

B5 REPRESENTATION

ARCH 4502.03

Winter 2020

Dalhousie University / School of Architecture

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Drawing by Bryan Cantley

B5 REPRESENTATION

course description & schedule

Calendar Description

This course studies advanced strategies of representation. It promotes the fluent use of manual and digital media in design development, guided by architectural intentions and an understanding of architectural history, theory, and technology.

Restrictions: Year 4 BEDS students

Additional Description:

This course is intended to develop architectural representation skills as an integral and defining part of the design process. The idea is to *Build Drawings ...* as a layering of information using composition, project specific expression, and experimentation. Assignments and exercises will emphasize translations of both information and format, beginning with site analysis in 2d, followed by program interventions in 3d and finally, composite analysis in 4d.

Learning Objectives

The course will challenge B5 students to develop project specific methods of design process and representation including:

- The ability to generate, analyse, and develop collected information into drawings that influence the design process of an architectural proposal.
- Develop an understanding of superimposition and collage, as a method of *building drawings* as working, thinking and questioning tools.
- Develop a proficiency in using a range of digital and physical media, both separately and simultaneously, in a specific design project.

University Policies and Resources

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. See the School's "Academic Regulations" page (<http://tinyurl.com/dal-arch-regulations>) for links to university policies and resources:

- Academic integrity
- Accessibility
- Code of student conduct
- Diversity and inclusion; culture of respect
- Student declaration of absence
- Recognition of Mi'kmaq territory
- Work safety
- Services available to students, including writing support
- Fair dealing guidelines (copyright)
- Dalhousie University Library

CACB Student Performance Criteria

The BEDS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board. They are described at <https://tinyurl.com/cacb-spc-2017> (pages 14–17). This Dalhousie ARCH course addresses the CACB criteria and standards that are noted on the "Accreditation" page of the School of Architecture website: <https://tinyurl.com/dal-arch-spc>.

Note:
Pin-up assignments at 9:00 am
on the designated days. Lectures
begin at 9:30am.

weekly schedule > B5 Representation

Wednesdays 9:30am – 12:30pm
Lectures – Room HA19
Seminars & Pin-Ups – Exhibition Room

Lectures / Seminars

Weekly Activities

Assignments and Due Dates

Week 1
Jan 8

Introduction
Drawing Narratives (MP)

Intro & Assignment 1 issued

Week 2
Jan 15

Professional Practice Week

Week 3
Jan 22

Process
Curating Critical Data (MP)

Lecture & Assignment 2a issued
Exhibit Assignment 1

Assignment 1 Due: 9:00 am Jan 22

Week 4
Jan 29

Program
Form Systems Drawing (MP)

Lecture / Seminars

Precedent Drawing Selection

Week 5
Feb 5

Superimposition
Layer Drawing (MP)

Lecture & Assignment 2b issued
Exhibit Assignment 2a

Assignment 2a Due: 9:00 am Feb 5

Week 6
Feb 12

Characteristics
Interpretive Drawing (MP)

Lecture / Seminars

In Progress Assignment 2b Workshop

Week 7
Feb 19

Winter Study Break - no classes

Week 8
Feb 26

Mid Term Review

Exhibit & Review Assignments 1– 2b
Assignment 3 issued

Assignment 2b Due: 9:00 am Feb 26

Week 9
Mar 4

Building Drawings 1
Plan & Section & Elevation & Collage (NS)

Lecture / Seminars

Week 10
Mar 11

Building Drawings 2
Inhabiting Drawings (NS)

Lecture & Pin-up

In Progress Assignment 3 Workshop

Week 11
Mar 18

Building Drawings 3
As-Built Drawings (NS)

Lecture / Seminars

Week 12
Mar 25

Final Review

Exhibit & Final Review of Assignment 3

Assignment 3 Due: 9:00 am Mar 25

Week 13
Apr 1

B5 Design project presentation tutorials (optional)

sign up for tutorials with
Michael & Niall

Week 14
Apr 6-9

Review Week

Note:

For this three-credit-hour course, an average of nine hours per week is expected for all course-related activities, including classes. If most students are spending substantially more time, please notify the instructors.

B5 REPRESENTATION

course structure, deliverables & evaluation

Course Structure

The instructors will present a series of lectures on selected topics in advanced architectural representation. The lectures will be supported by assignments, readings, seminars, small group reviews and class-wide reviews. Students will be introduced to a range of representation precedents and theories through lectures and assigned readings.

Deliverables

Each student will complete 4 cumulative assignments for the course. It is imperative that students attend each class and complete each assignment as they will build off one another. Assignments are to be submitted both physically and digitally in the time and format noted in the Submissions section of this outline.

