

Architecture Studio: Foundation II / 1st Year Spring

Spring 2017, CMU, Arch #48-105, M/W/F 1:30-4:20
Studio Website: www.andrew.cmu.edu/course/48-105

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Off. Hr: by appt. in MM302

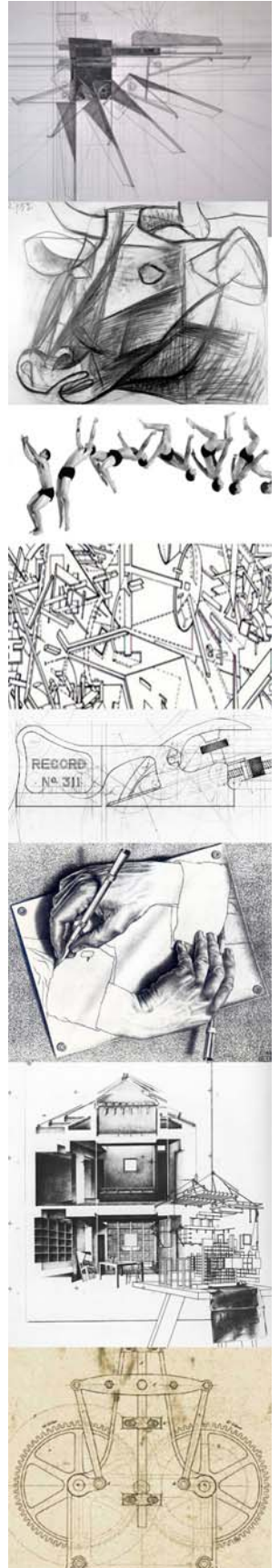
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Proj.1: DRAWING PERFORMANCE

ASSIGNMENT 1 - Drawing the Physical Tool

Create a single, beautiful, finely crafted drawing precisely representing your tool with the following constraints:

- Show at least 5 cuts through the tool, along with elevations. Choose views carefully, and purposefully for greatest clarity and precision.
- All drawings must be orthographic, with views or cuts perpendicular to the tool.
- You should draw at life size, 1:1, or bigger. All views of your tool should be at the same scale
- The overall drawing should represent the whole tool, not just a part of it, although by definition not every view will show the entire tool.
- Overlapping, layering, fragments, edited, and partial views are all allowed, especially to enhance the overall clarity and beautiful composition of the page.
- Avoid too much repetition and duplication of information in various views. Strive to show everything in an efficient but comprehensive manner.
- You may attempt to show the tool in multiple states (e.g. open and closed), and you may “explode” the pieces of the tool if it helps objectively explain the tool. But the goal of this drawing should not be to draw motion or other imagined or immaterial qualities.
- The drawing should be “objective,” focused only on the object, straightforward, but not simplistic, overly minimalist, consciously elusive or convoluted.
- Draw on 6 sq ft of vellum (any rectangular shape). Chose the proportions of your paper carefully to maximize the power and clarity of the drawing.
- Design the whole page, thinking carefully about how the object relates to the edges of the paper and surrounding white space. Try a few different proportions, and/or drawing on larger paper and then cropping
- Use black pencil only; be sure line work is BOLD, so all of it can be read across a long room. (Many of your drawings this week and last semester were too light).
- All lines should be constructed using a non-flexible drafting tool of some kind (compass, straight edge, circle/ellipse templates, French curves, or your own constructed drawing tool). No free-hand line work on the final page.
- This should be a hard-line drawing, no shading or other visual rendering techniques. The goal is not to imitate what the tool “looks like,” but rather to document or explain the tool precisely using the tools and techniques of an architect.
- Use line-weight, construction lines, as well as contour and profile lines to reveal and clarify issue of shape, space, material and texture in elevation and behind the cut plane
- No symbols, or words, or key plans, or backgrounds, or borders allowed
- Carefully compose the views on the page so they relate to each other and help the viewer understand the tool better, both what it looks like, and how it is constructed.
- Use the whole page to maximum effect. Use visible extended construction lines, distance between views, orientation, layering, and overall composition of the page to integrate the views into one drawing representing one object precisely
- Save and record with a camera the most important steps and process work that went into designing and making your drawing, and post to Realtimeboard in such a way as to create a narrative about the work.



DUE: First completed iteration due Mon. Jan. 23, 1:30 pm
Post both the final drawing, and the most important process work.