting technique to measure and draw hallway in Langford-C.

Week -8

Two point perspective – visualization of vanishing points in space and combine sighting technique to measure and draw furniture in Langford-C.

Week -9

One point perspective – similar methods but drawing complex spaces in Langford-A.

Week -10

Two point perspective – similar methods but drawing complex spaces in Langford-A.

Week -11

One point perspective of a guard house – techniques to draw from plan, elevation, and section.

Week -12

Two point perspective of a guard house – techniques to draw from plan, elevation, and section.

Week -13

One point perspective of Barcelona Pavilion – techniques to draw from plan, elevation, and section.

Week -14

Two point perspective of Rubie House – techniques to draw from plan, elevation, and section.