Detailed assignment descriptions and requirements will be issued in class, as described in the *weekly schedule*.

Assignment 1:

SITE NARRATIVE

The intent and purpose of this assignment is to combine fact and fiction – to bring together conventional drawing approaches and information, with conceptual, narrative based drawing explorations. The idea is to advance factual site and contextual information through theoretical design explorations. In this exercise, using physical methods, build a drawing that explores existing site relationships, with possible new narratives, through various representation techniques that allow questioning, speculation and criticism of the visible and invisible conditions of the site. Examples and additional requirements will be expanded upon in class.

Assignment 2a/2b:

SYSTEMS NARRATIVE

The intent and purpose of these assignments is to combine architectural systems (site, inhabitation, environment, material, etc.) into new narratives – to become aware of the transformational properties and processes afforded by working between physical and digital media, as well as 2D and 3D drawing modes. The idea is to become proficient in working between both modes and to emphasize, layer and develop a narrative-oriented architectural exploration. In this exercise, using digital tools, build a drawing by translating your 2D drawing explorations into 3D explorations. Experiment with line, mass, projection method, and colour – searching for new narrative and compositional influences. Examples and additional requirements will be expanded upon in class.

Assignment 3:

COLLAGE NARRATIVE

The intent and purpose of this assignment is to blend disparate stories into a new, potentially unexpected, narrative – to inhabit, through building a drawing as a cast of characters, a new story about a building, a site, an architecture. Some characters become leaders, heroines and heroes, and you will develop their story lines according to their rules. The idea is to inhabit the drawing process itself, to let the work *present* the next move by its own compositional structure. In this exercise, using physical, digital and temporal tools, build a drawing of your B5 Design project. Examples and additional requirements will be expanded upon in class.

Process Portfolio: Save iterations of your work during its development by photographing, scanning, and/or exporting the 24"x36" drawings. Include one of these iterations associated with the assignment at each exhibition / submission that illustrates the evolution of the drawing. All of your iterative representation work should be created and archived with the intention of being included during exhibition pin-ups and in the Process Portfolio (refer to the B5 Process Portfolio Outline for details). You will need to purchase materials for drawings as required, as well as pay for printing.

Submissions

Students are expected to work on a single physical drawing surface (24" x 36") for each assignment. Sheet and paper type is up to you. These sheets are expected to be pinned-up in the Exhibition Room on class days and due dates by 9:00am, prior to the lectures, which start at 9:30am in HA19. Include at least one in-progress iteration of the drawing at all exhibitions. This work will be discussed during the seminar portion of the class and at reviews. In addition to the pin-up, students are required to submit a digital version of all assignments on the due dates by 9am to the course's **Brightspace**. (PDF format 300 DPI min., with a max file size 5MB). Title your digital file in the following format: assignment number.your surname.date.file format (e.g., "A2b.Yang.Feb26.pdf"). Please **do not send files as emails** to the instructors.

Evaluation

Assignment submission dates and attendance at lectures and seminars is mandatory – unless pre-arranged or following university regulations on absence and grading. All evaluations will be by the instructors as follows:

Assignment 1/2a/2b	20/20/20	60%
Assignment 3		<u>40%</u>
Total		100%

Evaluation of the work of the class is based on the quality of the following criteria:

- Knowledge: the employment of precedent, techniques and material discussed in lectures, independent research and discovery.
- Symmetria: the commensurability of the parts.
- Claritas: the clarity of drawing's form and its intention.
- Craft: the evidence of focus and engagement through the quality of the things that are made.
- Elegance: the strategic skill and economy of means to achieve the most with the least.

Work is expected to demonstrate the above principles and the underlying objectives in each assignment. Late work (which is work submitted without a Student Declaration of Absence) will be deducted a third of a letter grade per weekday (e.g., from A to A-).

Interim grades will be provided through Brightspace following the midterm review.

Grading Standards (undergraduate)

	Grade	Value	Percent	Definition
EXCELLENT	A+	4.3	90-100	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
	A	4.0	85-89	
	A-	3.7	80-84	
GOOD	B+	3.3	77-79	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
	B	3.0	73-76	
	B-	2.7	70-72	
SATISFACTORY	C+	2.3	65-69	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.
	C	2.0	60-64	
	C-	1.7	55-59	
MARGINAL	D	1.0	50-54	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.
INADEQUATE	F	0.0	0-49	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

Reference Material

There is not a required textbook for the course, however, you are expected to complete the required readings noted below, and research additional material in order to bring a drawing style precedent for Week 3 that may inform your project.

