

1: Assemblage & Hierarchy

What:

- **2 compositional sequences**
 - **abstract, line compositions based on a 9 square grid**
 - **one symmetrical**
 - **one asymmetrical**
- **Step 1: Collage**
- **Step 2: Additional lines**
- **Step 3: Hierarchy of line weights**

Why:

Architectural design is fundamentally about generating alternative solutions to a problem and evaluating them for their effectiveness. Every problem involves a set of requirements and limitations that define the possible solutions. In this assignment you will design a series of geometric compositions based on a set of requirements. As you work on the assignment you will develop an understanding of how to use the requirements to develop a variety of effective examples which will become components of your final designs..

How:

You will evaluate your design compositions using objective and subjective compositional criteria. The drawings will be carefully drafted in pencil and then completed for presentation with freehand, ink lines over the lightly drafted, pencil construction lines.

Objectives:

- To be able to draw construction lines and arcs using drafting tools that are straight, accurate and with an even and correct lineweight.
- To be able to accurately and precisely hand trace constructed lines using a pen to create smooth and even lines.
- To be able to generate alternative solutions to a problem.
- To be able to generate symmetrical and asymmetrical solutions to a problem.
- To be able to use flimsy overlays to edit and revise designs.
- To be able to evaluate multiple solutions and select those that are most graphically interesting and sophisticated. To be able to vary the line weights in a design to create a clear visual hierarchy of lines and to be able to use them to visually organize the composition
- To be able to use line weight to create balance and movement

Problem:

You will be using a set of rules to develop 20 small, linear compositions. 10 will be symmetrical and 10 will be asymmetrical. The 10 symmetrical will include 5 which are symmetrical along a diagonal axis and 5 which are symmetrical along the horizontal/vertical axis.

The compositions will consist of any combination of straight lines, and curved lines.

- Straight lines may be horizontal, vertical or diagonal
- Curved lines will be partial or complete circles
- All lines will be defined by **existing points defined by intersections**
- Horizontal or vertical lines must start at an intersection and extend to another line
- Diagonal lines must be defined by 2 existing intersections but may extend beyond either, or both, intersections to another line
- Curved lines must be defined by 2 existing intersections, 1 will be the center point and one will be the radius. The arc may end at either the defining intersection or another line
- All compositions must be abstract. They may not contain any obvious or implied recognizable forms. Examine your compositions carefully for hidden images.
- All designs must be clearly symmetrical or asymmetrical. This should not limit you to simple symmetry but the final designs should be clear and not provoke debate on this topic. Symmetrical designs may use multiple axis of symmetry.

In the second phase of the assignment you will add lines to your compositions. You will use these lines to create more unified and cohesive compositions. These lines will conform to the original rules but must extend into at least two grids.

In the final phase of the assignment you will add line weights to your compositions. The goal of this part of the project is to develop a visual hierarchy of lines, and to use it to express

- Balance
- Movement,
- Spatial illusion
- Implied shapes and patterns

Line weights serve two important functions, they establish a hierarchy, heavier lines are automatically more important and more dominant visually than lighter lines, they also can be used to create a sense of three-dimensional space. They create this illusion in two ways; the simplest is through continuity and discontinuity. The line that is unbroken appears to be in front of the one it breaks. The second is that the heavier, bigger, line appears to be in front of the lighter, smaller line through perspective illusion.

Design Goals:

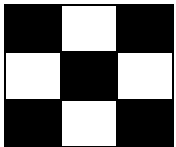
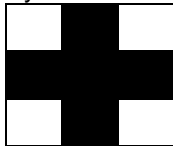
The designs should reveal the depth and breadth of your exploration. They should show variety in all of the design elements available to you.

- Variety in the number of lines used within a design
- Variety in the density of lines within a design and within different areas of a design
- Variety in the shapes and sizes of areas within a design
- Variety in the proportion of straight lines and arcs within a design
- Develop designs which are not obvious products of the constraining rules
- Designs should use additional lines and the arrangement of pieces to create a unified composition.
- The designs should show the relationships of similar parts to generate a unified whole.
- Designs should employ line weight to enhance and clarify the original compositions.
- Line weights should be used to establish a hierarchy of compositional elements within the designs.

