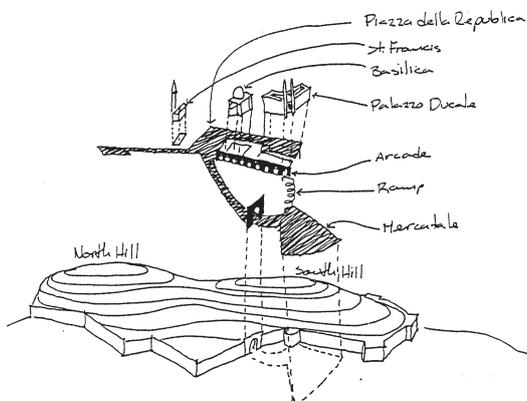
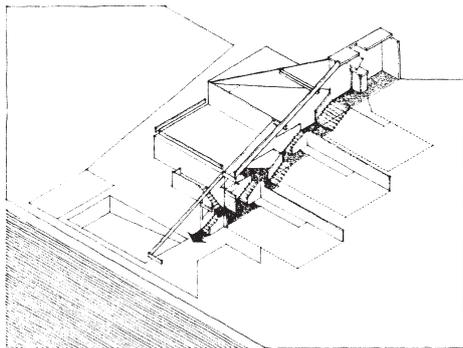
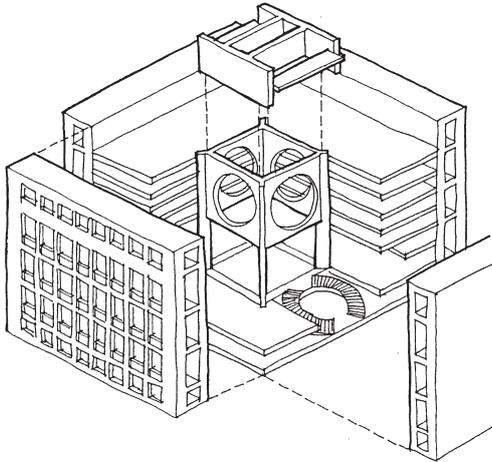


Assignment 4: Project Re-Presentation

Conceptual/Analytical Sketching of Own Design Projects



Assignment

In-class and Homework Assignment

PART 1: Presentation/review and discussion of various drawing strategies and conventions: orthographic projections, paraline projections, perspective projections, etc.

PART 2: Conceptual/analytical sketching of own design projects; individually, in-class and in your sketchbooks.

Generate conceptual and analytical sketches of your own Studio projects— WITH THE ULTIMATE INTENT OF COMMUNICATING YOUR IDEAS/DRAWINGS TO YOUR CLASSMATES FOR CRITIQUE.

In addition to your own means of questioning/drawing, consider using a combination of the drawing techniques either explored in previous Visual Journal class sessions or (re)presented in class today. For example:

- DISASSEMBLES / EXPLODAMETRICS
- TRANSPARENCIES
- “SELECTIONS”
- ISOMETRICS / AXONOMETRICS
- PLAN–SECTION COMBINATIONS and SECTION-PERSPECTIVES
- COMPOSITE and SIMULTANEOUS VIEWS
- SERIAL VISION SECTIONS, PERSPECTIVES, PLANS
- INVERTED DRAWINGS: WHITE-ON-BLACK, SHADOWS-AS-SHAPES, ETC.

All drawings for this assignment are to be done in your sketchbooks. Amongst several other critical factors, be certain to strive to:

1. Convey and clarify your main design idea(s) or concept(s) for the design.

[Suggestion: Visual” communication before “verbal/ textual” communication!]

2. Convey and clarify the design’s orientation and location in relation to the surrounding, given situations, as well as in relation to your main design visions.

[Suggestion: Abstract and Re-structure.]

3. Convey and clarify how light —daylight and artificial illumination— is used to structure and heighten the spatiality of your design.

[Suggestion: Try using the “reverse” techniques explored at Bagsværd Church, Vor Frue Church, and in the “Labyrinth” drawing... as well as “Serial Vision” sections, perspectives, and plans.]

4. Convey and clarify the relationship in-between the various key places/spaces: for example, in-between exterior and interior; in-between the form of the enclosure and the configuration of the space; etc...

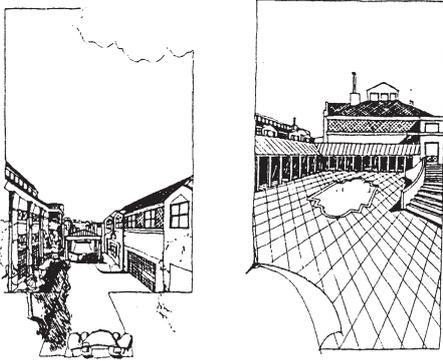
[Suggestion: Try using “Transparencies”, and “Disassembles”/ “Explodametrics”]

5. Convey and clarify how one approaches and moves through the design.

[Suggestion: Try using “Serial Vision” sections/ perspectives and “keyed”, “choreographed” plans. Concentrate on delineating the critical ‘thresholds’ and the ‘framing of views’].

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Conceptual/Analytical Sketching of Own Design Projects



6. Convey and clarify the design's scale/size/shape, in addition to its tectonics/materiality.

[Suggestion: Try using partial/detailed "Plan-Section Combinations" and "Selections".]

PART 3: Form small-groups of 3-4. Each person should spend no more than ten minutes informally presenting his/her design ideas - via their sketches - to the group. The group should, in turn, respond with a concise (roughly ten minutes) critique of:

1. The drawing strategies, conventions and methods chosen to communicate/re-present the design ideas. For example, "Can this design and these ideas be re-presented and conveyed in a more precise and telling manner using other means of drawing/questioning?" Offer specific suggestions and constructive feedback.

2. The concept and design; especially in reference to the six points listed above.

THIS GROUP DISCUSSION AND CRITIQUE SHOULD BE PRINCIPALLY DONE VIA THE MEDIUM OF YOUR PEN/PENCIL AND YOUR SKETCHBOOKS: I.E. PRIORITIZE THE USE OF "VISUAL NOTES" BEFORE "VERBAL NOTES."