Required Reading

Week 1

Amoroso, Nadia. 2012. "Creative Mapping". *Canadian Architect*. <https://www.canadianarchitect.com/creative-mapping>

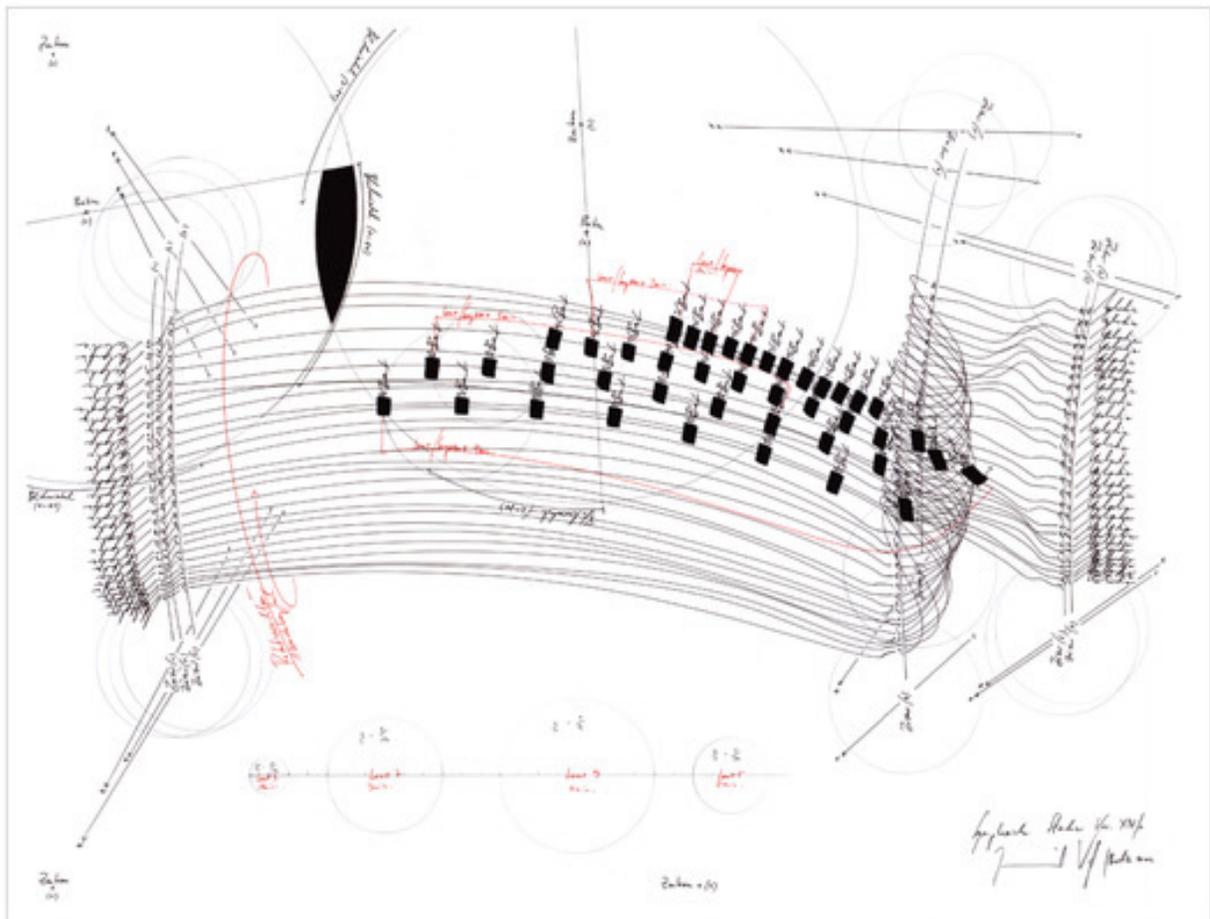
Hill, Jonathan. 2002. "Building a Drawing and Drawing a Building". *Nordisk Arkitekturforskning*. <http://arkitekturforskning.net/na/article/download/325/283>

Week 3

Almaas, Ingerid Helsing & Malmquist, Einar Bjarki. 2008. "The Reality of a Drawing". *Arkitektur N*. https://www.architecturenorway.no/questions/histories/The_reality_of_a_drawing_an_interview_with_Alexander_Brodsky/

Week 5

Evans, Robin. 1984. "In Front of Lines That Leave Nothing Behind. Chamber Works." *AA Files*, no. 6, 89-96. <https://www.jstor.org/stable/29543404>



Drawing by Jorinde Voigt