Process:

1. Explore the problem by generating multiple designs using grid paper and flimsy. Flimsy should be used to quickly revise and edit designs. Use your sketch book to explore ideas. You can place a piece of grid paper behind your page or use the rolling ruler to give yourself a sufficient degree of precision to develop a design. *While exploring your designs leave white space between each composition and use clear, consistent, dark lines to allow for visual clarity.*
2. Make 4 xerox copies of the 20 designs and bring to class
3. Use these drawings to develop a structure for your design. You will use up to 5 designs to create the initial structure. The structure for the symmetrical pattern will follow one of the diagrams below, the black areas represent the original drawings. Asymmetrical compositions may place the original 5 drawings in any location. Explore different arrangements and different drawings before committing to a design.

- Symmetrical



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4. Develop designs for the incomplete grid squares using the same rules as were used to create the original squares.
5. Complete these compositions as collages of 9, separate squares glued together for each of the two designs.

6. Revise each design by adding additional lines which extend into at least 2 grids. This process may lead you to revising the original designs or compositional structure.
7. Carefully draft final designs on individual sheets of white drawing paper. Use 4h lead in lead holders for construction lines. Construction lines should be light but visible.
8. Hand-trace (without any tools, triangles, compasses etc.) final designs using felt tip pens. All lines must be the same weight either 01 or 005 Micron Pen or equivalent
 - Be careful to test pen on paper before tracing final drawings. New pens may bleed and pens may smear. Plan your process to avoid dragging your hand across your work.
9. Xerox all final designs.
10. Add line weights to compositions to create a hierarchy and visual organization to your designs
 - Use 3 visually distinctive line weights
 - Tracing over Xeroxes is a quick way to explore alternate designs.
11. Carefully draft final designs on individual sheets of white drawing paper. Use 4h lead in lead holders for construction lines. Construction lines should be light but visible.

Requirements:

- Symmetrical Design Sequence
 1. Collage
 2. Design with additional lines
 3. Design with additional lines and line weights
- Asymmetrical Design Sequence
 1. Collage
 2. Design with additional lines
 3. Design with additional lines and line weights
- Layout
 - Panels as necessary, each no larger than 24"x36"x1/2" to contain the following
 - 6 final designs
 - Identification of designs, i.e. *Symmetrical Collage*. These may be done as headings or identify groups of designs.
 - Title: "Assemblage and Hierarchy"
 - All text and diagrams are part of your presentation. Make sure that they graphically and compositionally contribute to the design of your presentation.
 - All text should be legible at 60 inches
 - DO NOT INLCUDE YOUR NAME, MY NAME, THE CLASS NUMER, DATE, ETC ON THE FRONT OF YOUR PANELS

	1: Assemblage & Hierarchy	Excellent 10	Very Good 9	Good 8	Average 7	Fair 6	Poor 5	Incomplete 2.5
Craft 40	Quality of Assembly: cutting, gluing and placement							
	Quality, consistency and accuracy of construction lines							
	Quality consistency and accuracy of ink lines							
	Designs exhibit 3 distinctly different line weights							
Design 110	Effective choice of shapes for collages							
	Symmetrical design is unified with a good choice and arrangement of shapes							
	Symmetrical design makes effective use of additional lines to unify composition and meet design goals							
	Symmetrical design makes effective use of line weights to unify composition and meet design goals							
	Asymmetrical design is unified with a good choice and arrangement of shapes							
	Asymmetrical design makes effective use of additional lines to unify composition and meet design goals							
	Asymmetrical design makes effective use of line weights unify composition and meet design goals							
	Creativity of the designs	20	18	16	14	12	10	5
	Aesthetic quality of the designs	20	18	16	14	12	10	5
	Presentation 50	Layout meets assignment requirements and exhibits a clear design concept						
Text is complete and well drawn								
Text is integral part of presentation design								
Composition: enhances and reinforces design								
Composition is creative and aesthetically pleasing								
TOTAL								