



Space Construct
Final Problem

Architecture
Univ. of Texas-Austin
Austin, TX 78712

Nan S. Blake

Savannah, 1979

Mr. Tim McGinty
University of California
Berkeley, California 94720

Dear Mr. McGinty,

Enclosed are first-year problem statements from Janet Needham, Owen Capplemann, Stuart Haden, Ed Wallace, Larry Speck and myself. (Speck and Haden could not decide between two, so I am enclosing both.) We wanted to send them as a group because all of us felt uneasy about plucking them from the whole sequence. We have planned our first-year curriculum as two discrete halves, and each must include the following:

617Da - Environmental Design and Drawing
The Elements of Form
Design Principles

617Db - Environmental Design and Drawing
Structural and Environmental Forces as Form Determinants
Problem Solving

Together, we believe they offer an excellent platform for students who will continue their education in architecture, interior design or environmental studies.

I have also included my course outline as an example of the whole content of "The Elements of Form" half.

You may send copies of the other first-year problem statements for all six of us to me and I will distribute them for you. Thank you for taking on this project; I will be looking forward to seeing you at the ACSA meeting in Savannah.

Cheers,

Nan S. Blake

Nan S. Blake
First-year Coordinator

Blake (49)

ARC 617Da - ENVIRONMENTAL DESIGN & DRAWING - THE ELEMENTS OF FORM
 INSTRUCTOR: Nan Blake
 TEXT: A PRIMER OF VISUAL LITERACY by Dondis

617D a

	INTRODUCTION - What is design? Getting acquainted; Grades	1 day
Chpts 1 & 3	I. LINE - Line Drawings; introduction to drawing hand-eye coordination	2 weeks
	The Lines of Buildings; gathering information analysis presentation	1 week
	Expressive Line; in-class exercises small groups	1 hour
Chpts 4 & 5	II. SHAPE - Finding shapes in the environment; outside class	1 day
	Emotional response to shape; in-class	1 hour
	Matching shapes in buildings; pick from the hat presentation	1 week
	Drawings combining shape & line; hands, shoes, faces	2 days
	III. SPACE - Slide Lecture	1 hour
	SCALE Space Defining Exercise: scale in space meaning of space moving through space	1 week
	Photographing and drawing spaces on campus; groups slide presentation pre-perspective	2 weeks
Chpts 2, 6 & 7	IV. TEXTURE - Value, light studies in-class	1 day
	VALUE Wax crayon drawings in class: value & texture	1 day
	LIGHT Color background lecture: watercolor studies COLOR handouts	1 week
	V. RHYTHM - Slide Lecture: recap line, shape, space, light, texture, color & introduce rhythm	1 hour
	TIME Gesture Drawings: quick sketches	1 day
	MOVEMENT 100 people - outside class Ping-Pong Ball Project: movement study commodity, firmness, delight teams of 2 presentation, guest evaluation.	1 week
Chpts 8 & 9	VI. DESIGN - Creating a design from a 4" square: written instructions SYMBOL in-class students evaluate	1 week
	VII. PERSPECTIVE - An introduction; handouts Presentation: final drawing - perspective outside class line quality color	2 weeks
	VIII. FINAL PROJECT - Design Problem: model, drawings Presentation Student evaluation	2 weeks

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SPACE CONSTRUCT
ARC 617Da - Blake*

Materials - 4" x 6" index cards, white (no lines)
illustration or cresent board (any color), 15" x 20"
white glue
mat knife or sissors
metal straight edge

Using the board as a base, arrange the index cards so that you create:

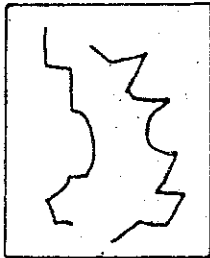
- 1 grand space
- 2 intimate spaces
- 3 (at least) transition spaces.

Mark the entrance to your spaces with a red star and the exit with a yellow triangle.
Include a scale figure in one of the spaces.

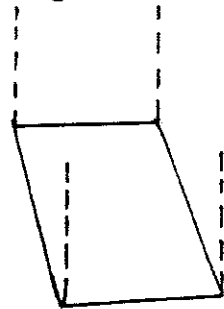
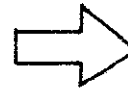
You may cut the index cards but you may not cut out any piece. Also, you cannot overlap or stack the index cards (i.e., 6" is the maximum height you have to work with.)

As you work:

Assume that you have a column of space above the base.



As you divide and articulate the space, notice the relationships that begin to exist inside to outside, and especially notice the outside spaces relationship to the base.



Use your scale figure to help you to determine how you move through your spaces. The path will help you see if the transition spaces make a workable change from one space to another.

When you are creating the entrance ☆ and exit △, think of spatial relationships that suggest entering or leaving.

Time: one week

*I have found this problem particularly effective as an introduction to spatial concerns for beginning students. It is simple but has the possibility of limitless variation. It deals with the basic considerations of enclosure, scale, movement and rhythm.

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A companion problem is a slide presentation of spaces photographed on campus.